

NEW AND
COMPLETE INSTRUCTIONS.
for the
VIOLIN & CELLO.

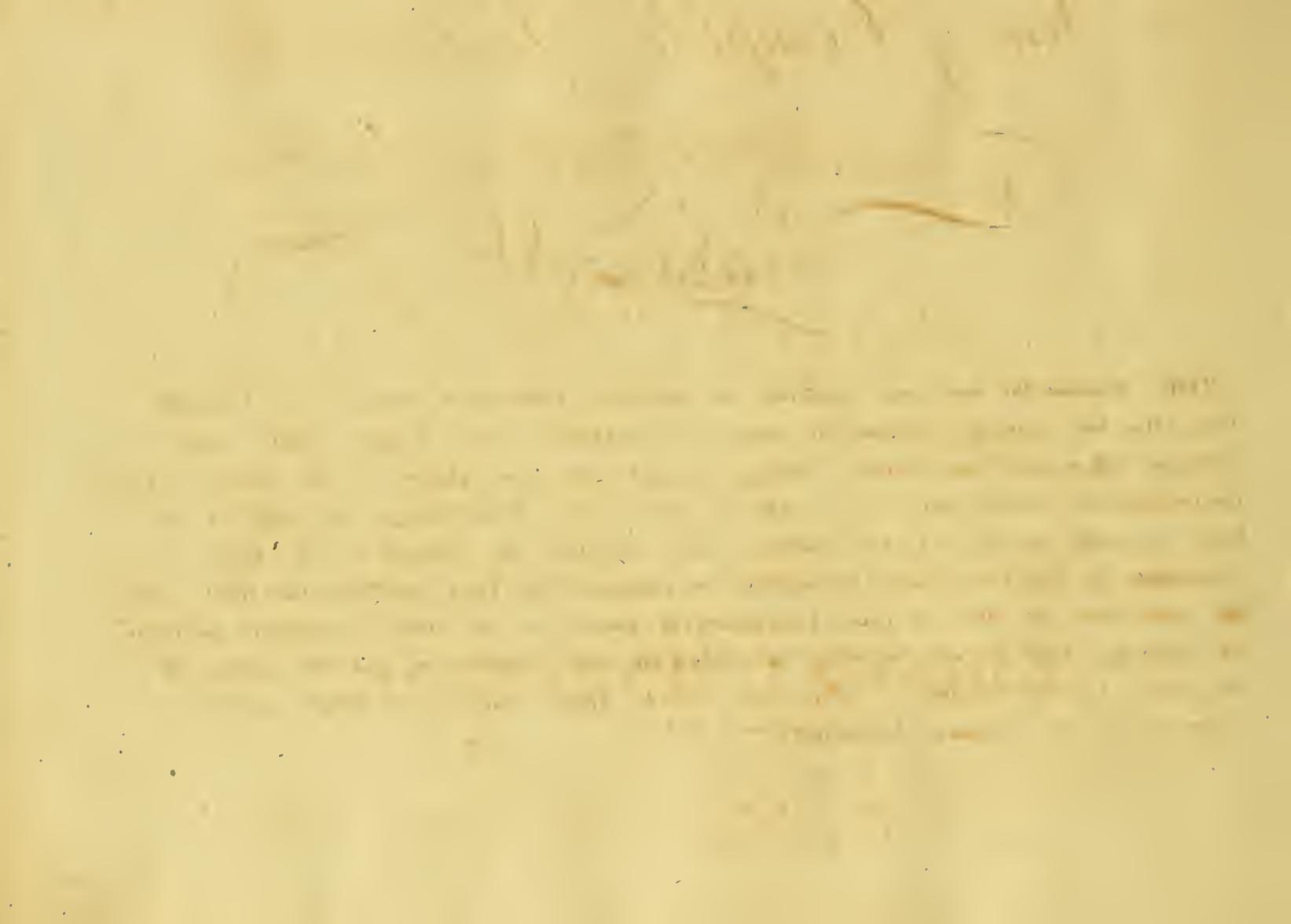
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New & Complete Instructions

1

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.

4th String 3^d. String 2nd String 1st String

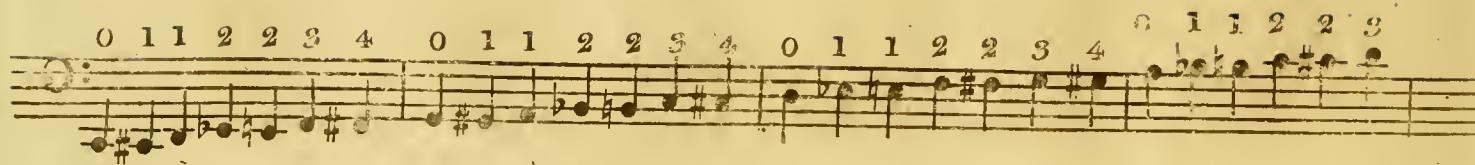
CC DD EE FF G A B C D E F G A B C D

The Learner will observe that 0 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 cro'st 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 3^d 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.

Those 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 $\frac{3}{4}$ Finger at the same distance as on the 4th 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 Nut, 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 between the Notes E & F likewise between B & C are only Semitones or half Notes as they fall in the Natural Octave: 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 together with their Semitones.

A Perfect SCALE for the VIOLONCELLO



These 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 \flat a Sharp thus \sharp and a Natural thus \natural which brings the Note to its place after a \sharp or \flat .

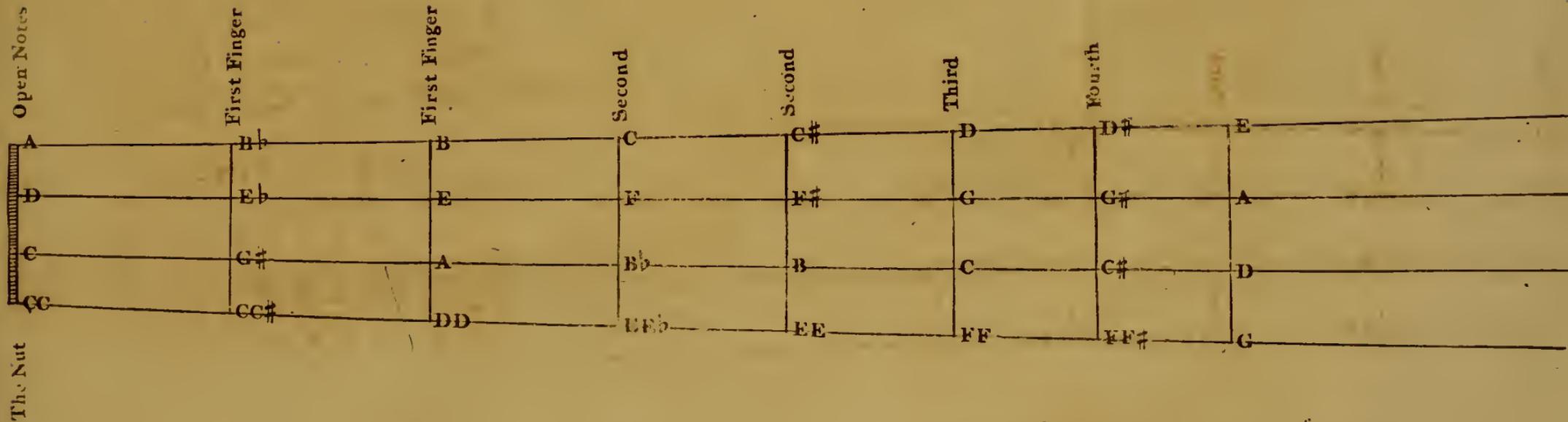
But there are two other Cliffs Tenor and Counter Tenor and as they are very useful will set them both the Tenor Transposes the notes a fifth higher the Counter Tenor a seventh but are very seldom us'd on the fourth String.

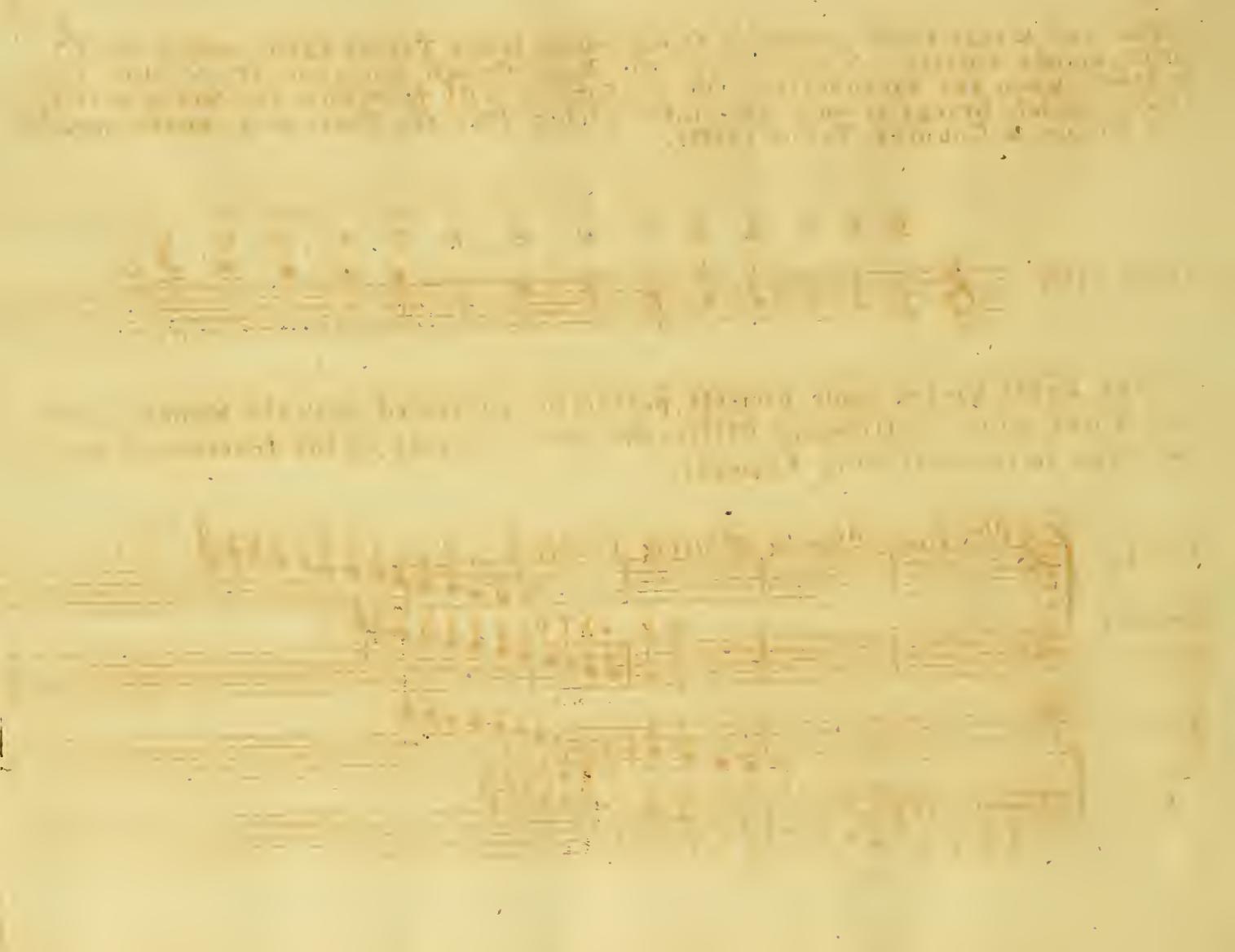
| TENOR | | | | COUNTER TENOR | | | |
|------------------------|-------------------------|-------------------------|--|-------------------------|-------------------------|---------------|-------|
| 3. ^d String | 2. nd String | 1. st String | | 2. nd String | 1. st String | | |
| 3 | 0 1 2 4 | 0 1 2 4 1 2 3 | | 2 | 4 | 0 1 2 1 2 3 4 | 1 2 3 |
| C | D E F G | A B C D E F G | | F | G | A B C D E F G | A B C |

A Scale for the Finger board of a Violoncello.

Shewing the distances where the Fingers are to be placed.

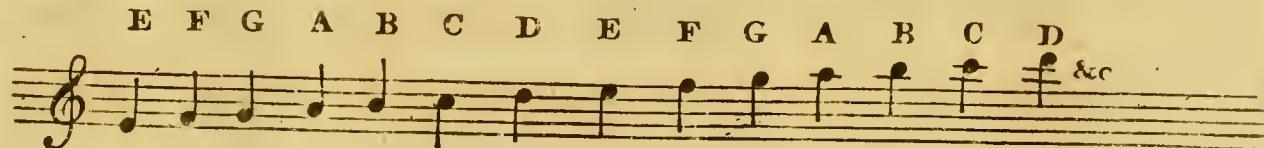
From Nutt to Bridge Twenty Six Inches and half





The next & last Cliff necessary to be learn'd 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.

Treble Cliff



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 mark'd 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 call'd 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 explain'd the tuning 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 Piso, 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.

8
Example in Common Time.

Musical score for Common Time (C) in six staves. The score consists of six staves of music with corresponding 'd u' bowing patterns below each staff. The staves are numbered 2, 4, 9, 12, 15, 16, 13, 10, 14, 1, 3, 6, 5, 3, 3, 4, 2, 7, 8, 9, 12, 11, and 1. The music includes various note heads and stems, with some notes grouped by vertical lines.

Example in Triple Time

Musical score for Triple Time (3/4) in six staves. The score consists of six staves of music with corresponding 'd u' bowing patterns below each staff. The staves are numbered 1, 3, 6, 5, 3, 3, 4, 2, 7, 8, 9, 12, 11, and 1. The music includes various note heads and stems, with some notes grouped by vertical lines.

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 Harpsichord 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 3^d & 4th Strings, so

that when in tune they will give the notes  which are fifths from each

other, & when the Ear is accustomed 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 3^d Example has likewise D. for its 3^d but B being flattened in the Cliff at the beginning 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 2^d & 4th Examples.

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

Explanation of the four Examples



This holds good for all the Variety of Keys in the whole System of Music but note also that in all flat Keys the 6th & 7th must be flat as well as the 3^d & in all Sharp Keys the 3^d 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

| | 1 Semibreve | 2 Minims | 4 Crotchets | 8 Quavers | | |
|-------|----------------|--------------------|-------------|-----------|------------|-----------------|
| Notes | | | | | | |
| | 16 Semiquavers | 32 Demisemiquavers | | | | |
| | | | | | | |
| | Semibreve | Minim | Crotchet | Quaver | Semiquaver | Demisemiquavers |
| | Rests | Rests | Rests | Rests | Rests | Rests |
| 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.



Treble Time is known by any of the following Figures $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$, $\frac{3}{8}$ or $\frac{12}{8}$, $\frac{2}{3}$, or $\frac{3}{4}$, or $\frac{6}{4}$ 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 $\textcircled{O} \cdot \textcircled{P} \cdot \textcircled{B} \cdot \textcircled{E} \cdot$ 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 treble in $\frac{2}{4}$ & $\frac{2}{8}$ & two in quick common time & $\frac{3}{4}$ & $\frac{3}{8}$.

A 3 put over three Crotchets 3 Quavers or 3 Semiquavers thus signifies that the 3 Crotchets are to be play'd 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 Semiquavers in that of a Crotchet.



The proper degree of slowness or swiftness that an Air is to be play'd 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 Treble 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 play'd 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 $\overline{\circ}$ is to be played as Eight Quavers with two strokes $\overline{\text{F}}$ as Sixteen Semiquavers — A Minim with a stroke $\overline{\text{D}}$ or $\overline{\text{G}}$ is to be played as four Quavers, two strokes $\overline{\text{F}}$ or $\overline{\text{G}}$ as eight Semiquavers. A Crotchet thus $\overline{\text{F}}$ as four Semiquavers or thus $\overline{\text{G}}$ as 16 Demisemiquavers.

The Graces.

Marked



Played



Marked



Played



D

Key
1 1 2 4 0 1 2 4 0 Key
x ve x ve x ve x ve x ve

Minuet in Ariadne

Andante

A

Key
1 1 2 4 1 Key
x ve x ve x ve x ve x ve

Da Capo
8^{ve} Key x ve

Haydus Favorite Air

The image shows a handwritten musical score for two staves, labeled E and F. Staff E starts with a treble clef, a key signature of one sharp, and common time. It features a series of sixteenth-note patterns with various fingerings (e.g., 1, 2, 3, 4, 5, 6) and slurs. Key changes are indicated by 'Key' followed by a new key signature. Staff F starts with a bass clef, a key signature of one flat, and common time. It also contains sixteenth-note patterns with fingerings and key changes. Both staves include dynamic markings like 'f' (fortissimo) and 'b' (forte). The score is divided into measures by vertical bar lines, and each measure concludes with a double bar line and repeat dots.

E Key Key Key Key Key
 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
 Minuet.

F
 0 1 3 4 0 1 2 4 0 1 2 4 0 1 2 4 0 1 2 3
 Minuet F. Maj.

B, 0 1 2 4 0 1 Key 0 1 2 4 0 1 1 2 1 2 2 1 2 3 1 2 3 8ve

Donald Larghetto 1st 2^d

E_b, 0 1 2 4 0 1 Key 0 1 2 4 1 2 4 1 2 2 4 1 2 3 1 2 3 8ve

O The Madrigal 6 8

Key of A with a Minor or Flat third ascending

Key

Key of A with a Minor or Flat third descending

Minuet in A Minor Key

Jigg in A Minor

Letter B for drawing the Bow backwards & F for forwards

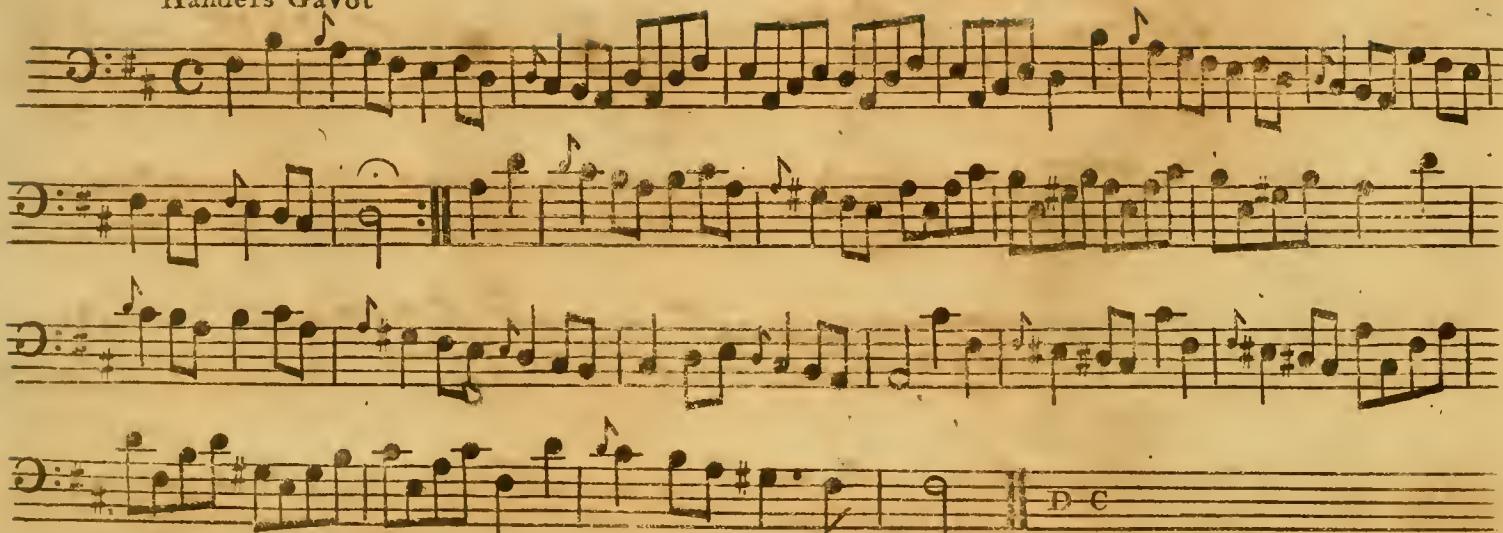
G Key b f b b b f b f b f b f b f b f b f b f b f b f

March in the Occasional Oratorio

A handwritten musical score for three staves, likely for a brass ensemble. The top staff uses a C-clef, the middle staff an F-clef, and the bottom staff a C-clef. The key signature is common time. The music consists of four measures per system, with each measure containing six eighth notes. Measure 1 starts with a quarter note followed by a sixteenth-note pattern. Measures 2 and 3 continue this pattern. Measure 4 concludes with a half note. The score is divided into two systems by a double bar line. The lyrics "See the Conquering Hero" are written above the middle staff in the second system.

See the Conquering Hero

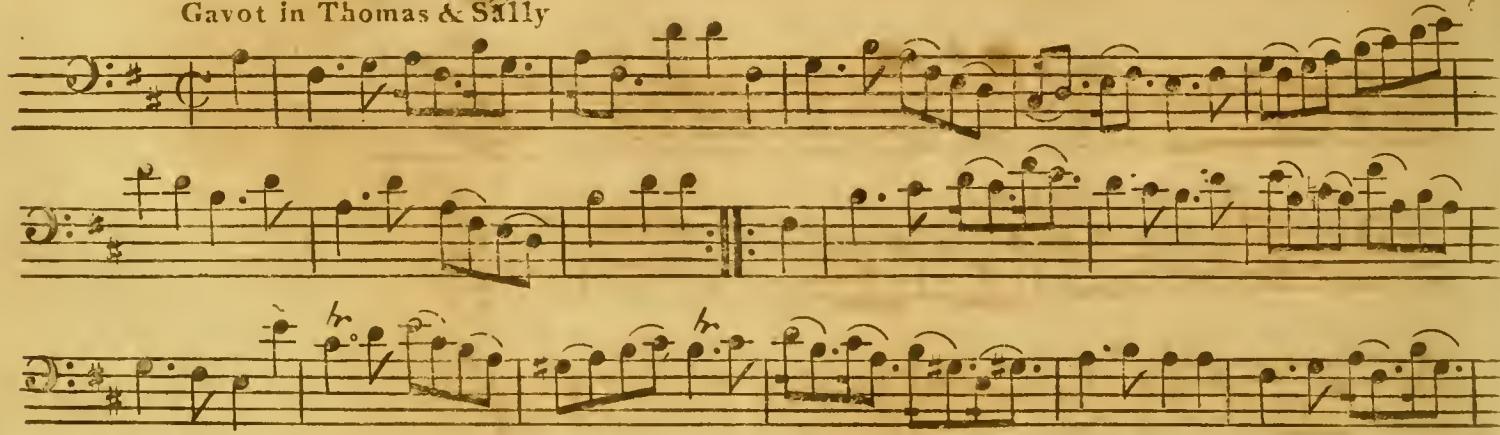
Handels Gavot



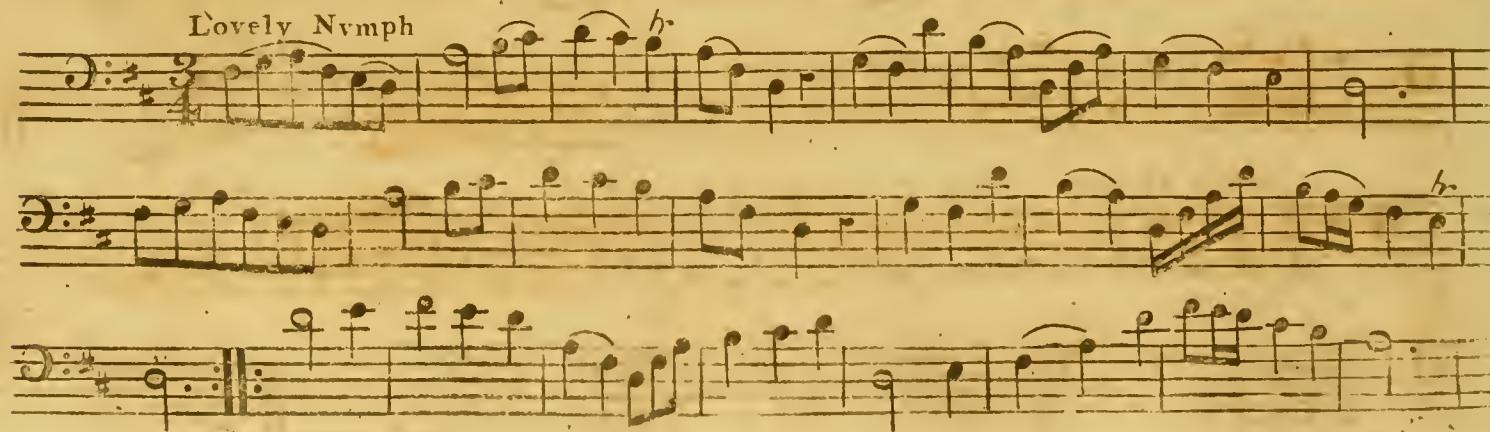
Rofline Castle



Gavot in Thomas & Sally



Lovely Nymph





The Echoing Horn

Handwritten musical score for 'Never til now'. The score consists of five staves of music. The first staff uses a treble clef, a key signature of two sharps, and common time. The second staff uses a bass clef, a key signature of one sharp, and common time. The third staff uses a bass clef, a key signature of one sharp, and common time. The fourth staff uses a bass clef, a key signature of one sharp, and common time. The fifth staff uses a bass clef, a key signature of one sharp, and common time.

Never til now

b

Handwritten musical score for 'Never til now'. The score consists of five staves of music. The first staff uses a treble clef, a key signature of two sharps, and common time. The second staff uses a bass clef, a key signature of one sharp, and common time. The third staff uses a bass clef, a key signature of one sharp, and common time. The fourth staff uses a bass clef, a key signature of one sharp, and common time. The fifth staff uses a bass clef, a key signature of one sharp, and common time.

Andante

Handwritten musical score for 'Never til now'. The score consists of five staves of music. The first staff uses a treble clef, a key signature of two sharps, and common time. The second staff uses a bass clef, a key signature of one sharp, and common time. The third staff uses a bass clef, a key signature of one sharp, and common time. The fourth staff uses a bass clef, a key signature of one sharp, and common time. The fifth staff uses a bass clef, a key signature of one sharp, and common time.

Water parted from the Sea

Water parted from the Sea

Pleyel's Hymn

Air Russe



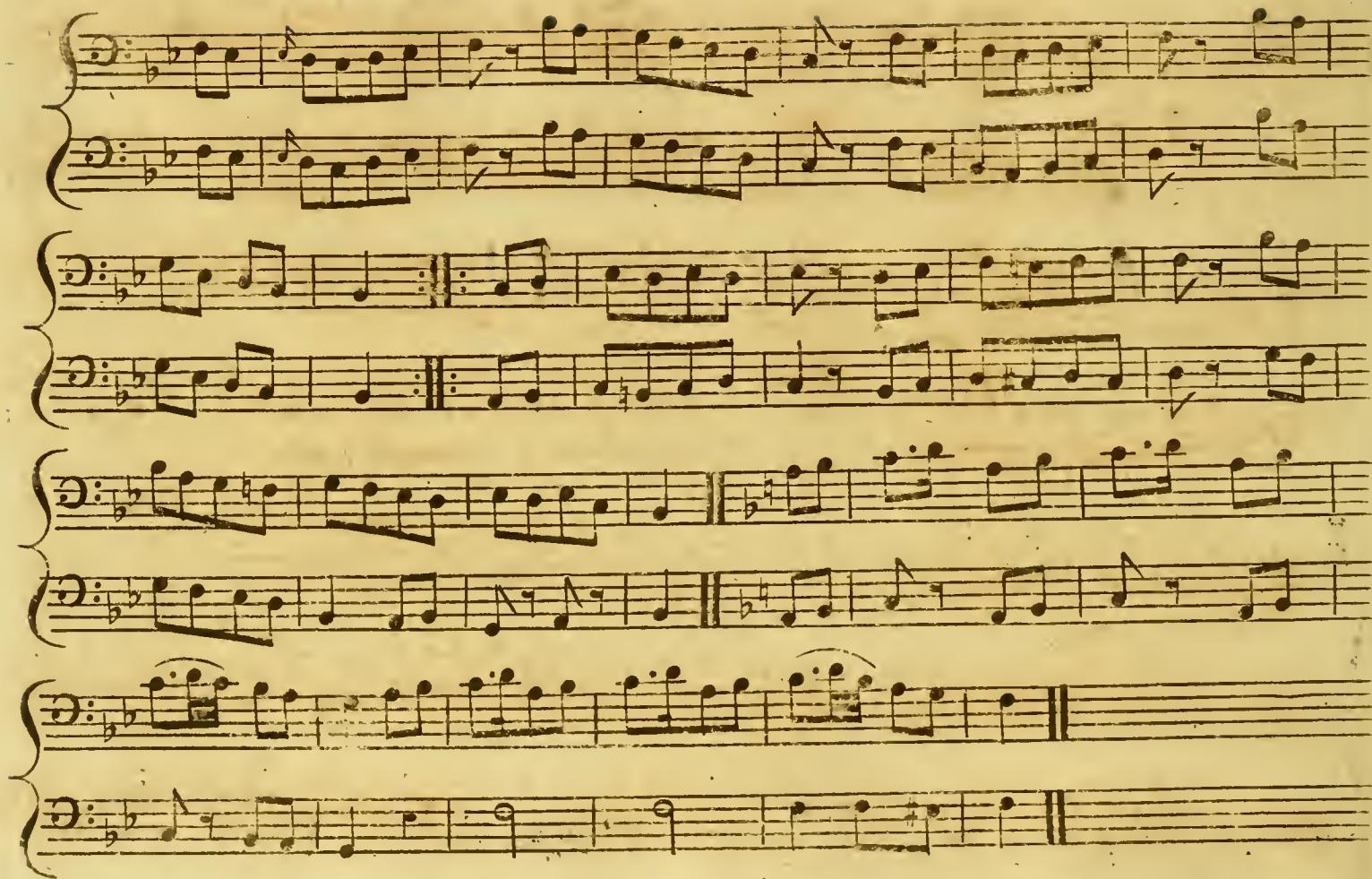
Masquerade Minuet



Duett

The image shows a handwritten musical score for two voices, labeled "Duett". The score consists of eight staves of music, each with a clef, key signature, and time signature. The first staff starts with a common time signature and a key signature of one sharp. The second staff begins with a common time signature and a key signature of one flat. The third staff starts with a common time signature and a key signature of one flat. The fourth staff begins with a common time signature and a key signature of one flat. The fifth staff starts with a common time signature and a key signature of one flat. The sixth staff begins with a common time signature and a key signature of one flat. The seventh staff starts with a common time signature and a key signature of one flat. The eighth staff begins with a common time signature and a key signature of one flat. The music features various note values, rests, and dynamic markings. The handwriting is in black ink on aged paper.

A handwritten musical score for two voices, consisting of eight staves of music. The music is written in common time (indicated by a 'C') and includes various key signatures (F major, C major, G major, D major, A major, E major, B major, and F major). The vocal parts are separated by a brace. The score begins with a treble clef and a bass clef, followed by a soprano part with sixteenth-note patterns and a bass part with eighth-note patterns. The music continues with a soprano part featuring eighth-note chords and a bass part with eighth-note patterns. The key changes frequently, indicated by a 'G' above the staff. The vocal parts are separated by a brace. The score ends with a soprano part featuring eighth-note chords and a bass part with eighth-note patterns. The vocal parts are separated by a brace.



Those ruby lips

Mazzinghi

A handwritten musical score for piano, featuring six staves of music. The score is in common time (indicated by 'C') and includes a key signature of one sharp (F#). The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and grace notes. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff starts with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff concludes the piece with a forte dynamic. The score is written on aged, yellowed paper.

Duet

A handwritten musical score for a duet, consisting of eight staves of music. The score is written in G major and 2/4 time. The vocal parts are indicated by soprano and alto clefs, while the piano part is indicated by a bass clef. The music features various note heads, stems, and rests, with some notes having three stems. The score is divided into measures by vertical bar lines.

Baet

2 4

2 4

2 4

2 4

2 4

2 4

2 4

2 4

When plaid night



Farewel ve green Fields



FINE

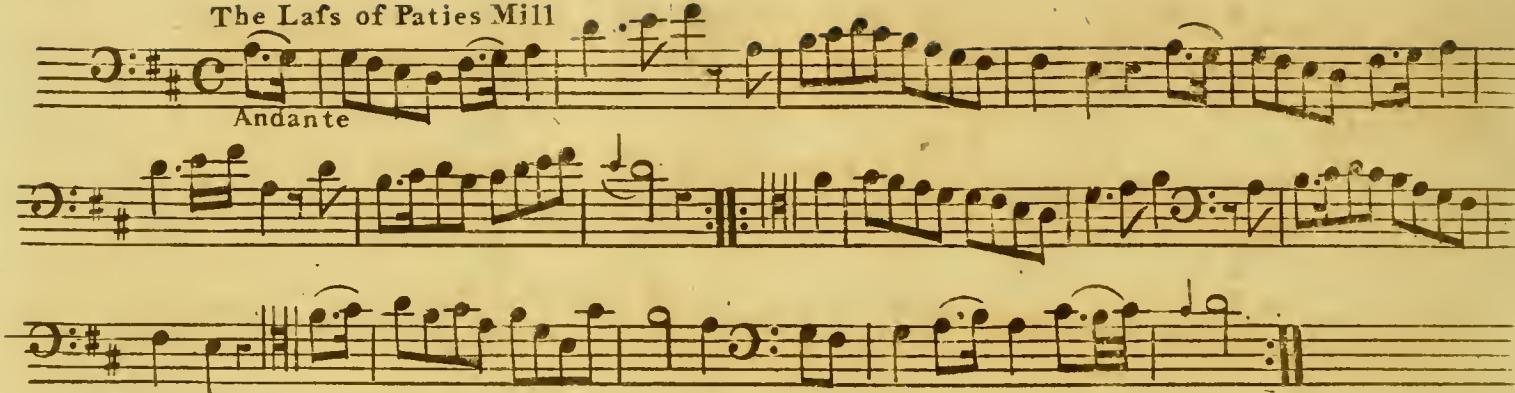


Theodore

Handwritten musical score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes to one flat. The music consists of eighth-note patterns. The piece concludes with a repeat sign and the instruction 'D.C.'

The Lass of Paties Mill

Andante



Corn Riggs are bonny

Alto

A musical score for three voices (Soprano, Alto, and Bass) in common time, key of C major. The vocal parts are written on three staves. The Soprano part features eighth-note pairs and sixteenth-note patterns. The Alto part has a steady eighth-note bass line. The Bass part begins with a rhythmic pattern of eighth notes followed by quarter notes. The music consists of two systems of four measures each.

Aileen aroon

4

A musical score for three voices (Soprano, Alto, and Bass) in common time, key of C major. The vocal parts are written on three staves. The Soprano part features eighth-note pairs and sixteenth-note patterns. The Alto part has a steady eighth-note bass line. The Bass part begins with a rhythmic pattern of eighth notes followed by quarter notes. The music consists of one system of four measures.

- Orange and Blue - a favorite Country dance - performed at Annual Ball in
George St. Assembly Rooms 1811.

Mar. 5
1811

A handwritten musical score for five staves of music. The music is written in common time, featuring various note heads (circles, squares, triangles) and rests. The first staff begins with a treble clef. The second staff begins with a bass clef. The third staff begins with a bass clef. The fourth staff begins with a bass clef. The fifth staff begins with a bass clef. The score consists of five staves of music, each with a different clef (Treble, Bass, Bass, Bass, Bass) and a different key signature. The music is divided into measures by vertical bar lines. The notes are represented by various symbols, including circles, squares, and triangles. The rests are represented by vertical dashes. The score is written on a light-colored background with dark ink. The handwriting is clear and legible. The music is a country dance, as indicated by the title in the header. The date of the performance is also mentioned in the header. The score is likely a copy of a printed version, as it follows a standard musical notation format. The clefs and key signatures are placed at the beginning of each staff to indicate the pitch and tone color for that specific voice or instrument. The measure lines are vertical lines that separate the music into measures. The notes are the basic units of musical time, and the rests indicate periods of silence. The symbols used for the notes and rests may be specific to the source or a particular musical tradition. The overall structure of the score is organized into measures, which are groups of notes and rests that are played together. The score is intended to be performed by multiple musicians, each taking a different part. The clefs and key signatures provide the necessary information for each musician to play their part correctly. The title and date are included to identify the piece and its history. The handwriting suggests that this is a personal copy or a working manuscript. The score is a valuable historical document, providing insight into the musical culture of the early 19th century.