A New Tutor for the VIOLIN,

which is introduced Principal Rules or Rudiments of

Musick

a Set of Progressive Examples and

SIX CAPRICIOS,

from the most easy to the most difficult passages;

Composed by

F. H. BARTHELEMON,

for the Improvement of the Lovers of that Instrument.

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Preface or *Introduction*

MUSIC being so generally practised in this present Age, and so many excellent Compositions for the Instrumental part of it, (as well as the Vocal) having within these Sixty years appeared in the musical world, the VIOLIN being particularly the Instrument the most studied, and as the excellent pieces of Music from CORELLI'S GEMINIANI'S and TARTINI'S divine Compositions, to the present angelical labours of the deservedly Celebrated HANDEL and HAYDN, have been instrumental to the improvement of the Lovers of that delightful Instrument, Finding that a proper TUTOR for it was wanted to introduce the PERFORMER to the Ancient as well as Modern Authors, I take the liberty to offer this BOOK to the PUBLIC, in which Examples are introduced from the GAMUT, and from the most easy, to the most difficult Passages for the Violin.

So much has been said in praise of Music by Ancient and Modern Authors, that I will not trouble the World with many words on this Heavenly Science, but I think that every one who is enobled with a Soul for it, should not spare any pains to enquire into, and to acquire a Knowledge of the Divine Harmony of the pleasure they enjoy. I shall here introduce a few words of the Rev.d Tho.s Salmon, in his Work entituled,

A PROPOSAL TO PERFORM MUSIC, &c. &c. Published in London 1688.

which will suit the present day, and is as follows.

"Is it not the duty and Felicity of a Rational Being, to consider how the whole System
"of the world is framed in Consort. How Musical Instruments observe their Arithmetical
"Laws, all the little meanders of the Ear faithfully conveying the organized Sounds, and the
"Soul of Man made to receive the delight, before he himself knows from whence it comes."

Thus this Author speaks concerning the Theoretical part of Music, and particularly concerning mathematical proportions. I shall here also add what he says on the practical part.

"That except the Voice, the Instrument be well in Tune, the best Composition that was ever made
"will never please; and what is to be IN TUNE, but for every Note to bear a due Proportion
"of Music to one another.

"The proportions of Music are two-fold; 1.st In respect of TUNE, and 2.dly in respect of TIME;

the

"the latter of these is certainly very considerable, but were it never so well done for TIME,
"and the proportion of TUNE neglected, it could signifie nothing; none will pretend to make
"music by playing good Time, except the Instrument and Voice be in Tune."

However 'till both these Fundamental Points be observed with Exactnefs and Excellency, Modern Music as well as Ancient will fuffer in the Performance, and the good effect it should have will be rendered Ineffectual.

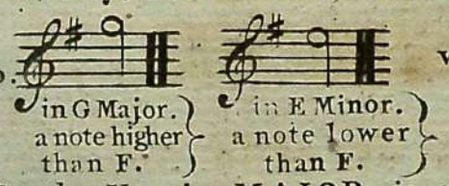
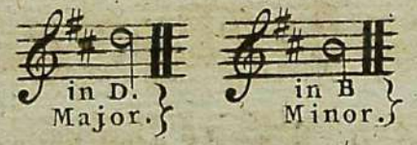
I shall not here give an account of all the accurate proportions, for which the Ancients contend for, nor their little inharmonical Distances whereof their more curious Music did consist, in which they were far behind our present Style of Music which it must be allowed, also owes much to them; but hope that the following EXAMPLES and CAPRICIOS may ferve for the improvement of the Lovers of the Violin, and be instrumental to lead the Student to an exact and powerful Peformance of both Ancient and Modern Compositions.

N.B. To find in what key any piece of Music is composed.

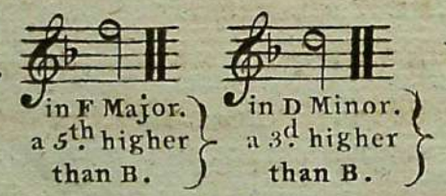
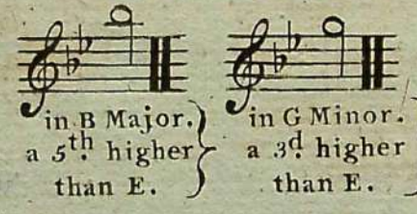
The most common way to find the Key is to look at the last note in the Bafs of a piece of Music, either Solo, Lefson for the Piano Forte, Trio, Quartetto, Concerto, Song or Chorus; but the most fcientific way is by observing what Sharps or Flats are after the Cliff, either in the Treble or the Bafs.

the Seven Sharps are F C G D A E B; and the Seven Flats
are back these Sharps B E A D G C F.

the Key is a note higher than the last Sharp in a Major
Key, and a note lower than the last Sharp in a Minor Key.

Example with one Sharp.  in G Major. a note higher than F. — in E Minor. a note lower than F. with two Sharps  in D. Major. — in B Minor. the fame of all the SHARPS.

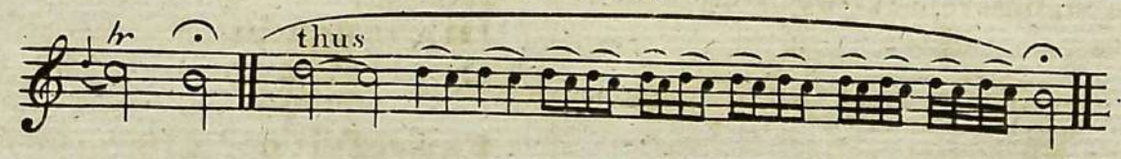
with FLATS, the Key in MAJOR is a 5th higher than the last FLAT, and a 3^{d} higher in a MINOR.

Example with one Flat.  in F Major. a 5th higher than B. — in D Minor. a 3^{d} higher than B. with two Flats.  in B Major. a 5th higher than E. — in G Minor. a 3^{d} higher than E. the fame of all the FLATS.

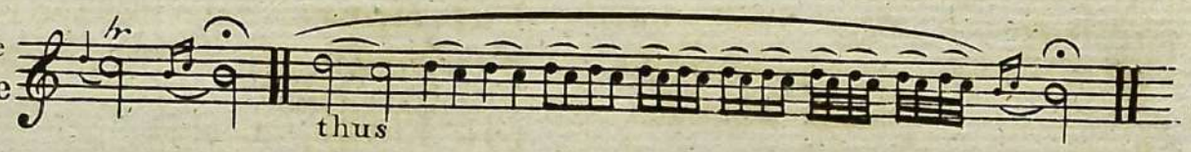
Without SHARPS or FLATS the Key is C in Major, and A in Minor, which is a 3d. lower than C. consequently the Key Minor (in Sharp or Flat) is a 3d. lower than the Major Key.

of GRACES.

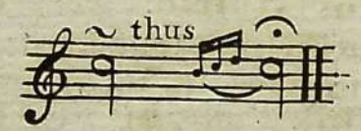
a Shake
Example



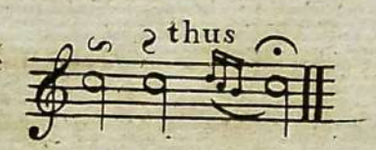
a turned Shake
Example



a Turn under the Note
Example



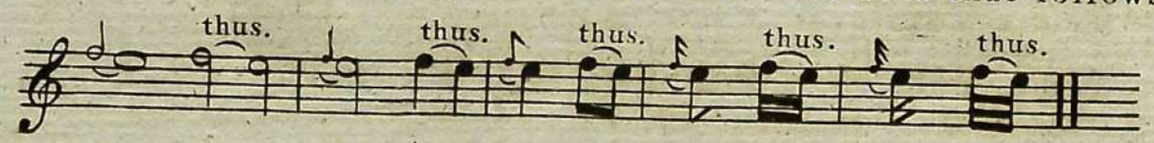
a Turn over the Note
Example



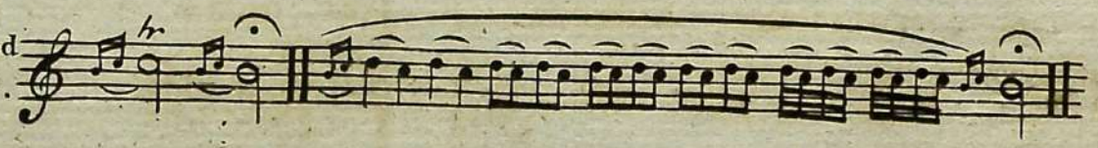
of APPOGGIATURAS.

An Appoggiatura is a fmall Note taking half the value of the note that follows.

Example



a prepared and turned Shake. Example.



Explanation of Italian Words and Expreſsions made use of in Music.

Adagio, very Slow.
Adagietto, not too Slow nor too Quick.
Andante, not too Slow but in an easy time.
Andantino, a little faster than Andante.

Allegretto, a little Chearful.
Allegro ma non troppo, Chearful, not Quick.
Allegro Moderato, Moderately Chearful.
Allegro, with Chearfulneſs.

piu Allegro, a little faster.
Allegro aſsai, rather Quick.
Allegriſsimo, very quick.
Arpeggio, moving the Bow and fluring the notes over three or four Strings to make harmony.
Arpeggiato, the ſame as Arpeggio.
All' loco, the hand as before ſhifting.
All' suo loco, the ſame as All' loco.
Affettuoso, with affection or expreſsion.
Ad Libitum, at pleasure or at will.
Bis, twice over.
Basta, enough, or ſtop.
Bastante, the ſame as Basta.
Brillante, with Spirit.
Cadenza, a Grace of ſeveral notes at the end of a piece of Music either ſlow or quick.
Cantabile, in a singing ſtyle, and ſlow.
Calando, decreasing.
Capriccio, a fanciful piece of Music.
Cembalo, Harpsichord.
Concerto, for ſeveral Instruments with Solos for one.
Concerto Groſso, the ſame as Concerto with Solos ſometimes for one or more Instruments.
Concertante, the ſame as Concerto, but for ſeveral Instruments.
Con Brio, with Spirit.
Con moto, with ſome motion.
Coll' arco, with the Bow.
Con Expreſsione, with expreſsion.
Con Variazione, with Variation.
Con Variazioni, with Variations.
Con Spirito, with Spirit.
Con Gusto, with Taste.
Coro, Chorus.
Crescendo, increasing.

Contra-baſso, Double Baſs.
Da Capo, to the Beginning of the Movement.
Da Capo sino all' Fine, to the Beginning till the End.
Dolce, Soft.
Diminuendo, decreasing.
Duetto, a piece of Music for two Voices or two Instruments.
Expreſsivo with expreſsion.
Extempore, playing from fancy.
Fandango, in the Spaniſh ſtyle or a Spaniſh Dance
Forte, Loud.
piu Forte, Louder.
Fortiſsimo, very Loud.
Fuga, a Fugue.
Fugato, in the ſtyle of a Fugue.
Fine, the end.
Finito, ended.
Finale, the laſt Movement of a piece of Music, in general lively.
Grave, very Slow.
Giga, in the gig ſtyle in $\frac{6}{8}$.
Largo, very Slow.
Larghetto, not ſo ſlow as Largo.
Lento, Slow.
poco Lento, a little Slow.
Lentamente, the ſame as poco Lento.
Legato, Sluring the Notes.
Legature, Binding Notes what is also called Sincopation.
Maestoso, with Majesty.
Maggiore, in a Major Key.
Minore, in a Minor Key.
Mezzo forte, not too loud, and ſofter.
Moderato, with moderation.

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con Moderazione, with Moderation.
Obligato, a Solo Part.
Ottava, an Octave.
Ottava alta, an Octave higher.
Ottava baſsa, an Octave lower.
Piano, Soft.
Pianiſsimo, very Soft.
Piano forte, – an Instrument to expreſs music ſoft and loud.
Pizzicato, pinching the String with one finger.
Primo, first.
Poloneze, or Polonaise, a Polish Dance.
da Prima, as the first ſtrain.
Preludio, a Prelude.
Primo Violino, 1.st Violin.
Presto, very quick.
Prestiſsimo, extremely quick.
Quartetto, – a Piece of Music for four Voices, or four Instruments.
Quintetto, – ditto for five Voices, or five Instruments.
Rallentando, decreasing the Time.
Ritornello, Simphony of a Song. &c.
Rinforzo, increasing.
Rinforzando, increasing the ſound.
✶**Rondeau**, – a Piece of Music returning to the 1.st Strain or ending with the first Subject. that word is French
all' Rondo, return to the 1.st Strain as before.
Sextetto, – a Piece of Music for six voices or for six Instruments.
Solo, – a Piece of Music for one Instrument whilst the Baſs accompanies.
Sonata, – the ſame as Solo either for one, two or more Instruments.

Sostenuto, ſuſtain the notes.
Staccato, – playing ſmart or ſhort notes either loud or ſoft.
Smorzando, – ending ſofter or decreasing the ſound.
Scherzo, very lively.
Spirituoso, with Spirit.
Tasto Solo, – an holding note in the Baſs, without Chords, whilst the Melody is going on.
Thema, or Tema, – the Theme or Subject, or an Air for Variations.
Tempo di Minuetto, Minuett Time.
Tempo di Prima, as the 1.st Time.
a Tempo, in Time.
Tempo di Pollonaise, or Polloneze, in the Pollish Style.
Terzetto, – for three Voices or three Instruments.
Trio, the ſame as Terzetto.
Tremando, trembling the notes.
Trillo, a Shake.
Trillando, ſhaking or with Shakes.
Violino, Violin.
Violino obligato, – with Solos for the Violin.
Violino Principale, ditto.
Viola, tenor Violin.
Viola di gamba, Baſs Viol.
Violoncello, Baſs.

✶I had the pleaſure, in 1763 (which is the first year I came to England) to Compoſe the first Rondeau with ſtops, from which the preſent Style of Rondeau in muſic has been adopted in Europe; this idea was given me in Paris in 1762 in a converſation which I had with the celebrated Author Diderot, who wiſhed the Rondeau in Poetry was imitated in Muſic.

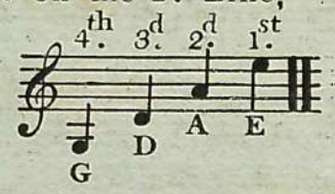
Principal Rules *or* Rudiments *of* Music
for the
VIOLIN

To know well the Notes, you must learn the GAMUT by heart; observing on what Line, or in what Spaces they ſtand.

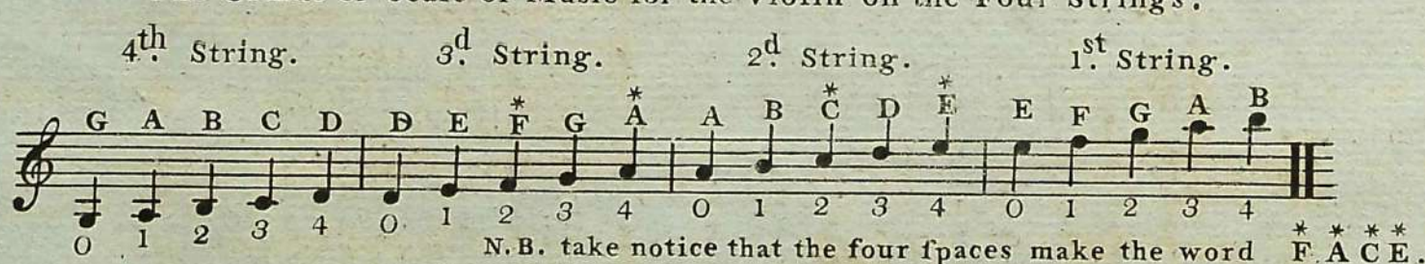
of The five Lines and The four Spaces.

Example

The TREBLE CLIFF made use of for the VIOLIN ſtands on the 2^{d}. Line, thus

The FOUR STRINGS are tuned in 5^{ths}. Example of the four Strings 

The Gamut or Scale of Music for the Violin on the Four Strings.



N.B. take notice that the four ſpaces make the word F A C E.

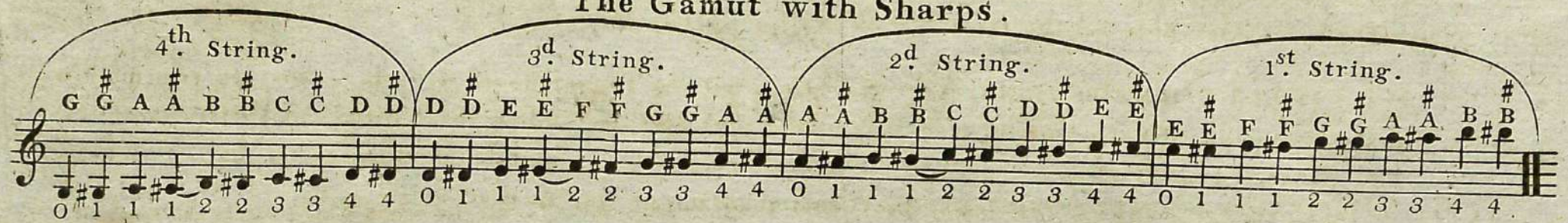
Three Characters are made use of in Music, a # Sharp, a ♭ Flat, and a ♮ Natural. The # Sharp ſerves to raise the Note half a Note higher; The ♭ Flat, to lower the Note half a Note lower; and the ♮ Naural to bring back the Note to it's natural state as before the Sharp or Flat al-tered it.

The Seven Sharps are F C G D A E B. look back these, you will find the Seven Flats B E A D G C F.

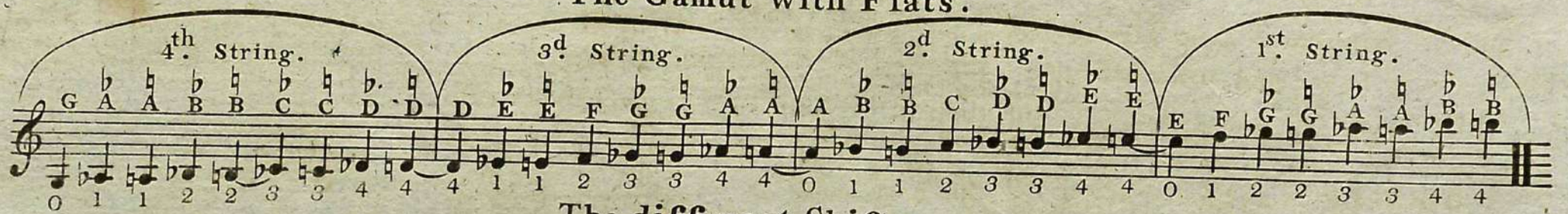
a double Sharp thus X, or thus ##, raises the note two half notes higher.

a double Flat, thus, 𝄫, or thus bb, lowers the note two half notes lower.

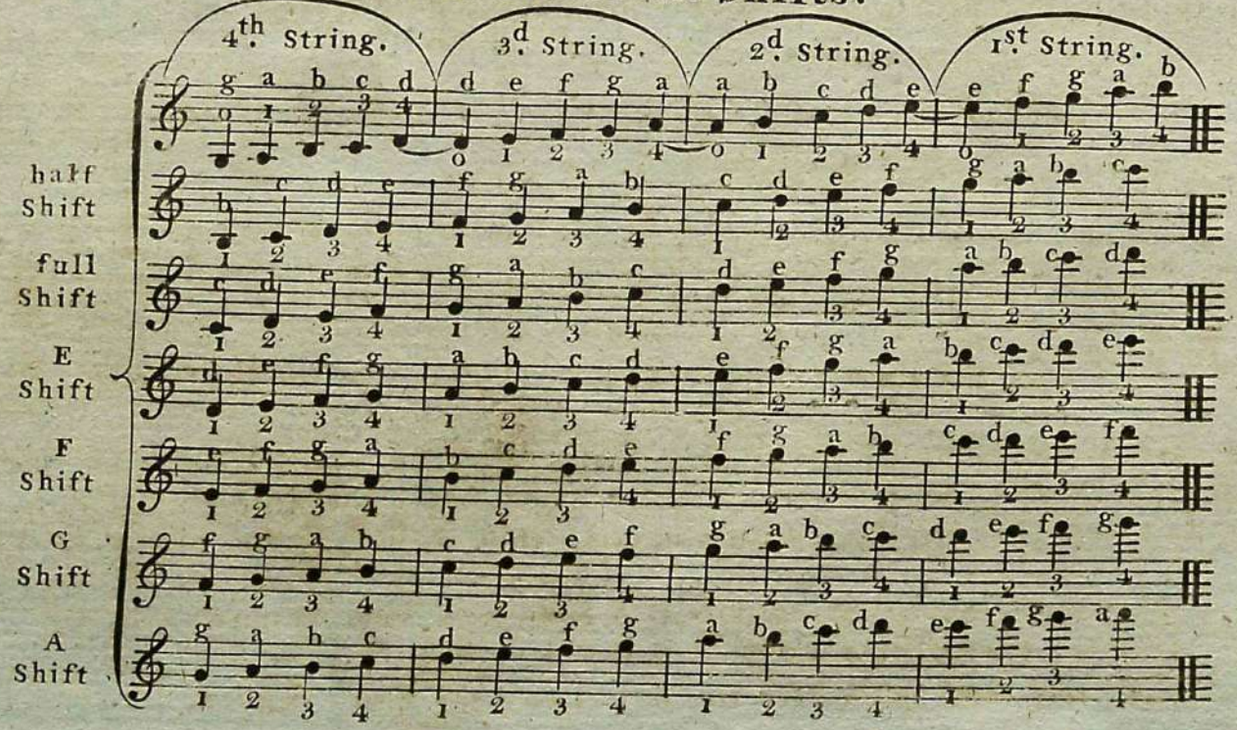
The Gamut with Sharps.



The Gamut with Flats.



The different Shifts.



These four last Shifts (viz. E, F, G, & A,) are called thus, the Shift of E, of F, of G, & of A; taking these names from the last note on the first String with the little finger.

N.B. To play well on the Violin, and to be master of the Finger board, it is necefsary to remember well the place and the fingering of each note on these four different Strings, and on these different Shifts.

The Student is advised to peruse the following Examples, and to play them often, rather than playing tunes by ear or memory, being the only true way to become proficient, and to read music at Sight.

Of Time

Nothing is more difficult in music than playing in Time, of which there are three forts, viz. Common Time, Triple Time, and Mixed Time.

1 Common Time is known by C for Slow, ¢ for quicker, and $\frac{2}{4}$ for half Common Time.

2 Triple Time is known by $\frac{3}{2}$ $\frac{3}{4}$ and $\frac{3}{8}$

3 Mixed Time is known by $\frac{12}{8}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{9}{8}$ &c.

To understand these different figures divide a Round Note thus,

the Semibreve 𝅝

divided in two, thus 𝅗𝅥 is two halves or two notes called Minims 𝅗𝅥 𝅗𝅥

divided in four, thus and put a note called a Crochet in each quarter is 4 Crochets ♩ ♩ ♩ ♩ each of them is the 4th part of the Semibreve

8 notes called quavers, thus 8 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ each quaver is an eighth part of the Semibreve.

thus $\frac{2}{4}$ is two fourths of a Semibreve, which are 2 Crochets ♩ ♩

$\frac{3}{2}$ is three Minims thus $\frac{3}{2}$ 𝅗𝅥 𝅗𝅥 𝅗𝅥

$\frac{3}{4}$ is three fourths of a Semibreve which are three Crochets thus $\frac{3}{4}$ ♩ ♩ ♩

$\frac{3}{8}$ is three eighths of a Semibreve, viz. 3 quavers, thus $\frac{3}{8}$ ♪ ♪ ♪

$\frac{12}{8}$ is twelve quavers, thus $\frac{12}{8}$ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

$\frac{6}{8}$ is Six quavers, thus $\frac{6}{8}$

$\frac{6}{4}$ is Six Crochets, thus $\frac{6}{4}$

$\frac{9}{4}$ is Nine Crochets, thus $\frac{9}{4}$

$\frac{9}{8}$ is Nine quavers, thus $\frac{9}{8}$

The Two Columns of Common Time and Triple Time are as follow.

Common Time

C¢

1 Semibreve

2 Minims to a Semibreve

4 Crotchets to a Semibeve
2 to a Minim

8 Quavers to a Semibreve
4 to a Minim
2 to a Crotchet

16 Semiquavers to a Semibreve
8 to a Minim
4 to a Crotchet
2 to a Quaver

32 Demisemiquavers to a Semibreve
16 to a Minim
8 to a Crotchet
4 to a Quaver
2 to a Semiquaver

Triple Time

as made use of in Modern Music is as follows.

$\frac{3}{4}$ One MINIM and it's Dot equal to a Crotchet.
3 CROTCHETS 6 QUAVERS 12 SEMIQUAVERS
and 24 DEMI-SEMIQUAVERS.

$\frac{3}{4}$

1 Minim and a Dot equal
to a Crotchet.

3 Crotchets to a Minim and a Dot.
2 to the Minim and 1 for the Dot.

6 Quavers to a Minim and a Dot.
4 to the Minim 2 to the Dot.

12 Semiquavers to a Minim and a Dot.
8 to the Minim 4 to the Dot.

24 Demi-Semiquavers to a Minim and a Dot.
16 to the Minim 8 for the Dot.

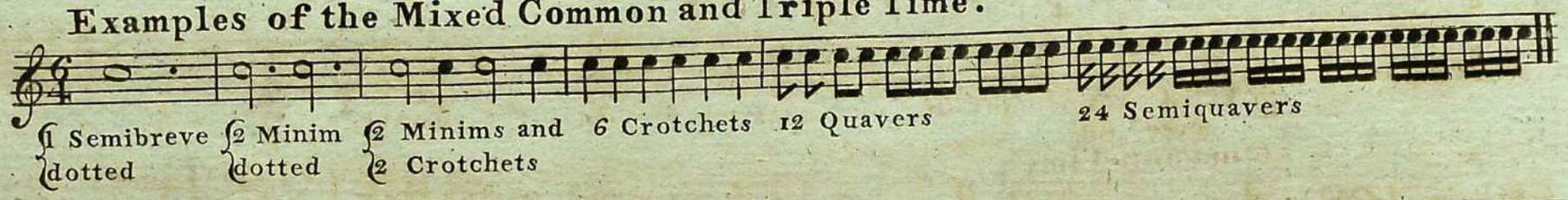
$\frac{3}{8}$ is half of

$\frac{3}{4}$ is as follows

1 Crotchet 3 Quavers 6 Semiq. 12 Demsemiq.

MIXED TIME $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$

Examples of the Mixed Common and Triple Time.

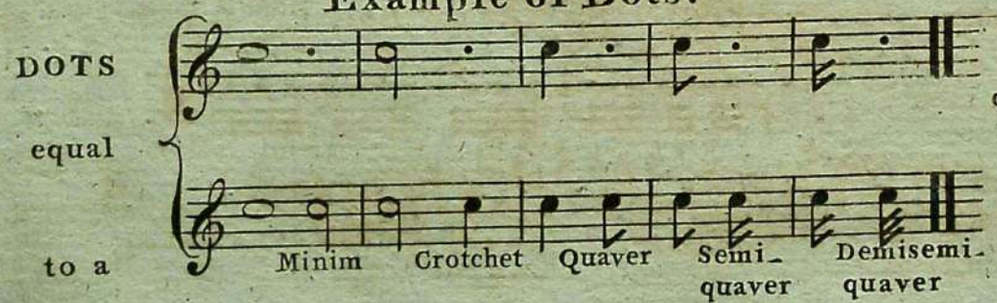


The Time marked $\frac{12}{8}$ is the Double of that marked $\frac{6}{8}$. The mixed TRIPLE COMMON TIME marked $\frac{9}{4}$ $\frac{9}{8}$ and $\frac{9}{16}$ are seldom made use of in Modern Music.

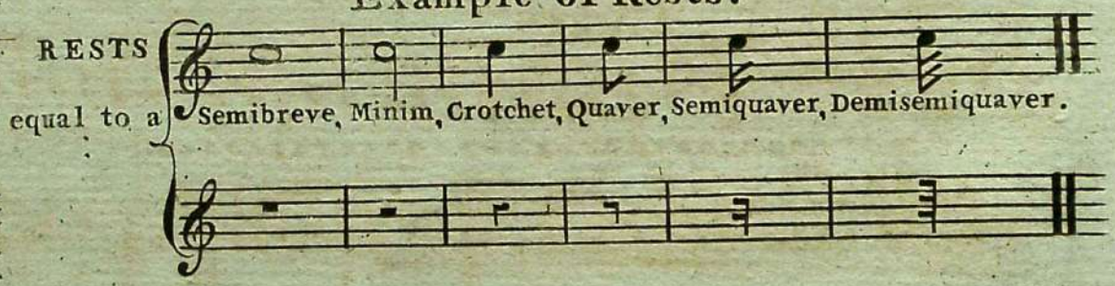
A DOT is equal to half of the Note. The Dot to a SEMIBREVE is equal to a MINIM. The Dot after a MINIM is the value of a CROTCHET. &c. The Dot to a QUAVER is equal to a SEMIQUAVER. The Dot to a SEMIQUAVER is equal to a DEMI-SEMIQUIVER.

RESTS. There are certain marks called RESTS, which ferve to count the Time when one part, or one hand is filent while the other is either Singing or Playing.

Example of Dots.



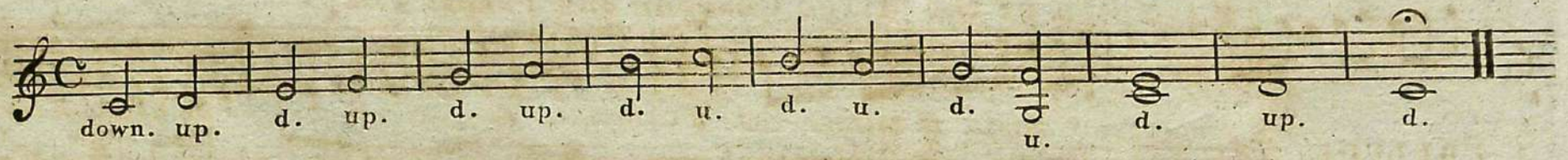
Example of Rests.



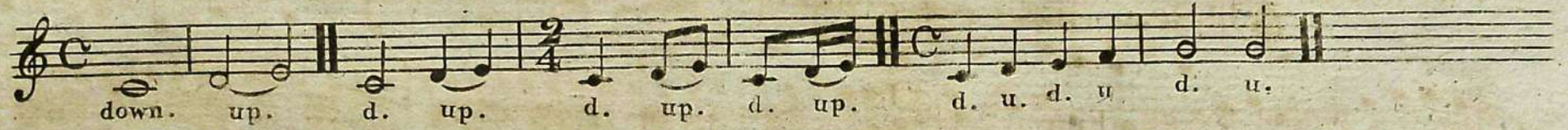
Practical Examples

Take notice that these Examples must be bowed exactly as they are marked, observing well the Slurs.
Begin always with a down Bow when the piece of Music begins the BAR with a NOTE, either Semibreve, Minim, Crotchet, or Quaver, &c. &c. thus.

Example 1

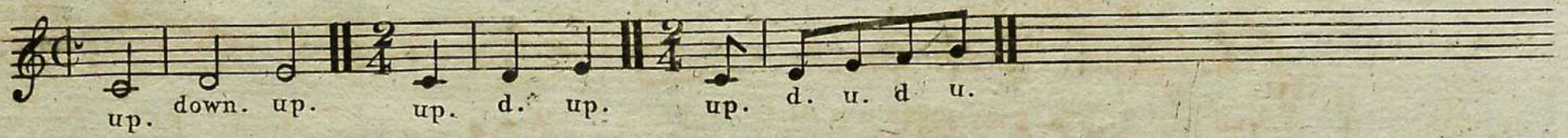


Example 2

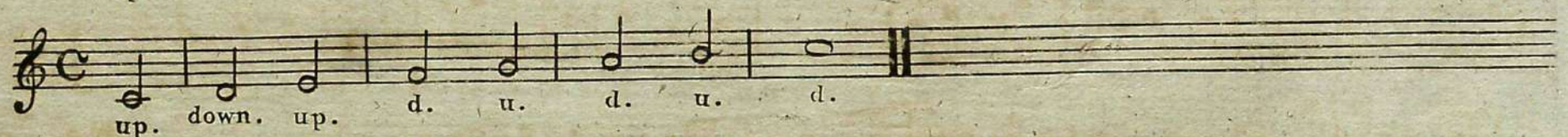


and begin up bow if the Minim, Crotchet or Quaver, is before the Bar, thus.

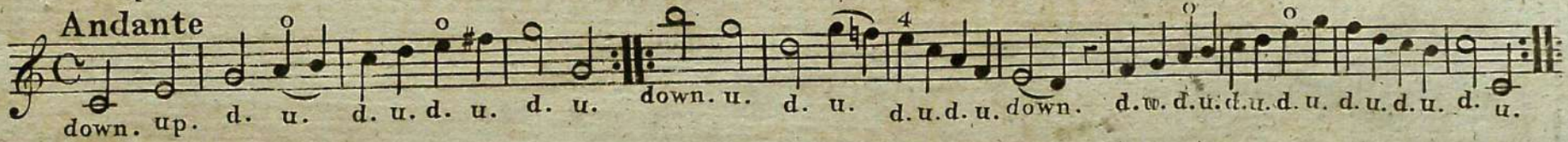
Example 3



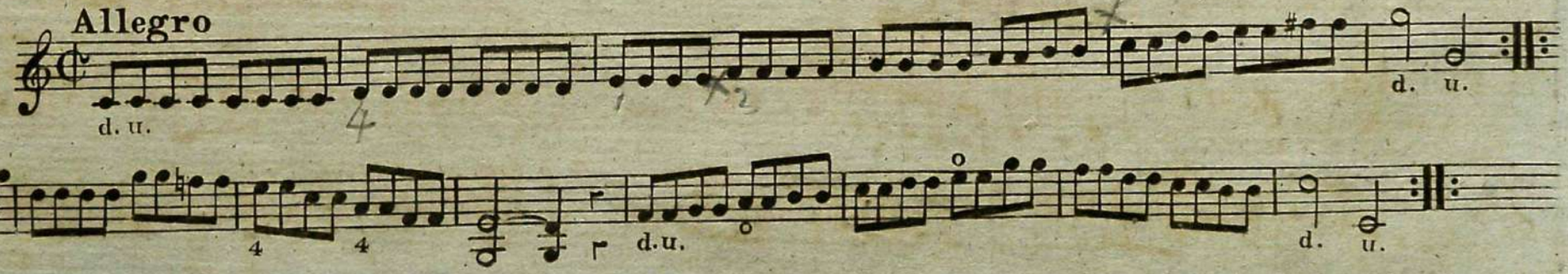
Example 4



5 Prelude in C.



6 Prelude in C.



7 PRELUDE
in G.

8 PRELUDE
in G.

full Shift

9 ANDANTE

D

D

full Shift

10 RONDEAU
Andantino

full Shift

Fine

up d.

full Shift

up

Adagio

DaCapo Sino al Fine

11 PRELUDE
in D.

full Shift

12 Adagio

13 Allegro

full Shift

14 Allegro

full Shift

half Shift

15 Allegretto

full Shift

16 Tempo di Minuetto

Fine

Da Capo

17 PRELUDE in A
Andante

18 Allegretto

19 God save the Queen
a MARCH

Maestoso

Chorus

ff

20 Allegretto

21 PRELUDE in F.
Andante con moto

full 3 Shift 1

half Shift

22 Tempo di Minuetto

23 MARCH

Maestoso

24 Allegro

Fine

Da Capo

25 PRELUDE in B.
Andante Maestoso

full Shift

half Shift

full Shift

26 PRELUDE in B
Allegretto

Adagio

Lento

27 Tempo di Polonaise

Finale

Fine

28 Adagio
in Eb

full Shift

full Shift

half Shift

29 Andante

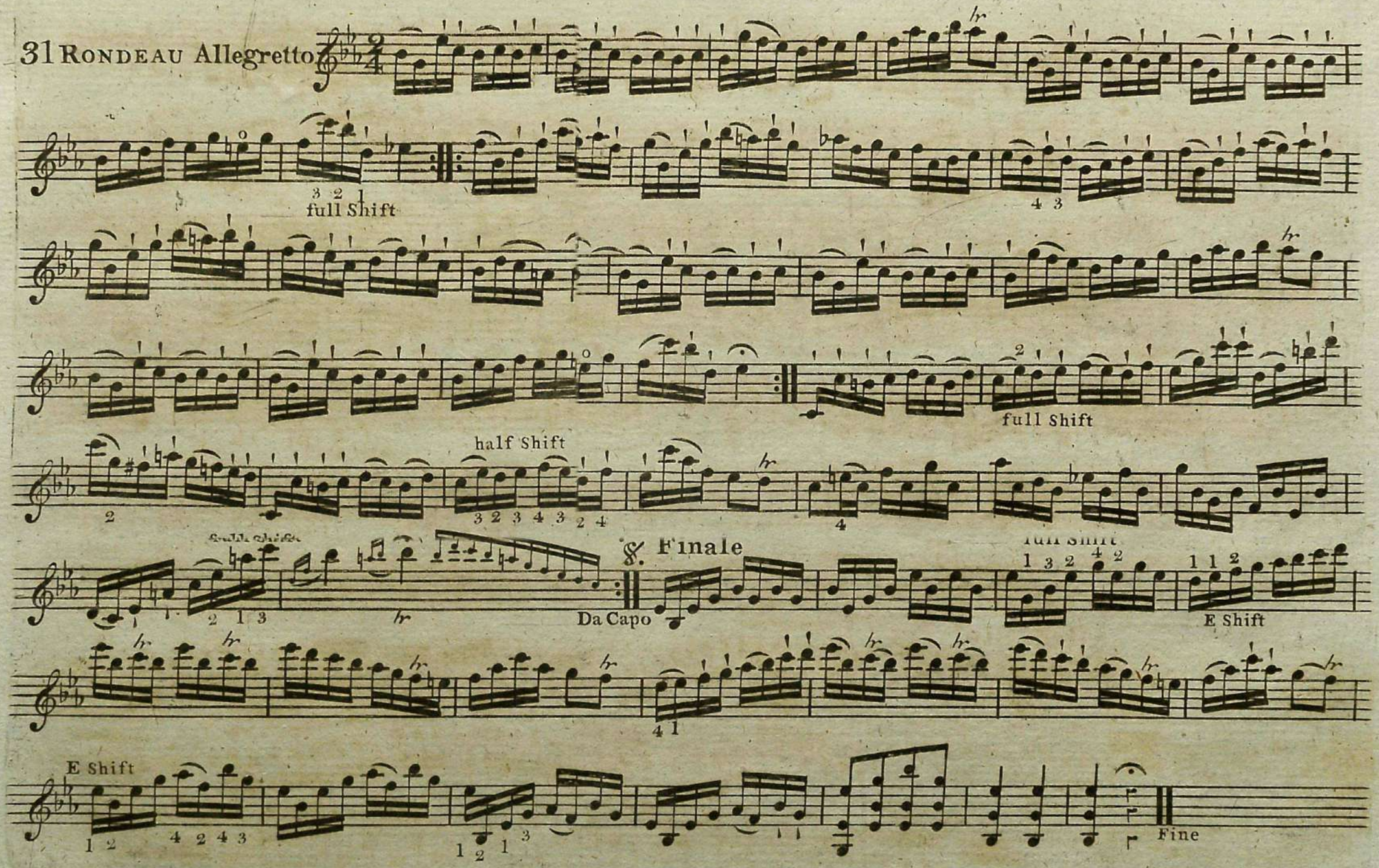
Fine

half Shift

Da Capo

Allegretto

30 PRELUDE in Eb


31 RONDEAU Allegretto
full Shift
half Shift
full Shift
Finale
Da Capo
E Shift
E Shift
Fine

32 PRELUDE in E♯

Down up D

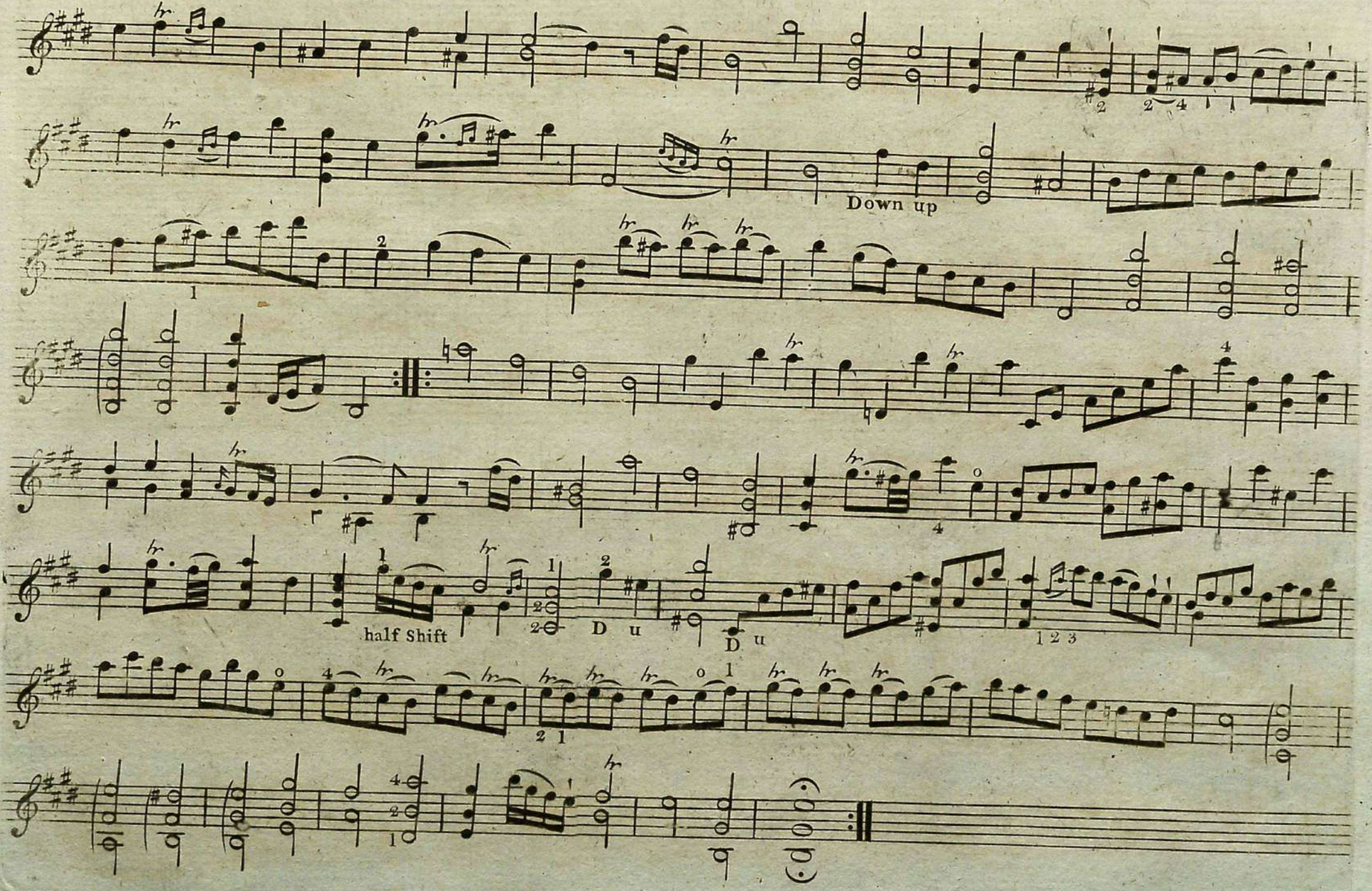
2 E Shift

33 Adagio in E♯

Cres.o e diminuendo

full Shift

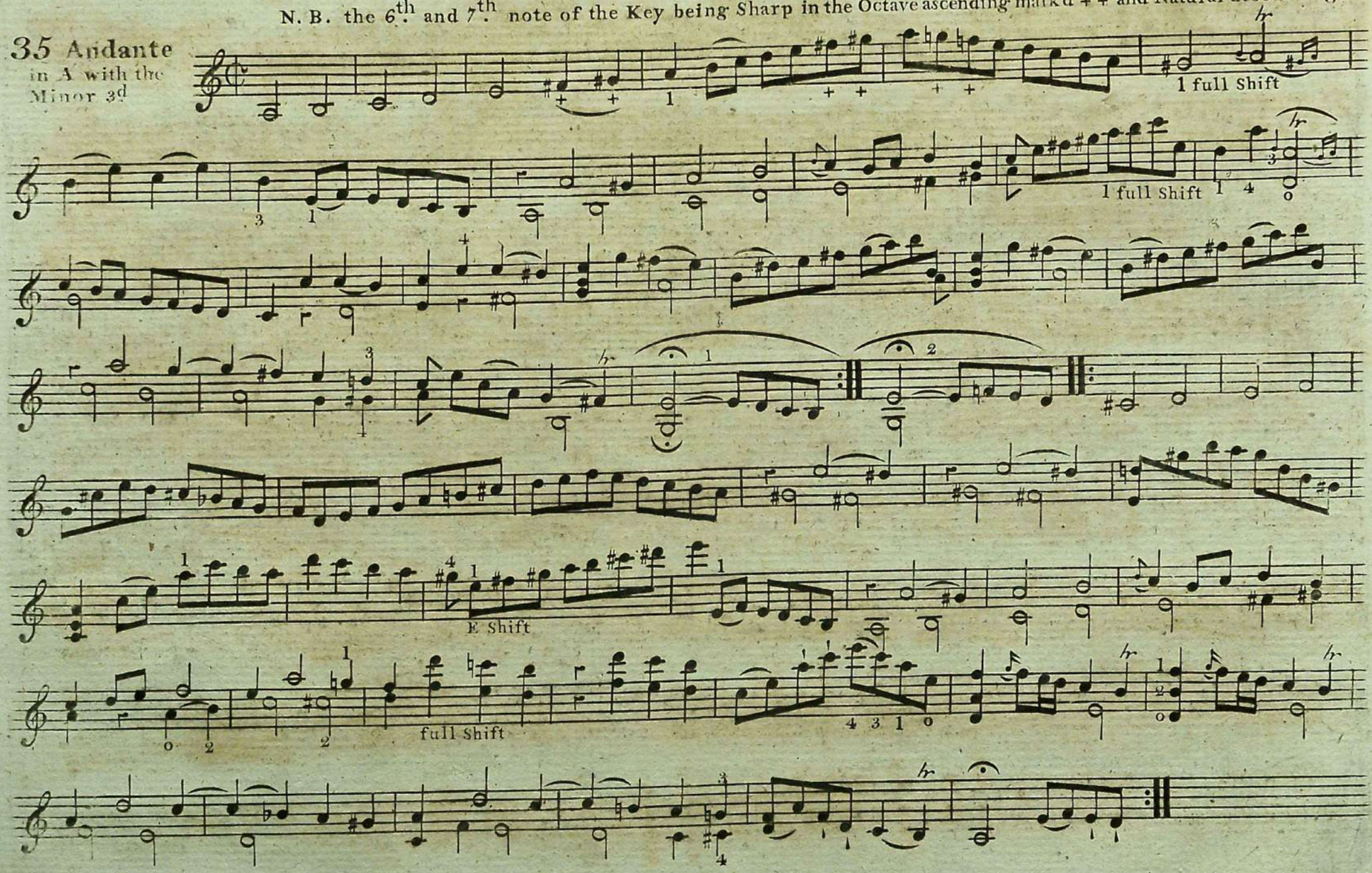
34 Maestoso

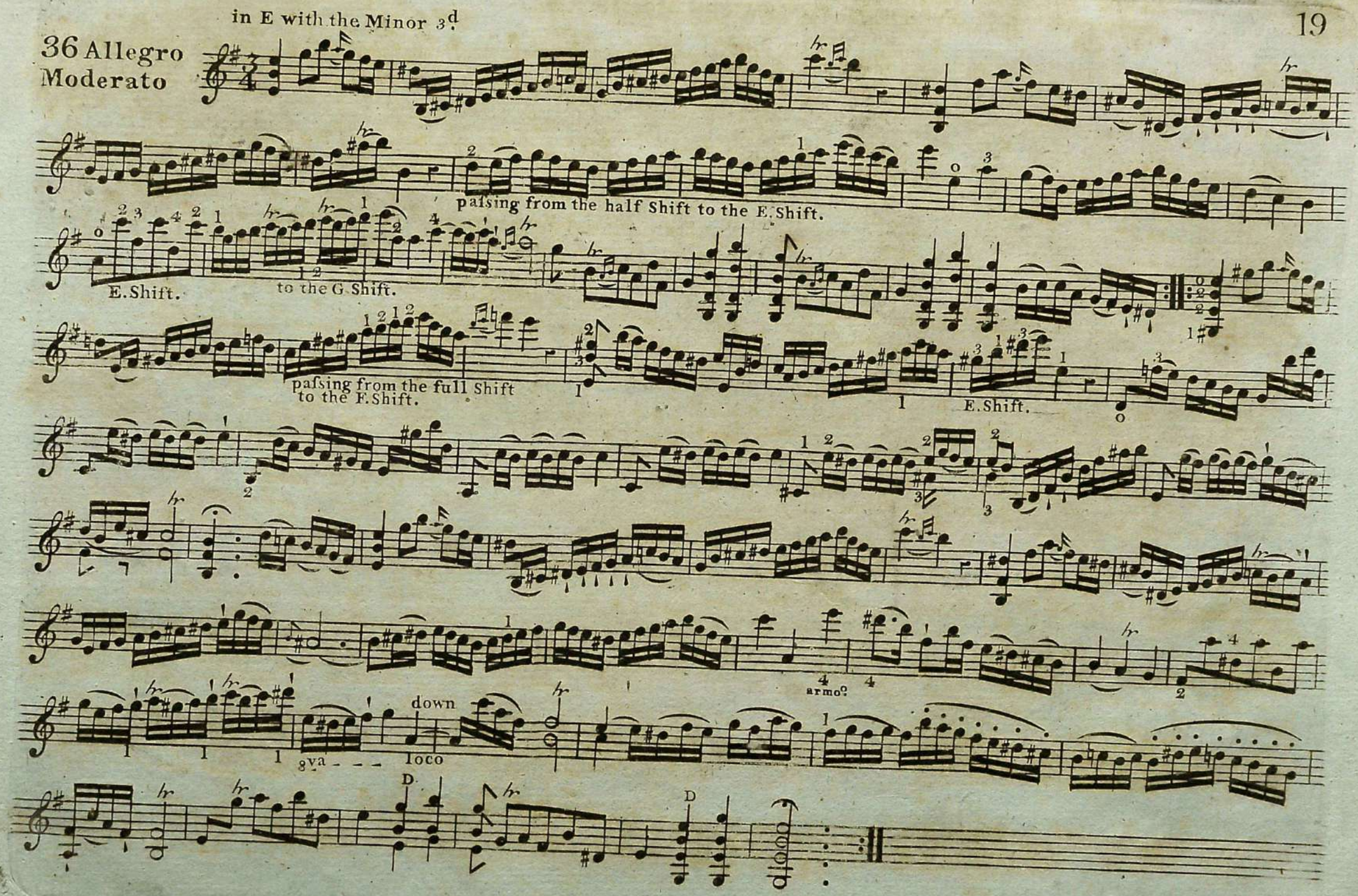

Down up
half Shift
D u
D u
1 2 3

Examples in the Minor Keys.

N. B. the 6th. and 7th. note of the Key being Sharp in the Octave ascending mark'd + + and Natural descending.

35 Andante
in A with the
Minor 3d




in E with the Minor 3d.
36 Allegro Moderato
passing from the half Shift to the E. Shift.
E. Shift.
to the G. Shift.
passing from the full Shift to the F. Shift.
E. Shift.
armo.
down
8va
loco
D.
D

in B. with the Minor 3.d

full Shift

37 Allegretto

38 Adagio

piu Allegro

Arpegio

Andante

d up

2 full Shift

half Shift

half Shift

Fine

half Shift

half Shift

Adagio

full Shift

al Segno

Finale Presto

Arpegio

Arpegio

1 2 full Shift

Arpegio

half Shift

CAPRICIO 2do in D. with the Minor 3^d^

39 Allegretto

full Shift

full Shift

Andante

full Shift

piu Allegro

full Shift

full Shift

Segue

Segue arpegiato

all' suo loco running Shake

Segue crescendo

Sustain the last D and F as long as the length of the Bow will admit of.

CAPRICIO 3^zo in G. with the Minor 3^d

40 Andantino

full Shift

all' loco

all' loco

all' loco

Andante

full Shift

on the 2^d String

on the 2^d String

Adagio

Tempo di Prima

half Shift

arpegio

Capricio 4.to in C. with the Minor 3.d

41 Allegretto

4 full Shift

E Shift

full Shift

C. Major.

Adagio

Andantino

Fine

ad libitum

Variazione

Segue Arpegio

ad libitum

Tempo di Prima

half Shift

Capricio 5.to in F. with the Minor 3.d

42 Adagio

molto Allegro

8va

all' loco

Adagio

half Shift

half Shift

Cadenza

Introduction to the 6th. CAPRICIO

43 Adagio
E. Maggiore

legato
Staccato
pizzicato
half Shift
Cadenza
col arco
piu Adagio

pizzicato

.col arco

Cadenza

Segue la Fuga.

FUGA

Minore

Allegro Moderato

half Shift

arpegio

Adagio

Grave

Adagio

Grave

CAPRICIO 6.to in E. with the Major 3.d

44 Allegro

on the 2d String

8va

All' fuo loco

Segue Arpegio

8va

All' suo loco

Fine

Laus Deo