

GIUSEPPE TARTINI

(1692–1770)

L'art de l'archet

Die Kunst der Bogenführung

The Art of Bowing

für Violine

50 Variationen über eine Gavotte von Corelli

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Privatbibliothek Nr. 32

<http://www.gmd.de/Misc/Music/> — <ftp://ftp.gmd.de/music/scores/>

Thema und 50 Variationen sollen in einem nahezu gleichbleibenden Tempo gespielt werden, so daß von Anfang an ein gemäßigtes Tempo zu empfehlen ist, etwa ♩ = 56. Einzelne Variationen können je nach Bezeichnung – *largamente, tranquillamente, ...* – etwas langsamer oder – *con fuoco* – etwas schneller gespielt werden. Alle Triller werden ”von oben” gespielt.

Als Übetempo empfehle ich ein viel langsames Tempo – etwa ♩ = 40 –, damit alle Triller und Verzierungen jeweils sehr einheitlich eingeübt werden, also innerhalb einer Variation alle Triller mit der jeweils gleichen Anzahl von Wechselnoten gespielt werden.

Bei <http://www.gmd.de/Misc/Music/scores/#tartini> ist eine vereinfachte Wiedergabe von Thema und 50 Variationen ohne Triller und ohne Vorschläge als MIDI-Datei erhältlich.

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	Explication des signes	Explanation of the signs	Zeichenerklärung	Jelek magyarázata
∩	Tirez l'archet	down-bow	Abstrich	Lefelé
∪	Poussez l'archet	up-bow	Aufstrich	Fölfelé
∠	A la pointe	at the top	An der Spitze	Csúcsnál
⊥	Au talon	at the nut	Am Frosch	Kápánál
↔	Tout l'archet	whole bow	Ganzer Bogen	Egész vonóval
←	La moitié inférieure ...	lower half	Untere Hälfte	A vonó alsó fele
→	La moitié supérieure ...	upper half	Obere Hälfte	A vonó felső fele
⊢	Au milieu ...	middle	In der Mitte	Középen
↶	Le premier tiers ...	lower third	Unteres Drittel	A vonó alsó harmada
↷	Le troisième tiers ... ... de l'archet	upper third	Oberes Drittel	A vonó felső harmada
+	Pincez avec la main gauche	left hand pizzicato	Pizzicato der linken Hand	piccikató bal kézzel
+	(ou trille)	(or trille)	(oder Triller)	(vagy trilla)



Var. 4

*p*  
*pp*  
*mf* *p*  
*tr*

Var. 5

*f* *sfz* *sfz* *sfz* *sfz*  
*tr* *tr* *tr* *tr* *tr*

Var. 6

*f* *p saltato* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*  
*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*  
*cresc.* *f* *p*

Var. 7

*f largamente*  
*tr* *f*

*ff* *tr*

Var. 8

*pp con grazia e tranquillamente*

*mf*

*pp* *mf* *pp* *mf* *pp*

*mf* *tr*

Var. 9

*p dolce e tranquillo*

*p* *p*

*pp* *poco cresc.* *p* *p*

Var. 10

*sfz* *sfz*

*mfz p* *mfz p*

*p* *sfz* *p* *sfz* *p*

*p*

Var. 11

*sempre staccato*

*p*

*p*

*sfz*

Var. 12

*mf*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

Var. 13

*p*

*cresc.*

*f*

*p*

*pp* *cresc.*

*f* *p*

Var. 14

*f* *tr*

*tr* *sfz*

*sfz*

Var. 15

*pp* *leggieramente e con grazia*

*tr*

*pp*

Var. 16

First system of Variation 16: Treble clef, key signature of one flat, 7/8 time signature. The music begins with a forte (*f*) dynamic and the instruction *con fuoco*. It features a series of eighth-note triplets and sixteenth-note patterns, with a first ending bracketed and marked with a '1'. The system concludes with a trill (*tr*) and a fermata.

Var. 17

First system of Variation 17: Treble clef, key signature of one flat, 7/8 time signature. The music starts with a piano (*p*) dynamic. It consists of eighth-note patterns with accents and slurs. A first ending bracketed with a 'V' is present. The system ends with a trill (*tr*) and a fermata.

Var. 18

First system of Variation 18: Treble clef, key signature of one flat, 7/8 time signature. The music begins with a forte (*f*) dynamic. It features eighth-note triplets and sixteenth-note patterns, with a trill (*tr*) and a first ending bracketed with a '1'. The system concludes with a trill (*tr*) and a fermata.





Var. 25<sup>4</sup>

*p saltato* *sfz p* *sfz p* *sfz p* *f p* *sfz p*

Var. 26

*p* *sfz* *p* *sfz* *p* *sfz* *p* *f* *p* *sfz* *p*

*sfz* *f* *p* *sfz* *p* *f* *p*

*sfz* *p* *f* *p* *sfz* *sfz* *sfz* *f*

Var. 27

*f* *sfz* *sfz*

*sfz* *sfz* *sfz* *f* *sfz*

*sfz* *sfz* *sfz*

Var. 28

*pp tranquillo*

4 1 2 4

2 tr 4

4 2 3 4

4 3 1 3 tr

Var. 29

*f simile*

1 2 0 2 2 4 2 2

4 3 2 2 2 2 2 2

4 3 2 3 4

Var. 30

*p con leggerezza*

1 2 3 3 2

1 1

3 3 4 2

Var. 31

Var. 32

Var. 33

Var. 34

*p* *simile*

Detailed description: This variation consists of six staves of music. The first staff begins with a dynamic marking of *p* and includes fingerings 4 and 3. The second and third staves are marked *simile*. The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings (1-4) and slurs. The piece concludes with a double bar line.

Var. 35

*mf ben marcato* *simile*

Detailed description: This variation consists of five staves of music. The first staff is marked *mf ben marcato* and includes fingerings 0 and 4. The second and third staves are marked *simile*. The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings (1-4) and slurs. The piece concludes with a double bar line.

Var. 36

*p* *f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: This variation consists of a single staff of music. It features a series of chords and melodic lines with various fingerings (1, 4, 0, 2, tr) and dynamics (*p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*). The piece concludes with a double bar line.

Musical score for two staves. The first staff contains two measures of music with dynamics *f* and *p*, and includes trills and fingerings (1, 4, 0, 2, 2, 0, 2). The second staff contains two measures with dynamics *f* and *p*, and includes trills and fingerings (4, 1, 3, 2, 1, 1, 3, tr).

Var. 37 *non-arpeggio*

Musical score for three staves. The first staff contains two measures with dynamics *f p* and *simile*. The second and third staves contain two measures each with dynamics *f p* and *simile*, and include fingerings (2) and accents.

Var. 38

Musical score for four staves. The first staff contains two measures with dynamics *f largamente* and fingerings (3, 1). The second staff contains two measures with dynamics *p leggermente* and fingerings (2, 3). The third staff contains two measures with dynamics *p* and *cresc.*, and fingerings (3, 2, 1). The fourth staff contains two measures with dynamics *f* and *p leggero*, and fingerings (3, 2).







