

A New Tutor for the  
VIOLIN,

which is introduced Principal Rules or Rudiments of

MUSIC,

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.

Ent<sup>d</sup> at Sta. Hall.

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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<sup>d</sup> Tho<sup>s</sup> 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<sup>st</sup> In respect of TUNE, and 2<sup>dly</sup> 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 Exactness and Excellency, Modern Music as well as Ancient will suffer in the Performance, and the good effect it should have will be rendered Ineffectual.

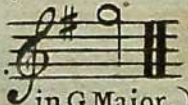

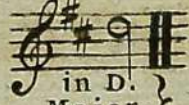
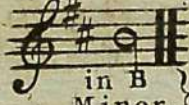
I shall not here give an account of all the accurate proportions, for which the Ancients contend for, nor their little inharmonical Distances whereof their more curious Music did consist, in which they were far behind our present Style of Music which it must be allowed, also owes much to them; but hope that the following EXAMPLES and CAPRICIOS may serve for the improvement of the Lovers of the Violin, and be instrumental to lead the Student to an exact and powerful Performance 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 Bass of a piece of Music, either Solo, Lefson for the Piano Forte, Trio, Quartetto, Concerto, Song or Chorus; but the most scientific way is by observing what Sharps or Flats are after the Cliff, either in the Treble or the Bass.

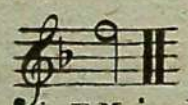
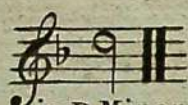
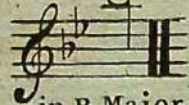
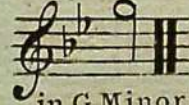
the Seven Sharps are F C G D A E B; and the Seven Flats are back these Sharps B E A D G C F.

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.**   with two Sharps   the same of all the SHARPS.

in G Major. a note higher than F. } in E Minor. a note lower than F. }  
 in D Major. } in B Minor. }

with FLATS, the Key in MAJOR is a 5<sup>th</sup> higher than the last FLAT, and a 3<sup>d</sup> higher in a MINOR.


**Example with one Flat.**   with two Flats.   the same of all the FLATS.

in F Major. a 5<sup>th</sup> higher than B. } in D Minor. a 3<sup>d</sup> higher than B. }  
 in B Major. a 5<sup>th</sup> higher than E. } in G Minor. a 3<sup>d</sup> higher than E. }




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



IV

**piu Allegro**, a little faster.  
**Allegro afsai**, rather Quick.  
**Allegriffimo**, very quick.  
**Arpeggio**, {moving the Bow and fluring the notes over  
 three or four Strings to make harmony.  
**Arpeggiato**, the fame as Arpeggio.  
**All' loco**, the hand as before fhifting.  
**All' suo loco**, the fame as All' loco.  
**Affettuoso**, with affection or expreffion.  
**Ad Libitum**, at pleasure or at will.  
**Bis**, twice over.  
**Basta**, enough, or ftop.  
**Bastante**, the fame as Basta.  
**Brillante**, with Spirit.  
**Cadenza**, {a Grace of feveral notes at the end of a  
 piece of Music either flow or quick.  
**Cantabile**, in a finging fstyle, and flow.  
**Calando**, decreasing.  
**Capriccio**, a fanciful piece of Music.  
**Cembalo**, Harpsichord.  
**Concerto**, for feveral Instruments with Solos for one.  
**Concerto Grofso**, - the fame as Concerto with Solos }  
 fometime for one or more Instruments. }  
**Concertante**, - {the fame as Concerto, but for feveral  
 Instruments. }  
**Con Brio**, with Spirit.  
**Con moto**, with fome motion.  
**Coll' arco**, with the Bow.  
**Con Espreffione**, with expreffion.  
**Con Variazione**, with Variation.  
**Con Variazioni**, with Variations.  
**Con Spirito**, with Spirit.  
**Con Gusto**, with Taste.  
**Coro**, Chorus.  
**Crescendo**, increasing.

**Contra-bafso**, Double Bafs.  
**Da Capo**, to the Beginning of the Movement.  
**Da Capo fino all' Fine**, - {to the Beginning  
 till the End. }  
**Dolce**, Soft.  
**Diminuendo**, decreasing.  
**Duetto**, - {a piece of Music for two Voices  
 or two Instruments. }  
**Efpreffivo** with expreffion.  
**Extempore**, playing from fancy.  
**Fandango**, in the Spanish fstyle or a Spanish Dance  
**Forte**, Loud.  
**piu Forte**, Louder.  
**Fortiffimo**, very Loud.  
**Fuga**, a Fugue.  
**Fugato**, in the fstyle of a Fugue.  
**Fine**, the end.  
**Finito**, ended.  
**Finale**, {the laft Movement of a piece of Music,  
 in general lively. }  
**Grave**, very Slow.  
**Giga**, in the gig fstyle in  $\frac{6}{8}$ .  
**Largo**, very Slow.  
**Larghetto**, not fo flow as Largo.  
**Lento**, Slow.  
**poco Lento**, a little Slow.  
**Lentamente**, the fame 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 fofter.  
**Moderato**, with moderation.





**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<sup>st</sup> 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**, Symphony of a Song. &c.  
**Rinforzo**, increasing.  
**Rinforzando**, increasing the sound.  
\* **Rondeau**, - {a Piece of Music returning to the 1<sup>st</sup> Strain or ending with the first Subject. that word is French  
**all' Rondo**, return to the 1<sup>st</sup> 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**, Minuet Time.  
**Tempo di Prima**, as the 1<sup>st</sup> Time.  
**a Tempo**, in Time.  
**Tempo di Polonaise, or Poloneze**, in the Polish 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 V I O L I N

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<sup>d</sup> Line, thus 

The FOUR STRINGS are tuned in 5<sup>ths</sup>. Example of the four Strings 

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

4 <sup>th</sup> String.	3 <sup>d</sup> String.	2 <sup>d</sup> String.	1 <sup>st</sup> String.
G A B C D	D E F G A	A B C D E	E F G A B
0 1 2 3 4	0 1 2 3 4	0 1 2 3 4	0 1 2 3 4

N.B. take notice that the four spaces make the word **F \* \* \* F \* \* \* F \* \* \* F \* \* \***  
I 2 3 4

Three Characters are made use of in Music, a # Sharp, a b Flat, and a natural. The # Sharp serves to raise the Note half a Note higher; The b Flat, to lower the Note half a Note lower; and the natural to bring back the Note to its natural state as before the Sharp or Flat altered 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,  $b$ , or thus  $bb$ , lowers the note two half notes lower.

### The Gamut with Sharps.

Musical notation for 'The Gamut with Sharps' across four strings. The 4th string starts with G (sharp) and ends with D (sharp). The 3rd string starts with D (sharp) and ends with A (sharp). The 2nd string starts with A (sharp) and ends with E (sharp). The 1st string starts with E (sharp) and ends with B (sharp). Fingerings are indicated by numbers 0-4 below the notes.

### The Gamut with Flats.

Musical notation for 'The Gamut with Flats' across four strings. The 4th string starts with G (flat) and ends with D (flat). The 3rd string starts with D (flat) and ends with A (flat). The 2nd string starts with A (flat) and ends with E (flat). The 1st string starts with E (flat) and ends with B (flat). Fingerings are indicated by numbers 0-4 below the notes.

### The different Shifts.

Musical notation for 'The different Shifts' across four strings. The 4th string starts with g and ends with d. The 3rd string starts with d and ends with a. The 2nd string starts with a and ends with e. The 1st string starts with e and ends with b. The notation includes six rows of shifts: half shift, full shift, E shift, F shift, G shift, and A shift. Each row shows the sequence of notes and fingerings for that specific shift across the four strings.



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 necessary 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 sorts, viz. Common Time, Triple Time, and Mixed Time.

1 Common Time is known by C for Slow,  $\text{♩}$  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  $\bigcirc$

divided in two, thus  $\phi$  is two halves or two notes

called Minims  $2 \text{ } \text{q} \text{ } \text{q}$

divided in four, thus  $\text{⦿}$  and put a note called a Crochet

in each quarter is 4 Crochets  $\text{p} \text{p} \text{p} \text{p}$  each of them is the 4<sup>th</sup> part of the Semibreve

8 notes called quavers, thus  $8 \text{ } \text{q} \text{q} \text{q} \text{q} \text{q} \text{q} \text{q} \text{q}$  each quaver is an eighth part of the Semibreve.

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


$\frac{3}{2}$  is three Minims thus  $\frac{3}{2} \text{ } \text{q} \text{ } \text{q} \text{ } \text{q}$


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


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


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



$\frac{6}{8}$  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

   
1 Semibreve

  
2 Minims to a Semibreve

  
4 Crochets to a Semibreve  
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.

  
1 Minim and a Dot equal to a Crotchet.

  
3 Crochets 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.

1 Semibreve dotted, 2 Minim dotted, 2 Minims and 2 Crotchets, 6 Crotchets, 12 Quavers, 24 Semiquavers

1 Minim dotted, 2 Crotchets dotted, 2 Crotchets and 2 Quavers, 6 Quavers, 12 Semiquavers, 24 Demi-Semiquavers.

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-SEMIQUAVER.

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

Example of Dots.

DOTS equal to a Minim Crotchet Quaver Semi-quaver Demisemi-quaver

Example of Rests.

RESTS equal to a Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver.



# 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** *Andante*  in C.

**6 PRELUDE** *Allegro*  in C.





8

7 PRELUDE  
in G.

4 3 0 4 0 3 3 3 4 3 3 3 3

3 3 3 3 3 3 3 4 4 hr

8 PRELUDE  
in G.

4 3 3 3 3 3 3 3 3 3 3 3 3 4 3 3

3 3 3 3 3 3 4 4 hr

full Shift 1 3 2

9 ANDANTE

4 4 4 4 3 1

D D hr

2 full shift

10 RONDEAU  
Andantino

hr hr hr

4 4 4 4 4

1 2 Fine

full Shift

up d. 0 2 d up

DaCapo Sino al Fine

11 PRELUDE  
in D.

hr hr

1 2 3 4 1 4 2 4 3 hr 1 3

full Shift 2 1



12 Adagio

13 Allegro

14 Allegro



15 Allegretto

16 Tempo di Minuetto

17 PRELUDE in A Andante

18 Allegretto



Maestoso

19 God save the Queen  
a MARCH

Musical notation for 'God save the Queen' in G major, 2/4 time. The piece is marked 'Maestoso'. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in a single line. The second staff continues the melody. There are some fingerings indicated by numbers 4 and 4 below the notes. A repeat sign is present at the end of the first staff.

Chorus

20 Allegretto

Musical notation for 'Allegretto' in G major, 3/4 time. It consists of six staves. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The piece is marked 'Allegretto'. The notation includes various rhythmic patterns, including triplets and sixteenth notes. There are numerous fingerings indicated by numbers 1, 2, 3, 4, and 0. A 'full 3 shift' instruction is present in the fifth staff. A repeat sign is present at the end of the second staff.

21 PRELUDE in F.  
Andante con moto

Musical notation for 'Prelude in F' in F major, 3/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (F), and a 3/4 time signature. The piece is marked 'Andante con moto'. The notation includes various rhythmic patterns, including eighth and sixteenth notes. There are fingerings indicated by numbers 4, 3, 2, 1, 4, 3, 2, 1, 2, 4, 3, 2, 1, 4. A 'half Shift' instruction is present below the first staff. A repeat sign is present at the end of the second staff.



22 Tempo di Minuetto

3

3

3

4 4 3 2 1

4 1

23 MARCH *Maestoso*

*Maestoso*

24 Allegro

1

2

Fine

Da Capo



25 PRELUDE in B.  
Andante Maestoso

26 PRELUDE in B  
Allegretto

27 Tempo di Polonaise



28 Adagio  
in Eb

full shift  
full shift  
half shift

29 Andante

Fine  
half shift  
Da Capo

30 PRELUDE in Eb

Allegretto

1



31 RONDEAU Allegretto

The musical score is written on ten staves. The first staff begins with the title '31 RONDEAU Allegretto' and a treble clef with two flats (G minor) and a 2/4 time signature. The music is a continuous piece with various rhythmic patterns and articulations. Key performance instructions include:

- Staff 2:** 'full Shift' with fingering '3 2'.
- Staff 3:** 'full Shift' with fingering '4 3'.
- Staff 4:** 'full Shift' with fingering '2'.
- Staff 5:** 'half Shift' with fingering '3 2 3 4 3 2 4'.
- Staff 6:** 'Da Capo' marking, 'Finale' section, and 'full Shift' with fingering '1 3 2 4 2' and 'E Shift' with fingering '1 1 2'.
- Staff 7:** 'E Shift' with fingering '4 1'.
- Staff 8:** 'E Shift' with fingering '1 2' and '4 2 4 3'.
- Staff 9:** 'E Shift' with fingering '1 2 1 3'.
- Staff 10:** Ends with a 'Fine' marking.



32 PRELUDE in E#

Down up D      2 E Shift

33 Adagio in E#

Cresc. e diminuendo      3 full Shift

34 Maestoso



This page contains a handwritten musical score consisting of eight staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and articulation marks such as slurs and accents. Fingerings are indicated by numbers 1, 2, 3, and 4.

Key annotations and markings include:

- Staff 2:** The instruction "Down up" is written below the staff.
- Staff 6:** The instruction "half Shift" is written below the staff.
- Staff 6:** The words "D u" are written below the staff, with a sharp sign (#) above the second "u".
- Staff 6:** The numbers "1 2 3" are written below the staff.
- Staff 7:** The numbers "2 1" are written below the staff.
- Staff 8:** The numbers "4 2 1" are written below the staff.

The score concludes with a double bar line and repeat dots at the end of the eighth staff.



Examples in the Minor Keys.

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

35 Andante  
in A with the  
Minor 3<sup>d</sup>

The musical score for Example 35 is written for guitar in the key of A minor (one sharp, F#) and common time. It is marked 'Andante'. The score consists of eight staves of music. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Several 'full Shift' annotations are present, indicating where the hand should move up or down the fretboard. A specific 'E Shift' is noted on the sixth staff. The piece concludes with a double bar line on the eighth staff.



in E with the Minor 3<sup>d</sup>

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.

down

gva - - - loco

armo.

D.

D.



in B. with the Minor 3<sup>d</sup>

full Shift

37 Allegretto

The musical score is written on ten staves in treble clef. The key signature is one sharp (F#), and the time signature is 12/8. The piece is marked 'Allegretto'. The notation includes a variety of rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a double bar line and a fermata over the final notes. The manuscript shows signs of age, including some staining and wear at the bottom edge.



CAPRICCIO I<sup>mo</sup> in F. with the Minor 3<sup>d</sup>

38 Adagio

38 Adagio

piu Allegro

Arpeggio

Andante

half Shift

2 full Shift

half Shift

half Shift

Fine

half Shift

1

2

3

4

Adagio

full Shift

al Segno

Finale Presto

Arpeggio

1 2 full Shift

Arpeggio

half Shift

3

4

1



CAPRICCIO 2<sup>do</sup> in D. with the Minor 3<sup>d</sup>

39 Allegretto

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 6) and a 'full Shift' instruction. The second staff continues this pattern with more complex fingering and a second 'full Shift' instruction. The third and fourth staves show a continuation of the rhythmic and melodic lines with intricate fingering. The fifth staff is marked 'Andante' and features a double bar line, indicating a change in tempo. It includes a 'full Shift' instruction. The sixth staff is marked 'piu Allegro' and contains a 'Segue' instruction. The seventh staff is marked 'Segue arpeggiato' and includes a 'full Shift' instruction. The eighth staff features a 'Segue' instruction and a 'running Shake' instruction with a sequence of fingerings: 1 4 1 4 1 4 1 4 1 4 1 4 1 4. The ninth staff is marked 'Segue crescendo' and ends with a double bar line. The tenth staff contains the instruction: 'Sustain the last D and F as long as the length of the Bow will admit of.'

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



CAPRICCIO 3<sup>ZO</sup> in G. with the Minor 3<sup>d</sup>

40 Andantino

The musical score consists of ten staves of music. The first staff is marked '40 Andantino' and begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff includes the instruction 'full Shift' and contains a sequence of numbers: 1, 3, 2, 1, 4, 3, 0, 1, 4, 1, 4, 1, 4, 1, 4. The third staff is marked '8va' and includes the instruction 'all' loco'. The fourth staff is marked 'Andante' and includes the instruction 'all' loco'. The fifth staff is marked '8va' and includes the instruction 'full Shift'. The sixth staff is marked 'on the 2<sup>d</sup> String' and includes the instruction 'Adagio'. The seventh staff is marked 'Tempo di Prima' and includes the instruction 'half Shift'. The eighth staff includes the instruction 'arpeggio' and contains the number '4'. The score is filled with various musical notations, including slurs, accents, and dynamic markings.



CAPRICCIO 4<sup>to</sup> in C. with the Minor 3<sup>d</sup>

41 Allegretto

4 full Shift

E Shift

1 2 3 1 2 3 2 2 3 1 2 3

full Shift

1 2 1 2 2 4

1 2

C. Major.

Adagio

Andantino

Fine

3 4 4 4

Detailed description: This page contains a musical score for a capriccio. It begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The tempo is marked 'Allegretto'. The score consists of eight staves of music. The first staff has a '4 full Shift' marking. The second staff has an 'E Shift' marking and includes fingering numbers 1, 2, 3. The third staff has a 'full Shift' marking and includes fingering numbers 0, 2, 3, 4. The fourth staff includes fingering numbers 1, 2, 1, 2, 2, 4. The fifth staff includes fingering numbers 1, 2. The sixth staff is marked 'C. Major.' and includes fingering numbers 1, 2, 4, 3, 2, 4, 2, 4. The seventh staff is marked 'Adagio' and 'Andantino' and includes fingering numbers 1, 2, 3, 4, 0, 3, 3. The eighth staff is marked 'Fine' and includes fingering numbers 4, 3, 4, 4, 4. The score concludes with a double bar line and a fermata.



The image shows a page of handwritten musical notation on ten staves. The notation includes treble clefs, various time signatures (2/4, 3/4, 4/4, 12/8), and complex rhythmic patterns. The score is annotated with several performance instructions: "ad libitum" appears on the first, fifth, and sixth staves; "Variazione" is written above the second staff; "Segue Arpeggio" is written above the third staff; "Tempo di Prima" is written above the seventh staff; and "half Shift" is written below the tenth staff. Fingerings are indicated by numbers 1-4, and articulation marks like accents and slurs are present throughout. The paper is aged and shows some wear at the bottom edge.



CAPRICCIO 3<sup>to</sup> in F. with the Minor 3<sup>d</sup>

42 Adagio

21

3 3

1 1

tr

molto Allegro

8va

2 0 1 0 2 0

1 2 2 3 1 2 2 3 3

all' loco

tr



This page of handwritten musical notation contains ten staves of music. The first seven staves are in a treble clef with a key signature of two sharps (F# and C#). The eighth staff begins with the tempo marking "Adagio" and a change in key signature to two flats (Bb and Eb). The notation includes various rhythmic values, slurs, and fingerings. Specific annotations include "half Shift" appearing twice, and "Cadenza" marking the end of a section. The piece concludes with a double bar line and a final chord.



Introduction to the 6<sup>th</sup> CAPRICCIO.

43 Adagio  
E. Maggiore

The musical score is written for violin and piano. It consists of three systems of music. The first system includes the following performance instructions: *legato* (above the violin staff), *Staccato* (below the violin staff), and *pizzicato* (below the piano staff). The second system continues the piece. The third system is marked *Cadenza* and concludes with the instruction *piu Adagio*. The piano part in the final system is marked *col arco*. The score includes various musical notations such as slurs, accents, and fingering numbers (1-4) for both hands.



1 *r* 4 2 4 1 7 4 2

pizzicato

3 4 2 2 3 6 6 2

col arco

Cadenza

Segue la Fuga.



FUGA

Minore

Allegro Moderato

half shift



*f*

7

arpeggio

2

3 4

Adagio

Grave

Adagio

Grave



CAPRICCIO 6<sup>to</sup> in E. with the Major 3<sup>d</sup>

4/4 Allegro

The musical score consists of two systems of grand staves. The first system includes a treble clef staff with a key signature of two sharps (E major) and a 4/4 time signature. The tempo is marked 'Allegro'. The right hand begins with a series of sixteenth-note patterns, many of which are grouped in triplets and sextuplets. The left hand plays a simple accompaniment of quarter and eighth notes. The second system continues the intricate right-hand melody, featuring more complex rhythmic groupings and a final cadence. A circled '2' at the end of the piece indicates it should be played on the second string.



8<sup>va</sup>

6 6

1 2 1 2 1 2 1 2 1 2 1 2

1 1 2 # 1 2 # 1

1 2 # 1 1 2 # 1 2 # 1

1 4 1 4 1



All' suo loco

Segue Arpeggio

The musical score is written in D major (two sharps) and consists of six systems. The first system begins with the instruction "All' suo loco" and includes a sequence of rhythmic figures with fingerings (1, 4, 1, 4, 1, 4, 1) and a sequence of notes with fingerings (4 0, 4 1, 4 1, 4 1, 1 0, 3). The second system features a triplet of eighth notes in the treble clef. The third system contains six sixteenth-note runs, each marked with a "6" above the staff. The fourth system is a series of chords in the treble clef. The fifth system continues with chords in the treble clef. The sixth system concludes with a final melodic phrase in the treble clef. The piece ends with a double bar line.



This page of handwritten musical notation, numbered 35, contains six systems of music. Each system consists of a treble clef staff and a bass clef staff, both in the key of D major (two sharps). The notation is highly detailed, featuring complex chordal textures and melodic lines. Fingerings are indicated by numbers 1-4 above or below notes. A 'br' marking is present at the beginning of the first system. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with clear note heads and stems. The paper shows signs of age, including some staining and wear at the edges.



*6*

*All' suo loco*

**Fine**

Laus Deo