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An  
Accurate Method to attain the Art of  
Playing  
VIOLIN.

with Graces in all the different Keys, how to  
make proper Cadences, & by nature of all y<sup>e</sup> shifts  
with several

DUETS AND LESSONS  
for that Instrument, y<sup>e</sup> whole Compos'd by  
CARLO TESSARINI DA RIMINI.

to which is added Six favorite

MINUTES

in three Parts

Price 5<sup>s</sup>

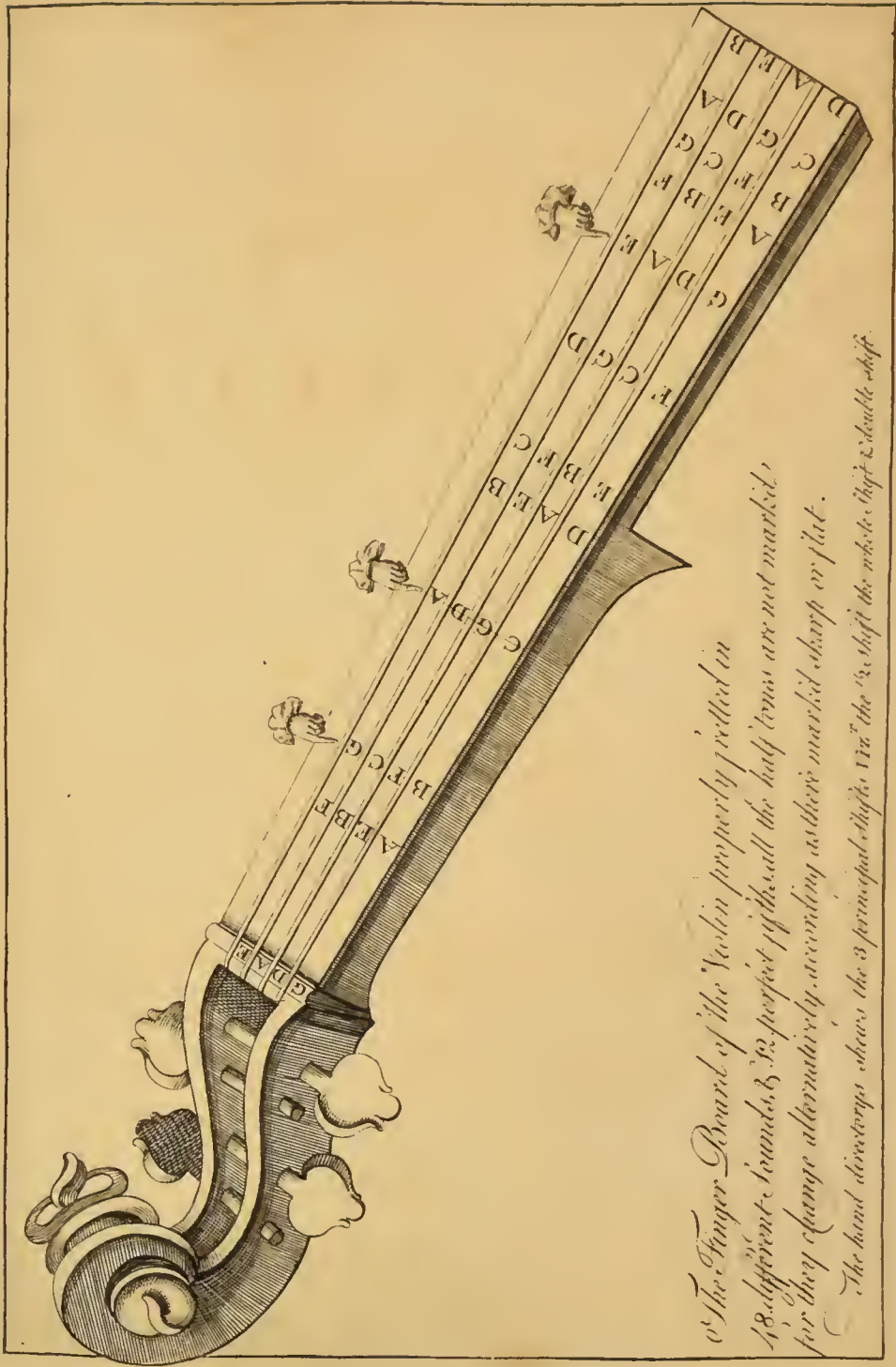
LONDON Printed by LONGMAN and BRODERIP N<sup>o</sup> 26 Cheapside  
Music Sellers to the ROYAL FAMILY

Where may be had lately Published

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







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 1<sup>st</sup> shift the whole, the 2<sup>d</sup> double shift.





# PART I

## Article 1

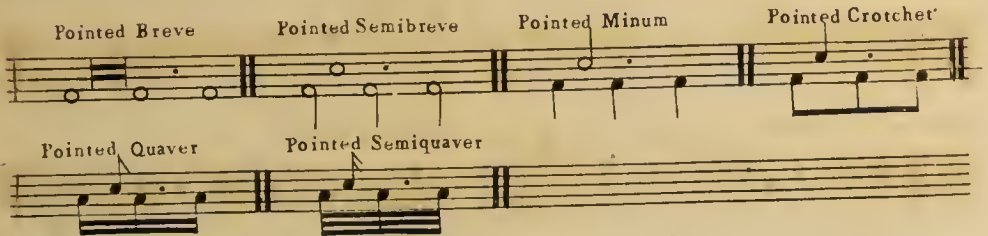
Of the Form, Value and Name of the Notes and Rests.



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

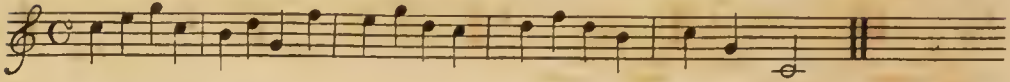
# Art. 4

## 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



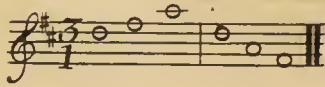
### Common Jigg Time



### Example of Tripple Time

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

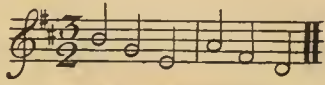
Tripple Time major



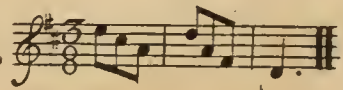
Tripple or common Minuet Time



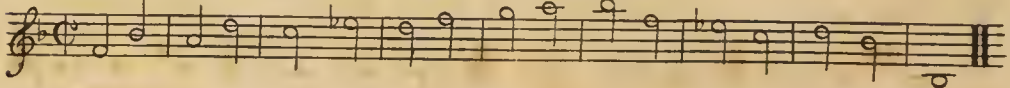
Tripple Time minor



Tripple or quick Minuet Time



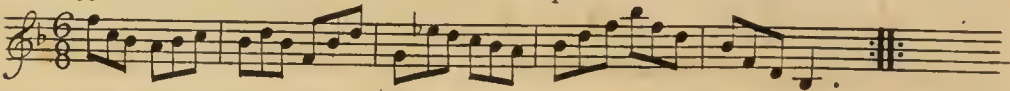
The Alla breve Time is divided into two beats one down and one up



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

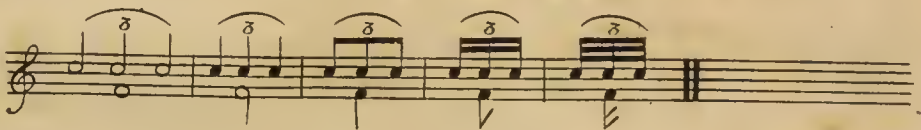


Jigg Time at two beats in a bar one down and one up



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

Example



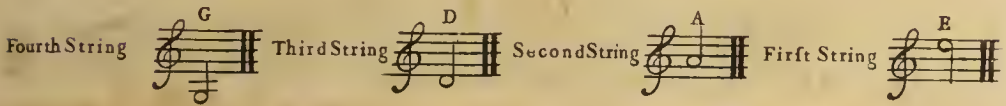
The Bars serve to divide the Musick according to the Time, and it must be observed in beating or counting of Time, the Hand or Foot must be down at the first note from which we always begin to count.

Examp:  $\text{C}$  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 (G), second Finger (A), third Finger (B), C

Scale of the Third String: Open, first Finger (D), second Finger (E), third Finger (F), G

Scale of the Second String: Open, first Finger (A), second Finger (B), third Finger (C), D

Scale of the First String: Open, first Finger (E), second Finger (F), third Finger (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

Musuet

Gavotta

# 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

tribled doubled

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 1<sup>st</sup> Finger shifts a Note higher than its Common place

1<sup>st</sup> String 2<sup>d</sup> 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 2 3 0 1 1 2 3 4

2<sup>d</sup> String 3<sup>d</sup> String 4<sup>th</sup> 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 3 2 1 0 3 2 1 0

The whole Shift the 1<sup>st</sup> Finger shifts two Notes higher than its Common Place

1<sup>st</sup> String 2<sup>d</sup> 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

2<sup>d</sup> String 3<sup>d</sup> String 4<sup>th</sup> 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 3 2 1 0

## Art. 3

ch  
Preludes w<sup>h</sup> 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<sup>b</sup> 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.   
 B.   
 C.   
 D.   
 D.   
 E.   
 F.   
 G.

## Art: 2

Scale for the double Shift

Lesson for the  
whole Shift

The musical score is written for guitar and consists of 12 systems, each with 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 score includes various guitar techniques such as slurs, accents, and fingerings.

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 as *Presto* in the third staff. The notation is dense, featuring complex rhythmic patterns with many sixteenth and thirty-second notes, as well as rests. The piece concludes with a double bar line at the end of the final staff.



Lesson for the double shift

Allegretto

Andante

Presto



Tempo di Minuetto

I

The musical score is written for a single instrument, likely a piano, in 3/4 time. It consists of six systems, each with three staves (treble, middle, and bass clefs). The first system includes a treble clef and a 3/4 time signature. The music is characterized by intricate rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings such as *f*, *p*, *fmo*, and *po* are used throughout. The score also features several ornaments, including mordents and grace notes, which are indicated by small 'h' symbols above notes. 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



Tempo di Minuetto

V

Tempo di Minuetto

7

VI

Musical score for a Minuet in G major, Op. 9, No. 5 by Johann Sebastian Bach. The score is written for a six-stringed instrument (VI) and consists of six systems of three staves each. The first system includes a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a rhythmic accompaniment, and a separate bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece features characteristic Baroque ornamentation, such as mordents and grace notes, and concludes with a repeat sign and a final cadence.









to  
the  
1892

1892





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