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for the

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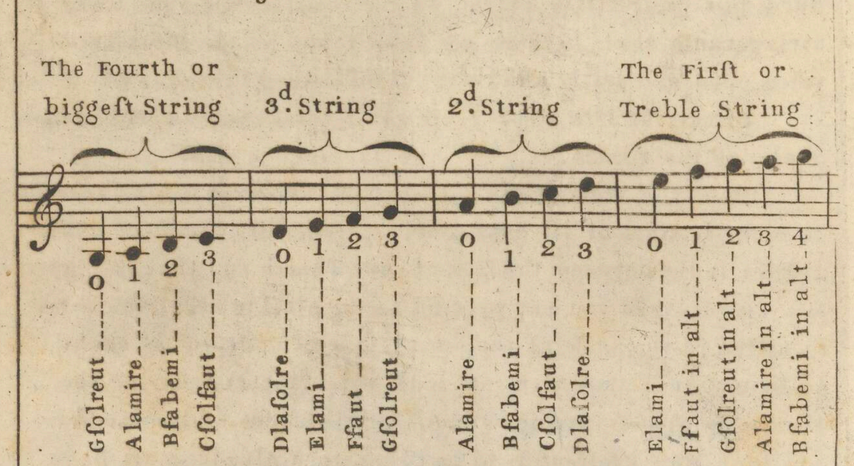
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The *Compleat Tutor* for the VIOLIN

The firſt thing to be learnt is the Scale of the Gamut. as it is here ſubjoin'd.



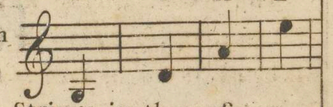
Nextit will be requiſite for the Learner to get theſe Names by Heart, having a particular regard to every Line and Space, as alſo to the reſpective Notes that are on them, that he may be able to know and tell their proper Names, readily whenever he ſhall ſee them in any place or Leſson, what-ſo-ever.

The

The next thing which is to be Learnt is the Method of tuning the Violin, which muſt be by Fifths; thus the Fourth or biggeſt String open will be Gamut, or rather Gſolreut; the third String open Dſolre; the Second String open Alamire, and the firſt or Treble String open will be Elami,

Example

G D A E



But if you cannot put your Violin in Tune by the help of the former direction do it thus, meaſure out the Seventh Line from the Nut which is drawn acroſs the Strings in the enſuing Example, and draw with a little Ink a Line over the Fingerboard, at the ſame diſtance from the Nut, as that Line, having done thus, ſcrew up the Treble String to as high a pitch as it can moderately bear, then put your little Finger on the afore mentioned Mark on the ſecond String and cauſe that to give the ſame ſound as the Treble String doth when 'tis open: afterward put your little Finger on the ſame Mark on the third String, cauſe that to have the ſame ſound as the ſecond String when open: and laſtly obſerve the ſame Method in tuning the 4th.

Directions how to play off the ſeveral Notes markd in the Scale of the Gamut.

Hold the Violin with your left Hand about half an Inch from the bottom of its head, which is generally term'd the Nut, and let it lie between the Root of your Thumb and that of your fore Finger, then you may proceed to the playing off all the Notes ſpecified in the Scale of the Gamut, to which purpoſe it ought to be obſerv'd that there are four Notes appertaining to the fourth or biggeſt String, (Viz.) Gſolreut, Alamire, Bfabemi, and Cſolfaut, Now Gſolreut is to be play'd open, Alamire, muſt be ſtopt with the fore Finger of your left Hand, almoſt at the diſtance of an Inch from the Nut: Bfabemi with your ſecond Finger about half an Inch from the firſt: and Cſolfaut with your third Finger cloſe to your ſecond.

The third String hath in like manner four Notes, which are theſe (Viz) Dlaſolre, Elami, Ffaut, and Gſolreut: (on which

laſt, the Cliff is commonly placed on) Dſolre is ſtruck open. Elami, is to be ſtopt with your fore Finger about an Inch from the Nut. Ffaut with you ſecond Finger cloſe to the firſt; and Gſolreut with you third Finger three quarters of an Inch from the ſecond.

The ſecond String hath alſo four Notes (Viz.) Alamire, Bfabemi, Cſolfaut, and Dlaſol; now Alamire, muſt be ſtruck open, Bfabemi, is to be ſtopt with your fore Finger about an Inch from the Nut: Cſolfaut with your ſecond Finger cloſe to the firſt, and Dlaſol with your third Finger about three quarters of an Inch from the ſecond.

The firſt or Treble String hath five Notes uſually appropriated thereto, which are theſe (Viz.) Elami, Ffaut, Gſolreut, Alamire and Bfabemi. ſtrike Elami open, ſtop Ffaut with your fore Finger, very near the Nut, Gſolreut with your ſecond Finger about three quarters of an Inch from the firſt, Alamire with your third Finger at the ſame diſtance from the ſecond laſtly you muſt ſtop Bfalemi with your little Finger half an Inch from the third.
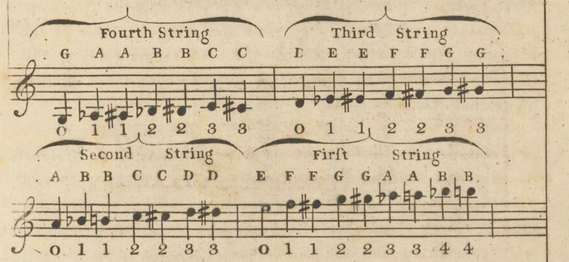
It will be neceſsary likewiſe to take notice that all the Notes on the firſt or Treble String excepting Elami, are termed in Alt, for diſtinction ſake, and that the firſt Note of every String muſt be drawn with a down Bow.

Of Flats and Sharps.

Where as the greater Part of the Notes in the Gamut are divided by half Notes, commonly call'd Flats, and Sharps, the former whereof are Mark'd thus (♭) the other thus (♯) There is another Mark that you will often meet with, call'd a Natural which is Mark'd thus (♮) And ſignifies the takeing off the Flat or Sharp, and cauſing the Note to have its natural Tone.

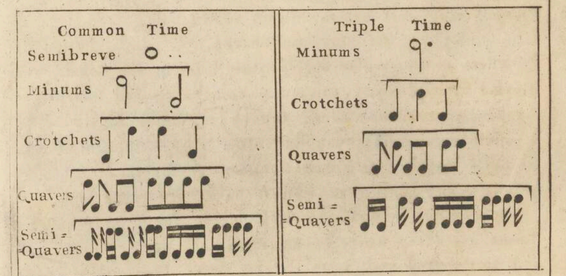
It may not be amiſs to ſubjoyn the whole Scale of the Gamut aſcending where in all theſe half Notes are delineated and at the ſame time to ſhew with what Finger they are to be ſtopt, Where the Cypher (o) is ſet underneath any Note it

Signifies that ſuch a Note muſt be play'd open. the Figure (1) is the firſt Finger, the Figure (2) is the ſecond Finger, the Figure (3) is the third Finger but wherefoever you find a Figure plac'd under a Note, and the ſame Finger under the next it denotes that the ſame Finger muſt be ſtopt about half an Inch farther than it was before.



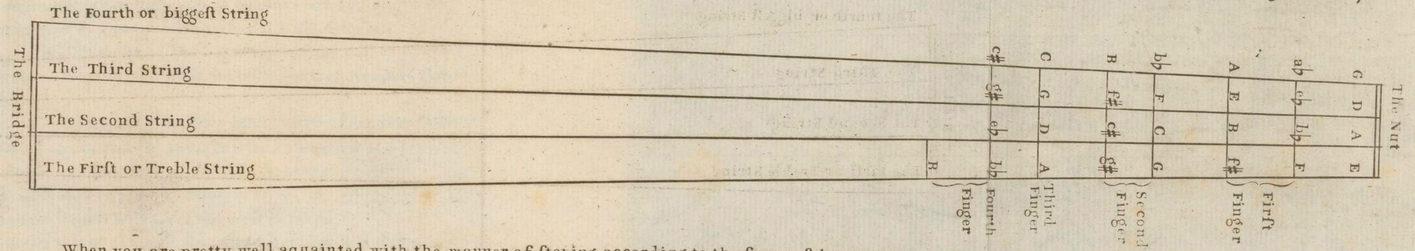
If you cannot readily attain to ſtop in tune you may then have recourſe to the enſuing Example where-in the Strings of the Violin are repreſented and divided into ſeveral Frets.

Example of the Time.
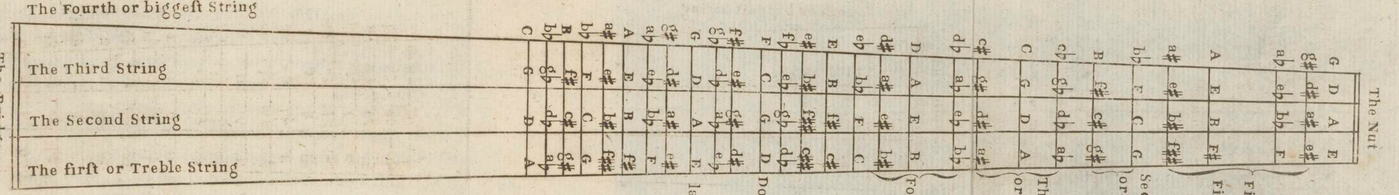


Theſe are two ſorts of Time (Viz) Common and Triple.

Let the length of your Strings between the Nut and the Bridge, be the ſame as in this Example, which you may eaſily do by removing the Bridge a litle forwarder or backwarder, as occaſion requires: then with a pair of Compaſſes mark out theſe Lines either with Ink. or bits of Paper paſted on the Neck of your Violin at the ſame diſtanc as they are in this Example. thus you will eaſily diſcern ev'ry Note, and with a little Practice learn how to ſtop in Tune to a very great Nicety.



When you are pretty well aquainted with the manner of ſtoping according to the former ſcheme, you may proceed to this which directs you to ſtop in all the ſhifts, for Example the firſt ſhift which is call'd the half ſhift is upon the fifth Line, the whole ſhift is upon the 8th. Line, the double ſhift is upon the 17th. Line, the laſt ſhift is on the 20th. Line. Note that in ſhifting you muſt put your firſt Finger on that Line or Note where the ſhift is to be done, and then move the whole Hand higher accordingly. Note alſo that as G♯. and A♭. or A♯. and B♭. or alſo D♯. or E♭. &c. are not the ſame Notes you muſt not ſtop them with the ſame Finger.



Common Time is Mark'd thus (C) and muſt be play'd ſlow or thus (¢) which ſhews a faſter Motion, and thus (D) to denote a briſk Movement. Triple Time is mark'd thus (3/2) to ſignify a grave Movement. or thus (3/4) which Mark is uſually prefixt to ſlow Airs, or thus (3) which Mark ſerves for Minuets or light Tunes, or thus (6/8) which laſt Mark is generally ſet before Jiggs and Paſpes, a Semibreve is the length of two Minums. 4 Crotchets. 8 Quavers. 16 Semiquavers. and ought to be held as long as you can diſtinctly tell 1.2.3.4. therefore according to the Mark ſet at the beginning of any Leſſon whether it be ſlow or quick, you muſt alter the telling of theſe Numbers ſlower or faſter.

Triple Time is multiplied by three and conſiſts of one prickt Minum 3 Crotchets. 6 Quavers. and 12 Semiquavers. in a Bar, a Bar is a Line drawn acroſs the five Lines of the Scale, as in the Example. a double Bar is ſet as occaſion ſerves to ſhew that the Strain ends there, and muſt be play'd twice over: a Repeat is mark'd thus (:S:) and ſignifies that ſuch a Part of a Song, or Leſſon; muſt be ſung or play'd over again from that Note whereon it is placed, furthermore in moſt Leſſons you'll find a Dot, or a Prick, on the ſide of a Note. which ſignifies that ſuch a Note where to this Dot is fix'd muſt be held half as long again as the time of the Note it ſelf, whether it be Semibreve or Minum, Crotchet or Quaver, as for the tails of the Notes they may be turn'd upwards, or downwards, provided the Heads be made full and fixt in the proper Places; there are alſo as many Reſts or marks of ſilence as there are Notes. as for Example. And when you meet with any of theſe you are to ceaſe playing according to their Lengths; A Pauſe is Mark'd thus (𝄐) And ſhews that the Nots on which it is placed muſt be held out beyond it's common length, and is often plac'd on the laſt Note of a Leſſon: there remains now the explaining certain marks which are uſually ſet at the beginning and end of the Staves, the firſt whereof is that of the Cliff mark'd thus (𝄞) The other is that of a Direct and is mark'd thus (𝅘𝅥) and ſerves to ſhew the place of the firſt Note in the next Stave; ſome other Notes are alſo inſerted in moſt Leſſons (Viz.) Flats and Sharps, that have been already deſcribed in the preceeding

Example of Bars

Example of Reſts

Example, therefore I ſhall only add here that the Flats are uſed for Elami, Bfabemi, and Alamire, and if one or more of theſe Flats be plac'd next the Cliff, it ought to be underſtood that all the Notes on that Line or in thoſe ſpaces where they ſtand, muſt be play'd Flat throughout the Leſſon, unleſs you meet with a Natural, or Sharp, prefixt to any of them, ſhewing that, that particular Note muſt be play'd Natural or Sharp, the Sharps are generally applied to Ffaut, Cſolfaut, and Gſolreut, ſo that all the Notes found in thoſe places are to be play'd Sharp, unleſs a Flat or Natural any where intervenes.

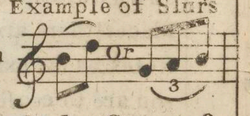
Of the uſual Graces.

The firſt is call'd a Beat, and is mark'd thus (+) it proceeds from the Note below that Note on which it is made, and muſt be heard a little before the Note is drawn with the Bow, as for Example in playing Bfabemi, you muſt firſt touch Alamire open, and then beat down Bfabemi with your fore Finger.

A Shake is mark'd thus (*tr*) and comes from the Next Note above, thus when you ſhake Ffaut, the grace is taken from Gſolreut, which you muſt ſtrike a little and then ſhake it off, but before to let the proper Note be heard at laſt. A Deminitive Note is Mark'd thus (𝅘𝅥𝅯) or thus (𝅘𝅥𝅰𝅘𝅥𝅯) and muſt be expreſs'd to ſweeten or grace the Note following without being reckon'd into the Time.

There is another grace call'd a Slur and mark'd thus ⁀ which is ſometimes ſet over two, three, or more Notes, to ſhew that all the Notes comprehended within it muſt be drawn with one Bow, as it appears from the Example, moreover you will ſometimes find a figure of three plac'd on three of ſuch Notes, which ſignifies that any three Notes whereon it is plac'd, are to be play'd in the ſame time as if there were but two of ſuch Notes.

Example of Slurs

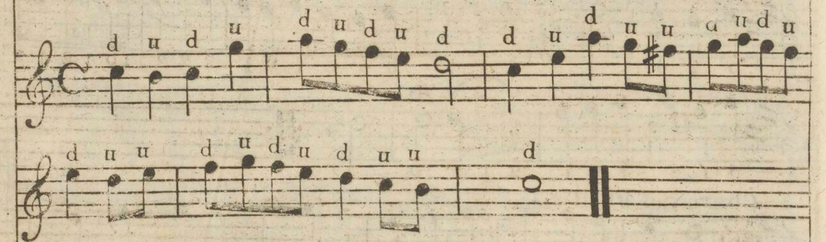


The method of Bowing in common Time.

It is difficult to lay down any certain Rules for the uſe of the Bow, by reaſon the direction of divers Maſters and the Methods Practitioners, are very different, nevertheleſs it may not be improper to exhibit ſome remarkable obſervations on this Subject.

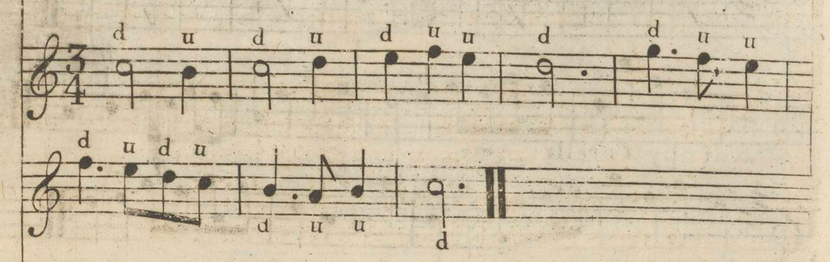
At

At the beginning of many Leſſons you will find an odd Note excluded from the others, by the firſt Bar, which muſt be ſtruck with an up Bow, the next within the Bar is to be drawn with a down Bow, and when ever an equal number of Notes are Compriſed within the ſame bar, draw one down, the other up, continually; but if any odd numbers are found therein, then 'tis requiſite that ſome two of them be play'd with two down, or two up Bows, both together, as you may more plainly apprehend from the enſuing example, where the Letter (u) is ſet over thoſe Notes which require an up Bow, and (d) over thoſe which require a down Bow.



The method of Bowing in Triple Time.

When three Minums are included in a Bar, the firſt muſt be ſtruck with a down Bow, and the two laſt, with up Bows, or otherwiſe you may play off the firſt with a down Bow, the ſecond with an up Bow, and the third with a down Bow, but you will ſoon perceive the firſt Direction to be the beſt, when three Crotchets are found in a Bar, and four Quavers in the next then ſtrike the firſt Crotchet with a down Bow, and the other two with up Bows, to the end that you may the more conveniently begin the four Quavers in the next Bar, drawing your Bow downward.



Sr Charles Sedley's Minuet

Foots Minuet

Charming Phillis

God save the King

Gavot by Corelli

Hope thou Nurse in Love in a Village

Andante

Gavot in Thomas and Sally

Since Hodge proves ungatefull in Love in a Village

Andante

Where ſhall Celia fly for ſhelter

If o'er the cruel Tyrant Love in Artaxerxes

Andante

Bellifle March

Coldſtream, or ſecond Reg^t of Guards March

Harlequin and Colombine parts, in Perſeus and Andromeda

Slow

Da Capo

The Poloneſe Dance in Perſeus and Andromeda

Briſk

Da Capo
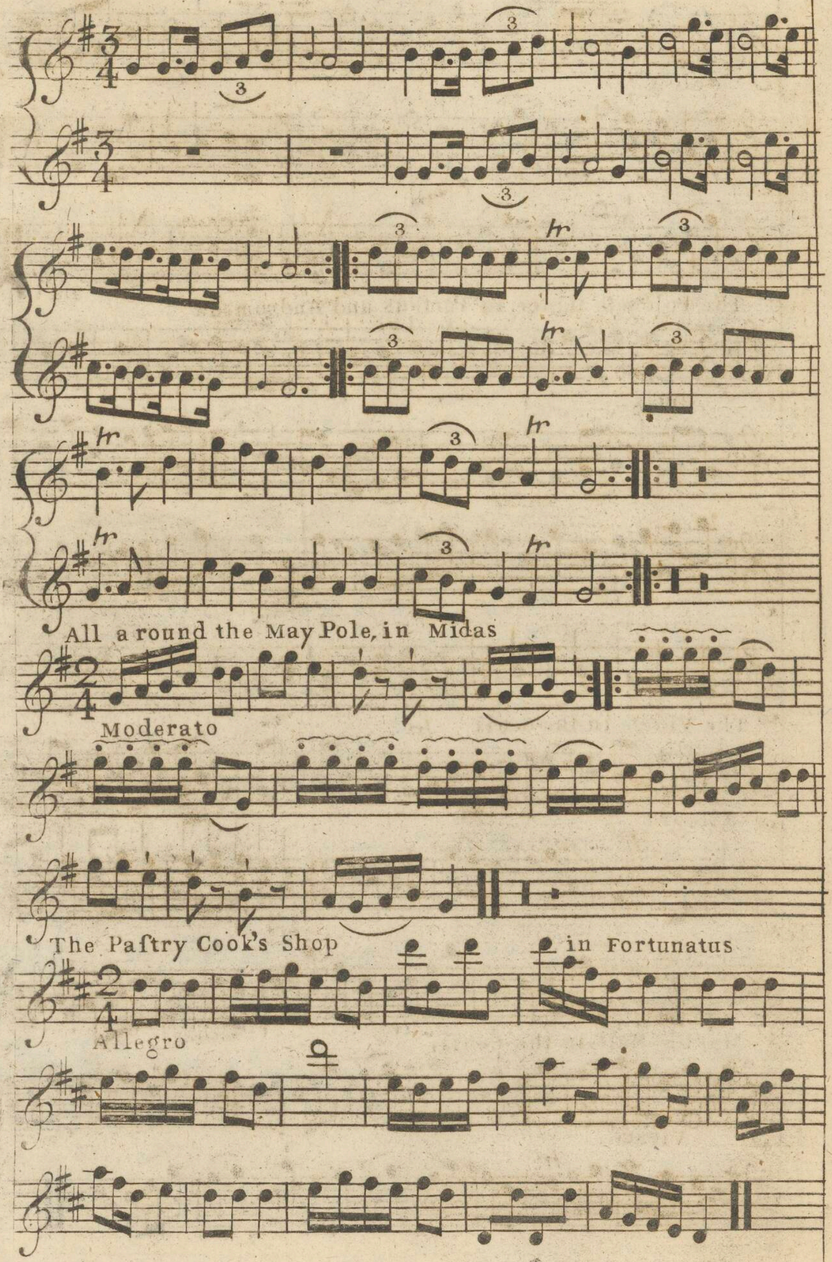
The Vilage in the Genii

Allegro

Marble Hall, in the Genii,

Vivace

Lady Coventrys Minuet



All a round the May Pole, in Midas

Moderato

The Paſtry Cook's Shop in Fortunatus

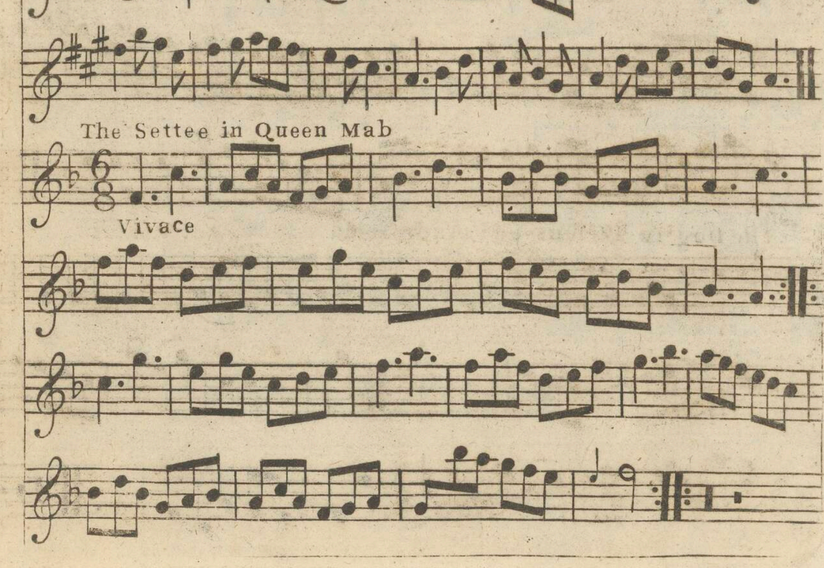
Allegro

The Haymakers Dance, in Fortunatus

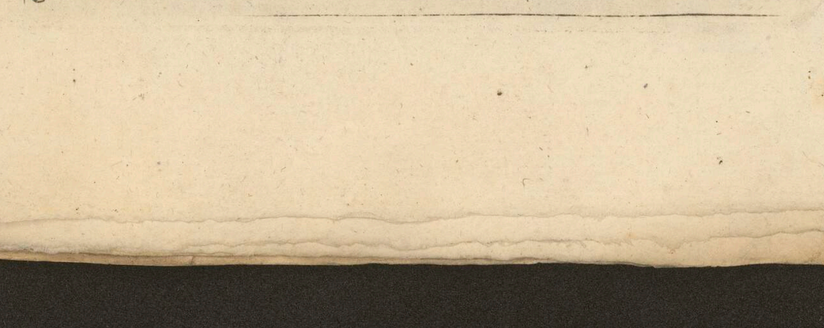
Allegro

Well met pretty Maid in Thomas and Sally

Moderato



The Bagnio in Harlequin Ranger



The Settee in Queen Mab

Vivace

The Bedfordfhire March

Capt. Reeds or the 3d. Regt. of Guards March

The Dog in Perſeus and Andromeda

Briſk

Water parted from the Sea in Artaxerxes

Andantino

There was a Jolly Miller in Love in a Village

Allegro Moderato

So

Ye Fair marri'd Dames

When late I wander'd o'er the Plain

Sym:

Song

Sym:

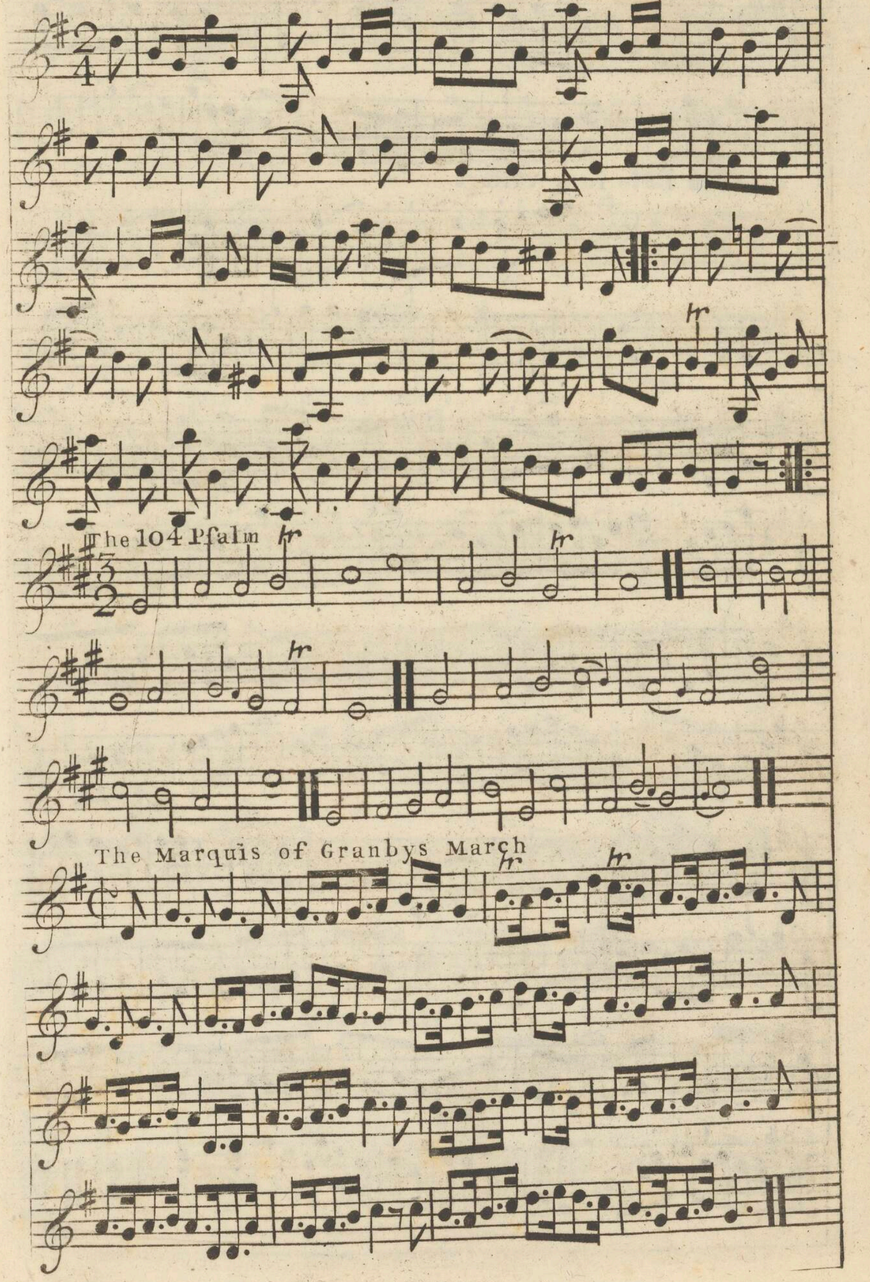
So:

Sym:

The Lafs with the delicate Air

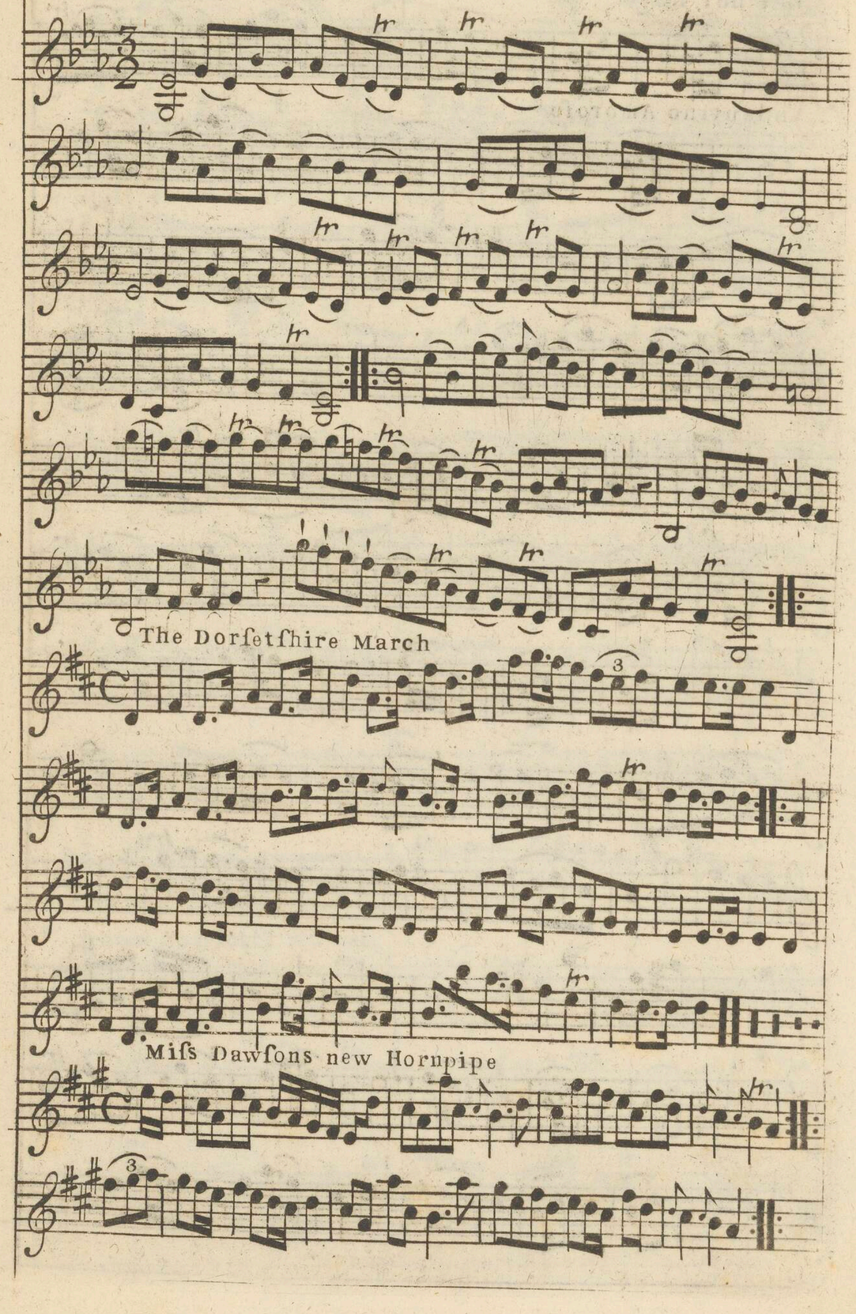
Gavot in Love in a Village

The Tipſtaff in Harlequin Ranger



The 104 Pſalm

The Marquis of Granbys March



The Dorſetſhire March

Miſs Dawſons new Hornpipe

Let not Rage in Artaxerxes

Andantino Amoroſo

Rail no more ye learned Aſses

Allegro Aſsai

Queen Charlott's Minuet

The Ecchoing Horn in Thomas and Sally

Spiritoso

Hark hark o'er the Plains On the Arcadian Nuptials

When Britain first:

The Louvre

The Bagpipes

Feltons Gavot with Variations

Var 1st

Var 2d

Var 3d

Var 4th

Var 5th

Var 6th

The Dead March in Saul

Traverſa

Violin

Traverſa

Violin

Come come my Good Shepherd: in the Winters Tale.

Sym:

So:

Sym:

So:

Charks Hornpipe

Sym:

Cackling of the Hens

Lullys Minuet

Bis

The Building in Harlequin Sorcerer

The Colledge Hornpipe

The Grand March
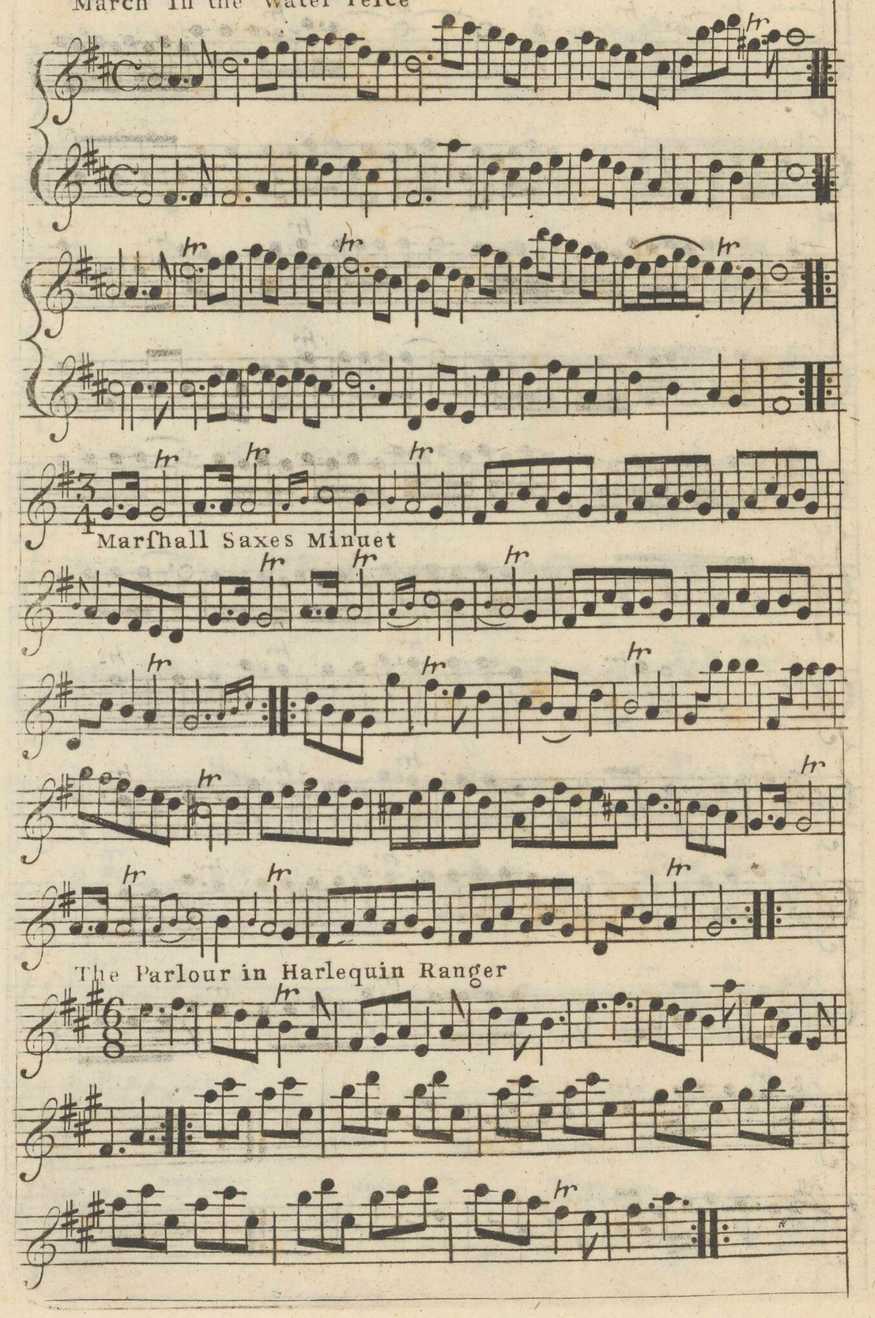
Bis

The Cooks Purfuit in Harlequin Ranger

FINE

Handel's Water Peice

March in the Water Peice



Marſhall Saxes Minuet

The Parlour in Harlequin Ranger

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 and diſtinctly. Aſsai, enough.

B

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

C

Canto, the firſt Treble.
Canzonetta, A Song in general.
Camera, Chamber, as Arie da Camera, Chamber Airs.

D

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

E

Eccho, or Ecchus, in Imitation of a natural Eccho, this word is ſometimes uſed inſtead of Piano.

F

F. or Forte, ſignifies loud or ſtrong
F.F. or Piu Forte, louder than Forte.
Fuga, or Fuge is when ſome of ye Parts begin a certain Aire and ye other Parts begin ſometime after that imitating ye firſt & repeating the ſame Air throughout all ye Parts.

G

Galliarda, Gay, Briſk, Lively &c.
Grave, a Slow Movement.

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.

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 P.P.P. 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 this word is very common in Cantatas.
Ritornello, a ſhort Symphony ſo called which either begins before the Song or ſometimes in the middle or alſo after the Song is ended.

S

Senza, without, as ſenza Violini: without Violins.
Solo, alone, as Violino Solo the Violin alone.
Stoccato, or Staccato, in a plain and diſtinct manner.
Subito, Quickly.

T

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

U

Uniſoni, is ſet over a Piece of Muſick when all the parts play in the Uniſon or Octave.

V

Vivace, with Life and Spirit
Volti Subito, turn over quickly. or without loſs of Time.

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