N° 5 von Pietro Locatelli.

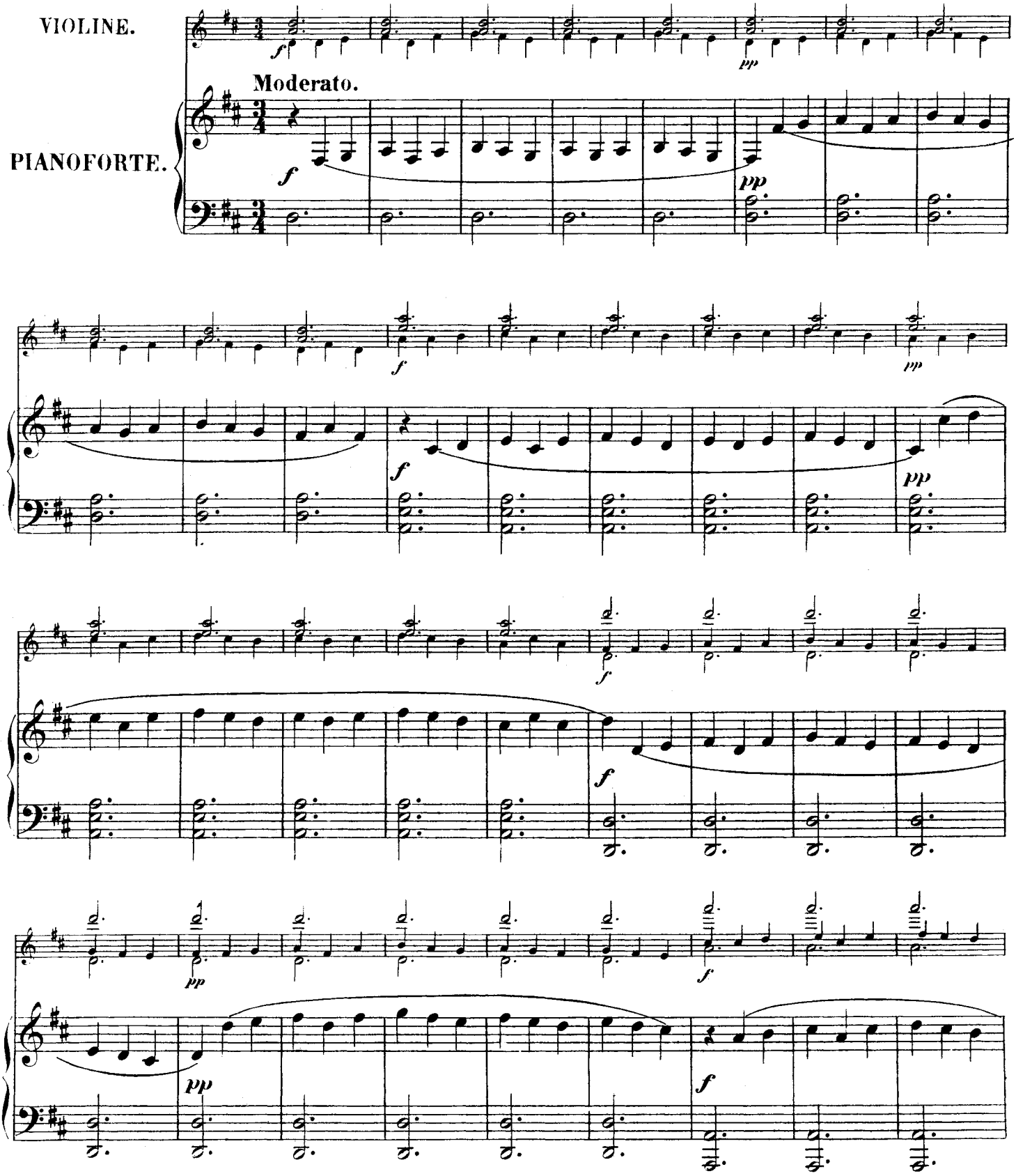
(Geb. 1693, gest. 1764.)

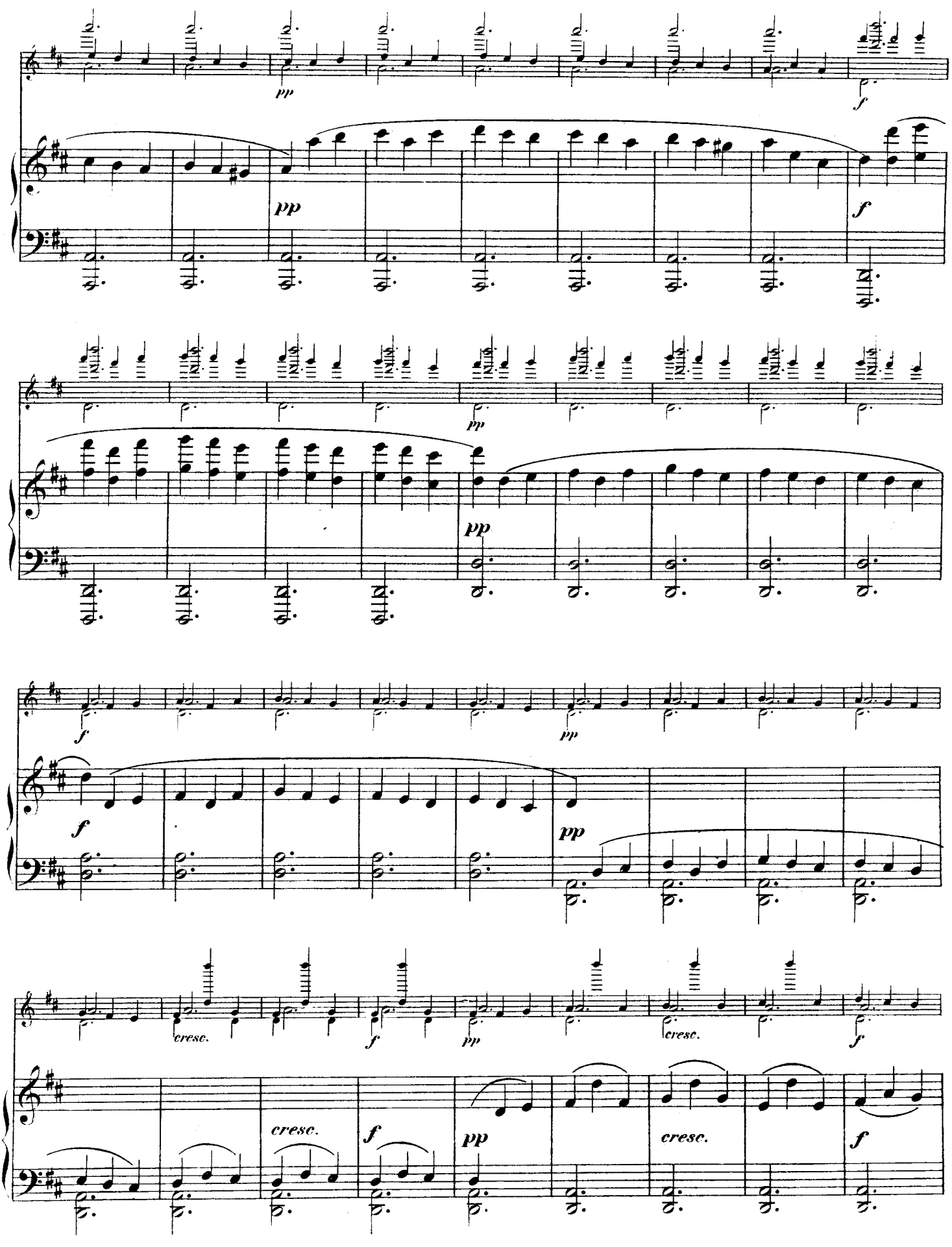
Das Labyrinth.

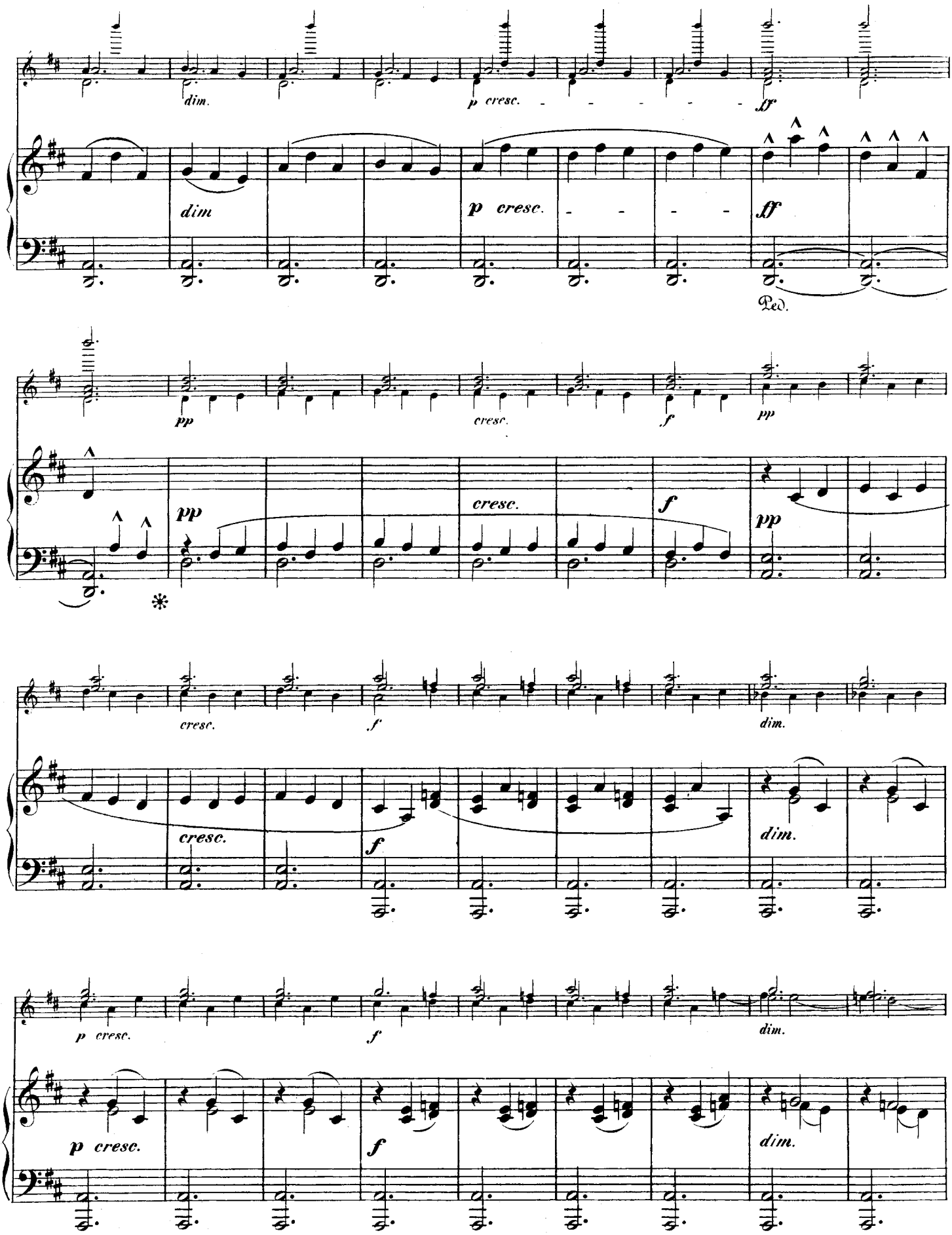
Moderato.

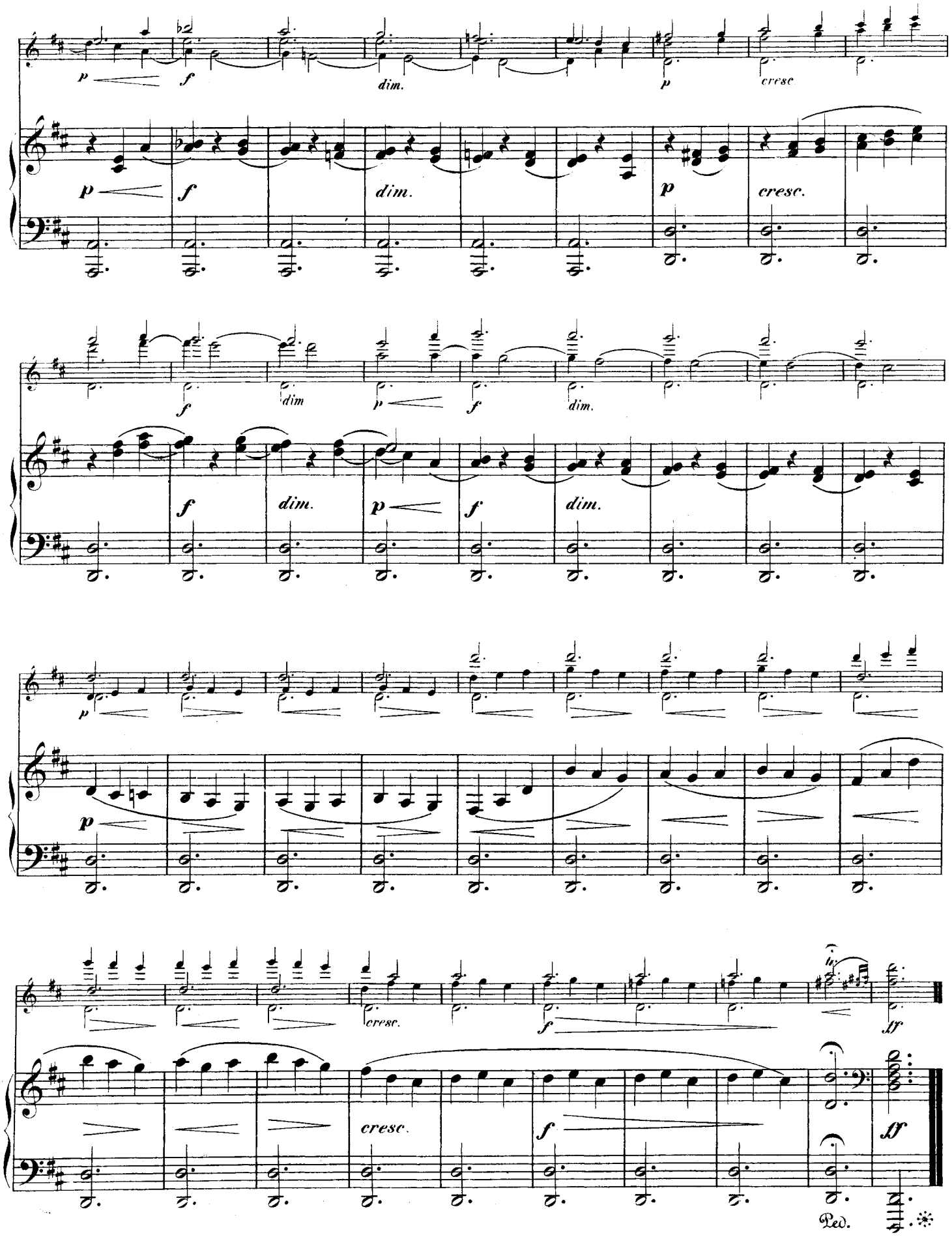
VIOLINE.

PIANOFORTE.




pp
f
pp
f
pp
pp
f
f
pp
pp
cresc.
f
pp
cresc.
f
cresc.
f
pp
cresc.
f


dim.
p cresc.
ff
dim
p cresc.
ff
Ped.
pp
cresc.
f
pp
pp
cresc.
f
pp
*
cresc.
f
dim.
cresc.
f
dim.
p cresc.
f
dim.
p cresc.
f
dim.


p
f
dim.
p
cresc.
f
dim
p
f
dim.
f
dim.
p
f
dim.
p
cresc.
f
ff
cresc.
f
ff
Ped.

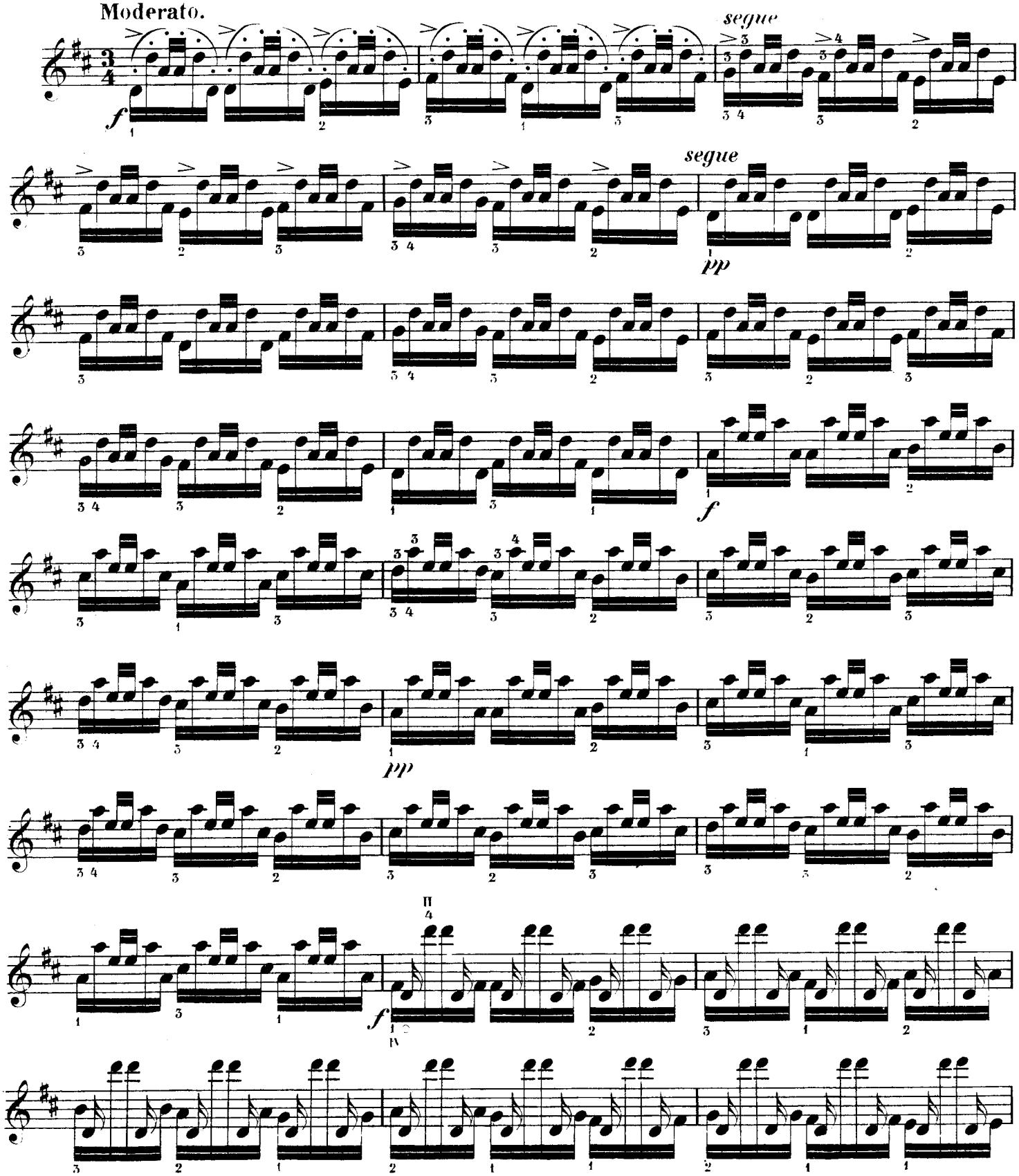
Nº 5 von Pietro Locatelli.

(Geb. 1693, gest. 1764.)

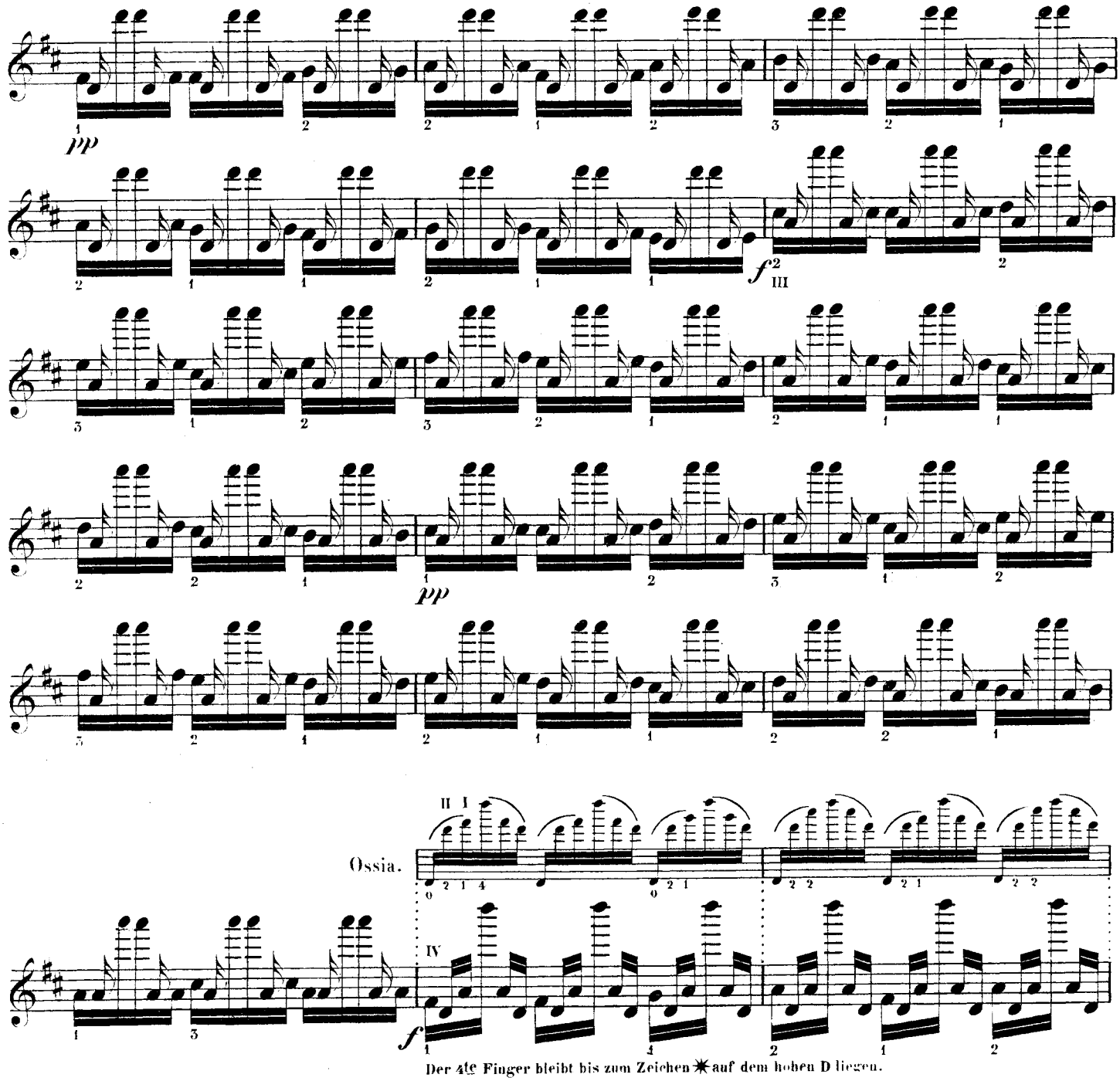
Das Labyrinth.

VIOLINE.

Moderato.

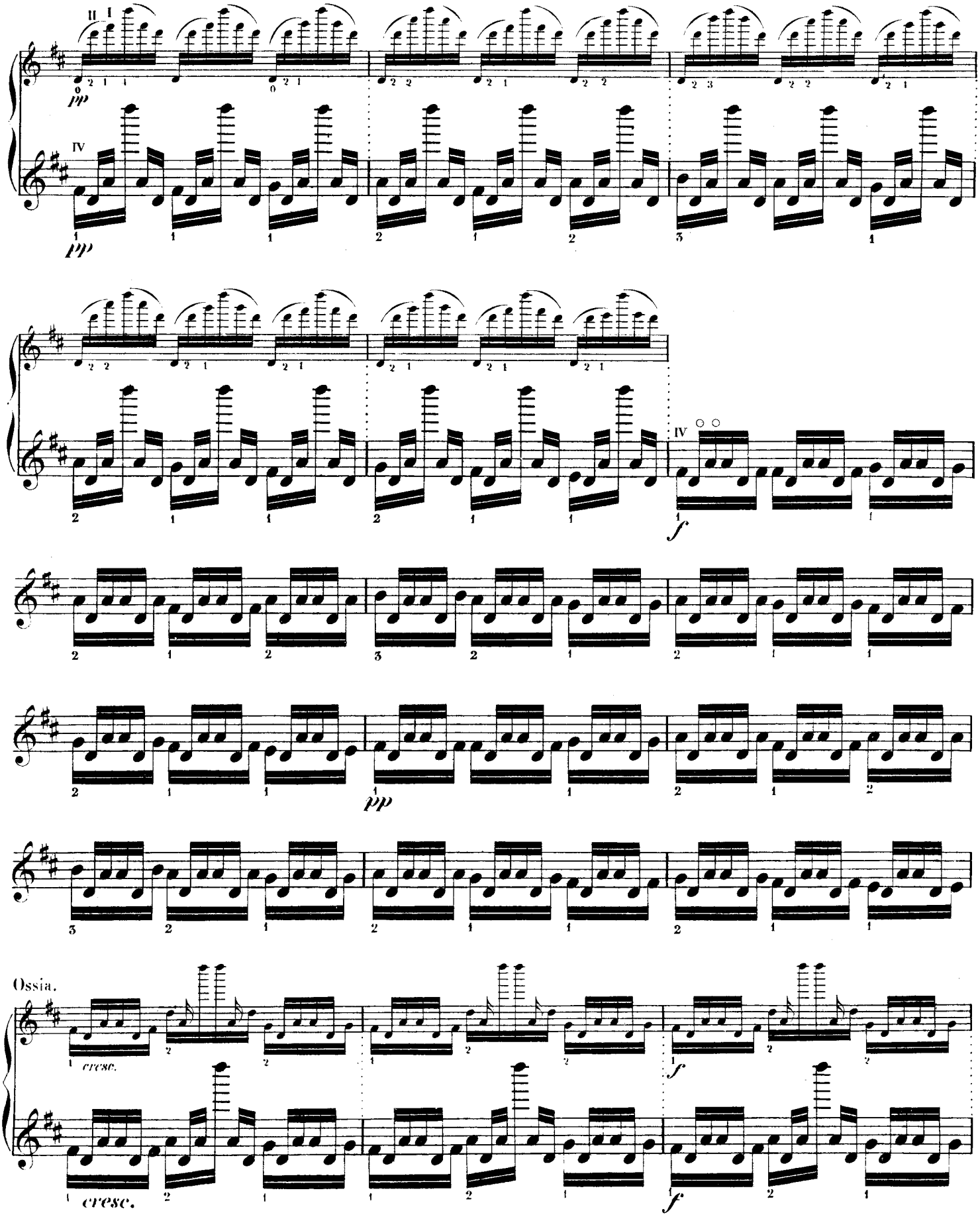


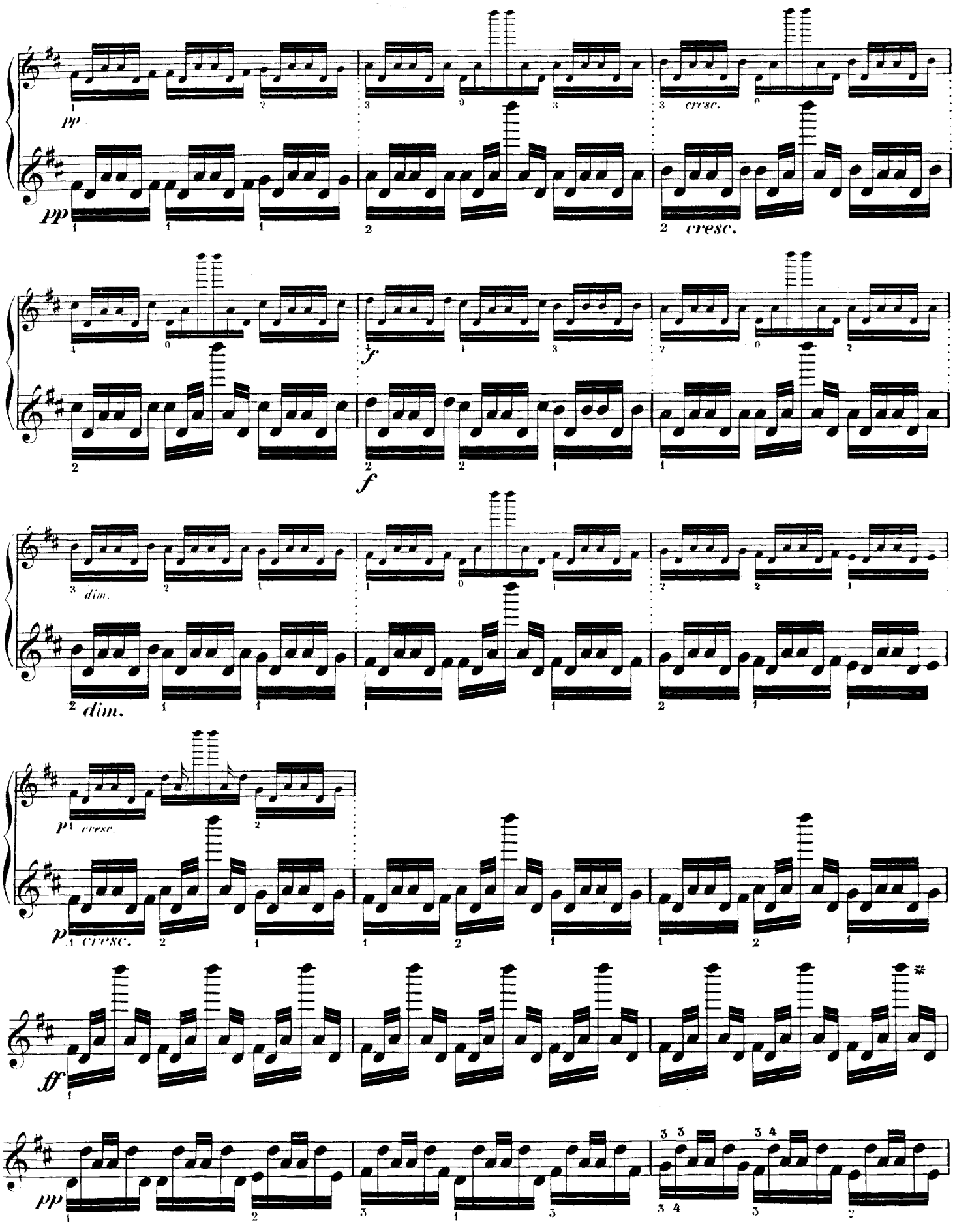
*) Für diejenigen, welche dieses Stück selbst ausarbeiten wollen, steht die Original-Violinstimme über der Pianofortebegleitung.

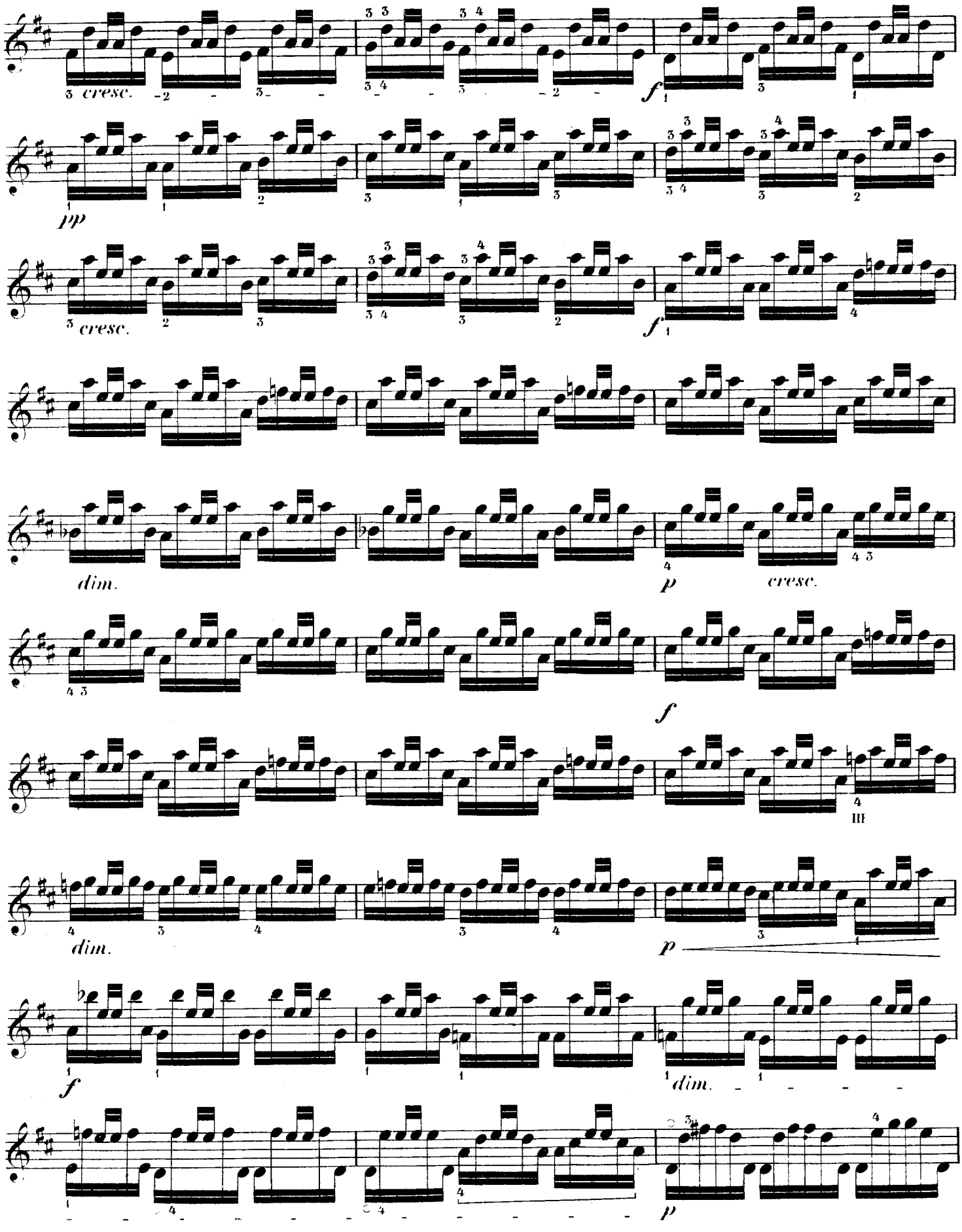


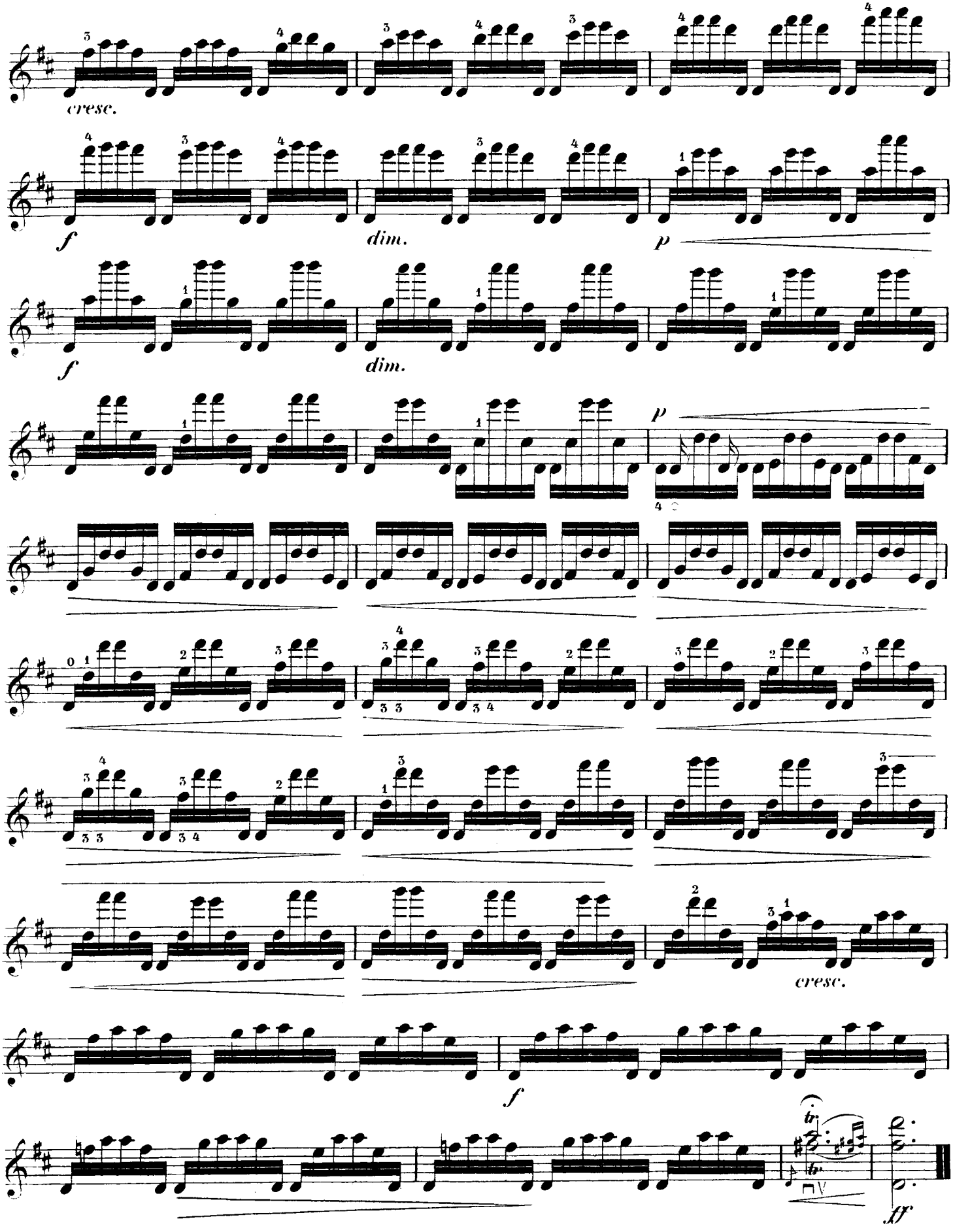
Der 4te Finger bleibt bis zum Zeichen ✳ auf dem hohen D liegen.

VIOLINE.




pp
cresc.
pp
cresc.
f
f
dim.
dim.
p cresc.
p cresc.
ff
pp


cresc.
pp
cresc.
dim.
p
cresc.
f
dim.
p
f
dim.
p


cresc.
f
dim.
p
f
dim.
p
cresc.
f
tr
ff

LE LABYRINTHE DE L'HARMONIE.

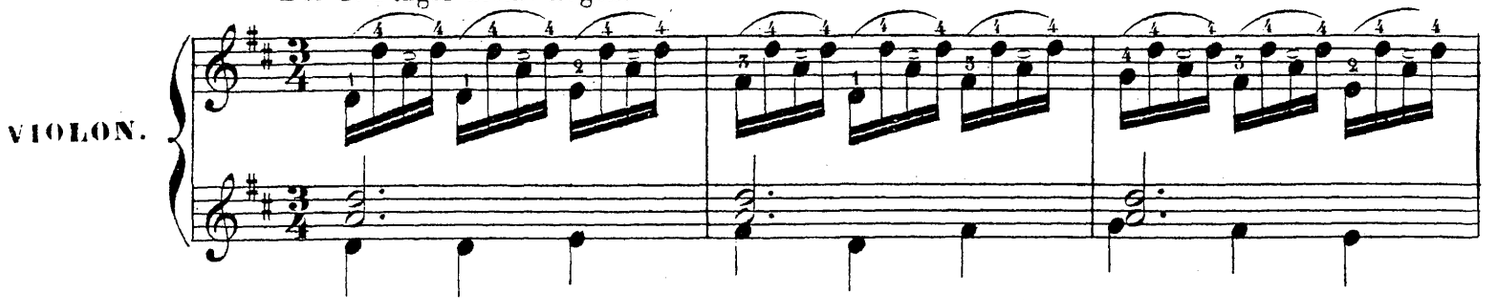
Portant cette devise: Facilis aditus difficilis exitus.
Mit folgendem Motto:

Allegro mod^to ♩ = 116.

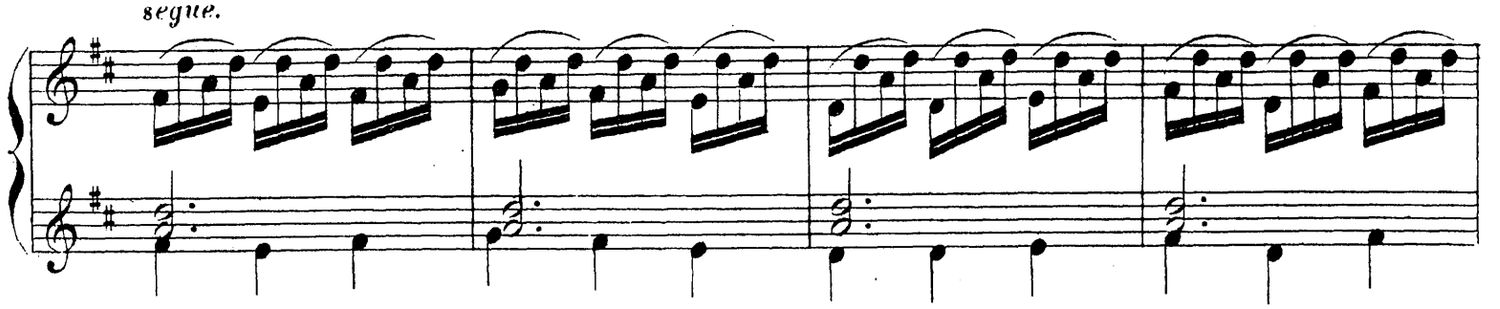
PIETRO LOCATELLI.

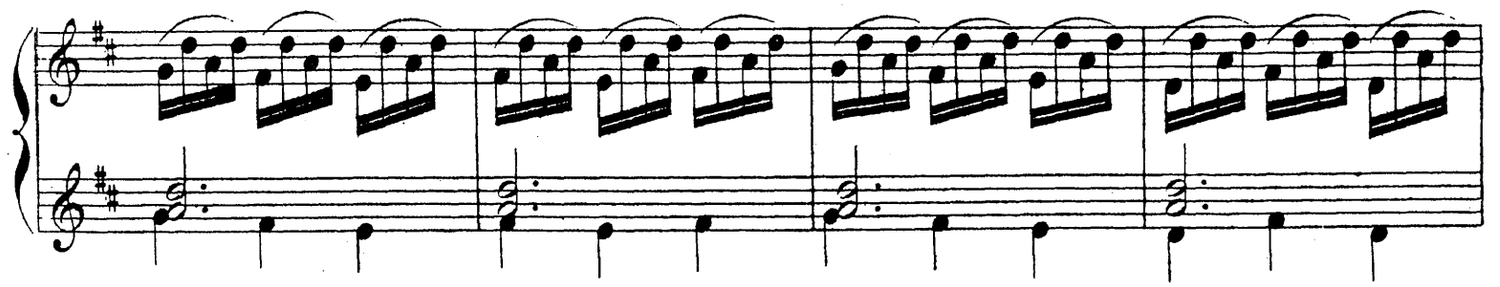
Ne pas lever le 4^e doigt.
Der 4te Finger bleibt liegen.

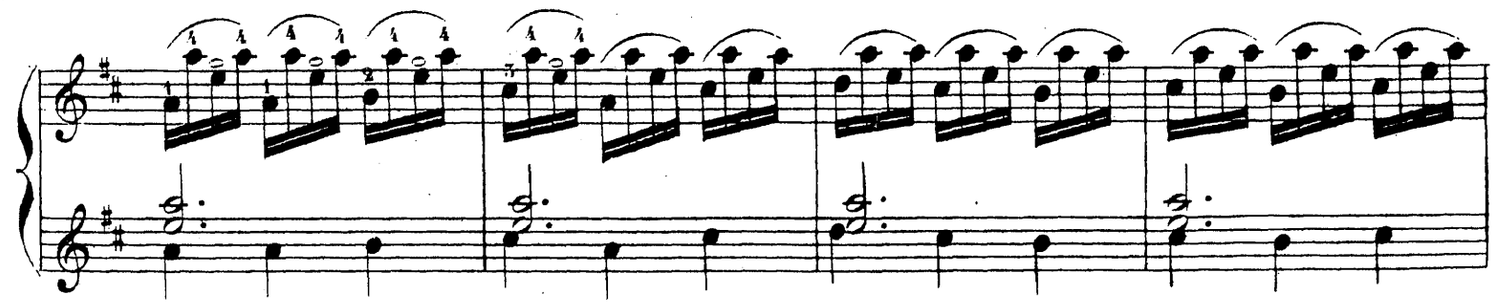
VIOLON.

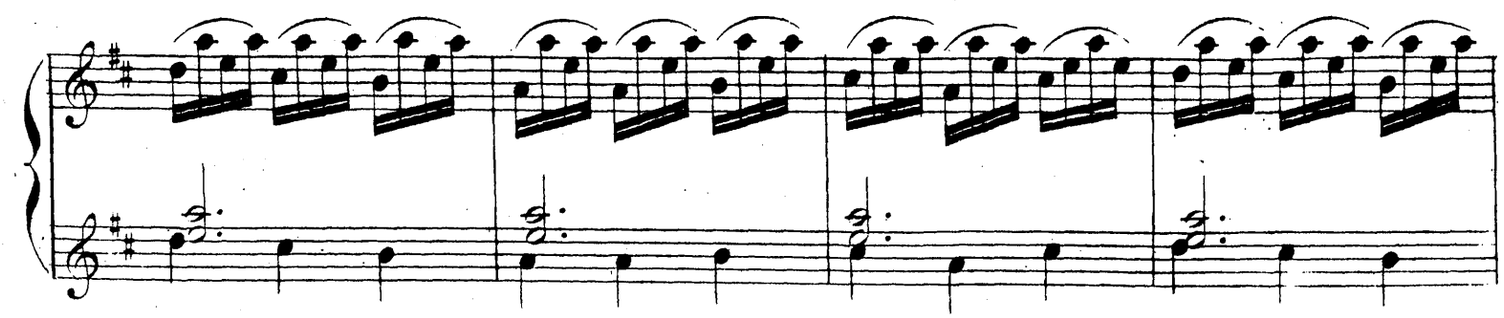


segue.

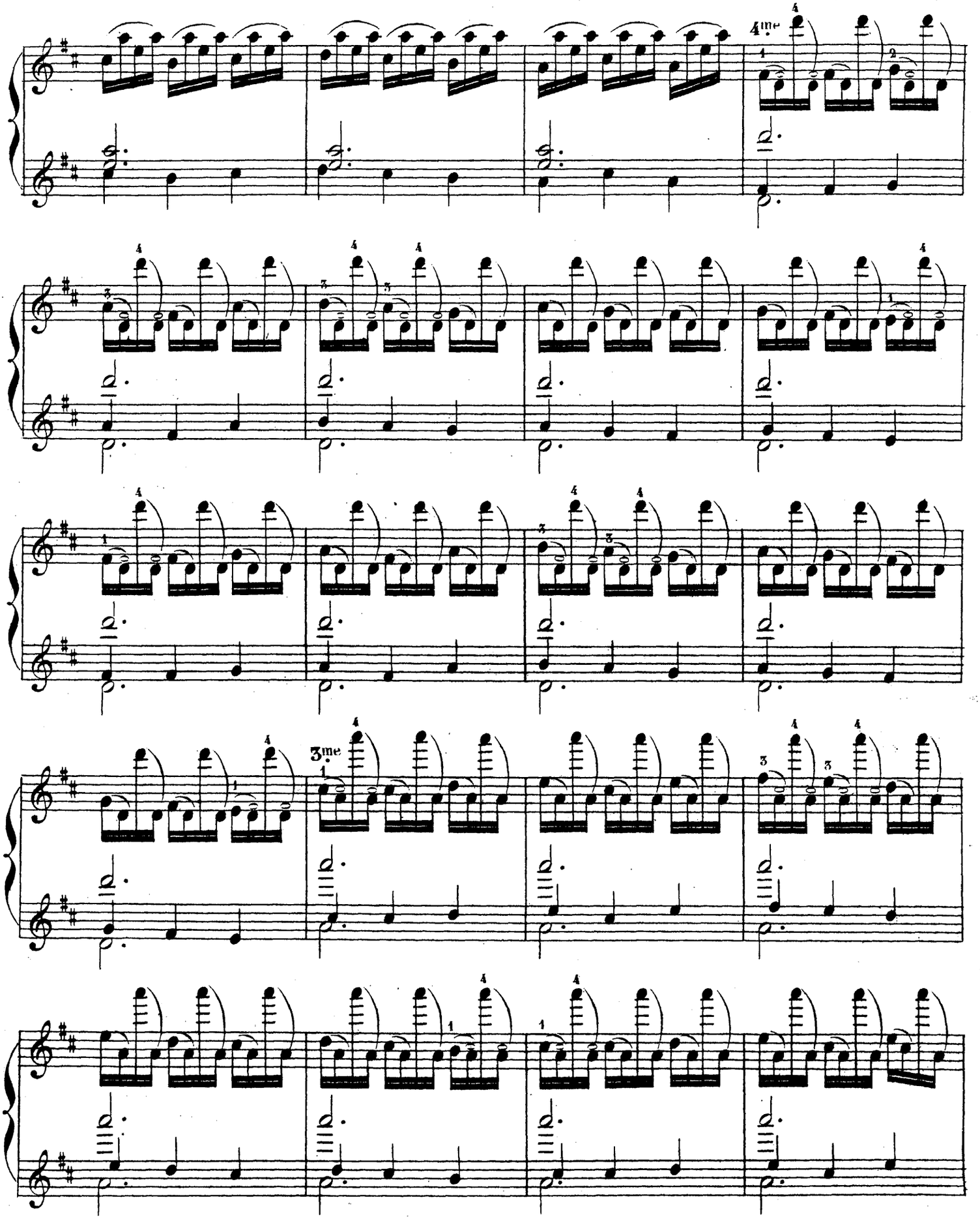


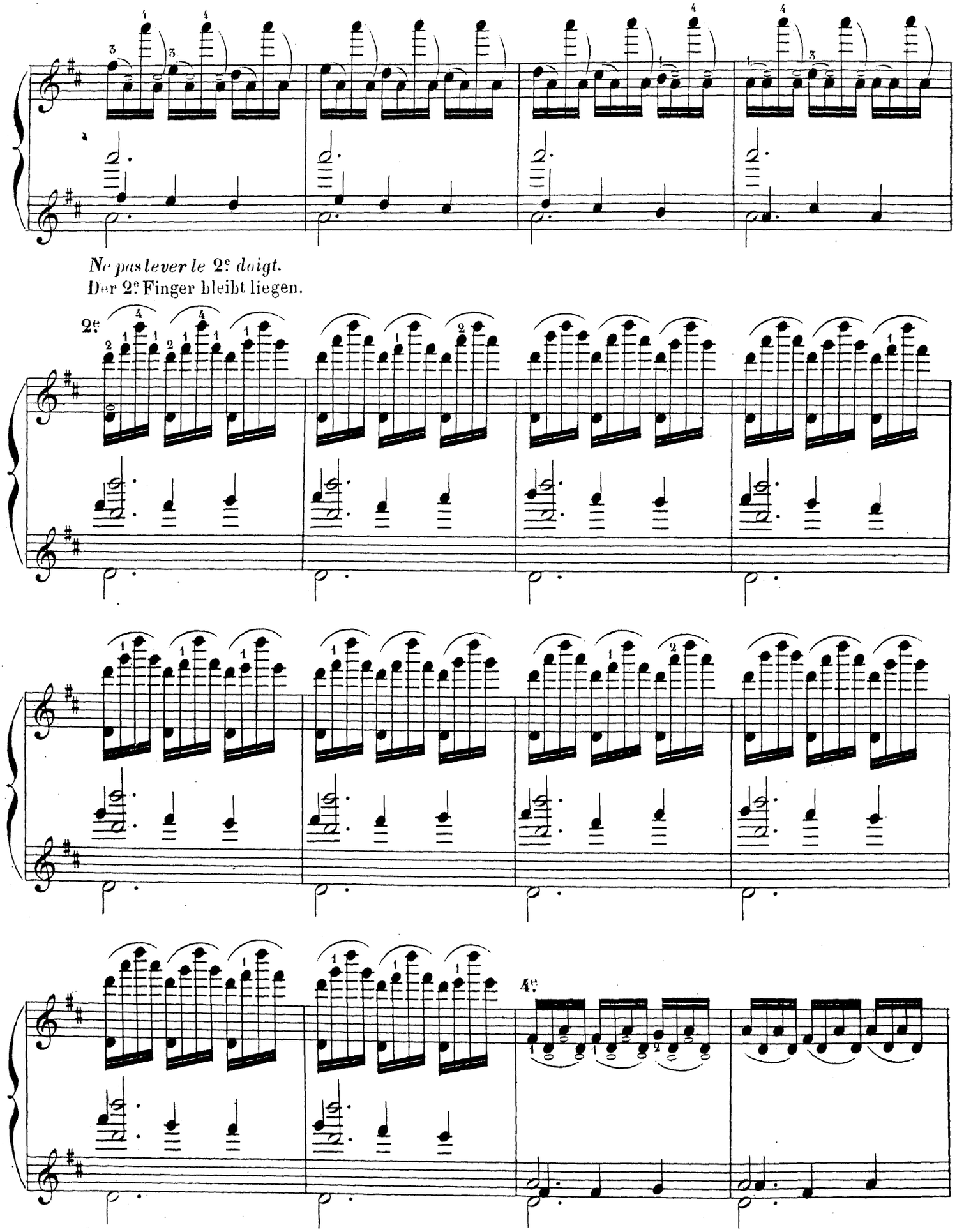


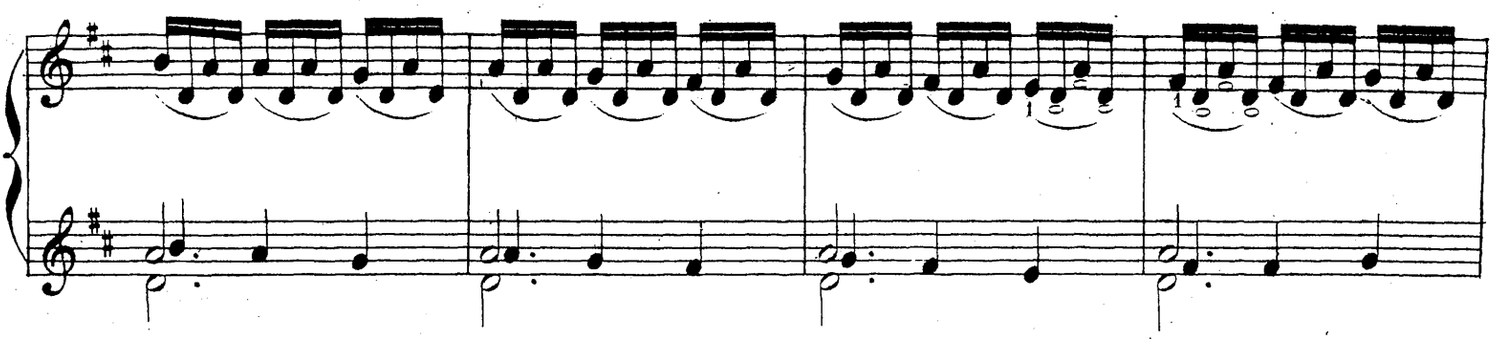


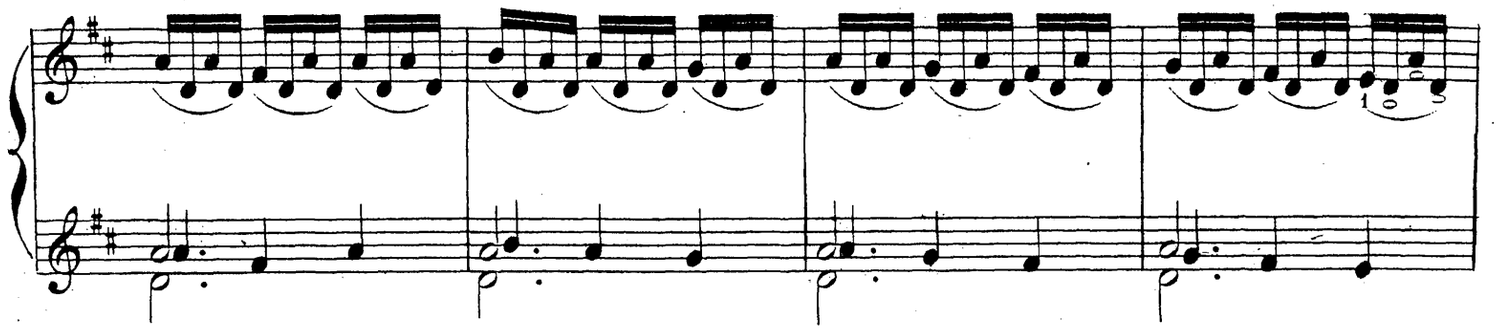


Ne pas lever le 4e. doigt.
Der 4te Finger bleibt liegen.

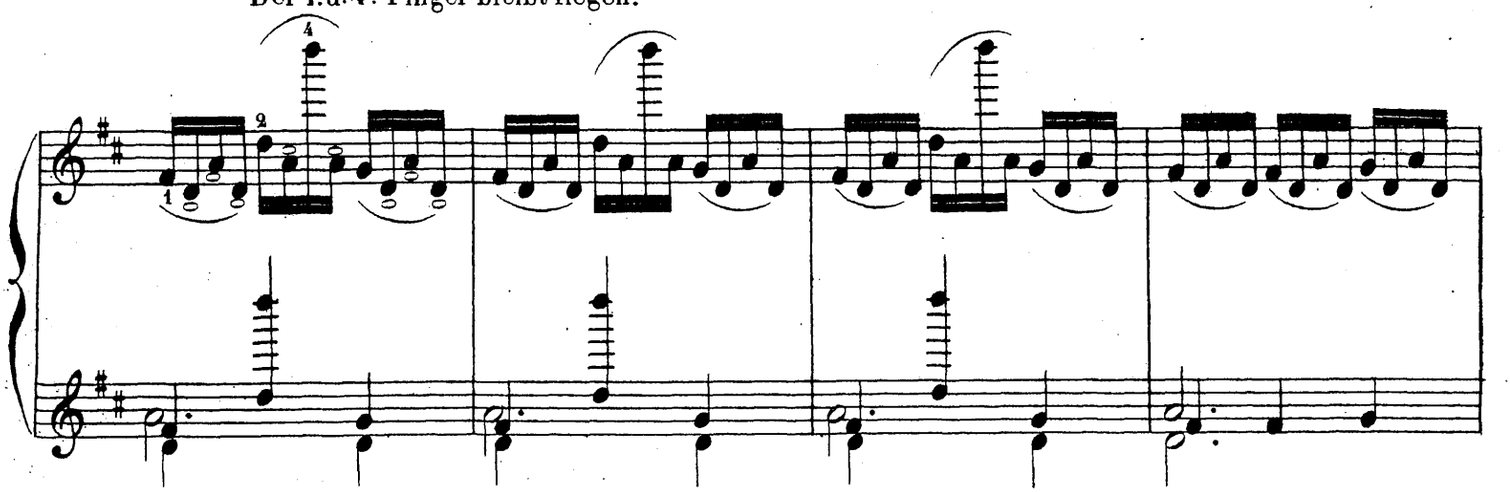


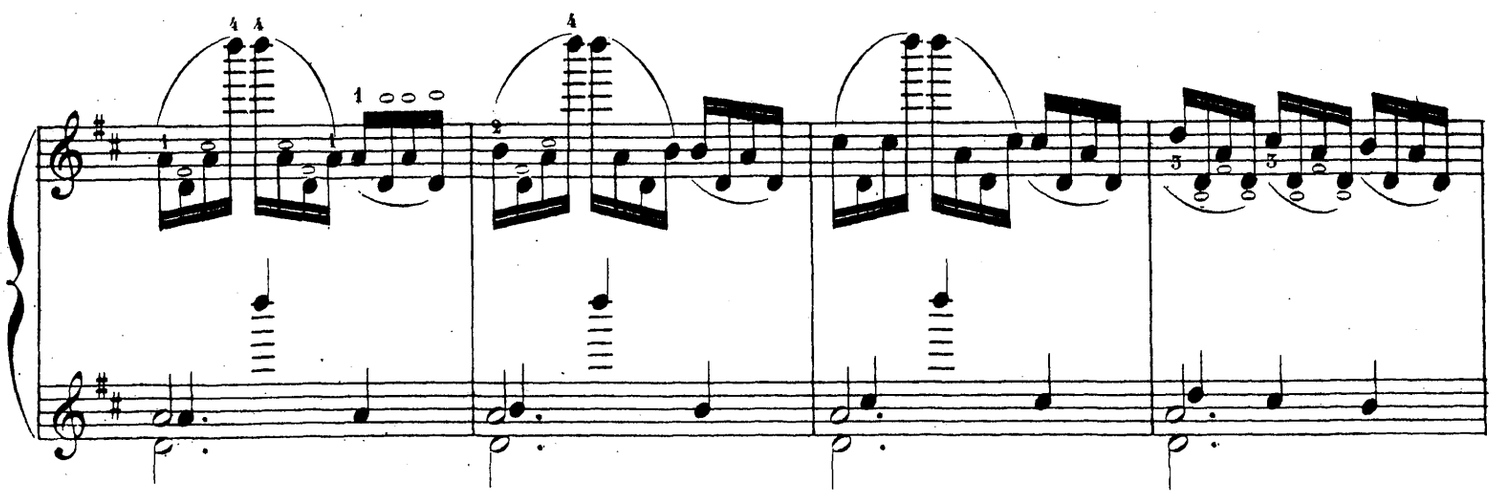

Ne pas lever le 2e doigt.
Der 2e Finger bleibt liegen.
2e
4e

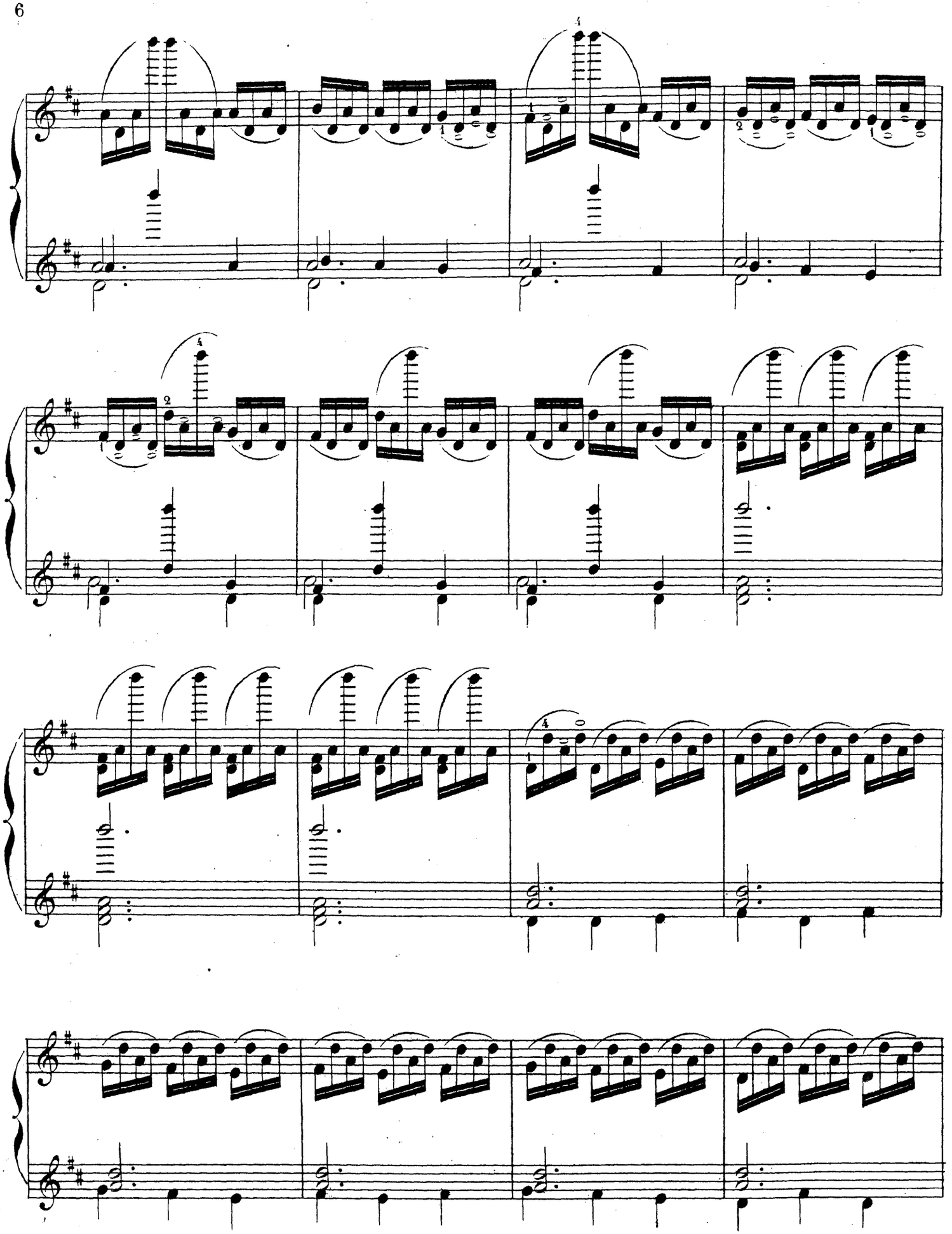


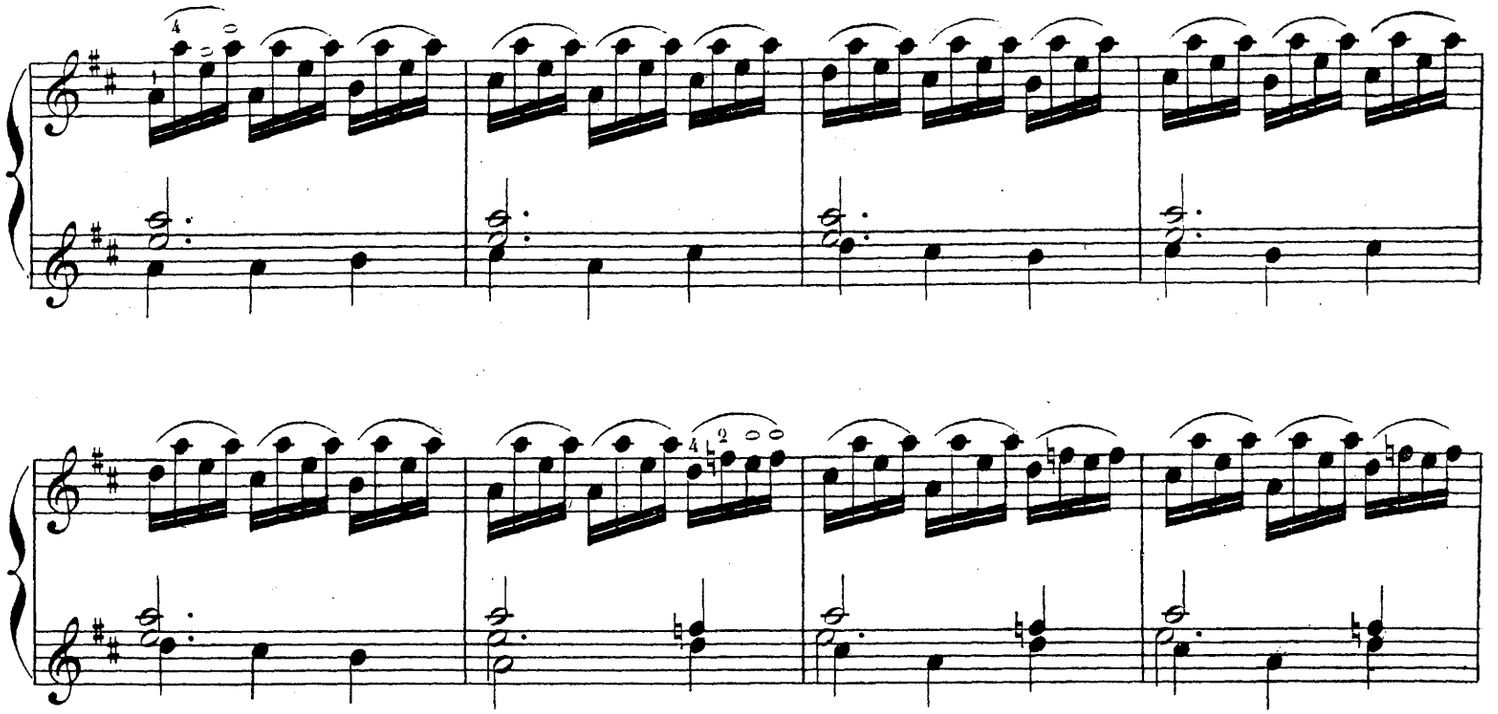


Ne pas lever le 1.er *et le* 4.e *doigt.*
Der 1.e u. 4.te Finger bleibt liegen.

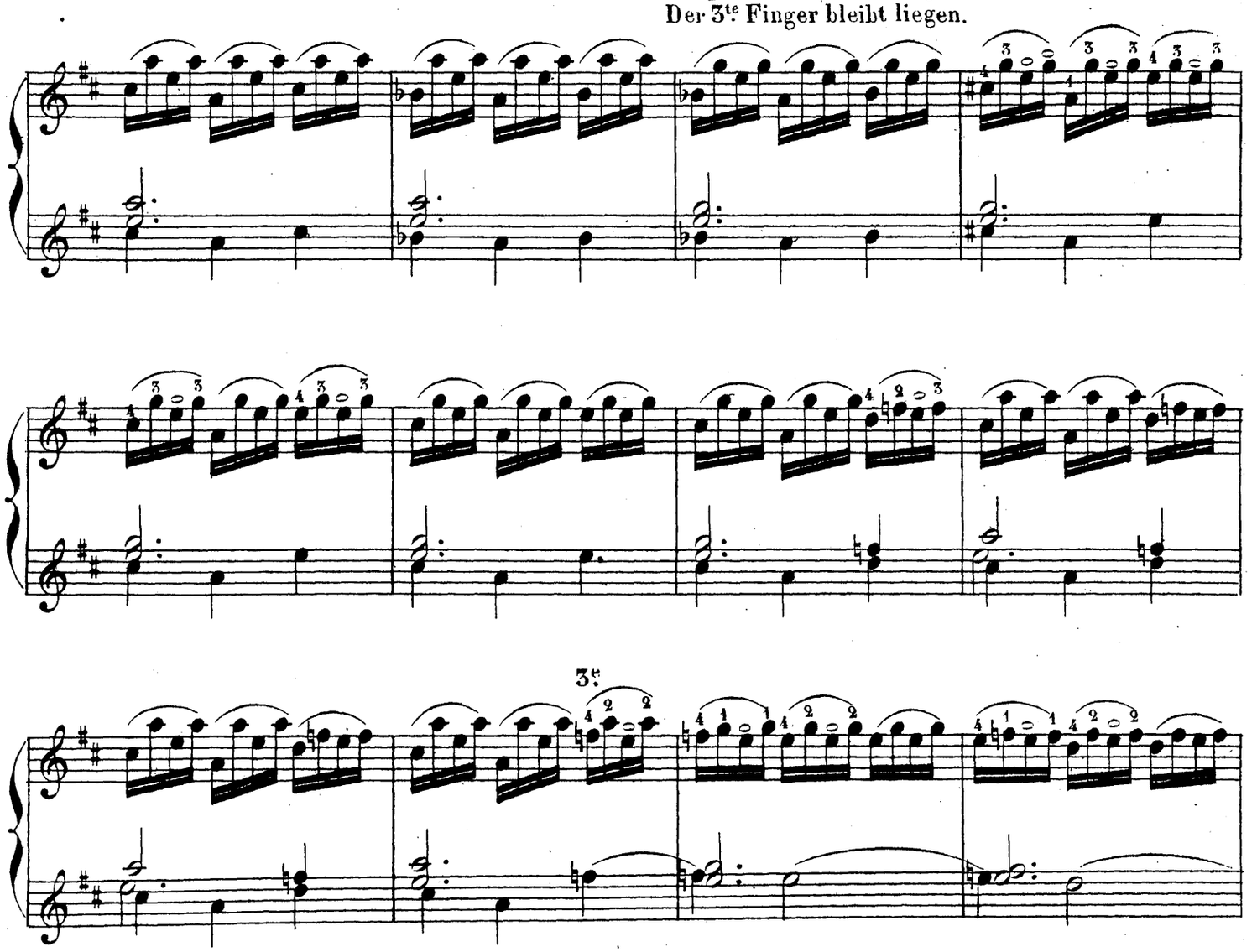


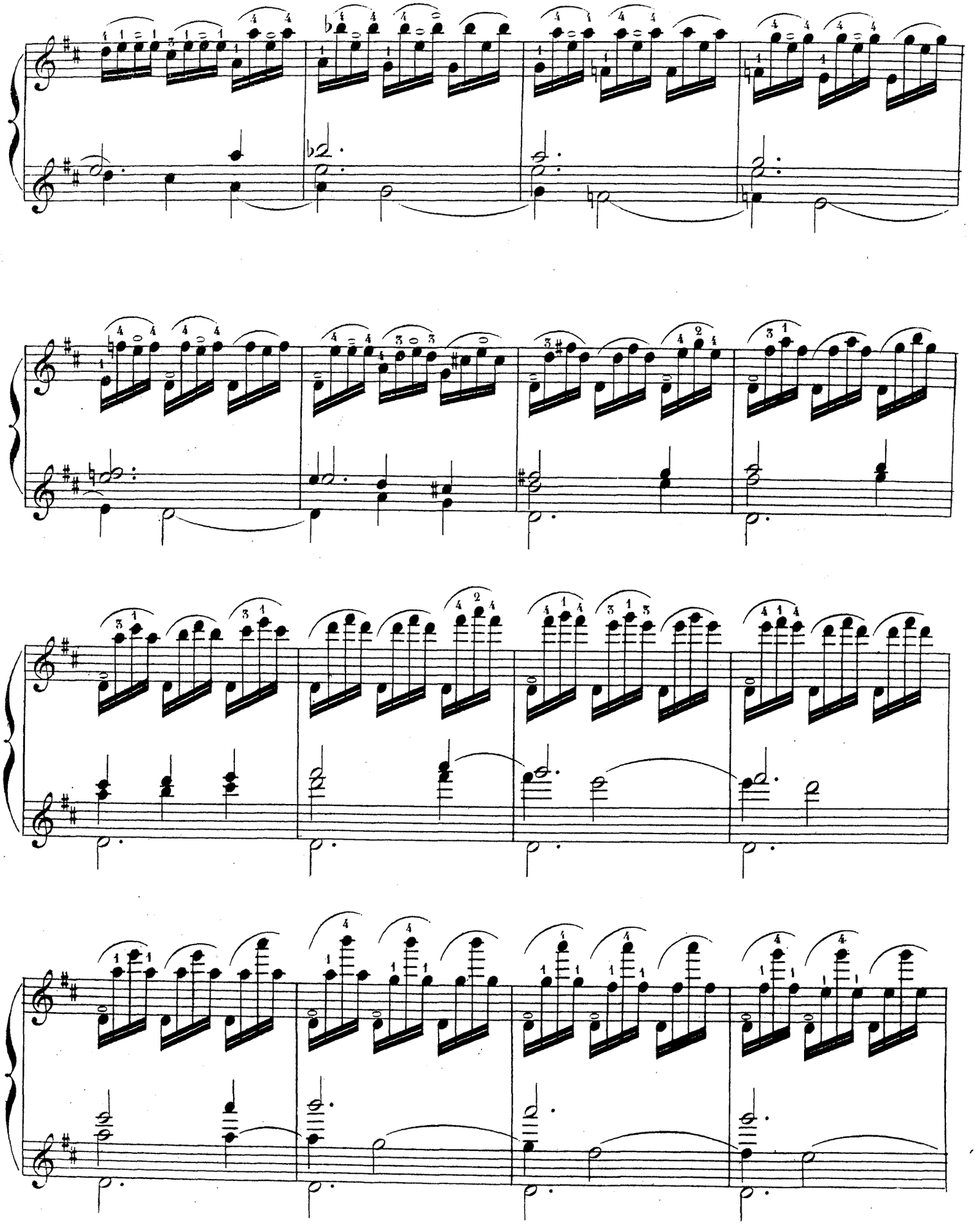




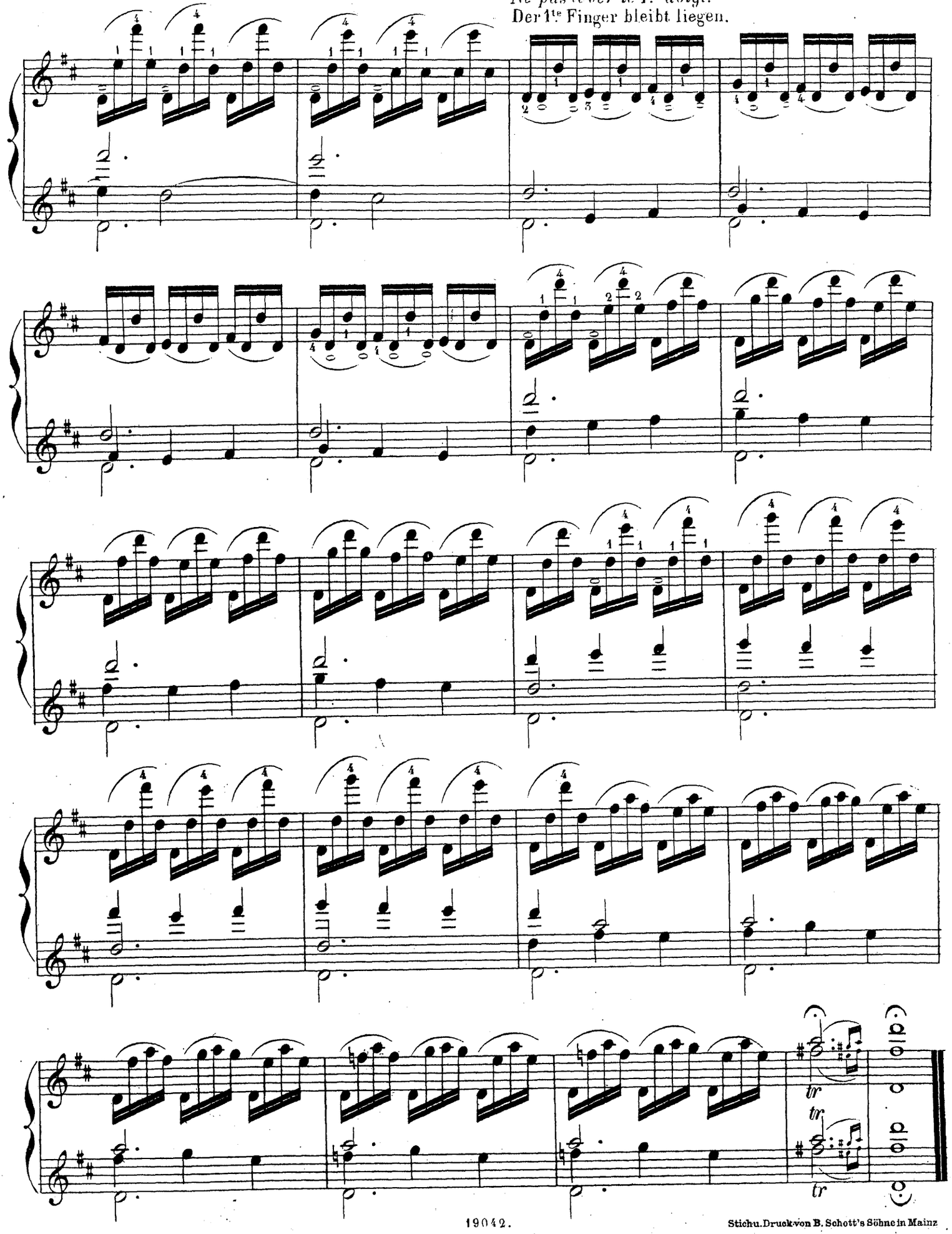


Ne pas lever le 3^e^ *doigt.*
Der 3te Finger bleibt liegen.





Ne pas lever le 1.er doigt.
Der 1.te Finger bleibt liegen.



Stichu. Druck von B. Schott's Söhne in Mainz

ALFRED MOFFAT
KLASSISCHE
VIOLIN-MUSIK
Violine und Klavier

l Op. 14. **Händel-Album.** 18 Stücke, leicht bearbeitet. Heft I, II, III . . . je 1 — n. M.

Op. 17. Klassische Stücke.

l No. 1. *Bach,* Sarabanda.
l 2. *Mendelssohn,* Venet. Gondellied.
l 3. *Mozart,* Ave Verum.
l 4. *Rameau,* 2 Menuette.
l 5. *Chopin,* Cantabile.
l 6. *Francoeur,* Sarabanda.
l 7. *Mozart,* Cantabile.
l 8. *Mendelssohn,* Lied ohne Worte. Op. 19, No. 2.
l 9. *Rossini,* Larghetto.
l 10. *Leclair,* Sarabanda.
l 11. *Gluck,* Arie aus Orpheus.
l 12. *Mozart,* Minuet.
l 13. *Mendelssohn,* Melodie.
l 14. *Corelli,* Sarabanda.
l 15. *Mendelssohn,* Arioso.
l 16. „ Religioso.
l 17. *Schubert,* Ständchen.
l 18. *Händel,* Aria: Verdi prati.
m 19. *Pugnani,* Adagio sostenuto.
m 20. *Nardini,* Andante cantabile.
m 21. *Durante,* Aria.
l 22. *Tartini,* Adagio cantabile.
l 23. *Schubert,* Moment musical. Op. 94, No. 3.
m 24. *Schumann,* Adagio. Op. 129.
m 25. *Pergolese,* Le May. Jede No. — 60

Op. 18. 3 Sonaten von G. F. Händel, Bearbeitung.

l No. 1. C-moll. (Original für Oboe) . . 1 —
l 2. G-dur. (Original f. Oboe) . . . . 1 —
l 3. F-dur. (Original f. Flöte) . . . . 1 —

Album antique. 12 klassische Stücke.

m Heft I (*dall'Abaco,* Adagio. *Somis,* Giga. *Bonporti,* Invenzione. *Guillemain,* Largo und Tambourino. *Geminiani,* Largo. *Aubert,* Courante) . . . . 1 —
m Heft II (*Bonporti,* Serenata. *Stamitz,* Minuetto und Trio. *Barbella,* Lullaby. *Geminiani,* Sarabanda und Allegro giocoso. *Veracini,* Largo amorosa. *Telemann,* Allegro rusticana) . . 1 —

Alte Meister für junge Spieler.

sl 12 leichte klassische Stücke (1. Lage) Album kompl. . . . . 2 —

Inhalt:

No. 1. *Purcell,* Air.
2. *Gluck,* Andante cantabile.
3. *Rameau,* La Villageoise.
4. *Händel,* Air.
5. *Hasse,* 2 Tänze.
6. *Lully,* Gavotte und Musette.
7. *Leclair,* Sarabande.
8. *Bach,* 2 Menuette.
9. *Beethoven,* Liebeslied.
10. *Tartini,* Sarabanda.
11. *Buononcini,* Rondeau.
12. *Schumann,* Erinnerung.

l **Englisches Klassiker-Album.** 12 Stücke englischer Meister des 17. u. 18. Jahrhunderts . 2 — n. M.

Inhalt:

No. 1. *Barrett,* Hornpipe à l'Inglese (Englischer Matrosentanz).
2. *Boyce,* Pastorale Dance (Ländlicher Tanz).
3. *Valentine,* Giga.
4. *Babell,* Bourée.
5. *Arne,* Siciliana.
6. *Alcock,* Minuetto.
7. *Corbett,* Sarabande und Corrente.
8. *Burney,* Pastorale.
9. *Stanley,* Giga.
10. *Granom,* Gavotte.
11. *Purcell,* Sarabande.
12. *Lenton,* Two Jigs (2 Gigues) and a Hornpipe (Matrosentanz).

Kammer-Sonaten.

m No. 1. *Tartini,* Sonate in A
m 2. *Geminiani,* Sonate in d-moll
m No. 3. *Tessarini,* Sonate in G
m 4. *Händel,* Sonate in F
m 5. *Leclair,* Sonate in A
m 6. *Veracini,* Sonate in h-moll
m 7. *Mascitti,* Sonate in e-moll
m 8. *Corelli,* Sonate in d-moll
m 9. *De Giardini,* Sonate in G
m 10. *Vivaldi,* Sonate in d-moll
l 11. *Senaillié,* Sonate in A
m 12. *Albinoni,* Sonate in d-moll
m 13. *Veracini,* Sonate in a-moll
m 14. *Francoeur,* Sonate in d-moll
m 15. *Nardini,* Sonate in G
m 16. *Sammartini,* Sonate in a-moll
m 17. *Telemann,* Sonate in E
m 18. *Locatelli,* Sonate in B
m 19. *Porpora,* Sonate in D
l 20. *dall'Abaco,* Sonate in h-moll
m 21. *Tartini,* Sonate in h-moll
m 22. *Leclair,* Sonate in F
l 23. *Valentini,* Sonate in h-moll
m 24. *Tessarini,* Sonate in D
l 25. *Senaillié,* Sonate d-moll
m 26. *Francoeur,* Sonate in B Jede No. 1 50

Leichte Unterrichtsstücke (1. Lage).

Heft I 1 50
sl No. 1. *Gluck,* Minuetto.
2. *Mendelssohn,* Volkslied.
3. *Marcello,* Largo.
4. *Schumann,* Lied.
5. *Moffat,* Schlummerlied.
6. *Mendelssohn,* Lied ohne Worte.
sl Heft II 1 50
No. 7. *Travers,* Siciliano.
8. *Schubert,* Adagio.
9. Schlaflied, engl. Volkslied.
10. Irische Volksweise.
11. Melodie, altengl. Volkslied.
12. *Bach,* Lied.

Klassische Stücke a. d. 17. u. 18. Jahrh. nach der Original-Ausgabe bearb.

sl No. 1. *Birkenstock,* Contredanse
sl 2. *Telemann,* Sarabanda et Gavotta
l No. 3. *Pepusch,* Preludio
l 4. *Mattheson,* Bourrée et Rigaudon
l 5. *Geminiani,* Sarabanda et Giga brill
l 6. *Galliard,* 2 Sarabandes
l 7. *Carbonelli,* Allemanda
l 8. *Grano,* Giga alla Siciliana
l 9. *Castrucci,* Menuetto et Musette
m 10. *Alberti,* Allegro alla Napolitana
m 11. *Carbonelli,* Siciliana
m 12. *Mèlande,* Corrente
m 13. *Porpora,* Allegro
m 14. *Gluck,* Minuetto
m 15. *Gossec,* Gavotte
m 16. — Tambourin
l 17. *Gretry,* Tambourin
m 18. *De Flagny,* Les Muses dans la For Rondo
l 19. *Händel,* Menuett aus „Berenice"
l 20. *Schubert,* La jeune Mère (Wiegenlie
m 21. *Gossec,* 2. Gavotte D, (die bekar
m 22. — Menuett, D dur Jede N
Porpora H., La Chasse . . . . . .
l **Purcell-Album, Airs et Danses.** Ari und Tänze arrangiert nach der O ginal-Ausgabe für Violine und Ba Teil I, II je

Sonatenstudien.

m No. 1. *Nardini,* Adagio und Allegro .
l 2. *Veracini,* Il Postiglione . . . . .
l 3. *Vivaldi,* Preludio und Allemanda
m 4. *Locatelli,* Sarabanda und Allegr scherzoso . . . . . .
l 5. *Benda,* Affettuoso, und Minuetto
l 6. *Francoeur,* Sarabanda u. Corrente
l 7. *Aubert,* Introduzione und Giga .
m 8. *Senaillié,* Sarabanda u. Allemanda
m 9. *Borghi,* Preludio und Rondeau .
l 10. *Jones,* 2 Gavotten . . . . .
l 11. *Bitti,* Preludio und Giga . . .
l 12. *Mossi,* Sarabanda und Corrente .

Zwölf klassische Stücke.

l-m Heft I (*Festing,* Sarabande. *Putti,* Interm dio. *Veracini,* Largo. *Mossi,* 2 G votten. *Lampe,* Schwanengesan *Händel,* Arie und Rondinella) .
l-m Heft II (*Bach,* Arie. *Matteis,* Saraban Amorosa. *Birkenstock,* Tambouri *Corelli,* Adagio. *Francoeur,* Sicilian *Boyce,* Ariosa) . . . . . .
m **Zwölf Stücke** englischer Meister des 17. und 18. Jahrh. Album kompl.

Inhalt:

No. 1. *Farmer,* Ayre.
1. *Babell,* Hornpipe (Matrosentanz).
3. *Granom,* Tempo di Gavotta.
4. *Woodcock,* Ayre.
5. *Barrett,* Jig (Gigue)
6. *Purcell,* 2 Hornpipes (2 Matrosentä
7. *Ravenscroft,* Adagio.
8. *Mercy,* Allemanda.
9. *Clark,* Sarabande und Corrente.
10. *Festing,* Giga.
11. *Valentine,* Sarabande und Gavotte.
12. *Jones,* Corrente.

sl = sehr leicht (Stufe 1 a b) *l* = leicht (Stufe 2) *m* = mittelschwer (Stufe 3—4) *s* = schwer (Stufe 5) *ss* = sehr schwer (Stufe 6).

LES

MAITRES CLASSIQUES

DU

VIOLON.

N°23.

LE

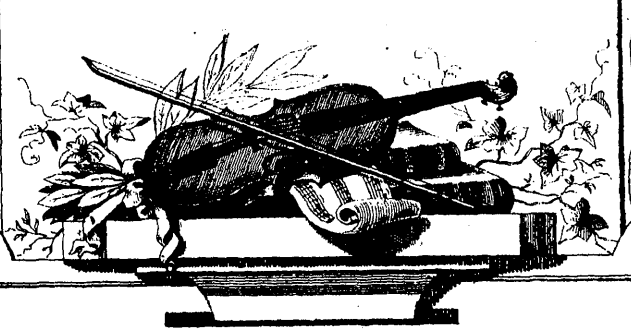
LABYRINTHE

DE

L'HARMONIE

PAR

PIETRO LOCATELLI.



COLLECTION DE MORCEAUX CHOISIS

DANS LES CHEFS D'ŒUVRES DES PLUS GRANDS MAITRES CLASSIQUES

ITALIENS, ALLEMANDS ET FRANÇAIS

AVEC

LE STYLE, LE PHRASÉ, L'EXPRESSION, LES DOIGTÉS

ET LES COUPS D'ARCHET

propres à l'interprétation traditionnelle de ces œuvres

PAR

D. ALARD.

Professeur au Conservatoire Impérial de Musique

DE PARIS.

Le droit d'éxécution publique est réservé.

Propriété des Editeurs.

N° 19042.

B. SCHOTT'S SÖHNE, MAINZ-LEIPZIG

SCHOTT & Co, LONDON W.

68 Conduit St. Regent St. Corner and 48 Great Marlborough St.

SCHOTT FRÈRES, BRUXELLES

80 Rue St. Jean

Printed in Germany

ГОСУДАРСТВЕННАЯ
ЛЕНИНСКАЯ
БИБЛИОТЕКА
СССР
им. В. И. Ленина

№ 209/9-59.

LE LABYRINTHE DE L'HARMONIE.

Portant cette devise: Facilis aditus difficilis exitus.

Mit folgendem Motto:

Allegro mod.to ♩ = 116.

PIETRO LOCATELLI.

Ne pas lever le 4.e doigt.

Der 4.te Finger bleibt liegen.

VIOLON.

segue.

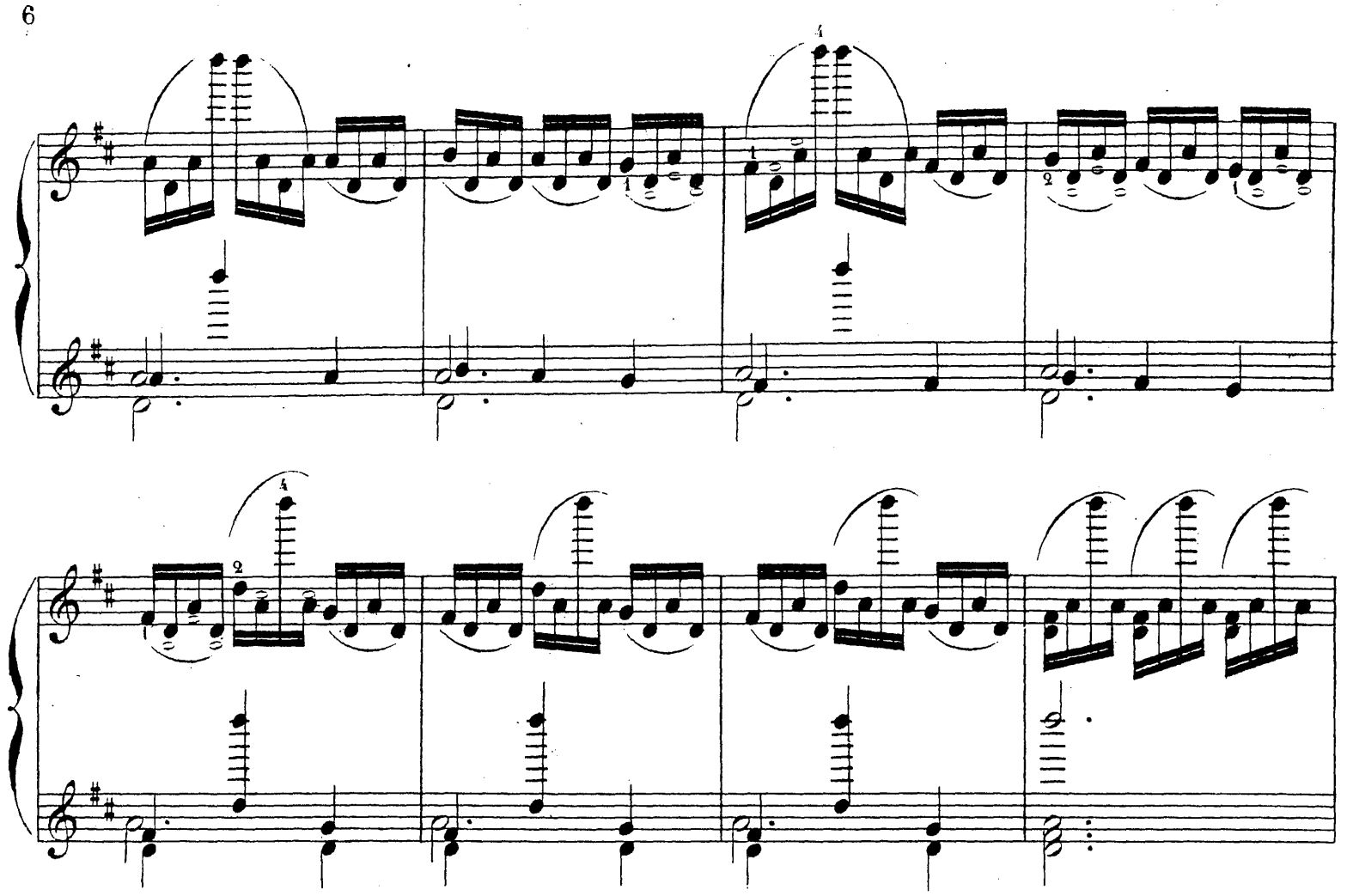
Ne pas lever le 4e. doigt.
Der 4te Finger bleibt liegen.

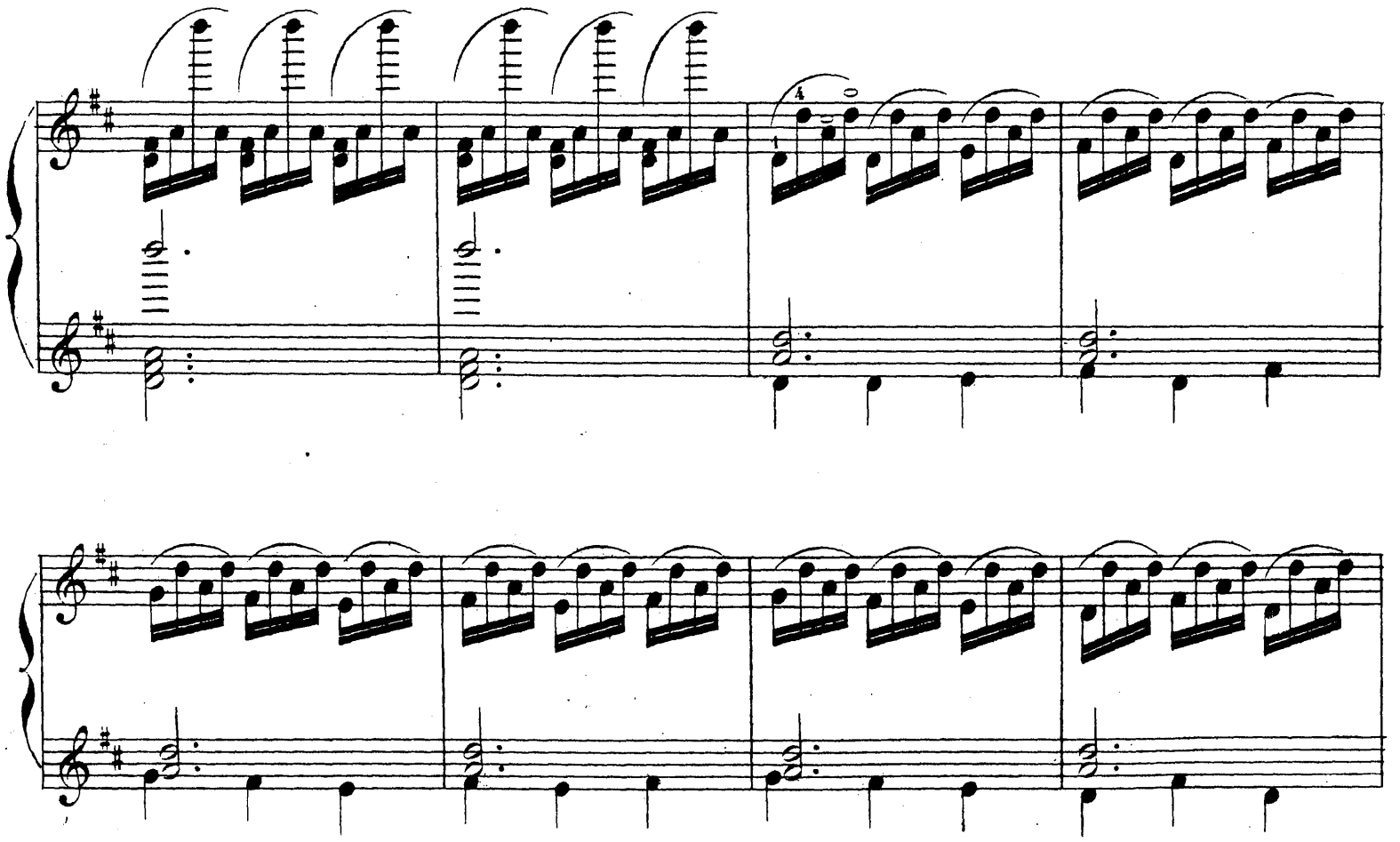
4me

3me

Ne pas lever le 2e doigt.
Der 2e Finger bleibt liegen.

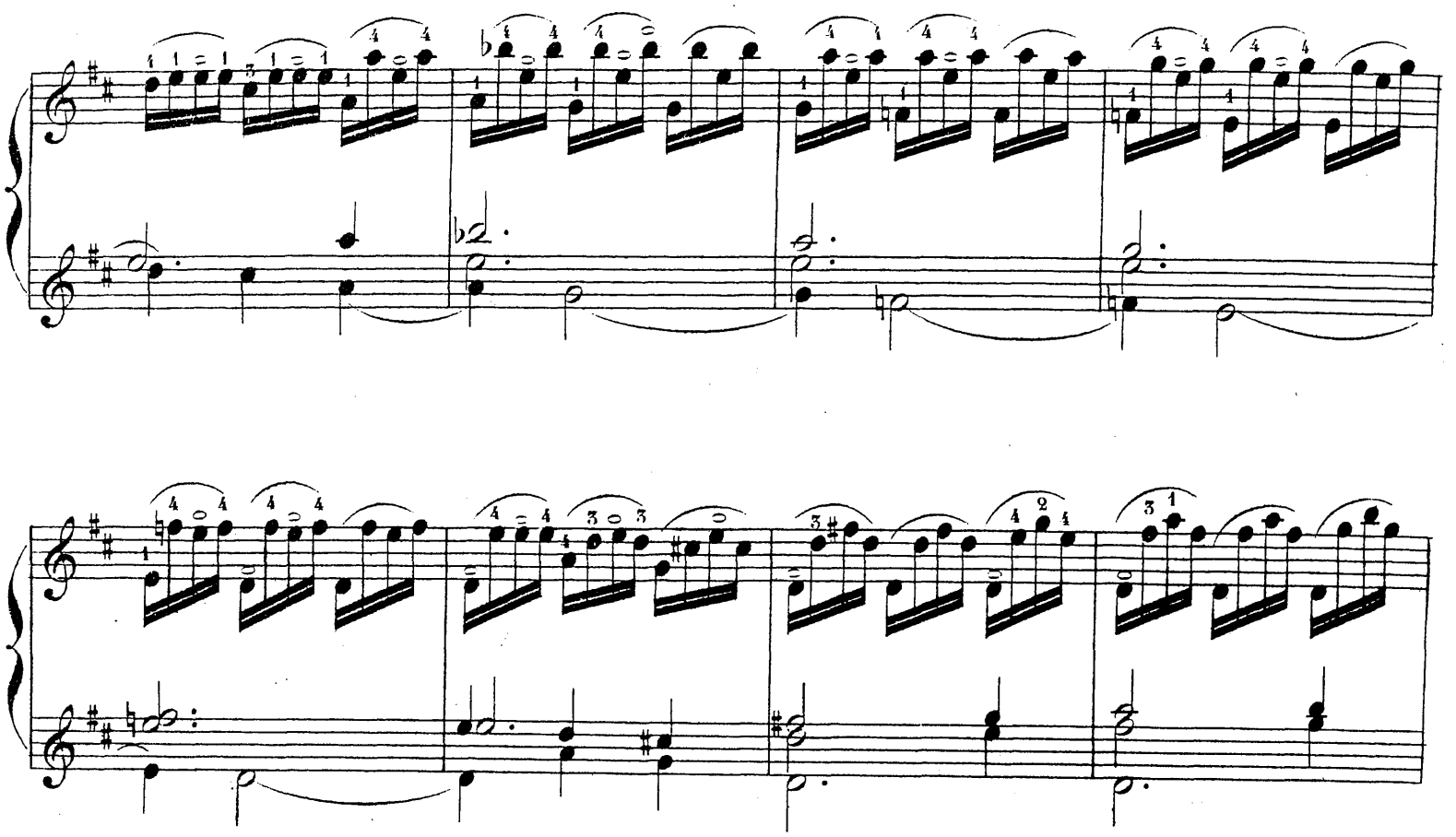
Ne pas lever le 1.er *et le* 4.e *doigt.*
Der 1.e u. 4.te Finger bleibt liegen.

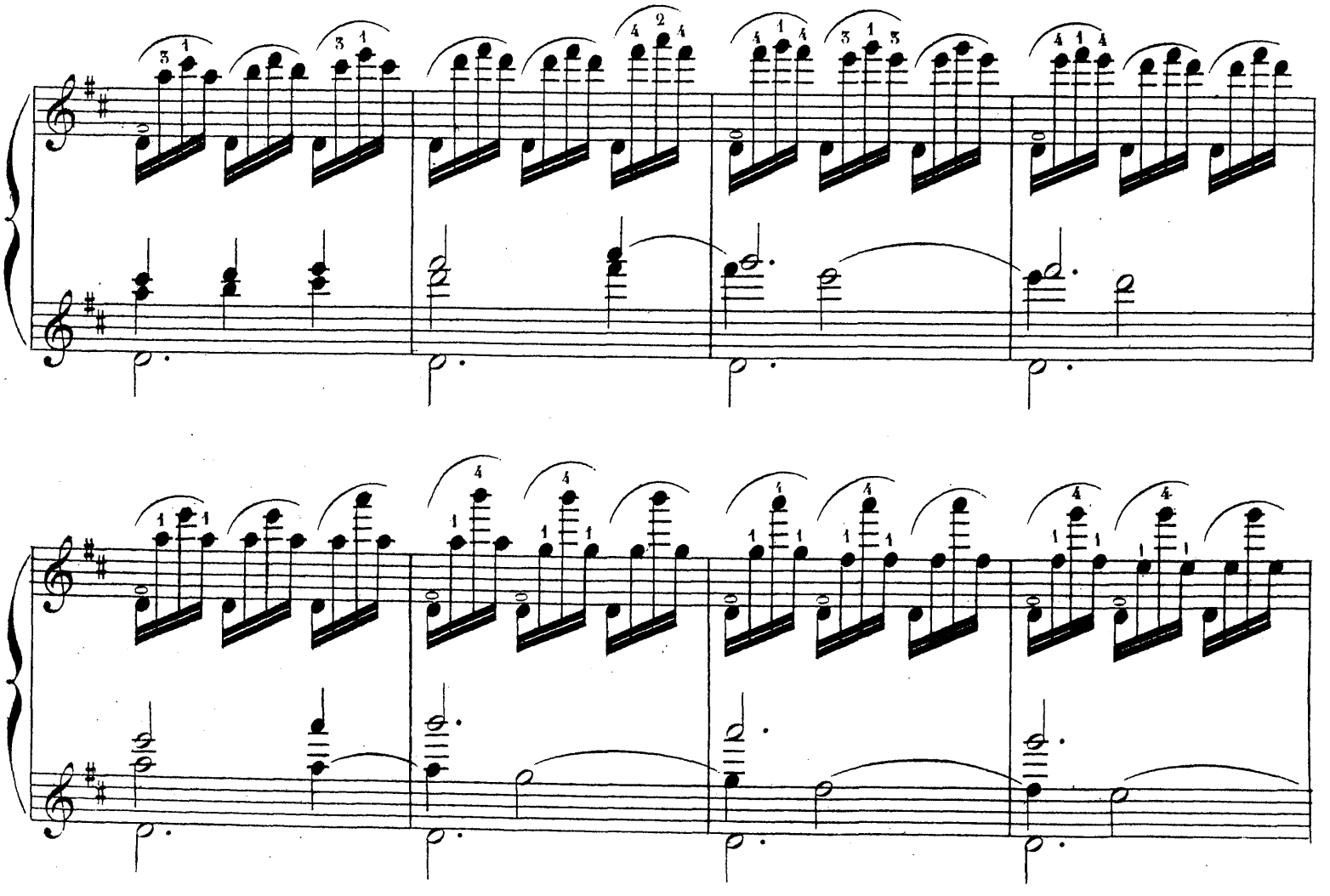




Ne pas lever le 3^e^ *doigt.*
Der 3te Finger bleibt liegen.

3^e^





* *Ne pas lever le 1.er doigt.*
Der 1.te Finger bleibt liegen.

19042.

Stichu. Druck von B. Schott's Söhne in Mainz

L'ARTE DEL VIOLINO

XII CONCERTI

Cioè, Violino Solo, con XXIV Capricci ad Libitum, che si potrà Finire al Segno ※. Violino Primo, Violino Secondo, Alto, Violoncello Solo, è Basso.

Dedicati

ALL' ILL.mo, ET ECC.mo, SIG.re IL SIG.re

GIROLAMO MICHIEL' LINI

Patricio Veneto

Di

PIETRO LOCATELLI

da Bergamo

OPERA TERZA

AMSTERDAM

a Spesa di MICHELE CARLO LE CENE

con Priuilegio

N.o 572.

ILL.mo ET ECCELLENT.mo SIGNORE

L'honore che hò ricevuto nel mio Soggiorno in Venezia d'essere Stato sempre benignamente accolto in Casa di Vostra Eccellenza, mi obbliga a testificarle la mia riconoscenza con il presente divoto officio di gratitudine, nel dedicarle questi miei Concerti, tanto più che S'è Lei degnata di venire ad udirli, e compatirli, quando in coteste famosissime fontioni, con quella valorosa e senza pari numerosissima Orchestra sono Stati da me posti in esecutione. Non giudico necessario d'implorare l'auttorevole Patrocinio di Vostra Eccellenza, a queste mie fatiche, quali elleno si siano; poiche gli Huomini Grandi giudicano sul vero; Là dove della critica dè Presontuosi, ò di chi non hà voce in Capitolo non sene deve far conto. Bensì Supplico L'Eccellenza Vostra di continuare a me la Sua Stimatissima Protezzione; Con che augurandole dal Cielo ogni maggiore e più desiderabile felicità, mi dedico per Sempre.

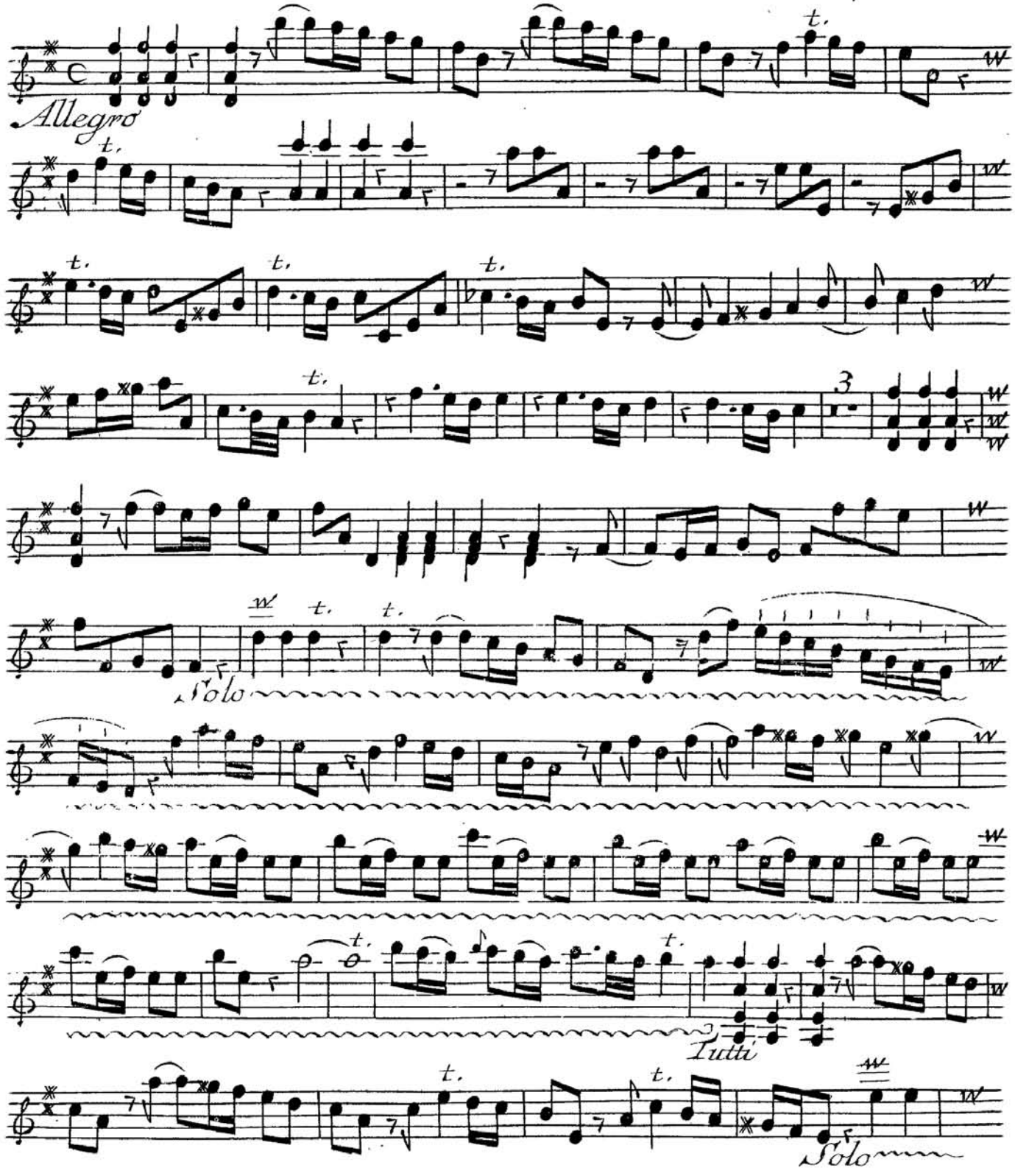
DI VOSTRA ECCELLENZA

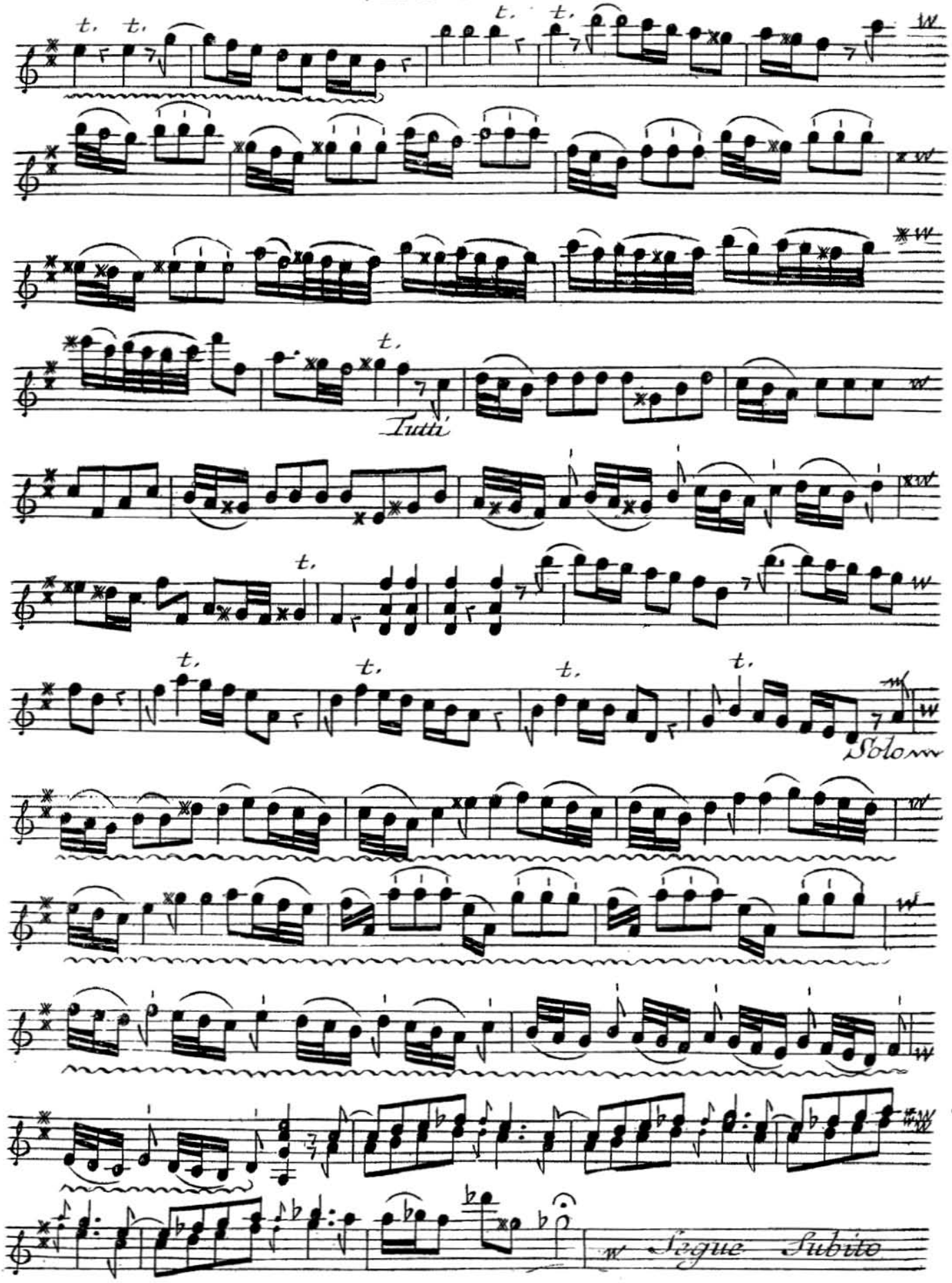
Umill.mo Devot.mo et Obblig.mo
Servitore

PIETRO LOCATELLI

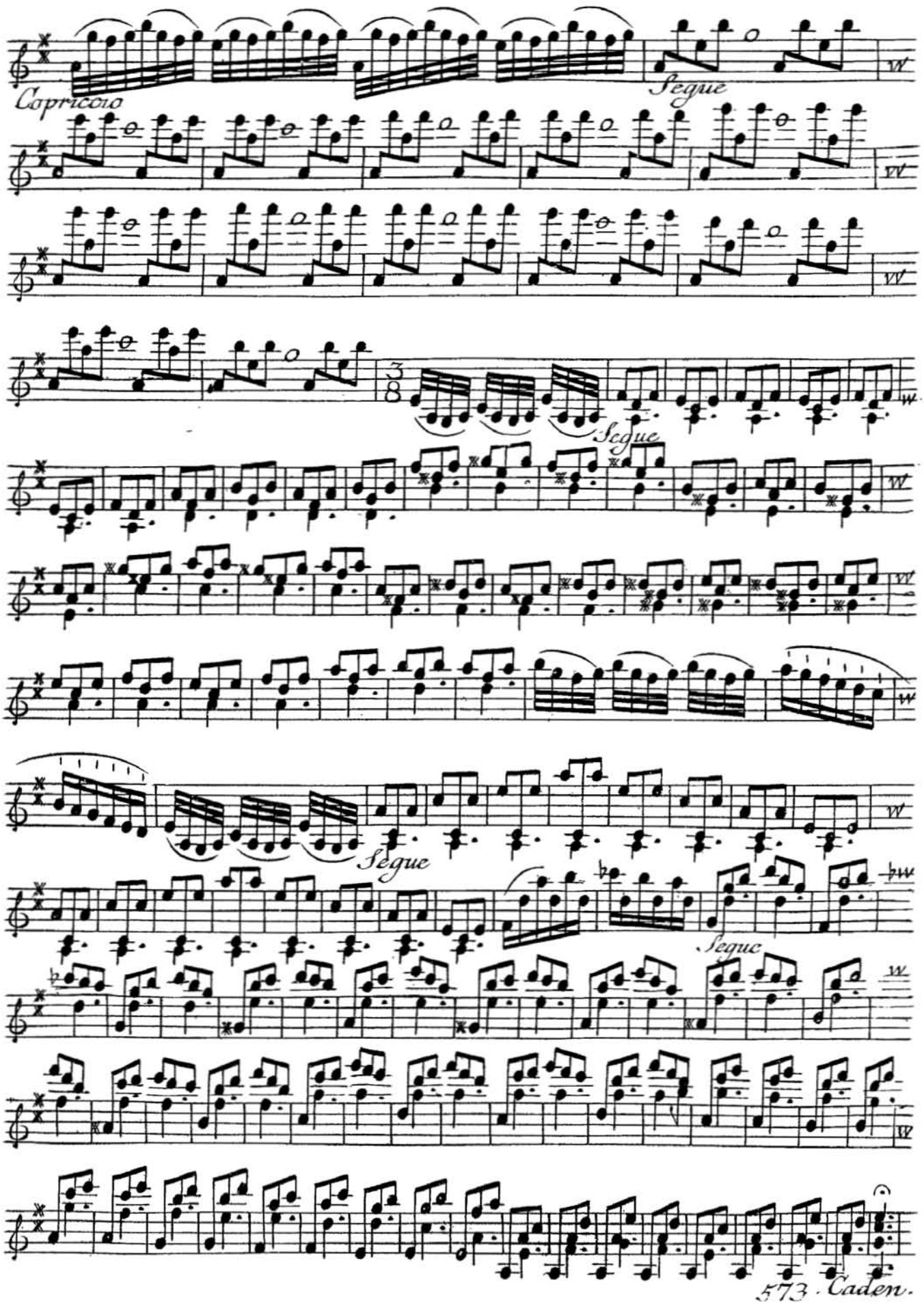
Concerto I

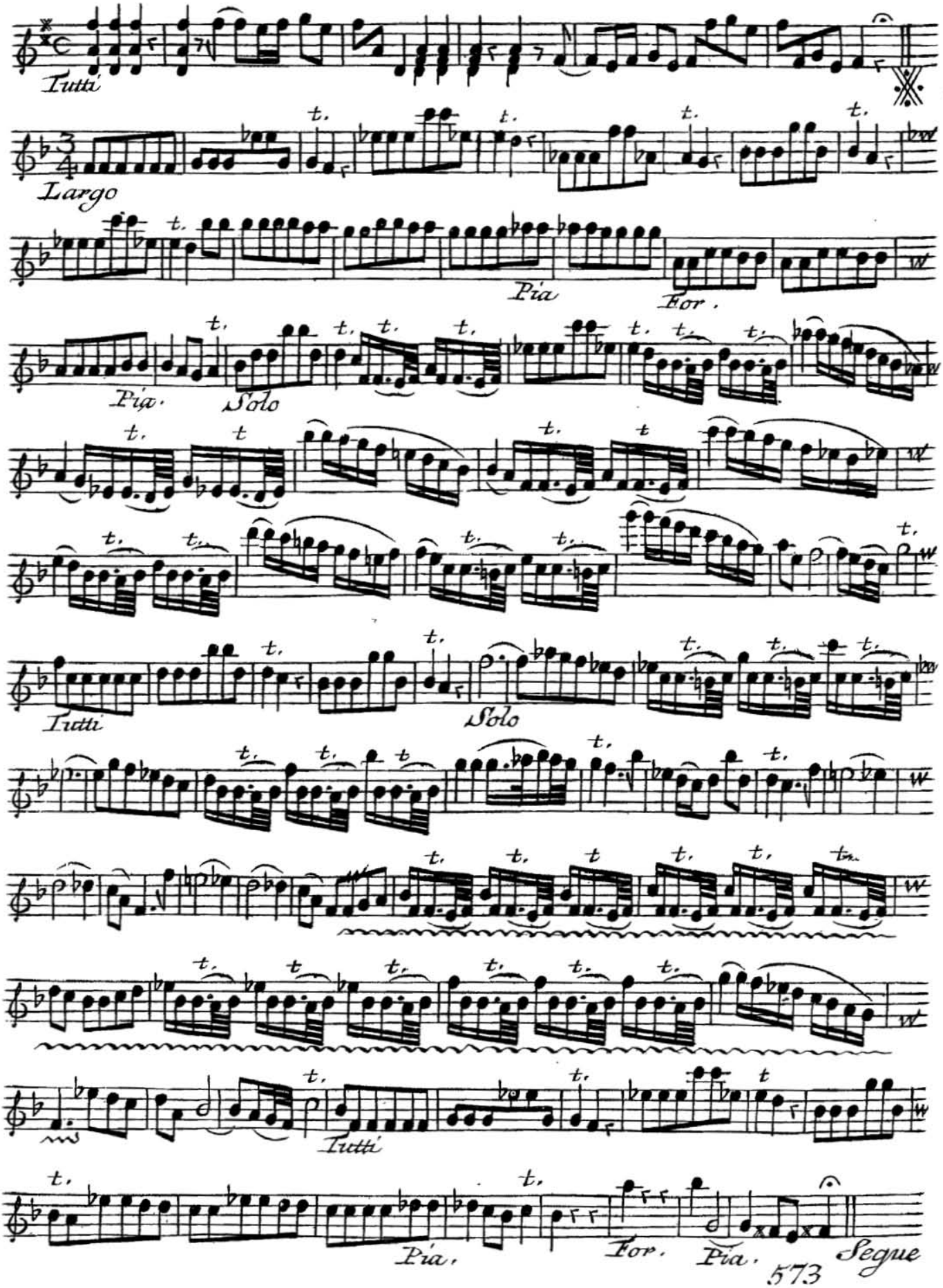
Doue Sono le linee ~~~ Si deue Sonare un Ottaua più alto.

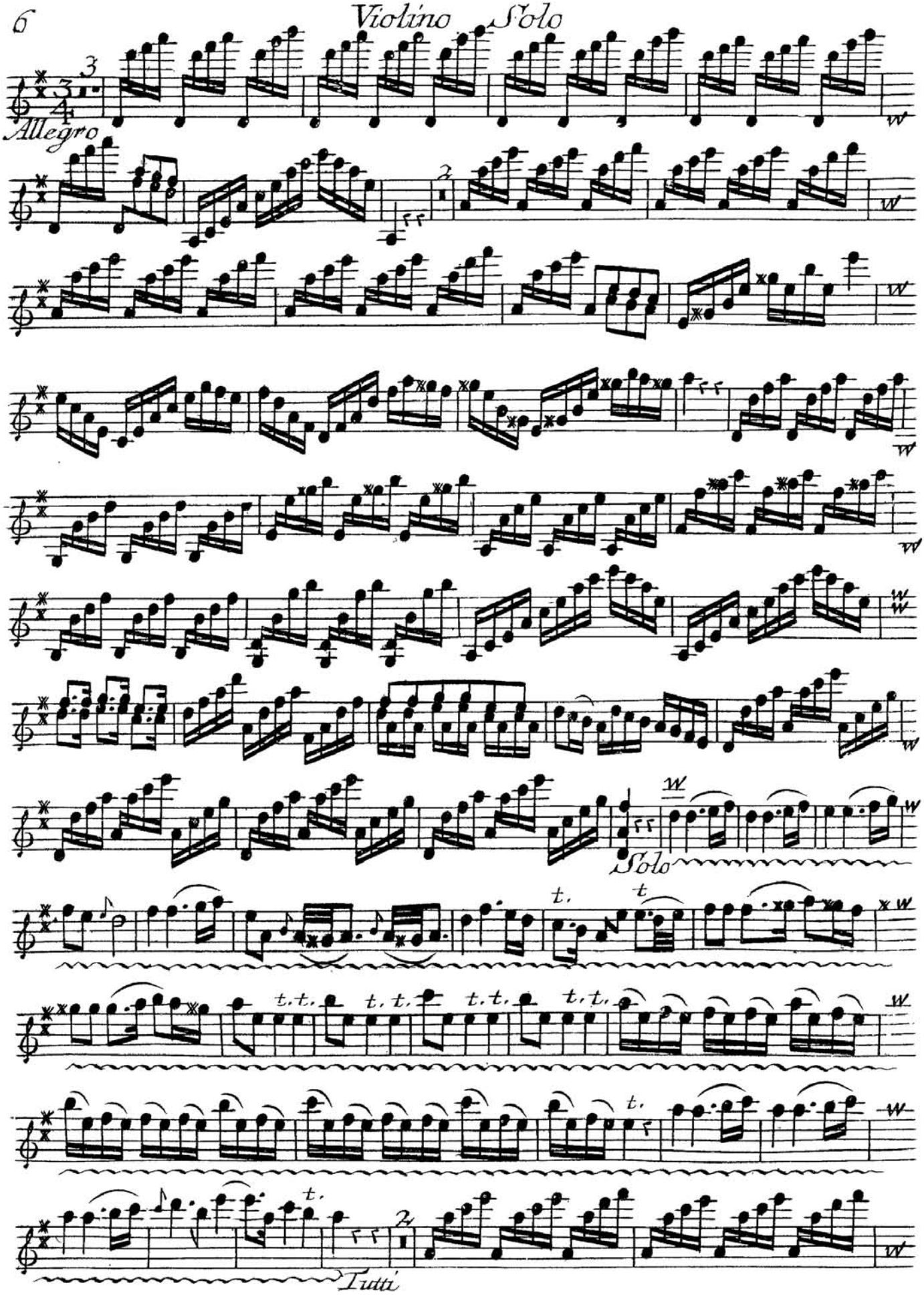


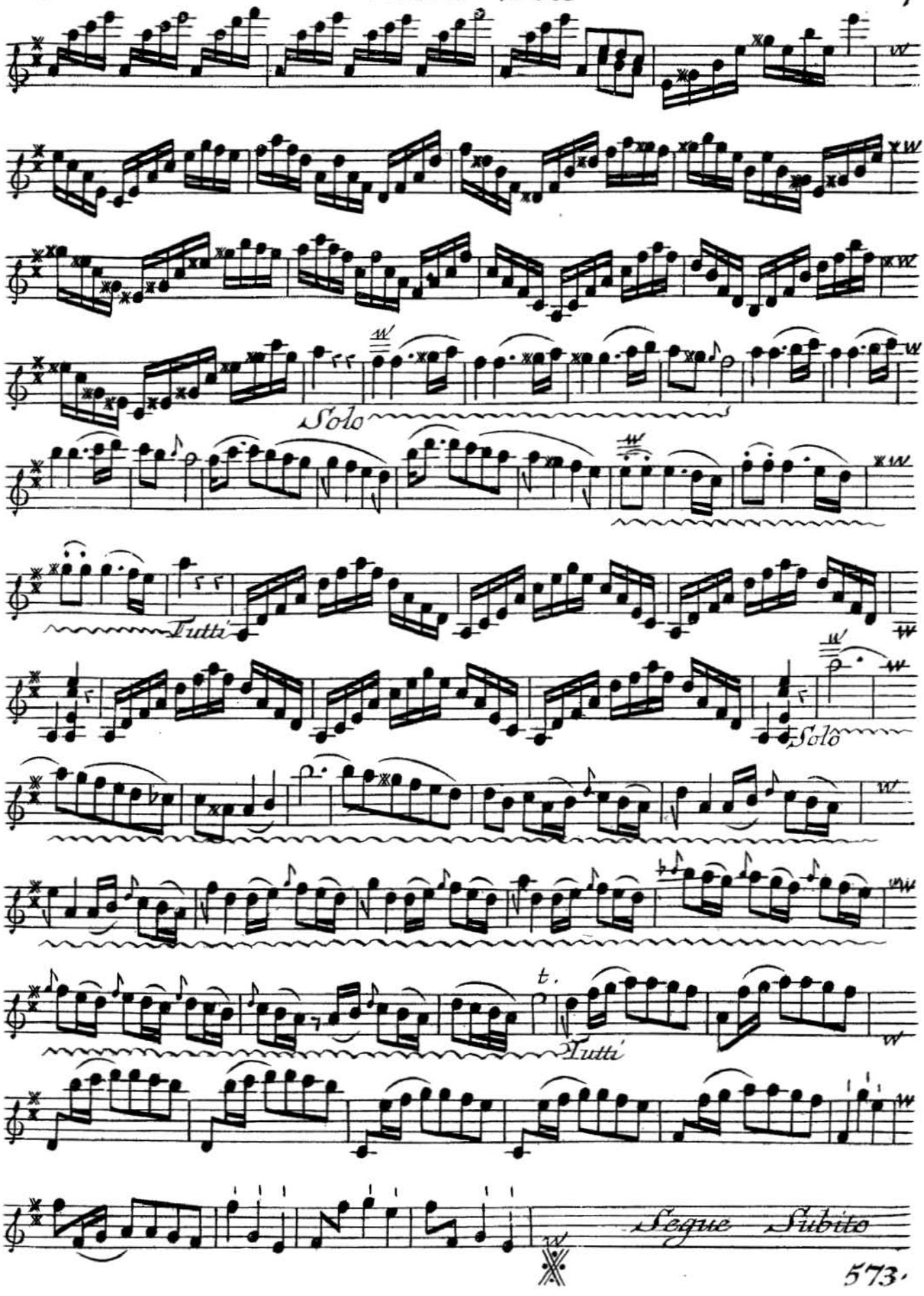

Tutti
Solo
Segue Subito

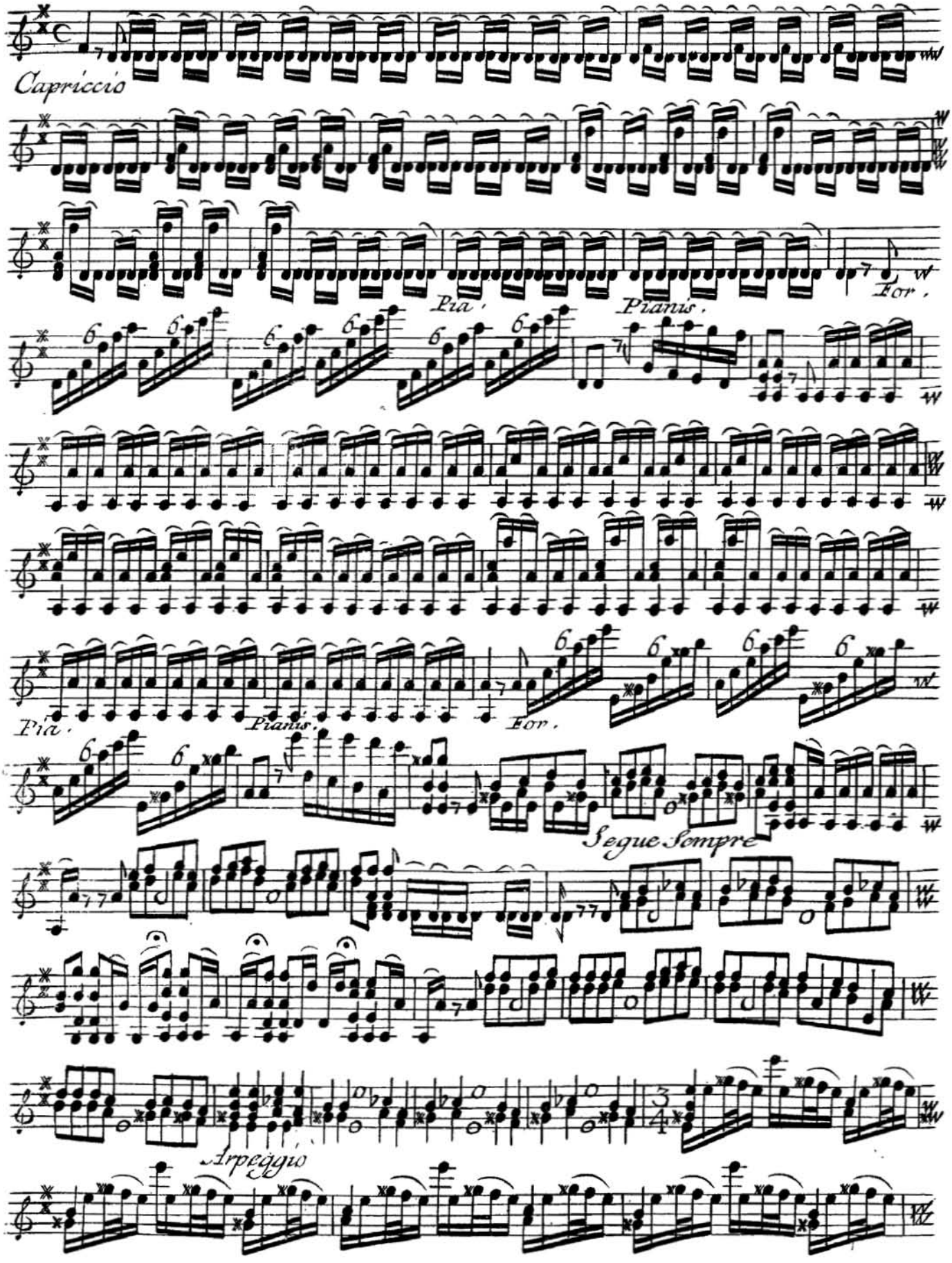
Violino Solo

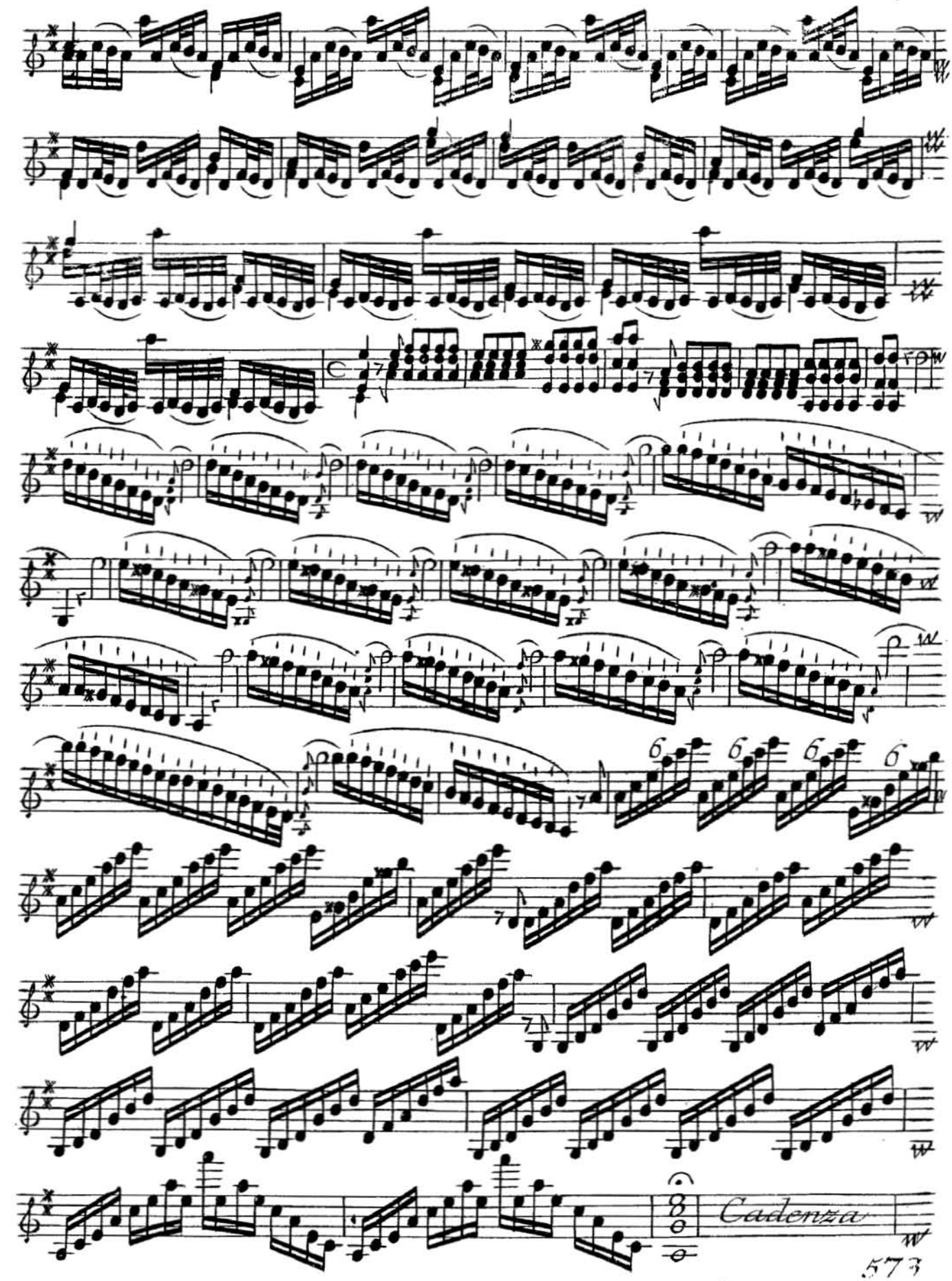



Tutti
Largo
Pia
For.
Pia.
Solo
Tutti
Solo
Tutti
Pia.
For.
Pia.
Segue


Violino Solo
Allegro
Solo
Tutti


Solo
Tutti
Solo
t.
Tutti
Segue Subito


Capriccio
Pia.
Pianis.
For.
Pia.
Pianis.
For.
Segue Sempre
Arpeggio

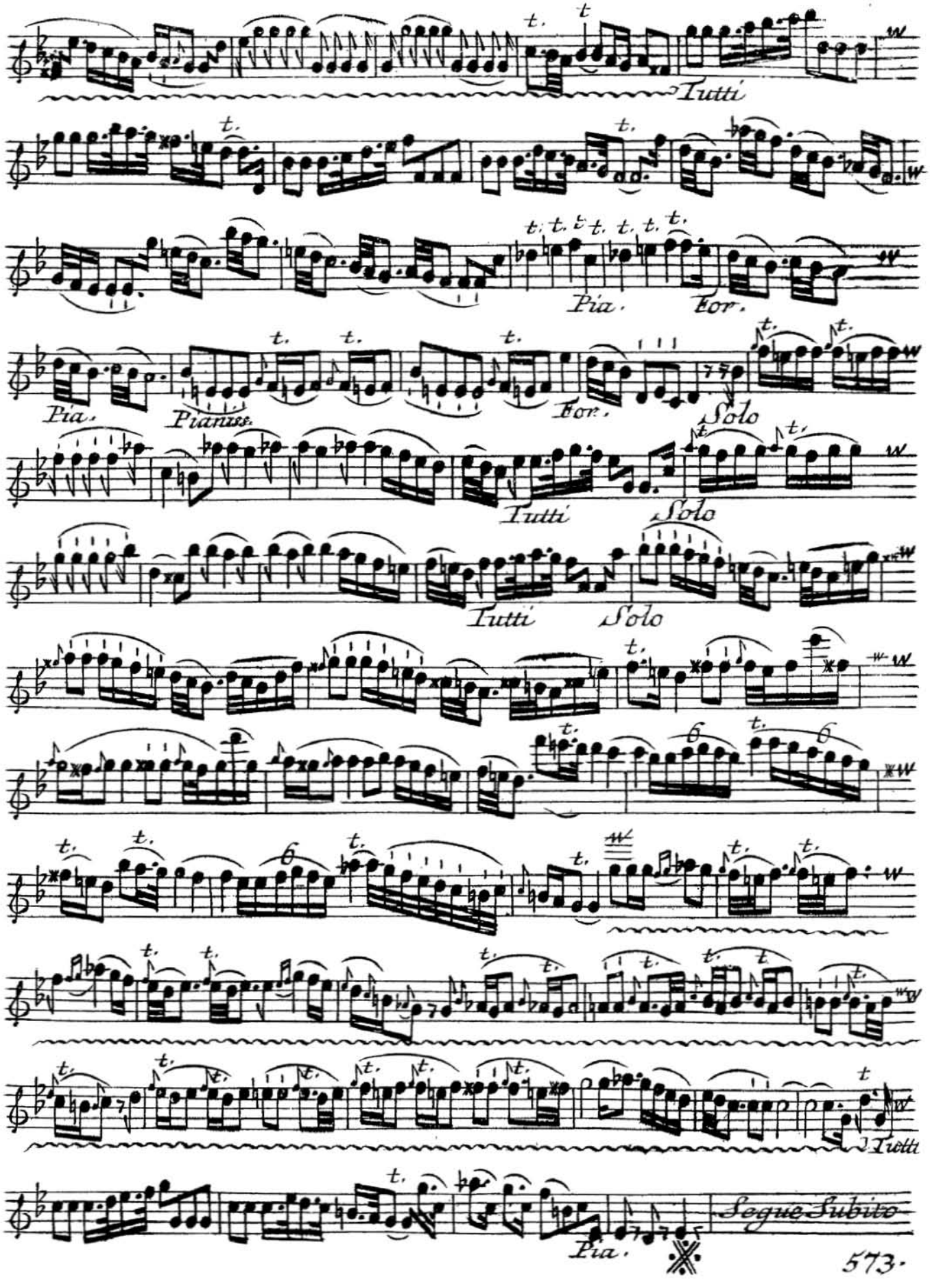

Cadenza

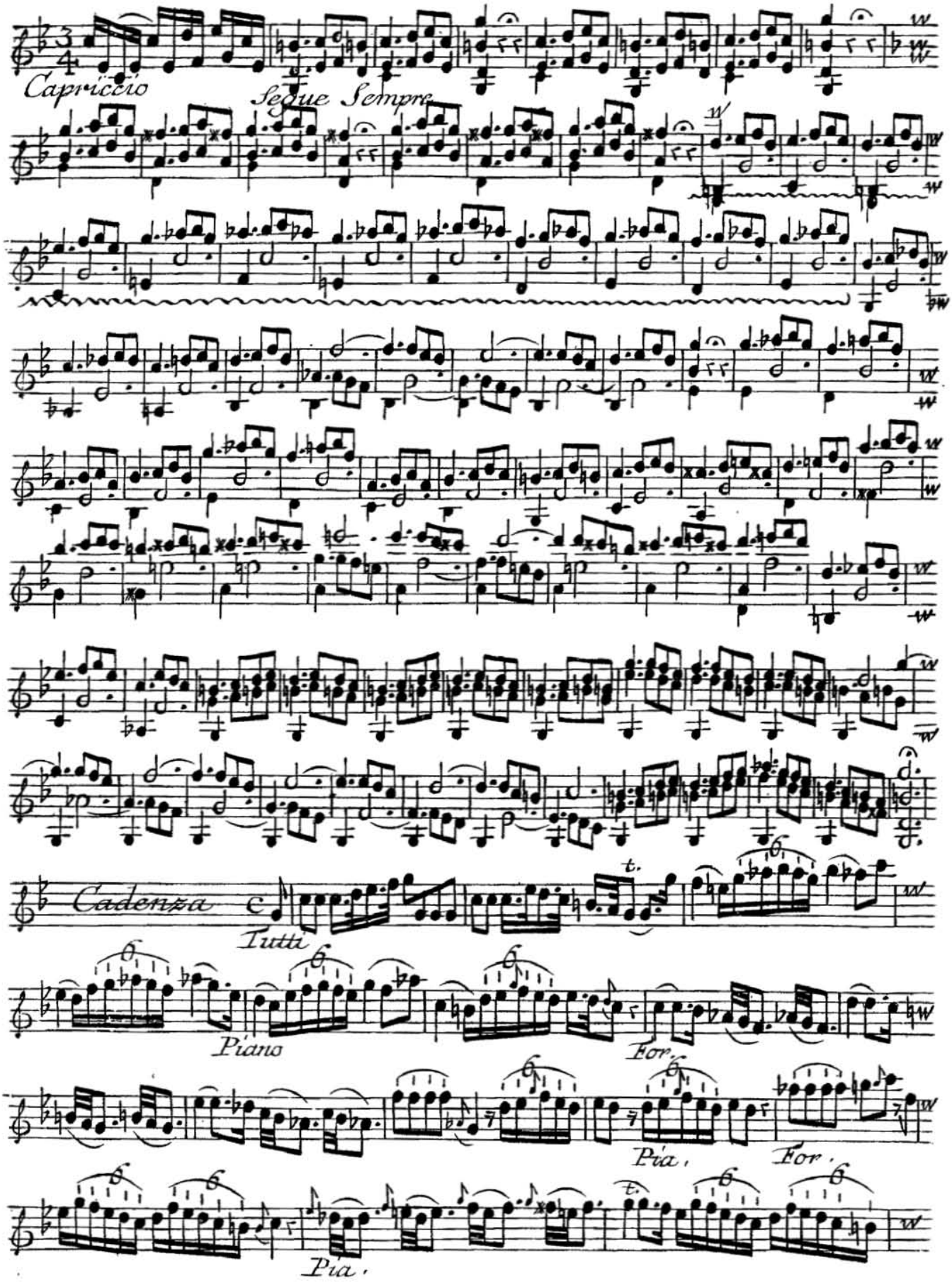
Tutti

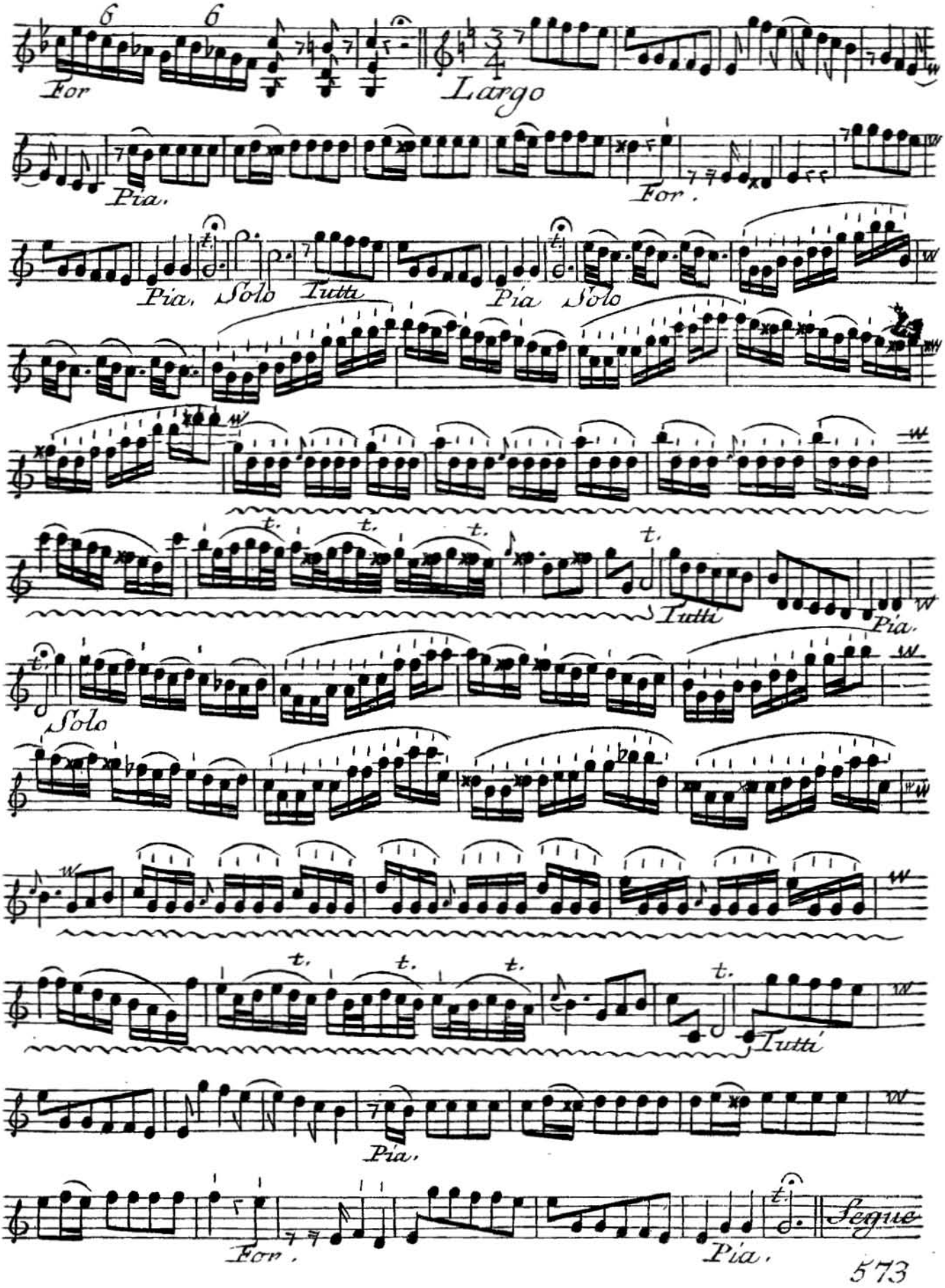
Concerto II

Andante

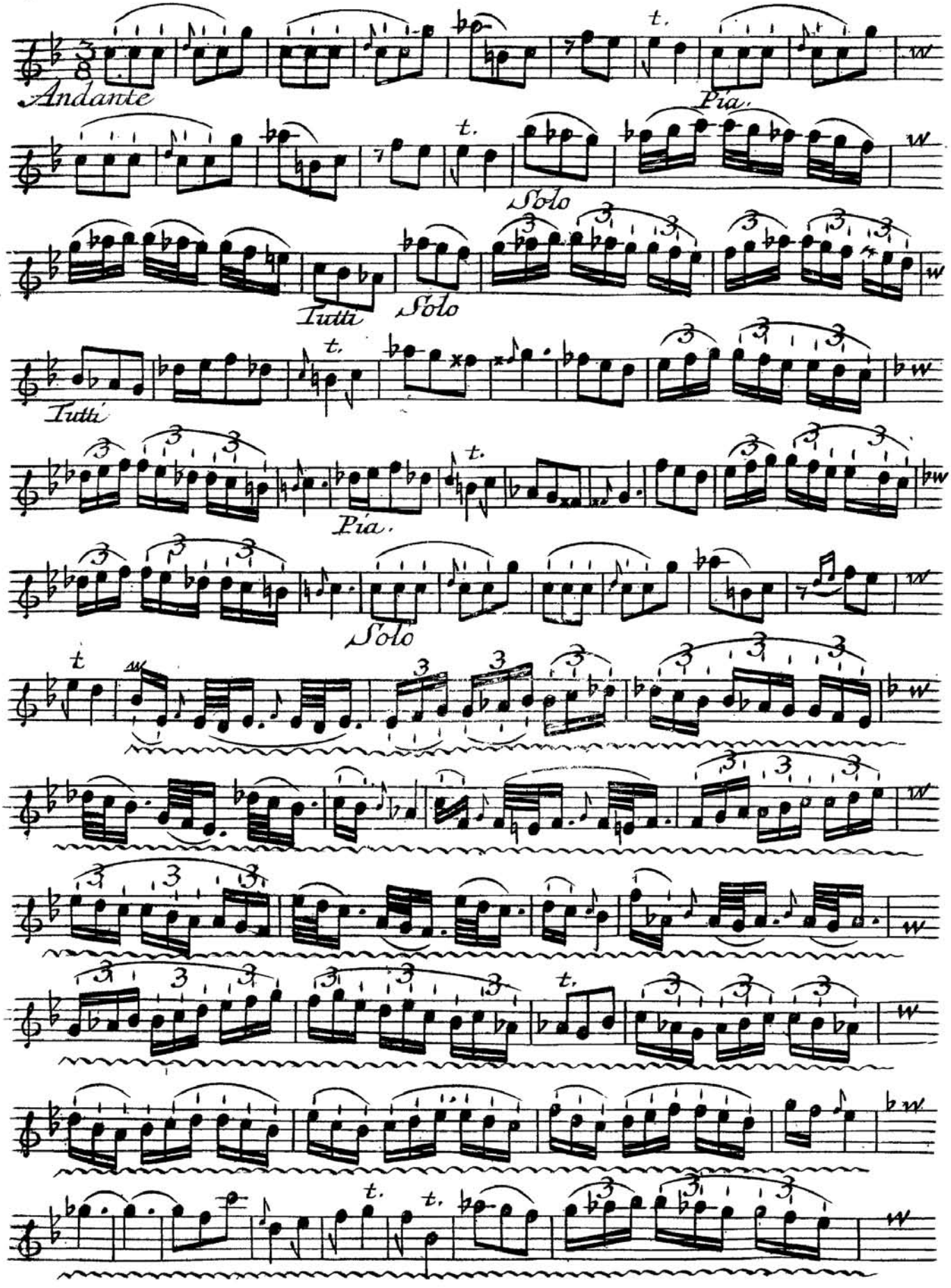
Pia. For. Pia. For. Pia. For. Solo

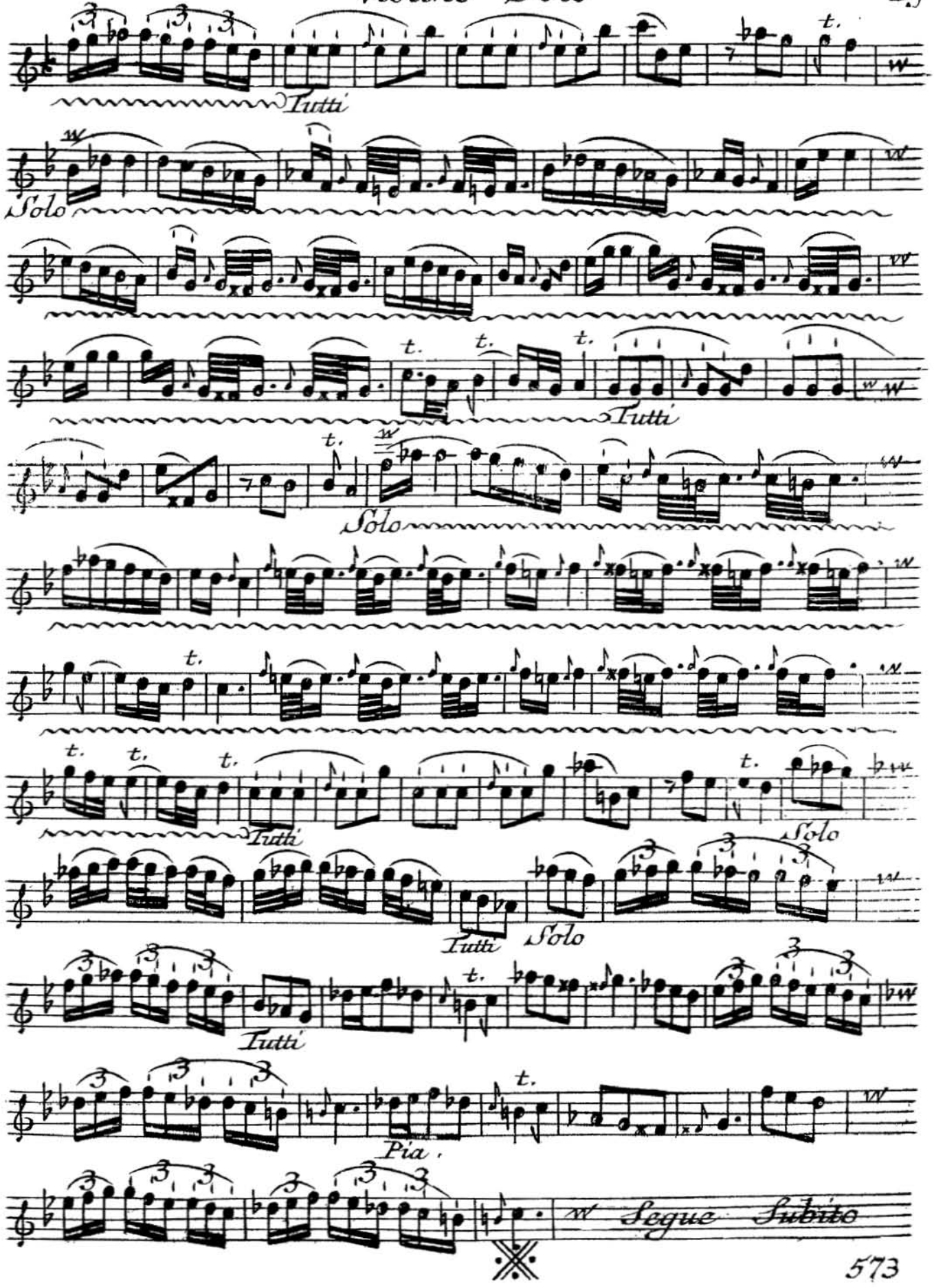

Tutti
Pia.
For.
Pia.
Pianiss.
For.
Solo
Tutti
Solo
Tutti
Solo
Tutti
Segue Subito
Pia.

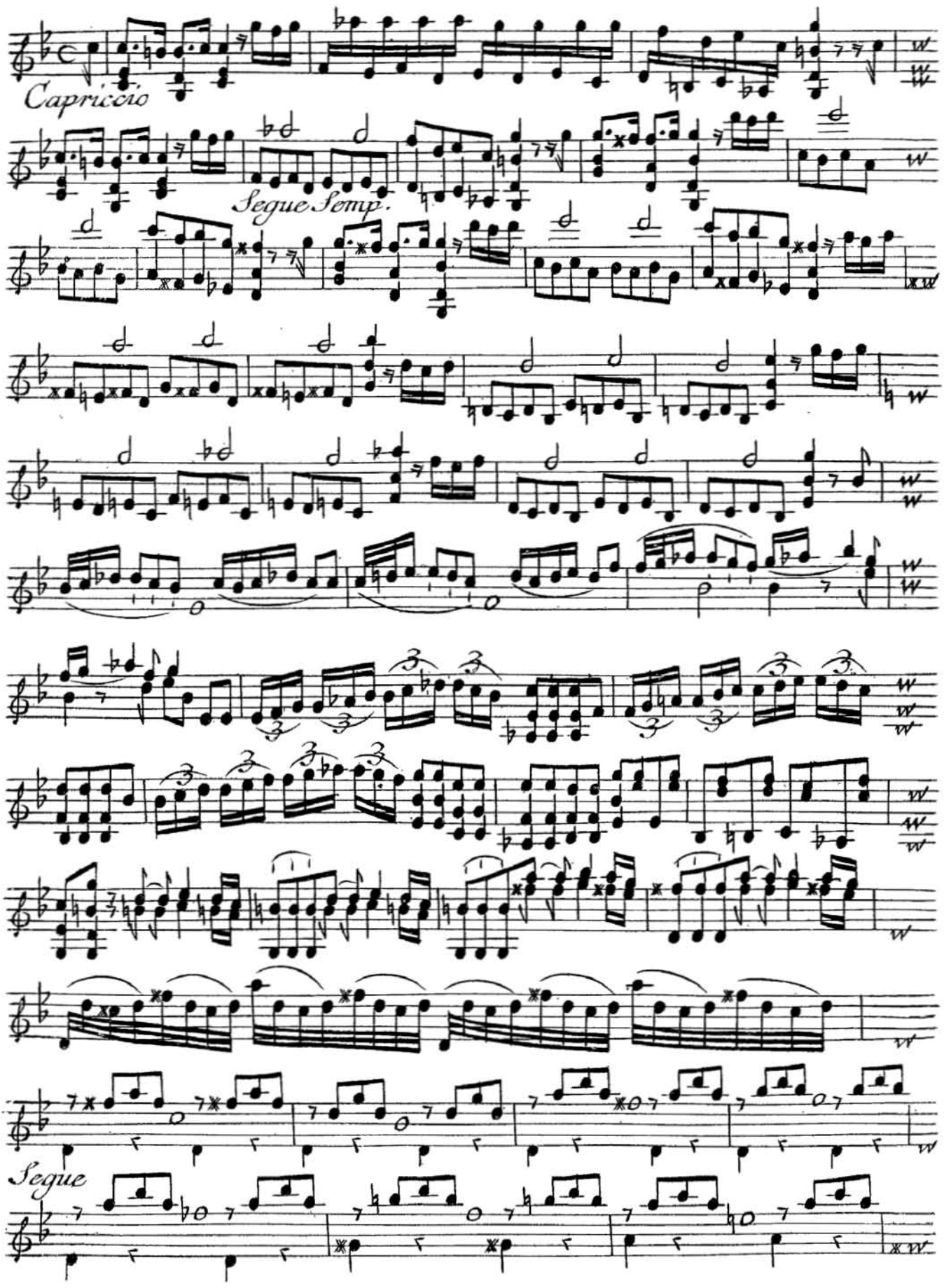

Capriccio
Segue Sempre
Cadenza
Tutti
Piano
For.
Pia.
For.
Pia.

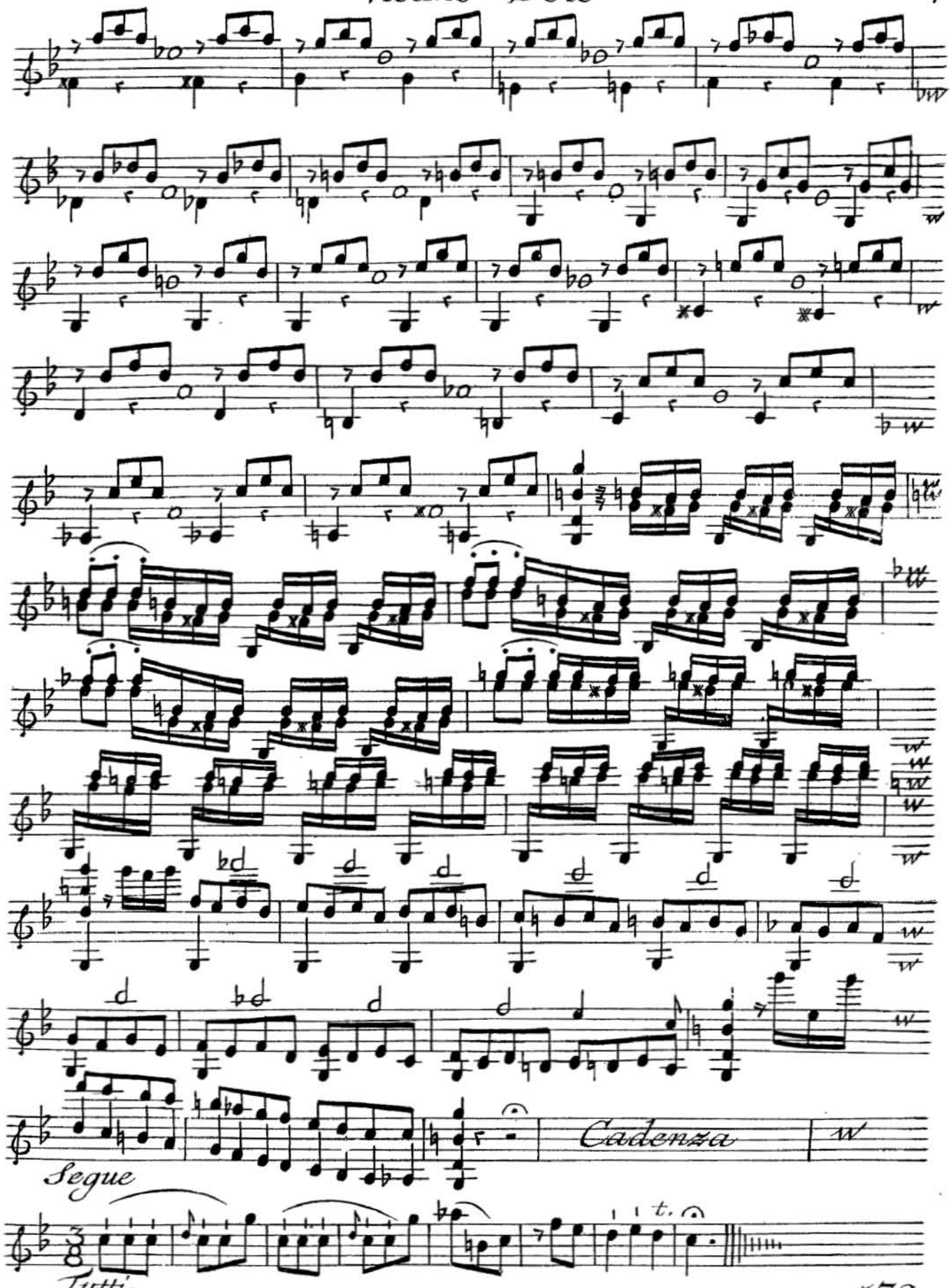

For
Largo
Pia.
For.
Pia. Solo Tutti
Pia Solo
Tutti
Pia.
Solo
Tutti
Pia.
Segue

Violino Solo

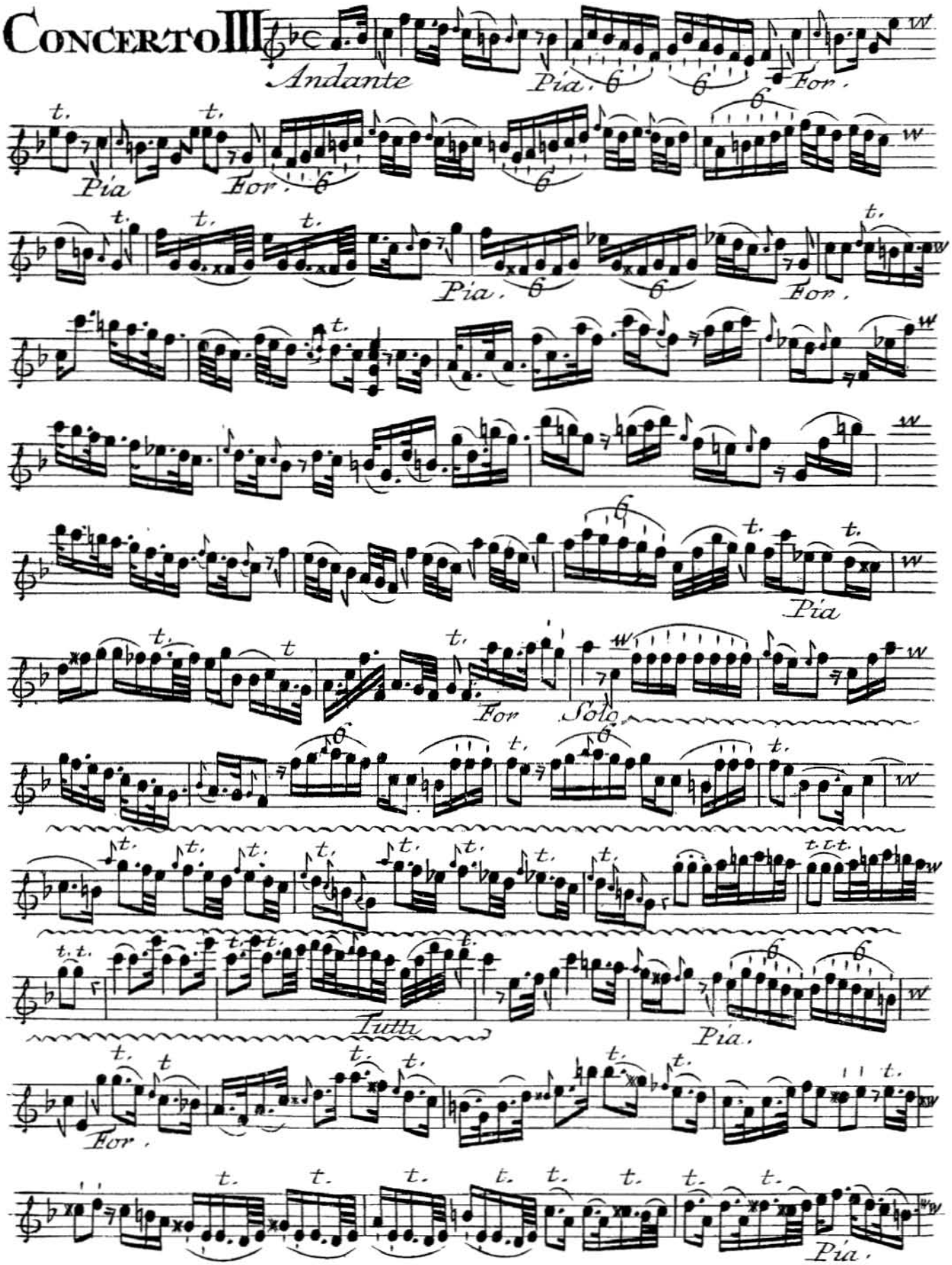


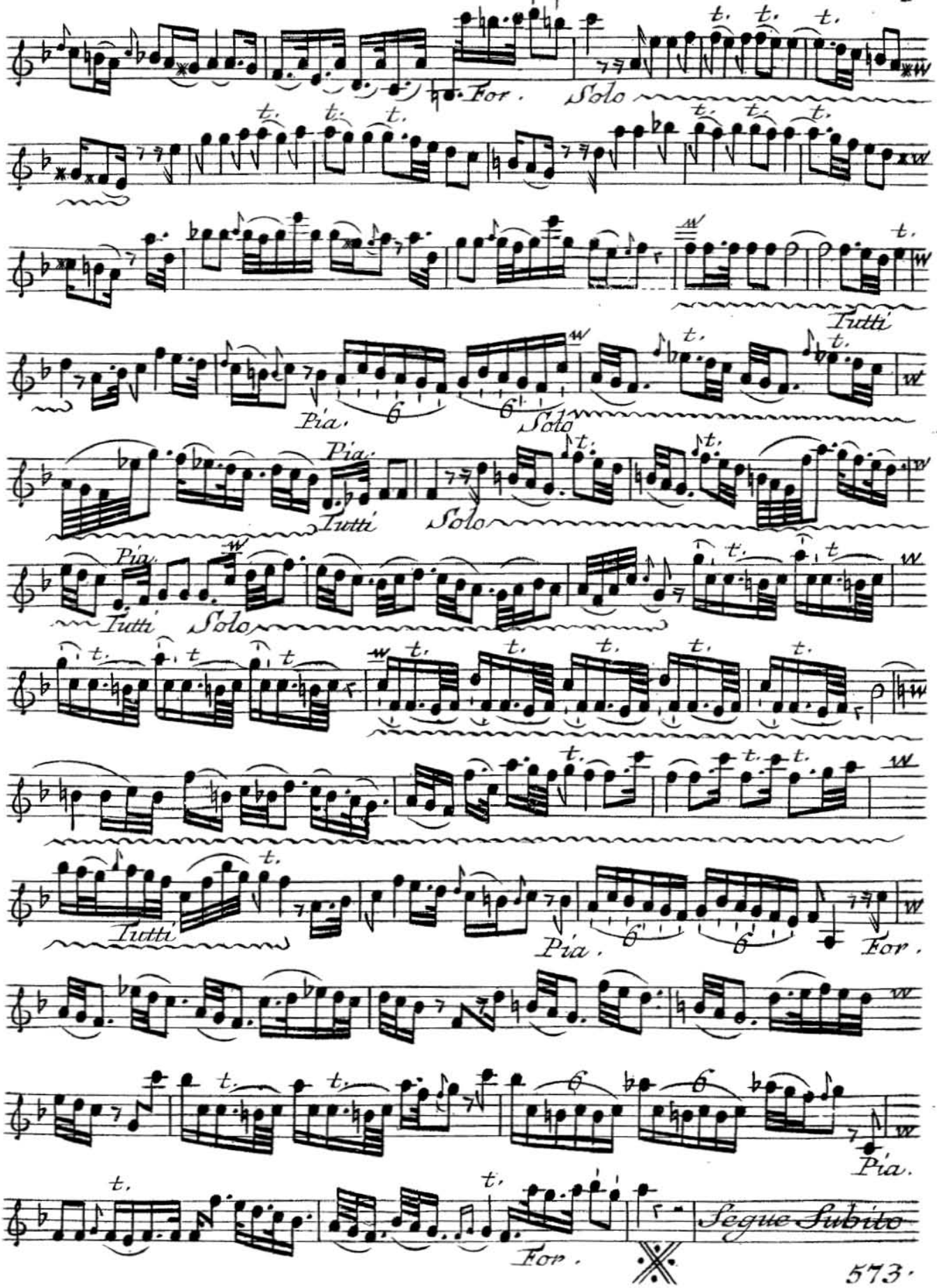

Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti
Pia.
Segue Subito

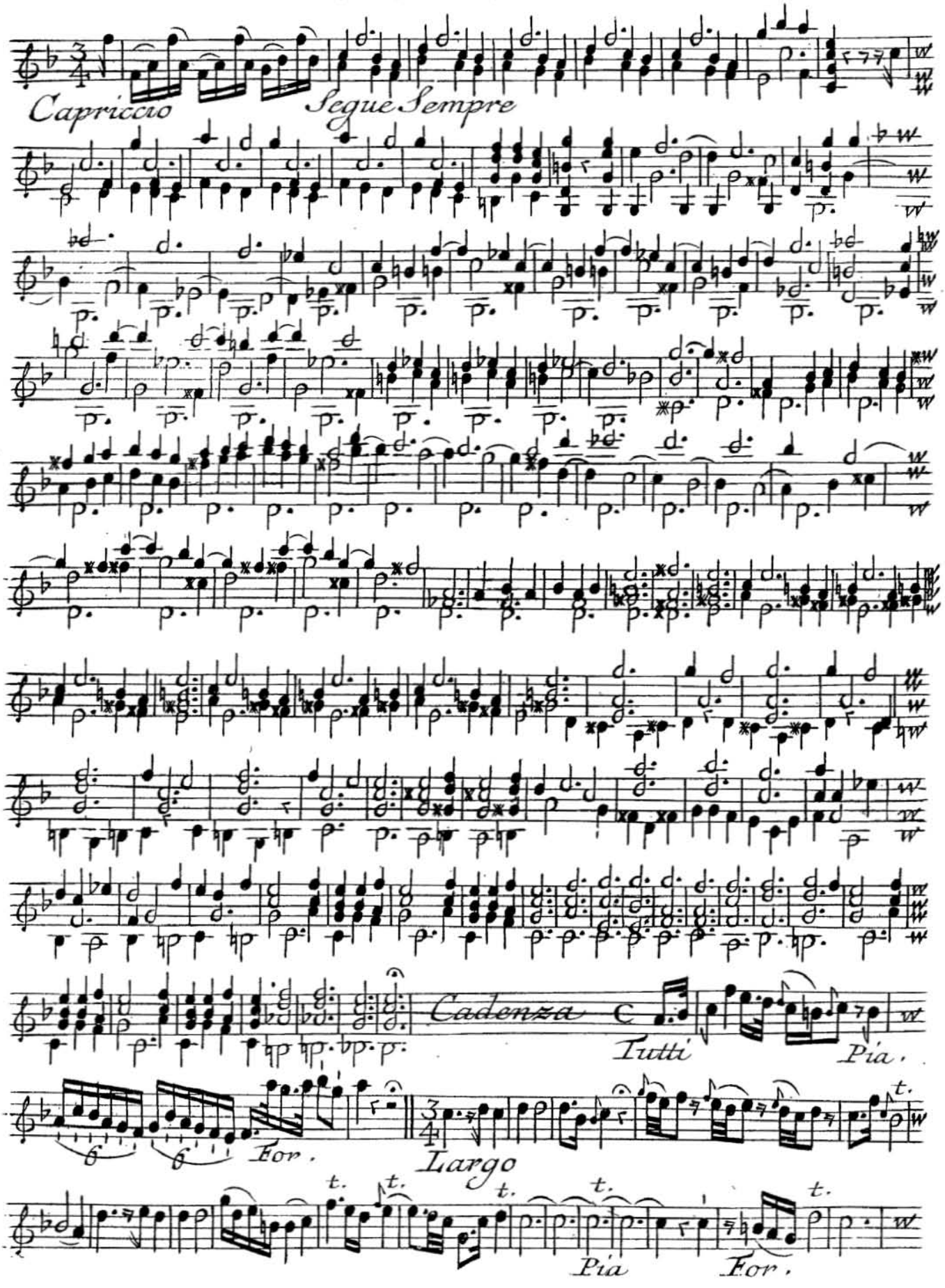

Capriccio
Segue Semp.
Segue

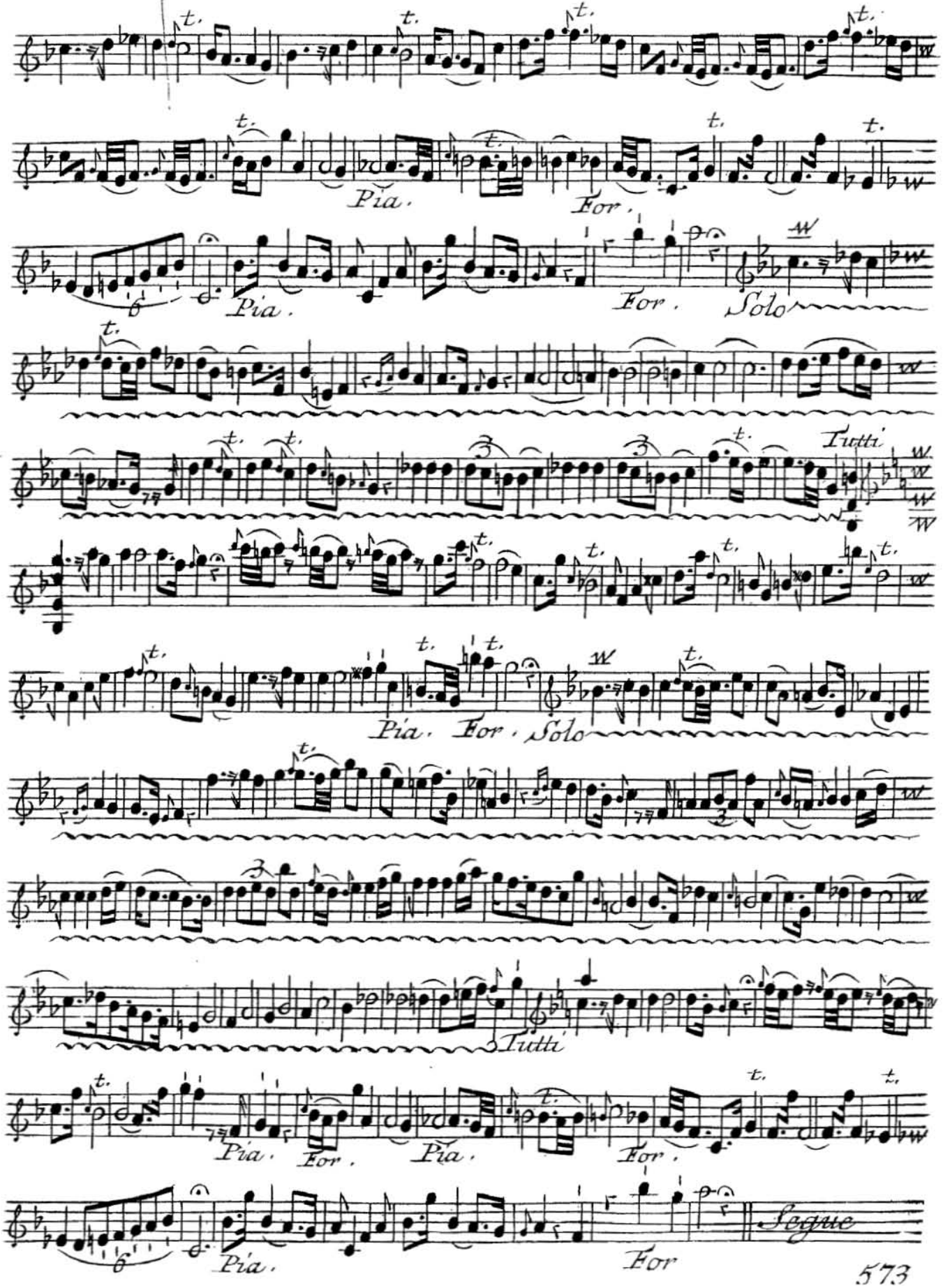

Cadenza
Segue
Tutti
t.

Concerto III

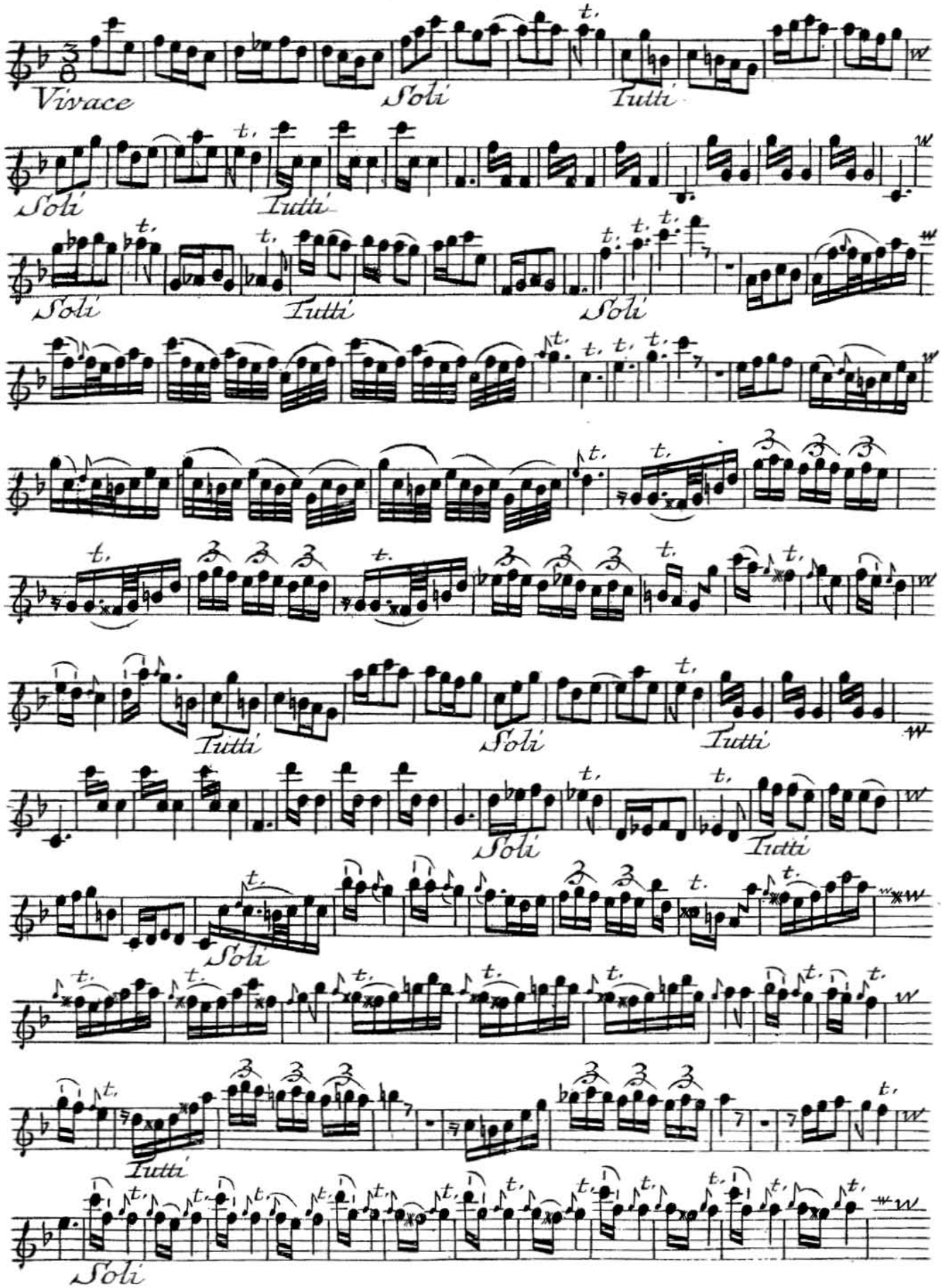


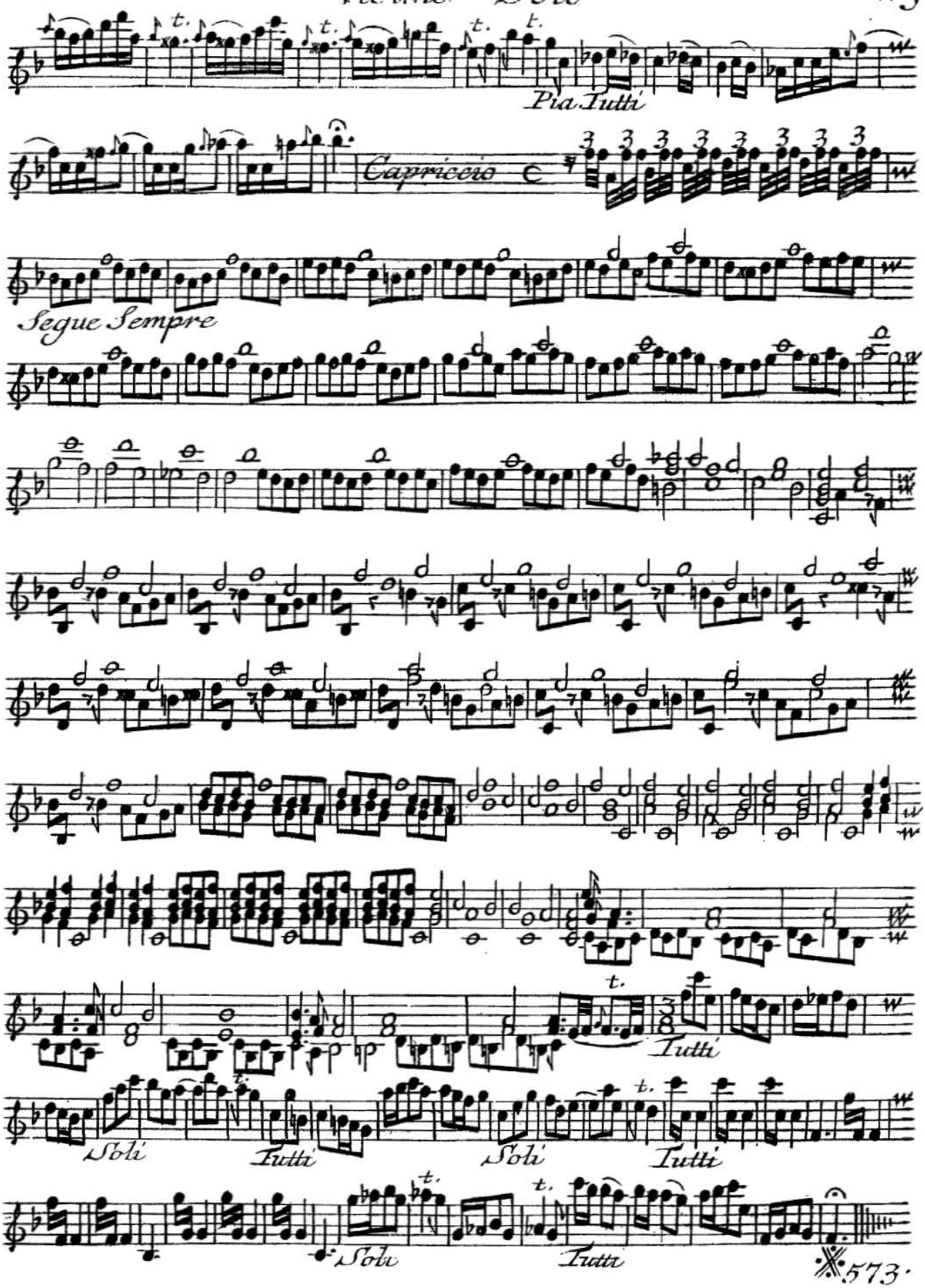

For.
Solo
Tutti
Pia.
Solo
Pia.
Tutti
Solo
Pia.
Tutti
Solo
Tutti
Pia.
For.
Pia.
For.
Segue Subito


Capriccio
Segue Sempre
Cadenza
Tutti
Pia.
For.
Largo
Pia
For.

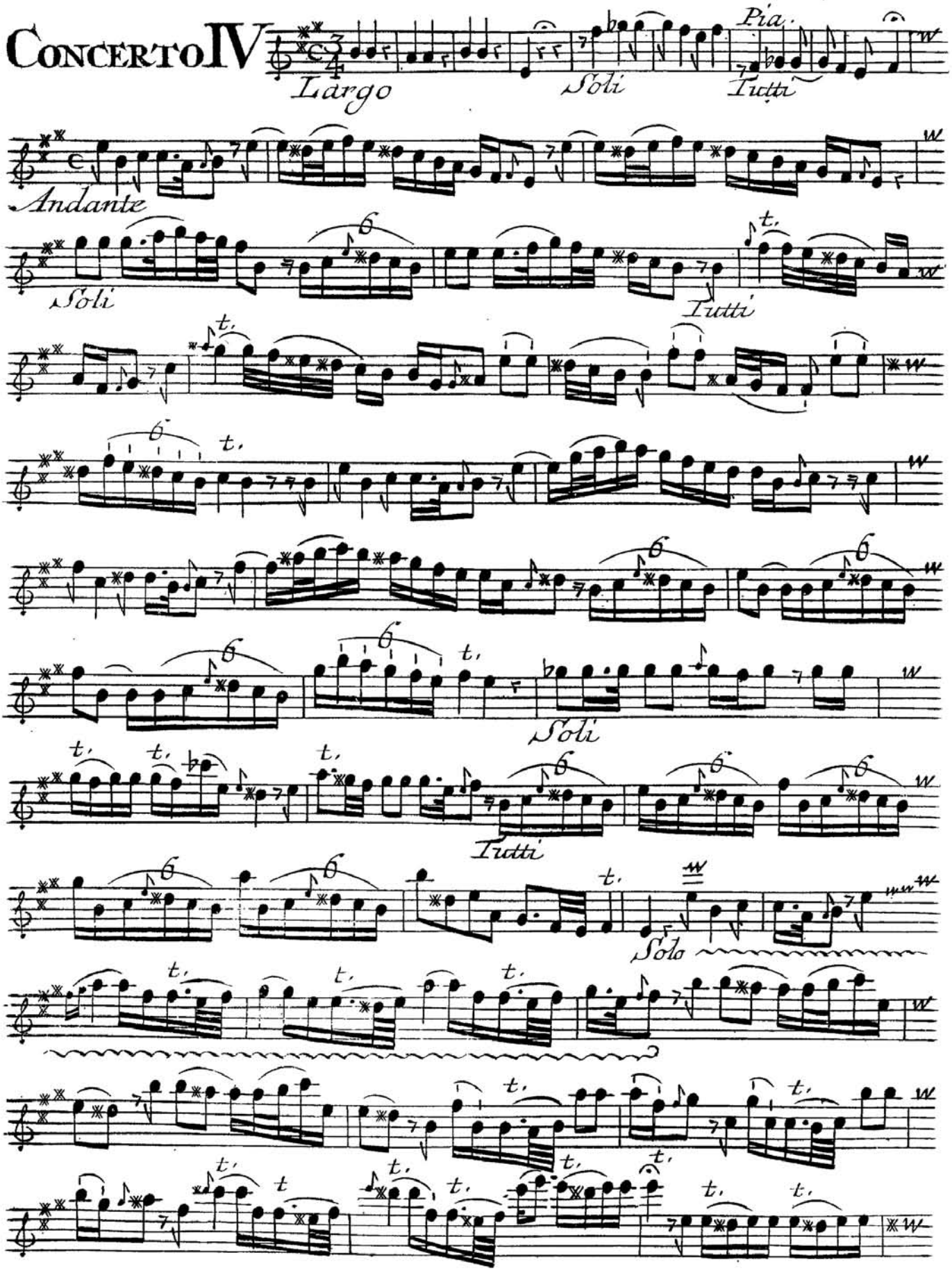

Pia.
For.
Pia.
For. Solo
Tutti
Pia. For. Solo
Tutti
Pia. For. Pia. For.
Pia.
For
Segue

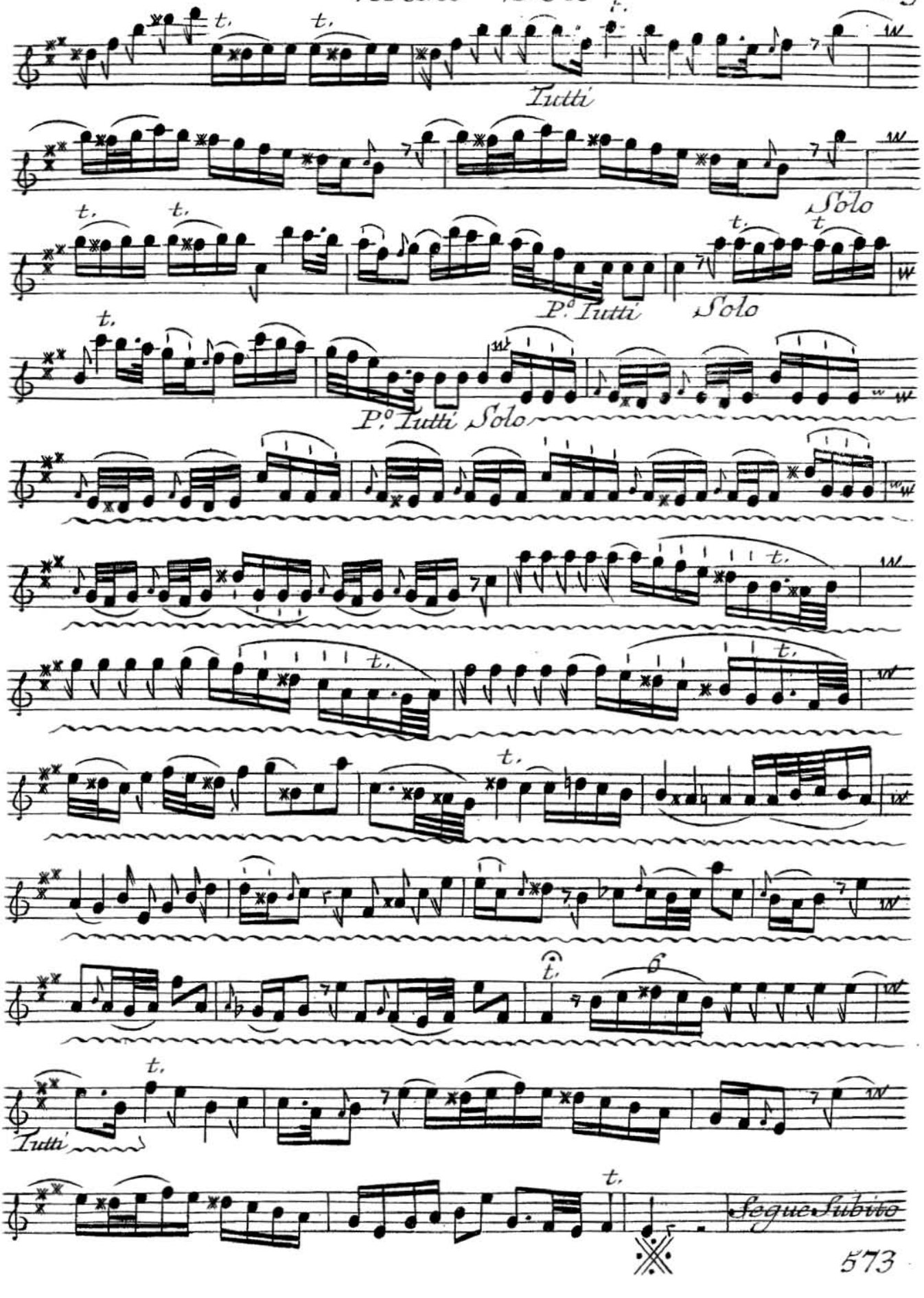
Violino Solo



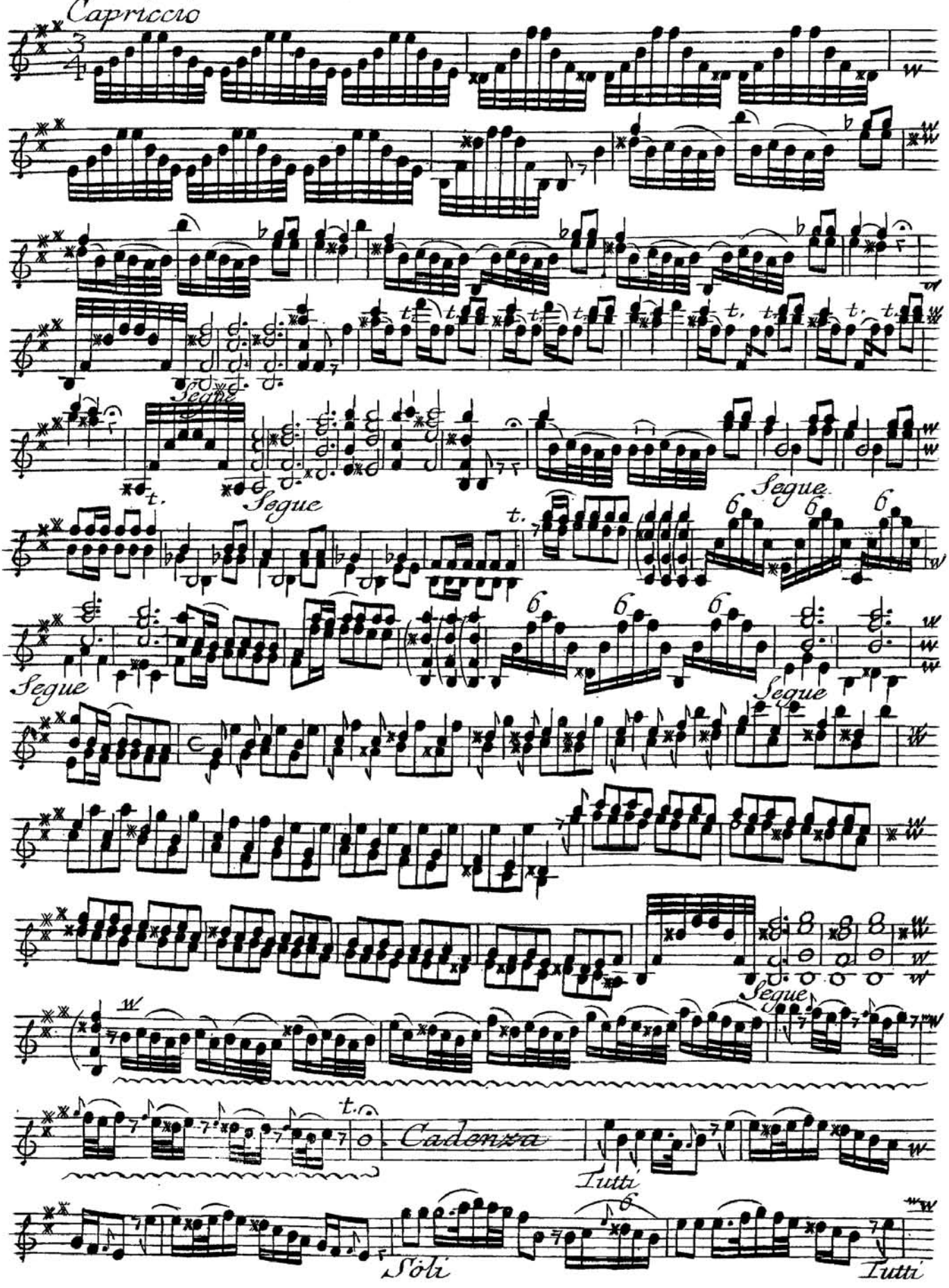

Pia. Tutti
Capriccio
Segue Sempre
Tutti
Soli
Tutti
Soli
Tutti
Solo
Tutti

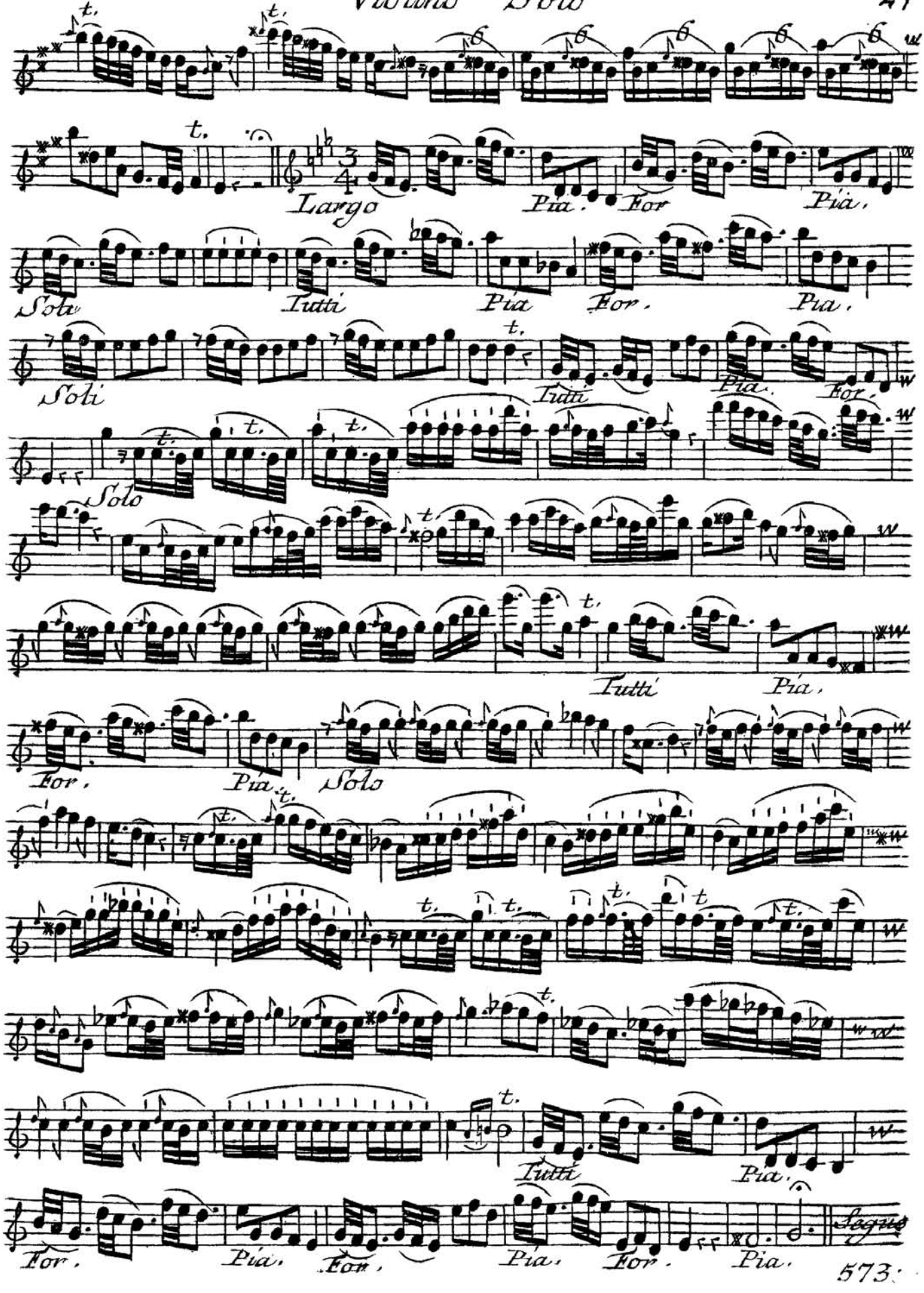
Concerto IV



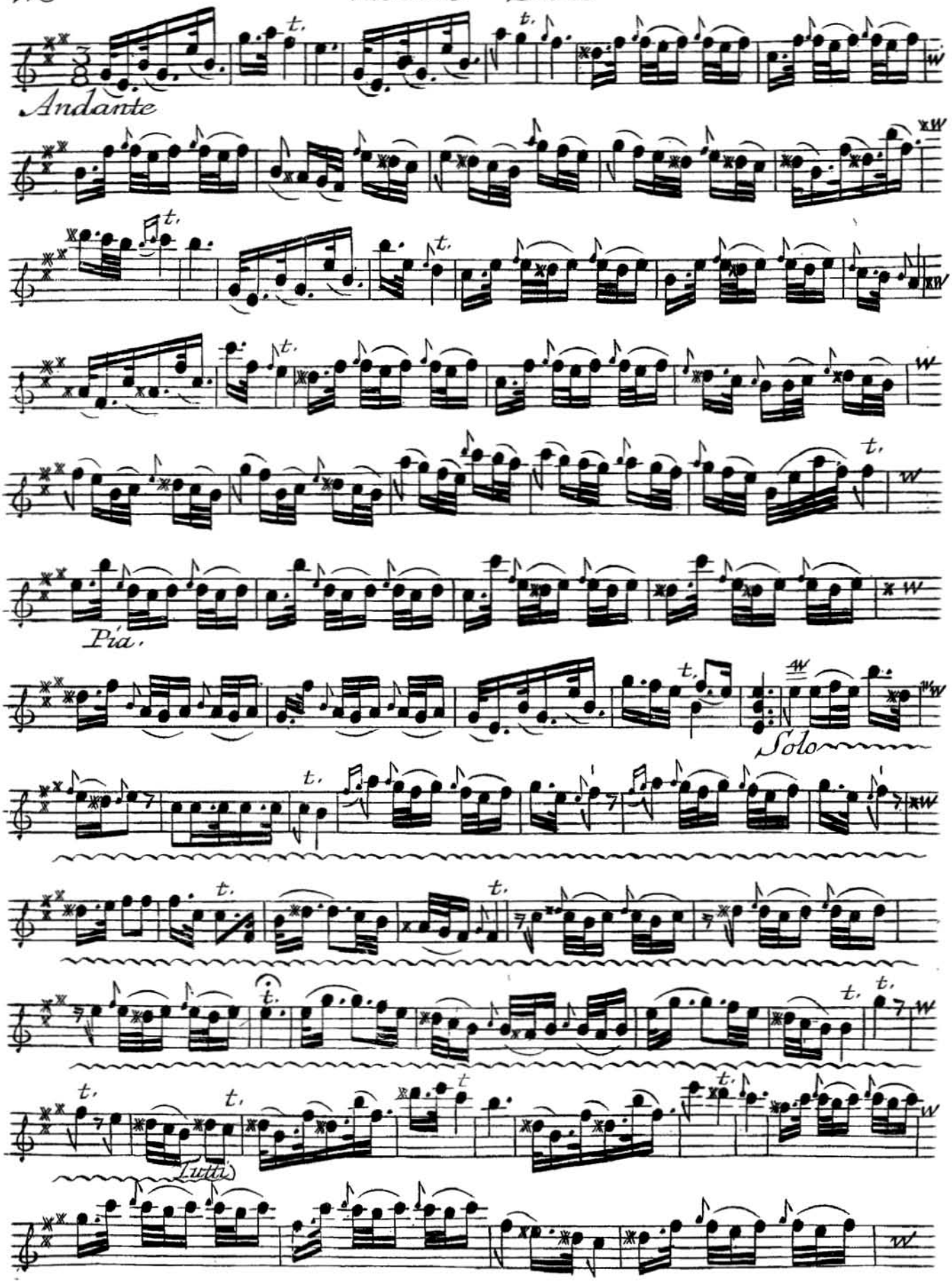

Tutti
Solo
P.o Tutti
Solo
P.o Tutti Solo
Tutti
Segue subito

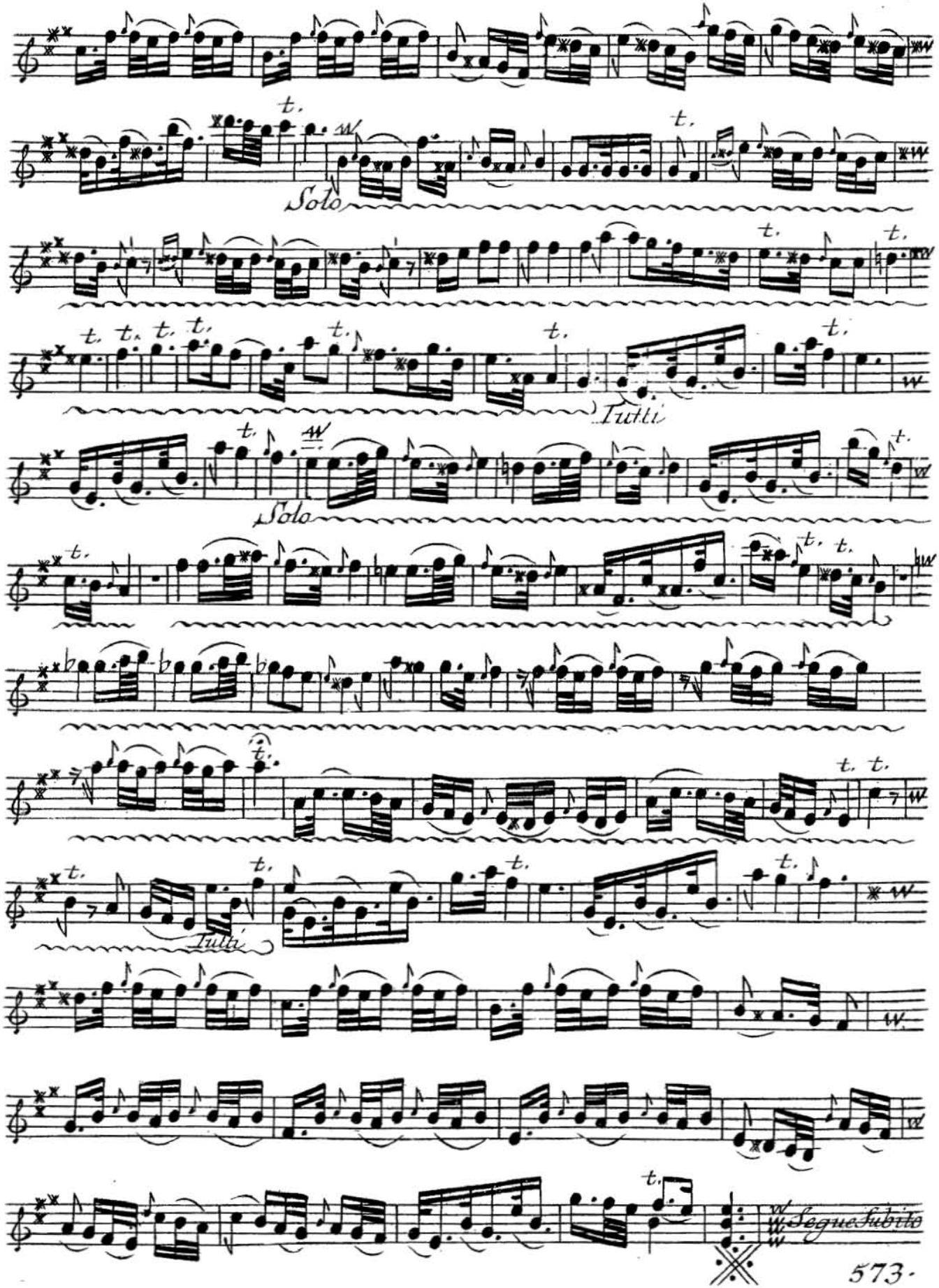
Violino Solo

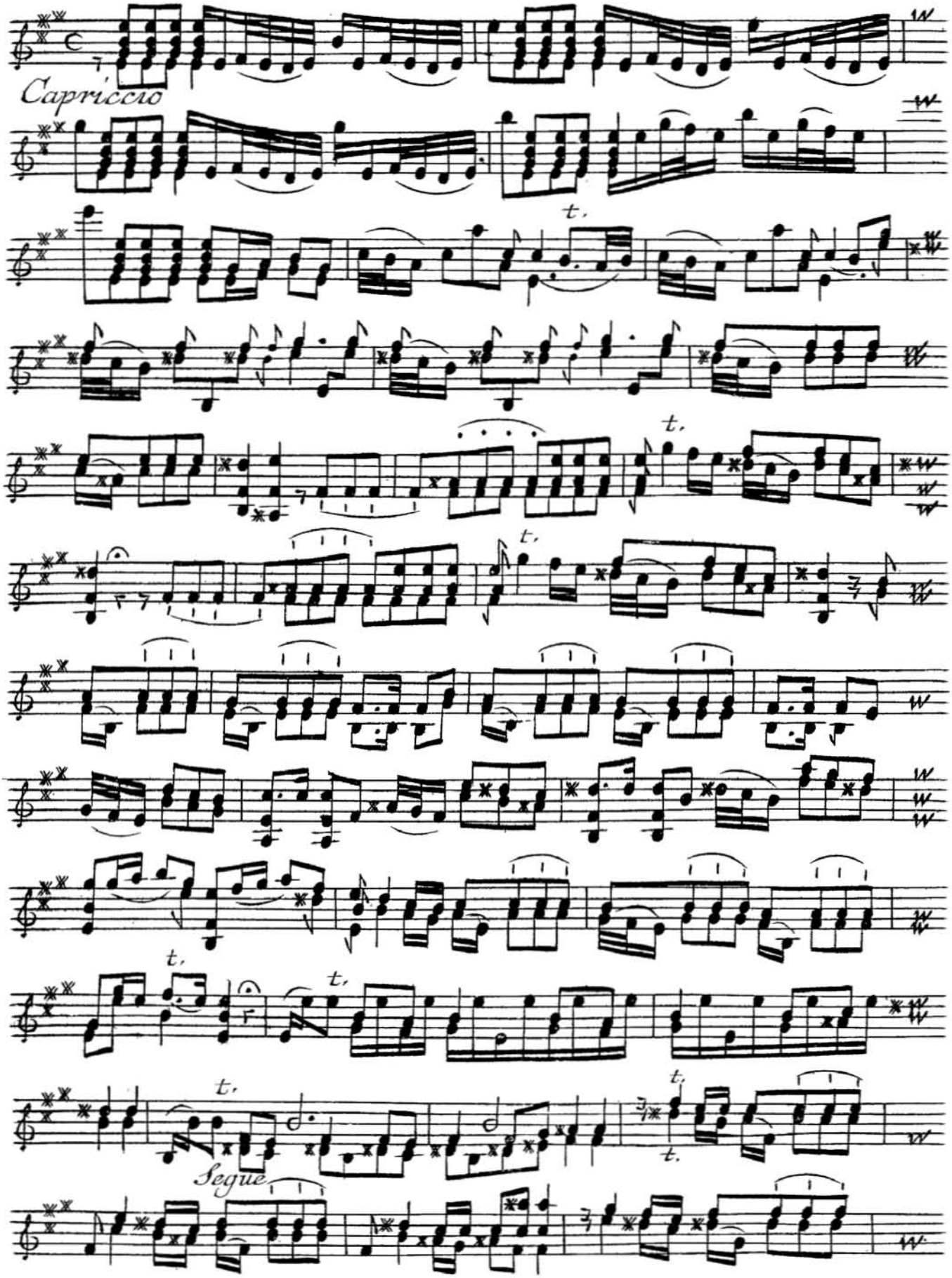


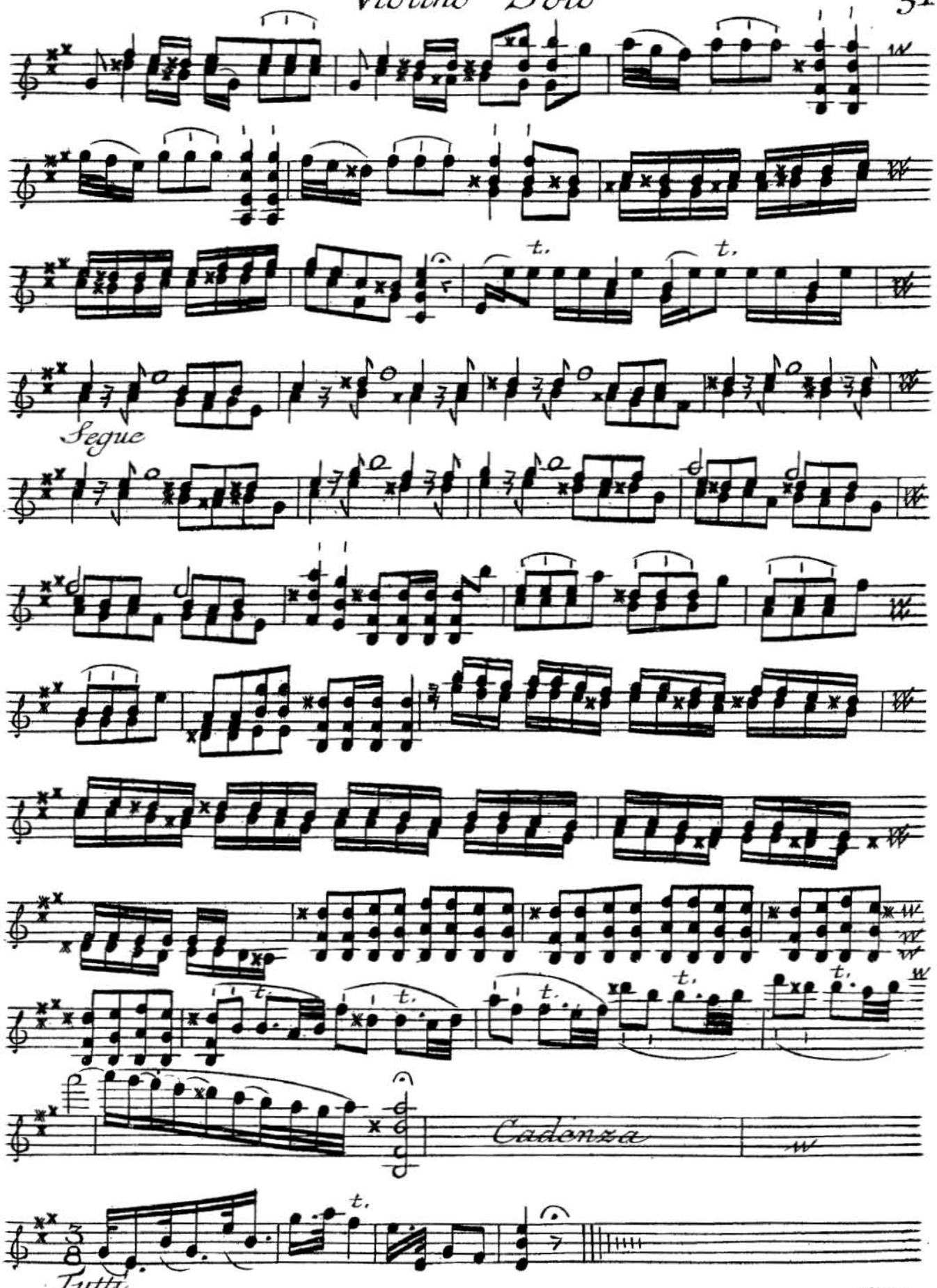

Largo
Pia. For Pia.
Solo Tutti Pia For. Pia.
Soli Tutti Pia. For.
Solo
Tutti Pia.
For. Pia. Solo
Tutti Pia.
For. Pia. For. Pia. For. Pia.
Segue

Violino Solo

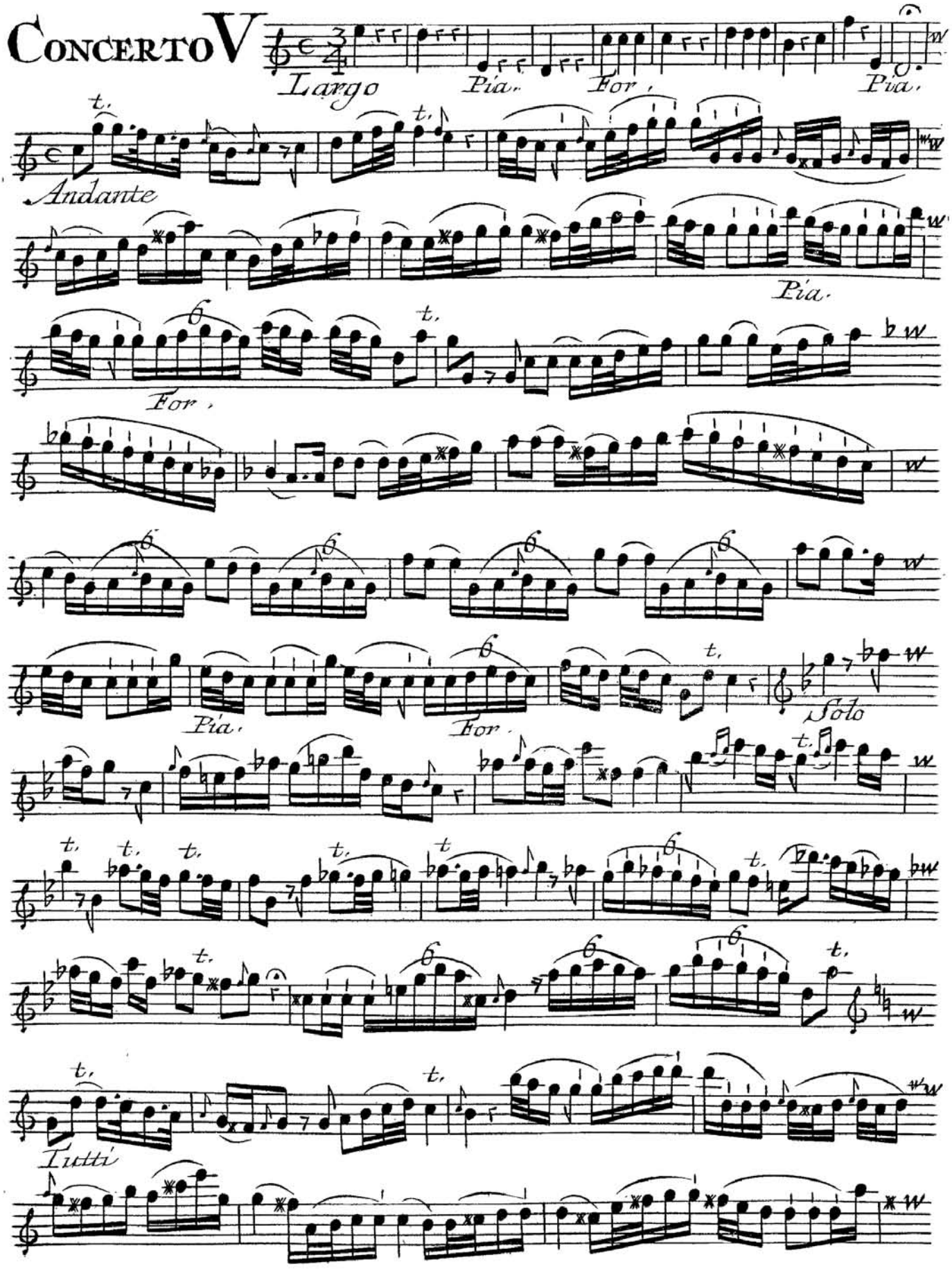


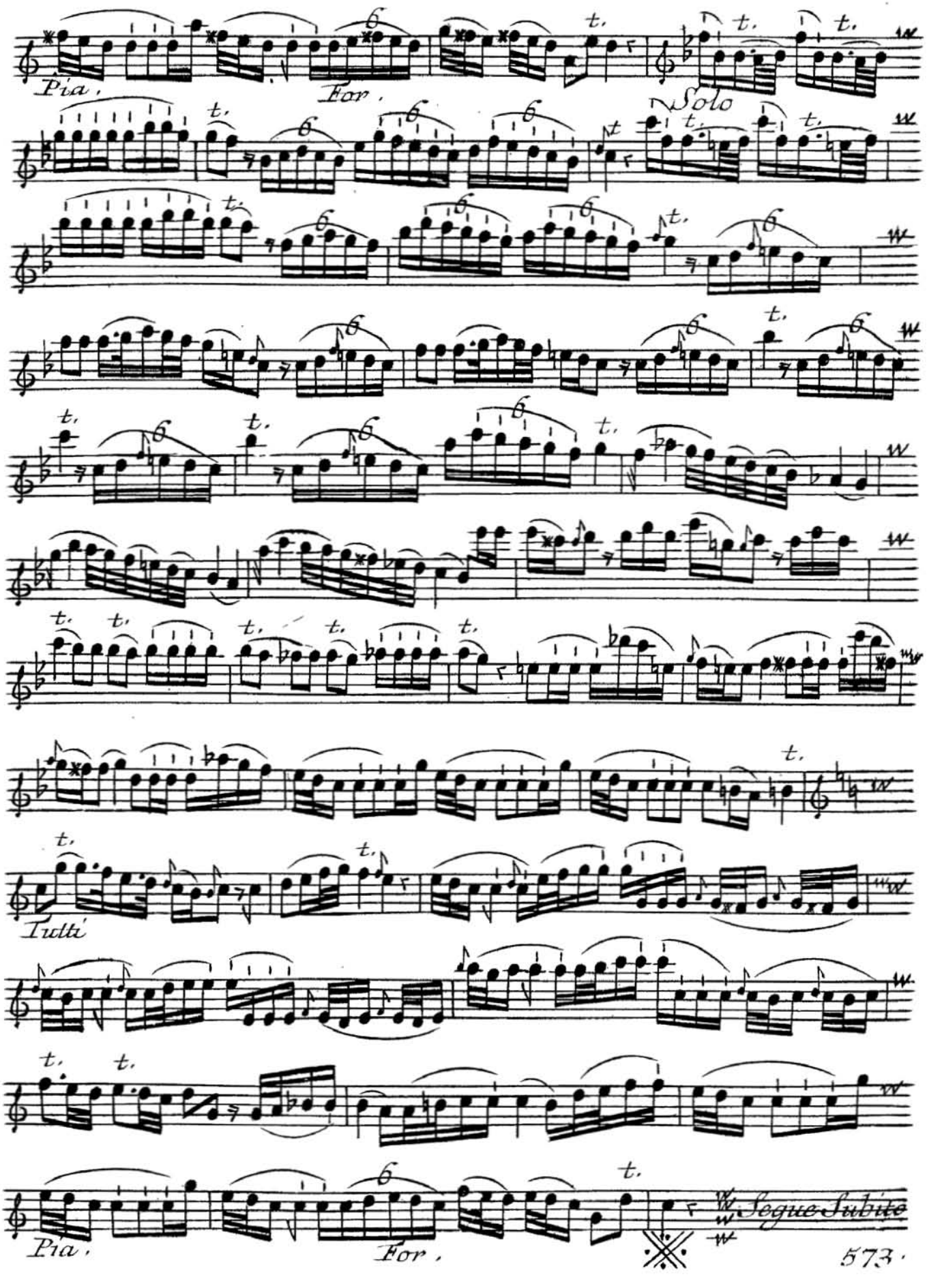

Solo
Tutti
Solo
Tutti
Segue subito


Capriccio
t.
t.
t.
t.
t.
t.
t.
t.
Segue

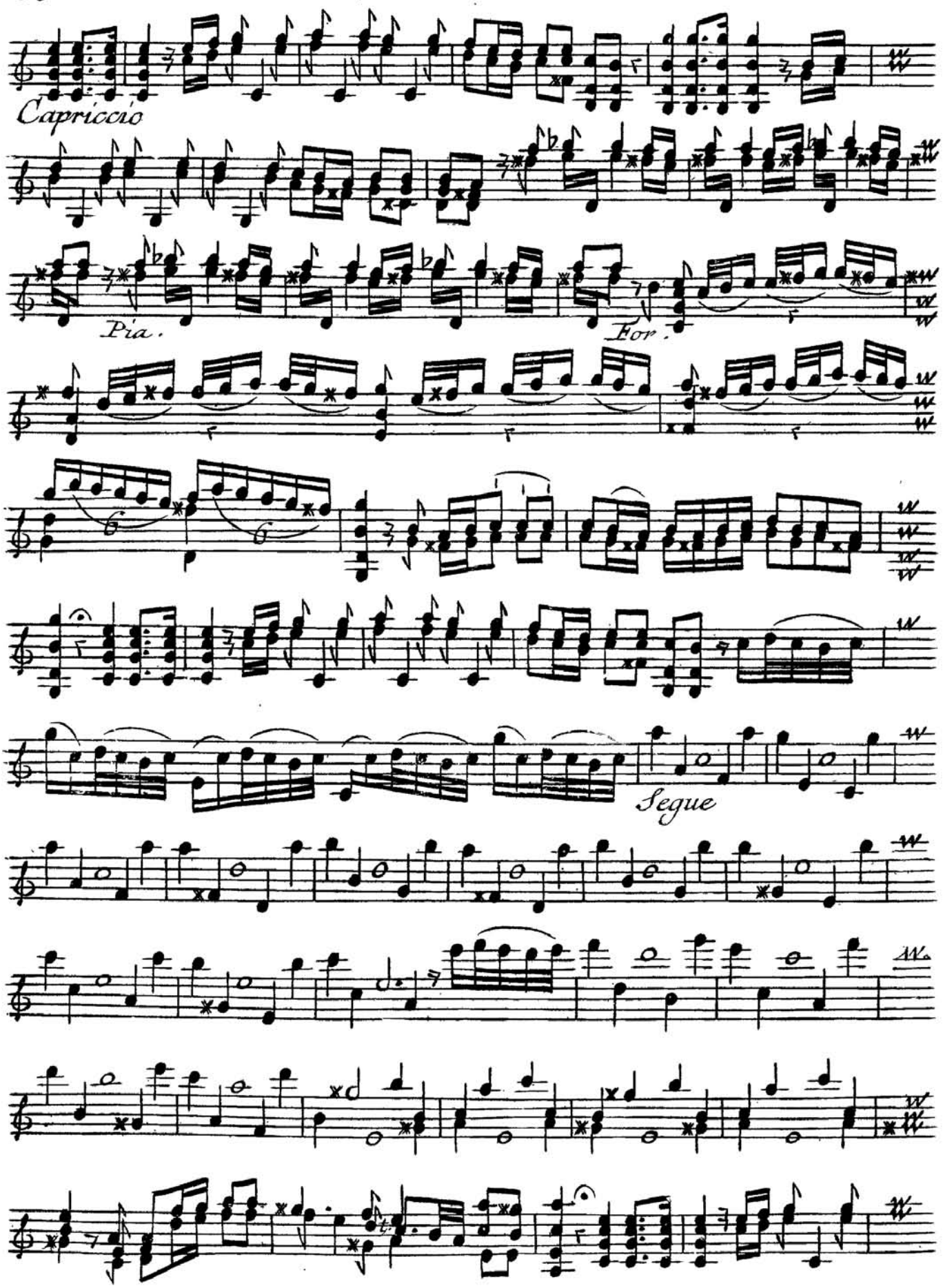

Segue
Cadenza
Tutti

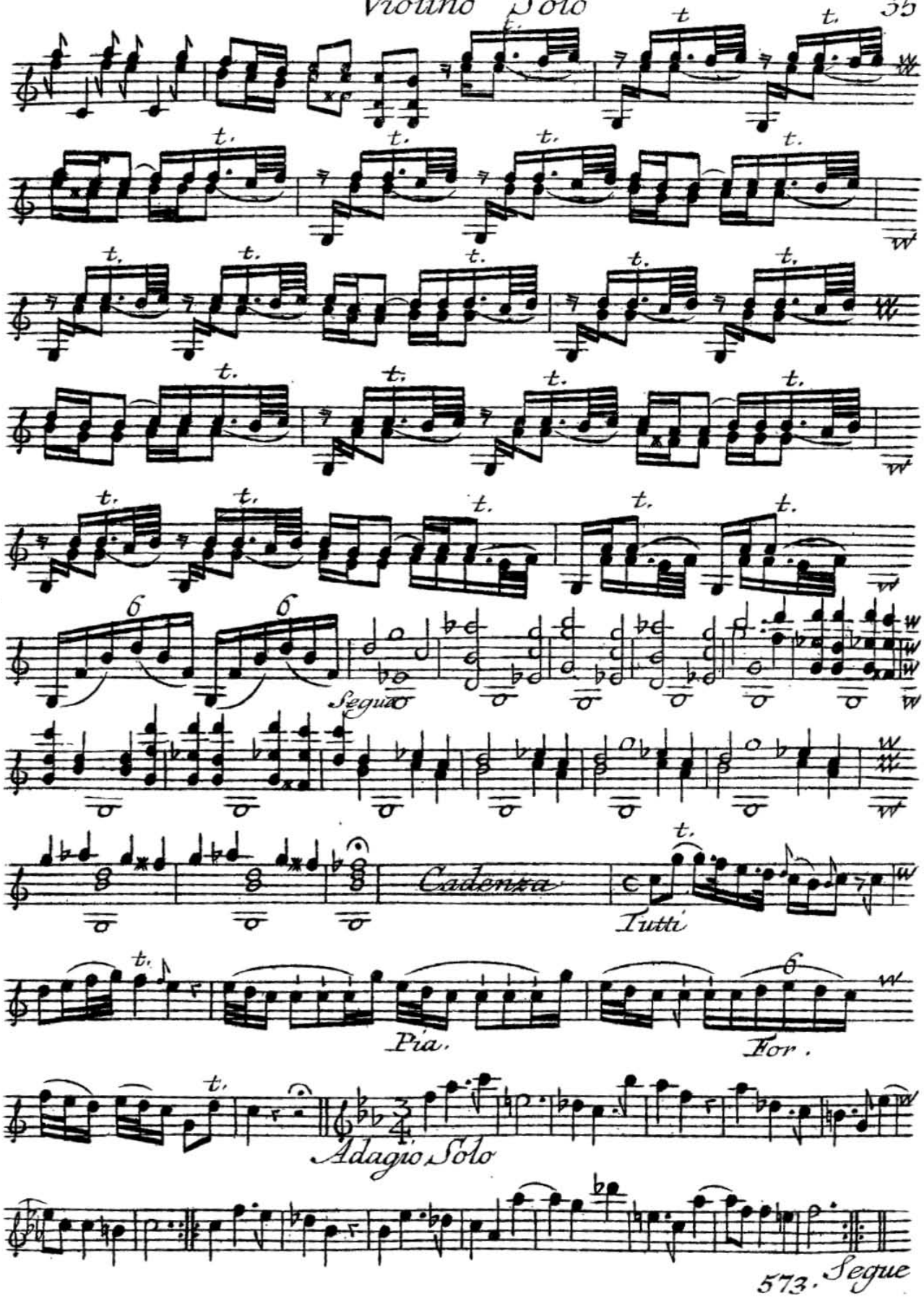
Concerto V

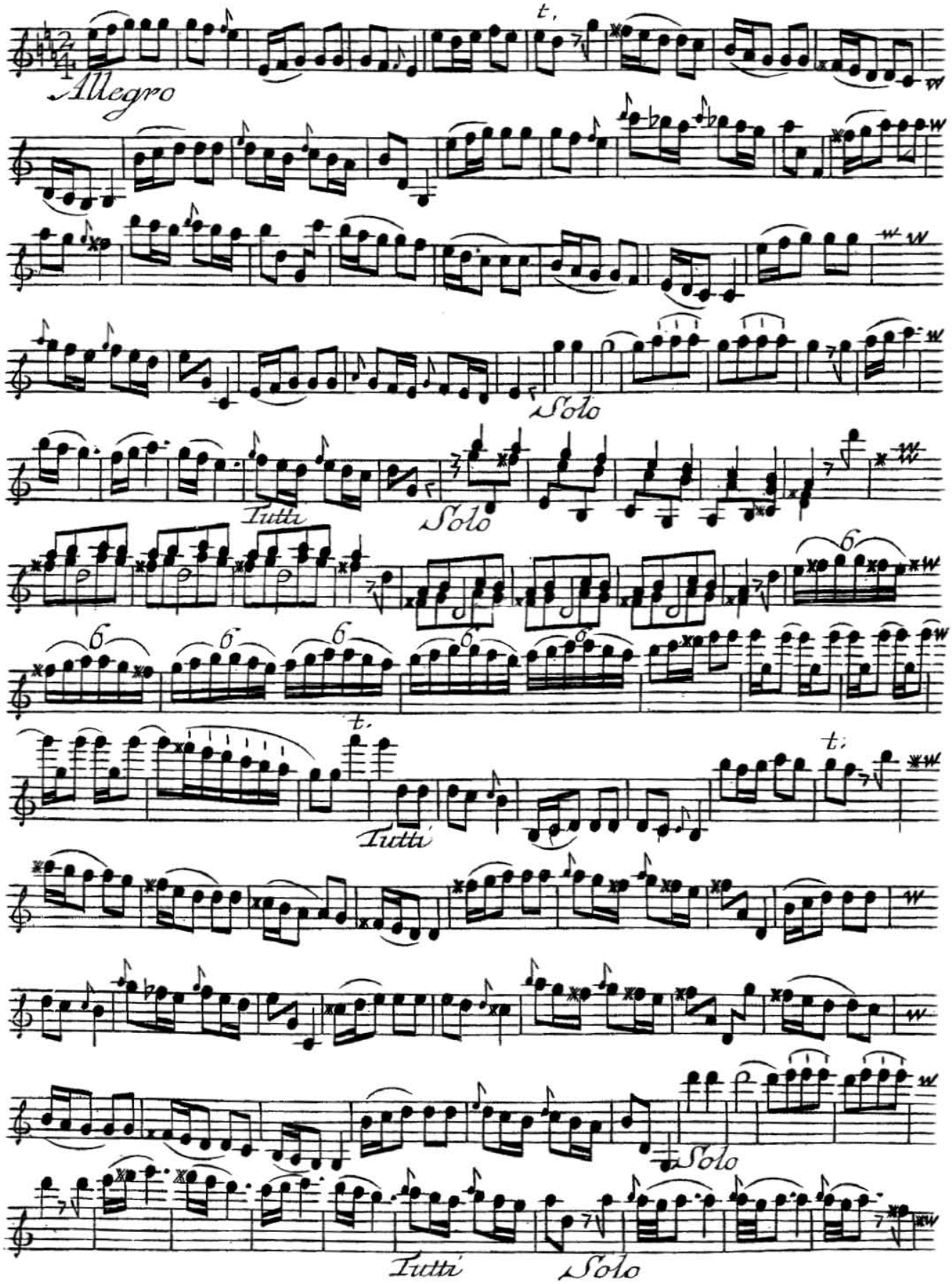


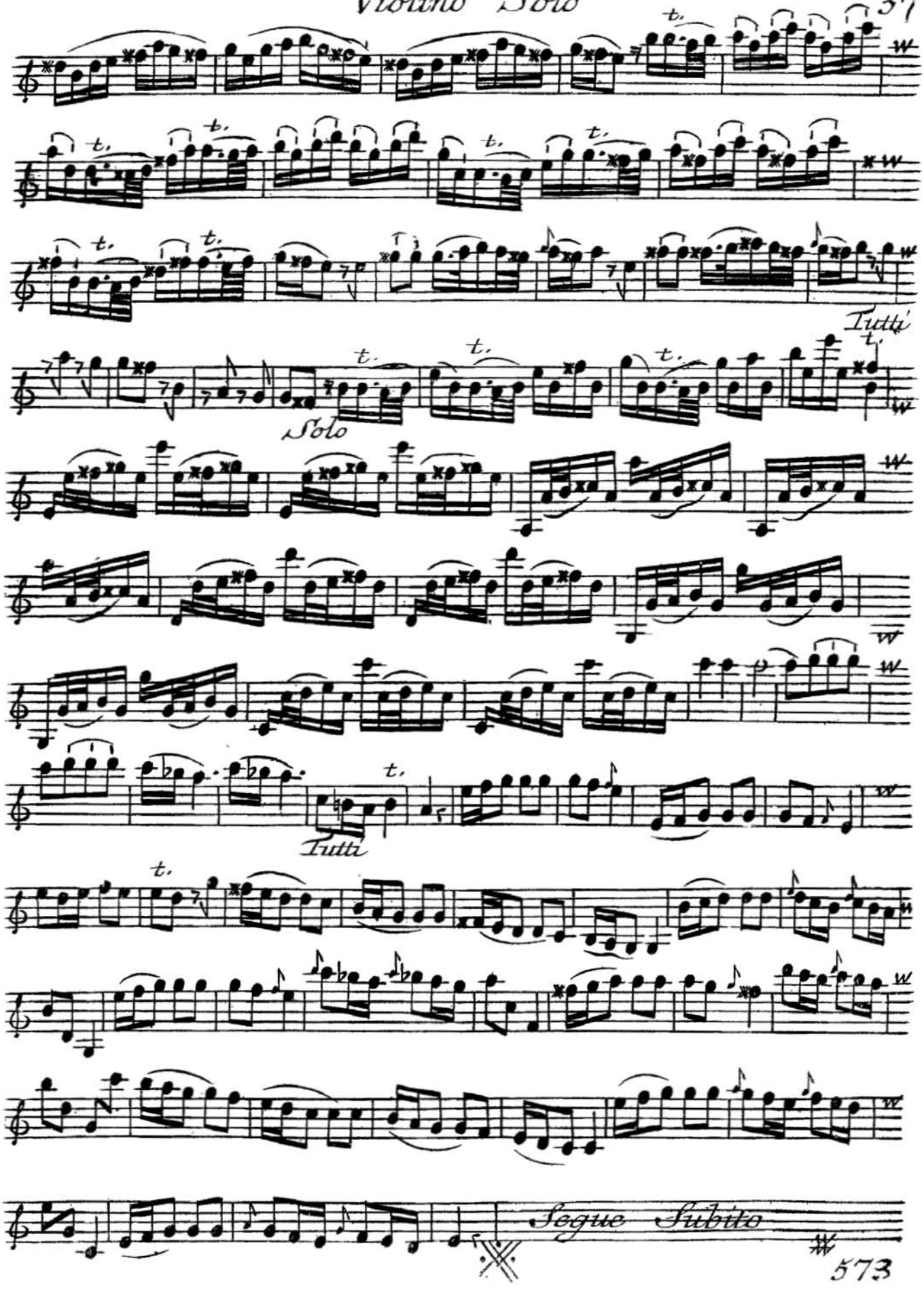

Pia.
For.
Solo
Tutti
Pia.
For.
Segue Subito

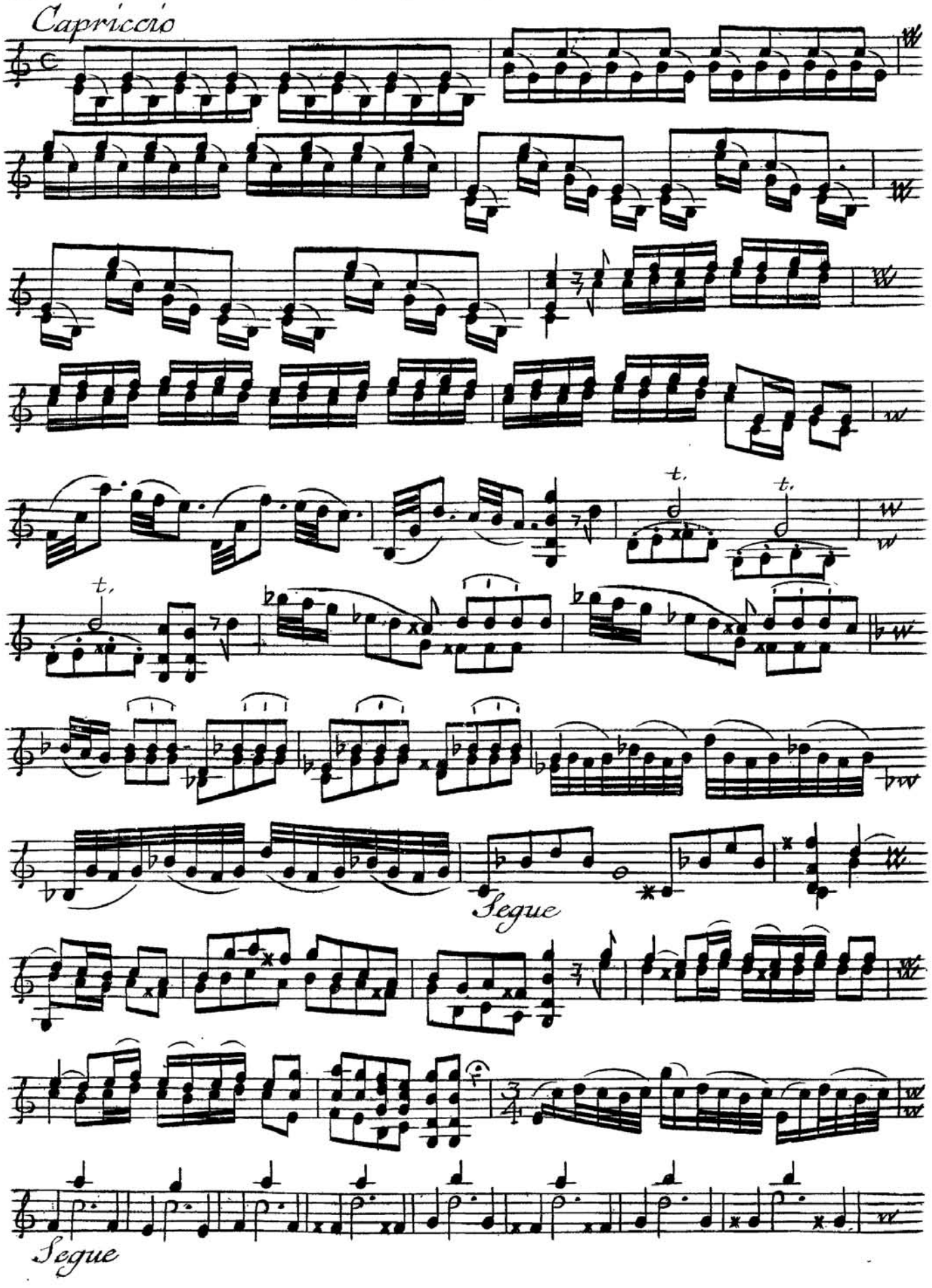
Violino Solo

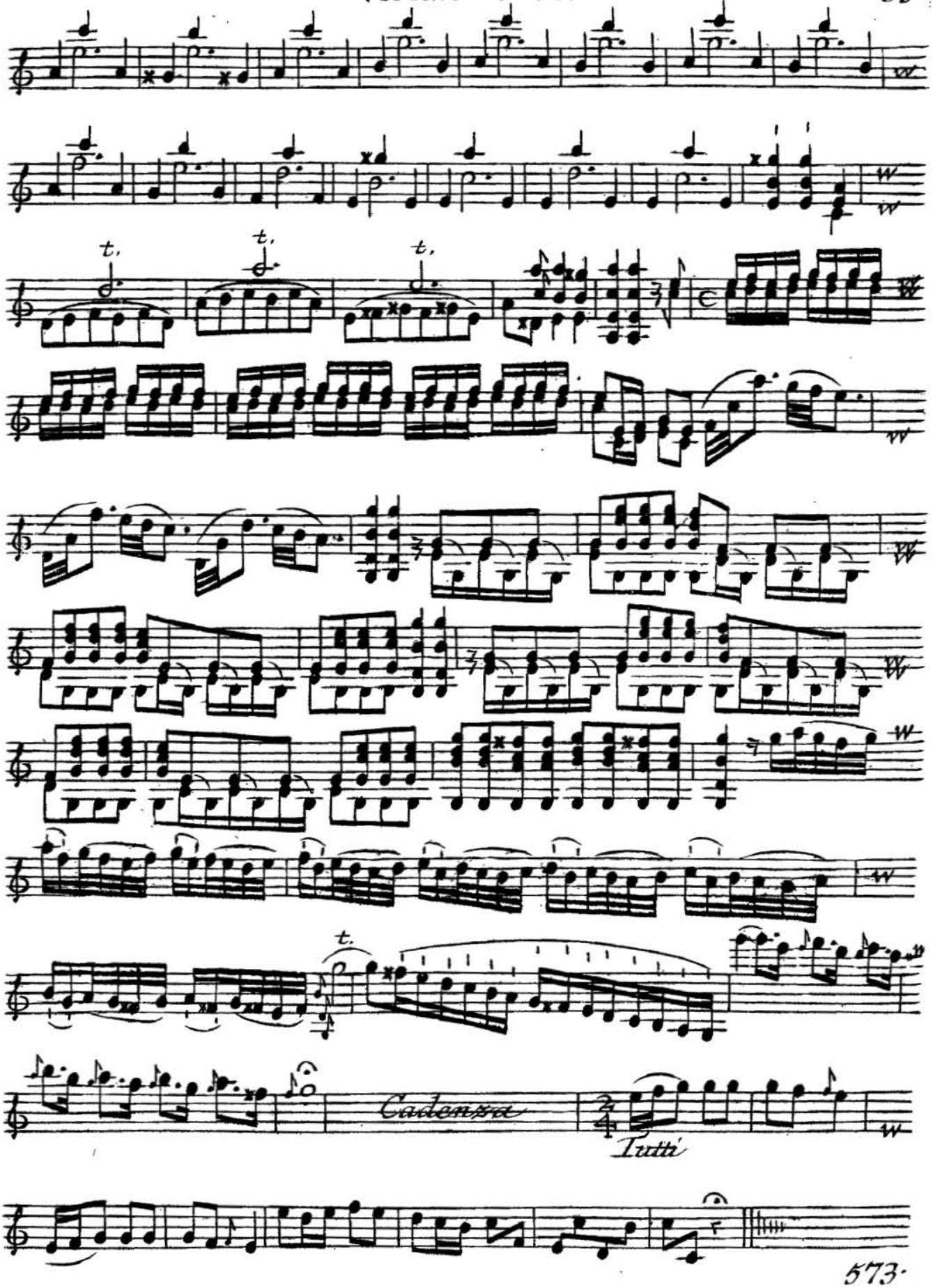



Segue
Cadenza
Tutti
Pia.
For.
Adagio Solo
573. Segue

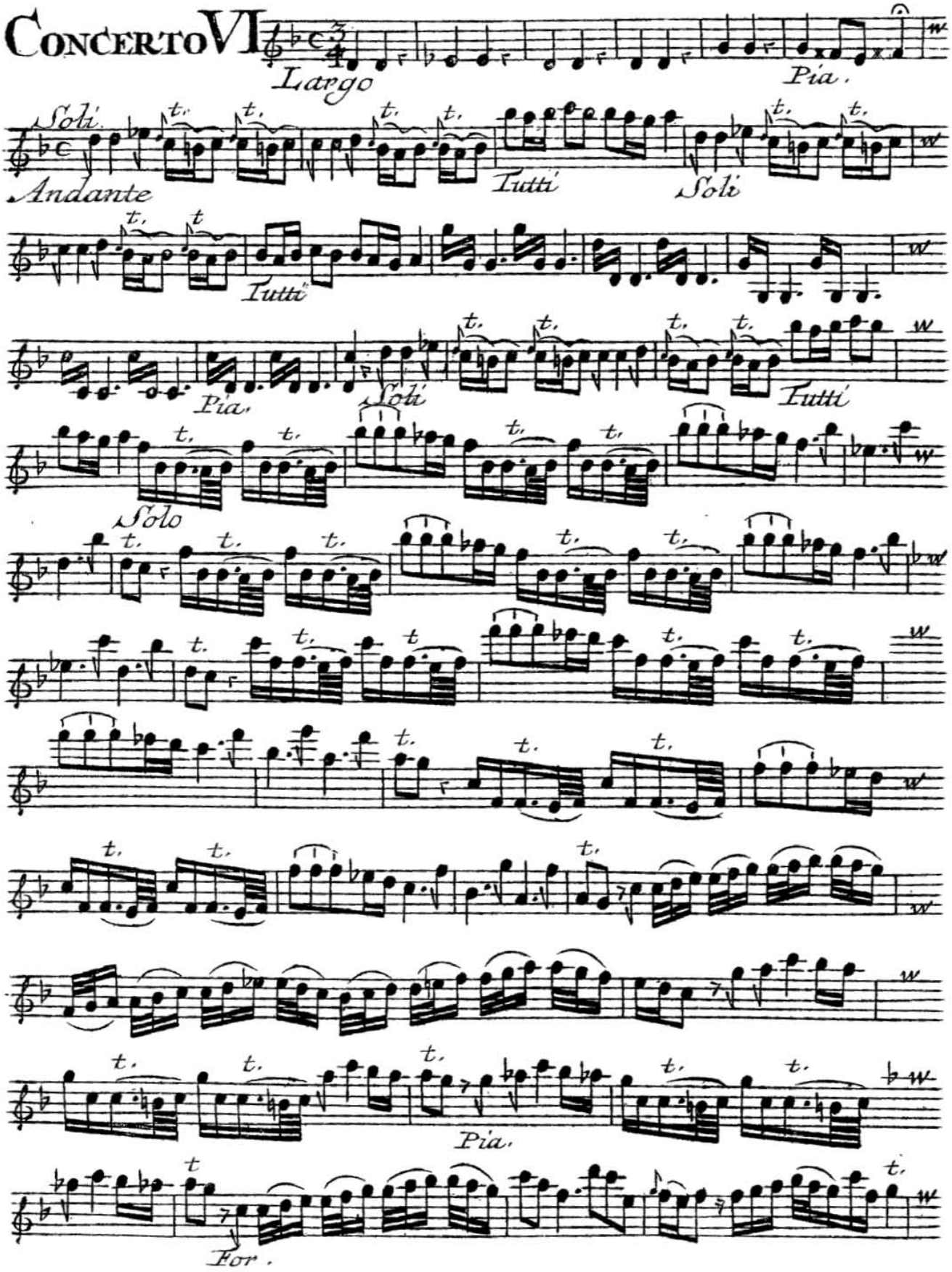

Allegro
Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo

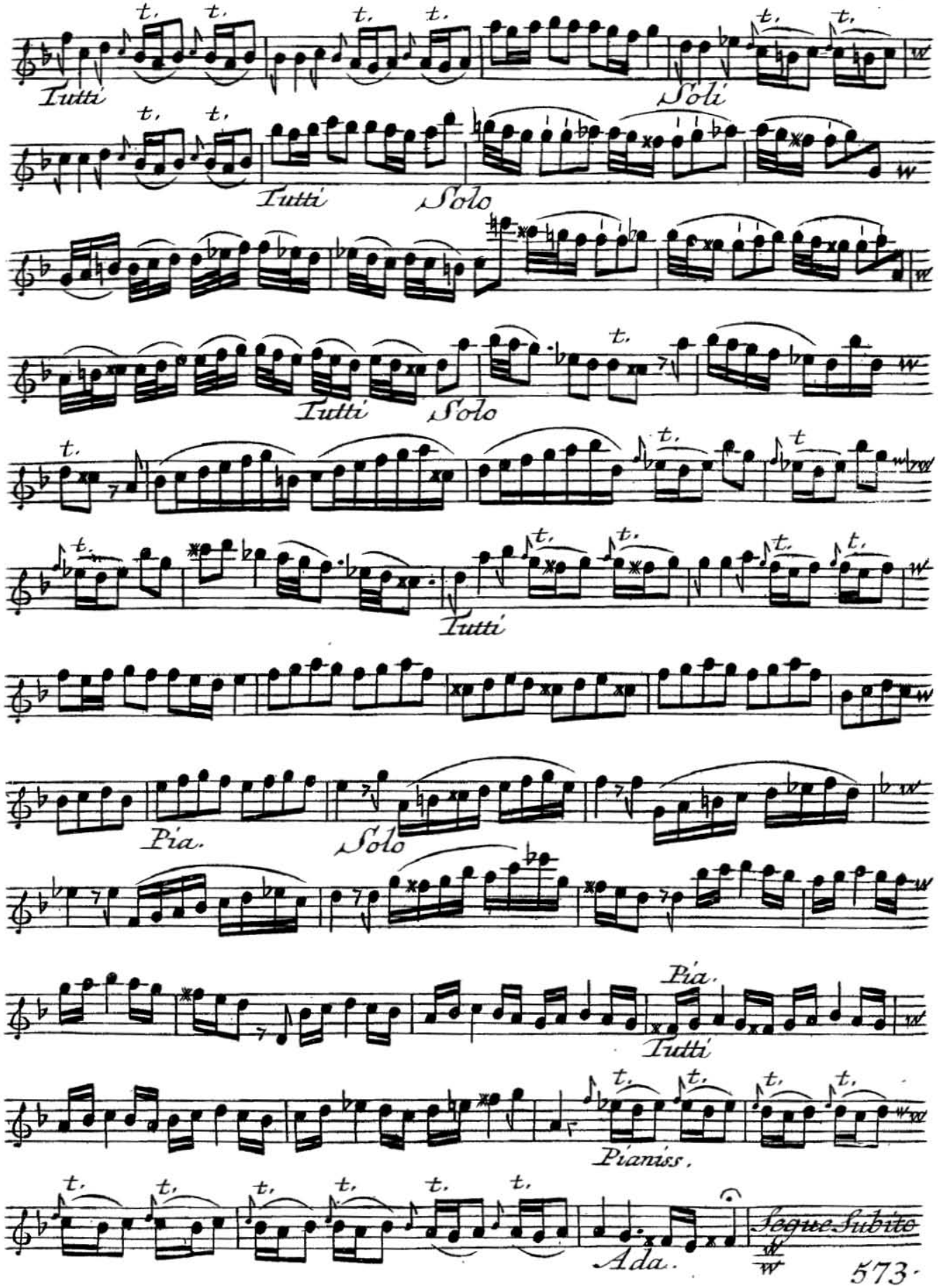

Tutti
Solo
Tutti
Segue Subito


Capriccio
Segue
Segue


t.
t.
t.
t.
Cadenza
Tutti

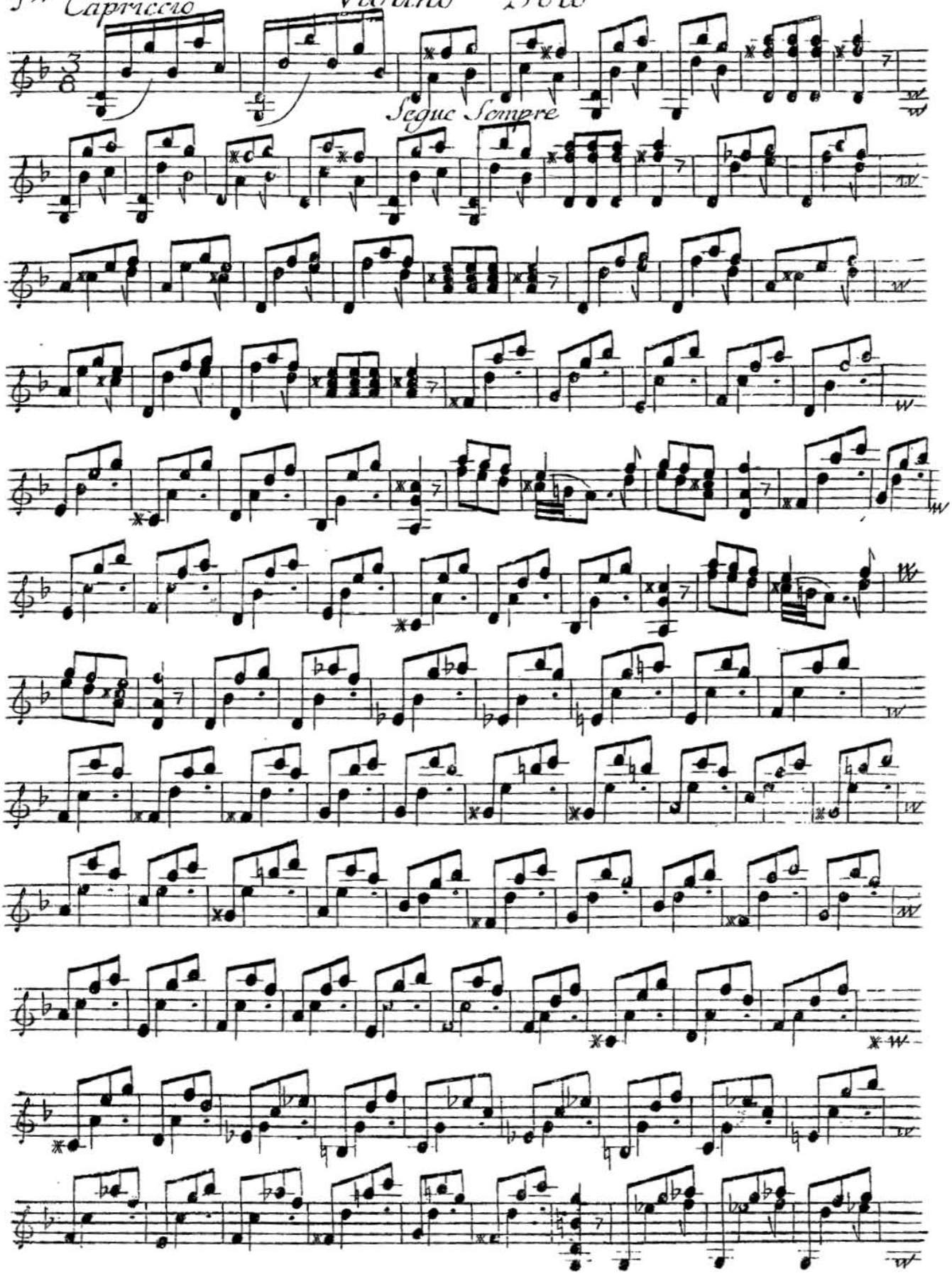
Concerto VI

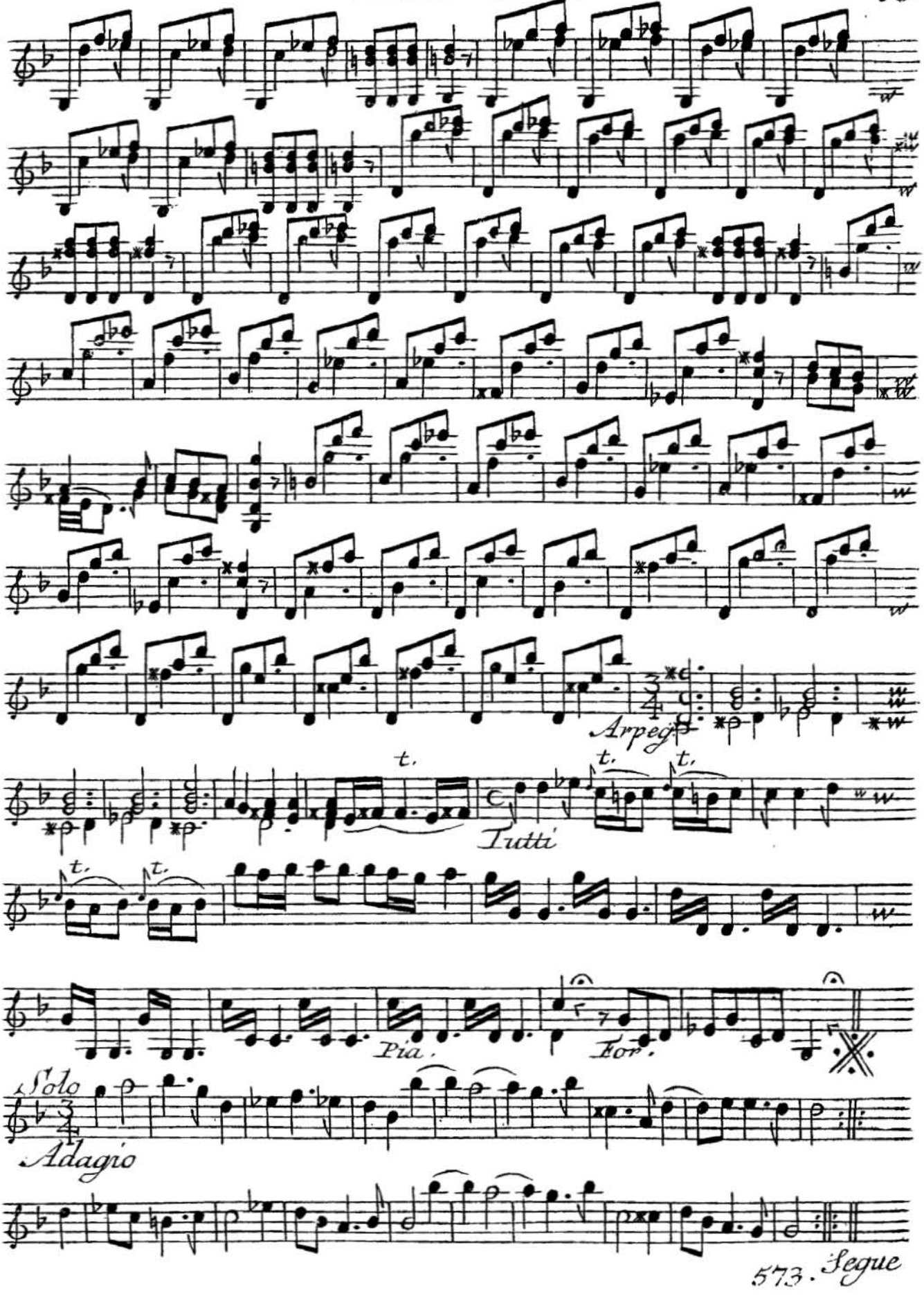

Largo
Pia.
Soli.
Andante
Tutti
Soli
Tutti
Pia.
Soli
Tutti
Solo
Pia.
For.


Tutti
Soli
Tutti
Solo
Tutti
Solo
Tutti
Pia.
Solo
Pia.
Tutti
Pianiss.
Ada.
Segue Subito

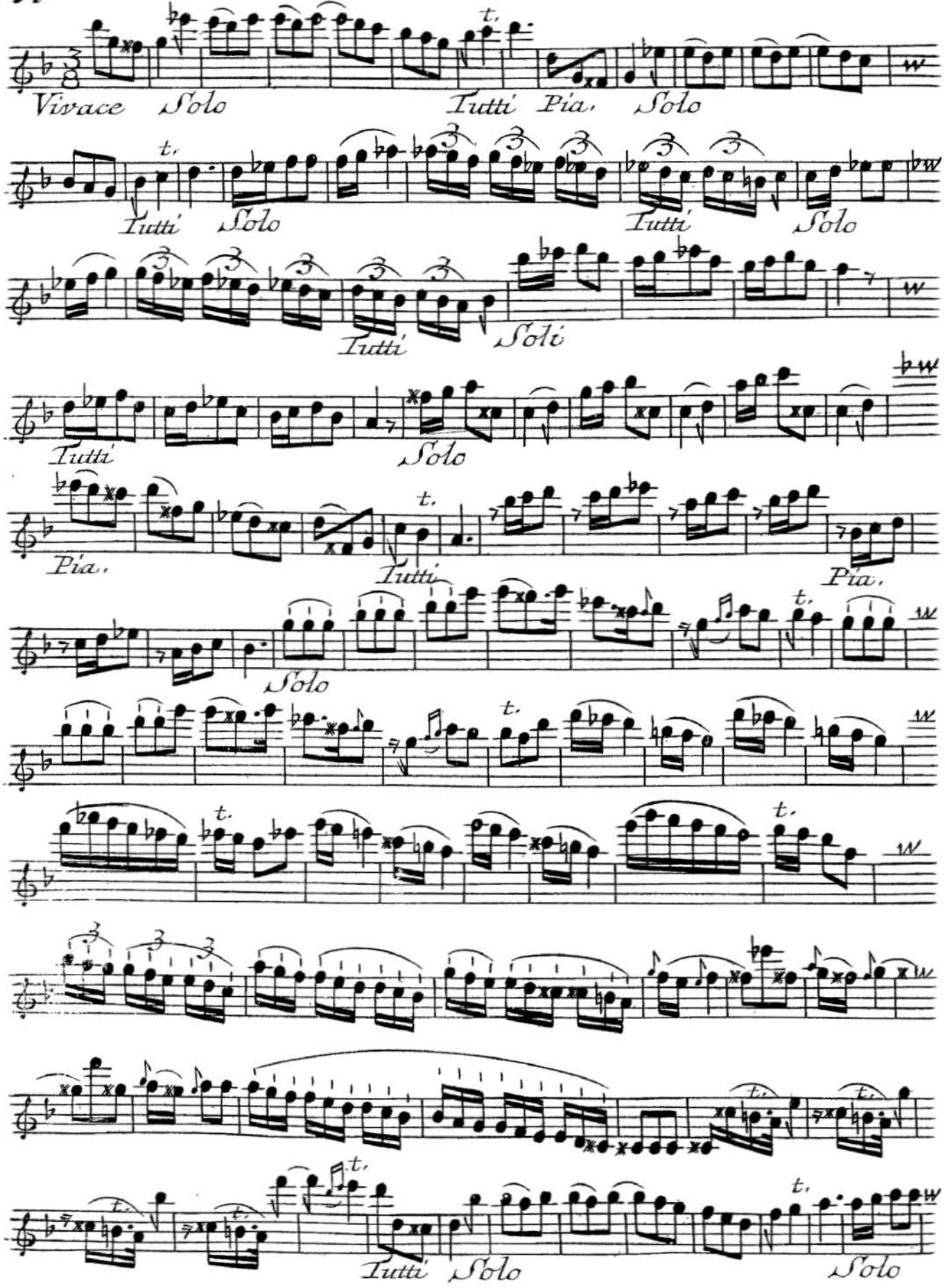
42 Capriccio

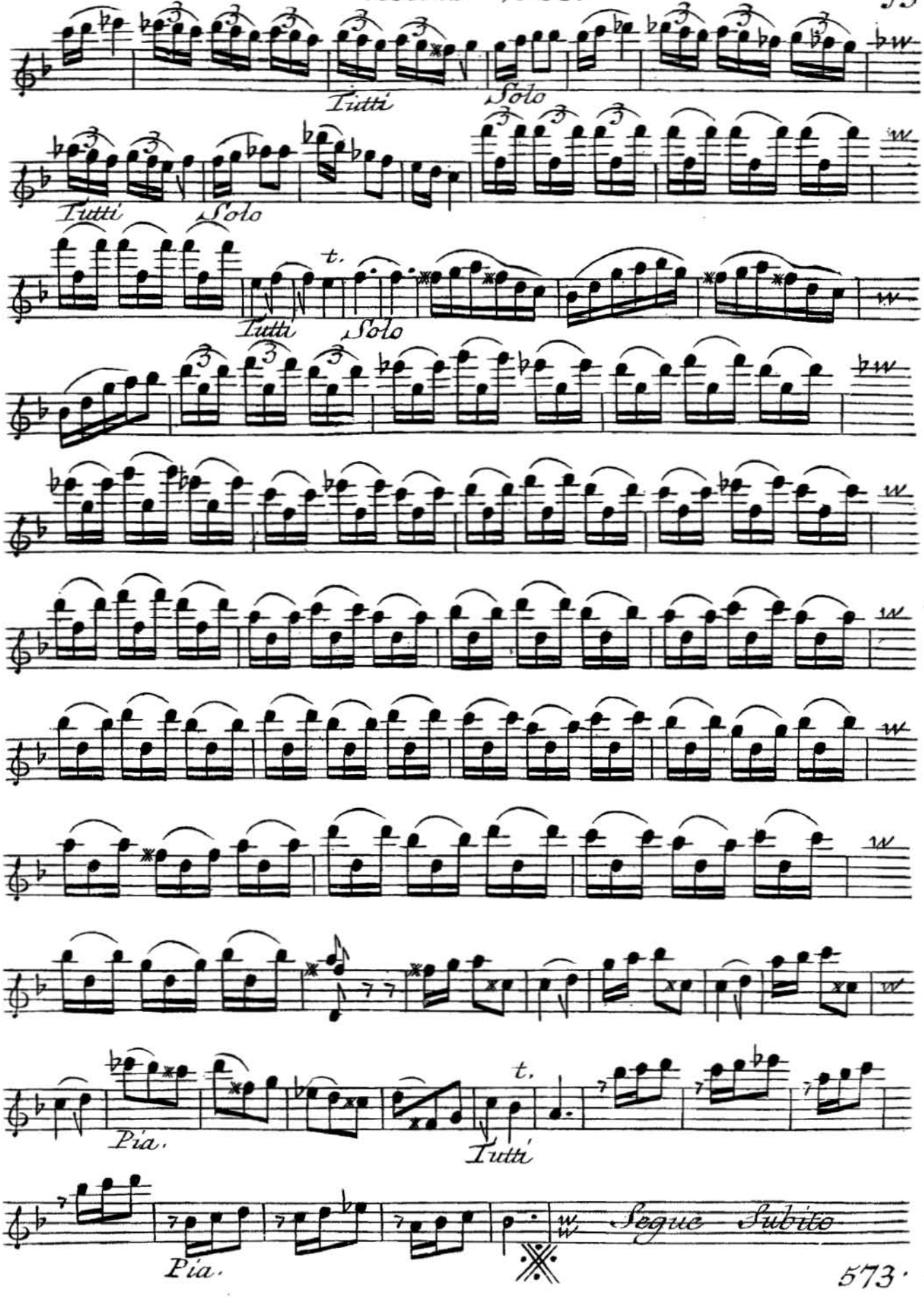
Violino Solo




Arpeg.
t.
Tutti
t.
t.
t.
t.
Pia.
For.
Solo
Adagio

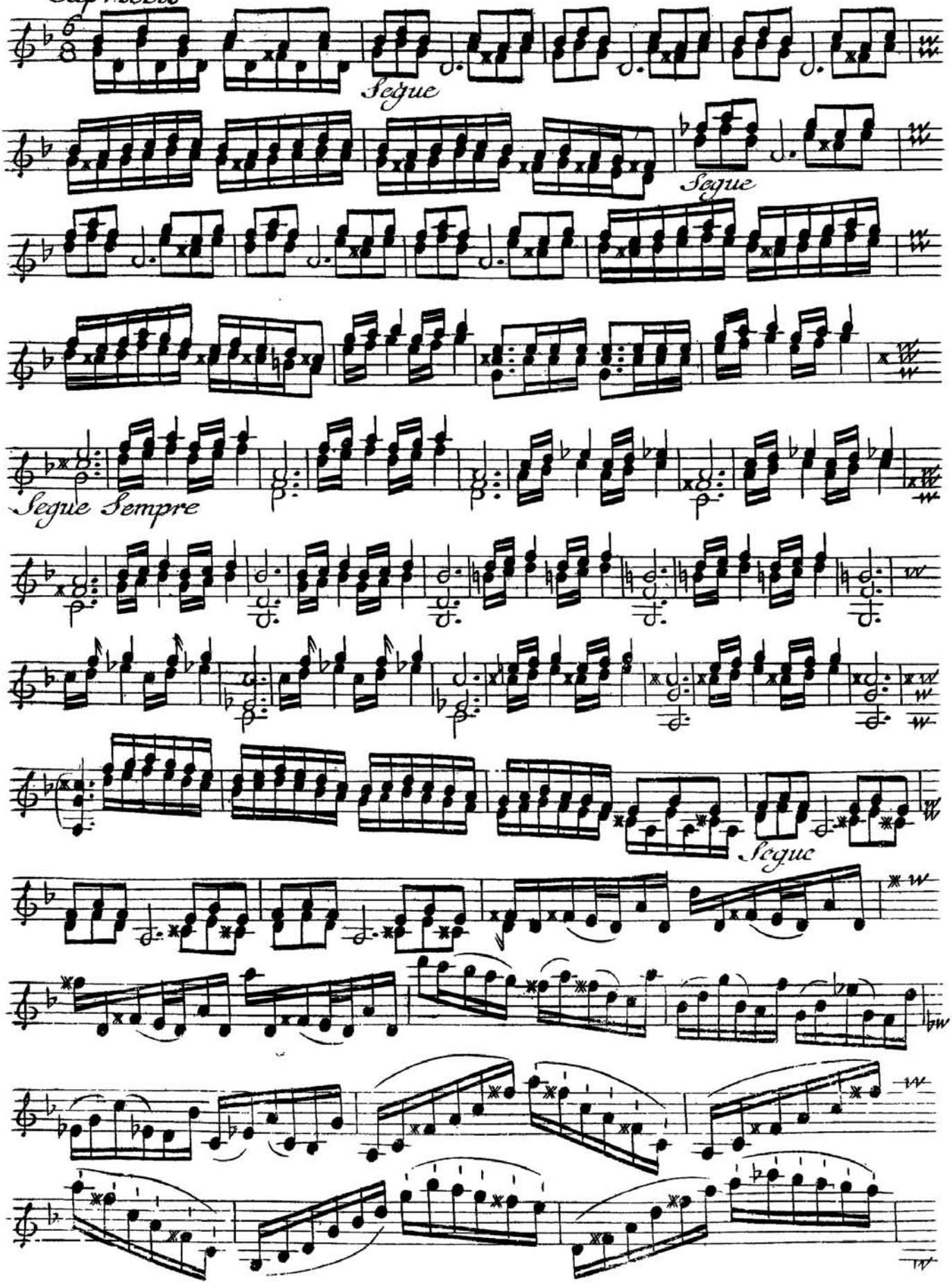
Violino Solo

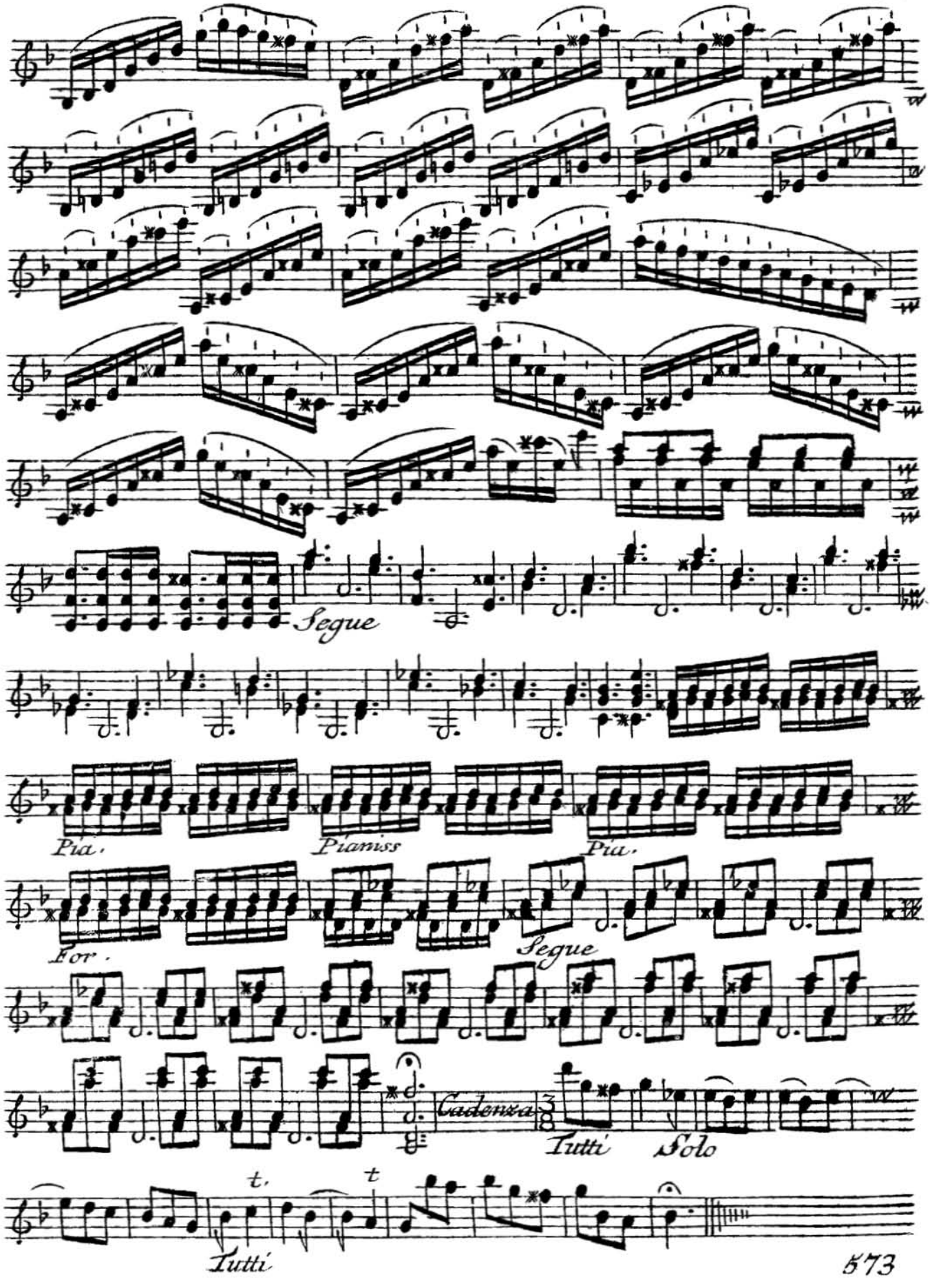



Tutti
Solo
Tutti
Solo
t.
Tutti
Solo
Pia.
t.
Tutti
Pia.
Segue Subito

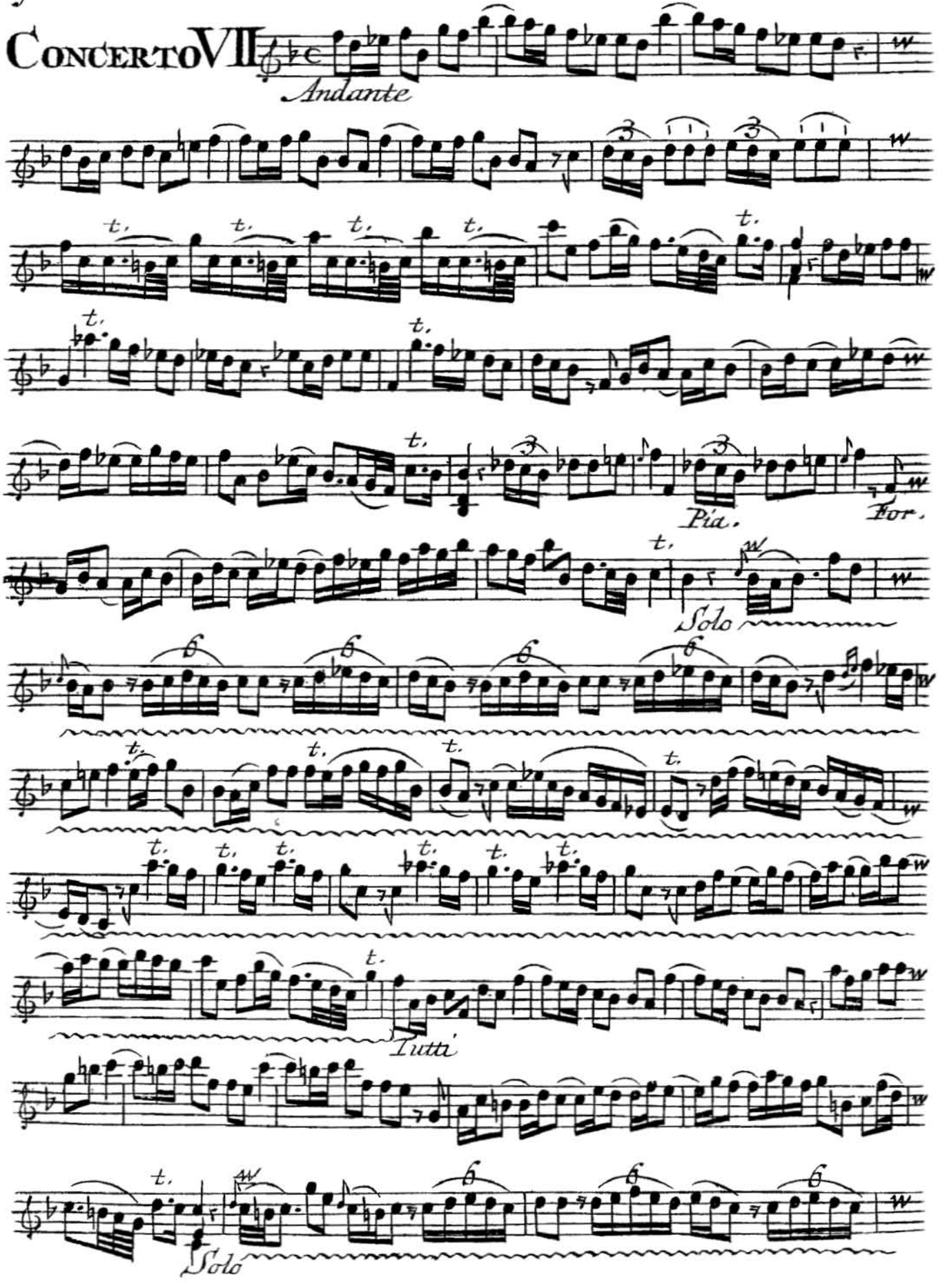
Violino Solo

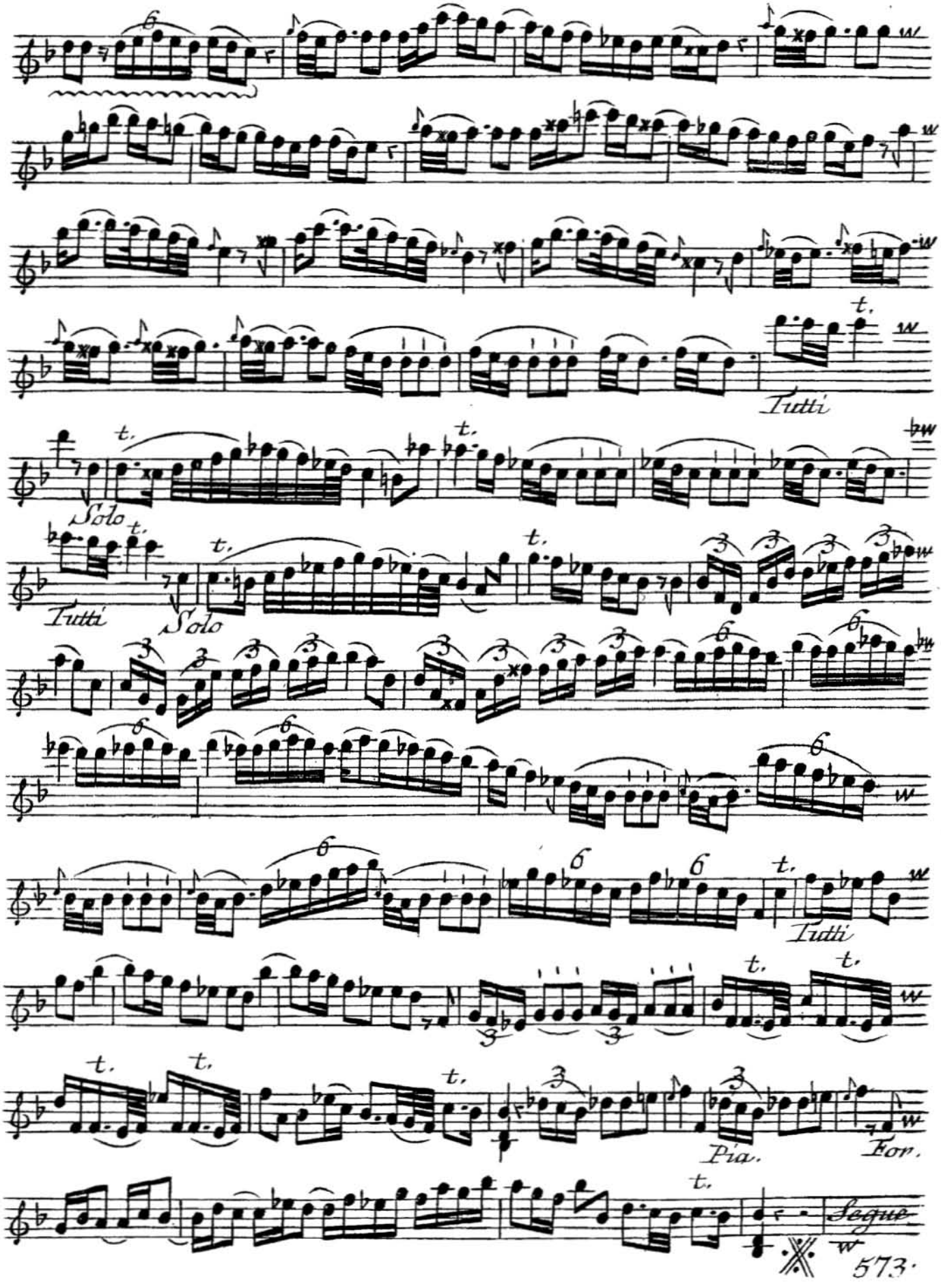
Capriccio

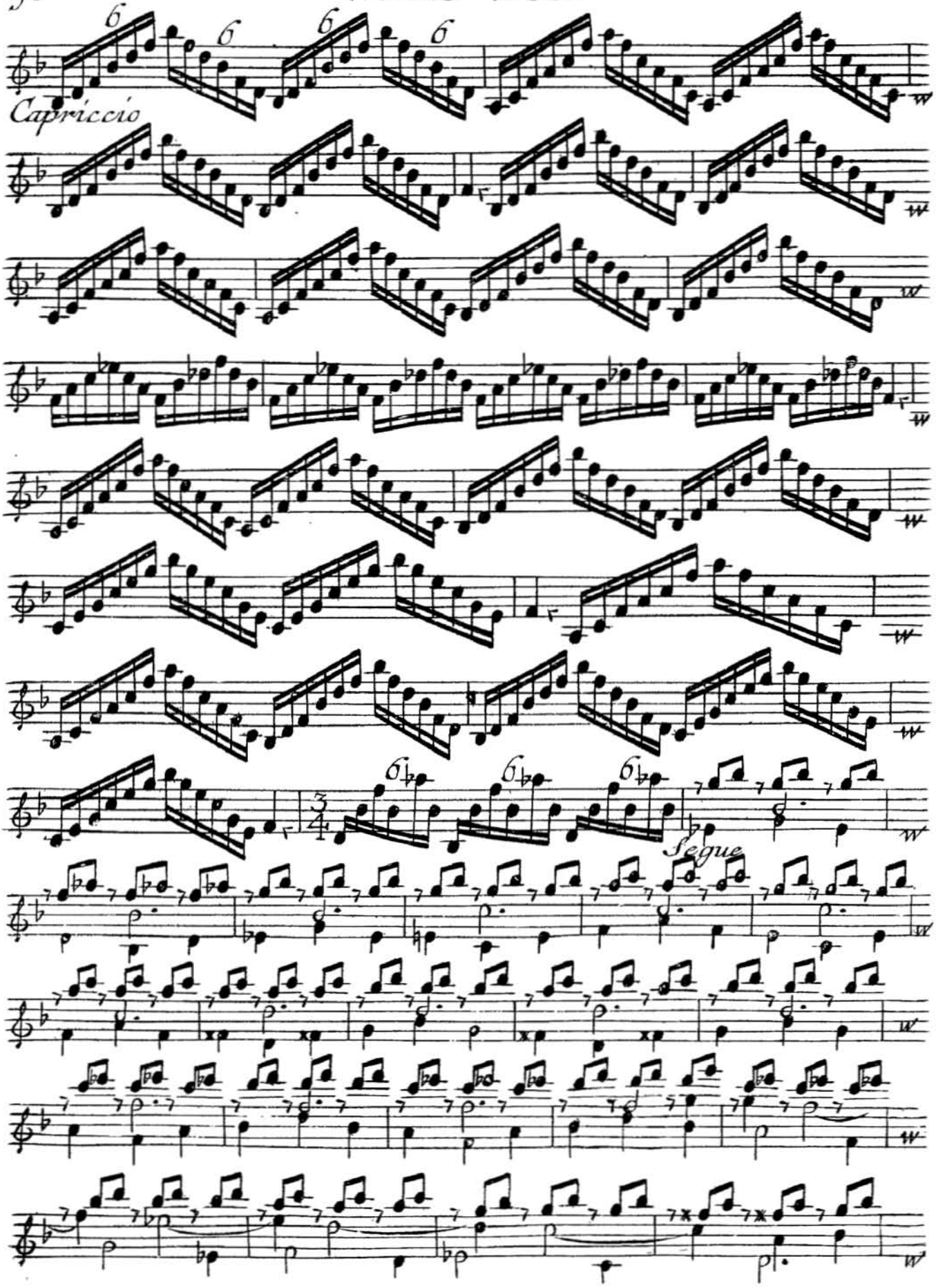


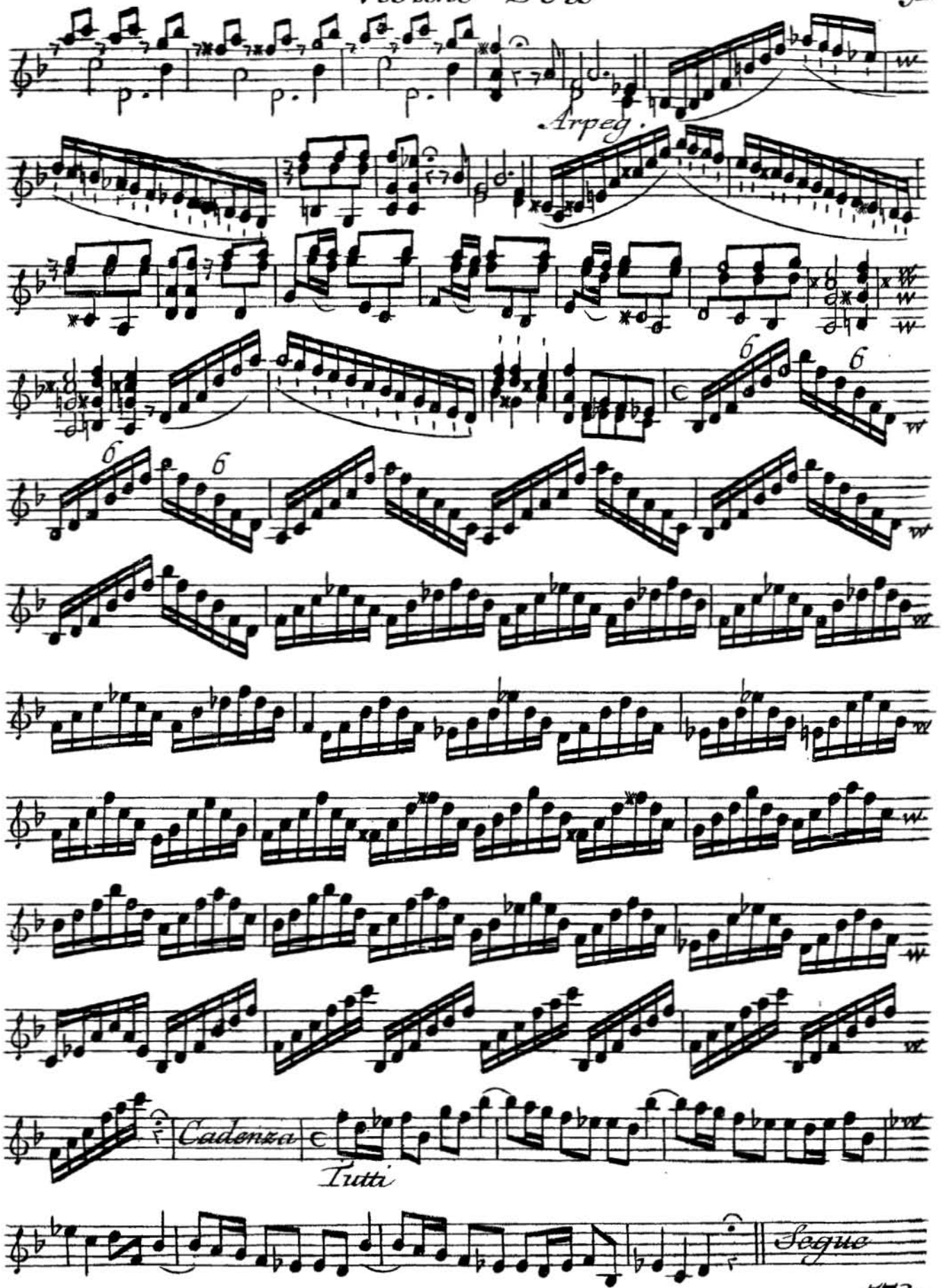

Segue
Pia.
Piamiss
Pia.
For.
Segue
Cadenza
Tutti
Solo
t.
t
Tutti

Concerto VII

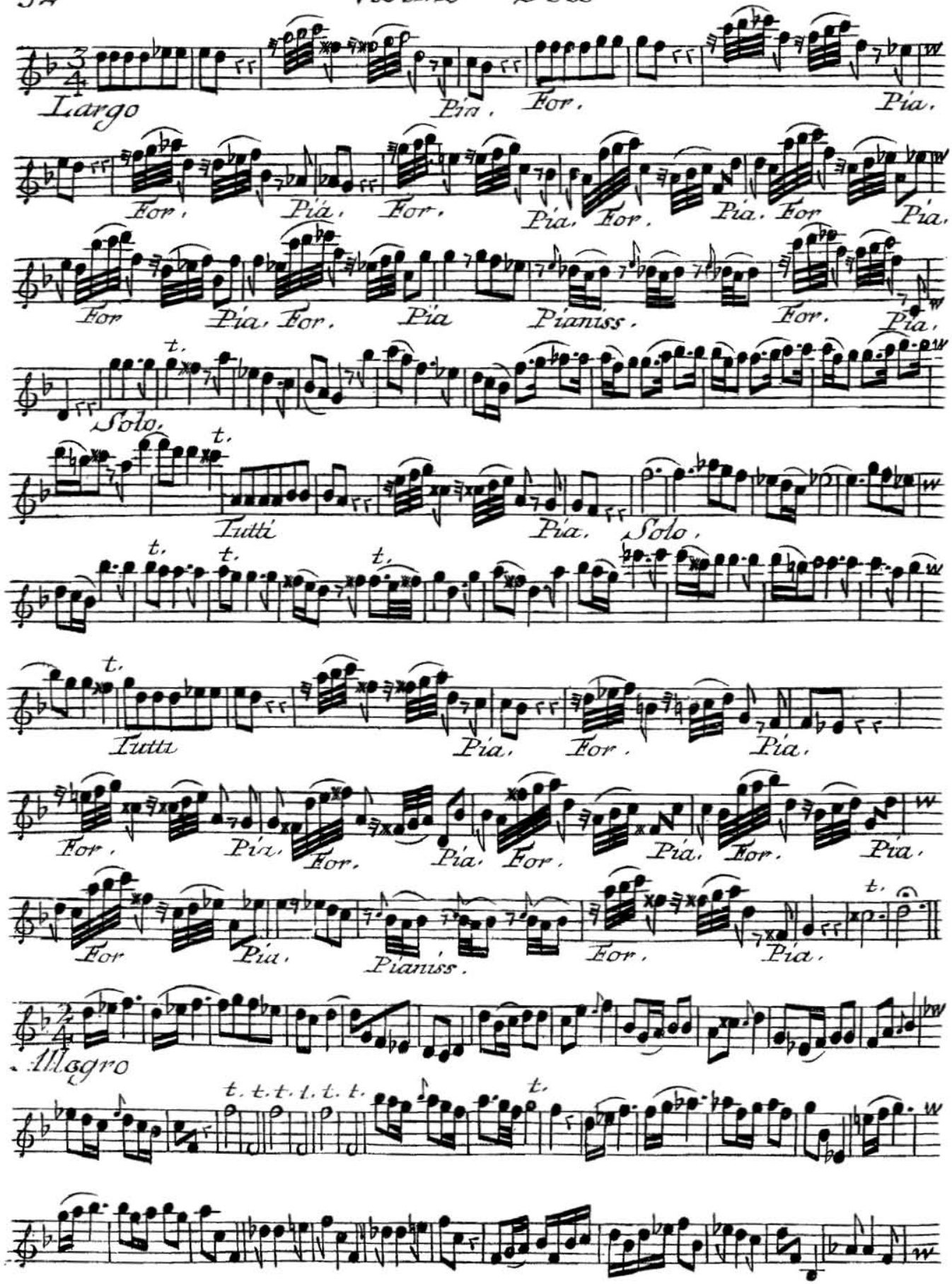


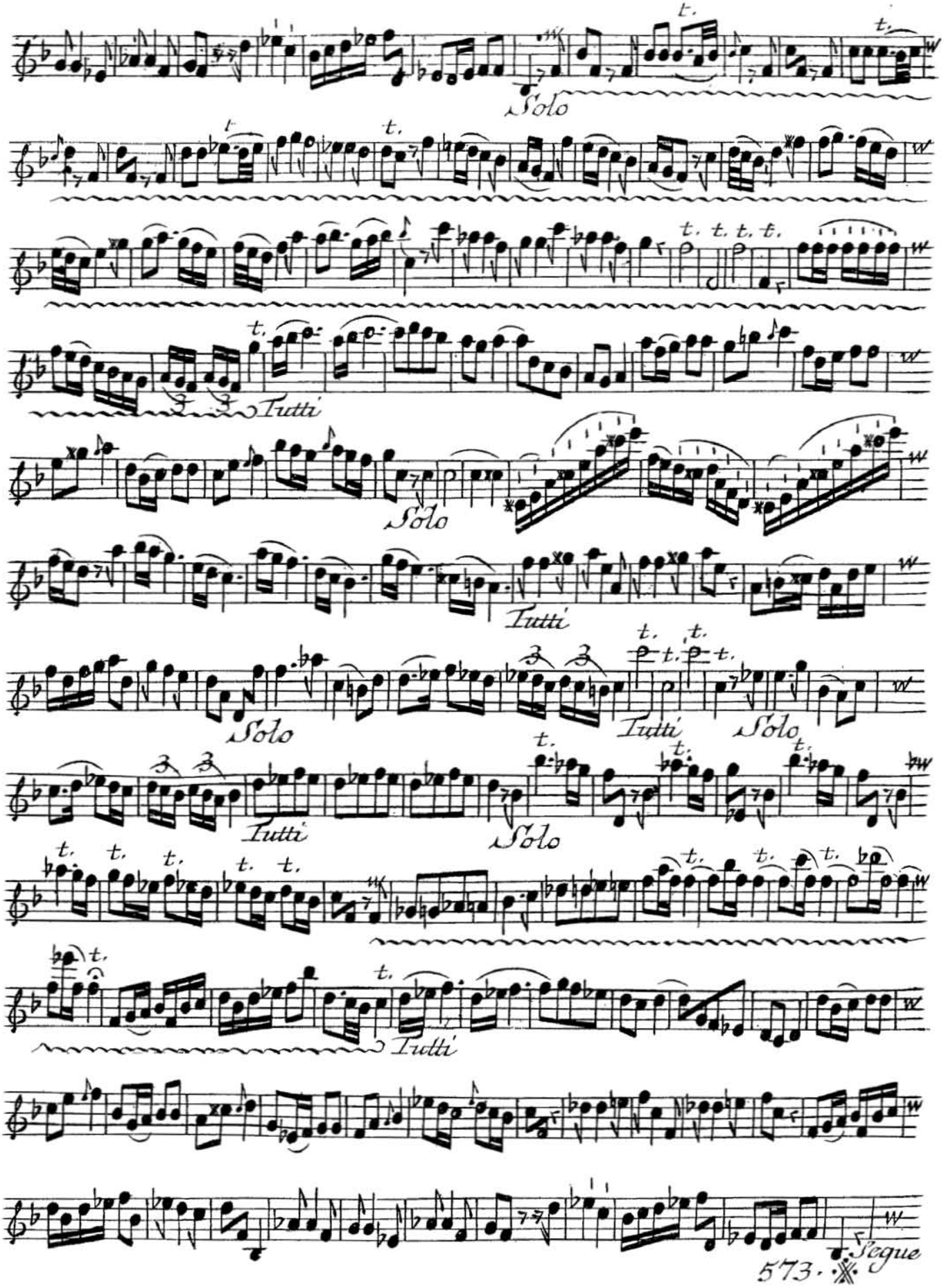

Tutti
Solo
Solo
Tutti
Tutti
Pia.
For.
Segue


Capriccio
Segue

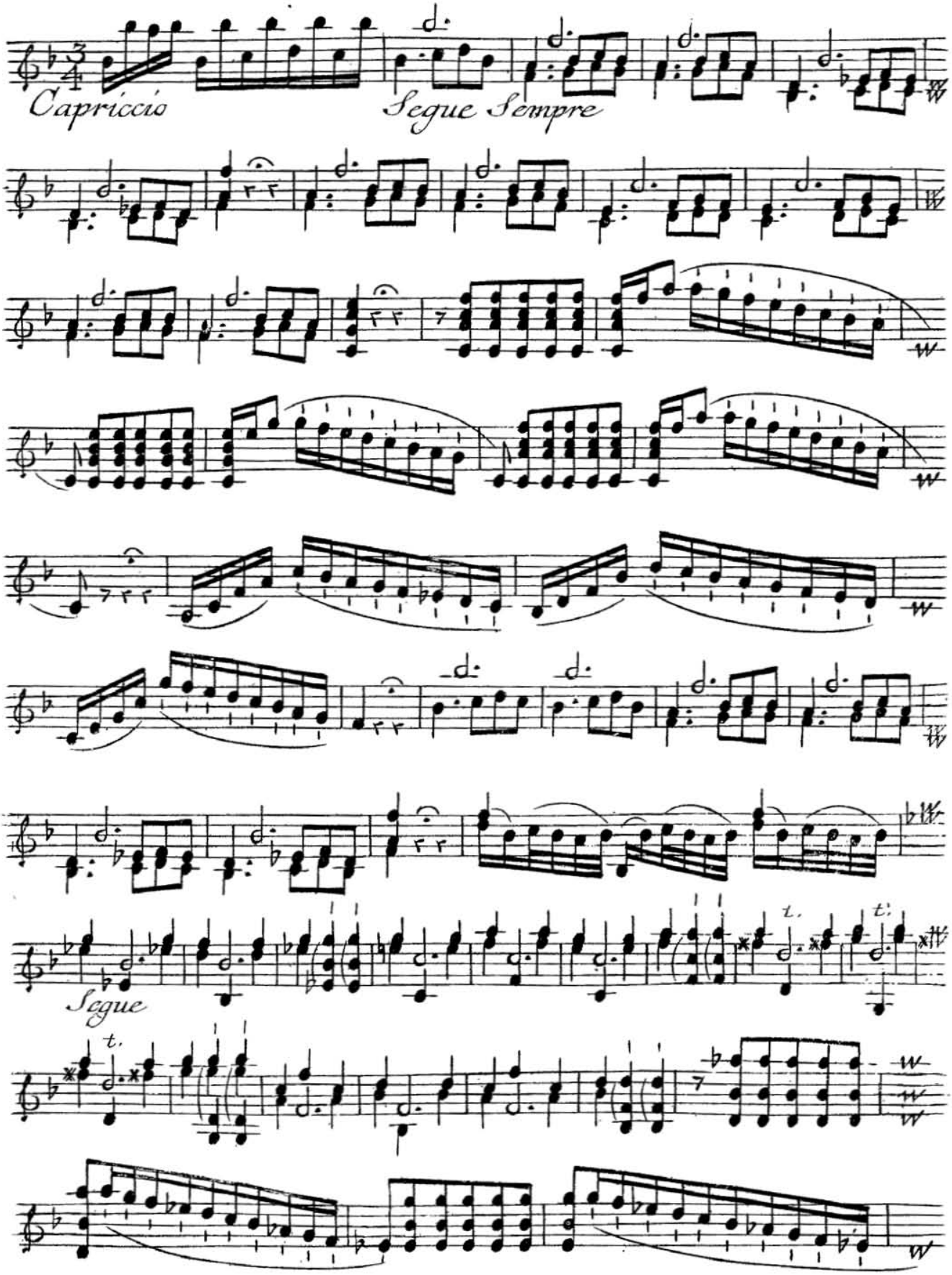

Arpeg.
Cadenza
Tutti
Segue

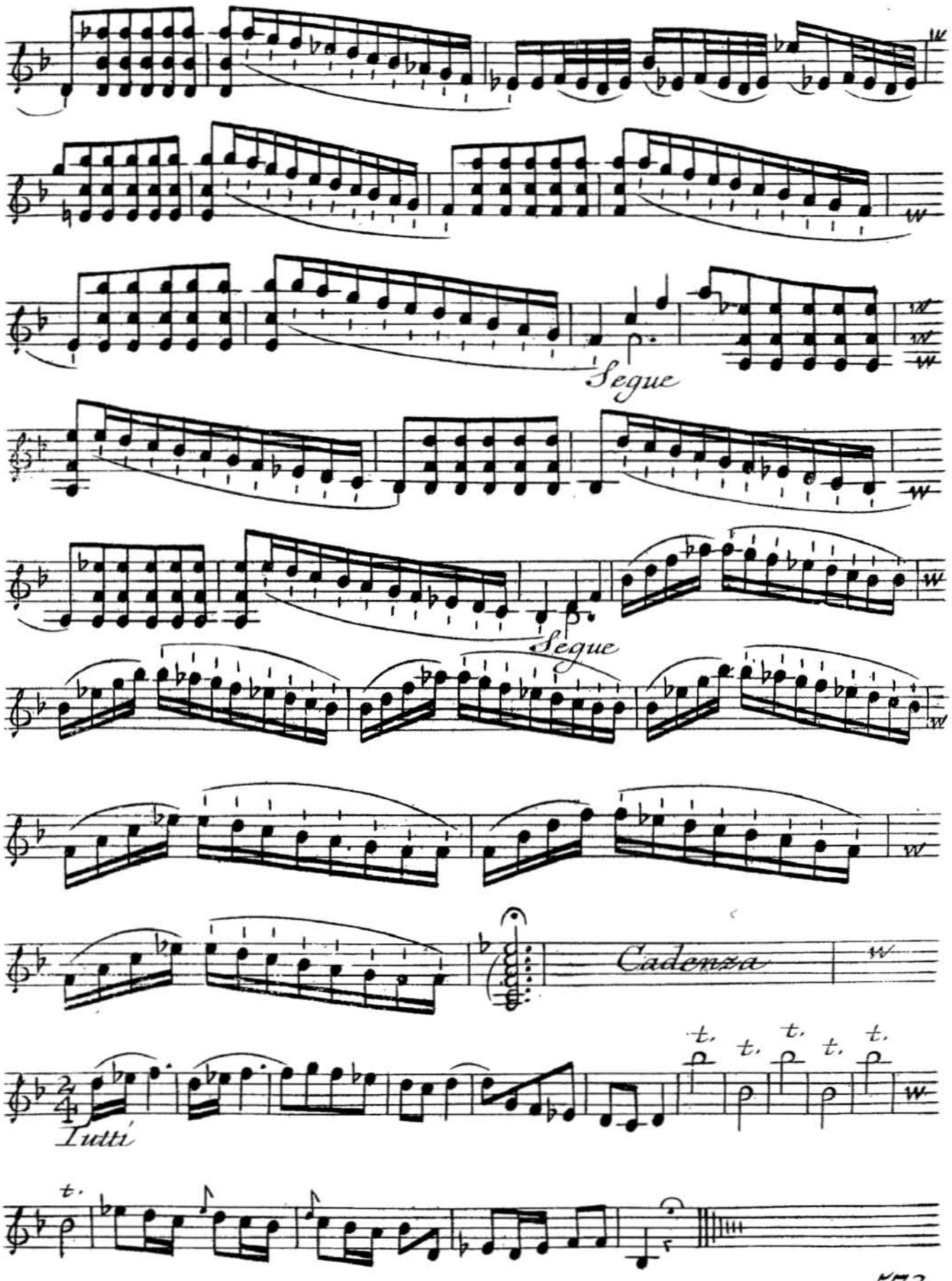
Violino Solo



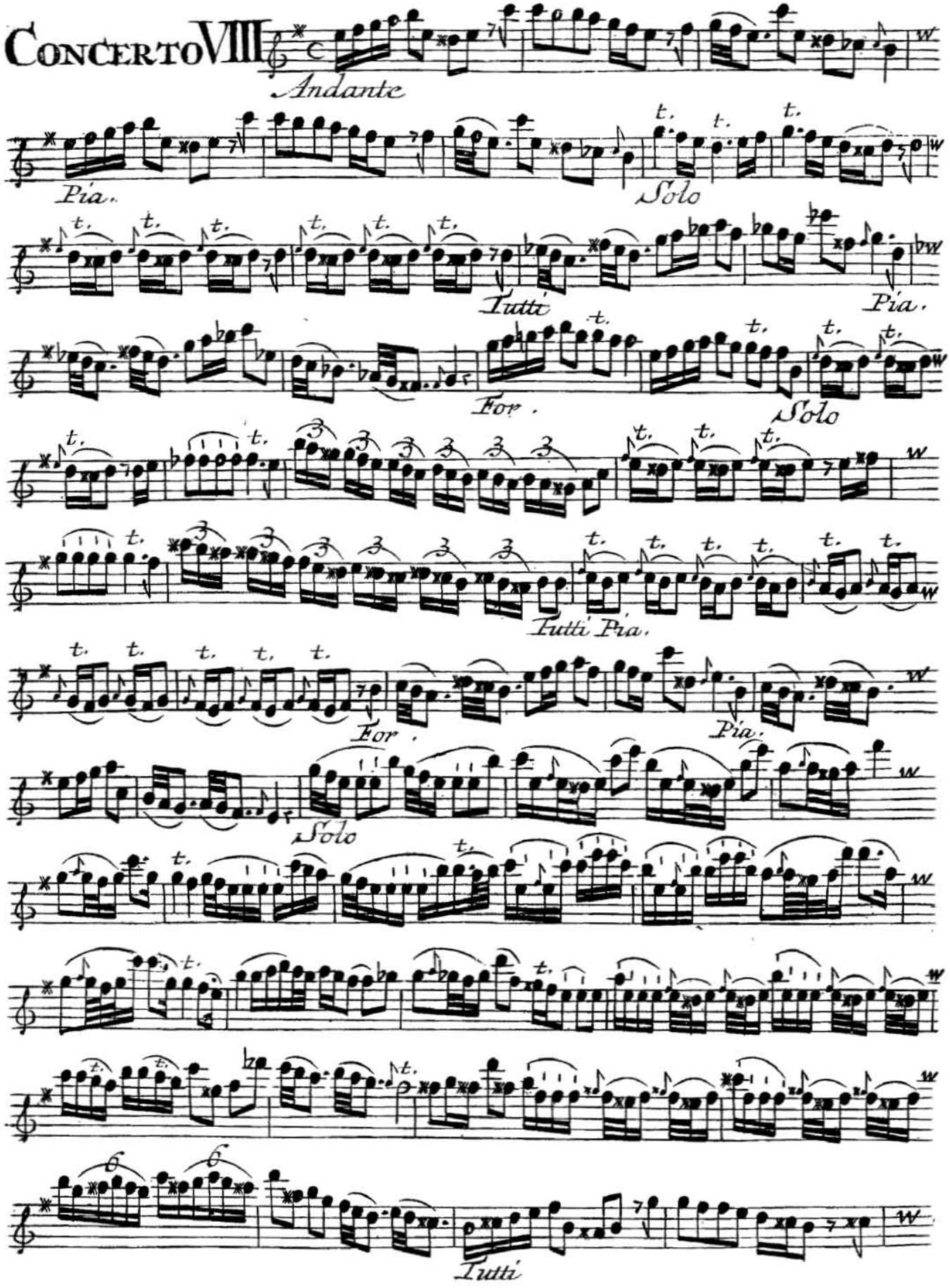

Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti
Segue

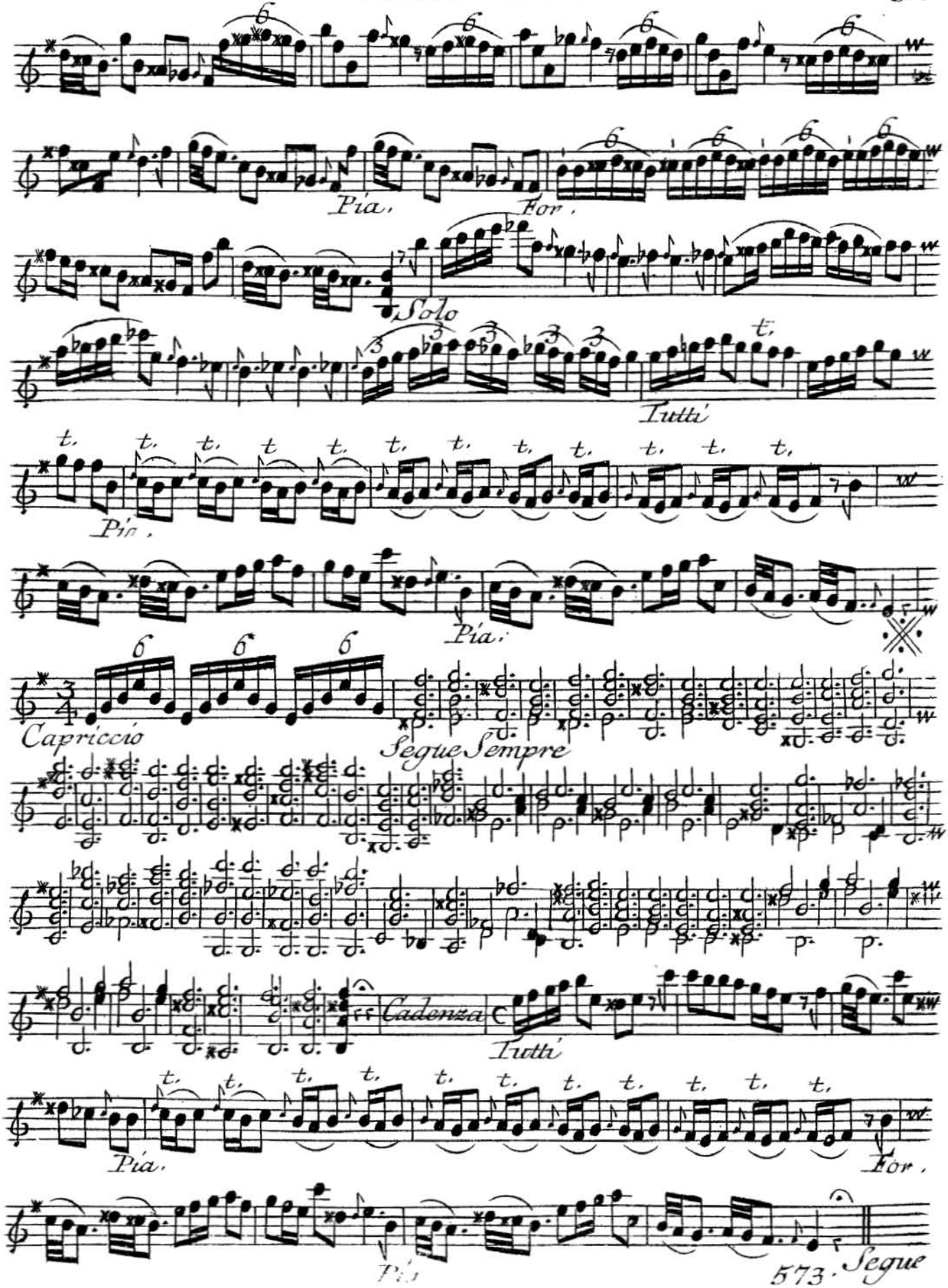
Violino Solo

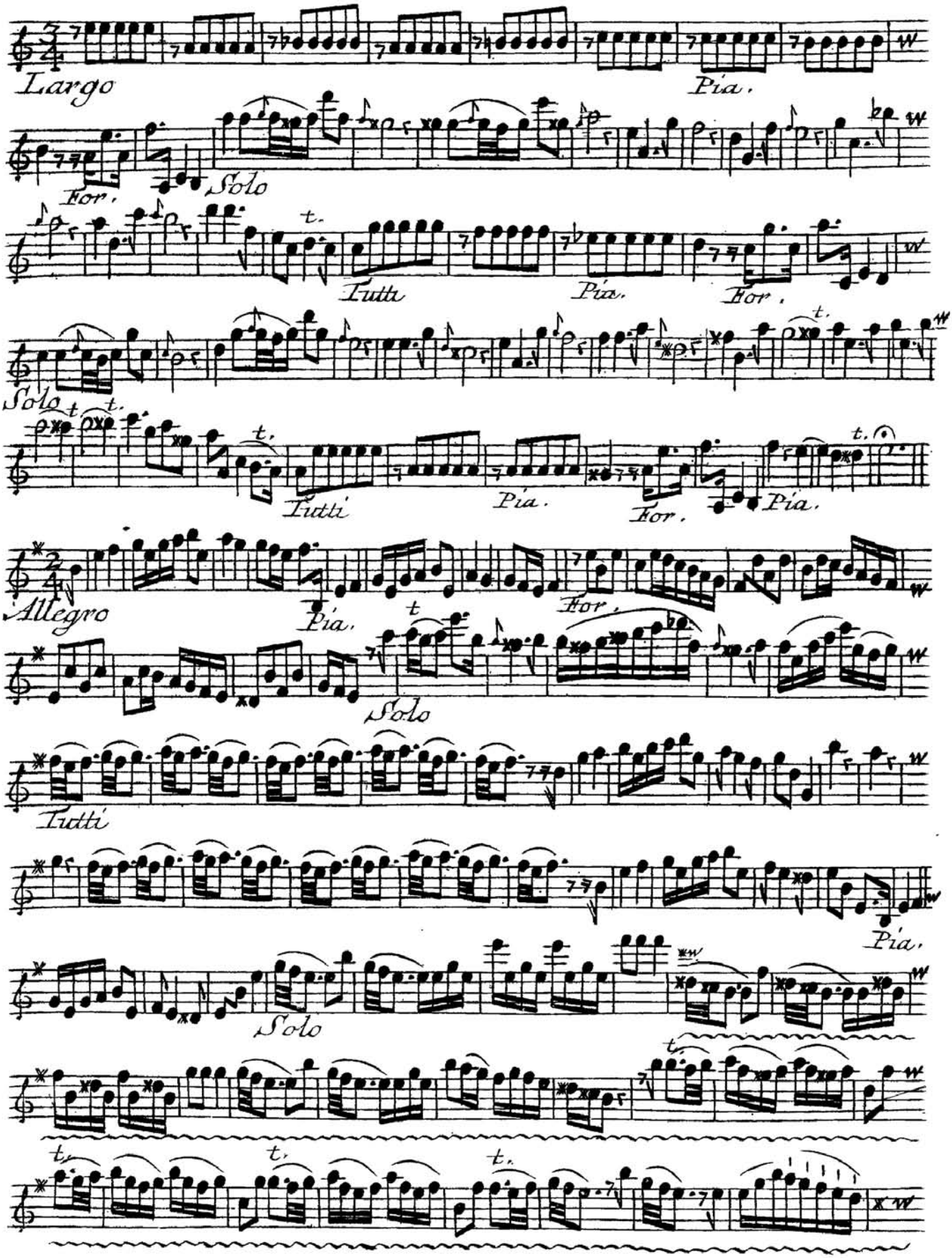


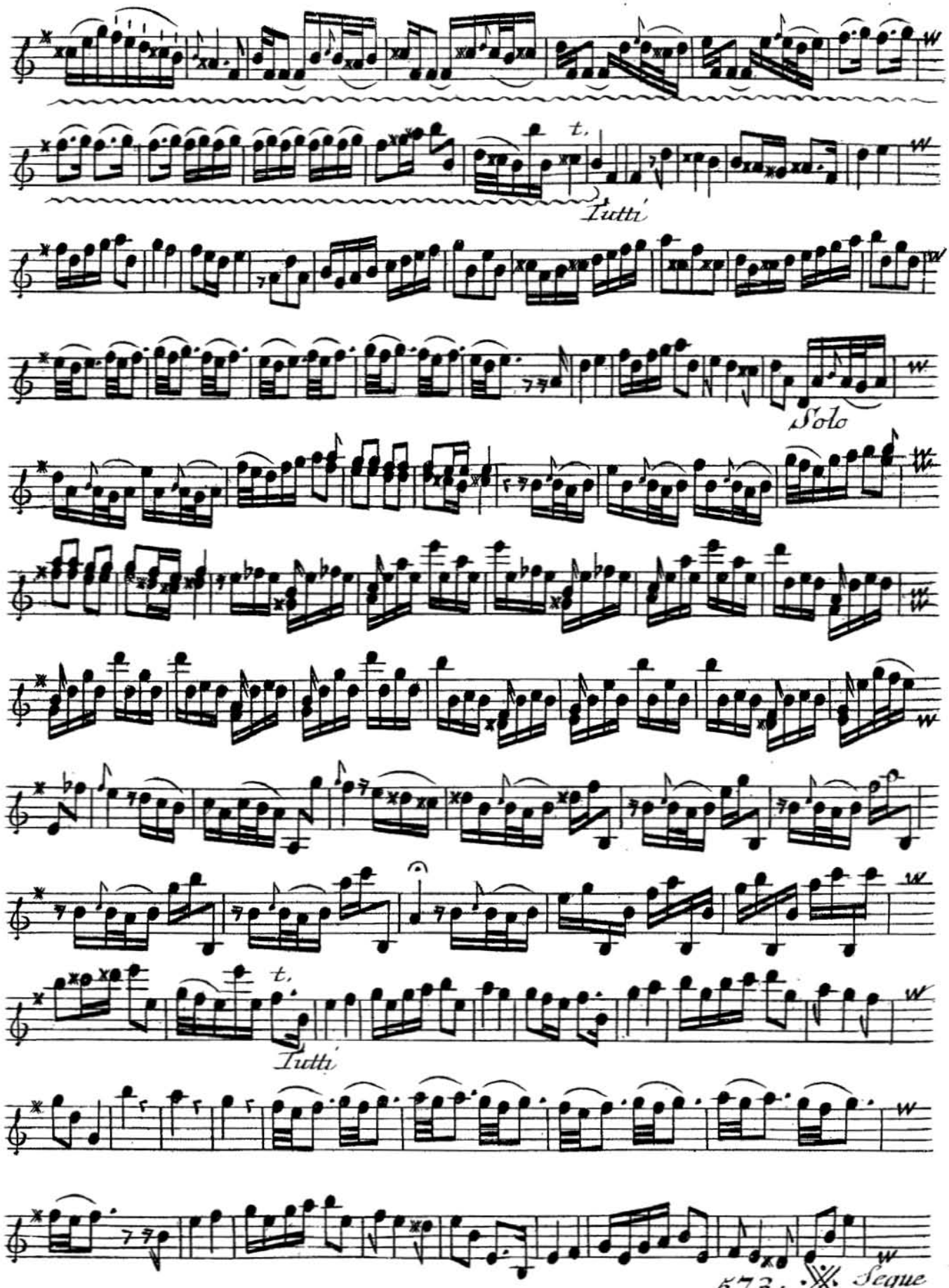

Segue
Segue
Cadenza
Tutti

Concerto VIII

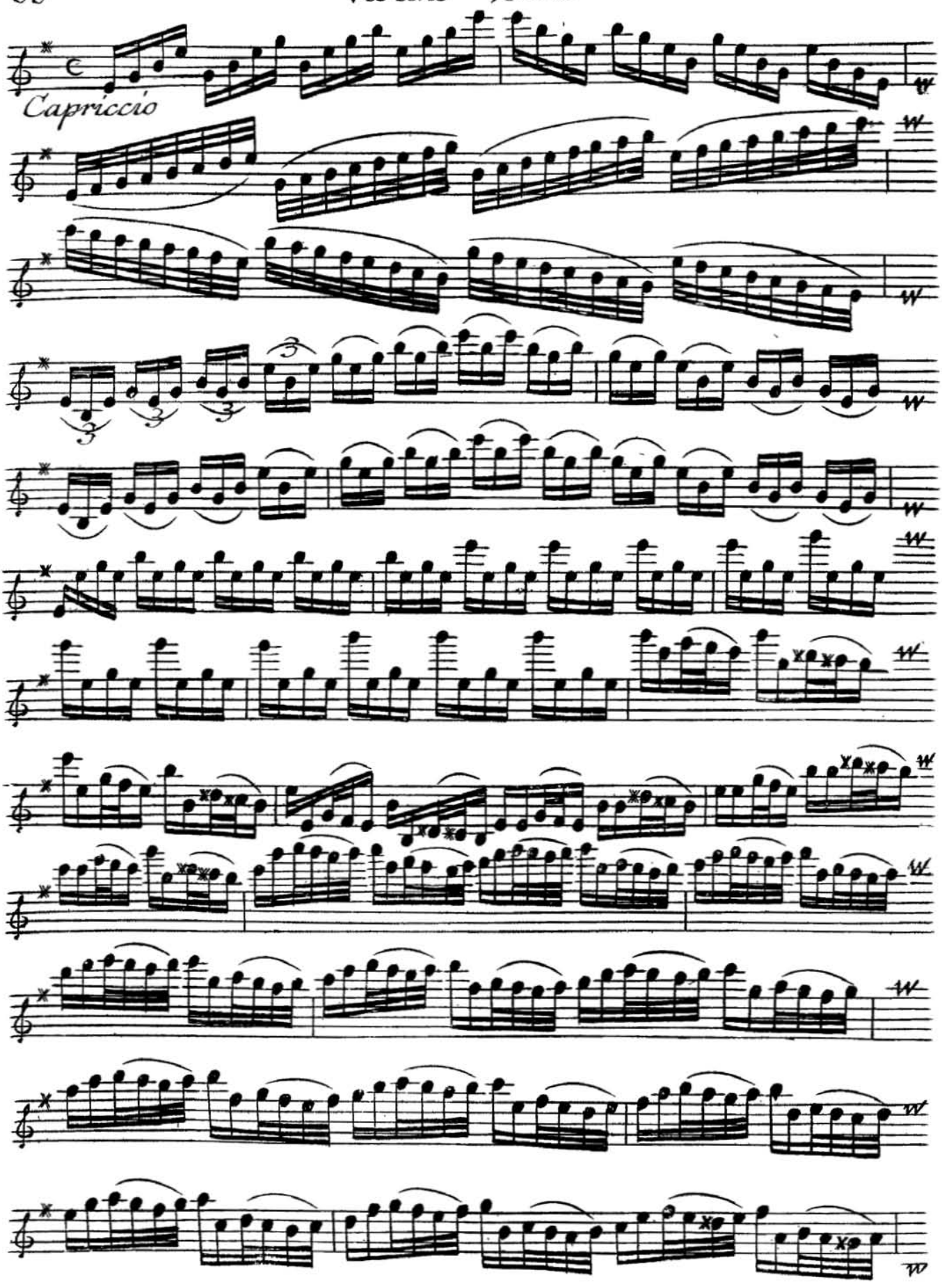


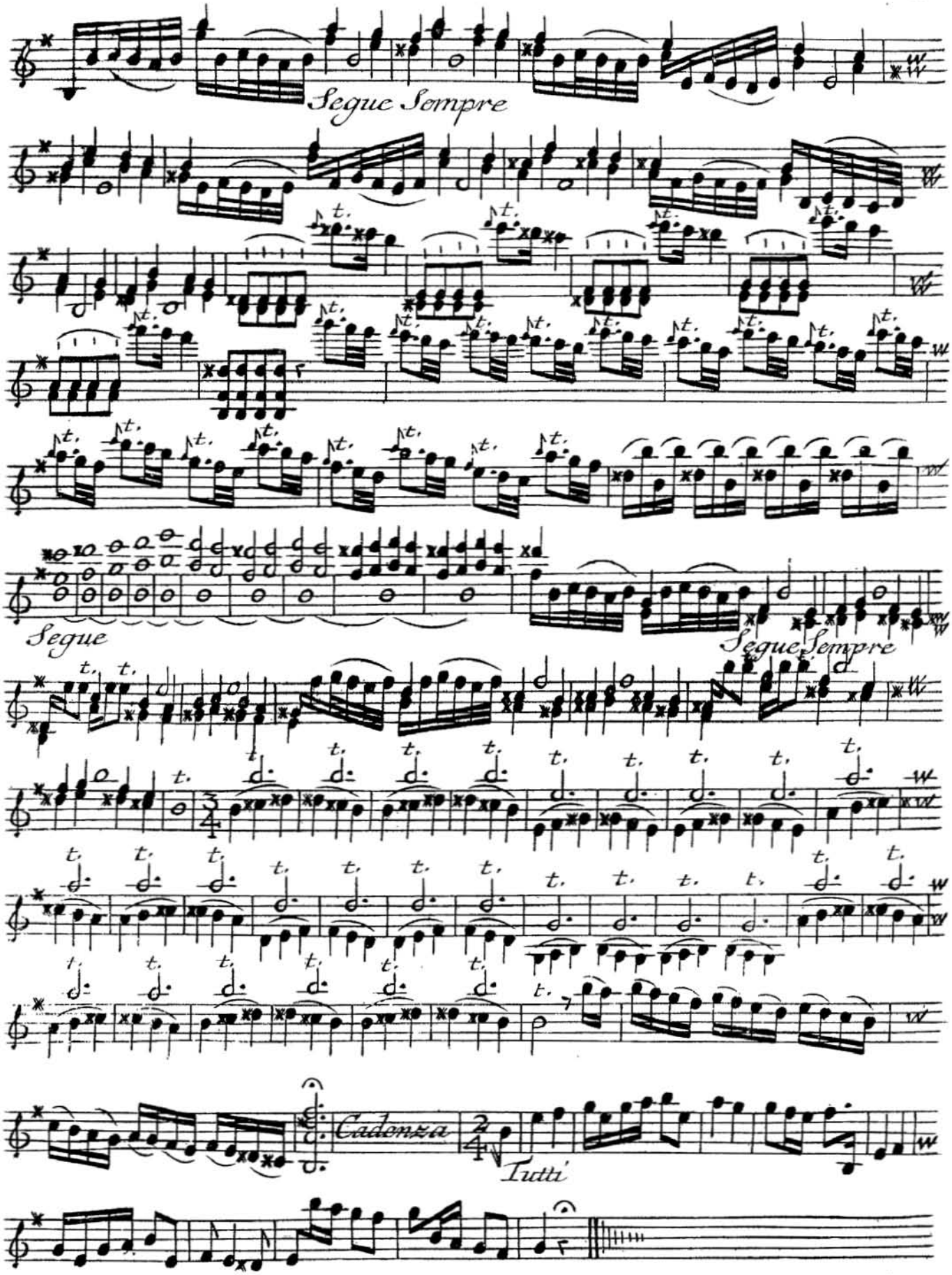

Pia.
For.
Solo
Tutti
Pia.
Pia.
Capriccio
Segue Sempre
Cadenza
Tutti
Pia.
For.
Pia.
573. Segue


Largo
Pia.
For.
Solo
Tutti
Pia.
For.
Solo
Tutti
Pia.
For.
Pia.
Allegro
Pia.
For.
Solo
Tutti
Pia.
Solo

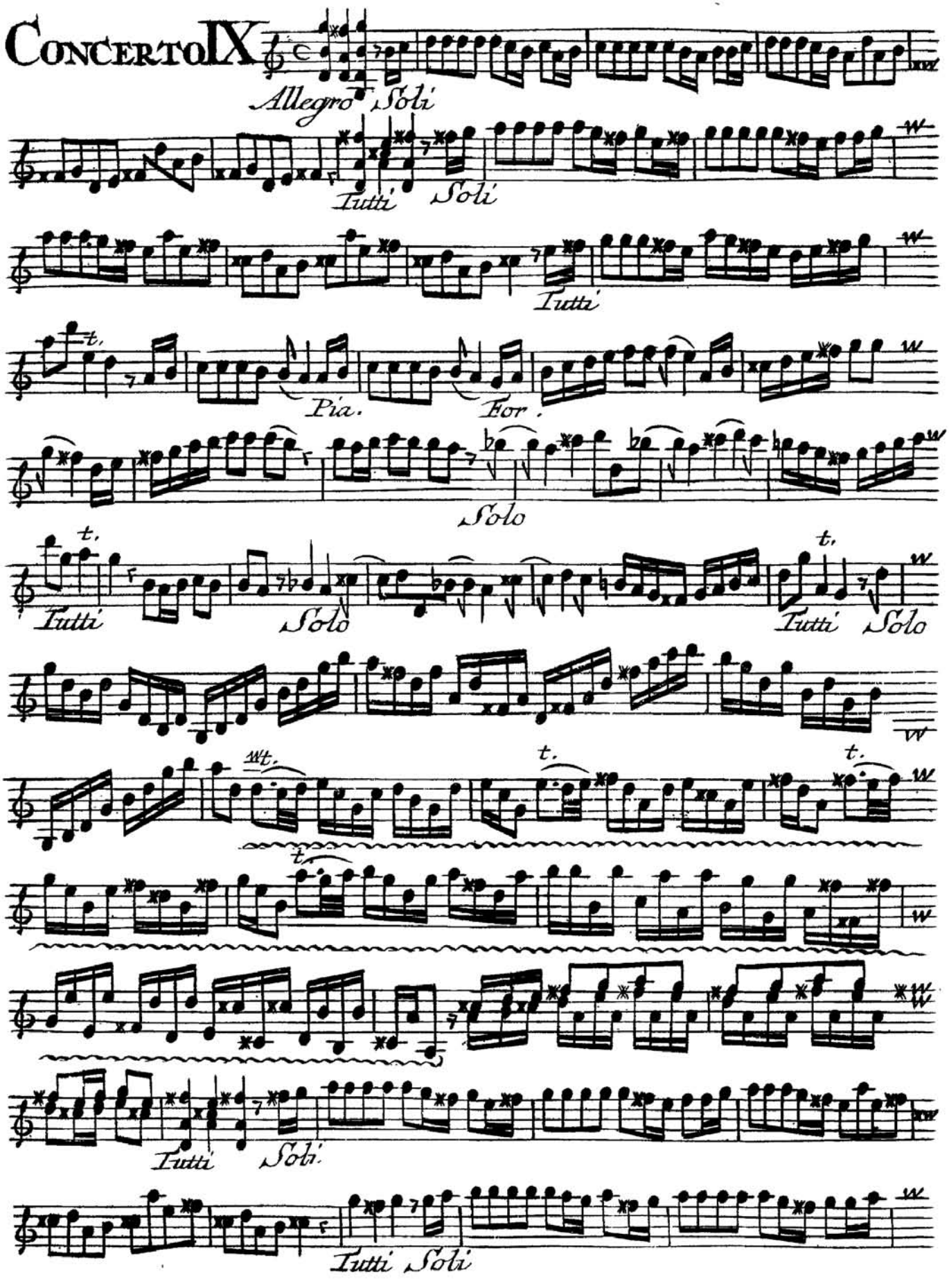

Tutti
Solo
Tutti
573.
Segue

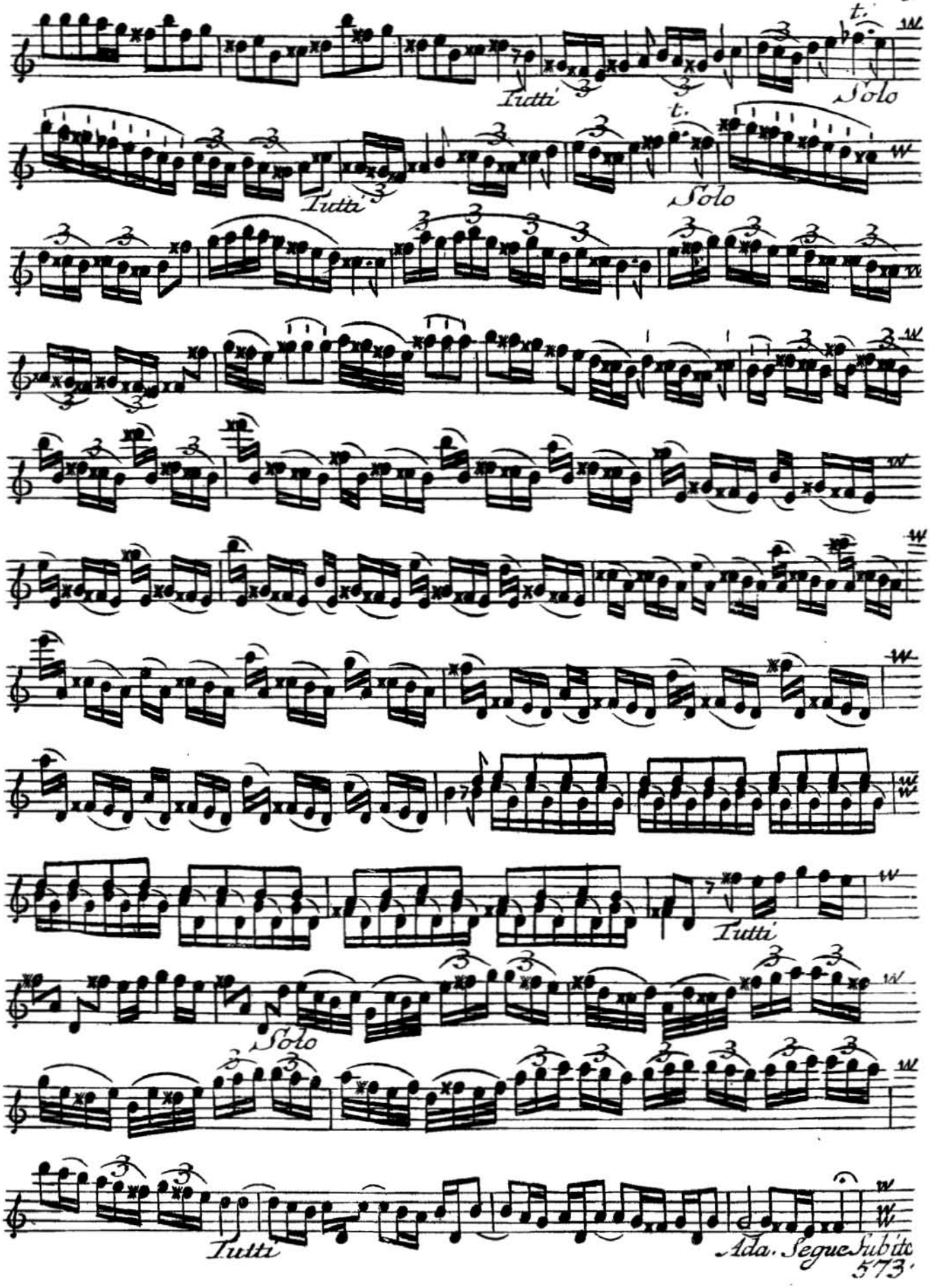
Violino Solo



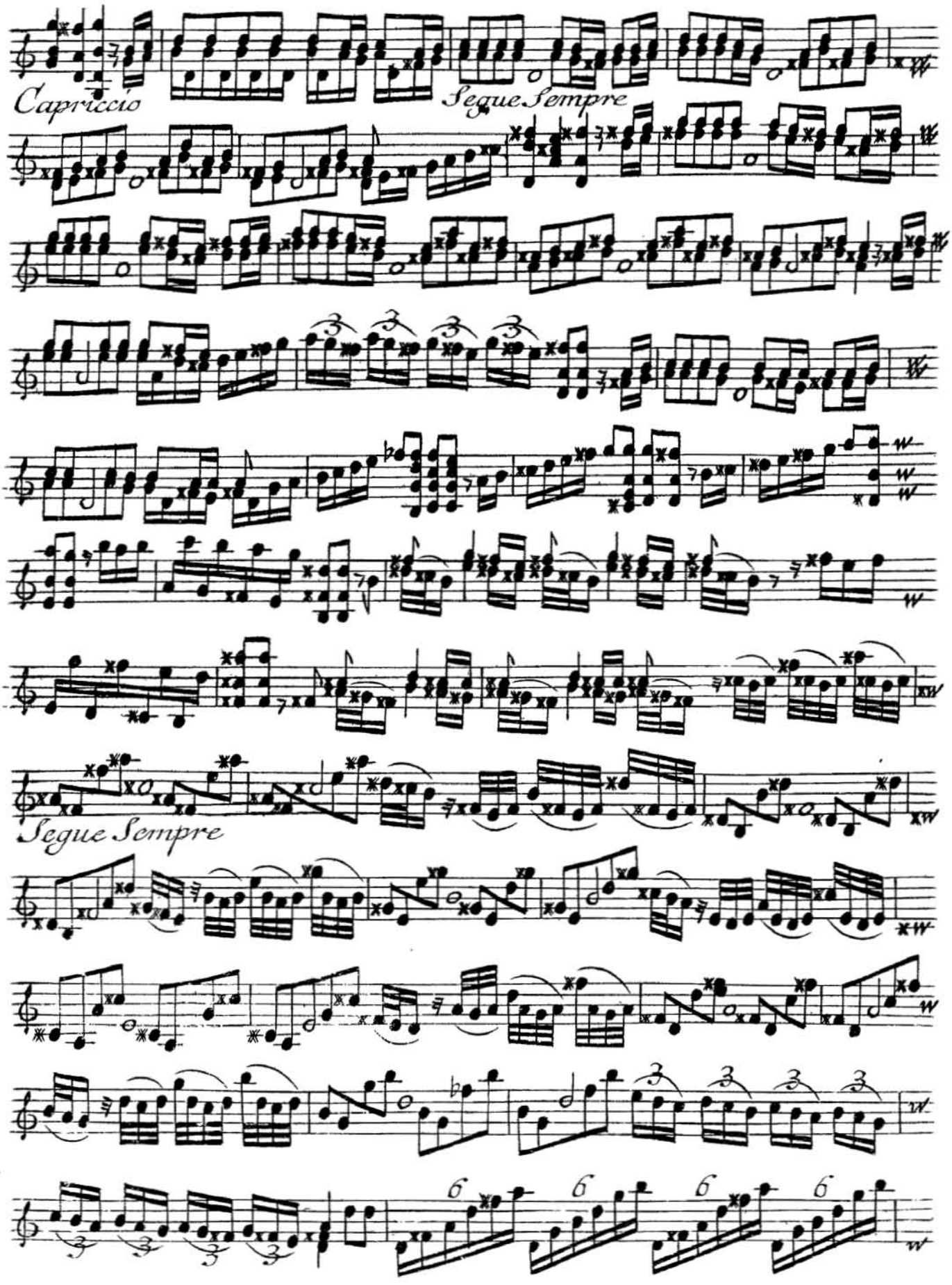

Segue Sempre
Segue
Segue Sempre
Cadenza
Tutti

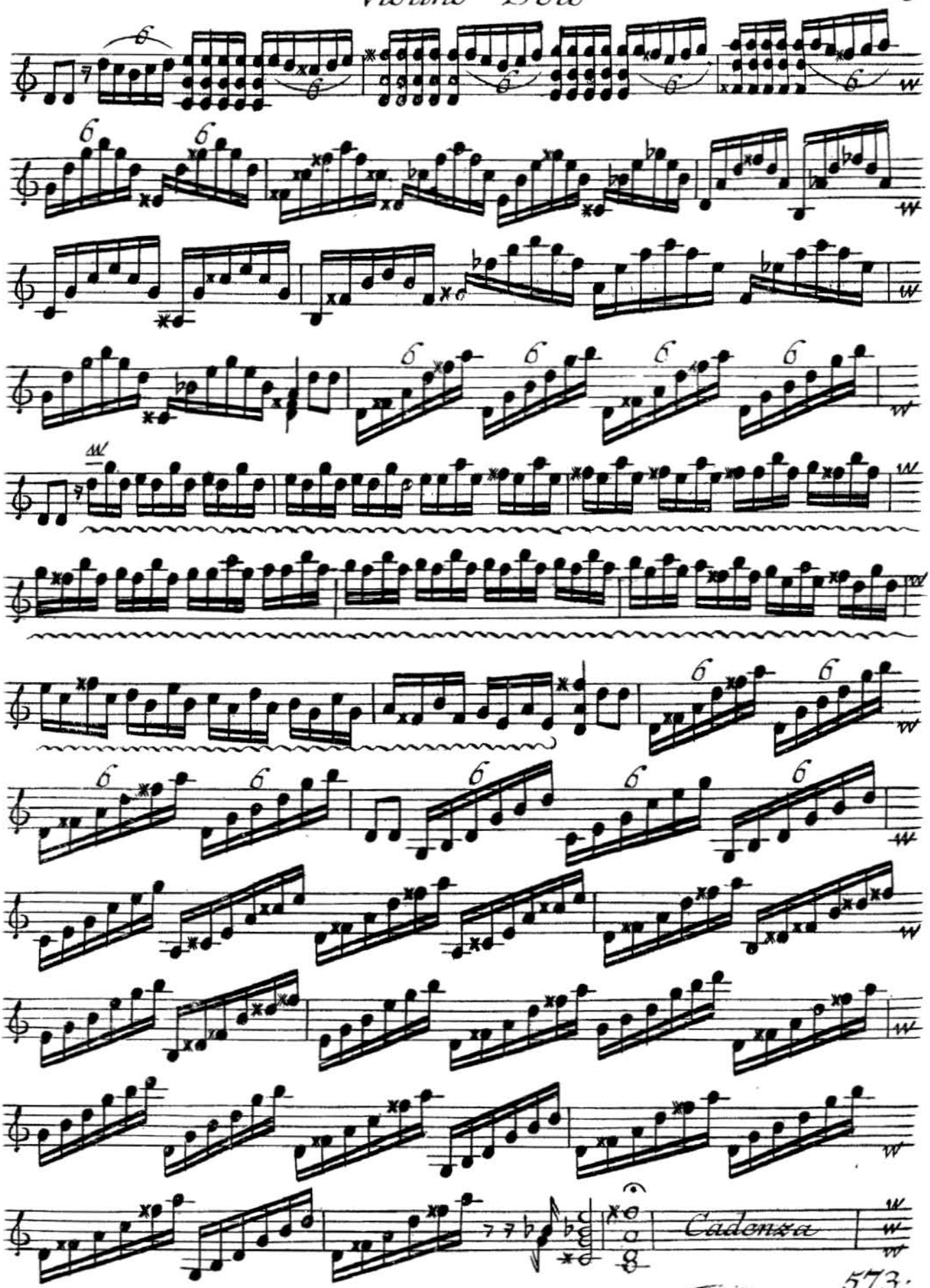
Concerto IX

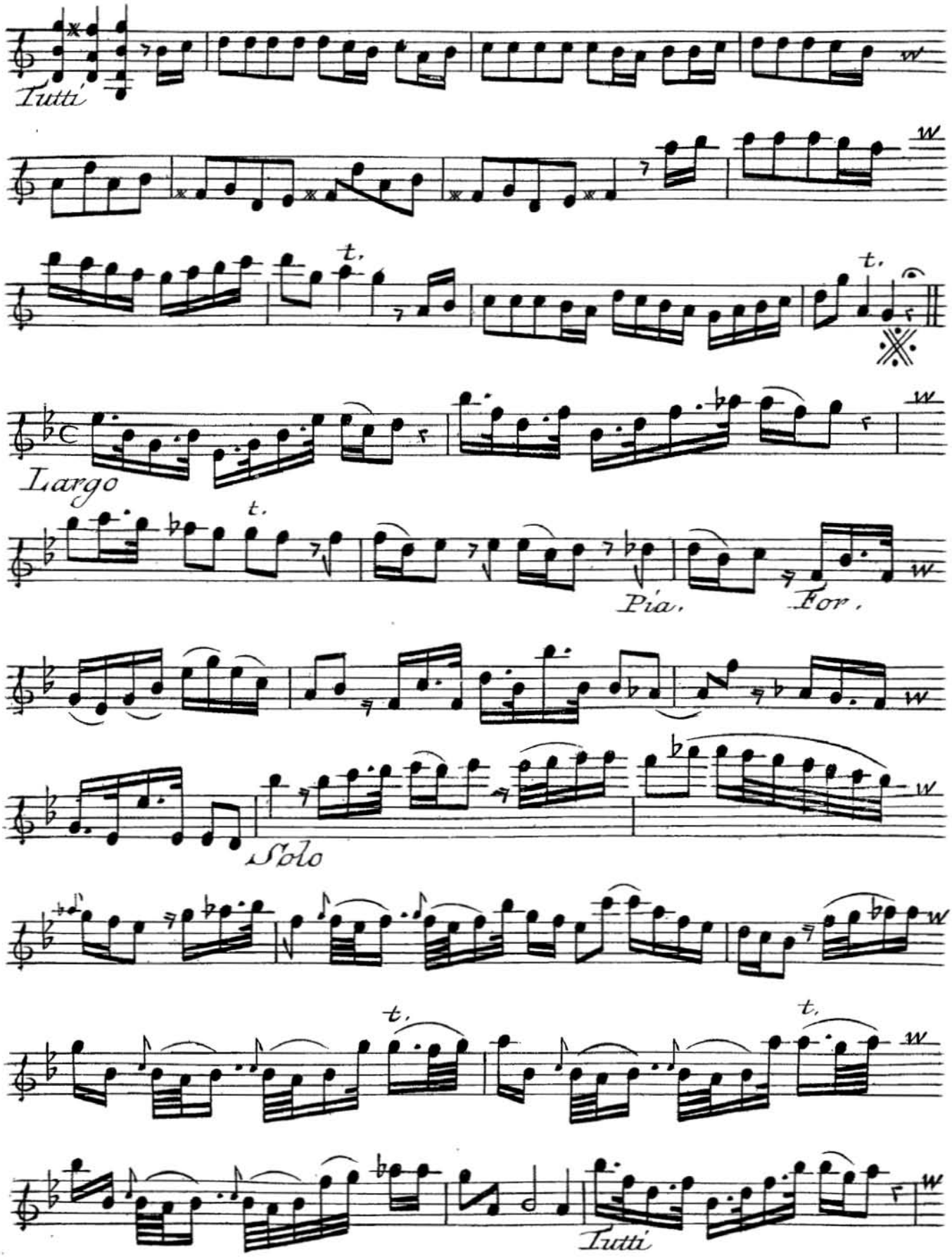

Allegro
Soli
Tutti
Soli
Tutti
Pia.
For.
Solo
Tutti
Solo
Tutti
Solo
Tutti
Soli
Tutti
Soli

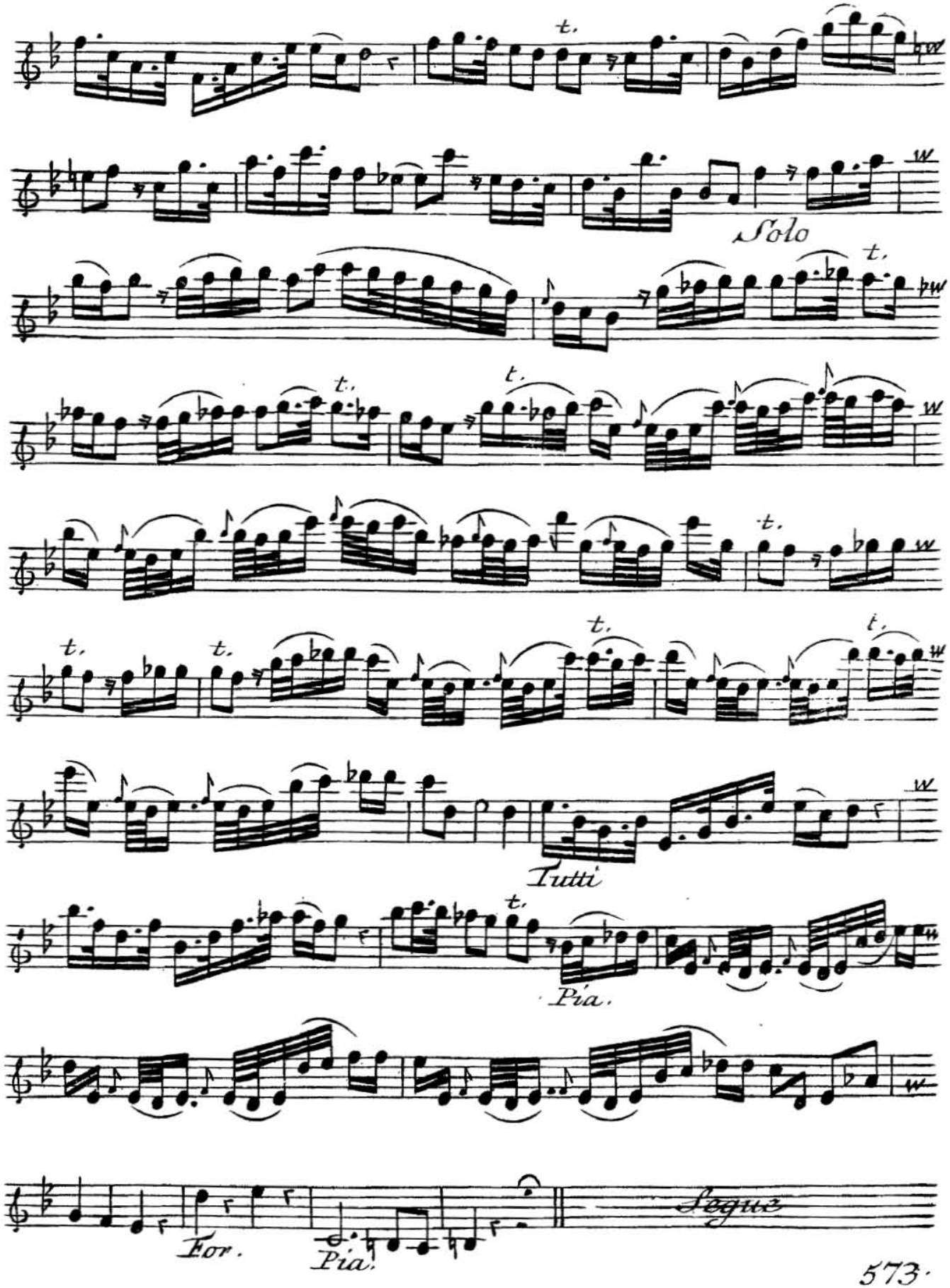


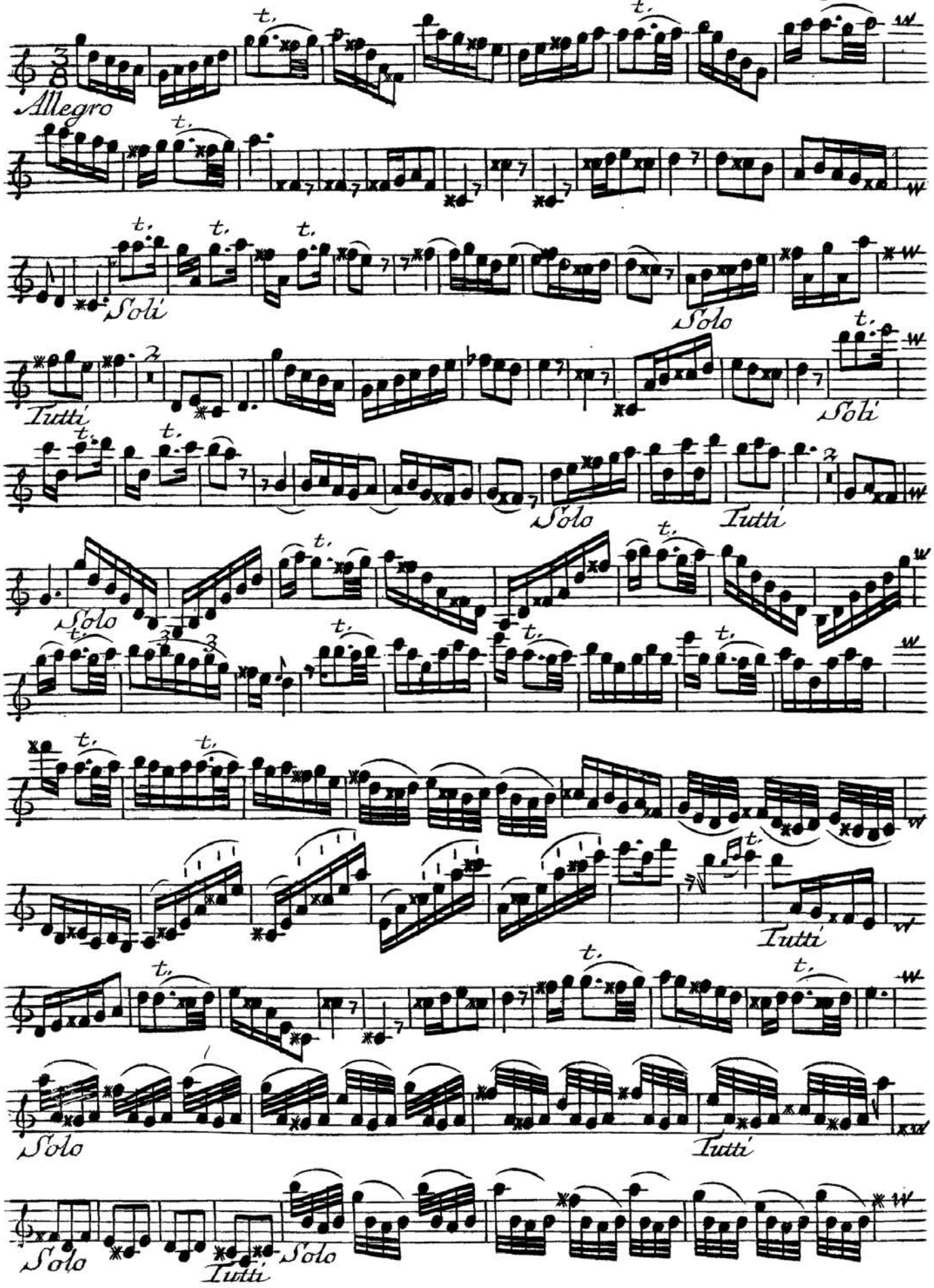
573.

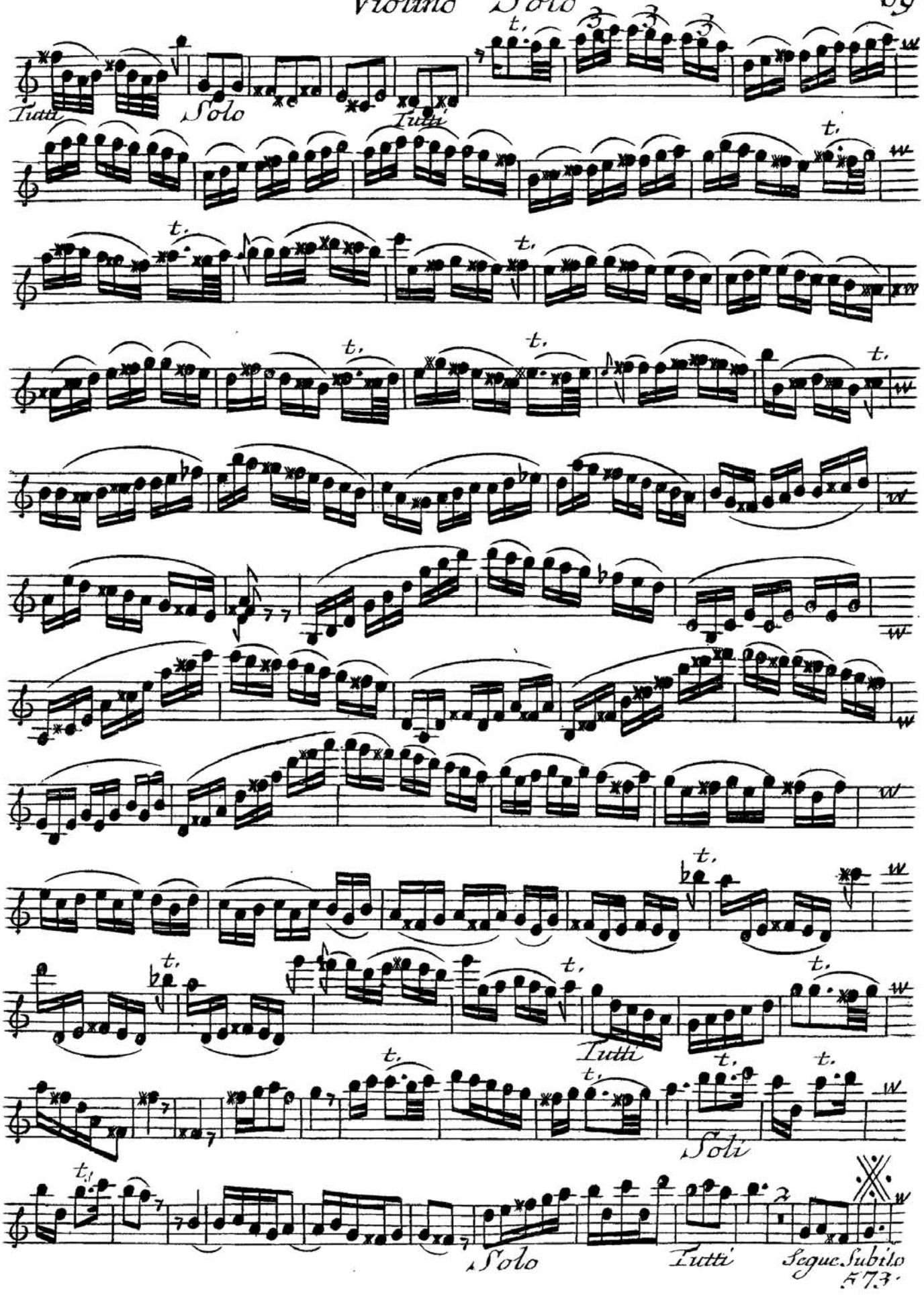

Capriccio
Segue Sempre
Segue Sempre


Cadenza

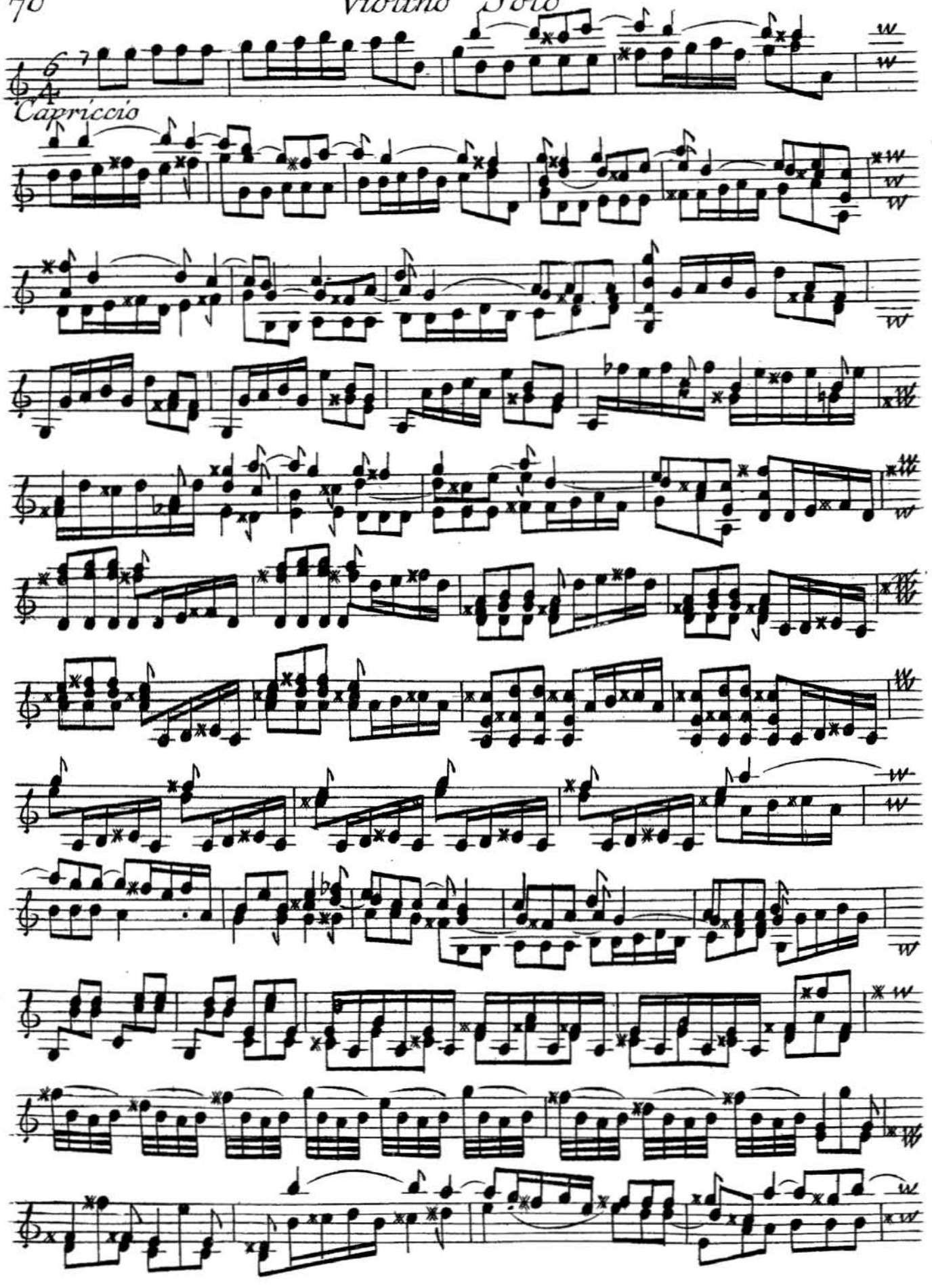

Tutti
Largo
Pia.
For.
Solo
Tutti

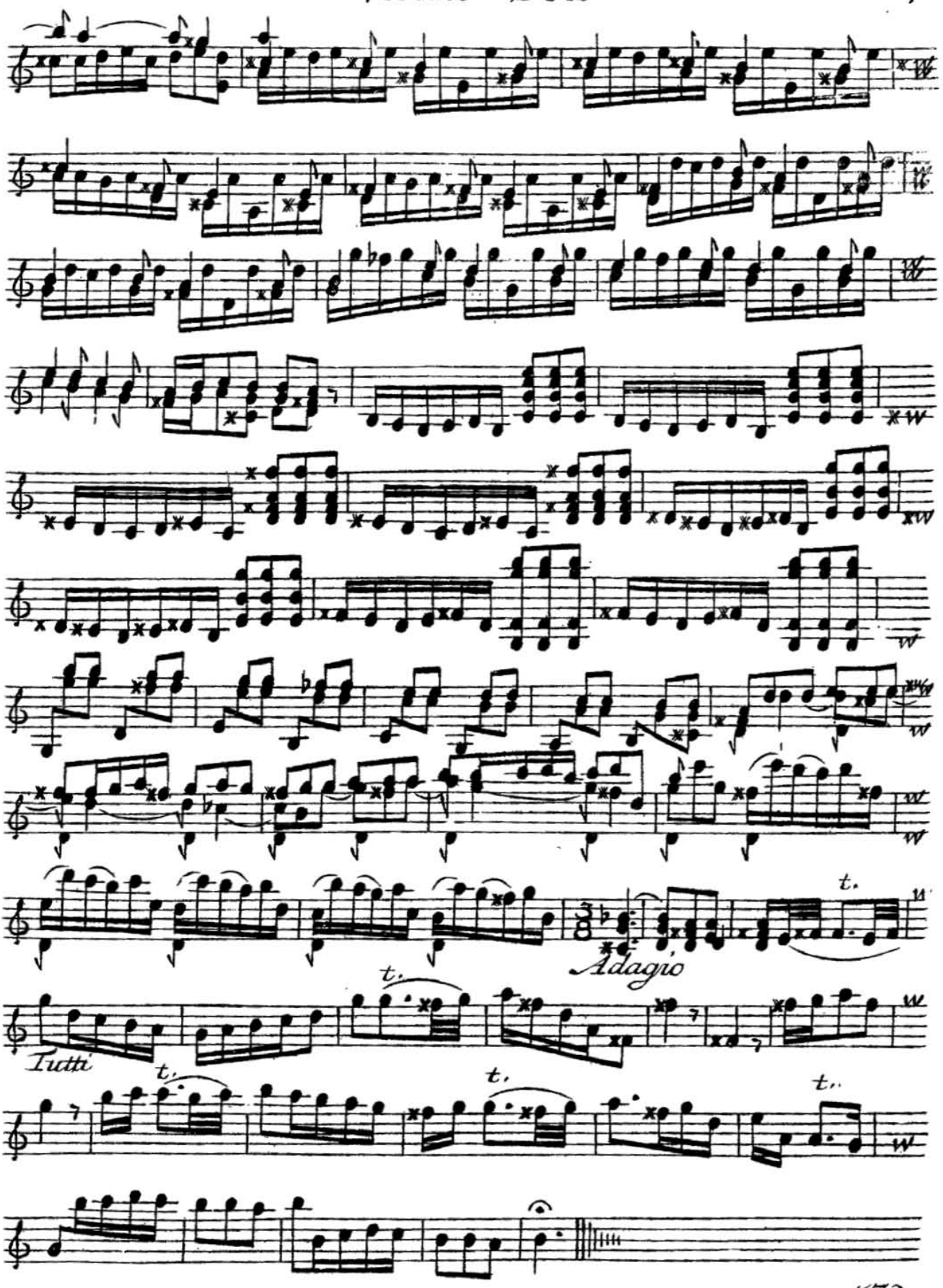

Solo
Tutti
Pia.
For.
Pia.
Segue


Allegro
Soli
Solo
Tutti
Soli
Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo
Solo
Tutti

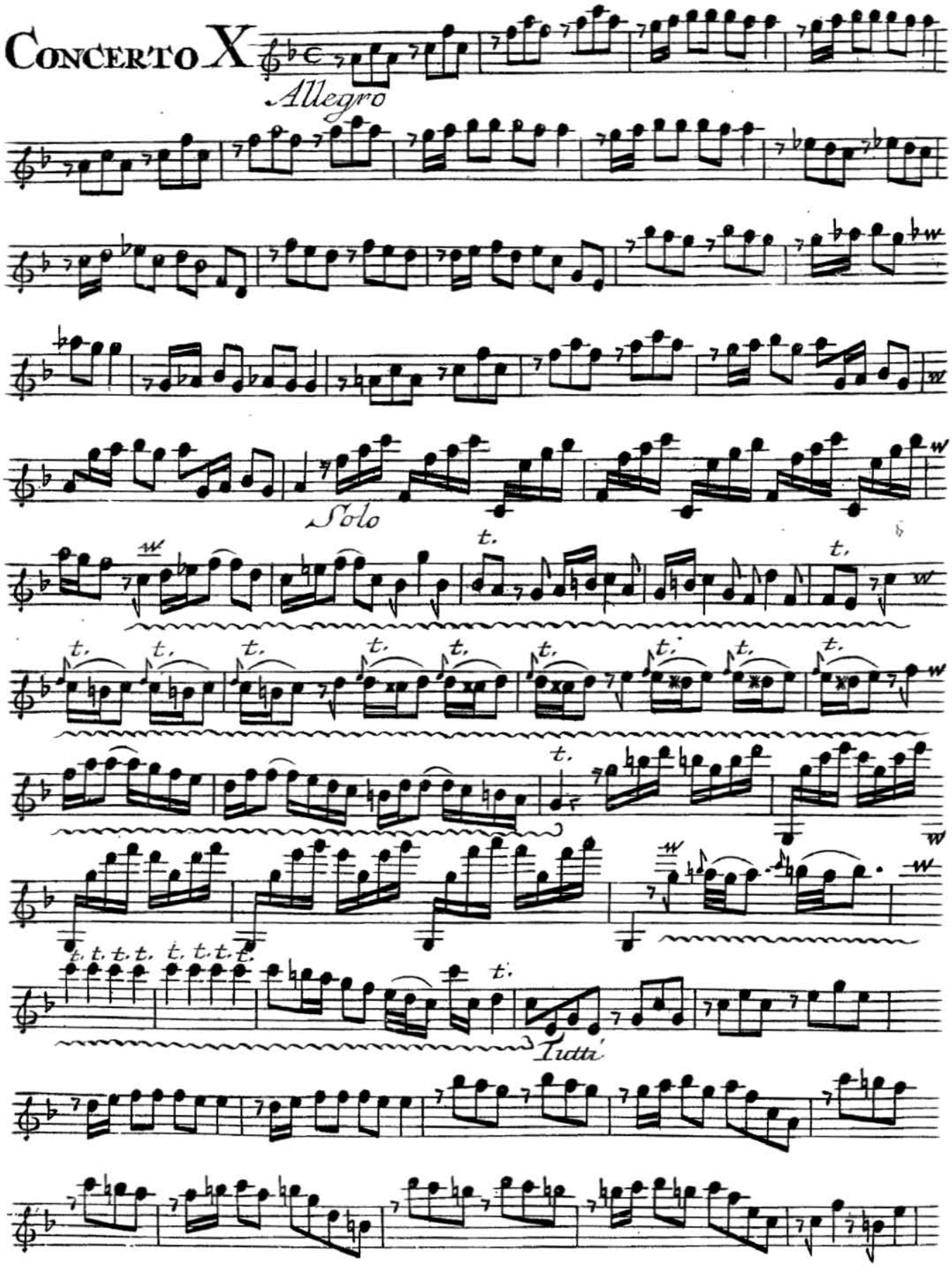

Tutti
Solo
Tutti
Tutti
Soli
Solo
Tutti
Segue Subito

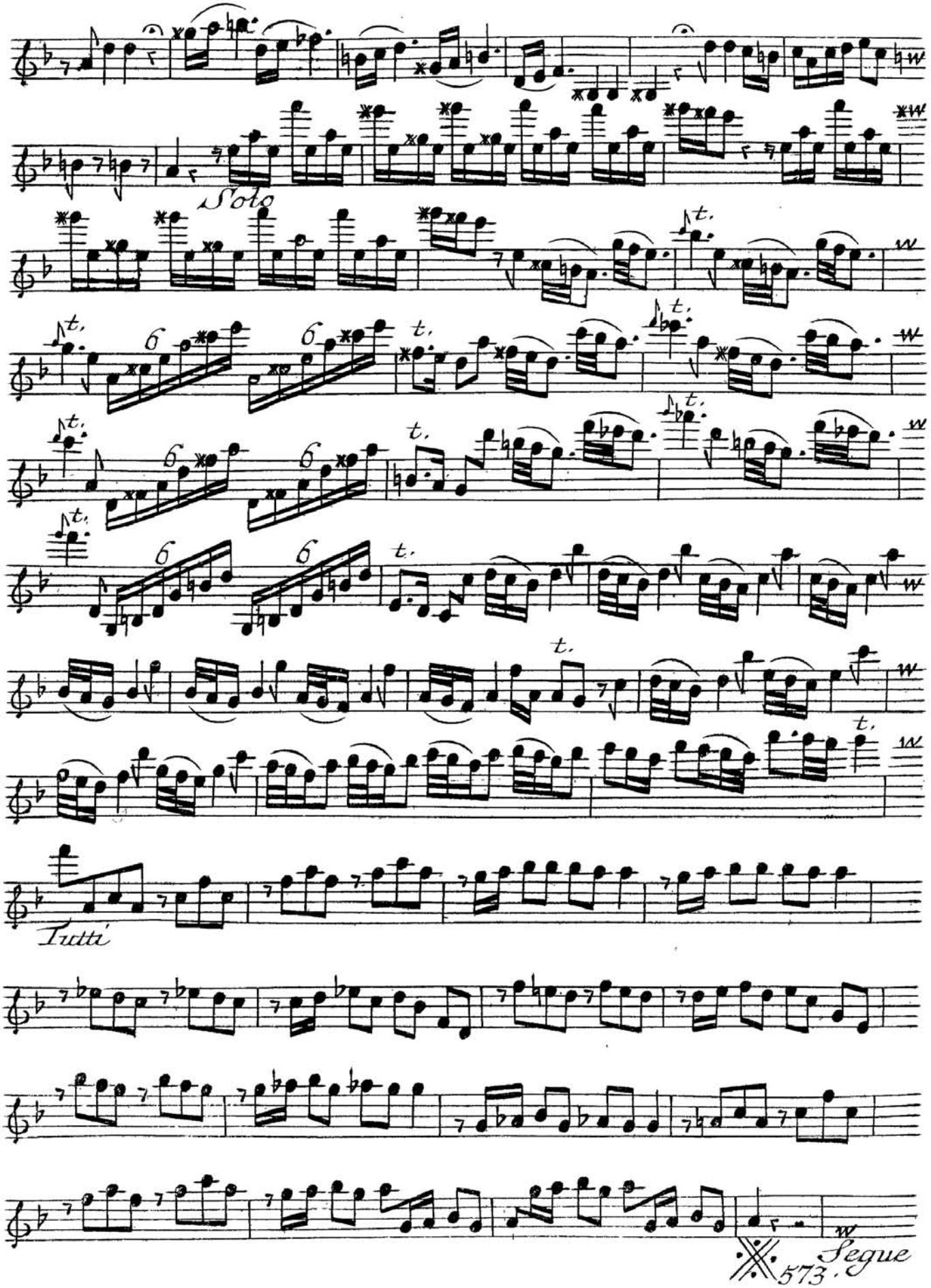
Violino Solo

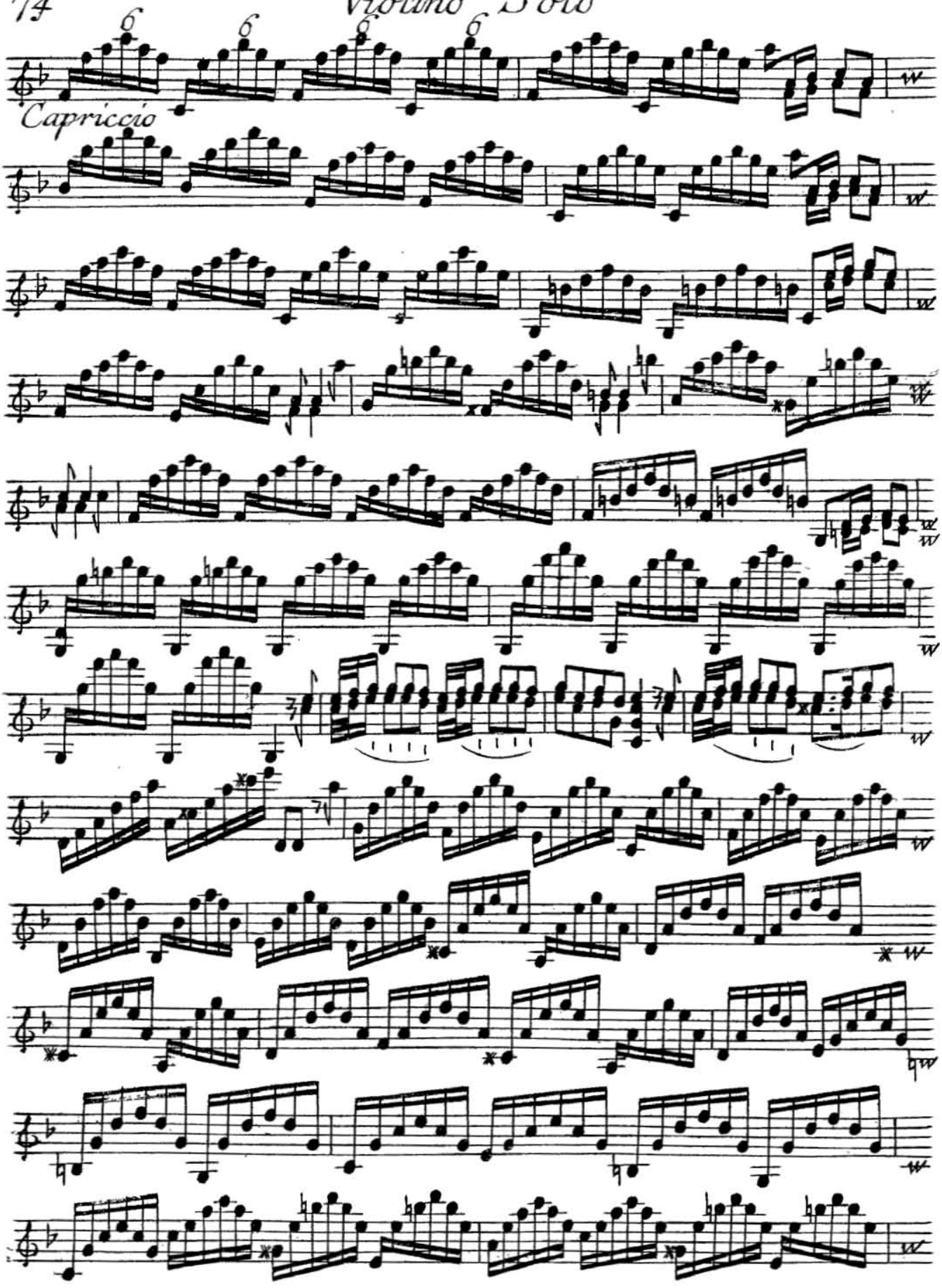


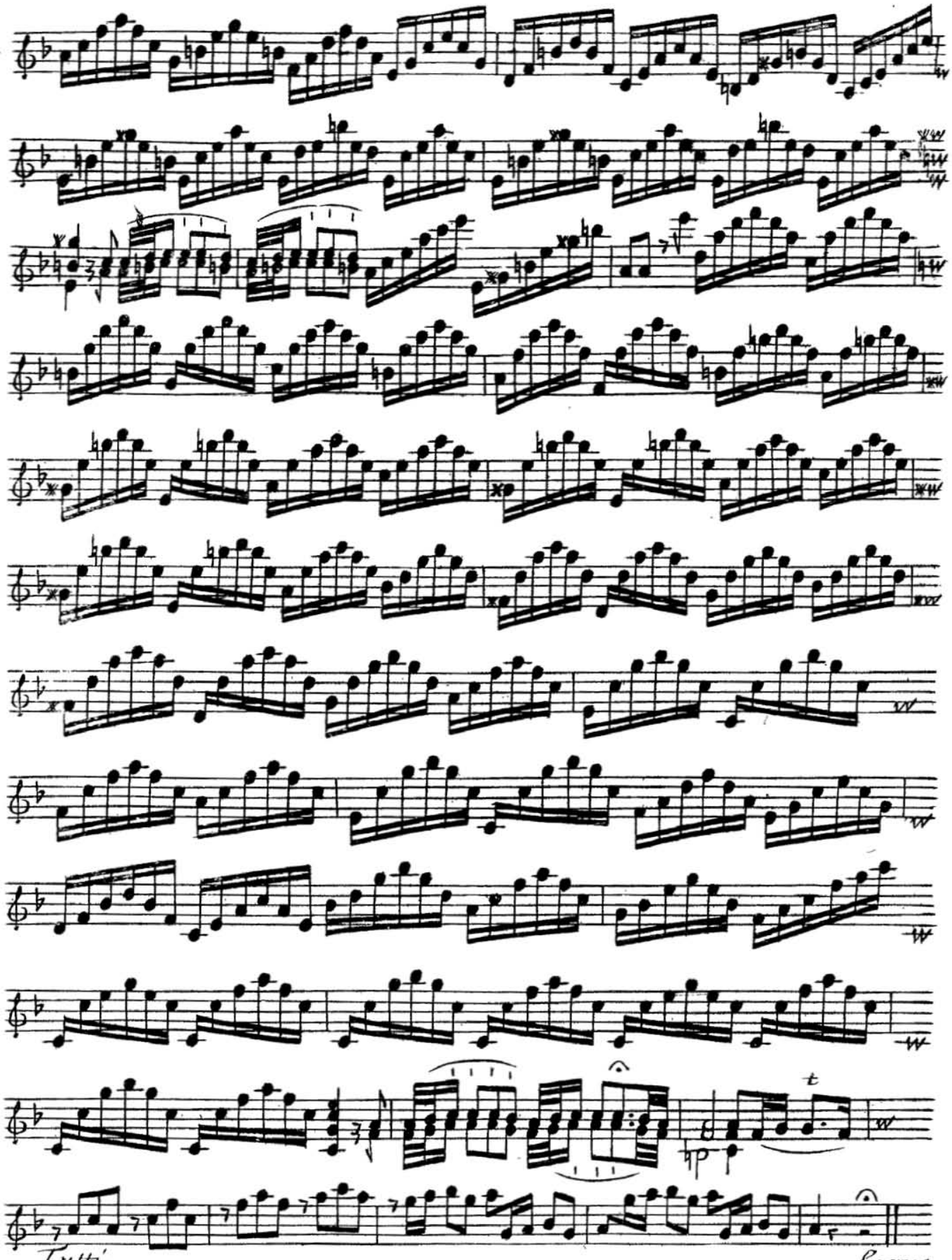

Adagio
Tutti

Concerto X

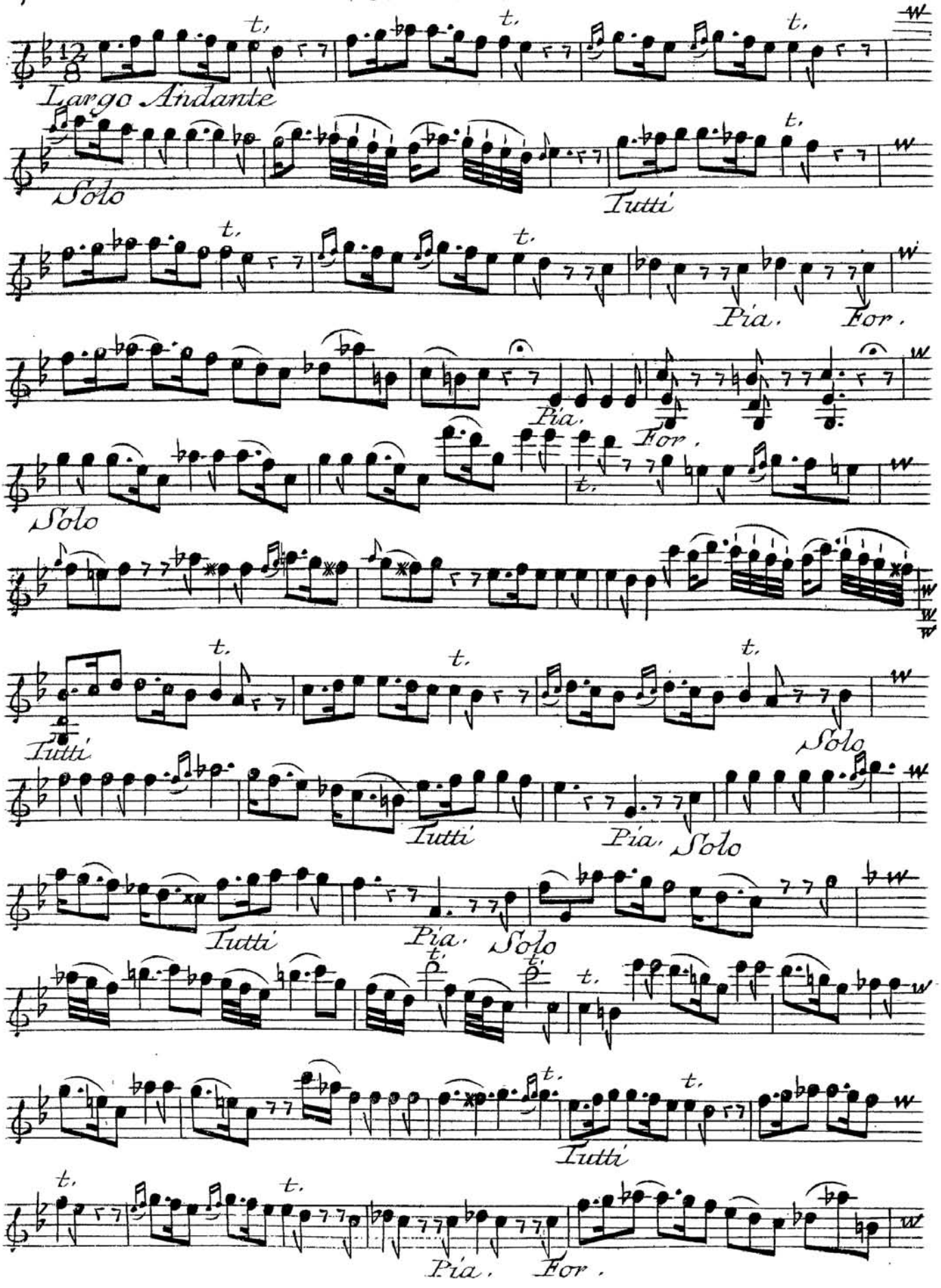


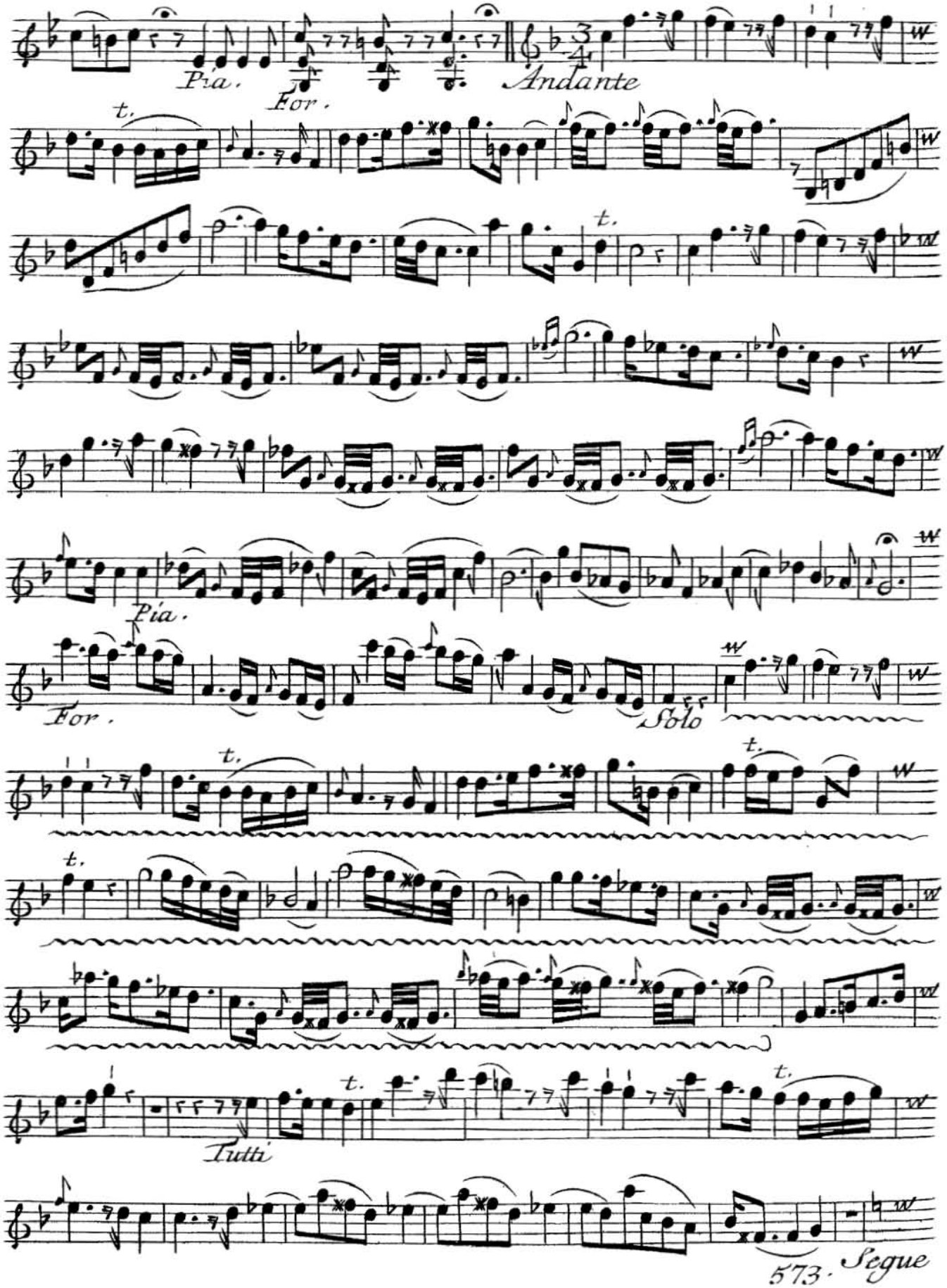

Solo
Tutti
Segue
573.

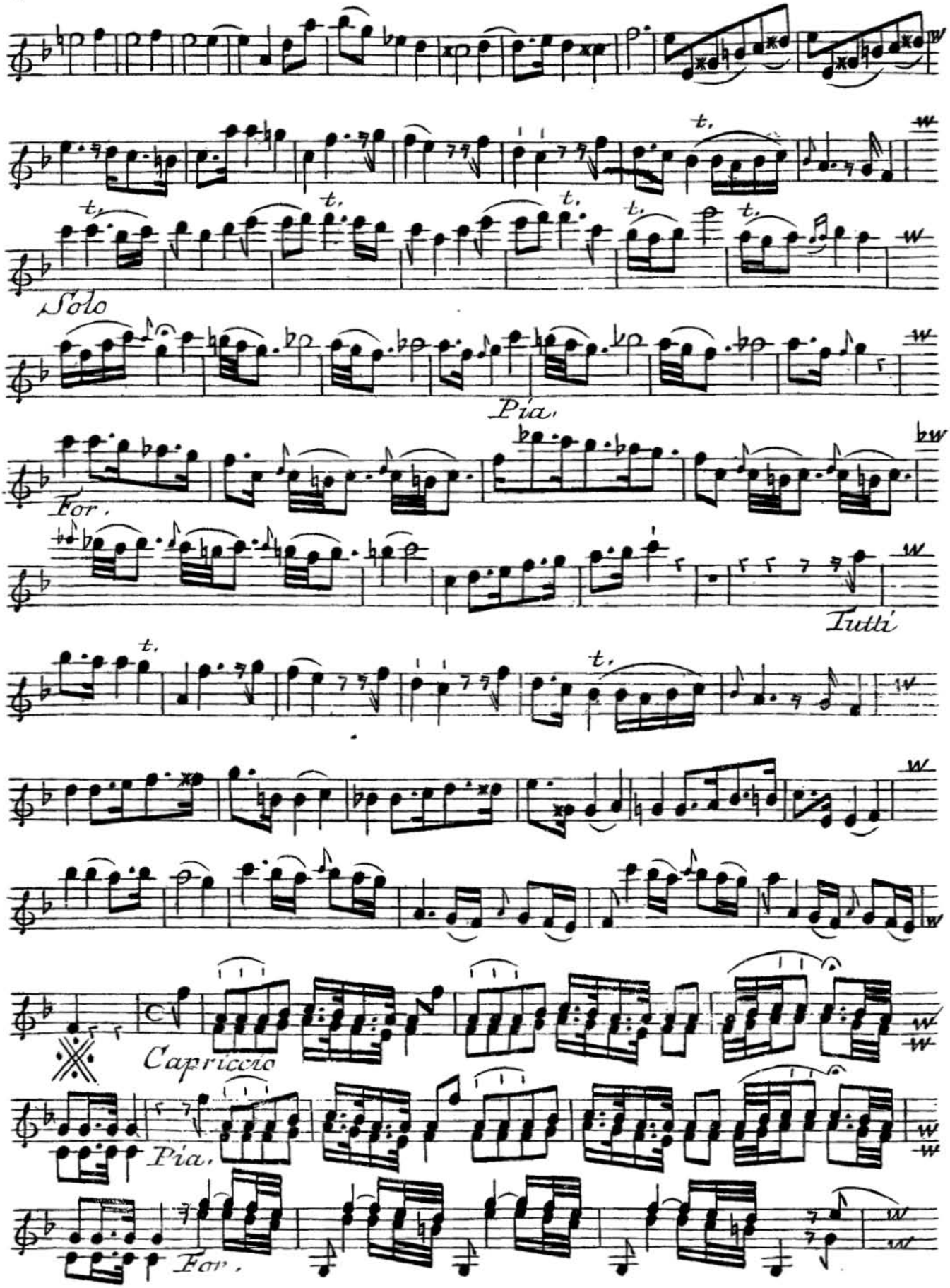

Capriccio

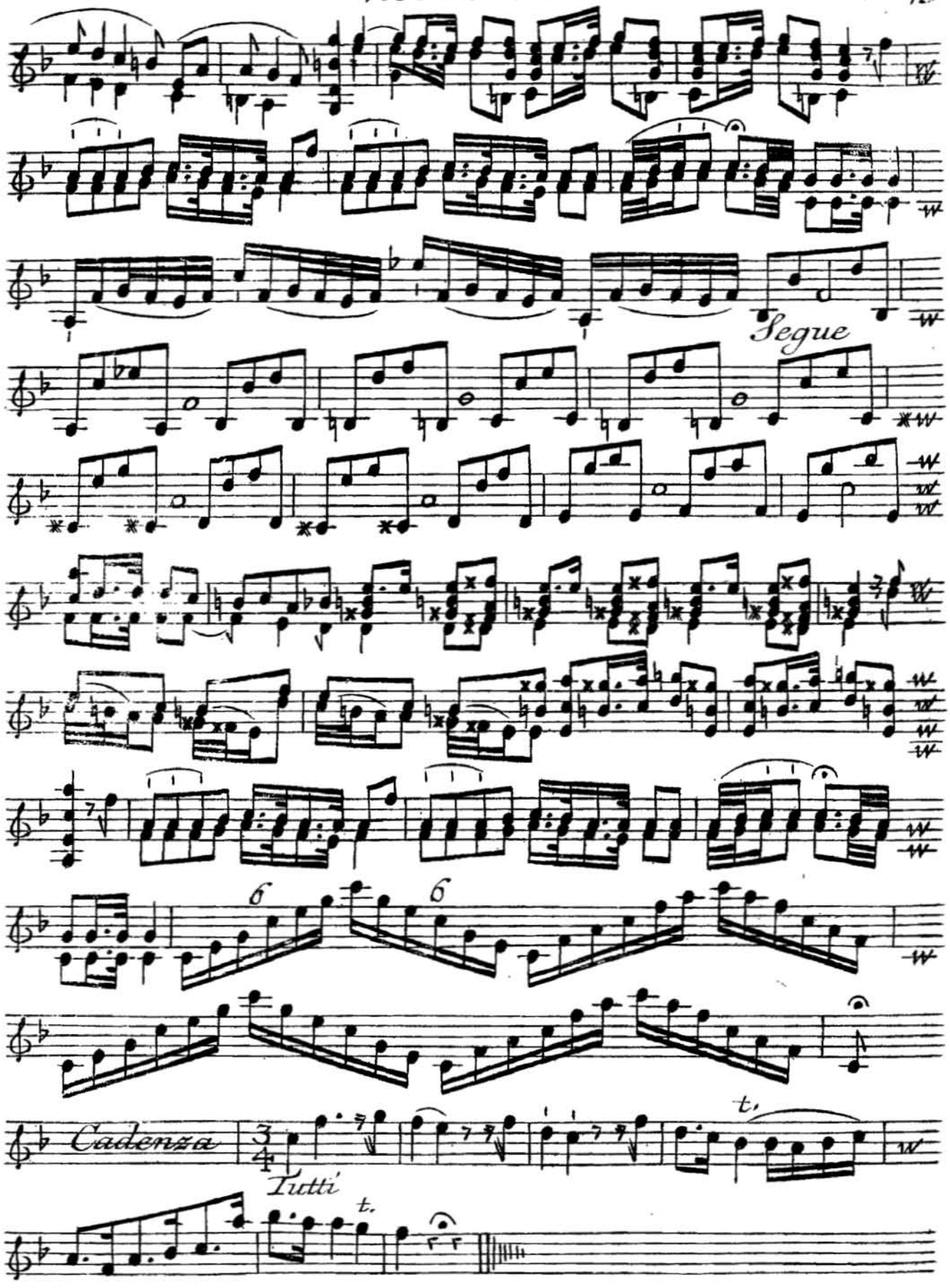

Tutti

Violino Solo

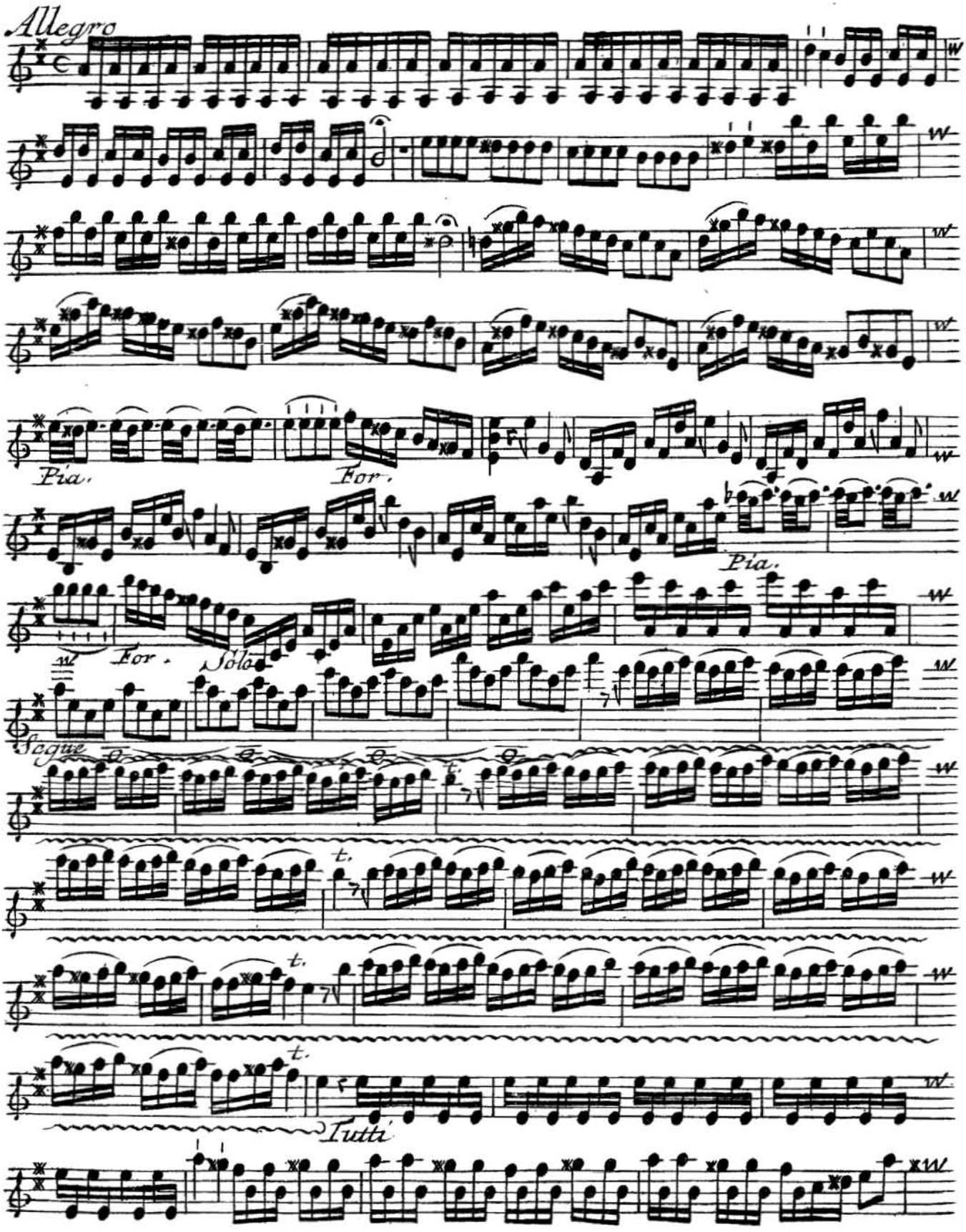


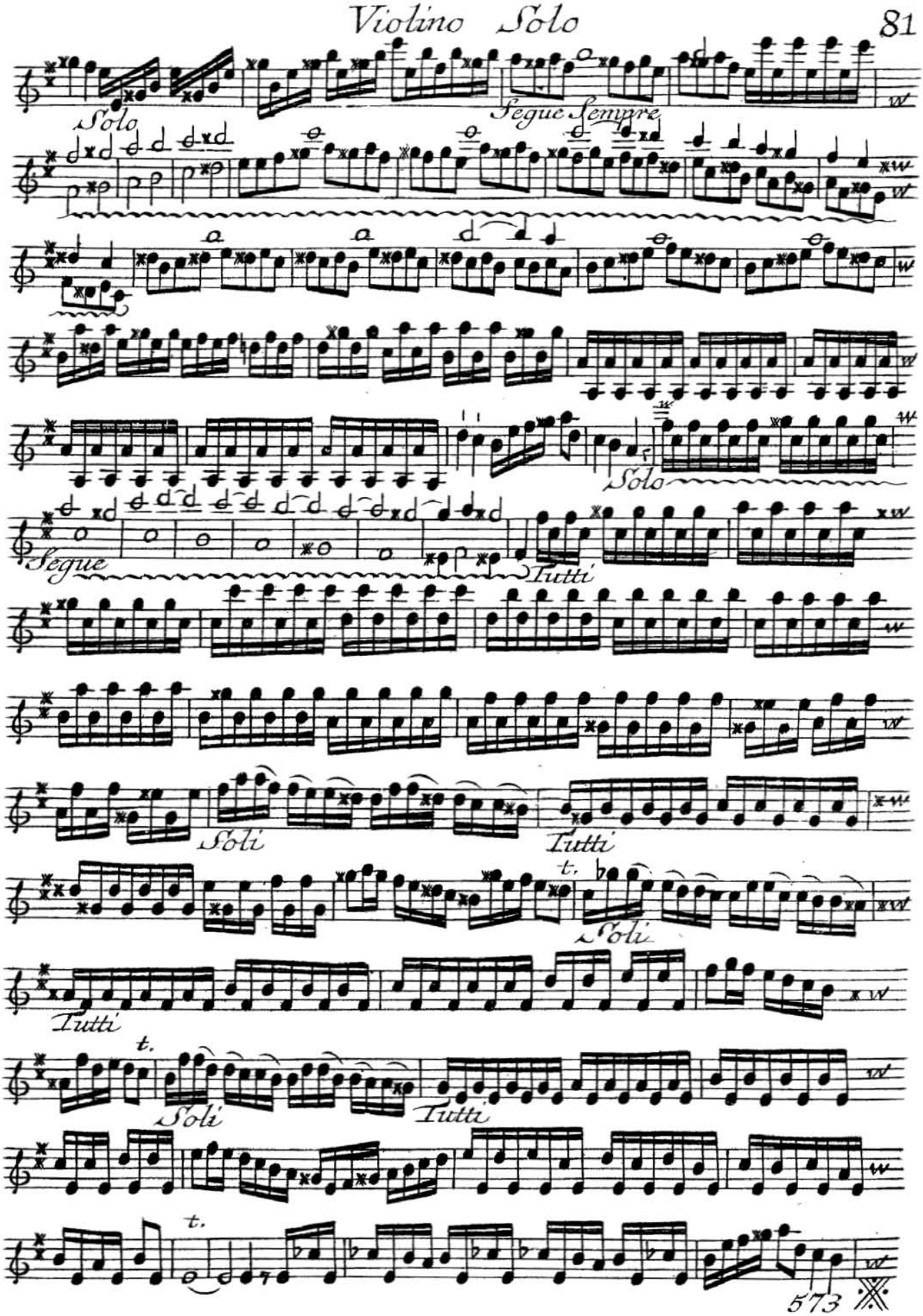

Pia.
For.
Andante
t.
Pia.
For.
Solo
Tutti
573. Segue

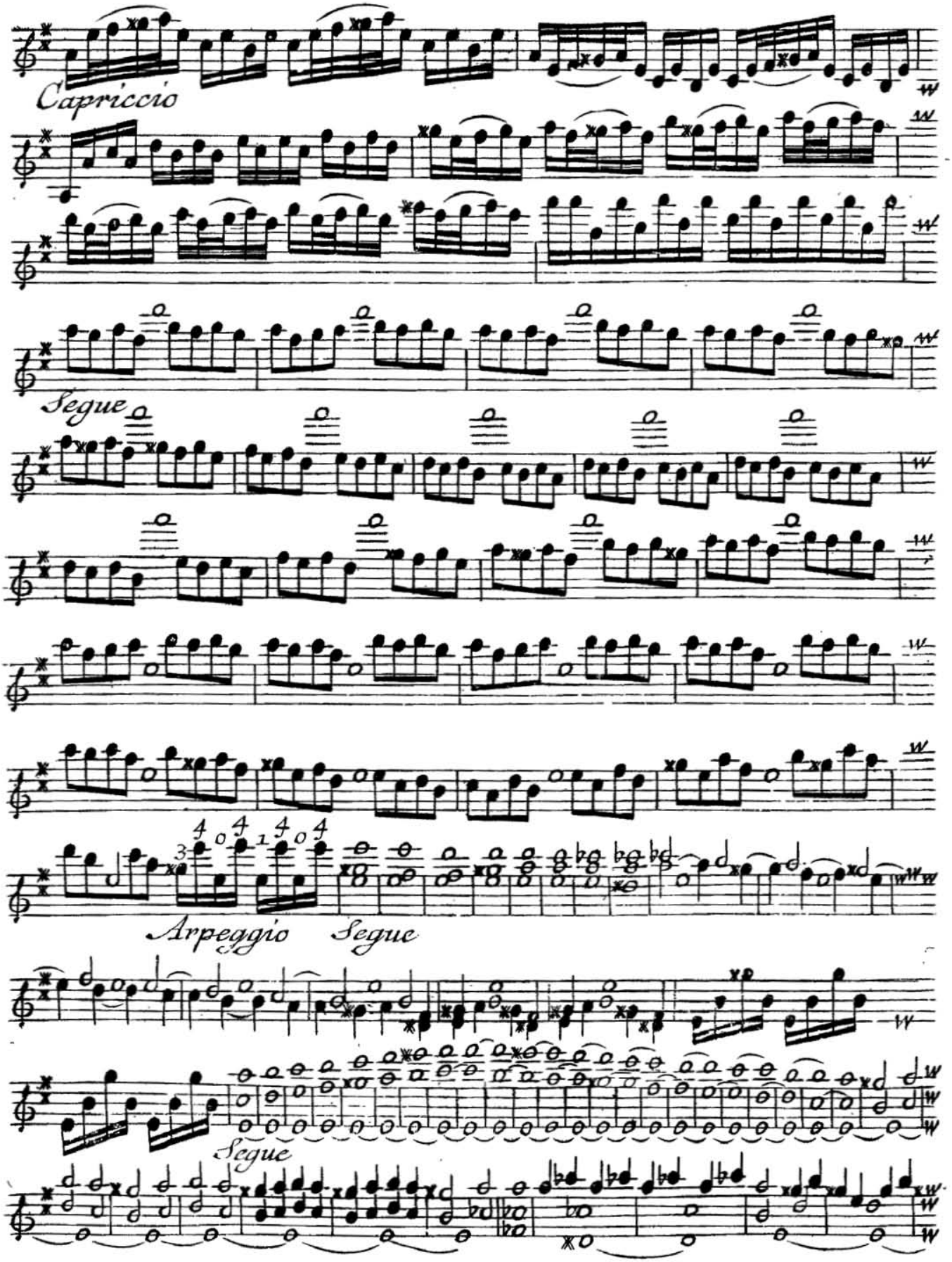

Solo
Pia.
For.
Tutti
Capriccio
Pia.
For.

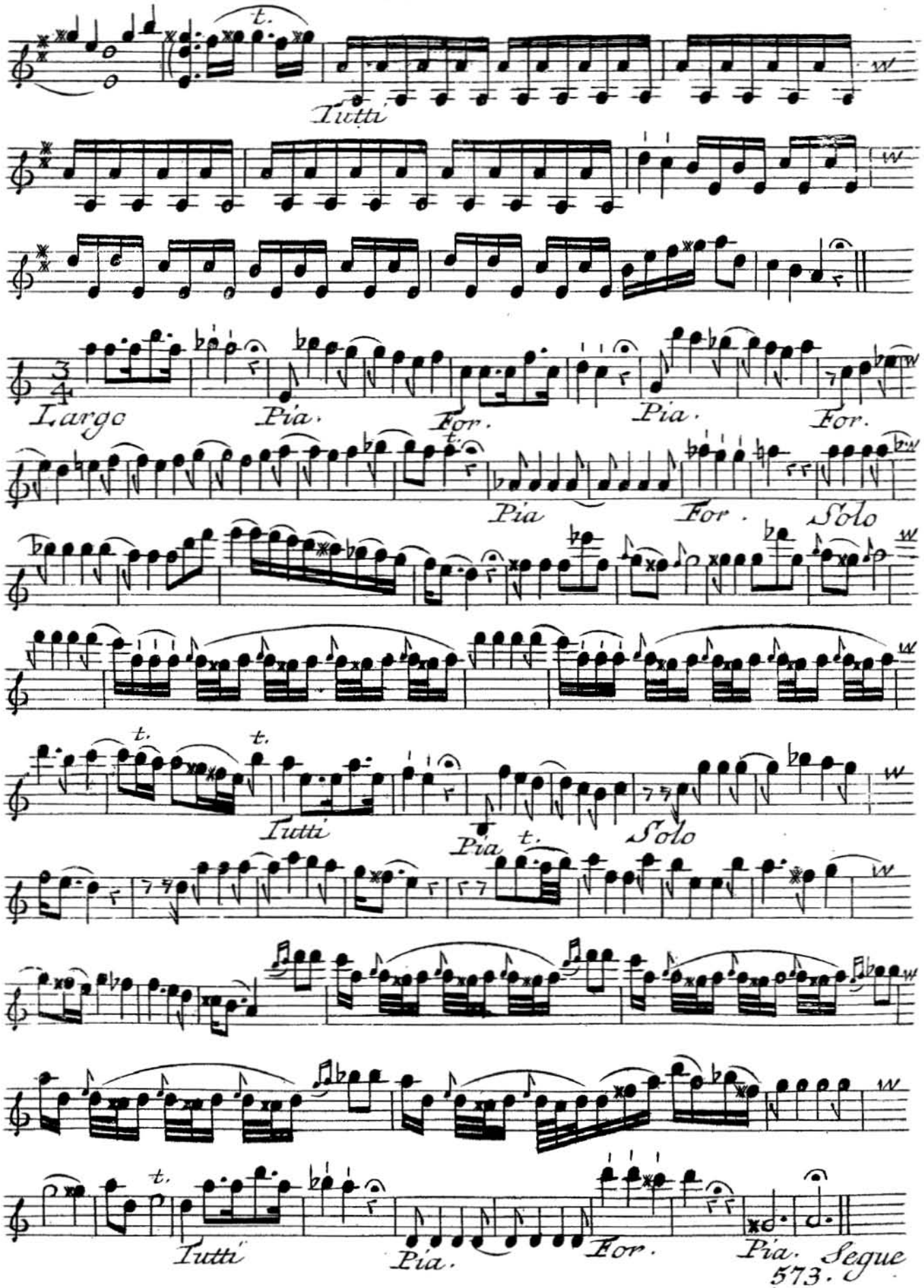

Segue
6
6
Cadenza
Tutti

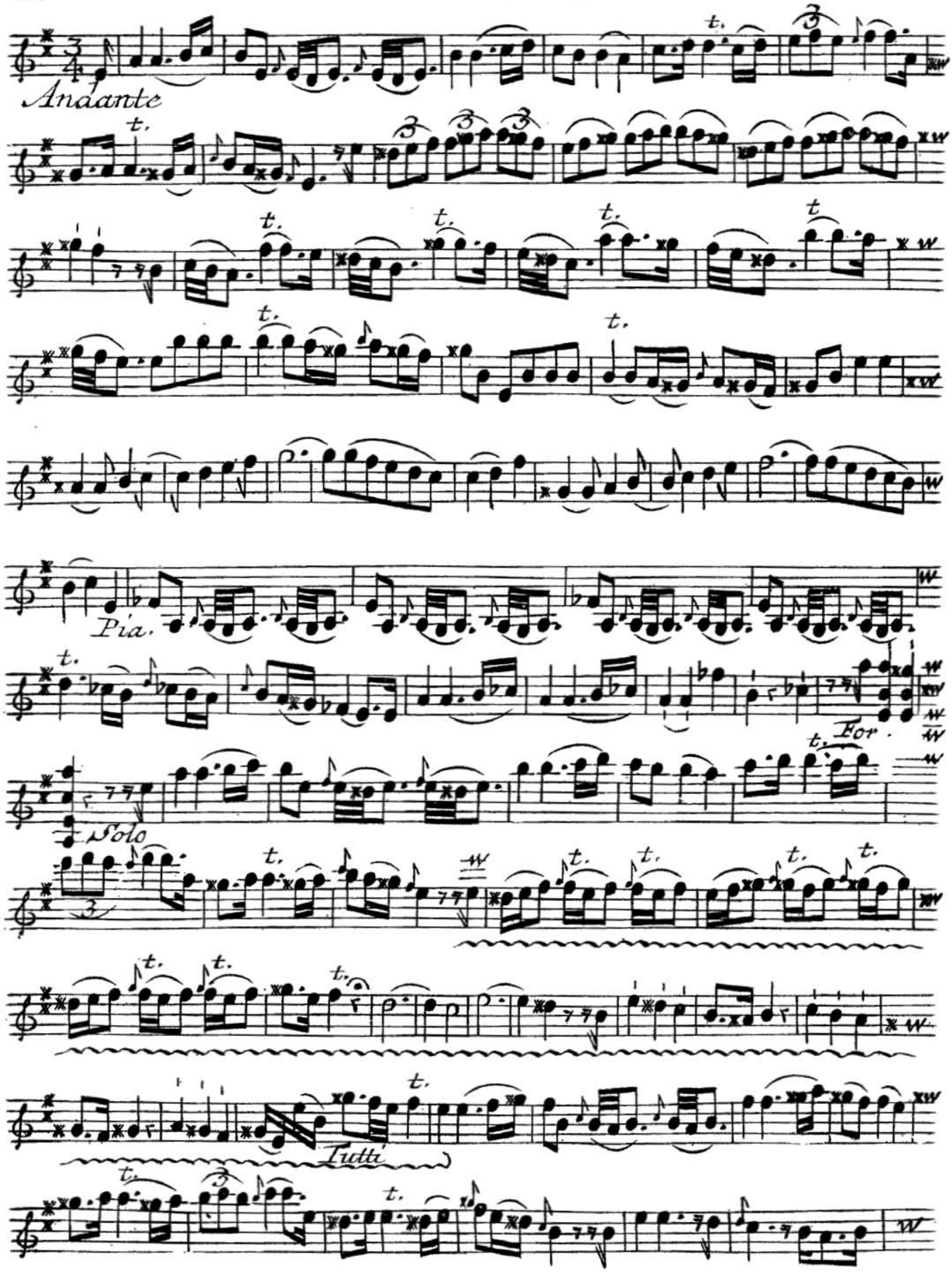
CONCERTO XI

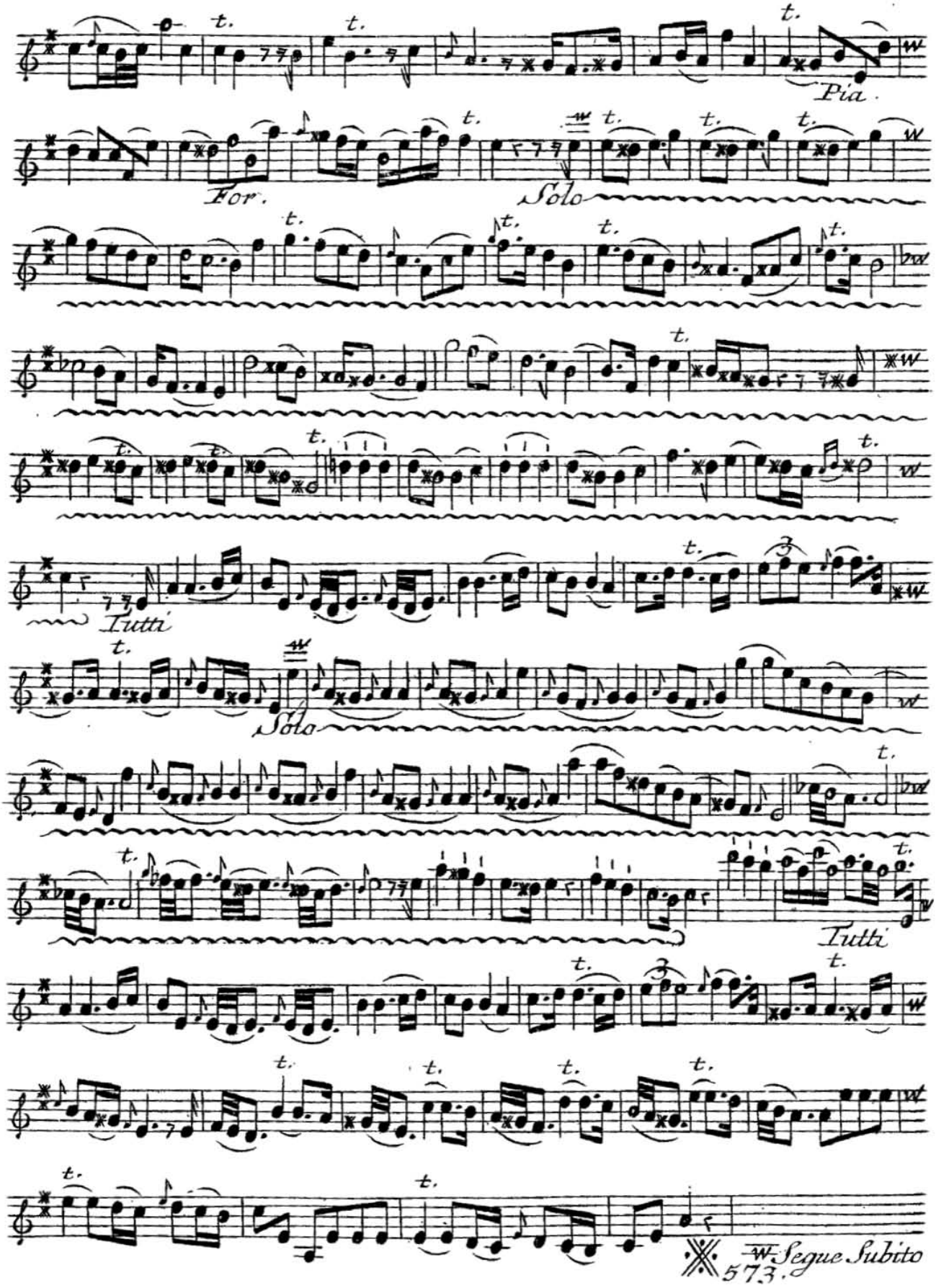


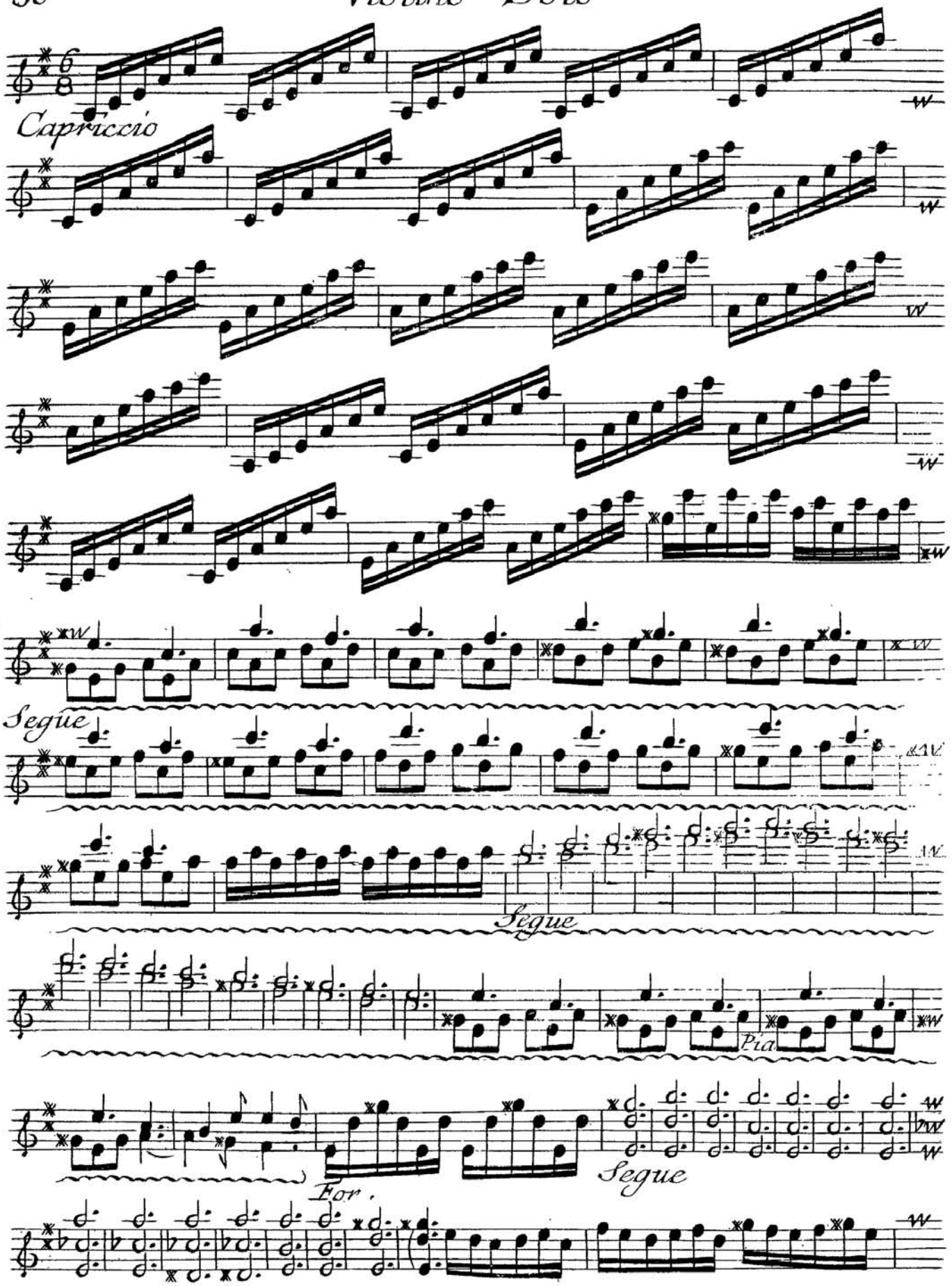

Solo
Segue Sempre
Solo
Segue
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti
t.
573

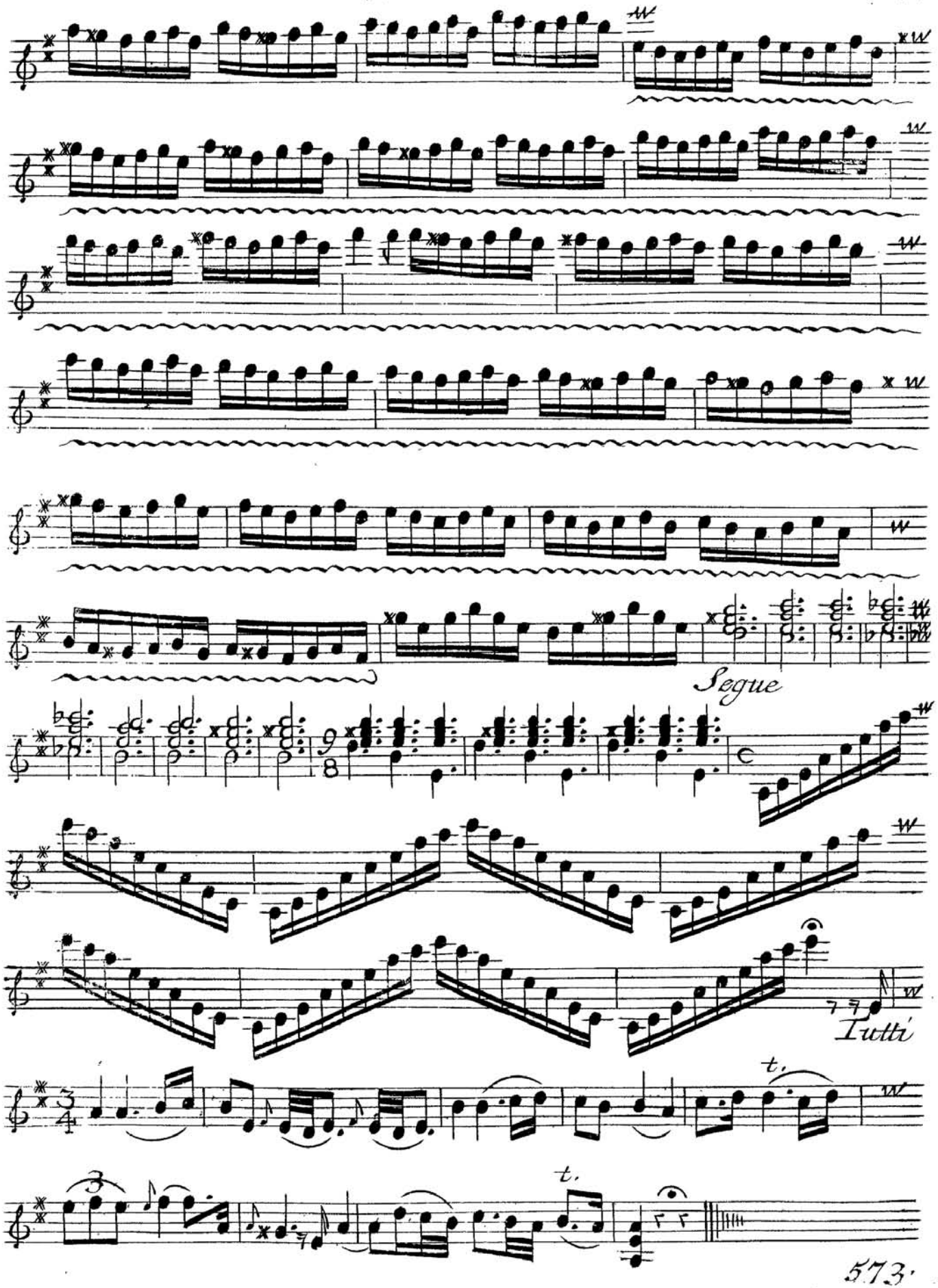

Capriccio
Segue
Arpeggio
Segue
Segue


Tutti
Largo
Pia.
For.
Pia.
For.
Pia
For.
Solo
Tutti
Pia
Solo
Tutti
Pia.
For.
Pia.
Segue


Andante
Pia.
For.
Solo
Tutti


Pia.
For.
Solo
Tutti
Solo
Tutti
Segue Subito
573.


Capriccio
Segue
Segue
Pia
Segue
For.

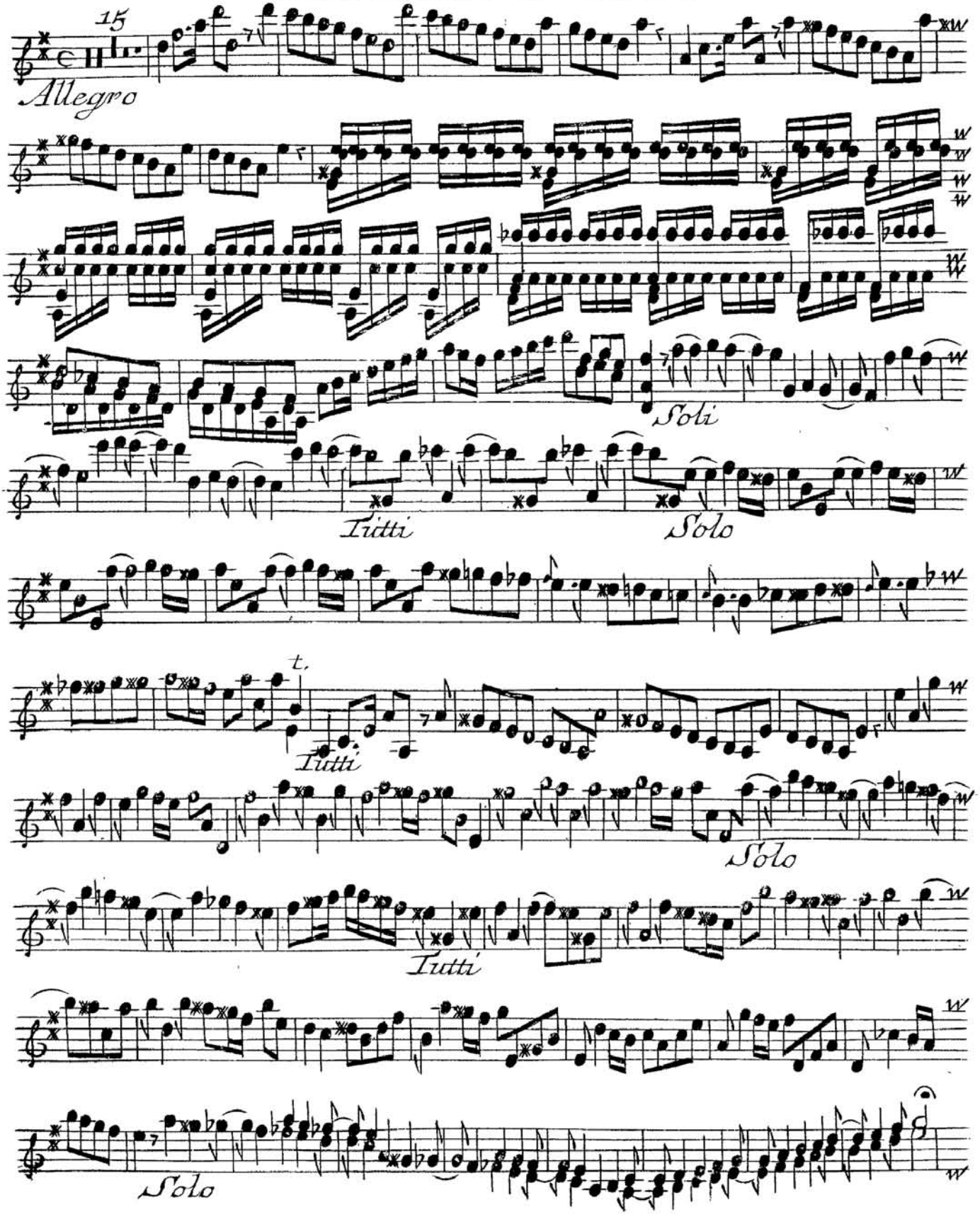

Segue
Tutti
t.
t.

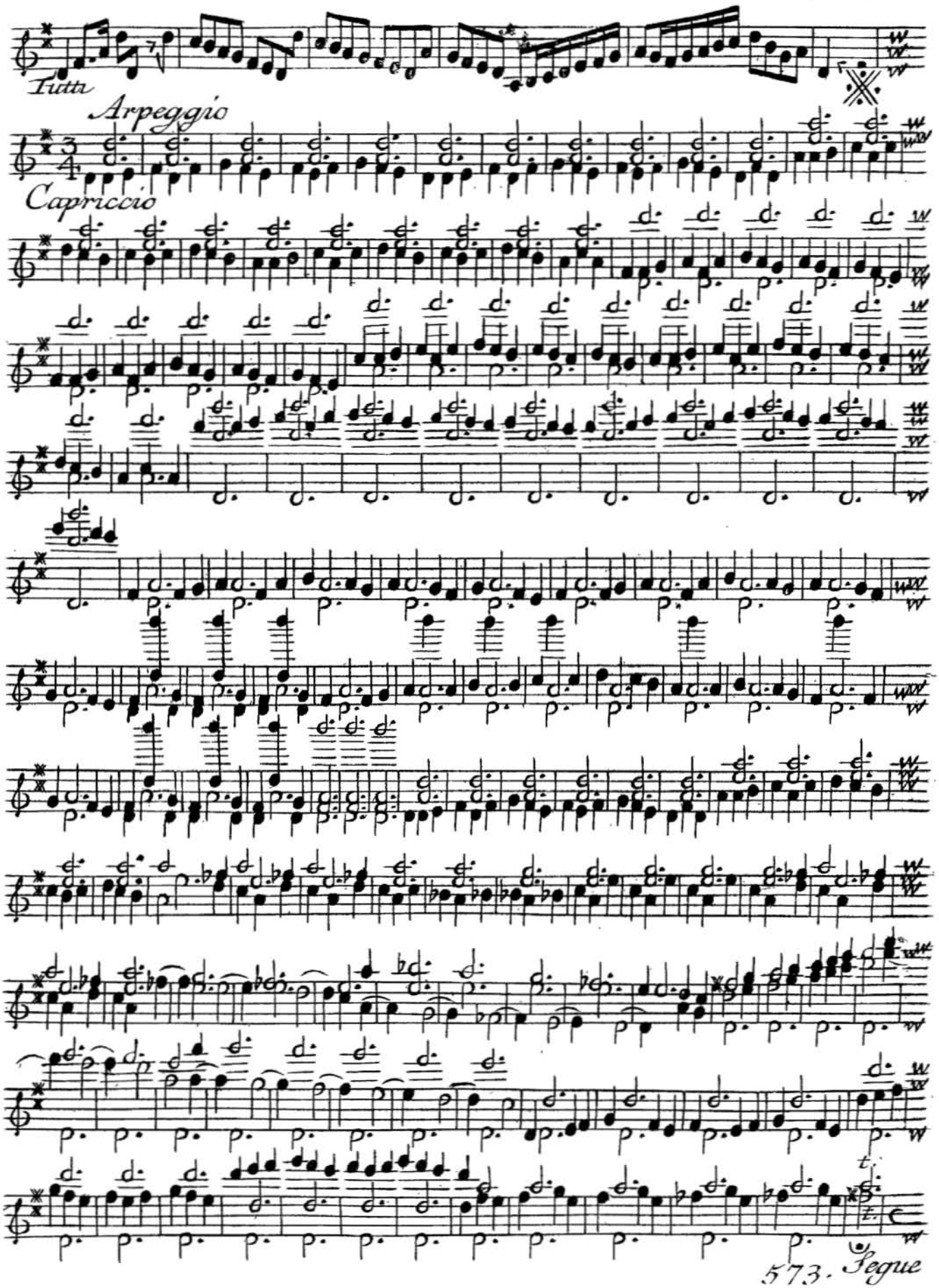
Violino Solo

Il Laberinto Armonico

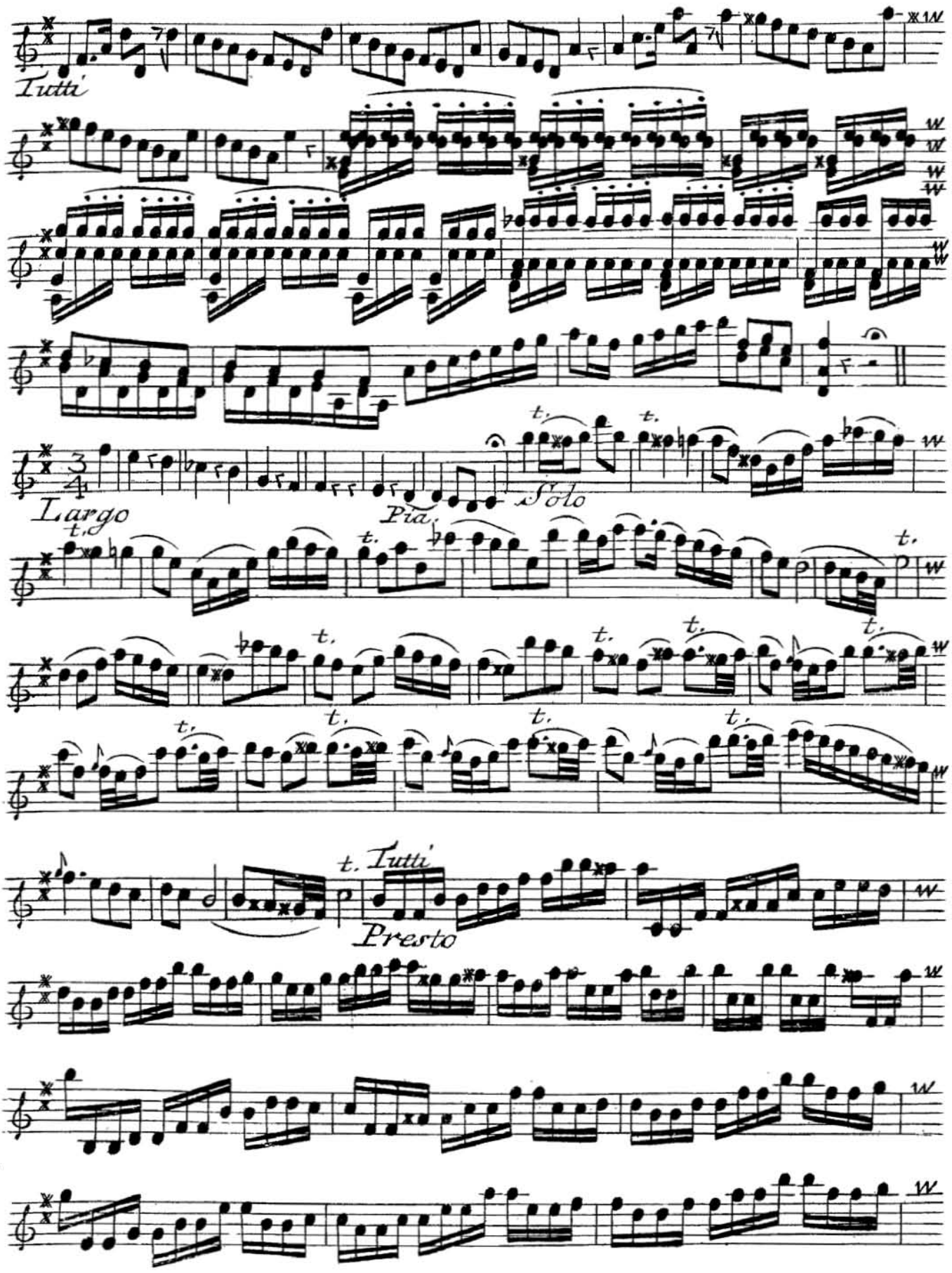
Facilis aditus, difficilis exitus.

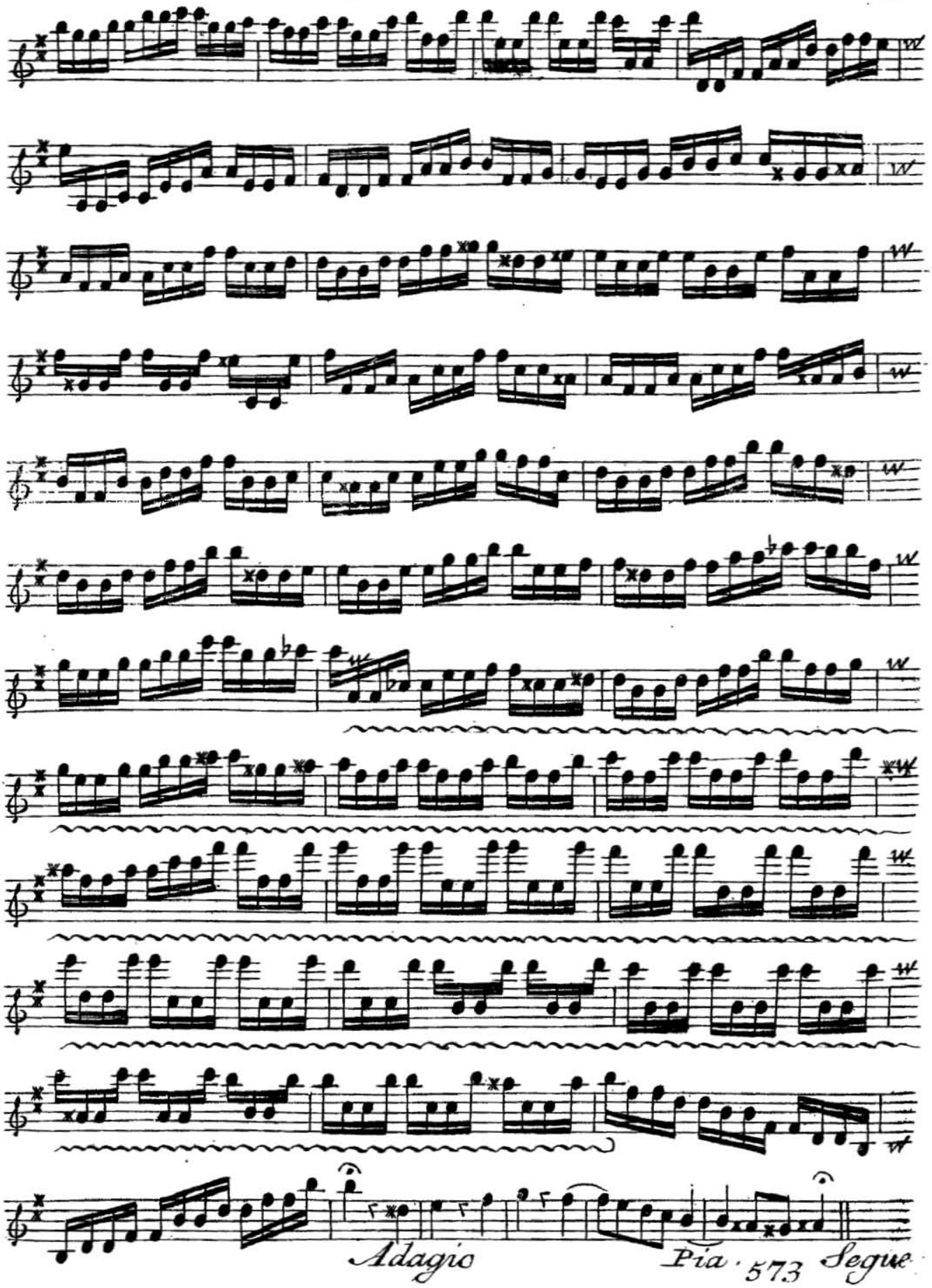
CONCERTO XII



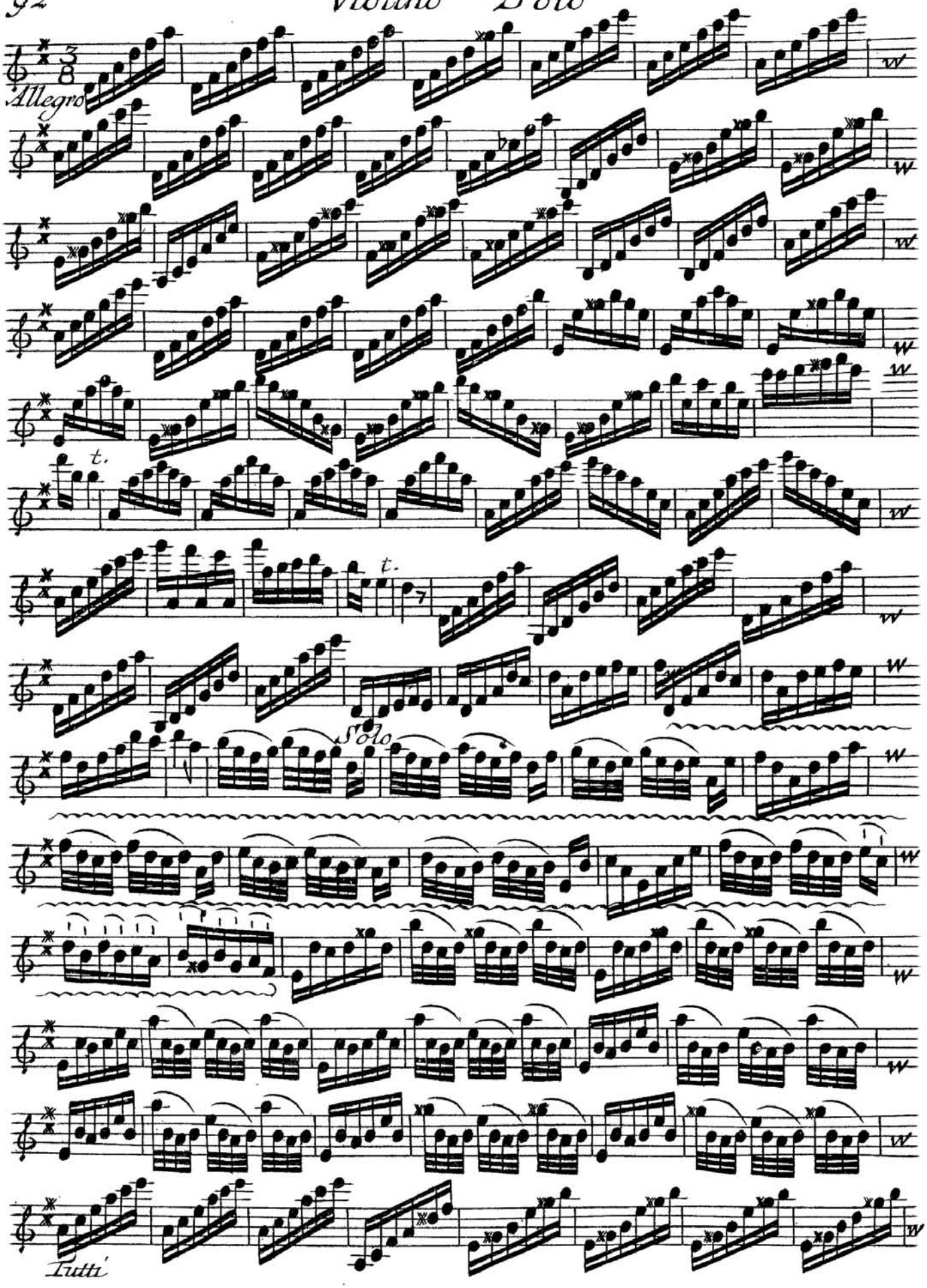

Tutta
Arpeggio
Capriccio
t.
573. Segue

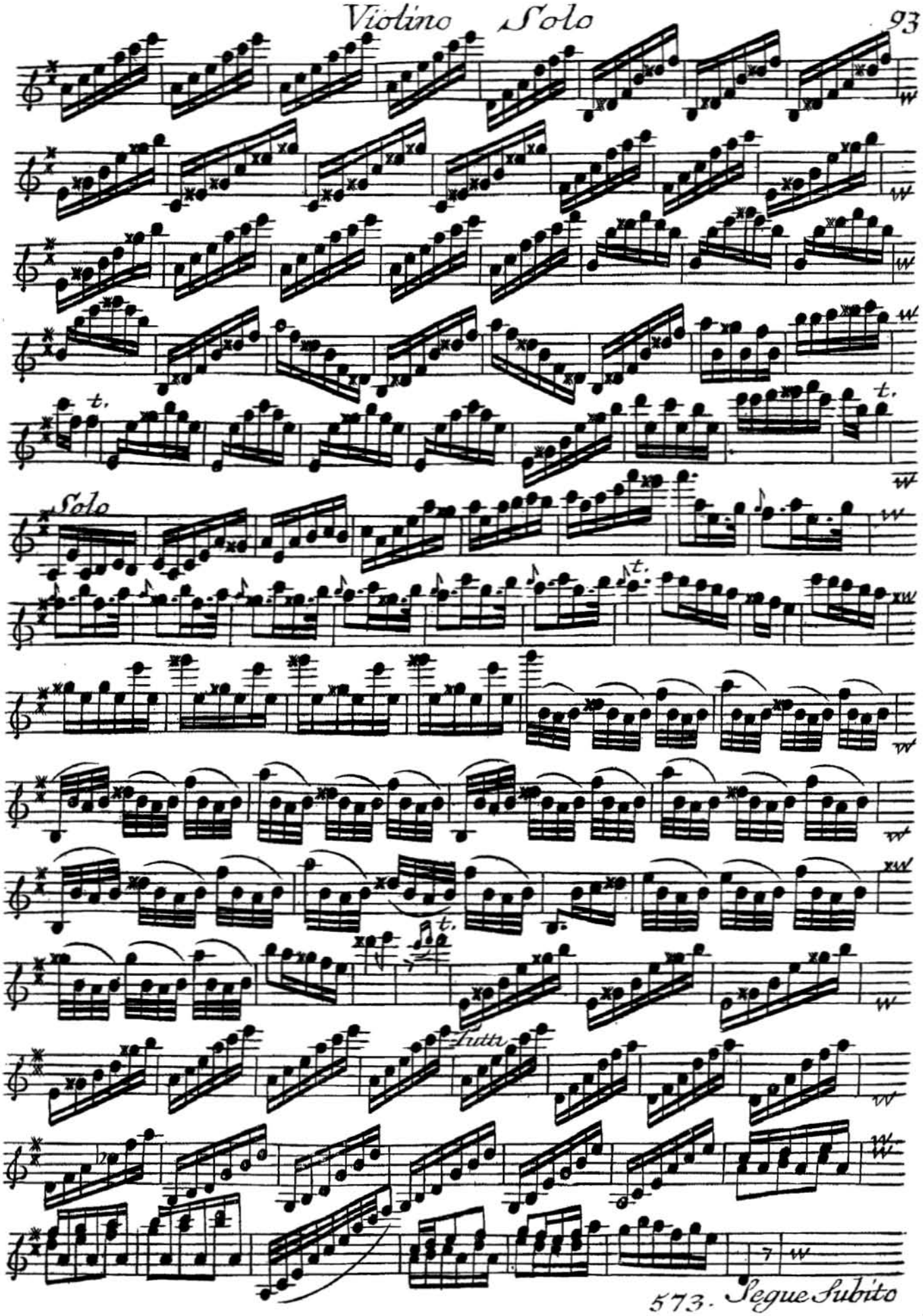
Violino Solo

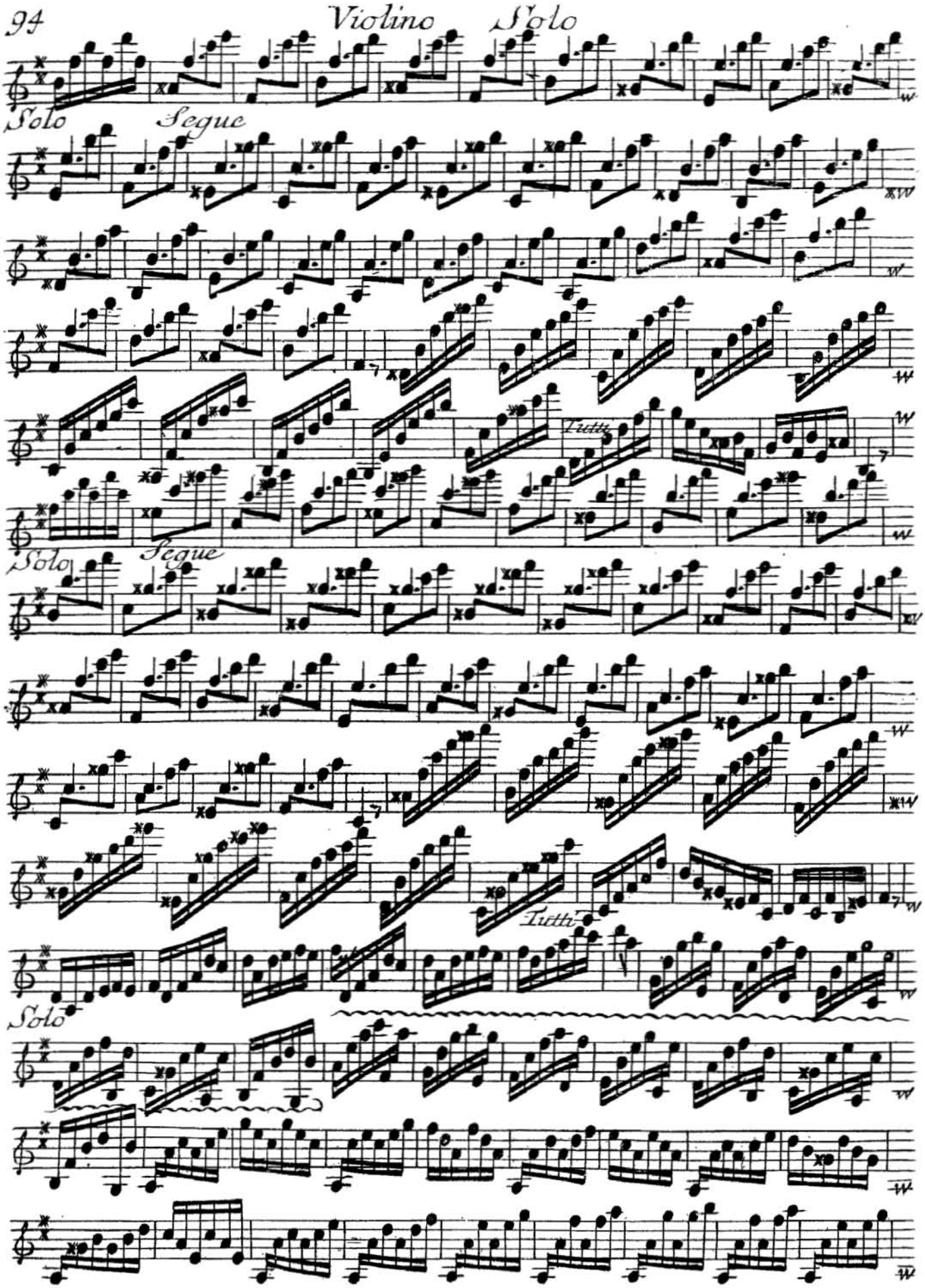


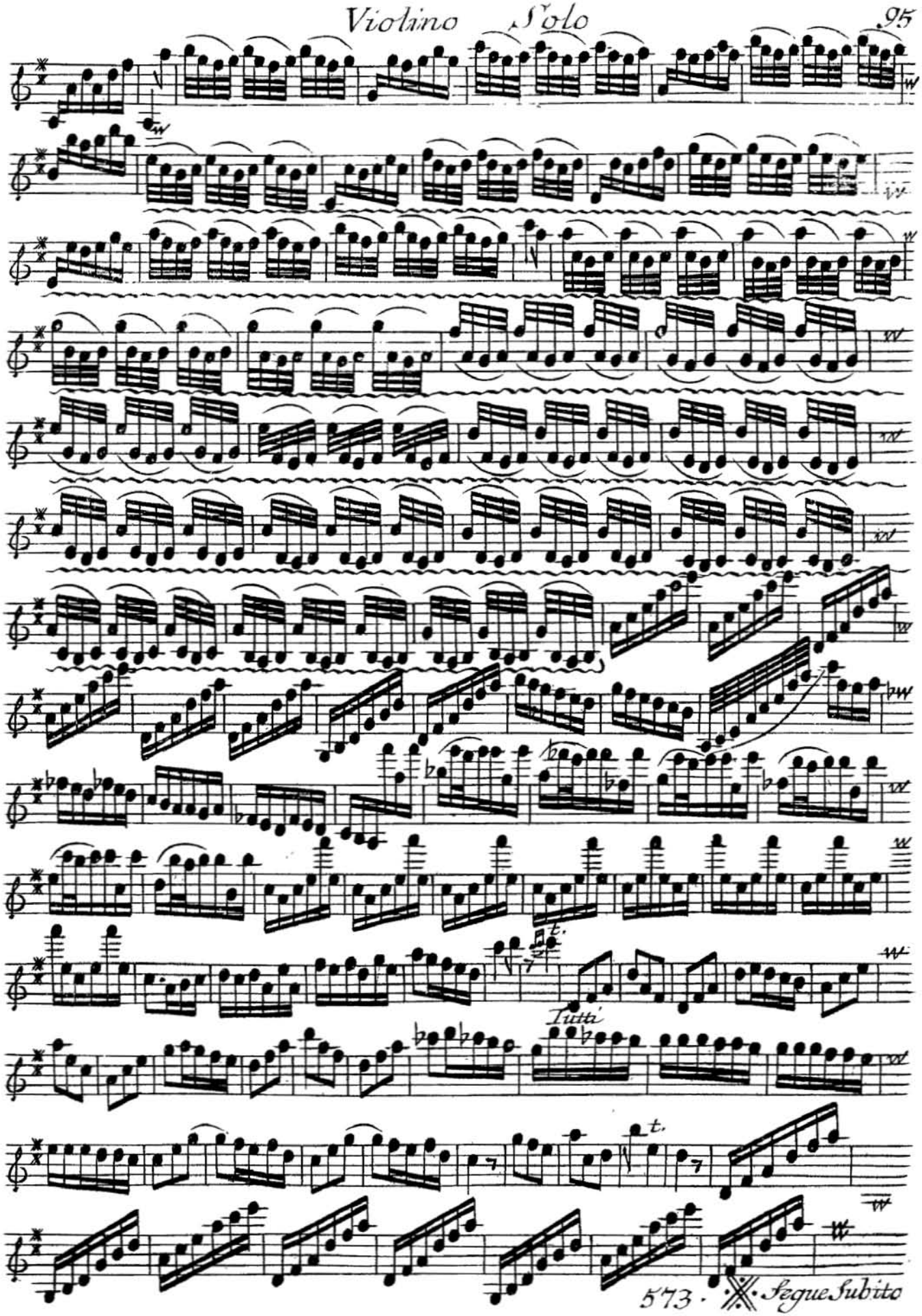

Adagio
Pia
Segue

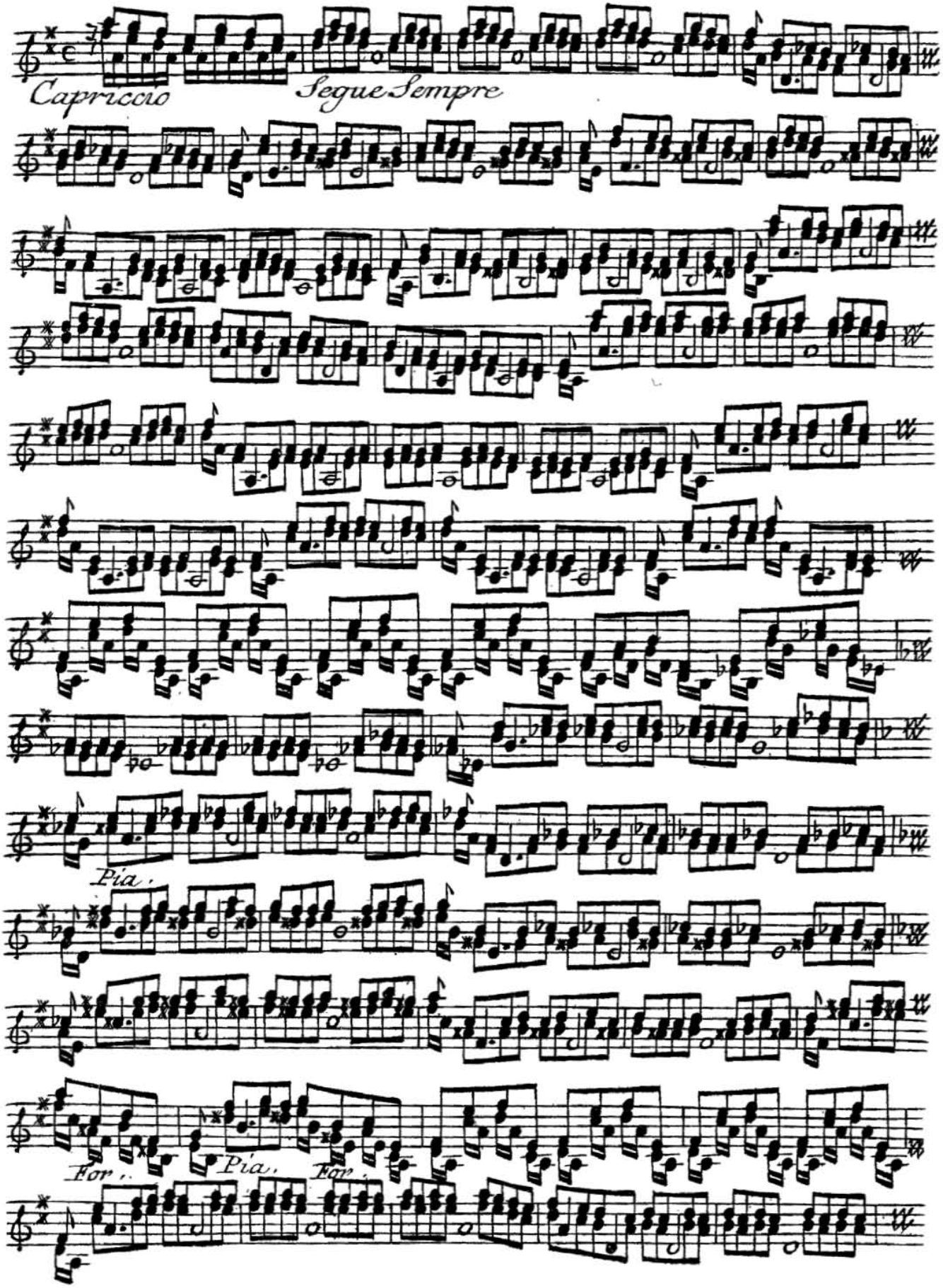
Violino Solo

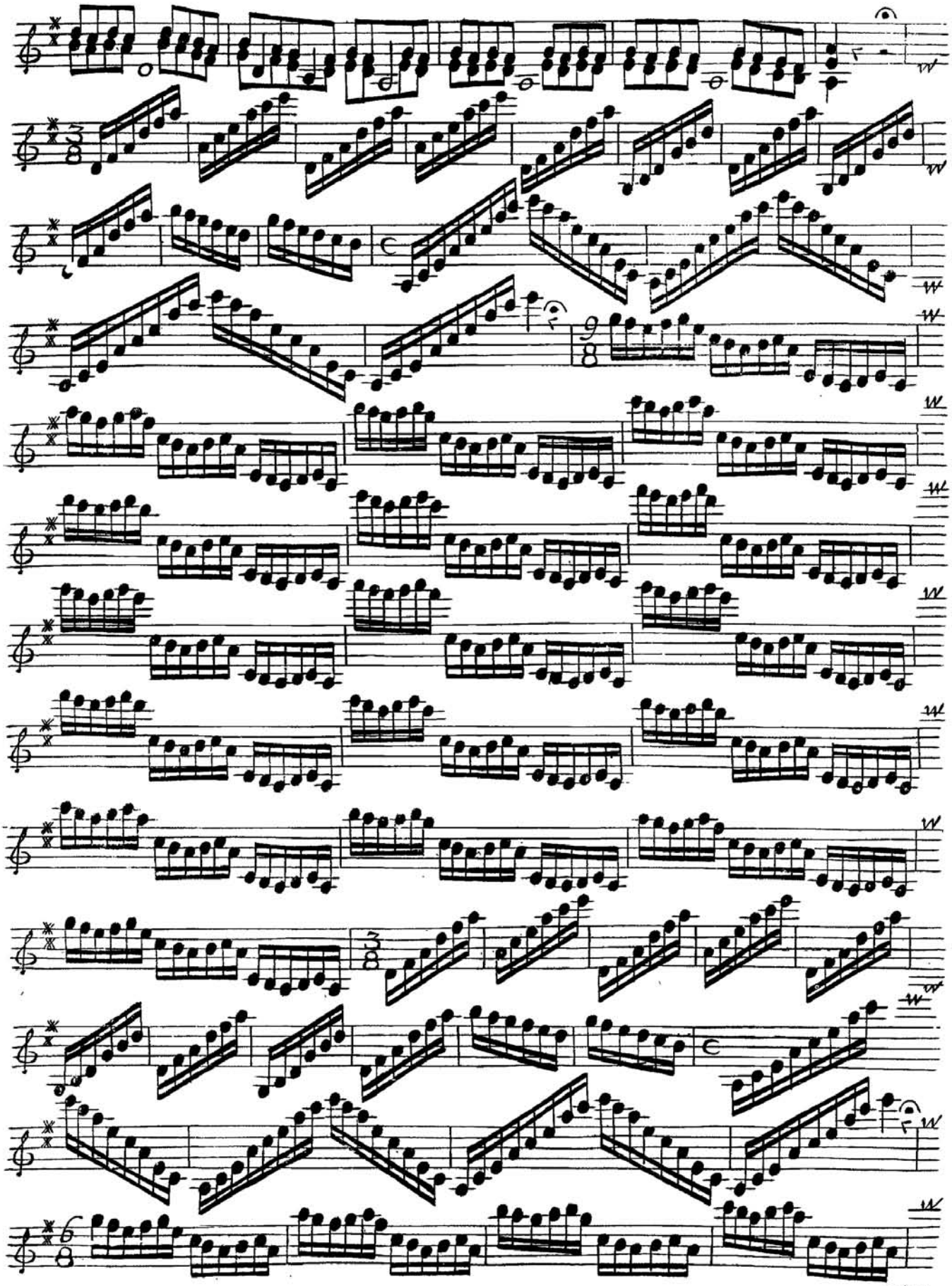


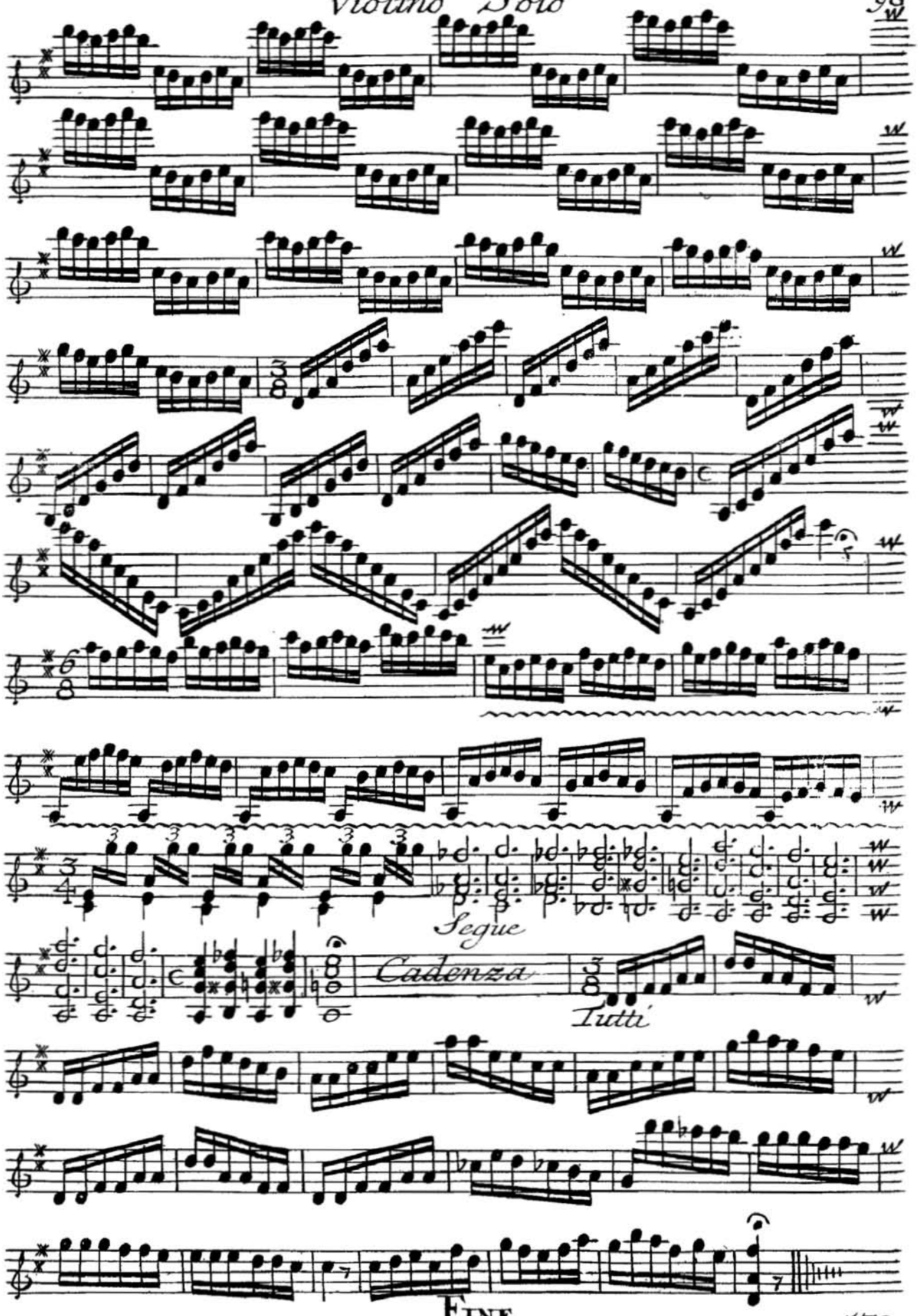

t.
t.
Solo
t.
t.
Tutti
7
573. Segue Subito


Violino Solo
Solo
Segue
Tutti
Solo
Segue
Tutti
Solo


Tutti
573.
Segue Subito


Capriccio
Segue Sempre
Pia.
For.
Pia.
For.




Segue
Cadenza
Tutti
Fine

Collection COSTALLAT
B. 1137

L'ART DU VIOLON

25 CAPRICES

POUR

VIOLON SEUL

PAR

LOCATELLI

Edition revue et doigtée

PAR

Edouard NADAUD

ÉDITIONS COSTALLAT
ÉDITIONS BILLAUDOT-Sr
14, Rue de l'Échiquier
Paris

CONSORTIUM MUSICAL
Marcel COMBRE Éditeur
24, Boulé Poissonnière
Paris

Tous droits d'exécution publique, de reproduction et d'arrangements réservés pour tous pays, y compris la Suède, la Norvège et le Danemark.

IMPRIMÉ EN FRANCE

Collection COSTALLAT
B. 1137

L'ART DU VIOLON

25 CAPRICES

POUR

VIOLON SEUL

PAR

LOCATELLI

Edition revue et doigtée

PAR

Edouard NADAUD

ÉDITIONS COSTALLAT
ÉDITIONS BILLAUDOT-Sr
14, Rue de l'Échiquier
Paris

CONSORTIUM MUSICAL
Marcel COMBRE Éditeur
24, Boulé Poissonnière
Paris

Tous droits d'exécution publique, de reproduction et d'arrangements réservés pour tous pays, y compris la Suède, la Norvège et le Danemark.

P. LOCATELLI

L'Art du Violon

25 CAPRICES

AVANT-PROPOS

L'œuvre remarquable de P. Locatelli, "L'Art du Violon", n'occupe pas la place à laquelle elle a droit dans la bibliothèque des violonistes.

Nous devons, certainement, attribuer cet ostracisme aux très rares éditions parues jusqu'à ce jour et dont les multiples abréviations étaient de nature à décourager les plus patients et les plus courageux.

De plus, chaque modulation, chaque changement de doigtés et de formules étaient un arrêt pour l'exécutant; le violoniste ne pouvait tirer aucun profit de ces admirables combinaisons de mécanisme.

Un seul de ces 25 Caprices, le numéro 23 : "*Le Labyrinthe*", avait tenté, au commencement du siècle dernier, deux violonistes, MM. J.-B. Cartier et Woldemar, qui en avaient développé toutes les abrévations. Nous avons tenu à respecter un tel effort, tout en regrettant qu'il ne se soit manifesté que pour un seul numéro, on en trouvera page 46 l'exacte reproduction.

Le but de cette nouvelle édition est donc :

1° De développer toutes les abréviations qui rendaient ces caprices, sinon injouables, tout au moins d'un travail très lent et compliqué de difficultés inutiles;

2° De permettre ainsi à tous les violonistes l'étude profitable de ce chef-d'œuvre qui est, pour le mécanisme de la main gauche et l'habileté du bras droit, un modèle incomparable.

Il suffira de compulser l'ancienne et très incomplète édition pour se rendre compte de l'effort accompli et de la lacune que vient combler cette édition nouvelle.

Ed. NADAUD.

NOTICE

P. Locatelli's remarkable work "L'Art du Violon" does not occupy the place it should in the violinists library.

We certainly must attribute this ostracism to the very few editions published up to date, and in which the many abreviations were enough to discourage the most patient and courageous violinists.

Moreover, every modulation, every changing in the formula and fingering compelled the player to stop thus the violinists could not profit by the admirable combinations of mecanism.

Only one of these 25 Caprices, n° 23 : "*Le Labyrinthe*" had, at the beginning of the last century, tempted two violinists MM. J.-B. Cartier and Woldemar who developed all the abreviations of this caprice.. We are very anxious to respect so serious an effort although we must regret that it should give us only one example n° 23; the exact reproduction of which is to be found page 46.

The object of this new edition is therefore :

1° To develop all abreviations which rendered the practice of these caprices very slow and complicated by useless difficulties.

2° To permit all violinists by these means, the profitable study of this master-piece which is for the mecanism of the left hand and the dexterity of the right arm a model beyond comparison.

The inspection of the old and very imperfect edition is sufficient to understand how absolutely superior the new one is, and we trust the effort will be recognised.

Ed. NADAUD.

VORWORT

Das hochbedeutende Werk P. Locatelli's, " Die Kunst des Geigenspiels „ nimmt in der Bibliothek des Geigers nicht den ihm gebührenden Platz ein. Diese Vernachlässigung ist sicherlich der Seltenheit der bis jetzt erschienenen Ausgaben zuzuschreiben, deren vielfache Abkürzungen den eifrigsten und geduldigsten Schüler entmutigen mussten.

Jeder Wechsel der Modulation, der Form und des Fingersatzes bedeutete eine Unterbrechung für den Spieler, der deshalb aus diesen bewundernswerten technischen Combinationen keinerlei Vorteil ziehen konnte.

Nur zwei Geiger, J.-B. Cartier und Woldemar, nahmen zu Anfang des vorigen Jahrhunderts Veranlassung, eine einzige dieser 25 Capricen, " Das Labyrinth „ (siehe Seite 46) auszuarbeiten. Wir hielten uns verpflichtet, diesen Versuch unverändert wiederzugeben, müssen jedoch bedauern, dass derselbe nur mit einer einzigen Caprice gemacht wurde.

Diese neue Ausgabe bezweckt demnach :

1° Die Ausarbeitung aller Abkürzungen, welche diese Übungen zwar nicht unspielbar machten, aber doch ein sehr langsames und umständliches Bezwingen unnötiger Schwierigkeiten erforderten.

2° Ein nutzbringendes Studium dieses Meisterwerkes, welches das unvergleichliche Vorbild bleibt für die Technik der linken Hand und die Gewandtheit des rechten Armes.

Es genügt ein Vergleich mit den bestenenden, sehr unvollständigen Ausgaben, um die aufgewandte Mühe und die Lücke, die diese Ausgabe auszufüllen bestimmt ist, zu beurteilen.

Ed. NADAUD.

M
42
L811
C25
1900z

A VIOTTI

L'ART DU VIOLON

25 CAPRICES

Nouvelle Édition
revue, doigtée et développée
par **ED. NADAUD**
Professeur au Conservatoire National de Musique de Paris

LOCATELLI

1er CAPRICE

Moderato

mf

Du milieu

Le chiffre 5 qui se trouve au dessus de quelques notes indique l'extension du petit doigt.

Editions COSTALLAT Paris.
Edons BILLAUDOT Succr, 14, Rue de l'Echiquier, Paris.

COSTALLAT & Cie—1137—PARIS

Sul A

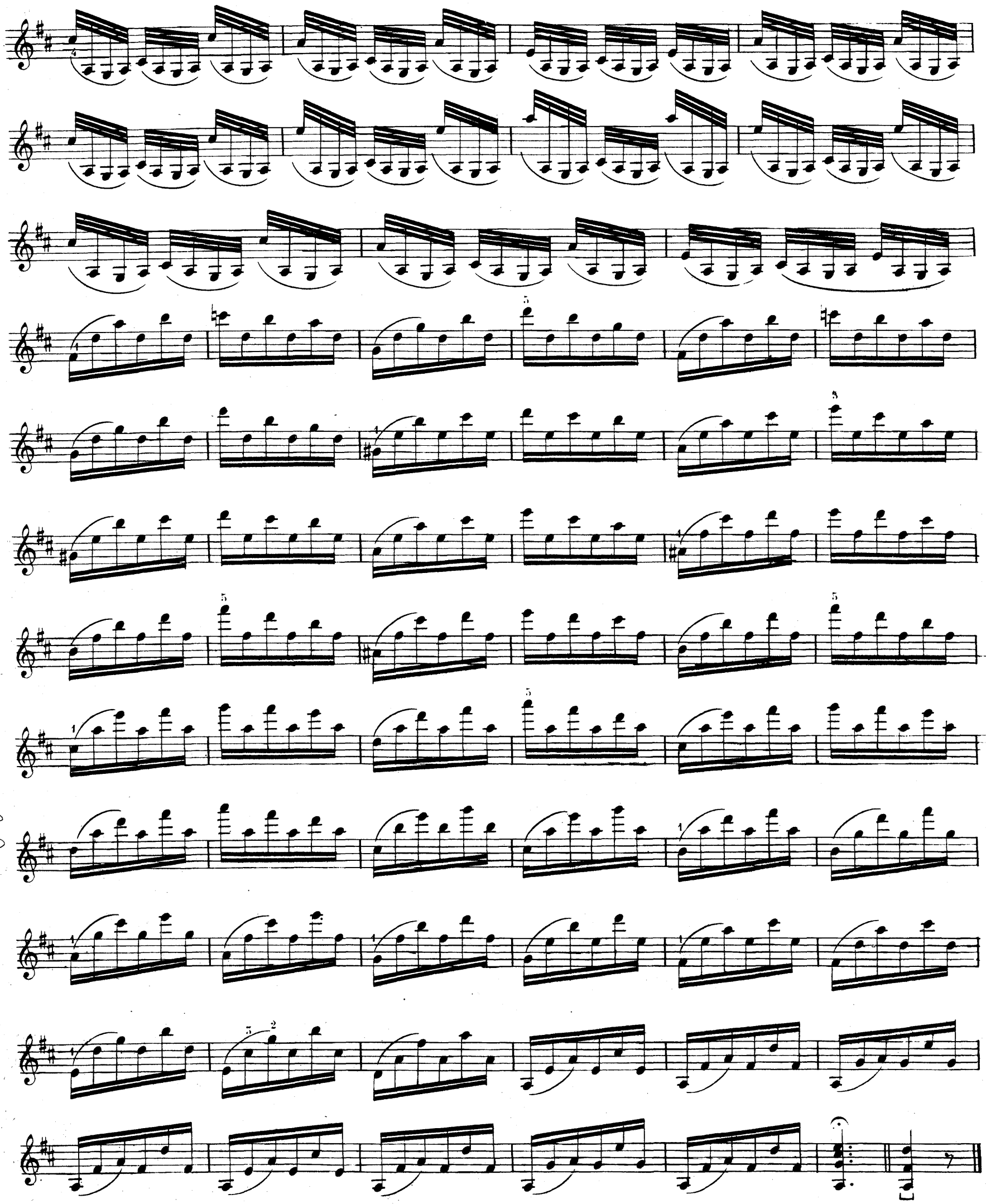
Sul A

laissez le 4e doigt posé

Sul D

Sul A

COSTALLAT & Cie—1137—PARIS



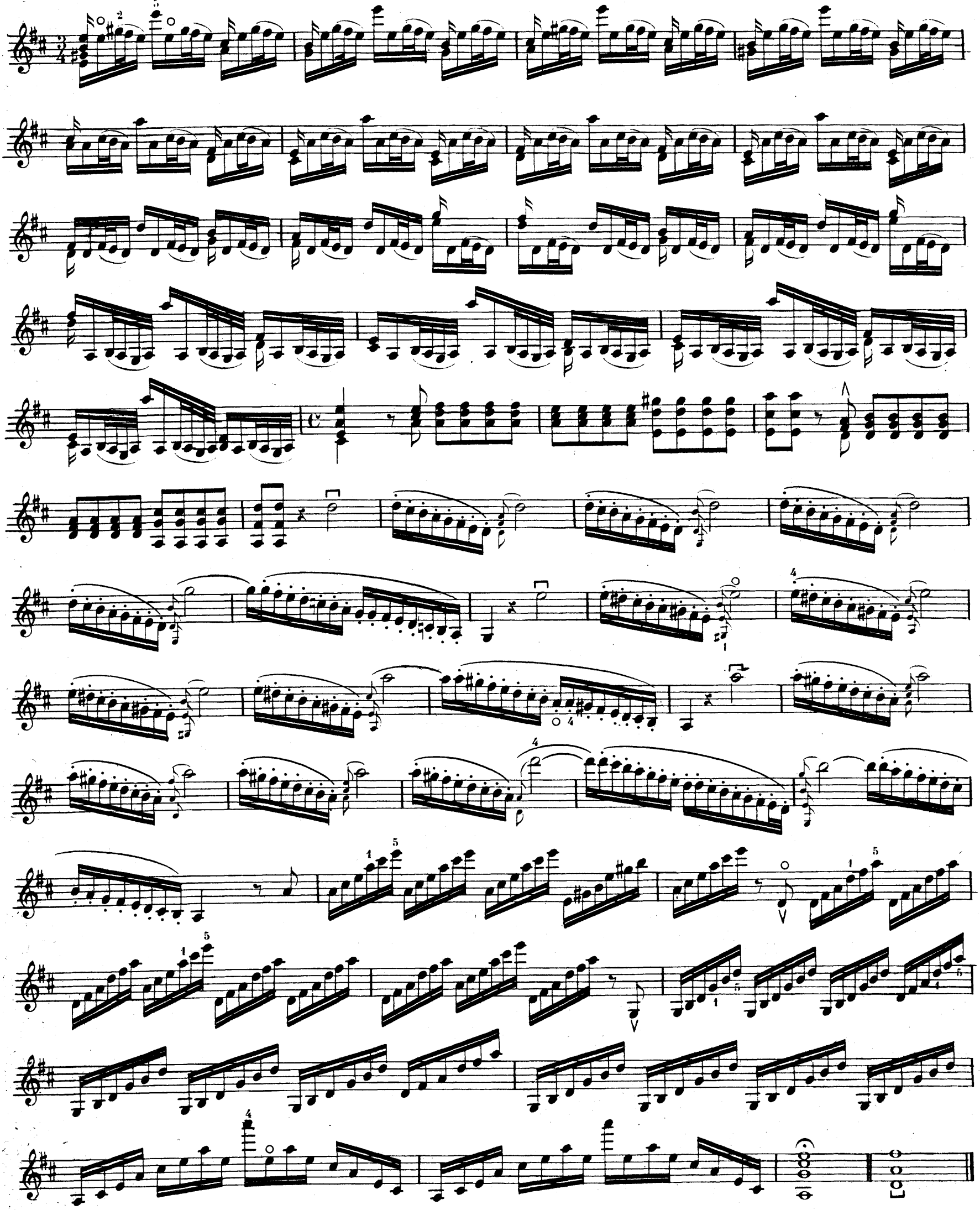
Gift 1994

COSTALLAT & Cie—1137—PARIS

2me CAPRICE

mf *p* *cresc.* *f* *dim.* *p* *f* *p* *cresc.* *f* *dim.* *p* *f*

COSTALLAT & Cie—1137—PARIS



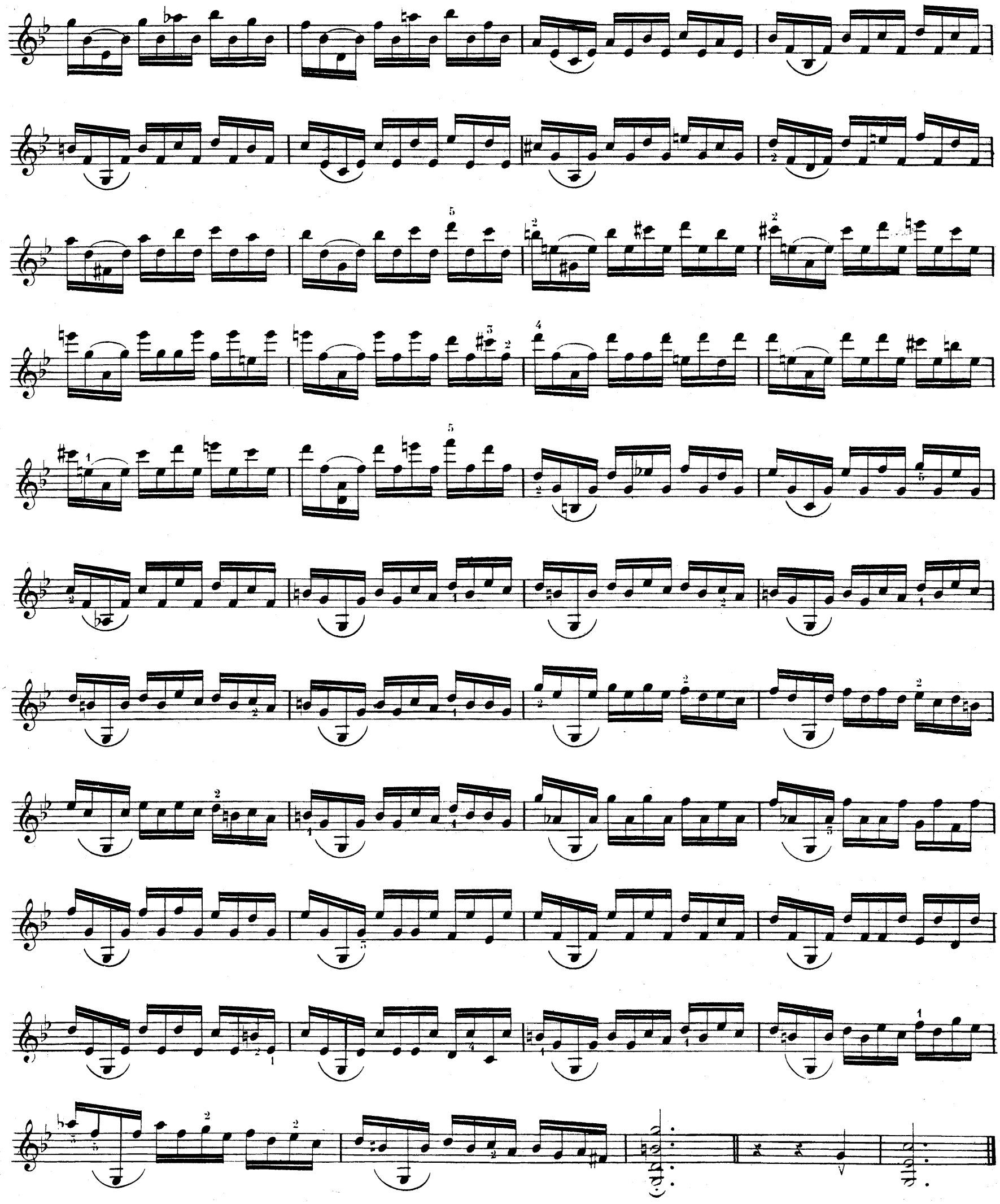
COSTALLAT & Cie—1137—PARIS

3me CAPRICE

Moderato

mf milieu et chantant

COSTALLAT & Cie — 1137 — PARIS



COSTALLAT & Cie—1137—PARIS

4me CAPRICE

Moderato

f

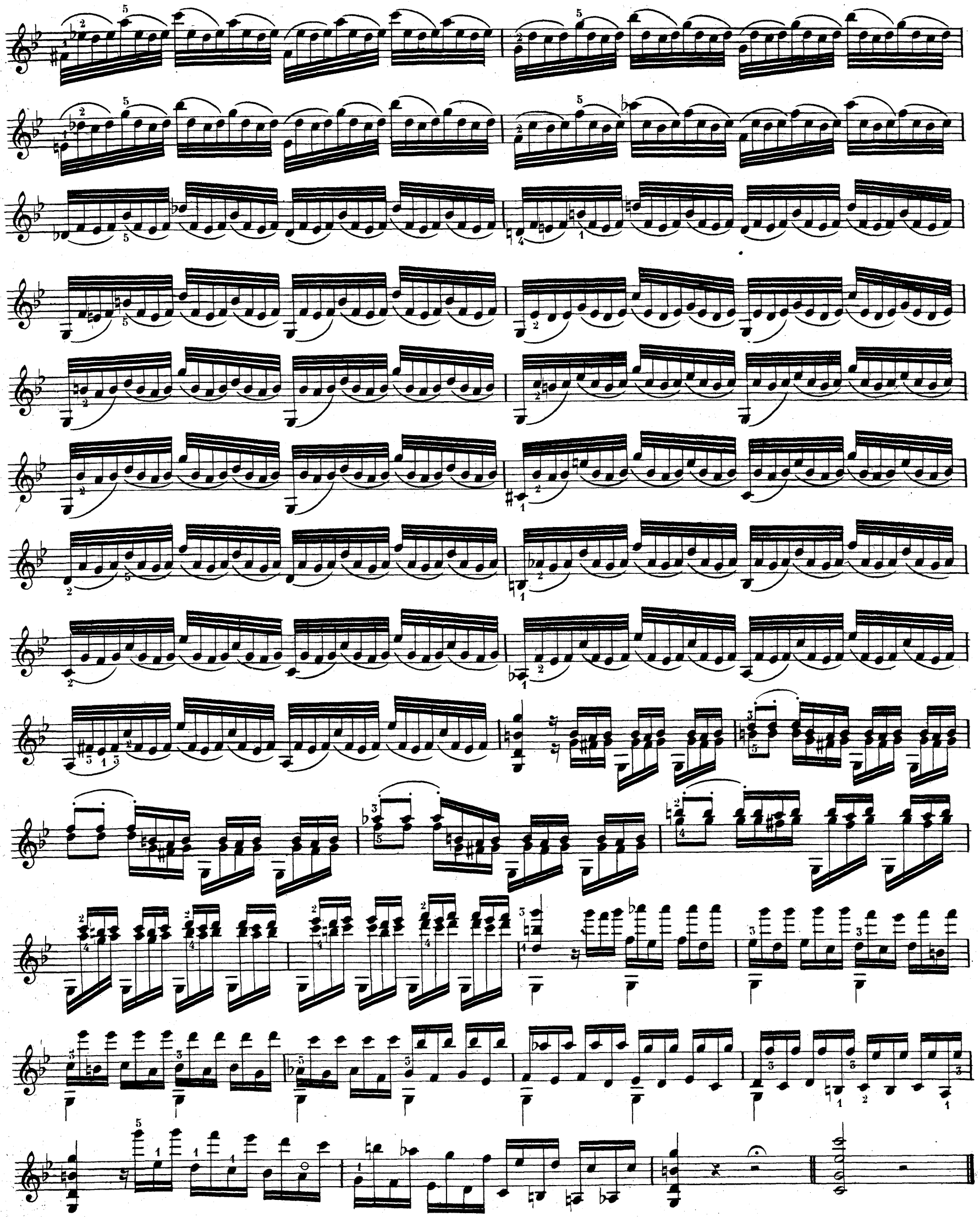
milieu

mf

Sul D

Sul A

COSTALLAT & Cie 1137—PARIS



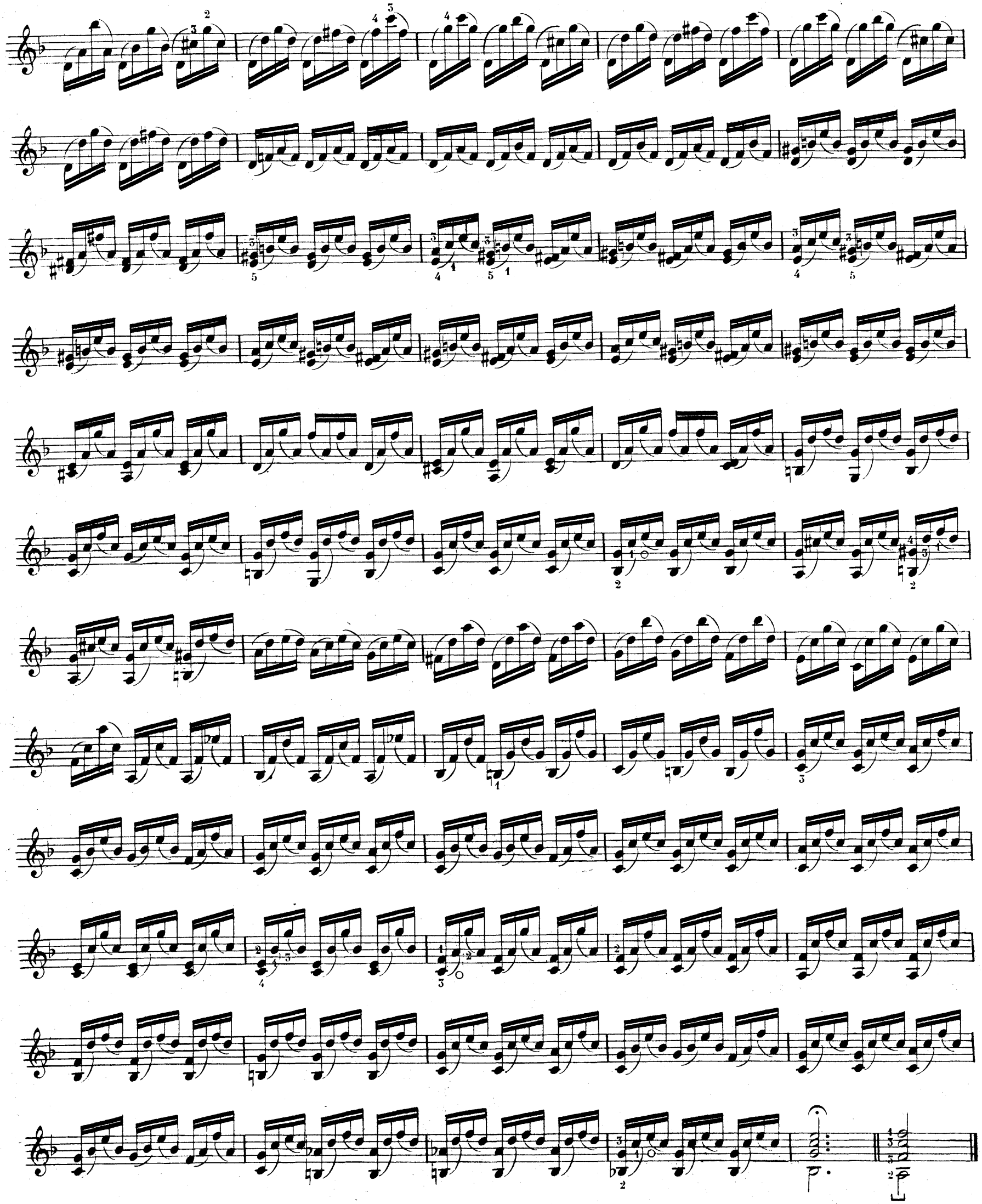
COSTALLAT & Cie—1137—PARIS

5me CAPRICE

Allegro

p *cresc.* *f* *p* *cresc.* *f* *mf*

COSTALLAT & Cie—1137—PARIS



COSTALLAT & Cie—1137—PARIS

6me CAPRICE

Allegro

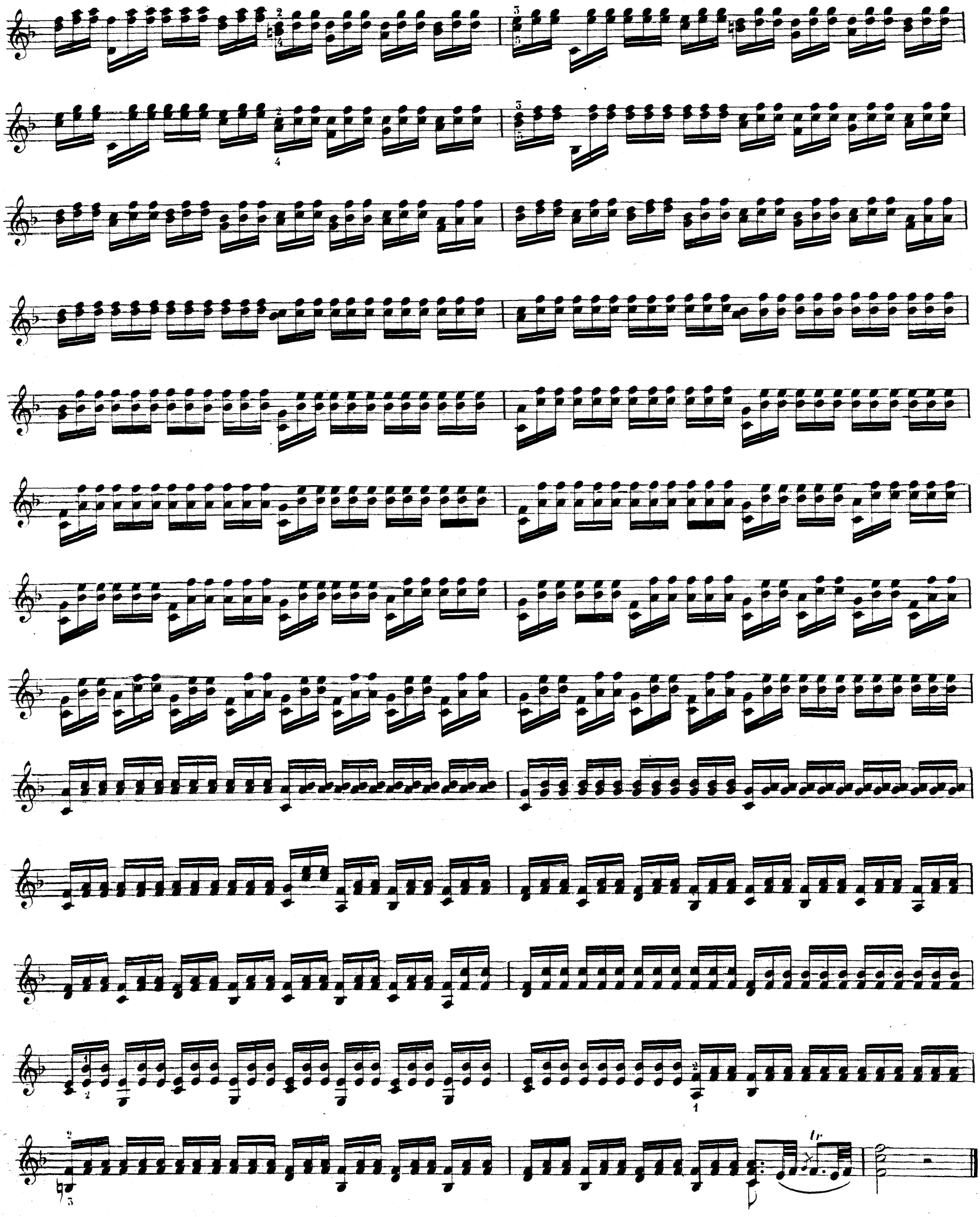
p *sautillé*

segue

mf

f

COSTALLAT & Cie—1137—PARIS

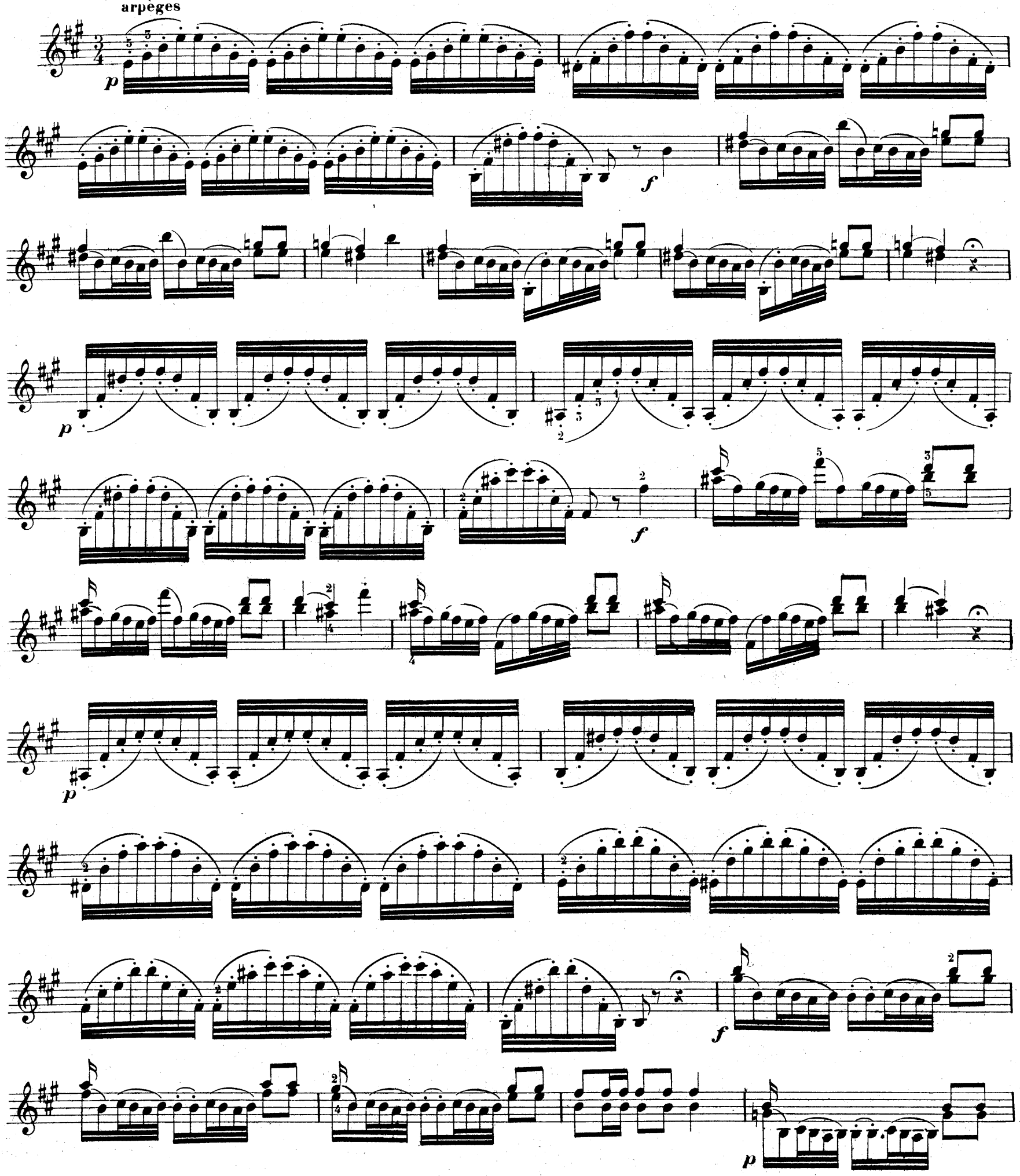


COSTALLAT & Cie — 1137 — PARIS

7me CAPRICE

Moderato

arpèges



COSTALLAT & Cie —1137—PARIS.

tr

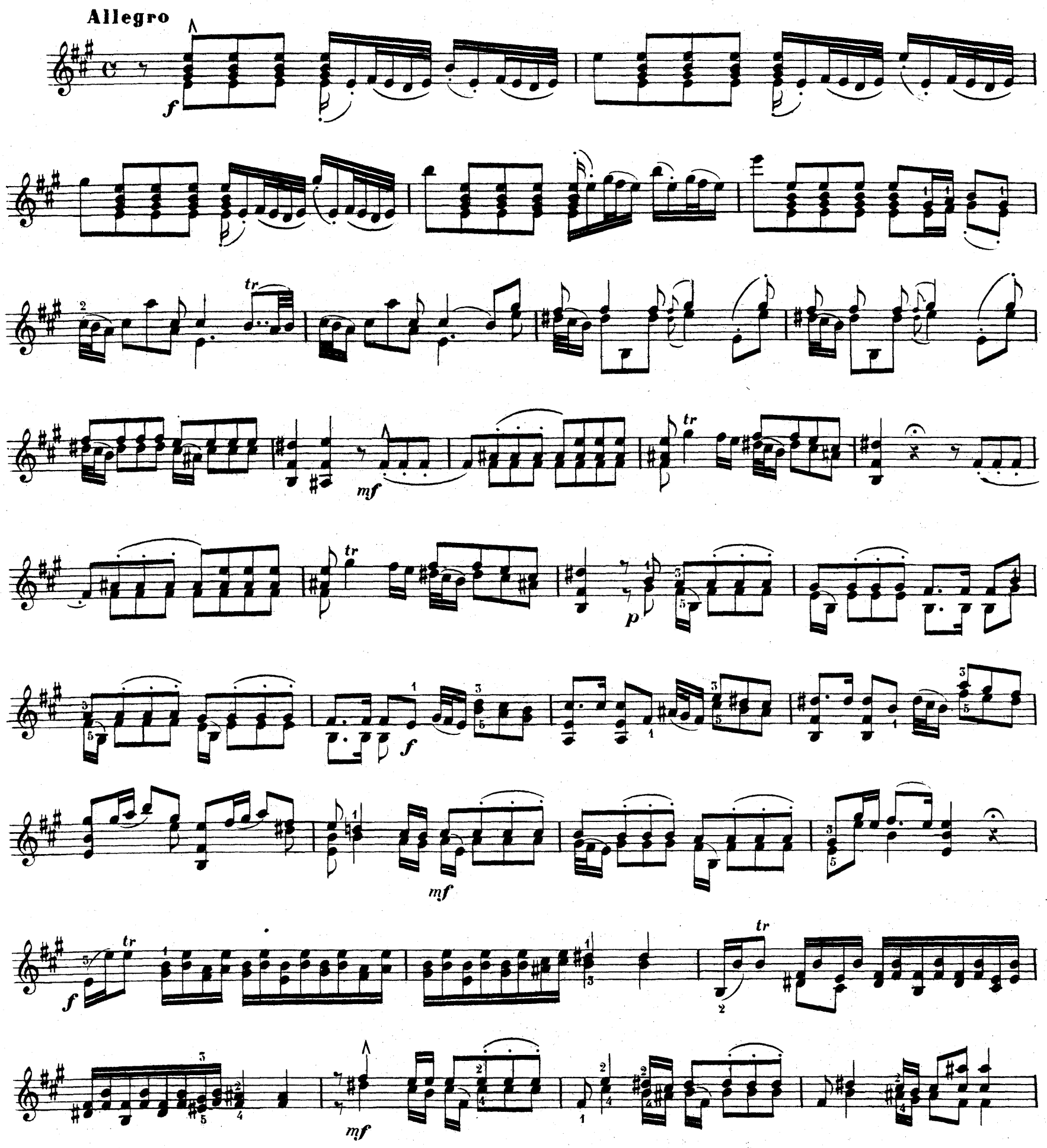
mf

f

p

COSTALLAT & Cie — 1137 — PARIS

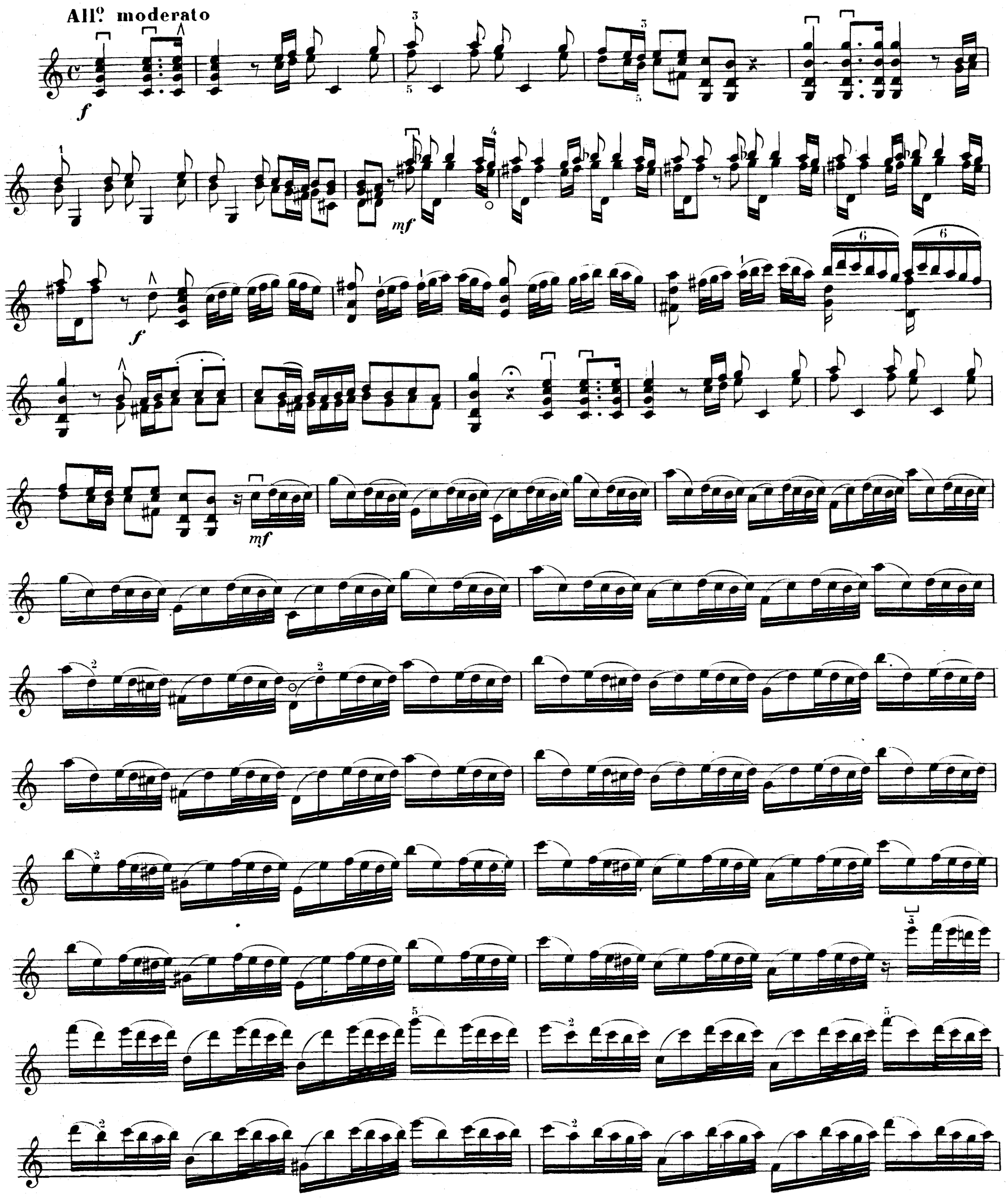
8me CAPRICE



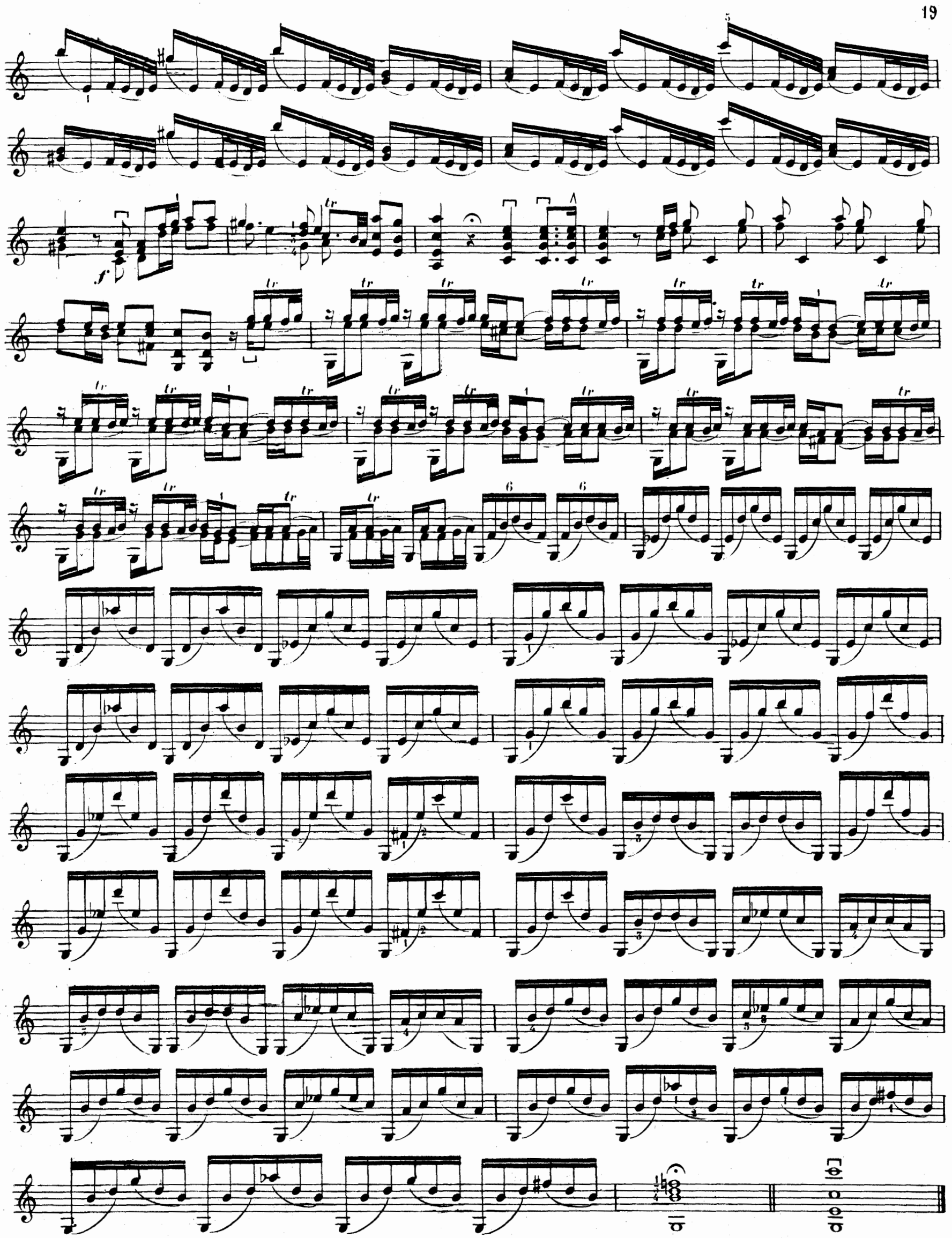
f

9me CAPRICE

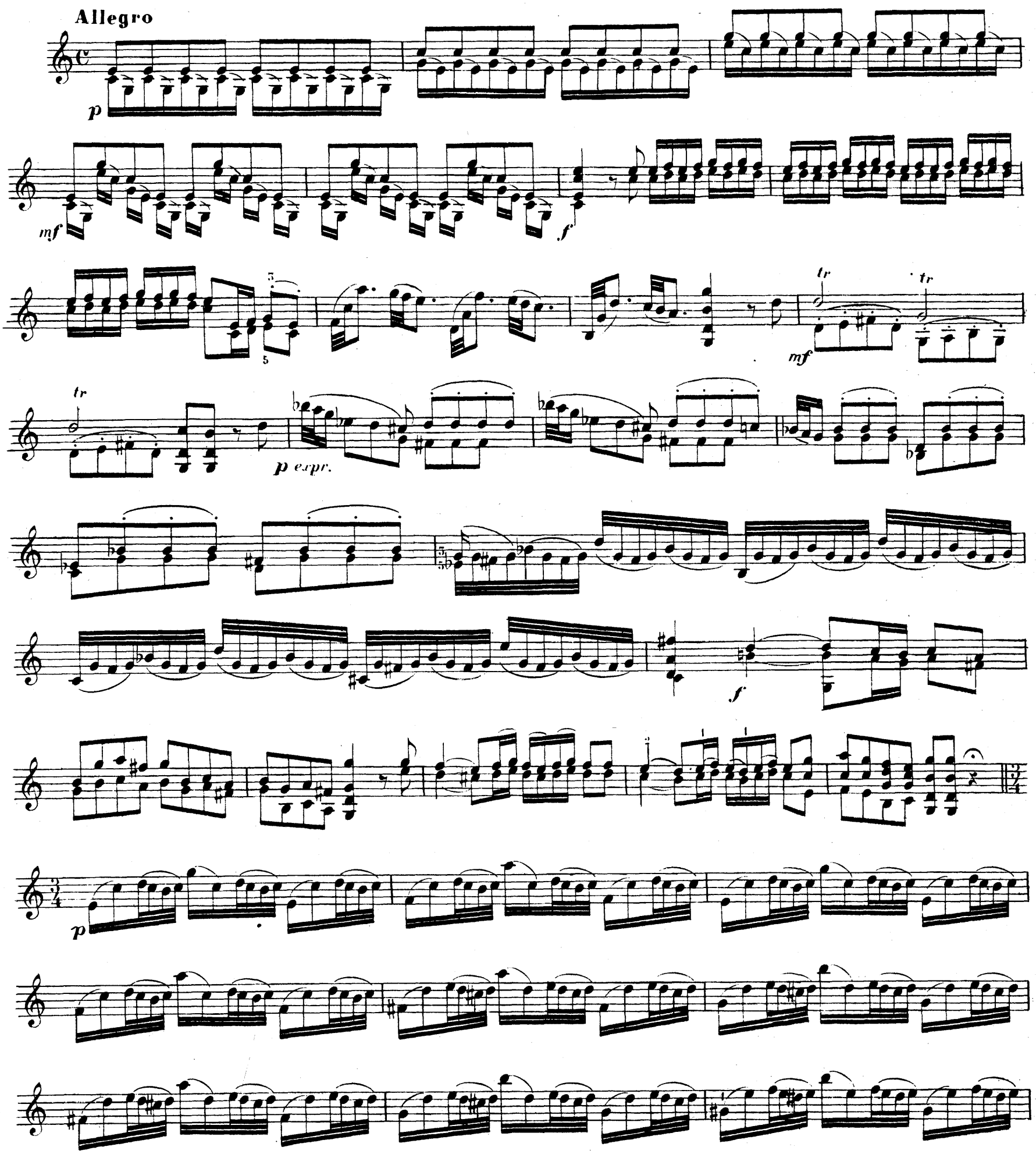
All.o moderato



COSTALLAT & Cie—1137—PARIS



10me CAPRICE



COSTALLAT & Cie—1137—PARIS

Sul D

f *mf* *tr* *tr* *tr* *f* *f*

mf *f* *mf* *f* *mf* *f* *mf* *f*

mf *f* *mf* *f* *mf*

tr

f

11me CAPRICE

Allegretto
milieu

p *f* *mf*

COSTALLAT & Cie—1137—PARIS.

Sul D

p

f

p

f

Sul A

p

f

p

f

Sul D

p

mf

Sul D

p

mf

p

mf

tr

COSTALLAT & Cie—1137—PARIS

12me CAPRICE

Moderato

p

milieu

mf

COSTALLAT & Cie—1157—PARIS

f

p

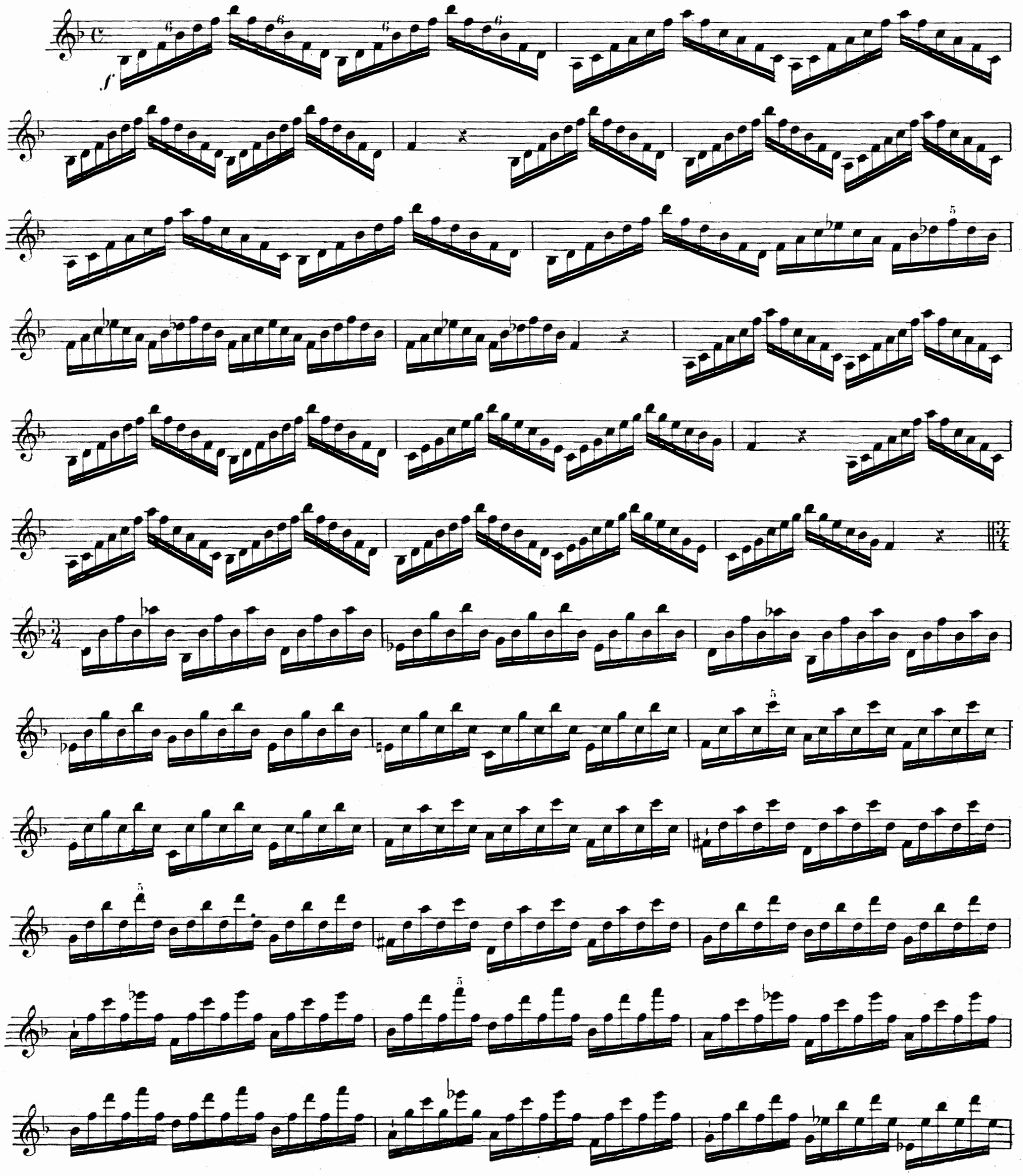
cresc.

f

COSTALLAT & Cie 1137—PARIS

13me CAPRICE

Moderato
milieu à la corde



COSTALLAT & Cie — 1137 — PARIS

f

mf

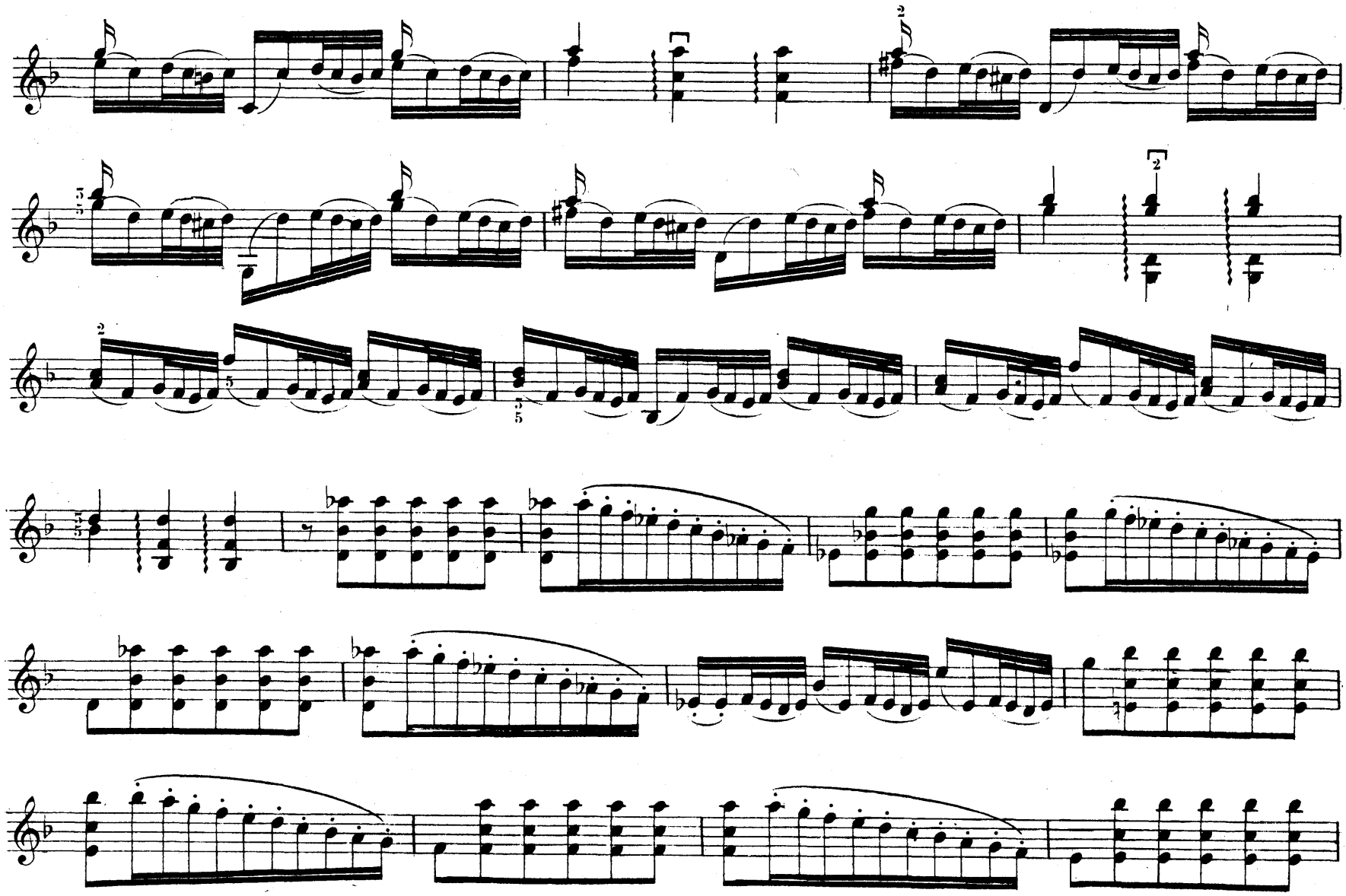
COSTALLAT & Cie—1137—PARIS

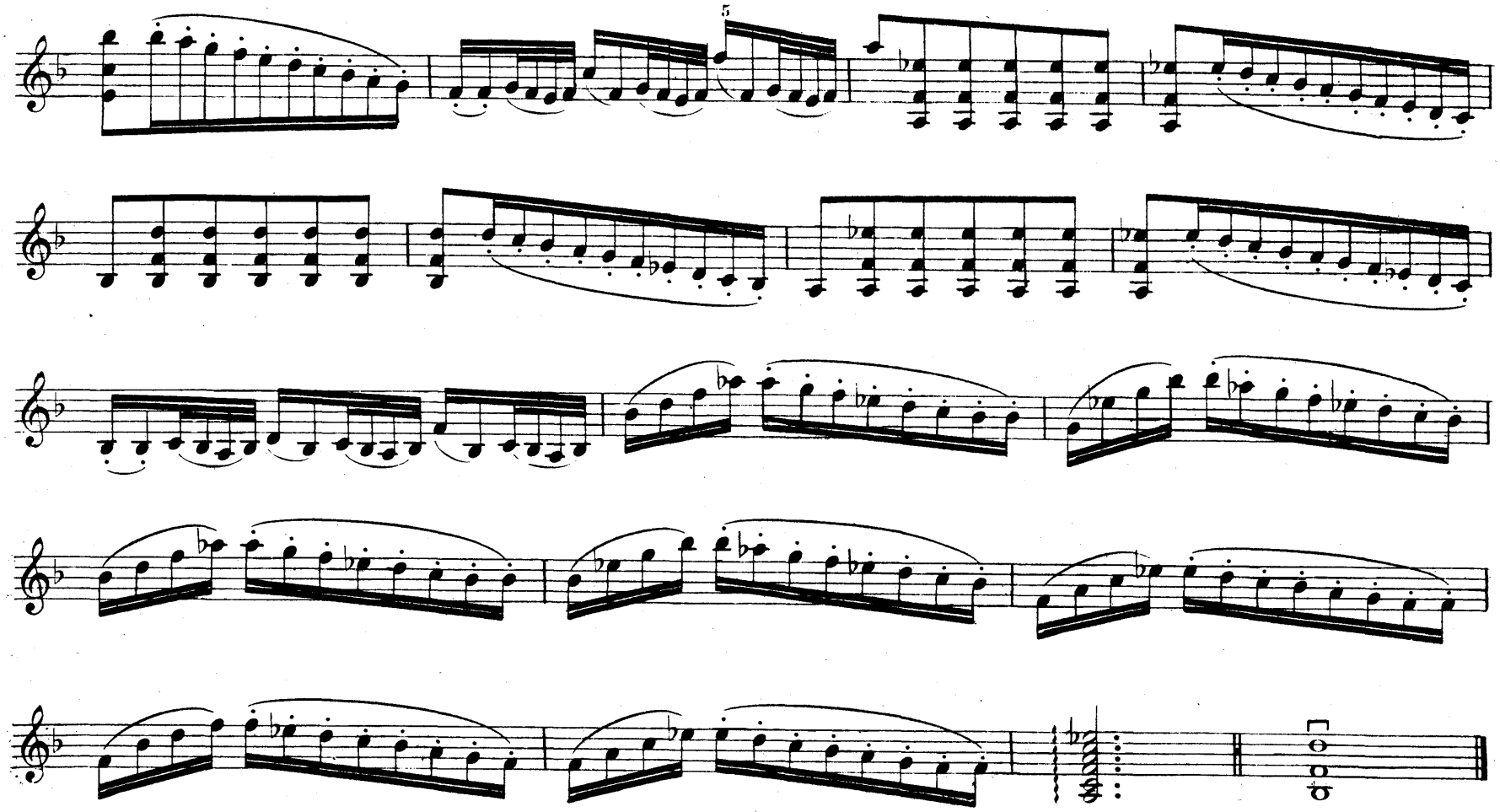
14me CAPRICE

Allegro

f milieu

CONSTALLAT & Cie—1137—PARIS





COSTALLAT & Cie—1137—PARIS

15me CAPRICE

Allegro

p *sautillé*

Sul G

Sul G

COSTALLAT & Cie — 1137 — PARIS

Sul G

COSTALLAT & Cie—1137—PARIS

16me CAPRICE

Moderato

f

Sul A

COSTALLAT & Cie—1137—PARIS

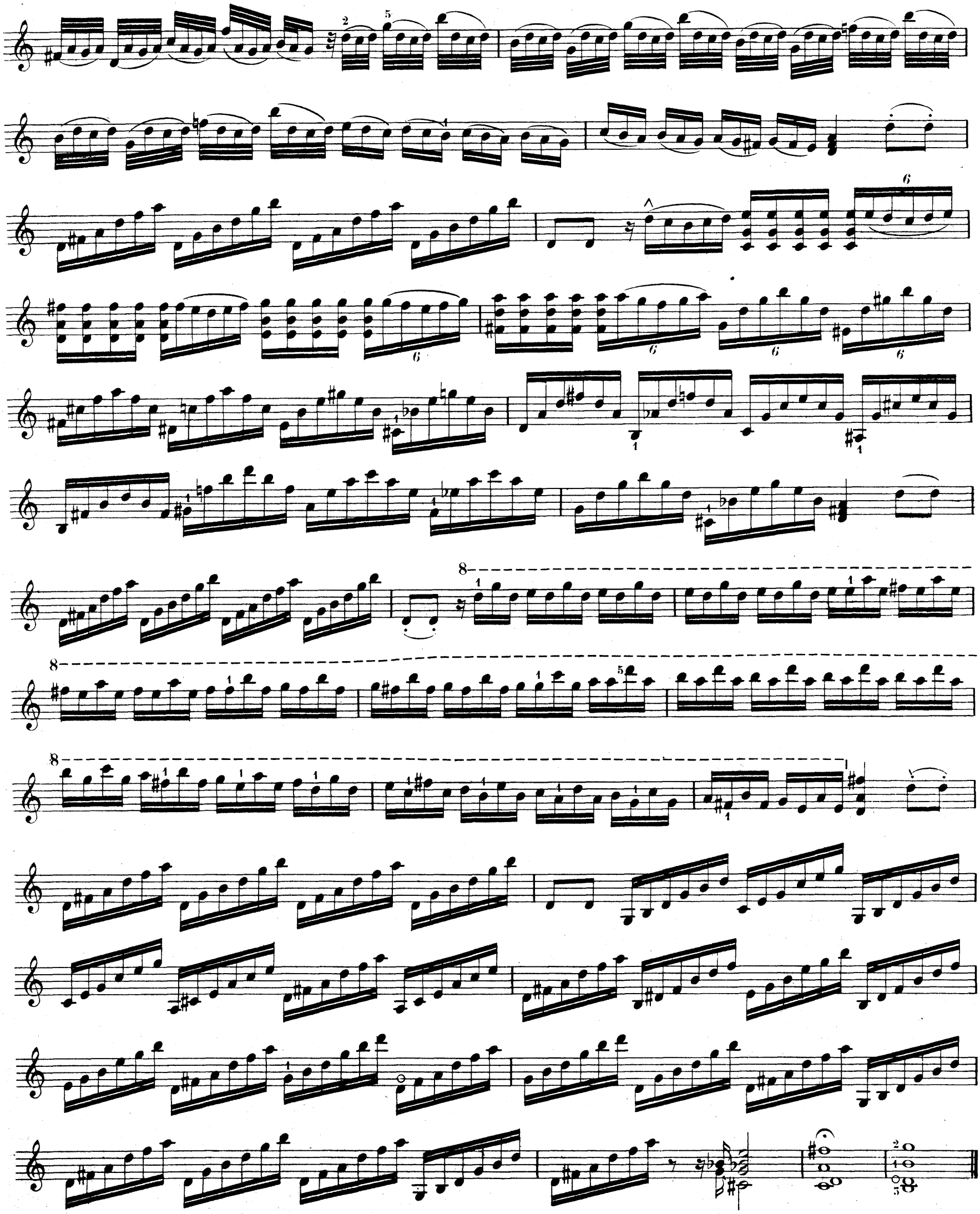
laisser le SI à la 1re position

17me CAPRICE

Allegro

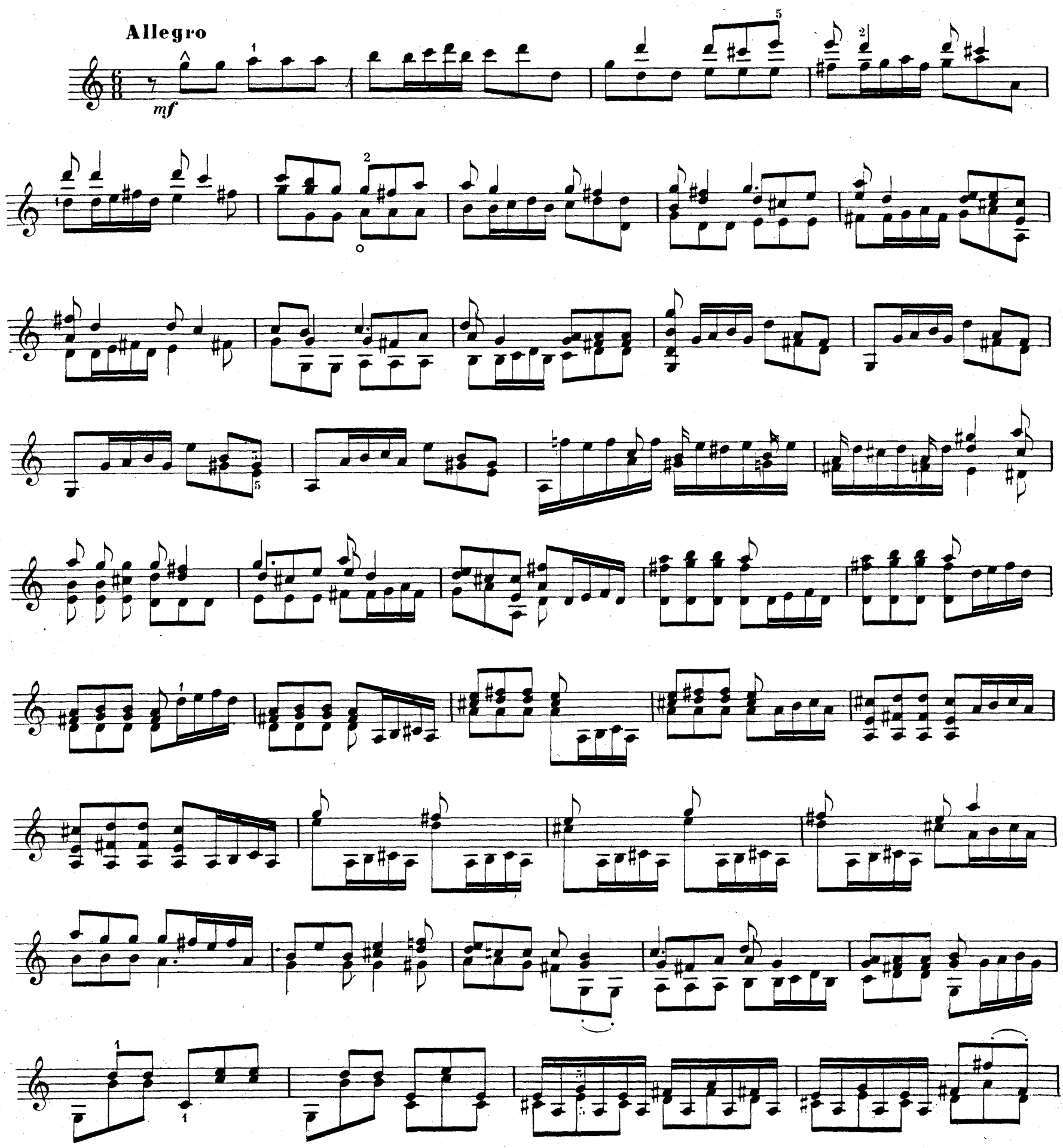
f

COSTALLAT & Cie – 1137 – PARIS



COSTALLAT & Cie—1137—PARIS

18me CAPRICE



COSTALLAT & Cie—1137—PARIS

Adagio

COSTALLAT & Cie, 1137—PARIS

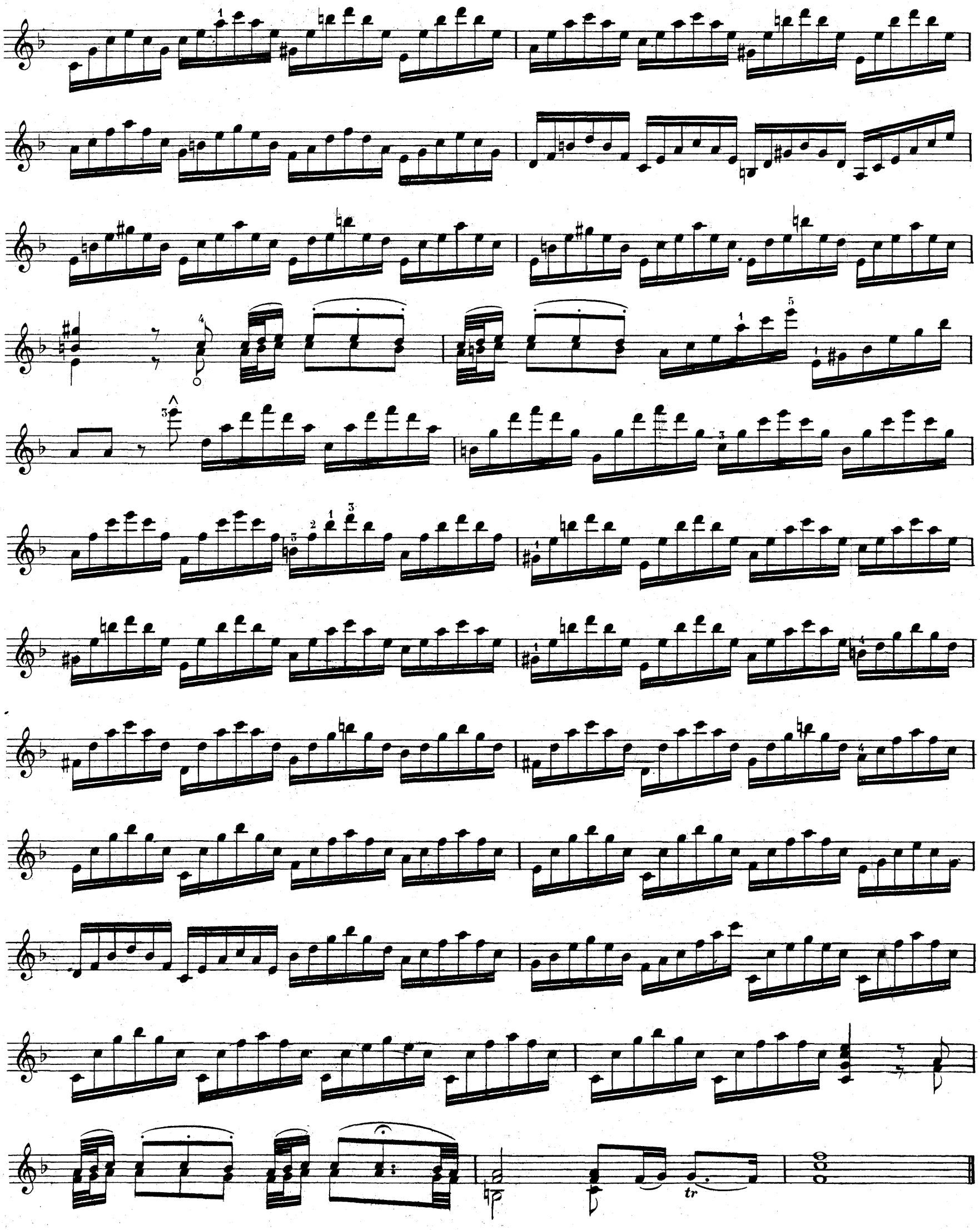
19me CAPRICE

Moderato

mf

Sul A

COSTALLAT & Cie—1137—PARIS



COSTALLAT & Cie—1137—PARIS

20me CAPRICE

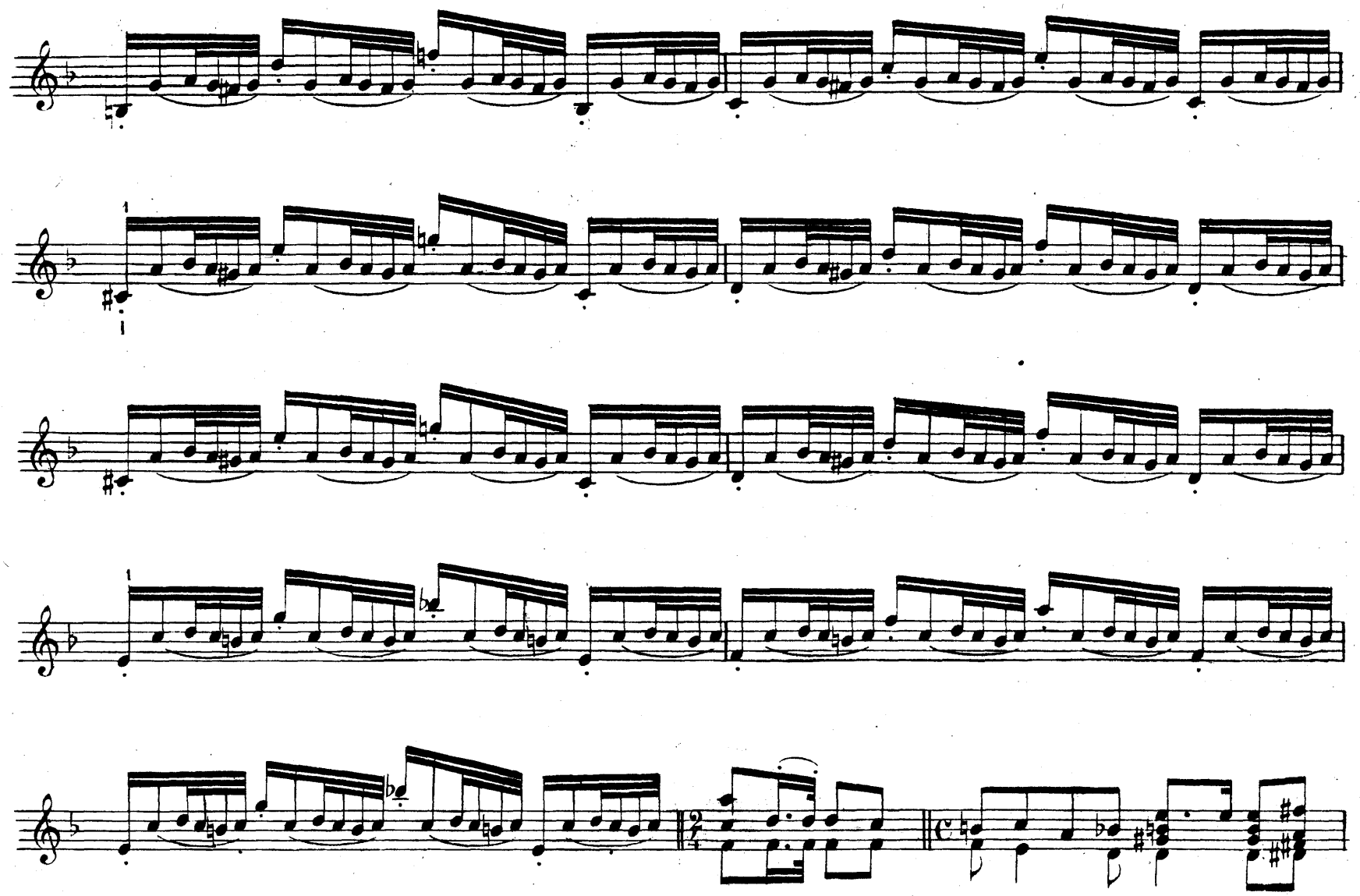
Moderato

f *p* *f* *mf* *f* *p*

mf

1

COSTALLAT & Cie—1137—PARIS.



COSTALLAT & Cie—1137- PARIS

21me CAPRICE

Allegro

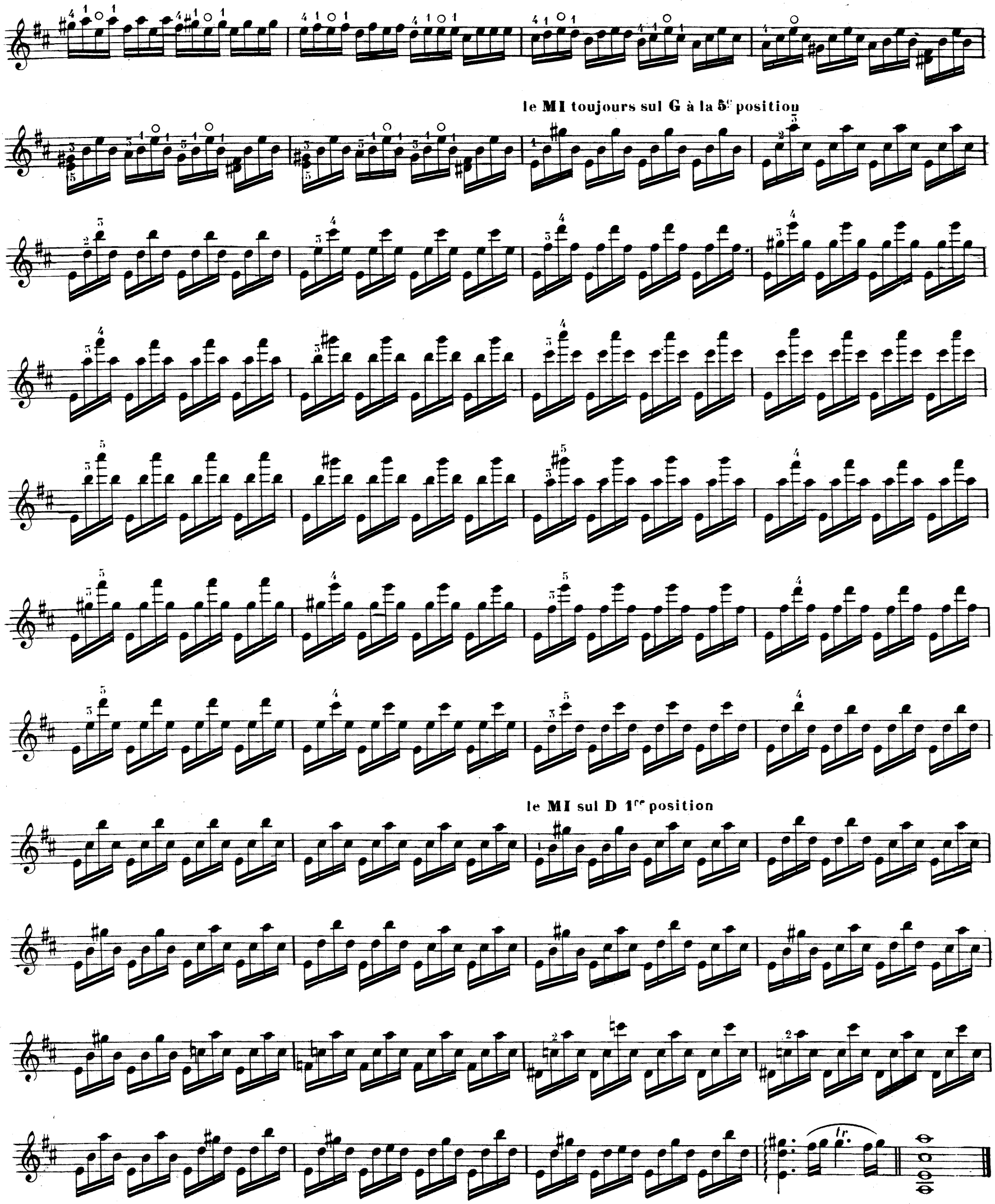
f

gardez le LA

restez à la 7e position

Sul D

COSTALLAT & Cie—1137—PARIS



COSTALLAT & Cie — 1137 — PARIS

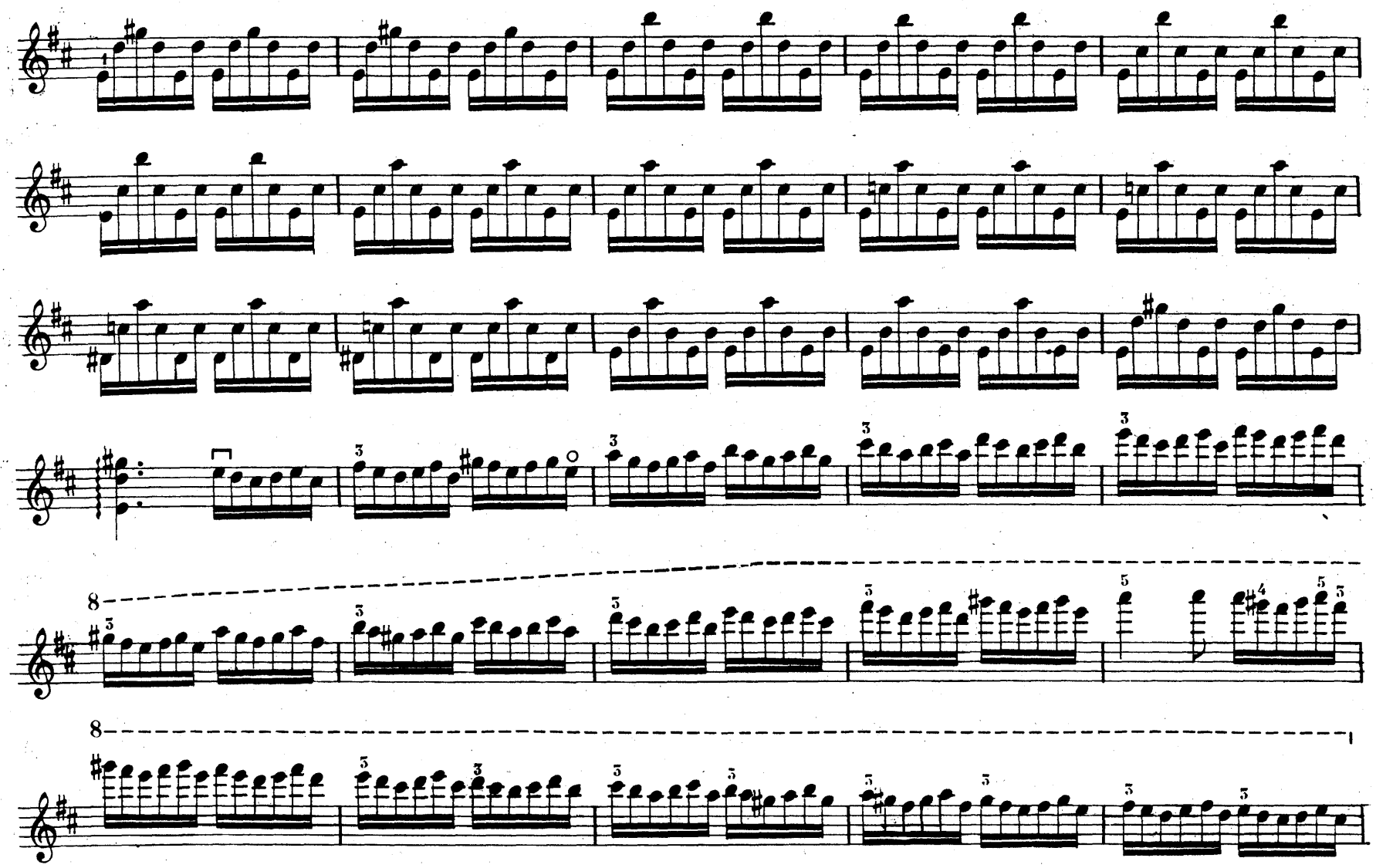
22me CAPRICE

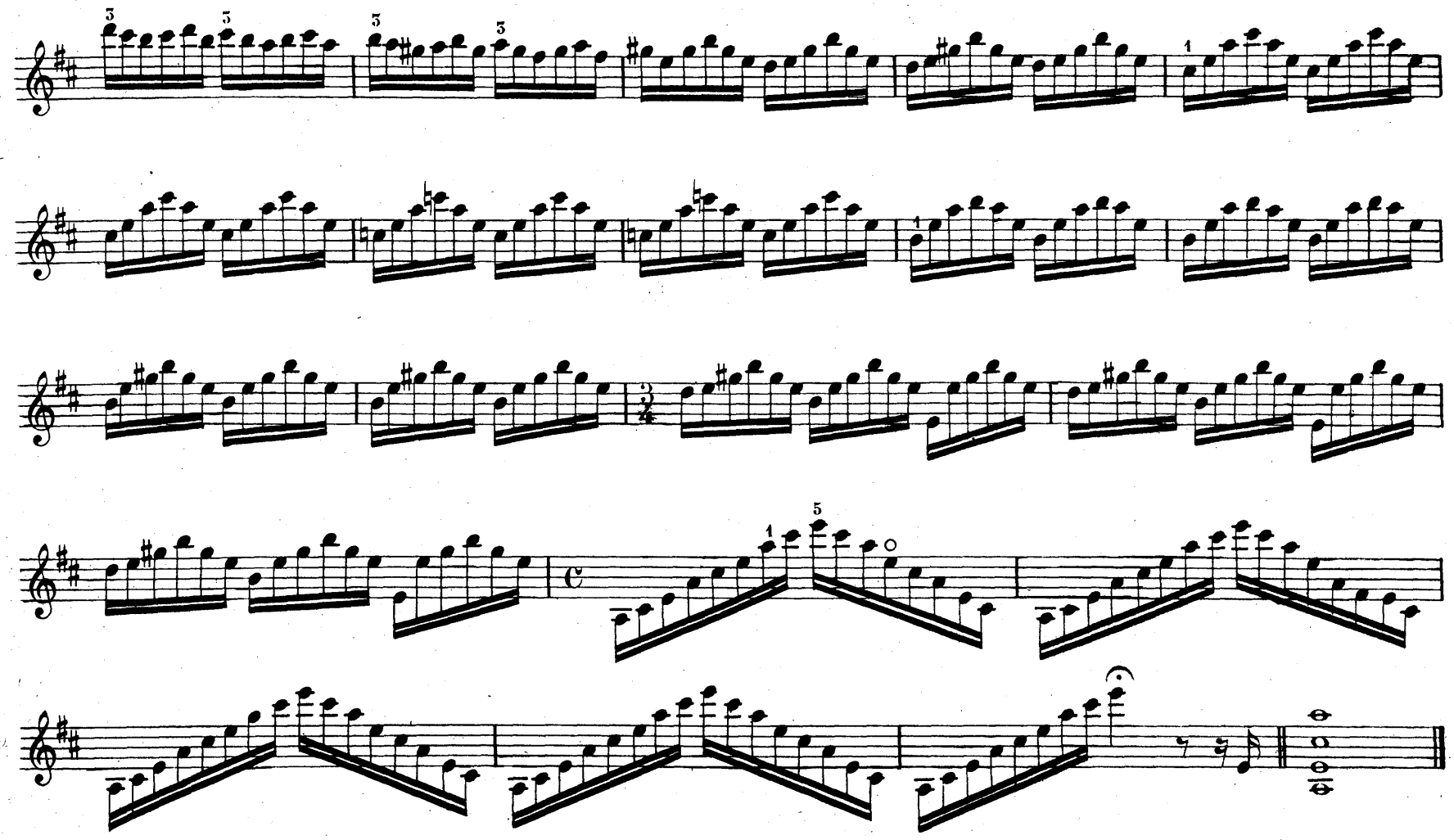
Allegro moderato

mf **pointe allongée**

Sul E

COSTALLAT & Cie—1137—PARIS

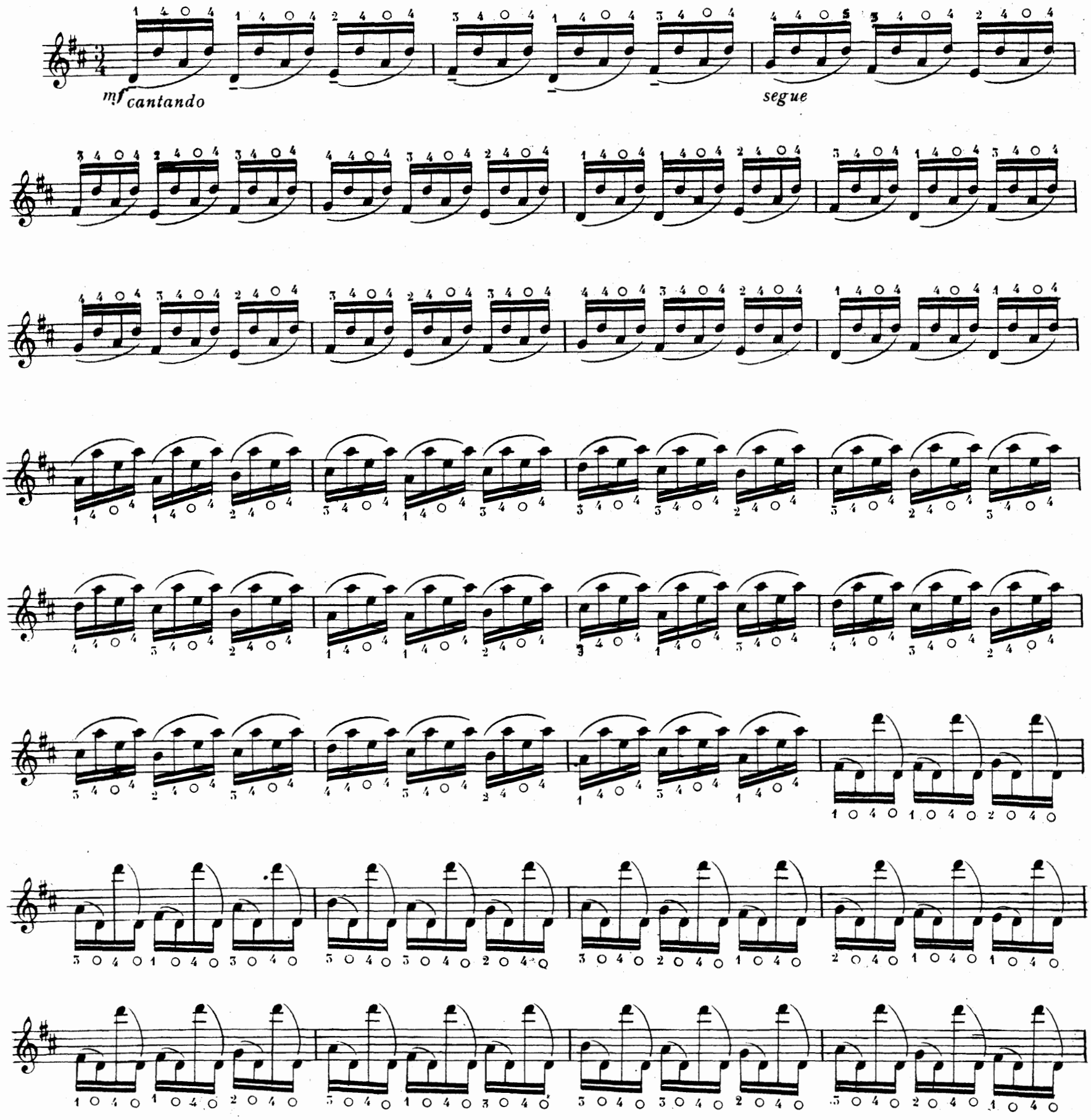




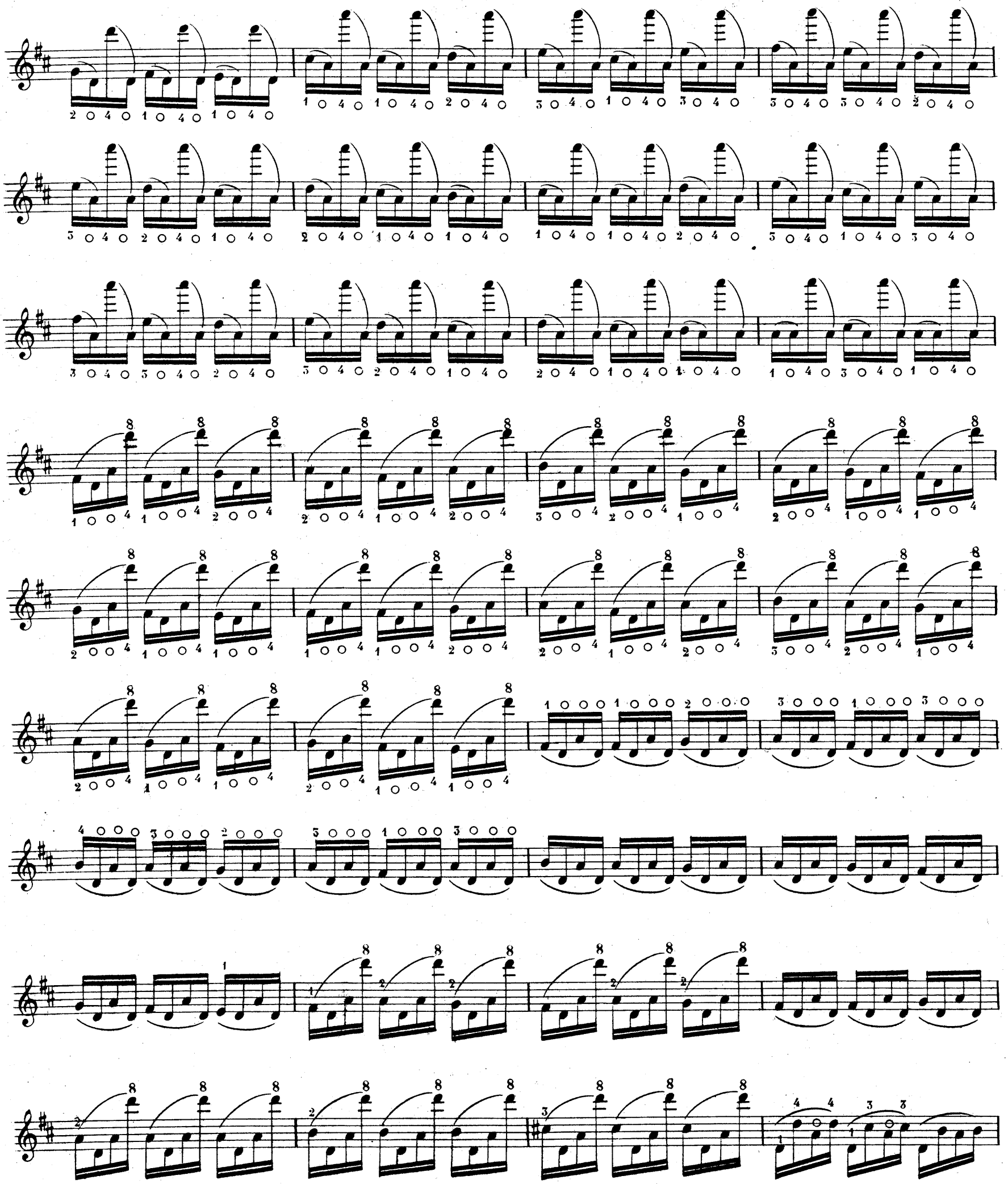
COSTALLAT & Cie—1137—PARIS

23me CAPRICE

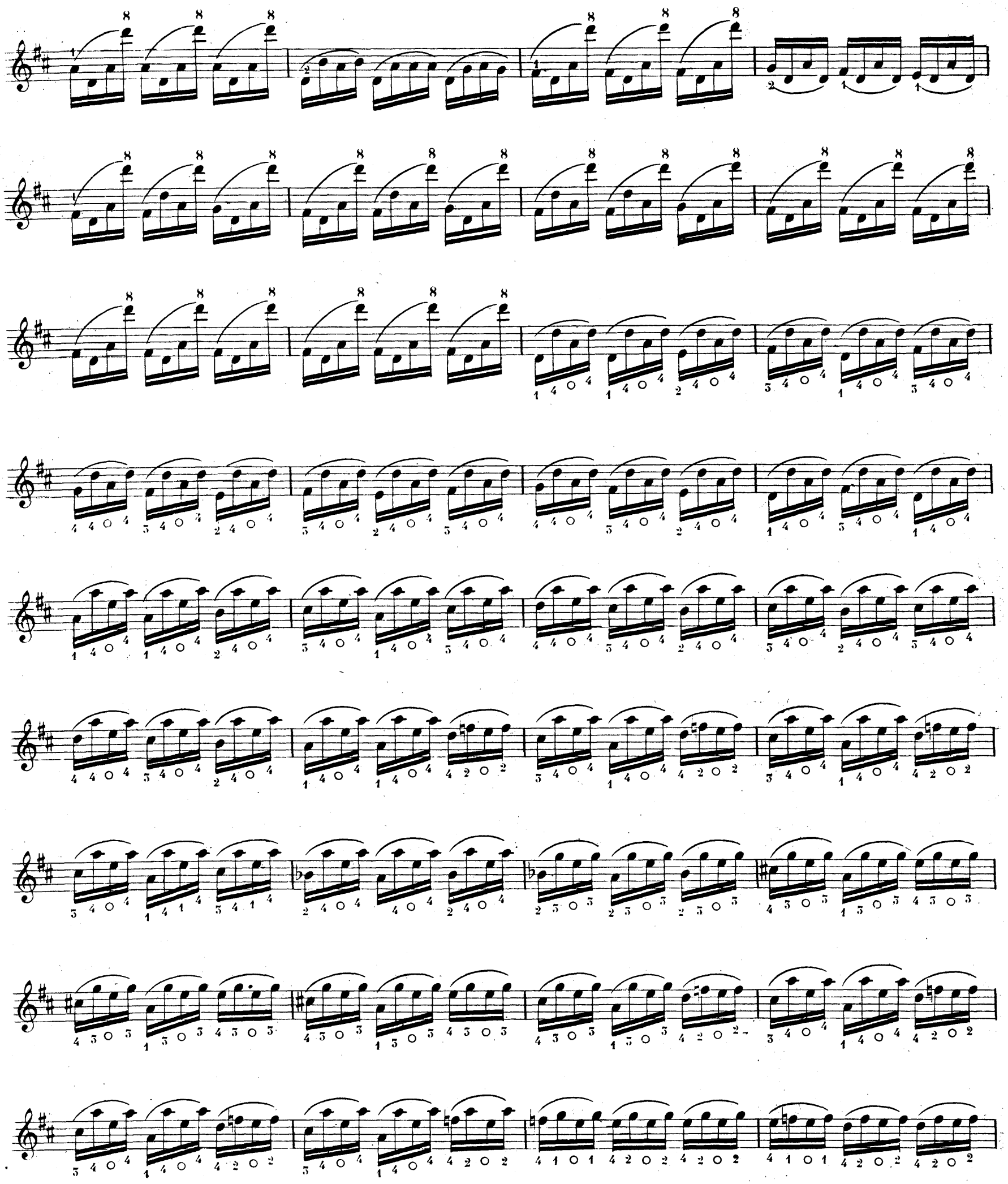
Moderato



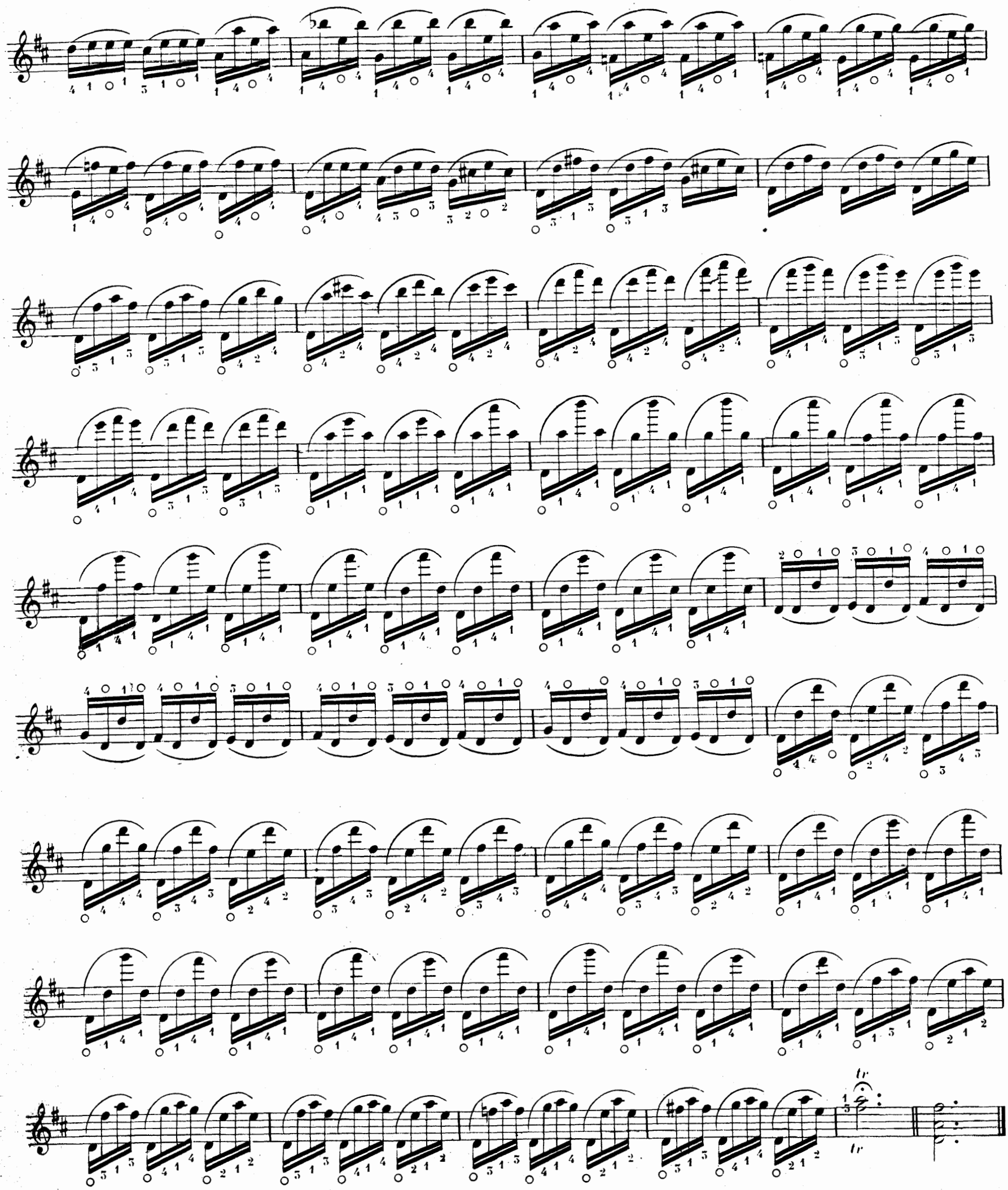
COSTALLAT & Cie—1137—PARIS



COSTALLAT & Cie — 1137 — PARIS

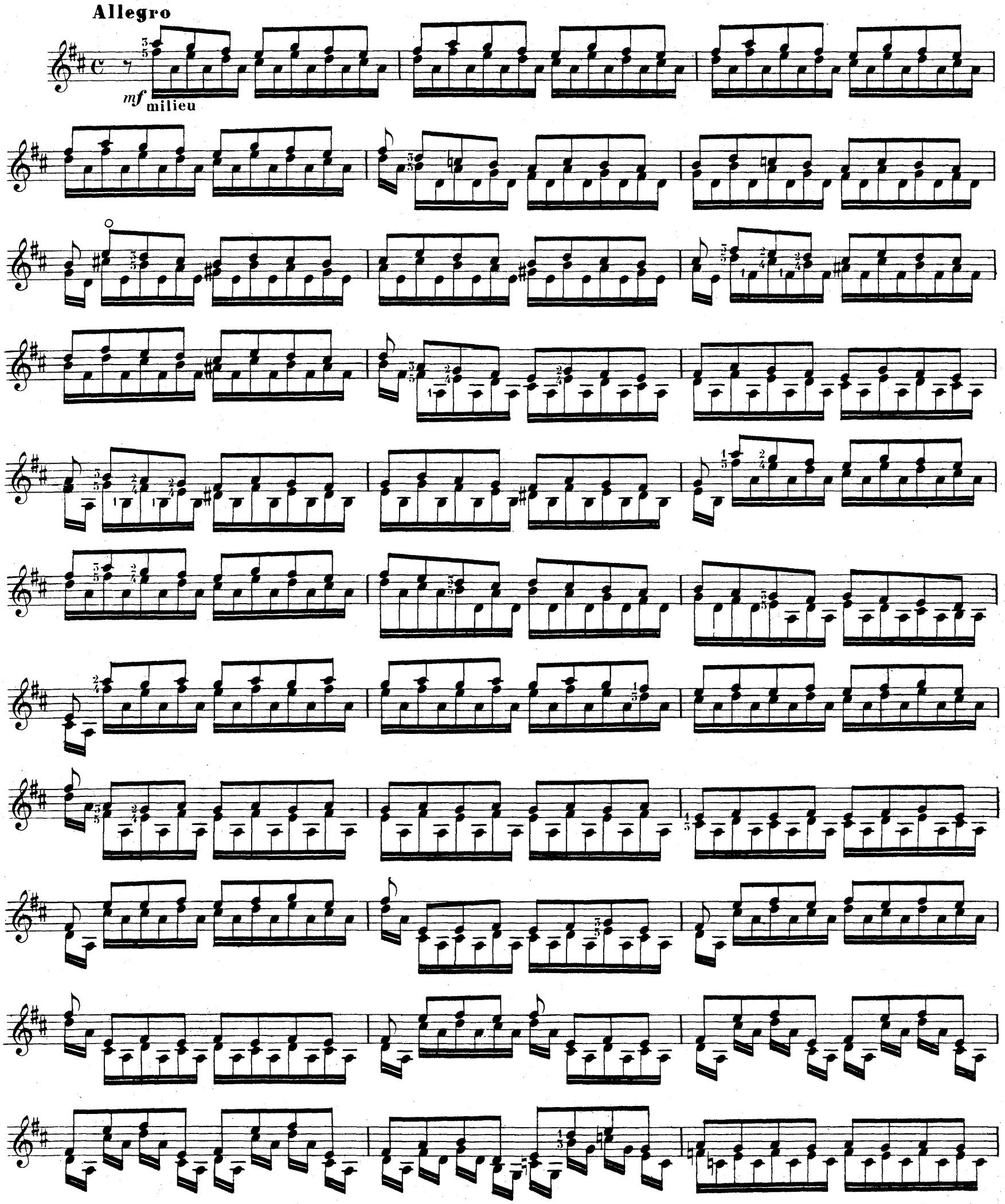


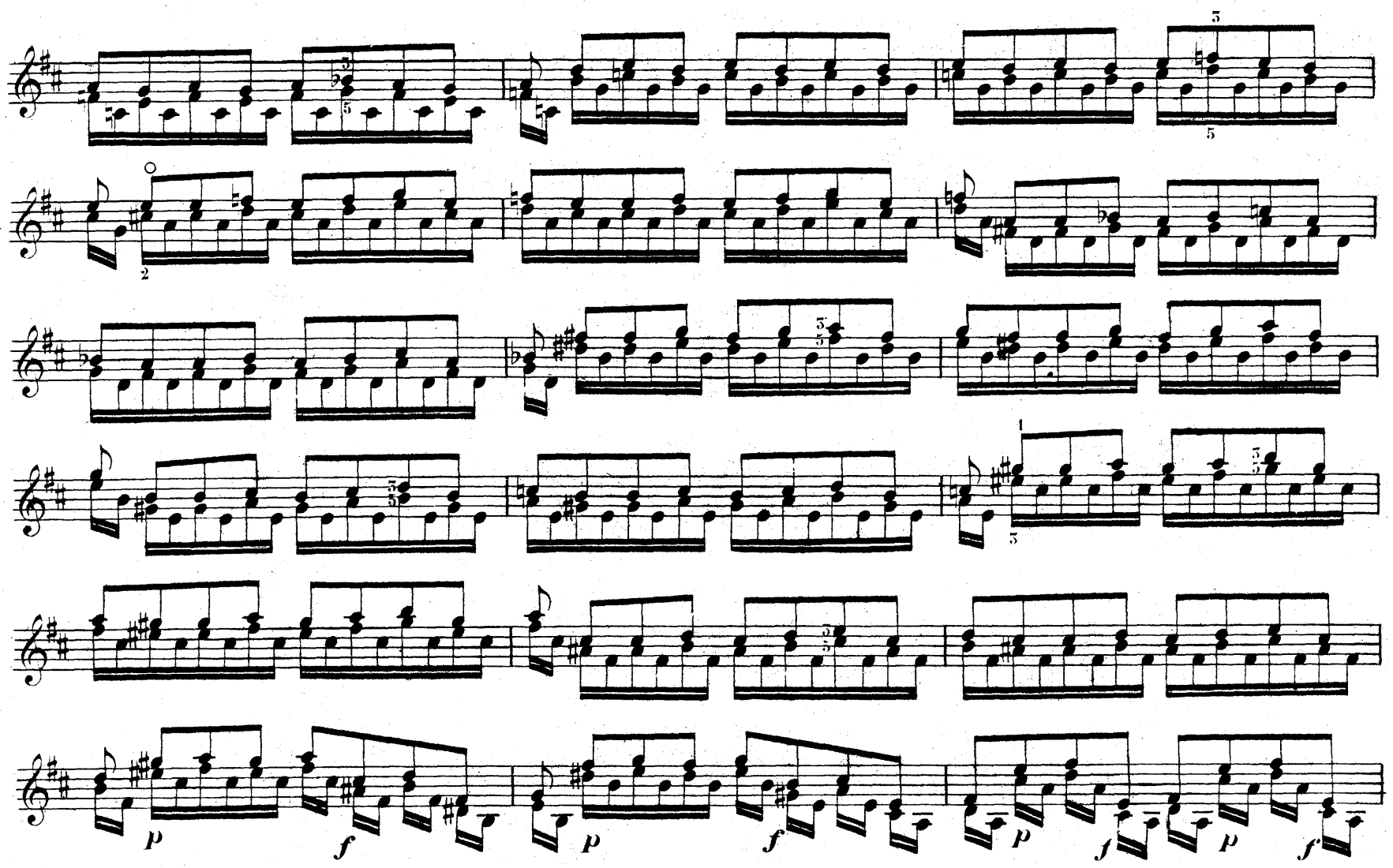
COSTALLAT & Cie—1137—PARIS

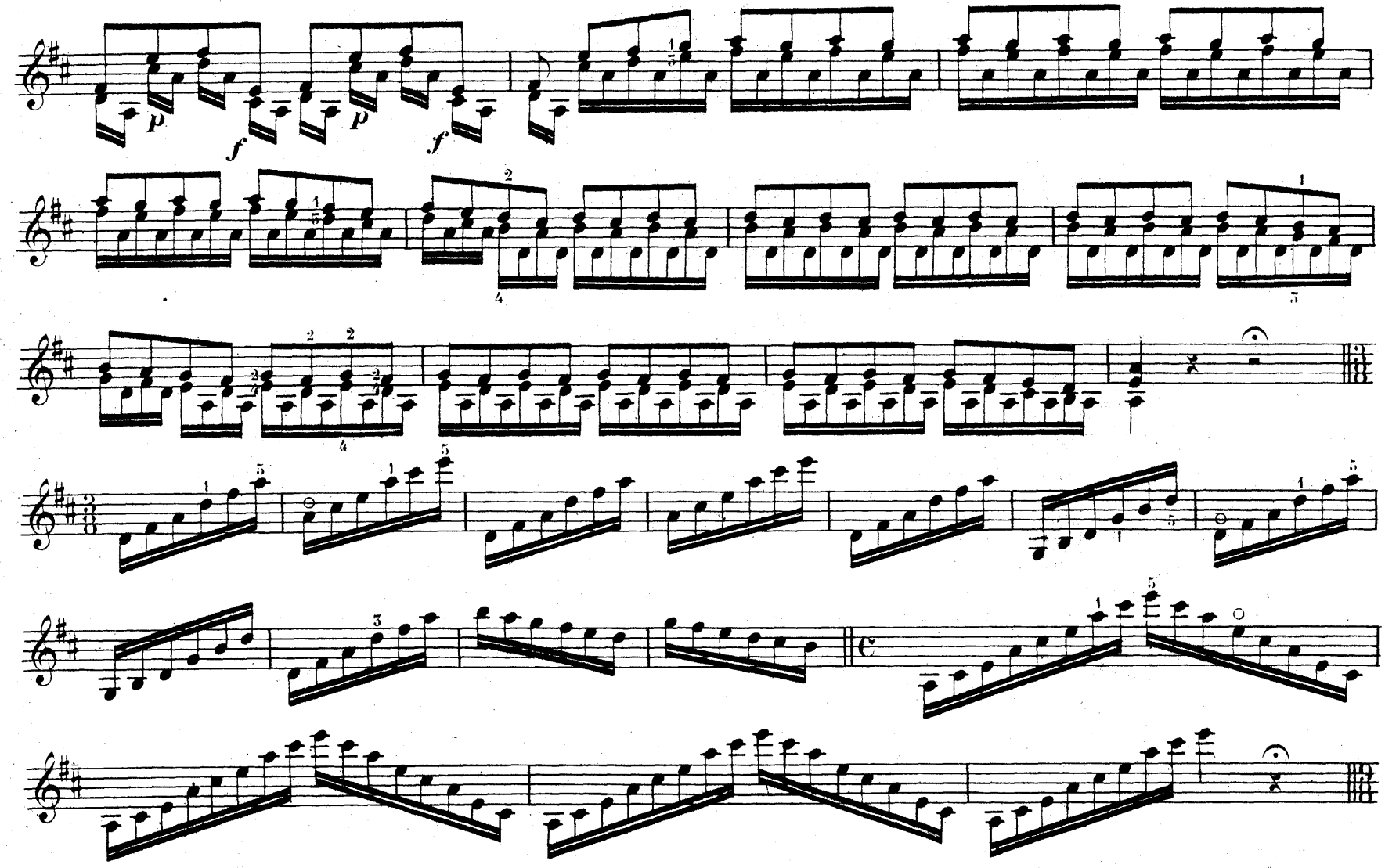


COSTALLAT & Cie—1137—PARIS

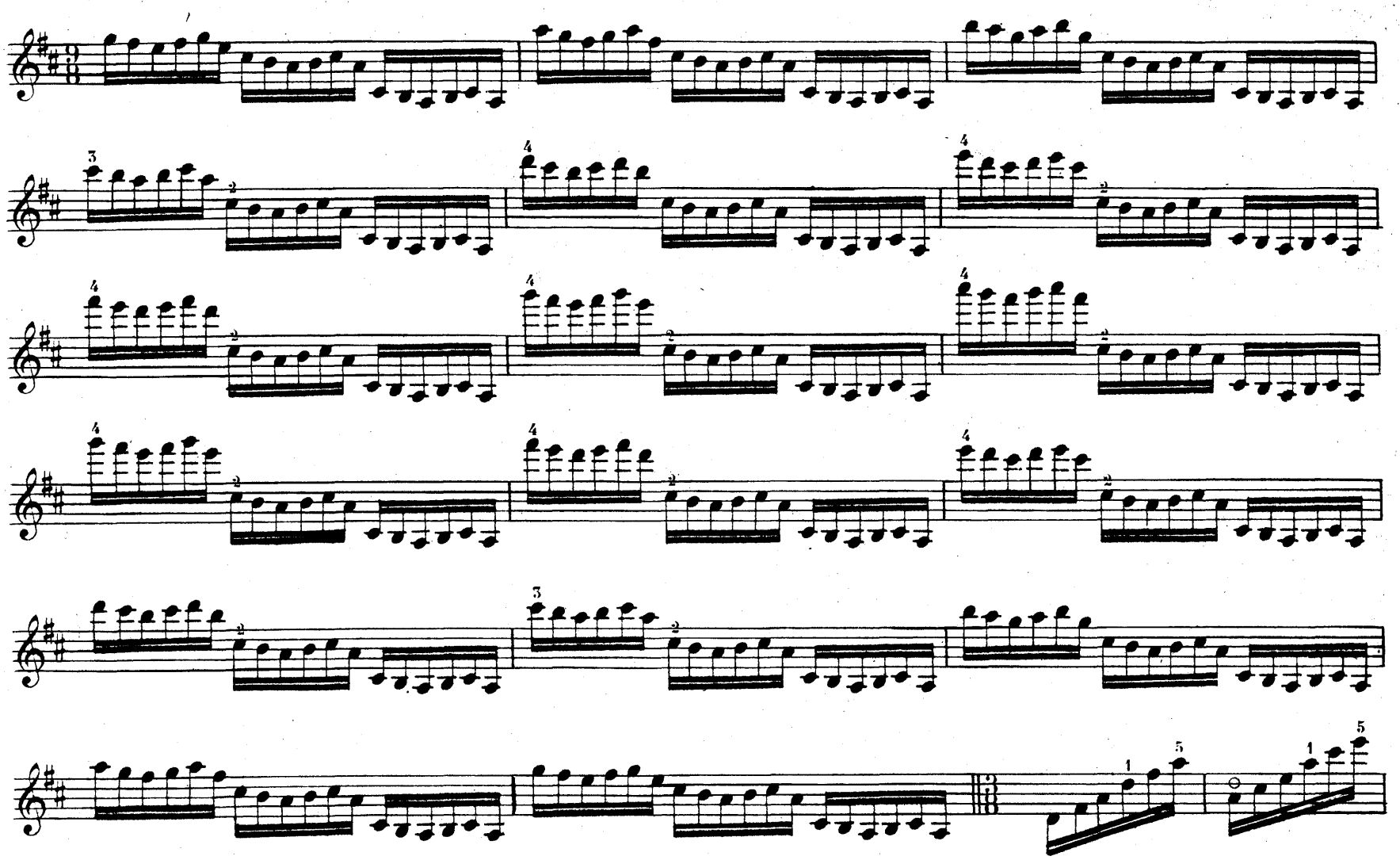
24me CAPRICE

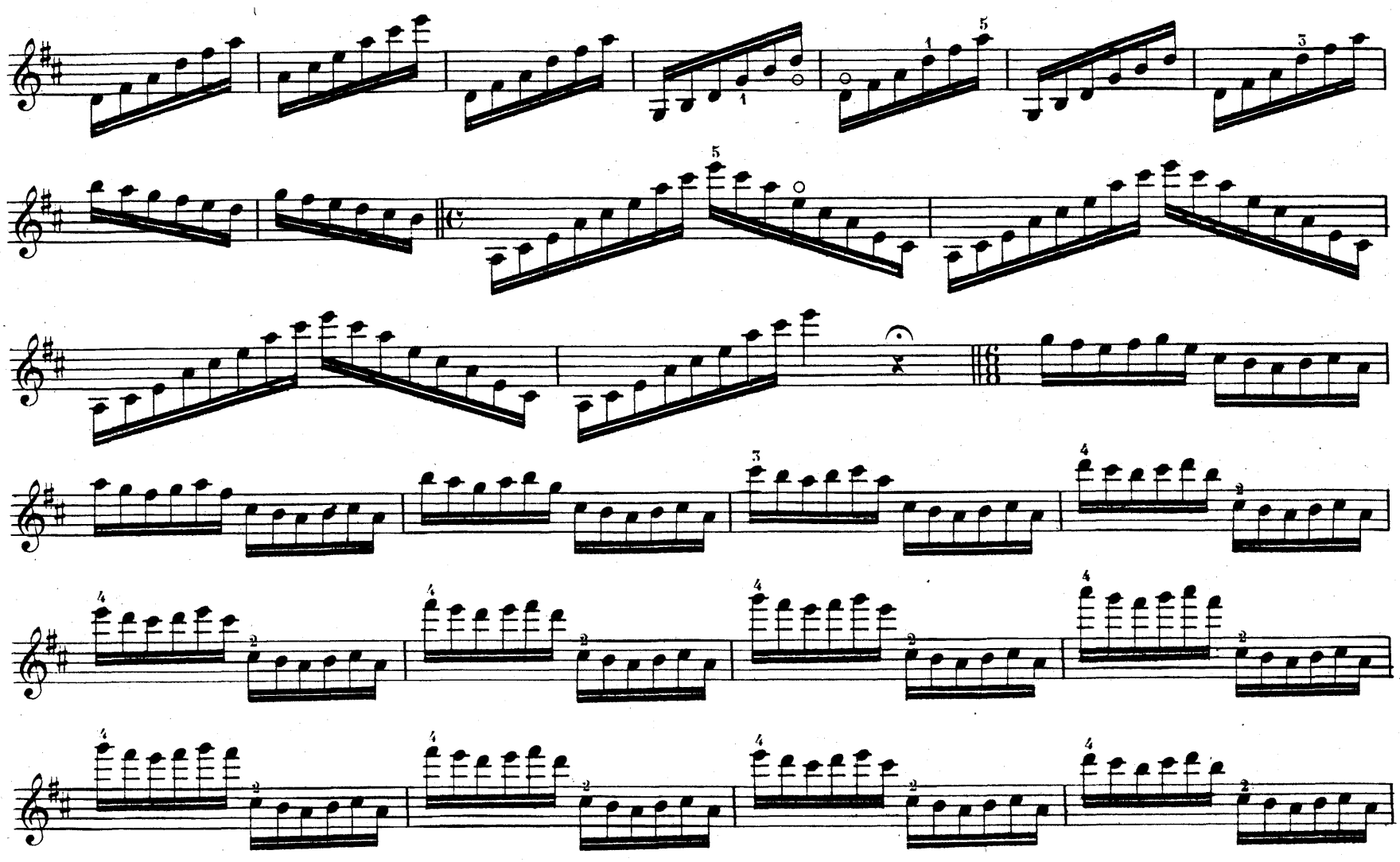






COSTALLAT & Cie—1137—PARIS





COSTALLAT & Cie—1137—PARIS

25me CAPRICE

Allegro

f

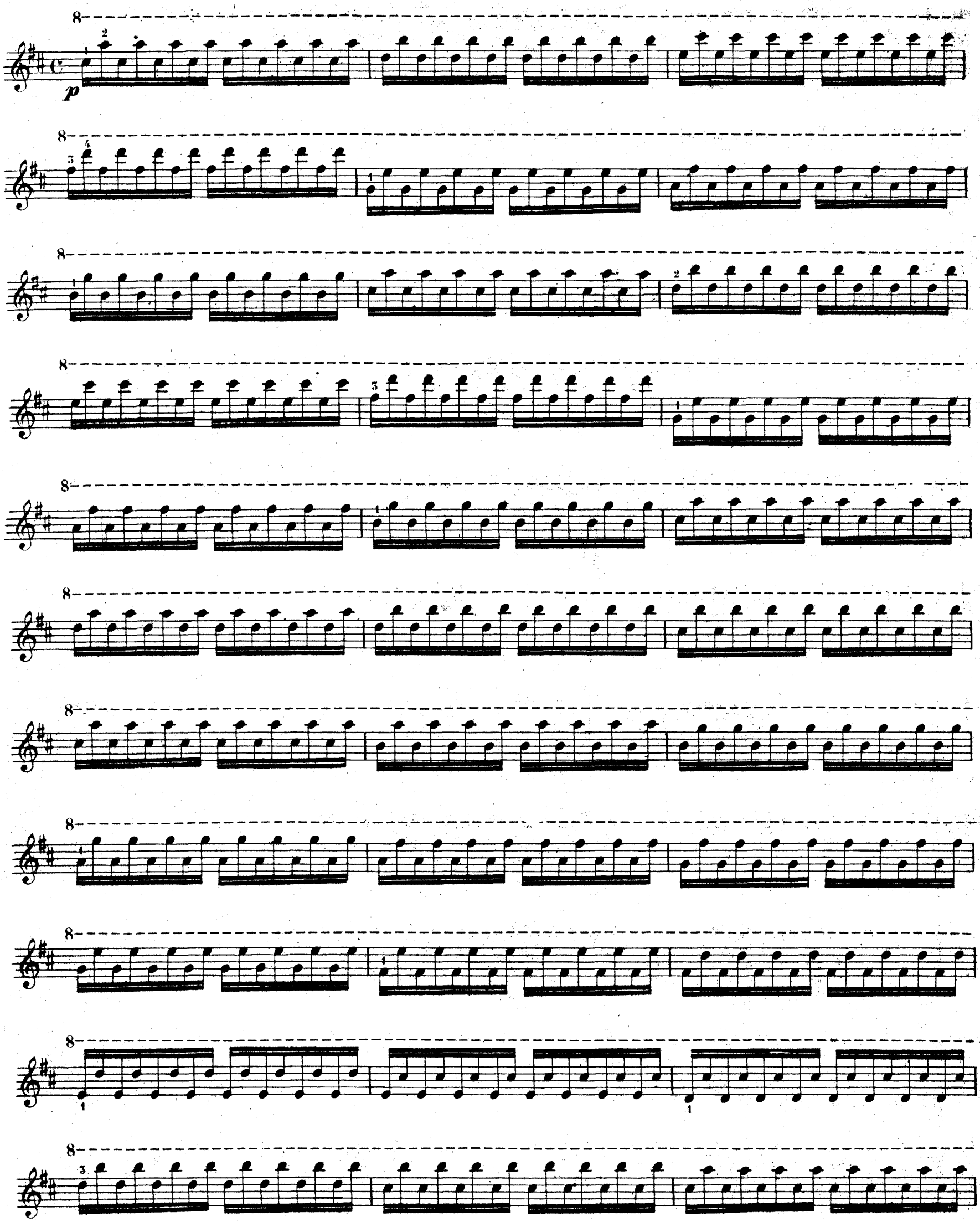
COSTALLAT & Cie—1137—PARIS

p

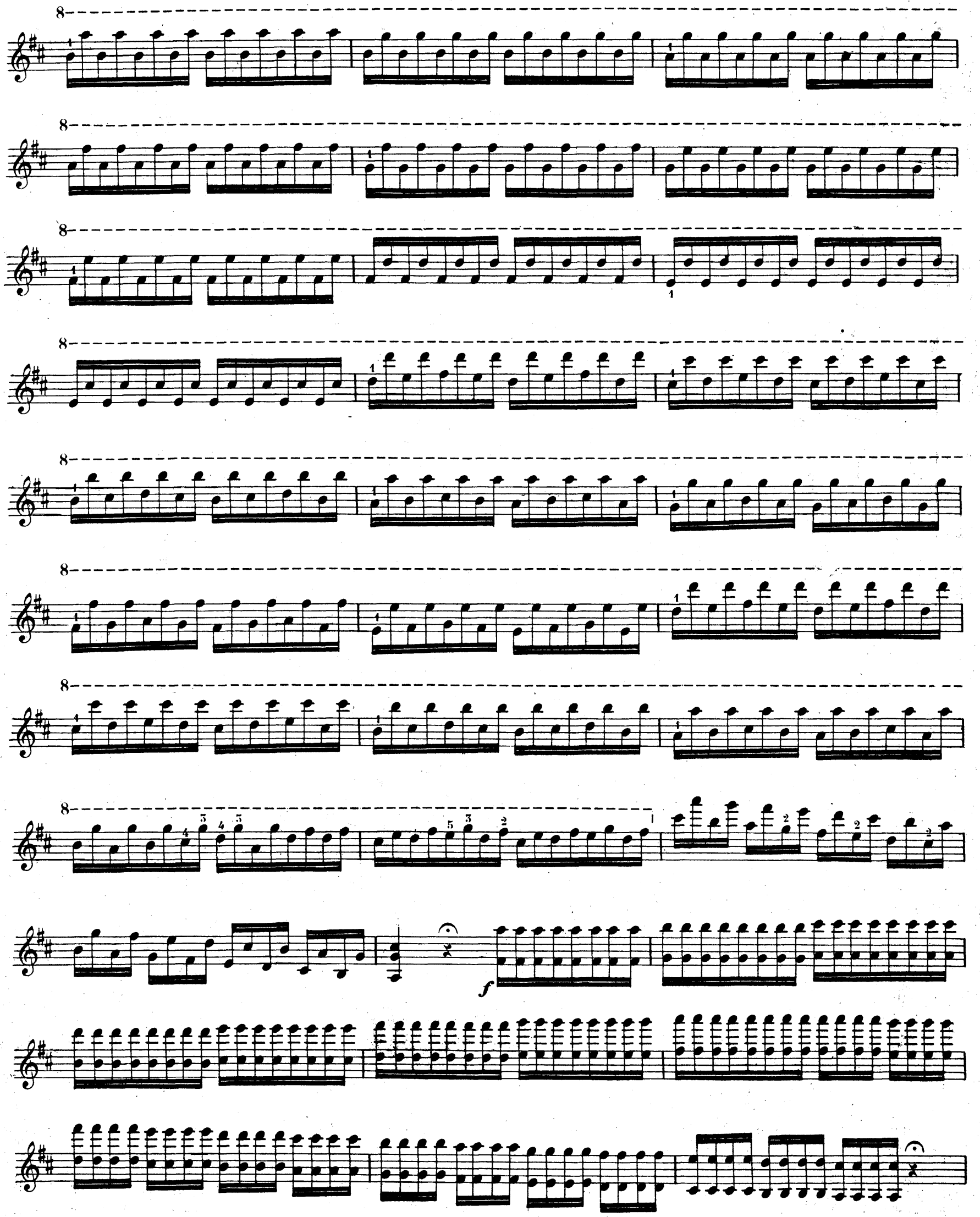
f

mf

COSTALLAT & Cie—1137—PARIS



COSTALLAT & Cie—1137—PARIS



COSTALLAT & Cie—1137—PARIS

p

Sul G

mf

COSTALLAT & Cie — 1137 — PARIS

f

p

f

f

p

Cadenza

p

cresc. *poco* *a*

poco

f

p

pp

f

FIN

Imp. CAVEL & Cie Paris.

CONSTALLAT & Cie—1137—PARIS

Baudoux

L'École du Concerto

PREMIERS SOLOS

Extraits des

Concertos classiques pour Violon

revus et doigtés par

Édouard NADAUD

Professeur au Conservatoire National de Musique de Paris

avec accompagnement de **Piano** ou d'un **second Violon**

HABENECK (F.-A.).	2e	Concerto	*en ut dièze mineur*
KREUTZER	13e	Concerto	*en ré majeur*
—	18e	—	*en mi majeur*
—	19e	—	*en ré mineur*
PAGANINI	1er	Concerto	*en ré majeur*
RODE	1er	Concerto	*en ré mineur*
—	7e	—	*en la mineur*
—	8e	—	*en mi mineur*
VIEUXTEMPS. . . .	1er	Concerto	*en mi majeur*
—	2e	—	*en fa mineur*
—	3e	—	*en la majeur*
—	4e	—	*en ré mineur*
—	5e	—	*en si majeur*
VIOTTI	13e	Concerto	*en la majeur*
—	18e	—	*en mi mineur*
—	19e	—	*en sol mineur*
—	22e	—	*en la mineur*
—	23e	—	*en sol majeur*
—	24e	—	*en si mineur*
—	28e	—	*en la mineur*
—	29e	—	*en mi mineur*
WIENIAWSKI (H.).	1er	Concerto	*en fa mineur*
—	2e	—	*en ré mineur*

Chaque solo VIOLON et PIANO . . . .

— — VIOLON avec 2e VIOLON

TOUS DROITS D'ÉDITION, DE REPRODUCTION
ET D'EXÉCUTION RÉSERVÉS

Editions COSTALLAT Paris
EDITIONS BILLAUDOT Succr.
14, Rue de l'Echiquier, PARIS.

Œuvres de Ch. DANCLA

ÉTUDES POUR VIOLON

Op. 73. — **20 Études** brillantes et caractéristiques . . . . . .
Op. 74. — N° 1. — **École du mécanisme,** ouvrage pratique . . . . . .
N° 2. — **50 Exercices journaliers** . . . . . .
N° 3. — **École des Gammes,** simples, en tierces, et 24 préludes, tous les tons, ouvrage pratique et transcendant. .

ÉTUDES POUR ALTO

L'ÉCOLE DU MÉCANISME, 50 exercices journaliers, transcrits pour alto, par l'auteur :
1er Livre : 24 Exercices . . . . . .
2e — 26 Exercices . . . . . .
3e — Gammes rapides et points d'orgue . . . . . .

ŒUVRES DIVERSES

VIOLON AVEC ACCOMPAGNEMENT DE PIANO

ÉCOLE DE L'ACCOMPAGNEMENT

Op. 75. — 1re Partie : **12 Petits Morceaux,** en cinq livres (facile) :
1er Livre. N° 1. *Sonatine* . . . . . .
— N° 2. *Mélancolie* . . . . . .
2e Livre. N° 3. *Le Réveil* . . . . . .
— N° 4. *Valse* . . . . . .
— N° 5. *Complainte* . . . . . .
3e Livre. N° 6. *Prière* . . . . . .
— N° 7. *Marche* . . . . . .
— N° 8. *Minuetto* . . . . . .
4e Livre. N° 9. *Fanfare* . . . . . .
— N° 10. *Méditation* . . . . . .
5e Livre. N° 11. *Villanelle* . . . . . .
— N° 12. *Le Retour* . . . . . .

Op. 174. — 2e Partie : **8 Morceaux,** (moyenne difficulté) :.
N° 1. *Absence,* menuet. . . . . .
N° 2. *Grand-Maman,* gavotte . . .
N° 3. *Lida,* valse . . . . . .
N° 4. *Pavane* . . . . . .
N° 5. *La Rêveuse,* mazurka . . . .
N° 6. *Explication* . . . . . .
N° 7. *Le Calme,* fragment de sonate.
N° 8. *Marienca,* polka . . . . . .

Op 170. — 3e Partie : **6 Pièces** (plus difficile) :
N° 1. *Marche* . . . . . .
N° 2. *Andante,* prière . . . . . .
N° 3. *Menuet* . . . . . .
N° 4. *Valse* . . . . . .
N° 5. *Sérénade* . . . . . .
N° 6. *Mazurka* . . . . . .

Op. 78. — 1er **Concerto** en *ré* majeur . . . . . .
Le violon principal seul . . . . .
Op. 77. — 1er **Solo de Concerto** en *si* mineur. .
— 2e — — en *sol* majeur .
— 3e — — en *la* mineur. .
Op. 93. — 4e **Solo de Concerto,** en *si* mineur. .
Op. 94. — 5e — — en *ré* majeur. .
Op. 95. — 6e — — en *la* majeur. .
Op. 224. — 7e — — en *ré* majeur. .
Op. 220. — **Solo de Concours** en *ré* mineur. . .
Op. 28. — 1er **Fantaisie** en *la* majeur . . . . .
L'accompagnement d'orchestre. .
Op. 42. — 2e **Fantaisie brillante** en *la* . . . .
Op. 47. — 3e — *Dramatique* en *re*. . . .
Op. 103. — 5e — en *la* sur la *Somnambula*
Op. 127. — 6e — *Originale* en *la*. . . . .
Op. 46. — Trois **Romances sans paroles** (1er livre).
L'Attente. — Le Doute. — Le Retour.
Op. 57. — Trois **Romances sans paroles** (2e livre).
Rêve d'Enfant. — Le Ruisseau. — La Mélancolie.
Op. 76. — Trois **Romances sans paroles** (3e livre).
L'Illusion perdue. — La Plainte. — La Reine de l'Onde.
Op. 72. — Six **Morceaux d'Église,** avec accompagnement de piano ou d'orgue :
I. *Kyrie* et *Sanctus* . . . . . .
II. *Benedictus* et *O Salutaris* . . . . . .
III. *Agnus Dei* et *Final* (Sortie) . . . . .
Op. 11. — Duo sur *La Reine d'un Jour,* d'**Adam** .
Op. 20. — *Souvenir,* de **Bellini** . . . . . .
Op. 45. — *Souvenir,* de **Schubert,** duo brillant .
Op. 88. — Duo sur *Richard Cœur de Lion,* de **Grétry**.
Op. 58. — *Le Souvenir,* 1er morceau de salon en *la* avec harm., *ad lib.* . . . . . .
Op. 59. — *Résignation* (prière), 2e morceau de salon, en *sol* mineur avec harm. *ad. lib.* .
Op. 172. — *Sérénade brillante* (Souvenir de Dieppe).
Op. 195. — *Canzonetta.* . . . . . .
— *Menuet-Sérénade* . . . . . .
Op. 196. — *Le Roi des Tziganes,* morceau fantastique . .
Op. 197. — *L'Espoir,* pièce caractéristique . . . . .
Op. 206. — *Rigodon* . . . . . .
L'accompagnement d'orchestre . . .
Menuet du 6e **Quatuor** à cordes . . . .

VIOLONCELLE AVEC ACCOMPAGNEMENT DE PIANO

Op. 92. — Souvenir de Prinçay, *Cantabile* pour violoncelle ou alto et piano . . . . . .

MUSIQUE DE CHAMBRE

Op. 105. — *Symphonie concertante* en *ré* majeur pour deux violons et violoncelle avec accompagnement de piano.
Op. 192. — 14e **Quatuor** en *ré,* deux violons, alto et violoncelle . . . . . .

CHANT ET INSTRUMENTS

Op. 8. — *Ave Maria,* n° 1, contralto ou basse avec violon et orgue ou piano . . . . . .
Ave Maria, n° 2, soprano ou ténor, avec violon et orgue ou piano. . . . . .
Ce dernier numéro avec orchestre : En partition . . . . . .
En parties séparées . . . . . .
Laudate Dominum, avec violon et orgue ou piano. . . . . .
Au Pied de la Croix, prière pour basse ou contralto, avec accompagnement d'orgue ou de piano . . . . . .

Éditions BILLAUDOT, 14, rue de l'Échiquier, Paris.
Tous droits de reproduction réservés.

Enseignement du Violon

ÉTUDES SPÉCIALES ET PROGRESSIVES

Classées par degrés de difficulté

★ *Nouvelles Éditions revues et doigtées par*

ÉDOUARD NADAUD

Professeur au Conservatoire National de Musique de Paris

FACILE

Éléments du Violon

Dancla (Léopold). Op. 30. **École du Goût moderne**, 24 mélodies originales *en 2 suites*. *Chaque* . . . . . .

Domerc (F.). **Étude des Cinq positions** . .

★**Léonard.** Op. 47. **Premiers principes** du Violon (Méthode) . . . . . .

MOYENNE FORCE

Dancla (Ch.). Op. 74. *École du Mécanisme.*

2e série. **50 Exercices journaliers** . . .

3e série. **École des Gammes** . . . . . .

★**Kreutzer** (R.). **Dix Caprices ou Études** . .

★**Le Carpentier. Douze Exercices** avec accompagnement de basse (ou 2e violon) servant d'introduction aux Études de KREUTZER.

Léonard. Op. 40. **Petite Gymnastique** du Jeune Violoniste : *50 Études faciles pour servir d'introduction aux Études de* KREUTZER, RODE, FIORILLO, SPOHR, BACH, etc. . . . . .

★**Mazas.** Op 36. **Trente Études** mélodiques. .

ASSEZ DIFFICILE

Baille. Op. 90. **Moto perpetuo**, Caprice espagnol

Dancla (Ch.). Op. 74. **Éoole du Mécanisme**, 1re série. . . . . .

★**Kreutzer** (R.). **Quarante Études**. . . . .

Léonard. Op. 46. **Vingt-quatre Études harmoniques** dans les différentes positions et spécialement à la 2e et à la 4e avec accompagnement d'un second violon *ad libitum* . .

Nadaud (Éd.). **Gammes pratiques** contenant les gammes élémentaires et conduisant graduellement au mécanisme de haute virtuosité

★**Wéry** (N.). Op. 12. **Vingt Exercices** . . . .

DIFFICILE

★**Baillot.** Op. Posth. **Vingt-quatre Études.** Suite à l'*Art du Violon, en 4 suites* . *Chaque*

★**Campagnoli.** Op. 18. **Études ou Exercices** dans les 7 principales positions. . . . . .

★**Fiorillo.** Op. 3. **Trente-six Caprices** . . . .

DIFFICILE *(Suite)*

Léonard. Op. 21. **24 Études classiques**. . .

— L'accompagnement d'un 2e violon, *ad libitum*

— **La Gymnastique du Violon**, gammes, exercices, études, passages, etc.; préludes dans les 24 tons majeurs et mineurs; les 24 grandes gammes doigtées systématiquement; gammes chromatiques, gammes en octave; cadence pour le Concerto de Beethoven, version imposée aux Concours du Conservatoire de Paris (Prix Édouard NADAUD). — *Nouvelle édition intégrale publiée sous le contrôle de* Édouard NADAUD, professeur au Conservatoire National de Musique de Paris . . . . . .

★**Maurer.** Op. 39. **Neuf Études ou Caprice** .

★**Rode.** Op. 22. **Vingt-quatre Caprices**. . . .

★**Schubert** (F.). Op. 3. **Neuf Études**. . . . .

★**Spohr** (L.). **18 Études**, 2e violon *ad libitum*. .

TRÈS DIFFICILE

★**Alard** (Delphin). Op. 2. **Six Études** . . . . .

★**Bach** (J.-S.)-**Léonard. Six Sonates** . . . .

Dancla (Ch.). Op. 73. **Vingt Études brillantes**

★**Dworzak** (É.). Op. 1. **Six Caprices**. . . . .

★**Eller** (Louis). Op. 2. **Deux Études** de concert.

— Op. 8. **Improvisation** sur un chant religieux d'HAYDN. . . . . .

Nadaud (Éd.). Deux Études pour les classes préparatoires du Conservatoire. (En forme d'improvisation). . . . . .

★**Spohr.** 1er **Livre d'Études** extr. de ses Concertos

— 2e **Livre d'Études** extrait de ses Quatuors.

Sauzay. Op. 14. **Études harmoniques** avec accompagnement d'un 2e violon *ad libitum*. — *Nouvelle édition revue et doigtée* par Georges CATHERINE . . . . . .

GRANDE DIFFICULTÉ

★**Ernst** (H.-W.). **Six grandes Études**. . . . .

★**Halt** (M.). **30 Études d'Artistes** en 5 cahiers progressifs . . . . . *Chaque*.

— **Cinq Caprices** de concert, réunis . . . .

Lévêque. Six grandes Études gymnastiques.

— N° 1. Étude sur le 1er *Prélude de* BACH . . .

— — 2. Étude en *la* mineur *pour l'archet* . . .

— — 3. Étude de *justesse*. . . . . .

— — 4. Étude. *Divertissement en si* ♭ . . . . .

— — 5. Étude. *Larghetto du Concertstück* DE WEBER

— — 6. Étude. *Final du Concertstück* DE WEBER.

★**Lipinski.** Op. 29. **Trois Caprices**. . . . . .

★**Locatelli. L'Art du Violon**, 25 Caprices. Nouvelle Édition complètement *développée* par ED. NADAUD. . . . . .

Nadaud (Éd.). Douze Études de Concert (En forme d'improvisation) en deux cahiers. . . . . *Chaque*

★**Paganini.** Op. 1. **Vingt-quatre Caprices**. .

★ — **Introduction** et **Variations** sur *Nel cor più* suivies du *Duo Merveille* . . . . . .

Éditions BILLAUDOT, 14, rue de l'Échiquier, Paris.

Tous Droits de Reproduction réservés.

Bookkeeper®
Deacidification for Libraries and Archives
May 2009

Collection COSTALLAT
B. 1137

L'ART DU VIOLON

25 CAPRICES

POUR

VIOLON SEUL

PAR

LOCATELLI

Edition revue et doigtée

PAR

Edouard NADAUD

ÉDITIONS COSTALLAT
ÉDITIONS BILLAUDOT-S^r
14, Rue de l'Échiquier
Paris

CONSORTIUM MUSICAL
Marcel COMBRE Éditeur
24, Boulé Poissonnière
Paris

Tous droits d'exécution publique, de reproduction et d'arrangements réservés pour tous pays, y compris la Suède, la Norvège et le Danemark.

IMPRIMÉ EN FRANCE

E. R. 110

P. LOCATELLI

L'ARTE DEL VIOLINO

VENTICINQUE CAPRICCI

TOLTI DAI DODICI CONCERTI, OP. 3, PER VIOLINO SOLO

EDIZIONE SVILUPPATA, RIVEDUTA E DITEGGIATA DA ROMEO FRANZONI

PROFESSORE NEL CONSERVATORIO DI MUSICA DI PARMA

TESTO ITALIANO
TEXTE FRANÇAIS
ENGLISH TEXT

G. RICORDI E C.
EDITORI-STAMPATORI
MILANO - ROMA - NAPOLI - PALERMO - LONDRA
LIPSIA - BUENOS-AIRES
PARIS - SOC ANON. DES EDITIONS RICORDI
NEW-YORK - G. RICORDI E CO., INC.

(COPYRIGHT MCMXX, BY G. RICORDI E CO.)

PREFAZIONE

Pochi sono i particolari che si conoscono intorno alla vita di Pietro Locatelli; e perciò, non essendo possibile presentare al lettore un vero ritratto di questo grande violinista, nè molto meno tesserne una completa biografia, ci limiteremo alla sola narrazione delle circostanze più conosciute che possono riassumersi in poche parole.

Pietro Locatelli nacque a Bergamo nel 1693. Studiò col Corelli, da cui non potè ricevere che un numero limitato di lezioni, poichè all'epoca della morte di quel grande, egli non aveva che soli sedici anni. Dotato di molta audacia e di originalità, si discostò alquanto dalla maniera del suo maestro; inventò nuove combinazioni, le doppie corde, gli arpeggi fino alle posizioni sopracute del violino: fu il primo ad usare gli armonici.

Come esecutore, fu sorprendente, per l'arditezza della tecnica, e fantasioso; di lui si narra che maravigliasse il pubblico per le ardue difficoltà superate con la massima naturalezza, e che, senza piegarsi verso la volgarità ed il ciarlatanismo, trasportasse all'entusiasmo i suoi ascoltatori, ai quali mai erano state offerte delle esecuzioni di ugual bravura.

Non ebbe molti allievi: fra i suoi imitatori, ebbero maggiore voga Lolli, Fiorillo e Paganini. Quest'ultimo in special modo sviluppò interamente le arditezze del Locatelli.

Epperò è un errore l'attribuire al solo genio di Paganini, che nacque venti anni dopo la morte del Locatelli, lo sviluppo della moderna tecnica del violino, particolarmente nelle più alte regioni del manico; coloro che hanno quest'opinione mostrano di non conoscere neppure alla lontana la musica del nostro autore.

Fino ad ora, l'opera 3.ª intitolata « L'Arte del Violino » o « 24 Capricci per Violino » (il ventesimoquinto è tolto dalla dodicesima Sonata dell'opera 6.ª per Violino e Basso) era rimasta quasi del tutto dimenticata. La causa di tale oblìo deve attribuirsi senza dubbio alla forma con cui era stata pubblicata nell'edizione originale. Piena di abbreviazioni e corredata di pochissime pratiche indicazioni riguardanti l'esecuzione, quella edizione non aveva, e non ebbe difatti, alcuna attrattiva, perchè di difficile comprensione e quasi ineseguibile a una prima lettura.

PRÉFACE

On connaît très peu de détails sur la vie de Pietro Locatelli; ne pouvant présenter au lecteur ni un vrai portrait ni une complète biographie de ce grand violoniste, nous nous bornerons au récit des faits les plus connus et qui peuvent se résumer en peu de mots.

Pietro Locatelli *naquit à Bergamo en 1693; il fut élève de Corelli mais pas pendant longtemps, vu qu'à la mort de ce grand artiste, il avait seize ans à peine. Les grandes qualités d'audace et d'originalité dont il était doué, l'éloignèrent beaucoup de la manière de son maître; il trouva des combinaisons nouvelles, et employa les doubles cordes et les arpèges jusqu'aux positions les plus élevées du violon; il fut en outre le premier à se servir des sons harmoniques.*

Comme exécutant il émerveillait l'auditoire par sa fantaisie et la hardiesse de sa technique. On dit que dans les difficultés les plus ardues son jeu gardait toujours un naturel parfait et que, sans charlatanisme et sans aucune vulgarité, il pouvait enthousiasmer le public auquel de pareilles exécutions n'avaient jamais été offertes.

Ses élèves ne sont pas nombreux. Parmi les artistes qui suivirent ses traces les plus célèbres furent: Lolli, Fiorillo et Paganini; ce dernier, tout spécialement, donna le complet développement aux hardiesses du grand violoniste.

C'est une erreur que d'attribuer au seul génie de Paganini, qui naquit 20 ans après la mort de Locatelli, le développement de la technique moderne du violon surtout dans les positions les plus élevées; cette opinion ne peut être émise que par ceux qui ne connaissent absolument pas la musique de notre auteur.

Jusqu'à présent, l'op. 3 intitulé « L'Art du Violon » ou « 24 Caprices pour Violon » (le 25.me est tiré de la 12.me Sonate de l'op. 6 pour Violon et Basse) était resté presque dans l'oubli, sans doute à cause de la forme donnée à l'édition originale. Cette édition, pleine d'abréviations et contenant très peu d'indications pratiques pour l'exécution ne pouvait inspirer aucun intérêt, étant de difficile compréhension et impossible à exécuter à première vue.

PREFACE

So few particulars are known of the life of Pietro Locatelli that it is impossible to present a reliable portrait of the great violinist, much less a complete biography.

We shall confine ourselves therefore to a short account of the best known circumstances relating to him.

He was born in Bergamo in 1693. He began the study of the violin with Corelli, but the number of the lessons he received was very limited as death deprived him of his great teacher when he was only sixteen years of age.

Locatelli, gifted with great originality and strength, soon discarded the method and style of his master. He invented new combinations, double-stopping, and arpeggios to the extreme limits of the violin, and he was the first to use harmonics.

As an executant he was full of extraordinary fantasy, and his technic was colossal.

He is said to have amazed his listeners by the natural ease with which he mastered the greatest difficulties. Without stooping to bad taste or trickery he aroused in them the greatest enthusiasm, none of whom had ever heard anything to equal his power of execution before.

Although he had not many pupils, his imitators were plentiful, among the most successful of whom were Lolli, Fiorillo, and Paganini.

It is a mistake to attribute the developement of violin-technic (especially in the upper part of the neck) to the genius of Paganini who was born twenty years after the death of Locatelli; but the vigorous innovation of the last-named were further developed by many, and in particular, by Paganini.

Those who attribute to Paganini the developement of modern violin technic show that they have not even a distant acquaintance with the music of Locatelli.

His Opus 3, entitled « The Art of the Violin », or « 24 Caprices for Violin » – the 25th in this edition is taken from Sonata 12, Op. 6, for Violin and Bass – remained forgotten by almost everyone.

The cause of this must doubtless be attributed to the form in which it was originally published.

Provided with very few practical indications regarding execution, full of abbreviations, difficult to understand, and impossible to follow at the first reading, the edition was not in the least attractive.

Lo scopo adunque di questa prima edizione italiana, che la Casa Ricordi ha intrapresa, è di sviluppare le infinite abbreviazioni contenute nel lavoro e di agevolare, con un'accurata e scrupolosa trascrizione, commentata da segni dinamici pel colorito, da una buona diteggiatura e dalle arcate, lo studio utilissimo di quest'opera mirabile, la quale, per il meccanismo della mano sinistra e quello del braccio destro, fornisce un modello incomparabile di meccanica violinistica.

Il Locatelli, dopo aver fatto molti viaggi, si era stabilito in Amsterdam, dove pubblicò tutte le composizioni qui sotto elencate e dove morì nell'anno 1764.

Se la conoscenza e lo studio delle opere dei nostri maggiori antichi italiani è raccomandabilissima, lo Studio dei 25 Capricci per Violino di Pietro Locatelli sarà oltremodo giovevole, avendo essi servito di guida ai più grandi violinisti del passato; e noi ci terremo ad usura compensati della non lieve fatica sostenuta, se il nostro lavoro varrà a far meglio conoscere ed apprezzare un così originale ed insigne violinista.

Parma, Novembre 1917.

ROMEO FRANZONI
Professore nel R. Conservatorio di Musica di Parma.

ELENCO DELLE OPERE DI PIETRO LOCATELLI:

Op. 1.ª – 12 Grandi Concerti (Concerti grossi) (1721).
» 2.ª – Sonate per Flauto con Basso (1732).
» 3.ª – L'Arte del Violino (12 Concerti con 24 Capricci (1733).
» 4.ª – Sei Concerti (1735).
» 5.ª – Sei Sonate a tre per due Violini e Basso (1736).
» 6.ª – 12 Sonate per Violino e Basso (1737).
» 7.ª – 6 Concerti a quattro (1741).
» 8.ª – Terzetti per due Violini e Basso (1742) (Parigi, 2.ª ed. 1750).
» 9.ª – L'Arte di nuova modulazione (?).
» 10.ª – Concerto armonico. – Concerti a quattro (?).

La Maison Ricordi fait paraître cette première édition italienne dans le but de déchiffrer les nombreux signes d'abréviations que contient cette œuvre, et d'en faciliter l'exécution par une scrupuleuse transcription. Des signes précis pour le doigté et pour les coups d'archet seront de précieux auxiliaires à l'étude de cette œuvre admirable, modèle vraiment incomparable de mécanisme de la main gauche et de l'archet du violoniste.

Après avoir beaucoup voyagé, Locatelli s'était établi à Amsterdam où il publia toutes les œuvres citées ci-dessous et où il mourut en 1764.

S'il est bon de connaître et d'étudier les œuvres de nos anciens maîtres italiens, l'étude des 25 Caprices pour Violon de Locatelli est bien plus utile encore, puisqu'ils ont servi de guide aux plus grands violonistes d'autrefois. Nous nous trouverons largement compensés de notre travail s'il servira à faire mieux connaître et apprécier l'originalité d'un violoniste aussi éminent.

Parme, Novembre 1917.

ROMÉO FRANZONI
Professeur au R. Conservatoire de Musique de Parme.

ŒUVRES DE PIETRO LOCATELLI.

Op. 1. – 12 Grands Concertos (Concerti grossi) (1721).
» *2. – Sonates pour Flûte et Basse (1732).*
» *3. – L'Art du Violon (12 Concertos et 24 Caprices) (1733).*
» *4. – 6 Concertos (1735).*
» *5. – 6 Sonates à trois pour deux Violons et Basse (1736).*
» *6. – 12 Sonates pour Violon et Basse (1737).*
» *7. – 6 Sonates à quatre (1741).*
» *8. – Trios pour deux Violons et Basse (1742) (Paris 2.me édition 1750).*
» *9. – L'Art de la nouvelle modulation (?).*
» *10. – Concerto harmonique – Concertos à quatre (?).*

We have in this edition undertaken by the house of Ricordi, developed the innumerable abbreviations of the work, and supplemented an accurate and conscientious transcription with indications for expression, bowing, and fingering; to facilitate a most profitable study of this wonderful work.

It offers an incomparable model of violin technic for the mechanism of the left hand, and for the bow-arm.

Locatelli, having travelled much, settled in Amsterdam where most of his compositions were originally published. He died there on 1st April 1764.

The study and knowledge of the 25 Caprices by Pietro Locatelli, like that of the works of all the old Italian Masters is undoubtedly desirable, and will also be found exceedingly enjoyable, since they have served as guide to the greatest violinists of the past.

We shall consider ourselves well rewarded for the amount of labour it has entailed, if this edition leads to a better knowledge and appreciation of so original and famous a violinist as Locatelli.

Parma, November 1917.

ROMEO FRANZONI.
Professor at the Royal Conservatoire of Music, Parma.

LIST OF WORKS BY PIETRO LOCATELLI:

Op. 1. – Twelve Grand Concertos (1721) Amsterdam.
» 2. – Sonatas for Flute and Bass (1732) Amsterdam.
» 3. – The Art of the Violin (12 Concertos and 24 Caprices) (1733).
» 4. – Six Concertos (1735).
» 5. – Six Sonatas for 3 performers (2 Violins and Bass) (1736).
» 6. – Twelve Sonatas for Violin and Bass (1737).
» 7. Six Concertos for Four Performers (1741).
» 8. Trios for two Violins and Bass (1742) (Second Edition « Caprices enigmatiques » Paris 1750).
» 9. – The Art of New Modulation (?).
» 10. – Harmonic Contrasts. Concertos for Four Performers (?).

P. LOCATELLI

(1693 - 1764)

L'ARTE DEL VIOLINO

25 CAPRICCI

tolti dai 12 Concerti, Op. 3ª, per Violino solo

L'ART DU VIOLON

25 CAPRICES

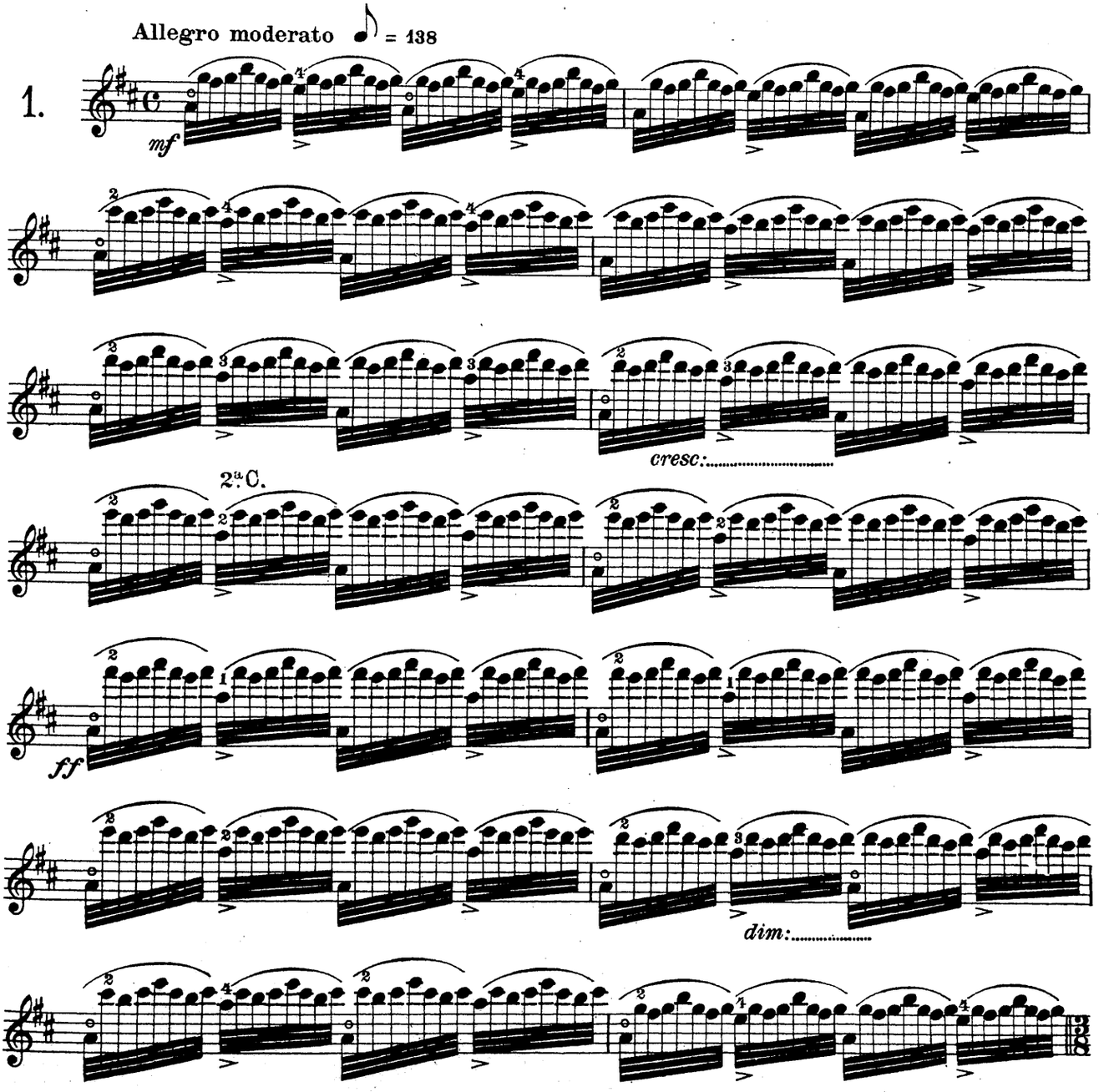
tirés des 12 Concertos, Op. 3me, pour Violon seul

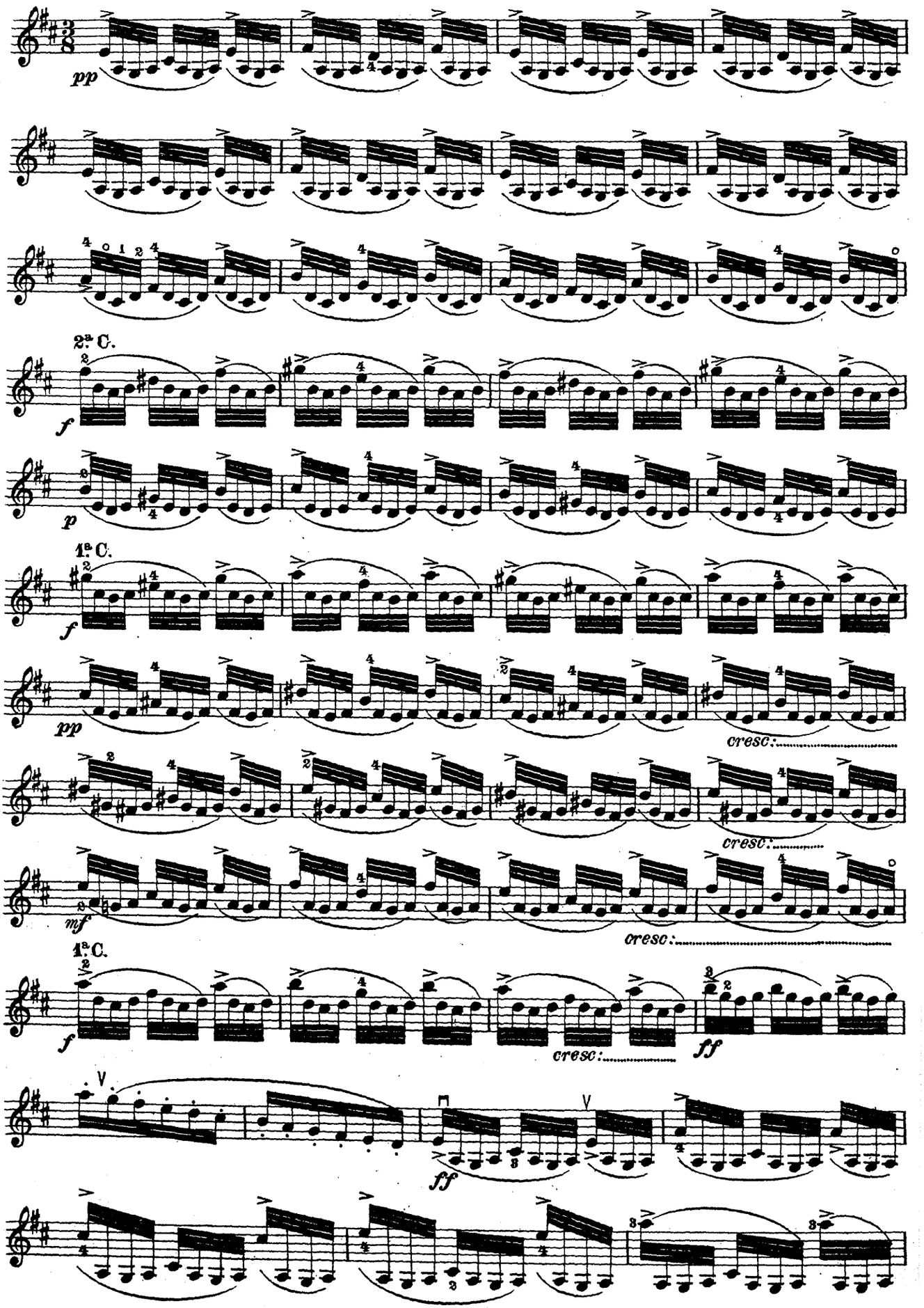
THE ART OF THE VIOLIN

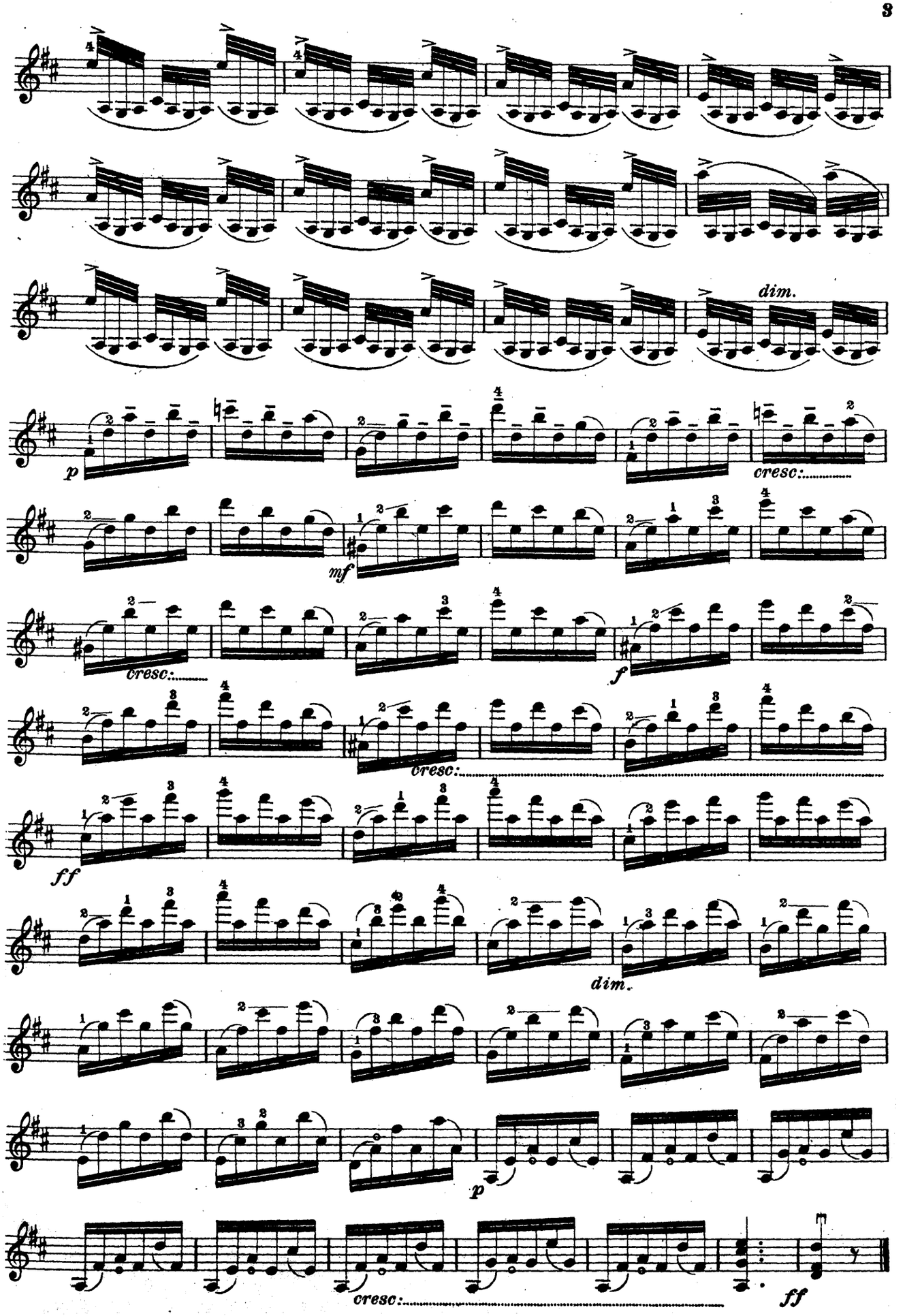
25 CAPRICES

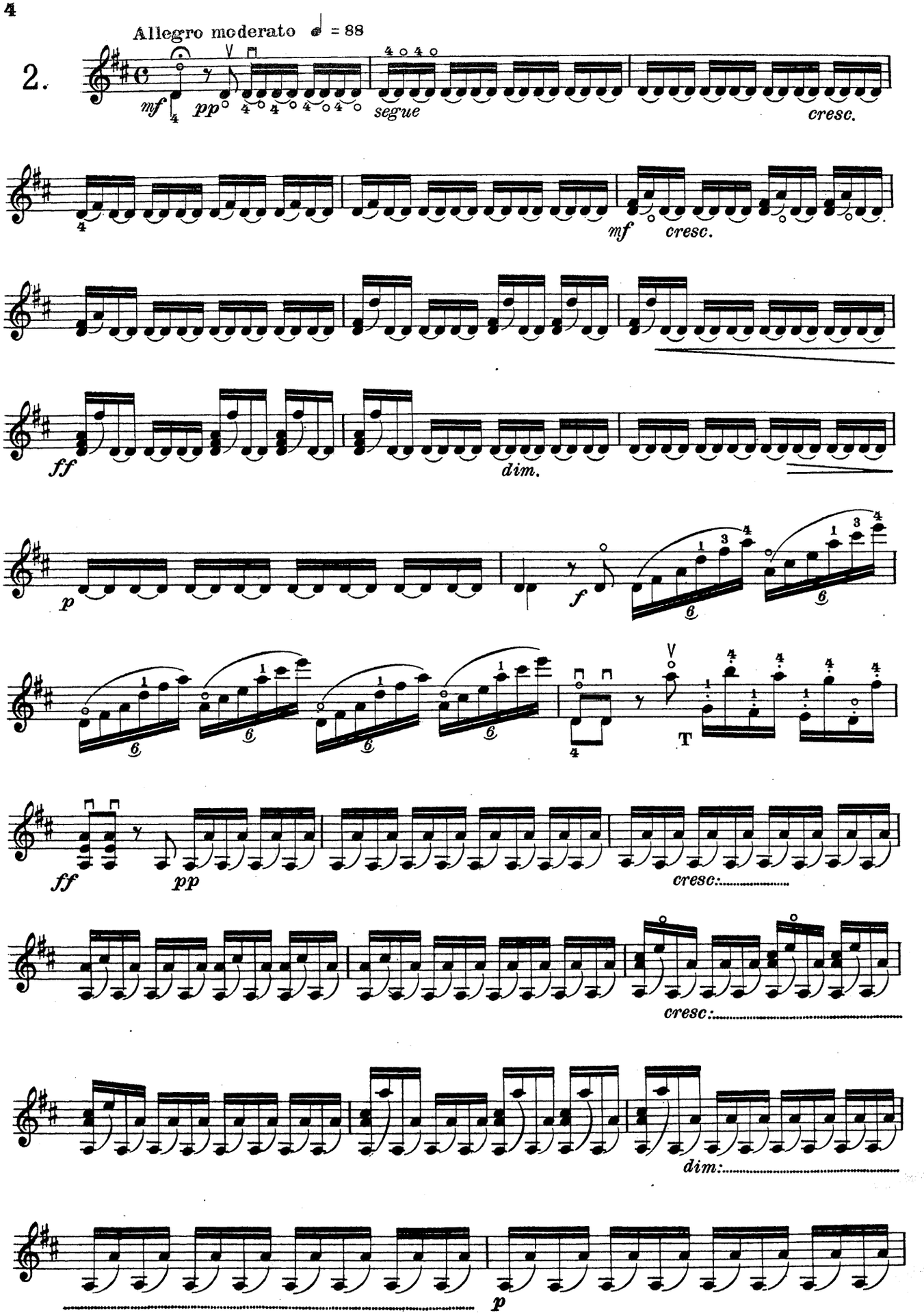
Taken from the 12 Concertos, Op. 3., for Violin solo

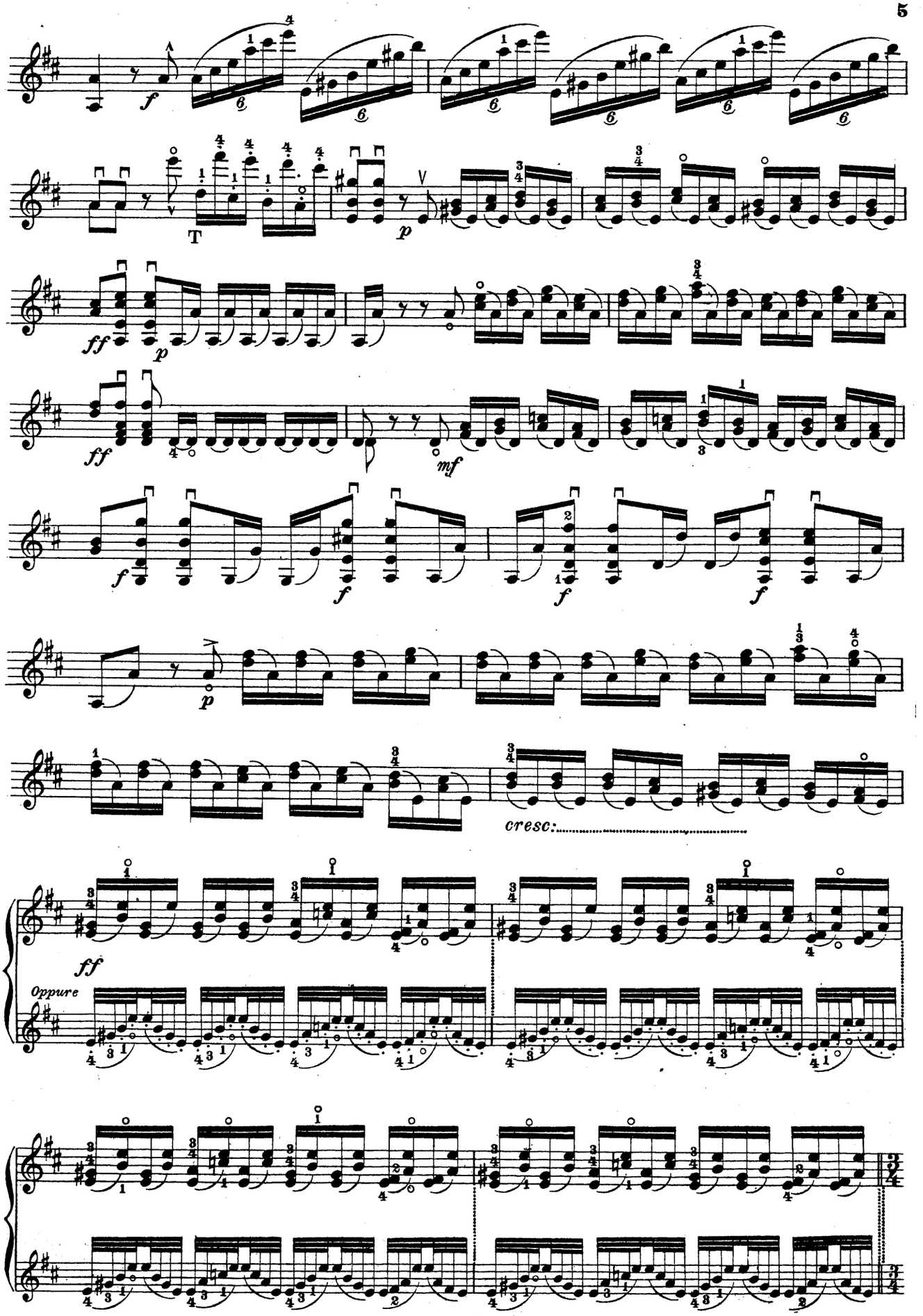
Edizione sviluppata, riveduta e diteggiata da
ROMEO FRANZONI

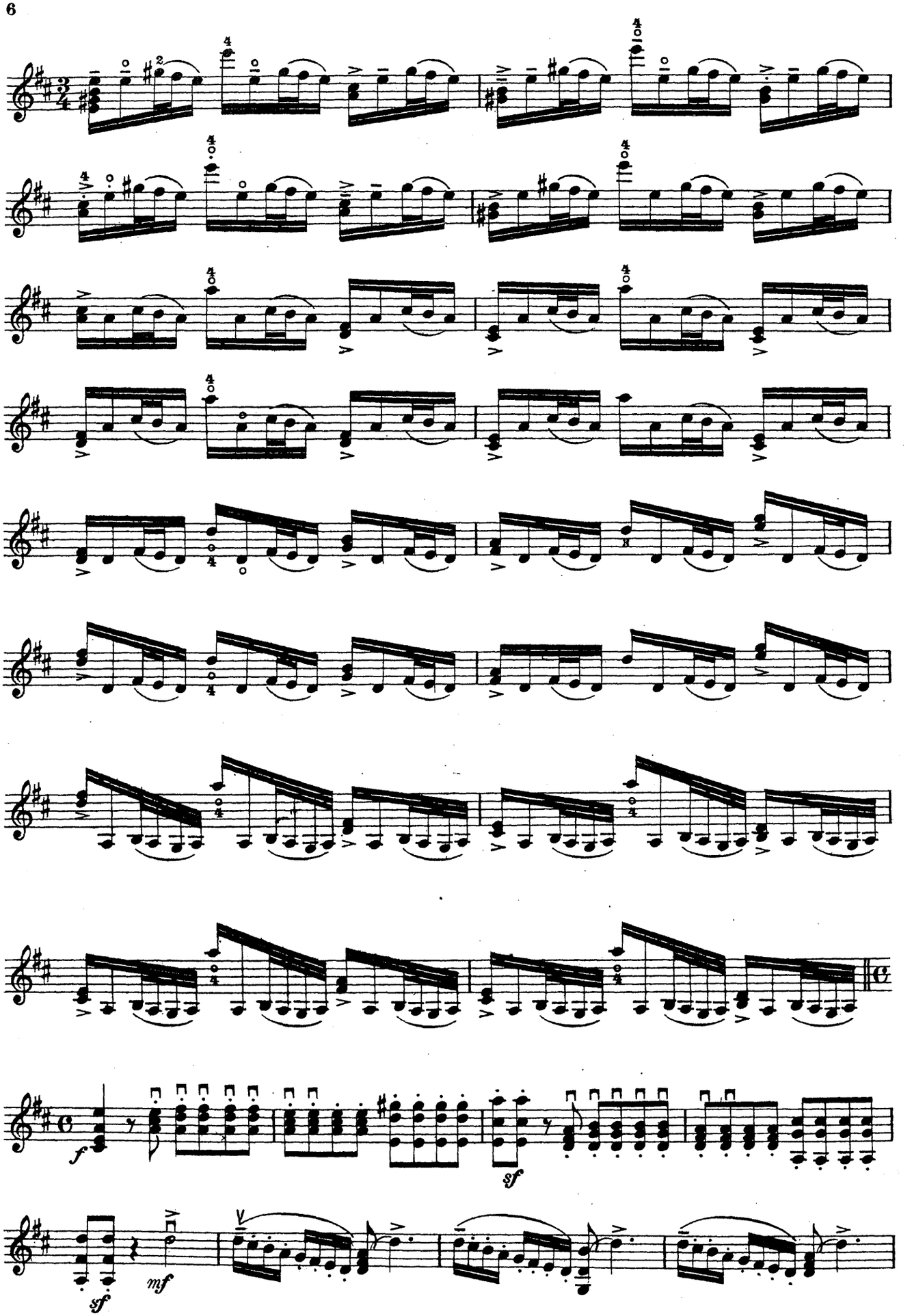


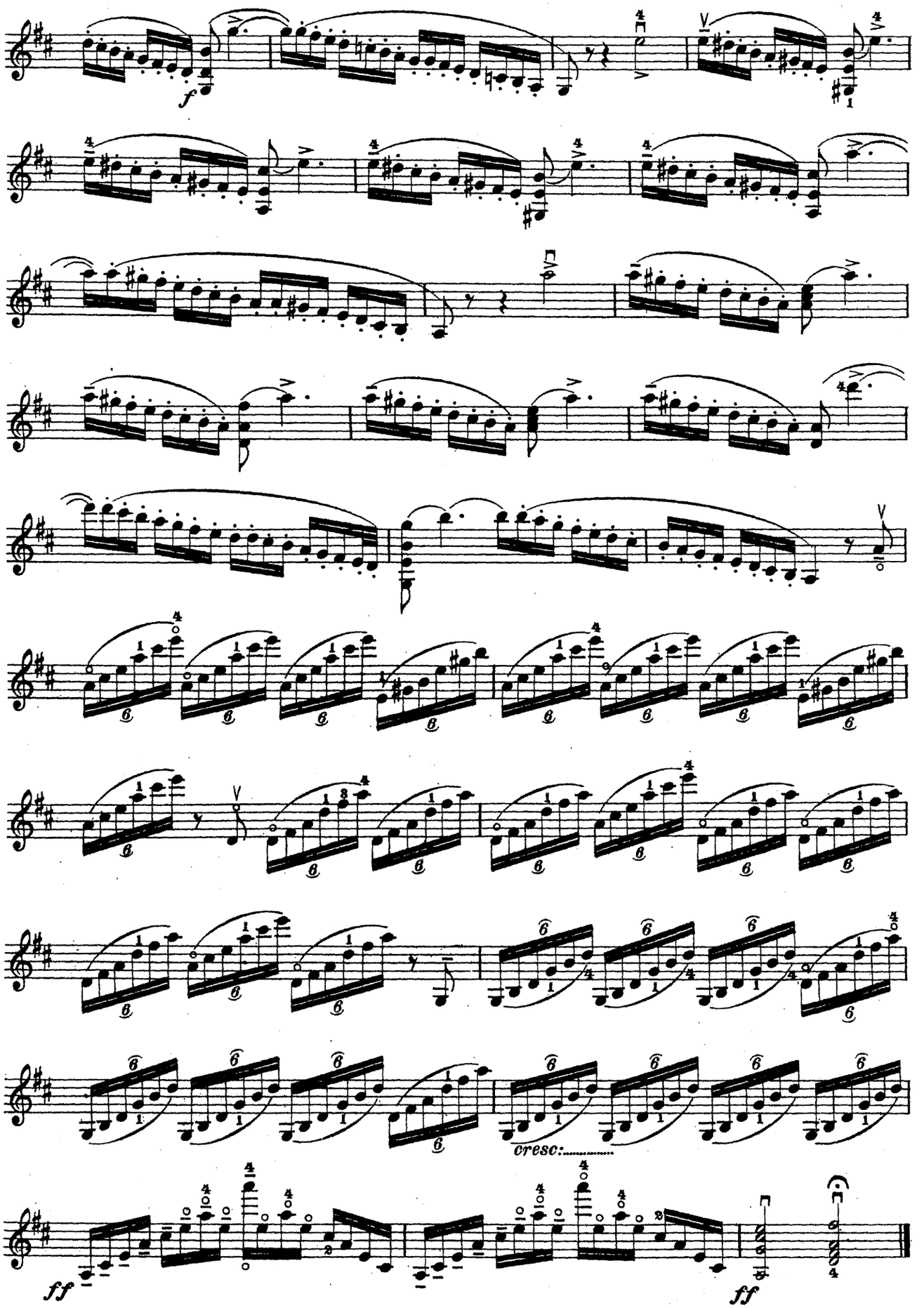

pp
2ª C.
f
p
1ª C.
f
pp
cresc:
cresc:
mf
cresc:
1ª C.
f
cresc:
ff
ff

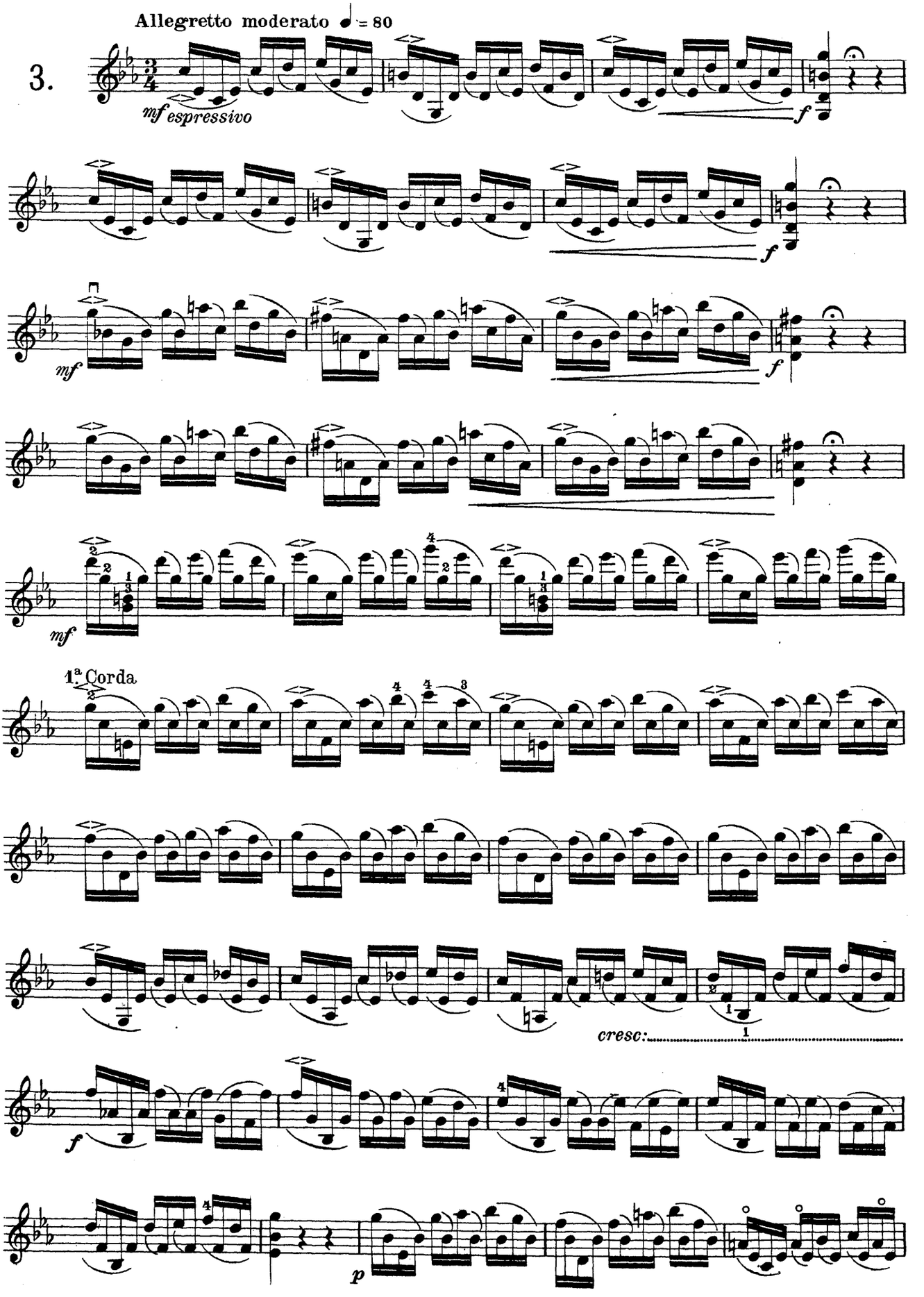

dim.
p
cresc:
mf
cresc:
f
cresc:
ff
dim.
p
cresc:
ff

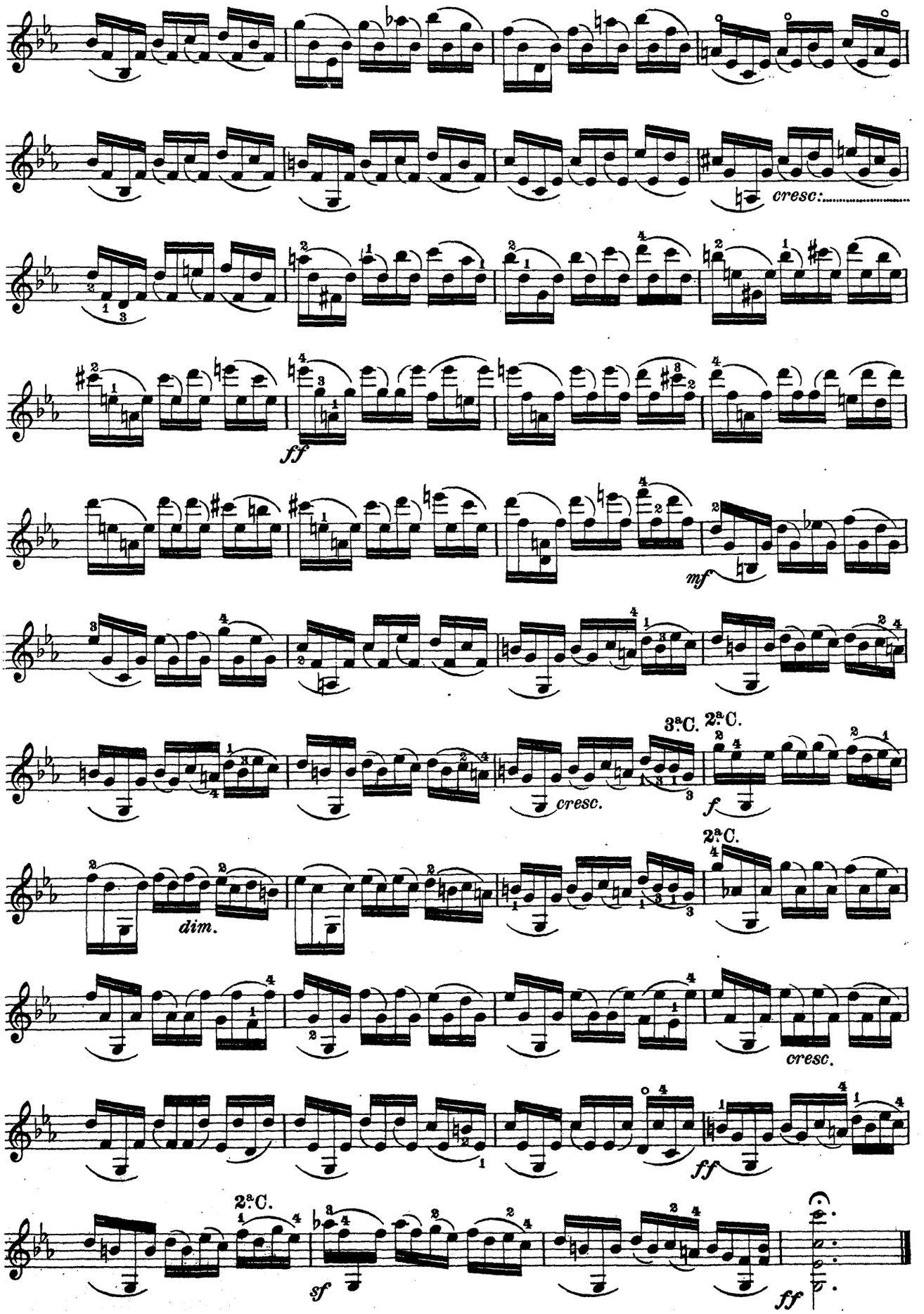

Allegro moderato ♩ = 88
2.
mf
pp
segue
cresc.
mf
cresc.
ff
dim.
p
f
T
ff
pp
cresc:
cresc:
dim:
p

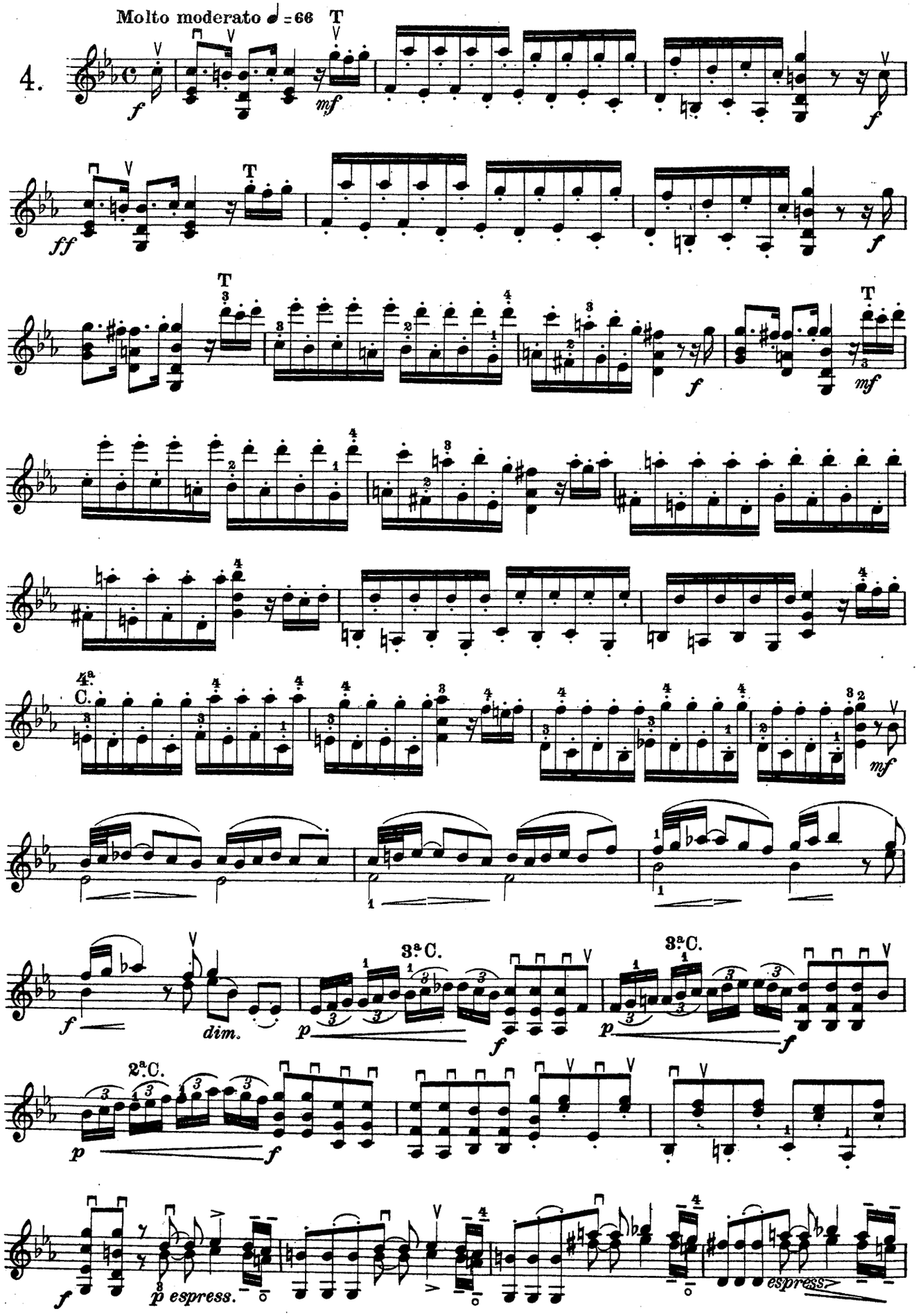

f
T
p
ff
p
ff
mf
f
f
f
p
cresc:
ff
Oppure

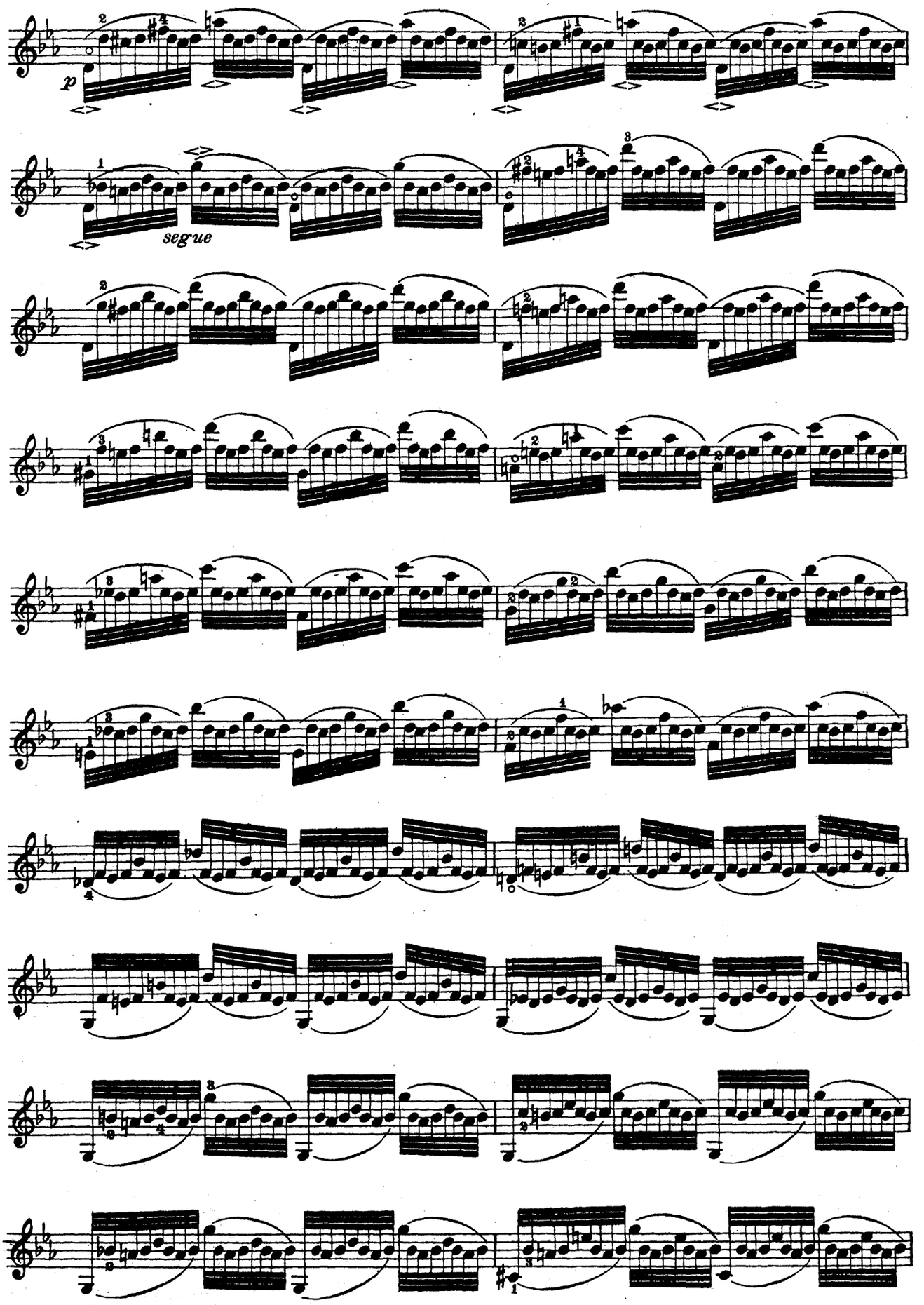

f
sf
sf
mf

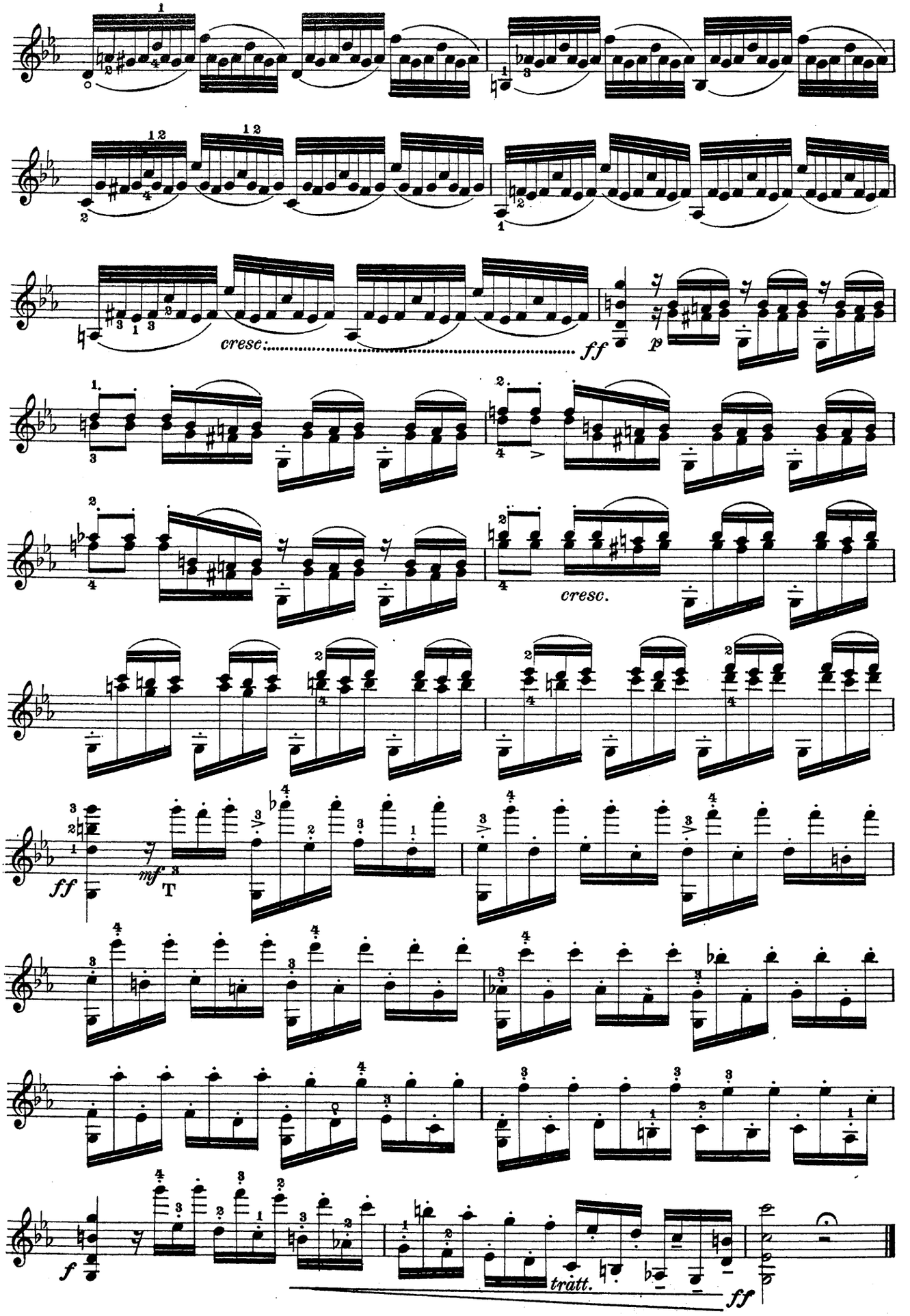

f
cresc:.....
ff
ff

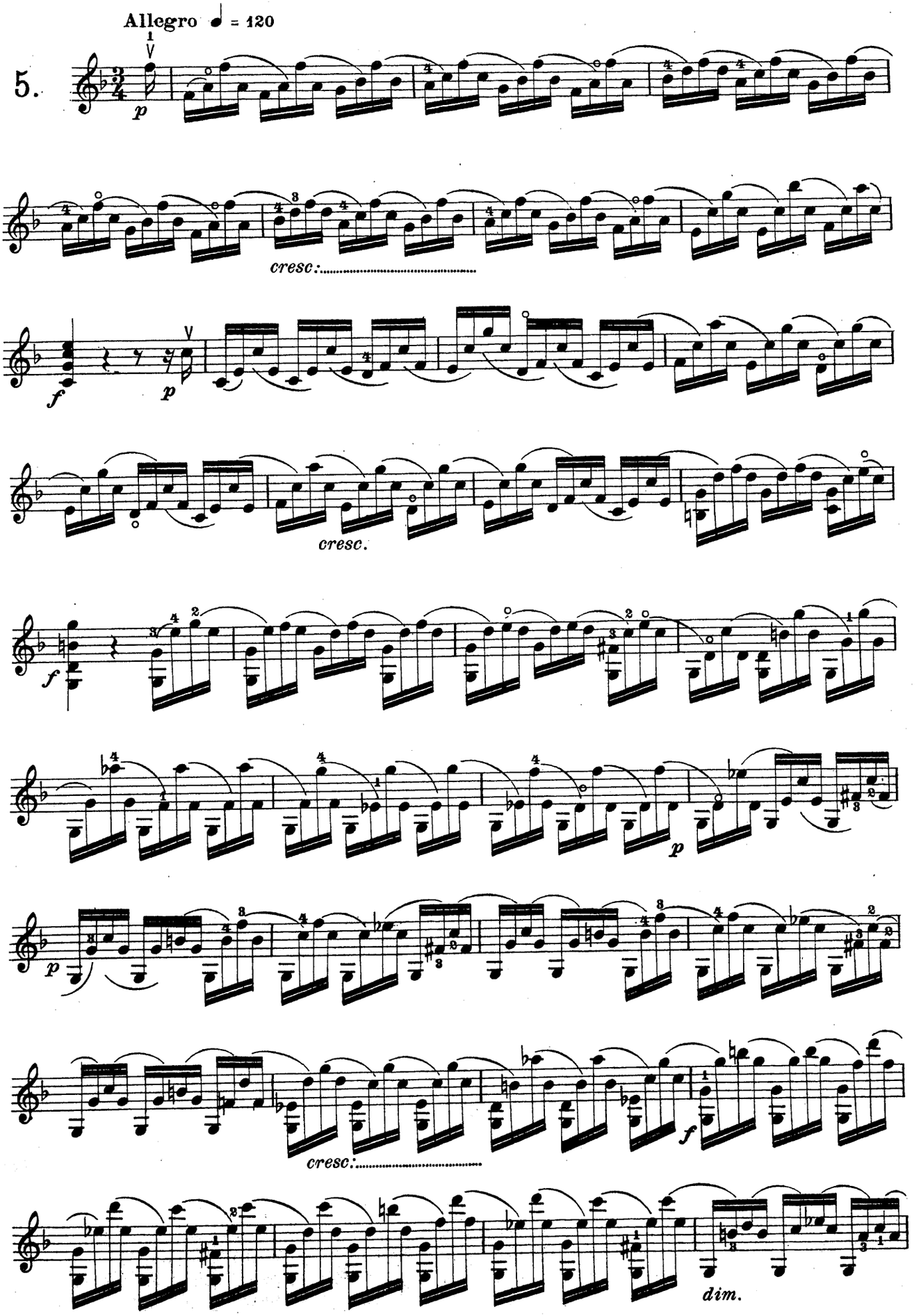

Allegretto moderato ♩= 80
3.
mf espressivo
f
mf
f
mf
f
mf
1ª Corda
cresc:
f
p

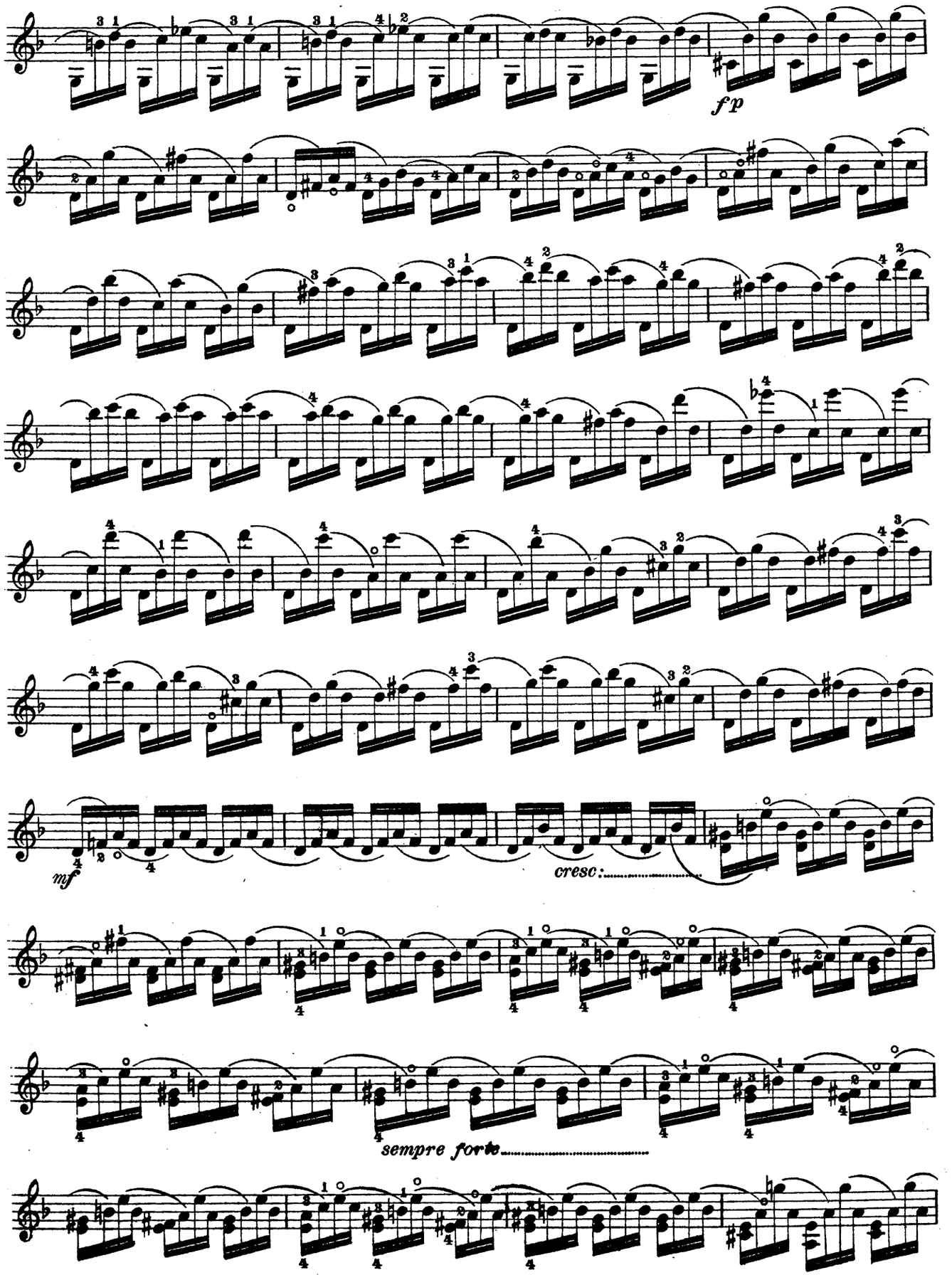

cresc:
ff
mf
3ª C. 2ª C.
cresc.
f
2ª C.
dim.
cresc.
ff
2ª C.
sf
ff

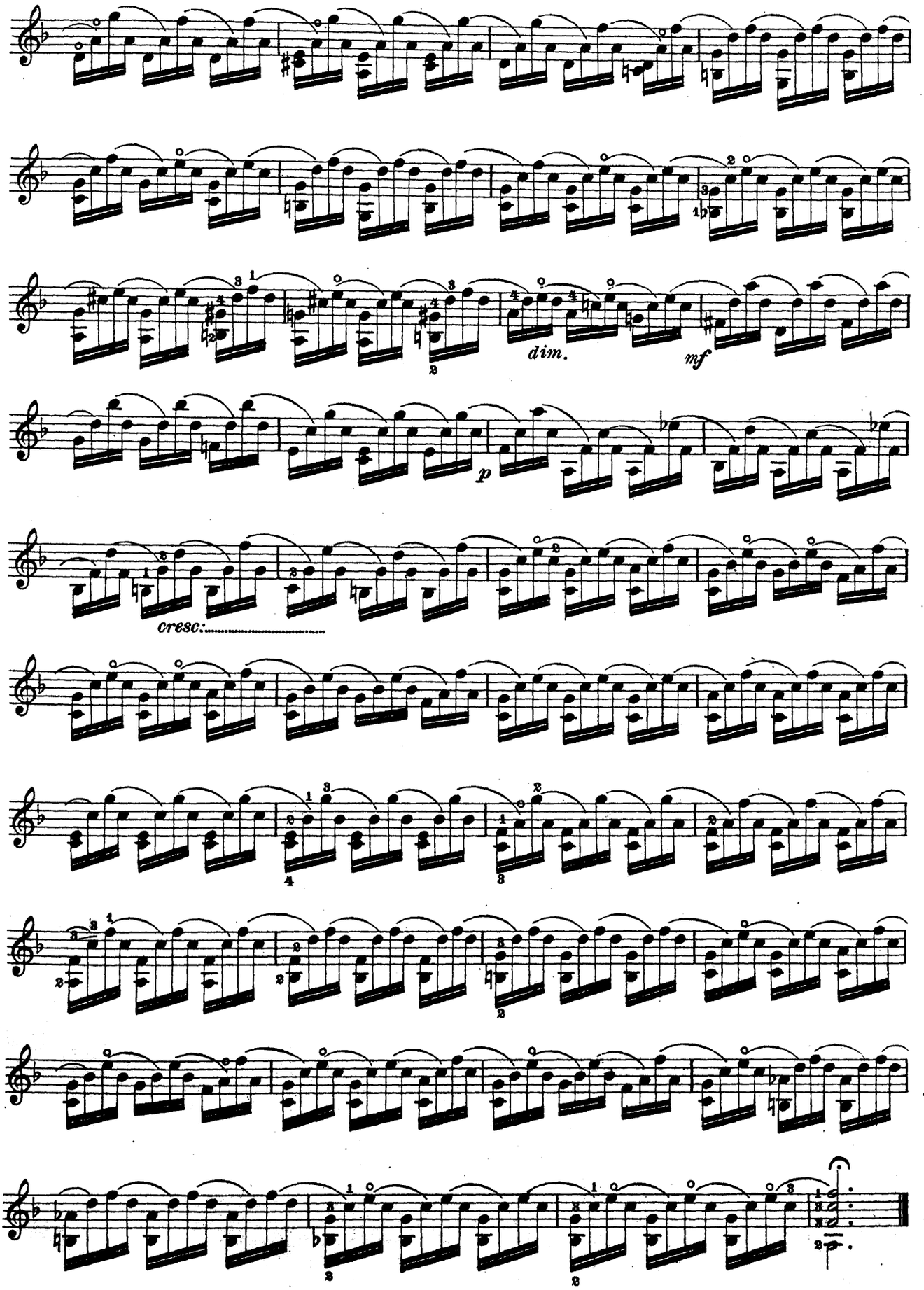

Molto moderato ♩=66
4.
T
4ª C.
3ª C.
2ª C.
dim.
p espress.
espress.


p
segue


cresc.
ff
p
cresc.
ff
mf
T
f
tratt.
ff

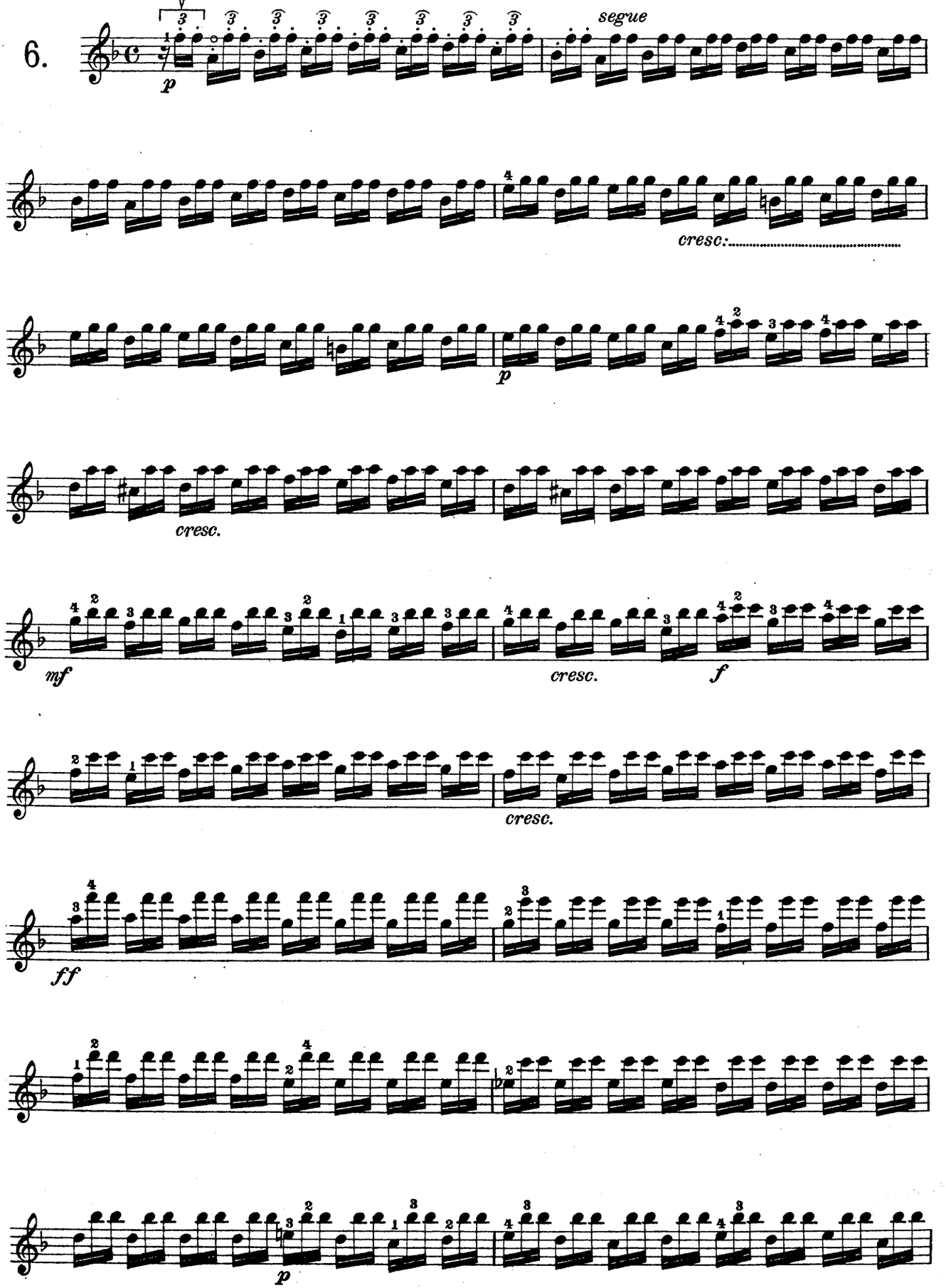

Allegro ♩ = 120
5.
p
cresc.:
f
p
cresc.
f
p
p
cresc.:
f
dim.

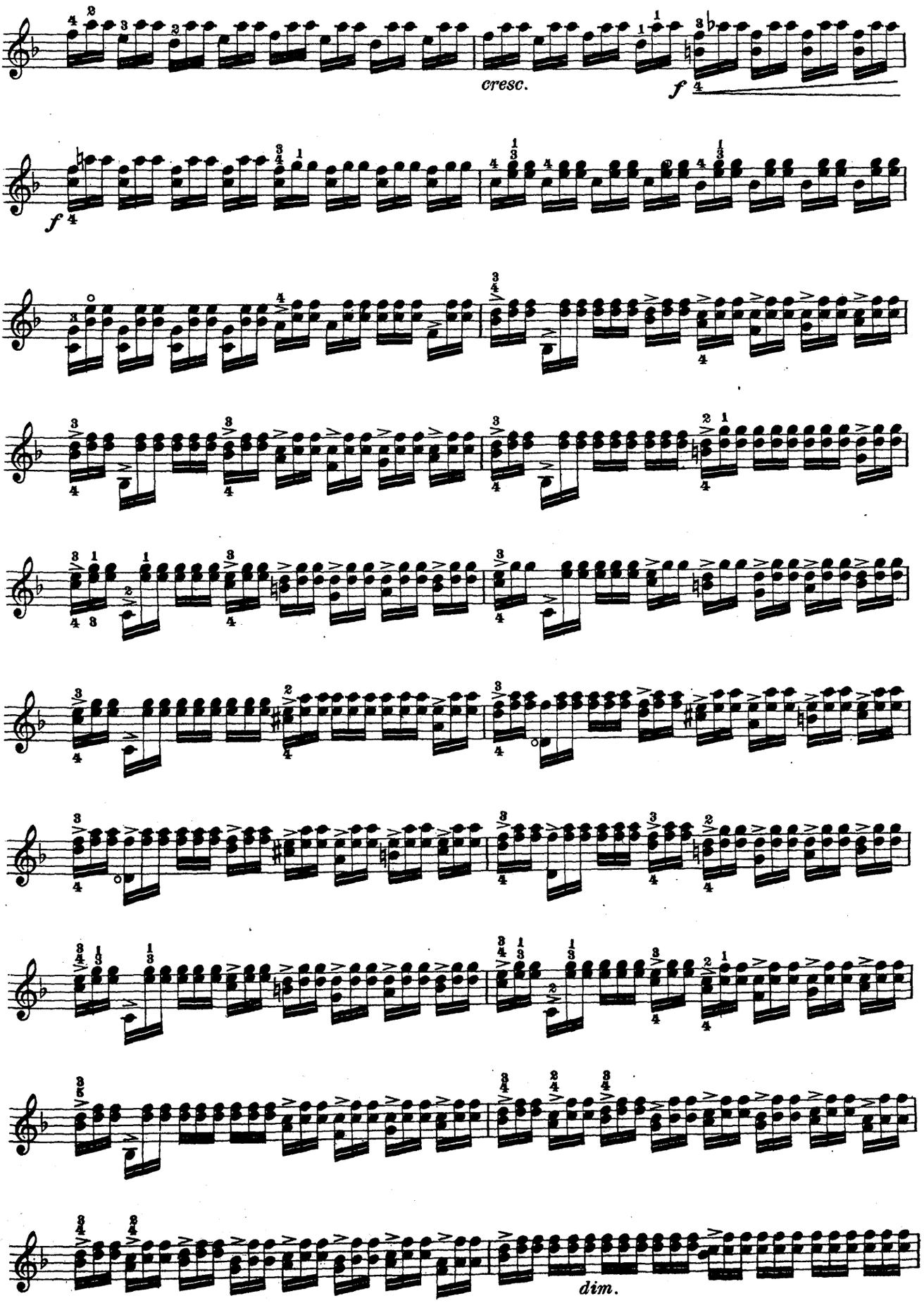

fp
mf
cresc:
sempre forte

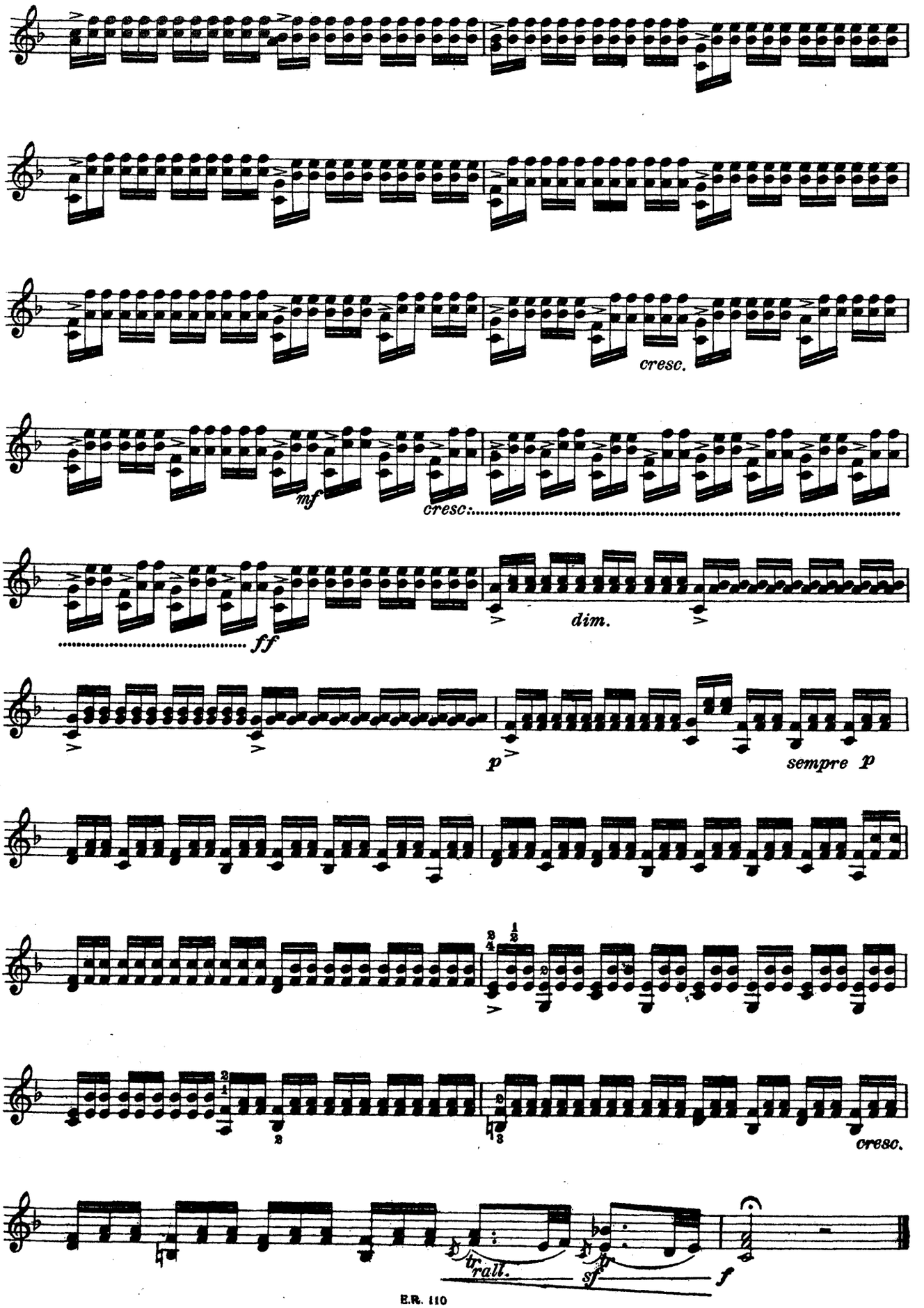

dim.
mf
p
cresc:

Allegro vivo ♪ = 144

6.



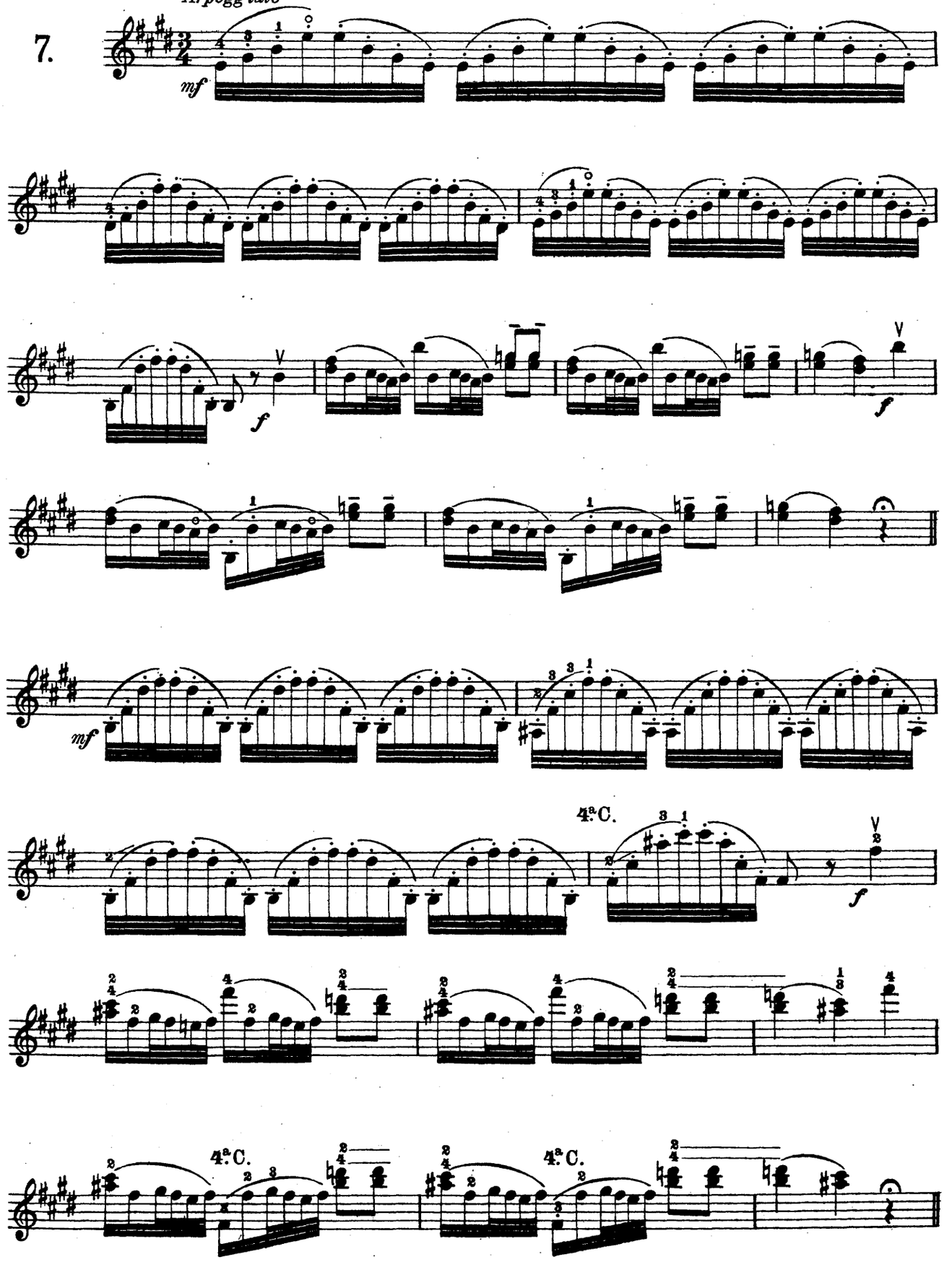

cresc.
f
f
dim.

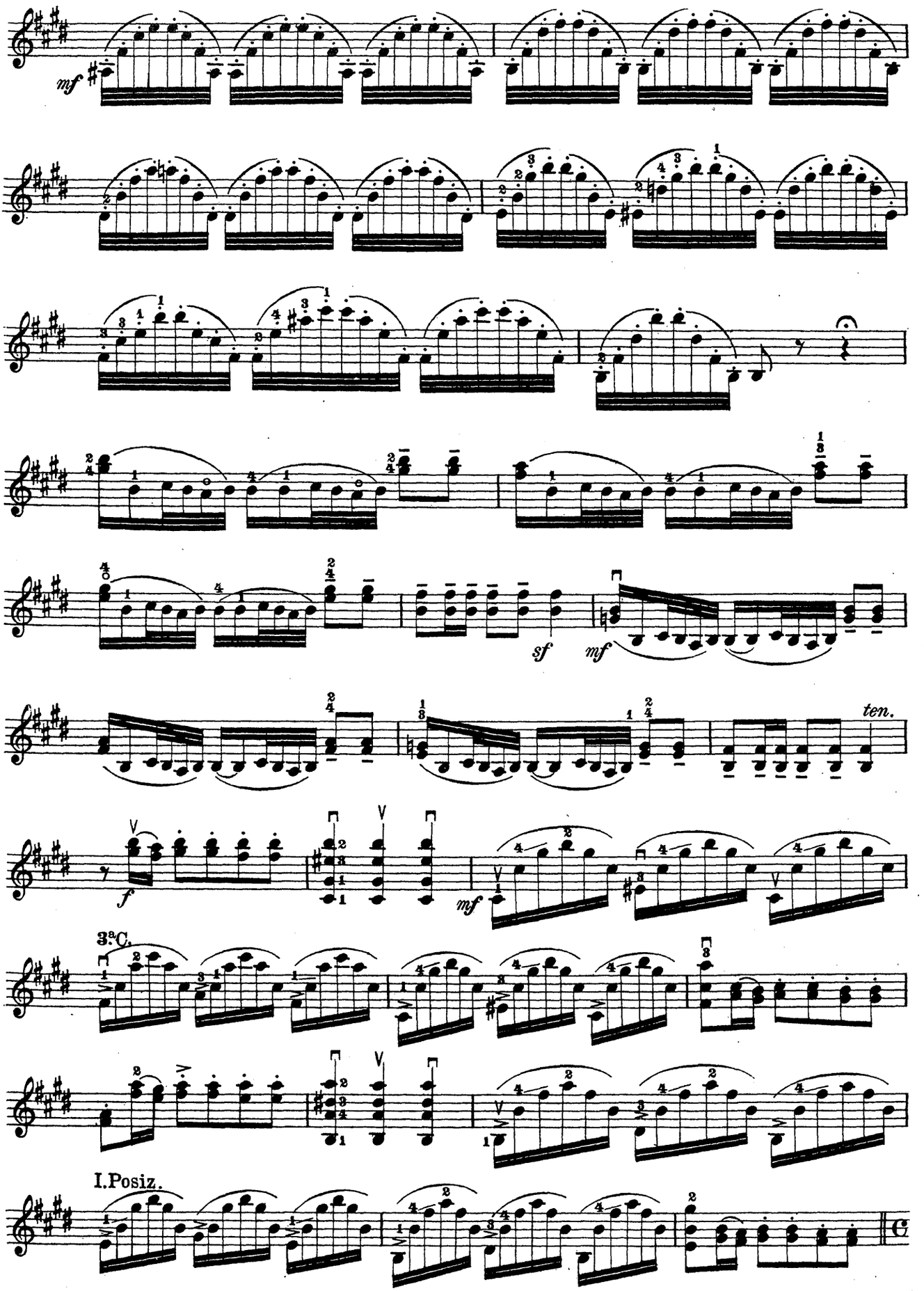

cresc.
mf
cresc.
ff
dim.
p
sempre p
cresc.
tr
rall.
sf
p
f

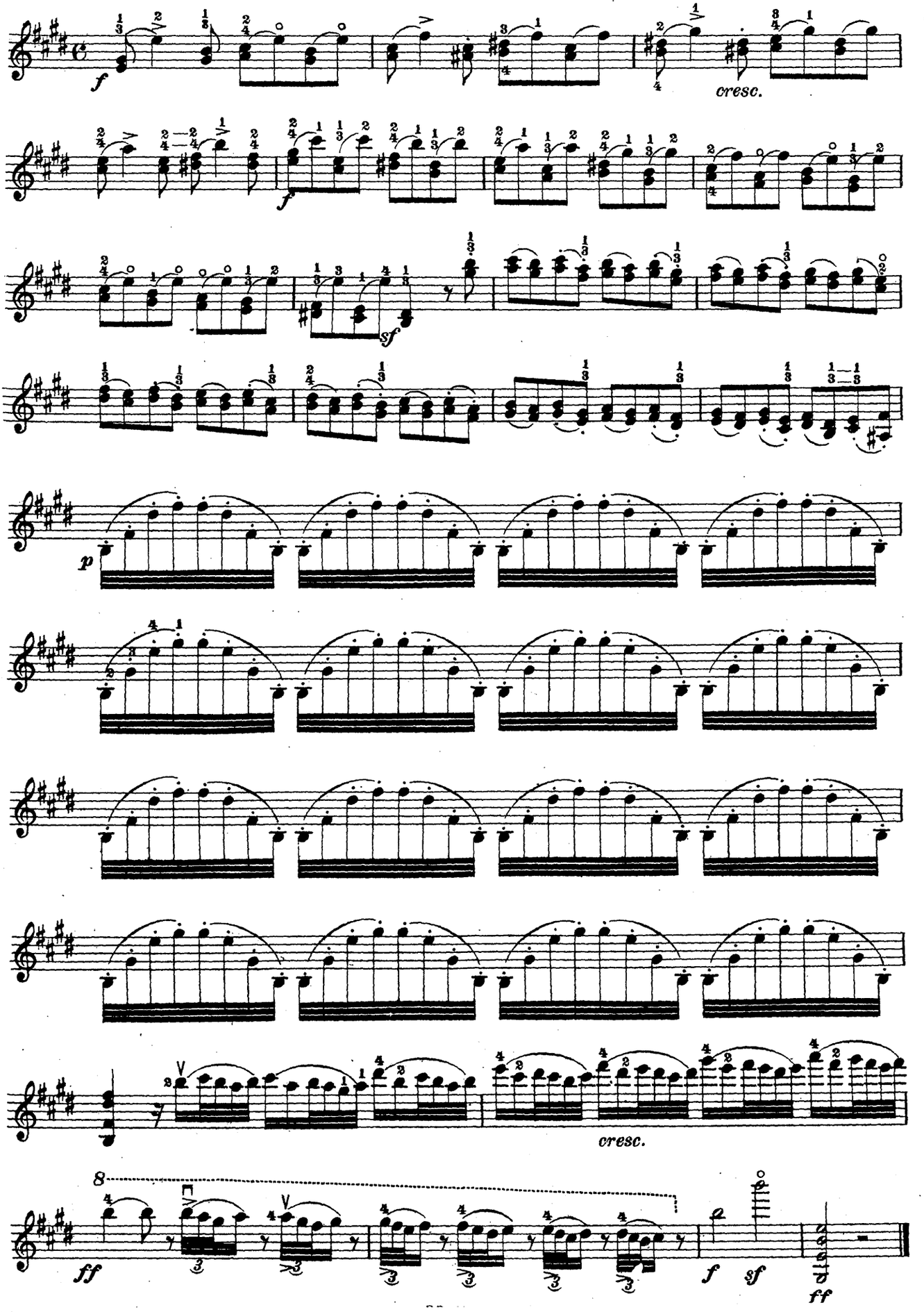
Moderato ♩ = 80

Arpeggiate

7.

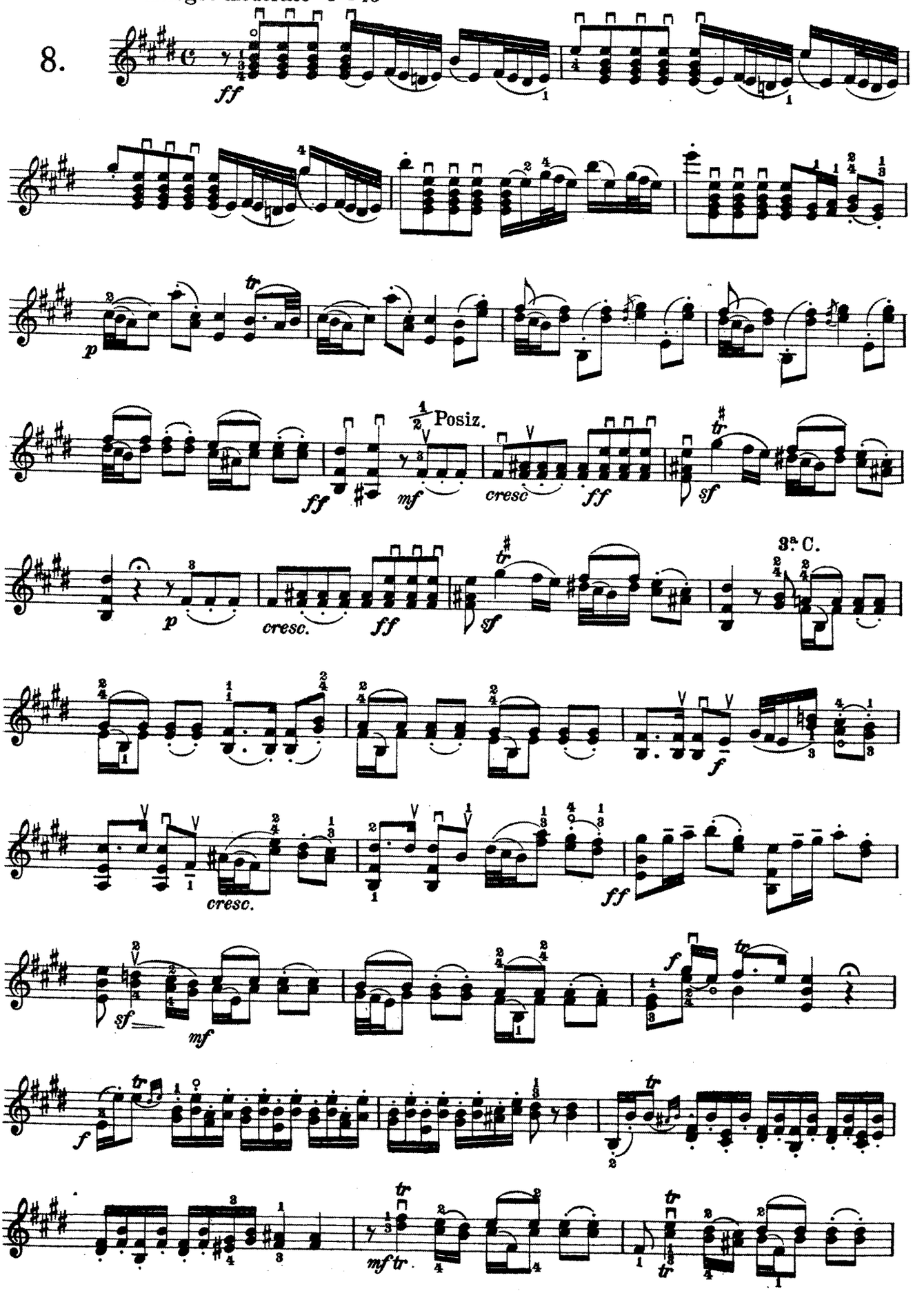


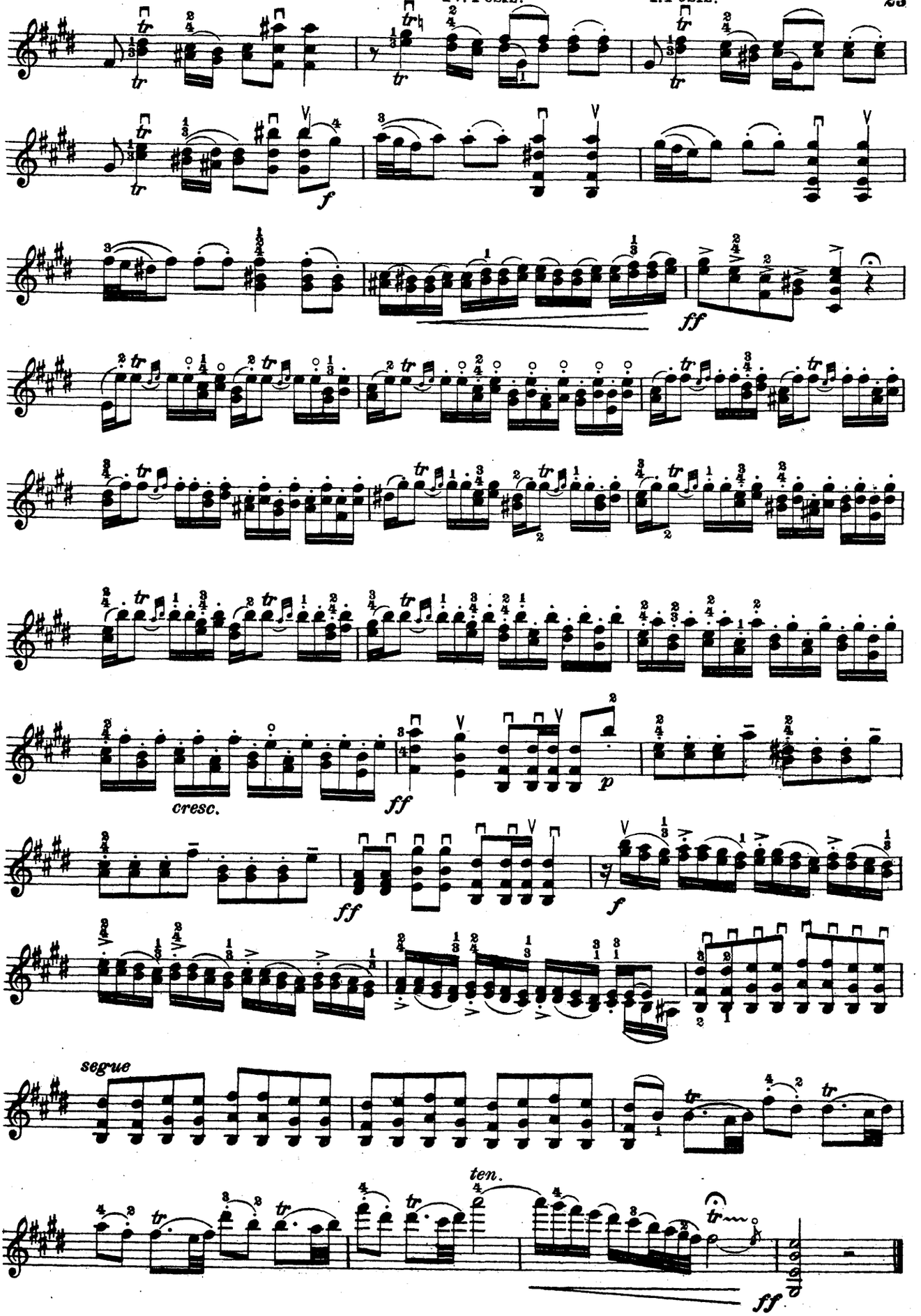

mf
sf
mf
ten.
f
mf
3ª C.
I. Posiz.

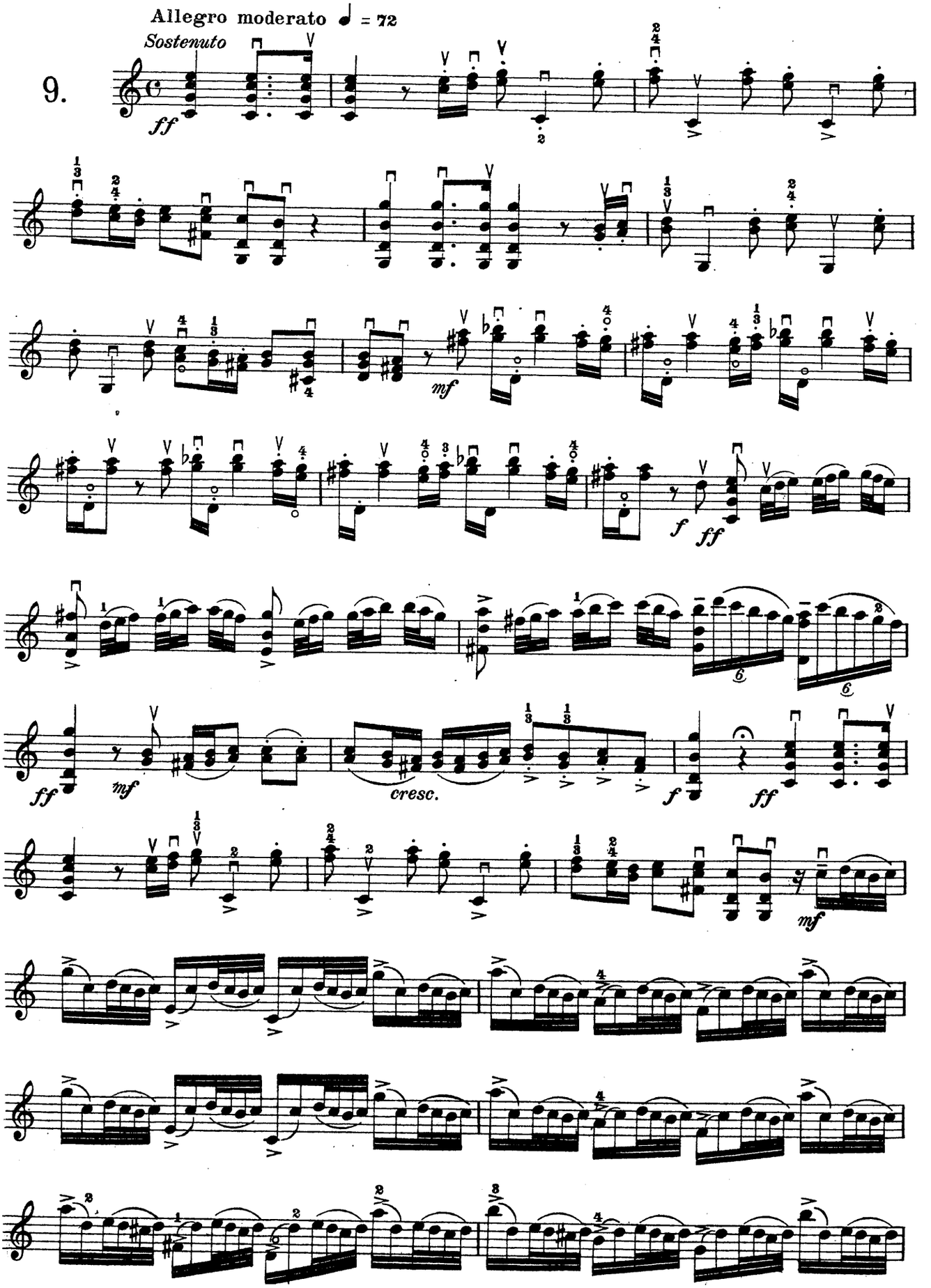

f
cresc.
f
sf
p
cresc.
ff
f
sf
ff

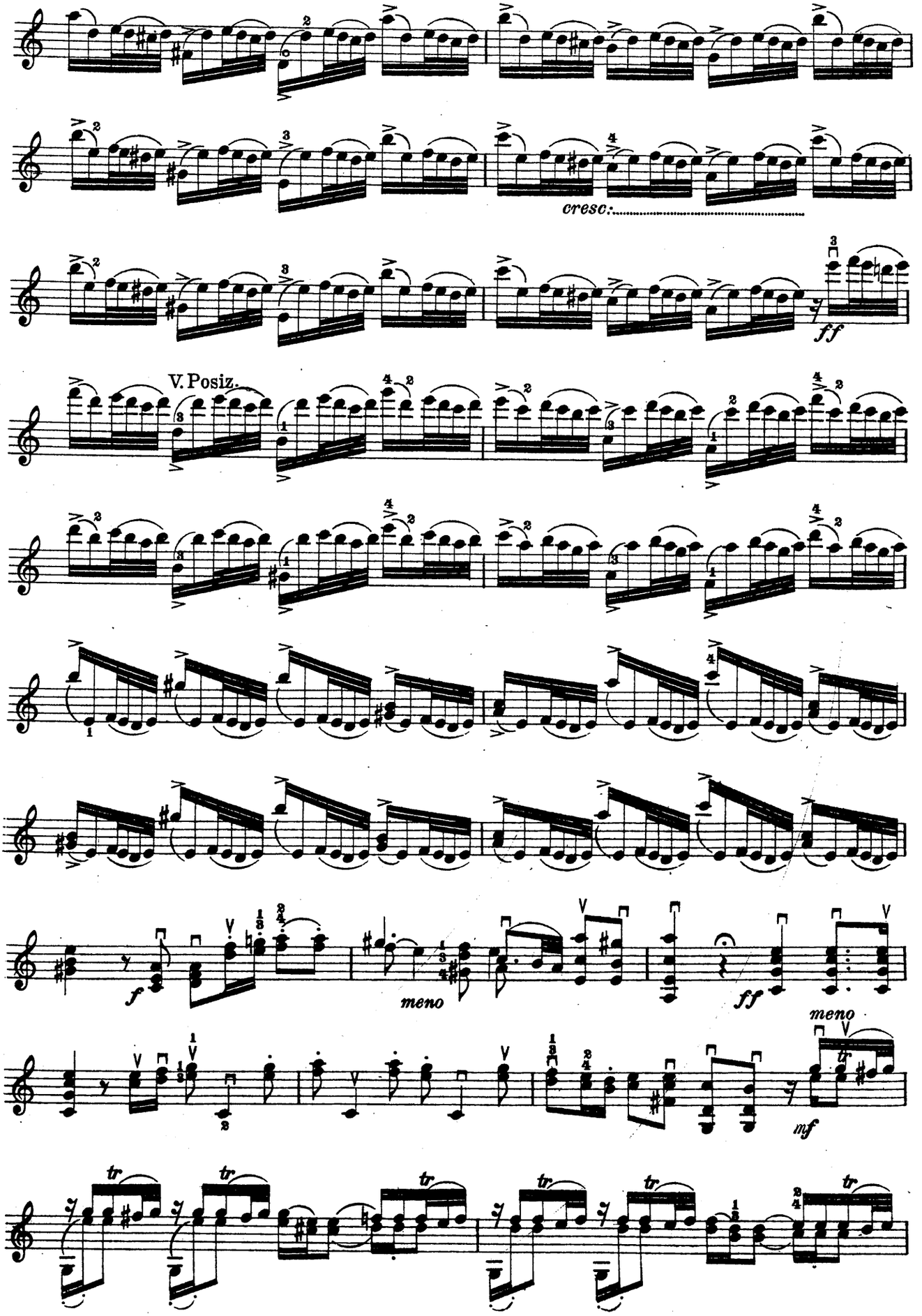
Allegro moderato ♩ = 76

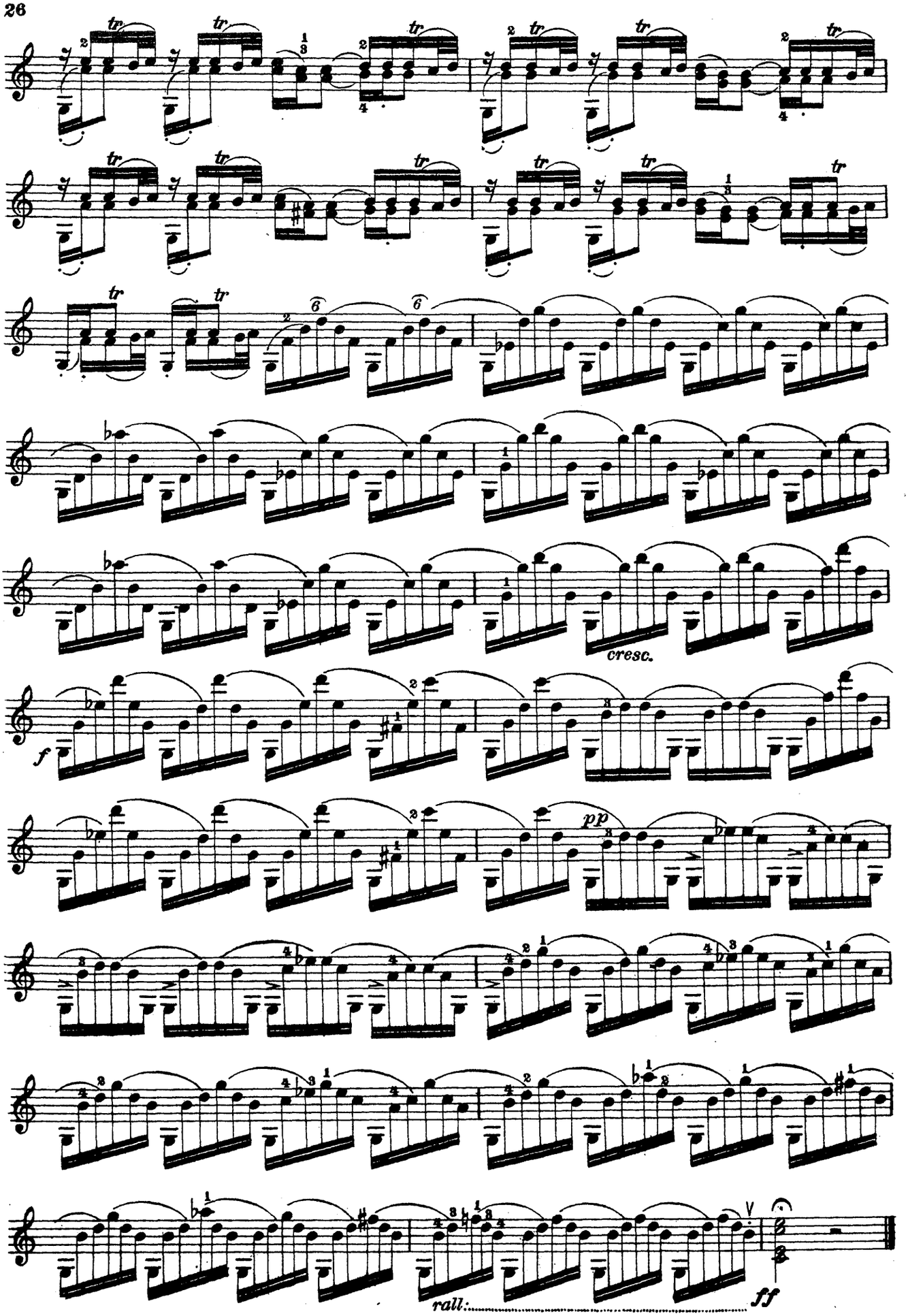
8.



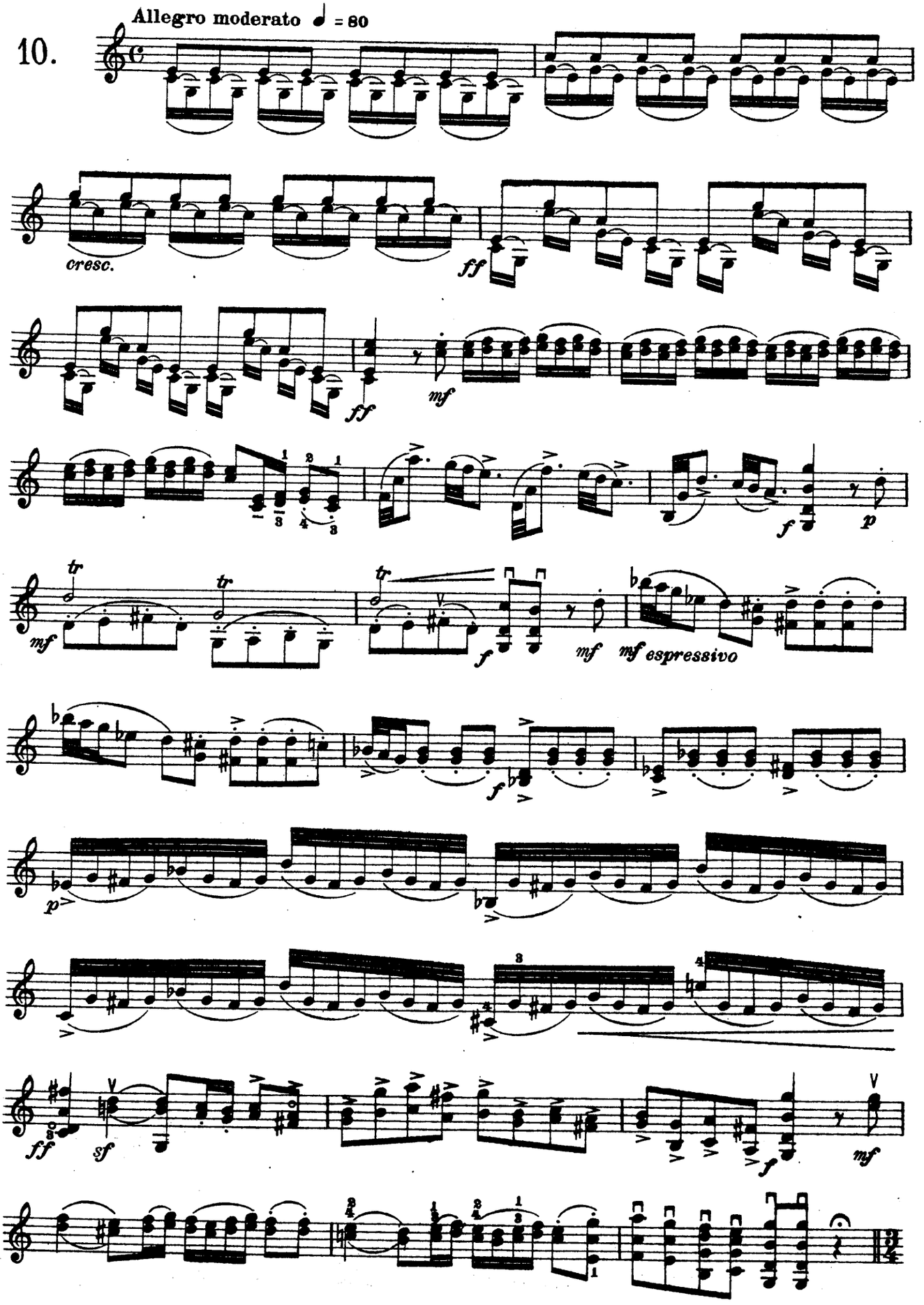

f
ff
cresc.
ff
p
ff
f
segue
ten.
ff

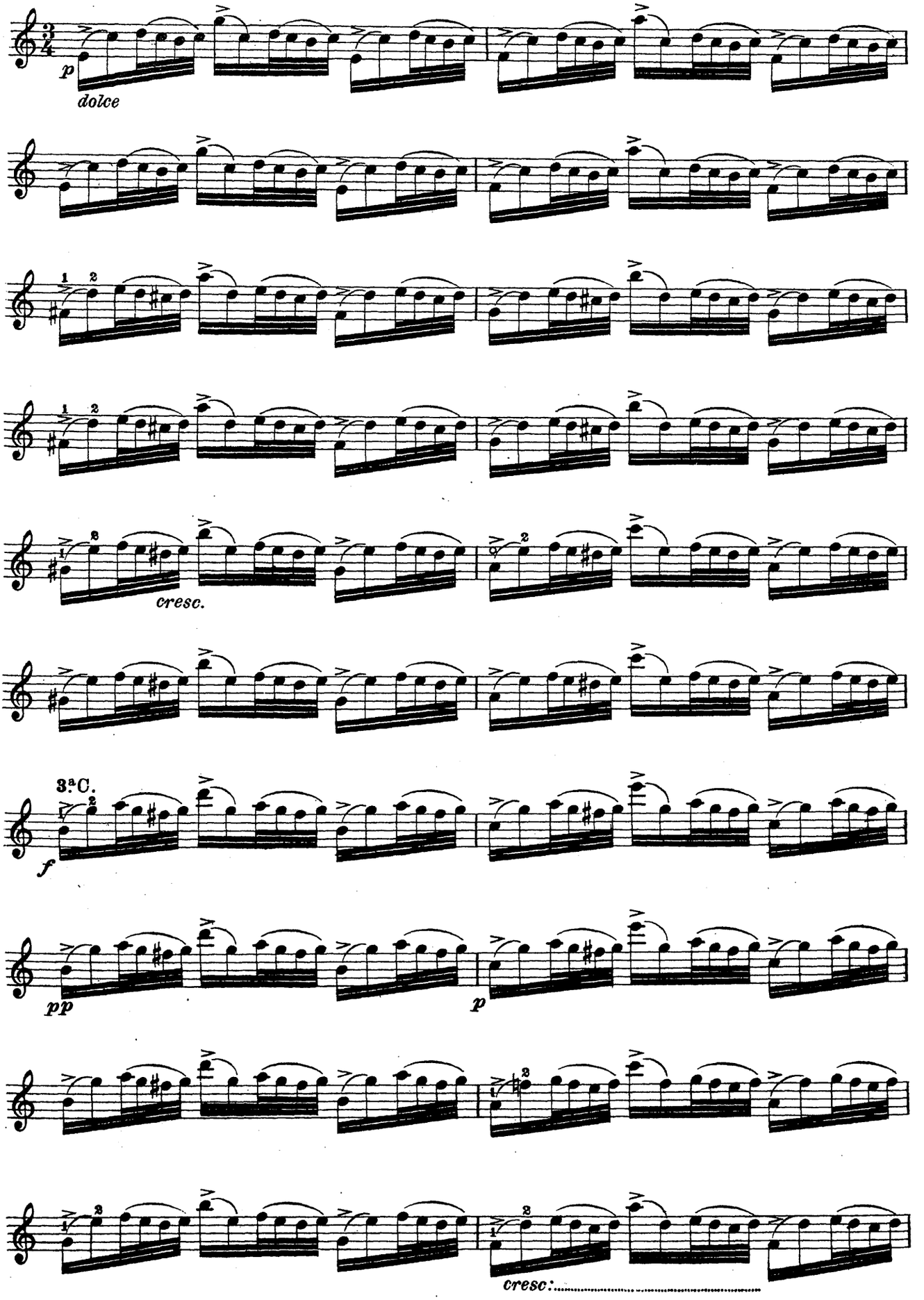

Allegro moderato ♩ = 72
Sostenuto
9.
ff
mf
f
ff
cresc.

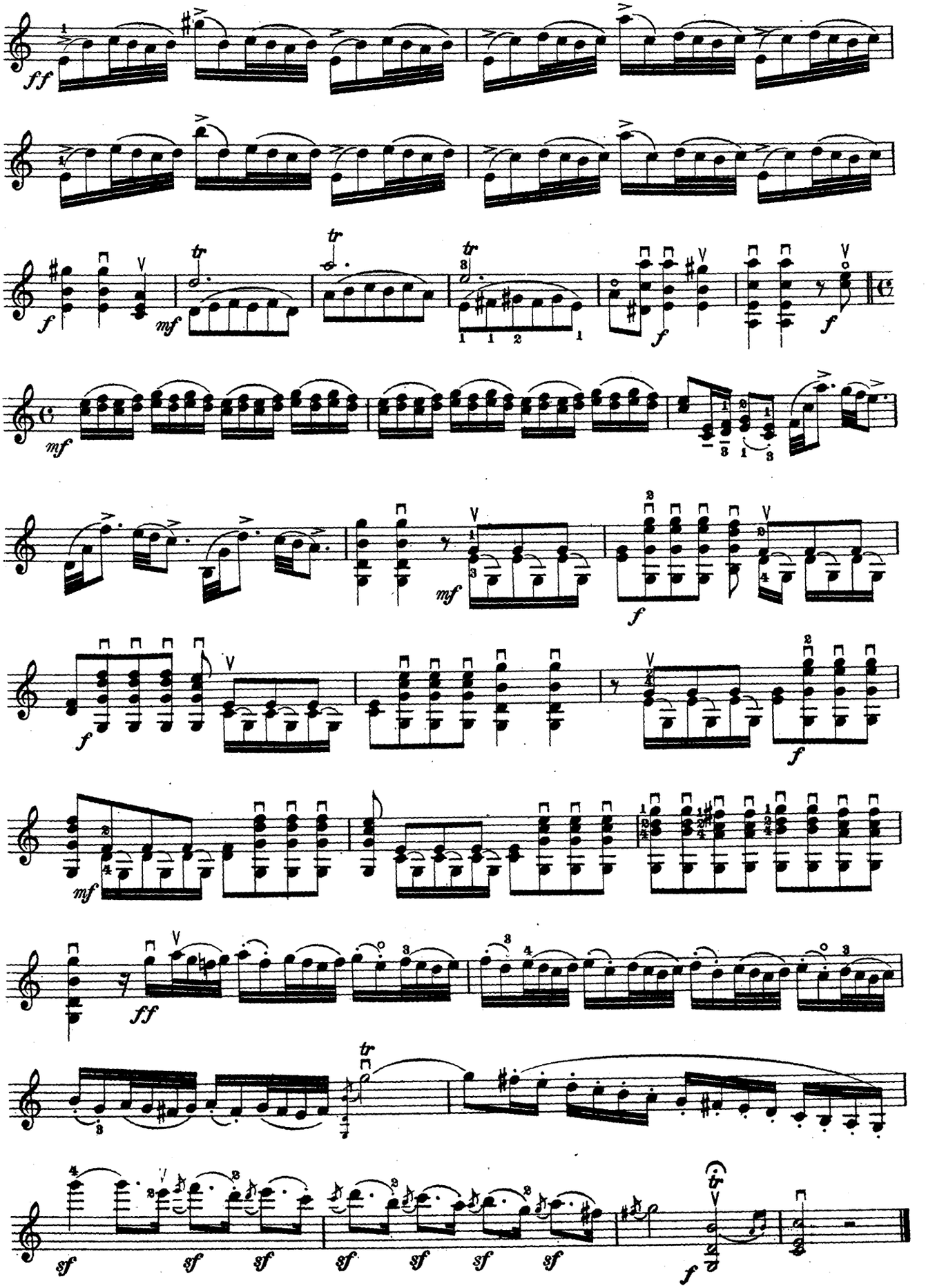

cresc.
ff
V. Posiz.
f
meno
ff
meno
mf
tr


cresc.
f
pp
rall.
ff

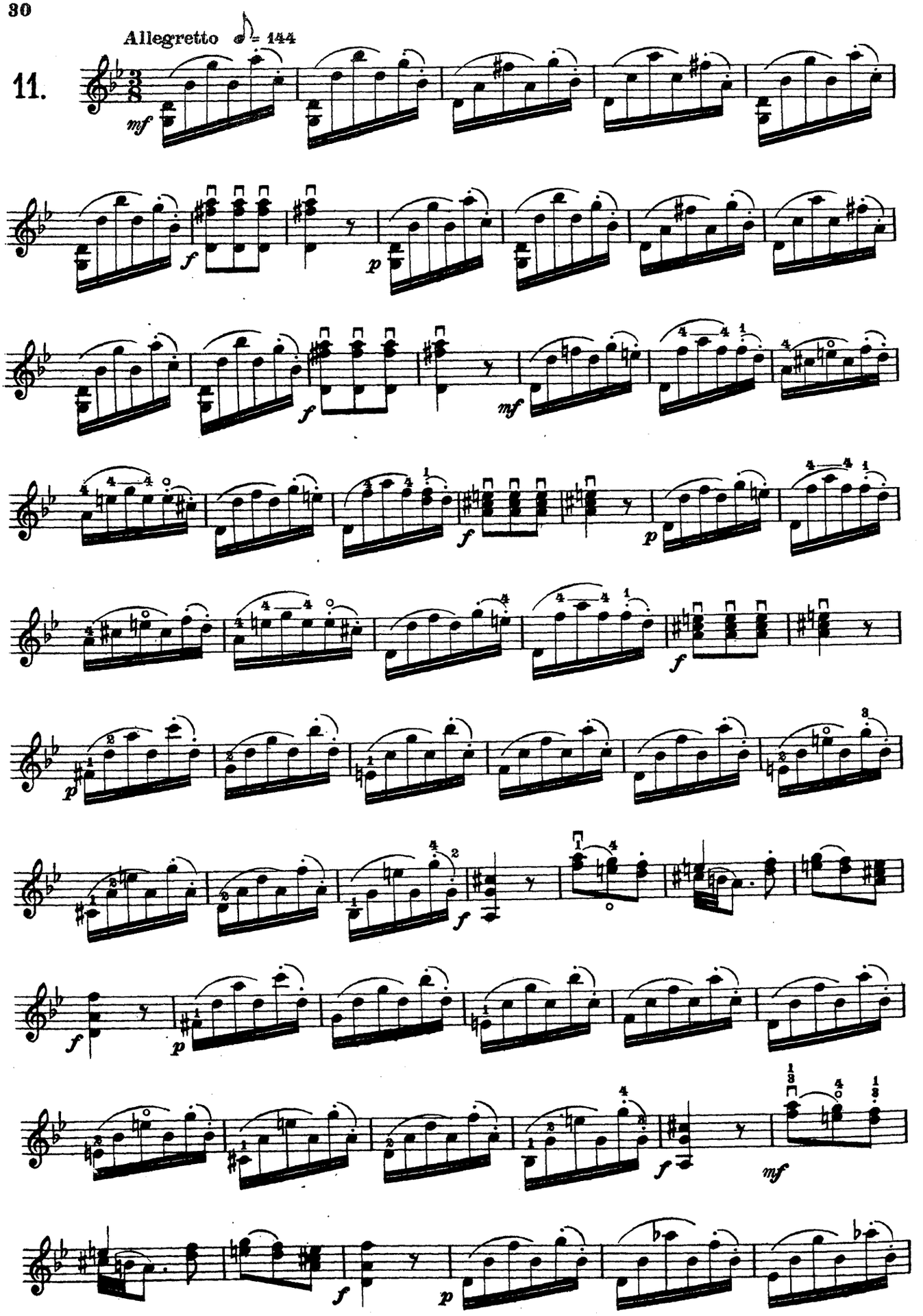
10. Allegro moderato ♩ = 80

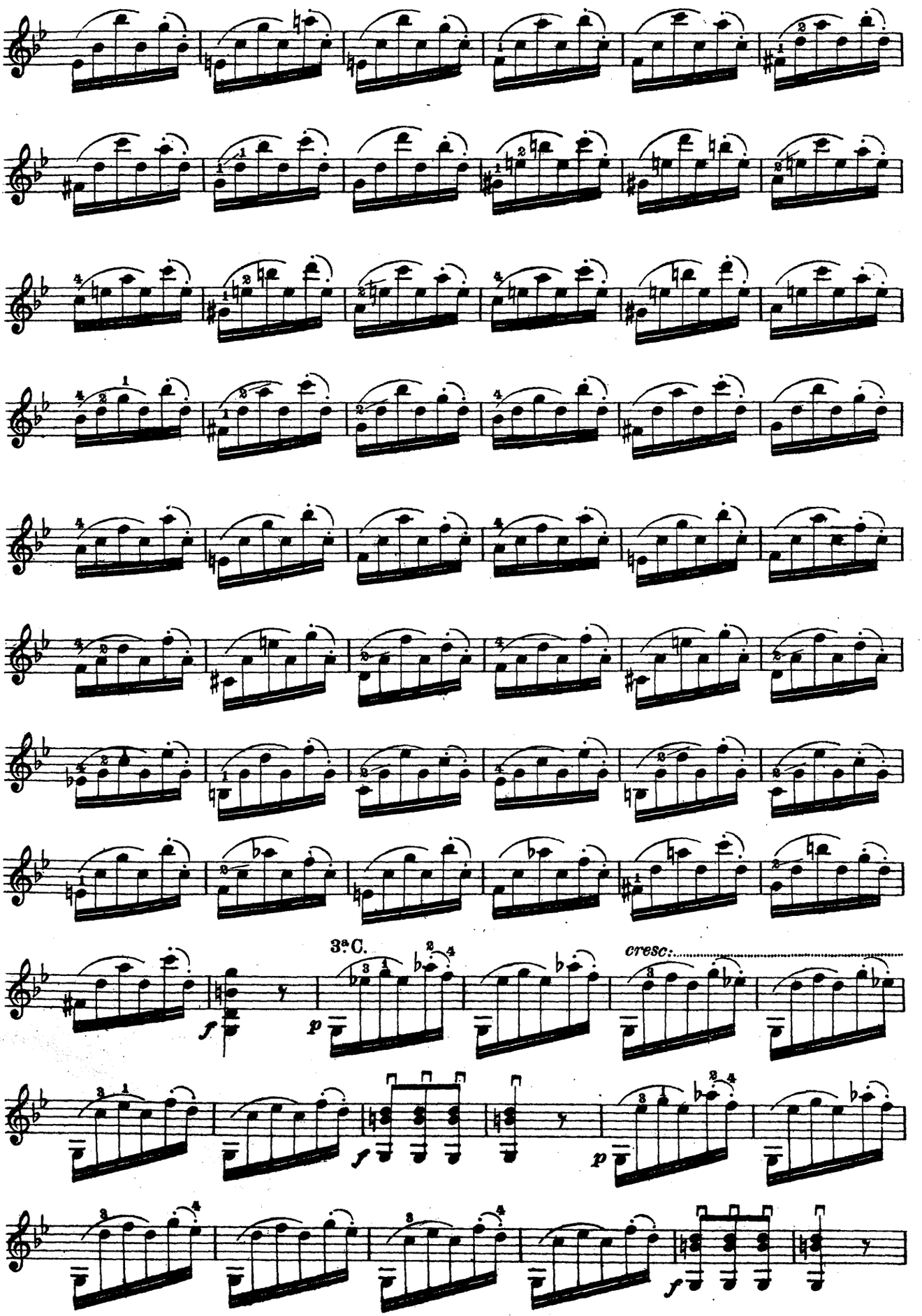


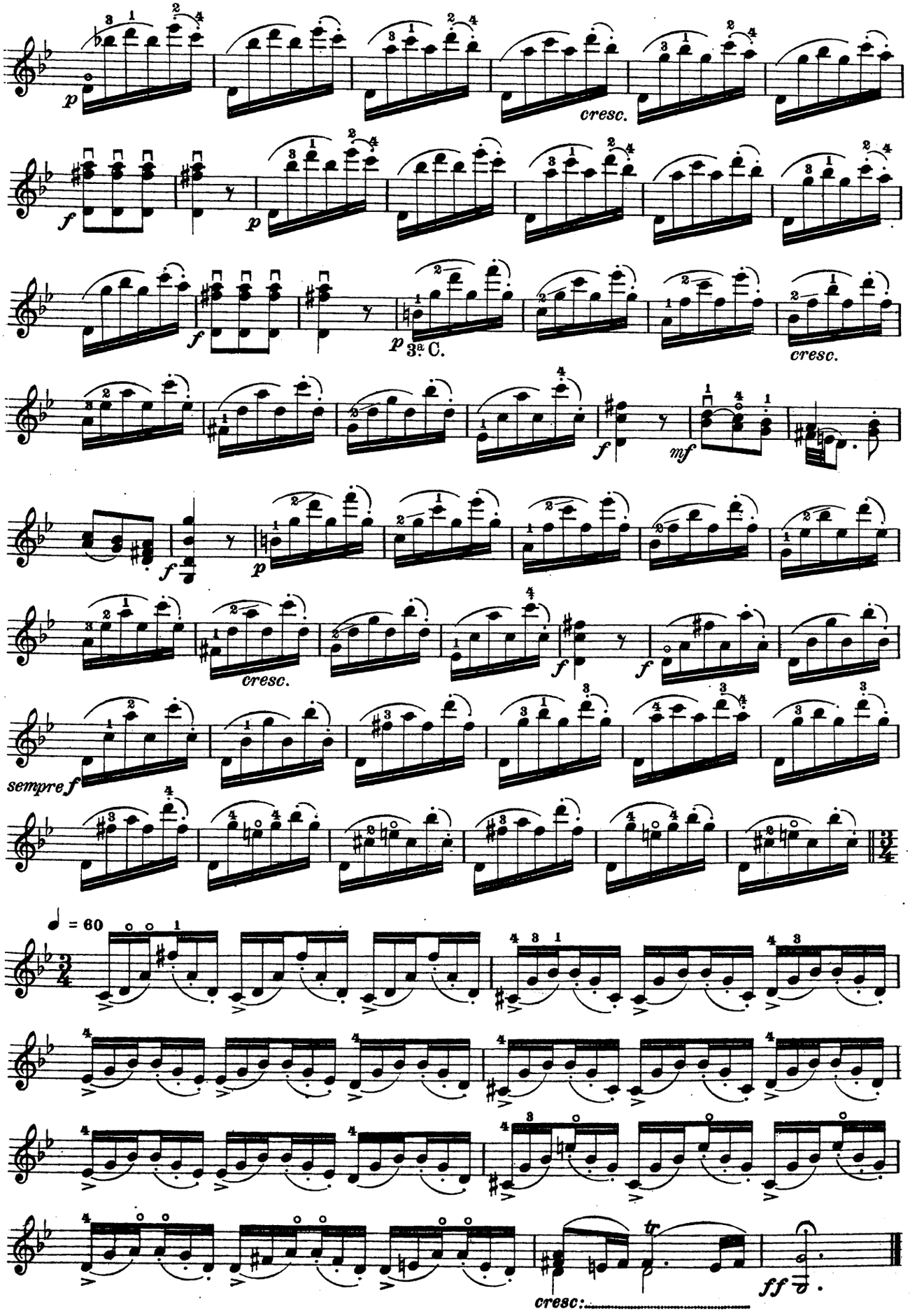

p
dolce
cresc.
3ª C.
f
pp
p
cresc:


ff
f
mf
tr
f
mf
f
mf
f
f
mf
ff
tr
sf
sf
sf
sf
sf
sf
sf
f

11.

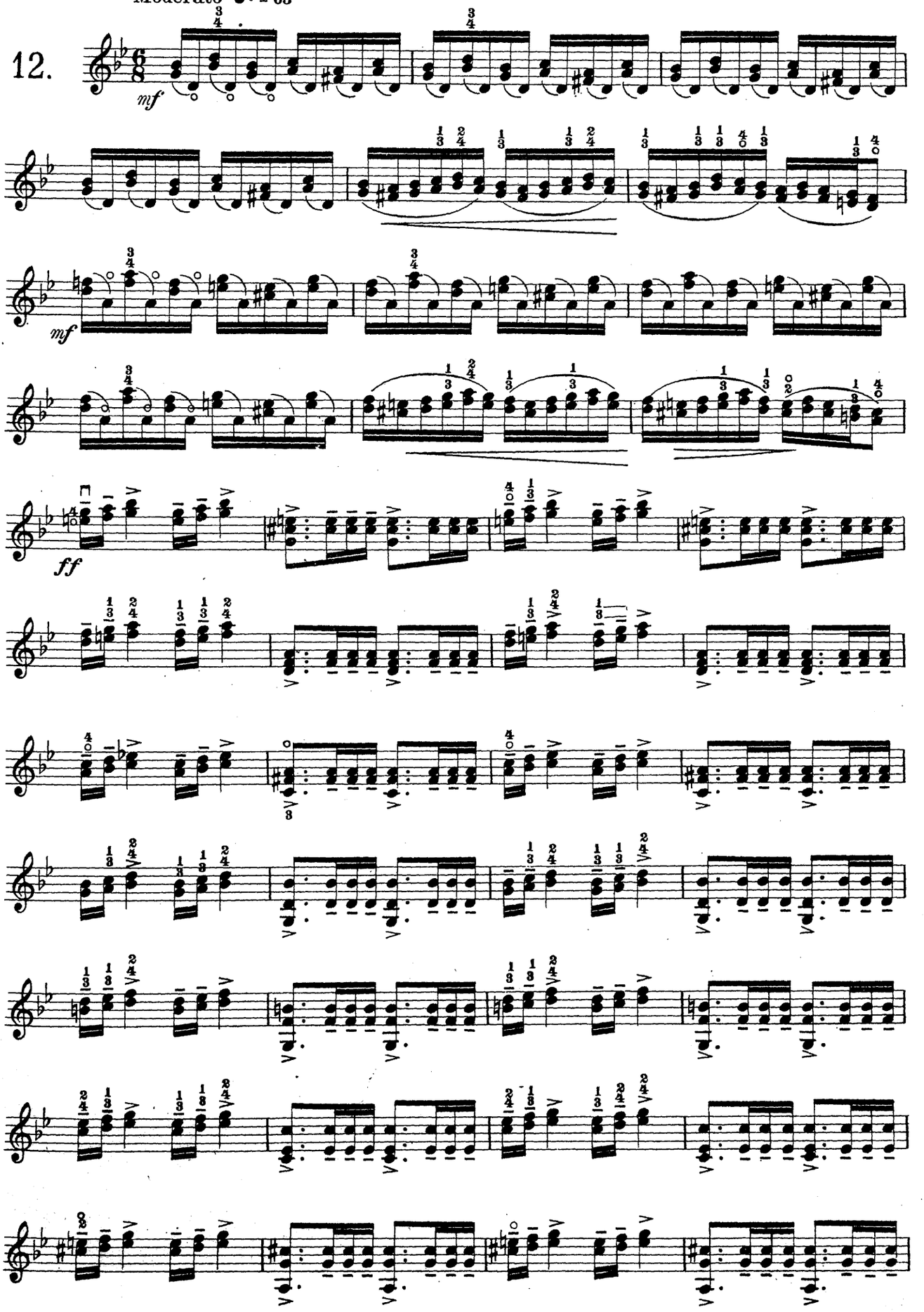


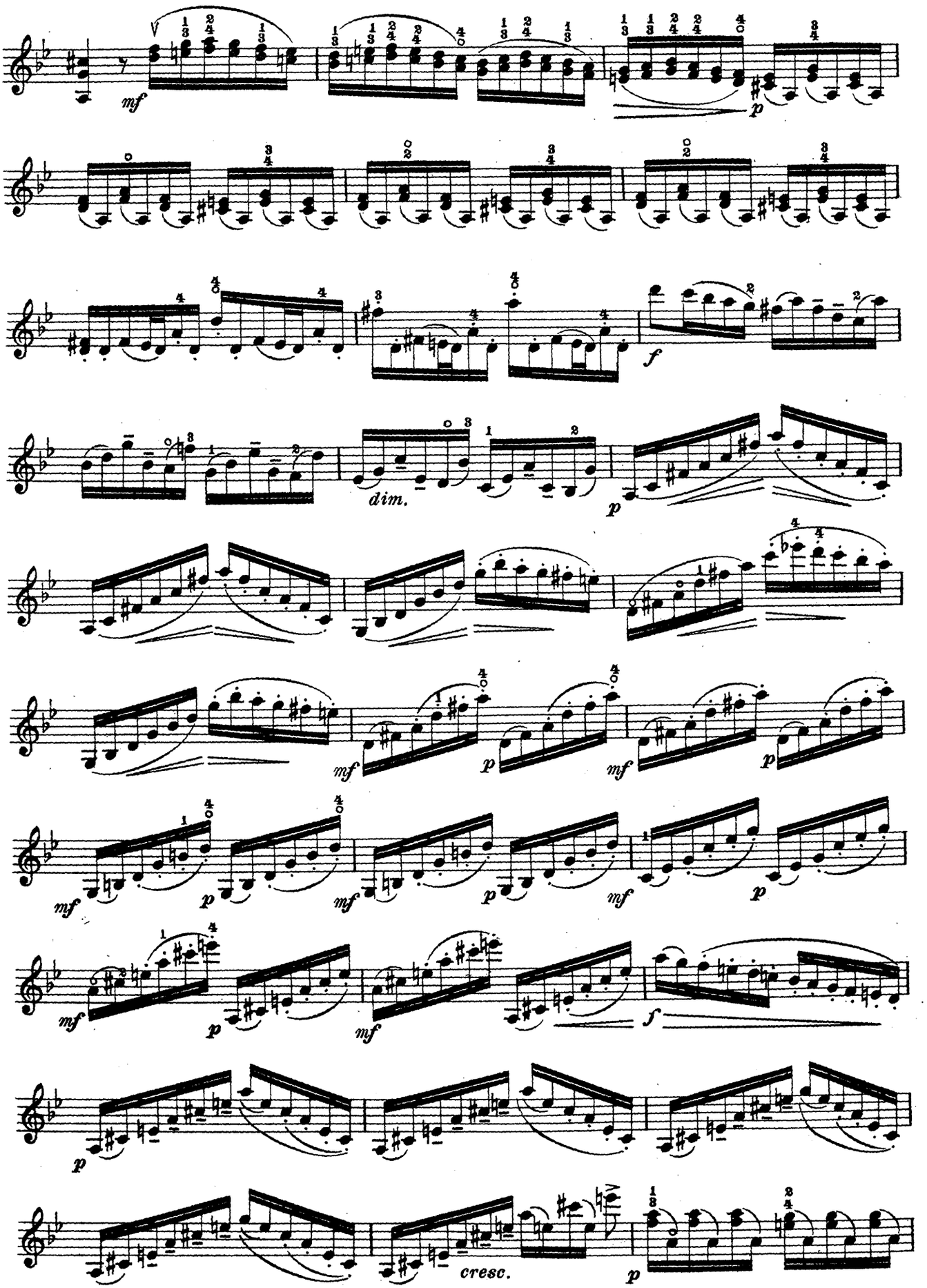

3ª C.
cresc:
f
p
f
p
f

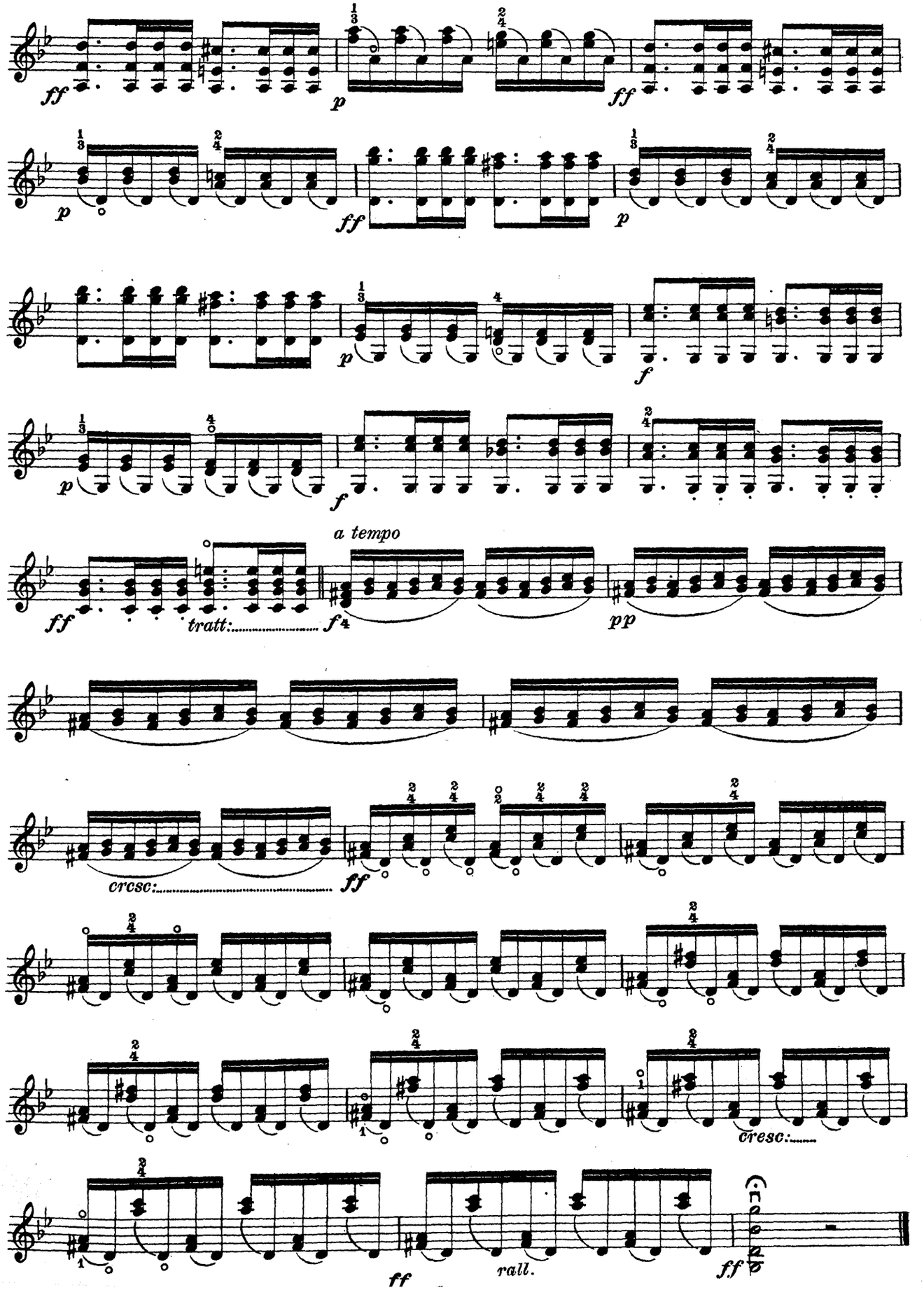

p
cresc.
f
p
f
p
3ª C.
cresc.
f
mf
f
p
cresc.
f
f
sempre f
♩ = 60
cresc:
ff

Moderato ♩. = 63

12.




mf
p
f
dim.
mf
p
mf
p
mf
p
mf
p
mf
f
p
cresc.
p


ff
p
ff
p
ff
p
f
p
f
a tempo
ff
tratt:
f
pp
cresc:
ff
cresc:
ff
rall.
ff

13.

Allegro moderato ♩. = 72

Saltellate

mf

segue

f

mf

p

cresc:

f

mf

f

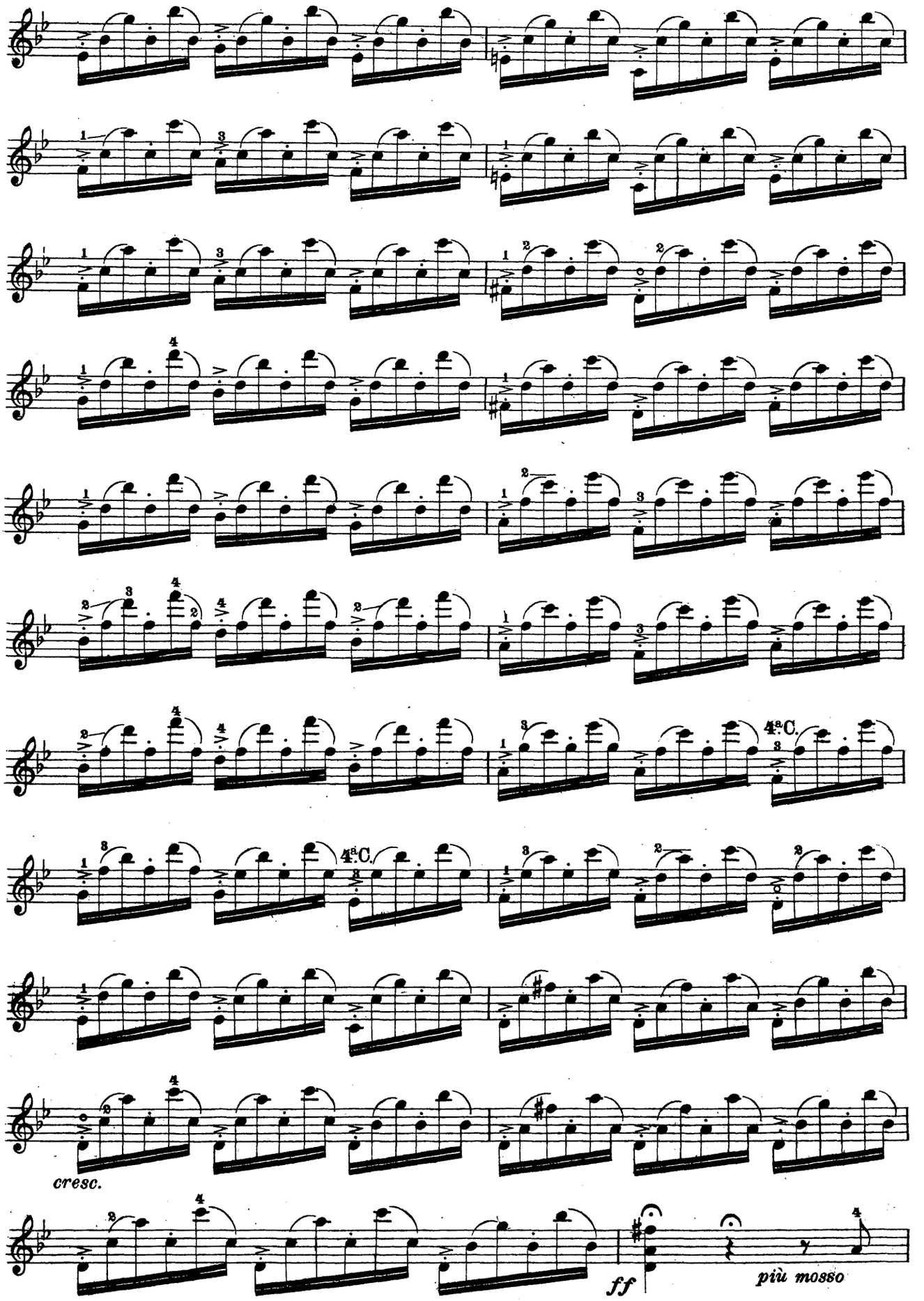
mf

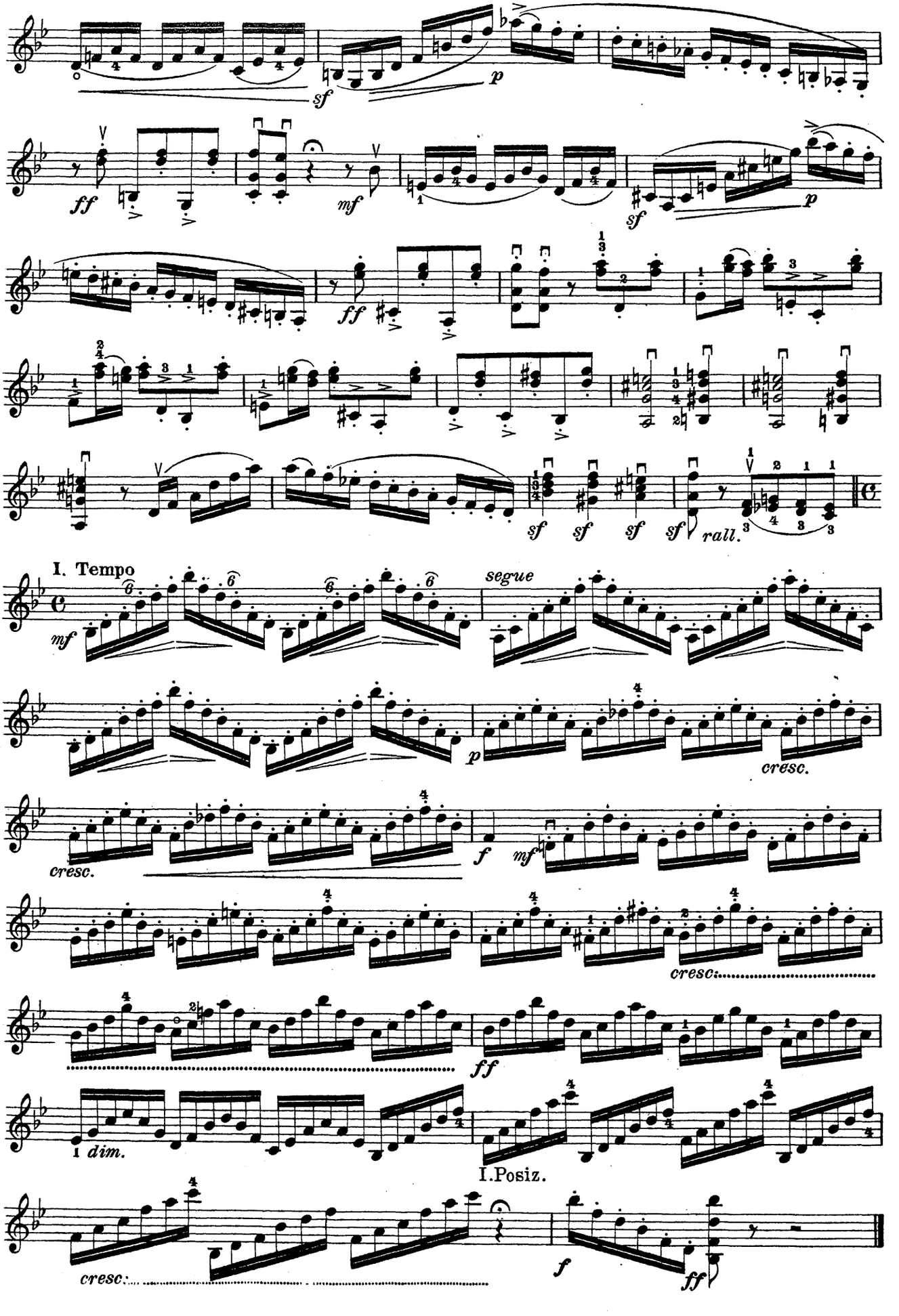
f

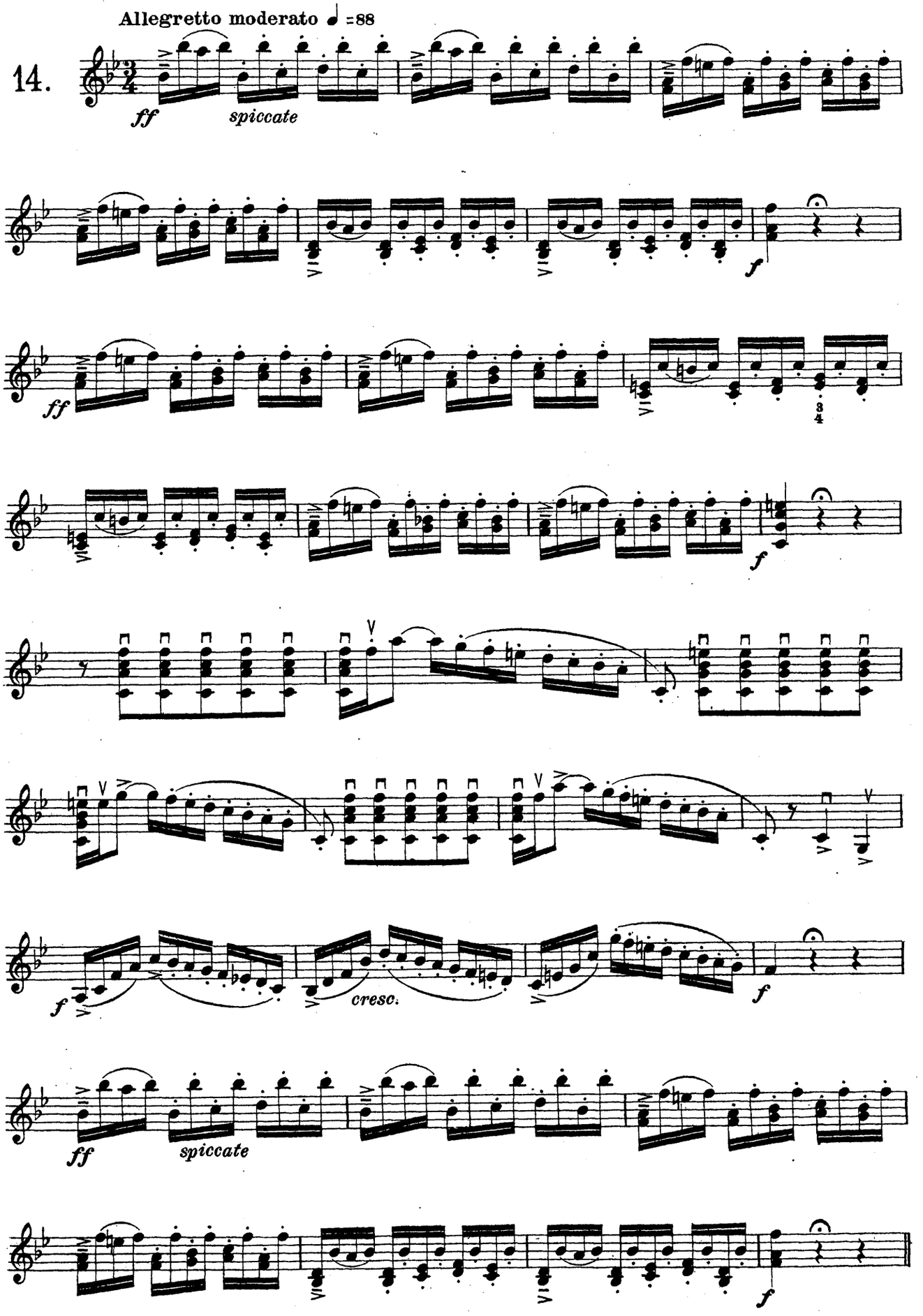
Lo stesso tempo

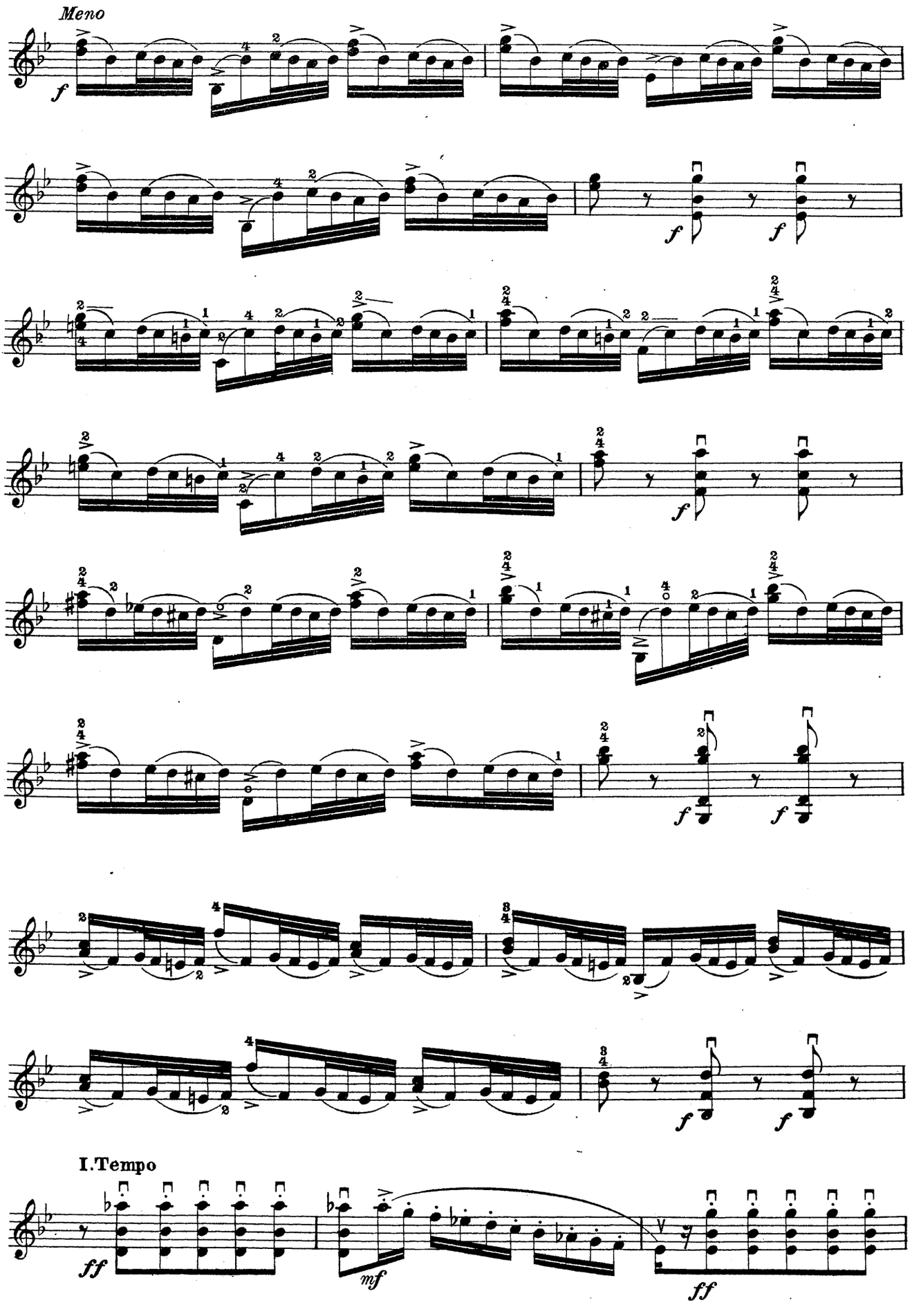
$\frac{3}{4}$ $\frac{9}{8}$

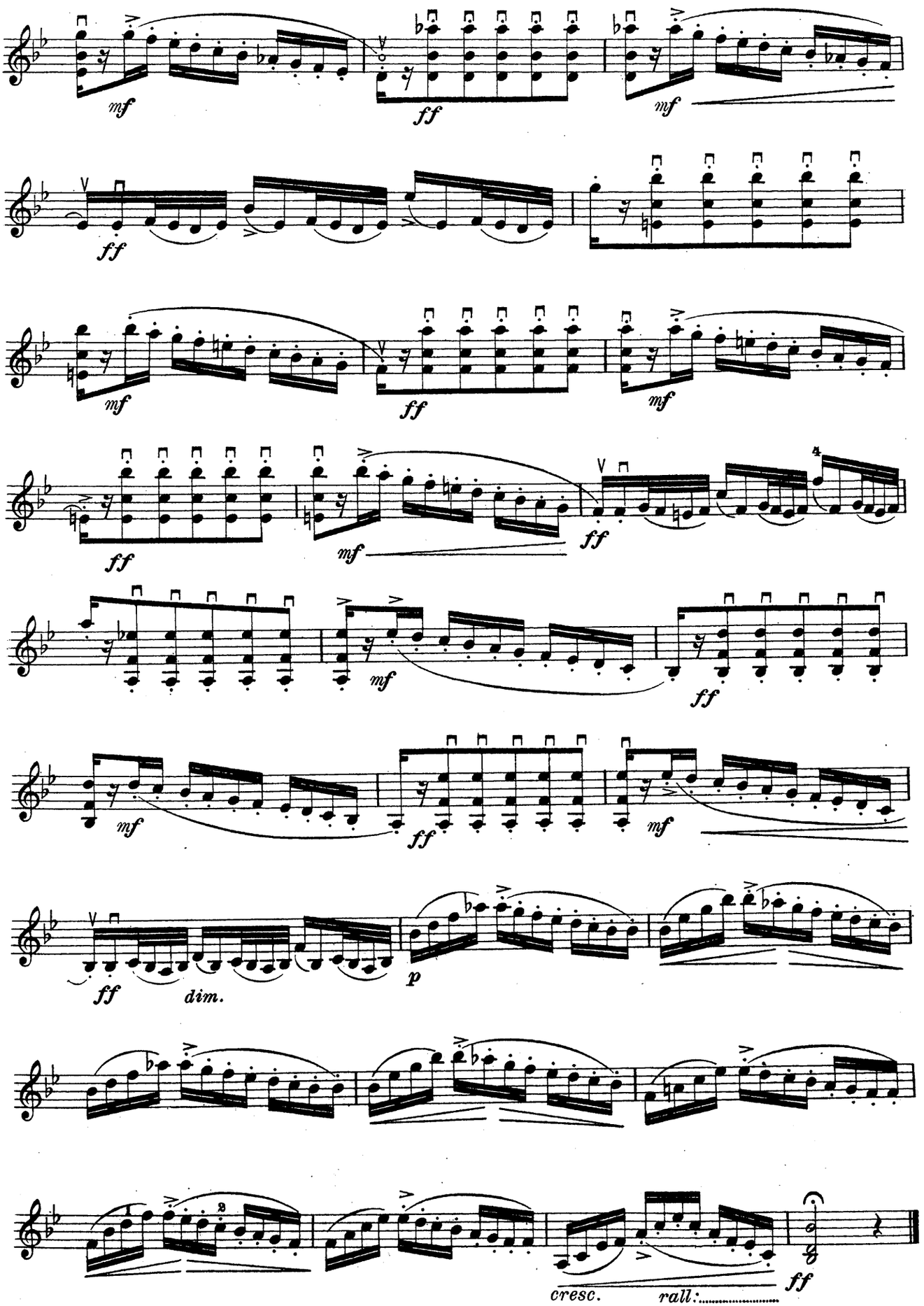
p


4ª C.
4ª C.
cresc.
ff
più mosso


sf
p
ff
mf
sf
p
ff
sf sf sf sf rall.
I. Tempo
mf
segue
p
cresc.
cresc.
f
mf
cresc.
ff
dim.
I.Posiz.
cresc.
f
ff


Allegretto moderato ♩ =88
14.
ff
spiccate
ff
f
ff
f
f
cresc.
f
ff
spiccate
f


Meno
f
f
f
f
f
f
f
f
I.Tempo
ff
mf
ff

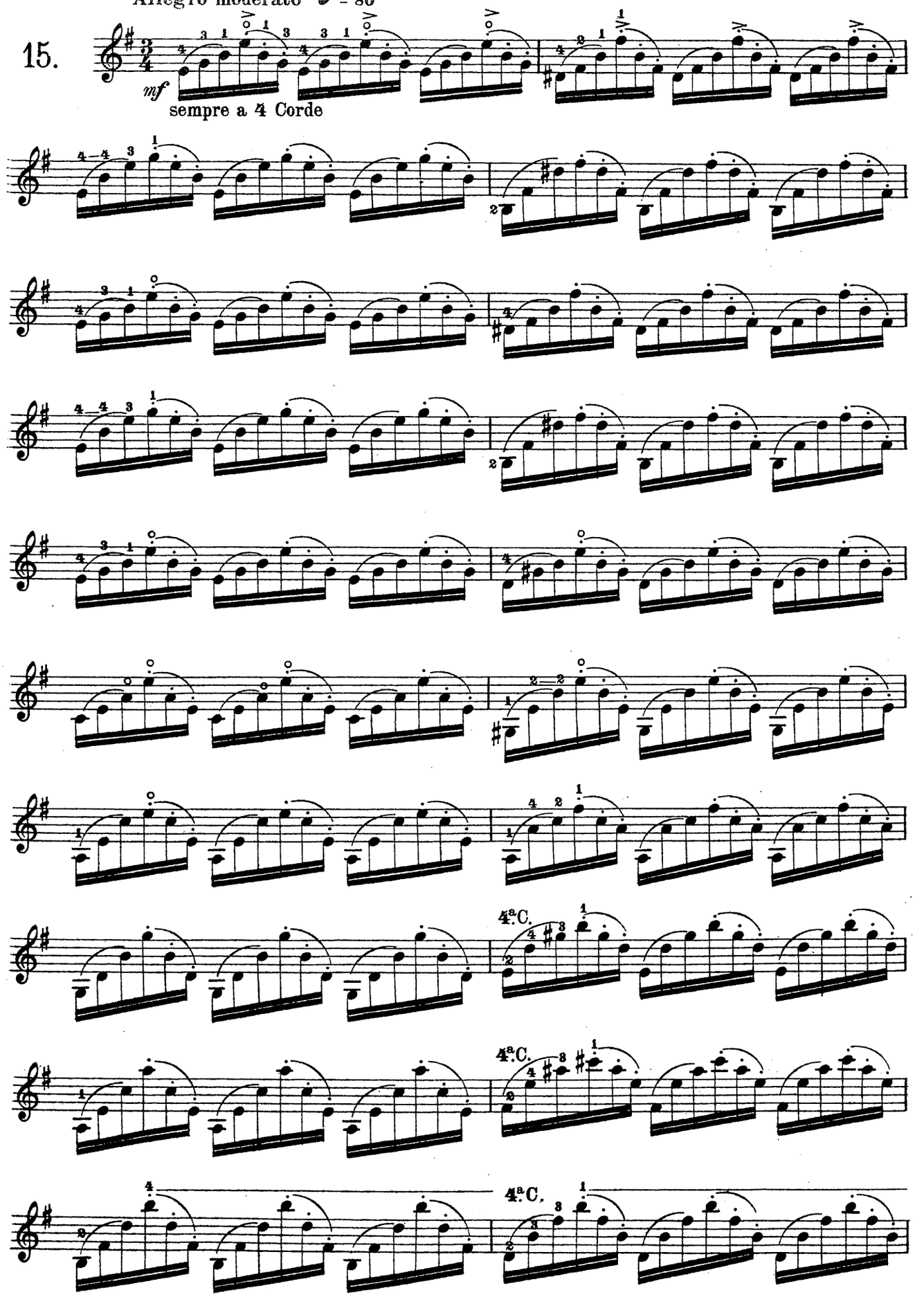

mf
ff
mf
ff
mf
ff
mf
ff
ff
mf
ff
mf
mf
ff
mf
ff
dim.
p
cresc.
rall:
ff

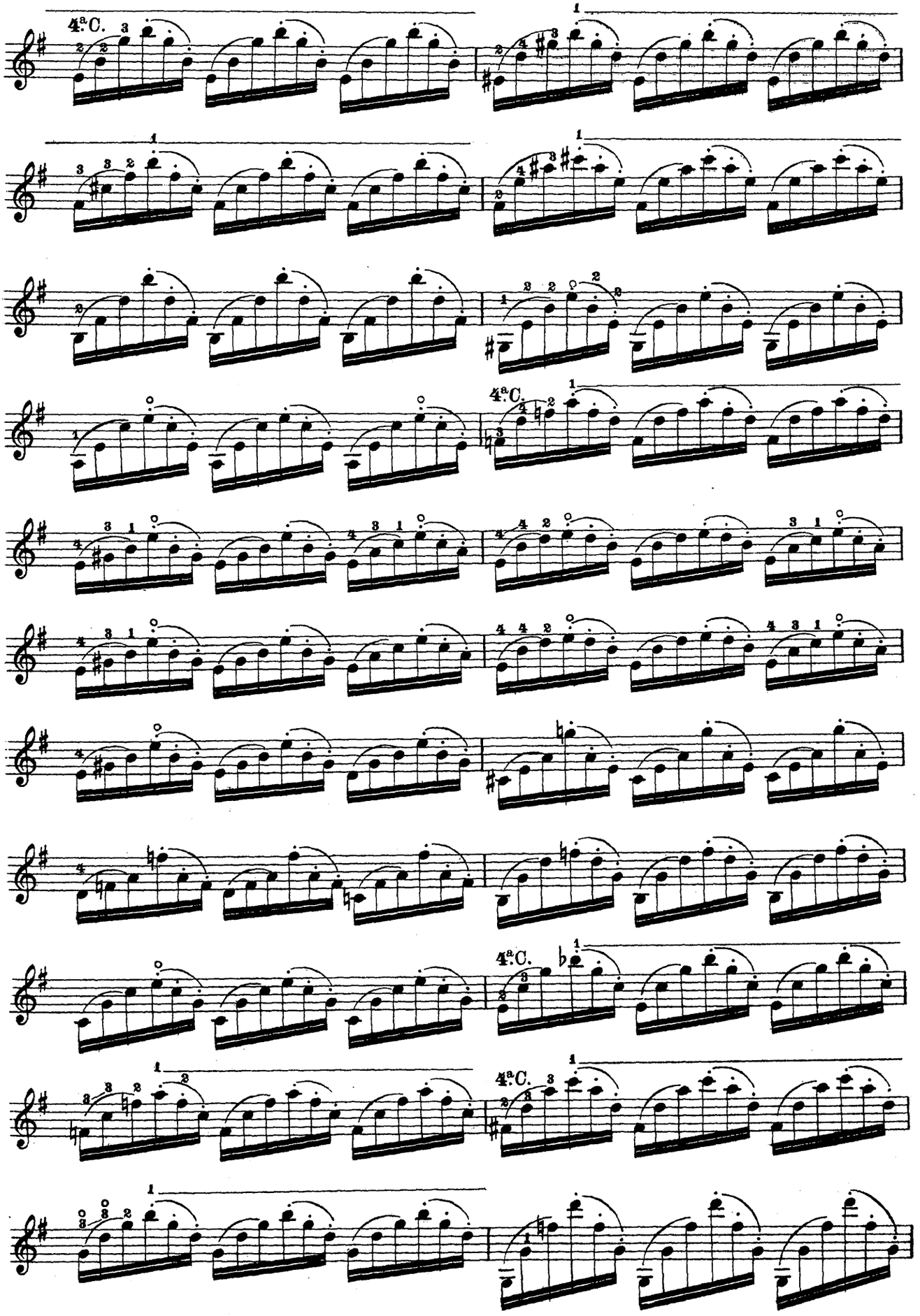
Allegro moderato ♩ = 80

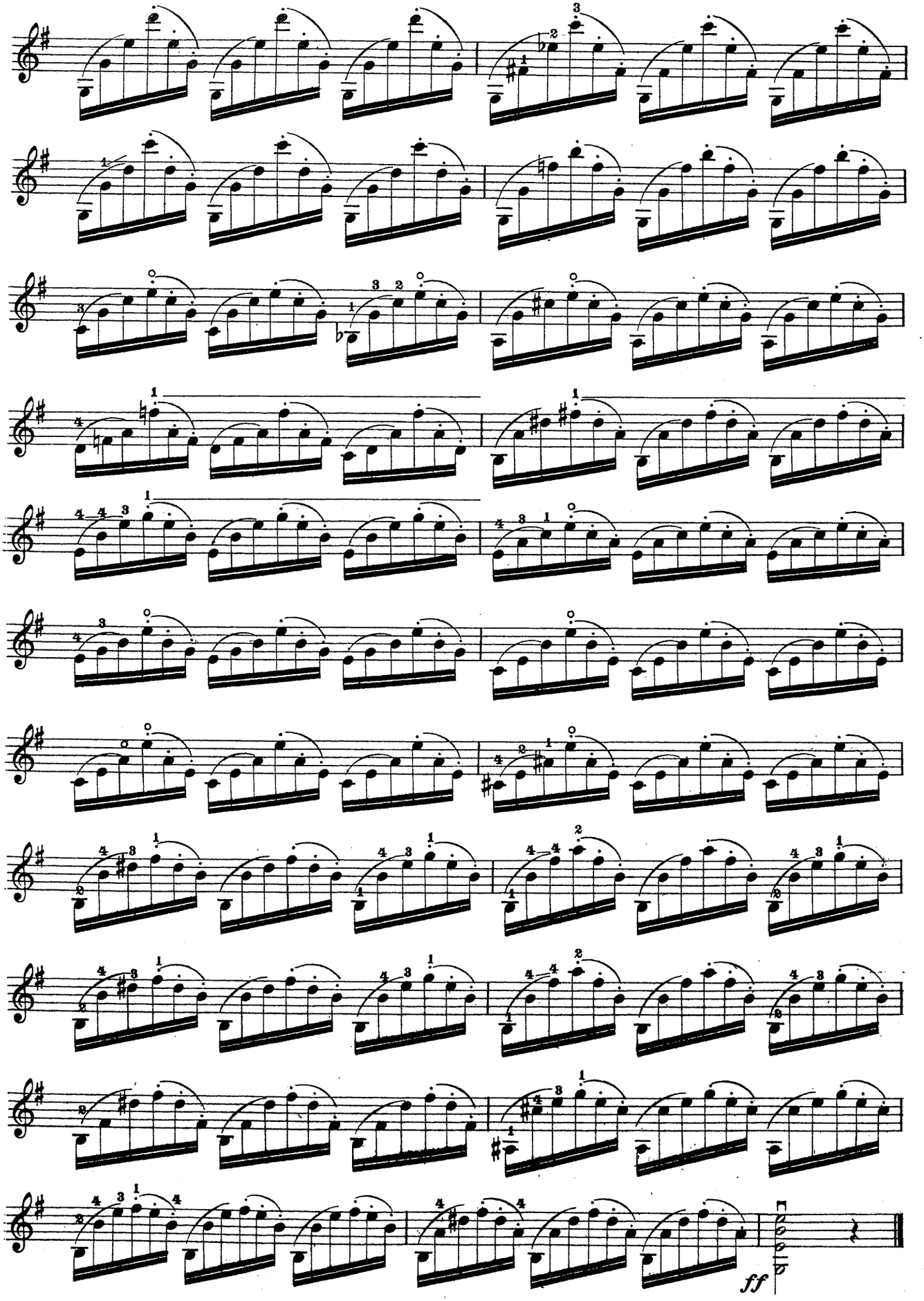
15.

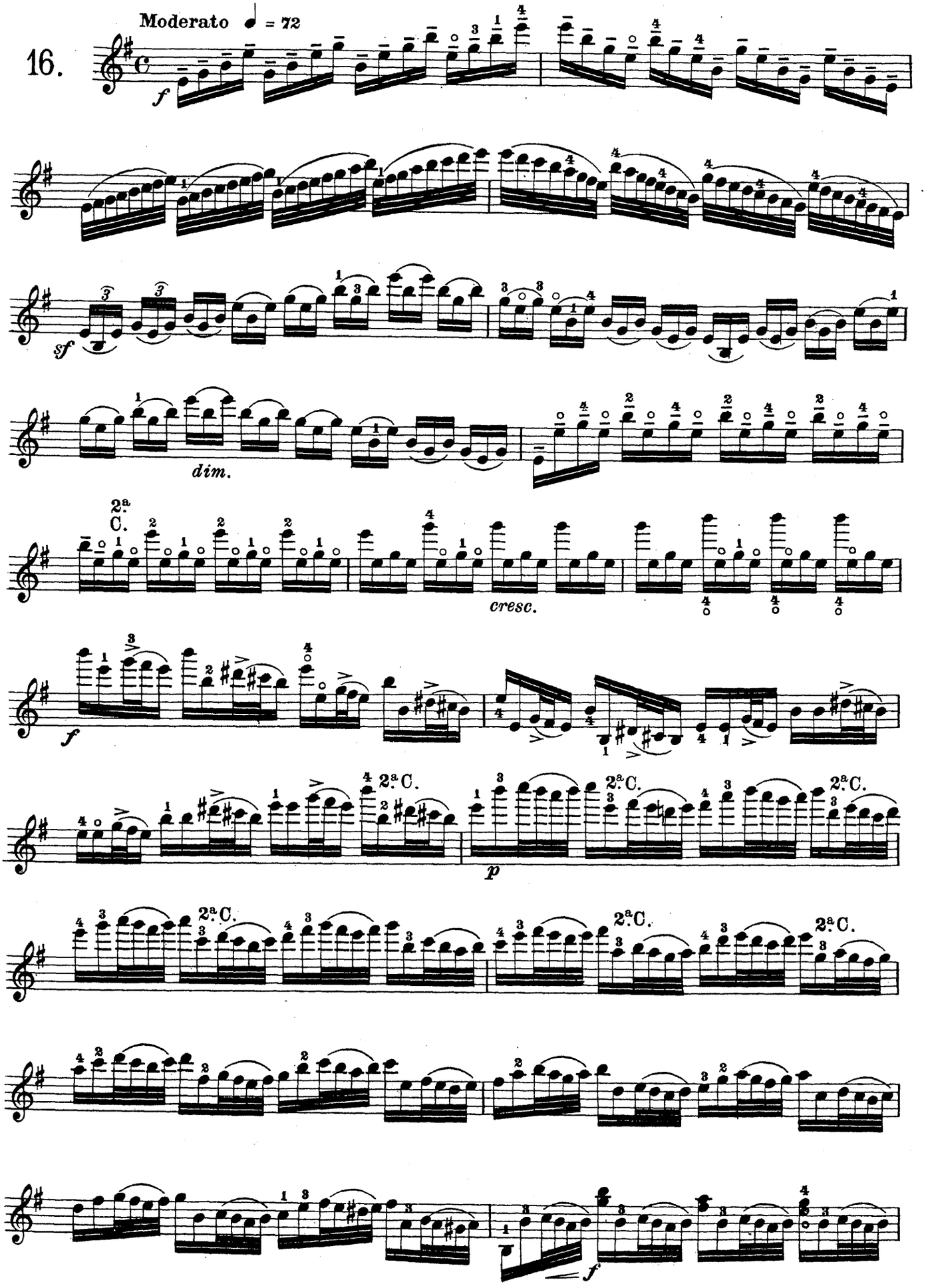
mf

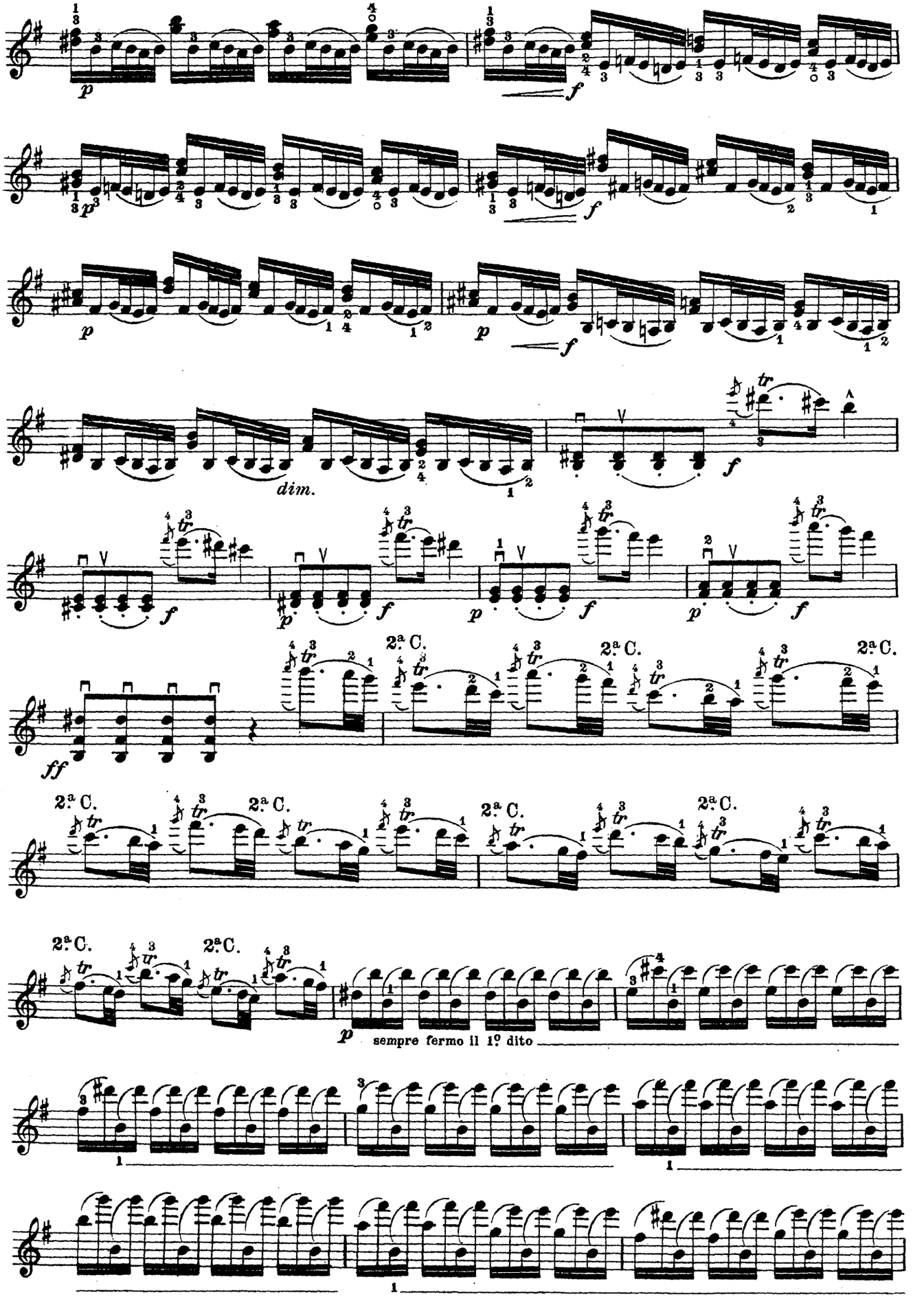
sempre a 4 Corde

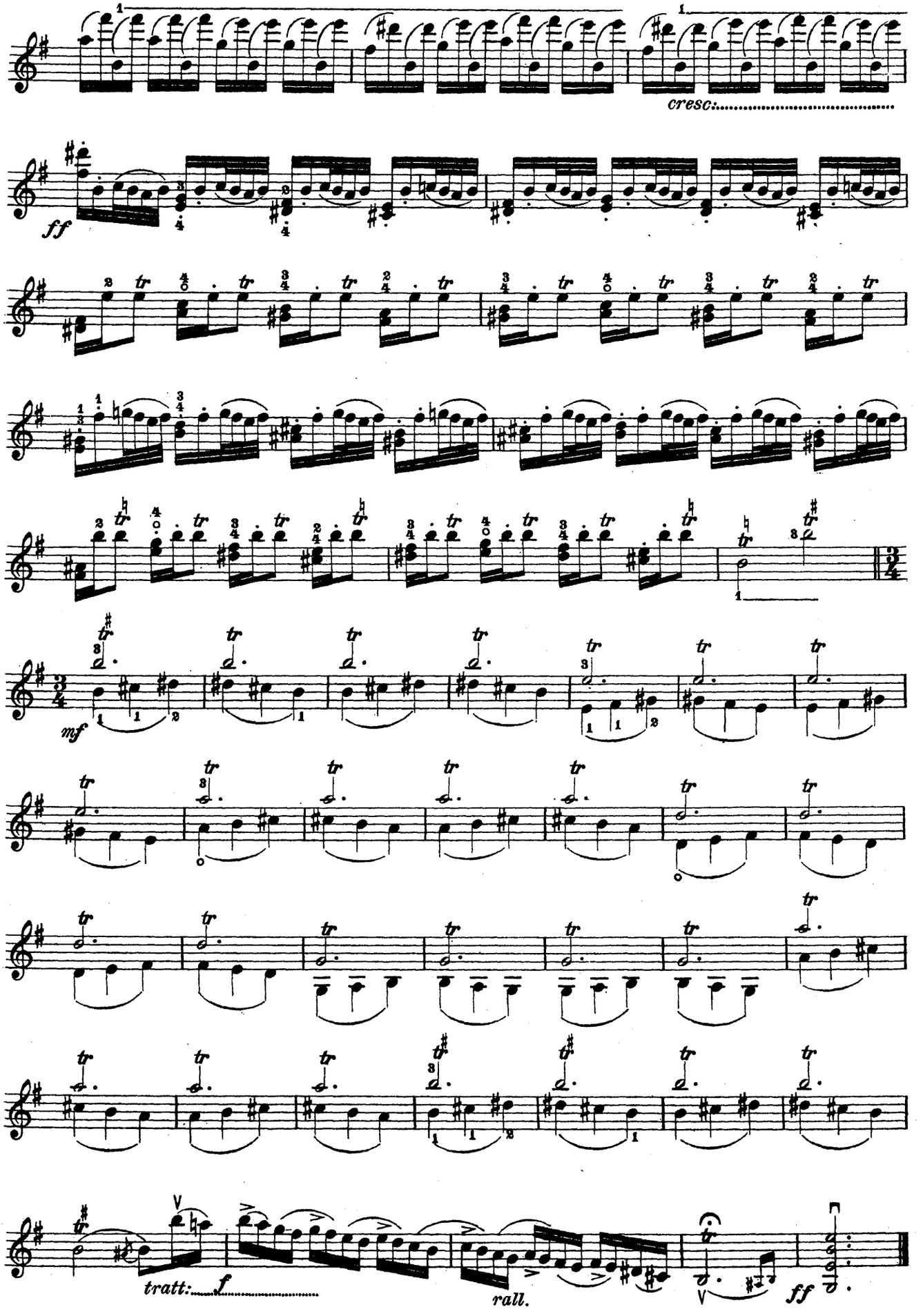



4ª C.
4ª C.
4ª C.
4ª C.


ff

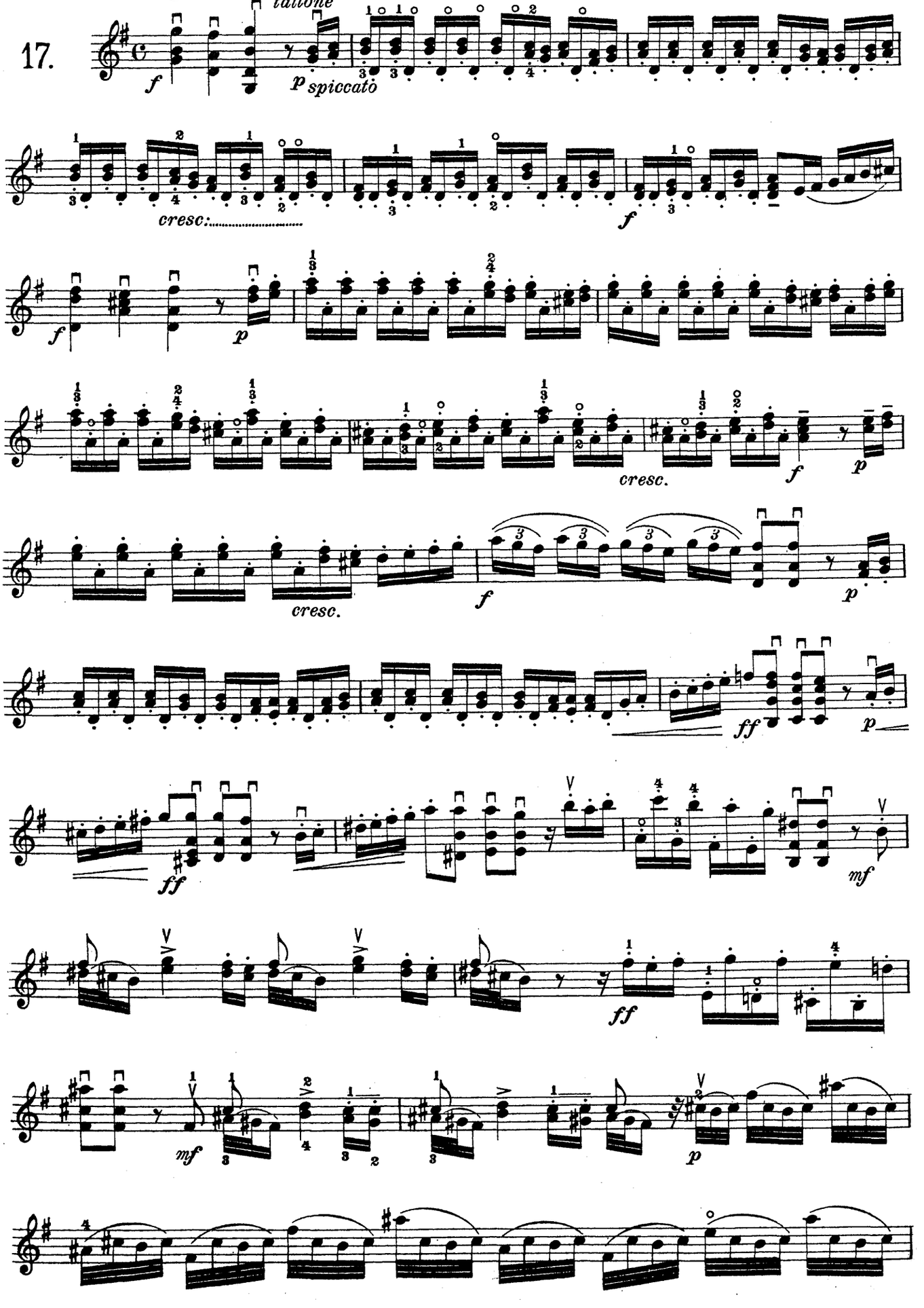

Moderato ♩ = 72
16.
f
sf
dim.
2ª C.
cresc.
f
p
f

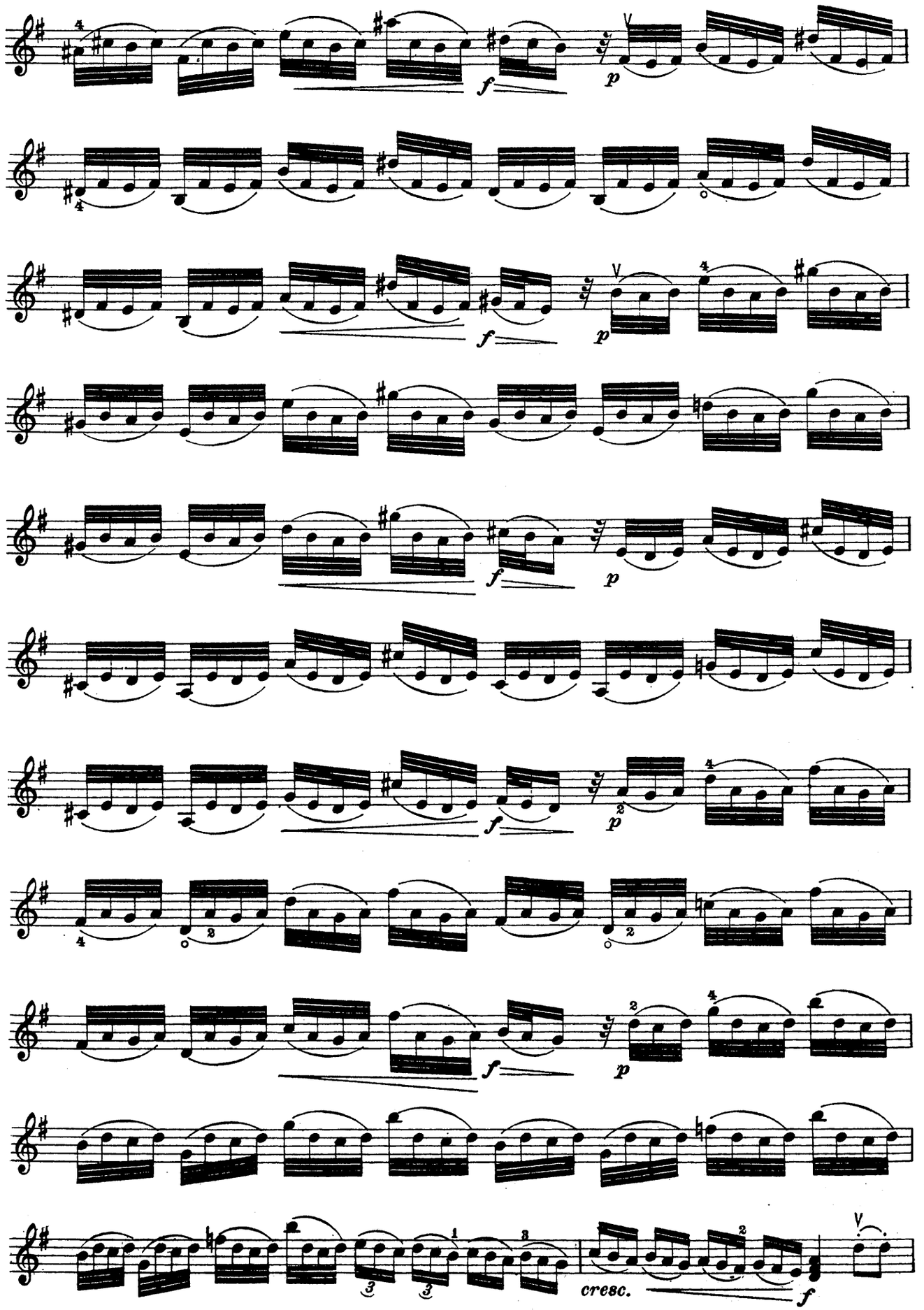

p
f
p
f
p
f
dim.
f
f
p
f
p
f
p
f
ff
2ª C.
2ª C.
2ª C.
2ª C.
2ª C.
2ª C.
2ª C.
2ª C.
p
sempre fermo il 1º dito

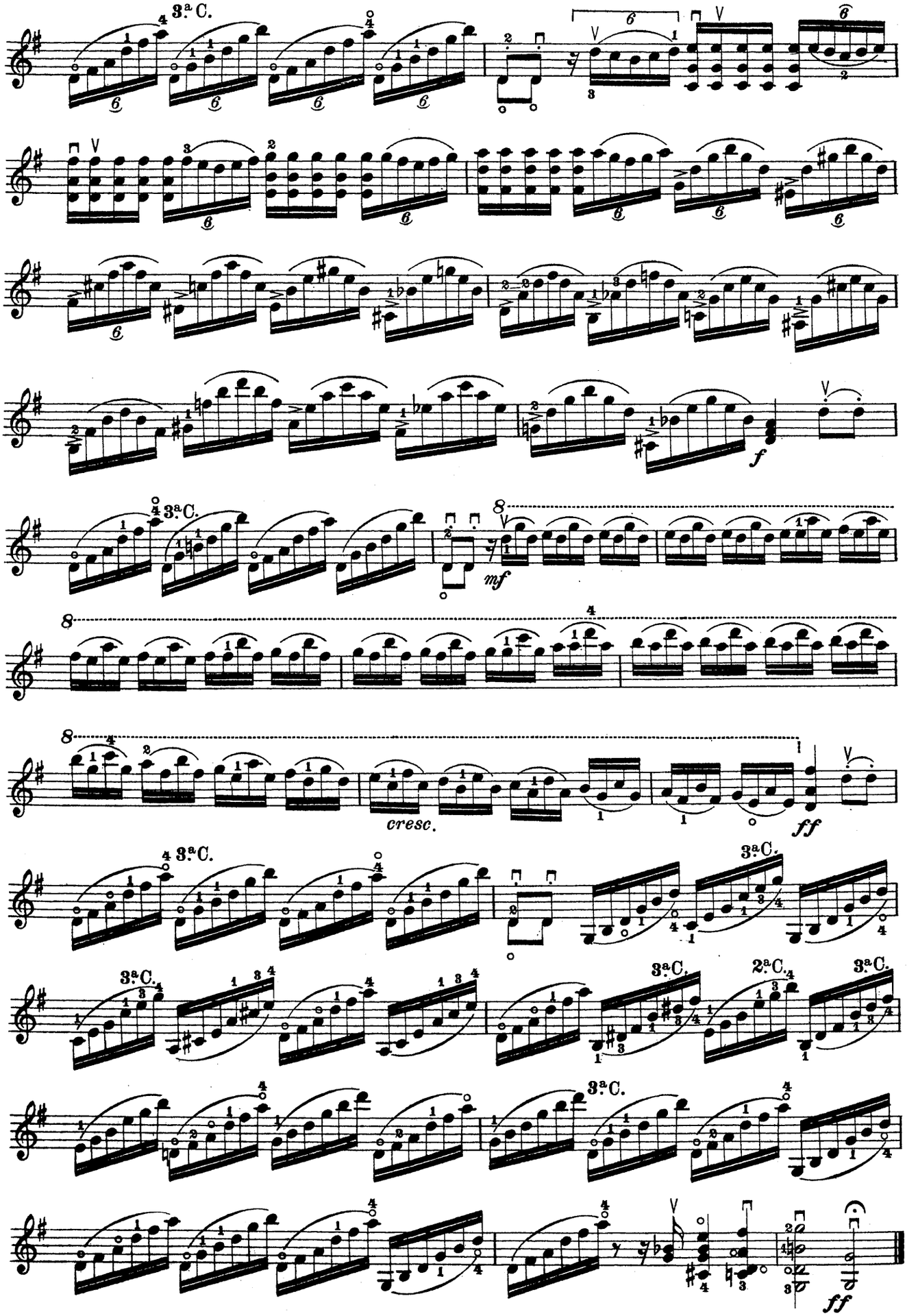

cresc:
ff
mf
tratt:
f
rall.
ff

Allegro moderato ♩ = 80

17.



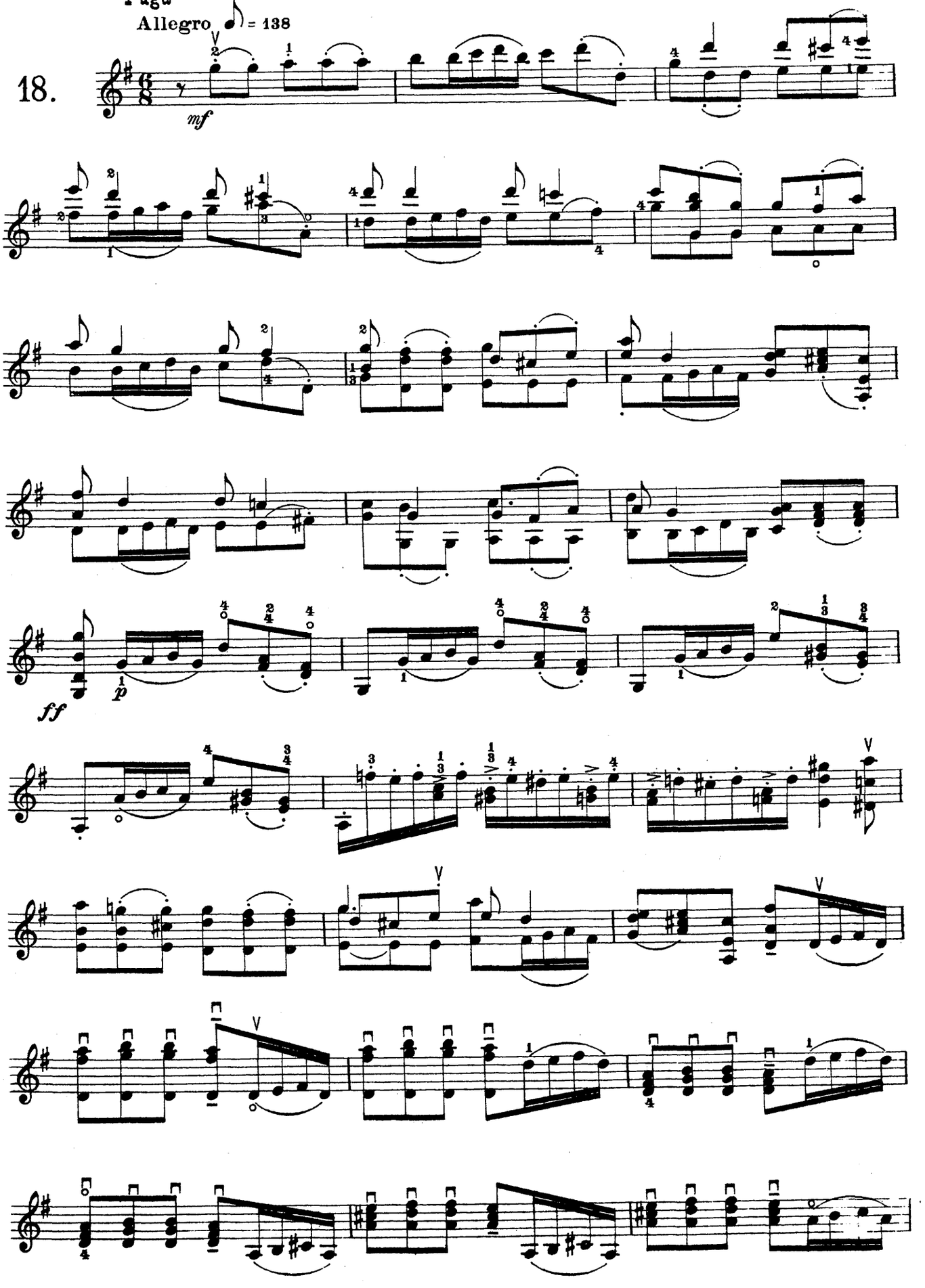

f
p
cresc.
f

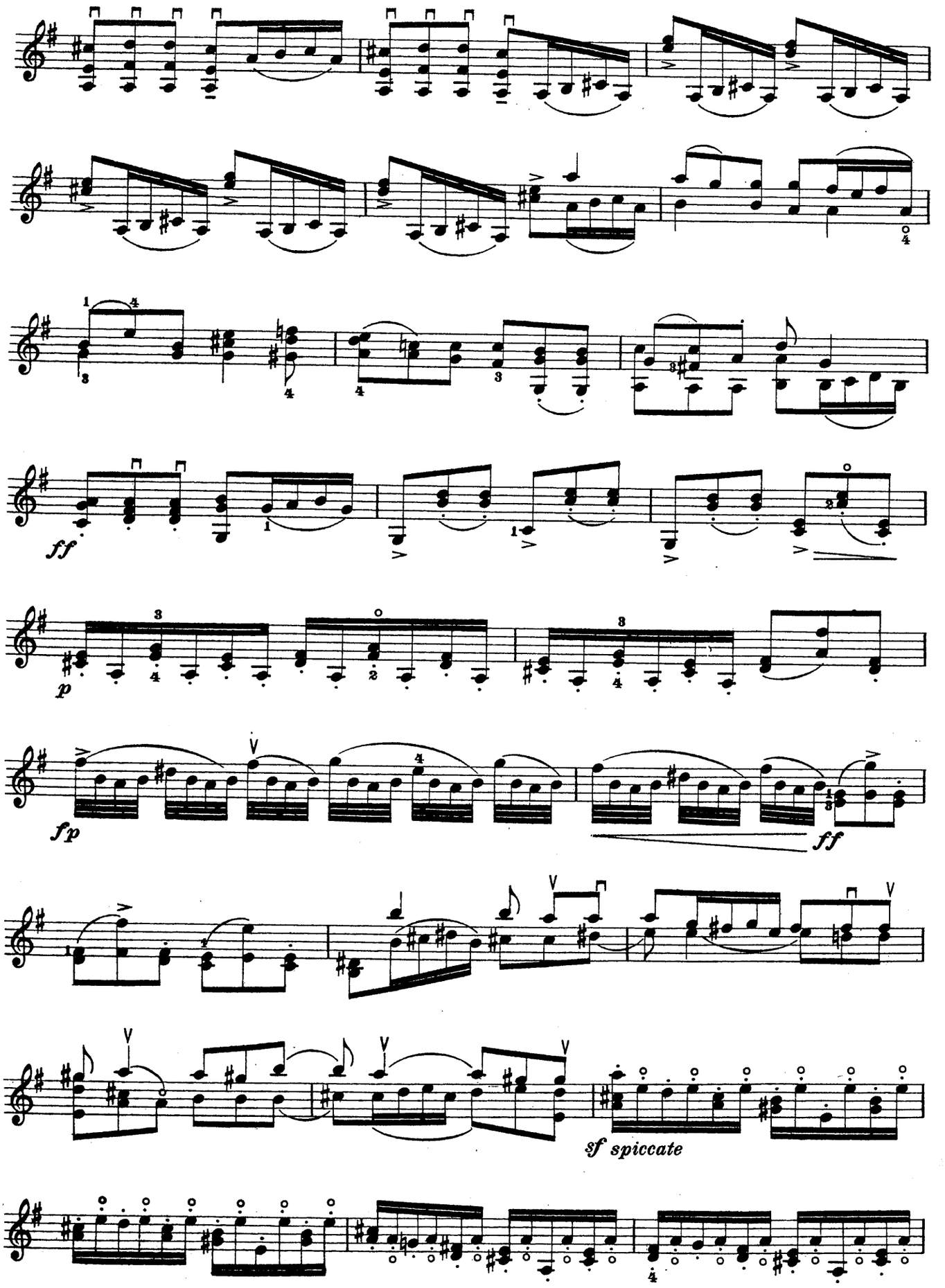

3.ª C.
3.ª C.
mf
8
8
8
cresc.
ff
3.ª C.
3.ª C.
3.ª C.
2.ª C.
3.ª C.
3.ª C.
ff

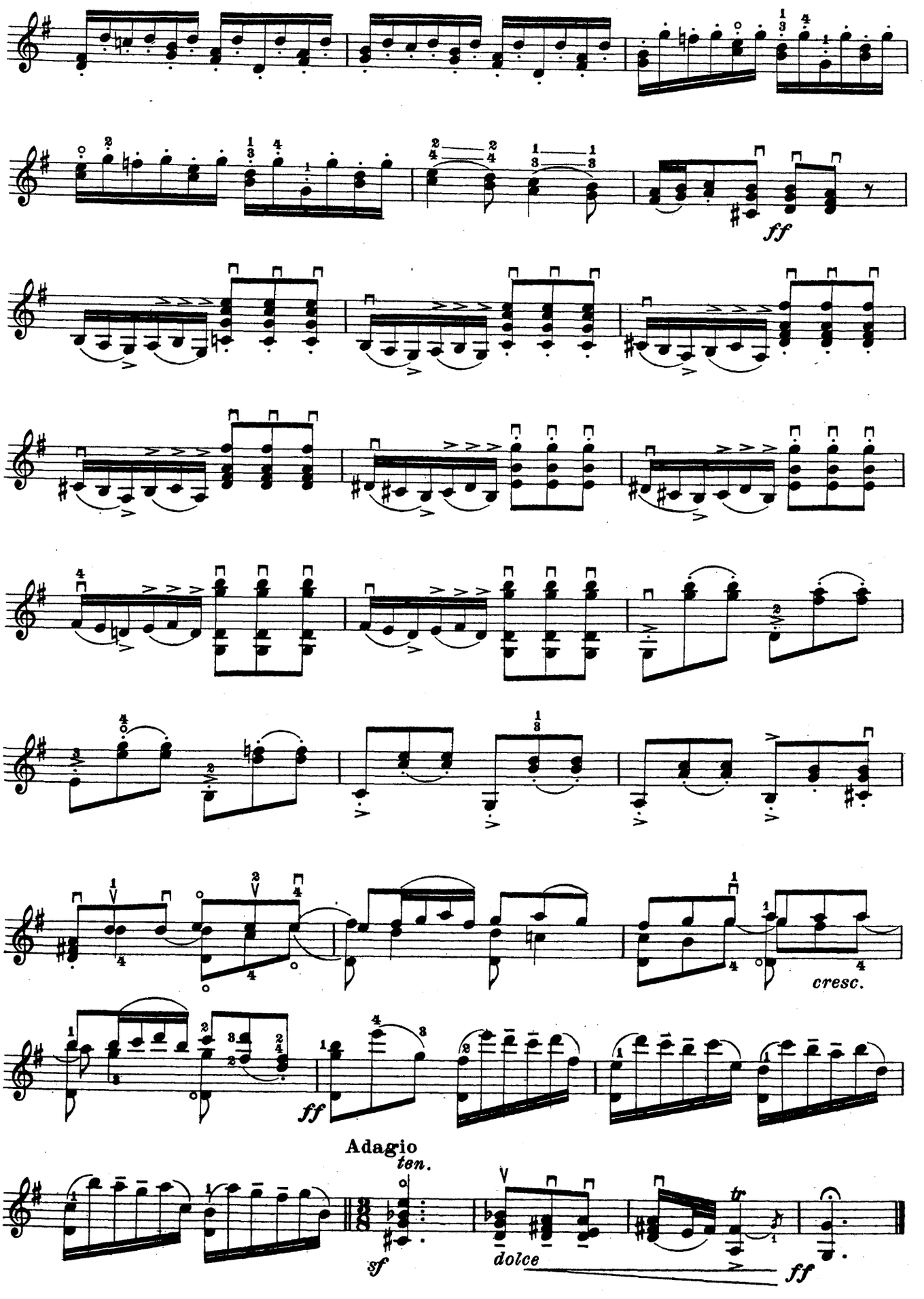
Fuga

Allegro ♪ = 138

18.

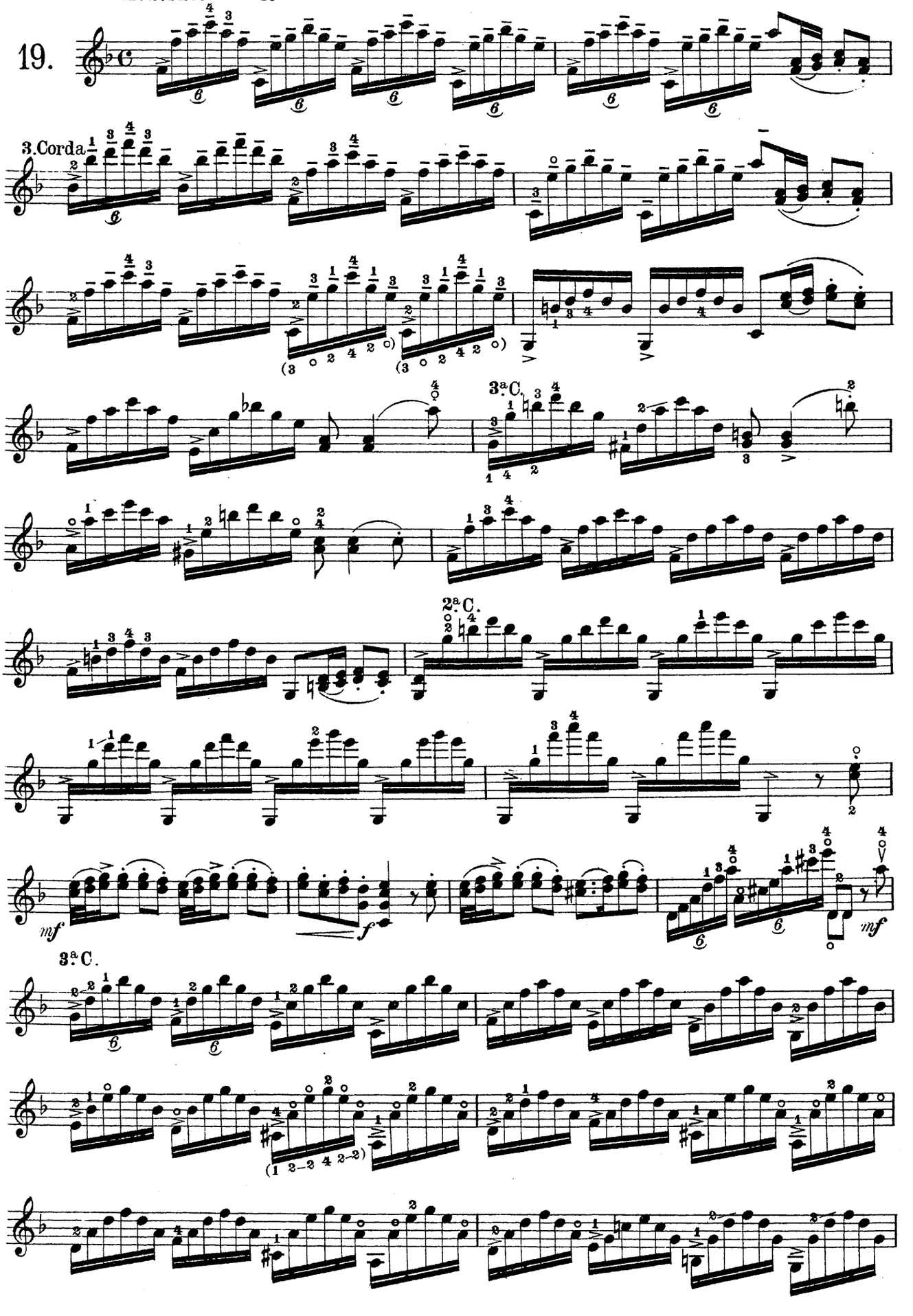


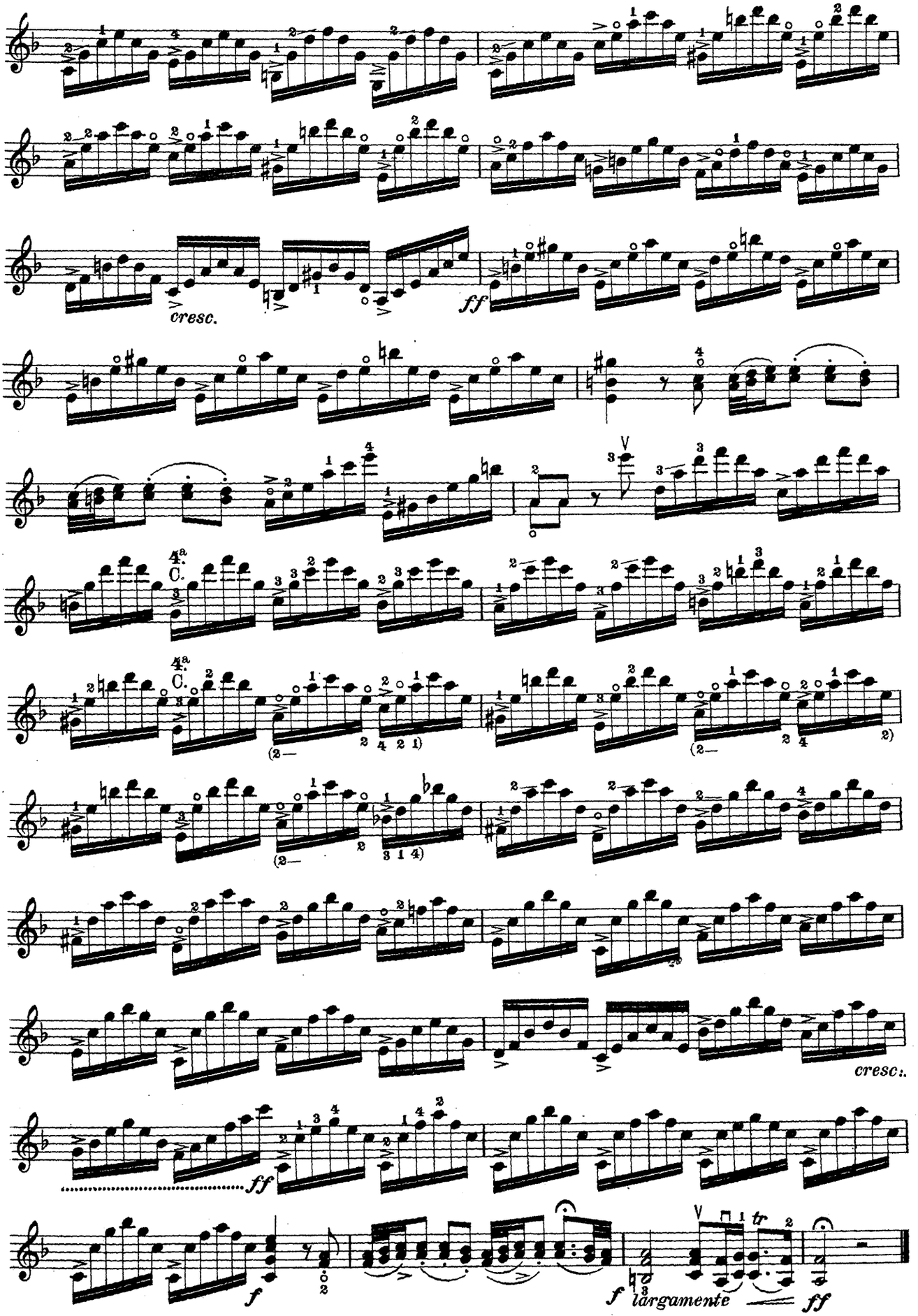

ff
p
fp
ff
sf spiccate

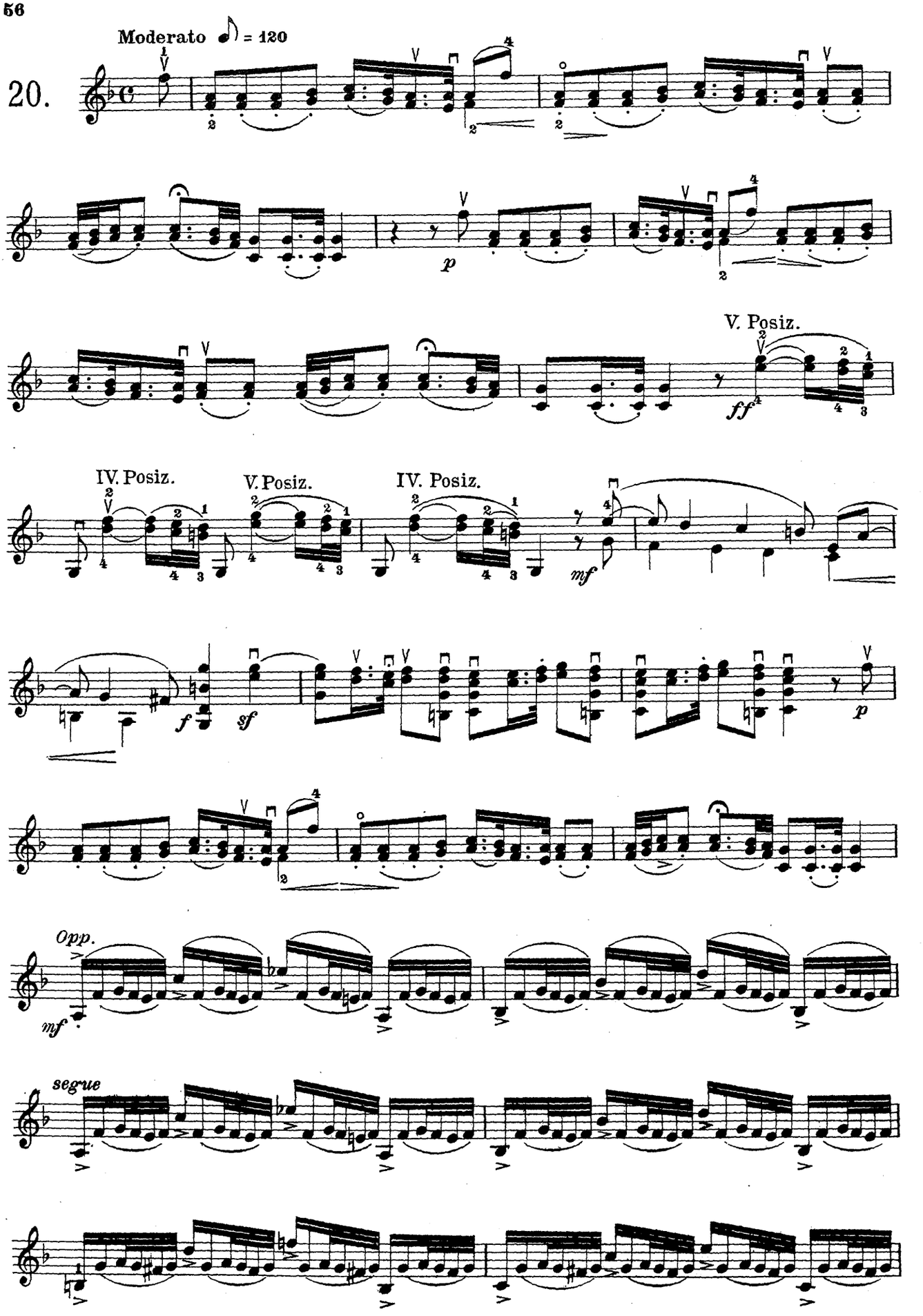

ff
cresc.
ff
Adagio
ten.
sf
dolce
tr
ff

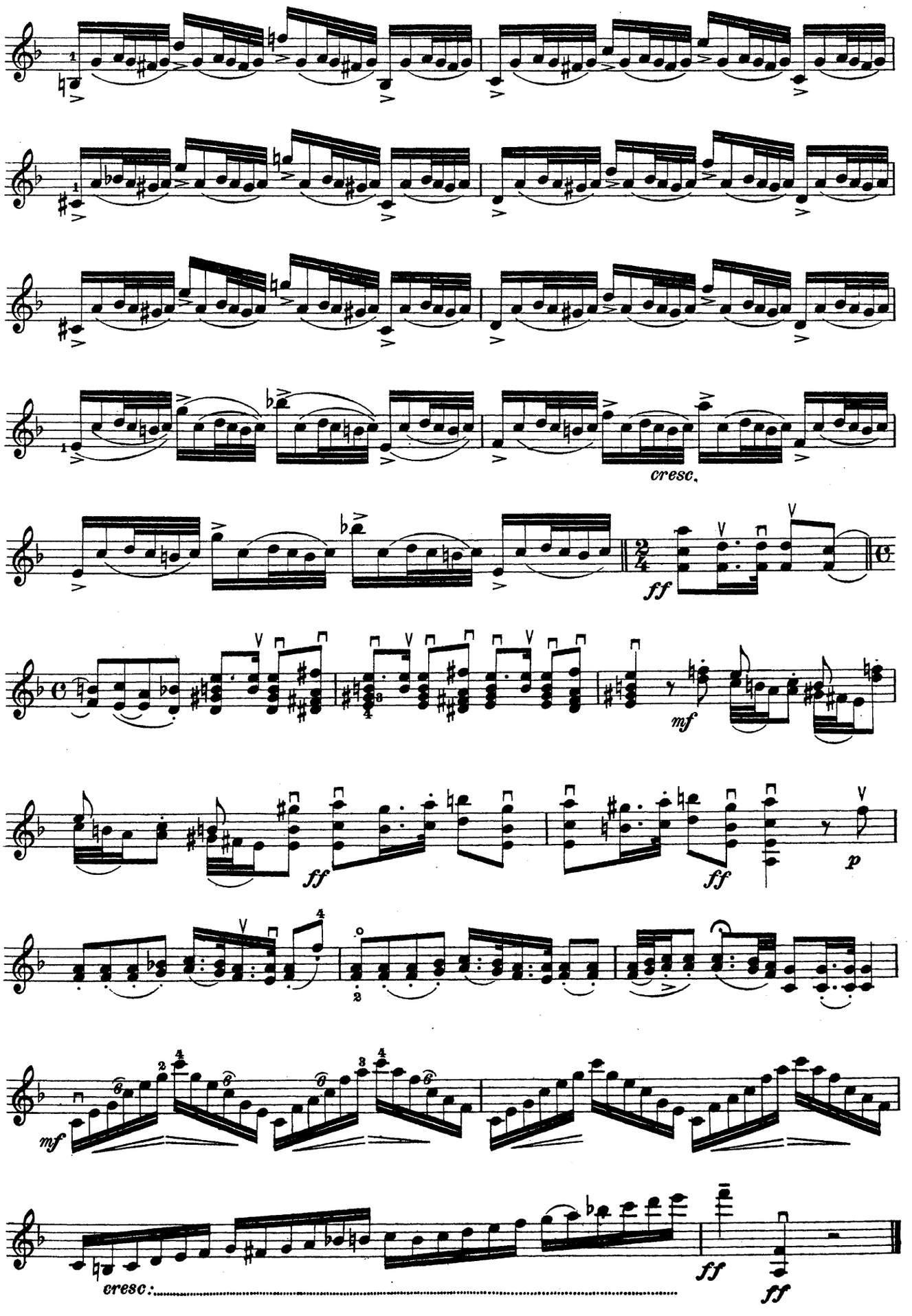
Moderato ♩ = 66

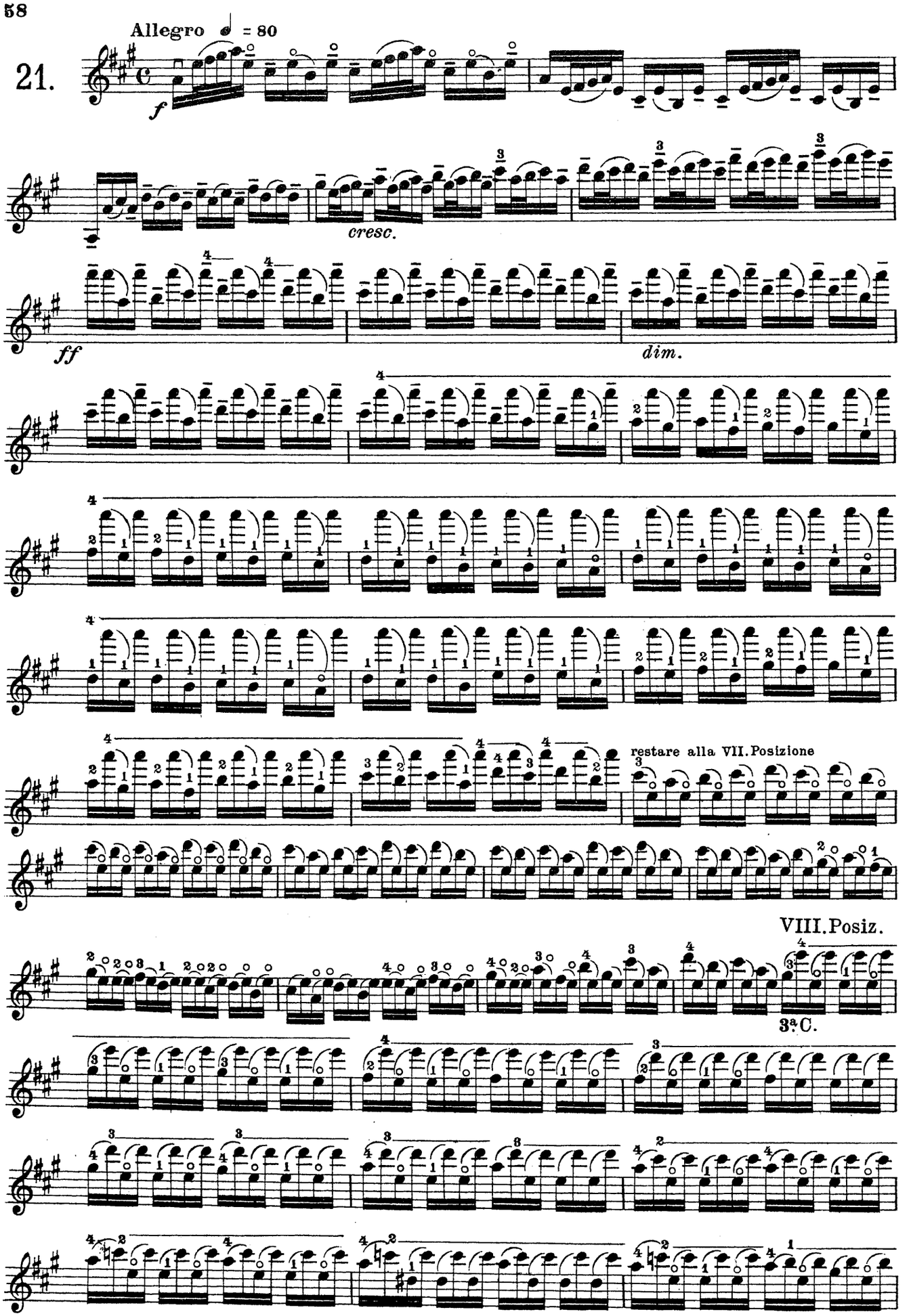
19.

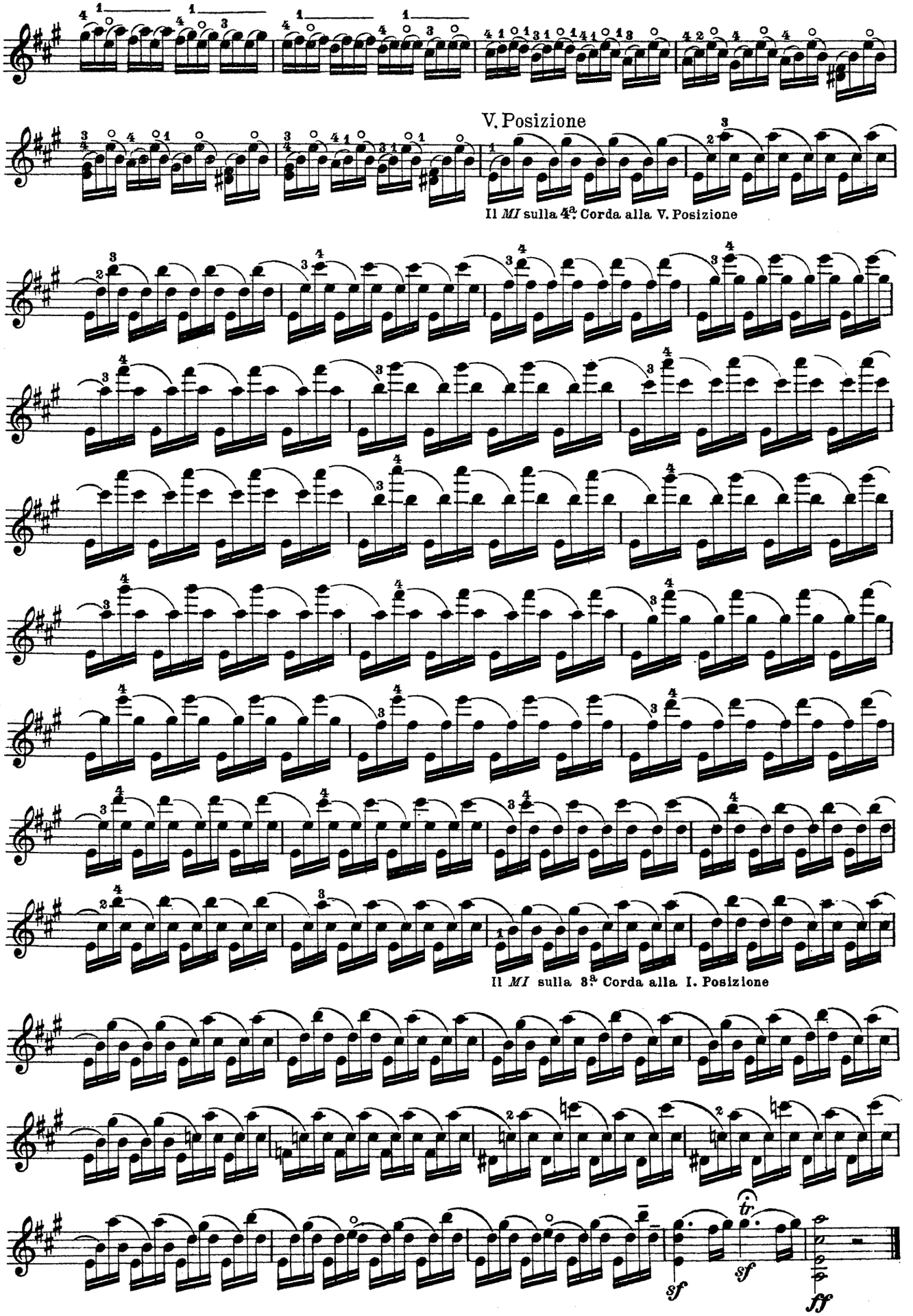


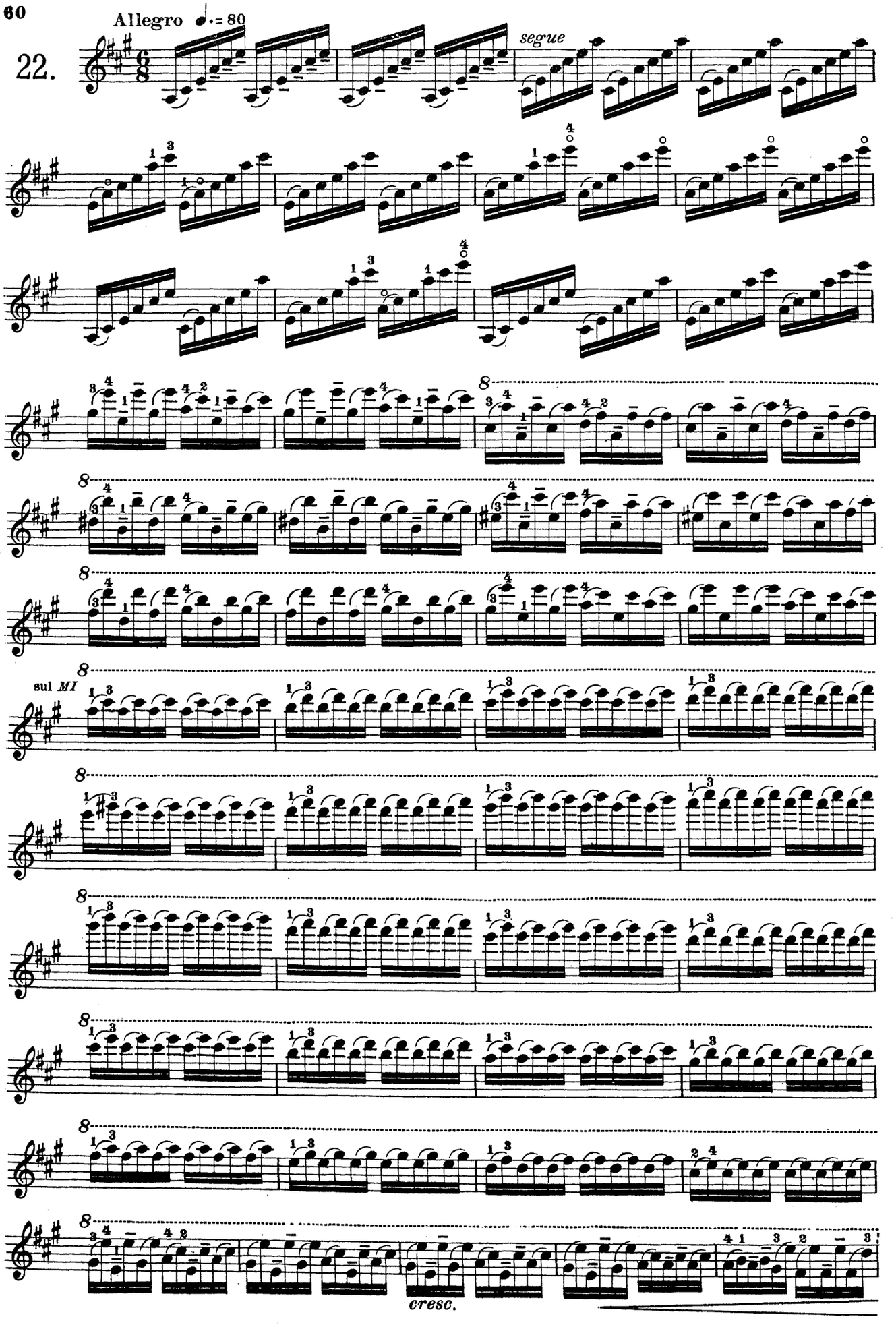

cresc.
ff
4a C.
4a C.
cresc.
ff
f
f largamente
ff

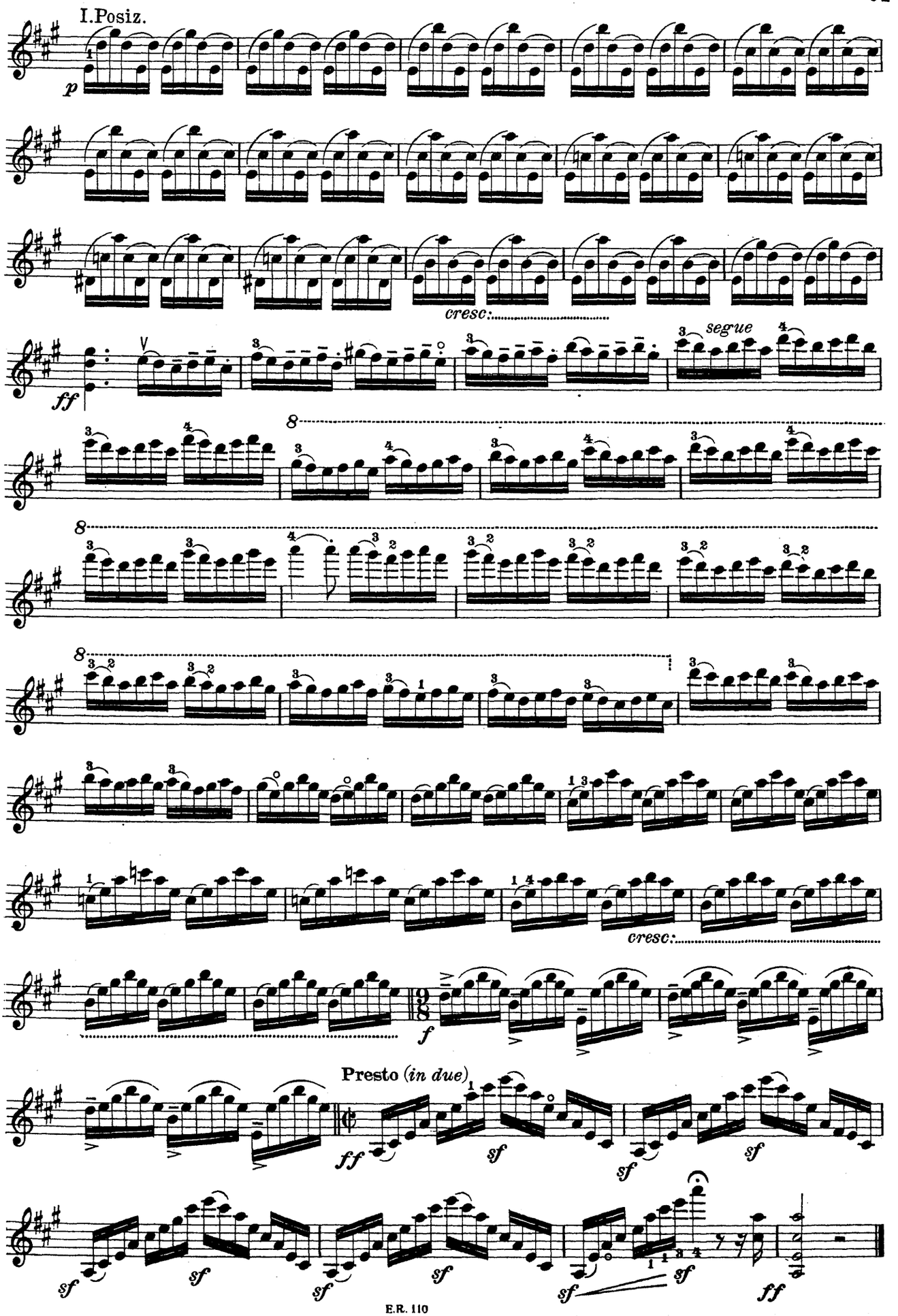

Moderato ♪ = 120
20.
V. Posiz.
IV. Posiz.
V. Posiz.
IV. Posiz.
Opp.
segue


cresc.
ff
mf
ff
ff
p
mf
cresc:
ff
ff


Allegro ♩ = 80
21.
f
cresc.
ff
dim.
restare alla VII. Posizione
VIII. Posiz.
3ª C.


V. Posizione
Il *MI* sulla 4ª Corda alla V. Posizione
Il *MI* sulla 3ª Corda alla I. Posizione
sf
sf
ff

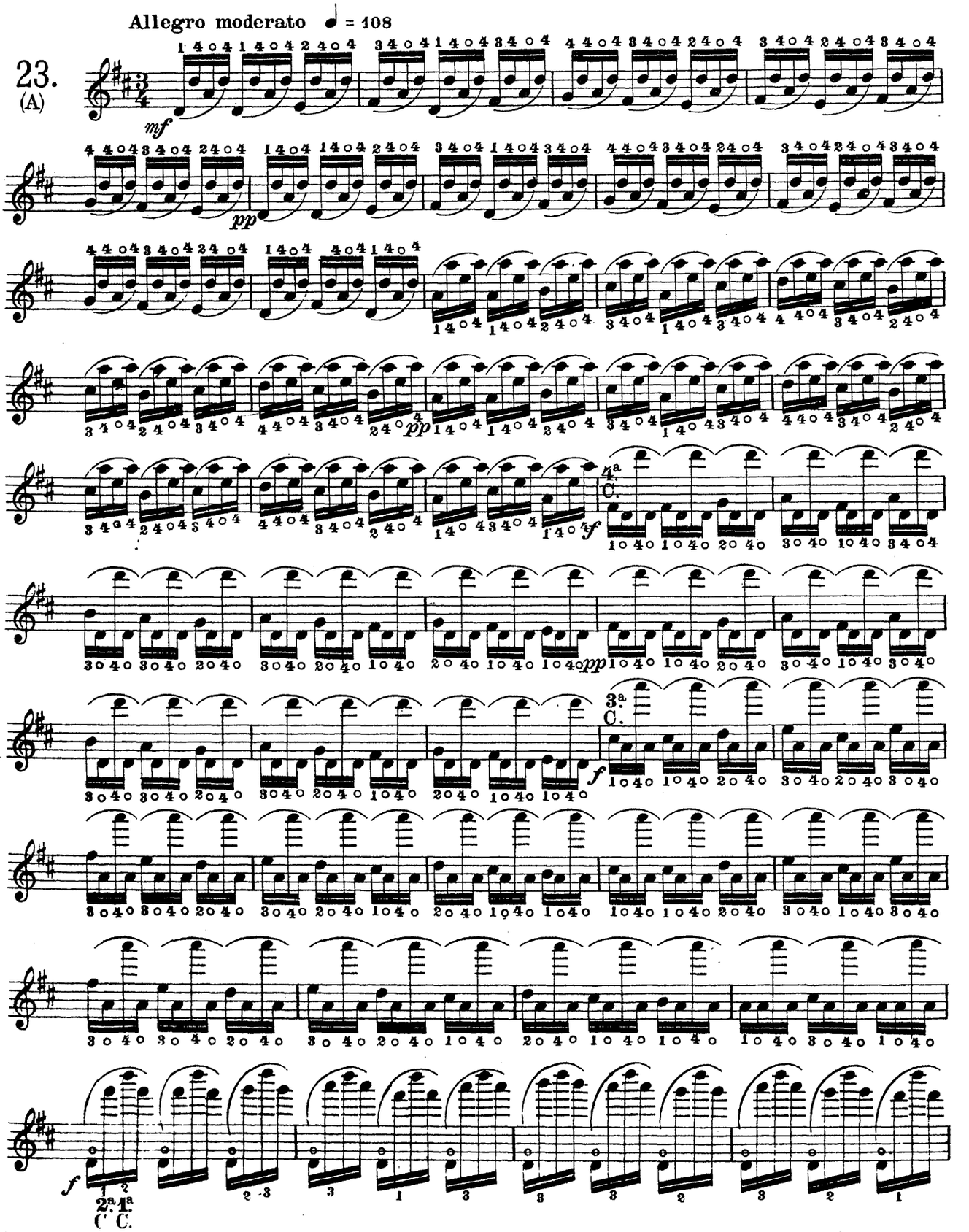

Allegro ♩. = 80
22.
segue
sul MI
cresc.

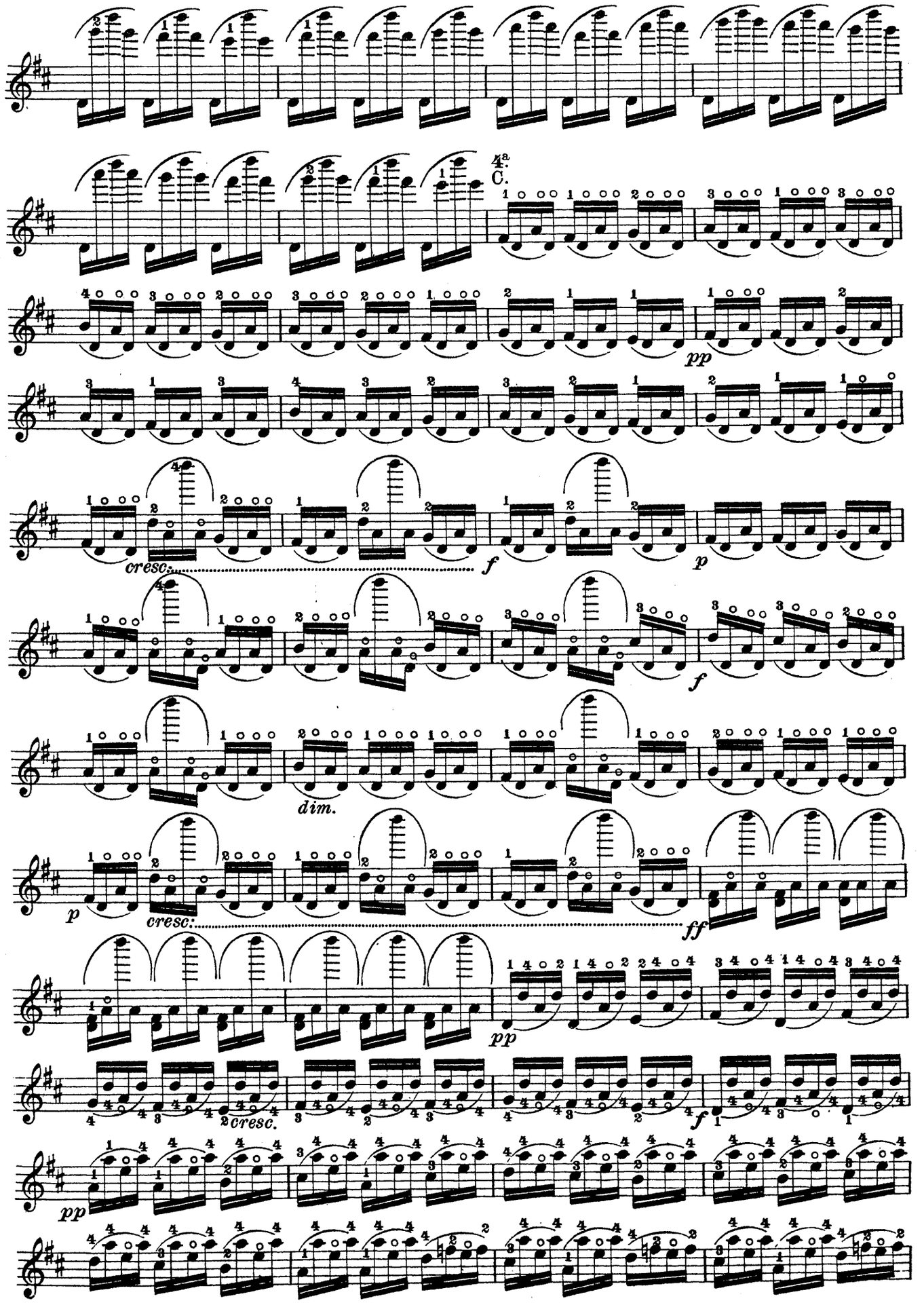

I.Posiz.
p
cresc:
ff
segue
8
cresc:
f
Presto (in due)
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff

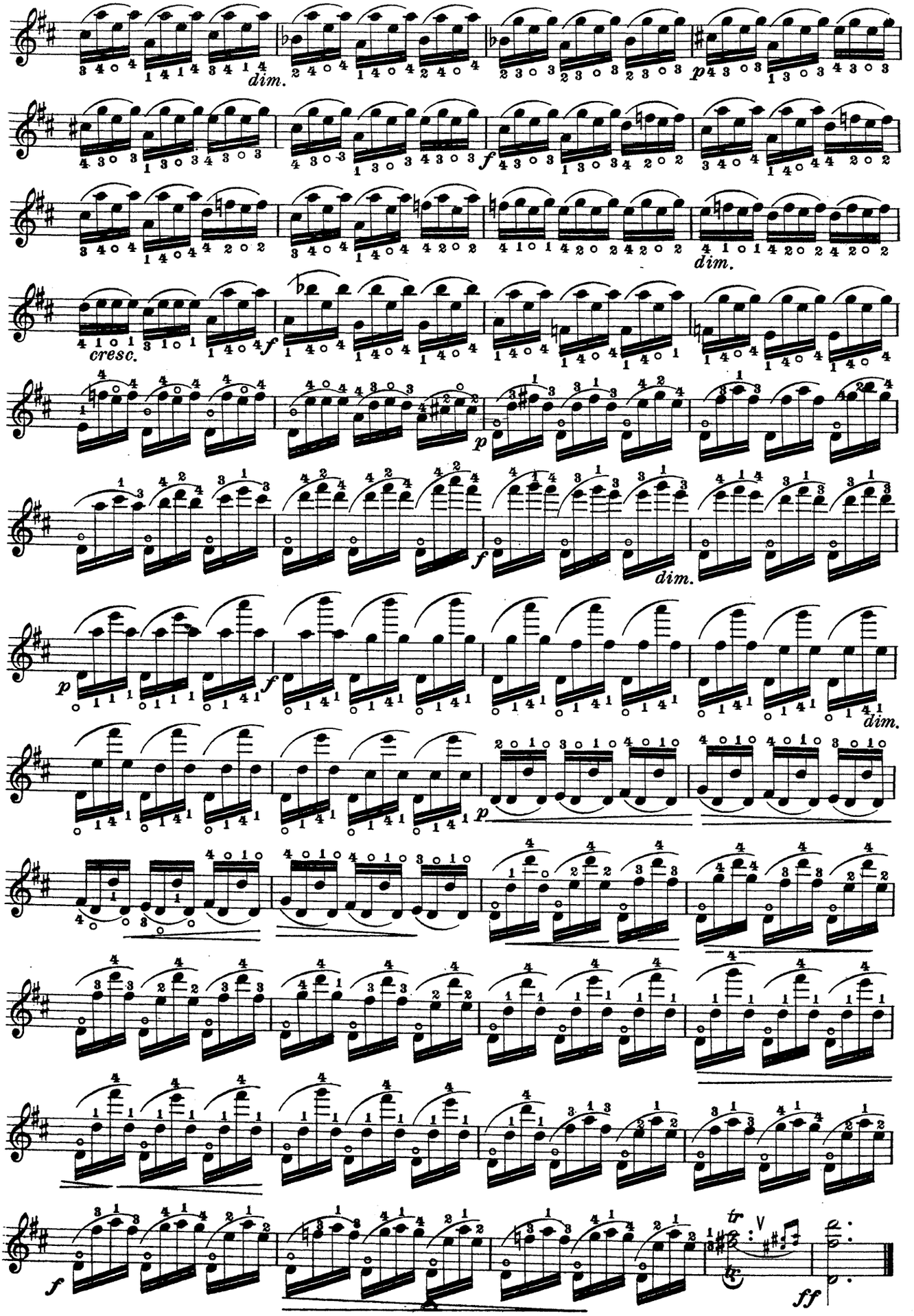
IL LABIRINTO ARMONICO

Le Labyrinthe harmonique — The Harmonic Labyrinth

Facilis aditus, difficilis exitus.



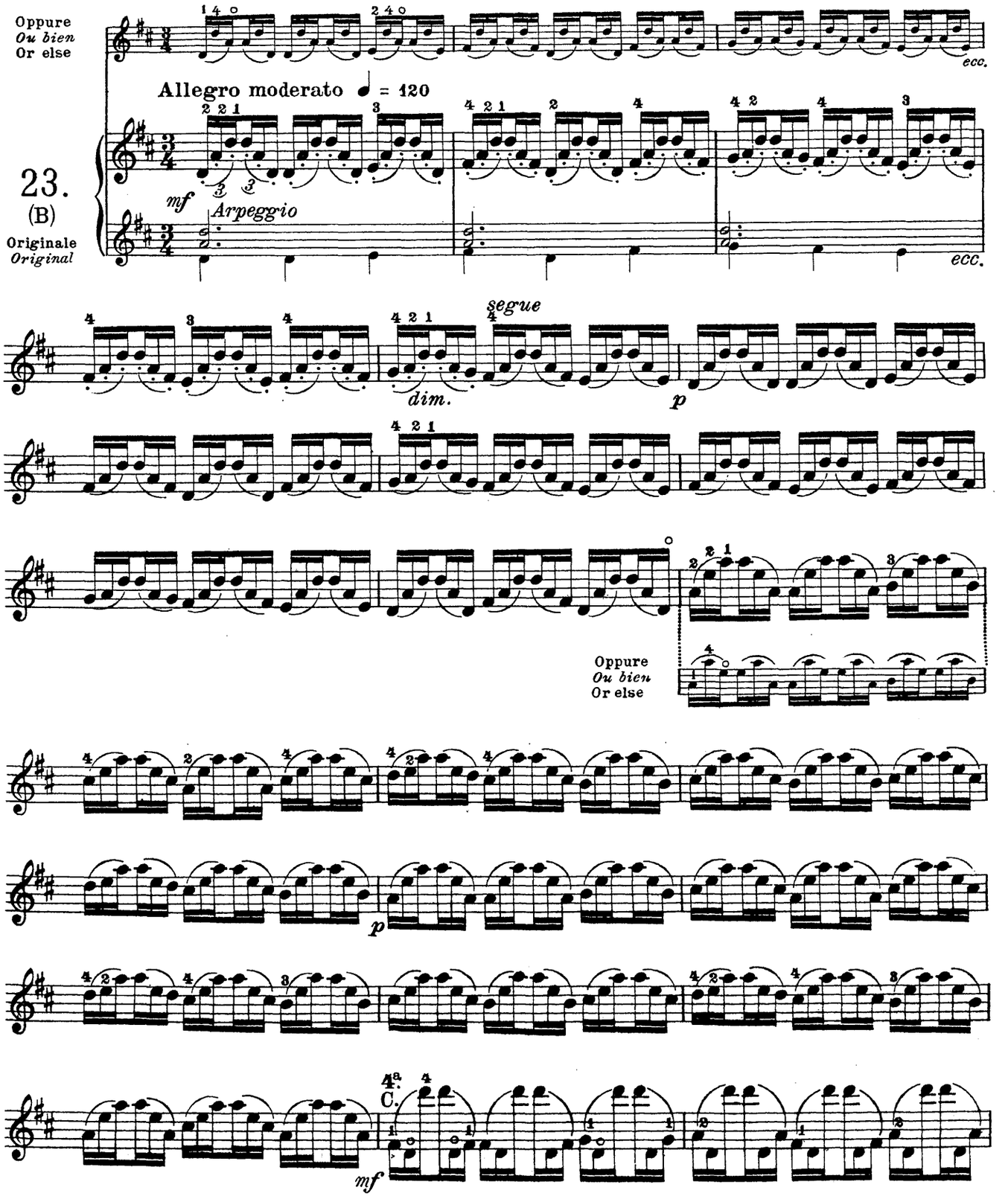

4a C.
pp
cresc.
f
p
f
dim.
p
cresc.
ff
pp
cresc.
f
pp

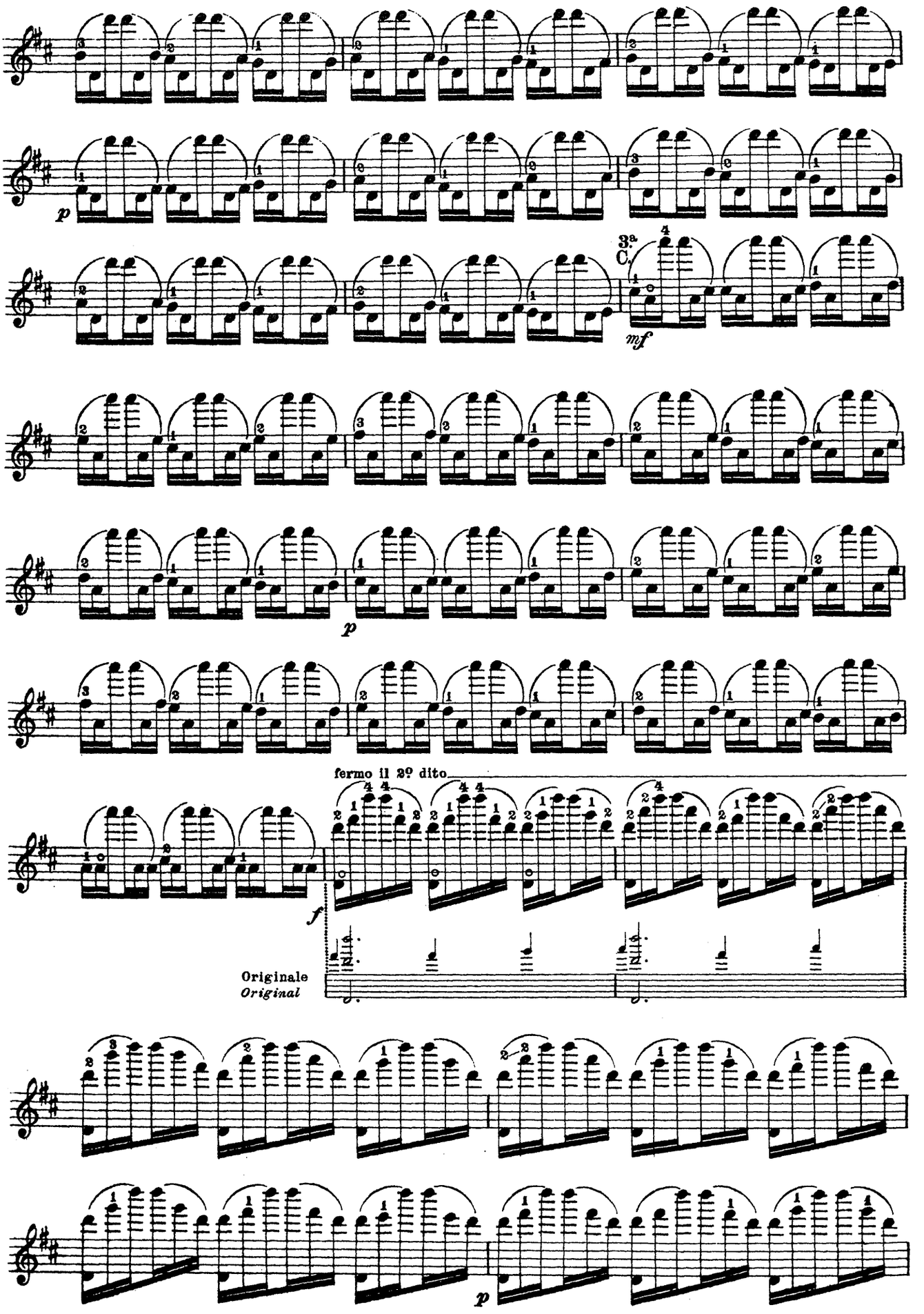

dim.
p
cresc.
f
p
f
dim.
p
f
dim.
p
dim.
f
tr
ff

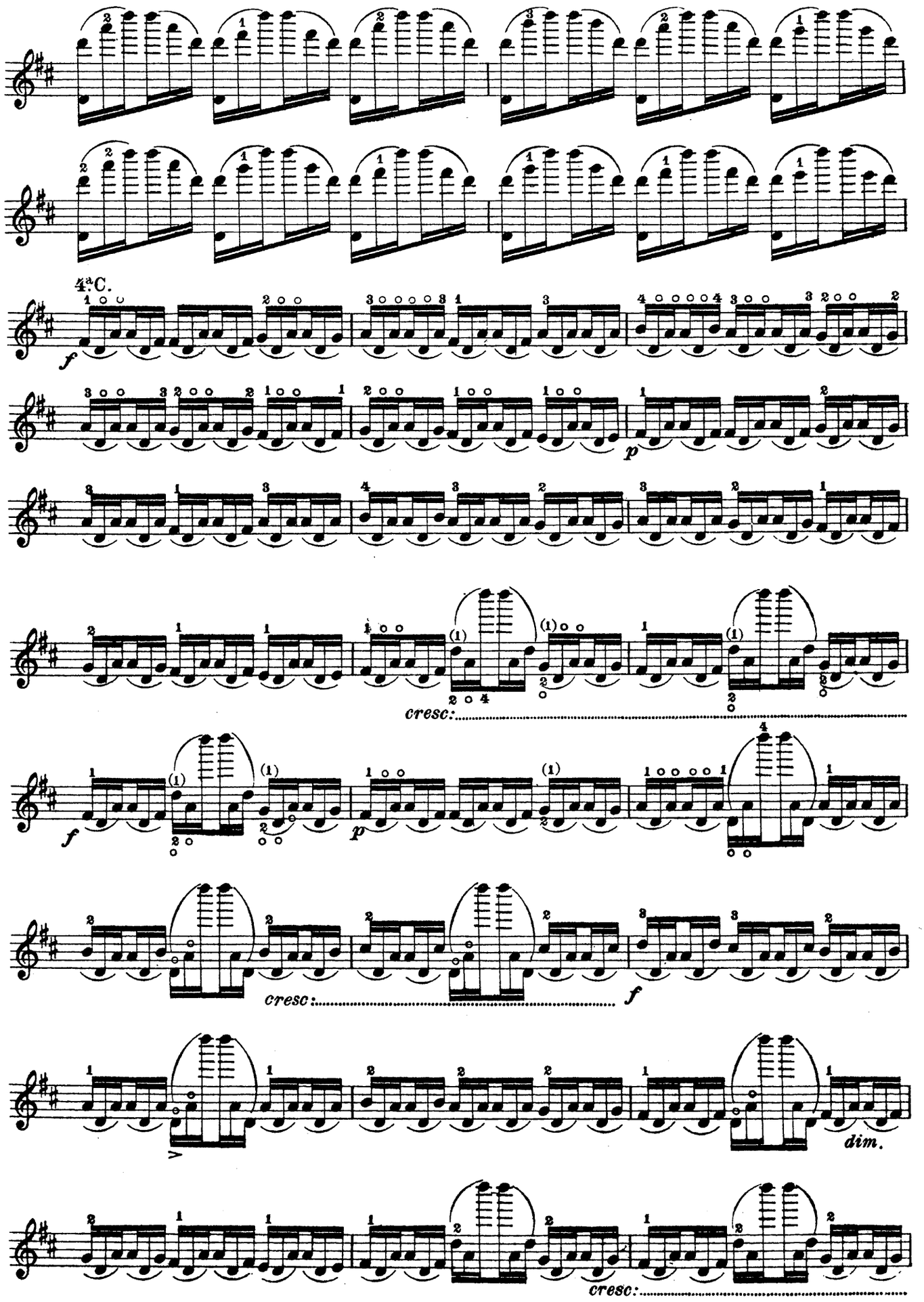
IL LABIRINTO ARMONICO

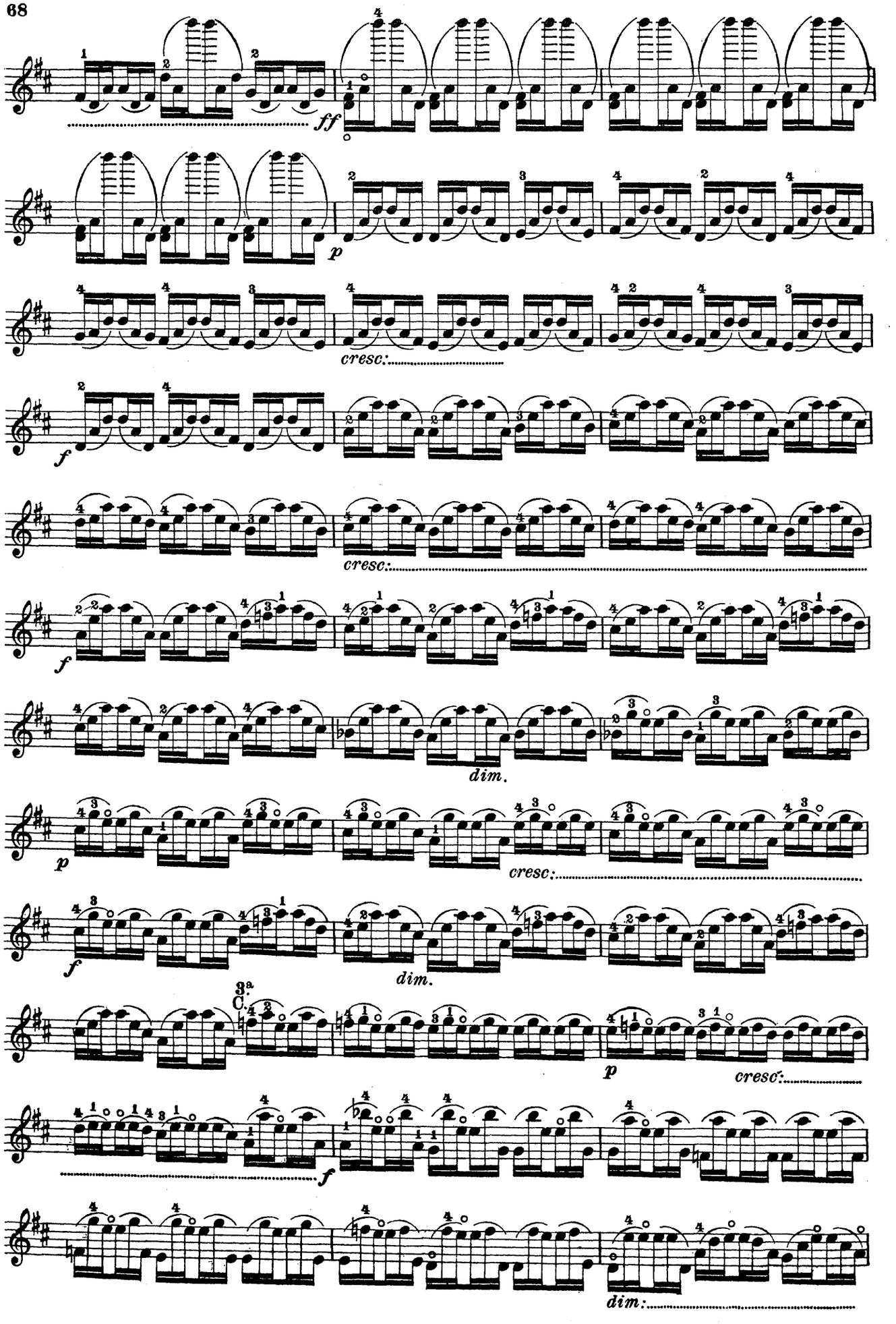
Le Labyrinthe harmonique — The Harmonic Labyrinth

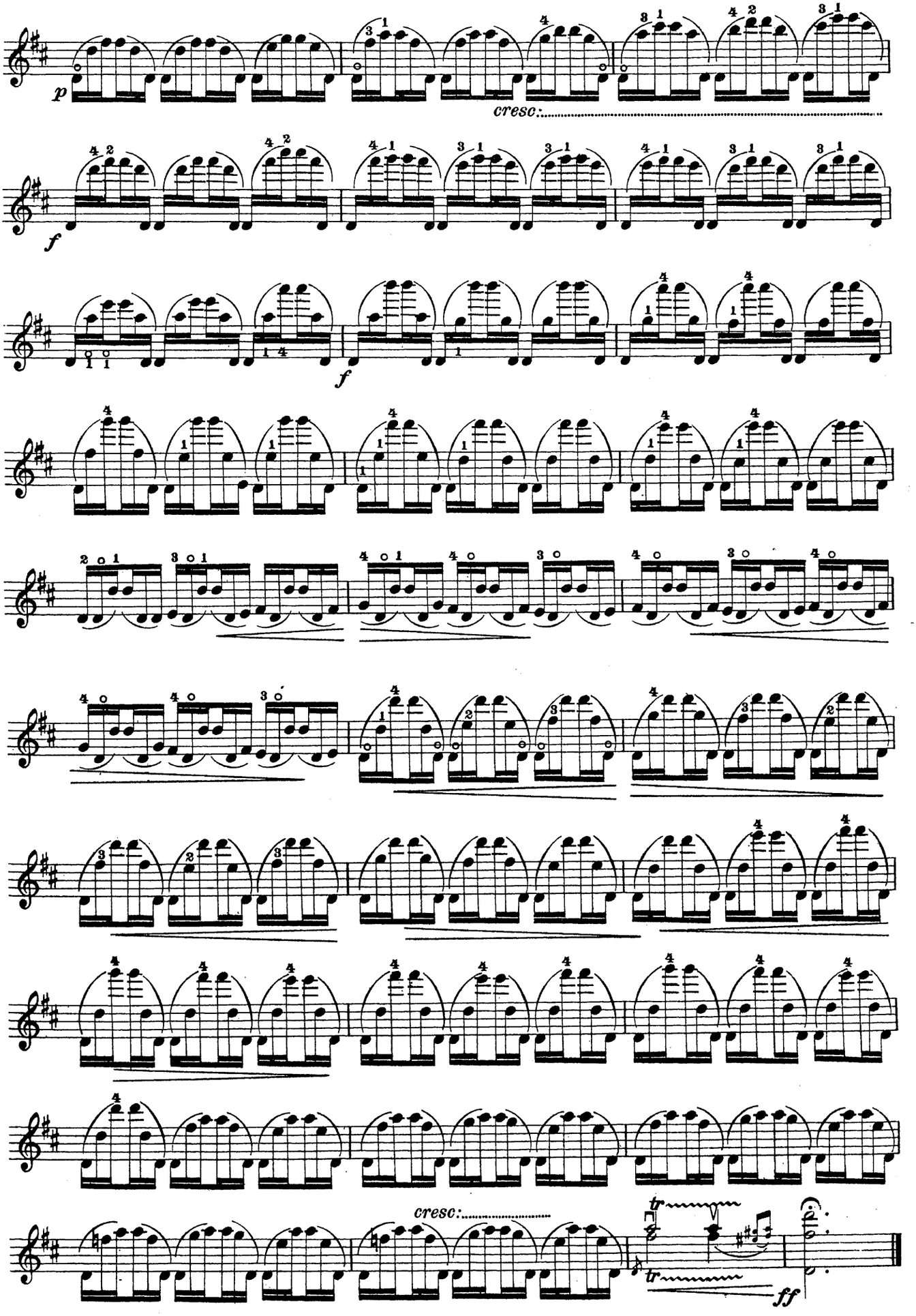
Facilis aditus, difficilis exitus.




p
3ª C.
mf
p
fermo il 2º dito
f
Originale
Original
p


4ª C.
f
p
cresc:
f
p
cresc:
f
>
dim.
cresc:


ff
p
cresc:
f
cresc:
f
dim.
p
cresc:
f
dim.
3a C.
p
cresc:
f
dim:


p
cresc:
f
f
cresc:
tr
tr
ff

Allegro moderato ♩ = 92

staccato leggero a mezz' Arco

24.

mf legato a due

segue

segue

segue

segue

p

f

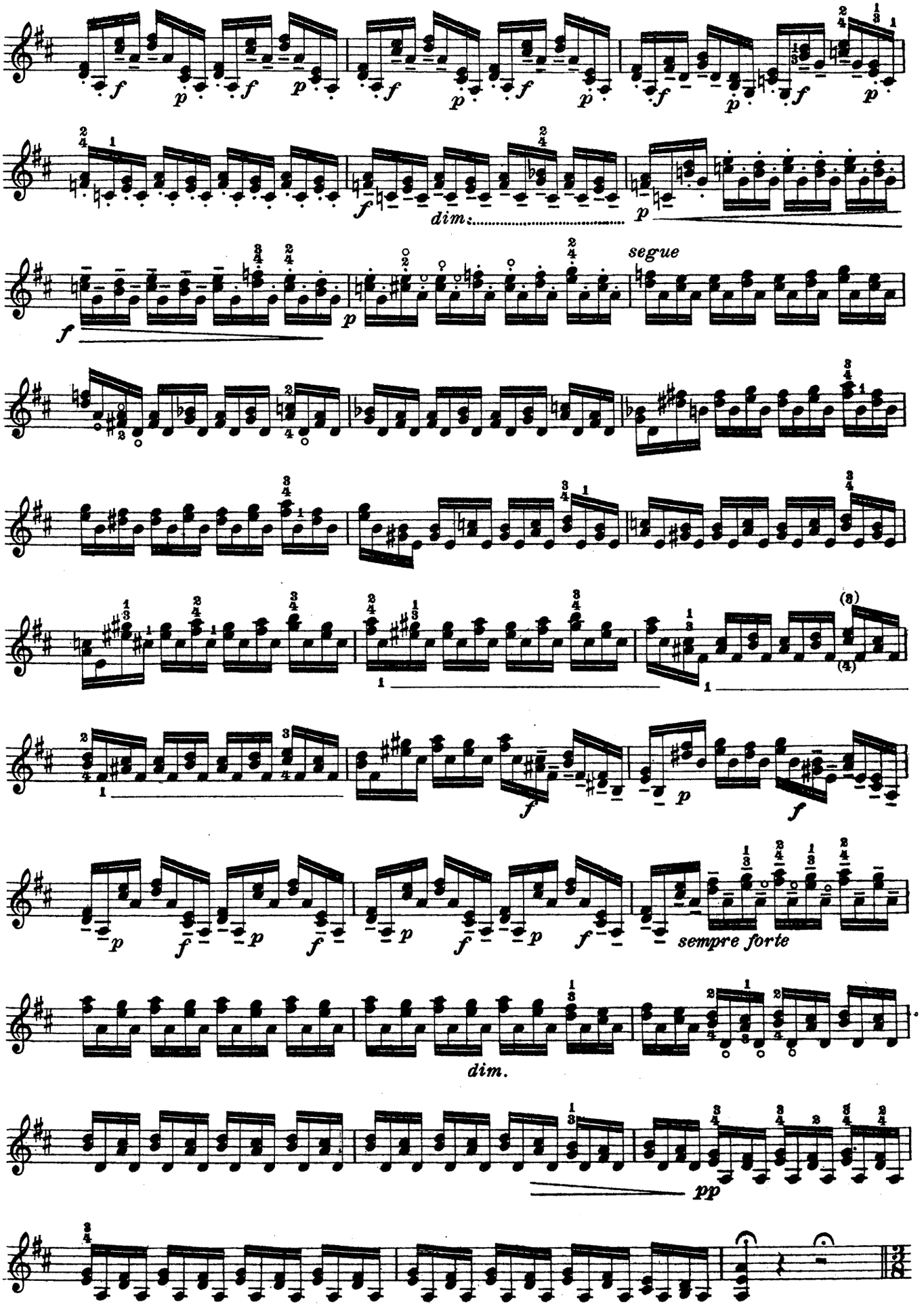
p

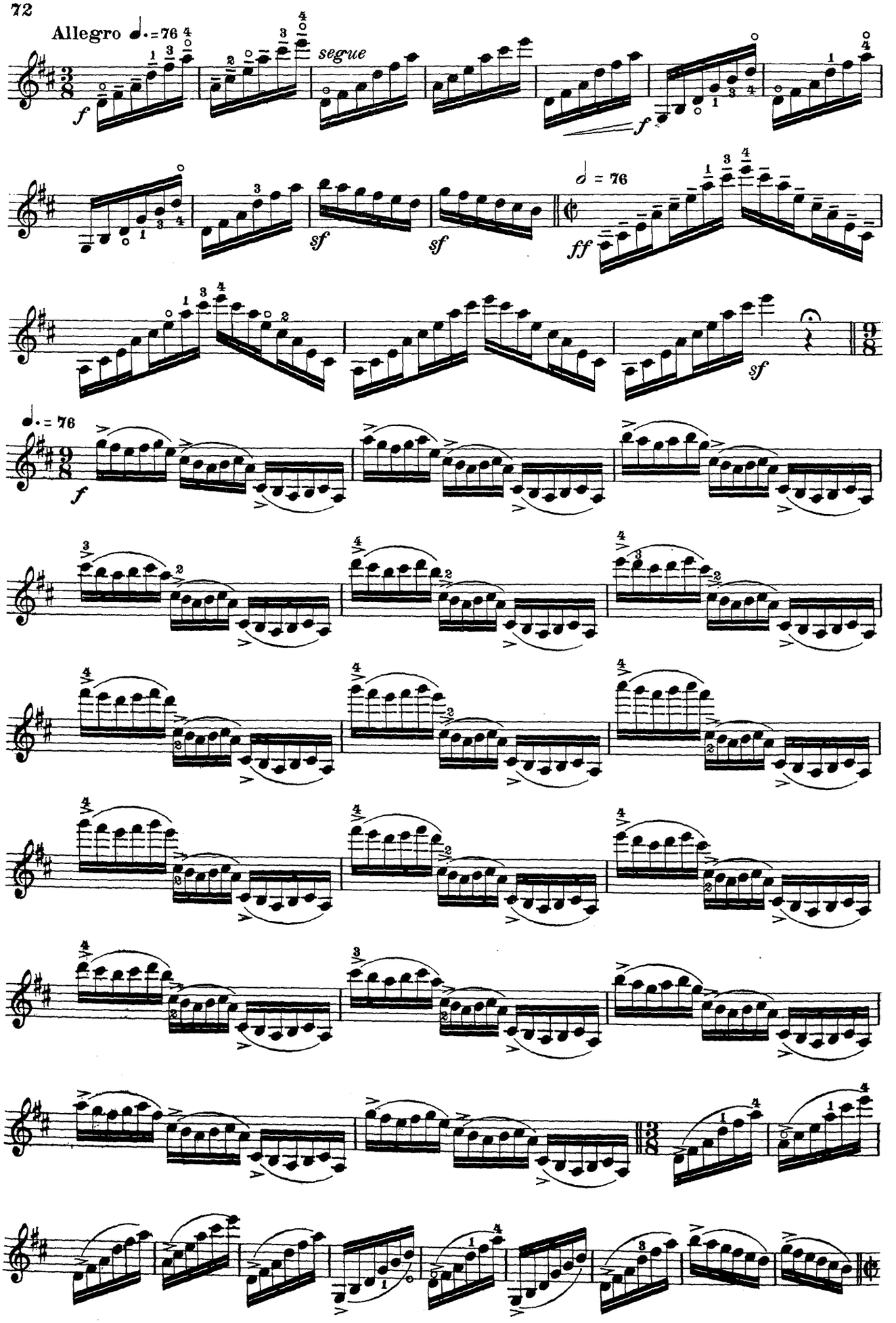
f

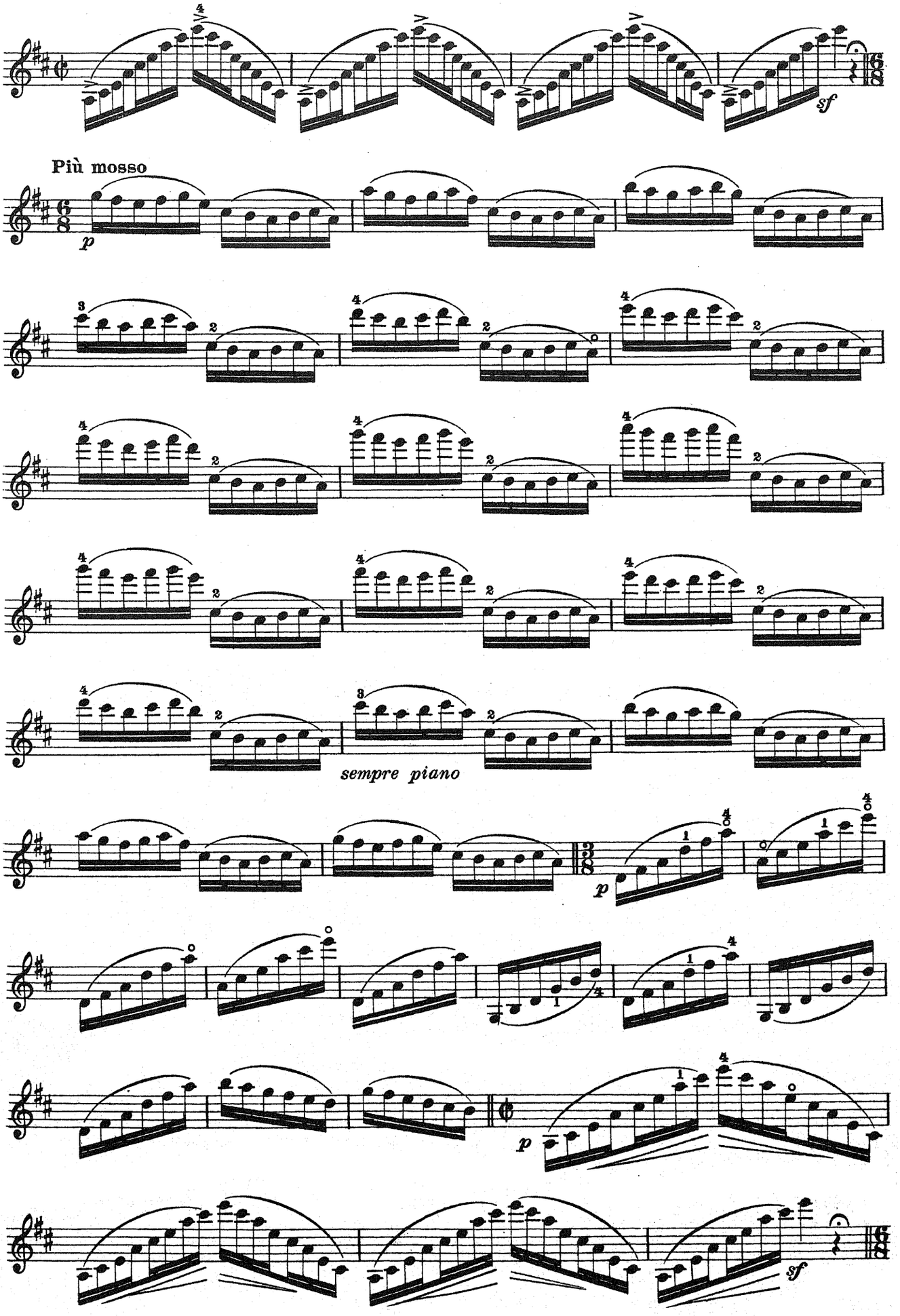
p

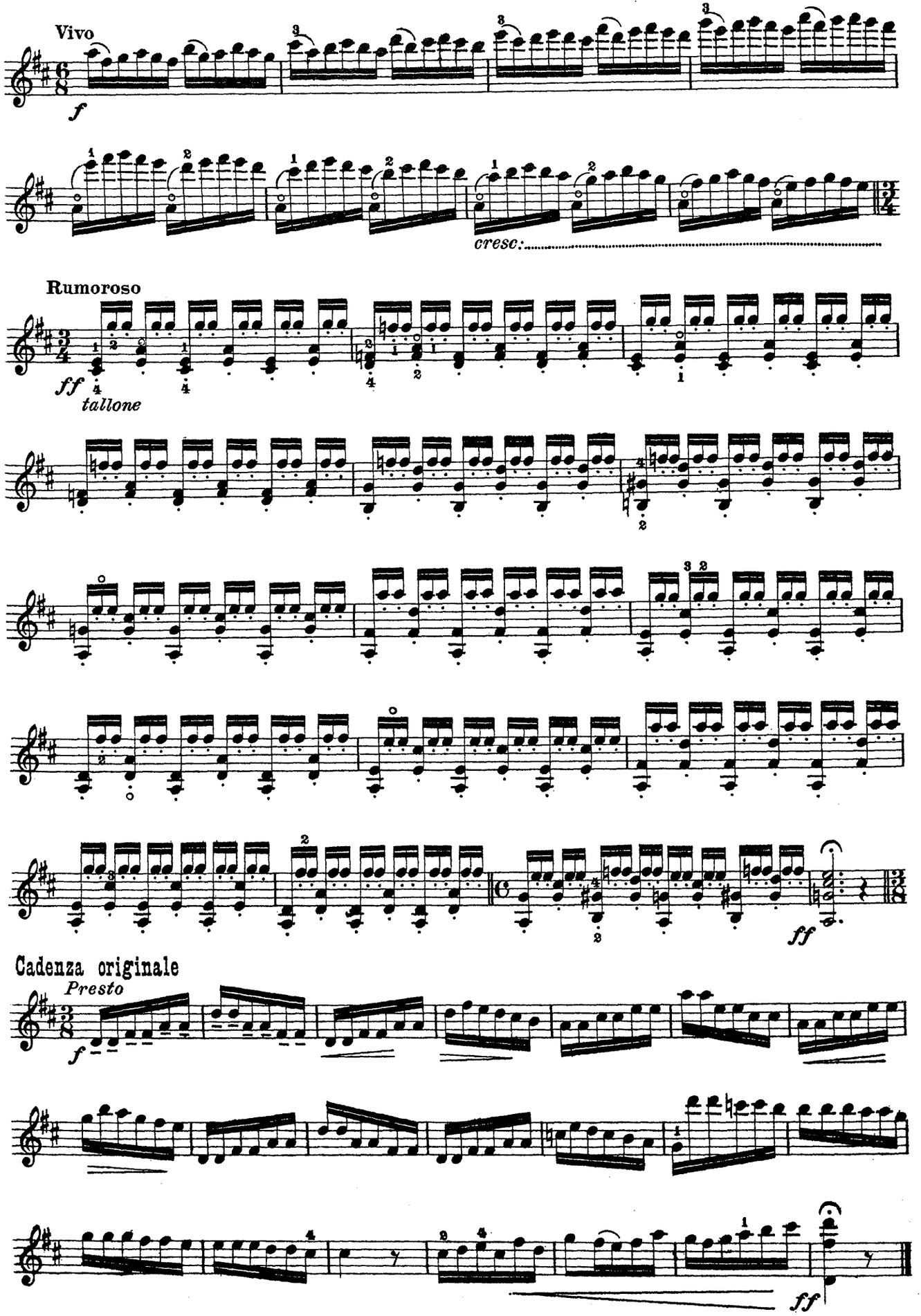
f

p


dim.
segue
sempre forte
dim.
pp


Allegro ♩. = 76
segue
♩ = 76
♩. = 76


sf
Più mosso
p
sempre piano
p
p
sf


Vivo
f
cresc:
Rumoroso
ff
tallone
ff
Cadenza originale
Presto
f
ff

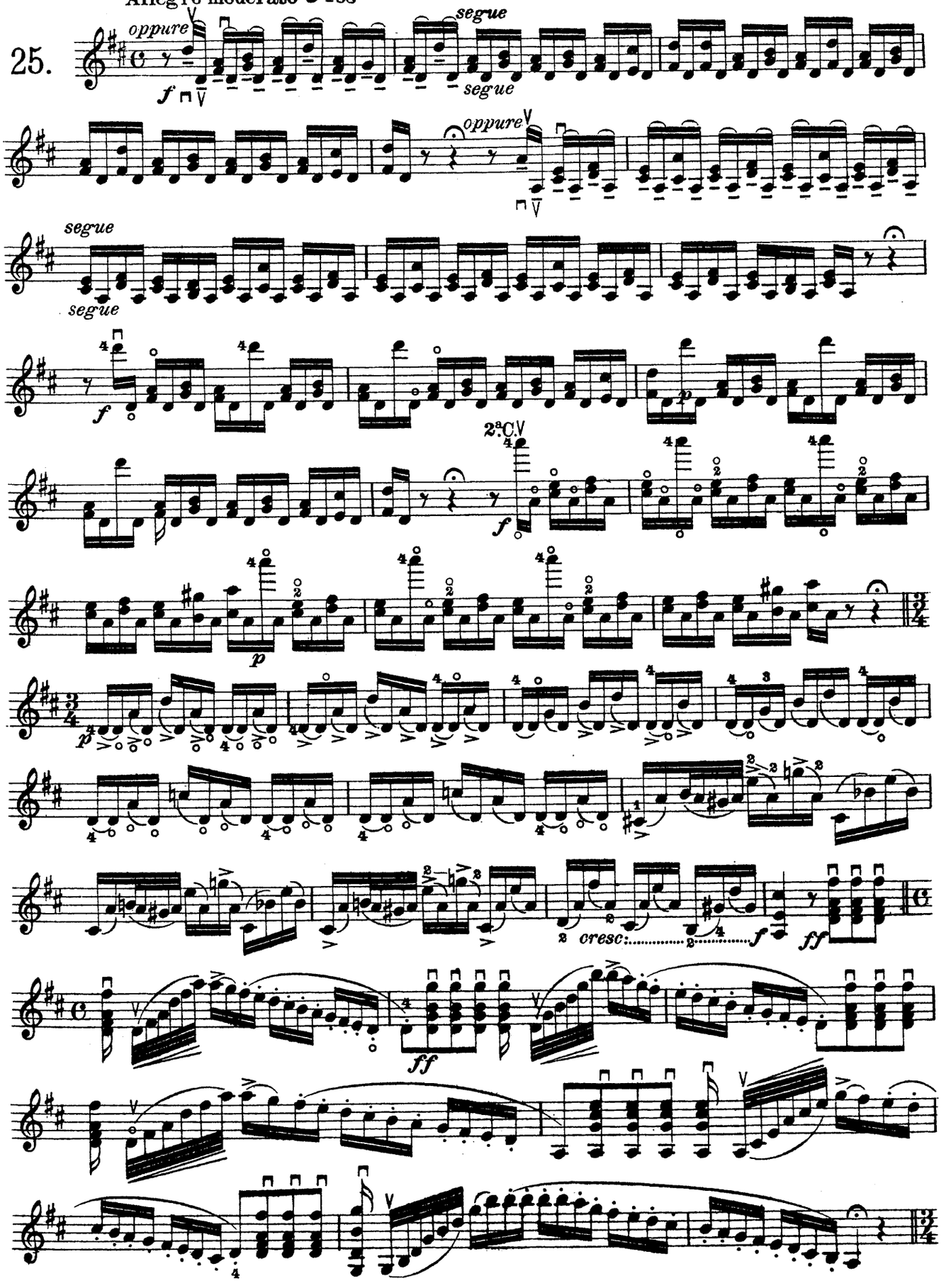
Questo Capriccio è tolto dalla XII Sonata, op. VI., per Violino e Basso.

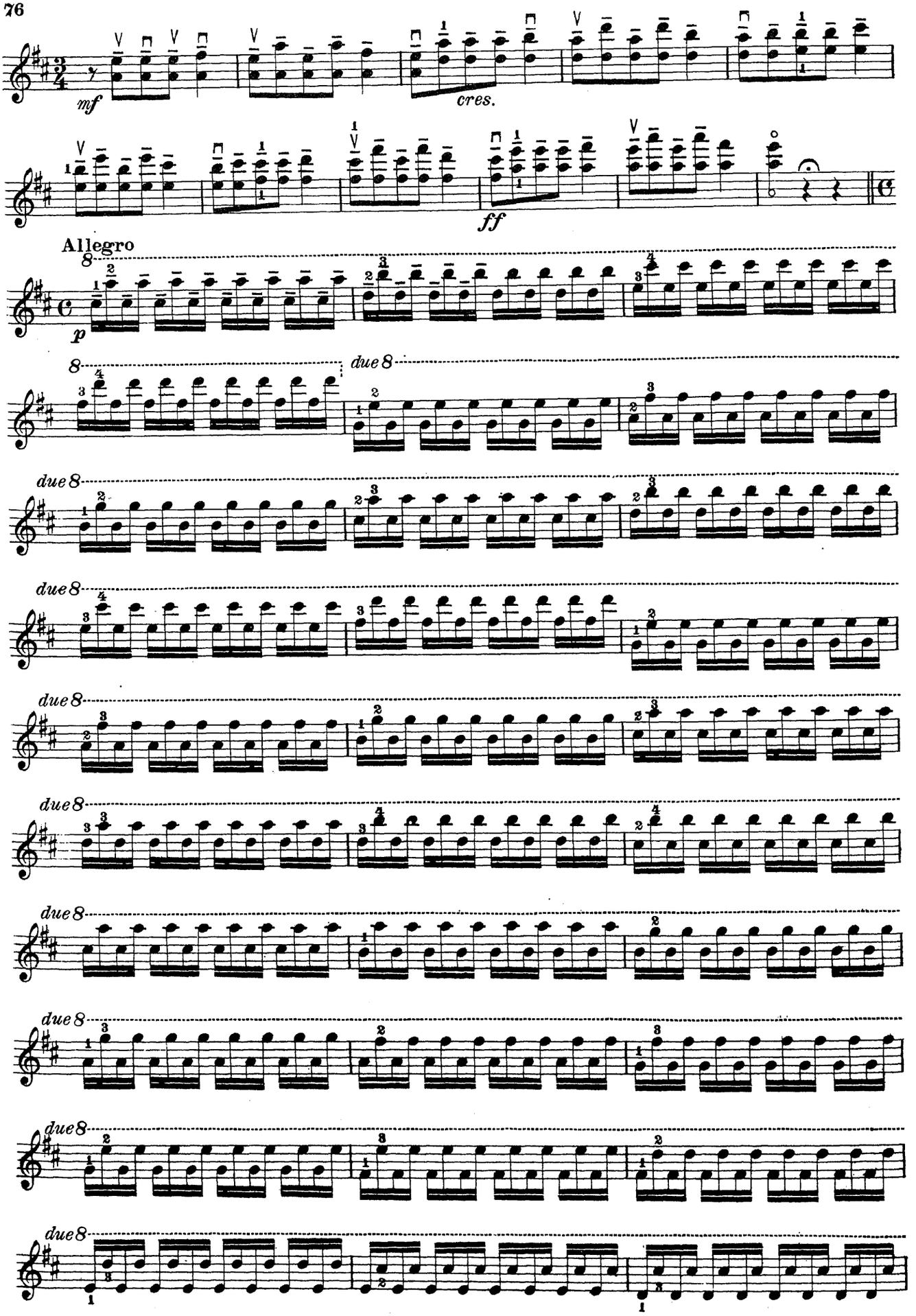
Ce Capriccio est tiré de la XIIe Sonate, op. VI., pour Violon et Basse.

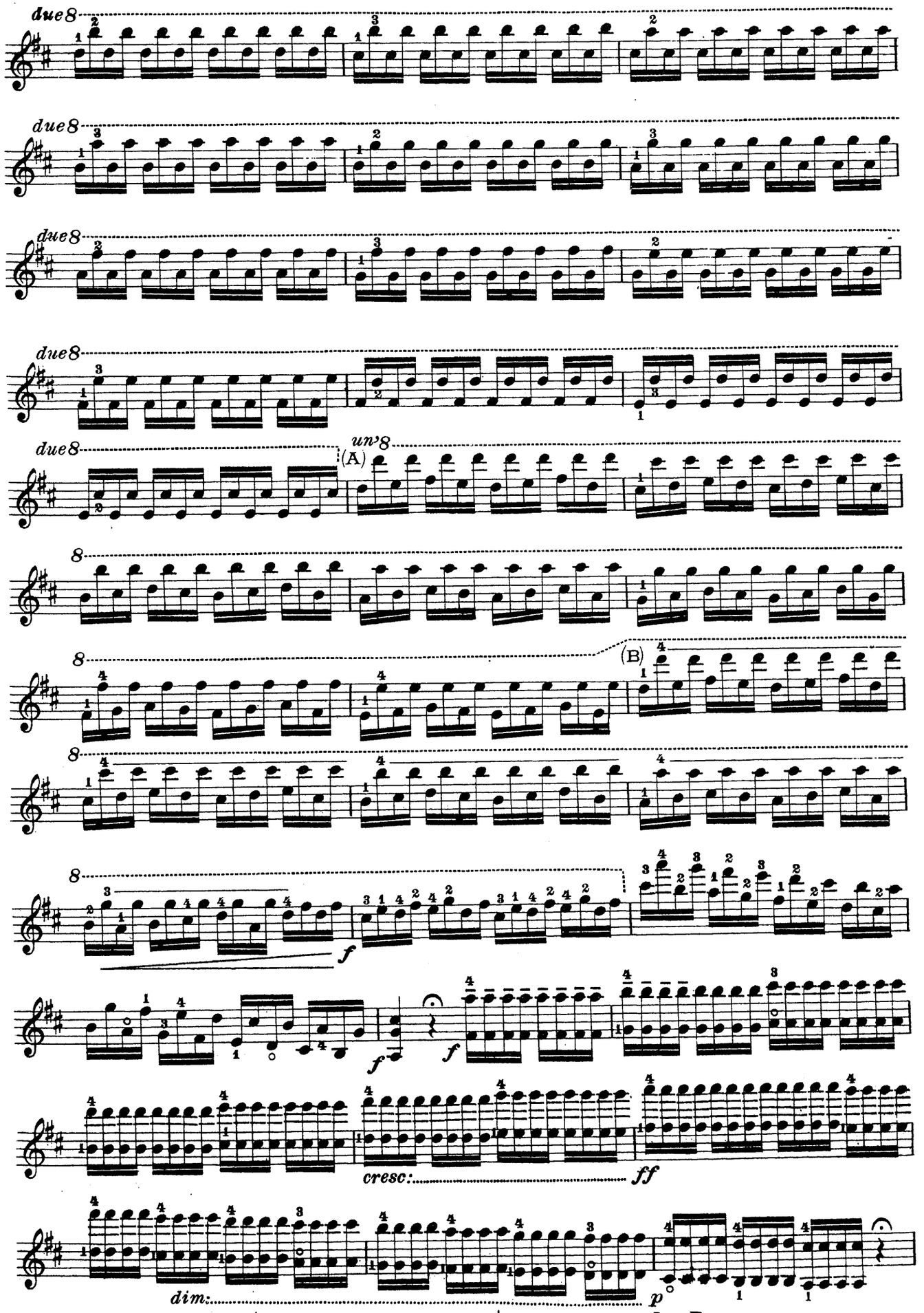
This Capriccio is taken from the XII Sonata, op. VI., for Violin and Bass.

Allegro moderato ♩ =88

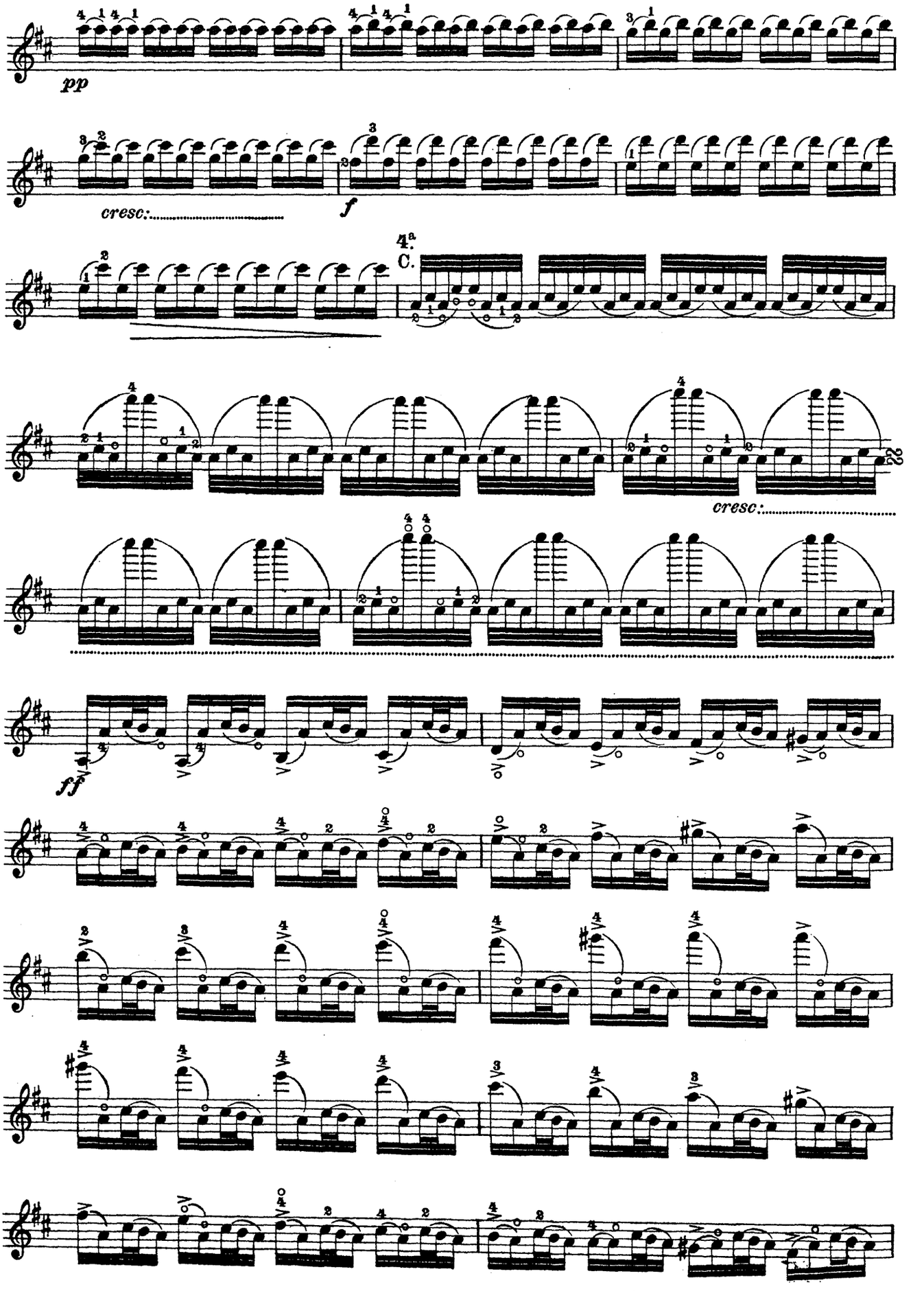
25.

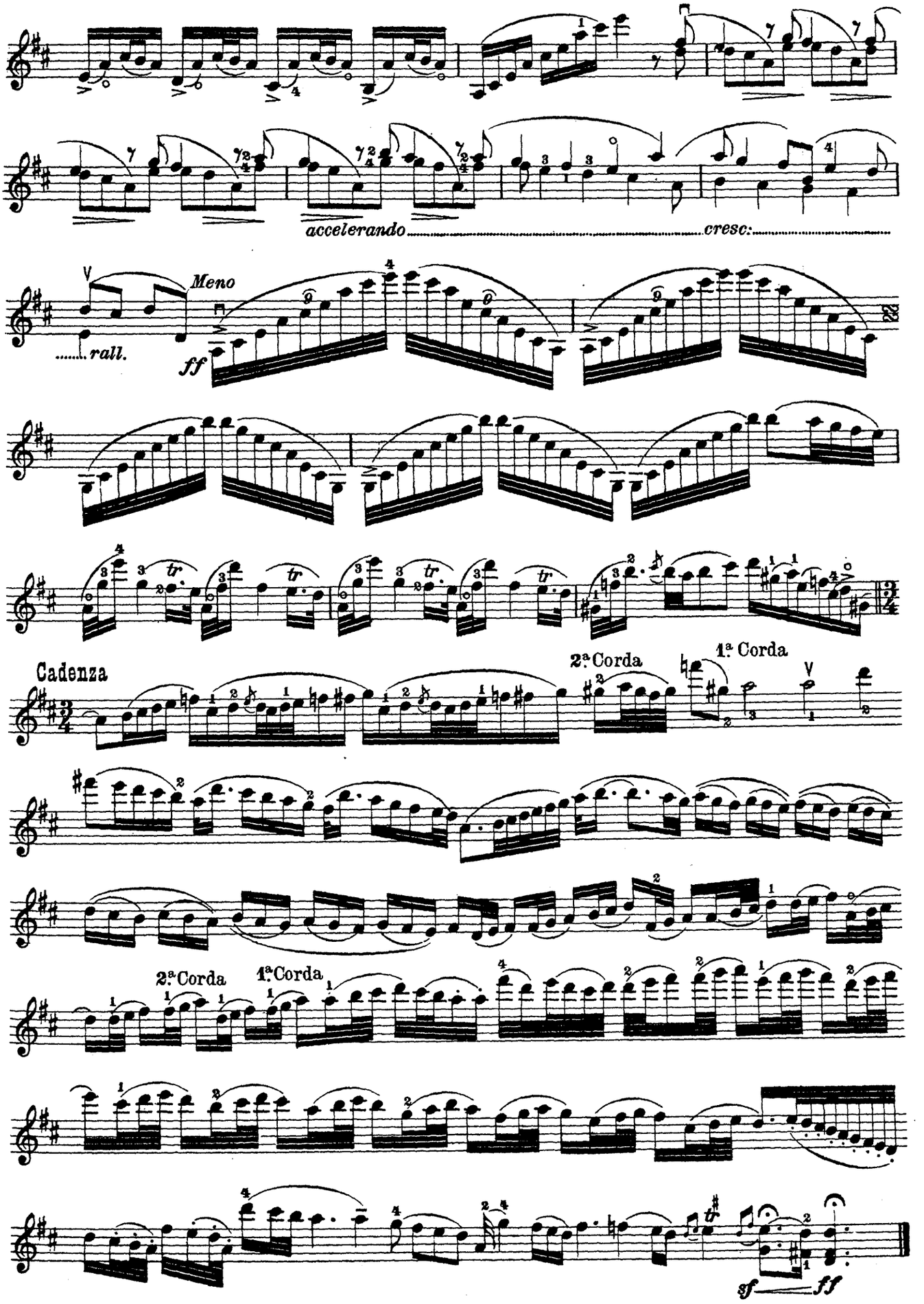



mf
cres.
ff
Allegro
p
due 8



Dal A al B taglio ad libitum. | *De A à B coupure ad libitum.* | Cut if desired from A to B.


pp
cresc:
f
4.ª C.
cresc:
ff


accelerando
cresc:
rall.
Meno
ff
Cadenza
2ª Corda
1ª Corda
2ª Corda
1ª Corda
sf
ff