BRODERIP AND WILKINSON'S

Complete Treatise

for the

VIOLONCELLO,

— *Containing* —

The newest & most established methods of Fingering:

Together with **Excellent Examples**, *by the Late*

Mr CERVETTO

that were never before made Public.

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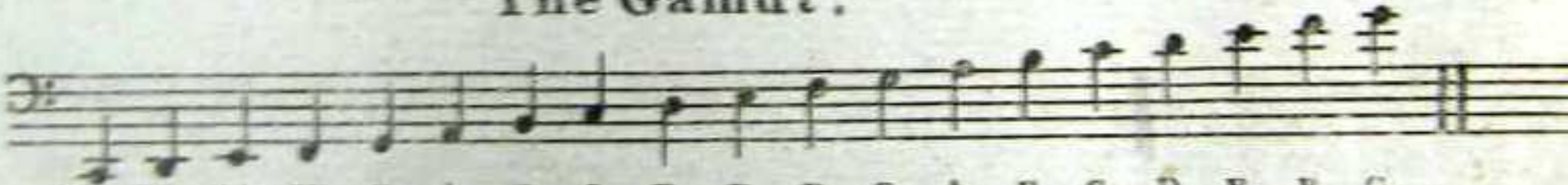
A New Treatise on the Violoncello.

The Violoncello, is not only an agreable Instrument in Concert, but admirably cal-culated for the performance of Lessons, Solos, or Accompaniments; The lower part of the Body is to be held between the Calves of the Legs, the edge of the Back to rest a-gainst the Calf of the left Leg, and the edge of the Belly on that of the right Leg, which will fix it in the most convenient position for Bowing.

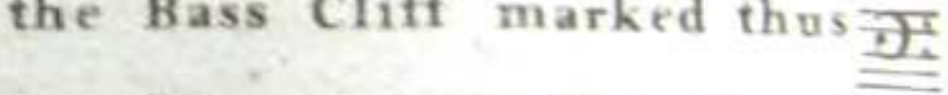
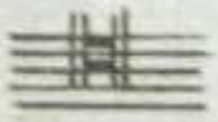
In the first place it is most essentially necessary that the Learner should make himself perfectly acquainted with the Names of the Notes and their situation on the different Lines and Spaces as described in the following Example.

The Gamut.



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

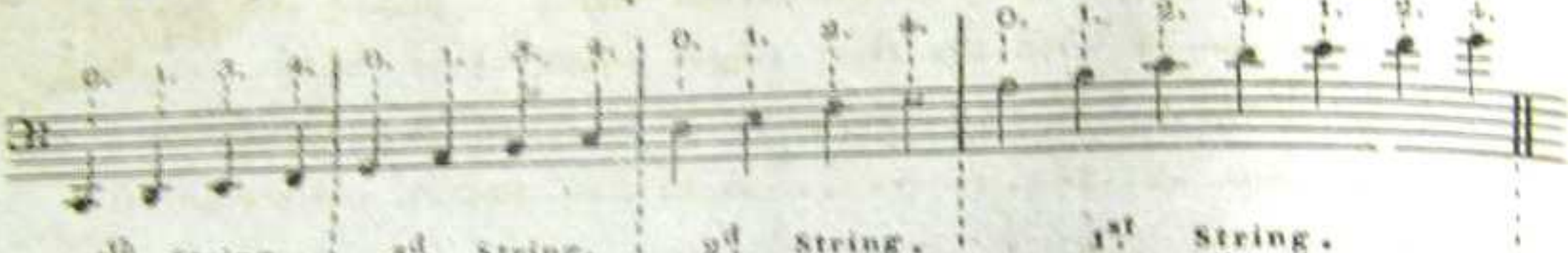
It is requisite to inform the Learner that the Notes in Music take their names from the first seven Letters in the Alphabet Viz. A, B, C, D, E, F, G. and as those Notes ascend in regular progression the same Letters are repeated again

for them, but as they descend, those Letters are reversed, as may be seen in the Gamut; and tho' there are variety of Musical Instruments, yet the Scale or Gamut for neither of them begins with the Letter A.— Music in general is written on a Stave consisting of five Lines, but as those Lines are not sufficient to con-tain the Scale or Compass of Notes for any one Instrument, there are small additional Lines added occasionally above, and below those five, which are called Ledger Lines. Music for the Violoncello has the Bass Cliff marked thus  affixed at the beginning of every Stave which gives the name of F. to those Notes on the fourth Line, but the Tenor Cliff thus  or thus  is sometimes introduced which gives the name of C. to that line which the middle or Body of the Cliff incloses, and of which there are two sorts, but these will be treated of in one of the following Pages. When the Learner has gained a thorough knowledge of the names of the Notes with their different situations he may endeavour to play the Notes in the following Scale, but first of all he must

get his Instrument put perfectly in Tune, (which it is to be supposed he is not able to accomplish by himself for the present,) then hold the Bow with his Thumb and fore finger about an Inch and half from the Nut, supporting it with the other fingers spread out at a small distance from each other, then draw it smooth and level across the Strings alternately about two Inches from the Bridge, endeavouring to produce a clear tone in this manner be-fore he attempts to put his fingers on the Strings, observing that the 3 largest Strings have four Notes to each, and the smallest or first String has Seven Notes, the figures over the Notes shew the fingers that they are to be stopped or performed with, the Letter O, denotes the String to be open or without any finger on it .

and the directions following the said Scale will tell you at what dis-tance the fingers are to be placed from each other so as to stop the different Notes in tune .

Example of all the Notes, with rules for fingering each.



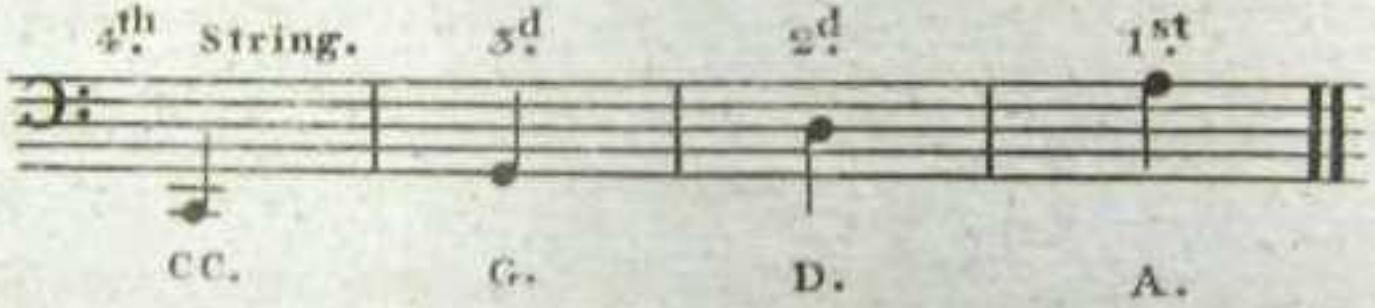
Double C which is the lowest Note on the fourth or largest String is to played with the String open that is without any finger on it. Double D, must be stopped with the first finger about three Inches from the Nut on which the Strings rest: Double E with the third finger at nearly the same distance from the first. Double F with the fourth finger about one inch and a quarter from the 3d. which is all the Notes on the fourth String. G. which is the lowest Note on the third String is played with that String open, A is stopped with the first finger, B with the third, and C with the fourth finger, at the same distances from each other as those of Double D, E, and F. are on the fourth String.

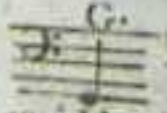
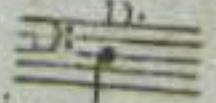
D. which is the lowest Note on the second String is played with that String open, E is stoped with the first finger about three Inches from the Nut. F. with the Second finger about an Inch and half from the first, G. with the fourth finger about two Inches and a quarter from the Second. A. which is the lowest Note on the first String is play'd open, B. with the first finger, C with the Second, and D, with the 4.th B. with the first finger, C. with the Second, and D. with the fourth, at the same distances from each other as those of E, F, and G. are on y Second String. E is played by Shifting the hand and placing the first finger about two Inches further than where the fourth finger stopped for D. F with the Second finger about an Inch and a quarter from the first, and G with the 4.th finger about an Inch and three quarters from the Second. by duly observing these directions the Learner may soon acquire the Art of stopping the different Notes perfectly in tune .

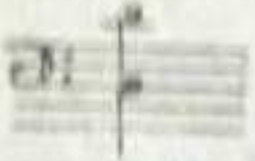
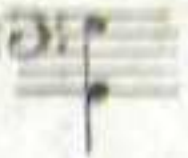
Of Tuning the VIOLONCELLO.

This Instrument is tuned by Fifths the same as a Violin, that is the fourth or largest String open when in tune is double C. the third String open is G. the Second String open is D. and the first String open is A.

Example



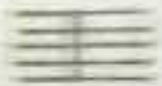
But 'till you can put your Instrument in tune by these directions you may have recourse to the Finger Board, the Scale of which from the Nut to the Bridge should be Twenty six Inches and a half with Lines drawn across it. By stoping any String one third part from the Nut towards the Bridge, it will produce the fifth above, thus if you 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 and it will be  Repeat the same on the 2d String and the Tone will be  again as a Second proof, divide each

String into four parts, and stop on the first String at a fourth part from the Nut, and the Tone will be  an Octave above the $\mathcal{E}^{d}$ String open, the same distance from the Nut on the second String will give the Tone of  which is an Octave above the third String open, and the same repeated on the third String will produce the Tone of  which is the Octave above the fourth String open, thus each String is proved both by Unison and Octave.

But to do this exactly when you have got the true distance a piece of Violin String should be tyed tight across the finger board to prevent the Strings from being forced out of a straight Line. But the best and most regular method of tuning this Instrument is to put the first String in Unison with the upper A in the Bass of the Harpsichord, or an Octave below an A Tuning Fork, and then proceed to tune the Second String a fifth below that, the third String a fifth below the Second, and the fourth String a fifth below the Third, in which distances a

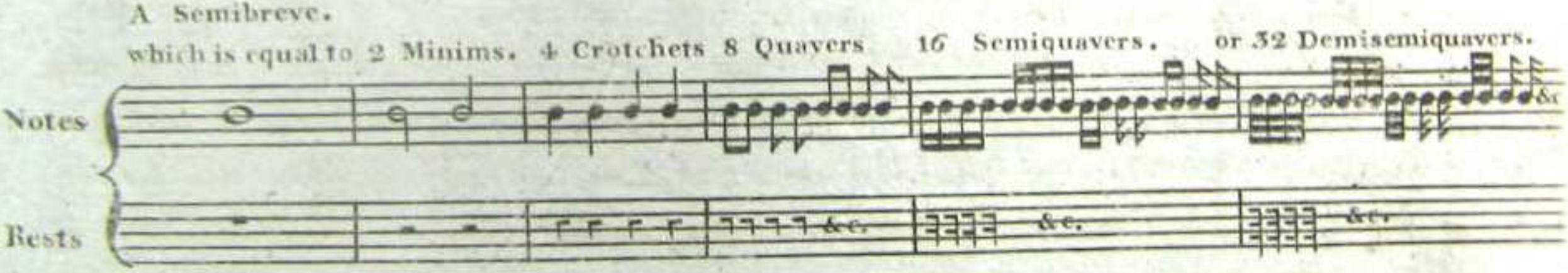
good Musical Ear must be your guide. we will leave the learner to the practice of the Example or Scale of Notes in Page 4. and treat of the different Characters in Music, which it is requisite that every Student in the Science should be perfectly acquainted with, viz.

of Bars.

There are two sorts of Bars, one of which is called a single Bar, and drawn across the Stave thus  which serves to divide the Notes of a Song or Lesson into equal proportions agreable to the Moods or Figures that are affixed at the beginning of a piece of Music. a Double Bar thus  the first of which is set to divide the Tune into two or more Strains according to the pleasure of the Composer. the second which is dotted on each side denotes that each Strain is to be repeated or peformed twice over, and if the dots are only put on one side of the double Bar, you are only to play that Strain twice over on which side the dots are set.

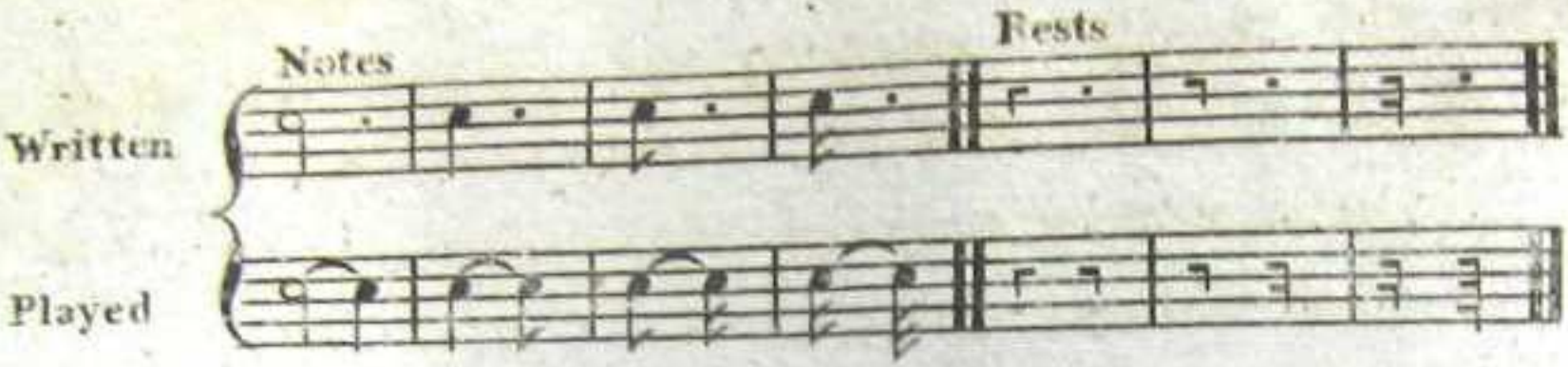
The following Character 𝄋 also denotes a repeat, and is frequently set at the be-ginning and the end of a Tune when the first or more Strains are to be played o-ver again, and the conclusion is to be at that double Bar, over which the following Character is placed 𝄐 which shews that the Tune finishes there.

The NAMES of the different NOTES in MUSIC and the proportions they bear to each other, with their respective RESTS, or marks of Silence.

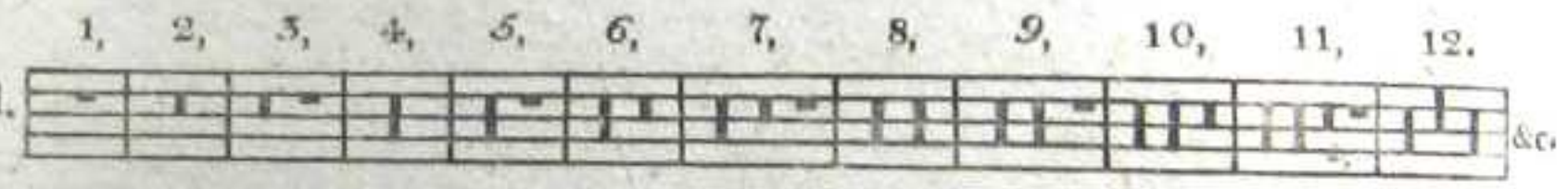


Rests imply silence, in proportion to the length of the Notes to which they answer.

A Dot added to either a Note or a Rest makes it half as long again.



And when any Performer in Concert has to rest for one, two, or more Bars at a time, those Rests are set in the Stave between two Bars, or by figures in or over the Stave as in the Example annexed.



Of Contractions or Abreviations of Notes which are made use of to save the trouble of writing the different species of Notes they refer to at full length, and are frequently to be met with in many Compositions. A Semibreve with one straight stroke over or under it thus is to be performed as Eight Quavers, with two strokes thus as Sixteen Semiquavers, with three strokes as Thirty two Demisemi-quavers. A Minim with one stroke thro' the Tail thus as four Quavers, with two strokes as Eight Semiquavers, with three strokes as Sixteen Demisemi-

-quavers. A Crotchet with two strokes thro' the tail  as four Semiquavers, with three strokes  as Eight Demisemiquavers.

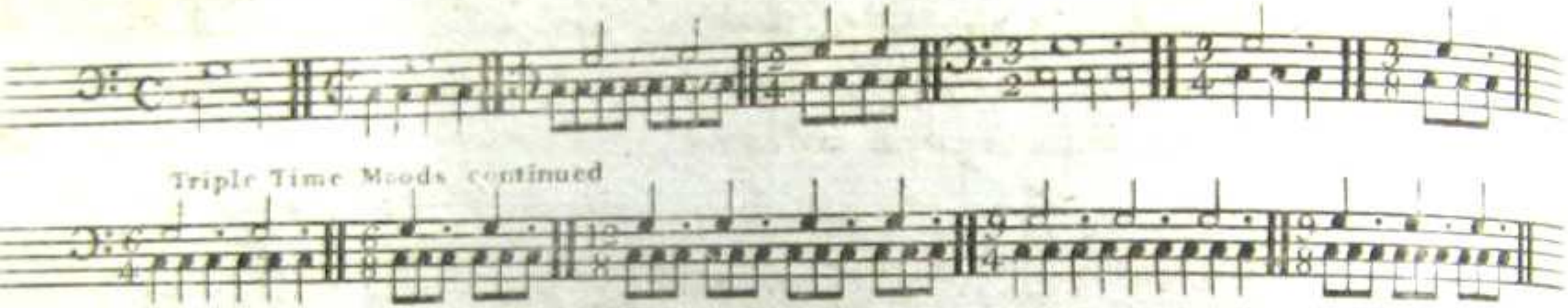
Of Time

Time consists of only two sorts which are called Common, and Triple Time. Common Time is known by the following Moods, one of which is always set at the beginning of a Tune after the Cliff. viz. C. ¢. 𝅗𝅥. and $\frac{2}{4}$. for the three first Moods each Bar must contain a Semibreve or its value in other Notes of different proportions. but the last Mood only contains to the val-ue of two Crotchets in each Bar.

Triple Time is expressed by figurative Moods, which are all of them frac-tions of a Semibreve, viz. $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. $\frac{6}{4}$. $\frac{6}{8}$. $\frac{9}{4}$. $\frac{9}{8}$. $\frac{12}{8}$. the under figure expressing the value of the Notes, and the upper figure how many of such Notes are to form a Bar, which may be clearly seen in the follow-ing Example.

Common Time Moods.

Triple Time Moods.



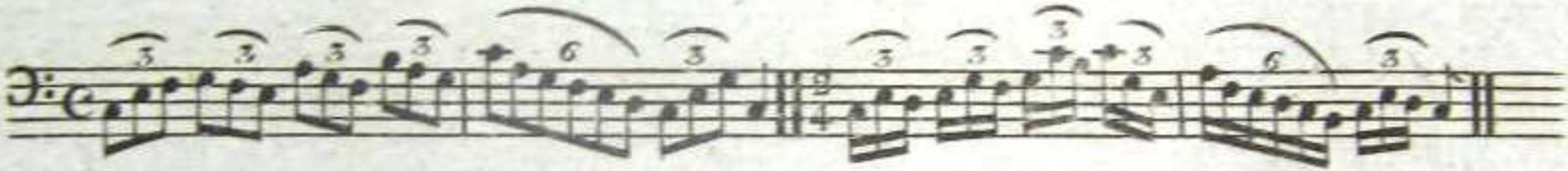
Triple Time Moods continued

When a straight line is drawn through the Mood for Common Time it denotes a quicker motion in performance, but there is generally a Musical term affixed to most Tunes or pieces of Music to shew the different degrees of Time that they are to be played in, for an Explanation of which see the Dictionary at the end of the Book.

You will frequently meet with Tunes that begin with one or two odd Notes barred off by themselves, which are called leading Notes, and which you will find are deducted from the measure of the last Bar of a Tune or a Strain.

In Common Time Movements, such as Gavots, and Rondos, (especially among the Modern Compositions) a Tune will begin with half a Bar, which is in like manner answered by another half Bar, at the end of it.

The figure 3. placed over Three Notes of any description that are tyed together: intimate that those three Notes are to be performed in the time of two, and the figure 6 put over Six Notes of the same description that are tyed together, denotes that those Six Notes are to be performed in the time of four.

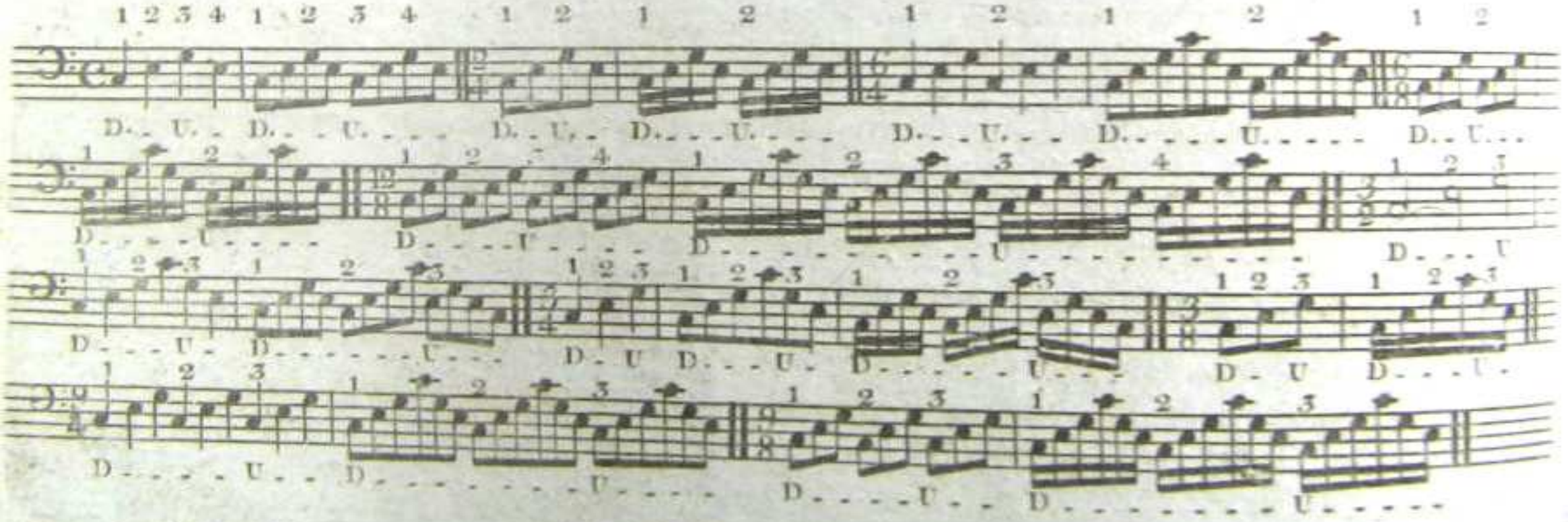
Example 

Of Beating Time.

It is essentially necessary that every Learner should make himself acquainted with this Art, as it will not only enable him to keep a regular motion through the Air which he is practising, or performing of, but give him a just idea in the true division of the Notes contained in each Bar.

Beating of Time is performed with the right foot, that is, by resting the Heel on the Floor, and striking gently with the front or toe part of the Foot so as not to make a disagreable noise with the same.

In Common Time Movements the Foot must goes down at the beginning of each Bar, and rise up again in the middle of it, the same motion must be observed in the following Movements of Triple Time, viz: $\frac{6}{4}$. $\frac{6}{8}$. and $\frac{12}{8}$ wherein each Bar is divided into equal proportions, but in the following movements of Triple Time which are unequal in their division, that is $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. $\frac{9}{4}$. and $\frac{9}{8}$. the Foot must go down as before at the beginning of each Bar, and continue so for two thirds of it, then rise up again at the last third part of the Bar, as in the following Examples, wherein the Letter D, means down, and the Letter U, up.



It is also required that the Learner should count in his mind for every Bar, agreable to the Time or Mood that he is playing in, for which reason the figures are put o-ver the Notes in the preceding Examples for his guide in future.

Of Flats, Sharps, and Naturals.

A Flat marked thus ♭ take a certain part of the acute tone away by length'ning the String. A Sharp thus ♯ has the contrary affect, as you then shorten the String in pro-portion, by which the tone becomes more accute, a Natural thus ♮ is set to contradict a Flat, or a Sharp, and give the Note its original tone or sound.

Governing Flats, or Sharps, are those that are put between the Cliff and the Mood at the beginning of every tune or piece of Music, and they not only affect all the Notes up-on those lines and spaces where they are set, but all those Notes that bear the same Names in the Octaves above or below.

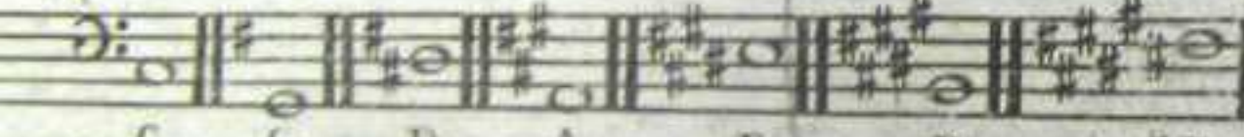
Accidental Flats, Sharps, and Naturals, are introduced occasionally in the course of a tune, but their affects are limited to that Bar only in which they are placed.

Of Keys.

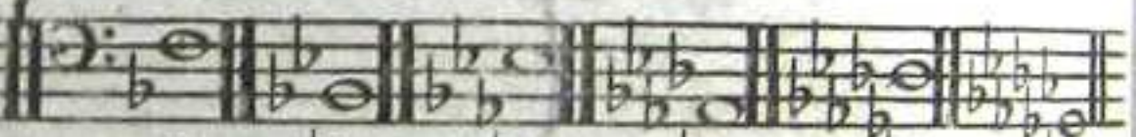
By a Key, is meant the fundamental Note of any Air &c. and with which the Tune always finishes. All the seven Letters from which the Notes in Music take their Names are made Key Notes occasionally in a two-fold description, that is Major, and Minor, or Sharp, and Flat Keys, as follows,

But to arrange them methodically it will be necessary to begin with those Keys which require neither a governing Sharp, or Flat, and proceed in regular progression as those Signatures are required to be affixed to them.

Sharp Keys, with governing Sharps.

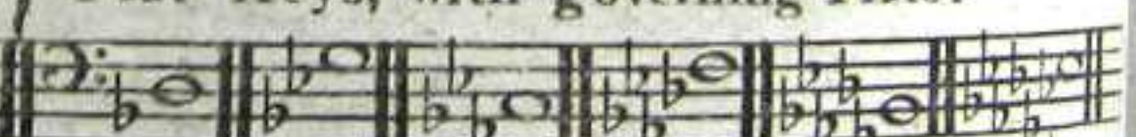


Sharp Keys, with governing Flats.



Flat Keys, with governing Sharps.

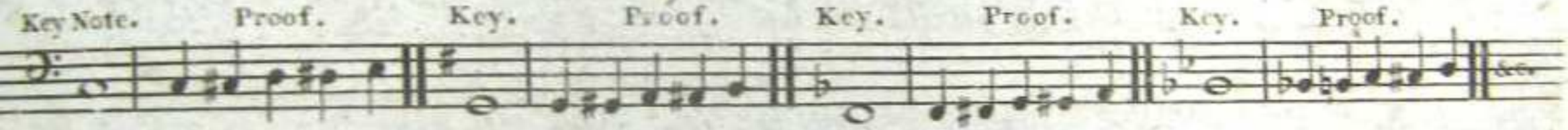
Flat Keys, with governing Flats.



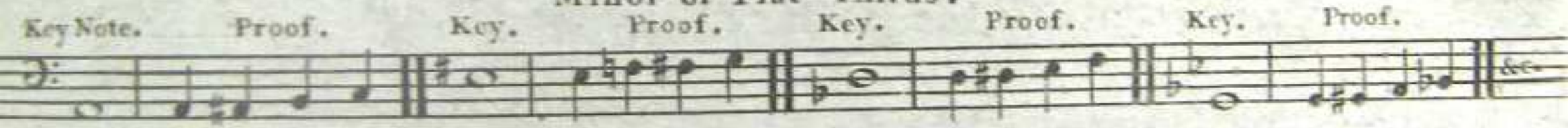
The above Scales contain more Keys than are used in general, yet it is requisite that the Learner should make himself with them.

It must be observed, that a Key is not denominated Sharp or Flat, from the Governing Sharps, or Flats, affixed at the beginning of the Tune, but from the nature of the Third above the Key Note, as the Major or Sharp Third con-sists of five Semitones, and the Minor or Flat Third only of four, each of them including the Key Note, as in the following Examples, wherein they are proved.

Major or Sharp Thirds.



Minor or Flat Thirds.



NB: All the Keys both Major, and Minor, are to be proved in the same manner, and it must be observed that to play an Octave or Eight Notes as-cending by regular progression in a Flat Key that the 6^{th} and 7^{th} of the Key must be Sharp, but in descending they must be either Natural, or Flat.

The Art of Bowing.

As the right use of the Bow is of the greatest Consequence, we will endeavour to put the Learner in the method practised by the best Performers. The Bow may be considered as the Tongue of the Instrument, as all the Expression is produced by that. 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 are the following. 1st. which is moving the Bow backward and forward that is down and up for each Note. 2d. Sluring, which is by moving the Bow but once for two or any number of note. 3d. Feathering the Bow, which is done like the Slur, only it must be lifted off the String between each note. The fourth Method of Expression is called playing Pizzicato, in which the Tone is produced by the Fingers (as on the Guitar) without any use of the Bow at all.

The Bow must be held with the Thumb and fore Finger, about an Inch and half from the Nut, and sup-ported with the other Fingers at a small distance apart. The Bow must be drawn across the Strings in a parallel line both down and up at the distance of about two Inches from the Bridge as smooth as you can, to bring the Tone out; but without any Fingers on the Strings, that you may not strike two Strings togeth-er, for in so doing you will feel each String out, and not strike one for another.

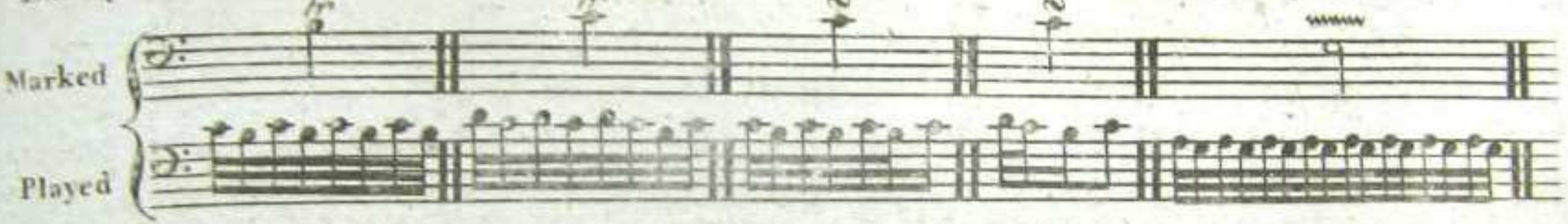
When the Number of Notes in a Bar are even, as 2, 4, 8, &c. the Bow must be drawn backward and for-ward continually, the Arm keeping in motion like the Pendulum of a Clock. The first Note in each Bar is to be play'd with a back Bow, as may be observed in the following Lessons or Examples in Page 28.

Notes intended for Sluring are distinguished by a slur ⌒ ◡ drawn over or under them; and for the Feather-edge they are dotted as well as slurred thus ⌒ ⌒ -

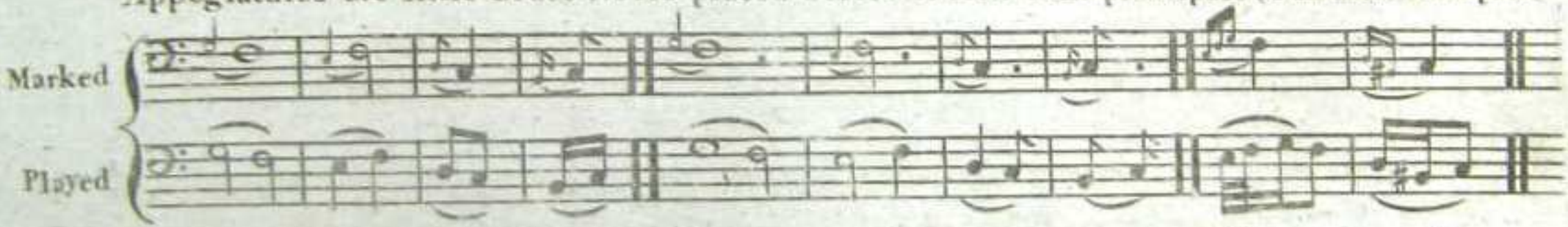
Of Graces.

The principal Grace or ornament in music is the Shake, which may be sometimes turned and sometimes plain but there is seldom any difference in the marking of them. The effect is explained in y following

Examples. Shake. Turned Shake. Beat. Turn. Continued Shake.



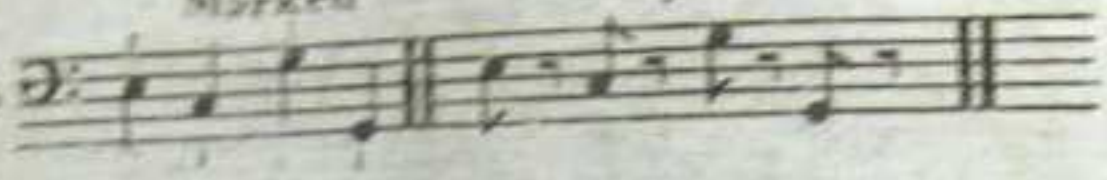
Appogiaturas are little Grace Notes placed before or after their principals as in these Examples.



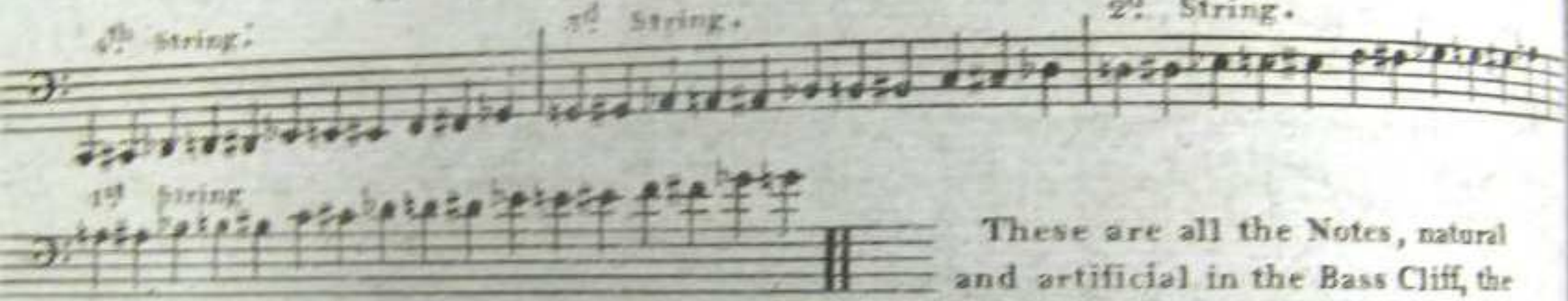
If a slur or Ligature is drawn ⌒ over or under ⌣ any two notes on the same line or space the first only is to be struck but the squad continued for the time of both, But if the notes stand on different lines or spaces it implies they must be played with the same Bow. In vocal music it is commonly used to shew how many notes must be sung to one syllable. A Dot placed within a slur thus ⌒· implies that the Note or Rest, over or under which it is placed, is to be continued beyond its proper time, and sometimes accompanied by a Shake, or extempore flourish, by the principal performer.

Staccato Marks ... or Dots .... imply that the notes they are placed to must be played in a very spirited

Marked Played

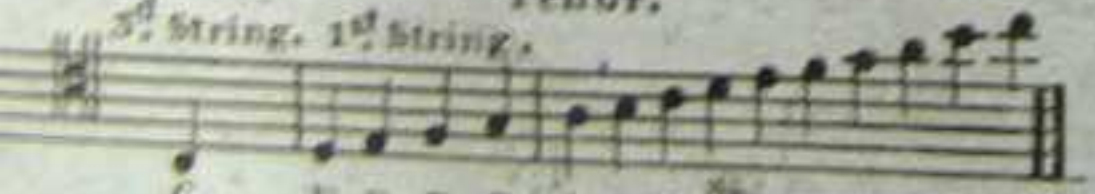
and distinct manner than 

(The preceding SCALE explained in Notes.)



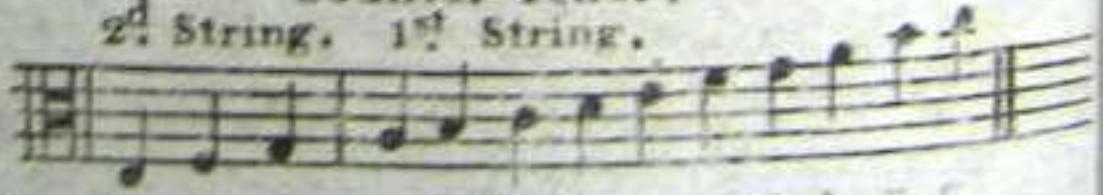
These are all the Notes, natural and artificial in the Bass Cliff, the artificial Notes are those called Flats and Sharps, which have been explained already in Page 15 But when the Tenor or C. Cliff is used, the Notes (by shifting the hand on the finger board) are carried considerably higher, the Tenor Cliff transposes the Note a fifth higher, the Counter Tenor Cliff a Seventh higher, but they are scarcely ever used on the fourth String.

Tenor.



C. D. E. F. G. A. B. C. D. E. F. G. A. B. C.

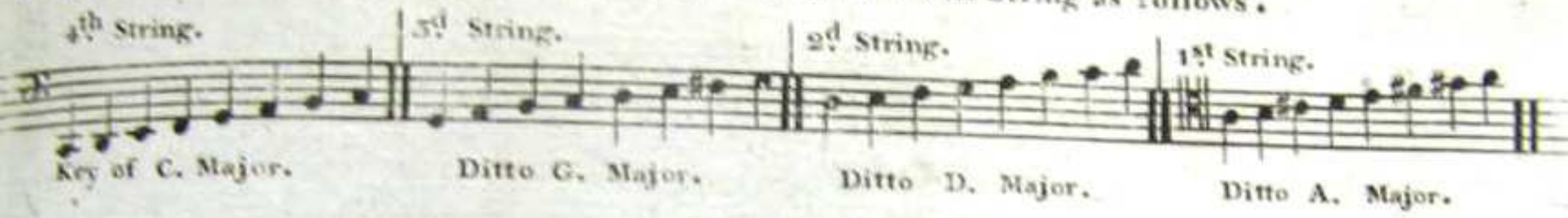
Counter Tenor.



E. F. G. A. B. C. D. E. F. G. A. B. C.

Of Shifting.

This is accomplished by removing the hand farther up the finger-board, and by this method an Octave, or eight Notes in regular progression, may be performed on each String as follows.

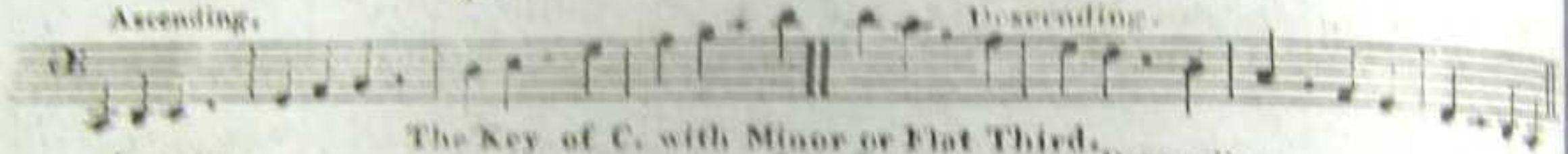


The first four Notes on the 4th String are to be performed as before directed, then the hand must be shifted on the 4th String so as to make it in unison or of the same degree of sound with that of the 3d String open, then stop the 4th String when the true distance is acquired with the first finger which will produce the tone of G. the second finger must be stopped al-most two Inches beyond the first, the third finger about an Inch and half beyond the second, and the little finger about an Inch beyond the third, which completes the Octave on the 4th String, and as the Octave on the three other Strings are formed in the same manner they need no further explanation. Yet though the Learner may have a good Ear it will be some time before he can stop the Notes perfectly in tune, therefore some have the frets or cross lines as in the Scale opposite Page 19 marked on the finger-board, 'till such time as practice & an improved Ear enable them to do without those guides.

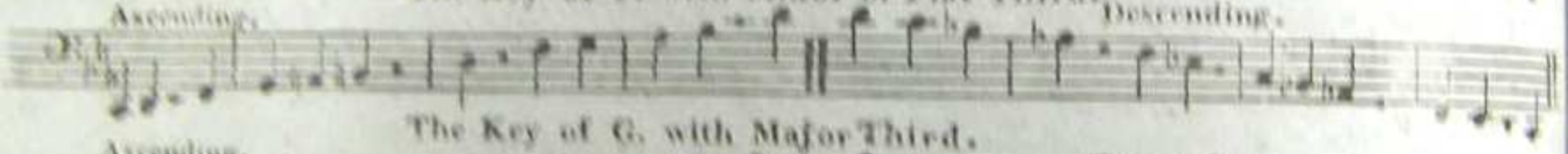
The following Examples in the Major and Minor, or Sharp and Flat Keys, were written by the Late Mr CERVETTO for the use of one of his Pupils.

Natural position of the hand in the Key of C, with Major or Sharp Third, wherein the Semi tones are distinguished by Dots instead of Notes, Ascending and Descending.

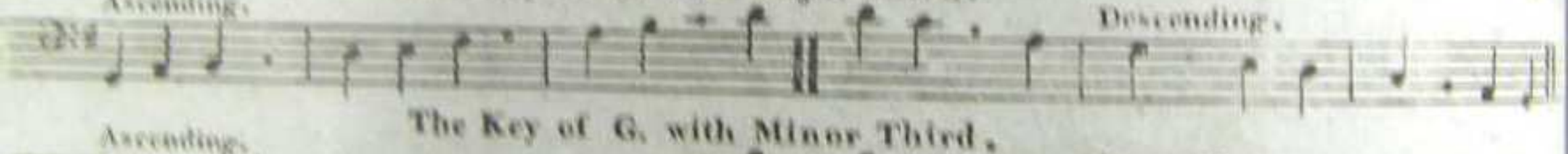
(Key of C, with Major or Sharp Third)



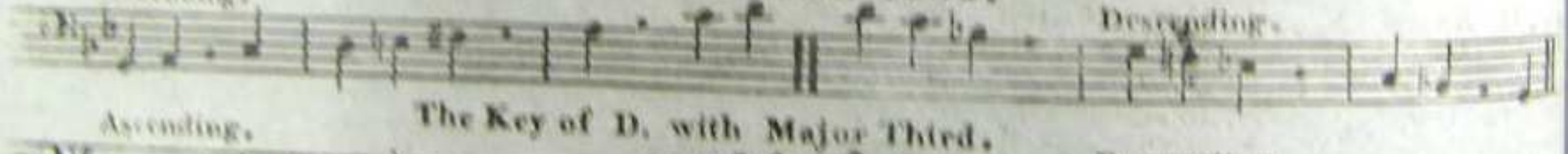
The Key of C, with Minor or Flat Third.



The Key of G, with Major Third.



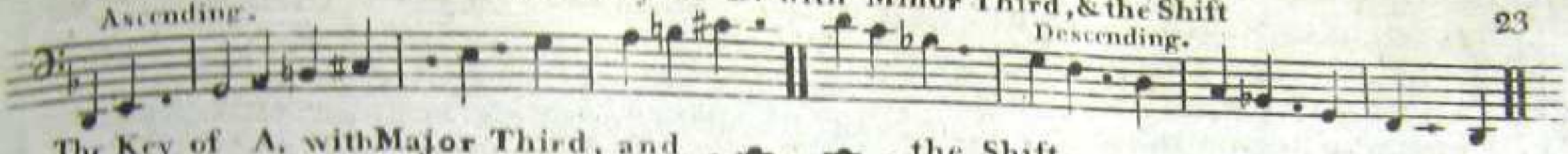
The Key of G, with Minor Third.



The Key of D, with Major Third.

The Key of D. with Minor Third, & the Shift

Ascending. Descending.



The Key of A, with Major Third, and the Shift.

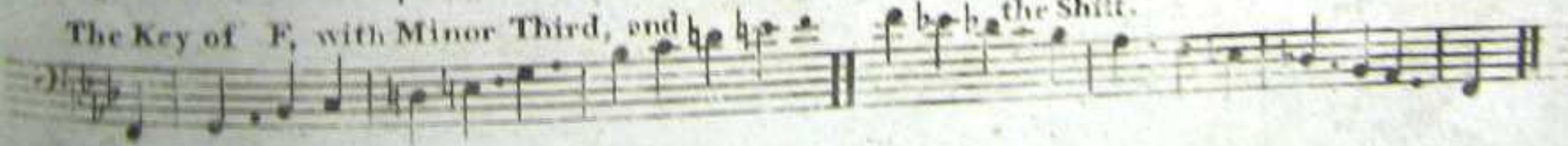
The Key of A, with Minor Third, and the Shift.

The Key of E, with Major Third, and the Shift.

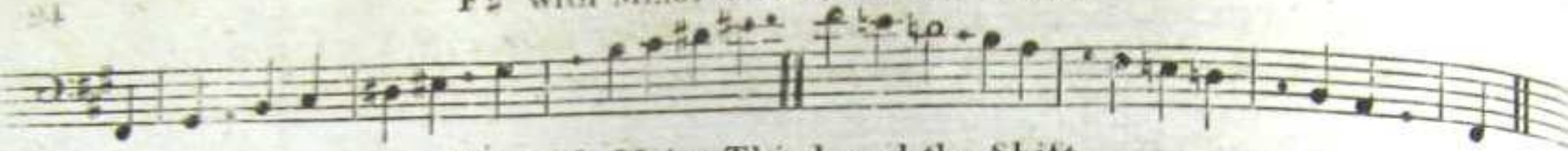
The Key of E, with Minor Third, and the Shift.

The Key of F, with Major Third, and the Shift.

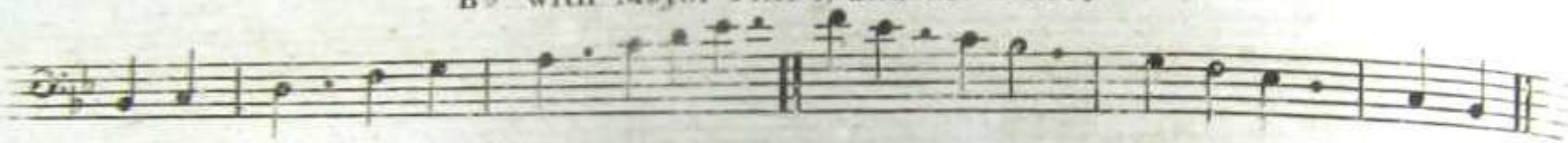
The Key of F, with Minor Third, and the Shift.



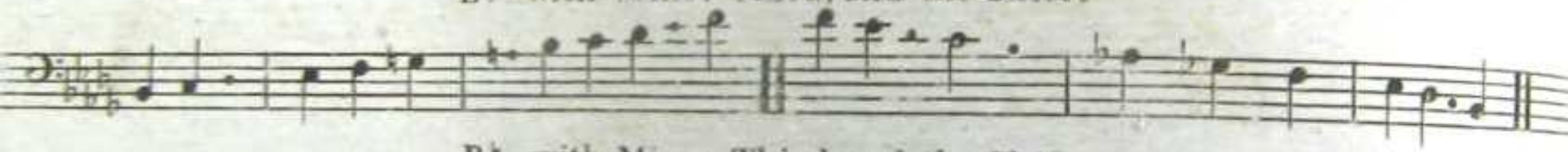
F♯ with Minor Third, and the Shift.



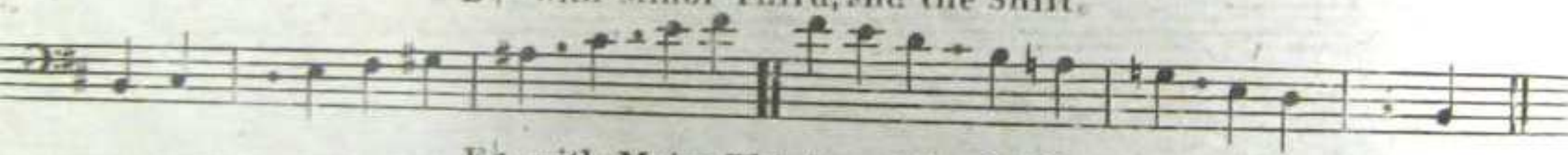
B♭ with Major Third, and the Shift.



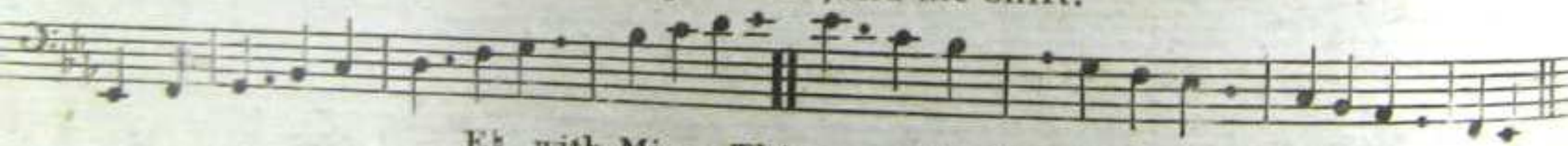
B♭ with Minor Third, and the Shift.



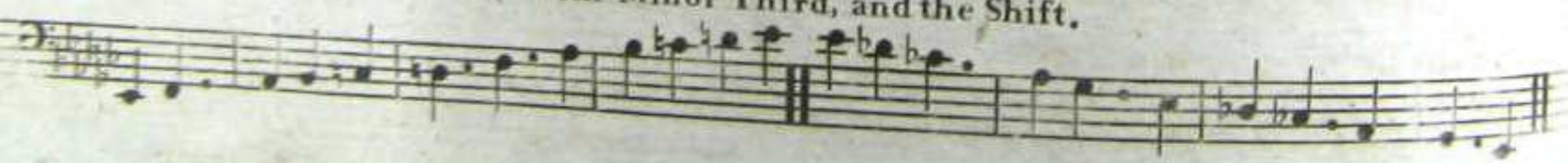
B♮ with Minor Third, and the Shift.



E♭ with Major Third, and the Shift.

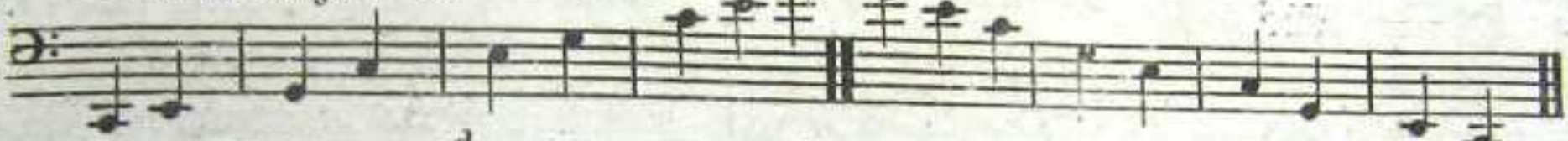


E♮ with Minor Third, and the Shift.

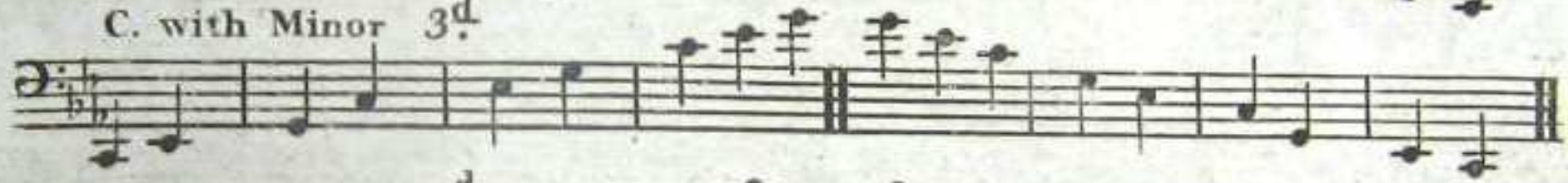


Principal Chords in the most Practicable Keys on the VIOLONCELLO that is 3d. 5th. and 8th. Ascending, and Descending.

C. with Major 3d.



C. with Minor 3d.



G. with Major 3d.

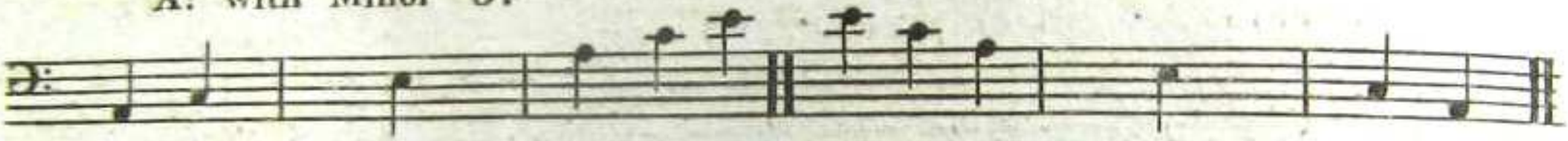
G. with Minor 3d.

D. with Major 3d.

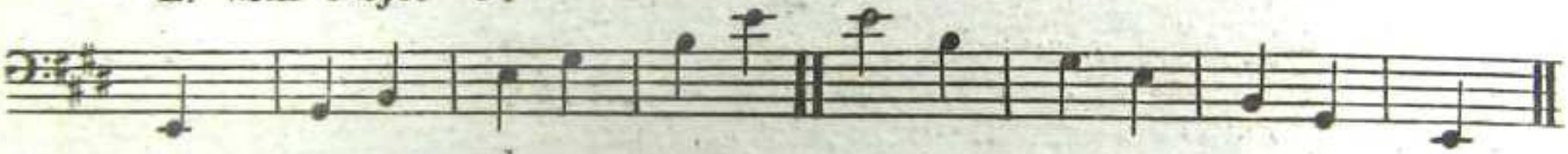
D. with Minor 3d.

A. with Major 3d.

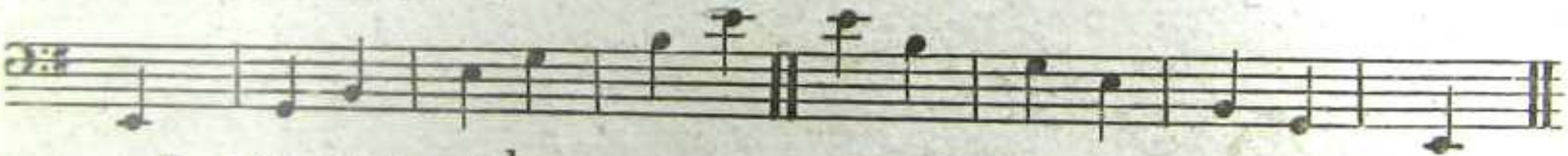
A. with Minor 3d.



E. with Major 3d.



E. with Minor 3d.

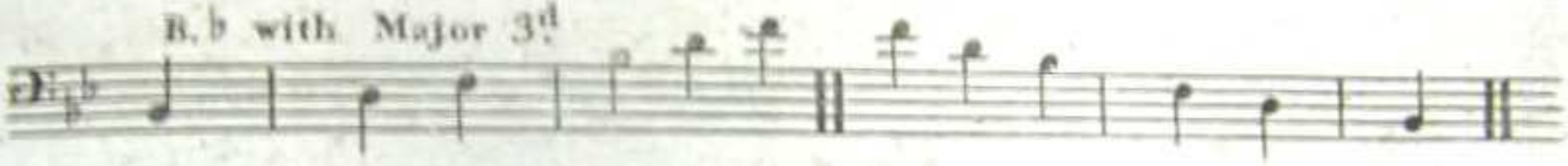


F. with Major 3d.

F. with Minor 3d.

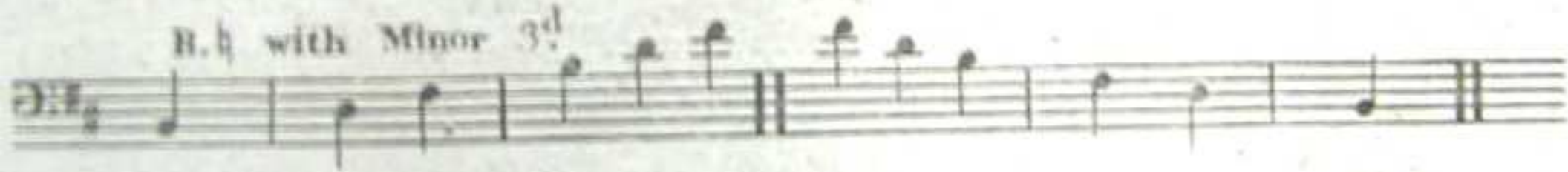
F, ♯ with Minor 3d

B, ♭ with Major 3d



B, ♭ with Minor 3d

B, ♮ with Minor 3d



E, ♭ with Major 3d

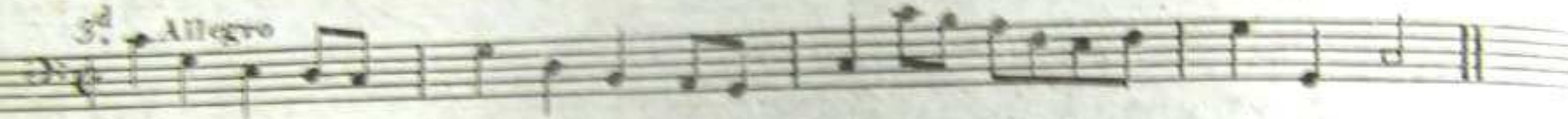
A, ♭ with Major 3d

Easy Lessons for first Practice by Mr. Cervetto, in different Times and Keys.

1st Adagio.

2d Andante.

3d Allegro



4th Presto

5th Allegro

6th Allegro

7th Vivace

8th Largo

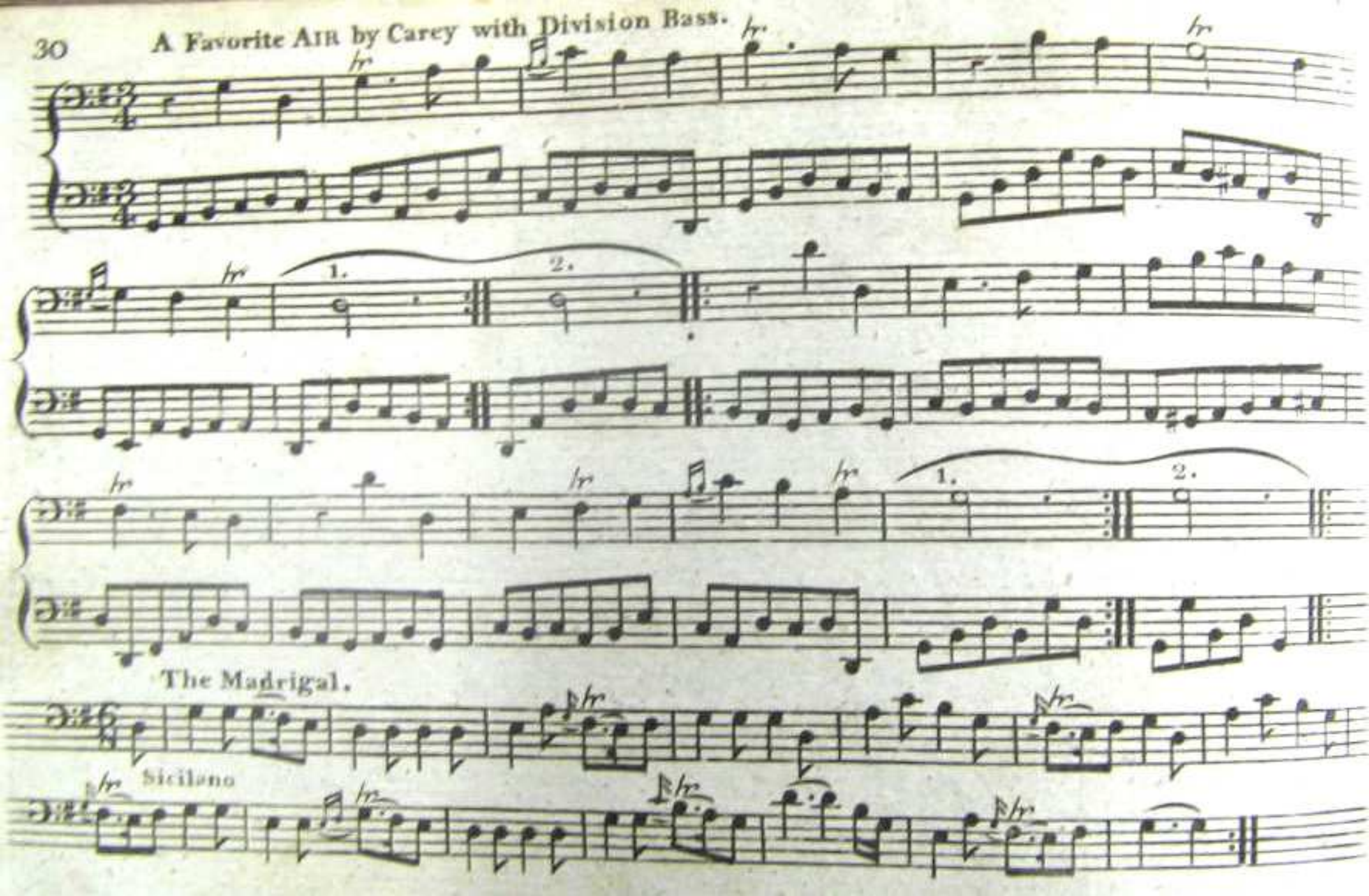
9th Allegro

10th Presto

God save the King.

Ditto for 2 Violoncellos, with Division Bass.

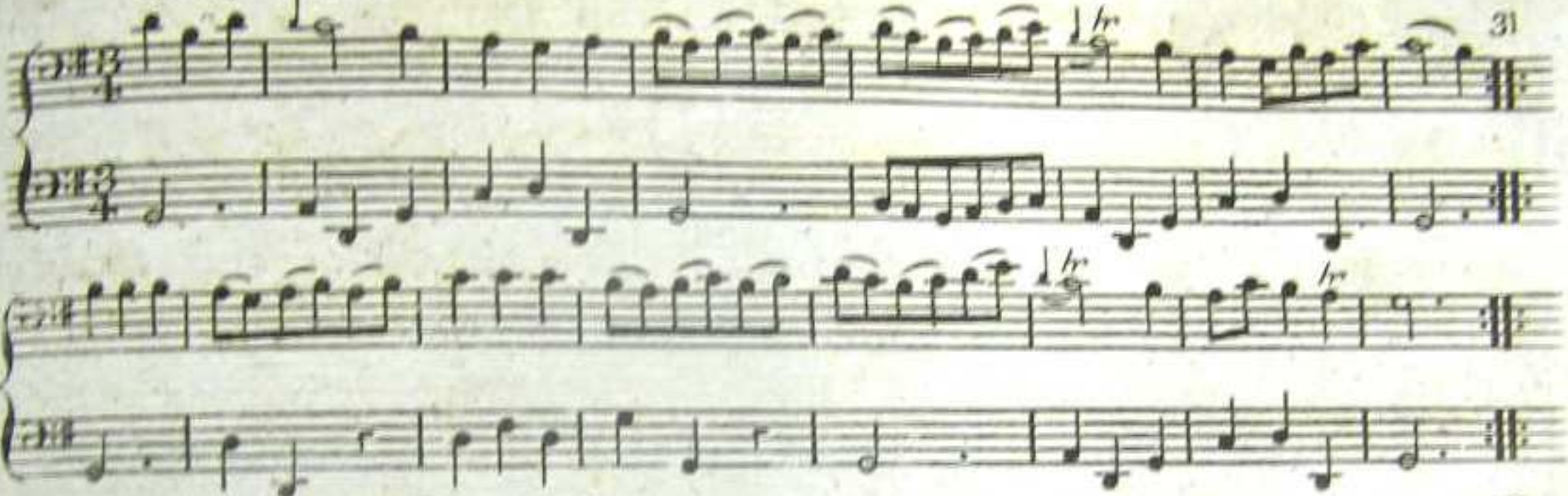
A Favorite Air by Carey with Division Bass.



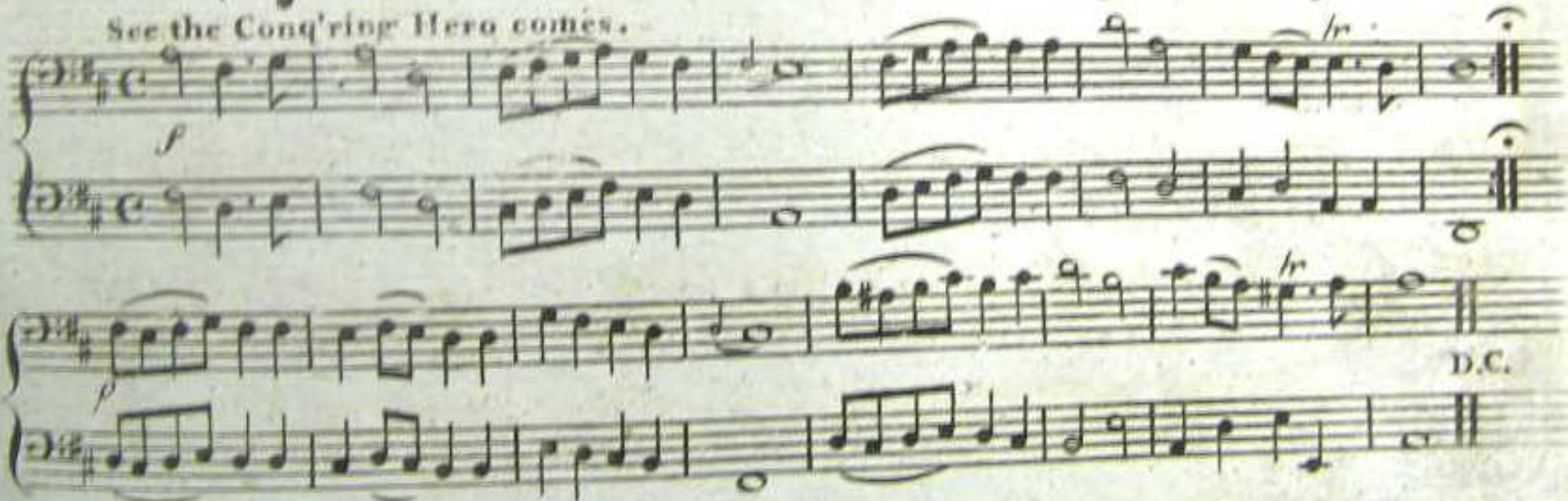
The Madrigal.

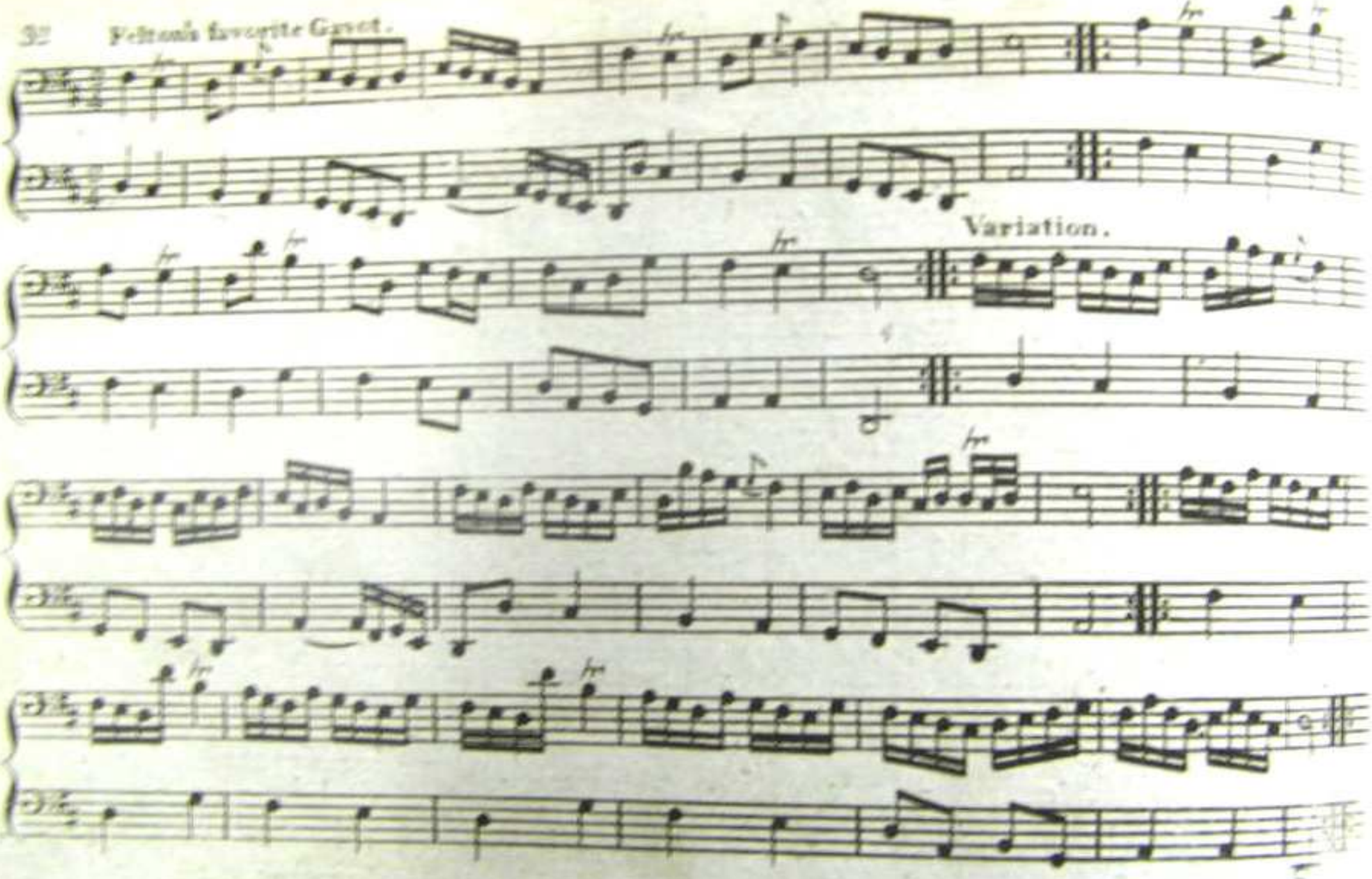
Siciliano

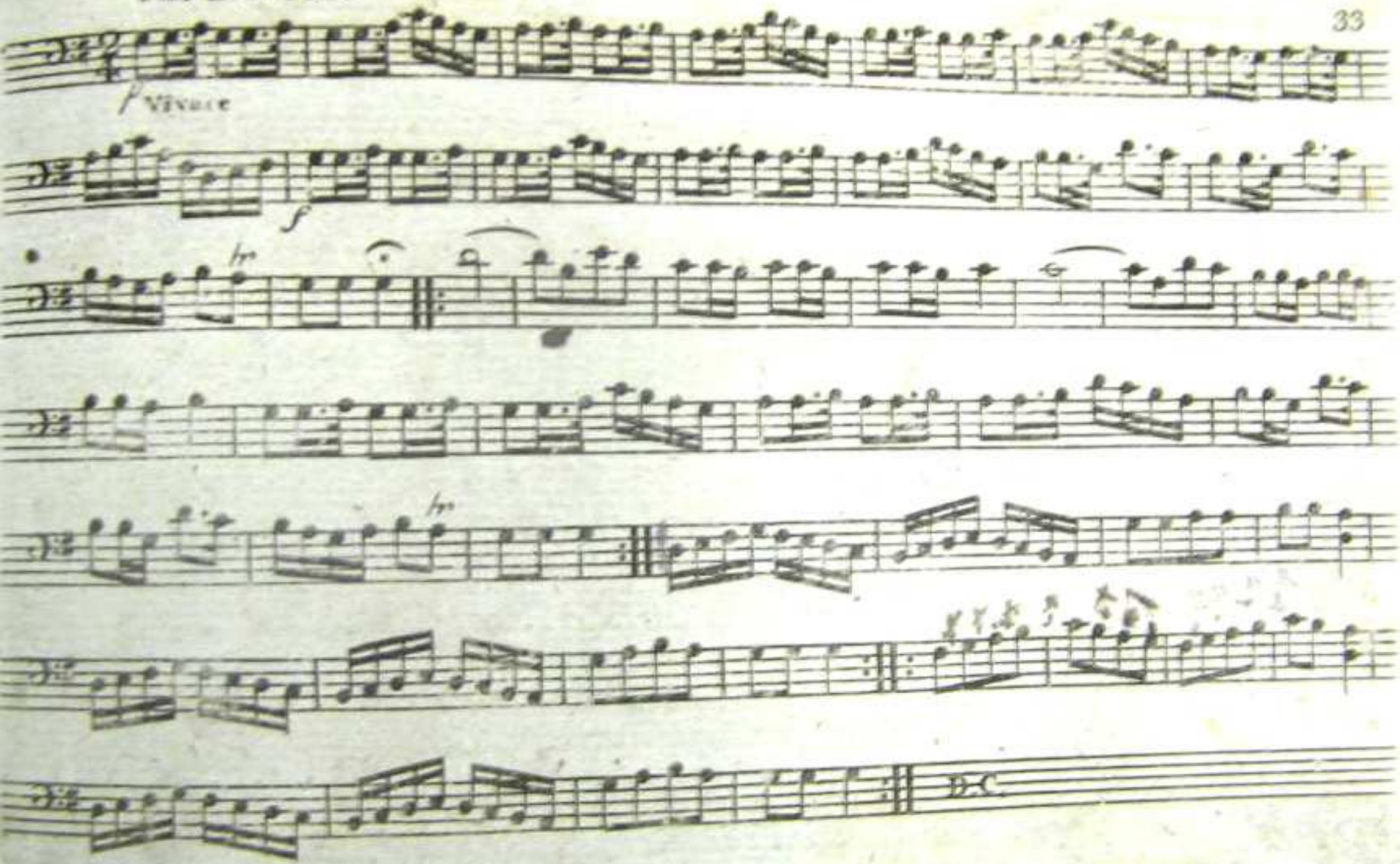
Foot's Minuet.



See the Conq'ring Hero comes.



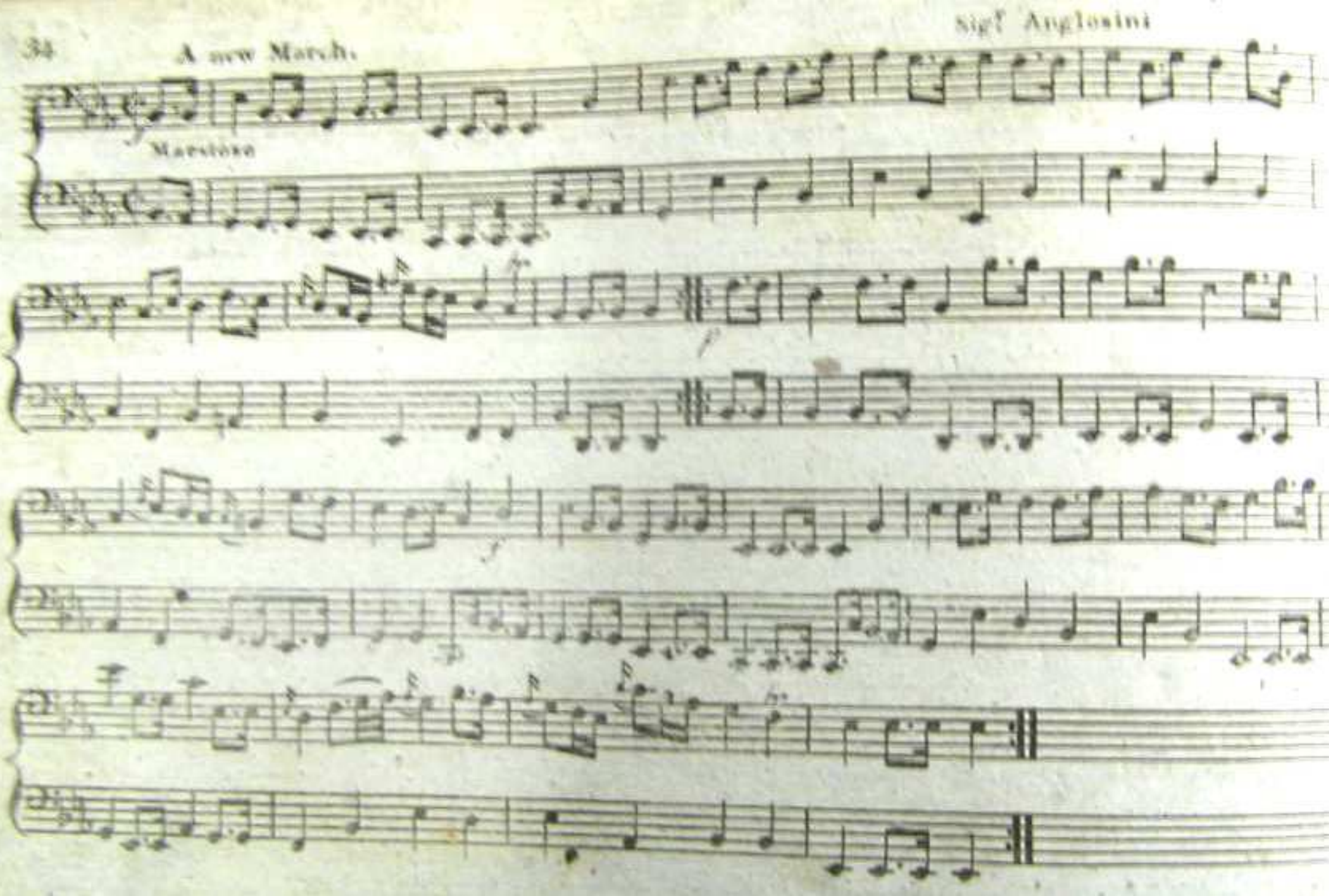

Variation.


f Vivace
f
hr
hr
D.C.

A new March.

Sigr Angiolini

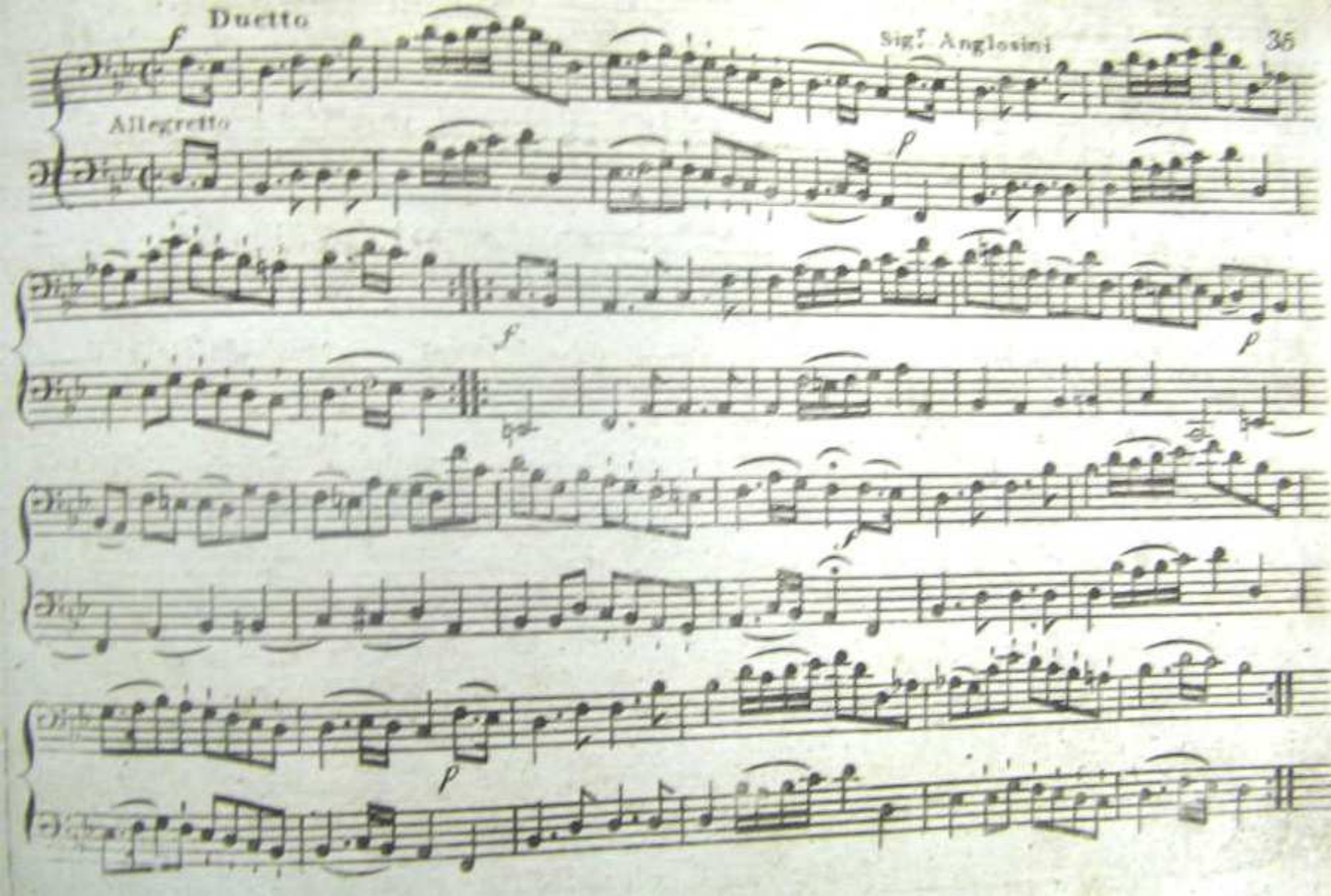
Maestoso



Duetto

Sig.r Anglosini

Allegretto



The Theodore.

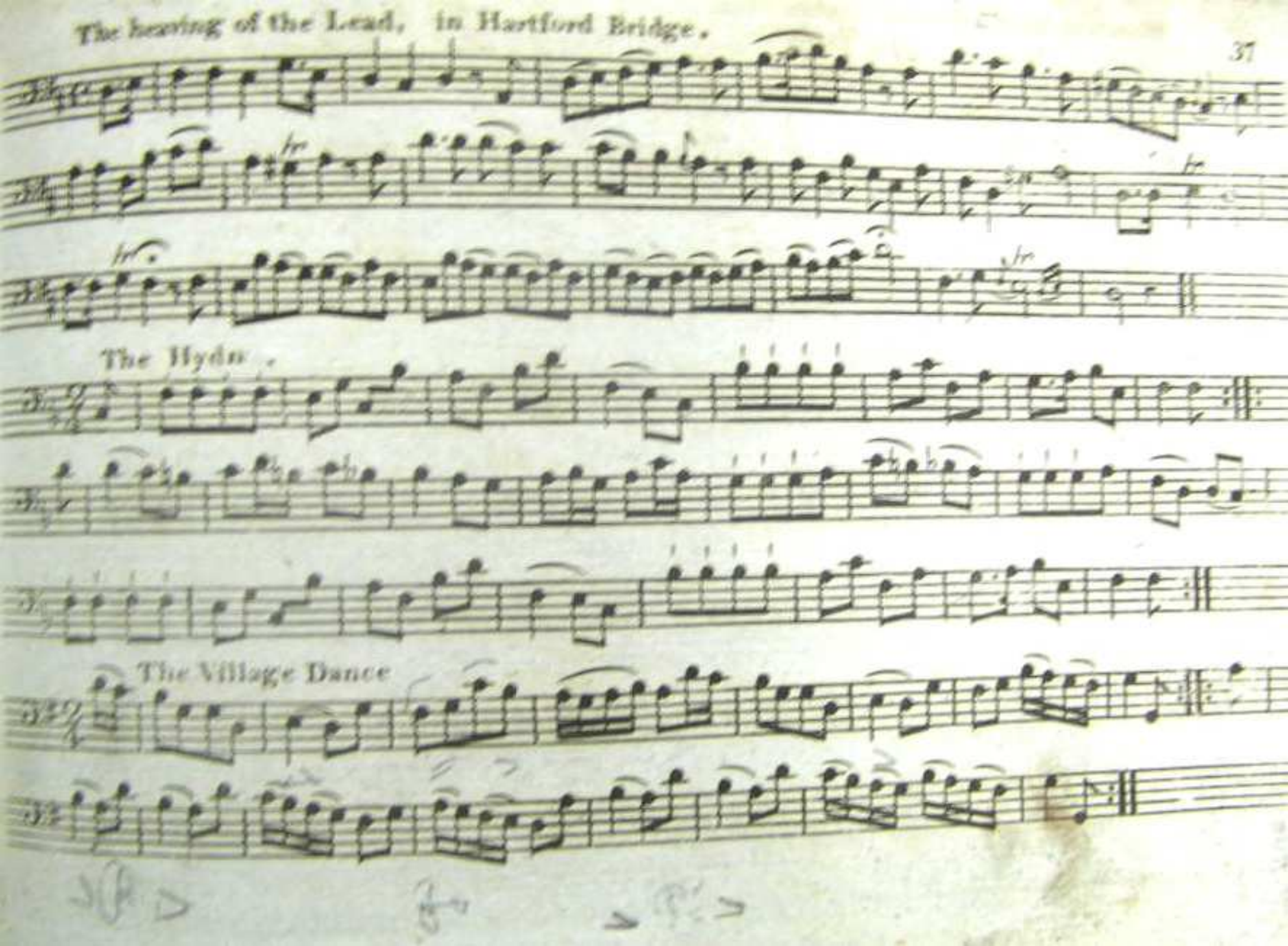
D.C.

The Storace.

1. 2.

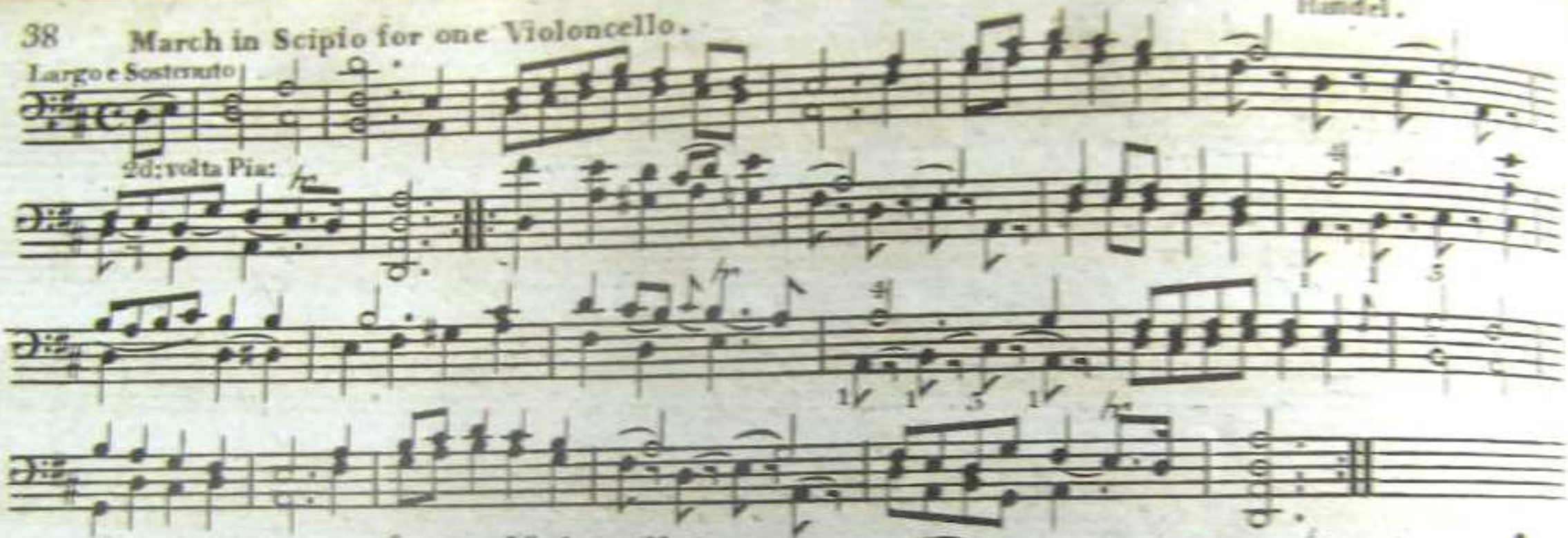
A Scotch Air.

Affettuoso

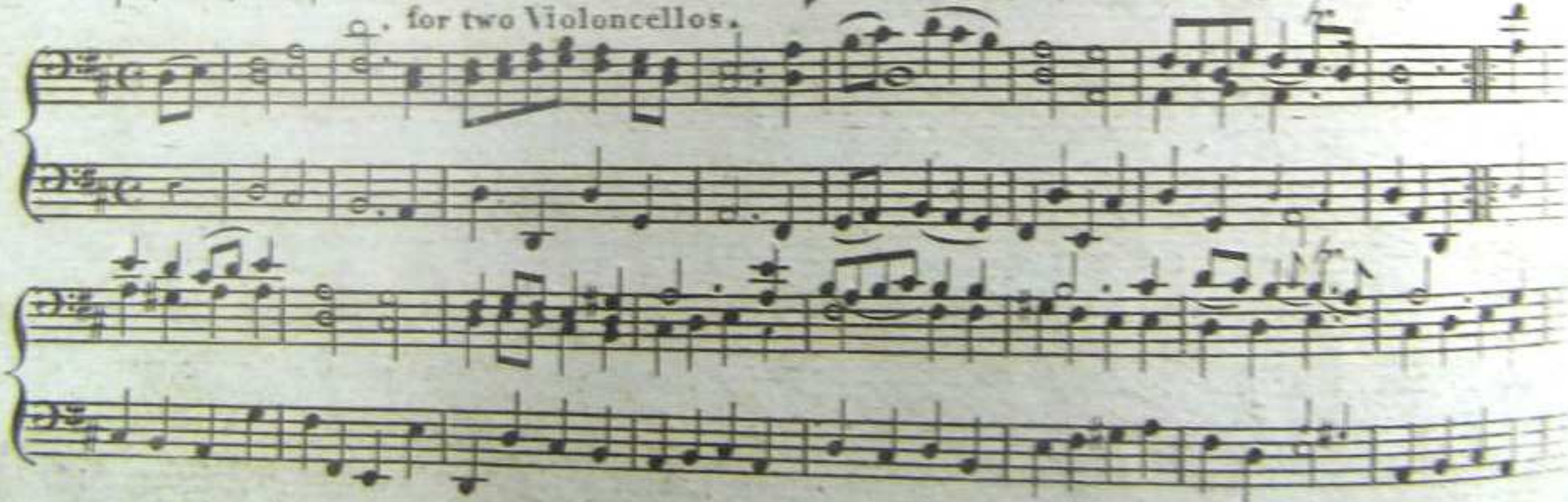

The Hydn .
The Village Dance

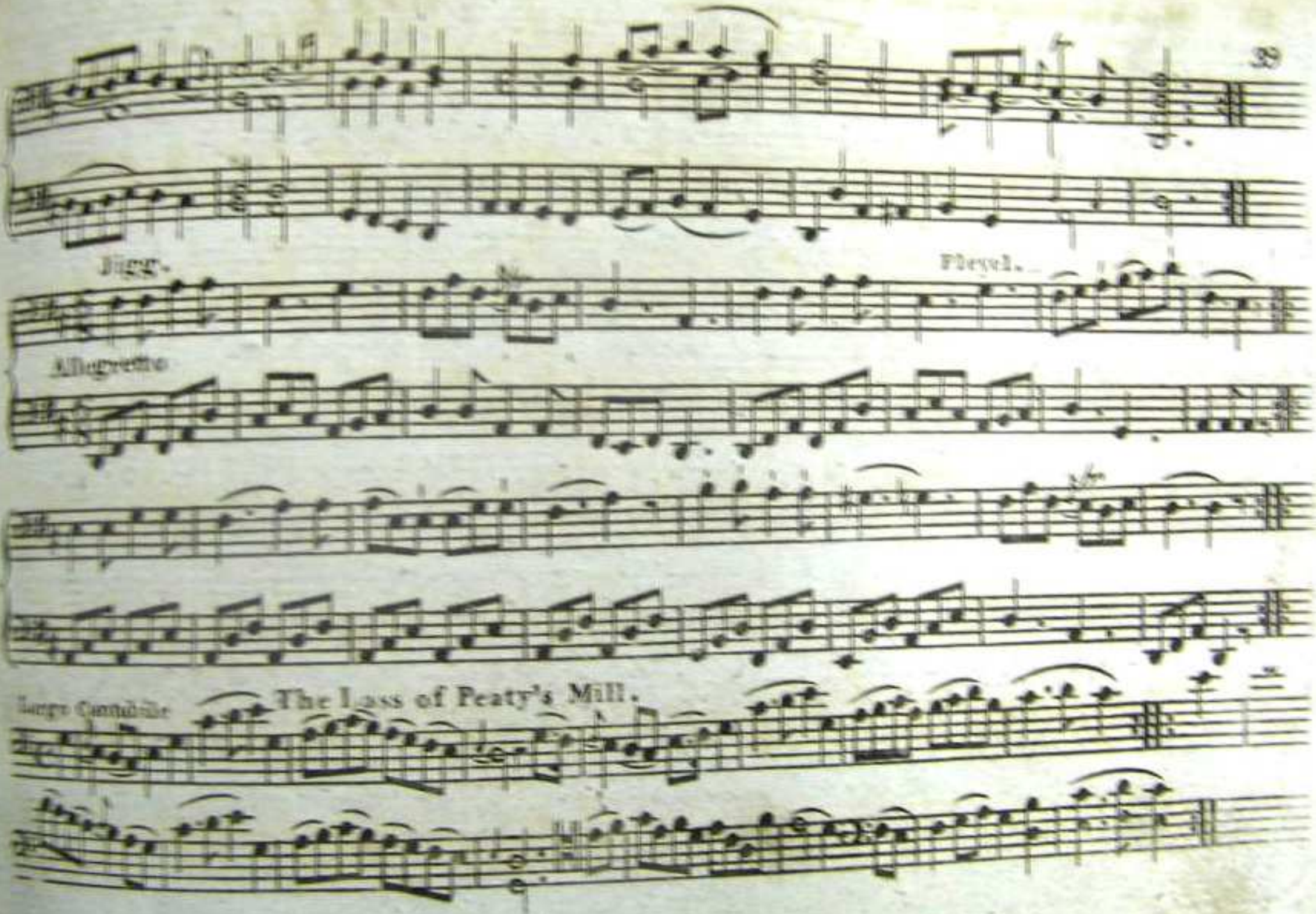
March in Scipio for one Violoncello.

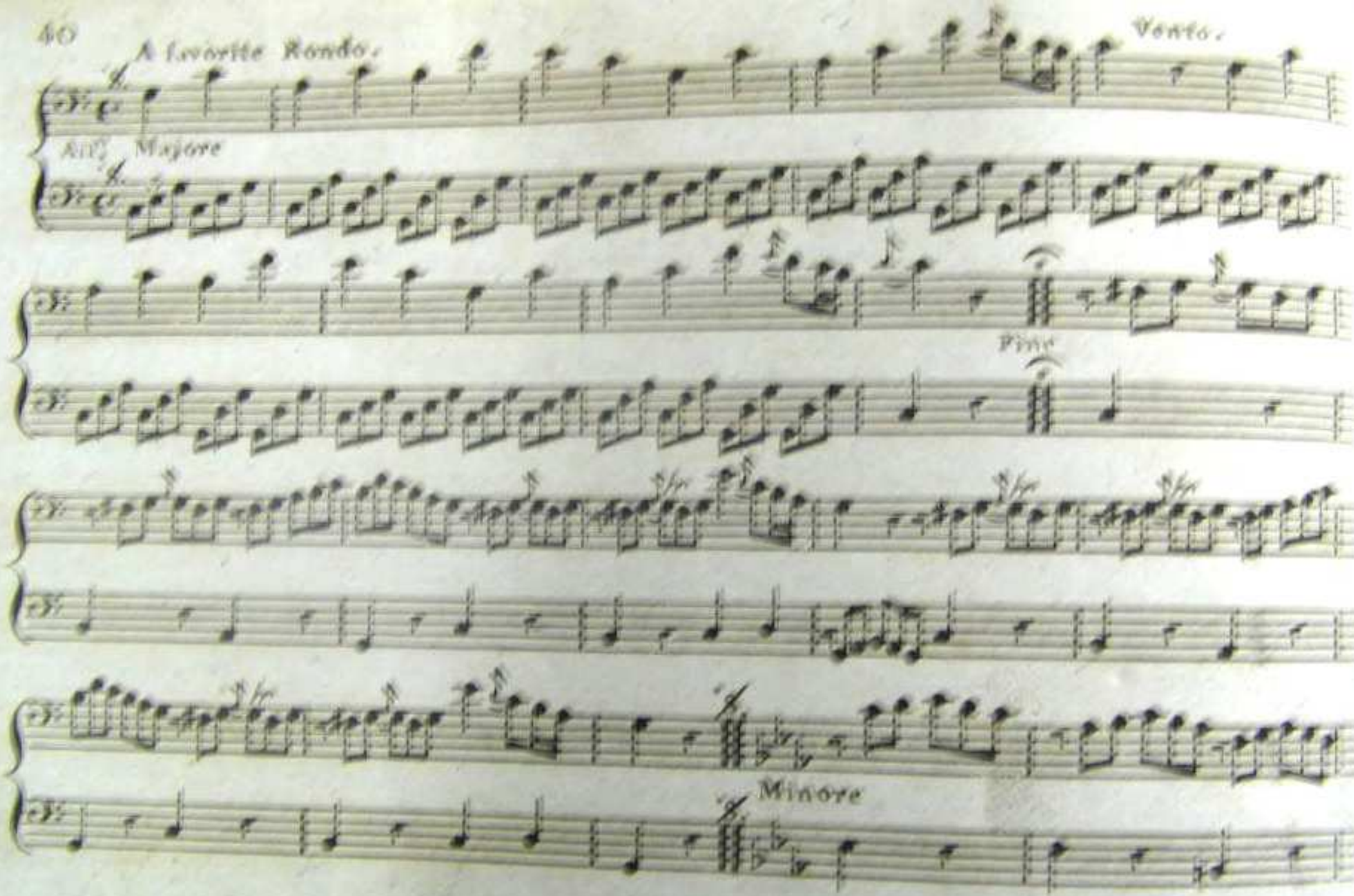
Handel.

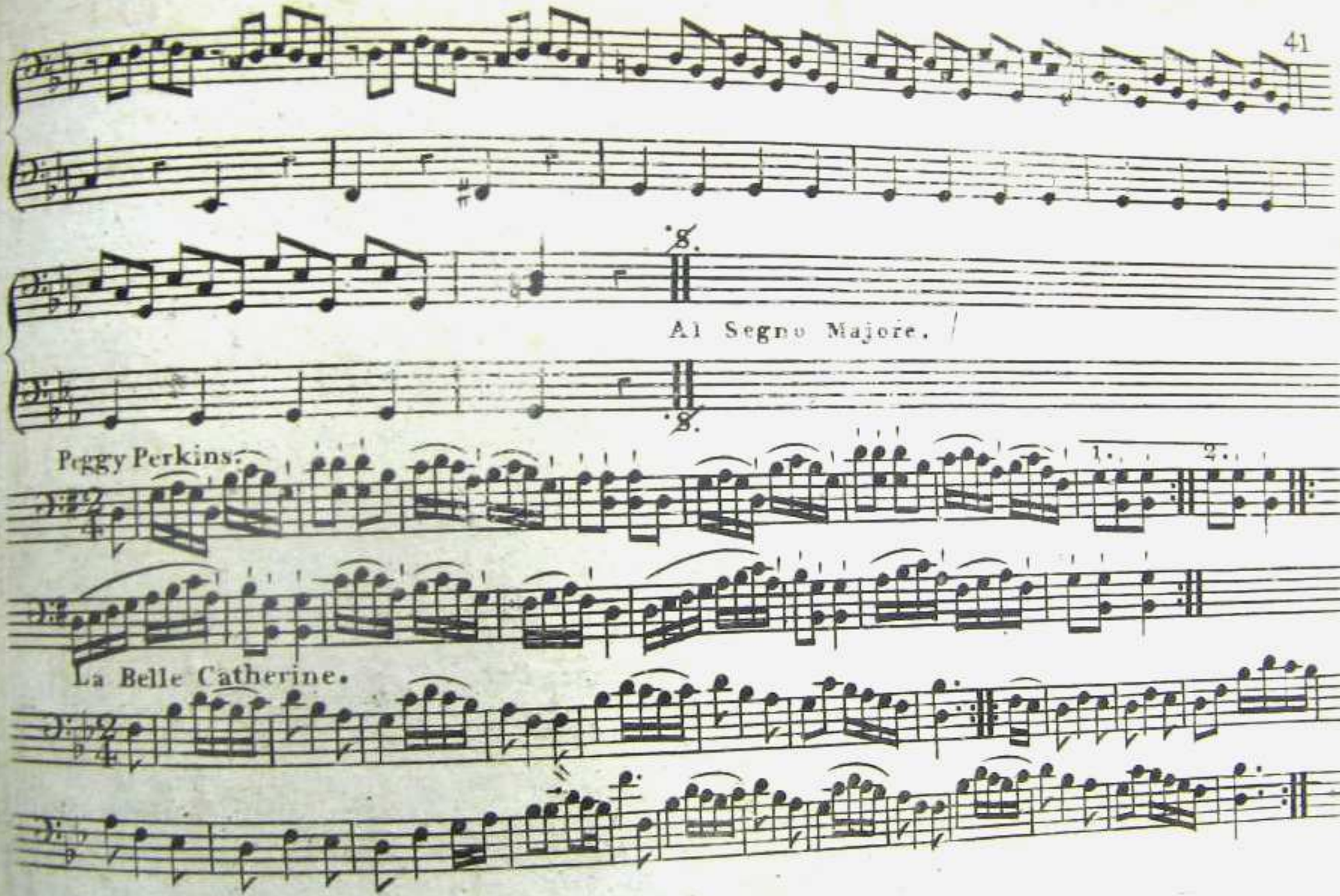


. for two Violoncellos.

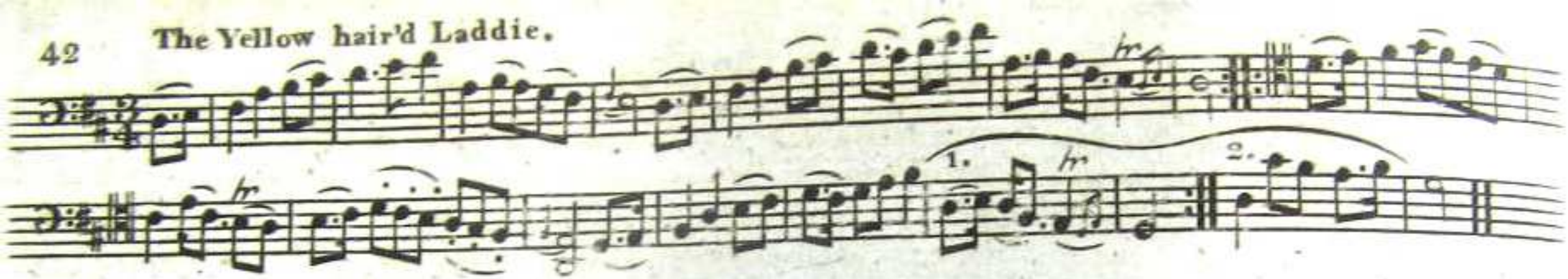



Fleyel.
Allegretto
Largo Cantabile
The Lass of Peaty's Mill.

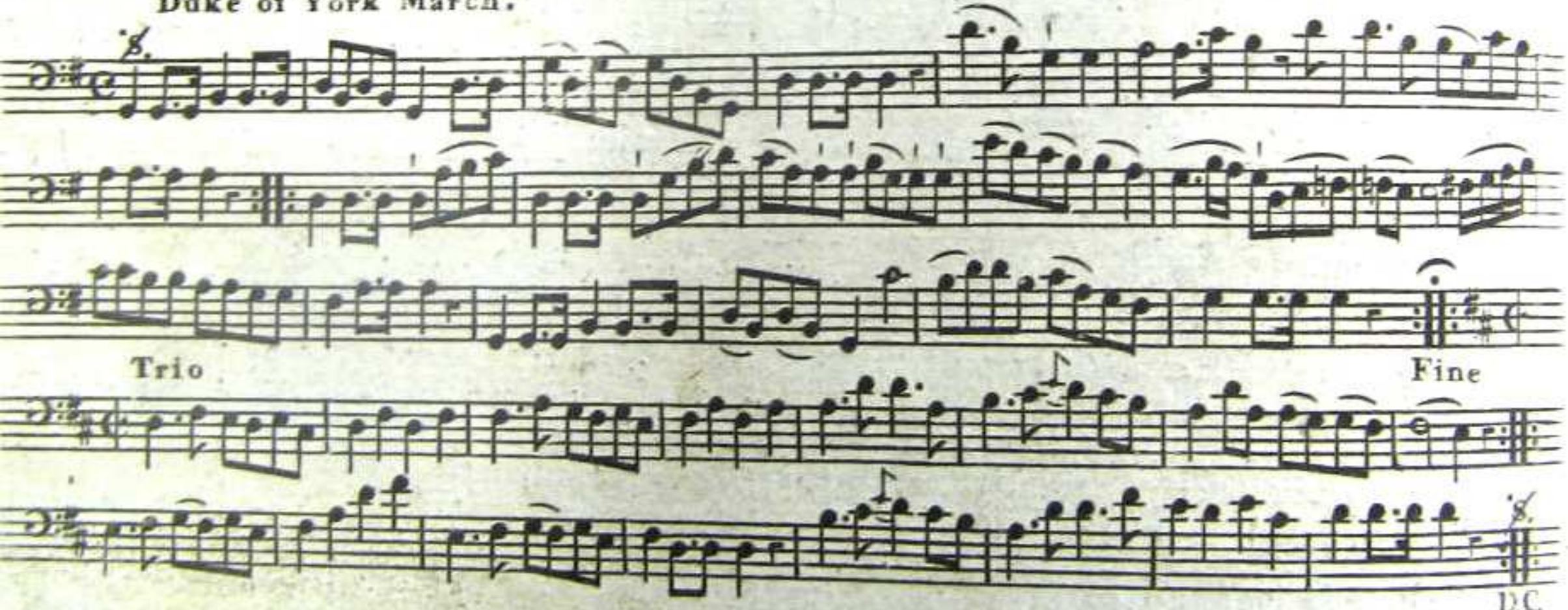

A favorite Rondo.
Vento.
All.o Majore
Piano
Minore


Al Segno Majore.
Peggy Perkins.
1.
2.
La Belle Catherine.

The Yellow hair'd Laddie.



Duke of York March.



Explaining such Greek, Latin, Italia and French Words as generall occur in Music.

Adagio, very slow
Ad Libitum, at pleasure
Affettuoso, tenderly
Allegretto, pretty brisk
Allegro, or All.o brisk
Andante, exact & distinct
Alto Viola, Tenor Violin
Andantino, very exact
Assai, more; as Allegro assai more quick than All.o

Crescendo; encrease the sound gradually
Cantabile, in a singing stile
Col Arco, with the Bow

D.C. or Da Capo, begin again & end with the 1.st strain
Da Camera, for a Chamber; that is, for small Concerts
Dolce, soft, sweet, &c.
Duetto, or Duo, in 2 parts
Diminuendo, diminsh the sound gradually

F. For. or Forte, loud
F.F. or Piu Forte, louder than Forte
Fortissimo, very loud
Fuga, or Fugue, different parts imitating each other in the same species of Interval

Giga, a Jigg
Gratioso, gracefully

Largo, or Lento, slow
Legato, to sustain the Notes their full time
Languente, languishing
Larghetto, rather slow

Maestoso, with firmness
Men, signifies less; as Men Allegro, not so quick as Allegro
Mezzo, half; as Mezzo Forte, half as loud as Forte
Moderato, Moderately
Minore, in a Flat Key

Non, not; as Non troppo Presto, not too quick

P. Pia. or Piano, soft
Pianissimo, or P.P. very soft
Piu All.o quicker than All.o
Poco All.o slower than All.o
Presto, quick
Prestissimo, very quick
Pizzicato, without the Bow
Primo the first part

Rondeau, an Air ending with the first Strain

Secondo, the second part
Solo, alone; as Vio: Solo the Violin only
Spirito, with Spirit
Staccato, very distinct
Siciliano, slow and graceful
Symphony, for Instruments
Senza, without Violins

Tacet, be silent
Tutti, all together

Unison, all the parts alike

Vivace, with life and spirit
Volti subito, turn quick.