

# PIETRO ANTONIO LOCATELLI

## VENTIQUATTRO CAPRICCI PER VIOLINO SOLO

IN BASE ALL'EDIZIONE CRITICA A CURA DI/BASED ON THE CRITICAL EDITION BY  
BASÉ SUR L'ÉDITION CRITIQUE PAR/NACH DER KRITISCHEN AUSGABE VON

ALBERT DUNNING

CON DITEGGIATURE ED ESERCIZI PREPARATORI DI/WITH FINGERING AND PREPARATORY EXERCISES BY/  
AVEC DOIGTÉS ET EXERCICES PRÉPARATOIRES PAR/MIT FINGERSÄTZEN UND EINFÜHRENDEN ÜBUNGEN VON

ENZO PORTA



SCHOTT

LONDON-MAINZ-MADRID-NEW YORK-PARIS-TOKYO-TORONTO

MMV

# INDICE - CONTENTS - SOMMAIRE - INHALTSÜBERSICHT

INTRODUZIONE	vii
INTRODUCTION	xiv
EINFÜHRUNG	xxi
INTRODUCTION	xxviii

## VENTIQUATTRO CAPRICCI PER VIOLINO SOLO OP. III

ESERCIZI PREPARATORI/PREPARATORY EXERCISES/EXERCICES PRÉPARATOIRES/EINFÜHRENDE ÜBUNGEN

PREMESSA	xxxix
SEGNI E ABBREVIAZIONI	xli
PREFACE	xlii
SIGN AND ABBREVIATIONS	xliv
VORBEMERKUNG	xlv
ZEICHEN UND ABKÜRZUNGEN	xlvii
PRÉFACE	xlviii
SIGNES ET ABRÉVIATIONS	l
CAPRICCIO I	li
CAPRICCIO II	liv
CAPRICCIO III	lviii
CAPRICCIO IV	lix
CAPRICCIO V	lxiii
CAPRICCIO VI	lxv
CAPRICCIO VII	lxvii
CAPRICCIO VIII	lxxii
CAPRICCIO IX	lxxvi
CAPRICCIO X	lxxvii
CAPRICCIO XI	lxxxii
CAPRICCIO XII	lxxxiii
CAPRICCIO XIII	lxxxvi
CAPRICCIO XIV	lxxxviii
CAPRICCIO XV	xc
CAPRICCIO XVI	xciii
CAPRICCIO XVII	xcviii
CAPRICCIO XVIII	ci
CAPRICCIO XIX	civ
CAPRICCIO XX	cvi
CAPRICCIO XXI	cviii
CAPRICCIO XXII	cx
CAPRICCIO XXIII	cxiv
CAPRICCIO XXIV	cxvii

VENTIQUATTRO CAPRICCI PER VIOLINO SOLO OP. III

CAPRICCIO I	1
CAPRICCIO II	4
CAPRICCIO III	7
CAPRICCIO IV	9
CAPRICCIO V	12
CAPRICCIO VI	15
CAPRICCIO VII	18
CAPRICCIO VIII	20
CAPRICCIO IX	22
CAPRICCIO X	25
CAPRICCIO XI	27
CAPRICCIO XII	30
CAPRICCIO XIII	33
CAPRICCIO XIV	36
CAPRICCIO XV	38
CAPRICCIO XVI	41
CAPRICCIO XVII	44
CAPRICCIO XVIII	47
CAPRICCIO XIX	49
CAPRICCIO XX	51
CAPRICCIO XXI	53
CAPRICCIO XXII	56
CAPRICCIO XXIII (versione originale)	59
CAPRICCIO XXIII (versione realizzata)	61
CAPRICCIO XXIV	64

PIETRO ANTONIO LOCATELLI  
VENTIQUATTRO CAPRICCI PER VIOLINO SOLO OP. III

ESERCIZI PREPARATORI/PREPARATORY EXERCISES/  
EXERCICES PRÉPARATOIRES/EINFÜHRENDE ÜBUNGEN

DI/BY/PAR/VON

ENZO PORTA

## SEGNI E ABBREVIAZIONI



A	arco
S	mano sinistra
I, II, III, IV	indicazione della 1 <sup>a</sup> , 2 <sup>a</sup> , 3 <sup>a</sup> e 4 <sup>a</sup> corda
Sez. A	sezione riguardante la tecnica dell'arco
Sez. S	sezione riguardante la tecnica della mano sinistra
Es.	esercizio (sempre contrassegnato da un numero arabo)

Il numero dell'esercizio può essere seguito da un numero romano, indicante la variante dell'esercizio.

I rimandi ai Capricci precedenti o successivi potranno dunque avere la seguente forma:




- Capriccio 5, A, Es. 3/IV = si veda Capriccio 5, sezione arco, esercizio 3, variante IV;
- Capriccio 8, S, Es. 1 = si veda Capriccio 8, sezione mano sinistra, esercizio 1.

### SEZ. A

TA	tutto l'arco
MI	metà inferiore
MS	metà superiore
Tall	tallone = 1° terzo dell'A
M	metà = 2° terzo dell'A
P	punta = 3° terzo dell'A
Tall/M/P	studiare alternativamente al Tall, alla M, alla P
	nota corta
	nota un poco più lunga
balzato	(indicazione generale)
spiccato	balzato in tempo moderato

### SEZ. S

I numeri arabi (es.: 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup> etc.) posti sopra alle note indicano le posizioni.

	dita ferme sulle corde
	nota muta (non suonata con l'arco, o comunque non udibile)
	nota o gruppi di note da eseguirsi molto velocemente

## SIGNS AND ABBREVIATIONS



A	( <i>arco</i> ) bowing
S	( <i>sinistra</i> ) left hand
I, II, III, IV	1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> string
Sez. A	section on bowing technique
Sez. S	section on left-hand technique
Ex.	exercise

The exercise number may be followed by a roman numeral indicating the variant of the exercise.

References to preceding or succeeding Capriccios are made as follows:




- Capriccio 5, A, Ex. 3/IV = Capriccio 5, A section (bowing), exercise 3, variant IV;
- Capriccio 8, S, Ex. 1 = Capriccio 8, S section (left-hand), exercise 1.

### SEZ. A

WB	whole bow
LH	lower half
UH	upper half
Fr	frog = 1 <sup>st</sup> third of the bow
M	middle = 2 <sup>nd</sup> third
T	tip = 3 <sup>rd</sup> third
Fr/M/T	Study at frog, middle and tip, in turn
	short note
	slightly longer note
<i>balzato</i>	(general indication)
<i>spiccato</i>	<i>balzato</i> in tempo moderato

### SEZ. S

The arabic numerals (1, 2, 3, etc.) above the notes indicate the positions

	fingers immobile on the strings
	silent note (not played with the bow, or in any case inaudible)
	note or group of notes to be played very fast

# CAPRICCIO I

## SEZ. A

Es. 1  
Miss. 1-73.  
Esecuzione: Tall/M/P.

Ex. 1  
bb. 1-73.  
Performance: Fr/M/T.

Üb. 1  
Takt 1-73.  
Ausführung: Fr/M/Sp.

Ex. 1  
Mes. 1-73.  
Exécution: Tal/M/P.



Es. 2

Ex. 2

Üb. 2

Ex. 2



Es. 3  
Miss. 55-56.  
Esecuzione: TA.

Ex. 3  
bb. 55-56.  
Performance: WB.

Üb. 3  
Takt 55-56.  
Ausführung: gB.

Ex. 3  
Mes. 55-56.  
Exécution: TA.

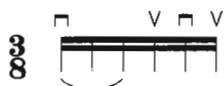


Es. 4  
Da mis. 73 alla fine.  
Esecuzione: Tall/M/P.  
Variante I

Ex. 4  
From b. 73 to the end.  
Performance: Fr/M/T.  
Variant I

Üb. 4  
Ab Takt 73 bis zum Ende.  
Ausführung: Fr/M/Sp.  
Variante I

Ex. 4  
De la mes. 73 à la fin.  
Exécution: Tal/M/P.  
Variante I



Variante II

Variante II

Variante II

Variante II



## SEZ. S

Es. 1  
Sarà utile ricondurre il Capriccio al suo schema polifonico per effettuare uno studio prezioso per l'intonazione.

Ex. 1  
If this Capriccio is reduced to its polyphonic framework, it becomes a valuable study in intonation.

Üb. 1  
Im Hinblick auf ein wertvolles Intonationsstudium ist es nützlich, das Capriccio auf sein polyphones Schema zurückzuführen.

Ex. 1  
Il sera utile de ramener le Capriccio à son schéma polyphonique pour procéder à une étude fort utile pour l'intonation.





Es. 2  
Variante I

Ex. 2  
Variant I

Üb. 2  
Variante I

Ex. 2  
Variante I



Variante II

Variant II

Variante II

Variante II

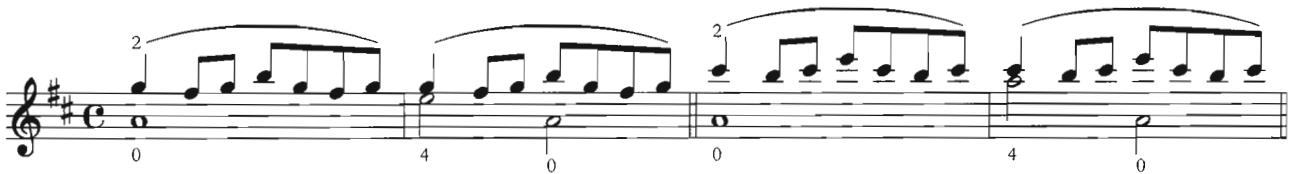


Es. 3  
Miss. 1-14.

Ex. 3  
bb. 1-14.

Üb. 3  
Takt 1-14.

Ex. 3  
Mes. 1-14.



Es. 4  
Da mis. 15 a mis. 73 proponiamo  
lo schema seguente.  
Variante I

Ex. 4  
From b. 15 to b. 73 we propose  
the following pattern.  
Variant I

Üb. 4  
Von Takt 15 bis Takt 73 schlagen  
wir das folgende Schema vor.  
Variante I

Ex. 4  
De la mes. 15 à la mes. 73 nous  
proposons le schéma suivant.  
Variante I



Variante II

Variant II

Variante II

Variante II



In generale è da evitare il  
seguente cambio di posizione  
(miss. 42-43):

As a general rule, shifts in  
position such as (bb. 42-43)  
should be avoided:

Im allgemeinen ist der folgende  
Lagenwechsel zu vermeiden  
(miss. 42-43):

En règle générale il faut éviter  
les changements de position du  
modèle (mes. 42-43):



Sono dunque da preferire quei  
cambi di posizione che implica-  
no lo spostamento della mano in  
blocco, in modo accordale (ove  
la nota ■ rappresenta la 5ª già

Preferable, therefore, are those  
position changes that imply  
a movement of the hand en  
bloc, chordally (where the  
note ■ shows the 5th ready

Es sind daher jene Lagenwech-  
sel zu bevorzugen, welche eine  
blockhafte Handverschiebung,  
den Akkorden folgend, vor-  
schlagen (wo die Note ■ die

et préférer ceux qui impliquent  
le déplacement complet de la  
main, de façon proche du mo-  
dèle en accords (là où la note ■  
représente la quinte déjà prête

pronta sull'ultima nota che precede il cambio):

on the last note preceding the shift):

Quinte repräsentiert, die schon auf der letzten Note vor dem Wechsel vorbereitet ist):

sur la dernière note qui précède le changement):



Es. 5

A miss. 57-73 riteniamo preferibile la diteggiatura con fulminei cambi di posizione, da prepararsi nel modo seguente:

Ex. 5

At bb. 57-73 we recommend a fingering with very rapid shifts in position, to be prepared as follows:

Üb. 5

In den Takten 57-73 ziehen wir den Fingersatz mit blitzschnellen Lagenwechselln vor, was auf folgende Weise vorbereitet wird:

Ex. 5

Aux mes. 57-73 nous considérons préférable le doigté avec des changements de position très rapides, à préparer de la façon suivante:



Es. 6

Per l'agilità, le dita devono essere tenute vicino alle corde. Miss. 1-14.

Ex. 6

For greater agility, the fingers must be held close to the strings. bb. 1-14.

Üb. 6

Für die Beweglichkeit! Finger nahe an den Saiten. Von Takt 1 bis Takt 14.

Ex. 6

Pour l'agilité, les doigts doivent être tenus tout près des cordes. Mes. 1-14.



Miss. 15-73.

bb. 15-73.

Von Takt 15 bis Takt 73.

Mes. 15-73.

PRESTO



Nella pausa concentrare la mente sulla battuta che segue; pensare per insiem di note.

During the rests the player should concentrate on the following bar; and also think in terms of groups

In der Pause sich auf den nachfolgenden Takt konzentrieren; in Notengruppen denken. Nach-

Pendant la pause on conseille de se concentrer sur la mesure qui suit; il faut aussi penser par

1. Cfr. GEMINIANI, Francesco. *Op. cit.* (si veda p. xl), *Preface*, p. [1], *Example I (B)*. Cfr. anche QUANTZ, Johann Joachim. *Op. cit.* (si veda p. xl), cap. XVII, sez. II, par. 32, pp. 204-205, ove si raccomanda di non alzar troppo le dita: «[...] Sie sind aber dabey der Gefahr ausgesetzt, dass Sie gar leicht falsch, und gemeiniglich zu hoch greifen».

1. See GEMINIANI, Francesco. *Op. cit.* (see p. xliii), *Preface*, p. [1], *Example I (B)*. See also QUANTZ, Johann Joachim. *Op. cit.* (see p. xliii), who recommends not lifting the fingers too much: «[...] Sie sind aber dabey der Gefahr ausgesetzt, dass Sie gar leicht falsch, und gemeiniglich zu hoch greifen». ch. XVII, sec. II, par. 32, pp. 204-205.

1. Vgl. GEMINIANI, Francesco. *A.a.O.* (siehe S. xlvii), *Preface*, S. [1] und *Example I (B)*. QUANTZ, Johann Joachim. *A.a.O.* (siehe S. xlvii), Hpst. XVII, Absch. II, § 32, S. 204-205. «[...] Sie sind aber dabey der Gefahr ausgesetzt, dass Sie gar leicht falsch, und gemeiniglich zu hoch greifen».

1. Cfr. GEMINIANI, Francesco. *Op. cit.* (cfr. la p. xlix), *Preface*, p. [1], *Exemple I (B)*. Cfr. aussi QUANTZ, Johann Joachim. *Op. cit.* (cfr. la p. xlix), qui recommande de ne pas trop soulever les doigts: «[...] Sie sind aber dabey der Gefahr ausgesetzt, dass Sie gar leicht falsch, und gemeiniglich zu hoch greifen». ch. XVII, sec. II, par. 32, pp. 204-205.

In seguito suonare due battute inframmezzate dalla pausa, poi tre, poi quattro e così via: si otterrà un buon controllo della velocità.

of notes. After which he/she should play two bars, separated by a rest; then three, four and so on. This will help to ensure a good control of the speed.

folgend zwei Takte spielen, von der Pause unterbrochen, dann drei, dann vier usw.: so erreicht man eine gute Tempokontrolle.

ensembles de notes. Jouer ensuite deux mesures, intercaler la pause, puis trois, puis quatre et ainsi de suite: on obtiendra ainsi un bon contrôle de la vitesse.

Es. 7  
Miss. 74-fine<sup>2</sup>: realizzazione delle sestine in bicordi.

Ex. 7  
From b. 74 to the end:<sup>2</sup> execution of the sextuplets as double stops.

Üb. 7  
Von Takt 74 bis zum Schluß:<sup>2</sup> Durchführung der Doppelgriff-Sextolen.

Ex. 7  
De la mes. 74 à la fin<sup>2</sup>: réalisation des sextolets à deux cordes.

The image shows two staves of musical notation for 'CAPRICCIO 2'. The first staff contains two measures of music, each with a sextuplet of eighth notes. The second staff contains four measures of music, each with a sextuplet of eighth notes. The notation includes fingerings (1-4) and dynamic markings.

### CAPRICCIO 2

#### SEZ. A

Es. 1  
Cambio di corda legato a due; bicordi e tricordi legati a note semplici. Eseguire con la massima scioltezza di ogni articolazione.  
Esecuzione: Tall (miss. 1-13); M (miss. 17-27); P (miss. 45-48).

Ex. 1  
String changes with paired slurring; double and triple stops slurred to single notes. Play with the greatest looseness in every joint.  
Performance: Fr (bb. 1-13); M (bb. 17-27); T (bb. 45-48).

Üb. 1  
Saitenwechsel mit Zweier-Bindung; Doppel- und Tripelgriffe, an einfache Noten gebunden. Mit größter Gelöstheit in jedem Gelenk ausführen.  
Ausführung: Fr (Takt 1-13); M (Takt 17-27); Sp (Takt 45-48).

Ex. 1  
Changement de cordes lié par deux; accords de deux et trois cordes liés par notes simples. Réaliser avec le maximum de souplesse chaque articulation.  
Exécution: Tal (mes. 1-13); M (mes. 17-27); P (mes. 45-48).

The image shows two staves of musical notation for 'SEZ. A'. The first staff contains a series of slurred double stops (pairs of notes) and triple stops (groups of three notes). The second staff contains a series of slurred double stops and triple stops, with a '0' marking above the first measure of the second staff.

Es. 2  
Colpo d'arco sciolto.  
Miss. 14, 15; da mis. 89 alla fine.  
Applicare gli accenti che seguono:

Ex. 2  
Detached bowing.  
bb. 14, 15; from b. 89 to the end.  
Apply the following accents:

Üb. 2  
Ungebundener Bogenstrich.  
Takt 14, 15; ab 89 bis zum Ende.  
Mit folgenden Akzenten üben:

Ex. 2  
Coup d'archet délié.  
Mes. 14, 15; de la mes. 89 à la fin.  
Appliquer les accents suivants:

The image shows two staves of musical notation for 'SEZ. A'. The first staff contains a series of slurred double stops and triple stops, with accents (V) above the notes. The second staff contains a series of slurred double stops and triple stops, with accents (V) above the notes and a '3' marking below the first measure of the second staff.

2. Passo riportato in: MOZART, Leopold. *Op. cit.* (si veda p. xl), cap. VIII, sez. III, par. 18, pp. 188-190, ove si tratta di 'accordi spezzati'.

2. Passage quoted in: MOZART, Leopold. *Op. cit.* (see p. xliii), ch. VIII, sec. III, par. 18, pp. 188-190 relating to 'broken chords'.

2. Wiedergegebene Stelle nach MOZART, Leopold. *A. a. O.* (siehe S. xlvi), Hpst. VIII, Absch. III, §. 18, S. 188-190, wo es sich um gebrochene Akkorde handelt.

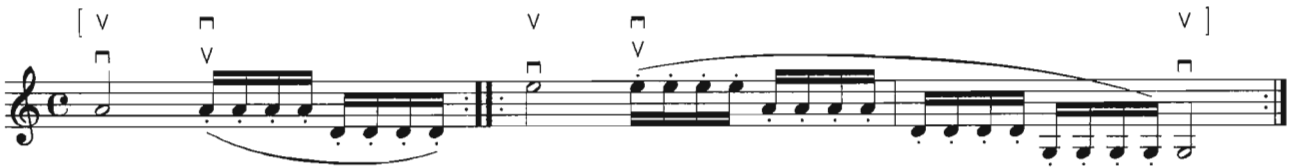
2. Le passage est in: MOZART, Leopold. *Op. cit.* (fr. la p. xlix), ch. VIII, sec. III, par. 18, pp. 188-190 là où on discute des 'accords brisés'.

Studiare anche iniziando con v. Study also beginning with v. Auch mit Aufstrich beginnend Étudier aussi en commençant par v.

Es. 3 Miss. 49-64. Esecuzione: dapprima Tall/M/P; poi Tall, TA, P; quindi P, TA, Tall. Ex. 3 bb. 49-64. Performance: first Fr/M/T; then Fr, WB, T; then T, WB, Fr. Üb. 3 Takt 49-64. Ausführung: zuerst Fr/M/Sp; dann Fr, gB, Sp; schließlich Sp, gB, Fr. Ex. 3 Mes. 49-64. Exécution: d'abord Tal/M/P; puis Tal, TA, P; ensuite P, TA, Tal.



Es. 4 Miss. 70-88. Esecuzione: picchettato TA. Ex. 4 bb. 70-88. Performance: picchettato WB. Üb. 4 Takt 70-88. Ausführung: eine Reihe von getrennten Noten auf demselben Bogenstrich, gB. Ex. 4 Mes. 70-88. Exécution: picchettato TA.



SEZ. S

Es. 1 L'inizio del Capriccio esige un certo grado d'indipendenza delle dita<sup>3</sup>. Esecuzione: TA. (o = note fisse) Preparazione: Ex. 1 The beginning of the Capriccio requires a certain independence of the fingers.<sup>3</sup> Performance: WB. (o = fixed note) Preparation: Üb. 1 Der Anfang des Capriccios erfordert einen gewissen Grad an Unabhängigkeit der Finger<sup>3</sup>. Ausführung: gB. (o = Finger auf den Seiten) Vorbereitung: Ex. 1 Le début du Capriccio exige un certain degré d'indépendance des doigts<sup>3</sup>. Exécution: TA. (o = notes tenues) Préparation:



3. Esercizio raccomandato da Leopold Mozart che, nell'op. cit. (si veda p. xl), cap. II, par. 4, p. 55-56, lo applica all'accordo di Geminiani:



Cfr. anche GEMINIANI, Francesco. Op. cit. (si veda p. xl), p. 1, *Essempio* I B.

3. Exercise recommended by Leopold Mozart who, in op. cit. (see p. xliii), ch. II, par. 4, pp. 55-56, applies it to Geminiani's chord:



See also GEMINIANI, Francesco. Op. cit. (see p. xliii), p. 1, *Essempio* I, B.

3. Empfohlene Übung von Leopold Mozart, a.a.O. (siehe S. xlvii), Hpst. II, §. 4, S. 55-56, der sie auf den Akkord von Geminiani anwendet:



Vgl. auch GEMINIANI, Francesco. A.a.O. (siehe S. xlvii), S. 1, *Essempio* I, B.

3. Exercice recommandé par Leopold Mozart qui, dans l'op. cit. (cfr. la p. xlix), ch. II, par. 4, pp. 55-56, l'applique à l'accord de Geminiani:



Cfr. aussi GEMINIANI, Francesco. Op. cit. (cfr. la p. xlix), p. 1, *Essempio* I, B.

Es. 2  
 Corde vuote 'di bordone' per il controllo dell'intonazione degli arpeggi.  
 Miss. 14, 15, 28, 29, 89-fine.  
 Esecuzione:TA.

Ex. 2  
 Open strings acting as 'pedals' for checking the intonation of the arpeggios.  
 bb. 14, 15, 28,29, 89 to the end.  
 Performance:WB.

Üb. 2  
 Leere „Bordun“-Saiten zur Intonationskontrolle der gebrochenen Akkorde.  
 Takt 14, 15, 28, 29, ab Takt 89 bis zum Schluß.  
 Ausführung: gB.

Ex.2  
 Cordes à vide 'de bourdon' pour le contrôle de l'intonation des arpèges.  
 Mes. 14, 15, 28, 29, 89 à la fin.  
 Exécution:TA.



Es. 3  
 Preparatorio alle X<sup>e</sup>.  
 Miss. 16, 30.  
 Esecuzione: aumentare la velocità fino a raggiungere quella richiesta.

Ex. 3  
 Preparatory for the 10<sup>th</sup>.  
 bb. 16, 30.  
 Increase the speed until that required is reached.

Üb. 3  
 Dezimen-Vorstudie.  
 Takt 16, 30.  
 An Schnelligkeit zunehmen bis zur Erreichung des gewünschten Tempos.

Ex. 3  
 Préparatoire aux dixièmes.  
 Mes. 16, 30.  
 Augmenter la vitesse jusqu'à atteindre celle demandée.



Variante I

Variant I

Variante I

Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Variante V

Variant V

Variante V

Variante V



Variante VI

Variant VI

Variante VI

Variante VI



Es. 4

Terze ed estensione del 4° dito: preparazione al passaggio di miss. 31-38 e di miss. 41-44. Agire col solo dito, 'scivolando' sulla corda senza coinvolgere il polso e l'avambraccio nel movimento.

Ex. 4

Thirds and the extension of the 4th finger: preparation for the passages at bb. 31-38 and bb. 41-44. Play with one finger only, 'sliding' along the string without involving either wrist or forearm in the movement.

Üb. 4

Terzen und Überstreckung des 4. Fingers: Vorbereitung auf die Takte 31-38 und 41-44. Nur den Finger aktiv werden lassen, durch "Rutschen" auf der Saite, ohne das Handgelenk und den Unterarm in die Bewegung mit einzubeziehen.

Ex. 4

Tierces et extension du 4e doigt: préparation au passage des mes. 31-38 et des mes. 41-44. Poser un seul doigt, en 'glissant' sur les cordes sans entraîner dans le mouvement le poignet et l'avant-bras.

Mis. 47.

(o = note mute)

b. 47.

(o = silent note)

Takt 47.

(o = stumme Noten)

Mes. 47.

(o = note muette)

Es. 5

Miss. 45, 46, 47, 48.

Basare l'intonazione sul mi vuoto. Preparare gli arpeggi con:

Ex. 5

bb. 45, 46, 47, 48.

Base the intonation on the open E. Prepare the arpeggios with:

Üb. 5

Takt 45, 46, 47, 48, die Intonation auf die leere E-Saite stützen. Die Akkorde so vorbereiten:

Ex. 5

Mes. 45, 46, 47, 48.

Fonder l'intonation sur le mi à vide. Préparer les arpèges avec:

Es. 6

Terz'ultima battuta:

Ex. 6

Third last bar:

Üb. 6

Der drittletzte Takt:

Ex. 6

Troisième mesure avant la fin:

## CAPRICCIO 3

### SEZ. A

Es. 1

L'arcata originale, riportata nell'esempio che segue, è una combinazione raffinata e difficile ad eseguirsi senza far udire i cambi d'arco e di corda.

Ex. 1

The original bowing, given in the following example, is a refined combination that is difficult to play without the bow and string changes being noticeable.

(P=T; TA=WB; Tall=Fr)

Üb. 1

Die im folgenden Beispiel wiedergegebene originale Bogenführung ist eine raffinierte Kombination und schwierig auszuführen, ohne den Wechsel von Bogen und Saite hörbar zu machen.

(P=Sp; TA=gB; Tall=Fr)

Ex. 1

Il s'agit d'une combinaison raffinée et difficile à réaliser sans faire entendre les changements d'archet et de cordes.

(Tall=Tal)



Es. 2

Eseguire anche iniziando v e ▢ MI, MS, M.

Ex. 2

Play also beginning with v and ▢ LH, UH, M.

Üb. 2

Auch auszuführen beginnend mit v und ▢ uH, oH, M.

Ex. 2

En commençant par v et ▢ MI, MS, M.



Studiare le due arcate che precedono sia con molto arco sia Tall/M/P ricercando l'eguaglianza del suono e la morbidezza dei cambi di corda. Suonare 'disegnando' linee curve.

Study the two preceding bow strokes both with a lot of bow and Fr/M/T, aiming for an even tone and unobtrusive string changes. Trace curved movements as you play.

Die beiden vorangehenden Stricharten sowohl mit viel Bogen üben, als auch mit Fr/M/Sp, wobei man die Ausgeglichenheit des Klanges und die Weichheit der Saitenwechsel anstrebe. Beim Spielen Kurven "zeichnen".

Étudier les deux coups d'archet précédents, tantôt avec beaucoup d'archet, tantôt Tall/M/P en recherchant l'égalité du son et la rondeur des changements de cordes. Jouer 'en dessinant' des courbes.

### SEZ. S

Es. 1

Tutto il Capriccio in corde doppie.

Ex. 1

The whole Capriccio in double stops.

Üb. 1

Das ganze Capriccio in Doppelgriffen.

Ex. 1

Tout le Capriccio en doubles cordes.

Es. 2

Preparatorio alle estensioni. Miss. 17-24, 37, 60, 62.

Ex. 2

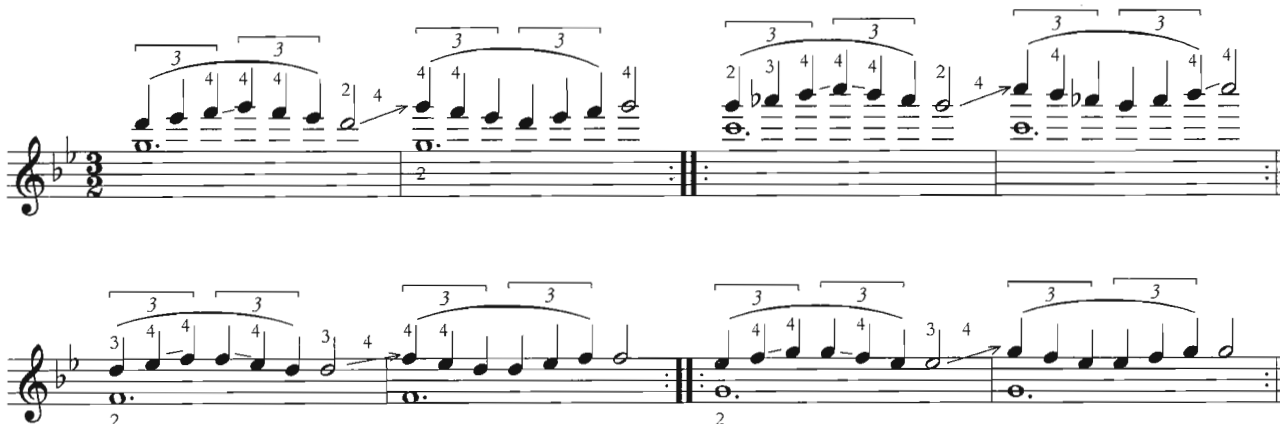
Preparatory for the extensions. bb. 17-24, 37, 60, 62.

Üb. 2

Vorbereitung auf die Überstreckungen. Takt 17-24, 37, 60, 62.

Ex. 2

Préparatoire aux extensions. Mes. 17-24, 37, 60, 62.



Es. 3  
Preparatorio ai passaggi in terze delle miss. 64-72 e 81-fine.

Ex. 3  
Preparatory for the passages in thirds at bb. 64-72 and from b. 81 to the end.

Üb. 3  
Vorbereitung auf die Terzen-Passagen der Takte 64-72 und ab 81 bis zum Ende.

Ex. 3  
Préparatoire aux passages en tierces des mes. 64-72 et de la mes. 81 à la fin.

## CAPRICCIO 4

### SEZ. A

Es. 1  
Le maggiori difficoltà per la tecnica dell'arco riguardano i salti di corda<sup>4</sup> che si presentano in vari modi.  
Esecuzione: Tall/M/P.

Ex. 1  
The greatest difficulties in bowing technique are the leaps over strings,<sup>4</sup> which appear in various guises.  
Performance: Fr/M/T.

Üb. 1  
Die größten Schwierigkeiten für die Bogentechnik betreffen die Sprünge über die Saiten<sup>4</sup>, die auf verschiedene Art auftreten.  
Ausführung: Fr/M/Sp.

Ex. 1  
Les plus grandes difficultés dans la technique de l'archet concernent les sauts de cordes<sup>4</sup> qui se présentent de différentes manières.  
Exécution: Tal/M/P.

Miss. 1-20, 59-fine.  
Esecuzione: alternativamente alla P *détaché* alla corda; spiccato alla M e al Tall.

bb. 1-20, 59-end.  
Performance: play alternately at the T *détaché alla corda*; spiccato at the M and at the Fr.

Takt 1-20; 59 bis zum Ende.  
Wechselweise auszuführen an der Spitze mit *détaché* auf der Saite; spiccato in der M und am Fr.

Mes. 1-20, 59-fin.  
Exécution: jouer à la P *détaché* sur les cordes; spiccato sur M et Tal.

Es. 2  
Aver cura della scioltezza del polso nel veloce cambio di corda tra la 1<sup>a</sup> e la 2<sup>a</sup> nota.  
Miss. 34-58.

Ex. 2  
Ensure a loose wrist in the rapid string change between the 1<sup>st</sup> and 2<sup>nd</sup> note.  
bb. 34-58.

Üb. 2  
Darauf achten, daß das Handgelenk beim schnellen Saitenwechsel zwischen der 1. und der 2. Note locker bleibt.  
Takt 34-58.

Ex. 2  
Prendre garde à la souplesse du poignet dans le changement rapide de corde entre la 1<sup>e</sup> et la 2<sup>e</sup> note.  
Mes. 34-58.

4. Tartini, nella *Lettera a Maddalena Lombardini*, op. cit. (si veda p. xl), p. 5, raccomanda questo tipo di studio «per acquistare questa leggerezza d'arco».

4. In the *Lettera a Maddalena Lombardini*, op. cit. (see p. xliii), p. 5, Tartini recommends this type of study «per acquistare questa leggerezza d'arco» (to achieve this lightness of bow).

4. Tartini empfiehlt im *Lettera a Maddalena Lombardini*, a.a.O. (siehe S. xlvi), S. 5, diese Art von Übung «per acquistare questa leggerezza dell'arco» (um diese Leichtigkeit des Bogens zu erwerben).

4. Tartini, dans la *Lettera a Maddalena Lombardini*, op. cit. (fr. la p. xliv), p. 5, recommande cette manière d'étudier «per acquistare questa leggerezza d'arco» (pour acquérir cette légèreté de l'archet).

Es. 1

Esercizio di indipendenza tra la mano sinistra e l'arco.

Miss. 2-20.

(◻, ◼ = nota muta)

Variante I

Ex. 1

Exercise in the independence of the left hand and bow.

bb. 2-20.

(◻, ◼ = silent note; A=bow)

Variant I

Üb. 1

Unabhängigkeitsübung zwischen der linken Hand und dem Bogen.

Takt 2-20.

(◻, ◼ = stumme Note; A=Bogen)

Variante I

Ex. 1

Exercice d'indépendance entre la main gauche et l'archet.

Mes. 2-20.

(◻, ◼ = note muette)

Variante I

Oppure: 2ª posizione con estensione alla 3ª.

Or: 2<sup>nd</sup> position with extension to the 3<sup>rd</sup>.

Oder: II. Lage mit Überstreckung bis zur III. Lage.

Ou: 2<sup>de</sup> position avec extension à la 3<sup>me</sup>.

Variante II

(◻ = nota muta)

Variant II

(◻ = silent note; A=bow)

Variante II

(◻ = stumme Note; A=Bogen)

Variante II

(◻ = note muette)

Es. 2

Preparazione accordale del passo di agilità.

Miss. 34-58.

Ex. 2

Chordal preparation for the passage of agility.

bb. 34-58.

Üb. 2

Vorbereitung in Akkorden auf die Geläufigkeitspassage.

Takt 34-58.

Ex. 2

Préparation par les accords au passage d'agilité.

Mes. 34-58.

Variante I

Variant I

Variante I

Variante I

Variante II

Variant II

Variante II

Variante II

Es. 3  
Miss. 59-63.

Ex. 3  
bb. 59-63.

Üb. 3  
Takt 59-63.

Ex. 3  
Mes. 59-63.

Eseguire anche come segue:

Play also as follows:

Auszuführen auch folgender-  
maßen:

À jouer ainsi:

Variante I

Variant I

Variante I

Variante I

Variante II

Variant II

Variante II

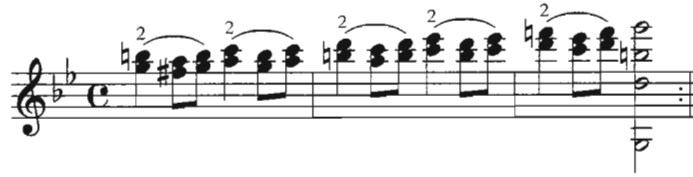
Variante II

Es. 4  
Miss. 63-65.

Ex. 4  
bb. 63-65.

Üb. 4  
Takt 63-65.

Ex. 4  
Mes. 63-65.



Eseguire anche come segue:

Play also as follows:

Auszuführen auch folgendermaßen:

Étudier comme plus haut:

Variante I

Variant I

Variante I

Variante I



Variante II

Variant II

Variante II

Variante II

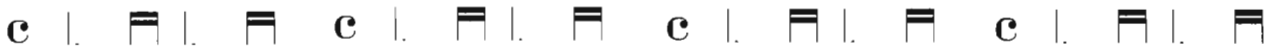


Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Es. 5  
Miss. 66-72.  
(o = nota muta)

Ex. 5  
bb. 66-72.  
(o = silent note; A=bow)

Üb. 5  
Takt 66-72.  
(o = stumme Note; A=Bogen)

Ex. 5  
Mes. 66-72.  
(o = note muette)



Da mis. 72 alla fine.  
(o, ■ = nota muta)

From b. 72 to the end.  
(o, ■ = silent note; A=bow)

Von Takt 72 bis zum Ende.  
(o, ■ = stumme Note; A=Bogen)

De la mes.72 à la fin.  
(o, ■ = note muette)



Analogamente all'Es. 1, invertire i compiti della mano sinistra e dell'arco.  
Miss. 66-72.  
(■ = nota muta)

As in Ex. 1, reverse the roles of the left hand and bow.  
bb. 66-72.  
(■ = silent note; A=bow)

Analog zu Üb. 1 die Aufgaben der linken Hand und des Bogens umkehren.  
Takt 66-72.  
(■ = stumme Note; A=Bogen)

De façon analogue à l'Ex. 1, inverser les tâches de la main gauche et de l'archet.  
Mes. 66-72.  
(■ = note muette)



Miss. 72-73.  
(■ = nota muta)

bb. 72-73.  
(■ = silent note; A=bow)

Takt 72-73.  
(■ = stumme Note; A=Bogen)

Mes. 72-73.  
(■ = note muette)



### CAPRICCIO 5

#### SEZ. A

Es. 1  
Locatelli realizza gli arpeggi del Capriccio sempre con la legatura a due anche nei tricordi e nei quadricordi e pone così il problema dell'aderenza dei crini tra bicordi, tricordi e note semplici.  
Esecuzione: Tall/M/P.

Ex. 1  
Locatelli's arpeggios in this Capriccio are always slurred in pairs, even where there are triple and quadruple stops, thus posing the problem of the bow-hair contact in double stops, triple stops and single notes.  
Performance: Fr/M/T.

Üb. 1  
Locatelli führt die Dreiklänge des Capriccios auch bei den drei- und viersaitigen Akkorden immer mit der Zweierbindung aus, und wirft so das Problem des Bogenkontaktes bei Doppel-, Tripelgriffen und einfachen Noten auf.  
Ausführung: Fr/M/Sp.

Ex. 1  
Locatelli réalise les arpèges du Capriccio toujours avec une liaison par deux aussi dans les accords de trois ou quatre sons, et pose ainsi le problème de l'adhérence des crins entre les accords de deux ou trois sons et les notes simples.  
Exécution: Tal/M/P.



Applicare al Capriccio 5 anche i colpi d'arco seguenti, iniziando sia v che ■.

Apply to Capriccio 5 the following bow strokes beginning with both v and ■.

Auf das Capriccio Nr. 5 folgende Bogenstriche anwenden, beginnend sowohl mit Aufstrich, als auch mit Abstrich.

Appliquer au Capriccio 5 les coups d'archet suivants en commençant soit par v soit par ■.

#### Variante I



#### Variant I



#### Variante I



#### Variante I



#### Variante II



#### Variant II



#### Variante II



#### Variante II



#### Variante III



#### Variant III



#### Variante III



#### Variante III



#### Variante IV



#### Variant IV



#### Variante IV



#### Variante IV



Variante V



Variant V



Variante V



Variante V



Variante VI



Variant VI



Variante VI



Variante VI



SEZ. S

Es. 1

Preparazione dei tricordi in duine



e dei quadricordi in terzine.



Ex. 1

Preparation of the triple stops as duplets



and quadruple stops as triplets.



Üb. 1

Vorbereitung der Tripelgriffe in Duolen



und der Quadrupelgriffe in Triolen.



Ex. 1

Préparation des accords de trois sons par duolets



et des accords de quatre sons par triolets.



Es. 2

Il Capriccio richiede alcune estensioni e retrazioni della mano assai interessanti.

Miss. 20, 21, 22; 51, 52, 53: decime preparate<sup>5</sup>.

Ex. 2

The Capriccio requires the hand to make certain very interesting extensions and retractions.

bb. 20, 21, 22; 51, 52, 53: prepared tenths.<sup>5</sup>

Üb. 2

Das Capriccio verlangt einige äußerst interessante Überstreckungen und Zurückziehungen der Hand.

Takt 20, 21, 22; 51, 52, 53: Vorbereitete Dezimen<sup>5</sup>.

Ex. 2

Le Capriccio exige quelques extensions et rétractions de la main plutôt intéressantes.

Mes. 20, 21, 22; 51, 52, 53: dixièmes préparées<sup>5</sup>.



Miss. 64-70. Indipendenza delle dita.

bb. 64-70. Independence of the fingers.

Takt 64-70. Unabhängigkeit der Finger.

Mes. 64-70. Indépendance des doigts.



5. Cfr. supra, nota 4.

5. See supra, fn. 4.

5. Siehe Anm. 4.

5. Cfr. supra, note 4.

Es. 3  
 Posizione 'raccolta' della mano  
 con retrazione delle dita.  
 Miss. 81-85, 100-104.  
 Esecuzione: mezza posizione.

Ex. 3  
 'Bunched' position of the hand  
 with retraction of the fingers.  
 bb. 81-85, 100-104.  
 Performance: half position.

Üb. 3  
 "Geschlossene" Stellung der Hand  
 mit Zurückziehung der Finger.  
 Takt 81-85, 100-104.  
 Ausführung: halbe Lage.

Ex. 3  
 Position 'rassemblée' de la main  
 avec rétraction des doigts.  
 Mes. 81-85, 100-104.  
 Exécution: demi-position.



Preparare l'esecuzione dei difficili quadricordi che precedono con:

Prepare the execution of the preceding difficult quadruple stops with:

Die Ausführung der voranstehenden schwierigen Quadrupelgriffe so vorbereiten:

Préparer l'exécution des accords difficiles de quatre sons qui précèdent par:



## CAPRICCIO 6

### SEZ. A

Sul Capriccio 6 il violinista potrà esercitare ogni tipo di *detaché* in ogni punto dell'arco, iniziando sia *v* che *■* e avendo cura che vi sia «un poco di *vacuo tra una nota e l'altra*»<sup>6</sup>. Sarà utile l'applicazione di

In Capriccio 6 the violinist can practise every kind of *detaché* at every point of the bow, beginning with both *v* and *■* and making sure there is «un poco di *vacuo tra una nota e l'altra*» (a slight gap between one note and the next).<sup>6</sup> It will be useful to apply

Anhand des 6. Capriccios wird der Geiger jede Art des *detaché* an jeder Bogenstelle üben können, beginnend mit Aufstrich, wie auch mit Abstrich, wobei darauf zu achten ist, daß «un poco di *vacuo tra una nota e l'altra*» (zwischen der einen und der anderen Note ein kleiner Zwischenraum) sei.<sup>6</sup> Die Anwendung von

Dans le Capriccio 6 le violoniste pourra s'exercer en toute sorte de *detaché* à tous les niveaux de l'archet, en commençant tantôt avec *v* tantôt avec *■* et en ayant soin qu'il y ait «un poco di *vacuo tra una nota e l'altra*» (un peu de vide entre une note et l'autre)<sup>6</sup>. Il sera utile d'utiliser



e



and



und



et



fino a mis. 23<sup>7</sup>, e di



up to b. 23,<sup>7</sup> and



bis Takt 23<sup>7</sup>, und von



jusqu'à la mes. 23<sup>7</sup>, et



6. TARTINI, Giuseppe. *Lettera a Maddalena Lombardini*, op. cit. (si veda p. xl), p. 4.

7. Arcate citate da Giovanni Antonio Piani nell'*Avertissement* che introduce l'op. cit. (si veda p. xxxix).

6. TARTINI, Giuseppe. *Lettera a Maddalena Lombardini*, op. cit. (see p. xliii), p. 4.

7. Bowings cited by Giovanni Antonio Piani in the *Avertissement* that precedes op. cit. (see p. xlii).

6. TARTINI, Giuseppe. *Lettera a Maddalena Lombardini*, a.a.O. (siehe S. xlvii), S. 4.

7. Bogenführung aus Giovanni Antonio Piani im *Avertissement*, welches das a.a.O. einleitet (siehe S. xlv).

6. TARTINI, Giuseppe. *Lettera a Maddalena Lombardini*, op. cit. (cfr. la p. xlix), p. 4.

7. Les coups d'archet sont mentionnés par Giovanni Antonio Piani dans l'*Avertissement* qui précède l'op. cit. (cfr. la p. xlviij).

su tutto il Capriccio<sup>8</sup>. Eseguire anche con uno spiccato lungo e prestare molta attenzione, nella sezione delle corde doppie, alla chiarezza dei bicordi e dei salti di corda.

to the whole Capriccio<sup>8</sup>. Play also in long *spiccato* and pay close attention, in the section with double stopping, to the clarity of the double stops and the leaps across strings.

auf das ganze Capriccio ist nützlich<sup>8</sup>. Auch mit einem breiten, langen *spiccato* ausführen und im Abschnitt der Doppelgriffe gut auf die Klarheit der Doppelgriffe und der Saitenwechsel achten.

pour tout le Capriccio<sup>8</sup>. Jouer aussi sur un détaché (*spiccato*) long et faire bien attention, dans la section des doubles cordes, à la clarté des accords de deux sons et des sauts de corde.

Es. 1

Ex. 1

Üb. 1

Ex. 1

SEZ. S

Es. 1

Esercizio preparatorio.  
Miss. 1-20.

Ex. 1

Preparatory exercise.  
bb. 1-20.

Üb. 1

Vorbereitung auf Takt 1 bis  
Takt 20.

Ex. 1

Exercice préparatoire.  
Mes. 1-20.

Es. 2

Preparazione dei tricordi e dei  
quadricordi.  
Miss. 20-fine.

Ex. 2

Preparation of the triple and  
quadruple stops.  
b. 20 to the end.

Üb. 2

Vorbereitung der Tripel- und  
Quadrupelgriffe ab Takt 20 bis  
zum Schluß.

Ex. 2

Préparation des accords de trois  
et quatre sons.  
Mes. 20-fin.

8. Arcata citata da Georg Muffat, *op. cit.* (si veda p. xxxix), p. 35 e da Johann Joachim Quantz, *op. cit.* (si veda p. xl), p. 247.

8. Bowing cited by Georg Muffat, *op. cit.* (see p. xlii), p. 35 and Johann Joachim Quantz, *op. cit.* (see p. xliii), p. 247.

8. Bogenführung aus Georg Muffat, *a.a.O.* (siehe S. xlv), S. 35 und von Johann Joachim Quantz, *a.a.O.* (siehe S. xlvi), S. 247.

8. Le coup d'archet est mentionné par Georg Muffat, *op. cit.* (*fr.* la p. xlvi), p. 35 et par Johann Joachim Quantz, *op. cit.* (*fr.* la p. xlix), p. 247.

Es. 3  
Piazzamento anticipato delle dita.  
Miss. 24-36.  
(o = nota muta)

Ex. 3  
Positioning of the fingers.  
bb. 24-36.  
(o = silent note)

Üb. 3  
Vorheriges Aufsetzen der Finger.  
Takt 24-36.  
(o = stumme Note)

Ex. 3  
Placement anticipé des doigts.  
Mes. 24-36.  
(o = note muette)

### CAPRICCIO 7

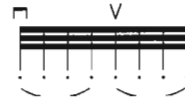
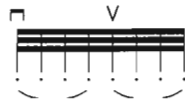
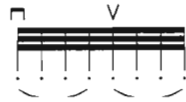
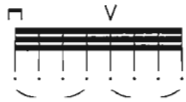
#### SEZ. A

Gli arpeggi di biscrome su 4 corde sono sciolti e da eseguirsi *detaché* al centro dell'arco e poi balzato. L'utilizzo dell'arcata 'gettata'

The demisemi-quaver arpeggios over the 4 strings are detached and to be played *detaché* at the middle of the bow and then *balzato*. On the other hand, we feel that a *jété* bow

Die „Arpeggi“ in 32steln über vier Saiten sind ungebunden und in der Mitte des Bogens *detaché* und dann mit Springbogen auszuführen. Der Gebrauch des „Wurfbogens“

Les arpèges de triples croches sur 4 cordes sont souples et à jouer en *detaché* au centre de l'archet et ensuite *balzato*. L'utilisation du coup d'archet 'en ricochet'



andrebbe, a nostro avviso, oltre le intenzioni del Maestro<sup>9</sup>.

would be going beyond the composer's intentions.<sup>9</sup>

geht unserer Meinung nach über die Absichten von Locatelli hinaus<sup>9</sup>.

irait, à notre avis, au-delà des intentions du Maestro<sup>9</sup>.

9. Cfr. *L'Arte dell'arco* di Tartini, *op. cit.* (si veda p. xl): sia nell'edizione napoletana sia in quella londinese gli arpeggi sono realizzati sciolti o con due note legate e due sciolte. Per contro Vivaldi, nel *Larghetto* del Concerto X per quattro violini, in si minore (in: *XII Concerti*, Opera Terza, Amsterdam, Le Cène, 1715), annota sul passaggio

9. See Tartini's *L'Arte dell'arco*, *op. cit.* (see p. xliii): in both the Naples and London editions the arpeggios are realized as detached or with two slurred and two detached notes. By contrast Vivaldi, in the *Larghetto* of Concerto X for four violins in B minor, (in: *XII Concerti*, Opera Terza, Amsterdam, Le Cène, 1715), notes over the passage

9. Vgl. *L'arte dell'arco* von Tartini, *a. a. O.* (siehe S. xlv): sowohl in der neapolitanischen als in der Londoner Ausgabe sind die zerlegten Akkorde ungebunden oder mit zwei gebundenen und zwei gestoßenen Noten ausgeführt. Vivaldi hingegen notiert im Konzert für vier Violinen in h-moll, *Larghetto* (Konzert Nr. 10, aus 12 Konzerten op. III, im Jahre 1715 veröffentlicht bei de Le Cène, Amsterdam), über

9. Cfr. *L'Arte dell'arco* de Tartini, *op. cit.* (cfr. la p. xlix): à la fois dans l'édition napolitaine et dans celle de Londres les arpèges sont réalisés déliés ou avec deux notes liées et deux déliés. Par contre, dans le *Larghetto* du Concerto X pour quatre violons de Vivaldi en si mineur (*XII Concerti*, Opera Terza, Amsterdam, Le Cène, 1715), le compositeur a noté sur le passage

«arpeggio battuto di biscrome», ove si ipotizza:

«arpeggio battuto di biscrome», where one conjectures:

«arpeggio battuto di biscrome», wo man annähme:

«arpeggio battuto di biscrome» (arpège en triples croches), où on peut postuler:

Es. 1

Esecuzione: M.



Applicare gli accenti alternativamente su ogni biscroma, sia nel *detaché* che nel *balzato*.

Variante I



Variante II



Variante III



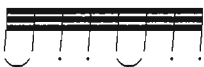
Variante IV



Eseguire, più lentamente, in tutti i punti dell'arco.

Eseguire contrarco.

Eseguire con l'arcata

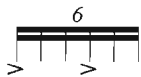


iniziando sia con  $\blacktriangleleft$  che con  $\blacktriangleright$ , al centro dell'arco.

Es. 2

Applicare gli accenti alternativamente su ogni semicroma nelle terzine di *miss.* 37, 38, 39, 43, 44, 45.

Variante I



Variante II



Variante III



Ex. 1

Performance: M.



Apply accents to each demisiquaver, by turns, with both *detaché* and *balzato*.

Variant I



Variant II



Variant III



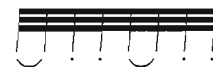
Variant IV



Play, more slowly, at all points of the bow.

Play with reversed bowing.

Play with the bowing

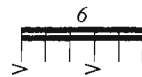


beginning with both  $\blacktriangleleft$  and  $\blacktriangleright$ , at the centre of the bow.

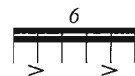
Ex. 2

Apply accents on each semi-quaver, by turns, in the triplets of *bb.* 37, 38, 39, 43, 44, 45.

Variant I



Variant II



Variant III



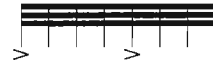
Üb. 1

Ausführung: M.



Die Akzente abwechselnd auf jede 32stel anwenden, sowohl im *detaché* als auch beim *Springbogen*.

Variante I



Variante II



Variante III



Variante IV



Langsamer an allen Bogenstellen ausführen.

Im Gegenstrich ausführen.

Mit dem Strich ausführen

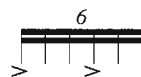


beginnend sowohl mit Abstrich, als auch mit Aufstrich, in der Bogenmitte.

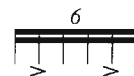
Üb. 2

Die Akzente abwechselnd auf jede 16tel der Triolen anwenden in den Takten 37, 38, 39, 43, 44, 45.

Variante I



Variante II



Variante III



Ex. 1

Exécution: M.



Appliquer les accents alternativement sur chaque triple croche, aussi bien dans le *detaché* et dans le *balzato*.

Variante I



Variante II



Variante III



Variante IV



À jouer, plus lentement, à tous les niveaux de l'archet.

À jouer en "poussé".

Jouer le coup d'archet



en commençant tantôt avec  $\blacktriangleleft$  tantôt avec  $\blacktriangleright$ , au milieu de l'archet.

Ex. 2

Appliquer les accents alternativement sur chaque double croche des triolets des *mes.* 37, 38, 39, 43, 44, 45.

Variante I



Variante II



Variante III



SEZ. S

Es. 1  
Realizzare i quadricordi con:



Realizzare le sestine di miss. 37, 38, 39, 43, 44, 45 con:

Ex. 1  
Play the quadruple stops as:



Play the sextuplets of bb. 37, 38, 39, 43, 44, 45 as:

Üb. 1  
Die Quadrupelgriffe so ausführen:



und die Sextolen der Takte 37, 38, 39, 43, 44 und 45 so:

Ex. 1  
Réaliser les accords de quatre sons avec:



et les sextolets des mes. 37, 38, 39, 43, 44, 45 avec:



Es. 2  
Piazzamento anticipato del 2° dito.  
Mis. 14 e segg.  
(□, ■ = nota muta)

Ex. 2  
Anticipated positioning of the 2<sup>nd</sup> finger.  
b. 14 ff.  
(□, ■ = silent note)

Üb. 2  
Vorheriges Aufsetzen des 2. Fingers.  
Takt 14 ff.  
(□, ■ = stumme Note)

Ex. 2  
Placement anticipé du 2<sup>e</sup> doigt.  
Mes. 14 et suiv.  
(□, ■ = note muette)



Es. 3  
Esercizio preparatorio.  
Miss. 47-55.  
(□ = nota muta)

Ex. 3  
Preparatory exercise.  
bb. 47-55.  
(□ = silent note)

Üb. 3  
Vorbereitung.  
Takt 47-55.  
(□ = stumme Note)

Ex. 3  
Exercice préparatoire.  
Mes. 47-55.  
(□ = note muette)

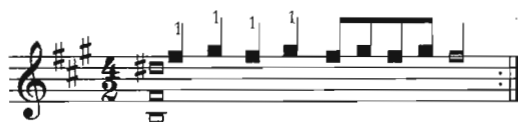


Es. 4  
Esercizio d'indipendenza delle dita; scivolare leggermente sui cromatismi.  
Miss. 62-66.  
(□, ■ = nota muta)  
Modello:

Ex. 4  
Exercise in finger independence; slide lightly over the chromatic notes.  
bb. 62-66.  
(□, ■ = silent note)  
Model:

Üb. 4  
Übung für die Unabhängigkeit der Finger: bei den chromatischen Tonfortschreitungen mit leichtem Fingerdruck hin- und herrutschen.  
Takt 62-66.  
(□, ■ = stumme Note)  
Modell:

Ex. 4  
Exercice d'indépendance des doigts; glisser légèrement sur les chromatismes.  
Mes. 62-66.  
(□, ■ = note muette)  
Modèle:



Applicare anche i modelli:

Apply the model:

Auch diese Modelle anwenden:

Appliquer le modèle:



Es. 5

Cambi di posizione e realizzazione della nota di passaggio. Miss. 56-61.

Ex. 5

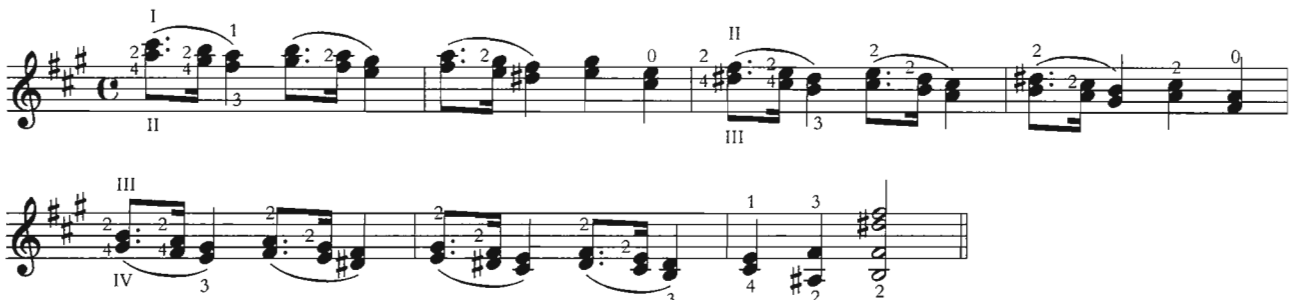
Shifts in position and execution of the passing note. bb. 56-61.

Üb. 5

Lagenwechsel und Ausführung der Hilfsnote. Takt 56-61.

Ex. 5

Changements de position et réalisation de la note de passage. Mes. 56-61.



Applicare i ritmi:  
Variante I

Apply the rhythms:  
Variant I

Folgende Rhythmen anwenden:  
Variante I

Appliquer les rythmes:  
Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Es. 6

Cambi di posizione e accordi. Muovere con morbidezza mano, polso e avambraccio. Esercitare sulle corde la pressione minima necessaria.

Ex. 6

Changes of position and chords. Soft movements of the hand, wrist and forearm. Exert the minimum pressure necessary on the strings.

Üb. 6

Lagenwechsel und Akkorde: Hand, Handgelenk und Unterarm mit Geschmeidigkeit bewegen. Auf die Saiten den kleinstmöglichen, notwendigen Druck ausüben.

Ex. 6

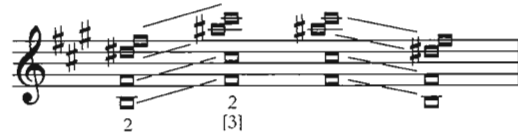
Changements de position et accords. Bouger avec souplesse la main, le poignet et l'avant-bras. Exercer sur les cordes la pression minimale nécessaire.

Miss. 13, 14.  
(○, ■ = nota muta)

bb. 13, 14.  
(○, ■ = silent note)

Takt 13, 14.  
(○, ■ = stumme Note)

Mes. 13, 14.  
(○, ■ = note muette.)



Applicare i ritmi seguenti:

Apply the following rhythms:

Die folgende Rhythmen an-  
wenden:

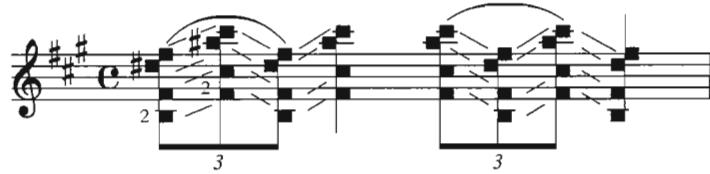
Appliquer les rythmes suivants:

Variante I

Variant I

Variante I

Variante I

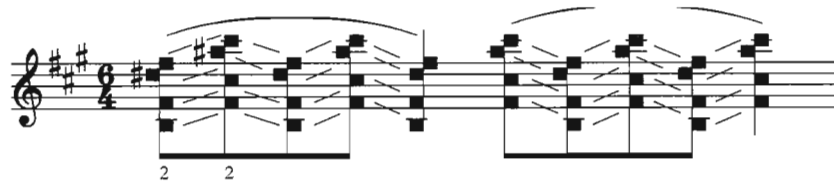


Variante II

Variant II

Variante II

Variante II



Esecuzione: A su IV.

Performance: bow on IV.

Ausführung: Bogen auf IV.

Exécution: archet sur IV.



Esecuzione: A su III.

Performance: bow on III.

Ausführung: Bogen auf III.

Exécution: archet sur III.



Esecuzione: A su II.

Performance: bow on II.

Ausführung: Bogen auf II.

Exécution: archet sur II.



Esecuzione: A su I.

Performance: bow on I.

Ausführung: Bogen auf I.

Exécution: archet sur I.



Es. 7

La vuoto di bordone; note di passaggio.  
Miss. 66-69.

Ex. 7

Open II as pedal; passing notes.  
bb. 60-69.

Üb. 7

Leeres Bordun-A; Hilfsnoten.  
Takt 66-69.

Ex. 7

La à vide de bourdon; notes de passage.  
Mes. 66-69.

### CAPRICCIO 8

#### SEZ. A

Es. 1

Variante I  
Miss. 11, 12; 14, 15.  
Esecuzione: MI.

Ex. 1

Variant I  
bb. 11, 12; 14, 15.  
Performance: LH.

Üb. 1

Variante I  
Takt 11, 12; 14, 15.  
Ausführung: uH.

Ex. 1

Variante I  
Mes. 11, 12; 14, 15.  
Exécution: MI.

Variante II

Miss. 17, 18 e segg.  
Esecuzione: Tall.

Variant II

bb. 17, 18 ff.  
Performance: Fr.

Variante II

Takt 17, 18 ff.  
Ausführung: Fr.

Variante II

Mes. 17, 18 et suiv.  
Exécution: Tal.

Variante III

Miss. 27-30 e 42-51.  
Esecuzione: Tall, M.

Variant III

bb. 27-30 and 42-51.  
Performance: Fr, M.

Variante III

Takt 27-30 und 42-51.  
Ausführung: Fr, M.

Variante III

Mes. 27-30 et 42-51.  
Exécution: Tal, M.

Variante IV  
Miss. 53, 54.  
Esecuzione: TA.

Variant IV  
bb. 53, 54.  
Performance: WB.

Variante IV  
Takt 53, 54.  
Ausführung: gB.

Variante IV  
Mes. 53, 54.  
Exécution: TA.



Es. 2  
Preparatorio alle miss. 62, 63, 64, con qualche cambio di corda aggiunto per ammorbidire tutte le articolazioni del braccio destro.  
Esecuzione: sempre TA.

Ex. 2  
Preparatory for bb. 62, 63, 64, with some changes of string added to loosen all the joints of the right arm.  
Performance: always WB.

Üb. 2  
Vorübung für die Takte 62, 63, 64, mit einigen hinzugefügten Saitenwechseln, um allen Gelenken des rechten Armes eine weiche Bewegung zu ermöglichen.  
Ausführung: immer gB.

Ex. 2  
Préparatoire aux mes. 62, 63, 64, avec quelques changements de cordes pour assouplir toutes les articulations du bras droit.  
Exécution: toujours TA.



SEZ. S

Es. 1  
Miss. 1-5.

Ex. 1  
bb. 1-5.

Üb. 1  
Takt 1-5.

Ex. 1  
Mes. 1-5.

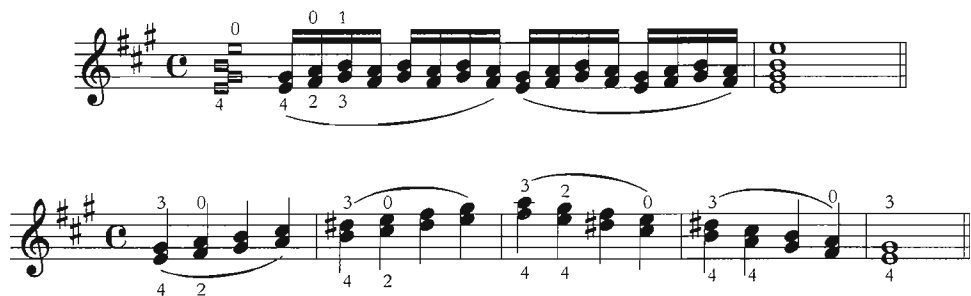


Mis. 5.  
(o = nota muta)

b. 5.  
(o = silent note)

Mis. 5.  
(o = stumme Note)

Mis. 5.  
(o = note muette)



Es. 2  
Miss. 17 e segg.<sup>10</sup>  
(♭ = nota muta)

Ex. 2  
bb. 17 ff.<sup>10</sup>  
(♭ = silent note)

Üb. 2  
Takt 17 ff.<sup>10</sup>  
(♭ = stumme Note)

Ex. 2  
Mes. 17 et suiv.<sup>10</sup>  
(♭ = note muette)

Es. 3  
Dopo aver studiato il movimento per terze delle due note gravi del tricordo controllare l'esattezza dell'intonazione iniziando sia dal grave che dall'acuto.  
Miss. 27-30; 42-51.  
(♭ = nota muta)

Ex. 3  
After studying the movement in thirds of the bottom two notes of the triple stop, check the precision of the intonation by starting from both bottom and top.  
bb. 27-30; 42-51.  
(♭ = silent note)

Üb. 3  
Nach dem Üben der Bewegung in Terzen, die die beiden tiefen Noten des dreistimmigen Akkordes bilden, die Sauberkeit der Intonation überprüfen, sowohl von unten als auch von oben beginnend.  
Takt 27-30; Takt 42-51.  
(♭ = stumme Note)

Ex. 3  
Après avoir étudié le mouvement par tierces des deux notes graves de l'accord de trois sons, vérifier l'intonation en commençant tantôt par le grave tantôt par l'aigu.  
Mes. 27-30; 42-51.  
(♭ = note muette)

Es. 4  
Terze e cambi di posizione con le note di passaggio inferiori (I) e superiori (II).  
Mis. 40.  
Variante I

Ex. 4  
Thirds and changes of position with lower (I) and upper (II) passing notes.  
b. 40.  
Variant I

Üb. 4  
Terzen und Lagenwechsel mit den unteren (I) und den oberen (II) Hilfsnoten.  
Takt 40.  
Variante I

Ex. 4  
Tierces et changements de position avec les notes de passage inférieures (I) et supérieures (II).  
Mes. 40.  
Variante I

10. L'estensione del 4° dito per ridurre i cambi di posizione è frequentissima nei Capricci. Essa sarà impiegata sistematicamente da Bartolomeo Campagnoli, sia nella *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives pour deux violons et 118 études pour un violon seul*, Leipzig, Breitkopf & Hartel [1791], sia nelle sue composizioni per lo strumento.

10. Stretching the 4<sup>th</sup> finger as a means of limiting changes of position is very frequent in the Capriccios. It was to be used systematically by Bartolomeo Campagnoli, both in the *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives pour deux violons et 118 études pour un violon seul*, Leipzig, Breitkopf & Hartel [1791] and in his compositions for the instrument.

10. Die Überstreckung des 4. Fingers, um die Lagenwechsel zu reduzieren, kommt in den Capricci sehr häufig vor. Sie wird von Bartolomeo Campagnoli systematisch verwendet, sei es in der *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives pour deux violons et 118 études pour un violon seul*, Leipzig, Breitkopf & Hartel [1791], sei es in seinen Kompositionen für das Instrument.

10. L'extension du 4<sup>e</sup> doigt pour réduire les changements de position est extrêmement fréquente dans les *Capricci*. Elle sera utilisée systématiquement par Bartolomeo Campagnoli, à la fois dans la *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives pour deux violons et 118 études pour un violon seul*, Breitkopf & Hartel, Leipzig [1791] et dans ses compositions pour cet instrument.

Variante II

Variant II

Variante II

Variante II



Es. 5  
Miss. 56, 57, 58.

Ex. 5  
bb. 56, 57, 58.

Üb. 5  
Takt 56, 57, 58.

Ex. 5  
Mes. 56, 57, 58.



Applicare i ritmi seguenti:

Apply the following rhythms:

Die folgenden Rhythmen anwenden:

Appliquer les rythmes suivants:

Variante I

Variant I

Variante I

Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV

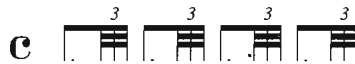


Variante V  
Studiare legato e sciolto.

Variant V  
Study legato and detached.

Variante V  
Gebunden und gestoßen üben.

Variante V  
Étudier bien lié et souple.



Variante VI

Variant VI

Variante VI

Variante VI

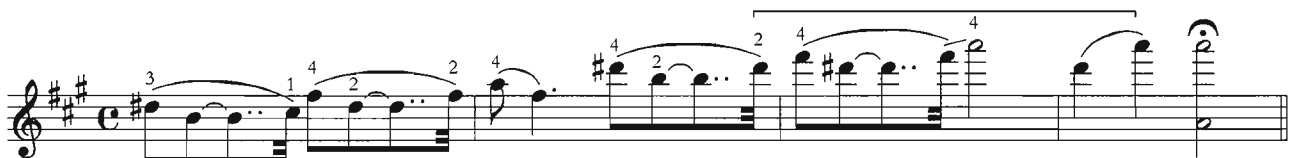


Es. 6  
Miss. 62-64.

Ex. 6  
bb. 62-64.

Üb. 6  
Takt 62-64.

Ex. 6  
Mes. 62-64.



# CAPRICCIO 9

## SEZ. A

Es. 1  
Miss. 1, 5, 17, 43.  
Esecuzione: Tall/M/P.

Ex. 1  
bb. 1, 5, 17, 43.  
Performance: Fr/M/T.

Üb. 1  
Takt 1, 5, 17, 43.  
Ausführung: gB/M/Sp.

Ex. 1  
Mes. 1, 5, 17, 43.  
Exécution: Tal/M/P.



Studiare le 4 combinazioni che precedono in modo da conseguire una sonorità armoniosa indipendentemente dall'arcata e dalle sezioni dell'arco impiegate. Variare le dinamiche.

Study the 4 preceding combinations in order to achieve a harmonious tone regardless of the type of bowing and section of the bow used. Vary the dynamics.

Die 4 vorangegangenen Kombinationen so üben, daß man einen ausgeglichenen Klang erreicht, unabhängig von verwendeten Bogenstrichen und Bogenstellen. Die Dynamik variieren.

Étudier les 4 combinaisons qui précèdent de façon à obtenir une sonorité harmonieuse indépendamment du coup d'archet et des sections de l'archet utilisées. Varier les nuances.

Es. 2  
Miss. 47-53.  
Esecuzione: Tall/M/P.

Ex. 2  
bb. 47-53.  
Performance: Fr/M/T.

Üb. 2  
Takt 47-53.  
Ausführung: Fr/M/Sp.

Ex. 2  
Mes. 47-53.  
Exécution: Tal/M/P.



Es. 3  
Terzine di semicrome da mis. 53 alla fine.  
Cfr. Capriccio 5, A, Es. 1/I.

Ex. 3  
Semi-quaver triplets from b. 53 to the end.  
See Capriccio 5, A, Ex. 1/I.

Üb. 3  
16tel- Triolen ab Takt 53 bis zum Ende.  
Vgl. Capriccio 5, A; Üb. 1/I.

Ex. 3  
Triolets de doubles croches de la mes. 53 à la fin.  
Cfr. Capriccio 5, A, Ex. 1/I.

## SEZ. S

Es. 1  
Miss. 21-40.  
(■ = nota muta)

Ex. 1  
bb. 21-40.  
(■ = silent note)

Üb. 1  
Takt 21-40.  
(■ = stumme Note)

Ex. 1  
Mes. 21-40.  
(■ = note muette)



Praticare per tutto il passo, ove possibile, il piazzamento anticipato delle dita.

Position the fingers in advance throughout the passages, where possible.

Für die ganze Passage, wo möglich, das vorzeitige Aufstellen der Finger praktizieren.

Utiliser sur tout le passage, lorsque cela est possible, le placement anticipé des doigts.

Es. 2  
Miss. 47-53.  
Realizzare dapprima:

Ex. 2  
bb. 47-53.  
First play:

Üb. 2  
Takt 47-53.  
Zuerst spielen:

Ex. 2  
Mes. 47-53.  
Réaliser d'abord:

Es. 3  
Miss. 65-fine.

Ex. 3  
From bb. 65 to the end.

Üb. 3  
Ab Takt 65 bis zum Ende.

Ex. 3  
De la mes. 65 à la fin.

CAPRICCIO IO

SEZ. A

Es. 1  
Miss. 1-5.  
Esecuzione: Tall.

Ex. 1  
bb. 1-5.  
Performance: Fr.

Üb. 1  
Takt 1-5.  
Ausführung: Fr.

Ex. 1  
Mes. 1-5.  
Exécution: Tal.

Esecuzione: M.

Performance: M.

Ausführung: M.

Exécution: M.

Es. 2  
Miss. 11, 12, 50, 51, 52.  
Esecuzione: TA.

Ex. 2  
bb. 11, 12, 50, 51, 52.  
Performance: WB.

Üb. 2  
Takt 11, 12, 50, 51, 52.  
Ausführung: gB.

Ex. 2  
Mes. 11, 12, 50, 51, 52.  
Exécution: TA.

Es. 3  
Miss. 67, 68, 69.  
Eseguire alla corda: MI, MS,  
Tall/M/P, spiccato, Tall, M.

Ex. 3  
bb. 67, 68, 69.  
Play *alla corda*: LH, UH, Fr/M/  
T, *spiccato*, Fr, M.

Üb. 3  
Takt 67, 68, 69.  
Auf der Saite ausführen: uH, oH,  
Fr/M/Sp, *spiccato*, Fr, M.

Ex. 3  
Mes. 67, 68, 69.  
Jouer à la corde: MI, MS, Tal/  
M/P, *spiccato*, Tal, M.

SEZ. S

Es. 1  
Miss. 1-5.  
Esecuzione: MI.  
(♩ = nota fissa)

Ex. 1  
bb. 1-5.  
Performance: LH.  
(♩ = fixed note)

Üb. 1  
Takt 1-5.  
Ausführung: uH.  
(♩ = stumme Note)

Ex. 1  
Mes. 1-5.  
Exécution: MI.  
(♩ = notes tenues)

Applicare all'esercizio che pre-  
cede:  
Variante I

Apply to the preceding exer-  
cise:  
Variant I

Auf das vorhergehende Beispiel  
anwenden:  
Variante I

Appliquer à l'exercice qui  
précède:  
Variante I

Variante II

Variant II

Variante II

Variante II

Es. 2  
Miss. 6, 7, 8.  
Esecuzione: TA.

Ex. 2  
bb. 6, 7, 8.  
Performance: WB.

Üb. 2  
Takt 6, 7, 8.  
Ausführung: gB.

Ex. 2  
Mes. 6, 7, 8.  
Exécution: TA.

Es. 3  
Sviluppo del modulo tecnico di Locatelli<sup>11</sup>.  
Miss. 22, 23.  
Esecuzione: TA.

Ex. 3  
Development of Locatelli's technical module.<sup>11</sup>  
bb. 22, 23.  
Performance: WB.

Üb. 3  
Entwicklung des technischen Musters von Locatelli<sup>11</sup>.  
Takt 22, 23.  
Ausführung: gB.

Ex. 3  
Développement du module technique de Locatelli<sup>11</sup>.  
Mes. 22, 23.  
Exécution: TA.

11. Tartini, nella *Lettera a Maddalena Lombardini* – *cf. op. cit.* (si veda p. xl), pp. 5-6 –, raccomanda di esercitarsi a trasportare qualsiasi passaggio, posizione dopo posizione, in modo da «*impadronirsi del manico*». Egli non cita le corde doppie, ma ci sembra legittimo applicare questo concetto al modulo in terze di Locatelli.

11. In the *Lettera a Maddalena Lombardini* – see TARTINI, Giuseppe. *op. cit.* (see p. xliii), pp. 5-6 – Tartini recommends practising transposing any passage, position after position, in such a way as to «*impadronirsi del manico*» (master the fingerboard). Although he doesn't mention double stops, we feel it is justified to apply the concept to Locatelli's thirds pattern.

11. Tartini empfiehlt in dem Brief, *Lettera a Maddalena Lombardini* – vgl. TARTINI, Giuseppe, *a.a.O.* (siehe S. xlvi), S. 5-6 –, sich darin zu üben, jeden Übergang in eine Lage nach der anderen zu transponieren, um «*impadronirsi del manico*» (Herr des Griffbretts zu werden). Er zitiert nicht die Doppelgriffe, aber es erscheint uns legitim, diese Idee auf das Terzen-Modell von Locatelli anzuwenden.

11. Tartini, dans la *Lettera a Maddalena Lombardini* – *op. cit.* (*cf.* la p. xlix), pp. 5-6 –, recommande de s'exercer à transposer n'importe quel passage, position par position, de façon à «*impadronirsi del manico*» (se rendre maître du manche). Il ne mentionne pas les doubles cordes, mais il nous semble légitime d'appliquer cette technique au module par tierces de Locatelli.

Applicare i ritmi seguenti:

Apply the following rhythms:

Die folgenden Rhythmen anwenden:

Appliquer les rythmes suivants:

Es. 4  
Miss. 11, 12, 50, 51, 52  
Variante I

Ex. 4  
bb. 11, 12, 50, 51, 52.  
Variant I

Üb. 4  
Takt 11, 12, 50, 51, 52.  
Variante I

Ex. 4  
Mes. 11, 12, 50, 51, 52.  
Variante I

Variante II

Variant II

Variante II

Variante II

Variante III

Variant III

Variante III

Variante III

Es. 5  
Preparazione alle ottave diteg-  
giate:

Ex. 5  
Preparation for the octaves,  
fingered:

Üb. 5  
Vorbereitung auf die Finger-  
satz-Oktaven:

Ex. 5  
Préparation des octaves doig-  
tées:

Es. 6  
Miss. 25-48.

Ex. 6  
bb. 25-48.

Üb. 6  
Takt 25-48.

Ex. 6  
Mes. 25-48.

Es. 7  
Miss. 59-67.

Ex. 7  
bb. 59-67.

Üb. 7  
Takt 59-67.

Ex. 7  
Mes. 59-67.

Es. 8  
Miss. 71-72.  
(o = nota fissa)

Ex. 8  
bb. 71-72.  
(o = fixed note)

Üb. 8  
Takt 71-72.  
(o = feste Note)

Ex. 8  
Mes. 71-72.  
(o = notes tenues)

## CAPRICCIO II

### SEZ. A

Es. 1  
Variante I  
Esecuzione: Tall/M/P.

Ex. 1  
Variant I  
Performance: Fr/M/T.

Üb. 1  
Variante I  
Ausführung: gB/M/Sp.

Ex. 1  
Variante I  
Exécution: Tal/M/P.

Variante II  
Esecuzione: TA.



Variante III  
Esecuzione: TA.

Variant II  
Performance: WB.



Variant III  
Performance: WB.

Variante II  
Ausführung: gB.



Variante III  
Ausführung: gB.

Variante II  
Exécution: TA.



Variante III  
Exécution: TA.



Variante IV

Variant IV  
(TA=WB; P=T; Tall=Fr)

Variante IV  
(TA=gB; P=Sp; Tall=Fr)

Variante IV  
(Tall=TA)



Da mis. 1 a mis. 60 eseguire in *grand détaché*.

From b. 1 to b. 60 use a *grand détaché*.

Ab Takt 1 bis Takt 60 mit *grand détaché* ausführen.

De la mes.1 à la mes.60 jouer en *grand détaché*.

Variante V  
Esecuzione: sempre TA.

Variant V  
Performance: always WB.

Variante V  
Ausführung: immer gB.

Variante V  
Exécution: toujours TA.



Studiare *mp, mf, f*.  
Aver cura della scioltezza d'ogni articolazione ed evitare una sonorità troppo forte e aggressiva<sup>12</sup>.

Study *mp, mf, f*.  
Ensure the looseness of every joint and avoid too strong and aggressive a tone.<sup>12</sup>

Üben *mp, mf, f*.  
Auf die Gelöstheit jeden Gelenkes achten und einen zu lauten und aggressiven Klang vermeiden<sup>12</sup>.

Étudier *mp, mf, f*.  
Prendre soin de la souplesse de chaque articulation et éviter une sonorité trop forte et aggressive<sup>12</sup>.

SEZ. S

Es. 1

Ex. 1

Üb. 1

Ex. 1



12. Michel Corrette, nell' *Ecole d'Orphée*, op. cit. (si veda p. xxxix), p. 7, così definisce il *grand détaché*: «Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.» (Bisogna eseguire delle grandi arcate in giù e in su, ma in modo grazioso e gradevole).

12. Michel Corrette, in the *Ecole d'Orphée*, op. cit. (see p. xliii), p. 7, defines the *grand détaché* as follows: «Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.» (To draw sound out of the violin, one must play large bow strokes up and down, though in a gracious and pleasant way).

12. Michel Corrette definiert in der *Ecole d'Orphée*, a.a.O. (siehe S. xlvi) S. 7, den *grand détaché* so: «Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.» (Man muß große Striche abwärts und aufwärts ausführen, aber auf anmutige und wohl lautende Weise).

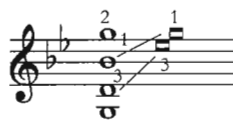
12. Michel Corrette, dans l' *Ecole d'Orphée*, op. cit. (cf. la p. xlix), p. 7, donne la définition suivante du *grand détaché*: «Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.»

Mis. 113.  
(o = nota muta)



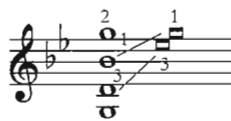
Es. 2  
Miss. 113, 114 e segg.  
(o = nota muta)

b. 113.  
(o = silent note)



Ex. 2  
bb. 113, 114 ff.  
(o = silent note)

Takt. 113.  
(o = stumme Note)

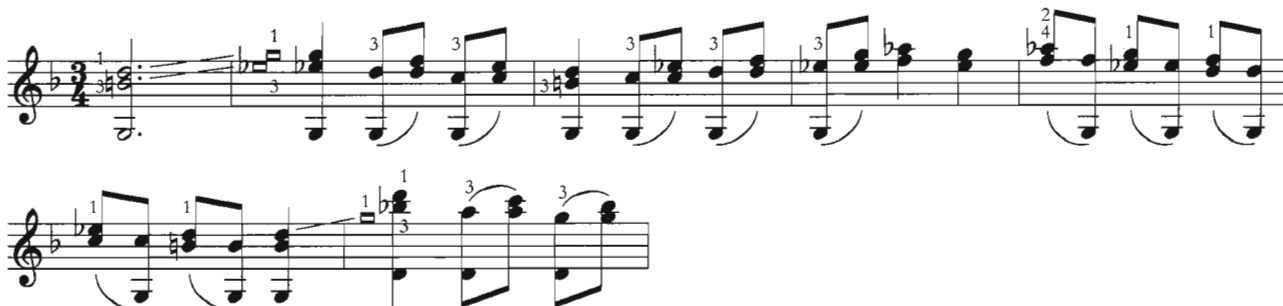


Üb. 2  
Takt 113, 114 ff.  
(o = stumme Note)

Mis. 113.  
(o = note muette)



Ex. 2  
Mes. 113, 114 et suiv.  
(o = note muette)



## CAPRICCIO 12

### SEZ. A

Es. 1  
Variante I  
Esecuzione: MI.

Variante II  
Esecuzione: M.

Variante III

Ex. 1  
Variant I  
Performance: LH.

Variante II  
Performance: M.

Variante III  
(TA=WB; P=T; M=M; Tall=Fr)

Üb. 1  
Variante I  
Ausführung: uH.

Variante II  
Ausführung: M.

Variante III  
(TA=gB; P=Sp; M=M; Tall=Fr)

Ex. 1  
Variante I  
Exécution: MI.

Variante II  
Exécution: M.

Variante III  
(Tall=Tal)



Es. 2  
Esecuzione: MI, MS, Tall/M/P.

Ex. 2  
Performance: LH, UH, Fr/M/T.

Üb. 2  
Ausführung: uH, oH, Fr/M/Sp.

Ex. 2  
Exécution: MI, MS, Tal/M/P.



Es. 3  
Miss. 52-68.  
Esecuzione: MS, MI, TA.

Ex. 3  
bb. 52-68.  
Performance: UH, LH, WB.

Üb. 3  
Takt 52-68.  
Ausführung: oH, uH, gB.

Ex. 3  
Mes. 52-68.  
Exécution: MS, MI, TA.

SEZ. S

Es. 1  
Miss. 1-4, 7-10.

Ex. 1  
bb. 1-4, 7-10.

Üb. 1  
Takt 1-4, 7-10.

Ex. 1  
Mes. 1-4, 7-10.

Es. 2  
Preparatorio alle terze.  
Miss. 13-43.

Ex. 2  
Preparatory for the thirds.  
bb. 13-43.

Üb. 2  
Terzen-Vorstudie.  
Takt 13-43.

Ex. 2  
Préparatoire aux tierces.  
Mes. 13-43.

Negli esempi 3 e 4 si sviluppano due caratteristici moduli locatelliani.

Examples 3 and 4 develop two characteristic Locatelli modules.

In den Beispielen 3 und 4 werden zwei charakteristische Modelle Locatellis entwickelt.

Dans les exemples 3 et 4 on développe deux formules caractéristiques de Locatelli.

Es. 3  
Miss. 5, 6; 11, 12; 41, 42.

Ex. 3  
bb. 5, 6; 11, 12; 41, 42.

Üb. 3  
Takt 5, 6; 11, 12; 41, 42.

Ex. 3  
Mes. 5, 6; 11, 12; 41, 42.



Eseguire su II, I; IV, III.

Play on II, I; IV, III.

Auszuführen auf den Saiten II, I; IV, III.

Jouer sur II, I; IV, III.

Applicare agli Ess. 2 e 3 i ritmi:

Apply to Exx. 2 and 3 the following rhythms:

Auf die Beispiele 2 und 3 die Rhythmen anwenden:

Appliquer aux Ex. 2 et 3 les rythmes:



Es. 4

Ex. 4

Üb. 4

Ex. 4



Eseguire su II, I; IV, III.

Play on II, I; IV, III.

Auszuführen auf II, I; IV, III.

Jouer sur II, I; IV, III.

Applicare all'Es. 4 i ritmi:

Apply to Ex. 4 the following rhythms:

Auf die Üb. 4 die Rhythmen anwenden:

Appliquer à l'Ex. 4 les rythmes:



Es. 5  
Esercizio preparatorio.  
Mis. 92-fine.

Ex. 5  
Preparatory exercise.  
b. 92-end.

Üb. 5  
Vorbereitung.  
Takt 92 bis zum Ende.

Ex. 5  
Exercice préparatoire.  
Mes. 92-fin.



CAPRICCIO 13

SEZ. A

Es. 1  
Miss. 1-16.  
Esecuzione: MI, MS, Tall/M/P,  
spiccato.  
Variante I

Ex. 1  
bb. 1-16.  
Performance: LH, UH, Fr/M/  
T, *spiccato*.  
Variant I

Üb. 1  
Takt 1-16.  
Ausführung: uH, oH, Fr/M/Sp,  
*spiccato*.  
Variante I

Ex. 1  
Mes. 1-16.  
Exécution: MI, MS, Tal/M/P,  
*spiccato*.  
Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Es. 2  
Eeguire il passo da mis. 1 a mis.  
16, in tempo molto moderato, all  
tutto vvvvv poi tutto nnnnn tra il  
Tall e la M, disegnando nell'aria  
una serie di ellissi.

Ex. 2  
Play the passage from b. 1 to b.  
16, at a very moderate speed, all  
vvvvv then all nnnnn between  
Fr and M, tracing a series of  
elliptical arcs in the air.

Üb. 2  
Die Passage von Takt 1 bis Takt  
16, in sehr gemäßigtem Tempo,  
ausschließlich mit vvvvv dann  
ausschließlich mit nnnnn aus-  
führen, zwischen dem Fr und  
der M, dabei eine Reihe von  
Ellipsen in die Luft zeichnend.

Ex. 2  
Jouer le passage de la mes.1 à  
la mes.16, dans un tempo très  
modéré, tout vvvvv ensuite tout  
nnnnn entre le Tal et le M, en  
dessinant dans l'air une série  
d'ellipses.

Es. 3  
Miss. 17-40.  
Variante I  
Esecuzione: sciolto e Tall/M/P.

Ex. 3  
bb. 17-40.  
Variant I  
Performance: play detached and  
Fr/M/T.

Üb. 3  
Takt 17-40.  
Variante I  
Ausführung: ungebunden und  
Fr/M/Sp.

Ex. 3  
Mes. 17-40.  
Variante I  
Exécution: jouer en souplesse  
et Tal/M/P.

Variante II

Variant II  
(TA=WB)

Variante II  
(TA=gB)

Variante II



Variante III

Variant III  
(P=T; TA=WB; Tall=Fr)

Variante III  
(P=Sp; TA=gB; Tall=Fr)

Variante III  
(Tall=Tal)



Variante IV

Variant IV

Variante IV

Variante IV



Variante V  
Esecuzione: TA, MI, MS.

Variant V  
Performance: WB, LH, UH.

Variante V  
Ausführung: gB, uH, oH.

Variante V  
Exécution: TA, MI, MS.



Variante VI

Variant VI

Variante VI

Variante VI



Es. 4  
Per il picchettato di miss. 43, 44, 48, 49, 59 *cf.* Capriccio 2, A, Es. 4; *cf.* Capriccio 12, A, Es. 3; *cf.* Capriccio 14, A, Es. 2.

Ex. 4  
For the *picchettato* of bb. 43, 44, 48, 49, 59 see: Capriccio 2, A, Ex. 4; see: Capriccio 12, A, Ex. 3; see: Capriccio 14, A, Ex. 2.

Üb. 4  
Für das *picchettato* der Takte 43, 44, 48, 49, 59: vgl. Capriccio 2, A, Üb. 4; vgl. Capriccio 12, A, Üb. 3; vgl. Capriccio 14, A, Üb. 2.

Ex. 4  
Pour le *picchettato* des mes. 43, 44, 48, 49, 59; *cf.* Capriccio 2, A, Ex. 4; *cf.* Capriccio 12, A, Ex. 3; *cf.* Capriccio 14, A, Ex. 2.

SEZ. S

Es. 1  
Miss. 17-40.  
Realizzare il passo in corde doppie:

Ex. 1  
bb. 17-40.  
Play the passage in double stops:

Üb. 1  
Takt 17-40.  
Die Stelle in Doppelgriffen ausführen:

Ex. 1  
Mes. 17-40.  
Réaliser le passage en doubles cordes:



Es. 2  
Sviluppo del modulo tecnico  
locatelliano.  
Miss. 52, 53, 54.  
(o = nota muta)

Ex. 2  
Development of Locatelli's  
technical module.  
bb. 52, 53, 54.  
(o = silent note)

Üb. 2  
Entwicklung des technischen  
Musters Locatellis.  
Takt 52, 53, 54.  
(o = stumme Note)

Ex. 2  
Développement du module  
technique de Locatelli.  
Mes. 52, 53, 54.  
(o = note muette)

CAPRICCIO 14

SEZ. A

Es. 1  
Miss. 1-13, 26-31.  
Esecuzione: Tall, M.

Ex. 1  
bb. 1-13, 26-31.  
Performance: Fr, M.

Üb. 1  
Takt 1-13, 26-31.  
Ausführung: Fr, M.

Ex. 1  
Mes. 1-13, 26-31.  
Exécution: Tal, M.

Es. 2<sup>13</sup>  
Miss. 15-24.

Ex. 2<sup>13</sup>  
bb. 15-24.

Üb. 2<sup>13</sup>  
Takt 15-24.

Ex. 2<sup>13</sup>  
Mes. 15-24.

13. È singolare l'importanza attribuita da Locatelli al picchettato (Capricci 2, 10, 12, 13, 14), colpo d'arco che, se eseguito senza difficoltà, è indice di un ottimo controllo della condotta dell'arco. Geminiani, nell'*op. cit.* (si veda p. xl), p. 27, cita il picchettato senza offrire alcuna spiegazione nell'*Essempio XX*.

13. The importance Locatelli attributes to *picchettato* (Capricci 2, 10, 12, 13, 14), a bowing that implies an excellent control over bow movement if executed effortlessly, is singular. Geminiani, in *op. cit.* (see p. xliii), p. 27, cites *picchettato* without offering any explanation in his *Essempio XX*.

13. Die Wichtigkeit, die Locatelli dem *picchettato* zuschreibt (Capricci 2, 10, 12, 13, 14), ist einzigartig, dem Bogenstrich nämlich, der, wenn er ohne Schwierigkeit ausgeführt wird, Indiz einer optimalen Kontrolle der Bogenführung ist. Francesco Geminiani, *a.a.O.* (siehe S. xlvi), S. 27, zitiert das *picchettato*, ohne jede Erklärung, im *Essempio XX*.

13. L'importance donnée par Locatelli au *picchettato* reste singulière (Capricci 2, 10, 12, 13, 14), un coup d'archet qui, lorsqu'il est réalisé sans difficulté, démontre un excellent contrôle de la conduite de l'archet. Geminiani, in *op. cit.* (*cf.* la p. xlix), p. 27, mentionne le *picchettato* sans toutefois en offrir l'explication dans l'*Essempio XX*.



Miss. 49-68.

bb. 49-68.

Takt 49-68.

Mes. 49-68.



Miss. 70-fine.

b. 70-end.

Takt 70 bis Ende.

Mes. 70-fin.



Eseguire l'es. 2 nella MS alla M, nella MI con TA e infine contrarco: è importante, più della velocità, il dominio del picchettato in ogni punto dell'arco.

Play Ex. 2 in the UH at the M, in the LH with WB and finally with reversed bowing: more important than speed is mastery of the *picchettato* at every point of the bow.

Das Beispiel 2 in der oH zur M ausführen, in der uH mit gB und schließlich mit entgegengesetztem Strich: wichtig, mehr als das Tempo, ist die Dominanz des *picchettato* an jeder Stelle des Bogens.

Jouer l'Ex. 2 à la MS à la M, à la MI avec TA et, enfin, en poussé: plus que la vitesse, il importe surtout le contrôle du *picchettato* sur tous les points de l'archet.

## SEZ. S

Es. 1

Per lo studio delle miss. 3-6, 8-13, 28-31 *cf.* Capriccio 8, S, Es. 3.

Ex. 1

For the study of bb. 3, 4, 5, 6 and bb. 8-13, 28-31, see Capriccio 8, S, Ex. 3.

Üb. 1

Für das Üben der Takte 3-6, 8-13, 28-31 vgl. Capriccio Nr. 8, S, Üb. 3.

Ex. 1

Pour étudier les mes. 3-6, 8-13, 28-31 *cf.* Capriccio 8, S, Ex. 3.

Nell'*Arte dell'arco* di Tartini ne troviamo alcuni esempi (*op. cit.* - si veda p. xl -; Edizione di Napoli: *Variazioni* 15, 45; edizione di Londra: *Variazioni* 4, 11). Tale colpo d'arco era stato esattamente definito da Giovanni Antonio Piani nell'*Avertissement* all'*op. cit.* (si veda p. xxxix), p. 2: «*nottes égales et articulées d'un même coup d'Archet.*» (note uguali e separate in un medesimo colpo d'arco).

There are examples in Tartini's *Arte dell'arco* (*op. cit.* - see p. xliii -; London edition: *Variations* 4, 11; Naples edition: *Variations* 15, 45). The bowing had been precisely defined by Giovanni Antonio Piani in the *Avertissement* to *op. cit.* (see p. lvii), p. 2, as: «*nottes égales et articulées d'un même coup d'Archet*» (equal and separate notes within the same bowing).

In der *Arte dell'arco* von Giuseppe Tartini finden wir einige Beispiele dafür (*a.a.O.* - siehe S. xlvi -; Ausgabe London: *Var.* 4, 11; Ausgabe Neapel: *Var.* 15, 45). Dieser Bogenstrich war von Giovanni Antonio Piani in *Avertissement* (*a.a.O.* - siehe S. xlv -), S. 2, genau definiert worden: «*nottes égales et articulées d'un même coup d'Archet*» (gleiche und getrennte Noten auf demselben Bogenstrich).

Dans l'*Arte dell'arco* de Tartini nous en retrouvons quelques exemples (*op. cit.*, *cf.* la p. xlix; édition de Londres: *Variations* 4, 11; édition de Naples: *Variations* 15, 45). Ce coup d'archet a été défini avec précision par Giovanni Antonio Piani dans la préface à son recueil - *op. cit.* (*cf.* la p. xlvi), p. 2 - : «*nottes égales et articulées d'un même coup d'Archet*».

Es. 2  
Esercizio preparatorio.  
Miss. 33-48.  
(la nota  $\square$  sempre ferma)

Ex. 2  
Preparatory exercise.  
bb. 33-48.  
(the note  $\square$  always held down)

Üb. 2  
Vorbereitende Übung.  
Takt 33-48.  
(die Note  $\square$  bleibt stets)

Ex. 2  
Exercice préparatoire.  
Mes. 33-48.  
(la note  $\square$  toujours en place)

CAPRICCIO 15

SEZ. A

Es. 1

Cfr. Capriccio 7, Es. 2/I-II e III.

Es. 2  
Esecuzione: TA.  
Variante I

Ex. 1

See Capriccio 7, Ex. 2/I-II and III.

Ex. 2  
Performance: WB  
Variant I

Üb. 1

Vgl. Capriccio 7, Üb. 2/I-II, und III.

Üb. 2  
Ausführung: gB.  
Variante I

Ex. 1

Cfr. Capriccio 7, Ex. 2/I-II et III.

Ex. 2  
Exécution: TA.  
Variante I

Variante II

Variant II

Variante II

Variante II

Nell'Es. 2/I-II impiegare sempre tutto l'arco. Cfr. Capriccio 11, A, Es. 1/I-V.

Considerare con attenzione il rapporto velocità-pressione dell'arco: esse sono tra loro inversamente proporzionali<sup>14</sup>.

In Ex. 2/I-II always use the whole bow. See Capriccio 11, A, Ex. 1/I-V.

Consider carefully the relationship between speed and bow pressure: they are not always inversely proportional.<sup>14</sup>

In der Übung 2/I-II, immer den ganzen Bogen benützen. Vgl. Capriccio 11, A, Üb. 1/I-V.

Aufmerksam den Zusammenhang Schnelligkeit- Bogendruck betrachten: sie sind zueinander umgekehrt proportional<sup>14</sup>.

Dans l'Ex. 2/I-II utiliser toujours tout l'archet. Cfr. Capriccio 11, A, Ex. 1/I-V.

Considérer avec attention le rapport entre la vitesse et la pression de l'archet, qui doivent être inversement proportionnelles<sup>14</sup>.

14. Questo rapporto è stato sottolineato e trattato da Johann Joachim Quantz, in: *op. cit.* (si veda p. xl), cap. XVII, sez. II, par. 32, pp. 204-205.

14. This relationship was stressed and discussed by Johann Joachim Quantz, in: *op. cit.* (see p. xliii), ch. XVII, sec. II, par. 32, pp. 204-205.

14. Dieser Zusammenhang wurde unterstrichen und behandelt von Johann Joachim Quantz, *a.a.O.* (siehe S. xlvi), Hpst. XVII, Absch. II, § 32, S. 204-205.

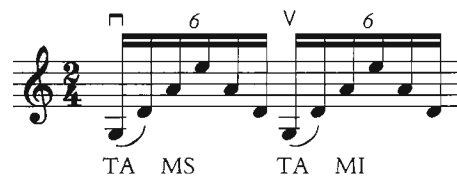
14. Ce rapport a été souligné et discuté par Johann Joachim Quantz, *op. cit.* (cfr. la p. xlix), ch. XVII, sec. II, par. 32, pp. 204-205.

Variante III

Variant III  
(TA=WB; MS=UH; MI=LH)

Variante III  
(TA=gB; MS=uH; MI=oH)

Variante III



SEZ. S

Es. 1  
Cfr. Capriccio 2, S, Es. 5.

Ex. 1  
See Capriccio 2, S, Ex. 5.

Üb. 1  
Vgl. Capriccio 2, S, Üb. 5.

Ex. 1  
Cfr. Capriccio 2, S, Ex. 5.

Es. 2  
Esercizi d'indipendenza.  
Variante I  
Miss. 1, 2, 5, 6.  
(o = nota muta)

Ex. 2  
Exercise in independence.  
Variant I  
bb. 1, 2, 5, 6.  
(o = silent note)

Üb. 2  
Unabhängigkeitsübungen.  
Variante I  
Takt 1, 2, 5, 6.  
(o = stumme Note)

Ex. 2  
Exercices pour l'indépendance.  
Variante I  
Mes. 1, 2, 5, 6.  
(o = note muette)



Variante II  
Miss. 9, 10.

Variant II  
bb. 9, 10.

Variante II  
Takt 9, 10.

Variante II  
Mes. 9, 10.



Variante III  
Miss. 21, 23.

Variant III  
bb. 21, 23.  
(A=bow)

Variante III  
Takt 21, 23.  
(A=Bogen)

Variante III  
Mes. 21, 23.



Es. 3  
Movimento trasversale delle dita.  
Miss. 14, 20, 62.  
Eseguire gli esercizi dapprima 'muti', poi con l'arco. Nella variante V alternare l'arco sulle parti estreme dell'accordo.  
(o = nota muta)  
Variante I

Ex. 3  
Transversal movement of the fingers.  
bb. 14, 20, 62.  
First play the exercises 'silently', then with the bow. In V alternate the bowing at the extremities of the chord.  
(o = silent note)  
Variant I

Üb. 3  
Querbewegung der Finger.  
Takt 14, 20, 62.  
Zuerst die Übungen „stumm“ ausführen, dann mit dem Bogen. Bei Variante V den Bogen auf den äußersten Stimmen des Akkordes abwechseln.  
(o = stumme Note)  
Variante I

Ex. 3  
Mouvement transversal des doigts.  
Mes. 14, 20, 62.  
Jouer les exercices d'abord 'muets', puis avec l'archet. Dans la variante V changer d'archet sur les parties extrêmes de l'accord.  
(o = note muette)  
Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Variante V

Variant V

Variante V

Variante V

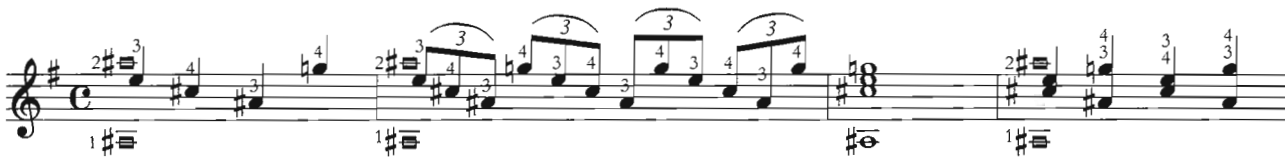


Variante VI

Variant VI

Variante VI

Variante VI



Es. 4

Preparazione dei cambi accordali di posizione.

(□, ■ = nota muta)

Variante I

Miss. 15-18.

Ex. 4

Preparation of the chordal position changes.

(□, ■ = silent note)

Variante I

bb. 15-18.

Üb. 4

Vorbereitung der akkordischen Lagenwechsel.

(□, ■ = stumme Note)

Variante I

Takt 15-18.

Ex. 4

Préparation des changements d'accords en positions.

(□, ■ = note muette)

Variante I

Mes. 15-18.



Variante II

Miss. 27, 28.

Variant II

Miss. 27, 28.

Variante II

Takt 27, 28.

Variante II

Mes. 27, 28.



Variante III  
Miss. 61-64.

Variant III  
Miss. 61-64.

Variante III  
Takt 61-64.

Variante III  
Mes. 61-64.



Es. 5  
Velocità e controllo dell'intonazione.  
Variante I

Ex. 5  
Speed and control of intonation.  
Variant I

Üb. 5  
Schnelligkeit und Intonationskontrolle.  
Variante I

Ex. 5  
Vitesse et contrôle de l'intonation.  
Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Variante V

Variant V

Variante V

Variante V



Variante VI

Variant VI

Variante VI

Variante VI



### CAPRICCIO 16

#### SEZ. A

Es. 1  
Miss. 1, 2.  
Esecuzione: Tali/M/P.

Ex. 1  
bb. 1, 2.  
Performance: Fr/M/T.

Üb. 1  
Takt 1, 2.  
Ausführung: Fr/M/Sp.

Ex. 1  
Mes. 1, 2.  
Exécution: Tal/M/P.



Es. 2  
Miss. 5, 6, 7.

Ex. 2  
bb. 5, 6, 7.

Üb. 2  
Takt 5, 6, 7.

Ex. 2  
Mes. 5, 6, 7.

Es. 3  
Miss. 12-28; 50-57.  
Cfr. Capriccio 2, A, Es. 3.  
Miss. 39-49.  
Cfr. Capriccio 2, A, Es. 1.

Ex. 3  
bb. 12-28; 50-57.  
See Capriccio 2, A, Ex. 3.  
bb. 39-49.  
See Capriccio 2, A, Ex. 1.

Üb. 3  
Takt 12-28; 50-57.  
Vgl. Capriccio 2, A, Üb. 3.  
Takt 39-49.  
Vgl. Capriccio 2, A, Üb. 1.

Ex. 3  
Mes. 12-28; 50-57.  
Cfr. Capriccio 2, A, Ex. 3.  
Mes. 39-49.  
Cfr. Capriccio 2, A, Ex. 1.

SEZ. S

Es. 1  
Miss. 1-4.  
Variante I

Ex. 1  
bb. 1-4.  
Variant I

Üb. 1  
Takt 1-4.  
Variante I

Ex. 1  
Mes. 1-4.  
Variante I

Variante II

Variant II

Variante II

Variante II

Variante III

Variant III

Variante III

Variante III

Es. 2  
Miss. 5, 6, 7.

Ex. 2  
bb. 5, 6, 7.

Üb. 2  
Takt 5, 6, 7.

Ex. 2  
Mes. 5, 6, 7.



Studiare come sopra:

Study as above:

Üben wie oben:

Étudier comme plus haut:



Concludere con:

Conclude with:

Schließen mit:

Conclure avec:



Es. 3  
Miss. 8, 9, 10.  
(■ = nota muta)

Ex. 3  
bb. 8, 9, 10.  
(■ = silent note)

Üb. 3  
Takt 8, 9, 10.  
(■ = stumme Note)

Ex. 3  
Mes. 8, 9, 10.  
(■ = note muette)

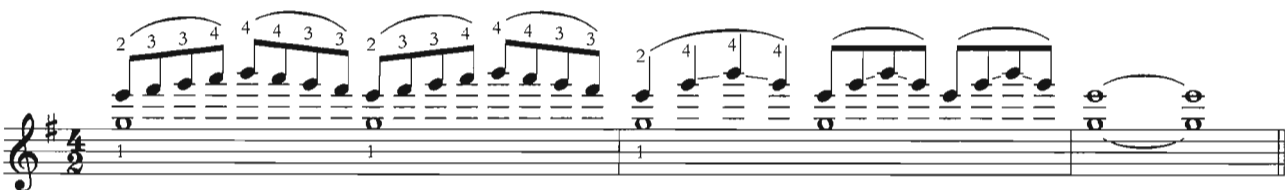


Preparare la Xª con l'es. seguente:

Prepare the 10<sup>th</sup> with the following example:

Die Dezime mit der folgenden Übung vorbereiten:

Préparer la dixième avec l'Ex. suivant:



Es. 4  
Sviluppo del modulo tecnico locatelliano. Trasportare anche in altre tonalità.  
Miss. 10, 11.

Ex. 4  
Development of Locatelli's technical module. Then transpose into other keys.  
bb. 10, 11.

Üb. 4  
Entwicklung des technischen Modells Locatellis. Auch in andere Tonarten transponieren.  
Takt 10, 11.

Ex. 4  
Développement du module technique de Locatelli. Transposer aussi vers d'autres tonalités.  
Mes. 10, 11.



Applicare anche la diteggiatura: Apply also the following fingering: Auch den Fingersatz anwenden: Utiliser aussi le doigté:

Es. 5  
Note di passaggio discendenti  
per grado congiunto.  
Miss. 15-19.

Ex. 5  
Notes descending stepwise.  
bb. 15-19.

Üb. 5  
Hilfsnoten, Ton für Ton abstei-  
gend.  
Takt 15-19.

Ex. 5  
Notes descendantes par degrés  
conjoints.  
Mes. 15-19.

Es. 6  
Miss. 21-28.  
(♩ = nota muta)

Ex. 6  
bb. 21-28.  
(♩ = silent note)

Üb. 6  
Takt 21-28.  
(♩ = stumme Note)

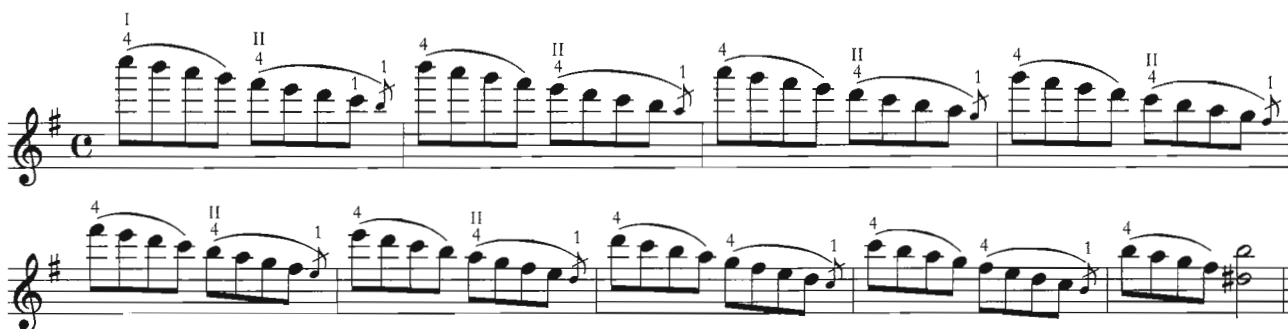
Ex. 6  
Mes. 21-28.  
(♩ = note muette)

Es. 7  
Note di passaggio per intervalli  
disgiunti e congiunti.  
Miss. 29-38.

Ex. 7  
Passing notes by leap and by  
step.  
bb. 29-38.

Üb. 7  
Hilfsnoten in Sekundschritten  
und größeren Intervallen.  
Takt 29-38.

Ex. 7  
Notes de passage par intervalles  
conjoints et disjoints.  
Mes. 29-38.



Es. 8  
Le grandi estensioni. Sempre  
fermo il primo dito.  
Miss. 39-49.

Ex. 8  
Wide stretches. Keeping the  
first finger always held down.  
bb. 39-49.

Üb. 8  
Die große Überstreckung. Der  
erste Finger bleibt stets liegen.  
Takt 39-49.

Ex. 8  
Les grandes extensions. Le  
premier doigt reste toujours  
en place.  
Mes. 39-49.



Il violinista ricerchi, senza forzare, il limite di estensibilità della propria mano, aprendola nelle due direzioni opposte dell'indice e del mignolo. Le dita dovranno in ogni caso appiattirsi sulle corde, scivolando leggermente su di esse. Le grandi estensioni di Locatelli sono del tutto eccezionali: non si esiti a impiegare la diteggiatura alternativa.

The violinist should discover the limit of his hand's extensibility, without strain, by opening it in the two opposing directions of the index and fourth fingers. The fingers must in any case lie flat over the strings, sliding lightly over them. Locatelli's wide stretches are completely exceptional, so one mustn't hesitate to use the alternative fingering.

Der Geiger suche, ohne es zu erzwingen, die Grenzen der Ausdehnung der eigenen Hand, indem er sie in die beiden durch Zeigefinger und kleinen Finger abgesteckten, entgegengesetzten Richtungen öffne. Die Finger sollten sich auf jeden Fall auf den Saiten verflachen, leicht auf ihnen entlangrutschend. Die großen Überstreckungen von Locatelli sind äußerst ungewöhnlich: man sollte nicht zögern, den alternativen Fingersatz zu benutzen.

Le violoniste doit rechercher, sans trop forcer, la limite d'extension de sa main, en l'ouvrant dans les deux directions opposées de l'index et du petit doigt. Les doigts devront en tout cas s'aplatir sur les cordes, en glissant légèrement sur elles. Les grandes extensions du Maestro sont tout-à-fait exceptionnelles: que l'on n'hésite pas à utiliser le doigté alternatif.

Es. 9  
Miss. 50-57.  
(■ = nota muta)

Ex. 9  
bb. 50-57.  
(■ = silent note)

Üb. 9  
Takt 50-57.  
(■ = stumme Note)

Ex. 9  
Mes. 50-57.  
(■ = note muette)



Es. 10  
Cfr. Capriccio 10, S, Es. 4 ed Es.  
5/I-II, miss. 59-86<sup>15</sup>.

Ex. 10  
See Capriccio 10, S, Ex. 4 und  
Ex. 5/I-II, bb. 59-86.<sup>15</sup>

Üb. 10  
Vgl. Capriccio 10, S, Üb. 4 und  
Üb. 5/I-II, takt 59-86<sup>15</sup>.

Ex. 10  
Cfr. Capriccio 10, S, Ex. 4 et  
Ex. 5/I-II, mes. 59-86<sup>15</sup>.

## CAPRICCIO 17

### SEZ. A

Es. 1  
Miss. 2-16.  
Esecuzione: Tall/M/P; alla cor-  
da; spiccato, Tall e M.

Ex. 1  
bb. 2-16.  
Performance: Fr/M/T; *alla cor-  
da*; then *spiccato*, Fr and M.

Üb. 1  
Takt 2-16.  
Ausführung: Fr/M/Sp; an der  
Saite; dann *spiccato* Fr und M.

Ex. 1  
Mes. 2-16.  
Exécution: Tal/M/P; à la corde;  
*spiccato*, Tal et M.



Es. 2  
Miss. 20, 22.  
Cfr. Capriccio 4, A, Es. 1.

Ex. 2  
bb. 20, 22.  
See Capriccio 4, A, Ex. 1.

Üb. 2  
Takt 20, 22.  
Vgl. Capriccio 4, A, Üb. 1.

Ex. 2  
Mes. 20, 22.  
Cfr. Capriccio 4, A, Ex. 1.

Es. 3  
Miss. 24-36.  
Cfr. Capriccio 4, A, Es. 2.

Ex. 3  
bb. 24-36.  
See Capriccio 4, A, Ex. 2.

Üb. 3  
Takt 24-36.  
Vgl. Capriccio 4, A, Üb. 2.

Ex. 3  
Mes. 24-36.  
Cfr. Capriccio 4, A, Ex. 2.

Es. 4  
Miss. 41-45.  
Esecuzione: MI, MS, Tall/M/P.

Ex. 4  
bb. 41-45.  
Performance: LH, UH, Fr/M/T.

Üb. 4  
Takt 41-45.  
Ausführung: uH, oH, Fr/M/Sp.

Ex. 4  
Mes. 41-45.  
Exécution: MI, MS, Tal/M/P.



15. Questo passo, unitamente a quel-  
lo analogo del Capriccio 10, prelude  
al 'Trillo del diavolo' tartiniano.

15. This passage, along with the  
similar passage in Capriccio 10,  
anticipates Tartini's 'devil's trill'.

15. Diese Stelle, wie auch analog im  
Capriccio 10, läßt den 'Teufelstriller'  
von Tartini ahnen.

15. Ce passage, tout comme celui  
analogue du Capriccio 10, annonce  
le 'trillo del diavolo' ('trille du dia-  
ble') de Tartini.

Es. 5  
Miss. 38, 46, 55-62.  
Cfr. Capriccio 2, A, Es. 2.

Ex. 5  
bb. 38, 46, 55-62.  
See Capriccio 2, A, Ex. 2.

Üb. 5  
Takt 38, 46, 55-62.  
Vgl. Capriccio 2, A, Üb. 2.

Ex. 5  
Mes. 38, 46, 55-62.  
Cfr. Capriccio 2, A, Ex. 2.

Es. 6  
Miss. 39, 40, 41.  
Esecuzione: Tall, MI.

Ex. 6  
bb. 39, 40, 41.  
Performance: Fr, LH.

Üb. 6  
Takt 39, 40, 41  
Ausführung: Fr, uH.

Ex. 6  
Mes. 39, 40, 41  
Exécution: Tal, MI.



Es. 7  
Riteniamo indispensabile, per la completezza dello studio, inserire alcuni esercizi d'arco che riguardano la cantabilità: nell'Es. 7/I, disegnare un'ellissi nell'aria; nell'Es. 7/II ricercare la massima uguaglianza del suono<sup>16</sup>.

Ex. 7  
For completeness it is surely indispensable to include a few bowing exercises on cantabile playing: in Ex. 7/I, trace an elliptical arc in the aria; in Ex. 7/II try to achieve the greatest possible equality of tone.<sup>16</sup>

Üb. 7  
Wir halten es für unumgänglich, für die Vollständigkeit des Übens einige Bogenübungen einzufügen, die die Gesanglichkeit betreffen: in der Üb. 7/I eine Ellipse in die Luft zeichnen, in der Üb. 7/II die größtmögliche Klanggleichheit suchen<sup>16</sup>.

Ex. 7  
Nous estimons indispensable, pour compléter l'étude, d'ajouter quelques exercices d'archet qui concernent le *cantabile*: dans l'Ex. 7/I, dessiner une ellipse dans l'air, dans l'Ex. 7/II rechercher le maximum d'égalité du son<sup>16</sup>.

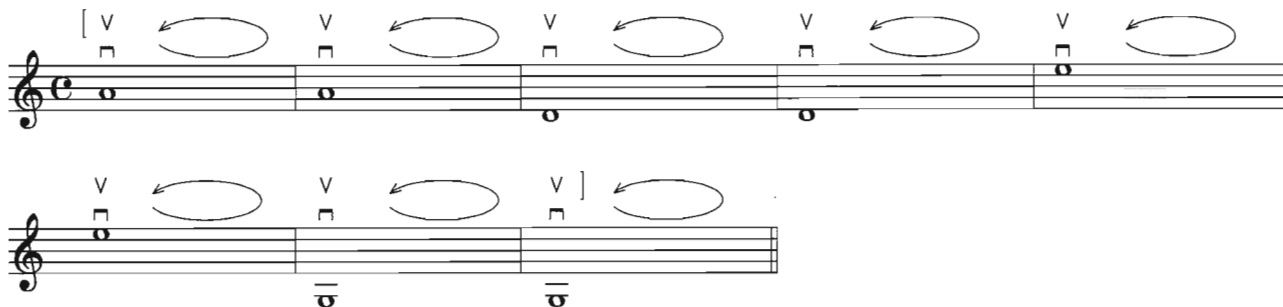
Variante I

Variant I

Variante I

Variante I

ADAGIO



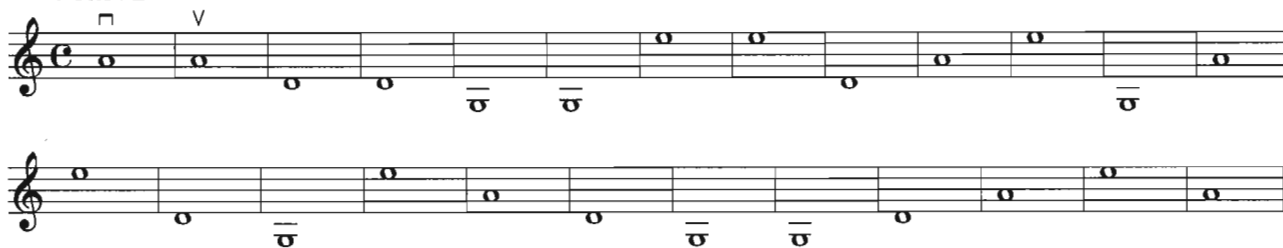
Variante II

Variant II

Variante II

Variante II

GRAVE



16. Dalla *Violinschule* di Leopold Mozart, *op. cit.* (si veda p. xl), cap.V, par. 9, p. 106: «Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gleichen Stärke». (Si faccia ancora un'utile esercitazione. Si veda di eseguire una nota tenuta molto eguale in una lunga arcata lenta. Si tiri l'arco da un'estremità all'altra con una completa uniformità di peso.) E Georg Muffat, in: *op. cit.* (si veda p. xxxix), p. 34, più di mezzo secolo prima: «quantò più l'arcada sarà longa, ferma, eguale, e dolce; tantò più sarà da stimar».

16. From the *Violinschule* of Leopold Mozart, *op. cit.* (see p. xliii), ch.V, par. 9, p. 106: «Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gleichen Stärke». (Do yet another useful exercise. Play a held note very equally in a long, slow bow stroke. Draw the bow from one end to the other with a complete uniformity of weight.) And Georg Muffat, in: *op. cit.* (see p. xlii), p. 34, over a half century earlier: «quantò più l'arcada sarà longa, ferma, eguale, e dolce; tantò più sarà da stimar» (The more the stroke is long, firm, equal and sweet, the more it will be appreciated).

16. Aus der *Violinschule* von Leopold Mozart, *a. a. O.* (siehe S. xlv), Hpts. V, § 9, S. 106: «Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gleichen Stärke». Und Georg Muffat, *a. a. O.* (siehe S. xlv), S. 34, mehr als ein halbes Jahrhundert vorher: «den Bogen-Zug je länger, stäter, gleicher und lieblicher, je löblicher halten».

16. Dans la *Violinschule* de Leopold Mozart nous lisons (*op. cit.*, cfr. la p. xlix, ch.V, par. 9, p. 106): «Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gleichen Stärke» (Que l'on reprenne encore un exercice utile. Que l'on essaye de jouer une note tenue bien égale dans un même coup d'archet lent. Tirez l'archet d'un bout à l'autre avec une uniformité de poids totale.) Et Georg Muffat, *op. cit.* (cfr. la p. xlvi), p. 34, plus d'un demi-siècle plus tôt: «plus le trait est long, ferme, égal, & doux, plus il est a estimer».

Es. 1  
Miss. 25-36.

Ex. 1  
bb. 25-36.

Üb. 1  
Takt 25-36.

Ex. 1  
Mes. 25-36.



Es. 2  
Miss. 41-45.

Ex. 2  
bb. 41-45.

Üb. 2  
Takt 41-45.

Ex. 2  
Mes. 41-45.



Es. 3  
Mis. 47.  
(■ = nota muta)

Ex. 3  
b. 47.  
(■ = silent note)

Üb. 3  
Takt 47.  
(■ = stumme Note)

Ex. 3  
Mes. 47.  
(■ = note muette)

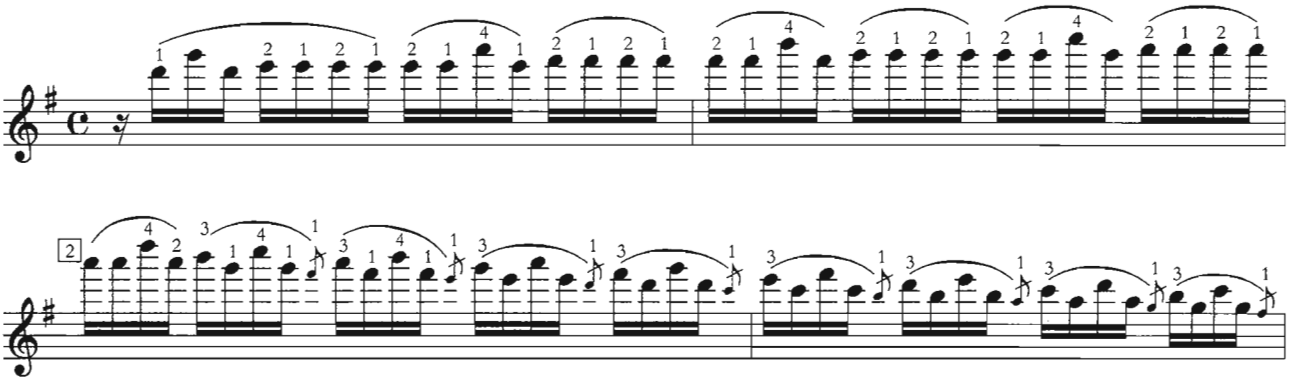


Es. 4  
Variante I  
Miss. 47-54.

Ex. 4  
Variant I  
bb. 47-54.

Üb. 4  
Variante I  
Takt 47-54.

Ex. 4  
Variante I  
Mes. 47-54.



Variante II  
Piccoli cambi con sostituzione delle dita<sup>17</sup>.

Variant II  
Small changes with finger substitution.<sup>17</sup>

Variante II  
Kleine Lagenwechsel mit Austausch der Finger<sup>17</sup>.

Variante II  
Petits changements avec substitution des doigts<sup>17</sup>.



17. Per Geminiani (*op. cit.* – si veda p. xl – , p. [3], esempio 1(D)) questo esercizio «is sufficient to shew what Transposition of the Hand is» (è sufficiente a mostrare che cosa sia la trasposizione della mano).

17. For Geminiani (*op. cit.* – see p. xl – , p. [3], Example 1(D)) this exercise «is sufficient to shew what Transposition of the Hand is».

17. Für Francesco Geminiani ist diese Übung (*a.a.O.* – siehe S. xlvi – , S. [3], Beispiel 1(D)), «is sufficient to shew what Transposition of the Hand is» (aus reichend, um zu zeigen, was die Transposition der Hand ist).

17. Pour Geminiani (*op. cit.* – cf. p. xlix – , p. [3], exemple 1(D)) cet exercice «is sufficient to shew what Transposition of the Hand is» (est suffisant pour montrer ce qu'est la transposition de la main).



Eseguire sul III, II, I.

Play on the III, II, I.

Ausführen auf III, II, I.

Jouer sur III, II, I.

Es. 5  
Miss. 55-62.  
Cfr. Capriccio 2, S, Es. 2.

Ex. 5  
bb. 55-62.  
See Capriccio 2, S, Ex. 2.

Üb. 5  
Takt 55-62.  
Vgl. Capriccio 2, S, Üb. 2.

Ex. 5  
Mes. 55-62.  
Cfr. Capriccio 2, S, Ex. 2.

## CAPRICCIO 18

### SEZ. A

Locatelli ci presenta qui due arcate assai sofisticate, realizzate in un contesto polifonico per tutto il Capriccio.

Locatelli presents here two very refined bowings, applied in a polyphonic context throughout the Capriccio.

Locatelli stellt uns hier zwei äußerst raffinierte Bogenstriche vor, die in polyphonem Zusammenhang das ganze Capriccio durchziehen.

Locatelli nous présente ici deux coups d'archet fort sophistiqués, réalisés dans un contexte polyphonique dans le Capriccio tout entier.

Es. 1  
Esecuzione 1.  $\forall$  TA, P.  
Esecuzione 2.  $\forall$  TA, Tall.

Ex. 1  
Performance 1.  $\forall$  WB, T.  
Performance 2.  $\forall$  WB, Fr.

Üb. 1  
Ausführung 1.  $\forall$  gB, Sp.  
Ausführung 2.  $\forall$  gB, Fr.

Ex. 1  
Exécution 1.  $\forall$  TA, P.  
Exécution 2.  $\forall$  TA, Tal.



Es. 2  
Esecuzione: TA.

Ex. 2  
Performance: WB.

Üb. 2  
Ausführung: gB.

Ex. 2  
Exécution: TA.



Es. 3  
Miss. 21-32.  
Esecuzione: M.

Ex. 3  
bb. 21-32.  
Performance: M.

Üb. 3  
Takt 21-32.  
Ausführung: M.

Ex. 3  
Mes. 21-32.  
Exécution: M.



Es. 4  
Miss. 59-66.  
Esecuzione: MI.

Ex. 4  
bb. 59-66.  
Performance: LH.

Üb. 4  
Takt 59-66.  
Ausführung: uH.

Ex. 4  
Mes. 59-66.  
Exécution: MI.

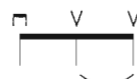
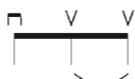
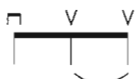
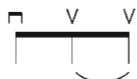


Es. 5  
Cfr. Capriccio 6, A, nota intro-  
duttiva.

Ex. 5  
See Capriccio 6, A, introduc-  
tory note.

Üb. 5  
Vgl. Capriccio 6, A, einführen-  
de Bemerkung.

Ex. 5  
Cfr. Capriccio 6, A, note d'in-  
troduction.



Es. 6  
Miss. 76, 77.

Ex. 6  
bb. 76, 77.

Üb. 6  
Takt 76, 77.

Ex. 6  
Mes. 76, 77.

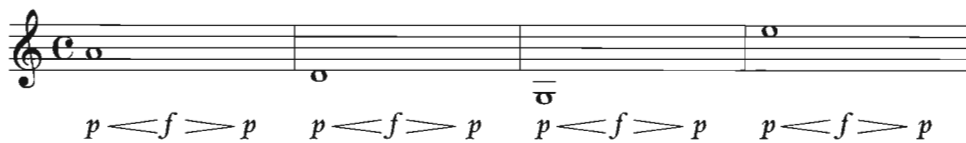


Es. 7  
Esercizi dinamici di Leopold  
Mozart. Per passare da un suono  
debole ad uno forte: «stärke man  
den Klang mit einem unmerklichen  
und sanften Druck»<sup>18</sup> (si rinforzi  
il suono con una impercettibile  
e dolce pressione).  
Variante I

Ex. 7  
Exercises on dynamics by  
Leopold Mozart. To pass from  
a weak sound to a strong one  
«stärke man den Klang mit einem  
unmerklichen und sanften Druck»<sup>18</sup>  
(reinforce the sound with im-  
perceptible and soft pressure).  
Variante I

Üb. 7  
Dynamische Übungen von Le-  
opold Mozart. Um von einem  
schwachen zu einem starken  
Klang zu kommen, «stärke man  
den Klang mit einem unmerklichen  
und sanften Druck»<sup>18</sup>.  
Variante I

Ex. 7  
Exercices pour les nuances (dyna-  
mique) de Leopold Mozart. Pour  
passer d'un son faible à un fort  
«stärke man den Klang mit einem  
unmerklichen und sanften Druck»<sup>18</sup>  
(que l'on renforce le son avec une  
pression imperceptible et douce).  
Variante I



Variante II

Variant II

Variante II

Variante II

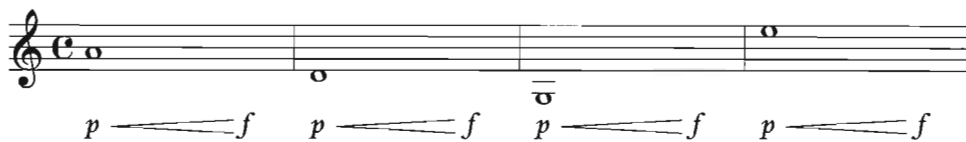


Variante III

Variant III

Variante III

Variante III

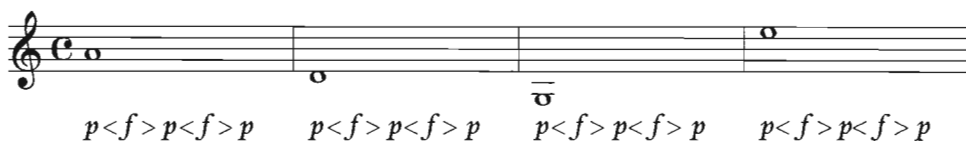


Variante IV

Variant IV

Variante IV

Variante IV



18. *Op. cit.* (si veda p. xl), cap.V, par. 4, p. 116.

18. *Op. cit.* (see p. xliii), ch. V, par. 4, p. 116.

18. *A. a. O.* (siehe S. xlvi), Hpts.V, § 4, S. 116.

18. *Op. cit.* (cf. la p. xlix), ch. V, par. 4, p. 116.

Es. 1

Progressione semitonale sul modulo tecnico locatelliano. Miss. 5, 10, 32, 45.

Ex. 1

Sequence by semitones on Locatelli's technical module. bb. 5, 10, 32, 45.

Üb. 1

Halbton-Fortschreitung nach dem technischen Muster Locatellis. Takt 5, 10, 32, 45.

Ex. 1

Progression par demi-tons sur le module technique de Locatelli. Mes. 5, 10, 32, 45.

Eseguire anche su III II e IV III.

Play also on III II and IV III.

Auch auf III II und IV III ausführen.

Jouer aussi sur III II et IV III.

Es. 2

Progressione semitonale sul modulo tecnico locatelliano. Miss. 4, 7, 12, 36, 48, 72, 74.

Ex. 2

Sequence by semitones on Locatelli's technical module. bb. 4, 7, 12, 36, 48, 72, 74.

Üb. 2

Halbton-Fortschreitung nach dem technischen Muster Locatellis. Takt 4, 7, 12, 36, 48, 72, 74.

Ex. 2

Progression par demi-tons semitonale sur le module technique de Locatelli. Mes. 4, 7, 12, 36, 48, 72, 74.

Eseguire anche su III II e II I.

Play also on III II and II I.

Auch auf III II und II I ausführen.

Jouer aussi sur III II et II I.

Es. 3

Esercizio preparatorio per gli unisoni delle miss. 71-74.

Ex. 3

Preparatory exercise for the unisons at bb. 71-74.

Üb. 3

Unisoni in den Takten 71-74. Vorbereitende Übungen.

Ex. 3

Exercice préparatoire pour les unissons des mes. 71-74.



Segue su IV III e su II I, fino alla settima posizione e oltre.

Continued on IV III and II I, up to seventh position and beyond.

Es folgt die Übung auf IV III und II I, bis zur siebenten Lage und weiter.

À suivre sur IV III et sur II I, jusqu'à la septième position et au-delà.

Es. 4

Riportiamo dal metodo di Geminiani la scala di unisoni dell' *Essempio XXII*<sup>19</sup>.

Ex. 4

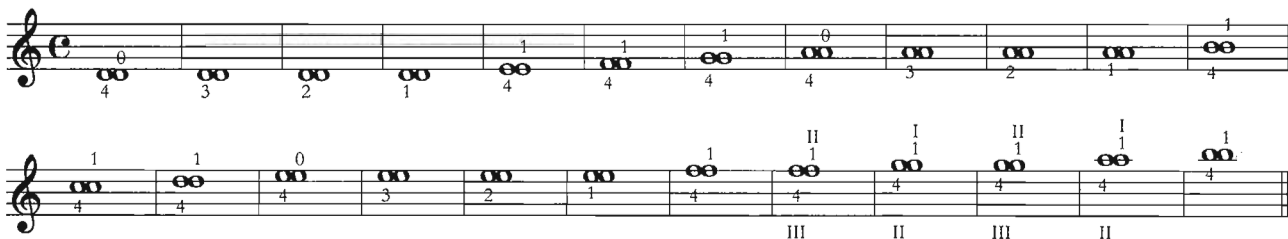
From Geminiani's method we here give the unison scale of his dell' *Essempio XXII*<sup>19</sup>.

Üb. 4

Wir geben hier aus der Geigenschule von Francesco Geminiani die Tonleiter aus Unisono-Klängen des *Essempio XXII*<sup>19</sup> wieder.

Ex. 4

Nous reprenons de la méthode de Geminiani la gamme des unissons de l' *Essempio XXII*<sup>19</sup>.



## CAPRICCIO 19

### SEZ. A

Es. 1

Esecuzione: Tall/M/P.

Ex. 1

Performance: Fr/M/T.

Üb. 1

Ausführung: Fr/M/Sp.

Ex. 1

Exécution: Tal/M/P.



19. Cfr. GEMINIANI, Francesco. *Op. cit.* (si veda p. xl), p. 30.

19. See GEMINIANI, Francesco. *Op. cit.* (see p. xlili), p. 30.

19. Vgl. GEMINIANI, Francesco. *A.a.O.* (siehe S. xlvi), S. 30.

19. Cfr. GEMINIANI, Francesco. *Op. cit.* (cfr. la p. xlix), p. 30.

Es. 2  
Esecuzione: TA.

Ex. 2  
Performance: WB.

Üb. 2  
Ausführung: gB.

Ex. 2  
Exécution: TA.

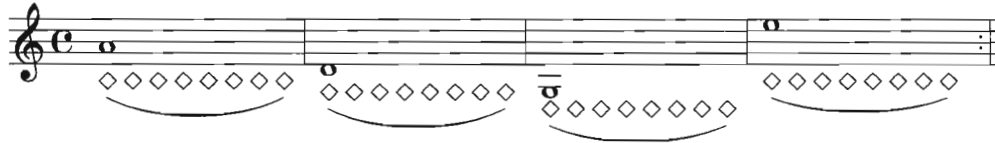


Es. 3  
Inflessioni dell'arco nella suddivisione in otto parti.

Ex. 3  
Inflections of the bow, with subdivisions into eight parts.

Üb. 3  
Druckschweller des Bogens bei der Unterteilung in acht Teile.

Ex. 3  
Inflexions de l'archet dans la division en huit parties.



SEZ. S

Es. 1  
Mis. 19 e segg.; mis. 34 e segg.  
Eseguire tutto il Capriccio legato, realizzando, ove possibile, i bicordi.

Ex. 1  
b. 19 ff.; b. 34 ff.  
Play the whole Capriccio legato, playing the double stops where possible.

Üb. 1  
Das ganze Capriccio gebunden spielen, mit der Ausführung von Doppelgriffen, wo es möglich ist: das Beispiel zeigt Takt 19 ff., Takt 34 ff.

Ex. 1  
Mes. 19 et suiv.; mes. 34 et suiv.  
Tout le Capriccio en legato, en réalisant les accords de deux sons, quand c'est possible.



Es. 2  
Mis. 12 e segg.  
(■ = nota muta)

Ex. 2  
bb. 12 ff.  
(■ = silent note)

Üb. 2  
Takt 12 ff.  
(■ = stumme Note)

Ex. 2  
Mes. 12 et suiv.  
(■ = note muette)



Es. 3  
Cfr. Capriccio 15, S, Es. 5.  
Agilità e controllo dell'intonazione alternativamente su ciascuna nota della sestina.

Ex. 3  
See Capriccio 15, S, Ex. 5.  
Agility and control of intonation, stressing the different notes of the sextuplet.

Üb. 3  
Vgl. Capriccio 15, S, Üb. 5.  
Abwechselnd Beweglichkeit und Intonationskontrolle bei jeder Note der Sextole.

Ex. 3  
Cfr. Capriccio 15, S, Ex. 5.  
Agilité et contrôle de l'intonation alternativement sur chaque note du sextolet.

## CAPRICCIO 20

### SEZ. A

Es. 1  
Variante I  
Miss. 1, 2, 4, 5, 14, 15, 38, 39.

Ex. 1  
Variant I  
bb. 1, 2, 4, 5, 14, 15, 38, 39.

Üb. 1  
Variante I  
Takt 1, 2, 4, 5, 14, 15, 38, 39.

Ex. 1  
Variante I  
Mes. 1, 2, 4, 5, 14, 15, 38, 39.



Variante II  
Realizzare l'esercizio 1/I in corde doppie.  
Esecuzione: impiegare il 2° e il 3° quarto dell'arco.

Variant II  
Play exercise 1/I with double stops.  
Performance: use the 2<sup>nd</sup> and 3<sup>rd</sup> quarter of the bow.

Variante II  
Die Üb. 1/I mit Doppelgriffen spielen.  
Ausführung: das 2. und 3. Bogenviertel benutzen.

Variante II  
Jouer l'exercice 1/I en doubles cordes.  
Exécution: utiliser le 2<sup>e</sup> et le 3<sup>e</sup> quart de l'archet.

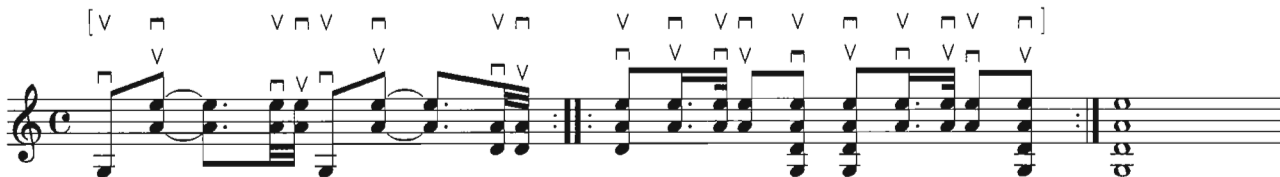


Es. 2  
Miss. 7, 8, 9, 12, 13.

Ex. 2  
bb. 7, 8, 9, 12, 13.

Üb. 2  
Takt 7, 8, 9, 12, 13.

Ex. 2  
Mes. 7, 8, 9, 12, 13.



Es. 3  
Miss. 41, 42.  
Esecuzione: Tall/M/P.

Ex. 3  
bb. 41, 42.  
Performance: Fr/M/T.

Üb. 3  
Takt 41, 42.  
Ausführung: Fr/M/Sp.

Ex. 3  
Mes. 41, 42.  
Exécution: Tal/M/P.



### SEZ. S

Negli esercizi 1, 2, 3 si sviluppano tre moduli locatelliani.

Exercises 1, 2, 3 develop three modules used by Locatelli.

In den Übungen 1, 2, 3, entwickeln sich drei Muster Locatellis.

Les exercices 1, 2, 3 développent trois modules de Locatelli.

Es. 1  
Miss. 1, 2.

Ex. 1  
bb. 1, 2.

Üb. 1  
Takt 1, 2.

Ex. 1  
Mes. 1, 2.

Es. 2  
Mis. 3.

Ex. 2  
b. 3.

Üb. 2  
Takt 3.

Ex. 2  
Mes. 3.

Es. 3<sup>20</sup>  
Miss. 41-42.  
Esecuzione: MI, MS, Tall/M/P.

Ex. 3<sup>20</sup>  
bb. 41-42.  
Performance: LH, UH, Fr/M/T.

Üb. 3<sup>20</sup>  
Takt 41-42.  
Ausführung: uH, oH, Fr/M/Sp.

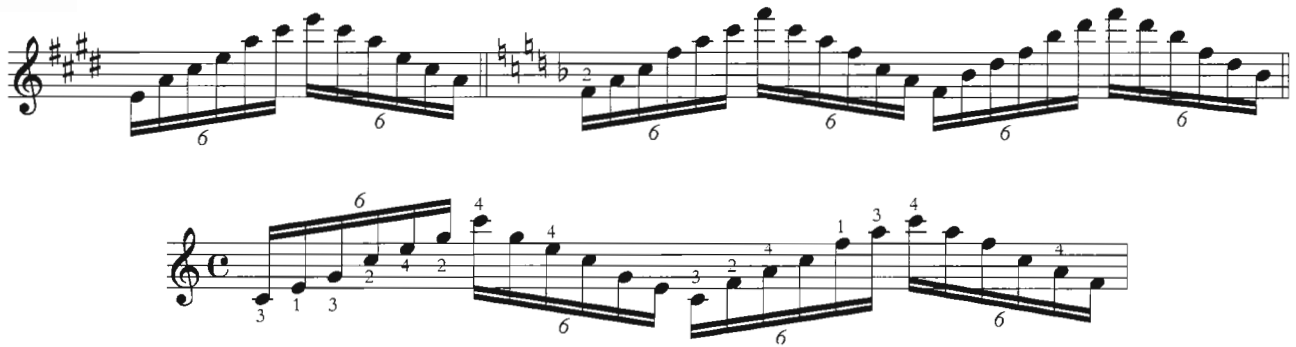
Ex. 3<sup>20</sup>  
Mes. 41-42.  
Exécution: MI, MS, Tal/M/P.

20. Due grandi maestri dei violino, Joseph Joachim ed Eugène Ysaÿe, praticavano l'antico sistema tartiniiano della progressione per grado. Cfr. JOACHIM-CHAIGNEAU, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Milano, Ricordi, 1927, p. 22. Cfr. YSAÏE, Eugene. *Exercices et Gammes: travail journalier*, a cura di Joseph Szigeti, Bruxelles, Editions Ysaÿe, 1967, pp. 10-12, 15. Cfr. anche in particolare l'*Avertissement* a cura di Antoine Ysaÿe (figlio di Eugène) p. 1.

20. Two great violin masters, Joseph Joachim and Eugène Ysaÿe, both practised Tartini's old system of progression by step. See JOACHIM-CHAIGNEAU, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Milan, Ricordi, 1927, p. 22. See YSAÏE, Eugene. *Exercices et Gammes: travail journalier*, edited by Joseph Szigeti, Brussels, Editions Ysaÿe, 1967, pp. 10-12, 15. See also the *Avertissement* edited by Antoine Ysaÿe (Eugène's son) p. 1.

20. Zwei große Meister der Violine, Joseph Joachim und Eugene Ysaÿe, praktizierten das alte tartinische System der Stufen- Fortschreitung. Vgl. JOACHIM-CHAIGNEAU, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Mailand, Ricordi, 1927, S. 22. Vgl. YSAÏE, Eugene. *Exercices et Gammes: travail journalier*, herausgegeben von Joseph Szigeti, Brüssel, Editions Ysaÿe, 1967, S. 10-12, 15. Vgl. auch *Avertissement* herausgegeben vom Sohn Antoine Ysaÿe, S. 1.

20. Deux grands maîtres du violon, Joseph Joachim et Eugène Ysaÿe, pratiquaient l'ancien système de Tartini de la progression par degrés. Cfr. JOACHIM-CHAIGNEAU, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Milan, Ricordi, 1927, p. 22. Cfr. YSAÏE, Eugene. *Exercices et Gammes: travail journalier*, par Joseph Szigeti, Bruxelles, Editions Ysaÿe, 1967, pp. 10-12, 15. Cfr. aussi l'*Avertissement* par Antoine Ysaÿe (fils d'Eugène) p. 1.



Studiare il modulo tecnico fino alle più alte posizioni, procedendo per semitono e ricercando l'assetto più funzionale per la mano sinistra, così da compiere agevolmente il movimento trasversale delle dita.

Study the technical module up to the high positions. Proceed by semitone and find the left-hand position best suited for executing the lateral shift of the fingers comfortably.

Das technische Modell bis in die höchsten Lagen üben, wobei man halbtönschrittweise vorgeht und für die linke Hand die Haltung sucht, die es am ehesten erlaubt, die Querbewegung der Finger bequem auszuführen.

Étudier le module technique jusqu'aux positions les plus élevées en avançant par demi-ton et en recherchant la position la plus efficace pour la main gauche pour suivre aisément le mouvement transversal des doigts.

### CAPRICCIO 21

#### SEZ. A

Es. 1  
Miss. 1, 2.  
Esecuzione: MI, MS, Tall/M/P.

Ex. 1  
bb. 1, 2.  
Performance: LH, UH, Fr/M/T.

Üb. 1  
Takt 1, 2.  
Ausführung: uH, oH, Fr/M/Sp.

Ex. 1  
Mes. 1, 2.  
Exécution: MI, MS, Tal/M/P.



Miss. 4, 5.  
Esecuzione: Tall/M/P.

bb. 4, 5.  
Performance: Fr/M/T.

Takt 4, 5.  
Ausführung: Fr/M/Sp.

Mes. 4, 5.  
Exécution: Tal/M/P.



Es. 2  
Miss. 6-28.  
Esecuzione: MI, M, MS.

Ex. 2  
bb. 6-28.  
Performance: LH, M, UH.

Üb. 2  
Takt 6-28.  
Ausführung: uH, M, oH.

Ex. 2  
Mes. 6-28.  
Exécution: MI, M, MS.



Es. 3  
Miss. 28-fine.  
Esecuzione: MI, M, MS.

Ex. 3  
bb. 28-end.  
Performance: LH, M, UH.

Üb. 3  
Takt 28 bis zum Ende.  
Ausführung: uH, M, oH.

Ex. 3  
Mes. 28-fin.  
Exécution: MI, M, MS.



Es. 4  
Esercizio di ammorbidimento delle nocche della mano destra. Il segno ~~~~~ rappresenta il regolare abbassarsi delle nocche della mano destra e il loro ritorno alla posizione normale: effettuare il movimento senza coinvolgere in alcun modo il polso e l'avambraccio e senza interrompere il suono.

Ex. 4  
Exercise for softening the knuckles of the right hand. The sign ~~~~~ represents the regular lowering of the right-hand knuckles and their return to the normal position: execute the movement without involving the wrist and forearm in any way and without any interruption in the sound.

Üb. 4  
Übung für weichere Fingergelenke der rechten Hand. Das Zeichen ~~~~~ bedeutet hier das regelmäßige Absenken der rechten Fingerknöchel und ihr Zurückkehren in die normale Lage: die Bewegung ausführen, ohne auf irgendeine Weise das Handgelenk und den Unterarm miteinzubeziehen, und ohne den Klang zu unterbrechen.

Ex. 4  
Exercice d'assouplissement des articulations des doigts de la main droite. Le signe ~~~~~ représente le mouvement régulier vers le bas des jointures des doigts de la main droite et leur retour à la position normale: réaliser le mouvement sans entraîner en aucune façon le poignet et l'avant-bras et sans interrompre le son.



SEZ. S

Es. 1  
Miss. 4, 5.  
Variante I  
Eseguire con il La vuoto fisso.

Ex. 1  
bb. 4, 5.  
Variant I  
Play with a fixed open A.

Üb. 1  
Takt 4, 5.  
Variante I  
Mit der leeren A-Saite zusammenstreichen.

Ex. 1  
Mes. 4, 5.  
Variante I  
Jouer avec le La toujours à vide.



Variante II  
Eseguire con il La vuoto fisso.

Variant II  
Play with a fixed open A.

Variante II  
Mit der leeren A-Saite zusammenstreichen.

Variante II  
Jouer avec le La toujours à vide.



Es. 2  
La scrittura del Capriccio favorisce lo studio in corde doppie che esemplifichiamo.

Ex. 2  
The Capriccio is written in such a way as to encourage the study of double stops, as the following brief example shows.

Üb. 2  
Die Schreibweise des Capriccio begünstigt das Üben von Doppelgriffen, was wir kurz anhand von Beispielen erläutern möchten.

Ex. 2  
L'écriture du Capriccio favorise l'étude en doubles cordes, pour laquelle nous proposons un court exemple.





Es. 2  
 Applicare all'Es. 1/II i seguenti colpi d'arco:  
 Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Ex. 2  
 Apply to Ex. 1/II the following bowings:  
 Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Üb. 2  
 Auf die Üb. 1/II die folgenden Bogenstriche anwenden:  
 Variante I



Variante II



Variante III



Variante IV



Variante V



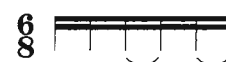
Variante VI



Ex. 2  
 Appliquer à l'Ex. 1/II les coups d'archet suivants:  
 Variante I



Variante II



Variante III



Variante IV



Variante V



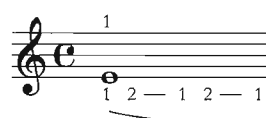
Variante VI



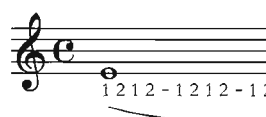
SEZ. S

Es. 1  
 Per ottenere il vibrato.  
 Tartini<sup>21</sup> indica col numero 1 la pressione debole, da effettuarsi su una nota lunga, e col numero 2 la pressione forte; eseguire scale di semibreve in posizione fissa realizzando ritmicamente l'alternarsi dei due tipi di pressione con la sola attività della punta del dito.

Variante I  
 Duine

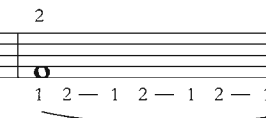


Variante II  
 Quartine

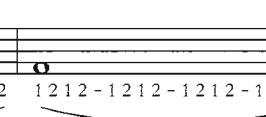


Ex. 1  
 For vibrato.  
 Tartini<sup>21</sup> uses the number 1 to indicate the slight pressure to be exerted on a long note, number 2 to indicate strong pressure. Play the semibreve scales in a fixed position, rhythmically alternating the two types of pressure and moving the finger tip only.

Variant I  
 Duplets

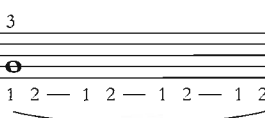


Variant II  
 Quadruplets

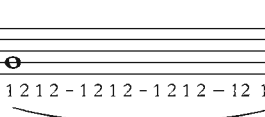


Üb. 1  
 Für das Vibrato.  
 Tartini<sup>21</sup> bezeichnet mit der Ziffer 1 den schwachen und mit der Ziffer 2 den starken Fingerdruck, ausgeführt auf einer langen Note. Tonleitern aus ganzen Noten in gleicher Lage spielen, und dabei das Abwechseln der beiden Arten des Drucks nur durch die Tätigkeit der Fingerspitze rhythmisch ausführen.

Variante I  
 Duolen

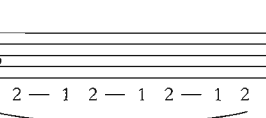


Variante II  
 Quartolen

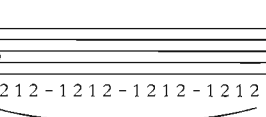


Ex. 1  
 Pour le vibrato.  
 Tartini<sup>21</sup> indique avec le chiffre 1 la pression faible, à exercer sur une note longue, et avec le chiffre 2 la pression forte; jouer des gammes de rondes en position fixe en réalisant rythmiquement l'alternance des deux types de pression en agissant seulement avec la pointe du doigt.

Variante I  
 Duolets



Variante II  
 Quartolets



21. Cfr. TARTINI, Giuseppe. *Traité des agréments*, op. cit. (si veda p. xl), pp. 15-16; MOZART, Leopold. *Op. cit.* (si veda p. xl), cap. XI, parr. 1-7, pp. 194-200.

21. See TARTINI, Giuseppe. *Traité des agréments*, op. cit. (see p. xliii), pp. 15-16; MOZART, Leopold. *Op. cit.* (see p. xliii), ch. XI, parr. 1-7, pp. 194-200.

21. Vgl. TARTINI, Giuseppe. *Traité des agréments*, a.a.O. (siehe S. xlvi), S. 15-16; MOZART, Leopold. *A.a.O.* (siehe S. xlvi), Hpst. XI, §. 1-7, S. 194-200.

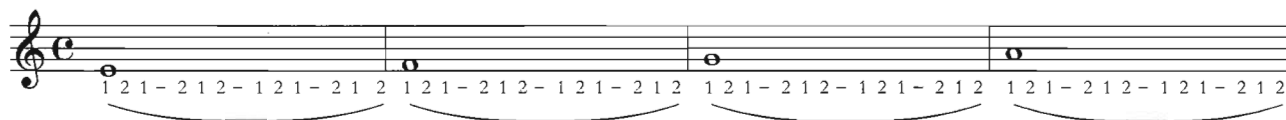
21. Cfr. TARTINI, Giuseppe. *Traité des agréments*, op. cit. (cf. la p. xlix), pp. 15-16; MOZART, Leopold. *Op. cit.* (cf. la p. xlix), ch. XI, par. 1-7, pp. 194-200.

Variante III  
Terzine

Variant III  
Triplets

Variante III  
Triolen

Variante III  
Triolets



Si realizzi anche la figurazione in sestine.

Dopo aver così sensibilizzato la punta delle dita, interviene la mano che effettua un movimento oscillatorio facendo perno sull'articolazione del polso. La sinergia tra i due movimenti produce agevolmente il vibrato.

Play also in sextuplets. After thus preparing the finger tips, the hand must then make an oscillating movement revolving on the wrist joint. The combination of the two movements produces a comfortable vibrato.

Man führe es auch mit Sextolen aus.

Nachdem so die Fingerspitze sensibilisiert wurde, kommt die Hand dazu, die eine schwingende Bewegung ausführt, wobei das Handgelenk durchlässig bleibt. Das Zusammenwirken der beiden Bewegungen erzeugt mühelos das Vibrato.

Réaliser aussi la formule par sextolets.

Après avoir sensibilisé de la sorte la pointe des doigts, intervient la main qui réalise un mouvement oscillatoire en pivotant sur l'articulation du poignet. La synergie entre les deux mouvements produit aisément le vibrato.

Es. 2  
Miss. 1-12, 95-99.  
Esecuzione: TA.  
Variante I

Ex. 2  
bb. 1-12, 95-99.  
Performance: WB.  
Variant I

Üb. 2  
Takt 1-12, 95-99.  
Ausführung: gB.  
Variante I

Ex. 2  
Mes. 1-12, 95-99.  
Exécution: TA.  
Variante I



Variante II  
Cfr. Capriccio 15, S, Es. 5.

Variant II  
See Capriccio 15, S, Ex. 5.

Variante II  
Vgl. Capriccio 15, S, Üb. 5.

Variante II  
Cfr. Capriccio 15, S, Ex. 5.

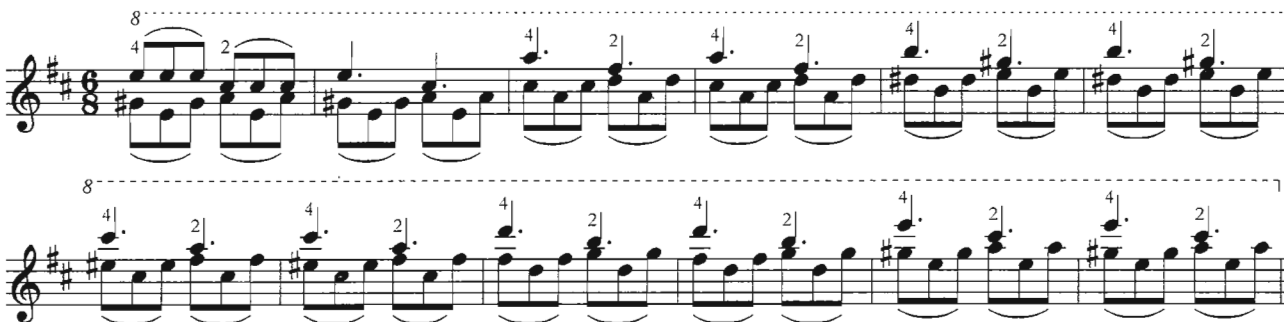


Es. 3  
Miss. 13-24.

Ex. 3  
bb. 13-24.

Üb. 3  
Takt 13-24.

Ex. 3  
Mes. 13-24.

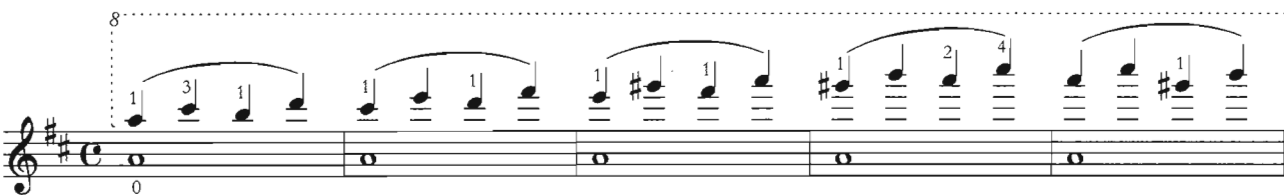


Es. 4  
Miss. 25-44.

Ex. 4  
bb. 25-44.

Üb. 4  
Takt 25-44.

Ex. 4  
Mes. 25-44.



Es. 5  
Cfr. Capriccio 5, S, Es. 1.

Ex. 5  
See Capriccio 5, S, Ex. 1.

Üb. 5  
Vgl. Capriccio 5, S, Üb. 1.

Ex. 5  
Cfr. Capriccio 5, S, Ex. 1.

Es. 6  
Miss. 65-81.  
Eseguire con i sei ritmi seguenti:

Ex. 6  
bb. 65-81.  
Play in the following six  
rhythms:  
Variante I

Üb. 6  
Takt 65-81.  
Mit den folgenden sechs Rhyth-  
men ausführen:  
Variante I

Ex. 6  
Mes. 65-81.  
Jouer sur les six rythmes sui-  
vants:  
Variante I

Variante II

Variant II

Variante II

Variante II

Variante III

Variant III

Variante III

Variante III

Variante IV

Variant IV

Variante IV

Variante IV

Variante V

Variant V

Variante V

Variante V

Variante VI

Variant VI

Variante VI

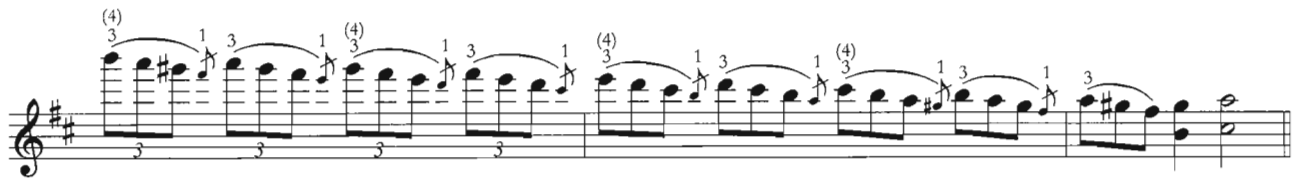
Variante VI

Es. 7

Ex. 7

Üb. 7

Ex. 7



CAPRICCIO 23

SEZ. A

Es. 1  
Esecuzione: M.

Ex. 1  
Performance: M.

Üb. 1  
Ausführung: M.

Ex. 1  
Exécution: M.



Es. 2  
Esecuzione: spiccato M.  
Variante I

Ex. 2  
Performance: *spiccato* M.  
Variant I

Üb. 2  
Ausführung: *spiccato* M.  
Variante I

Ex. 2  
Exécution: *spiccato* M.  
Variante I



Variante II

Variant II

Variante II

Variante II



SEZ. S

Es. 1<sup>22</sup>  
Eseguiare tutto il Capriccio in  
corde doppie.

Ex. 1<sup>22</sup>  
Play the whole Capriccio in  
double stops.

Üb. 1<sup>22</sup>  
Das gesamte Capriccio in Dop-  
pelgriffen ausführen.

Ex. 1<sup>22</sup>  
Jouer tout le Capriccio en dou-  
bles cordes.



22. Il frontespizio del Concerto XII porta il motto «Facilis aditus, difficilis exitus». Cfr. LOCATELLI, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, edizione in facsimile a cura di Paul van Reijen, Amsterdam, Saul B. Groen, 1981, p. 88.

22. The title-page of Concerto XII carries the motto «Facilis aditus, difficilis exitus». See LOCATELLI, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, facsimile reprint edited by Paul van Reijen, Amsterdam, Saul B. Groen, 1981, p. 88.

22. Das Capriccio trägt das Motto «Facilis aditus, difficilis exitus». Vgl. LOCATELLI, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, nach der Facsimile-Ausgabe herausgegeben von Paul van Reijen, Amsterdam, Saul B. Groen, 1981, S. 88.

22. Le frontispice du Concerto XII porte la devise «Facilis aditus, difficilis exitus». Cfr. LOCATELLI, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, d'après l'édition en facsimilé Paul van Reijen, Amsterdam, Saul B. Groen, 1981, p. 88.

Es. 2  
Miss. 43, 44.

Ex. 2  
bb. 43, 44.

Üb. 2  
Takt 43, 44.

Ex. 2  
Mes. 43, 44.

Es. 3  
Preparatorio alle miss. 44-53.

Ex. 3  
Preparatory for bb. 44 to 53.

Üb. 3  
Vorbereitung für die Takte 44-53.

Ex. 3  
Préparatoire aux mes. de 44 à 53.

Es. 4  
Sviluppo del modulo tecnico locatelliano: cambi di posizione di ottava e controllo dell'intonazione con la corda vuota. Eseguire dapprima molto lentamente, 'scivolando' leggermente fino alla posizione richiesta.

Ex. 4  
Development of Locatelli's technical module: making octave shifts and using the open string to check intonation. Play first very slowly, 'sliding' lightly up to the required position.

Üb. 4  
Entwicklung des technischen Moduls von Locatelli: Lagenwechsel um eine Oktave und Intonationskontrolle mit der leeren Saite. Zuerst sehr langsam üben, leicht „rutschend“ bis zur gewünschten Lage.

Ex. 4  
Développement du module technique de Locatelli: changements de position d'octave et contrôle de l'intonation avec la corde à vide. Jouer d'abord très lentement, en 'glissant' légèrement jusqu'à la position demandée.

Es. 5  
Preparatorio all'estensione.  
Mis. 64.  
(o = nota muta)

Ex. 5  
Preparation for the stretch.  
b. 64.  
(o = silent note)

Üb. 5  
Vorbereitung auf die Überstreckung.  
Takt 64.  
(e = stumme Note)

Ex. 5  
Préparation à l'extension.  
Mes. 64.  
(o = note muette)

Es. 6  
Preparatorio alle miss. 64-81.  
(o = nota muta)

Ex. 6  
Preparation for bb. 64-81.  
(o = silent note)

Üb. 6  
Vorübung für die Takte 64-81.  
(o = stumme Note)

Ex. 6  
Préparation aux mes. 64-81.  
(o = note muette)

Es. 7  
Miss. 109-112.  
Cfr. Capriccio 5, S, Es. 2.

Ex. 7  
bb. 109-112.  
See Capriccio 5, S, Ex. 2.

Üb. 7  
Takt 109-112.  
Vgl. Capriccio 5, S, Üb. 2.

Ex. 7  
Mes. 109-112.  
Cfr. Capriccio 5, S, Ex. 2.

Es. 8  
Preparatorio alle miss. 114-125.

Ex. 8  
Preparation for bb. 114-125.

Üb. 8  
Vorübung für die Takte 114-125.

Ex. 8  
Préparation aux mes. 114-125.

Es. 9  
Preparatorio alle miss. 130-138.

Ex. 9  
Preparation for bb. 130-138.

Üb. 9  
Vorübung für die Takte 130-138.

Ex. 9  
Préparation aux mes. 130-138.

CAPRICCIO 24

SEZ. A

Es. 1  
Preparatorio al legato a due.  
Esecuzione: MI, M, Tall/M/P.

Ex. 1  
Preparatory for the legato pairs.  
Performance: LH, M, Fr/M/T.

Üb. 1  
Vorbereitung für die Zweier-Bindung.  
Ausführung: uH, M, Fr/M/Sp.

Ex. 1  
Préparatoire au legato par deux.  
Exécution: MI, M, Tal/M/P.

[v]

Es. 2  
Eseguire l'Es. 1 spiccato, iniziando con  $\blacksquare$  e con  $v$ .

Ex. 2  
Play Ex. 1 *spiccato*, beginning with  $\blacksquare$  and  $v$ .

Üb. 2  
Die Üb. 1 *spiccato* ausführen, im  $\blacksquare$  und  $v$  beginnend.

Ex. 2  
Jouer l'Ex. 1 en *spiccato* en commençant par  $\blacksquare$  et par  $v$ .

Es. 3  
Applicare alle sestine da mis. 63 alla fine i sei ritmi che seguono, per incrementare la virtuosità dell'arco nel colpo d'arco sciolto.

Ex. 3  
To increase bowing virtuosity in detached bow strokes, apply the six following rhythms to the sextuplets from b. 63 to the end.

Üb. 3  
Auf die Sextolen ab Takt 63 bis zum Schluß die folgenden sechs Rhythmen anwenden, um die Virtuosität des Bogens bei dem ungebundenen Bogenstrich zu steigern.

Ex. 3  
Appliquer aux sextolets de la mes. 63 à la fin les six rythmes suivants, pour augmenter la virtuosité de l'archet dans le coup d'archet souple.

Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Es. 1  
Preparatorio alle miss. 1-62.

Ex. 1  
Preparatory for bb. 1-62.

Üb. 1  
Vorübung für die Takte 1-62.

Ex. 1  
Préparatoire aux mes. 1-62.

Miss. 22-25.

bb. 22-25.

Takt 22-25.

Mes. 22-25.

Es. 2  
Esercizio per ottenere un buon piazzamento della mano per mezzo delle note di passaggio.  
Mis. 112 e segg.

Ex. 2  
Exercise to achieve a good positioning of the hand by inserting passing notes.  
bb. 112 ff.

Üb. 2  
Übung, um eine gute Handstellung durch die Hilfsnoten zu erlangen.  
Takt 112 ff.

Ex. 2  
Exercice pour obtenir un bon placement de la main au moyen des notes de passage.  
Mes. 112 et suiv.

Es. 3  
Miss. 142-149.  
Cfr. Capriccio 22, S, Es. 6 /I-II; Es. 7.

Ex. 3  
bb. 142-149.  
See Capriccio 22, S, Ex. 6/I-II; Ex. 7.

Üb. 3  
Takt 142-149.  
Vgl. Capriccio 22, S, Üb. 6/I-II; Üb. 7.

Ex. 3  
Mes. 142-149.  
Cfr. Capriccio 22, S, Ex. 6/I-II; Ex. 7.

Es. 4  
Miss. 150-fine.  
Cfr. Capriccio 5, S, Es. 1.

Ex. 4  
bb. 150-end.  
See Capriccio 5, S, Ex. 1.

Üb. 4  
Takt 150 bis zum Ende.  
Vgl. Capriccio 5, S, Üb. 1.

Ex. 4  
Mes. 150-fin.  
Cfr. Capriccio 5, S, Ex. 1.

PIETRO ANTONIO LOCATELLI  
VENTIQUATTRO CAPRICCI PER VIOLINO SOLO OP. III

IN BASE ALL'EDIZIONE CRITICA A CURA DI/BASED ON THE CRITICAL EDITION BY  
BASÉ SUR L'ÉDITION CRITIQUE PAR/NACH DER KRITISCHEN AUSGABE VON

ALBERT DUNNING

CON DITEGGIATURE ED ESERCIZI PREPARATORI DI/WITH FINGERING AND PREPARATORY EXERCISES BY/  
AVEC DOIGTÉS ET EXERCICES PRÉPARATOIRES PAR/MIT FINGERSÄTZEN UND EINFÜHRENDEN ÜBUNGEN VON

ENZO PORTA

# CAPRICCIO 1

ALLEGRO

The musical score consists of ten staves of music, each starting with a measure number in parentheses. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Fingering numbers (0-4) are placed above notes to indicate fingerings. Some measures include articulation marks like 'o' or '2' above notes. The score concludes with a double bar line and a 3/8 time signature change at measure 15 (101), followed by a final staff of music at measure 17 (103).

1 (87)

3 (89)

4 (90)

6 (92)

7 (93)

9 (95)

10 (96)

12 (98)

13 (99)

15 (101)

17 (103)

21 (107)

Musical staff 21 (107) in G major, featuring a sequence of eighth-note chords with fingerings 2, 3, and 4 2.

25 (111)

Musical staff 25 (111) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 1, and 4.

29 (115)

Musical staff 29 (115) in G major, featuring a sequence of eighth-note chords with fingerings 4, 1, and 4.

33 (119)

Musical staff 33 (119) in G major, featuring a sequence of eighth-note chords with fingerings 4, 2, 3, and 4 2.

37 (123)

Musical staff 37 (123) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 2, 4, 3, and 4 2.

41 (127)

Musical staff 41 (127) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 2, 4, 3, and 4 2.

45 (131)

Musical staff 45 (131) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 2, and 4 2.

49 (135)

Musical staff 49 (135) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 2, and 4 2.

53 (139)

Musical staff 53 (139) in G major, featuring a sequence of eighth-note chords with a fingering of 4, followed by a long melodic line with a fermata.

57 (143)

Musical staff 57 (143) in G major, featuring a sequence of eighth-note chords with a 'V' marking and a fingering of 4.

61 (147)

Musical staff 61 (147) in G major, featuring a sequence of eighth-note chords with a 'V' marking and a fingering of 4.

65 (151)

Musical staff 65 (151) in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of sixteenth-note chords, each with a circled '4' above it, indicating a four-finger fingering.

69 (155)

Musical staff 69 (155) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords, each with a circled '4' above it, indicating a four-finger fingering.

73 (159)

Musical staff 73 (159) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: 1, 2, 3, and 4.

79 (165)

Musical staff 79 (165) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: 1, 3, and 4.

86 (172)

Musical staff 86 (172) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: 1, 3, and 4.

93 (179)

Musical staff 93 (179) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: 1, 3, and 4.

100 (186)

Musical staff 100 (186) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: 1, 2, 3, and 4.

107 (193)

Musical staff 107 (193) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: 1 and 2.

114 (200)

Musical staff 114 (200) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: 1, 3, 2, 4, 1, 0, 0, 0.

121 (207)

Musical staff 121 (207) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: 0, 4, 0, 0, 0, 4, 0. The staff ends with a double bar line and a repeat sign, with the word "CADENZA" written above and two boxes containing the number "8" below.

# CAPRICCIO 2

ALLEGRO

1 (134)

4 (137)

7 (140)

10 (143)

13 (146)

16 (149)

19 (152)

22 (155)

25 (158)

28 (161)

30 (163)

33 (166)

36 (169)

39 (172)

42 (175)

45 (178) arpeggio

49 (182)

52 (185)

55 (188)

58 (191)

61 (194)

63 (196)

65 (198)

69 (202)

Musical staff 69 (202) in G major. It begins with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes with a triplet of eighth notes marked '3' and two measures of sixteenth-note runs marked with a 'V' and a slur.

72 (205)

Musical staff 72 (205) in G major. It features a continuous sixteenth-note run across the staff, marked with a slur and a 'V'.

75 (208)

Musical staff 75 (208) in G major. It includes a triplet of eighth notes marked '4' and '3', followed by sixteenth-note runs marked with a 'V' and a slur.

78 (211)

Musical staff 78 (211) in G major. It features sixteenth-note runs with a slur and a 'V', and includes a triplet of eighth notes marked '2' and '4'.

81 (214)

Musical staff 81 (214) in G major. It contains sixteenth-note runs with a slur and a 'V', and a triplet of eighth notes marked '1'.

84 (217)

Musical staff 84 (217) in G major. It features sixteenth-note runs with a slur and a 'V', and includes a triplet of eighth notes marked '4' and '3'.

87 (220)

Musical staff 87 (220) in G major. It features sixteenth-note runs with a slur and a 'V', and includes a triplet of eighth notes marked '6' and '6'.

90 (223)

Musical staff 90 (223) in G major. It features sixteenth-note runs with a slur and a 'V', and includes a triplet of eighth notes marked '6' and '6'.

92 (225)

Musical staff 92 (225) in G major. It features sixteenth-note runs with a slur and a 'V', and includes a triplet of eighth notes marked '6' and '6'.

94 (227)

Musical staff 94 (227) in G major. It features sixteenth-note runs with a slur and a 'V', and includes a triplet of eighth notes marked '6' and '6'.

96 (229)

Musical staff 96 (229) in G major. It features sixteenth-note runs with a slur and a 'V', and includes a triplet of eighth notes marked '6' and '6'.

98 (231)

Musical staff 98 (231) in G major. It features sixteenth-note runs with a slur and a 'V', and includes a triplet of eighth notes marked '7<sup>a</sup> pos.' and '8'.

7<sup>a</sup> pos.

CADENZA

8

CAPRICCIO 3

ANDANTE

1 (83) V □ 2 1 V □

5 (87) V □ V □ V □

9 (91) V □ V □ 2 1

13 (95) V □

17 (99) 2 V □ 3 2 4 4 3

20 (102) 4 4 3 2 1 2 b 3b 2 4 4 3

23 (105) b 2 1 2 b

26 (108) 3 2 b 4 4 3 2 2 b

29 (111) □ V □ V □

32 (114) V □ V □ V □ V □ V □ V □ 3

35 (117) V □ V □ V □ 2 4

39 (121) V □ V □

42 (124) □ V □ V □

45 (127) V

48 (130)

51 (133) V

54 (136) V

57 (139) V

60 (142) V

63 (145) V

66 (148) V III (5<sup>a</sup> pos.)

69 (151) V

72 (154) V

75 (157) V

78 (160) V

81 (163) V

84 (166) V

CADENZA

Detailed description of the musical score: The score consists of ten staves of music, each starting with a measure number in parentheses. The key signature is one flat (B-flat). The music is written in a treble clef. Various performance instructions are placed above the notes, including 'V' for vibrato, 'III (5<sup>a</sup> pos.)' for a trill, and numbers 1-4 for fingerings. The notation includes eighth and sixteenth notes, often beamed together, with slurs and accents. The final measure (84) is followed by a 'CADENZA' section, which is a short, rhythmic exercise in a 2/4 time signature, enclosed in square brackets.

CAPRICCIO 4

1 (151)

Musical staff 1: Treble clef, C major key signature, 4/4 time signature. Measures 1-4. Includes dynamic markings 'V' and fingering '1'.

Musical staff 2: Treble clef, C major key signature, 4/4 time signature. Measures 5-8. Includes dynamic markings 'V' and fingering '4'.

Musical staff 3: Treble clef, C major key signature, 4/4 time signature. Measures 9-12. Includes dynamic markings 'V' and fingering '3'.

Musical staff 4: Treble clef, C major key signature, 4/4 time signature. Measures 13-16. Includes dynamic markings 'V' and fingering '3'.

Musical staff 5: Treble clef, C major key signature, 4/4 time signature. Measures 17-20. Includes dynamic markings 'V' and fingering '3'.

Musical staff 6: Treble clef, C major key signature, 4/4 time signature. Measures 21-24. Includes dynamic markings 'V' and fingering '3'.

Musical staff 7: Treble clef, C major key signature, 4/4 time signature. Measures 25-28. Includes dynamic markings 'V' and fingering '3'.

Musical staff 8: Treble clef, C major key signature, 4/4 time signature. Measures 29-32. Includes dynamic markings 'V' and fingering '3'.

Musical staff 9: Treble clef, C major key signature, 4/4 time signature. Measures 33-36. Includes dynamic markings 'V' and fingering '3'.

Musical staff 10: Treble clef, C major key signature, 4/4 time signature. Measures 37-40. Includes dynamic markings 'V' and fingering '3'.

Musical staff 11: Treble clef, C major key signature, 4/4 time signature. Measures 41-44. Includes dynamic markings 'V' and fingering '3'.

Musical staff 12: Treble clef, C major key signature, 4/4 time signature. Measures 45-48. Includes dynamic markings 'V' and fingering '3'.

This musical score is for guitar, written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music consists of a continuous sequence of eighth-note chords, often beamed in pairs or groups of four. Measure numbers are indicated at the start of each line: 35 (185), 37 (187), 38 (188), 40 (190), 41 (191), 43 (193), 44 (194), 46 (196), 47 (197), 49 (199), 50 (200), 52 (202), and 53 (203). Fingering numbers (1-4) are placed above or below notes to indicate fingerings. The notation includes various chord voicings and melodic lines across the strings.

55 (205)

Musical staff 55 (205) in G-flat major, featuring a complex rhythmic pattern with eighth and sixteenth notes, slurs, and fingerings 1, 2, 3, and 4.

56 (206)

Musical staff 56 (206) in G-flat major, continuing the rhythmic pattern with slurs and fingerings 1, 2, and 3.

58 (208)

Musical staff 58 (208) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 1, 2, 3, and 4.

59 (209)

Musical staff 59 (209) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 1, 2, 3, and 4.

61 (211)

Musical staff 61 (211) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 1, 2, 3, and 4.

63 (213)

Musical staff 63 (213) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

65 (215)

Musical staff 65 (215) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

67 (217)

Musical staff 67 (217) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

69 (219)

Musical staff 69 (219) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

71 (221)

Musical staff 71 (221) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

73 (223)

Musical staff 73 (223) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 1, 2, 3, and 4.

CADENZA

CAPRICCIO 5

1 (80) V V

4 (83)

7 (86)

10 (89)

13 (92)

16 (95)

19 (98)

22 (101)

25 (104)

28 (107)

31 (110)

34 (113)

37 (116)

Musical staff 37 (116) in G major, 2/4 time. It features a sequence of eighth-note chords. The first six measures are in G major, and the seventh measure changes to A major. Fingerings 3, 2, 3, 4 are indicated above the notes.

40 (119)

Musical staff 40 (119) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 2, 4, 3, 2, 0, 2, 1, 3, 3, 4, 2, 1 are indicated above the notes.

43 (122)

Musical staff 43 (122) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 0, 0, 2, 2, 0, 3, 3, 1 are indicated above the notes.

46 (125)

Musical staff 46 (125) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 4, 4, 4, 4, 4, 4, 4, 4 are indicated above the notes.

49 (128)

Musical staff 49 (128) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 4, 4, 4, 4, 4, 4, 4, 1, 4 are indicated above the notes.

52 (131)

Musical staff 52 (131) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 4, 1, 4, 3, 4, 4, 3, 2 are indicated above the notes.

55 (134)

Musical staff 55 (134) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 0, 4, 3, 4, (4), 3, 2, 4, 3 are indicated above the notes.

58 (137)

Musical staff 58 (137) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 4, 3, 3, 2, 4, 0, 4, 0 are indicated above the notes.

61 (140)

Musical staff 61 (140) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 1, 0, 3, 4, 4 are indicated above the notes.

64 (143)

Musical staff 64 (143) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 0, 1, 2, 3, 4, 1, 0, 3, 2 are indicated above the notes.

67 (146)

Musical staff 67 (146) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 3, 3, 2, 3, 3, 2 are indicated above the notes.

70 (149)

Musical staff 70 (149) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 3, 3, 2, 3, 3, 2 are indicated above the notes.

73 (152)

Musical staff 73 (152) in G major, 2/4 time. It continues the sequence of eighth-note chords. Fingerings 2, 1, 0, 0 are indicated above the notes.

76 (155) 2

79 (158) 0 0 0

82 (161) 2 0 3 1 3 1

85 (164) 1 0 4

88 (167)

91 (170) 1 3 2 0

94 (173)

97 (176)

100 (179) 1 3 0 1 1

103 (182) 1 3 3 1 1

106 (185) 2 0 2

109 (188) 3 1 2

112 (191) 2 0 1

CADENZA

### CAPRICCIO 6

1 (156)

Musical staff 1 (156) showing a sequence of triplets starting with a V-shaped fingering above the first triplet and a 0 below the first note.

3 (158)

Musical staff 3 (158) showing a sequence of triplets with a 4 above the first triplet.

5 (160)

Musical staff 5 (160) showing a sequence of triplets with a 4 above the first triplet.

7 (162)

Musical staff 7 (162) showing a sequence of triplets with a sharp sign (#) above the first triplet.

9 (164)

Musical staff 9 (164) showing a sequence of triplets with a 4 above the first triplet and a 2 above the second triplet.

11 (166)

Musical staff 11 (166) showing a sequence of triplets with a 3 above the first triplet and a 4 above the second triplet.

13 (168)

Musical staff 13 (168) showing a sequence of triplets with a 3 above the first triplet.

15 (170)

Musical staff 15 (170) showing a sequence of triplets with a 2 above the first triplet and a 2 above the second triplet.

17 (172)

Musical staff 17 (172) showing a sequence of triplets with a 2 above the first triplet, a 3 above the second triplet, and a 3 above the third triplet.

19 (174)

Musical staff 19 (174) showing a sequence of triplets with a 4 above the first triplet.

21 (176)

23 (178)

25 (180)

27 (182)

29 (184)

31 (186)

33 (188)

35 (190)

37 (192)

39 (194)

41 (196)

Musical staff 41 (196) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each.

43 (198)

Musical staff 43 (198) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each.

45 (200)

Musical staff 45 (200) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each.

47 (202)

Musical staff 47 (202) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each.

49 (204)

Musical staff 49 (204) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each.

51 (206)

Musical staff 51 (206) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each.

53 (208)

Musical staff 53 (208) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each. A '4' is written below the first and fifth measures.

55 (210)

Musical staff 55 (210) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each. A '4' is written below the first measure, and '4 1/2' is written below the fifth measure.

57 (212)

Musical staff 57 (212) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each. A '1' is written below the first measure, a '2' below the second, and '3 0/2' below the fifth.

59 (214)

Musical staff 59 (214) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the last three measures contain one triplet each. A '4' is written below the first measure, and a '3' below the second. The staff concludes with a trill (tr) and a fermata over a whole note G. A circled '8' is written below the staff.

CAPRICCIO 7

1 (69)

4 3 1 0 #4 2

3 (71)

4 3

5 (73)

8 (76)

11 (79)

#2 3 1

13 (81)

2 (2) 2

15 (83)

4 2 tr 4 2 tr 4 2

19 (87)

tr 4 2 tr #1 2 0

22 (90)

2

24 (92)

2 2 4 3 1

26 (94)

1 2 1 2

29 (97)

2 tr



CAPRICCIO 8

1 (162)

Musical staff 1 (162) in treble clef, key of D major (two sharps), and common time. It begins with a whole rest followed by a series of chords and eighth-note patterns. Fingering numbers 0, 1, 3, and 4 are indicated at the start.

3 (164)

Musical staff 3 (164) in treble clef, key of D major. It continues the rhythmic patterns with chords and eighth notes.

5 (166)

Musical staff 5 (166) in treble clef, key of D major. It features a triplet of eighth notes (fingering 3 0) and various chords. Trills (tr) and accents (V) are present.

8 (169)

Musical staff 8 (169) in treble clef, key of D major. It contains eighth-note chords and trills (tr).

11 (172)

Musical staff 11 (172) in treble clef, key of D major. It features eighth-note chords and trills (tr).

14 (175)

Musical staff 14 (175) in treble clef, key of D major. It contains eighth-note chords and trills (tr).

17 (178)

Musical staff 17 (178) in treble clef, key of D major. It features eighth-note chords with fingering numbers 1, 2, 3, 4 and trills (tr).

20 (181)

Musical staff 20 (181) in treble clef, key of D major. It contains eighth-note chords with fingering numbers 1, 2, 3, 4 and trills (tr).

23 (184)

Musical staff 23 (184) in treble clef, key of D major. It features eighth-note chords with fingering numbers 1, 2, 3, 4 and trills (tr).

26 (187)

Musical staff 26 (187) in treble clef, key of D major. It contains eighth-note chords with fingering numbers 1, 2, 3, 4 and trills (tr).

29 (190)

Musical staff 29 (190) in treble clef, key of D major. It features eighth-note chords with fingering numbers 1, 2, 3, 4 and trills (tr).

32 (193)

Musical staff 32 (193) in treble clef, key of D major. It contains eighth-note chords with fingering numbers 1, 2, 3, 4 and trills (tr).

35 (196)

38 (199)

41 (202)

44 (205)

46 (207)

48 (209)

50 (211)

52 (213)

55 (216)

58 (219)

61 (222)

64 (225)

CAPRICCIO 9

1 (74)

Musical staff 1 (74) in treble clef with a common time signature. It features a series of chords and single notes with various fingerings (1, 4, 3, 0, 2, 4) and accents (V, y).

4 0 3 0 2 4

5 (78)

Musical staff 5 (78) in treble clef with a common time signature. It contains chords and notes with fingerings (3, 3, 4, 2, 1, 4, 1, 0, 4, 4) and accents (V, y).

3 3 4 2 1 4 1 0 4 4

9 (82)

Musical staff 9 (82) in treble clef with a common time signature. It features a melodic line with slurs and accents (V, y, p).

p

12 (85)

Musical staff 12 (85) in treble clef with a common time signature. It shows a sequence of chords and notes with fingerings (0, 4, 1, 2, 1) and an accent (f).

f 3 0 4 1 2 1

14 (87)

Musical staff 14 (87) in treble clef with a common time signature. It includes chords and notes with fingerings (1, 6, 6, 1, 2, 1, 0, 3) and accents (V, y).

1 6 6 1 2 1 0 3

17 (90)

Musical staff 17 (90) in treble clef with a common time signature. It features chords and notes with fingerings (4, 0, 3, 2, 4, 4, 3) and accents (V, y).

4 0 3 2 4 4 3

21 (94)

Musical staff 21 (94) in treble clef with a common time signature. It consists of a continuous melodic line with slurs and a fingering of 4.

23 (96)

Musical staff 23 (96) in treble clef with a common time signature. It consists of a continuous melodic line with slurs and a fingering of 4.

25 (98)

Musical staff 25 (98) in treble clef with a common time signature. It consists of a continuous melodic line with slurs and fingerings (2, 4, 2).

27  
(100)

29  
(102)

31  
(104)

33  
(106)

35  
(108)

37 (110)

39 (112)

41 (114)

44 (117)

47 (120)

49 (122)

Musical staff 49 (122) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 1, 2, and 3.

51 (124)

Musical staff 51 (124) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 0, 1, 2, 3, and 4.

53 (126)

Musical staff 53 (126) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 2, 6, and 6V.

55 (128)

Musical staff 55 (128) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 1 and 6.

57 (130)

Musical staff 57 (130) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 1 and 6.

59 (132)

Musical staff 59 (132) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 1, 2, 3, and 6.

61 (134)

Musical staff 61 (134) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 1, 2, 3, 4, and 6.

63 (136)

Musical staff 63 (136) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 1, 2, 3, 4, and 6.

65 (138)

Musical staff 65 (138) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 1, 2, 3, 4, and 6.

67 (140)

Musical staff 67 (140) featuring sixteenth-note runs with trills (tr) and vibrato (v) markings. The staff includes fingerings 1 and 6. The piece concludes with a Cadenza section, indicated by the text "CADENZA" and a double bar line.

CAPRICCIO 10

1 (178)

4 (181)

7 (184)

10 (187)

13 (190)

16 (193)

18 (195)

20 (197)

24 (201)

27 (204)

30 (207)

33 (210)

Musical staff 33 (210) in treble clef, key of D major. It features a continuous sixteenth-note arpeggiated pattern starting with a first finger (1) fingering.

36 (213)

Musical staff 36 (213) in treble clef, key of D major. It continues the sixteenth-note arpeggiated pattern, with a fifth position (5<sup>a</sup> pos.) fingering indicated.

39 (216)

Musical staff 39 (216) in treble clef, key of D major. It continues the sixteenth-note arpeggiated pattern.

42 (219)

Musical staff 42 (219) in treble clef, key of D major. It continues the sixteenth-note arpeggiated pattern with first finger (1) fingerings.

45 (222)

Musical staff 45 (222) in treble clef, key of D major. It continues the sixteenth-note arpeggiated pattern with first finger (1) fingerings.

48 (225)

Musical staff 48 (225) in treble clef, key of D major. It features a trill (tr) and a triplet (3) of sixteenth notes.

53 (230)

Musical staff 53 (230) in treble clef, key of D major. It features a vibrato (v) and a series of chords.

57 (234)

Musical staff 57 (234) in treble clef, key of D major. It features a vibrato (v) and a series of chords with first (1), second (2), and third (3) fingerings.

61 (238)

Musical staff 61 (238) in treble clef, key of D major. It features a vibrato (v) and a series of chords with second (2) and fourth (4) fingerings.

65 (242)

Musical staff 65 (242) in treble clef, key of D major. It features a series of chords with first (1), second (2), and fourth (4) fingerings.

68 (245)

Musical staff 68 (245) in treble clef, key of D major. It features a trill (tr) and a vibrato (v) over a series of chords with first (1), second (2), and third (3) fingerings.

71 (248)

Musical staff 71 (248) in treble clef, key of D major. It features a series of chords with first (1), second (2), and third (3) fingerings, ending with a cadenza section.

CADENZA

### CAPRICCIO 11

1 (86)

Musical staff 1 (86) in G major, 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note patterns, often beamed in pairs, with some notes tied across measures. The bass line provides a steady accompaniment.

7 (92)

Musical staff 7 (92) continues the piece. It features a change in the bass line with some chords and rests, while the treble line continues with its characteristic eighth-note patterns.

14 (99)

Musical staff 14 (99) introduces a more complex texture with some chords and rests in the bass line. The treble line continues with eighth-note patterns, including some triplets and slurs.

21 (106)

Musical staff 21 (106) features a change in the bass line with some chords and rests. The treble line continues with eighth-note patterns, including some triplets and slurs.

28 (113)

Musical staff 28 (113) continues the piece with a change in the bass line. The treble line continues with eighth-note patterns, including some triplets and slurs.

35 (120)

Musical staff 35 (120) features a change in the bass line with some chords and rests. The treble line continues with eighth-note patterns, including some triplets and slurs.

41 (126)

Musical staff 41 (126) continues the piece with a change in the bass line. The treble line continues with eighth-note patterns, including some triplets and slurs.

48 (133)

Musical staff 48 (133) features a change in the bass line with some chords and rests. The treble line continues with eighth-note patterns, including some triplets and slurs.

54 (139)

Musical staff 54 (139) continues the piece with a change in the bass line. The treble line continues with eighth-note patterns, including some triplets and slurs.

61 (146)

Musical staff 61 (146) features a change in the bass line with some chords and rests. The treble line continues with eighth-note patterns, including some triplets and slurs.

67 (152)

Musical staff 67 (152) in G major, treble clef. It features a sequence of eighth-note patterns with slurs and fingering '1' above the first note of each pattern.

73 (158)

Musical staff 73 (158) in G major, treble clef. It features eighth-note patterns with slurs and fingering '1', '2', and '4' above the notes.

79 (164)

Musical staff 79 (164) in G major, treble clef. It features eighth-note patterns with slurs and fingering '4', '2', and '1' above the notes.

85 (170)

Musical staff 85 (170) in G major, treble clef. It features eighth-note patterns with slurs and fingering '4', '1', and '2' above the notes.

91 (176)

Musical staff 91 (176) in G major, treble clef. It features eighth-note patterns with slurs and fingering '4', '2', and '1' above the notes.

97 (182)

Musical staff 97 (182) in G major, treble clef. It features eighth-note patterns with slurs and fingering '4' above the notes.

103 (188)

Musical staff 103 (188) in G major, treble clef. It features eighth-note patterns with slurs and fingering '1' above the notes.

109 (194)

Musical staff 109 (194) in G major, treble clef. It features eighth-note patterns with slurs and fingering '1' above the notes. A '6<sup>a</sup> pos.' marking is present above the staff, and a '3 1' fingering is shown below the staff.

116 (201)

Musical staff 116 (201) in G major, treble clef. It features eighth-note patterns with slurs and fingering '3 1' below the notes.

123 (208)

Musical staff 123 (208) in G major, treble clef. It features eighth-note patterns with slurs and fingering '3 1' below the notes.

130 (215)

136 (221)

143 (228)

150 (235)

157 (242)

164 (249)

170 (255)

176 (261)

182 (267)

186 (271)

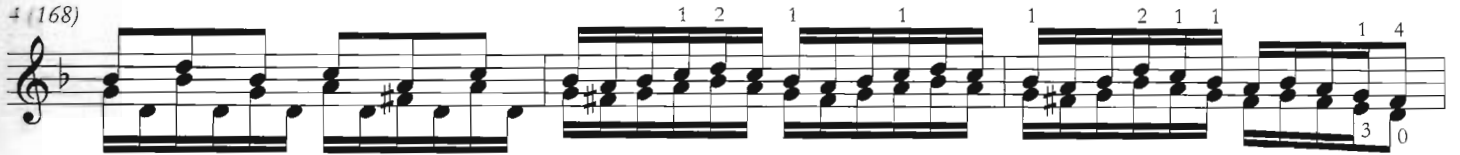
189 (274)

## CAPRICCIO 12

1 (165)



4 (168)



7 (171)



10 (174)



13 (177)



17 (181)



21 (185)



25 (189)



29 (193)



33 (197)



37 (201)

41 (205)

44 (208)

47 (211)

50 (214)

53 (217)

56 (220)

59 (223)

62 (226)

65 (229)

68 (232)

71 (235)

74 (238)

77 (241)

80 (244)

83 (247)

86 (250)

pp                      p                      f

89 (253)

92 (256)

95 (259)

98 (262)

CADENZA

CAPRICCIO 13

1 (89)

Musical staff 1 (89) in G major, 2/4 time. It features a continuous sixteenth-note pattern with a '6' fingering above the notes.

3 (91)

Musical staff 3 (91) in G major, 2/4 time. It continues the sixteenth-note pattern with a '6' fingering.

5 (93)

Musical staff 5 (93) in G major, 2/4 time. It continues the sixteenth-note pattern with a '6' fingering.

7 (95)

Musical staff 7 (95) in G major, 2/4 time. It continues the sixteenth-note pattern with a '6' fingering.

9 (97)

Musical staff 9 (97) in G major, 2/4 time. It continues the sixteenth-note pattern with a '6' fingering.

11 (99)

Musical staff 11 (99) in G major, 2/4 time. It continues the sixteenth-note pattern with a '6' fingering.

13 (101)

Musical staff 13 (101) in G major, 2/4 time. It continues the sixteenth-note pattern with a '6' fingering.

15 (103)

Musical staff 15 (103) in G major, 2/4 time. It continues the sixteenth-note pattern with a '6' fingering.

17 (105)

Musical staff 17 (105) in G major, 3/4 time. It continues the sixteenth-note pattern with a '6' fingering.

19 (107)

Musical staff 19 (107) in G major, 3/4 time. It continues the sixteenth-note pattern with a '6' fingering.

21 (109)

Musical staff 21 (109) in G major, 3/4 time. It continues the sixteenth-note pattern with a '6' fingering, ending with a first ending bracket.

23 (111)

25 (113)

27 (115)

29 (117)

31 (119)

33 (121)

35 (123)

37 (125)

39 (127)

41 (129)

44 (132)

48 (136)

51 (139)

55 (143)

59 (147)

62 (150)

64 (152)

66 (154)

68 (156)

70 (158)

72 (160)

74 (162)

## CAPRICCIO 14

1 (182)

5 (186)

9 (190)

13 (194)

17 (198)

21 (202)

25 (206)

29 (210)

33 (214)

35 (216)

38 (219)

40 (221)

43 (224)

46 (227)

49 (230)

53 (234)

56 (237)

60 (241)

63 (244)

67 (248)

70 (251)

73 (254)

76 (257)

(arpeggio)

CADENZA

CAPRICCIO 15

1 (72) 6 6 6 6 6 6

3 (74) 6 6 6 6 6 6

5 (76) 6 6 6 6 6 6

7 (78) 6 6 6 6 6 6

9 (80) 6 6 6 6 6 6

11 (82) 6 6 6 6 6 6

13 (84) 6 6 6 6 6 6

15 (86) 6 6 6 6 6 6

17 (88) 6 6 6 6 6 6

19 (90) 6 6 6 6 6 6

21 (92) 6 6 6 6 6 6

Detailed description: The image shows a page of musical notation for a guitar piece titled 'CAPRICCIO 15'. It consists of ten staves, each representing a different fret position. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Each staff begins with a measure of a whole note chord, followed by six measures of eighth-note patterns. The patterns are often beamed in groups of six. Fret numbers (4, 2, 1, 0, #4, 2, 3) and fingerings (1, 2, 3, 4) are indicated throughout the score. The piece concludes with a final measure of a whole note chord on the 21st fret.

23 (94)

Musical staff 23 (94) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6' for the sixth finger. The first three chords are in the first position, and the last three are in the second position. The first two notes of each chord are beamed together.

25 (96)

Musical staff 25 (96) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first three are in the first position, and the last three are in the second position. The first two notes of each chord are beamed together.

27 (98)

Musical staff 27 (98) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first three are in the first position, and the last three are in the second position. The last three chords include fingering numbers: 3, 4, 2, 1 for the first two notes.

29 (100)

Musical staff 29 (100) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Fingering numbers are provided below the staff: 4 3 1 0, 3 1 0, 4 2 0, 4 3 1 0.

31 (102)

Musical staff 31 (102) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Fingering numbers are provided below the staff: 3 1, 3 0, 4 0.

33 (104)

Musical staff 33 (104) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Fingering numbers are provided below the staff: 3, 4, 4 1 0 2.

35 (106)

Musical staff 35 (106) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Fingering numbers are provided below the staff: 4.

37 (108)

Musical staff 37 (108) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first three are in the first position, and the last three are in the second position. The last three chords include the instruction '4<sup>a</sup> pos. 2' and a flat sign for the second note.

39 (110)

Musical staff 39 (110) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Fingering numbers are provided above the staff: 3, 2, 1, 3, 4, 2.

41 (112)

Musical staff 41 (112) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Fingering numbers are provided above the staff: 4, 3, 1, 1.

43 (114)

Musical staff 43 (114) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Fingering numbers are provided below the staff: 1 2 3.

45 (116)

Musical staff 45 (116) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. The first measure has a '1' below the bass line.

47 (118)

Musical staff 47 (118) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '3', '1 3 2', and '1' are indicated below the bass line.

49 (120)

Musical staff 49 (120) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. A '4' is indicated below the bass line.

51 (122)

Musical staff 51 (122) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '4 3 1' and '4 3 1 0' are indicated below the bass line.

53 (124)

Musical staff 53 (124) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '4 2 1 0' and '3' are indicated below the bass line.

55 (126)

Musical staff 55 (126) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '4 2 1 0' and '4' are indicated below the bass line.

57 (128)

Musical staff 57 (128) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '2 4 3 1', '3 1', '1 4 2', and '2 4 3 1' are indicated below the bass line.

59 (130)

Musical staff 59 (130) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '3 1', '1', and '2 4 3 1' are indicated below the bass line.

61 (132)

Musical staff 61 (132) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '4 3 1' and '1' are indicated below the bass line.

63 (134)

Musical staff 63 (134) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '2 4 3 1' and '2 4 3 1' are indicated below the bass line.

65 (136)

CADENZA

Musical staff 65 (136) in G major, featuring a cadenza. It begins with a treble clef, a key signature of one sharp, and a time signature of 8/8. The notation includes a double bar line with repeat dots, followed by a fermata over a whole note chord.

CAPRICCIO 16

1 (163)

3 (165)

5 (167)

6 (168)

8 (170)

10 (172)

12 (174)

14 (176)

16 (178)

18 (180)

20 (182)

22 (184)

Musical staff 22 (184) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 2, 1, 2, 2, 0, 2, 3, 2. The notes are grouped in pairs with slurs.

24 (186)

Musical staff 24 (186) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 0, 3, 2, 1, 0, 3. The notes are grouped in pairs with slurs.

26 (188)

Musical staff 26 (188) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 0, 3, 0, 3, 0, 3, 4. The notes are grouped in pairs with slurs.

28 (190)

Musical staff 28 (190) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 0, 3, 2, 1, 2, 1, 4, 4. Trills (tr.) are indicated above the final notes of the sequence.

31 (193)

Musical staff 31 (193) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2. Trills (tr.) are indicated above the final notes of the sequence.

35 (197)

Musical staff 35 (197) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Trills (tr.) are indicated above the final notes of the sequence.

37 (199)

Musical staff 37 (199) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Trills (tr.) are indicated above the final notes of the sequence.

39 (201)

Musical staff 39 (201) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. Trills (tr.) are indicated above the final notes of the sequence.

41 (203)

Musical staff 41 (203) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1. Trills (tr.) are indicated above the final notes of the sequence.

43 (205)

Musical staff 43 (205) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings II 2, III 1, I 1, II 3, I 4, III 1. Trills (tr.) are indicated above the final notes of the sequence.

45 (207)

Musical staff 45 (207) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth-note chords with fingerings 2, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3. Trills (tr.) are indicated above the final notes of the sequence.

47 (209)

49 (211)

51 (213)

53 (215)

55 (217)

57 (219)

62 (224)

69 (231)

76 (238)

82 (244)

88 (250)

CADENZA

CAPRICCIO 17

1 (84)

1 1 2 3 3 4

4 (87)

2 2 0 2 2 0 2 2 0 4 4 2 4 2

7 (90)

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

10 (93)

2 2 0 2 2 0 2 0 2 2 0 4 4 2 4 2

13 (96)

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

16 (99)

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

19 (102)

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

22 (105)

1 0 1 2 0 1 3 4 2 (1) 1 1 1 2 2 2 2 2 2 2 2 1 1

25 (108)

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



43 (126)

45 (128)

47 (130)

50 (133)

53 (136)

56 (139)

58 (141)

60 (143)

62 (145)

CADENZA

CAPRICCIO 18

1 (198)

7 2 3 4 1 1 1 3 4 0

5 (202)

4 4 1 0 1 3 4 3 2 3 4

9 (206)

1 3 4 3 1 3 4

13 (210)

3 1 2 3 4 3 4 0 4 3 4

17 (214)

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

21 (218)

1 4

25 (222)

29 (226)

33 (230)

4 1 3 4 4 3 1 3 4 1 3 4

37 (234)

1 2 1 0 1 2 3 4 0 2

41 (238)

44 (241)

48 (245)

51 (248)

54 (251)

57 (254)

61 (258)

65 (262)

69 (266)

73 (270)

77 (274)

ADAGIO

CAPRICCIO 19

1 (93)

3 (95)

5 (97)

7 (99)

9 (101)

11 (103)

13 (105)

15 (107)

18 (110)

20 (112)

22 (114)

24 (116)

26 (118)

28 (120)

30 (122)

32 (124)

34 (126)

36 (128)

38 (130)

40 (132)

42 (134)

44 (136)

46 (138)

48 (140)

## CAPRICCIO 20

1 (137)

4 (140)

7 (143)

11 (147)

14 (150)

17 (153)

19 (155)

21 (157)

23 (159)

Musical staff 23 (159) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 4) and slurs.

25 (161)

Musical staff 25 (161) in G major, 2/4 time. It continues the eighth-note pattern with fingerings (1, 2, 4) and slurs.

27 (163)

Musical staff 27 (163) in G major, 2/4 time. It continues the eighth-note pattern with fingerings (1, 2, 4) and slurs.

29 (165)

Musical staff 29 (165) in G major, 2/4 time. It continues the eighth-note pattern with fingerings (1, 2, 4) and slurs.

31 (167)

Musical staff 31 (167) in G major, 2/4 time. It continues the eighth-note pattern with fingerings (1, 2, 4) and slurs, ending with a 2/4 time signature change.

34 (170)

Musical staff 34 (170) in G major, 2/4 time. It features a sequence of chords with fingerings (4) and accents (V).

37 (173)

Musical staff 37 (173) in G major, 2/4 time. It features a sequence of chords with fingerings (4, 2, 1) and accents (V).

40 (176)

Musical staff 40 (176) in G major, 2/4 time. It features a sequence of chords with fingerings (2, 6, 6, 6) and accents (V).

42 (178)

Musical staff 42 (178) in G major, 2/4 time. It features a sequence of chords with fingerings (6, 6, 6) and accents (V), ending with a Cadenza section indicated by the word "CADENZA" and a double bar line.





52 (164)

Musical staff 52 (164) in treble clef with a key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes with various fingering numbers (3, 4, 3, 4) above them.

55 (167)

Musical staff 55 (167) in treble clef with a key signature of two sharps. The staff contains a sequence of eighth notes with fingering numbers (3, 4, 2, 4, 2, 3) above them.

58 (170)

Musical staff 58 (170) in treble clef with a key signature of two sharps. The staff contains a sequence of eighth notes with fingering numbers (2, 4, 2, 3, II, III, 4, 3) above them.

61 (173)

Musical staff 61 (173) in treble clef with a key signature of two sharps. The staff contains a sequence of eighth notes with fingering numbers (3, 4, 3, 4, 3, 4) above them.

64 (176)

Musical staff 64 (176) in treble clef with a key signature of two sharps. The staff contains a sequence of eighth notes with fingering numbers (2, 4, 2, 3, 2, 4) above them.

67 (179)

Musical staff 67 (179) in treble clef with a key signature of two sharps. The staff contains a sequence of eighth notes with a first position marking "1<sup>a</sup> pos. 1" above the first measure.

70 (182)

Musical staff 70 (182) in treble clef with a key signature of two sharps. The staff contains a sequence of eighth notes with a sharp sign above the first measure.

73 (185)

Musical staff 73 (185) in treble clef with a key signature of two sharps. The staff contains a sequence of eighth notes with a sharp sign above the first measure.

76 (188)

Musical staff 76 (188) in treble clef with a key signature of two sharps. The staff contains a sequence of eighth notes with fingering numbers (1, 2, 3, 2, 4) above them.

79 (191)

Musical staff 79 (191) in treble clef with a key signature of two sharps. The staff contains a sequence of eighth notes with a zero (0) above the first measure, and a trill marking "tr" above the final measure. The piece ends with a double bar line and a repeat sign.

CAPRICCIO 22

1 (162)

Musical staff 1 (162) in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of eighth notes with fingerings 0, 4, and 0.

4 (165)

Musical staff 4 (165) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0, 1, 3, 1, 0, 1.

7 (168)

Musical staff 7 (168) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0, 1, 3, 4, 0, 0, 1, 0, 0, 1.

10 (171)

Musical staff 10 (171) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0, 1, 0, 0, 1, 0, 0, 1, 0, 0, 4, 2, 4.

13 (174)

Musical staff 13 (174) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 3, 1, 4, 2, 3, 4, 4, 2.

16 (177)

Musical staff 16 (177) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 3, 4, 4, 2, 3, 4, 4, 2.

19 (180)

Musical staff 19 (180) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 3, 4, 4, 2, 3, 4, 4, 2.

22 (183)

Musical staff 22 (183) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 3, 4, 4, 2, 3, 4, 4, 2.

25 (186)

10<sup>a</sup> pos.                      11<sup>a</sup> pos.                      12<sup>a</sup> pos.

Musical staff 25 (186) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with a fingering of 1. The staff is divided into three measures labeled 10<sup>a</sup> pos., 11<sup>a</sup> pos., and 12<sup>a</sup> pos.

28 (189)

13<sup>a</sup> pos.                      14<sup>a</sup> pos.                      15<sup>a</sup> pos.

Musical staff 28 (189) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with a fingering of 1. The staff is divided into three measures labeled 13<sup>a</sup> pos., 14<sup>a</sup> pos., and 15<sup>a</sup> pos.

31 (192)

16<sup>a</sup> pos.                      17<sup>a</sup> pos.

Musical staff 31 (192) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with a fingering of 1. The staff is divided into two measures labeled 16<sup>a</sup> pos. and 17<sup>a</sup> pos.

34 (195) 

37 (198) 

40 (201) 

43 (204) 

46 (207) 

49 (210) 

52 (213) 

55 (216) 

58 (219) 

61 (222) 

64 (225) 

67 (228)

Musical staff 67 (228) in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of eighth notes with triplets (3) and an eighth rest (8) at the end.

70 (231)

Musical staff 70 (231) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with triplets (3) and an eighth rest (8) at the end.

73 (234)

Musical staff 73 (234) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with triplets (3), a fourth (4), a fermata (V), and an eighth rest (8) at the end.

76 (237)

Musical staff 76 (237) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with triplets (3) and fourths (4) throughout.

79 (240)

Musical staff 79 (240) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fourths (4) and an eighth rest (8) at the end.

82 (243)

Musical staff 82 (243) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0, 1, and 0.

85 (246)

Musical staff 85 (246) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 1, 0, and 0.

88 (249)

Musical staff 88 (249) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 1, 0, and 0.

91 (252)

Musical staff 91 (252) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 3, 0, and 0.

94 (255)

Musical staff 94 (255) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0, 1, 3, and 4.

96 (257)

Musical staff 96 (257) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0, 1, and 0.

98 (259)

Musical staff 98 (259) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0, 1, and 0, ending with a double bar line and a key signature change to one sharp (F#).

## CAPRICCIO 23 (versione originale)

arpeggio  oppure 

1 (87)

Musical staff 1 (87) in treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4. A '4' above the staff indicates a four-finger arpeggio.

9 (95)

Musical staff 9 (95) in treble clef, key signature of two sharps, and 3/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4. A '4' above the staff indicates a four-finger arpeggio.

17 (103)

Musical staff 17 (103) in treble clef, key signature of two sharps, and 3/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1 and 2. A 'II 4' above the staff indicates a second-finger arpeggio with four fingers.

25 (111)

Musical staff 25 (111) in treble clef, key signature of two sharps, and 3/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, and 3.

33 (119)

Musical staff 33 (119) in treble clef, key signature of two sharps, and 3/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, and 3. A 'I 4' above the staff indicates a first-finger arpeggio with four fingers.

41 (127)

Musical staff 41 (127) in treble clef, key signature of two sharps, and 3/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, and 3. A 'I 4' above the staff indicates a first-finger arpeggio with four fingers.

49 (135)

Musical staff 49 (135) in treble clef, key signature of two sharps, and 3/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, and 3. A 'I 4' above the staff indicates a first-finger arpeggio with four fingers.

57 (143)

Musical staff 57 (143) in treble clef, key signature of two sharps, and 3/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1 and 2. A 'I 4' above the staff indicates a first-finger arpeggio with four fingers.

fermo il re fino a b. 82 (168)

65 (151)

Musical staff 65 (151) in treble clef, key signature of two sharps, and 3/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1 and 2.

73 (159)

Musical staff 73 (159) in treble clef with a key signature of two sharps (F# and C#). The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1 and 2. There are some ledger lines above the staff.

81 (167)

Musical staff 81 (167) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1 and 2. There are some ledger lines above the staff.

89 (175)

Musical staff 89 (175) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 2, 3, and 4.

97 (183)

Musical staff 97 (183) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4.

105 (191)

Musical staff 105 (191) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are some ledger lines above the staff.

113 (199)

Musical staff 113 (199) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4.

121 (207)

Musical staff 121 (207) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1 and 4.

129 (215)

Musical staff 129 (215) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4.

137 (223)

Musical staff 137 (223) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4. The staff ends with a double bar line and a repeat sign.







## CAPRICCIO 24

1 (447)

4 (450)

7 (453)

10 (456)

13 (459)

16 (462)

19 (465)

22 (468)

25 (471)

28 (474)

31 (477)

The image displays a page of musical notation for 'Capriccio 24'. It consists of ten staves of music, each starting with a measure number and a key signature in parentheses. The key signature is D major (two sharps). The notation includes various guitar-specific techniques such as triplets, slurs, and specific fingerings (1-4) for the fingers. The music is written in a single melodic line on a treble clef staff. The first staff (1 (447)) begins with a triplet of eighth notes. The second staff (4 (450)) features a triplet of eighth notes. The third staff (7 (453)) includes a triplet of eighth notes and a dotted quarter note. The fourth staff (10 (456)) starts with a triplet of eighth notes. The fifth staff (13 (459)) begins with a triplet of eighth notes. The sixth staff (16 (462)) starts with a triplet of eighth notes. The seventh staff (19 (465)) begins with a triplet of eighth notes. The eighth staff (22 (468)) starts with a triplet of eighth notes. The ninth staff (25 (471)) begins with a triplet of eighth notes. The tenth staff (31 (477)) starts with a triplet of eighth notes.

34 (480)

37 (483)

*p*

40 (486)

43 (489)

46 (492)

49 (495)

*f* *p* *f*

52 (498)

55 (501)

58 (504)

61 (507)

65 (511)

71 (517)

75 (521)

78 (524)

80 (526)

82 (528)

84 (530)

86 (532)

88 (534)

90 (536)

92 (538)

94 (540)



141 (587)

144 (590)

147 (593)

150 (596)

152 (598)

154 (600)

156 (602)

158 (604)

160 (606)

162 (608)

164 (610)

# PIETRO ANTONIO LOCATELLI

## VENTIQUATTRO CAPRICCI PER VIOLINO SOLO

IN BASE ALL'EDIZIONE CRITICA A CURA DI/BASED ON THE CRITICAL EDITION BY  
BASÉ SUR L'ÉDITION CRITIQUE PAR/NACH DER KRITISCHEN AUSGABE VON

ALBERT DUNNING

CON DITEGGIATURE ED ESERCIZI PREPARATORI DI/WITH FINGERING AND PREPARATORY EXERCISES BY/  
AVEC DOIGTÉS ET EXERCICES PRÉPARATOIRES PAR/MIT FINGERSÄTZEN UND EINFÜHRENDEN ÜBUNGEN VON

ENZO PORTA



SCHOTT

LONDON-MAINZ-MADRID-NEW YORK-PARIS-TOKYO-TORONTO

MMV

# INDICE - CONTENTS - SOMMAIRE - INHALTSÜBERSICHT

INTRODUZIONE	vii
INTRODUCTION	xiv
EINFÜHRUNG	xxi
INTRODUCTION	xxviii

## VENTIQUATTRO CAPRICCI PER VIOLINO SOLO OP. III

ESERCIZI PREPARATORI/PREPARATORY EXERCISES/EXERCICES PRÉPARATOIRES/EINFÜHRENDE ÜBUNGEN

PREMESSA	xxxix
SEGNI E ABBREVIAZIONI	xli
PREFACE	xlii
SIGN AND ABBREVIATIONS	xliv
VORBEMERKUNG	xlv
ZEICHEN UND ABKÜRZUNGEN	xlvii
PRÉFACE	xlviii
SIGNES ET ABRÉVIATIONS	l
CAPRICCIO I	li
CAPRICCIO II	liv
CAPRICCIO III	lviii
CAPRICCIO IV	lix
CAPRICCIO V	lxiii
CAPRICCIO VI	lxv
CAPRICCIO VII	lxvii
CAPRICCIO VIII	lxxii
CAPRICCIO IX	lxxvi
CAPRICCIO X	lxxvii
CAPRICCIO XI	lxxxii
CAPRICCIO XII	lxxxiii
CAPRICCIO XIII	lxxxvi
CAPRICCIO XIV	lxxxviii
CAPRICCIO XV	xc
CAPRICCIO XVI	xciii
CAPRICCIO XVII	xcviii
CAPRICCIO XVIII	ci
CAPRICCIO XIX	civ
CAPRICCIO XX	cvi
CAPRICCIO XXI	cviii
CAPRICCIO XXII	cx
CAPRICCIO XXIII	cxiv
CAPRICCIO XXIV	cxvii

VENTIQUATTRO CAPRICCI PER VIOLINO SOLO OP. III

CAPRICCIO I	1
CAPRICCIO II	4
CAPRICCIO III	7
CAPRICCIO IV	9
CAPRICCIO V	12
CAPRICCIO VI	15
CAPRICCIO VII	18
CAPRICCIO VIII	20
CAPRICCIO IX	22
CAPRICCIO X	25
CAPRICCIO XI	27
CAPRICCIO XII	30
CAPRICCIO XIII	33
CAPRICCIO XIV	36
CAPRICCIO XV	38
CAPRICCIO XVI	41
CAPRICCIO XVII	44
CAPRICCIO XVIII	47
CAPRICCIO XIX	49
CAPRICCIO XX	51
CAPRICCIO XXI	53
CAPRICCIO XXII	56
CAPRICCIO XXIII (versione originale)	59
CAPRICCIO XXIII (versione realizzata)	61
CAPRICCIO XXIV	64

PIETRO ANTONIO LOCATELLI  
VENTIQUATTRO CAPRICCI PER VIOLINO SOLO OP. III

ESERCIZI PREPARATORI/PREPARATORY EXERCISES/  
EXERCICES PRÉPARATOIRES/EINFÜHRENDE ÜBUNGEN

DI/BY/PAR/VON

ENZO PORTA

## SEGNI E ABBREVIAZIONI



A	arco
S	mano sinistra
I, II, III, IV	indicazione della 1 <sup>a</sup> , 2 <sup>a</sup> , 3 <sup>a</sup> e 4 <sup>a</sup> corda
Sez. A	sezione riguardante la tecnica dell'arco
Sez. S	sezione riguardante la tecnica della mano sinistra
Es.	esercizio (sempre contrassegnato da un numero arabo)

Il numero dell'esercizio può essere seguito da un numero romano, indicante la variante dell'esercizio.

I rimandi ai Capricci precedenti o successivi potranno dunque avere la seguente forma:




- Capriccio 5, A, Es. 3/IV = si veda Capriccio 5, sezione arco, esercizio 3, variante IV;
- Capriccio 8, S, Es. 1 = si veda Capriccio 8, sezione mano sinistra, esercizio 1.

### SEZ. A

TA	tutto l'arco
MI	metà inferiore
MS	metà superiore
Tall	tallone = 1° terzo dell'A
M	metà = 2° terzo dell'A
P	punta = 3° terzo dell'A
Tall/M/P	studiare alternativamente al Tall, alla M, alla P
	nota corta
	nota un poco più lunga
balzato	(indicazione generale)
spiccato	balzato in tempo moderato

### SEZ. S

I numeri arabi (es.: 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup> etc.) posti sopra alle note indicano le posizioni.

	dita ferme sulle corde
	nota muta (non suonata con l'arco, o comunque non udibile)
	nota o gruppi di note da eseguirsi molto velocemente

## SIGNS AND ABBREVIATIONS



A	( <i>arco</i> ) bowing
S	( <i>sinistra</i> ) left hand
I, II, III, IV	1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> string
Sez. A	section on bowing technique
Sez. S	section on left-hand technique
Ex.	exercise

The exercise number may be followed by a roman numeral indicating the variant of the exercise.

References to preceding or succeeding Capriccios are made as follows:




- Capriccio 5, A, Ex. 3/IV = Capriccio 5, A section (bowing), exercise 3, variant IV;
- Capriccio 8, S, Ex. 1 = Capriccio 8, S section (left-hand), exercise 1.

### SEZ. A

WB	whole bow
LH	lower half
UH	upper half
Fr	frog = 1 <sup>st</sup> third of the bow
M	middle = 2 <sup>nd</sup> third
T	tip = 3 <sup>rd</sup> third
Fr/M/T	Study at frog, middle and tip, in turn
	short note
	slightly longer note
<i>balzato</i>	(general indication)
<i>spiccato</i>	<i>balzato</i> in tempo moderato

### SEZ. S

The arabic numerals (1, 2, 3, etc.) above the notes indicate the positions

	fingers immobile on the strings
	silent note (not played with the bow, or in any case inaudible)
	note or group of notes to be played very fast

# CAPRICCIO I

## SEZ. A

Es. 1  
Miss. 1-73.  
Esecuzione: Tall/M/P.

Ex. 1  
bb. 1-73.  
Performance: Fr/M/T.

Üb. 1  
Takt 1-73.  
Ausführung: Fr/M/Sp.

Ex. 1  
Mes. 1-73.  
Exécution: Tal/M/P.



Es. 2

Ex. 2

Üb. 2

Ex. 2



Es. 3  
Miss. 55-56.  
Esecuzione: TA.

Ex. 3  
bb. 55-56.  
Performance: WB.

Üb. 3  
Takt 55-56.  
Ausführung: gB.

Ex. 3  
Mes. 55-56.  
Exécution: TA.

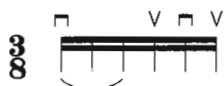


Es. 4  
Da mis. 73 alla fine.  
Esecuzione: Tall/M/P.  
Variante I

Ex. 4  
From b. 73 to the end.  
Performance: Fr/M/T.  
Variant I

Üb. 4  
Ab Takt 73 bis zum Ende.  
Ausführung: Fr/M/Sp.  
Variante I

Ex. 4  
De la mes. 73 à la fin.  
Exécution: Tal/M/P.  
Variante I



Variante II

Variante II

Variante II

Variante II



## SEZ. S

Es. 1  
Sarà utile ricondurre il Capriccio al suo schema polifonico per effettuare uno studio prezioso per l'intonazione.

Ex. 1  
If this Capriccio is reduced to its polyphonic framework, it becomes a valuable study in intonation.

Üb. 1  
Im Hinblick auf ein wertvolles Intonationsstudium ist es nützlich, das Capriccio auf sein polyphones Schema zurückzuführen.

Ex. 1  
Il sera utile de ramener le Capriccio à son schéma polyphonique pour procéder à une étude fort utile pour l'intonation.





Es. 2  
Variante I

Ex. 2  
Variant I

Üb. 2  
Variante I

Ex. 2  
Variante I



Variante II

Variant II

Variante II

Variante II

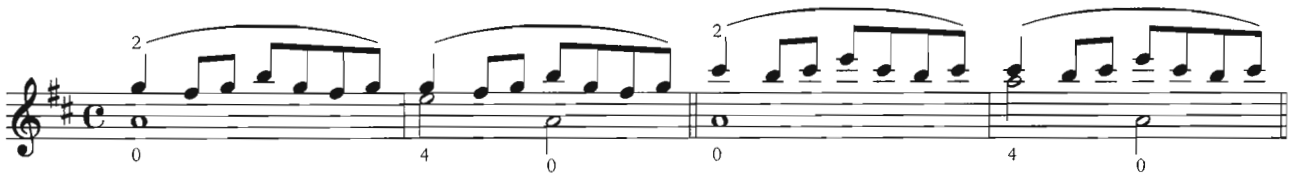


Es. 3  
Miss. 1-14.

Ex. 3  
bb. 1-14.

Üb. 3  
Takt 1-14.

Ex. 3  
Mes. 1-14.



Es. 4  
Da mis. 15 a mis. 73 proponiamo  
lo schema seguente.  
Variante I

Ex. 4  
From b. 15 to b. 73 we propose  
the following pattern.  
Variant I

Üb. 4  
Von Takt 15 bis Takt 73 schlagen  
wir das folgende Schema vor.  
Variante I

Ex. 4  
De la mes. 15 à la mes. 73 nous  
proposons le schéma suivant.  
Variante I



Variante II

Variant II

Variante II

Variante II



In generale è da evitare il seguente cambio di posizione (miss. 42-43):

As a general rule, shifts in position such as (bb. 42-43) should be avoided:

Im allgemeinen ist der folgende Lagenwechsel zu vermeiden (miss. 42-43):

En règle générale il faut éviter les changements de position du modèle (mes. 42-43):



Sono dunque da preferire quei cambi di posizione che implicano lo spostamento della mano in blocco, in modo accordale (ove la nota ■ rappresenta la 5ª già

Preferable, therefore, are those position changes that imply a movement of the hand en bloc, chordally (where the note ■ shows the 5th ready

Es sind daher jene Lagenwechsel zu bevorzugen, welche eine blockhafte Handverschiebung, den Akkorden folgend, vorschlagen (wo die Note ■ die

et préférer ceux qui impliquent le déplacement complet de la main, de façon proche du modèle en accords (là où la note ■ représente la quinte déjà prête

pronta sull'ultima nota che precede il cambio):

on the last note preceding the shift):

Quinte repräsentiert, die schon auf der letzten Note vor dem Wechsel vorbereitet ist):

sur la dernière note qui précède le changement):



Es. 5

A miss. 57-73 riteniamo preferibile la diteggiatura con fulminei cambi di posizione, da prepararsi nel modo seguente:

Ex. 5

At bb. 57-73 we recommend a fingering with very rapid shifts in position, to be prepared as follows:

Üb. 5

In den Takten 57-73 ziehen wir den Fingersatz mit blitzschnellen Lagenwechselln vor, was auf folgende Weise vorbereitet wird:

Ex. 5

Aux mes. 57-73 nous considérons préférable le doigté avec des changements de position très rapides, à préparer de la façon suivante:



Es. 6

Per l'agilità, le dita devono essere tenute vicino alle corde. Miss. 1-14.

Ex. 6

For greater agility, the fingers must be held close to the strings. bb. 1-14.

Üb. 6

Für die Beweglichkeit! Finger nahe an den Saiten. Von Takt 1 bis Takt 14.

Ex. 6

Pour l'agilité, les doigts doivent être tenus tout près des cordes. Mes. 1-14.



Miss. 15-73.

bb. 15-73.

Von Takt 15 bis Takt 73.

Mes. 15-73.

PRESTO



Nella pausa concentrare la mente sulla battuta che segue; pensare per insiem di note.

During the rests the player should concentrate on the following bar; and also think in terms of groups

In der Pause sich auf den nachfolgenden Takt konzentrieren; in Notengruppen denken. Nach-

Pendant la pause on conseille de se concentrer sur la mesure qui suit; il faut aussi penser par

1. Cfr. GEMINIANI, Francesco. *Op. cit.* (si veda p. xl), *Preface*, p. [1], *Example I (B)*. Cfr. anche QUANTZ, Johann Joachim. *Op. cit.* (si veda p. xl), cap. XVII, sez. II, par. 32, pp. 204-205, ove si raccomanda di non alzar troppo le dita: «[...] Sie sind aber dabey der Gefahr ausgesetzt, dass Sie gar leicht falsch, und gemeiniglich zu hoch greifen».

1. See GEMINIANI, Francesco. *Op. cit.* (see p. xliii), *Preface*, p. [1], *Example I (B)*. See also QUANTZ, Johann Joachim. *Op. cit.* (see p. xliii), who recommends not lifting the fingers too much: «[...] Sie sind aber dabey der Gefahr ausgesetzt, dass Sie gar leicht falsch, und gemeiniglich zu hoch greifen». ch. XVII, sec. II, par. 32, pp. 204-205.

1. Vgl. GEMINIANI, Francesco. *A.a.O.* (siehe S. xlvii), *Preface*, S. [1] und *Example I (B)*. QUANTZ, Johann Joachim. *A.a.O.* (siehe S. xlvii), Hpst. XVII, Absch. II, § 32, S. 204-205. «[...] Sie sind aber dabey der Gefahr ausgesetzt, dass Sie gar leicht falsch, und gemeiniglich zu hoch greifen».

1. Cfr. GEMINIANI, Francesco. *Op. cit.* (cfr. la p. xlix), *Preface*, p. [1], *Exemple I (B)*. Cfr. aussi QUANTZ, Johann Joachim. *Op. cit.* (cfr. la p. xlix), qui recommande de ne pas trop soulever les doigts: «[...] Sie sind aber dabey der Gefahr ausgesetzt, dass Sie gar leicht falsch, und gemeiniglich zu hoch greifen». ch. XVII, sec. II, par. 32, pp. 204-205.

In seguito suonare due battute inframmezzate dalla pausa, poi tre, poi quattro e così via: si otterrà un buon controllo della velocità.

of notes. After which he/she should play two bars, separated by a rest; then three, four and so on. This will help to ensure a good control of the speed.

folgend zwei Takte spielen, von der Pause unterbrochen, dann drei, dann vier usw.: so erreicht man eine gute Tempokontrolle.

ensembles de notes. Jouer ensuite deux mesures, intercaler la pause, puis trois, puis quatre et ainsi de suite: on obtiendra ainsi un bon contrôle de la vitesse.

Es. 7  
Miss. 74-fine<sup>2</sup>: realizzazione delle sestine in bicordi.

Ex. 7  
From b. 74 to the end:<sup>2</sup> execution of the sextuplets as double stops.

Üb. 7  
Von Takt 74 bis zum Schluß:<sup>2</sup> Durchführung der Doppelgriff-Sextolen.

Ex. 7  
De la mes. 74 à la fin<sup>2</sup>: réalisation des sextolets à deux cordes.

The image shows two staves of musical notation for 'CAPRICCIO 2'. The first staff contains two measures of sextuplets, each marked with a '2' above and a '1' below. The second staff contains four measures of sextuplets, with various markings above and below the notes, including '3', '4', '2', and '1'.

### CAPRICCIO 2

#### SEZ. A

Es. 1  
Cambio di corda legato a due; bicordi e tricordi legati a note semplici. Eseguire con la massima scioltezza di ogni articolazione.  
Esecuzione: Tall (miss. 1-13); M (miss. 17-27); P (miss. 45-48).

Ex. 1  
String changes with paired slurring; double and triple stops slurred to single notes. Play with the greatest looseness in every joint.  
Performance: Fr (bb. 1-13); M (bb. 17-27); T (bb. 45-48).

Üb. 1  
Saitenwechsel mit Zweier-Bindung; Doppel- und Tripelgriffe, an einfache Noten gebunden. Mit größter Gelöstheit in jedem Gelenk ausführen.  
Ausführung: Fr (Takt 1-13); M (Takt 17-27); Sp (Takt 45-48).

Ex. 1  
Changement de cordes lié par deux; accords de deux et trois cordes liés par notes simples. Réaliser avec le maximum de souplesse chaque articulation.  
Exécution: Tal (mes. 1-13); M (mes. 17-27); P (mes. 45-48).

The image shows two staves of musical notation for 'SEZ. A'. The first staff contains a series of slurred notes, followed by a double stop marked with a '0'. The second staff contains a series of slurred notes, followed by a double stop marked with a '0'.

Es. 2  
Colpo d'arco sciolto.  
Miss. 14, 15; da mis. 89 alla fine.  
Applicare gli accenti che seguono:

Ex. 2  
Detached bowing.  
bb. 14, 15; from b. 89 to the end.  
Apply the following accents:

Üb. 2  
Ungebundener Bogenstrich.  
Takt 14, 15; ab 89 bis zum Ende.  
Mit folgenden Akzenten üben:

Ex. 2  
Coup d'archet délié.  
Mes. 14, 15; de la mes. 89 à la fin.  
Appliquer les accents suivants:

The image shows two staves of musical notation for 'SEZ. A'. The first staff contains a series of notes with accents and slurs, marked with '3' and 'V'. The second staff contains a series of notes with accents and slurs, marked with '3' and 'V'.

2. Passo riportato in: MOZART, Leopold. *Op. cit.* (si veda p. xl), cap. VIII, sez. III, par. 18, pp. 188-190, ove si tratta di 'accordi spezzati'.

2. Passage quoted in: MOZART, Leopold. *Op. cit.* (see p. xliii), ch. VIII, sec. III, par. 18, pp. 188-190 relating to 'broken chords'.

2. Wiedergegebene Stelle nach MOZART, Leopold. *A. a. O.* (siehe S. xlvi), Hpst. VIII, Absch. III, §. 18, S. 188-190, wo es sich um gebrochene Akkorde handelt.

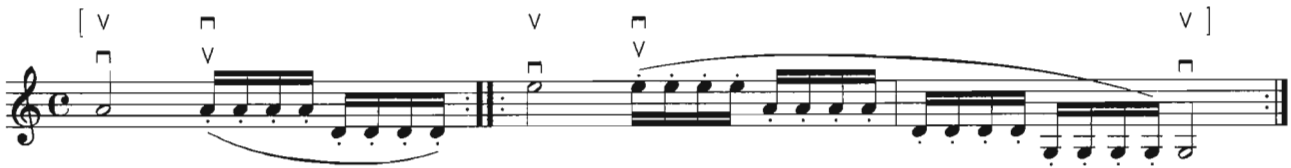
2. Le passage est in: MOZART, Leopold. *Op. cit.* (fr. la p. xlix), ch. VIII, sec. III, par. 18, pp. 188-190 là où on discute des 'accords brisés'.

Studiare anche iniziando con v. Study also beginning with v. Auch mit Aufstrich beginnend Étudier aussi en commençant par v.

Es. 3 Miss. 49-64. Esecuzione: dapprima Tall/M/P; poi Tall, TA, P; quindi P, TA, Tall. Ex. 3 bb. 49-64. Performance: first Fr/M/T; then Fr, WB, T; then T, WB, Fr. Üb. 3 Takt 49-64. Ausführung: zuerst Fr/M/Sp; dann Fr, gB, Sp; schließlich Sp, gB, Fr. Ex. 3 Mes. 49-64. Exécution: d'abord Tal/M/P; puis Tal, TA, P; ensuite P, TA, Tal.

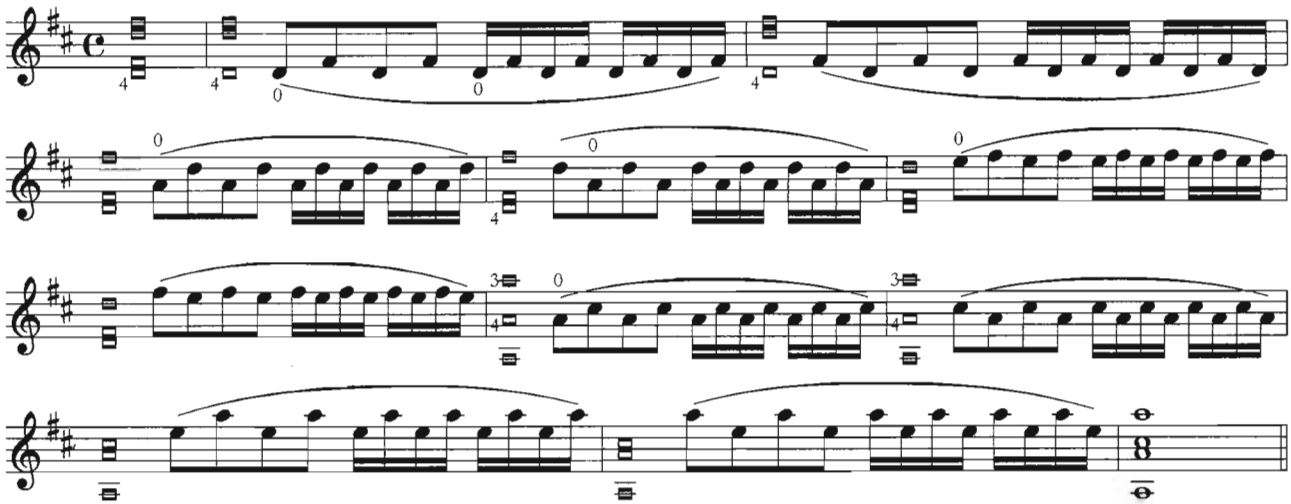


Es. 4 Miss. 70-88. Esecuzione: picchettato TA. Ex. 4 bb. 70-88. Performance: picchettato WB. Üb. 4 Takt 70-88. Ausführung: eine Reihe von getrennten Noten auf demselben Bogenstrich, gB. Ex. 4 Mes. 70-88. Exécution: picchettato TA.



SEZ. S

Es. 1 L'inizio del Capriccio esige un certo grado d'indipendenza delle dita<sup>3</sup>. Esecuzione: TA. (o = note fisse) Preparazione: Ex. 1 The beginning of the Capriccio requires a certain independence of the fingers.<sup>3</sup> Performance: WB. (o = fixed note) Preparation: Üb. 1 Der Anfang des Capriccios erfordert einen gewissen Grad an Unabhängigkeit der Finger<sup>3</sup>. Ausführung: gB. (o = Finger auf den Seiten) Vorbereitung: Ex. 1 Le début du Capriccio exige un certain degré d'indépendance des doigts<sup>3</sup>. Exécution: TA. (o = notes tenues) Préparation:



3. Esercizio raccomandato da Leopold Mozart che, nell'op. cit. (si veda p. xl), cap. II, par. 4, p. 55-56, lo applica all'accordo di Geminiani:



Cfr. anche GEMINIANI, Francesco. Op. cit. (si veda p. xl), p. 1, Esempio I B.

3. Exercise recommended by Leopold Mozart who, in op. cit. (see p. xliii), ch. II, par. 4, pp. 55-56, applies it to Geminiani's chord:



See also GEMINIANI, Francesco. Op. cit. (see p. xliii), p. 1, Esempio I, B.

3. Empfohlene Übung von Leopold Mozart, a.a.O. (siehe S. xlvii), Hpst. II, §. 4, S. 55-56, der sie auf den Akkord von Geminiani anwendet:



Vgl. auch GEMINIANI, Francesco. A.a.O. (siehe S. xlvii), S. 1, Esempio I, B.

3. Exercice recommandé par Leopold Mozart qui, dans l'op. cit. (cfr. la p. xlix), ch. II, par. 4, pp. 55-56, l'applique à l'accord de Geminiani:



Cfr. aussi GEMINIANI, Francesco. Op. cit. (cfr. la p. xlix), p. 1, Esempio I, B.

Es. 2  
 Corde vuote 'di bordone' per il controllo dell'intonazione degli arpeggi.  
 Miss. 14, 15, 28, 29, 89-fine.  
 Esecuzione:TA.

Ex. 2  
 Open strings acting as 'pedals' for checking the intonation of the arpeggios.  
 bb. 14, 15, 28,29, 89 to the end.  
 Performance:WB.

Üb. 2  
 Leere „Bordun“-Saiten zur Intonationskontrolle der gebrochenen Akkorde.  
 Takt 14, 15, 28, 29, ab Takt 89 bis zum Schluß.  
 Ausführung: gB.

Ex.2  
 Cordes à vide 'de bourdon' pour le contrôle de l'intonation des arpèges.  
 Mes. 14, 15, 28, 29, 89 à la fin.  
 Exécution:TA.



Es. 3  
 Preparatorio alle X<sup>e</sup>.  
 Miss. 16, 30.  
 Esecuzione: aumentare la velocità fino a raggiungere quella richiesta.

Ex. 3  
 Preparatory for the 10<sup>th</sup>.  
 bb. 16, 30.  
 Increase the speed until that required is reached.

Üb. 3  
 Dezimen-Vorstudie.  
 Takt 16, 30.  
 An Schnelligkeit zunehmen bis zur Erreichung des gewünschten Tempos.

Ex. 3  
 Préparatoire aux dixièmes.  
 Mes. 16, 30.  
 Augmenter la vitesse jusqu'à atteindre celle demandée.



Variante I

Variant I

Variante I

Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Variante V

Variant V

Variante V

Variante V



Variante VI

Variant VI

Variante VI

Variante VI



Es. 4

Terze ed estensione del 4° dito: preparazione al passaggio di miss. 31-38 e di miss. 41-44. Agire col solo dito, 'scivolando' sulla corda senza coinvolgere il polso e l'avambraccio nel movimento.

Ex. 4

Thirds and the extension of the 4th finger: preparation for the passages at bb. 31-38 and bb. 41-44. Play with one finger only, 'sliding' along the string without involving either wrist or forearm in the movement.

Üb. 4

Terzen und Überstreckung des 4. Fingers: Vorbereitung auf die Takte 31-38 und 41-44. Nur den Finger aktiv werden lassen, durch "Rutschen" auf der Saite, ohne das Handgelenk und den Unterarm in die Bewegung mit einzubeziehen.

Ex. 4

Tierces et extension du 4e doigt: préparation au passage des mes. 31-38 et des mes. 41-44. Poser un seul doigt, en 'glissant' sur les cordes sans entraîner dans le mouvement le poignet et l'avant-bras.

Mis. 47.

(o = note mute)

b. 47.

(o = silent note)

Takt 47.

(o = stumme Noten)

Mes. 47.

(o = note muette)

Es. 5

Miss. 45, 46, 47, 48.

Basare l'intonazione sul mi vuoto. Preparare gli arpeggi con:

Ex. 5

bb. 45, 46, 47, 48.

Base the intonation on the open E. Prepare the arpeggios with:

Üb. 5

Takt 45, 46, 47, 48, die Intonation auf die leere E-Saite stützen. Die Akkorde so vorbereiten:

Ex. 5

Mes. 45, 46, 47, 48.

Fonder l'intonation sur le mi à vide. Préparer les arpèges avec:

Es. 6

Terz'ultima battuta:

Ex. 6

Third last bar:

Üb. 6

Der drittletzte Takt:

Ex. 6

Troisième mesure avant la fin:

## CAPRICCIO 3

### SEZ. A

Es. 1

L'arcata originale, riportata nell'esempio che segue, è una combinazione raffinata e difficile ad eseguirsi senza far udire i cambi d'arco e di corda.

Ex. 1

The original bowing, given in the following example, is a refined combination that is difficult to play without the bow and string changes being noticeable.

(P=T; TA=WB; Tall=Fr)

Üb. 1

Die im folgenden Beispiel wiedergegebene originale Bogenführung ist eine raffinierte Kombination und schwierig auszuführen, ohne den Wechsel von Bogen und Saite hörbar zu machen.

(P=Sp; TA=gB; Tall=Fr)

Ex. 1

Il s'agit d'une combinaison raffinée et difficile à réaliser sans faire entendre les changements d'archet et de cordes.

(Tall=Tal)



Es. 2

Eseguire anche iniziando v e ▢ MI, MS, M.

Ex. 2

Play also beginning with v and ▢ LH, UH, M.

Üb. 2

Auch auszuführen beginnend mit v und ▢ uH, oH, M.

Ex. 2

En commençant par v et ▢ MI, MS, M.



Studiare le due arcate che precedono sia con molto arco sia Tall/M/P ricercando l'eguaglianza del suono e la morbidezza dei cambi di corda. Suonare 'disegnando' linee curve.

Study the two preceding bow strokes both with a lot of bow and Fr/M/T, aiming for an even tone and unobtrusive string changes. Trace curved movements as you play.

Die beiden vorangehenden Stricharten sowohl mit viel Bogen üben, als auch mit Fr/M/Sp, wobei man die Ausgeglichenheit des Klanges und die Weichheit der Saitenwechsel anstrebe. Beim Spielen Kurven "zeichnen".

Étudier les deux coups d'archet précédents, tantôt avec beaucoup d'archet, tantôt Tall/M/P en recherchant l'égalité du son et la rondeur des changements de cordes. Jouer 'en dessinant' des courbes.

### SEZ. S

Es. 1

Tutto il Capriccio in corde doppie.

Ex. 1

The whole Capriccio in double stops.

Üb. 1

Das ganze Capriccio in Doppelgriffen.

Ex. 1

Tout le Capriccio en doubles cordes.

Es. 2

Preparatorio alle estensioni. Miss. 17-24, 37, 60, 62.

Ex. 2

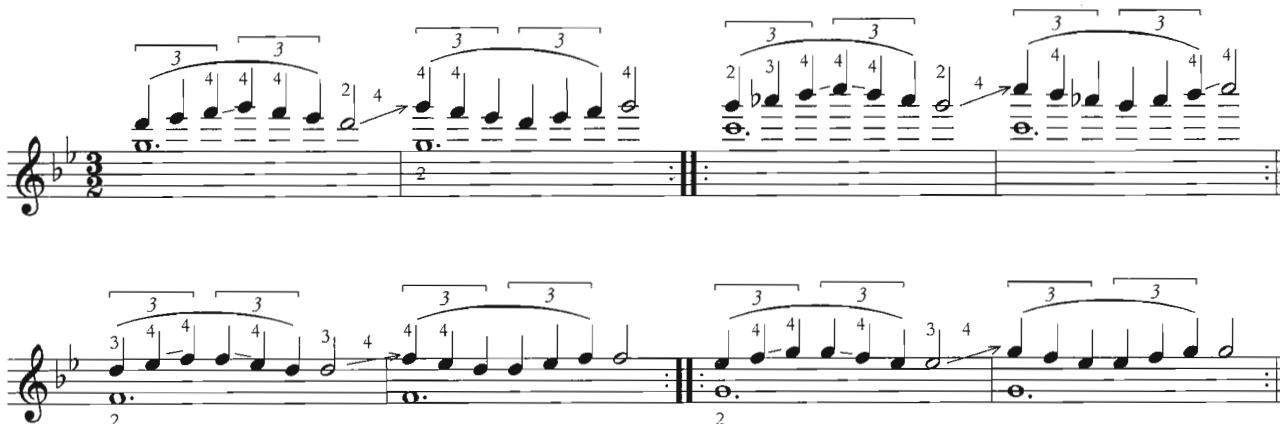
Preparatory for the extensions. bb. 17-24, 37, 60, 62.

Üb. 2

Vorbereitung auf die Überstreckungen. Takt 17-24, 37, 60, 62.

Ex. 2

Préparatoire aux extensions. Mes. 17-24, 37, 60, 62.



Es. 3  
Preparatorio ai passaggi in terze delle miss. 64-72 e 81-fine.

Ex. 3  
Preparatory for the passages in thirds at bb. 64-72 and from b. 81 to the end.

Üb. 3  
Vorbereitung auf die Terzen-Passagen der Takte 64-72 und ab 81 bis zum Ende.

Ex. 3  
Préparatoire aux passages en tierces des mes. 64-72 et de la mes. 81 à la fin.

## CAPRICCIO 4

### SEZ. A

Es. 1  
Le maggiori difficoltà per la tecnica dell'arco riguardano i salti di corda<sup>4</sup> che si presentano in vari modi.  
Esecuzione: Tall/M/P.

Ex. 1  
The greatest difficulties in bowing technique are the leaps over strings,<sup>4</sup> which appear in various guises.  
Performance: Fr/M/T.

Üb. 1  
Die größten Schwierigkeiten für die Bogentechnik betreffen die Sprünge über die Saiten<sup>4</sup>, die auf verschiedene Art auftreten.  
Ausführung: Fr/M/Sp.

Ex. 1  
Les plus grandes difficultés dans la technique de l'archet concernent les sauts de cordes<sup>4</sup> qui se présentent de différentes manières.  
Exécution: Tal/M/P.

Miss. 1-20, 59-fine.  
Esecuzione: alternativamente alla P *détaché* alla corda; spiccato alla M e al Tall.

bb. 1-20, 59-end.  
Performance: play alternately at the T *détaché alla corda*; spiccato at the M and at the Fr.

Takt 1-20; 59 bis zum Ende.  
Wechselweise auszuführen an der Spitze mit *détaché* auf der Saite; spiccato in der M und am Fr.

Mes. 1-20, 59-fin.  
Exécution: jouer à la P *détaché* sur les cordes; spiccato sur M et Tal.

Es. 2  
Aver cura della scioltezza del polso nel veloce cambio di corda tra la 1<sup>a</sup> e la 2<sup>a</sup> nota.  
Miss. 34-58.

Ex. 2  
Ensure a loose wrist in the rapid string change between the 1<sup>st</sup> and 2<sup>nd</sup> note.  
bb. 34-58.

Üb. 2  
Darauf achten, daß das Handgelenk beim schnellen Saitenwechsel zwischen der 1. und der 2. Note locker bleibt.  
Takt 34-58.

Ex. 2  
Prendre garde à la souplesse du poignet dans le changement rapide de corde entre la 1<sup>e</sup> et la 2<sup>e</sup> note.  
Mes. 34-58.

4. Tartini, nella *Lettera a Maddalena Lombardini*, op. cit. (si veda p. xl), p. 5, raccomanda questo tipo di studio «per acquistare questa leggerezza d'arco».

4. In the *Lettera a Maddalena Lombardini*, op. cit. (see p. xliii), p. 5, Tartini recommends this type of study «per acquistare questa leggerezza d'arco» (to achieve this lightness of bow).

4. Tartini empfiehlt im *Lettera a Maddalena Lombardini*, a.a.O. (siehe S. xlvi), S. 5, diese Art von Übung «per acquistare questa leggerezza dell'arco» (um diese Leichtigkeit des Bogens zu erwerben).

4. Tartini, dans la *Lettera a Maddalena Lombardini*, op. cit. (fr. la p. xliv), p. 5, recommande cette manière d'étudier «per acquistare questa leggerezza d'arco» (pour acquérir cette légèreté de l'archet).

Es. 1

Esercizio di indipendenza tra la mano sinistra e l'arco.

Miss. 2-20.

(◻, ◼ = nota muta)

Variante I

Ex. 1

Exercise in the independence of the left hand and bow.

bb. 2-20.

(◻, ◼ = silent note; A=bow)

Variant I

Üb. 1

Unabhängigkeitsübung zwischen der linken Hand und dem Bogen.

Takt 2-20.

(◻, ◼ = stumme Note; A=Bogen)

Variante I

Ex. 1

Exercice d'indépendance entre la main gauche et l'archet.

Mes. 2-20.

(◻, ◼ = note muette)

Variante I

Oppure: 2ª posizione con estensione alla 3ª.

Or: 2<sup>nd</sup> position with extension to the 3<sup>rd</sup>.

Oder: II. Lage mit Überstreckung bis zur III. Lage.

Ou: 2<sup>de</sup> position avec extension à la 3<sup>me</sup>.

Variante II

(◻ = nota muta)

Variant II

(◻ = silent note; A=bow)

Variante II

(◻ = stumme Note; A=Bogen)

Variante II

(◻ = note muette)

Es. 2

Preparazione accordale del passo di agilità.

Miss. 34-58.

Ex. 2

Chordal preparation for the passage of agility.

bb. 34-58.

Üb. 2

Vorbereitung in Akkorden auf die Geläufigkeitspassage.

Takt 34-58.

Ex. 2

Préparation par les accords au passage d'agilité.

Mes. 34-58.

Variante I

Variant I

Variante I

Variante I

Variante II

Variant II

Variante II

Variante II

Es. 3  
Miss. 59-63.

Ex. 3  
bb. 59-63.

Üb. 3  
Takt 59-63.

Ex. 3  
Mes. 59-63.

Eseguire anche come segue:

Play also as follows:

Auszuführen auch folgender-  
maßen:

À jouer ainsi:

Variante I

Variant I

Variante I

Variante I

Variante II

Variant II

Variante II

Variante II

Es. 4  
Miss. 63-65.

Ex. 4  
bb. 63-65.

Üb. 4  
Takt 63-65.

Ex. 4  
Mes. 63-65.



Eseguire anche come segue:

Play also as follows:

Auszuführen auch folgendermaßen:

Étudier comme plus haut:

Variante I

Variant I

Variante I

Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Es. 5  
Miss. 66-72.  
(o = nota muta)

Ex. 5  
bb. 66-72.  
(o = silent note; A=bow)

Üb. 5  
Takt 66-72.  
(o = stumme Note; A=Bogen)

Ex. 5  
Mes. 66-72.  
(o = note muette)



Da mis. 72 alla fine.  
(o, ■ = nota muta)

From b. 72 to the end.  
(o, ■ = silent note; A=bow)

Von Takt 72 bis zum Ende.  
(o, ■ = stumme Note; A=Bogen)

De la mes.72 à la fin.  
(o, ■ = note muette)

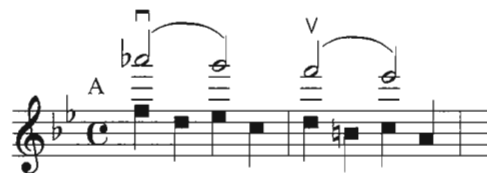


Analogamente all'Es. 1, invertire i compiti della mano sinistra e dell'arco.  
Miss. 66-72.  
(■ = nota muta)

As in Ex. 1, reverse the roles of the left hand and bow.  
bb. 66-72.  
(■ = silent note; A=bow)

Analog zu Üb. 1 die Aufgaben der linken Hand und des Bogens umkehren.  
Takt 66-72.  
(■ = stumme Note; A=Bogen)

De façon analogue à l'Ex. 1, inverser les tâches de la main gauche et de l'archet.  
Mes. 66-72.  
(■ = note muette)



Miss. 72-73.  
(■ = nota muta)

bb. 72-73.  
(■ = silent note; A=bow)

Takt 72-73.  
(■ = stumme Note; A=Bogen)

Mes. 72-73.  
(■ = note muette)



### CAPRICCIO 5

#### SEZ. A

Es. 1  
Locatelli realizza gli arpeggi del Capriccio sempre con la legatura a due anche nei tricordi e nei quadricordi e pone così il problema dell'aderenza dei crini tra bicordi, tricordi e note semplici.  
Esecuzione: Tall/M/P.

Ex. 1  
Locatelli's arpeggios in this Capriccio are always slurred in pairs, even where there are triple and quadruple stops, thus posing the problem of the bow-hair contact in double stops, triple stops and single notes.  
Performance: Fr/M/T.

Üb. 1  
Locatelli führt die Dreiklänge des Capriccios auch bei den drei- und viersaitigen Akkorden immer mit der Zweierbindung aus, und wirft so das Problem des Bogenkontaktes bei Doppel-, Tripelgriffen und einfachen Noten auf.  
Ausführung: Fr/M/Sp.

Ex. 1  
Locatelli réalise les arpèges du Capriccio toujours avec une liaison par deux aussi dans les accords de trois ou quatre sons, et pose ainsi le problème de l'adhérence des crins entre les accords de deux ou trois sons et les notes simples.  
Exécution: Tal/M/P.



Applicare al Capriccio 5 anche i colpi d'arco seguenti, iniziando sia v che ■.

Apply to Capriccio 5 the following bow strokes beginning with both v and ■.

Auf das Capriccio Nr. 5 folgende Bogenstriche anwenden, beginnend sowohl mit Aufstrich, als auch mit Abstrich.

Appliquer au Capriccio 5 les coups d'archet suivants en commençant soit par v soit par ■.

#### Variante I



#### Variant I



#### Variante I



#### Variante I



#### Variante II



#### Variant II



#### Variante II



#### Variante II



#### Variante III



#### Variant III



#### Variante III



#### Variante III



#### Variante IV



#### Variant IV



#### Variante IV



#### Variante IV



Variante V



Variant V



Variante V



Variante V



Variante VI



Variant VI



Variante VI



Variante VI



SEZ. S

Es. 1

Preparazione dei tricordi in duine



e dei quadricordi in terzine.



Ex. 1

Preparation of the triple stops as duplets



and quadruple stops as triplets.



Üb. 1

Vorbereitung der Tripelgriffe in Duolen



und der Quadrupelgriffe in Triolen.



Ex. 1

Préparation des accords de trois sons par duolets



et des accords de quatre sons par triolets.



Es. 2

Il Capriccio richiede alcune estensioni e retrazioni della mano assai interessanti. Miss. 20, 21, 22; 51, 52, 53: decime preparate<sup>5</sup>.

Ex. 2

The Capriccio requires the hand to make certain very interesting extensions and retractions. bb. 20, 21, 22; 51, 52, 53: prepared tenths.<sup>5</sup>

Üb. 2

Das Capriccio verlangt einige äußerst interessante Überstreckungen und Zurückziehungen der Hand. Takt 20, 21, 22; 51, 52, 53: Vorbereitete Dezimen<sup>5</sup>.

Ex. 2

Le Capriccio exige quelques extensions et rétractions de la main plutôt intéressantes. Mes. 20, 21, 22; 51, 52, 53: dixièmes préparées<sup>5</sup>.



Miss. 64-70. Indipendenza delle dita.

bb. 64-70. Independence of the fingers.

Takt 64-70. Unabhängigkeit der Finger.

Mes. 64-70. Indépendance des doigts.



5. Cfr. supra, nota 4.

5. See supra, fn. 4.

5. Siehe Anm. 4.

5. Cfr. supra, note 4.

Es. 3  
 Posizione 'raccolta' della mano  
 con retrazione delle dita.  
 Miss. 81-85, 100-104.  
 Esecuzione: mezza posizione.

Ex. 3  
 'Bunched' position of the hand  
 with retraction of the fingers.  
 bb. 81-85, 100-104.  
 Performance: half position.

Üb. 3  
 "Geschlossene" Stellung der Hand  
 mit Zurückziehung der Finger.  
 Takt 81-85, 100-104.  
 Ausführung: halbe Lage.

Ex. 3  
 Position 'rassemblée' de la main  
 avec rétraction des doigts.  
 Mes. 81-85, 100-104.  
 Exécution: demi-position.



Preparare l'esecuzione dei difficili quadricordi che precedono con:

Prepare the execution of the preceding difficult quadruple stops with:

Die Ausführung der voranstehenden schwierigen Quadrupelgriffe so vorbereiten:

Préparer l'exécution des accords difficiles de quatre sons qui précèdent par:



## CAPRICCIO 6

### SEZ. A

Sul Capriccio 6 il violinista potrà esercitare ogni tipo di *detaché* in ogni punto dell'arco, iniziando sia *v* che *■* e avendo cura che vi sia «un poco di *vacuo tra una nota e l'altra*»<sup>6</sup>. Sarà utile l'applicazione di

In Capriccio 6 the violinist can practise every kind of *detaché* at every point of the bow, beginning with both *v* and *■* and making sure there is «un poco di *vacuo tra una nota e l'altra*» (a slight gap between one note and the next).<sup>6</sup> It will be useful to apply

Anhand des 6. Capriccios wird der Geiger jede Art des *detaché* an jeder Bogenstelle üben können, beginnend mit Aufstrich, wie auch mit Abstrich, wobei darauf zu achten ist, daß «un poco di *vacuo tra una nota e l'altra*» (zwischen der einen und der anderen Note ein kleiner Zwischenraum) sei.<sup>6</sup> Die Anwendung von

Dans le Capriccio 6 le violoniste pourra s'exercer en toute sorte de *detaché* à tous les niveaux de l'archet, en commençant tantôt avec *v* tantôt avec *■* et en ayant soin qu'il y ait «un poco di *vacuo tra una nota e l'altra*» (un peu de vide entre une note et l'autre)<sup>6</sup>. Il sera utile d'utiliser



e



and



und



et



fino a mis. 23<sup>7</sup>, e di



up to b. 23,<sup>7</sup> and



bis Takt 23<sup>7</sup>, und von



jusqu'à la mes. 23<sup>7</sup>, et



6. TARTINI, Giuseppe. *Lettera a Maddalena Lombardini, op. cit.* (si veda p. xl), p. 4.

7. Arcate citate da Giovanni Antonio Piani nell'*Avertissement* che introduce l'*op. cit.* (si veda p. xxxix).

6. TARTINI, Giuseppe. *Lettera a Maddalena Lombardini, op. cit.* (see p. xliii), p. 4.

7. Bowings cited by Giovanni Antonio Piani in the *Avertissement* that precedes *op. cit.* (see p. xlii).

6. TARTINI, Giuseppe. *Lettera a Maddalena Lombardini, a.a.O.* (siehe S. xlvii), S. 4.

7. Bogenführung aus Giovanni Antonio Piani im *Avertissement*, welches das *a.a.O.* einleitet (siehe S. xlv).

6. TARTINI, Giuseppe. *Lettera a Maddalena Lombardini, op. cit.* (cf. la p. xlix), p. 4.

7. Les coups d'archet sont mentionnés par Giovanni Antonio Piani dans l'*Avertissement* qui précède l'*op. cit.* (cf. la p. xlviij).

su tutto il Capriccio<sup>8</sup>. Eseguire anche con uno spiccato lungo e prestare molta attenzione, nella sezione delle corde doppie, alla chiarezza dei bicordi e dei salti di corda.

to the whole Capriccio<sup>8</sup>. Play also in long *spiccato* and pay close attention, in the section with double stopping, to the clarity of the double stops and the leaps across strings.

auf das ganze Capriccio ist nützlich<sup>8</sup>. Auch mit einem breiten, langen *spiccato* ausführen und im Abschnitt der Doppelgriffe gut auf die Klarheit der Doppelgriffe und der Saitenwechsel achten.

pour tout le Capriccio<sup>8</sup>. Jouer aussi sur un détaché (*spiccato*) long et faire bien attention, dans la section des doubles cordes, à la clarté des accords de deux sons et des sauts de corde.

Es. 1

Ex. 1

Üb. 1

Ex. 1

SEZ. S

Es. 1

Esercizio preparatorio.  
Miss. 1-20.

Ex. 1

Preparatory exercise.  
bb. 1-20.

Üb. 1

Vorbereitung auf Takt 1 bis  
Takt 20.

Ex. 1

Exercice préparatoire.  
Mes. 1-20.

Es. 2

Preparazione dei tricordi e dei  
quadricordi.  
Miss. 20-fine.

Ex. 2

Preparation of the triple and  
quadruple stops.  
b. 20 to the end.

Üb. 2

Vorbereitung der Tripel- und  
Quadrupelgriffe ab Takt 20 bis  
zum Schluß.

Ex. 2

Préparation des accords de trois  
et quatre sons.  
Mes. 20-fin.

8. Arcata citata da Georg Muffat, *op. cit.* (si veda p. xxxix), p. 35 e da Johann Joachim Quantz, *op. cit.* (si veda p. xl), p. 247.

8. Bowing cited by Georg Muffat, *op. cit.* (see p. xlii), p. 35 and Johann Joachim Quantz, *op. cit.* (see p. xliii), p. 247.

8. Bogenführung aus Georg Muffat, *a. a. O.* (siehe S. xlv), S. 35 und von Johann Joachim Quantz, *a. a. O.* (siehe S. xlvi), S. 247.

8. Le coup d'archet est mentionné par Georg Muffat, *op. cit.* (*fr.* la p. xlvi), p. 35 et par Johann Joachim Quantz, *op. cit.* (*fr.* la p. xlix), p. 247.

Es. 3  
Piazzamento anticipato delle dita.  
Miss. 24-36.  
(o = nota muta)

Ex. 3  
Positioning of the fingers.  
bb. 24-36.  
(o = silent note)

Üb. 3  
Vorheriges Aufsetzen der Finger.  
Takt 24-36.  
(o = stumme Note)

Ex. 3  
Placement anticipé des doigts.  
Mes. 24-36.  
(o = note muette)

### CAPRICCIO 7

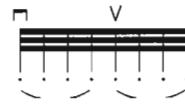
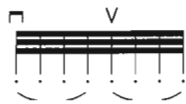
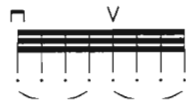
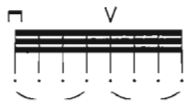
#### SEZ. A

Gli arpeggi di biscrome su 4 corde sono sciolti e da eseguirsi *détaché* al centro dell'arco e poi balzato. L'utilizzo dell'arcata 'gettata'

The demisemi-quaver arpeggios over the 4 strings are detached and to be played *détaché* at the middle of the bow and then *balzato*. On the other hand, we feel that a *jété* bow

Die „Arpeggi“ in 32steln über vier Saiten sind ungebunden und in der Mitte des Bogens *détaché* und dann mit Springbogen auszuführen. Der Gebrauch des „Wurfbogens“

Les arpèges de triples croches sur 4 cordes sont souples et à jouer en *détaché* au centre de l'archet et ensuite *balzato*. L'utilisation du coup d'archet 'en ricochet'



andrebbe, a nostro avviso, oltre le intenzioni del Maestro<sup>9</sup>.

would be going beyond the composer's intentions.<sup>9</sup>

geht unserer Meinung nach über die Absichten von Locatelli hinaus<sup>9</sup>.

irait, à notre avis, au-delà des intentions du Maestro<sup>9</sup>.

9. Cfr. *L'Arte dell'arco* di Tartini, *op. cit.* (si veda p. xl): sia nell'edizione napoletana sia in quella londinese gli arpeggi sono realizzati sciolti o con due note legate e due sciolte. Per contro Vivaldi, nel *Larghetto* del Concerto X per quattro violini, in si minore (in: *XII Concerti*, Opera Terza, Amsterdam, Le Cène, 1715), annota sul passaggio

9. See Tartini's *L'Arte dell'arco*, *op. cit.* (see p. xliii): in both the Naples and London editions the arpeggios are realized as detached or with two slurred and two detached notes. By contrast Vivaldi, in the *Larghetto* of Concerto X for four violins in B minor, (in: *XII Concerti*, Opera Terza, Amsterdam, Le Cène, 1715), notes over the passage

9. Vgl. *L'arte dell'arco* von Tartini, *a. a. O.* (siehe S. xlv): sowohl in der neapolitanischen als in der Londoner Ausgabe sind die zerlegten Akkorde ungebunden oder mit zwei gebundenen und zwei gestoßenen Noten ausgeführt. Vivaldi hingegen notiert im Konzert für vier Violinen in h-moll, *Larghetto* (Konzert Nr. 10, aus 12 Konzerten op. III, im Jahre 1715 veröffentlicht bei de Le Cène, Amsterdam), über

9. Cfr. *L'Arte dell'arco* de Tartini, *op. cit.* (cfr. la p. xlix): à la fois dans l'édition napolitaine et dans celle de Londres les arpèges sont réalisés déliés ou avec deux notes liées et deux déliés. Par contre, dans le *Larghetto* du Concerto X pour quatre violons de Vivaldi en si mineur (*XII Concerti*, Opera Terza, Amsterdam, Le Cène, 1715), le compositeur a noté sur le passage

«arpeggio battuto di biscrome», ove si ipotizza:

«arpeggio battuto di biscrome», where one conjectures:

«arpeggio battuto di biscrome», wo man annähme:

«arpeggio battuto di biscrome» (arpège en triples croches), où on peut postuler:

Es. 1

Esecuzione: M.



Applicare gli accenti alternativamente su ogni biscroma, sia nel *detaché* che nel *balzato*.

Variante I



Variante II



Variante III



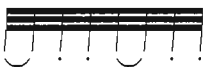
Variante IV



Eeguire, più lentamente, in tutti i punti dell'arco.

Eeguire contrarco.

Eeguire con l'arcata



iniziando sia con  $\blacktriangle$  che con  $\blacktriangledown$ , al centro dell'arco.

Ex. 1

Performance: M.



Apply accents to each demisiquaver, by turns, with both *detaché* and *balzato*.

Variant I



Variant II



Variant III



Variant IV



Play, more slowly, at all points of the bow.

Play with reversed bowing.

Play with the bowing



beginning with both  $\blacktriangle$  and  $\blacktriangledown$ , at the centre of the bow.

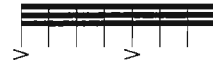
Üb. 1

Ausführung: M.



Die Akzente abwechselnd auf jede 32stel anwenden, sowohl im *detaché* als auch beim Springbogen.

Variante I



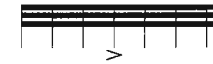
Variante II



Variante III



Variante IV



Langsamer an allen Bogenstellen ausführen.

Im Gegenstrich ausführen.

Mit dem Strich ausführen



beginnend sowohl mit Abstrich, als auch mit Aufstrich, in der Bogenmitte.

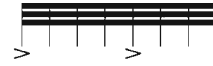
Ex. 1

Exécution: M.



Appliquer les accents alternativement sur chaque triple croche, aussi bien dans le *detaché* et dans le *balzato*.

Variante I



Variante II



Variante III



Variante IV



À jouer, plus lentement, à tous les niveaux de l'archet.

À jouer en "poussé".

Jouer le coup d'archet

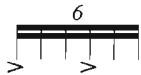


en commençant tantôt avec  $\blacktriangle$  tantôt avec  $\blacktriangledown$ , au milieu de l'archet.

Es. 2

Applicare gli accenti alternativamente su ogni semicroma nelle terzine di miss. 37, 38, 39, 43, 44, 45.

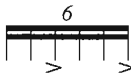
Variante I



Variante II



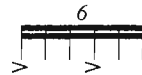
Variante III



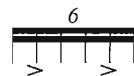
Ex. 2

Apply accents on each semiquaver, by turns, in the triplets of bb. 37, 38, 39, 43, 44, 45.

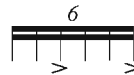
Variant I



Variant II



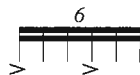
Variant III



Üb. 2

Die Akzente abwechselnd auf jede 16tel der Triolen anwenden in den Takten 37, 38, 39, 43, 44, 45.

Variante I



Variante II



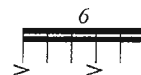
Variante III



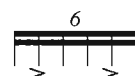
Ex. 2

Appliquer les accents alternativement sur chaque double croche des triolets des mes. 37, 38, 39, 43, 44, 45.

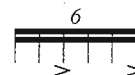
Variante I



Variante II



Variante III



Es. 1  
Realizzare i quadricordi con:



Realizzare le sestine di miss. 37, 38, 39, 43, 44, 45 con:

Ex. 1  
Play the quadruple stops as:



Play the sextuplets of bb. 37, 38, 39, 43, 44, 45 as:

Üb. 1  
Die Quadrupelgriffe so ausführen:



und die Sextolen der Takte 37, 38, 39, 43, 44 und 45 so:

Ex. 1  
Réaliser les accords de quatre sons avec:



et les sextolets des mes. 37, 38, 39, 43, 44, 45 avec:



Es. 2  
Piazzamento anticipato del 2° dito.  
Mis. 14 e segg.  
(□, ■ = nota muta)

Ex. 2  
Anticipated positioning of the 2nd finger.  
b. 14 ff.  
(□, ■ = silent note)

Üb. 2  
Vorheriges Aufsetzen des 2. Fingers.  
Takt 14 ff.  
(□, ■ = stumme Note)

Ex. 2  
Placement anticipé du 2° doigt.  
Mes. 14 et suiv.  
(□, ■ = note muette)



Es. 3  
Esercizio preparatorio.  
Miss. 47-55.  
(□ = nota muta)

Ex. 3  
Preparatory exercise.  
bb. 47-55.  
(□ = silent note)

Üb. 3  
Vorbereitung.  
Takt 47-55.  
(□ = stumme Note)

Ex. 3  
Exercice préparatoire.  
Mes. 47-55.  
(□ = note muette)

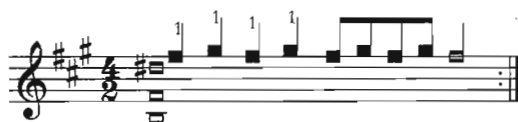


Es. 4  
Esercizio d'indipendenza delle dita; scivolare leggermente sui cromatismi.  
Miss. 62-66.  
(□, ■ = nota muta)  
Modello:

Ex. 4  
Exercise in finger independence; slide lightly over the chromatic notes.  
bb. 62-66.  
(□, ■ = silent note)  
Model:

Üb. 4  
Übung für die Unabhängigkeit der Finger: bei den chromatischen Tonfortschreitungen mit leichtem Fingerdruck hin- und herrutschen.  
Takt 62-66.  
(□, ■ = stumme Note)  
Modell:

Ex. 4  
Exercice d'indépendance des doigts; glisser légèrement sur les chromatismes.  
Mes. 62-66.  
(□, ■ = note muette)  
Modèle:



Applicare anche i modelli:

Apply the model:

Auch diese Modelle anwenden:

Appliquer le modèle:



Es. 5

Cambi di posizione e realizzazione della nota di passaggio. Miss. 56-61.

Ex. 5

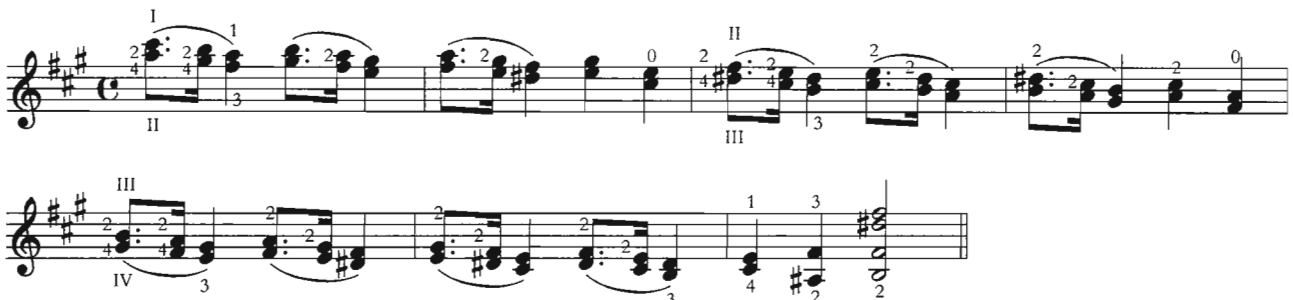
Shifts in position and execution of the passing note. bb. 56-61.

Üb. 5

Lagenwechsel und Ausführung der Hilfsnote. Takt 56-61.

Ex. 5

Changements de position et réalisation de la note de passage. Mes. 56-61.



Applicare i ritmi:  
Variante I

Apply the rhythms:  
Variant I

Folgende Rhythmen anwenden:  
Variante I

Appliquer les rythmes:  
Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Es. 6

Cambi di posizione e accordi. Muovere con morbidezza mano, polso e avambraccio. Esercitare sulle corde la pressione minima necessaria.

Ex. 6

Changes of position and chords. Soft movements of the hand, wrist and forearm. Exert the minimum pressure necessary on the strings.

Üb. 6

Lagenwechsel und Akkorde: Hand, Handgelenk und Unterarm mit Geschmeidigkeit bewegen. Auf die Saiten den kleinstmöglichen, notwendigen Druck ausüben.

Ex. 6

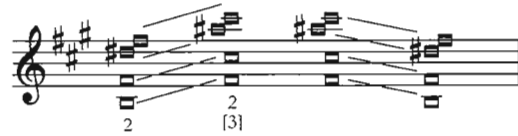
Changements de position et accords. Bouger avec souplesse la main, le poignet et l'avant-bras. Exercer sur les cordes la pression minimale nécessaire.

Miss. 13, 14.  
(○, ■ = nota muta)

bb. 13, 14.  
(○, ■ = silent note)

Takt 13, 14.  
(○, ■ = stumme Note)

Mes. 13, 14.  
(○, ■ = note muette.)



Applicare i ritmi seguenti:

Apply the following rhythms:

Die folgende Rhythmen an-  
wenden:

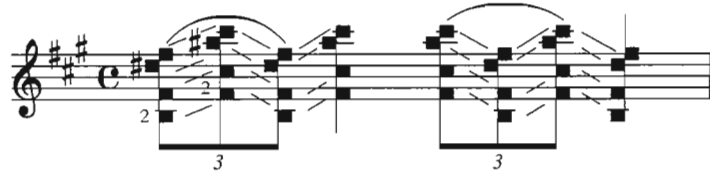
Appliquer les rythmes suivants:

Variante I

Variant I

Variante I

Variante I

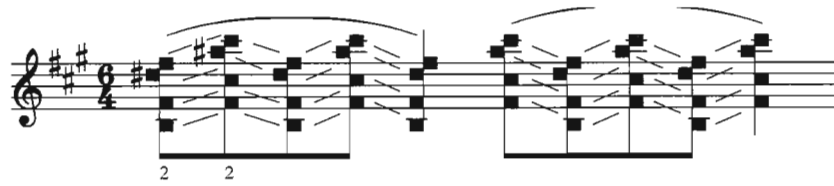


Variante II

Variant II

Variante II

Variante II



Esecuzione: A su IV.

Performance: bow on IV.

Ausführung: Bogen auf IV.

Exécution: archet sur IV.



Esecuzione: A su III.

Performance: bow on III.

Ausführung: Bogen auf III.

Exécution: archet sur III.



Esecuzione: A su II.

Performance: bow on II.

Ausführung: Bogen auf II.

Exécution: archet sur II.



Esecuzione: A su I.

Performance: bow on I.

Ausführung: Bogen auf I.

Exécution: archet sur I.



Es. 7

La vuoto di bordone; note di passaggio.  
Miss. 66-69.

Ex. 7

Open II as pedal; passing notes.  
bb. 60-69.

Üb. 7

Leeres Bordun-A; Hilfsnoten.  
Takt 66-69.

Ex. 7

La à vide de bourdon; notes de passage.  
Mes. 66-69.

### CAPRICCIO 8

#### SEZ. A

Es. 1

Variante I  
Miss. 11, 12; 14, 15.  
Esecuzione: MI.

Ex. 1

Variant I  
bb. 11, 12; 14, 15.  
Performance: LH.

Üb. 1

Variante I  
Takt 11, 12; 14, 15.  
Ausführung: uH.

Ex. 1

Variante I  
Mes. 11, 12; 14, 15.  
Exécution: MI.

Variante II

Miss. 17, 18 e segg.  
Esecuzione: Tall.

Variant II

bb. 17, 18 ff.  
Performance: Fr.

Variante II

Takt 17, 18 ff.  
Ausführung: Fr.

Variante II

Mes. 17, 18 et suiv.  
Exécution: Tal.

Variante III

Miss. 27-30 e 42-51.  
Esecuzione: Tall, M.

Variant III

bb. 27-30 and 42-51.  
Performance: Fr, M.

Variante III

Takt 27-30 und 42-51.  
Ausführung: Fr, M.

Variante III

Mes. 27-30 et 42-51.  
Exécution: Tal, M.

Variante IV  
Miss. 53, 54.  
Esecuzione: TA.

Variant IV  
bb. 53, 54.  
Performance: WB.

Variante IV  
Takt 53, 54.  
Ausführung: gB.

Variante IV  
Mes. 53, 54.  
Exécution: TA.



Es. 2  
Preparatorio alle miss. 62, 63, 64, con qualche cambio di corda aggiunto per ammorbidire tutte le articolazioni del braccio destro.  
Esecuzione: sempre TA.

Ex. 2  
Preparatory for bb. 62, 63, 64, with some changes of string added to loosen all the joints of the right arm.  
Performance: always WB.

Üb. 2  
Vorübung für die Takte 62, 63, 64, mit einigen hinzugefügten Saitenwechseln, um allen Gelenken des rechten Armes eine weiche Bewegung zu ermöglichen.  
Ausführung: immer gB.

Ex. 2  
Préparatoire aux mes. 62, 63, 64, avec quelques changements de cordes pour assouplir toutes les articulations du bras droit.  
Exécution: toujours TA.



SEZ. S

Es. 1  
Miss. 1-5.

Ex. 1  
bb. 1-5.

Üb. 1  
Takt 1-5.

Ex. 1  
Mes. 1-5.

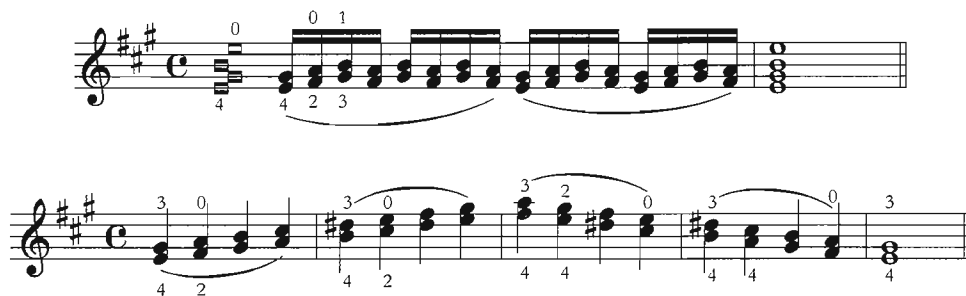


Mis. 5.  
(o = nota muta)

b. 5.  
(o = silent note)

Mis. 5.  
(o = stumme Note)

Mis. 5.  
(o = note muette)



Es. 2  
Miss. 17 e segg.<sup>10</sup>  
(◻ = nota muta)

Ex. 2  
bb. 17 ff.<sup>10</sup>  
(◻ = silent note)

Üb. 2  
Takt 17 ff.<sup>10</sup>  
(◻ = stumme Note)

Ex. 2  
Mes. 17 et suiv.<sup>10</sup>  
(◻ = note muette)

Es. 3  
Dopo aver studiato il movimento per terze delle due note gravi del tricordo controllare l'esattezza dell'intonazione iniziando sia dal grave che dall'acuto.  
Miss. 27-30; 42-51.  
(◻ = nota muta)

Ex. 3  
After studying the movement in thirds of the bottom two notes of the triple stop, check the precision of the intonation by starting from both bottom and top.  
bb. 27-30; 42-51.  
(◻ = silent note)

Üb. 3  
Nach dem Üben der Bewegung in Terzen, die die beiden tiefen Noten des dreistimmigen Akkordes bilden, die Sauberkeit der Intonation überprüfen, sowohl von unten als auch von oben beginnend.  
Takt 27-30; Takt 42-51.  
(◻ = stumme Note)

Ex. 3  
Après avoir étudié le mouvement par tierces des deux notes graves de l'accord de trois sons, vérifier l'intonation en commençant tantôt par le grave tantôt par l'aigu.  
Mes. 27-30; 42-51.  
(◻ = note muette)

Es. 4  
Terze e cambi di posizione con le note di passaggio inferiori (I) e superiori (II).  
Mis. 40.  
Variante I

Ex. 4  
Thirds and changes of position with lower (I) and upper (II) passing notes.  
b. 40.  
Variant I

Üb. 4  
Terzen und Lagenwechsel mit den unteren (I) und den oberen (II) Hilfsnoten.  
Takt 40.  
Variante I

Ex. 4  
Tierces et changements de position avec les notes de passage inférieures (I) et supérieures (II).  
Mes. 40.  
Variante I

10. L'estensione del 4° dito per ridurre i cambi di posizione è frequentissima nei Capricci. Essa sarà impiegata sistematicamente da Bartolomeo Campagnoli, sia nella *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives pour deux violons et 118 études pour un violon seul*, Leipzig, Breitkopf & Hartel [1791], sia nelle sue composizioni per lo strumento.

10. Stretching the 4<sup>th</sup> finger as a means of limiting changes of position is very frequent in the Capriccios. It was to be used systematically by Bartolomeo Campagnoli, both in the *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives pour deux violons et 118 études pour un violon seul*, Leipzig, Breitkopf & Hartel [1791] and in his compositions for the instrument.

10. Die Überstreckung des 4. Fingers, um die Lagenwechsel zu reduzieren, kommt in den Capricci sehr häufig vor. Sie wird von Bartolomeo Campagnoli systematisch verwendet, sei es in der *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives pour deux violons et 118 études pour un violon seul*, Leipzig, Breitkopf & Hartel [1791], sei es in seinen Kompositionen für das Instrument.

10. L'extension du 4<sup>e</sup> doigt pour réduire les changements de position est extrêmement fréquente dans les *Capricci*. Elle sera utilisée systématiquement par Bartolomeo Campagnoli, à la fois dans la *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives pour deux violons et 118 études pour un violon seul*, Leipzig, Breitkopf & Hartel [1791] et dans ses compositions pour cet instrument.

Variante II

Variant II

Variante II

Variante II



Es. 5  
Miss. 56, 57, 58.

Ex. 5  
bb. 56, 57, 58.

Üb. 5  
Takt 56, 57, 58.

Ex. 5  
Mes. 56, 57, 58.



Applicare i ritmi seguenti:

Apply the following rhythms:

Die folgenden Rhythmen anwenden:

Appliquer les rythmes suivants:

Variante I

Variant I

Variante I

Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV

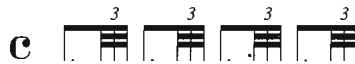


Variante V  
Studiare legato e sciolto.

Variant V  
Study legato and detached.

Variante V  
Gebunden und gestoßen üben.

Variante V  
Étudier bien lié et souple.



Variante VI

Variant VI

Variante VI

Variante VI

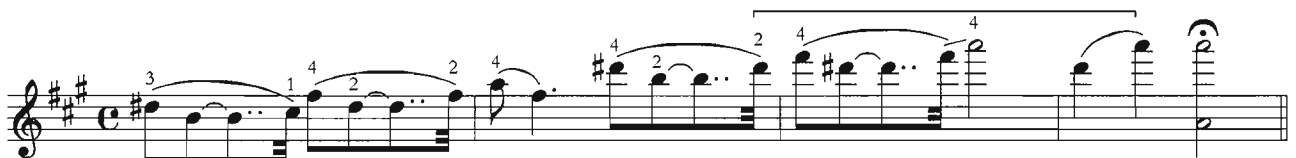


Es. 6  
Miss. 62-64.

Ex. 6  
bb. 62-64.

Üb. 6  
Takt 62-64.

Ex. 6  
Mes. 62-64.



# CAPRICCIO 9

## SEZ. A

Es. 1  
Miss. 1, 5, 17, 43.  
Esecuzione: Tall/M/P.

Ex. 1  
bb. 1, 5, 17, 43.  
Performance: Fr/M/T.

Üb. 1  
Takt 1, 5, 17, 43.  
Ausführung: gB/M/Sp.

Ex. 1  
Mes. 1, 5, 17, 43.  
Exécution: Tal/M/P.



Studiare le 4 combinazioni che precedono in modo da conseguire una sonorità armoniosa indipendentemente dall'arcata e dalle sezioni dell'arco impiegate. Variare le dinamiche.

Study the 4 preceding combinations in order to achieve a harmonious tone regardless of the type of bowing and section of the bow used. Vary the dynamics.

Die 4 vorangegangenen Kombinationen so üben, daß man einen ausgeglichenen Klang erreicht, unabhängig von verwendeten Bogenstrichen und Bogenstellen. Die Dynamik variieren.

Étudier les 4 combinaisons qui précèdent de façon à obtenir une sonorité harmonieuse indépendamment du coup d'archet et des sections de l'archet utilisées. Varier les nuances.

Es. 2  
Miss. 47-53.  
Esecuzione: Tall/M/P.

Ex. 2  
bb. 47-53.  
Performance: Fr/M/T.

Üb. 2  
Takt 47-53.  
Ausführung: Fr/M/Sp.

Ex. 2  
Mes. 47-53.  
Exécution: Tal/M/P.



Es. 3  
Terzine di semicrome da mis. 53 alla fine.  
Cfr. Capriccio 5, A, Es. 1/I.

Ex. 3  
Semi-quaver triplets from b. 53 to the end.  
See Capriccio 5, A, Ex. 1/I.

Üb. 3  
16tel- Triolen ab Takt 53 bis zum Ende.  
Vgl. Capriccio 5, A; Üb. 1/I.

Ex. 3  
Triolets de doubles croches de la mes. 53 à la fin.  
Cfr. Capriccio 5, A, Ex. 1/I.

## SEZ. S

Es. 1  
Miss. 21-40.  
(■ = nota muta)

Ex. 1  
bb. 21-40.  
(■ = silent note)

Üb. 1  
Takt 21-40.  
(■ = stumme Note)

Ex. 1  
Mes. 21-40.  
(■ = note muette)



Praticare per tutto il passo, ove possibile, il piazzamento anticipato delle dita.

Position the fingers in advance throughout the passages, where possible.

Für die ganze Passage, wo möglich, das vorzeitige Aufstellen der Finger praktizieren.

Utiliser sur tout le passage, lorsque cela est possible, le placement anticipé des doigts.

Es. 2  
Miss. 47-53.  
Realizzare dapprima:

Ex. 2  
bb. 47-53.  
First play:

Üb. 2  
Takt 47-53.  
Zuerst spielen:

Ex. 2  
Mes. 47-53.  
Réaliser d'abord:

Es. 3  
Miss. 65-fine.

Ex. 3  
From bb. 65 to the end.

Üb. 3  
Ab Takt 65 bis zum Ende.

Ex. 3  
De la mes. 65 à la fin.

### CAPRICCIO IO

#### SEZ. A

Es. 1  
Miss. 1-5.  
Esecuzione: Tall.

Ex. 1  
bb. 1-5.  
Performance: Fr.

Üb. 1  
Takt 1-5.  
Ausführung: Fr.

Ex. 1  
Mes. 1-5.  
Exécution: Tal.

Esecuzione: M.

Performance: M.

Ausführung: M.

Exécution: M.

Es. 2  
Miss. 11, 12, 50, 51, 52.  
Esecuzione: TA.

Ex. 2  
bb. 11, 12, 50, 51, 52.  
Performance: WB.

Üb. 2  
Takt 11, 12, 50, 51, 52.  
Ausführung: gB.

Ex. 2  
Mes. 11, 12, 50, 51, 52.  
Exécution: TA.

Es. 3  
Miss. 67, 68, 69.  
Eseguire alla corda: MI, MS,  
Tall/M/P, spiccato, Tall, M.

Ex. 3  
bb. 67, 68, 69.  
Play *alla corda*: LH, UH, Fr/M/  
T, *spiccato*, Fr, M.

Üb. 3  
Takt 67, 68, 69.  
Auf der Saite ausführen: uH, oH,  
Fr/M/Sp, *spiccato*, Fr, M.

Ex. 3  
Mes. 67, 68, 69.  
Jouer à la corde: MI, MS, Tal/  
M/P, *spiccato*, Tal, M.

SEZ. S

Es. 1  
Miss. 1-5.  
Esecuzione: MI.  
(♩ = nota fissa)

Ex. 1  
bb. 1-5.  
Performance: LH.  
(♩ = fixed note)

Üb. 1  
Takt 1-5.  
Ausführung: uH.  
(♩ = stumme Note)

Ex. 1  
Mes. 1-5.  
Exécution: MI.  
(♩ = notes tenues)

Applicare all'esercizio che pre-  
cede:  
Variante I

Apply to the preceding exer-  
cise:  
Variant I

Auf das vorhergehende Beispiel  
anwenden:  
Variante I

Appliquer à l'exercice qui  
précède:  
Variante I

Variante II

Variant II

Variante II

Variante II

Es. 2  
Miss. 6, 7, 8.  
Esecuzione: TA.

Ex. 2  
bb. 6, 7, 8.  
Performance: WB.

Üb. 2  
Takt 6, 7, 8.  
Ausführung: gB.

Ex. 2  
Mes. 6, 7, 8.  
Exécution: TA.

Es. 3  
Sviluppo del modulo tecnico di Locatelli<sup>11</sup>.  
Miss. 22, 23.  
Esecuzione: TA.

Ex. 3  
Development of Locatelli's technical module.<sup>11</sup>  
bb. 22, 23.  
Performance: WB.

Üb. 3  
Entwicklung des technischen Musters von Locatelli<sup>11</sup>.  
Takt 22, 23.  
Ausführung: gB.

Ex. 3  
Développement du module technique de Locatelli<sup>11</sup>.  
Mes. 22, 23.  
Exécution: TA.

11. Tartini, nella *Lettera a Maddalena Lombardini* – *cf. op. cit.* (si veda p. xl), pp. 5-6 –, raccomanda di esercitarsi a trasportare qualsiasi passaggio, posizione dopo posizione, in modo da «impadronirsi del manico». Egli non cita le corde doppie, ma ci sembra legittimo applicare questo concetto al modulo in terze di Locatelli.

11. In the *Lettera a Maddalena Lombardini* – see TARTINI, Giuseppe. *op. cit.* (see p. xliii), pp. 5-6 – Tartini recommends practising transposing any passage, position after position, in such a way as to «impadronirsi del manico» (master the fingerboard). Although he doesn't mention double stops, we feel it is justified to apply the concept to Locatelli's thirds pattern.

11. Tartini empfiehlt in dem Brief, *Lettera a Maddalena Lombardini* – vgl. TARTINI, Giuseppe, *a.a.O.* (siehe S. xlvi), S. 5-6 –, sich darin zu üben, jeden Übergang in eine Lage nach der anderen zu transponieren, um «impadronirsi del manico» (Herr des Griffbretts zu werden). Er zitiert nicht die Doppelgriffe, aber es erscheint uns legitim, diese Idee auf das Terzen-Modell von Locatelli anzuwenden.

11. Tartini, dans la *Lettera a Maddalena Lombardini* – *op. cit.* (*cf.* la p. xlix), pp. 5-6 –, recommande de s'exercer à transposer n'importe quel passage, position par position, de façon à «impadronirsi del manico» (se rendre maître du manche). Il ne mentionne pas les doubles cordes, mais il nous semble légitime d'appliquer cette technique au module par tierces de Locatelli.

Applicare i ritmi seguenti:

Apply the following rhythms:

Die folgenden Rhythmen anwenden:

Appliquer les rythmes suivants:

Es. 4  
Miss. 11, 12, 50, 51, 52  
Variante I

Ex. 4  
bb. 11, 12, 50, 51, 52.  
Variant I

Üb. 4  
Takt 11, 12, 50, 51, 52.  
Variante I

Ex. 4  
Mes. 11, 12, 50, 51, 52.  
Variante I

Variante II

Variant II

Variante II

Variante II

Variante III

Variant III

Variante III

Variante III

Es. 5  
Preparazione alle ottave diteg-  
giate:

Ex. 5  
Preparation for the octaves,  
fingered:

Üb. 5  
Vorbereitung auf die Finger-  
satz-Oktaven:

Ex. 5  
Préparation des octaves doig-  
tées:

Es. 6  
Miss. 25-48.

Ex. 6  
bb. 25-48.

Üb. 6  
Takt 25-48.

Ex. 6  
Mes. 25-48.

Es. 7  
Miss. 59-67.

Ex. 7  
bb. 59-67.

Üb. 7  
Takt 59-67.

Ex. 7  
Mes. 59-67.

Es. 8  
Miss. 71-72.  
(o = nota fissa)

Ex. 8  
bb. 71-72.  
(o = fixed note)

Üb. 8  
Takt 71-72.  
(o = feste Note)

Ex. 8  
Mes. 71-72.  
(o = notes tenues)

## CAPRICCIO II

### SEZ. A

Es. 1  
Variante I  
Esecuzione: Tall/M/P.

Ex. 1  
Variant I  
Performance: Fr/M/T.

Üb. 1  
Variante I  
Ausführung: gB/M/Sp.

Ex. 1  
Variante I  
Exécution: Tal/M/P.

Variante II  
Esecuzione: TA.



Variant II  
Performance: WB.



Variante II  
Ausführung: gB.



Variante II  
Exécution: TA.



Variante III  
Esecuzione: TA.

Variant III  
Performance: WB.

Variante III  
Ausführung: gB.

Variante III  
Exécution: TA.



Variante IV

Variant IV  
(TA=WB; P=T; Tall=Fr)

Variante IV  
(TA=gB; P=Sp; Tall=Fr)

Variante IV  
(Tall=TA)



Da mis. 1 a mis. 60 eseguire in *grand détaché*.

From b. 1 to b. 60 use a *grand détaché*.

Ab Takt 1 bis Takt 60 mit *grand détaché* ausführen.

De la mes.1 à la mes.60 jouer en *grand détaché*.

Variante V  
Esecuzione: sempre TA.

Variant V  
Performance: always WB.

Variante V  
Ausführung: immer gB.

Variante V  
Exécution: toujours TA.



Studiare *mp, mf, f*.  
Aver cura della scioltezza d'ogni articolazione ed evitare una sonorità troppo forte e aggressiva<sup>12</sup>.

Study *mp, mf, f*.  
Ensure the looseness of every joint and avoid too strong and aggressive a tone.<sup>12</sup>

Üben *mp, mf, f*.  
Auf die Gelöstheit jeden Gelenkes achten und einen zu lauten und aggressiven Klang vermeiden<sup>12</sup>.

Étudier *mp, mf, f*.  
Prendre soin de la souplesse de chaque articulation et éviter une sonorité trop forte et aggressive<sup>12</sup>.

SEZ. S

Es. 1

Ex. 1

Üb. 1

Ex. 1



12. Michel Corrette, nell' *Ecole d'Orphée*, op. cit. (si veda p. xxxix), p. 7, così definisce il *grand détaché*: «Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.» (Bisogna eseguire delle grandi arcate in giù e in su, ma in modo grazioso e gradevole).

12. Michel Corrette, in the *Ecole d'Orphée*, op. cit. (see p. xliii), p. 7, defines the *grand détaché* as follows: «Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.» (To draw sound out of the violin, one must play large bow strokes up and down, though in a gracious and pleasant way).

12. Michel Corrette definiert in der *Ecole d'Orphée*, a.a.O. (siehe S. xlvi) S. 7, den *grand détaché* so: «Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.» (Man muß große Striche abwärts und aufwärts ausführen, aber auf anmutige und wohlklingende Weise).

12. Michel Corrette, dans l' *Ecole d'Orphée*, op. cit. (cf. la p. xlix), p. 7, donne la définition suivante du *grand détaché*: «Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.»

Mis. 113.  
(o = nota muta)



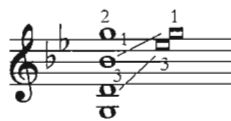
Es. 2  
Miss. 113, 114 e segg.  
(o = nota muta)

b. 113.  
(o = silent note)



Ex. 2  
bb. 113, 114 ff.  
(o = silent note)

Takt. 113.  
(o = stumme Note)



Üb. 2  
Takt 113, 114 ff.  
(o = stumme Note)

Mis. 113.  
(o = note muette)



Ex. 2  
Mes. 113, 114 et suiv.  
(o = note muette)



## CAPRICCIO 12

### SEZ. A

Es. 1  
Variante I  
Esecuzione: MI.

Variante II  
Esecuzione: M.

Variante III

Ex. 1  
Variant I  
Performance: LH.

Variante II  
Performance: M.

Variante III  
(TA=WB; P=T; M=M; Tall=Fr)

Üb. 1  
Variante I  
Ausführung: uH.

Variante II  
Ausführung: M.

Variante III  
(TA=gB; P=Sp; M=M; Tall=Fr)

Ex. 1  
Variante I  
Exécution: MI.

Variante II  
Exécution: M.

Variante III  
(Tall=Tal)



Es. 2  
Esecuzione: MI, MS, Tall/M/P.

Ex. 2  
Performance: LH, UH, Fr/M/T.

Üb. 2  
Ausführung: uH, oH, Fr/M/Sp.

Ex. 2  
Exécution: MI, MS, Tal/M/P.



Es. 3  
Miss. 52-68.  
Esecuzione: MS, MI, TA.

Ex. 3  
bb. 52-68.  
Performance: UH, LH, WB.

Üb. 3  
Takt 52-68.  
Ausführung: oH, uH, gB.

Ex. 3  
Mes. 52-68.  
Exécution: MS, MI, TA.

SEZ. S

Es. 1  
Miss. 1-4, 7-10.

Ex. 1  
bb. 1-4, 7-10.

Üb. 1  
Takt 1-4, 7-10.

Ex. 1  
Mes. 1-4, 7-10.

Es. 2  
Preparatorio alle terze.  
Miss. 13-43.

Ex. 2  
Preparatory for the thirds.  
bb. 13-43.

Üb. 2  
Terzen-Vorstudie.  
Takt 13-43.

Ex. 2  
Préparatoire aux tierces.  
Mes. 13-43.

Negli esempi 3 e 4 si sviluppano due caratteristici moduli locatelliani.

Examples 3 and 4 develop two characteristic Locatelli modules.

In den Beispielen 3 und 4 werden zwei charakteristische Modelle Locatellis entwickelt.

Dans les exemples 3 et 4 on développe deux formules caractéristiques de Locatelli.

Es. 3  
Miss. 5, 6; 11, 12; 41, 42.

Ex. 3  
bb. 5, 6; 11, 12; 41, 42.

Üb. 3  
Takt 5, 6; 11, 12; 41, 42.

Ex. 3  
Mes. 5, 6; 11, 12; 41, 42.



Eseguire su II, I; IV, III.

Play on II, I; IV, III.

Auszuführen auf den Saiten II, I; IV, III.

Jouer sur II, I; IV, III.

Applicare agli Ess. 2 e 3 i ritmi:

Apply to Exx. 2 and 3 the following rhythms:

Auf die Beispiele 2 und 3 die Rhythmen anwenden:

Appliquer aux Ex. 2 et 3 les rythmes:



Es. 4

Ex. 4

Üb. 4

Ex. 4



Eseguire su II, I; IV, III.

Play on II, I; IV, III.

Auszuführen auf II, I; IV, III.

Jouer sur II, I; IV, III.

Applicare all'Es. 4 i ritmi:

Apply to Ex. 4 the following rhythms:

Auf die Üb. 4 die Rhythmen anwenden:

Appliquer à l'Ex. 4 les rythmes:



Es. 5  
Esercizio preparatorio.  
Mis. 92-fine.

Ex. 5  
Preparatory exercise.  
b. 92-end.

Üb. 5  
Vorbereitung.  
Takt 92 bis zum Ende.

Ex. 5  
Exercice préparatoire.  
Mes. 92-fin.



CAPRICCIO 13

SEZ. A

Es. 1  
Miss. 1-16.  
Esecuzione: MI, MS, Tall/M/P,  
spiccato.  
Variante I

Ex. 1  
bb. 1-16.  
Performance: LH, UH, Fr/M/  
T, *spiccato*.  
Variant I

Üb. 1  
Takt 1-16.  
Ausführung: uH, oH, Fr/M/Sp,  
*spiccato*.  
Variante I

Ex. 1  
Mes. 1-16.  
Exécution: MI, MS, Tal/M/P,  
*spiccato*.  
Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Es. 2  
Eeguire il passo da mis. 1 a mis.  
16, in tempo molto moderato, all  
tutto vvvvv poi tutto nnnnn tra il  
Tall e la M, disegnando nell'aria  
una serie di ellissi.

Ex. 2  
Play the passage from b. 1 to b.  
16, at a very moderate speed, all  
vvvvv then all nnnnn between  
Fr and M, tracing a series of  
elliptical arcs in the air.

Üb. 2  
Die Passage von Takt 1 bis Takt  
16, in sehr gemäßigttem Tempo,  
ausschließlich mit vvvvv dann  
ausschließlich mit nnnnn aus-  
führen, zwischen dem Fr und  
der M, dabei eine Reihe von  
Ellipsen in die Luft zeichnend.

Ex. 2  
Jouer le passage de la mes.1 à  
la mes.16, dans un tempo très  
modéré, tout vvvvv ensuite tout  
nnnnn entre le Tal et le M, en  
dessinant dans l'air une série  
d'ellipses.

Es. 3  
Miss. 17-40.  
Variante I  
Esecuzione: sciolto e Tall/M/P.

Ex. 3  
bb. 17-40.  
Variant I  
Performance: play detached and  
Fr/M/T.

Üb. 3  
Takt 17-40.  
Variante I  
Ausführung: ungebunden und  
Fr/M/Sp.

Ex. 3  
Mes. 17-40.  
Variante I  
Exécution: jouer en souplesse  
et Tal/M/P.

Variante II

Variant II  
(TA=WB)

Variante II  
(TA=gB)

Variante II

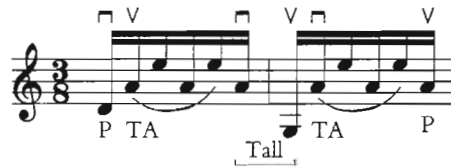


Variante III

Variant III  
(P=T; TA=WB; Tall=Fr)

Variante III  
(P=Sp; TA=gB; Tall=Fr)

Variante III  
(Tall=Tal)



Variante IV

Variant IV

Variante IV

Variante IV



Variante V  
Esecuzione: TA, MI, MS.

Variant V  
Performance: WB, LH, UH.

Variante V  
Ausführung: gB, uH, oH.

Variante V  
Exécution: TA, MI, MS.



Variante VI

Variant VI

Variante VI

Variante VI



Es. 4  
Per il picchettato di miss. 43, 44, 48, 49, 59 *cf.* Capriccio 2, A, Es. 4; *cf.* Capriccio 12, A, Es. 3; *cf.* Capriccio 14, A, Es. 2.

Ex. 4  
For the *picchettato* of bb. 43, 44, 48, 49, 59 see: Capriccio 2, A, Ex. 4; see: Capriccio 12, A, Ex. 3; see: Capriccio 14, A, Ex. 2.

Üb. 4  
Für das *picchettato* der Takte 43, 44, 48, 49, 59: vgl. Capriccio 2, A, Üb. 4; vgl. Capriccio 12, A, Üb. 3; vgl. Capriccio 14, A, Üb. 2.

Ex. 4  
Pour le *picchettato* des mes. 43, 44, 48, 49, 59; *cf.* Capriccio 2, A, Ex. 4; *cf.* Capriccio 12, A, Ex. 3; *cf.* Capriccio 14, A, Ex. 2.

SEZ. S

Es. 1  
Miss. 17-40.  
Realizzare il passo in corde doppie:

Ex. 1  
bb. 17-40.  
Play the passage in double stops:

Üb. 1  
Takt 17-40.  
Die Stelle in Doppelgriffen ausführen:

Ex. 1  
Mes. 17-40.  
Réaliser le passage en doubles cordes:



Es. 2  
Sviluppo del modulo tecnico  
locatelliano.  
Miss. 52, 53, 54.  
(o = nota muta)

Ex. 2  
Development of Locatelli's  
technical module.  
bb. 52, 53, 54.  
(o = silent note)

Üb. 2  
Entwicklung des technischen  
Musters Locatellis.  
Takt 52, 53, 54.  
(o = stumme Note)

Ex. 2  
Développement du module  
technique de Locatelli.  
Mes. 52, 53, 54.  
(o = note muette)

CAPRICCIO 14

SEZ. A

Es. 1  
Miss. 1-13, 26-31.  
Esecuzione: Tall, M.

Ex. 1  
bb. 1-13, 26-31.  
Performance: Fr, M.

Üb. 1  
Takt 1-13, 26-31.  
Ausführung: Fr, M.

Ex. 1  
Mes. 1-13, 26-31.  
Exécution: Tal, M.

Es. 2<sup>13</sup>  
Miss. 15-24.

Ex. 2<sup>13</sup>  
bb. 15-24.

Üb. 2<sup>13</sup>  
Takt 15-24.

Ex. 2<sup>13</sup>  
Mes. 15-24.

13. È singolare l'importanza attribuita da Locatelli al picchettato (Capricci 2, 10, 12, 13, 14), colpo d'arco che, se eseguito senza difficoltà, è indice di un ottimo controllo della condotta dell'arco. Geminiani, nell'*op. cit.* (si veda p. xl), p. 27, cita il picchettato senza offrire alcuna spiegazione nell'*Essempio XX*.

13. The importance Locatelli attributes to *picchettato* (Capricci 2, 10, 12, 13, 14), a bowing that implies an excellent control over bow movement if executed effortlessly, is singular. Geminiani, in *op. cit.* (see p. xliii), p. 27, cites *picchettato* without offering any explanation in his *Essempio XX*.

13. Die Wichtigkeit, die Locatelli dem *picchettato* zuschreibt (Capricci 2, 10, 12, 13, 14), ist einzigartig, dem Bogenstrich nämlich, der, wenn er ohne Schwierigkeit ausgeführt wird, Indiz einer optimalen Kontrolle der Bogenführung ist. Francesco Geminiani, *a.a.O.* (siehe S. xlvi), S. 27, zitiert das *picchettato*, ohne jede Erklärung, im *Essempio XX*.

13. L'importance donnée par Locatelli au *picchettato* reste singulière (Capricci 2, 10, 12, 13, 14), un coup d'archet qui, lorsqu'il est réalisé sans difficulté, démontre un excellent contrôle de la conduite de l'archet. Geminiani, in *op. cit.* (*cf.* la p. xlix), p. 27, mentionne le *picchettato* sans toutefois en offrir l'explication dans l'*Essempio XX*.



Miss. 49-68.

bb. 49-68.

Takt 49-68.

Mes. 49-68.



Miss. 70-fine.

b. 70-end.

Takt 70 bis Ende.

Mes. 70-fin.



Eseguire l'es. 2 nella MS alla M, nella MI con TA e infine contrarco: è importante, più della velocità, il dominio del picchettato in ogni punto dell'arco.

Play Ex. 2 in the UH at the M, in the LH with WB and finally with reversed bowing: more important than speed is mastery of the *picchettato* at every point of the bow.

Das Beispiel 2 in der oH zur M ausführen, in der uH mit gB und schließlich mit entgegengesetztem Strich: wichtig, mehr als das Tempo, ist die Dominanz des *picchettato* an jeder Stelle des Bogens.

Jouer l'Ex. 2 à la MS à la M, à la MI avec TA et, enfin, en poussé: plus que la vitesse, il importe surtout le contrôle du *picchettato* sur tous les points de l'archet.

## SEZ. S

Es. 1

Per lo studio delle miss. 3-6, 8-13, 28-31 *cf.* Capriccio 8, S, Es. 3.

Ex. 1

For the study of bb. 3, 4, 5, 6 and bb. 8-13, 28-31, see Capriccio 8, S, Ex. 3.

Üb. 1

Für das Üben der Takte 3-6, 8-13, 28-31 vgl. Capriccio Nr. 8, S, Üb. 3.

Ex. 1

Pour étudier les mes. 3-6, 8-13, 28-31 *cf.* Capriccio 8, S, Ex. 3.

Nell' *Arte dell'arco* di Tartini ne troviamo alcuni esempi (*op. cit.* - si veda p. xl -; Edizione di Napoli: *Variazioni* 15, 45; edizione di Londra: *Variazioni* 4, 11). Tale colpo d'arco era stato esattamente definito da Giovanni Antonio Piani nell' *Avertissement* all' *op. cit.* (si veda p. xxxix), p. 2: «*nottes égales et articulées d'un même coup d'Archet.*» (note uguali e separate in un medesimo colpo d'arco).

There are examples in Tartini's *Arte dell'arco* (*op. cit.* - see p. xliii -; London edition: *Variations* 4, 11; Naples edition: *Variations* 15, 45). The bowing had been precisely defined by Giovanni Antonio Piani in the *Avertissement* to *op. cit.* (see p. lvii), p. 2, as: «*nottes égales et articulées d'un même coup d'Archet*» (equal and separate notes within the same bowing).

In der *Arte dell'arco* von Giuseppe Tartini finden wir einige Beispiele dafür (*a.a.O.* - siehe S. xlvi -; Ausgabe London: *Var.* 4, 11; Ausgabe Neapel: *Var.* 15, 45). Dieser Bogenstrich war von Giovanni Antonio Piani in *Avertissement* (*a.a.O.* - siehe S. xlv -), S. 2, genau definiert worden: «*nottes égales et articulées d'un même coup d'Archet*» (gleiche und getrennte Noten auf demselben Bogenstrich).

Dans l' *Arte dell'arco* de Tartini nous en retrouvons quelques exemples (*op. cit.*, *cf.* la p. xlix; édition de Londres: *Variations* 4, 11; édition de Naples: *Variations* 15, 45). Ce coup d'archet a été défini avec précision par Giovanni Antonio Piani dans la préface à son recueil - *op. cit.* (*cf.* la p. xlvi), p. 2 - : «*nottes égales et articulées d'un même coup d'Archet*».

Es. 2  
Esercizio preparatorio.  
Miss. 33-48.  
(la nota  $\square$  sempre ferma)

Ex. 2  
Preparatory exercise.  
bb. 33-48.  
(the note  $\square$  always held down)

Üb. 2  
Vorbereitende Übung.  
Takt 33-48.  
(die Note  $\square$  bleibt stets)

Ex. 2  
Exercice préparatoire.  
Mes. 33-48.  
(la note  $\square$  toujours en place)

CAPRICCIO 15

SEZ. A

Es. 1

Cfr. Capriccio 7, Es. 2/I-II e III.

Es. 2  
Esecuzione: TA.  
Variante I

Ex. 1

See Capriccio 7, Ex. 2/I-II and III.

Ex. 2  
Performance: WB  
Variant I

Üb. 1

Vgl. Capriccio 7, Üb. 2/I-II, und III.

Üb. 2  
Ausführung: gB.  
Variante I

Ex. 1

Cfr. Capriccio 7, Ex. 2/I-II et III.

Ex. 2  
Exécution: TA.  
Variante I

Variante II

Variant II

Variante II

Variante II

Nell'Es. 2/I-II impiegare sempre tutto l'arco. Cfr. Capriccio 11, A, Es. 1/I-V.

Considerare con attenzione il rapporto velocità-pressione dell'arco: esse sono tra loro inversamente proporzionali<sup>14</sup>.

In Ex. 2/I-II always use the whole bow. See Capriccio 11, A, Ex. 1/I-V.

Consider carefully the relationship between speed and bow pressure: they are not always inversely proportional.<sup>14</sup>

In der Übung 2/I-II, immer den ganzen Bogen benützen. Vgl. Capriccio 11, A, Üb. 1/I-V.

Aufmerksam den Zusammenhang Schnelligkeit-Bogendruck betrachten: sie sind zueinander umgekehrt proportional<sup>14</sup>.

Dans l'Ex. 2/I-II utiliser toujours tout l'archet. Cfr. Capriccio 11, A, Ex. 1/I-V.

Considérer avec attention le rapport entre la vitesse et la pression de l'archet, qui doivent être inversement proportionnelles<sup>14</sup>.

14. Questo rapporto è stato sottolineato e trattato da Johann Joachim Quantz, in: *op. cit.* (si veda p. xl), cap. XVII, sez. II, par. 32, pp. 204-205.

14. This relationship was stressed and discussed by Johann Joachim Quantz, in: *op. cit.* (see p. xliii), ch. XVII, sec. II, par. 32, pp. 204-205.

14. Dieser Zusammenhang wurde unterstrichen und behandelt von Johann Joachim Quantz, *a.a.O.* (siehe S. xlvi), Hpst. XVII, Absch. II, § 32, S. 204-205.

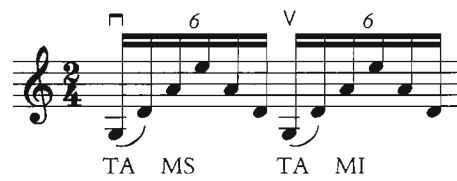
14. Ce rapport a été souligné et discuté par Johann Joachim Quantz, *op. cit.* (cfr. la p. xlix), ch. XVII, sec. II, par. 32, pp. 204-205.

Variante III

Variant III  
(TA=WB; MS=UH; MI=LH)

Variante III  
(TA=gB; MS=uH; MI=oH)

Variante III



SEZ. S

Es. 1  
Cfr. Capriccio 2, S, Es. 5.

Ex. 1  
See Capriccio 2, S, Ex. 5.

Üb. 1  
Vgl. Capriccio 2, S, Üb. 5.

Ex. 1  
Cfr. Capriccio 2, S, Ex. 5.

Es. 2  
Esercizi d'indipendenza.  
Variante I  
Miss. 1, 2, 5, 6.  
(o = nota muta)

Ex. 2  
Exercise in independence.  
Variant I  
bb. 1, 2, 5, 6.  
(o = silent note)

Üb. 2  
Unabhängigkeitsübungen.  
Variante I  
Takt 1, 2, 5, 6.  
(o = stumme Note)

Ex. 2  
Exercices pour l'indépendance.  
Variante I  
Mes. 1, 2, 5, 6.  
(o = note muette)



Variante II  
Miss. 9, 10.

Variant II  
bb. 9, 10.

Variante II  
Takt 9, 10.

Variante II  
Mes. 9, 10.



Variante III  
Miss. 21, 23.

Variant III  
bb. 21, 23.  
(A=bow)

Variante III  
Takt 21, 23.  
(A=Bogen)

Variante III  
Mes. 21, 23.



Es. 3  
Movimento trasversale delle dita.  
Miss. 14, 20, 62.  
Eseguire gli esercizi dapprima 'muti', poi con l'arco. Nella variante V alternare l'arco sulle parti estreme dell'accordo.  
(o = nota muta)  
Variante I

Ex. 3  
Transversal movement of the fingers.  
bb. 14, 20, 62.  
First play the exercises 'silently', then with the bow. In V alternate the bowing at the extremities of the chord.  
(o = silent note)  
Variant I

Üb. 3  
Querbewegung der Finger.  
Takt 14, 20, 62.  
Zuerst die Übungen „stumm“ ausführen, dann mit dem Bogen. Bei Variante V den Bogen auf den äußersten Stimmen des Akkordes abwechseln.  
(o = stumme Note)  
Variante I

Ex. 3  
Mouvement transversal des doigts.  
Mes. 14, 20, 62.  
Jouer les exercices d'abord 'muets', puis avec l'archet. Dans la variante V changer d'archet sur les parties extrêmes de l'accord.  
(o = note muette)  
Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Variante V

Variant V

Variante V

Variante V

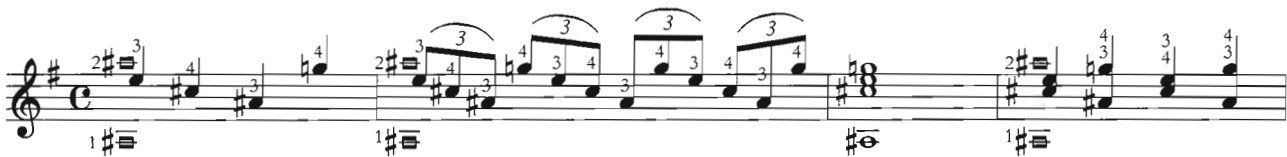


Variante VI

Variant VI

Variante VI

Variante VI



Es. 4

Preparazione dei cambi accordali di posizione.

(□, ■ = nota muta)

Variante I

Miss. 15-18.

Ex. 4

Preparation of the chordal position changes.

(□, ■ = silent note)

Variante I

bb. 15-18.

Üb. 4

Vorbereitung der akkordischen Lagenwechsel.

(□, ■ = stumme Note)

Variante I

Takt 15-18.

Ex. 4

Préparation des changements d'accords en positions.

(□, ■ = note muette)

Variante I

Mes. 15-18.



Variante II

Miss. 27, 28.

Variant II

Miss. 27, 28.

Variante II

Takt 27, 28.

Variante II

Mes. 27, 28.



Variante III  
Miss. 61-64.

Variant III  
Miss. 61-64.

Variante III  
Takt 61-64.

Variante III  
Mes. 61-64.



Es. 5  
Velocità e controllo dell'intonazione.  
Variante I

Ex. 5  
Speed and control of intonation.  
Variant I

Üb. 5  
Schnelligkeit und Intonationskontrolle.  
Variante I

Ex. 5  
Vitesse et contrôle de l'intonation.  
Variante I



Variante II

Variant II

Variante II

Variante II



Variante III

Variant III

Variante III

Variante III



Variante IV

Variant IV

Variante IV

Variante IV



Variante V

Variant V

Variante V

Variante V



Variante VI

Variant VI

Variante VI

Variante VI



### CAPRICCIO 16

#### SEZ. A

Es. 1  
Miss. 1, 2.  
Esecuzione: Tali/M/P.

Ex. 1  
bb. 1, 2.  
Performance: Fr/M/T.

Üb. 1  
Takt 1, 2.  
Ausführung: Fr/M/Sp.

Ex. 1  
Mes. 1, 2.  
Exécution: Tal/M/P.



Es. 2  
Miss. 5, 6, 7.

Ex. 2  
bb. 5, 6, 7.

Üb. 2  
Takt 5, 6, 7.

Ex. 2  
Mes. 5, 6, 7.

Es. 3  
Miss. 12-28; 50-57.  
Cfr. Capriccio 2, A, Es. 3.  
Miss. 39-49.  
Cfr. Capriccio 2, A, Es. 1.

Ex. 3  
bb. 12-28; 50-57.  
See Capriccio 2, A, Ex. 3.  
bb. 39-49.  
See Capriccio 2, A, Ex. 1.

Üb. 3  
Takt 12-28; 50-57.  
Vgl. Capriccio 2, A, Üb. 3.  
Takt 39-49.  
Vgl. Capriccio 2, A, Üb. 1.

Ex. 3  
Mes. 12-28; 50-57.  
Cfr. Capriccio 2, A, Ex. 3.  
Mes. 39-49.  
Cfr. Capriccio 2, A, Ex. 1.

### SEZ. S

Es. 1  
Miss. 1-4.  
Variante I

Ex. 1  
bb. 1-4.  
Variant I

Üb. 1  
Takt 1-4.  
Variante I

Ex. 1  
Mes. 1-4.  
Variante I

Variante II

Variant II

Variante II

Variante II

Variante III

Variant III

Variante III

Variante III





Applicare anche la diteggiatura: Apply also the following fingering: Auch den Fingersatz anwenden: Utiliser aussi le doigté:

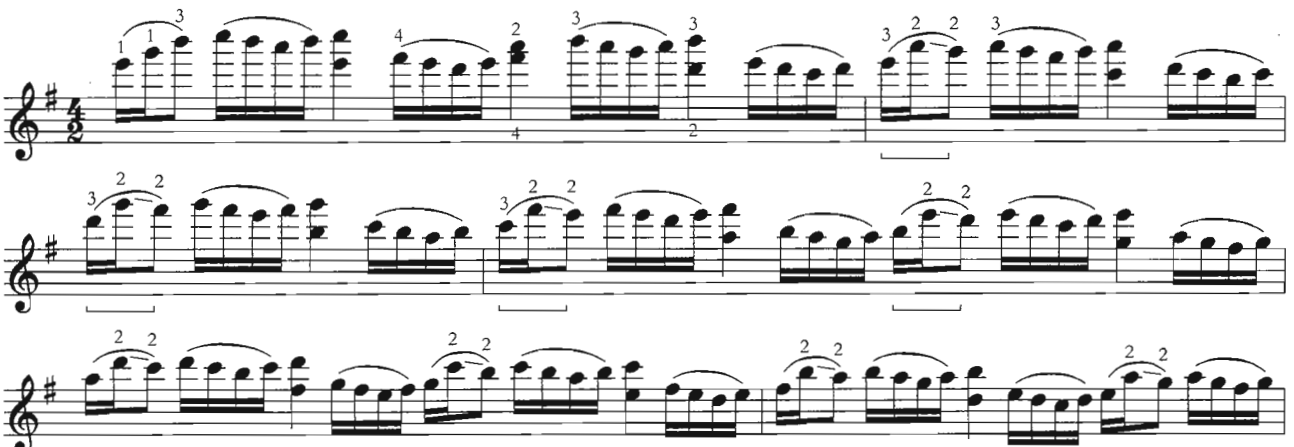


Es. 5  
Note di passaggio discendenti  
per grado congiunto.  
Miss. 15-19.

Ex. 5  
Notes descending stepwise.  
bb. 15-19.

Üb. 5  
Hilfsnoten, Ton für Ton abstei-  
gend.  
Takt 15-19.

Ex. 5  
Notes descendantes par degrés  
conjoints.  
Mes. 15-19.



Es. 6  
Miss. 21-28.  
(♩ = nota muta)

Ex. 6  
bb. 21-28.  
(♩ = silent note)

Üb. 6  
Takt 21-28.  
(♩ = stumme Note)

Ex. 6  
Mes. 21-28.  
(♩ = note muette)

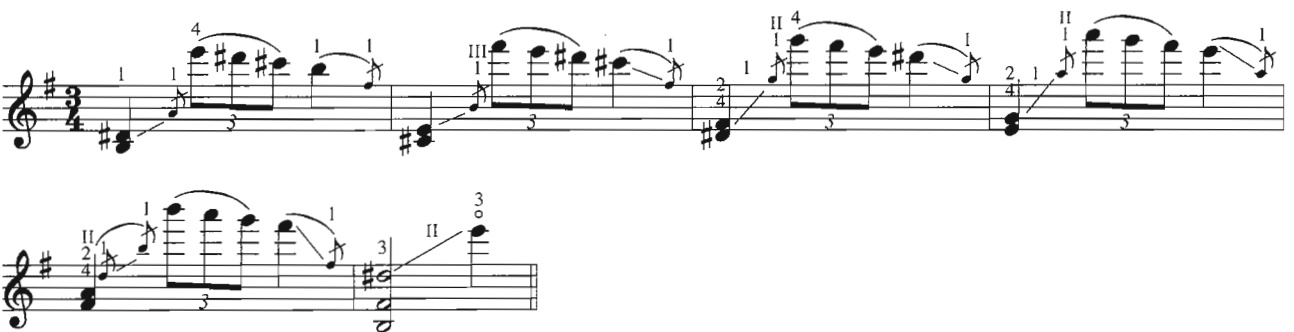


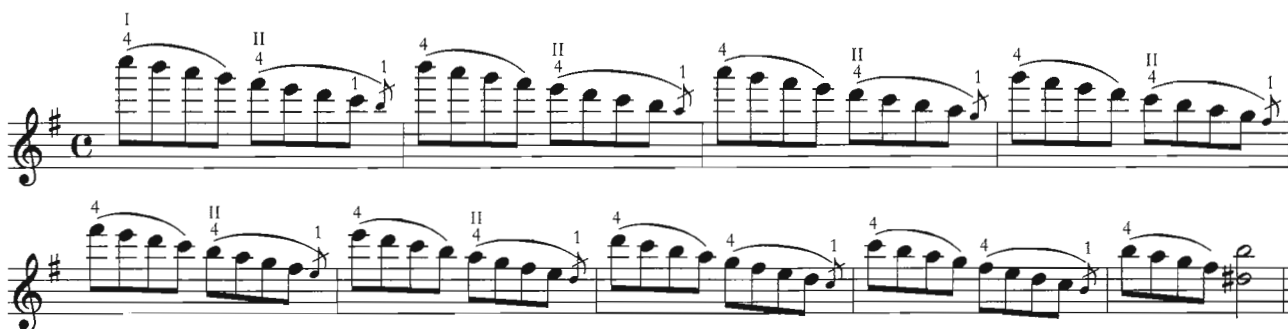
Es. 7  
Note di passaggio per intervalli  
disgiunti e congiunti.  
Miss. 29-38.

Ex. 7  
Passing notes by leap and by  
step.  
bb. 29-38.

Üb. 7  
Hilfsnoten in Sekundschritten  
und größeren Intervallen.  
Takt 29-38.

Ex. 7  
Notes de passage par intervalles  
conjoints et disjoints.  
Mes. 29-38.





Es. 8  
Le grandi estensioni. Sempre  
fermo il primo dito.  
Miss. 39-49.

Ex. 8  
Wide stretches. Keeping the  
first finger always held down.  
bb. 39-49.

Üb. 8  
Die große Überstreckung. Der  
erste Finger bleibt stets liegen.  
Takt 39-49.

Ex. 8  
Les grandes extensions. Le  
premier doigt reste toujours  
en place.  
Mes. 39-49.



Il violinista ricerchi, senza forzare, il limite di estensibilità della propria mano, aprendola nelle due direzioni opposte dell'indice e del mignolo. Le dita dovranno in ogni caso appiattirsi sulle corde, scivolando leggermente su di esse. Le grandi estensioni di Locatelli sono del tutto eccezionali: non si esiti a impiegare la diteggiatura alternativa.

The violinist should discover the limit of his hand's extensibility, without strain, by opening it in the two opposing directions of the index and fourth fingers. The fingers must in any case lie flat over the strings, sliding lightly over them. Locatelli's wide stretches are completely exceptional, so one mustn't hesitate to use the alternative fingering.

Der Geiger suche, ohne es zu erzwingen, die Grenzen der Ausdehnung der eigenen Hand, indem er sie in die beiden durch Zeigefinger und kleinen Finger abgesteckten, entgegengesetzten Richtungen öffne. Die Finger sollten sich auf jeden Fall auf den Saiten verflachen, leicht auf ihnen entlangrutschend. Die großen Überstreckungen von Locatelli sind äußerst ungewöhnlich: man sollte nicht zögern, den alternativen Fingersatz zu benutzen.

Le violoniste doit rechercher, sans trop forcer, la limite d'extension de sa main, en l'ouvrant dans les deux directions opposées de l'index et du petit doigt. Les doigts devront en tout cas s'aplatir sur les cordes, en glissant légèrement sur elles. Les grandes extensions du Maestro sont tout-à-fait exceptionnelles: que l'on n'hésite pas à utiliser le doigté alternatif.

Es. 9  
Miss. 50-57.  
(■ = nota muta)

Ex. 9  
bb. 50-57.  
(■ = silent note)

Üb. 9  
Takt 50-57.  
(■ = stumme Note)

Ex. 9  
Mes. 50-57.  
(■ = note muette)



Es. 10  
Cfr. Capriccio 10, S, Es. 4 ed Es.  
5/I-II, miss. 59-86<sup>15</sup>.

Ex. 10  
See Capriccio 10, S, Ex. 4 und  
Ex. 5/I-II, bb. 59-86.<sup>15</sup>

Üb. 10  
Vgl. Capriccio 10, S, Üb. 4 und  
Üb. 5/I-II, takt 59-86<sup>15</sup>.

Ex. 10  
Cfr. Capriccio 10, S, Ex. 4 et  
Ex. 5/I-II, mes. 59-86<sup>15</sup>.

## CAPRICCIO 17

### SEZ. A

Es. 1  
Miss. 2-16.  
Esecuzione: Tall/M/P; alla cor-  
da; spiccato, Tall e M.

Ex. 1  
bb. 2-16.  
Performance: Fr/M/T; *alla cor-  
da*; then *spiccato*, Fr and M.

Üb. 1  
Takt 2-16.  
Ausführung: Fr/M/Sp; an der  
Saite; dann *spiccato* Fr und M.

Ex. 1  
Mes. 2-16.  
Exécution: Tal/M/P; à la corde;  
*spiccato*, Tal et M.



Es. 2  
Miss. 20, 22.  
Cfr. Capriccio 4, A, Es. 1.

Ex. 2  
bb. 20, 22.  
See Capriccio 4, A, Ex. 1.

Üb. 2  
Takt 20, 22.  
Vgl. Capriccio 4, A, Üb. 1.

Ex. 2  
Mes. 20, 22.  
Cfr. Capriccio 4, A, Ex. 1.

Es. 3  
Miss. 24-36.  
Cfr. Capriccio 4, A, Es. 2.

Ex. 3  
bb. 24-36.  
See Capriccio 4, A, Ex. 2.

Üb. 3  
Takt 24-36.  
Vgl. Capriccio 4, A, Üb. 2.

Ex. 3  
Mes. 24-36.  
Cfr. Capriccio 4, A, Ex. 2.

Es. 4  
Miss. 41-45.  
Esecuzione: MI, MS, Tall/M/P.

Ex. 4  
bb. 41-45.  
Performance: LH, UH, Fr/M/T.

Üb. 4  
Takt 41-45.  
Ausführung: uH, oH, Fr/M/Sp.

Ex. 4  
Mes. 41-45.  
Exécution: MI, MS, Tal/M/P.



15. Questo passo, unitamente a quel-  
lo analogo del Capriccio 10, prelude  
al 'Trillo del diavolo' tartiniano.

15. This passage, along with the  
similar passage in Capriccio 10,  
anticipates Tartini's 'devil's trill'.

15. Diese Stelle, wie auch analog im  
Capriccio 10, läßt den 'Teufelstriller'  
von Tartini ahnen.

15. Ce passage, tout comme celui  
analogue du Capriccio 10, annonce  
le 'trillo del diavolo' ('trille du dia-  
ble') de Tartini.

Es. 5  
Miss. 38, 46, 55-62.  
Cfr. Capriccio 2, A, Es. 2.

Ex. 5  
bb. 38, 46, 55-62.  
See Capriccio 2, A, Ex. 2.

Üb. 5  
Takt 38, 46, 55-62.  
Vgl. Capriccio 2, A, Üb. 2.

Ex. 5  
Mes. 38, 46, 55-62.  
Cfr. Capriccio 2, A, Ex. 2.

Es. 6  
Miss. 39, 40, 41.  
Esecuzione: Tall, MI.

Ex. 6  
bb. 39, 40, 41.  
Performance: Fr, LH.

Üb. 6  
Takt 39, 40, 41  
Ausführung: Fr, uH.

Ex. 6  
Mes. 39, 40, 41  
Exécution: Tal, MI.



Es. 7  
Riteniamo indispensabile, per la completezza dello studio, inserire alcuni esercizi d'arco che riguardano la cantabilità: nell'Es. 7/I, disegnare un'ellissi nell'aria; nell'Es. 7/II ricercare la massima uguaglianza del suono<sup>16</sup>.

Ex. 7  
For completeness it is surely indispensable to include a few bowing exercises on cantabile playing: in Ex. 7/I, trace an elliptical arc in the aria; in Ex. 7/II try to achieve the greatest possible equality of tone.<sup>16</sup>

Üb. 7  
Wir halten es für unumgänglich, für die Vollständigkeit des Übens einige Bogenübungen einzufügen, die die Gesanglichkeit betreffen: in der Üb. 7/I eine Ellipse in die Luft zeichnen, in der Üb. 7/II die größtmögliche Klanggleichheit suchen<sup>16</sup>.

Ex. 7  
Nous estimons indispensable, pour compléter l'étude, d'ajouter quelques exercices d'archet qui concernent le *cantabile*: dans l'Ex. 7/I, dessiner une ellipse dans l'air, dans l'Ex. 7/II rechercher le maximum d'égalité du son<sup>16</sup>.

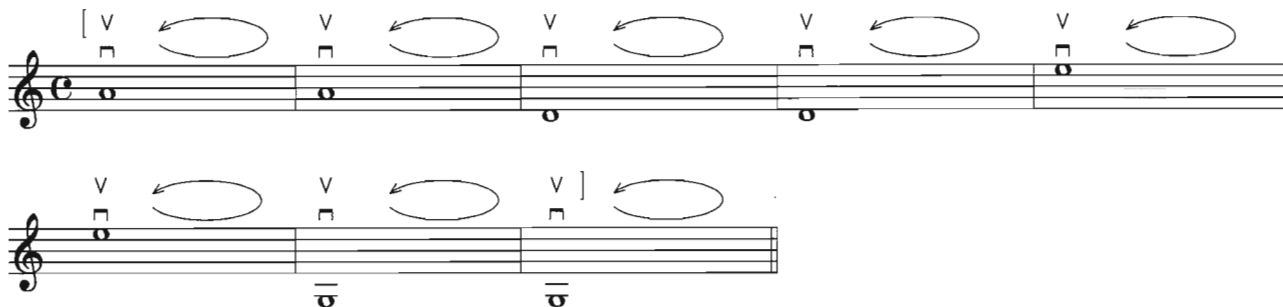
Variante I

Variant I

Variante I

Variante I

ADAGIO



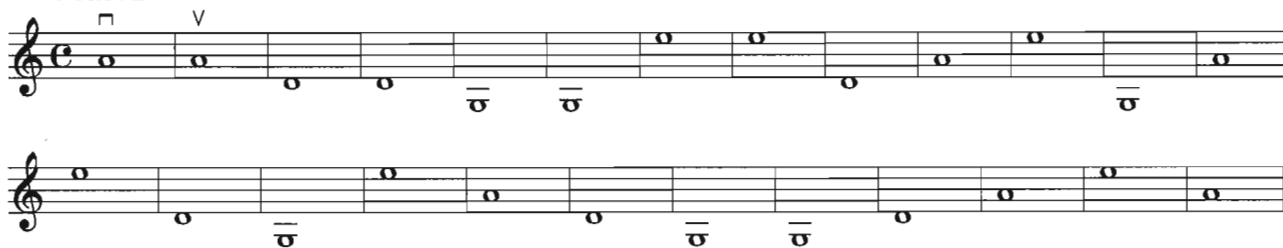
Variante II

Variant II

Variante II

Variante II

GRAVE



16. Dalla *Violinschule* di Leopold Mozart, *op. cit.* (si veda p. xl), cap.V, par. 9, p. 106: «Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gleichen Stärke». (Si faccia ancora un'utile esercitazione. Si veda di eseguire una nota tenuta molto eguale in una lunga arcata lenta. Si tiri l'arco da un'estremità all'altra con una completa uniformità di peso.) E Georg Muffat, in: *op. cit.* (si veda p. xxxix), p. 34, più di mezzo secolo prima: «quantò più l'arcada sarà longa, ferma, eguale, e dolce; tantò più sarà da stimar».

16. From the *Violinschule* of Leopold Mozart, *op. cit.* (see p. xliii), ch.V, par. 9, p. 106: «Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gleichen Stärke». (Do yet another useful exercise. Play a held note very equally in a long, slow bow stroke. Draw the bow from one end to the other with a complete uniformity of weight.) And Georg Muffat, in: *op. cit.* (see p. xlii), p. 34, over a half century earlier: «quantò più l'arcada sarà longa, ferma, eguale, e dolce; tantò più sarà da stimar» (The more the stroke is long, firm, equal and sweet, the more it will be appreciated).

16. Aus der *Violinschule* von Leopold Mozart, *a. a. O.* (siehe S. xlv), Hpts. V, § 9, S. 106: «Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gleichen Stärke». Und Georg Muffat, *a. a. O.* (siehe S. xlv), S. 34, mehr als ein halbes Jahrhundert vorher: «den Bogen-Zug je länger, stäter, gleicher und lieblicher, je löblicher halten».

16. Dans la *Violinschule* de Leopold Mozart nous lisons (*op. cit.*, cfr. la p. xlix, ch.V, par. 9, p. 106): «Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gleichen Stärke» (Que l'on reprenne encore un exercice utile. Que l'on essaye de jouer une note tenue bien égale dans un même coup d'archet lent. Tirez l'archet d'un bout à l'autre avec une uniformité de poids totale.) Et Georg Muffat, *op. cit.* (cfr. la p. xlvi), p. 34, plus d'un demi-siècle plus tôt: «plus le trait est long, ferme, égal, & doux, plus il est a estimer».

Es. 1  
Miss. 25-36.

Ex. 1  
bb. 25-36.

Üb. 1  
Takt 25-36.

Ex. 1  
Mes. 25-36.



Es. 2  
Miss. 41-45.

Ex. 2  
bb. 41-45.

Üb. 2  
Takt 41-45.

Ex. 2  
Mes. 41-45.

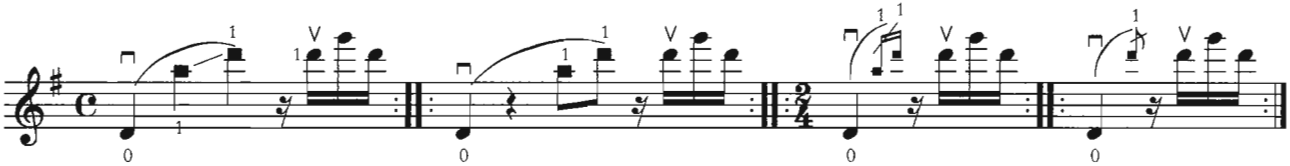


Es. 3  
Mis. 47.  
(■ = nota muta)

Ex. 3  
b. 47.  
(■ = silent note)

Üb. 3  
Takt 47.  
(■ = stumme Note)

Ex. 3  
Mes. 47.  
(■ = note muette)

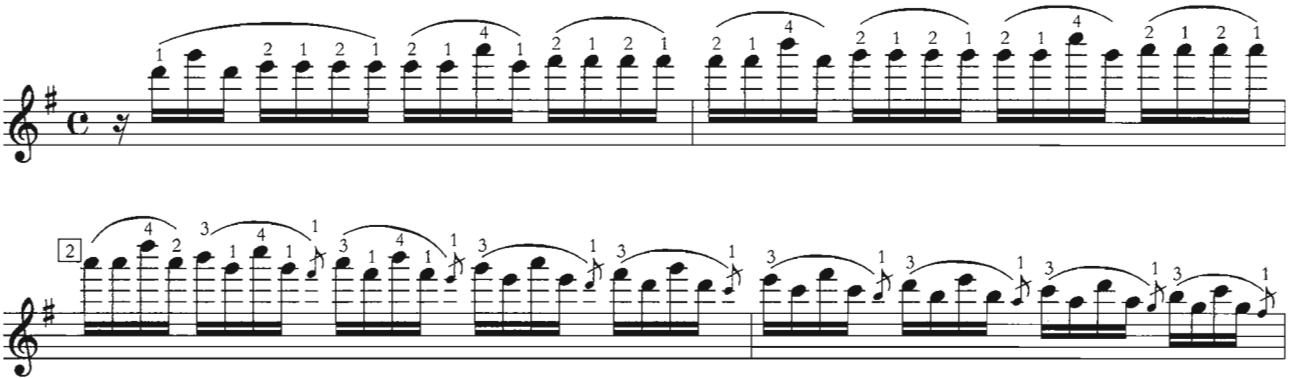


Es. 4  
Variante I  
Miss. 47-54.

Ex. 4  
Variant I  
bb. 47-54.

Üb. 4  
Variante I  
Takt 47-54.

Ex. 4  
Variante I  
Mes. 47-54.



Variante II  
Piccoli cambi con sostituzione delle dita<sup>17</sup>.

Variant II  
Small changes with finger substitution.<sup>17</sup>

Variante II  
Kleine Lagenwechsel mit Austausch der Finger<sup>17</sup>.

Variante II  
Petits changements avec substitution des doigts<sup>17</sup>.



17. Per Geminiani (*op. cit.* – si veda p. xl – , p. [3], esempio 1(D)) questo esercizio «is sufficient to shew what Transposition of the Hand is» (è sufficiente a mostrare che cosa sia la trasposizione della mano).

17. For Geminiani (*op. cit.* – see p. xl – , p. [3], Example 1(D)) this exercise «is sufficient to shew what Transposition of the Hand is».

17. Für Francesco Geminiani ist diese Übung (*a.a.O.* – siehe S. xlvi – , S. [3], Beispiel 1(D)), «is sufficient to shew what Transposition of the Hand is» (aus reichend, um zu zeigen, was die Transposition der Hand ist).

17. Pour Geminiani (*op. cit.* – cf. p. xlix – , p. [3], exemple 1(D)) cet exercice «is sufficient to shew what Transposition of the Hand is» (est suffisant pour montrer ce qu'est la transposition de la main).



Eseguire sul III, II, I.

Play on the III, II, I.

Ausführen auf III, II, I.

Jouer sur III, II, I.

Es. 5  
Miss. 55-62.  
Cfr. Capriccio 2, S, Es. 2.

Ex. 5  
bb. 55-62.  
See Capriccio 2, S, Ex. 2.

Üb. 5  
Takt 55-62.  
Vgl. Capriccio 2, S, Üb. 2.

Ex. 5  
Mes. 55-62.  
Cfr. Capriccio 2, S, Ex. 2.

## CAPRICCIO 18

### SEZ. A

Locatelli ci presenta qui due arcate assai sofisticate, realizzate in un contesto polifonico per tutto il Capriccio.

Locatelli presents here two very refined bowings, applied in a polyphonic context throughout the Capriccio.

Locatelli stellt uns hier zwei äußerst raffinierte Bogenstriche vor, die in polyphonem Zusammenhang das ganze Capriccio durchziehen.

Locatelli nous présente ici deux coups d'archet fort sophistiqués, réalisés dans un contexte polyphonique dans le Capriccio tout entier.

Es. 1  
Esecuzione 1.  $\forall$  TA, P.  
Esecuzione 2.  $\forall$  TA, Tall.

Ex. 1  
Performance 1.  $\forall$  WB, T.  
Performance 2.  $\forall$  WB, Fr.

Üb. 1  
Ausführung 1.  $\forall$  gB, Sp.  
Ausführung 2.  $\forall$  gB, Fr.

Ex. 1  
Exécution 1.  $\forall$  TA, P.  
Exécution 2.  $\forall$  TA, Tal.



Es. 2  
Esecuzione: TA.

Ex. 2  
Performance: WB.

Üb. 2  
Ausführung: gB.

Ex. 2  
Exécution: TA.



Es. 3  
Miss. 21-32.  
Esecuzione: M.

Ex. 3  
bb. 21-32.  
Performance: M.

Üb. 3  
Takt 21-32.  
Ausführung: M.

Ex. 3  
Mes. 21-32.  
Exécution: M.



Es. 4  
Miss. 59-66.  
Esecuzione: MI.

Ex. 4  
bb. 59-66.  
Performance: LH.

Üb. 4  
Takt 59-66.  
Ausführung: uH.

Ex. 4  
Mes. 59-66.  
Exécution: MI.

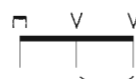
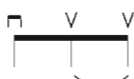
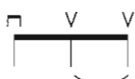
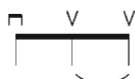


Es. 5  
Cfr. Capriccio 6, A, nota intro-  
duttiva.

Ex. 5  
See Capriccio 6, A, introduc-  
tory note.

Üb. 5  
Vgl. Capriccio 6, A, einführen-  
de Bemerkung.

Ex. 5  
Cfr. Capriccio 6, A, note d'in-  
troduction.



Es. 6  
Miss. 76, 77.

Ex. 6  
bb. 76, 77.

Üb. 6  
Takt 76, 77.

Ex. 6  
Mes. 76, 77.



Es. 7  
Esercizi dinamici di Leopold  
Mozart. Per passare da un suono  
debole ad uno forte: «stärke man  
den Klang mit einem unmerklichen  
und sanften Druck»<sup>18</sup> (si rinforzi  
il suono con una impercettibile  
e dolce pressione).  
Variante I

Ex. 7  
Exercises on dynamics by  
Leopold Mozart. To pass from  
a weak sound to a strong one  
«stärke man den Klang mit einem  
unmerklichen und sanften Druck»<sup>18</sup>  
(reinforce the sound with im-  
perceptible and soft pressure).  
Variante I

Üb. 7  
Dynamische Übungen von Le-  
opold Mozart. Um von einem  
schwachen zu einem starken  
Klang zu kommen, «stärke man  
den Klang mit einem unmerklichen  
und sanften Druck»<sup>18</sup>.  
Variante I

Ex. 7  
Exercices pour les nuances (dyna-  
mique) de Leopold Mozart. Pour  
passer d'un son faible à un fort  
«stärke man den Klang mit einem  
unmerklichen und sanften Druck»<sup>18</sup>  
(que l'on renforce le son avec une  
pression imperceptible et douce).  
Variante I



Variante II

Variant II

Variante II

Variante II

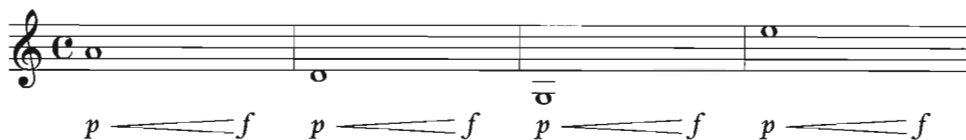


Variante III

Variant III

Variante III

Variante III

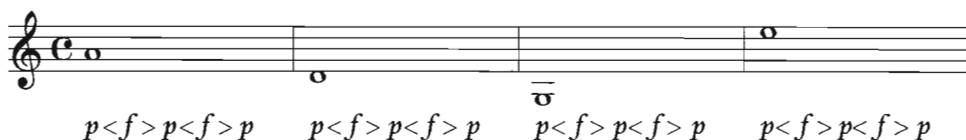


Variante IV

Variant IV

Variante IV

Variante IV



18. *Op. cit.* (si veda p. xl), cap.V, par. 4, p. 116.

18. *Op. cit.* (see p. xliii), ch. V, par. 4, p. 116.

18. *A. a. O.* (siehe S. xlvi), Hpts.V, § 4, S. 116.

18. *Op. cit.* (cf. la p. xlix), ch. V, par. 4, p. 116.

Es. 1

Progressione semitonale sul modulo tecnico locatelliano. Miss. 5, 10, 32, 45.

Ex. 1

Sequence by semitones on Locatelli's technical module. bb. 5, 10, 32, 45.

Üb. 1

Halbton-Fortschreitung nach dem technischen Muster Locatellis. Takt 5, 10, 32, 45.

Ex. 1

Progression par demi-tons sur le module technique de Locatelli. Mes. 5, 10, 32, 45.

Eseguire anche su III II e IV III.

Play also on III II and IV III.

Auch auf III II und IV III ausführen.

Jouer aussi sur III II et IV III.

Es. 2

Progressione semitonale sul modulo tecnico locatelliano. Miss. 4, 7, 12, 36, 48, 72, 74.

Ex. 2

Sequence by semitones on Locatelli's technical module. bb. 4, 7, 12, 36, 48, 72, 74.

Üb. 2

Halbton-Fortschreitung nach dem technischen Muster Locatellis. Takt 4, 7, 12, 36, 48, 72, 74.

Ex. 2

Progression par demi-tons semitonale sur le module technique de Locatelli. Mes. 4, 7, 12, 36, 48, 72, 74.

Eseguire anche su III II e II I.

Play also on III II and II I.

Auch auf III II und II I ausführen.

Jouer aussi sur III II et II I.

Es. 3

Esercizio preparatorio per gli unisoni delle miss. 71-74.

Ex. 3

Preparatory exercise for the unisons at bb. 71-74.

Üb. 3

Unisoni in den Takten 71-74. Vorbereitende Übungen.

Ex. 3

Exercice préparatoire pour les unissons des mes. 71-74.



Segue su IV III e su II I, fino alla settima posizione e oltre.

Continued on IV III and II I, up to seventh position and beyond.

Es folgt die Übung auf IV III und II I, bis zur siebenten Lage und weiter.

À suivre sur IV III et sur II I, jusqu'à la septième position et au-delà.

Es. 4

Riportiamo dal metodo di Geminiani la scala di unisoni dell' *Essempio XXII*<sup>19</sup>.

Ex. 4

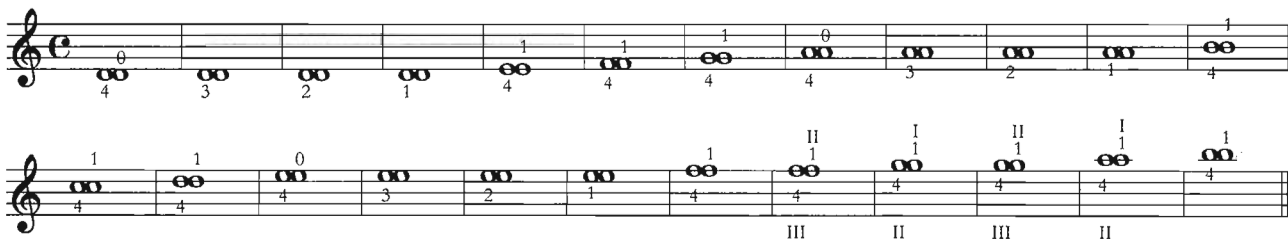
From Geminiani's method we here give the unison scale of his dell' *Essempio XXII*<sup>19</sup>.

Üb. 4

Wir geben hier aus der Geigenschule von Francesco Geminiani die Tonleiter aus Unisono-Klängen des *Essempio XXII*<sup>19</sup> wieder.

Ex. 4

Nous reprenons de la méthode de Geminiani la gamme des unissons de l' *Essempio XXII*<sup>19</sup>.



## CAPRICCIO 19

### SEZ. A

Es. 1

Esecuzione: Tall/M/P.

Ex. 1

Performance: Fr/M/T.

Üb. 1

Ausführung: Fr/M/Sp.

Ex. 1

Exécution: Tal/M/P.



19. Cfr. GEMINIANI, Francesco. *Op. cit.* (si veda p. xl), p. 30.

19. See GEMINIANI, Francesco. *Op. cit.* (see p. xlili), p. 30.

19. Vgl. GEMINIANI, Francesco. *A.a.O.* (siehe S. xlvi), S. 30.

19. Cfr. GEMINIANI, Francesco. *Op. cit.* (cfr. la p. xlix), p. 30.

Es. 2  
Esecuzione: TA.

Ex. 2  
Performance: WB.

Üb. 2  
Ausführung: gB.

Ex. 2  
Exécution: TA.

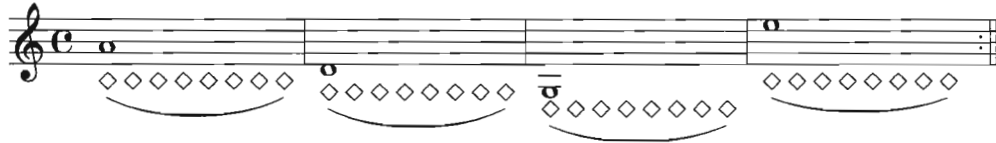


Es. 3  
Inflessioni dell'arco nella suddivisione in otto parti.

Ex. 3  
Inflections of the bow, with subdivisions into eight parts.

Üb. 3  
Druckschweller des Bogens bei der Unterteilung in acht Teile.

Ex. 3  
Inflexions de l'archet dans la division en huit parties.



SEZ. S

Es. 1  
Mis. 19 e segg.; mis. 34 e segg.  
Eseguire tutto il Capriccio legato, realizzando, ove possibile, i bicordi.

Ex. 1  
b. 19 ff.; b. 34 ff.  
Play the whole Capriccio legato, playing the double stops where possible.

Üb. 1  
Das ganze Capriccio gebunden spielen, mit der Ausführung von Doppelgriffen, wo es möglich ist: das Beispiel zeigt Takt 19 ff., Takt 34 ff.

Ex. 1  
Mes. 19 et suiv.; mes. 34 et suiv.  
Tout le Capriccio en legato, en réalisant les accords de deux sons, quand c'est possible.



Es. 2  
Mis. 12 e segg.  
(■ = nota muta)

Ex. 2  
bb. 12 ff.  
(■ = silent note)

Üb. 2  
Takt 12 ff.  
(■ = stumme Note)

Ex. 2  
Mes. 12 et suiv.  
(■ = note muette)



Es. 3  
Cfr. Capriccio 15, S, Es. 5.  
Agilità e controllo dell'intonazione alternativamente su ciascuna nota della sestina.

Ex. 3  
See Capriccio 15, S, Ex. 5.  
Agility and control of intonation, stressing the different notes of the sextuplet.

Üb. 3  
Vgl. Capriccio 15, S, Üb. 5.  
Abwechselnd Beweglichkeit und Intonationskontrolle bei jeder Note der Sextole.

Ex. 3  
Cfr. Capriccio 15, S, Ex. 5.  
Agilité et contrôle de l'intonation alternativement sur chaque note du sextolet.

## CAPRICCIO 20

### SEZ. A

Es. 1  
Variante I  
Miss. 1, 2, 4, 5, 14, 15, 38, 39.

Ex. 1  
Variant I  
bb. 1, 2, 4, 5, 14, 15, 38, 39.

Üb. 1  
Variante I  
Takt 1, 2, 4, 5, 14, 15, 38, 39.

Ex. 1  
Variante I  
Mes. 1, 2, 4, 5, 14, 15, 38, 39.



Variante II  
Realizzare l'esercizio 1/I in corde doppie.  
Esecuzione: impiegare il 2° e il 3° quarto dell'arco.

Variant II  
Play exercise 1/I with double stops.  
Performance: use the 2<sup>nd</sup> and 3<sup>rd</sup> quarter of the bow.

Variante II  
Die Üb. 1/I mit Doppelgriffen spielen.  
Ausführung: das 2. und 3. Bogenviertel benutzen.

Variante II  
Jouer l'exercice 1/I en doubles cordes.  
Exécution: utiliser le 2<sup>e</sup> et le 3<sup>e</sup> quart de l'archet.

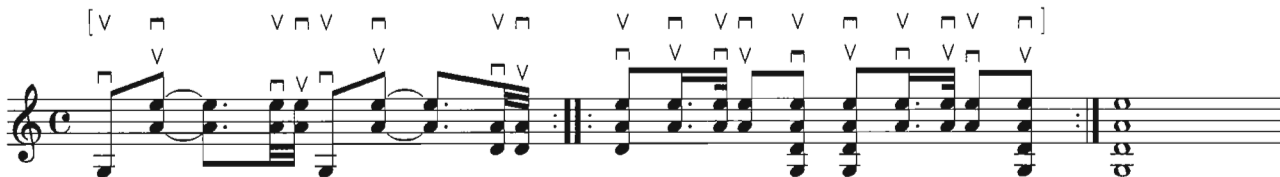


Es. 2  
Miss. 7, 8, 9, 12, 13.

Ex. 2  
bb. 7, 8, 9, 12, 13.

Üb. 2  
Takt 7, 8, 9, 12, 13.

Ex. 2  
Mes. 7, 8, 9, 12, 13.



Es. 3  
Miss. 41, 42.  
Esecuzione: Tall/M/P.

Ex. 3  
bb. 41, 42.  
Performance: Fr/M/T.

Üb. 3  
Takt 41, 42.  
Ausführung: Fr/M/Sp.

Ex. 3  
Mes. 41, 42.  
Exécution: Tal/M/P.



### SEZ. S

Negli esercizi 1, 2, 3 si sviluppano tre moduli locatelliani.

Exercises 1, 2, 3 develop three modules used by Locatelli.

In den Übungen 1, 2, 3, entwickeln sich drei Muster Locatellis.

Les exercices 1, 2, 3 développent trois modules de Locatelli.

Es. 1  
Miss. 1, 2.

Ex. 1  
bb. 1, 2.

Üb. 1  
Takt 1, 2.

Ex. 1  
Mes. 1, 2.

Es. 2  
Mis. 3.

Ex. 2  
b. 3.

Üb. 2  
Takt 3.

Ex. 2  
Mes. 3.

Es. 3<sup>20</sup>  
Miss. 41-42.  
Esecuzione: MI, MS, Tall/M/P.

Ex. 3<sup>20</sup>  
bb. 41-42.  
Performance: LH, UH, Fr/M/T.

Üb. 3<sup>20</sup>  
Takt 41-42.  
Ausführung: uH, oH, Fr/M/Sp.

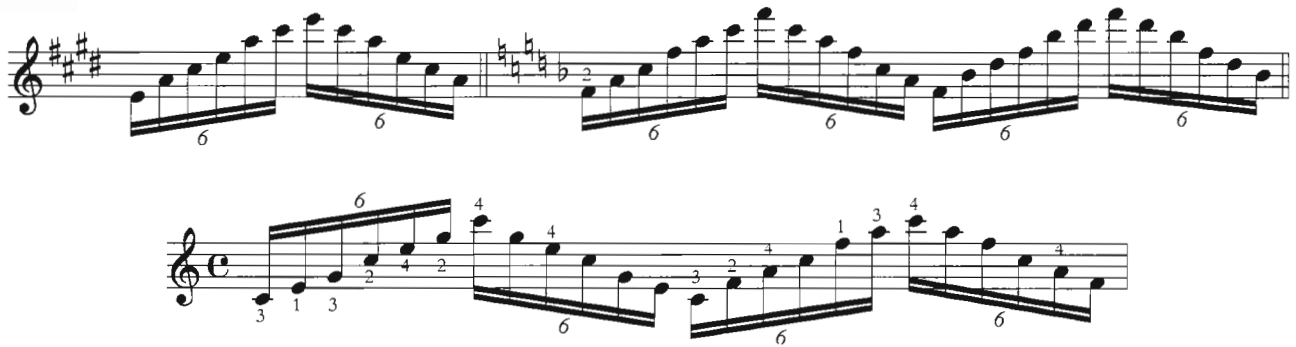
Ex. 3<sup>20</sup>  
Mes. 41-42.  
Exécution: MI, MS, Tal/M/P.

20. Due grandi maestri dei violino, Joseph Joachim ed Eugène Ysaÿe, praticavano l'antico sistema tartiniiano della progressione per grado. Cfr. JOACHIM-CHAIGNEAU, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Milano, Ricordi, 1927, p. 22. Cfr. YSAÏE, Eugène. *Exercices et Gammes: travail journalier*, a cura di Joseph Szigeti, Bruxelles, Editions Ysaÿe, 1967, pp. 10-12, 15. Cfr. anche in particolare l'*Avertissement* a cura di Antoine Ysaÿe (figlio di Eugène) p. 1.

20. Two great violin masters, Joseph Joachim and Eugène Ysaÿe, both practised Tartini's old system of progression by step. See JOACHIM-CHAIGNEAU, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Milan, Ricordi, 1927, p. 22. See YSAÏE, Eugène. *Exercices et Gammes: travail journalier*, edited by Joseph Szigeti, Brussels, Editions Ysaÿe, 1967, pp. 10-12, 15. See also the *Avertissement* edited by Antoine Ysaÿe (Eugène's son) p. 1.

20. Zwei große Meister der Violine, Joseph Joachim und Eugene Ysaÿe, praktizierten das alte tartinische System der Stufen- Fortschreitung. Vgl. JOACHIM-CHAIGNEAU, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Mailand, Ricordi, 1927, S. 22. Vgl. YSAÏE, Eugène. *Exercices et Gammes: travail journalier*, herausgegeben von Joseph Szigeti, Brüssel, Editions Ysaÿe, 1967, S. 10-12, 15. Vgl. auch *Avertissement* herausgegeben vom Sohn Antoine Ysaÿe, S. 1.

20. Deux grands maîtres du violon, Joseph Joachim et Eugène Ysaÿe, pratiquaient l'ancien système de Tartini de la progression par degrés. Cfr. JOACHIM-CHAIGNEAU, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Milan, Ricordi, 1927, p. 22. Cfr. YSAÏE, Eugène. *Exercices et Gammes: travail journalier*, par Joseph Szigeti, Bruxelles, Editions Ysaÿe, 1967, pp. 10-12, 15. Cfr. aussi l'*Avertissement* par Antoine Ysaÿe (fils d'Eugène) p. 1.



Studiare il modulo tecnico fino alle più alte posizioni, procedendo per semitono e ricercando l'assetto più funzionale per la mano sinistra, così da compiere agevolmente il movimento trasversale delle dita.

Study the technical module up to the high positions. Proceed by semitone and find the left-hand position best suited for executing the lateral shift of the fingers comfortably.

Das technische Modell bis in die höchsten Lagen üben, wobei man halbtonschrittweise vorgeht und für die linke Hand die Haltung sucht, die es am ehesten erlaubt, die Querbewegung der Finger bequem auszuführen.

Étudier le module technique jusqu'aux positions les plus élevées en avançant par demi-ton et en recherchant la position la plus efficace pour la main gauche pour suivre aisément le mouvement transversal des doigts.

### CAPRICCIO 21

#### SEZ. A

Es. 1  
Miss. 1, 2.  
Esecuzione: MI, MS, Tall/M/P.

Ex. 1  
bb. 1, 2.  
Performance: LH, UH, Fr/M/T.

Üb. 1  
Takt 1, 2.  
Ausführung: uH, oH, Fr/M/Sp.

Ex. 1  
Mes. 1, 2.  
Exécution: MI, MS, Tal/M/P.



Miss. 4, 5.  
Esecuzione: Tall/M/P.

bb. 4, 5.  
Performance: Fr/M/T.

Takt 4, 5.  
Ausführung: Fr/M/Sp.

Mes. 4, 5.  
Exécution: Tal/M/P.



Es. 2  
Miss. 6-28.  
Esecuzione: MI, M, MS.

Ex. 2  
bb. 6-28.  
Performance: LH, M, UH.

Üb. 2  
Takt 6-28.  
Ausführung: uH, M, oH.

Ex. 2  
Mes. 6-28.  
Exécution: MI, M, MS.



Es. 3  
Miss. 28-fine.  
Esecuzione: MI, M, MS.

Ex. 3  
bb. 28-end.  
Performance: LH, M, UH.

Üb. 3  
Takt 28 bis zum Ende.  
Ausführung: uH, M, oH.

Ex. 3  
Mes. 28-fin.  
Exécution: MI, M, MS.



Es. 4  
Esercizio di ammorbidimento delle nocche della mano destra. Il segno ~~~~~ rappresenta il regolare abbassarsi delle nocche della mano destra e il loro ritorno alla posizione normale: effettuare il movimento senza coinvolgere in alcun modo il polso e l'avambraccio e senza interrompere il suono.

Ex. 4  
Exercise for softening the knuckles of the right hand. The sign ~~~~~ represents the regular lowering of the right-hand knuckles and their return to the normal position: execute the movement without involving the wrist and forearm in any way and without any interruption in the sound.

Üb. 4  
Übung für weichere Fingergelenke der rechten Hand. Das Zeichen ~~~~~ bedeutet hier das regelmäßige Absenken der rechten Fingerknöchel und ihr Zurückkehren in die normale Lage: die Bewegung ausführen, ohne auf irgendeine Weise das Handgelenk und den Unterarm miteinzubeziehen, und ohne den Klang zu unterbrechen.

Ex. 4  
Exercice d'assouplissement des articulations des doigts de la main droite. Le signe ~~~~~ représente le mouvement régulier vers le bas des jointures des doigts de la main droite et leur retour à la position normale: réaliser le mouvement sans entraîner en aucune façon le poignet et l'avant-bras et sans interrompre le son.



SEZ. S

Es. 1  
Miss. 4, 5.  
Variante I  
Eseguire con il La vuoto fisso.

Ex. 1  
bb. 4, 5.  
Variant I  
Play with a fixed open A.

Üb. 1  
Takt 4, 5.  
Variante I  
Mit der leeren A-Saite zusammenstreichen.

Ex. 1  
Mes. 4, 5.  
Variante I  
Jouer avec le La toujours à vide.



Variante II  
Eseguire con il La vuoto fisso.

Variant II  
Play with a fixed open A.

Variante II  
Mit der leeren A-Saite zusammenstreichen.

Variante II  
Jouer avec le La toujours à vide.



Es. 2  
La scrittura del Capriccio favorisce lo studio in corde doppie che esemplifichiamo.

Ex. 2  
The Capriccio is written in such a way as to encourage the study of double stops, as the following brief example shows.

Üb. 2  
Die Schreibweise des Capriccio begünstigt das Üben von Doppelgriffen, was wir kurz anhand von Beispielen erläutern möchten.

Ex. 2  
L'écriture du Capriccio favorise l'étude en doubles cordes, pour laquelle nous proposons un court exemple.





Es. 2  
 Applicare all'Es. 1/II i seguenti colpi d'arco:  
 Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Ex. 2  
 Apply to Ex. 1/II the following bowings:  
 Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Üb. 2  
 Auf die Üb. 1/II die folgenden Bogenstriche anwenden:  
 Variante I



Variante II



Variante III



Variante IV



Variante V



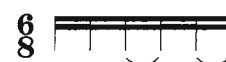
Variante VI



Ex. 2  
 Appliquer à l'Ex. 1/II les coups d'archet suivants:  
 Variante I



Variante II



Variante III



Variante IV



Variante V



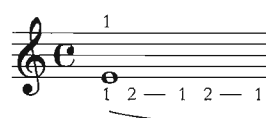
Variante VI



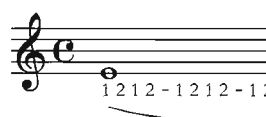
SEZ. S

Es. 1  
 Per ottenere il vibrato.  
 Tartini<sup>21</sup> indica col numero 1 la pressione debole, da effettuarsi su una nota lunga, e col numero 2 la pressione forte; eseguire scale di semibreve in posizione fissa realizzando ritmicamente l'alternarsi dei due tipi di pressione con la sola attività della punta del dito.

Variante I  
 Duine

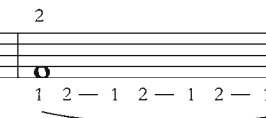


Variante II  
 Quartine

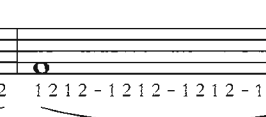


Ex. 1  
 For vibrato.  
 Tartini<sup>21</sup> uses the number 1 to indicate the slight pressure to be exerted on a long note, number 2 to indicate strong pressure. Play the semibreve scales in a fixed position, rhythmically alternating the two types of pressure and moving the finger tip only.

Variant I  
 Duplets

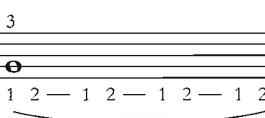


Variant II  
 Quadruplets

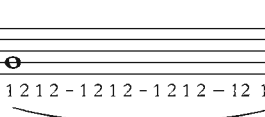


Üb. 1  
 Für das Vibrato.  
 Tartini<sup>21</sup> bezeichnet mit der Ziffer 1 den schwachen und mit der Ziffer 2 den starken Fingerdruck, ausgeführt auf einer langen Note. Tonleitern aus ganzen Noten in gleicher Lage spielen, und dabei das Abwechseln der beiden Arten des Drucks nur durch die Tätigkeit der Fingerspitze rhythmisch ausführen.

Variante I  
 Duolen

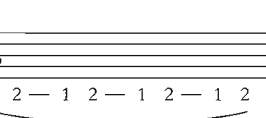


Variante II  
 Quartolen

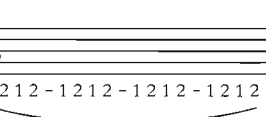


Ex. 1  
 Pour le vibrato.  
 Tartini<sup>21</sup> indique avec le chiffre 1 la pression faible, à exercer sur une note longue, et avec le chiffre 2 la pression forte; jouer des gammes de rondes en position fixe en réalisant rythmiquement l'alternance des deux types de pression en agissant seulement avec la pointe du doigt.

Variante I  
 Duolets



Variante II  
 Quartolets



21. Cfr. TARTINI, Giuseppe. *Traité des agréments*, op. cit. (si veda p. xl), pp. 15-16; MOZART, Leopold. *Op. cit.* (si veda p. xl), cap. XI, parr. 1-7, pp. 194-200.

21. See TARTINI, Giuseppe. *Traité des agréments*, op. cit. (see p. xliii), pp. 15-16; MOZART, Leopold. *Op. cit.* (see p. xliii), ch. XI, parr. 1-7, pp. 194-200.

21. Vgl. TARTINI, Giuseppe. *Traité des agréments*, a.a.O. (siehe S. xlvi), S. 15-16; MOZART, Leopold. *A.a.O.* (siehe S. xlvi), Hpst. XI, §. 1-7, S. 194-200.

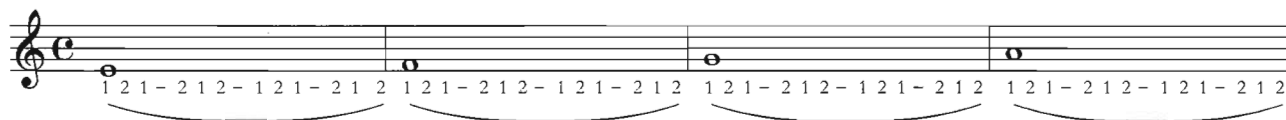
21. Cfr. TARTINI, Giuseppe. *Traité des agréments*, op. cit. (cf. la p. xlix), pp. 15-16; MOZART, Leopold. *Op. cit.* (cf. la p. xlix), ch. XI, par. 1-7, pp. 194-200.

Variante III  
Terzine

Variant III  
Triplets

Variante III  
Triolen

Variante III  
Triolets



Si realizzi anche la figurazione in sestine.

Dopo aver così sensibilizzato la punta delle dita, interviene la mano che effettua un movimento oscillatorio facendo perno sull'articolazione del polso. La sinergia tra i due movimenti produce agevolmente il vibrato.

Play also in sextuplets. After thus preparing the finger tips, the hand must then make an oscillating movement revolving on the wrist joint. The combination of the two movements produces a comfortable vibrato.

Man führe es auch mit Sextolen aus.

Nachdem so die Fingerspitze sensibilisiert wurde, kommt die Hand dazu, die eine schwingende Bewegung ausführt, wobei das Handgelenk durchlässig bleibt. Das Zusammenwirken der beiden Bewegungen erzeugt mühelos das Vibrato.

Réaliser aussi la formule par sextolets.

Après avoir sensibilisé de la sorte la pointe des doigts, intervient la main qui réalise un mouvement oscillatoire en pivotant sur l'articulation du poignet. La synergie entre les deux mouvements produit aisément le vibrato.

Es. 2  
Miss. 1-12, 95-99.  
Esecuzione: TA.  
Variante I

Ex. 2  
bb. 1-12, 95-99.  
Performance: WB.  
Variant I

Üb. 2  
Takt 1-12, 95-99.  
Ausführung: gB.  
Variante I

Ex. 2  
Mes. 1-12, 95-99.  
Exécution: TA.  
Variante I



Variante II  
Cfr. Capriccio 15, S, Es. 5.

Variant II  
See Capriccio 15, S, Ex. 5.

Variante II  
Vgl. Capriccio 15, S, Üb. 5.

Variante II  
Cfr. Capriccio 15, S, Ex. 5.

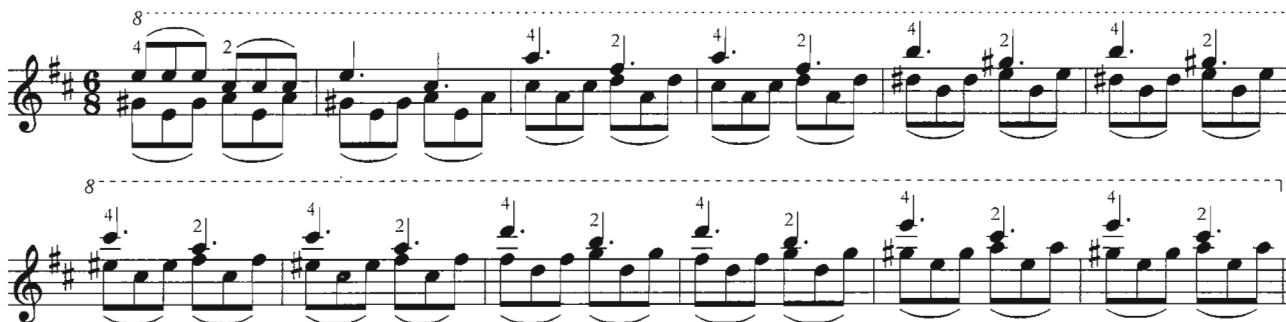


Es. 3  
Miss. 13-24.

Ex. 3  
bb. 13-24.

Üb. 3  
Takt 13-24.

Ex. 3  
Mes. 13-24.

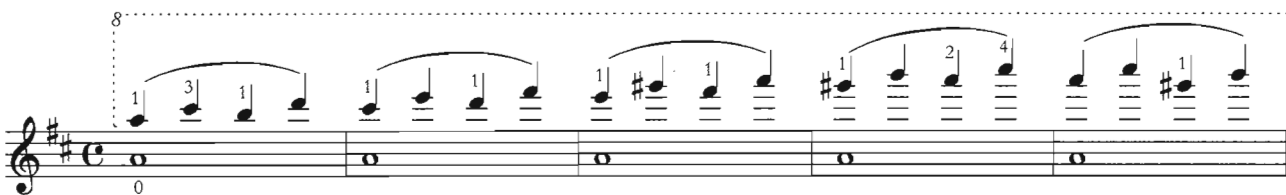


Es. 4  
Miss. 25-44.

Ex. 4  
bb. 25-44.

Üb. 4  
Takt 25-44.

Ex. 4  
Mes. 25-44.



Es. 5  
Cfr. Capriccio 5, S, Es. 1.

Ex. 5  
See Capriccio 5, S, Ex. 1.

Üb. 5  
Vgl. Capriccio 5, S, Üb. 1.

Ex. 5  
Cfr. Capriccio 5, S, Ex. 1.

Es. 6  
Miss. 65-81.  
Eseguire con i sei ritmi seguenti:

Ex. 6  
bb. 65-81.  
Play in the following six  
rhythms:  
Variante I

Üb. 6  
Takt 65-81.  
Mit den folgenden sechs Rhyth-  
men ausführen:  
Variante I

Ex. 6  
Mes. 65-81.  
Jouer sur les six rythmes sui-  
vants:  
Variante I

Variante II

Variant II

Variante II

Variante II

Variante III

Variant III

Variante III

Variante III

Variante IV

Variant IV

Variante IV

Variante IV

Variante V

Variant V

Variante V

Variante V

Variante VI

Variant VI

Variante VI

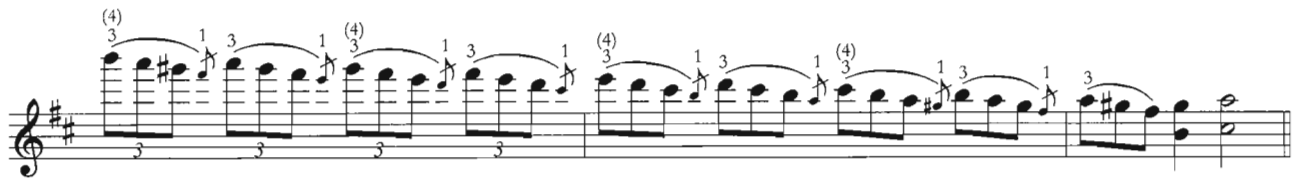
Variante VI

Es. 7

Ex. 7

Üb. 7

Ex. 7



## CAPRICCIO 23

### SEZ. A

Es. 1  
Esecuzione: M.

Ex. 1  
Performance: M.

Üb. 1  
Ausführung: M.

Ex. 1  
Exécution: M.



Es. 2  
Esecuzione: spiccato M.  
Variante I

Ex. 2  
Performance: *spiccato* M.  
Variant I

Üb. 2  
Ausführung: *spiccato* M.  
Variante I

Ex. 2  
Exécution: *spiccato* M.  
Variante I



Variante II

Variant II

Variante II

Variante II



### SEZ. S

Es. 1<sup>22</sup>  
Eseguiare tutto il Capriccio in  
corde doppie.

Ex. 1<sup>22</sup>  
Play the whole Capriccio in  
double stops.

Üb. 1<sup>22</sup>  
Das gesamte Capriccio in Dop-  
pelgriffen ausführen.

Ex. 1<sup>22</sup>  
Jouer tout le Capriccio en dou-  
bles cordes.



22. Il frontespizio del Concerto XII porta il motto «*Facilis aditus, difficilis exitus*». Cfr. LOCATELLI, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, edizione in facsimile a cura di Paul van Reijen, Amsterdam, Saul B. Groen, 1981, p. 88.

22. The title-page of Concerto XII carries the motto «*Facilis aditus, difficilis exitus*». See LOCATELLI, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, facsimile reprint edited by Paul van Reijen, Amsterdam, Saul B. Groen, 1981, p. 88.

22. Das Capriccio trägt das Motto «*Facilis aditus, difficilis exitus*». Vgl. LOCATELLI, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, nach der Facsimile-Ausgabe herausgegeben von Paul van Reijen, Amsterdam, Saul B. Groen, 1981, S. 88.

22. Le frontispice du Concerto XII porte la devise «*Facilis aditus, difficilis exitus*». Cfr. LOCATELLI, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, d'après l'édition en facsimilé Paul van Reijen, Amsterdam, Saul B. Groen, 1981, p. 88.

Es. 2  
Miss. 43, 44.

Ex. 2  
bb. 43, 44.

Üb. 2  
Takt 43, 44.

Ex. 2  
Mes. 43, 44.

Es. 3  
Preparatorio alle miss. 44-53.

Ex. 3  
Preparatory for bb. 44 to 53.

Üb. 3  
Vorbereitung für die Takte 44-53.

Ex. 3  
Préparatoire aux mes. de 44 à 53.

Es. 4  
Sviluppo del modulo tecnico locatelliano: cambi di posizione di ottava e controllo dell'intonazione con la corda vuota. Eseguire dapprima molto lentamente, 'scivolando' leggermente fino alla posizione richiesta.

Ex. 4  
Development of Locatelli's technical module: making octave shifts and using the open string to check intonation. Play first very slowly, 'sliding' lightly up to the required position.

Üb. 4  
Entwicklung des technischen Moduls von Locatelli: Lagenwechsel um eine Oktave und Intonationskontrolle mit der leeren Saite. Zuerst sehr langsam üben, leicht „rutschend“ bis zur gewünschten Lage.

Ex. 4  
Développement du module technique de Locatelli: changements de position d'octave et contrôle de l'intonation avec la corde à vide. Jouer d'abord très lentement, en 'glissant' légèrement jusqu'à la position demandée.

Es. 5  
Preparatorio all'estensione.  
Mis. 64.  
(o = nota muta)

Ex. 5  
Preparation for the stretch.  
b. 64.  
(o = silent note)

Üb. 5  
Vorbereitung auf die Überstreckung.  
Takt 64.  
(e = stumme Note)

Ex. 5  
Préparation à l'extension.  
Mes. 64.  
(o = note muette)

Es. 6  
Preparatorio alle miss. 64-81.  
(o = nota muta)

Ex. 6  
Preparation for bb. 64-81.  
(o = silent note)

Üb. 6  
Vorübung für die Takte 64-81.  
(o = stumme Note)

Ex. 6  
Préparation aux mes. 64-81.  
(o = note muette)

Es. 7  
Miss. 109-112.  
Cfr. Capriccio 5, S, Es. 2.

Ex. 7  
bb. 109-112.  
See Capriccio 5, S, Ex. 2.

Üb. 7  
Takt 109-112.  
Vgl. Capriccio 5, S, Üb. 2.

Ex. 7  
Mes. 109-112.  
Cfr. Capriccio 5, S, Ex. 2.

Es. 8  
Preparatorio alle miss. 114-125.

Ex. 8  
Preparation for bb. 114-125.

Üb. 8  
Vorübung für die Takte 114-125.

Ex. 8  
Préparation aux mes. 114-125.

Es. 9  
Preparatorio alle miss. 130-138.

Ex. 9  
Preparation for bb. 130-138.

Üb. 9  
Vorübung für die Takte 130-138.

Ex. 9  
Préparation aux mes. 130-138.

CAPRICCIO 24

SEZ. A

Es. 1  
Preparatorio al legato a due.  
Esecuzione: MI, M, Tall/M/P.

Ex. 1  
Preparatory for the legato pairs.  
Performance: LH, M, Fr/M/T.

Üb. 1  
Vorbereitung für die Zweier-Bindung.  
Ausführung: uH, M, Fr/M/Sp.

Ex. 1  
Préparatoire au legato par deux.  
Exécution: MI, M, Tal/M/P.

[v]

Es. 2  
Eseguire l'Es. 1 spiccato, iniziando con  $\blacksquare$  e con  $\blacktriangledown$ .

Ex. 2  
Play Ex. 1 *spiccato*, beginning with  $\blacksquare$  and  $\blacktriangledown$ .

Üb. 2  
Die Üb. 1 *spiccato* ausführen, im  $\blacksquare$  und  $\blacktriangledown$  beginnend.

Ex. 2  
Jouer l'Ex. 1 en *spiccato* en commençant par  $\blacksquare$  et par  $\blacktriangledown$ .

Es. 3  
Applicare alle sestine da mis. 63 alla fine i sei ritmi che seguono, per incrementare la virtuosità dell'arco nel colpo d'arco sciolto.

Ex. 3  
To increase bowing virtuosity in detached bow strokes, apply the six following rhythms to the sextuplets from b. 63 to the end.

Üb. 3  
Auf die Sextolen ab Takt 63 bis zum Schluß die folgenden sechs Rhythmen anwenden, um die Virtuosität des Bogens bei dem ungebundenen Bogenstrich zu steigern.

Ex. 3  
Appliquer aux sextolets de la mes. 63 à la fin les six rythmes suivants, pour augmenter la virtuosité de l'archet dans le coup d'archet souple.

Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Variante I



Variante II



Variante III



Variante IV



Variante V



Variante VI



Es. 1  
Preparatorio alle miss. 1-62.

Ex. 1  
Preparatory for bb. 1-62.

Üb. 1  
Vorübung für die Takte 1-62.

Ex. 1  
Préparatoire aux mes. 1-62.

Miss. 22-25.

bb. 22-25.

Takt 22-25.

Mes. 22-25.

Es. 2  
Esercizio per ottenere un buon piazzamento della mano per mezzo delle note di passaggio.  
Mis. 112 e segg.

Ex. 2  
Exercise to achieve a good positioning of the hand by inserting passing notes.  
bb. 112 ff.

Üb. 2  
Übung, um eine gute Handstellung durch die Hilfsnoten zu erlangen.  
Takt 112 ff.

Ex. 2  
Exercice pour obtenir un bon placement de la main au moyen des notes de passage.  
Mes. 112 et suiv.

Es. 3  
Miss. 142-149.  
Cfr. Capriccio 22, S, Es. 6 /I-II; Es. 7.

Ex. 3  
bb. 142-149.  
See Capriccio 22, S, Ex. 6/I-II; Ex. 7.

Üb. 3  
Takt 142-149.  
Vgl. Capriccio 22, S, Üb. 6/I-II; Üb. 7.

Ex. 3  
Mes. 142-149.  
Cfr. Capriccio 22, S, Ex. 6/I-II; Ex. 7.

Es. 4  
Miss. 150-fine.  
Cfr. Capriccio 5, S, Es. 1.

Ex. 4  
bb. 150-end.  
See Capriccio 5, S, Ex. 1.

Üb. 4  
Takt 150 bis zum Ende.  
Vgl. Capriccio 5, S, Üb. 1.

Ex. 4  
Mes. 150-fin.  
Cfr. Capriccio 5, S, Ex. 1.

PIETRO ANTONIO LOCATELLI  
VENTIQUATTRO CAPRICCI PER VIOLINO SOLO OP. III

IN BASE ALL'EDIZIONE CRITICA A CURA DI/BASED ON THE CRITICAL EDITION BY  
BASÉ SUR L'ÉDITION CRITIQUE PAR/NACH DER KRITISCHEN AUSGABE VON

ALBERT DUNNING

CON DITEGGIATURE ED ESERCIZI PREPARATORI DI/WITH FINGERING AND PREPARATORY EXERCISES BY/  
AVEC DOIGTÉS ET EXERCICES PRÉPARATOIRES PAR/MIT FINGERSÄTZEN UND EINFÜHRENDEN ÜBUNGEN VON

ENZO PORTA

# CAPRICCIO 1

ALLEGRO

The musical score consists of ten staves of music, each beginning with a measure number in parentheses. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by rapid sixteenth-note passages, often with slurs and fingerings indicated above the notes.

- Staff 1:** Measure 1 (87). Fingerings: 0, 4, 4.
- Staff 2:** Measure 3 (89). Fingerings: 0, 2, 4.
- Staff 3:** Measure 4 (90). Fingerings: 2, 3.
- Staff 4:** Measure 6 (92).
- Staff 5:** Measure 7 (93). Fingerings: 2, 3, 2.
- Staff 6:** Measure 9 (95). Fingerings: 2, 1, 0.
- Staff 7:** Measure 10 (96). Fingerings: 2, 3.
- Staff 8:** Measure 12 (98). Fingerings: 2, 3, 0.
- Staff 9:** Measure 13 (99). Fingerings: 2, 4, 2, 4.
- Staff 10:** Measure 15 (101). Fingerings: 4, 4.
- Staff 11:** Measure 17 (103). Fingering: 4.

21 (107)

Musical staff 21 (107) in G major, featuring a sequence of eighth-note chords with fingerings 2, 3, and 4 2.

25 (111)

Musical staff 25 (111) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 1, and 4.

29 (115)

Musical staff 29 (115) in G major, featuring a sequence of eighth-note chords with fingerings 4, 1, and 4.

33 (119)

Musical staff 33 (119) in G major, featuring a sequence of eighth-note chords with fingerings 4, 2, 3, 4 2, and 3.

37 (123)

Musical staff 37 (123) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 2, 4, 3, 4 2, and 4 2.

41 (127)

Musical staff 41 (127) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 2, 4, 3, 4 2, and 4 2.

45 (131)

Musical staff 45 (131) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 2, 4 2, and 4 2.

49 (135)

Musical staff 49 (135) in G major, featuring a sequence of eighth-note chords with fingerings 3, 4 2, 2, 4 2, and 4 2.

53 (139)

Musical staff 53 (139) in G major, featuring a sequence of eighth-note chords with a fingering of 4, followed by a long melodic line with a trill.

57 (143)

Musical staff 57 (143) in G major, featuring a sequence of eighth-note chords with a 'V' marking and a fingering of 4.

61 (147)

Musical staff 61 (147) in G major, featuring a sequence of eighth-note chords with a 'V' marking and a fingering of 4.

65 (151)

Musical staff 65 (151) in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of sixteenth-note chords, each with a circled '4' above it, indicating a four-finger fingering.

69 (155)

Musical staff 69 (155) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords, each with a circled '4' above it, indicating a four-finger fingering.

73 (159)

Musical staff 73 (159) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: '1', '2', '3', and '4' above the notes.

79 (165)

Musical staff 79 (165) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: '1', '3', and '4' above the notes.

86 (172)

Musical staff 86 (172) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: '1', '3', and '4' above the notes.

93 (179)

Musical staff 93 (179) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: '4', '1', and '3' above the notes.

100 (186)

Musical staff 100 (186) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: '2', '3', '4', '1', and '3' above the notes.

107 (193)

Musical staff 107 (193) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: '1', '2', '1', '1', '1', '1', '1', and '1' above the notes.

114 (200)

Musical staff 114 (200) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: '1', '1', '1', '3', '2', '4', '1', '0', '0', and '0' above the notes.

121 (207)

Musical staff 121 (207) in treble clef with a key signature of two sharps. It contains a sequence of sixteenth-note chords with various fingering numbers: '0', '4', '0', '0', '0', '0', '4', '0', and '0'. The staff concludes with a double bar line and a 'CADENZA' section consisting of two octaves of a sustained chord, indicated by '8' in a box.



33 (166)

Musical staff 33 (166) in G major, 2/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with numbers 0, 1, 2, 3, 4. A 'V' marking is present above the staff.

36 (169)

Musical staff 36 (169) in G major, 2/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with numbers 0, 1, 2, 3, 4. A 'V' marking is present above the staff.

39 (172)

Musical staff 39 (172) in G major, 2/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with numbers 1, 2, 3. A 'V' marking is present above the staff.

42 (175)

Musical staff 42 (175) in G major, 2/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with numbers 1, 2, 3, 4.

45 (178) arpeggio

Musical staff 45 (178) in G major, 2/4 time. It features a sequence of arpeggiated chords. Fingerings are indicated with numbers 0, 1, 2, 3, 4.

49 (182)

Musical staff 49 (182) in G major, 3/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with numbers 0, 2.

52 (185)

Musical staff 52 (185) in G major, 3/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with number 0.

55 (188)

Musical staff 55 (188) in G major, 3/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with number 0.

58 (191)

Musical staff 58 (191) in G major, 3/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with numbers 0, 2, 1.

61 (194)

Musical staff 61 (194) in G major, 3/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with number 0.

63 (196)

Musical staff 63 (196) in G major, 3/4 time. It features a sequence of chords and arpeggios. Fingerings are indicated with number 0.

65 (198)

Musical staff 65 (198) in G major, common time. It features a sequence of chords and arpeggios. Fingerings are indicated with number 0. A 'V' marking is present above the staff.

69 (202)

72 (205)

75 (208)

78 (211)

81 (214)

84 (217)

87 (220)

90 (223)

92 (225)

94 (227)

96 (229)

98 (231)

CADENZA

8

CAPRICCIO 3

ANDANTE

1 (83) V □ 2 1 V □

5 (87) V □ V □ V □

9 (91) V □ 2 1

13 (95) V □

17 (99) 2 V □ 3 2 4 4 3

20 (102) 4 4 3 2 1 2 3b 2 4 4 3

23 (105) b 2 1 2 b

26 (108) 3 2 b 4 4 3 2 2 b

29 (111) □ V □ V □

32 (114) V □ V □ V □ V □ V □ V □

35 (117) V □ V □ 2 4

39 (121) V □ V □

42 (124) □ V □

Detailed description: This page contains a musical score for 'Capriccio 3' in the 'Andante' tempo. It consists of 12 staves of music, each starting with a measure number in parentheses. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Dynamic markings such as 'V' (forte) and '□' (piano) are placed above the notes. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes have accidentals (sharps and flats). The score concludes with a final cadence on the last staff.

45 (127) V

48 (130)

51 (133) V

54 (136) V

57 (139) V

60 (142) V

63 (145) V

66 (148) V III (5<sup>a</sup> pos.)

69 (151) V

72 (154) V

75 (157) V

78 (160) V

81 (163) V

84 (166) V

CADENZA

Detailed description: This page of a guitar score contains ten staves of music, numbered 45 to 84. Each staff begins with a measure number in parentheses and a 'V' symbol. The music is written in a single treble clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, slurs, and fingering numbers (1-4). The 'V' symbol likely indicates a vibrato or a specific performance technique. The piece concludes with a 'CADENZA' section, which is represented by a large bracketed structure containing several empty circles, indicating a section of improvisation or a specific technical exercise.

CAPRICCIO 4

1 (151)

Musical staff 1: Treble clef, C major key signature, 4/4 time signature. Measures 1-4. Includes dynamic markings 'V' and fingering '1'.

Musical staff 2: Treble clef, C major key signature, 4/4 time signature. Measures 5-8. Includes dynamic markings 'V' and fingering '4'.

Musical staff 3: Treble clef, C major key signature, 4/4 time signature. Measures 9-12. Includes dynamic markings 'V' and fingering '3'.

Musical staff 4: Treble clef, C major key signature, 4/4 time signature. Measures 13-16. Includes dynamic markings 'V' and fingering '3'.

Musical staff 5: Treble clef, C major key signature, 4/4 time signature. Measures 17-20. Includes dynamic markings 'V' and fingering '3'.

Musical staff 6: Treble clef, C major key signature, 4/4 time signature. Measures 21-24. Includes dynamic markings 'V' and fingering '3'.

Musical staff 7: Treble clef, C major key signature, 4/4 time signature. Measures 25-28. Includes dynamic markings 'V' and fingering '3'.

Musical staff 8: Treble clef, C major key signature, 4/4 time signature. Measures 29-32. Includes dynamic markings 'V' and fingering '3'.

Musical staff 9: Treble clef, C major key signature, 4/4 time signature. Measures 33-36. Includes dynamic markings 'V' and fingering '3'.

Musical staff 10: Treble clef, C major key signature, 4/4 time signature. Measures 37-40. Includes dynamic markings 'V' and fingering '3'.

Musical staff 11: Treble clef, C major key signature, 4/4 time signature. Measures 41-44. Includes dynamic markings 'V' and fingering '3'.

Musical staff 12: Treble clef, C major key signature, 4/4 time signature. Measures 45-48. Includes dynamic markings 'V' and fingering '3'.

35 (185)

37 (187)

38 (188)

40 (190)

41 (191)

43 (193)

44 (194)

46 (196)

47 (197)

49 (199)

50 (200)

52 (202)

53 (203)

The image displays ten staves of musical notation for guitar, arranged vertically. Each staff begins with a measure number in parentheses, such as 35 (185), 37 (187), 38 (188), 40 (190), 41 (191), 43 (193), 44 (194), 46 (196), 47 (197), 49 (199), 50 (200), 52 (202), and 53 (203). The notation includes various musical symbols: treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features complex rhythmic patterns, including triplets and slurs, and is annotated with fingerings (numbers 1-4) and a '0' for natural harmonics. The staves are densely packed with notes and rests, indicating a technically demanding piece.

55 (205)

Musical staff 55 (205) in G-flat major, featuring a complex rhythmic pattern with eighth and sixteenth notes, slurs, and fingerings 1, 2, 3, and 4.

56 (206)

Musical staff 56 (206) in G-flat major, continuing the rhythmic pattern with slurs and fingerings 1, 2, and 3.

58 (208)

Musical staff 58 (208) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 1, 2, 3, and 4.

59 (209)

Musical staff 59 (209) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 1, 2, 3, and 4.

61 (211)

Musical staff 61 (211) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 1, 2, 3, and 4.

63 (213)

Musical staff 63 (213) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

65 (215)

Musical staff 65 (215) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

67 (217)

Musical staff 67 (217) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

69 (219)

Musical staff 69 (219) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

71 (221)

Musical staff 71 (221) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 2, 3, and 4.

73 (223)

Musical staff 73 (223) in G-flat major, featuring a complex rhythmic pattern with slurs and fingerings 1, 2, 3, and 4. The staff concludes with a Cadenza section.

CADENZA

CAPRICCIO 5

1 (80) V V

4 (83)

7 (86)

10 (89)

13 (92)

16 (95)

19 (98)

22 (101)

25 (104)

28 (107)

31 (110)

34 (113)

37 (116) Musical staff 37 (116) in G major, featuring a sequence of eighth notes with triplets and a final triplet of eighth notes.

40 (119) Musical staff 40 (119) in G major, featuring eighth notes with various fingerings (2, 4, 3, 2, 0, 2, 1, 3, 3, 4, 2, 1).

43 (122) Musical staff 43 (122) in G major, featuring eighth notes with fingerings (0, 0, 2, 2, 0, 3, 3, 1).

46 (125) Musical staff 46 (125) in G major, featuring eighth notes with fingerings (4, 4, 4, 4, 4, 4, 4, 4).

49 (128) Musical staff 49 (128) in G major, featuring eighth notes with fingerings (4, 4, 4, 4, 4, 4, 4, 1, 4).

52 (131) Musical staff 52 (131) in G major, featuring eighth notes with fingerings (4, 1, 4, 3, 4, 4, 4, 3, 2).

55 (134) Musical staff 55 (134) in G major, featuring eighth notes with fingerings (0, 4, 3, 4, 4, 3, 2, 4, 3).

58 (137) Musical staff 58 (137) in G major, featuring eighth notes with fingerings (4, 3, 3, 2, 4, 0, 4, 0).

61 (140) Musical staff 61 (140) in G major, featuring eighth notes with fingerings (1, 0, 3, 4, 4, 4, 4, 4).

64 (143) Musical staff 64 (143) in G major, featuring eighth notes with fingerings (0, 1, 2, 3, 4, 4, 1, 0, 3, 2).

67 (146) Musical staff 67 (146) in G major, featuring eighth notes with fingerings (3, 3, 2, 3, 3, 2).

70 (149) Musical staff 70 (149) in G major, featuring eighth notes with fingerings (3, 3, 2, 3, 3, 2).

73 (152) Musical staff 73 (152) in G major, featuring eighth notes with fingerings (2, 1, 0, 0).

76 (155) Musical notation for measure 76 (155). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 1, 2, 3, and 4. A double bar line is present at the end of the measure.

79 (158) Musical notation for measure 79 (158). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

82 (161) Musical notation for measure 82 (161). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

85 (164) Musical notation for measure 85 (164). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

88 (167) Musical notation for measure 88 (167). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

91 (170) Musical notation for measure 91 (170). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

94 (173) Musical notation for measure 94 (173). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

97 (176) Musical notation for measure 97 (176). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

100 (179) Musical notation for measure 100 (179). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

103 (182) Musical notation for measure 103 (182). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

106 (185) Musical notation for measure 106 (185). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

109 (188) Musical notation for measure 109 (188). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

112 (191) Musical notation for measure 112 (191). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with various fingerings indicated by numbers 0, 1, 2, 3, and 4. A double bar line is present at the end of the measure.

CADENZA

 A cadenza notation consisting of a vertical line with a series of circles and a diamond shape, indicating a section of improvisation or a specific technique.

### CAPRICCIO 6

1 (156)

Musical staff 1 (156) showing a sequence of triplets starting with a V-shaped fingering above the first triplet. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes.

3 (158)

Musical staff 3 (158) showing a sequence of triplets. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes. A fingering of 4 is shown above the 10th triplet.

5 (160)

Musical staff 5 (160) showing a sequence of triplets. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes. A fingering of 4 is shown above the 2nd and 14th triplets.

7 (162)

Musical staff 7 (162) showing a sequence of triplets. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes. A sharp sign (#) is placed above the 8th and 12th triplets.

9 (164)

Musical staff 9 (164) showing a sequence of triplets. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes. Fingerings 4, 3, 2, 1, 3, 1, 3 are shown above the 2nd, 5th, 6th, 7th, 10th, 11th, and 12th triplets.

11 (166)

Musical staff 11 (166) showing a sequence of triplets. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes. Fingerings 3 and 4 are shown above the 4th and 5th triplets.

13 (168)

Musical staff 13 (168) showing a sequence of triplets. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes. A fingering of 3 is shown above the 11th triplet.

15 (170)

Musical staff 15 (170) showing a sequence of triplets. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes. A fingering of 2 is shown above the 14th triplet.

17 (172)

Musical staff 17 (172) showing a sequence of triplets. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes. Fingerings 2, 3, 2, 4, 3, 2, 1 are shown above the 5th, 6th, 7th, 8th, 9th, 10th, and 11th triplets.

19 (174)

Musical staff 19 (174) showing a sequence of triplets. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains 15 measures of music, each containing a triplet of eighth notes. A fingering of 4 is shown above the 10th triplet.

21 (176)

23 (178)

25 (180)

27 (182)

29 (184)

31 (186)

33 (188)

35 (190)

37 (192)

39 (194)

41 (196)

Musical staff 41 (196) in G major, featuring a sequence of eighth-note triplets. The first four measures contain two triplets each, while the final measure contains three triplets.

43 (198)

Musical staff 43 (198) in G major, featuring a sequence of eighth-note triplets. Each of the eight measures contains two triplets.

45 (200)

Musical staff 45 (200) in G major, featuring a sequence of eighth-note triplets. Each of the eight measures contains two triplets.

47 (202)

Musical staff 47 (202) in G major, featuring a sequence of eighth-note triplets. Each of the eight measures contains two triplets.

49 (204)

Musical staff 49 (204) in G major, featuring a sequence of eighth-note triplets. Each of the eight measures contains two triplets.

51 (206)

Musical staff 51 (206) in G major, featuring a sequence of eighth-note triplets. The first seven measures contain two triplets each, and the final measure contains three triplets.

53 (208)

Musical staff 53 (208) in G major, featuring a sequence of eighth-note triplets. Each of the eight measures contains two triplets. A '4' is written below the first and fifth measures.

55 (210)

Musical staff 55 (210) in G major, featuring a sequence of eighth-note triplets. Each of the eight measures contains two triplets. A '4' is written below the first measure, and '4 1/2' is written below the fifth measure.

57 (212)

Musical staff 57 (212) in G major, featuring a sequence of eighth-note triplets. Each of the eight measures contains two triplets. A '1' is written below the third measure, a '2' below the fourth, and '3 0/2' below the seventh.

59 (214)

Musical staff 59 (214) in G major, featuring a sequence of eighth-note triplets. Each of the four measures contains two triplets. A '4' is written below the first measure, and a '3' below the second. The staff concludes with a trill (tr) and a fermata over a final chord, with the number '8' in a box below the staff.

CAPRICCIO 7

1 (69)

Musical staff 1 (69) in treble clef, key of D major (two sharps), and 3/4 time. It features a continuous eighth-note pattern. Fingering numbers 4, 3, 1, 0 are shown under the first four notes, and #4, 2 under the next two. The staff contains six measures of music.

3 (71)

Musical staff 3 (71) in treble clef, key of D major, and 3/4 time. It continues the eighth-note pattern. Fingering numbers 4, 3 are shown under the first two notes. The staff contains six measures of music.

5 (73)

Musical staff 5 (73) in treble clef, key of D major, and 3/4 time. It features a more complex eighth-note pattern with some slurs. The staff contains six measures of music.

8 (76)

Musical staff 8 (76) in treble clef, key of D major, and 3/4 time. It continues the eighth-note pattern with slurs. The staff contains six measures of music.

11 (79)

Musical staff 11 (79) in treble clef, key of D major, and 3/4 time. It features a continuous eighth-note pattern. Fingering numbers #2, 3, 1 are shown under the last three notes of the staff. The staff contains six measures of music.

13 (81)

Musical staff 13 (81) in treble clef, key of D major, and 3/4 time. It features a continuous eighth-note pattern. Fingering numbers 2, 3, 2 are shown under the last three notes. The staff contains six measures of music.

15 (83)

Musical staff 15 (83) in treble clef, key of D major, and 3/4 time. It features eighth-note patterns with trills (tr) and slurs. Fingering numbers 4, 2, 3, 4, 2, 3, 4 are shown. The staff contains six measures of music.

19 (87)

Musical staff 19 (87) in treble clef, key of D major, and 3/4 time. It features eighth-note patterns with trills (tr) and slurs. Fingering numbers 2, 0 are shown. The staff contains six measures of music.

22 (90)

Musical staff 22 (90) in treble clef, key of D major, and 3/4 time. It features a continuous eighth-note pattern. Fingering number 2 is shown under the first note. The staff contains six measures of music.

24 (92)

Musical staff 24 (92) in treble clef, key of D major, and 3/4 time. It features a continuous eighth-note pattern. Fingering numbers 2, 2, 4, 3, 1, 2, 4, 1 are shown. The staff contains six measures of music.

26 (94)

Musical staff 26 (94) in treble clef, key of D major, and 3/4 time. It features eighth-note patterns with slurs. Fingering numbers 1, 1, 2, 1, 2 are shown. The staff contains six measures of music.

29 (97)

Musical staff 29 (97) in treble clef, key of D major, and 3/4 time. It features eighth-note patterns with slurs and a trill (tr). Fingering numbers 2, 1 are shown. The staff contains six measures of music.



CAPRICCIO 8

1 (162)

Musical staff 1 (162) in treble clef, key of D major (two sharps), and common time. It begins with a whole rest followed by a series of chords and eighth-note patterns. Fingering numbers 0, 1, 3, and 4 are indicated at the start.

3 (164)

Musical staff 3 (164) in treble clef, key of D major. It continues the rhythmic patterns with chords and eighth notes.

5 (166)

Musical staff 5 (166) in treble clef, key of D major. It features a triplet of eighth notes (fingering 3 0) and various chords. Trills (tr) and accents (V) are present.

8 (169)

Musical staff 8 (169) in treble clef, key of D major. It includes slurs over eighth-note groups and trills.

11 (172)

Musical staff 11 (172) in treble clef, key of D major. It features a trill (tr) and various chordal textures.

14 (175)

Musical staff 14 (175) in treble clef, key of D major. It includes a trill (tr) and slurs over eighth notes.

17 (178)

Musical staff 17 (178) in treble clef, key of D major. It features a triplet of eighth notes (fingering 3) and various chords.

20 (181)

Musical staff 20 (181) in treble clef, key of D major. It includes slurs over eighth notes and various chords.

23 (184)

Musical staff 23 (184) in treble clef, key of D major. It features slurs over eighth notes and various chords.

26 (187)

Musical staff 26 (187) in treble clef, key of D major. It includes trills (tr) and various chords.

29 (190)

Musical staff 29 (190) in treble clef, key of D major. It features a trill (tr) and various chords.

32 (193)

Musical staff 32 (193) in treble clef, key of D major. It includes slurs over eighth notes and various chords.

35 (196)

38 (199)

41 (202)

44 (205)

46 (207)

48 (209)

50 (211)

52 (213)

55 (216)

58 (219)

61 (222)

64 (225)

## CAPRICCIO 9

1 (74)

Musical notation for measures 1-4. The staff shows chords and single notes with fingerings (1, 4, 3, 0) and accents (V).

5 (78)

Musical notation for measures 5-8. The staff shows chords and single notes with fingerings (3, 3, 4, 1, 4, 0, 4, 4) and accents (V).

9 (82)

Musical notation for measures 9-11. The staff shows chords and single notes with fingerings (1, 2, 1) and accents (V).

12 (85)

Musical notation for measures 12-13. The staff shows chords and single notes with fingerings (0, 4, 0, 1, 2, 1) and accents (f).

14 (87)

Musical notation for measures 14-16. The staff shows chords and single notes with fingerings (1, 6, 6, 1, 2, 1, 0) and accents (V).

17 (90)

Musical notation for measures 17-20. The staff shows chords and single notes with fingerings (4, 0, 3, 2, 2, 3) and accents (V).

21 (94)

Musical notation for measures 21-22. The staff shows chords and single notes with fingerings (4, 4).

23 (96)

Musical notation for measures 23-24. The staff shows chords and single notes with fingerings (4, 4).

25 (98)

Musical notation for measures 25-26. The staff shows chords and single notes with fingerings (2, 4, 2).

27  
(100)

29  
(102)

31  
(104)

33  
(106)

35  
(108)

37 (110)

39 (112)

41 (114)

44 (117)

47 (120)

49 (122)

Musical staff 49 (122) features a treble clef and a 2/4 time signature. The melody consists of eighth-note patterns with trills (tr) and slurs. Fingerings 1 and 2 are indicated. A 'V' symbol is present above the staff.

51 (124)

Musical staff 51 (124) continues the eighth-note pattern with trills. It includes a sharp sign (#) and fingerings 0, 1, 2, 3, 4. 'V' symbols are placed above the staff.

53 (126)

Musical staff 53 (126) shows a shift to sixteenth-note patterns with slurs and trills. Fingerings 2, 3, 4, and 6 are indicated. 'V' symbols are present above the staff.

55 (128)

Musical staff 55 (128) features sixteenth-note patterns with slurs and trills. Fingerings 1 and 6 are indicated.

57 (130)

Musical staff 57 (130) continues the sixteenth-note pattern with slurs and trills. Fingerings 1 and 6 are indicated.

59 (132)

Musical staff 59 (132) features sixteenth-note patterns with slurs and trills. Fingerings 1, 2, 3, and 6 are indicated.

61 (134)

Musical staff 61 (134) continues the sixteenth-note pattern with slurs and trills. Fingerings 1, 2, 3, 4, and 6 are indicated.

63 (136)

Musical staff 63 (136) features sixteenth-note patterns with slurs and trills. Fingerings 1, 2, 3, 4, and 6 are indicated.

65 (138)

Musical staff 65 (138) continues the sixteenth-note pattern with slurs and trills. Fingerings 1, 2, 3, 4, and 6 are indicated.

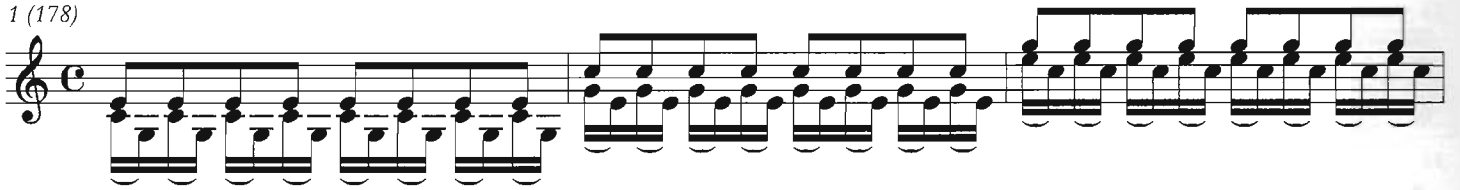
67 (140)

Musical staff 67 (140) features sixteenth-note patterns with slurs and trills. Fingerings 1 and 6 are indicated. The staff concludes with a double bar line and a 'C' symbol, followed by the word 'CADENZA'.

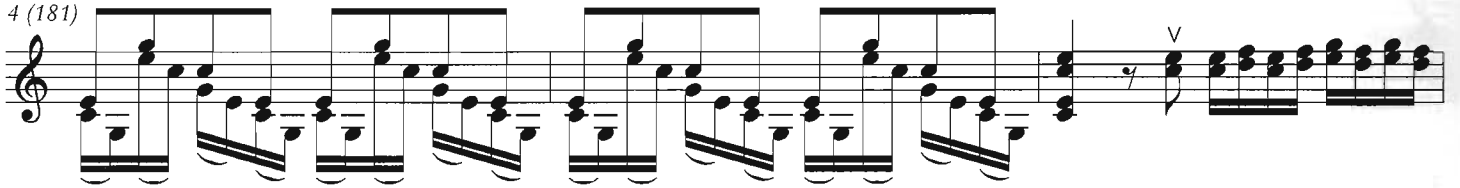
CADENZA

## CAPRICCIO 10

1 (178)



4 (181)



7 (184)



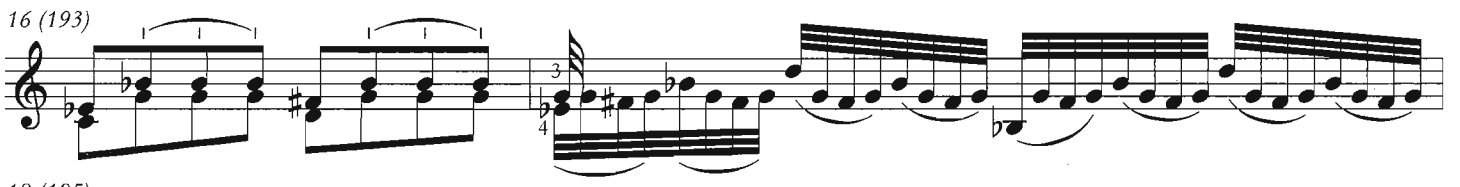
10 (187)



13



16 (193)



18 (195)



20 (197)



24 (201)



27 (204)



30 (207)



33 (210)

Musical staff 33 (210) in treble clef, key of D major. It features a continuous sixteenth-note arpeggiated pattern starting with a first finger fingering (1).

36 (213)

Musical staff 36 (213) in treble clef, key of D major. It continues the sixteenth-note arpeggiated pattern with a first finger fingering (1) and a 5th position marking (5<sup>a</sup> pos.) above the staff.

39 (216)

Musical staff 39 (216) in treble clef, key of D major. It continues the sixteenth-note arpeggiated pattern.

42 (219)

Musical staff 42 (219) in treble clef, key of D major. It continues the sixteenth-note arpeggiated pattern with first finger fingerings (1) indicated.

45 (222)

Musical staff 45 (222) in treble clef, key of D major. It continues the sixteenth-note arpeggiated pattern with a first finger fingering (1) indicated.

48 (225)

Musical staff 48 (225) in treble clef, key of D major. It features a trill (tr) and a vibrato (V) marking. The staff ends with a triplet of eighth notes.

53 (230)

Musical staff 53 (230) in treble clef, key of D major. It features a vibrato (V) marking and a series of chords.

57 (234)

Musical staff 57 (234) in treble clef, key of D major. It features a vibrato (V) marking and a series of chords with first finger fingerings (1) indicated.

61 (238)

Musical staff 61 (238) in treble clef, key of D major. It features a vibrato (V) marking and a series of chords with first finger fingerings (1) indicated.

65 (242)

Musical staff 65 (242) in treble clef, key of D major. It features a series of chords with first finger fingerings (1) indicated.

68 (245)

Musical staff 68 (245) in treble clef, key of D major. It features a trill (tr) and a vibrato (V) marking, along with first finger fingerings (1) indicated.

71 (248)

Musical staff 71 (248) in treble clef, key of D major. It features a series of chords with first finger fingerings (1) indicated. The staff concludes with a Cadenza section, marked "CADENZA" and a fermata symbol.

## CAPRICCIO 11

1 (86)

7 (92)

14 (99)

21 (106)

28 (113)

35 (120)

41 (126)

48 (133)

54 (139)

61 (146)

This musical score for Capriccio 11 consists of ten staves of music, each starting with a measure number in parentheses. The notation is in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Some measures include slurs and accents. The score is written in a standard musical notation style with a clear layout.

67 (152)

Musical staff 67 (152) in G major, treble clef. It features a sequence of eighth-note patterns with slurs and a first-finger fingering (1) indicated above the first measure.

73 (158)

Musical staff 73 (158) in G major, treble clef. It features eighth-note patterns with slurs and fingering numbers 1, 2, and 4 indicated above the notes.

79 (164)

Musical staff 79 (164) in G major, treble clef. It features eighth-note patterns with slurs and fingering numbers 4, 2, and 1 indicated above the notes.

85 (170)

Musical staff 85 (170) in G major, treble clef. It features eighth-note patterns with slurs and fingering numbers 4, 1, and 2 indicated above the notes.

91 (176)

Musical staff 91 (176) in G major, treble clef. It features eighth-note patterns with slurs and fingering numbers 4, 2, and 1 indicated above the notes.

97 (182)

Musical staff 97 (182) in G major, treble clef. It features eighth-note patterns with slurs and a fourth-finger fingering (4) indicated above the notes.

103 (188)

Musical staff 103 (188) in G major, treble clef. It features eighth-note patterns with slurs and a first-finger fingering (1) indicated above the notes.

109 (194)

Musical staff 109 (194) in G major, treble clef. It features eighth-note patterns with slurs and fingering numbers 1, 3, and 1 indicated above the notes. A "6<sup>a</sup> pos." (6th position) instruction is written above the staff.

116 (201)


Musical staff 116 (201) in G major, treble clef. It features eighth-note patterns with slurs and fingering numbers 3 and 1 indicated above the notes.

123 (208)

Musical staff 123 (208) in G major, treble clef. It features eighth-note patterns with slurs and fingering numbers 3 and 1 indicated above the notes.

130 (215) 

136 (221) 

143 (228) 

150 (235) 

157 (242) 

164 (249) 

170 (255) 

176 (261) 

182 (267) 

186 (271) 

189 (274) 



37 (201)

41 (205)

44 (208)

47 (211)

50 (214)

53 (217)

56 (220)

59 (223)

62 (226)

65 (229)

68 (232)

71 (235)

74 (238)

77 (241)

80 (244)

83 (247)

86 (250)

89 (253)

92 (256)

95 (259)

98 (262)

CAPRICCIO 13

1 (89)

Musical staff 1 (89) in G major, 2/4 time. It features a sequence of sixteenth-note chords, each with a '6' above it, indicating a sixteenth-note chord. The melody consists of eighth notes and sixteenth notes.

3 (91)

Musical staff 3 (91) in G major, 2/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.

5 (93)

Musical staff 5 (93) in G major, 2/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.

7 (95)

Musical staff 7 (95) in G major, 2/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.

9 (97)

Musical staff 9 (97) in G major, 2/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.

11 (99)

Musical staff 11 (99) in G major, 2/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.

13 (101)

Musical staff 13 (101) in G major, 2/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.

15 (103)

Musical staff 15 (103) in G major, 2/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.

17 (105)

Musical staff 17 (105) in G major, 3/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.

19 (107)

Musical staff 19 (107) in G major, 3/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.

21 (109)

Musical staff 21 (109) in G major, 3/4 time. It continues the sequence of sixteenth-note chords with a '6' above each. The melody consists of eighth notes and sixteenth notes.



48 (136)

51 (139)

55 (143)

59 (147)

62 (150)

64 (152)

66 (154)

68 (156)

70 (158)

72 (160)

74 (162)

## CAPRICCIO 14

1 (182)

5 (186)

9 (190)

13 (194)

17 (198)

21 (202)

25 (206)

29 (210)

33 (214)

35 (216)

38 (219)

40 (221)

43 (224)

46 (227)

49 (230)

53 (234)

56 (237)

60 (241)

63 (244)

67 (248)

70 (251)

73 (254)

76 (257)

(arpeggio)

CADENZA

The musical score is written for a single melodic line in G major, 3/4 time. It consists of ten staves of music, numbered 40 to 76. The notation includes various rhythmic patterns, including triplets and sixteenth-note runs. Trills (tr) are used in measures 40, 43, 46, and 49. Vibrato (v) is indicated above notes in measures 49, 53, 56, 60, 63, 67, 70, 73, and 76. The score concludes with a cadenza section starting at measure 76, which includes an arpeggio and a series of sixteenth-note runs. The page number 37 is located in the top right corner.

# CAPRICCIO 15

1 (72) 6 6 6 6 6 6

3 (74) 4 3 1 6 6 6 6 6 6 6

5 (76) 6 6 6 6 6 6 6 6 6 6

7 (78) 4 3 1 6 6 6 6 6 6 6

9 (80) 6 6 6 6 6 6 6 6 6 6

11 (82) 6 6 6 6 6 6 6 6 6 6

13 (84) 6 6 6 6 6 6 6 6 6 6

15 (86) 6 6 6 2 4 # 3 1 6 6 6

17 (88) 6 6 6 2 4 # 3 # 1 6 6 6

19 (90) 1 (2) 1 6 6 6 6 6 6

21 (92) 2 2 4 # 3 1 6 6 6 6 6 6

23 (94)

Musical staff 23 (94) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6' for the sixth finger. The first three chords are in the first position, and the last three are in the second position. The first two notes of each chord are beamed together.

25 (96)

Musical staff 25 (96) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first three are in the first position, and the last three are in the second position. The first two notes of each chord are beamed together.

27 (98)

Musical staff 27 (98) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first three are in the first position, and the last three are in the second position. The first two notes of each chord are beamed together. The last three chords include fingering numbers 3, 4, 2, 1 above the notes.

29 (100)

Musical staff 29 (100) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Below the staff, the fingering sequence 4 3 1 0 is indicated for the first three chords, and 4 2 0 for the last three.

31 (102)

Musical staff 31 (102) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Below the staff, the fingering sequence 3 1 is indicated for the first two chords, 3 0 for the next two, and 4 0 for the last two.

33 (104)

Musical staff 33 (104) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Below the staff, the fingering sequence 3 is indicated for the first two chords, and 4 1 0 2 for the last two.

35 (106)

Musical staff 35 (106) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Below the staff, the fingering sequence 4 is indicated for the first two chords.

37 (108)

Musical staff 37 (108) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Below the staff, the fingering sequence 4<sup>th</sup> pos. 2 is indicated for the last two chords.

39 (110)

Musical staff 39 (110) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Below the staff, the fingering sequence 3 2 1 is indicated for the first three chords, and 3 4 2 for the last three.

41 (112)

Musical staff 41 (112) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Below the staff, the fingering sequence 4 3 1 is indicated for the first three chords, and 1 for the last three.

43 (114)

Musical staff 43 (114) in G major, 6/8 time. It features a sequence of six sixteenth-note chords, each marked with a '6'. The first two notes of each chord are beamed together. Below the staff, the fingering sequence 1 2 3 is indicated for the last three chords.

45 (116)

Musical staff 45 (116) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. The first measure has a '1' below the bass line.

47 (118)

Musical staff 47 (118) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '3', '1 3 2', and '1' are indicated below the bass line.

49 (120)

Musical staff 49 (120) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. A '4' is indicated below the bass line.

51 (122)

Musical staff 51 (122) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '4 3 1' and '4 3 1 0' are indicated below the bass line.

53 (124)

Musical staff 53 (124) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '4 2 1 0' and '3' are indicated below the bass line.

55 (126)

Musical staff 55 (126) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '4 2 1 0' and '4' are indicated below the bass line.

57 (128)

Musical staff 57 (128) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '2 4 3 1', '3 1', '1 4 2', and '2 4 3 1' are indicated below the bass line.

59 (130)

Musical staff 59 (130) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '3 1', '1', and '2 4 3 1' are indicated below the bass line.

61 (132)

Musical staff 61 (132) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '4 3 1' and '1' are indicated below the bass line.

63 (134)

Musical staff 63 (134) in G major, featuring six measures of sixteenth-note runs. Each measure is marked with a '6' above the staff. Fingerings '2 4 3 1' and '2 4 3 1' are indicated below the bass line.

65 (136)

CADENZA

Musical staff 65 (136) in G major, featuring a cadenza. It begins with a treble clef, a key signature of one sharp, and a time signature of 8/8. The notation includes a double bar line with repeat dots, followed by a fermata over a whole note, and then a final double bar line.

## CAPRICCIO 16

1 (163)

3 (165)

5 (167)

6 (168)

8 (170)

10 (172)

12 (174)

14 (176)

16 (178)

18 (180)

20 (182)

Detailed description of the musical score: The score consists of ten staves of music, each representing a measure. The key signature is one sharp (F#) and the time signature is common time (C). The music is characterized by complex rhythmic patterns and guitar-specific techniques. Measure 1 (163) starts with a triplet of eighth notes. Measure 3 (165) features a series of slurs over eighth notes. Measure 5 (167) includes a triplet of eighth notes. Measure 6 (168) shows a sequence of eighth notes with slurs. Measure 8 (170) contains a pattern of eighth notes with slurs. Measure 10 (172) features a sequence of eighth notes with slurs. Measure 12 (174) includes a triplet of eighth notes and a sequence of eighth notes with slurs. Measure 14 (176) shows a sequence of eighth notes with slurs and fingering numbers. Measure 16 (178) features a sequence of eighth notes with slurs. Measure 18 (180) contains a sequence of eighth notes with slurs. Measure 20 (182) includes a sequence of eighth notes with slurs and fingering numbers.



47 (209)

Musical staff 47 (209) in treble clef with a key signature of one sharp (F#). It features a sequence of eighth notes with various fingering numbers (3, 4, 1, 2, 3, 3, 4, 2, 3) and slurs.

49 (211)

Musical staff 49 (211) in treble clef with a key signature of one sharp (F#). It includes slurs, fingering numbers (1, 3, 2, 3, 2, 3), and a dynamic marking 'p'.

51 (213)

Musical staff 51 (213) in treble clef with a key signature of one sharp (F#). It features slurs, fingering numbers (3, 4), and trills marked 'tr'.

53 (215)

Musical staff 53 (215) in treble clef with a key signature of one sharp (F#). It includes slurs, fingering numbers (4, 2, 4), and trills marked 'tr'.

55 (217)

Musical staff 55 (217) in treble clef with a key signature of one sharp (F#). It features slurs, fingering numbers (1, 3, 2, 4), and trills marked 'tr'.

57 (219)

Musical staff 57 (219) in treble clef with a key signature of one sharp (F#). It includes slurs, trills marked 'tr', and a change in time signature to 3/4.

62 (224)

Musical staff 62 (224) in treble clef with a key signature of one sharp (F#). It features slurs, trills marked 'tr', and fingering numbers (1, 1, 1, 1, 1, 1, 1).

69 (231)

Musical staff 69 (231) in treble clef with a key signature of one sharp (F#). It includes slurs, trills marked 'tr', and fingering numbers (1, 1, 1, 1, 1, 1).

76 (238)

Musical staff 76 (238) in treble clef with a key signature of one sharp (F#). It features slurs, trills marked 'tr', and fingering numbers (1, 1, 1, 1, 1, 1).

82 (244)

Musical staff 82 (244) in treble clef with a key signature of one sharp (F#). It includes slurs, trills marked 'tr', and a dynamic marking 'V'.

88 (250)

Musical staff 88 (250) in treble clef with a key signature of one sharp (F#). It features slurs, fingering numbers (4, 4, 4), and a section labeled 'CADENZA' with a double bar line and repeat sign.





43 (126)

45 (128)

47 (130)

50 (133)

53 (136)

56 (139)

58 (141)

60 (143)

62 (145)

CADENZA

CAPRICCIO 18

1 (198)

7

2

3

4

1

1

1

3

4

0

5 (202)

4

4

1

0

1

3

4

3

2

3

4

9 (206)

1

3

4

3

1

3

4

13 (210)

3

1

2

3

4

3

4

0

4

3

4

17 (214)

1

0

2

4

2

0

4

3

1

4

2

3

4

2

1

3

4

21 (218)

1

4

25 (222)

4

29 (226)

4

33 (230)

4

1

3

4

0

3

1

3

4

37 (234)

1

2

1

0

1

2

0

3

4

2

41 (238)

44 (241)

48 (245)

51 (248)

54 (251)

57 (254)

61 (258)

65 (262)

69 (266)

73 (270)

77 (274)

ADAGIO



26 (118)

Musical staff 26 (118) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 6, 0, 1, 6, 6, 3, 2, 4, 6, 6, 6, 6, 6, 6.

28 (120)

Musical staff 28 (120) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 0, 2, 6, 6, 6, 0, 6, 6, 6, 6, 6, 6, 6, 4.

30 (122)

Musical staff 30 (122) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 1, 0, 2, 3, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

32 (124)

Musical staff 32 (124) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 4, 0, 1, 1, 1, 1, 0, 2, 0, 1, 6, 6.

34 (126)

Musical staff 34 (126) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 3, 5<sup>a</sup> pos., 2, 4, 6, 6, 3, 2, 3, 2, 6, 6.

36 (128)

Musical staff 36 (128) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 1, 3, 2, 3, 2, 1, 4, 6, 6, 1, 3, 6, 6, 6, 6.

38 (130)

Musical staff 38 (130) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 4, 6.

40 (132)

Musical staff 40 (132) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 1, 0, 2, 4, 6, 6, 0, 4, 6, 6, 6, 6, 6, 6.

42 (134)

Musical staff 42 (134) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

44 (136)

Musical staff 44 (136) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 6, 6, 6, 6, 6, 6, 6, 6, 1, 3, 4, 3, 2, 0, 6, 6.

46 (138)

Musical staff 46 (138) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, V.

48 (140)

Musical staff 48 (140) in G major, 6/8 time. It features a continuous eighth-note pattern with a bass line of sixths. Fingerings include 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, V, tr, V.



23 (159)

Musical staff 23 (159) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 4) and slurs.

25 (161)

Musical staff 25 (161) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 4) and slurs.

27 (163)

Musical staff 27 (163) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 4) and slurs.

29 (165)

Musical staff 29 (165) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 4) and slurs.

31 (167)

Musical staff 31 (167) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 4) and slurs, ending with a 2/4 time signature change.

34 (170)

Musical staff 34 (170) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 4) and slurs, ending with a 3/4 time signature change.

37 (173)

Musical staff 37 (173) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 4) and slurs, ending with a 4/4 time signature change.

40 (176)

Musical staff 40 (176) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 6) and slurs.

42 (178)

Musical staff 42 (178) in G major, 2/4 time. It features a continuous eighth-note pattern with various fingerings (1, 2, 6) and slurs, ending with a Cadenza section marked with a double bar line and the word "CADENZA".





52 (164)

Musical staff 52 (164) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets. Fingerings 3, 4, 3, 4 are indicated above the notes.

55 (167)

Musical staff 55 (167) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets. Fingerings 3, 4, 2, 4, 2, 3 are indicated above the notes.

58 (170)

Musical staff 58 (170) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets. Fingerings 2, 4, 2, 3, II, III, 4, 3 are indicated above the notes.

61 (173)

Musical staff 61 (173) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets. Fingerings 3, 4, 3, 4, 3, 4 are indicated above the notes.

64 (176)

Musical staff 64 (176) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets. Fingerings 2, 4, 2, 3, 2, 4 are indicated above the notes.

67 (179)

Musical staff 67 (179) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets. A first position marking "1<sup>a</sup> pos. 1" is present above the staff.

70 (182)

Musical staff 70 (182) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets.

73 (185)

Musical staff 73 (185) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets.

76 (188)

Musical staff 76 (188) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets. Fingerings 1, 2, 3, 2, 4 are indicated above the notes.

79 (191)

Musical staff 79 (191) in treble clef, key of D major. It features a sequence of eighth notes with triplets and quadruplets. Fingerings 0, 0 are indicated above the notes. The piece concludes with a trill (tr) and a final chord in square brackets.



34 (195) 

37 (198) 

40 (201) 

43 (204) 

46 (207) 

49 (210) 

52 (213) 

55 (216) 

58 (219) 

61 (222) 

64 (225) 

67 (228)

Musical staff 67 (228) in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of eighth notes with triplets and an eighth rest. The first measure has a triplet of eighth notes starting on G4. The second measure has a triplet of eighth notes starting on A4. The third measure has a triplet of eighth notes starting on B4. The fourth measure has an eighth rest followed by a triplet of eighth notes starting on C5.

70 (231)

Musical staff 70 (231) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with triplets. The first measure has a triplet of eighth notes starting on G4. The second measure has a triplet of eighth notes starting on A4. The third measure has a triplet of eighth notes starting on B4. The fourth measure has a triplet of eighth notes starting on C5.

73 (234)

Musical staff 73 (234) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with triplets, a measure with a fermata over a quarter note, and a measure with a quarter rest. The first measure has a triplet of eighth notes starting on G4. The second measure has a triplet of eighth notes starting on A4. The third measure has a fermata over a quarter note on B4. The fourth measure has a quarter rest. The fifth measure has a triplet of eighth notes starting on C5.

76 (237)

Musical staff 76 (237) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with triplets and groups of four. The first measure has a group of four eighth notes starting on G4. The second measure has a triplet of eighth notes starting on A4. The third measure has a group of four eighth notes starting on B4. The fourth measure has a group of four eighth notes starting on C5.

79 (240)

Musical staff 79 (240) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with groups of four and a measure with a quarter rest. The first measure has a group of four eighth notes starting on G4. The second measure has a group of four eighth notes starting on A4. The third measure has a group of four eighth notes starting on B4. The fourth measure has a quarter rest.

82 (243)

Musical staff 82 (243) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0, 1, and 0. The first measure has a group of four eighth notes starting on G4 with fingering 0. The second measure has a group of four eighth notes starting on A4 with fingering 1. The third measure has a group of four eighth notes starting on B4 with fingering 0. The fourth measure has a group of four eighth notes starting on C5 with fingering 1.

85 (246)

Musical staff 85 (246) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 1, 0, and 0. The first measure has a group of four eighth notes starting on G4 with fingering 1. The second measure has a group of four eighth notes starting on A4 with fingering 0. The third measure has a group of four eighth notes starting on B4 with fingering 0. The fourth measure has a group of four eighth notes starting on C5 with fingering 1.

88 (249)

Musical staff 88 (249) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 1 and 0. The first measure has a group of four eighth notes starting on G4 with fingering 1. The second measure has a group of four eighth notes starting on A4 with fingering 0. The third measure has a group of four eighth notes starting on B4 with fingering 1. The fourth measure has a group of four eighth notes starting on C5 with fingering 0.

91 (252)

Musical staff 91 (252) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 3, 0, and 0. The first measure has a group of four eighth notes starting on G4 with fingering 3. The second measure has a group of four eighth notes starting on A4 with fingering 0. The third measure has a group of four eighth notes starting on B4 with fingering 0. The fourth measure has a group of four eighth notes starting on C5 with fingering 3.

94 (255)

Musical staff 94 (255) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0, 1, 3, and 4. The first measure has a group of four eighth notes starting on G4 with fingering 0. The second measure has a group of four eighth notes starting on A4 with fingering 1. The third measure has a group of four eighth notes starting on B4 with fingering 3. The fourth measure has a group of four eighth notes starting on C5 with fingering 4.

96 (257)

Musical staff 96 (257) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0 and 1. The first measure has a group of four eighth notes starting on G4 with fingering 0. The second measure has a group of four eighth notes starting on A4 with fingering 1. The third measure has a group of four eighth notes starting on B4 with fingering 0. The fourth measure has a group of four eighth notes starting on C5 with fingering 1.

98 (259)

Musical staff 98 (259) in treble clef with a key signature of two sharps. It contains a sequence of eighth notes with fingerings 0 and 1, followed by a measure with a fermata over a quarter note and a final measure with a quarter rest. The first measure has a group of four eighth notes starting on G4 with fingering 0. The second measure has a group of four eighth notes starting on A4 with fingering 1. The third measure has a group of four eighth notes starting on B4 with fingering 0. The fourth measure has a group of four eighth notes starting on C5 with fingering 1. The fifth measure has a fermata over a quarter note on C5. The sixth measure has a quarter rest.

## CAPRICCIO 23 (versione originale)

arpeggio  oppure 

1 (87)

Musical staff 1 (87) in treble clef, key of D major, 3/4 time. It begins with a 4-measure rest. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

9 (95)

Musical staff 9 (95) in treble clef, key of D major, 3/4 time. It begins with a 4-measure rest. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

17 (103)

Musical staff 17 (103) in treble clef, key of D major, 3/4 time. It begins with a 4-measure rest. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Includes a second ending bracket with a 4-measure rest and a final note D4.

25 (111)

Musical staff 25 (111) in treble clef, key of D major, 3/4 time. It begins with a 4-measure rest. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

33 (119)

Musical staff 33 (119) in treble clef, key of D major, 3/4 time. It begins with a 4-measure rest. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 2, 1, 1, 2.

41 (127)

Musical staff 41 (127) in treble clef, key of D major, 3/4 time. It begins with a 4-measure rest. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 1, 1, 0, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

49 (135)

Musical staff 49 (135) in treble clef, key of D major, 3/4 time. It begins with a 4-measure rest. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

57 (143)

Musical staff 57 (143) in treble clef, key of D major, 3/4 time. It begins with a 4-measure rest. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 2, 1, 0, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

fermo il re fino a b. 82 (168)

65 (151)

Musical staff 65 (151) in treble clef, key of D major, 3/4 time. It begins with a 4-measure rest. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

73 (159)

Musical staff 73 (159) in treble clef with a key signature of two sharps (F# and C#). The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1 and 2. There are some ledger lines above the staff.

81 (167)

Musical staff 81 (167) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1 and 2. There are some ledger lines above the staff.

89 (175)

Musical staff 89 (175) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 2, 3, and 4.

97 (183)

Musical staff 97 (183) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4.

105 (191)

Musical staff 105 (191) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, 4, and III. There are some ledger lines above the staff.

113 (199)

Musical staff 113 (199) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4.

121 (207)

Musical staff 121 (207) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1 and 4.

129 (215)

Musical staff 129 (215) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4.

137 (223)

Musical staff 137 (223) in treble clef with a key signature of two sharps. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are trills (tr) and a double bar line at the end.

CAPRICCIO 23 (versione realizzata)

*segue legato*

1 (87)

1 1 2 3 1 3 4 3 2

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

Detailed description: This staff contains the first system of music, starting at measure 87. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a continuous sequence of eighth notes, with some beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

5 (91)

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

Detailed description: This staff contains the second system of music, starting at measure 91. It continues the eighth-note sequence from the previous staff. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

9 (95)

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

Detailed description: This staff contains the third system of music, starting at measure 95. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

13 (99)

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

Detailed description: This staff contains the fourth system of music, starting at measure 99. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

17 (103)

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

Detailed description: This staff contains the fifth system of music, starting at measure 103. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

21 (107)

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

Detailed description: This staff contains the sixth system of music, starting at measure 107. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

25 (111)

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

Detailed description: This staff contains the seventh system of music, starting at measure 111. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

29 (115)

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

Detailed description: This staff contains the eighth system of music, starting at measure 115. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

33 (119)

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

Detailed description: This staff contains the ninth system of music, starting at measure 119. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

37 (123)

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

Detailed description: This staff contains the tenth system of music, starting at measure 123. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

41 (127)

2 0 0 1 0 0 1 0 0 2 0 0 2 0 0 0 1 0 0 1 0 0 2 0 0 1 0 0 2 1 1 2 1 1 2 1 1

Detailed description: This staff contains the eleventh system of music, starting at measure 127. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.

45 (131)

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

Detailed description: This staff contains the twelfth system of music, starting at measure 131. It continues the eighth-note sequence. Fingerings are indicated by numbers 1, 2, 3, and 4. The system ends with the instruction 'segue legato'.





## CAPRICCIO 24

1 (447)

4 (450)

7 (453)

10 (456)

13 (459)

16 (462)

19 (465)

22 (468)

25 (471)

28 (474)

31 (477)

34 (480)

37 (483)

*p*

40 (486)

43 (489)

46 (492)

49 (495)

*f* *p* *f*

52 (498)

55 (501)

58 (504)

(3) (3)

61 (507)

65 (511)

71 (517)

Musical notation for exercise 71 (517) in treble clef, key of D major, and common time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, with a '3' above the first three notes. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, with a '4' above the first two notes. The second measure is followed by a double bar line and a new section in 3/4 time, starting with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, D5, with a '1' above the first note and '3' above the next two. This is followed by another quarter note D4, eighth notes E4, F#4, G4, A4, B4, C5, D5, with a '4' above the first note and '0' above the next two, and finally a quarter note D4 with a '2' below it.

75 (521)

Musical notation for exercise 75 (521) in treble clef, key of D major, and common time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, with a '1' above the first note and '0' above the next two. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, with a '2' below the first note. The second measure is followed by a double bar line and a new section in 3/4 time, starting with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, D5, with a '1' above the first note and '0' above the next two, and finally a quarter note D4 with a '2' below it.

78 (524)

Musical notation for exercise 78 (524) in treble clef, key of D major, and 8/8 time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4.

80 (526)

Musical notation for exercise 80 (526) in treble clef, key of D major, and 8/8 time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, with a '3' above the first three notes and a '2' below the last two.

82 (528)

Musical notation for exercise 82 (528) in treble clef, key of D major, and 8/8 time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, with a '(3)' above the first three notes and a '4' below the first note, and a '2' below the last two notes. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, with a '(3)' above the first three notes and a '4' below the first note, and a '2' below the last two notes.

84 (530)

Musical notation for exercise 84 (530) in treble clef, key of D major, and 8/8 time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, with a '(3)' above the first three notes and a '4' below the first note, and a '2' below the last two notes. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, with a '(3)' above the first three notes and a '4' below the first note, and a '2' below the last two notes.

86 (532)

Musical notation for exercise 86 (532) in treble clef, key of D major, and 8/8 time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, with a '(3)' above the first three notes and a '4' below the first note, and a '2' below the last two notes. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, with a '(3)' above the first three notes and a '4' below the first note, and a '2' below the last two notes.

88 (534)

Musical notation for exercise 88 (534) in treble clef, key of D major, and 8/8 time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, with a '(3)' above the first three notes and a '4' below the first note, and a '2' below the last two notes. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, with a '(3)' above the first three notes and a '4' below the first note, and a '2' below the last two notes.

90 (536)

Musical notation for exercise 90 (536) in treble clef, key of D major, and 8/8 time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, with a '(3)' above the first three notes and a '4' below the first note, and a '2' below the last two notes. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, with a '3' above the first three notes and a '2' below the last two notes.

92 (538)

Musical notation for exercise 92 (538) in treble clef, key of D major, and 8/8 time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4.

94 (540)

Musical notation for exercise 94 (540) in treble clef, key of D major, and 3/4 time. The exercise consists of two measures. The first measure contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, with a '1' above the first note and a '0' above the next two. The second measure contains a sequence of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, with a '1' above the first note and a '0' above the next two.



141 (587)

144 (590)

147 (593)

150 (596)

152 (598)

154 (600)

156 (602)

158 (604)

160 (606)

162 (608)

164 (610)