

*VSA — H. K. Goodkind Collection
Oberlin College Library*

GODWIN
155 E 47 ST 16T
NEW YORK CITY 17



\$110.-

T. 5500000 - 10 100
Alex d 7
D. F. 1000 5 3: 1000 1000
9/11 10-7 17 62?



An
Accurate Method to attain the Art of
Playing
VIOLIN.

with Graces in all the different Keys, how to
make proper Cadences, & of the nature of all its shifts

with several

DUETS AND LESSONS
for that Instrument, & whole Composed by
CARLO TESSARINI DA RIMINI.

to which is added Six favorite

MINUTES

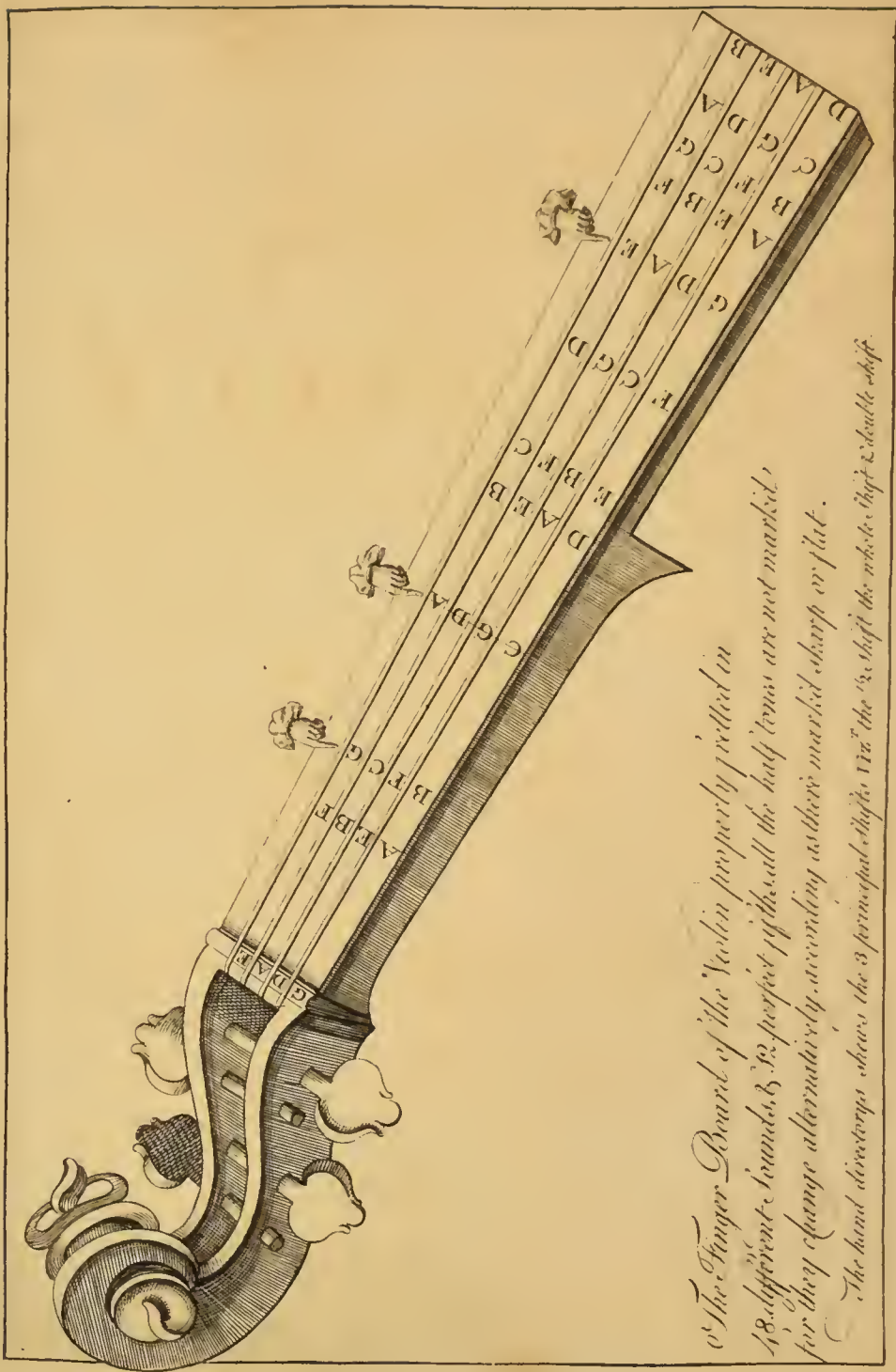
in three Parts

Price 5^s

LONDON Printed by LONGMAN and BRODERIP N^o 26 Cheapside
Music Sellers to the ROYAL FAMILY

Where may be had lately Published

Quantz' easy and fundamental Instructions how to introduce extempore embellishments and
ornamental Cadences with propriety, taste and regularity 10s. 6d. Dr. Nares' Treatise on Singing 5s.



The Finger Board of the Violin properly filled in
 48 different sounds, 32 perfect fifths, all the half tones are not marked,
 for they change alternatively, according as there marked sharp or flat.

The hand directors shows the 3 principal stings, viz. the 1st shift the whole, the 2^d double shift.

PART I

Article 1

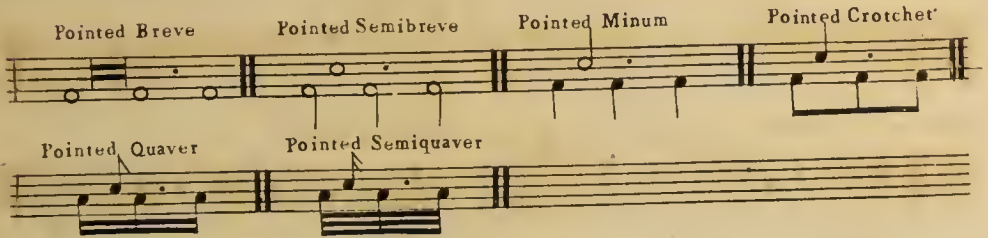
Of the Form, Value and Name of the Notes and Rests.



Semibreve 2 Minums 4 Crotchets 8 Quavers 16 Semiquavers 32 Demifemiquavers
 Minum 2 Crotchets 4 Quavers 8 Semiquavers 16 Demifemiquavers
 Crotchet 2 Quavers 4 Semiquavers 8 Demifemiquavers
 Quaver 2 Semiquavers 4 Demifemiquavers
 Semiquaver 2 Demifemiquavers

Art. 2

A Point encreases the Value of the Note to one half more than its real Value



Art. 3

The Flat lowers the Note a half tone ♭ A Sharp raises the Note a half tone #

The Natural when it is preceded by a)
 Flat raises the Note a half tone.) ♭ ♮ Natural
 The Natural when it is preceded by a)
 Sharp lowers the Note a half tone.) # ♮ Natural

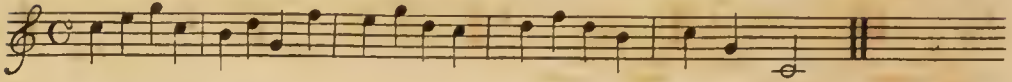
Art. 4

Of Time

Which is divided into two sorts, viz: Common Time and Tripple Time.

Example of Common Time

Common Time is divided into four beats, two with the Hand or Foot down and two up

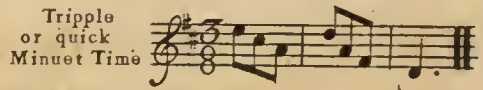
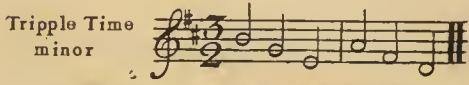
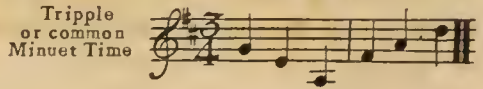
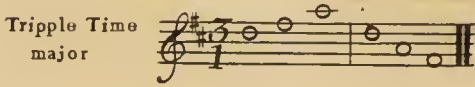


Common Jigg Time

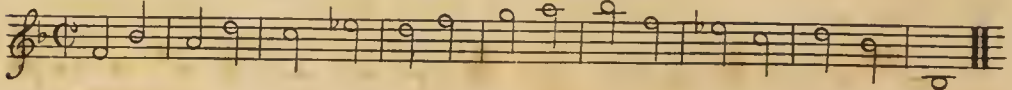


Example of Tripple Time

Tripple Time is divided into three beats, two with the Hand or Foot down and one up.



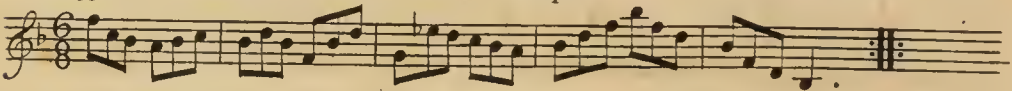
The Alla breve Time is divided into two beats one down and one up



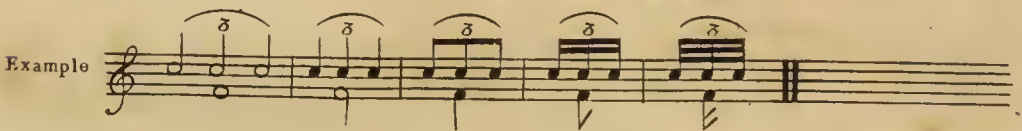
Common or Binario Time is divided into two beats one down and one up



Jigg Time at two beats in a bar one down and one up



It is to be observed that when a figure of 3 is mark'd over three Minims those three Minims are to be play'd in the Time of one Semibreve 3 over three Crotchets in the Time of one Minum 3 over three Quavers in the Time of one Crotchet &c



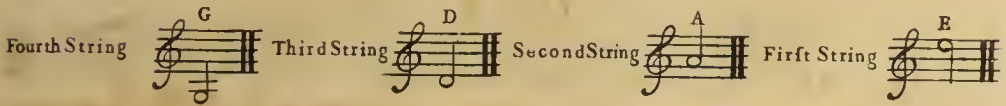
The Bars serve to divide the Musick according to the Time, and it must be observed in beating or counting of Time, the Hand or Foot must be down at the first note from which we always begin to count.

Examp: C four Crotchets in a Bar &c: sometimes in slow time four Minims
 $\frac{2}{4}$ two Crotchets in a Bar.
 $\frac{12}{8}$ twelve Quavers, which (when Slow) is call'd the Siciliana time, or
 (when quick) is call'd Jigg time.
 $\frac{3}{1}$ three Semibreves in a Bar.
 $\frac{3}{2}$ three Minims in a Bar.
 $\frac{3}{4}$ three Crotchets in a Bar.
 $\frac{3}{8}$ three Quavers in a Bar.
 $\frac{6}{8}$ six Quavers in a Bar, this is also call'd Jigg time.

The double Bars serve to divide the piece of Musick into Strains or Parts; when dots are plac'd on either side they denote that the strains are to be repeated.

Art: 5

Of the Names of the Strings



Art: 6

The Scale for the Violin without the Shifts.

Scale of the Fourth String

Open first Finger second Finger third Finger

G A B C

Scale of the Third String

Open first Finger second Finger third Finger

D E F G

Scale of the Second String

Open first Finger second Finger third Finger

A B C D

Scale of the First String

Open first Finger second Finger third Finger

E F G A

Art. 7

The best manner of tuning the Violin is to fix the second String a proper pitch from a wind Instrument to A. then putting the third Finger upon the first String it will Just found the Octave if the first String be properly in tune with the second String and both the Strings open are a perfect fifth to each other the following Scale will serve in the like manner for the other Strings it is proper for a beginner to have the frets properly mark'd upon the finger board which will learn him to stop properly in tune

Art. 8

Scale of the several Cliffs necessary to be known

Art: 9

To rise by 3ds
4ths & 5ths

By 3ds

By 4ths

By 5ths

Trill or Shake which always is to begin from the Note above

Art: 10

Duet for two
Violins


Musical notation for Art: 10, starting with a Minuet. The first two staves are labeled 'Minuet'.

PART II

Art. 1

An easy manner of Practicing the Length of the Notes

Common Time at 4



doubled tribled

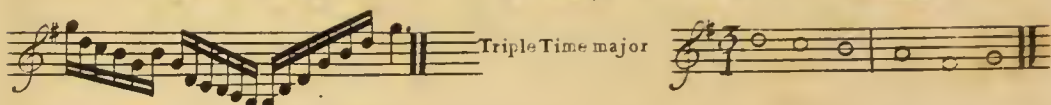


quadrupled

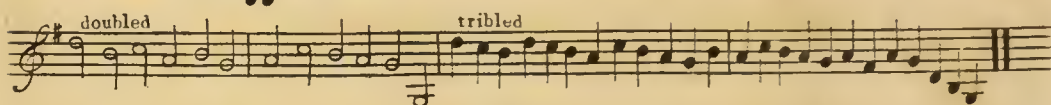
Common Jigg Time



doubled

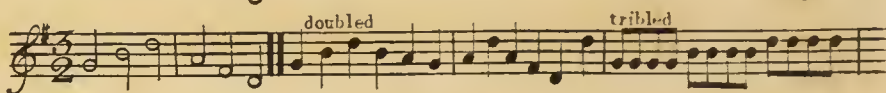


Triple Time major



doubled tribled

Triple Time Minor



doubled tribled



Triple or Common Minuet Time doubled



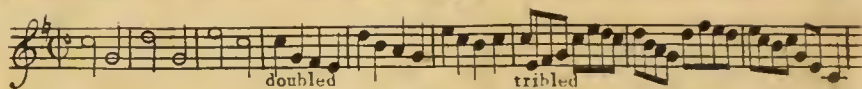
tribled

Triple or Quick Minuet Time



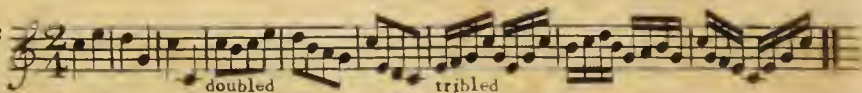
doubled tribled

Alla breve Time



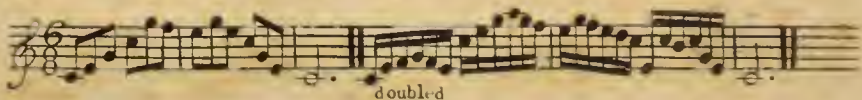
doubled tribled

Common Time at 2 Called Binario



doubled tribled

Jigg Time at 2



doubled

Art. 2

Scale for the Violin upon the half and whole Shifts

The half shift the 1st Finger shifts a Note higher than its Common place

4th String 2^d String 2^d String 1st String

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

0 1 2 3 0 1 2 3 0 1 1 2 3 4

1st String 2^d String 3^d String 4th String

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

4 3 2 1 1 0 3 2 1 0 3 2 1 0 3 2 1 0 3 2 1 0 3 2 1 0

The whole Shift 1st Finger shifts two Notes higher than its Common Place

1st String 3^d String 2^d String 1st String

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

0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 1 2 3 4

1st String 2^d String 3^d String 4th String

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

4 3 2 1 4 3 2 1 2 1 0 3 2 1 0 3 2 1 0 3 2 1 0

Art. 3

ch
Preludes w^{ch} serve in most keys that are used
The key Note is always the last Note
in the Bass or underpart

G major

A major

C major

D major

E major

F major

G minor

A minor

B^b major

C minor

D minor

E minor

F minor

Ab major

Eb major

F# minor

Art. 4

Lesson for the
half Shift

Allegretto

Minuet

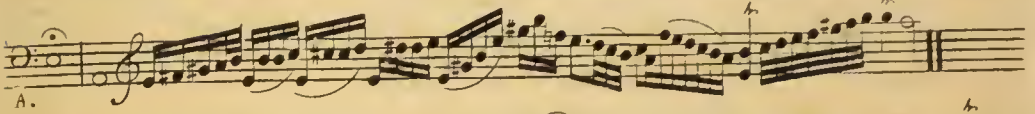
Presto

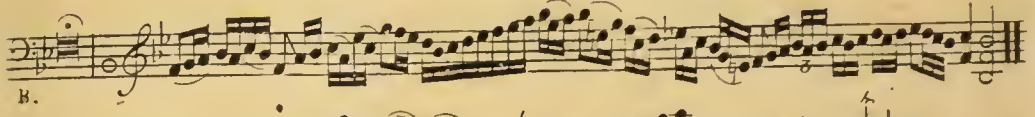
PART III

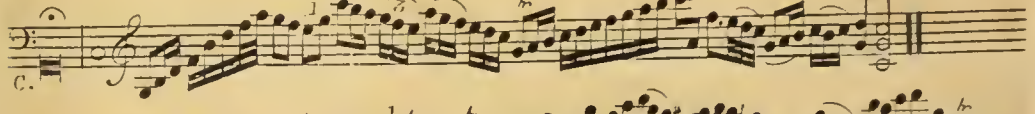
Article 1

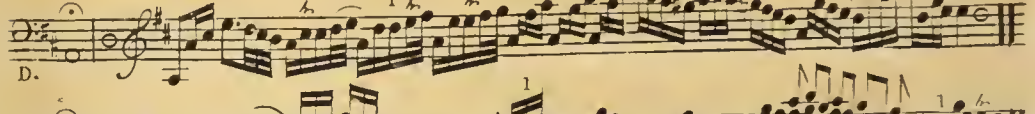
Cadences upon the holding Notes in the Bass

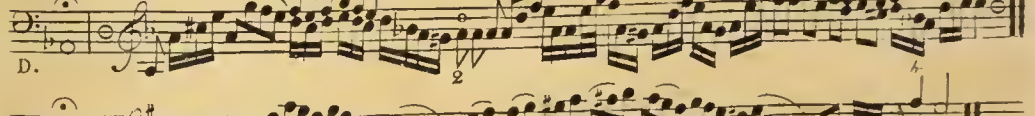
A. 

A. 

B. 

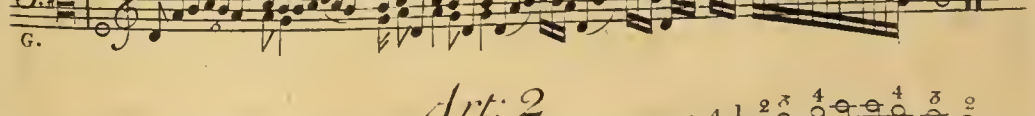
B. 

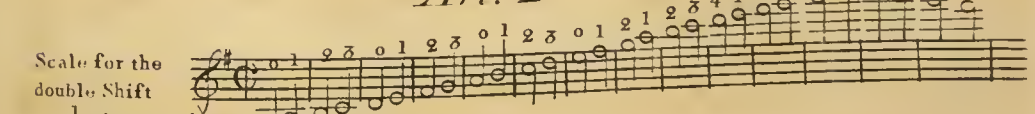
C. 

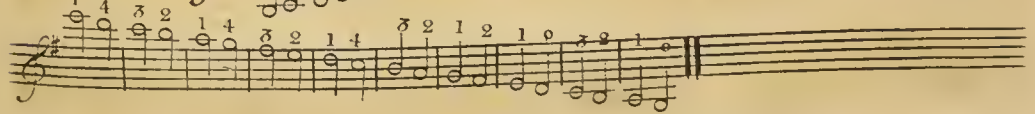
C. 

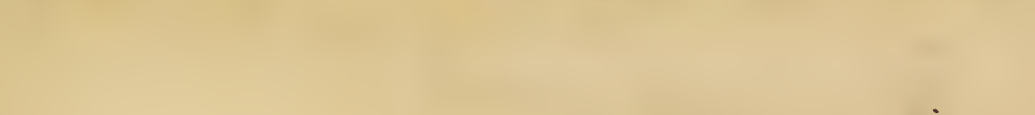
D. 

D. 

E. 

E. 

F. 

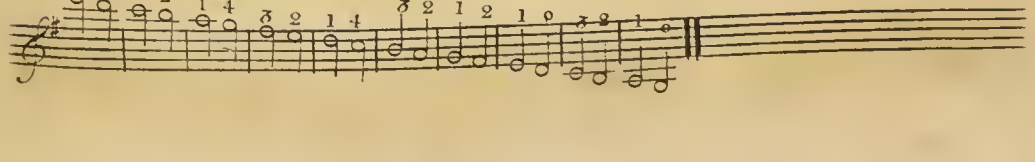
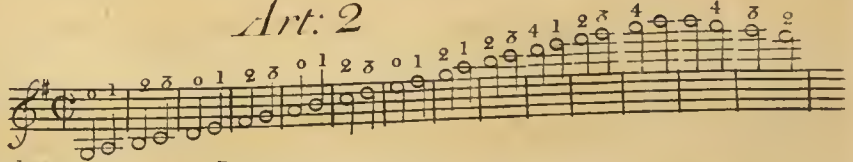
F. 

G. 

G.

Art. 2

Scale for the double Shift



Lesson for the
whole Shift

A musical score for guitar, titled "Art: 3" and "Lesson for the whole Shift". The score is arranged in 14 systems, each consisting of two staves. The first system is in C major, 2/4 time. The second system changes to D major. The third system changes to E major. The fourth system changes to F# major. The fifth system changes to G major. The sixth system changes to A major. The seventh system changes to B major. The eighth system changes to C major. The ninth system changes to D major. The tenth system changes to E major. The eleventh system changes to F# major. The twelfth system changes to G major. The thirteenth system changes to A major. The fourteenth system changes to B major. The score includes various guitar techniques such as slurs, accents, and fingerings (1, 2, 3, 4).

This page of musical notation consists of 14 staves. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Presto' in the third staff. The notation is highly rhythmic, featuring complex patterns of sixteenth and thirty-second notes, often with slurs and accents. There are several repeat signs and fermatas throughout the piece. The overall style is characteristic of 19th-century piano music.

Lesson for the double shift

Allegretto

Andante

Presto

Tempo di Minuetto

I

The first system of the musical score for 'Tempo di Minuetto' consists of three staves. The top staff is a single treble clef staff, and the bottom two staves form a grand staff with treble and bass clefs. The music is in 3/4 time and features a complex melodic line with many triplets and ornaments. Dynamics include piano (p), piano molto (pmo), and forte (fe). The piece concludes with a double bar line and repeat dots.

Tempo di Minuetto.

3

II

Tempo di Minuetto

III

Tempo di Minuetto

IV

fe po fe po

po

po

po

po

Tempo di Minuetto

V

Tempo di Minuetto

VI

The musical score is written for a single instrument, likely a violin or flute, as indicated by the 'VI' marking. It is in the key of G major (one sharp) and 3/4 time. The tempo is marked 'Tempo di Minuetto'. The score consists of six systems of staves. The first system has a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The piece features characteristic Chopin-style ornamentation, such as mordents and grace notes, particularly in the first system. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score concludes with a double bar line and repeat signs.



to
the
1892

1892



WOODFIN HILLES
155 E 42 STREET
NEW YORK CITY 17

