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for the

VIOLONCELLO,

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[1765]

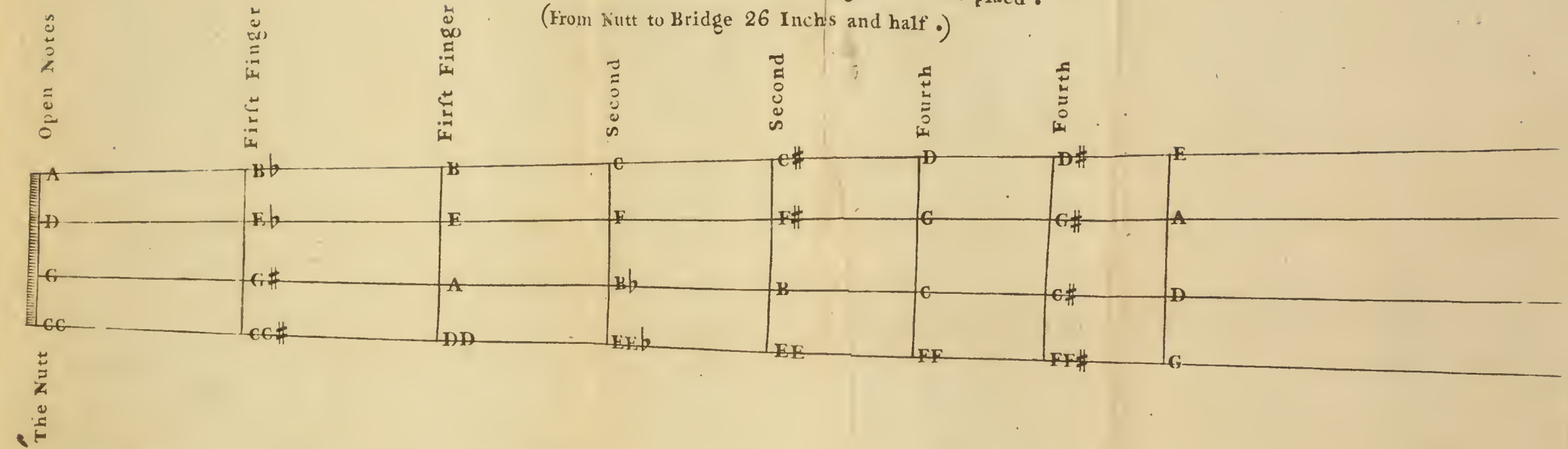
PREFACE

As the Baſs Violin is in great Eſteem I have here given ſome uſeful and plain Inſtructions for the Learner, as this Inſtrument appears to be Built on the Ruins of another; I mean the Viol or ſix ſtring'd Baſs, which in the laſt Century was held in great Eſteem, and of general uſe in Concerts. Viols where of three ſorts, Viz. Baſs Viols, Tenor Viols, and Treble Viols; The Violin in thoſe Days was look'd on as a contemptible Inſtru-ment; it was harſh and too loud, they cou'd not bear to have their Viols over power'd; however as the Violin became more general it was Judg'd neceſſary to uſe Baſs Violins or Vio-loncello's, (that is four ſtring'd Baſſes) as being much more powerful and ſuitable to the Fiddle, and ſince theſe laſt have been in ſuch frequent uſe, the former have been entirely laid aſide, Tho' there are Books of Inſtructions in all the liberal Siences and Grammars in all Languages, yet the Lear-ner will advance but ſlowly without a Preceptor; but as Verbal Inſtructions will be of great uſe when ſeconded by A Tutor, ſo theſe Inſtructions, I flatter my-ſelf will be of great Service to thoſe, who from their ſituation or cir-cumſtances in Life cannot conveniently have the aſſiſtance of a good Maſter.

A Scale for the Finger-board of a Violoncello

Shewing the Diftances where the Engers are to be plac'd .

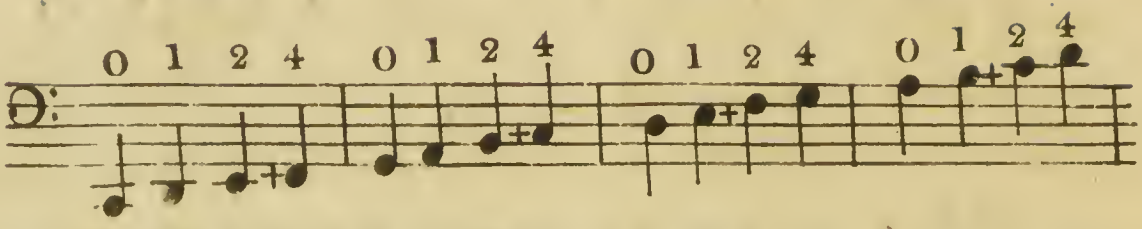
(From Nutt to Bridge 26 Inchs and half .)



INSTRUCTIONS
for the
VIOLONCELLO.
or
BASS VIOLIN.

The Violoncello is an Excellent Inſtrument, not only in Concert, but alſo for playing Leſſons &c. This Inſtrument may be Conſider'd as a Large Fiddle only 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 Leggs ſupported with the Knees, but for the greater eaſe of a Learner we wou'd adviſe him to have an hole made in the Tail-pin and a Wooden Peg to ſcrew into it to reſt on the Floor which may be taken out when he Pleaſes. And firſt it will be very neceſſary for the Learner to get the Names of the Notes in the Gamut, alſo what line and ſpace each Note ſtands on, as deſcrib'd in the manner following.

The Gamut for the Violoncello



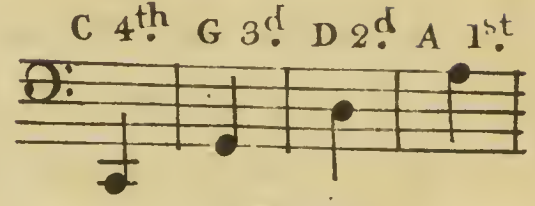
The Learner will obſerve that O over any Note in the Gamut is open, or no Finger: the figure 1 is the fore Finger; 2 the ſecond: and 4 the little Finger. the reaſon we omit the third Finger is, becauſe the diſtance is great, and the Finger ſhorter. If your Inſtrument is perfectly in Tune, (for 'tis to 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 ſtop'd with the fourth Finger about an Inch and quarter from the Second, the reaſon why the diſtance of the laſt is 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 the 4th. Finger, at the ſame diſ--tance 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 firſt, F being but a Semitone or half a 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 direc--tions the Learner may ſoon play the Notes in tune: The Learner muſt obſerve that the + between the Notes E and F, likewiſe between B and 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 com--pare 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, from D to D, from E to E, from F to F, from G to G, from A to A, and from B to B, together with their Semitones.

Of tuneing the Violoncello

The Violoncello (as the Fiddle) is tun'd by fifths in the following manner: the 4th. or biggeſt String open when in tune is double C. the 3d. open is G. the Second is D. and the Firſt is A.

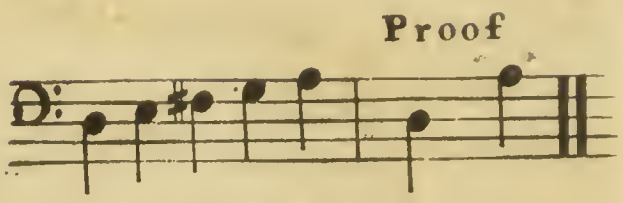
Example



But if you can't put your Inſtrument in tune by theſe direc-tions you muſt have recourſe to the Repreſentation of the Finger Board following (which from Nut to Bridge ſhould be 26 Inches and half) with lines drawn acroſs and mea-ſure out the 7th. or laſt line from the Nut, and when you have got the exact diſtance, tye a piece of Fiddle String tight on the Neck under the Strings, which will make a Frett, and will be a ſtandard for tuneing all the Strings. And firſt, you muſt ſcrew up the firſt String till it is in tune with the upper A in the Baſs of the Harpſicord, or the upper A of the Baſſoon, or an Eighth below an A, tune-ing Fork. then ſcrew up the Second till by putting the Finger juſt below the frett on the Second String it has the ſame ſound as the firſt String open; then if you ſtrike the Second open it will be D. the ſame Method will do for the Third and Fourth Strings. But the beſt way of learning to tune is by the Ear, that is, by Solmiſation if the Learner has any kind of Ear or Voice to Sol-fa five Notes aſ-cending or deſcending, if he has not, we can give him but ſmall encouragement to learn this Inſtrument. If he

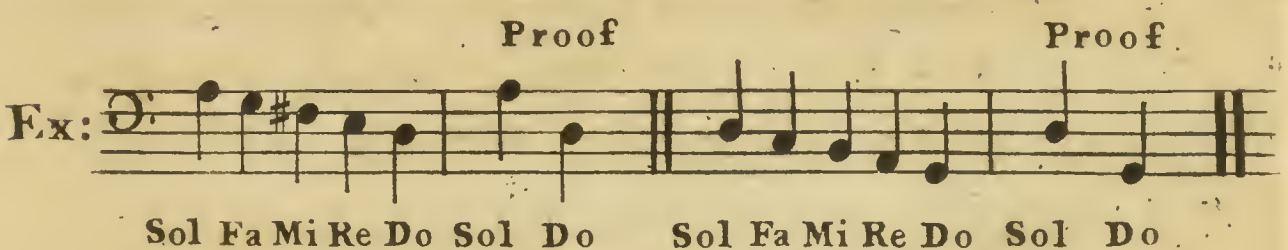
has an Ear, in the firſt place he muſt ſcrew up the Second String to be in tune with the middle D in the Baſs of the Harpſicord, or Baſſoon, which is the ſound required, next he is to get the firſt String in tune to the Second, Solfaing thus

Example



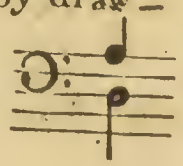
Do Re Mi Fa Sol Do Sol

Do, the ſound given, Sol the ſound required; the Learner muſt practiſe continually till he can ſing the five ſounds well in tune which are aſcending, and then ſing them deſcending, thus



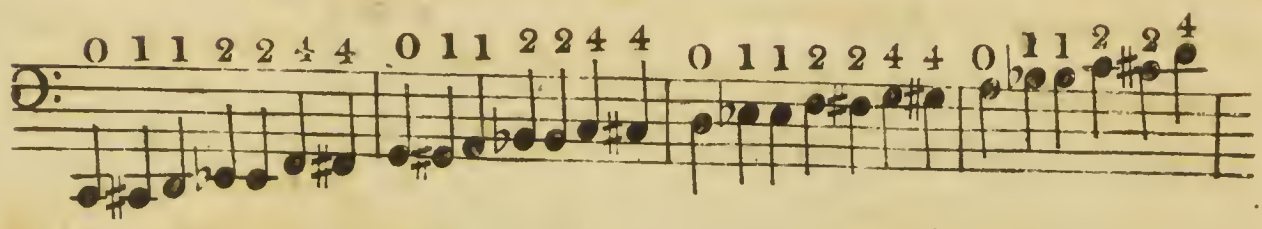
Sol Fa Mi Re Do Sol Do Sol Fa Mi Re Do Sol Do

Now by Singing the Notes deſcending the Learner will be enabled to tune the third and fourth Strings by fixing the Sol on D, thus, for tho' the Voice might not reach ſo low as G, yet he will be able to diſtinguiſh the ſound required. The only thing now is to prove whether the Second and firſt Strings are in tune to each other, which is done by the Ear diſtinguiſhing what we call Concord or a perfect agreement of ſounds between the two firſt Strings, and is done by drawing the Bow croſs the two Strings at the ſame time thus



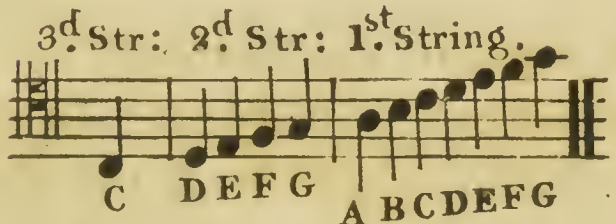
if there is a perfect agreement all is right.

A perfect Scale for the Violoncello .

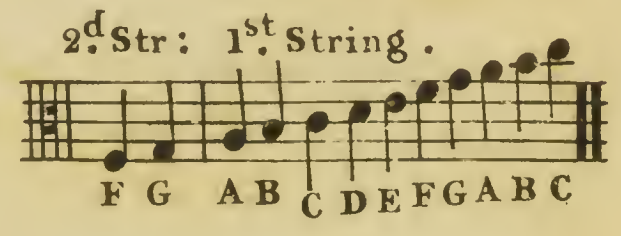


Theſe are all the Notes Natural and Artificial neceſsary for a beginner in the Baſs Cliff, the Artificial are call'd Flatts and Sharps, a Flatt thus ♭, a Sharp thus ♯, and a Natural thus ♮, which brings the Note to its place after a ♯ or ♭. But there are two other Cliffs, Tenor, and Counter Tenor, and as they are very uſefull 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 4.th String .

Tenor



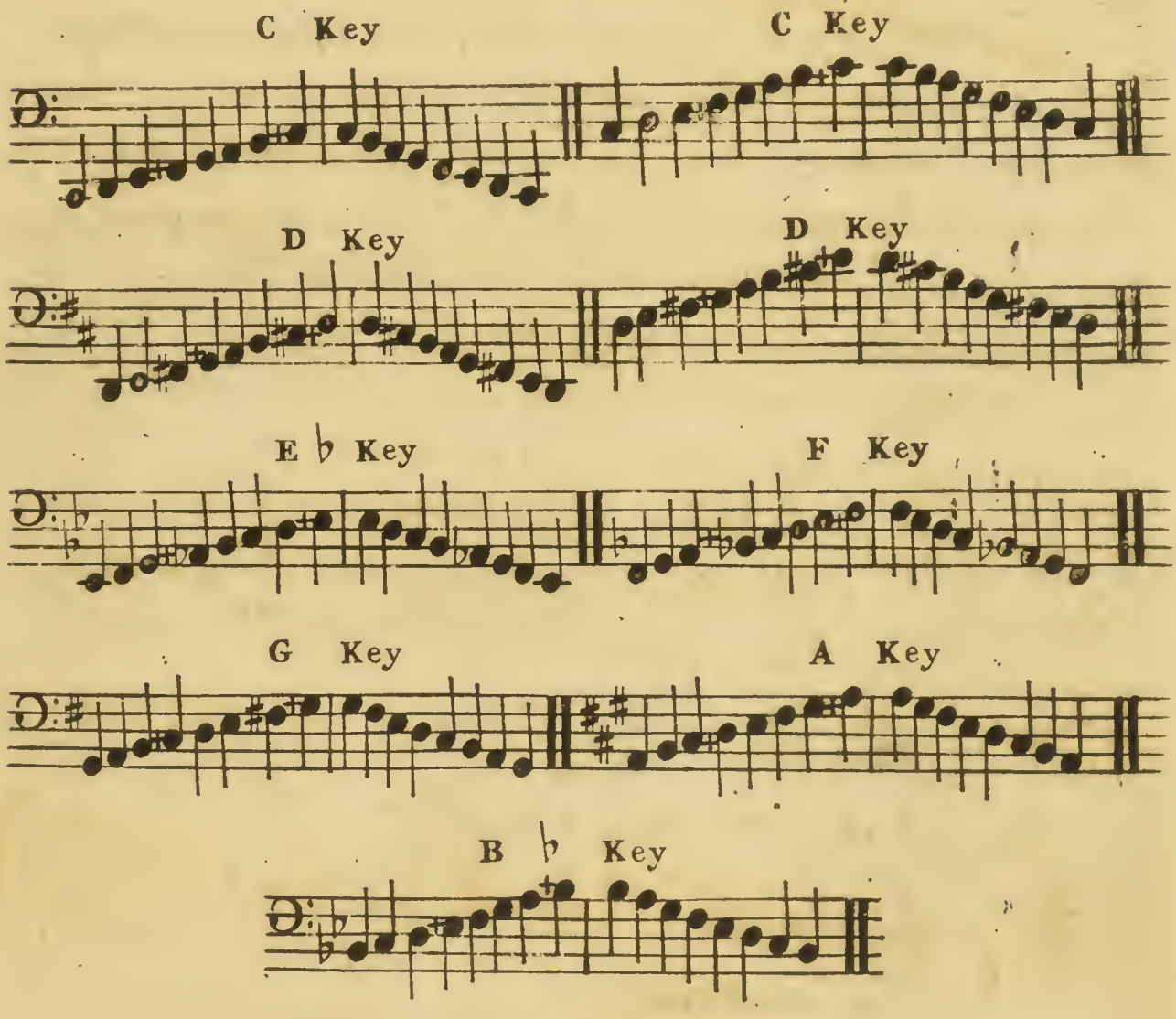
Counter Tenor



Of Stopping the 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, and therefore it will be a great help to him at firſt to have his Finger board Fretted, like that of the Guittar, and when the Fingers

are acquainted with the Finger board, have the Fretts filed down; but for playing off the Gamut, and 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 ſtoping 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. and tho' we have ſufficiently explain'd the tuneing part, it is not poſſible to teach it by rule.

Of Time

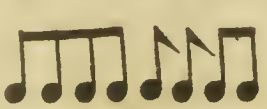
Time is the great Foundation on which all Muſical Perfor-
-mances are Built, and the want of it is the reaſon why ſo many are caſt away, having no foundation to build on. Time in Muſic is difficult except it is begun very early, but Time in itſelf is ſimply plain, ſuch as in our ordinary Walking, for tho we think nothing of it when we Walk, yet we keep pretty regular Motion. we ſhall call each ſtep a unit, or one time, but before we proceed further we will introduce a Time Table of Muſical Notes, with the proper Name and the Length of each Character.

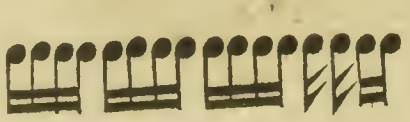
Time Table.

A Semibrieve is as long as one can moderately count 4 or (walk 4 ſteps.

Minims as 2 each

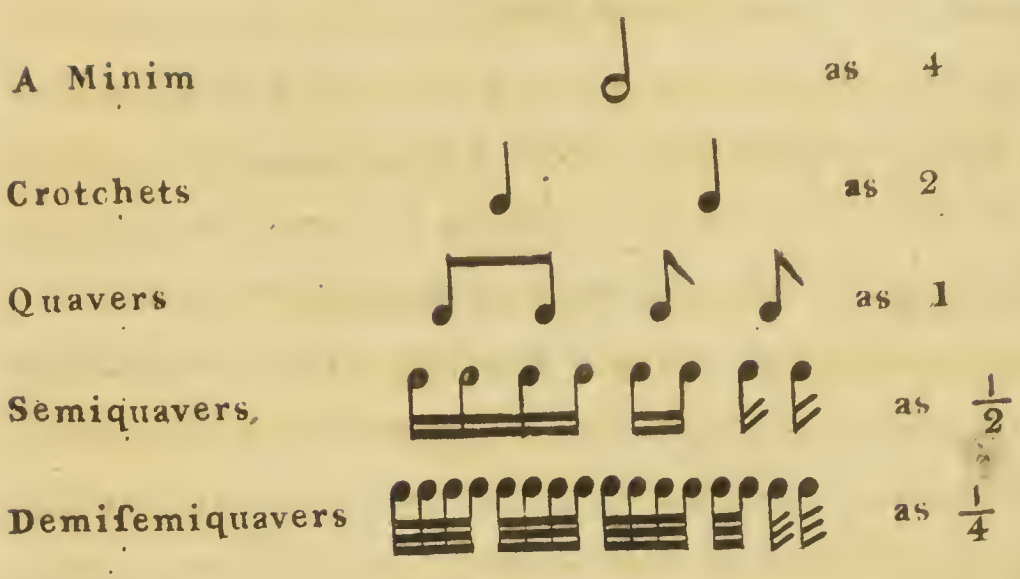
Crotchets as 1 each or the unit

Quavers  as $\frac{1}{2}$ each or 2 to a time

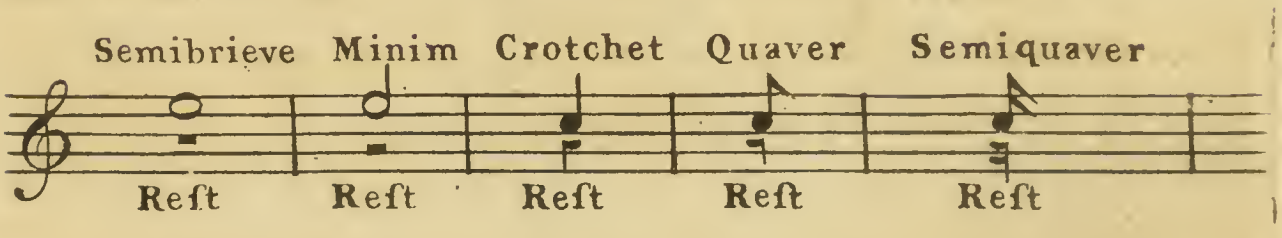
Semiquavers  as $\frac{1}{4}$ each or 4 to a time

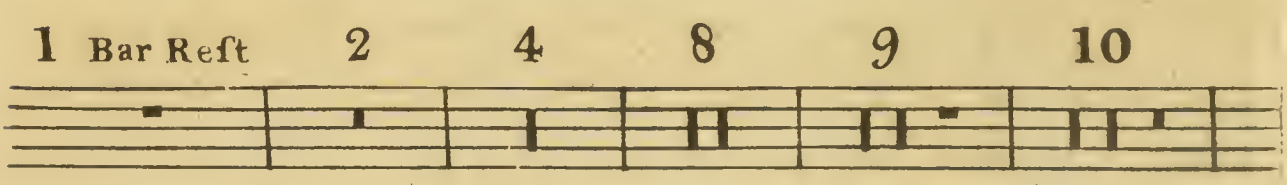
But this is no fixd Rule, as the Notes often increaſe and decreaſe in their value of Time, for which reaſon it will be neceſſary to introduce a Second Time Table where the longeſt Note will be the Minim, as follows

A Second Time Table.



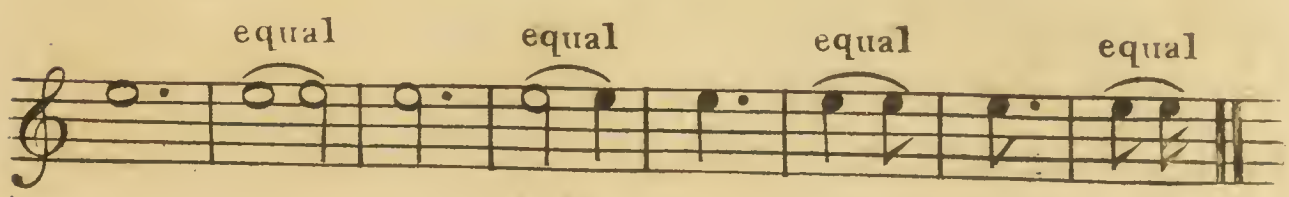
Example of Reſts or marks of Silence.



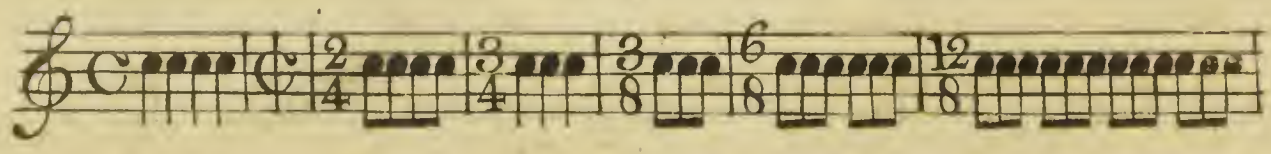


A Point or Dot (•) after any Note makes it half as long again as before.

Example

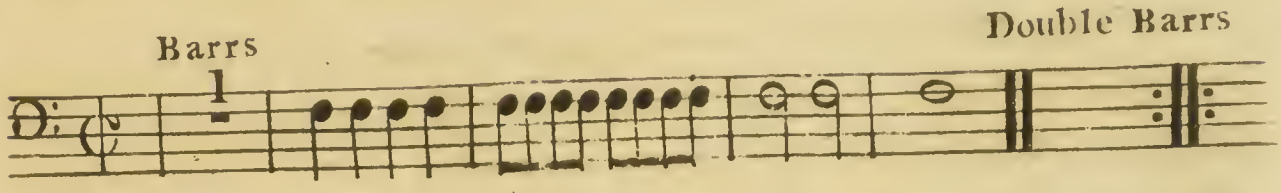


The reaſon of the Notes increaſe, and decreaſe in the Time is by introducing new Characters inſtead of the old ones, which in a courſe of many Years are quite out of uſe and the ſhape almoſt forgot, for in the Antient Muſic their longeſt Character was call'd a Large, 2.d a Long, 3.d a Brief, which by the appellation is ſhort, 4.th a Semibrieve, 5.th a Minim little or ſhorteſt Time but tho' the Characters differ yet we may ſuppoſe Time to be always the ſame, and now moſt modern Muſic is play'd by the Second Table. Time muſt be equal, even, exact, like the ballance of a good Clock, whether the Notes be long or ſhort or none at all: Common Time, or even Time contains 4 units or ſteps of Time which are call'd Bars ſo y.t the whole tune is divided into four's, and is the ſtandard of Time, it has this C Sign. Triple Time, or odd Time is a Fraction or part of the Common, and has this $\frac{3}{4}$ Sign, the others differ but little except in appearance.



The Learner will ſee that all other Times are a Fraction of Common Time, that they are of two ſorts proper and improper, and indeed we may make any number in a Barr with an improper Fraction ſuch as $\frac{6}{4}$ $\frac{9}{4}$ $\frac{9}{8}$ $\frac{16}{8}$ $\frac{24}{8}$ &c. only they contain ſo many more in a Barr but Fractions are generally play'd from the Second Table of Time. A Pauſe is mark'd thus 𝄐 it is for all Inſtruments to ſtop ſhort a moment in order to join again with

the greater effect, it is alſo ſet at the finiſhing of a Song or Leſſon.



The Single Barrs divide the Time equally, the Double ends the part, and if dotted that part is to be play'd twice.

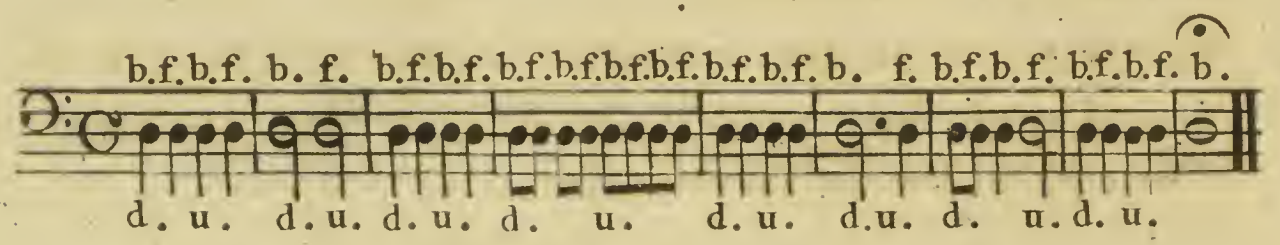
Of Bowing.

As the uſe of the Bow is practiſ'd various ways by different performers and being of the greateſt Conſequence we will endeavour to put the Learner in a regular way; The Bow may be conſider'd as the Tongue of the Inſtrument as all the Expreſſion is from the Bow; the Bow in playing is always in Action, but the Fingers are often of no uſe; there are various ways of uſing the Bow, but the principal ways are four. Bowing, which is drawing the Bow backward and forward for every Note, Slurring, which is by drawing the Bow but once for two or any number of Notes; Feathering the Bow, which is done like the Slur, only it muſt be taken off the String after touching it: The Spring, which laſt can't be explain'd but by Demonſtration. the Bow muſt be held near the Nutt with the Thumb and fore Finger, and ſupported with the other Fingers near the end at a ſmall diſtance from each other, The Bow muſt be drawn croſs the Strings parallel to the Bridge at the diſtance of an Inch & half or thereabouts backward and forward as ſmooth as you can to bring the Tone out, but without any Fingers on the Strings at firſt, that you may not ſtrike two Strings together, for in ſo doing you will feel each String out, and not ſtrike one String for another.

Of Beating and Counting Time.

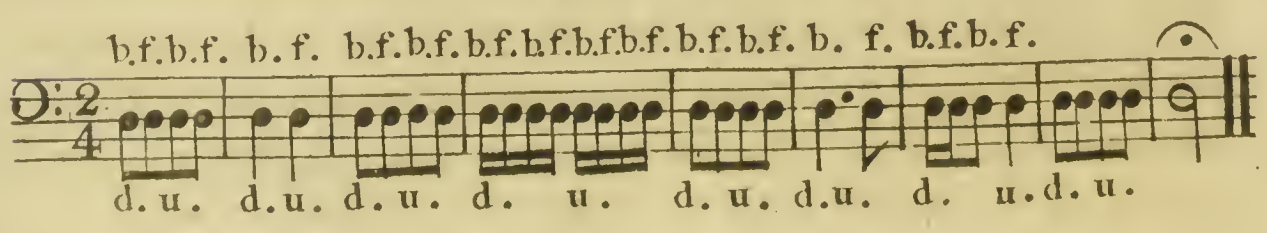
There are two ways of Learning Muſic, that is, by Rule of Time keeping, and by Ear, if by Rule, the Performer can't fail of becoming a juſt Player, if by Ear, he can never play but by himſelf. All Muſical Performances muſt be done by the Rule of Time keeping either with the Hand or Foot, but on an Inſtrument with the Foot, In Common Time you muſt beat down the fore part of the Foot when you count one, and let it remain till you have counted two, then take it up and count three, and remain up till you have counted four, thus

Common Time by the firſt Table.



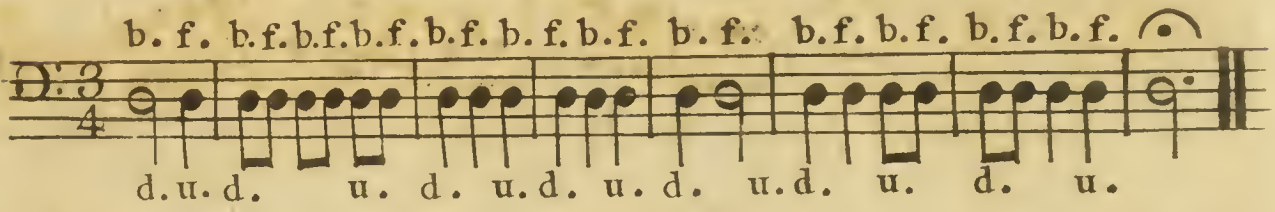
The letters over the Notes are for the bowing, b, for drawing the Bow backwards, and the f, for drawing it forwards, the letters under the lines d, for beating the Foot down, and u, for taking it up, which the Learner muſt practice continually, for if he neglects at firſt he will find it very difficult to do hereafter; the Learner may obſerve this Example is play'd from the firſt or Common Time Table, we will now ſet the ſame by the Second Table, thus

Common Time by the Second Table.



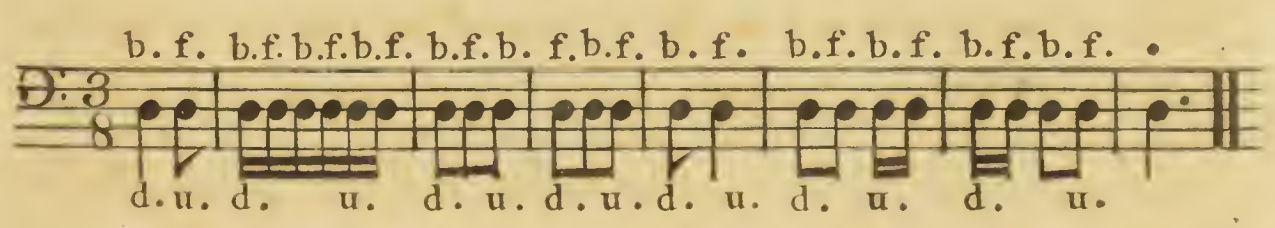
Here the Learner might think this Example was as faſt again, and ſo it would if it was play'd from the Common or Firſt Time Table, he may now ſee how neceſſary it is to introduce a Second Time Table, and indeed it put many Performers to a ſtand not knowing the value of the Notes. We will now introduce an Example in Triple Time. In Triple Time you muſt beat down the Foot when you count one, and let it remain till you have counted two, then take the Foot up & count 3, thus

Triple Time by the Firſt Table.



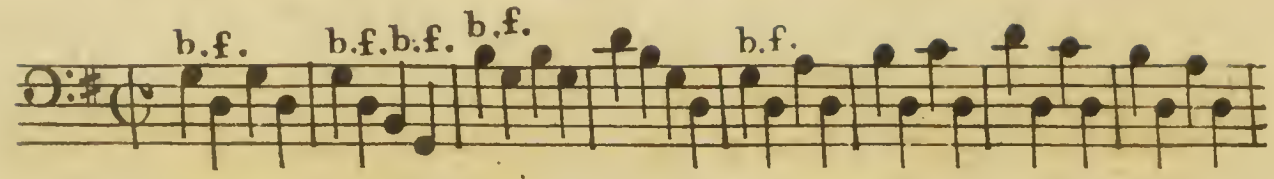
The Letters over and under are uſ'd the ſame way as in the former Example, We will ſet the ſame Example to be play'd from the Second Table, thus

Triple Time by the Second Table.

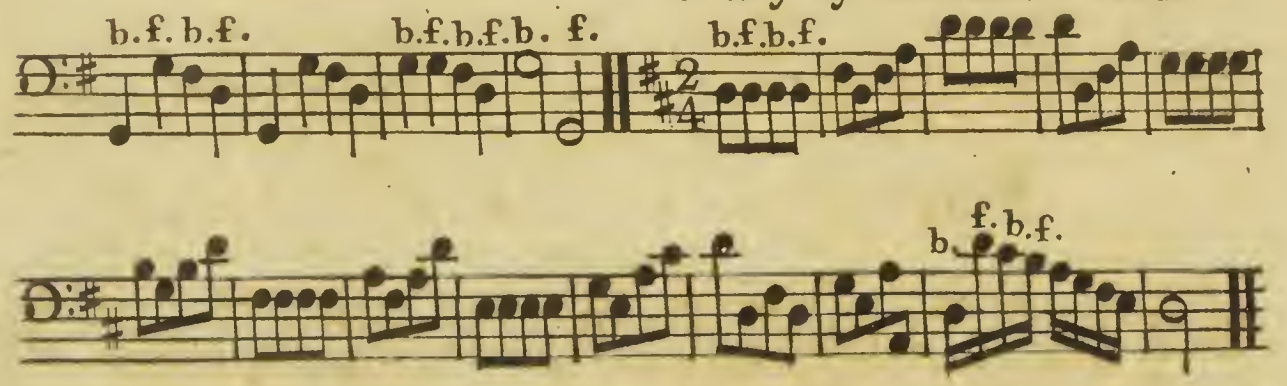


It is needleſs to make any further obſervations on the foregoing Examples, only we may compare them to the intervals of Time in beating the Drum, and it is as impoſsible to learn Muſic without Time, as for a Carpenter to Work without his Rule, or a Pilot to Steer without a Compaſs; and tho' the foregoing rules may be uſefull, yet any one will be deceiv'd if he thinks he can learn himſelf with buying a 2 Shilling Book: However we will ſet ſome few uſeful Examples and ſuch as the Learner will be able to play, for Inſtruction Books are generally ſtuff'd full of difficult Leſſons which can be of no uſe to the Learner.

G Key by the Firſt Table

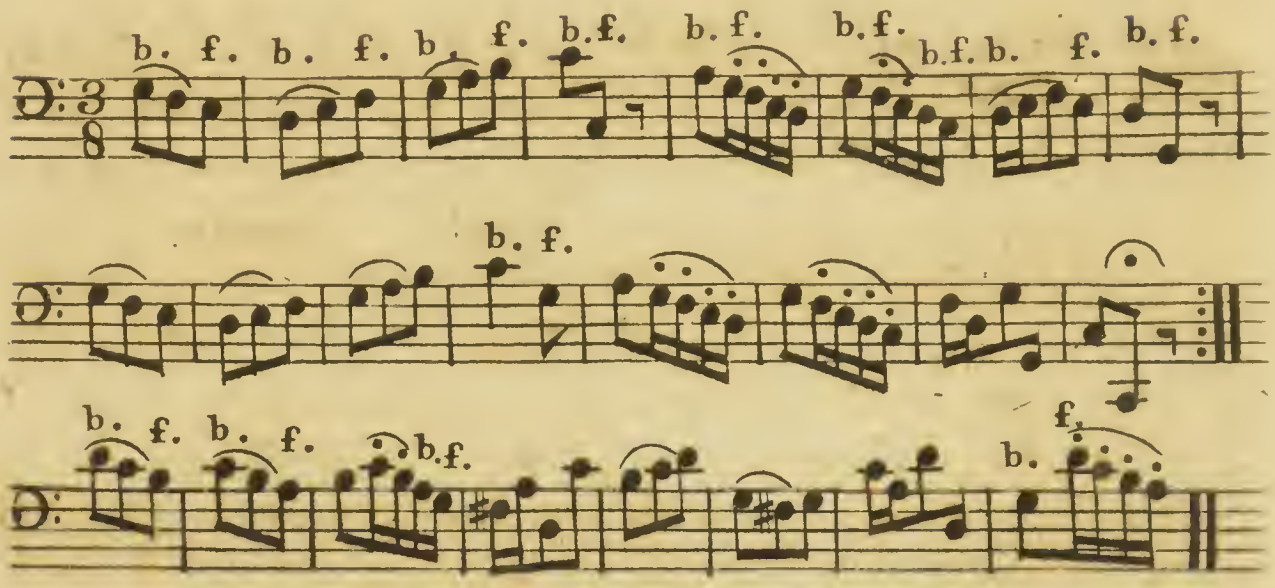


D Key by the Second Table



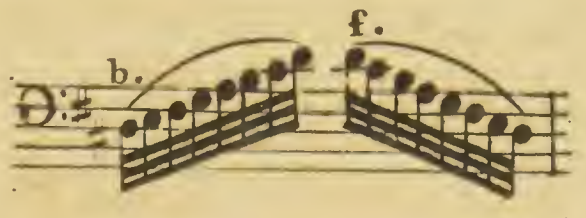
We will now give ſome further directions for the Bowing, the Sluring, and the Feathering the Bow. When the number of Notes in a Barr are equal or even, ſuch as 2, 4, 8, &c. the Bow muſt be drawn backward and forward continually, the Arm keeping in motion like the Pendulum of a Clock. The firſt Note in each Barr is to be play'd with a back Bow as may be obſerv'd in the foregoing Examples. we will now ſet an Example for Slurring and Feathering the Bow; the Slur is known by this ſemicircle put over the number of Notes it contains, thus the ſame ſign ſerves for the Feather, only dotted the difference is this, for the Slur; the Bow is to keep on the String, and for the Feather; it is juſt taken off the String, but with the ſame Bow. We will ſet an Example which will explain both, in the manner following.

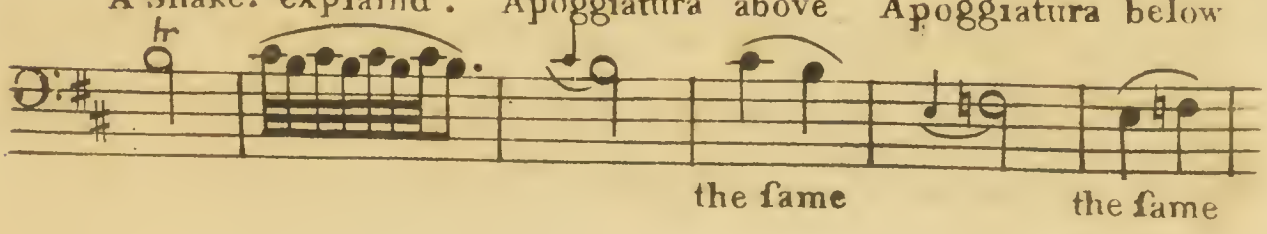
Minuet in C Key by the Second Table.



Da Capo, or begin & end with the firſt Part.

By this Example it will appear how neceſsary it is to regulate the Bow, and tho' ſome may think the Bow is of no great Conſequence they may be abſurd 'tis much more difficult than the Fingering, after the Fingers have rightly found their places, for the Fingers ripen much ſooner than the Bow, and indeed we can perform with the Fingers what is not poſſible to be done with Bowing, which we can make appear by the following Octave.





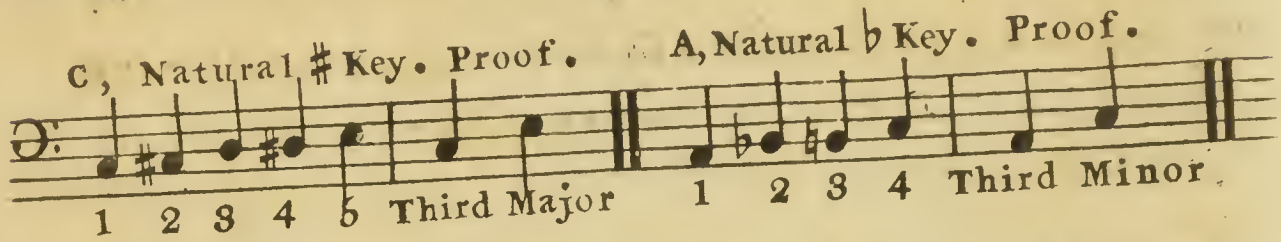
Of Ornaments or Graces .

The Notes in Baſses ſhou'd be always play'd plain, Tune, and Time are all that is requir'd; the only and principal Grace we ſhould make uſe of is the Shake, which borrows the ſound from the Note above it. as in the foregoing Example. The Apoggiatura is a kind of Slur, ſometimes from the ſound above, and ſometimes from the ſound below, and takes half the Time of the Note it ſtands before; which if it does, wou'd it not be the ſame without? I mean to ſet it plain. as in the Example. for ſuppoſe it is a Minim with an Apoggiatura, is not two Crotchets with a Slur the ſame? moſt certain. for we look upon the Apoggiatura as unneceſsary and Anſwer no end except puzzling the cauſe, the Apoggiatura generally is a retardation of ſome Diſcord, and may be done. as well with the plain Notes .

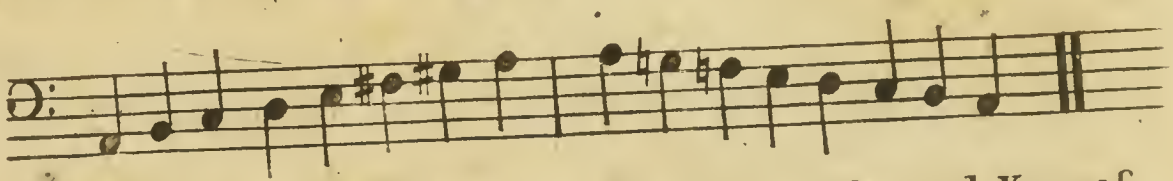
Of Sharp Keys and Flat Keys .

We have ſufficiently explain'd what is meant by the Key, namely, the degrees of an Octave in which are two Semitones. But properly ſpeaking, there are two Natural Keys in Muſic, that is, the Flat Key, and the Sharp Key, which two Keys are to produce two Melodies or Harmonies in order to expreſs the two Paſſions, Chearful, and Melancholy, the Sharp Key to expreſs the Chearful, and the Flat Key the Melancholy Muſic. Sharp Keys are proper for Trumpets and Horns, which are confin'd to the Sharp Key only. The Flat Keys are more ſoothing and complaining, yet they are frequently mix'd one with the other in the Modulation. All Keys are known, not by the Flats, nor the Sharps ſet at the beginning of the Staves, but by the third and ſixth of the Key, a greater third,

or Third Major contains five Semitones, and is call'd a Sharp Key. a leſſer Third, or Third Minor, contains but four, and is call'd a Flat Key, which we ſhall explain by the following Examples

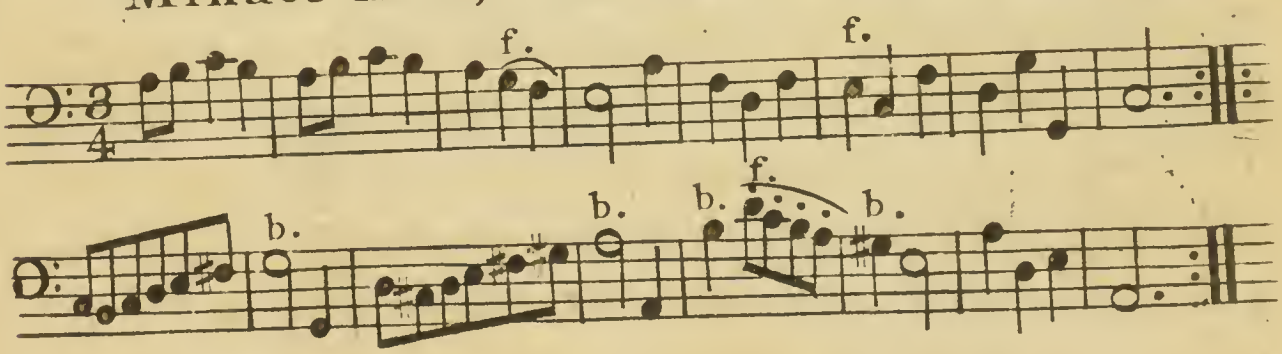


All other Keys are only a Tranſition from theſe Natural Keys, it is to be obſerv'd that in aſcending in a Flat Key, the 6th. and 7th. of the Key muſt be Sharp, but in deſcending all muſt be Natural, thus

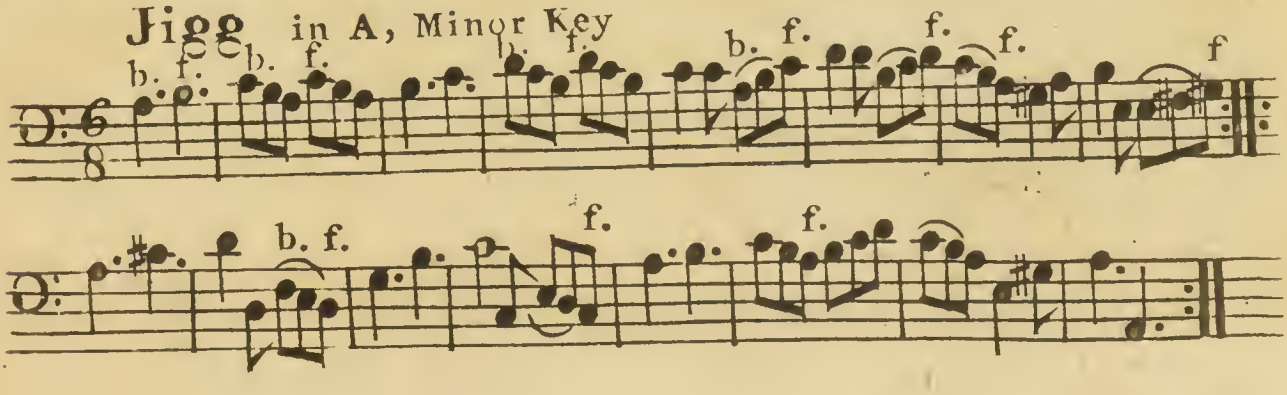


As we have ſet a Number of Examples in the Natural Key of C, Major, or greater Third, we will ſet one in the Natural Key of A, Minor, or leſſer Third, thus

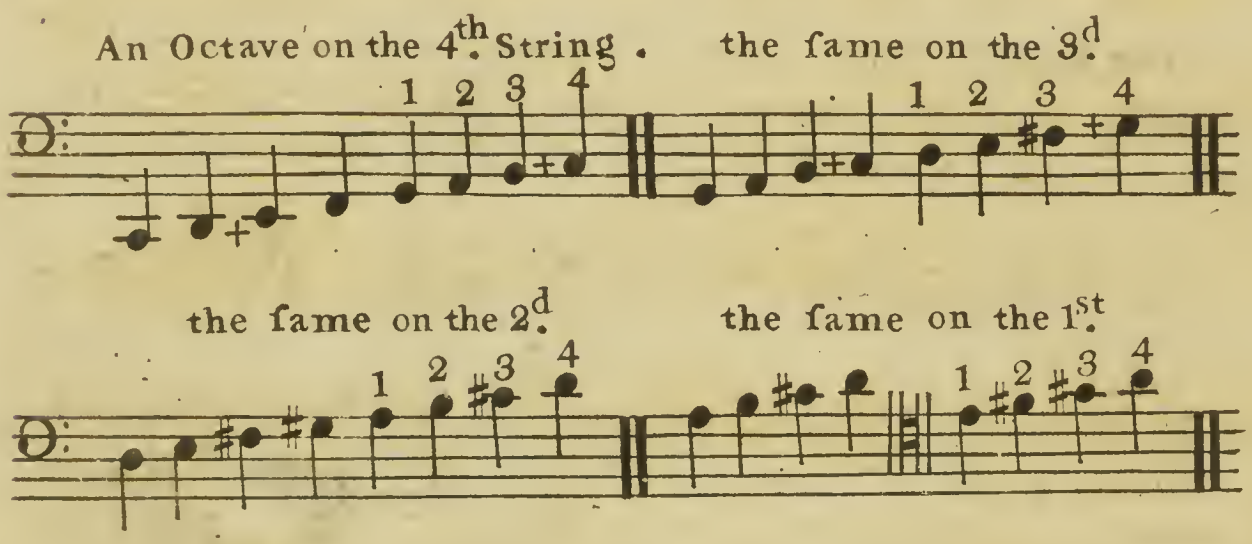
Minuet in A, Minor Key. by the 1st. Time Table.



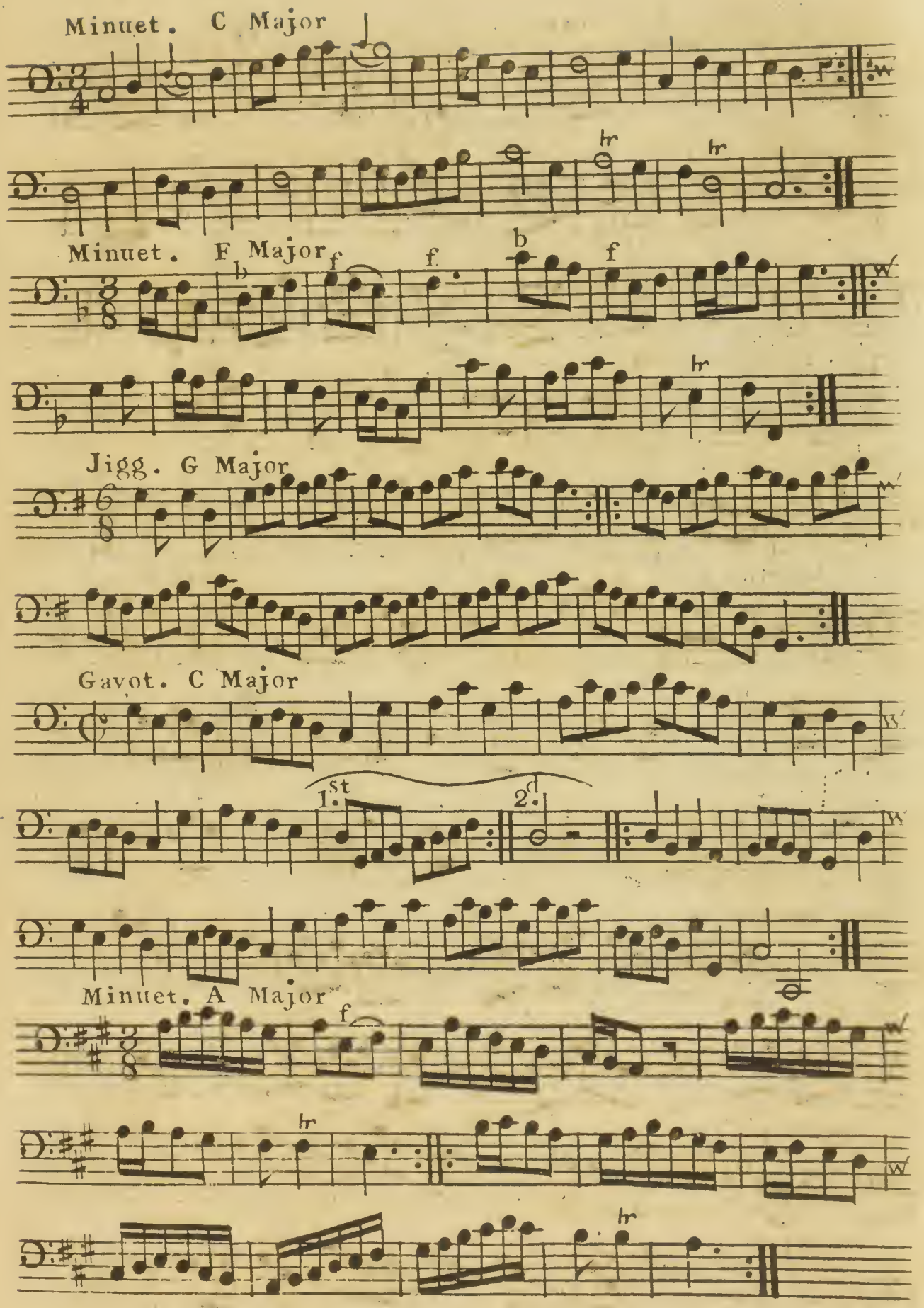
Jigg in A, Minor Key



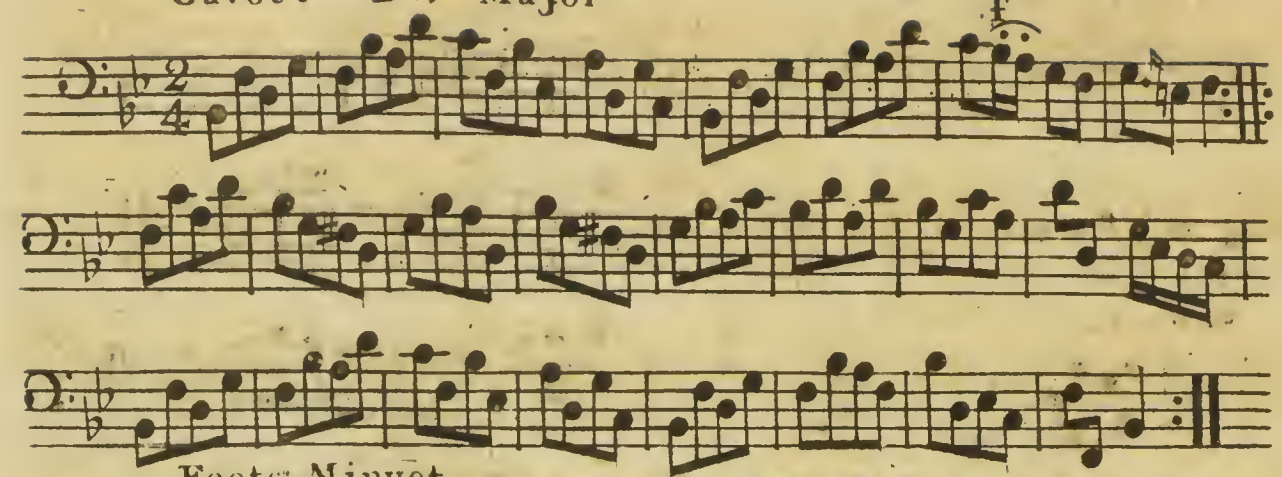
It may be obſerv'd that we have ſet but few Leſſons that require the ſhifting the hand, yet we will form each String into an Octave, which is done by Tranſporting or ſhifting the hand higher up the Finger Board, as will be ſeen by the following Example, which will give the Learner an Idea of Shifting.



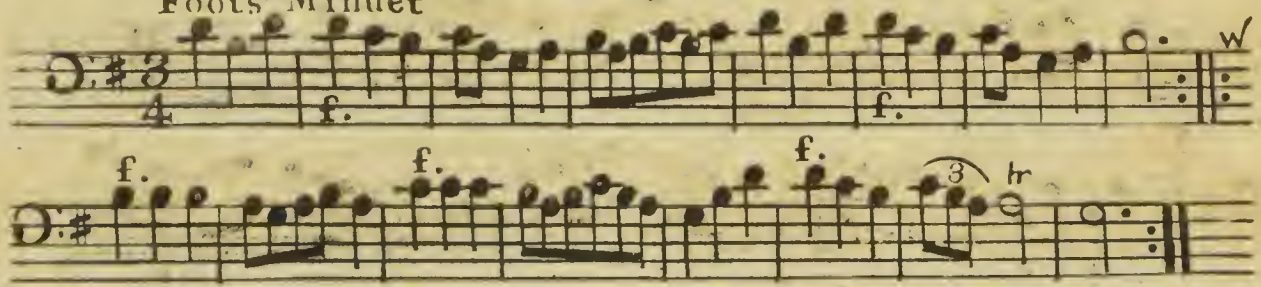
To play the Eight Notes of C, Key on the fourth String, the Learner muſt play the loweſt four as they ſtand as before mention'd, then he muſt Shift his hand ſo as to make the fourth String an uniſon with the Third String open, which 4th. String is to be ſtop'd now with the firſt Finger; the Second Finger is ſtop'd almoſt two Inches from the firſt, the third Finger is to be ſtop'd about an Inch and half from the 2d. and the little Finger is to be ſtop'd about an Inch from the Third Finger. As forming the Octaves on all the other Strings are done the ſame way, they need no further Explanation.


Minuet. C Major
Minuet. F Major
Jigg. G Major
Gavot. C Major
1st
2d
Minuet. A Major

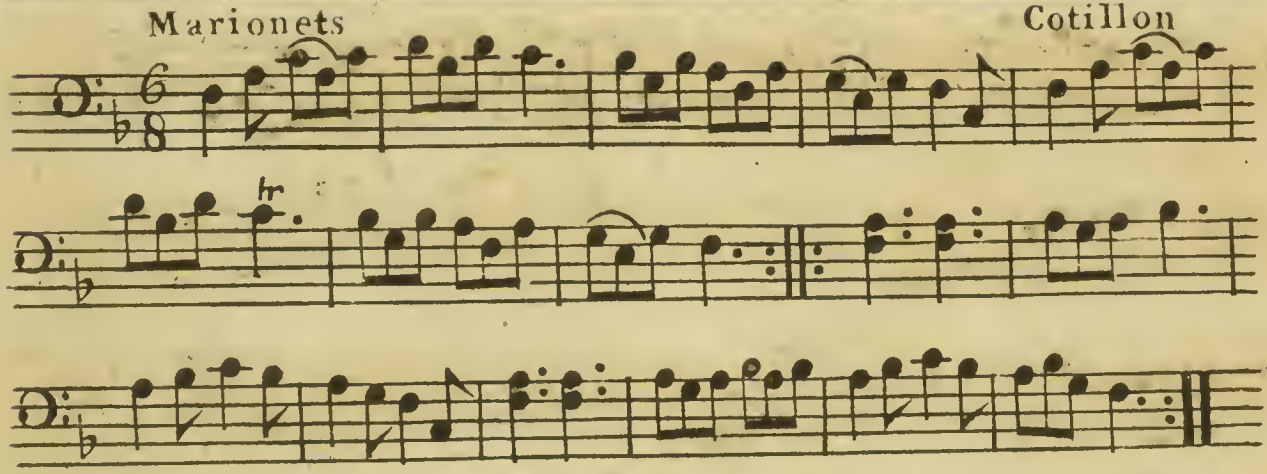
Gavot. B♭ Major



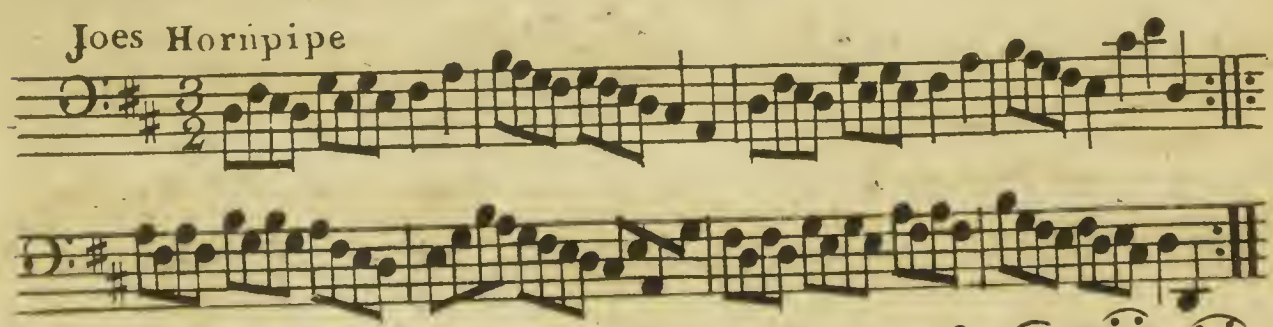
Foots' Minuet



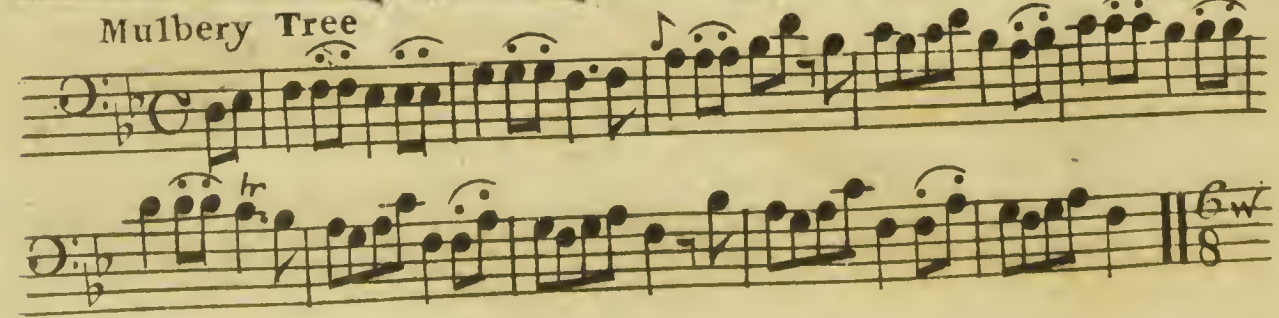
Marionets Cotillon

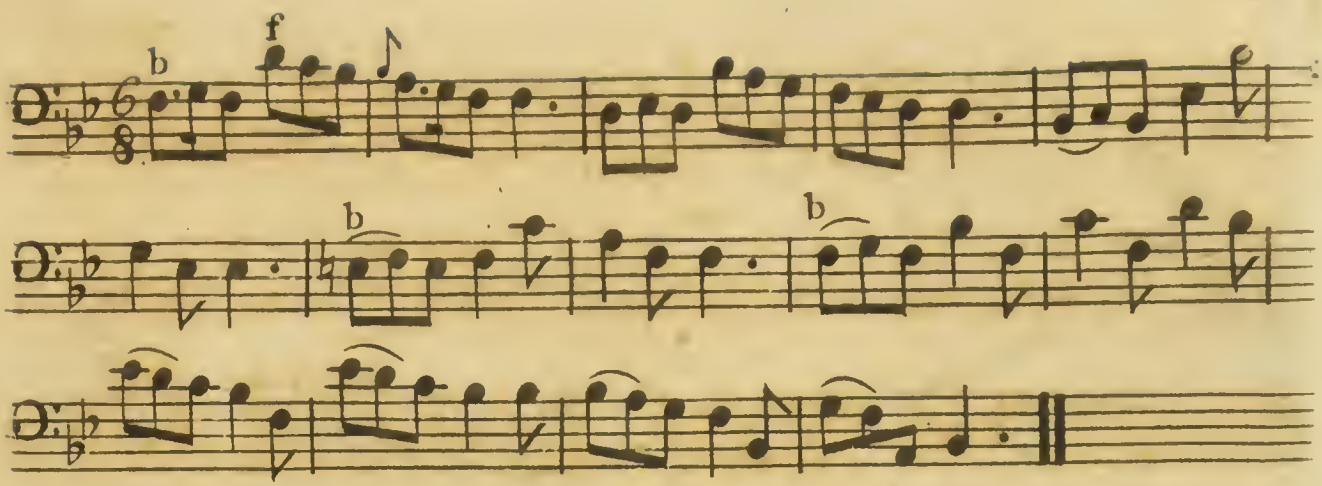


Joes Hornpipe

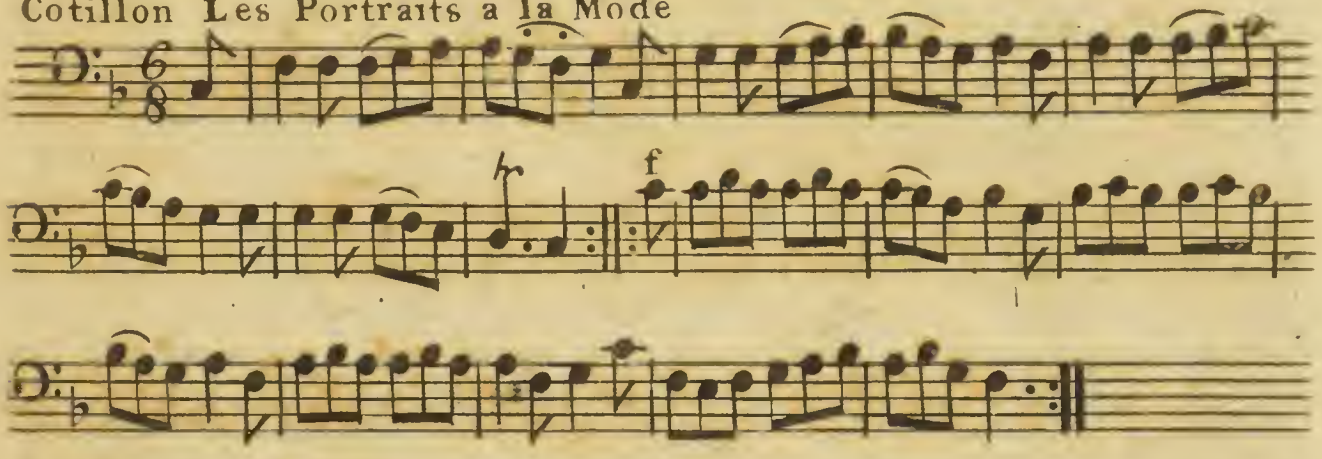


Mulbery Tree

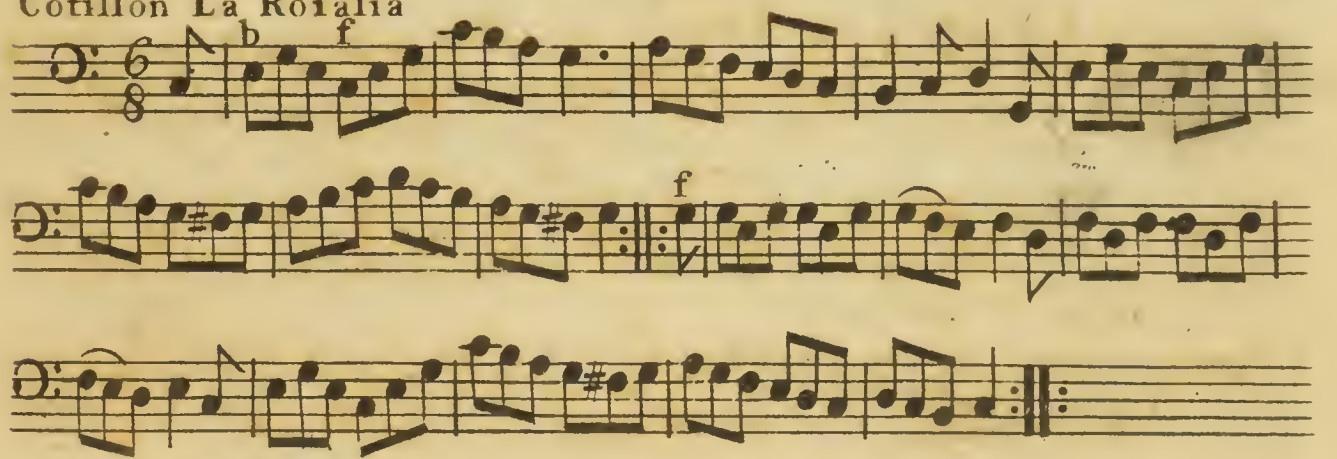




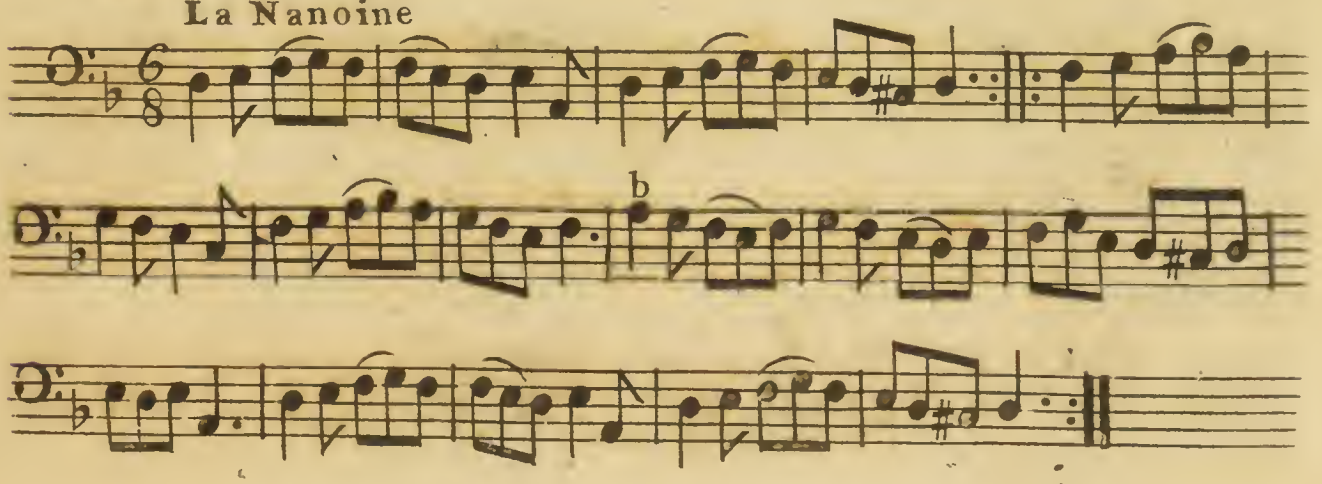
Cotillon Les Portraits a la Mode



Cotillon La Rofalia

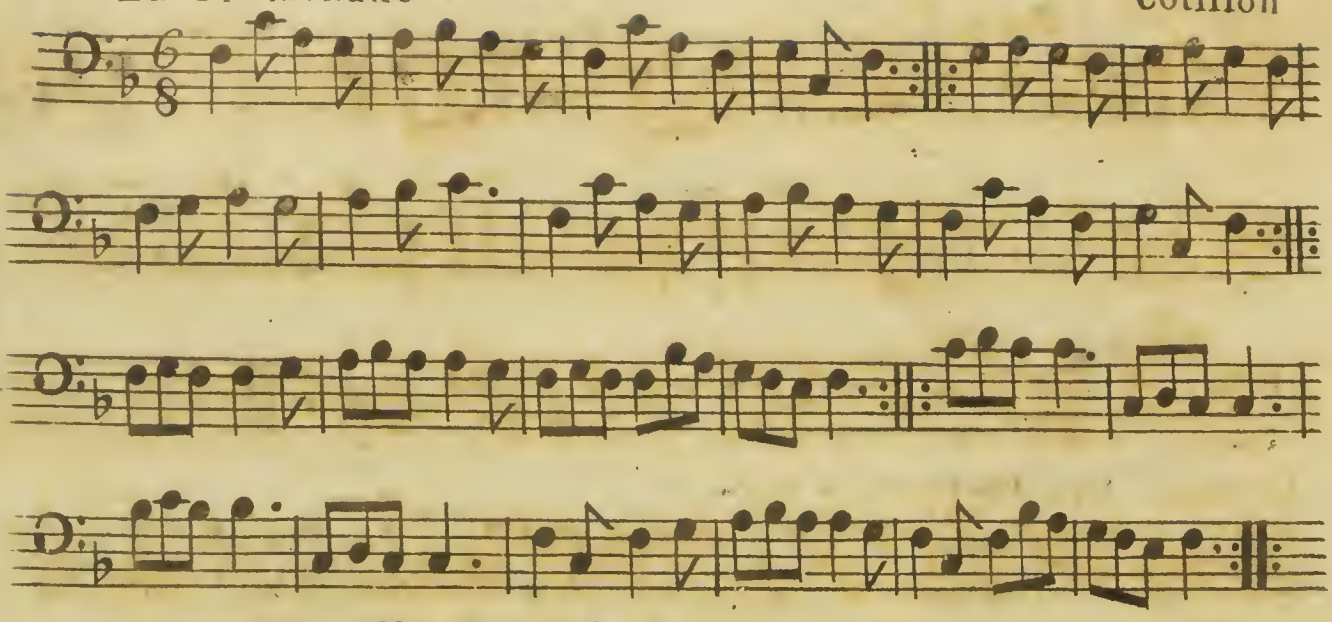


La Nanoine



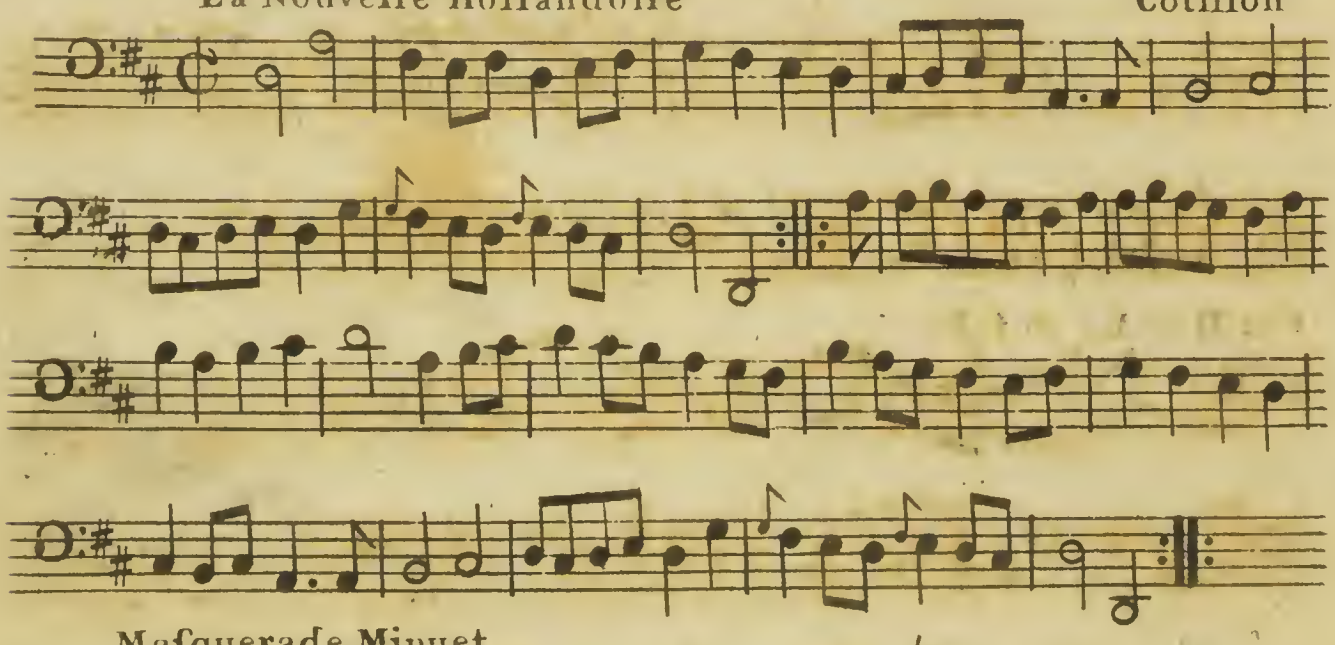
La Promenade

Cotillon

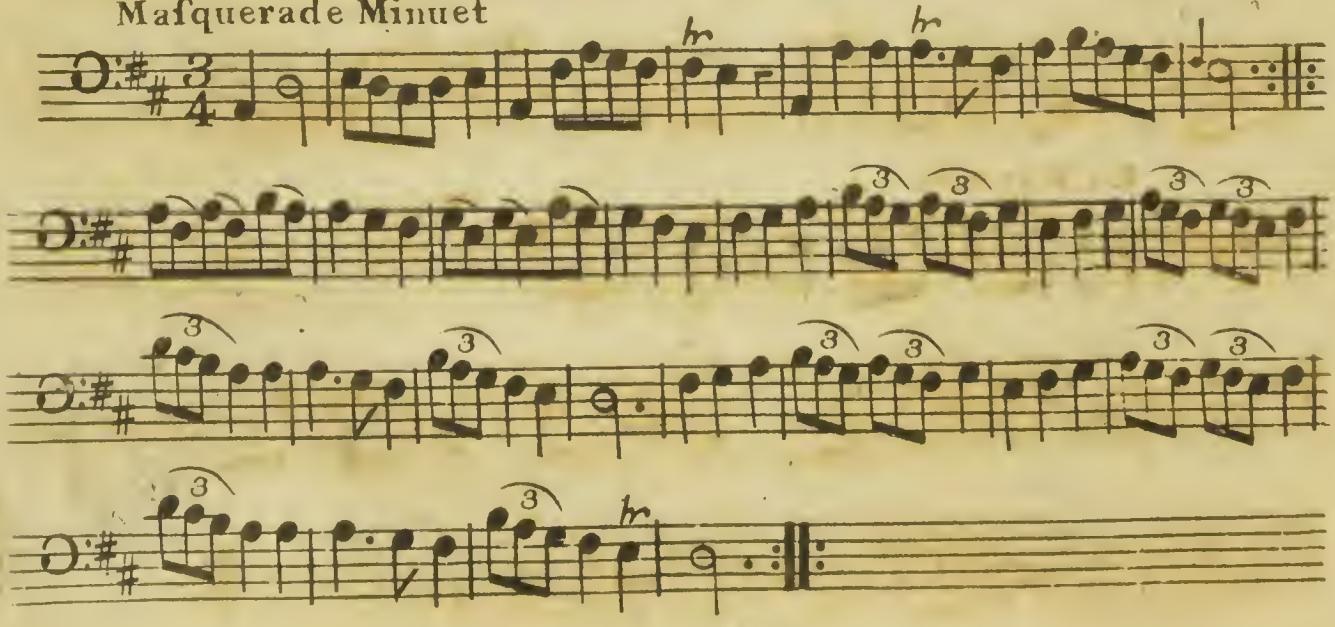


La Nouvelle Hollandoife

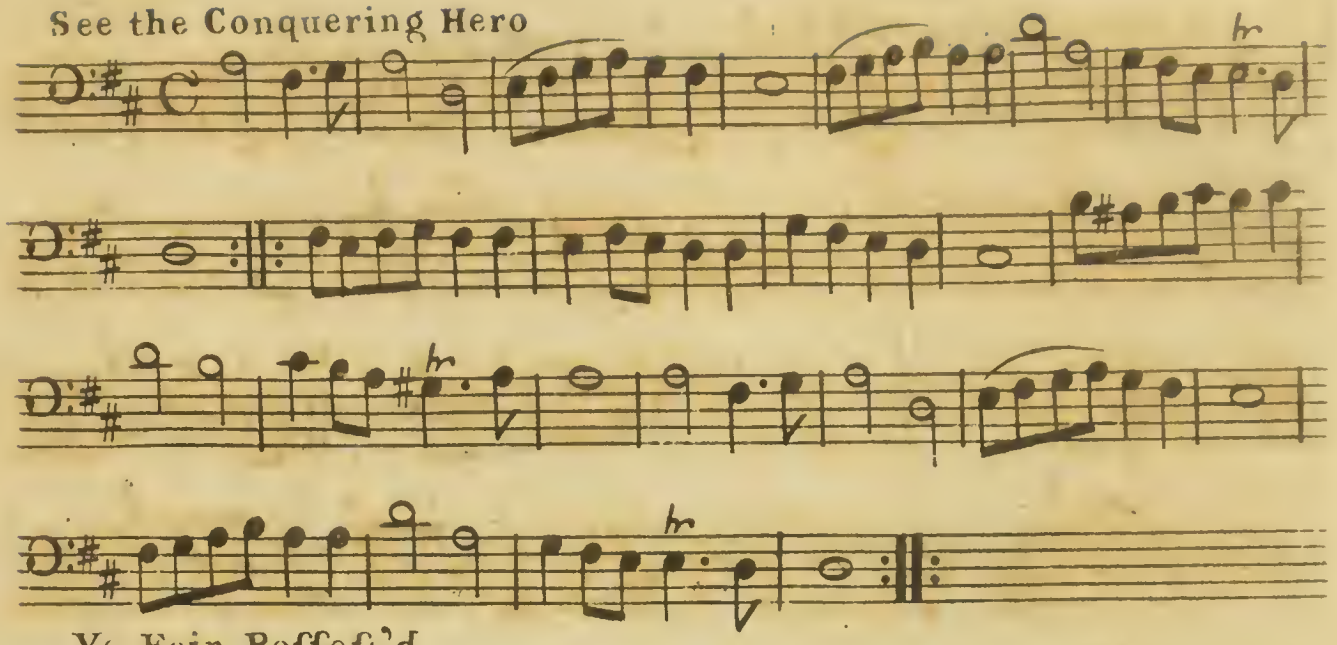
Cotillon



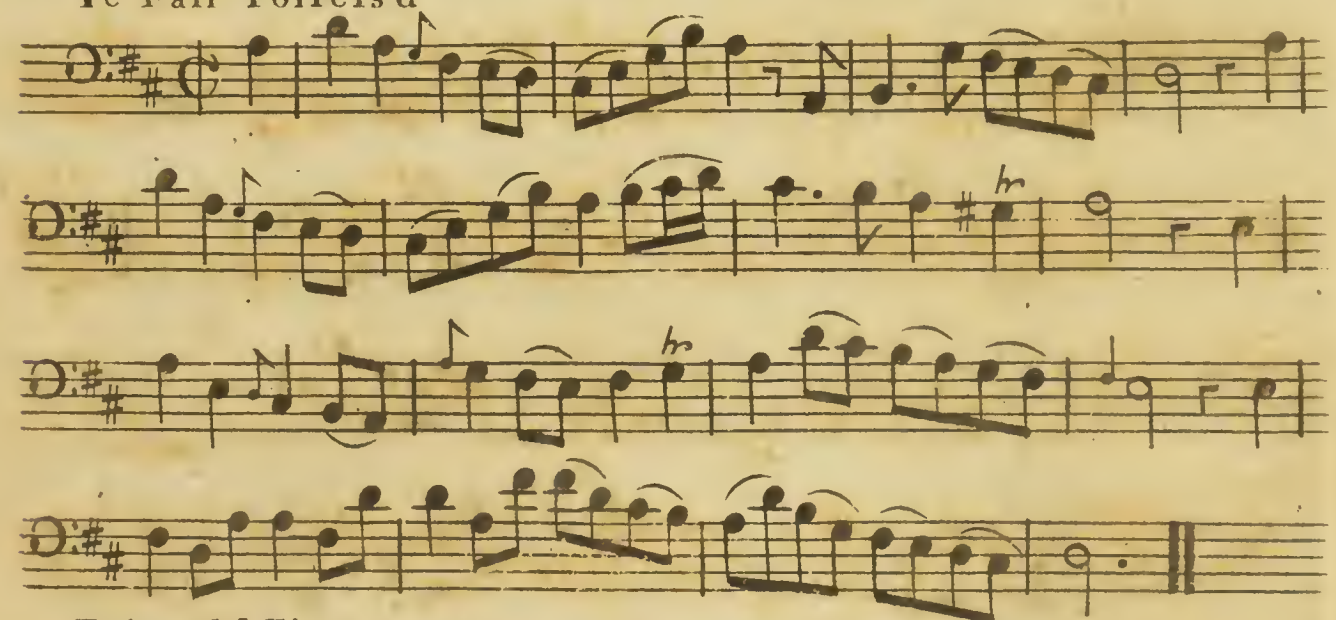
Mafquerade Minuet



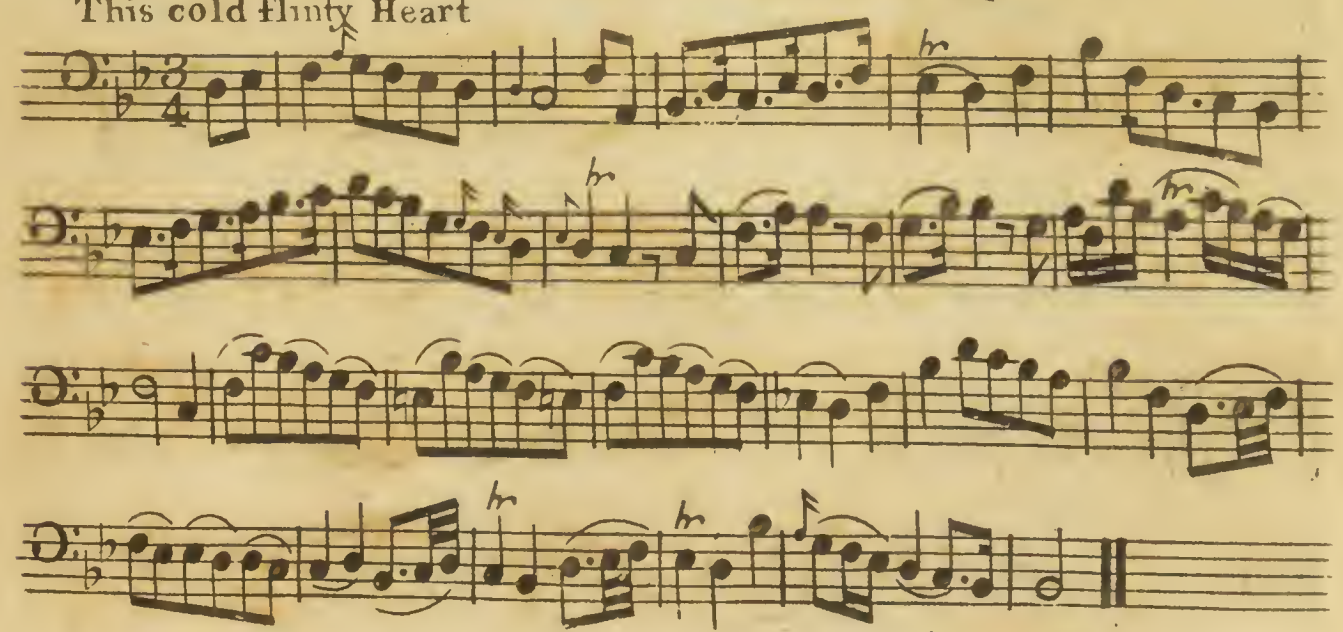
See the Conquering Hero



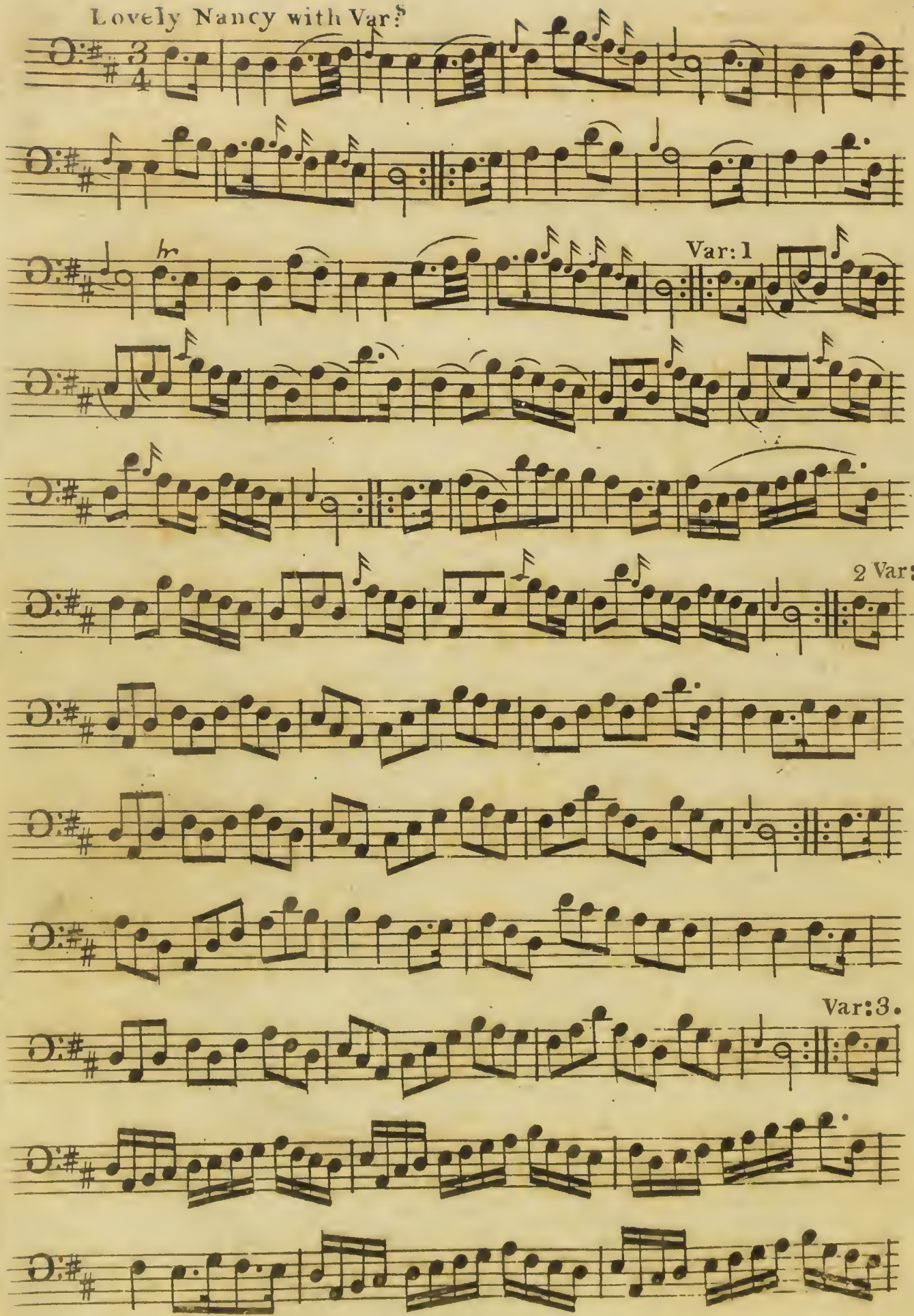
Ye Fair Poſſeſs'd

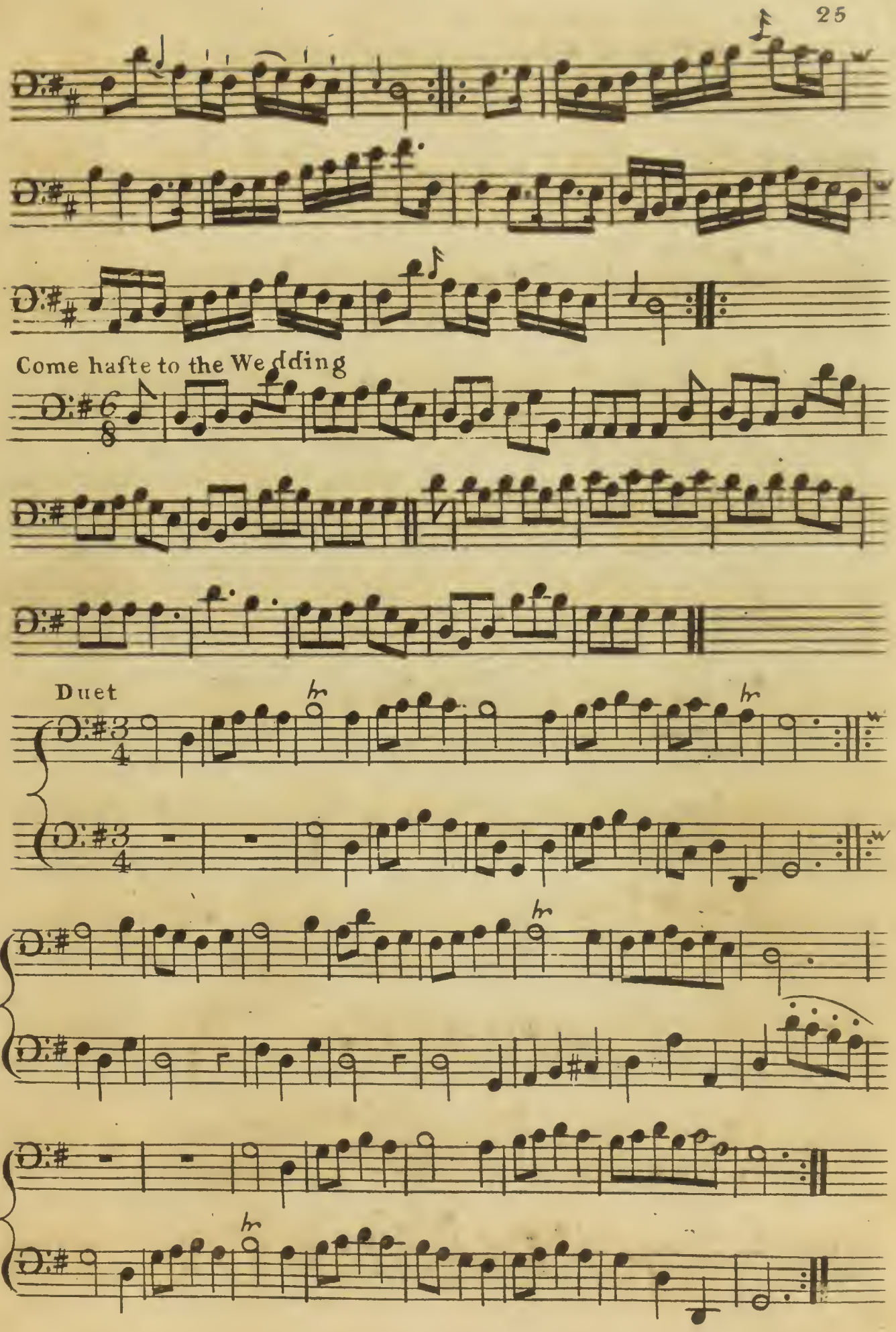


This cold flinty Heart

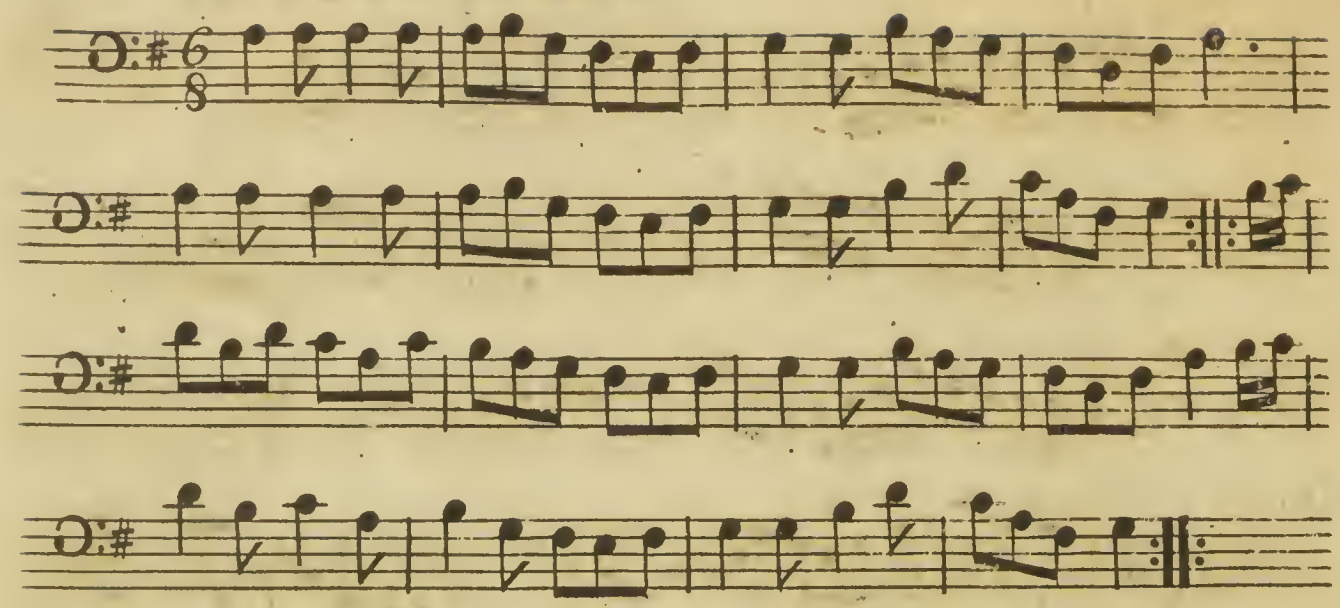


Lovely Nancy with Var?

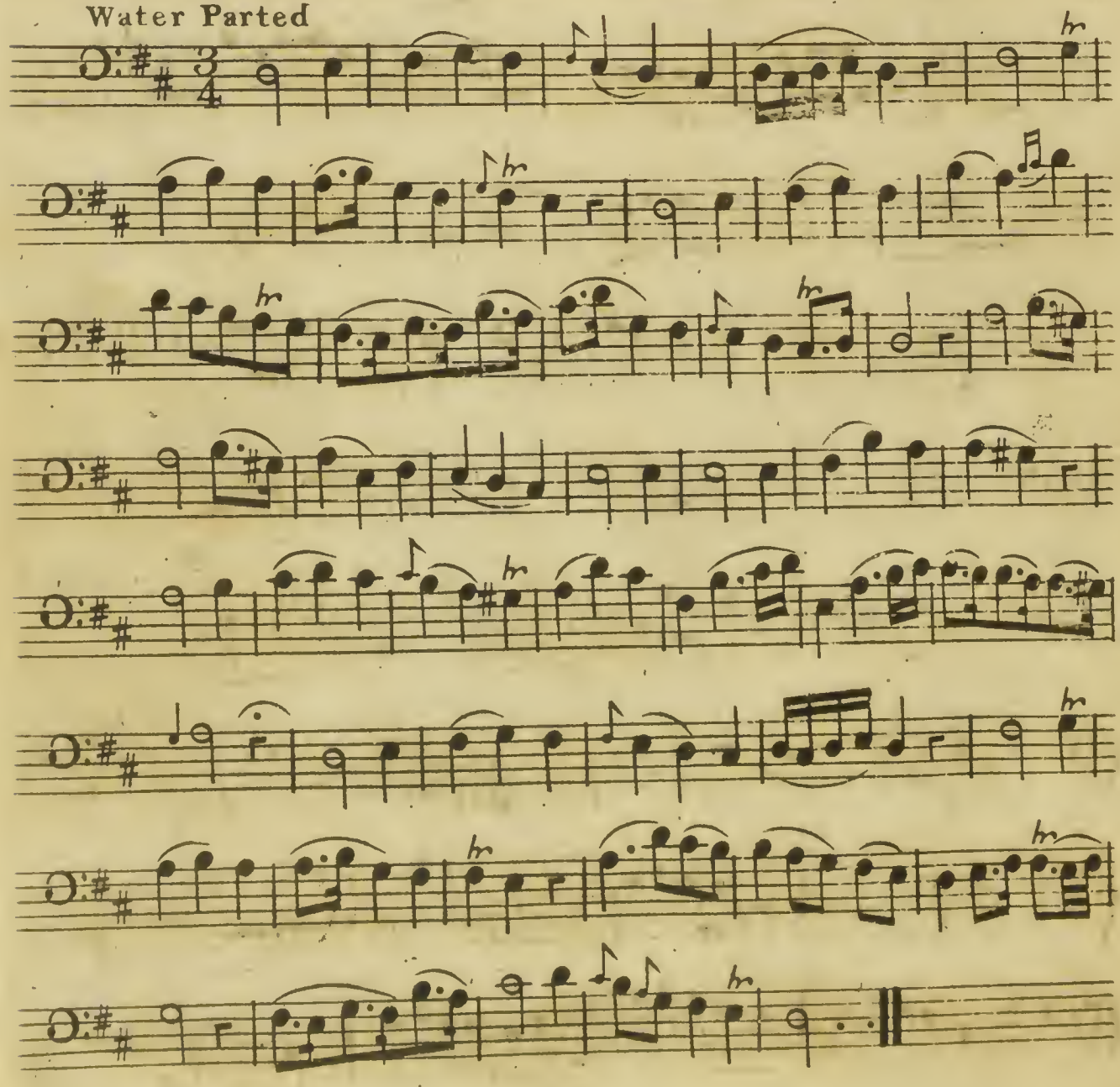



Come hafte to the Wedding
Duet

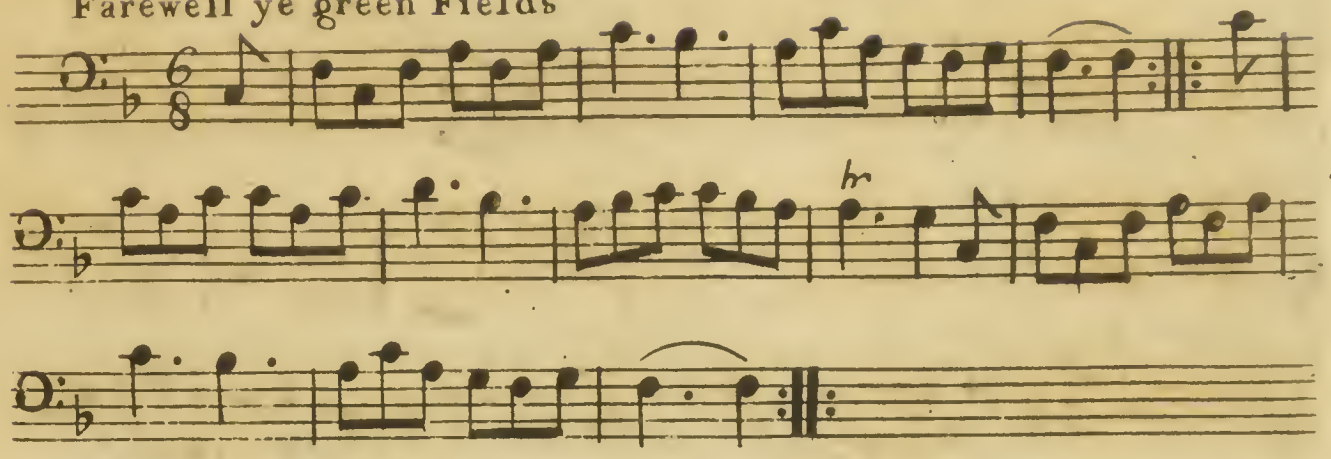
The Prieſt in his Boots



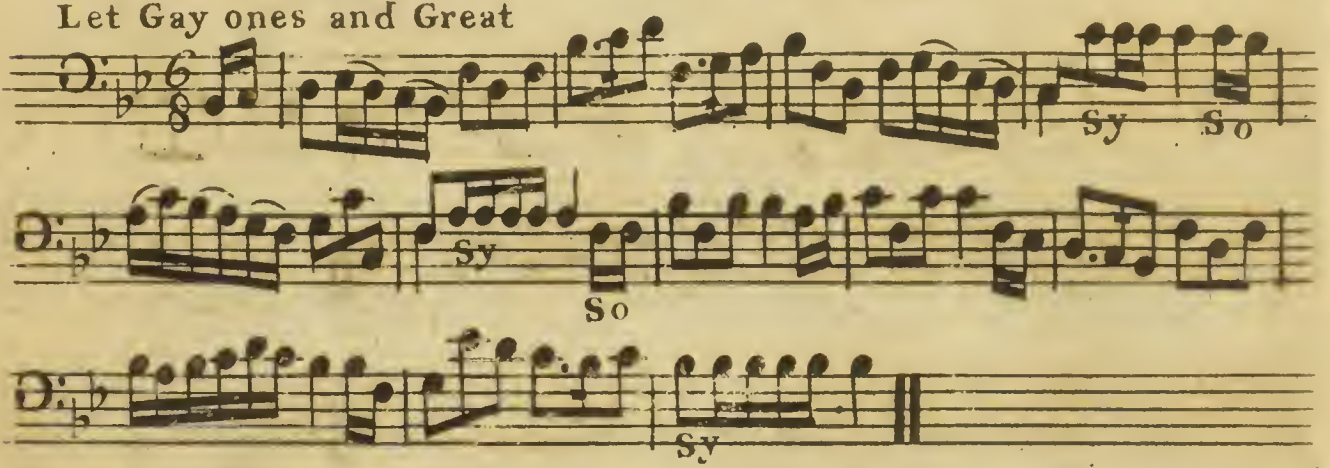
Water Parted



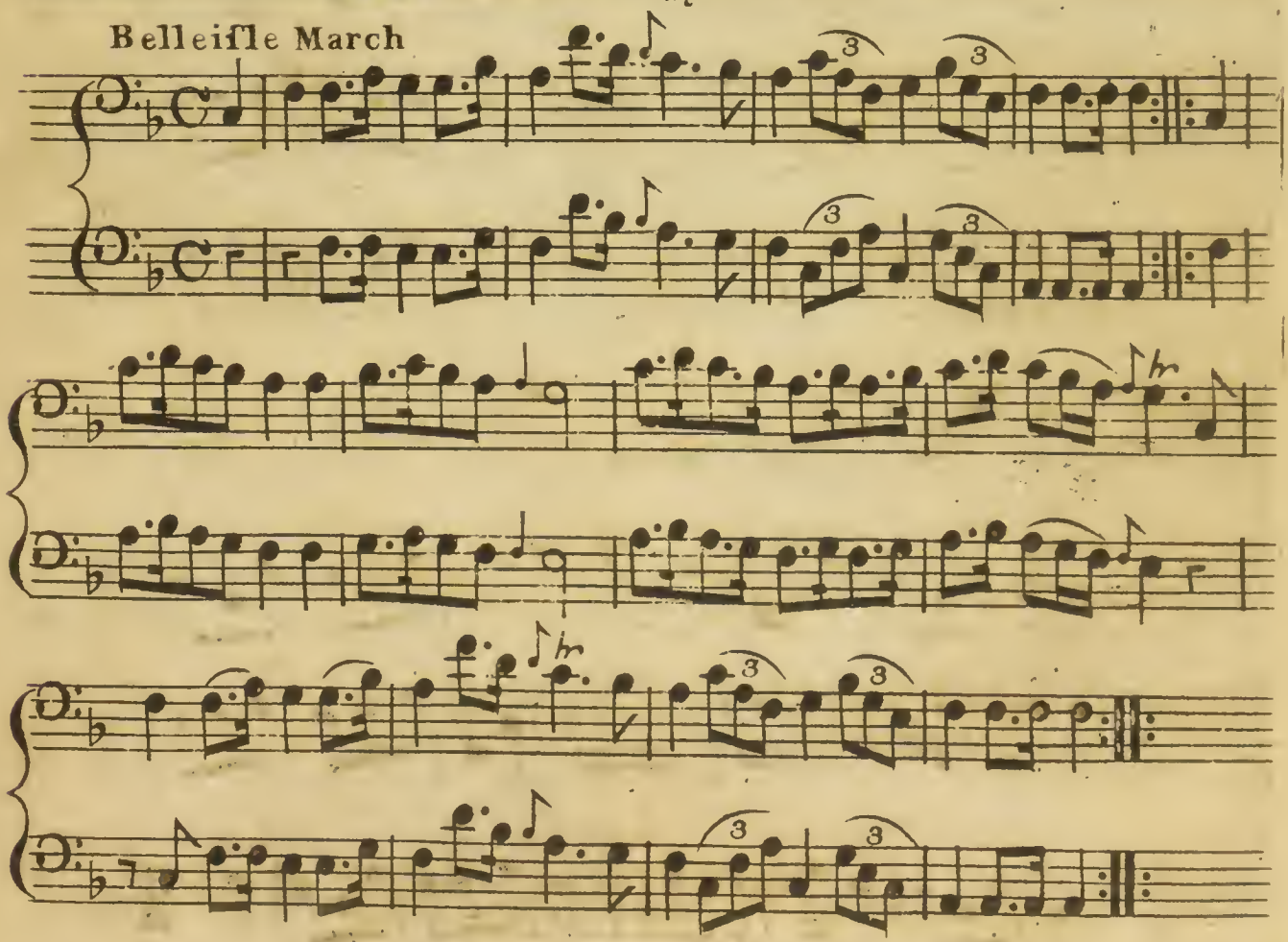
Farewell ye green Fields



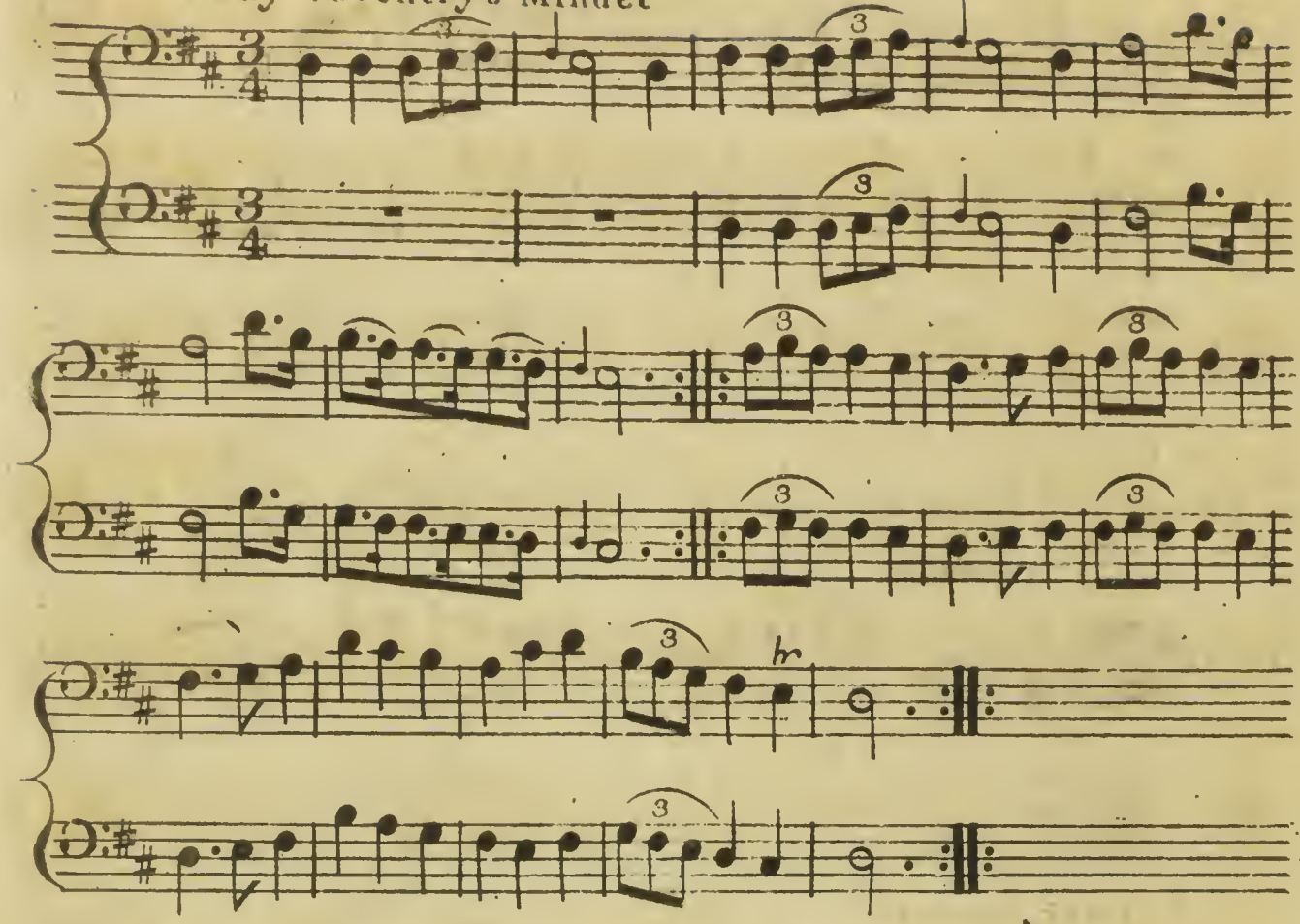
Let Gay ones and Great



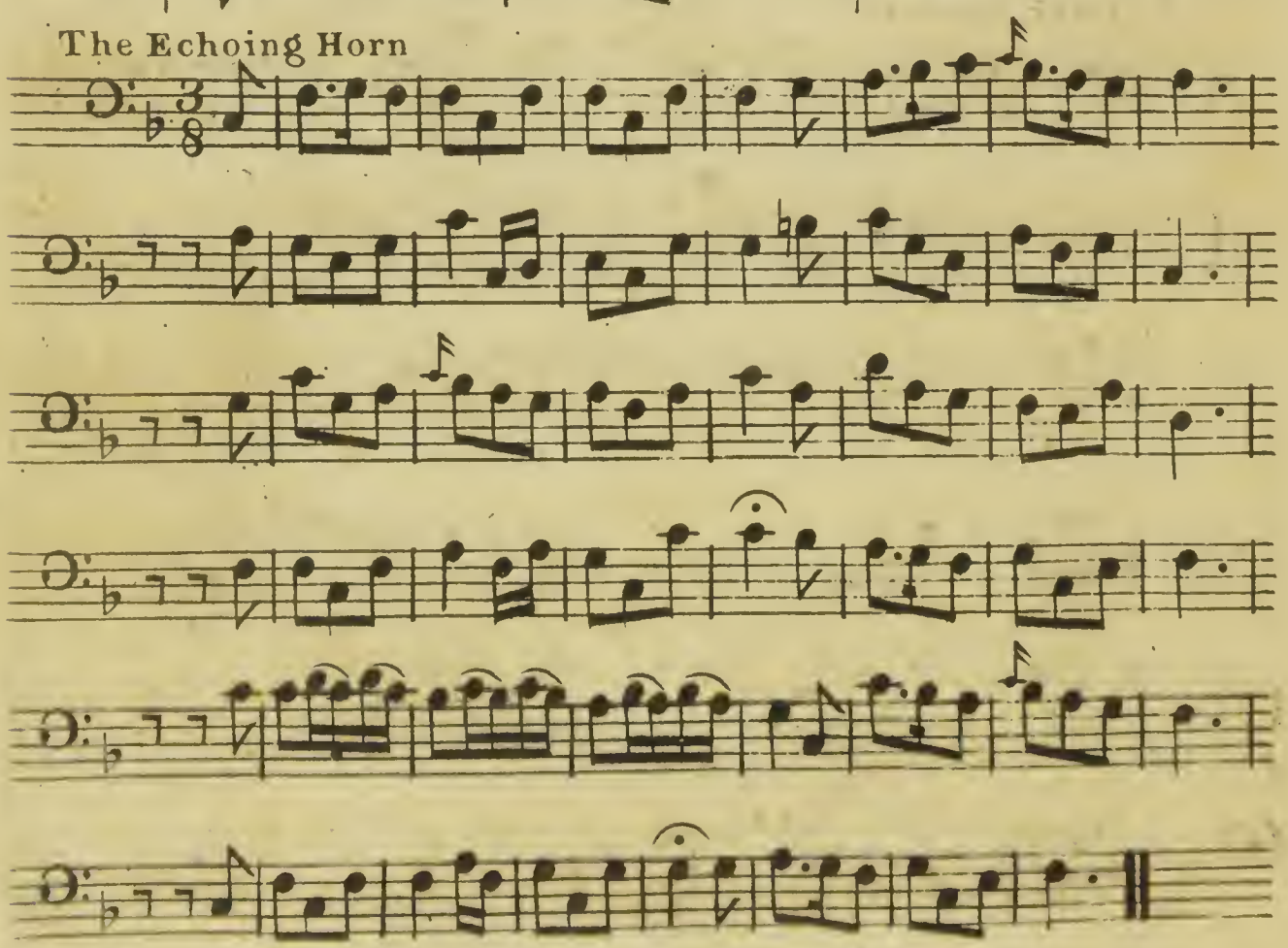
Belleifle March



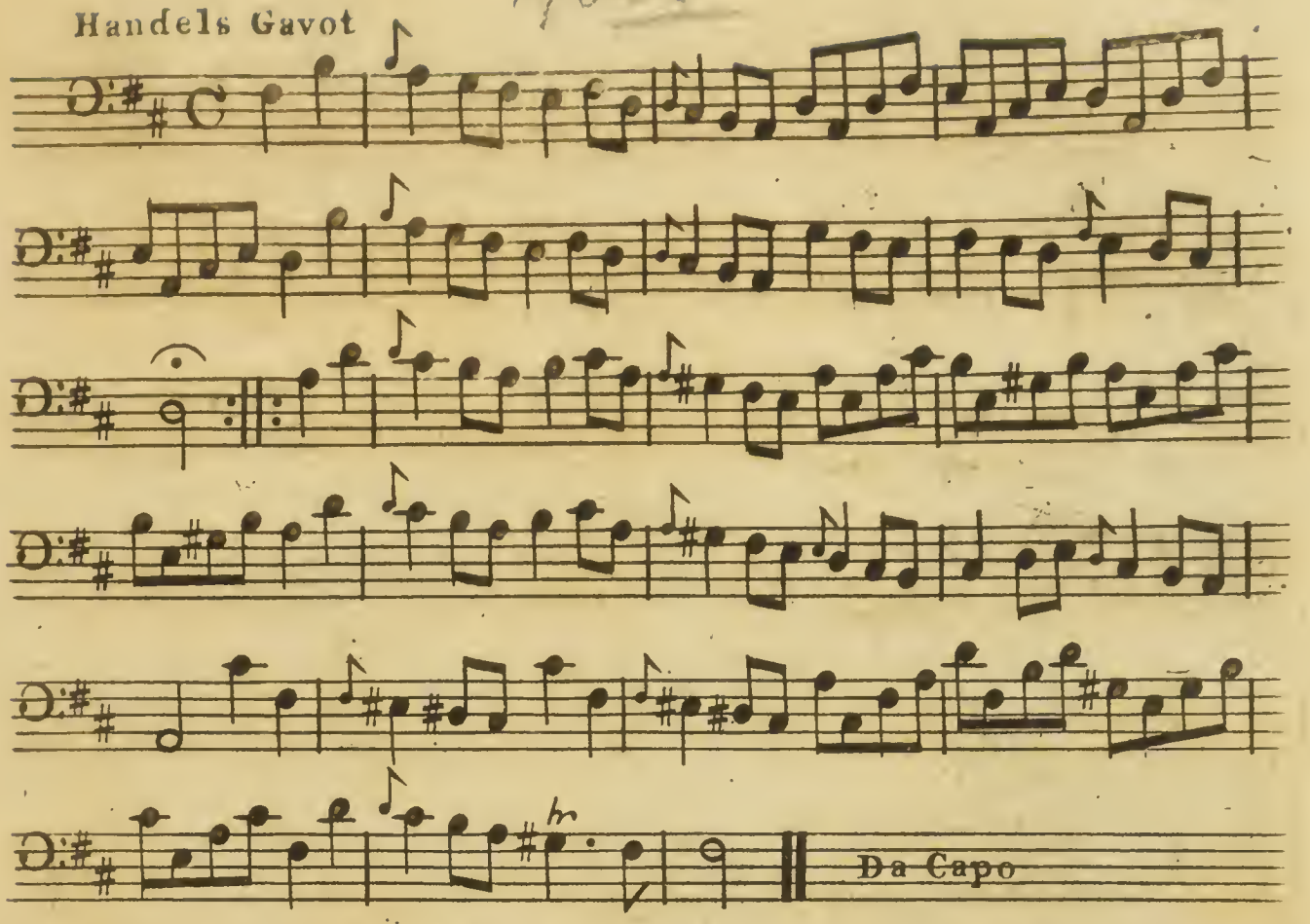
Lady Coventry's Minuet



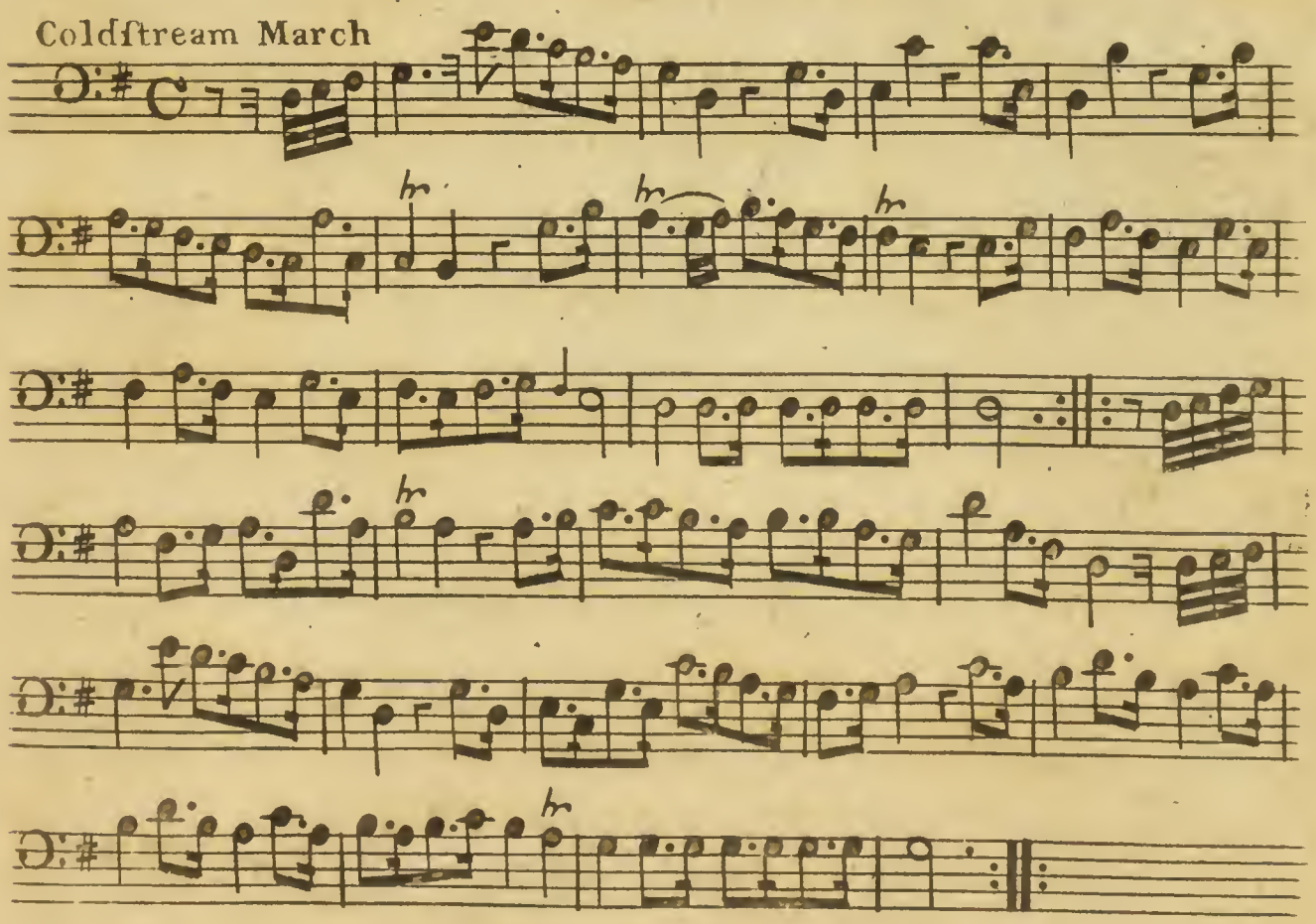
The Echoing Horn



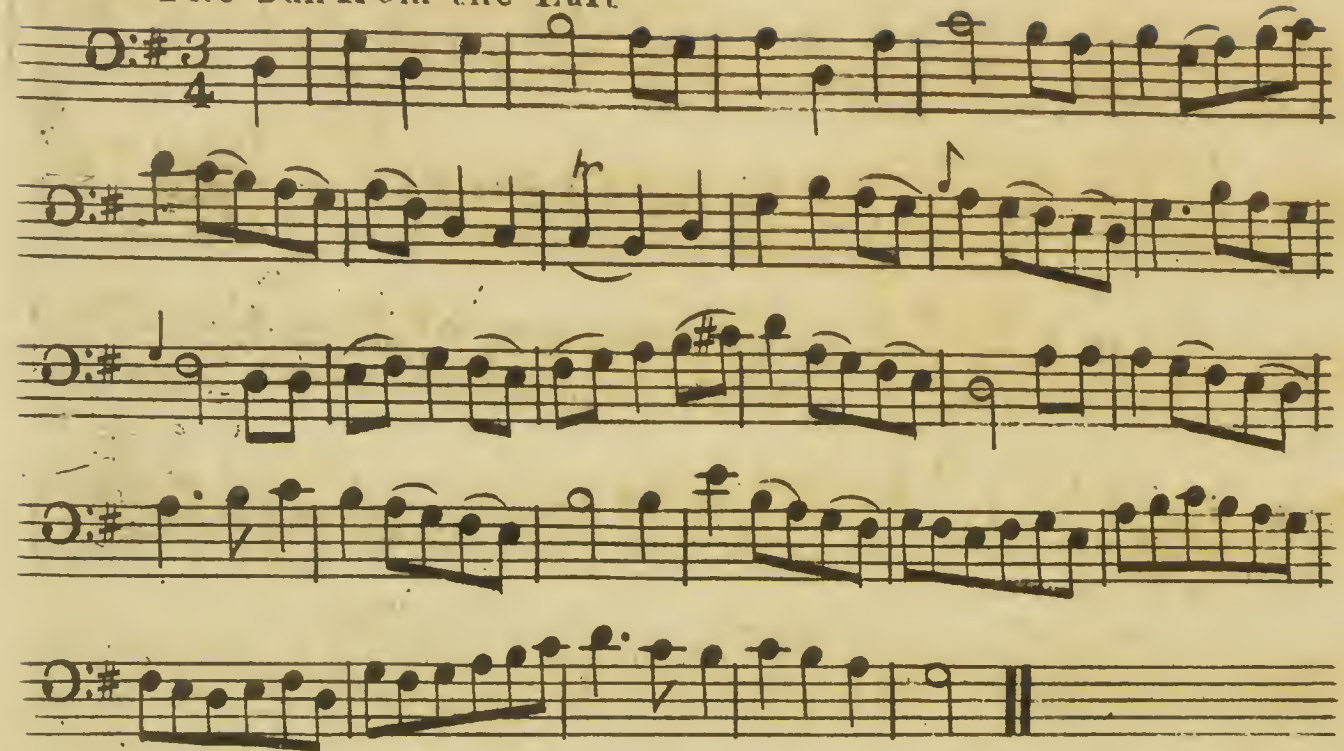
Handels Gavot



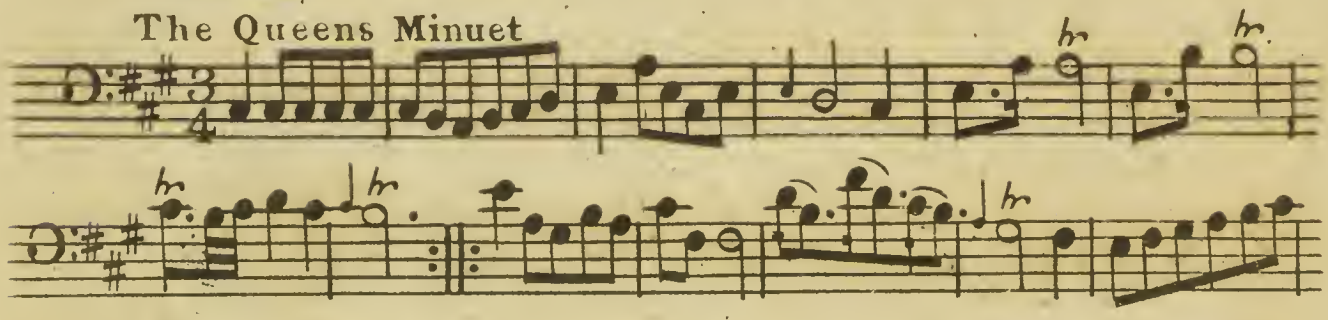
Coldftream March



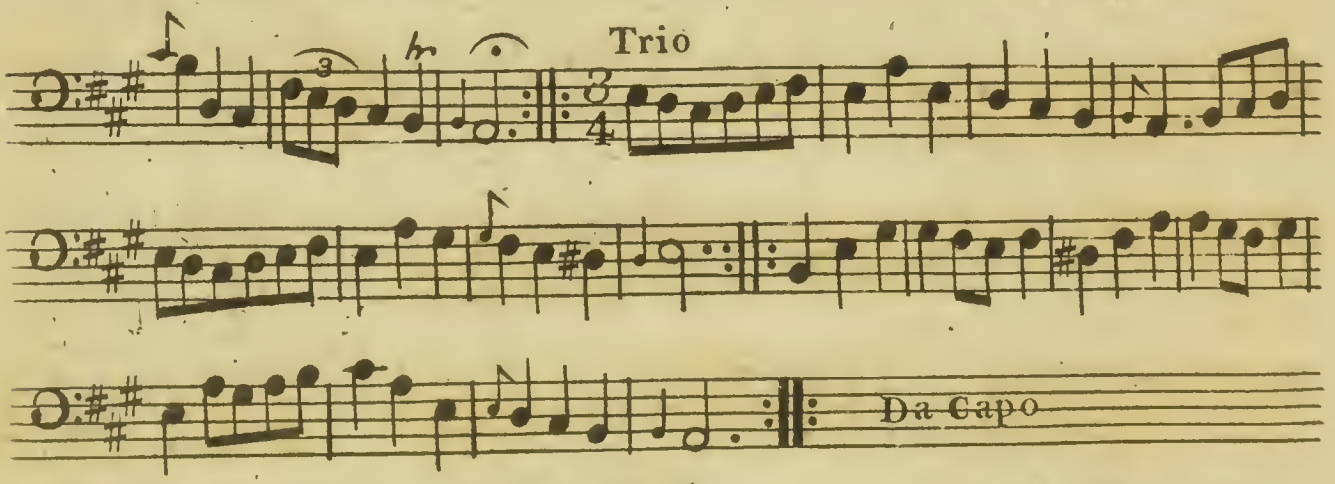
The Sun from the Eaft



The Queens Minuet

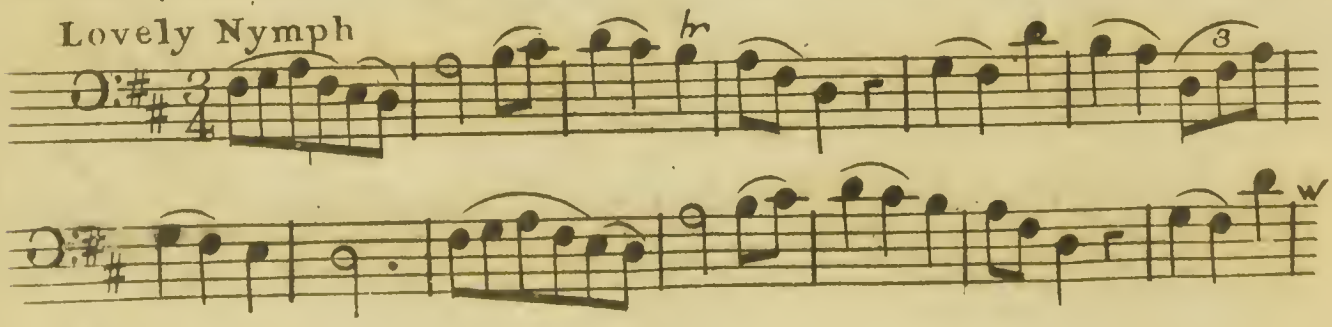


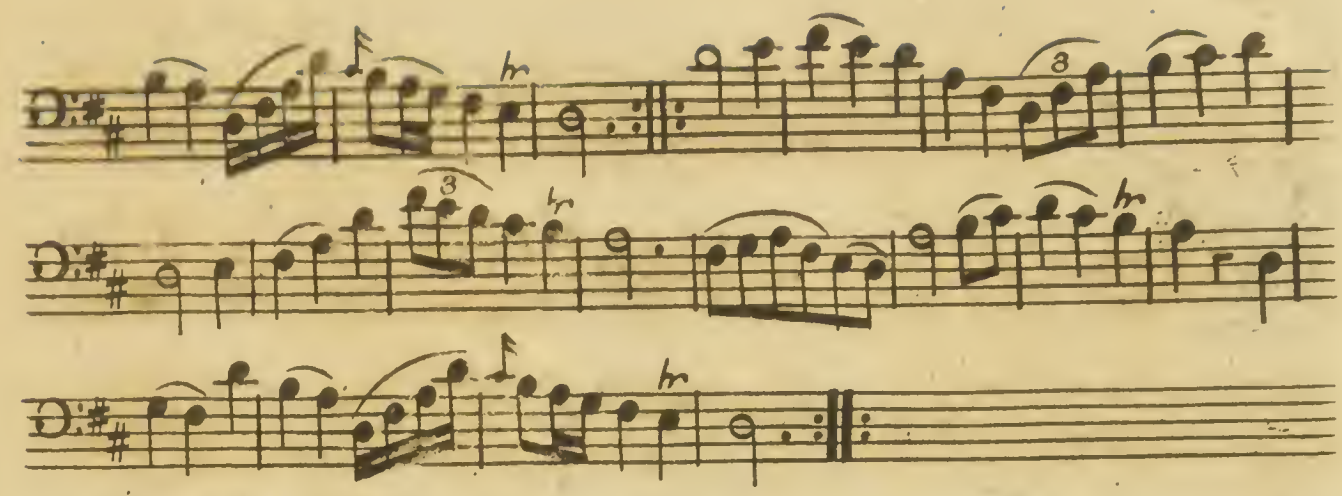
Trio



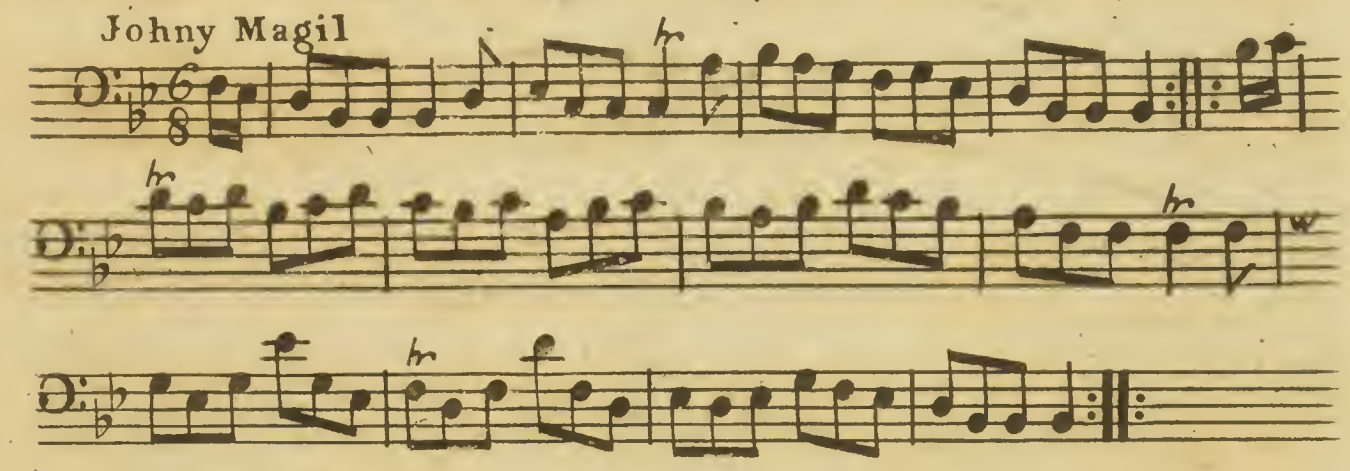
Da Capo

Lovely Nymph

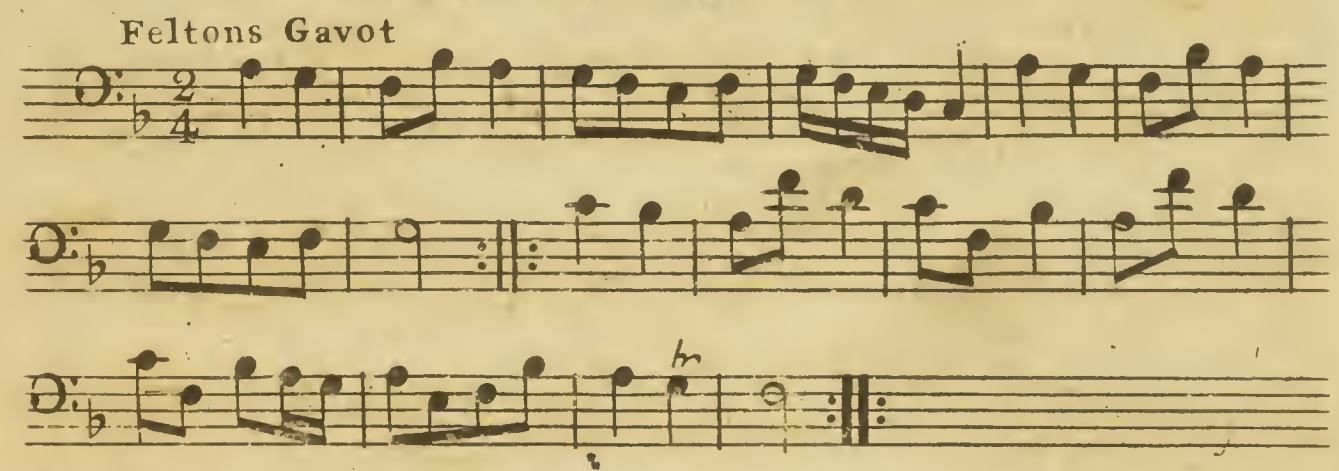




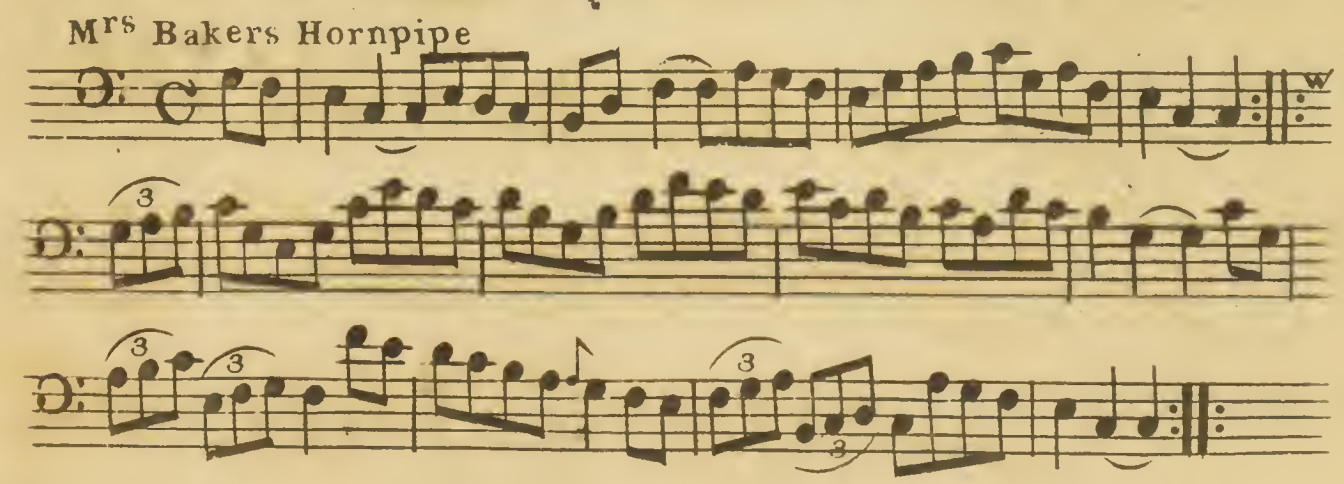
Johny Magil



Feltons Gavot

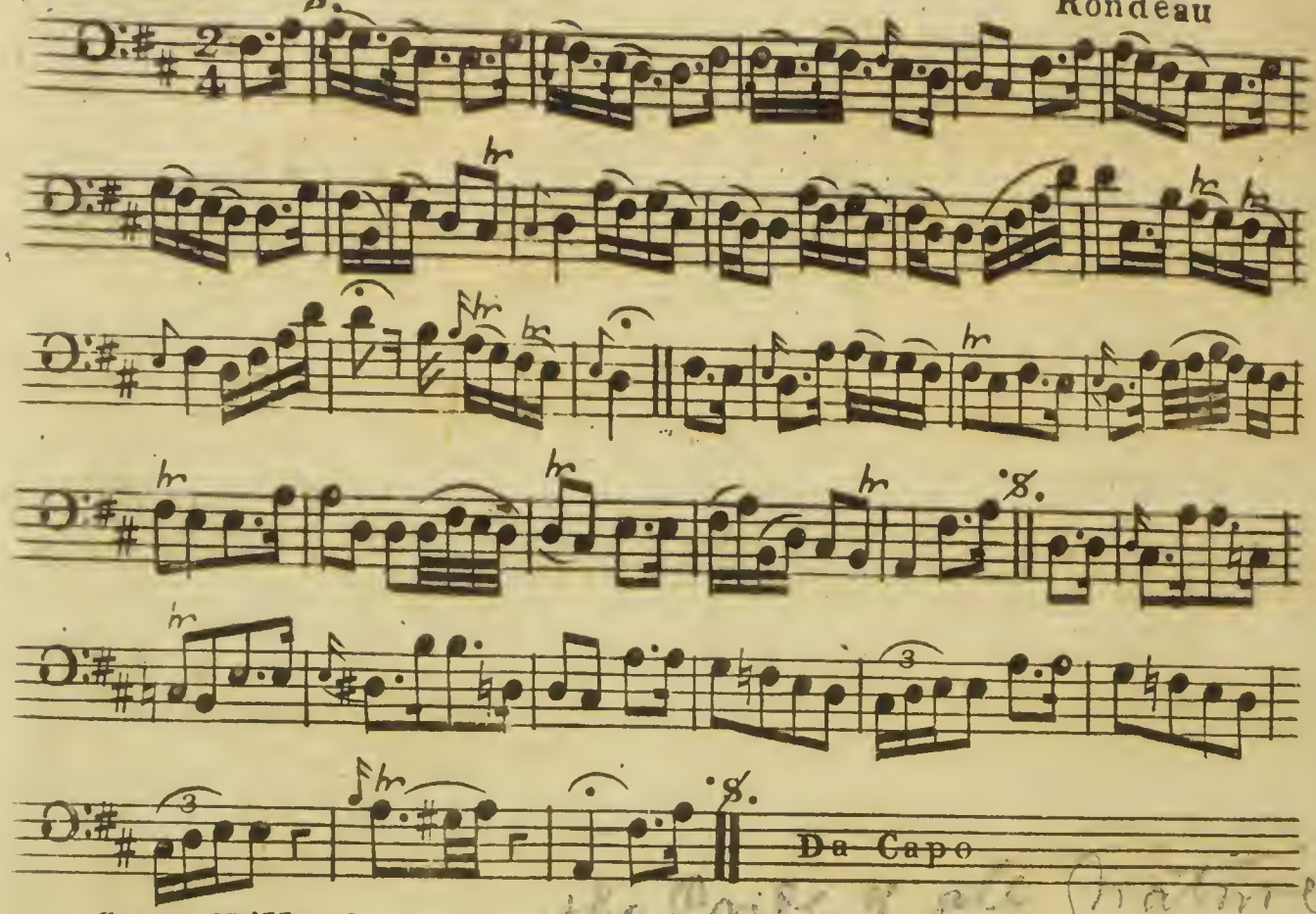


Mrs Bakers Hornpipe

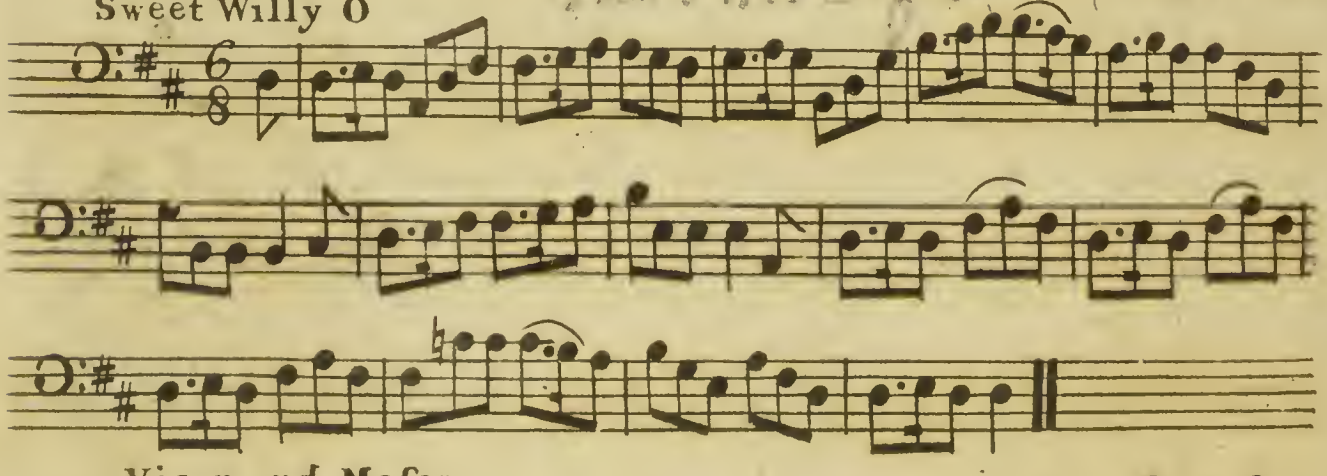


Deareſt Creature

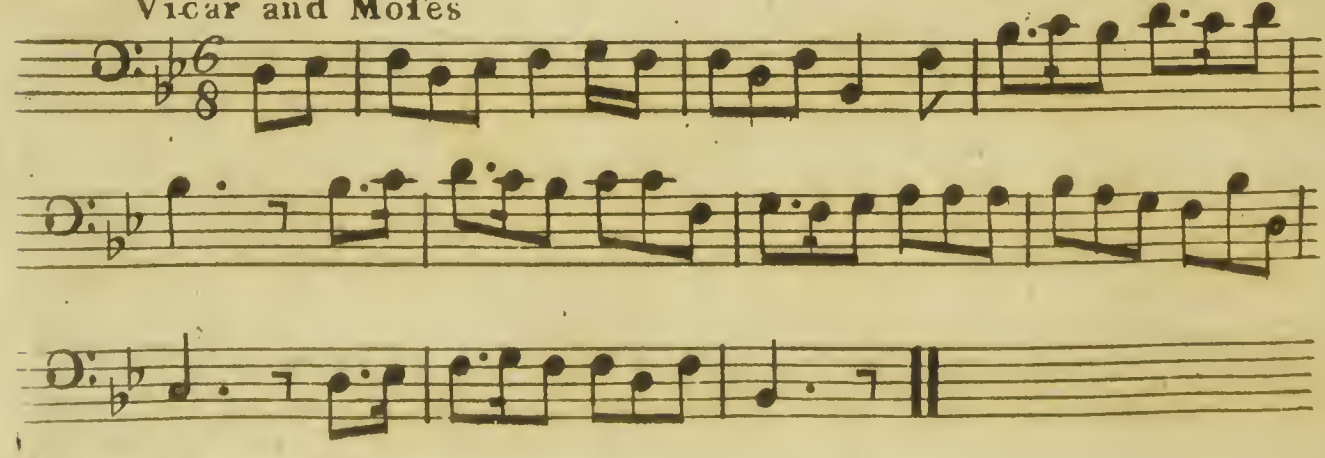
Rondeau



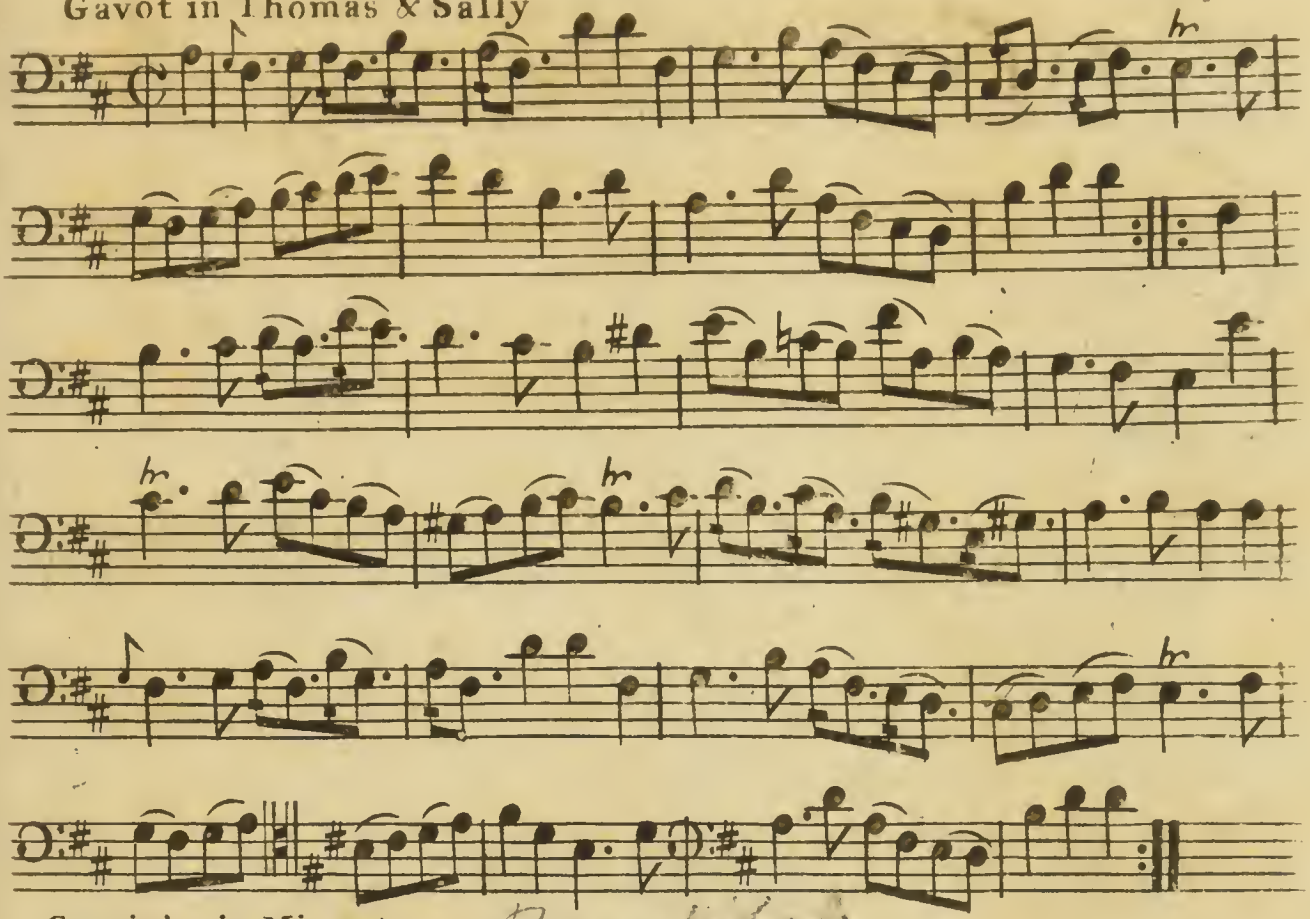
Sweet Willy O



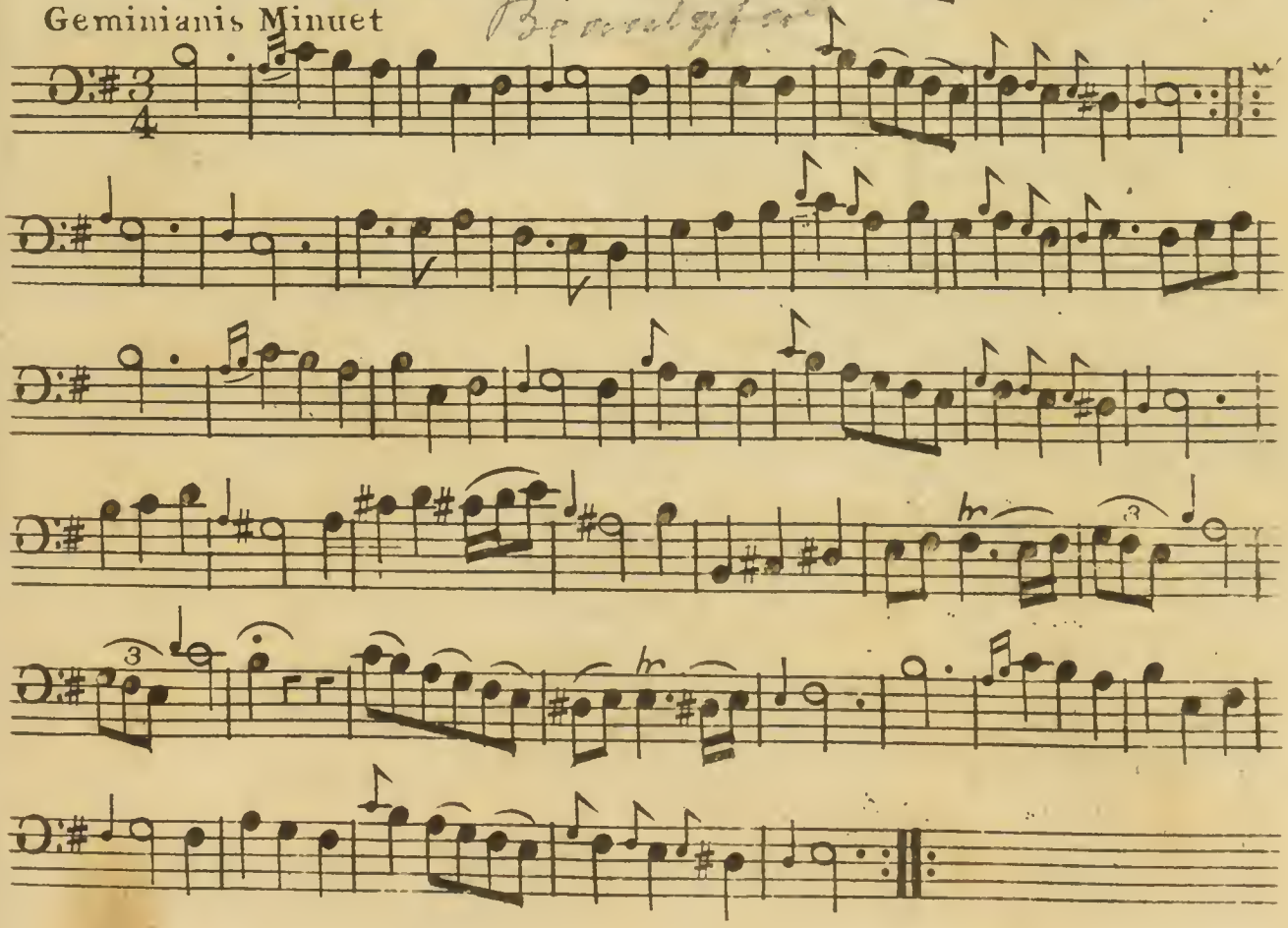
Vicar and Moſes



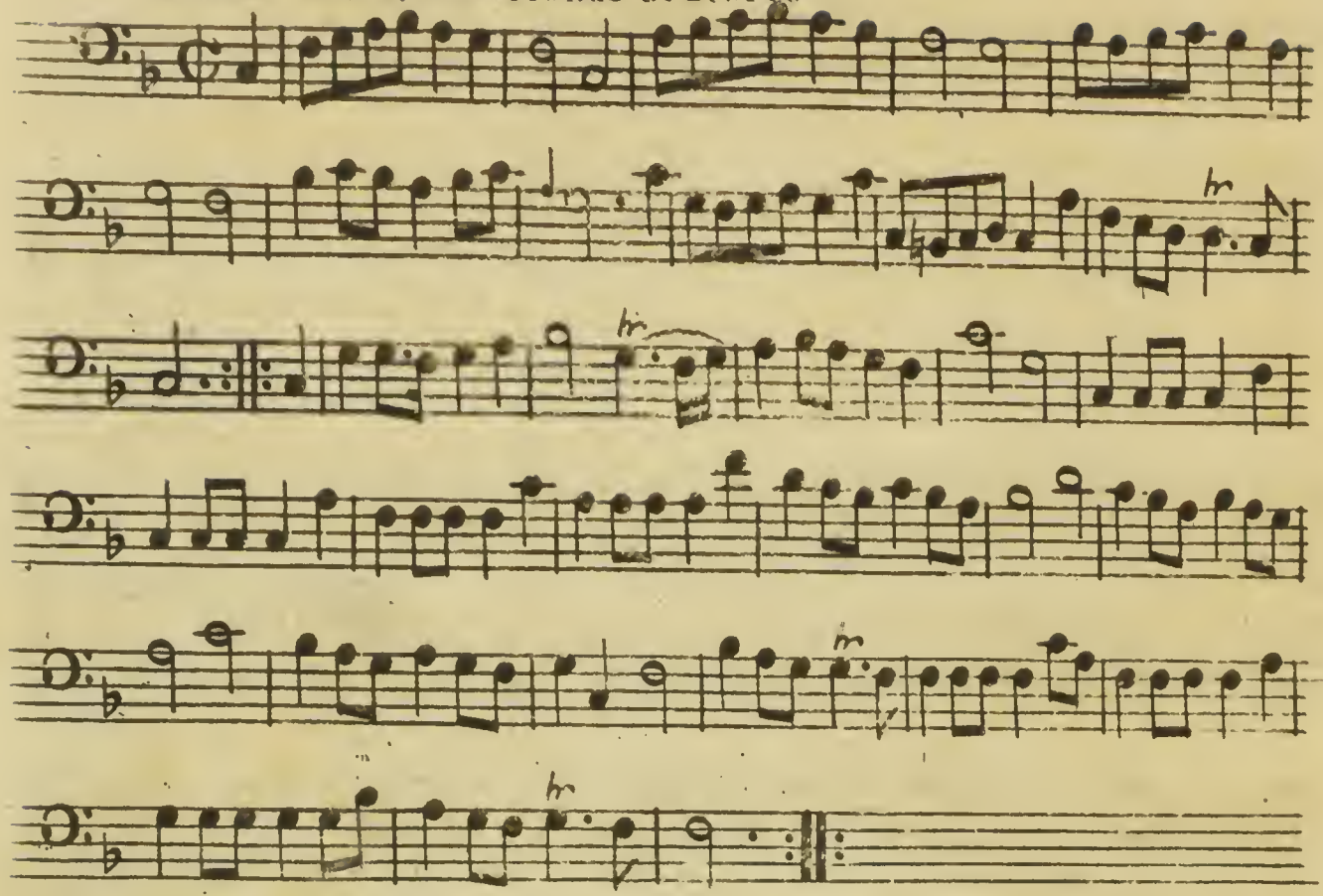
Gavot in Thomas & Sally



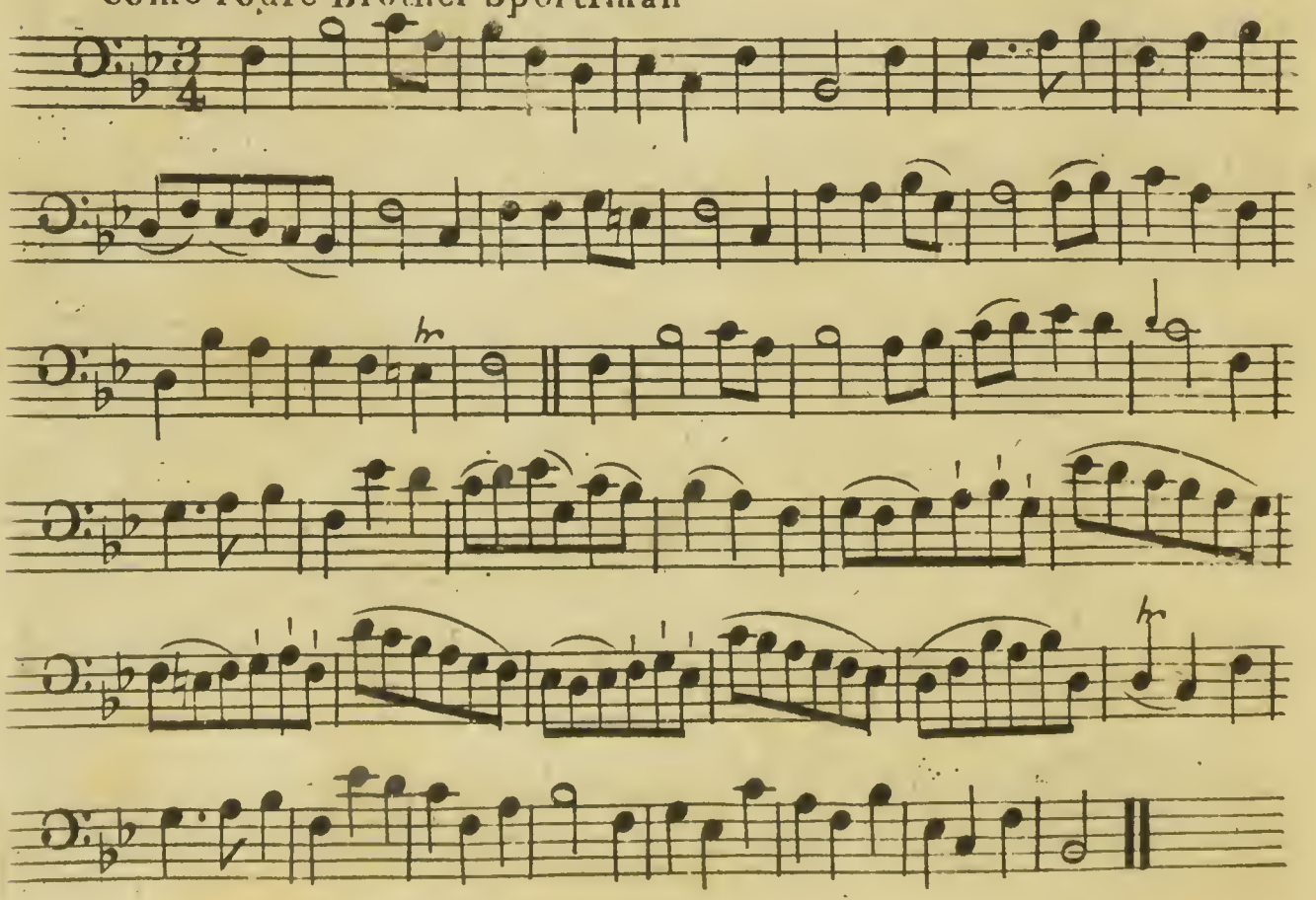
Geminianis Minuet



March in the Occasional Oratorio



Come rouse Brother Sportsman



A DICTIONARY

Explaining ſuch Greek, Latin, Italian, and French Words, as generally occur in Muſic.

A

Adagio. a ſlow Movement
Affettuoſo. very tenderly
Allegro. Briſk or Quick
Alto Viola. Counter Tenor
Andante. ſignifies that all the Notes muſt be play'd equal & diſtinctly.
Aſſai. enough

B

B. C. or Baſſo Continuo. the thorough Baſs for the Organ, Harpſicord, or Spinnet &c.
Bene placito. at Pleaſure

C

Canto. the firſt Treble
Canzonetta. a Song in general.
Camera. Chamber. as Arie de Camera Chamber Airs

D

D. C. or Da Capo. begin again and end with the firſt Strain

E

Ecchо. or Ecchus. in Imitation of a natural Ecchо, this Word is ſome-times uſed inſtead of Piano

F

F. or Forte. ſignifies loud or ſtrong
FF. or piu Forte, louder than Forte
Fortiſſimo. very loud
Fuga. or Fuge. is when ſome of the Parts begin a certain Air, and the other Parts begin ſome time after that, imatating the firſt & repeating the ſame Air throughout all the Parts.

G

Galliarda. Gay, Briſk, Lively, &c
Grave. a ſlow Movement
Gratioſo. Slow and Pleaſing

L

Largo. very Slow
Larghetto. not ſo ſlow as Largo
Lent. Lento. or Lentemento. Slow

M

Men. ſignifies leſs as Men Allegro not ſo quick as Allegro
Mod.o or Moderato. Moderately

N

Non. not. as Non troppo Preſto. not too quick.

O

Organo ſignifies properly an Organ but when it is written over any Piece of Muſick then it ſignifies the Thorough Baſs

P

P. Pia. or Piano. Soft
Pianiſſimo. or PPP. very ſoft
Piu Allegro. more briſk than All.o
Poco Allegro. not ſo briſk as All.o
Preſto. faſt or quick
Preſtiſſimo. very faſt

R

Recitativo. or Rec.o to expreſs a ſort of ſpeaking in Singing
Ritornello. a ſhort Symphony

S

Senza. without as Senza Violino without Violins
Solo. alone as Violins Solo the Violin alone
Spirito. with Spirit
Stoccato. or Staccato. in a plain and diſtinct manner
Subito. Quickly
Symphony. that which commonly begins or ends a Song

T

Tutti. all. or all together
Tacet. ſignifies let it be ſilent

U

Uniſoni. all the Parts alike

V

Vivace. with Life and Spirit
Volti Subito. turn over quickly

A TABLE

Of all the Tunes contained in this Book

B

Bellifle March – – – – 27

C

Come rouſe Brother Sportsman 34

Come haſte to the Wedding – – 25

Coldſtream March – – – – 29

D

Duet – – – – – – – – 25

Deareſt Creature – – – – 32

F

Farewell ye green Fields – – 27

Feltons Gavot – – – – – 31

Foots Minuet – – – – – 20

G

Gavot in Thomas & Sally – – 33

Geminianis Minuet – – – – 33

H

Handels Gavot – – – – – 29

I

Joes Hornpipe – – – – – 20

Johny Magil – – – – – – 31

L

La Nanoine – – – – – – 21

La Noville Holandoise – – – 22

La Roſalia – – – – – – 21

La Prominade – – – – – 22

Les Portraits – – – – 21

Lovely Nymph – – – – 30

Let Gay ones & great – – – 27

Lady Coventry's Minuet – – – 28

Lovely Nancy with Var$ – – 24

M

Mulbery Tree – – – – 20

Maſquerade Minuet – – – – 22

March in the Occ: Oratorio – 34

Mrs Bakers Hornpipe – – – 31

Marionets – – – – – – 20

S

See the Conquering Hero – – 23

Sweet Willy O! – – – – – 32

T

This cold flinty Heart – – 23

The Prieſt in his Boots – – 26

The Echoing Horn – – – – 28

The Sun from the Eaſt – – 30

The Queens Minuet – – – 30

V

Vicar & Moſes – – – – 32

W

Water Parted – – – – 26

Y

Ye fair Poſſeſs'd – – – – 23