NEW AND

Complete Instructions

for the

VIOLONCELLO,

Containing the easiest and most improved Rules for Learners to Play, to which is added a select Collection of Favorite Airs, Marches, Minuets, Duets and Songs, compiled from the most

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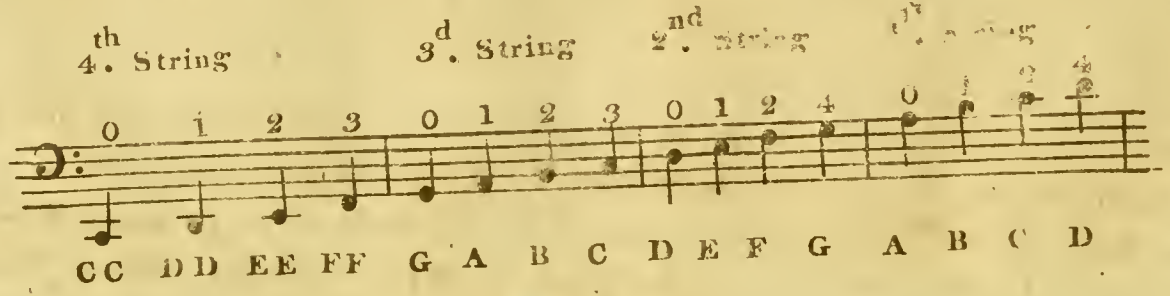
New & Compleat Instructions

FOR THE

Violoncello

THE Violoncello was ever esteem'd an excellent Inſtrument not only in Concert but alſo for playing Leſſons &c may be Conſider'd as a Large Fiddle held the contrary way• and the fourth String is next the Bow Hand as the Body is turn'd downward• the lower part is to reſt on the Calves of the Legs the edge of the back to reſt on the Leg• by which means it turns the ſtrings of the Baſs convenient to the Bow hand & beſides it prevents the Legs preſſing too hard upon the weak rim or ſides of your Inſtrument.& places in the moſt convenient poſition for playing• Firſt it will be very neceſſary for the Learner to get the names of the notes in the Gamut alſo what line & ſpace each note ſtands on as deſcrib'd in the manner• following•

The GAMUT for the VIOLONCELLO.

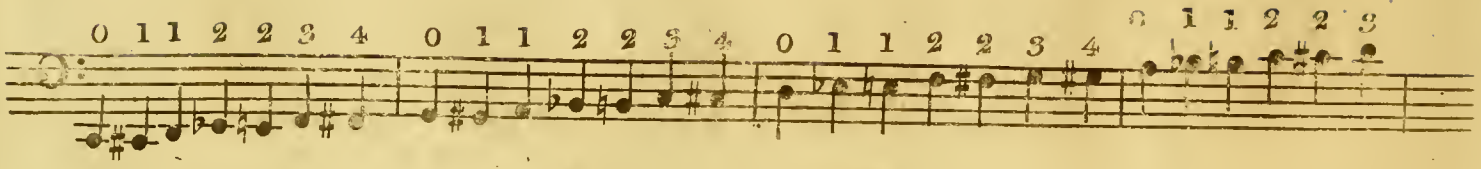


The Learner will obſerve that O over any Note in the Gamut is open or no Finger the figure 1 is the fore Finger 2 the Second and 3 the third and 4 the little Finger.

If your Inſtrument is perfectly in Tune for 'tis to be ſuppoſ'd the Learner is not able to tune it himſelf you may try to play off the Natural Notes of the Gamut; you muſt obſerve there are four Notes belonging to each String Thoſe on the 4th or great ſtring are Double C double D double E and double F the loweſt note or double C is play'd open which is done by drawing the Bow croſs the 4th String about 2 Inches from the Bridge. double D is ſtop'd with the firſt finger about three Inches from the Nut; double E is ſtop'd with the Second Finger nearly the ſame diſtance from the firſt finger or rather leſs Double F is with the 3d finger about an Inch and a quarter from the Second the reaſon why the diſtance of the laſt is ſtoped ſhort is becauſe it is but a Semitone or half Note.

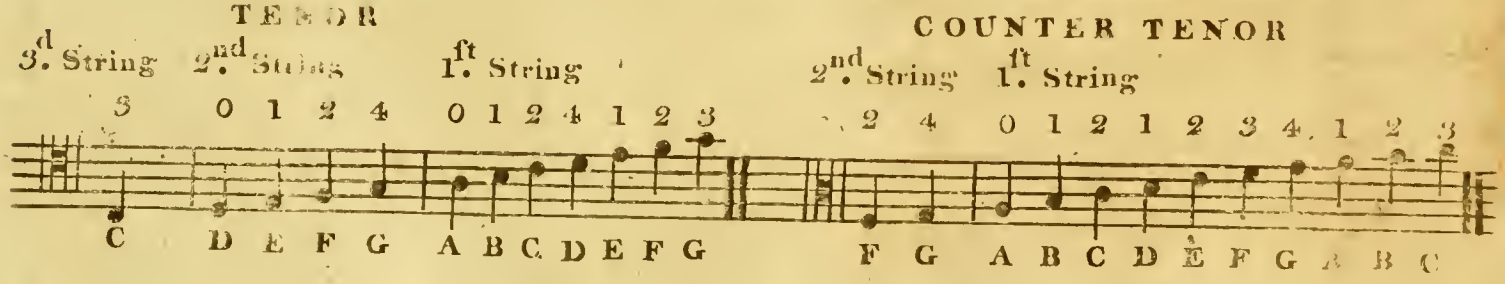
Thofe on the third String are G A B and C. G is play'd open: A is ſtop'd with the firſt Finger: B with the Second: and C with 3.d Finger at the ſame diſtance as on the 4.th String. Thoſe on the Second String are D, E, F, and G. D is play'd open: E is ſtop'd with the firſt Finger about three Inches from the Nut; F with the Second Finger about an Inch and half from the firſt F, being but a Semitone or half Note above E. G is ſtop'd with the little Finger about two Inches and quarter from the Second: Thoſe on the firſt String are A, B, C, and D. A is play'd open, B with the firſt Finger. C with the Second: and D with the little Finger at the ſame diſtance as on the Second String. By theſe directions the Learner may ſoon ſtop the Notes in tune. The Learner muſt obſerve that the betwen the Notes E & F likewiſe between B & C are only Semitones or half Notes as they fall in the Natural Gamut: but we will hereafter introduce a perfect Scale of Natural and Artificial Semitones which we may compare to a Magazine or Store Houſe of Sounds. and to take and diſpoſe of Occaſionally; for the Scale muſt be form'd into Keys and then the fingering will alter as the Key changes: All Muſic is Known by the firſt Seven Letters of the Alphabet and the Eighth is the ſame ſuch as from C to C D to D from E to E from F to F from G to G from A to A from B to B togeter with their Semitones.

A Perfect SCALE for the VIOLONCELLO



Thefe are all the Notes Natural and Artificial neceſsary for a beginner in the Baſs Cliff the Artificial are call'd Flats and Sharps a Flat thus ♭ a Sharp thus ♯ and a Natural thus ♮ which brings the Note to its place after a ♯ or ♭.

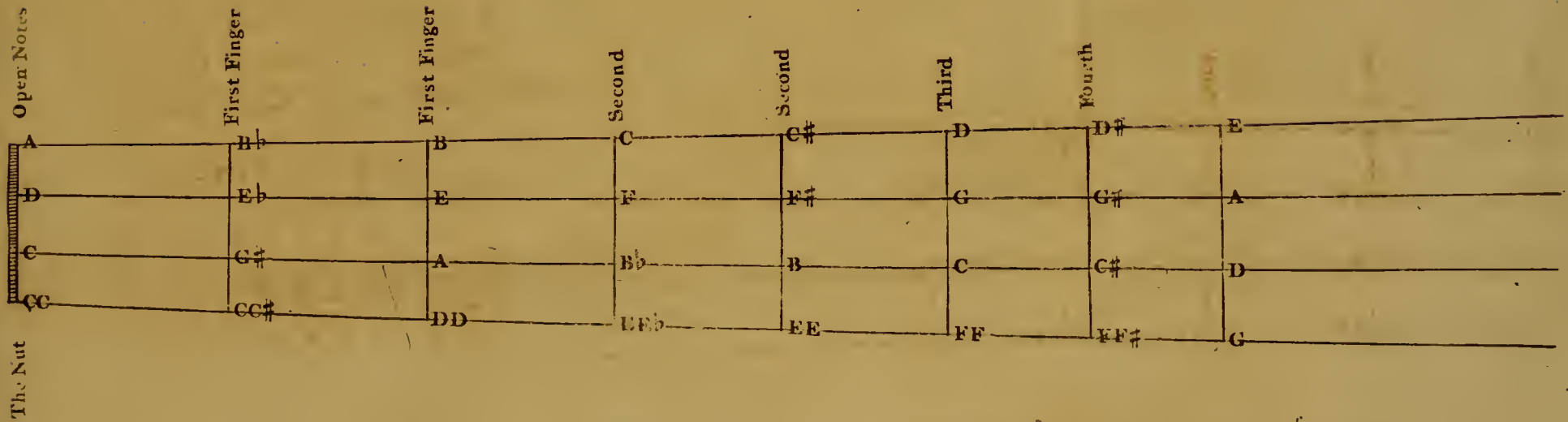
But there are two other Cliffs Tenor and Counter Tenor and as they are very uſeful will ſet them both the Tenor Tranſpoſes the notes a fifth higher the Counter Tenor a ſeventh but are very ſeldom uſ'd on the fourth String.



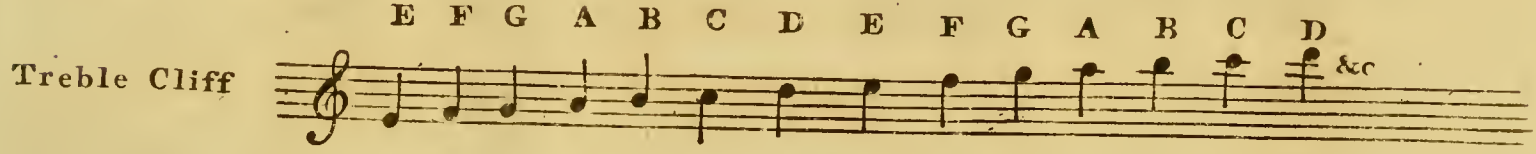
A Scale for the Finger board of a Violoncello.

Shewing the distances where the Fingers are to be placed.

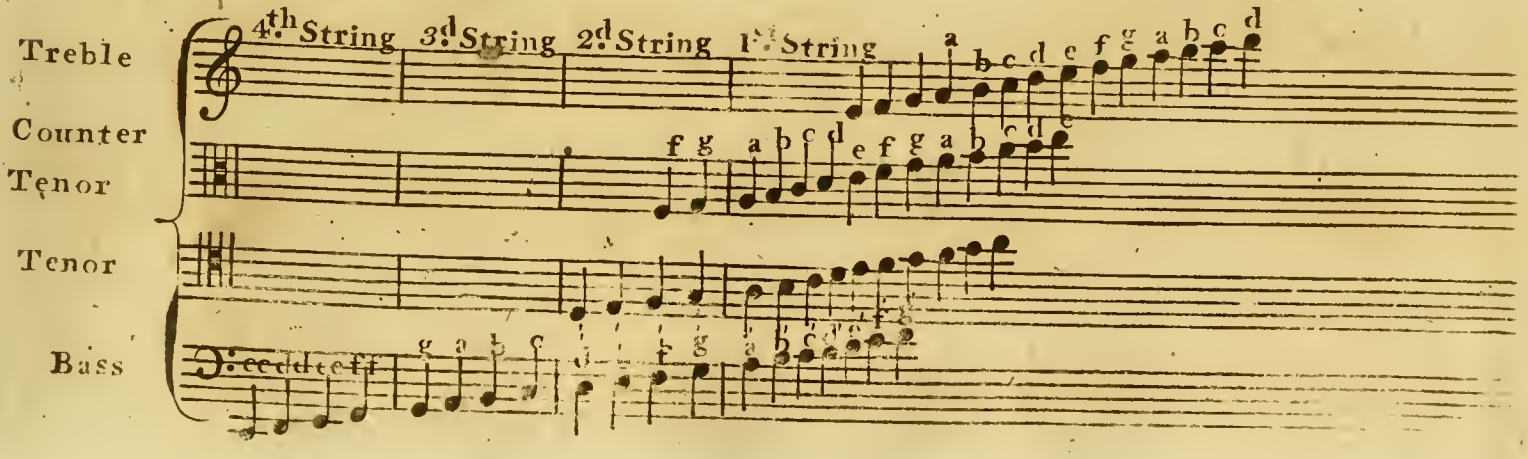
From Nutt to Bridge Twenty Six Inches and half



The next & last Cliff necessary to be learnd is the Treble Cliff marked thus 𝄞 which stands thirteen Notes above the Bass, though sometimes if a Treble part is taken upon the Violoncello, the Performer will transpose the Notes an Octave lower, which brings it only six notes higher than the Bass, & is exactly between the Tenor & Counter Tenor Cliffs.

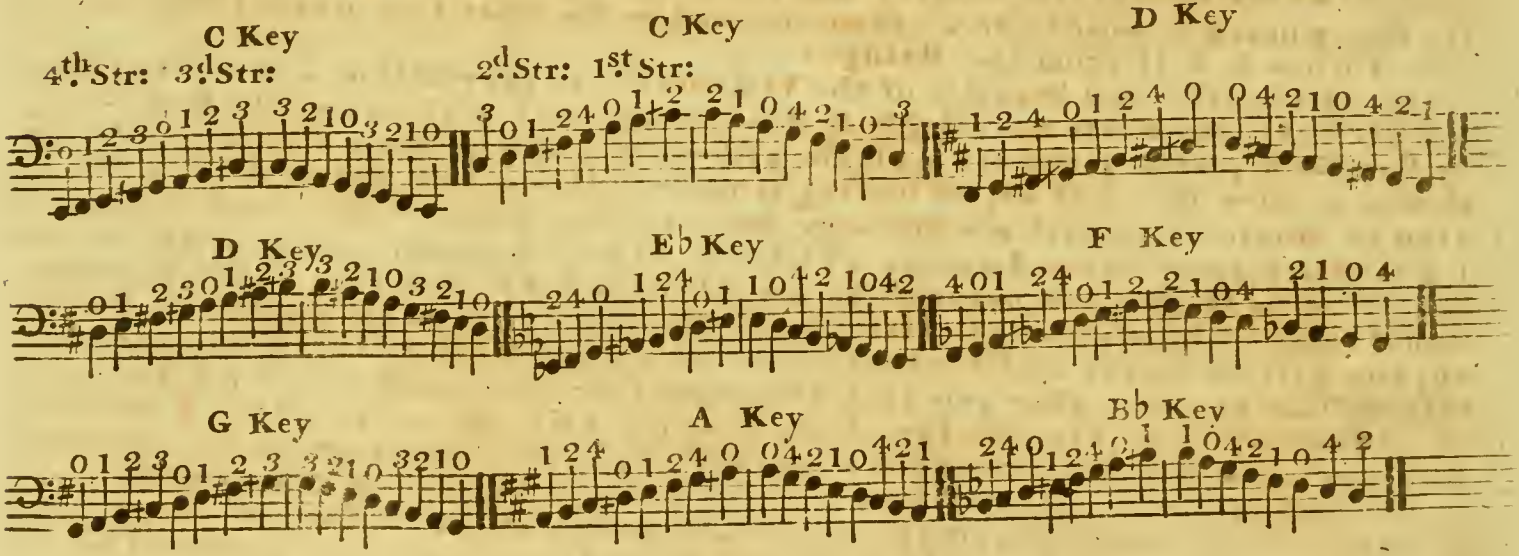


The Pupil having made himself perfectly acquainted with the Names of all the Notes in the 4 different Cliffs, the whole compass of the Instrument will be shewn in the following Example.



Of Stopping Notes in Tune

Tho' the Learner may have a good Ear it will be some time before he can stop the Notes perfectly in Tune & therefore it will be a great help to him at first to have his Finger board markd with Paper pasted on and when the Fingers are acquainted with the Finger board, have the marks taken off but for playing off the Gamut, & to shew the right use thereof we will form it into Octaves, which are calld Keys, in order to introduce all the Semitones properly, ascending, & descending, thus.



These are the practical Keys where the learner may see how the Fingers differ in stopping the Notes in the different Keys; which this Representation of the Finger board will explain as having all the Semitones or half Notes drawn cross with lines. & tho' we have sufficiently explaind the tuneing part it is not possible to teach it by rule.

Position

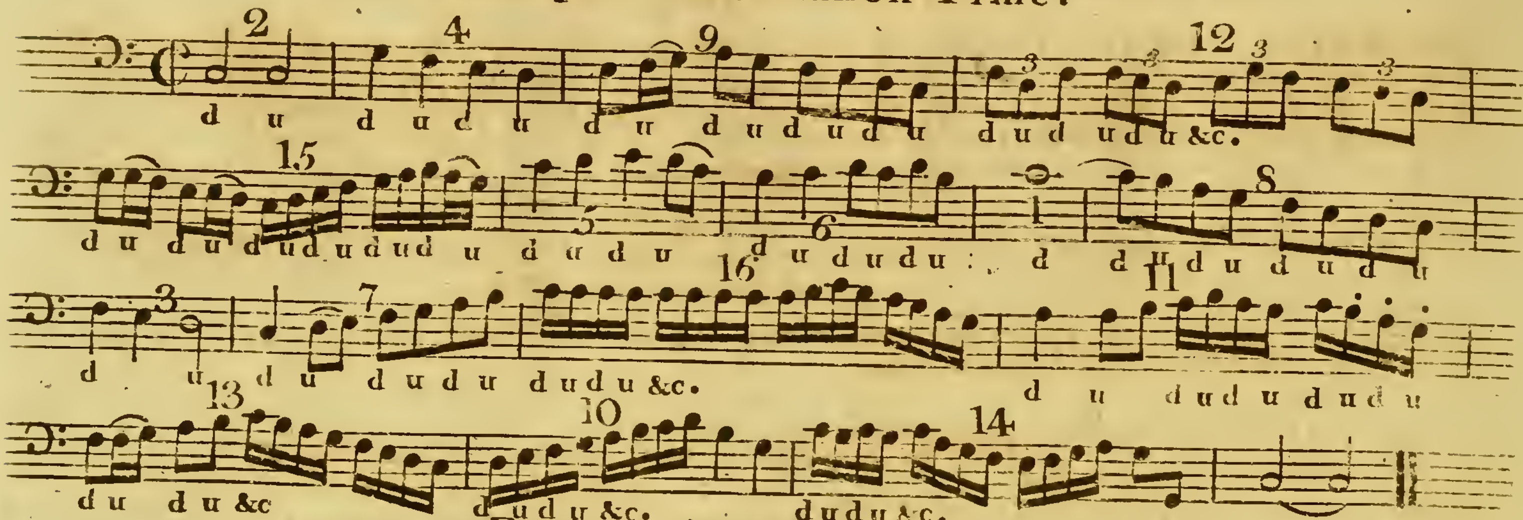
You may now venture to take the Violoncello, & as to the mode of holding it I refer you to the First Page, only be careful to fix the first joint of your Thumb, at the back part of the neck of your Instrument, & put your fingers nearly up right, & very firm upon the strings, which will be found very essential, in order to produce a good tone.

Of the Bow

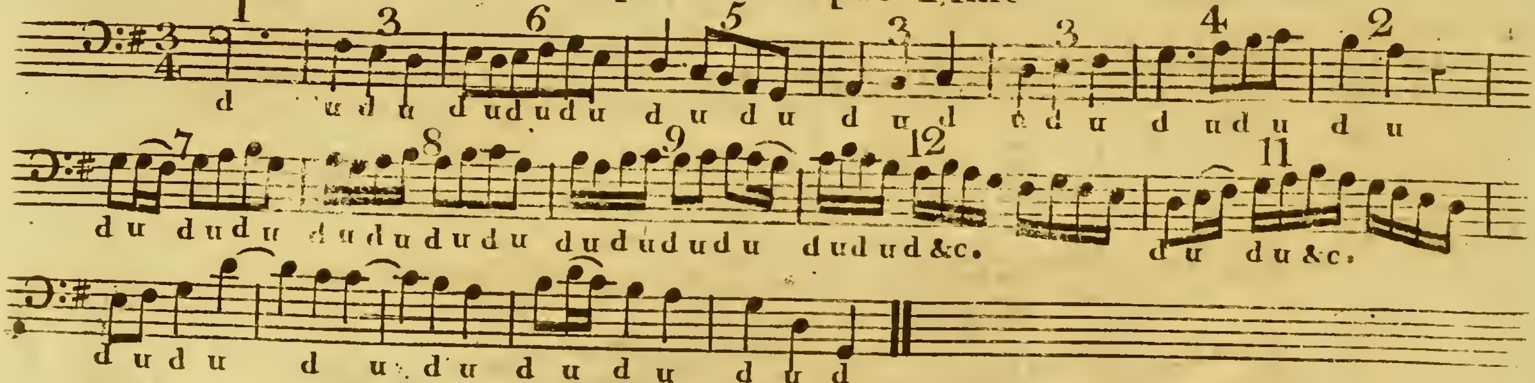
The Bow must be held a small distance from the Nut, & the greater part of the first joint of all your Fingers, except the fourth, must reach over; but not so far as to touch the end of your thumb: also observe that the back or stick of the Bow must incline towards the finger board, & must be drawn from one end to the other in a parallel line about two Inches & half from the Bridge.

One of the principal beauties of the Violoncello, is expression; such as the Piano, the Cresendo, the Forte &c. all this is done by an equal pressure of the Bow more or less, as the passage requires; & Music without it would be like a Painting without shades to shew it, The art of bowing is rather difficult, & the marks that you find in Music in general are not very accurate, but I shall endeavour to be particular in this respect in the Lessons which you will find in this small work; the number of notes in each bar ought to be attended to, for if you have 2, 4, 6, 8, or any equal number, by playing the first down the next up, & so on alternately down & up, you will of course finish with an up Bow, & be prepar'd to begin the next bar with a down bow, but when you find the number unequal, such as 3, 5, 7, 9, &c. you should endeavour to play the two shortest notes with one stroke of the Bow, & in that case you will find yourself the same as if the number had been equal; sometimes you will find a succession of bars with an unequal number of notes, particularly in Triple Time, which frequently consists of three notes in a Bar, in such a case you should bow alternately down & up by which the first note of every second bar will come with a down bow, but all this will be better understood by the following examples in common & triple time; the letter u stands for an up bow, & d for down.

Example in Common Time.

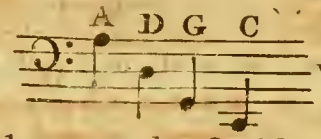


Example in Triple Time



All the rest that remains with respect to bowing will be explained under the article of Musical Characters.

The easiest mode of tuning the Violoncello

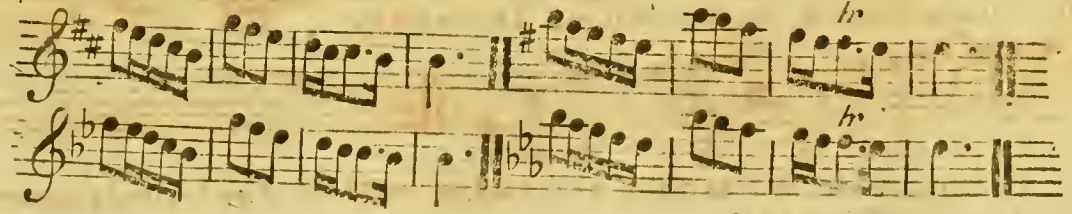
as the scale of the finger board is already shewn, it only remains for the practitioner to measure out the first Octave from the Scale; and by a tuning fork, an Harpsd or any other Instrument tune the first String to A, then put your finger upon the Second String at the fifth line A, & draw it up till it produces the same sound, the open String of which will be D, so on in the same manner to the 3d & 4th Strings, so that when in tune they will give the notes 

which are fifths from each other, & when the Ear is accustomd to the sound of fifths the open Strings may be tuned to each other with great ease.

Rules for transposition

Tunes for the Violoncello or other Instruments being sometimes too low or too high an easy method for putting them higher is very useful remember then that there are but two Original Keys a Sharp one & a Flat one A key is not denominated Flat or Sharp from the Flats or Sharps marked at the beginning of a Tune but as the last Note called the Key Note requires a Flat or Sharp Third to it

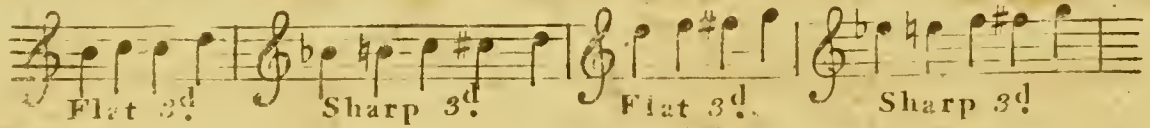
Examples



The 3d Example has likewise D. for its 3d but B being flatted in the Cliff at the beginnig is thereby moved half a Note more distant from D. & becomes a Sharp third the very same properties belong to F. which is the Key Note in the 2d & 4th Examples.

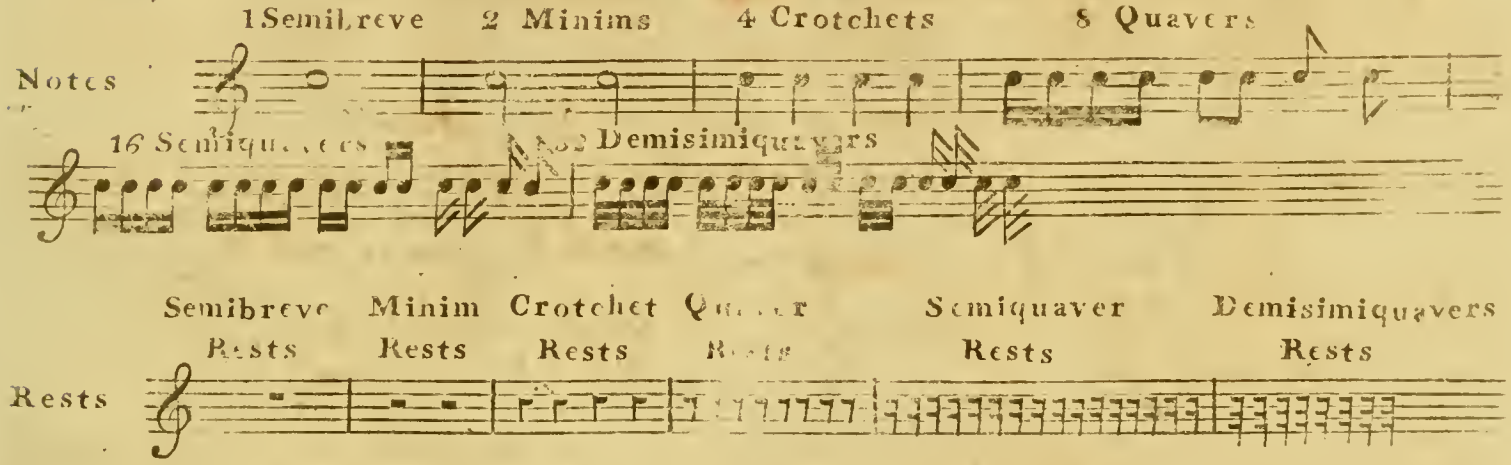
In order to know a Sharp 3d & a Flat 3d I must observe that the 1st consists of five half Notes or Semitones & a Flat 3d consists of four.

Explanation of the four Examples



This holds good for all the Variety of Keys in the whole Syntem of Music but note also that in all flat Keys the 6th & 7th must be flat as well as the 3d & in all Sharp Keys the 3d 6th & 7th must be Sharp the 4th remains Flat in all Keys & consists of 6 half Notes but this & also the 6th & 7th are too often omitted in the Cliff thro' the Ignorance or carelessness of Masters & Transcribers from hence it is evident that in all Harmony there are really but two Keys one Sharp & the other Flat.

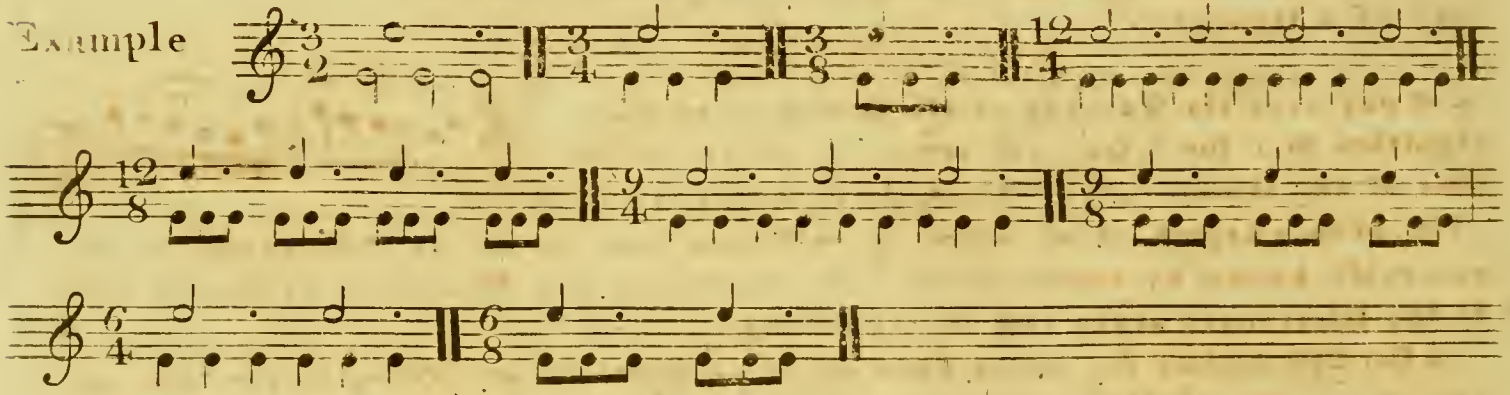
The Names of the Notes and Rests



The Figures 1. 2. 4. &c. before the names of the Notes imply that one Semibreve is as long as 2 Minims 4 Crotchets 8 Quavers *16* Semiquavers *or 32* Demisemiquavers When any of the marks expressing rest occur on either line or space the part is always silent for the time of the note they belong to.

Example

Treble Time is known by any of the following Figures $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{12}{4}$, $\frac{3}{8}$ or $\frac{12}{8}$, $\frac{9}{4}$ or $\frac{9}{8}$ $\frac{6}{4}$ or $\frac{6}{8}$ which are the Moods of Triple Time.

Example 

The three first Moods are called simple & the others mixed or compound A dot following any Note 𝅗𝅥 · ♩ · ♪ · 𝅘𝅥𝅯 · makes it half as long again — that is a dotted Minim is equal to three Crotchets a dotted Crotchet to three Quavers & so of the others A Dot following a Rest lengthens that.

In order to regulate & keep the time it is customary for learners to stamp gently with the right foot at the beginning of each bar, counting with the mind four in every Bar of slow common Time also in $\frac{12}{4}$ & $\frac{12}{8}$ time. Three in every bar of simple trible in $\frac{3}{4}$ & $\frac{9}{8}$ & two in quick common time & $\frac{6}{4}$ & $\frac{6}{8}$.

A 3 put over three Crotchets 3 Quavers or 3 Semiquavers thus signifies that the 3 Crotchets are to be playd in the time of one Minim the Quavers in that of a Crotchet & the Semiquavers in that of a Quavers.

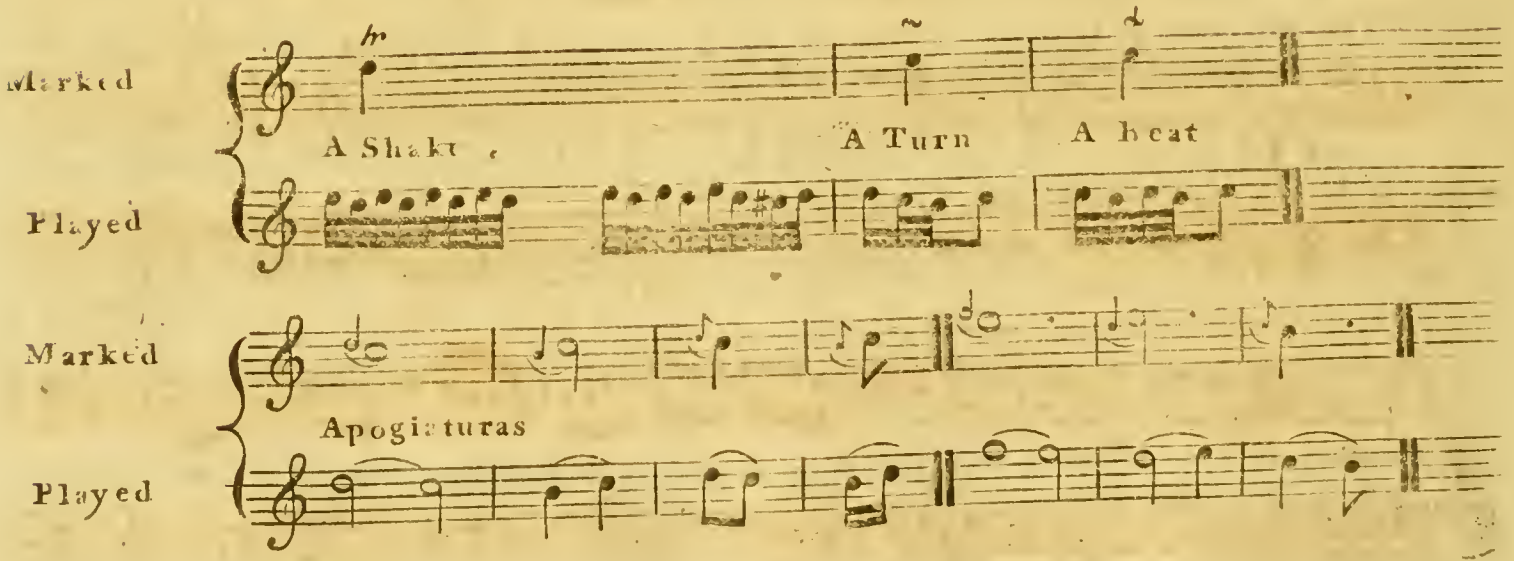
A 6 put over six Quavers or six Semiquavers thus signifies that the 6 Quavers are to be played in the time of one Minim & the 6 Simiquavers in that of a Crotchet.

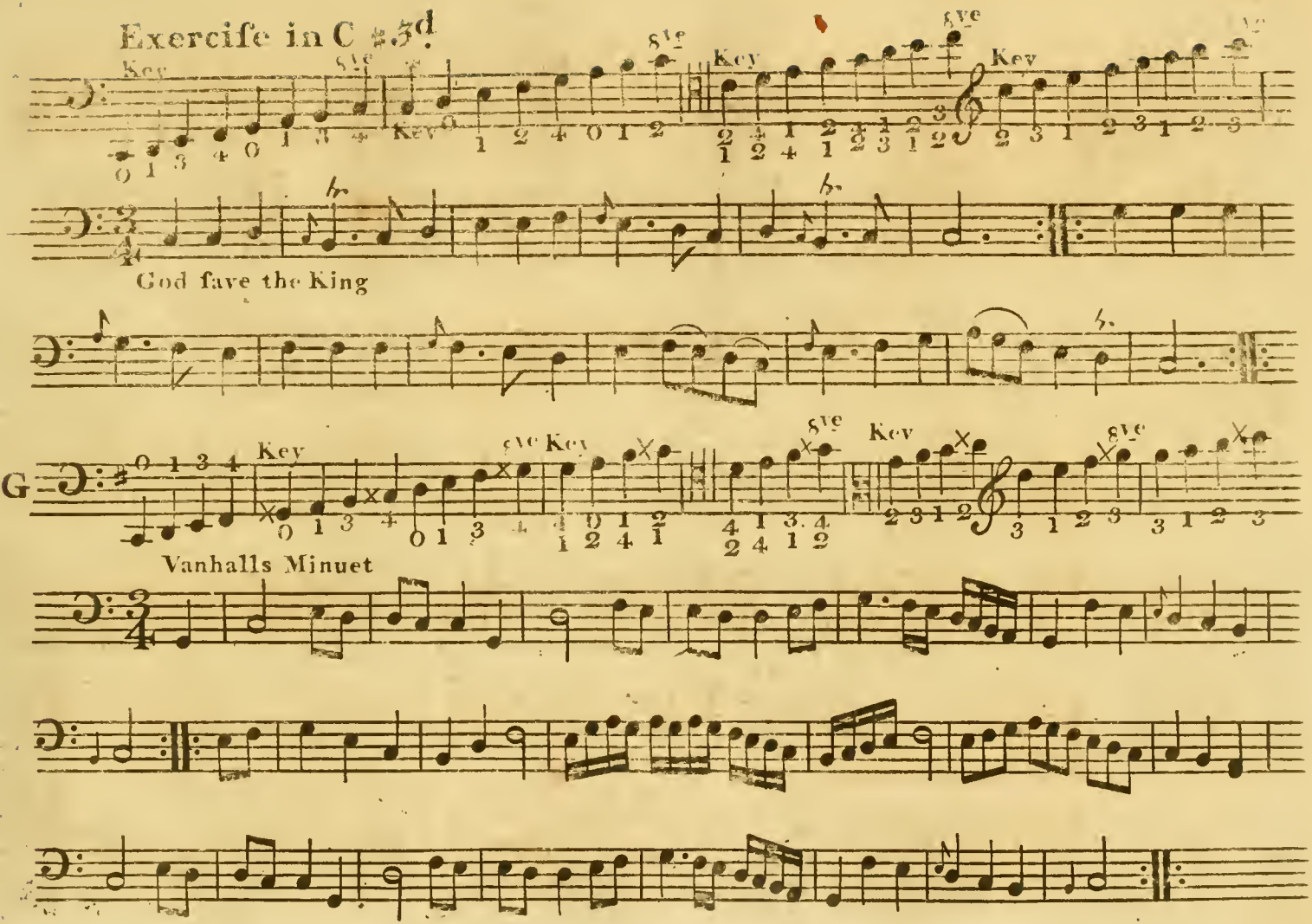
The proper degree of slowness or swiftness that an Air is to be playd in is generally known by words placed at the beginning of a Movement as may be seen in the Dictionary at the end of this Book.

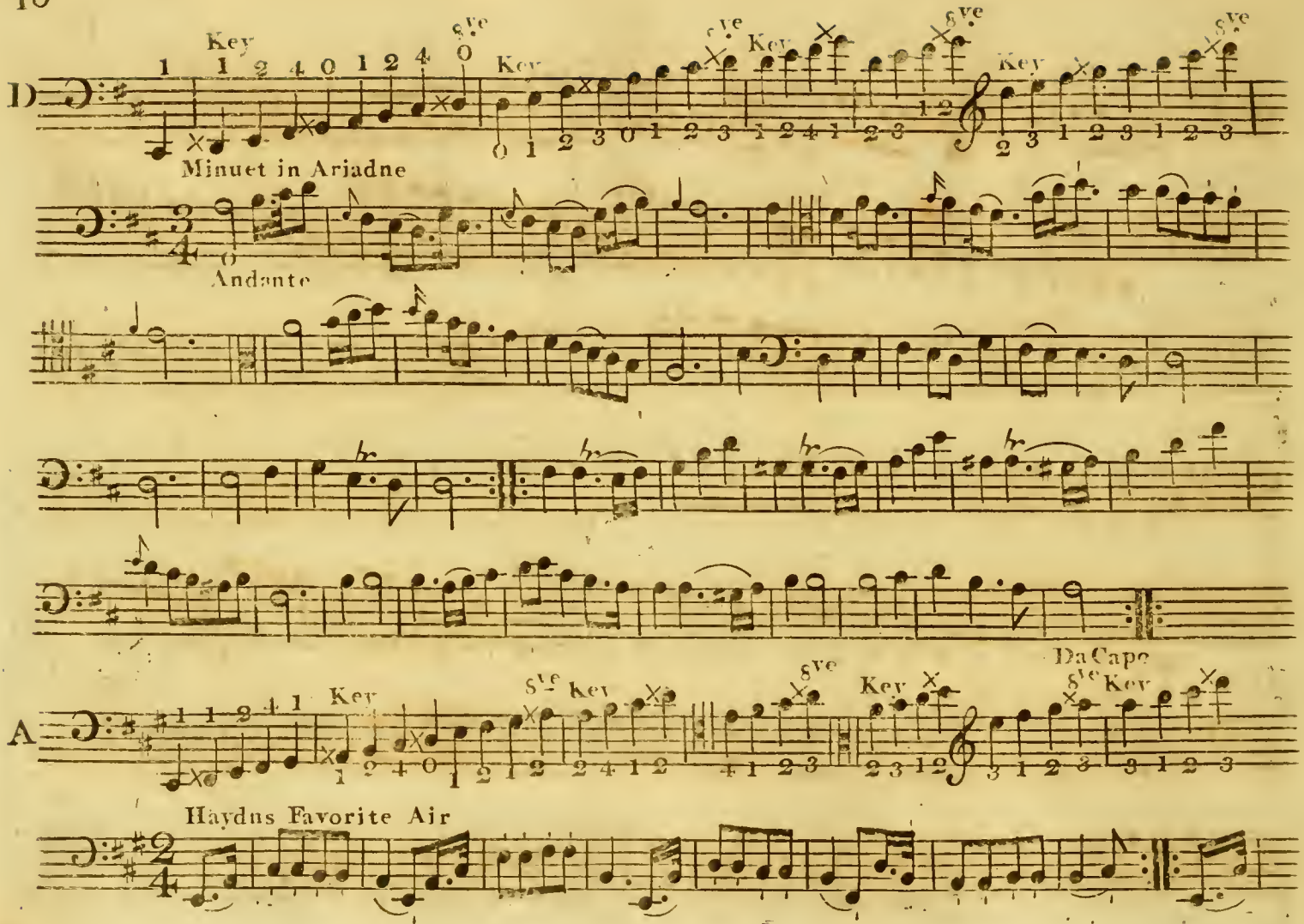
A Bar divides the notes into equal proportions according to the time an Air is in whether common or Trible A double Bar divides the Notes from the second part of a Tune & is always put at the end of a Movement When a double Bar is dotted on both sides thus it shews that each part is to be repeated when on one side only that part is to be playd again this repeat .S. signifies the repetition is to be from the place where the mark is put.

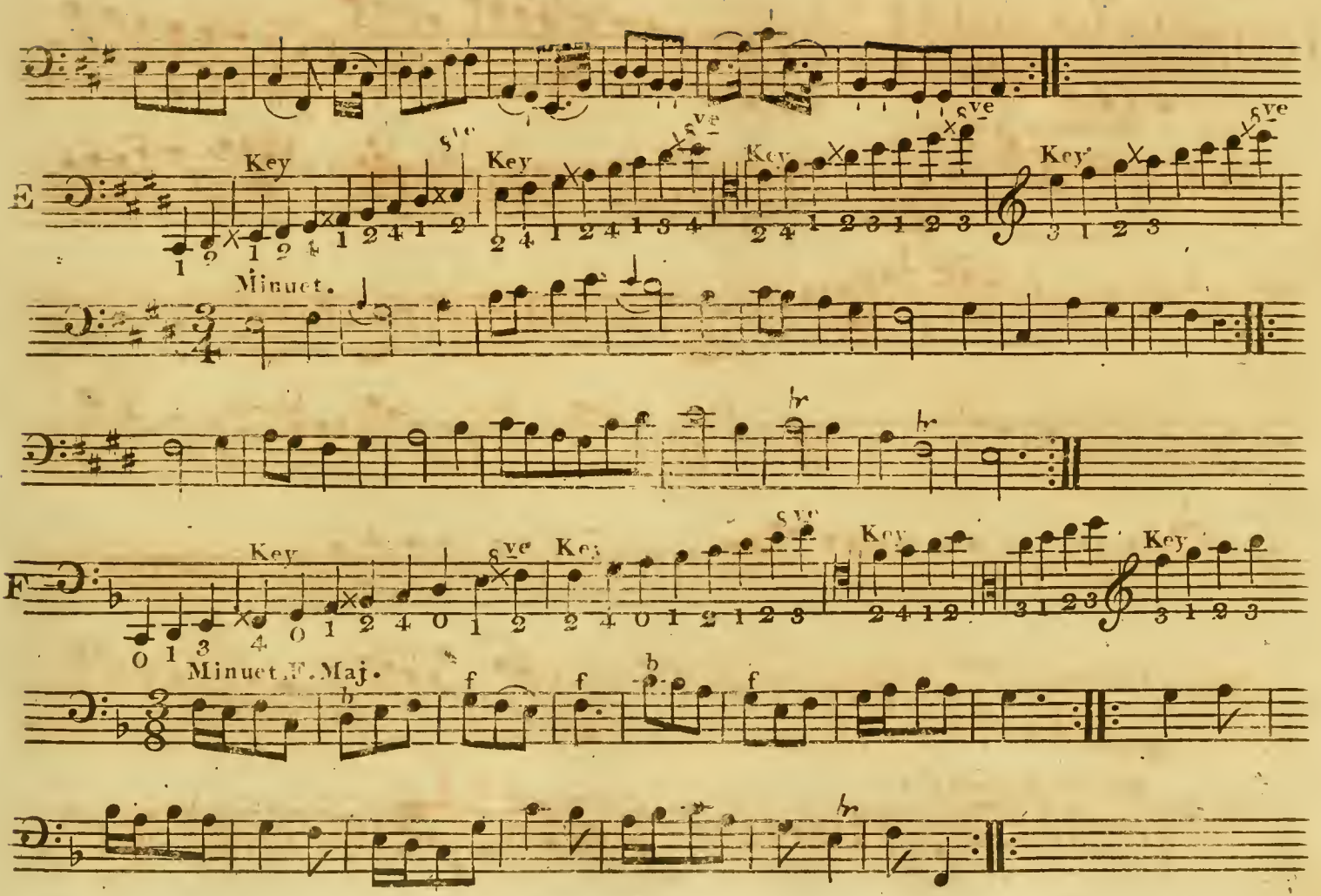
A Semibreve with a stroke over it is to be played as Eight Quavers with two strokes as Sixteen Semiquavers — A Minim with a stroke or is to be played as four Quavers, two strokes or as eight Semi-quavers . a Crotchet thus as four Semiquavers or thus as 16 Demisemiqua-vers .

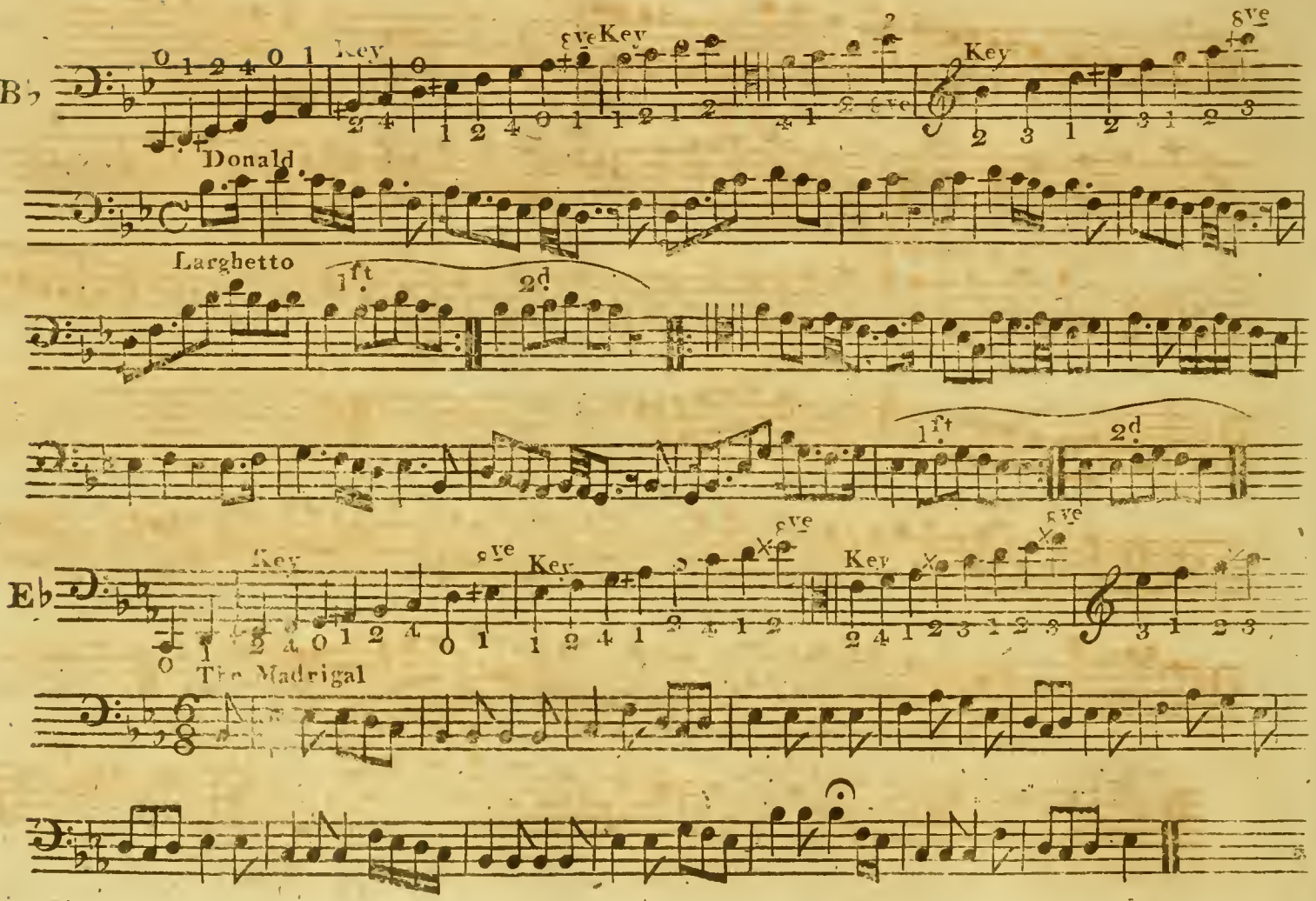
The Graces .



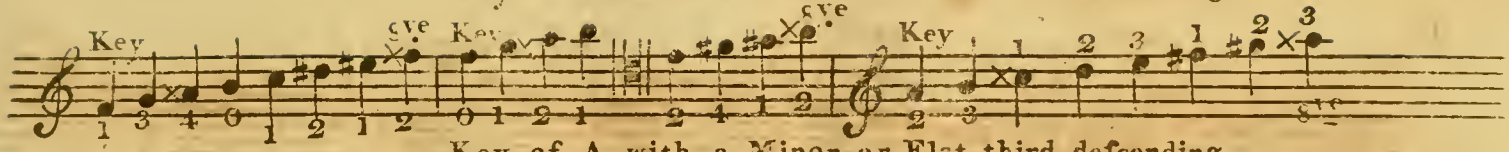

Exercise in C 3d
Key
8ve
God save the King
G
Vanhalls Minuet


D
Key
8ve
Minuet in Arjadne
Andante
A
Da Capo
Haydns Favorite Air

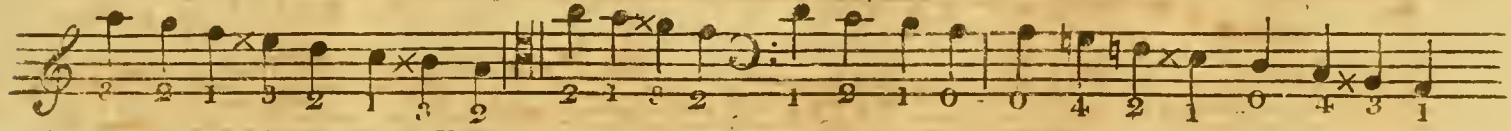

E
Key
Key
Key
Key
8ve
Minuet.
F
Key
Key
Key
Minuet, F. Maj.


B♭
Key
8ve
Donald
Larghetto
1ft
2d
E♭
The Madrigal

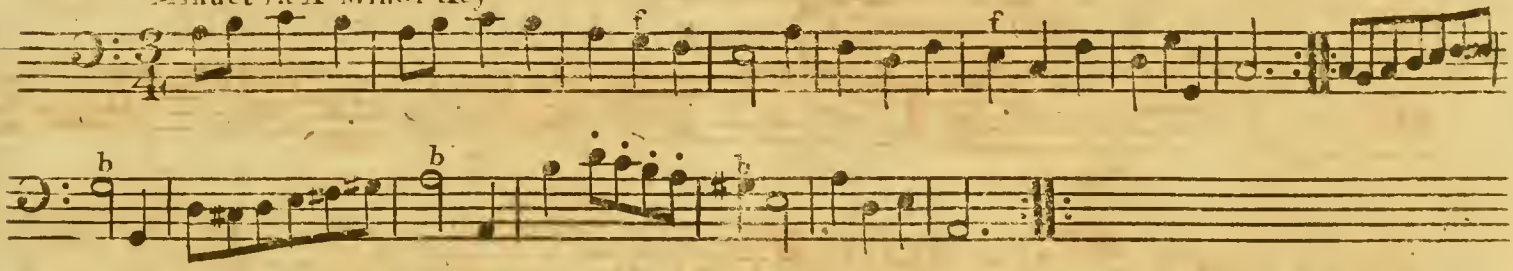
Key of A with a Minor or Flat third afcending



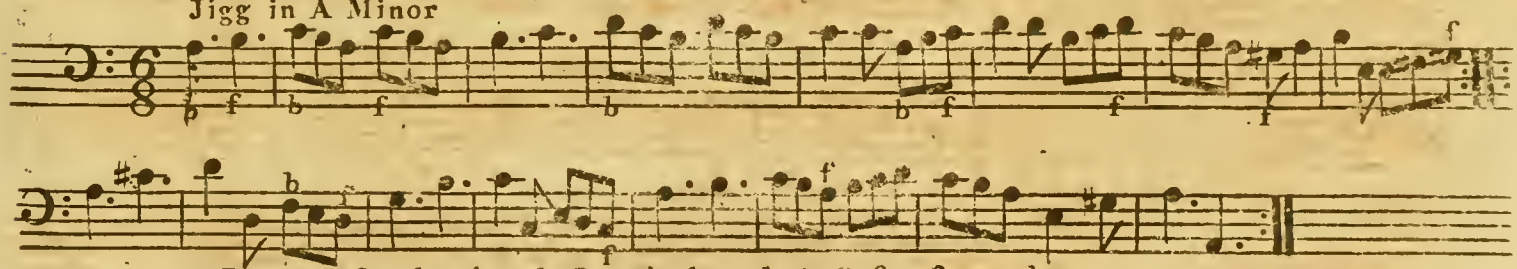
Key of A with a Minor or Flat third defcending



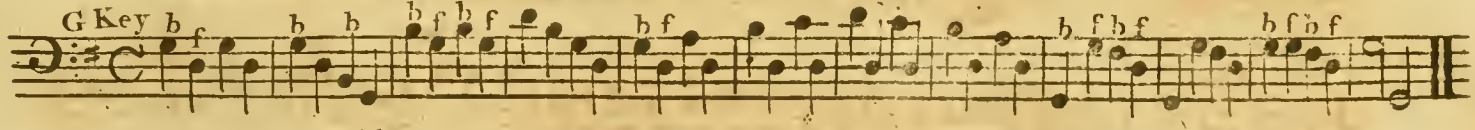
Minuet in A Minor Key



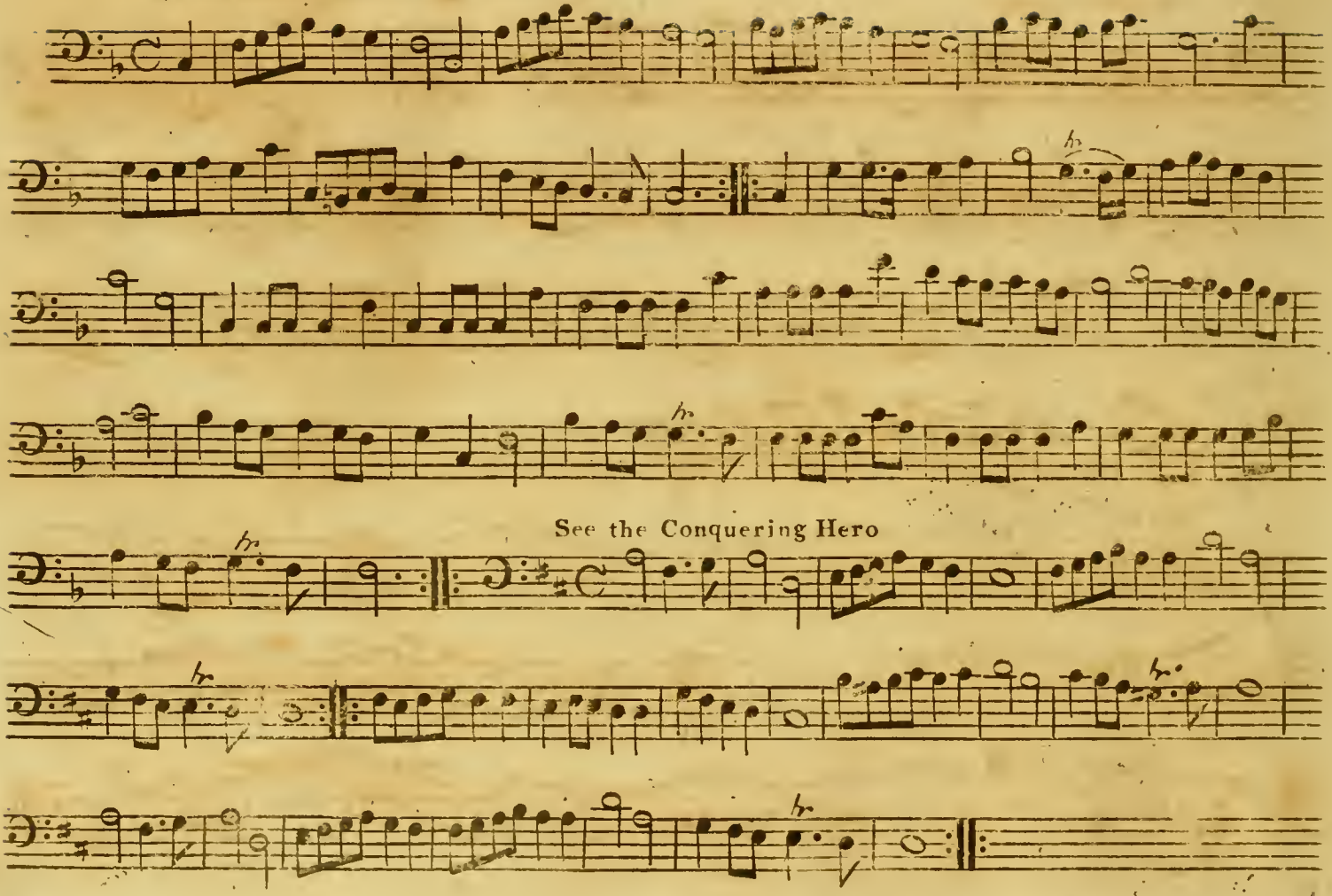
Jigg in A Minor



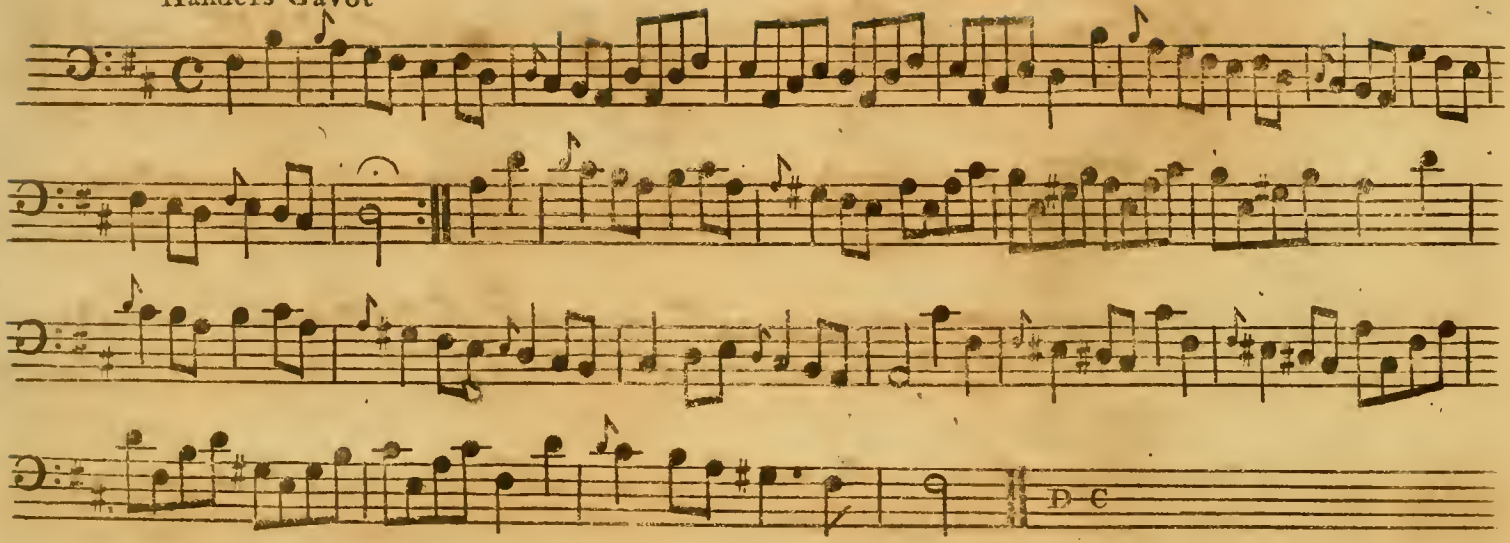
Letter B for drawing the Bow backwards & F for forwards



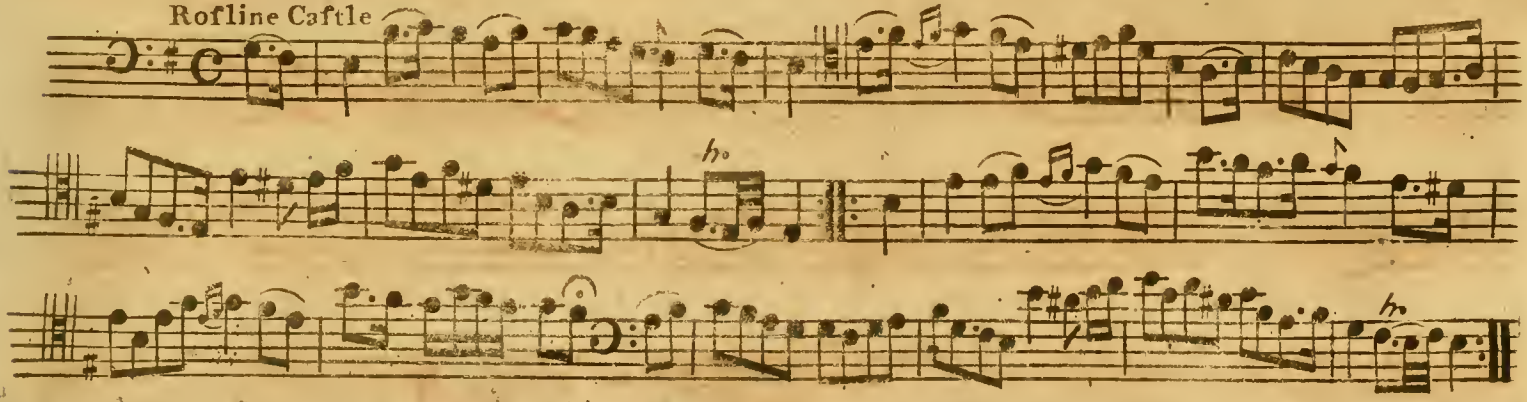
March in the Occafional Oratorio



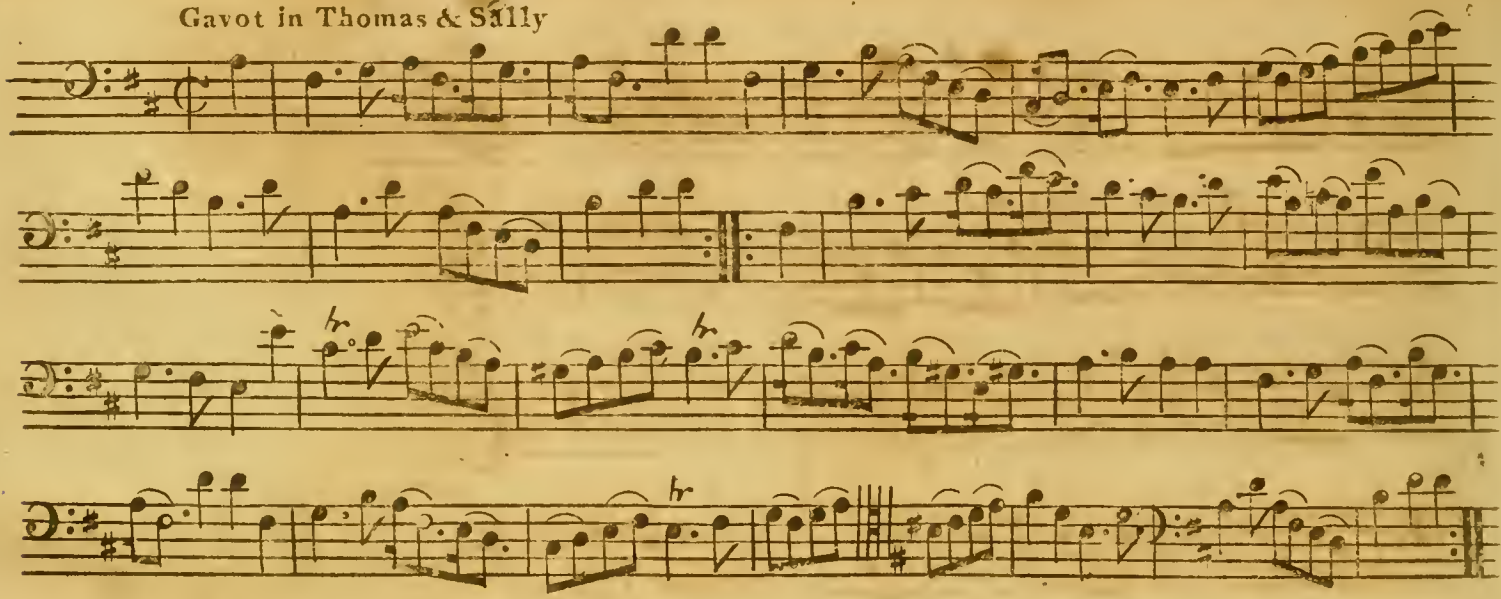
Handels Gavot



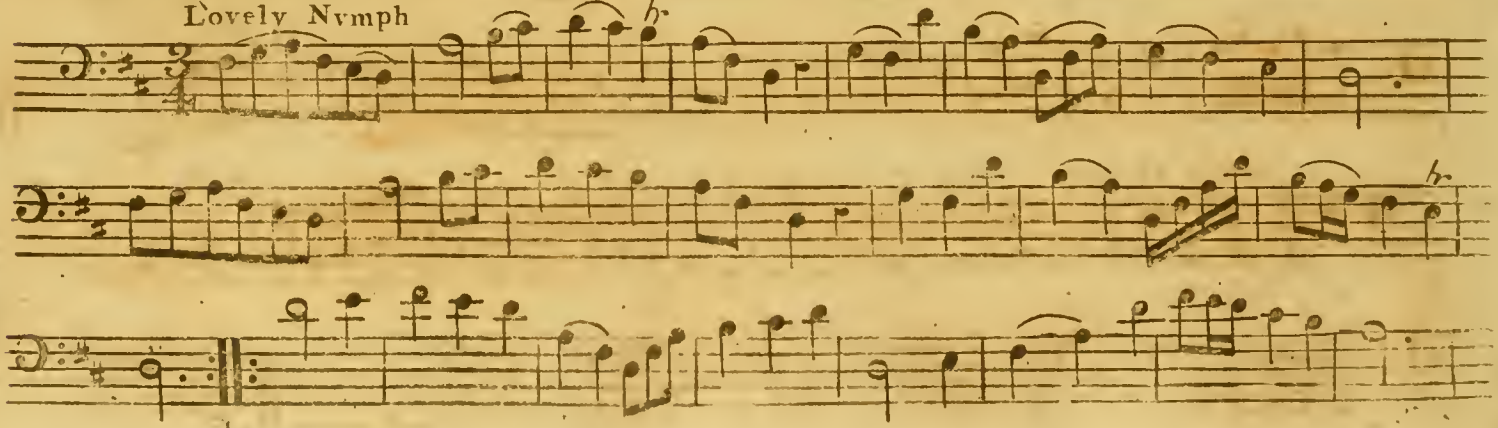
Rofline Caftle

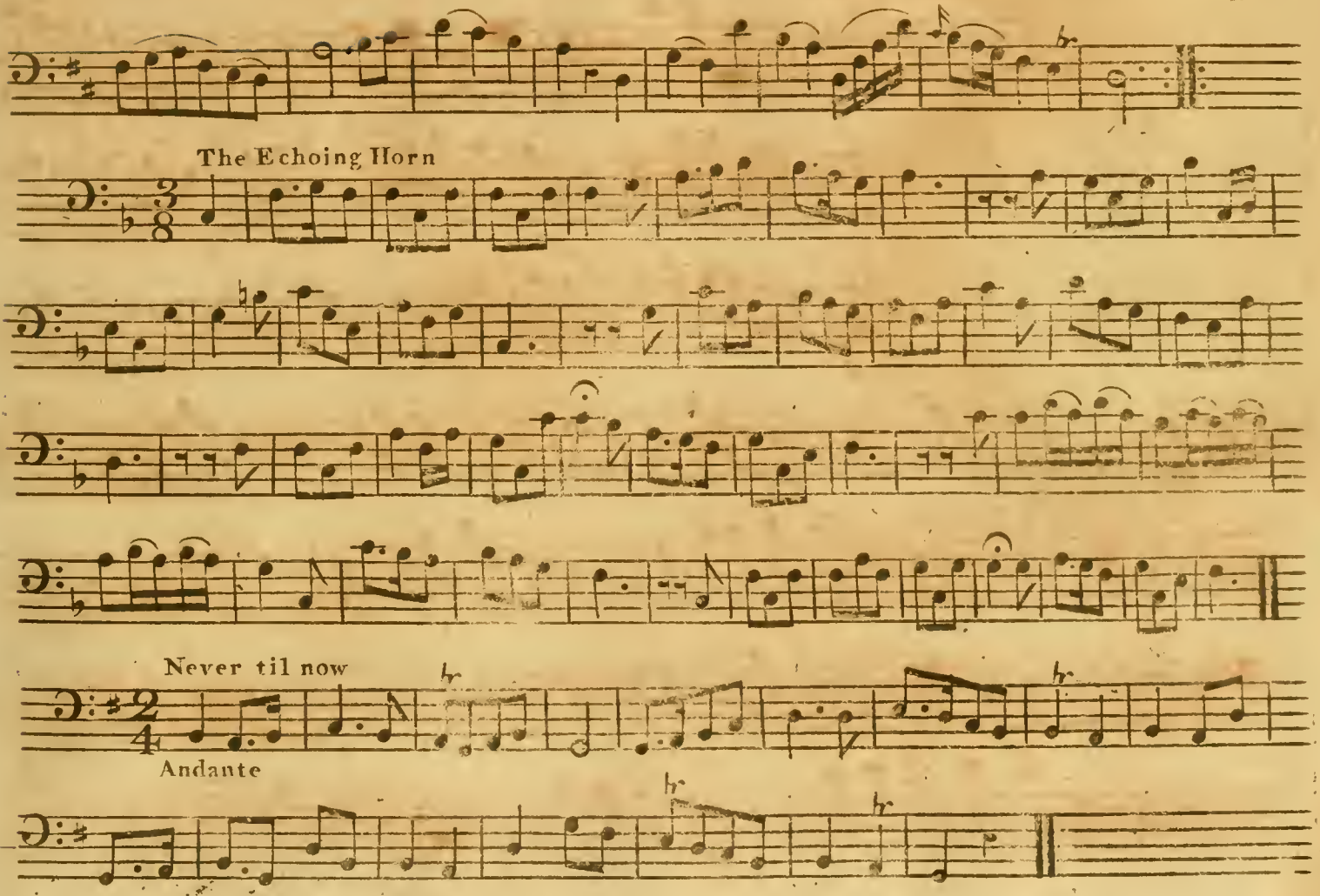


Gavot in Thomas & Sally

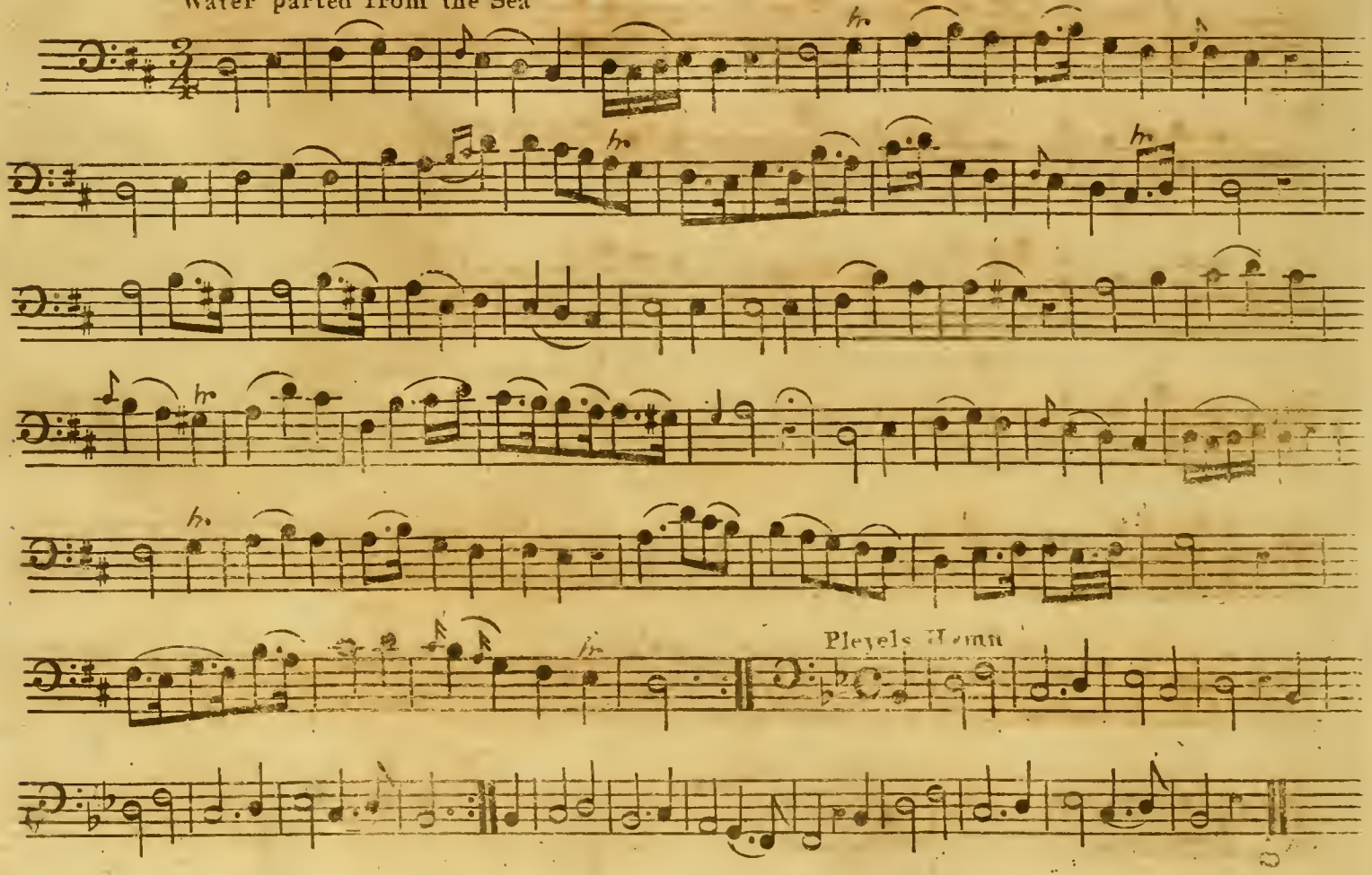


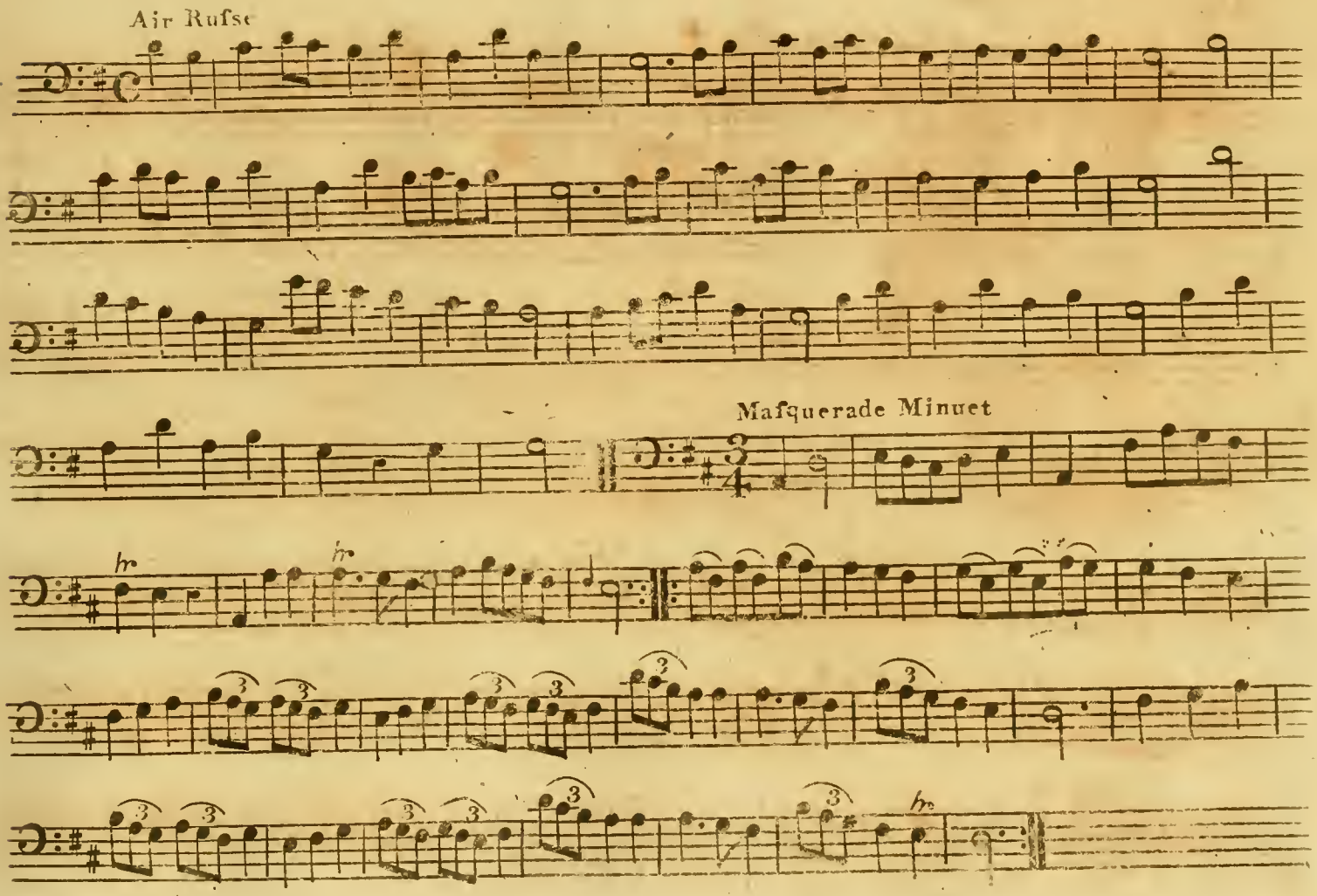
Lovely Nymph

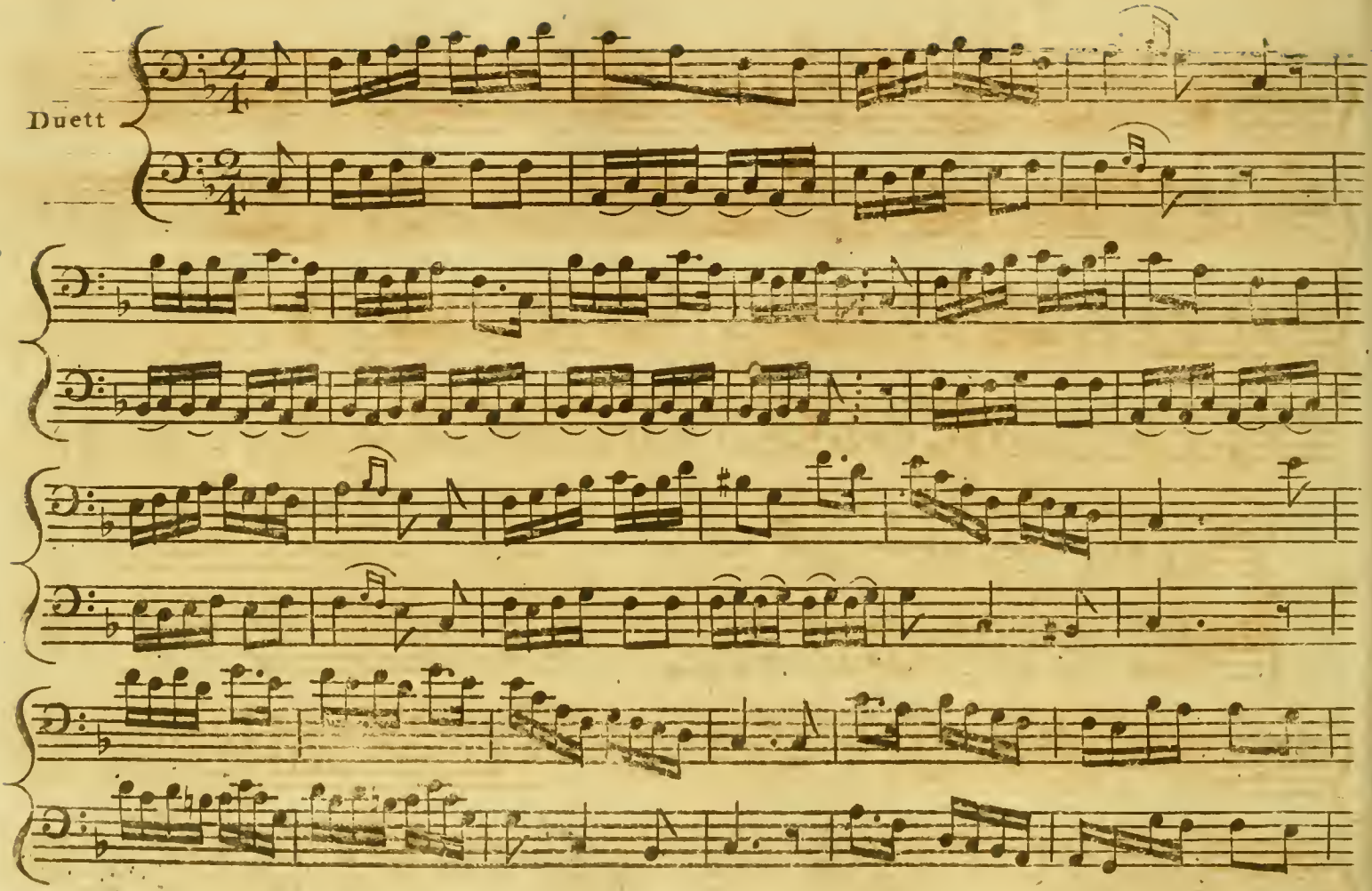



The Echoing Horn
Never til now
Andante

Water parted from the Sea




Air Rufse
Mafquerade Minuet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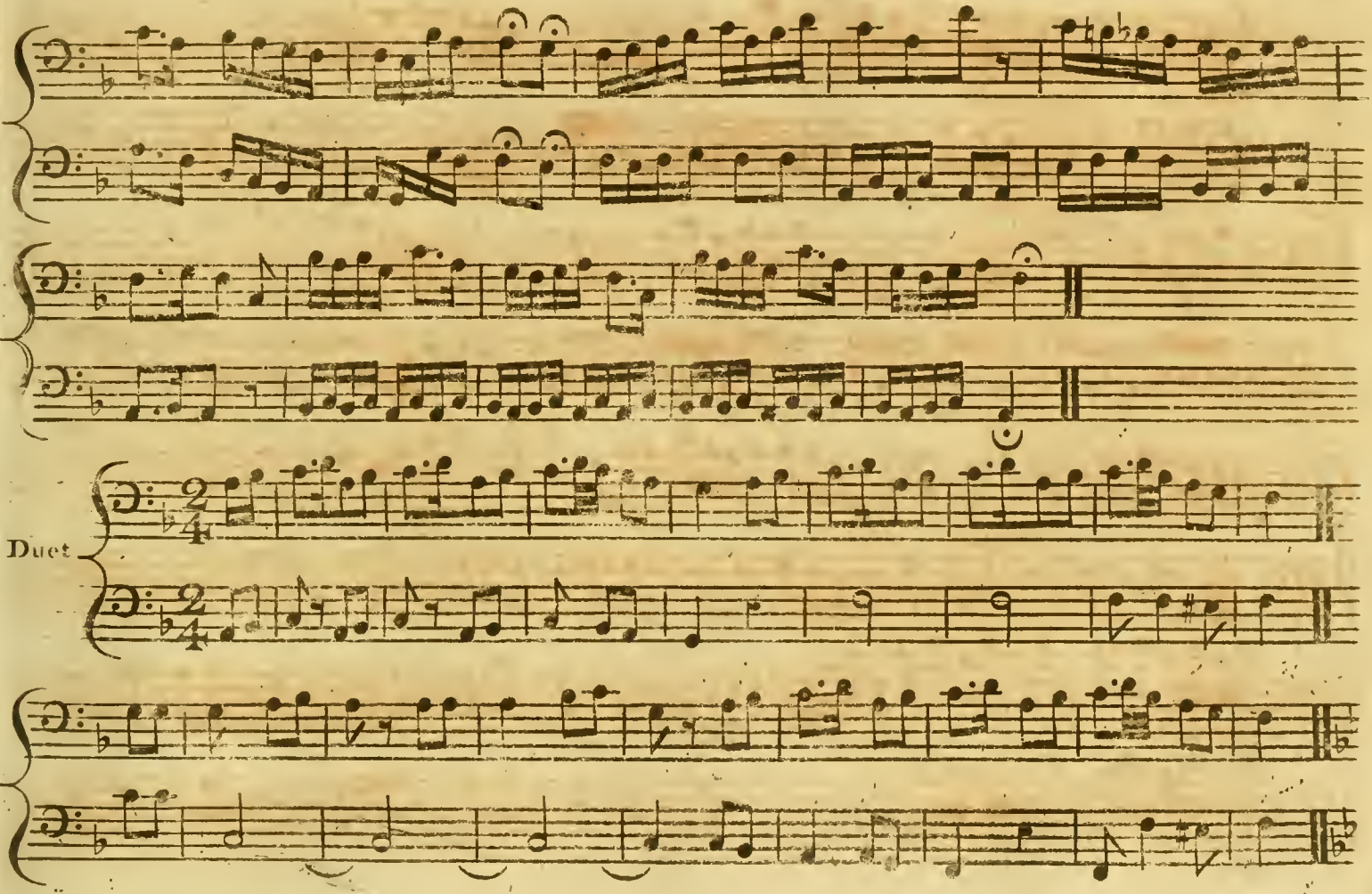
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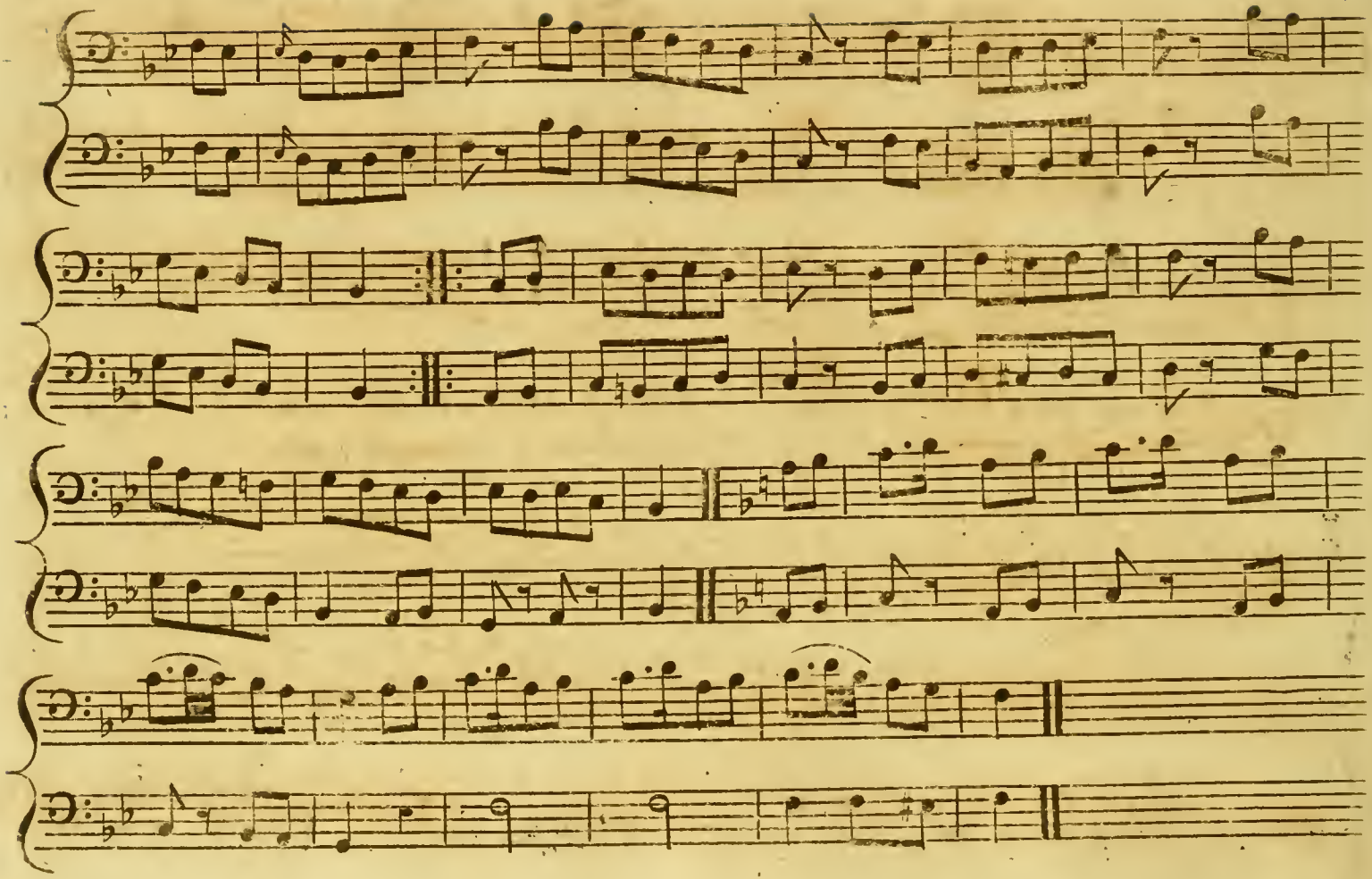
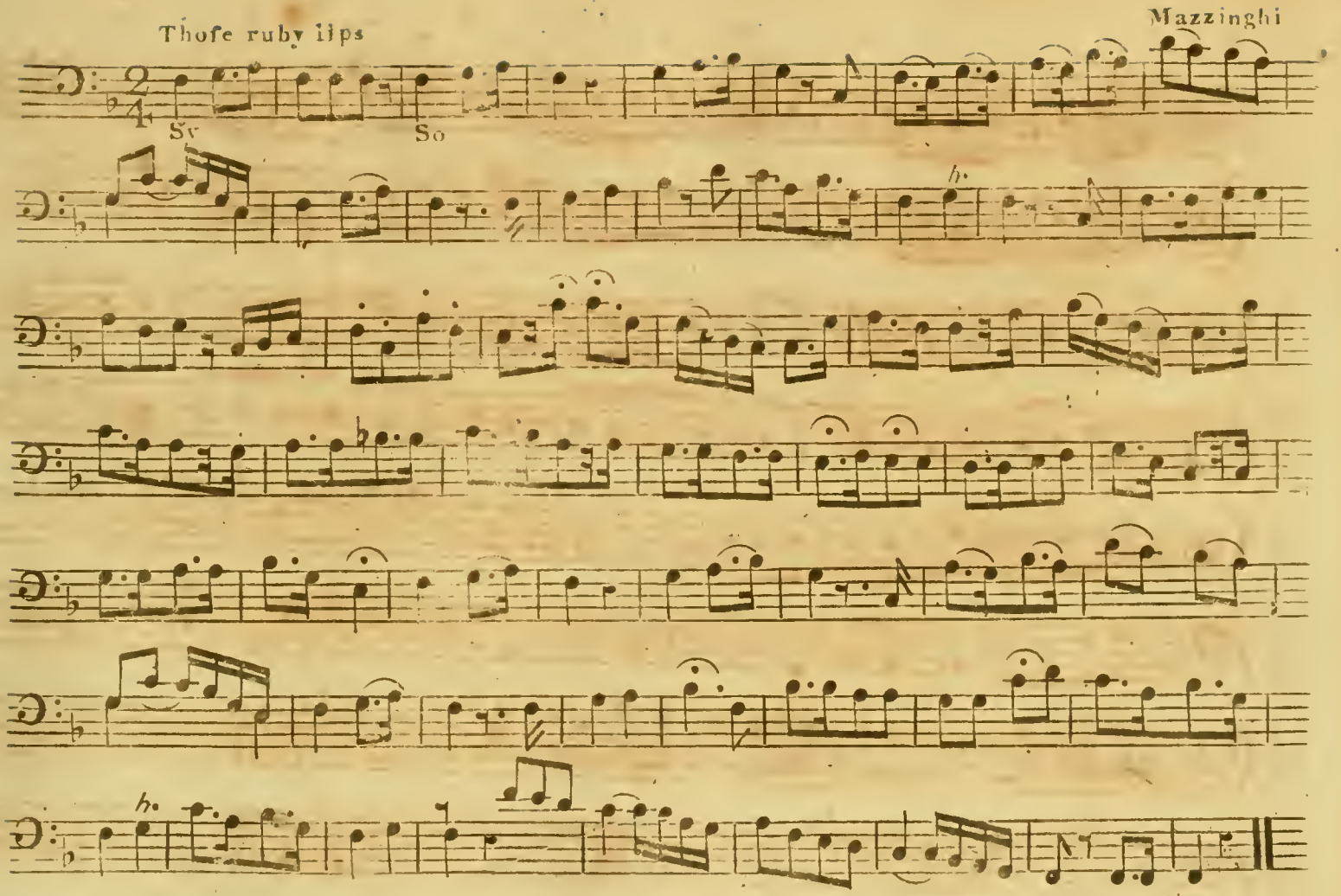
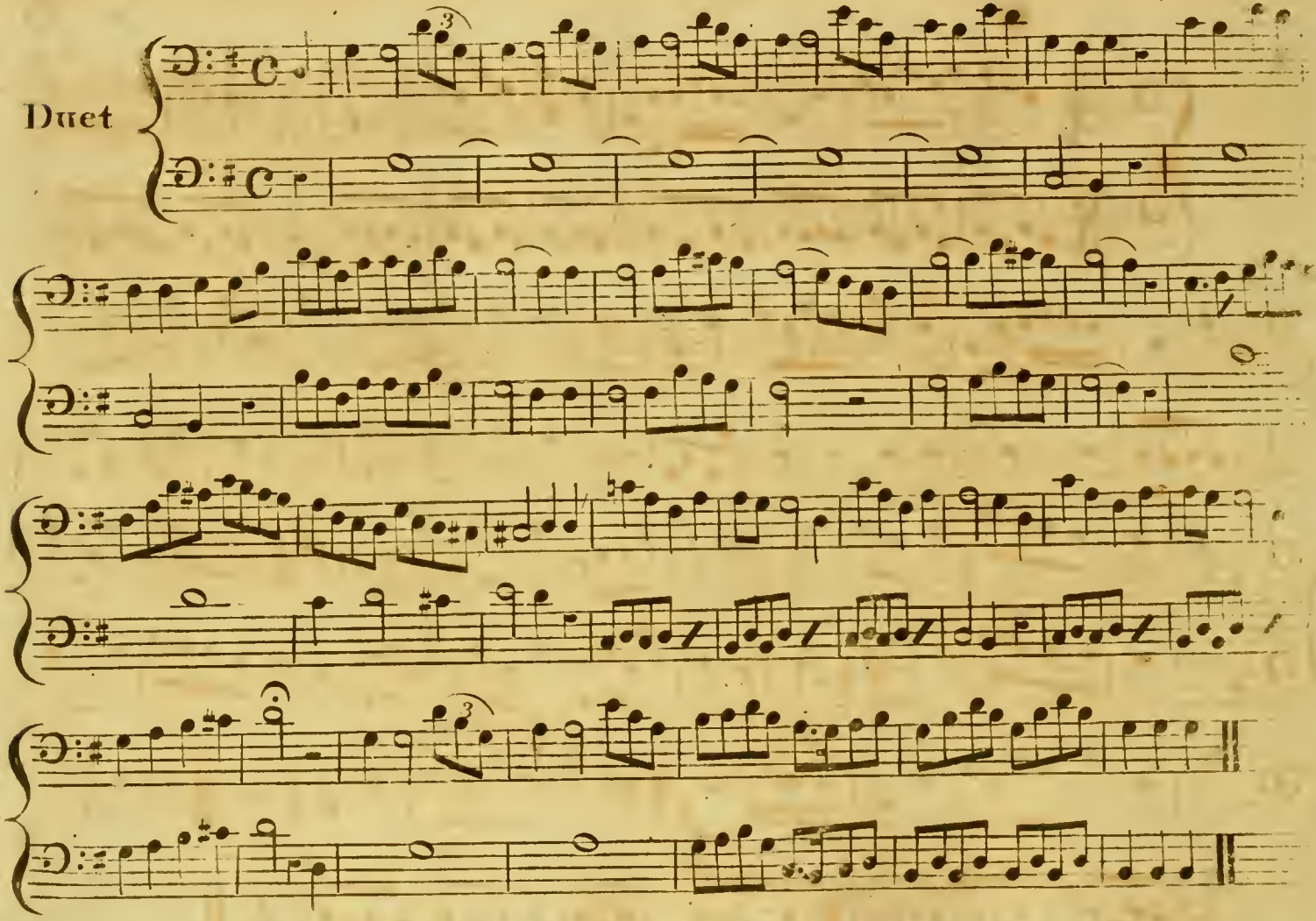
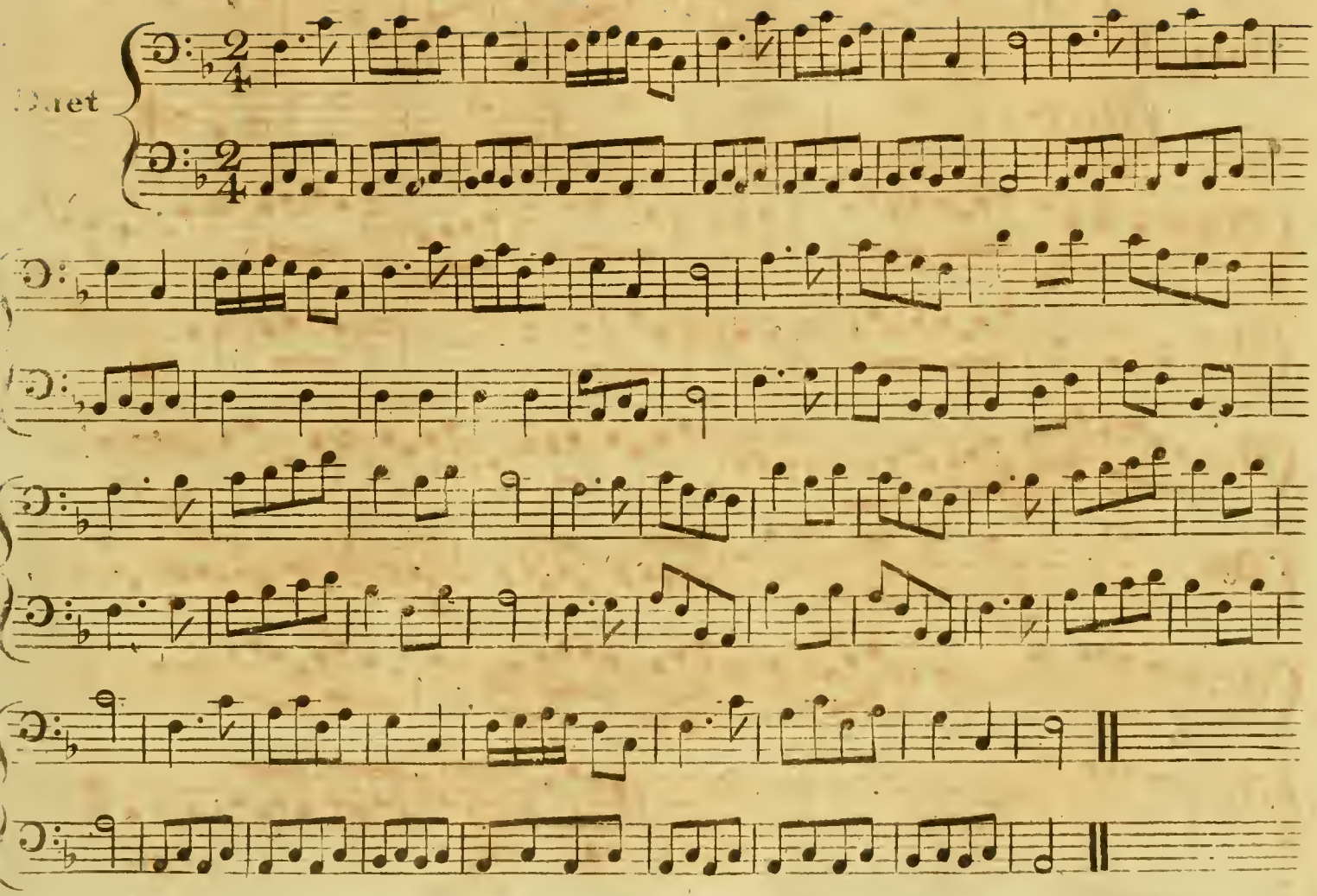



Thofe ruby lips
Mazzinghi
Sv
So

Duet

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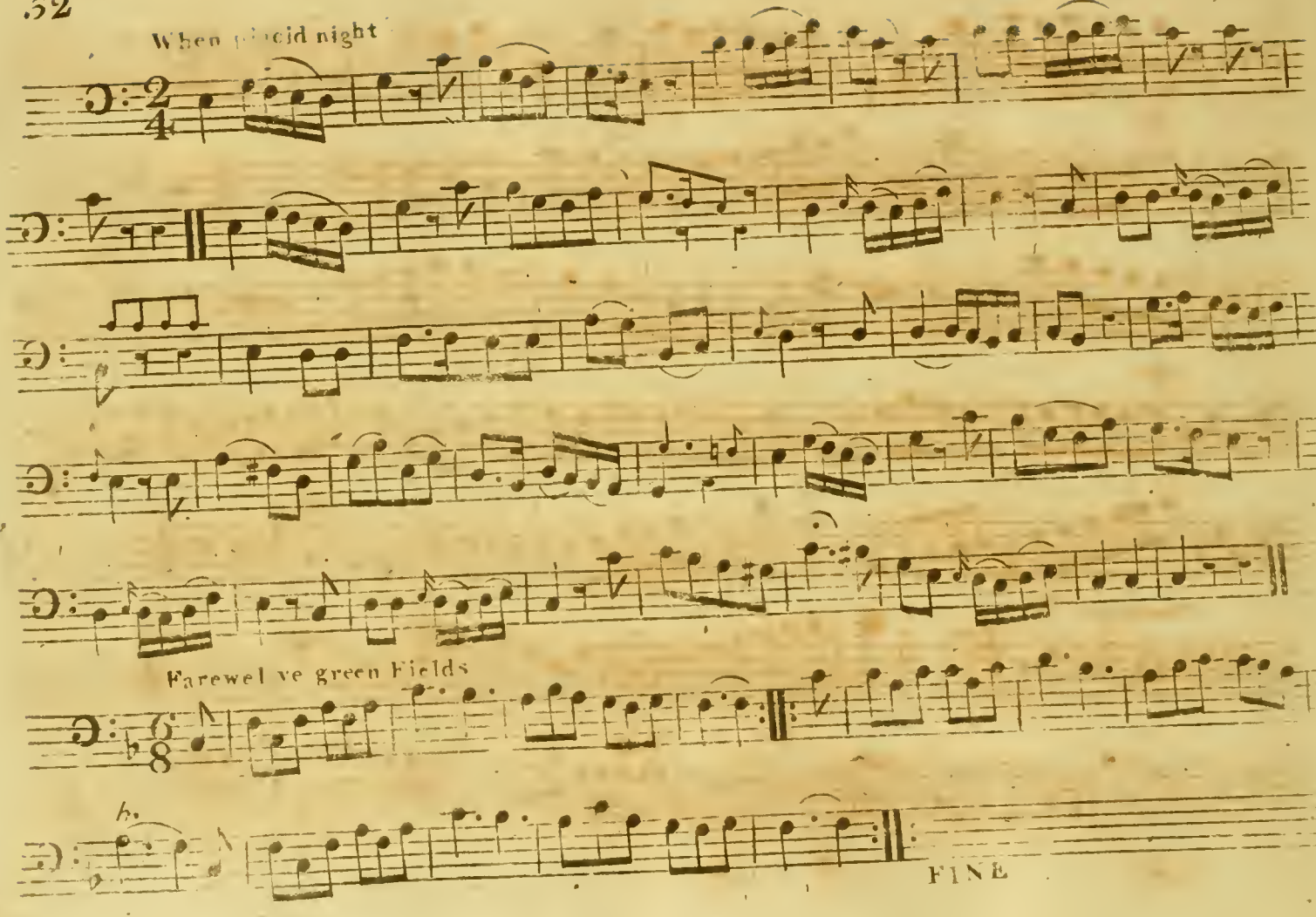
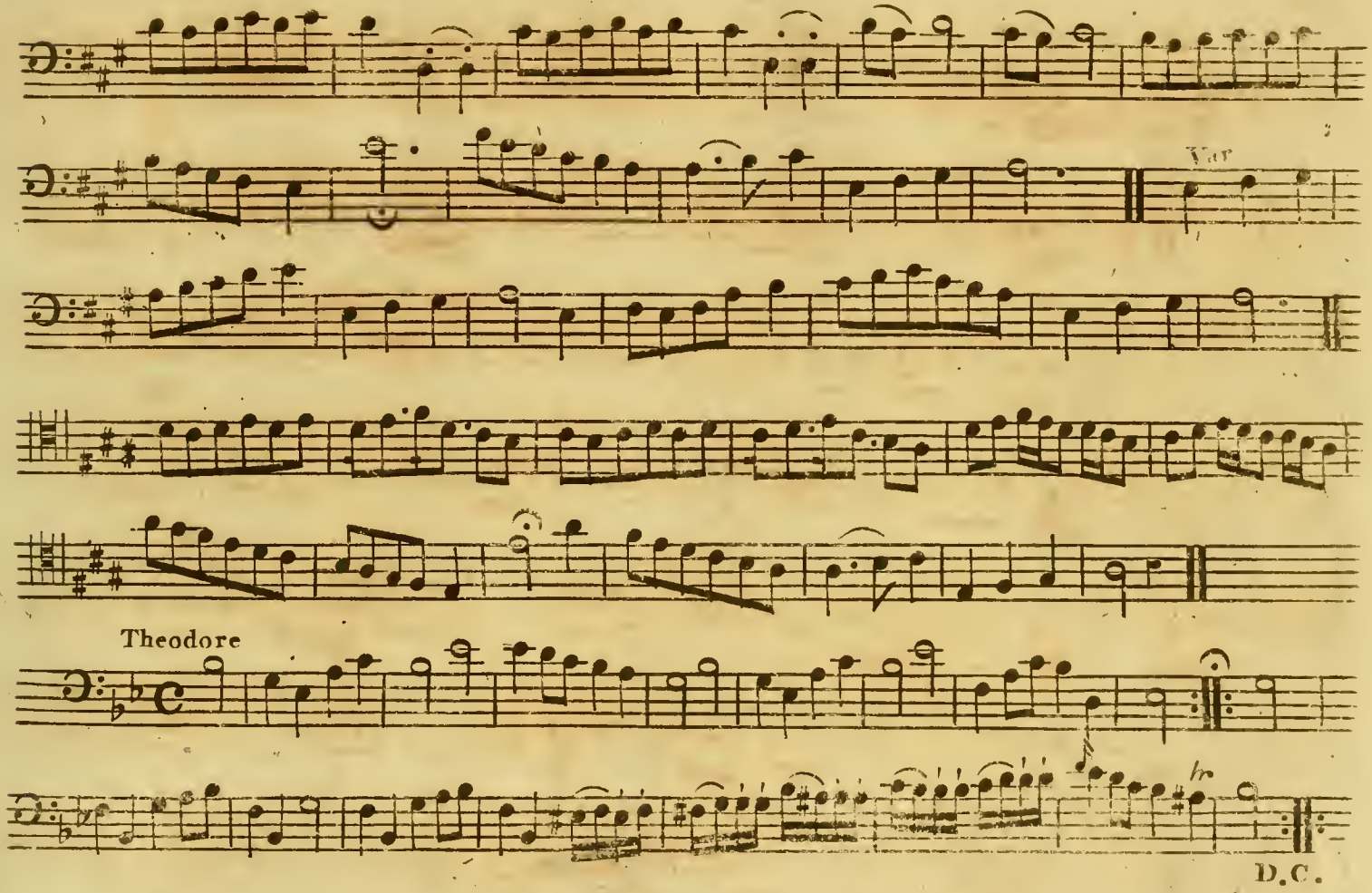
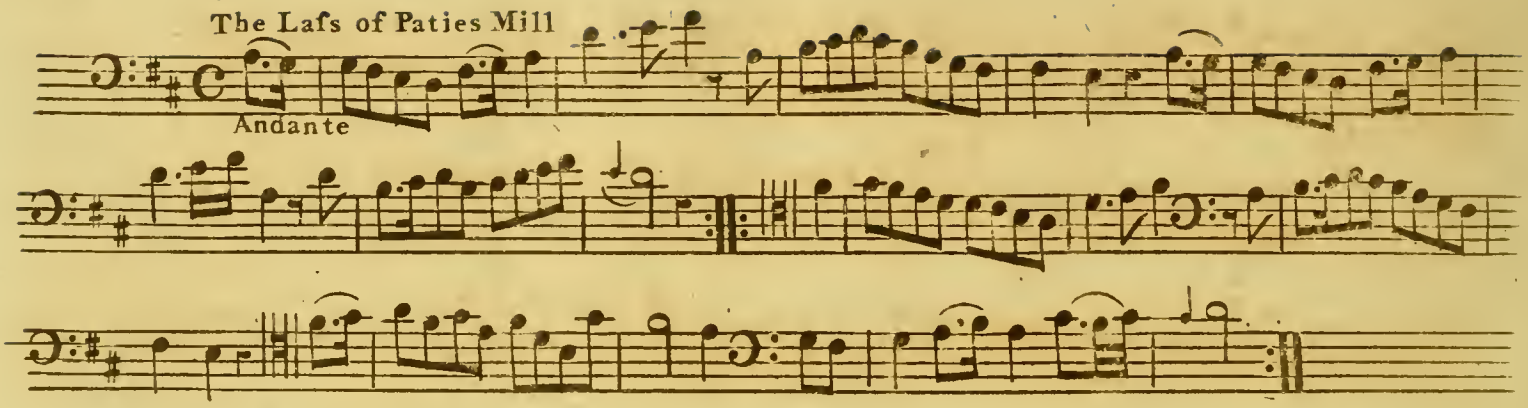
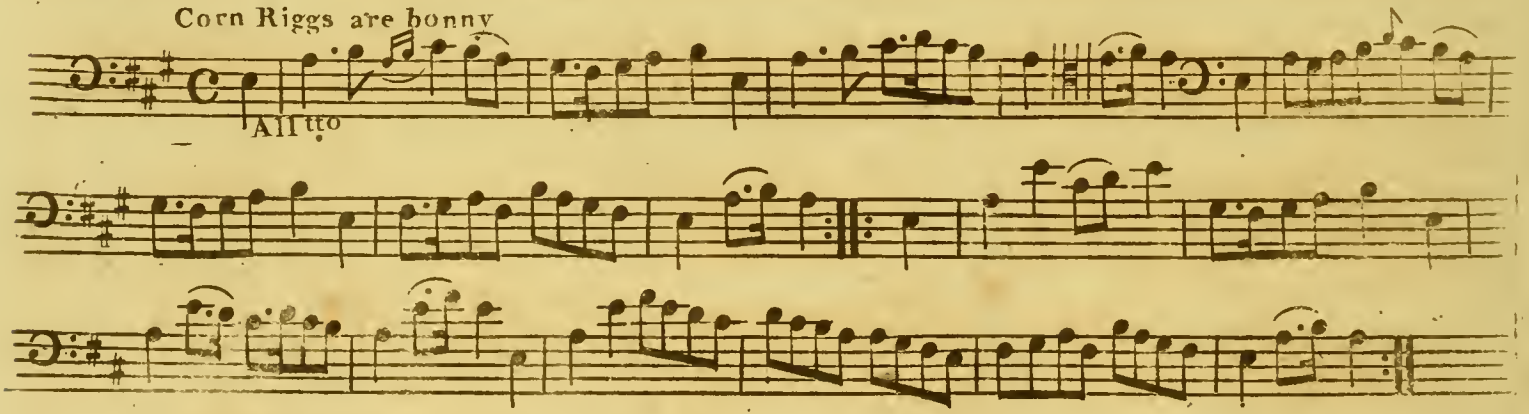



Var
Theodore
hr
D.C.

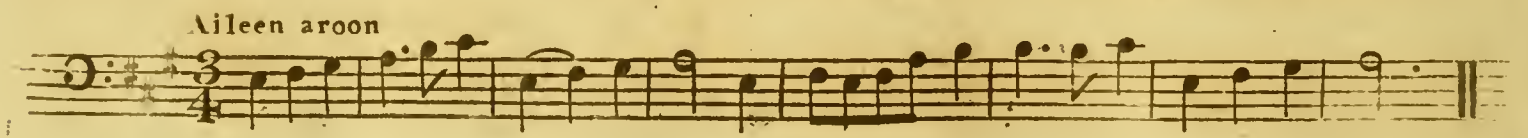
The Lafs of Paties Mill

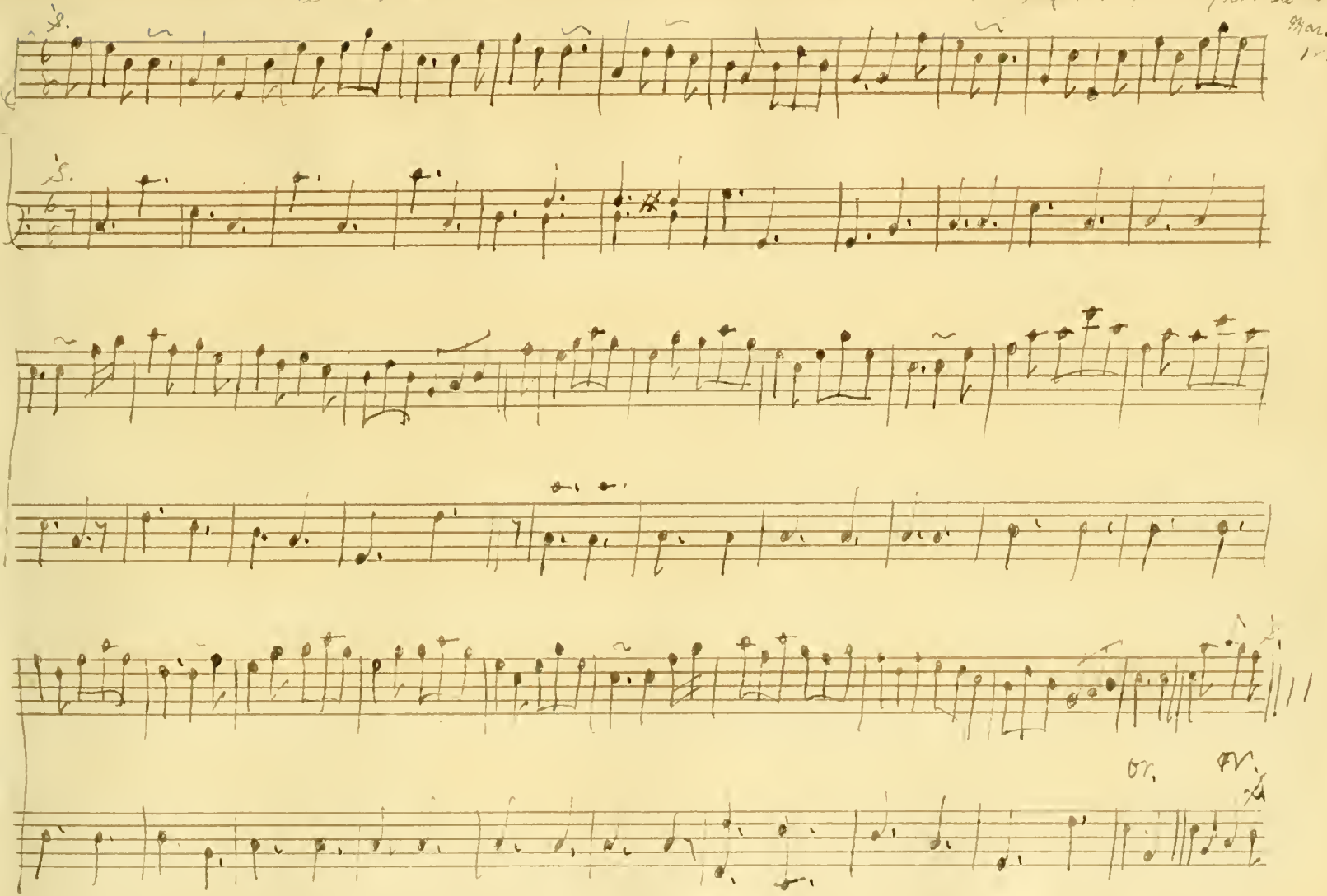


Corn Riggs are bonny



Aileen aroon



— Orange and Blue — a favourite Country Dance — Performed at Annual Ball in George St. Assembly Rooms Edin.

Mar. 5
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