A New and Complete Tutor;

for the

VIOLONCELLO,

Wherein the present much improv'd method of Fingering is clearly & fully explained, shewing by Sections of the finger board, the Various modes of fingering in different Keys, as used by the most

EMINENT MASTERS;

To which is annexed for the Improvement & Practice of the Student, a Selection of admired Italian, French, English, Scotch & Irish Airs.

And also by Permission of the Patentee

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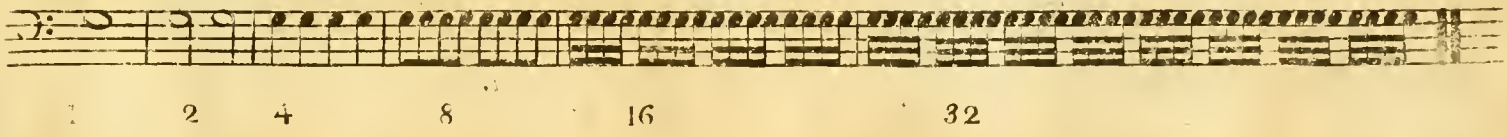
Rules
for Playing the
VIOLONCELLO.

AS Time is indiſpenſibly neceſsary to all Students in Muſic, it is proper in the firſt place to illuſtrate the different Marks and Characters by which it is expreſsed.

On Time.

There are two ſorts of Time, viz. Common & Triple. Common Time conſiſts, in general, of one Semibreve 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demiſemiquavers.



One Semibreve is equal to

Two Minims, or

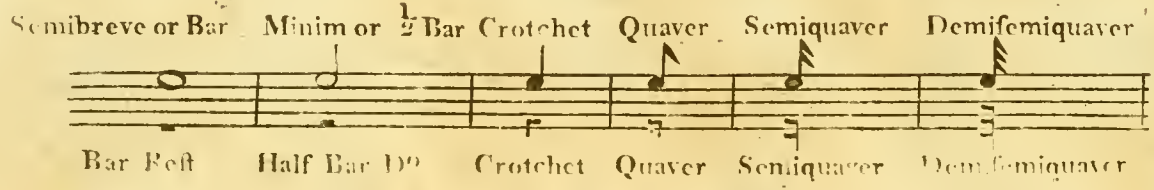
Four Crotchets, or

Eight Quavers, or

Sixteen Semiquavers, or

Thirty-two Demifemiquavers.

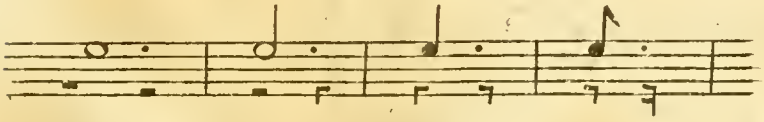
Mood of Common Time C which denotes there being four Crotchets in a Bar. When ſtruck thro' thus. ¢ it ſignifys that the Movement is to be played a little faſter than uſual.

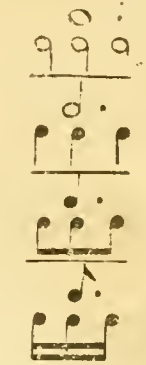


Triple Time

Is known by the following Characters, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$ & $\frac{12}{8}$. The firſt two of which are generally called Minuet Time; the firſt contains three Crotchets, and the ſecond three Quavers in a Bar; they are played in the ſame Manner, only the three Quavers are generally played a little faſter than when 'tis wrote with three Crotchets. The $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$ & $\frac{12}{8}$, are generally called Jig-Time, and played more quick and ſprightly.

Obſerve that a Dott added to any Note makes it half as long again as it would otherwiſe be.





On the Poſition and manner of holding the Inſtrument.

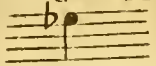
The lower part of the Body is to be held between the calves of the Legs, the Edge of the back Part on the left Leg, and the Edge of the Belly on that of the right, which will bring it to a convenient Poſition for Bowing.

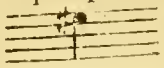
On holding the Bow.

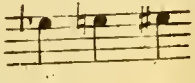
It is to be held with the Thumb and fore-finger about an Inch and half from the Nut, ſupported by the other fingers ſpread a little Diſtance from each other — then drawn ſmooth and level acroſs the ſtrings ſingly, about two Inchs from the Bridge — it will be proper to get a clear ſmooth Tone in this Manner before you attempt to put the Fingers on.

On Flats, Sharps and Naturals.

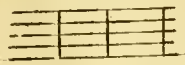
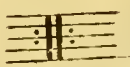
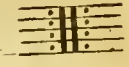
A Flat ♭, a Sharp ♯, and a Natural ♮.

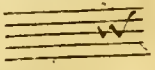
A ♭ takes a certain Part of the acute Tone away by lengthning the String. Suppose for instance G A ♭ takes a certain Part of the acute Tone away by lengthning the String. Suppose for instance G by adding the flat you remove the Finger one line nearer the Nut  in which Case you lengthen the String so much

The contrary is the case when a Sharp is placed, you then shorten your string in Proportion, and by that Means make the Tone more acute. 

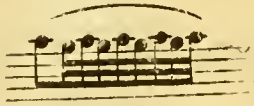
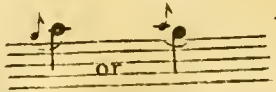
The Natural is to bring the Note to its original, or natural State. 

A repeat is marked thus :S: or thus and signifies that such a part of the Piece is to be played twice.

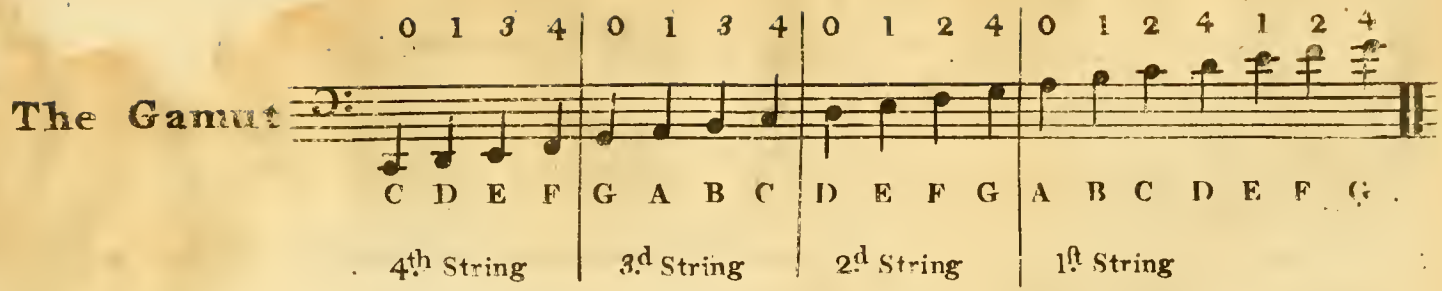
Bars  A Double Bar A Double Bar with a Repeat, thus  or 

A Direct to signify what Note is to be play'd at the begining of the following Line is marked thus 

A Shake marked thus to be played thus A returned Shake

A Beat  Apogiatura 

The Learner being acquainted with Time and the various Characters which occur in Music, with their use, remains to get the names of the notes in the gamut which is here subjoined.



NB. The Figures over the Notes denote Fingers to be uſed. 0 is the Thumb.

Directions how to play off the ſeveral Notes in the Gamut.

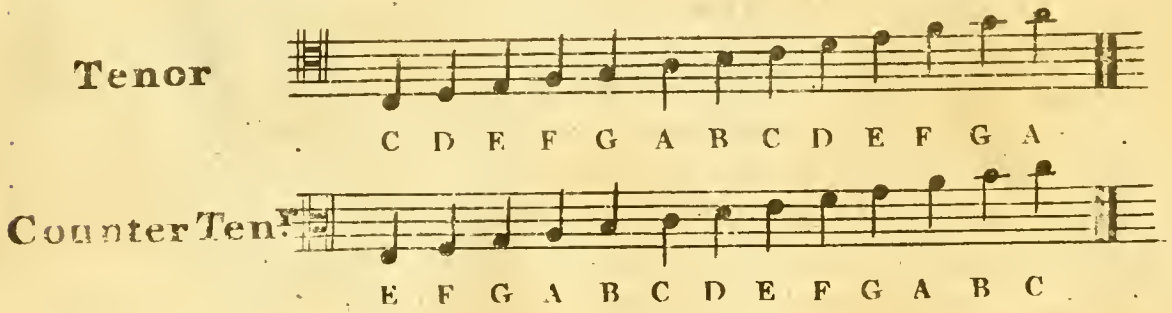
There are four Notes appertaining to the fourth ſtring, Viz. double C, D, E and F; Double C, or the loweſt Note, is open; double D muſt be ſtoped with the firſt finger, about three Inches from the Nut; double E with the third finger, nearly the ſame diſtance from the firſt; double F with the fourth finger, about an Inch and quarter from the Second. — The third ſtring hath alſo four notes, G, A, B & C: G is played open, A is ſtoped with the firſt finger, B with the third, and C with the fourth finger, at the ſame diſtances as on the fourth ſtring. — The ſecond ſtring has four Notes, D, E, F and G. D is played open, E is Stoped with the firſt finger, about three Inches from the Nut; F with the ſecond finger, about an Inch and half from the firſt; G with the fourth about two Inches and quarter from the ſecond. — The firſt ſtring has ſeven notes, Viz. A, B, C, D, E, F and G. A is played open; B with the firſt finger; C with the ſecond; D with the fourth; E by ſhifting the hand, and placing the firſt finger about two Inches from the latter; F with the ſecond finger, about an Inch and quarter from the firſt; and G with the fourth, about an Inch and three quarters from the ſecond.

By attending to theſe directions, and with the aſsiſtance of the Scales which will be found very ſerviceable, the Learner will ſoon attain to ſtoping the Notes in Tune.

It is to be obſerved the method of fingering varies as the Key changes. Scales therefore, of the keys moſt in uſe follow. The Student ſhould not untill throughly grounded in one Key, proceed to another.

Of Cliffs.

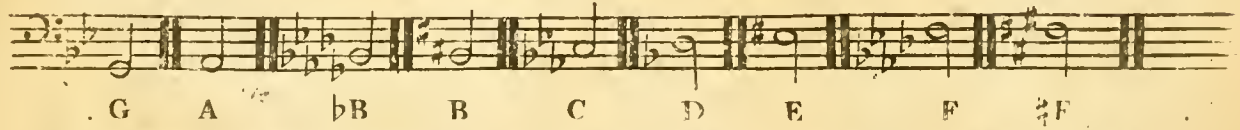
The Baſs Cliff diſtinguiſh'd thus 𝄢 or 𝄢 is moſtly uſed for this Inſtrument; but there are two others, viz. the Tenor and Counter-Tenor, which being uſeful, we ſhall here explain. The Tenor tranſpoſes the Notes a fifth higher, the Counter Tenor a ſeventh; they are ſcarcely ever uſed in the fourth ſtring.



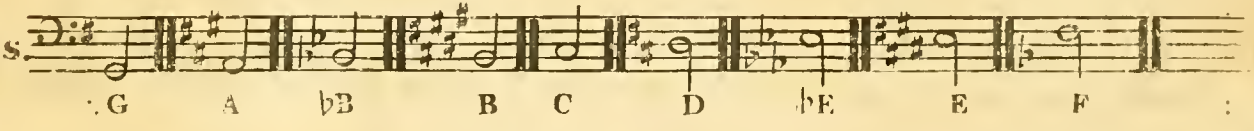
Of Keys.

By a Key is meant the fundamental Note of any Air, &c. and on which the Tune always ends. Flats and Sharps, which have been already explained, when fet at the beginning of a Tune or Lefson affect every note on that line or fpace throughout the whole, unlefs contradicted by a Natural.

Flat Keys.



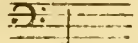
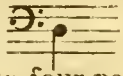
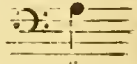
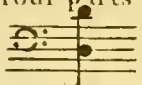
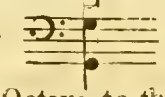
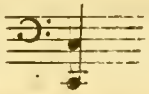
Sharp Keys.



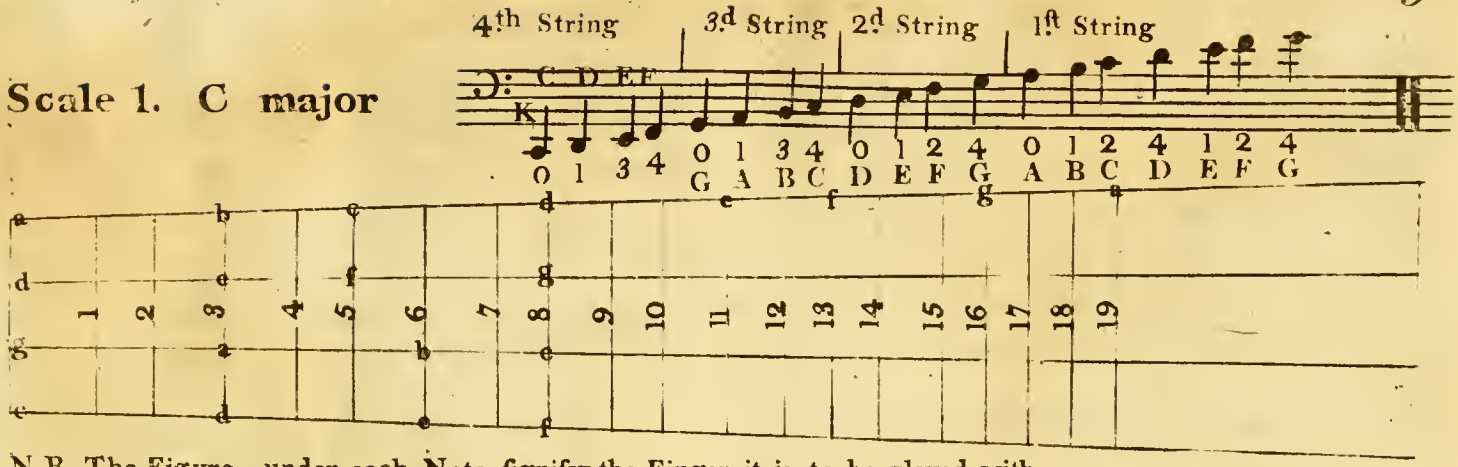
Of Graces.

Graces are Notes added to thofe fet in the tune, in Order to make the melody more fmooth and pleafing to the ear. They may properly be called the ornament of Mufic, adding greatly to its Beauty. The Chief of thefe is the Shake, marked thus, *tr* and is made from the Note or half note above; fee Example, Page 4. Care, however, muft be taken to fuit each Grace to the length of the Note. If it is a Minim, to continue the Grace according to its proportion, if on a Crotchet half the length of the Minim, and but very little on a Quaver, as being but half the length of the Crotchet. The Apoggiatura is a kind of Shake, fometimes from the found above, and fometimes from that below and takes half the time of the Note it ftands before. See Example Page 4.

Of Tuning the Violoncello.

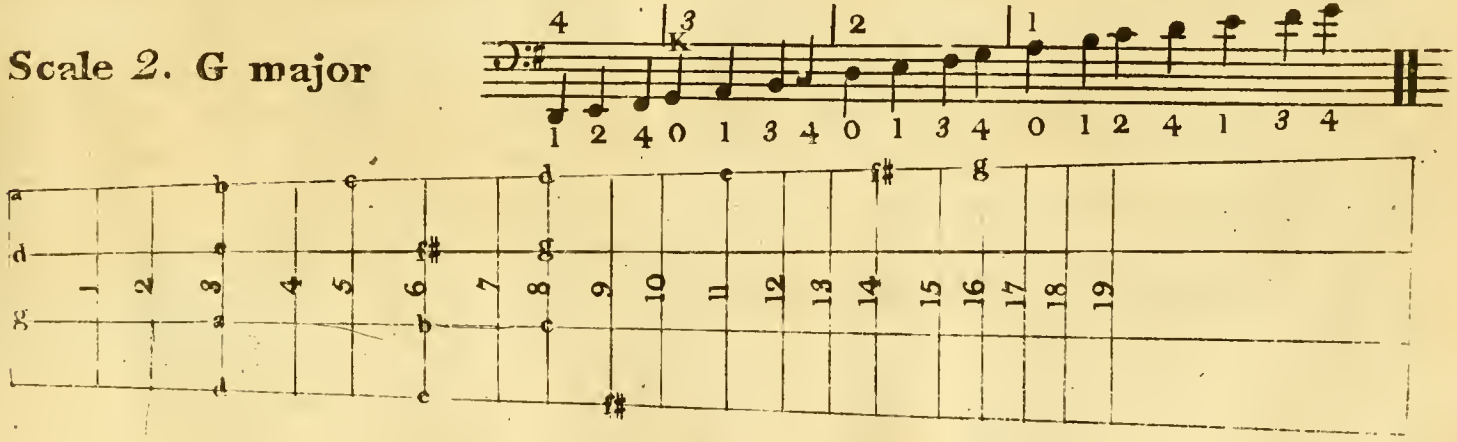
The Diſtance taken upwards or downwards is a fifth each from the next ſtring. Stoping any String one third Part from the Nut towards the Bridge will produce the fifth above, thus ſtop the fourth String one third from the Nut, the tone will be  Repeat that at the ſame diſtance from the Nut on the third ſtring, the Tone will be  Repeat the ſame on the ſecond ſtring and the Tone will be  Again devide each ſtring into four parts as a ſecond proof and ſtop on the firſt ſtring at the fourth part from the Nut, and the Tone will be  Octave to the ſecond String open. The ſame Diſtance from the nut on the ſecond String will give  Octave to the third String open: the ſame repeated on the third String will produce  Octave to the fourth String open: thus each String is proved both by Uniſon and Octave: but to do this exactly a ſmall Piece of Wood ſhould be put under the Finger to prevent the String being forced out of a ſtraight Line. After a little Practice this Trouble will be unneceſſary as the Ear will ſoon be accuſtomed to the Diſtances. Care muſt be taken not to make the 5.ths too ſharp ſhould they be ſomething flat the injury will be of little Moment. But thoſe Perſons who practice upon a Patent Finger-board have nothing further to do than to ſet down a finger on the eleventh Bar to prove their Fifths, and upon the eighth bar to prove their Octaves.

Scale 1. C major

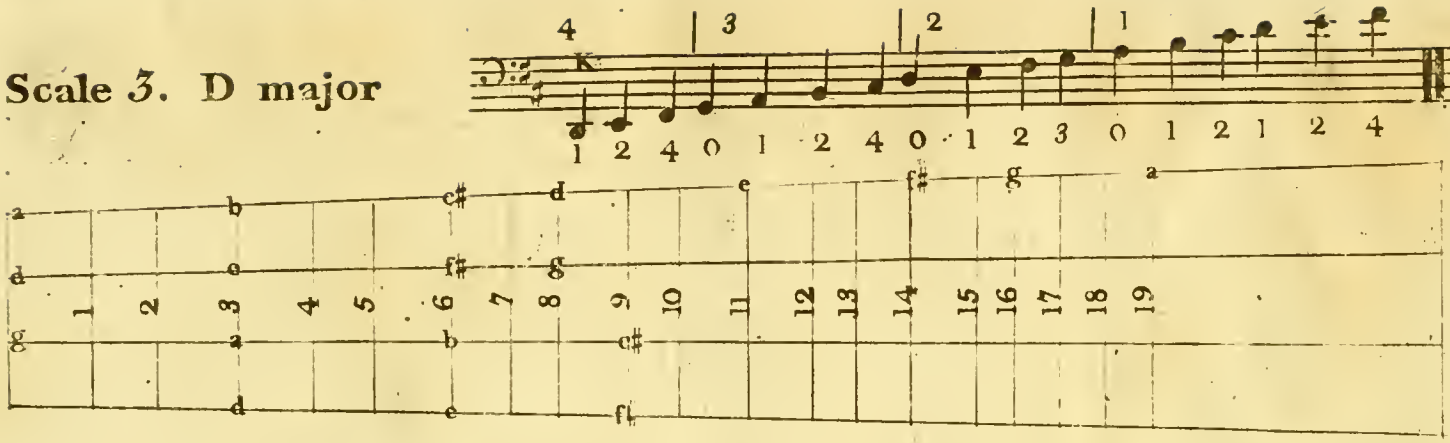


N.B. The Figures under each Note signifys the Finger it is to be played with.

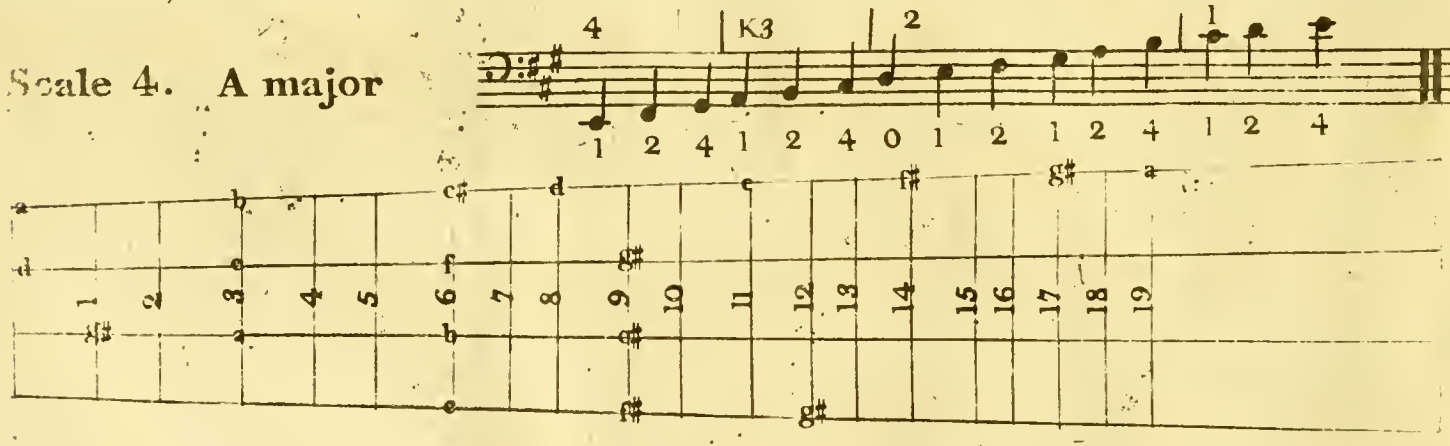
Scale 2. G major



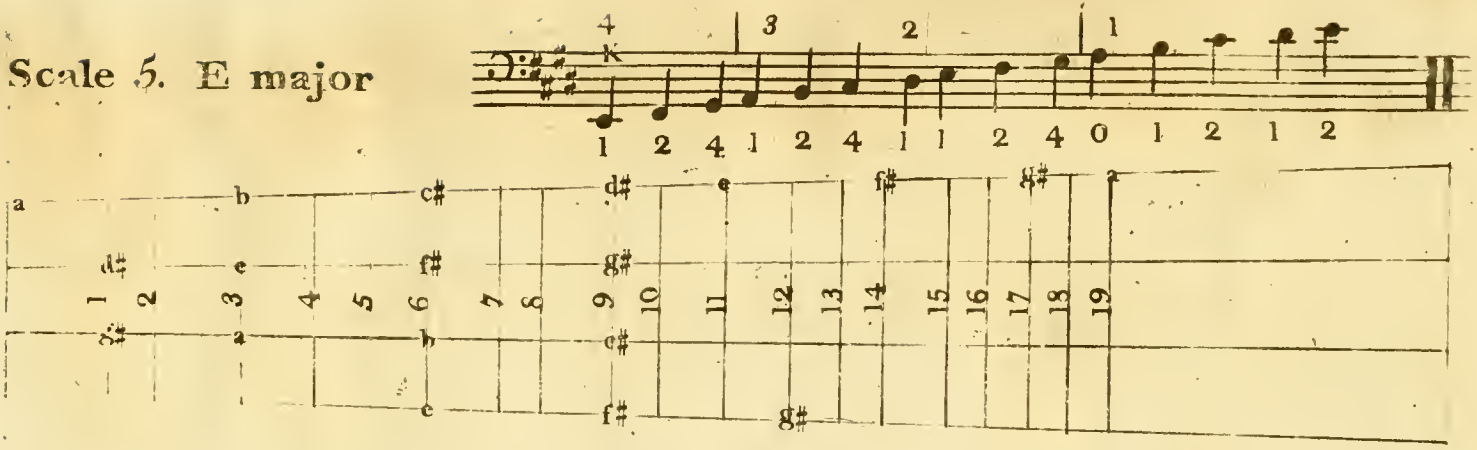
Scale 3. D major



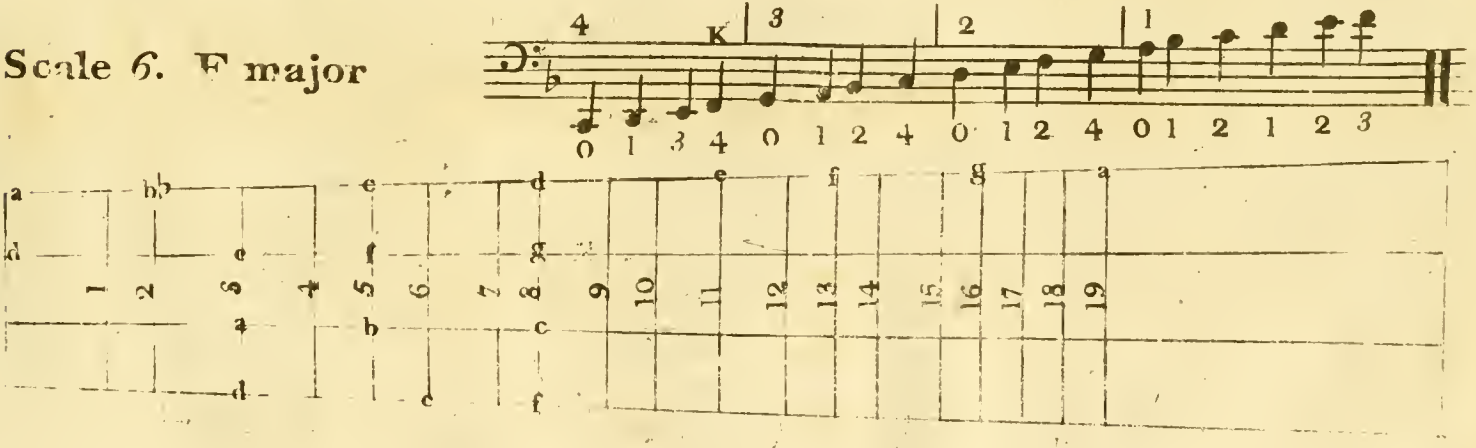
Scale 4. A major



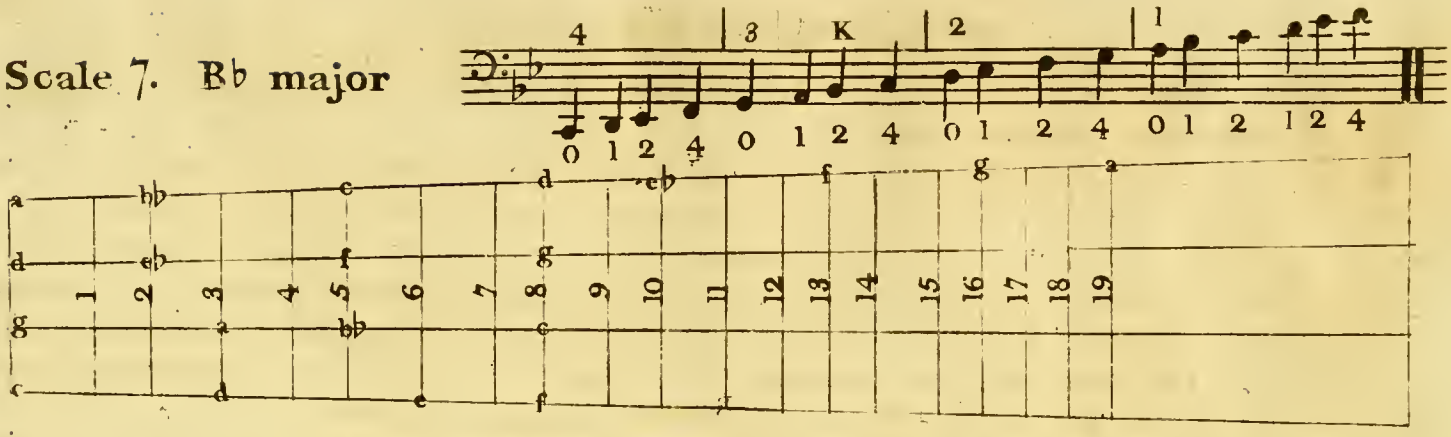
Scale 5. E major



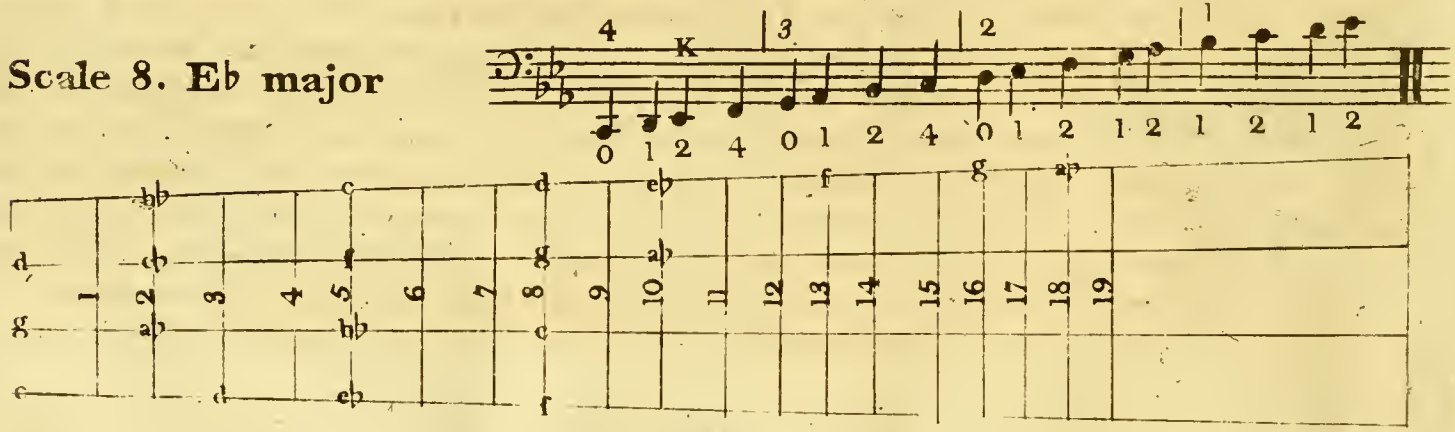
Scale 6. F major



Scale 7. B♭ major



Scale 8. E♭ major



These Scales are drawn to shew nearly the Distances on the Fingerboard; but those who wish to aproximate very near to true Distances will find great advantage by attending to the Patent finger-boards for Violoncellos, which are explained in the next Pages

Of the Patent Finger-board.

Taken with Permiſsion from Mr Charles Clagget's Improvements on the Violoncello by means of a divided Fingerboard and moveable nuts.

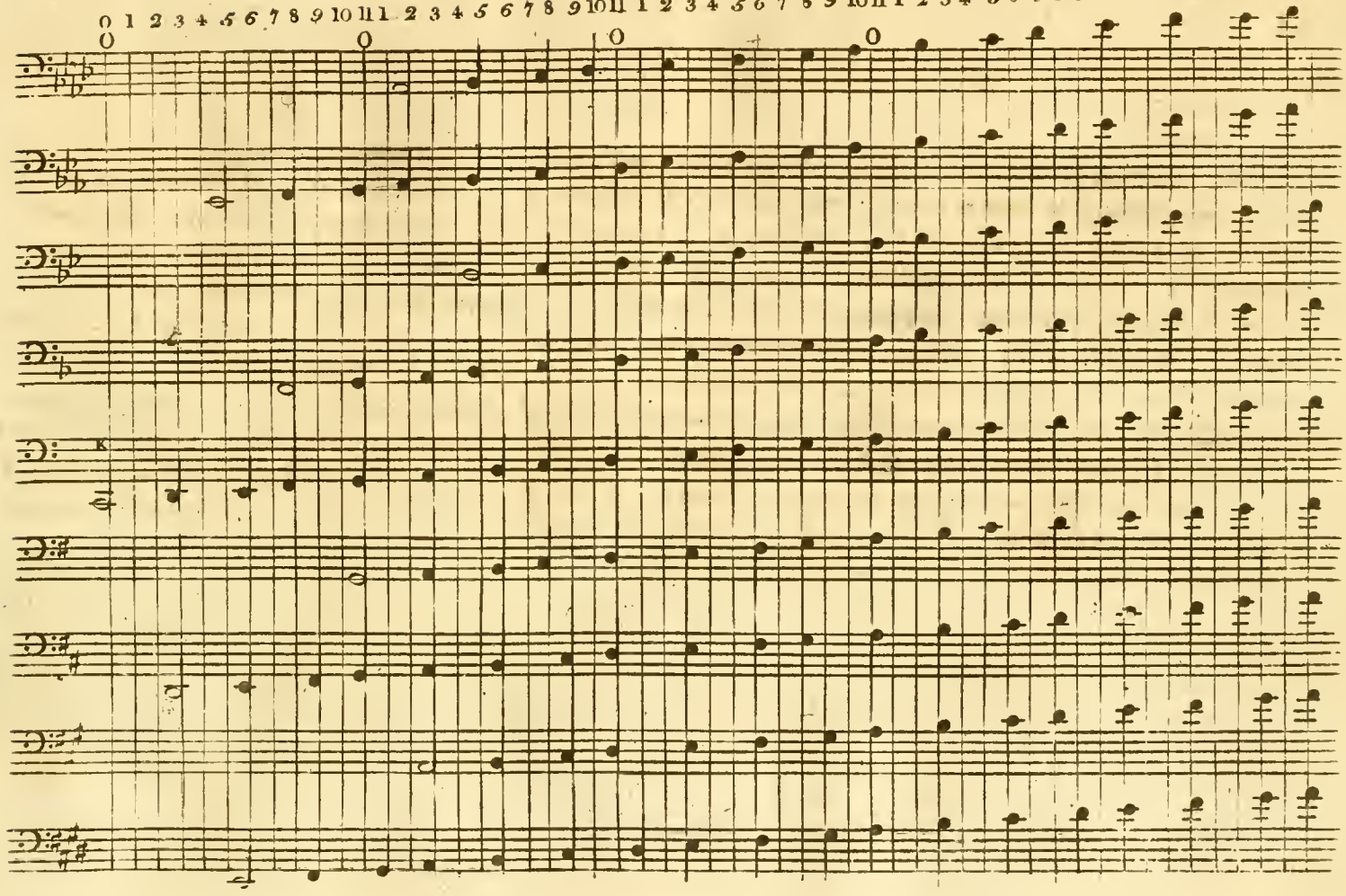
Too much cannot be ſaid in Praiſe of this incomparable Inſtrument; treated only as the baſs in concert, it is invaluable, it is noble, expreſsive and powerfull; take it in a more enlarged point of view and place it in the hand of a great Maſter, its compaſs is almoſt unbounded, and for much above three Octaves the tones are delightfull to this may be added its Harmonic Tones, which are pleaſing and Curious, and produce effects foreign to the Original Inſtrument, and of the flute quality; this Variety has its effect, and may be numbered amongſt its Beauties. Take it in a middle ſtate, and place it in the hands of an Amateur and it is ſtill delightfull, and there are few fine Airs that will not appear on this Inſtrument to great Advantage.

Theſe beauties are evident, but the difficulty of becoming perfect in as many Cliffs as are required on this Inſtrument, and alſo the habit of making good Fifths by uſing the Thumb as a Nut, being difficult and in truth ſeldom conquored, theſe brought the Patentee to a reſolution of forming Fingerboards to divide each Octave into twenty parts with the greateſt Accuracy,* and at the ſame time to place different Nuts, according to the various Cliffs in uſe, which may be brought on or diſcharged at the will of the performer in an inſtantaneous manner, by which means the Fifths will be always true, while the ſtrings are properly ſized and good, and the Characters always remain the ſame as in the baſs ſcale. As many of theſe moveable Nuts may be applied as the Purchaſer may require, this will take off more than four fifths of the trouble and Time neceſsary to play in all the Keys and Cliffs in uſe on the Violoncello; as theſe Aſsiſtances place the Violoncello in a new Point of view it was neceſsary to give a Section of the Fingerboard, as well as a Drawing of the Nuts or Arches for the different Cliffs.

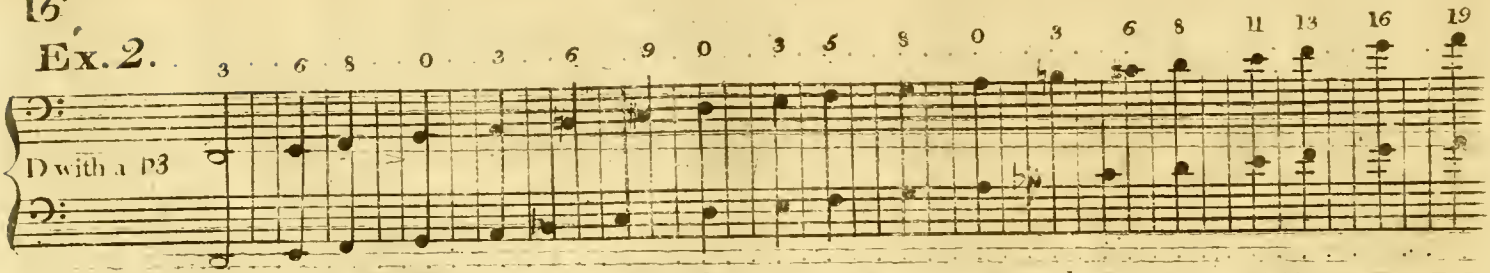
* Twelve hundred parts to every Inch.

The following Scales contain the diſtances of the Stops in nine Sharp Keys, ſee Example 1. and one example of a flat Key, by which the reſt may be formed: ſee Ex. 2. alſo an explanation of Modulating by ſharpening the fourth; ſee Ex. 3. and by flatening the ſeventh; ſee Ex. 4. and the diſtances marked which will produce theſe effects on Patent Finger-boards. B♯ and C♭, alſo E♯ and F♭, are taken at the ſame lines as their differences are too ſmall to admit of Diviſion It muſt be remembred that each Octave on theſe Fingerboards is divided into twenty Parts including the open ſtring; ſee Ex. 5. a line is drawn on the Fingerboards to ſhew where the Octave is finiſhed. The Contents of one String, by which the other three may eaſily be found; ſee a Cromatic Scale, Ex. 6. of the Contents of the 3d ſtring of a Violoncello, ſee the four Keys on the 3d String. G with a ſharp third, G ſharp with a ſharp third, A flat with a ſharp third, and A with a ſharp third; ſee Ex. 7. Riſing by 5ths you gain one ſharp each remove — Riſing by 4ths you gain one Flat each remove; ſee Ex. 8. — Obſerve, taking the thirds below any ſharp Keys you will perfect the flat Keys with the ſame Characters as you do the ſharp Keys, ſee again Ex. 8.

Ex. 1.

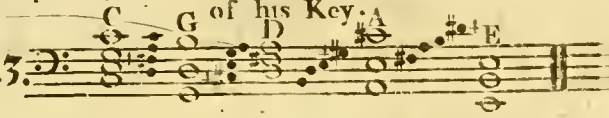


Ex. 2.



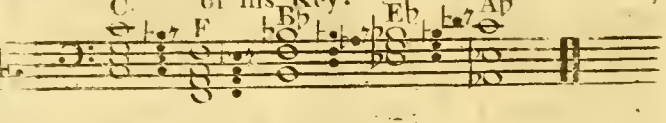
By sharpening his 4.th the Learner passes into the 5.th of his Key.

Ex. 3.

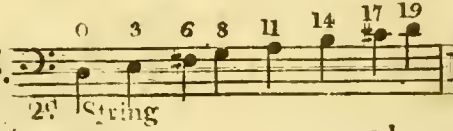


By flatening the 7.th he passes into the fourth of his Key.

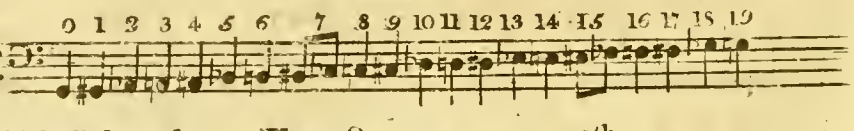
Ex. 4.



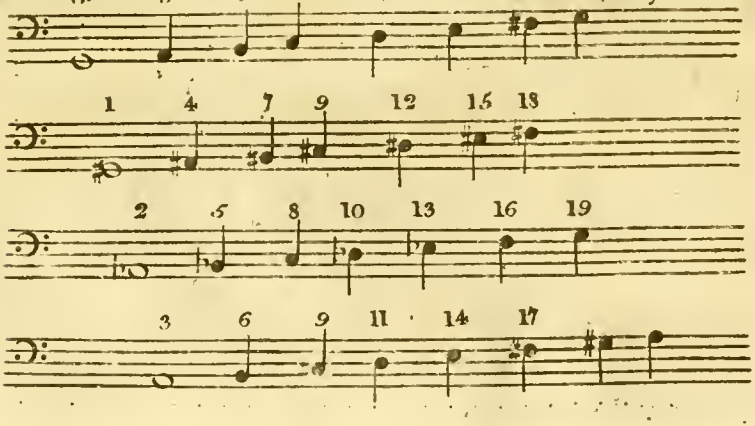
Ex. 5.



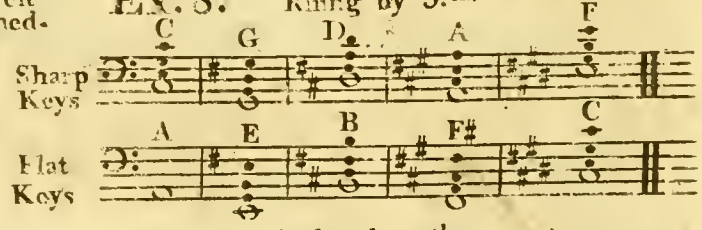
Ex. 6.



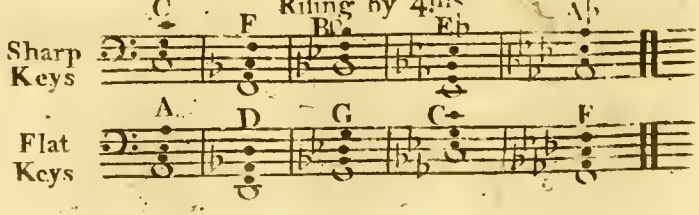
Ex. 7. The 20 divisions on the 3d string by which all the rest may be formed.



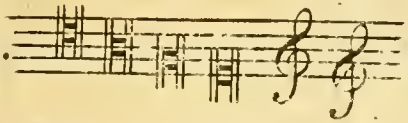
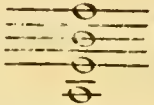
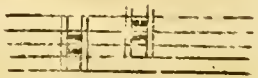
Ex. 8. Rising by 5ths



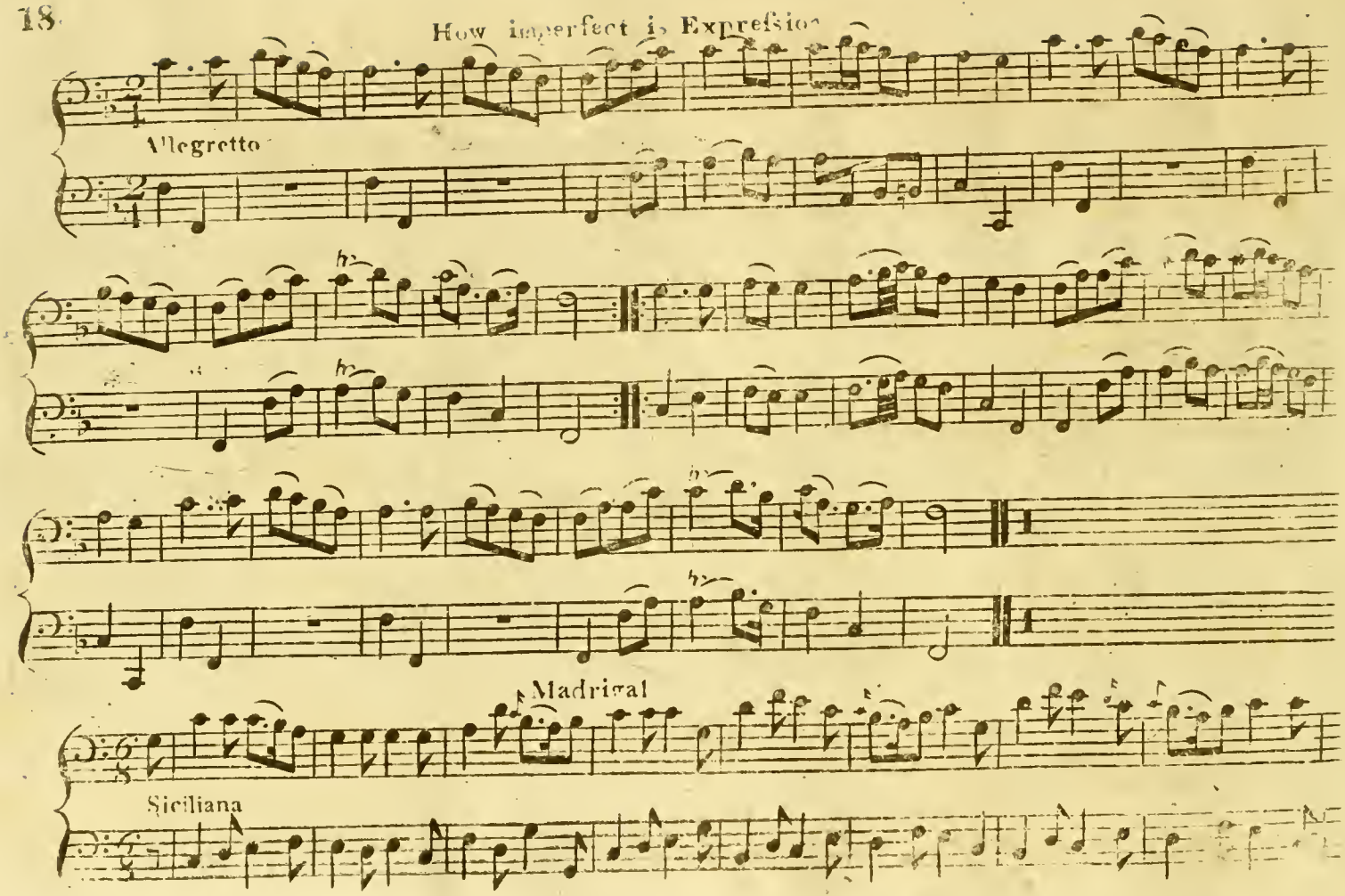
Rising by 4ths

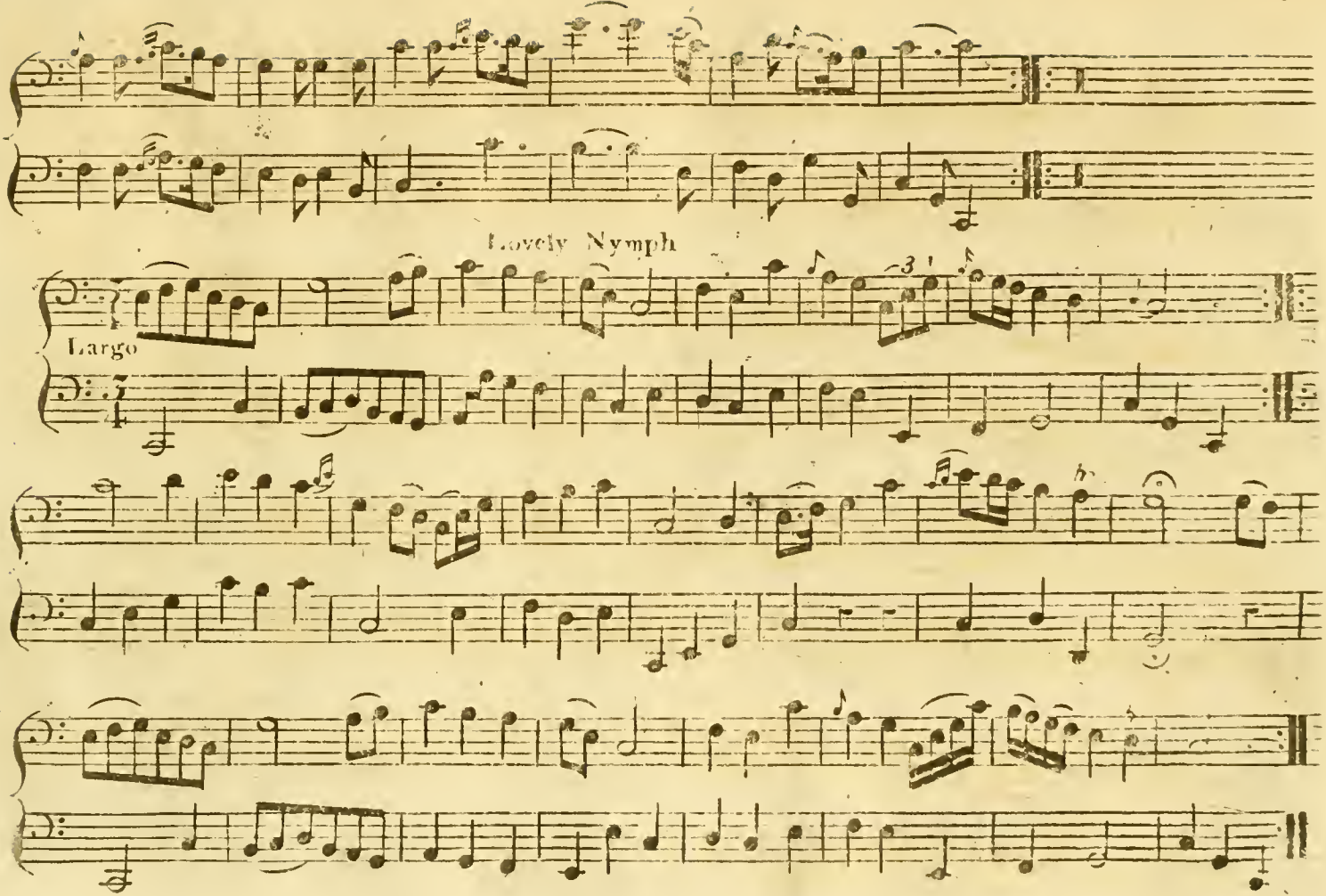


As the Violoncello is played in various Cliffs, the Patentee has invented Machines or Bars to fupply the place of additional Nuts on the right or Thumb-fide of the Finger-board, which ftand upright and are perfectly out of the way of the Hand, yet fituated fo conveniently that the Performer, as he advances up the Finger board, can drop them at Pleafure; and thofe who find the Changing of Cliffs attended with Difficulty can by droping one of thefe Bars, without the fmalleft Inconvenience or Trouble, remain at fuch Pofition, or in fuch Cliff, as he requires, and the Hand in returning, removes the Bars which refume their former Places. By this means the Performer may take up all Cliffs with eafe, and if it fhould be the Opinion of any Lover of Mufic that the Counter Tenor being played on a Violoncello would render fhich Pieces more equal, by droping the proper Bar, a good Performer on the Violoncello will play that part with eafe: fee Ex. 9. He may have alfo his Inftrument furnifhed with any or all the following Cliffs: fee Ex. 10. By which means his Characters for the open Strings will be as in Ex. 11. which will fave very great trouble to thofe who are not perfectly acquainted with all the Cliffs in ufe.

Ex. 9. Ex. 10.  Ex. 11.  Ex. 12. 

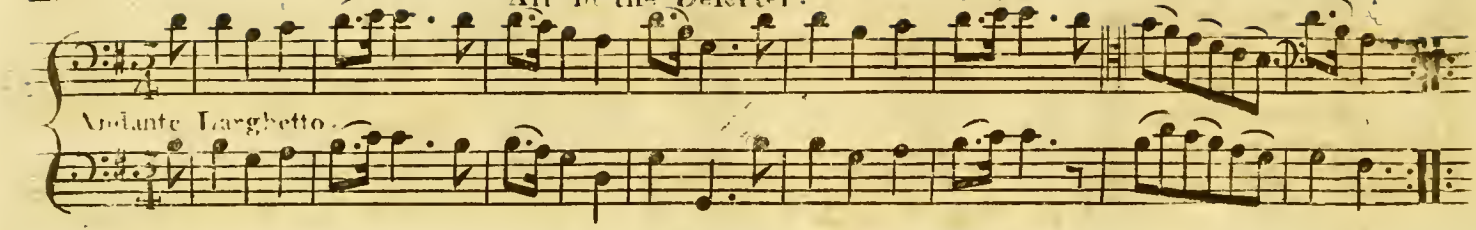
But the Patentee would always recommend as in Ex. 12.

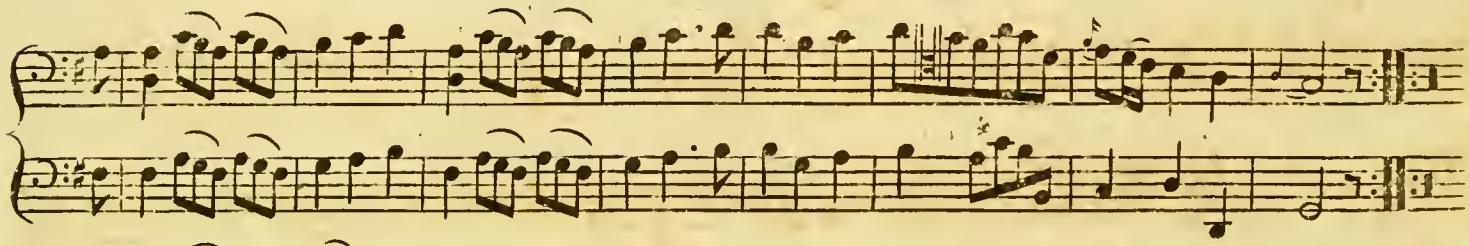

Allegretto
Madrigal
Siciliana


Lovely Nymph
Largo

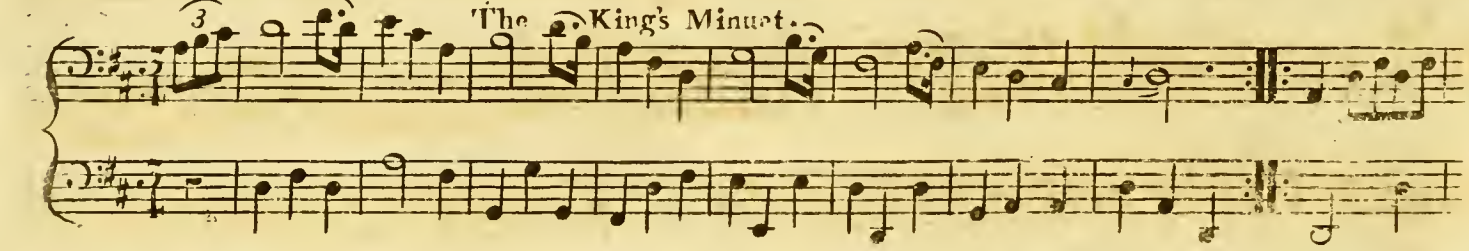
Air in the Deserter.

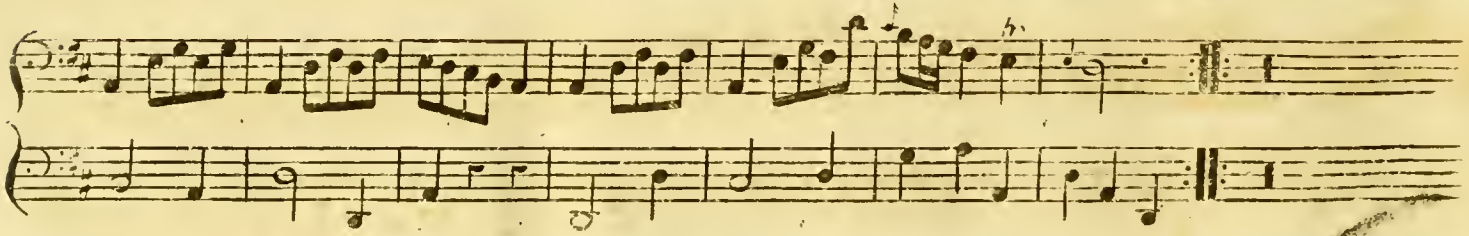
Andante Larghetto.

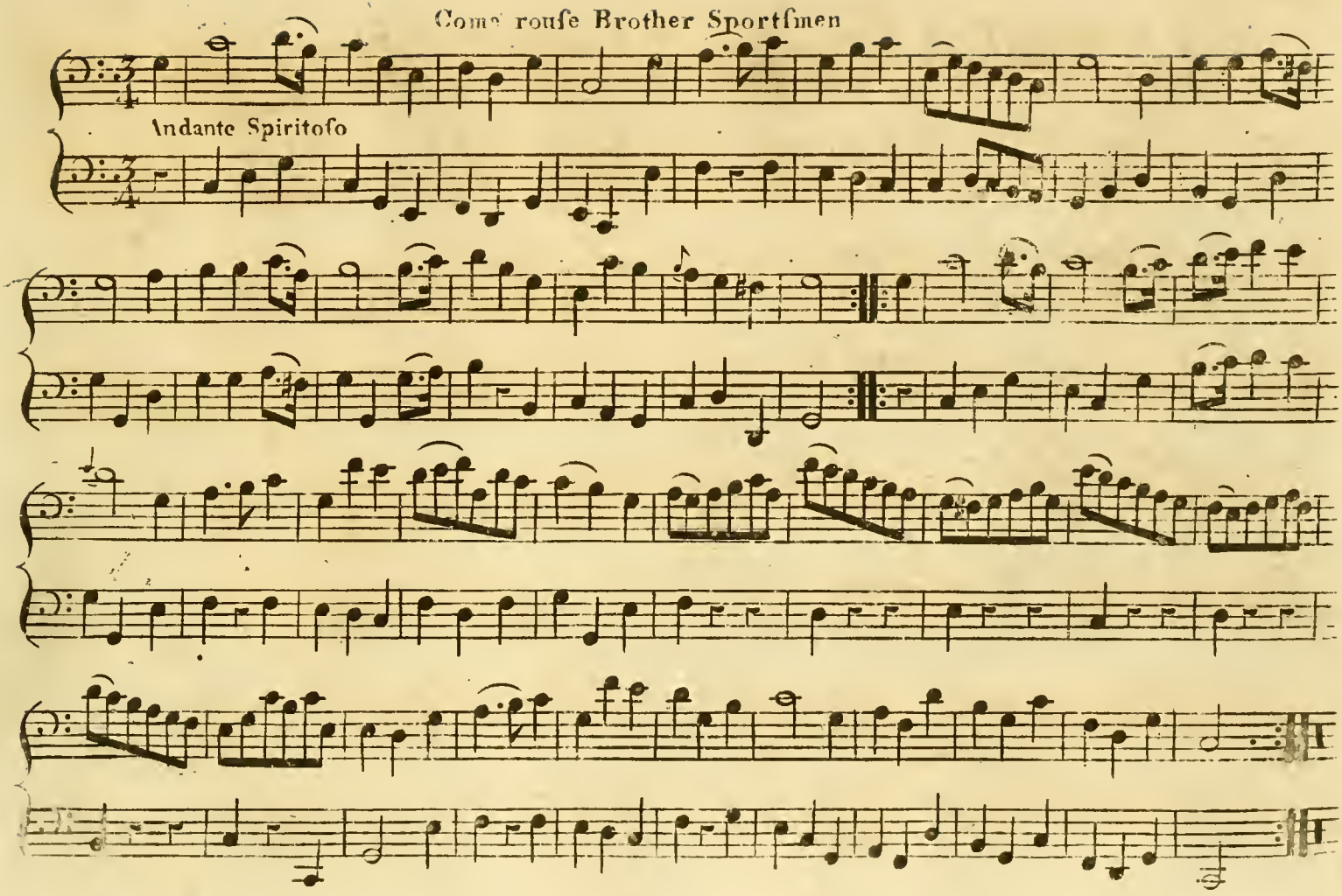




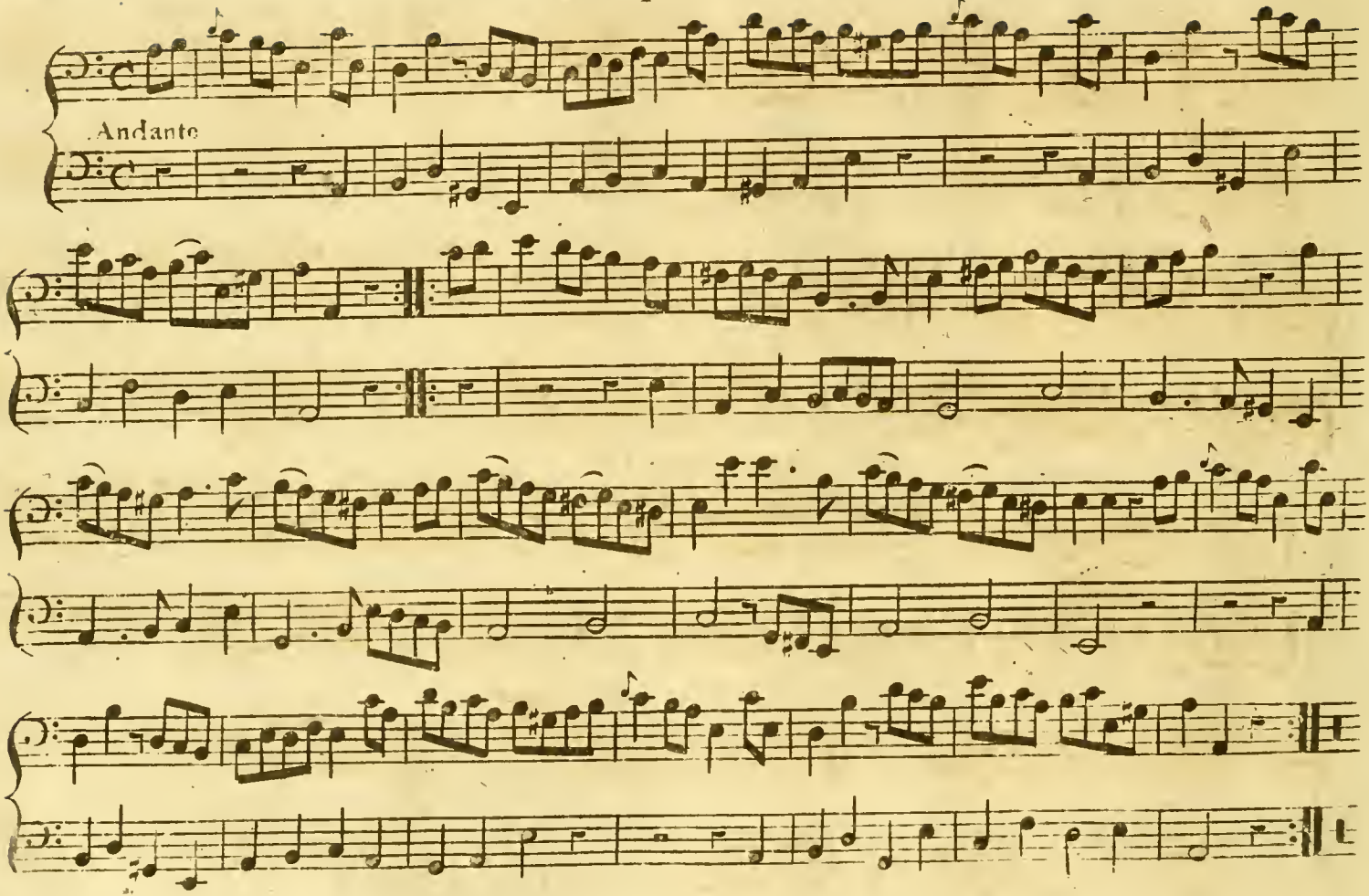
The King's Minuet.






Come rouſe Brother Sportſmen
Andante Spiritoſo

Air in the Chaplet



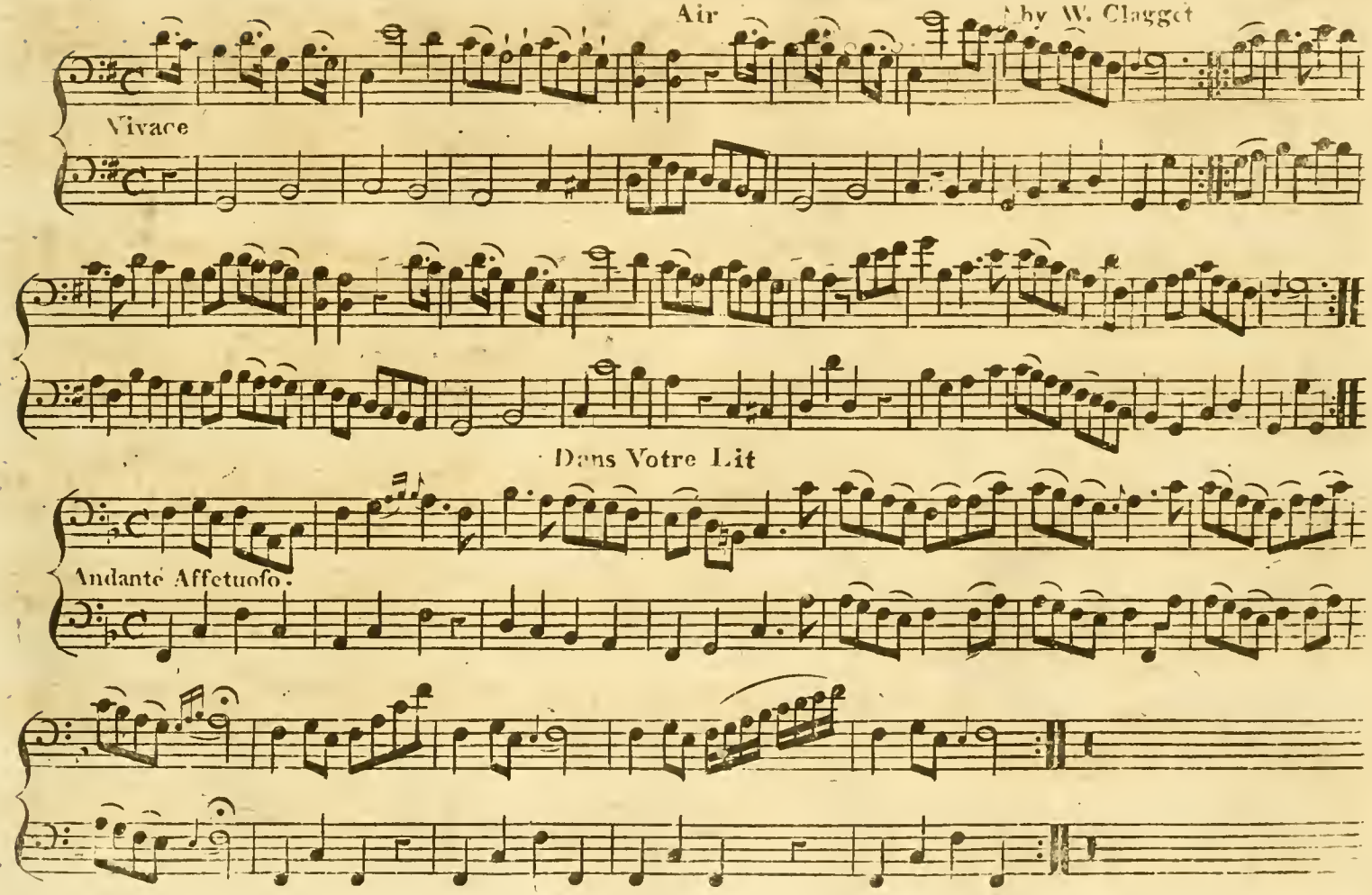
Air

by W. Clagget

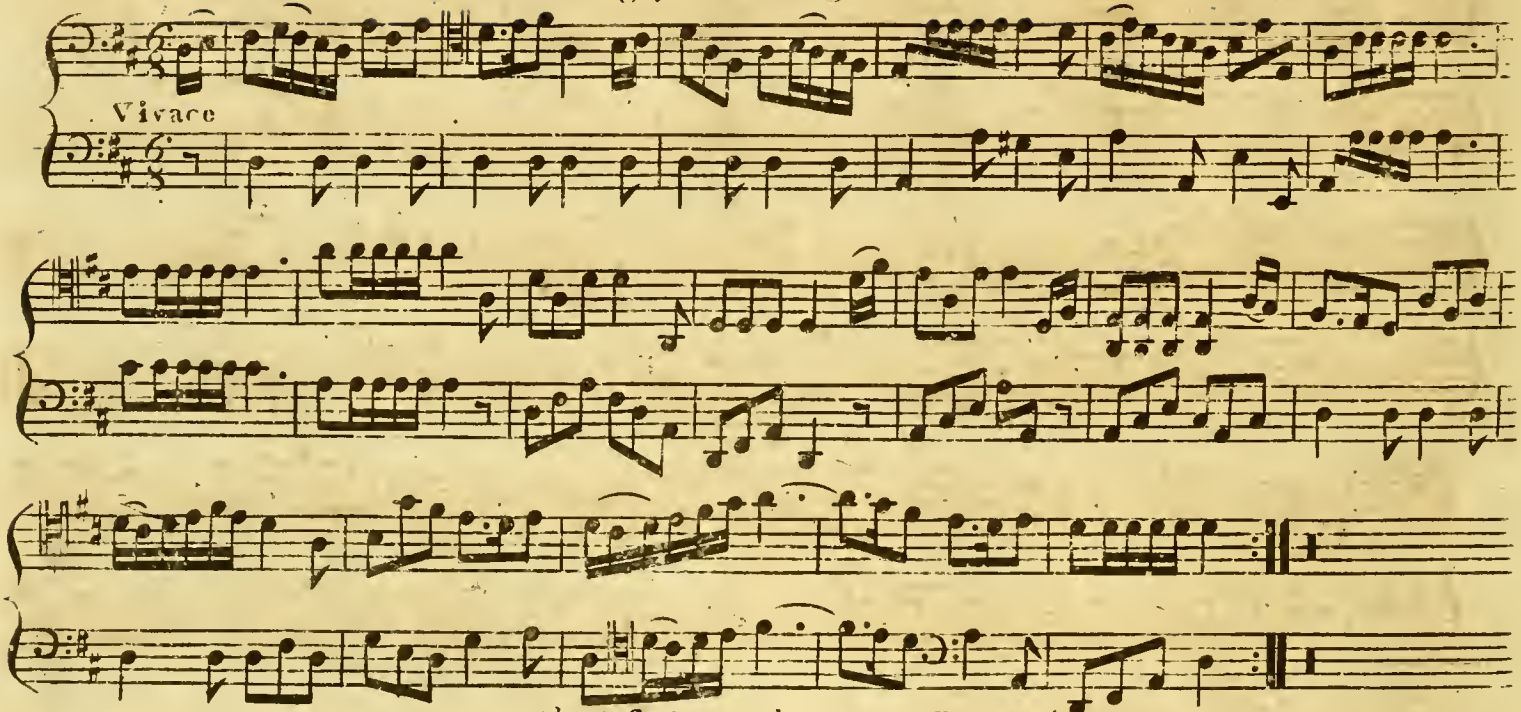
Vivace

Dans Votre Lit

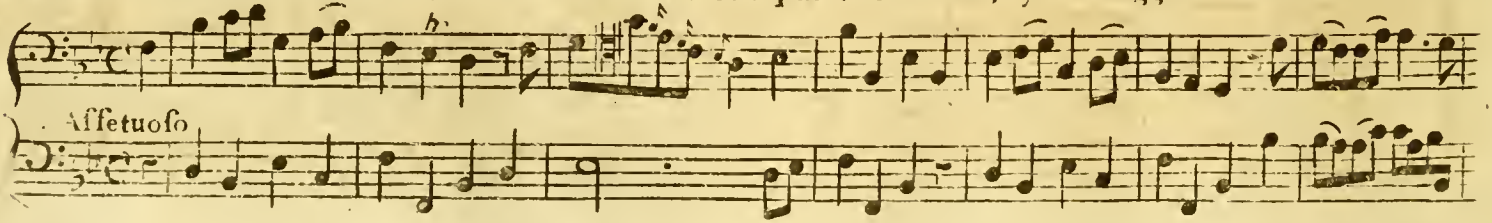
Andante Affetuoso.

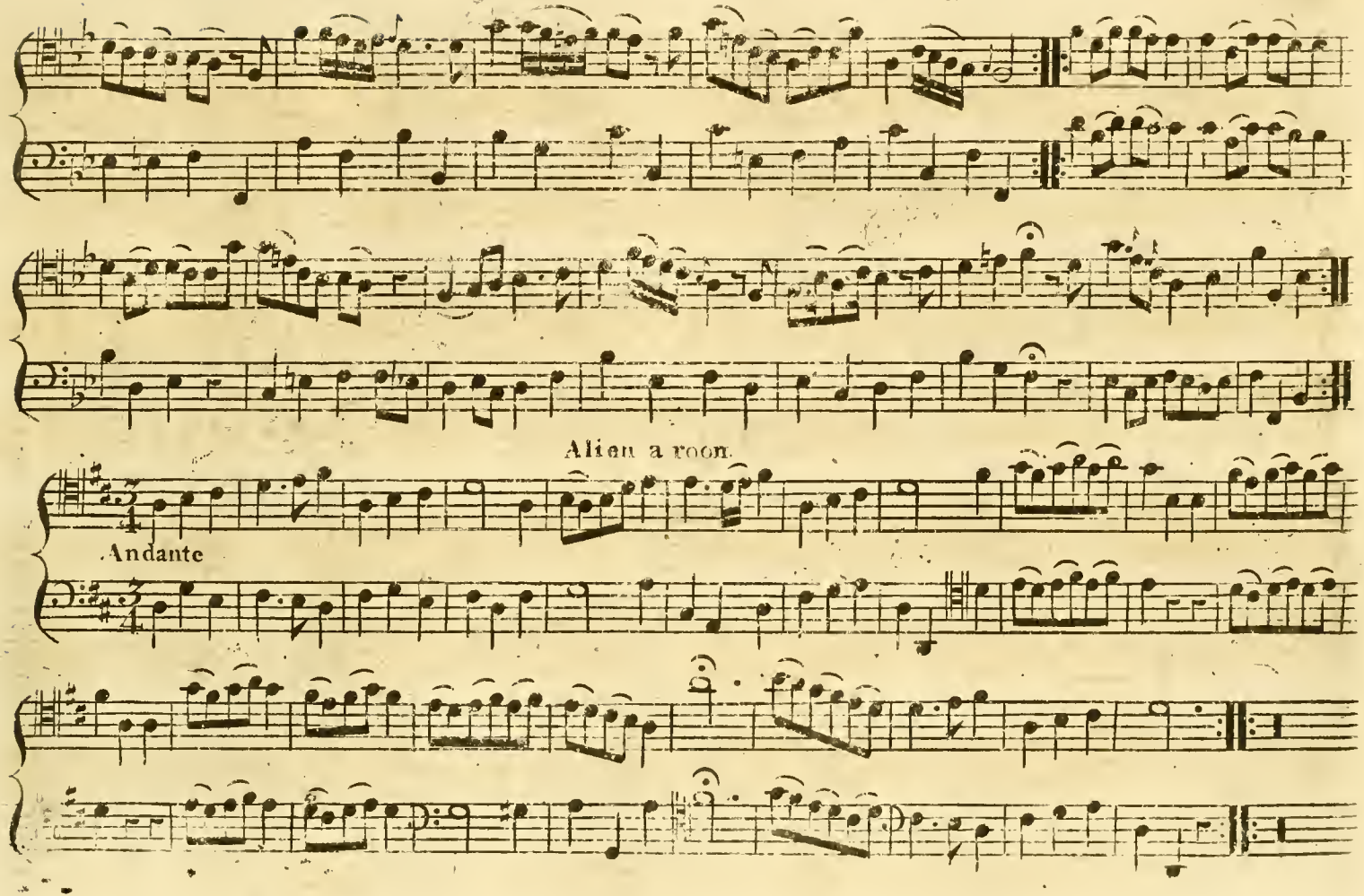


Let gay ones and great

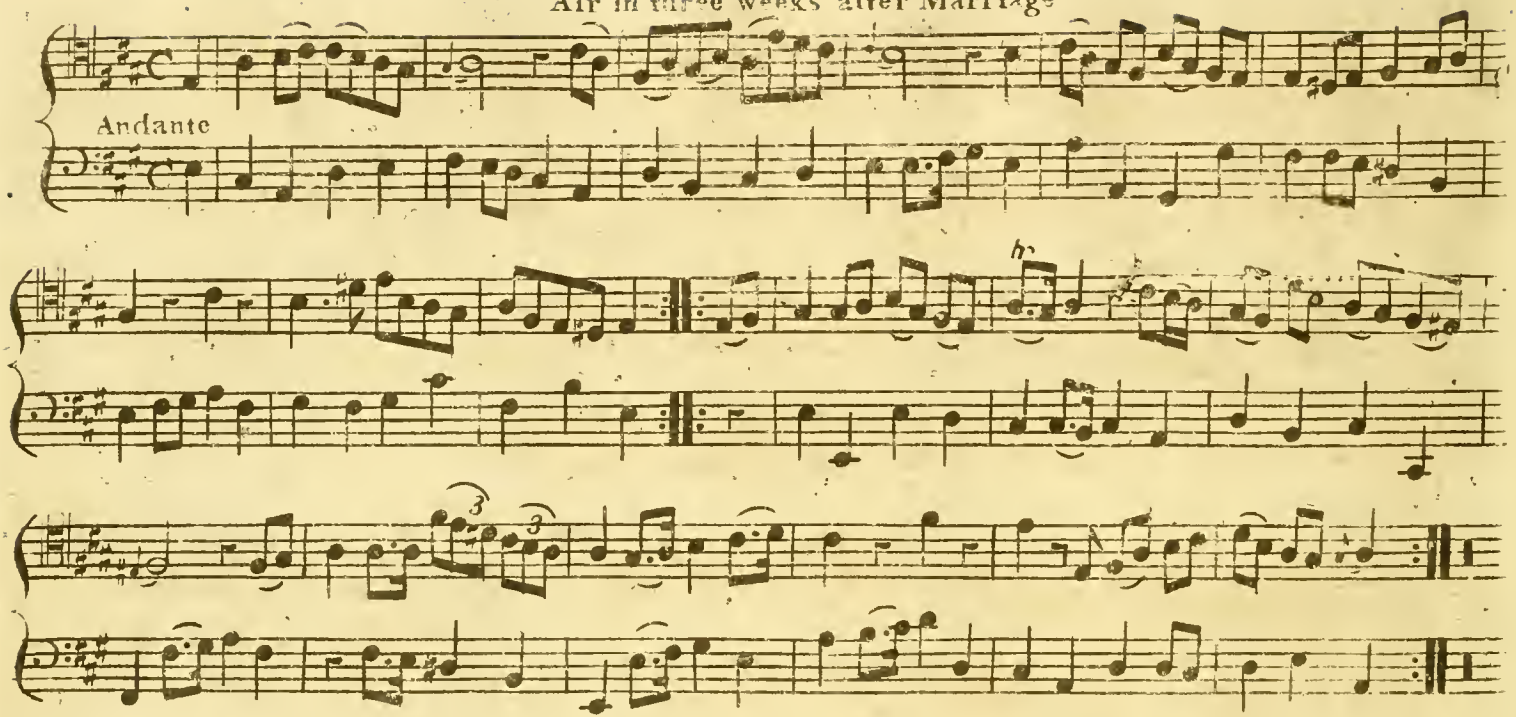


I've rifled Flora's painted Bower, by C. Clagget

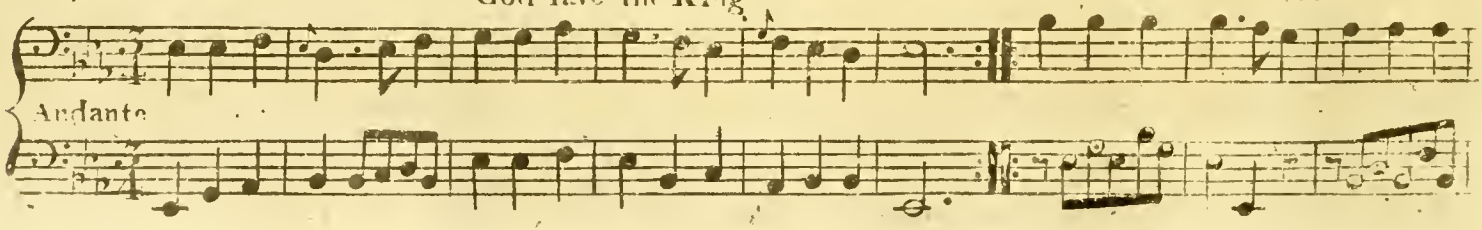


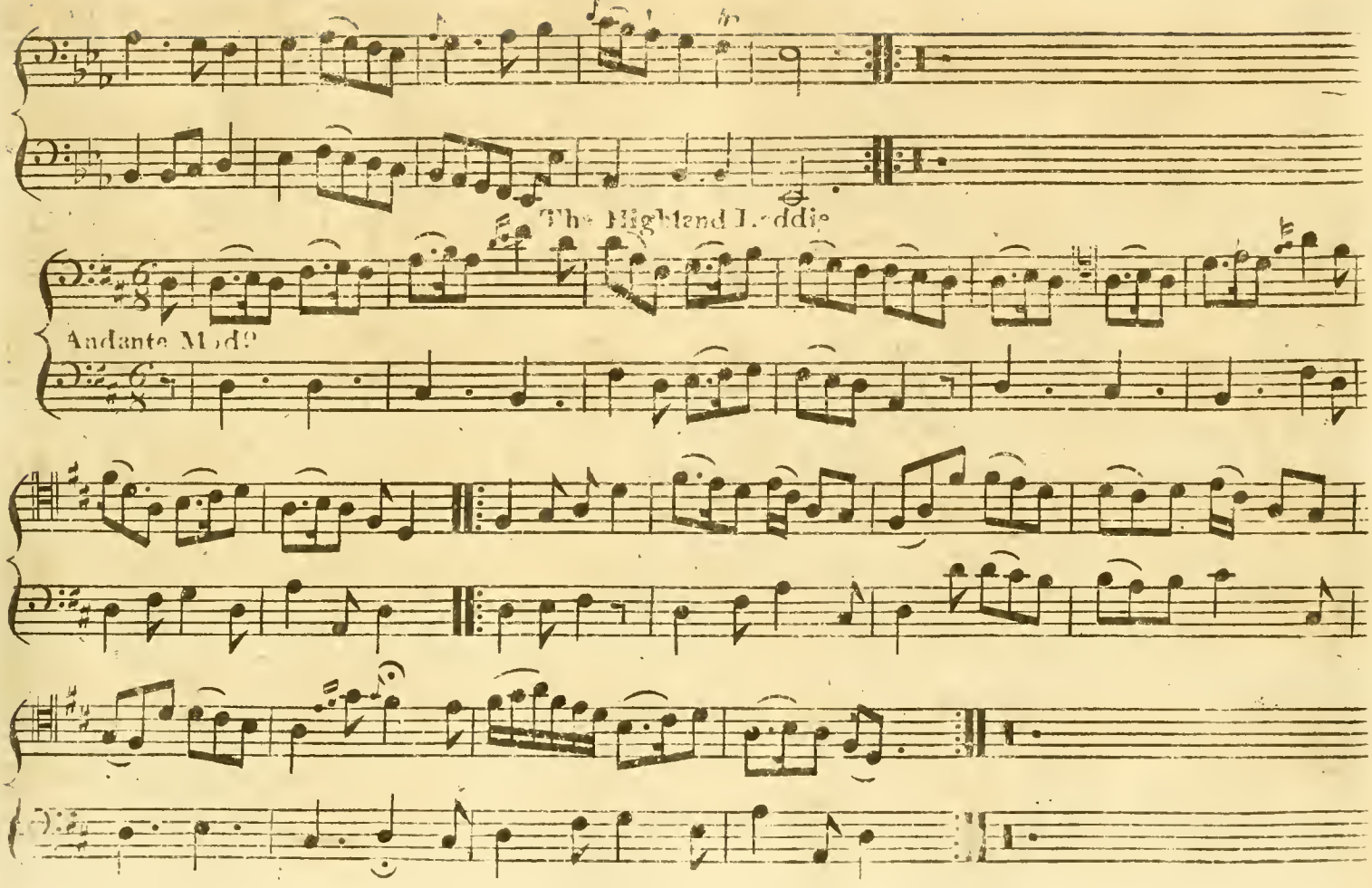

Allen a roon.
Andante

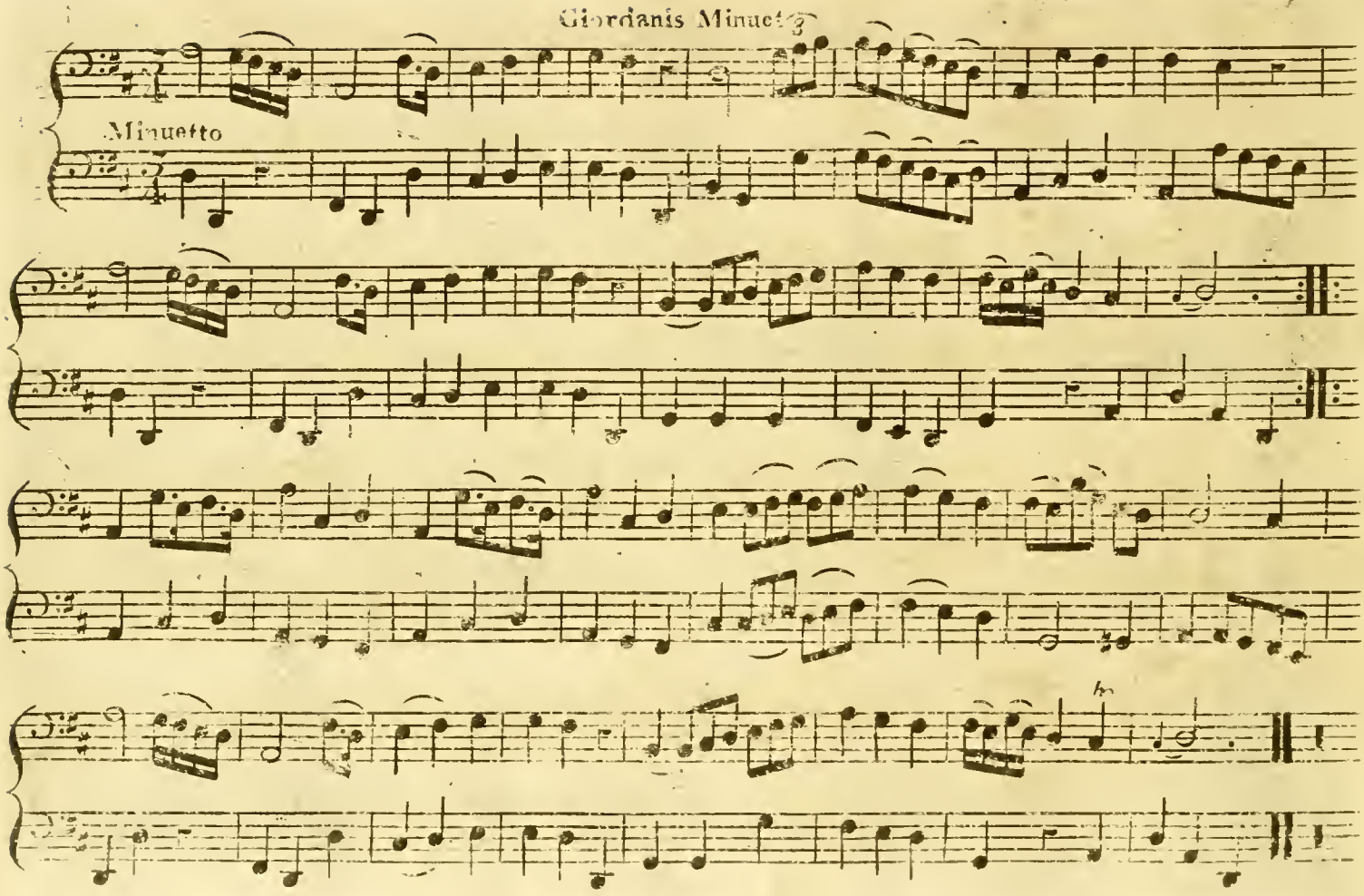
Air in three weeks after Marriage

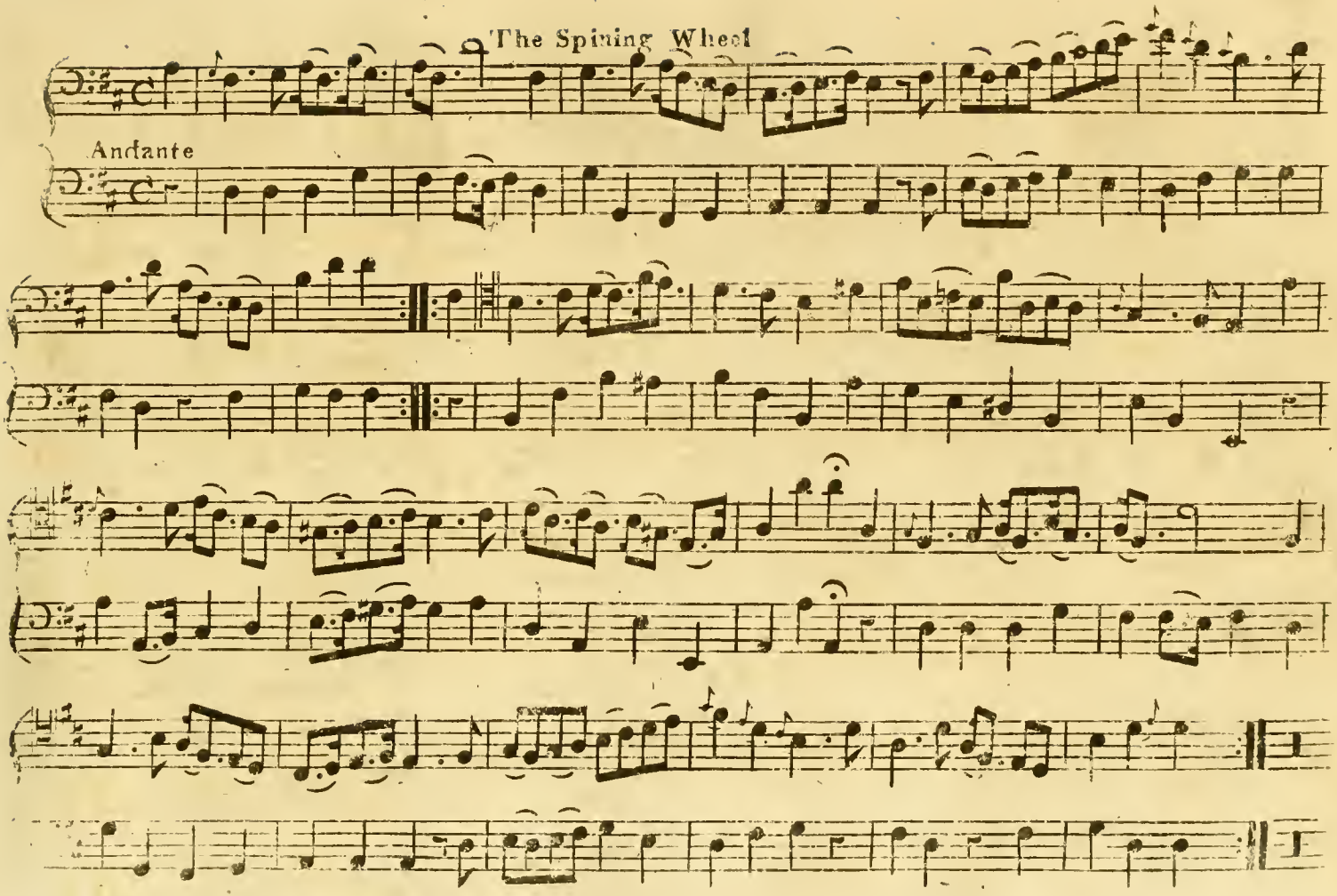


God save the King

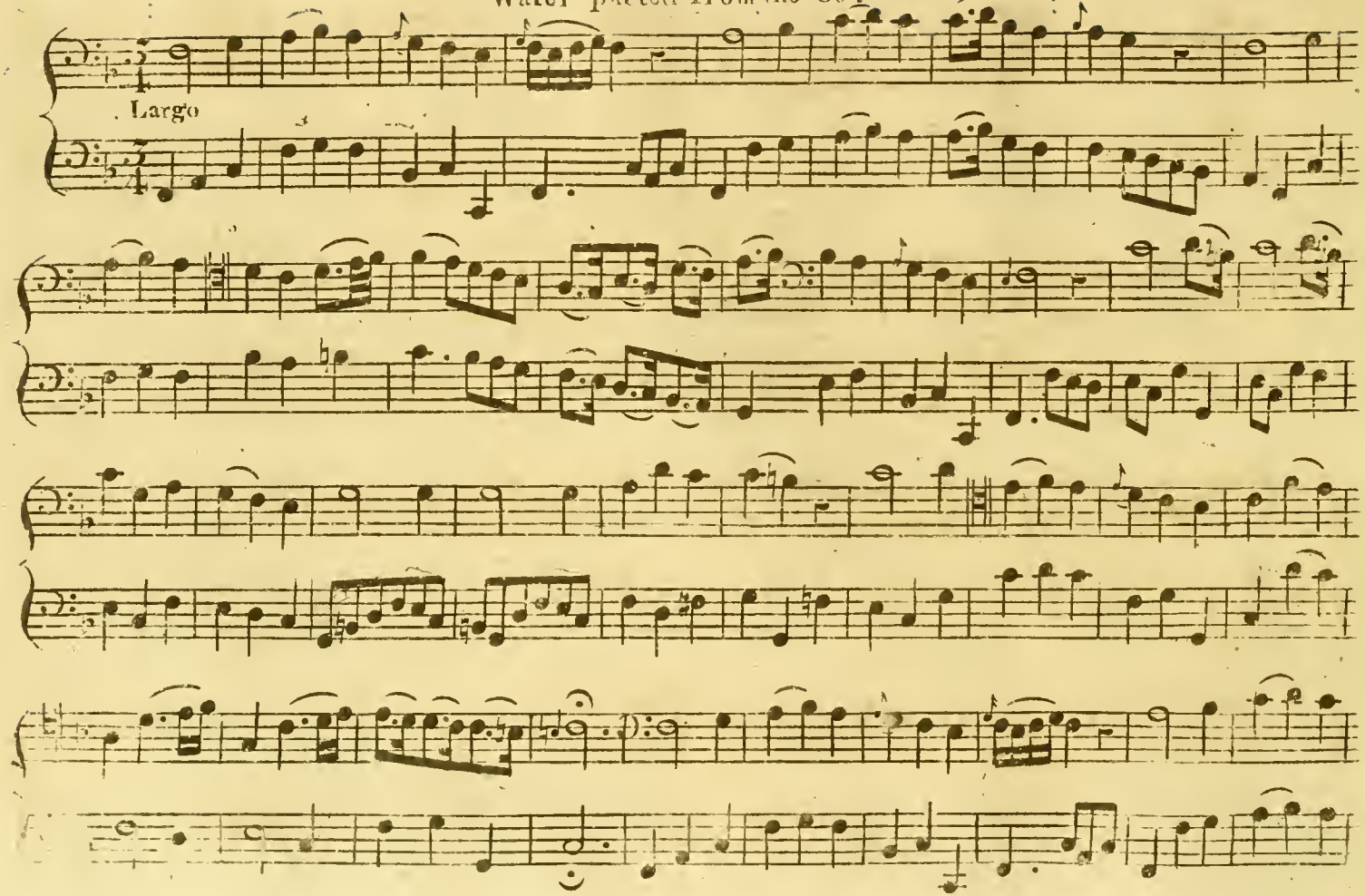


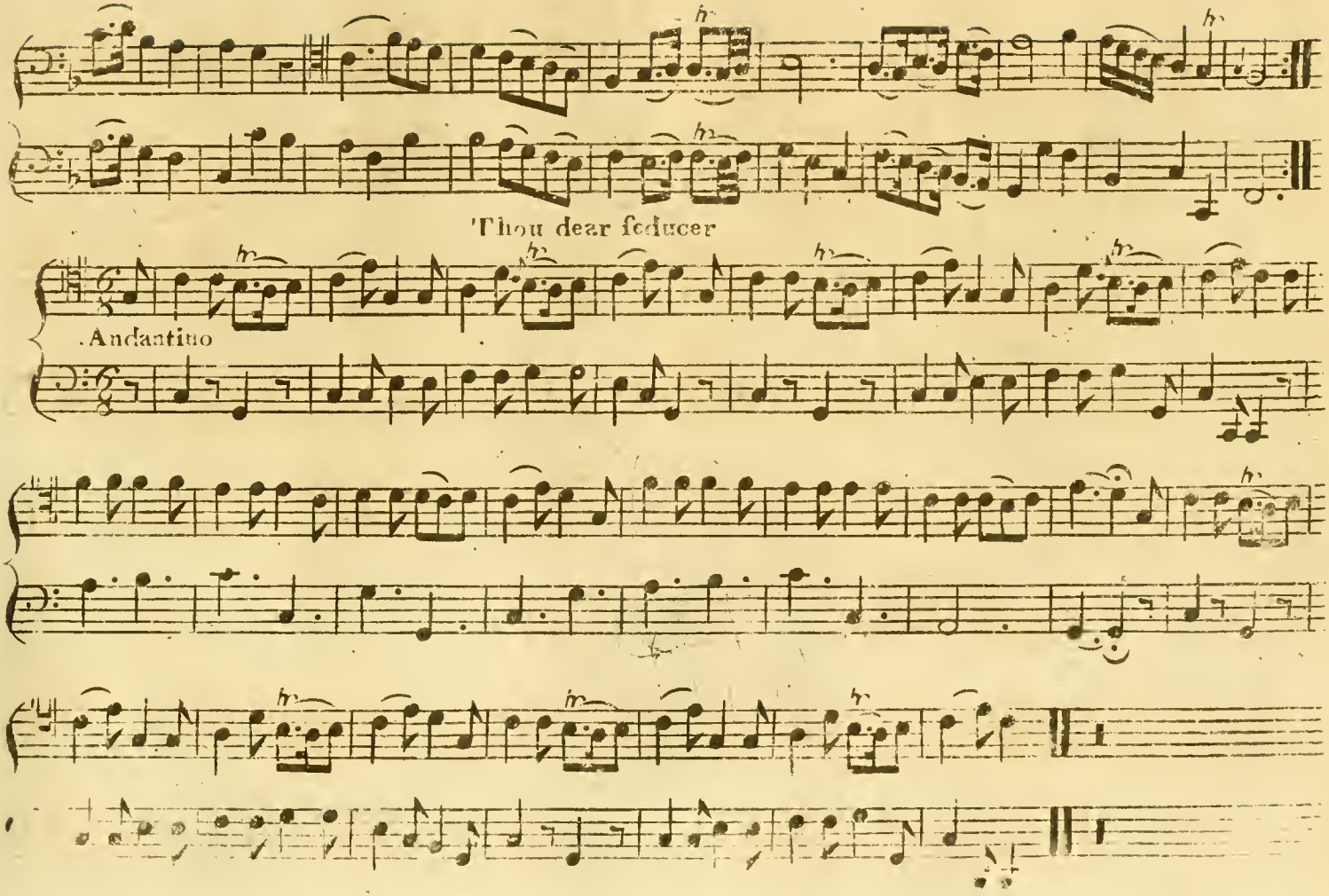

The Highland Laddie
Andante Modo

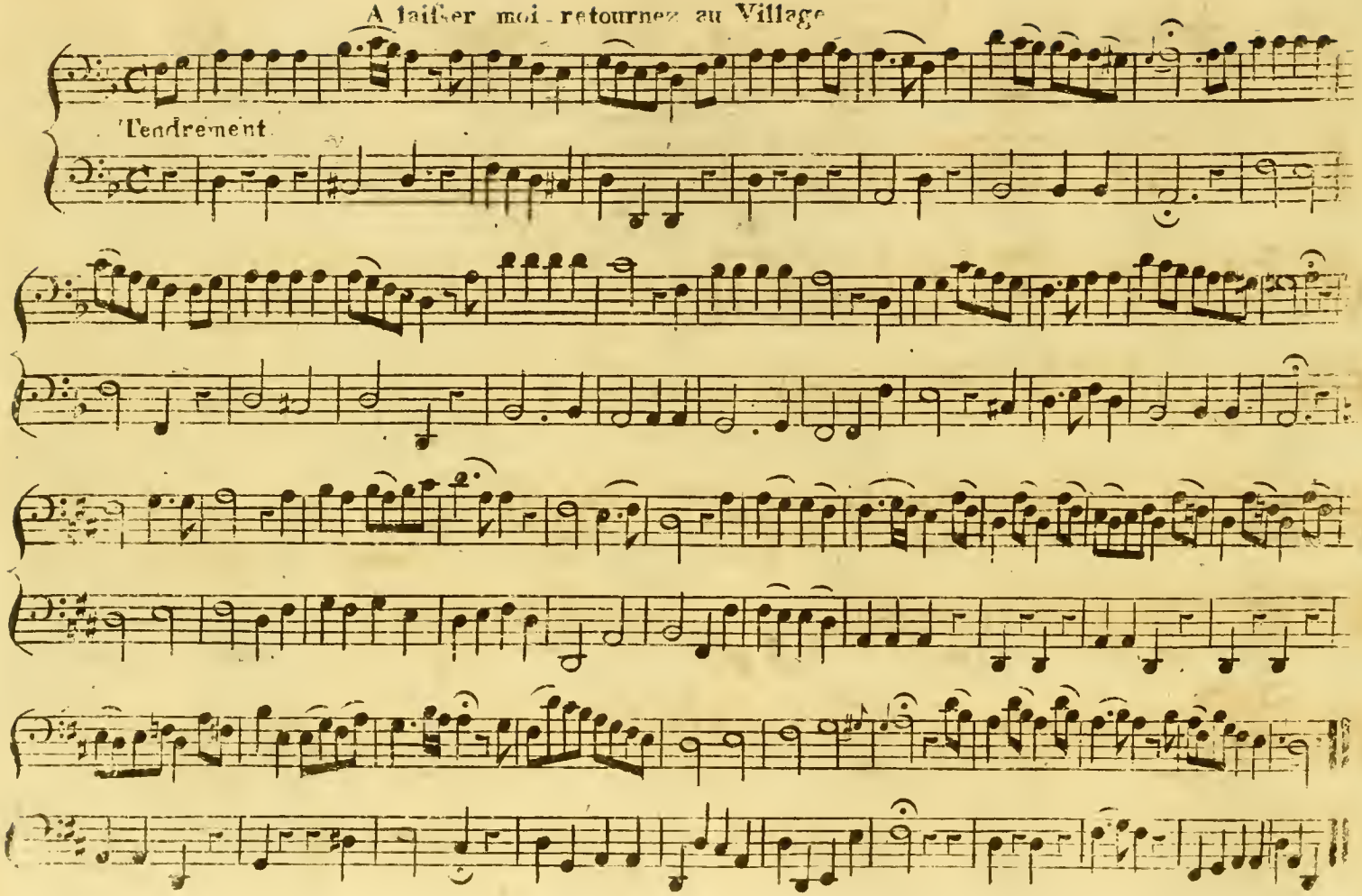

Giordanis Minuet
Minuetto

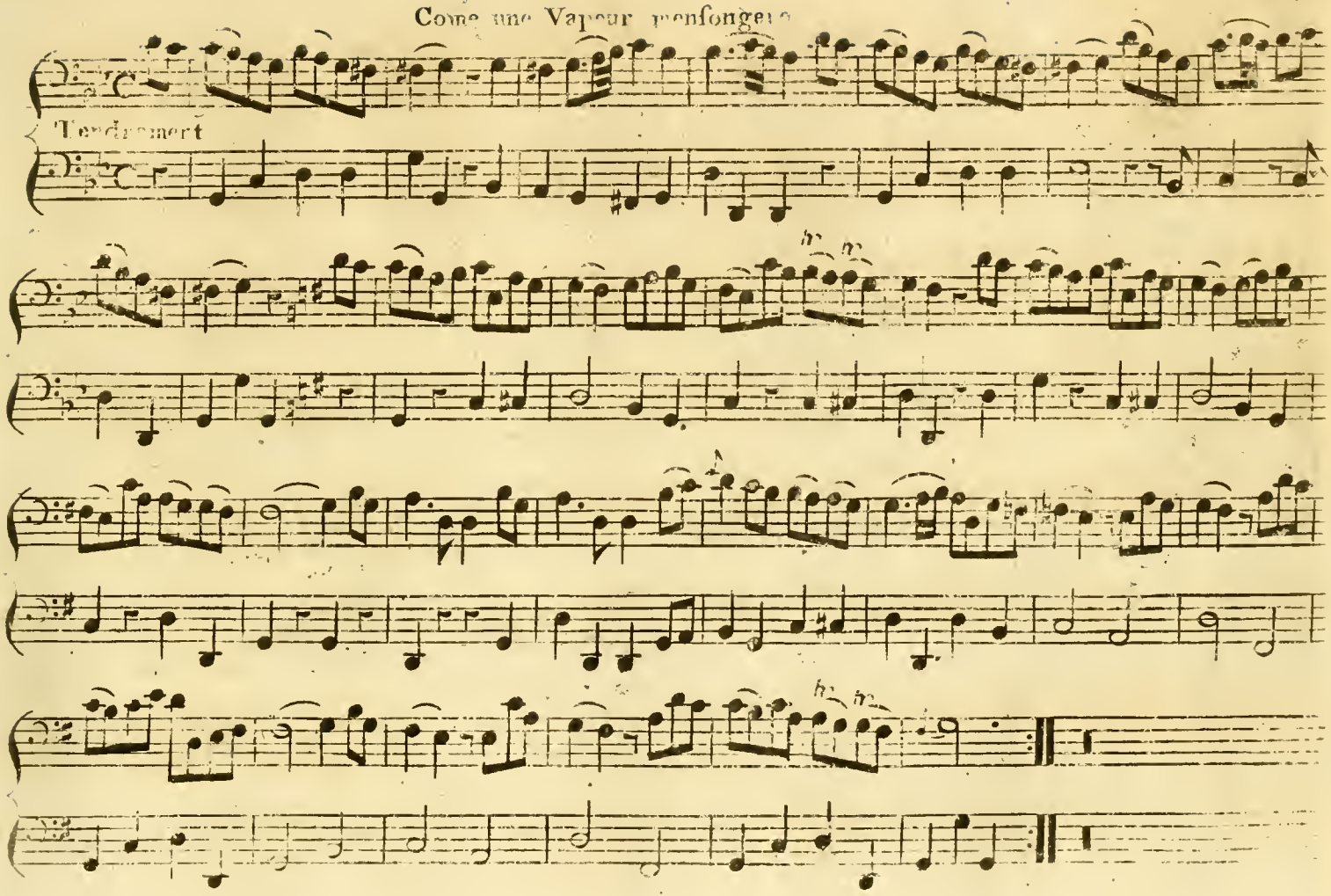

The Spining Wheel
Andante

Water parted from the Sea

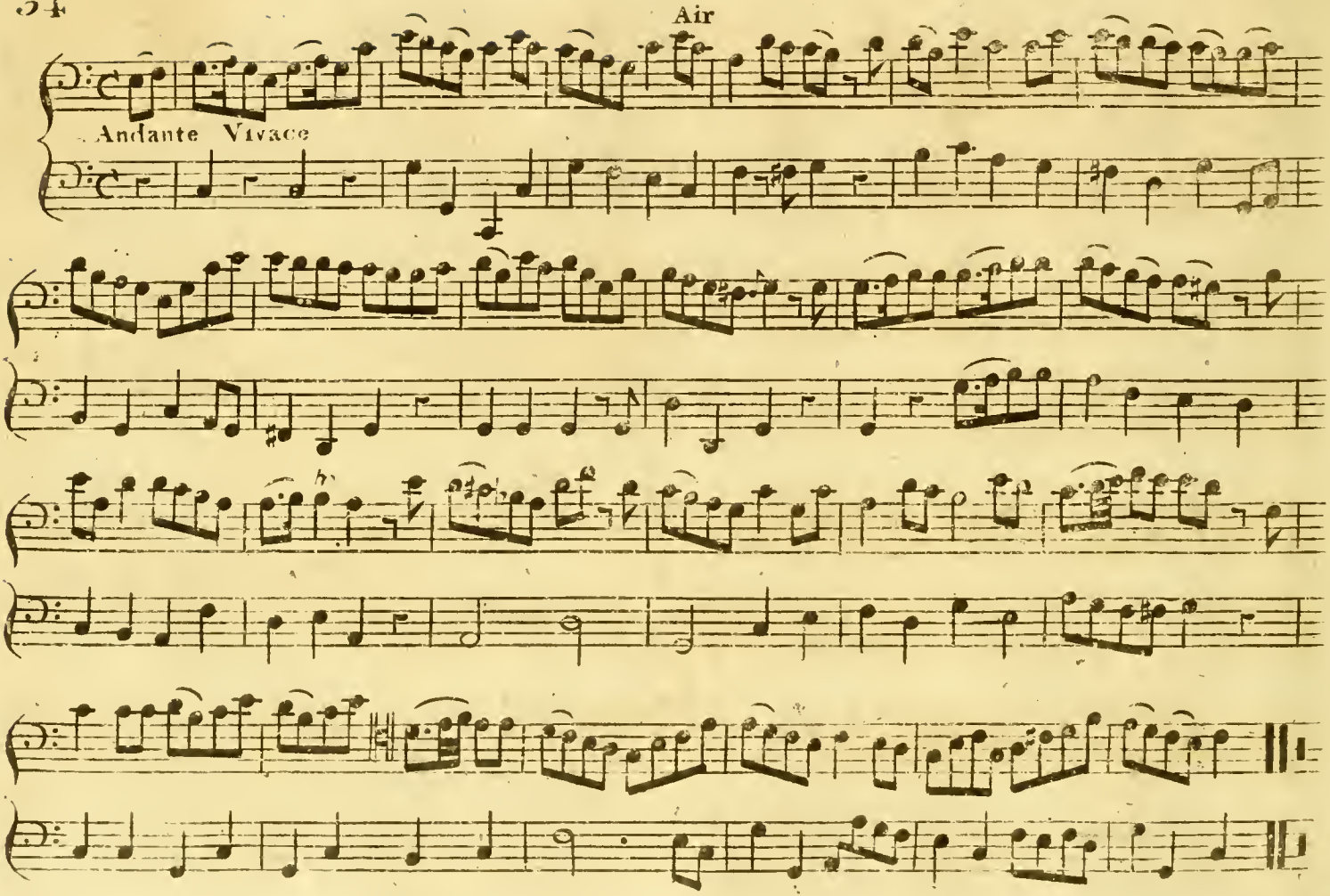



Thou dear feducer
Andantino

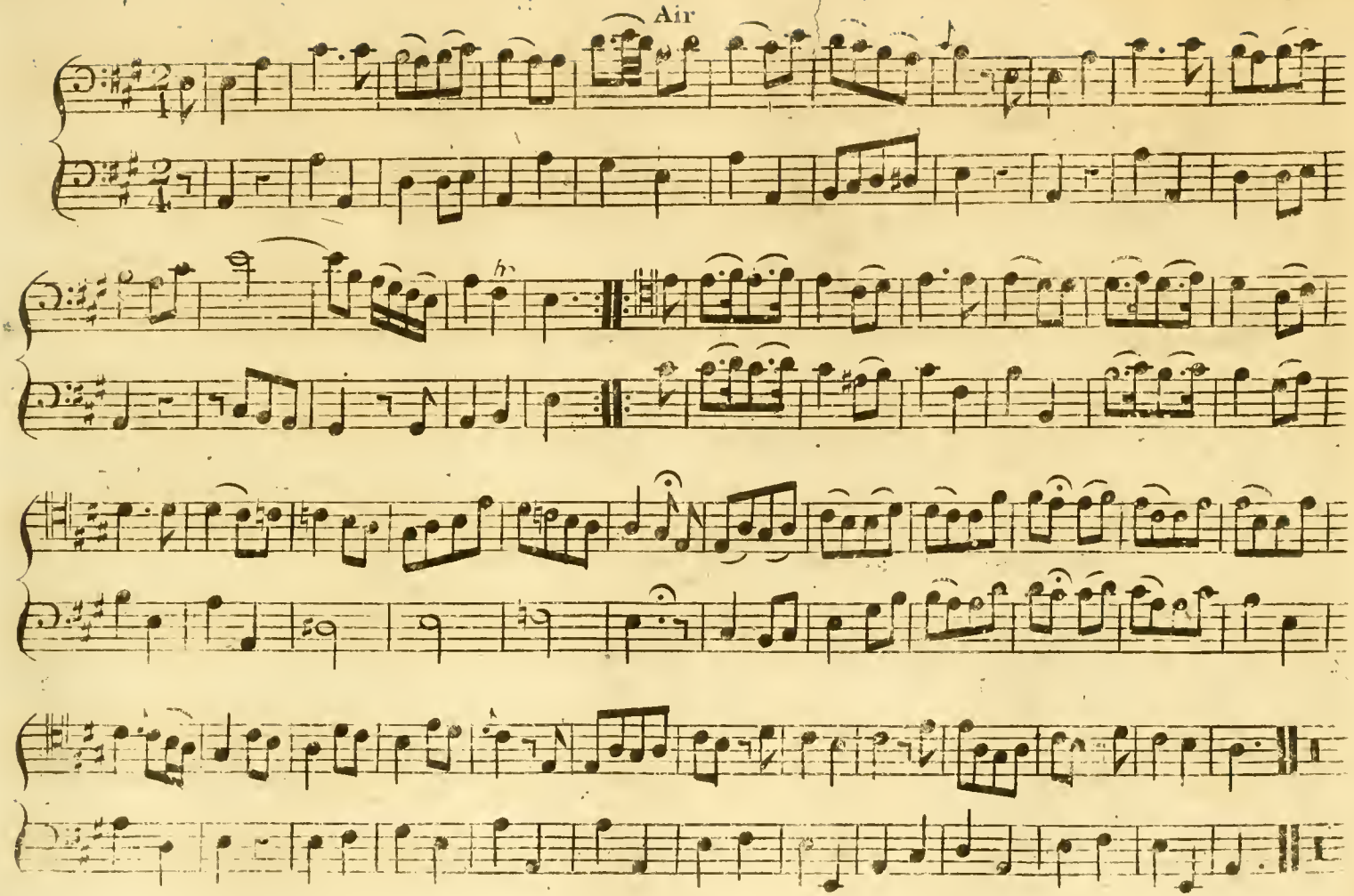

A laisser moi - retournez au Village
Tendrement


Comme une Vapeur mensongere
Tendrement

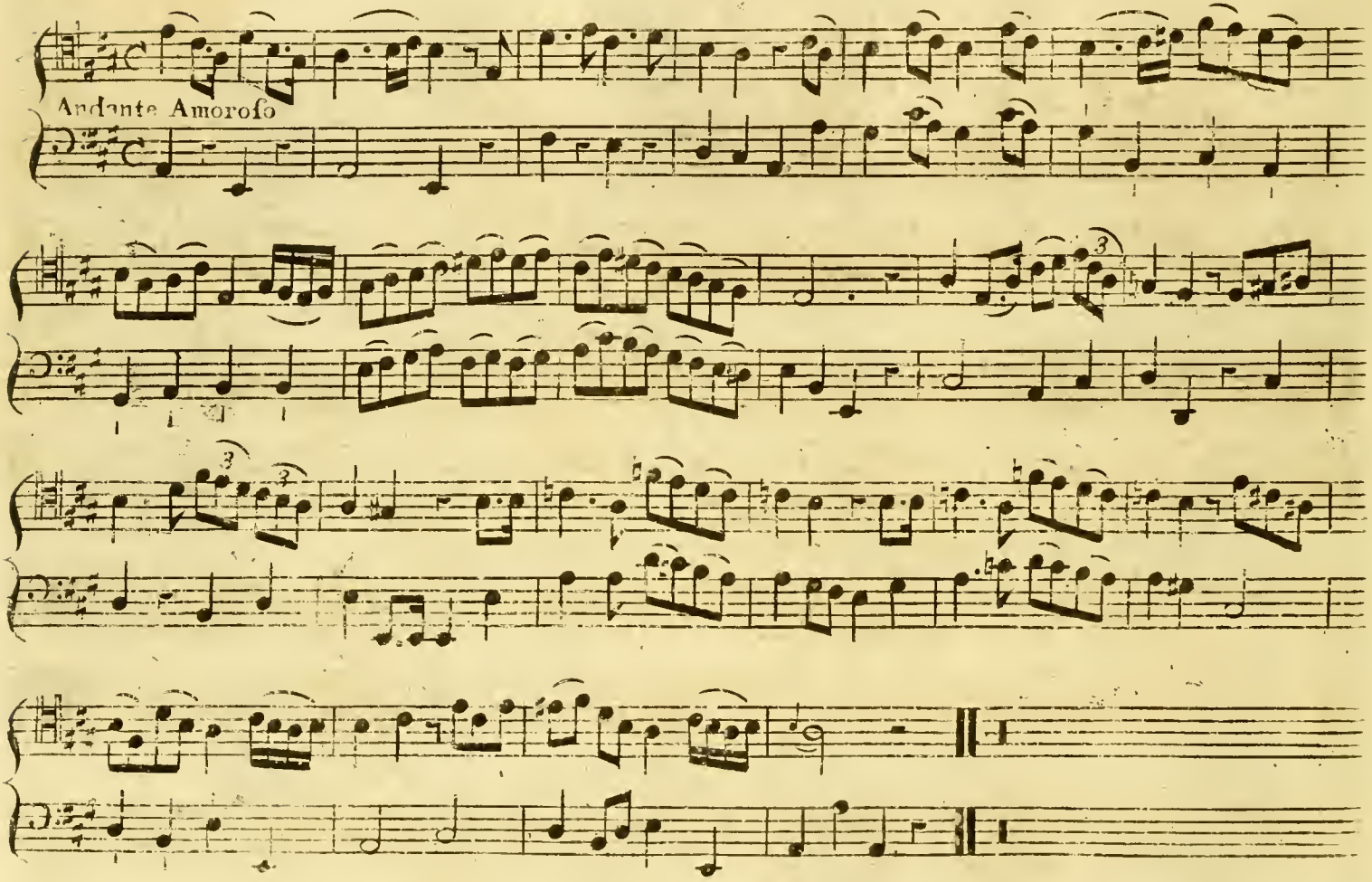
Air



Air

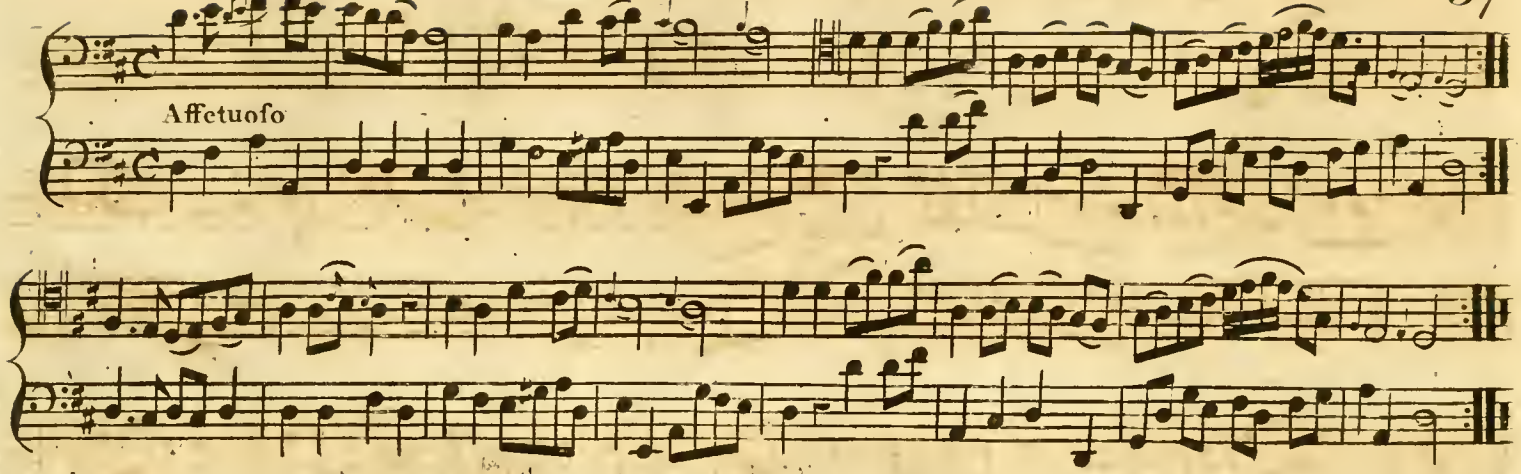


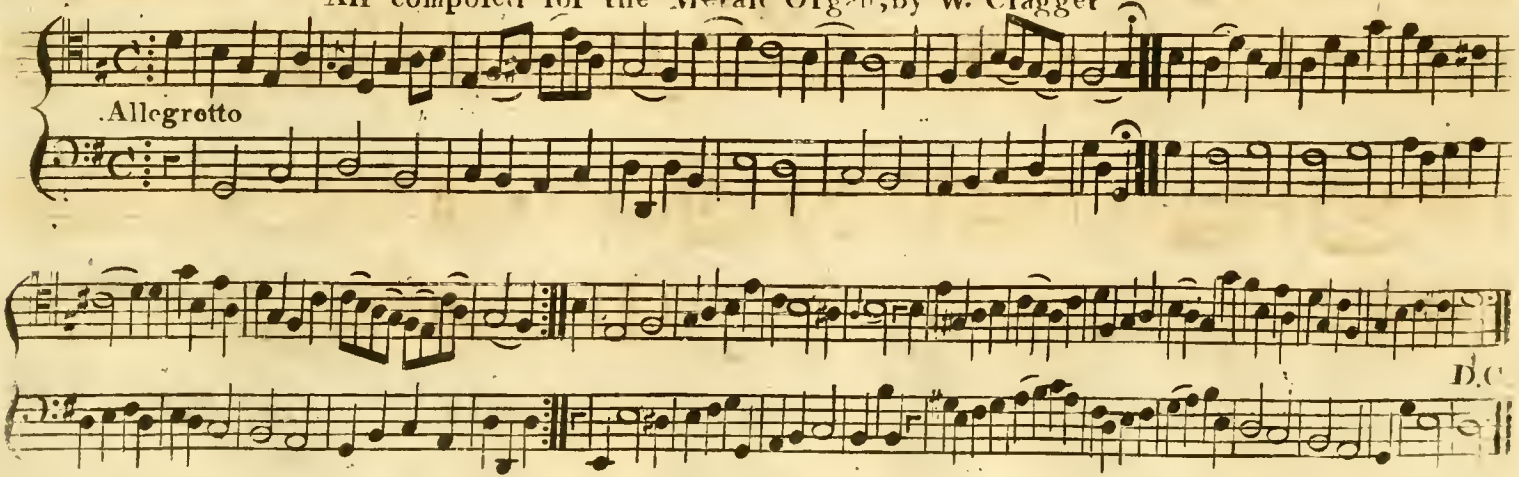
Air



Shepherds I have loft my Love

Affetuofo



Air compofed for the Metale Organ, by W. Clagget

Allegrotto