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

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Ventiquattro Capricci per Violino solo Op. III

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Pietro Antonio Locatelli
Ventiquattro Capricci per Violino solo Op. III

Esercizi preparatori/Preparatory Exercises/
Exercices préparatoires/einführende Übungen

di/by/par/von

Enzo Porta

A	arco
S	mano sinistra
I, II, III, IV	indicazione della 1ª, 2ª, 3ª e 4ª 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.: 1ª, 2ª, 3ª 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

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

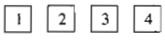
The exercise number may be followed by a roman numeral indicating the variant of the exercise. References to preceding or succeeding Capriccios are made as follows:
- Capriccio 5, A, Ex. 3/IV = Capriccio 5, A section (bowing), exercise 3, variant IV;
- Capriccio 8, S, Ex. 1 = Capriccio 8, S section (left-hand), exercise 1.

SEZ. A

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

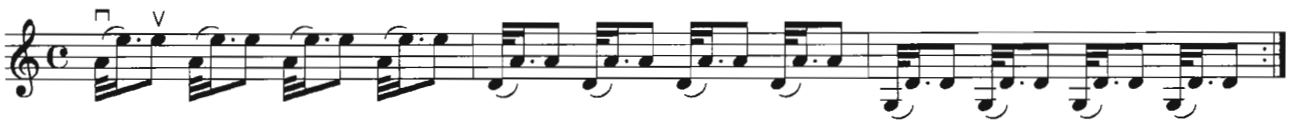
SEZ. A

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.

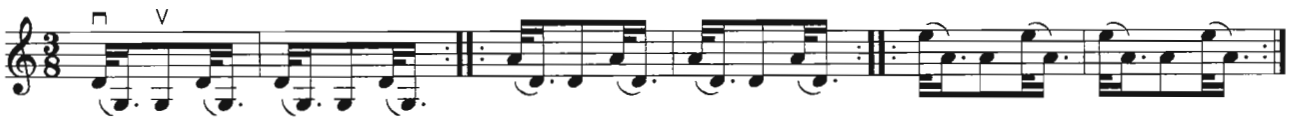


Es. 2

Ex. 2

Üb. 2

Ex. 2

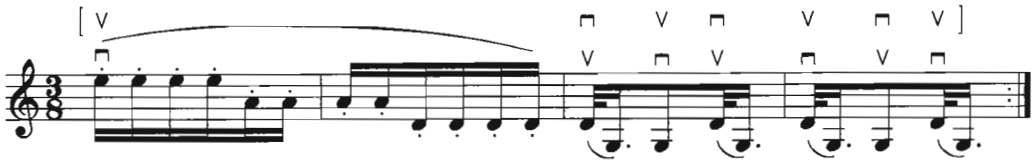


Es. 3
Miss. 55-56.
Esecuzione: TA.

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

Variant II

Variante II

Variante II

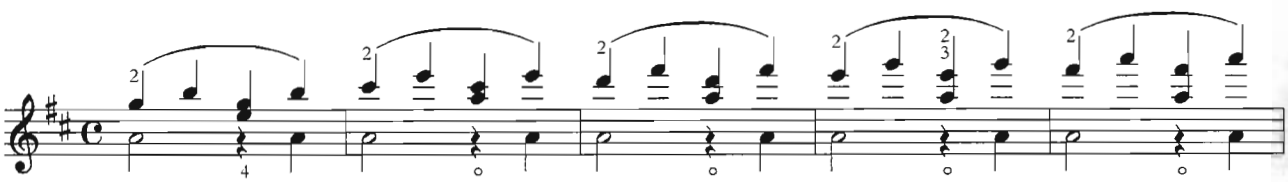
SEZ. S

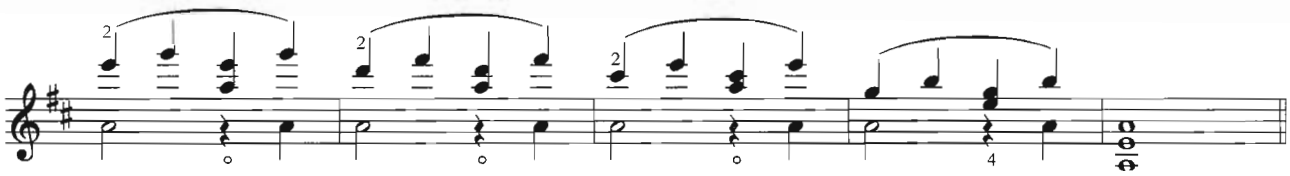
Es. 1
Sarà utile ricondurre il Capriccio al suo schema polifonico per effettuare uno studio prezioso per l'intonazione.

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.



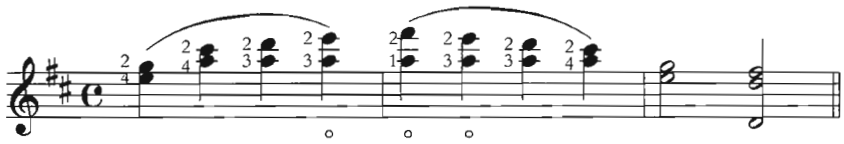


Es. 2
Variante I

Ex. 2
Variant I

Üb. 2
Variante I

Ex. 2
Variante I

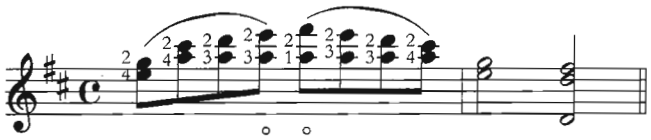


Variante II

Variant II

Variante II

Variante II

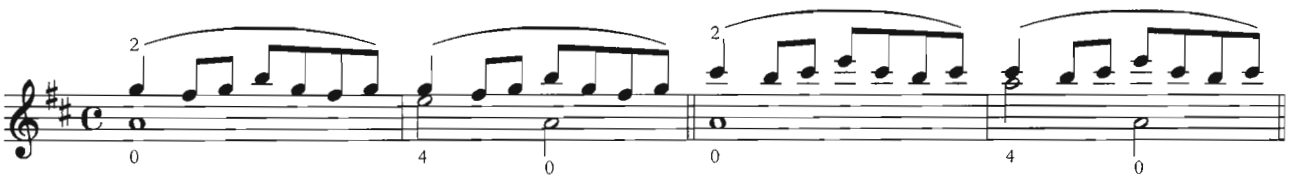


Es. 3
Miss. 1-14.

Ex. 3
bb. 1-14.

Üb. 3
Takt 1-14.

Ex. 3
Mes. 1-14.

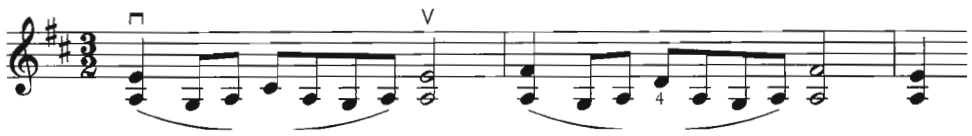


Es. 4
Da mis. 15 a mis. 73 proponiamo lo schema seguente.
Variante I

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

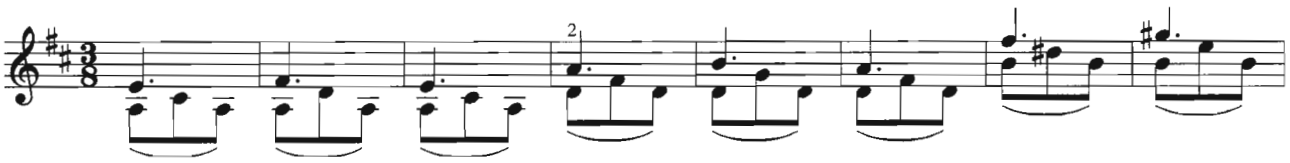


Variante II

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

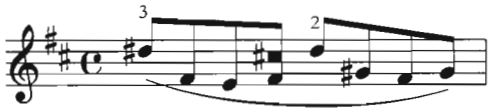
et préférer ceux qui impliquent le déplacement complet de la main, de façon proche du modèle en accords (là où la note ▪ représente la quinte déjà prête

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):

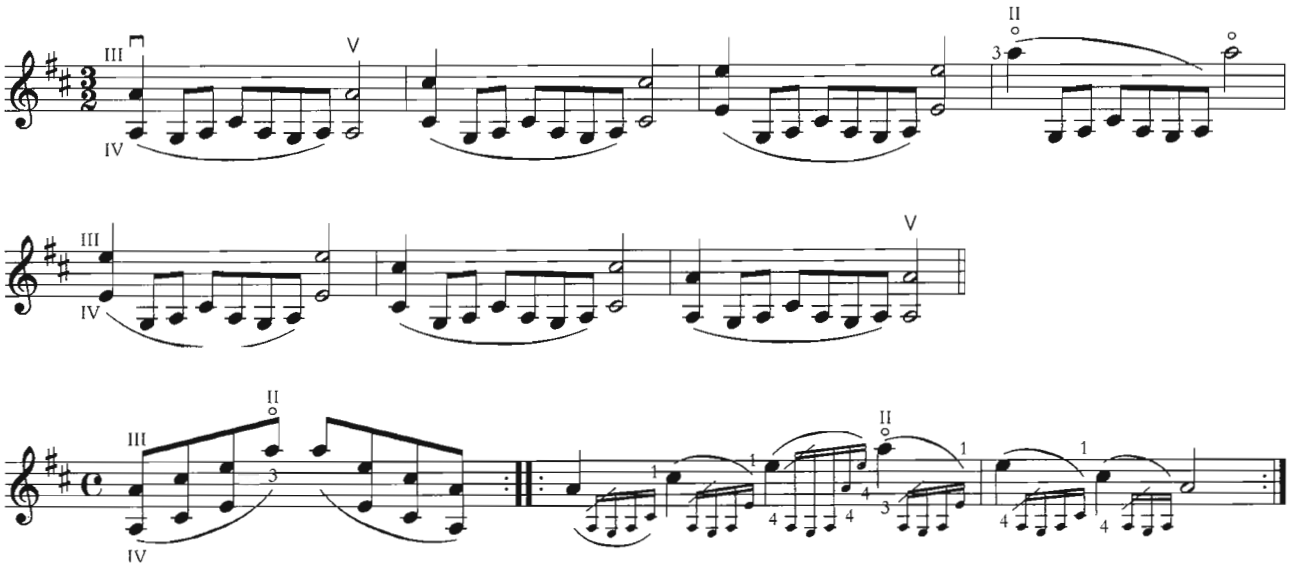


Es. 5
A miss. 57-73 riteniamo preferibile la diteggiatura con fulminei cambi di posizione, da prepararsi nel modo seguente:

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 Lagenwechseln 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:

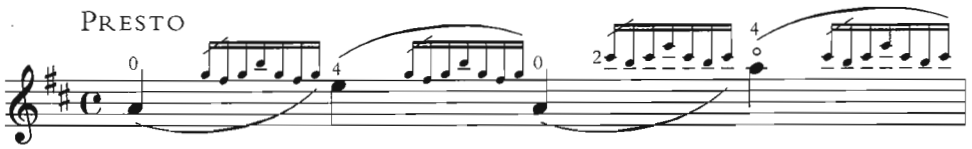


Es. 6
Per l'agilità[1], le dita devono essere tenute vicino alle corde.
Miss. 1-14.

Ex. 6
For greater agility,[1] the fingers must be held close to the strings.
bb. 1-14.

Üb. 6
Für die Beweglichkeit[1] Finger nahe an den Saiten.
Von Takt 1 bis Takt 14.

Ex. 6
Pour l'agilité[1], les doigts doivent être tenus tout près des cordes.
Mes. 1-14.

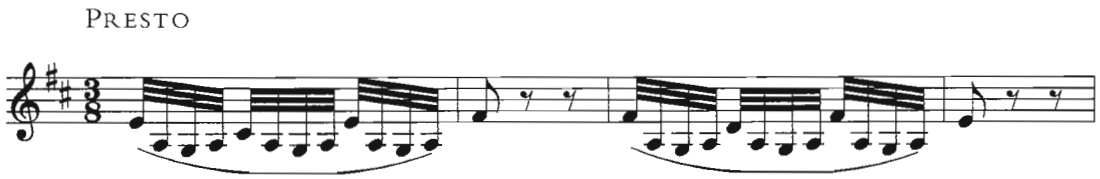


Miss. 15-73.

bb. 15-73.

Von Takt 15 bis Takt 73.

Mes. 15-73.



Nella pausa concentrare la mente sulla battuta che segue; pensare per insiemi 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. xlvi), *Preface*, S. [1] und *Example* I (B). QUANTZ, Johann Joachim. *A.a.O.* (siehe S. xlvi), 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.

Es. 7
Miss. 74-fine[2]: realizzazione delle sestine in bicordi.

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.

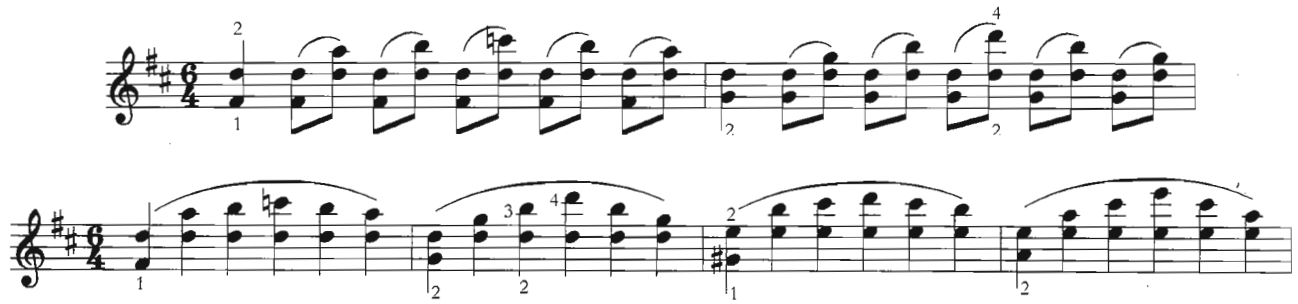
Ex. 7
From b. 74 to the end:[2] execution of the sextuplets as double stops.

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

Üb. 7
Von Takt 74 bis zum Schluß[2]: Durchführung der Doppelgriff-Sextolen.

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.

Ex. 7
De la mes. 74 à la fin[2]: réalisation des sextolets à deux cordes.



Capriccio 2

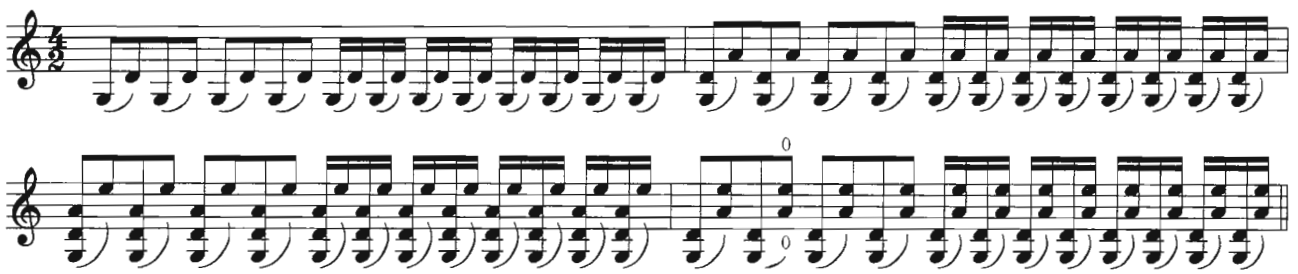
Sez. A

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).

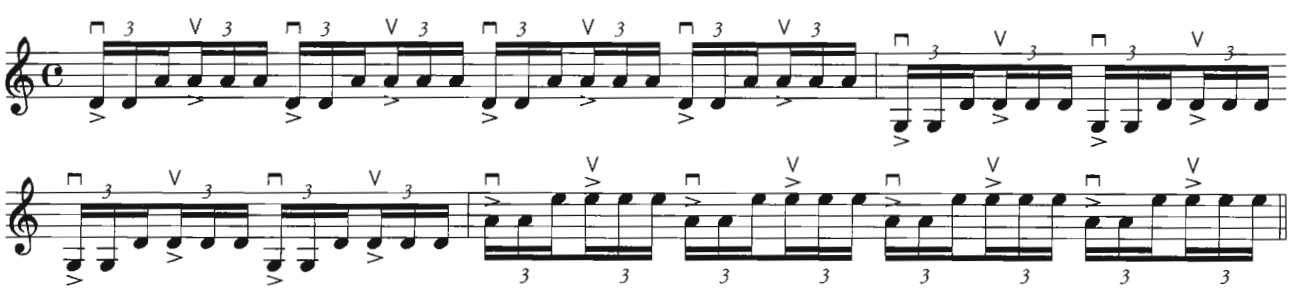


Es. 2
Colpo d'arco sciolto.
Miss. 14, 15; da mis. 89 alla fine.
Applicare gli accenti che seguono:

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:



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.* (*cfr.* la p. xlix), ch. VIII, sec. III, par. 18, pp. 188-190 là où on discute des 'accords brisés'.

Studiare anche iniziando con v.

Es. 3
Miss. 49-64.
Esecuzione: dapprima Tall/M/P; poi Tall, TA, P; quindi P, TA, Tall.

Study also beginning with v.

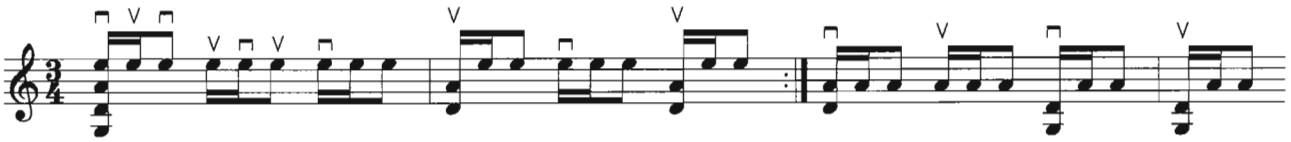
Ex. 3
bb. 49-64.
Performance: first Fr/M/T; then Fr, WB, T; then T, WB, Fr.

Auch mit Aufstrich beginnend üben.

Üb. 3
Takt 49-64.
Ausführung: zuerst Fr/M/Sp; dann Fr, gB, Sp; schließlich Sp, gB, Fr.

Étudier aussi en commençant par v.

Ex. 3
Mes. 49-64.
Exécution: d'abord Tal/M/P; puis Tal, TA, P.; ensuite P, TA, Tal.

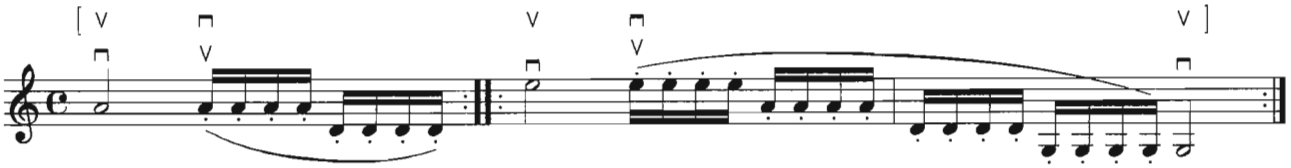


Es. 4
Miss. 70-88.
Esecuzione: picchettato TA.

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.



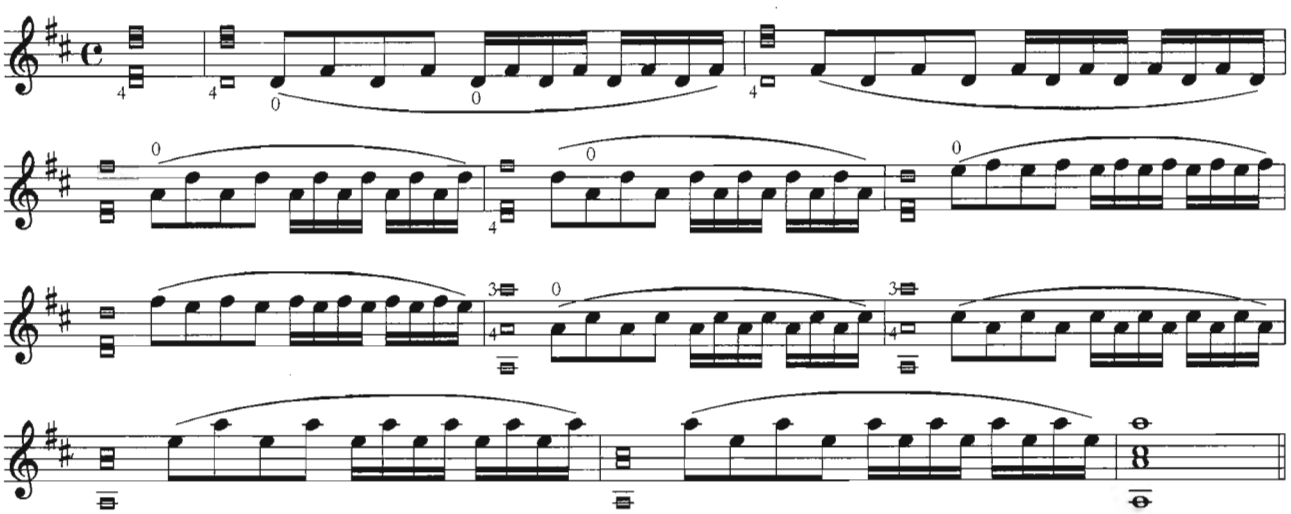
Sez. S

Es. 1
L'inizio del Capriccio esige un certo grado d'indipendenza delle dita[3].
Esecuzione: TA.
(▫ = note fisse)
Preparazione:

Ex. 1
The beginning of the Capriccio requires a certain independence of the fingers.[3]
Performance: WB.
(▫ = fixed note)
Preparation:

Üb. 1
Der Anfang des Capriccios erfordert einen gewissen Grad an Unabhängigkeit der Finger[3].
Ausführung: gB.
(▫ = Finger auf den Seiten)
Vorbereitung:

Ex. 1
Le début du Capriccio exige un certain degré d'indépendance des doigts[3].
Exécution: TA.
(▫ = 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. xlvi), Hpst. II, §. 4, S. 55-56, der sie auf den Akkord von Geminiani anwendet:

Vgl. auch Geminiani, Francesco. *A.a.O.* (siehe S. xlvi), 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:

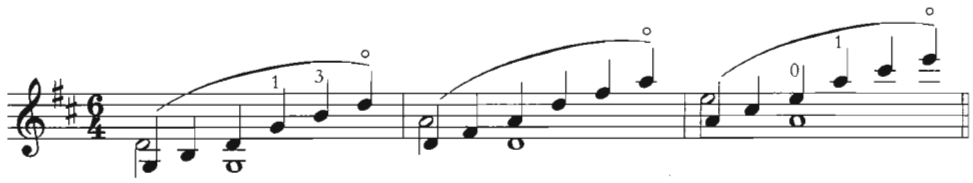
Cfr. aussi Geminiani, Francesco. *Op. cit.* (*cfr.* la p. xlix), p. 1, *Essempio* I, B.

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.

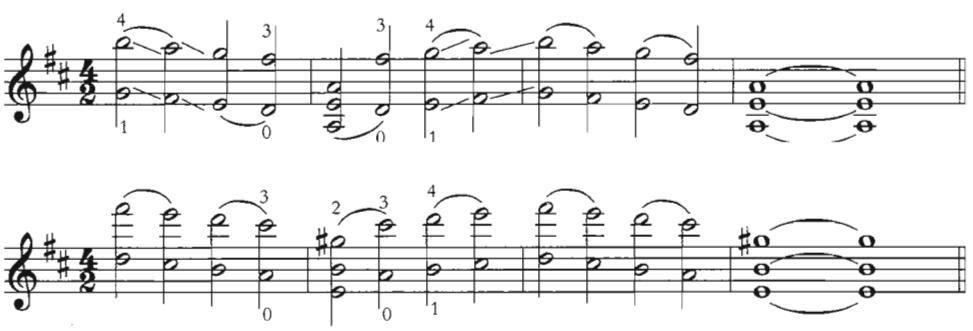


Es. 3
Preparatorio alle X^{e}.
Miss. 16, 30.
Esecuzione: aumentare la velocità fino a raggiungere quella richiesta.

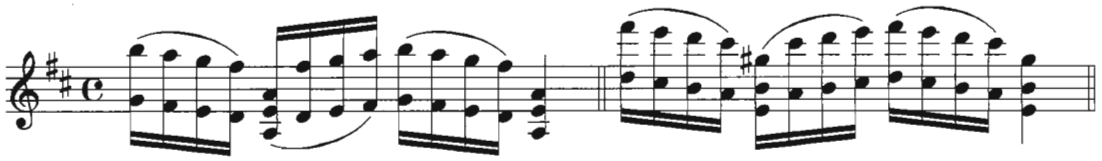
Ex. 3
Preparatory for the 10^{ths}.
bb. 16, 30.
Increase the speed until that required is reached.

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

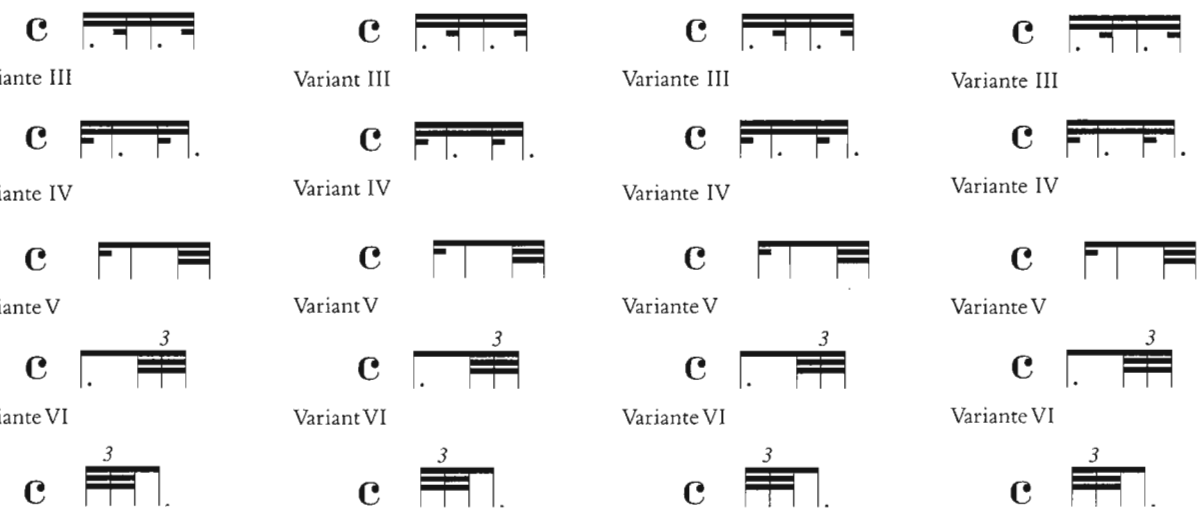
Ex. 3
Préparatoire aux dixièmes.
Mes. 16, 30.
Augmenter la vitesse jusqu'à atteindre celle demandée.



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

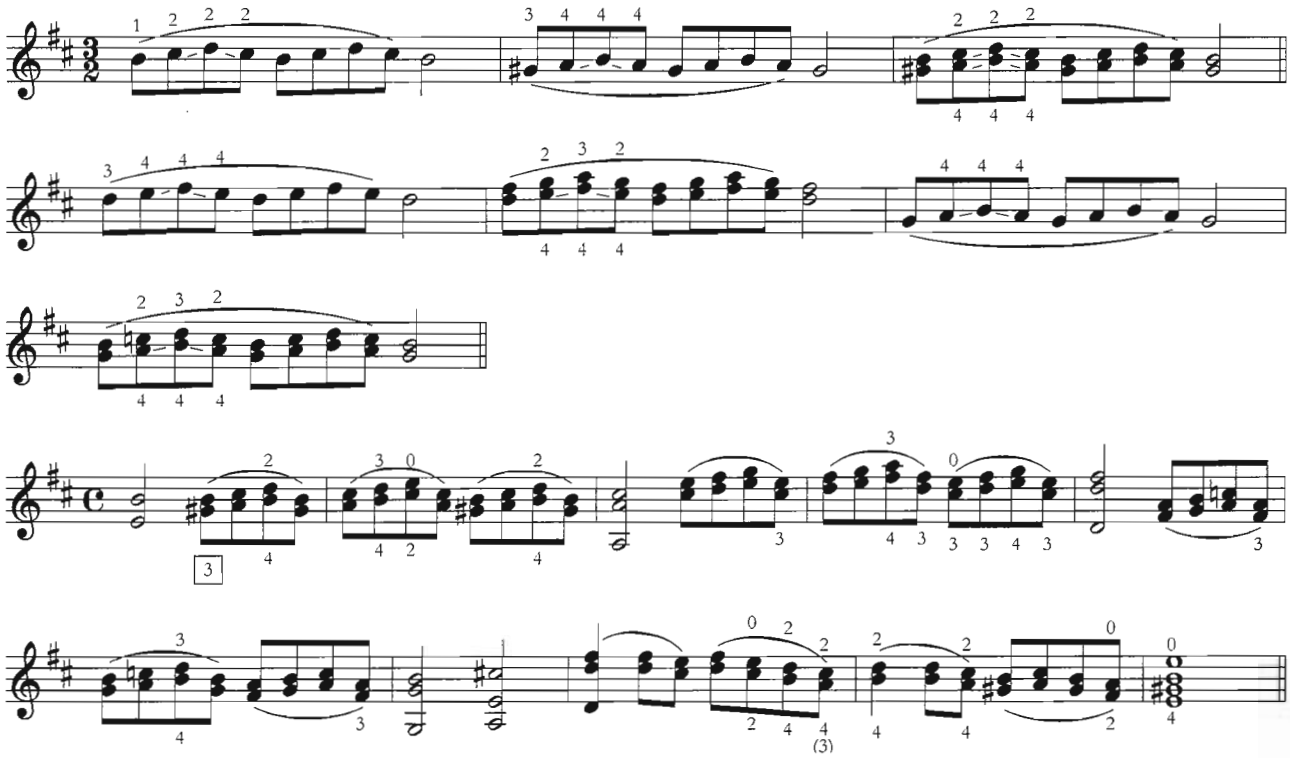
Variante VI | Variant VI | Variante VI | Variante VI

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.

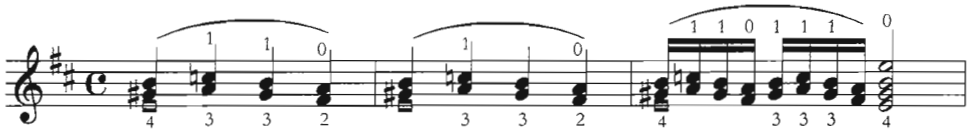


Mis. 47.
(▫ = note mute)

b. 47.
(▫ = silent note)

Takt 47.
(▫ = stumme Noten)

Mes. 47.
(▫ = note muette)

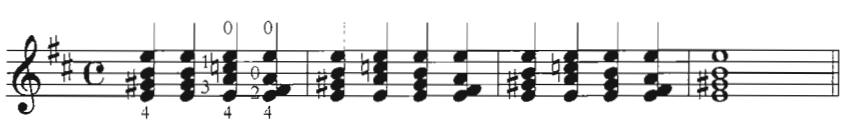


Es. 5
Miss. 45, 46, 47, 48.
Basare l'intonazione sul mi vuoto. Preparare gli arpeggi con:

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:

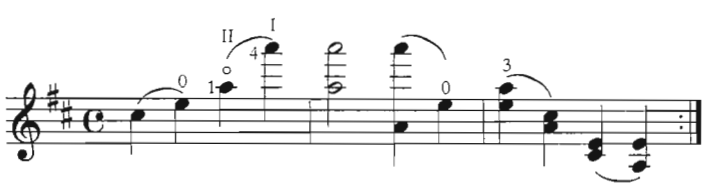


Es. 6
Terz'ultima battuta:

Ex. 6
Third last bar:

Üb. 6
Der drittletzte Takt:

Ex. 6
Troisième mesure avant la fin:



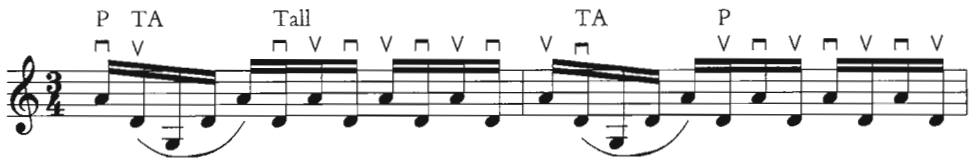
SEZ. A

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 höbar 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)

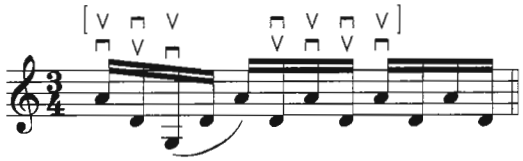


Es. 2
Eseguire anche iniziando ∨ e ⊓ MI, MS, M.

Ex. 2
Play also beginning with ∨ and ⊓ LH, UH, M.

Üb. 2
Auch auszuführen beginnend mit ∨ und ⊓ uH, oH, M.

Ex. 2
En commençant par ∨ 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 Tal/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.

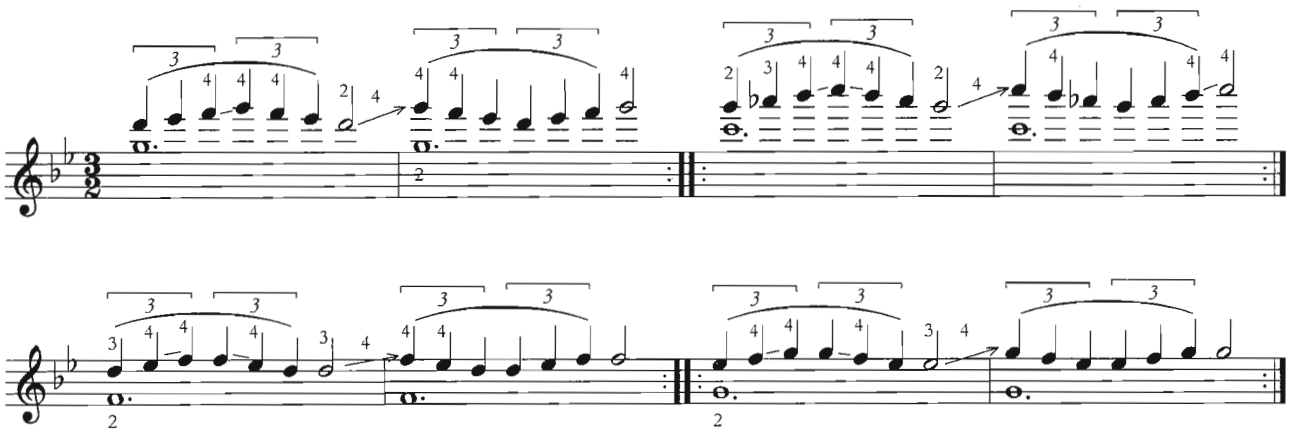
Ex. 1
Tout le Capriccio en doubles cordes.

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.

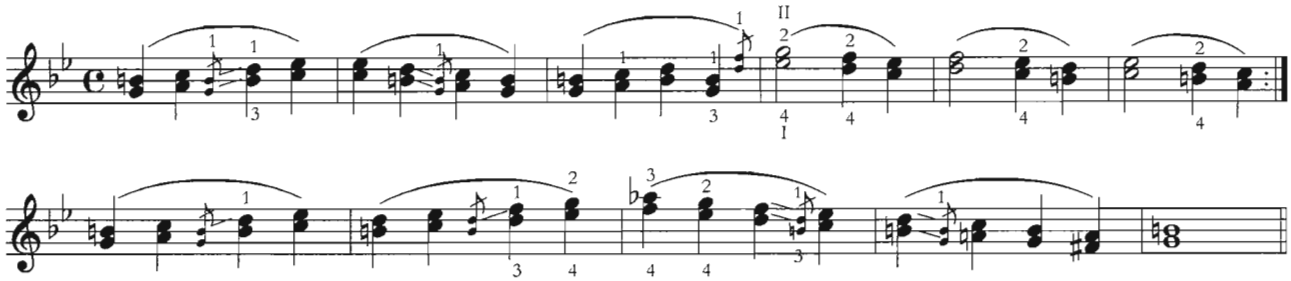


Es. 3
Preparatorio ai passaggi in terze delle miss. 64-72 e 81-fine.

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

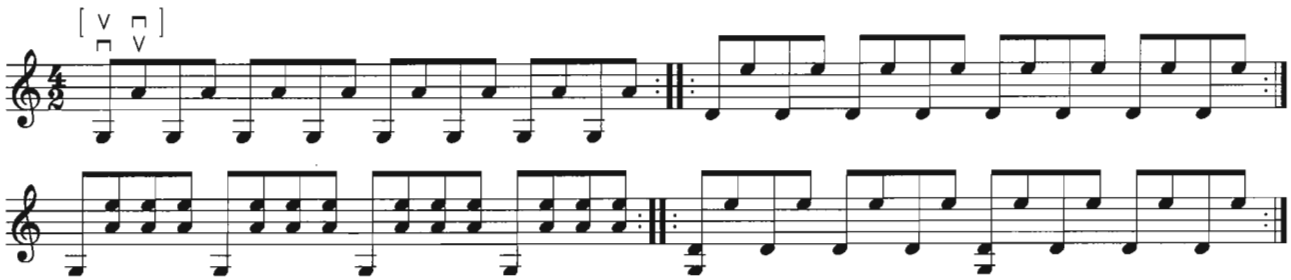
Sez. A

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

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

Üb. 1
Die größten Schwierigkeiten für die Bogentechnik betreffen die Sprünge über die Saiten[4], 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[4] 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 *detaché* auf der Saite; *spiccato* in der M und am Fr. .

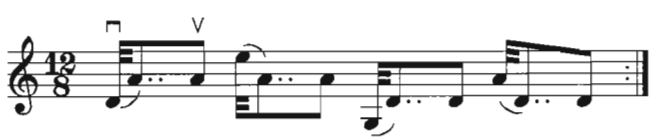
Mes. 1-20, 59-fin.
Exécution: jouer à la P *détaché* sur les cordes; *spiccato* sur M et Tal.

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

Ex. 2
Ensure a loose wrist in the rapid string change between the 1st and 2nd 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 1e et la 2e 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).

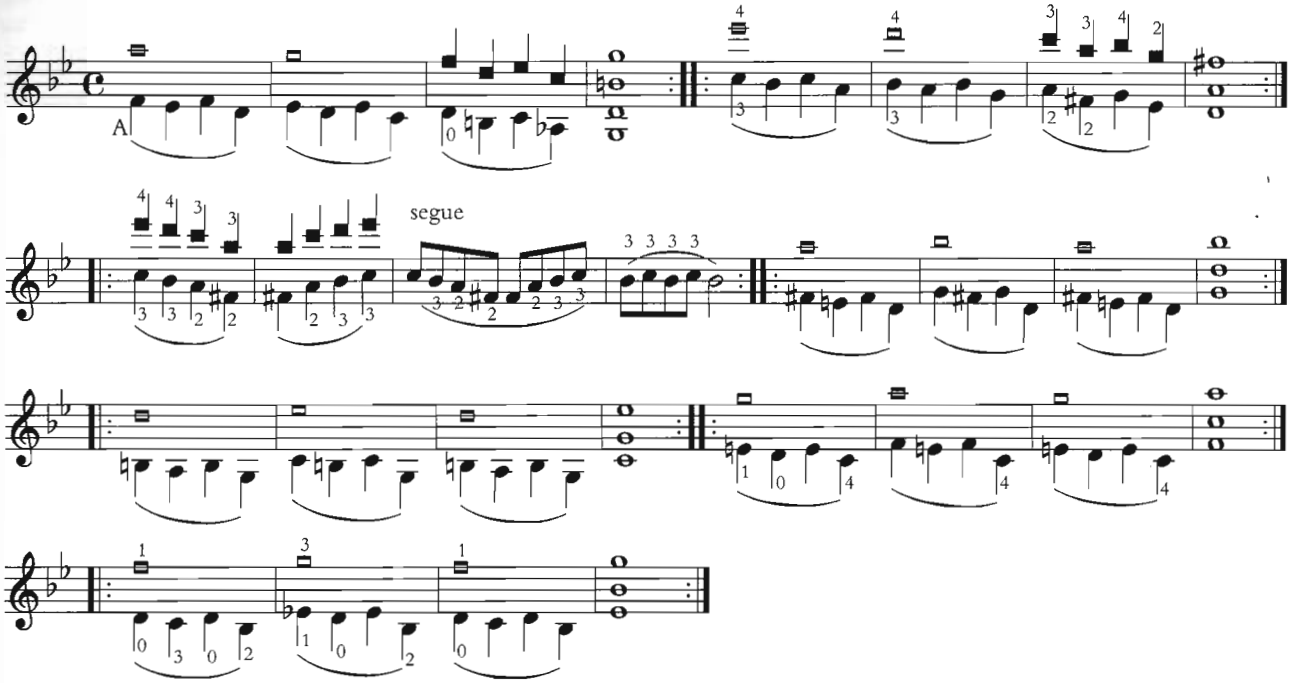
4. Tartini, dans la *Lettera a Maddalena Lombardini, op. cit.* (*cfr.* la p. xlix), p. 5, recommande cette manière d'étudier *«per acquistare questa leggerezza d'arco»* (pour acquérir cette legèreté de l'archet).

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

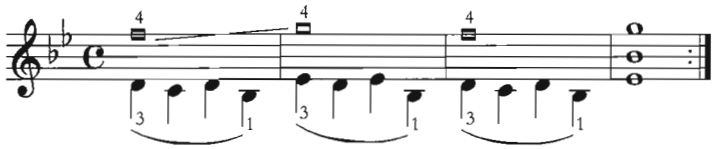


Oppure: 2ª posizione con estensione alla 3ª.

Or: 2nd position with extension to the 3rd.

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

Ou: 2de position avec extension à la 3me.

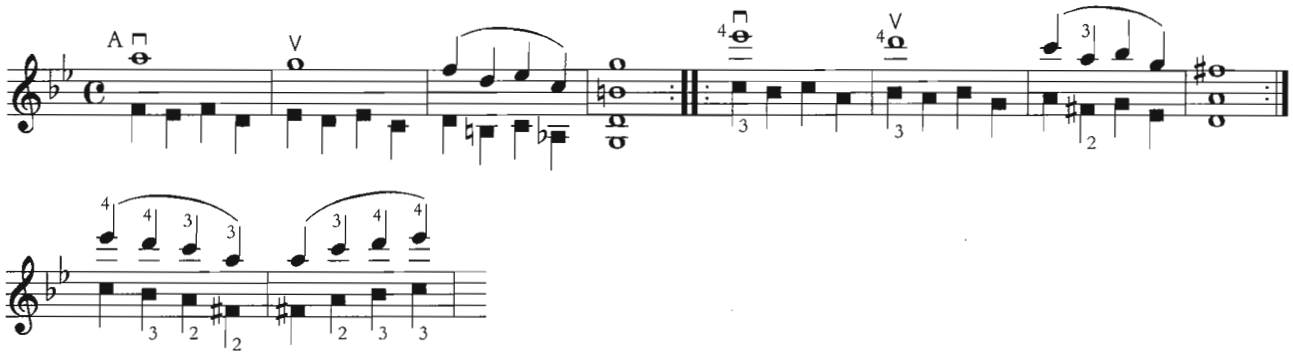


Variante II
(▪ = nota muta)

Variant II
(▪ = silent note; A=bow)

Variante II
(▪ = stumme Note; A=Bogen)

Variante II
(▪ = note muette)



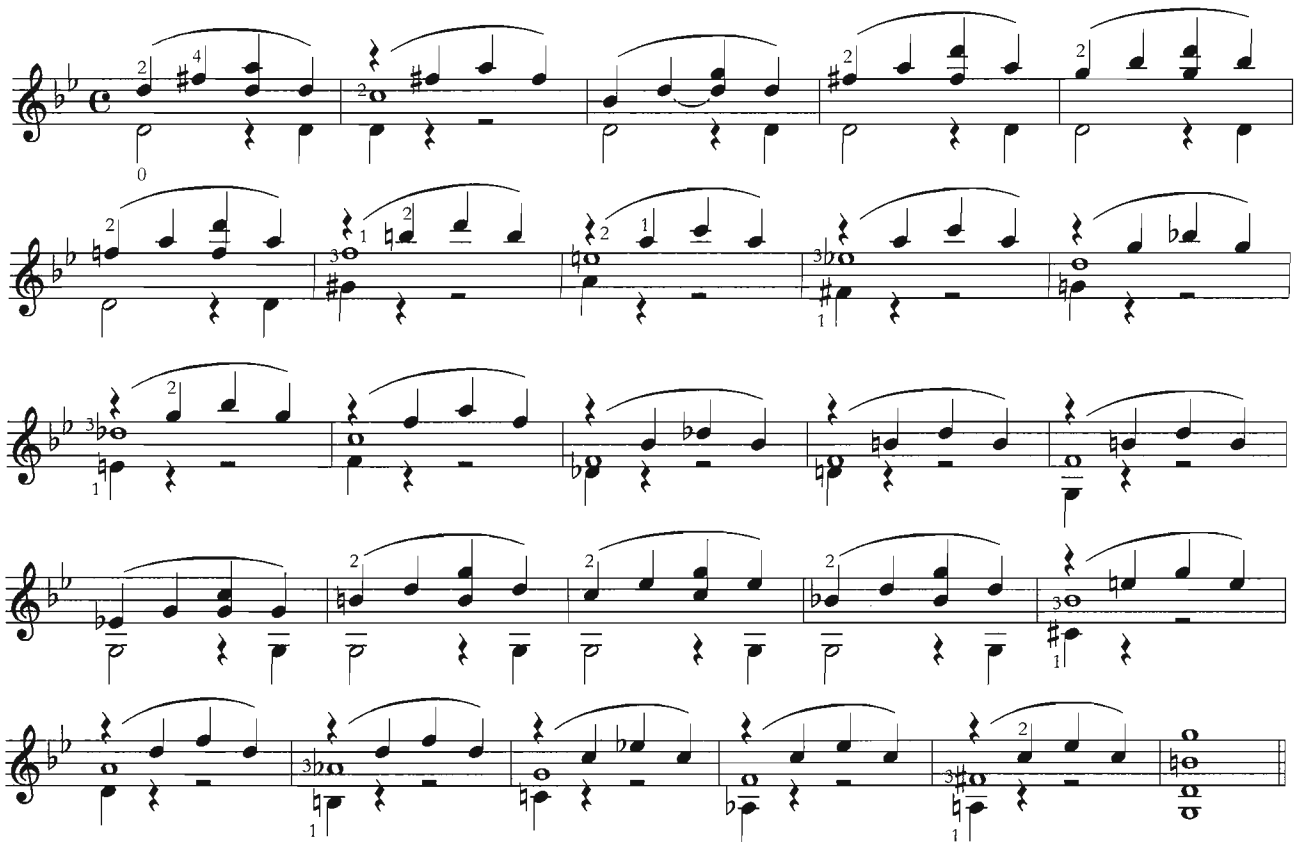
Es. 2
Preparazione accordale del passo di agilità.
Miss. 34-58.

Ex. 2
Chordal preparation for the passage of agility.
bb. 34-58.

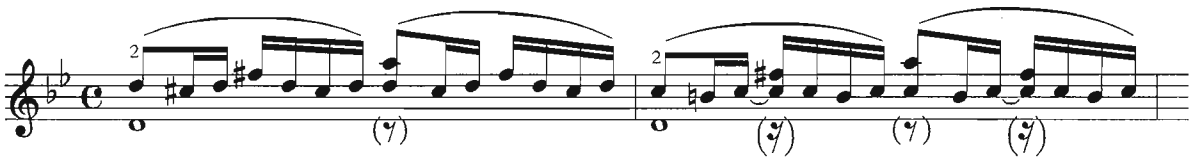
Üb. 2
Vorbereitung in Akkorden auf die Geläufigkeitspassage.
Takt 34-58.

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

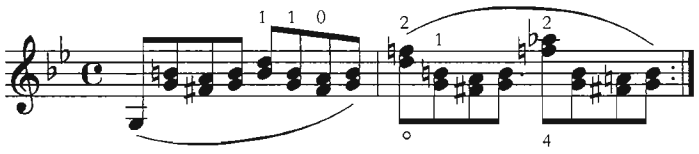


Es. 3
Miss. 59-63.

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 folgendermaßen:

À jouer ainsi:

Variante I | Variant I | Variante I | Variante I

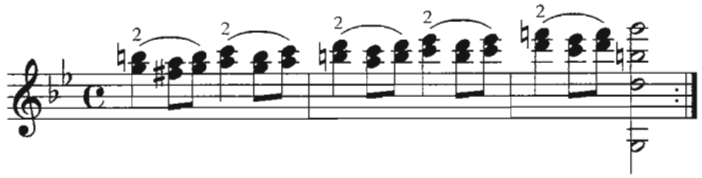
Variante II | Variant II | Variante II | Variante II

Es. 4
Miss. 63-65.

Ex. 4
bb. 63-65.

Üb. 4
Takt 63-65.

Ex. 4
Mes. 63-65.



Eseguire anche come segue:

Variante I

Variante II

Variante III

Variante IV

Play also as follows:

Variant I

Variant II

Variant III

Variant IV

Auszuführen auch folgendermaßen:

Variante I

Variante II

Variante III

Variante IV

Étudier comme plus haut:

Variante I

Variante II

Variante III

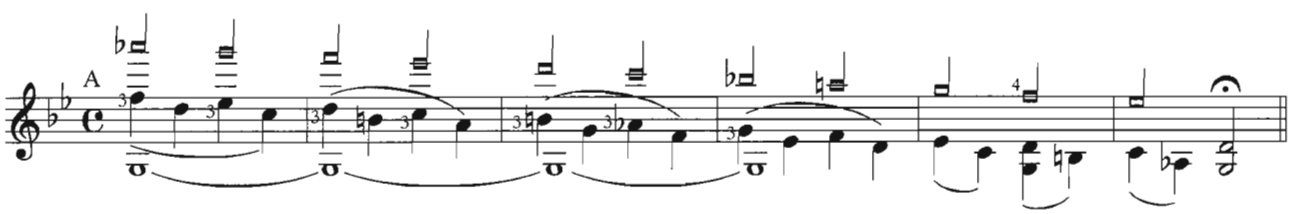
Variante IV

Es. 5
Miss. 66-72.
(▫ = nota muta)

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

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

Ex. 5
Mes. 66-72.
(▫ = note muette)

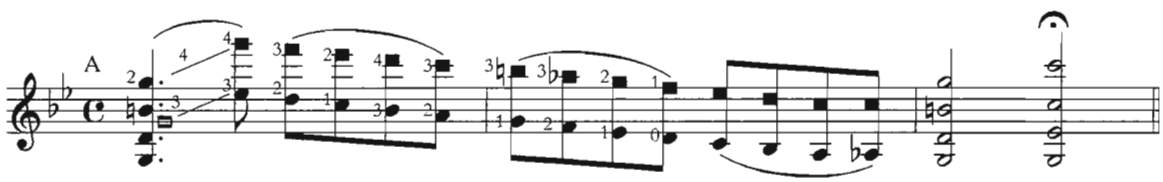


Da mis. 72 alla fine.
(▫ , ▪ = nota muta)

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

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

De la mes.72 à la fin.
(▫ , ▪ = note muette)

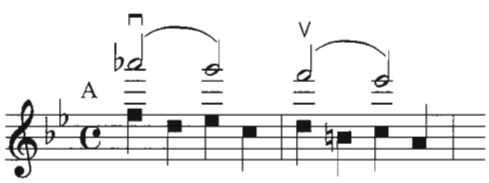


Analogamente all'Es. 1, invertire i compiti della mano sinistra e dell'arco.
Miss. 66-72.
(▪ = nota muta)

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)

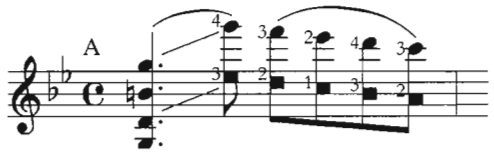


Miss. 72-73.
(▪ = nota muta)

bb. 72-73.
(▪ = silent note; A=bow)

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

Mes. 72-73.
(▪ = note muette)



Capriccio 5

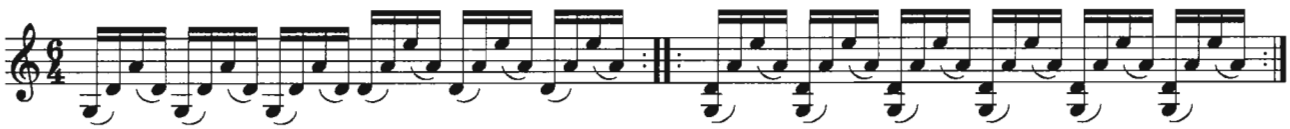
Sez. A

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.



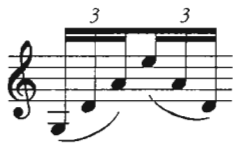
Applicare al Capriccio 5 anche i colpi d'arco seguenti, iniziando sia ∨ che ⊓.

Apply to Capriccio 5 the following bow strokes beginning with both ∨ and ⊓.

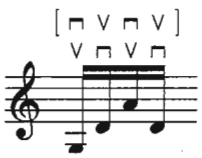
Auf das Capriccio Nr. 5 folgende Bogenstriche anwenden, beginnend sowohl mit Aufstrich, als auch mit Abstrich.

Appliquer au Capriccio 5 les coups d'archet suivants en commençant soit par ∨ soit par ⊓.

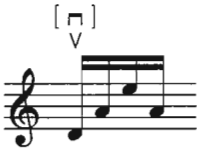
Variante I



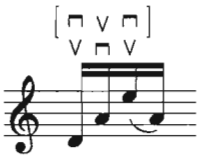
Variante II



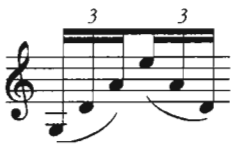
Variante III



Variante IV



Variant I



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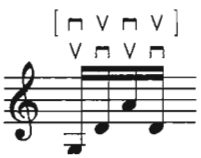

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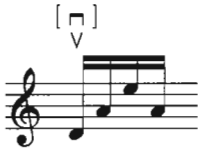
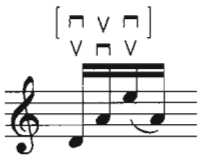
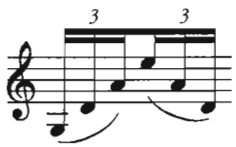


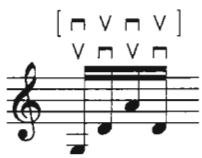
Variant IV



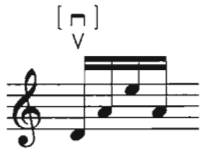
Variante I



Variante II



Variante III



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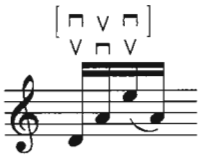
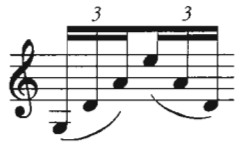


Variante I



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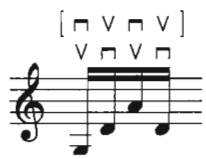

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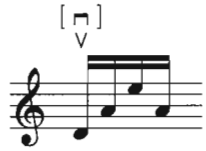

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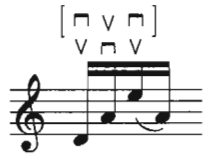

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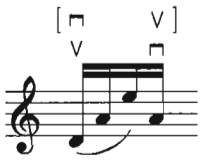
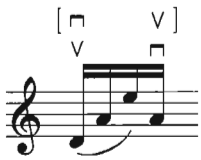
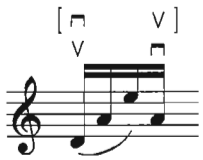


Variant V



Variante V



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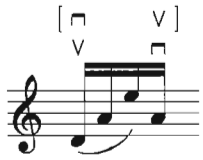
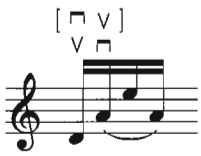


Variante VI



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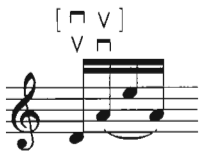

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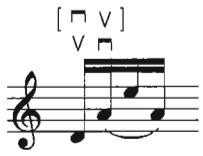
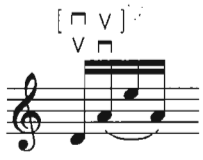
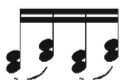


Variante VI

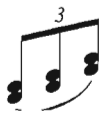


Sez. S

Es. 1
Preparazione dei tricordi in duine

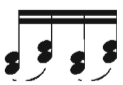


e dei quadricordi in terzine.

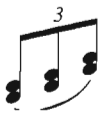


Es. 2
Il Capriccio richiede alcune estensioni e retrazioni della mano assai interessanti.
Miss. 20, 21, 22; 51, 52, 53: decime preparate[5].

Ex. 1
Preparation of the triple stops as duplets



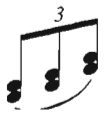
and quadruple stops as triplets.



Ex. 2
The Capriccio requires the hand to make certain very interesting extensions and retractions.
bb. 20, 21, 22; 51, 52, 53: prepared tenths.[5]

Üb. 1
Vorbereitung der Tripelgriffe in Duolen

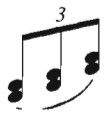
und der Quadrupelgriffe in Triolen.



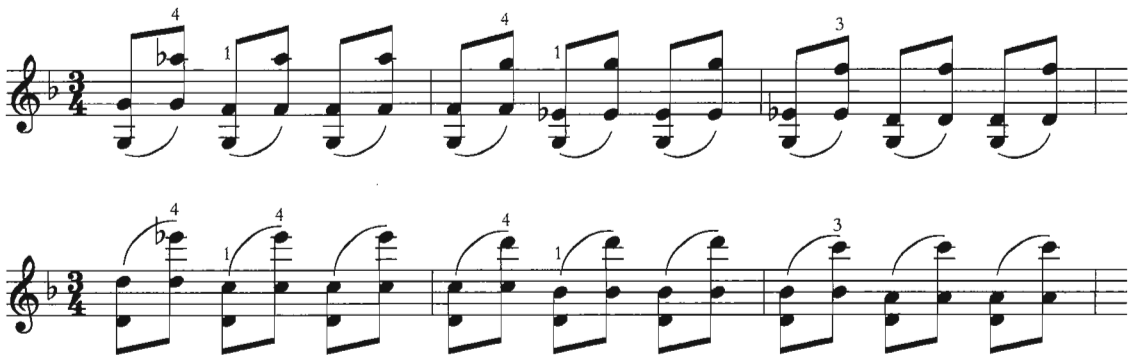
Üb. 2
Das Capriccio verlangt einige äußerst interessante Überstreckungen und Zurückziehungen der Hand.
Takt 20, 21, 22; 51, 52, 53: Vorbereitete Dezimen[5].

Ex. 1
Préparation des accords de trois sons par duolets

et des accords de quatre sons par triolets.



Ex. 2
Le Capriccio exige quelques extensions et rétractions de la main plutôt intéressantes.
Mes. 20, 21, 22; 51, 52, 53: dixièmes préparées[5].

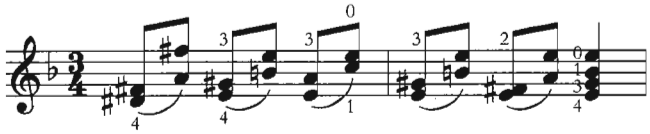


Miss. 64-70.
Indipendenza delle dita.

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.

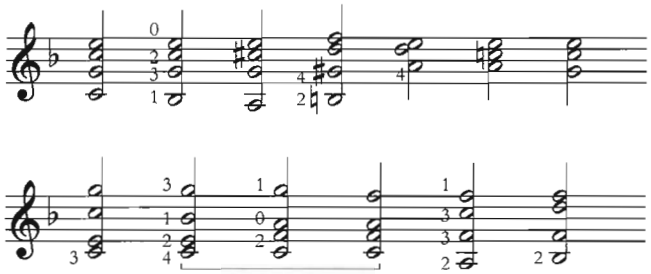
5. *Cfr. supra*, note 4.

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.

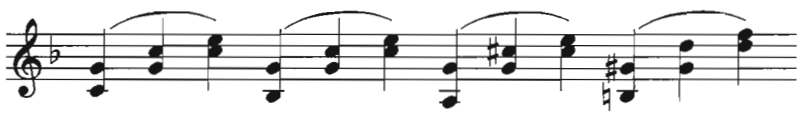


Preparare l'esecuzione dei difficili quadricordi che precedono con:

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

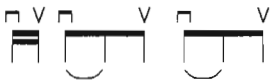
Sul Capriccio 6 il violinista potrà esercitare ogni tipo di *detaché* in ogni punto dell'arco, iniziando sia ∨ che ⊓ e avendo cura che vi sia *«un poco di vacuo tra una nota e l'altra»*[6]. Sarà utile l'applicazione di

In Capriccio 6 the violinist can practise every kind of *detaché* at every point of the bow, beginning with both ∨ 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).[6] 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 [6]. Die Anwendung von

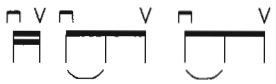
Dans le Capriccio 6 le violoniste pourra s'exercer en toute sorte de *détaché* à tous les niveaux de l'archet, en commençant tantôt avec ∨ tantôt avec ⊓ et en ayant soin qu'il y ait *«un poco di vacuo tra una nota e l'altra»* (un peu de vide entre une note et l'autre)[6]. Il sera utile d'utiliser

e



and

und



et

fino a mis. 23[7], e di

up to b. 23,[7] and

bis Takt 23[7], und von

jusqu'à la mes. 23[7], 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. xlvi), 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. xlviii).

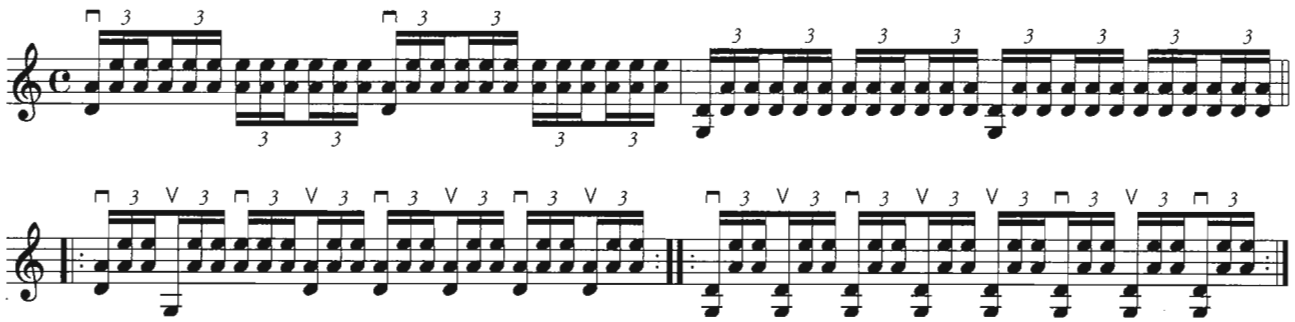
su tutto il Capriccio[8]. Eseguire anche con uno spiccato lungo e prestare molta attenzione, nella sezione delle corde doppie, alla chiarezza dei bicordi e dei salti di corda.

to the whole Capriccio[8]. 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[8]. 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[8]. 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



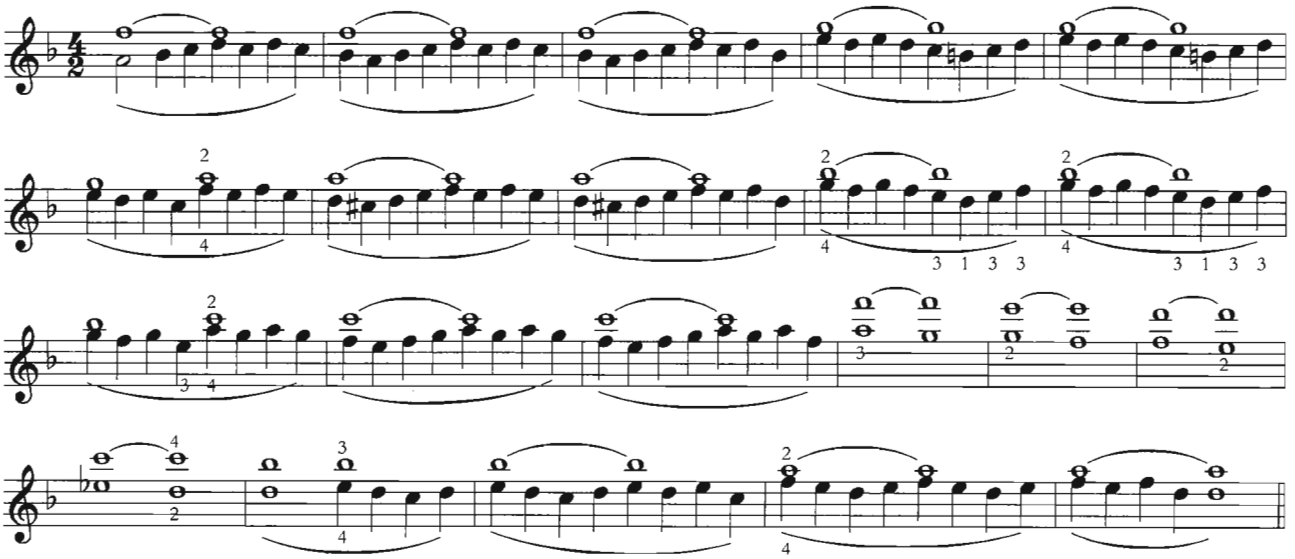
SEZ. S

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.

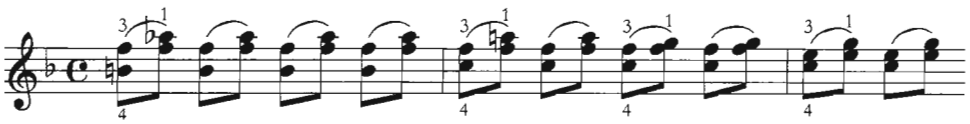


Es. 2
Preparazione dei tricordi e dei quadricordi.
Miss. 20-fine.

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.

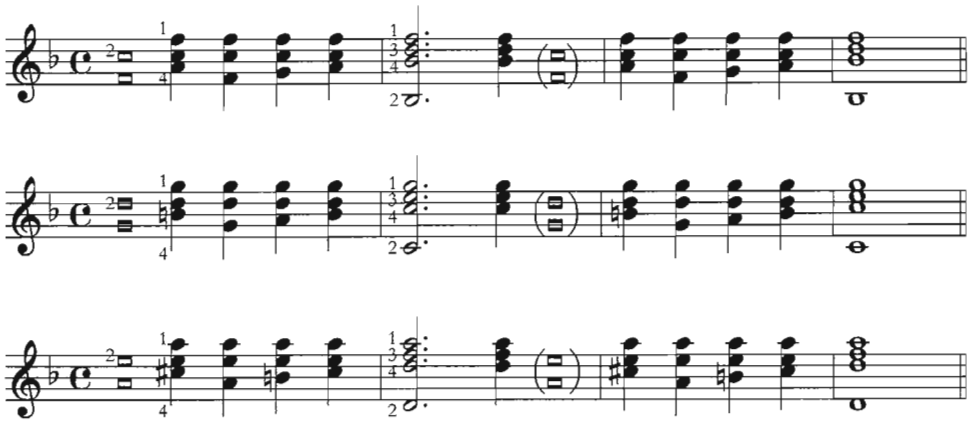
8. Le coup d'archet est mentionné par Georg Muffat, *op. cit.* (*cfr.* la p. xlviii), p. 35 et par Johann Joachim Quantz, *op. cit.* (*cfr.* la p. xlix), p. 247.

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

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

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

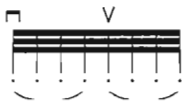
Ex. 3
Placement anticipé des doigts.
Mes. 24-36.
(▫ = note muette)



Capriccio 7

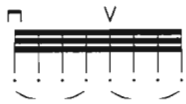
Sez. A

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'



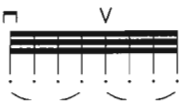
andrebbe, a nostro avviso, oltre le intenzioni del Maestro[9].

The demisemiquaver 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



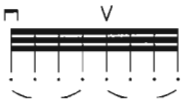
would be going beyond the composer's intentions.[9]

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"



geht unserer Meinung nach über die Absichten von Locatelli hinaus[9].

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'



irait, à notre avis, au-delà des intentions du Maestro[9].

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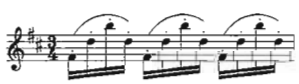
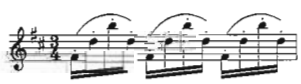
9. *Cfr. L'Arte dell'arco* di Tartini, *op. cit.* (si veda p. xl): sia nell'edizione napoletana sia in quella londinese gli arpeggi sono realizzati sciolti o con due note legate e due sciolte. Per contro Vivaldi, nel *Larghetto* del Concerto X per quattro violini, in si minore (in: *XII Concerti*, Opera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



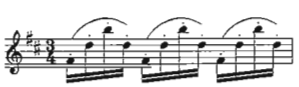
«arpeggio battuto di biscrome», ove si ipotizza:

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



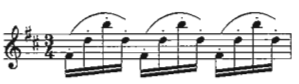
«arpeggio battuto di biscrome», where one conjectures:

9. Vgl. *L'arte dell'arco* von Tartini, *a.a.O* (siehe S. xlvi): 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 17515 veröffentlicht bei de Le Cène, Amsterdam), über

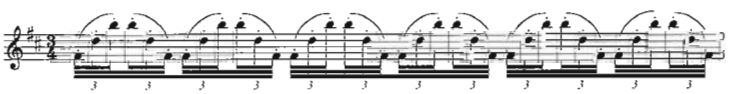


«arpeggio battuto di biscrome», wo man annähme:

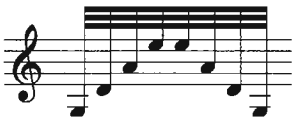
9. *Cfr. L'Arte dell'arco* de Tartini, *op. cit.* (*cfr.* la p. xlix): à la fois dans l'édition napolitaine et dans celle de Londres les arpèges sont réalisés déliés ou avec deux notes liées et deux déliés. Par contre, dans le *Larghetto* du Concerto X pour quatre violons de Vivaldi en si mineur (*XII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



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



Es. 1
Esecuzione: M.



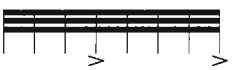
Applicare gli accenti alternativamente su ogni biscroma, sia nel *detaché* che nel balzato.

Variante I

Variante II

Variante III

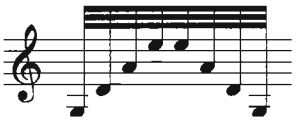
Variante IV



Eseguire, più lentamente, in tutti i punti dell'arco.
Eseguire contrarco.
Eseguire con l'arcata

iniziando sia con ⊓ che con ∨, al centro dell'arco.

Ex. 1
Performance: M.



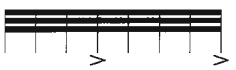
Apply accents to each demi-semiquaver by turns, with both *detaché* and *balzato*.

Variant I

Variant II

Variant III

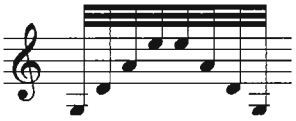
Variant IV



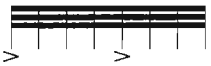
Play, more slowly, at all points of the bow.
Play with reversed bowing.
Play with the bowing

beginning with both ⊓ and ∨, at the centre of the bow.

Üb. 1
Ausführung: M.



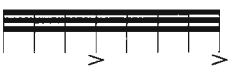
Die Akzente abwechselnd auf jede 32stel anwenden, sowohl im *detaché* als auch beim Springbogen.
Variante I



Variante II

Variante III

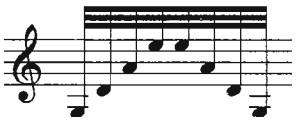
Variante IV



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.

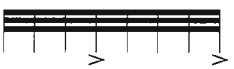


Appliquer les accents alternativement sur chaque triple croche, aussi bien dans le *detaché* et dans le *balzato*.
Variante I

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

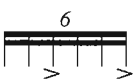
en commençant tantôt avec ⊓ tantôt avec ∨, au milieu de l'archet.

Es. 2
Applicare gli accenti alternativamente su ogni semicroma nelle terzine di miss. 37, 38, 39, 43, 44, 45.

Variante I

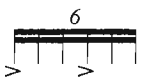
Variante II

Variante III

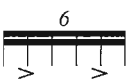


Ex. 2
Apply accents on each semi-quaver, by turns, in the triplets of bb. 37, 38, 39, 43, 44, 45.

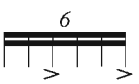
Variant I



Variant II

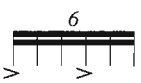


Variant III

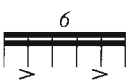


Üb. 2
Die Akzente abwechselnd auf jede 16tel der Triolen anwenden in den Takten 37, 38, 39, 43, 44, 45.

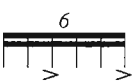
Variante I



Variante II

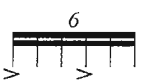


Variante III



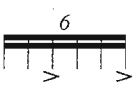
Ex. 2
Appliquer les accents alternativement sur chaque double croche des triolets des mes. 37, 38, 39, 43, 44, 45.

Variante I



Variante II

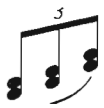
Variante III



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:

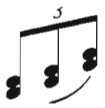


Play the sextuplets of bb. 37, 38, 39, 43, 44, 45 as:

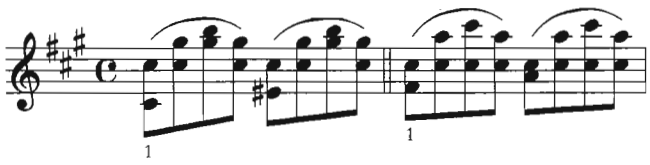
Üb. 1
Die Quadrupelgriffe so ausführen:

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:

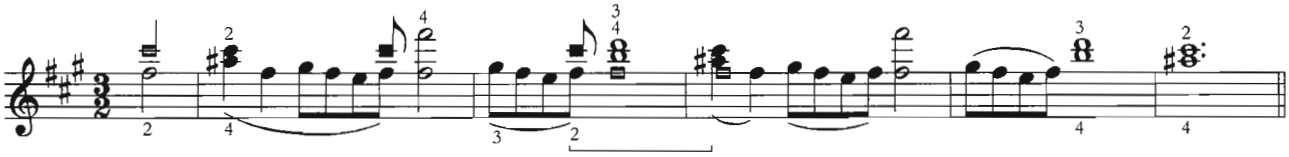


Es. 2
Piazzamento anticipato del 2° dito.
Mis. 14 e segg.
(▫ , ▪ = nota muta)

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 2e doigt.
Mes. 14 et suiv.
(▫ , ▪ = note muette)

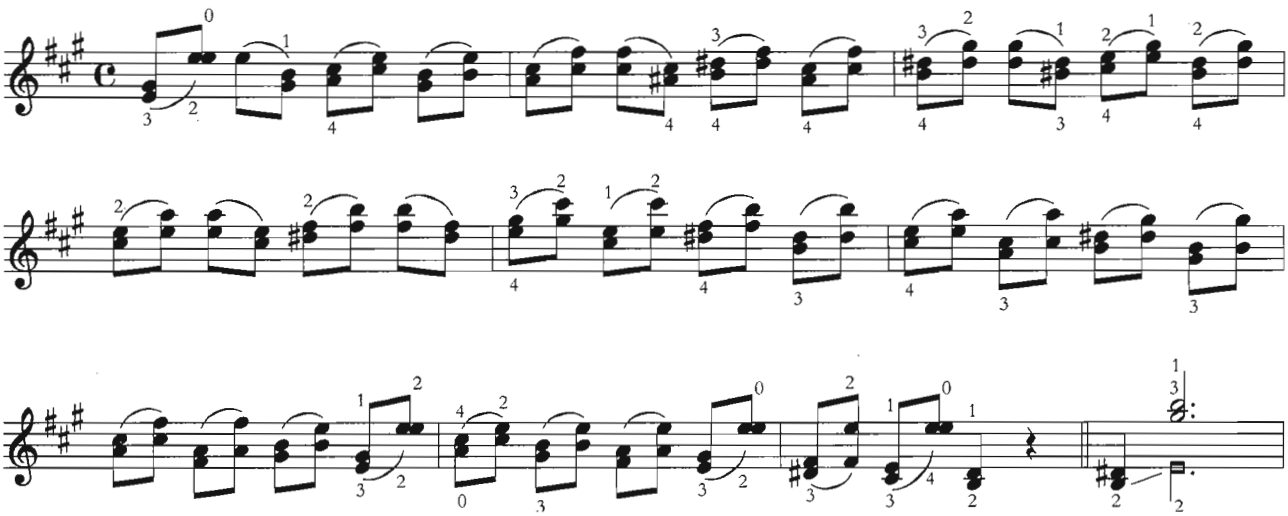


Es. 3
Esercizio preparatorio.
Miss. 47-55.
(▫ = nota muta)

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)



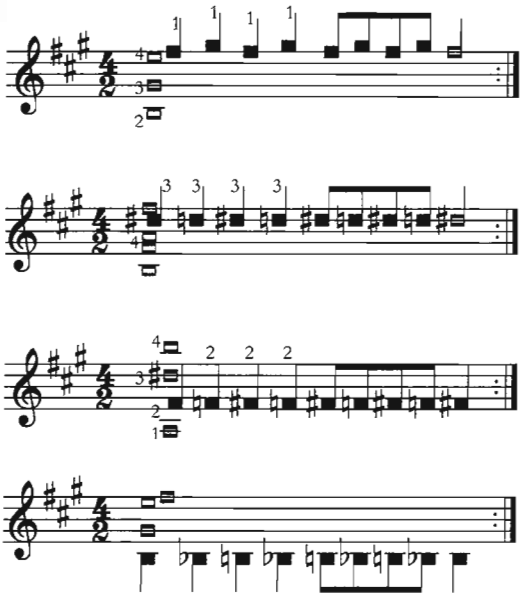
Es. 4
Esercizio d'indipendenza delle dita; scivolare leggermente sui cromatismi.
Miss. 62-66.
(▫ , ▪ = nota muta)
Modello:

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:

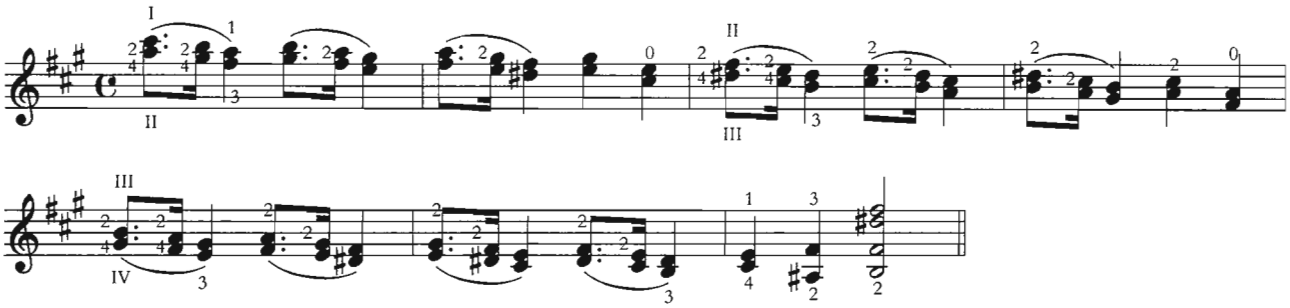


Es. 5
Cambi di posizione e realizzazione della nota di passaggio.
Miss. 56-61.

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

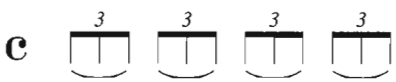
Appliquer les rythmes:
Variante I

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.

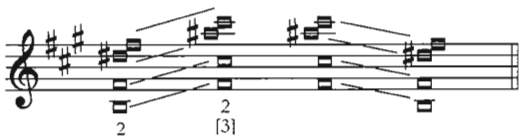
Ex. 6
Changements de position et accords. Bouger avec souplesse la main, le poignet et l'avant-bras. Exercer sur les cordes la pression minimale nécéssaire.

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 anwenden:

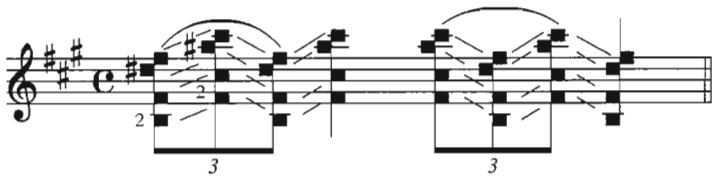
Appliquer les rythmes suivants:

Variante I

Variant I

Variante I

Variante I

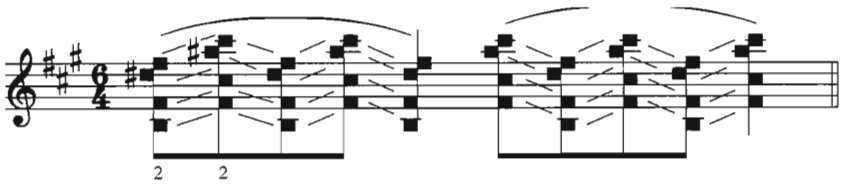


Variante II

Variant II

Variante II

Variante II



Esecuzione: A su IV.

Performance: bow on IV.

Ausführung: Bogen auf IV.

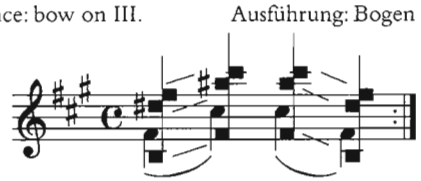
Exécution: archet sur IV.

Esecuzione: A su III.

Performance: bow on III.

Ausführung: Bogen auf III.

Exécution: archet sur III.

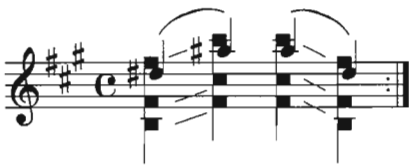


Esecuzione: A su II.

Performance: bow on II.

Ausführung: Bogen auf II.

Exécution: archet sur II.

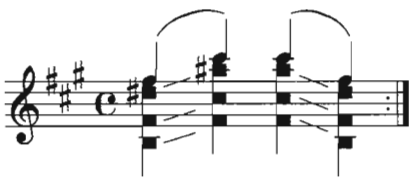


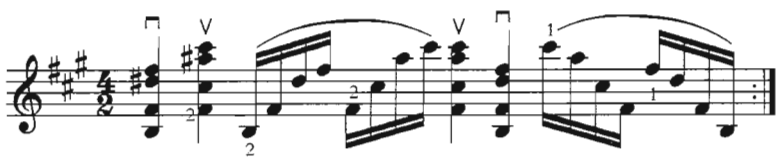
Esecuzione: A su I.

Performance: bow on I.

Ausführung: Bogen auf I.

Exécution: archet sur I.



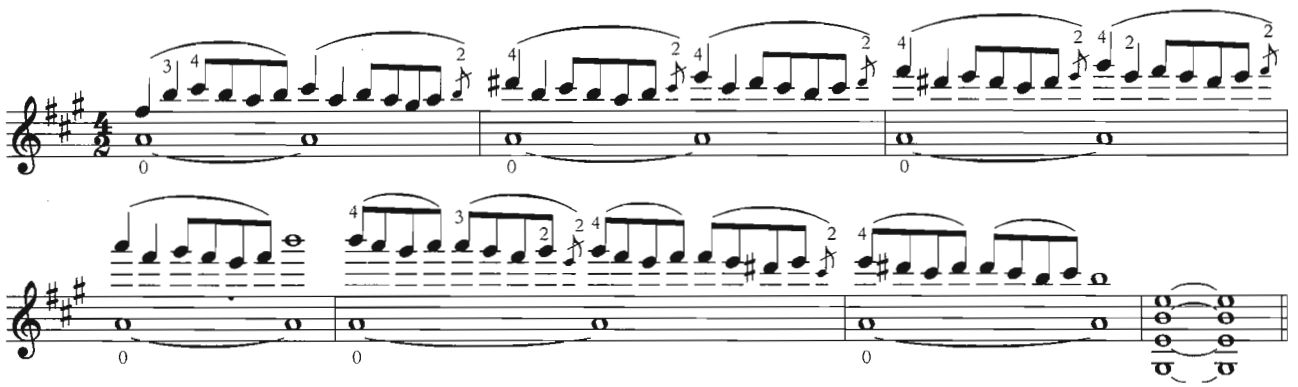


Es. 7
La vuoto di bordone; note di passaggio.
Miss. 66-69.

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

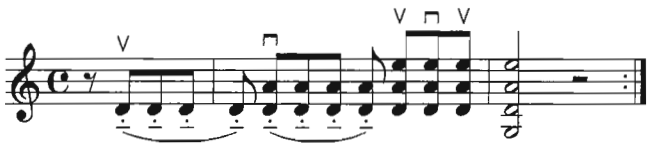
Sez. A

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.

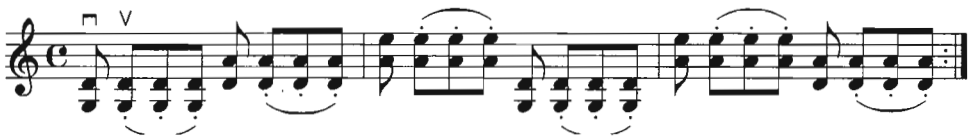


Variante II
Miss. 17, 18 e segg.
Esecuzione: Tall.

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.

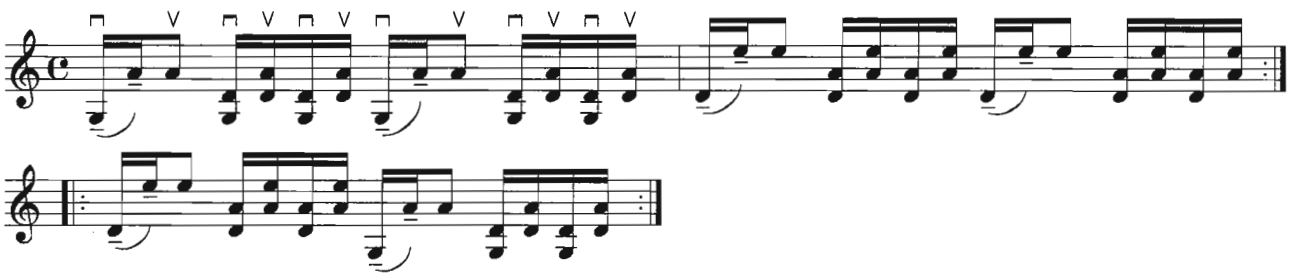


Variante III
Miss. 27-30 e 42-51.
Esecuzione: Tall, M.

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.

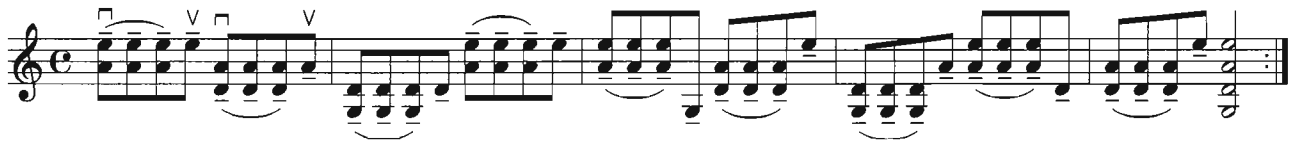


Variante IV
Miss. 53, 54.
Esecuzione: TA.

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

Variante IV
Takt 53, 54.
Ausführung: gB.

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

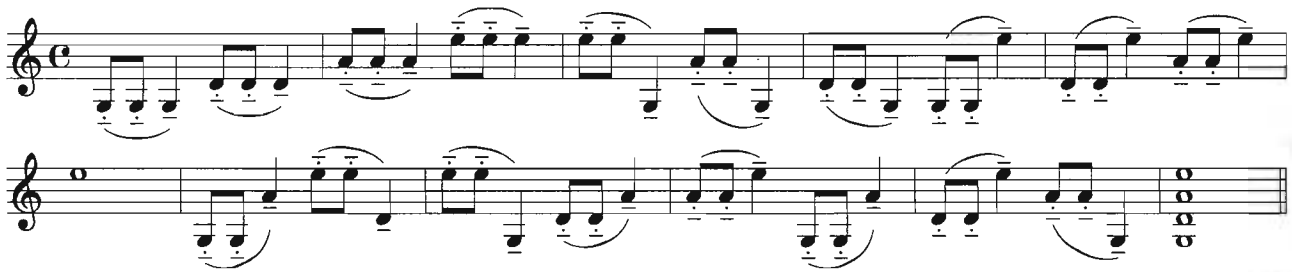


Es. 2
Preparatorio alle miss. 62, 63, 64, con qualche cambio di corda aggiunto per ammorbidire tutte le articolazioni del braccio destro.
Esecuzione: sempre TA.

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.



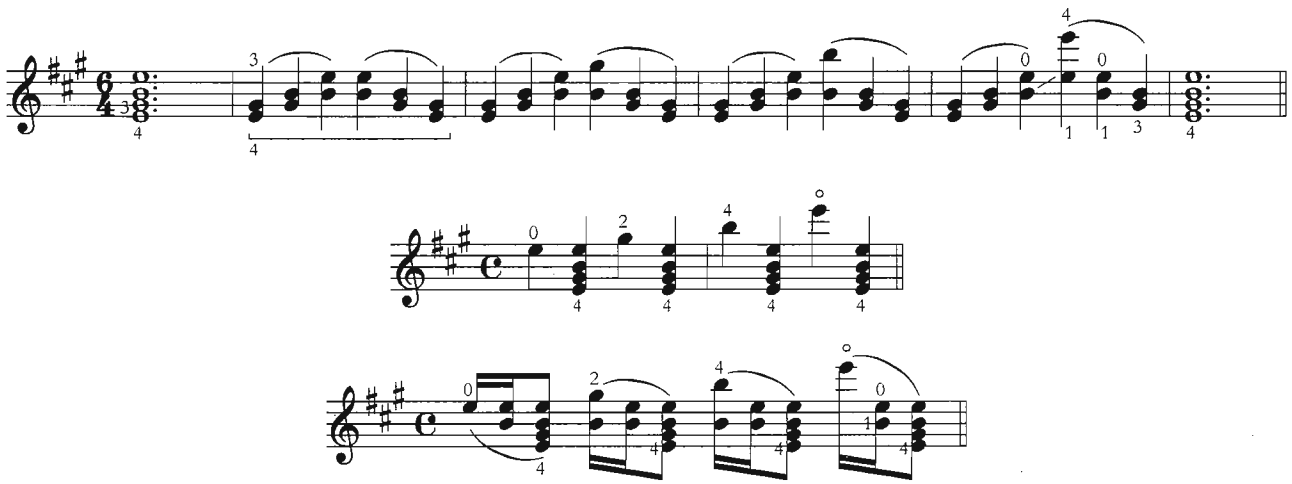
Sez. S

Es. 1
Miss. 1-5.

Ex. 1
bb. 1-5.

Üb. 1
Takt 1-5.

Ex. 1
Mes. 1-5.

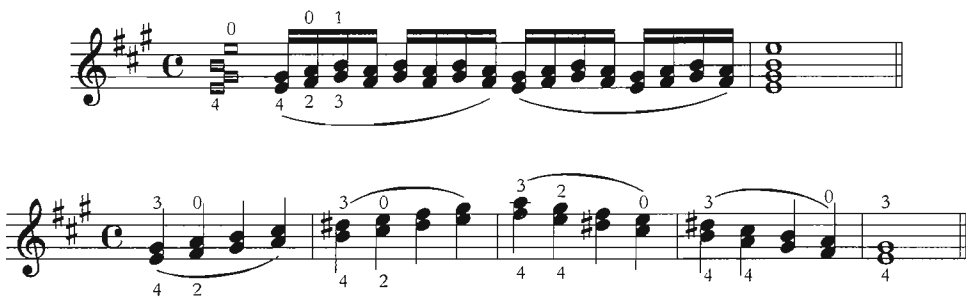


Mis. 5.
(▫ = nota muta)

b. 5.
(▫ = silent note)

Mis. 5.
(▫ = stumme Note)

Mis. 5.
(▫ = note muette)

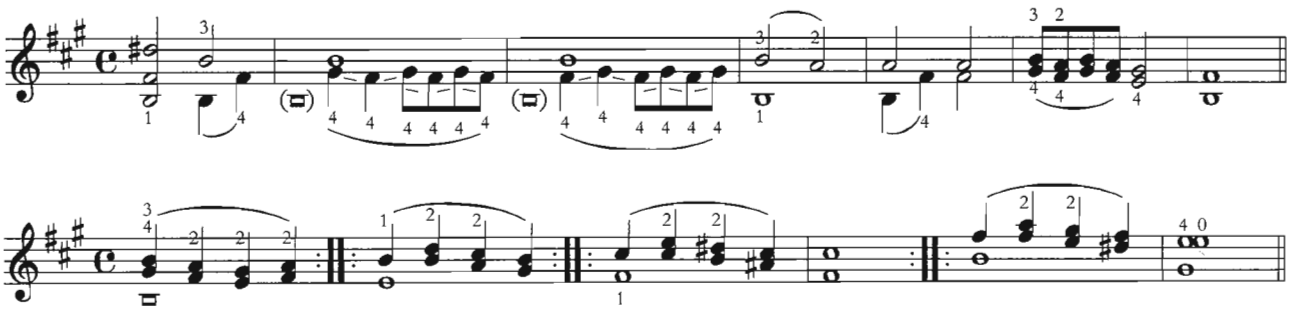


Es. 2
Miss. 17 e segg.[10]
(▫ = nota muta)

Ex. 2
bb. 17 ff.[10]
(▫ = silent note)

Üb. 2
Takt 17 ff.[10]
(▫ = stumme Note)

Ex. 2
Mes. 17 et suiv.[10]
(▫ = note muette)

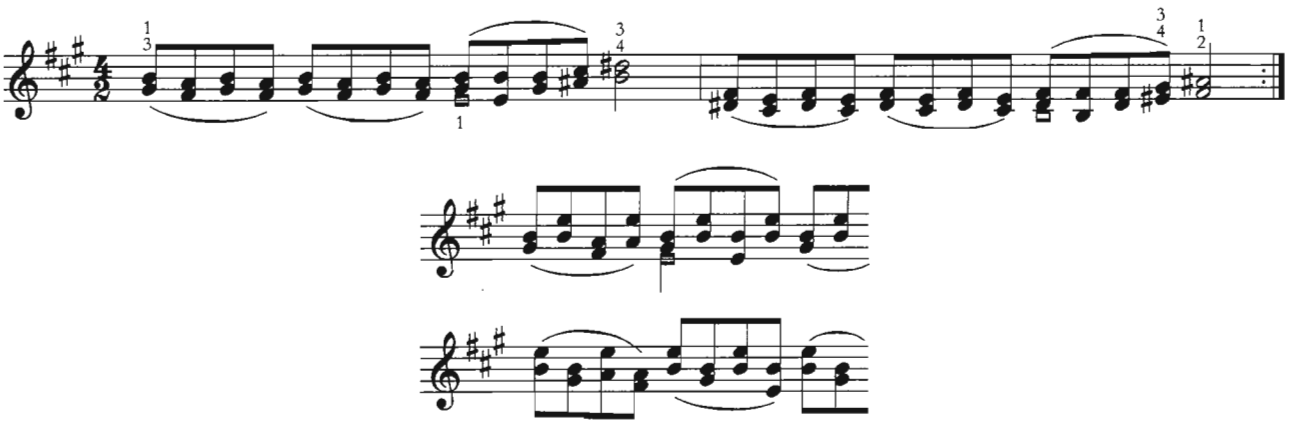


Es. 3
Dopo aver studiato il movimento per terze delle due note gravi del tricordo controllare l'esattezza dell'intonazione iniziando sia dal grave che dall'acuto.
Miss. 27-30; 42-51.
(▫ = nota muta)

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)

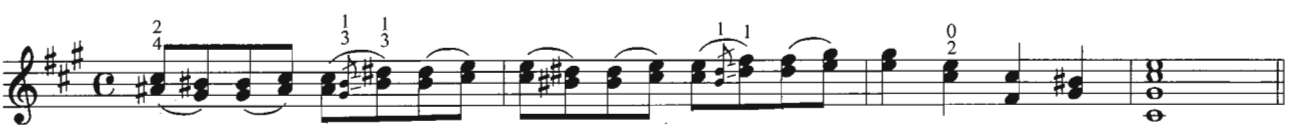


Es. 4
Terze e cambi di posizione con le note di passaggio inferiori (I) e superiori (II).
Mis. 40.
Variante I

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



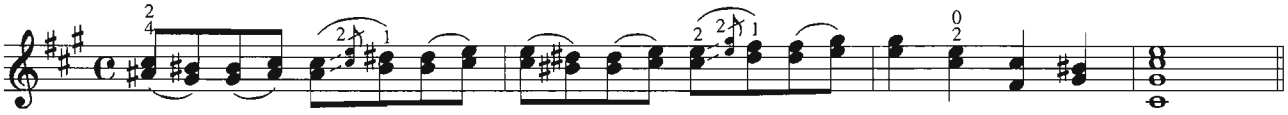
10. L'estensione del 4° dito per ridurre i cambi di posizione è frequentissima nei Capricci. Essa sarà impiegata sistematicamente da Bartolomeo Campagnoli, sia nella *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives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

10. Stretching the 4th 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 4e 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

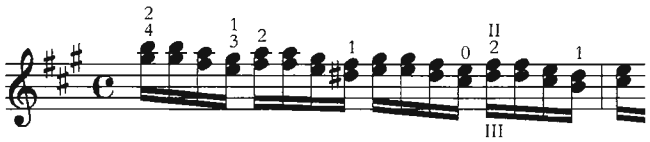


Es. 5
Miss. 56, 57, 58.

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

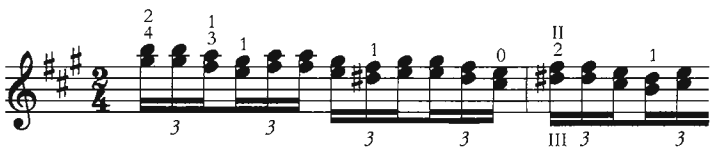
Variante V
Studiare legato e sciolto.

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

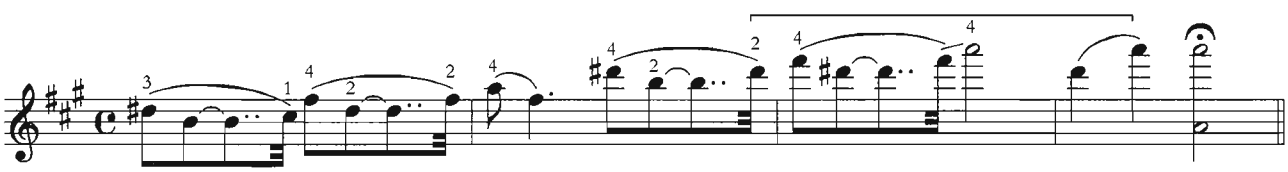


Es. 6
Miss. 62-64.

Ex. 6
bb. 62-64.

Üb. 6
Takt 62-64.

Ex. 6
Mes. 62-64.



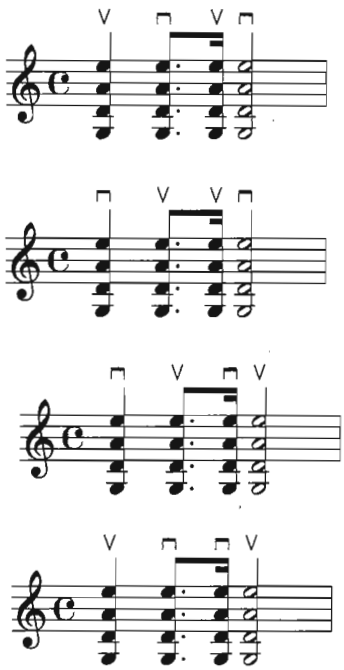
SEZ. A

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.

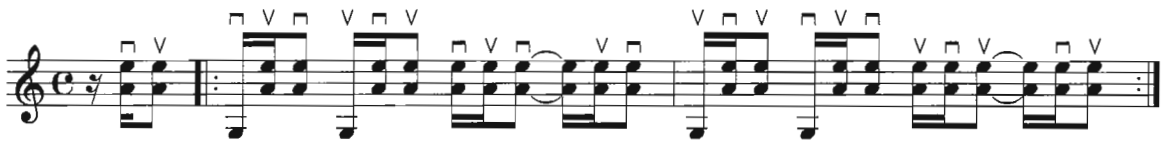
Étudier les 4 combinaisons qui précèdent de façon à obtenir une sonorité harmonieuse indépendamment du coup d'archet et des sections de l'archet utilisées. Varier les nuances.

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
Semiquaver 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.

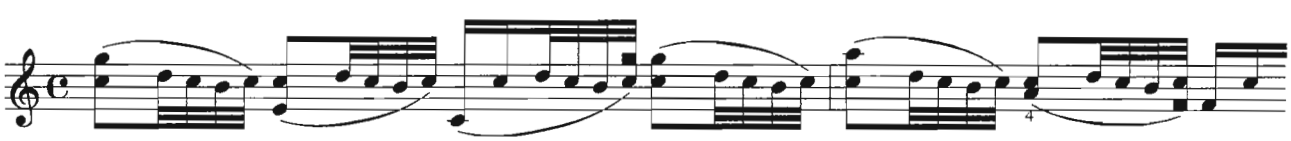
SEZ. S

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.

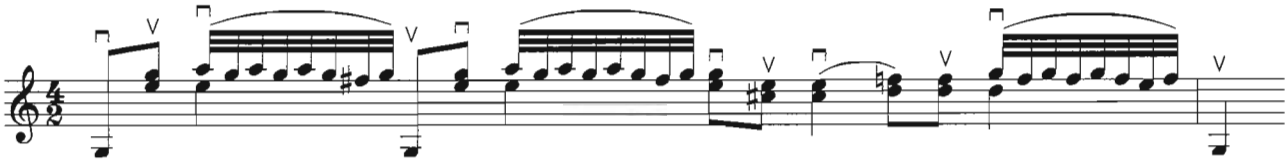
Utiliser sur tout le passage, lorsque cela est possible, le placement anticipé des doigts.

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:

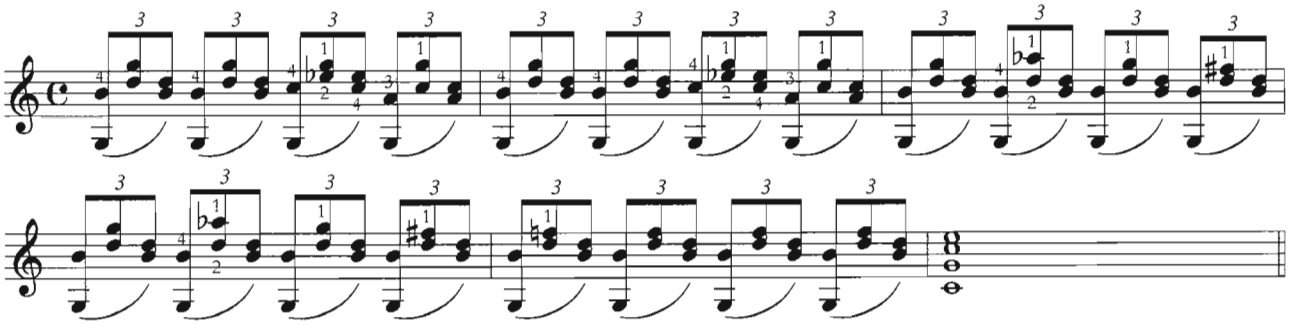


Es. 3
Miss. 65-fine.

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 10

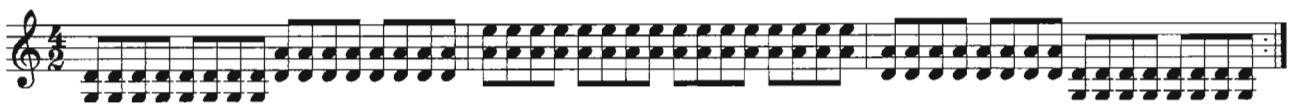
Sez. A

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.

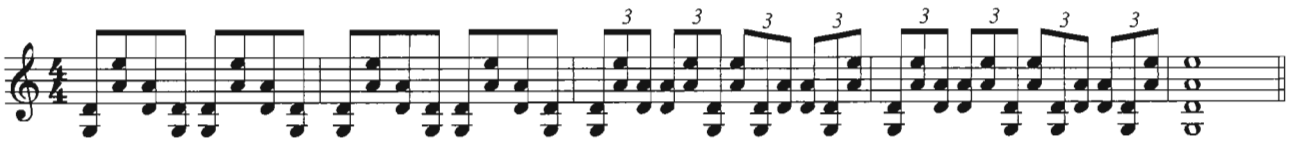


Esecuzione: M.

Performance: M.

Ausführung: M.

Exécution: M.

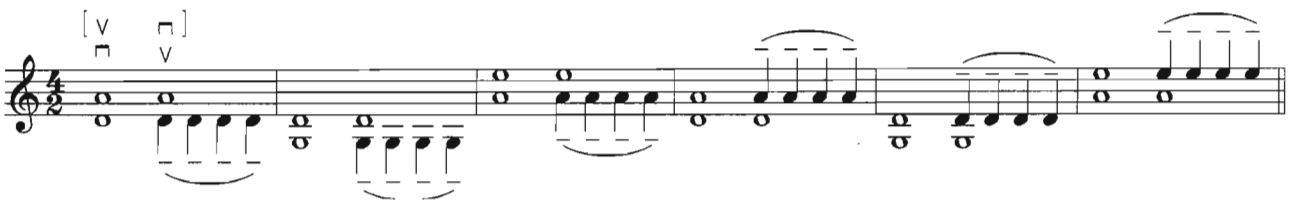


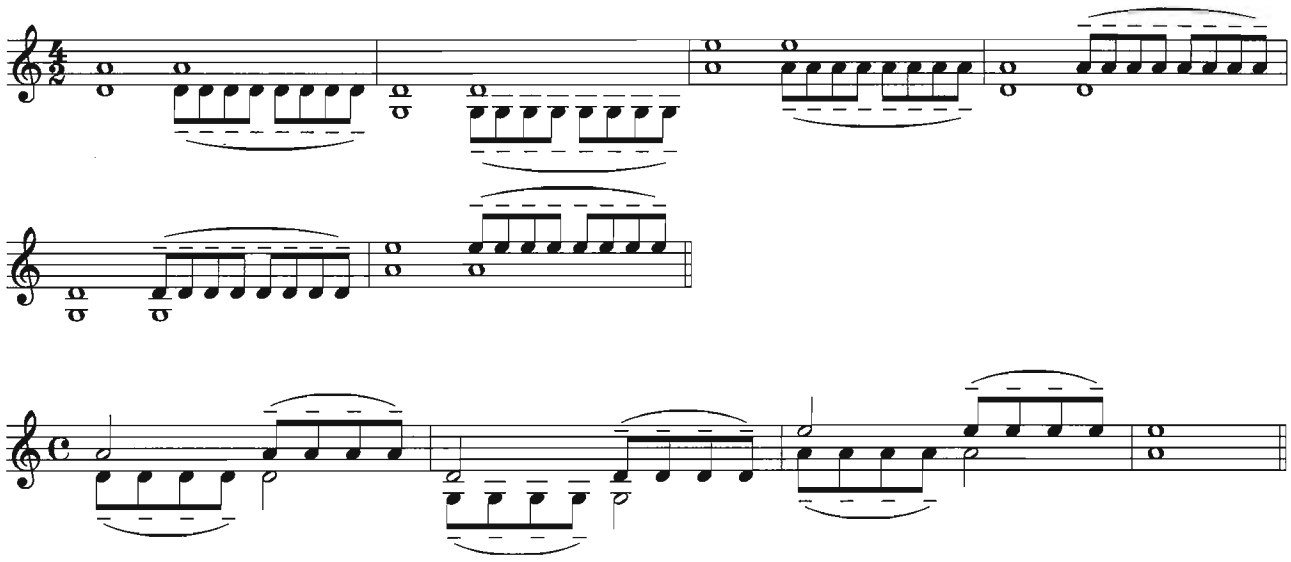
Es. 2
Miss. 11, 12, 50, 51, 52.
Esecuzione: TA.

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.



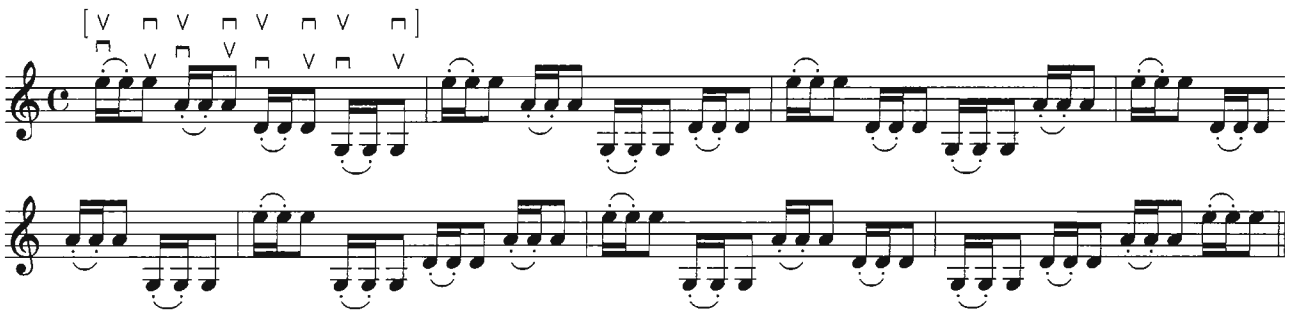


Es. 3
Miss. 67, 68, 69.
Eseguire alla corda: MI, MS, Tall/M/P, spiccato, Tall, M.

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.



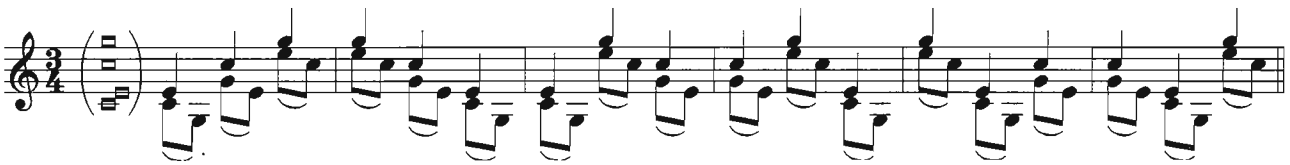
Sez. S

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)

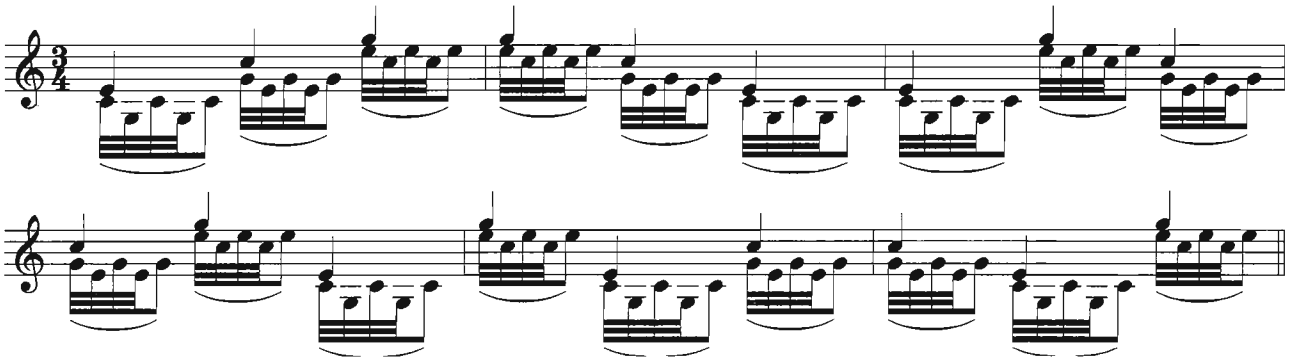


Applicare all'esercizio che precede:
Variante I

Apply to the preceding exercise:
Variant I

Auf das vorhergehende Beispiel anwenden:
Variante I

Appliquer à l'exercice qui précède:
Variante I

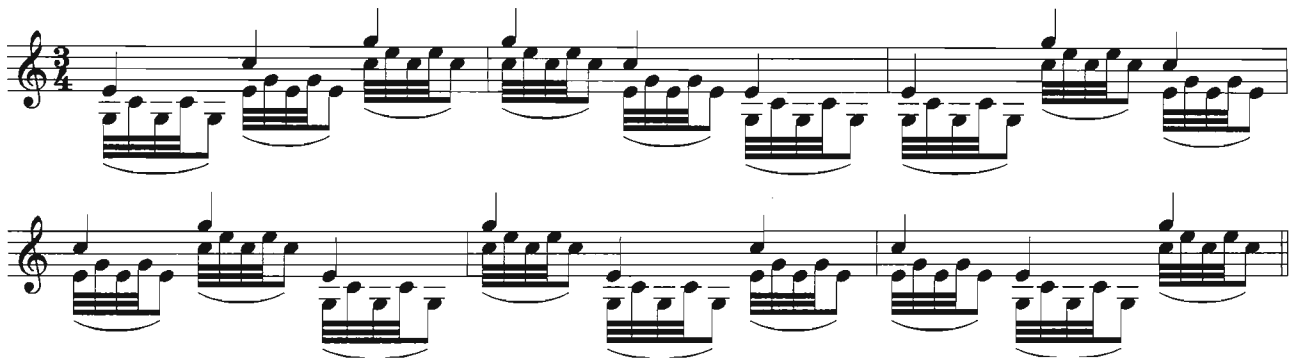


Variante II

Variant II

Variante II

Variante II

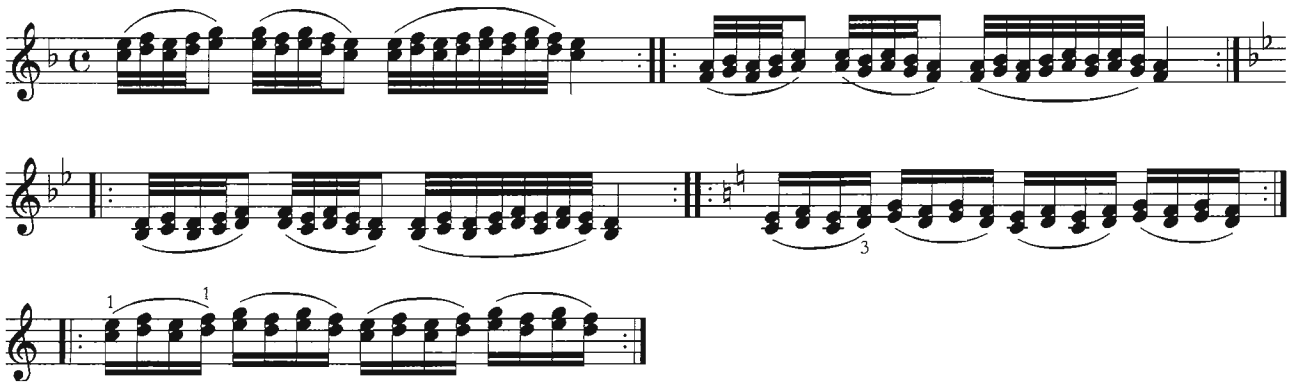


Es. 2
Miss. 6, 7, 8.
Esecuzione: TA.

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

Üb. 2
Takt 6, 7, 8.
Ausführung: gB.

Ex. 2
Mes. 6, 7, 8.
Exécution: TA.

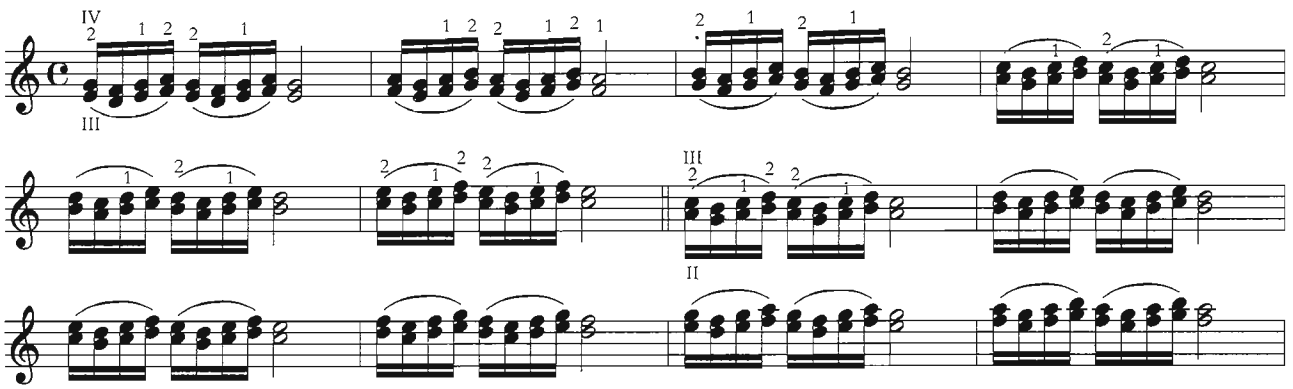


Es. 3
Sviluppo del modulo tecnico di Locatelli[11].
Miss. 22, 23.
Esecuzione: TA.

Ex. 3
Development of Locatelli's technical module.[11]
bb. 22, 23.
Performance: WB.

Üb. 3
Entwicklung des technischen Musters von Locatelli[11].
Takt 22, 23.
Ausführung: gB.

Ex. 3
Développement du module technique de Locatelli[11].
Mes. 22, 23.
Exécution: TA.

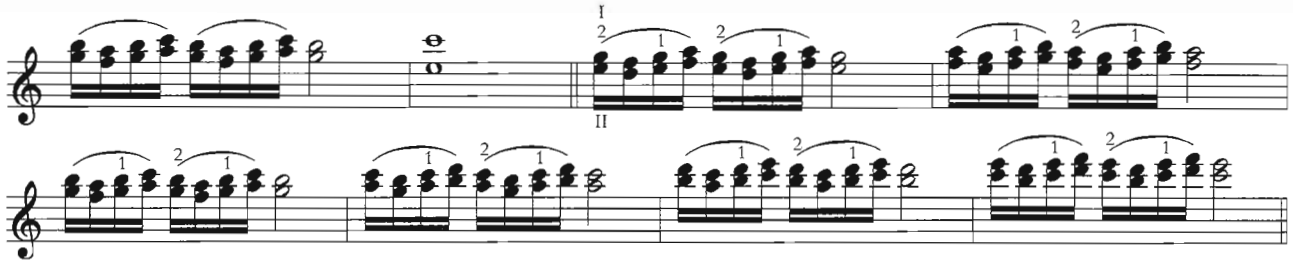


11. Tartini, nella *Lettera a Maddalena Lombardini* – *cfr. op. cit* (si veda p. xl), pp. 5-6 –, raccomanda di esercitarsi a trasportare qualsiasi passaggio, posizione dopo posizione, in modo da *«impadronirsi del manico»*. Egli non cita le corde doppie, ma ci sembra legittimo applicare questo concetto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

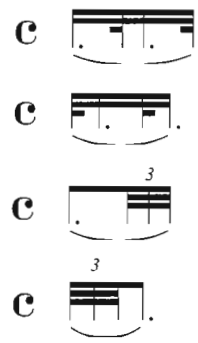


Applicare i ritmi seguenti:

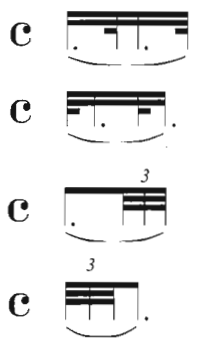
Apply the following rhythms:

Die folgenden Rhythmen anwenden:

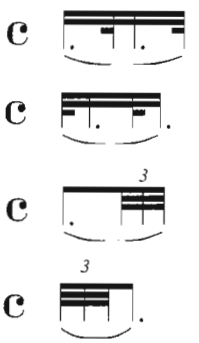
Appliquer les rythmes suivants:



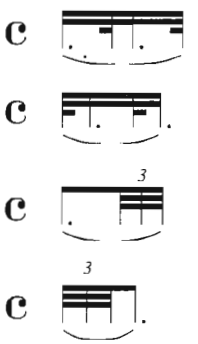
Es. 4
Miss. 11, 12, 50, 51, 52
Variante I



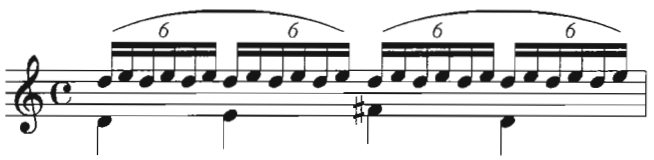
Ex. 4
bb. 11, 12, 50, 51, 52.
Variant I



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



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

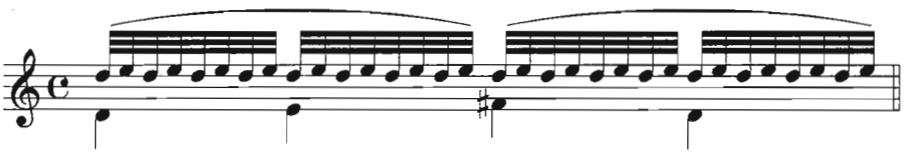


Variante II

Variant II

Variante II

Variante II

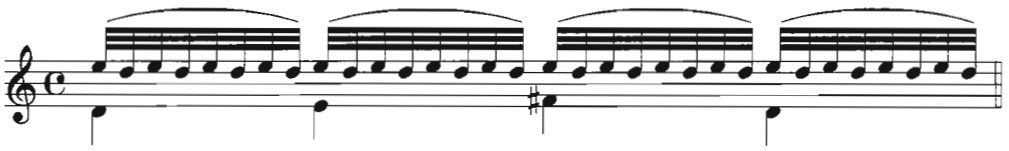


Variante III

Variant III

Variante III

Variante III

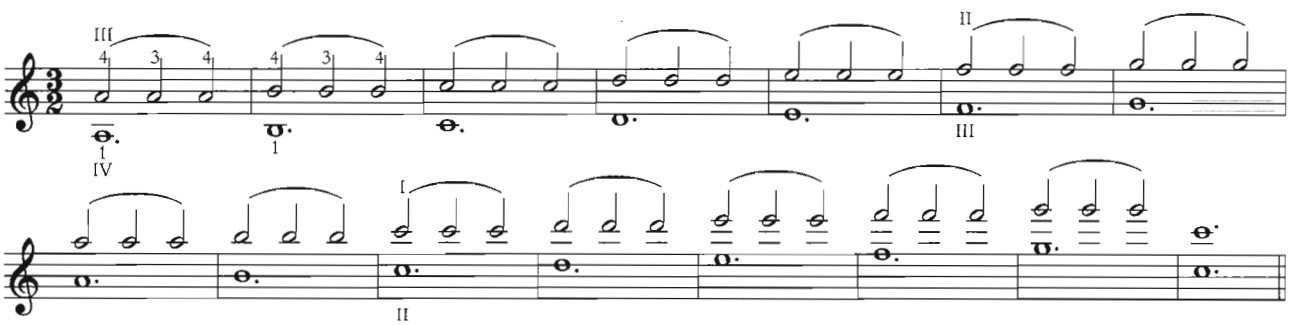


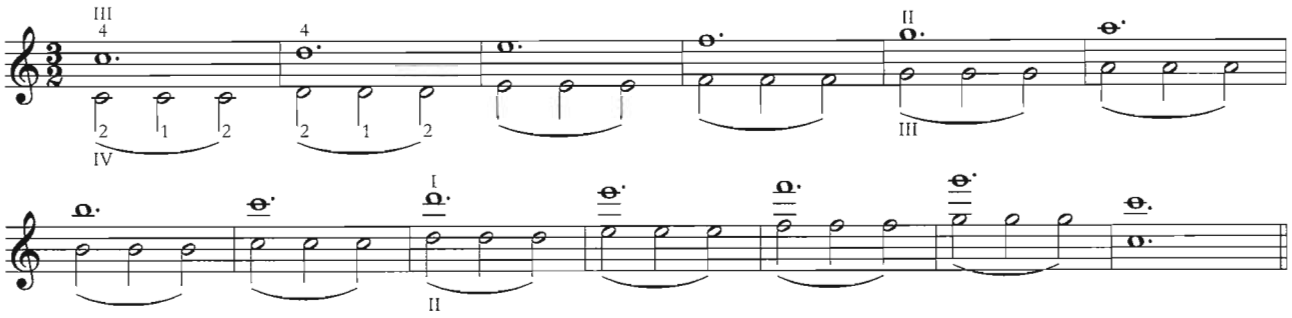
Es. 5
Preparazione alle ottave diteggiate:

Ex. 5
Preparation for the octaves, fingered:

Üb. 5
Vorbereitung auf die Fingersatz-Oktaven:

Ex. 5
Préparation des octaves doigtées:



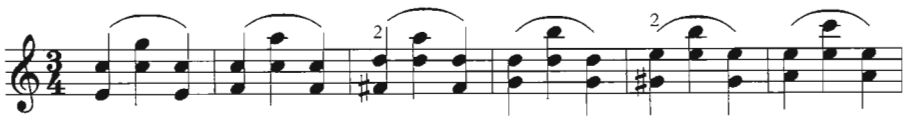


Es. 6
Miss. 25-48.

Ex. 6
bb. 25-48.

Üb. 6
Takt 25-48.

Ex. 6
Mes. 25-48.

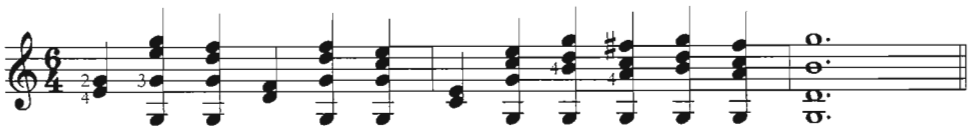


Es. 7
Miss. 59-67.

Ex. 7
bb. 59-67.

Üb. 7
Takt 59-67.

Ex. 7
Mes. 59-67.

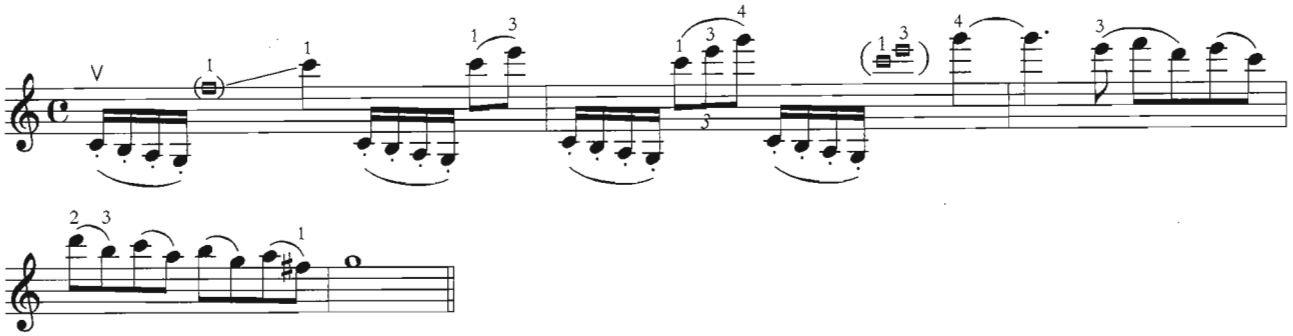


Es. 8
Miss. 71-72.
(▫ = nota fissa)

Ex. 8
bb. 71-72.
(▫ = fixed note)

Üb. 8
Takt 71-72.
(▫ = feste Note)

Ex. 8
Mes. 71-72.
(▫ = notes tenues)



Capriccio 11

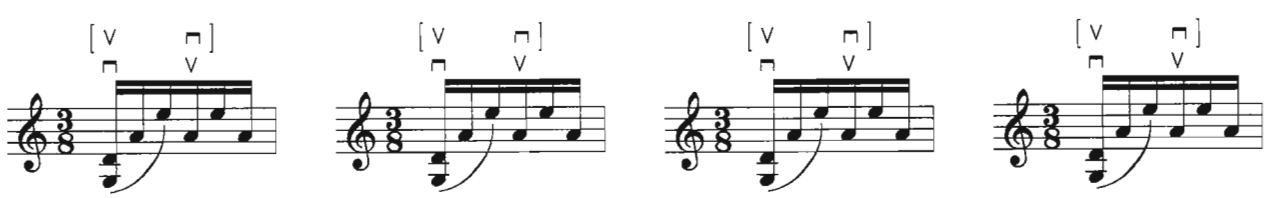
Sez. A

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

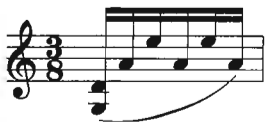
Ex. 1
Variant I
Performance: Fr/M/T.

Üb. 1
Variante I
Ausführung: gB/M/Sp.

Ex. 1
Variante I
Exécution: Tal/M/P.

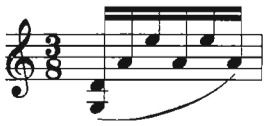


Variante II
Esecuzione: TA.



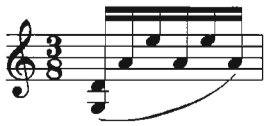
Variante III
Esecuzione: TA.

Variante II
Performance: WB.



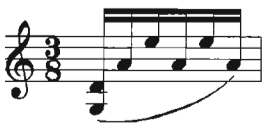
Variant III
Performance: WB.

Variante II
Ausführung: gB.

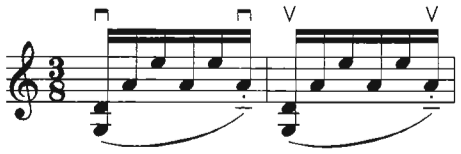


Variante III
Ausführung: gB.

Variante II
Exécution: TA.



Variante III
Exécution: TA.

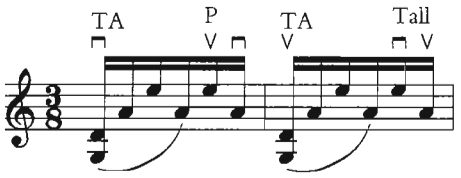


Variante IV

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

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

Variante IV
(Tall=Tal)

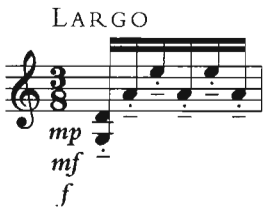


Da mis. 1 a mis. 60 eseguire in *grand détaché*.
Variante V
Esecuzione: sempre TA.

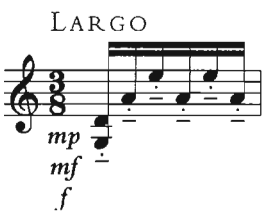
From b. 1 to b. 60 use a *grand détaché*.
Variant V
Performance: always WB.

Ab Takt 1 bis Takt 60 mit *grand detaché* ausführen.
Variante V
Ausführung: immer gB.

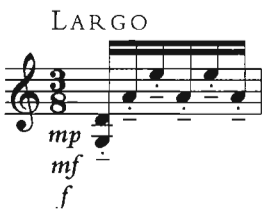
De la mes.1 à la mes.60 jouer en *grand détaché*.
Variante V
Exécution: toujours TA.



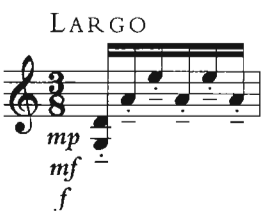
Studiare ***mp***, ***mf***, ***f***.
Aver cura della scioltezza d'ogni articolazione ed evitare una sonorità troppo forte e aggressiva[12].



Study ***mp***, ***mf***, ***f***.
Ensure the looseness of every joint and avoid too strong and aggressive a tone.[12]



Üben ***mp***, ***mf***, ***f***.
Auf die Gelöstheit jeden Gelenkes achten und einen zu lauten und aggressiven Klang vermeiden[12].



Étudier ***mp***, ***mf***, ***f***.
Prendre soin de la souplesse de chaque articulation et éviter une sonorité trop forte et aggressive[12].

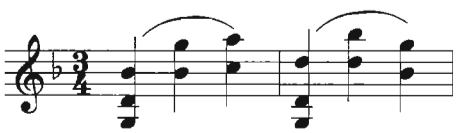
Sez. S

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 detaché* 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 wohllautende Weise).

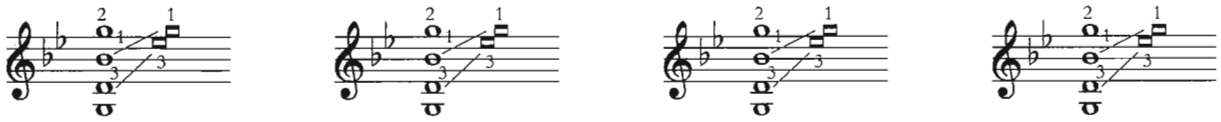
12. Michel Corrette, dans l'*Ecole d'Orphée*, *op. cit.* (*cfr.* la p. xlix), p. 7, donne la définition suivante du *grand détaché*: *«Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.»*

Mis. 113.
(▫ = nota muta)

b. 113.
(▫ = silent note)

Takt. 113.
(▫ = stumme Note)

Mis. 113.
(▫ = note muette)

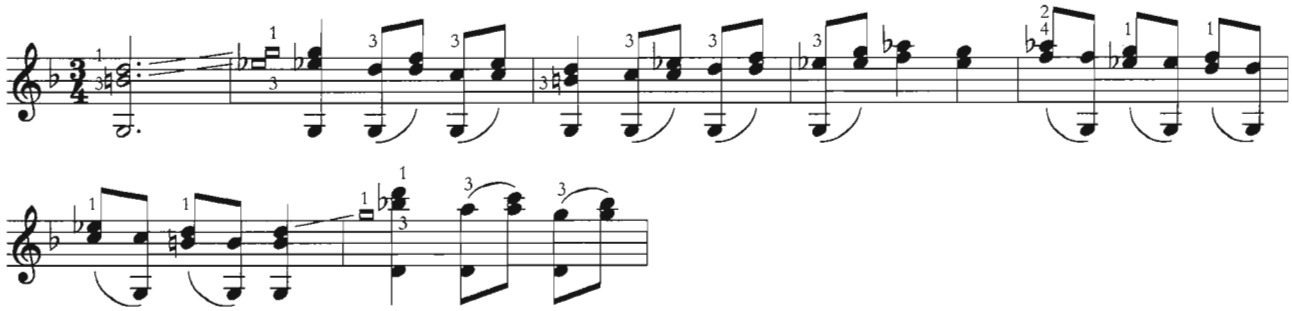


Es. 2
Miss. 113, 114 e segg.
(▫ = nota muta)

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

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

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



Capriccio 12

Sez. A

Es. 1
Variante I
Esecuzione: MI.

Variante II
Esecuzione: M.

Variante III

Ex. 1
Variant I
Performance: LH.

Variant II
Performance: M.

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

Üb. 1
Variante I
Ausführung: uH.

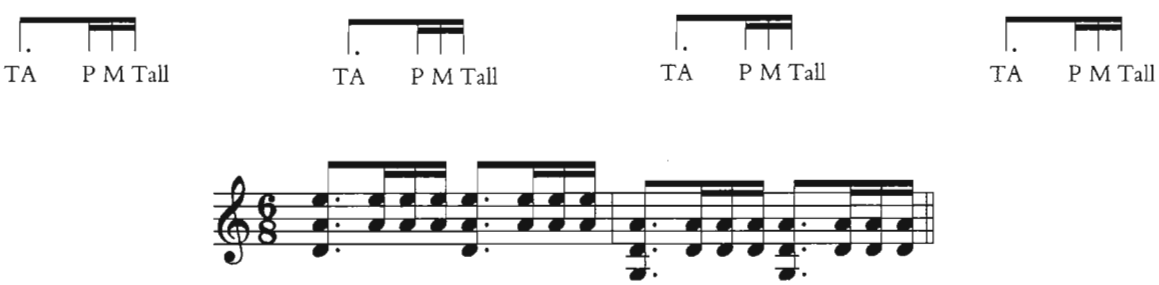
Variante II
Ausführung: M.

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

Ex. 1
Variante I
Exécution: MI.

Variante II
Exécution: M.

Variante III
(Tall=Tal)

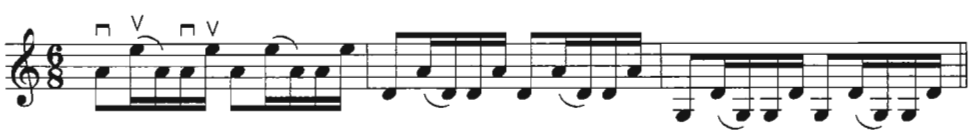


Es. 2
Esecuzione: MI, MS, Tall/M/P.

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

Üb. 2
Ausführung: uH, oH, Fr/M/Sp.

Ex. 2
Exécution: MI, MS, Tal/M/P.

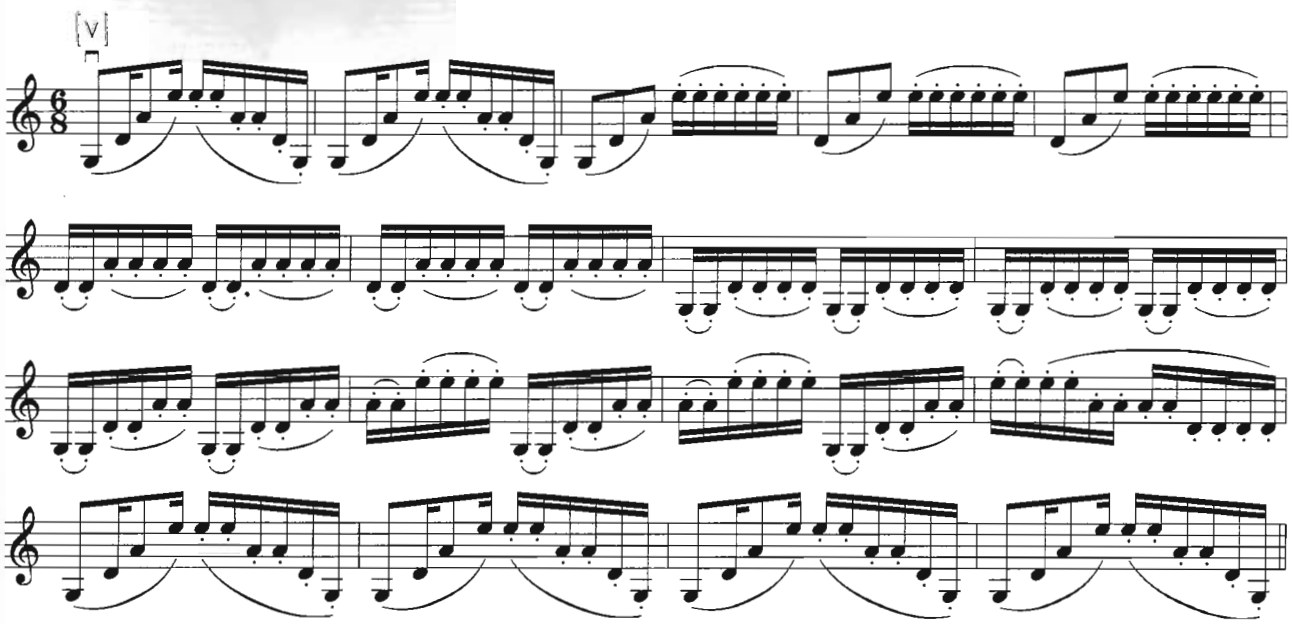


Es. 3
Miss. 52-68.
Esecuzione: MS, MI, TA.

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.



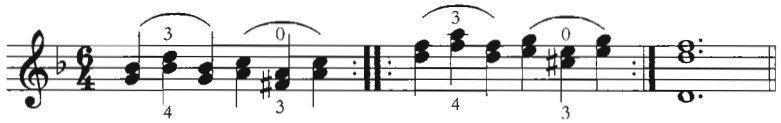
Sez. S

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.

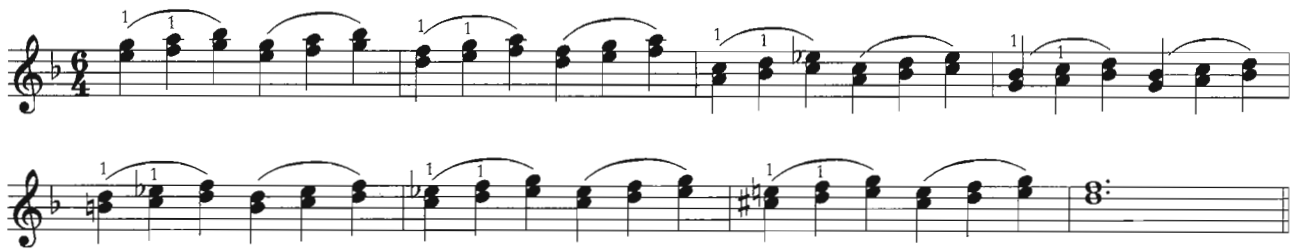


Es. 2
Preparatorio alle terze.
Miss. 13-43.

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.

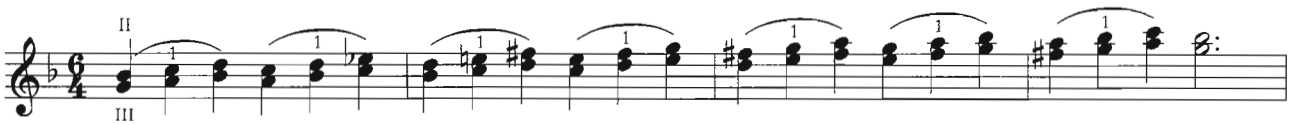
Dans les exemples 3 et 4 on développe deux formules caractéristiques de Locatelli.

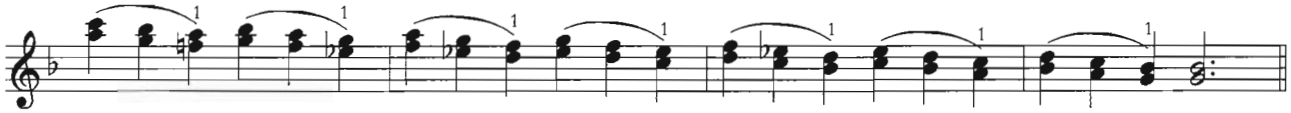
Es. 3
Miss. 5, 6; 11, 12; 41, 42.

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.

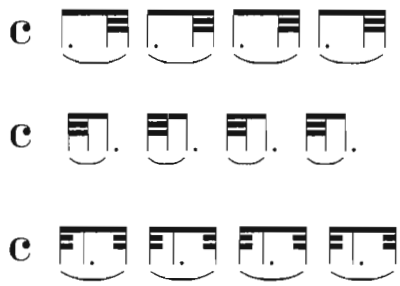
Jouer sur II, I; IV, III.

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:

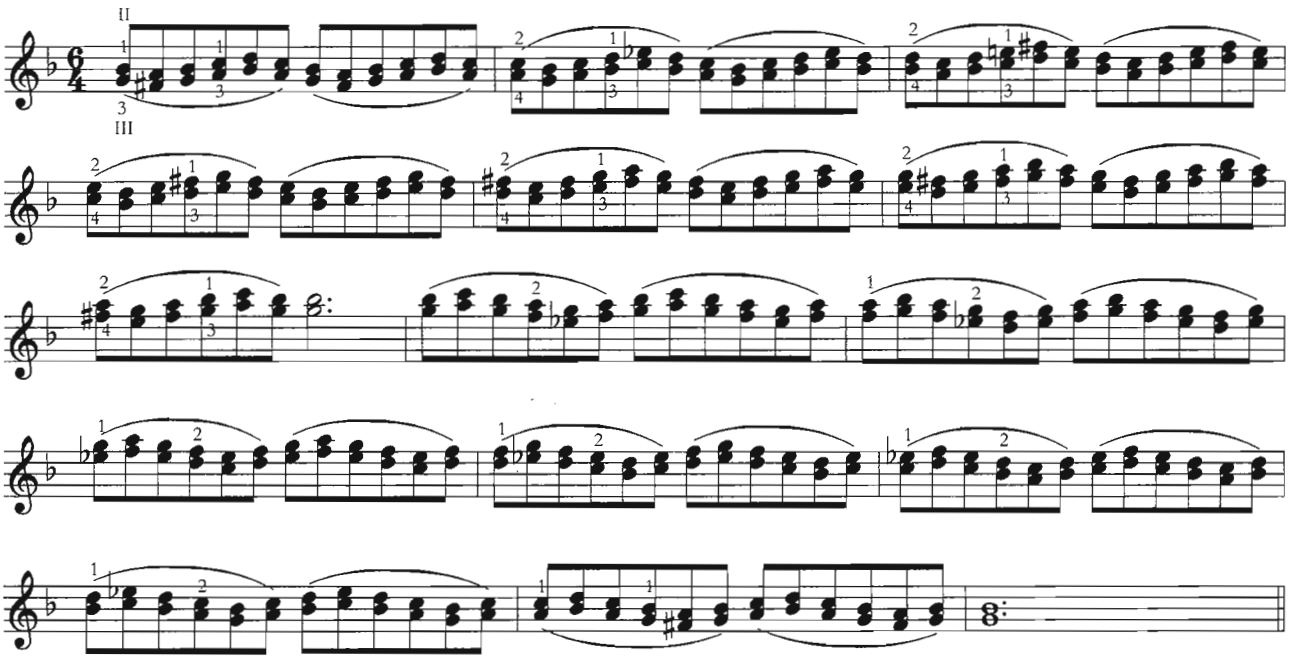


Es. 4

Ex. 4

Üb. 4

Ex. 4

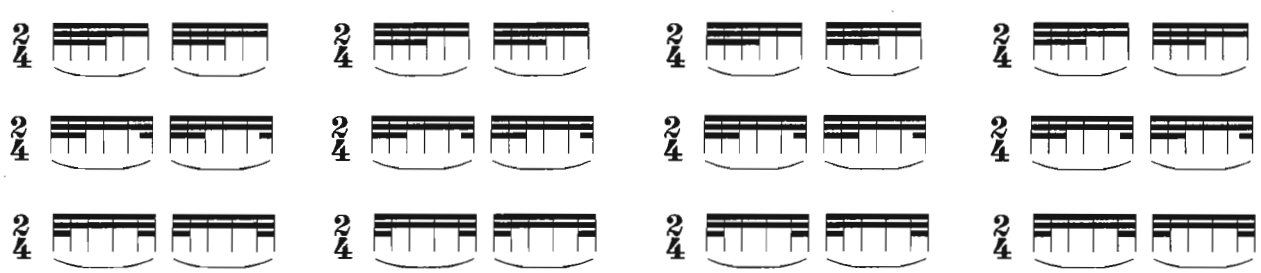


Eseguire su II, I; IV, III.
Applicare all'Es. 4 i ritmi:

Play on II, I; IV, III.
Apply to Ex. 4 the following rhythms:

Auszuführen auf II, I; IV, III.
Auf die Üb. 4 die Rhythmen anwenden:

Jouer sur II, I; IV, III.
Appliquer à l'Ex. 4 les rythmes:

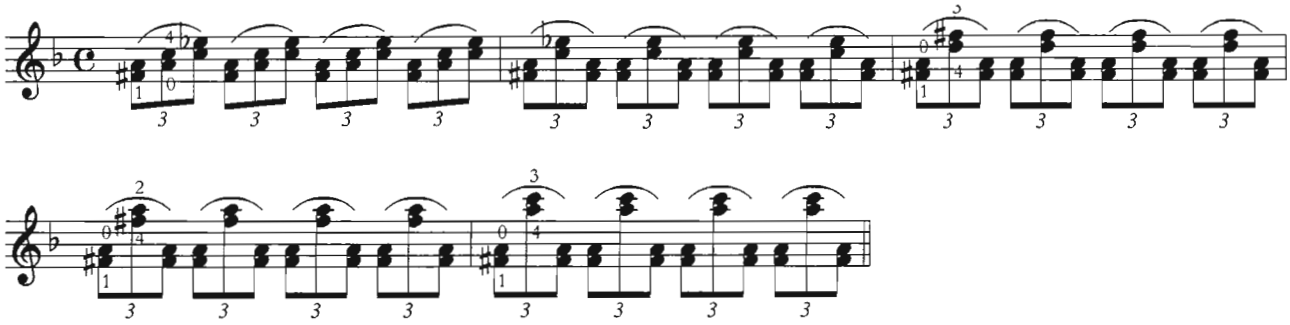


Es. 5
Esercizio preparatorio.
Mis. 92-fine.

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

Üb. 5
Vorbereitung.
Takt 92 bis zum Ende.

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



Capriccio 13

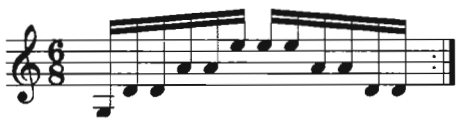
Sez. A

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

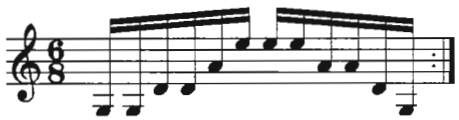


Variante II

Variant II

Variante II

Variante II

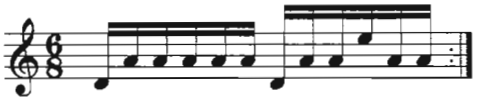


Variante III

Variant III

Variante III

Variante III



Es. 2
Eseguire il passo da mis. 1 a mis. 16, in tempo molto moderato, tutto ⊓⊓⊓⊓⊓ poi tutto ⊓⊓⊓⊓⊓ 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 ⊓⊓⊓⊓⊓ then all ⊓⊓⊓⊓⊓ 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 ⊓⊓⊓⊓⊓ dann ausschließlich mit ⊓⊓⊓⊓⊓ ausführen, 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 moderé, tout ⊓⊓⊓⊓⊓ ensuite tout ⊓⊓⊓⊓⊓ 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.

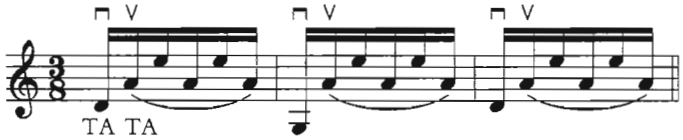
Ex. 3
Mes. 17-40.
Variante I
Exécution: jouer en souplesse et Tal/M/P.

Variante II

Variant II
(TA=WB)

Variante II
(TA=gB)

Variante II

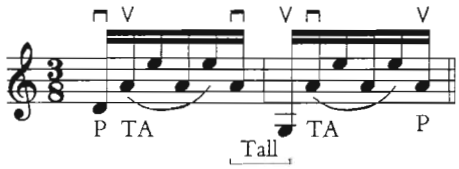


Variante III

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

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

Variante III
(Tall=Tal)

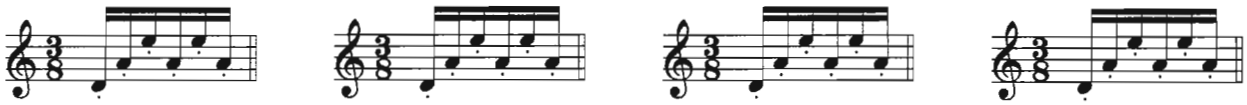


Variante IV

Variant IV

Variante IV

Variante IV

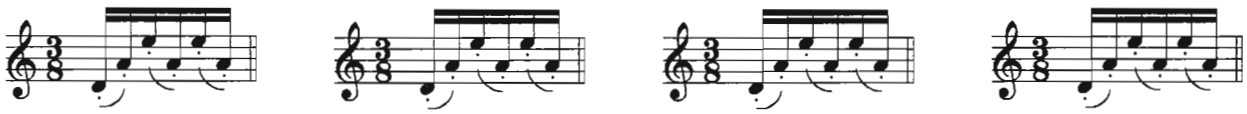


Variante V
Esecuzione: TA, MI, MS.

Variant V
Performance: WB, LH, UH.

Variante V
Ausführung: gB, uH, oH.

Variante V
Exécution: TA, MI, MS.

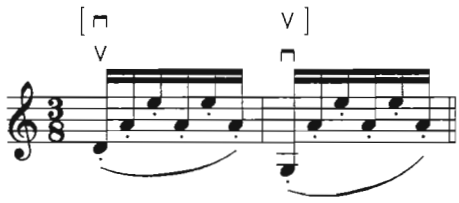


Variante VI

Variant VI

Variante VI

Variante VI



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

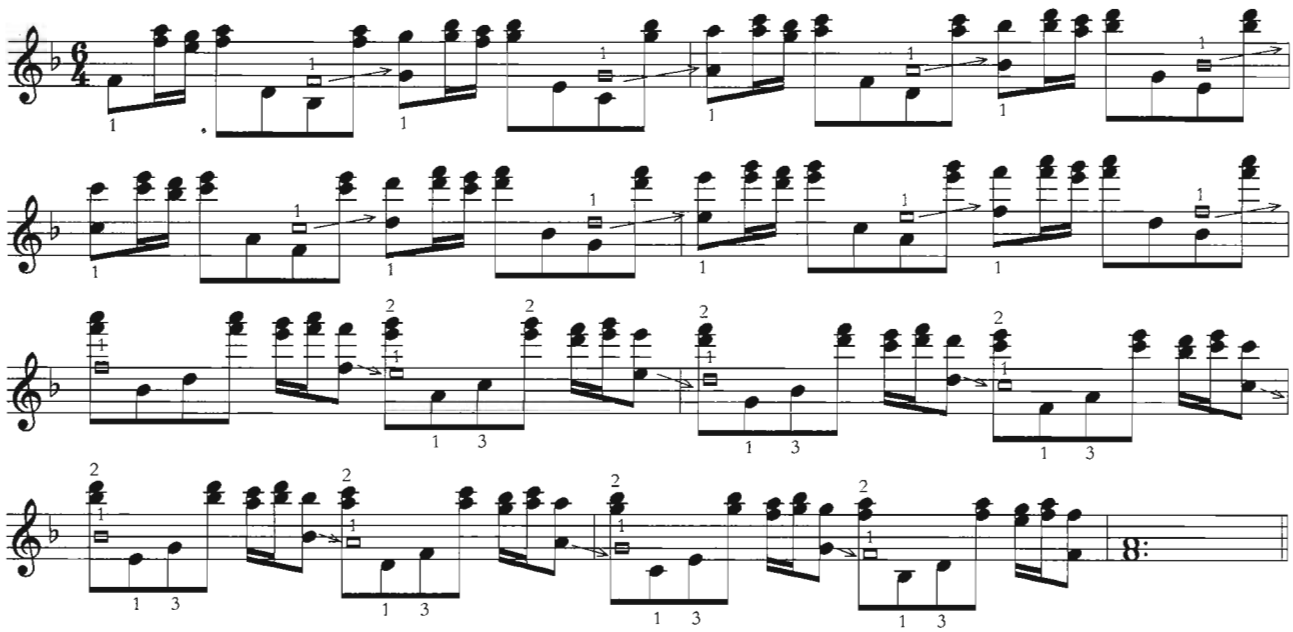
Ex. 1
Mes. 17-40.
Réaliser le passage en doubles cordes:

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

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

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

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



Capriccio 14

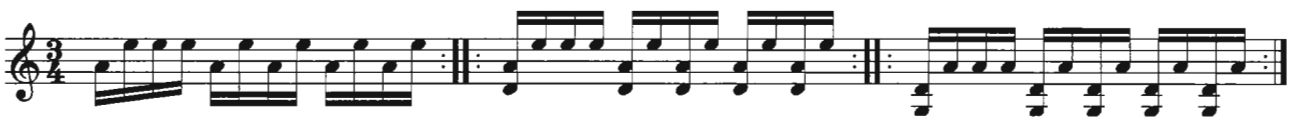
Sez. A

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.

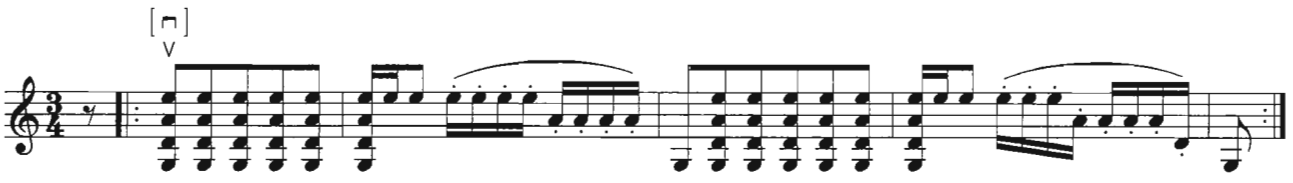


Es. 2[13]
Miss. 15-24.

Ex. 2[13]
bb. 15-24.

Üb. 2[13]
Takt 15-24.

Ex. 2[13]
Mes. 15-24.

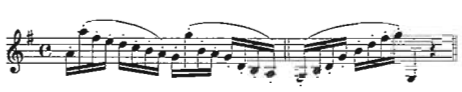


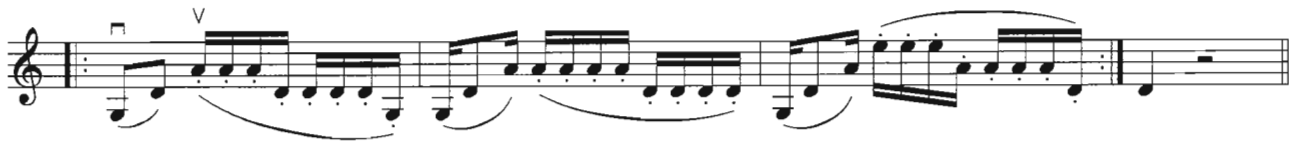
13. È singolare l'importanza attribuita da Locatelli al picchettato (Capricci 2, 10, 12, 13, 14), colpo d'arco che, se eseguito senza difficoltà, è indice di un ottimo controllo della condotta dell'arco. Geminiani, nell'*op. cit.* (si veda p. xl), p. 27, cita il picchettato senza offrire alcuna spiegazione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

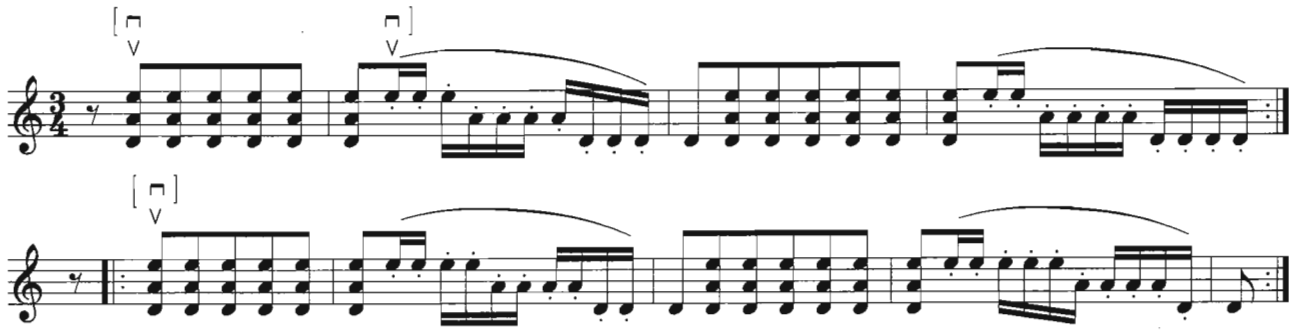
13. Die Wichtigkeit, die Locatelli dem *picchettato* zuschreibt (Capricci 2, 10, 12, 13, 14), ist einzigartig, dem Bogenstrich nämlich, der, wenn er ohne Schwierigkeit ausgeführt wird, Indiz einer optimalen Kontrolle der Bogenführung ist. Francesco Geminiani, *a.a.O.* (siehe S. xlvi), S. 27, zitiert 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.* (*cfr.* la p. xlix), p. 27, mentionne le *picchettato* sans toutefois en offrir l'explication dans l'*Essempio* XX.

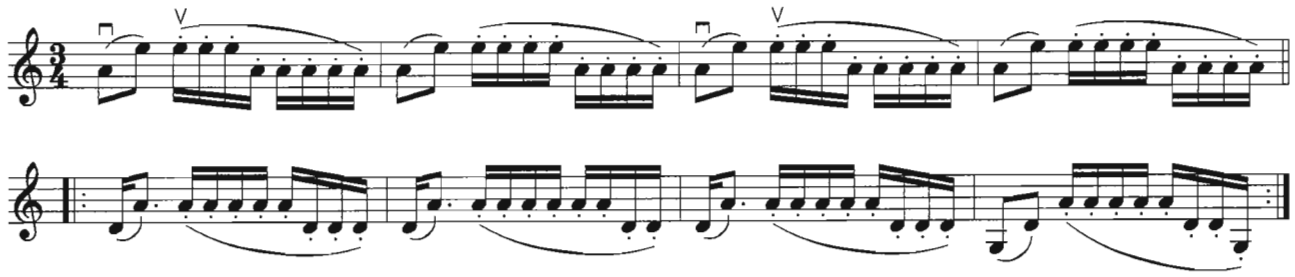




Miss. 49-68. bb. 49-68. Takt 49-68. Mes. 49-68.



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 *cfr.* 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 *cfr.* 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. vlii), 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).

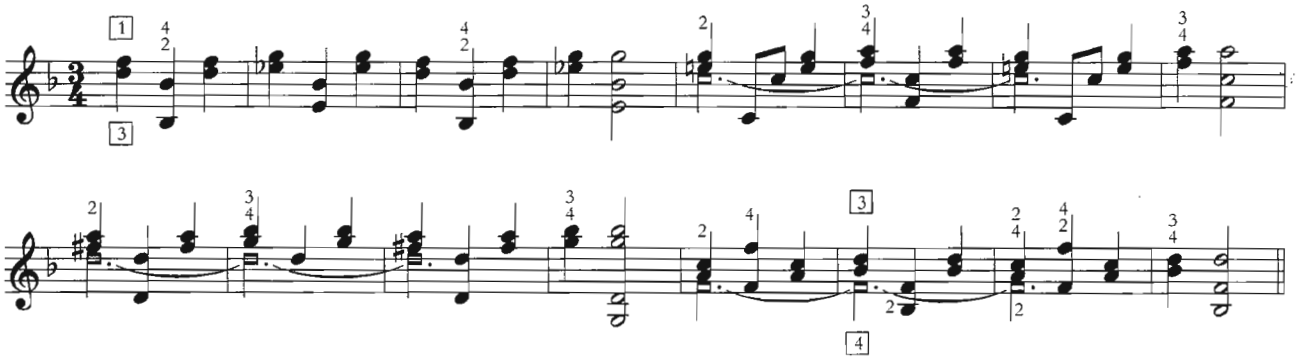
Dans l'*Arte dell'arco* de Tartini nous en retrouvons quelques exemples (*op. cit.*, *cfr.* la p. xlix; édition de Londres: Variations 4, 11; édition de Naples: Variations 15, 45). Ce coup d'archet a été défini avec précision par Giovanni Antonio Piani dans la préface à son recueil – *op. cit.* (*cfr.*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

Es. 2
Esercizio preparatorio.
Miss. 33-48.
(la nota ▫ sempre ferma)

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

Üb. 2
Vorbereitende Übung.
Takt 33-48.
(die Note ▫ bleibt stets)

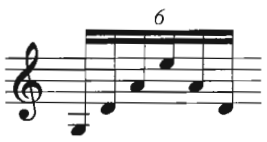
Ex. 2
Exercice préparatoire.
Mes. 33-48.
(la note ▫ toujours en place)



Capriccio 15

Sez. A

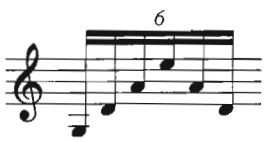
Es. 1



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

Es. 2
Esecuzione: TA.
Variante I

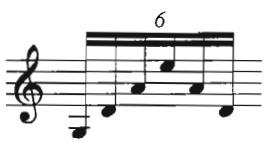
Ex. 1



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

Ex. 2
Performance: WB
Variant I

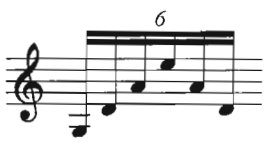
Üb. 1



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

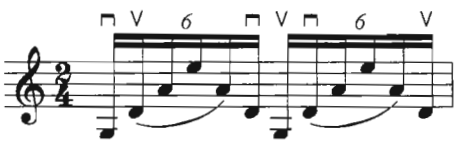
Üb. 2
Ausführung: gB.
Variante I

Ex. 1



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

Ex. 2
Exécution: TA.
Variante I

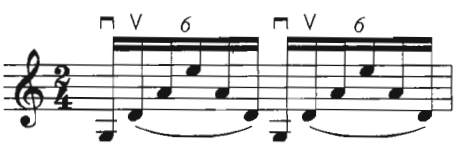


Variante II

Variante 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[14].

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.[14]

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[14].

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[14].

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.

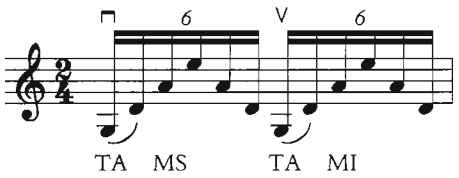
14. Ce rapport a été souligné et discuté par Johann Joachim Quantz, *op. cit.* (*cfr.* la p. xlix), ch. XVII, sec. II, par. 32, pp. 204-205.

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.

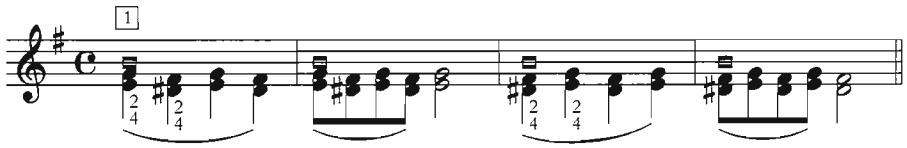
Ex. 1
Cfr. Capriccio 2, S, Ex. 5.

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

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

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

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

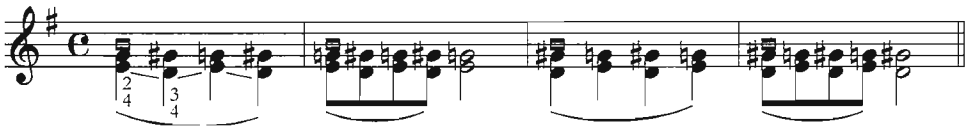


Variante II
Miss. 9, 10.

Variant II
bb. 9, 10.

Variante II
Takt 9, 10.

Variante II
Mes. 9, 10.

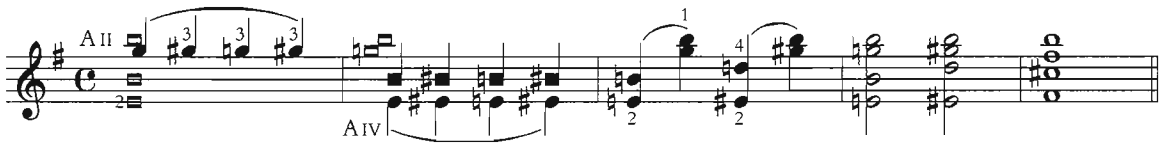


Variante III
Miss. 21, 23.

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

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

Variante III
Mes. 21, 23.

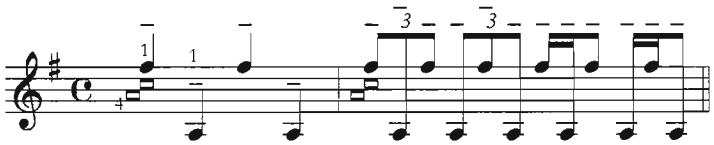


Es. 3
Movimento trasversale delle dita.
Miss. 14, 20, 62.
Eseguire gli esercizi dapprima 'muti', poi con l'arco. Nella variante V alternare l'arco sulle parti estreme dell'accordo.
(▫ = nota muta)
Variante I

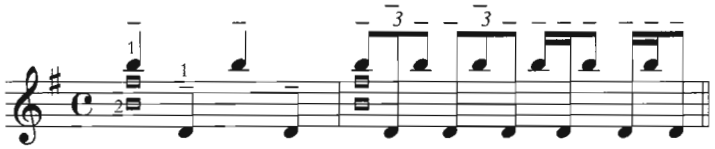
Ex. 3
Transversal movement of the fingers.
bb. 14, 20, 62.
First play the exercises 'silently', then with the bow. In V alternate the bowing at the extremities of the chord.
(▫ = silent note)
Variant I

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.
(▫ = stumme Note)
Variante I

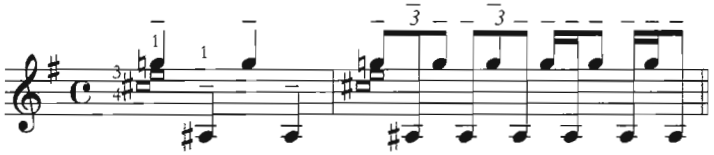
Ex. 3
Mouvement transversal des doigts.
Mes. 14, 20, 62.
Jouer les exercices d'abord 'muets', puis avec l'archet. Dans la variante V changer d'archet sur les parties extrêmes de l'accord.
(▫ = note muette)
Variante I



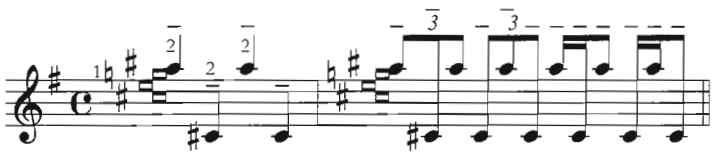
Variante II



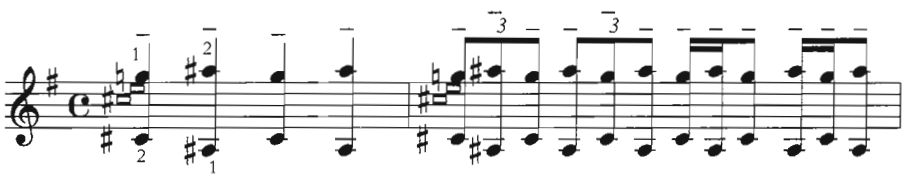
Variante III



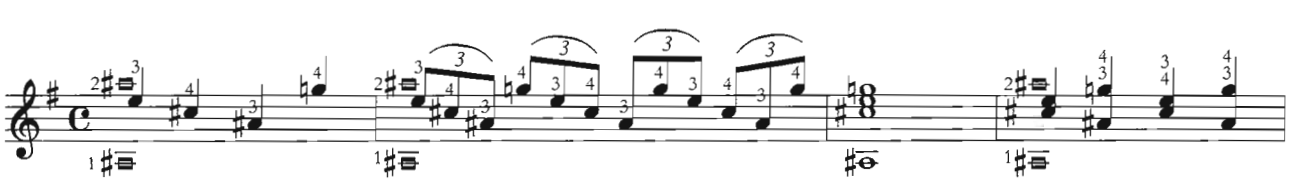
Variante IV



Variante V



Variante VI

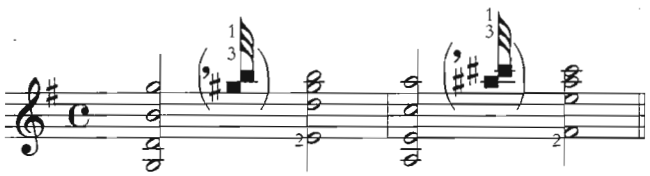


Es. 4
Preparazione dei cambi accordali di posizione.
(▫ , ▪ = nota muta)
Variante I
Miss. 15-18.

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.

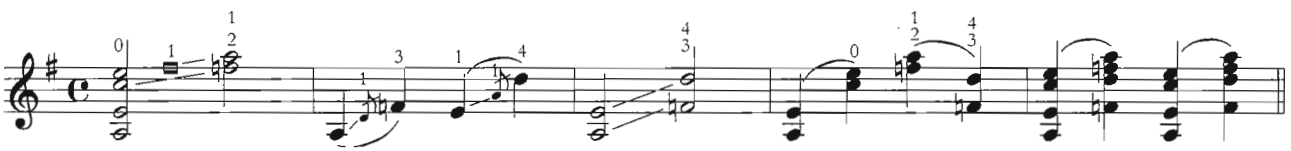


Variante II
Miss. 27, 28.

Variant II
Miss. 27, 28.

Variante II
Takt 27, 28.

Variante II
Mes. 27, 28.

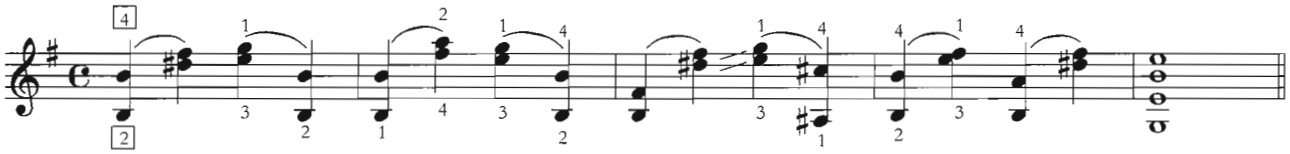


Variante III
Miss. 61-64.

Variant III
Miss. 61-64.

Variante III
Takt 61-64.

Variante III
Mes. 61-64.

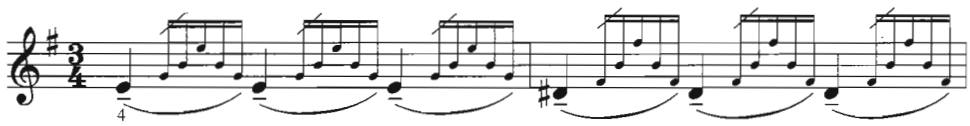


Es. 5
Velocità e controllo dell'intonazione.
Variante I

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

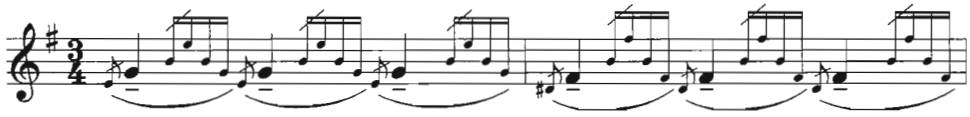


Variante II

Variant II

Variante II

Variante II

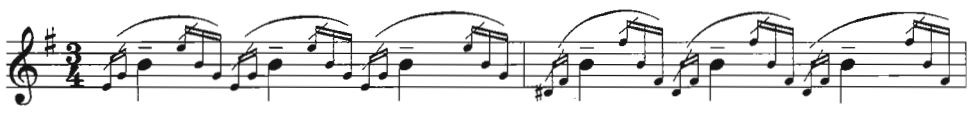


Variante III

Variant III

Variante III

Variante III

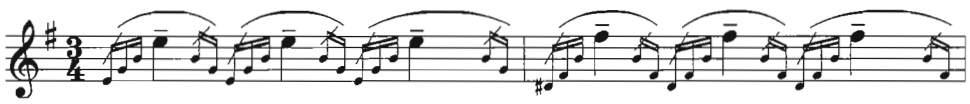


Variante IV

Variant IV

Variante IV

Variante IV

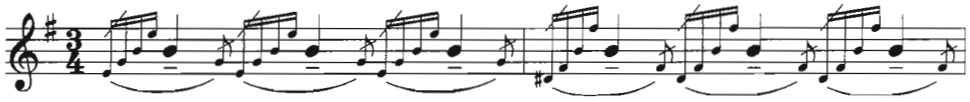


Variante V

Variant V

Variante V

Variante V

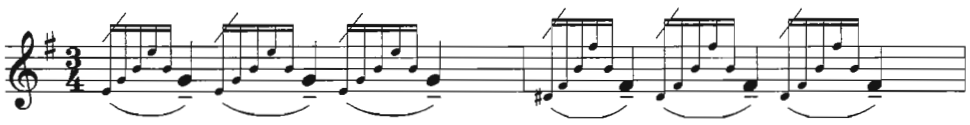


Variante VI

Variant VI

Variante VI

Variante VI



Capriccio 16

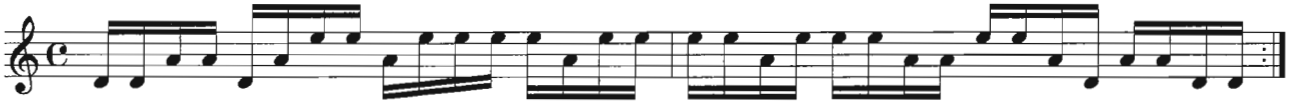
Sez. A

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.

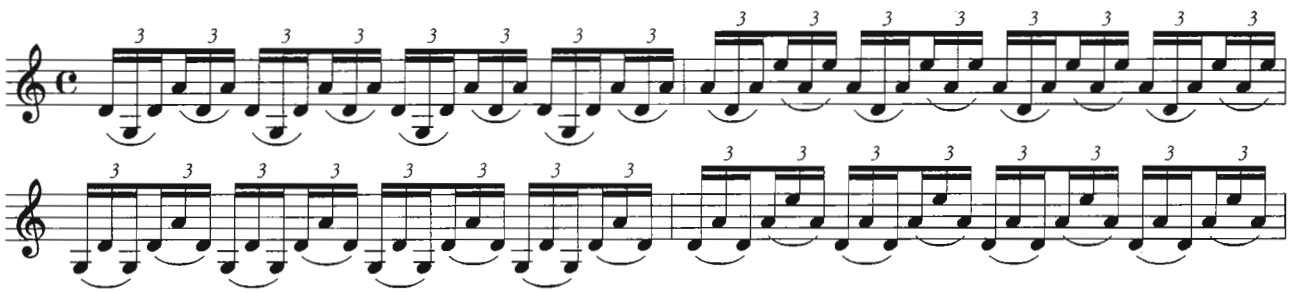


Es. 2
Miss. 5, 6, 7.

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.

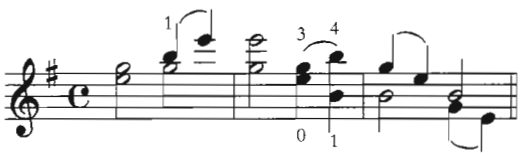
Sez. S

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

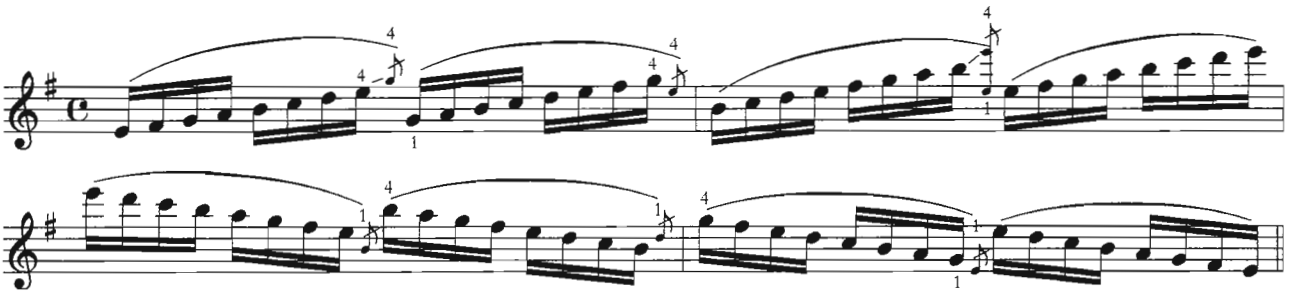


Variante II

Variant II

Variante II

Variante II

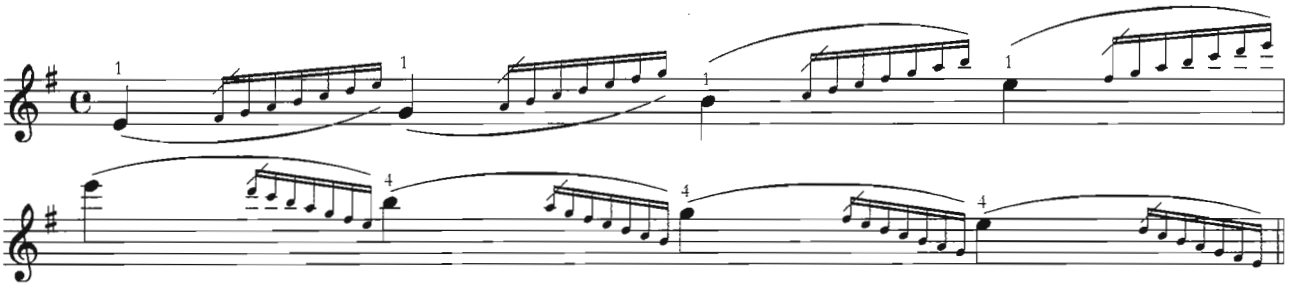


Variante III

Variant III

Variante III

Variante III

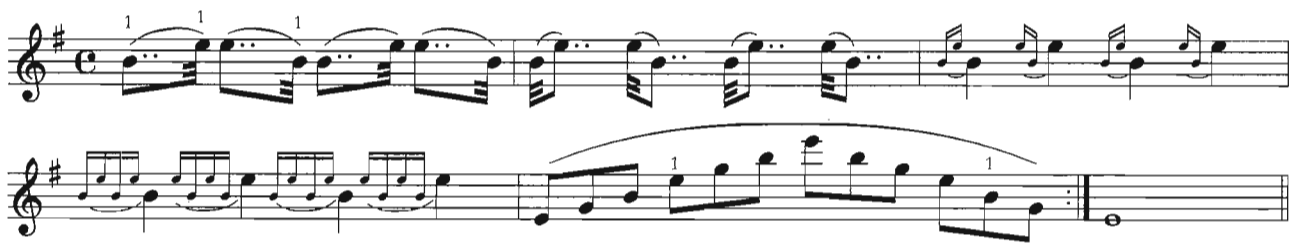


Es. 2
Miss. 5, 6, 7.

Ex. 2
bb. 5, 6, 7.

Üb. 2
Takt 5, 6, 7.

Ex. 2
Mes. 5, 6, 7.

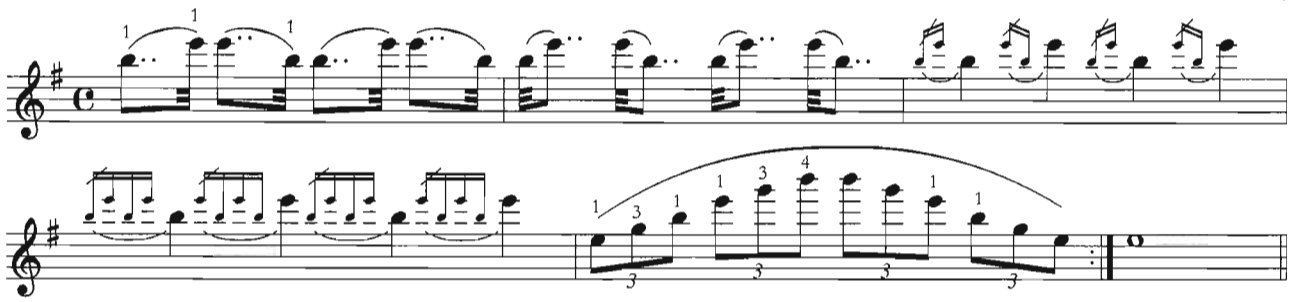


Studiare come sopra:

Study as above:

Üben wie oben:

Étudier comme plus haut:

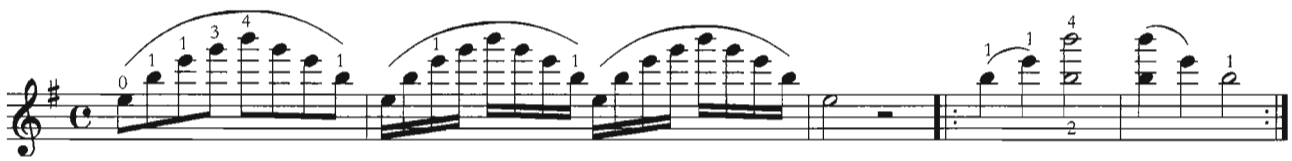


Concludere con:

Conclude with:

Schließen mit:

Conclure avec:

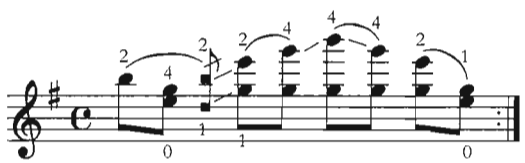


Es. 3
Miss. 8, 9, 10.
(▪ = nota muta)

Ex. 3
bb. 8, 9, 10.
(▪ = silent note)

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

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

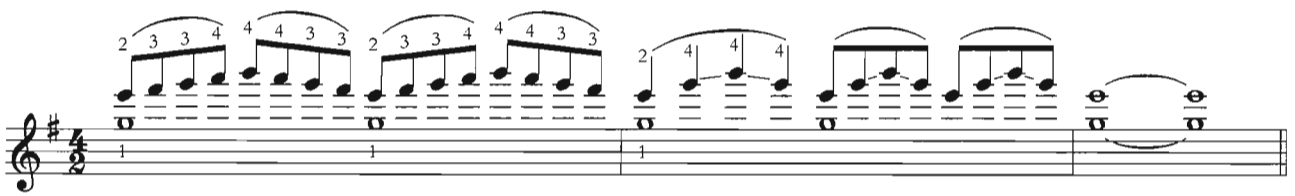


Preparare la X^a con l'es. seguente:

Prepare the 10th with the following example:

Die Dezime mit der folgenden Übung vorbereiten:

Préparer la dixième avec l'Ex. suivant:

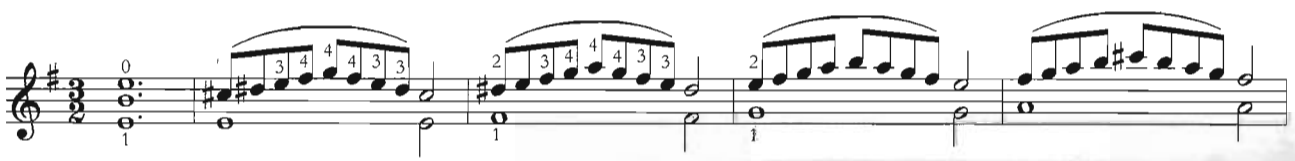


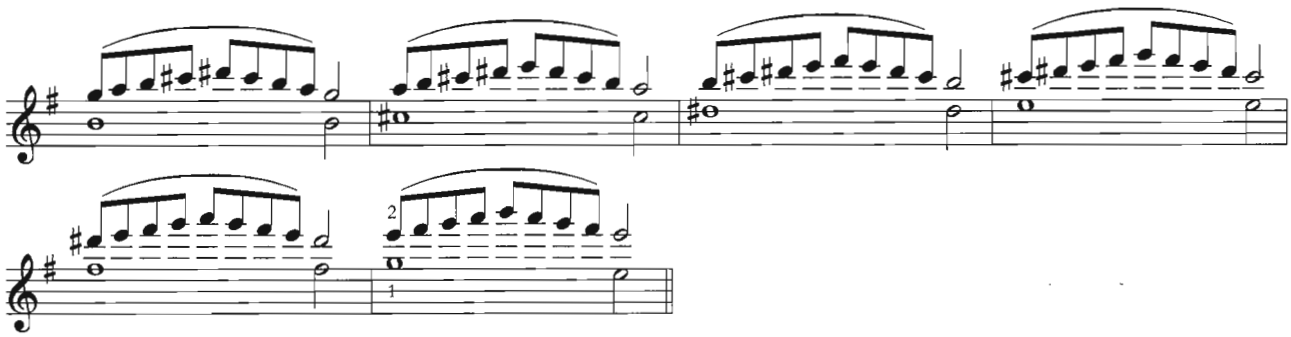
Es. 4
Sviluppo del modulo tecnico locatelliano. Trasportare anche in altre tonalità.
Miss. 10, 11.

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

Üb. 4
Entwicklung des technischen Musters 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.



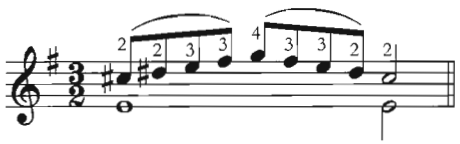


Applicare anche la diteggiatura:

Apply also the following fingering:

Auch den Fingersatz anwenden:

Utiliser aussi le doigté:

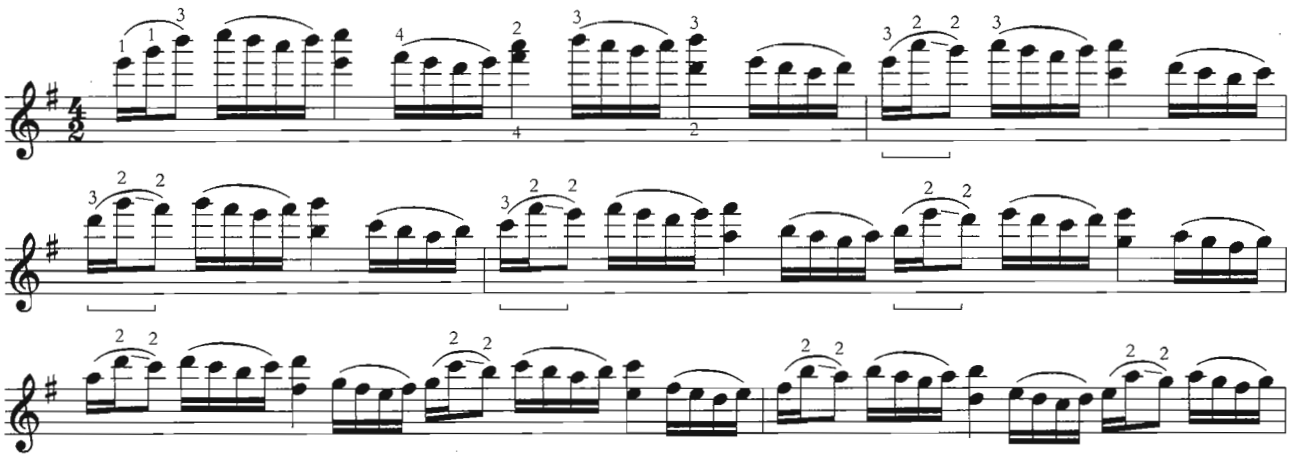


Es. 5
Note di passaggio discendenti per grado congiunto.
Miss. 15-19.

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

Üb. 5
Hilfsnoten, Ton für Ton absteigend.
Takt 15-19.

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

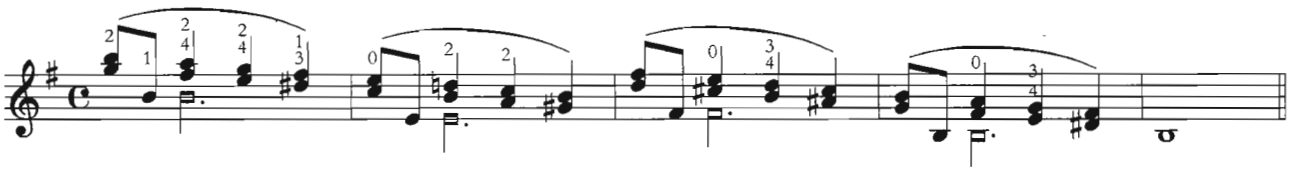


Es. 6
Miss. 21-28.
(▫ = nota muta)

Ex. 6
bb. 21-28.
(▫ = silent note)

Üb. 6
Takt 21-28.
(▫ = stumme Note)

Ex. 6
Mes. 21-28.
(▫ = note muette)

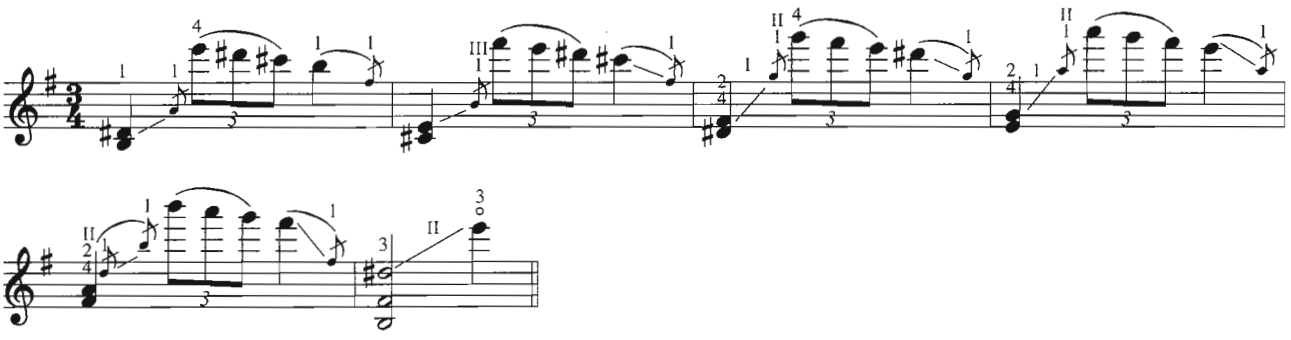


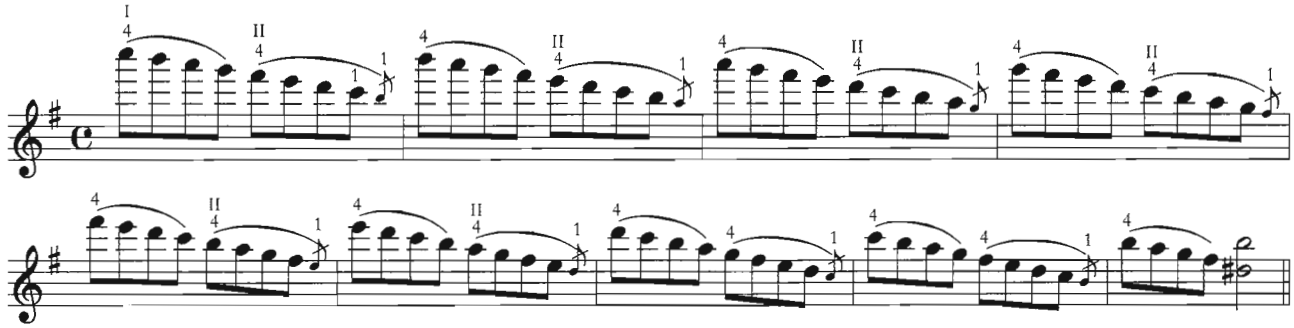
Es. 7
Note di passaggio per intervalli disgiunti e congiunti.
Miss. 29-38.

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.



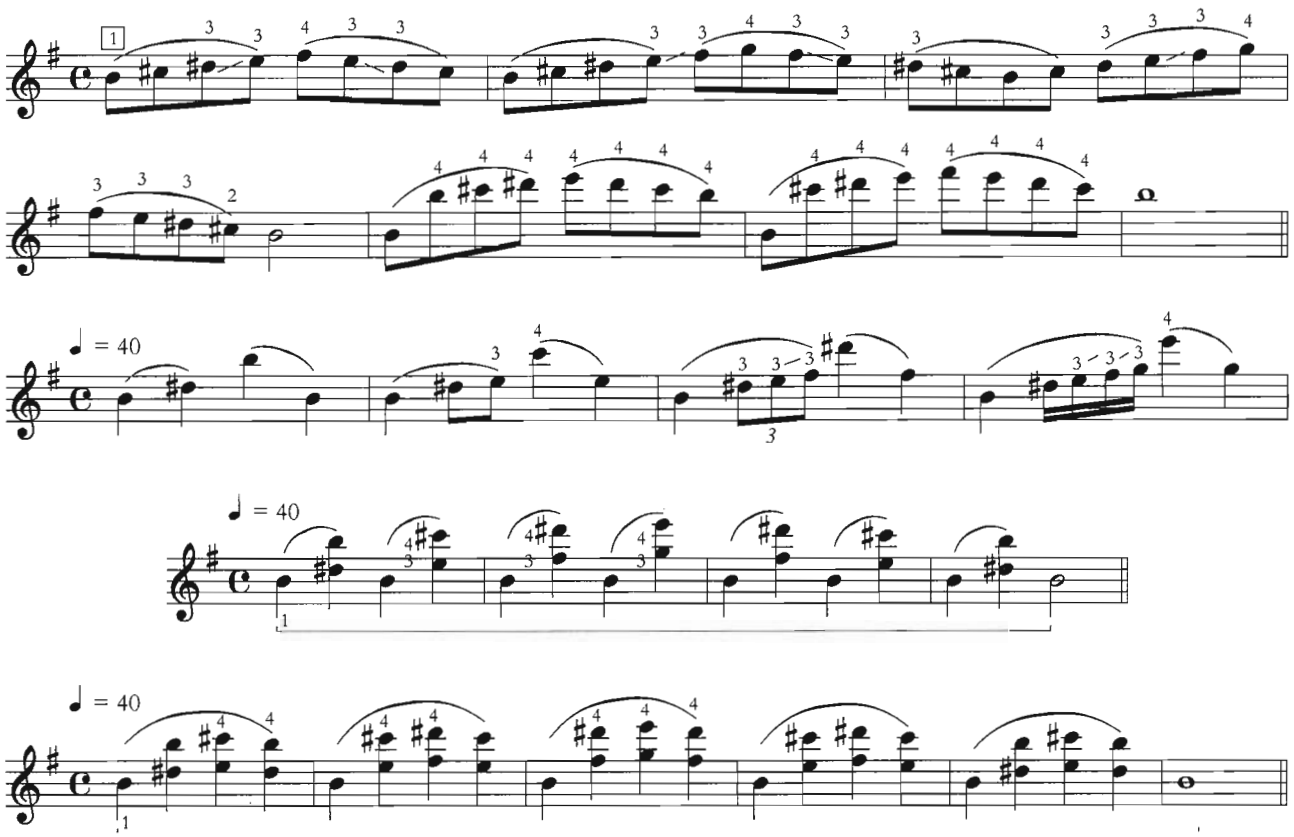


Es. 8
Le grandi estensioni. Sempre fermo il primo dito.
Miss. 39-49.

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 extendibility, 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 benützen.

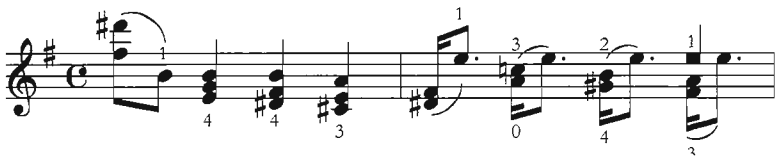
Le violoniste doit rechercher, sans trop forcer, la limite d'extension de sa main, en l'ouvrant dans les deux directions opposées de l'index et du petit doigt. Les doigts devront en tout cas s'aplatir sur les cordes, en glissant légèrement sur elles. Les grandes extensions du Maestro sont tout-à-fait 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[15].

Ex. 10
See Capriccio 10, S, Ex. 4 and Ex. 5/I-II, bb. 59-86.[15]

Üb. 10
Vgl. Capriccio 10, S, Üb. 4 und Üb. 5/I-II, takt 59-86[15].

Ex. 10
Cfr. Capriccio 10, S, Ex. 4 et Ex. 5/I-II, mes. 59-86[15].

Capriccio 17

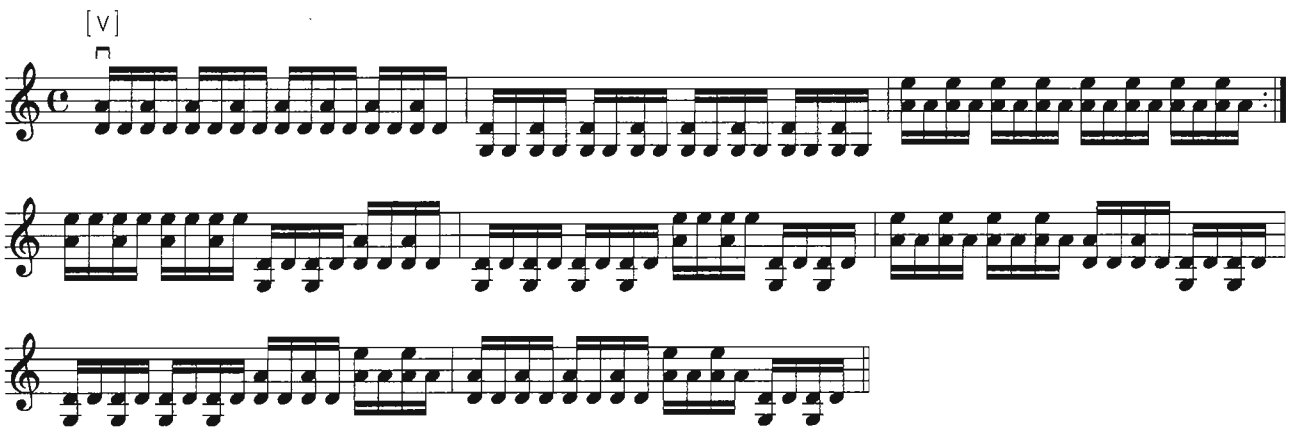
Sez. A

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

Ex. 1
bb. 2-16.
Performance: Fr/M/T; *alla corda*; 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.

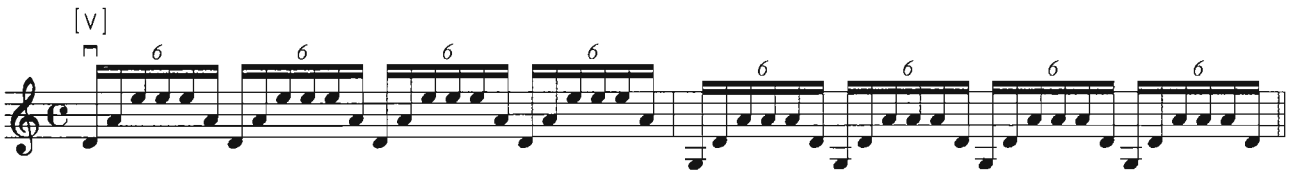
Ex. 3
Mes. 24-36.
Cfr. Capriccio 4, A, Ex. 2.

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 quello 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 diable') 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.

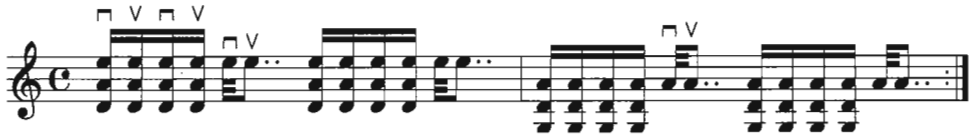
Ex. 5
Mes. 38, 46, 55-62.
Cfr. Capriccio 2, A, Ex. 2.

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.



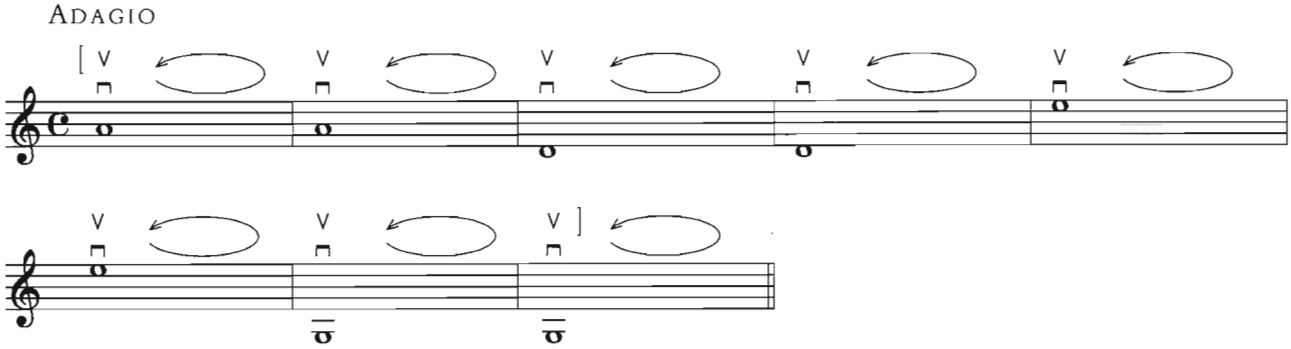
Es. 7
Riteniamo indispensabile, per la completezza dello studio, inserire alcuni esercizi d'arco che riguardano la cantabilità: nell'Es. 7/I, disegnare un'ellissi nell'aria; nell'Es. 7/II ricercare la massima uguaglianza del suono[16].
Variante I

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.[16]

Variant I

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[16].
Variante I

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[16].
Variante I

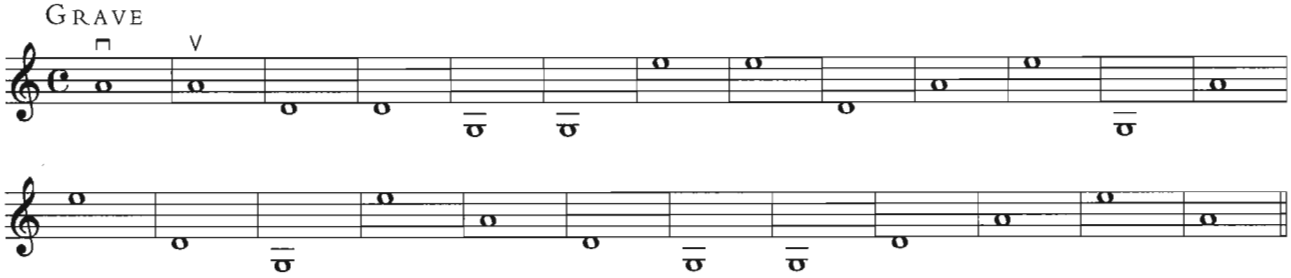


Variante II

Variant II

Variante II

Variante II



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. xlvi), 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».*

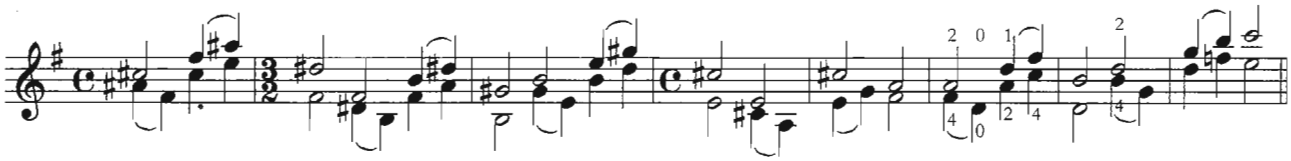
16. Dans la *Violinschule* de Leopold Mozart nous lisons (*op. cit.*, *cfr.* la p. xlix, ch. V, par. 9, p. 106): *«Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gliechen 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. xlviii), 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.

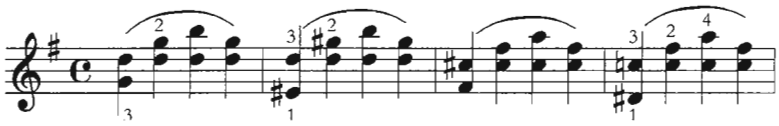


Es. 2
Miss. 41-45.

Ex. 2
bb. 41-45.

Üb. 2
Takt 41-45.

Ex. 2
Mes. 41-45.

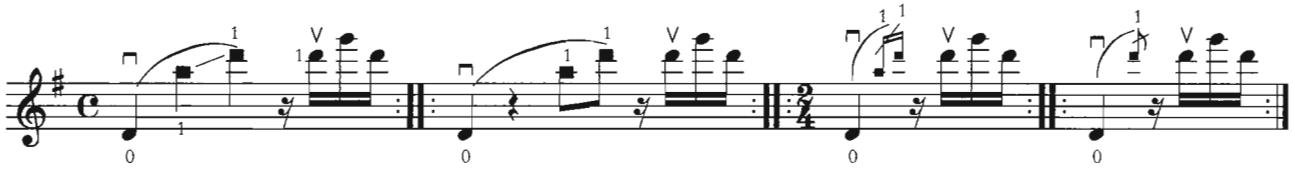


Es. 3
Mis. 47.
(▪ = nota muta)

Ex. 3
b. 47.
(▪ = silent note)

Üb. 3
Takt 47.
(▪ = stumme Note)

Ex. 3
Mes. 47.
(▪ = note muette)

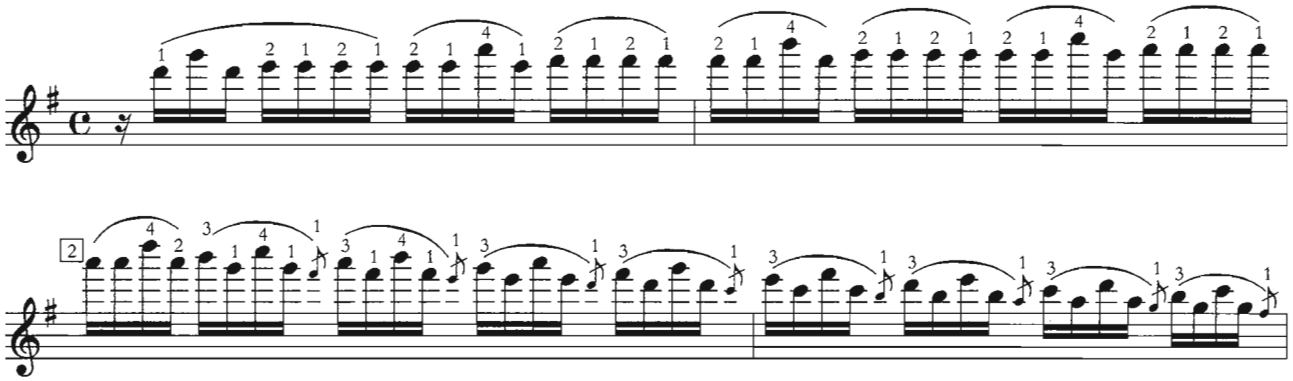


Es. 4
Variante I
Miss. 47-54.

Ex. 4
Variant I
bb. 47-54.

Üb. 4
Variante I
Takt 47-54.

Ex. 4
Variante I
Mes. 47-54.

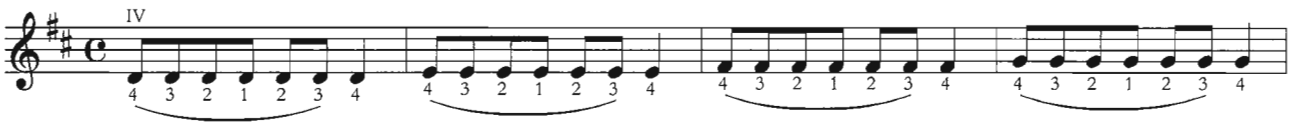


Variante II
Piccoli cambi con sostituzione delle dita[17].

Variant II
Small changes with finger substitution.[17]

Variante II
Kleine Lagenwechsel mit Austausch der Finger[17].

Variante II
Petits changements avec substitution des doigts[17].

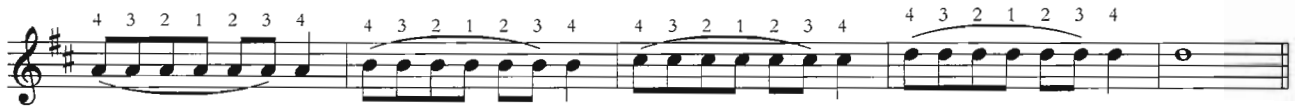


17. Per Geminiani (*op. cit.* – si veda p. xl –, p. [3], esempio 1(D)) questo esercizio *«is sufficient to shew what Transposition of the Hand is»* (è sufficiente a mostrare che cosa sia la trasposizione della mano).

17. For Geminiani (*op. cit.* – see p. xliii –, 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.* – *cfr.* 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.

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

Play on the III, II, I.

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

Ausführen auf III, II, I.

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

Jouer sur III, II, I.

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.

Es. 1
Esecuzione 1. ∨⊓: TA, P.
Esecuzione 2. ⊓∨: TA, Tall.

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

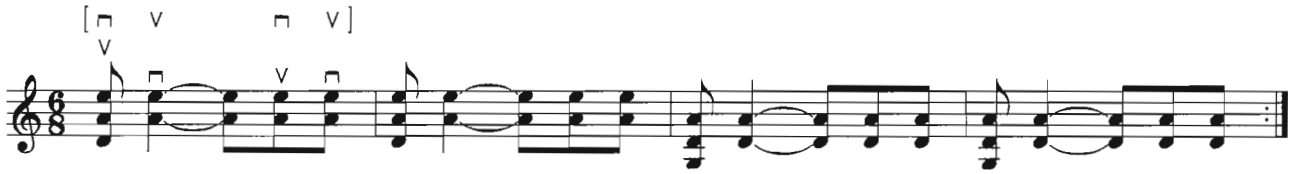
Ex. 1
Performance 1. ∨⊓: WB, T.
Performance 2. ⊓∨: WB, Fr.

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

Üb. 1
Ausführung 1. ∨⊓: gB, Sp.
Ausführung 2. ⊓∨: gB, Fr.

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

Ex. 1
Exécution 1. ∨⊓: TA, P.
Exécution 2. ⊓∨: TA, Tal.

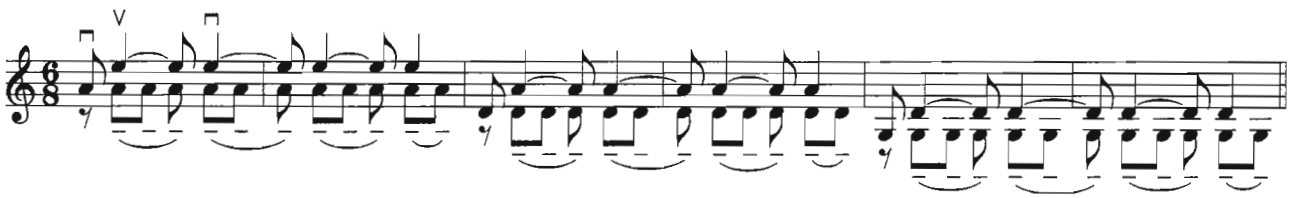


Es. 2
Esecuzione: TA.

Ex. 2
Performance: WB.

Üb. 2
Ausführung: gB.

Ex. 2
Exécution: TA.

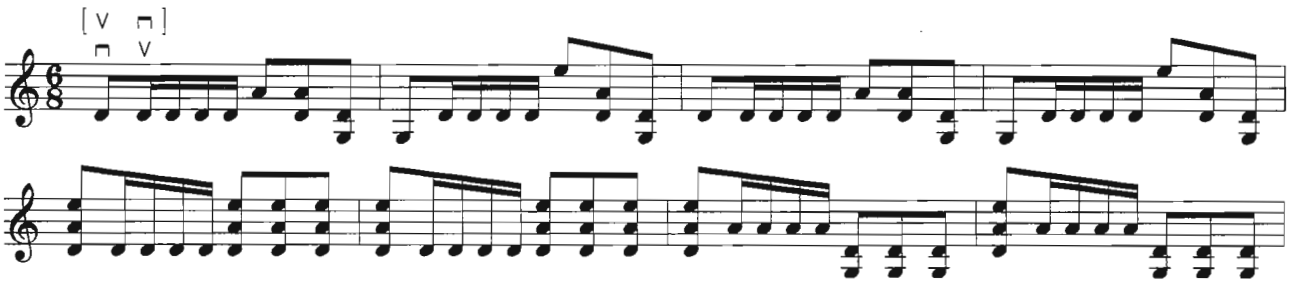


Es. 3
Miss. 21-32.
Esecuzione: M.

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

Üb. 3
Takt 21-32.
Ausführung: M.

Ex. 3
Mes. 21-32.
Exécution: M.

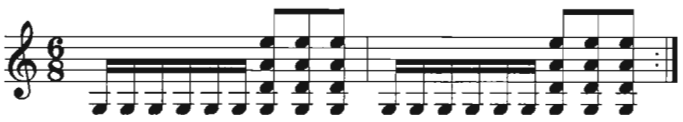


Es. 4
Miss. 59-66.
Esecuzione: MI.

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 introduttiva.

Ex. 5
See Capriccio 6, A, introductory note.

Üb. 5
Vgl. Capriccio 6, A, einführende Bemerkung.

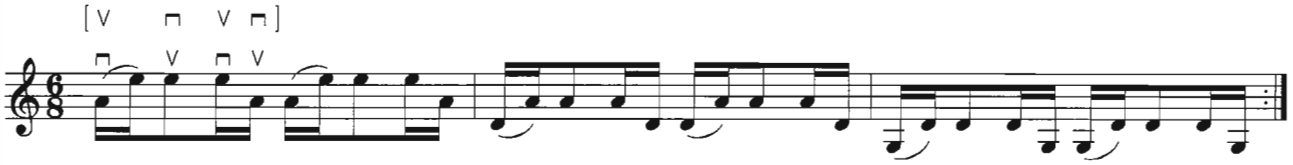
Ex. 5
Cfr. Capriccio 6, A, note d'introduction.

Es. 6
Miss. 76, 77.

Ex. 6
bb. 76, 77.

Üb. 6
Takt 76, 77.

Ex. 6
Mes. 76, 77.



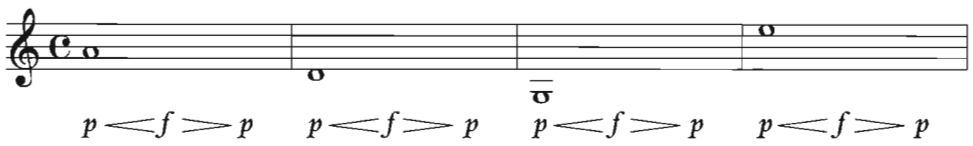
Es. 7
Esercizi dinamici di Leopold Mozart. Per passare da un suono debole ad uno forte: *«stärke man den Klang mit einem unmerklichen und sanften Druck»*[18] (si rinforzi il suono con una impercettibile e dolce pressione).
Variante I

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»*[18] (reinforce the sound with imperceptible and soft pressure).
Variant I

Üb. 7
Dynamische Übungen von Leopold Mozart. Um von einem schwachen zu einem starken Klang zu kommen, *«stärke man den Klang mit einem unmerklichen und sanften Druck»*[18].

Variante I

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

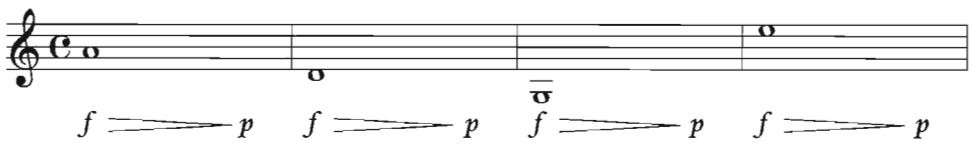


Variante II

Variant II

Variante II

Variante II

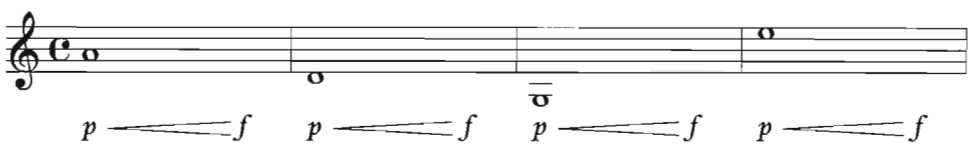


Variante III

Variant III

Variante III

Variante III

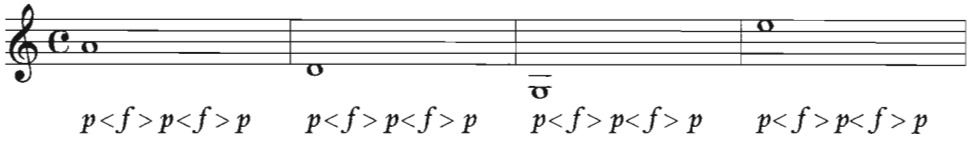


Variante IV

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.

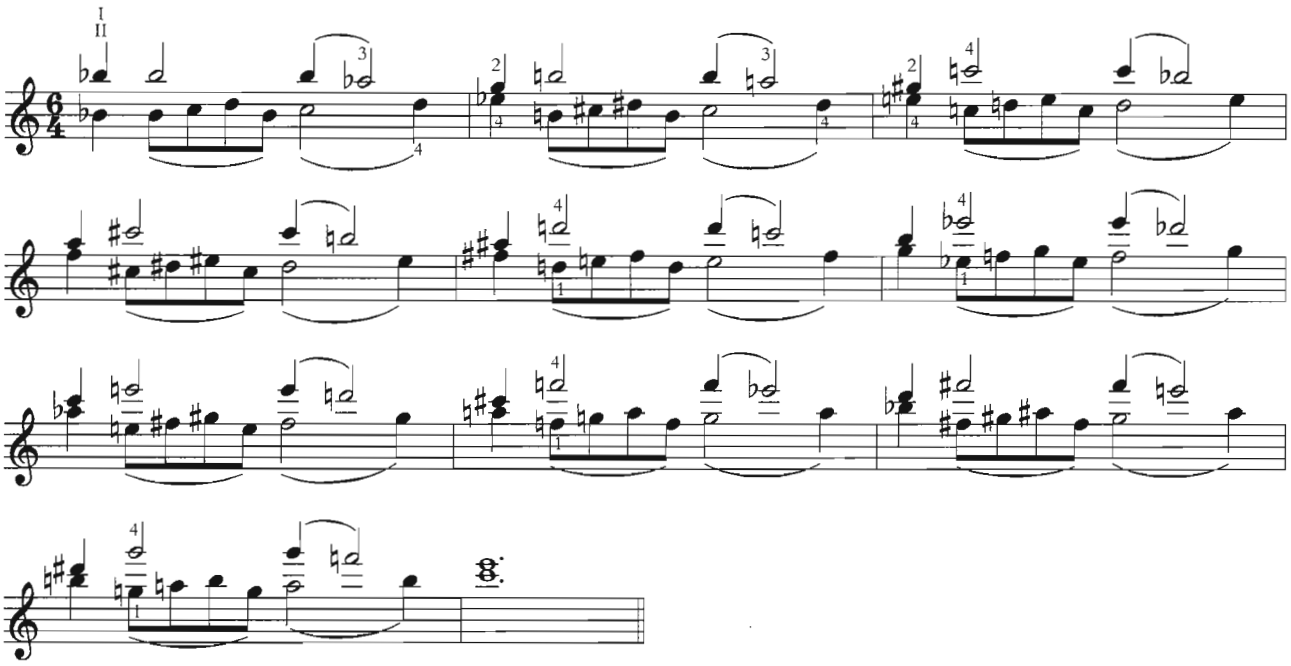
18. *Op. cit.* (*cfr.* la p. xlix), ch. V, par. 4, p. 116.

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.

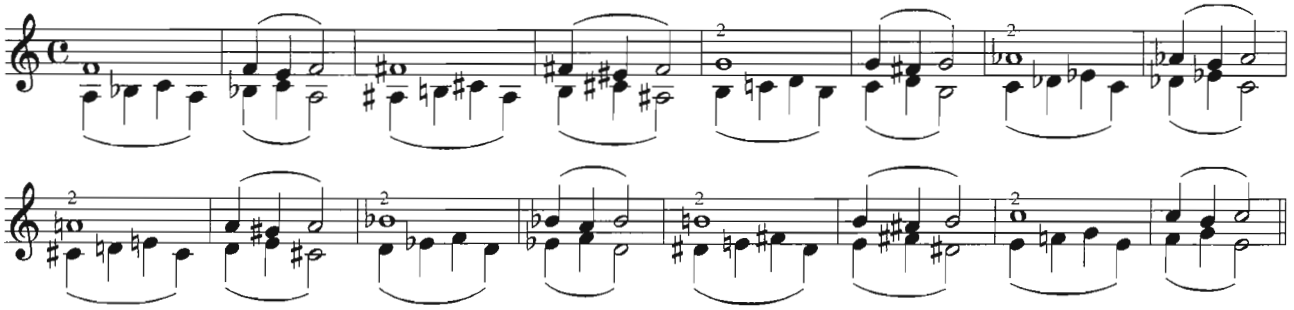
Jouer aussi sur III II et IV III.

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.

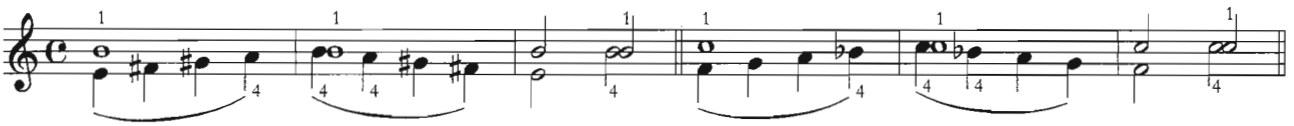
Jouer aussi sur III II et II I.

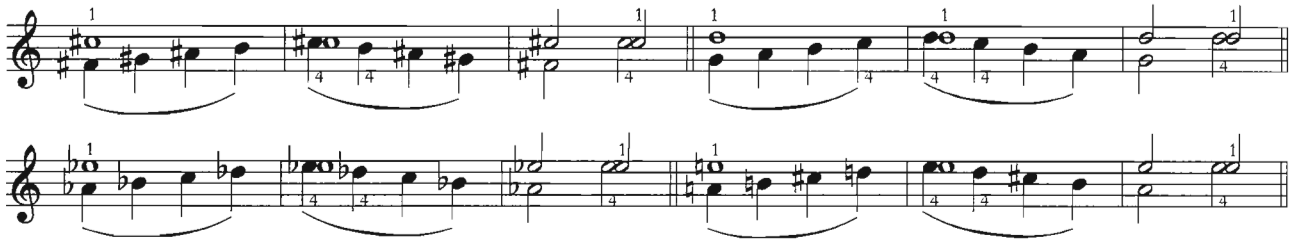
Es. 3
Esercizio preparatorio per gli unisoni delle miss. 71-74.

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.

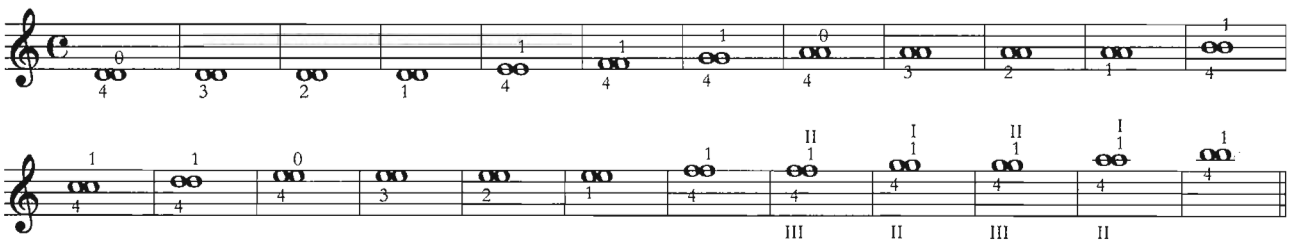
À suivre sur IV III et sur II I, jusqu'à la septième position et au-delà.

Es. 4
Riportiamo dal metodo di Geminiani la scala di unisoni dell'*Essempio* XXII[19].

Ex. 4
From Geminiani's method we here give the unison scale of his dell'*Essempio* XXII.[19]

Üb. 4
Wir geben hier aus der Geigenschule von Francesco Geminiani die Tonleiter aus Unisono-Klängen des *Essempio* XXII[19] wieder.

Ex. 4
Nous reprenons de la méthode de Geminiani la gamme des unissons de l'*Essempio* XXII[19].



Capriccio 19

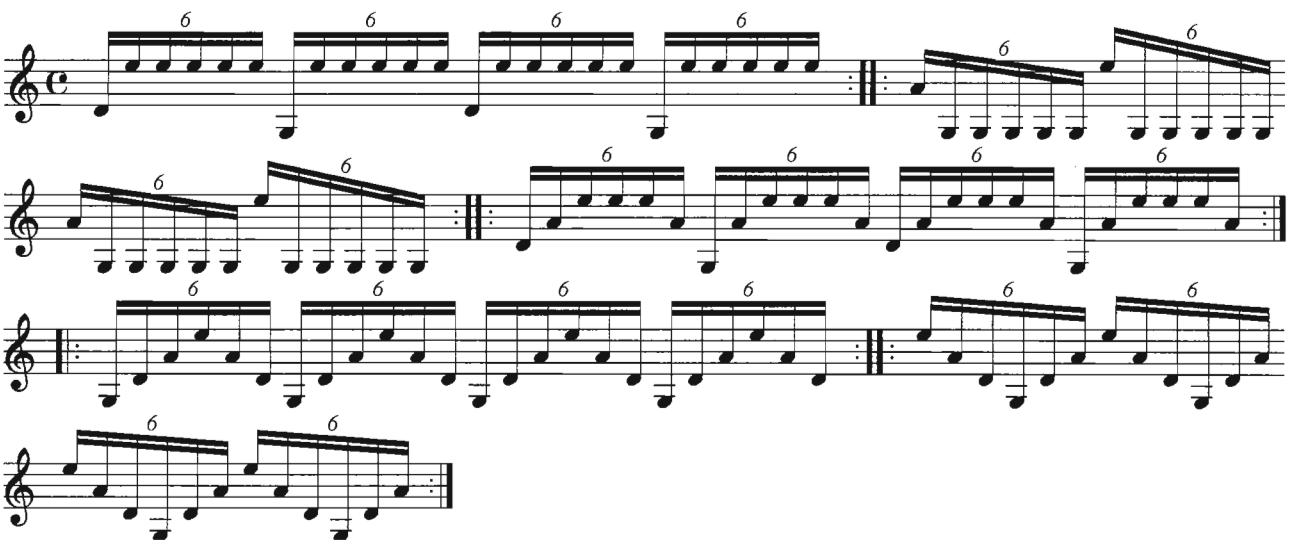
Sez. A

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. xliii), p. 30.

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

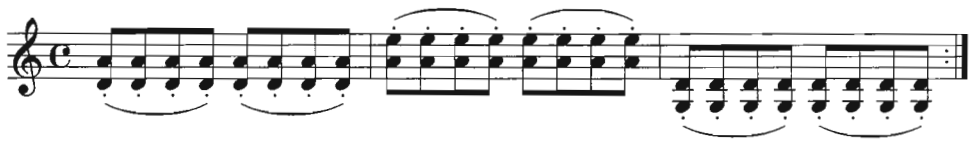
19. *Cfr.* Geminiani, Francesco. *Op. cit.* (*cfr.* la p. xlix), p. 30.

Es. 2
Esecuzione: TA.

Ex. 2
Performance: WB.

Üb. 2
Ausführung: gB.

Ex. 2
Exécution: TA.

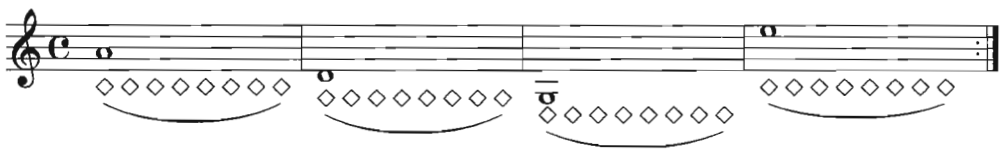


Es. 3
Inflessioni dell'arco nella suddivisione in otto parti.

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.



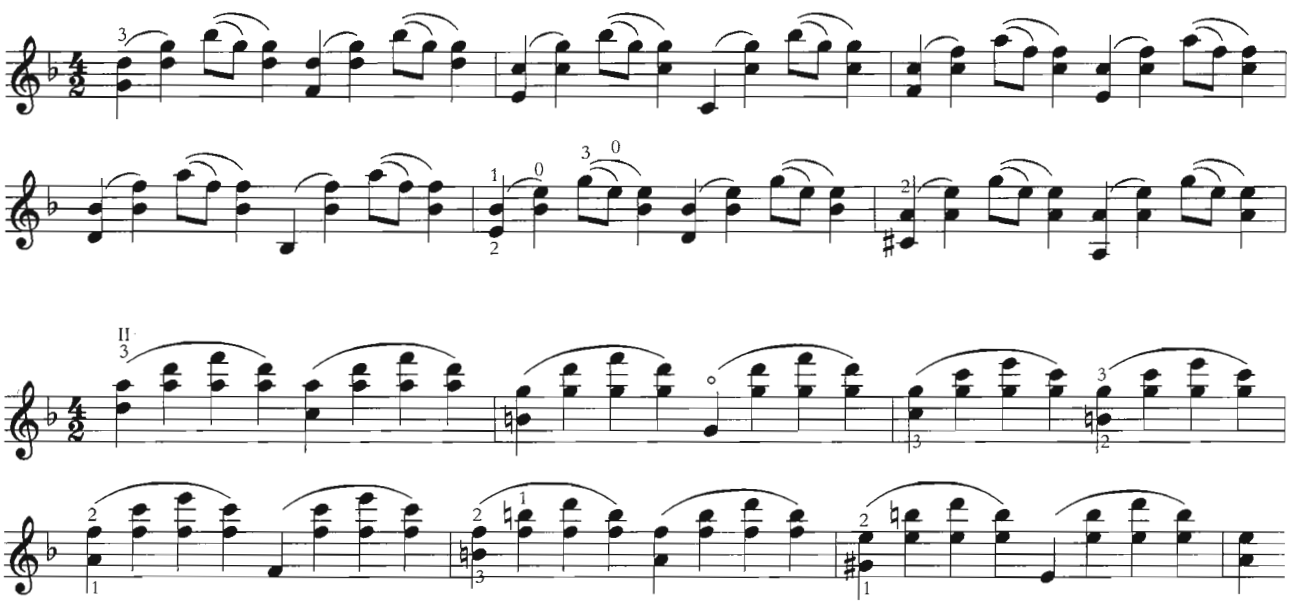
Sez. S

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.

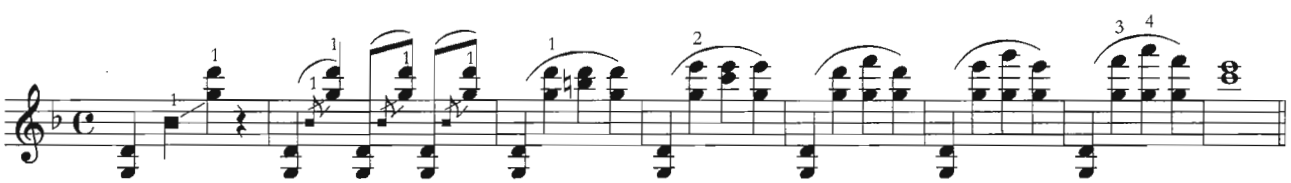


Es. 2
Mis. 12 e segg.
(▪ = nota muta)

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

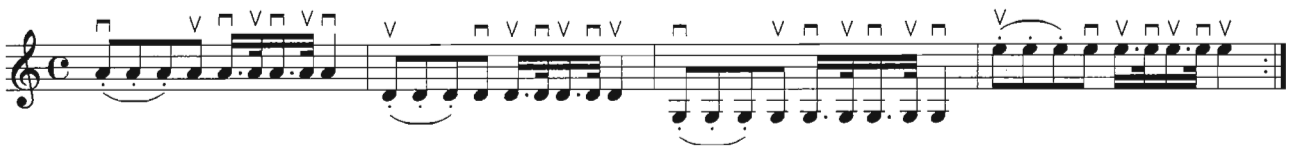
Sez. A

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.

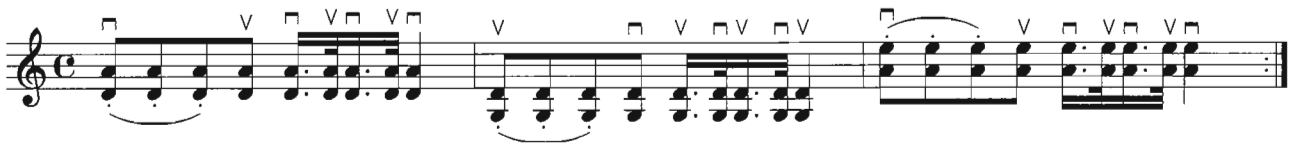


Variante II
Realizzare l'esercizio 1/I in corde doppie.
Esecuzione: impiegare il 2° e il 3° quarto dell'arco.

Variant II
Play exercise 1/I with double stops.
Performance: use the 2nd and 3rd 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 2e et le 3e quart de l'archet.

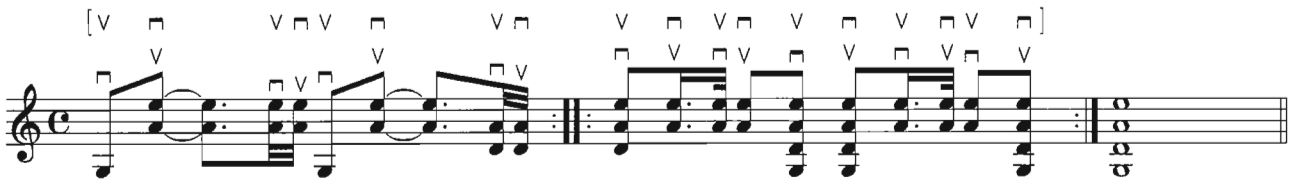


Es. 2
Miss. 7, 8, 9, 12, 13.

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

Üb. 2
Takt 7, 8, 9, 12, 13.

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

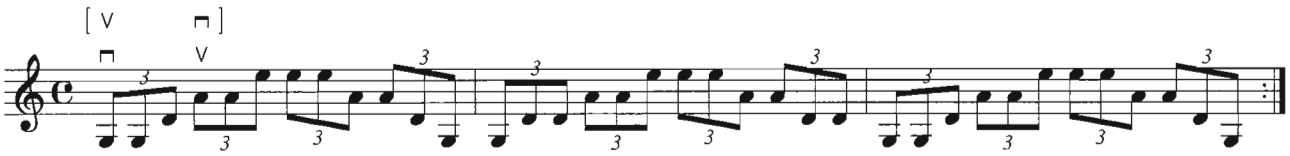


Es. 3
Miss. 41, 42.
Esecuzione: Tall/M/P.

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.

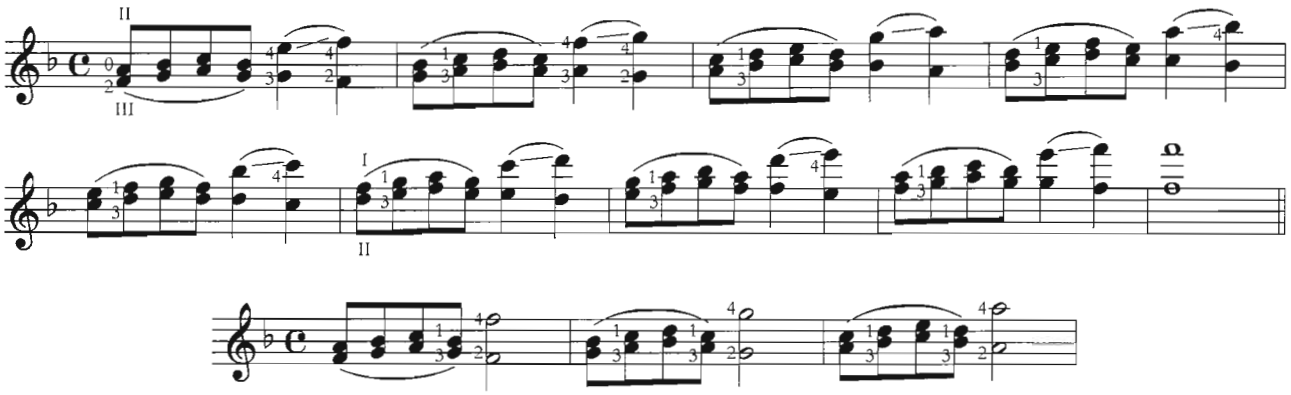
Les exercices 1, 2, 3 développent trois modules de Locatelli.

Es. 1
Miss. 1, 2.

Ex. 1
bb. 1, 2.

Üb. 1
Takt 1, 2.

Ex. 1
Mes. 1, 2.

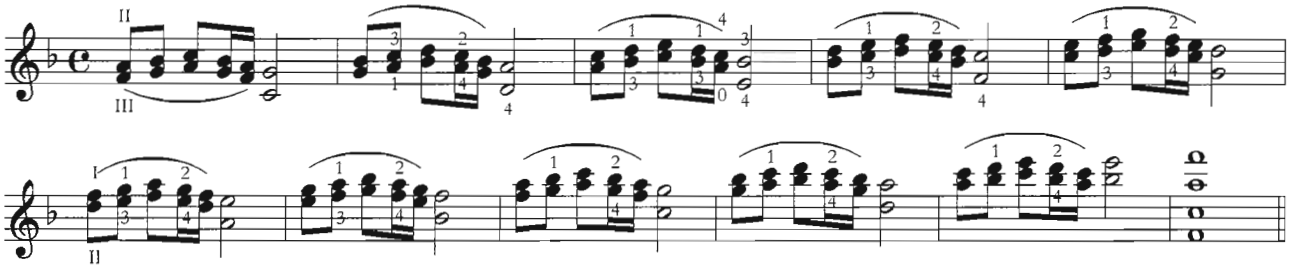


Es. 2
Mis. 3.

Ex. 2
b. 3.

Üb. 2
Takt 3.

Ex. 2
Mes. 3.

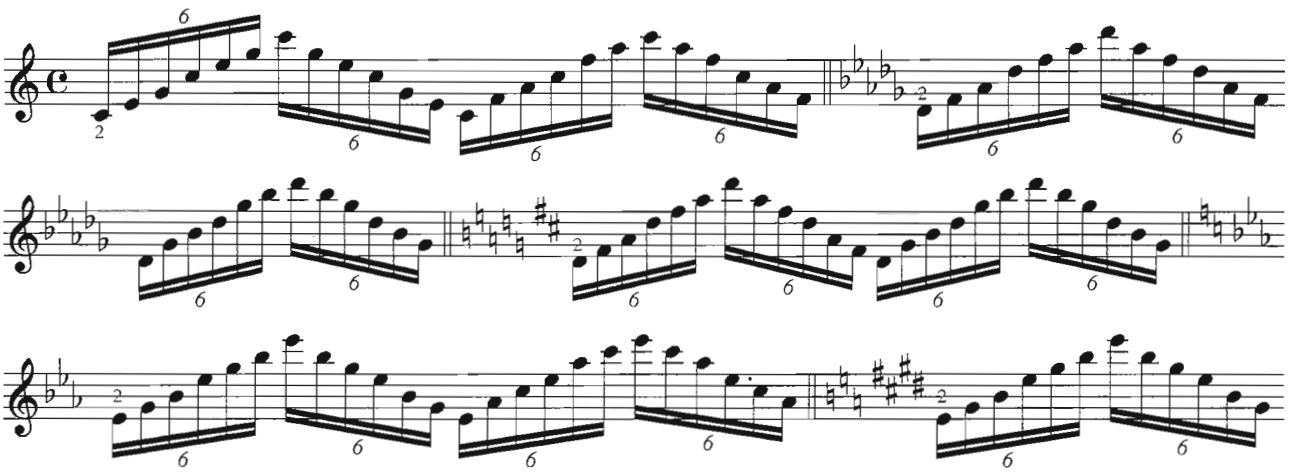


Es. 3[20]
Miss. 41-42.
Esecuzione: MI, MS, Tall/M/P.

Ex. 3[20]
bb. 41-42.
Performance: LH, UH, Fr/M/T.

Üb. 3[20]
Takt 41-42.
Ausführung: uH, oH, Fr/M/Sp.

Ex. 3[20]
Mes. 41-42.
Exécution: MI, MS, Tal/M/P.

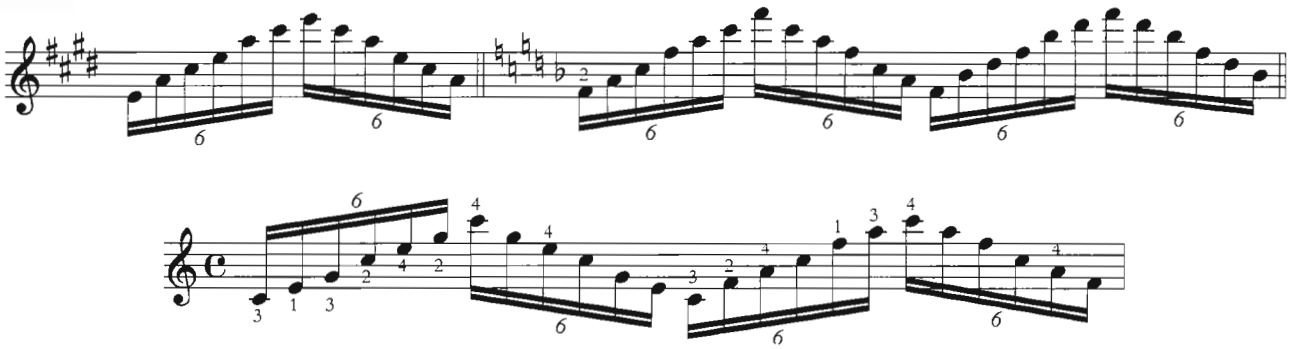


20. Due grandi maestri del violino, Joseph Joachim ed Eugène Ysaÿe, praticavano l'antico sistema tartiniano della progressione per grado. *Cfr.* Joachim-Chaigneau, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Milano, Ricordi, 1927, p. 22. *Cfr.* Ysaÿe, Eugene. *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 Ysaÿe, 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. Ysaÿe, 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.* Ysaÿe, 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 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

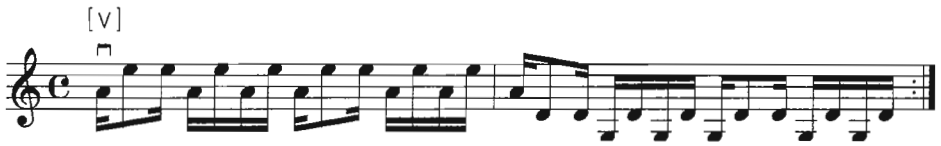
Sez. A

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.

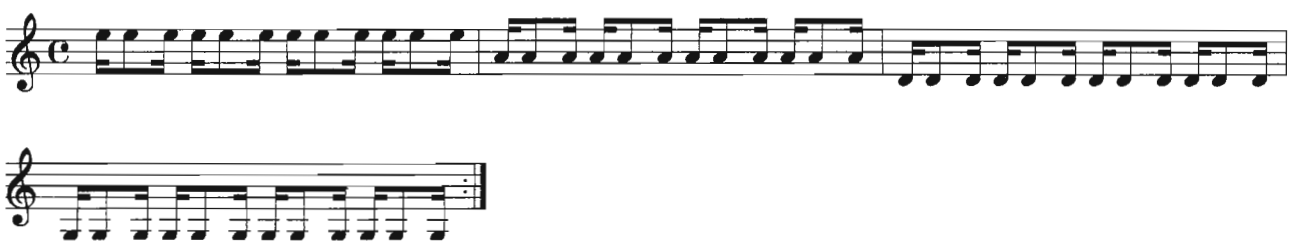


Miss. 4, 5.
Esecuzione: Tall/M/P.

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

Takt 4, 5.
Ausführung: Fr/M/Sp

Mes. 4, 5.
Exécution: Tal/M/P.

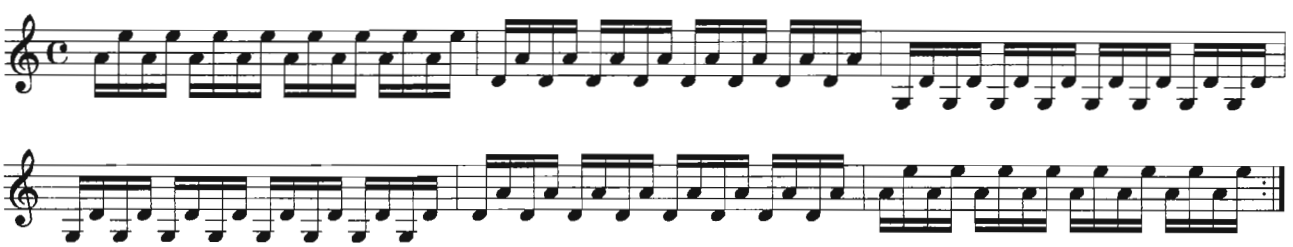


Es. 2
Miss. 6-28.
Esecuzione: MI, M, MS.

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.

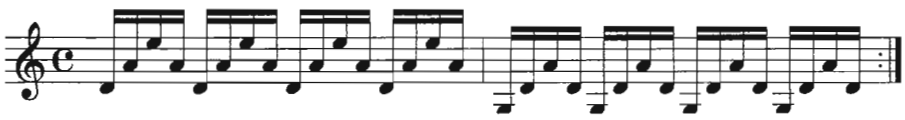


Es. 3
Miss. 28-fine.
Esecuzione: MI, M, MS.

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.

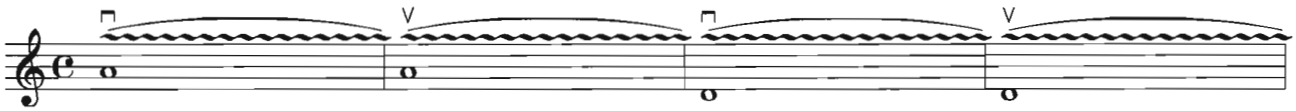


Es. 4
Esercizio di ammorbidimento delle nocche della mano destra. Il segno ~~~~~~~~~~ rappresenta il regolare abbassarsi delle nocche della mano destra e il loro ritorno alla posizione normale: effettuare il movimento senza coinvolgere in alcun modo il polso e l'avambraccio e senza interrompere il suono.

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.



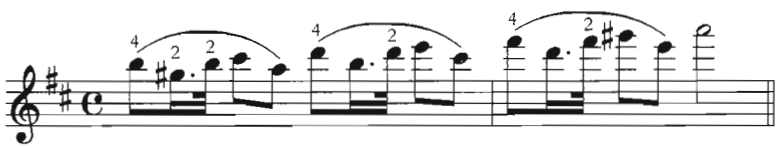
Sez. S

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.

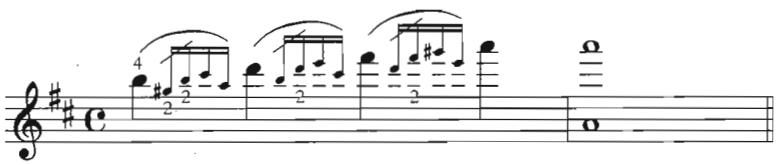


Variante II
Eseguire con il La vuoto fisso.

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.

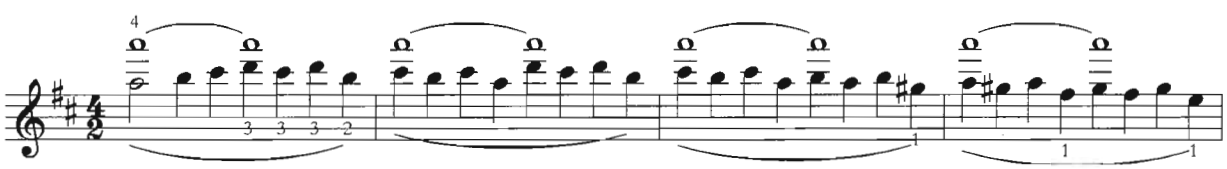


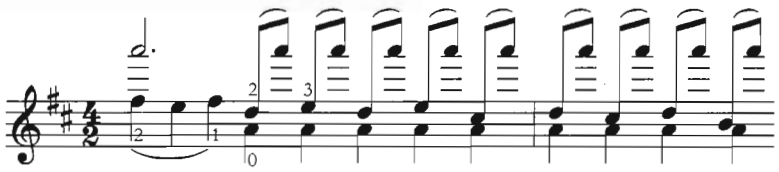
Es. 2
La scrittura del Capriccio favorisce lo studio in corde doppie che esemplifichiamo.

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.



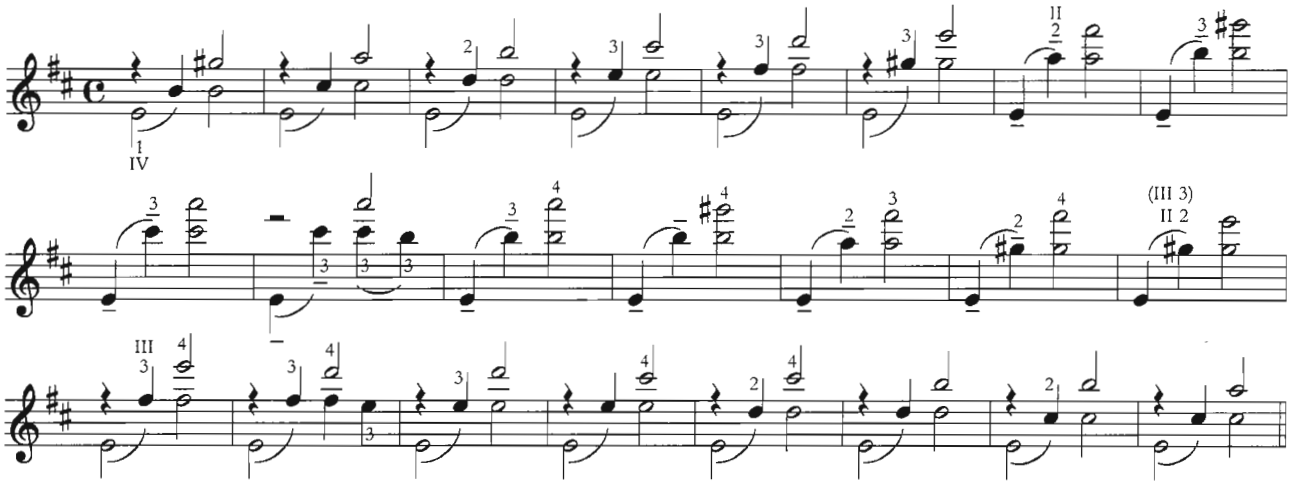


Es. 3
Preparatorio alle estensioni con la diteggiatura alternativa.
Miss. 44-67.

Ex. 3
Preparatory for the stretches with alternative fingering.
bb. 44-67.

Üb. 3
Vorübung auf die Überstreckungen mit dem alternativen Fingersatz.
Takt 44-67.

Ex. 3
Préparatoire aux extensions avec le doigté alternatif.
Mes. 44-67.



Es. 4
Cfr. Capriccio 16, S, Es. 8: le grandi estensioni.

Ex. 4
See Capriccio 16, S, Ex. 8: the wide stretches.

Üb. 4
Vgl. Capriccio 16, S, Üb. 8: die großen Abstreckungen.

Ex. 4
Cfr. Capriccio 16, S, Ex. 8: les grandes extensions.

Capriccio 22

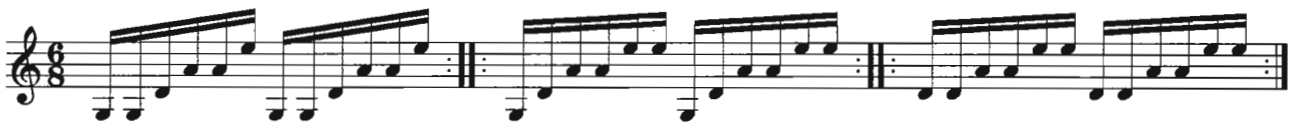
Sez. A

Es. 1
Variante I
Miss. 1-12.
Esecuzione: Tall/M/P.

Ex. 1
Variant I
bb. 1-12.
Performance: Fr/M/T.

Üb. 1
Variante I
Takt 1-12.
Ausführung: Fr/M/Sp.

Ex. 1
Variante I
Mes. 1-12.
Exécution: Tal/M/P.

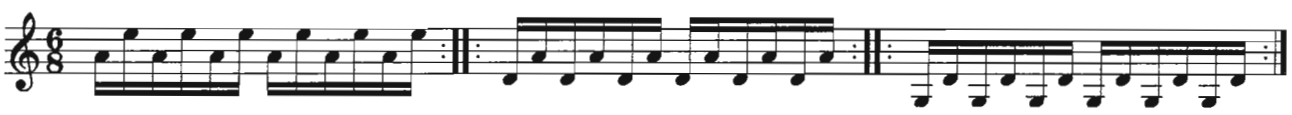


Variante II
Miss. 13-24, 45-49.

Variant II
bb. 13-24, 45-49.

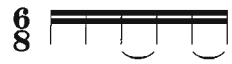
Variante II
Takt 13-24, 45-49.

Variante II
Mes. 13-24, 45-49.



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

Variante II



Variante III

Variante IV

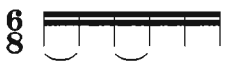
Variante V

Variante VI

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

Variant II

Variant III



Variant IV

Variant V

Variant VI

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

Variante II

Variante III

Variante IV

Variante V

Variante VI

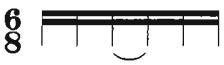
Ex. 2
Appliquer là l'Ex. 1/II les coups d'archet suivants:
Variante I

Variante II

Variante III

Variante IV

Variante V



Variante VI

Sez. S

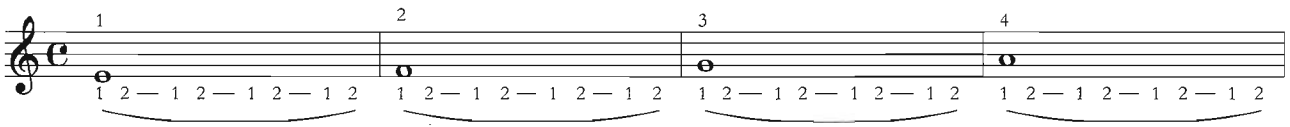
Es. 1
Per ottenere il vibrato.
Tartini[21] indica col numero 1 la pressione debole, da effettuarsi su una nota lunga, e col numero 2 la pressione forte; eseguire scale di semibrevi in posizione fissa realizzando ritmicamente l'alternarsi dei due tipi di pressione con la sola attività della punta del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

Ex. 1
For vibrato.
Tartini[21] 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.

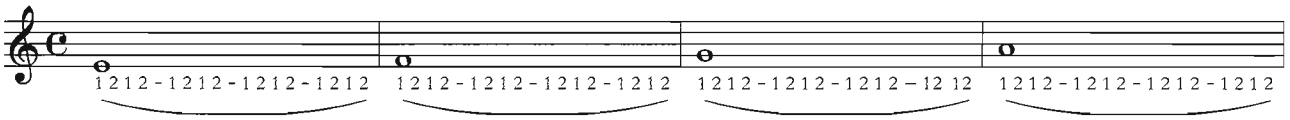
Üb. 1
Für das Vibrato.
Tartini[21] bezeichnet mit der Ziffer 1 den schwachen und mit der Ziffer 2 den starken Fingerdruck, ausgeführt auf einer langen Note. Tonleitern aus ganzen Noten in gleicher Lage spielen, und dabei das Abwechseln der beiden Arten des Drucks nur durch die Tätigkeit der Fingerspitze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

Ex. 1
Pour le *vibrato*.
Tartini[21] 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
Duine



Variante II
Quartine



Variant I
Duplets

Variant II
Quadruplets

Variante I
Duolen

Variante II
Quartolen

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.

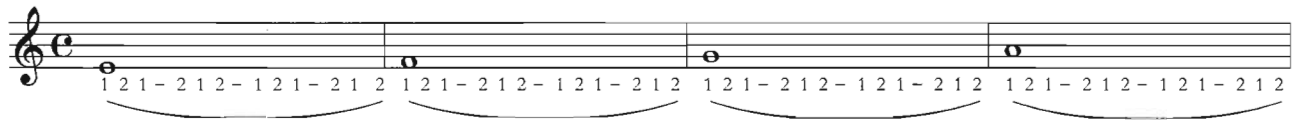
21. *Cfr.* Tartini, Giuseppe. *Traité des agréments, op. cit.* (*cfr.* la p. xlix), pp. 15-16; Mozart, Leopold. *Op. cit.* (*cfr.* la p. xlix), ch. XI, par. 1-7, pp. 194-200.

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.

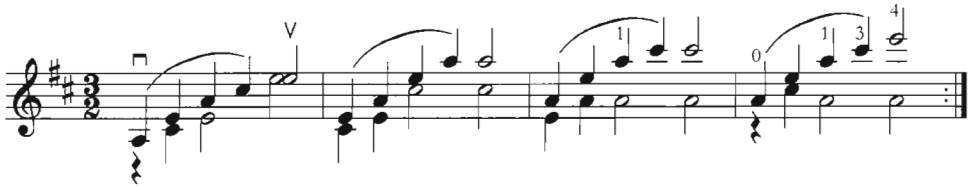
Réaliser aussi la formule par sextolets.
Après avoir sensibilisé de la sorte la pointe des doigts, intervient la main qui réalise un mouvement oscillatoire en pivotant sur l'articulation du poignet. La synergie entre les deux mouvements produit aisément le *vibrato*.

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

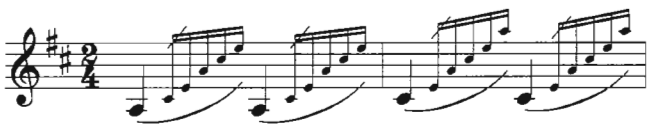


Variante II
Cfr. Capriccio 15, S, Es. 5.

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

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

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

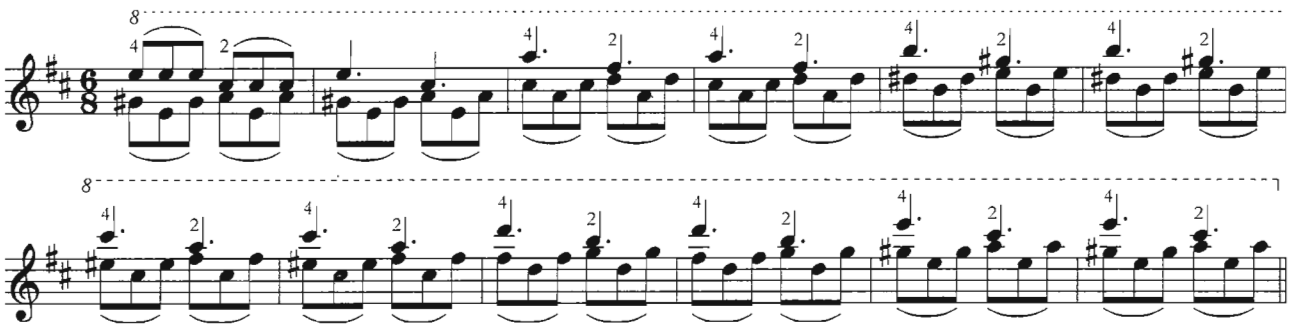


Es. 3
Miss. 13-24.

Ex. 3
bb. 13-24.

Üb. 3
Takt 13-24.

Ex. 3
Mes. 13-24.

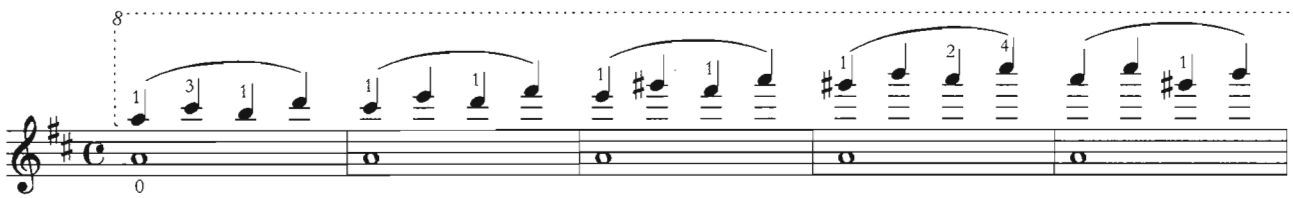


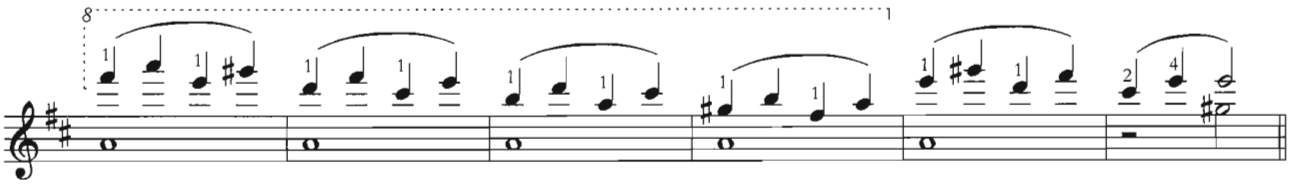
Es. 4
Miss. 25-44.

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.

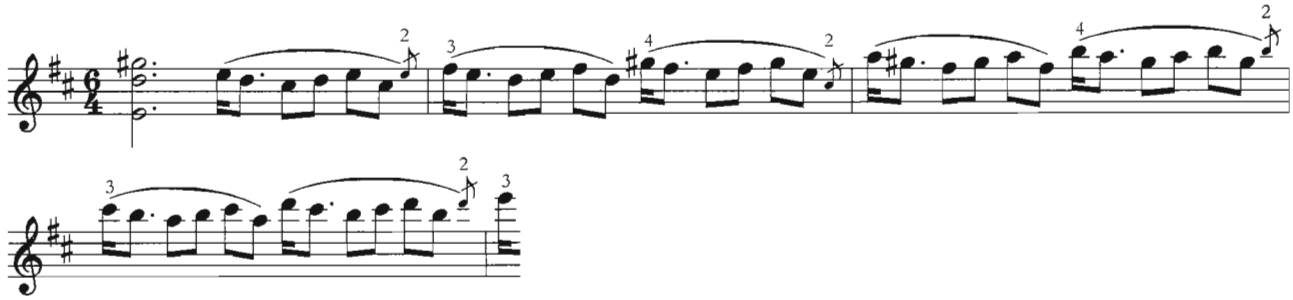
Es. 6
Miss. 65-81.
Eseguire con i sei ritmi seguenti:

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

Üb. 6
Takt 65-81.
Mit den folgenden sechs Rhythmen ausführen:

Ex. 6
Mes. 65-81.
Jouer sur les six rythmes suivants:

Variante I



Variante II

Variante III

Variante IV

Variante V

Variante VI

Variant I

Variant II

Variant III

Variant IV

Variant V

Variant VI

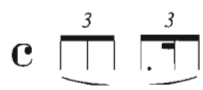
Variante I

Variante II

Variante III

Variante IV

Variante V



Variante VI

Variante I

Variante II

Variante III

Variante IV

Variante V

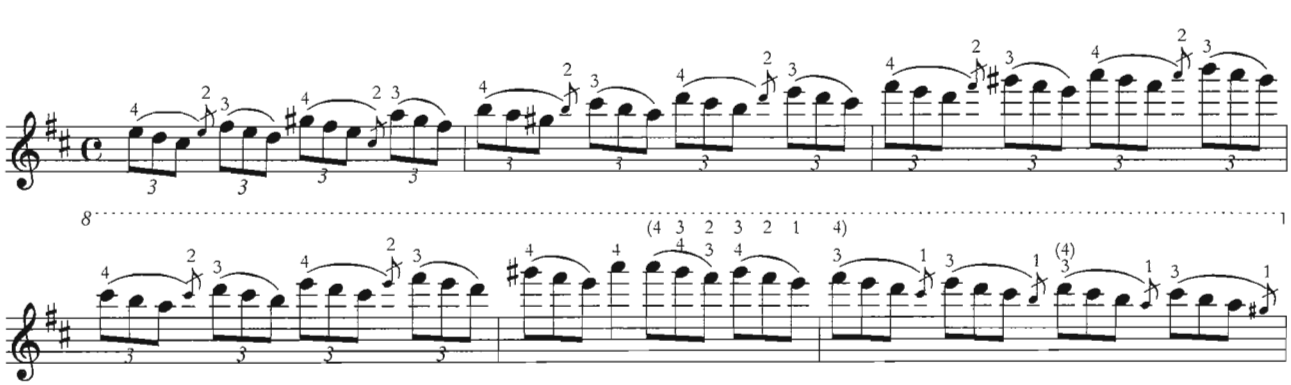
Variante VI

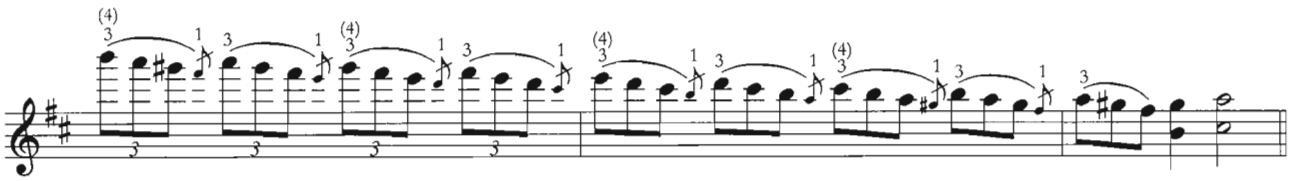
Es. 7

Ex. 7

Üb. 7

Ex. 7





Capriccio 23

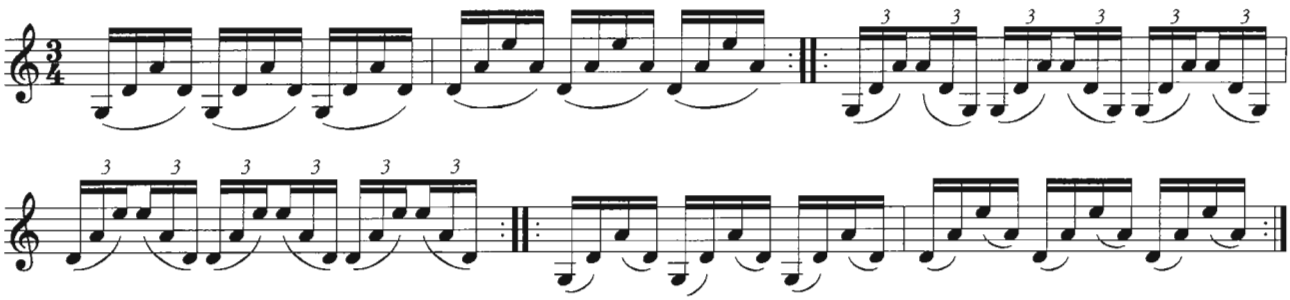
Sez. A

Es. 1
Esecuzione: M.

Ex. 1
Performance: M.

Üb. 1
Ausführung: M.

Ex. 1
Exécution: M.

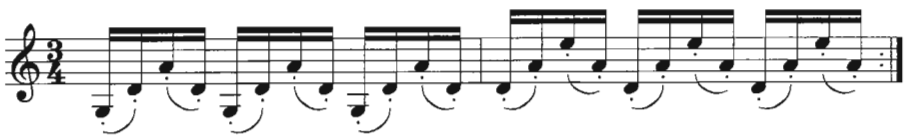


Es. 2
Esecuzione: spiccato M.
Variante I

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

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

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

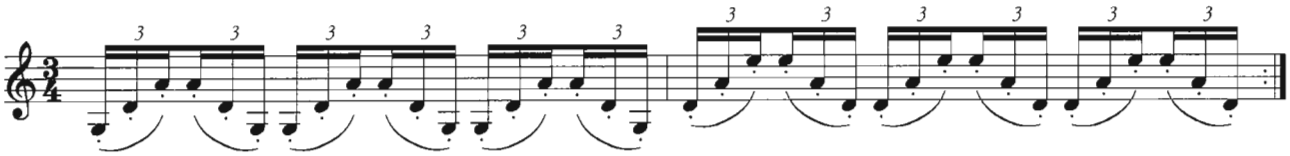


Variante II

Variant II

Variante II

Variante II



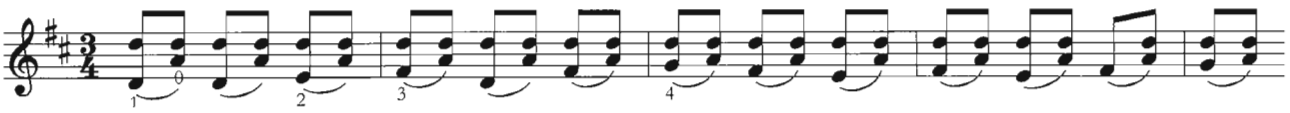
Sez. S

Es. 1[22]
Eseguire tutto il Capriccio in corde doppie.

Ex. 1[22]
Play the whole Capriccio in double stops.

Üb. 1[22]
Das gesamte Capriccio in Doppelgriffen ausführen.

Ex. 1[22]
Jouer tout le Capriccio en doubles 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.

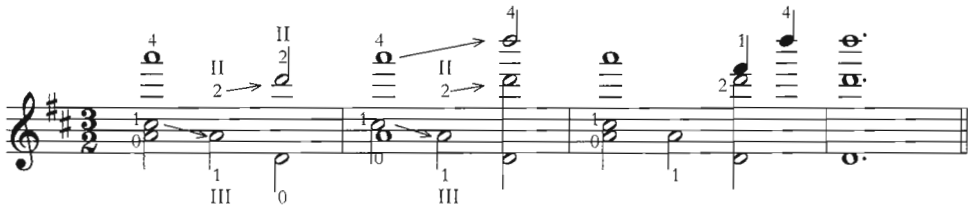
22. Le frontispice du Concerto XII porte la devise *«Facilis aditus, difficilis exitus»*. *Cfr.* Locatelli, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, d'après l'édition en facsimilé Paul van Reijen, Amsterdam, Saul B. Groen, 1981, p. 88.

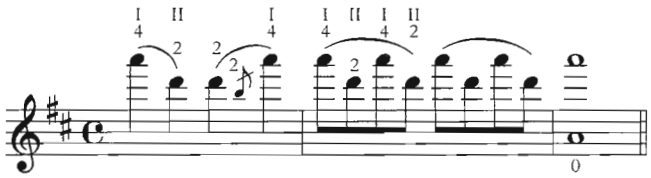
Es. 2
Miss. 43, 44.

Ex. 2
bb. 43, 44.

Üb. 2
Takt 43, 44.

Ex. 2
Mes. 43, 44.



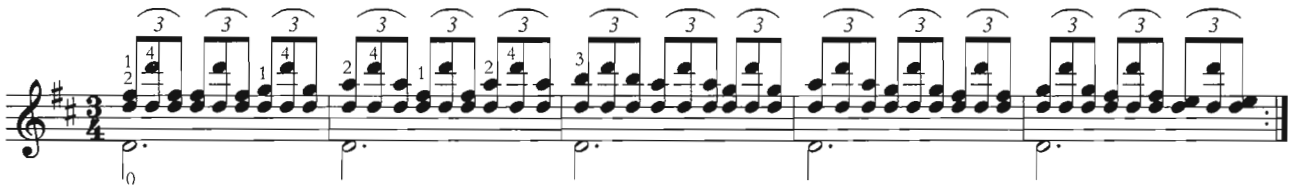


Es. 3
Preparatorio alle miss. 44-53.

Ex. 3
Preparatory for bb. 44 to 53.

Üb. 3
Vorübung für die Takte 44-53.

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

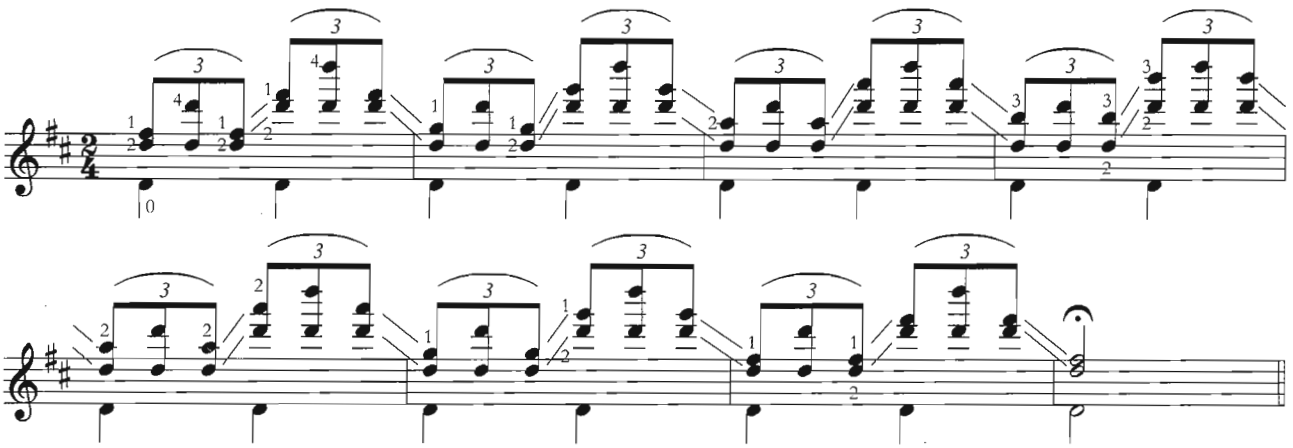


Es. 4
Sviluppo del modulo tecnico locatelliano: cambi di posizione di ottava e controllo dell'intonazione con la corda vuota. Eseguire dapprima molto lentamente, 'scivolando' leggermente fino alla posizione richiesta.

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 Musters 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.

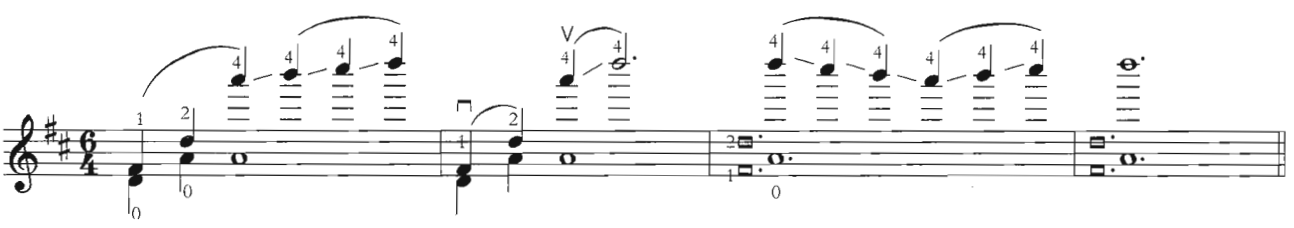


Es. 5
Preparatorio all'estensione.
Mis. 64.
(▫ = nota muta)

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

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

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

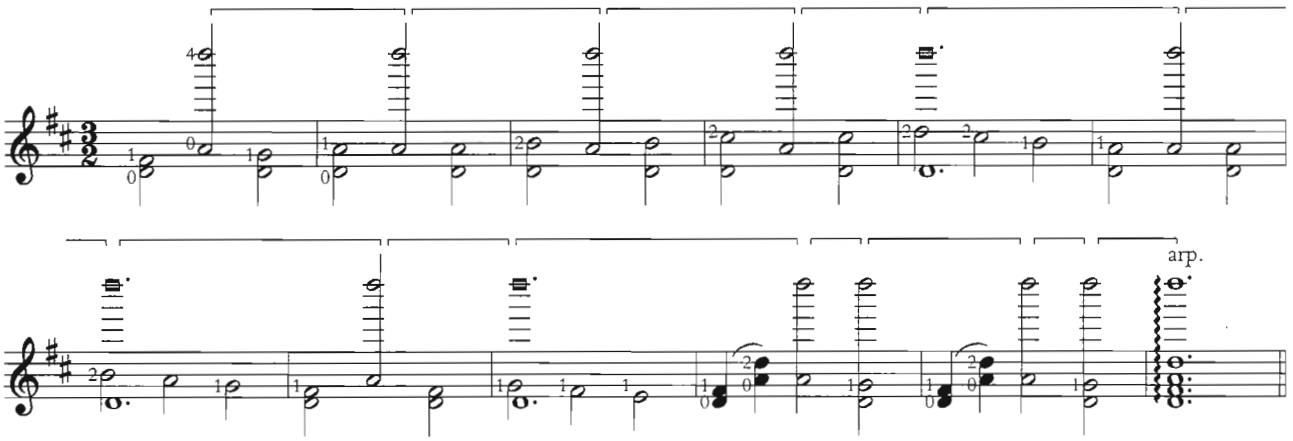


Es. 6
Preparatorio alle miss. 64-81.
(▫ = nota muta)

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

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

Ex. 6
Préparation aux mes. 64-81.
(▫ = 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.

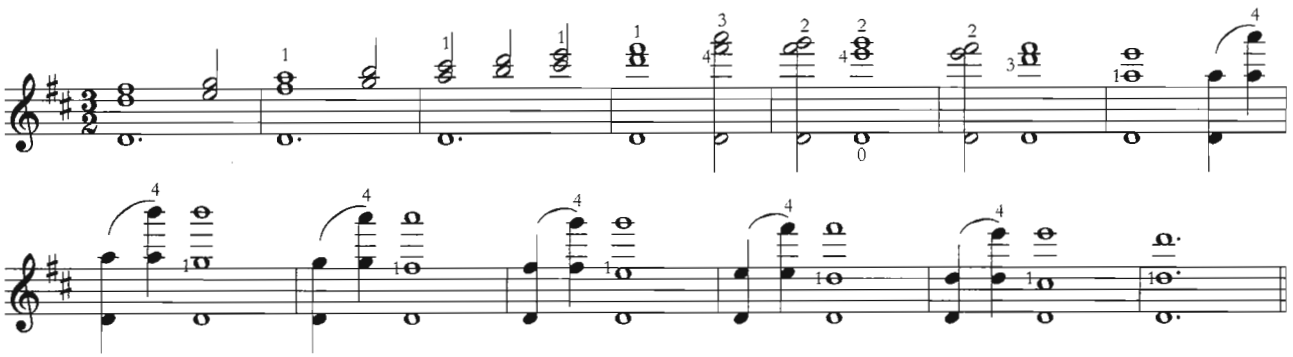
Ex. 7
Mes. 109-112.
Cfr. Capriccio 5, S, Ex. 2.

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.

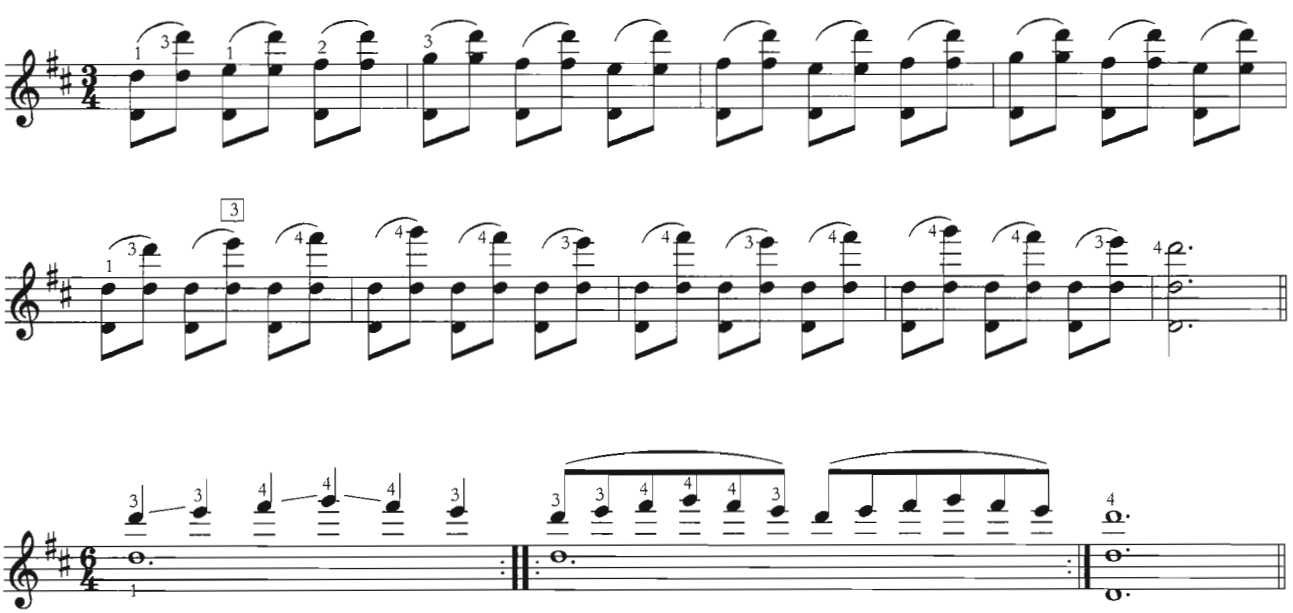


Es. 9
Preparatorio alle miss. 130-138.

Ex. 9
Preparation for bb. 130-138.

Üb. 9
Vorübung für die Takte 130-138.

Ex. 9
Préparation aux mes. 130-138.



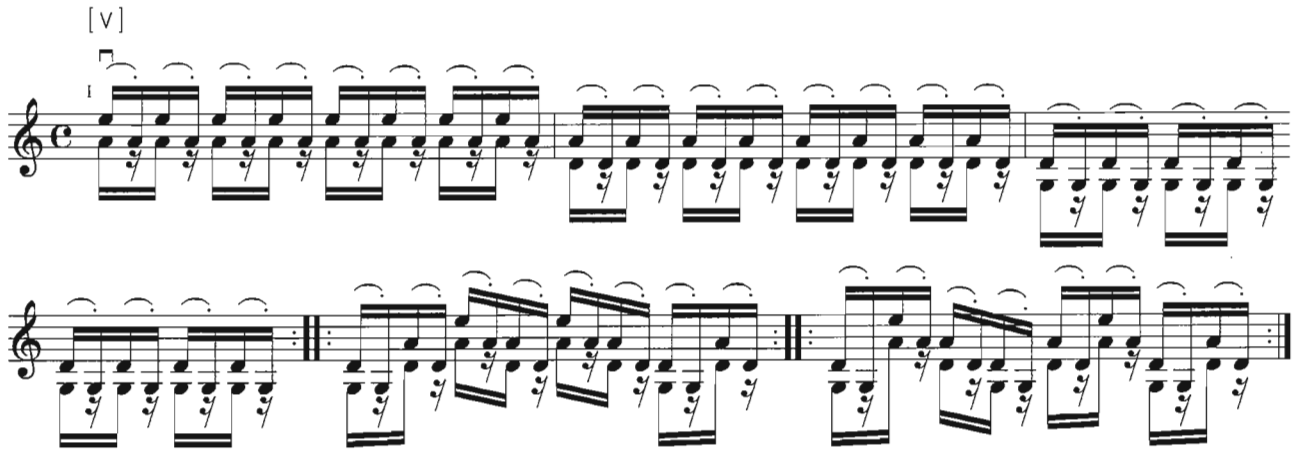
Sez. A

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
Vorübung für die Zweier-Bindung.
Ausführung: uH, M, Fr/M/Sp.

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



Es. 2
Eseguire l'Es. 1 spiccato, iniziando con ⊓ e con v.

Ex. 2
Play Ex. 1 *spiccato*, beginning with ⊓ and v.

Üb. 2
Die Üb. 1 *spiccato* ausführen, im ⊓ und v beginnend.

Ex. 2
Jouer l'Ex. 1 en *spiccato* en commençant par ⊓ 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

Variant I

Variant II

Variant III

Variant IV

Variant V

Variant VI

Variante I

Variante II

Variante III

Variante IV

Variante V

Variante VI

Variante I

Variante II

Variante III

Variante IV

Variante V

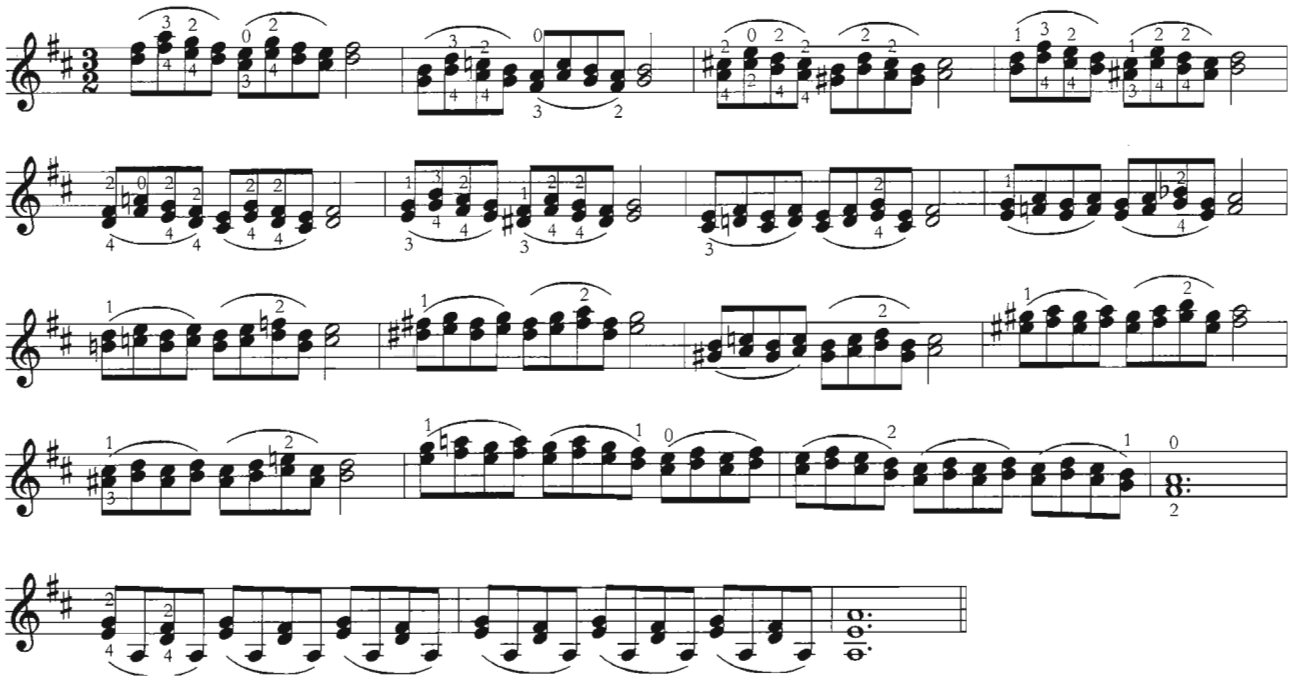
Variante VI

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.

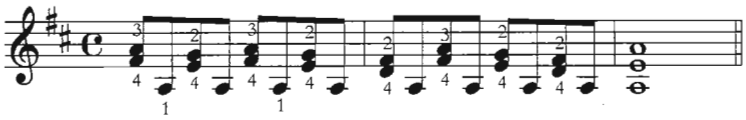


Miss. 22-25.

bb. 22-25.

Takt 22-25.

Mes. 22-25.

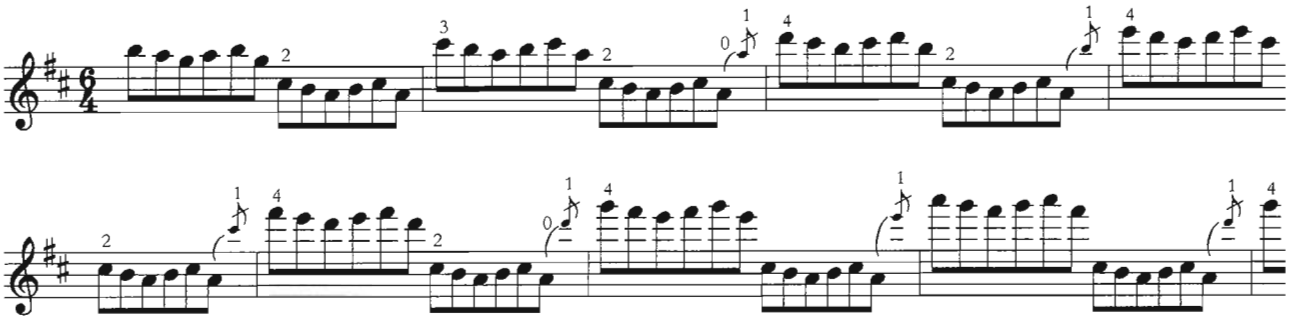


Es. 2
Esercizio per ottenere un buon piazzamento della mano per mezzo delle note di passaggio.
Mis. 112 e segg.

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.

Enzo Porta *Translation Hugh Ward-Perkins* *Übersetzung Ursula Schaa* *Traduction Daniel Torelli*

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

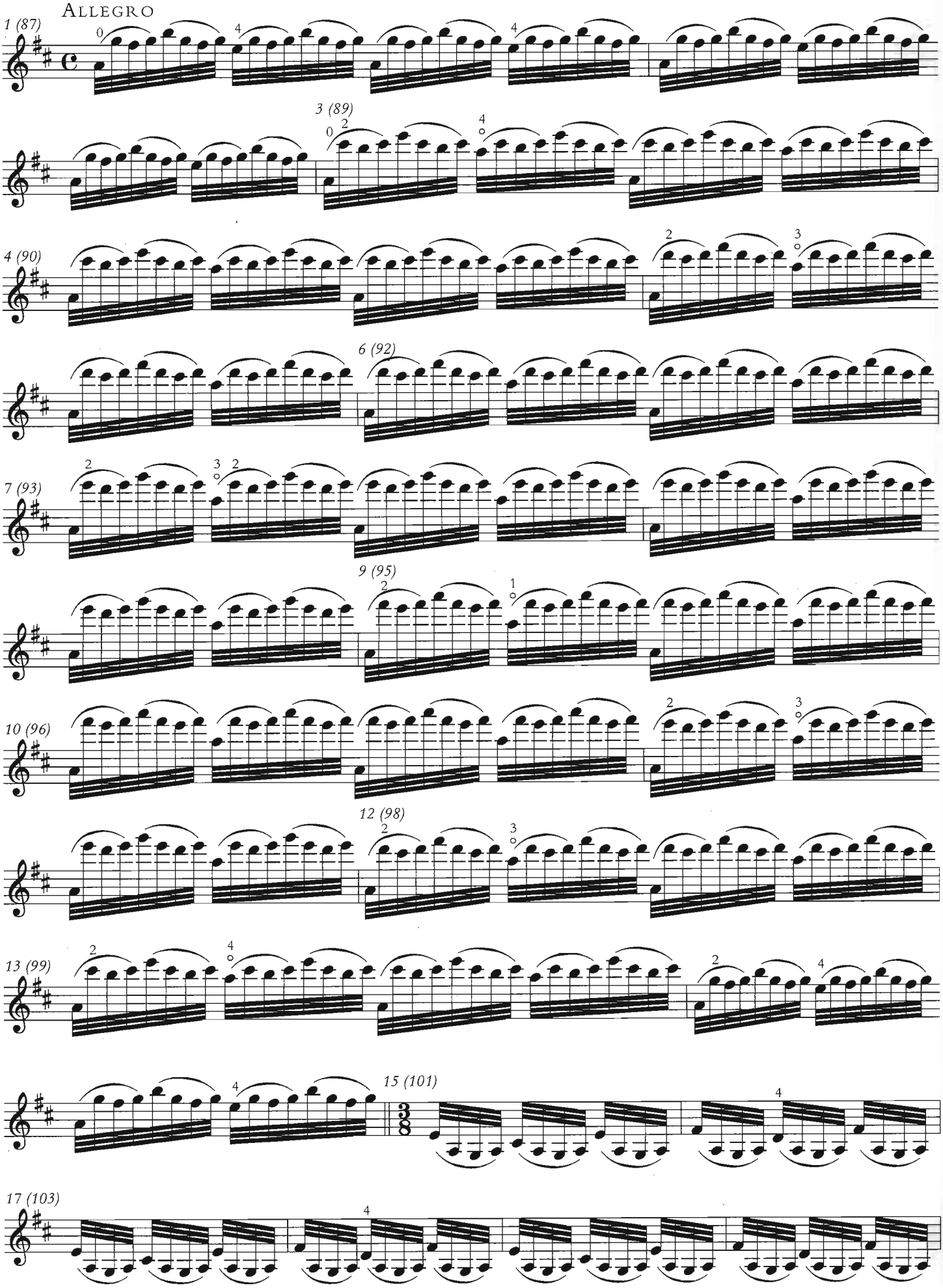
Albert Dunning

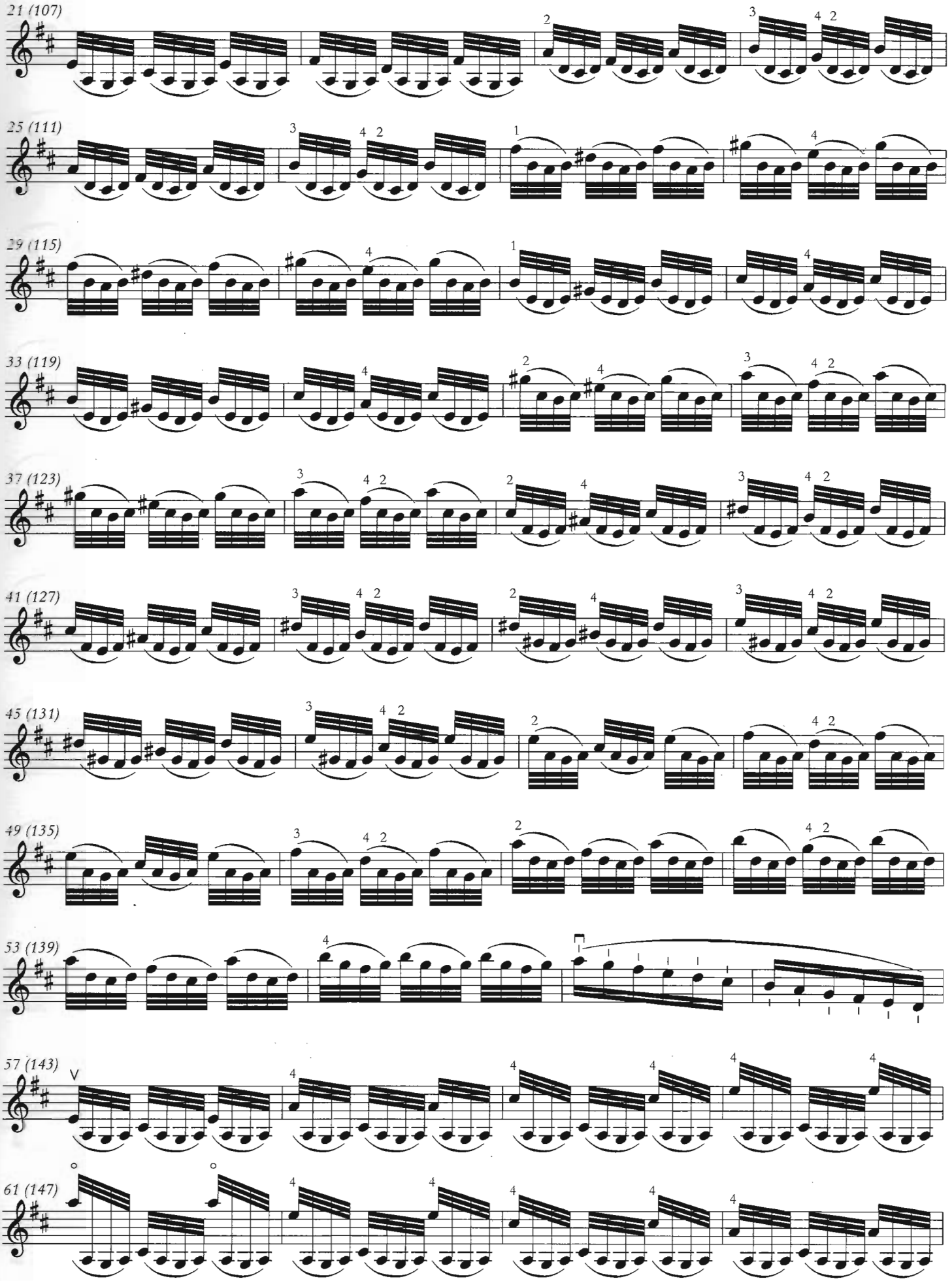
Con diteggiature ed esercizi preparatori di/With Fingering and Preparatory Exercises by/
Avec doigtés et exercices préparatoires par/Mit Fingersätzen und einführenden Übungen von

Enzo Porta

Capriccio 1

Allegro

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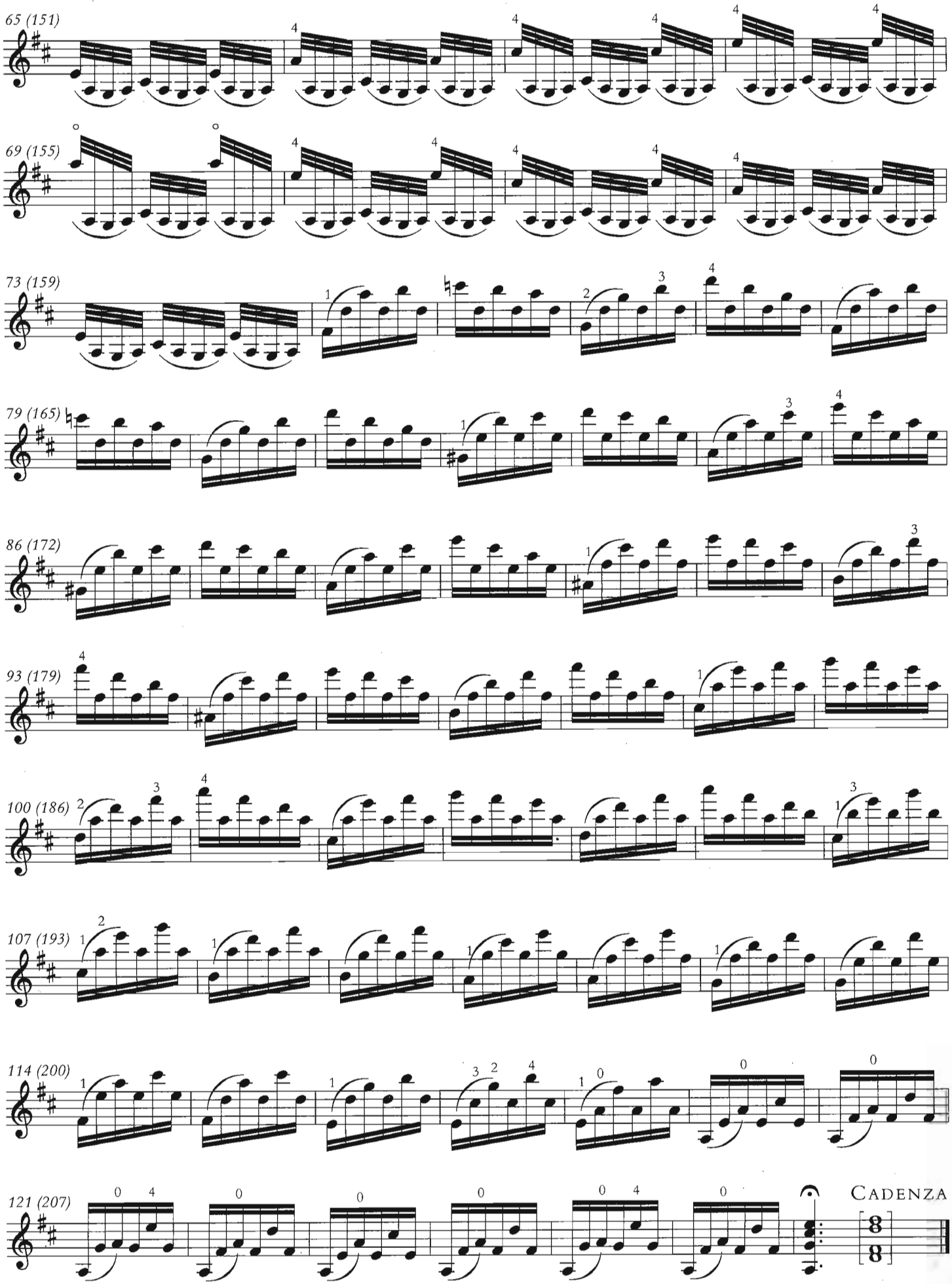
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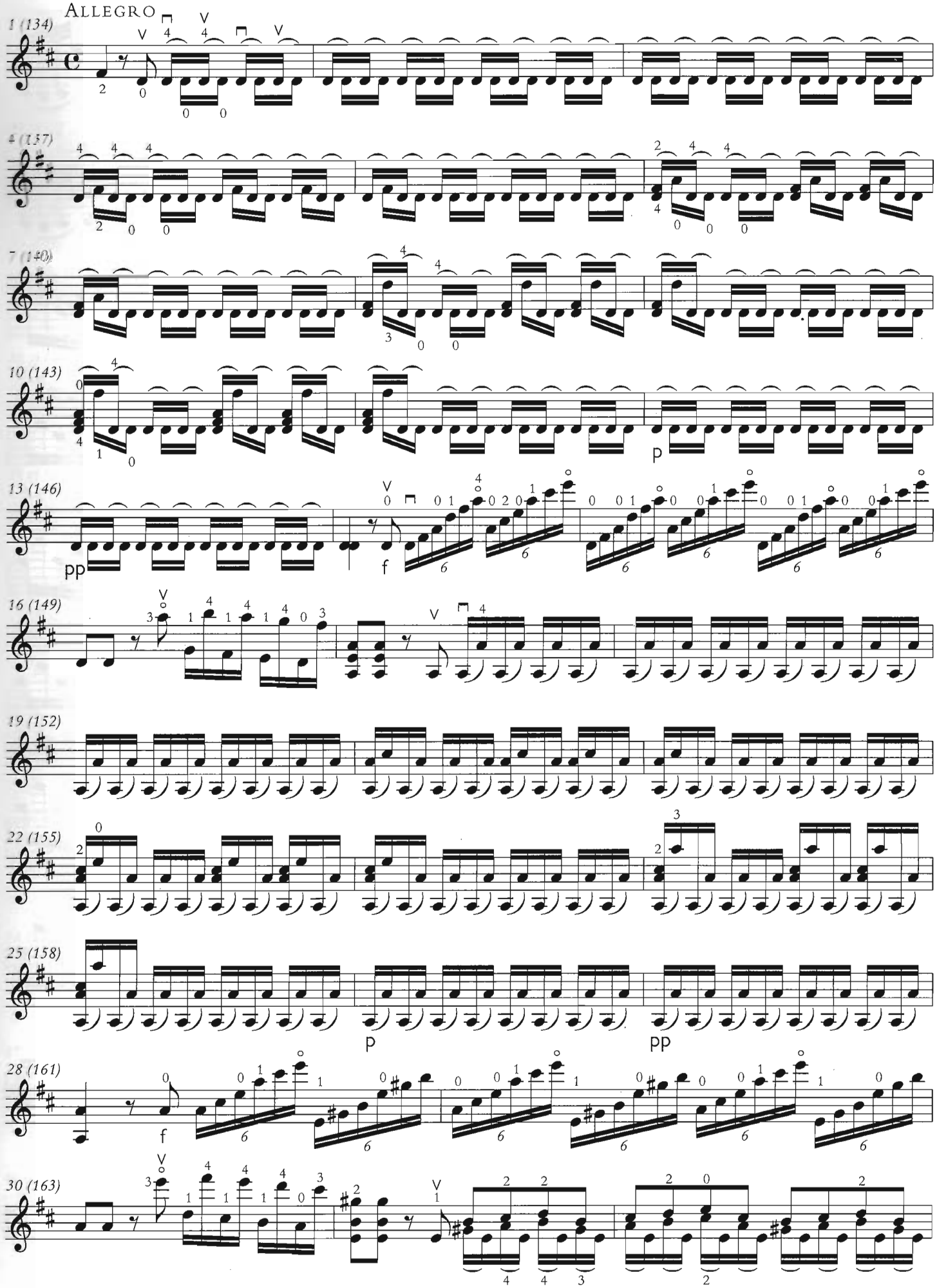
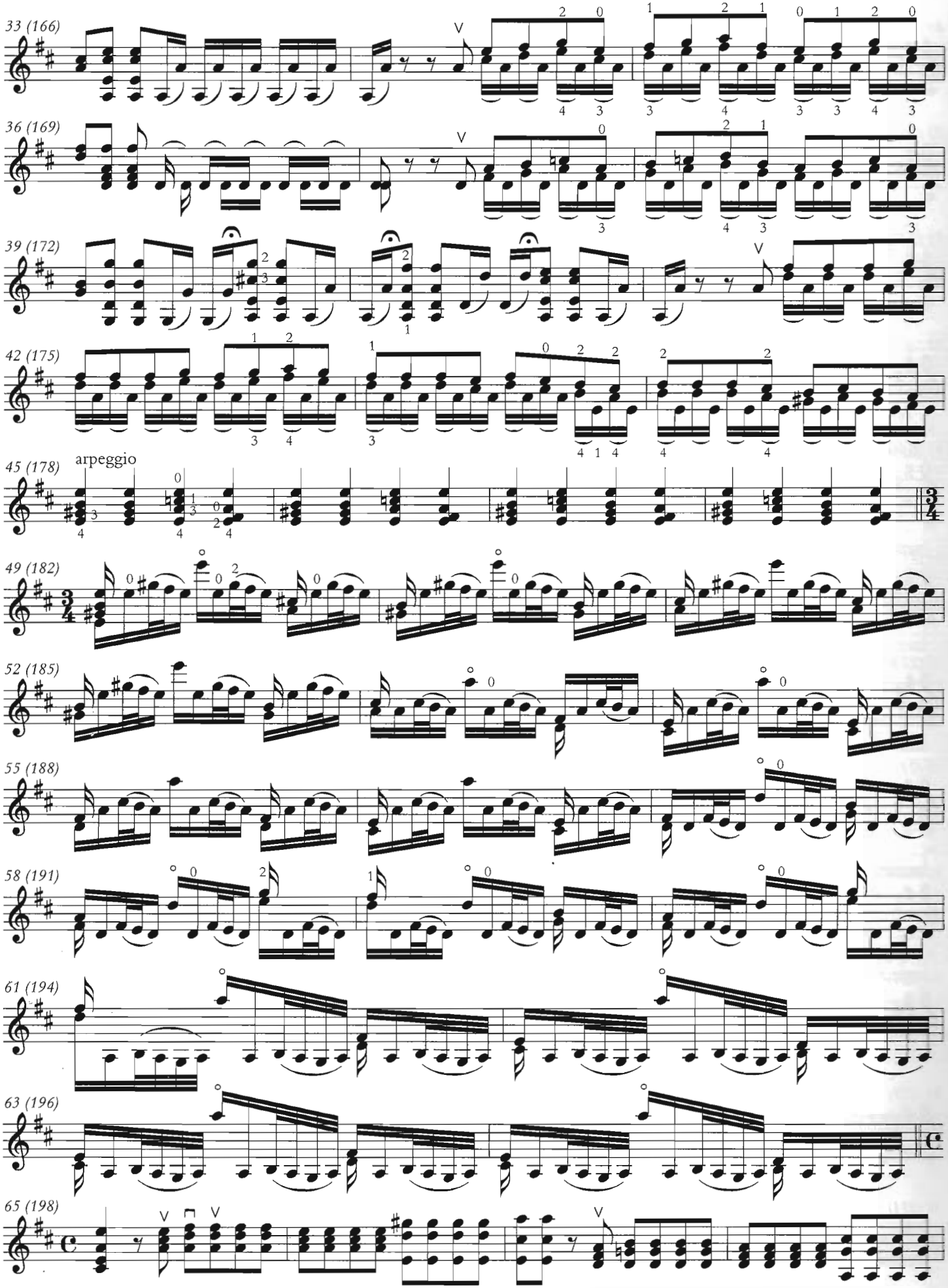
114 (200)
121 (207)
CADENZA

Capriccio 2

Allegro

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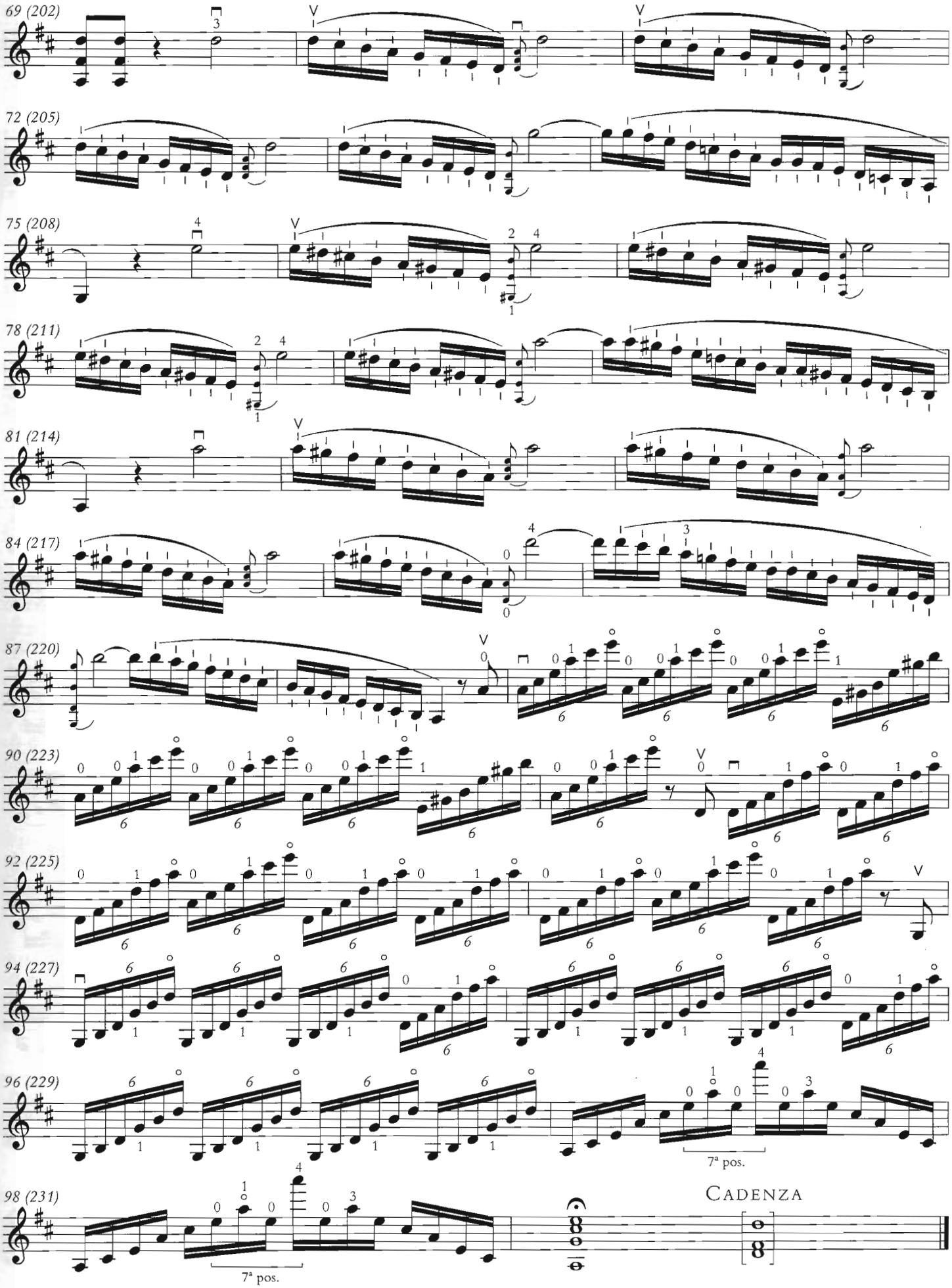
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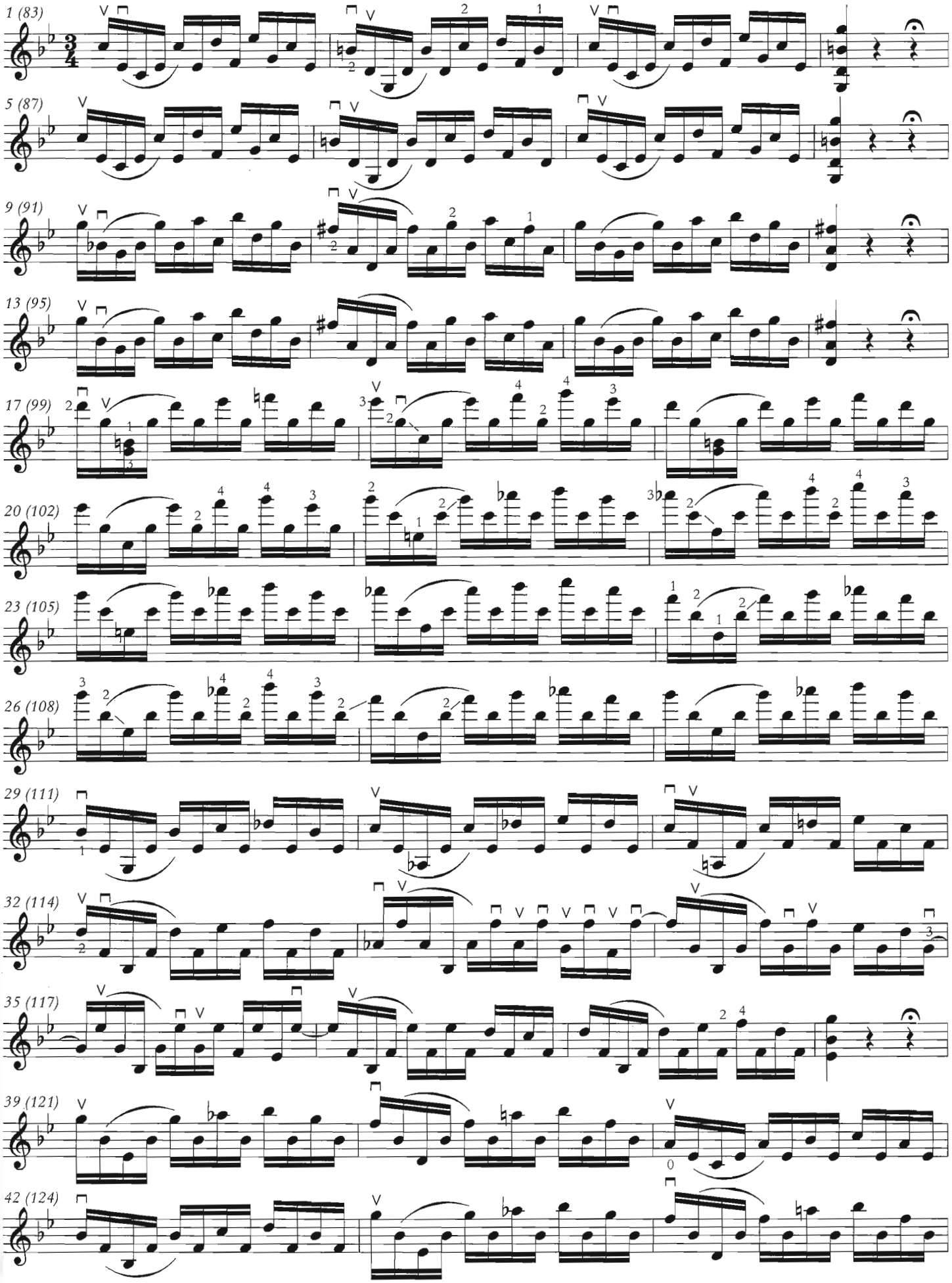
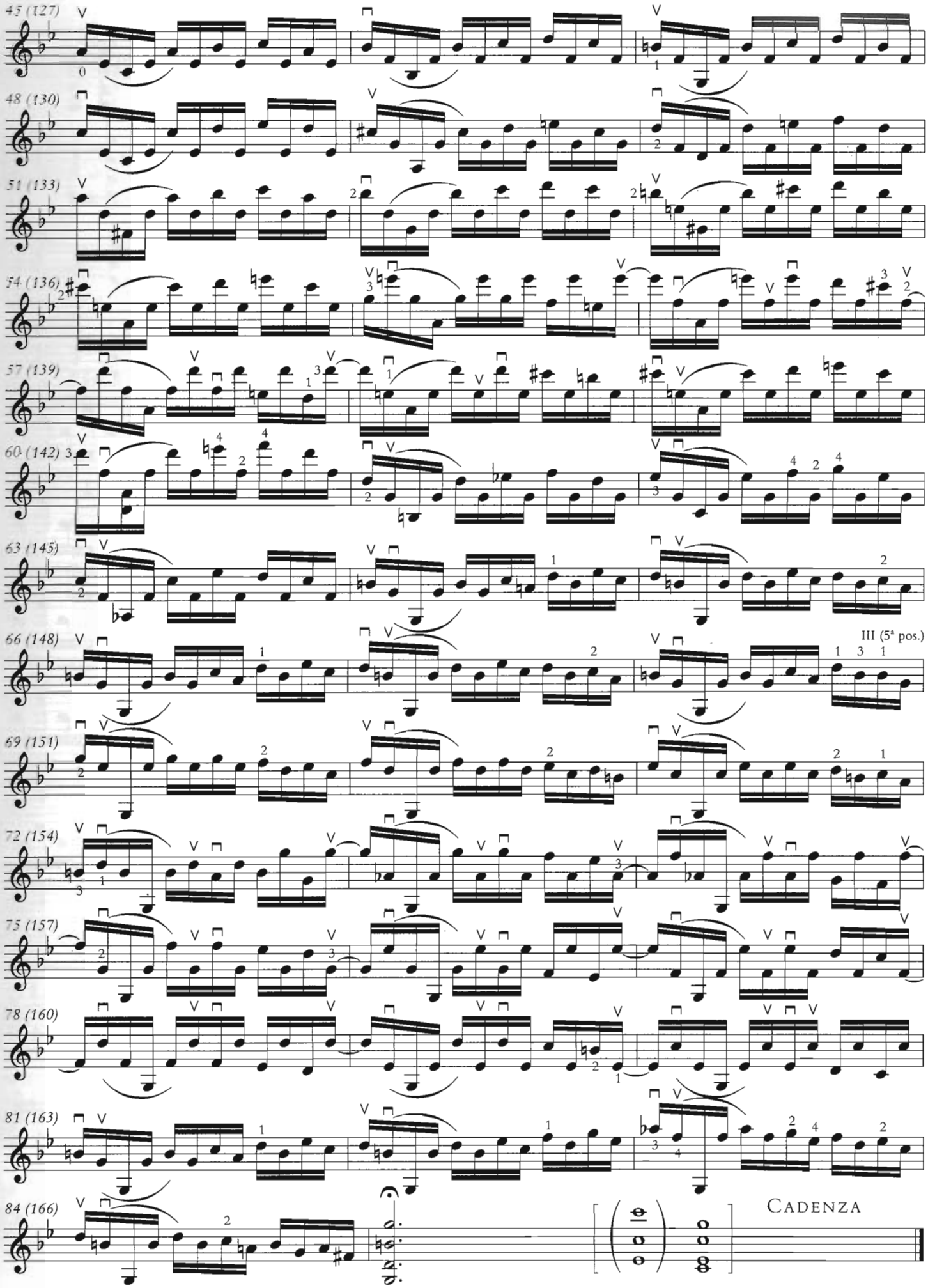
7ª pos.
98 (231)
7ª pos.
CADENZA

Capriccio 3

Andante

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III (5ª pos.)
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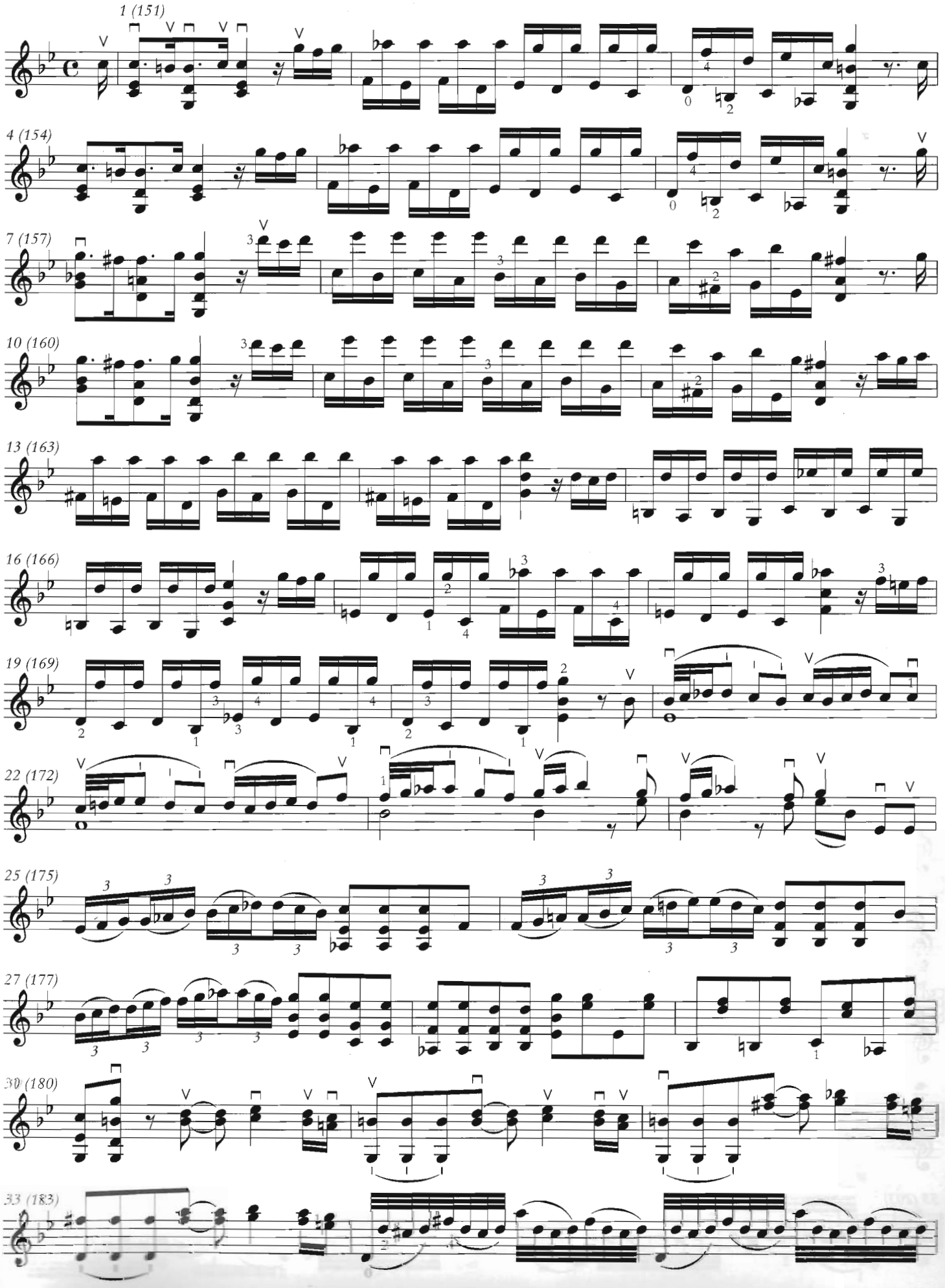
75 (157)
78 (160)
81 (163)
84 (166)
CADENZA

Capriccio 4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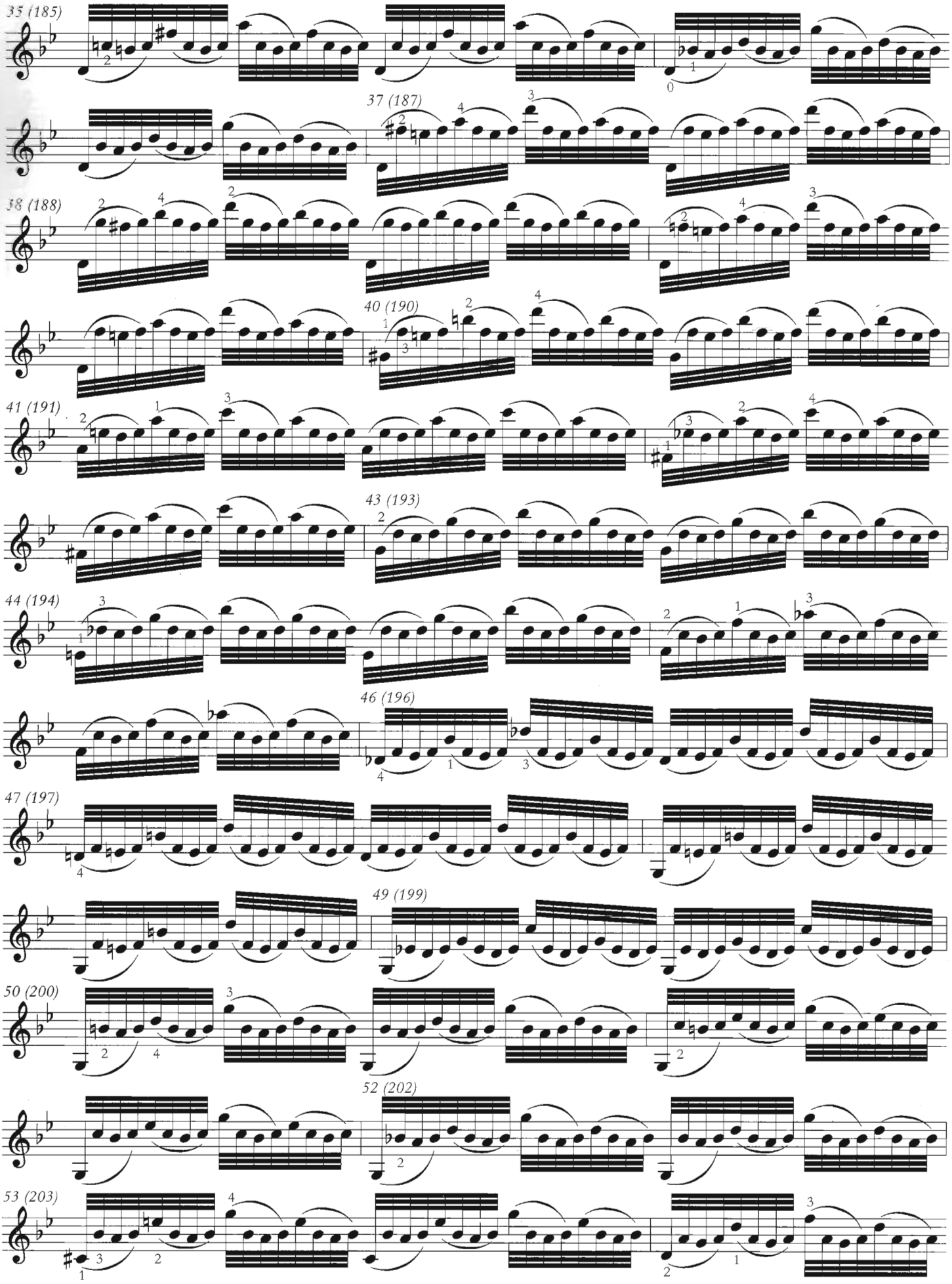
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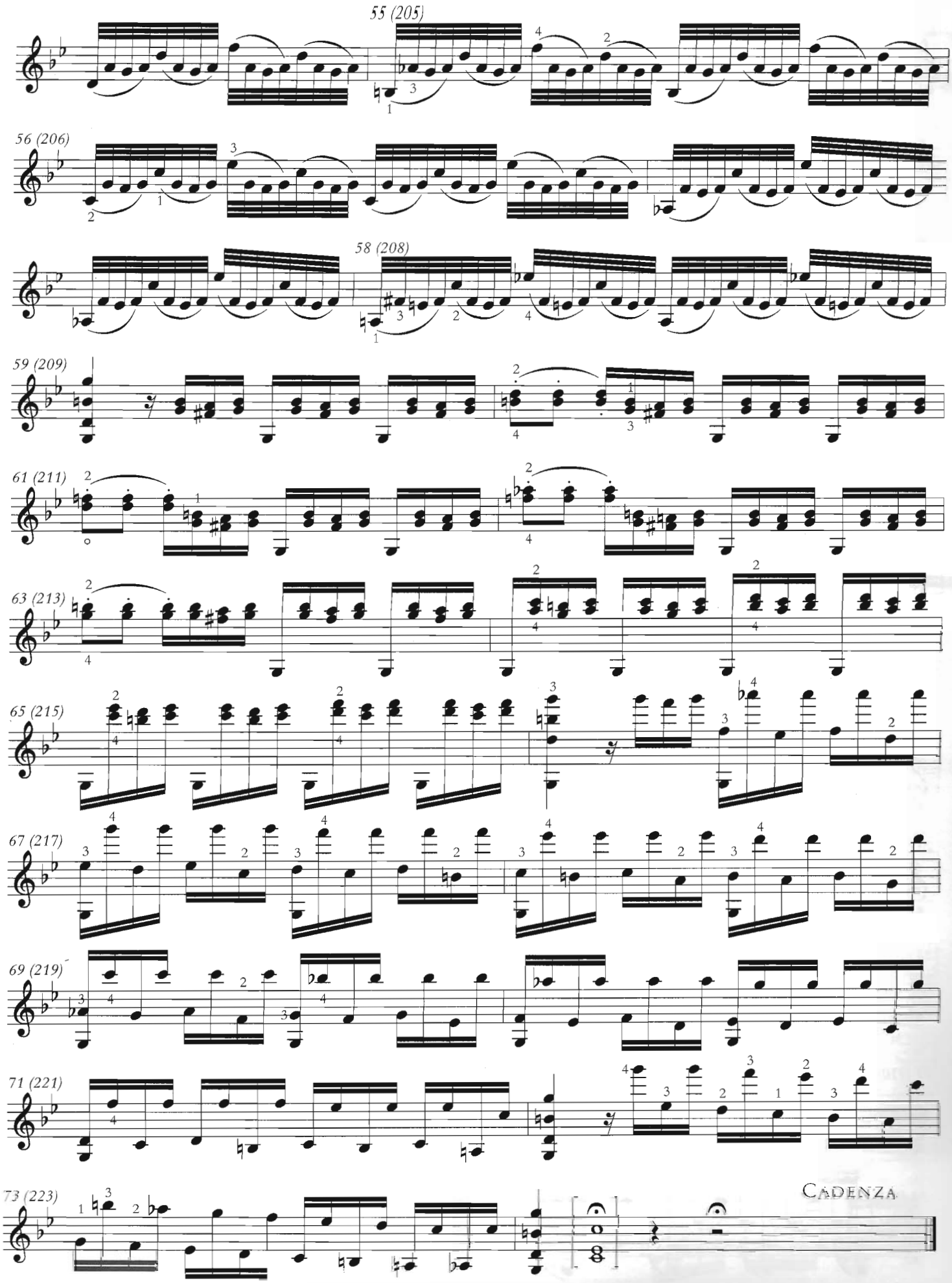
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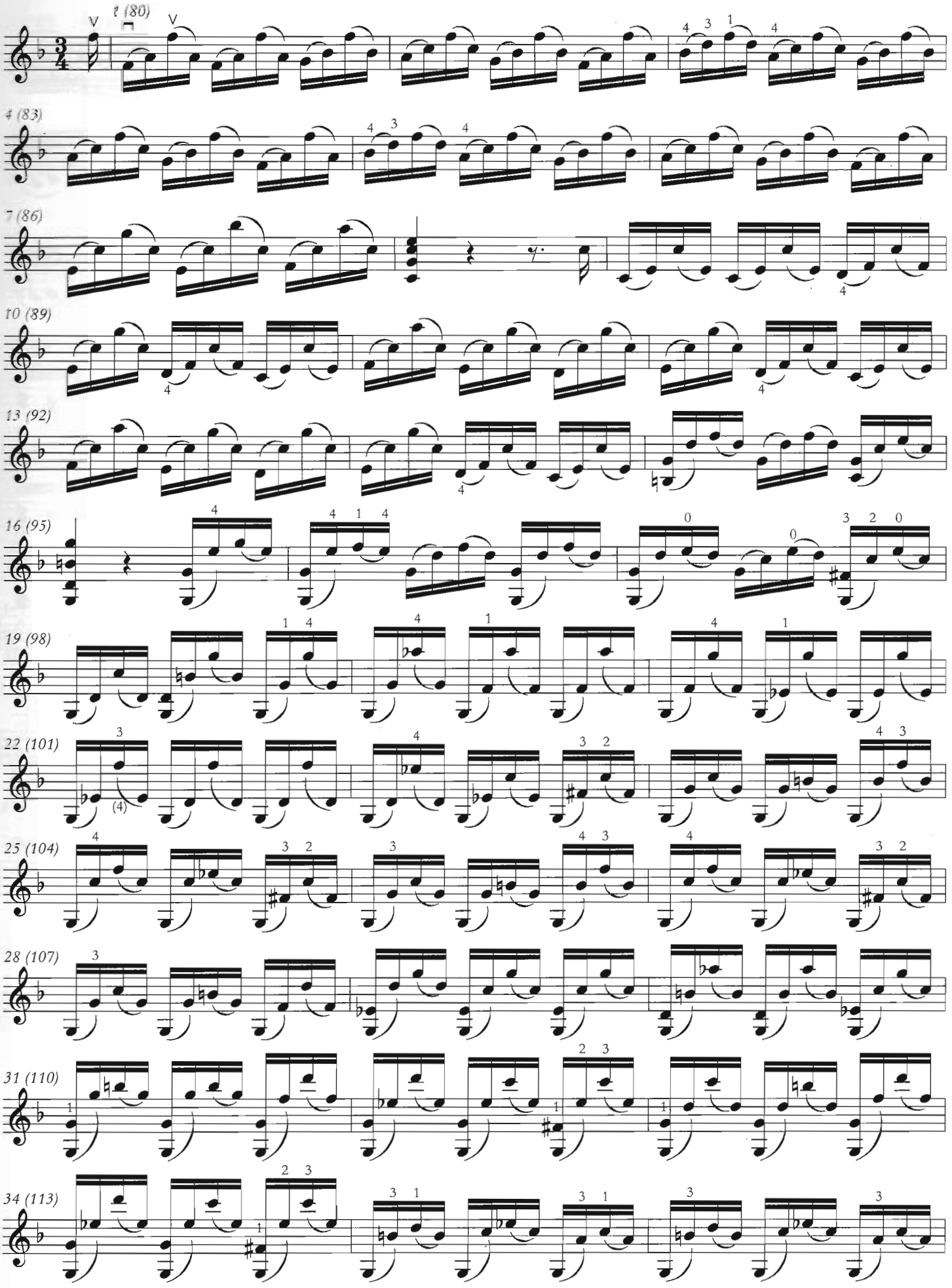
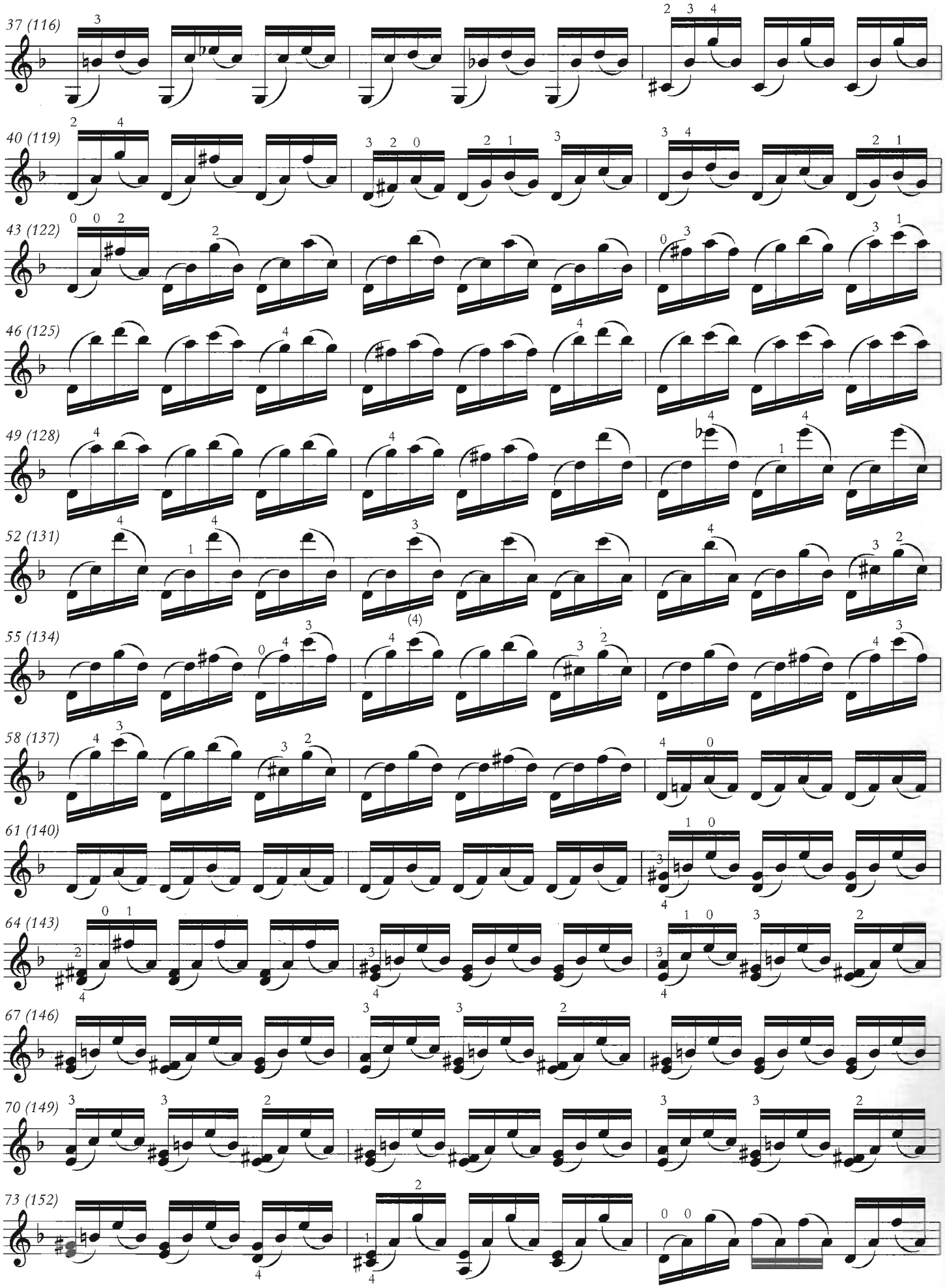
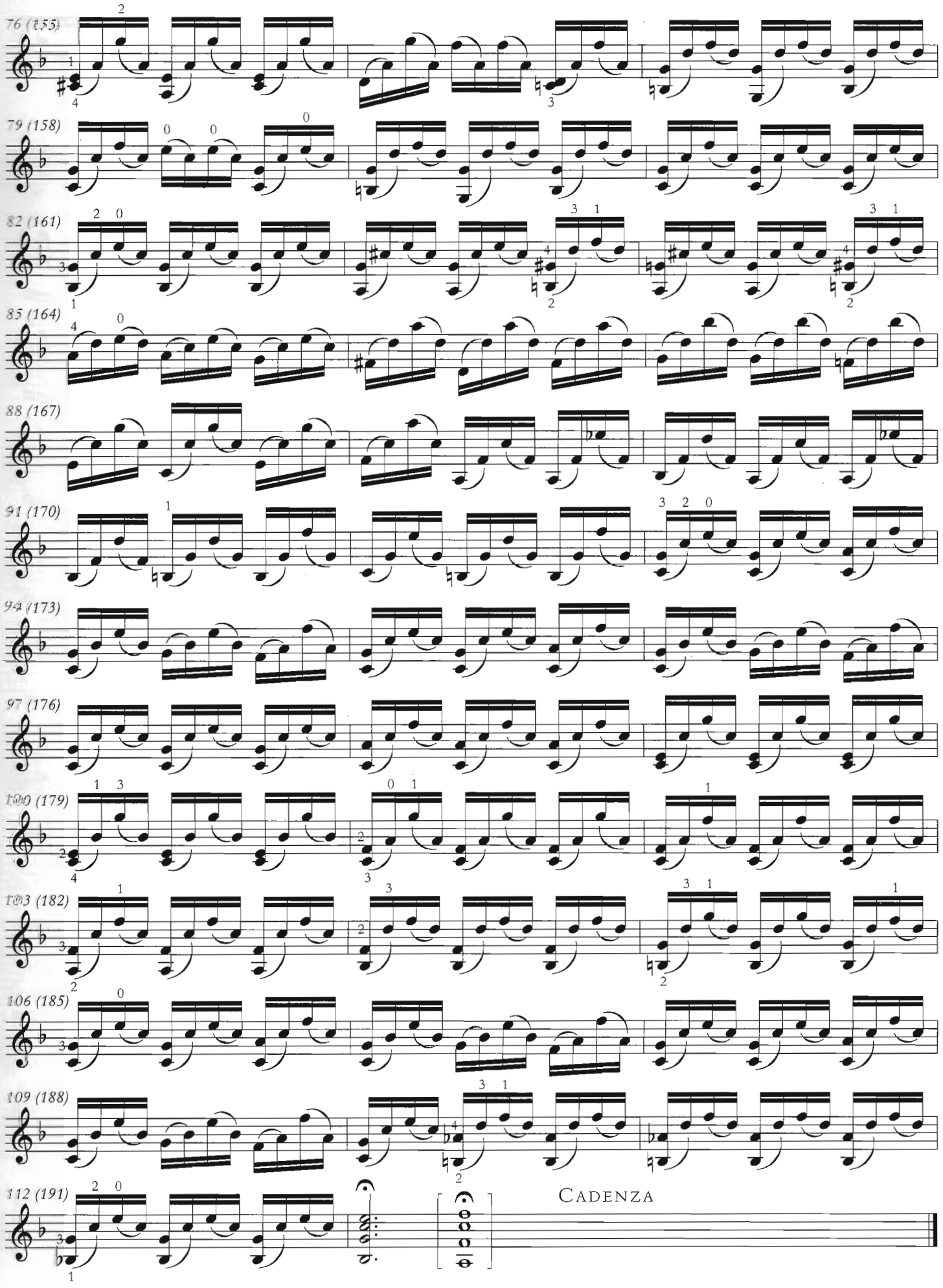
73 (223)
CADENZA

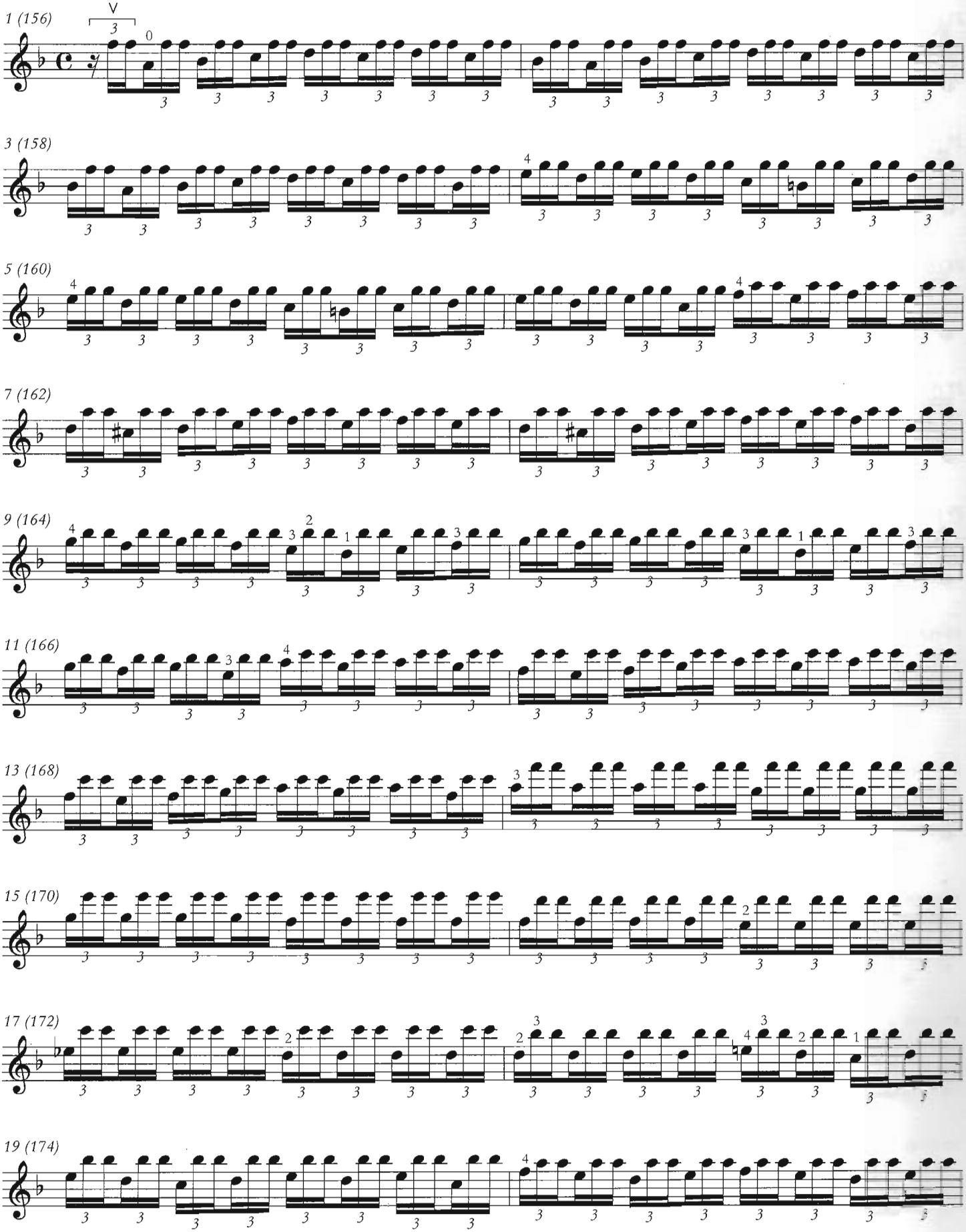
Capriccio 5

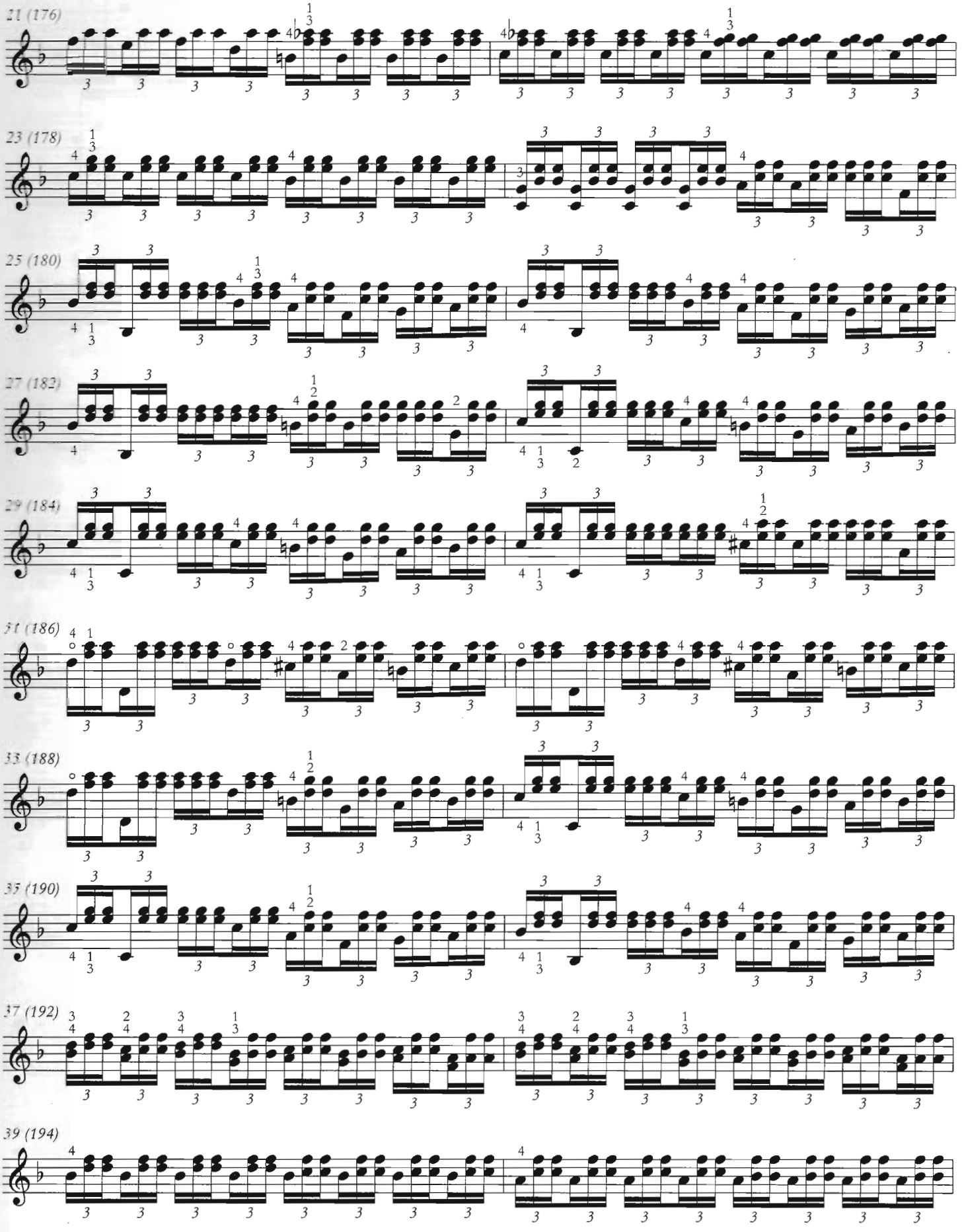

t (80)
4 (83)
7 (86)
10 (89)
13 (92)
16 (95)
19 (98)
22 (101)
25 (104)
28 (107)
31 (110)
34 (113)

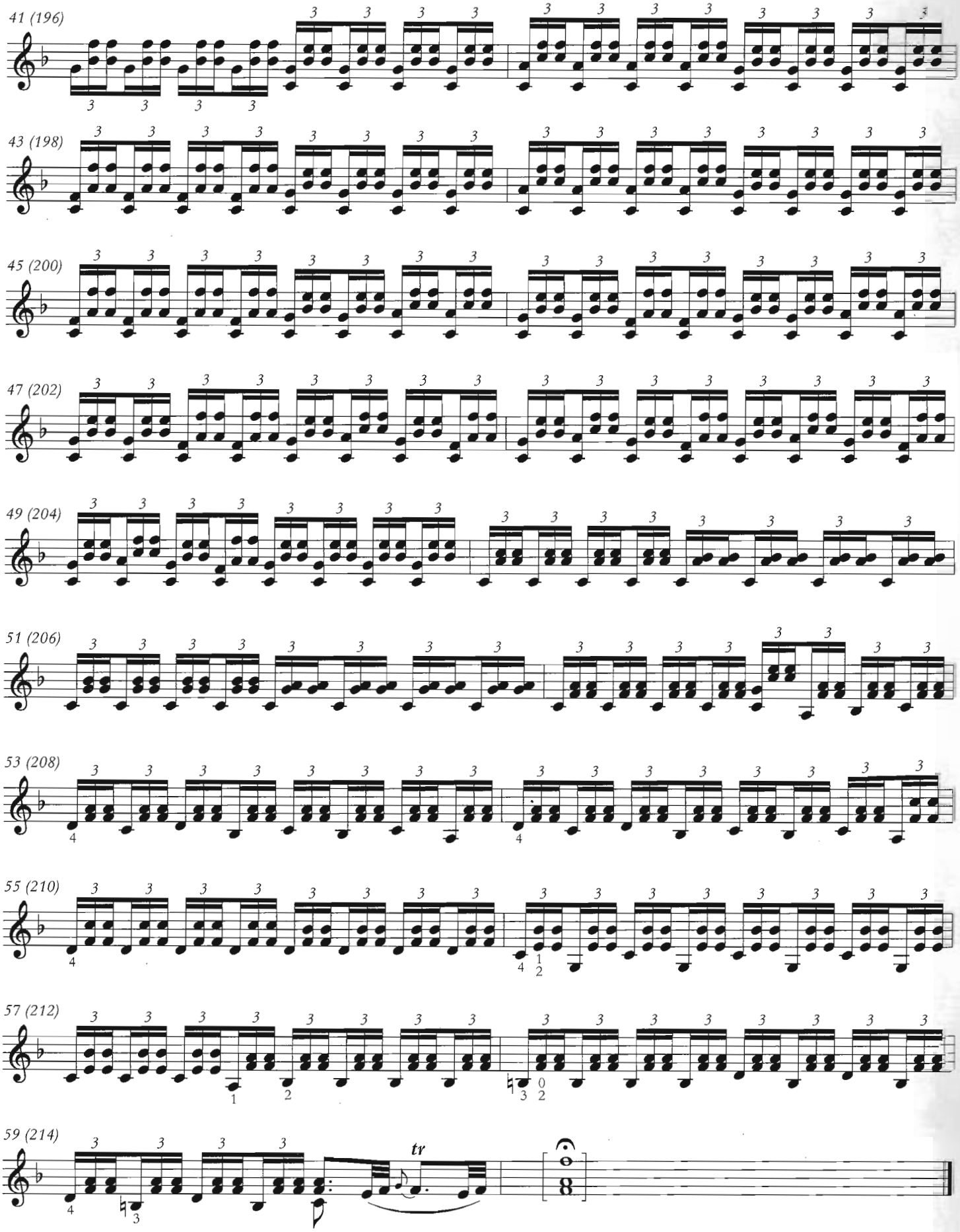

37 (116)
40 (119)
43 (122)
46 (125)
49 (128)
52 (131)
55 (134)
58 (137)
61 (140)
64 (143)
67 (146)
70 (149)
73 (152)


76 (155)
79 (158)
82 (161)
85 (164)
88 (167)
91 (170)
94 (173)
97 (176)
100 (179)
103 (182)
106 (185)
109 (188)
112 (191)
CADENZA

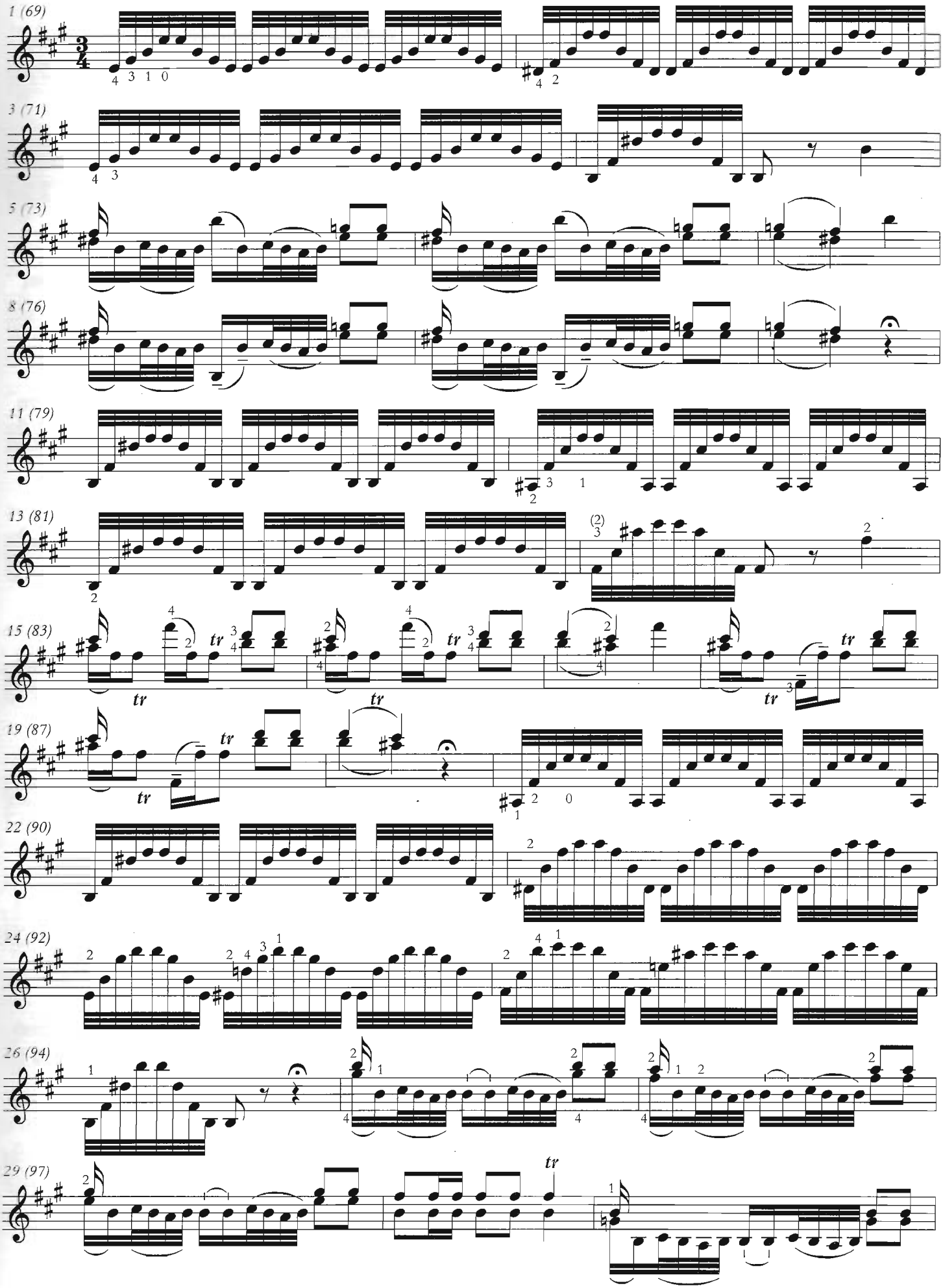
Capriccio 6

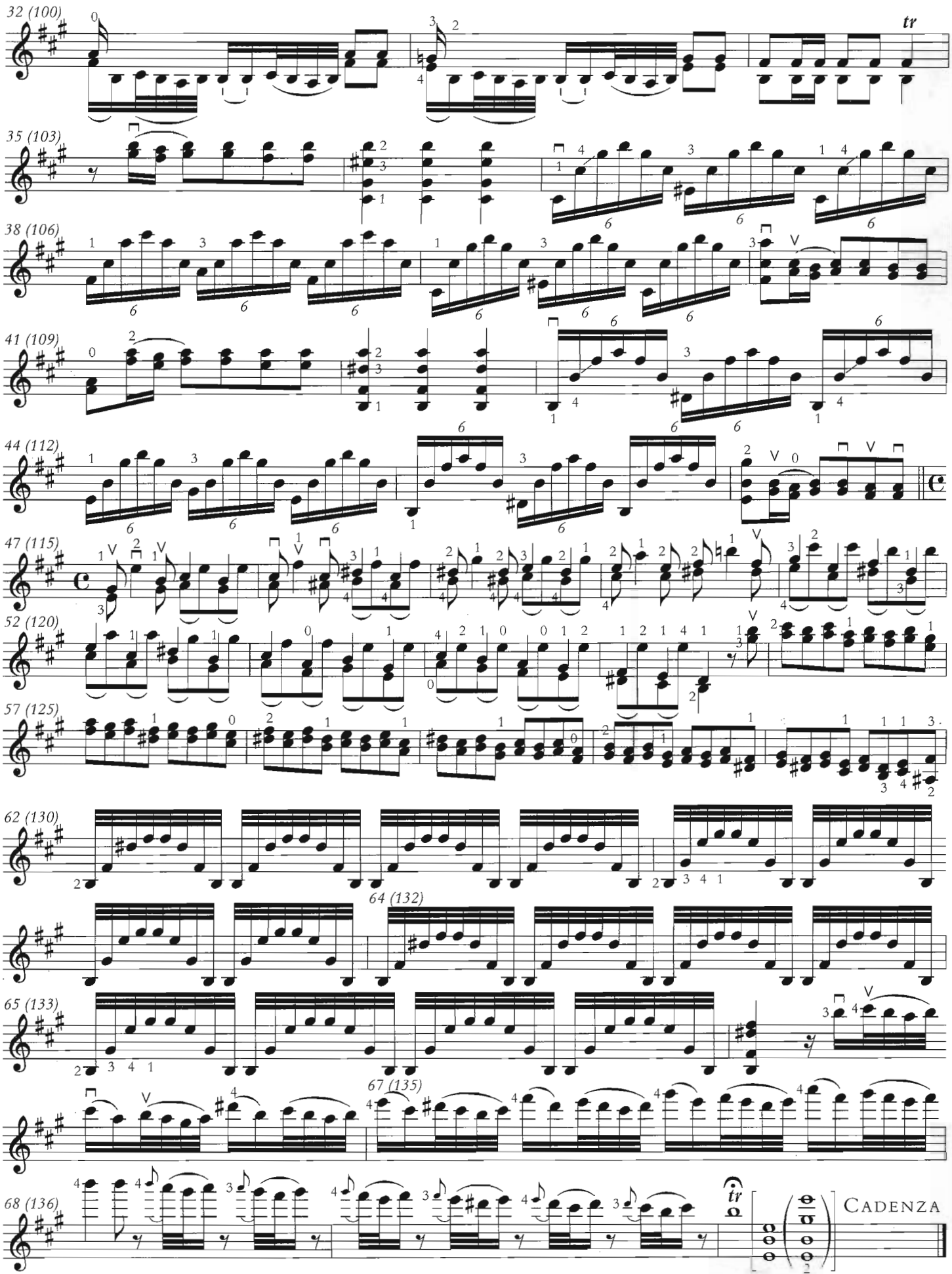



21 (176)
23 (178)
25 (180)
27 (182)
29 (184)
31 (186)
33 (188)
35 (190)
37 (192)
39 (194)

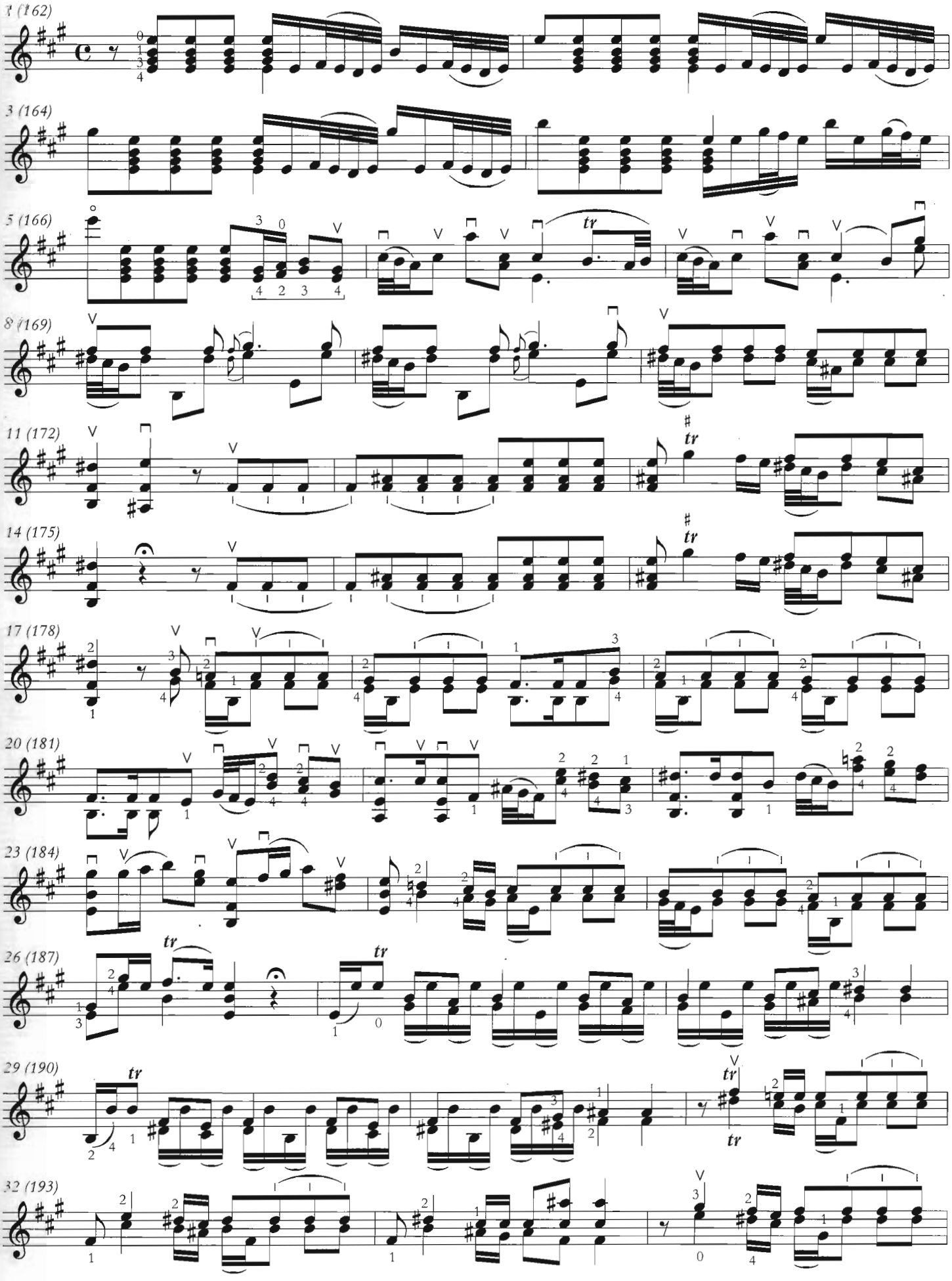

41 (196)
43 (198)
45 (200)
47 (202)
49 (204)
51 (206)
53 (208)
55 (210)
57 (212)
59 (214)
tr

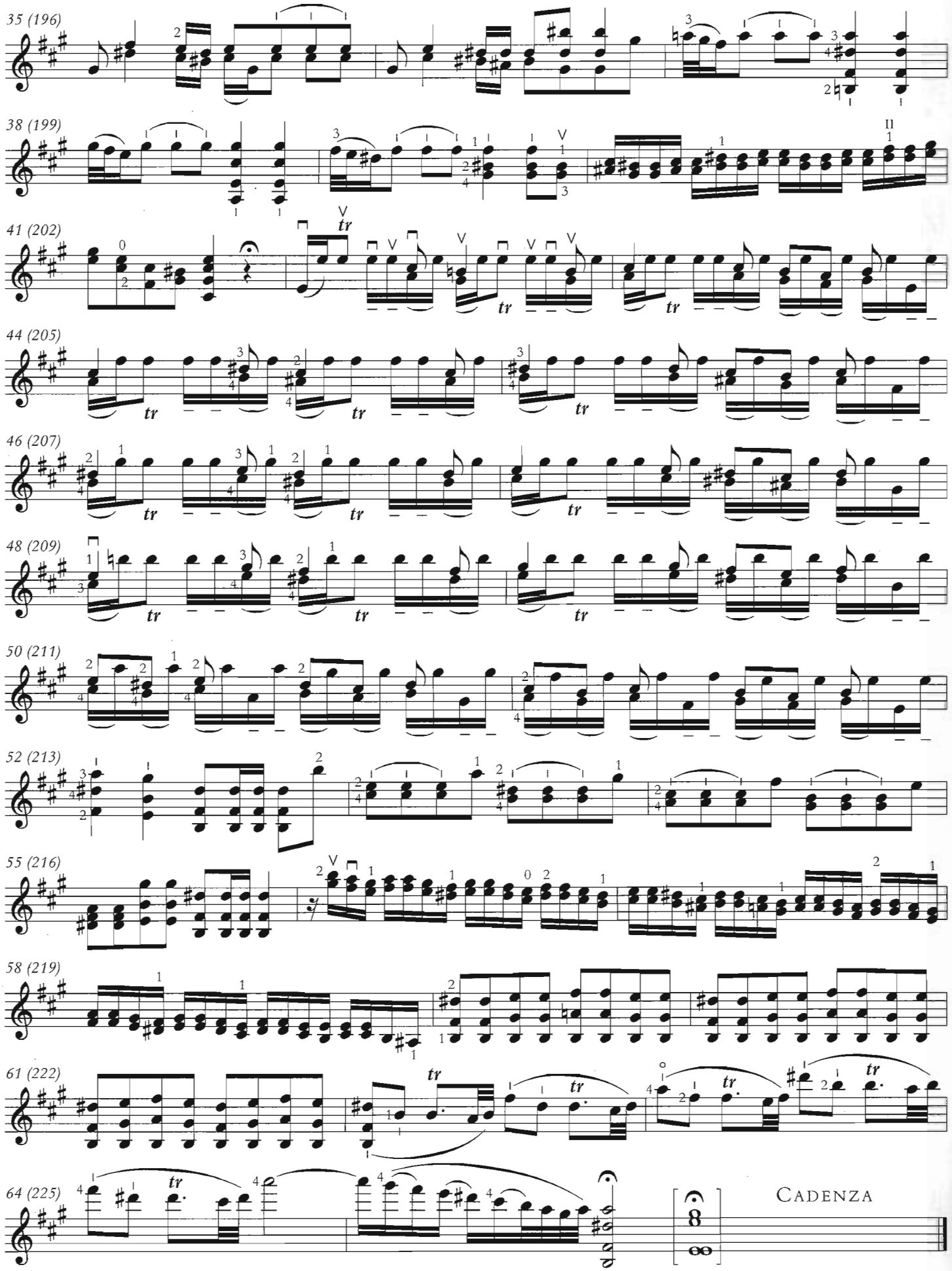
Capriccio 7



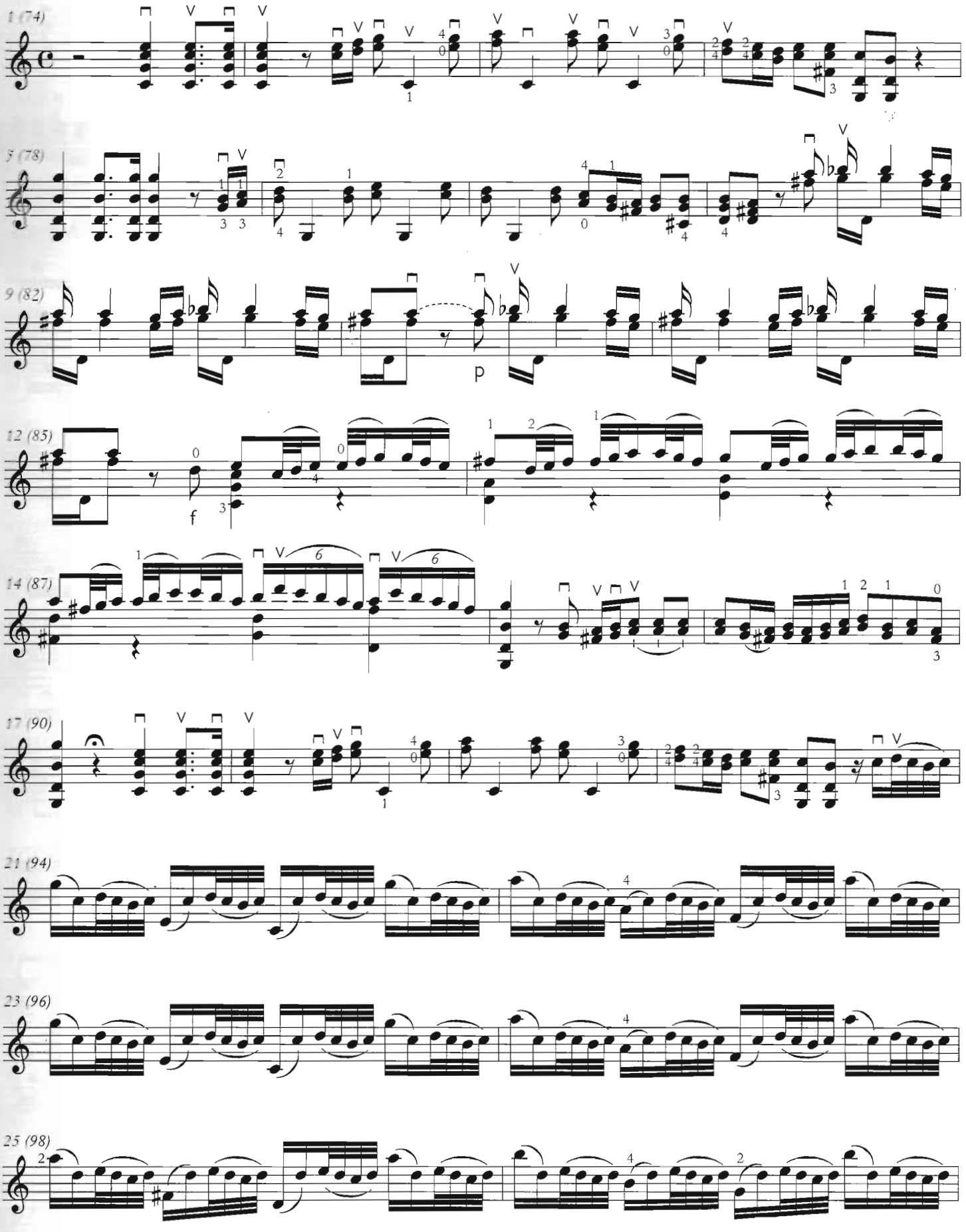

32 (100)
35 (103)
38 (106)
41 (109)
44 (112)
47 (115)
52 (120)
57 (125)
62 (130)
64 (132)
65 (133)
67 (135)
68 (136)
tr
CADENZA

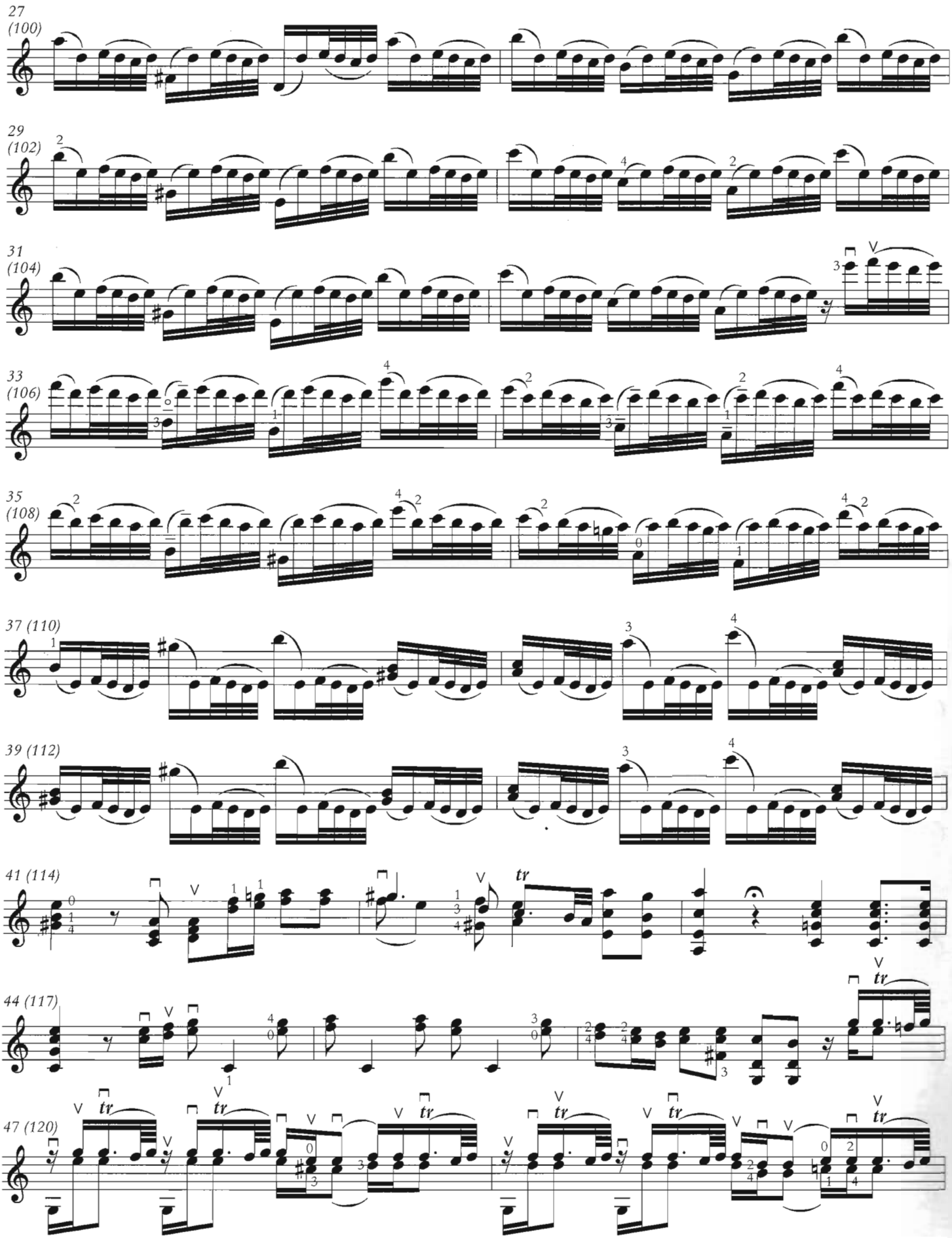
Capriccio 8

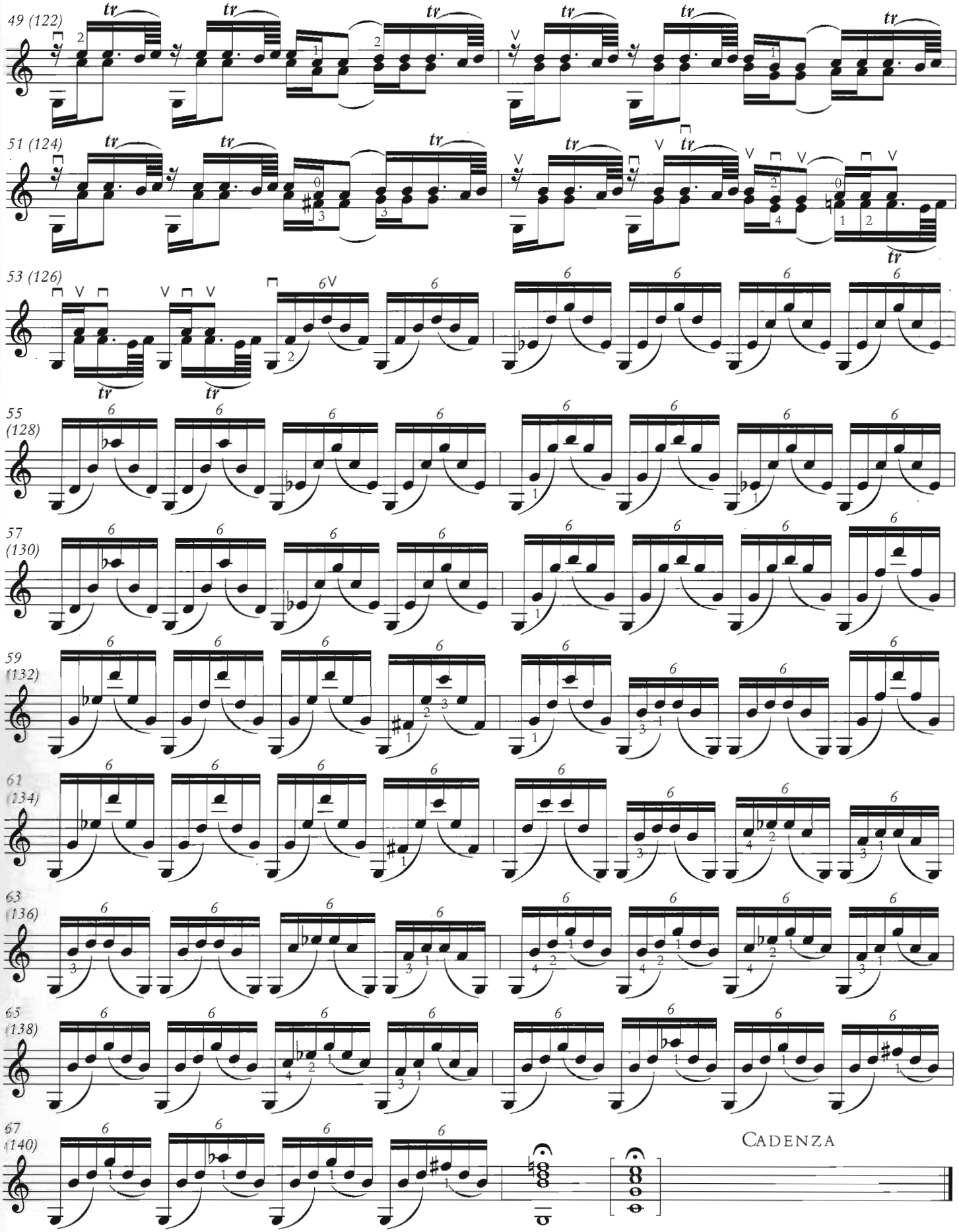

1 (162)
3 (164)
5 (166)
8 (169)
11 (172)
14 (175)
17 (178)
20 (181)
23 (184)
26 (187)
29 (190)
32 (193)
tr


35 (196)
38 (199)
41 (202)
44 (205)
46 (207)
48 (209)
50 (211)
52 (213)
55 (216)
58 (219)
61 (222)
64 (225)
CADENZA

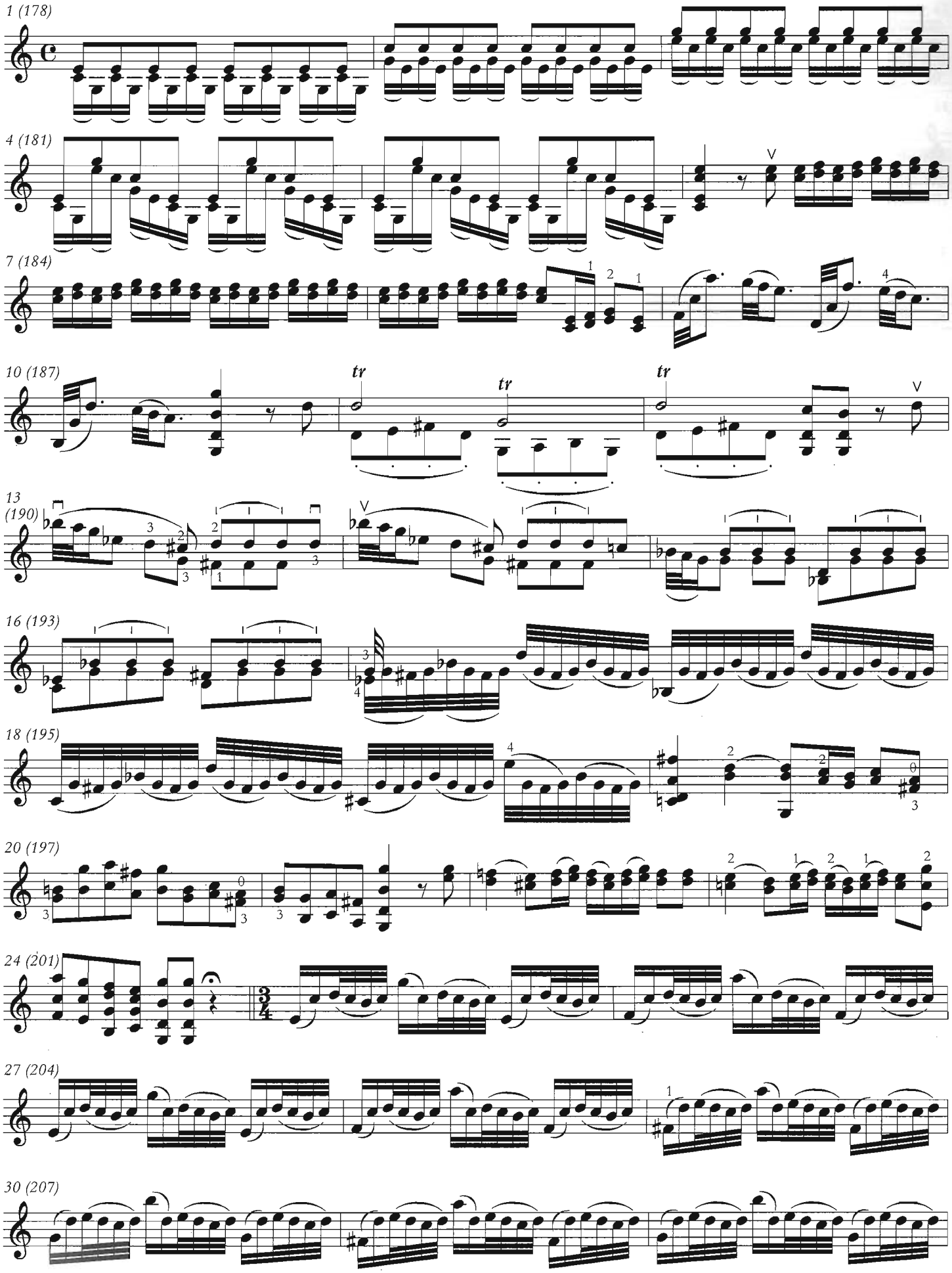
Capriccio 9

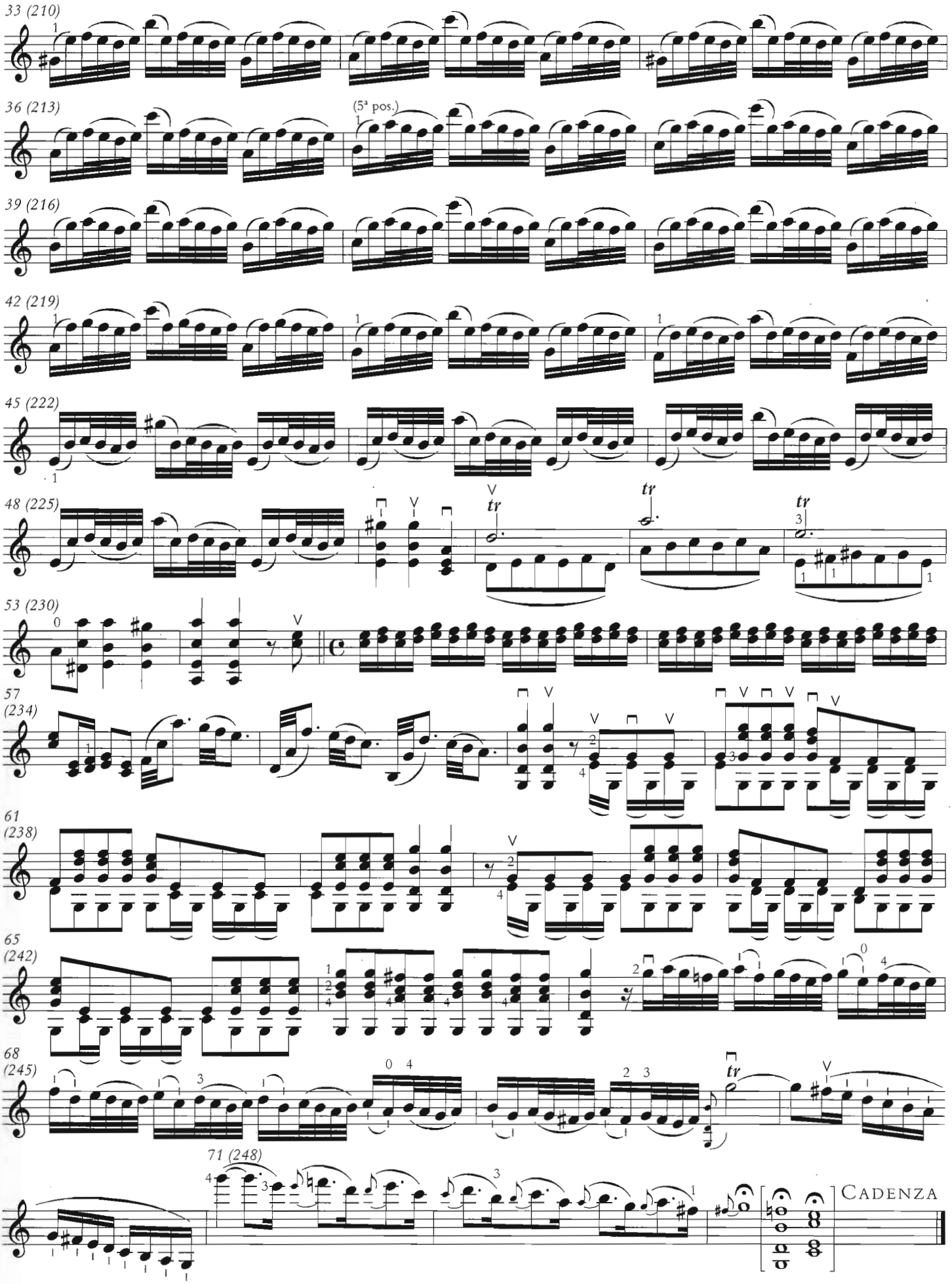



27
(100)
29
(102)
31
(104)
33
(106)
35
(108)
37 (110)
39 (112)
41 (114)
44 (117)
47 (120)

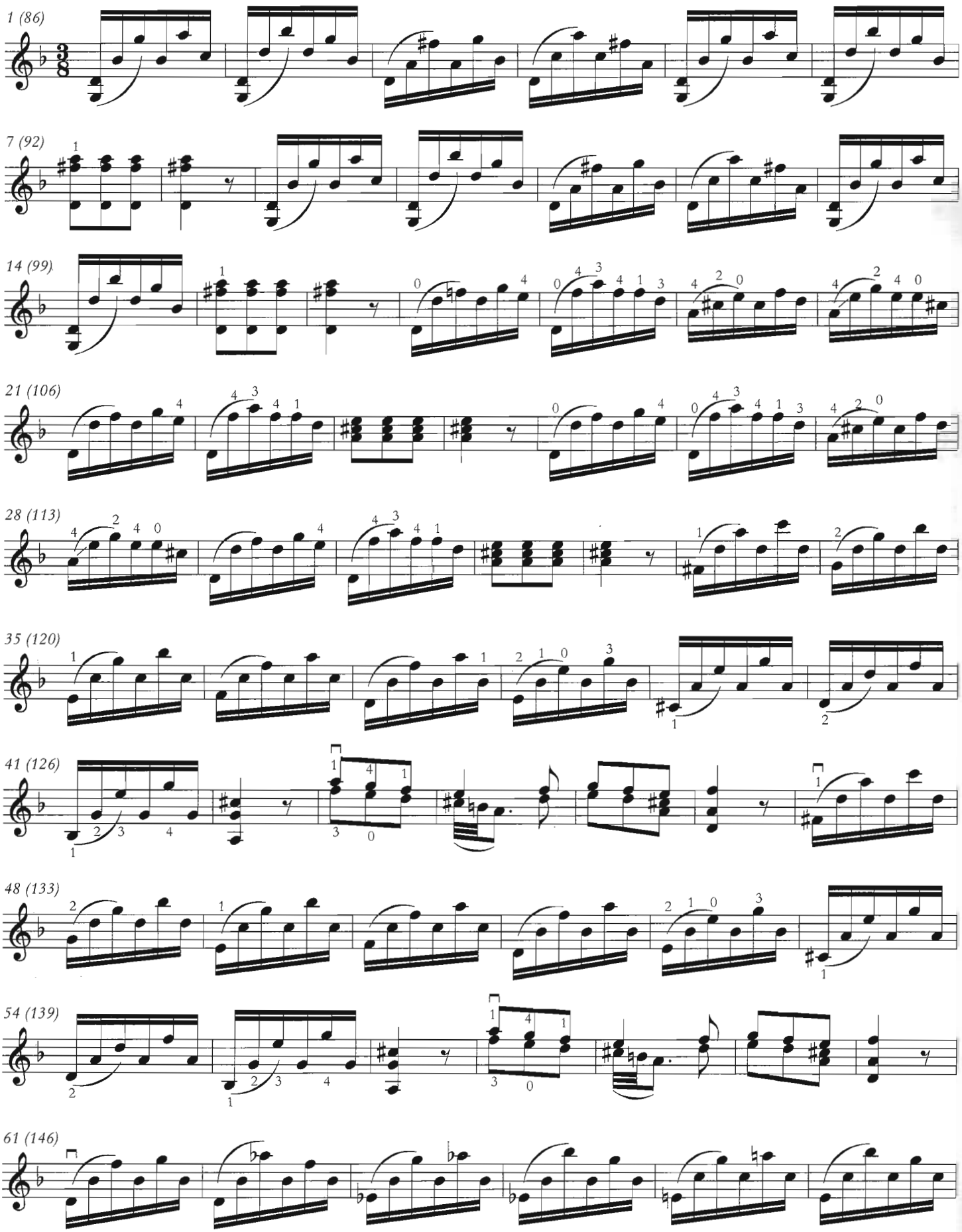

49 (122)
51 (124)
53 (126)
55 (128)
57 (130)
59 (132)
61 (134)
63 (136)
65 (138)
67 (140)
CADENZA

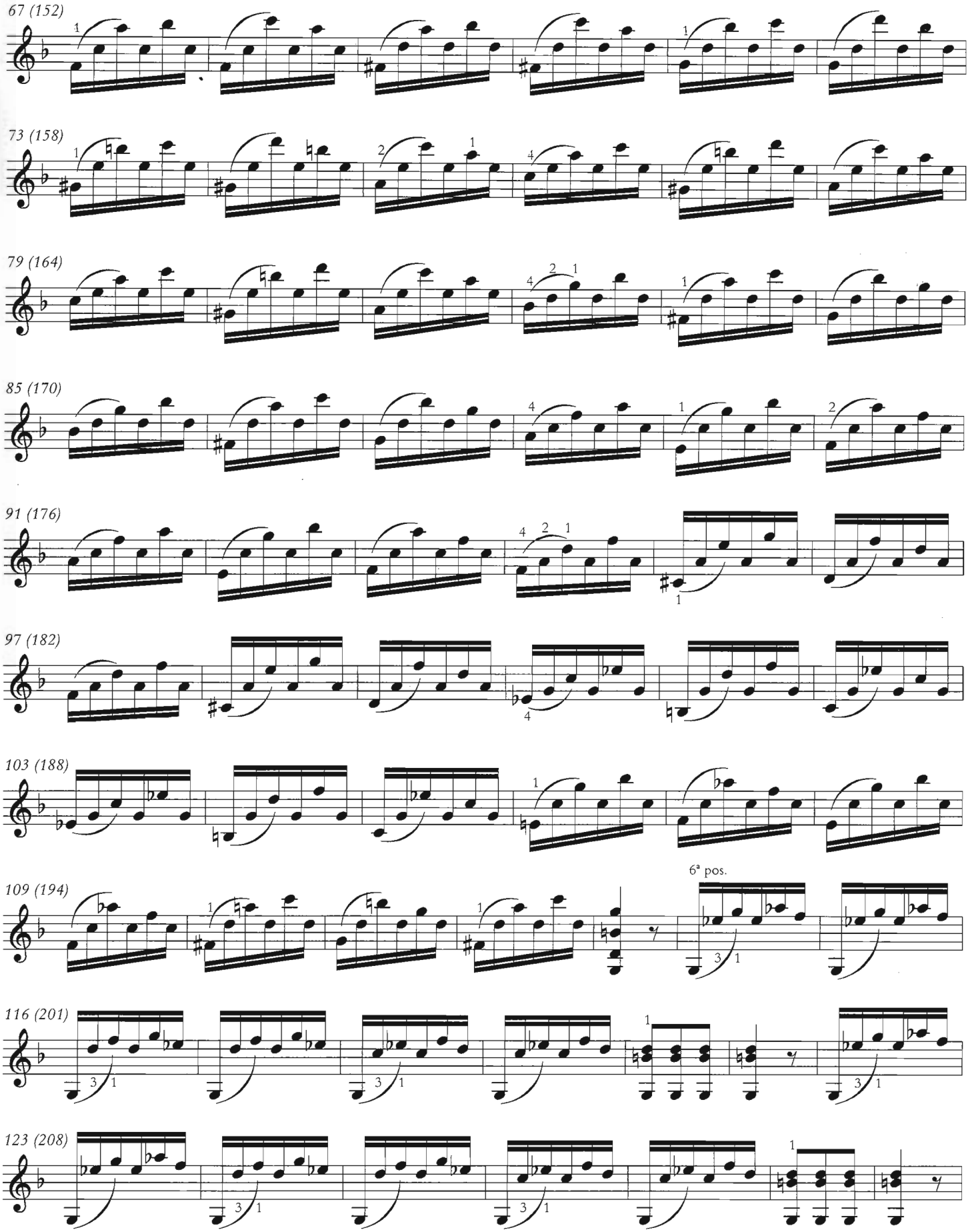
Capriccio 10

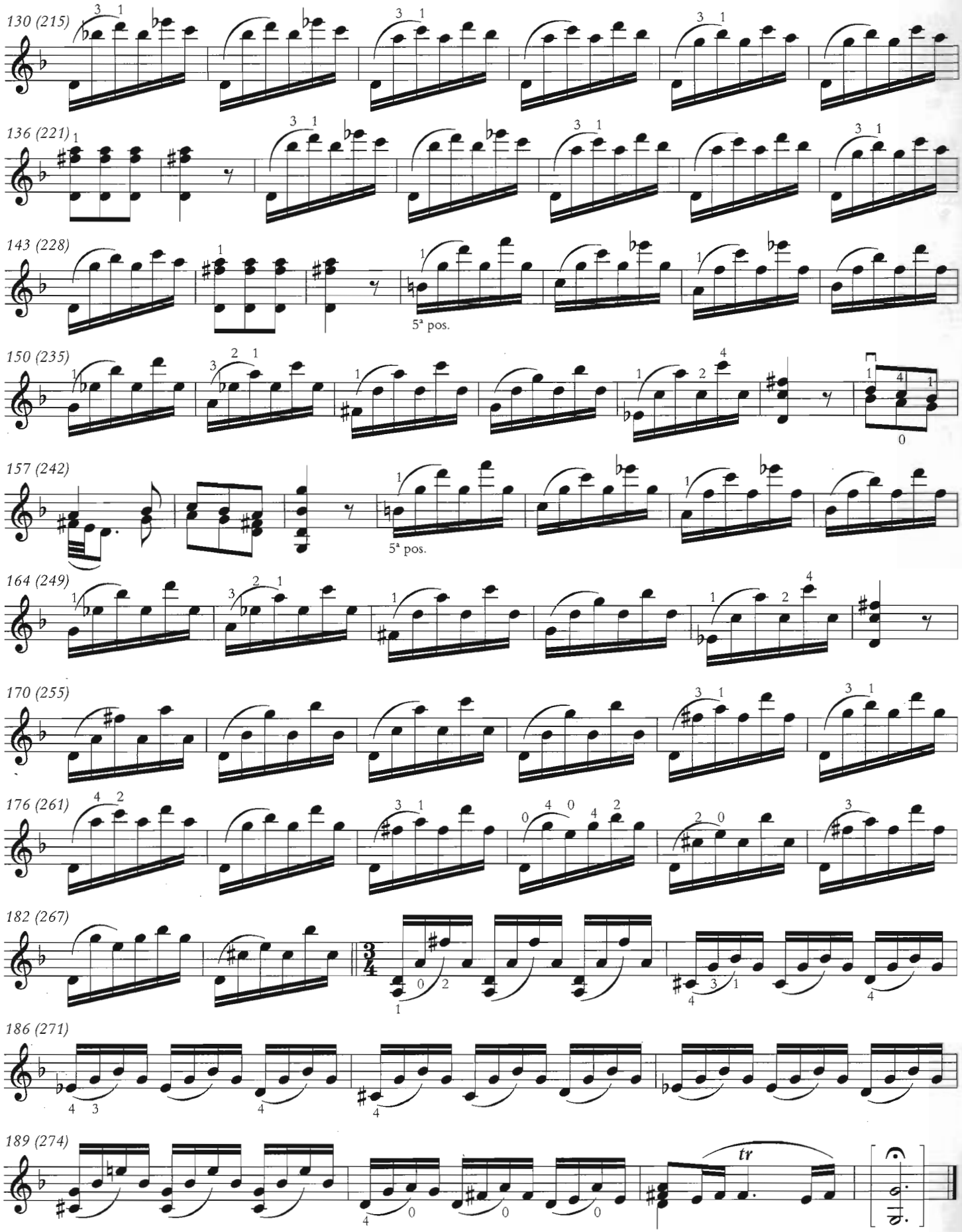



33 (210)
36 (213)
(5ª pos.)
39 (216)
42 (219)
45 (222)
48 (225)
tr
53 (230)
57
(234)
61
(238)
65
(242)
68
(245)
71 (248)
CADENZA

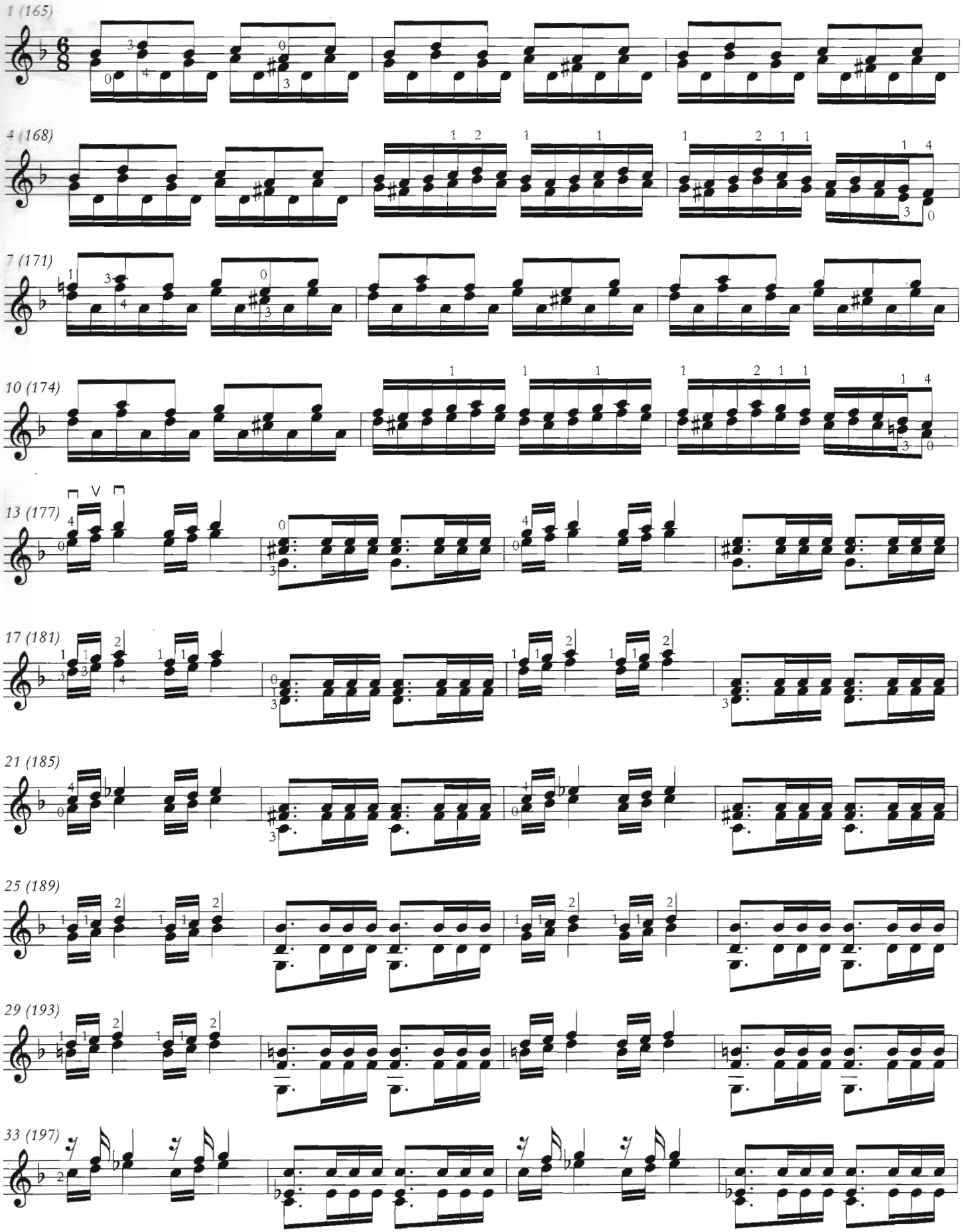
Capriccio 11

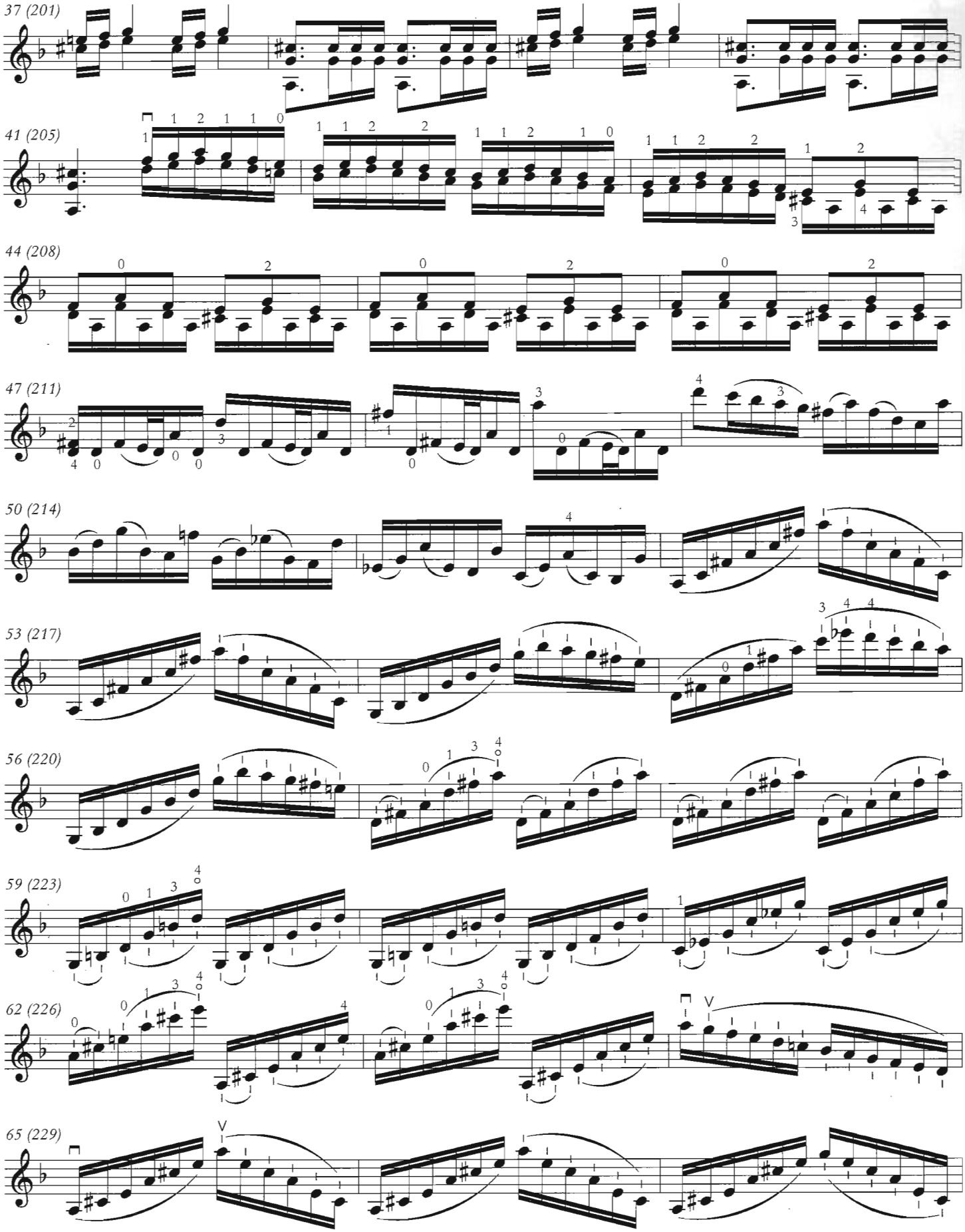


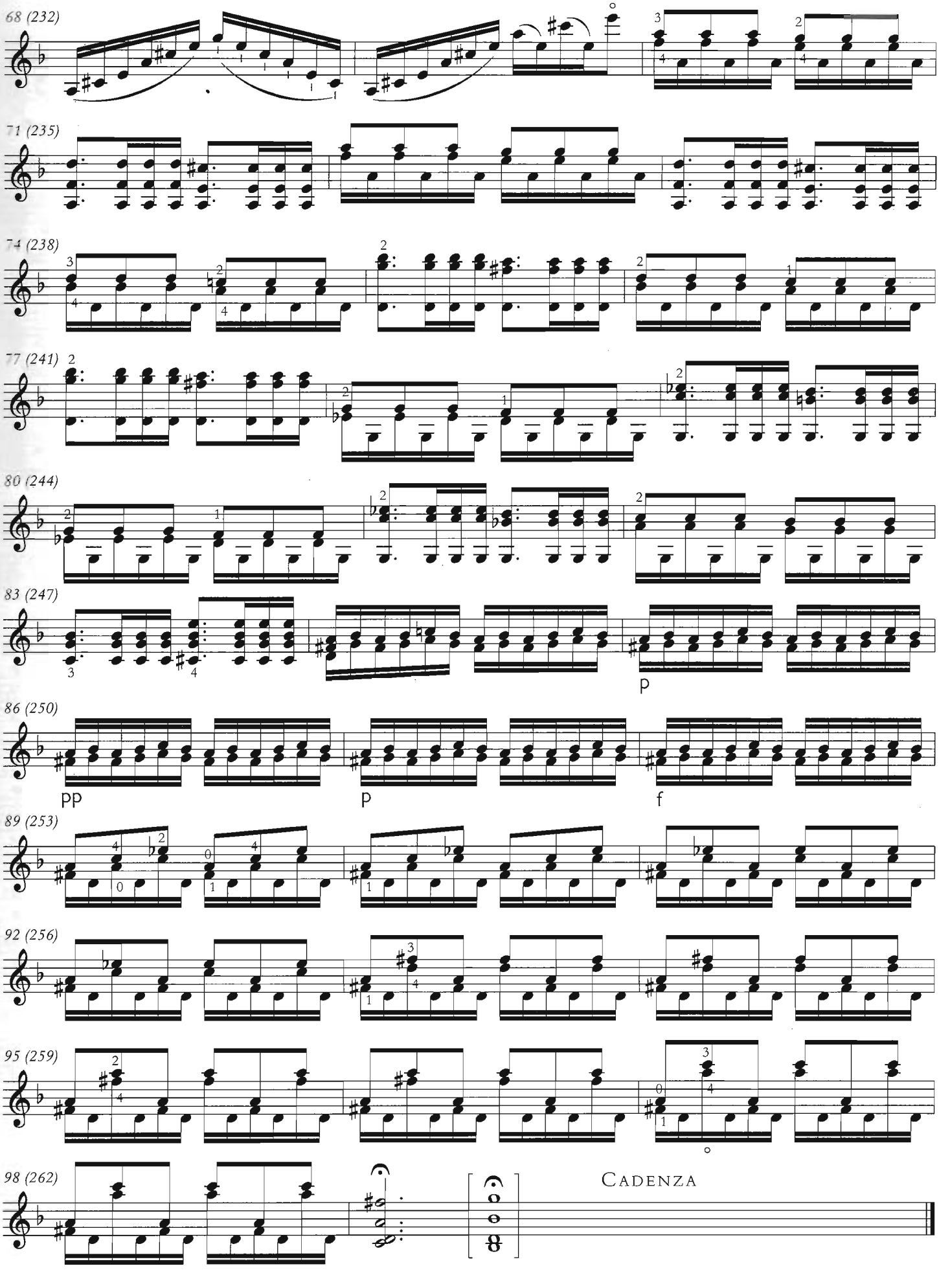

67 (152)
73 (158)
79 (164)
85 (170)
91 (176)
97 (182)
103 (188)
109 (194)
6ª pos.
116 (201)
123 (208)


130 (215)
136 (221)
143 (228)
5ª pos.
150 (235)
157 (242)
5ª pos.
164 (249)
170 (255)
176 (261)
182 (267)
186 (271)
189 (274)
tr

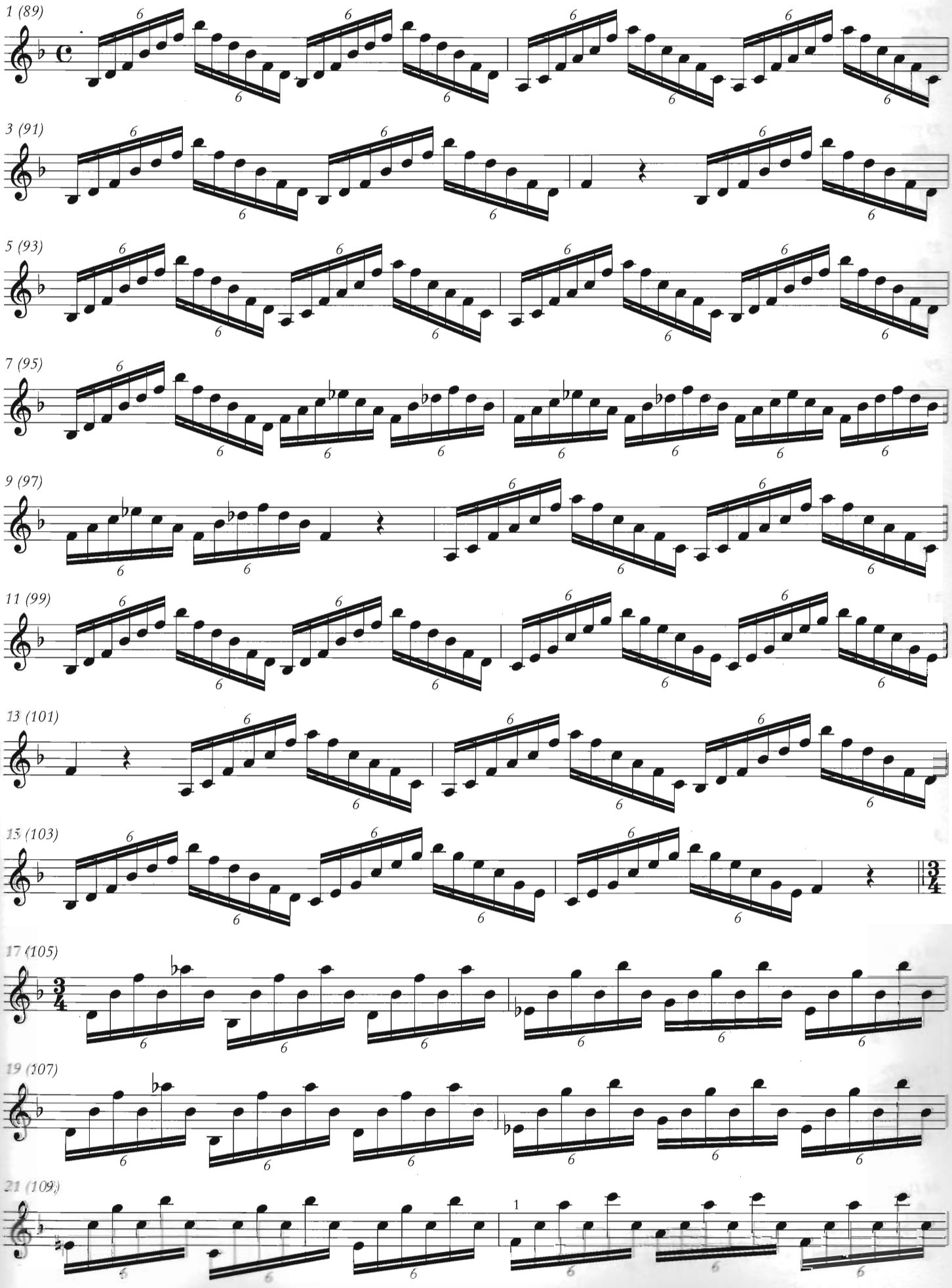
Capriccio 12

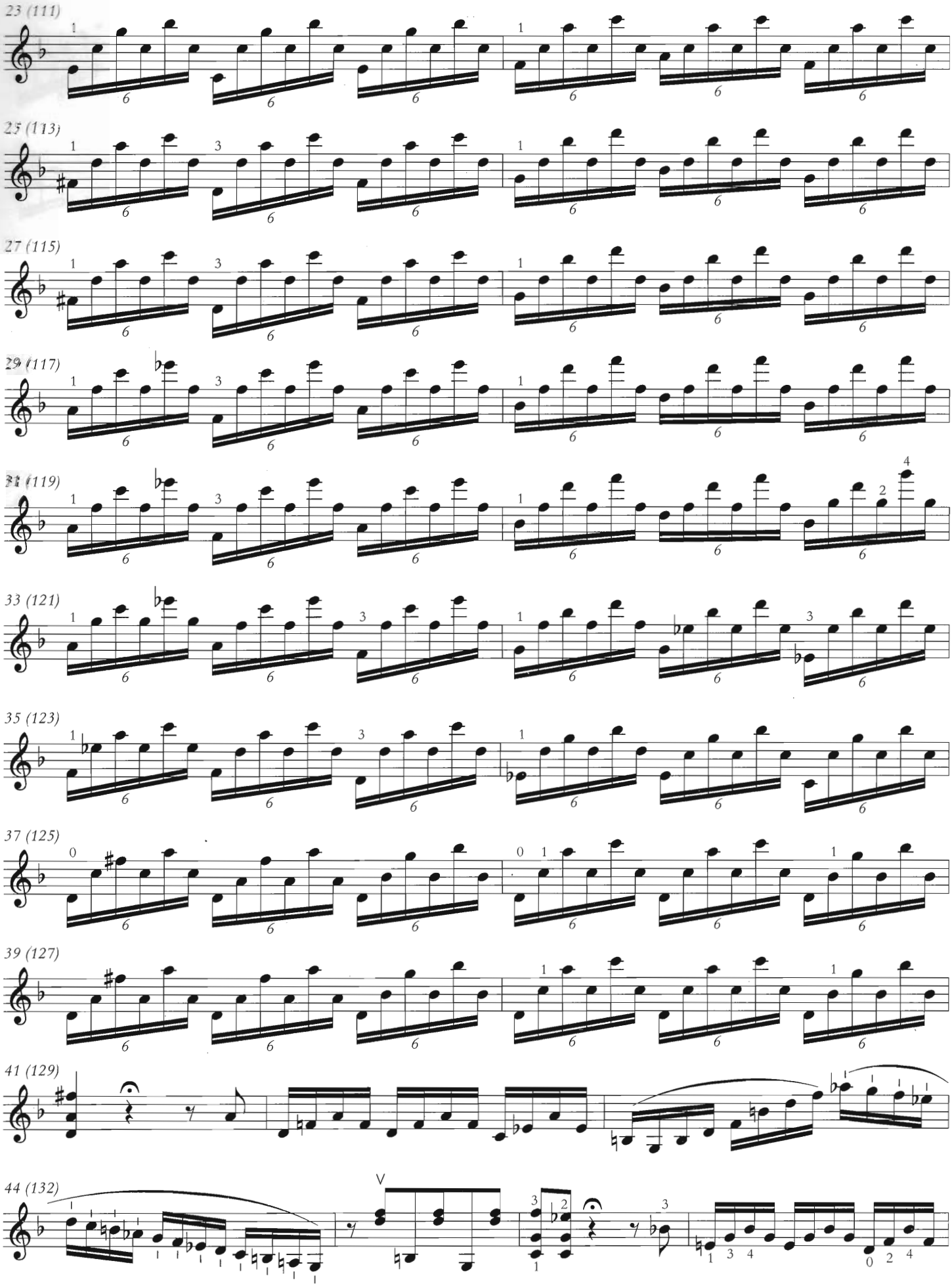


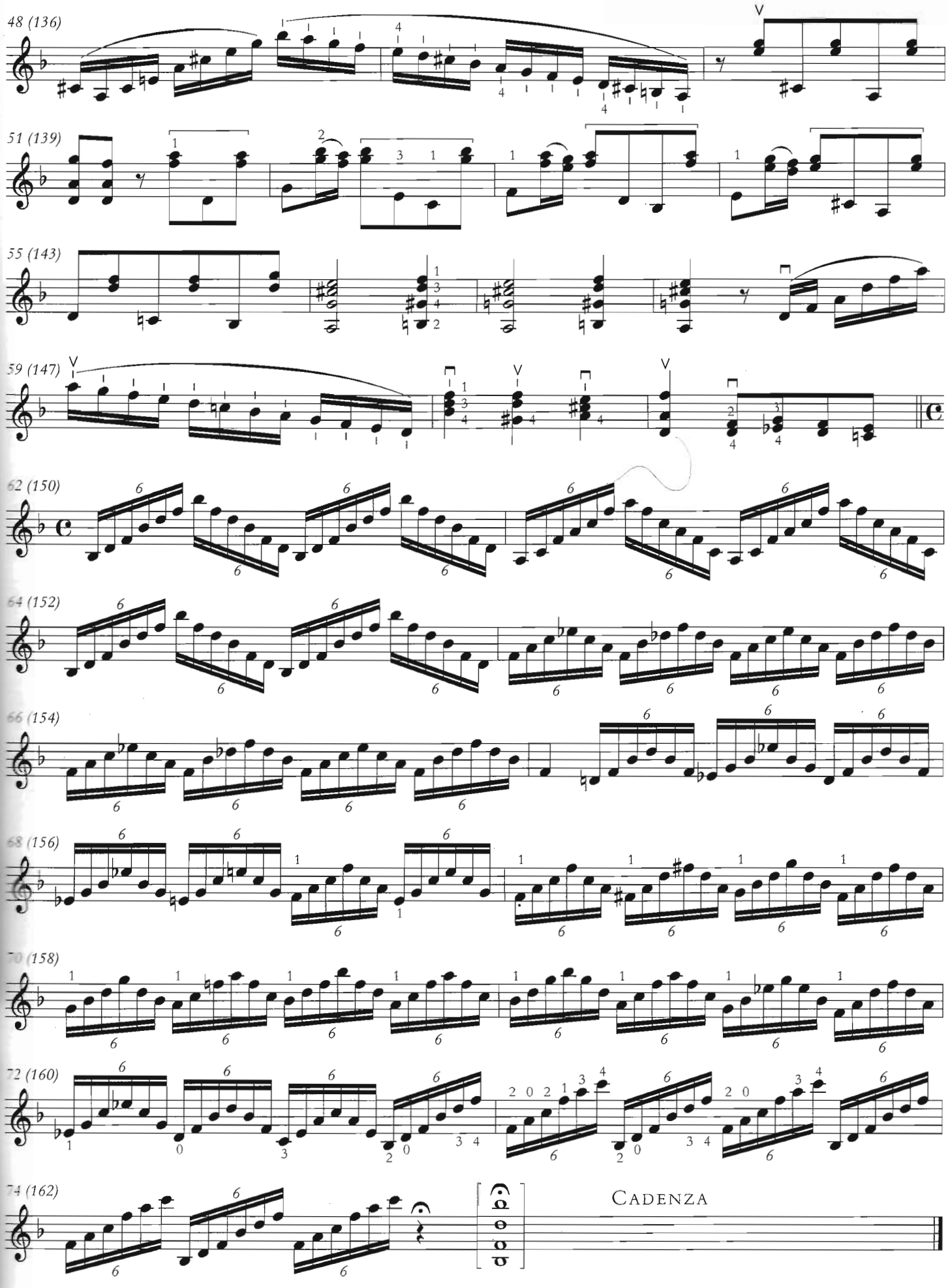

37 (201)
41 (205)
44 (208)
47 (211)
50 (214)
53 (217)
56 (220)
59 (223)
62 (226)
65 (229)


68 (232)
71 (235)
74 (238)
77 (241)
80 (244)
83 (247)
p
86 (250)
pp
p
f
89 (253)
92 (256)
95 (259)
98 (262)
CADENZA

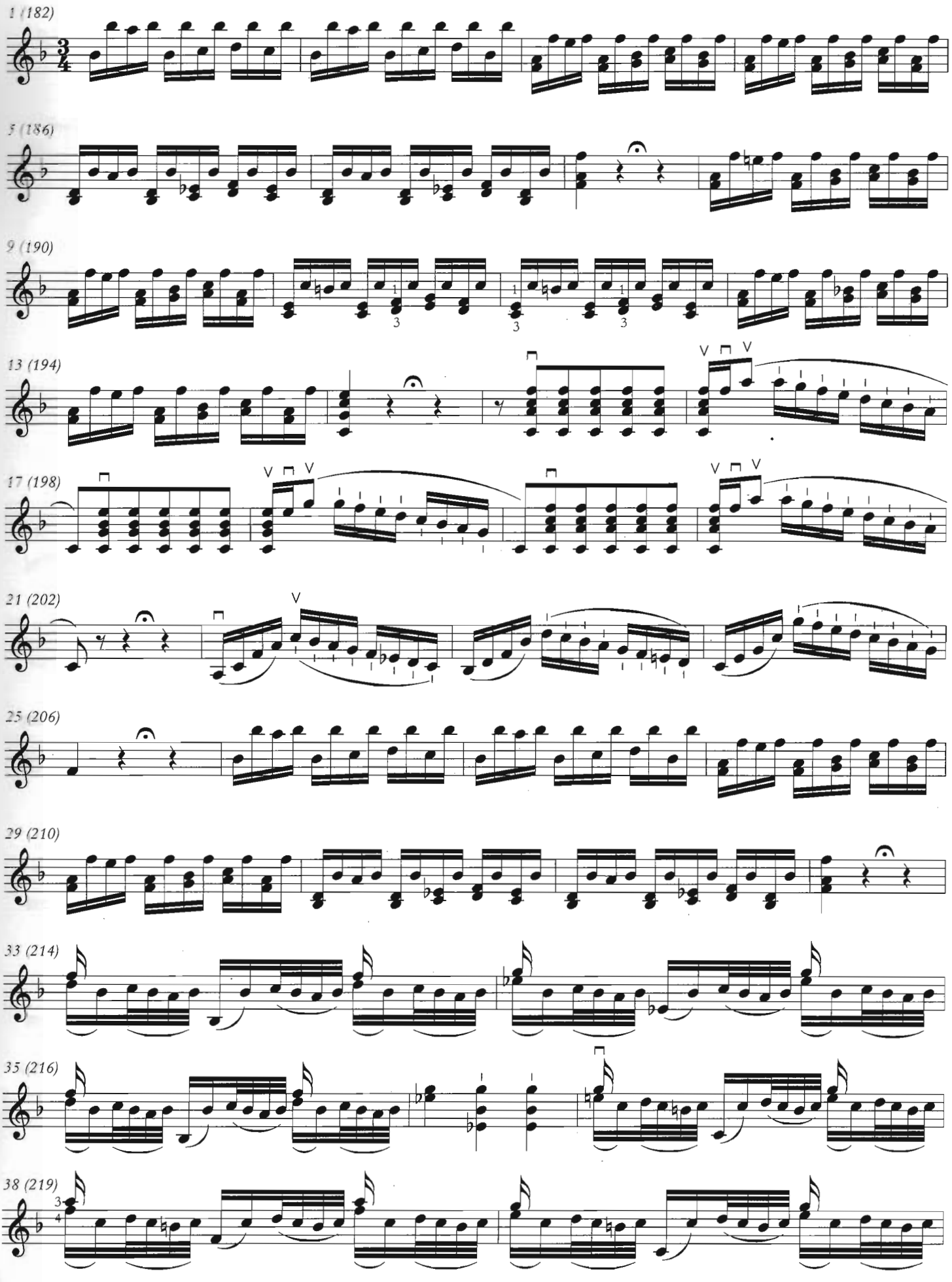
Capriccio 13

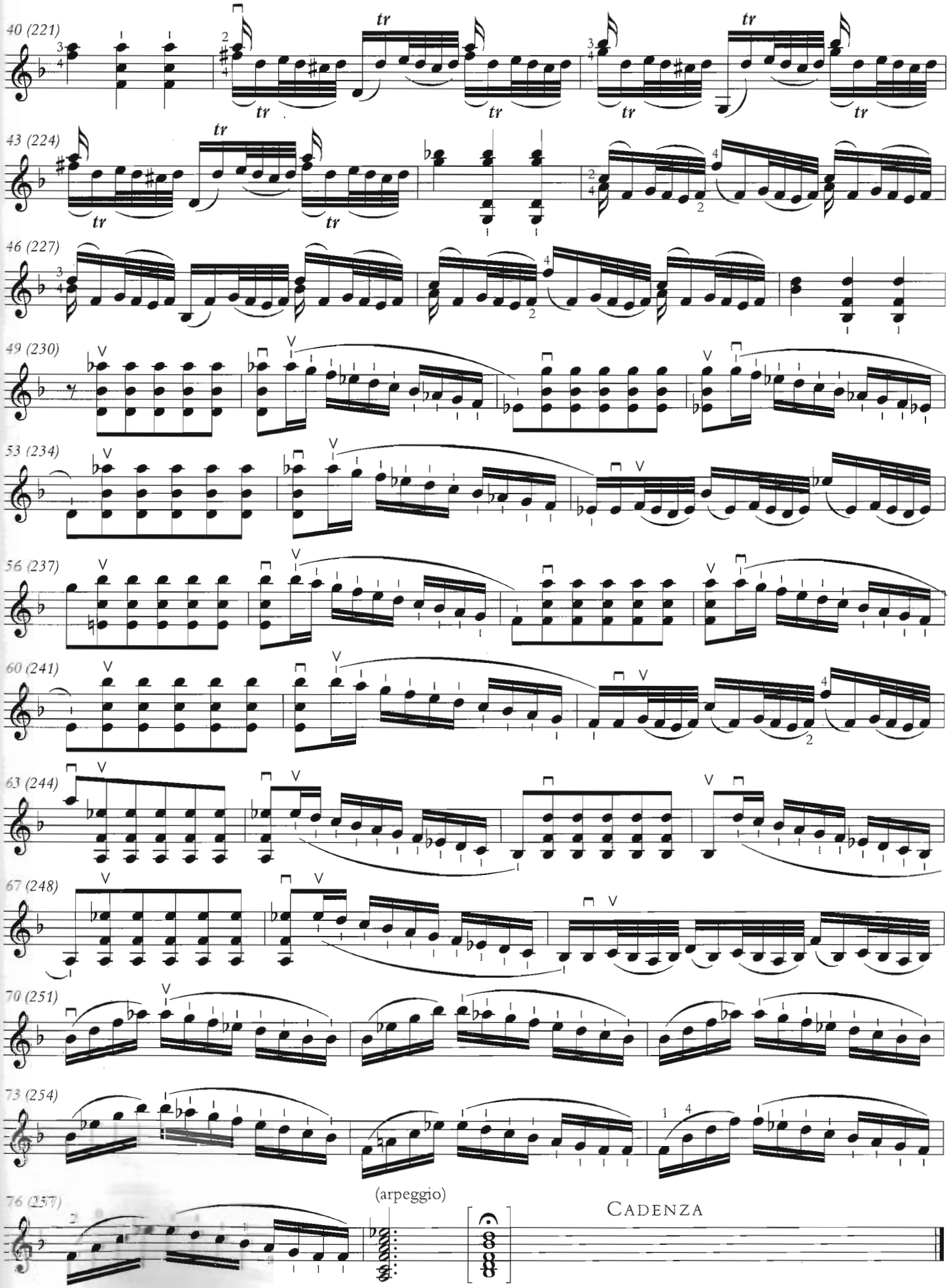



23 (111)
25 (113)
27 (115)
29 (117)
31 (119)
33 (121)
35 (123)
37 (125)
39 (127)
41 (129)
44 (132)

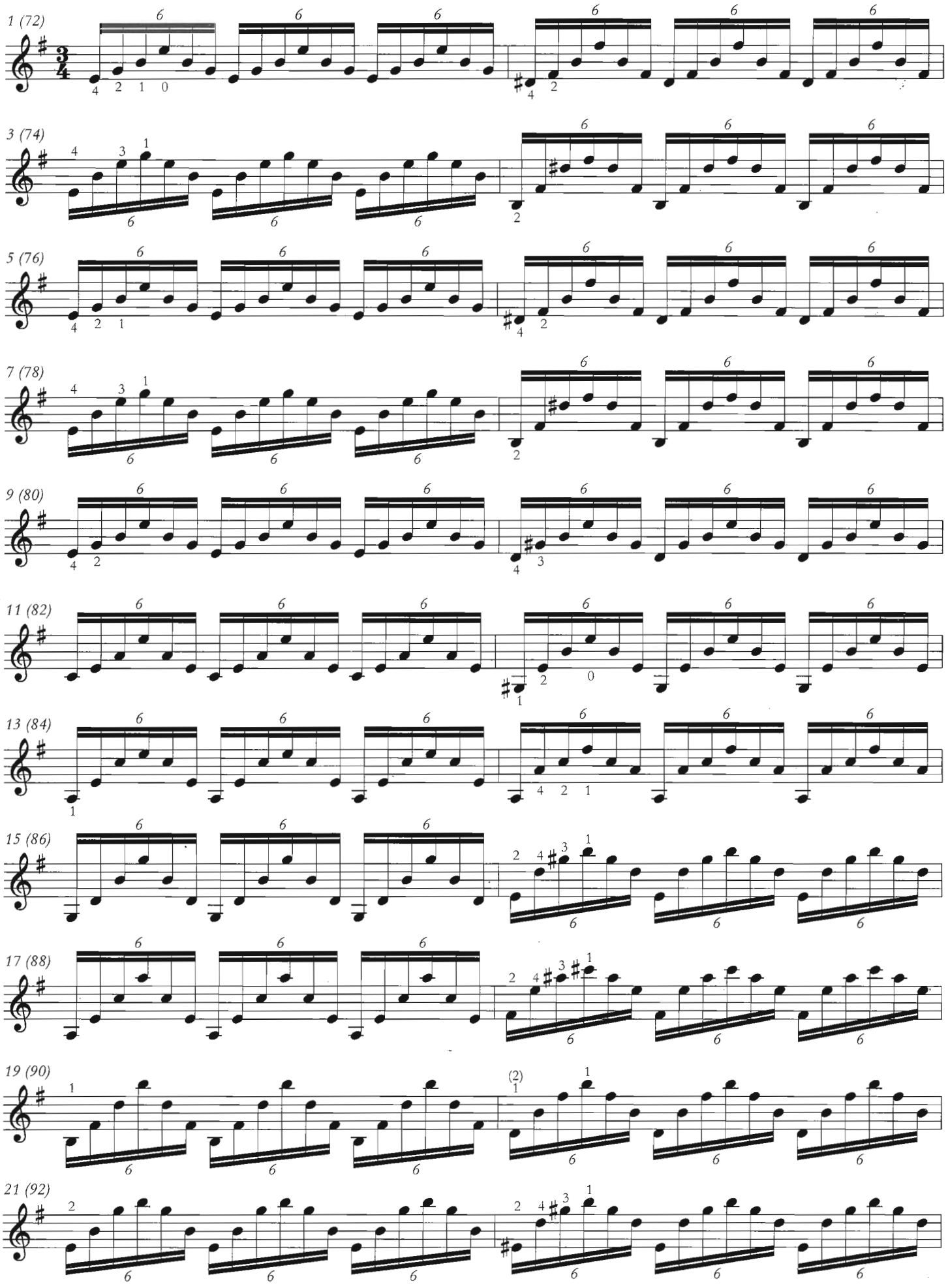

48 (136)
51 (139)
55 (143)
59 (147)
62 (150)
64 (152)
66 (154)
68 (156)
70 (158)
72 (160)
74 (162)
CADENZA

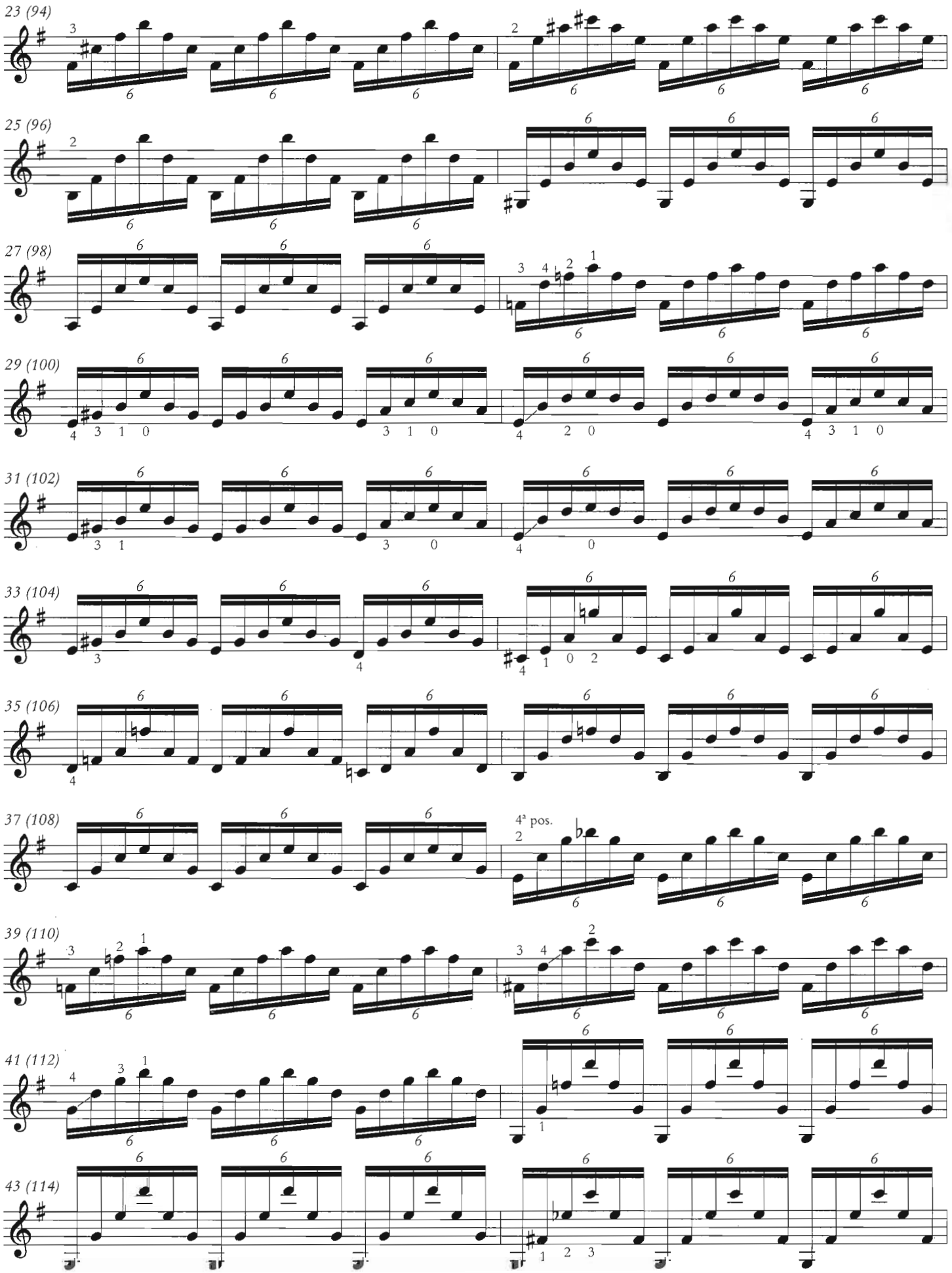
Capriccio 14

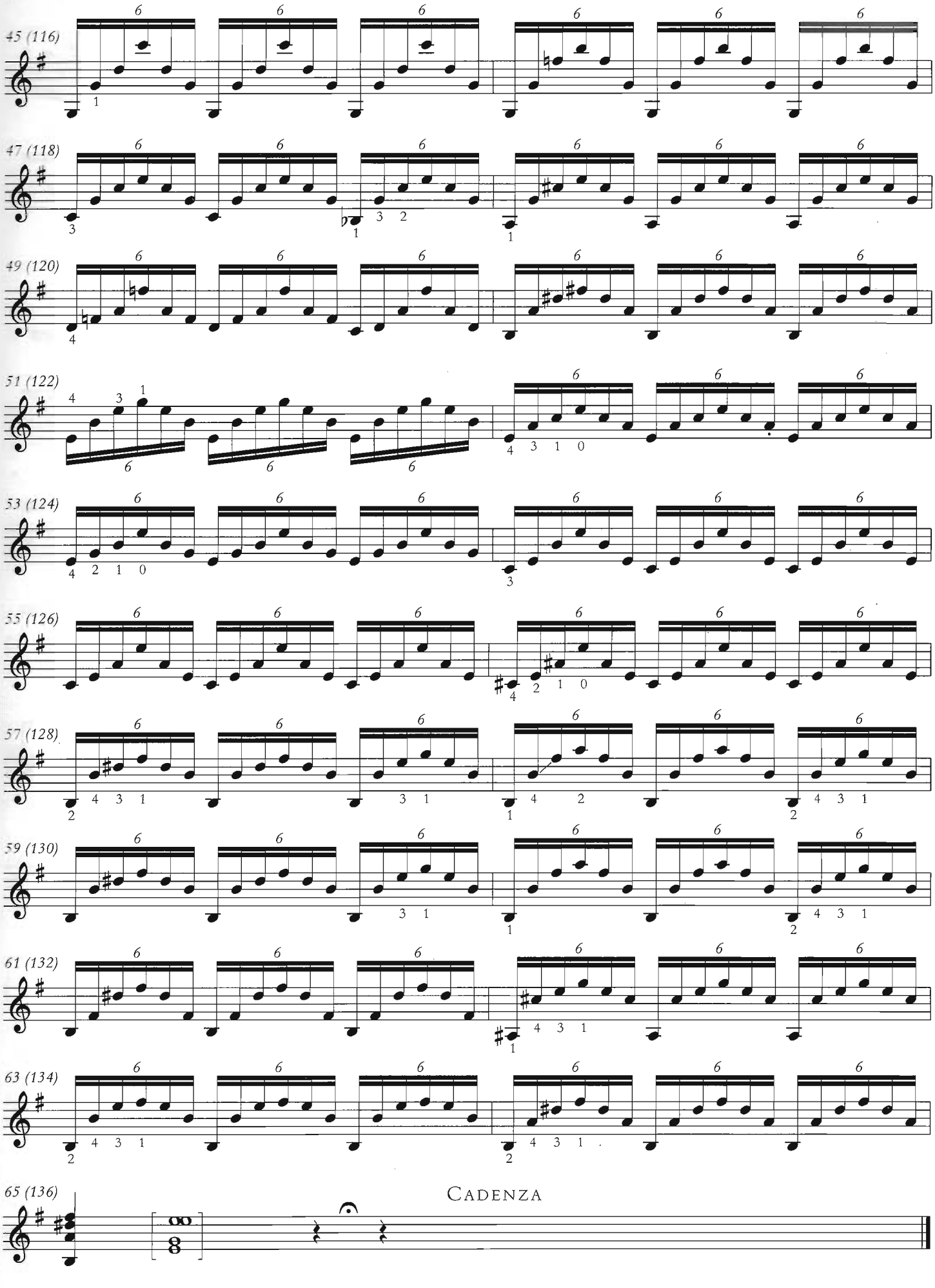



40 (221)
43 (224)
46 (227)
49 (230)
53 (234)
56 (237)
60 (241)
63 (244)
67 (248)
70 (251)
73 (254)
76 (257)
(arpeggio)
CADENZA

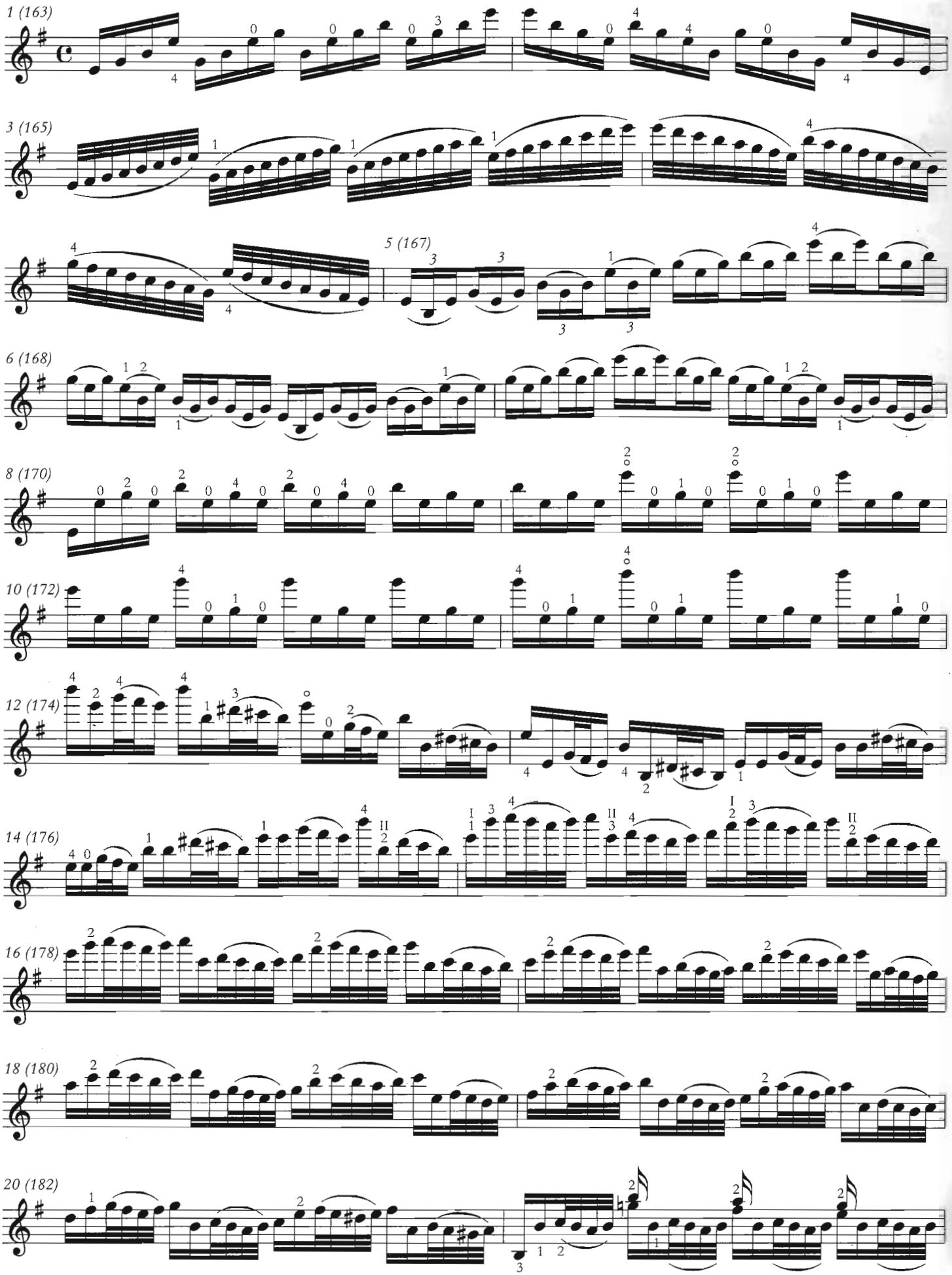
Capriccio 15

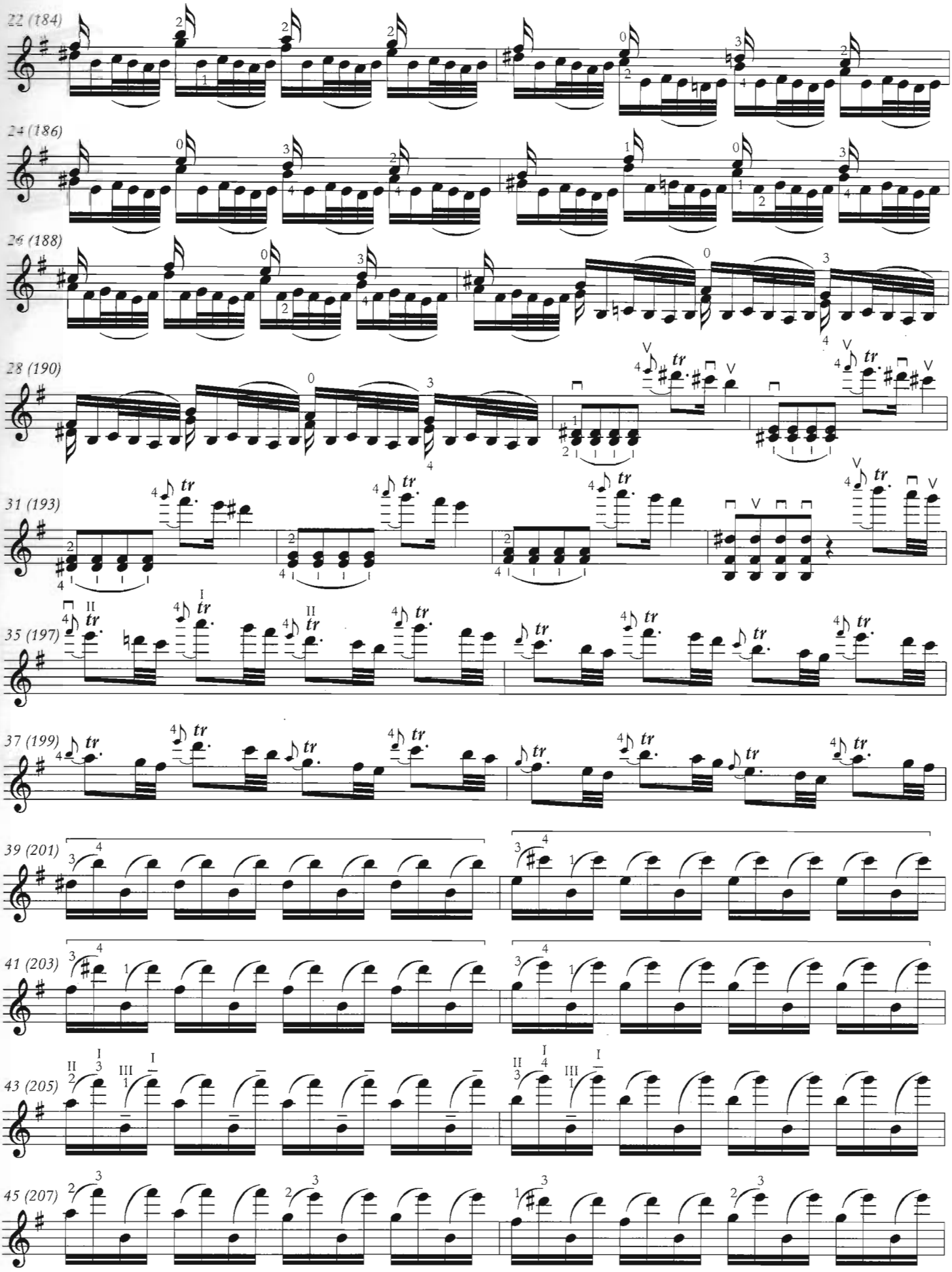


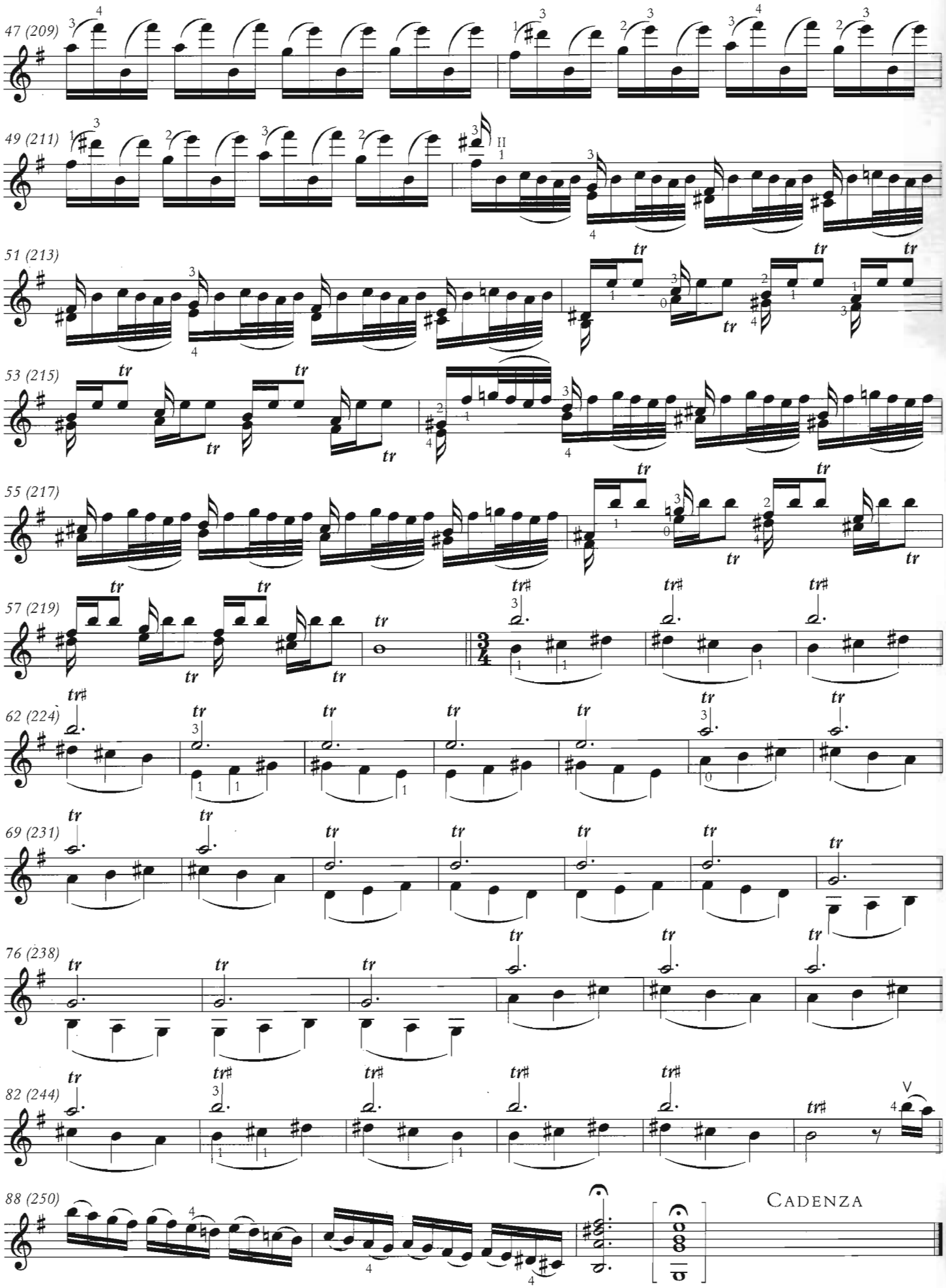

23 (94)
25 (96)
27 (98)
29 (100)
31 (102)
33 (104)
35 (106)
37 (108)
4ª pos.
39 (110)
41 (112)
43 (114)


45 (116)
47 (118)
49 (120)
51 (122)
53 (124)
55 (126)
57 (128)
59 (130)
61 (132)
63 (134)
65 (136)
CADENZA

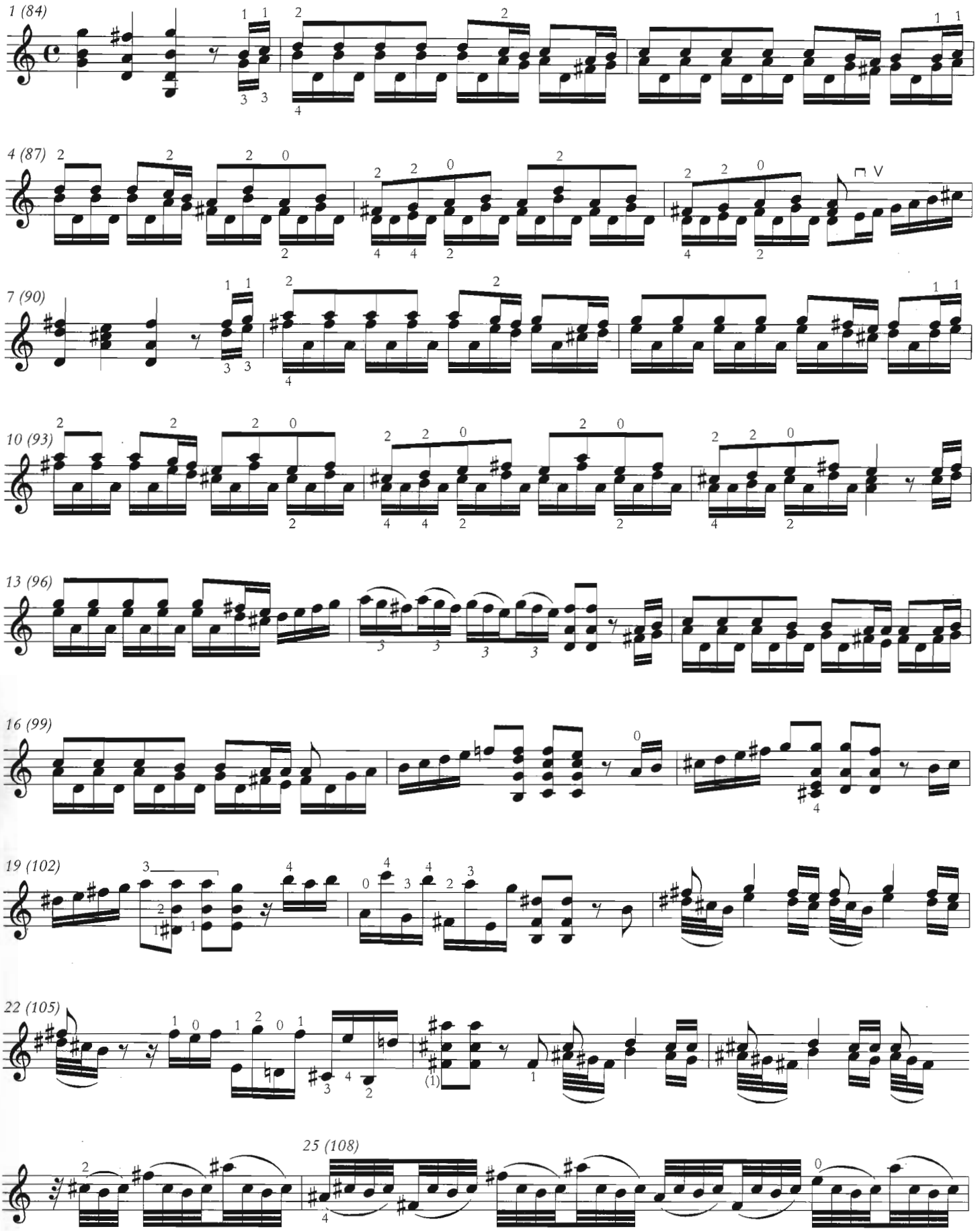
Capriccio 16

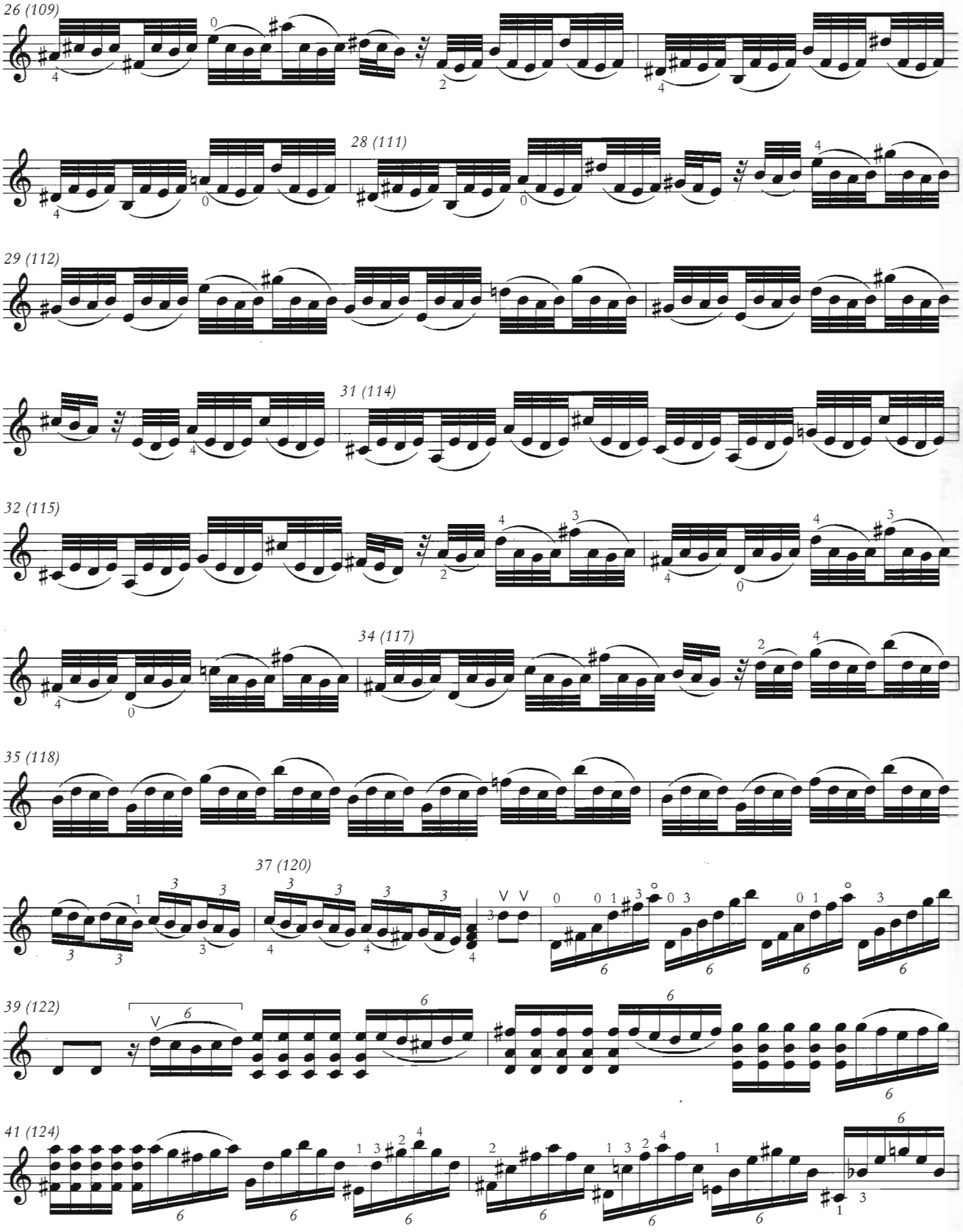


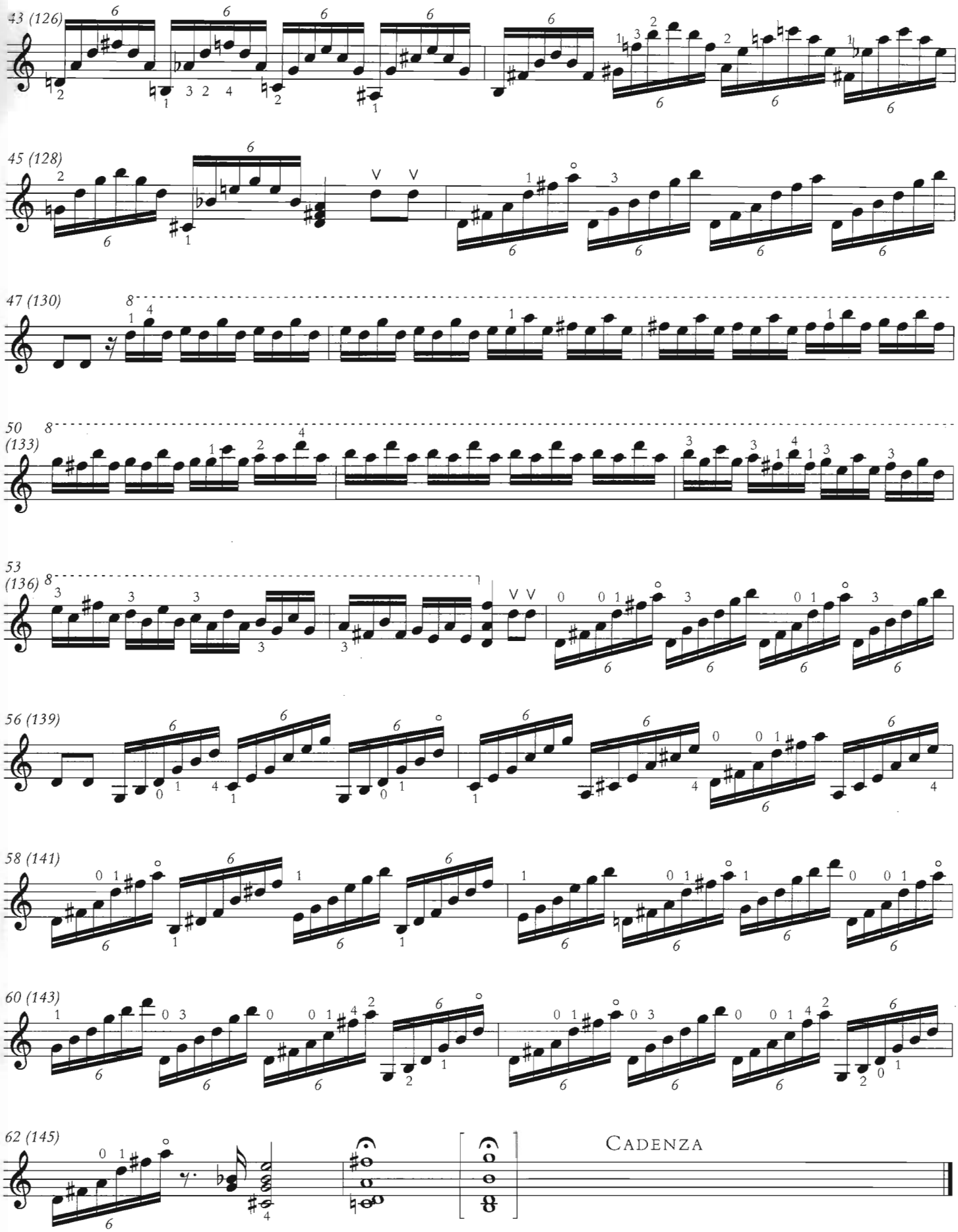

22 (184)
24 (186)
26 (188)
28 (190)
31 (193)
35 (197)
37 (199)
39 (201)
41 (203)
43 (205)
45 (207)


47 (209)
49 (211)
51 (213)
53 (215)
55 (217)
57 (219)
62 (224)
69 (231)
76 (238)
82 (244)
88 (250)
CADENZA

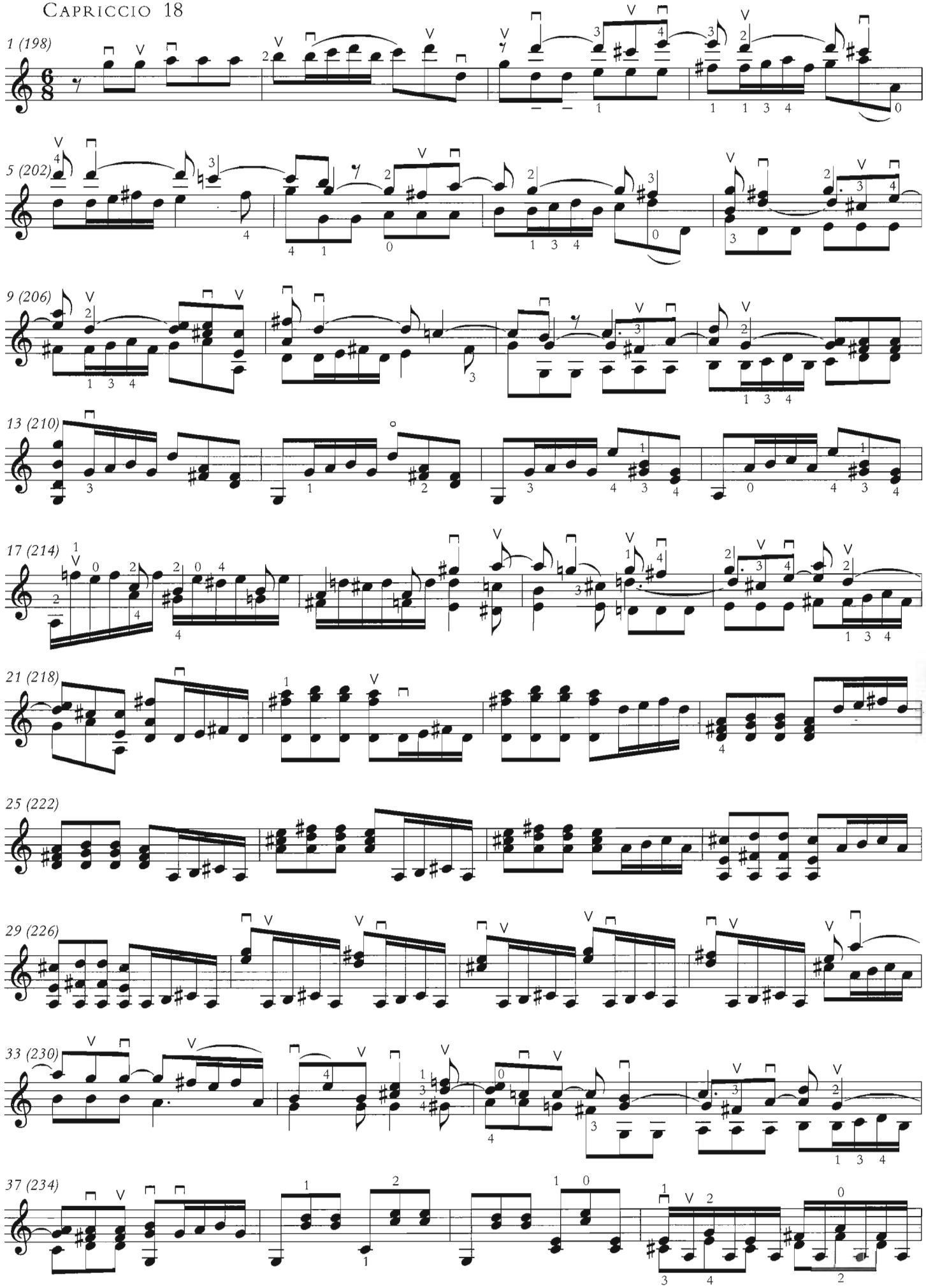
Capriccio 17

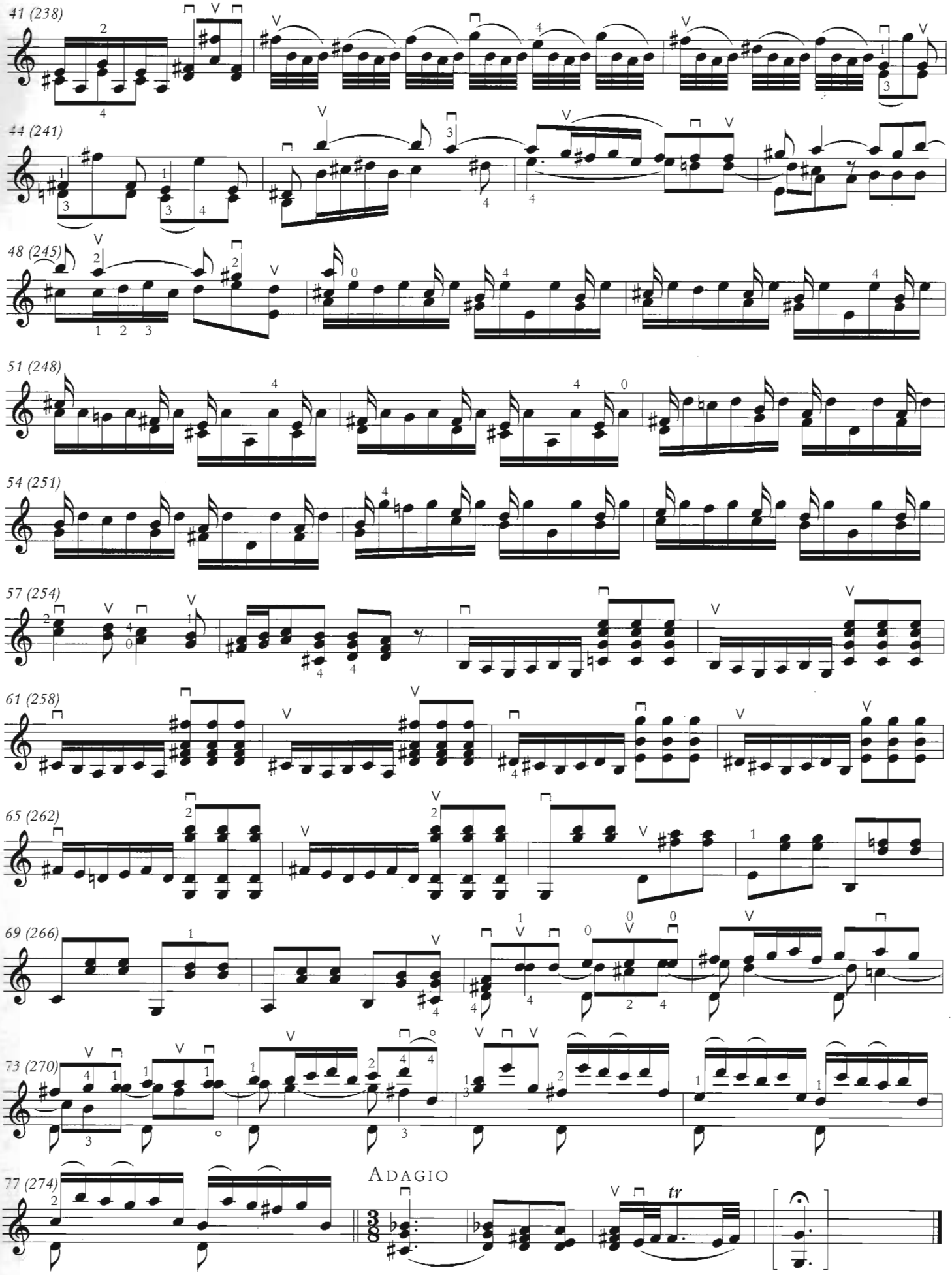



26 (109)
28 (111)
29 (112)
31 (114)
32 (115)
34 (117)
35 (118)
37 (120)
39 (122)
41 (124)

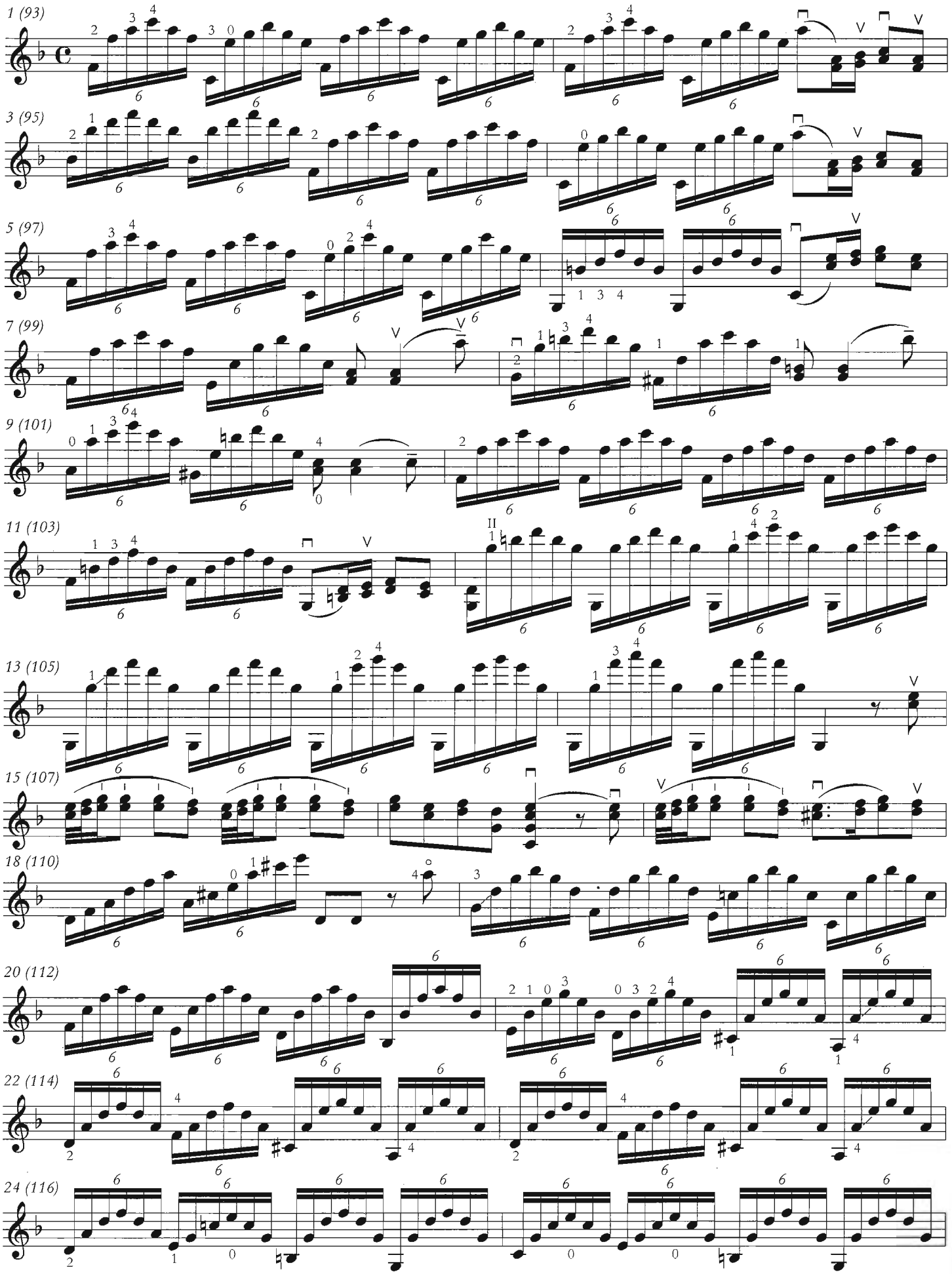

43 (126)
45 (128)
47 (130)
50
(133)
53
(136)
56 (139)
58 (141)
60 (143)
62 (145)
CADENZA

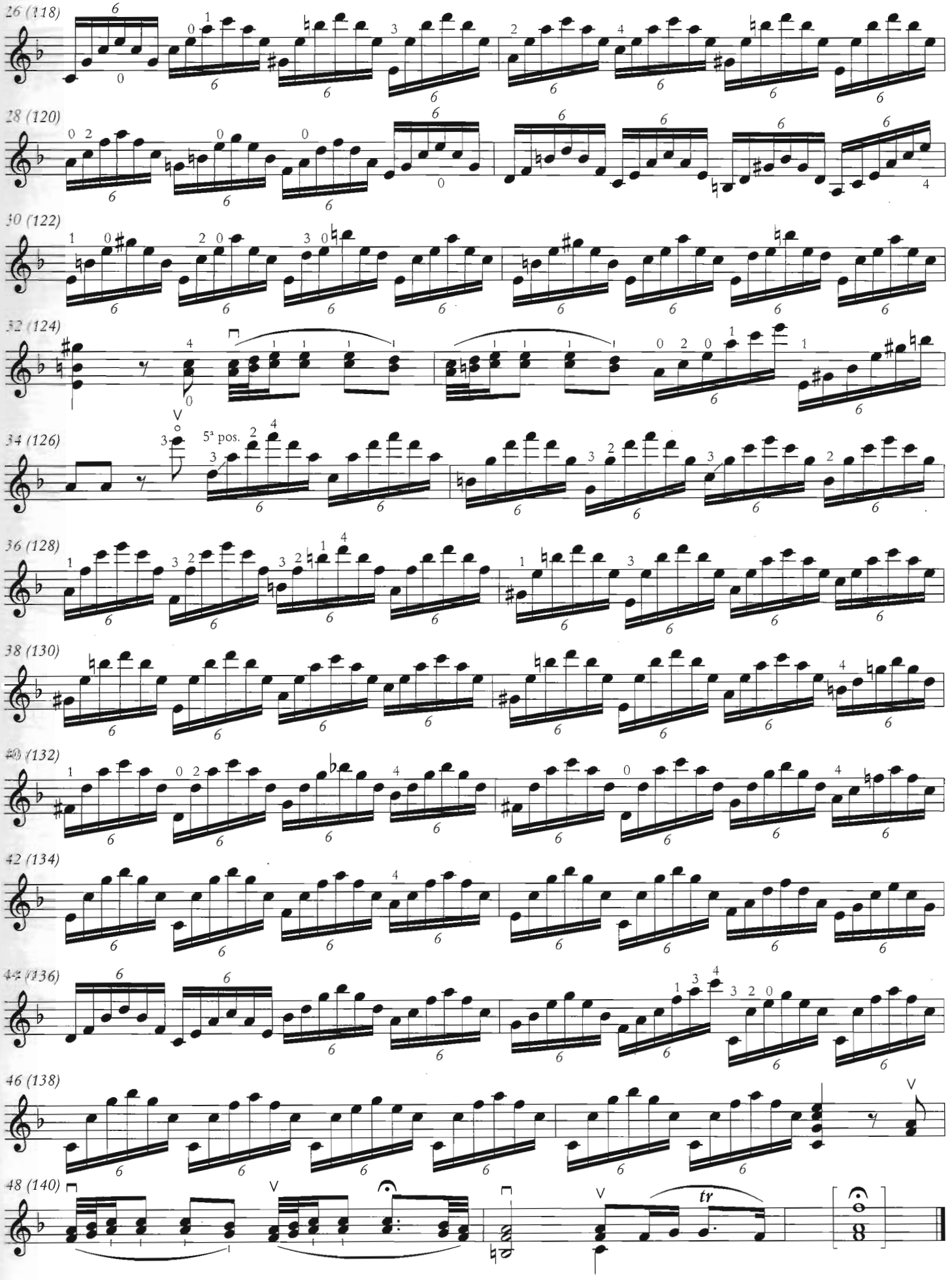
Capriccio 18



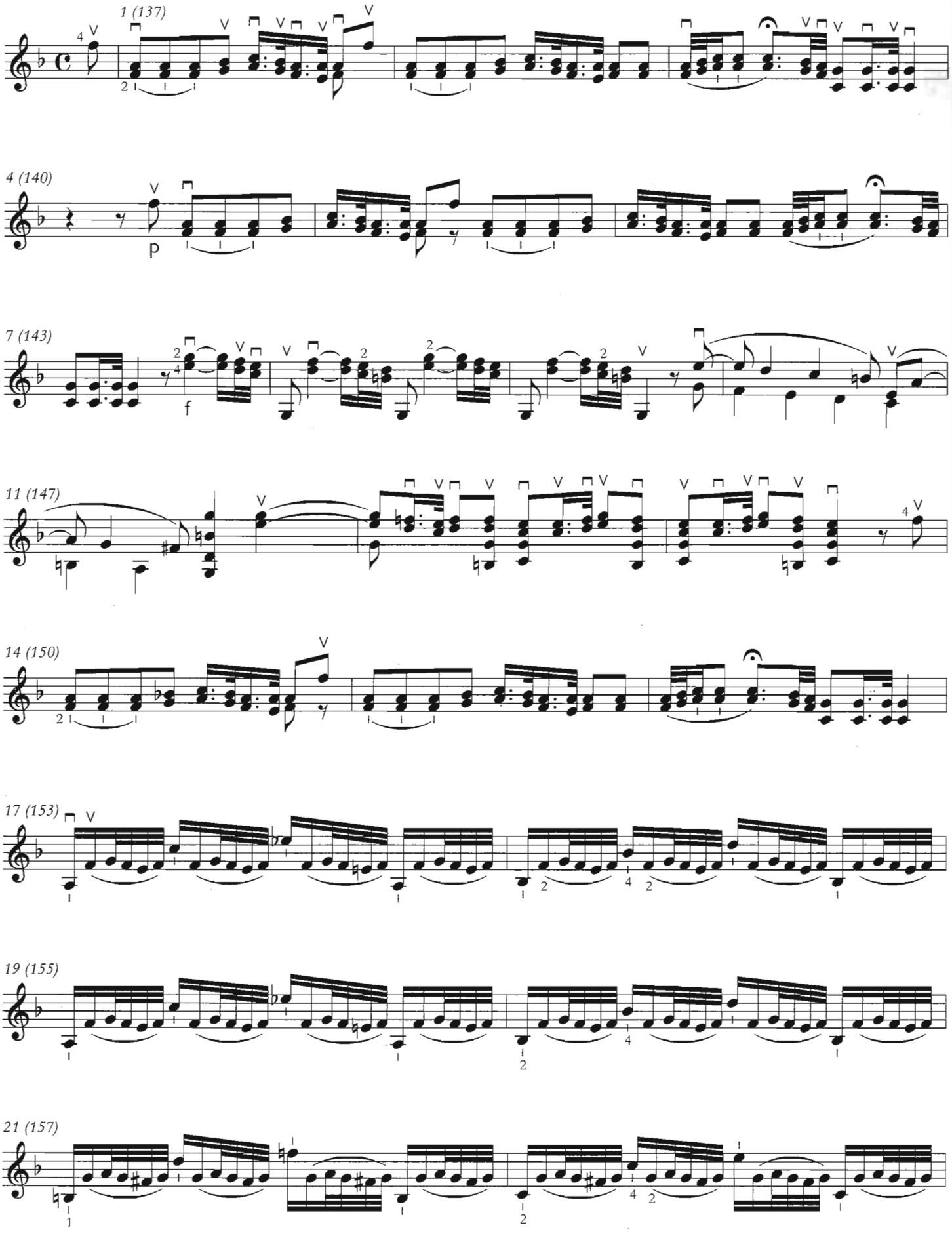

41 (238)
44 (241)
48 (245)
51 (248)
54 (251)
57 (254)
61 (258)
65 (262)
69 (266)
73 (270)
77 (274)
ADAGIO
tr

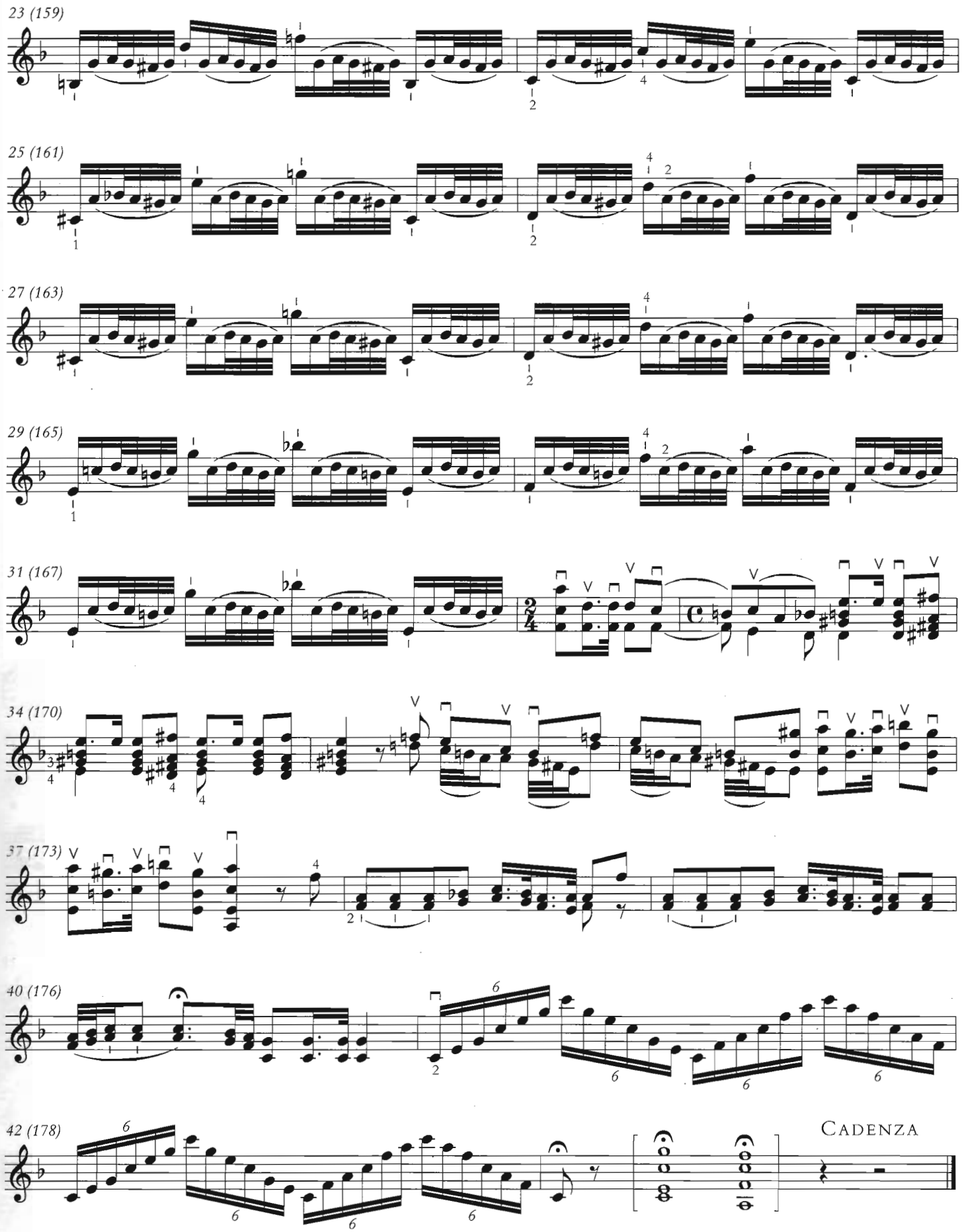
Capriccio 19



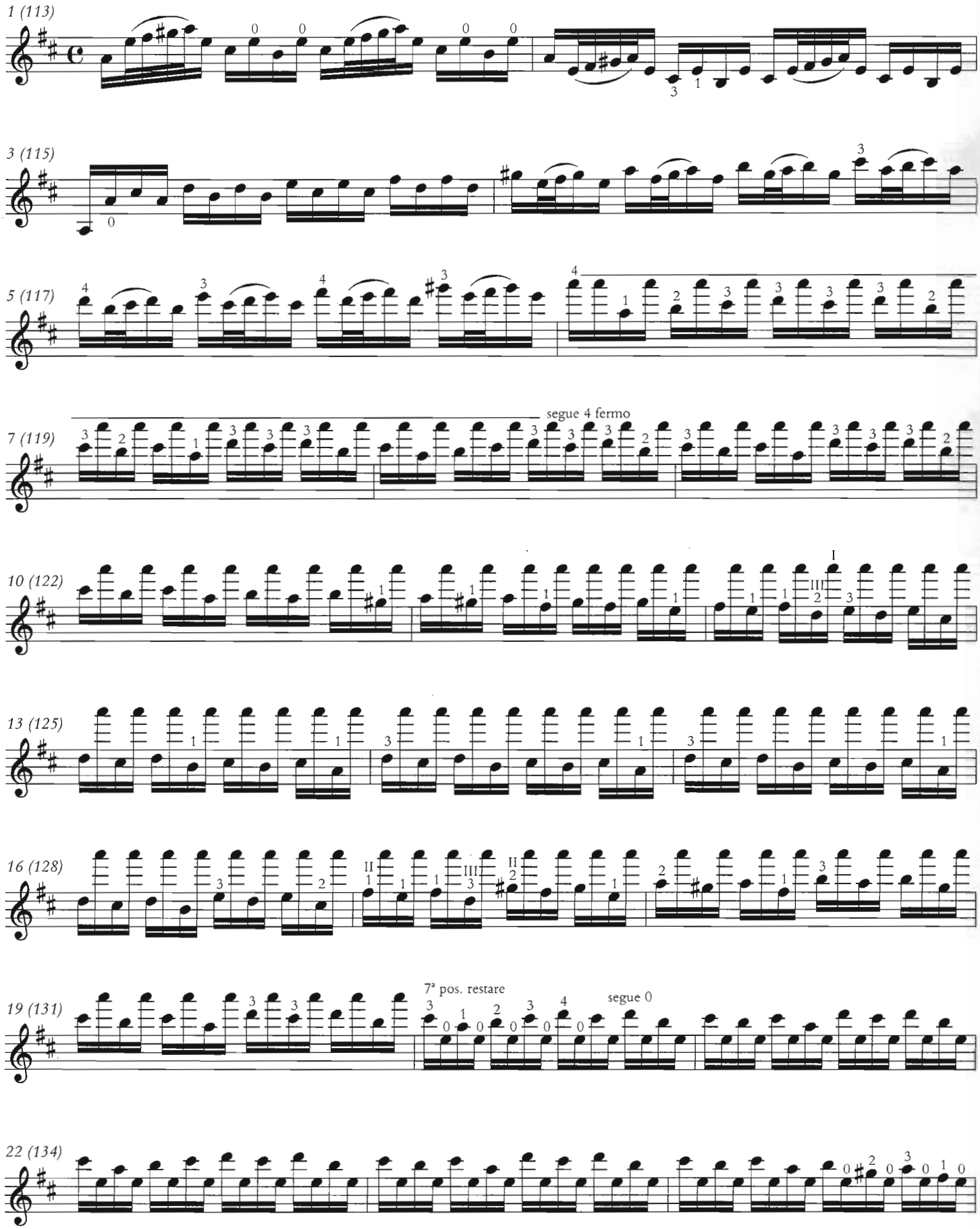

26 (118)
28 (120)
30 (122)
32 (124)
34 (126)
5ª pos.
36 (128)
38 (130)
40 (132)
42 (134)
44 (136)
46 (138)
48 (140)
tr

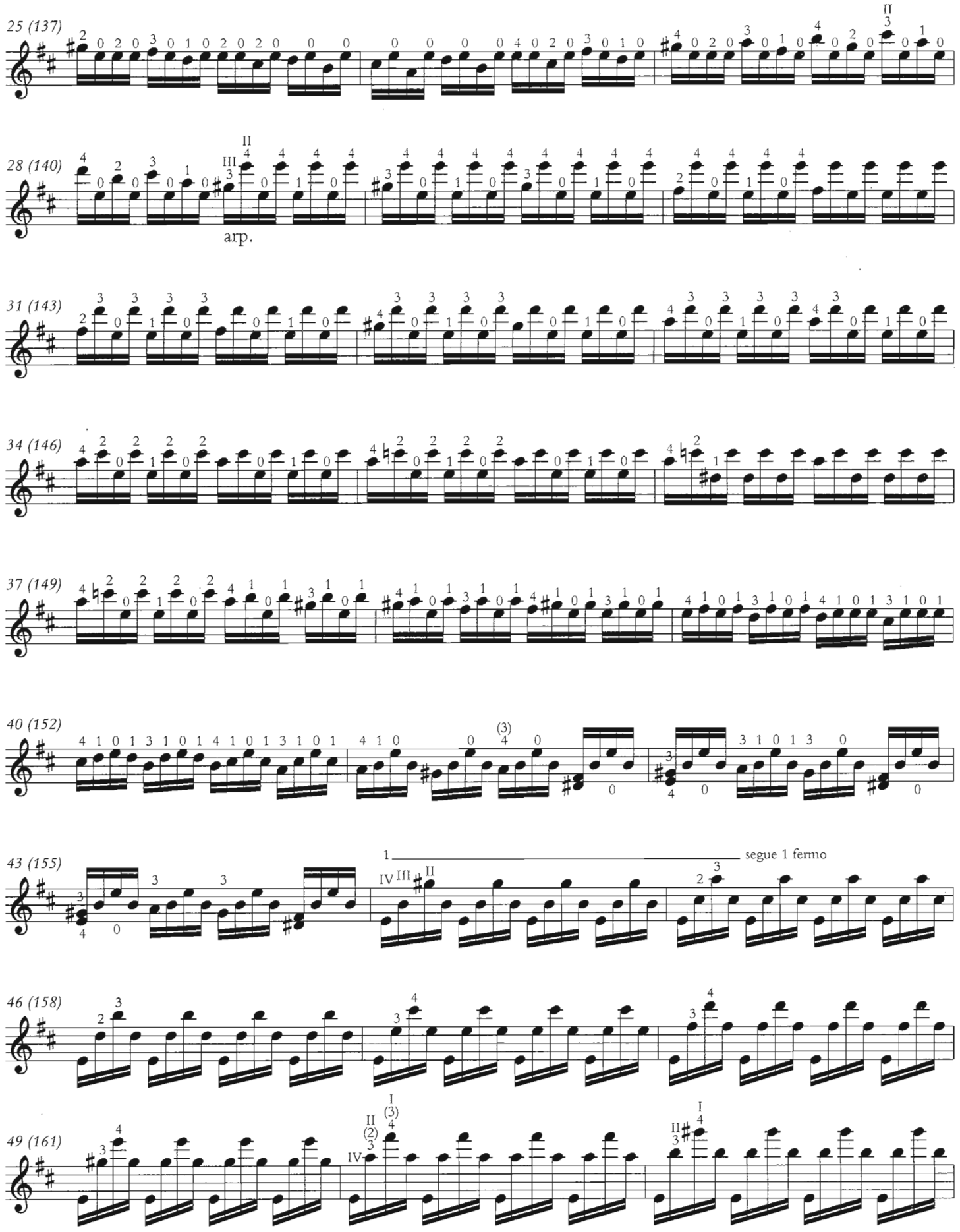
Capriccio 20

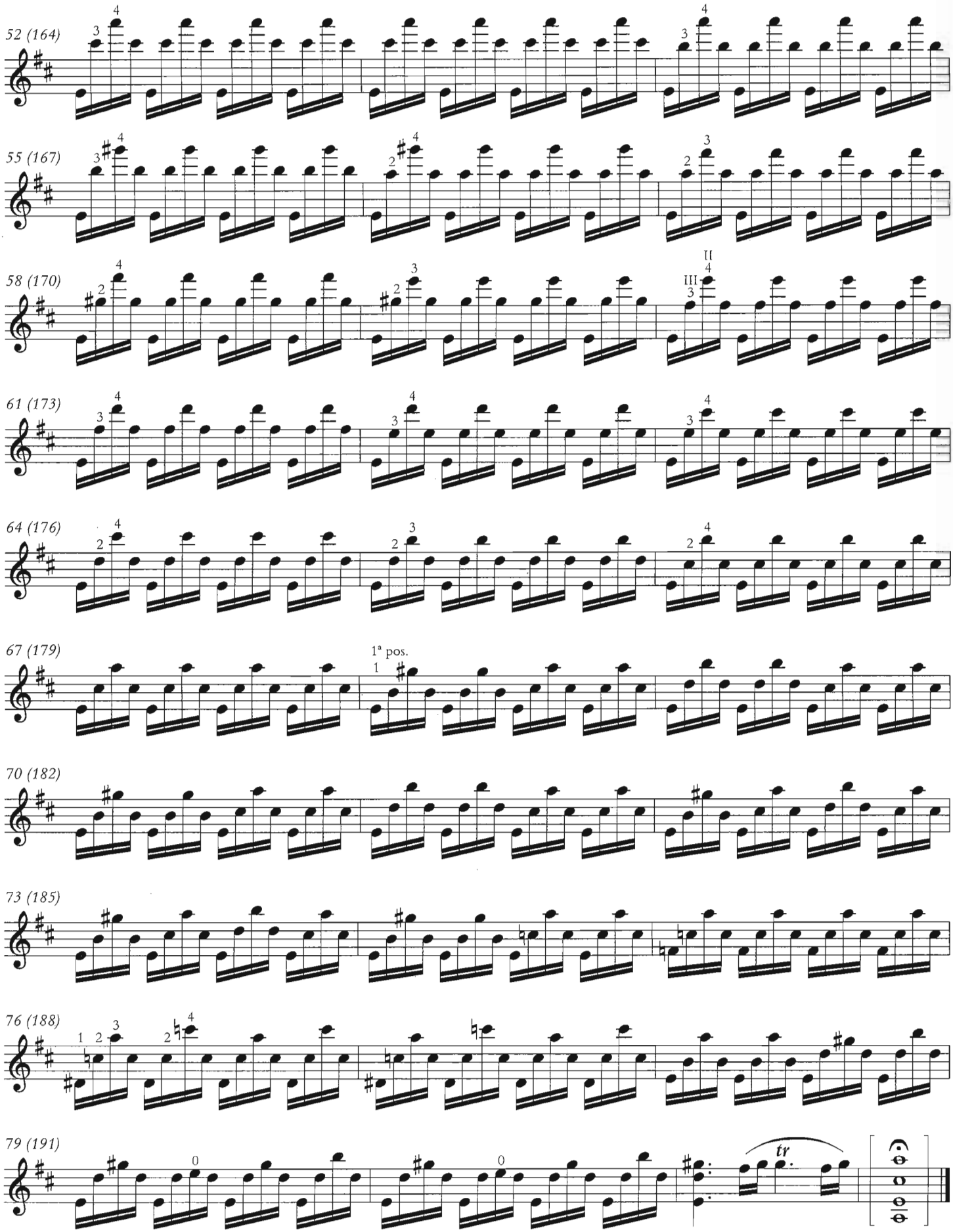



23 (159)
25 (161)
27 (163)
29 (165)
31 (167)
34 (170)
37 (173)
40 (176)
42 (178)
CADENZA

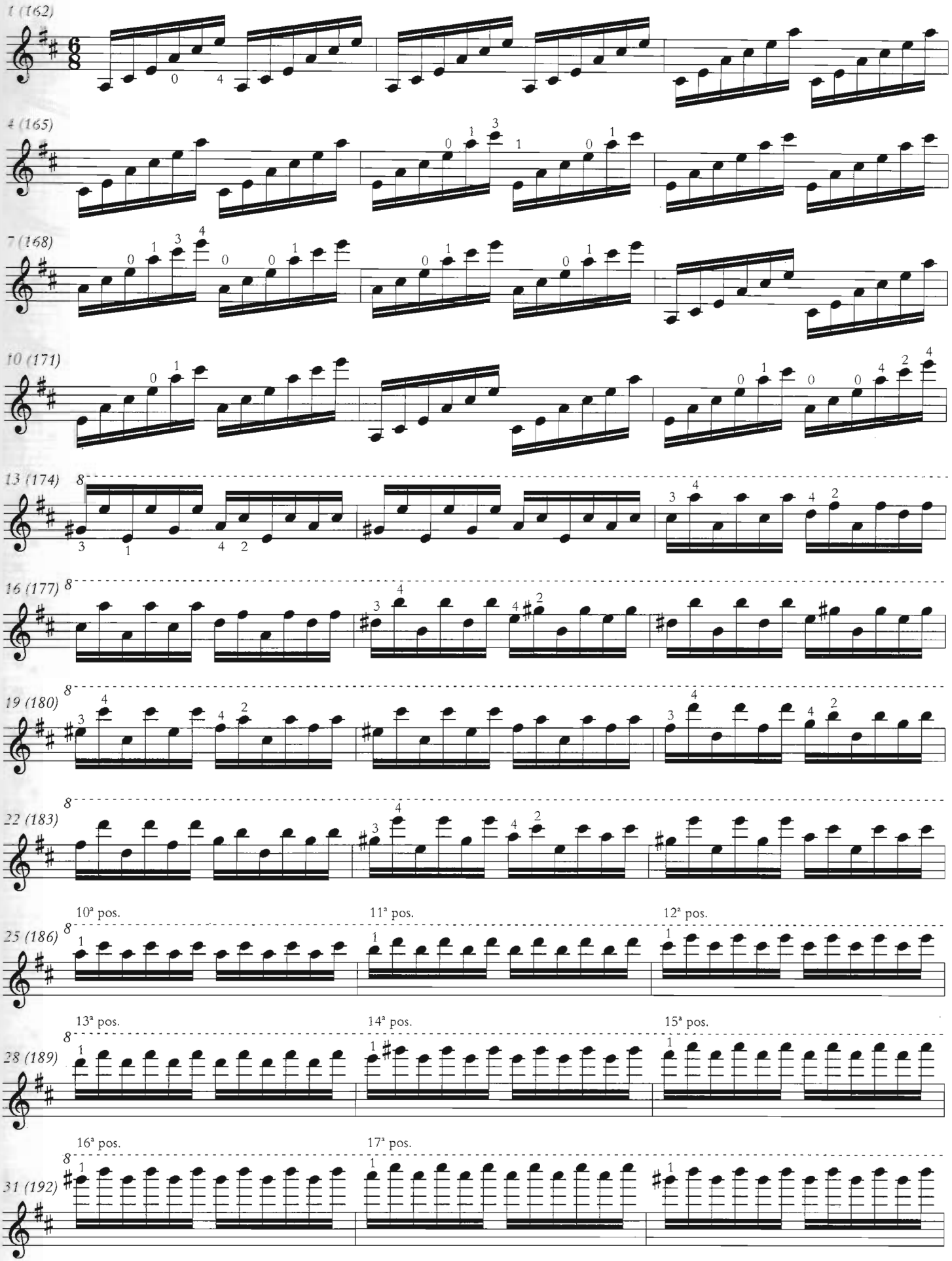
Capriccio 21

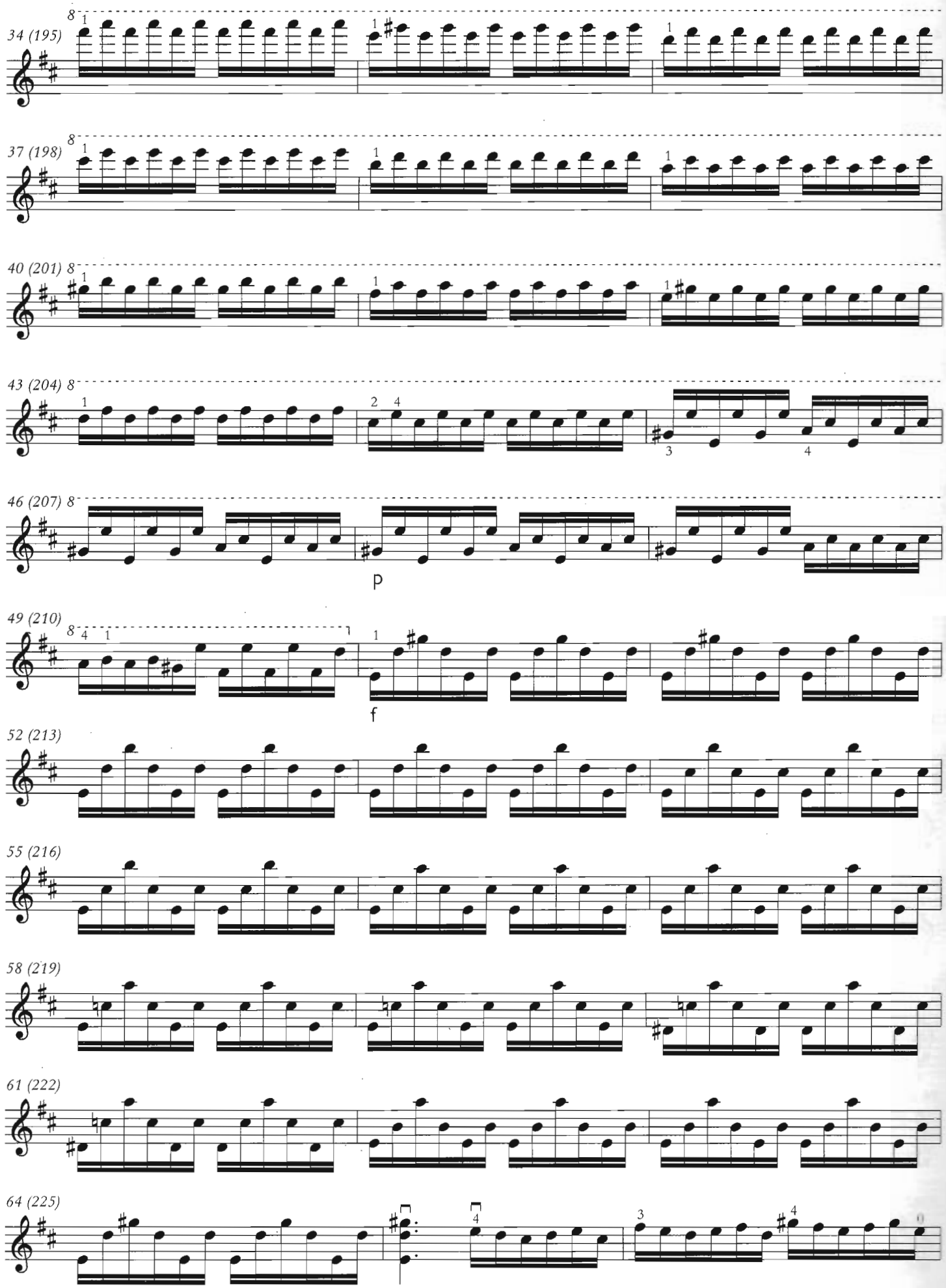


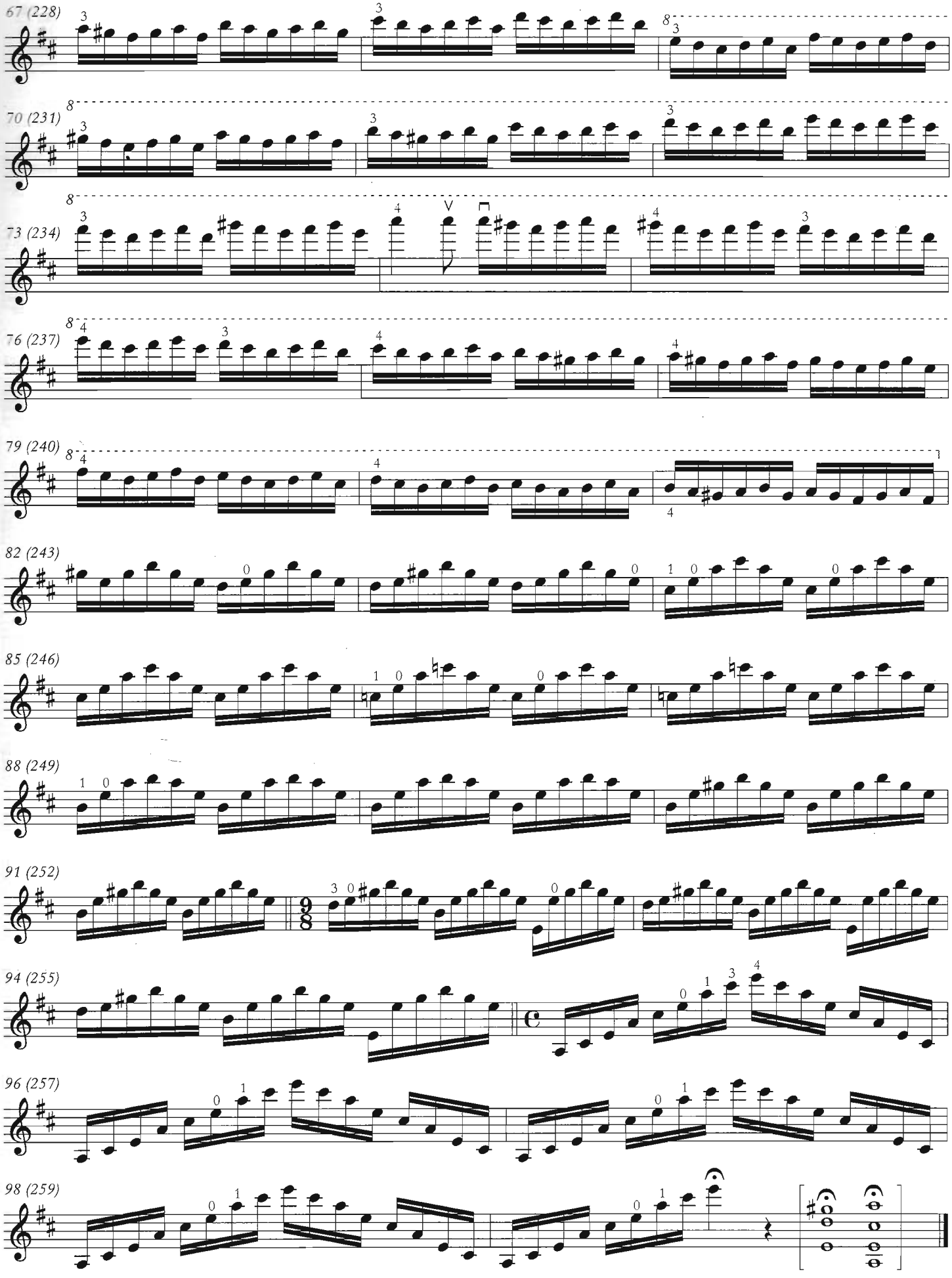

25 (137)
28 (140)
arp.
31 (143)
34 (146)
37 (149)
40 (152)
43 (155)
segue 1 fermo
46 (158)
49 (161)


52 (164)
55 (167)
58 (170)
61 (173)
64 (176)
67 (179)
1ª pos.
70 (182)
73 (185)
76 (188)
79 (191)
tr

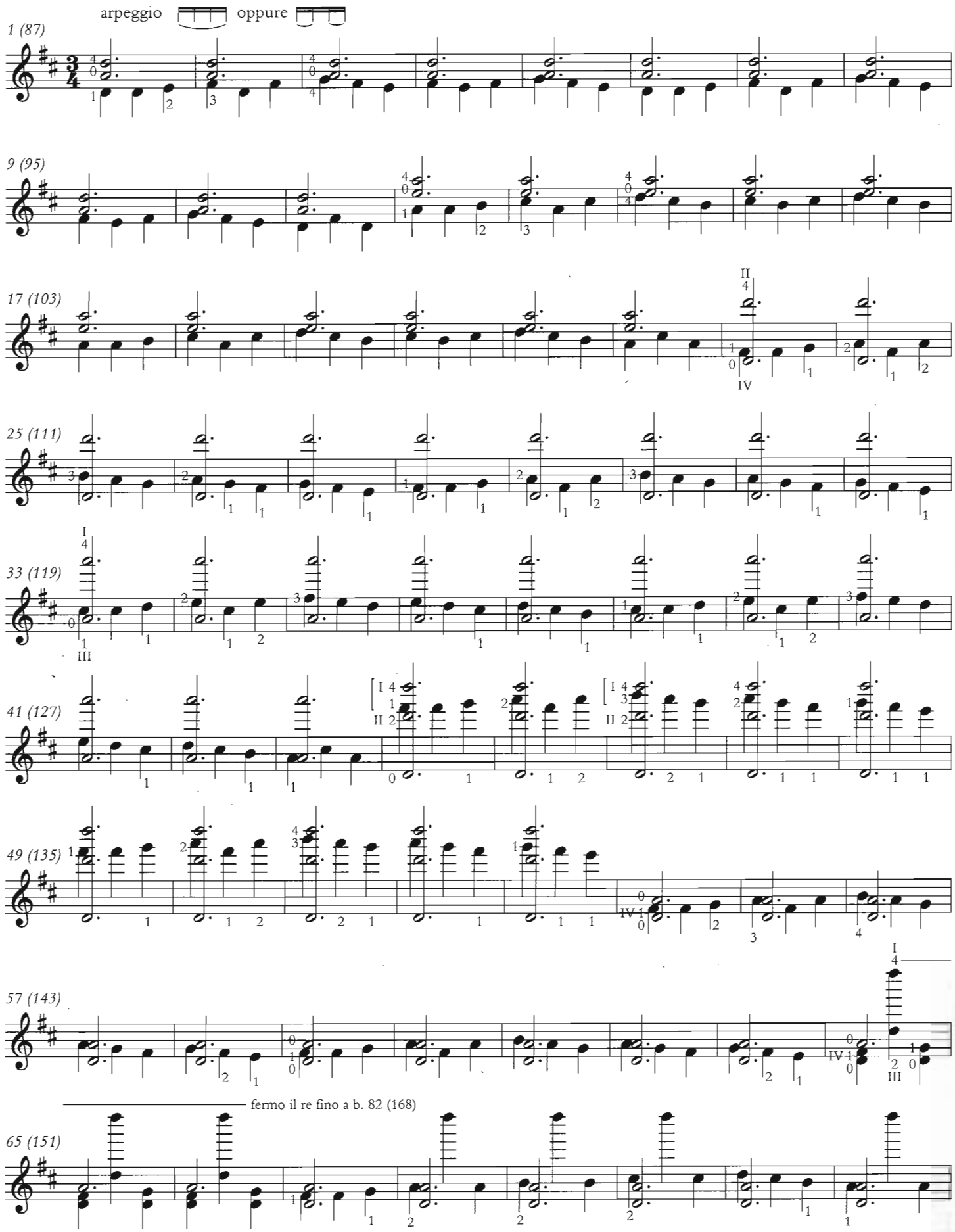
Capriccio 22

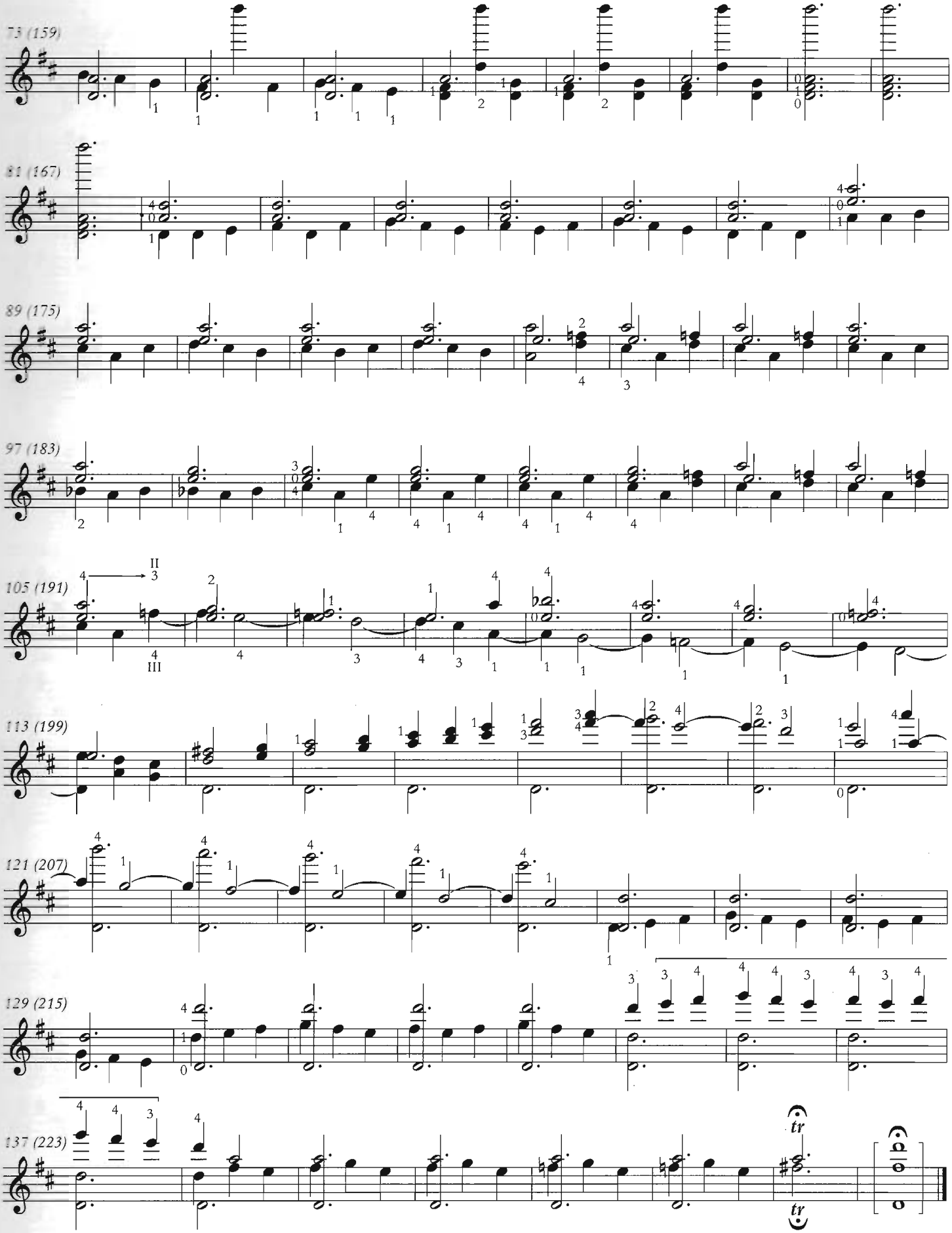



34 (195)
37 (198)
40 (201)
43 (204)
46 (207)
p
49 (210)
f
52 (213)
55 (216)
58 (219)
61 (222)
64 (225)

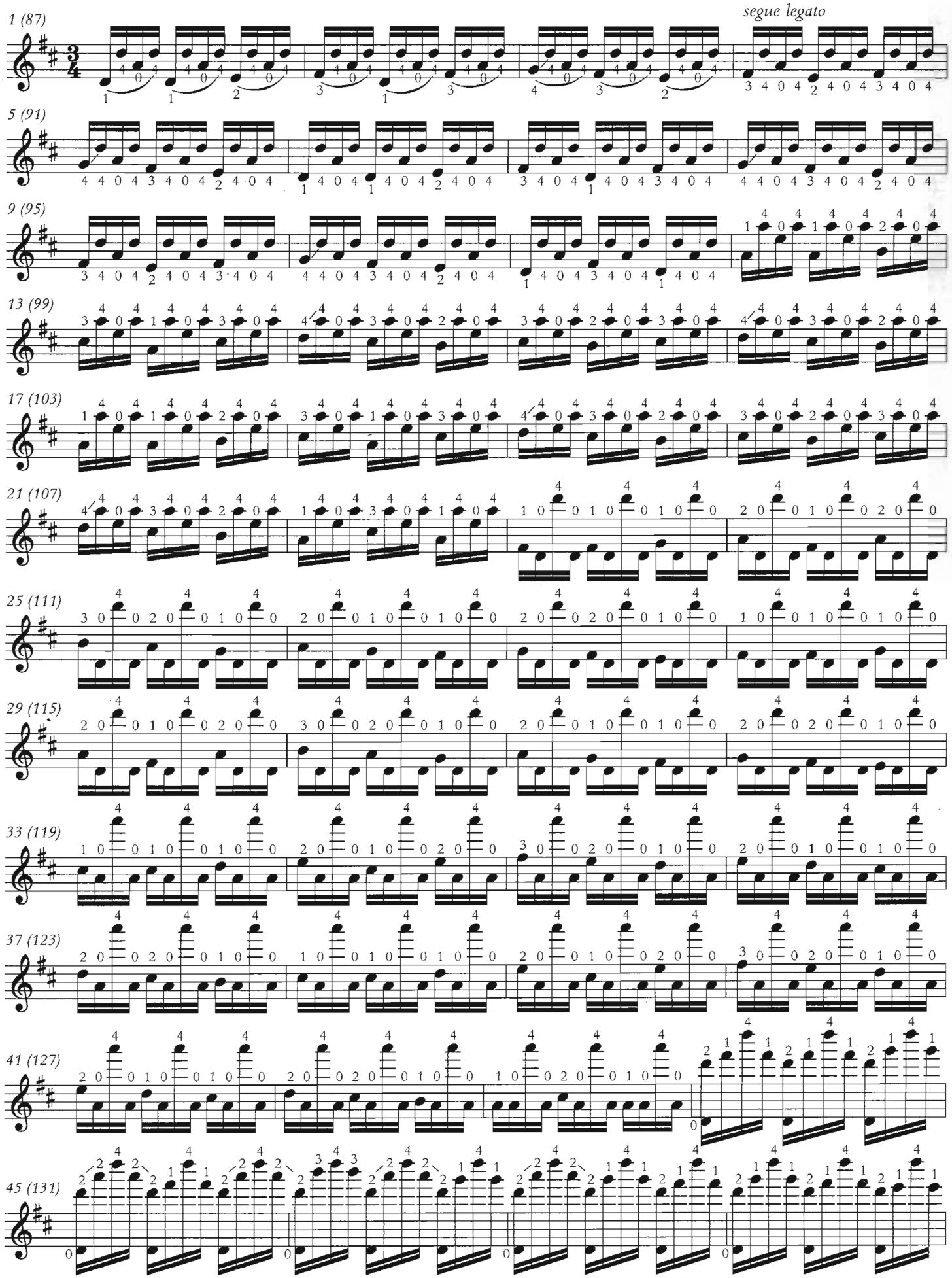

67 (228)
70 (231)
73 (234)
76 (237)
79 (240)
82 (243)
85 (246)
88 (249)
91 (252)
94 (255)
96 (257)
98 (259)

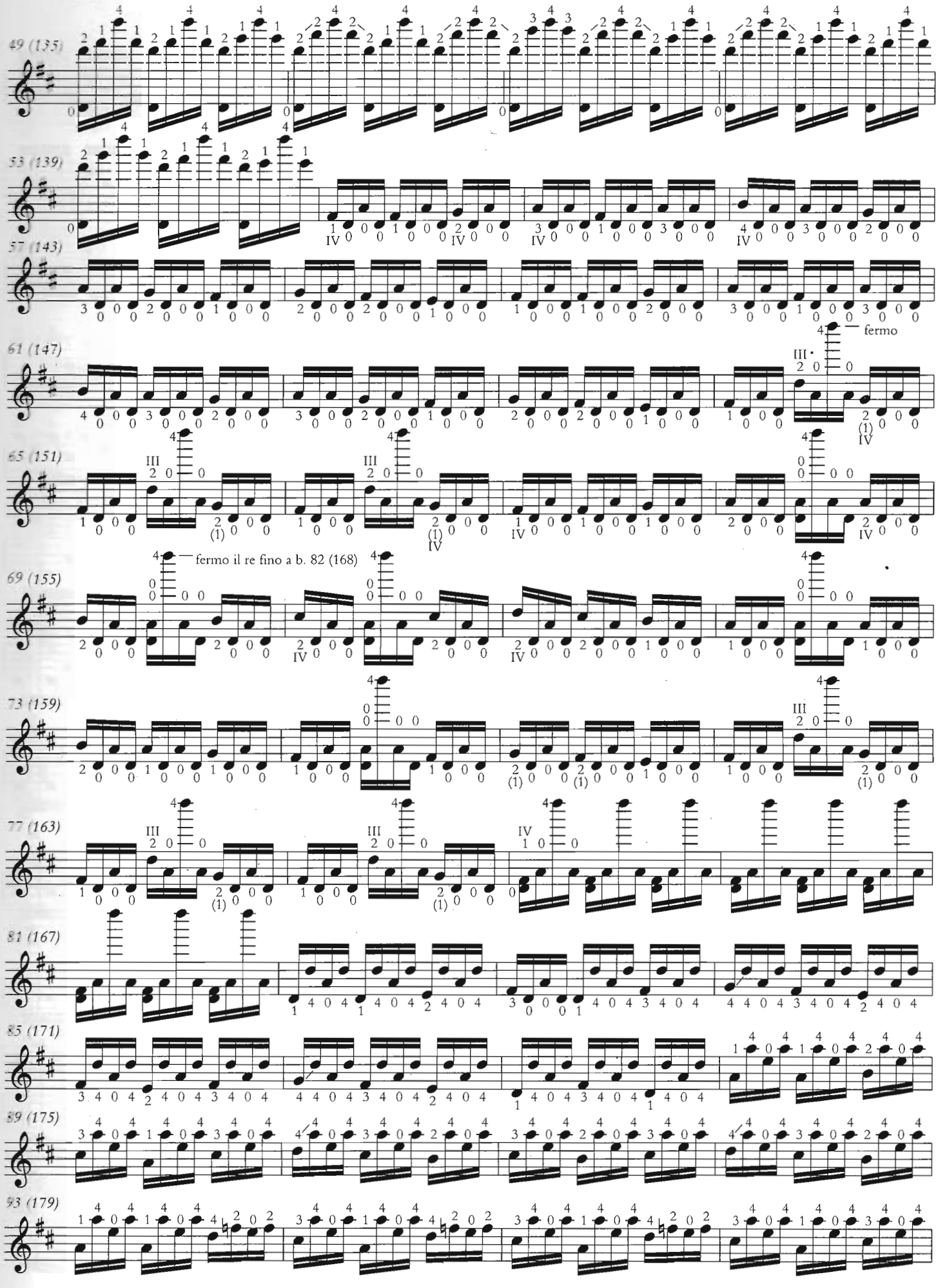
CAPRICCIO 23 (versione originale)

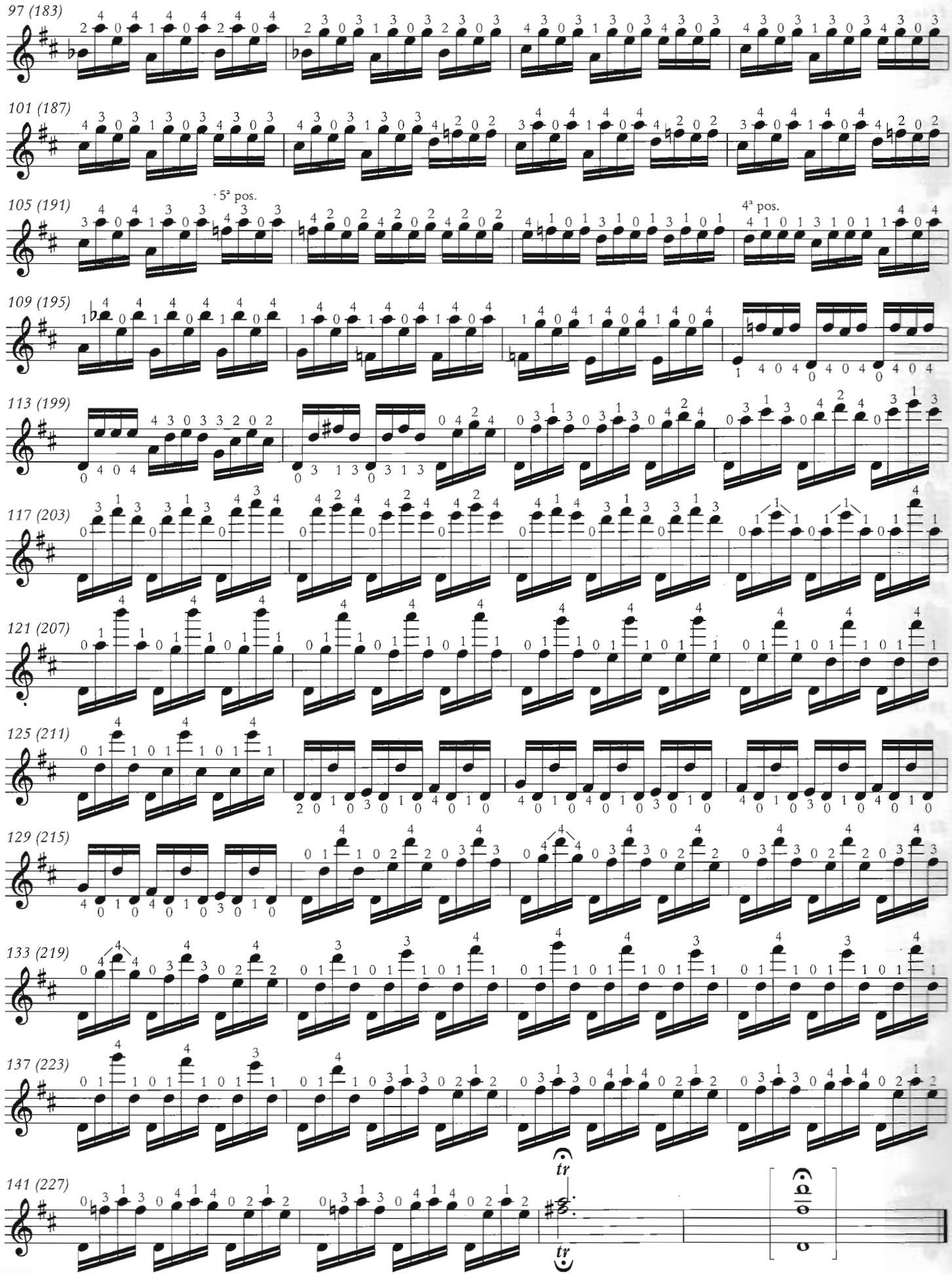



73 (159)
81 (167)
89 (175)
97 (183)
105 (191)
II
III
113 (199)
121 (207)
129 (215)
137 (223)
tr
tr

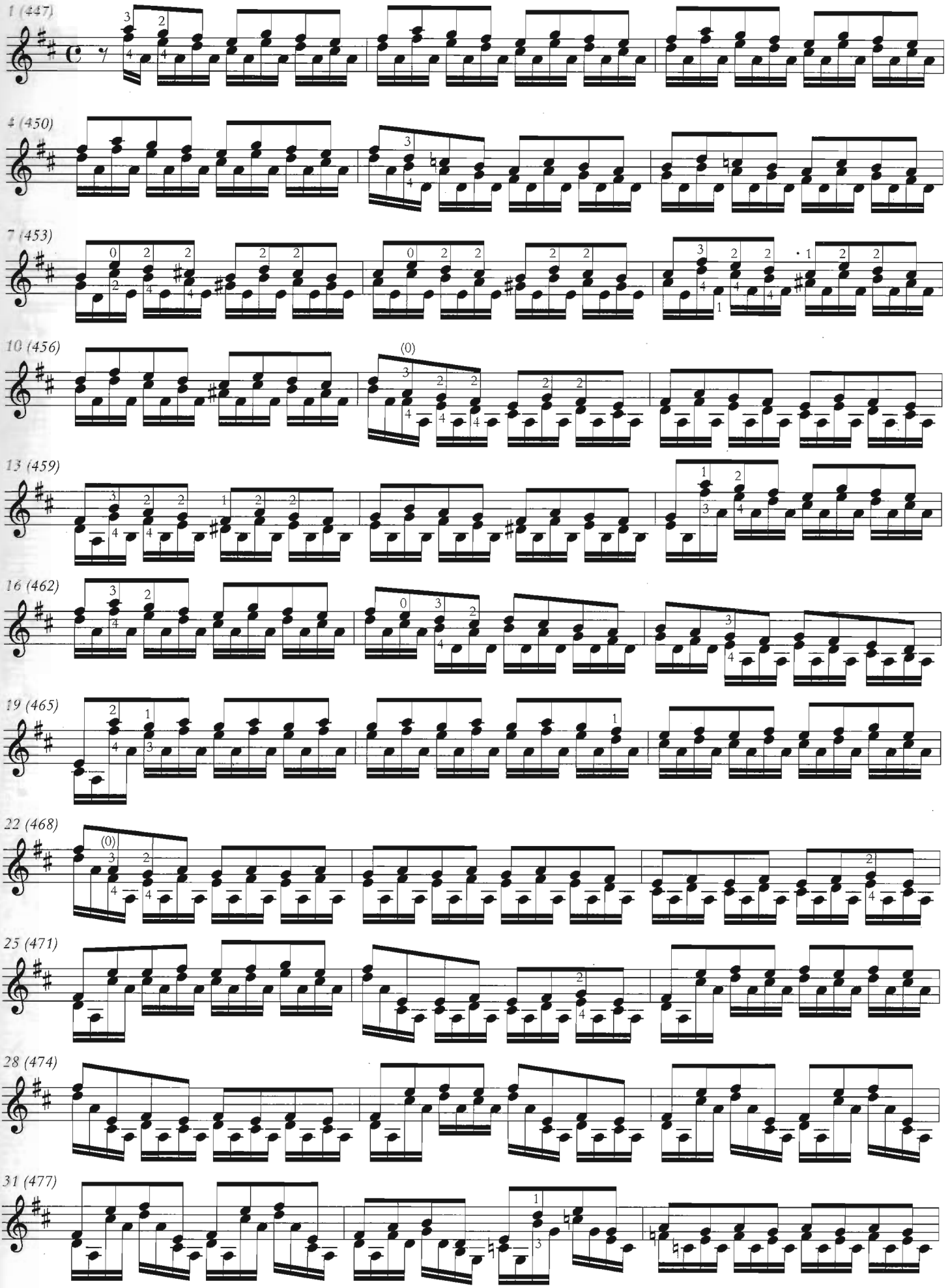
CAPRICCIO 23 (versione realizzata)

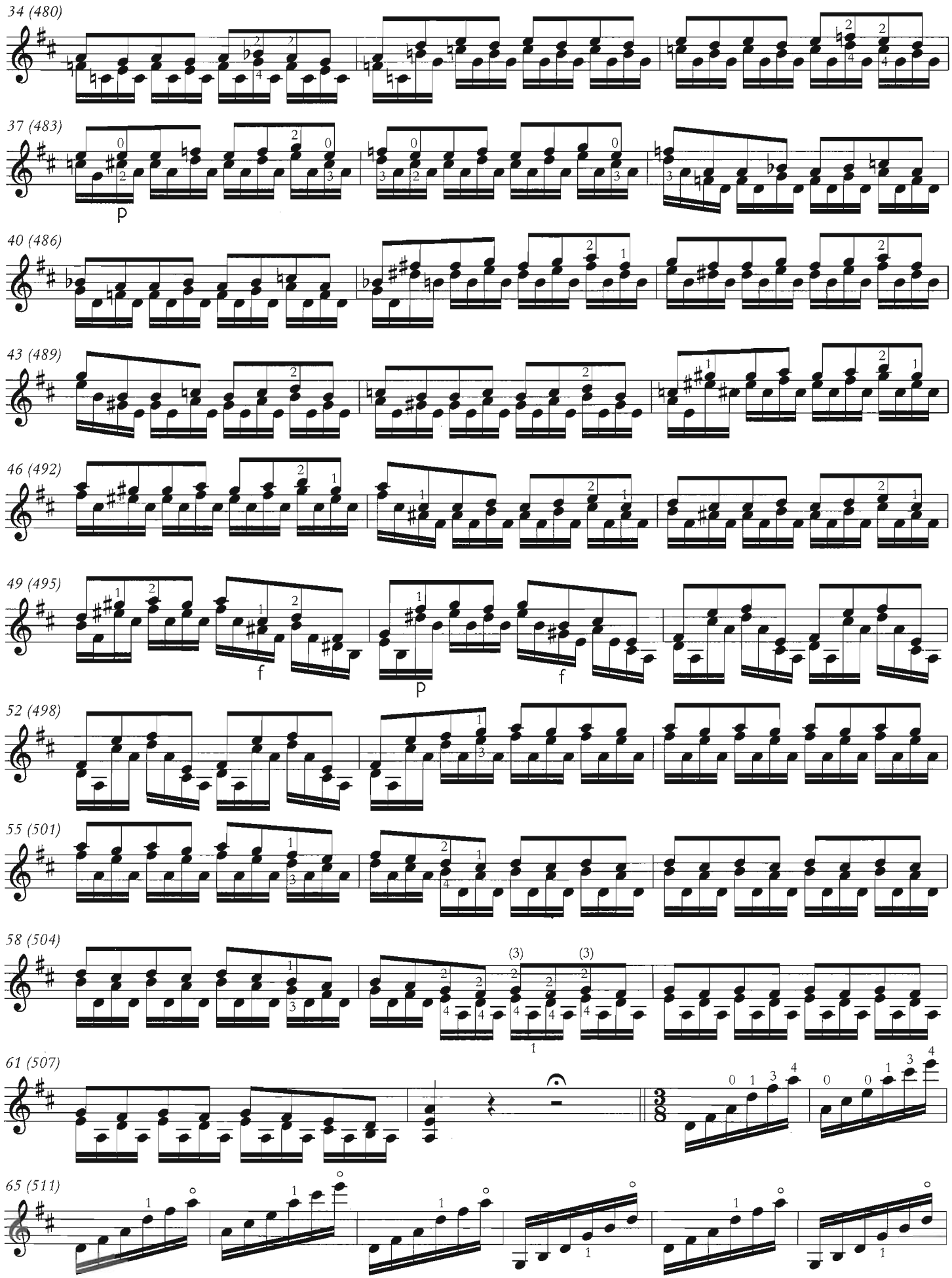



49 (135)
53 (139)
57 (143)
61 (147)
fermo
65 (151)
69 (155)
fermo il re fino a b. 82 (168)
73 (159)
77 (163)
81 (167)
85 (171)
89 (175)
93 (179)


97 (183)
101 (187)
105 (191)
· 5ª pos.
4ª pos.
109 (195)
113 (199)
117 (203)
121 (207)
125 (211)
129 (215)
133 (219)
137 (223)
141 (227)
tr
tr

Capriccio 24

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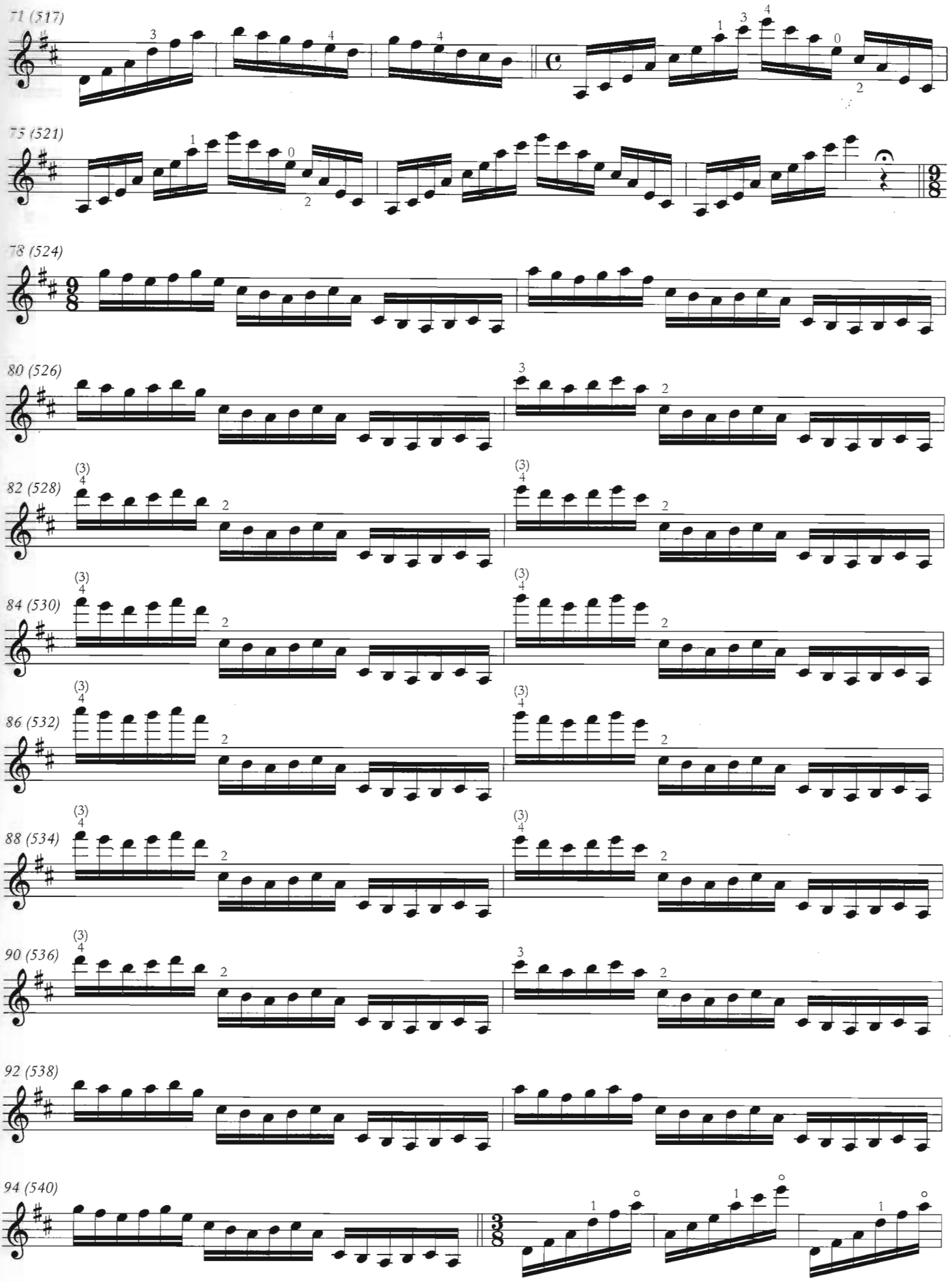
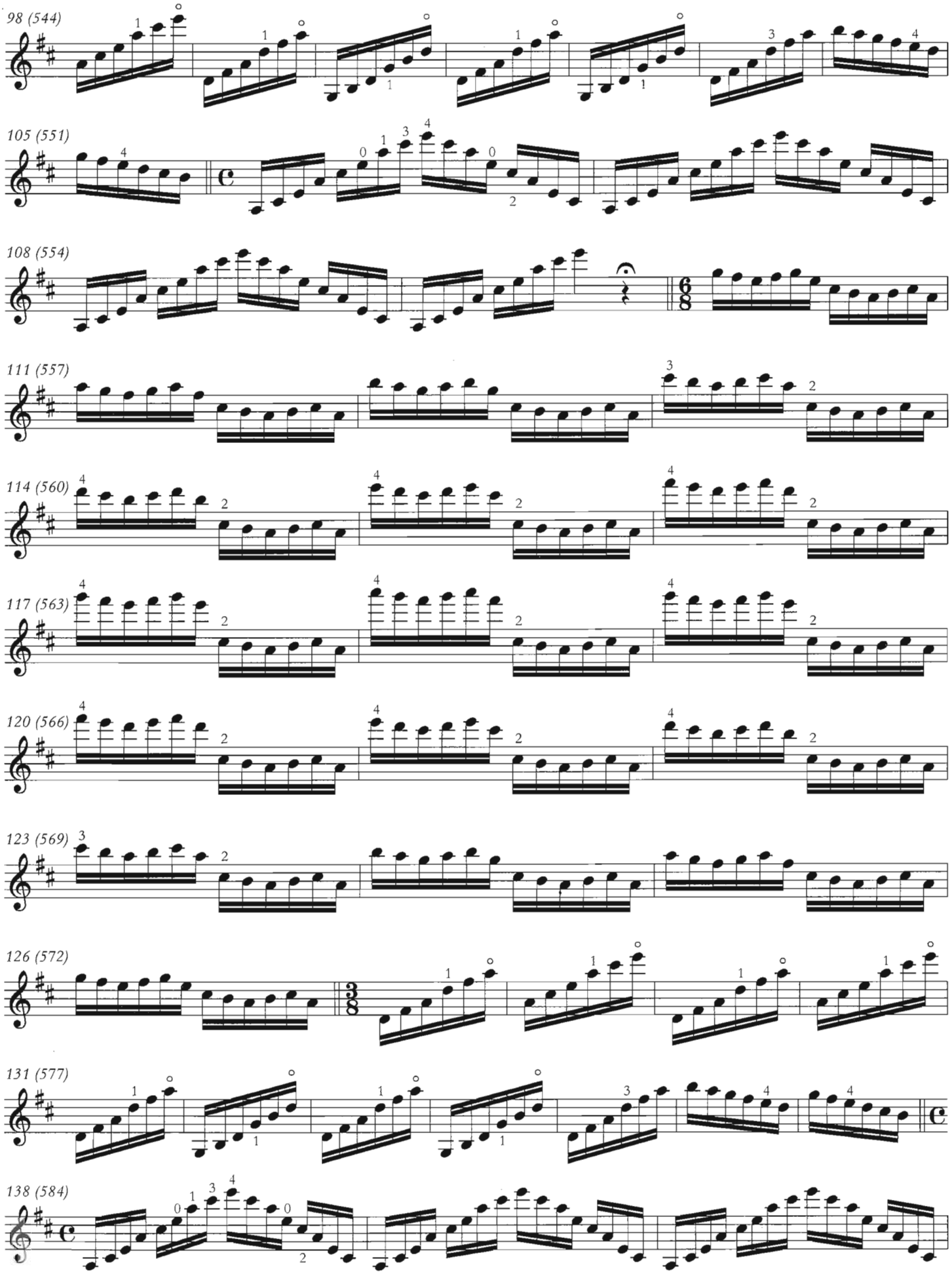
p
40 (486)
43 (489)
46 (492)
49 (495)
f
p
f
52 (498)
55 (501)
58 (504)
(3)
(3)
61 (507)
65 (511)


71 (517)
75 (521)
78 (524)
80 (526)
82 (528)
84 (530)
86 (532)
88 (534)
90 (536)
92 (538)
94 (540)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114 (560)
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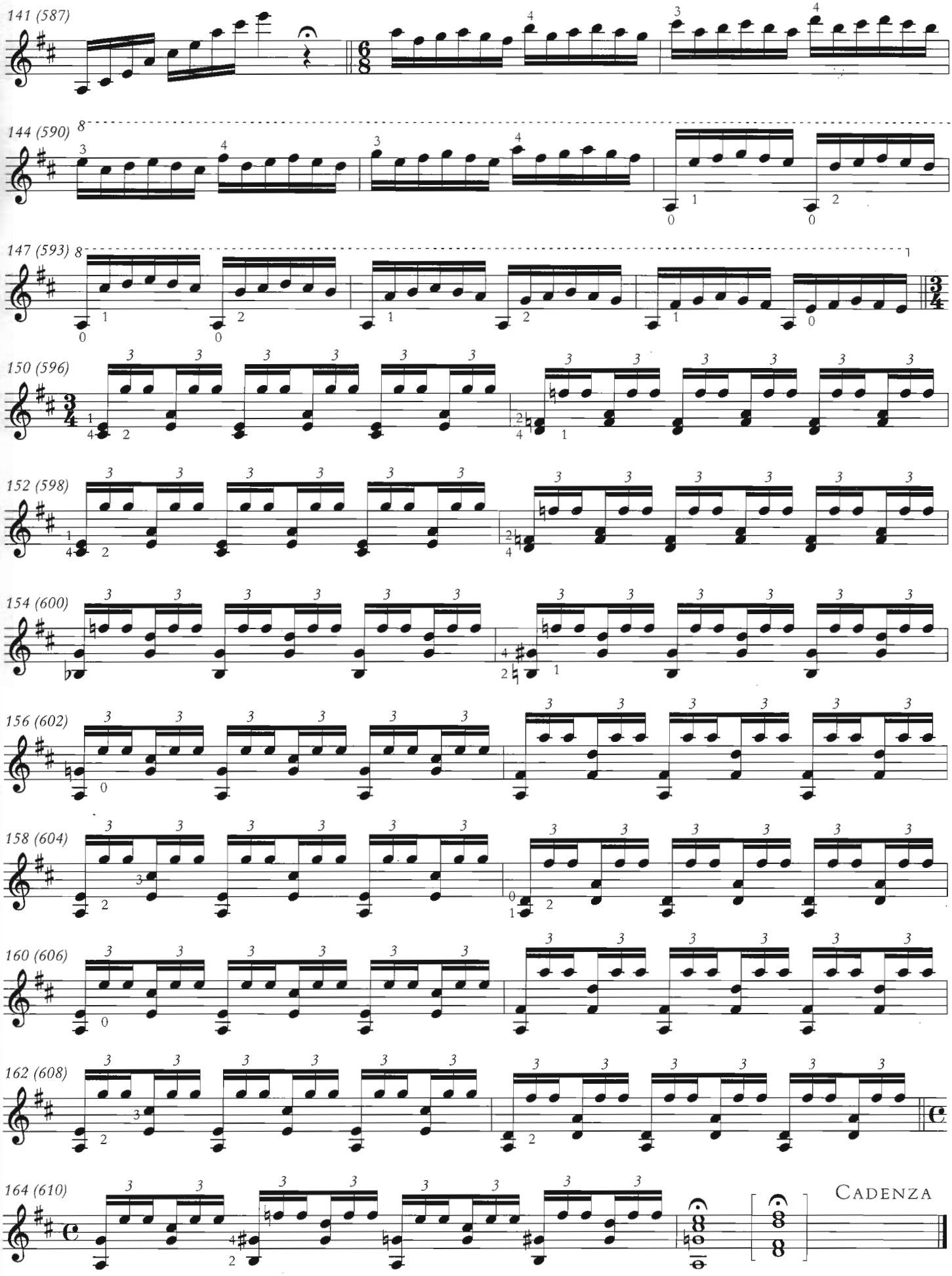
120 (566)
123 (569)
126 (572)
131 (577)
138 (584)


141 (587)
144 (590)
147 (593)
150 (596)
152 (598)
154 (600)
156 (602)
158 (604)
160 (606)
162 (608)
164 (610)
CADENZA

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

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Capriccio xi lxxxi
Capriccio xii lxxxiii
Capriccio xiii lxxxvi
Capriccio xiv lxxxviii
Capriccio xv xc
Capriccio xvi xciii
Capriccio xvii xcviii
Capriccio xviii ci
Capriccio xix civ
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Ventiquattro Capricci per Violino solo Op. III

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Pietro Antonio Locatelli
Ventiquattro Capricci per Violino solo Op. III

Esercizi preparatori/Preparatory Exercises/
Exercices préparatoires/einführende Übungen

di/by/par/von

Enzo Porta

A	arco
S	mano sinistra
I, II, III, IV	indicazione della 1ª, 2ª, 3ª e 4ª 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.: 1ª, 2ª, 3ª 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

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

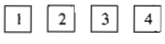
The exercise number may be followed by a roman numeral indicating the variant of the exercise. References to preceding or succeeding Capriccios are made as follows:
- Capriccio 5, A, Ex. 3/IV = Capriccio 5, A section (bowing), exercise 3, variant IV;
- Capriccio 8, S, Ex. 1 = Capriccio 8, S section (left-hand), exercise 1.

SEZ. A

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

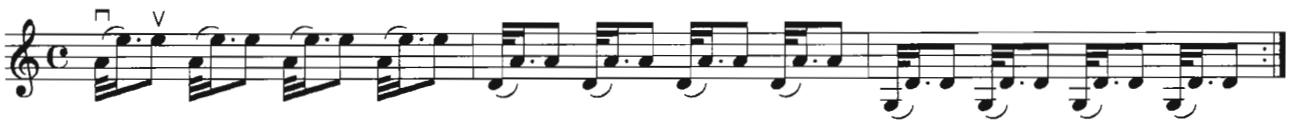
SEZ. A

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.

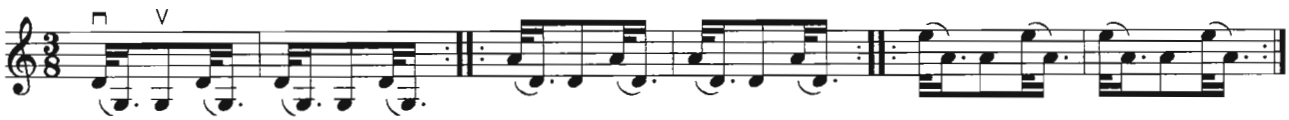


Es. 2

Ex. 2

Üb. 2

Ex. 2

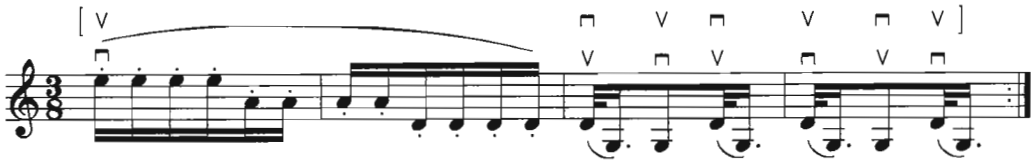


Es. 3
Miss. 55-56.
Esecuzione: TA.

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

Variant II

Variante II

Variante II

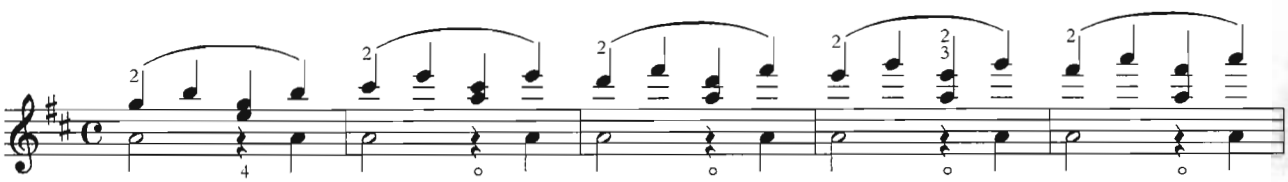
SEZ. S

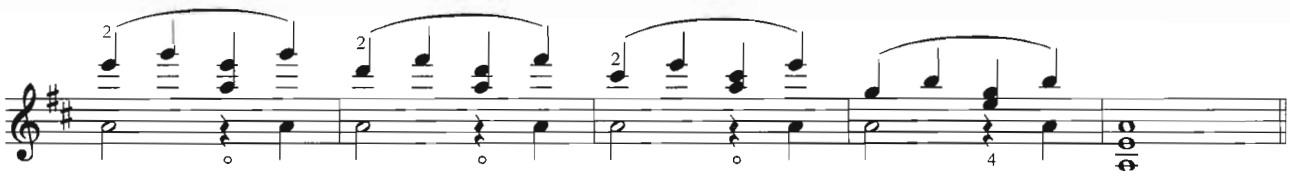
Es. 1
Sarà utile ricondurre il Capriccio al suo schema polifonico per effettuare uno studio prezioso per l'intonazione.

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.



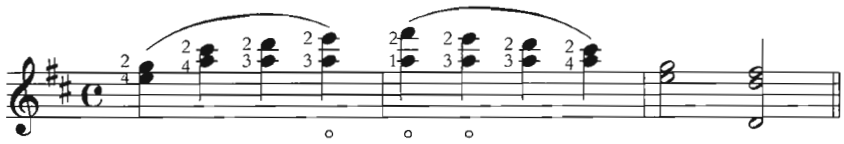


Es. 2
Variante I

Ex. 2
Variant I

Üb. 2
Variante I

Ex. 2
Variante I

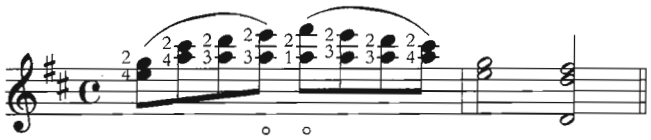


Variante II

Variant II

Variante II

Variante II

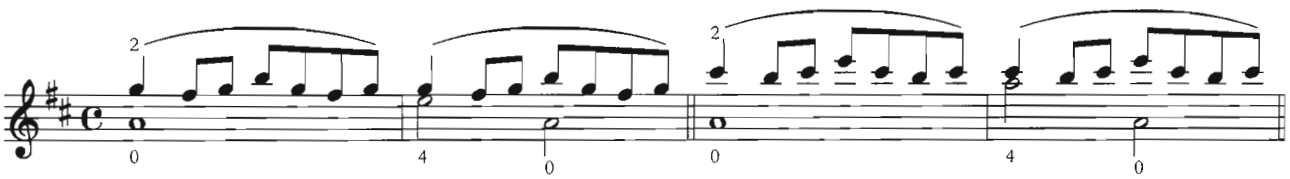


Es. 3
Miss. 1-14.

Ex. 3
bb. 1-14.

Üb. 3
Takt 1-14.

Ex. 3
Mes. 1-14.

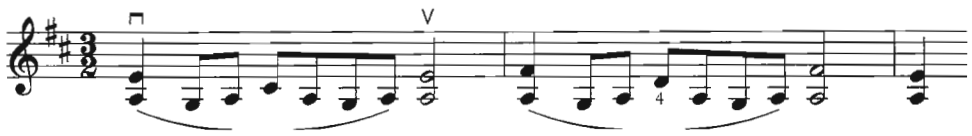


Es. 4
Da mis. 15 a mis. 73 proponiamo lo schema seguente.
Variante I

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

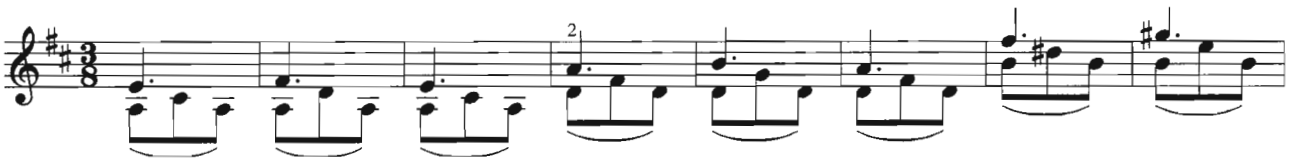


Variante II

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

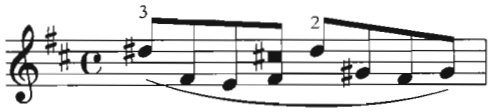
et préférer ceux qui impliquent le déplacement complet de la main, de façon proche du modèle en accords (là où la note ▪ représente la quinte déjà prête

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):

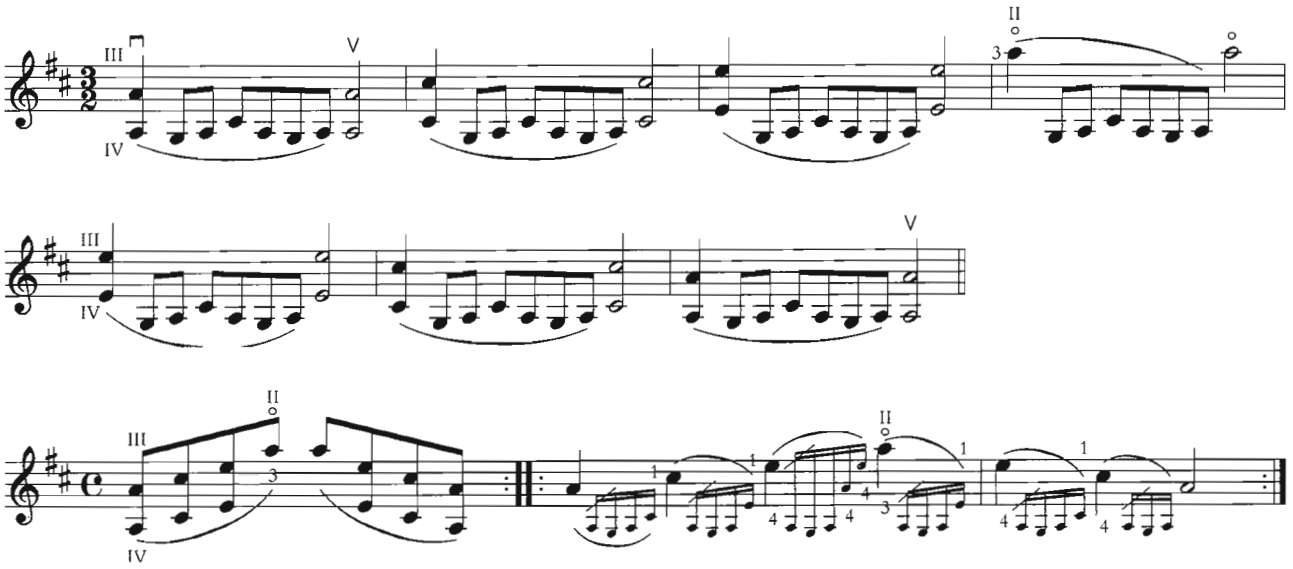


Es. 5
A miss. 57-73 riteniamo preferibile la diteggiatura con fulminei cambi di posizione, da prepararsi nel modo seguente:

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 Lagenwechseln 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:

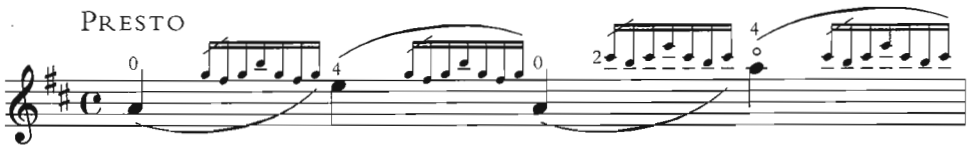


Es. 6
Per l'agilità[1], le dita devono essere tenute vicino alle corde.
Miss. 1-14.

Ex. 6
For greater agility,[1] the fingers must be held close to the strings.
bb. 1-14.

Üb. 6
Für die Beweglichkeit[1] Finger nahe an den Saiten.
Von Takt 1 bis Takt 14.

Ex. 6
Pour l'agilité[1], les doigts doivent être tenus tout près des cordes.
Mes. 1-14.

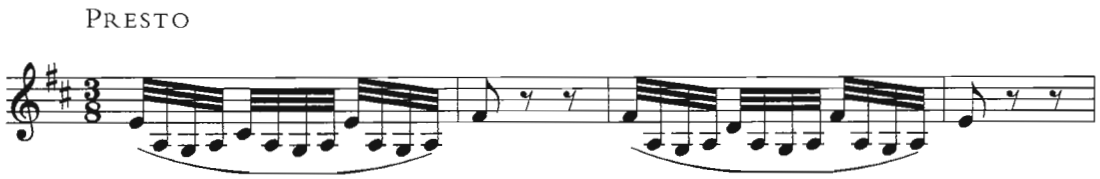


Miss. 15-73.

bb. 15-73.

Von Takt 15 bis Takt 73.

Mes. 15-73.



Nella pausa concentrare la mente sulla battuta che segue; pensare per insiemi 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. xlvi), *Preface*, S. [1] und *Example* I (B). QUANTZ, Johann Joachim. *A.a.O.* (siehe S. xlvi), 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.

Es. 7
Miss. 74-fine[2]: realizzazione delle sestine in bicordi.

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.

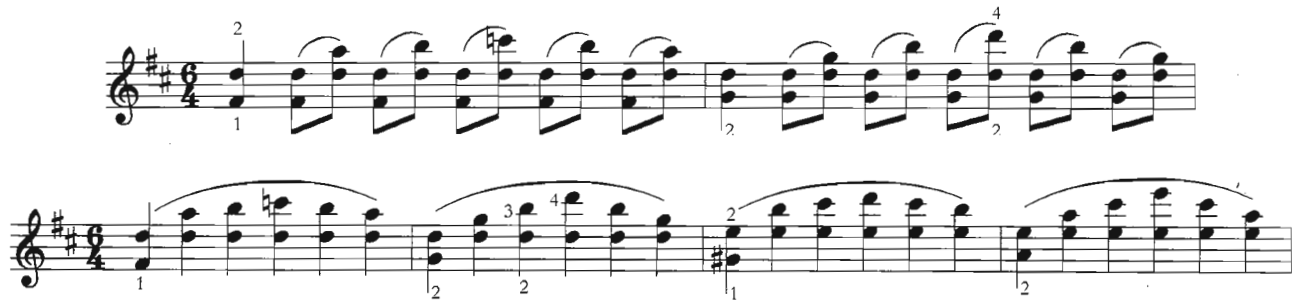
Ex. 7
From b. 74 to the end:[2] execution of the sextuplets as double stops.

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

Üb. 7
Von Takt 74 bis zum Schluß[2]: Durchführung der Doppelgriff-Sextolen.

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.

Ex. 7
De la mes. 74 à la fin[2]: réalisation des sextolets à deux cordes.



Capriccio 2

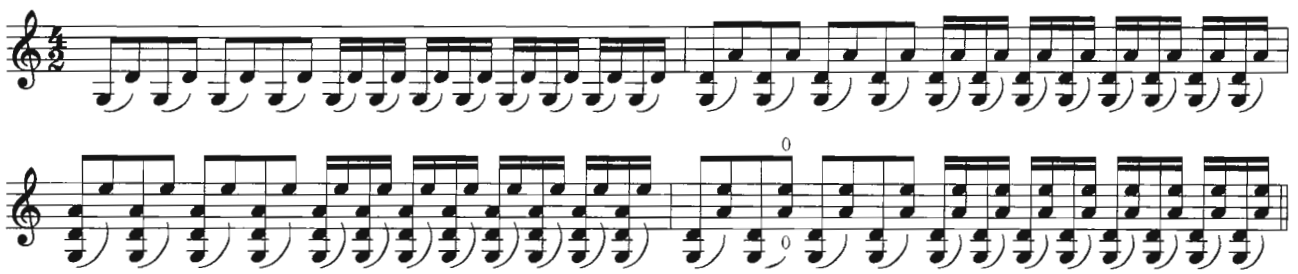
Sez. A

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).

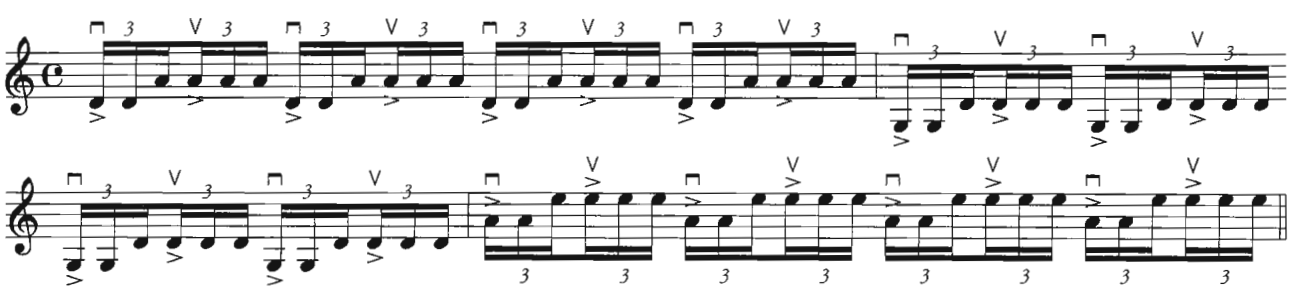


Es. 2
Colpo d'arco sciolto.
Miss. 14, 15; da mis. 89 alla fine.
Applicare gli accenti che seguono:

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:



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.* (*cfr.* la p. xlix), ch. VIII, sec. III, par. 18, pp. 188-190 là où on discute des 'accords brisés'.

Studiare anche iniziando con v.

Es. 3
Miss. 49-64.
Esecuzione: dapprima Tall/M/P; poi Tall, TA, P; quindi P, TA, Tall.

Study also beginning with v.

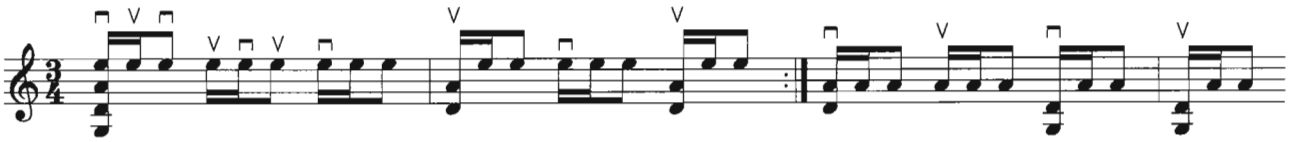
Ex. 3
bb. 49-64.
Performance: first Fr/M/T; then Fr, WB, T; then T, WB, Fr.

Auch mit Aufstrich beginnend üben.

Üb. 3
Takt 49-64.
Ausführung: zuerst Fr/M/Sp; dann Fr, gB, Sp; schließlich Sp, gB, Fr.

Étudier aussi en commençant par v.

Ex. 3
Mes. 49-64.
Exécution: d'abord Tal/M/P; puis Tal, TA, P.; ensuite P, TA, Tal.

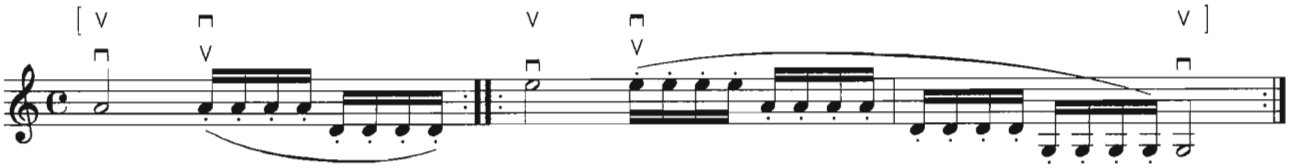


Es. 4
Miss. 70-88.
Esecuzione: picchettato TA.

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.



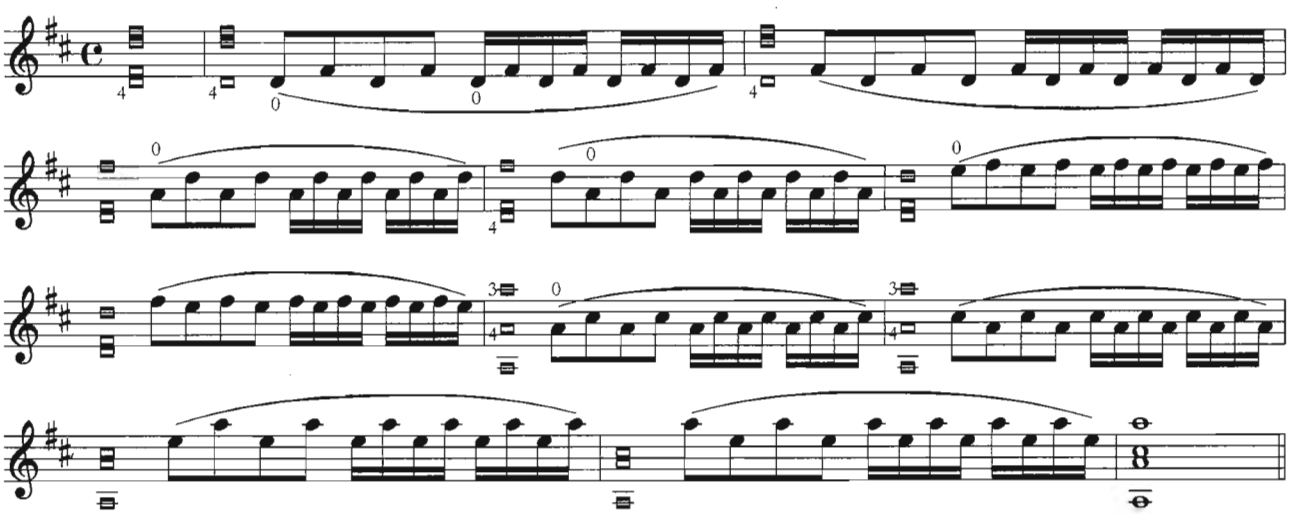
Sez. S

Es. 1
L'inizio del Capriccio esige un certo grado d'indipendenza delle dita[3].
Esecuzione: TA.
(▫ = note fisse)
Preparazione:

Ex. 1
The beginning of the Capriccio requires a certain independence of the fingers.[3]
Performance: WB.
(▫ = fixed note)
Preparation:

Üb. 1
Der Anfang des Capriccios erfordert einen gewissen Grad an Unabhängigkeit der Finger[3].
Ausführung: gB.
(▫ = Finger auf den Seiten)
Vorbereitung:

Ex. 1
Le début du Capriccio exige un certain degré d'indépendance des doigts[3].
Exécution: TA.
(▫ = 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. xlvi), Hpst. II, §. 4, S. 55-56, der sie auf den Akkord von Geminiani anwendet:

Vgl. auch Geminiani, Francesco. *A.a.O.* (siehe S. xlvi), 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:

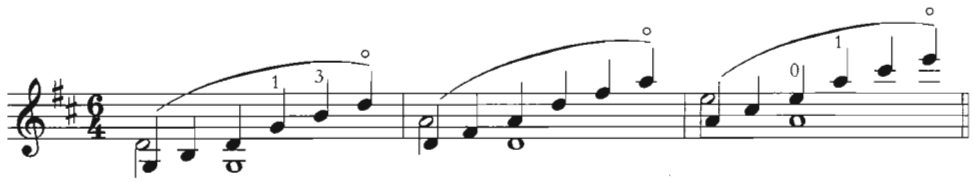
Cfr. aussi Geminiani, Francesco. *Op. cit.* (*cfr.* la p. xlix), p. 1, *Essempio* I, B.

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.

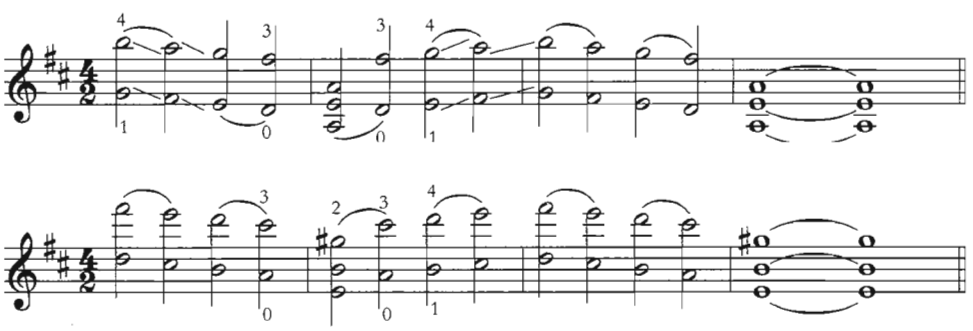


Es. 3
Preparatorio alle X^{e}.
Miss. 16, 30.
Esecuzione: aumentare la velocità fino a raggiungere quella richiesta.

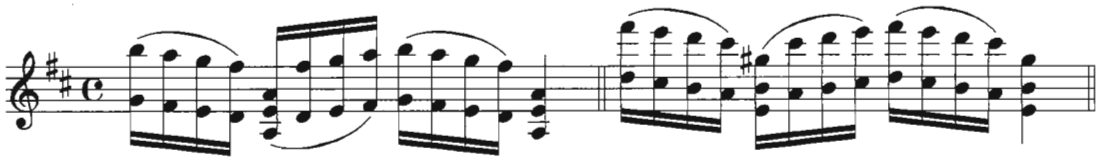
Ex. 3
Preparatory for the 10^{ths}.
bb. 16, 30.
Increase the speed until that required is reached.

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

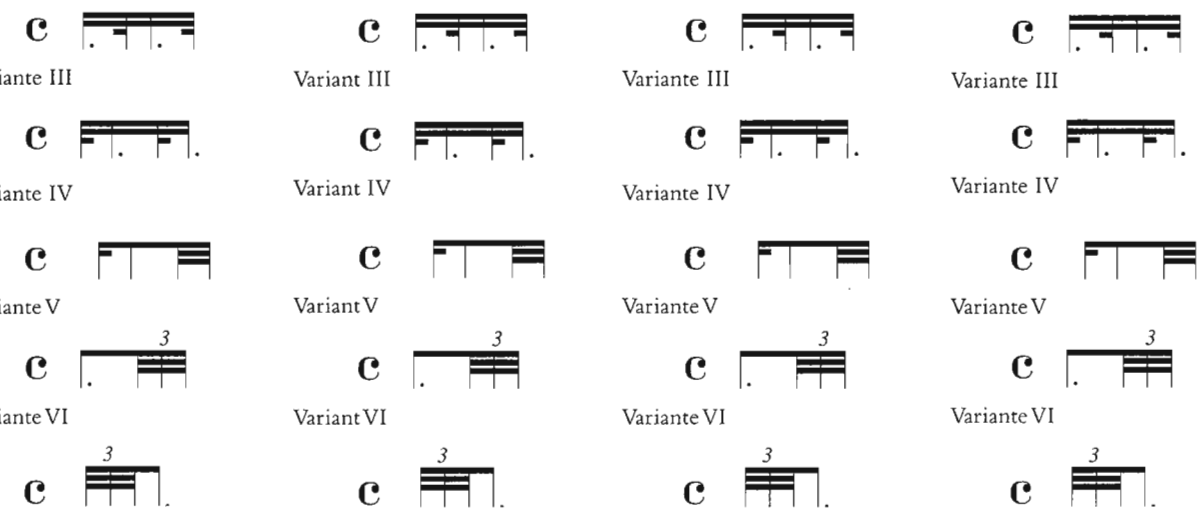
Ex. 3
Préparatoire aux dixièmes.
Mes. 16, 30.
Augmenter la vitesse jusqu'à atteindre celle demandée.



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

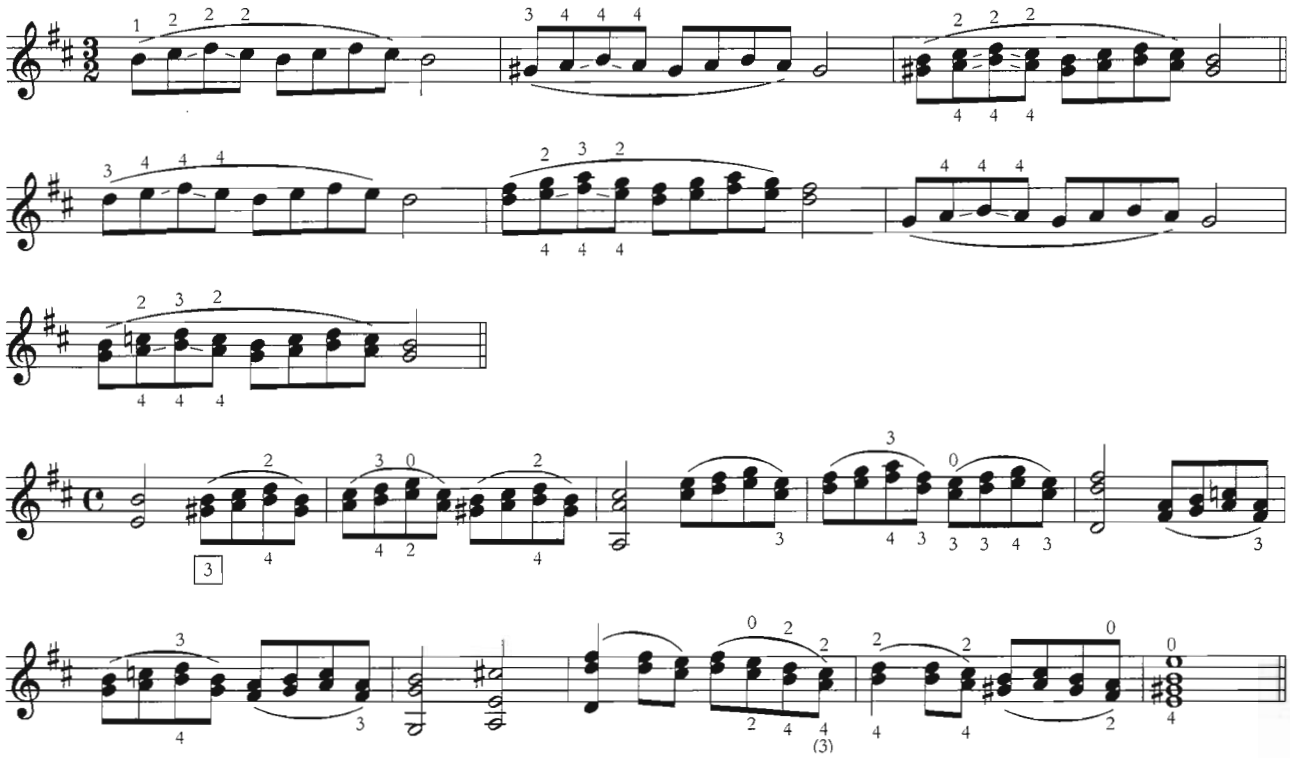
Variante VI | Variant VI | Variante VI | Variante VI

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.

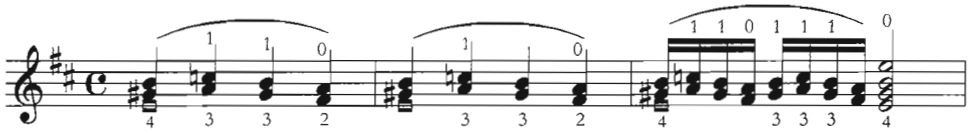


Mis. 47.
(▫ = note mute)

b. 47.
(▫ = silent note)

Takt 47.
(▫ = stumme Noten)

Mes. 47.
(▫ = note muette)

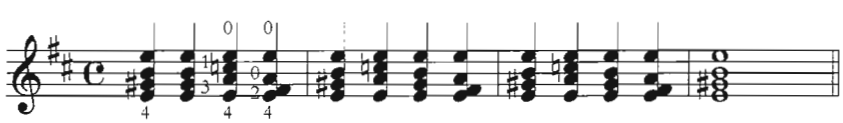


Es. 5
Miss. 45, 46, 47, 48.
Basare l'intonazione sul mi vuoto. Preparare gli arpeggi con:

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:

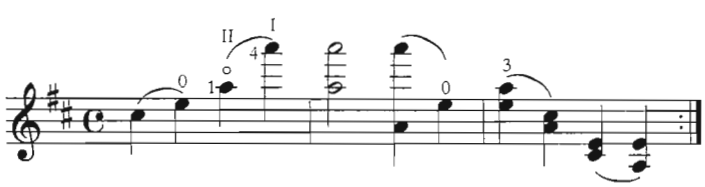


Es. 6
Terz'ultima battuta:

Ex. 6
Third last bar:

Üb. 6
Der drittletzte Takt:

Ex. 6
Troisième mesure avant la fin:



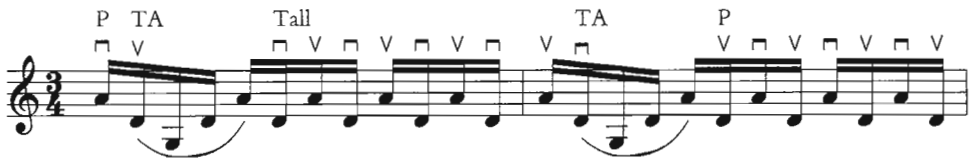
SEZ. A

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 höbar 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)

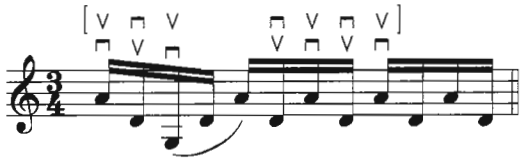


Es. 2
Eseguire anche iniziando ∨ e ⊓ MI, MS, M.

Ex. 2
Play also beginning with ∨ and ⊓ LH, UH, M.

Üb. 2
Auch auszuführen beginnend mit ∨ und ⊓ uH, oH, M.

Ex. 2
En commençant par ∨ 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 Tal/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.

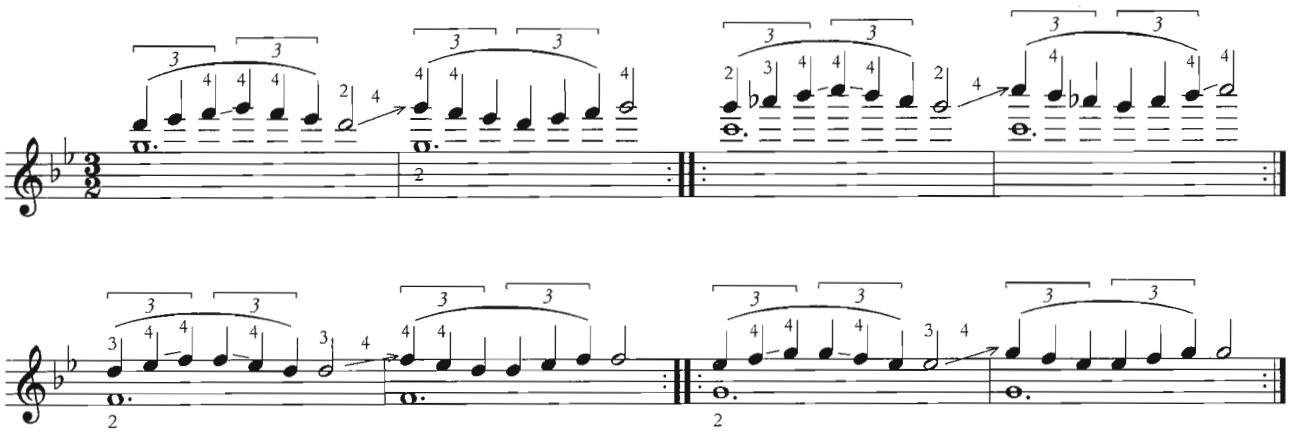
Ex. 1
Tout le Capriccio en doubles cordes.

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.

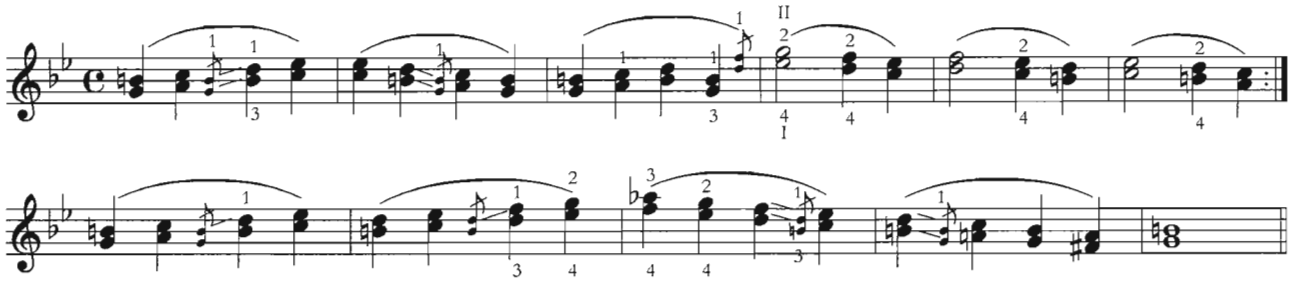


Es. 3
Preparatorio ai passaggi in terze delle miss. 64-72 e 81-fine.

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

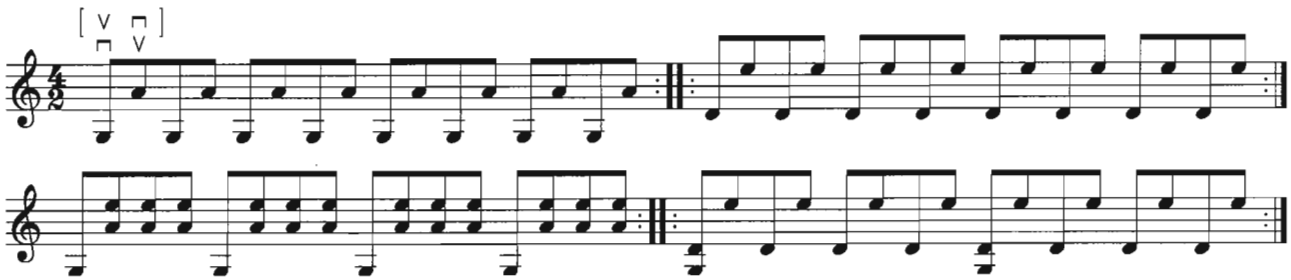
Sez. A

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

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

Üb. 1
Die größten Schwierigkeiten für die Bogentechnik betreffen die Sprünge über die Saiten[4], 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[4] 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 *detaché* auf der Saite; *spiccato* in der M und am Fr. .

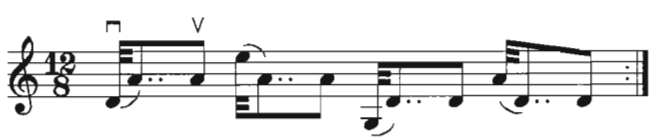
Mes. 1-20, 59-fin.
Exécution: jouer à la P *détaché* sur les cordes; *spiccato* sur M et Tal.

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

Ex. 2
Ensure a loose wrist in the rapid string change between the 1st and 2nd 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 1e et la 2e 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).

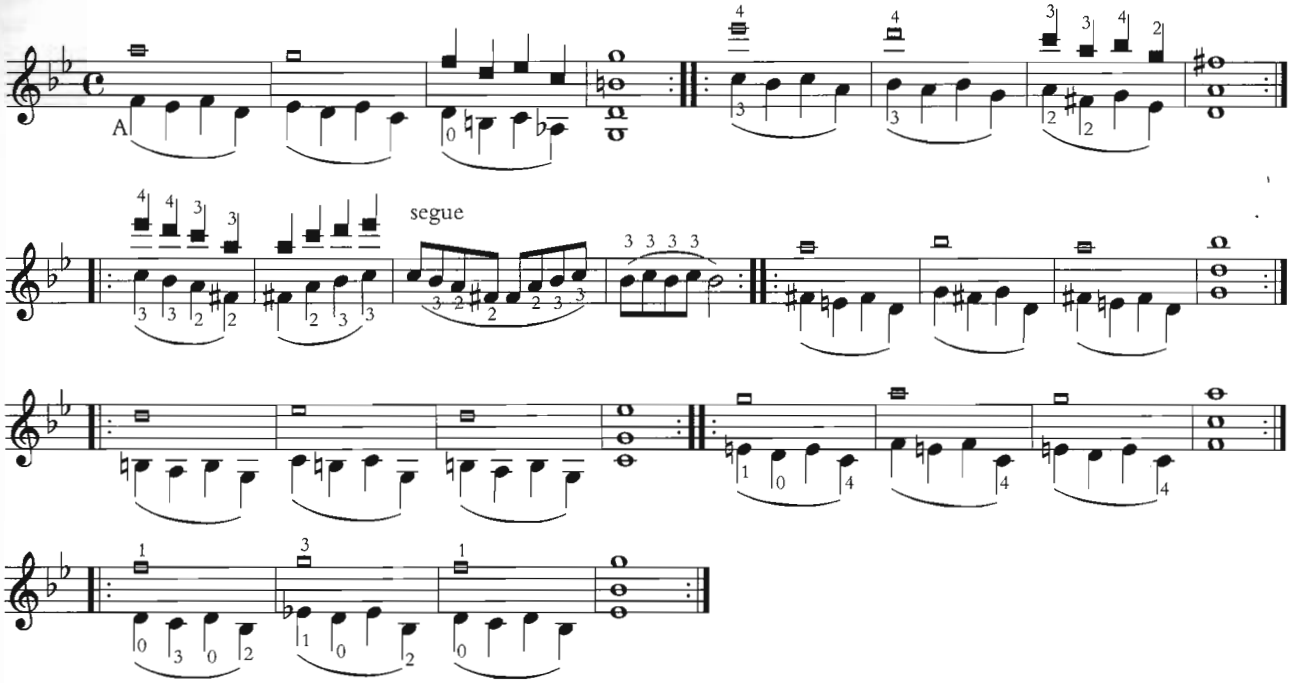
4. Tartini, dans la *Lettera a Maddalena Lombardini, op. cit.* (*cfr.* la p. xlix), p. 5, recommande cette manière d'étudier *«per acquistare questa leggerezza d'arco»* (pour acquérir cette legèreté de l'archet).

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

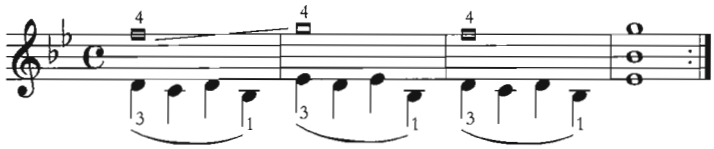


Oppure: 2ª posizione con estensione alla 3ª.

Or: 2nd position with extension to the 3rd.

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

Ou: 2de position avec extension à la 3me.

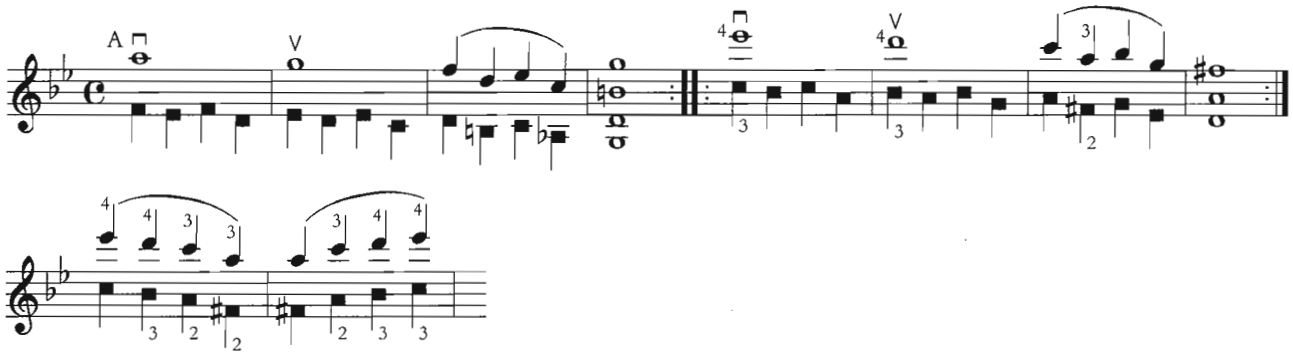


Variante II
(▪ = nota muta)

Variant II
(▪ = silent note; A=bow)

Variante II
(▪ = stumme Note; A=Bogen)

Variante II
(▪ = note muette)



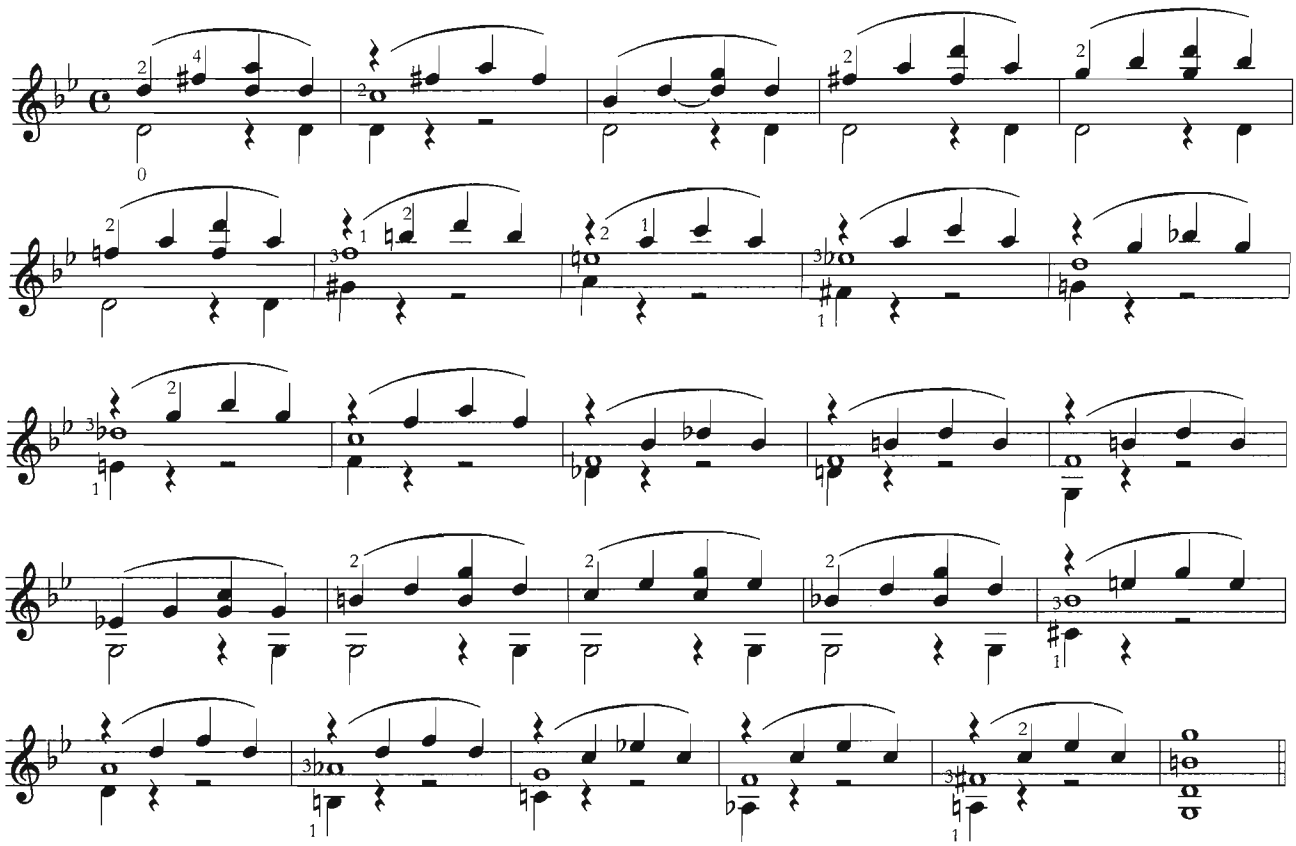
Es. 2
Preparazione accordale del passo di agilità.
Miss. 34-58.

Ex. 2
Chordal preparation for the passage of agility.
bb. 34-58.

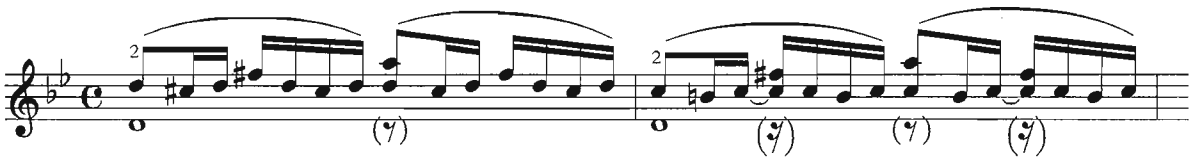
Üb. 2
Vorbereitung in Akkorden auf die Geläufigkeitspassage.
Takt 34-58.

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

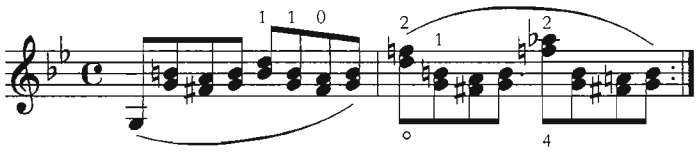


Es. 3
Miss. 59-63.

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 folgendermaßen:

À jouer ainsi:

Variante I | Variant I | Variante I | Variante I

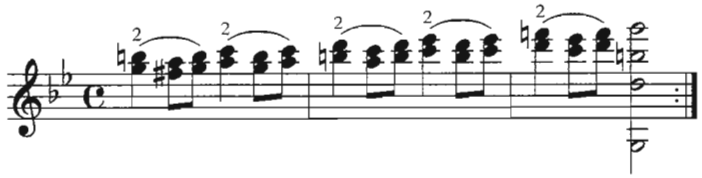
Variante II | Variant II | Variante II | Variante II

Es. 4
Miss. 63-65.

Ex. 4
bb. 63-65.

Üb. 4
Takt 63-65.

Ex. 4
Mes. 63-65.



Eseguire anche come segue:

Variante I

Variante II

Variante III

Variante IV

Play also as follows:

Variant I

Variant II

Variant III

Variant IV

Auszuführen auch folgendermaßen:

Variante I

Variante II

Variante III

Variante IV

Étudier comme plus haut:

Variante I

Variante II

Variante III

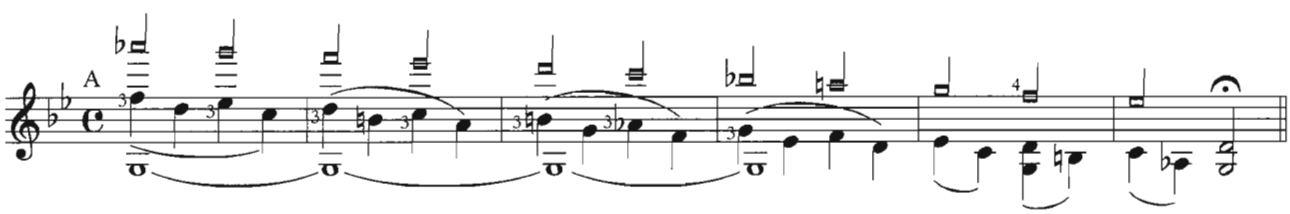
Variante IV

Es. 5
Miss. 66-72.
(▫ = nota muta)

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

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

Ex. 5
Mes. 66-72.
(▫ = note muette)

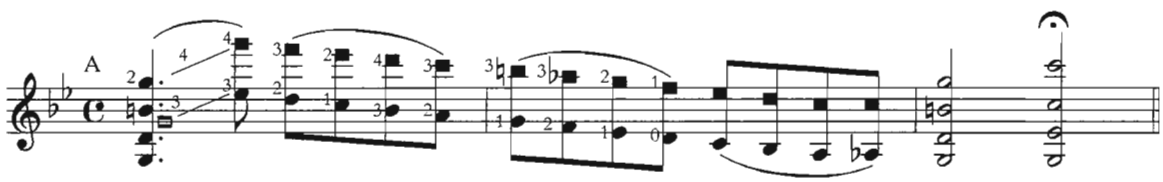


Da mis. 72 alla fine.
(▫ , ▪ = nota muta)

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

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

De la mes.72 à la fin.
(▫ , ▪ = note muette)

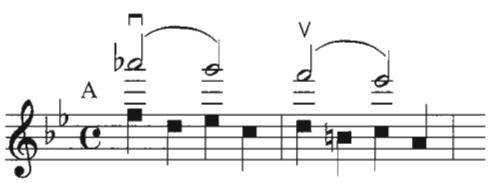


Analogamente all'Es. 1, invertire i compiti della mano sinistra e dell'arco.
Miss. 66-72.
(▪ = nota muta)

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)

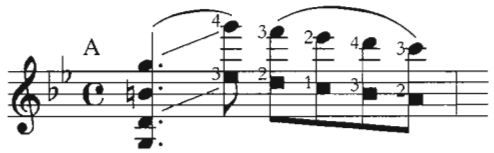


Miss. 72-73.
(▪ = nota muta)

bb. 72-73.
(▪ = silent note; A=bow)

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

Mes. 72-73.
(▪ = note muette)



Capriccio 5

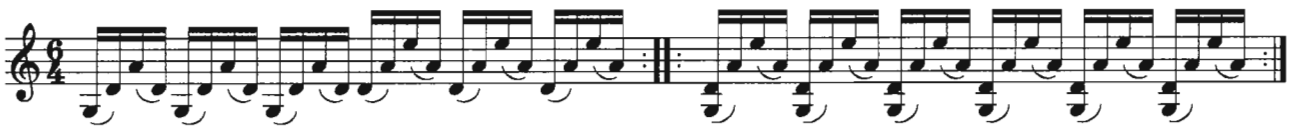
Sez. A

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.



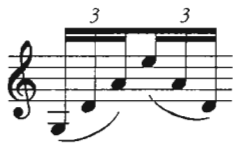
Applicare al Capriccio 5 anche i colpi d'arco seguenti, iniziando sia ∨ che ⊓.

Apply to Capriccio 5 the following bow strokes beginning with both ∨ and ⊓.

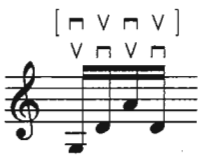
Auf das Capriccio Nr. 5 folgende Bogenstriche anwenden, beginnend sowohl mit Aufstrich, als auch mit Abstrich.

Appliquer au Capriccio 5 les coups d'archet suivants en commençant soit par ∨ soit par ⊓.

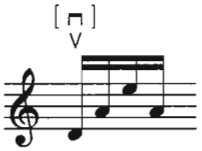
Variante I



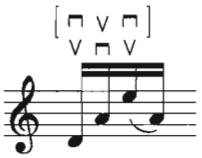
Variante II



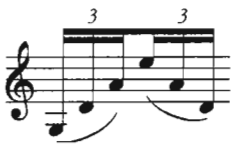
Variante III



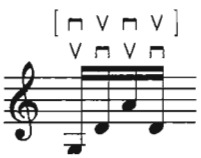
Variante IV



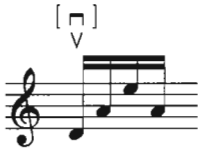
Variant I



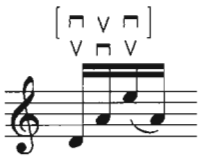
Variant II



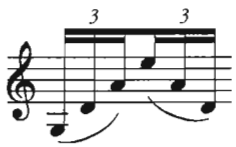
Variant III



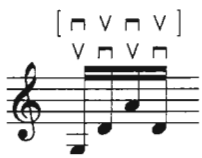
Variant IV



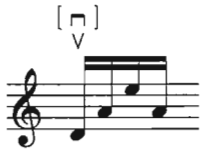
Variante I



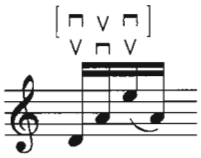
Variante II



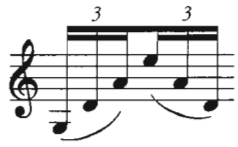
Variante III



Variante IV



Variante I



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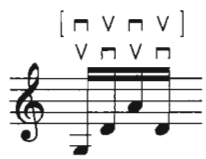

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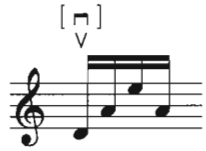
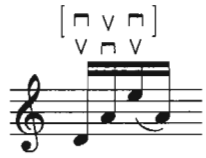
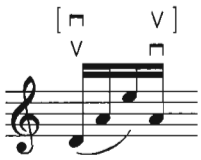


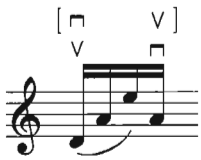
Variante IV



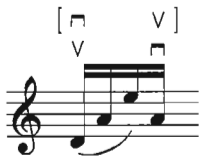
Variante V



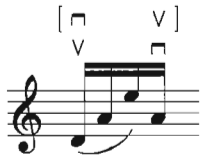
Variant V



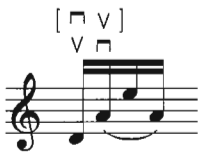
Variante V



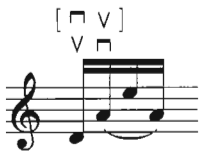
Variante V



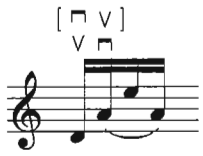
Variante VI



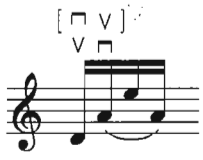
Variant VI



Variante VI

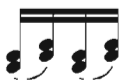


Variante VI

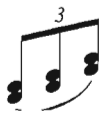


Sez. S

Es. 1
Preparazione dei tricordi in duine

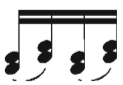


e dei quadricordi in terzine.

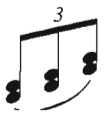


Es. 2
Il Capriccio richiede alcune estensioni e retrazioni della mano assai interessanti.
Miss. 20, 21, 22; 51, 52, 53: decime preparate[5].

Ex. 1
Preparation of the triple stops as duplets



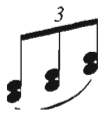
and quadruple stops as triplets.



Ex. 2
The Capriccio requires the hand to make certain very interesting extensions and retractions.
bb. 20, 21, 22; 51, 52, 53: prepared tenths.[5]

Üb. 1
Vorbereitung der Tripelgriffe in Duolen

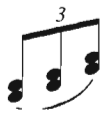
und der Quadrupelgriffe in Triolen.



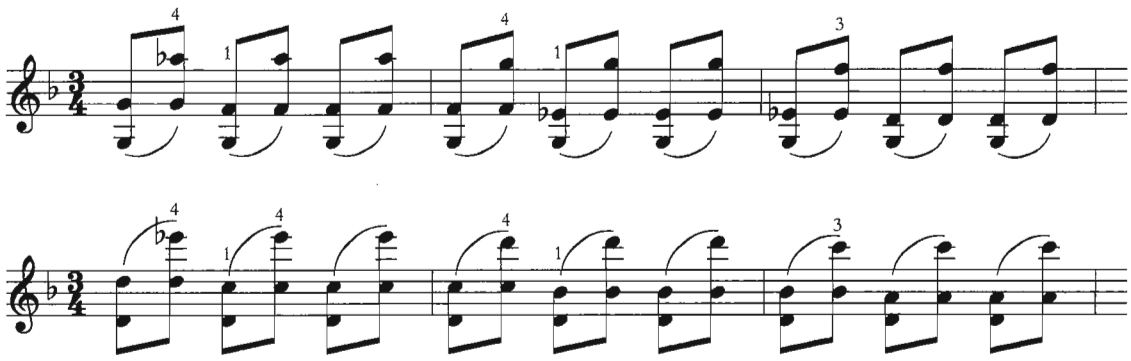
Üb. 2
Das Capriccio verlangt einige äußerst interessante Überstreckungen und Zurückziehungen der Hand.
Takt 20, 21, 22; 51, 52, 53: Vorbereitete Dezimen[5].

Ex. 1
Préparation des accords de trois sons par duolets

et des accords de quatre sons par triolets.



Ex. 2
Le Capriccio exige quelques extensions et rétractions de la main plutôt intéressantes.
Mes. 20, 21, 22; 51, 52, 53: dixièmes préparées[5].

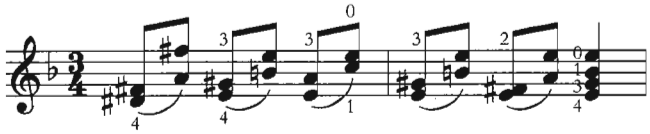


Miss. 64-70.
Indipendenza delle dita.

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.

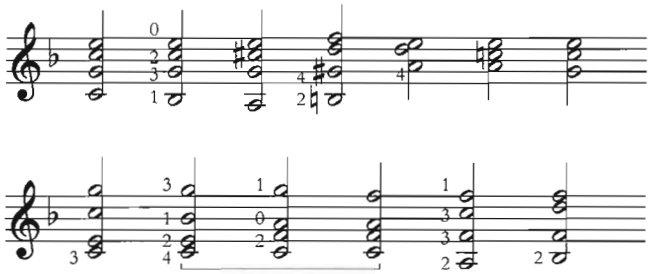
5. *Cfr. supra*, note 4.

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.

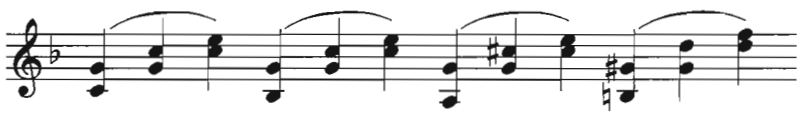


Preparare l'esecuzione dei difficili quadricordi che precedono con:

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

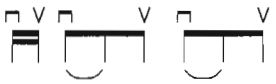
Sul Capriccio 6 il violinista potrà esercitare ogni tipo di *detaché* in ogni punto dell'arco, iniziando sia ∨ che ⊓ e avendo cura che vi sia *«un poco di vacuo tra una nota e l'altra»*[6]. Sarà utile l'applicazione di

In Capriccio 6 the violinist can practise every kind of *detaché* at every point of the bow, beginning with both ∨ 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).[6] 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 [6]. Die Anwendung von

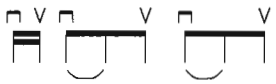
Dans le Capriccio 6 le violoniste pourra s'exercer en toute sorte de *détaché* à tous les niveaux de l'archet, en commençant tantôt avec ∨ tantôt avec ⊓ et en ayant soin qu'il y ait *«un poco di vacuo tra una nota e l'altra»* (un peu de vide entre une note et l'autre)[6]. Il sera utile d'utiliser

e



and

und



et

fino a mis. 23[7], e di

up to b. 23,[7] and

bis Takt 23[7], und von

jusqu'à la mes. 23[7], 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. xlvi), 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. xlviii).

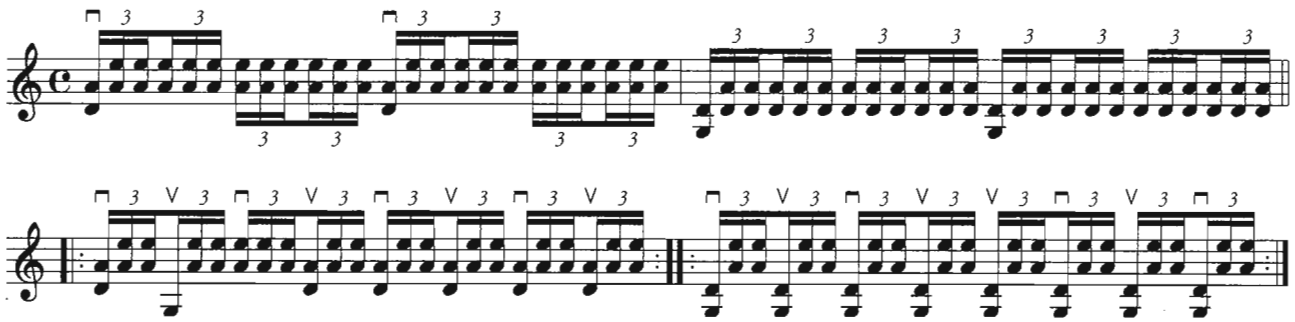
su tutto il Capriccio[8]. Eseguire anche con uno spiccato lungo e prestare molta attenzione, nella sezione delle corde doppie, alla chiarezza dei bicordi e dei salti di corda.

to the whole Capriccio[8]. 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[8]. 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[8]. 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



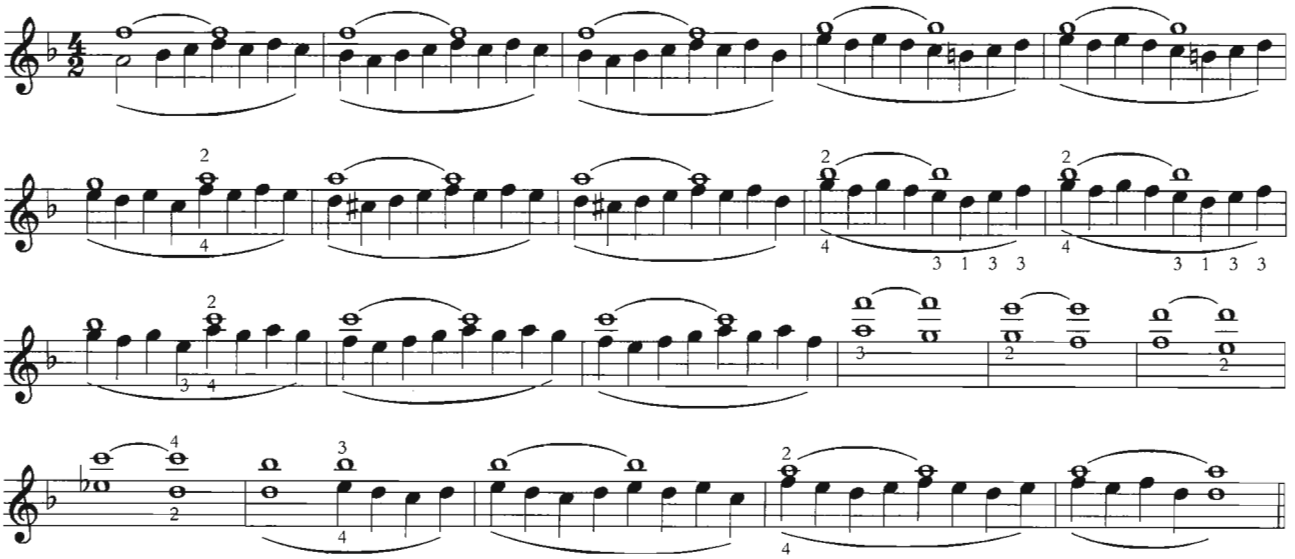
SEZ. S

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.

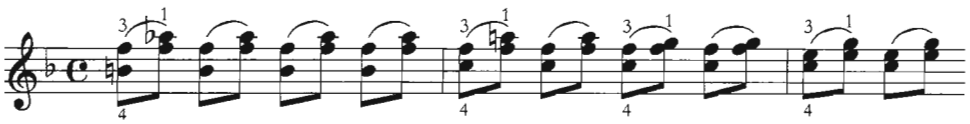


Es. 2
Preparazione dei tricordi e dei quadricordi.
Miss. 20-fine.

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.

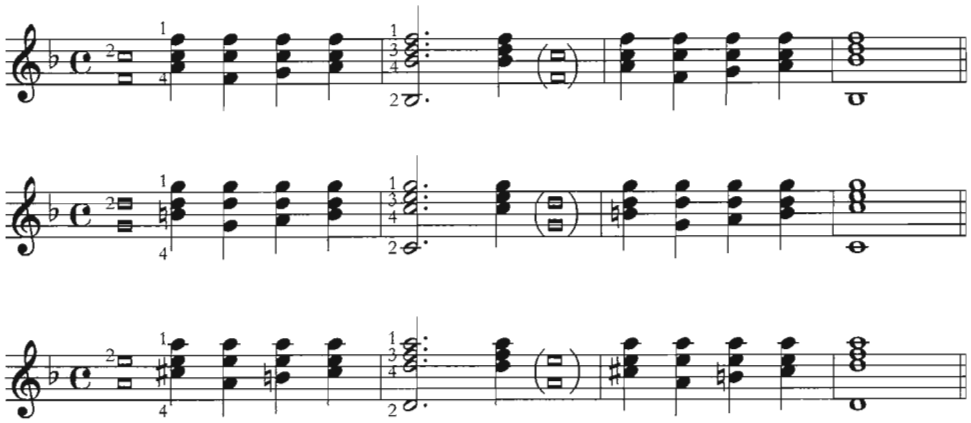
8. Le coup d'archet est mentionné par Georg Muffat, *op. cit.* (*cfr.* la p. xlviii), p. 35 et par Johann Joachim Quantz, *op. cit.* (*cfr.* la p. xlix), p. 247.

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

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

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

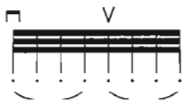
Ex. 3
Placement anticipé des doigts.
Mes. 24-36.
(▫ = note muette)



Capriccio 7

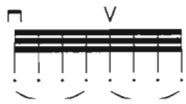
Sez. A

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'



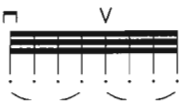
andrebbe, a nostro avviso, oltre le intenzioni del Maestro[9].

The demisemiquaver 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



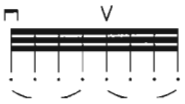
would be going beyond the composer's intentions.[9]

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"



geht unserer Meinung nach über die Absichten von Locatelli hinaus[9].

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'



irait, à notre avis, au-delà des intentions du Maestro[9].

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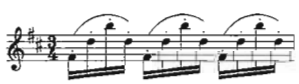
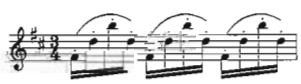
9. *Cfr. L'Arte dell'arco* di Tartini, *op. cit.* (si veda p. xl): sia nell'edizione napoletana sia in quella londinese gli arpeggi sono realizzati sciolti o con due note legate e due sciolte. Per contro Vivaldi, nel *Larghetto* del Concerto X per quattro violini, in si minore (in: *XII Concerti*, Opera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



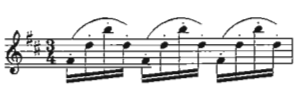
«arpeggio battuto di biscrome», ove si ipotizza:

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



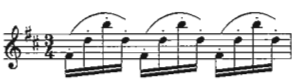
«arpeggio battuto di biscrome», where one conjectures:

9. Vgl. *L'arte dell'arco* von Tartini, *a.a.O* (siehe S. xlvi): 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 17515 veröffentlicht bei de Le Cène, Amsterdam), über

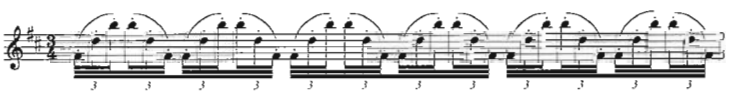


«arpeggio battuto di biscrome», wo man annähme:

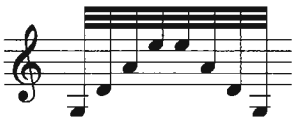
9. *Cfr. L'Arte dell'arco* de Tartini, *op. cit.* (*cfr.* la p. xlix): à la fois dans l'édition napolitaine et dans celle de Londres les arpèges sont réalisés déliés ou avec deux notes liées et deux déliés. Par contre, dans le *Larghetto* du Concerto X pour quatre violons de Vivaldi en si mineur (*XII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



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



Es. 1
Esecuzione: M.



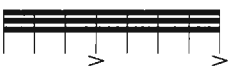
Applicare gli accenti alternativamente su ogni biscroma, sia nel *detaché* che nel balzato.

Variante I

Variante II

Variante III

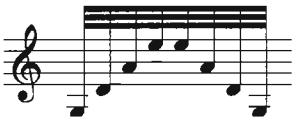
Variante IV



Eseguire, più lentamente, in tutti i punti dell'arco.
Eseguire contrarco.
Eseguire con l'arcata

iniziando sia con ⊓ che con ∨, al centro dell'arco.

Ex. 1
Performance: M.



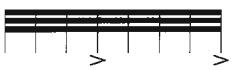
Apply accents to each demi-semiquaver by turns, with both *detaché* and *balzato*.

Variant I

Variant II

Variant III

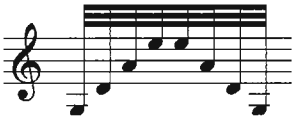
Variant IV



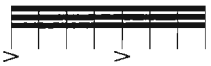
Play, more slowly, at all points of the bow.
Play with reversed bowing.
Play with the bowing

beginning with both ⊓ and ∨, at the centre of the bow.

Üb. 1
Ausführung: M.



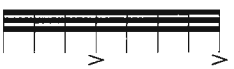
Die Akzente abwechselnd auf jede 32stel anwenden, sowohl im *detaché* als auch beim Springbogen.
Variante I



Variante II

Variante III

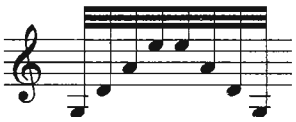
Variante IV



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.

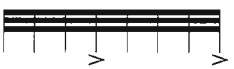


Appliquer les accents alternativement sur chaque triple croche, aussi bien dans le *detaché* et dans le *balzato*.
Variante I

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

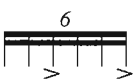
en commençant tantôt avec ⊓ tantôt avec ∨, au milieu de l'archet.

Es. 2
Applicare gli accenti alternativamente su ogni semicroma nelle terzine di miss. 37, 38, 39, 43, 44, 45.

Variante I

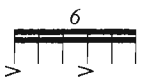
Variante II

Variante III

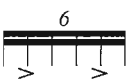


Ex. 2
Apply accents on each semi-quaver, by turns, in the triplets of bb. 37, 38, 39, 43, 44, 45.

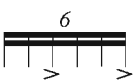
Variant I



Variant II

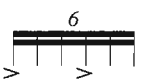


Variant III

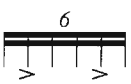


Üb. 2
Die Akzente abwechselnd auf jede 16tel der Triolen anwenden in den Takten 37, 38, 39, 43, 44, 45.

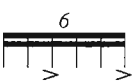
Variante I



Variante II

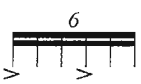


Variante III



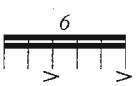
Ex. 2
Appliquer les accents alternativement sur chaque double croche des triolets des mes. 37, 38, 39, 43, 44, 45.

Variante I



Variante II

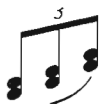
Variante III



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:

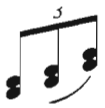


Play the sextuplets of bb. 37, 38, 39, 43, 44, 45 as:

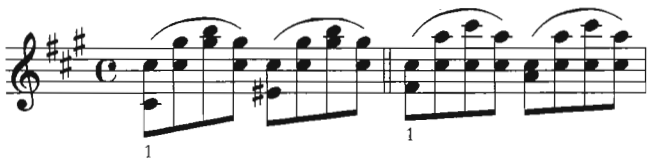
Üb. 1
Die Quadrupelgriffe so ausführen:

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:

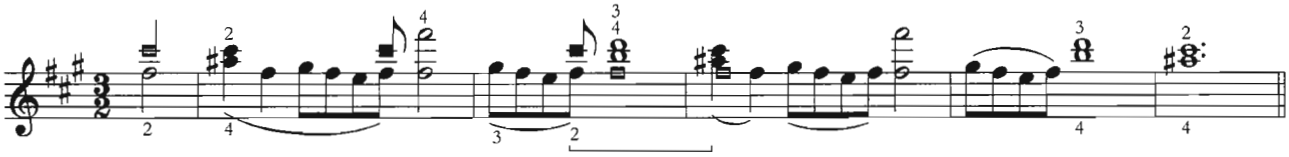


Es. 2
Piazzamento anticipato del 2° dito.
Mis. 14 e segg.
(▫ , ▪ = nota muta)

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 2e doigt.
Mes. 14 et suiv.
(▫ , ▪ = note muette)

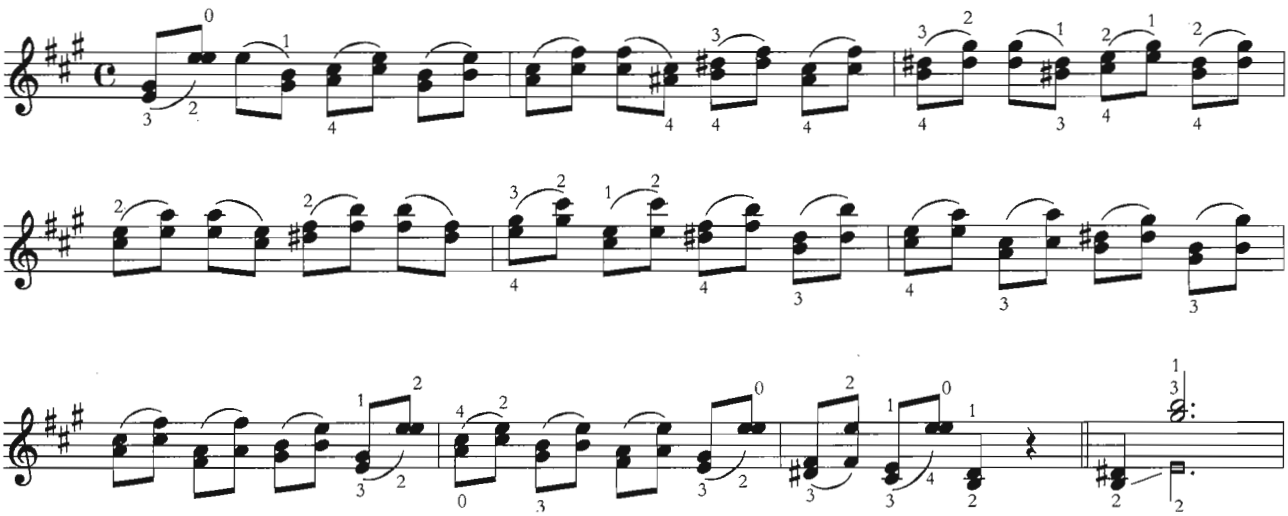


Es. 3
Esercizio preparatorio.
Miss. 47-55.
(▫ = nota muta)

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)



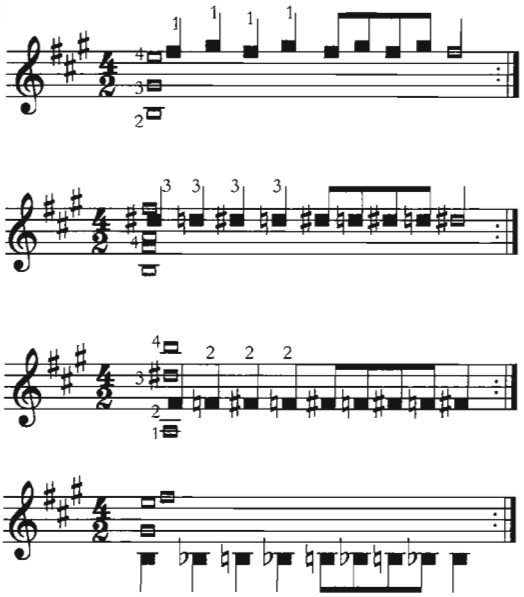
Es. 4
Esercizio d'indipendenza delle dita; scivolare leggermente sui cromatismi.
Miss. 62-66.
(▫ , ▪ = nota muta)
Modello:

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:

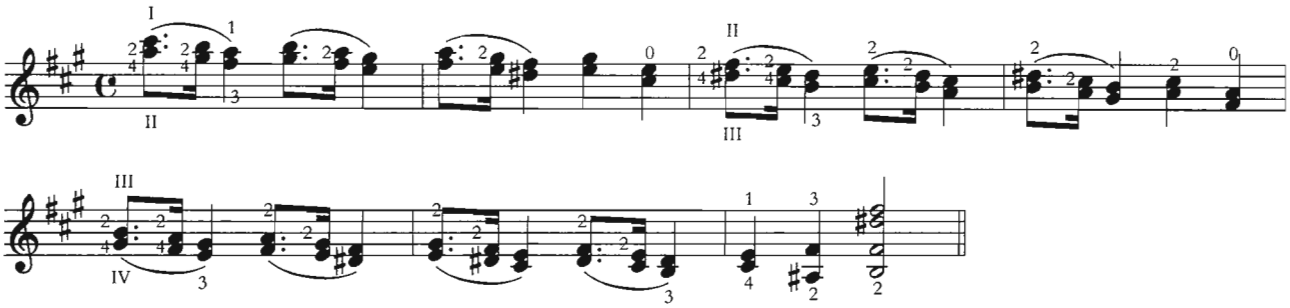


Es. 5
Cambi di posizione e realizzazione della nota di passaggio.
Miss. 56-61.

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

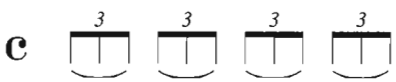
Appliquer les rythmes:
Variante I

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.

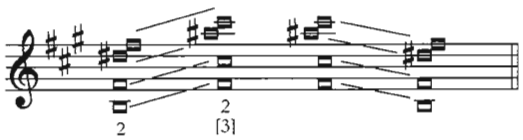
Ex. 6
Changements de position et accords. Bouger avec souplesse la main, le poignet et l'avant-bras. Exercer sur les cordes la pression minimale nécéssaire.

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 anwenden:

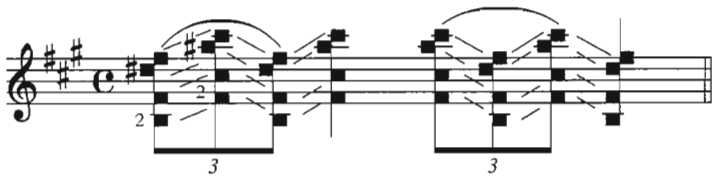
Appliquer les rythmes suivants:

Variante I

Variant I

Variante I

Variante I

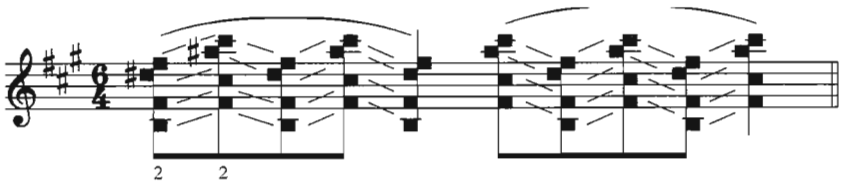


Variante II

Variant II

Variante II

Variante II



Esecuzione: A su IV.

Performance: bow on IV.

Ausführung: Bogen auf IV.

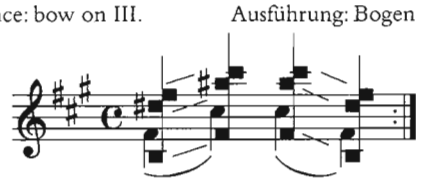
Exécution: archet sur IV.

Esecuzione: A su III.

Performance: bow on III.

Ausführung: Bogen auf III.

Exécution: archet sur III.

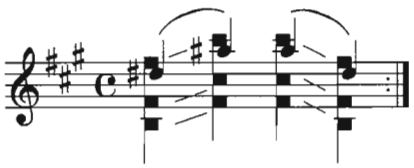


Esecuzione: A su II.

Performance: bow on II.

Ausführung: Bogen auf II.

Exécution: archet sur II.

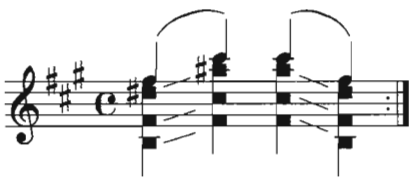


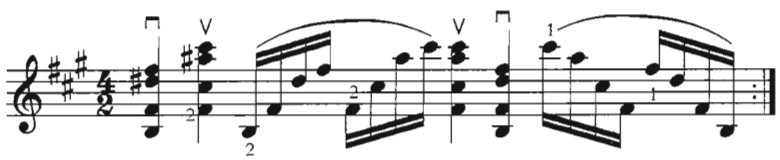
Esecuzione: A su I.

Performance: bow on I.

Ausführung: Bogen auf I.

Exécution: archet sur I.



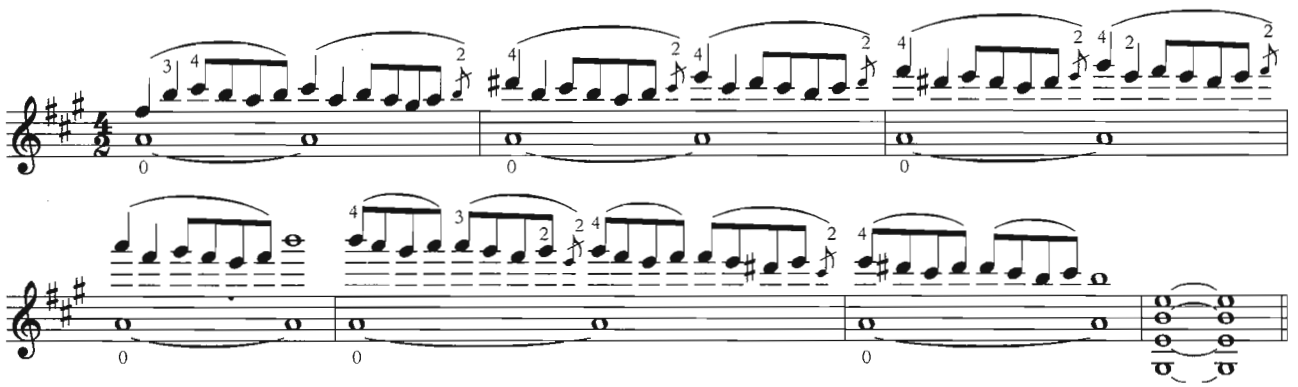


Es. 7
La vuoto di bordone; note di passaggio.
Miss. 66-69.

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

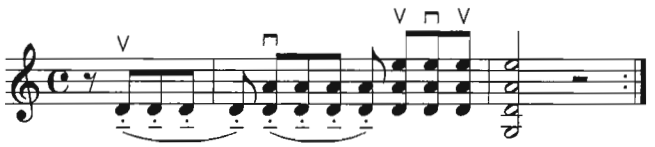
Sez. A

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.

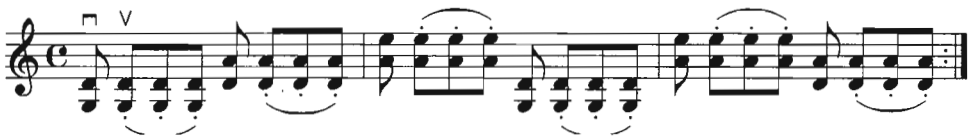


Variante II
Miss. 17, 18 e segg.
Esecuzione: Tall.

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.

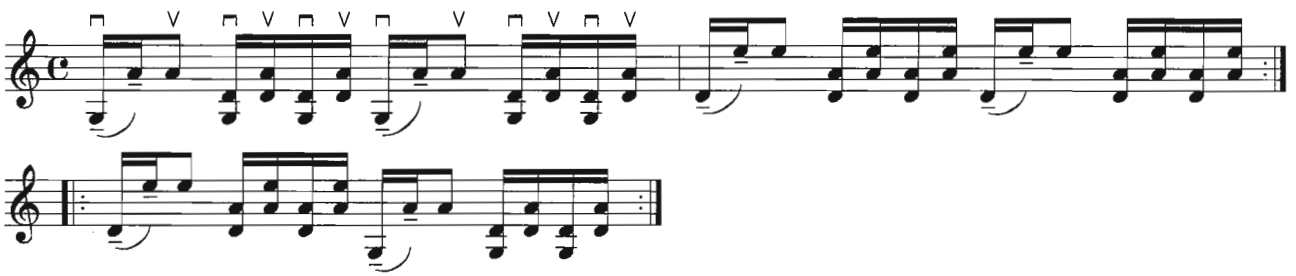


Variante III
Miss. 27-30 e 42-51.
Esecuzione: Tall, M.

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.

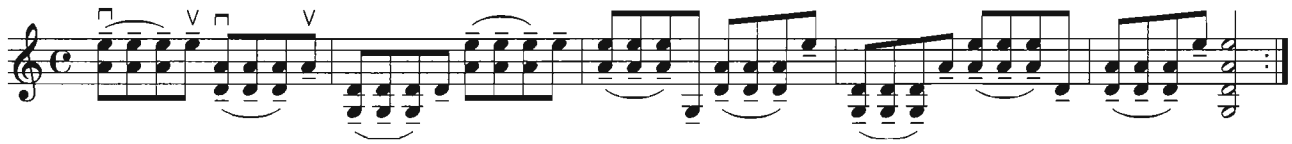


Variante IV
Miss. 53, 54.
Esecuzione: TA.

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

Variante IV
Takt 53, 54.
Ausführung: gB.

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

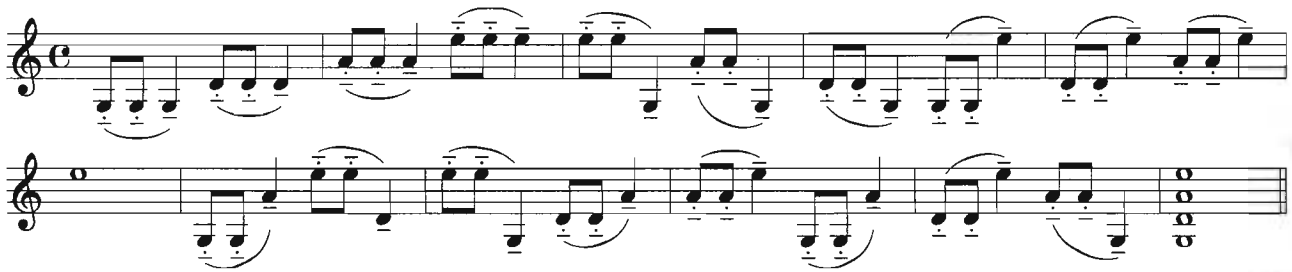


Es. 2
Preparatorio alle miss. 62, 63, 64, con qualche cambio di corda aggiunto per ammorbidire tutte le articolazioni del braccio destro.
Esecuzione: sempre TA.

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.



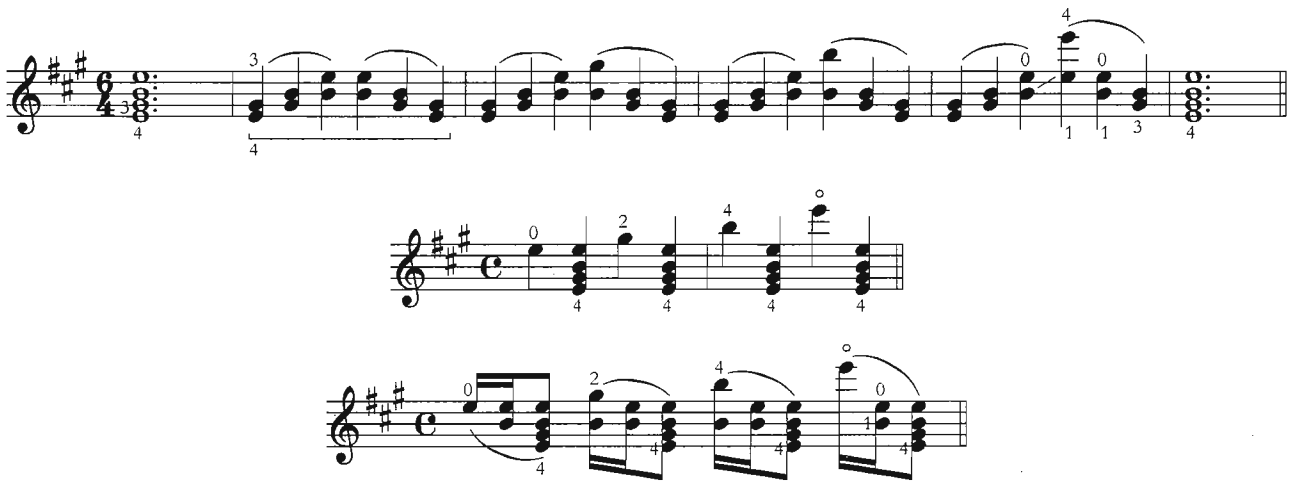
Sez. S

Es. 1
Miss. 1-5.

Ex. 1
bb. 1-5.

Üb. 1
Takt 1-5.

Ex. 1
Mes. 1-5.

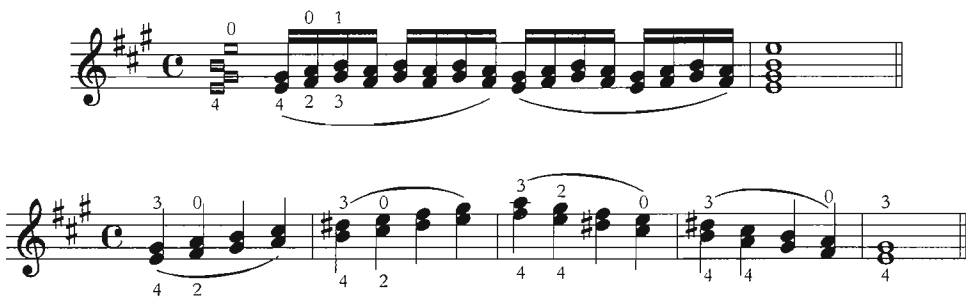


Mis. 5.
(▫ = nota muta)

b. 5.
(▫ = silent note)

Mis. 5.
(▫ = stumme Note)

Mis. 5.
(▫ = note muette)

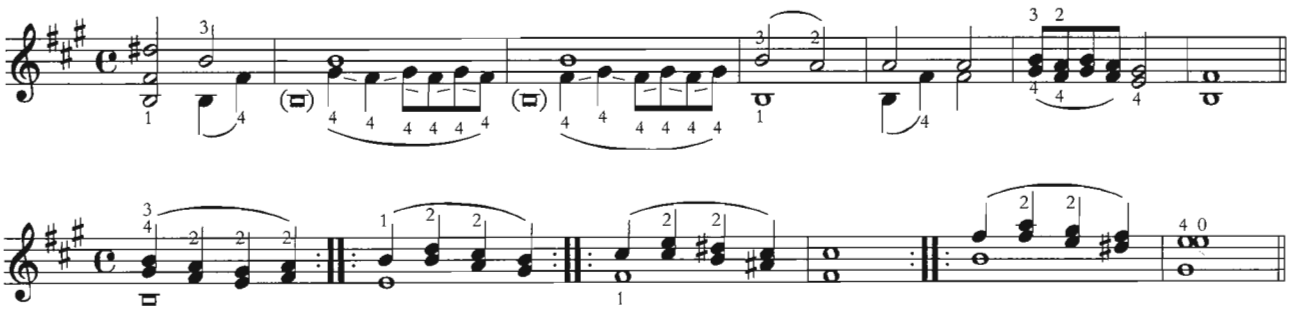


Es. 2
Miss. 17 e segg.[10]
(▫ = nota muta)

Ex. 2
bb. 17 ff.[10]
(▫ = silent note)

Üb. 2
Takt 17 ff.[10]
(▫ = stumme Note)

Ex. 2
Mes. 17 et suiv.[10]
(▫ = note muette)

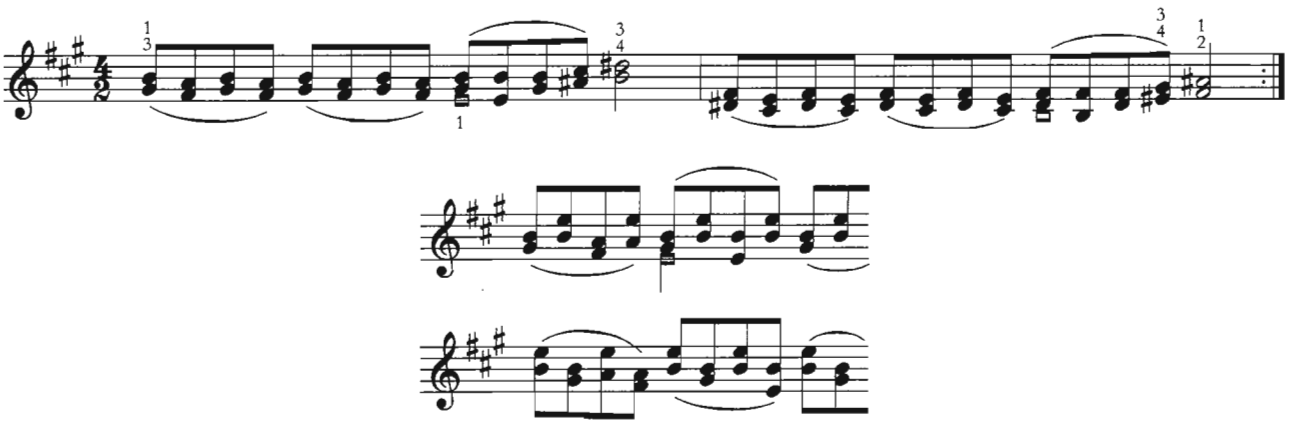


Es. 3
Dopo aver studiato il movimento per terze delle due note gravi del tricordo controllare l'esattezza dell'intonazione iniziando sia dal grave che dall'acuto.
Miss. 27-30; 42-51.
(▫ = nota muta)

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)

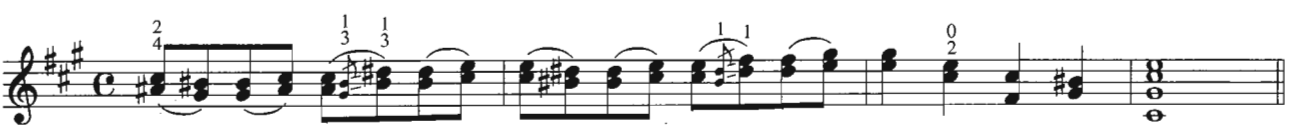


Es. 4
Terze e cambi di posizione con le note di passaggio inferiori (I) e superiori (II).
Mis. 40.
Variante I

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



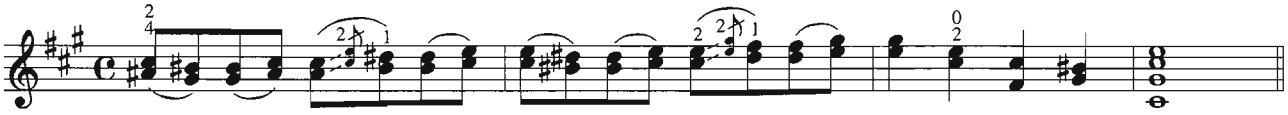
10. L'estensione del 4° dito per ridurre i cambi di posizione è frequentissima nei Capricci. Essa sarà impiegata sistematicamente da Bartolomeo Campagnoli, sia nella *Nouvelle Méthode de la mécanique progressive du jeu de violon, Oeuvre 21, divisée en 5 parties et distribuée en 132 leçons progressives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

10. Stretching the 4th 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 4e 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

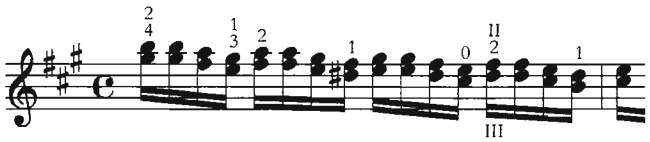


Es. 5
Miss. 56, 57, 58.

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

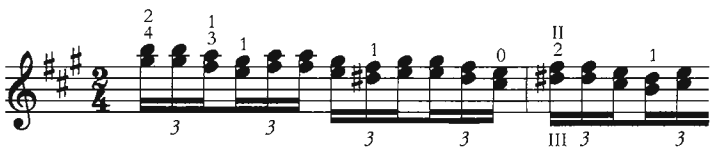
Variante V
Studiare legato e sciolto.

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

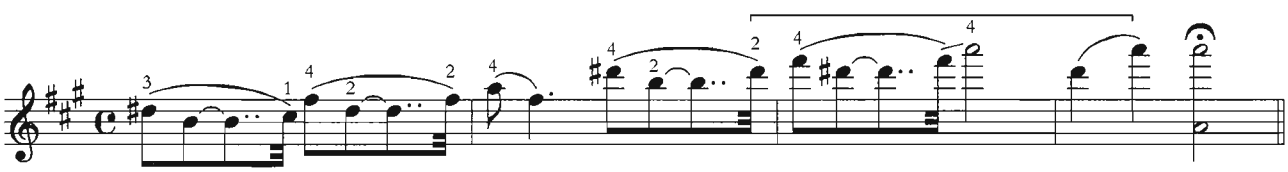


Es. 6
Miss. 62-64.

Ex. 6
bb. 62-64.

Üb. 6
Takt 62-64.

Ex. 6
Mes. 62-64.



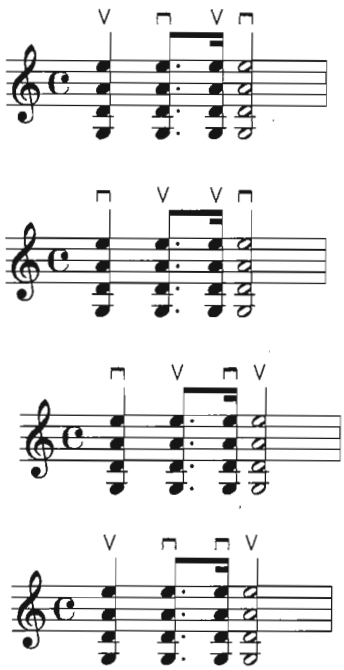
SEZ. A

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.

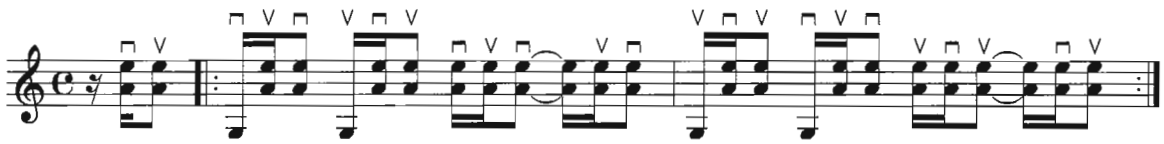
Étudier les 4 combinaisons qui précèdent de façon à obtenir une sonorité harmonieuse indépendamment du coup d'archet et des sections de l'archet utilisées. Varier les nuances.

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
Semiquaver 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.

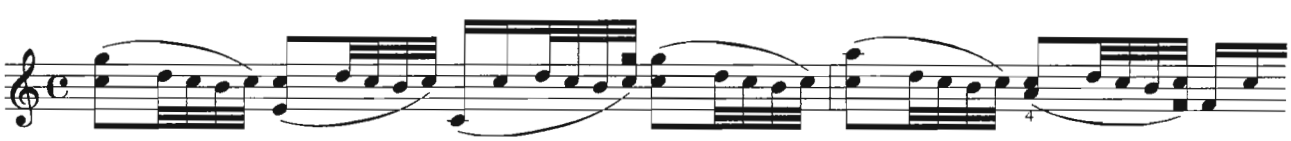
SEZ. S

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.

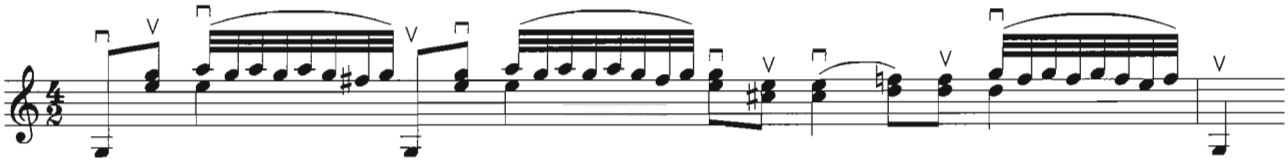
Utiliser sur tout le passage, lorsque cela est possible, le placement anticipé des doigts.

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:

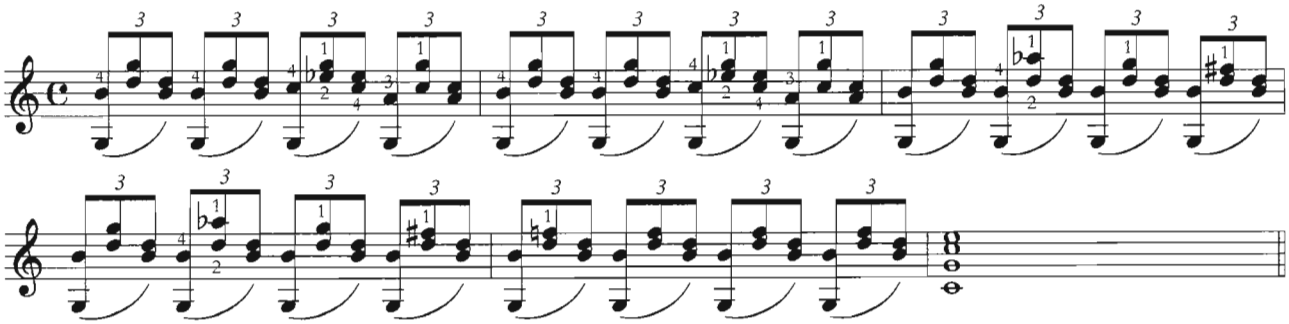


Es. 3
Miss. 65-fine.

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 10

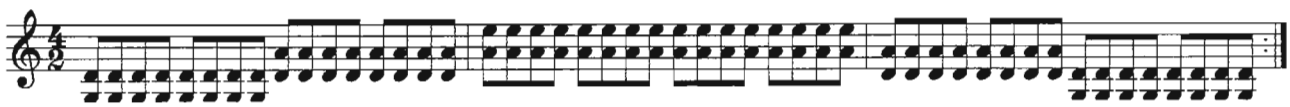
Sez. A

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.

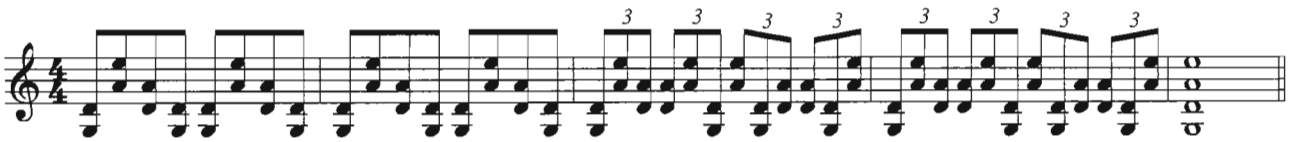


Esecuzione: M.

Performance: M.

Ausführung: M.

Exécution: M.

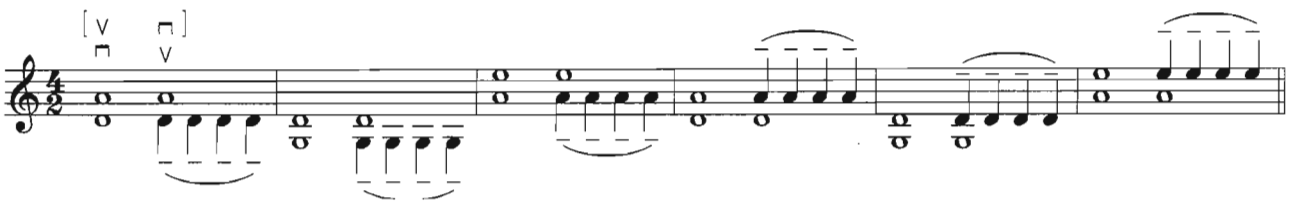


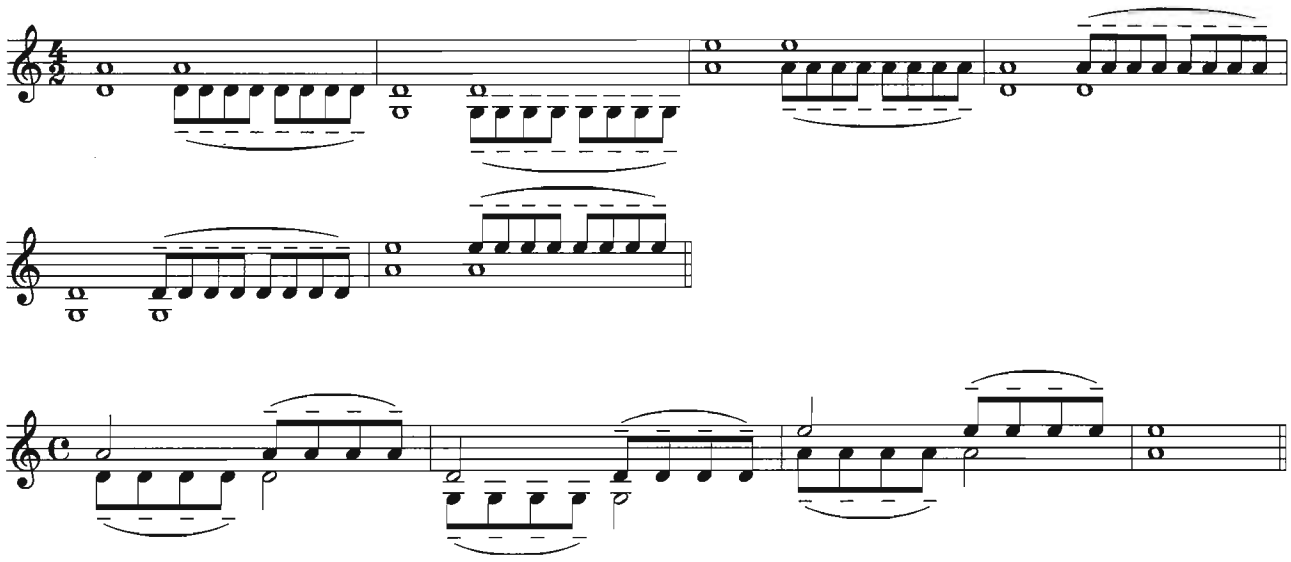
Es. 2
Miss. 11, 12, 50, 51, 52.
Esecuzione: TA.

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.



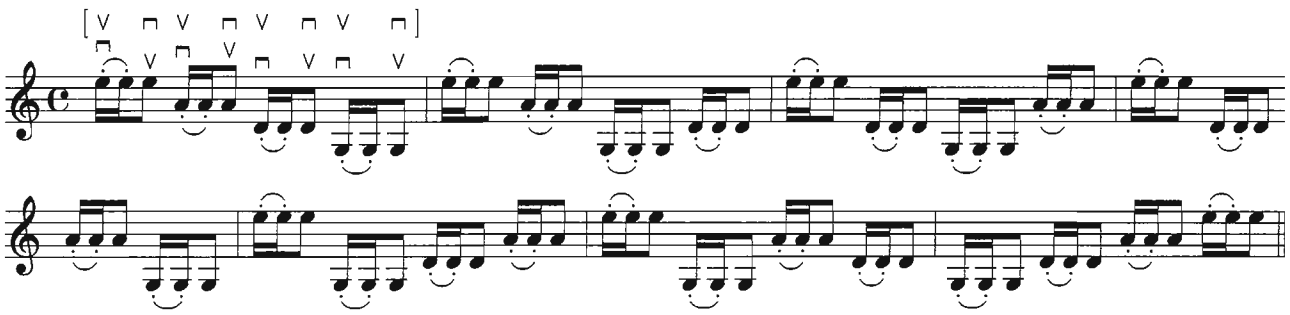


Es. 3
Miss. 67, 68, 69.
Eseguire alla corda: MI, MS, Tall/M/P, spiccato, Tall, M.

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.



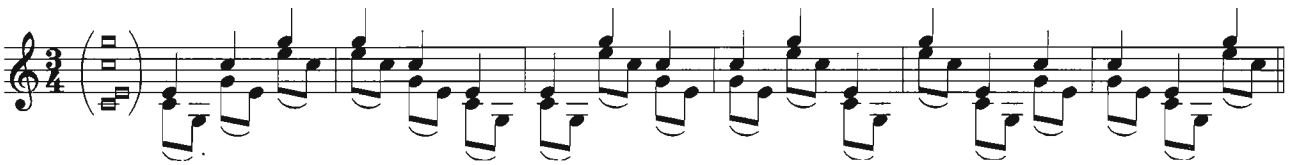
Sez. S

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)

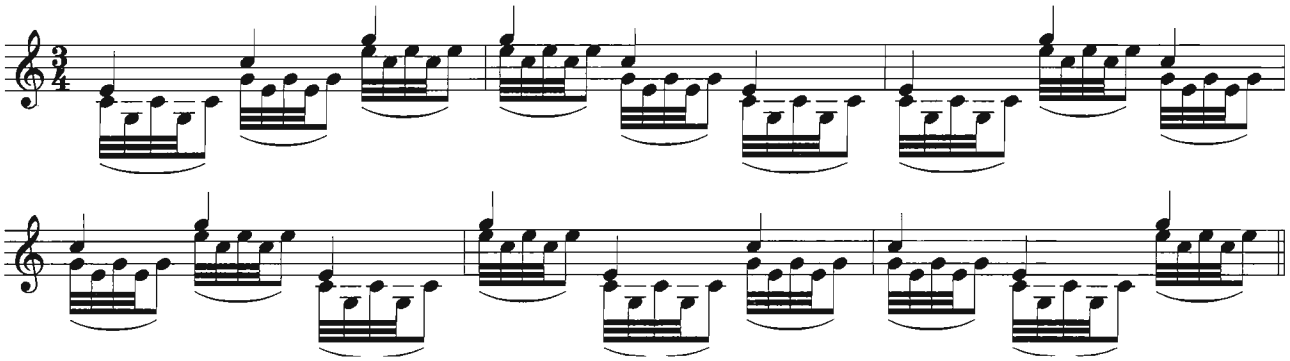


Applicare all'esercizio che precede:
Variante I

Apply to the preceding exercise:
Variant I

Auf das vorhergehende Beispiel anwenden:
Variante I

Appliquer à l'exercice qui précède:
Variante I

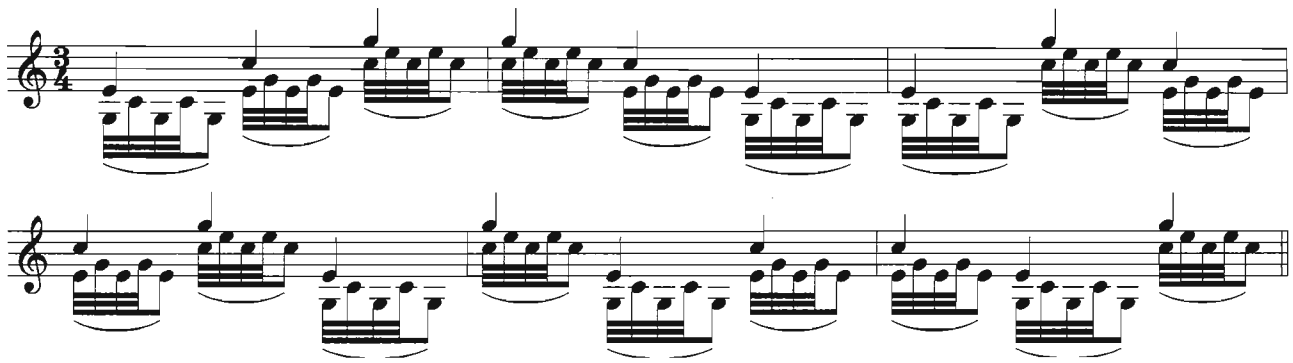


Variante II

Variant II

Variante II

Variante II

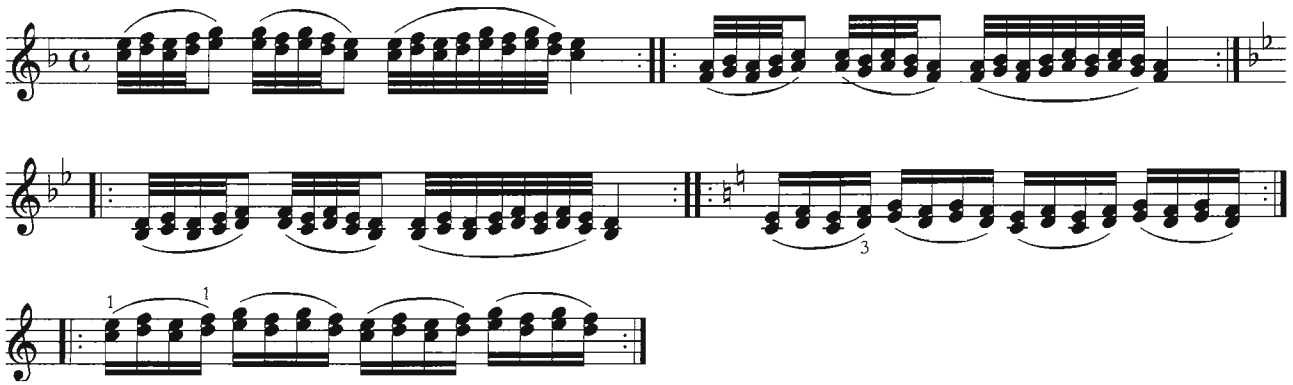


Es. 2
Miss. 6, 7, 8.
Esecuzione: TA.

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

Üb. 2
Takt 6, 7, 8.
Ausführung: gB.

Ex. 2
Mes. 6, 7, 8.
Exécution: TA.

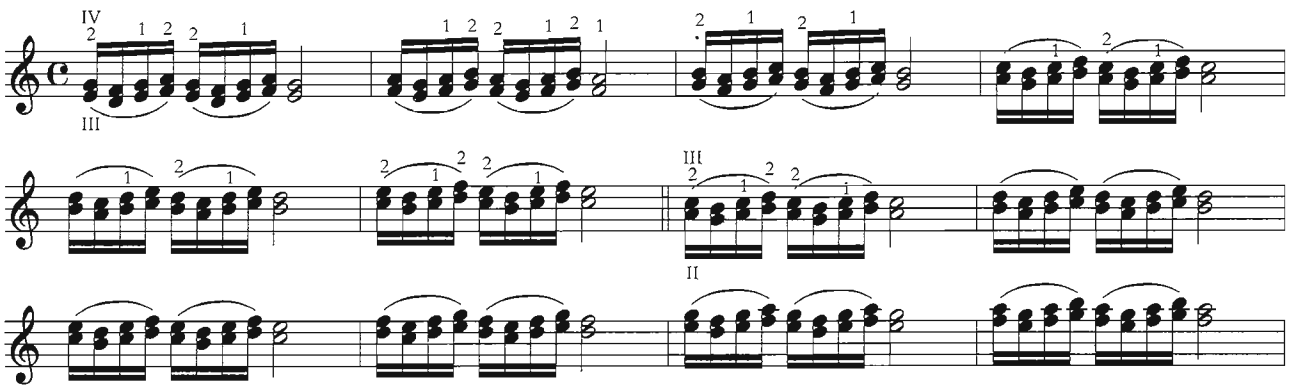


Es. 3
Sviluppo del modulo tecnico di Locatelli[11].
Miss. 22, 23.
Esecuzione: TA.

Ex. 3
Development of Locatelli's technical module.[11]
bb. 22, 23.
Performance: WB.

Üb. 3
Entwicklung des technischen Musters von Locatelli[11].
Takt 22, 23.
Ausführung: gB.

Ex. 3
Développement du module technique de Locatelli[11].
Mes. 22, 23.
Exécution: TA.

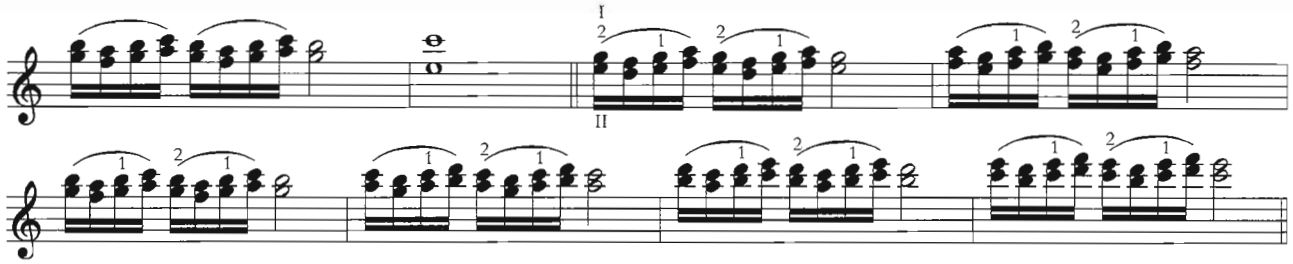


11. Tartini, nella *Lettera a Maddalena Lombardini* – *cfr. op. cit* (si veda p. xl), pp. 5-6 –, raccomanda di esercitarsi a trasportare qualsiasi passaggio, posizione dopo posizione, in modo da *«impadronirsi del manico»*. Egli non cita le corde doppie, ma ci sembra legittimo applicare questo concetto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

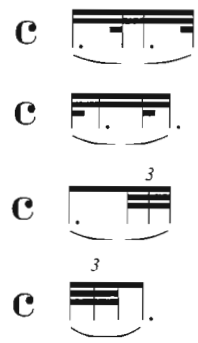


Applicare i ritmi seguenti:

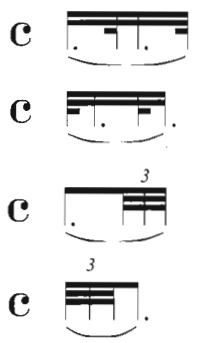
Apply the following rhythms:

Die folgenden Rhythmen anwenden:

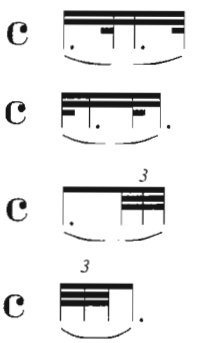
Appliquer les rythmes suivants:



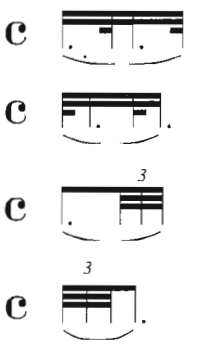
Es. 4
Miss. 11, 12, 50, 51, 52
Variante I



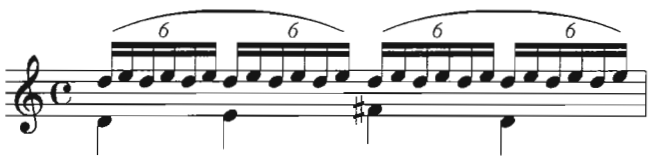
Ex. 4
bb. 11, 12, 50, 51, 52.
Variant I



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



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

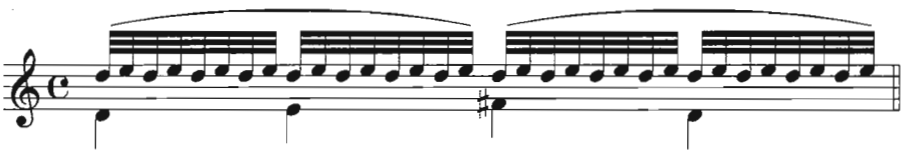


Variante II

Variant II

Variante II

Variante II

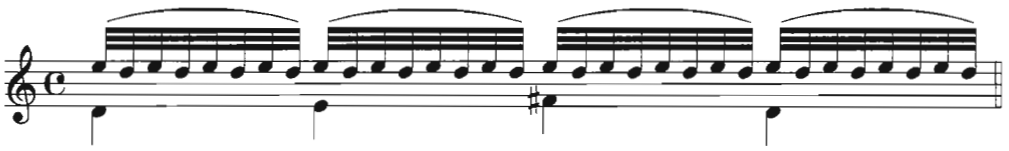


Variante III

Variant III

Variante III

Variante III

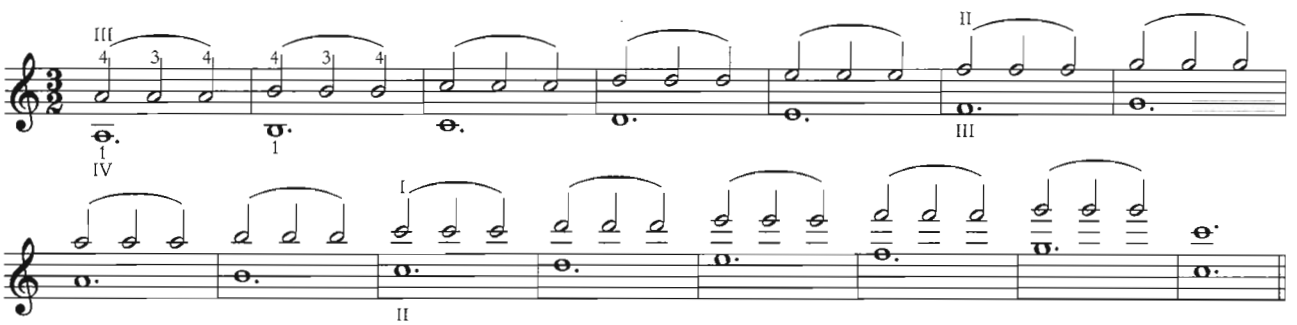


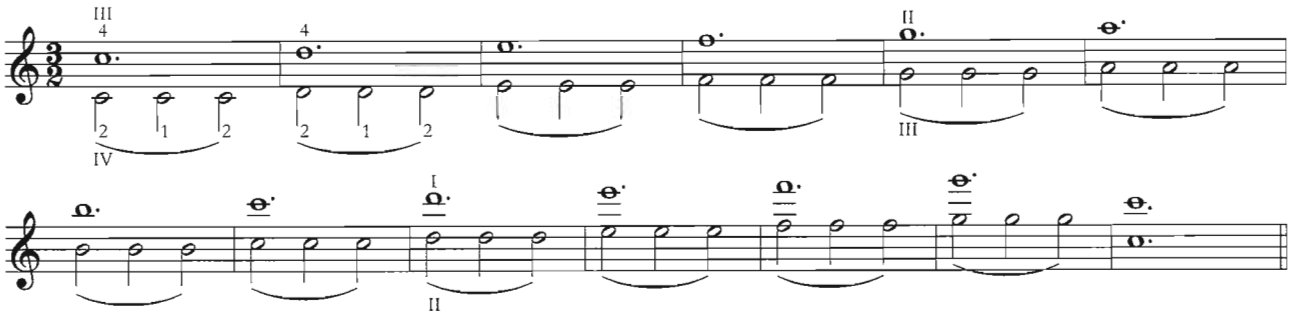
Es. 5
Preparazione alle ottave diteggiate:

Ex. 5
Preparation for the octaves, fingered:

Üb. 5
Vorbereitung auf die Fingersatz-Oktaven:

Ex. 5
Préparation des octaves doigtées:



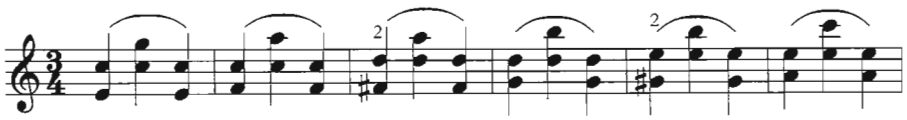


Es. 6
Miss. 25-48.

Ex. 6
bb. 25-48.

Üb. 6
Takt 25-48.

Ex. 6
Mes. 25-48.

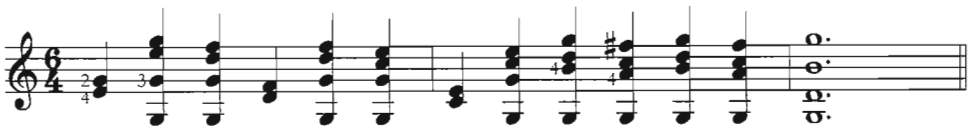


Es. 7
Miss. 59-67.

Ex. 7
bb. 59-67.

Üb. 7
Takt 59-67.

Ex. 7
Mes. 59-67.

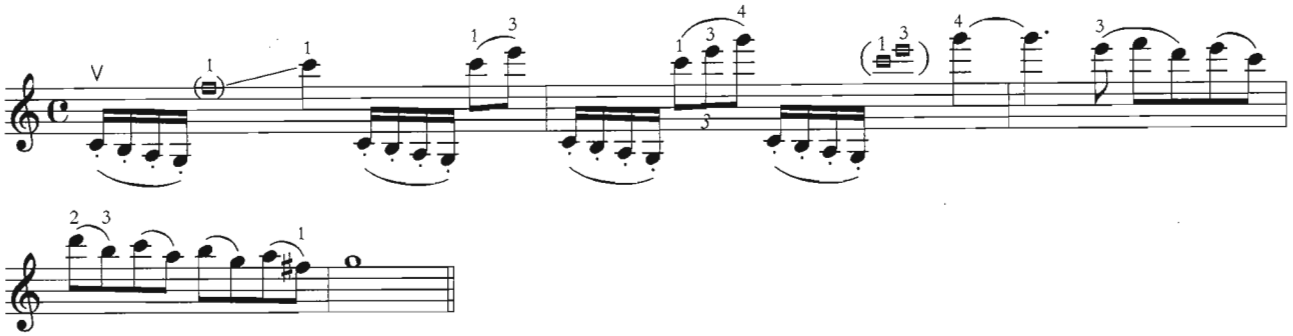


Es. 8
Miss. 71-72.
(▫ = nota fissa)

Ex. 8
bb. 71-72.
(▫ = fixed note)

Üb. 8
Takt 71-72.
(▫ = feste Note)

Ex. 8
Mes. 71-72.
(▫ = notes tenues)



Capriccio 11

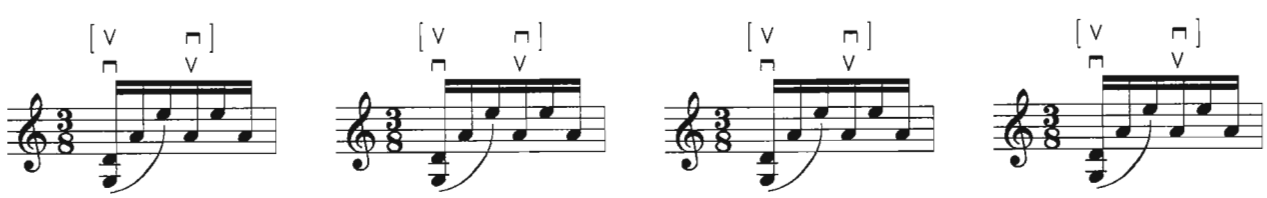
Sez. A

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

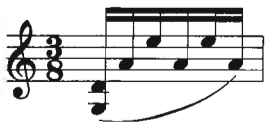
Ex. 1
Variant I
Performance: Fr/M/T.

Üb. 1
Variante I
Ausführung: gB/M/Sp.

Ex. 1
Variante I
Exécution: Tal/M/P.

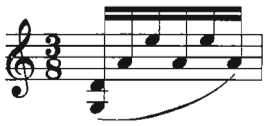


Variante II
Esecuzione: TA.



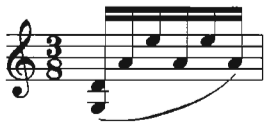
Variante III
Esecuzione: TA.

Variante II
Performance: WB.



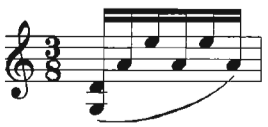
Variant III
Performance: WB.

Variante II
Ausführung: gB.

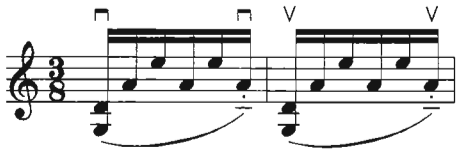


Variante III
Ausführung: gB.

Variante II
Exécution: TA.



Variante III
Exécution: TA.

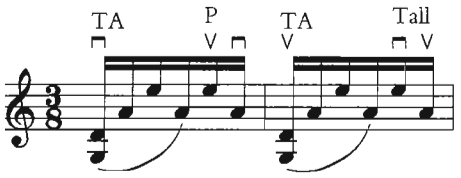


Variante IV

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

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

Variante IV
(Tall=Tal)

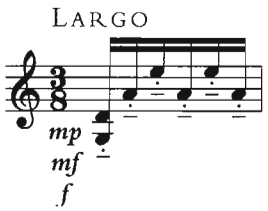


Da mis. 1 a mis. 60 eseguire in *grand détaché*.
Variante V
Esecuzione: sempre TA.

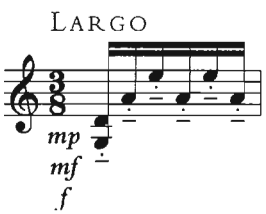
From b. 1 to b. 60 use a *grand détaché*.
Variant V
Performance: always WB.

Ab Takt 1 bis Takt 60 mit *grand detaché* ausführen.
Variante V
Ausführung: immer gB.

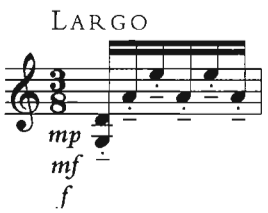
De la mes.1 à la mes.60 jouer en *grand détaché*.
Variante V
Exécution: toujours TA.



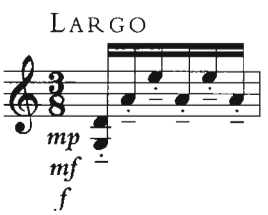
Studiare ***mp***, ***mf***, ***f***.
Aver cura della scioltezza d'ogni articolazione ed evitare una sonorità troppo forte e aggressiva[12].



Study ***mp***, ***mf***, ***f***.
Ensure the looseness of every joint and avoid too strong and aggressive a tone.[12]



Üben ***mp***, ***mf***, ***f***.
Auf die Gelöstheit jeden Gelenkes achten und einen zu lauten und aggressiven Klang vermeiden[12].



Étudier ***mp***, ***mf***, ***f***.
Prendre soin de la souplesse de chaque articulation et éviter une sonorité trop forte et aggressive[12].

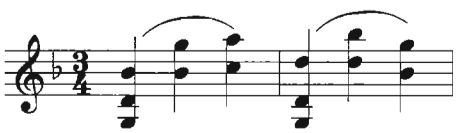
Sez. S

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 detaché* 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 wohllautende Weise).

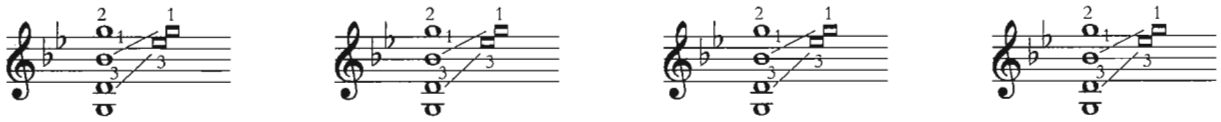
12. Michel Corrette, dans l'*Ecole d'Orphée*, *op. cit.* (*cfr.* la p. xlix), p. 7, donne la définition suivante du *grand détaché*: *«Pour tirer du son du violon, il faut tirer et pousser de grands coups d'Archet, mais d'une manière gracieuse et agréable.»*

Mis. 113.
(▫ = nota muta)

b. 113.
(▫ = silent note)

Takt. 113.
(▫ = stumme Note)

Mis. 113.
(▫ = note muette)

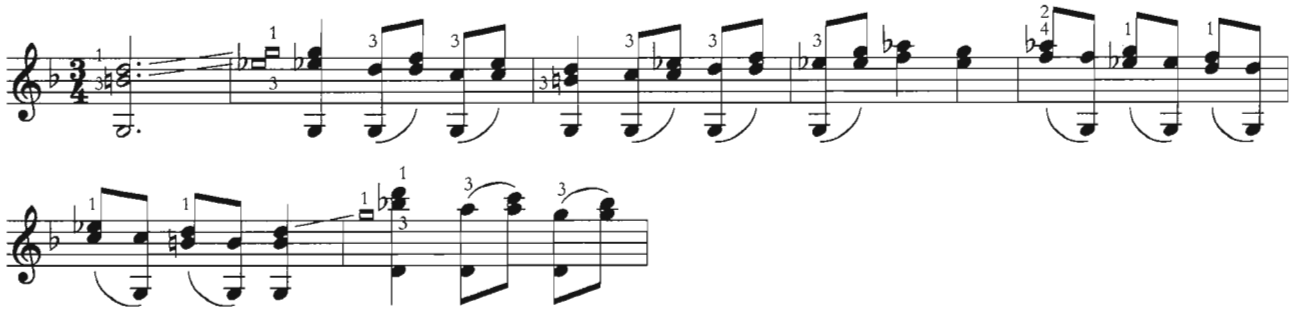


Es. 2
Miss. 113, 114 e segg.
(▫ = nota muta)

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

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

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



Capriccio 12

Sez. A

Es. 1
Variante I
Esecuzione: MI.

Variante II
Esecuzione: M.

Variante III

Ex. 1
Variant I
Performance: LH.

Variant II
Performance: M.

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

Üb. 1
Variante I
Ausführung: uH.

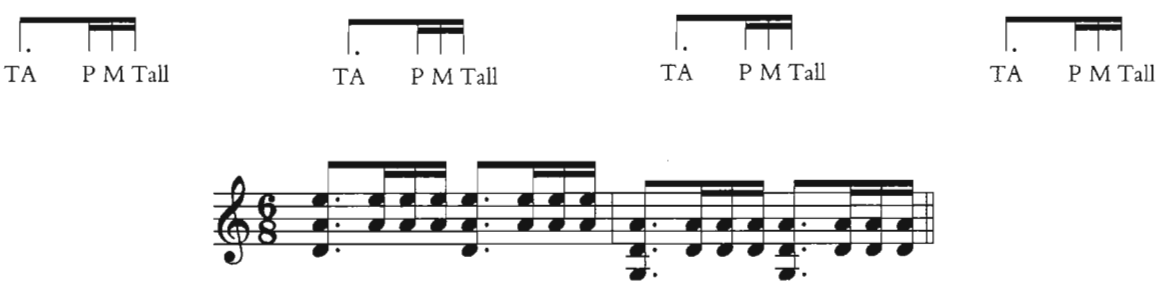
Variante II
Ausführung: M.

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

Ex. 1
Variante I
Exécution: MI.

Variante II
Exécution: M.

Variante III
(Tall=Tal)

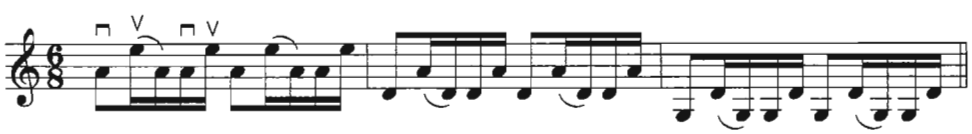


Es. 2
Esecuzione: MI, MS, Tall/M/P.

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

Üb. 2
Ausführung: uH, oH, Fr/M/Sp.

Ex. 2
Exécution: MI, MS, Tal/M/P.

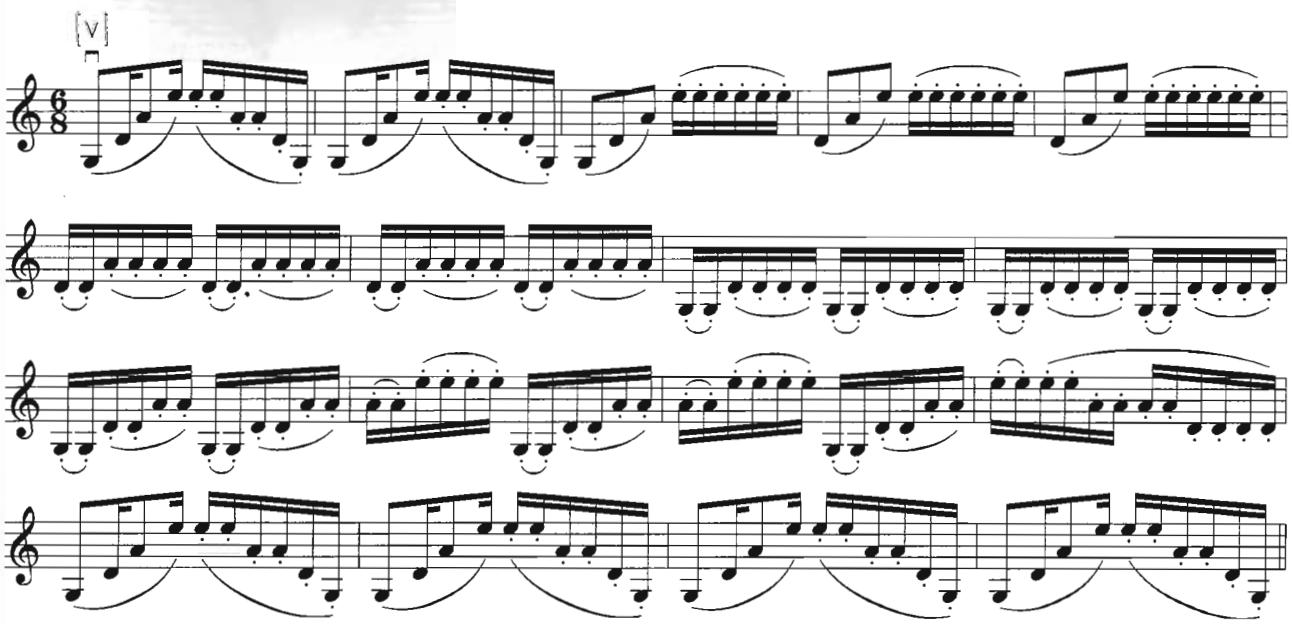


Es. 3
Miss. 52-68.
Esecuzione: MS, MI, TA.

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.



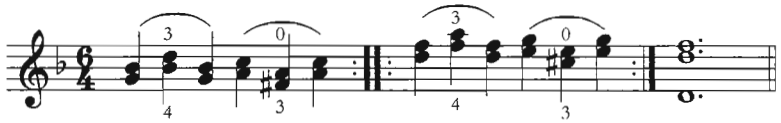
Sez. S

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.

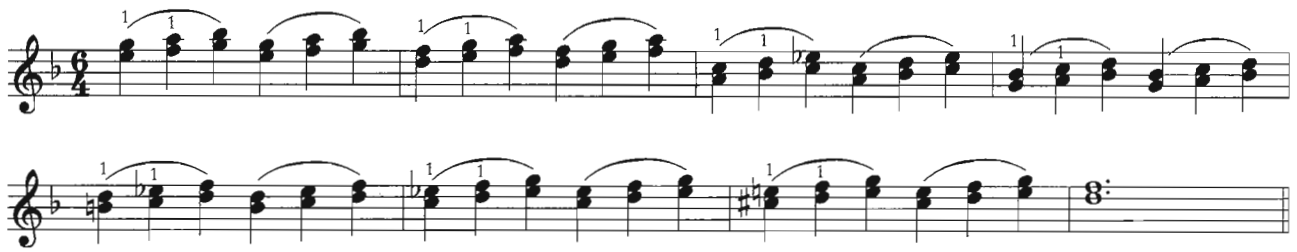


Es. 2
Preparatorio alle terze.
Miss. 13-43.

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.

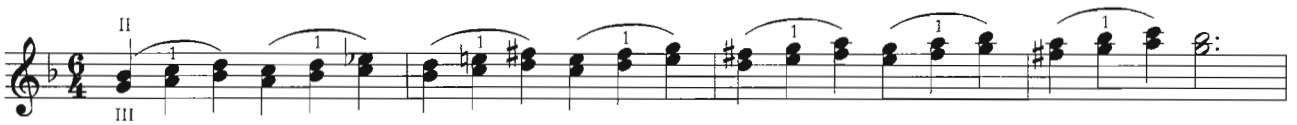
Dans les exemples 3 et 4 on développe deux formules caractéristiques de Locatelli.

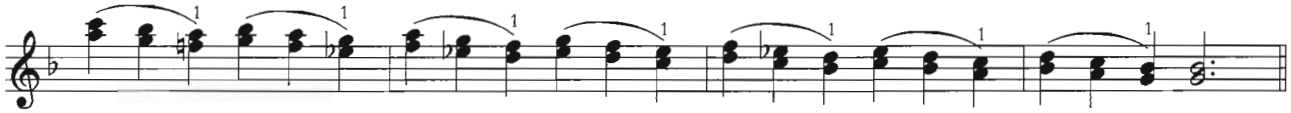
Es. 3
Miss. 5, 6; 11, 12; 41, 42.

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.

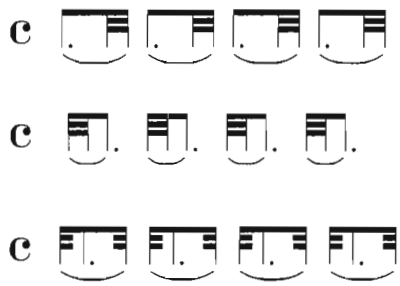
Jouer sur II, I; IV, III.

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:

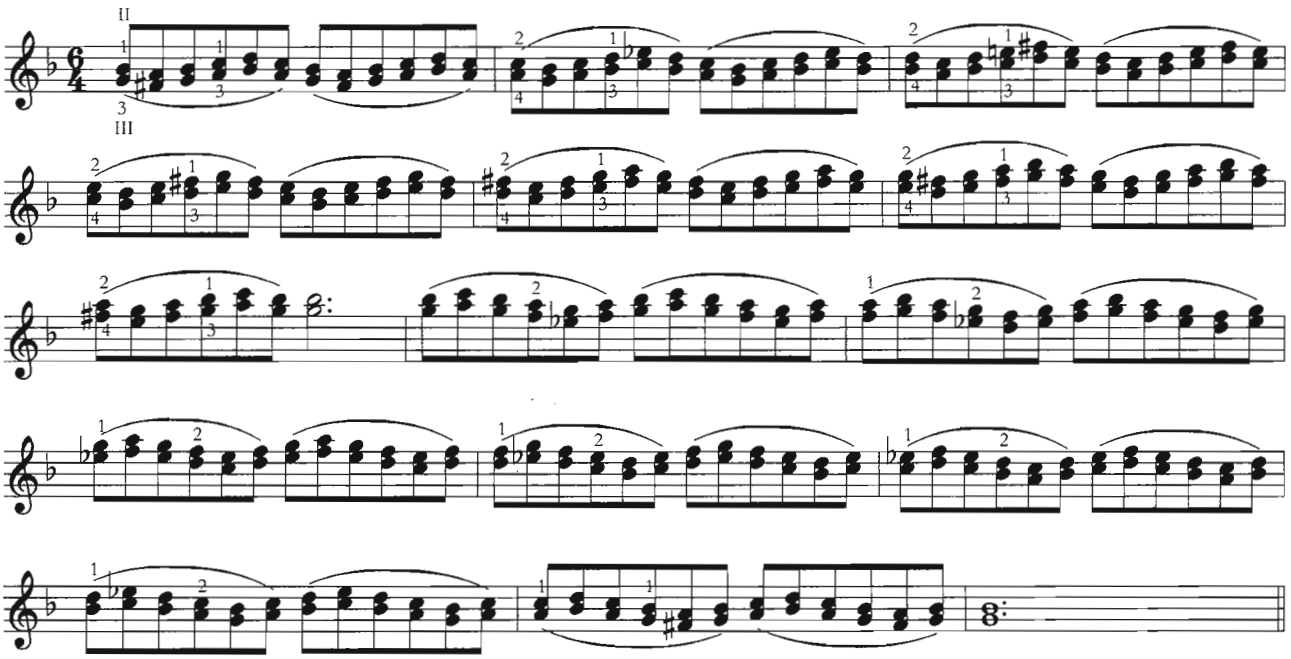


Es. 4

Ex. 4

Üb. 4

Ex. 4

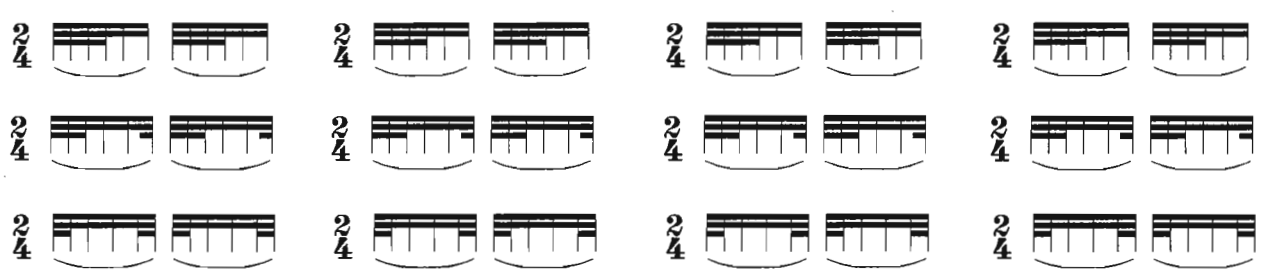


Eseguire su II, I; IV, III.
Applicare all'Es. 4 i ritmi:

Play on II, I; IV, III.
Apply to Ex. 4 the following rhythms:

Auszuführen auf II, I; IV, III.
Auf die Üb. 4 die Rhythmen anwenden:

Jouer sur II, I; IV, III.
Appliquer à l'Ex. 4 les rythmes:

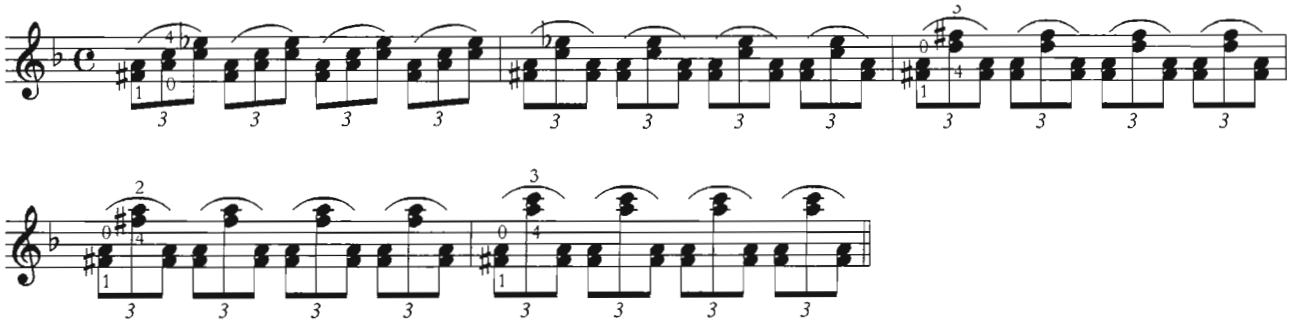


Es. 5
Esercizio preparatorio.
Mis. 92-fine.

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

Üb. 5
Vorbereitung.
Takt 92 bis zum Ende.

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



Capriccio 13

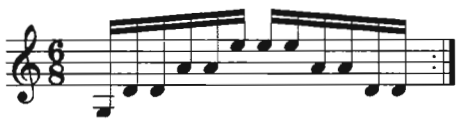
Sez. A

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

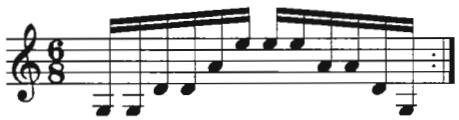


Variante II

Variant II

Variante II

Variante II

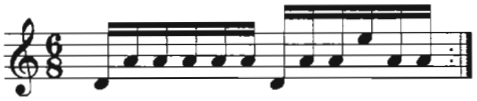


Variante III

Variant III

Variante III

Variante III



Es. 2
Eseguire il passo da mis. 1 a mis. 16, in tempo molto moderato, tutto ⊓⊓⊓⊓⊓ poi tutto ⊓⊓⊓⊓⊓ 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 ⊓⊓⊓⊓⊓ then all ⊓⊓⊓⊓⊓ 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 ⊓⊓⊓⊓⊓ dann ausschließlich mit ⊓⊓⊓⊓⊓ ausführen, 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 moderé, tout ⊓⊓⊓⊓⊓ ensuite tout ⊓⊓⊓⊓⊓ 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.

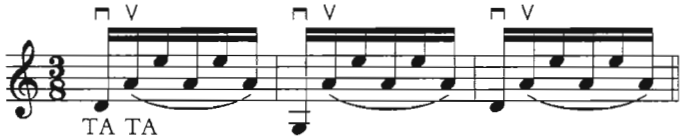
Ex. 3
Mes. 17-40.
Variante I
Exécution: jouer en souplesse et Tal/M/P.

Variante II

Variant II
(TA=WB)

Variante II
(TA=gB)

Variante II

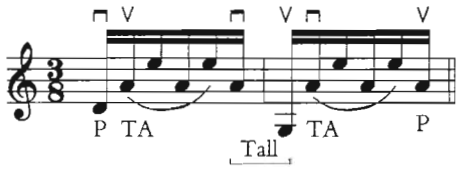


Variante III

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

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

Variante III
(Tall=Tal)

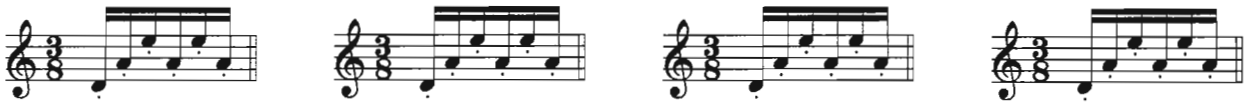


Variante IV

Variant IV

Variante IV

Variante IV

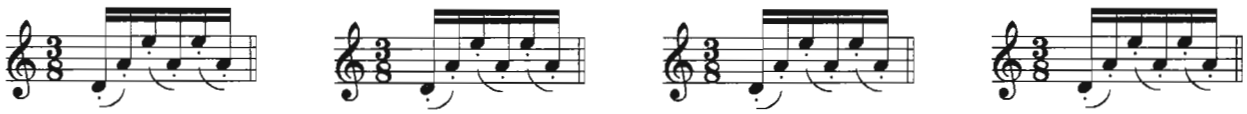


Variante V
Esecuzione: TA, MI, MS.

Variant V
Performance: WB, LH, UH.

Variante V
Ausführung: gB, uH, oH.

Variante V
Exécution: TA, MI, MS.

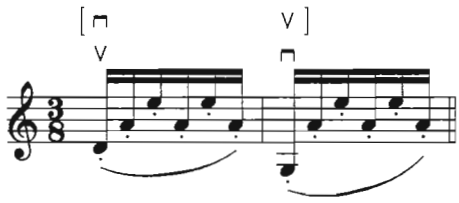


Variante VI

Variant VI

Variante VI

Variante VI



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

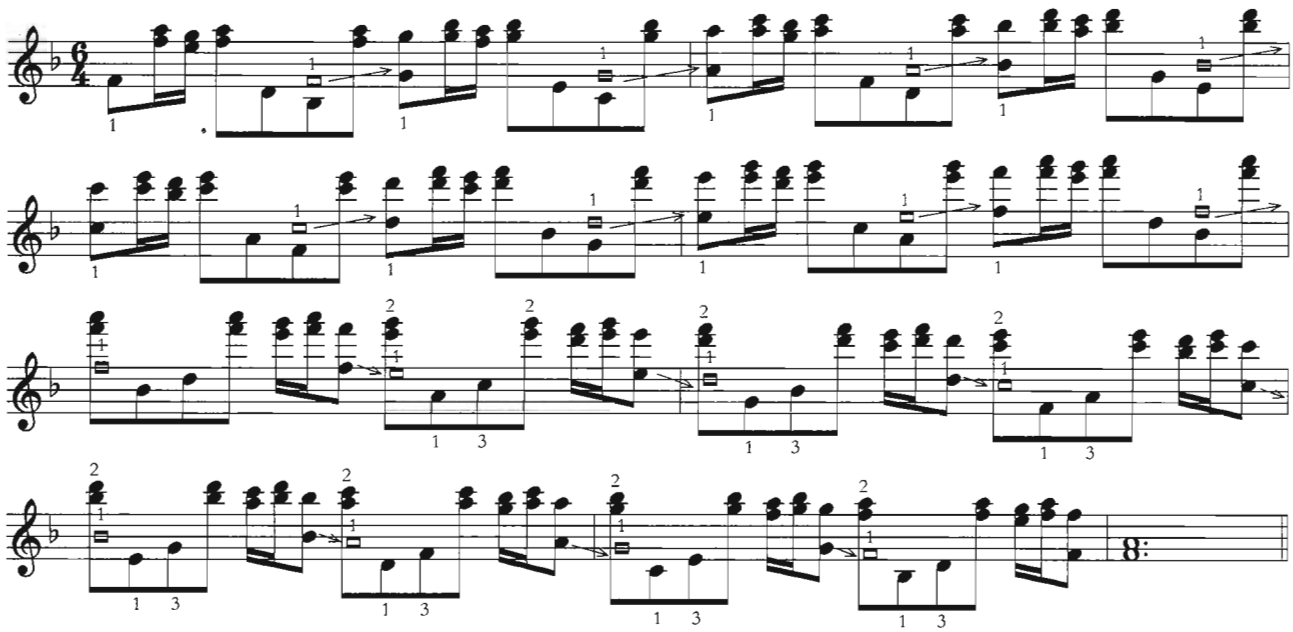
Ex. 1
Mes. 17-40.
Réaliser le passage en doubles cordes:

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

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

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

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



Capriccio 14

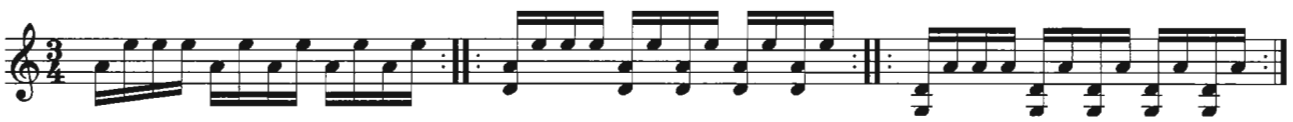
Sez. A

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.

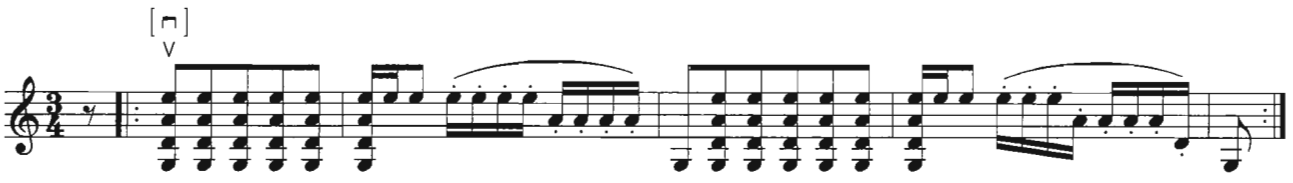


Es. 2[13]
Miss. 15-24.

Ex. 2[13]
bb. 15-24.

Üb. 2[13]
Takt 15-24.

Ex. 2[13]
Mes. 15-24.

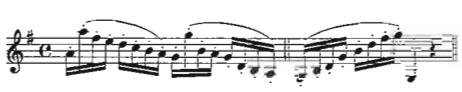


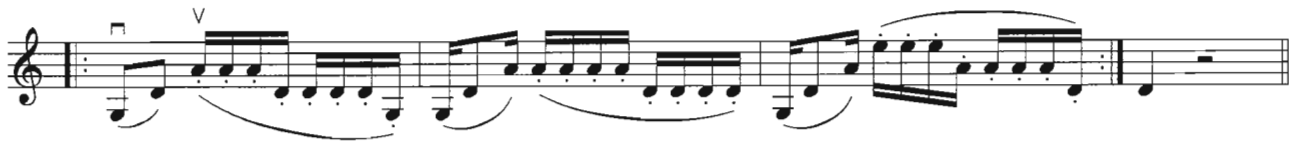
13. È singolare l'importanza attribuita da Locatelli al picchettato (Capricci 2, 10, 12, 13, 14), colpo d'arco che, se eseguito senza difficoltà, è indice di un ottimo controllo della condotta dell'arco. Geminiani, nell'*op. cit.* (si veda p. xl), p. 27, cita il picchettato senza offrire alcuna spiegazione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

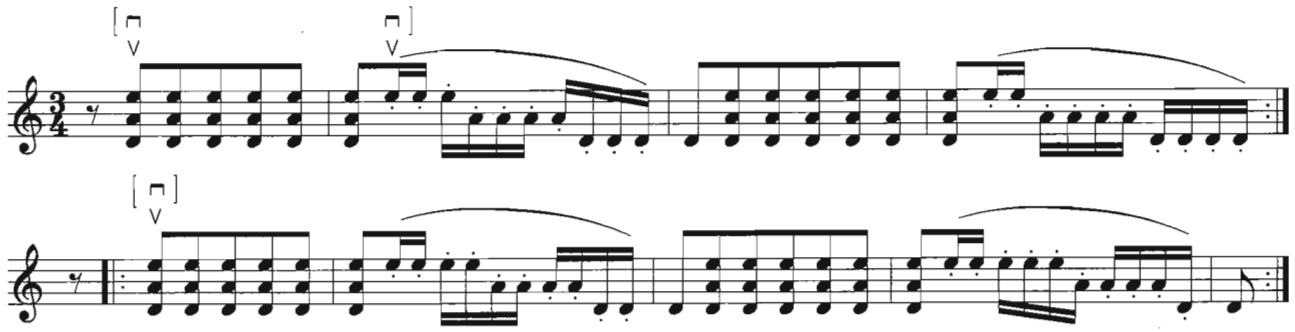
13. Die Wichtigkeit, die Locatelli dem *picchettato* zuschreibt (Capricci 2, 10, 12, 13, 14), ist einzigartig, dem Bogenstrich nämlich, der, wenn er ohne Schwierigkeit ausgeführt wird, Indiz einer optimalen Kontrolle der Bogenführung ist. Francesco Geminiani, *a.a.O.* (siehe S. xlvi), S. 27, zitiert 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.* (*cfr.* la p. xlix), p. 27, mentionne le *picchettato* sans toutefois en offrir l'explication dans l'*Essempio* XX.

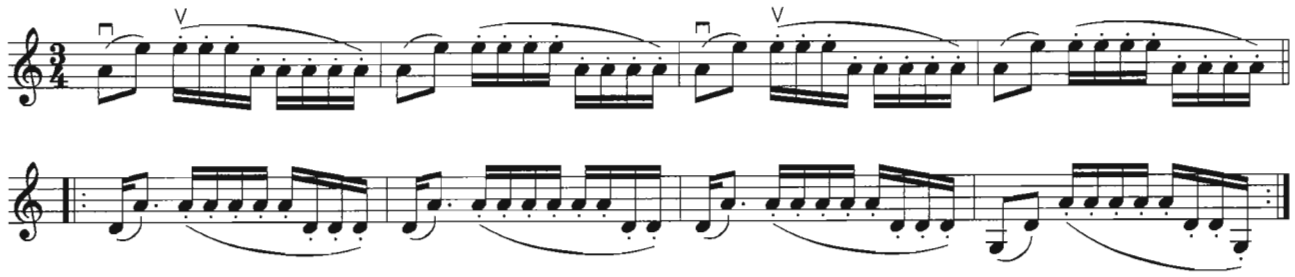




Miss. 49-68. bb. 49-68. Takt 49-68. Mes. 49-68.



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 *cfr.* 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 *cfr.* 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. vlii), 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).

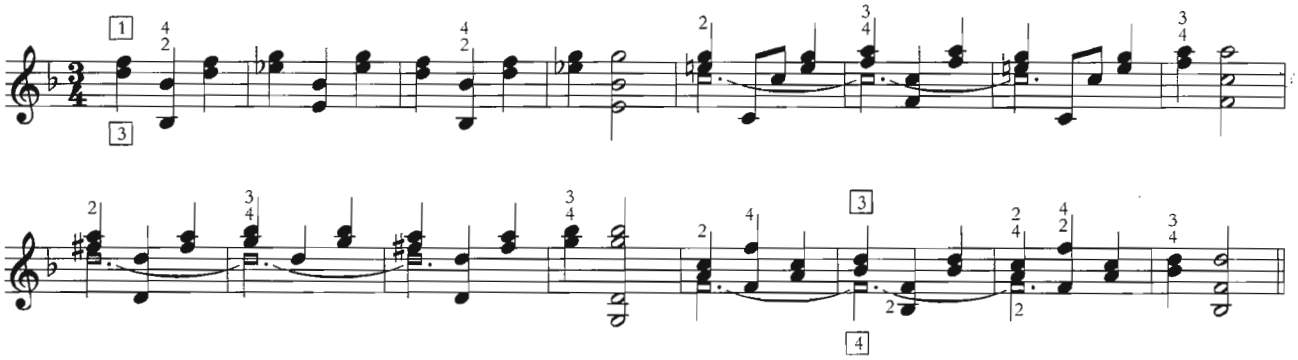
Dans l'*Arte dell'arco* de Tartini nous en retrouvons quelques exemples (*op. cit.*, *cfr.* la p. xlix; édition de Londres: Variations 4, 11; édition de Naples: Variations 15, 45). Ce coup d'archet a été défini avec précision par Giovanni Antonio Piani dans la préface à son recueil – *op. cit.* (*cfr.*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

Es. 2
Esercizio preparatorio.
Miss. 33-48.
(la nota ▫ sempre ferma)

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

Üb. 2
Vorbereitende Übung.
Takt 33-48.
(die Note ▫ bleibt stets)

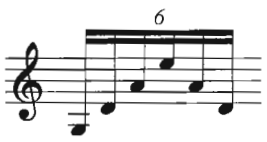
Ex. 2
Exercice préparatoire.
Mes. 33-48.
(la note ▫ toujours en place)



Capriccio 15

Sez. A

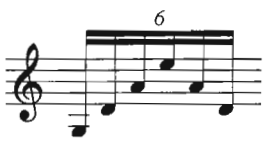
Es. 1



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

Es. 2
Esecuzione: TA.
Variante I

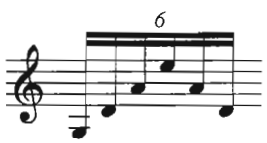
Ex. 1



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

Ex. 2
Performance: WB
Variant I

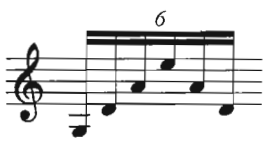
Üb. 1



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

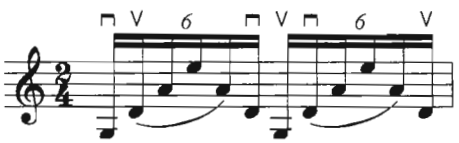
Üb. 2
Ausführung: gB.
Variante I

Ex. 1



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

Ex. 2
Exécution: TA.
Variante I

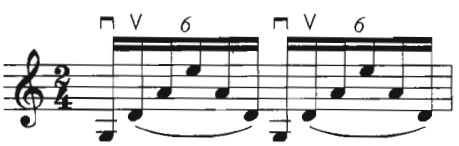


Variante II

Variante 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[14].

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.[14]

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[14].

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[14].

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.

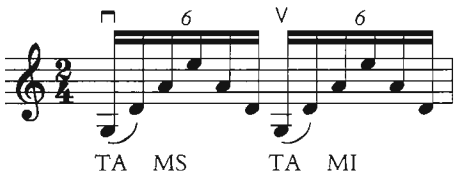
14. Ce rapport a été souligné et discuté par Johann Joachim Quantz, *op. cit.* (*cfr.* la p. xlix), ch. XVII, sec. II, par. 32, pp. 204-205.

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.

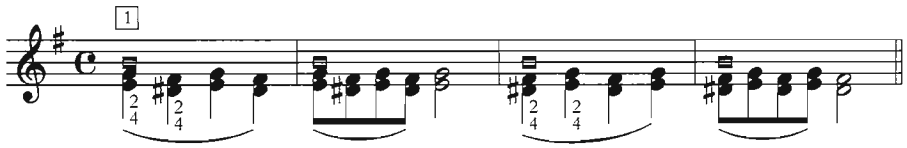
Ex. 1
Cfr. Capriccio 2, S, Ex. 5.

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

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

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

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

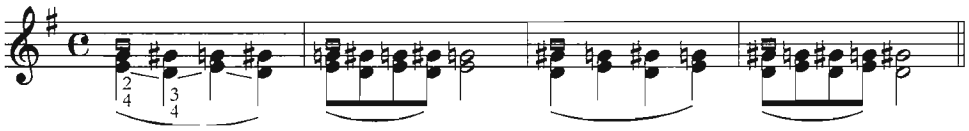


Variante II
Miss. 9, 10.

Variant II
bb. 9, 10.

Variante II
Takt 9, 10.

Variante II
Mes. 9, 10.

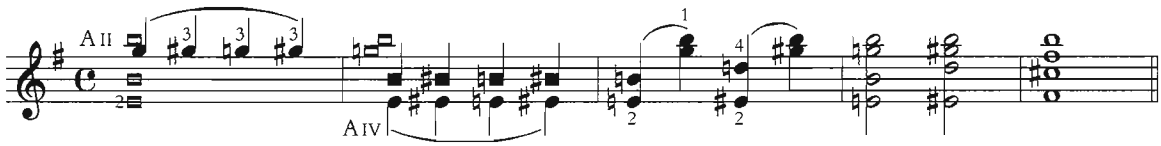


Variante III
Miss. 21, 23.

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

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

Variante III
Mes. 21, 23.

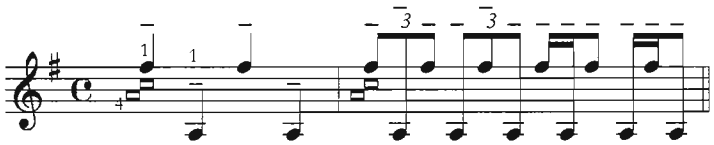


Es. 3
Movimento trasversale delle dita.
Miss. 14, 20, 62.
Eseguire gli esercizi dapprima 'muti', poi con l'arco. Nella variante V alternare l'arco sulle parti estreme dell'accordo.
(▫ = nota muta)
Variante I

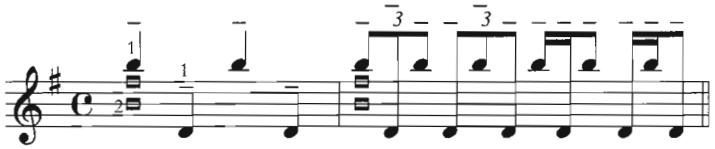
Ex. 3
Transversal movement of the fingers.
bb. 14, 20, 62.
First play the exercises 'silently', then with the bow. In V alternate the bowing at the extremities of the chord.
(▫ = silent note)
Variant I

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.
(▫ = stumme Note)
Variante I

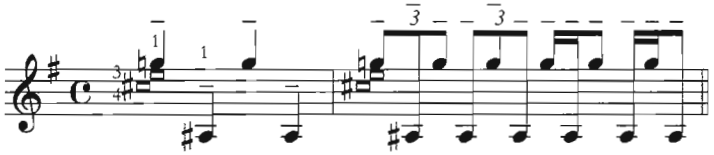
Ex. 3
Mouvement transversal des doigts.
Mes. 14, 20, 62.
Jouer les exercices d'abord 'muets', puis avec l'archet. Dans la variante V changer d'archet sur les parties extrêmes de l'accord.
(▫ = note muette)
Variante I



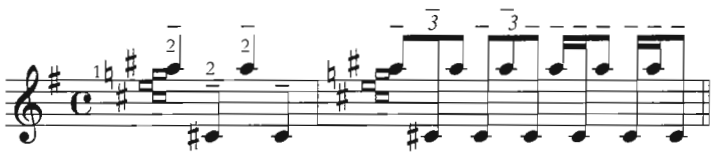
Variante II



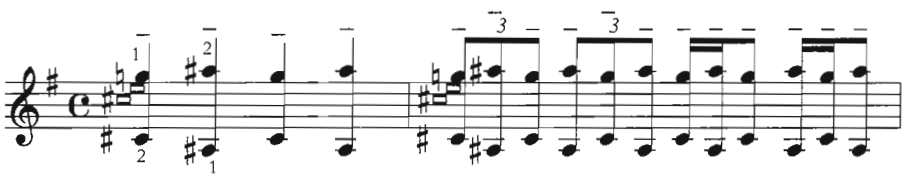
Variante III



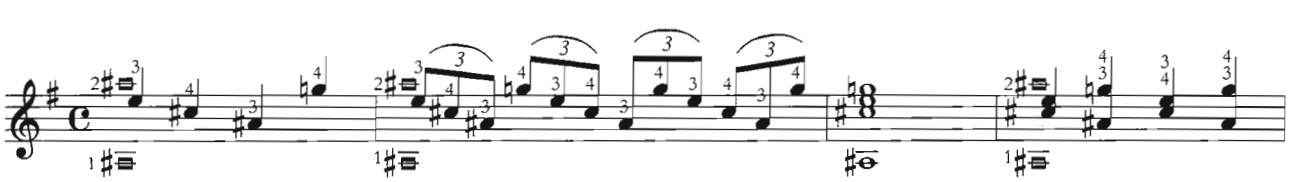
Variante IV



Variante V



Variante VI

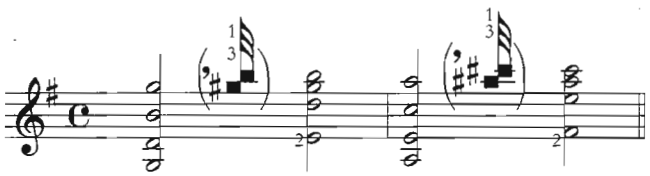


Es. 4
Preparazione dei cambi accordali di posizione.
(▫ , ▪ = nota muta)
Variante I
Miss. 15-18.

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.

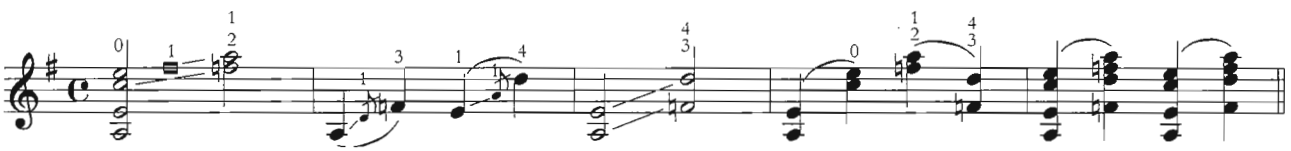


Variante II
Miss. 27, 28.

Variant II
Miss. 27, 28.

Variante II
Takt 27, 28.

Variante II
Mes. 27, 28.

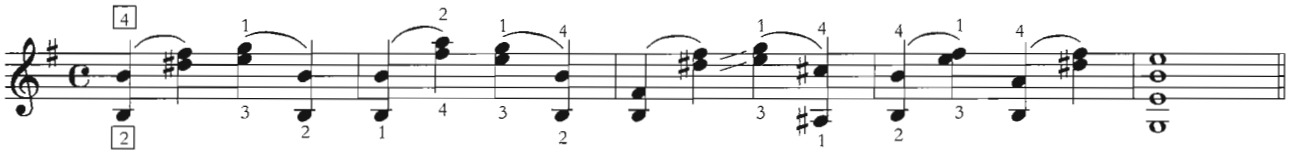


Variante III
Miss. 61-64.

Variant III
Miss. 61-64.

Variante III
Takt 61-64.

Variante III
Mes. 61-64.

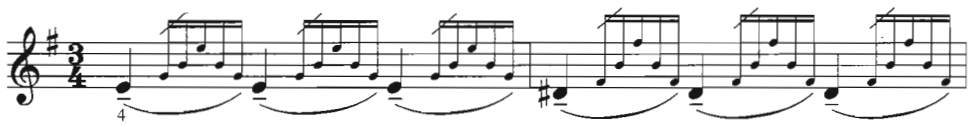


Es. 5
Velocità e controllo dell'intonazione.
Variante I

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

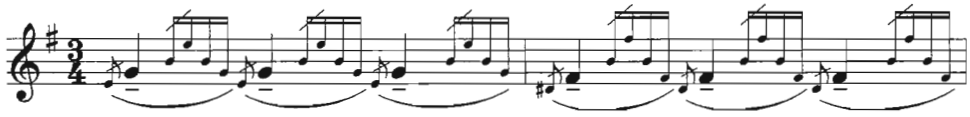


Variante II

Variant II

Variante II

Variante II

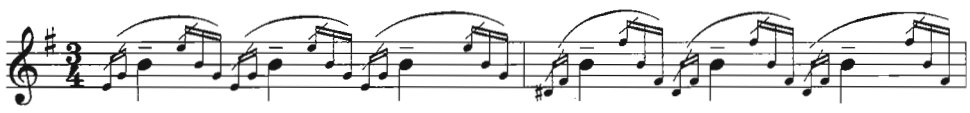


Variante III

Variant III

Variante III

Variante III

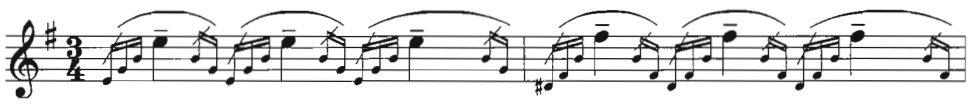


Variante IV

Variant IV

Variante IV

Variante IV

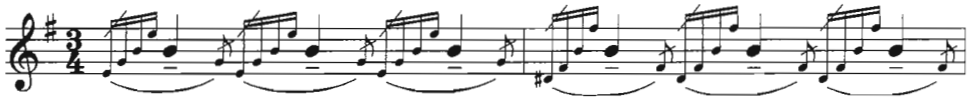


Variante V

Variant V

Variante V

Variante V

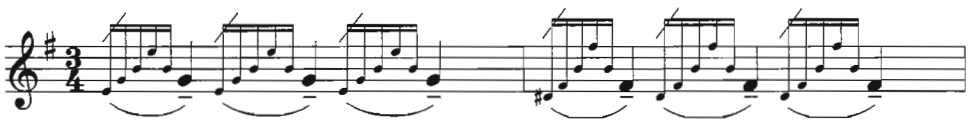


Variante VI

Variant VI

Variante VI

Variante VI



Capriccio 16

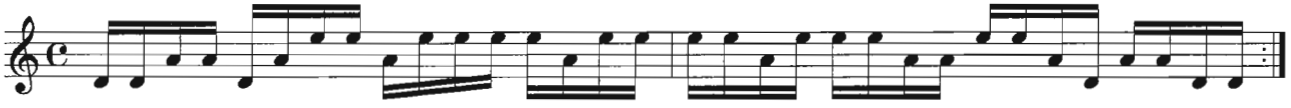
Sez. A

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.

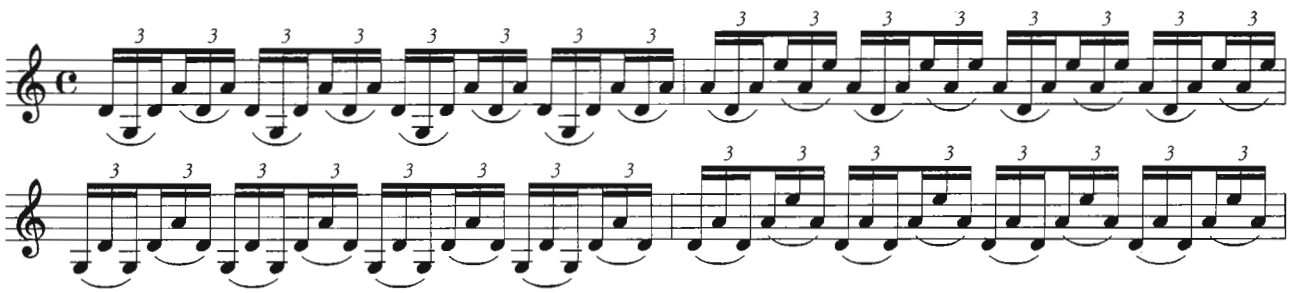


Es. 2
Miss. 5, 6, 7.

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.

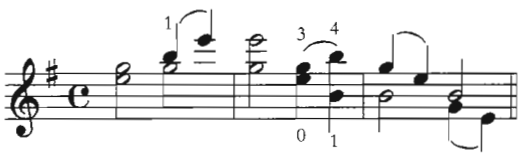
Sez. S

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

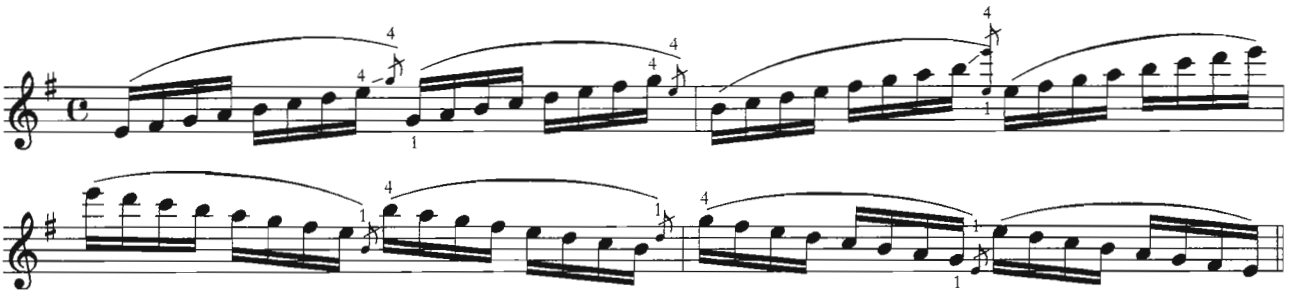


Variante II

Variant II

Variante II

Variante II

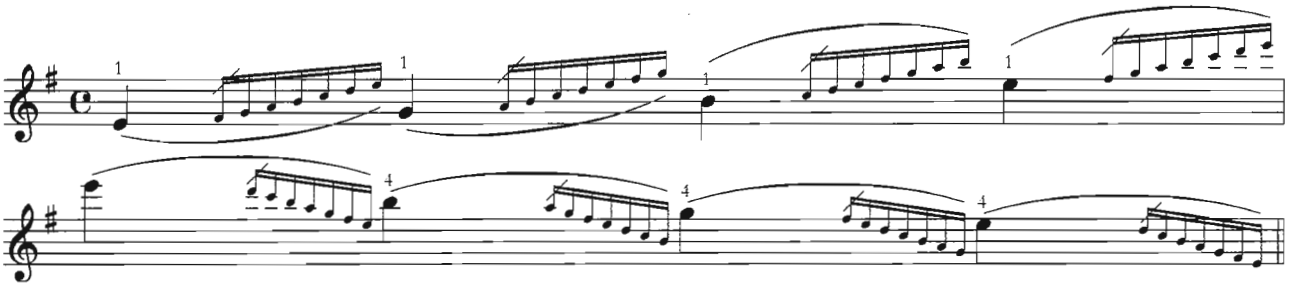


Variante III

Variant III

Variante III

Variante III

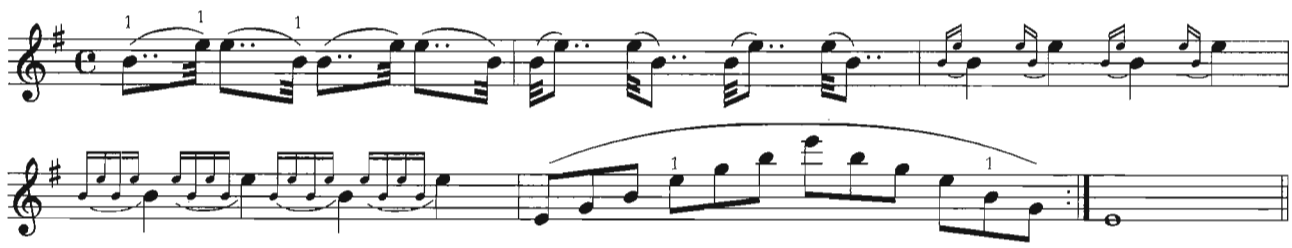


Es. 2
Miss. 5, 6, 7.

Ex. 2
bb. 5, 6, 7.

Üb. 2
Takt 5, 6, 7.

Ex. 2
Mes. 5, 6, 7.

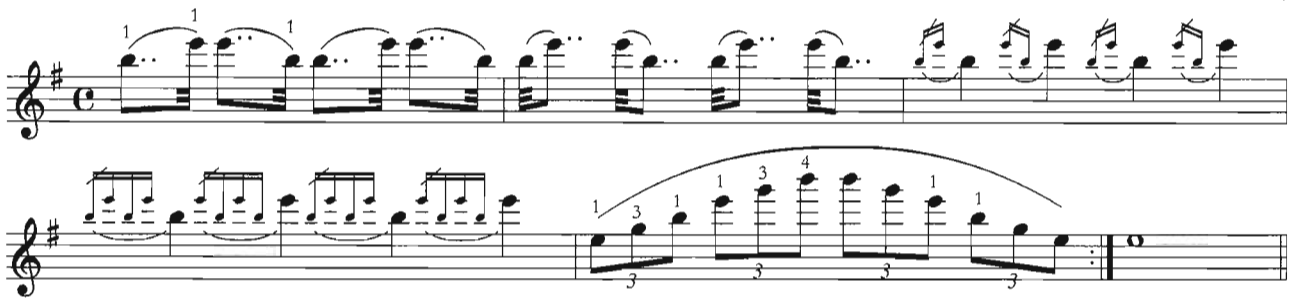


Studiare come sopra:

Study as above:

Üben wie oben:

Étudier comme plus haut:

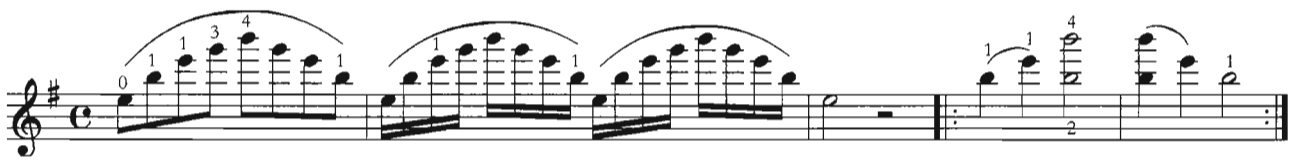


Concludere con:

Conclude with:

Schließen mit:

Conclure avec:

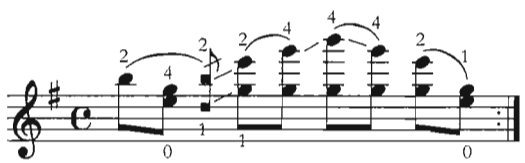


Es. 3
Miss. 8, 9, 10.
(▪ = nota muta)

Ex. 3
bb. 8, 9, 10.
(▪ = silent note)

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

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

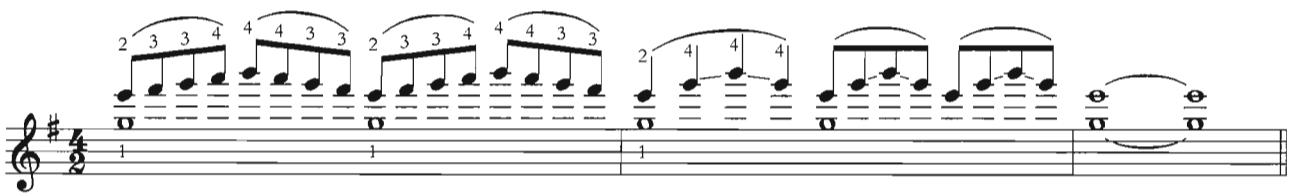


Preparare la X^a con l'es. seguente:

Prepare the 10th with the following example:

Die Dezime mit der folgenden Übung vorbereiten:

Préparer la dixième avec l'Ex. suivant:

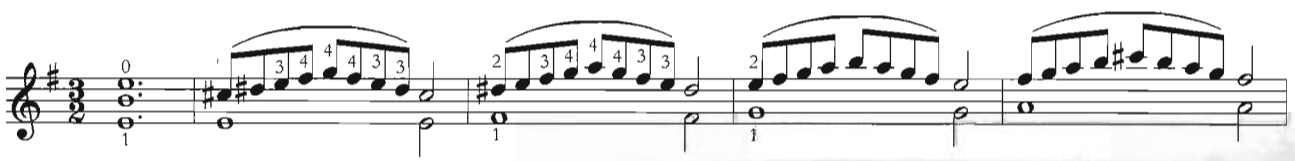


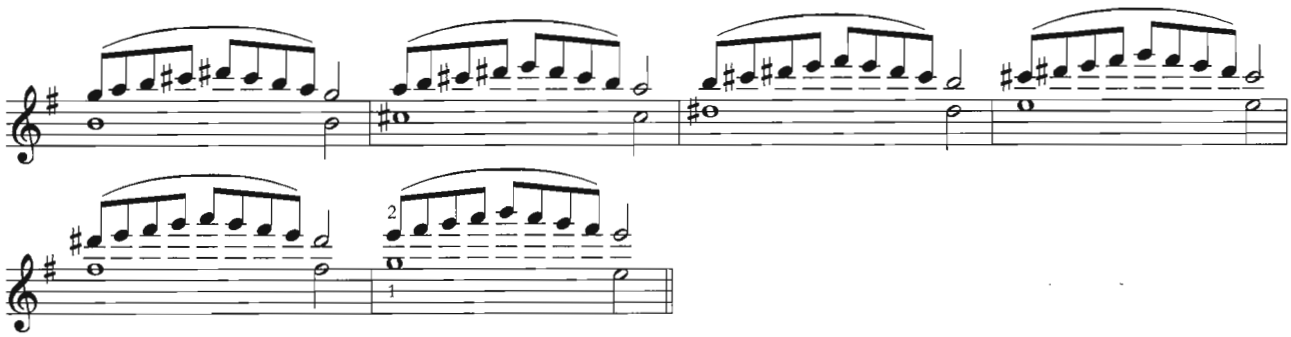
Es. 4
Sviluppo del modulo tecnico locatelliano. Trasportare anche in altre tonalità.
Miss. 10, 11.

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

Üb. 4
Entwicklung des technischen Musters 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.



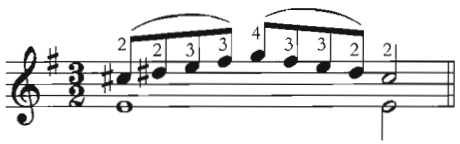


Applicare anche la diteggiatura:

Apply also the following fingering:

Auch den Fingersatz anwenden:

Utiliser aussi le doigté:

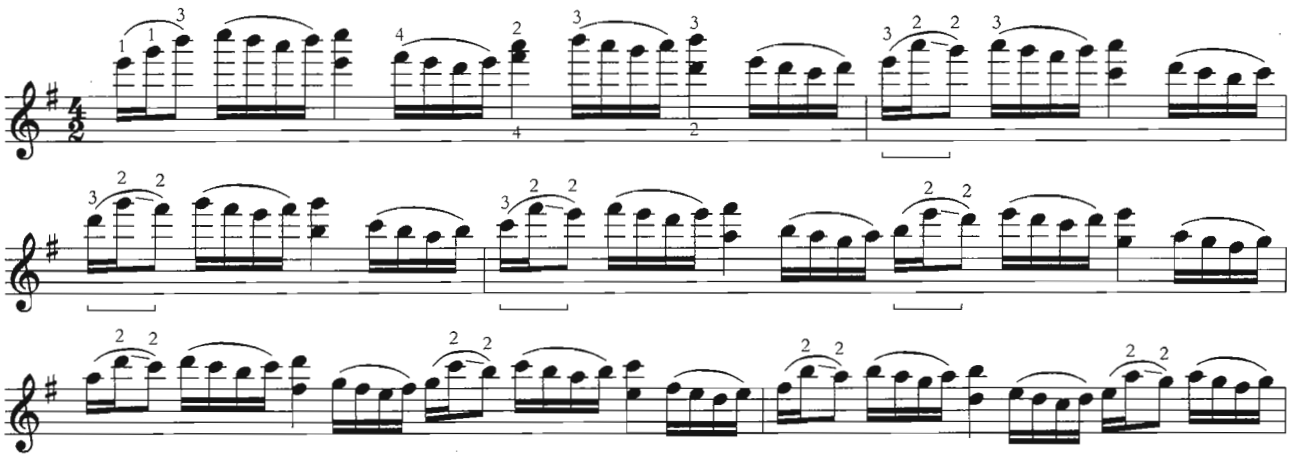


Es. 5
Note di passaggio discendenti per grado congiunto.
Miss. 15-19.

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

Üb. 5
Hilfsnoten, Ton für Ton absteigend.
Takt 15-19.

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

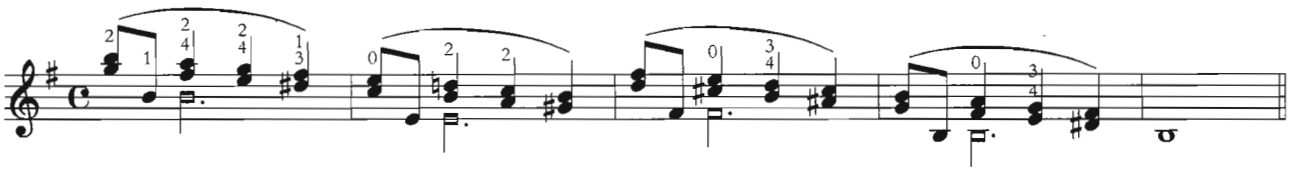


Es. 6
Miss. 21-28.
(▫ = nota muta)

Ex. 6
bb. 21-28.
(▫ = silent note)

Üb. 6
Takt 21-28.
(▫ = stumme Note)

Ex. 6
Mes. 21-28.
(▫ = note muette)

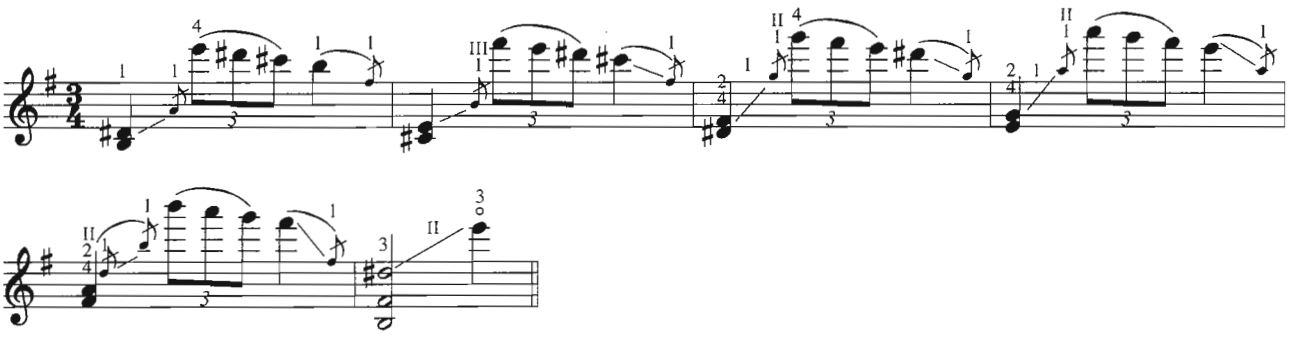


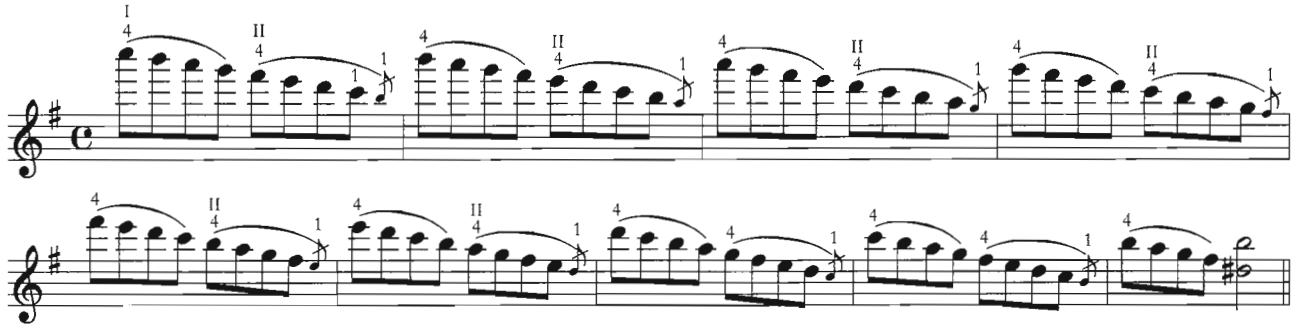
Es. 7
Note di passaggio per intervalli disgiunti e congiunti.
Miss. 29-38.

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.



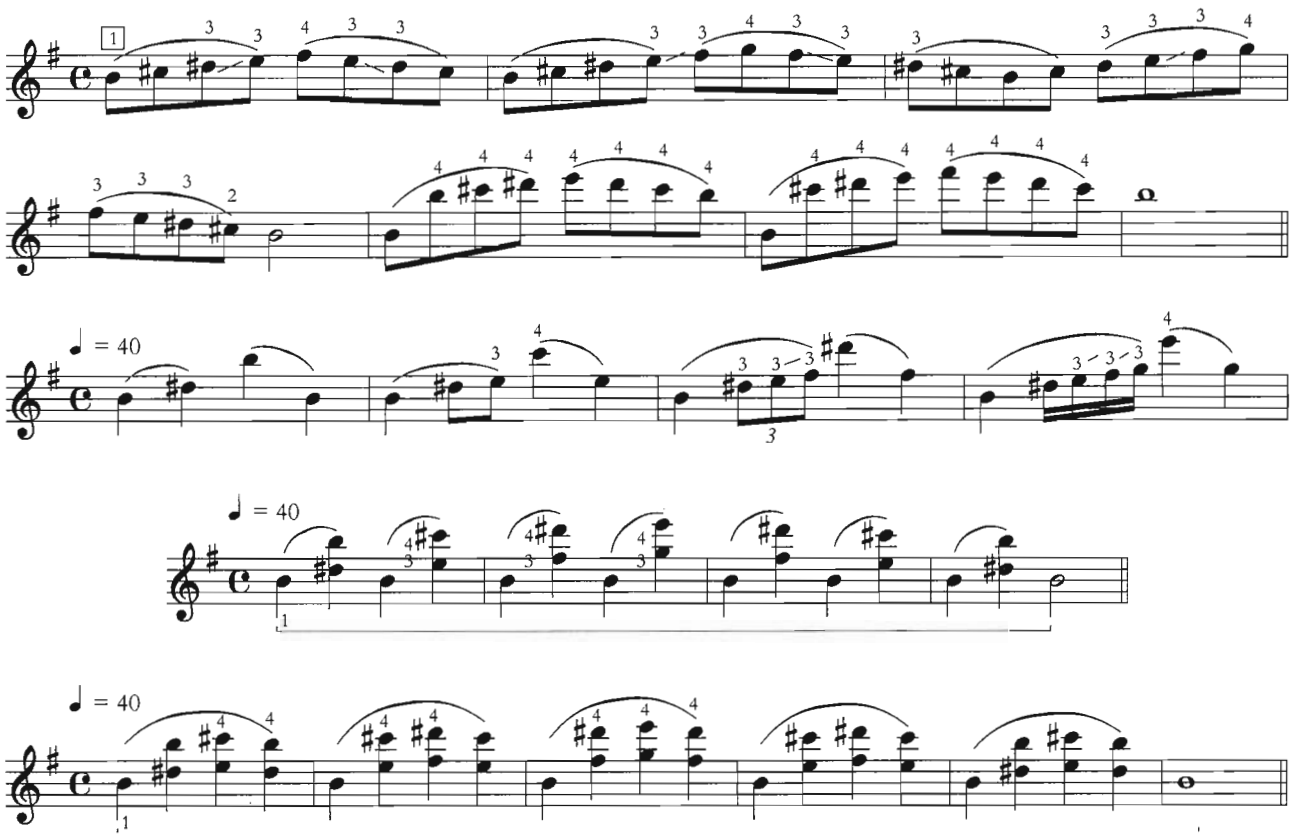


Es. 8
Le grandi estensioni. Sempre fermo il primo dito.
Miss. 39-49.

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 extendibility, 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 benützen.

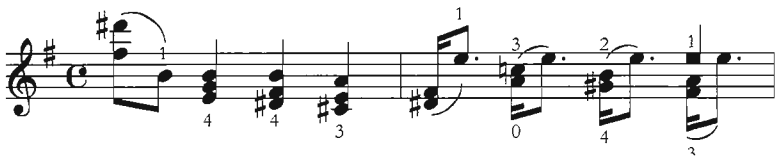
Le violoniste doit rechercher, sans trop forcer, la limite d'extension de sa main, en l'ouvrant dans les deux directions opposées de l'index et du petit doigt. Les doigts devront en tout cas s'aplatir sur les cordes, en glissant légèrement sur elles. Les grandes extensions du Maestro sont tout-à-fait 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[15].

Ex. 10
See Capriccio 10, S, Ex. 4 and Ex. 5/I-II, bb. 59-86.[15]

Üb. 10
Vgl. Capriccio 10, S, Üb. 4 und Üb. 5/I-II, takt 59-86[15].

Ex. 10
Cfr. Capriccio 10, S, Ex. 4 et Ex. 5/I-II, mes. 59-86[15].

Capriccio 17

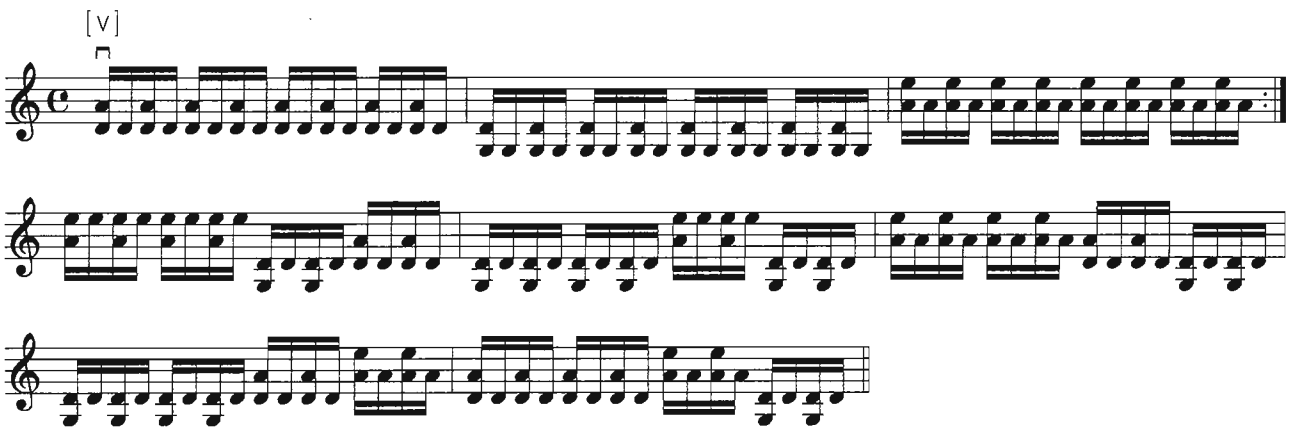
Sez. A

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

Ex. 1
bb. 2-16.
Performance: Fr/M/T; *alla corda*; 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.

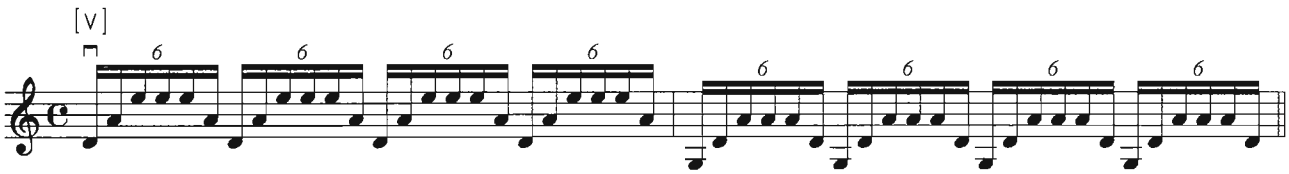
Ex. 3
Mes. 24-36.
Cfr. Capriccio 4, A, Ex. 2.

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 quello 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 diable') 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.

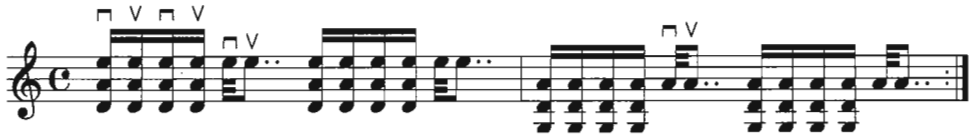
Ex. 5
Mes. 38, 46, 55-62.
Cfr. Capriccio 2, A, Ex. 2.

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.



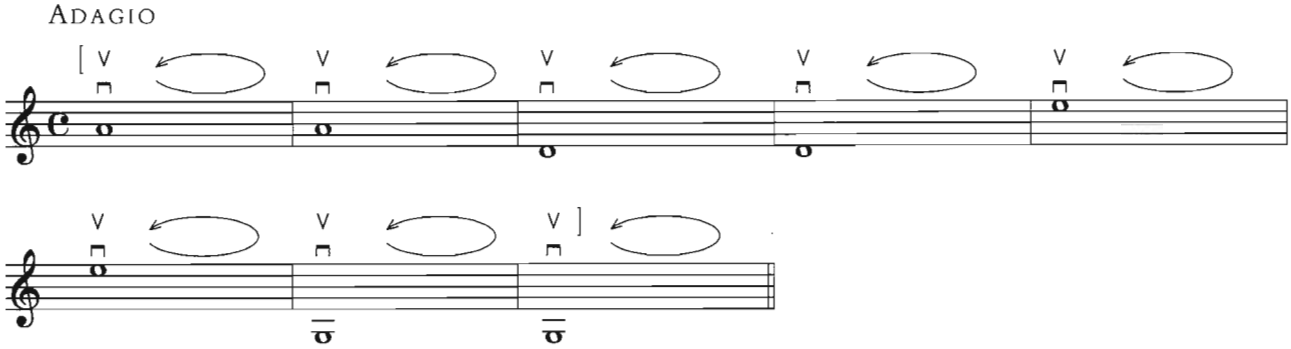
Es. 7
Riteniamo indispensabile, per la completezza dello studio, inserire alcuni esercizi d'arco che riguardano la cantabilità: nell'Es. 7/I, disegnare un'ellissi nell'aria; nell'Es. 7/II ricercare la massima uguaglianza del suono[16].
Variante I

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.[16]

Variant I

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[16].
Variante I

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[16].
Variante I

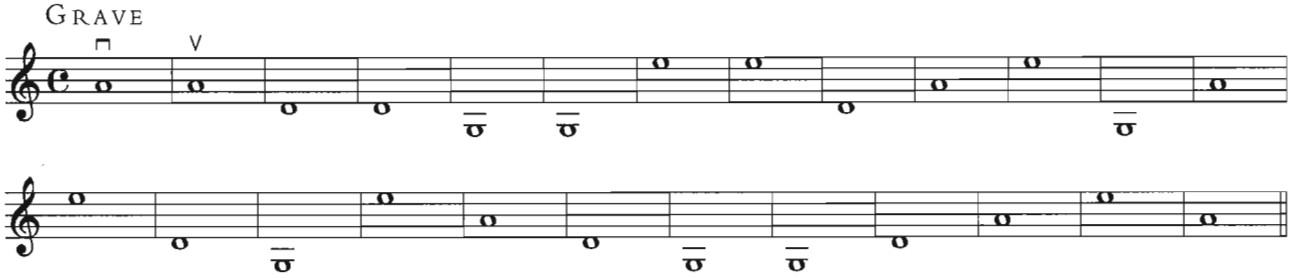


Variante II

Variant II

Variante II

Variante II



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. xlvi), 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».*

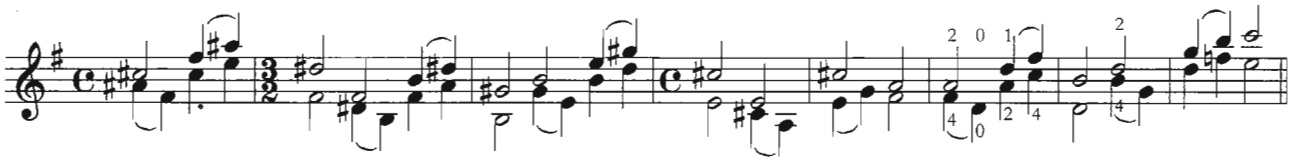
16. Dans la *Violinschule* de Leopold Mozart nous lisons (*op. cit.*, *cfr.* la p. xlix, ch. V, par. 9, p. 106): *«Es läßt sich aber noch ein sehr nützlicher Versuch machen. Man bemühe sich nämlich einen ganz gleichen Ton in einem langsamen Bogenstriche hervor zu bringen Man ziehe den Bogen von einem Ende zu dem andern mit einer vollkommenen gliechen 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. xlviii), 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.

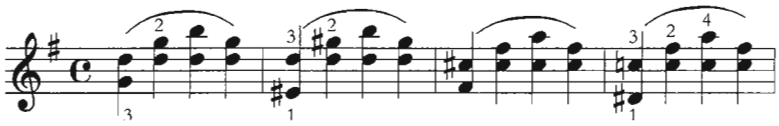


Es. 2
Miss. 41-45.

Ex. 2
bb. 41-45.

Üb. 2
Takt 41-45.

Ex. 2
Mes. 41-45.

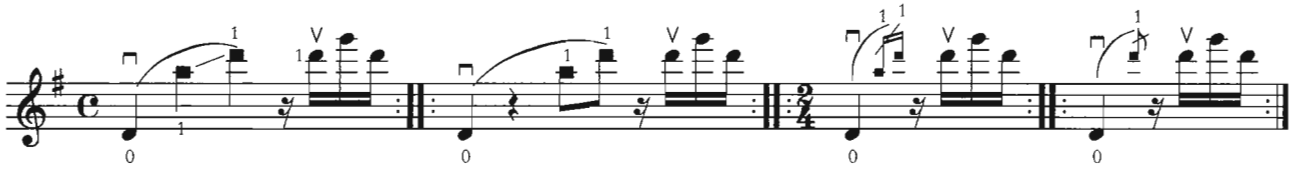


Es. 3
Mis. 47.
(▪ = nota muta)

Ex. 3
b. 47.
(▪ = silent note)

Üb. 3
Takt 47.
(▪ = stumme Note)

Ex. 3
Mes. 47.
(▪ = note muette)

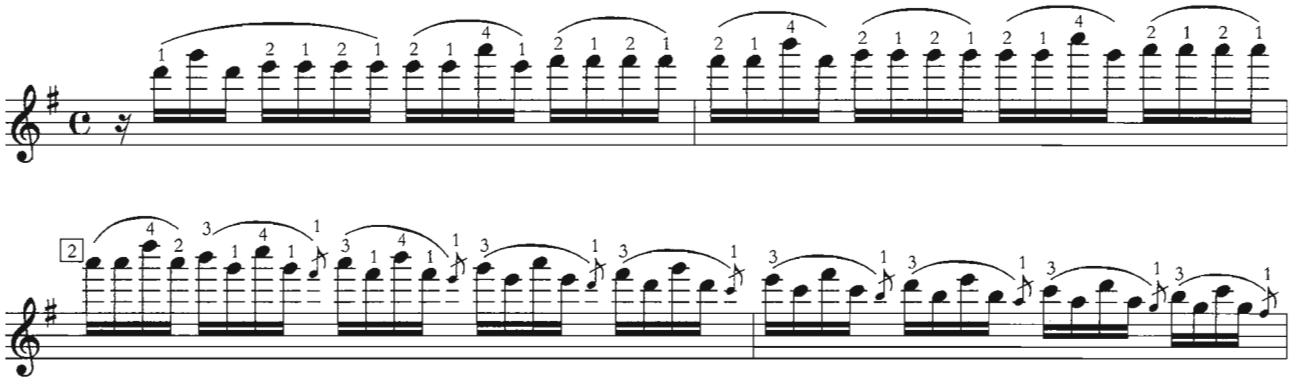


Es. 4
Variante I
Miss. 47-54.

Ex. 4
Variant I
bb. 47-54.

Üb. 4
Variante I
Takt 47-54.

Ex. 4
Variante I
Mes. 47-54.

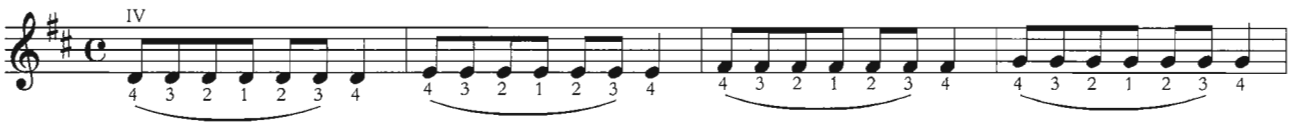


Variante II
Piccoli cambi con sostituzione delle dita[17].

Variant II
Small changes with finger substitution.[17]

Variante II
Kleine Lagenwechsel mit Austausch der Finger[17].

Variante II
Petits changements avec substitution des doigts[17].

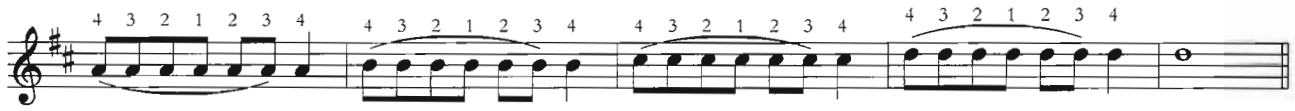


17. Per Geminiani (*op. cit.* – si veda p. xl –, p. [3], esempio 1(D)) questo esercizio *«is sufficient to shew what Transposition of the Hand is»* (è sufficiente a mostrare che cosa sia la trasposizione della mano).

17. For Geminiani (*op. cit.* – see p. xliii –, 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.* – *cfr.* 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.

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

Play on the III, II, I.

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

Ausführen auf III, II, I.

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

Jouer sur III, II, I.

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.

Es. 1
Esecuzione 1. ∨⊓: TA, P.
Esecuzione 2. ⊓∨: TA, Tall.

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

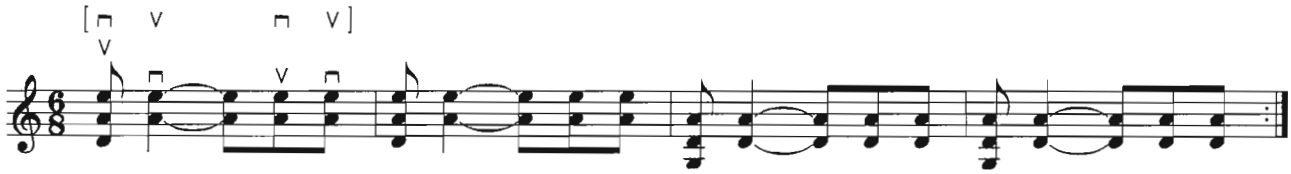
Ex. 1
Performance 1. ∨⊓: WB, T.
Performance 2. ⊓∨: WB, Fr.

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

Üb. 1
Ausführung 1. ∨⊓: gB, Sp.
Ausführung 2. ⊓∨: gB, Fr.

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

Ex. 1
Exécution 1. ∨⊓: TA, P.
Exécution 2. ⊓∨: TA, Tal.

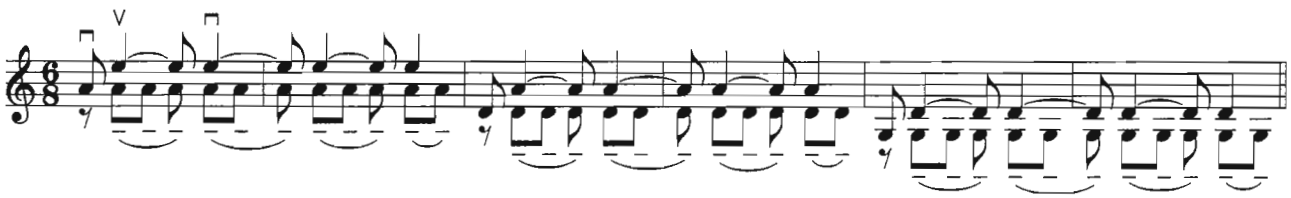


Es. 2
Esecuzione: TA.

Ex. 2
Performance: WB.

Üb. 2
Ausführung: gB.

Ex. 2
Exécution: TA.

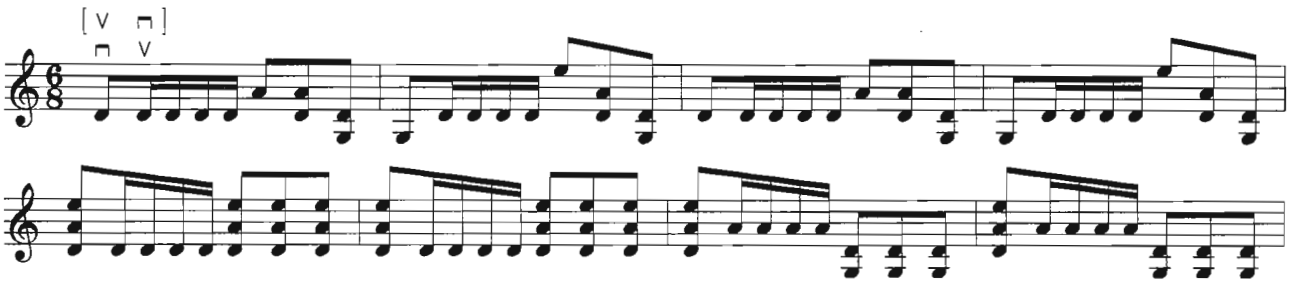


Es. 3
Miss. 21-32.
Esecuzione: M.

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

Üb. 3
Takt 21-32.
Ausführung: M.

Ex. 3
Mes. 21-32.
Exécution: M.

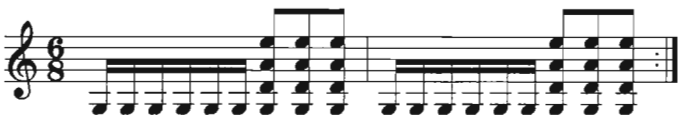


Es. 4
Miss. 59-66.
Esecuzione: MI.

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 introduttiva.

Ex. 5
See Capriccio 6, A, introductory note.

Üb. 5
Vgl. Capriccio 6, A, einführende Bemerkung.

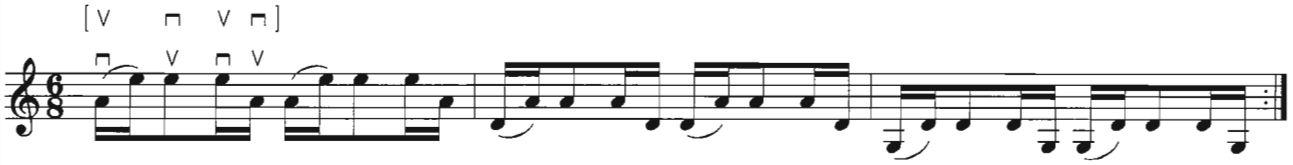
Ex. 5
Cfr. Capriccio 6, A, note d'introduction.

Es. 6
Miss. 76, 77.

Ex. 6
bb. 76, 77.

Üb. 6
Takt 76, 77.

Ex. 6
Mes. 76, 77.



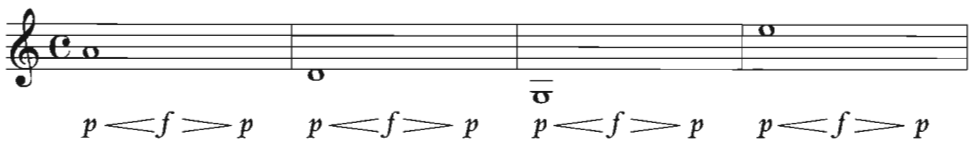
Es. 7
Esercizi dinamici di Leopold Mozart. Per passare da un suono debole ad uno forte: *«stärke man den Klang mit einem unmerklichen und sanften Druck»*[18] (si rinforzi il suono con una impercettibile e dolce pressione).
Variante I

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»*[18] (reinforce the sound with imperceptible and soft pressure).
Variant I

Üb. 7
Dynamische Übungen von Leopold Mozart. Um von einem schwachen zu einem starken Klang zu kommen, *«stärke man den Klang mit einem unmerklichen und sanften Druck»*[18].

Variante I

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

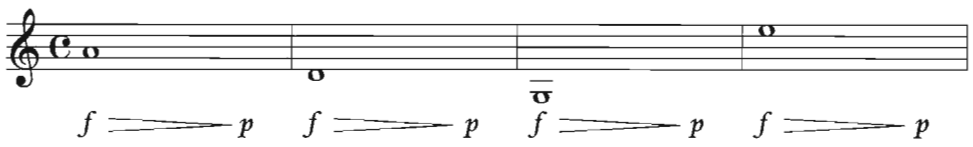


Variante II

Variant II

Variante II

Variante II

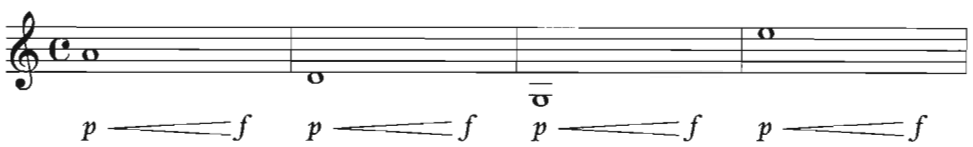


Variante III

Variant III

Variante III

Variante III

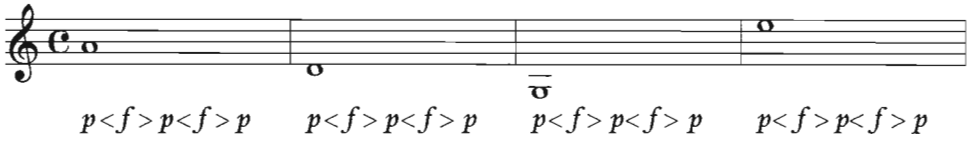


Variante IV

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.

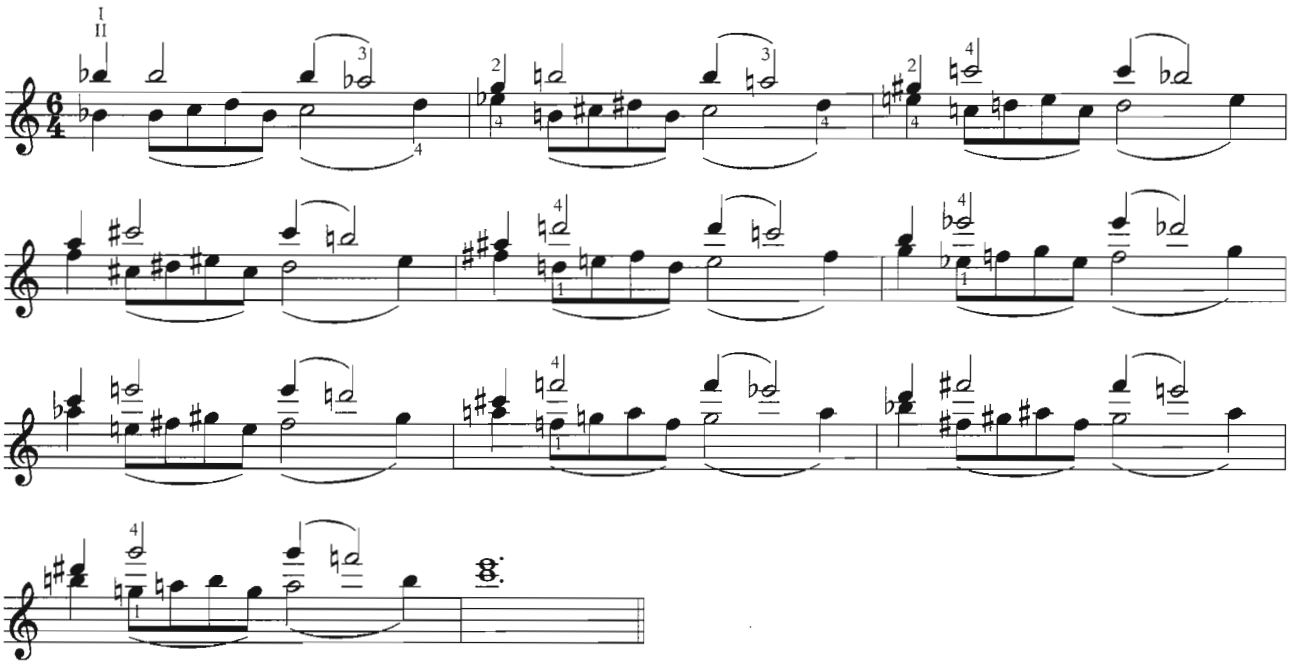
18. *Op. cit.* (*cfr.* la p. xlix), ch. V, par. 4, p. 116.

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.

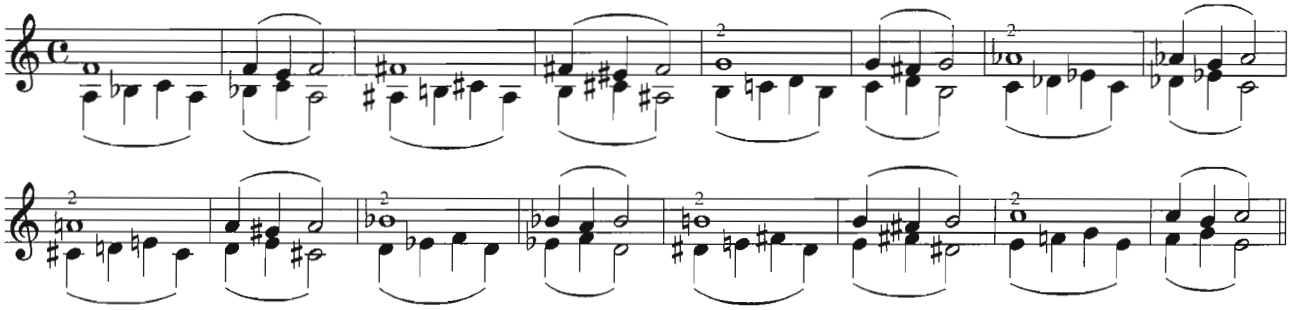
Jouer aussi sur III II et IV III.

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.

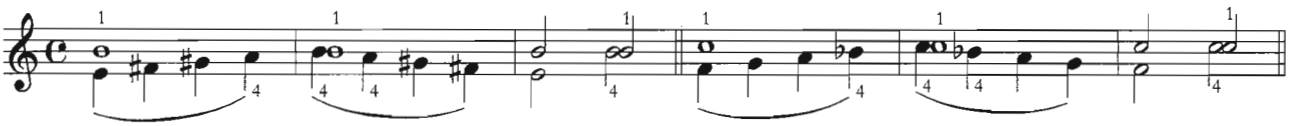
Jouer aussi sur III II et II I.

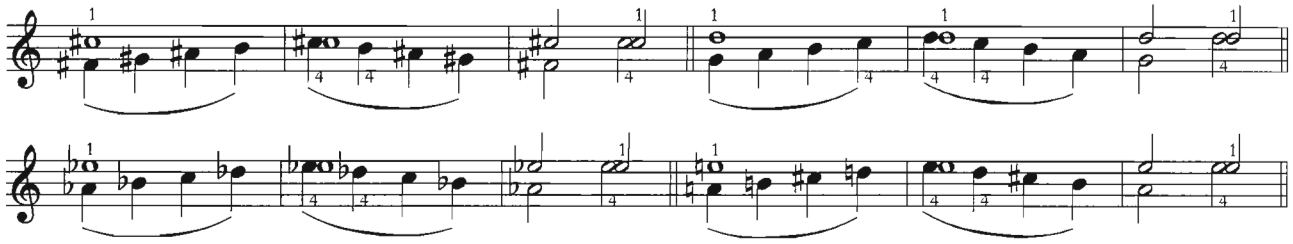
Es. 3
Esercizio preparatorio per gli unisoni delle miss. 71-74.

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.

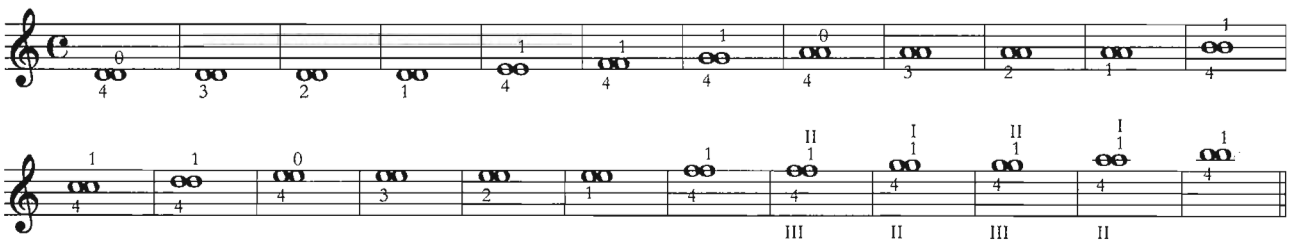
À suivre sur IV III et sur II I, jusqu'à la septième position et au-delà.

Es. 4
Riportiamo dal metodo di Geminiani la scala di unisoni dell'*Essempio* XXII[19].

Ex. 4
From Geminiani's method we here give the unison scale of his dell'*Essempio* XXII.[19]

Üb. 4
Wir geben hier aus der Geigenschule von Francesco Geminiani die Tonleiter aus Unisono-Klängen des *Essempio* XXII[19] wieder.

Ex. 4
Nous reprenons de la méthode de Geminiani la gamme des unissons de l'*Essempio* XXII[19].



Capriccio 19

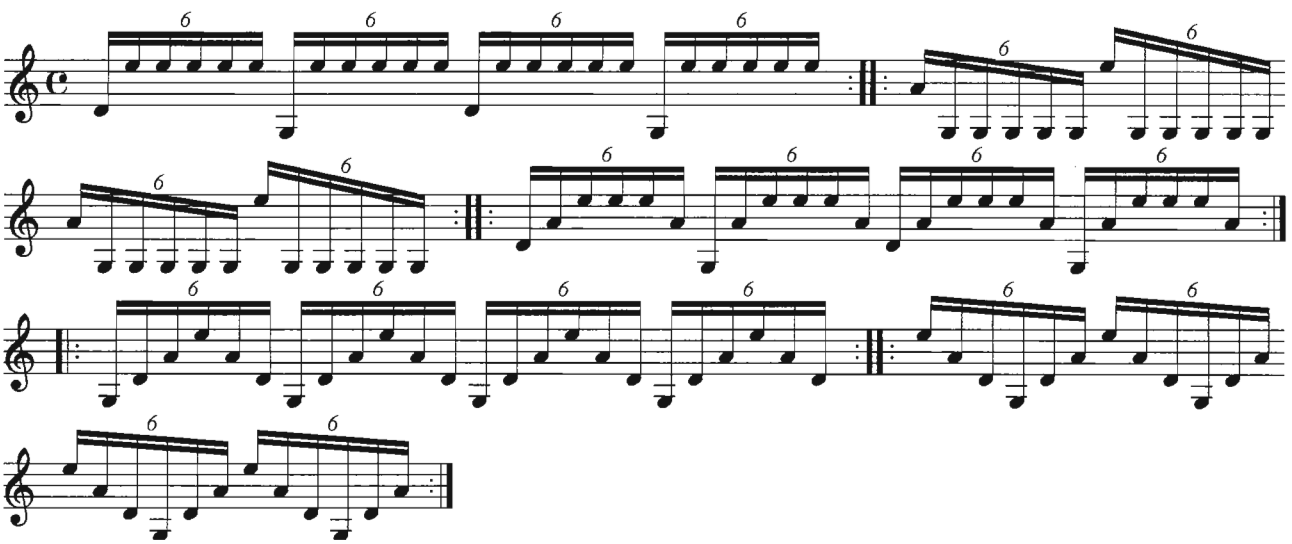
Sez. A

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. xliii), p. 30.

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

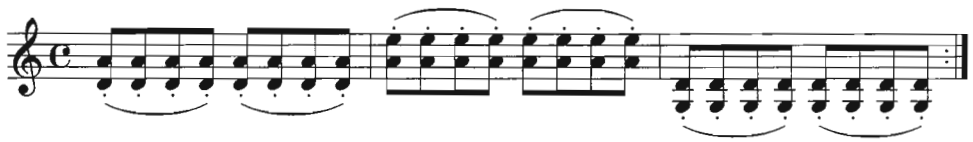
19. *Cfr.* Geminiani, Francesco. *Op. cit.* (*cfr.* la p. xlix), p. 30.

Es. 2
Esecuzione: TA.

Ex. 2
Performance: WB.

Üb. 2
Ausführung: gB.

Ex. 2
Exécution: TA.

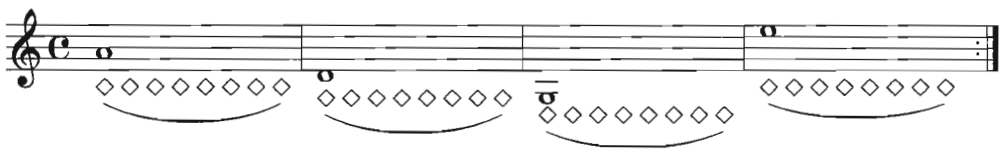


Es. 3
Inflessioni dell'arco nella suddivisione in otto parti.

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.



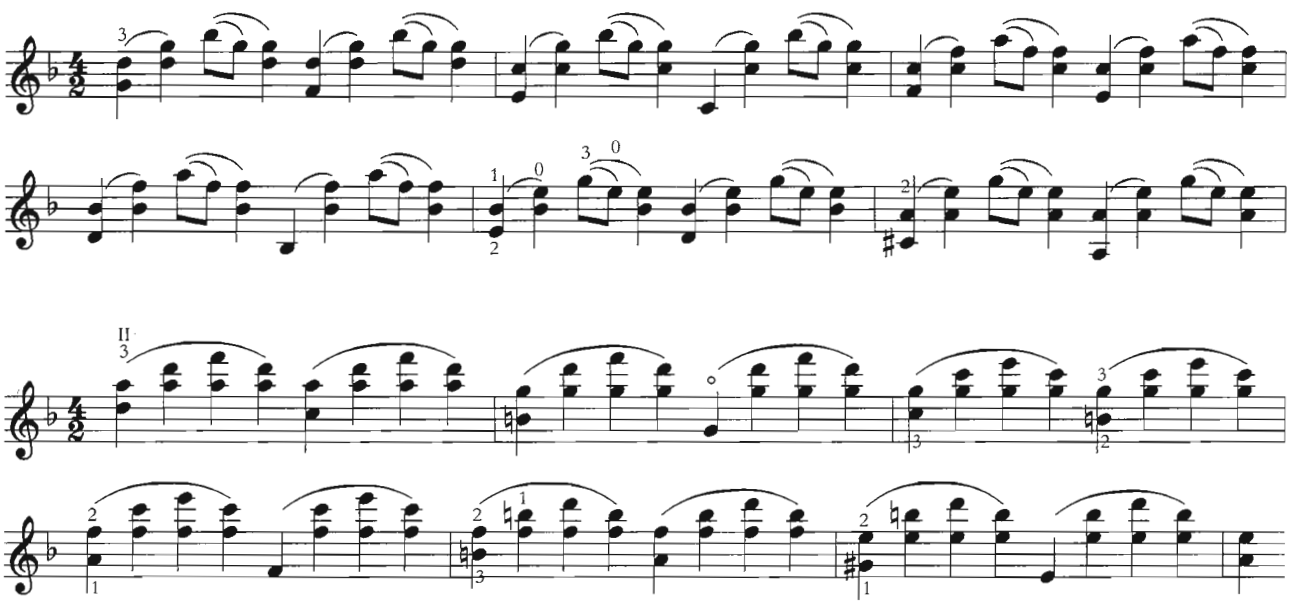
Sez. S

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.

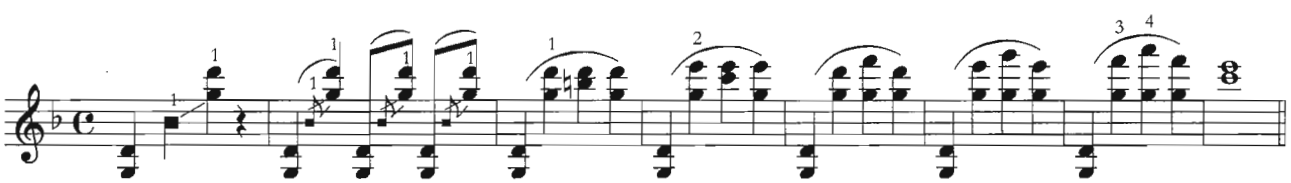


Es. 2
Mis. 12 e segg.
(▪ = nota muta)

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

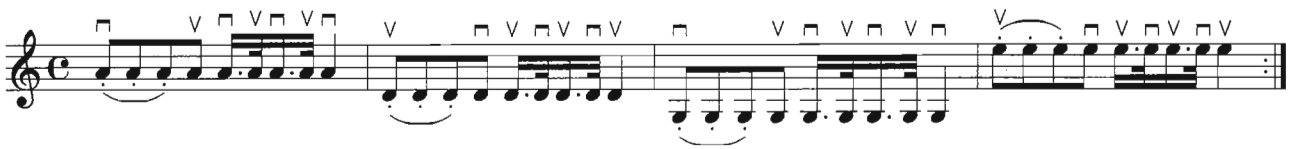
Sez. A

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.

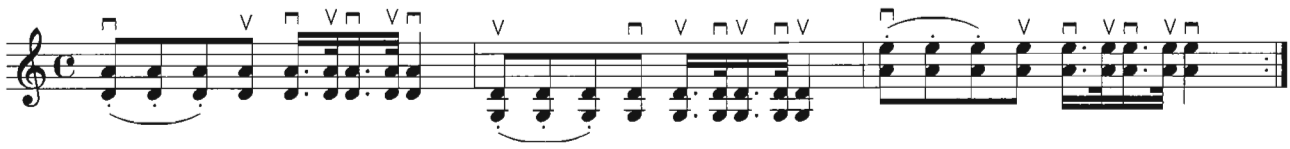


Variante II
Realizzare l'esercizio 1/I in corde doppie.
Esecuzione: impiegare il 2° e il 3° quarto dell'arco.

Variant II
Play exercise 1/I with double stops.
Performance: use the 2nd and 3rd 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 2e et le 3e quart de l'archet.

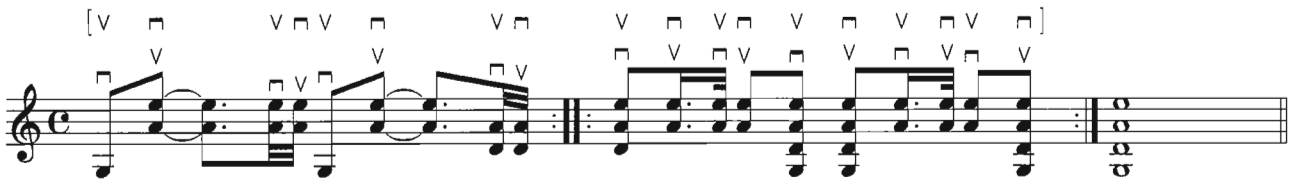


Es. 2
Miss. 7, 8, 9, 12, 13.

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

Üb. 2
Takt 7, 8, 9, 12, 13.

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

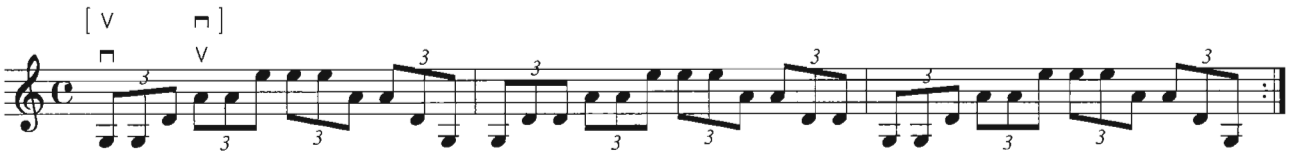


Es. 3
Miss. 41, 42.
Esecuzione: Tall/M/P.

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.

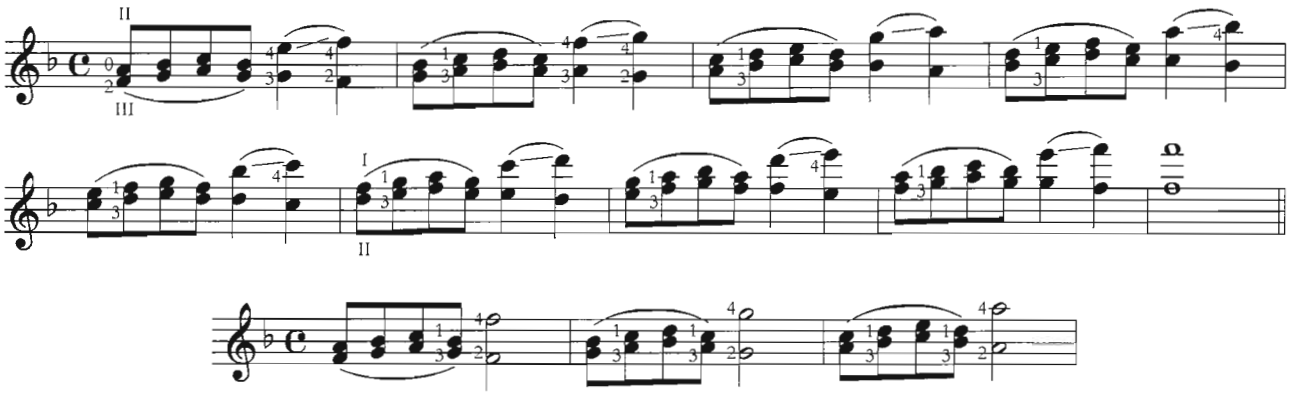
Les exercices 1, 2, 3 développent trois modules de Locatelli.

Es. 1
Miss. 1, 2.

Ex. 1
bb. 1, 2.

Üb. 1
Takt 1, 2.

Ex. 1
Mes. 1, 2.

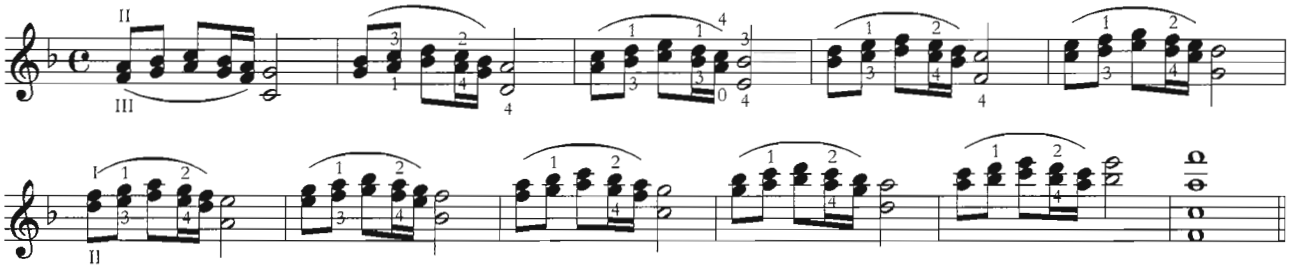


Es. 2
Mis. 3.

Ex. 2
b. 3.

Üb. 2
Takt 3.

Ex. 2
Mes. 3.

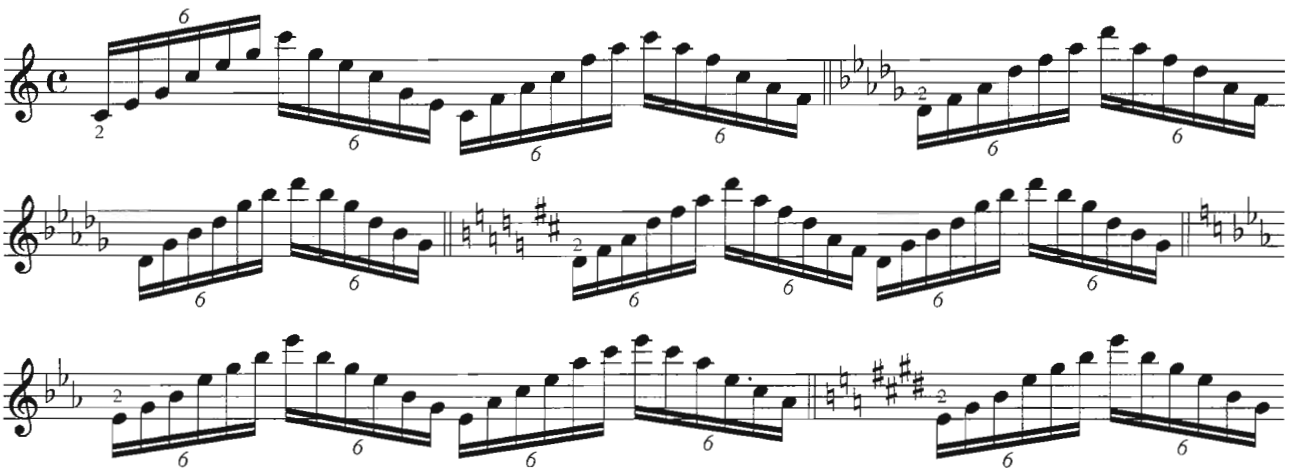


Es. 3[20]
Miss. 41-42.
Esecuzione: MI, MS, Tall/M/P.

Ex. 3[20]
bb. 41-42.
Performance: LH, UH, Fr/M/T.

Üb. 3[20]
Takt 41-42.
Ausführung: uH, oH, Fr/M/Sp.

Ex. 3[20]
Mes. 41-42.
Exécution: MI, MS, Tal/M/P.

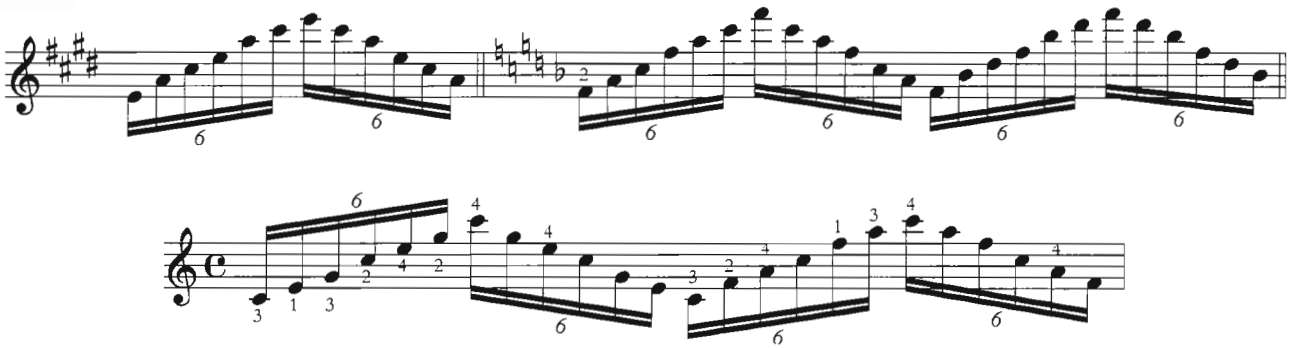


20. Due grandi maestri del violino, Joseph Joachim ed Eugène Ysaÿe, praticavano l'antico sistema tartiniano della progressione per grado. *Cfr.* Joachim-Chaigneau, S. *Osservazioni moderne sull'arte di studiare: esercizi di Joachim raccolti dalla figlia*, Milano, Ricordi, 1927, p. 22. *Cfr.* Ysaÿe, Eugene. *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 Ysaÿe, 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. Ysaÿe, 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.* Ysaÿe, 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 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

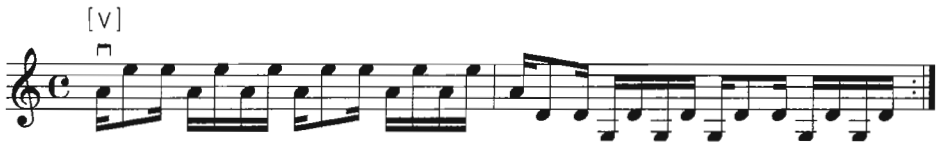
Sez. A

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.

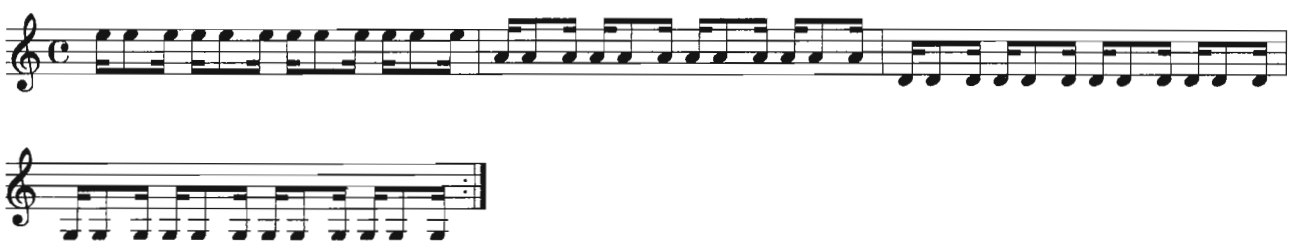


Miss. 4, 5.
Esecuzione: Tall/M/P.

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

Takt 4, 5.
Ausführung: Fr/M/Sp

Mes. 4, 5.
Exécution: Tal/M/P.

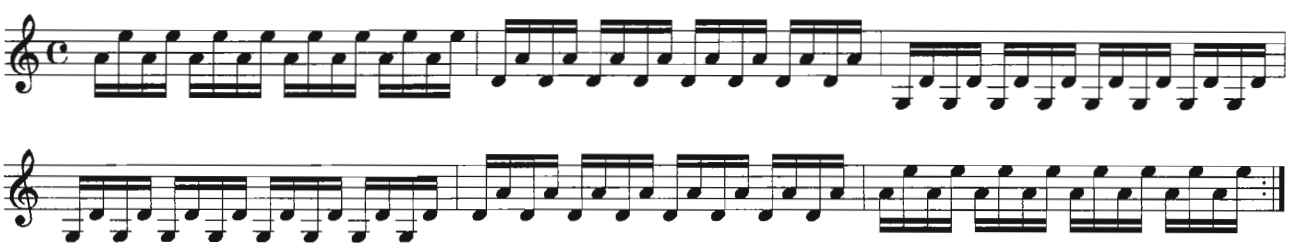


Es. 2
Miss. 6-28.
Esecuzione: MI, M, MS.

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.

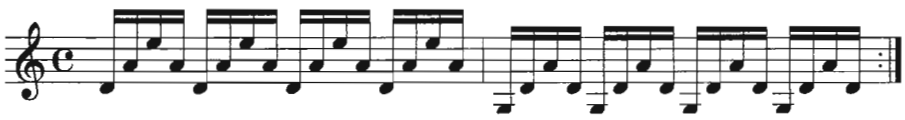


Es. 3
Miss. 28-fine.
Esecuzione: MI, M, MS.

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.

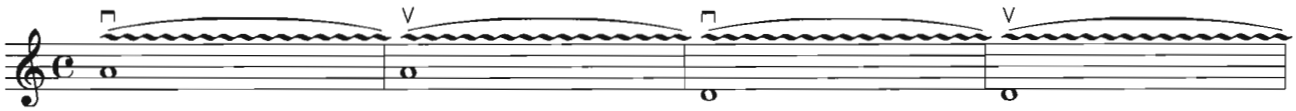


Es. 4
Esercizio di ammorbidimento delle nocche della mano destra. Il segno ~~~~~~~~~~ rappresenta il regolare abbassarsi delle nocche della mano destra e il loro ritorno alla posizione normale: effettuare il movimento senza coinvolgere in alcun modo il polso e l'avambraccio e senza interrompere il suono.

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.



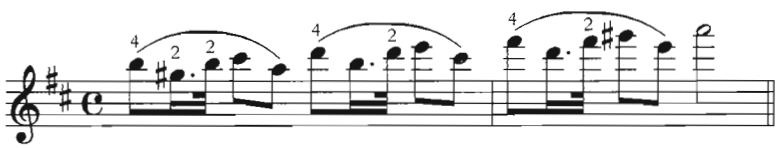
Sez. S

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.

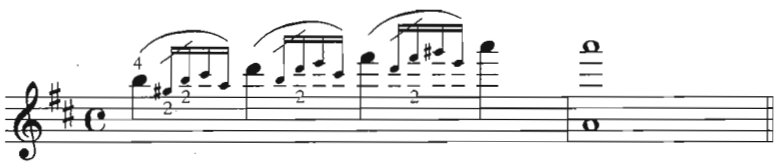


Variante II
Eseguire con il La vuoto fisso.

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.

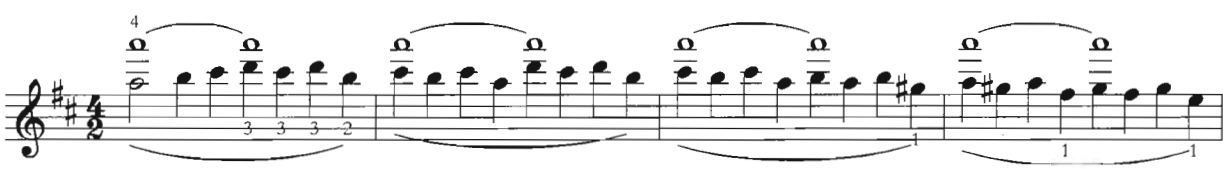


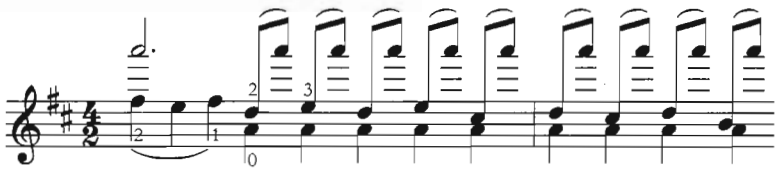
Es. 2
La scrittura del Capriccio favorisce lo studio in corde doppie che esemplifichiamo.

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.



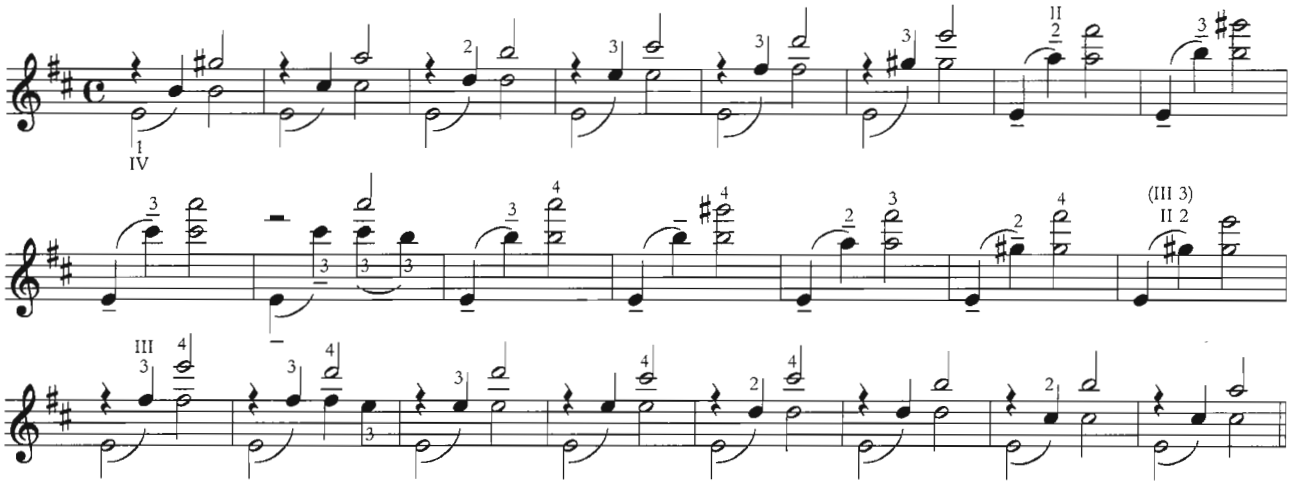


Es. 3
Preparatorio alle estensioni con la diteggiatura alternativa.
Miss. 44-67.

Ex. 3
Preparatory for the stretches with alternative fingering.
bb. 44-67.

Üb. 3
Vorübung auf die Überstreckungen mit dem alternativen Fingersatz.
Takt 44-67.

Ex. 3
Préparatoire aux extensions avec le doigté alternatif.
Mes. 44-67.



Es. 4
Cfr. Capriccio 16, S, Es. 8: le grandi estensioni.

Ex. 4
See Capriccio 16, S, Ex. 8: the wide stretches.

Üb. 4
Vgl. Capriccio 16, S, Üb. 8: die großen Abstreckungen.

Ex. 4
Cfr. Capriccio 16, S, Ex. 8: les grandes extensions.

Capriccio 22

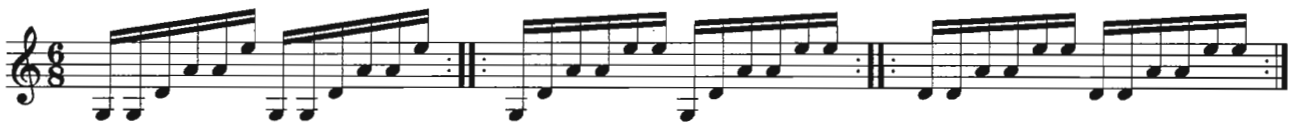
Sez. A

Es. 1
Variante I
Miss. 1-12.
Esecuzione: Tall/M/P.

Ex. 1
Variant I
bb. 1-12.
Performance: Fr/M/T.

Üb. 1
Variante I
Takt 1-12.
Ausführung: Fr/M/Sp.

Ex. 1
Variante I
Mes. 1-12.
Exécution: Tal/M/P.

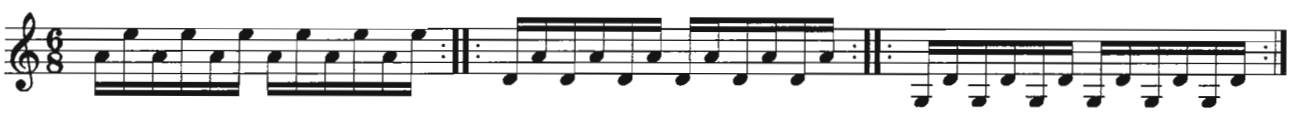


Variante II
Miss. 13-24, 45-49.

Variant II
bb. 13-24, 45-49.

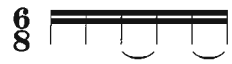
Variante II
Takt 13-24, 45-49.

Variante II
Mes. 13-24, 45-49.



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

Variante II



Variante III

Variante IV

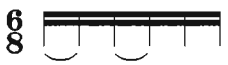
Variante V

Variante VI

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

Variant II

Variant III



Variant IV

Variant V

Variant VI

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

Variante II

Variante III

Variante IV

Variante V

Variante VI

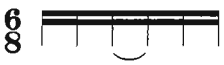
Ex. 2
Appliquer là l'Ex. 1/II les coups d'archet suivants:
Variante I

Variante II

Variante III

Variante IV

Variante V



Variante VI

Sez. S

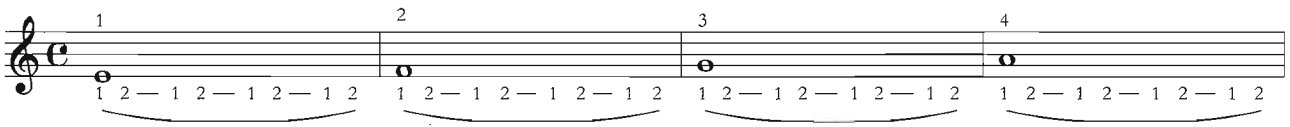
Es. 1
Per ottenere il vibrato.
Tartini[21] indica col numero 1 la pressione debole, da effettuarsi su una nota lunga, e col numero 2 la pressione forte; eseguire scale di semibrevi in posizione fissa realizzando ritmicamente l'alternarsi dei due tipi di pressione con la sola attività della punta del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

Ex. 1
For vibrato.
Tartini[21] 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.

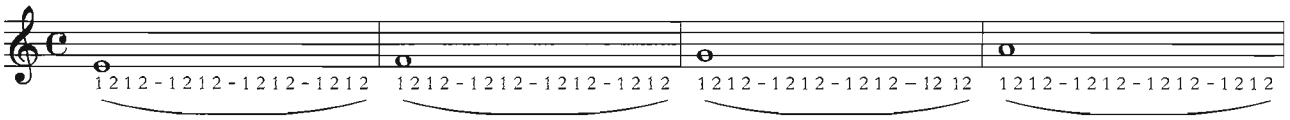
Üb. 1
Für das Vibrato.
Tartini[21] bezeichnet mit der Ziffer 1 den schwachen und mit der Ziffer 2 den starken Fingerdruck, ausgeführt auf einer langen Note. Tonleitern aus ganzen Noten in gleicher Lage spielen, und dabei das Abwechseln der beiden Arten des Drucks nur durch die Tätigkeit der Fingerspitze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

Ex. 1
Pour le *vibrato*.
Tartini[21] 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
Duine



Variante II
Quartine



Variant I
Duplets

Variant II
Quadruplets

Variante I
Duolen

Variante II
Quartolen

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.

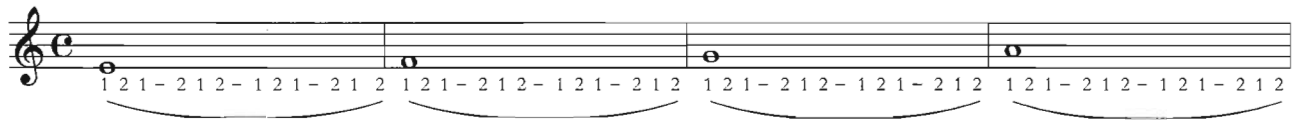
21. *Cfr.* Tartini, Giuseppe. *Traité des agréments, op. cit.* (*cfr.* la p. xlix), pp. 15-16; Mozart, Leopold. *Op. cit.* (*cfr.* la p. xlix), ch. XI, par. 1-7, pp. 194-200.

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.

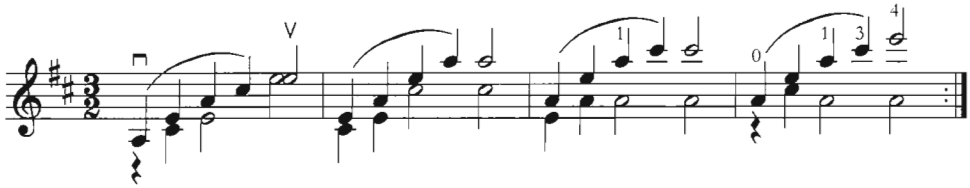
Réaliser aussi la formule par sextolets.
Après avoir sensibilisé de la sorte la pointe des doigts, intervient la main qui réalise un mouvement oscillatoire en pivotant sur l'articulation du poignet. La synergie entre les deux mouvements produit aisément le *vibrato*.

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

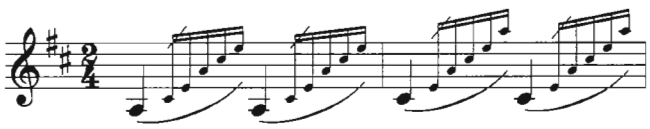


Variante II
Cfr. Capriccio 15, S, Es. 5.

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

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

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

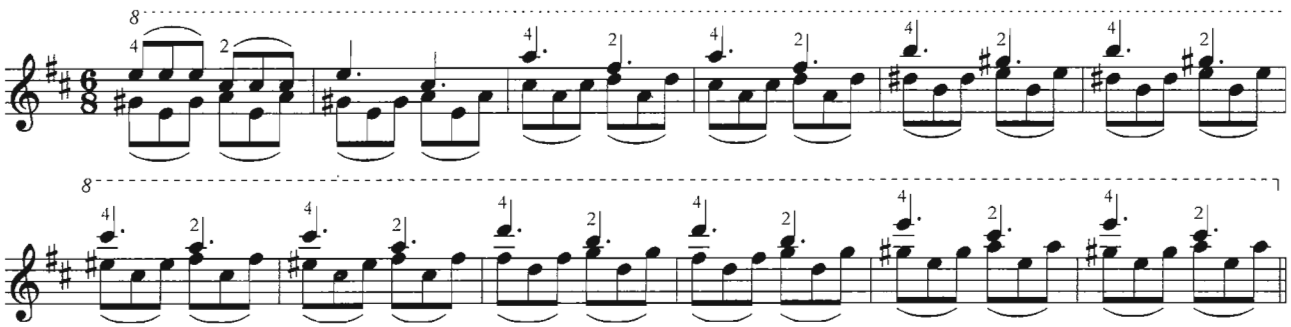


Es. 3
Miss. 13-24.

Ex. 3
bb. 13-24.

Üb. 3
Takt 13-24.

Ex. 3
Mes. 13-24.

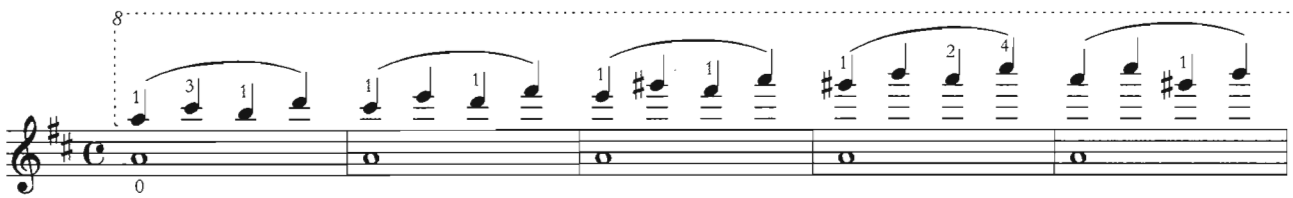


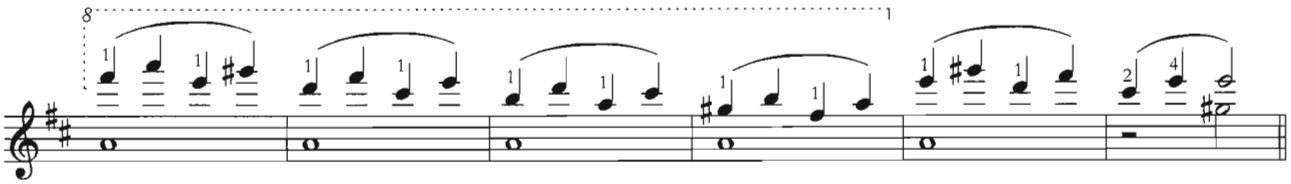
Es. 4
Miss. 25-44.

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.

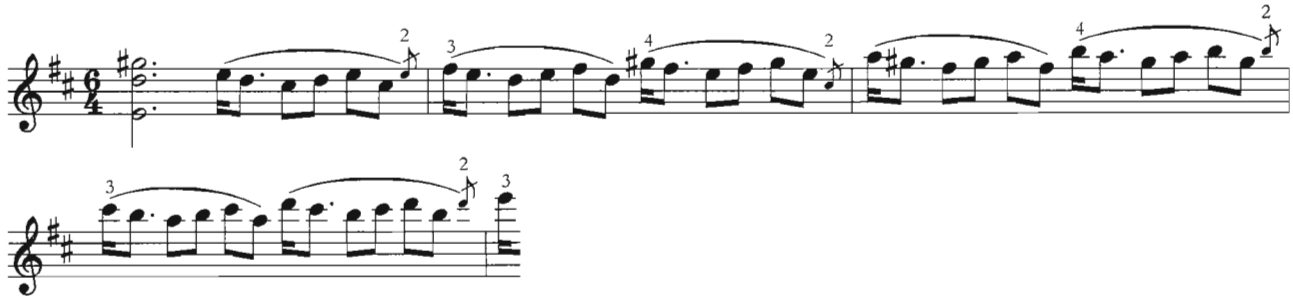
Es. 6
Miss. 65-81.
Eseguire con i sei ritmi seguenti:

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

Üb. 6
Takt 65-81.
Mit den folgenden sechs Rhythmen ausführen:

Ex. 6
Mes. 65-81.
Jouer sur les six rythmes suivants:

Variante I



Variante II

Variante III

Variante IV

Variante V

Variante VI

Variant I

Variant II

Variant III

Variant IV

Variant V

Variant VI

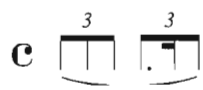
Variante I

Variante II

Variante III

Variante IV

Variante V



Variante VI

Variante I

Variante II

Variante III

Variante IV

Variante V

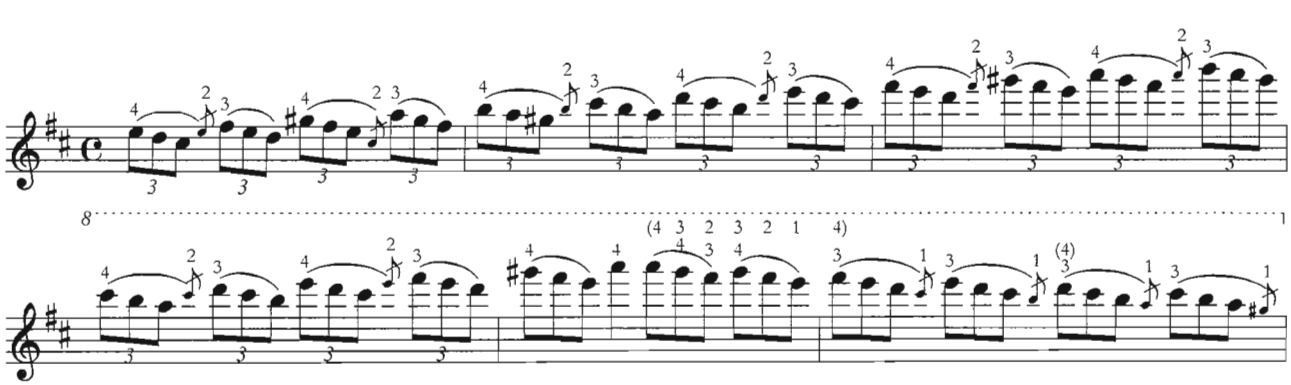
Variante VI

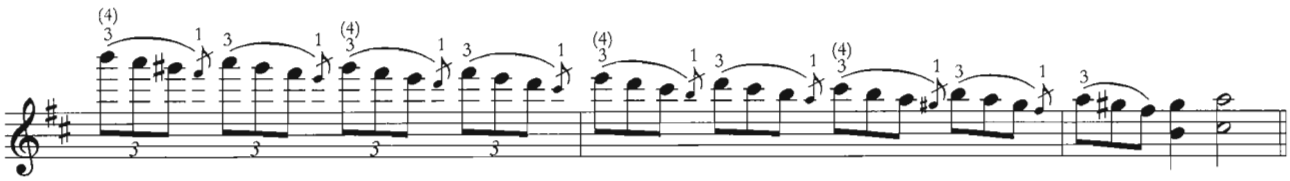
Es. 7

Ex. 7

Üb. 7

Ex. 7





Capriccio 23

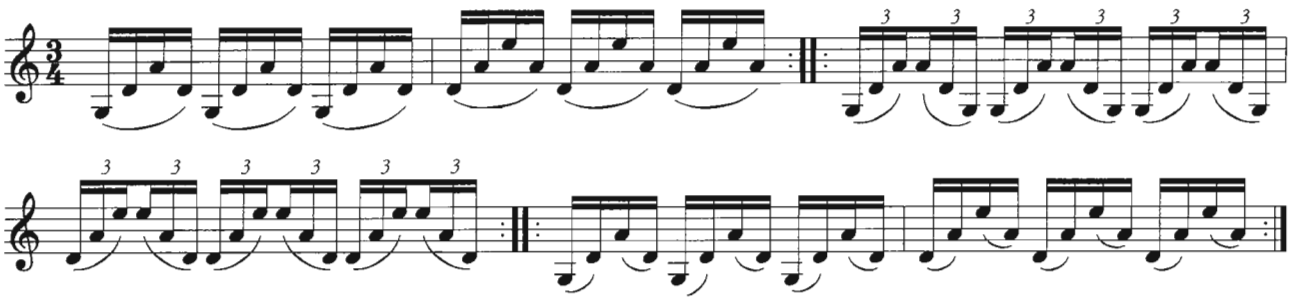
Sez. A

Es. 1
Esecuzione: M.

Ex. 1
Performance: M.

Üb. 1
Ausführung: M.

Ex. 1
Exécution: M.

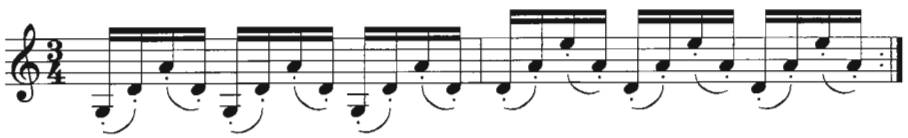


Es. 2
Esecuzione: spiccato M.
Variante I

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

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

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

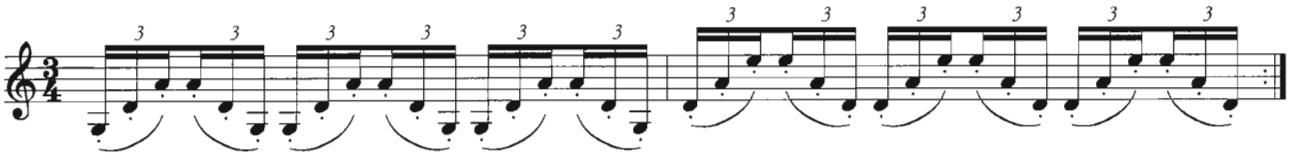


Variante II

Variant II

Variante II

Variante II



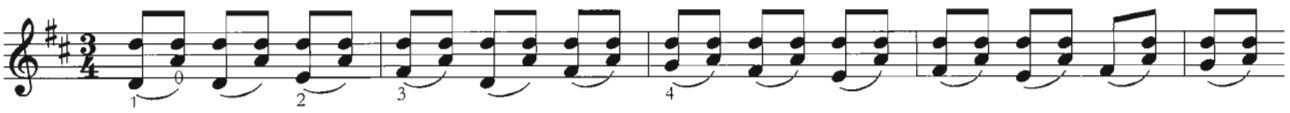
Sez. S

Es. 1[22]
Eseguire tutto il Capriccio in corde doppie.

Ex. 1[22]
Play the whole Capriccio in double stops.

Üb. 1[22]
Das gesamte Capriccio in Doppelgriffen ausführen.

Ex. 1[22]
Jouer tout le Capriccio en doubles 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.

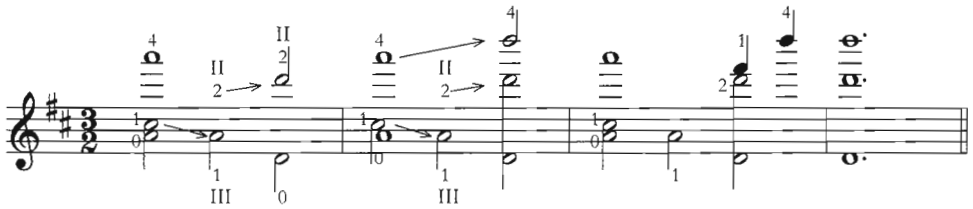
22. Le frontispice du Concerto XII porte la devise *«Facilis aditus, difficilis exitus»*. *Cfr.* Locatelli, Pietro Antonio. *L'Arte del Violino*, Amsterdam, Le Cène, 1733, d'après l'édition en facsimilé Paul van Reijen, Amsterdam, Saul B. Groen, 1981, p. 88.

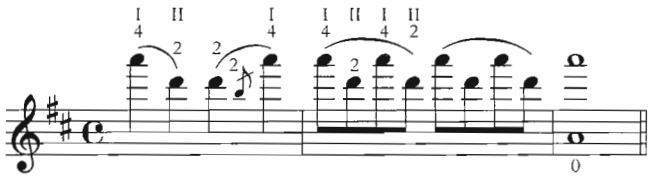
Es. 2
Miss. 43, 44.

Ex. 2
bb. 43, 44.

Üb. 2
Takt 43, 44.

Ex. 2
Mes. 43, 44.



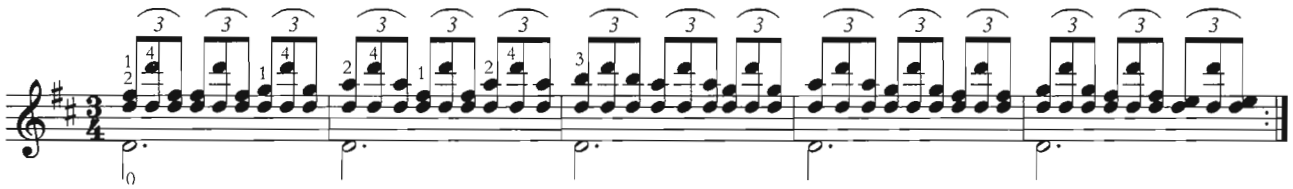


Es. 3
Preparatorio alle miss. 44-53.

Ex. 3
Preparatory for bb. 44 to 53.

Üb. 3
Vorübung für die Takte 44-53.

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

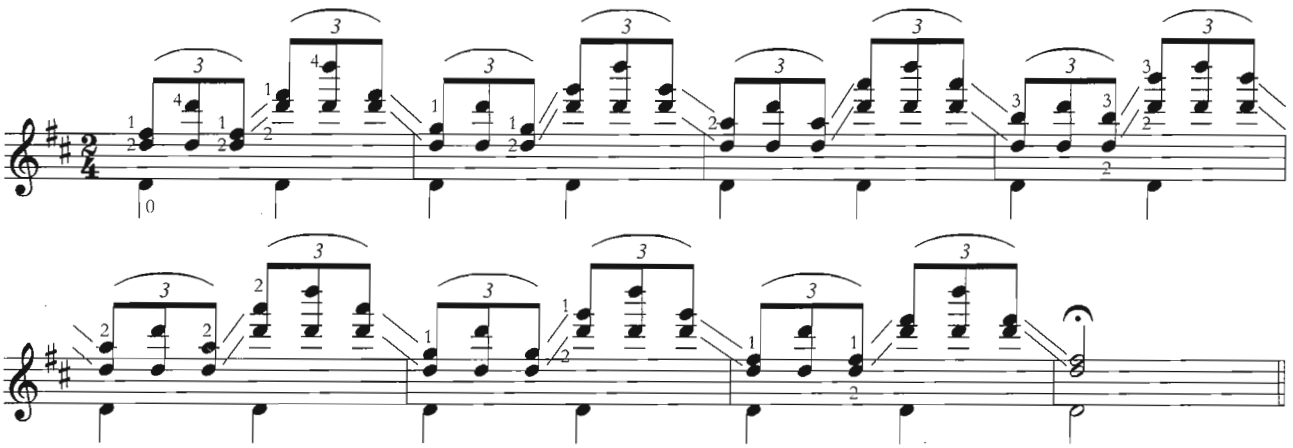


Es. 4
Sviluppo del modulo tecnico locatelliano: cambi di posizione di ottava e controllo dell'intonazione con la corda vuota. Eseguire dapprima molto lentamente, 'scivolando' leggermente fino alla posizione richiesta.

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 Musters 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.

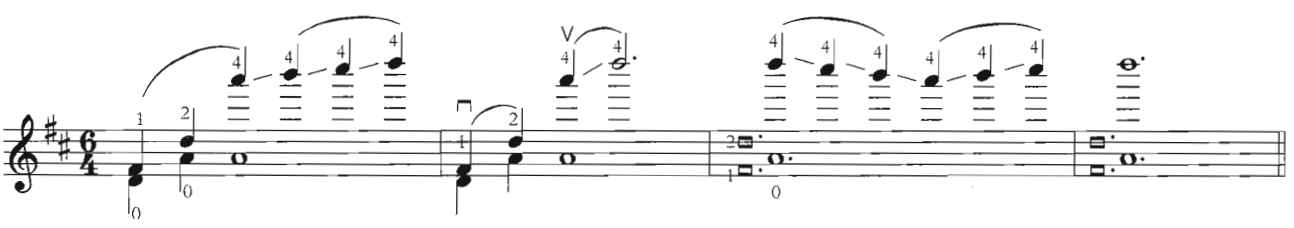


Es. 5
Preparatorio all'estensione.
Mis. 64.
(▫ = nota muta)

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

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

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

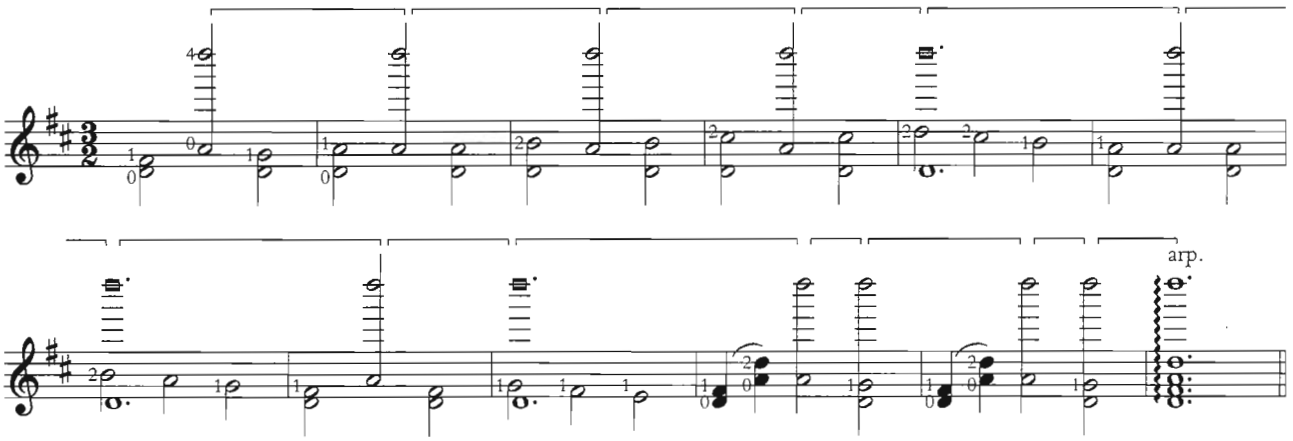


Es. 6
Preparatorio alle miss. 64-81.
(▫ = nota muta)

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

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

Ex. 6
Préparation aux mes. 64-81.
(▫ = 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.

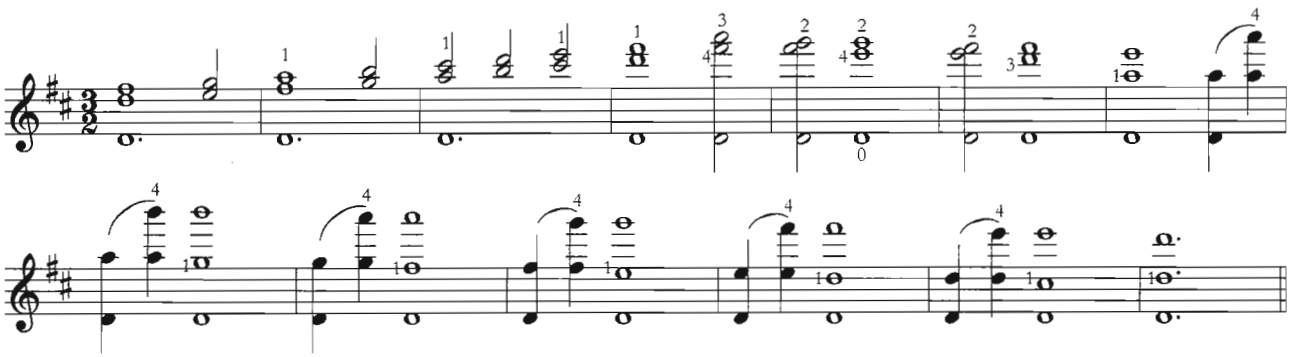
Ex. 7
Mes. 109-112.
Cfr. Capriccio 5, S, Ex. 2.

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.

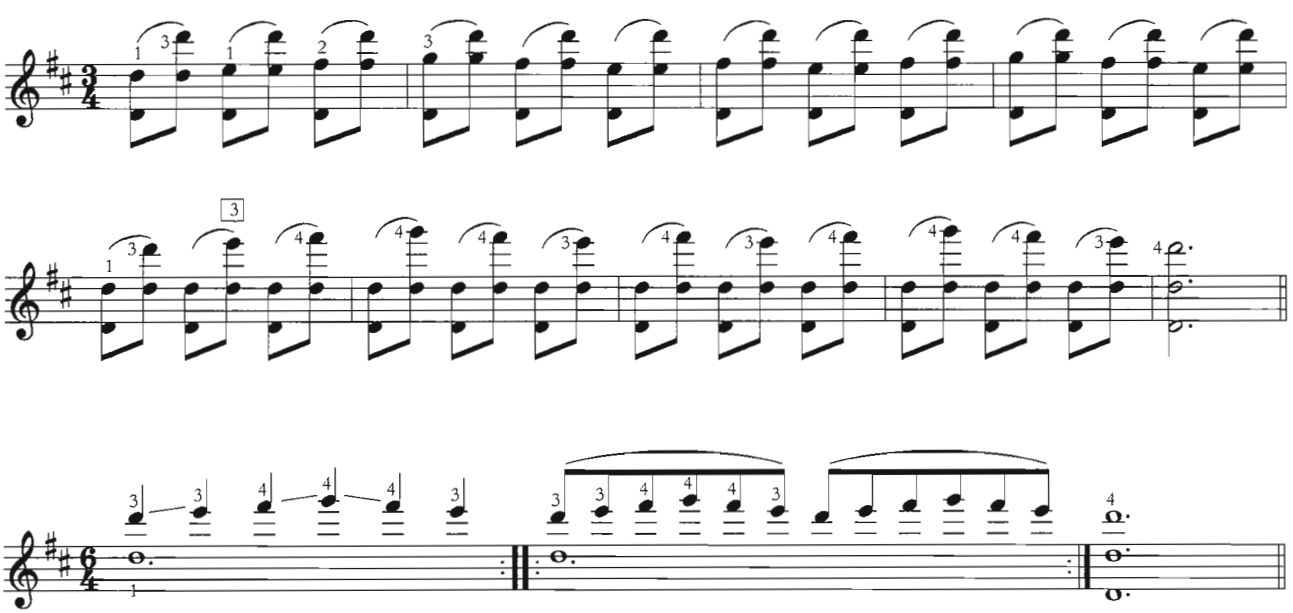


Es. 9
Preparatorio alle miss. 130-138.

Ex. 9
Preparation for bb. 130-138.

Üb. 9
Vorübung für die Takte 130-138.

Ex. 9
Préparation aux mes. 130-138.



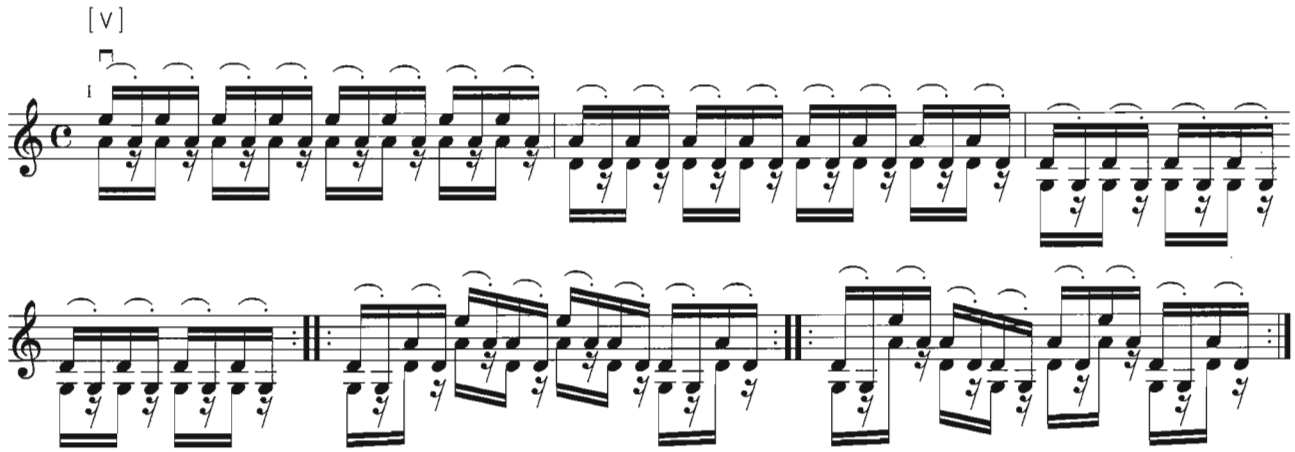
Sez. A

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
Vorübung für die Zweier-Bindung.
Ausführung: uH, M, Fr/M/Sp.

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



Es. 2
Eseguire l'Es. 1 spiccato, iniziando con ⊓ e con v.

Ex. 2
Play Ex. 1 *spiccato*, beginning with ⊓ and v.

Üb. 2
Die Üb. 1 *spiccato* ausführen, im ⊓ und v beginnend.

Ex. 2
Jouer l'Ex. 1 en *spiccato* en commençant par ⊓ 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

Variant I

Variant II

Variant III

Variant IV

Variant V

Variant VI

Variante I

Variante II

Variante III

Variante IV

Variante V

Variante VI

Variante I

Variante II

Variante III

Variante IV

Variante V

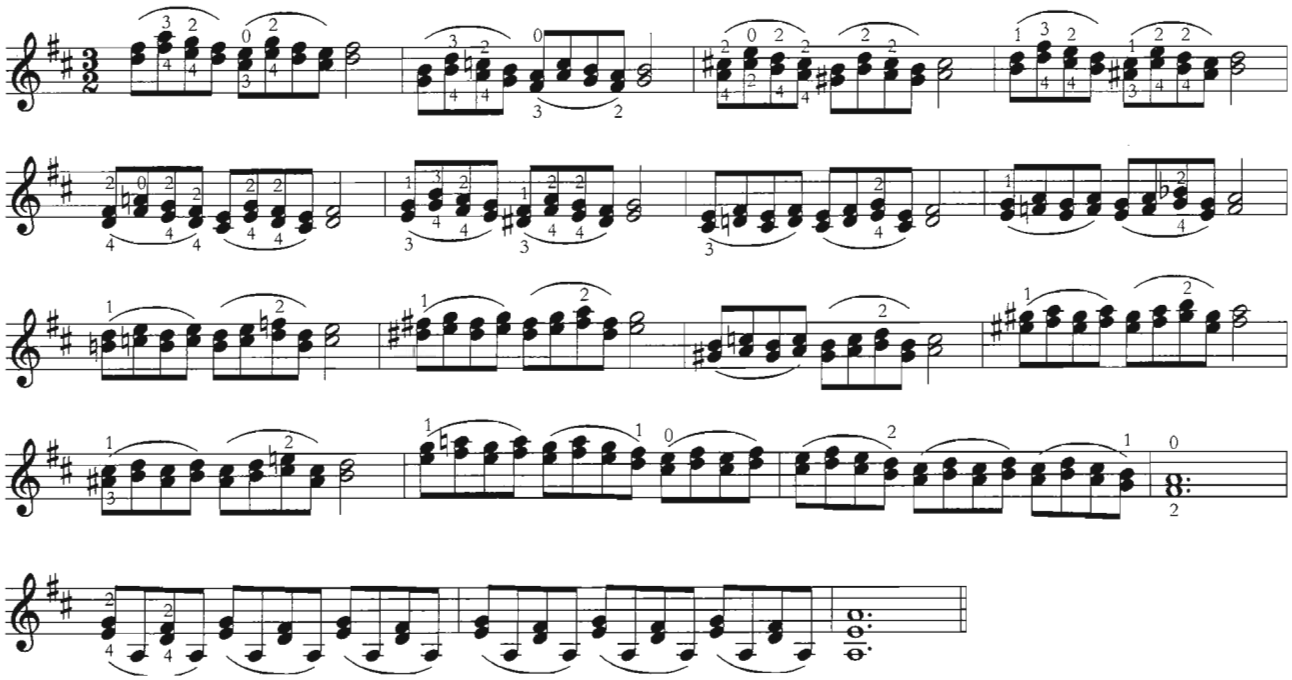
Variante VI

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.

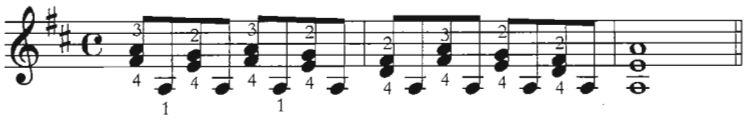


Miss. 22-25.

bb. 22-25.

Takt 22-25.

Mes. 22-25.

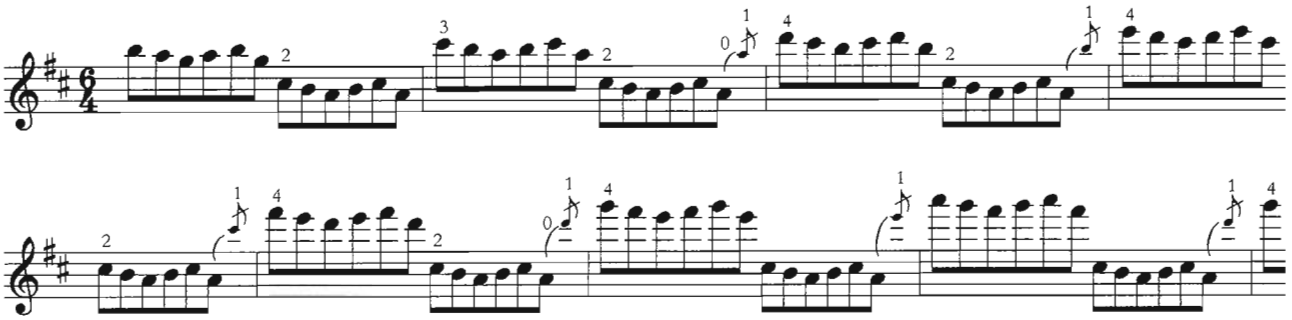


Es. 2
Esercizio per ottenere un buon piazzamento della mano per mezzo delle note di passaggio.
Mis. 112 e segg.

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.

Enzo Porta *Translation Hugh Ward-Perkins* *Übersetzung Ursula Schaa* *Traduction Daniel Torelli*

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

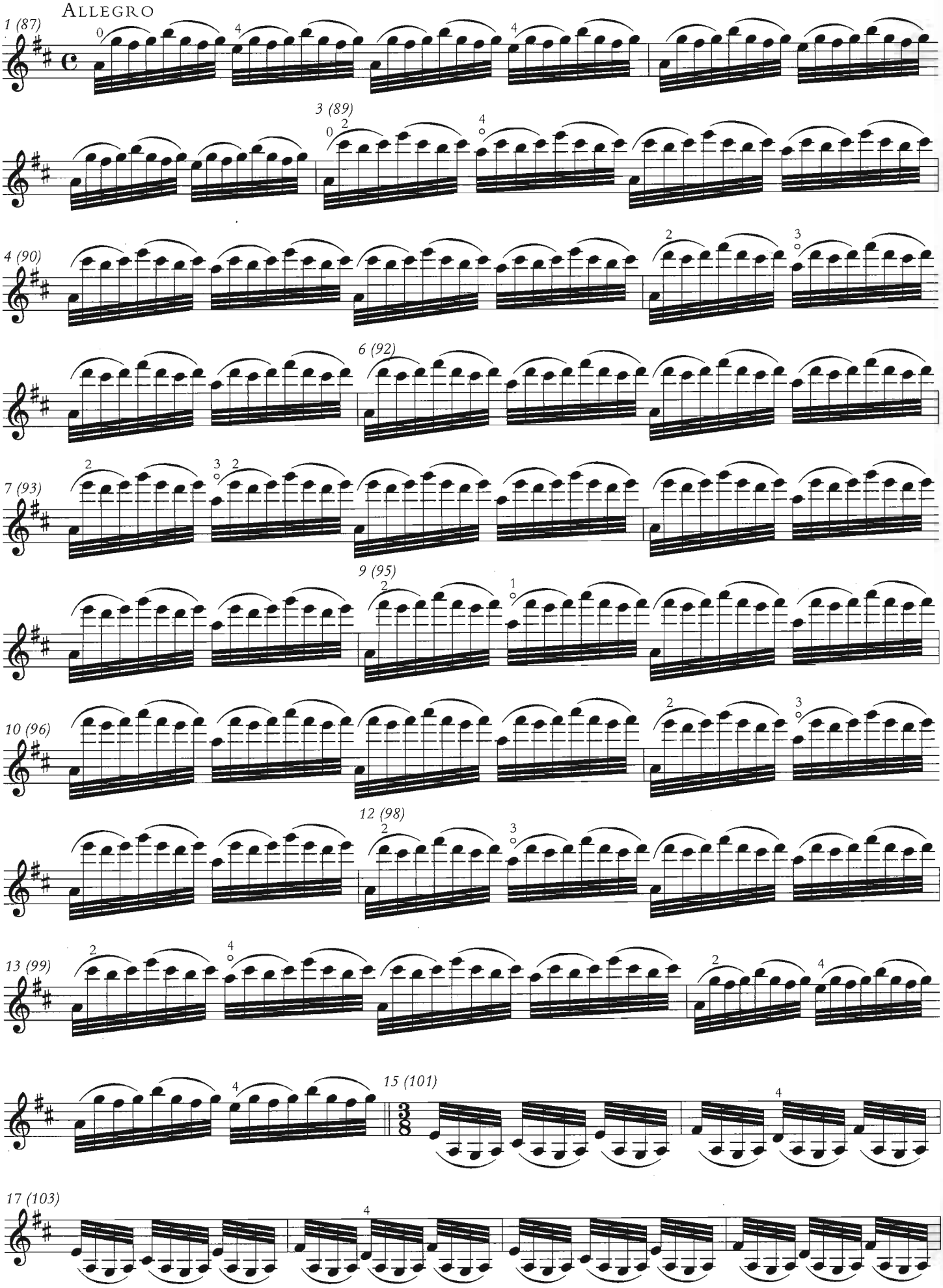
Albert Dunning

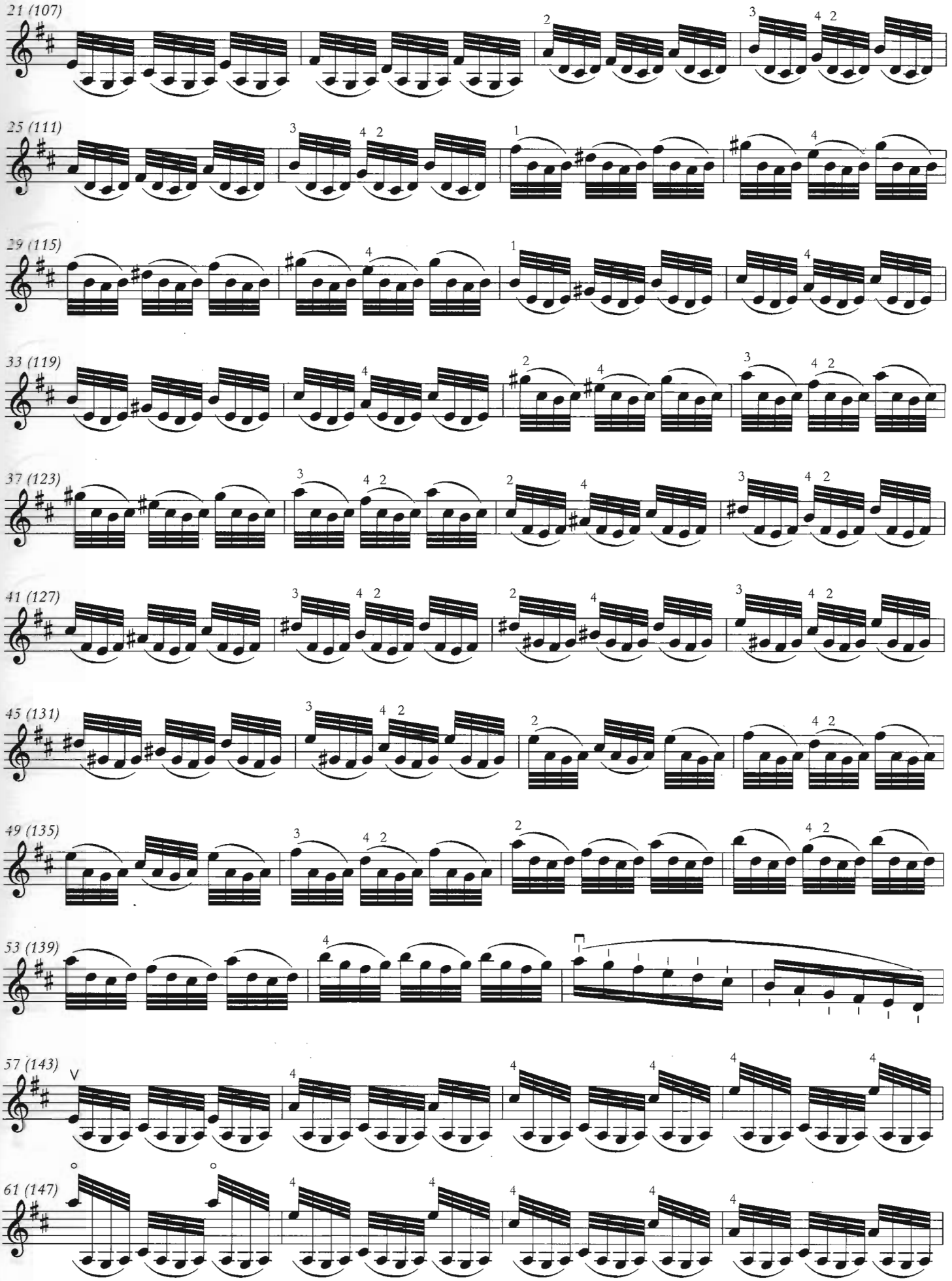
Con diteggiature ed esercizi preparatori di/With Fingering and Preparatory Exercises by/
Avec doigtés et exercices préparatoires par/Mit Fingersätzen und einführenden Übungen von

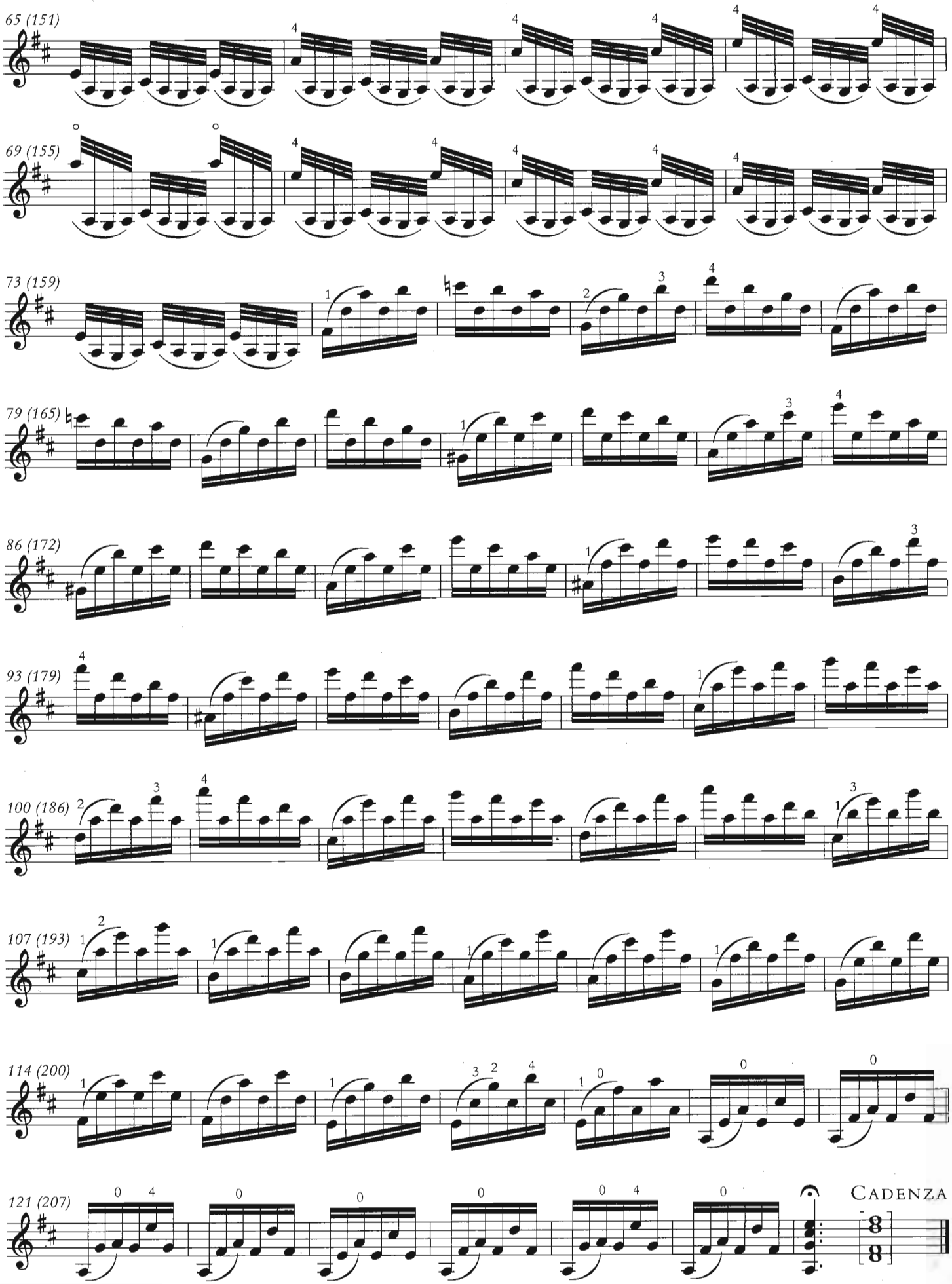
Enzo Porta

Capriccio 1

Allegro

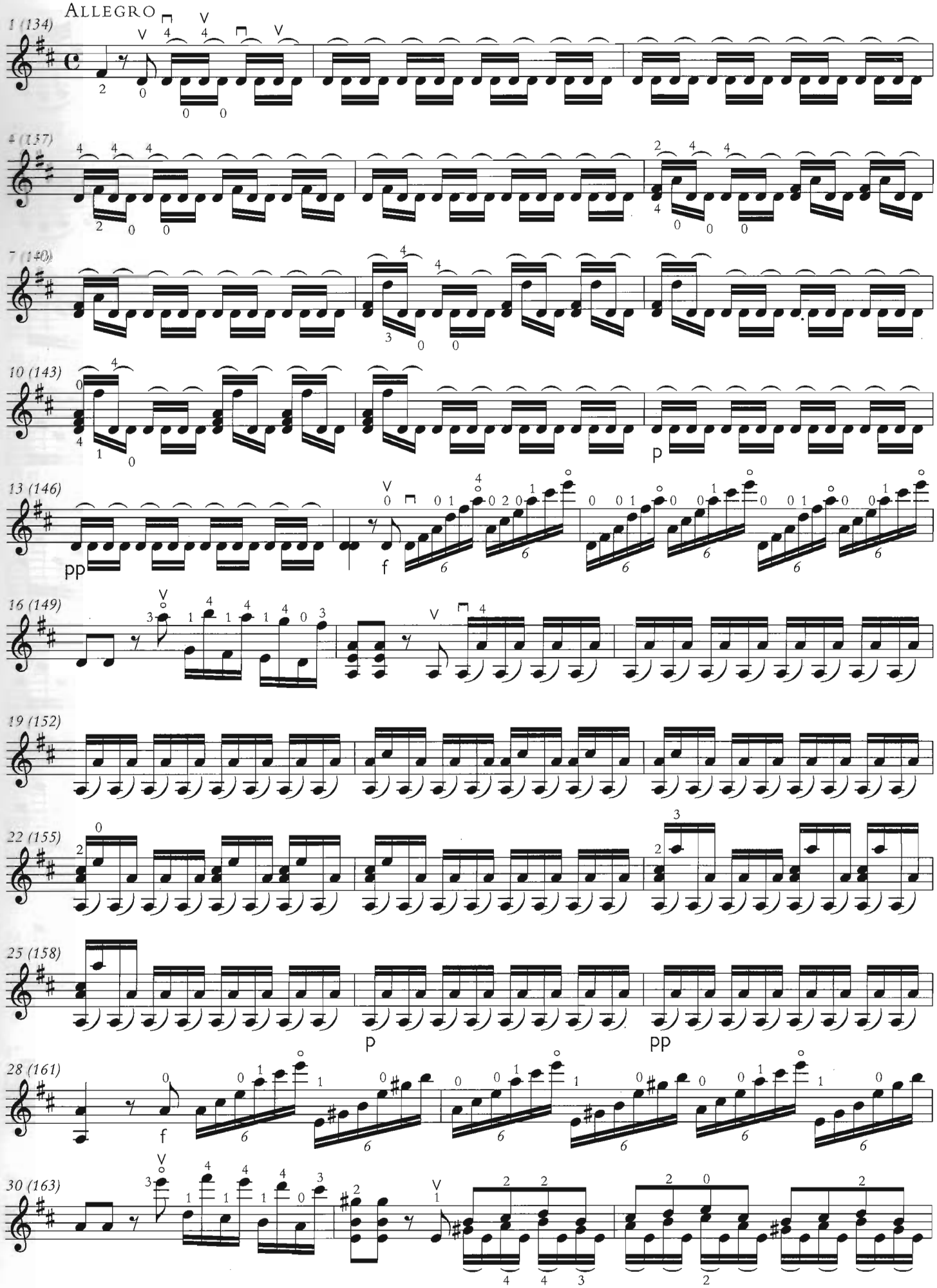


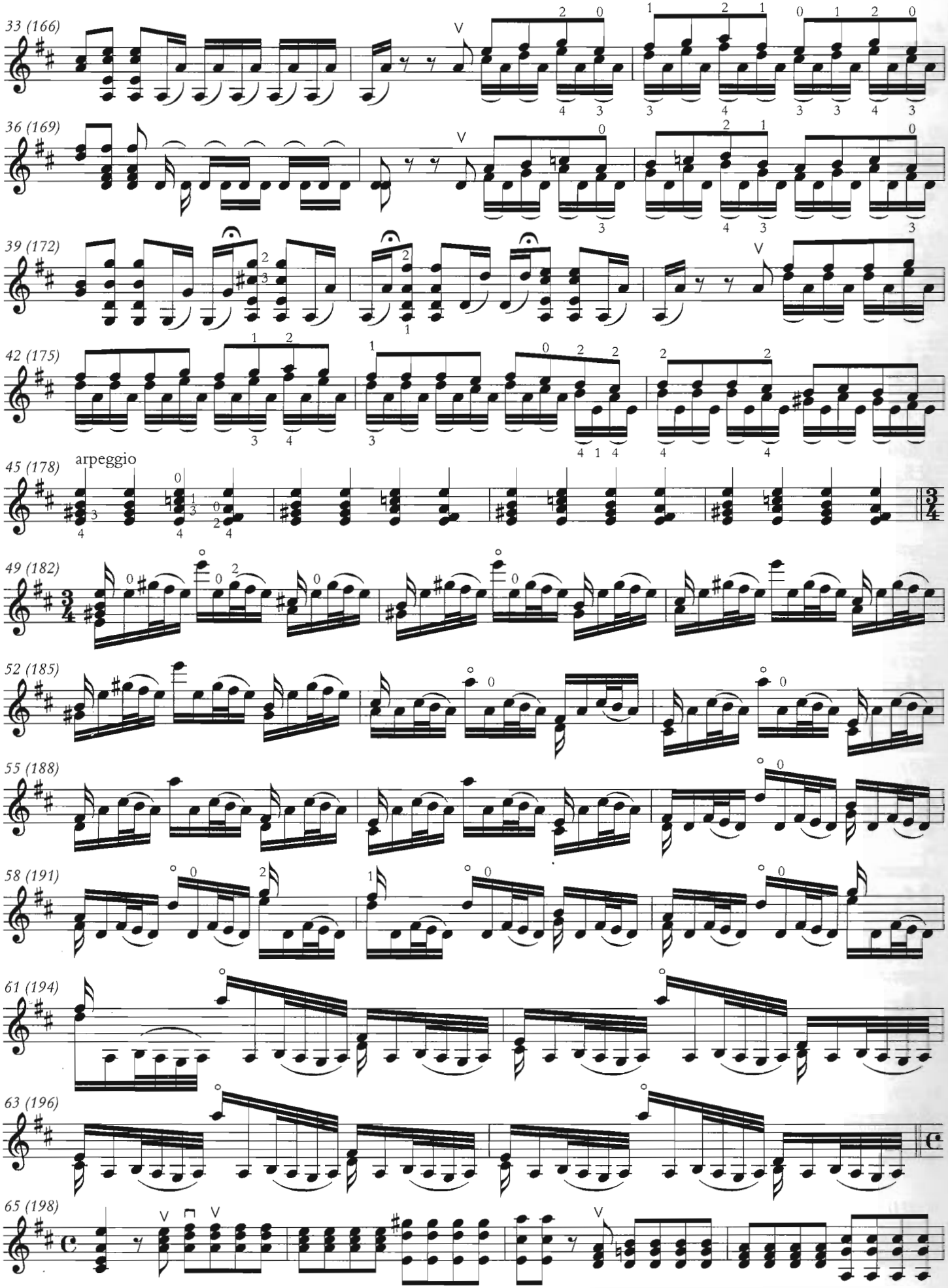

21 (107)
25 (111)
29 (115)
33 (119)
37 (123)
41 (127)
45 (131)
49 (135)
53 (139)
57 (143)
61 (147)

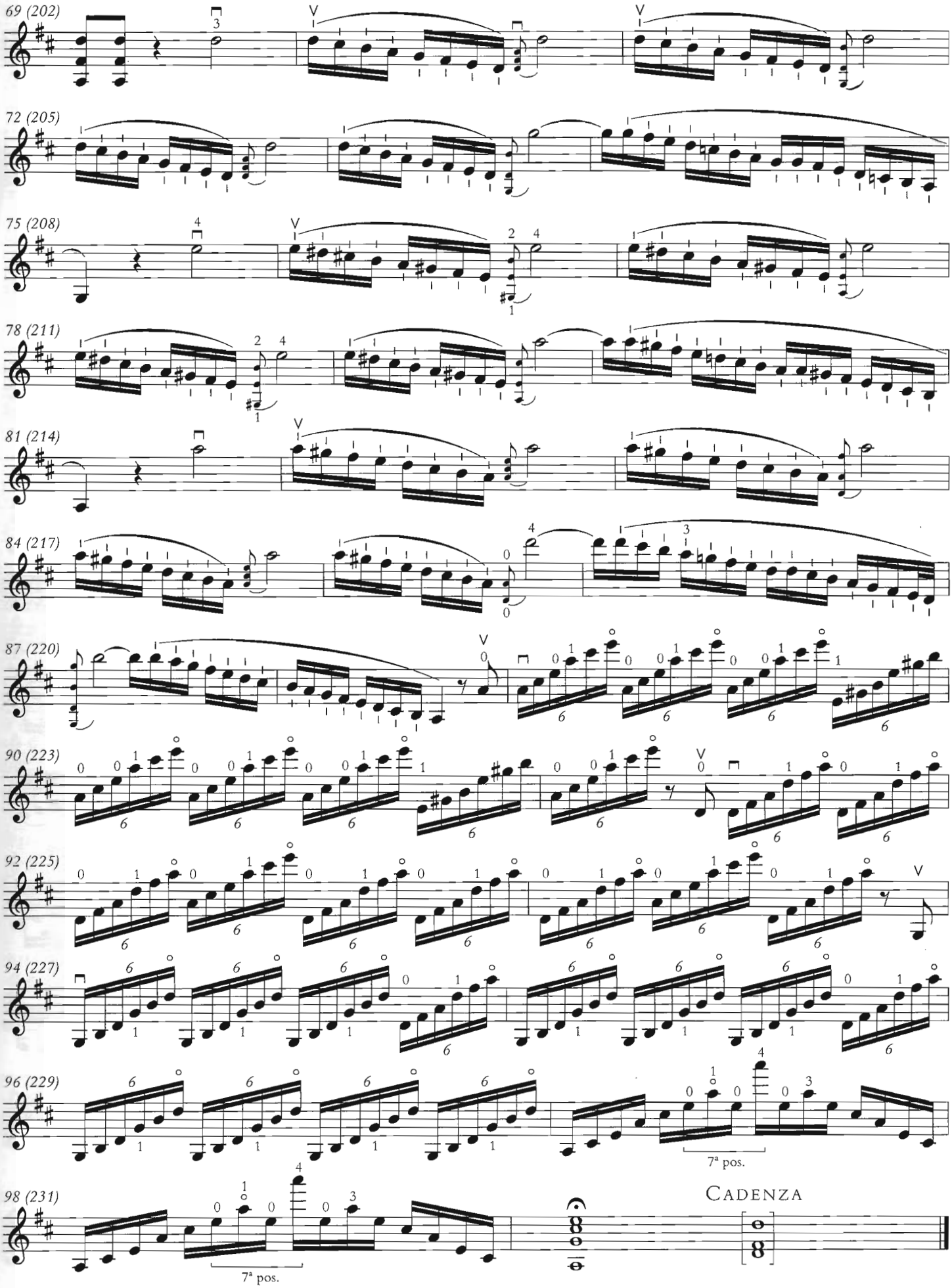

65 (151)
69 (155)
73 (159)
79 (165)
86 (172)
93 (179)
100 (186)
107 (193)
114 (200)
121 (207)
CADENZA

Capriccio 2

Allegro

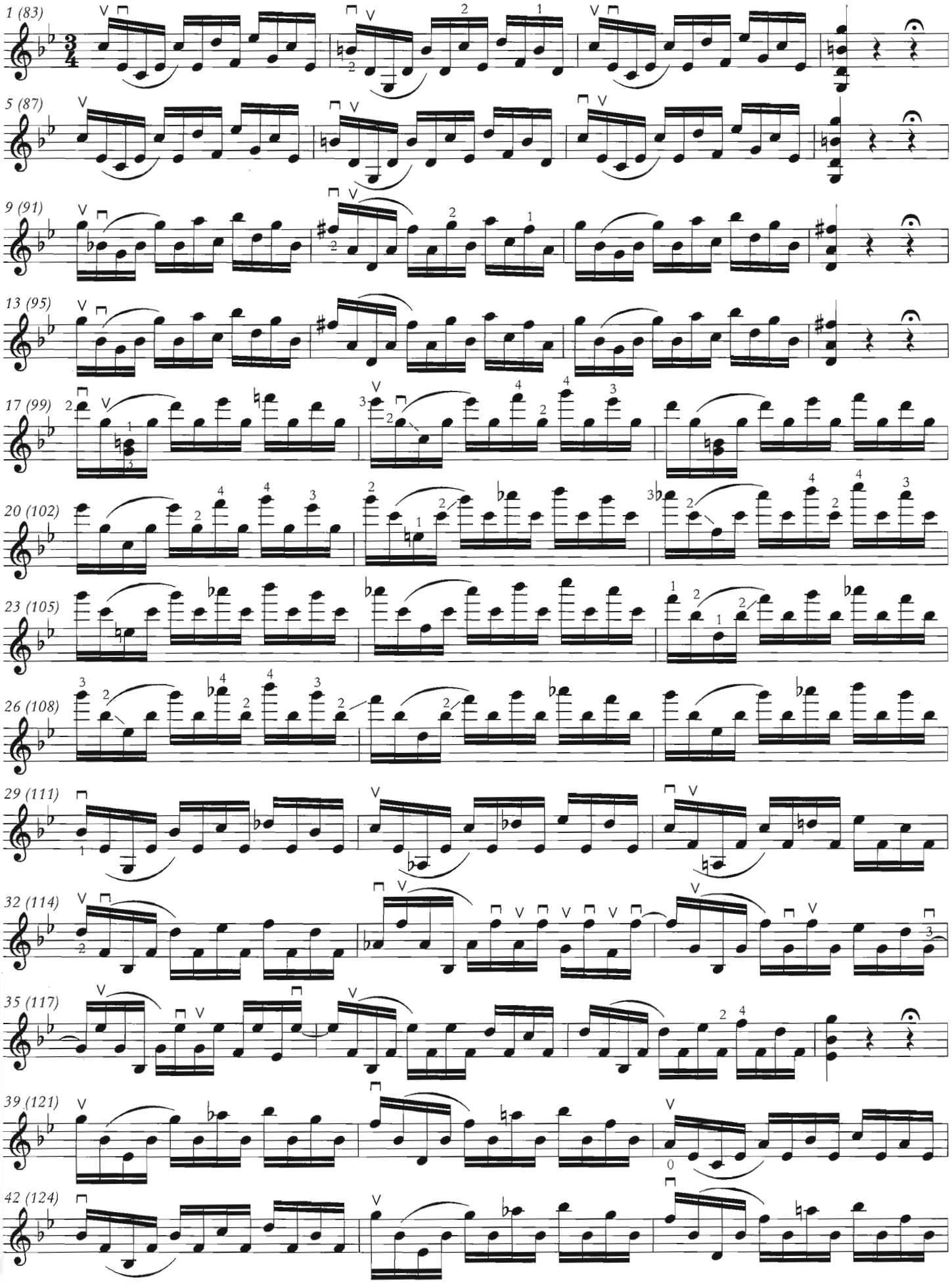


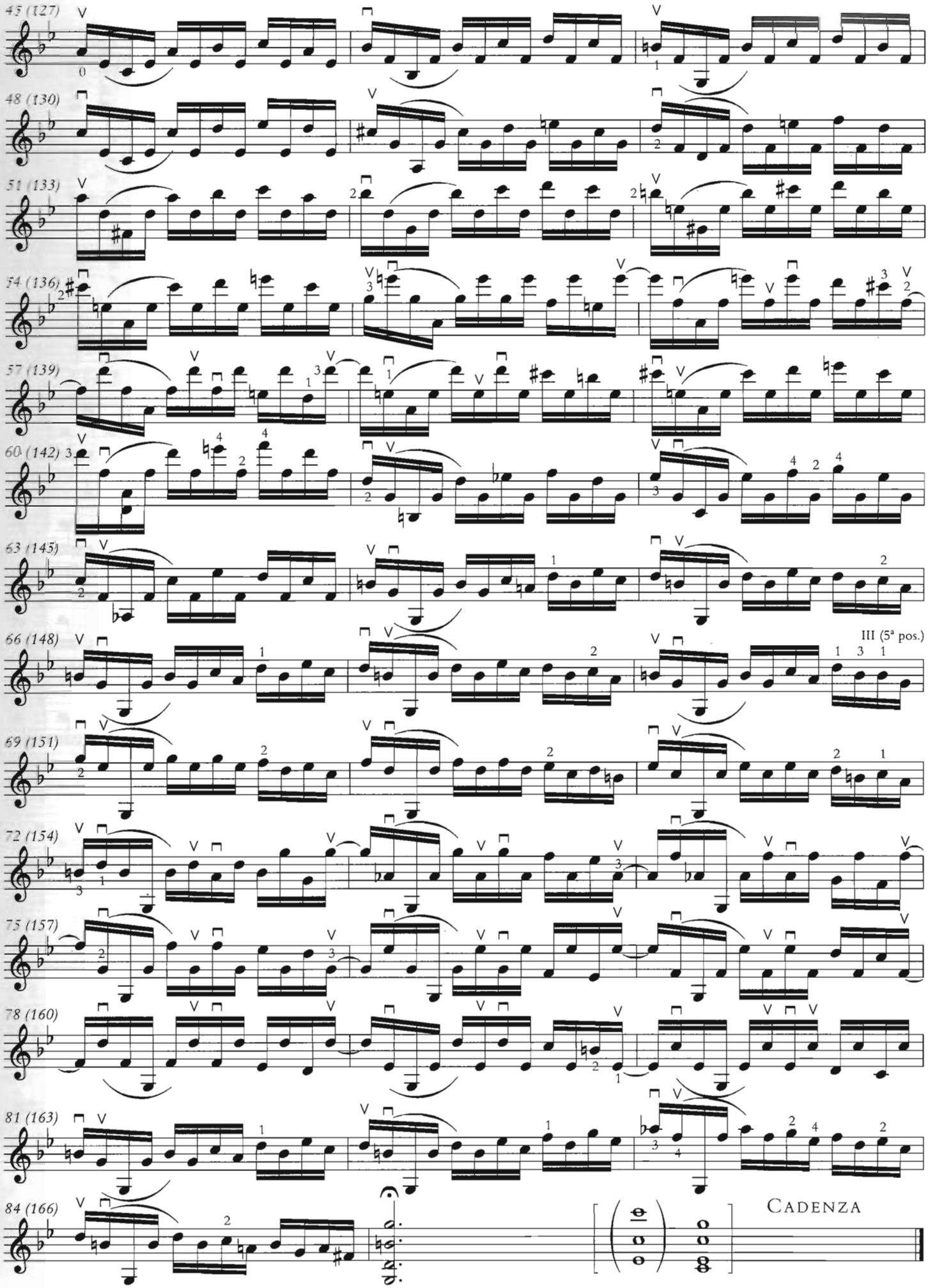

33 (166)
36 (169)
39 (172)
42 (175)
45 (178)
arpeggio
49 (182)
52 (185)
55 (188)
58 (191)
61 (194)
63 (196)
65 (198)


69 (202)
72 (205)
75 (208)
78 (211)
81 (214)
84 (217)
87 (220)
90 (223)
92 (225)
94 (227)
96 (229)
7ª pos.
98 (231)
7ª pos.
CADENZA

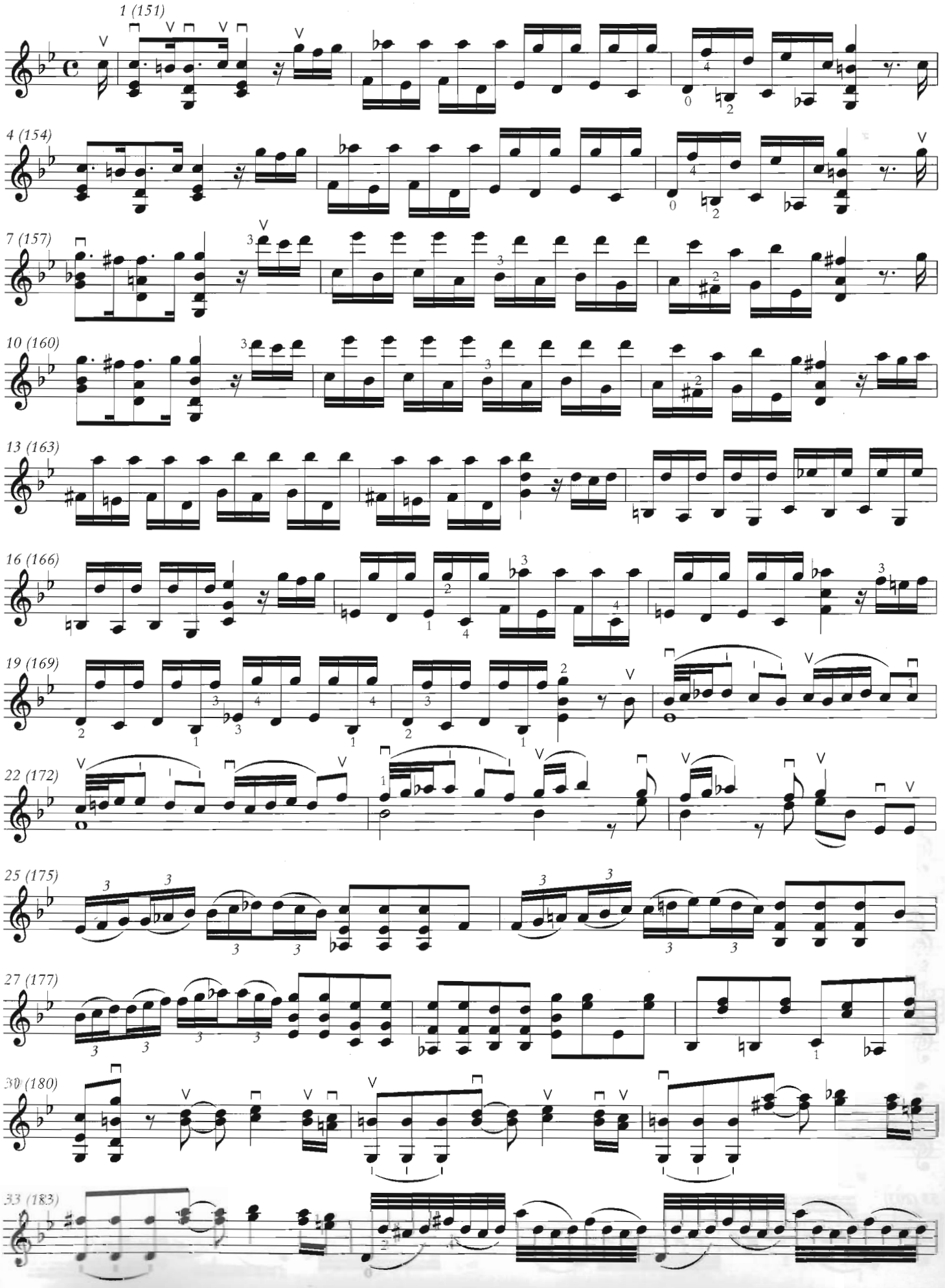
Capriccio 3

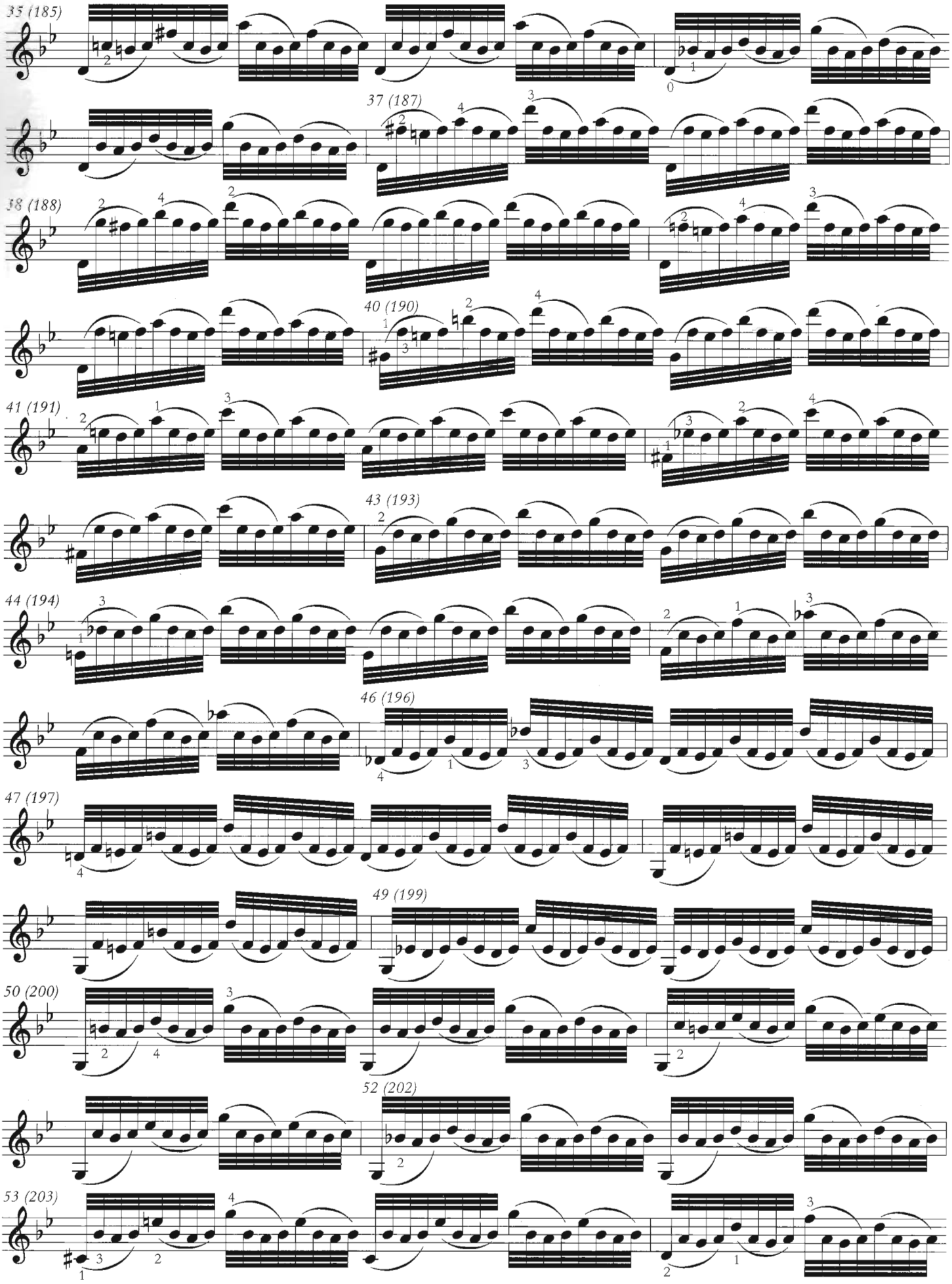
Andante

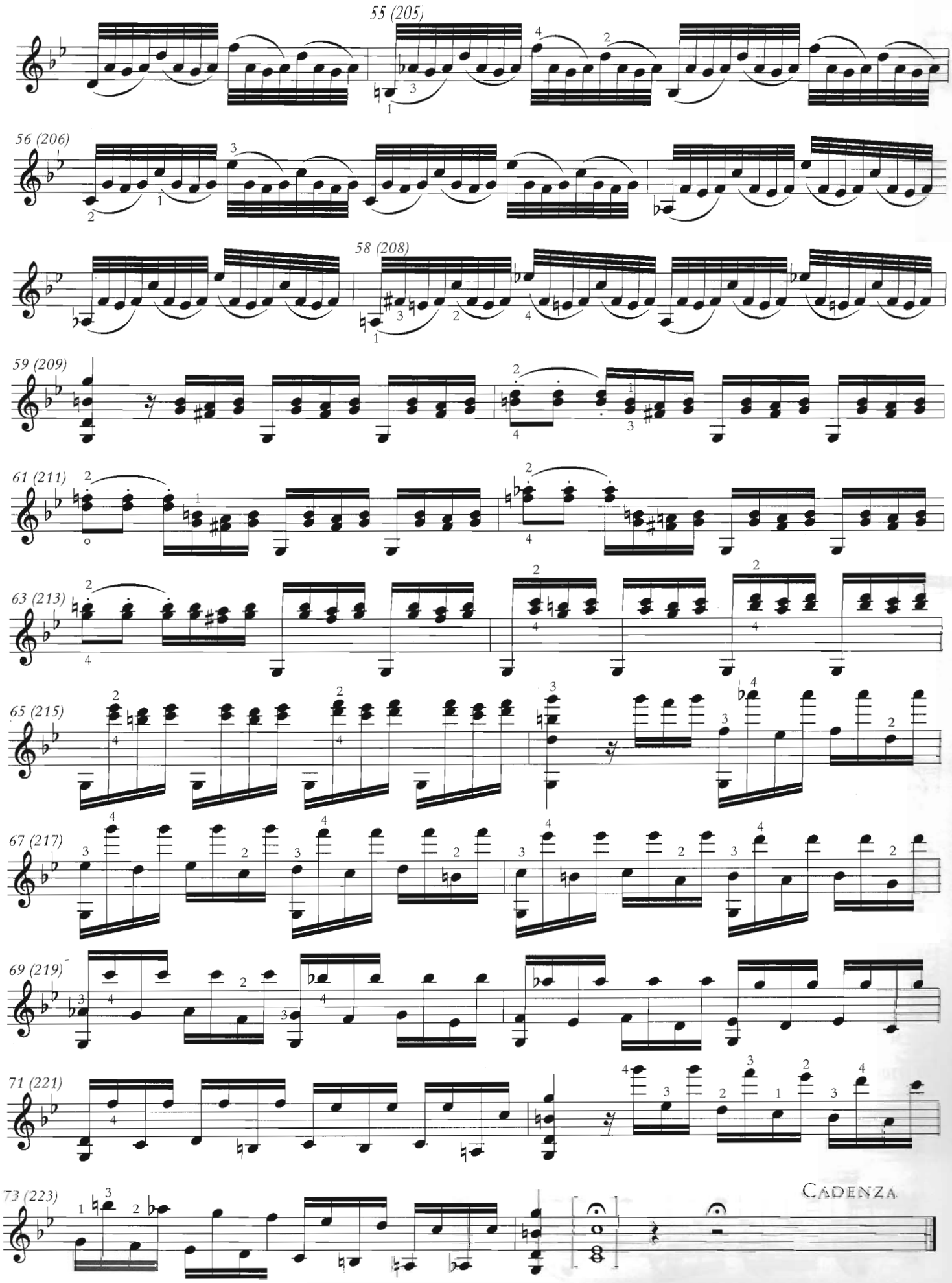



45 (127)
48 (130)
51 (133)
54 (136)
57 (139)
60 (142)
63 (145)
66 (148)
III (5ª pos.)
69 (151)
72 (154)
75 (157)
78 (160)
81 (163)
84 (166)
CADENZA

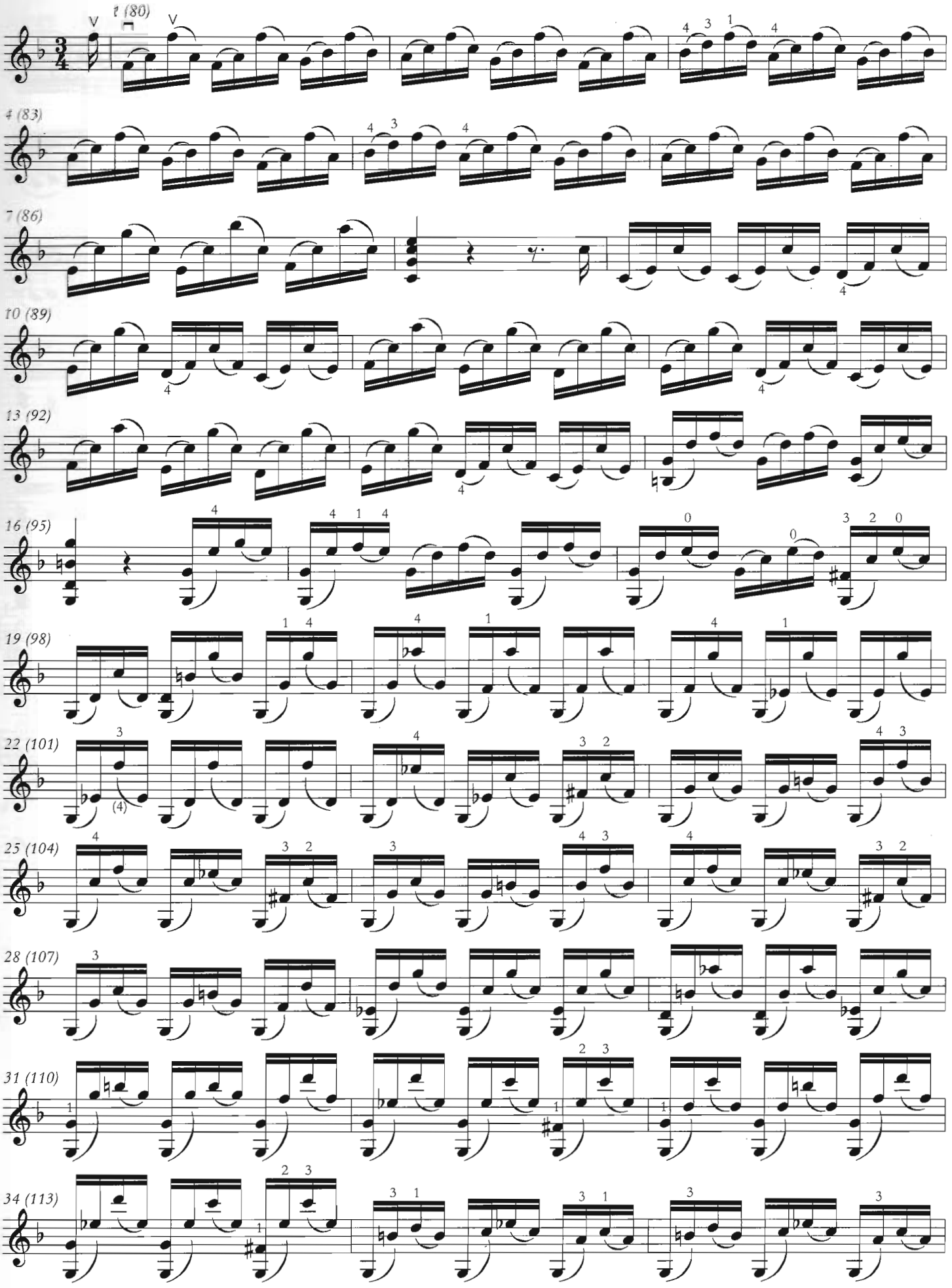
Capriccio 4

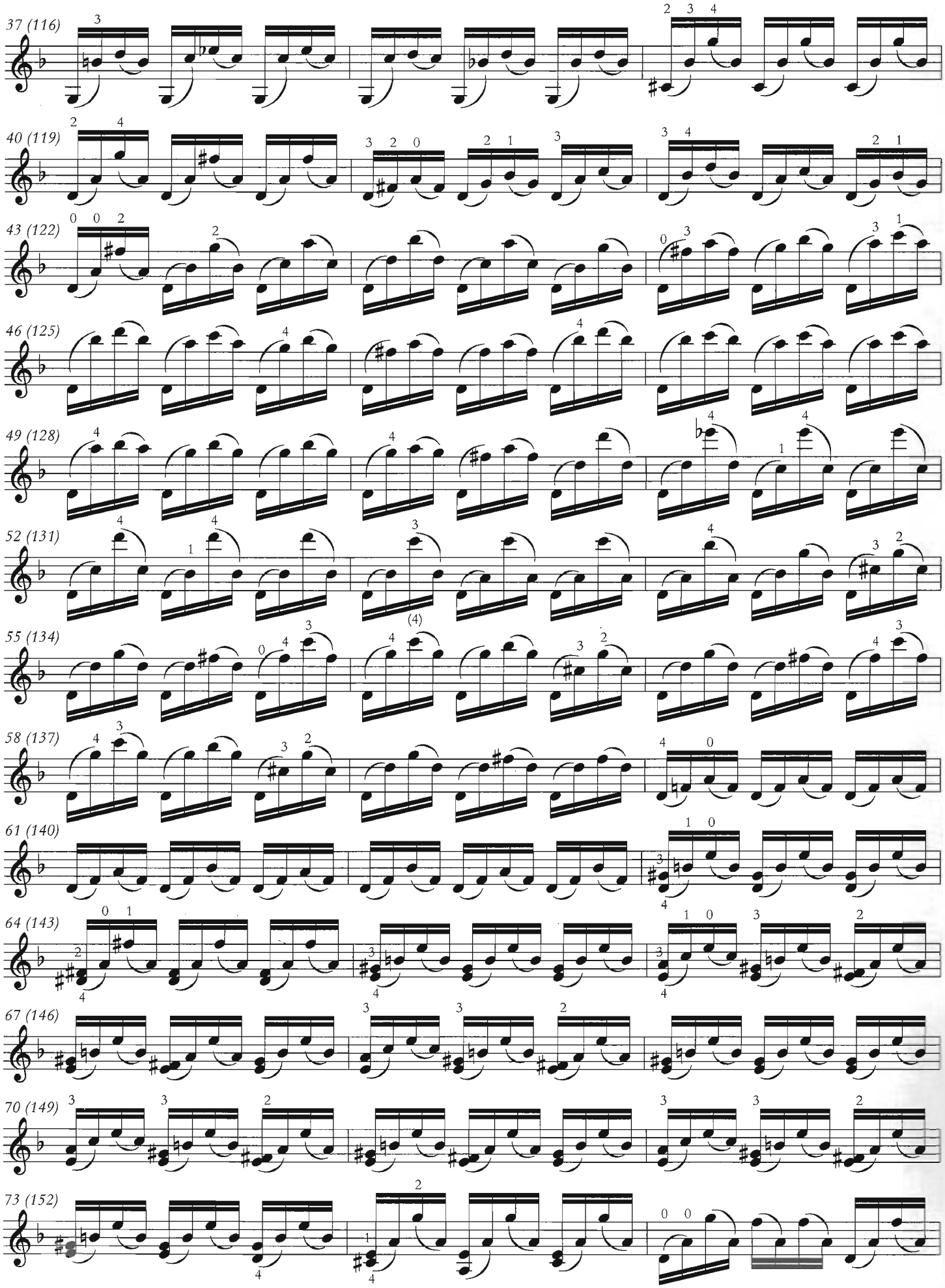

1 (151)
4 (154)
7 (157)
10 (160)
13 (163)
16 (166)
19 (169)
22 (172)
25 (175)
27 (177)
30 (180)
33 (183)

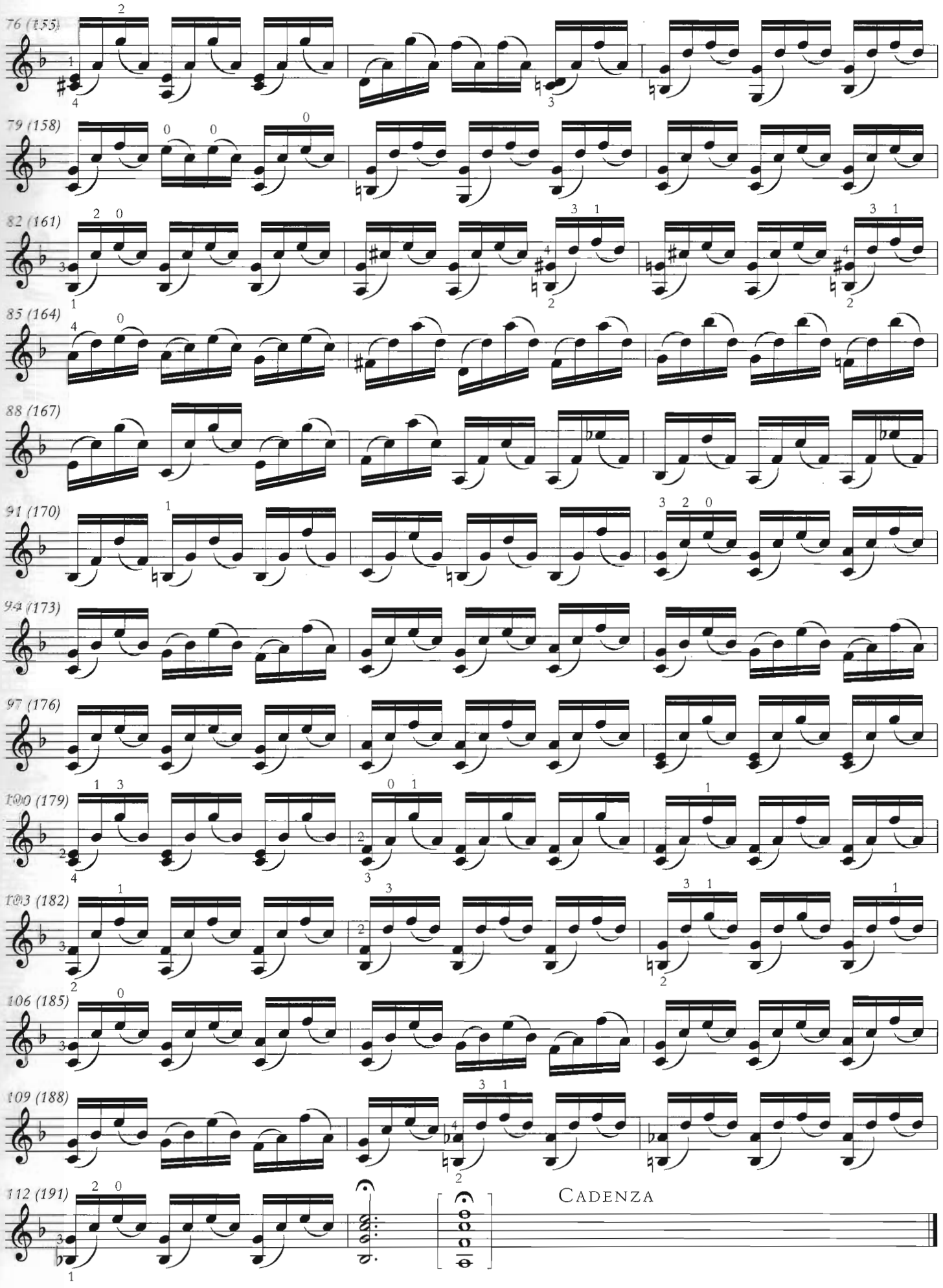

35 (185)
37 (187)
38 (188)
40 (190)
41 (191)
43 (193)
44 (194)
46 (196)
47 (197)
49 (199)
50 (200)
52 (202)
53 (203)


55 (205)
56 (206)
58 (208)
59 (209)
61 (211)
63 (213)
65 (215)
67 (217)
69 (219)
71 (221)
73 (223)
CADENZA

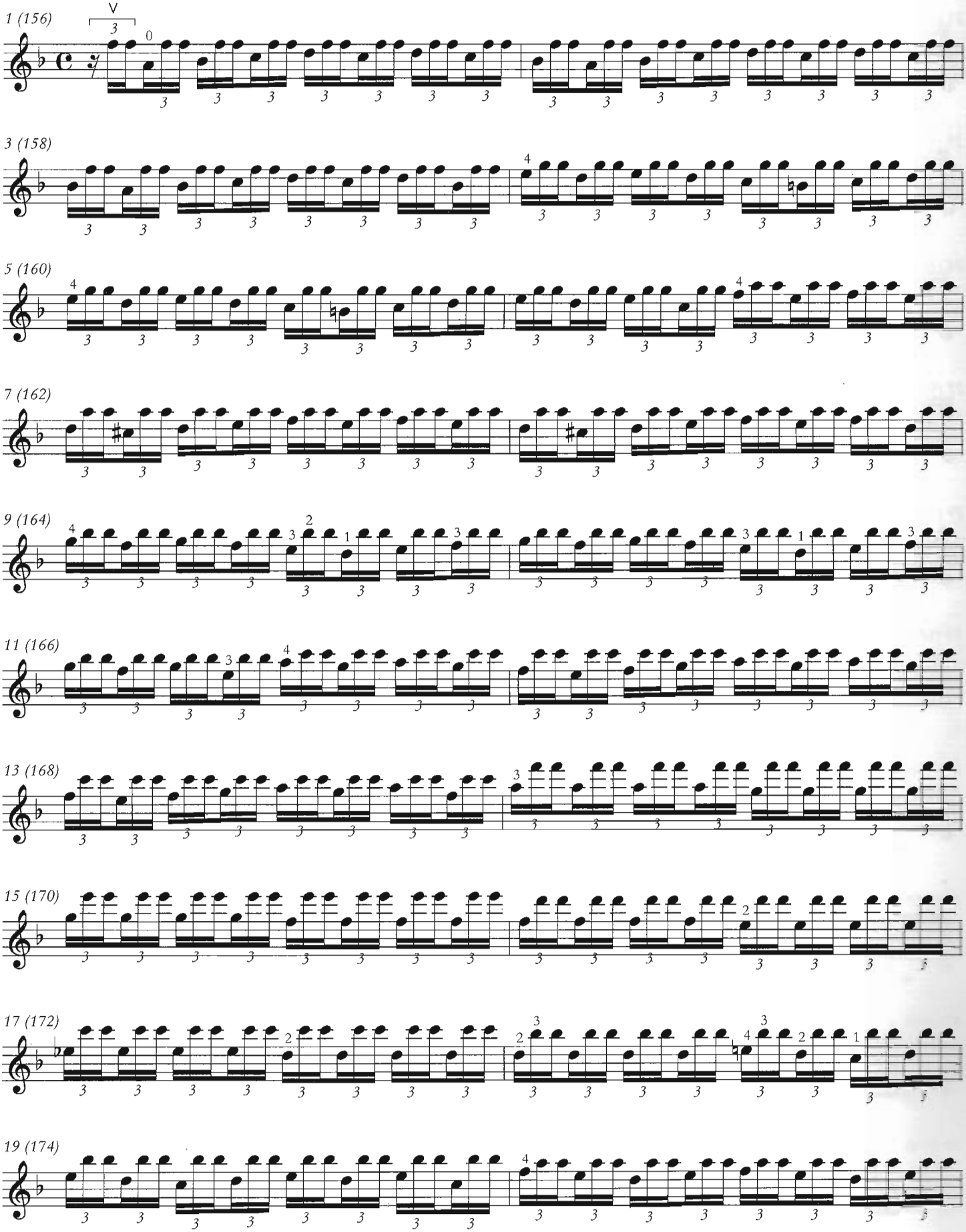
Capriccio 5

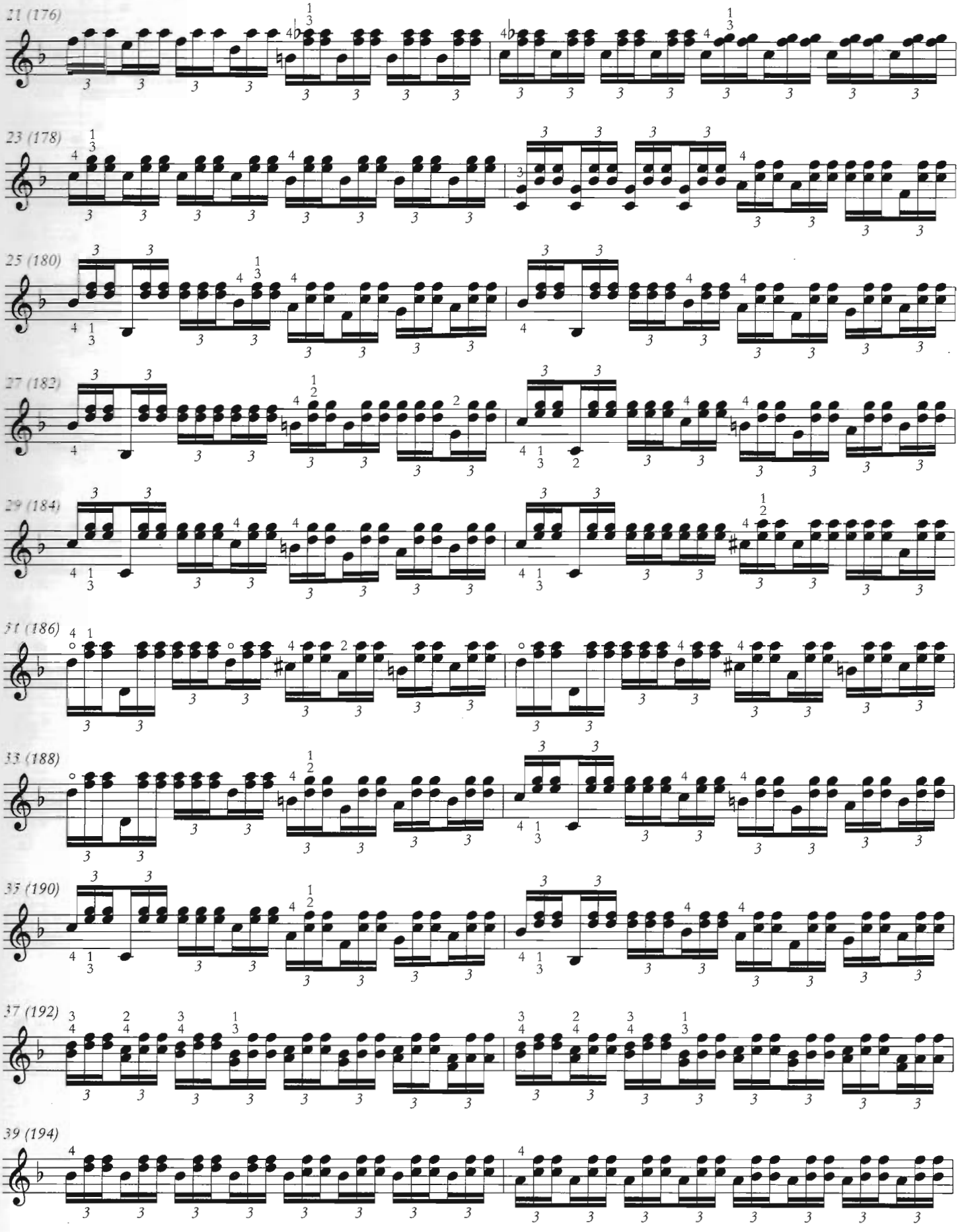

t (80)
4 (83)
7 (86)
10 (89)
13 (92)
16 (95)
19 (98)
22 (101)
25 (104)
28 (107)
31 (110)
34 (113)

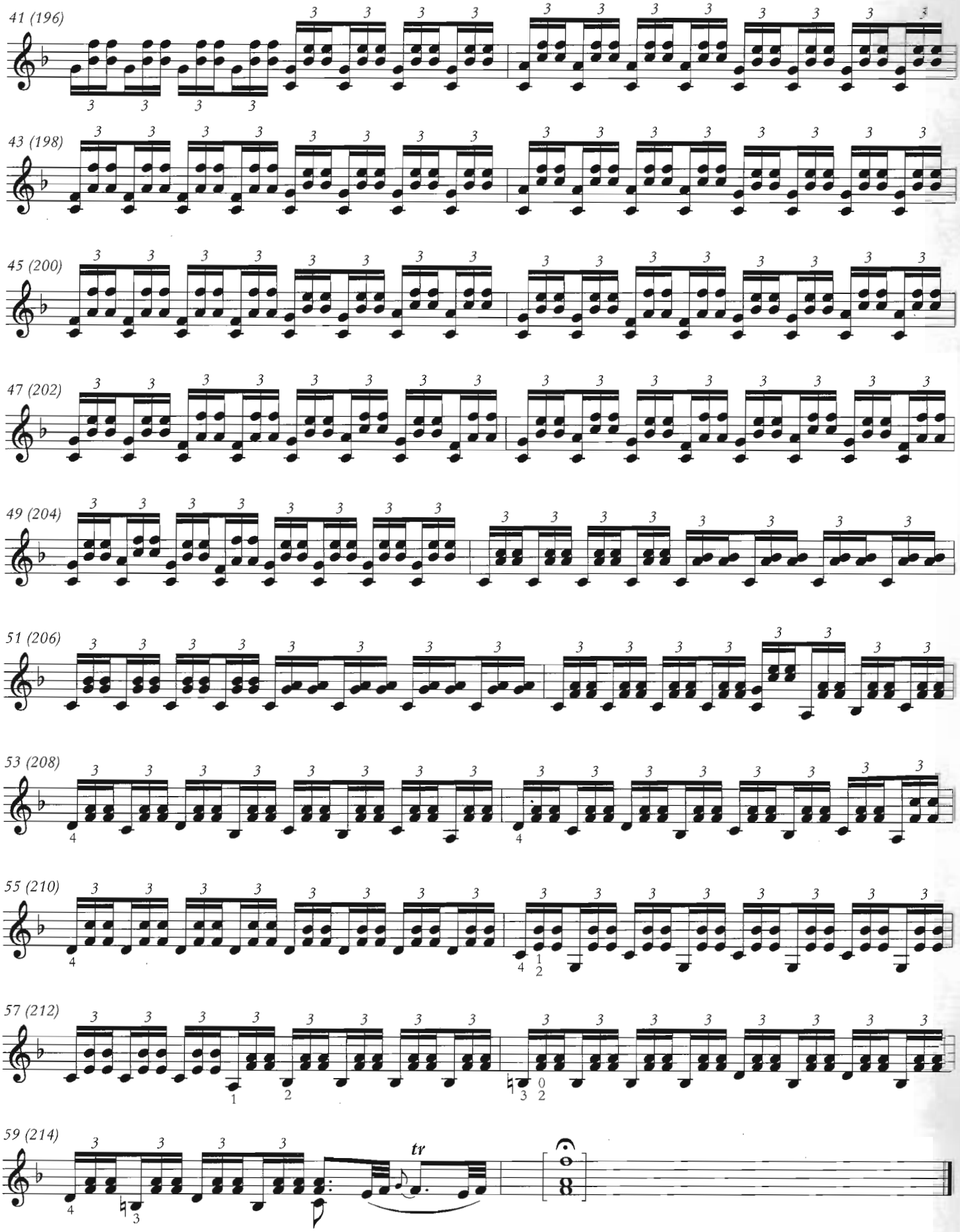

37 (116)
40 (119)
43 (122)
46 (125)
49 (128)
52 (131)
55 (134)
58 (137)
61 (140)
64 (143)
67 (146)
70 (149)
73 (152)


76 (155)
79 (158)
82 (161)
85 (164)
88 (167)
91 (170)
94 (173)
97 (176)
100 (179)
103 (182)
106 (185)
109 (188)
112 (191)
CADENZA

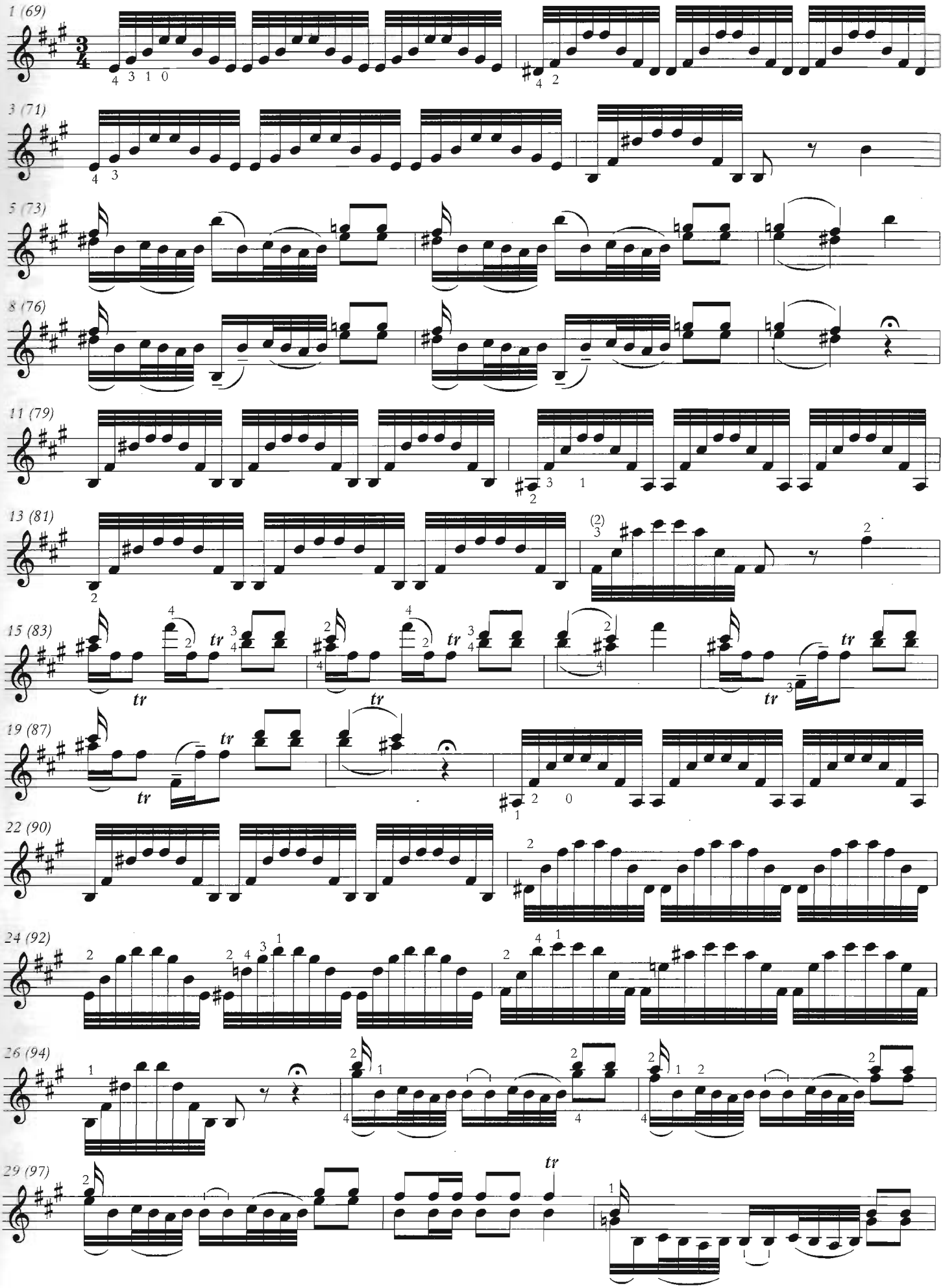
Capriccio 6

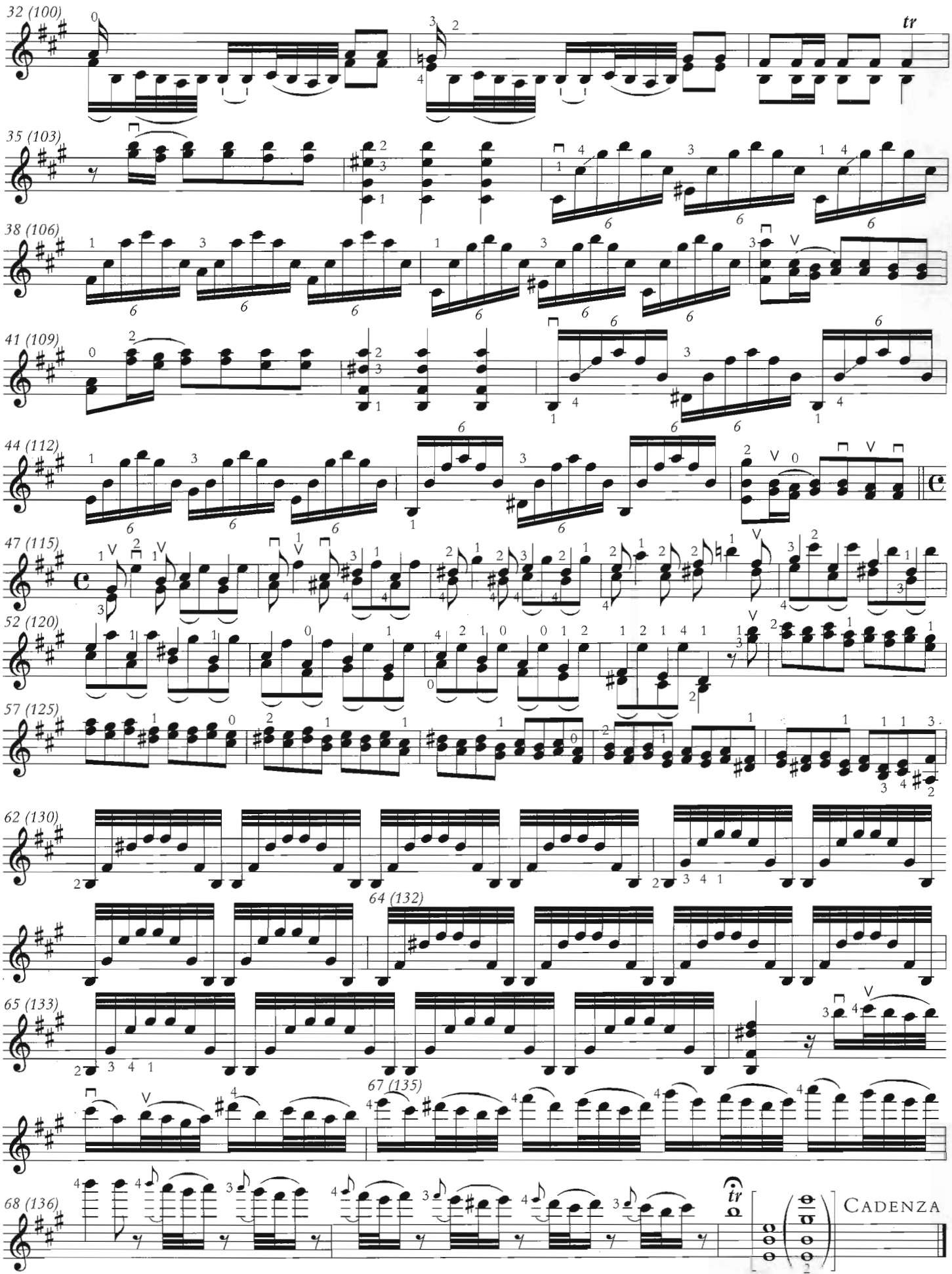



21 (176)
23 (178)
25 (180)
27 (182)
29 (184)
31 (186)
33 (188)
35 (190)
37 (192)
39 (194)

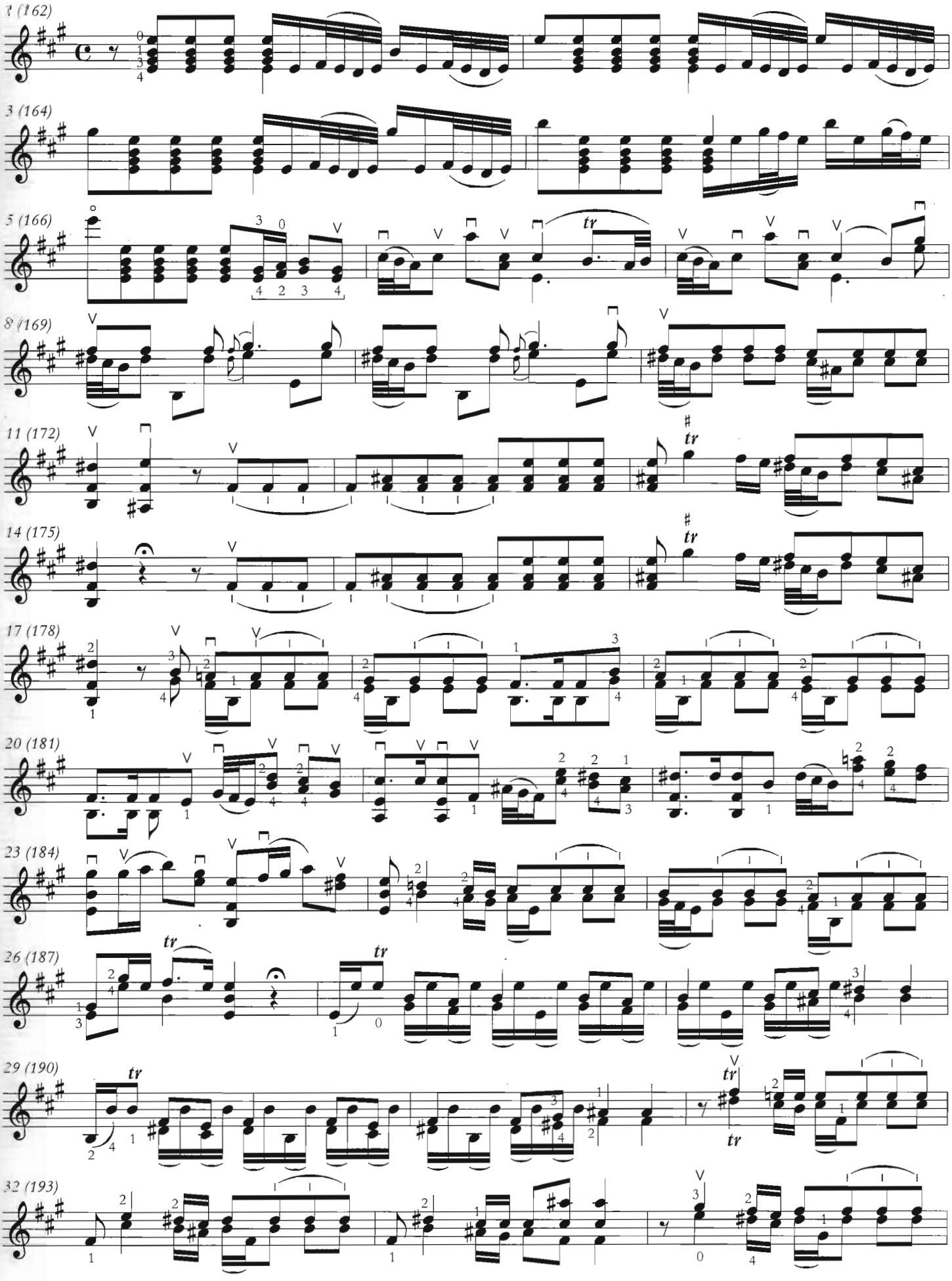

41 (196)
43 (198)
45 (200)
47 (202)
49 (204)
51 (206)
53 (208)
55 (210)
57 (212)
59 (214)
tr

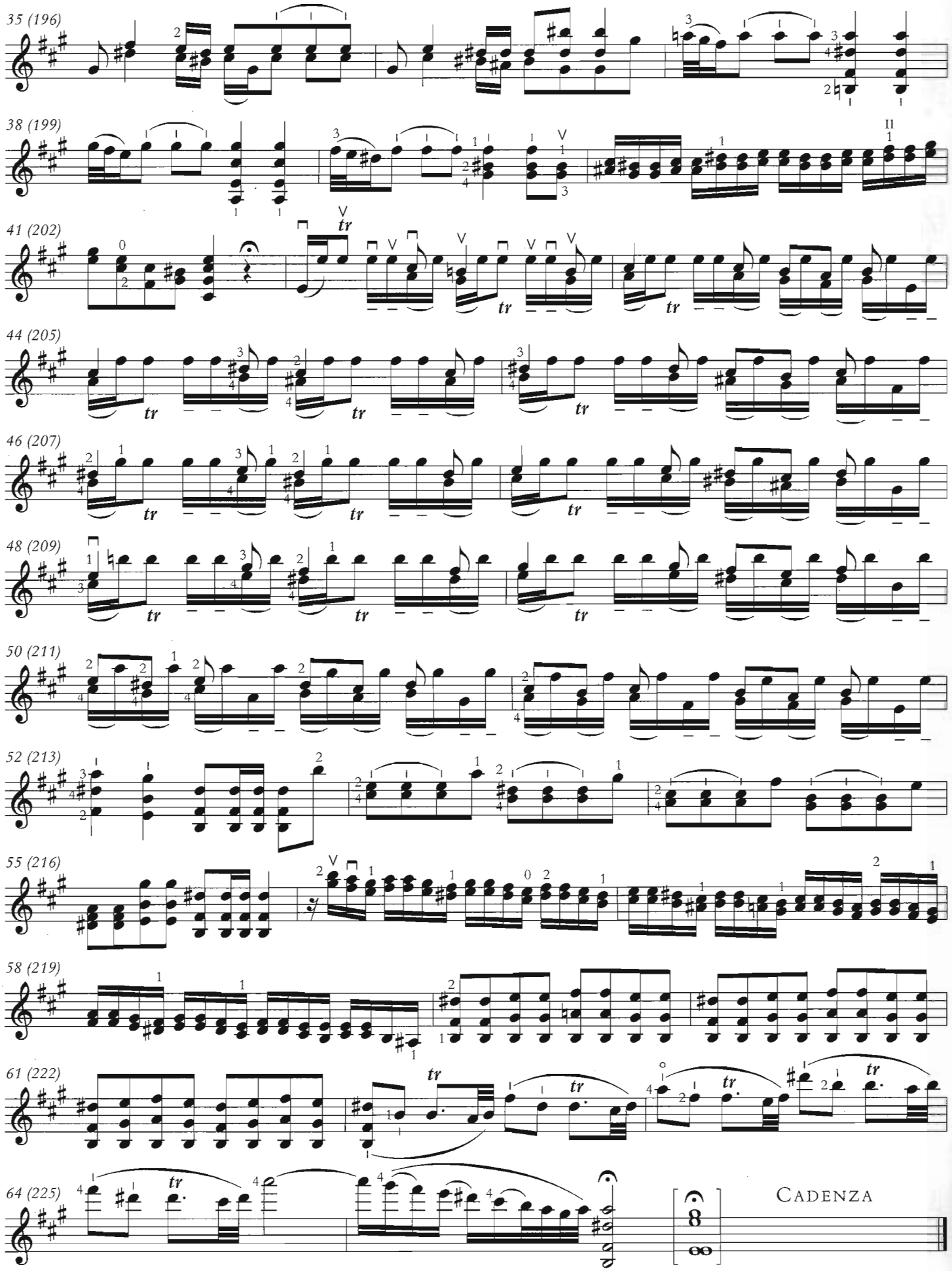
Capriccio 7



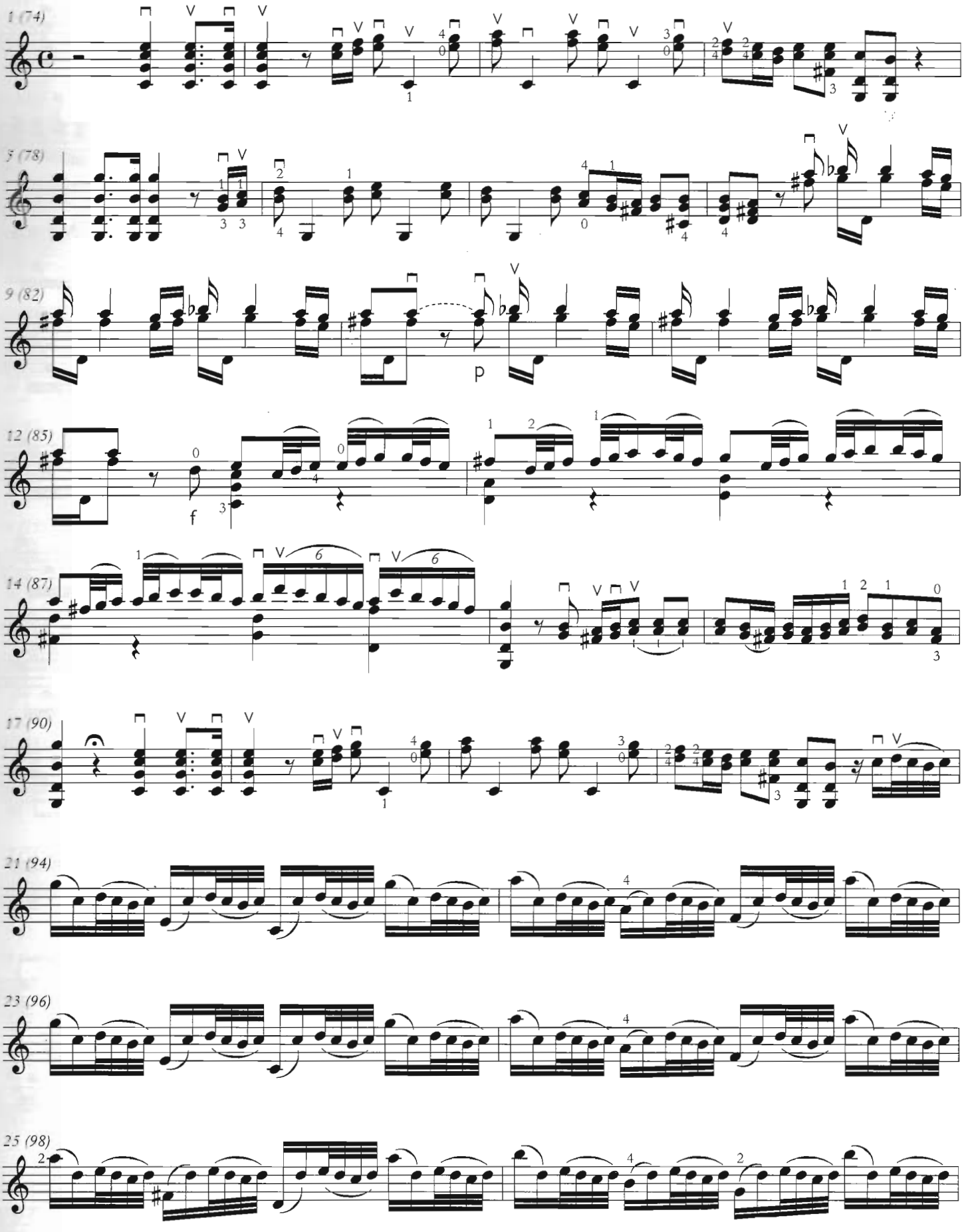

32 (100)
35 (103)
38 (106)
41 (109)
44 (112)
47 (115)
52 (120)
57 (125)
62 (130)
64 (132)
65 (133)
67 (135)
68 (136)
tr
CADENZA

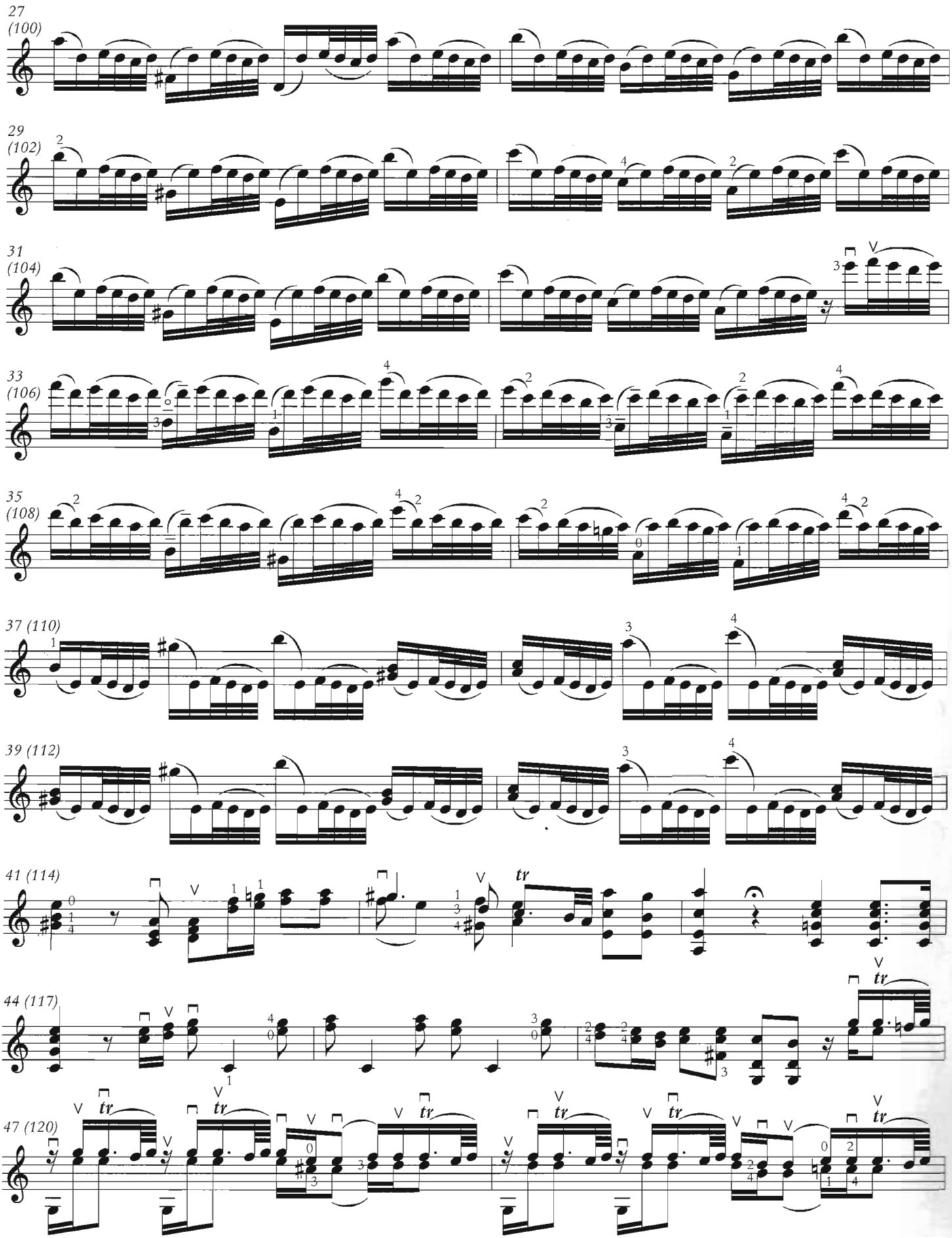
Capriccio 8

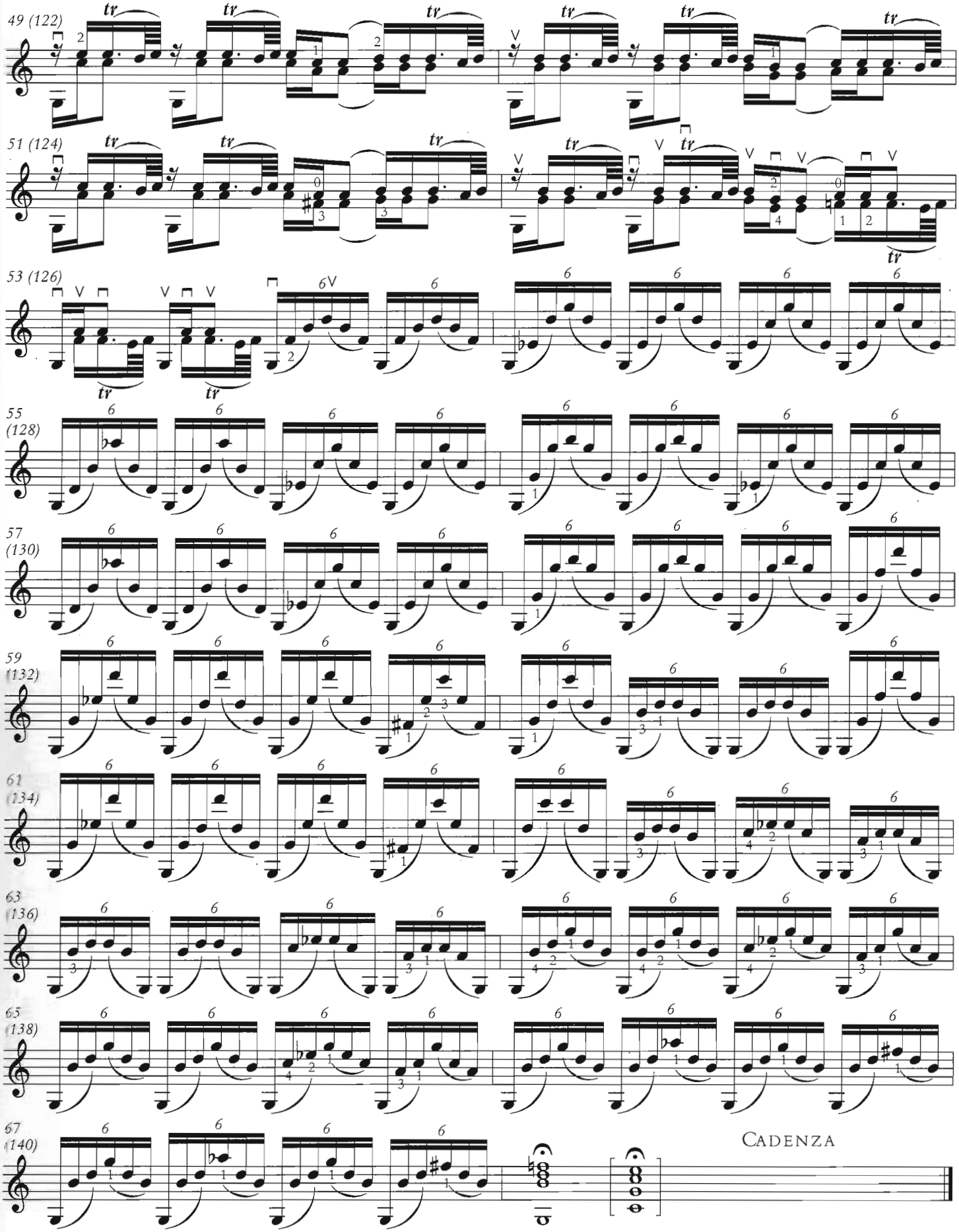

1 (162)
3 (164)
5 (166)
8 (169)
11 (172)
14 (175)
17 (178)
20 (181)
23 (184)
26 (187)
29 (190)
32 (193)
tr


35 (196)
38 (199)
41 (202)
44 (205)
46 (207)
48 (209)
50 (211)
52 (213)
55 (216)
58 (219)
61 (222)
64 (225)
CADENZA

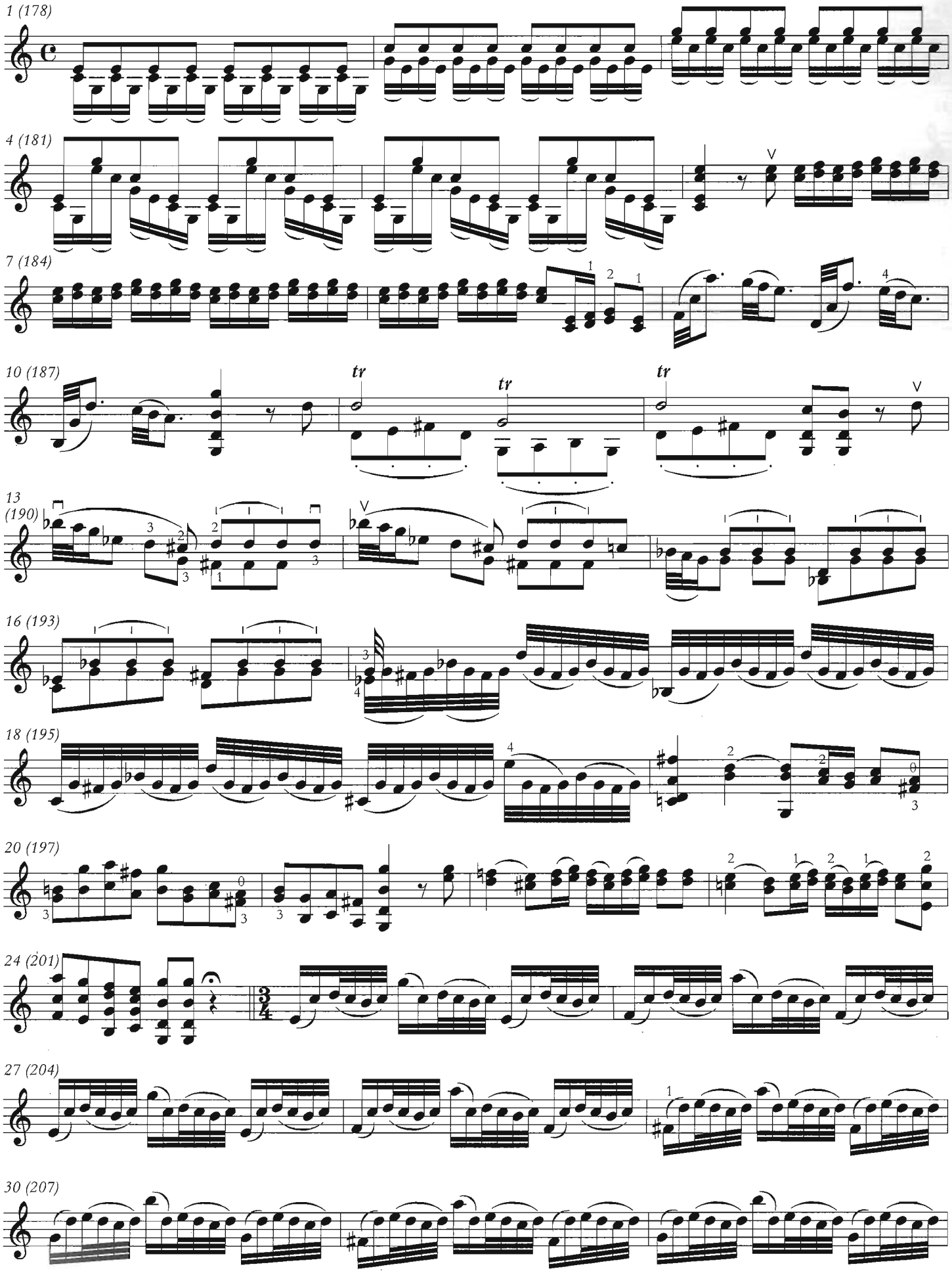
Capriccio 9

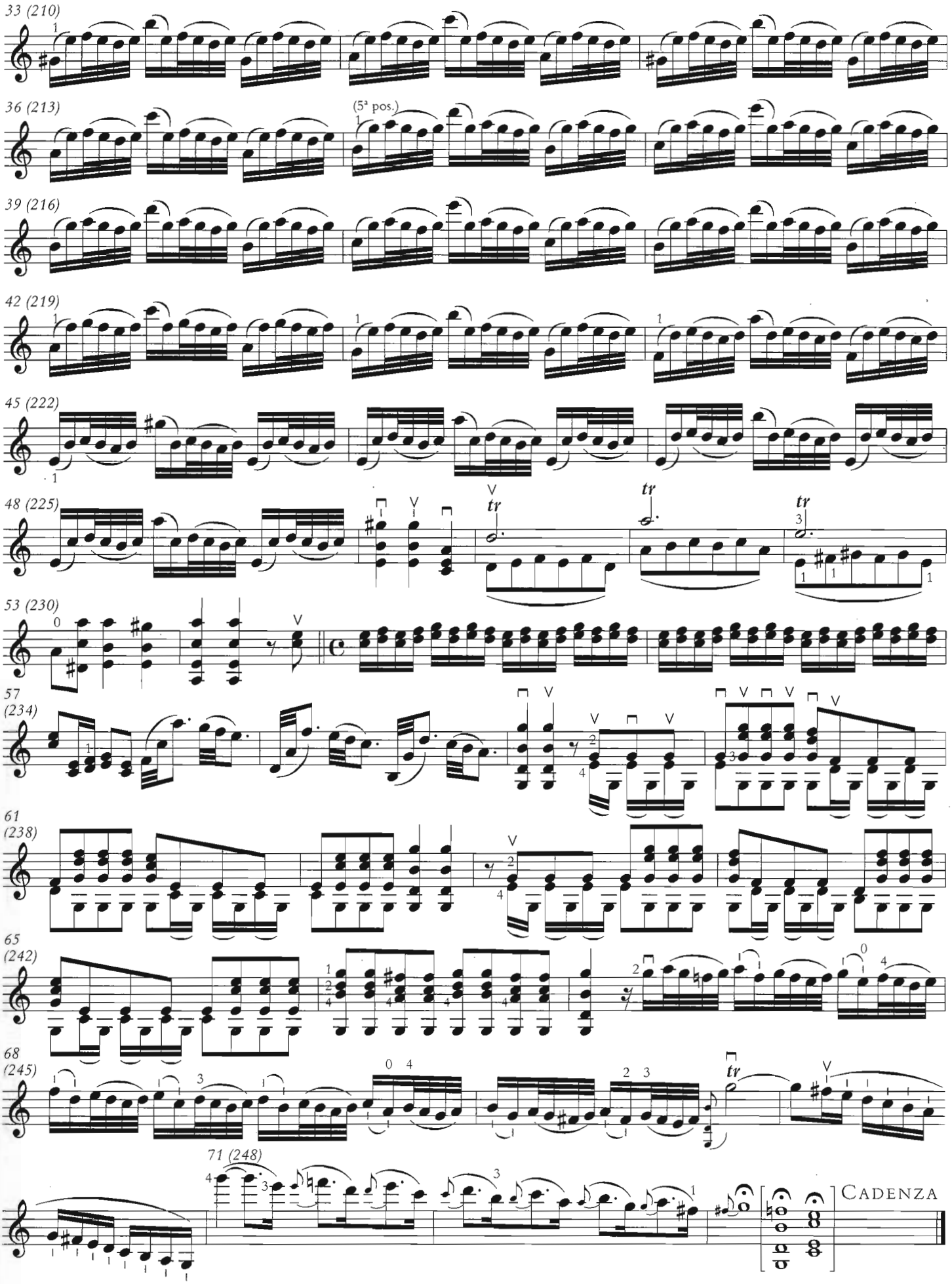



27
(100)
29
(102)
31
(104)
33
(106)
35
(108)
37 (110)
39 (112)
41 (114)
44 (117)
47 (120)

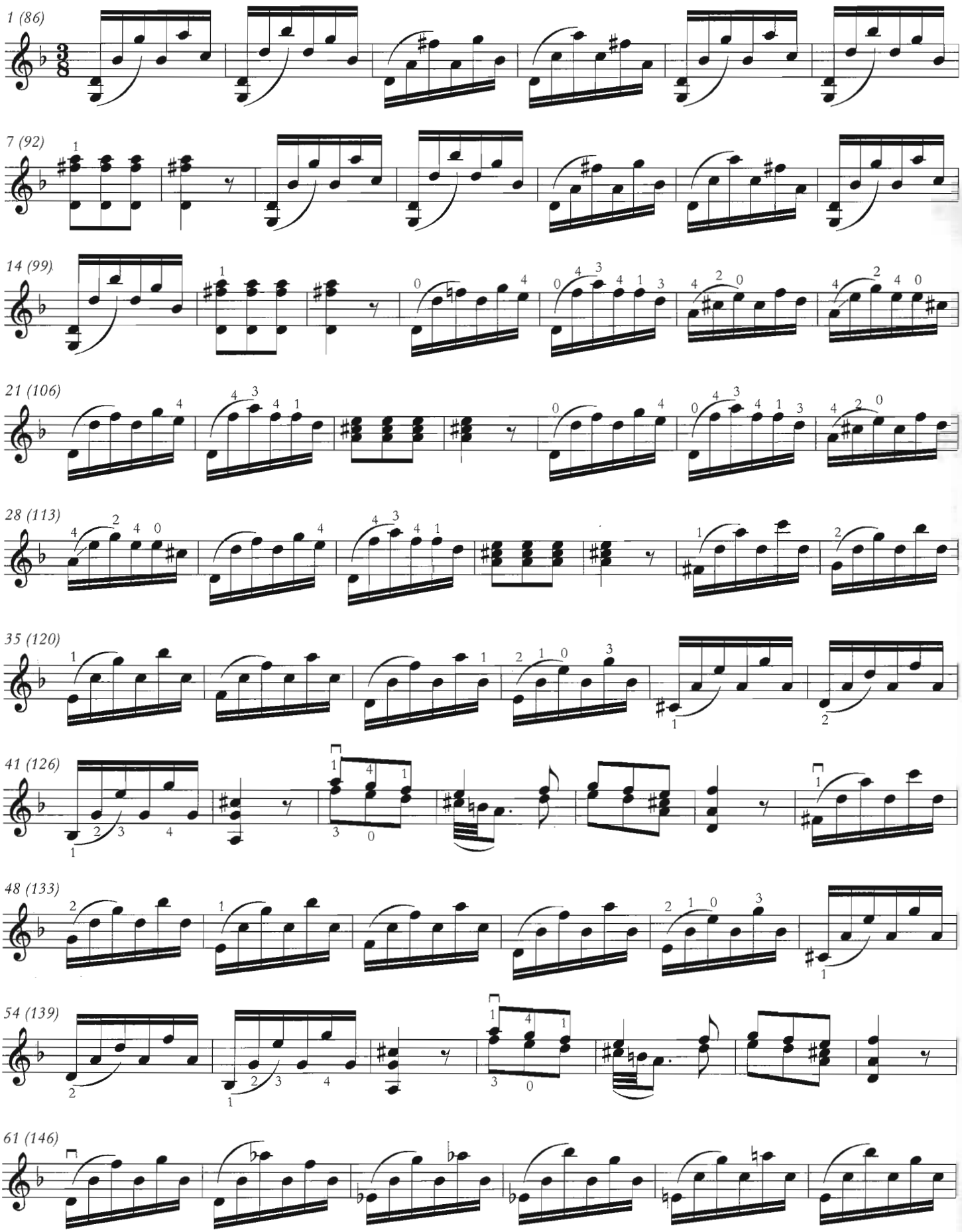

49 (122)
51 (124)
53 (126)
55 (128)
57 (130)
59 (132)
61 (134)
63 (136)
65 (138)
67 (140)
CADENZA

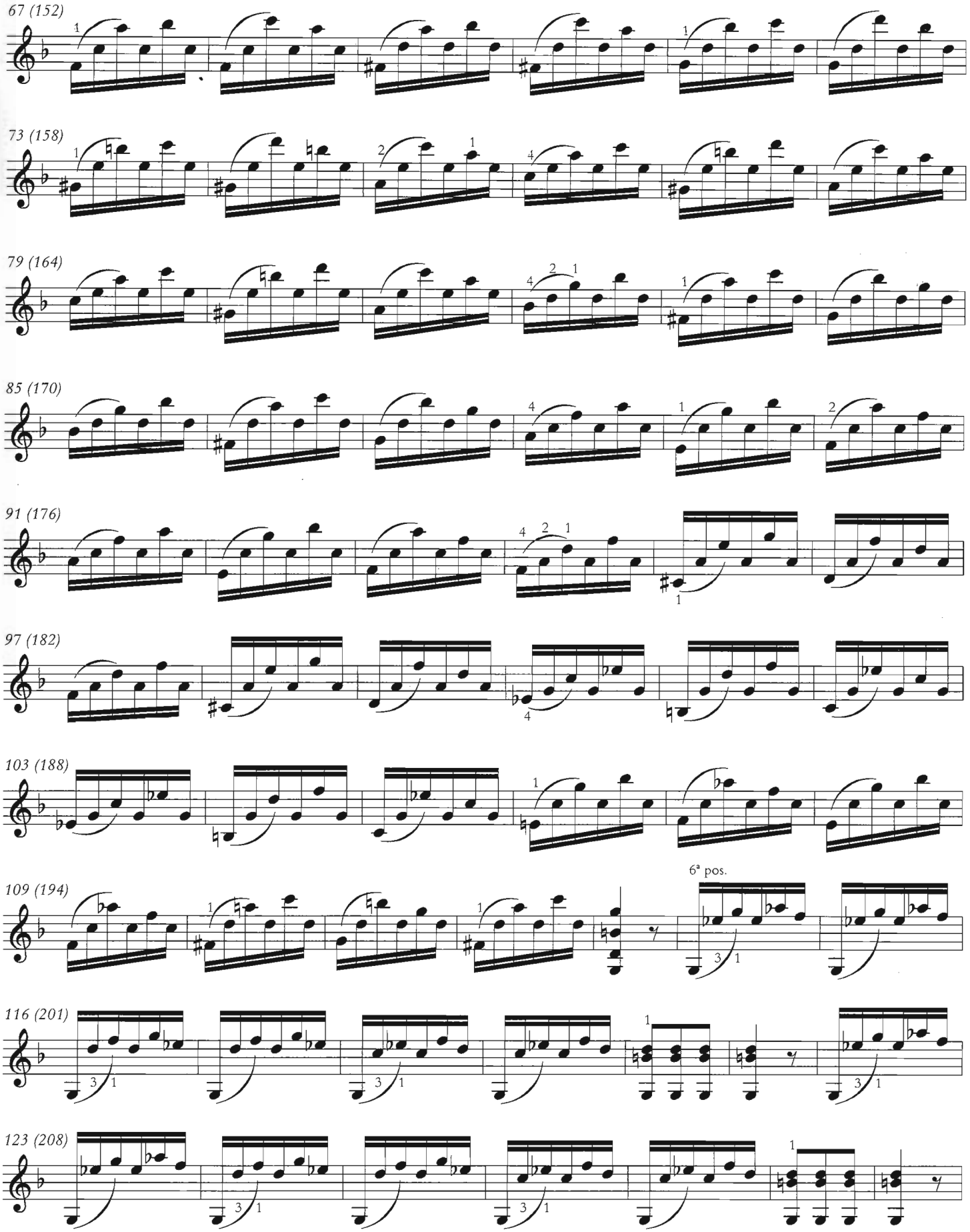
Capriccio 10

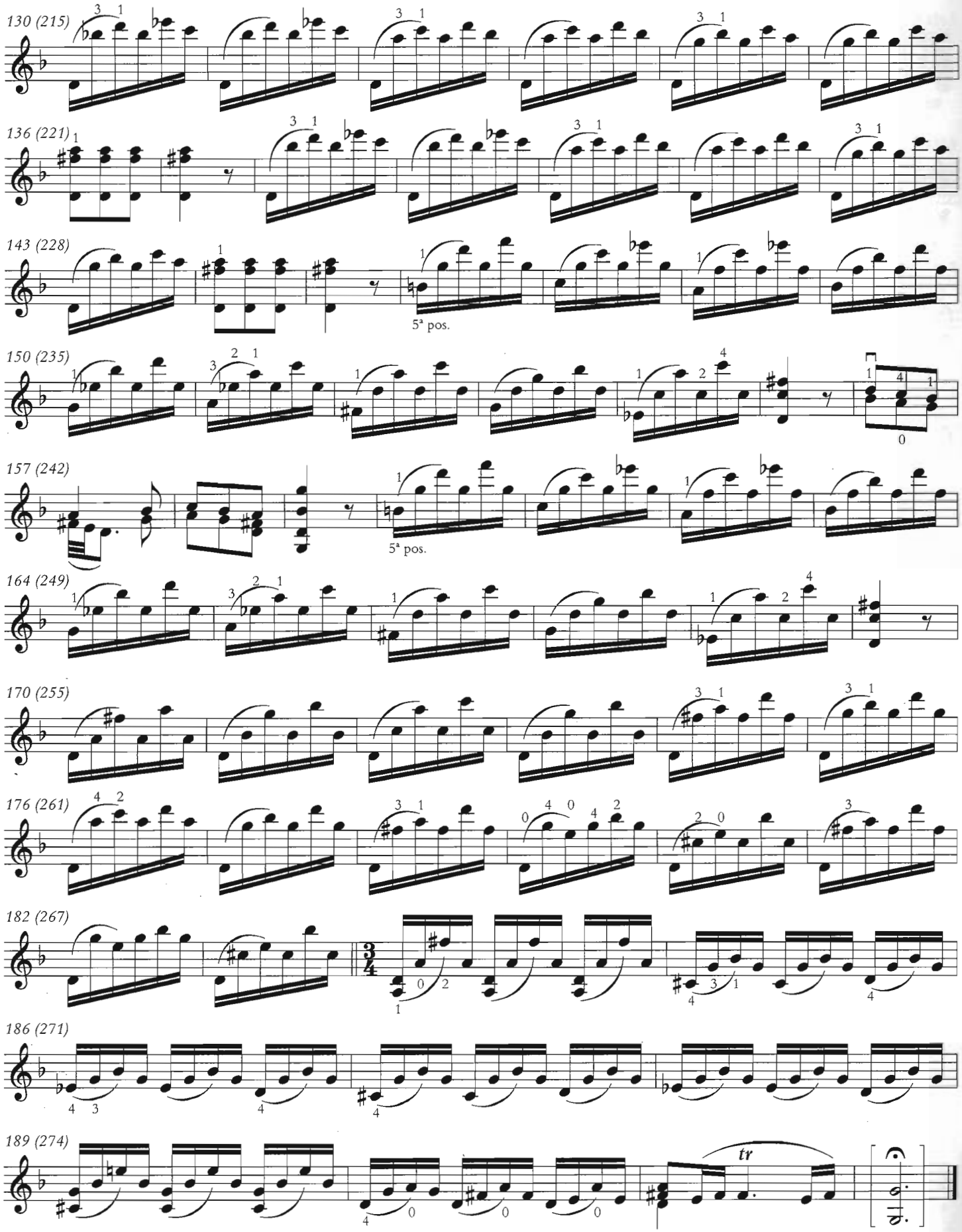



33 (210)
36 (213)
(5ª pos.)
39 (216)
42 (219)
45 (222)
48 (225)
tr
53 (230)
57
(234)
61
(238)
65
(242)
68
(245)
71 (248)
CADENZA

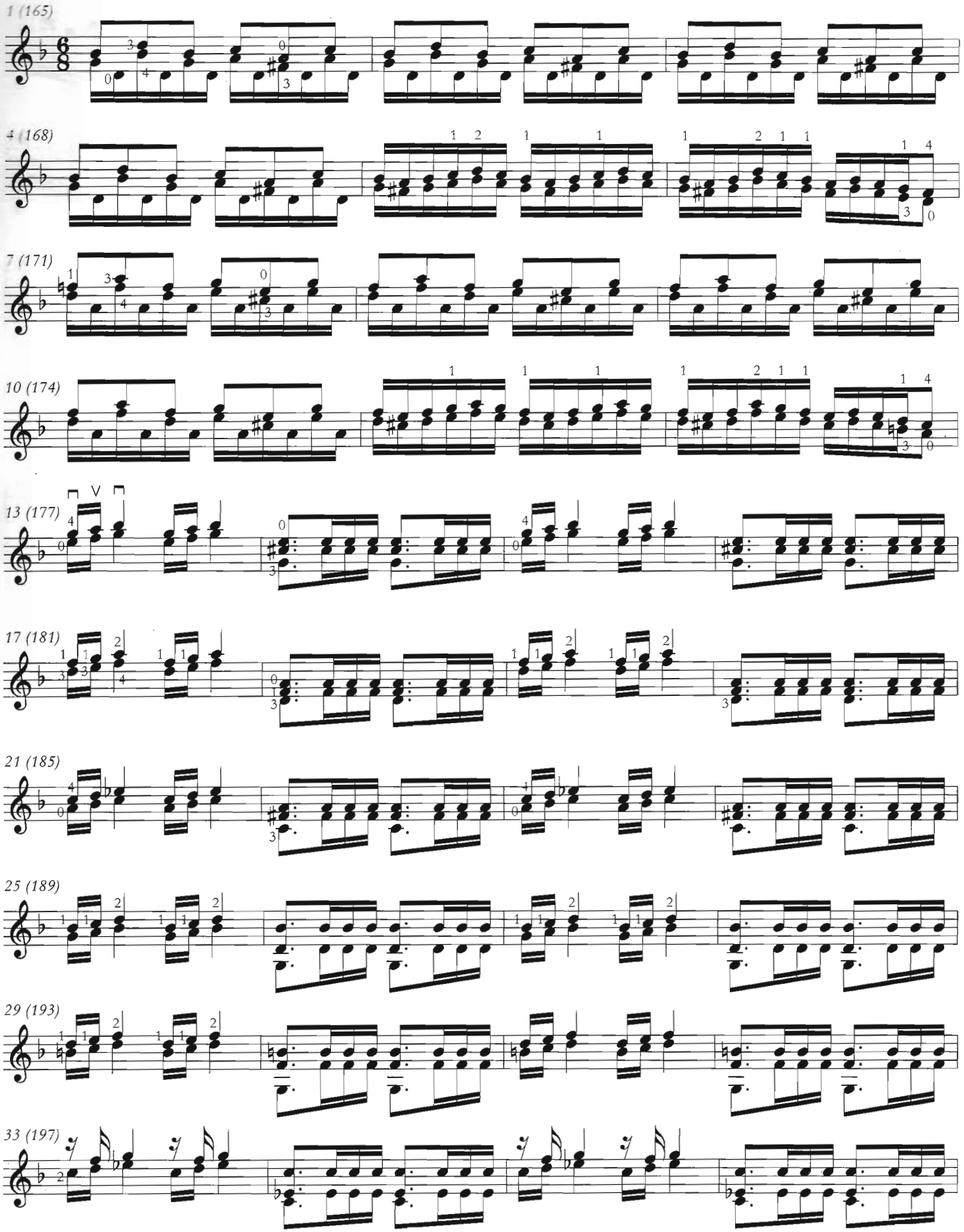
Capriccio 11

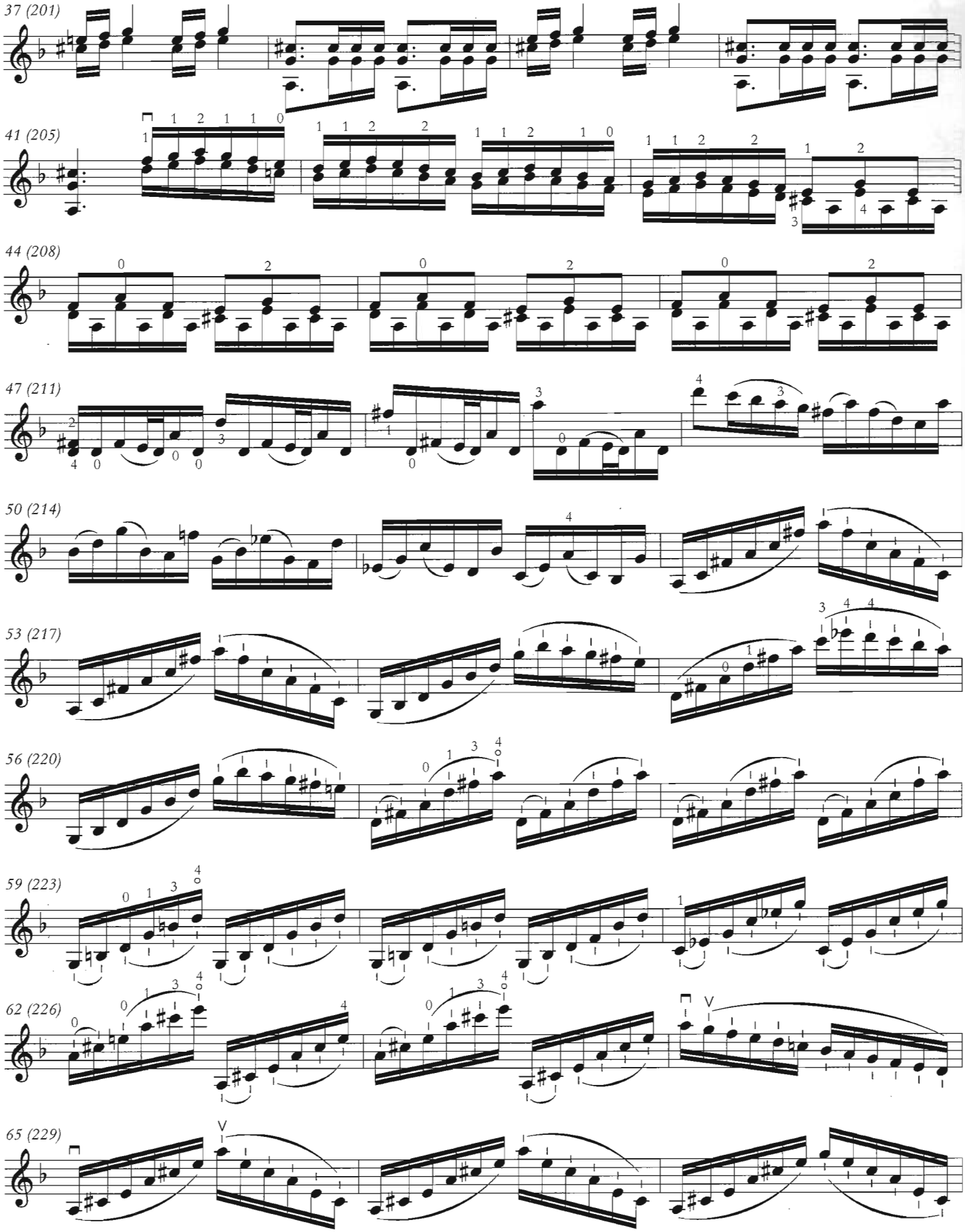


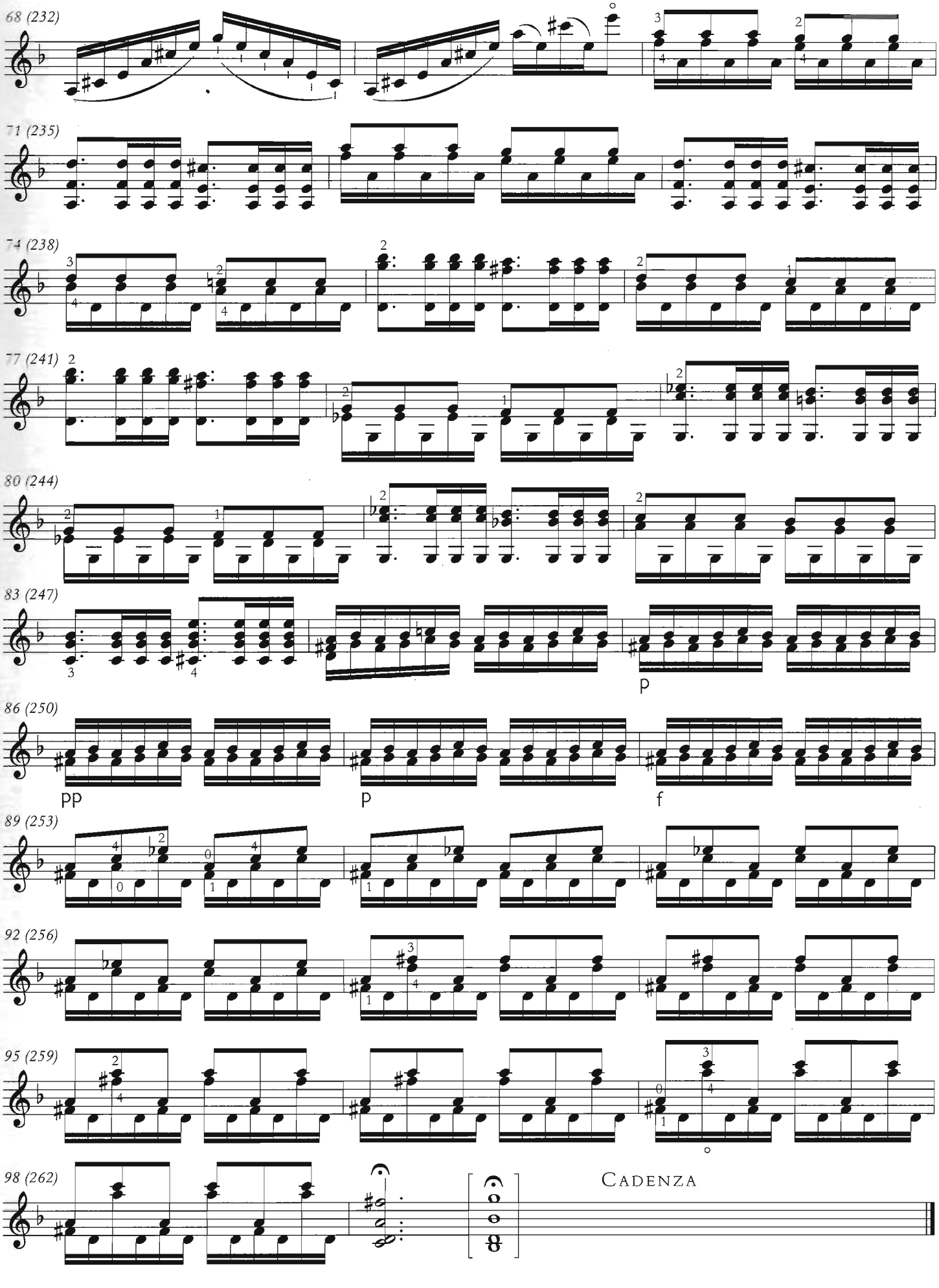

67 (152)
73 (158)
79 (164)
85 (170)
91 (176)
97 (182)
103 (188)
109 (194)
6ª pos.
116 (201)
123 (208)


130 (215)
136 (221)
143 (228)
5ª pos.
150 (235)
157 (242)
5ª pos.
164 (249)
170 (255)
176 (261)
182 (267)
186 (271)
189 (274)
tr

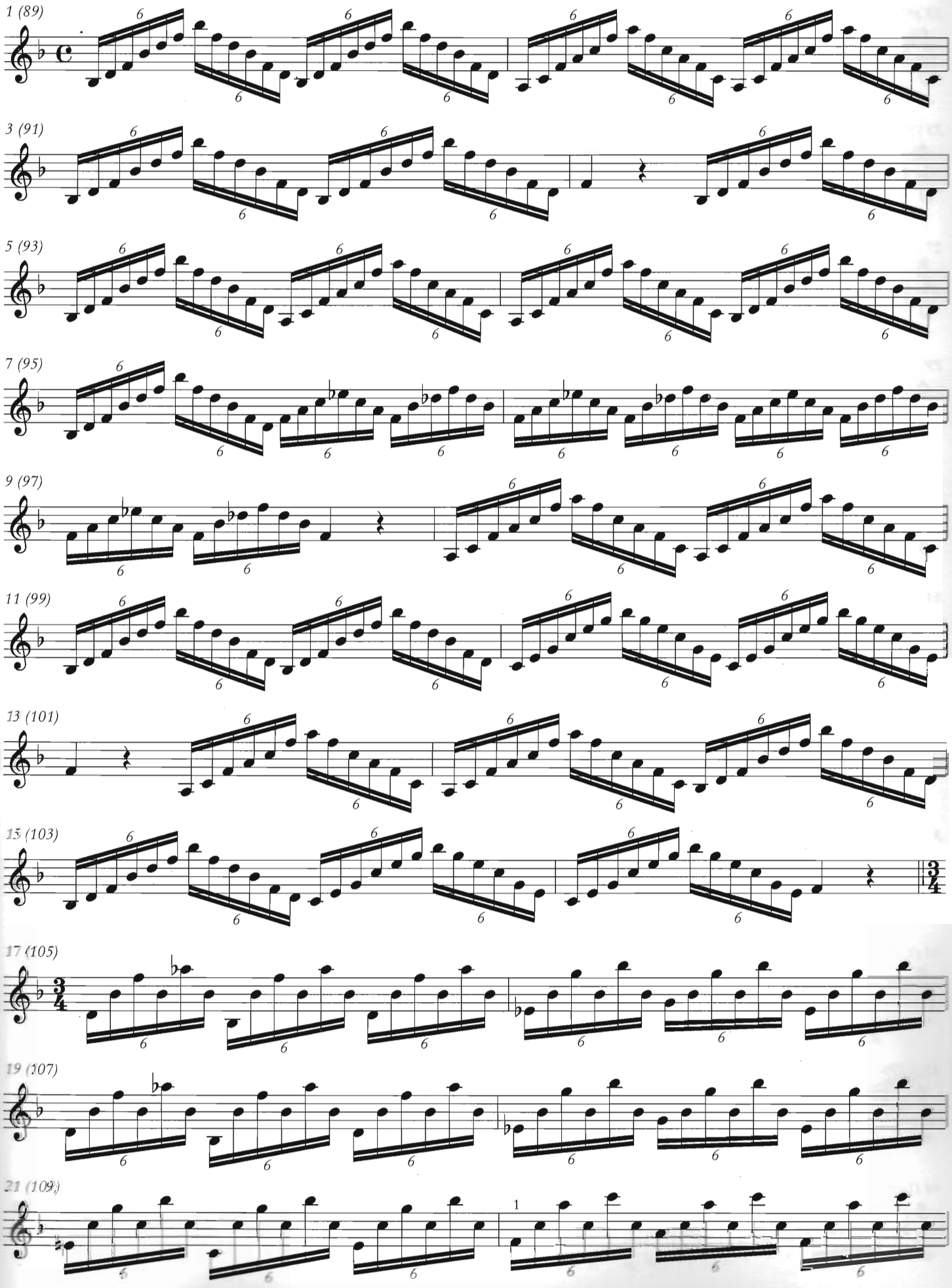
Capriccio 12

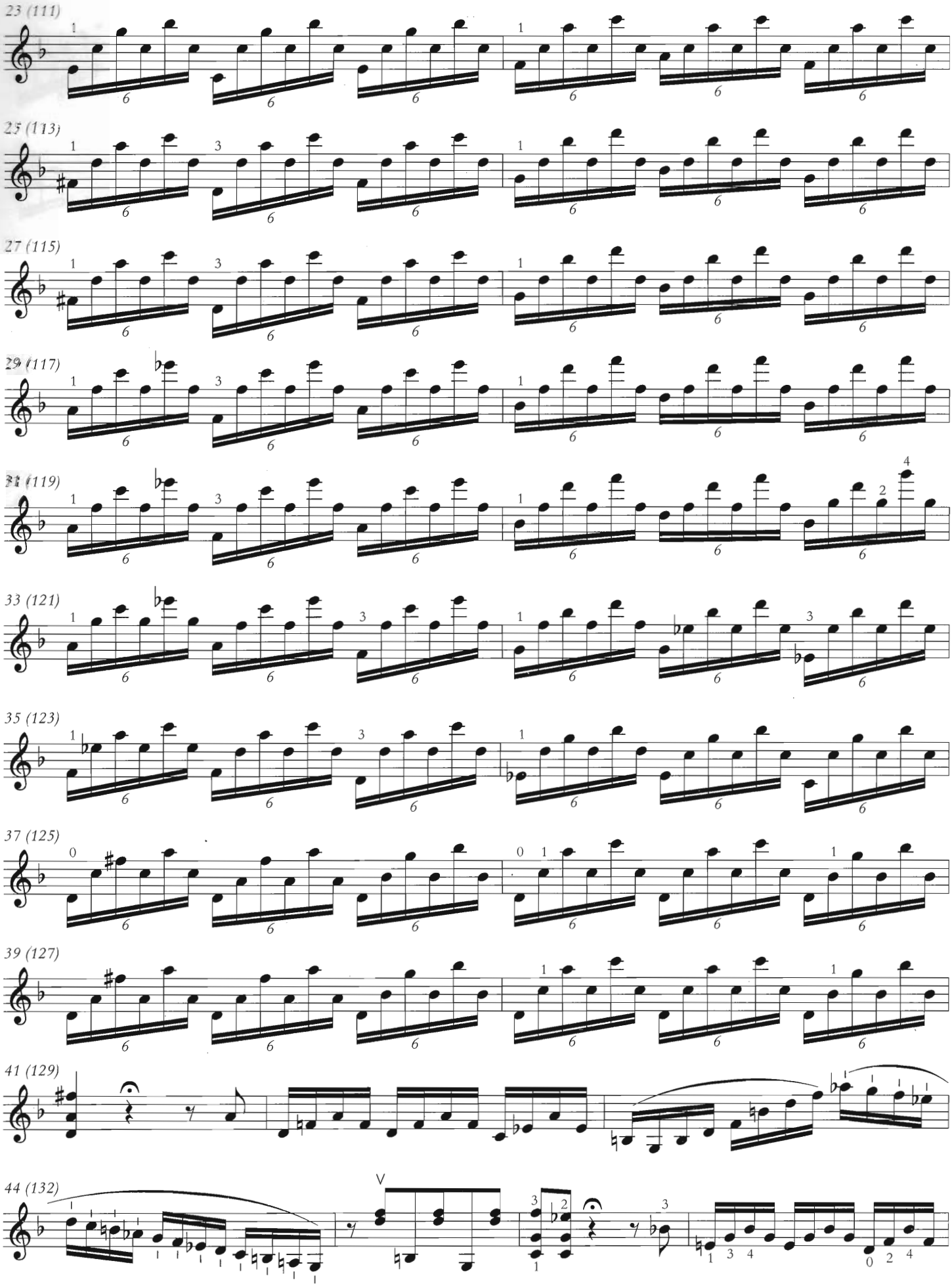


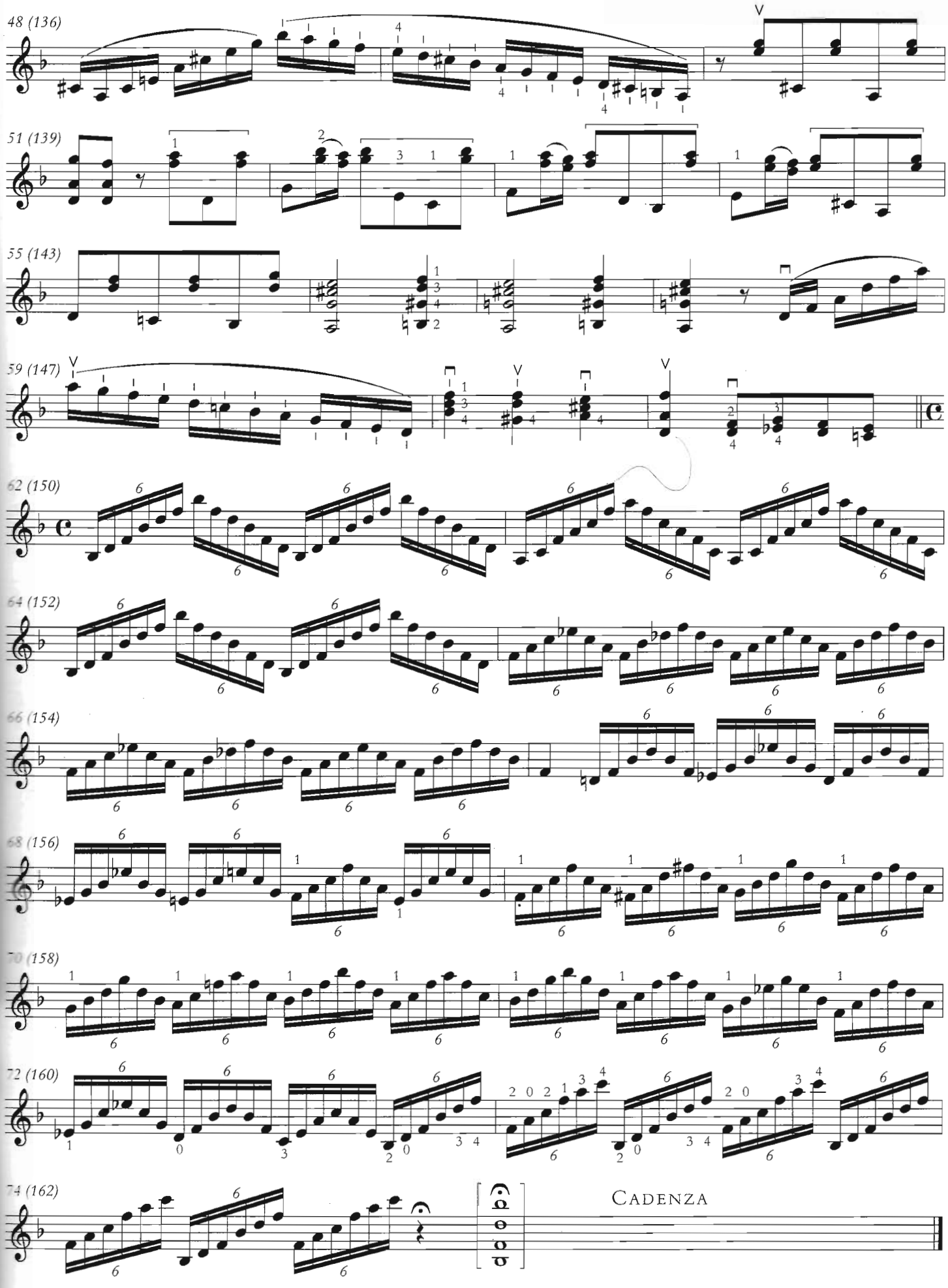

37 (201)
41 (205)
44 (208)
47 (211)
50 (214)
53 (217)
56 (220)
59 (223)
62 (226)
65 (229)


68 (232)
71 (235)
74 (238)
77 (241)
80 (244)
83 (247)
p
86 (250)
pp
p
f
89 (253)
92 (256)
95 (259)
98 (262)
CADENZA

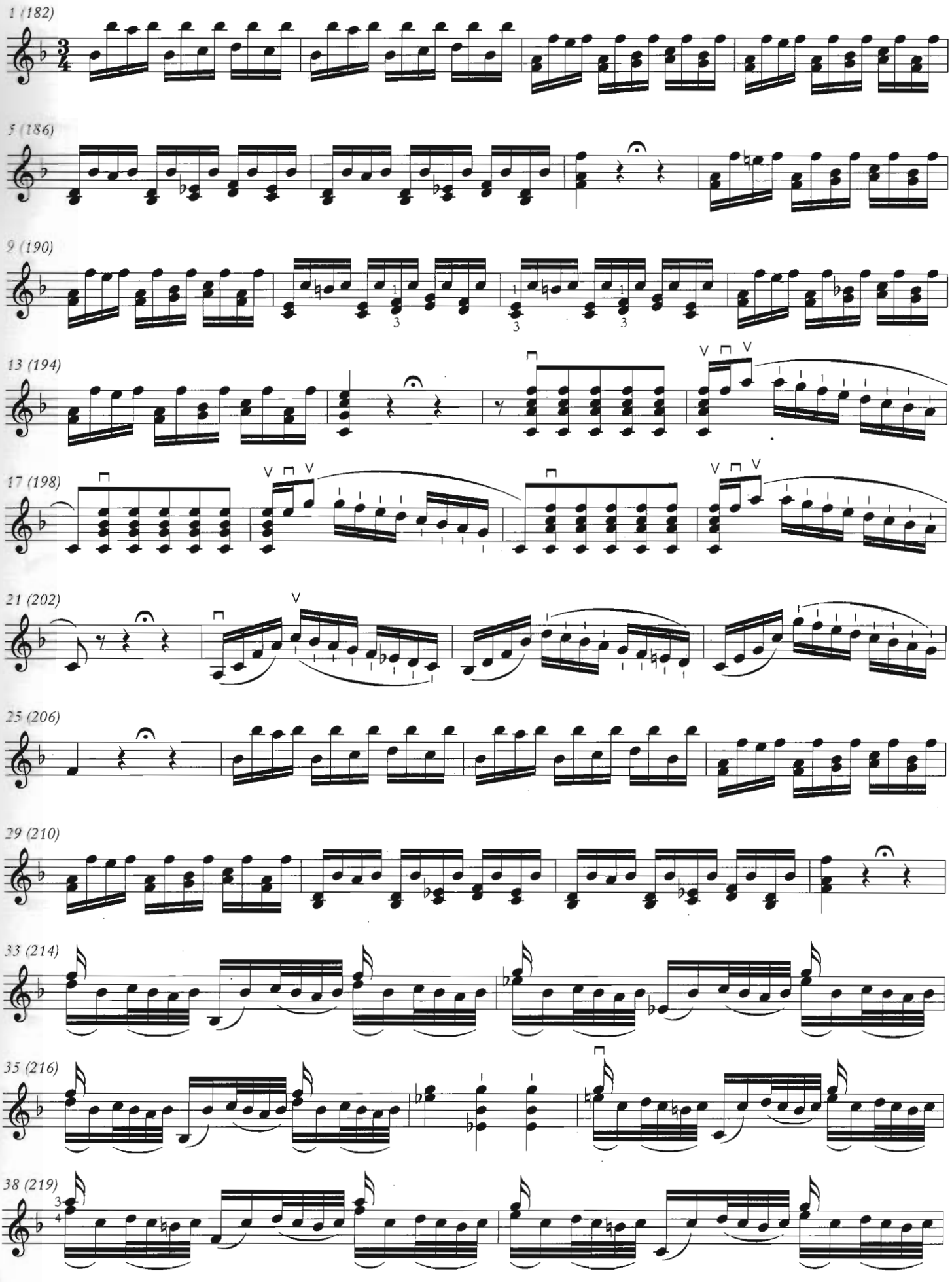
Capriccio 13

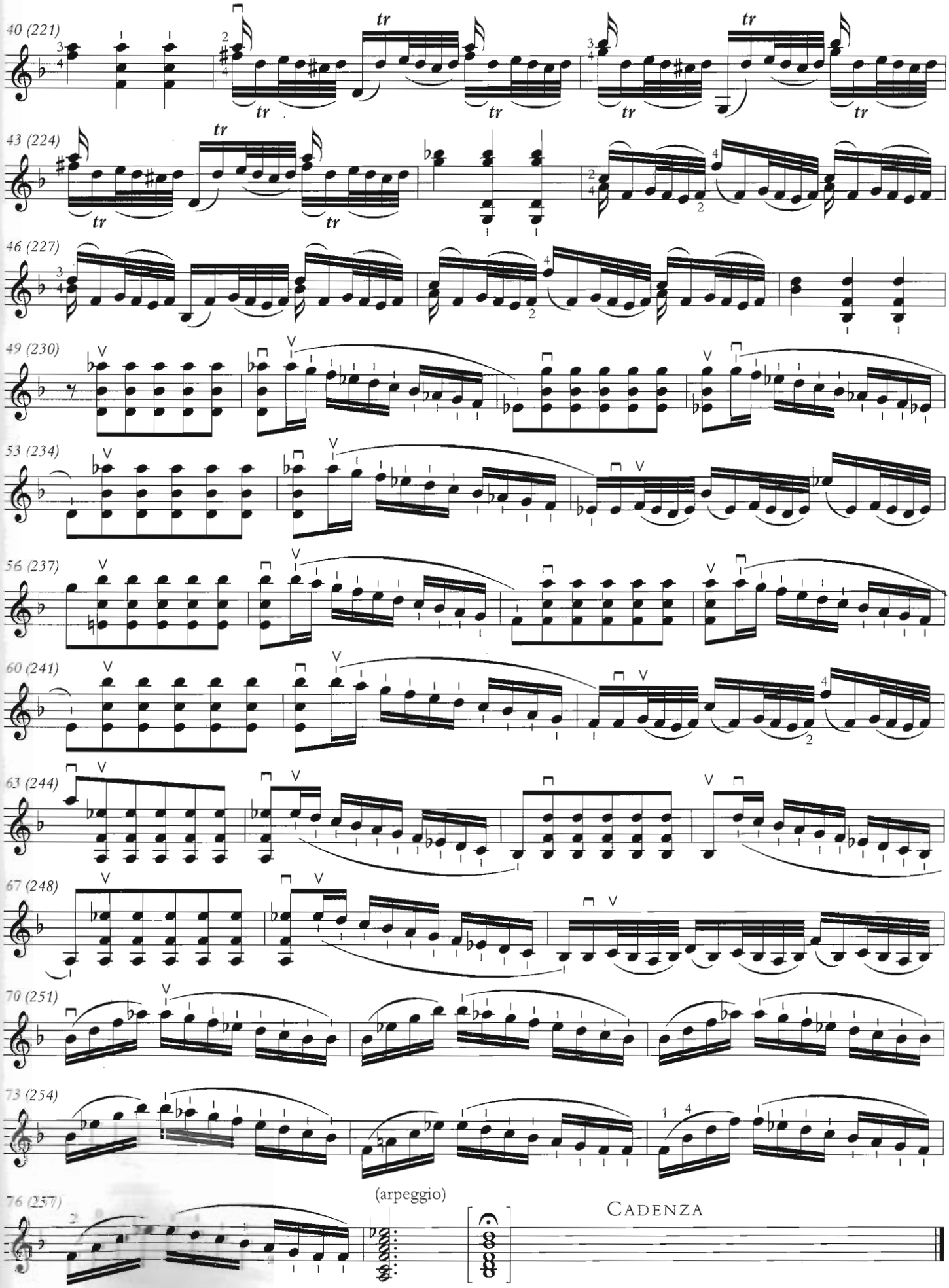



23 (111)
25 (113)
27 (115)
29 (117)
31 (119)
33 (121)
35 (123)
37 (125)
39 (127)
41 (129)
44 (132)

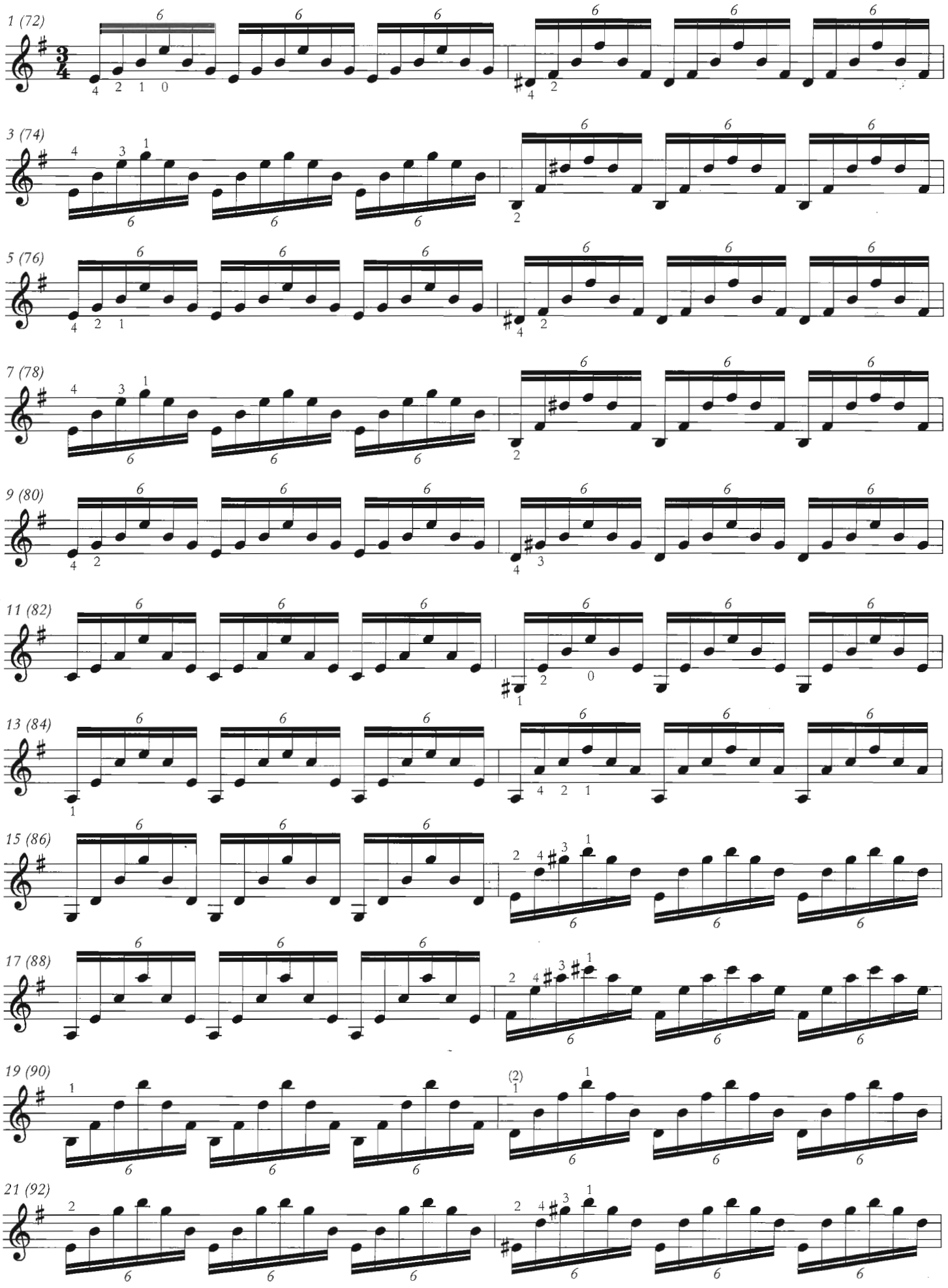

48 (136)
51 (139)
55 (143)
59 (147)
62 (150)
64 (152)
66 (154)
68 (156)
70 (158)
72 (160)
74 (162)
CADENZA

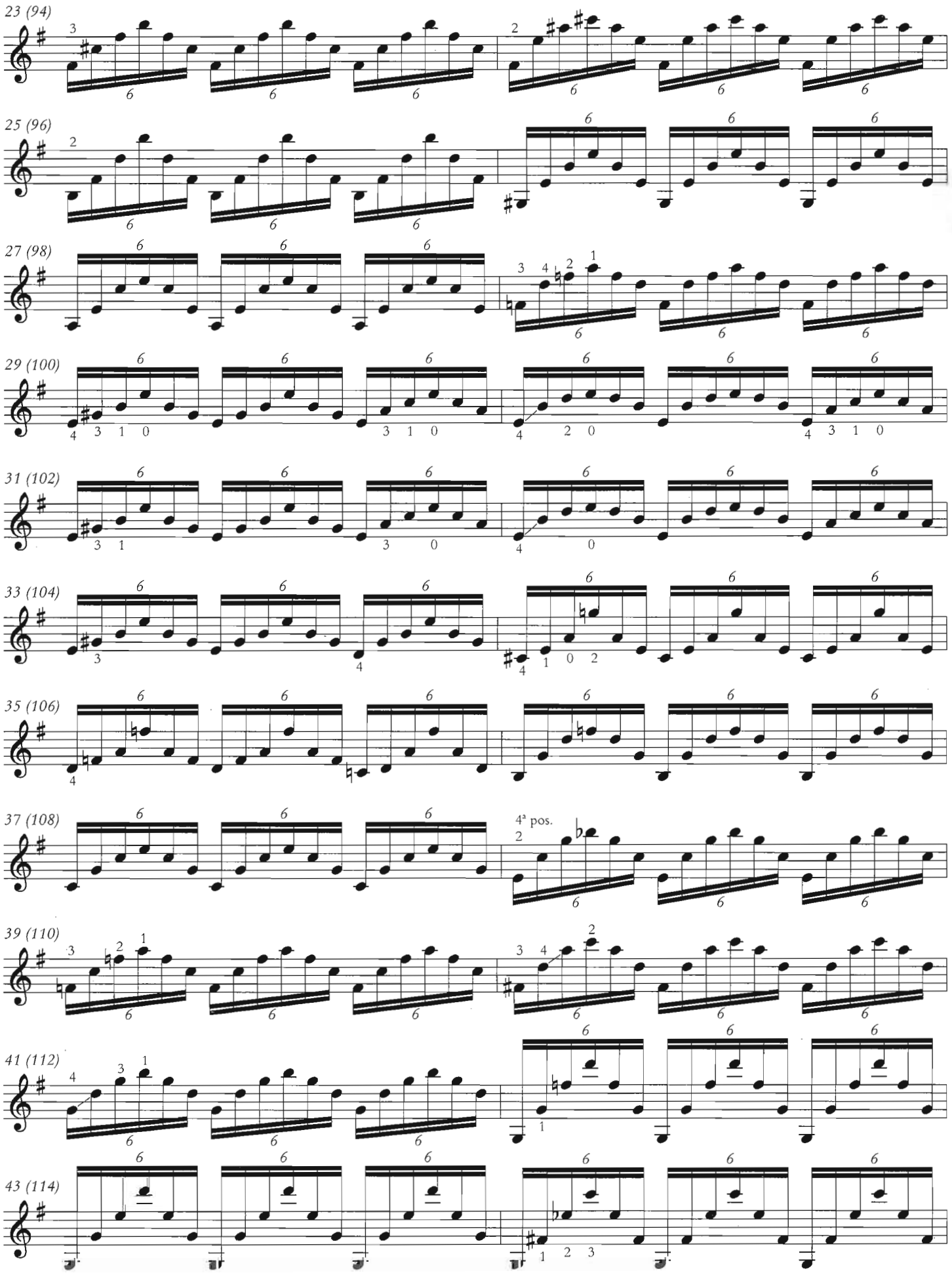
Capriccio 14

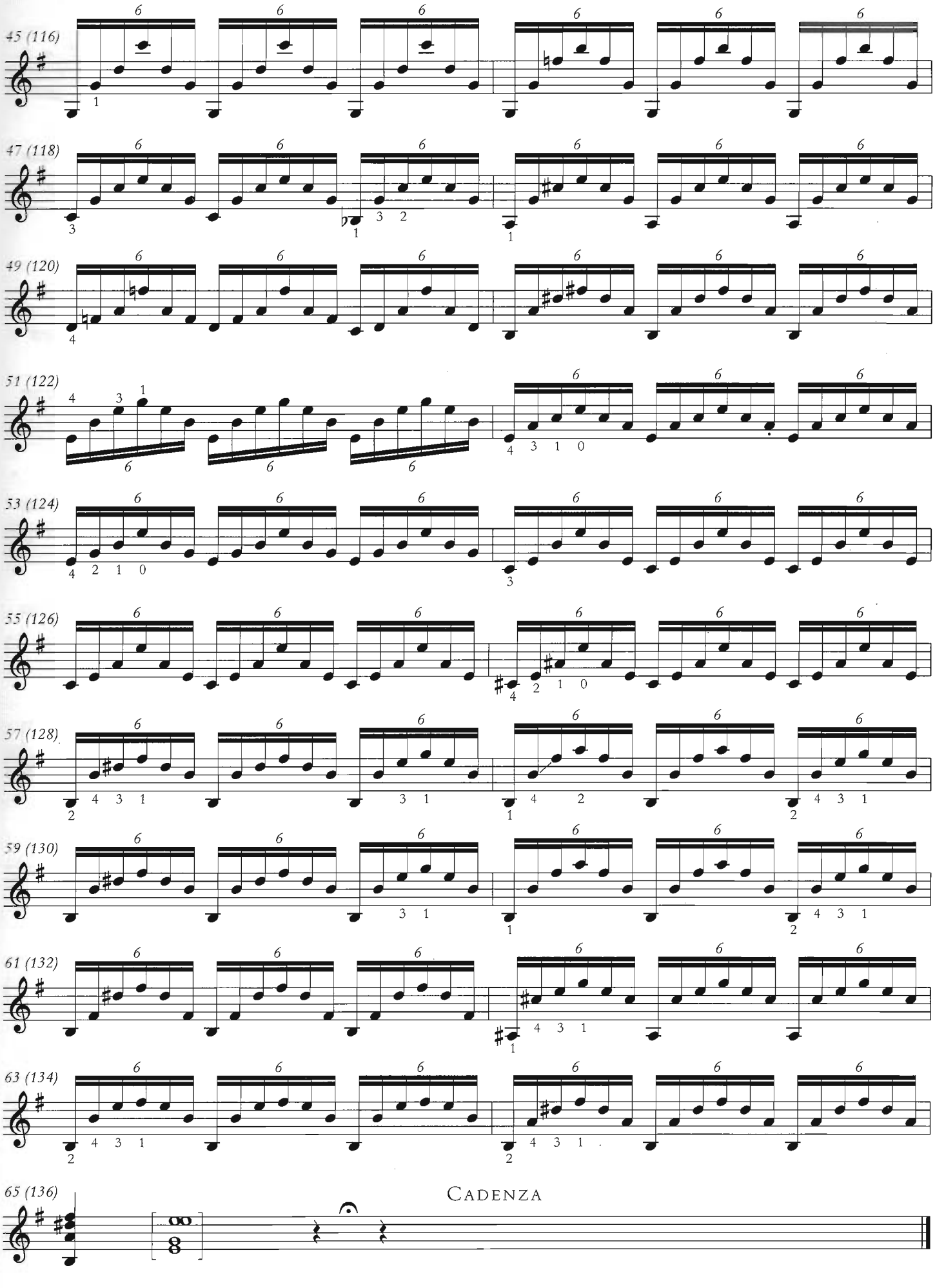



40 (221)
43 (224)
46 (227)
49 (230)
53 (234)
56 (237)
60 (241)
63 (244)
67 (248)
70 (251)
73 (254)
76 (257)
(arpeggio)
CADENZA

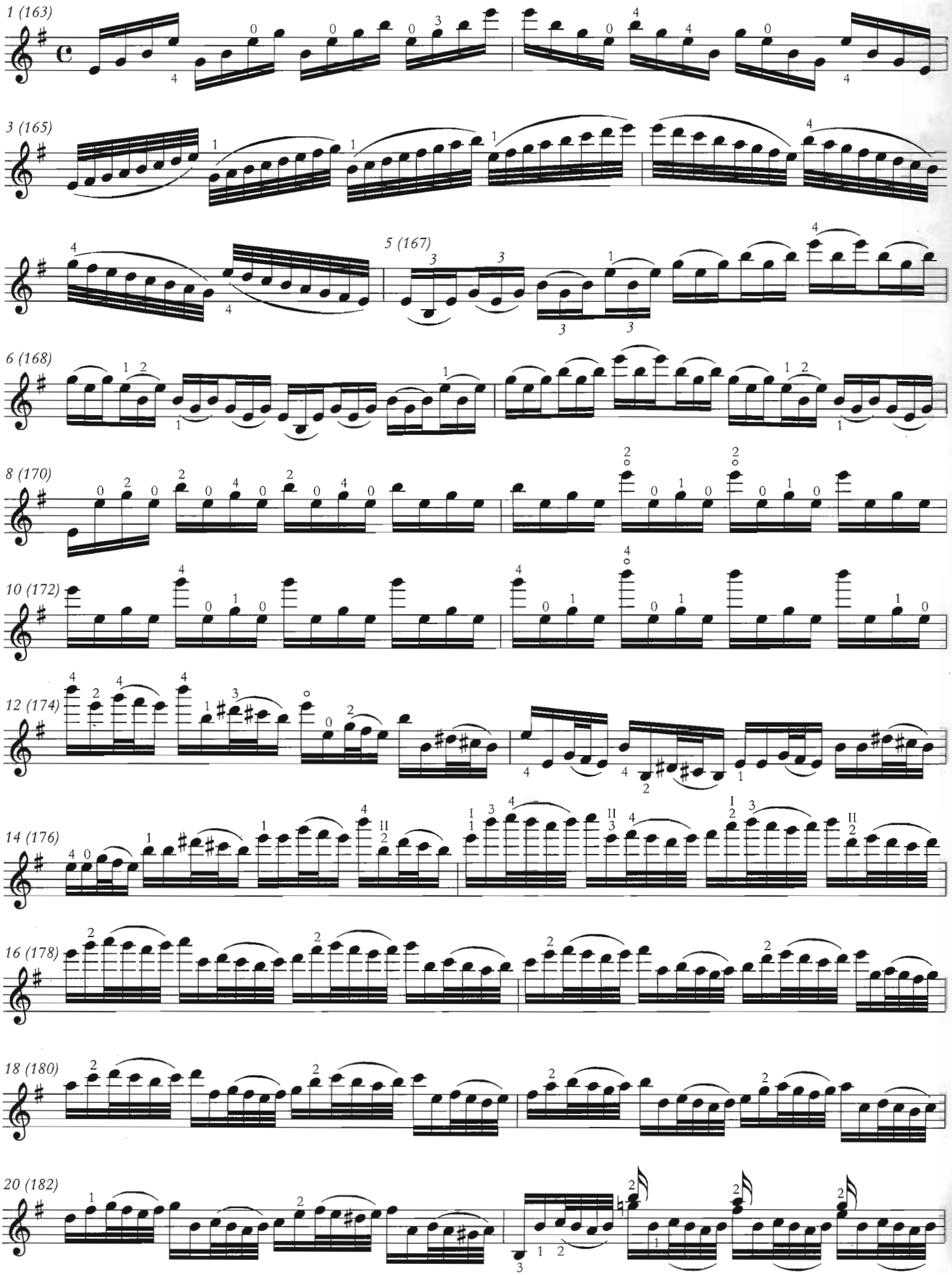
Capriccio 15

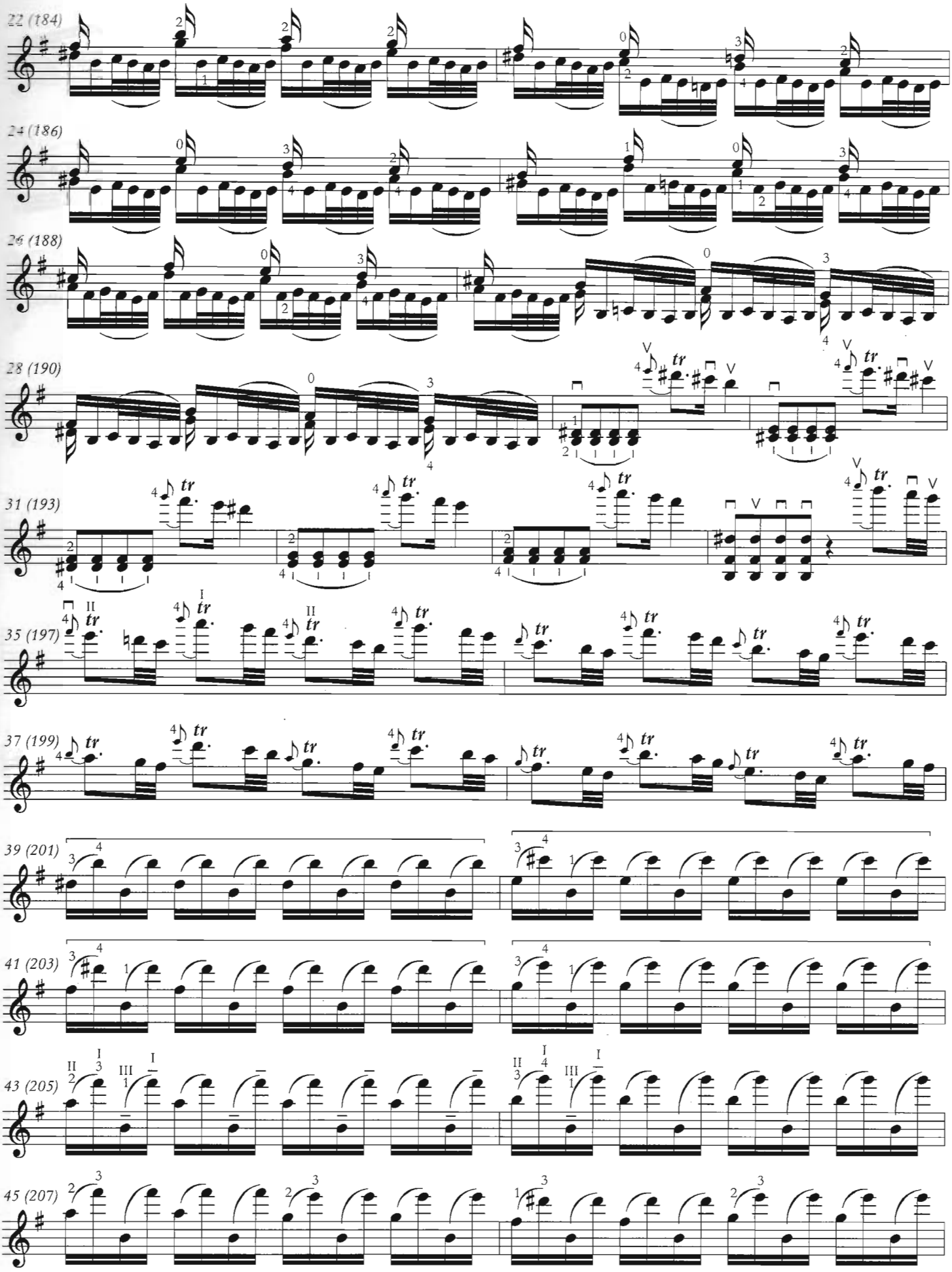


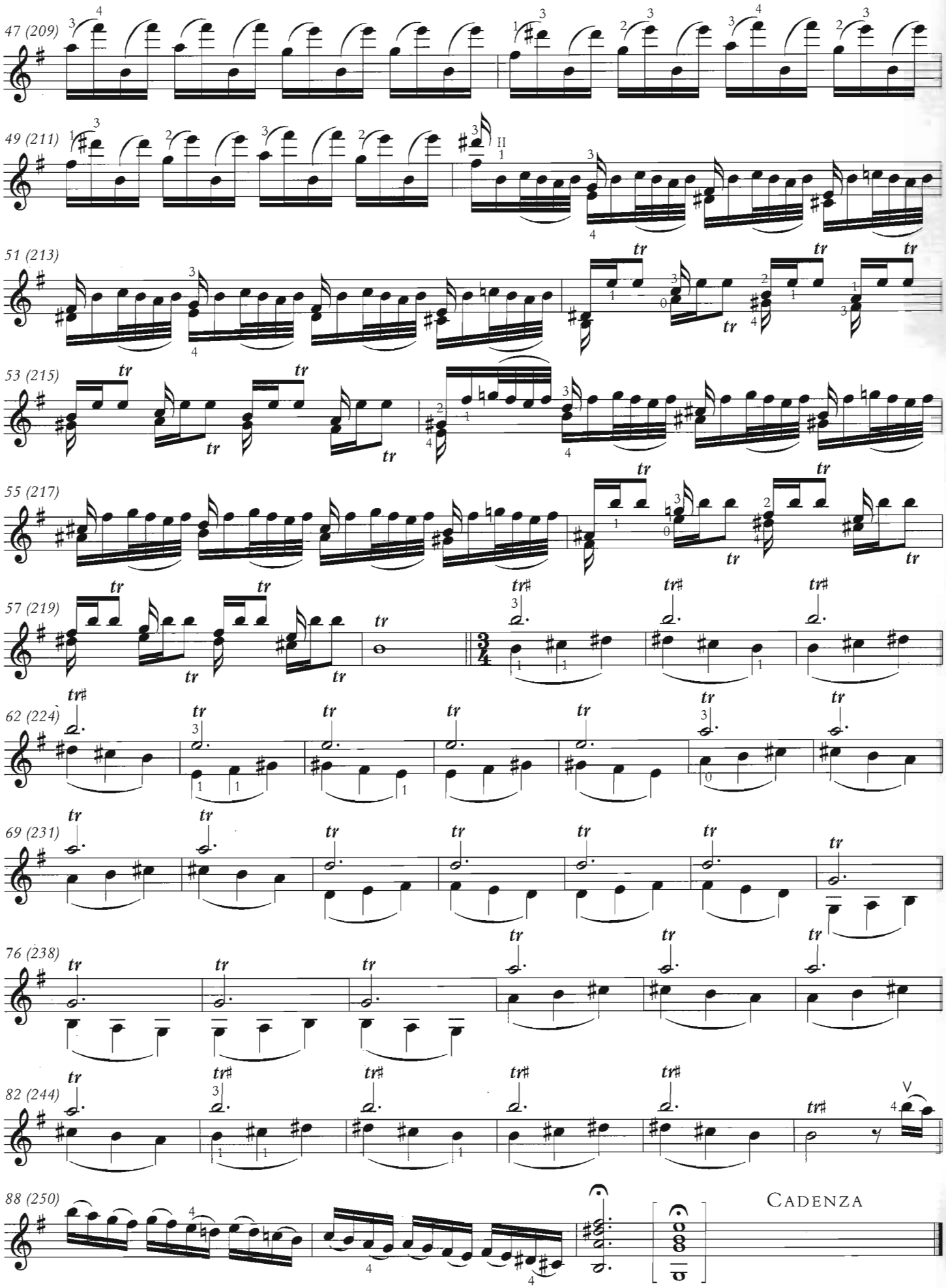

23 (94)
25 (96)
27 (98)
29 (100)
31 (102)
33 (104)
35 (106)
37 (108)
4ª pos.
39 (110)
41 (112)
43 (114)


45 (116)
47 (118)
49 (120)
51 (122)
53 (124)
55 (126)
57 (128)
59 (130)
61 (132)
63 (134)
65 (136)
CADENZA

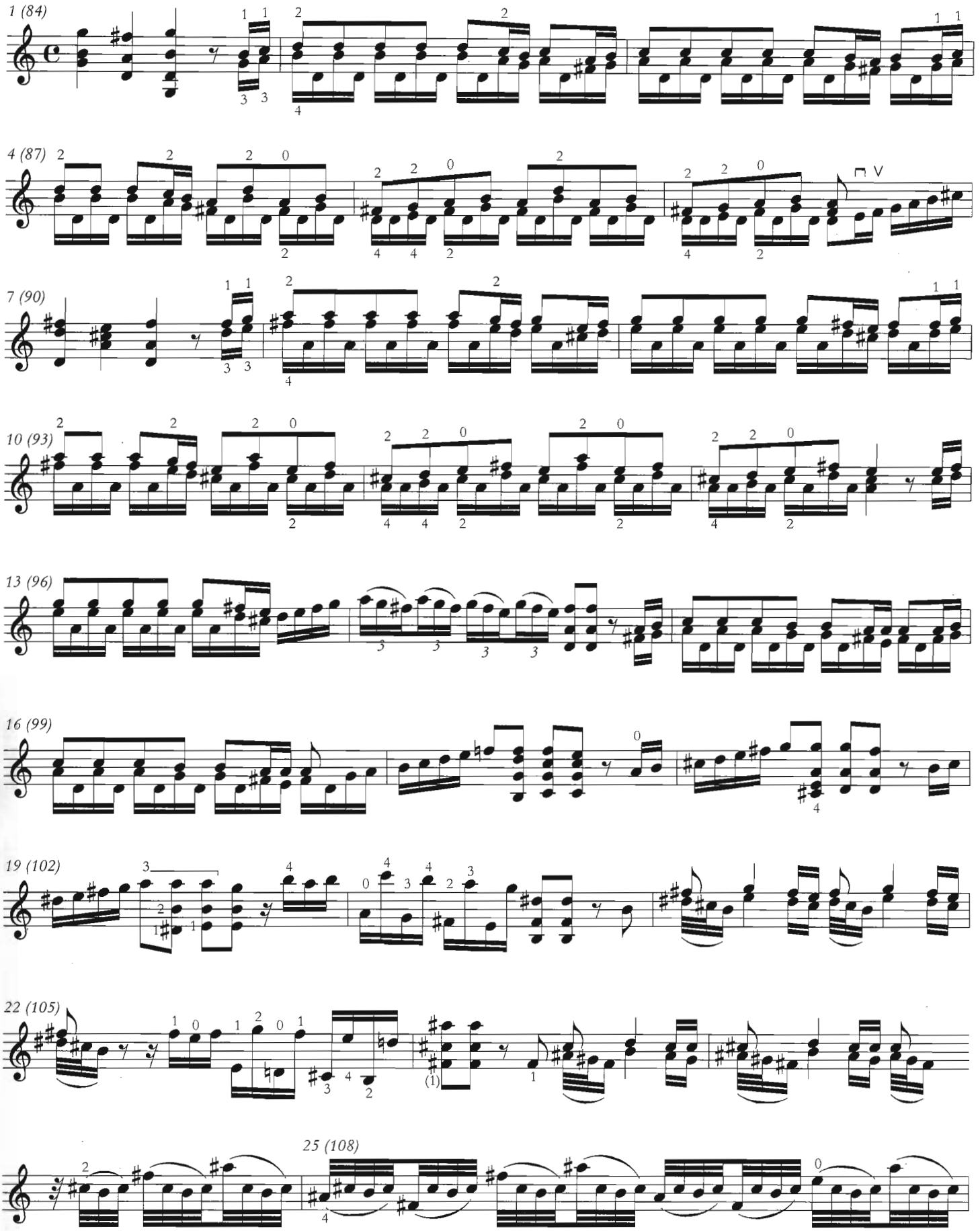
Capriccio 16

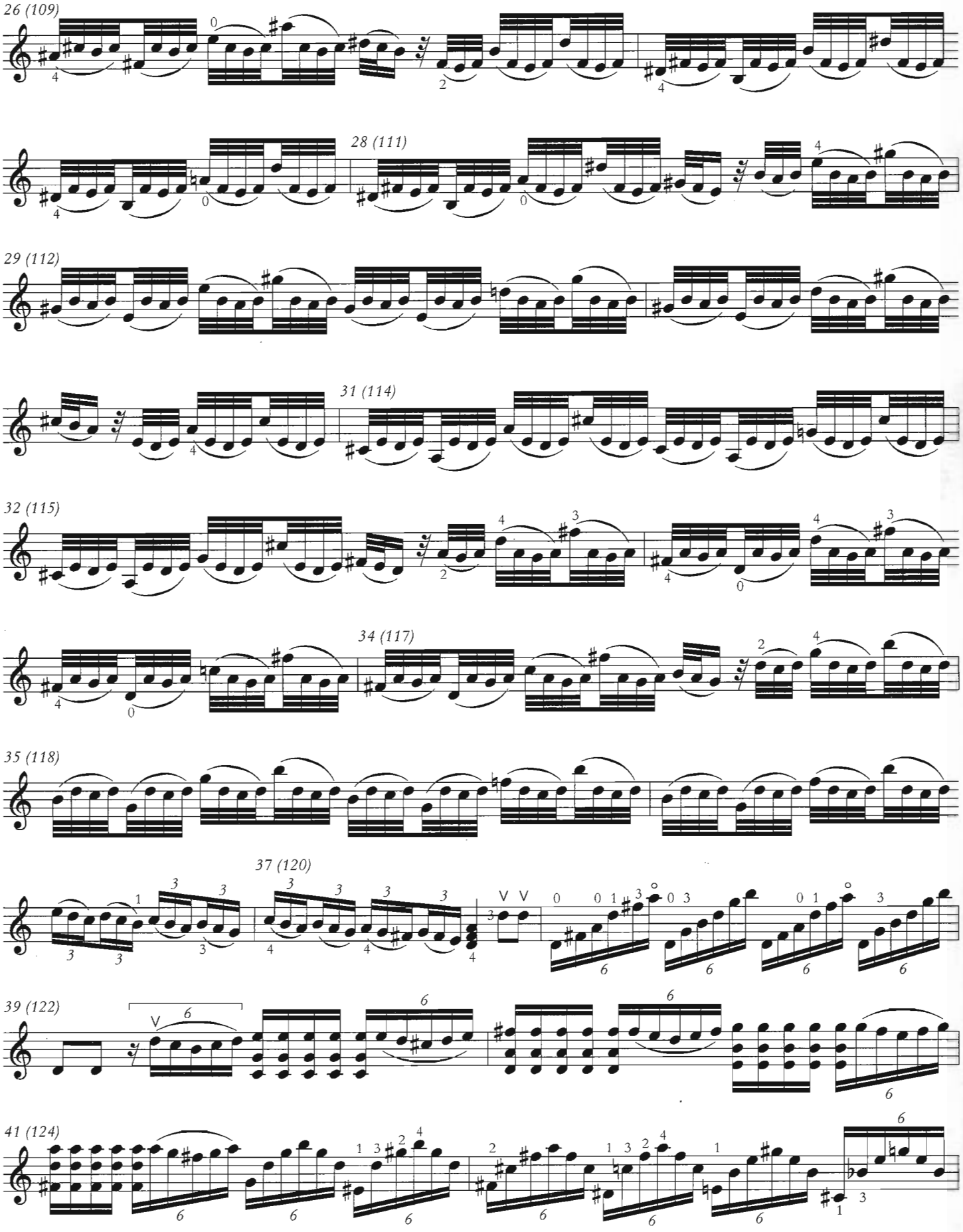


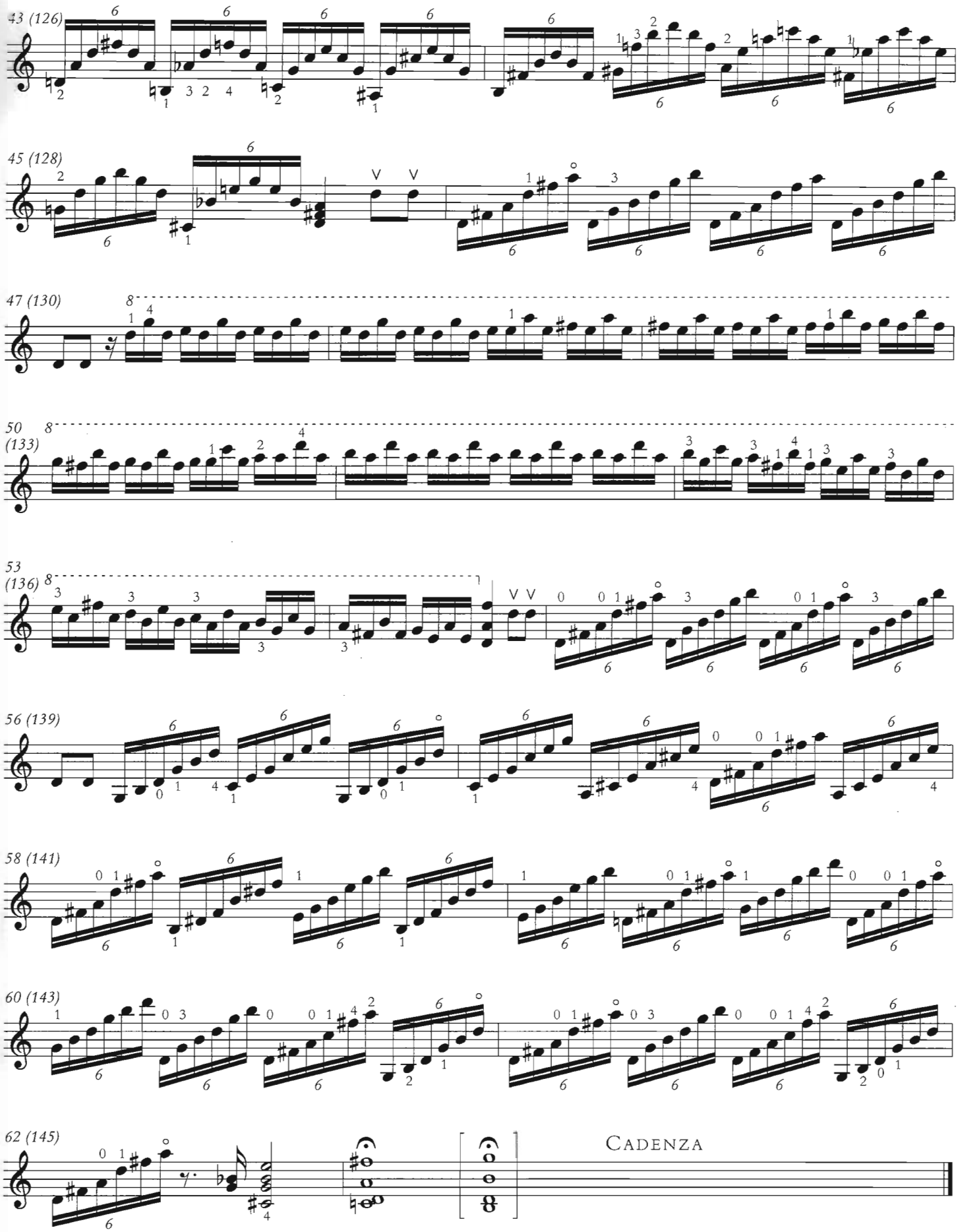

22 (184)
24 (186)
26 (188)
28 (190)
31 (193)
35 (197)
37 (199)
39 (201)
41 (203)
43 (205)
45 (207)


47 (209)
49 (211)
51 (213)
53 (215)
55 (217)
57 (219)
62 (224)
69 (231)
76 (238)
82 (244)
88 (250)
CADENZA

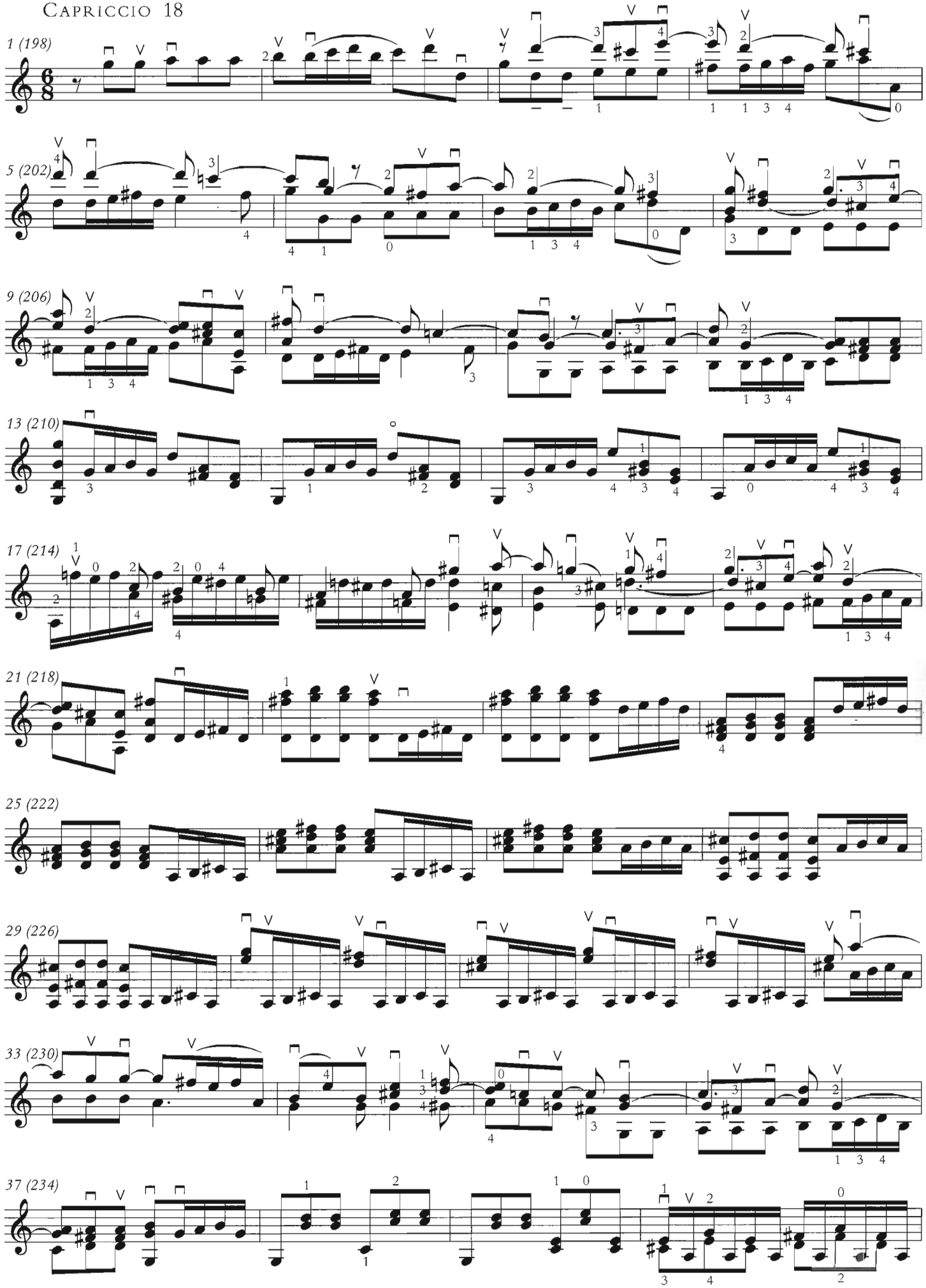
Capriccio 17

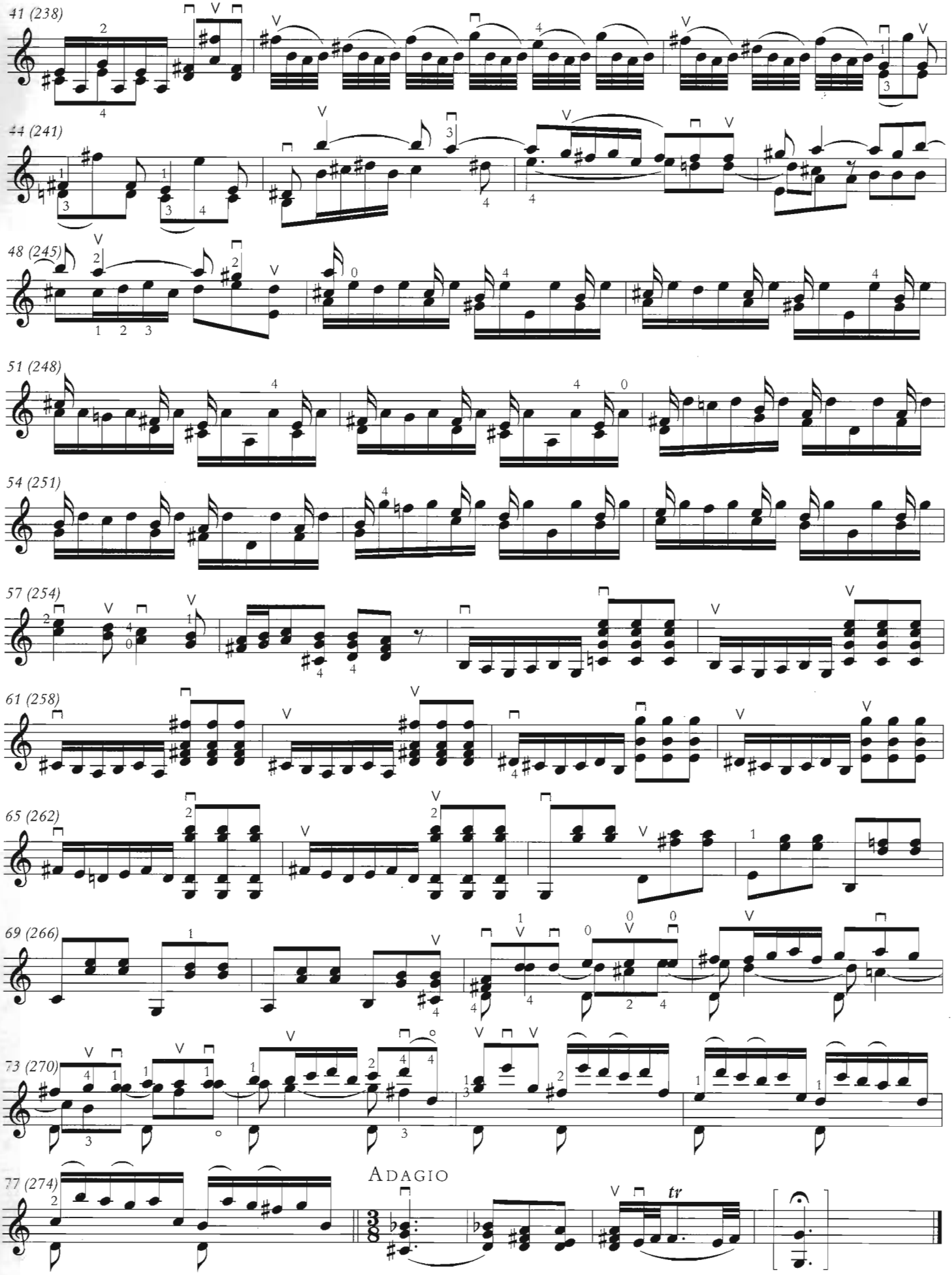



26 (109)
28 (111)
29 (112)
31 (114)
32 (115)
34 (117)
35 (118)
37 (120)
39 (122)
41 (124)

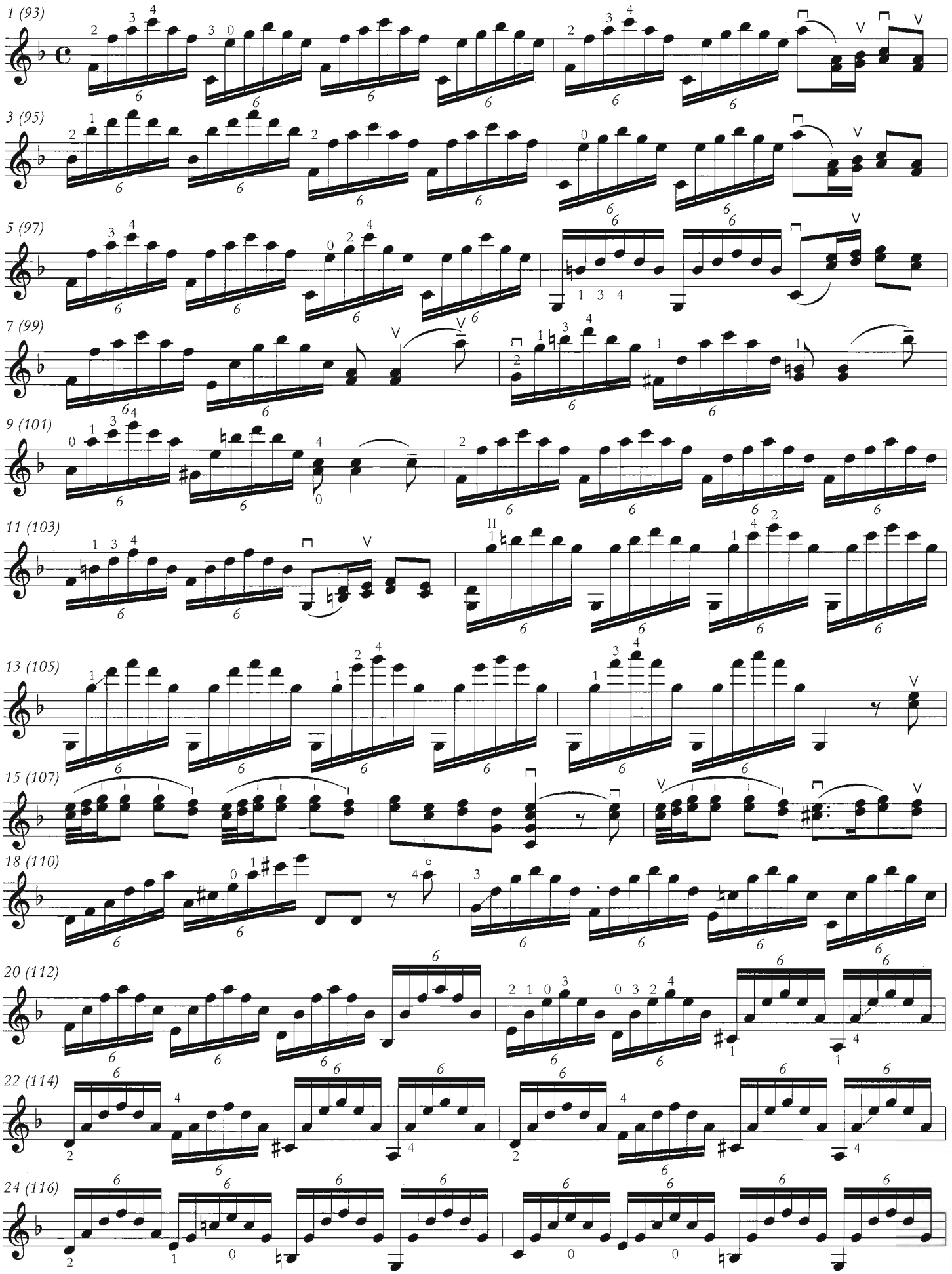

43 (126)
45 (128)
47 (130)
50
(133)
53
(136)
56 (139)
58 (141)
60 (143)
62 (145)
CADENZA

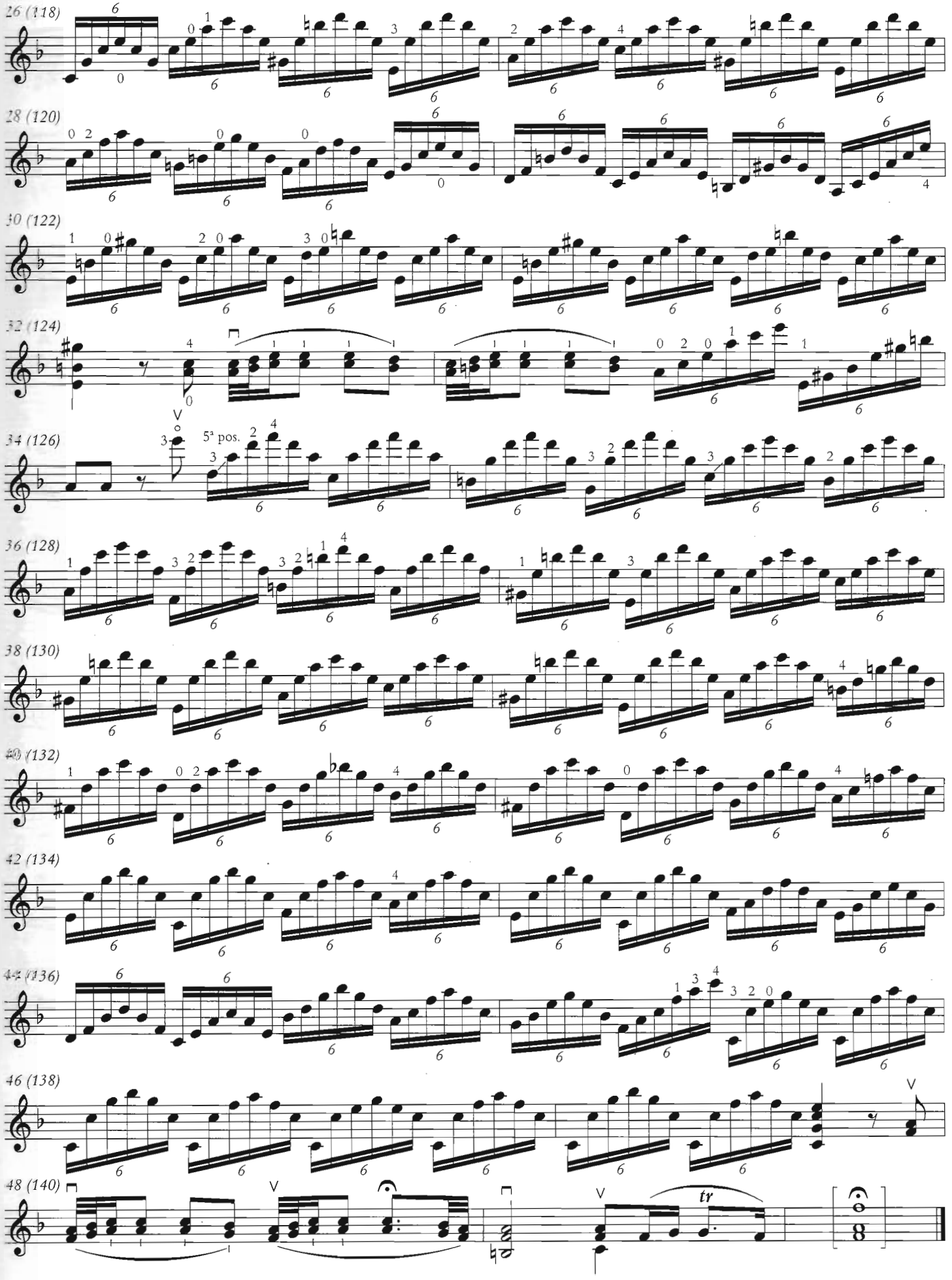
Capriccio 18



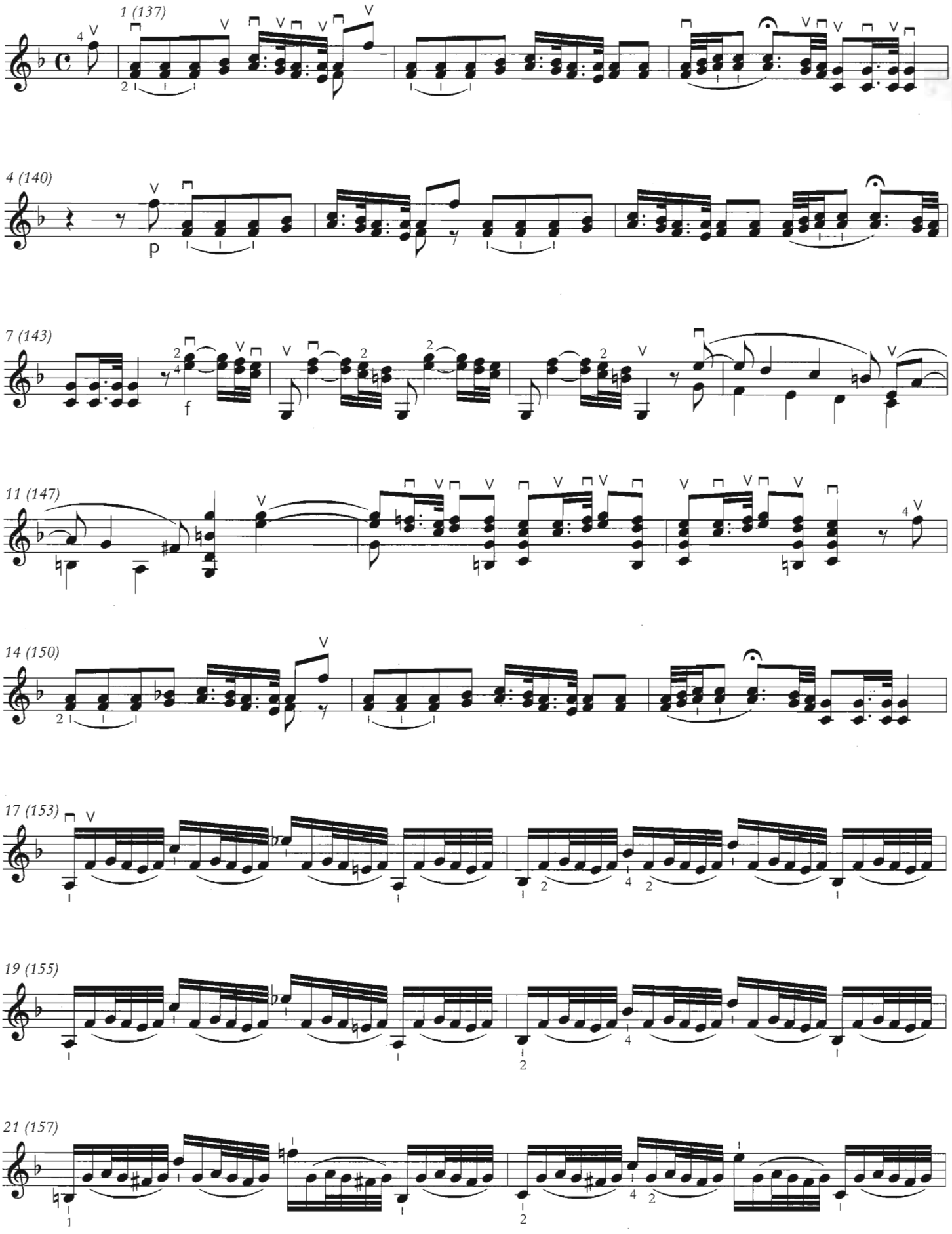

41 (238)
44 (241)
48 (245)
51 (248)
54 (251)
57 (254)
61 (258)
65 (262)
69 (266)
73 (270)
77 (274)
ADAGIO
tr

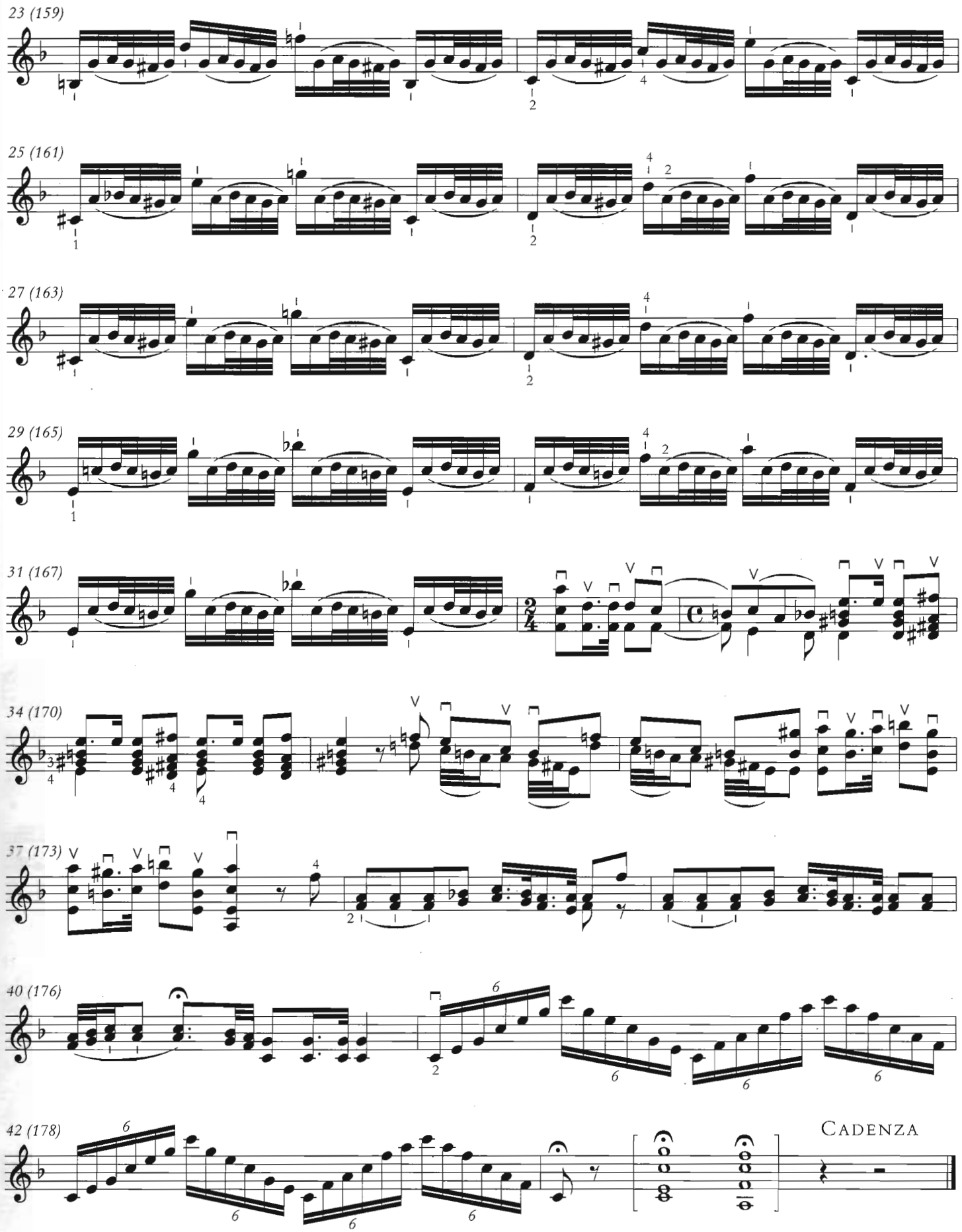
Capriccio 19



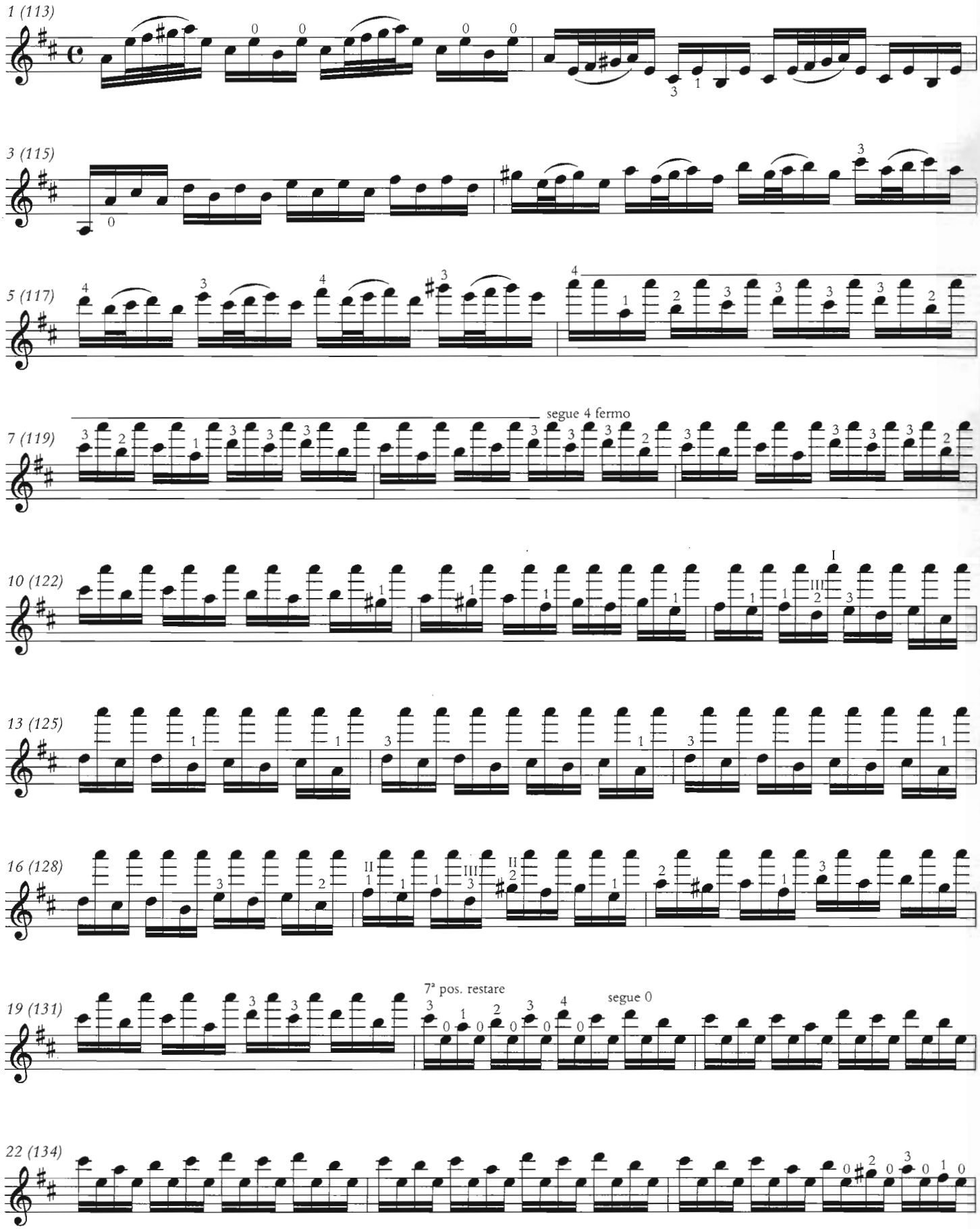

26 (118)
28 (120)
30 (122)
32 (124)
34 (126)
5ª pos.
36 (128)
38 (130)
40 (132)
42 (134)
44 (136)
46 (138)
48 (140)
tr

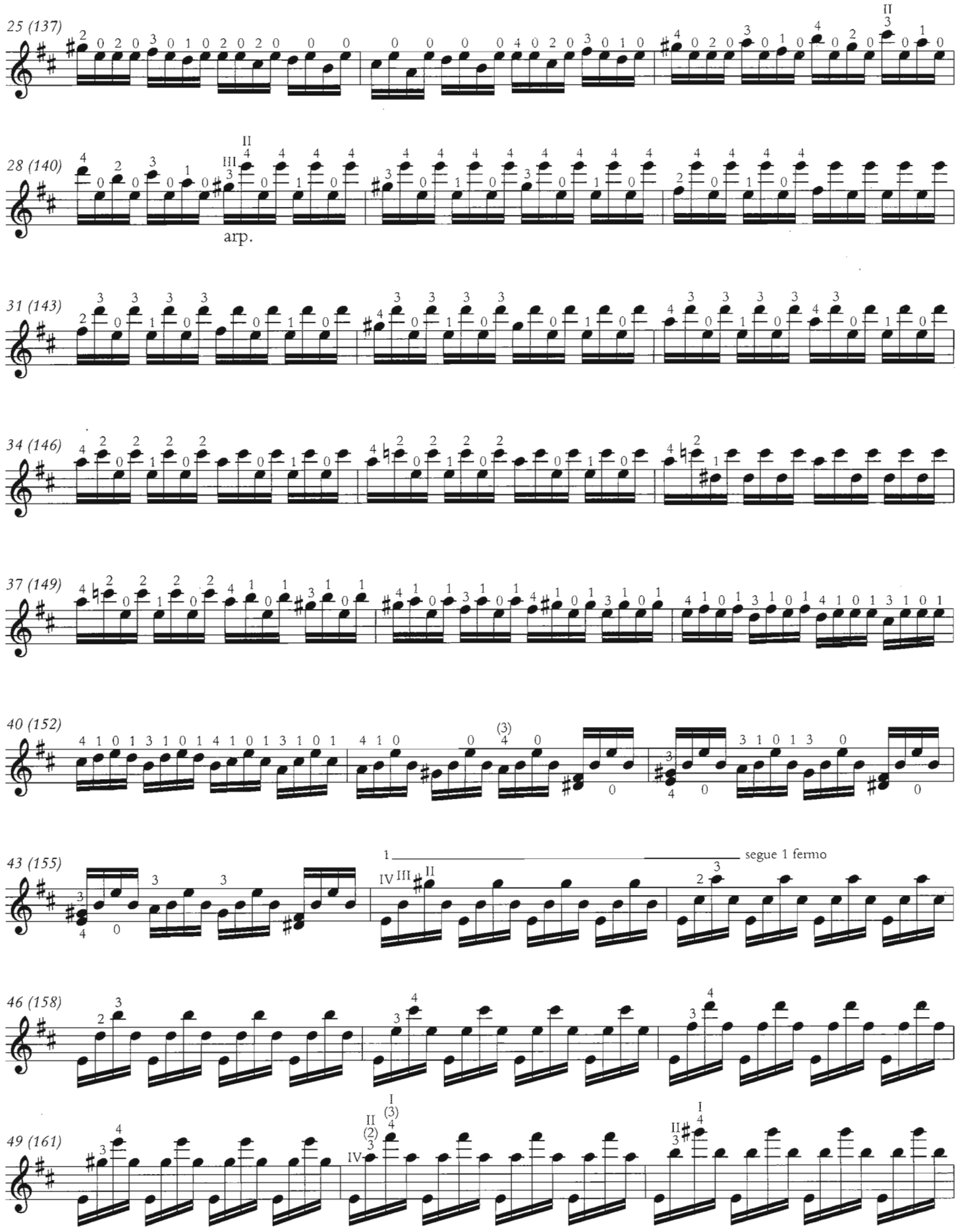
Capriccio 20

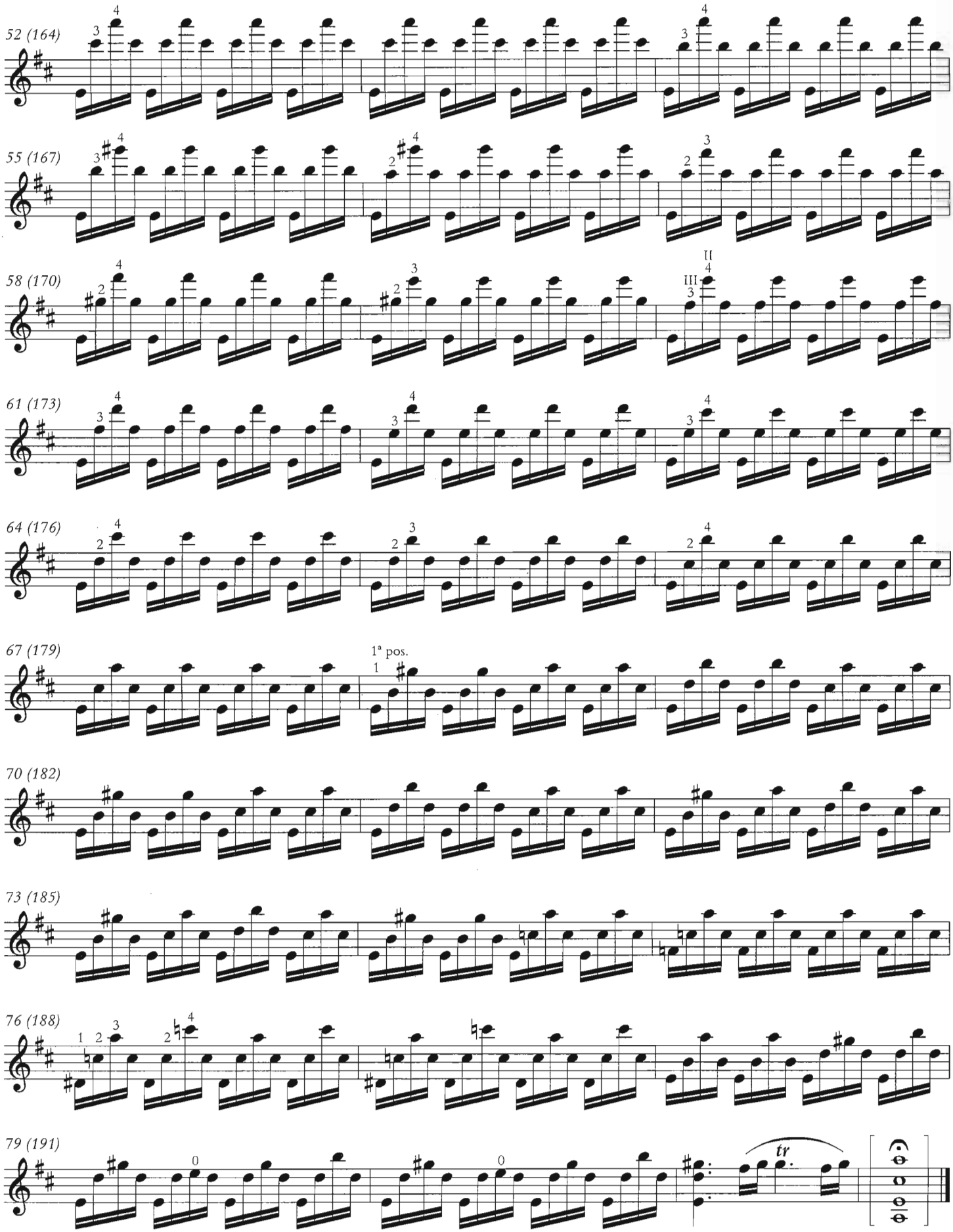



23 (159)
25 (161)
27 (163)
29 (165)
31 (167)
34 (170)
37 (173)
40 (176)
42 (178)
CADENZA

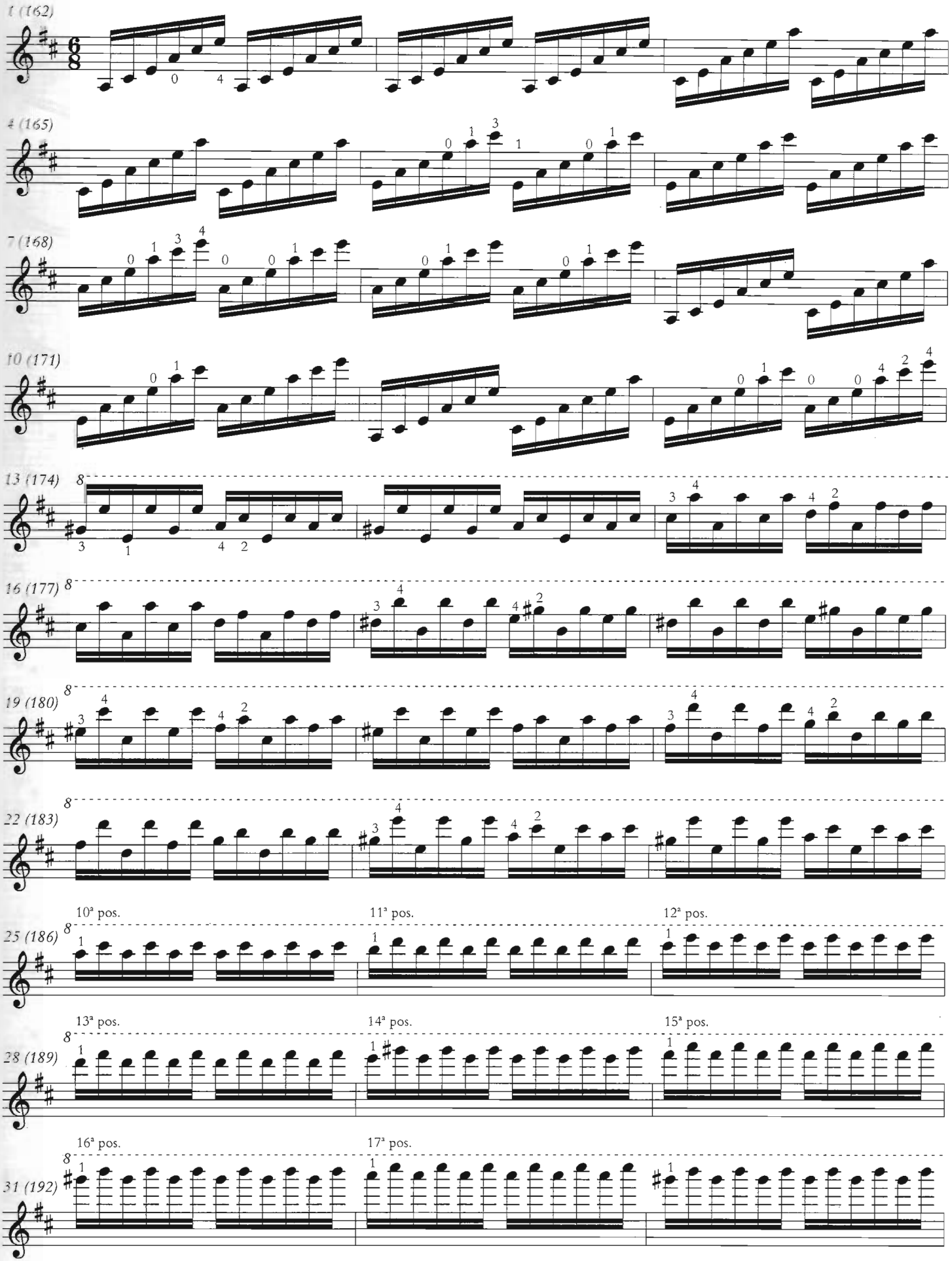
Capriccio 21

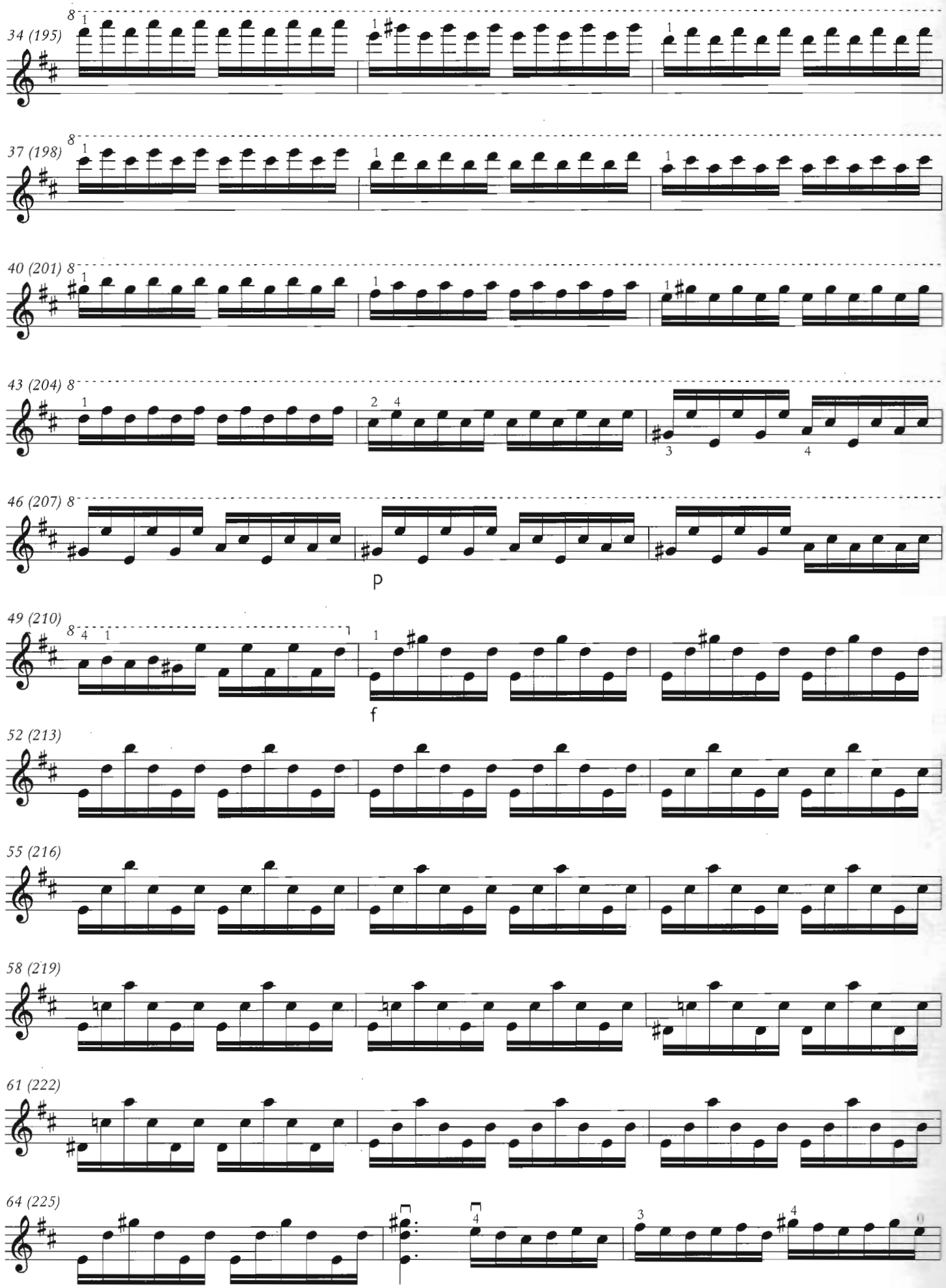


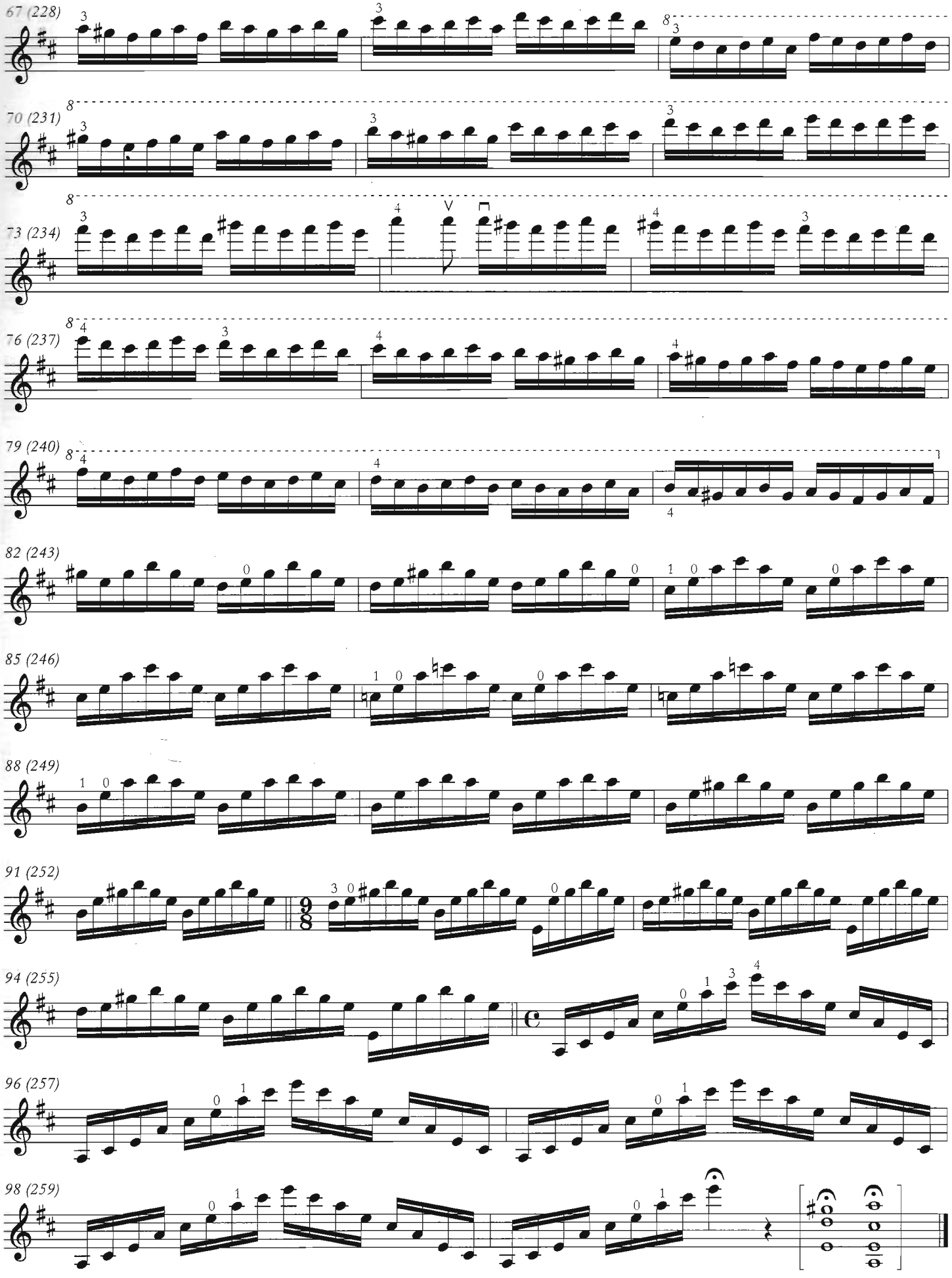

25 (137)
28 (140)
arp.
31 (143)
34 (146)
37 (149)
40 (152)
43 (155)
segue 1 fermo
46 (158)
49 (161)


52 (164)
55 (167)
58 (170)
61 (173)
64 (176)
67 (179)
1ª pos.
70 (182)
73 (185)
76 (188)
79 (191)
tr

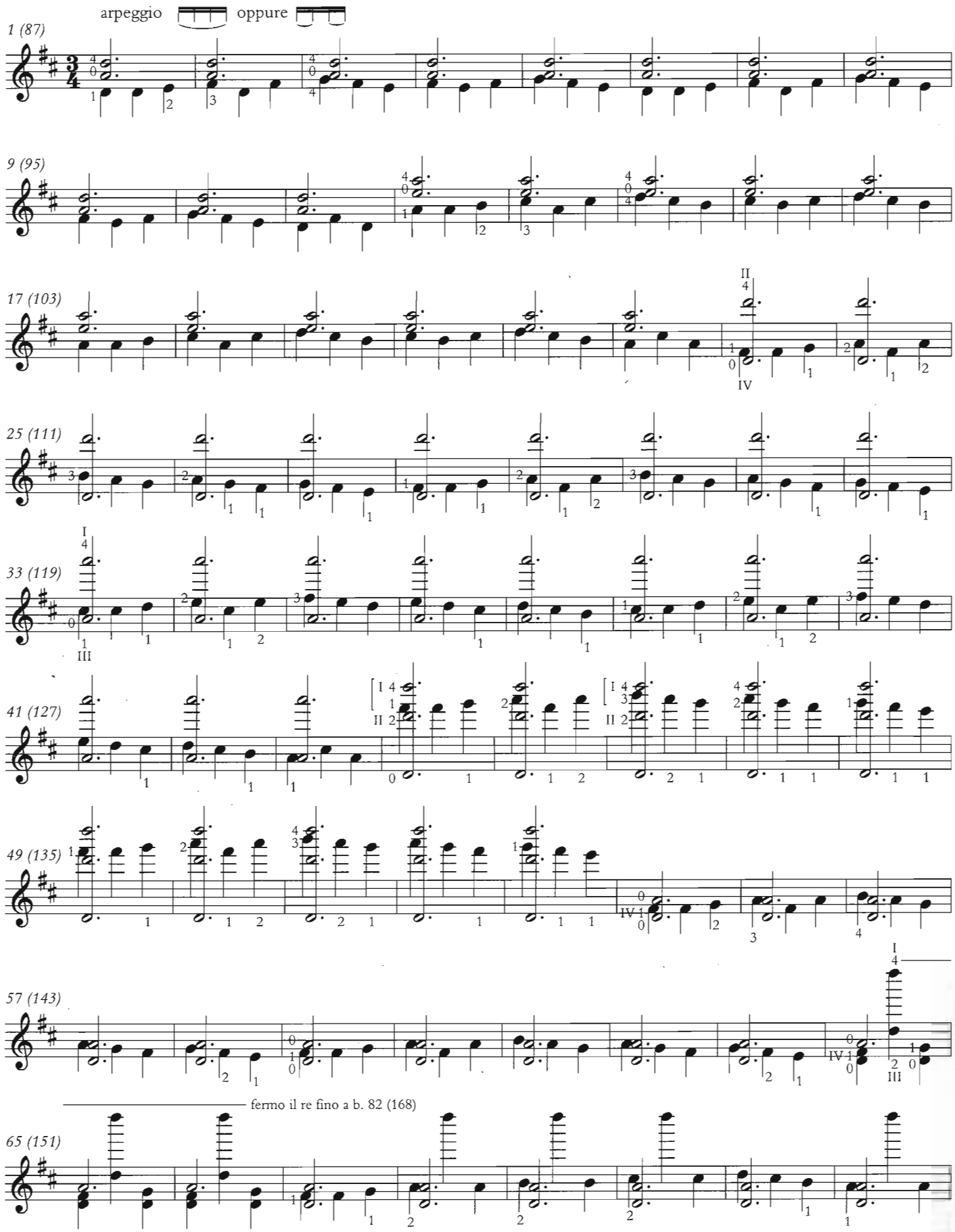
Capriccio 22

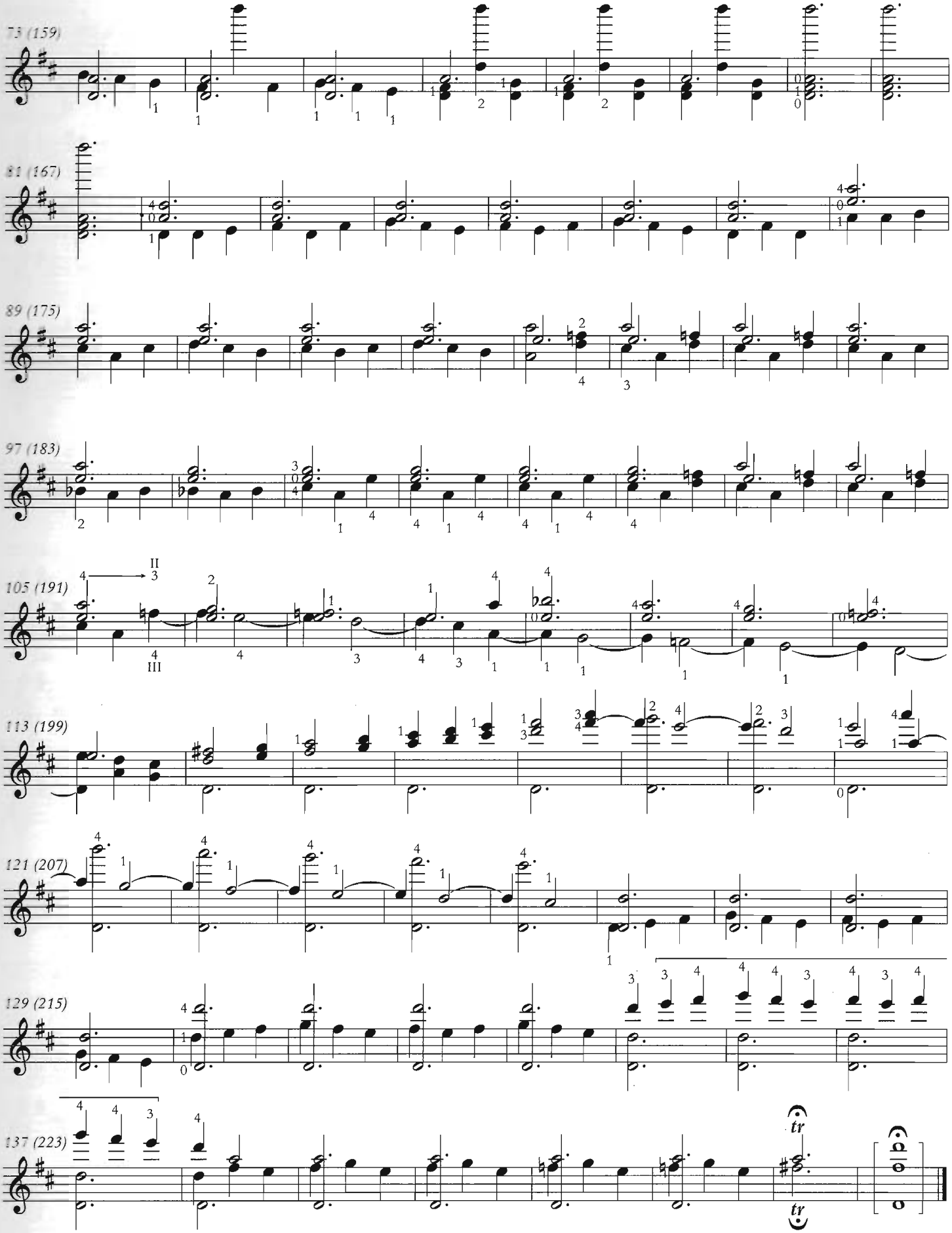



34 (195)
37 (198)
40 (201)
43 (204)
46 (207)
p
49 (210)
f
52 (213)
55 (216)
58 (219)
61 (222)
64 (225)

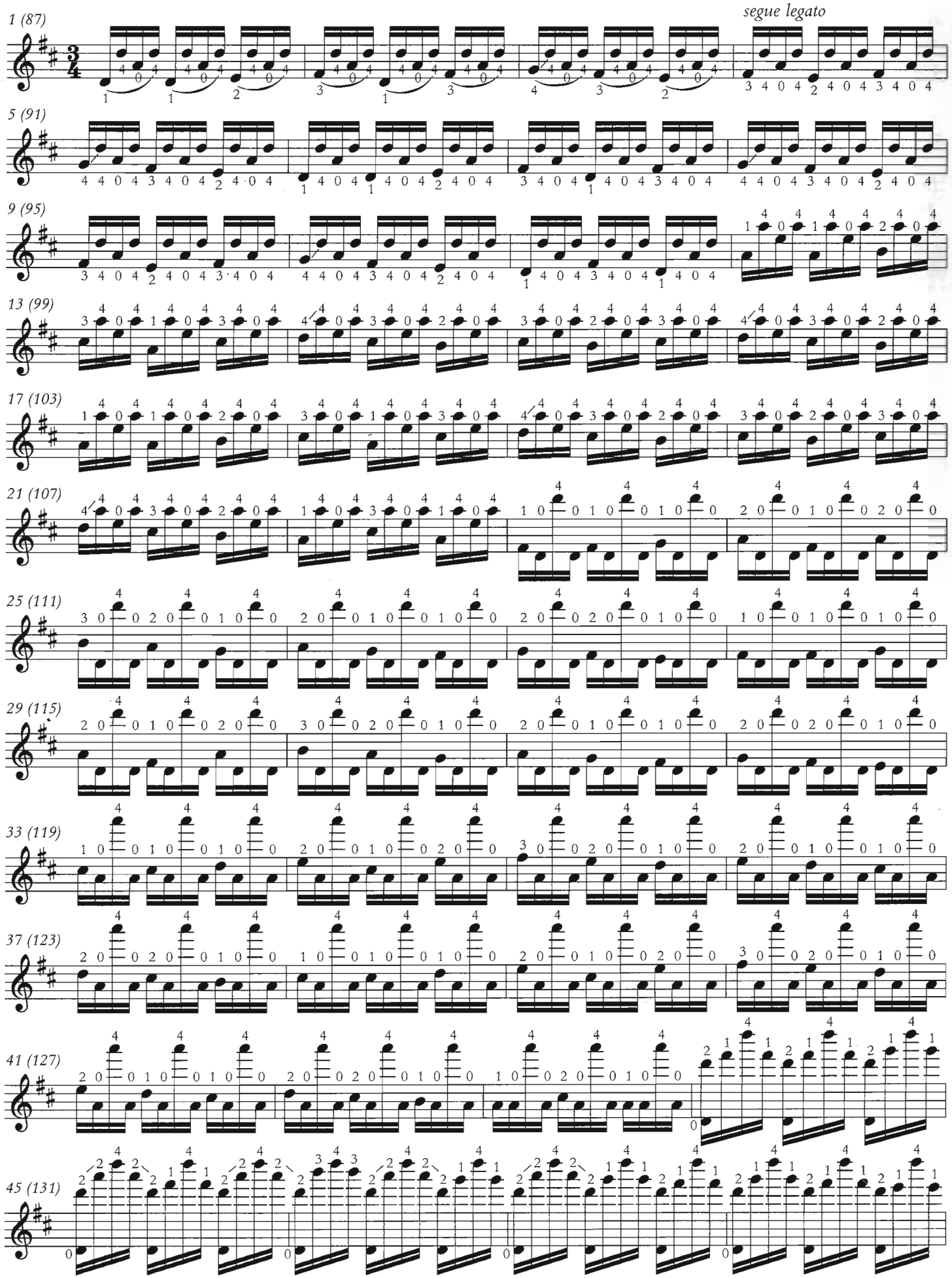

67 (228)
70 (231)
73 (234)
76 (237)
79 (240)
82 (243)
85 (246)
88 (249)
91 (252)
94 (255)
96 (257)
98 (259)

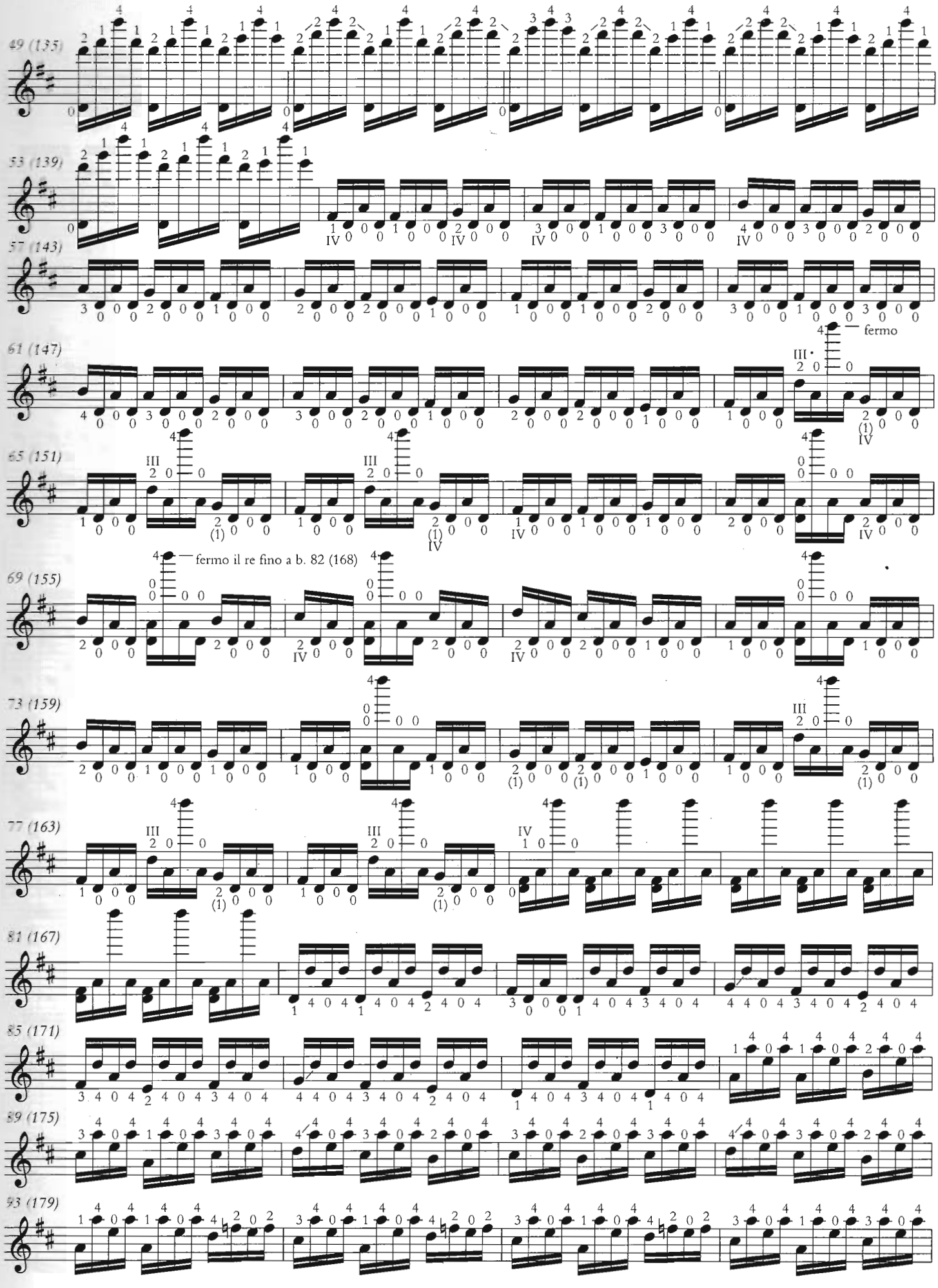
CAPRICCIO 23 (versione originale)

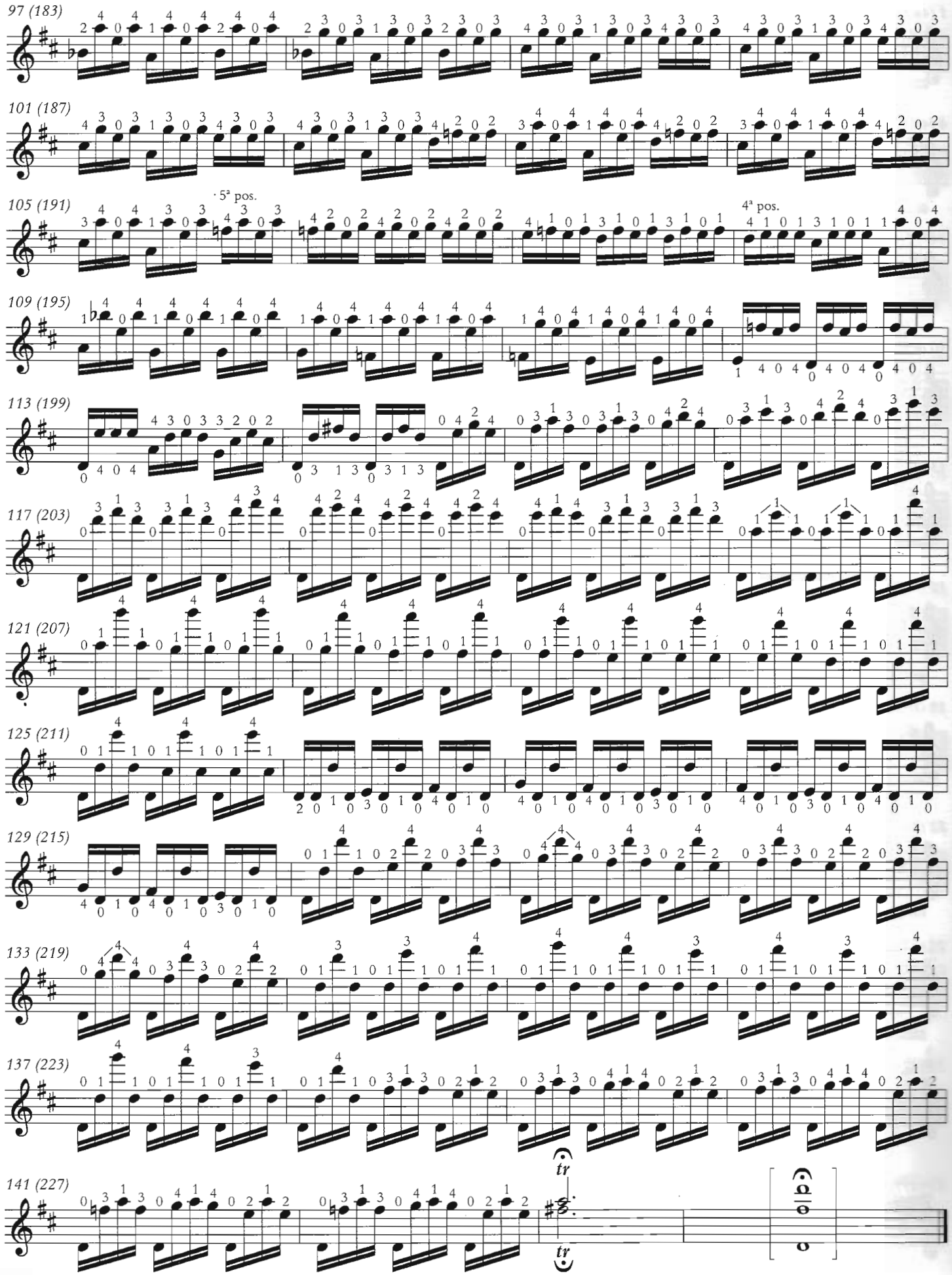



73 (159)
81 (167)
89 (175)
97 (183)
105 (191)
II
III
113 (199)
121 (207)
129 (215)
137 (223)
tr
tr

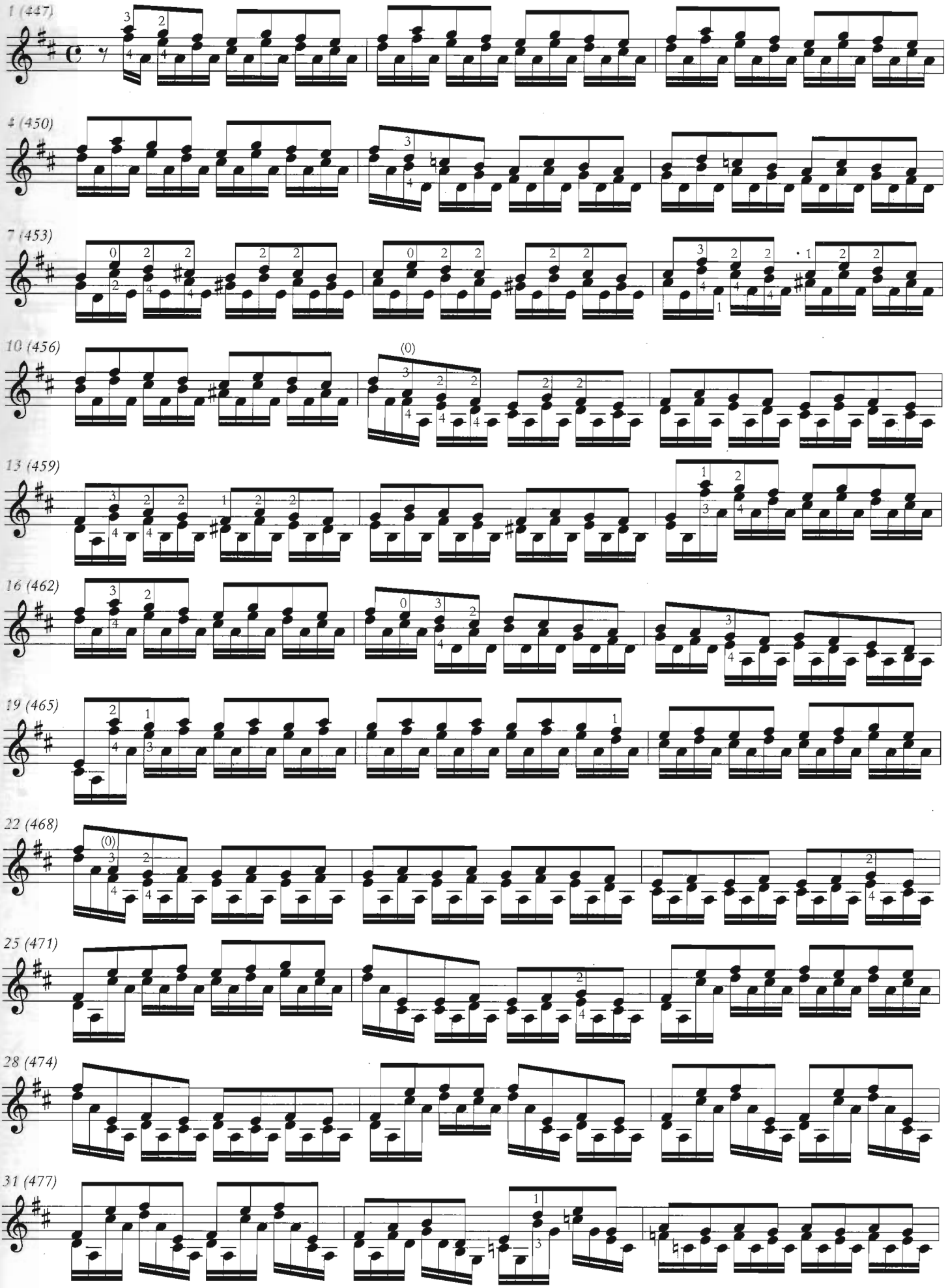
CAPRICCIO 23 (versione realizzata)

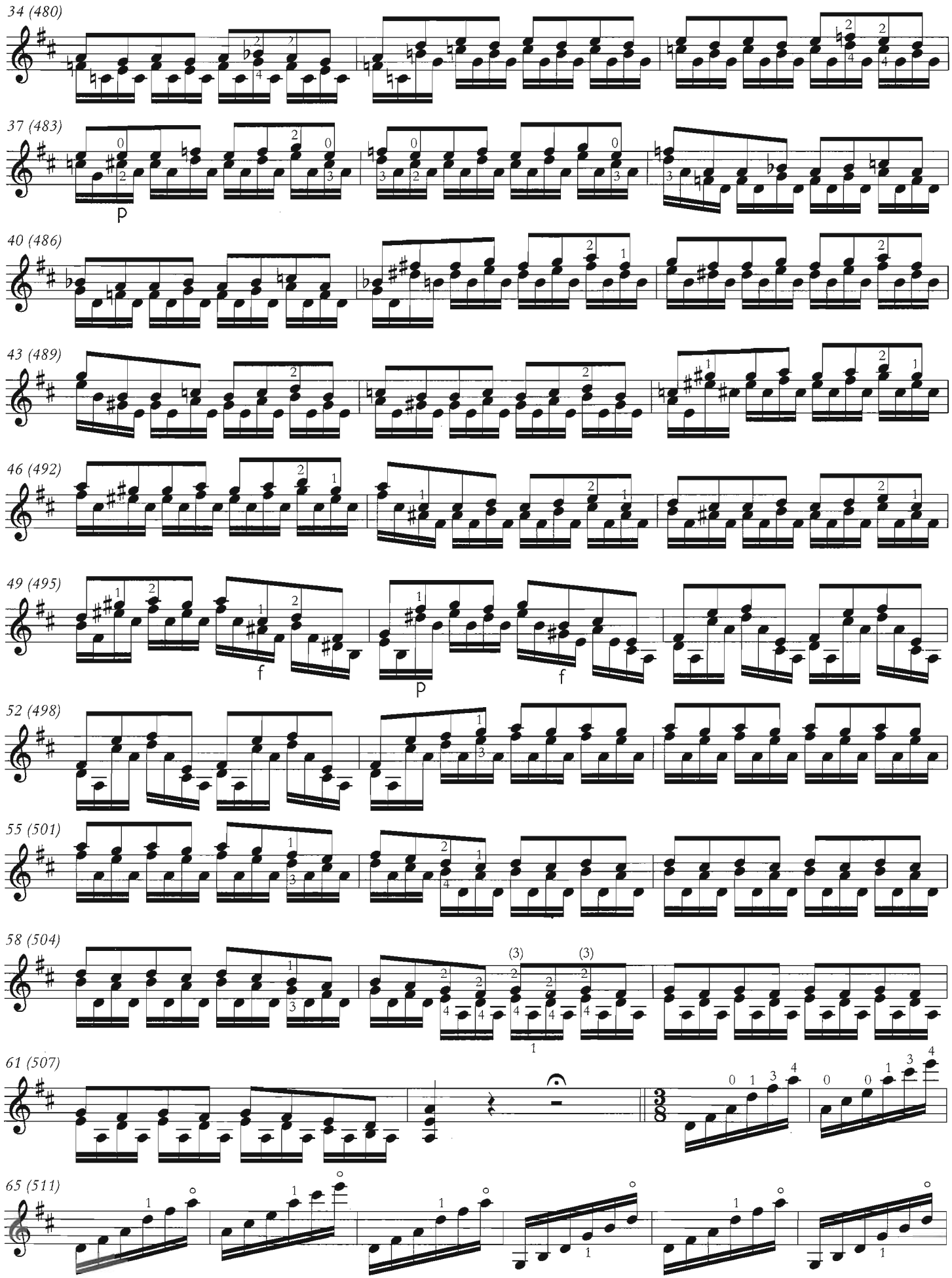


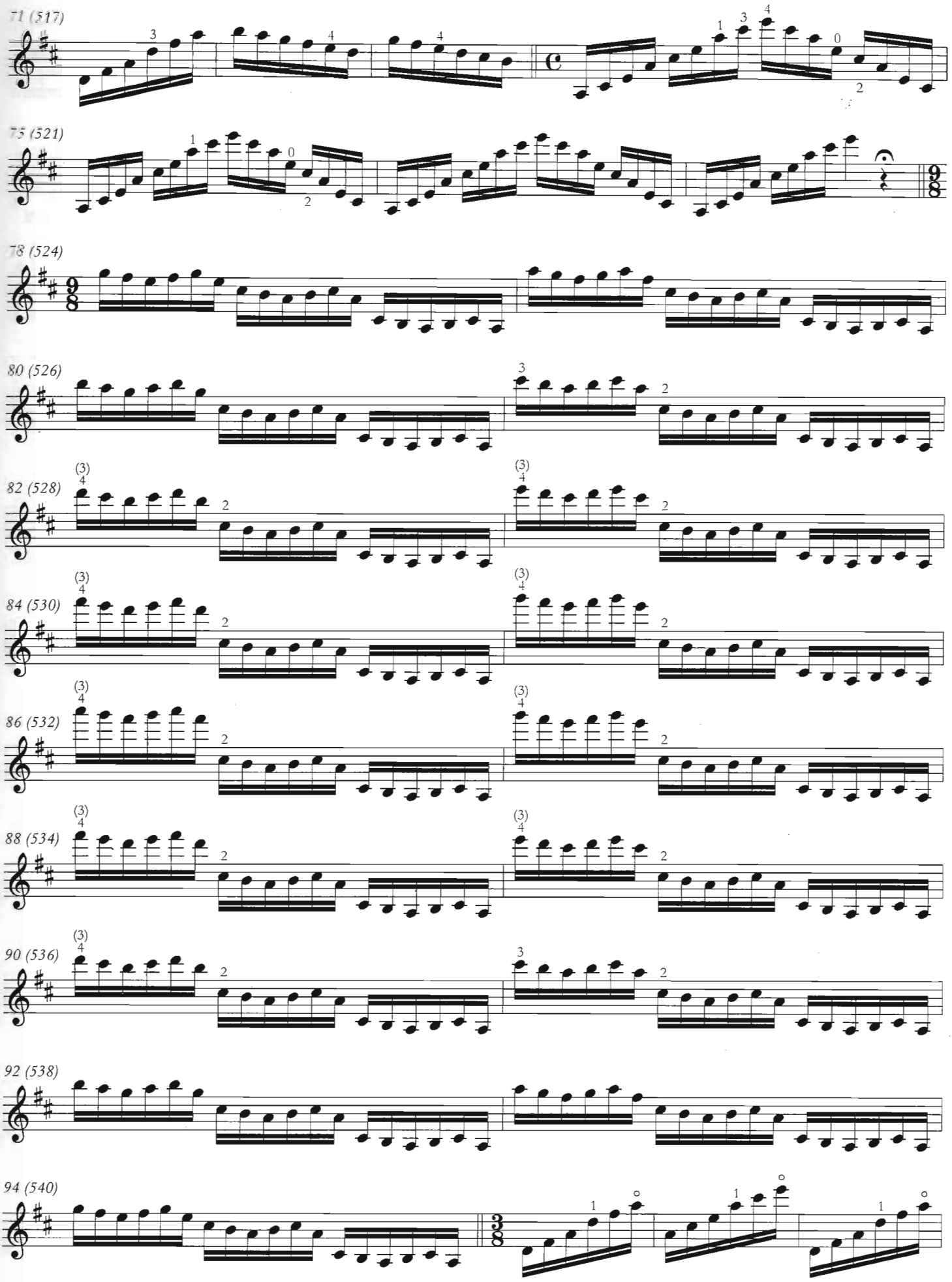

49 (135)
53 (139)
57 (143)
61 (147)
fermo
65 (151)
69 (155)
fermo il re fino a b. 82 (168)
73 (159)
77 (163)
81 (167)
85 (171)
89 (175)
93 (179)

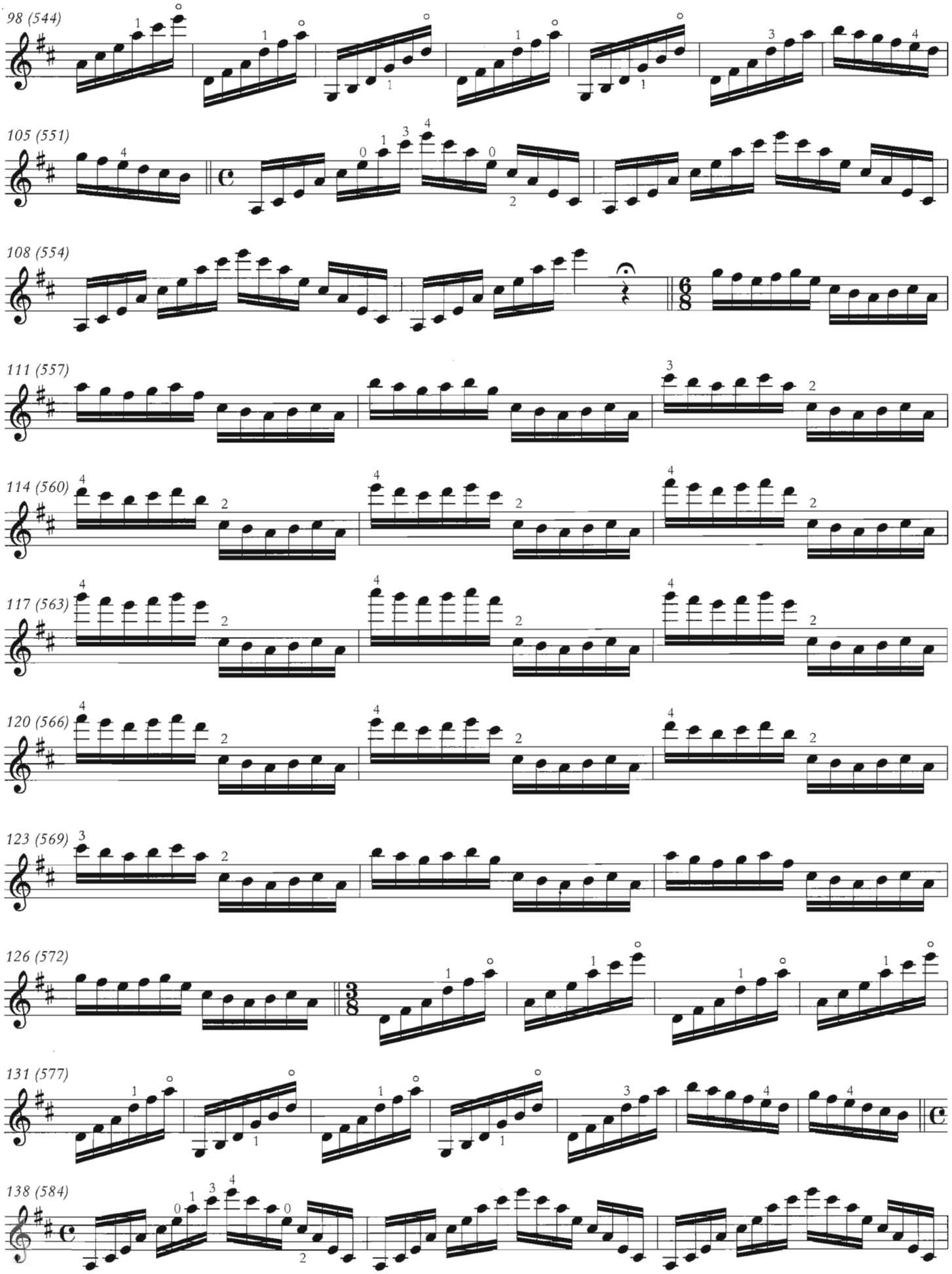

97 (183)
101 (187)
105 (191)
· 5ª pos.
4ª pos.
109 (195)
113 (199)
117 (203)
121 (207)
125 (211)
129 (215)
133 (219)
137 (223)
141 (227)
tr
tr

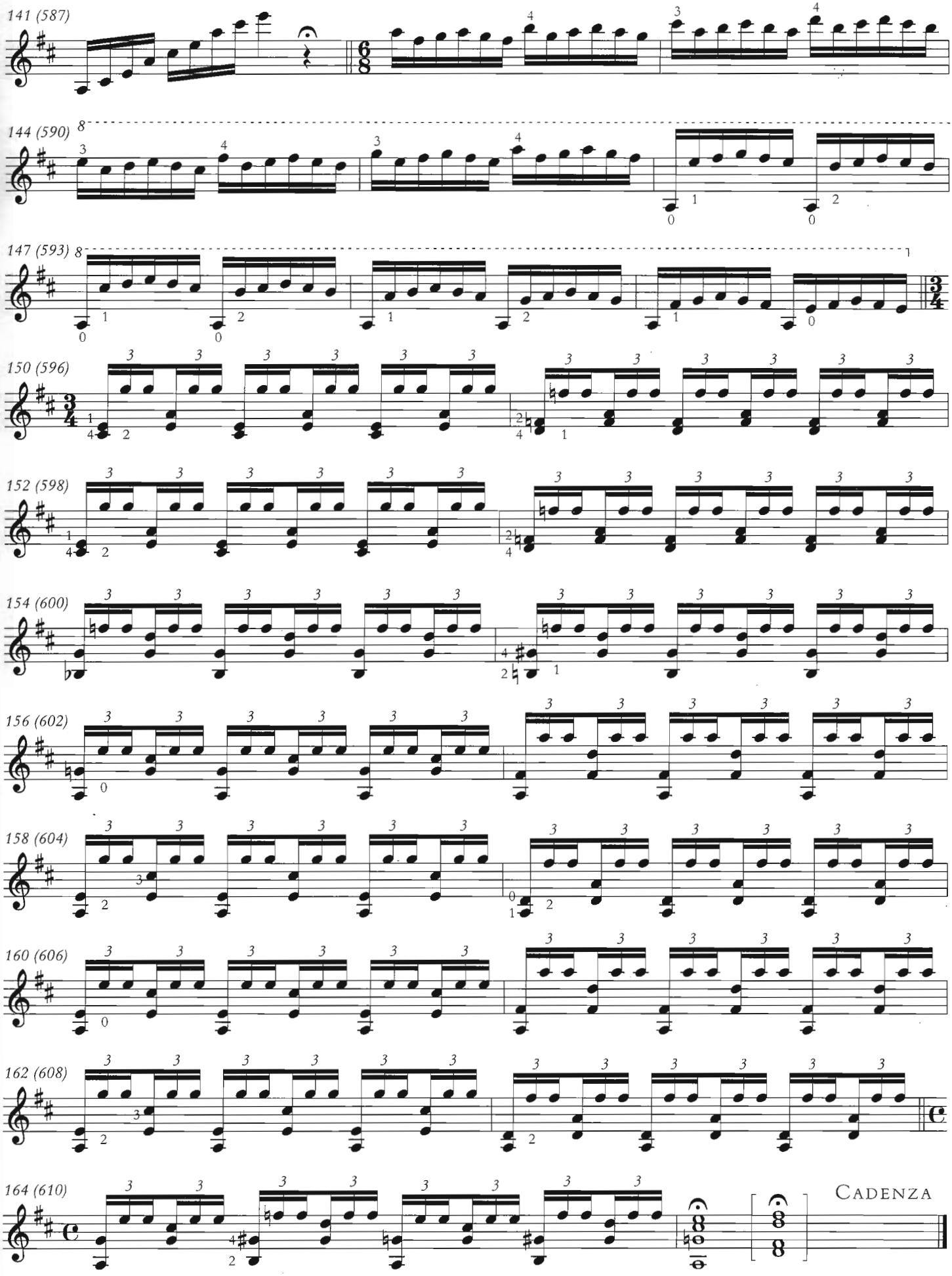
Capriccio 24




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)
75 (521)
78 (524)
80 (526)
82 (528)
84 (530)
86 (532)
88 (534)
90 (536)
92 (538)
94 (540)


98 (544)
105 (551)
108 (554)
111 (557)
114 (560)
117 (563)
120 (566)
123 (569)
126 (572)
131 (577)
138 (584)


141 (587)
144 (590)
147 (593)
150 (596)
152 (598)
154 (600)
156 (602)
158 (604)
160 (606)
162 (608)
164 (610)
CADENZA