

A PRACTICAL EDITION OF THE
TWENTY-FOUR CAPRICES FOR SOLO VIOLIN BY
SIR WILLIAM HERSCHEL

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Sir William Herschel (1738–1822) was a prominent musician and composer in the 18th century England. He worked as a concert director in several cities. In addition, he was a master of various instruments, and an active solo performer. Herschel composed numerous orchestral and solo works. His music, however, is hardly known today. Many of his compositions remained unpublished, among them the *Twenty-Four Caprices for Solo Violin*. These caprices are one of the earliest technical studies for the instrument, which must be brought to the intermediate violin students' and violin teachers' attentions.

The purpose of this study is to create a practical edition of the *Twenty-Four Caprices for Solo Violin*, and to make it available for violinists by publishing them. The dissertation will look into the performance practice of Herschel's caprices. Based on a thorough research of the violin methods, the edition will provide fingerings, bowings, and practicing suggestions which are useful for students who wish to improve violin technique.

The author of this study strongly believes that these neglected technical studies are extremely beneficial works for violinists, and they deserve to be made public.

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CHAPTER 1

INTRODUCTION

Sir William Herschel (1738–1822), a German-born Englishman, was one of the most significant characters in the history of natural science. Among his many achievements in the field of astronomy, the most important was the discovery of the planet Uranus in 1781.¹ However, before Herschel became an astronomer, he was a prominent musician and composer. He was a master of various instruments, an active solo performer, and concert director in several cities, such as Newcastle, Leeds, and Bath.² In 18th-century England, Bath was second only to London as “the most important cultural and artistic center.”³ Primarily trained as an oboist, Herschel was also an excellent violinist, organist and harpsichordist, and singer.⁴ A prolific composer, his large and varied output includes more than 200 instrumental and vocal works—notable among them 24 symphonies, 14 concertos for various solo instruments, 6 trio sonatas for harpsichord, violin, and cello, 6 fugues for organ, 3 sonatas for harpsichord, a Te Deum, 4 Psalm settings for 4 voices, 10 solos for violin and basso continuo, and 24 caprices for solo violin.⁵

There is no concrete evidence when the *Twenty-Four Caprices for Solo Violin* were written. The author of this study believes that the caprices was composed between 1760 and 1764, during which period the composer wrote the majority of his violin works including the six violin

¹ Frank Brown, *William Herschel: Musician & Composer* (Bath: William Herschel Society, 1990), 1.

² *Ibid.*, 4–5.

³ Davis Jerome, “Program Note: The Music of Sir William Herschel,” *Baja Astronomical Observatory*, accessed September 5, 2013, <http://asterope.bajaobs.hu/cski/research/mktars/hegecikk/Oboa.htm>.

⁴ Agnes M. Clerke, “The Life of William Herschel AD 1738–1822,” *Third Millennium Library*, accessed October 17, 2013, <http://www.cristoraul.com/ENGLISH/readinghall/GalleryofHistory/William-Herschel.htm>.

⁵ Brown, *William Herschel*, 22–23.

concertos (1760–1764) and the ten solos for violin and basso continuo (1763).⁶ The 24 caprices, given the way they were structured, most likely served as supplementary teaching materials. In this aspect, the *Twenty-Four Caprices for Solo Violin* could be considered as one of the earliest teaching methods in the violin literature. Composers before Herschel such as Giuseppe Tartini (1692–1770) and Pietro Locatelli (1695–1764) also wrote caprices but Tartini’s caprices are scored for violin and cello and Locatelli’s solo caprices function as written out cadenzas for his violin concertos.⁷ Both Tartini and Locatelli wrote their caprices for public performances and not as training materials. Later caprices such as those of Federigo Fiorillo (1755–1823), Rodolphe Kreutzer (1766–1831), Pierre Rode (1774–1830), Niccolò Paganini (1782–1840), and Jacob Dont (1815–1888) were clearly written as training materials. These later caprices were proven to be fundamental in helping violinists to acquire the necessary technical skills on the violin and are still widely used today. Herschel, as opposed to the above-mentioned violinists/pedagogues, later became a famous scientist, and the preservation of his musical output became less of a priority to his descendants. His caprices were forgotten and never published.

The *Twenty-Four Caprices for Solo Violin* by Sir William Herschel are a great preliminary study for intermediate violinists who wish to achieve a higher level of technique. The purpose of this study is to create a practical edition of these caprices and to make it available for violin students. It is hoped that this dissertation will be a significant contribution to the field of violin pedagogy.

⁶ Ibid.

⁷ Chappell White, *From Vivaldi to Viotti: A History of the Early Classical Violin Concerto* (Philadelphia: Gordon and Breach, 1992), 9.

CHAPTER 2

OVERVIEW OF SIR WILLIAM HERSCHEL AND HIS TIME

William Herschel was born in Hanover, Germany, in 1738. His father, Isaac Herschel, was a “bandmaster to a regiment of the Hanoverian Guards.”⁸ Isaac provided musical education to all of his six children.⁹ William started to learn the violin at the age of four, then later switched to the oboe.¹⁰ As a child, he showed considerable talent and interest not only in music and music theory, but also in science, mathematics, philosophy, metaphysics, and languages.¹¹ When he was fourteen, William joined the Hanoverian Guards as an oboist and violinist.¹² In 1756, the Seven Years’ War—a global conflict—broke out, and Herschel’s regiment was sent to London, England.¹³ A few months later the guards returned to Germany and took part in the battle of Hastenbeck.¹⁴ Following his father’s advice a year later, William and his brother Jacob left the army and returned to London.¹⁵

At that time, the British capital was the place to be for aspiring as well as established musicians in all over Europe.¹⁶ George Frideric Handel (1685–1759) left Hannover for London in 1710. Francesco Geminiani (1687–1762), arguably the most famous violinist of his time, left Italy in 1714 for the British capital, where all of his famous violin methods were published.¹⁷ Leopold

⁸ Elbert Hubbard, *Little Journeys to the Homes of Great Scientists: William Herschel* (New York: Wm. H. Wise & Co., 1916), accessed October 17, 2013, <http://www.gutenberg.org/files/19080/19080-h/19080-h.htm>.

⁹ Brown, *William Herschel*, 3.

¹⁰ Jerome, “Program Note.”

¹¹ Turner, *Science and Music*, 21.

¹² Brown, *William Herschel*, 3.

¹³ *Ibid.*

¹⁴ *Ibid.*

¹⁵ Turner, *Science and Music*, 22.

¹⁶ Vincent Duckles, “Sir William Herschel as a Composer,” *Astronomical Society of the Pacific* 74, no. 436 (February 1962): 56, accessed October 12, 2013, doi: 10.1086/127756.

¹⁷ Enrico Careri, *Francesco Geminiani* (Oxford: Clarendon Press, 1993), 161.

Mozart (1719–1787) brought his son Wolfgang Amadeus (1756–1791) to London in 1764 to show off the young Mozart’s prodigious talent. Joseph Haydn (1732–1809) had several journeys to the British capital at the end of the 18th century.¹⁸

During his short stay in London, William Herschel made a living by copying music.¹⁹ In 1759, after his brother chose to return to Germany, William decided to leave London and seek fortune in the countryside. In his autobiography, he wrote that the “difficulty of succeeding in London induced me to visit some places in the country.”²⁰ First he settled down in Durham, and worked as an instructor for the regimental band of Durham Militia, which consisted of two oboes and two French horns.²¹ His talent was admired by everyone since he “spoke English perfectly; he played like a virtuoso, and possessed a curious stock of varied knowledge.”²² Nevertheless, Herschel was dissatisfied with his life. In a letter to his brother he wrote: “I have been ever since you left me nearly constantly *alone*....Is it not strange that during three years which I have spent in England I have not met a single person whom I could feel worthy of my friendship.”²³ He continued:

“Indeed Brother, I do not know what will become of me at last. My present way of living will not do, and I must soon change or else I shall never get forwards. I am as it were buried here.... My love for activity makes it absolutely necessary that I should be busy for I grow sick by Idleness—it kills me almost to do nothing.”²⁴

¹⁸ Duckles, “Sir William Herschel as a Composer,” 56.

¹⁹ Patrick Moore, *William Herschel: Astronomer and Musician of 19 New King Street, Bath* (Sidcup, England: P.M.E. Erwood, 1981), 3.

²⁰ Owen Gingerich, “William Herschel’s 1784 Autobiography,” *Harvard Library Bulletin* 32, no. 1 (Winter 1984): 77.

²¹ Reginald Victor Jones, “Through Music to the Stars. William Herschel, 1738–1822,” *Notes and Records of the Royal Society of London* 33, no. 1 (August 1978): 37.

²² Agnes M. Clerke, “The Life of William Herschel AD 1738–1822,” *Third Millennium Library*, accessed October 17, 2012, <http://www.cristoraul.com/ENGLISH/readinghall/GalleryofHistory/William-Herschel.htm>.

²³ Turner, *Science and Music*, 24.

²⁴ *Ibid.*

His life, fortunately, changed soon as he was appointed director of concerts at Leeds in 1762.²⁵ Herschel was most productive as a composer during his four-year stay in Leeds. Between 1760 and 1764 he wrote all his twenty-four symphonies.²⁶ He also composed four violin concertos, and two oboe concertos. The *Twenty-Four Caprices for Solo Violin* was possibly written in Leeds. He was also active as a performer, giving public concerts on the violin, oboe, organ, and harpsichord.²⁷ The instrument that Herschel most frequently played in public was the violin.²⁸ About his ability as a violinist, one of his contemporaries, the famous organist Edward Miller (1731 or 1735–1807) wrote that “never before have we heard the concertos of [Arcangelo] Corelli [1653–1713], Geminiani and [Charles] Avison [1709–1770], or the overtures of Handel, performed more chastely, or more according to the original intention of the composers, than by Herschel.”²⁹

In early 1766, Herschel left Leeds for Halifax to be the organist at the Parish Church where a new organ was built just around that time.³⁰ He competed against six other candidates for the position.³¹ Halifax, however, couldn’t keep him for long. Herschel moved to Bath at the end of December of the same year. On January 1, 1767, he gave a benefit concert, performing his own compositions, including a violin concerto, an oboe concerto, and a sonata for harpsichord.³² The success of this concert brought him a lot of students. He eventually taught six to eight private lessons a day.³³ Soon after, Herschel accepted the organist position of the famous and fashionable

²⁵ Brown, *William Herschel*, 4.

²⁶ McVeigh, “William Herschel (1738–1822): Symphonies,” 113.

²⁷ Brown, *William Herschel*, 7.

²⁸ *Ibid.*

²⁹ *Ibid.*

³⁰ Edward Singleton Holden, *Sir William Herschel: His Life and Works* (Oxford: W. H. Allen, 1881), 21, accessed October 18, 2013, <http://www.gutenberg.org/files/29031/29031-h/29031-h.htm>.

³¹ Holden, *Sir William Herschel*, 21

³² Duckles, “Sir William Herschel as a Composer,” 56.

³³ Brown, *William Herschel*, 10.

Octagon Chapel,³⁴ which had the best pipe-organ in England.³⁵ In his autobiography, Herschel wrote that this position “proved a very profitable one, as I soon fell into all the public business on the Concerts, the Rooms, the Theatre & the Oratories, besides many Scholars & private Concerts.”³⁶ He composed a great number of organ music, psalms, chants, hymns, and anthems for the cathedral choir of the Octagon Chapel.³⁷ Unfortunately, most of his sacred compositions were lost. In Bath, Herschel was also active as a conductor. He directed several performances of Handel’s oratorios, particularly the Messiah.³⁸ Bath was his final destination as a musician. He stayed there for fifteen-years.

Musical career, however, was never everything to William Herschel. He was always fascinated by astronomy. Eventually, his interest in sciences gradually took over the place of music in his life. He started to build optical tools and telescopes to observe the sky. His sister, Caroline, records that “every spare moment of the day, and many hours stolen from the night, had long been devoted to the studies which were compelling him to become an observer of the heavens.”³⁹ His discovery of the planet Uranus in 1781 unexpectedly brought him international fame.⁴⁰ Soon after, he was appointed private astronomer to King George III of the United Kingdom of Great Britain and Ireland (1738–1820).⁴¹ His last performance as a professional musician was at the Octagon Chapel on June 18th, 1782.⁴² Herschel spent the rest of his life as an astronomer. He, however, occasionally performed privately for the King.⁴³ In 1791, Haydn came to see Herschel at the

³⁴ Holden, *Sir William Herschel*, 24

³⁵ Hubbard, *Little Journey*.

³⁶ Gingerich, “William Herschel’s 1784 Autobiography,” 79.

³⁷ Dotted Crotchet, “Bath: Its Musical Associations,” *The Musical Times* 49, no. 789 (November 1, 1908): 698.

³⁸ Brown, *William Herschel*, 13.

³⁹ Crotchet, “Bath: Its Musical Associations,” 698.

⁴⁰ Moore, *William Herschel: Astronomer and Musician*, 1.

⁴¹ Crotchet, “Bath: Its Musical Associations,” 700.

⁴² Jerome, “Program Note.”

⁴³ Brown, *William Herschel*, 6.

observatory.⁴⁴ In 1802, Herschel visited Paris and met with Napoleon.⁴⁵ While in Paris, Herschel was invited to perform on the organ at the Notre Dame before “a large crowd of people and [he] improvised so brilliantly that they looked at each other with admiration.”⁴⁶ Forty years after he gave up his professional musical career, Sir William Herschel died in 1822.

⁴⁴ Jerome, “Program Note.”

⁴⁵ Brown, *William Herschel*, 8–9.

⁴⁶ Brown, *William Herschel*, 9.

CHAPTER 3
THE TWENTY-FOUR CAPRICES AS
TEACHING SUPPLEMENTARY MATERIALS

Before Herschel completed his caprices, the two violin treatises which served as the fundamental sources for the study of the violin in the eighteenth century were the *Art of Playing the Violin* by Francesco Geminiani, completed in 1751, and *A Treatise on the Fundamental Principles of Violin Playing* by Leopold Mozart, 1756. Geminiani's treatise includes 24 exercises accompanied by a short and informative section of text, giving instructions on the different aspects of violin technique such as articulation, ornamentations, shifting between positions, holding the bow, and bowings. Since Geminiani was one of the most well-known violinists of his time and his violin methods were all published in London, it is likely that William Herschel was familiar with Geminiani's works. Mozart summarizes the different ways of holding the violin and the bow and uses short musical examples to illustrate his instructions on vibrato, positions, bowings, and ornamentation. The study of these two violin treatises by Geminiani and Mozart gives insights into what Herschel might have in mind when he wrote his caprices.

William Herschel, indeed, had very clear ideas about the pedagogical purposes of his caprices. Each one was composed for the study of specific violin techniques. Below are several examples that support the idea of the *Twenty-four Caprices for Solo Violin* as a violin method.

At first sight, there are several options in terms of left-hand position for Caprice No. 2. After a thorough inspection, it became obvious that the caprice is best to be played in the first position and every second note of the two-note figures in the first couple of lines should be played with the fourth finger, not with the open string to avoid string crossing. The purpose of the caprice,

Another interesting aspect of the *Twenty-Four Caprices for Solo Violin* that supports the claim of the work as a violin method is the employment of the less frequently used keys. Herschel used multiple flat and sharp key signatures in some of his caprices. Keys like E-flat minor, G-sharp minor, B-flat minor, and B-Major rarely appeared in other compositions intended for performances, especially in Baroque music. Besides, on the violin these keys bring the left hand into unusual and sometimes awkward positions. By composing his caprices in these keys, Herschel gives particular importance to the left-hand flexibility and aural skills in the training of violinists. A good example is Caprice No. 16. It is in G-sharp minor. The note G-sharp on the G string is between the open-string note G and first-position note A-natural. By choosing the key G-sharp minor, the composer's intention is clearly shown for the caprice to be played entirely in the half position.

Example 1.3: Herschel, Caprice No. 16, mm. 1–6 (half position).

CHAPTER 4

QUESTIONS CONCERNING THE TWENTY-FOUR CAPRICES

Having examined the manuscript of the work in detail to prepare the practical edition, questions arose, concerning musical notation and accuracy. There are several instances, for example, when it is advisable to play the music differently than the way it is written. One instance of this occurs with the chords in Caprice No. 10. Contemporary knowledge of performance practice dictates that they are to be treated as arpeggios, not as notated. To play notes in a chord in sequence, one after the other, rather than ringing out simultaneously is a common practice in the Baroque period.⁴⁸ According to Boyden, in late Baroque violin music “many triple and quadruple stops were played as arpeggios even without the direction ‘arpeggiando’.”⁴⁹ As for playing the arpeggios, Mozart suggested in his *Treatise* that one of the most common way for execution is to slur two notes.⁵⁰ Example 2.1a shows the original notation of the first two measures of Caprice No. 10. Figure 2.1b is given for a possible and common way of executing the chords.

Example 2.1a: Herschel, Caprice No. 10, mm. 1–2 (original notation).



Figure 2.1b: Herschel, Caprice No. 10, mm. 1–2 (performance notation).



⁴⁸ Boyden, “The Violin and Its Technique,” 24–25.

⁴⁹ Ibid.

⁵⁰ Mozart, *Treatise*, 162.

One must also question the notation of accidentals throughout the manuscript. The author of this study believes that there are several instances when the accidentals are missing from the score. Here are a couple of examples regarding the missing accidentals. Example 2.1a is from Caprice No. 12. The sharp signs are absent at the beginning of each measure between measure 20 and 24. The simple explanation for it is that the composer may not feel the need of putting the accidental to the repeated note even though the two notes are separated by the bar line. The same explanation applies to the next case. Example 2.1b is taken from Caprice No. 21, in which the natural sign is missing. The edited accidentals are marked in parenthesis over the actual notes.

Example 2.2a: Herschel, Caprice No. 12, mm. 17–25 (missing notations of the accidentals).

Example 2.2b: Herschel, Caprice No. 21, mm. 27–30 (missing notations of the accidentals).

It is necessary to mention that when Herschel's caprices were written, both the violin and the bow were different than today. The violin in Herschel's time has shorter neck, and the fingerboard is also shorter. The use of high registers, therefore, was limited. In the eighteenth century there was no chin rest yet. The violin rested either on the collarbone, or it was held under

the chin on either side of the tailpiece or over the tailpiece.⁵¹ Shifting, therefore, was complicated, and the use of finger extension was preferable. The bow was also different. It was short and light in weight with the stick of the bow was either straight or curved away from the bow hair.⁵² In terms of bow holding, the thumb was placed under the hair, not under the frog.⁵³ The design of the bow and the way it was held made it difficult to play chords and heavy bow strokes and to sustain long and singing melodies. These differences certainly have an impact on the playing and interpretations of Herschel's caprices. For instance, Caprice No. 6 should not be played in the upper half due to the design of a baroque bow, but the same caprice would be playable in the upper half of a modern bow and could be used as a *martelé* study. Similarly, it would be impossible to play unbroken chords using a baroque bow, but a modern bow would present no problem in the execution of those chords. One, therefore, would be able to perform Caprice No. 10 using original notation with a modern bow.

Finally, due to the differences between the violins of today and of Herschel's time, one may wonder if Herschel's caprices are applicable for today's instruments. The author of this document completely agrees with the British musicologist Robert Donington (1907–1990) that it is not really the instruments that matters, but the way of playing— baroque music can be done on a modern violin “if not with full historical validity, nevertheless with full artistic validity.”⁵⁴

⁵¹ Boyden, “The Violin and Its Technique,” 16–17.

⁵² Boyden, “The Violin and Its Technique,” 14.

⁵³ Robert Donington, *String Playing in Baroque Music* (New York: Charles Scribner's Sons, 1977), 17.

⁵⁴ Robert Donington, *String Playing in Baroque Music* (New York: Charles Scribner's Sons, 1977), 20.

CHAPTER 5

PRACTICAL APPROACH TO THE *TWENTY-FOUR CAPRICES*

The following section of this document will be devoted to the practical approach of the caprices. Questions regarding notation, right and left hand technique, intonation, articulation, and practicing methods will be examined. Each of the caprices will be discussed individually, including musical examples to highlight the questions and their solutions.

Caprice No.1

Caprice No. 1 is in A minor. The techniques addressed in this caprice include string crossing and bow distribution for the right hand and intonation for the left hand. Each arpeggiated figure is to be played on three (or four) strings. The use of open strings, therefore, is preferable over the fourth finger. The task of the right hand is to produce smooth string crossings. As the right hand moves from one string to the next, the fingers of the left hand which involve in the *arpeggios* need to remain on the strings. This will result in more accurate intonation.

Example 3.1a: Herschel, Caprice No. 1, mm. 1–3.

The musical notation for Example 3.1a is a single melodic line in treble clef, one flat key signature, and 4/4 time. It consists of four measures of arpeggiated figures. Above the staff, there are fingering numbers: 0, 00, 0, and 0. Below the staff, there are horizontal lines indicating string stays: 1, 3, 3, and 4. The word 'simile' is written above the staff. The music ends with a double bar line.

In the example above, the line after a fingering number indicates that the finger should stay on the string as long as the line goes. Practicing the *arpeggios* as double stops as shown in figure 3.1b is another beneficial way to achieve better intonation.

Figure 3.1b: Herschel, Caprice No. 1, mm. 1–3.



Bow distribution is an important element in the second half of the caprice. In this section, each note is played in a smooth and separate bow stroke (*détaché* bowing). Because of the different note values—half note, quarter note, eighth note, and sixteenth note—different parts of the bow are used for the *détaché*. A whole bow, starting from the frog, is advisable for the first note which has a value of two and half beats. As the result, the sixteenths followed are to be done at the upper half of the bow. The same bow distribution applies to the next measure. However, the sixteenths in this case will be at the lower half of the bow since the long note is started from the tip this time. All the eight notes should be played in the middle of the bow.

Example 3.1c: Herschel, Caprice No. 1, mm. 18–21.



Caprice No. 2

Like its predecessor, Caprice No. 2 is in A minor. The objective of this caprice is to strengthen the fourth finger of the left hand. It is advisable to play the second note of each slurred pair with the fourth finger instead of an open string. While practicing it is necessary to make sure that the pitch of each repetitive note played by the fourth finger remains unchanged. To achieve this goal, one needs to check the fourth finger note—A or E—with its corresponding open string. Example 3.2a shows the first six measures of Caprice No. 2. Figure 3.2b demonstrates a recommended way of practicing the fourth finger.

Example 3.2a: Herschel, Caprice No. 2, mm. 1–6.



Figure 3.2b: Herschel, Caprice No. 2, mm. 1–6 (suggested way to practice intonation).



In the second half of the caprice, separated and articulated bow strokes are recommended for each pair of a dotted eighth note with trills and a sixteenth note. The dotted eighth note should be played with a heavy and slow bow stroke, while the sixteenth note light and fast one. In measure 25, the melody goes up to the note C on the E string. Instead of shifting to a new position the left hand remains in the first position while the fourth finger reaches up. The trill which precedes the note C, therefore, needs to be done using the third and fourth fingers. The same combination of fingers also applies to the cases of the first trill in measure 23 and the trills in measures 26 and 27. This practice is beneficial in strengthening the fourth finger. Example 3.2c shows the recommended fingering for measures 22–28.

Example 3.2c: Herschel, Caprice No. 2, mm. 22–28.



Caprice No. 3

The G major Caprice No. 3 is devoted to the mastery of double stops for the left hand and string crossing for the right hand. Composed in perpetual motion style, the caprice contains moving double-stops in sixteenth-note value. The intervals of all double-stops are within an octave. To achieve accurate and consistent intonation, one needs to make sure that the left hand is always relaxed and fingers remain on the fingerboard whenever possible. As for the right hand, it is important to execute the string crossings in a clear and articulated manner. Therefore, it is suggested to perform the caprice using off-the-string bow strokes at the lower half of the bow. One should practice slowly at first and start every bow stroke from the strings to ensure both strings respond at the same time. Example 3.3a shows the first six measures of Caprice No. 3.

Example 3.3a: Herschel, Caprice No. 3, mm. 1–6.



There are three instances where the accidentals are missing in the manuscript. As the caprice modulates from G major to A major (measures 10–14) then D major (measures 15–25), it is necessary to include a sharp sign to the first C in each measure 12, 19, and 24. The missing accidentals are present in the practical edition.

Caprice No. 4

Caprice No. 4 is in G major. Techniques addressed in this caprice include string crossing and bow distribution for the right hand and shifting, chords, octaves, and double-stops for the left hand. It is suggested to play the triplets in the lower half of the bow, using articulated *détaché* bow strokes. As the result, when executing the chords which follow the triplets, one needs to make sure

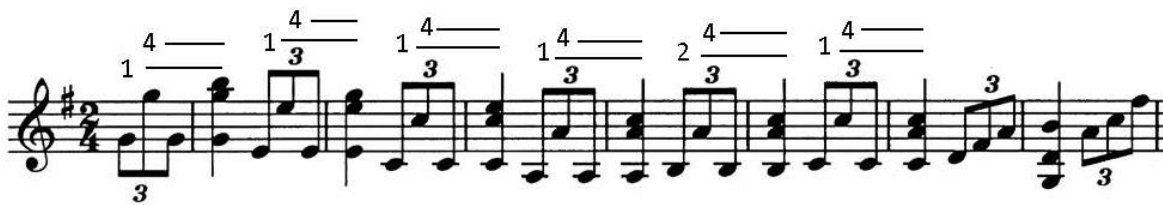
that the bow does not travel past the midpoint. Loose wrist and fingers with limited arm movements are necessary to achieve clean string crossings when playing the triplets. To produce clean sound and to save bow, the chords should be executed as fast arpeggios with light bow pressure. It is advisable to arrange the bowings in a way that the second beat of every measure is started with an up bow.

Example 3.4a: Herschel, Caprice No. 4, mm. 1–7.



To gain accuracy in shifting one should practice the shifts by placing both the first and fourth fingers on the strings and slide them to the new position as in practicing octave double stops. Due to the frequent shifts, loose left hand and light finger placement are required for smooth changes of positions and accurate intonation.

Example 3.4b: Herschel, Caprice No. 4, mm. 1–7.



The left hand stays in the second position from the second beat of measure 31 to the first beat of measure 35.

Example 3.4c: Herschel, Caprice No. 4, mm. 31–35.



Caprice No. 5

Caprice No. 5 is likewise, in G major. The objective of this caprice is to gain complete mastery of double stops for the left hand and bow distribution and chords for the right hand. In terms of the left hand, it is important to note that one must avoid lifting fingers up unnecessary. In preparation to play the caprice, the first, second, and third fingers should be kept down on the strings, in the positions of the notes B, G, and D, respectively. After that, the first and second fingers remain on the strings through the first two measures.

Example 3.5a: Herschel, Caprice No. 5, mm. 1–4.



To achieve even sound, it is necessary to maintain steady bow speed. As the result, the amount of bow used for the separated sixteenth notes is always half of the slurred ones. As it is suggested to play the caprice in a fast tempo, the chords in measures 6–9 and 16–19 should be unbroken. There are two options in executing these chords. The first option is to play the chords as arpeggios using fast bow speed and light bow pressure. The other is to depress three strings at once using the arm weight.

Example 3.5b: Herschel, Caprice No. 5, mm 5–10.



Caprice No. 6

The G major Caprice No. 6 is challenging in terms of producing clear and articulated sound. Difficult three-string crossings and four-string crossings occur rapidly throughout the caprice. Rotation of the forearm in coordination with vertical movement of the wrist is essential in achieving clean string crossings. This caprice is a good study for the *martelé* bowing. It is advisable to use the middle or upper half of the bow. One needs to set the bow on the string and use the index finger pressure to produce a strong bite at the beginning of each bow stroke. After the initial bite, tension should be released in the bow arm to avoid harsh or scratchy sound as well as to prevent discomfort. Example 3.6 shows the first six measures of Caprice No. 6.

Example 3.6: Herschel, Caprice No. 6, mm. 1–6.



As it is difficult to achieve accurate intonation due to large intervals between notes, slow practice and logical choice of fingerings are important. It is advisable to stay in the same position as long as possible to avoid rapid shifting. A complete fingering suggestion is provided in the practical edition.

Caprice No.7

Caprice No. 7 concludes a group of caprices in the key of G major, starting from No. 3. It is technically much easier than the previous ones. The entire caprice is in the first position. The note C on the E string in measures 3, 7, 17, and 21 should be played with extended fourth finger instead of a different finger in another position.

Example 3.7a: Herschel, Caprice No. 7, mm. 1–4.



It is suggested to adjust the bowing accordingly so that the first down beat of every measure is played with a down bow. To avoid incorrect accents on the weak parts of the beat, especially in measures 3–4, 7, 11–13, 17–18, and 21, one should consider placing an emphasis on down bows and use light up-bow motion.

Example 3.7b: Herschel, Caprice No. 7, mm. 11–13.



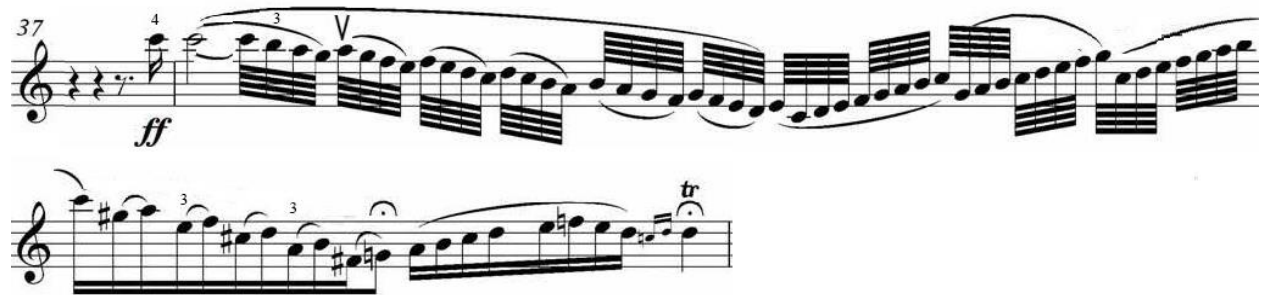
Caprice No. 8

Caprice No. 8 is in C major. Unlike the previous caprices, this one is long and melodious, and its rhythm is unpredictable. Techniques involved include shifting and double stops for the left hand and bow distribution for the right hand. The composition, however, is more like an aria than a caprice. A full, rounded, sustained and singing sound, therefore, is required. To achieve this goal, it is advisable to practice smooth bow changes by slightly decreasing the bow speed an instant before the bow changes direction and slightly releasing all pressure at the same time. Bow distribution is also important as it is easier to achieve smooth bow changing at the tip than at the frog.

Another interesting aspect of this caprice is the fast and virtuosic passage of improvisational character in measures 37–38. It functions as a written-out cadenza. To achieve the *fortissimo* sound, it is recommended to follow the divided bowings under the long slurs. However,

one must follow the intended phrasings as suggested by those long slurs. To make the running fast notes sound well-articulated and evenly, it is necessary to have active finger movement by lifting the left-hand fingers high up before putting them down on the fingerboard.

Example 3.8: Herschel, Caprice No. 8, mm. 37–38.



Caprice No. 9

The E minor Caprice No. 9 is in 3/8 meter, written in the style of a *da capo aria*. The objective of this caprice is to bring out the singing quality of sound and the improvisational character of Baroque music. Proper use of bow speed and bow distribution is beneficial in achieving this goal. The bowing for the first four measures is suggested in Example 3.9a. While practicing one should play the down-bow notes with fast bow speed and slightly more arm weight and the up-bow notes with slower bow speed and less weight.

Example 3.9a: Herschel, Caprice No. 9, mm. 1–4.



The sixteenth-note triplets are to be slurred always, while the two sixteenth notes remain separated. It is advisable to play the repetitive triplets unevenly in terms of rhythm and dynamics, using varied bow speeds to create a sense of ornamentation.

Example 3.9b: Herschel, Caprice No. 9, mm 9–12.



Caprice No. 10

Caprice No. 10 is in E major. The subjective of this caprice is to master the art of playing chords. With a few exceptions, the chords in this caprice involve three strings. As mentioned in Chapter 3, Baroque performance practice dictates that they are to be treated as arpeggios, not as notated. However, a modern bow presents no problem in playing them as written. Taking care of the intonation problem before attempting the chords is necessary. It is beneficial to practice the chords as double stops at first. In order to produce clean and clear sound, one must remember that the left hand always has to anticipate the right hand. Most importantly, the level of the bow arm should not be too high or too low. The ideal is to keep the arm in the level of the middle strings, so the bow can touch the lower and higher string at ease. The fingers and wrist of the right hand need to be relaxed and flexible.

Example 3.10a: Herschel, Caprice No. 10, mm. 1–3.



It is important to identify and bring out the melody in performing this caprice. In example 3.10a, the melodies are present in the top and bottom voices. In examples 3.10b and 3.10c, the melody is in the middle voice and bottom voice, respectively.

Example 3.10b: Herschel, Caprice No. 10, mm. 5–8.

must travel quickly back to the lowest string after reaching the highest one without making any noise. Placing an accent on the first note of each figure is recommended.

Caprice No. 12

Caprice No. 12 is in B-flat major. Techniques addressed in this caprice include double stops and finger extension for the left hand and string crossing and chords for the right hand. The use of the whole bow is advised for the quarter note double stops and chords in measures 1–3 and 26–28. For the passages in measures 4–6, 9–15, 22–25, and 32–34 where the texture consists of two voices, it is suggested to perform the eight notes separated, using down bows for the down beats.

Example 3.12a: Herschel, Caprice No. 12, mm. 4–6.



Examples 3.12b and 3.12c show the suggested fingerings for measures 10–11 and 22, respectively. Finger extension is preferable over two-string crossing for these measures. Practicing measure 22 as double stops and knowing the whole-step/half-step relationships between adjacent tenths are necessary for good intonation.

Example 3.12b: Herschel, Caprice No. 12, mm. 10–11.



Example 3.12c: Herschel, Caprice No. 12, m. 22.



There are missing sharp signs in measures 20–24. The edited accidentals are marked in parenthesis over the actual notes.

Example 3.12d: Herschel, Caprice No. 12, mm. 20–24.



Caprice No. 13

The G minor Caprice No. 13 provides training in bow distribution. Whole bow, starting from the frog, is advisable for the half notes and for the four slurred eighth notes. The quarter notes should be played with half bow, and the eighth and sixteenth notes are to be played with short bow stroke and limited to the middle of the bow. Example 3.13a shows measures 5–8, where all types of bow distribution are involved.

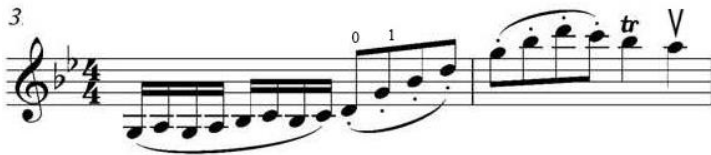
Example 3.13a: Herschel, Caprice No. 13, mm. 5–8.



This caprice introduces the up-bow and down-bow *staccato* strokes. Each *staccato* unit includes four eighth notes. When performing the up-bow unit, one should not let the bow travel to

the fog as the down-bow unit should be started from the middle of the bow. Example 3.13b shows the suggested bowing for mm. 3–4. In executing the *staccato* passages, it is advisable to start each eighth note within every unit with a slight accent, using pressure from the wrist and index finger of the right hand.

Example 3.13b: Herschel, Caprice No. 13, mm. 3–4.



Caprice No. 14

Caprice No. 14 is in F major. Techniques addressed in this caprice includes double stops and trills for the left hand and bow distribution and string crossings for the right hand. It is advisable to place fingers down on the fingerboard as long as possible while executing long passages of double stops. Absolute relaxation of the left hand is important in obtaining good trills. The goal for the right hand is to avoid accidental sounds on other strings by all cost. It is beneficial to use smooth arm movements while playing passages which feature rapid string crossings such as measures 17–20 and 47–50.

Example 3.14a: Herschel, Caprice No. 14, mm. 17–20.



In terms of bow distribution, it is necessary to conserve the bow while playing the three eighth-note slurs in measures 32–35 since they are followed by separated eighth notes.

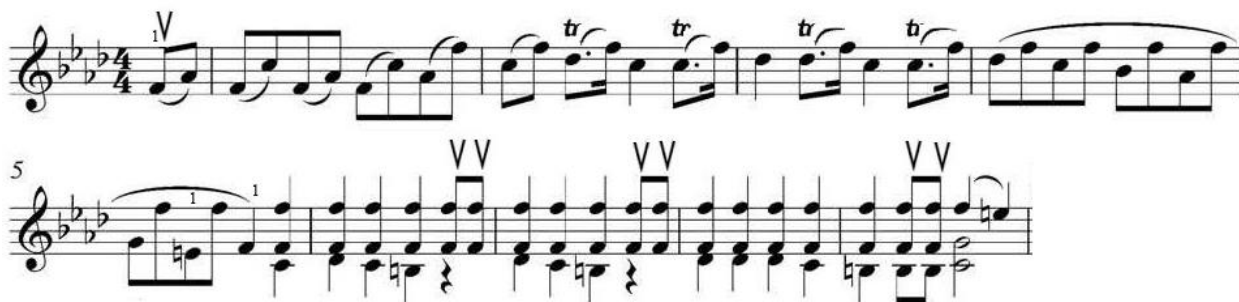
Example 3.14b: Herschel, Caprice No. 14, mm. 32–35.



Caprice No. 15

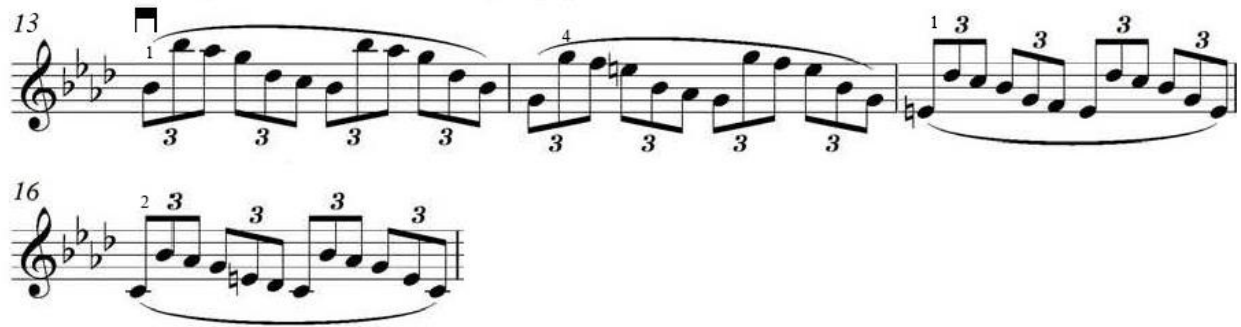
The F minor caprice No. 15 is devoted to the mastery of the second position. It is suggested to start the caprice by putting the first finger down on both the A and D strings and keep it there as long as possible. The first finger in this case acts as a reference point for other finger to follow. In measure 5 instead of shifting to the first position the hand should remain in the second position while the first finger reach down for the note E natural. Example 3.15a shows the first 9 measures of Caprice No. 15 which are be played entirely in the second position.

Example 3.15a: Herschel, Caprice No. 15, mm. 1–9.

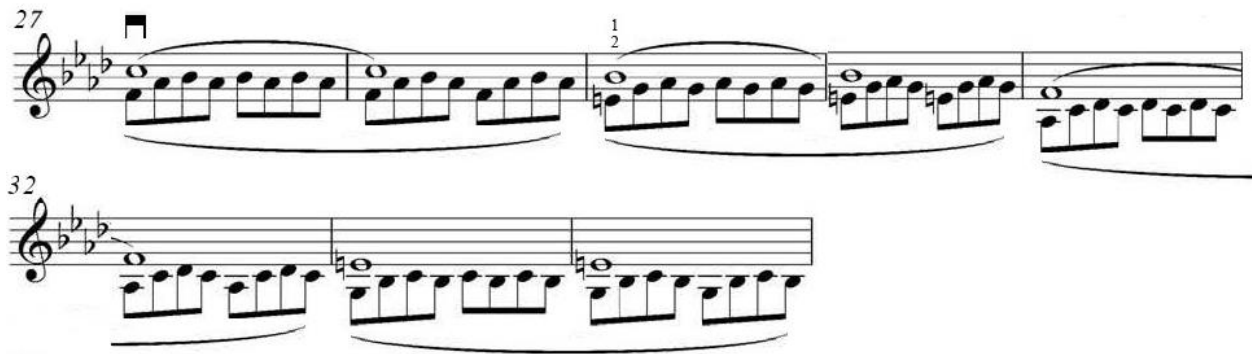


In order to perform the passages in measures 13–16 and 27–34 which contain several long *legato* slurs with well-articulated and clear tone, active finger motion is necessary. It is beneficial to use the passage in measures 27–34 as an exercise for the strengthening of the fourth finger.

Example 3.15b: Herschel, Caprice No. 15, mm. 13–16.



Example 3.15c: Herschel, Caprice No.15, mm. 27–34.



Caprice No. 16

Caprice No. 16 is in G-sharp minor. Its key signature includes five sharps with the exception of the middle section which contains four flats and is in F minor. The objective of this caprice is to obtain absolute mastery over string crossings and especially the half position which is the lowest position on the violin. The left hand needs to remain in the half position for the entire caprice. Since the piece is constructed of *arpeggios* which randomly involve two or three strings, it is important to control the string crossings so that every group of four sixteen notes sounds smooth and even. Keeping the fingers of the left hand which involve in the *arpeggios* down on the strings as long as possible will result in more accurate intonation. It is advisable to practice the *arpeggios* in the middle of the bow, using a combination of relaxed and flexible wrist and efficient movement of the forearm.

Example 3.16: Herschel, Caprice No. 16, mm. 1–5.



Caprice No. 17

Caprice No. 17 is in D minor. Techniques addressed in this caprice include active finger movement for the left hand and bow distribution for the right hand. In order to play the passages which involve slurred sixteenths in fast tempo with clarity and articulation, it is advisable to raise the fingers of the left hand high and strike them down firmly on the fingerboard.

Example 3.17a: Herschel, Caprice No. 17, mm. 4–6.



Due to the variety in the number of slurred notes per bow, it is important to arrange the bow in terms of division and speed so that each note receives an adequate amount of bow and sounds fully and cleanly. When performing measures 2 and 17, the second sixteenth of each group of two sixteenth notes needs to be rearticulated and short.

Example 3.17b: Herschel, Caprice No. 17, m. 2.



Caprice No. 18

Caprice No. 18 is in B-flat major. The objective of this caprice is to gain complete mastery of the three basic bow strokes, *martelé*, *legato*, and *détaché*. To achieve smooth transition between the bow strokes, it is advisable to use the middle or upper half of the bow for the entire caprice. One needs to make sure that every bow stroke is started from the string. In example 3.18a, all three bow strokes are present in each measure.

Example 3.18a: Herschel, Caprice No. 18, mm. 11–12.



The passages in measures 5–6 and 13–14 are to be played entirely in the second position. While practicing the octave double stops, it is suggested to play the bottom note louder and tune the higher note to the bottom one. Even though the bow's weight is more on the lower string, it is necessary to make sure that both strings speak at the same time.

Example 3.18b: Herschel, Caprice No. 18, mm. 5–6.



Caprice No. 19

The C major Caprice No. 19 is devoted to the practice of the trills. This caprice is one of the longest ones and is quite an endurance test for both hands. The bow arm needs to play a combination of *martelé* down-bow followed by fast *détaché* up-bow all the time, while the left

hand executes fast moving notes and trills. The same rhythmical pattern consisted of an eighth note followed by a sixteenth rest and a sixteenth trill occurs throughout the caprice. The three grace notes which precede the trill are only written out in the first measure. However, the same case is applied to the rest of the caprice. It is important to note that the whole combination of grace notes and trill is equal to one sixteenth note. To develop correct rhythm, it is advisable to begin the practice of this caprice with the omission of the grace notes and trill.

Example 3.19: Herschel, Caprice No. 19, mm. 1–6.

The musical score for Example 3.19 is presented in three staves. The first staff contains measures 1 through 4, each featuring a sequence of three grace notes followed by a trill. The second staff begins with measure 5, marked with a '3' above the first note, and continues with measures 6, 7, and 8. A 'simile' marking is placed above the first measure of this staff. The third staff contains measures 9 and 10, also featuring the grace-note-and-trill pattern. The time signature is 4/4.

To achieve accurate intonation, one needs to be aware of the whole step and half step relations while playing the trills. Due to constant finger movements in the left hand, it is necessary to keep the hand from tension.

Caprice No. 20

The G major Caprice No. 20 presents challenges for both hands. Techniques addressed in this caprice includes rapid string crossings for the right hand and octave shifting for the left hand. The caprice is to be performed in the upper half of the bow with short bow strokes. One needs to

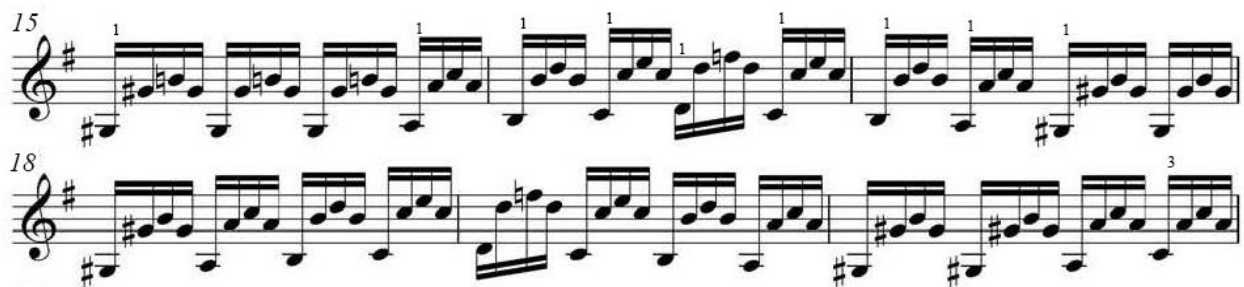
make sure that the bow is placed securely on the string at the beginning of each note. It is advisable to execute the string crossings using the up or down motion of the wrist along with the rotation of the forearm.

Example 3.20a: Herschel, Caprice No. 20, mm. 1–6.



The passage in measures 15–20 is ideal for the practice of octave shifting. While executing the shifting, both the first and fourth fingers should remain on the two strings. To achieve smooth and accurate shifting, one must apply minimal to none finger pressure on the fingerboard as the hand moves up or down the instrument.

Example 3.20b: Herschel, Caprice No. 20, mm. 15–20.



Caprice No. 21

Caprice No. 21 is in A major. This caprice has quite an orchestral feeling as it was made up entirely by double stops and chords. Intonation-wise it is one of the most challenging caprices. Unisons and octaves are in focus throughout. It is very important to locate the exact place of the

second finger which is in unison with the higher open strings before performing the piece. For accurate intonation it is suggested to practice the bottom note of a double stop or chord first then add the higher note/notes. It is beneficial to keep the fingers on the strings whenever possible. Slow practice is highly encouraged.

Example 3.21a: Herschel, Caprice No. 21, mm. 1–14.

The image shows a musical score for Example 3.21a, consisting of three staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The music is written in a single melodic line. The first staff contains measures 1 through 6. The second staff contains measures 7 through 10. The third staff contains measures 11 through 14. The score includes various musical notations such as double-stops, chords, and bowing directions. Fingerings are indicated by numbers 0, 2, 4, 3, 2, 1, 3, 2. The piece concludes with a double bar line and repeat dots.

In terms of bowing, it is advisable to arrange the bow in a way that every chord which follows the two double-stop eight notes is played with a down-bow, as seen in the example above. Both eight notes need to be articulated and for the sake of clean string crossings, the right hand must follow the left hand—the performer needs to make sure that the fingers of the left hand have securely placed on the fingerboard before executing the notes with the bow hand.

There is a missing natural sign by the low G in the third beat of measure 20. The corrected notation is shown in example 3.21b.

Example 3.21b: Herschel, Caprice No. 21, m. 20.



Caprice No. 22

Caprice No. 22 starts out in the key of B-flat minor which has five flats, then it modulates to the key of B major which has five sharps before returning to the initial key. Due to the complication in terms of keys and accidentals, finding the right position and fingering is necessary in obtaining accurate intonation. Examples 3.22a and 3.22b provide fingering suggestions for measures 7–11 and 23–29.

Example 3.22a: Herschel, Caprice No. 22, mm. 7–11.



Example 3.22b: Herschel, Caprice No. 22, mm. 23–29.



Measures 18 and 19 present challenges for the left hand because of the extreme finger extension. While practicing tenths and finger octaves, one needs to avoid any tension in the left hand, especially the wrist.

Example 3.22c: Herschel, Caprice No. 22, mm. 18–19.



There are a few missing accidentals in the manuscript. The edited accidentals are marked in parenthesis in the example below.

Example 3.22d: Herschel, Caprice No. 22, mm. 12–17.



Caprice No. 23

Caprice No. 23 is in F major. Similarly to the previous twos, this one is designed for the practice of double stops. Parallel movement of intervals, particularly thirds and sixths, is dominant throughout the piece. When performing continuous intervals of sixths, it is advised to roll the finger that is shared between the two strings over instead of picking it up to prevent the flow of double stops from being disrupted.

Example 3.23a: Herschel, Caprice No. 23, mm. 12–16.



When playing the thirds, the position changes require smooth shifts of the left hand by loosening the wrist, thumb, and the fingers on the strings. Example 3.23b provides suggested fingerings for measures 27–34.

Example 3.23b: Herschel, Caprice No. 23, mm. 27–34.



In measures 41–44 there are three-note chords with *staccatissimo* signs. Due to the short value of the chord, all fingers should be on the strings to make the notes sound at the same time. During the eighth rest between the two chords, fingers need to be quickly repositioned for the latter chord.

Example 3.23c: Herschel, Caprice No. 23, mm. 41–44.



Caprice No. 24

Caprice No. 24 is in A major. The objective of this caprice is to gain complete mastery over the down-bow and up-bow *staccato* strokes. It is beneficial to practice the passages which involve the *staccato* bow stroke with a *legato* bowing at first to ensure accurate intonation and proper bow distribution. While at this initial step, one should make sure that the fourth finger and the open string sound clean together. To achieve well-articulated bow strokes, each *staccato* note within a bow should be executed with a slight accent, using pressure from the wrist and the index

finger of the right hand. It is important that the tension from the right hand is released immediately after the execution of each note.

Example 3.24: Herschel, Caprice No. 24, mm. 1–6.

The musical score is presented in two staves. The first staff covers measures 1 to 3, and the second staff covers measures 4 to 6. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes eighth notes, quarter notes, and trills. A dynamic marking 'V' is present above the first staff in measure 2, and measure rests are indicated in measure 4 of the second staff.

CHAPTER 6

CONCLUSION

The study of Herschel's *Twenty-Four Caprices* helps improving essential violin techniques, such as intonation, double stops, trills, chord playing, string crossing, bow distribution, detache, staccato, and other right and left hand techniques. The violin techniques addressed in each caprice as well as the methods for practicing each one have been examined in this thesis. Knowing the techniques involved and practicing the right and left hand techniques separately are important in the process of learning a caprice. Doing so will enable one to focus on specific techniques without being overwhelmed with all the challenges. For example, the two main issues in Caprice No. 1 are string crossings for the right hand and intonation for the left hand. It is necessary to take care of the right hand challenge by practicing the string crossings using open strings. As for the left hand, practicing the *arpeggios* as double stops is beneficial in achieving better intonation because it provides the student with the opportunity to hear the harmonic progression clearer, and prevents the student from lifting up fingers unnecessarily. The most important aspect in the process of learning a caprice, however, is to practice slowly at first and speed up gradually.

Undoubtedly, the *Twenty-Four Caprices for Solo Violin* by Sir William Herschel merits a place among the fine methods written for the violin. The caprices were composed by one of the prominent violinists of the eighteenth century. The main reason they were forgotten over the course of the music history is because they have never been published. The author of this study believes that the *Twenty-Four Caprices* should be known to both students and teachers. It is hoped that the practical edition of this work will help violin students to develop their technical skills and that it will be a significant contribution to the violin repertoire in general and to the field of violin pedagogy in particular.

THE PRACTICAL EDITION OF THE
TWENTY-FOUR CAPRICES FOR SOLO VIOLIN

WILLIAM HERSCHEL

TWENTY-FOUR CAPRICES FOR SOLO VIOLIN

Caprice 1

The musical score for Caprice 1 is written for a solo violin in 4/4 time. It consists of 37 measures across ten staves. The key signature has one sharp (F#). The piece begins with a first finger (1) on the first string, with a natural (0) on the second string. The first four measures are marked with a '4' and 'simile', indicating a four-fingered tremolo. The fifth measure has a '7' above it. The sixth measure has a '10' above it. The seventh measure has a '13' above it. The eighth measure has a '16' above it and a 'pp' dynamic marking. The ninth measure has a '20' above it. The tenth measure has a '24' above it. The eleventh measure has a '29' above it. The twelfth measure has a '34' above it and a 'simile' marking. The thirteenth measure has a '37' above it. The score includes various techniques such as tremolos, slurs, and dynamic markings like 'pp' and 'simile'. The piece concludes with a double bar line and repeat dots.

Caprice 2

Musical score for Caprice 2, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical techniques and markings:

- Staff 1: Starts with a vibrato (V) over a quarter note, followed by eighth notes with a 4-measure slur. Includes a 4-measure slur and a 0-measure slur.
- Staff 2: Continues the eighth-note pattern with a 4-measure slur.
- Staff 3: Continues the eighth-note pattern with a 4-measure slur and a 3-measure slur.
- Staff 4: Features trills (tr) with various fingerings (tr₃, tr₀, tr₃, tr₄, tr₀, tr₃, tr₁, tr₂) and slurs.
- Staff 5: Continues the eighth-note pattern with a 4-measure slur, a 1-measure slur, and a 3-measure slur.
- Staff 6: Continues the eighth-note pattern with a 4-measure slur.

Caprice 3

Musical score for Caprice 3, consisting of three staves of music. The key signature is one sharp (F#) and the time signature is 3/8. The score features a complex rhythmic pattern of sixteenth notes:

- Staff 1: Sixteenth-note patterns with a 3-measure slur.
- Staff 2: Continues the sixteenth-note patterns with a 7-measure slur.
- Staff 3: Continues the sixteenth-note patterns with a 12-measure slur.

18

24

31

Caprice 4

V

10

18

26

34

42

50

Caprice 5

Musical score for Caprice 5, measures 1-24. The piece is in 2/4 time and G major. It features a complex, rhythmic melody with many sixteenth notes and chords. The score is divided into four systems of six measures each. Measure numbers 7, 14, and 21 are indicated at the start of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

Caprice 6

Musical score for Caprice 6, measures 1-20. The piece is in 3/4 time and G major. It features a melody with many triplets and slurs. The score is divided into four systems of five measures each. Measure numbers 7, 12, and 19 are indicated at the start of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the fourth system. Fingerings and breath marks (V) are indicated throughout the score.

25

30

36

42

48

Caprice 7

3

5

9

13

18

Caprice 8

7

12

18

24

31

38

41

ff

Caprice 9

Musical score for Caprice 9, measures 1-16. The piece is in 3/8 time and D major. It features a melodic line with various ornaments and technical challenges. Measure 1 includes a grace note and a mordent. Measures 2-4 contain a series of eighth-note triplets. Measure 5 has a trill with first and second endings. Measures 6-8 continue with eighth-note triplets. Measure 9 starts with a grace note and a mordent. Measures 10-12 feature a sequence of eighth-note triplets. Measure 13 has a grace note and a mordent. Measures 14-16 conclude with eighth-note triplets and a final cadence.

Caprice 10

Musical score for Caprice 10, measures 1-23. The piece is in 3/8 time and D major. It is characterized by a dense texture of chords and arpeggios. Measure 1 begins with a grace note and a mordent. Measures 2-4 show a sequence of chords with fingerings 2 1 1, 2 3, and 0 1 3. Measures 5-7 continue with chords and fingerings 4 2 1, 1 2 3, and 1 2. Measure 8 features a chord with fingering 3 2 1 and a final chord with fingering 1 0. Measure 9 has a chord with fingering 4 2 1. Measures 10-12 show chords with fingerings 2 1 1, 2 3, and 0 1 3. Measures 13-15 continue with chords and fingerings 1 3 2, 1 2, and 1 3 4. Measure 16 has a chord with fingering 1 0. Measures 17-19 show chords with fingerings 4 2 1, 2 1 1, and 2 3. Measure 20 has a chord with fingering 0 1 3. Measures 21-23 conclude with chords and fingerings 1 3 2, 1 2, and 1 3 4.

Caprice 11

6

12

18

24

29

36

42

47

52

1.

2.

1.

2.

tr

tr

1

1

1

1

1

3

1

1

1.

2.

Caprice 12

The image displays a musical score for 'Caprice 12' in G minor, 4/4 time. The score is written on a single treble clef staff and is divided into nine systems, each beginning with a measure number. The key signature consists of two flats (Bb and Eb). The piece features a variety of musical techniques, including chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4 above notes. Slurs are used to group notes, and dynamic markings like 'V' (fortissimo) are present. The score concludes with a double bar line and repeat dots at the end of the final system.

5

9

13

17

21

24

29

32

Caprice 13

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measures 1 and 2 feature eighth-note triplets with trills (tr) on the final note. Measure 3 contains a sixteenth-note triplet. Measure 4 ends with a trill and a fermata (V).

Musical notation for measures 5-8. Measures 5 and 6 continue with eighth-note triplets and trills. Measures 7 and 8 consist of sixteenth-note runs.

Musical notation for measures 9-11. Measures 9 and 10 are sixteenth-note runs. Measure 11 concludes with a half note and a fermata.

Musical notation for measures 12-14. Measure 12 begins with a repeat sign and contains eighth-note triplets with trills. Measure 13 continues with eighth-note triplets and trills. Measure 14 features a sixteenth-note run.

Musical notation for measures 15-17. Measures 15 and 16 are sixteenth-note runs. Measure 17 ends with a half note and a fermata.

Musical notation for measures 18-21. Measures 18 and 19 are sixteenth-note runs. Measures 20 and 21 feature eighth-note triplets with trills.

Musical notation for measures 22-24. Measure 22 is a sixteenth-note run. Measure 23 contains eighth-note triplets with trills and a fermata. Measure 24 is a sixteenth-note run.

Musical notation for measures 25-28. Measure 25 is a sixteenth-note run. Measure 26 features a triplet of eighth notes. Measures 27 and 28 are sixteenth-note runs.

Caprice 14

The image displays a musical score for 'Caprice 14' in G minor, 3/4 time. The score is written on nine staves, with measure numbers 10, 17, 23, 31, 38, 45, 51, and 60 indicated at the beginning of their respective lines. The music is characterized by frequent trills (tr), triplets (3), and slurs. Fingerings are indicated by numbers 1-3. A 'V' symbol appears above a triplet in measure 14. The score concludes with a double bar line and repeat dots in measure 67.

Caprice 15

The musical score for Caprice 15 is presented in eight staves. The key signature is G minor (three flats) and the time signature is 4/4. The score includes the following features:

- Staff 1:** Starts with a first violin (1V) marking. It contains a series of eighth notes with trills (tr) and a slur.
- Staff 2:** Features a first violin (1V) marking and a first finger (1) marking. It includes a series of eighth notes with slurs and a first finger (1) marking.
- Staff 3:** Includes a first violin (1V) marking and a first finger (1) marking. It features a series of eighth notes with slurs and a first finger (1) marking.
- Staff 4:** Contains a first violin (1V) marking and a first finger (1) marking. It features a series of eighth notes with slurs and a first finger (1) marking.
- Staff 5:** Includes a first violin (1V) marking and a first finger (1) marking. It features a series of eighth notes with slurs and a first finger (1) marking.
- Staff 6:** Contains a first violin (1V) marking and a first finger (1) marking. It features a series of eighth notes with slurs and a first finger (1) marking.
- Staff 7:** Includes a first violin (1V) marking and a first finger (1) marking. It features a series of eighth notes with slurs and a first finger (1) marking.
- Staff 8:** Contains a first violin (1V) marking and a first finger (1) marking. It features a series of eighth notes with slurs and a first finger (1) marking.

Caprice 16

The image displays a musical score for 'Caprice 16' in G major, 4/4 time. The score consists of nine staves of music, each beginning with a measure number (1, 3, 6, 9, 12, 15, 18, 20, 22). The first staff includes fingering numbers: 1, 3, 1, 4, 2, 2, 1, 1, 4. The second staff is marked 'simile'. The sixth staff is marked 'restez'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from G major to G minor at the beginning of the eighth staff. The piece concludes with a double bar line and repeat dots at the end of the ninth staff.

24

26

28

30

32

34

36

39

42

44

3 1 2 1 4 3 2 1 3 1 *restez*

Caprice 17

4

7

10

13

16

Caprice 18

0 4 tr 4

tr

tr 4

4

tr

2

0

6

0

4 2

11

4 3 2 tr

tr

0 2 4

4 2

16

4 0 tr

tr

2

Caprice 19

The musical score for Caprice 19 is written in 4/4 time and consists of seven staves of music. The piece is characterized by a continuous sequence of trills. The first staff begins with a *simile* marking. The trills are marked with 'tr' and are often accompanied by fingerings (1, 2, 3, 4) and accents. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 9. The piece concludes with a double bar line at the end of the seventh staff.

20

23

26

29

32

35

38

41

Caprice 20

2

4

7

10 1. 2.

12 0 1 1 1 1

15 1 1 1 1 1 1 1 1 1 1 1 1

18 3

21 0

24

27

30

Caprice 21

The image displays a musical score for 'Caprice 21' in A major, 4/4 time. The score is written on nine staves, with measure numbers 7, 11, 15, 20, 27, 35, 42, and 46 indicated at the beginning of their respective lines. The music consists of a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. Key annotations include:

- Fingerings:** Numbers 0, 1, 2, 3, 4 are placed above notes to indicate fingerings. For example, a '0' is above the first note of the first staff, and '4' is above a note in the second staff.
- Dynamics:** 'V' (Vibrato) and 'V V' (Vibrato) are placed above notes in several measures, such as measures 10, 14, 18, 26, and 45.
- Articulation:** 'V' (Vibrato) and 'V V' (Vibrato) are also used as articulation marks above notes in measures 10, 14, 18, 26, and 45.
- Phrasing:** Slurs and ties are used to group notes across measures, particularly in measures 20-26 and 35-41.
- Rehearsal Marks:** Double bar lines with repeat dots are used at the end of measures 11 and 46.

Caprice 22

8 *restez*

15

21 *tr*

25 *3 simile*

29 *V*

34 *tr*

40 *V*

46 *tr*

Caprice 23

11

19

27

38 *simile*

47

55

63

71

The musical score for Caprice 23 is written in a single system with nine staves. The key signature is one flat (B-flat major) and the time signature is 2/4. The score includes various musical notations such as trills (tr), triplets (3), and fingerings (1, 2, 3, 4). There are also dynamic markings like *simile* and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Caprice 24

The musical score for Caprice 24 is written in G major (one sharp) and 4/4 time. It consists of nine staves of music, with measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 indicated at the beginning of their respective staves. The piece is characterized by its intricate sixteenth-note patterns and frequent use of trills (tr) and grace notes (V). The first staff begins with a grace note and a trill. The second staff features a trill and a grace note. The third staff includes a trill, grace notes, and a triplet. The fourth staff starts with a grace note and continues with sixteenth-note runs. The fifth staff is marked with a double bar line and contains several trills and a triplet. The sixth staff features a trill and a grace note. The seventh staff includes triplets and sixteenth-note passages. The eighth staff has trills and grace notes. The ninth staff concludes with trills and grace notes.

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