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TARTINI
THE ART OF BOWING

(L'Art de l'Archet)

for

VIOLIN

(Ferd. David)

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GIUSEPPE TARTINI

The Art of Bowing

(L'Art de l'Archet)

for

Violin

Edited by

FERD DAVID

Newly revised by

E. L. WINN

Carl Fischer

NEW YORK - BOSTON

PREFACE.

"The Art of Bowing" is a series of Variations based upon an old Gavotte by Corelli; the Gavotte was a stately dance similar to the Bourrée.

The dance begins on the heavy, or accented part of the second half of the measure. It is of French origin, the Gavots, or Gapmen of the town of Gap, in the Haute Alpes, having originated it.

The music was suited to the theatre rather than to the social dance. While joyous, the Gavotte is dignified.

Bach, Ries, Corelli, Popper and others have furnished types of the form. Bach usually added a Musette, or bagpipe tune, in which the fundamental bass did not change. Students should study the entire work, as outlined in the Carl Fischer Edition.

The suggestions and annotations found on succeeding pages are derived from study with representative artists of the Belgian and German Schools.

EDITH L. WINN.

(See VIOLIN TALKS, chapter on Tartini, by Edith L. Winn.)

Explanation of the signs.

▢	Down-bow.	Fr.	At the nut of the bow.
∨	Up-bow.	M.	In the middle of the bow.
W. B.	With the entire bow.	—	The bow on the string.
H. B.	With half the bow.	∩	Martelé.
Sp.	At the point of the bow.	.	Sautillé.
		∩	Raise the bow for an attack.

The very moderate Tempo remains practically the same throughout the work.

The several little modifications in the expressive Variations are indicated by the words *tranquillo*, *tranquillamente*.

The Art of Bowing.

Newly Revised and Edited
by EDITH L. WINN.

Violin.

(L'art de l'archet.)

GIUSEPPE TARTINI.
(Ferdinand David.)

THEME. The theme should be played largely with whole bows and detached strokes; accent the trilled notes.

Andante.

VAR. 1. Var. I & II require strong accents; trill twice on the trilled notes; all trills must be clean cut. Use whole bows; close passage in a dignified manner. At (9) raise the bow slightly; make contrasts between staccato and legato passages.

VAR. 2.

Violin.

221
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VAR. 3.

W.B. *f*, *sf*, *sf*, *sf*
p dolce legato
cresc. *f*

VAR. 4. Middle bow; third group flying staccato, lower half, technic clean; first group of last measure spiccato.

L.H. *p* Flying stacc. Flying stacc. *pp* *mf* *p* spiccato

VAR. 5. Graceful, clean, legato; make contrasts definite, trills clear. End phrases broadly.

W.B. *f*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*
detached *broad*

Andante.

Basso continuo: *f*

Violin.

VAR. 6. Slight pause between staccato and legato passages; groups well-defined; trills clean. Technic must be mastered.

VAR. 7. Rather broad bowing, staccato. Cross strings by quick wrist transfer.

VAR. 8. To be played with great taste; lightly with somewhat marked accentuation; the bow not to be raised from the strings; notes detached; phrases close with slight ritard.

pp mf pp mf pp

VAR. 9. Legato; graceful and full of repose; tempo even; syncopation not too marked.

H.B.
p dolce e tranquillo legato. W.B.
p p

VAR. 10. Groups daintily separated, not cut; bow slightly raised at (9).

p mfz p sfz p2 (slight ritard.)

Andante.

Basso continuo.

Violin.

VAR. 11. Fingers must seek positions quickly and remain in place. Middle, bounding bow.

VAR. 11. Musical score for Violin, consisting of six staves of music. The piece is in G major and 4/4 time. It features a continuous sixteenth-note pattern. The first staff starts with a 'V' marking and a repeat sign. The second staff continues the pattern. The third staff includes a 'p' dynamic marking and a 'sfz' marking at the end. The fourth staff starts with a 'V' marking and a 'p' dynamic. The fifth staff includes a 'cresc.' marking and a 'f' dynamic. The sixth staff includes a 'p' dynamic and a 'sfz' marking at the end.

VAR. 12. Skipping bows at (X); contrasts in legato and staccato well-defined; count four twice.

VAR. 12. Musical score for Violin, consisting of four staves of music. The piece is in G major and 4/4 time. It features a continuous sixteenth-note pattern with trills and skipping bows. The first staff includes a 'mf' dynamic, a 'sfz' dynamic, and a skipping bow marked with an 'X'. The second staff includes a 'sfz' dynamic. The third staff includes a 'p' dynamic, a 'sfz' dynamic, and a 'cresc.' marking. The fourth staff includes a 'sfz' dynamic and a 'mf' dynamic.

Violin.

VAR. 13. Down strokes detached at point of bow; wrist supple; movement not too rapid.

p
cresc.
f
p
pp
cresc.
f
p
rit.

VAR. 14. Very legato and dignified, the fourth finger should anticipate its position in double stops; fingers fall into place at once; in extensions do not slide into place; themal beauty brought out by accentuation and varied [bowing.]

f
f

Andante.

Basso continuo.

Violin.

VAR. 15. Divide groups gracefully; bow not raised but skipped along the strings.

pp leggieramente e con grazia

stacc.

pp *stacc.*

VAR. 16. Count four twice; legato and staccato contrasted.

f con fuoco (cut.) (cut)

p

cresc. *f*

Violin.

VAR. 17. Repeat stroke by taking bow off the strings slightly, but do not begin again at heel and point; dwell on the accented note slightly.

Musical score for Violin, Variation 17, consisting of three staves of music. The first staff begins with a dynamic marking of *p* and includes a trill. The second staff features a dynamic marking of *sf* and another trill. The third staff includes dynamic markings of *cresc.*, *mf*, *p*, and *sfz*, along with a trill. The music is characterized by repeated strokes with accents and slurs.

VAR. 18. Pause slightly at points marked (9).

Musical score for Violin, Variation 18, consisting of four staves of music. The first staff starts with a dynamic marking of *f* and includes a trill. The second staff features a dynamic marking of *sfz*. The third and fourth staves include dynamic markings of *sfz*. The music consists of repeated strokes with accents and slurs, and includes trills.

Andante.

Musical score for Basso continuo, consisting of one staff of music. The tempo is marked *Andante*. The music is written in a bass clef and consists of a simple, steady accompaniment.

Basso continuo.

Violin.

VAR. 19. Lower half of bow; flying staccato as indicated at heel on up stroke; the legato and staccato well contrasted.

leggieramente. Flying stacc.

rit.

VAR. 20. Upper half of bow, trills accented; down stroke quickly made but not jerked; trills even.

f

mf

cresc.

p

VAR. 21. Not too much accented; smoothly played.

p con espressione e tranquillamente

W.B.

cresc.

p

cresc.

p

VAR. 22. Slightly detach groups of 32^d notes at heel; double stops legato, play very legato when at heel.

Fr
L.H.B.

VAR. 23. Compare with Leonard Edition; tempo slower; make trill definite, whole bow.

dolce e tranquillo.
W.B.

cresc. *mf* *p*

Andante.

Basso continuo.

Violin.

VAR. 24. Note difficulty of second theme; very legato; count time steadily; only two trills on trilled notes; give notes before rests only proper value.

VAR. 25. Make definite accents; legato and staccato well contrasted; study minute points of phrasing.

VAR. 26. Bow skips at (X); accent sharply; bow control absolutely necessary; upper half of bow; staccato and legato notes contrasted; do not raise bow from strings; study phrasing.

VAR. 27. Broad tone; whole bow; notes at heel cut, yet firm; not too rapid; brilliant movement yet stately; theme prominent; do not scrape the strings sharply at the heel; accent well.

VAR. 28. Upper half of bow; technic clean; tempo absolute; slight ritard on first two notes of each phrase.

Andante.

Basso continuo.

Violin.

VAR. 29. Very staccato toward point of bow; note freedom of bow arm; do not thrust the right elbow out; transfer with wrist. Keep fingers down.

f stacc. *segue.*

VAR. 30. A skipping stroke lightly played; accented; slightly detached at points marked; staccato and legato contrasted; whole bow.

p *W.B. con leggieresso.*

VAR. 31. Sharp accents; raise bow at (9); keep tempo even; smoothly; count eight until perfectly sure of tempo with accompaniment; note crescendo and diminuendo.

W.B. fp *fp* *f* *fp* *f* *p*

VAR. 32. Keep bow well over two strings; skipping bow but not raised from strings; change smoothly from position to position; fingers fall together into place.

VAR. 33. Chopping stroke at heel as indicated; flying staccato in lower half of bow; trills accented and clear; staccato and legato definite; first trilled group whole bow, down bow.

Andante.

Violin.

VAR. 34. First two notes of each movement slightly slower than rest of movement. Keep arm fairly high for the bounding bow; let fingers anticipate bow; technic perfect before bow control is possible.

p
bounding bow at middle of bow.

VAR. 35. At point, each note sharply cut; technic clean; grace notes with care and precision; fingers anticipate bow strokes.

mf ben marcato
Pt.

segue

VAR. 36. Phrases cut, long bows; sharp contrasts between legato and staccato passages; note tone shading; phrases close with dignity; in double stops fingers fall together upon strings.

Musical score for Violin, Variation 36, consisting of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of double-stops with trills (tr) and dynamic markings of *p* and *f*. The second staff continues the piece with similar double-stops and trills, ending with a repeat sign. The third staff concludes the variation with double-stops and trills, ending with a double bar line.

VAR. 37. Lower half; strike string slightly on up stroke; raise bow at (X); chords firm.

Musical score for Violin, Variation 37, consisting of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of double-stops with dynamic markings of *f* and *p*, and a section marked "segue." The second and third staves continue the piece with double-stops and trills. The fourth staff concludes the variation with double-stops and trills, ending with a double bar line.

Andante.

Musical score for Basso continuo, consisting of one staff of music. It begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piece is marked "Andante." and features a series of single notes and chords.

Basso continuo.

Violin.

VAR. 38. Raise bow at (9). legato and staccato contrasted, study types of bowing and make them definite; after raising bow, begin next passage smoothly; whole movement dignified, count eight.

f largamente *legato*

p leggieramente
bounding bow.

p *legato.* *cresc.*

f *bounding bow.* *p legg.*

VAR. 39. Legato at point; contrasts marked; wrist flexible; cross strings by undulating movement of the wrist; dwell on first note of each group.

legato at point
mf

segue

p *segue*

Violin.

VAR. 42. Detached groups not to interfere with definite legato; note tone color; cut notes in last group; double stops clean cut; place fingers quickly.

VAR. 43. Raise bow on up stroke; change positions smoothly; use lower half of bow.

VAR. 44. Upper half of bow; very smoothly; groups detached slightly; phrasing musical; contrasts between staccato and legato marked, tone singing. Dwell on first note of each group; tempo slow.

dolce e tranquillo

legato

p

pp

VAR. 45. First group bounding; second group of three notes flying staccato at heel, accent groups.

p

segue.

segue.

segue.

Andante.

Basso continuo.

Violin.

VAR. 46. First two notes near point; second group whole bow, 16th notes at heel, staccato; raise bow; do not force tone. Note marked (9) whole bow swiftly, manage bow with care.

VAR. 47. Definite accents; double stops accurate; legato good; trill clear; more even tone than Var. 46 demands.

VAR 48 Theme prominent, trills even, accent without disturbing legato; not too rapidly, keep bow close upon the strings.

VAR. 49. Near middle of bow, staccato to be avoided, play smoothly; dwell on first note of each group but accent strongly twice in a measure; make groups even; wrist supple.

f
legato con fuoco.
sfz
sfz
sfz
cresc.
ff
f
sfz
sfz
sfz
sfz
sfz
f cresc.
ff

VAR. 50. Staccato, not springing; accent strongly; chords definite; technic clean cut, do not play chords like arpeggios; above all master the exercise technically; do not scoop in extensions.

stacc.
ff sempre e pesante
ritard.

Andante.

Basso continuo.

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