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

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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

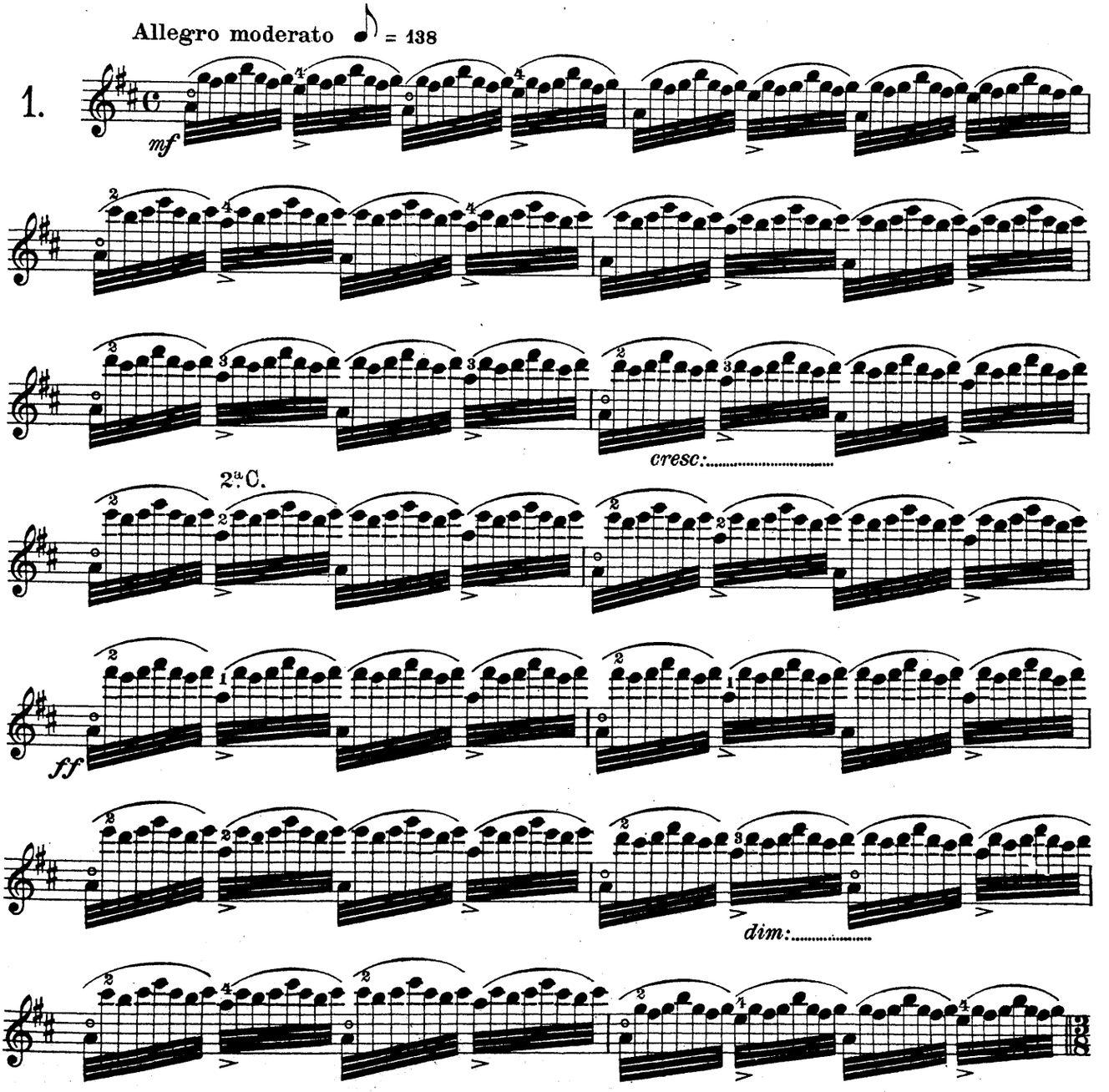
tirés des 12 Concertos, Op. 3me, pour Violon seul

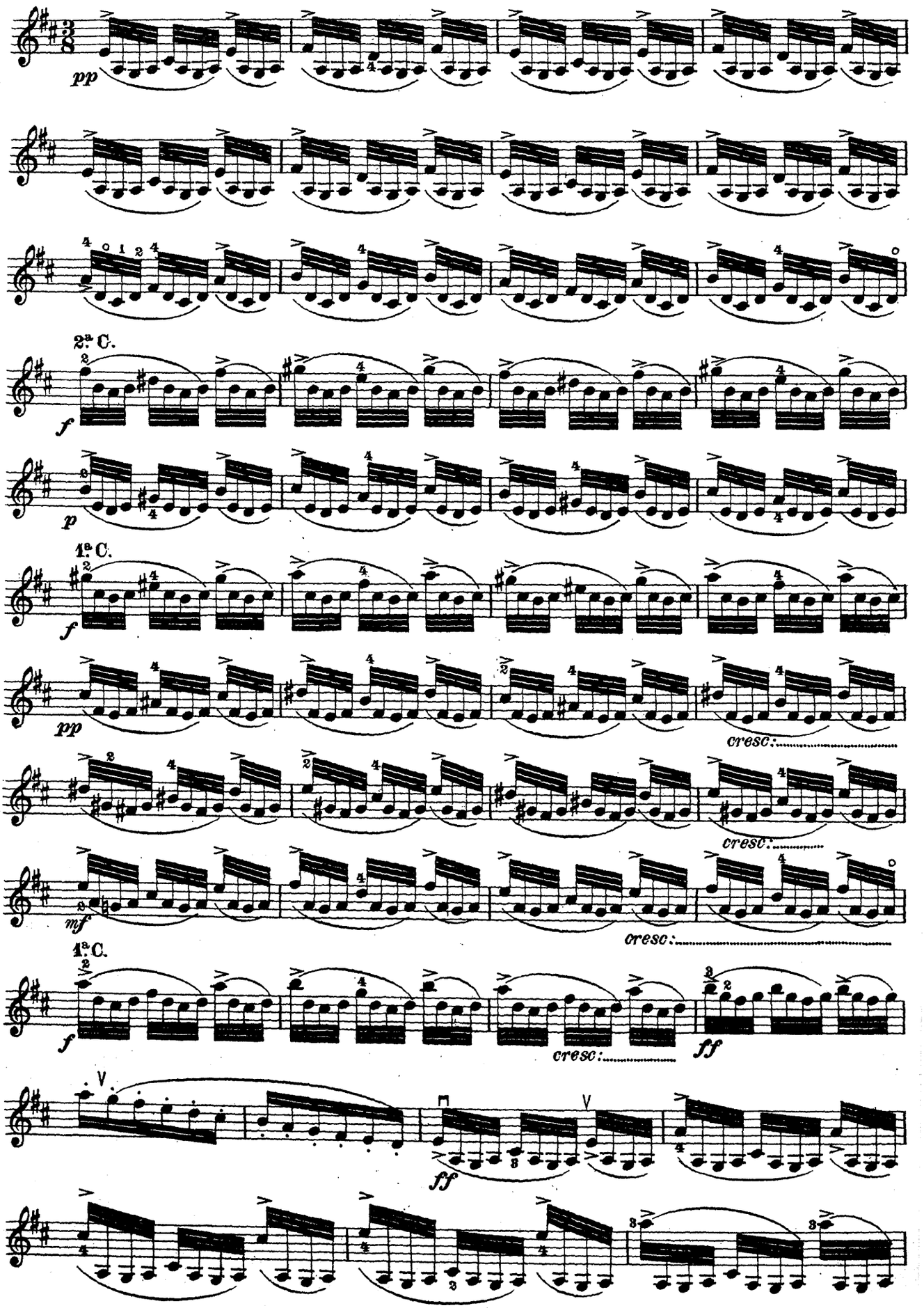
THE ART OF THE VIOLIN

25 CAPRICES

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

Edizione sviluppata, riveduta e diteggiata da
ROMEO FRANZONI

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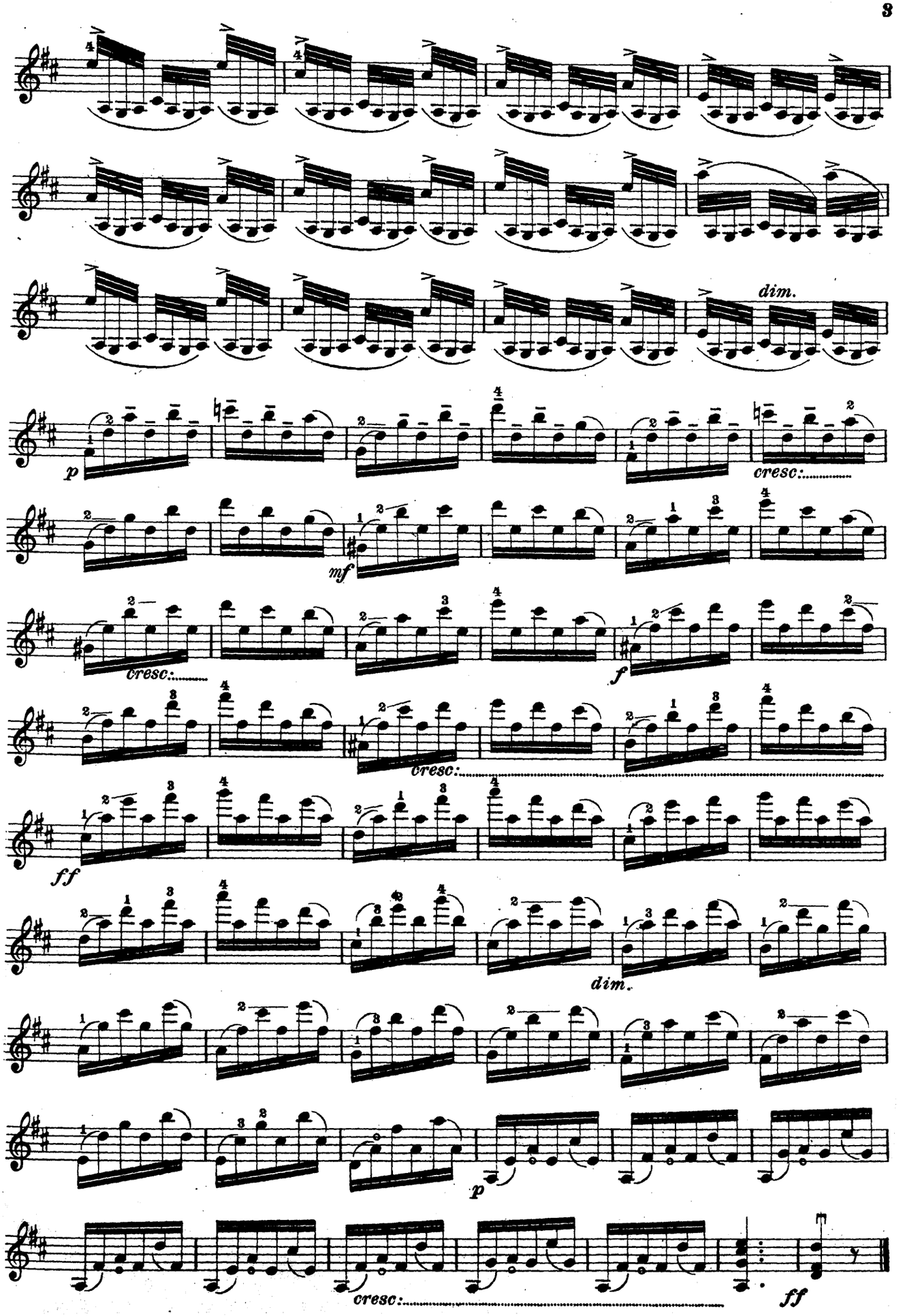
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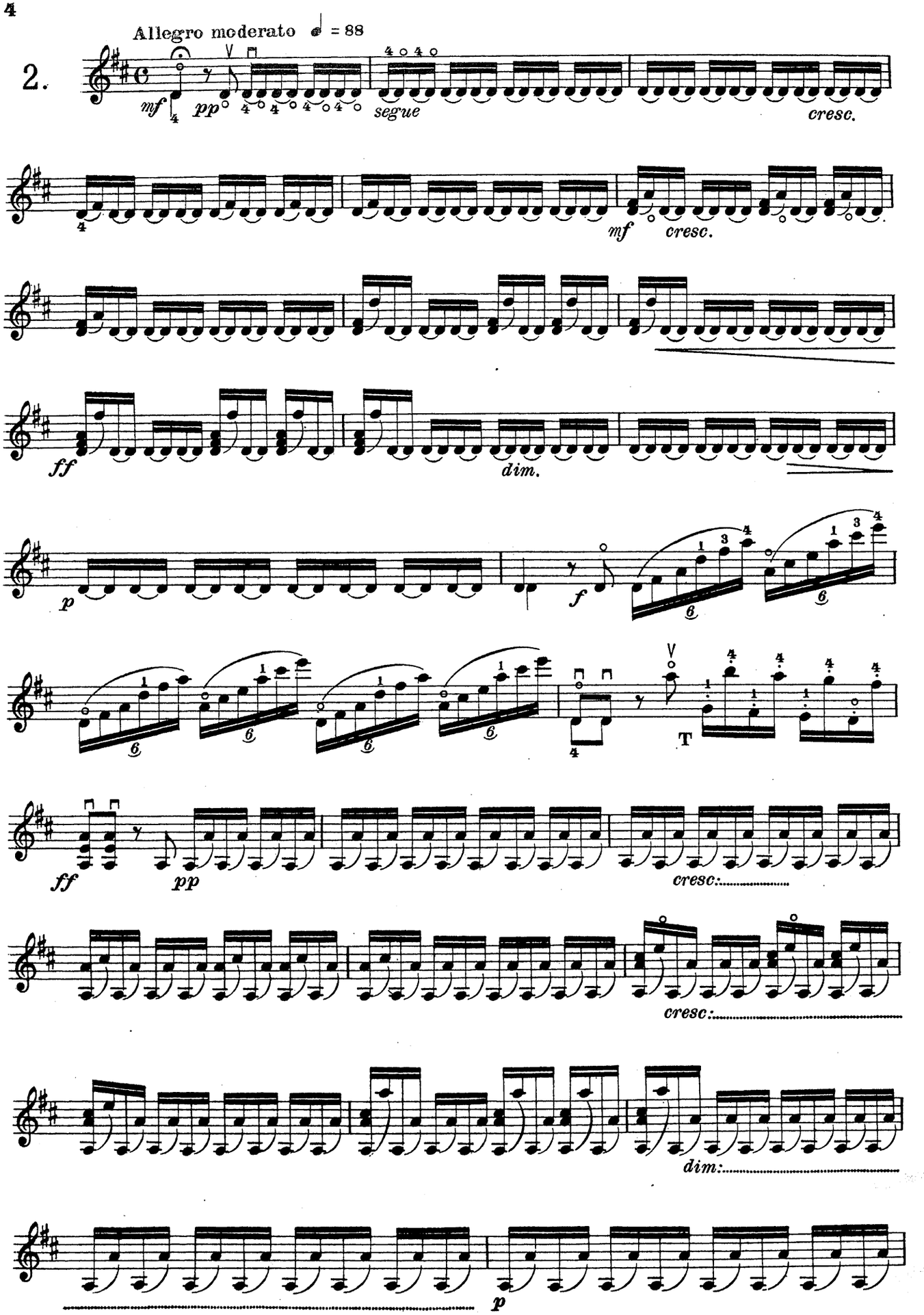
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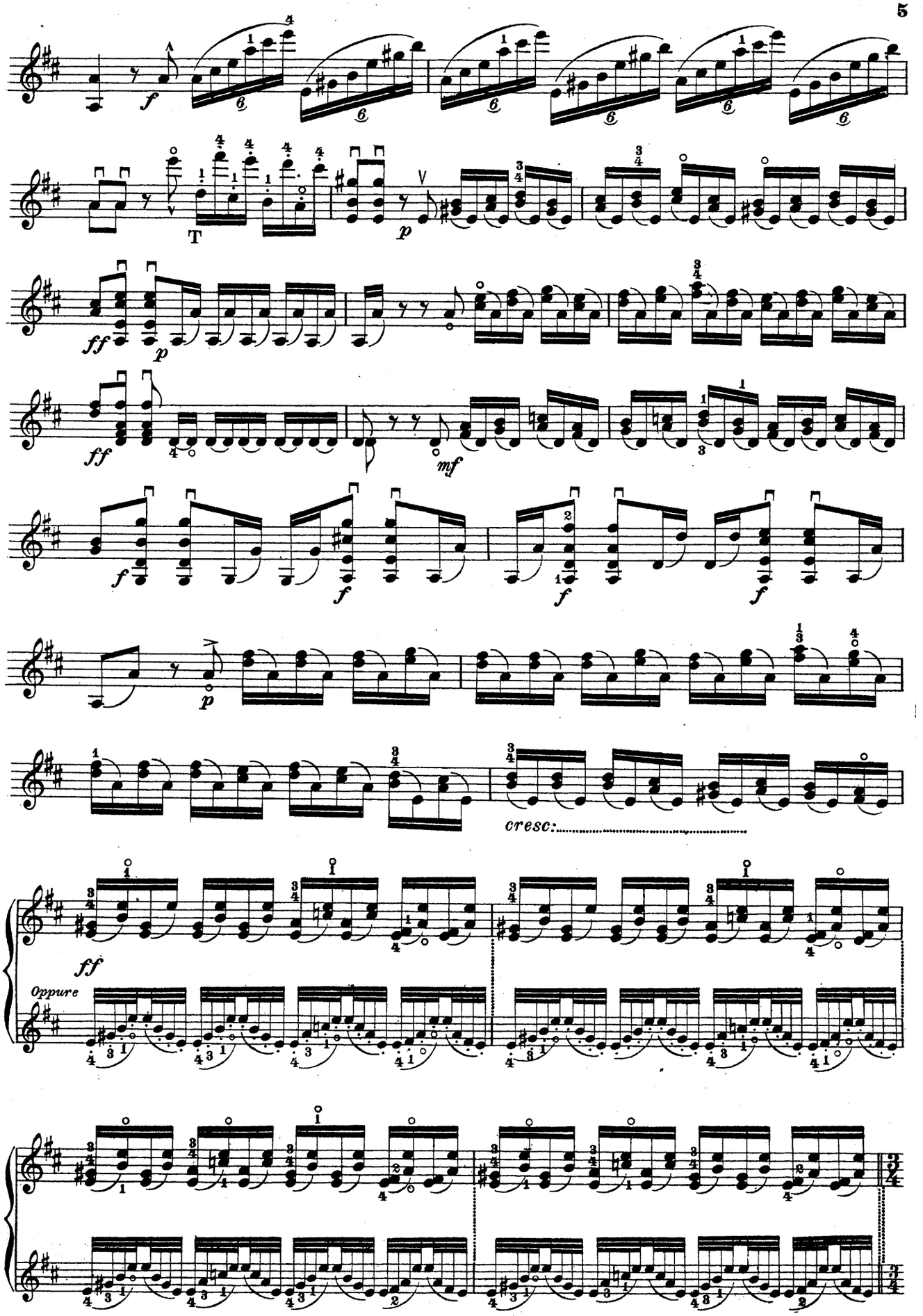
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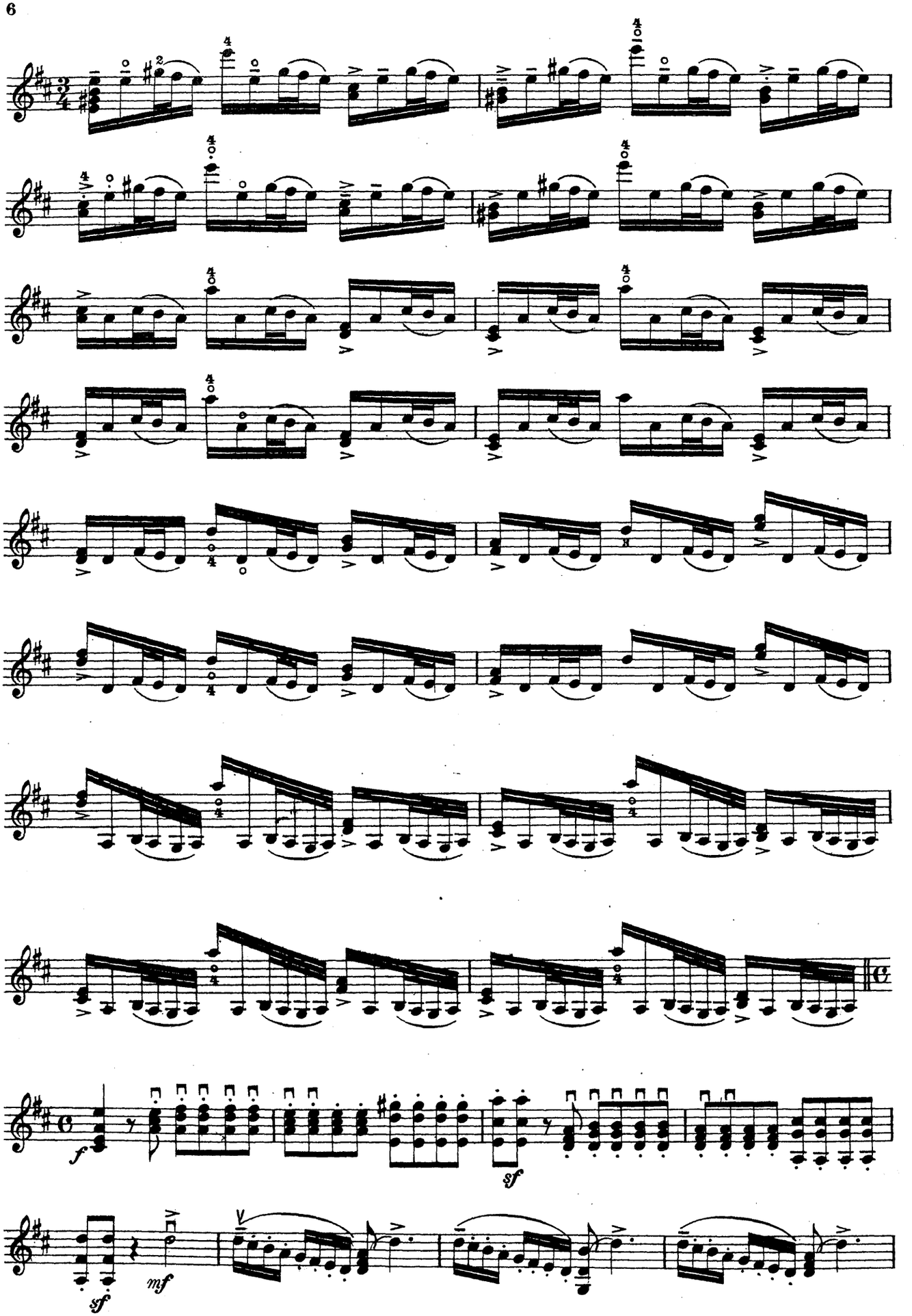
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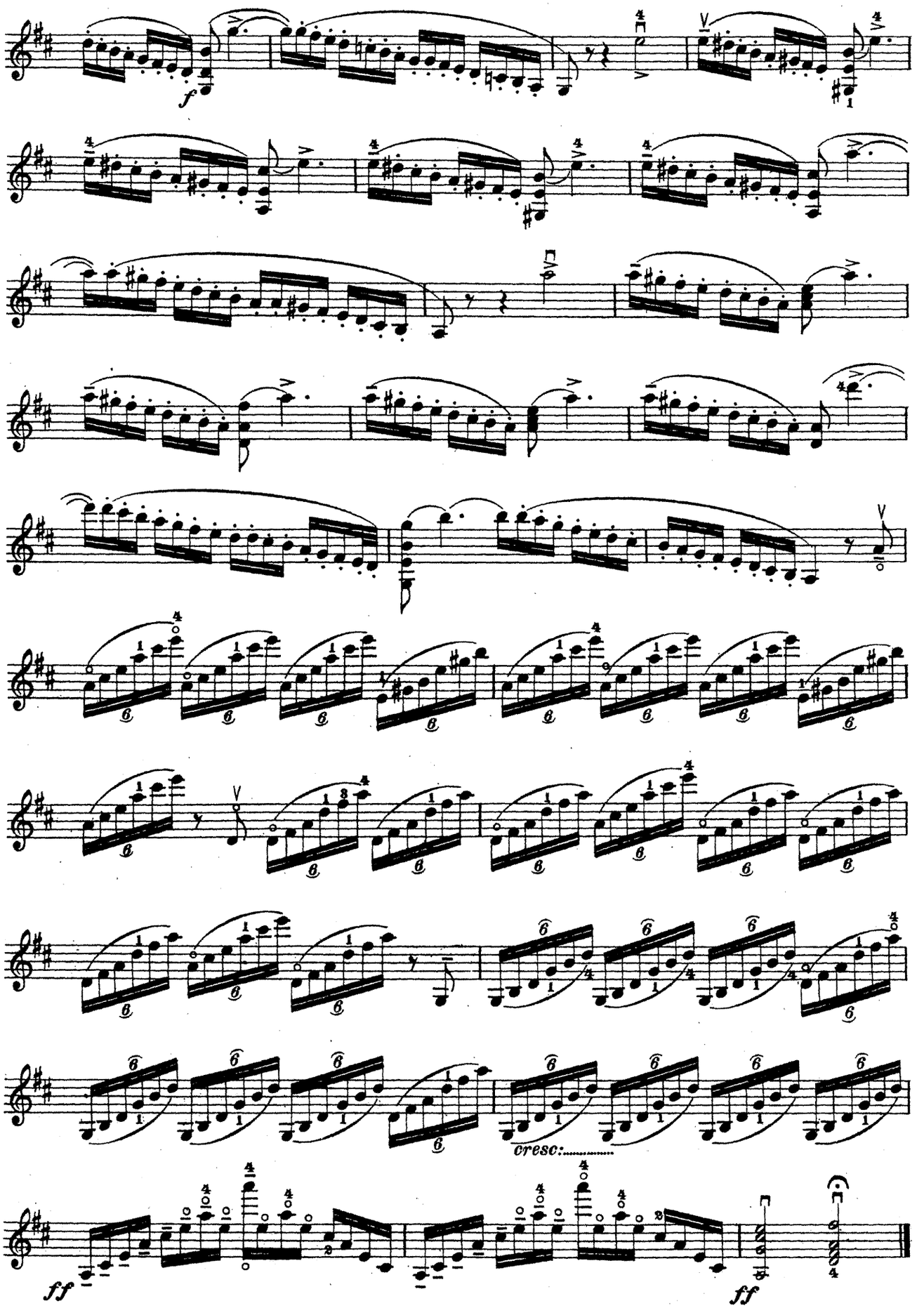
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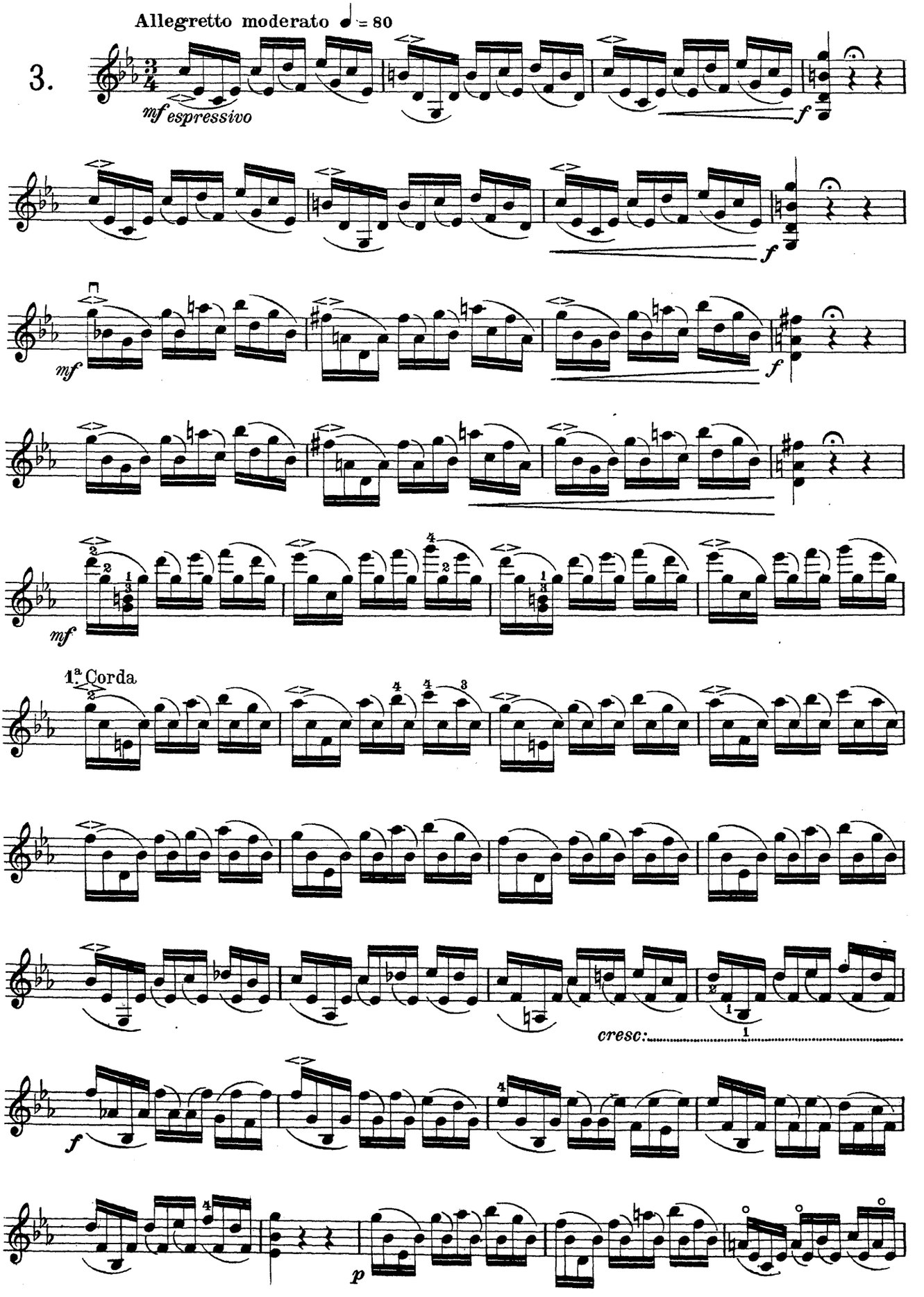
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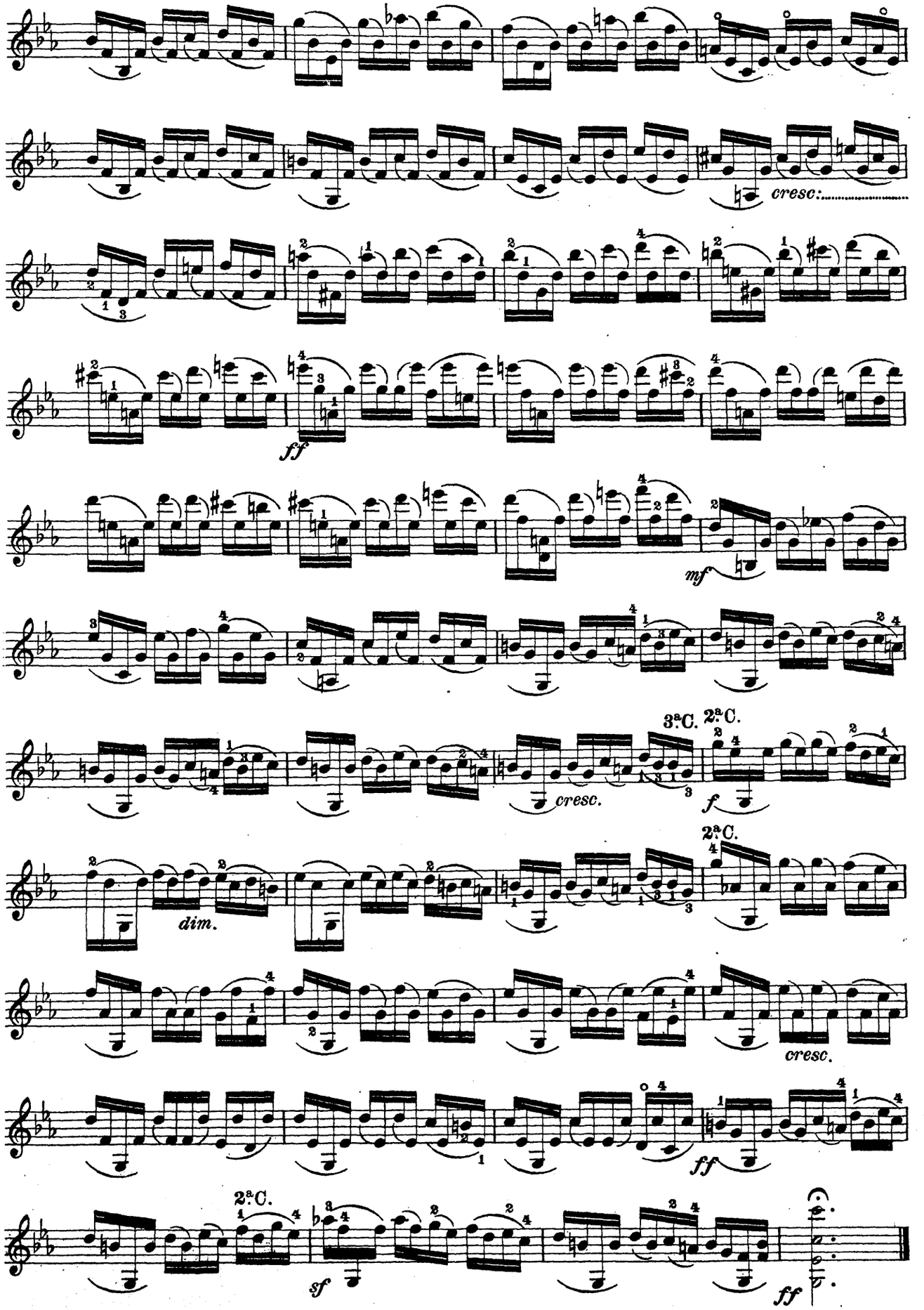
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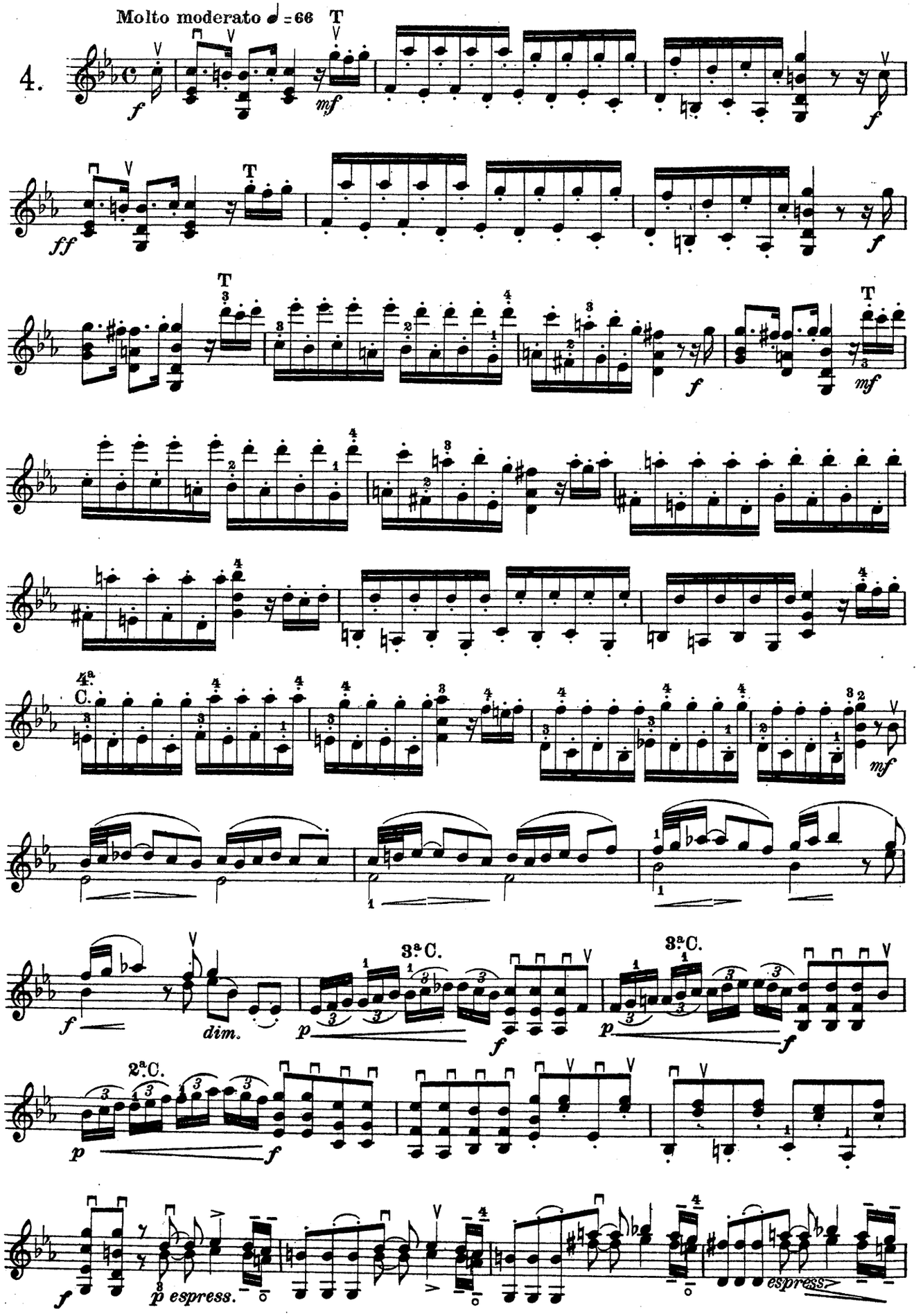
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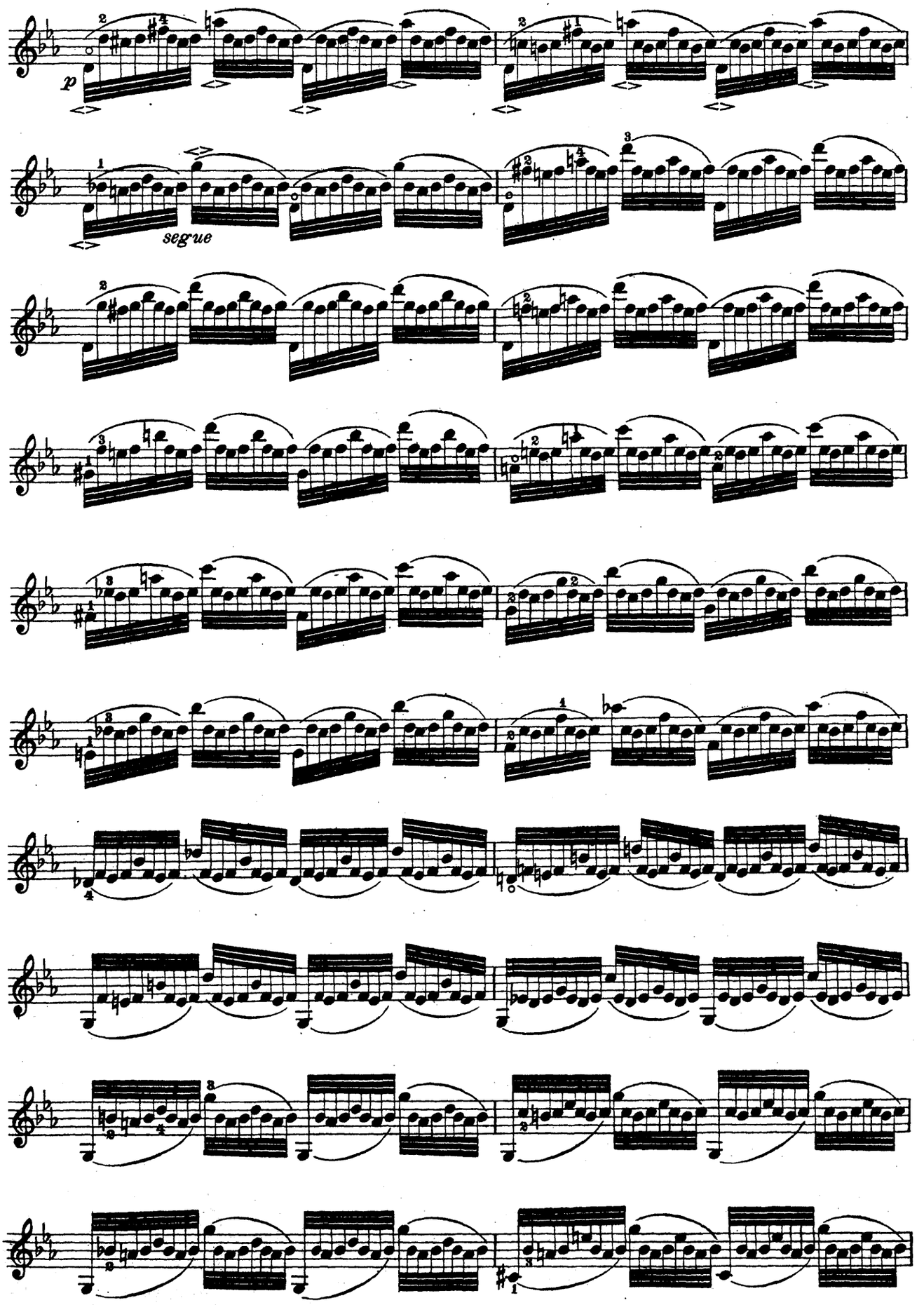
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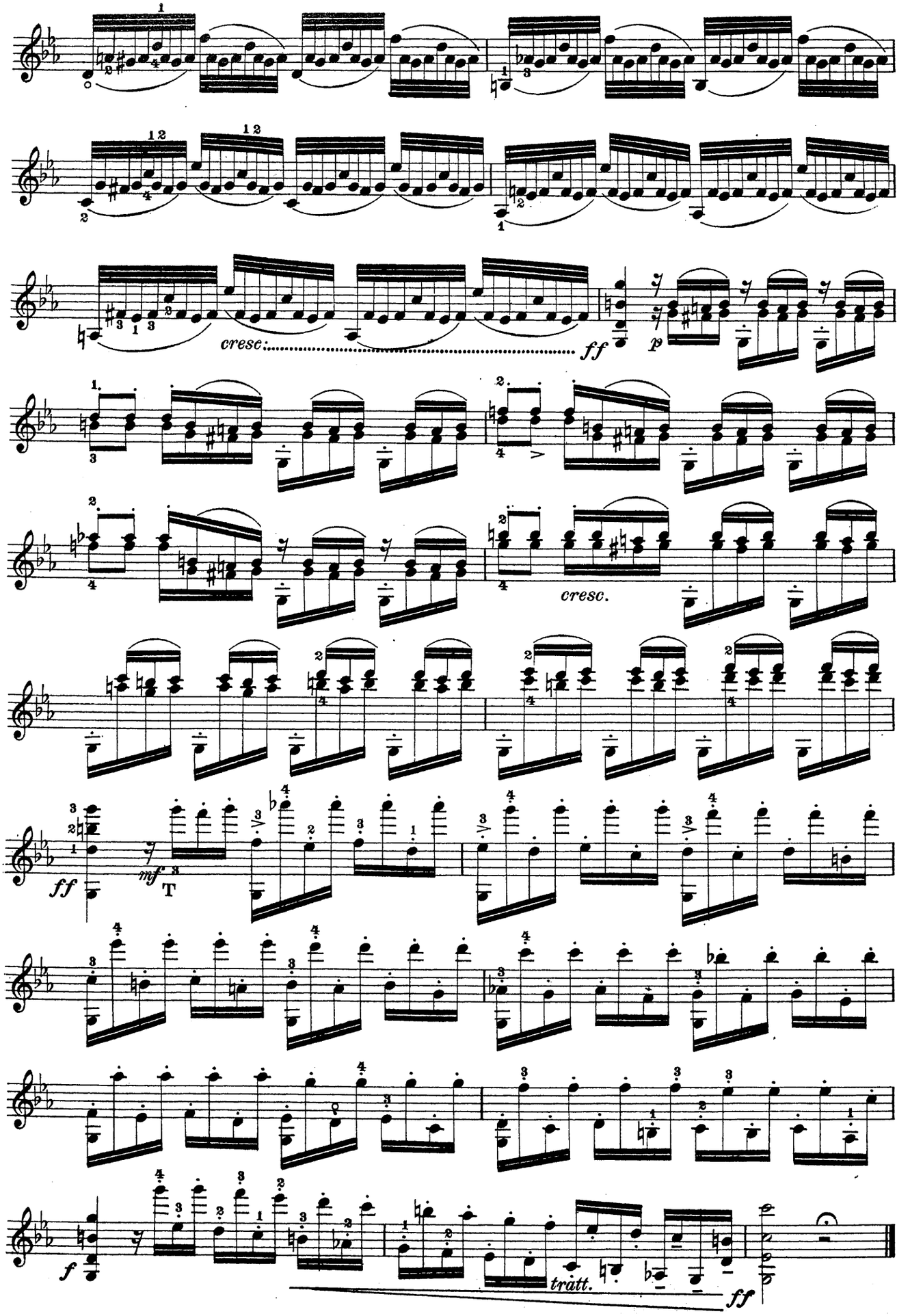
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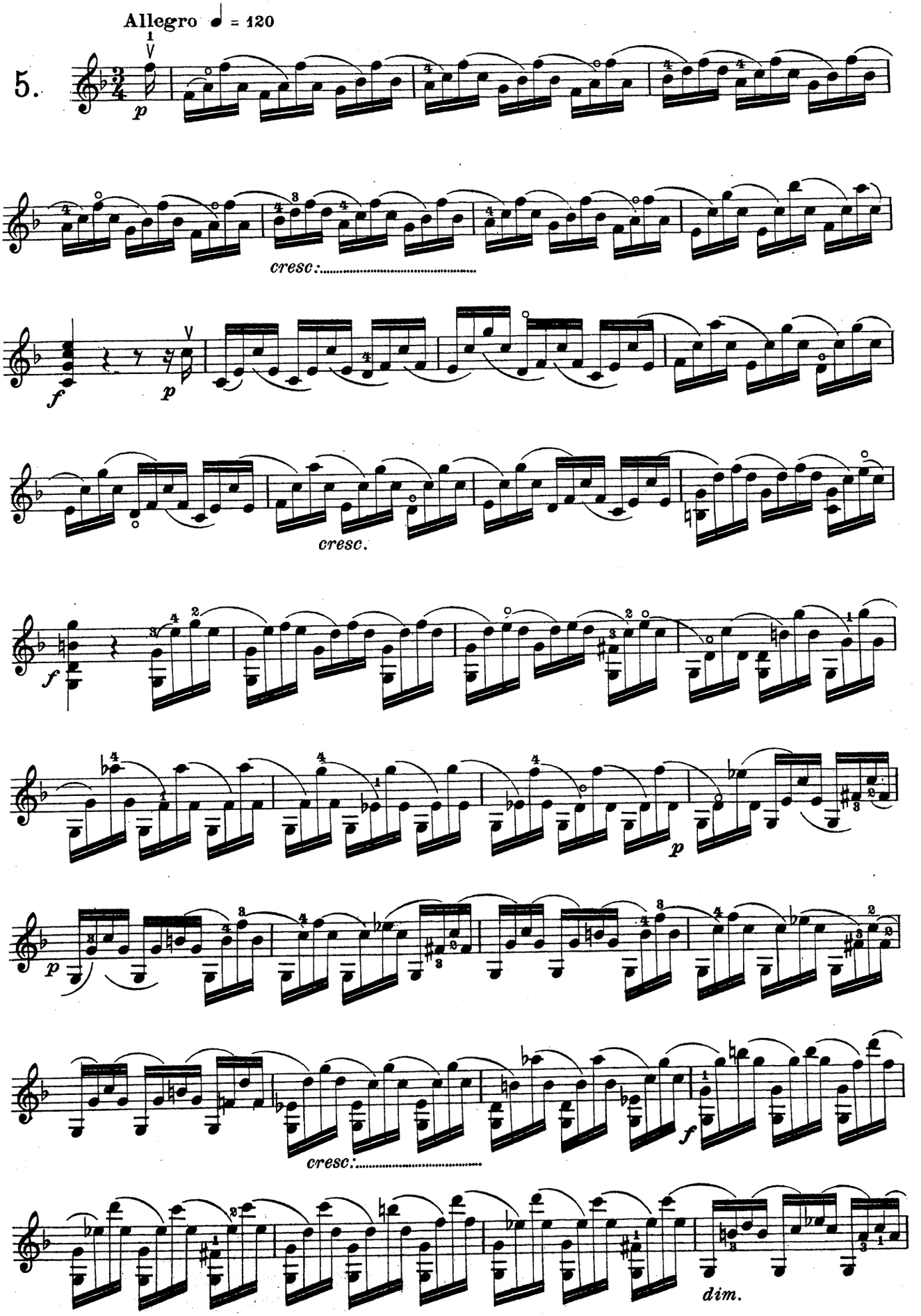
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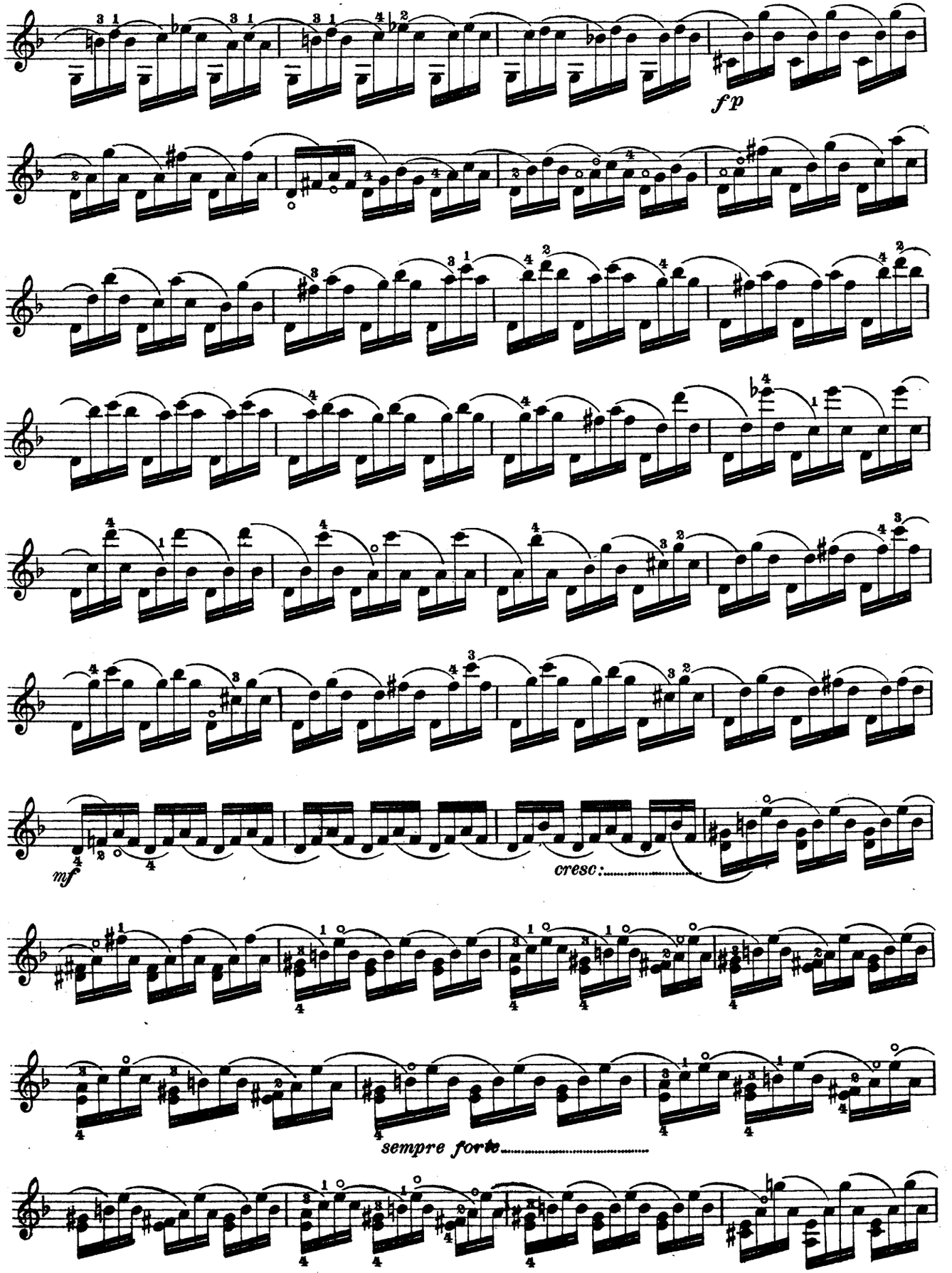
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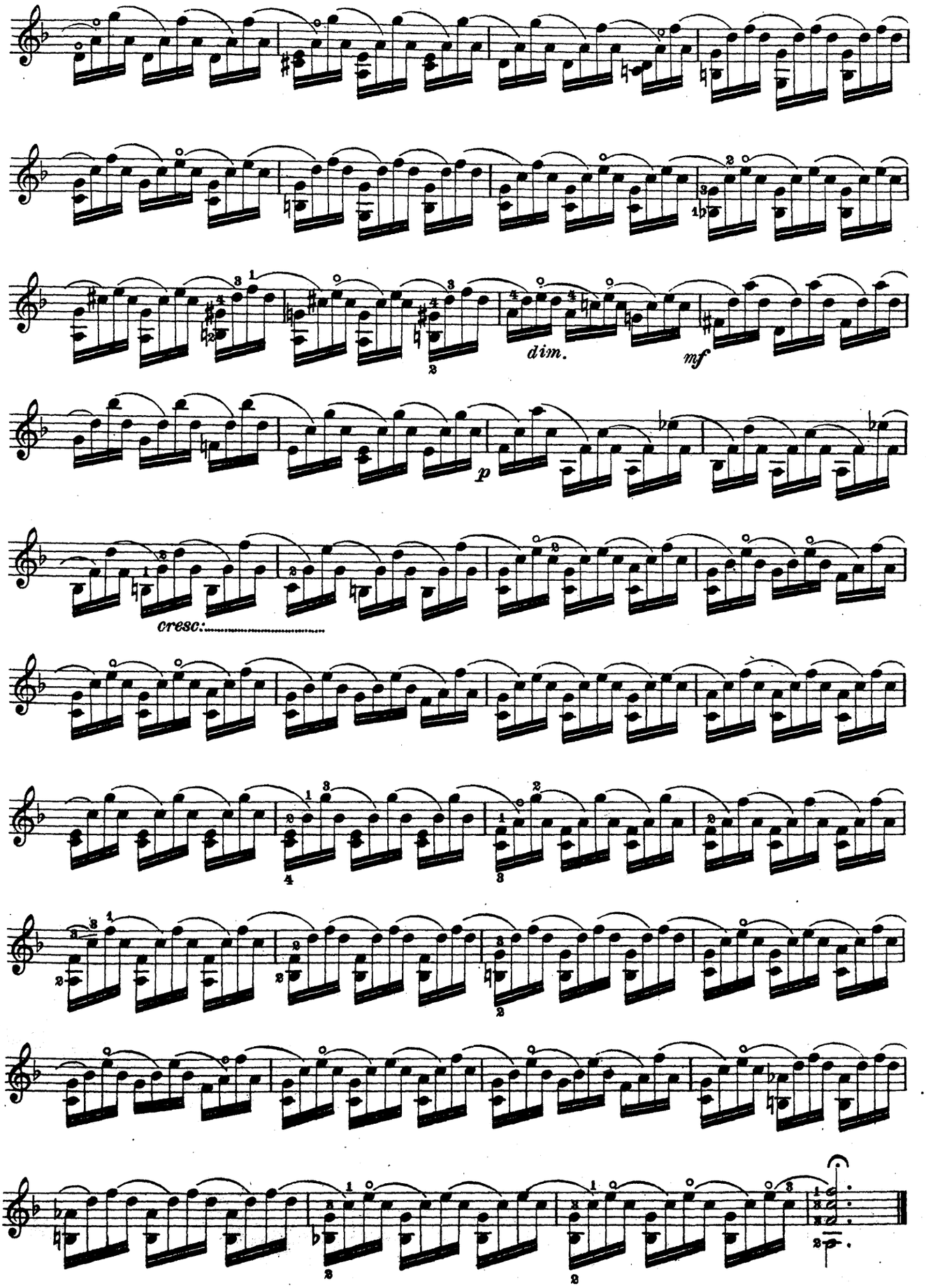
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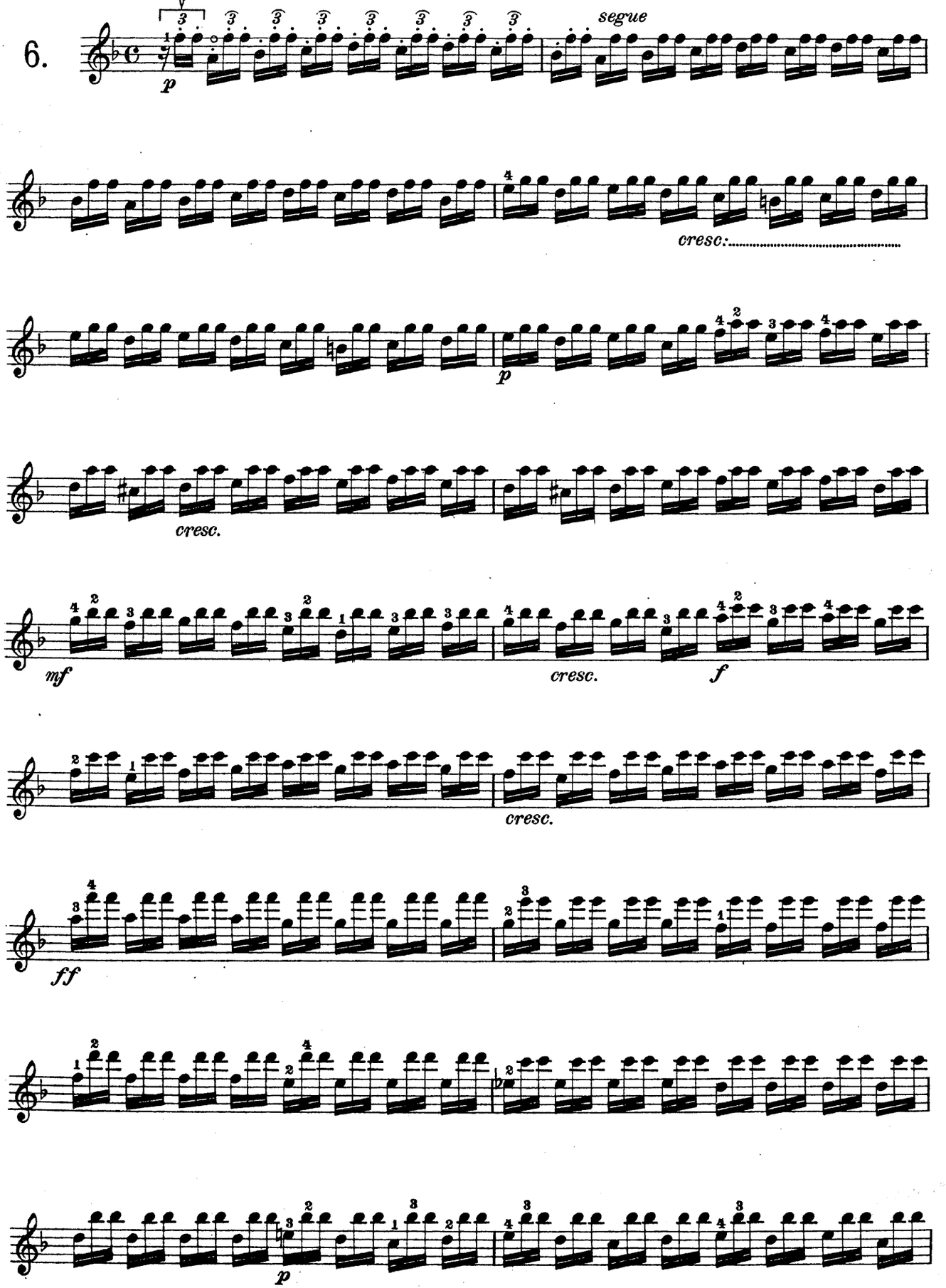

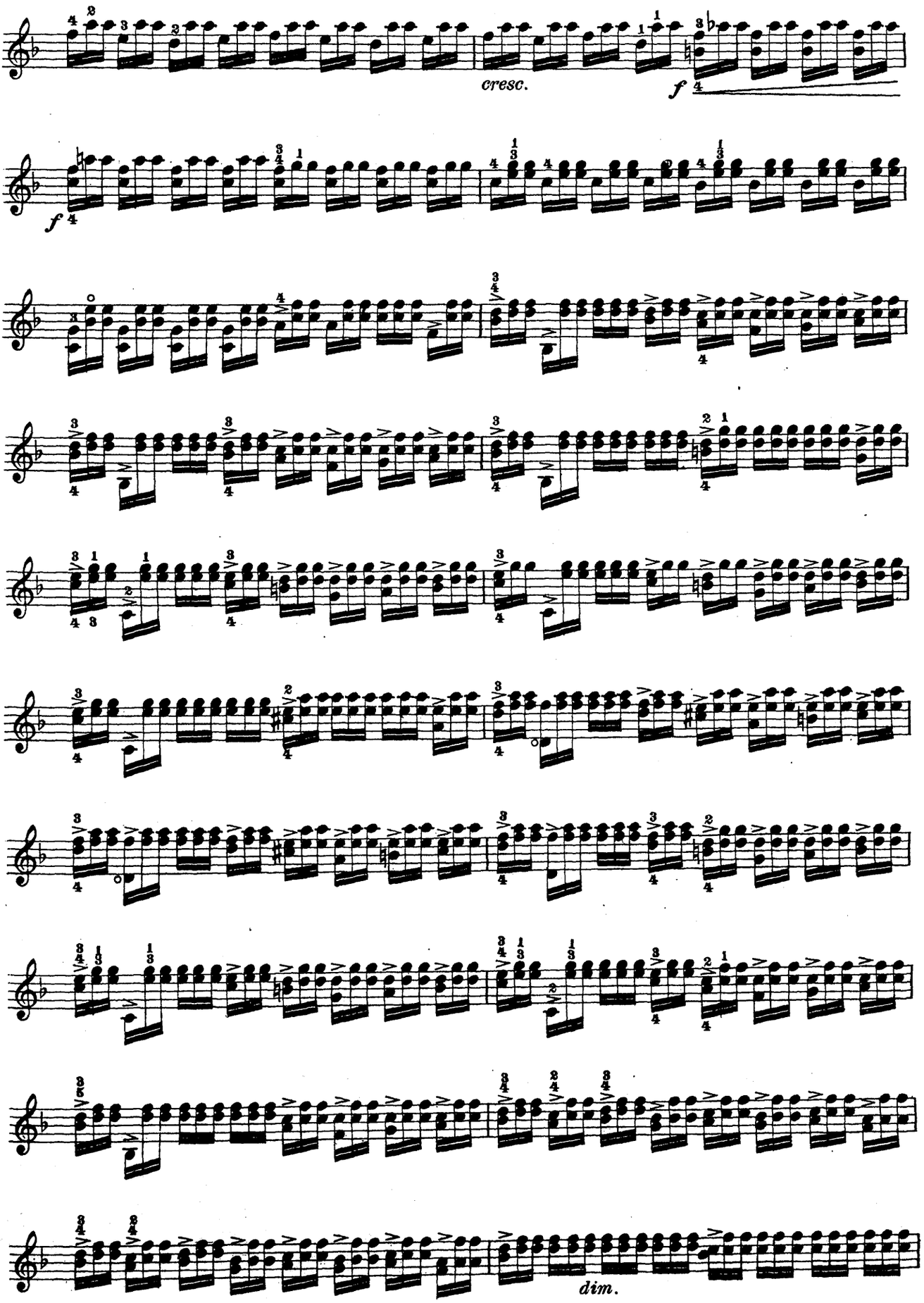
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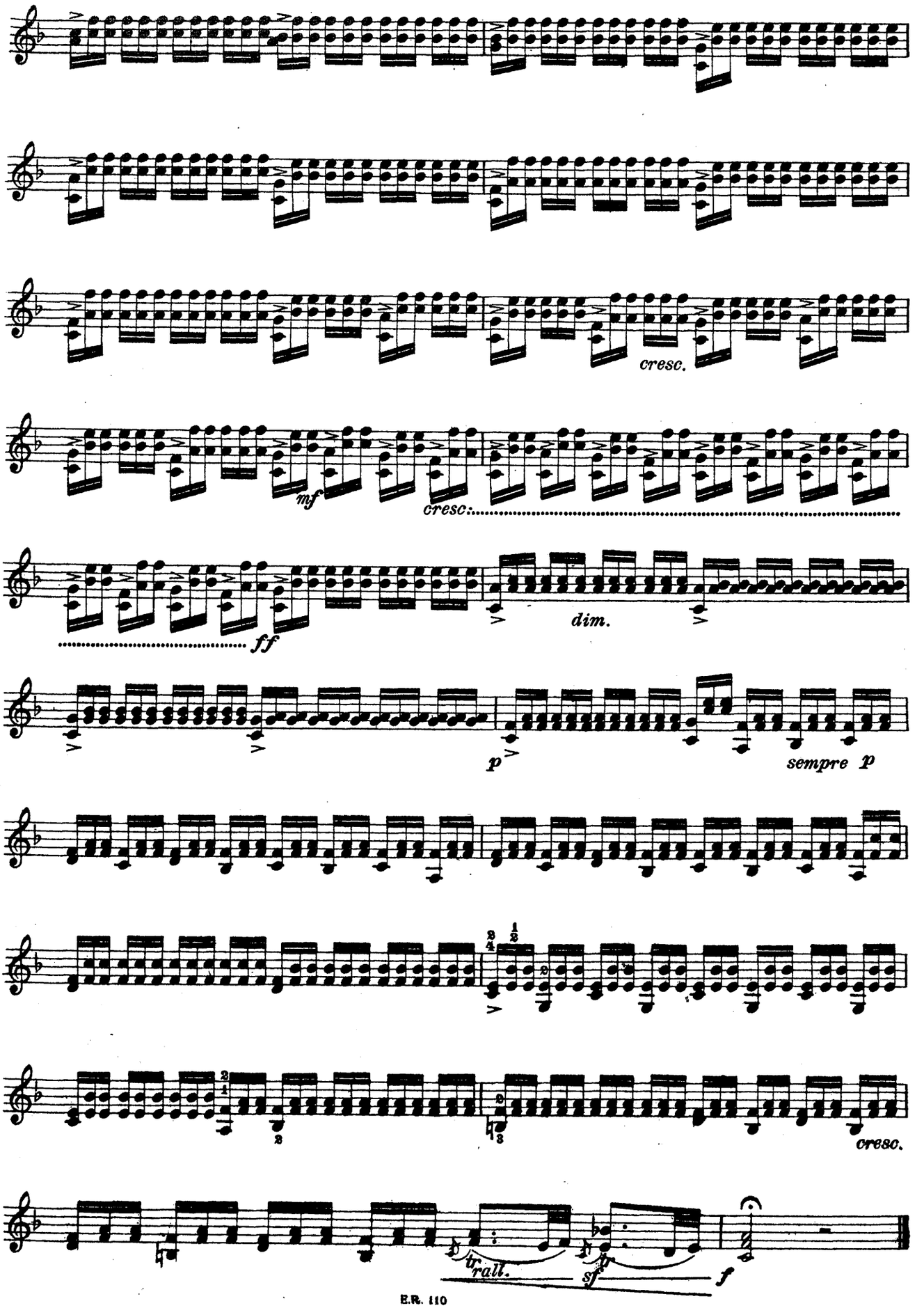
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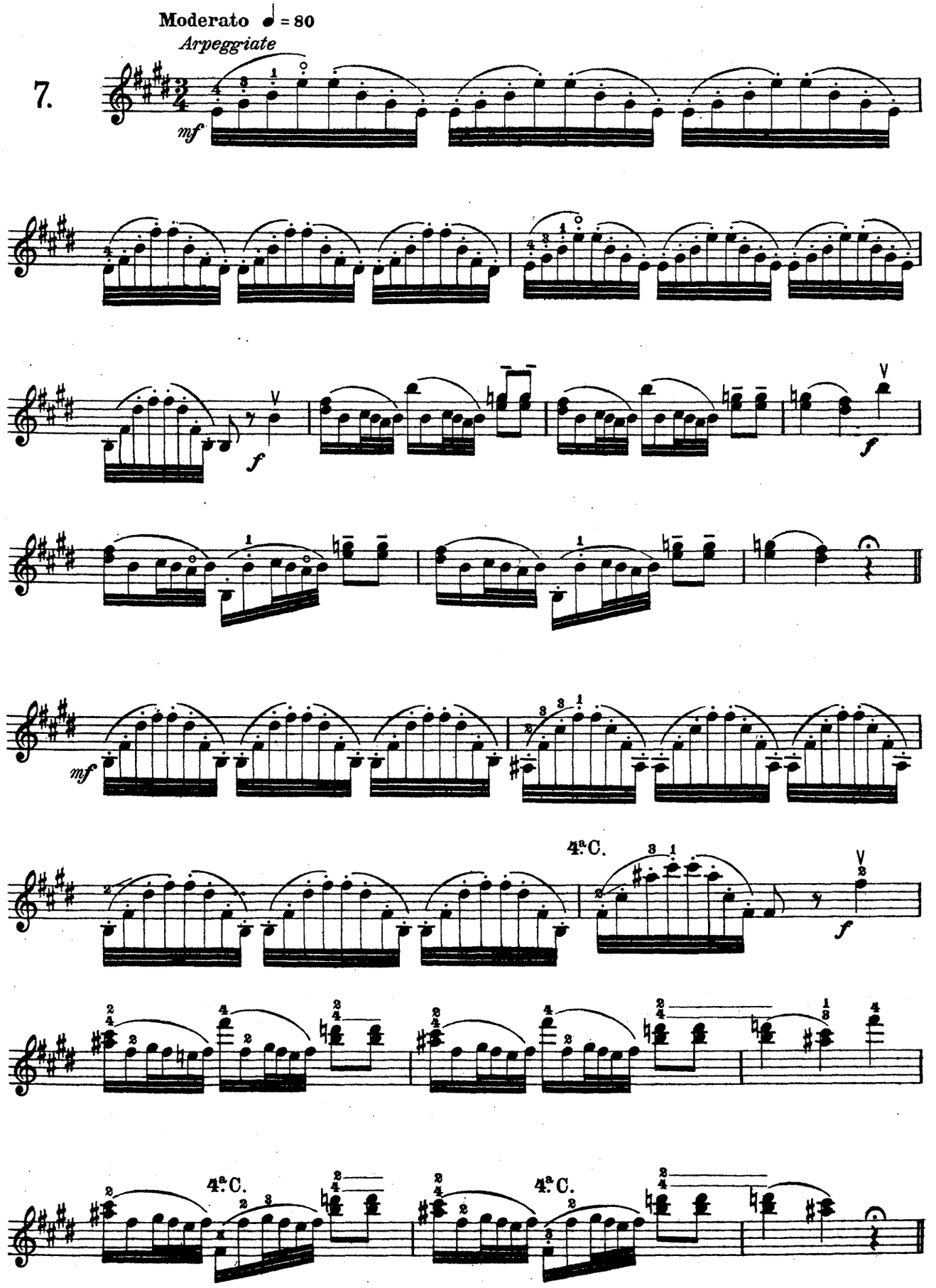
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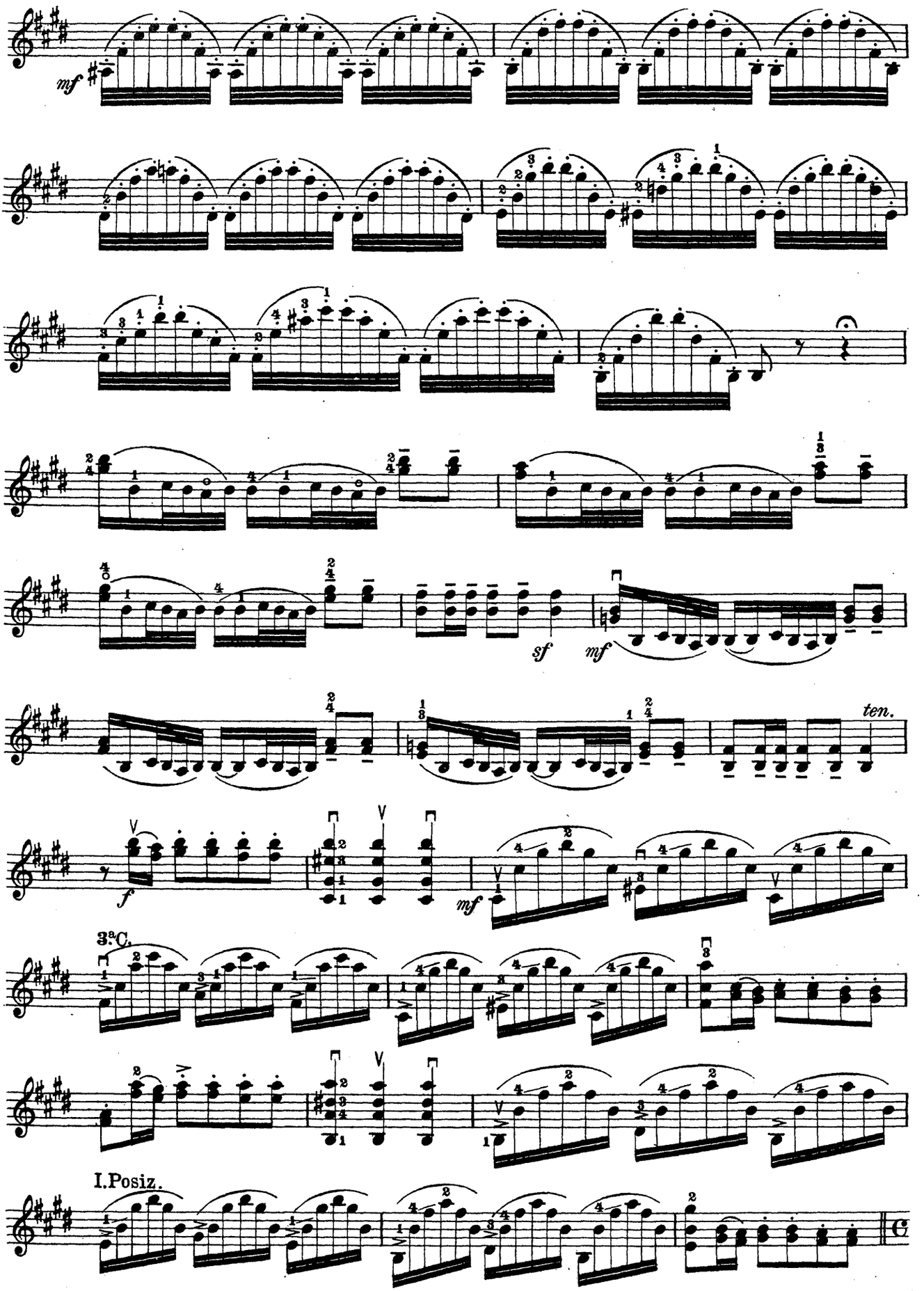
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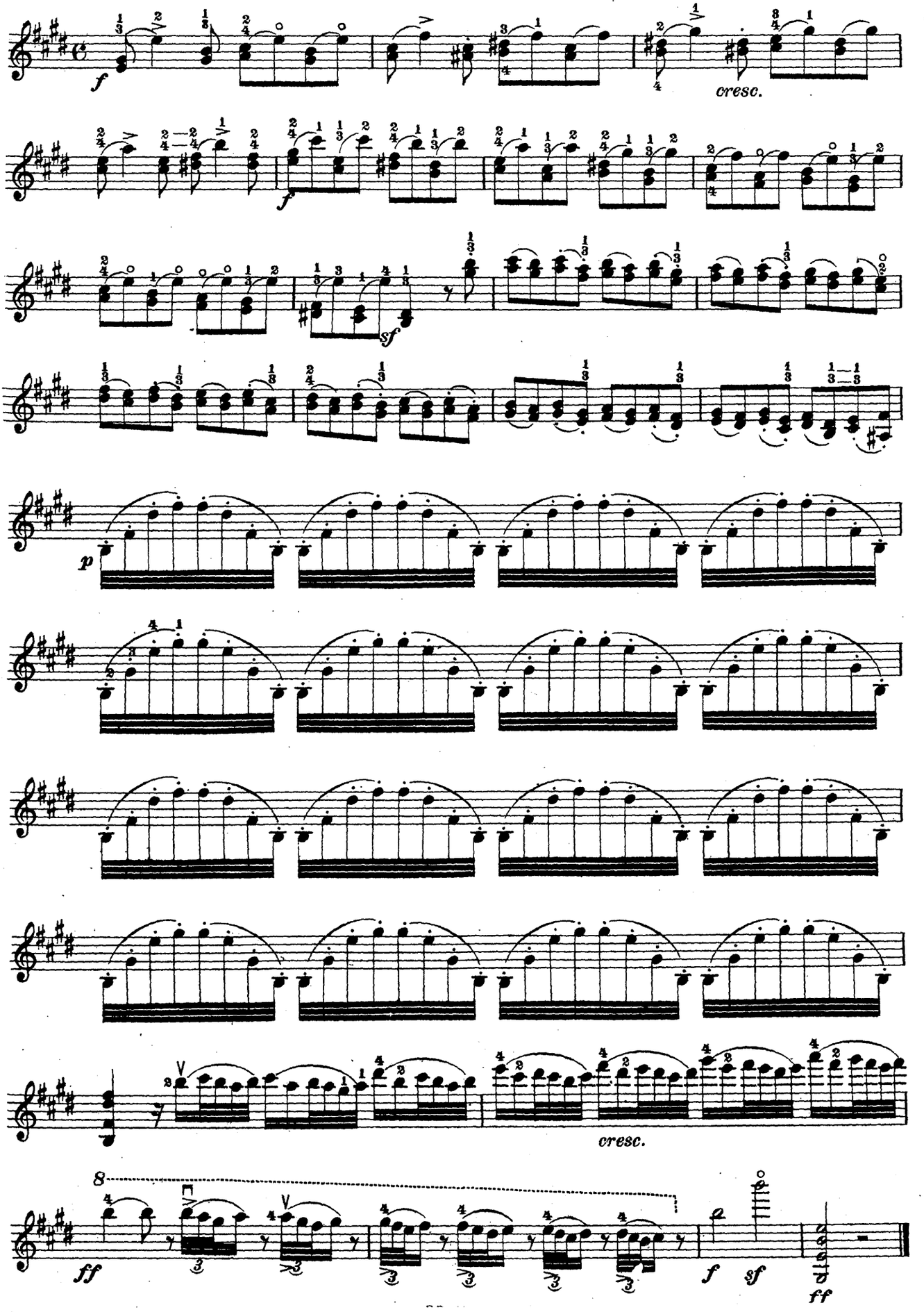
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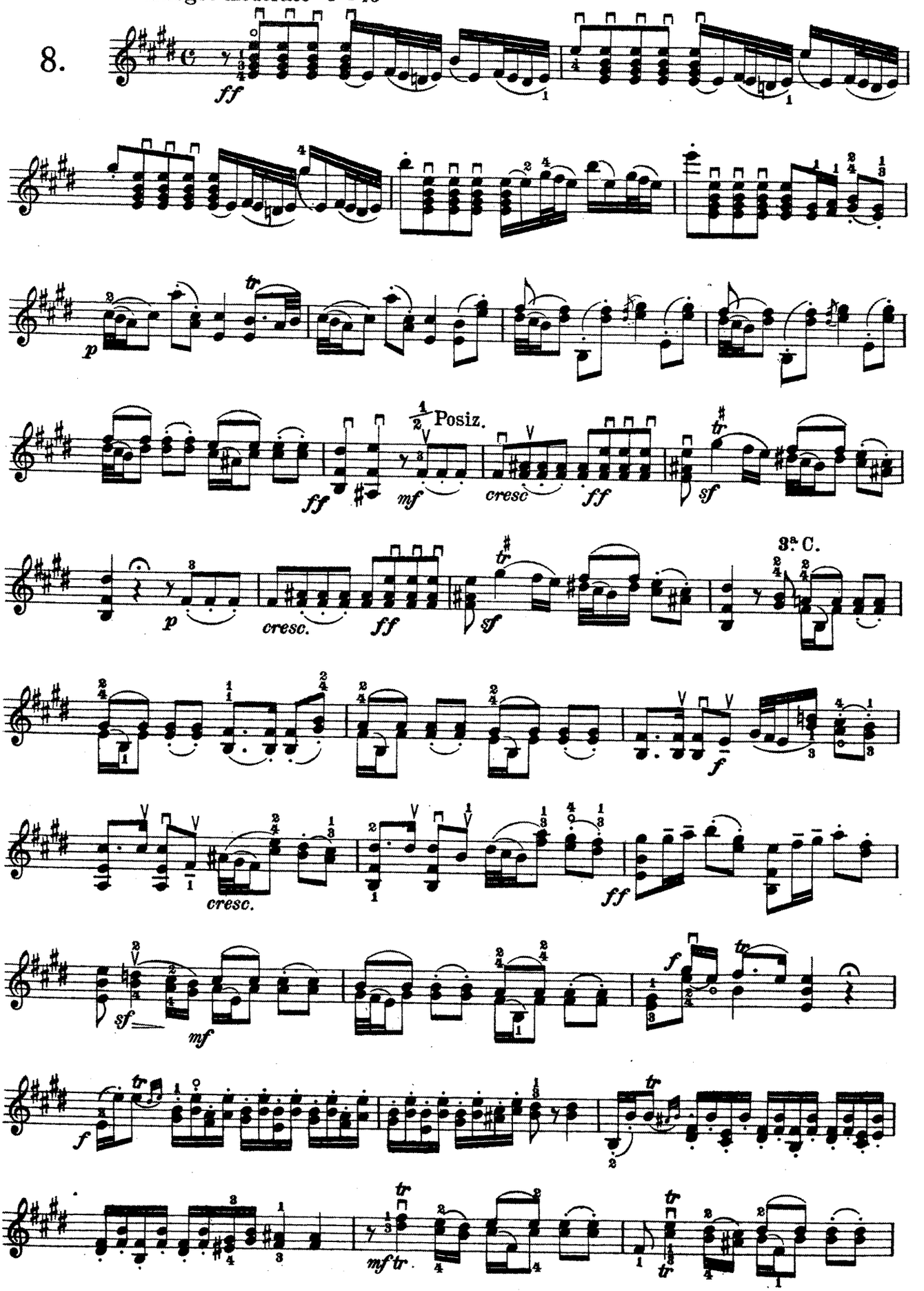

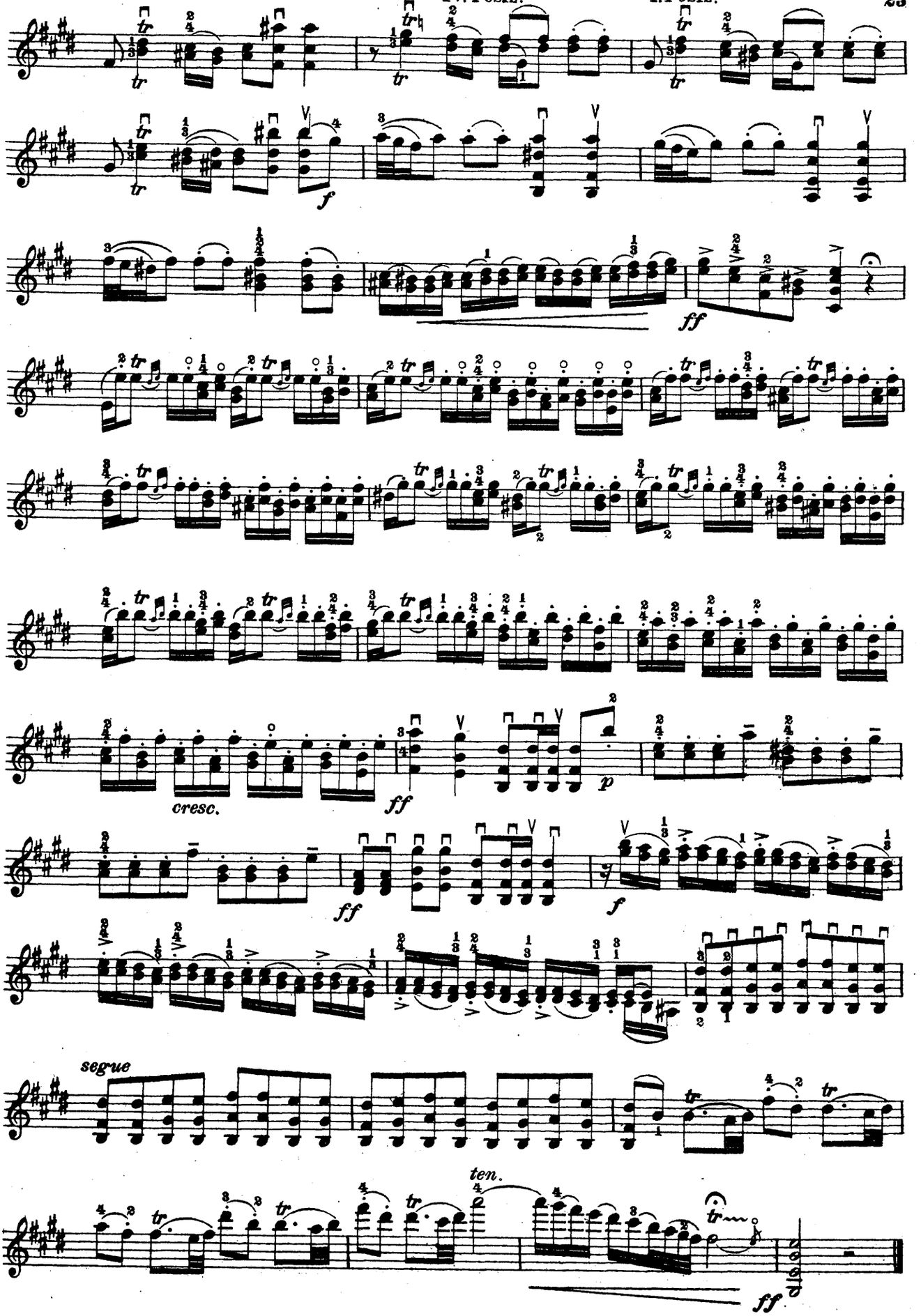
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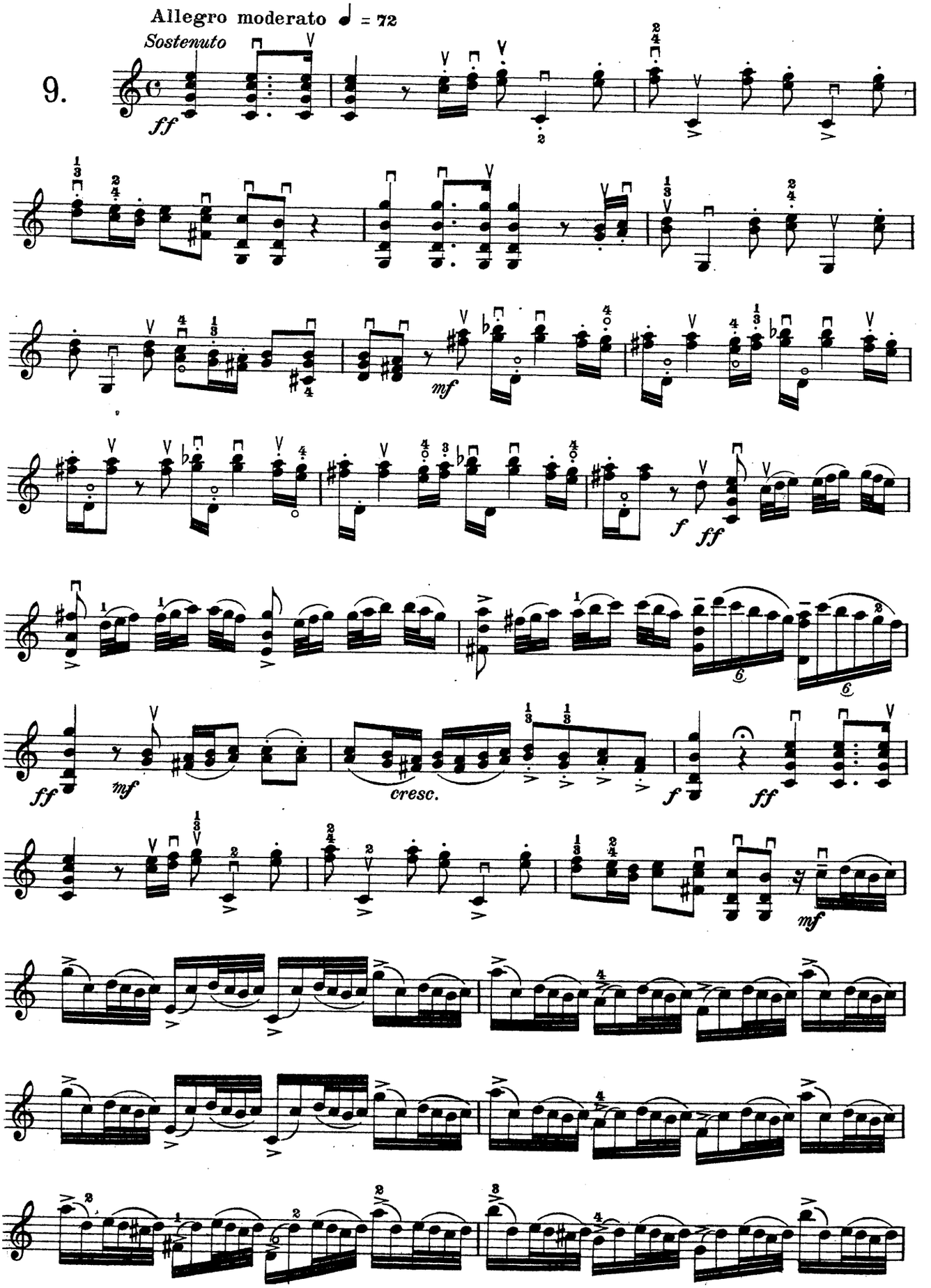
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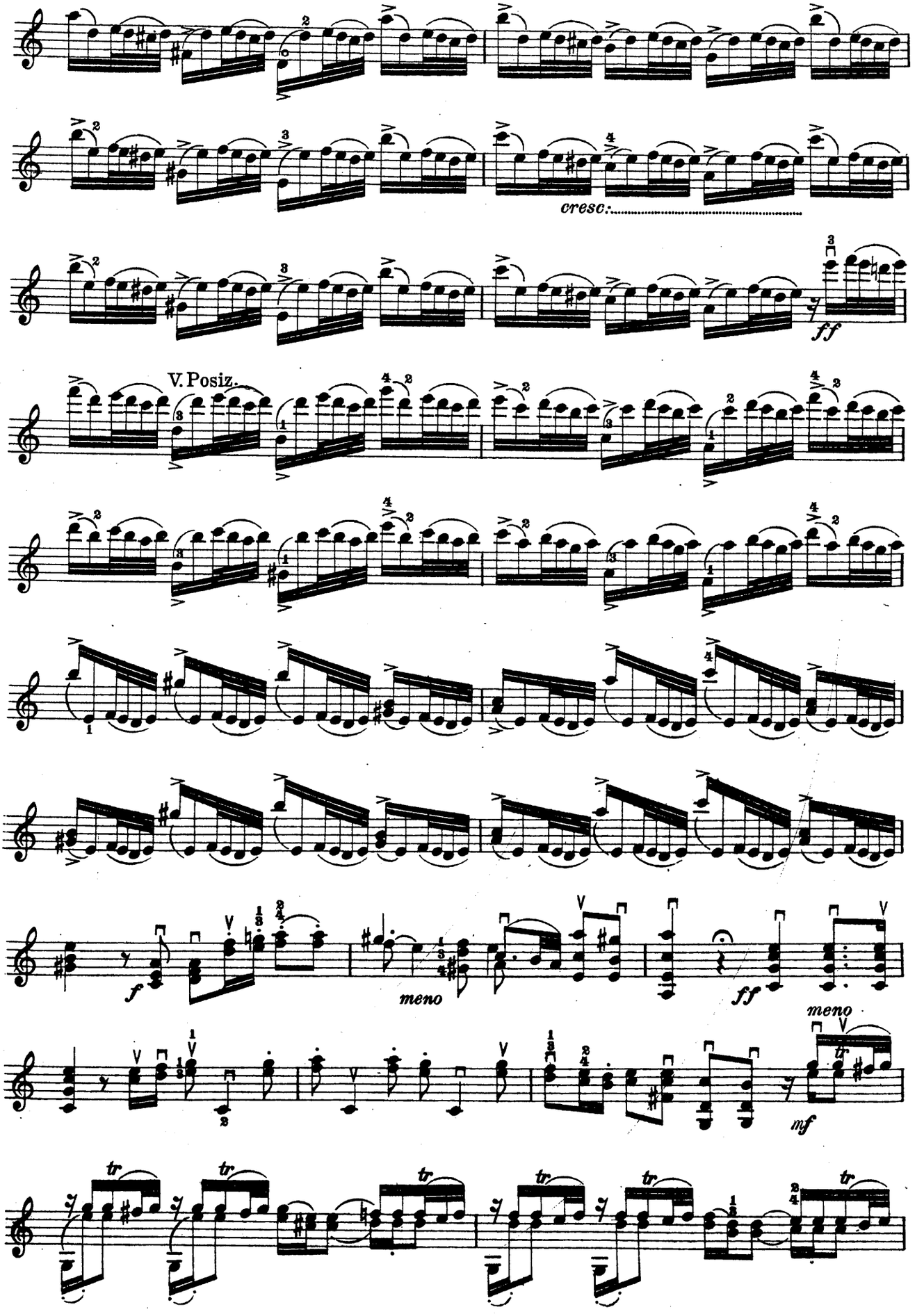
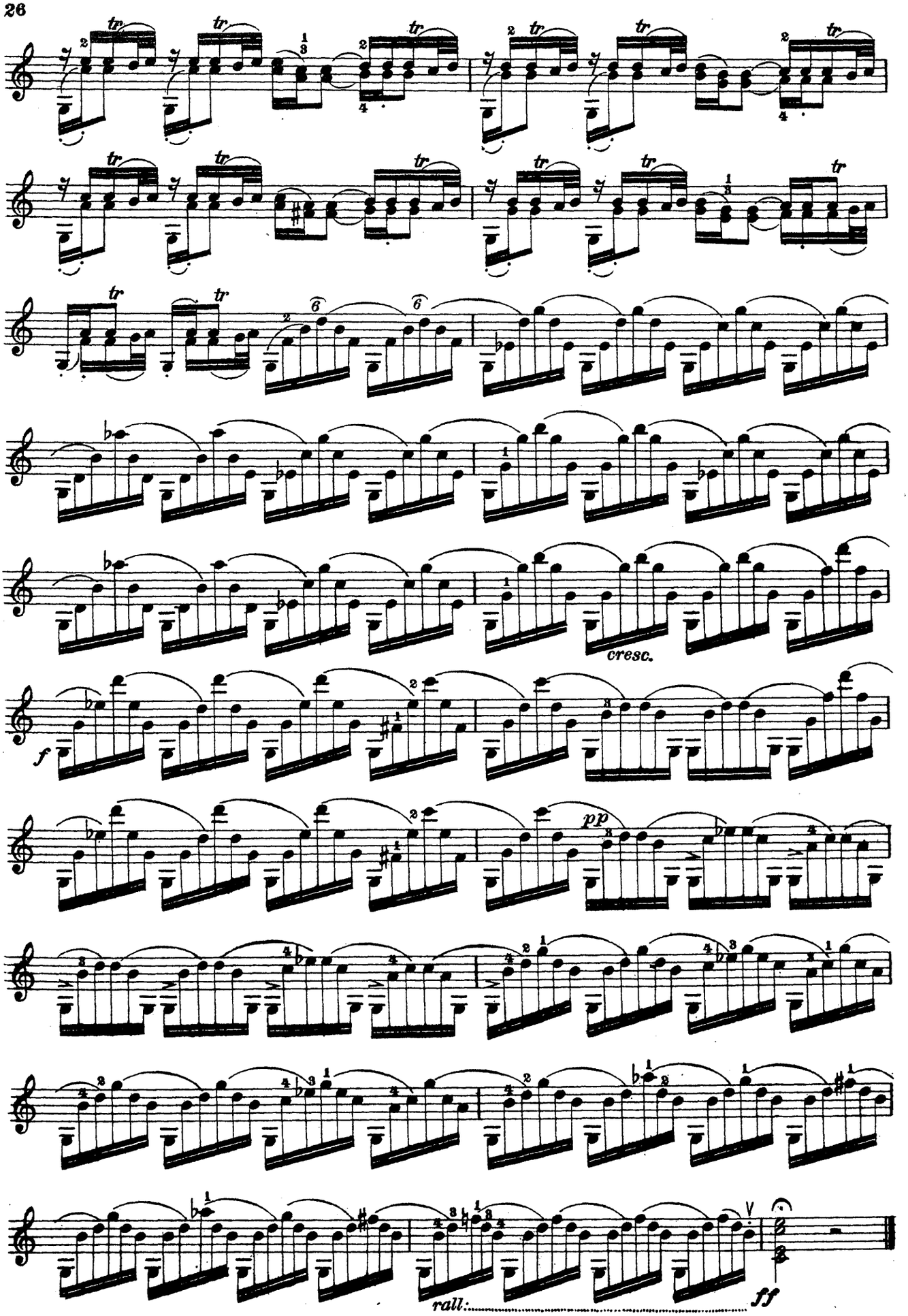
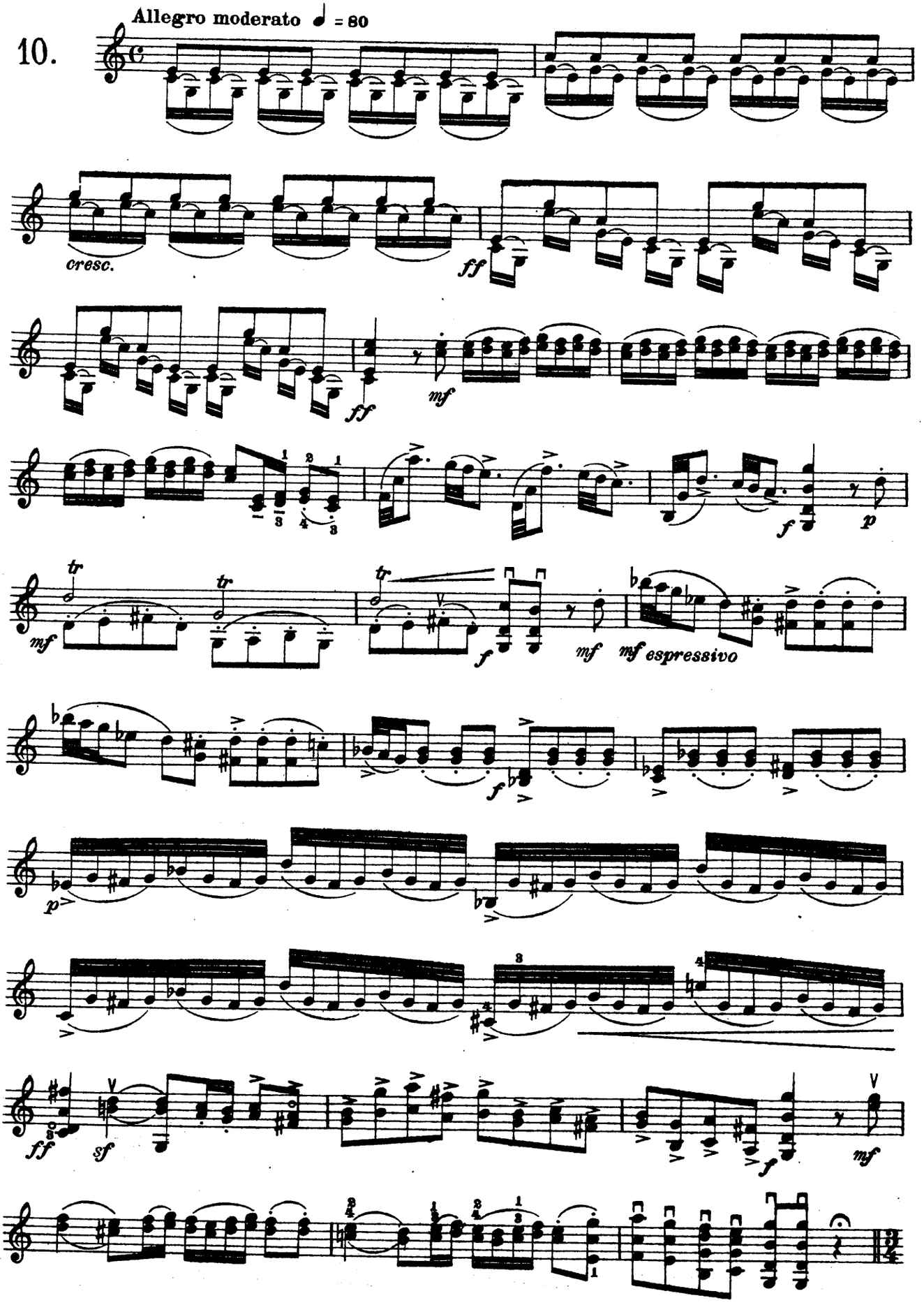
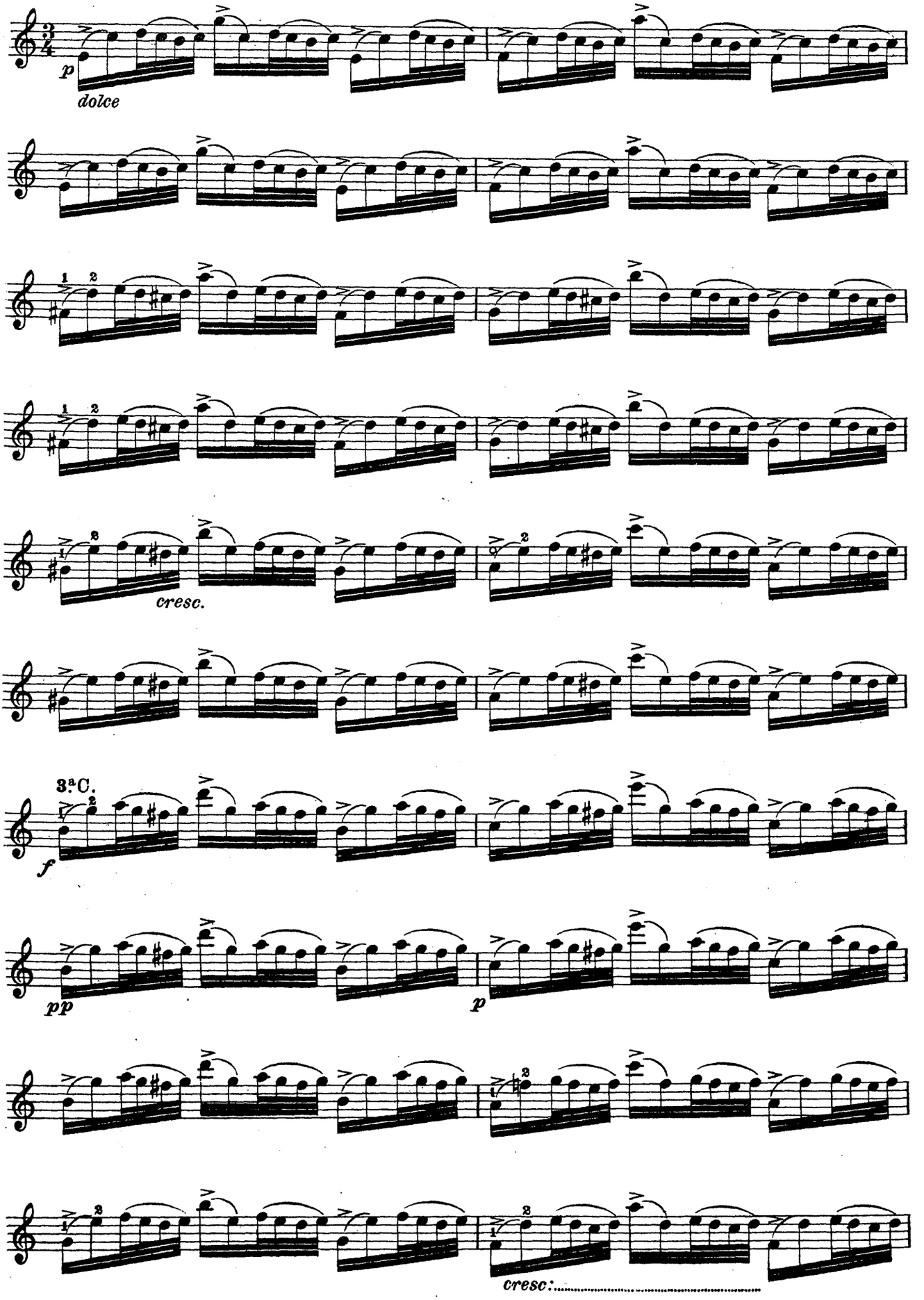
ff
cresc.

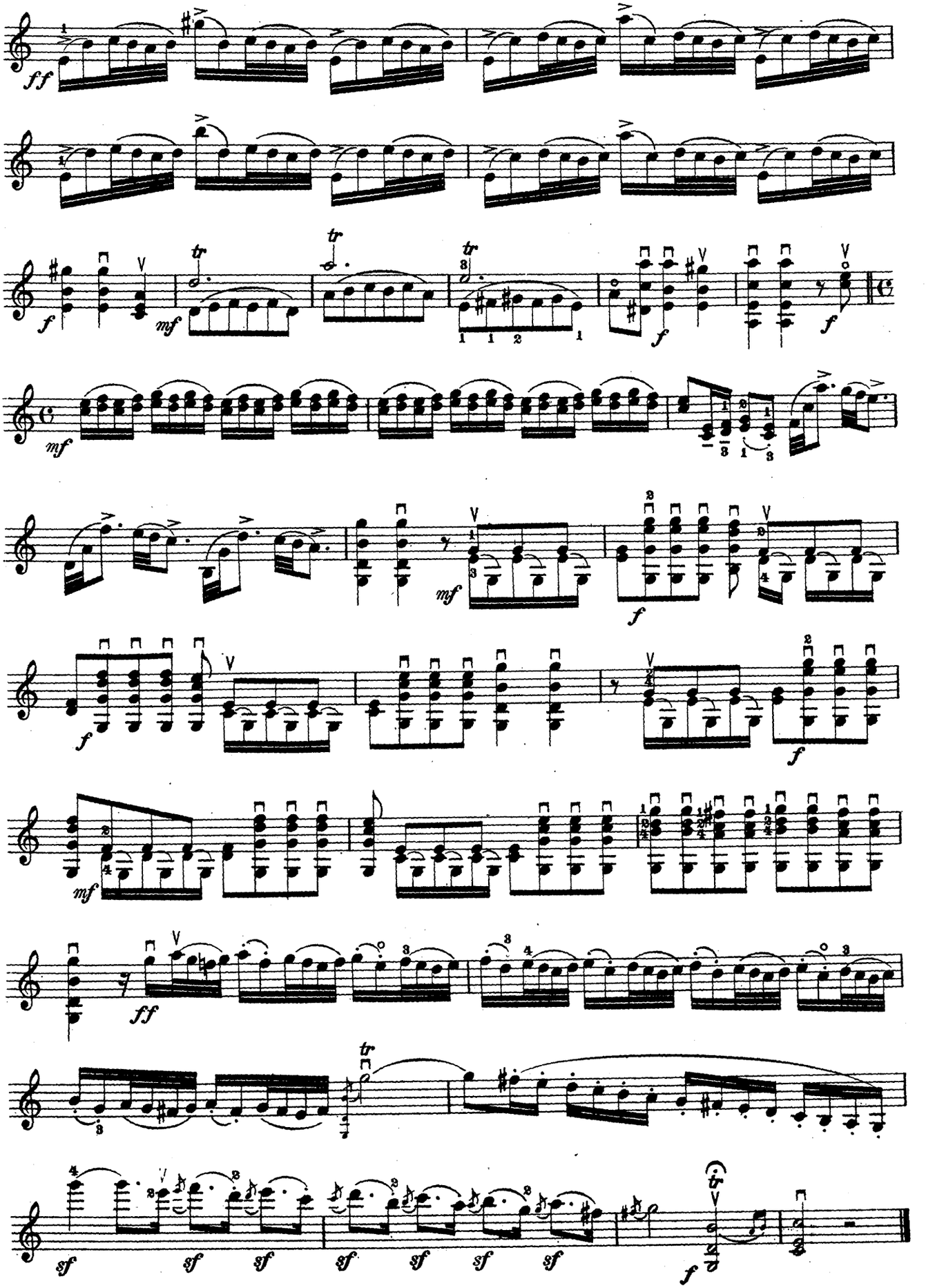

cresc.
ff
V. Posiz.
f
meno
ff
meno
mf
tr


cresc.
f
pp
rall.
ff

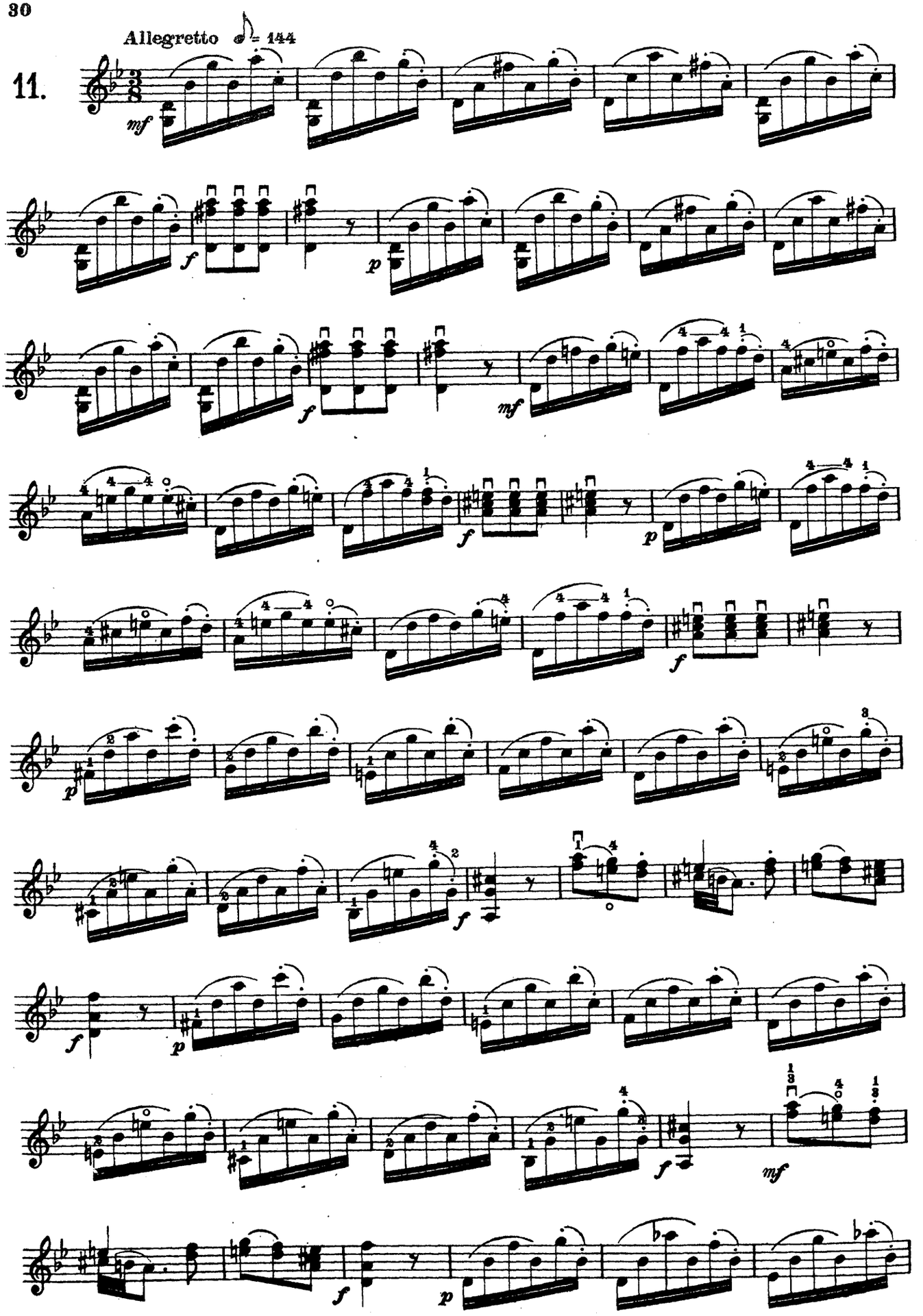
10. Allegro moderato ♩ = 80

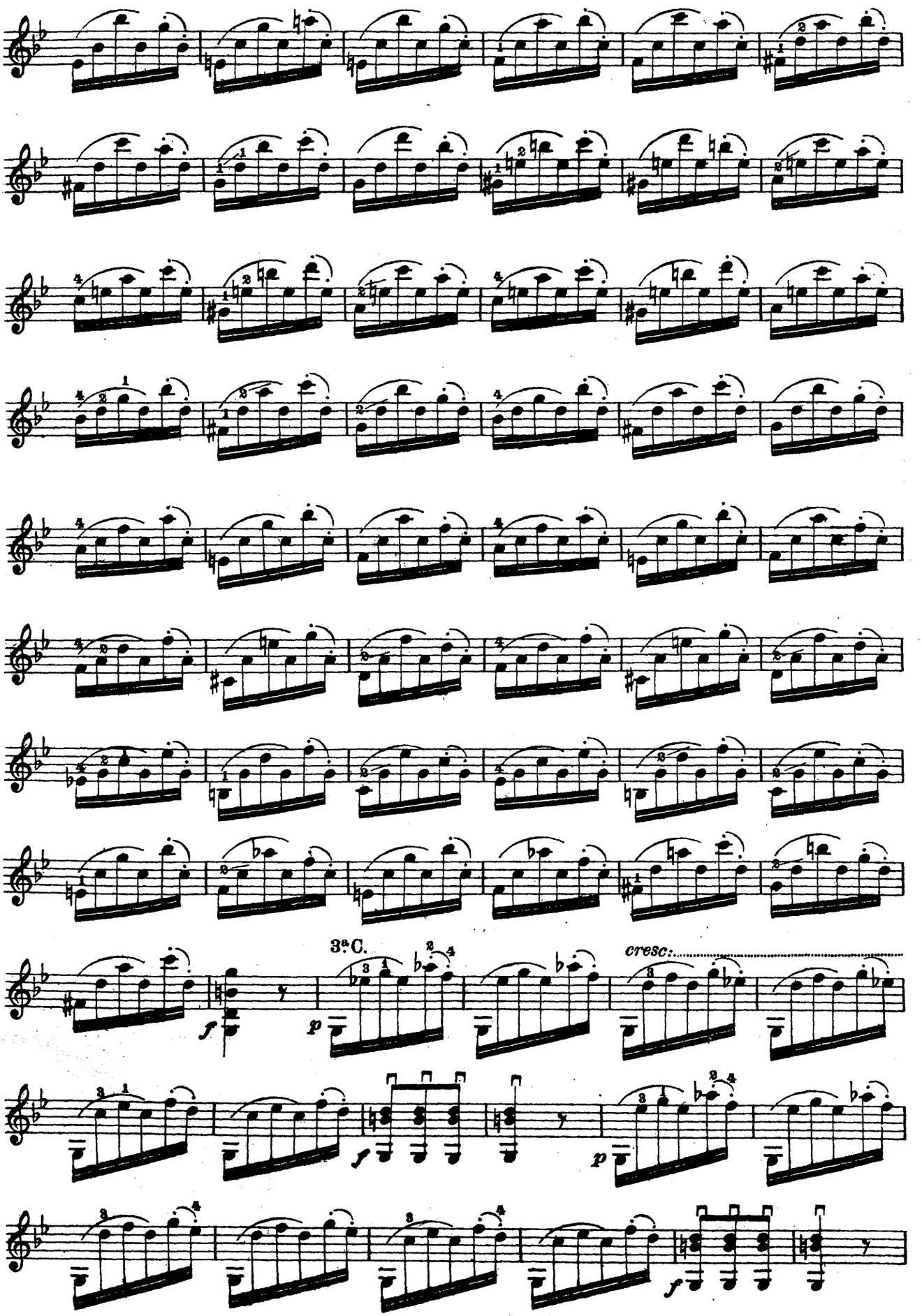


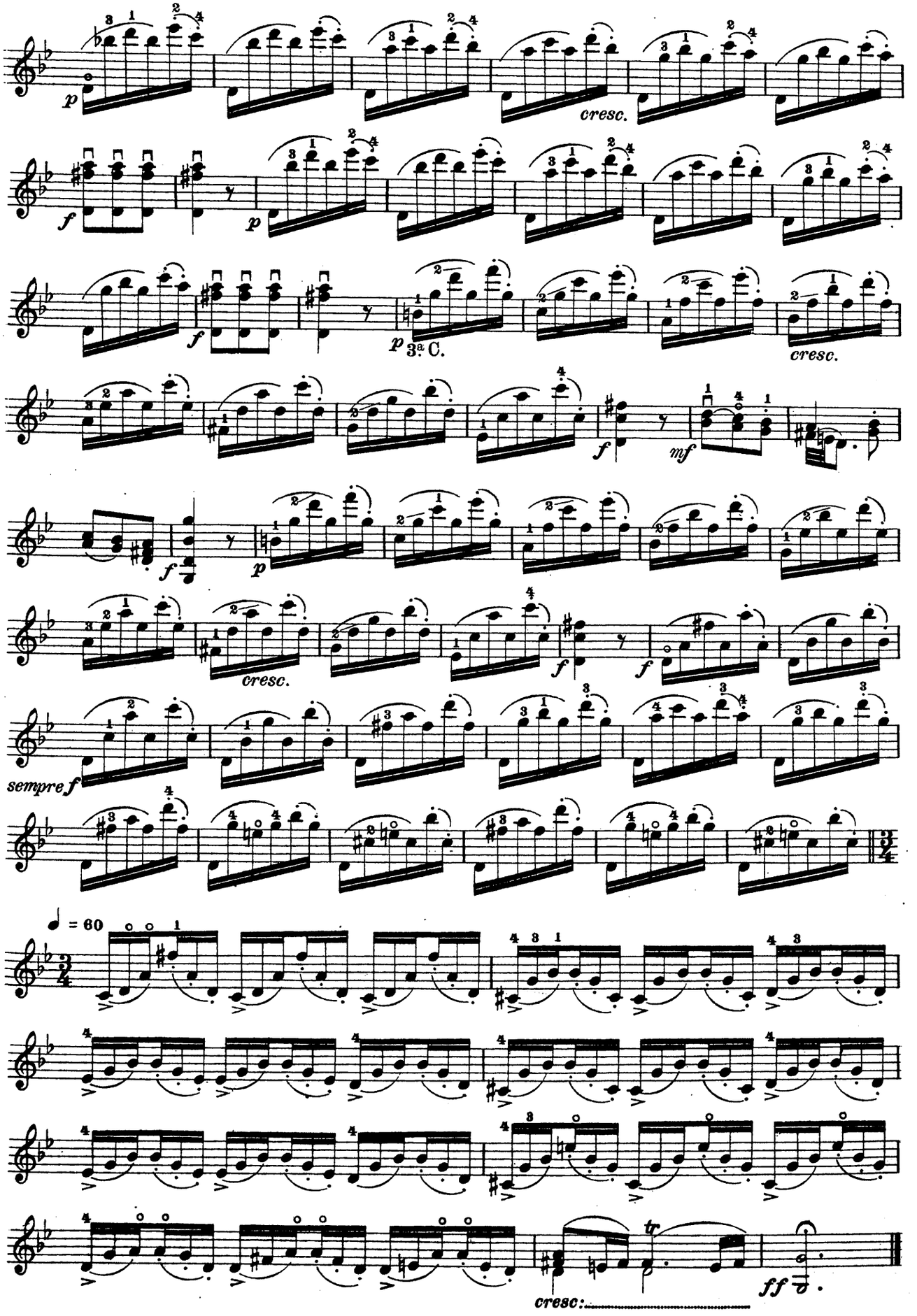

p
dolce
cresc.
3ª C.
f
pp
p
cresc:


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

11.

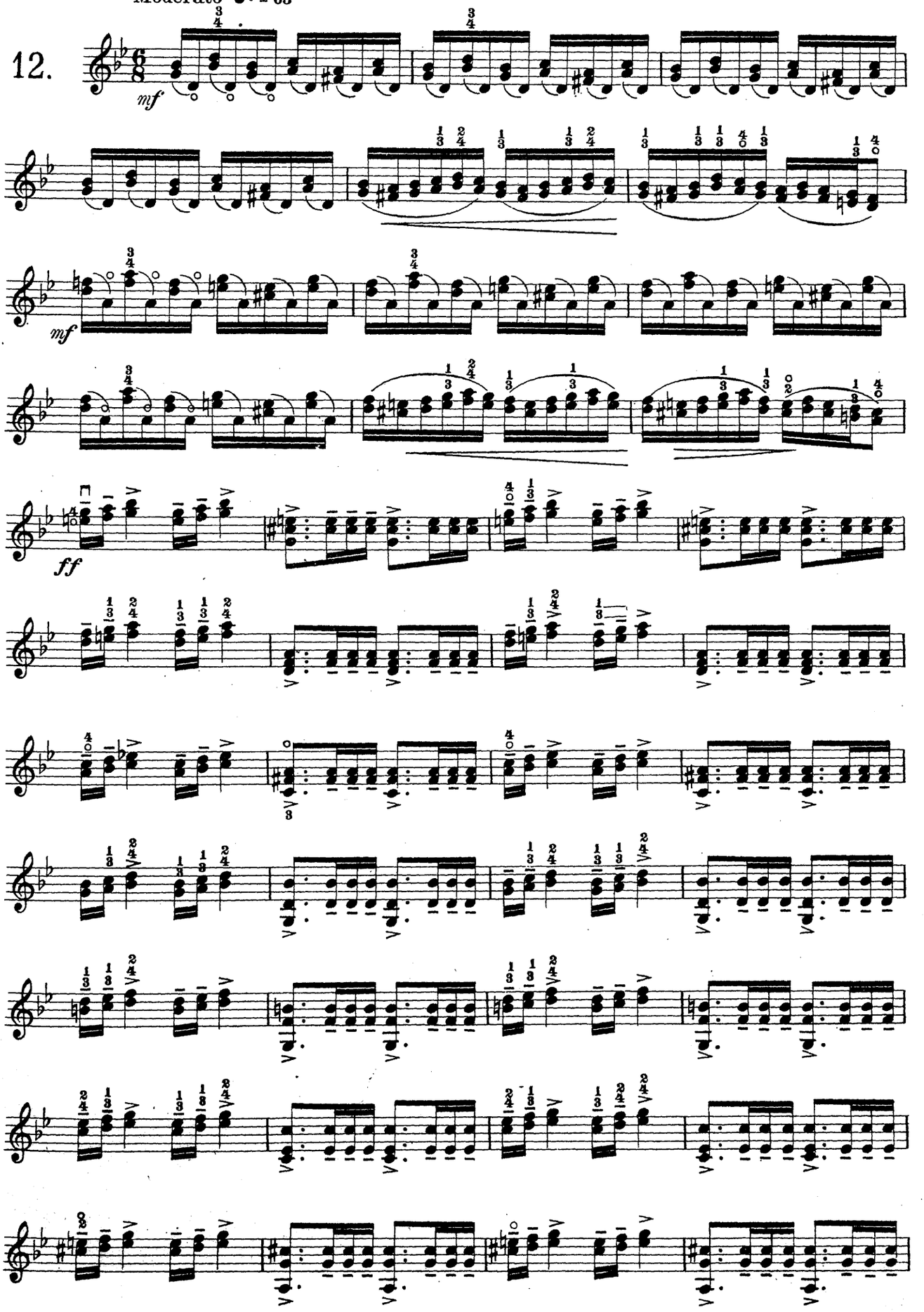


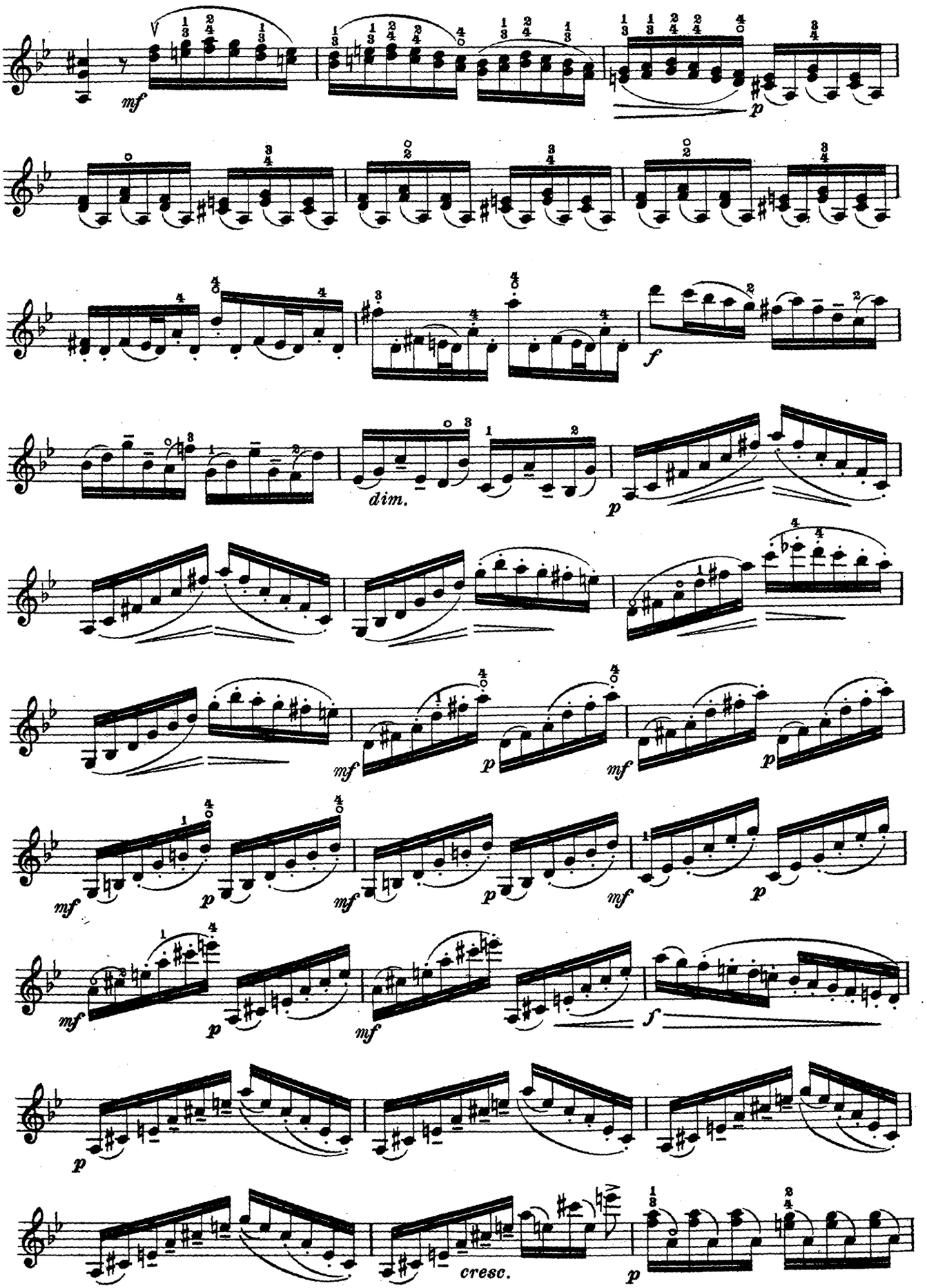

3ª C.
cresc:
f
p
f
p
f

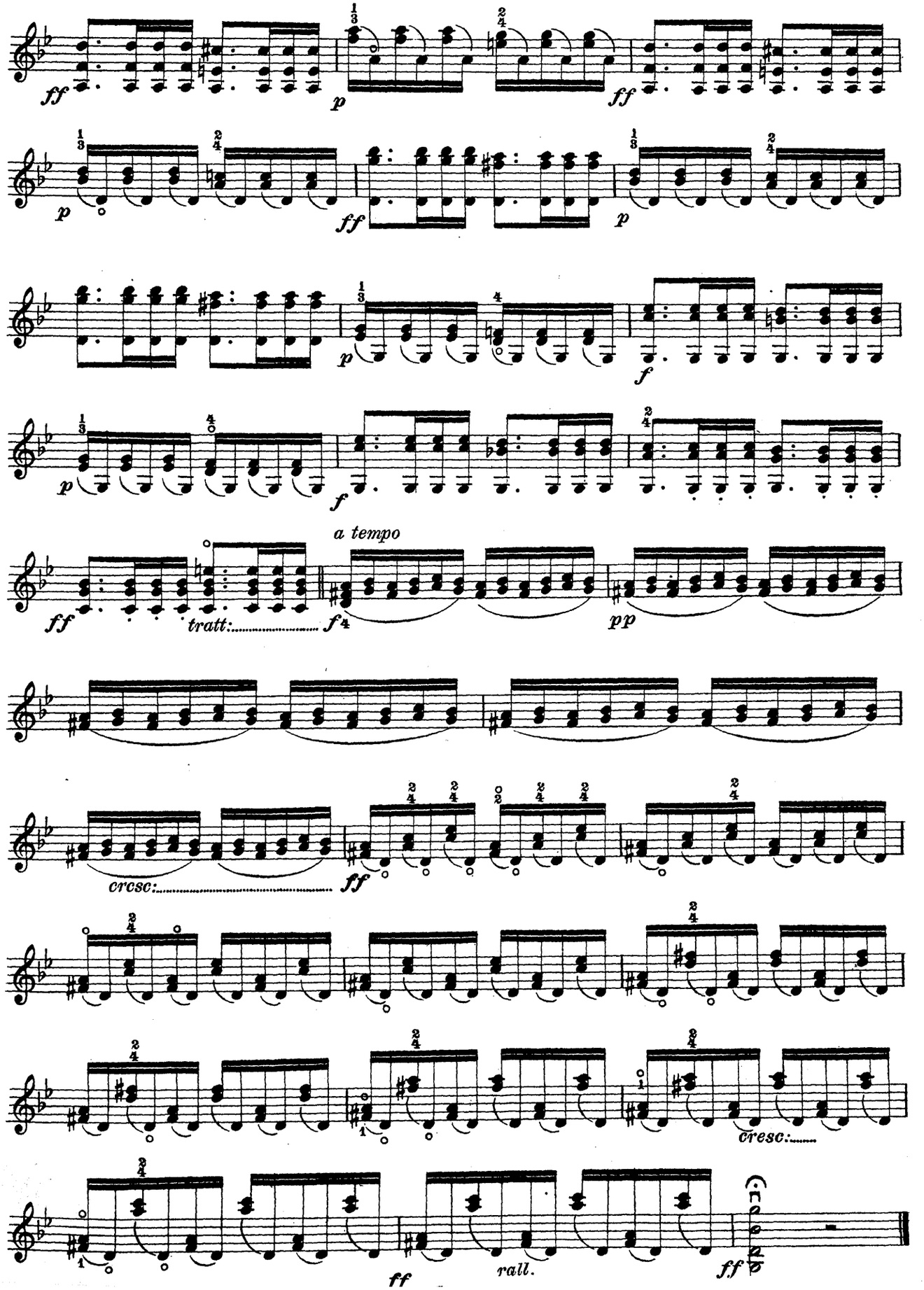

p
cresc.
f
p
f
p
3ª C.
cresc.
f
mf
f
p
cresc.
f
f
sempre f
♩ = 60
cresc:
ff

Moderato ♩. = 63

12.



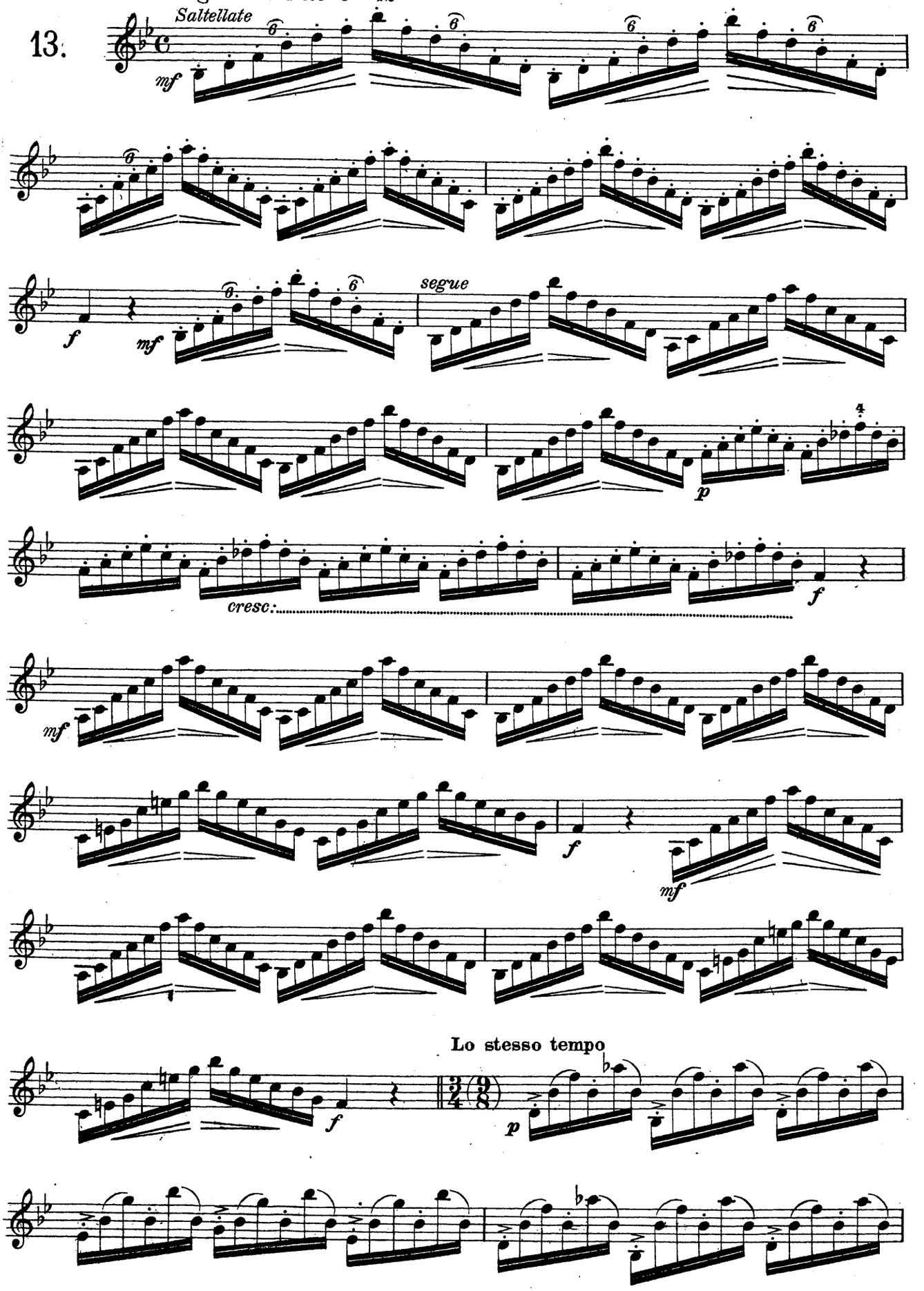

mf
p
f
dim.
p
mf
p
mf
p
mf
p
mf
p
mf
p
mf
p
f
p
cresc.
p

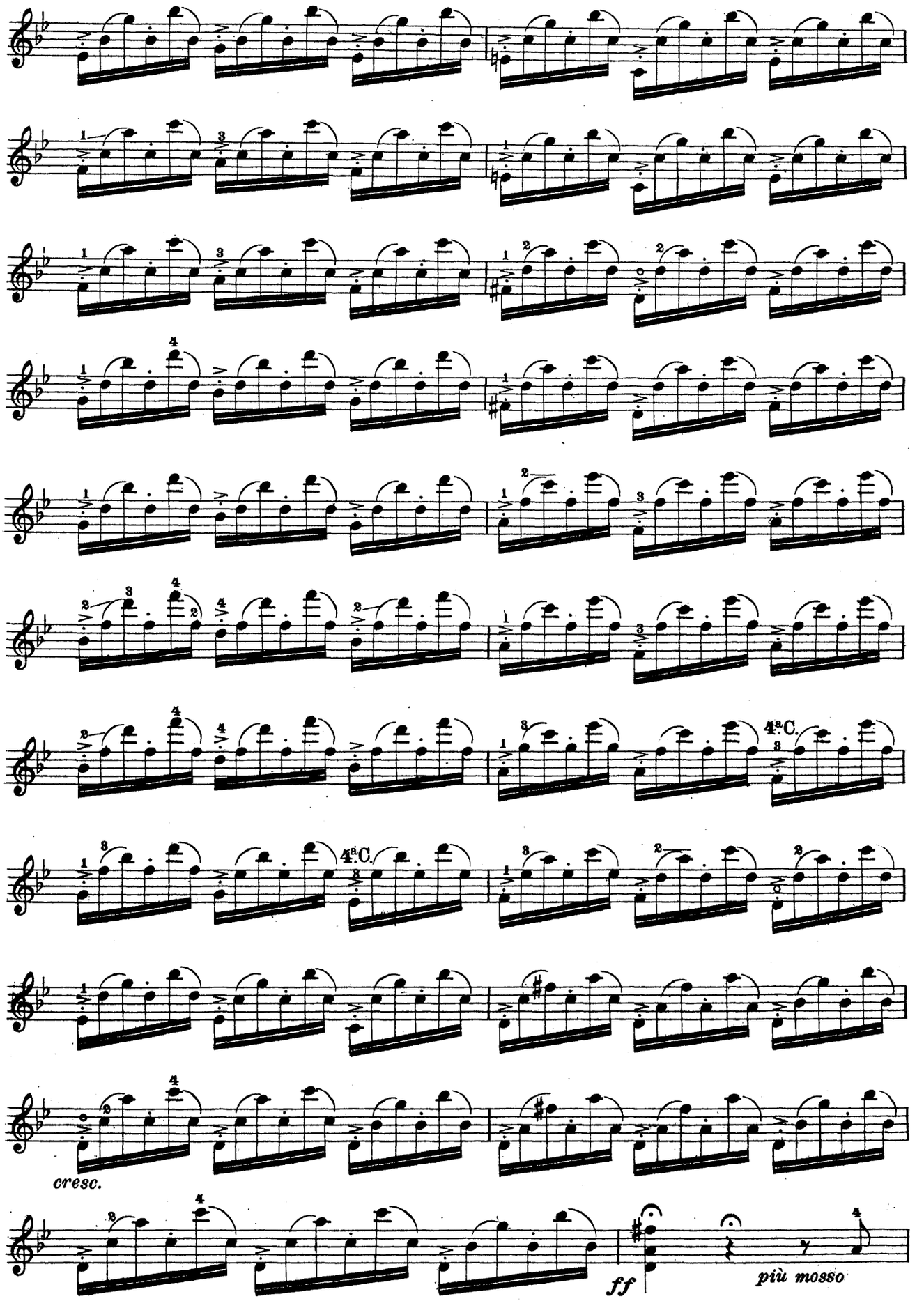

ff
p
ff
p
ff
p
f
p
f
a tempo
ff
tratt:
f
pp
cresc:
ff
cresc:
ff
rall.
ff

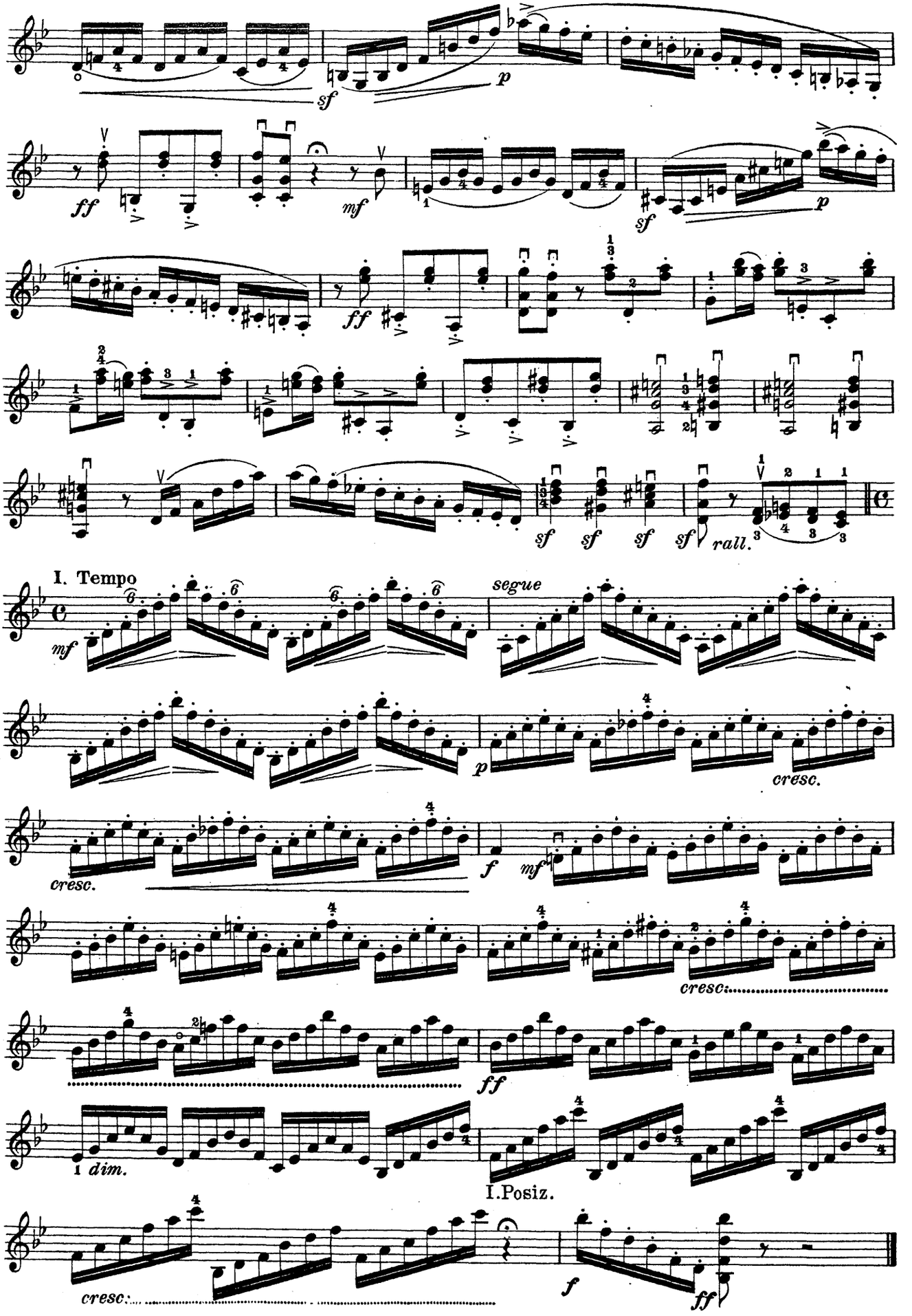
13.

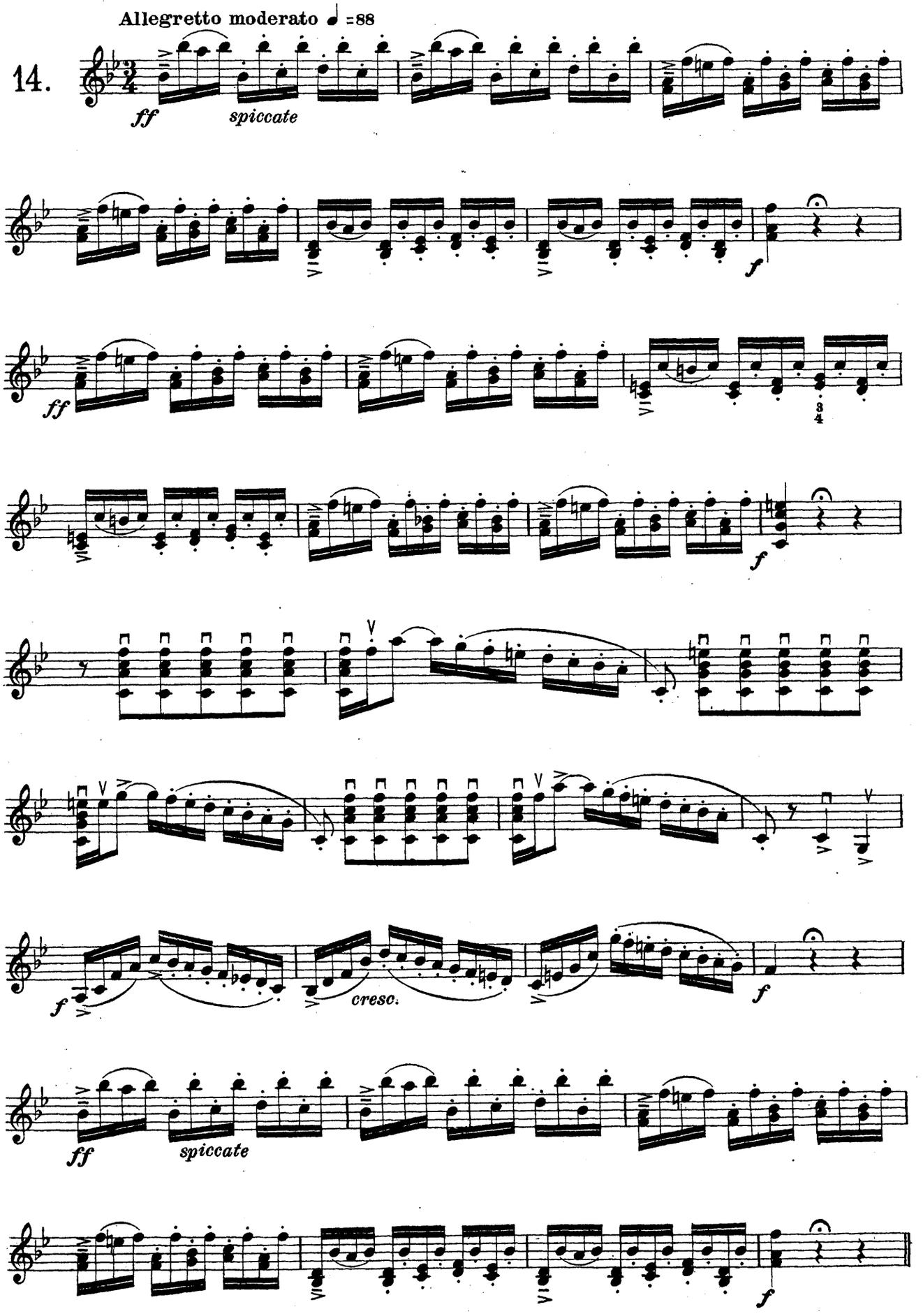
Allegro moderato ♩. = 72

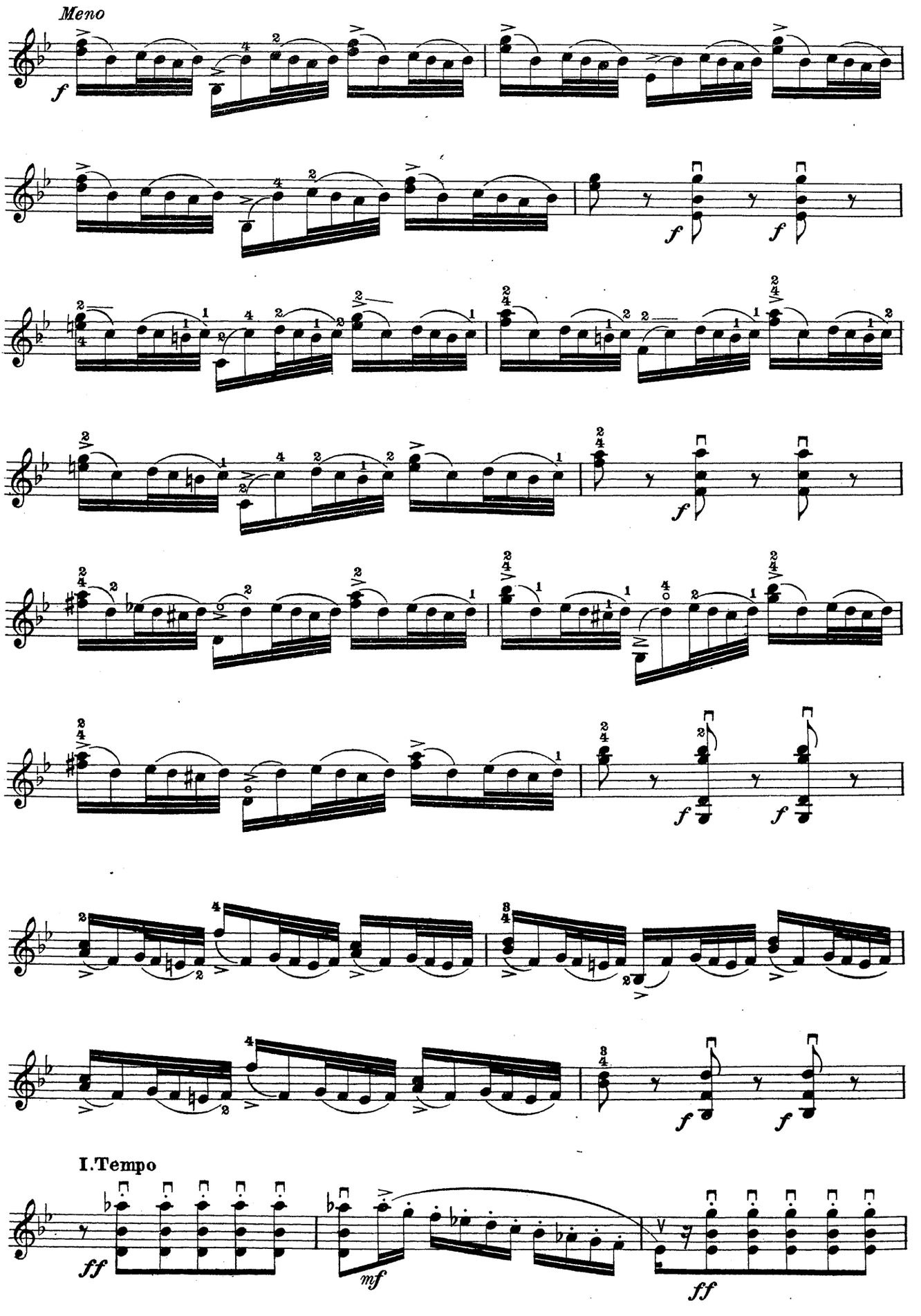
Saltellate

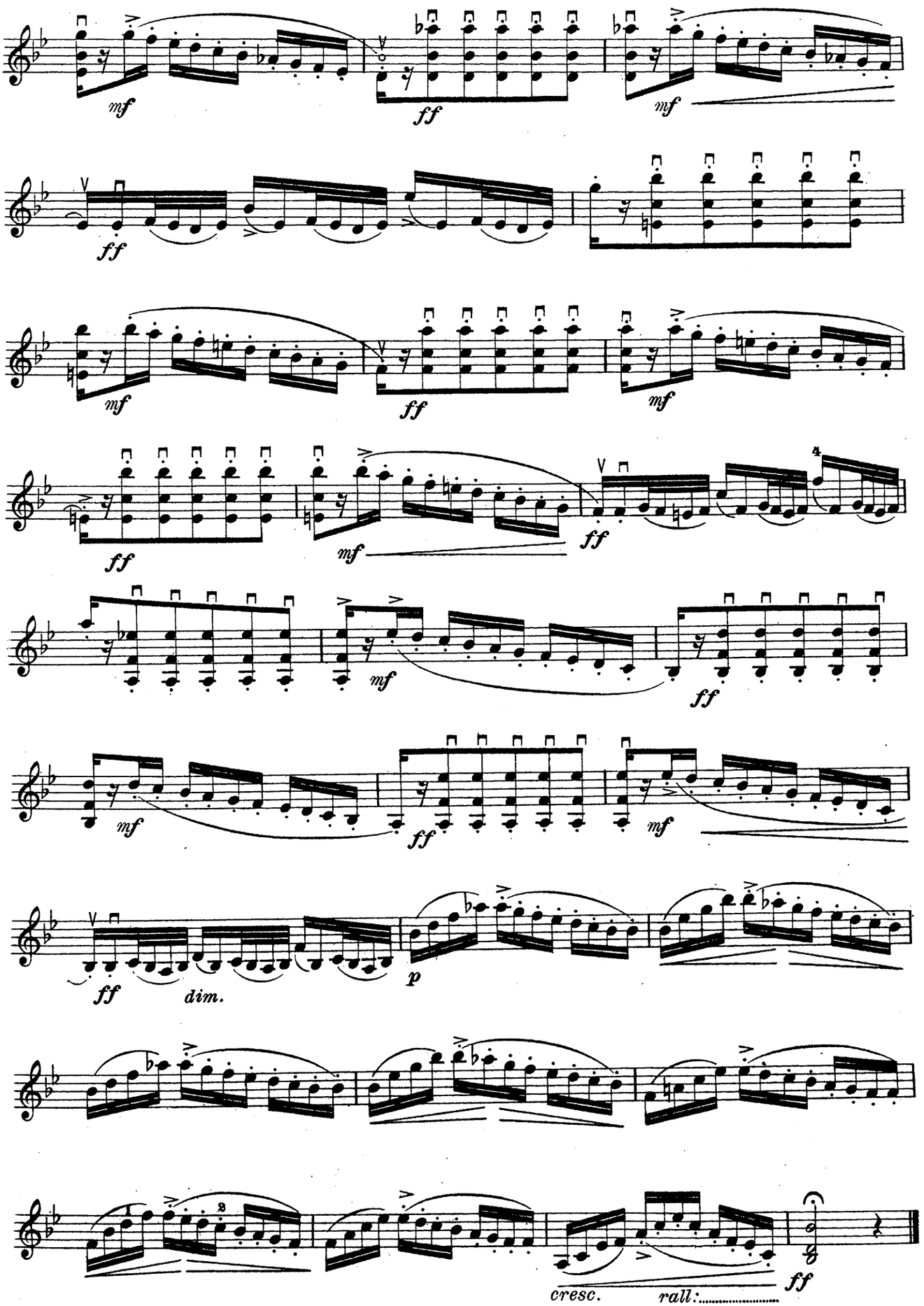



4ª C.
4ª C.
cresc.
ff
più mosso


sf
p
ff
mf
p
sf
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

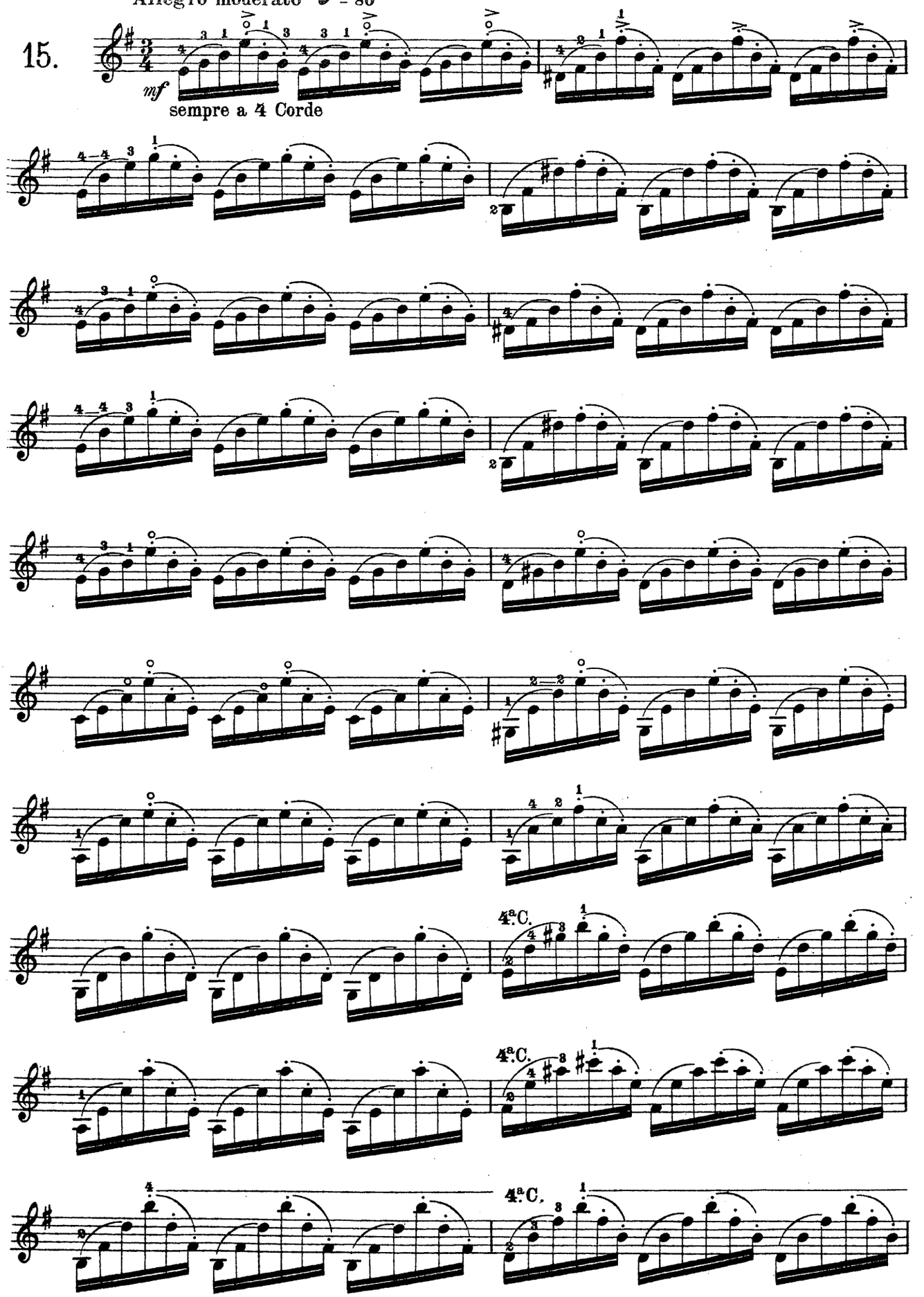

mf
ff
mf
ff
mf
ff
mf
ff
ff
mf
mf
ff
mf
ff
mf
ff
dim.
p
cresc.
rall:
ff

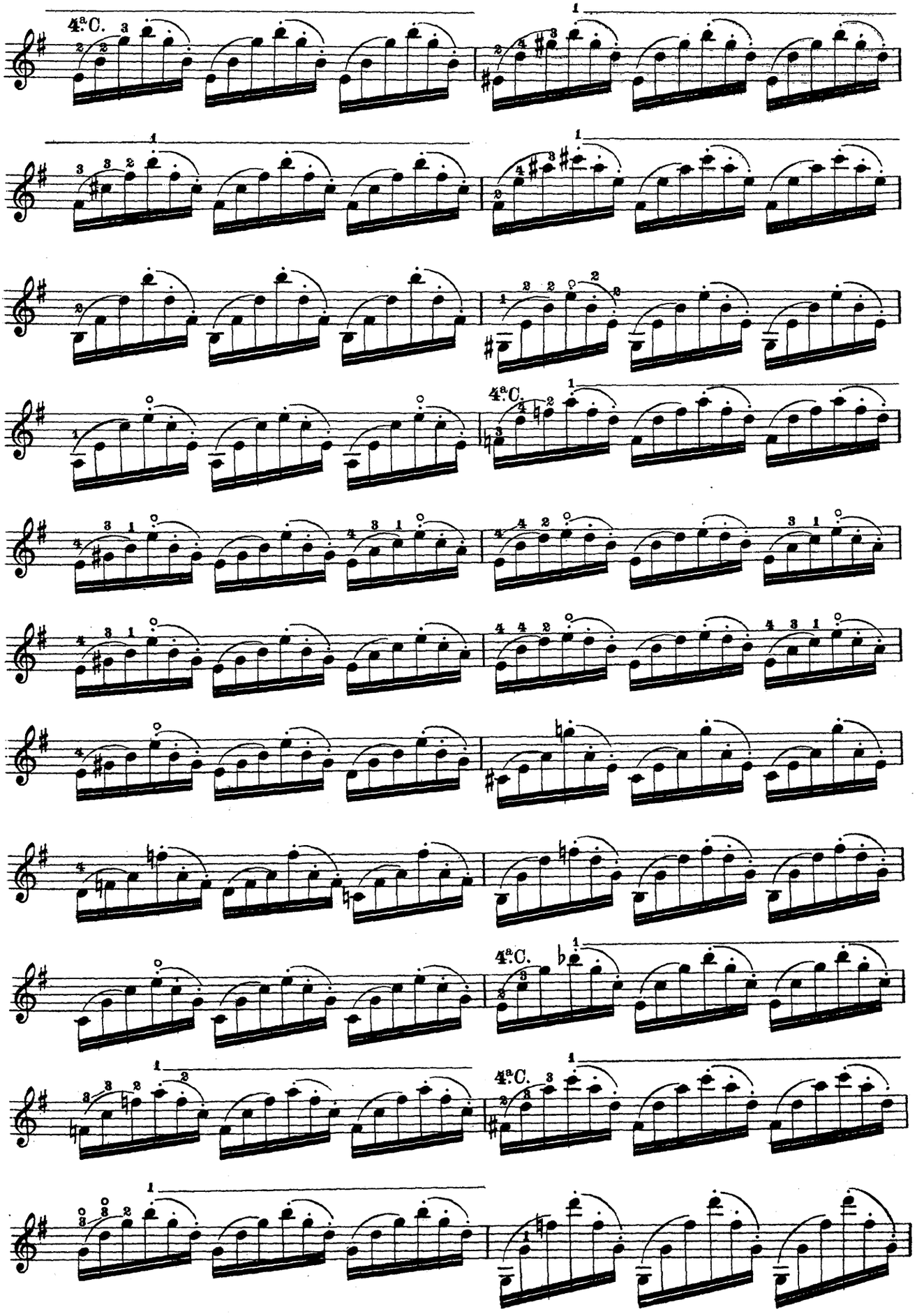
Allegro moderato ♩ = 80

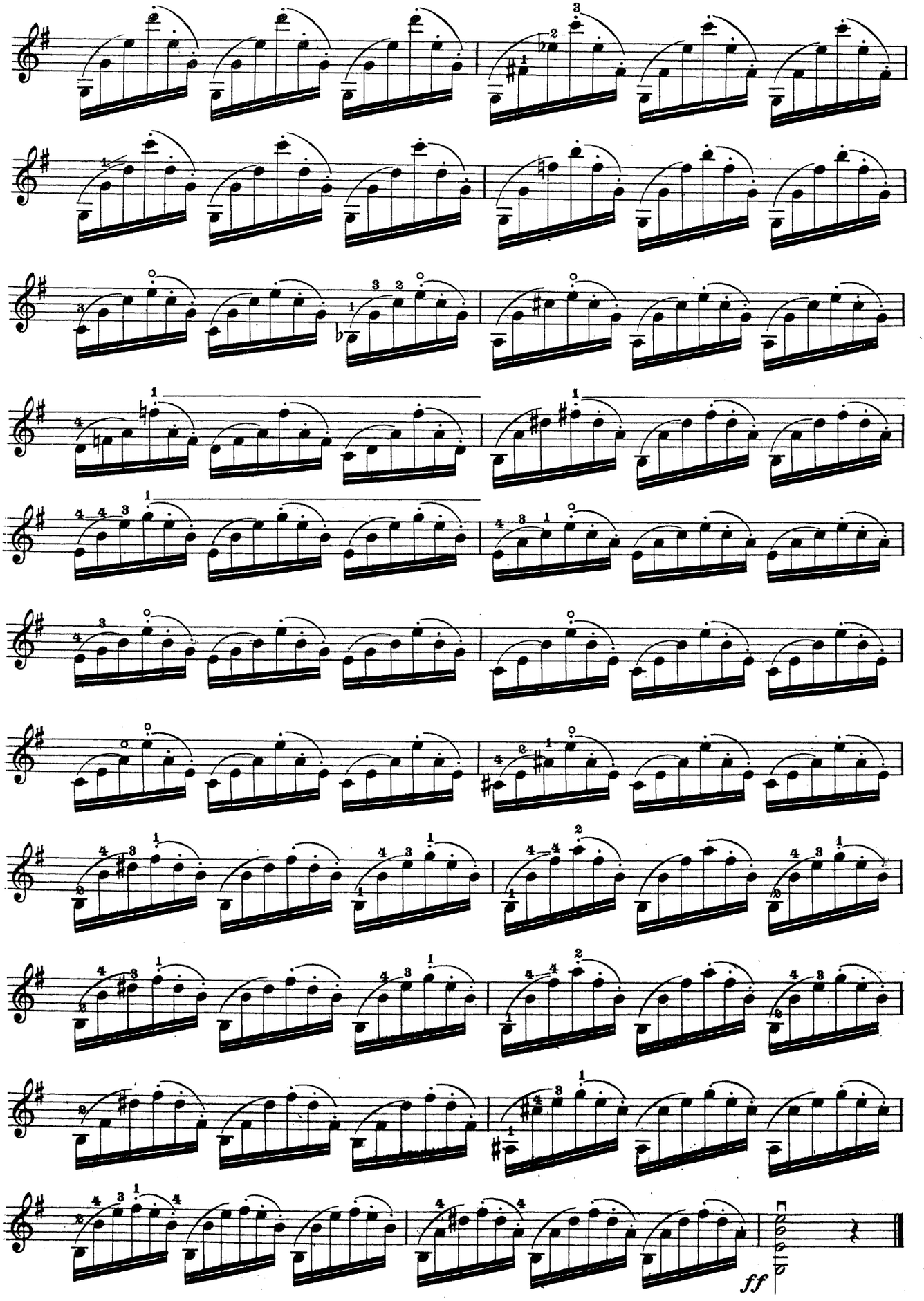
15.

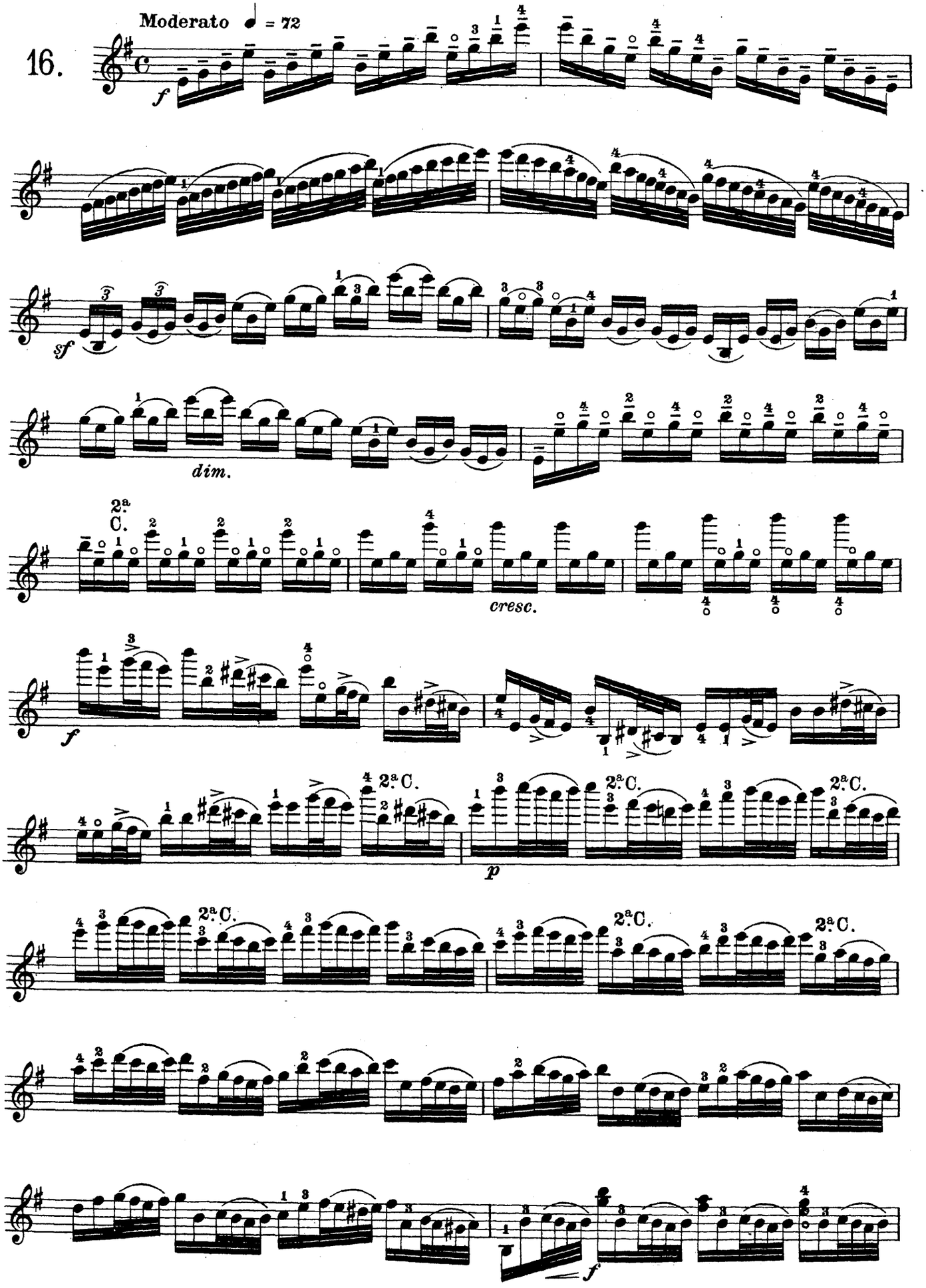
mf

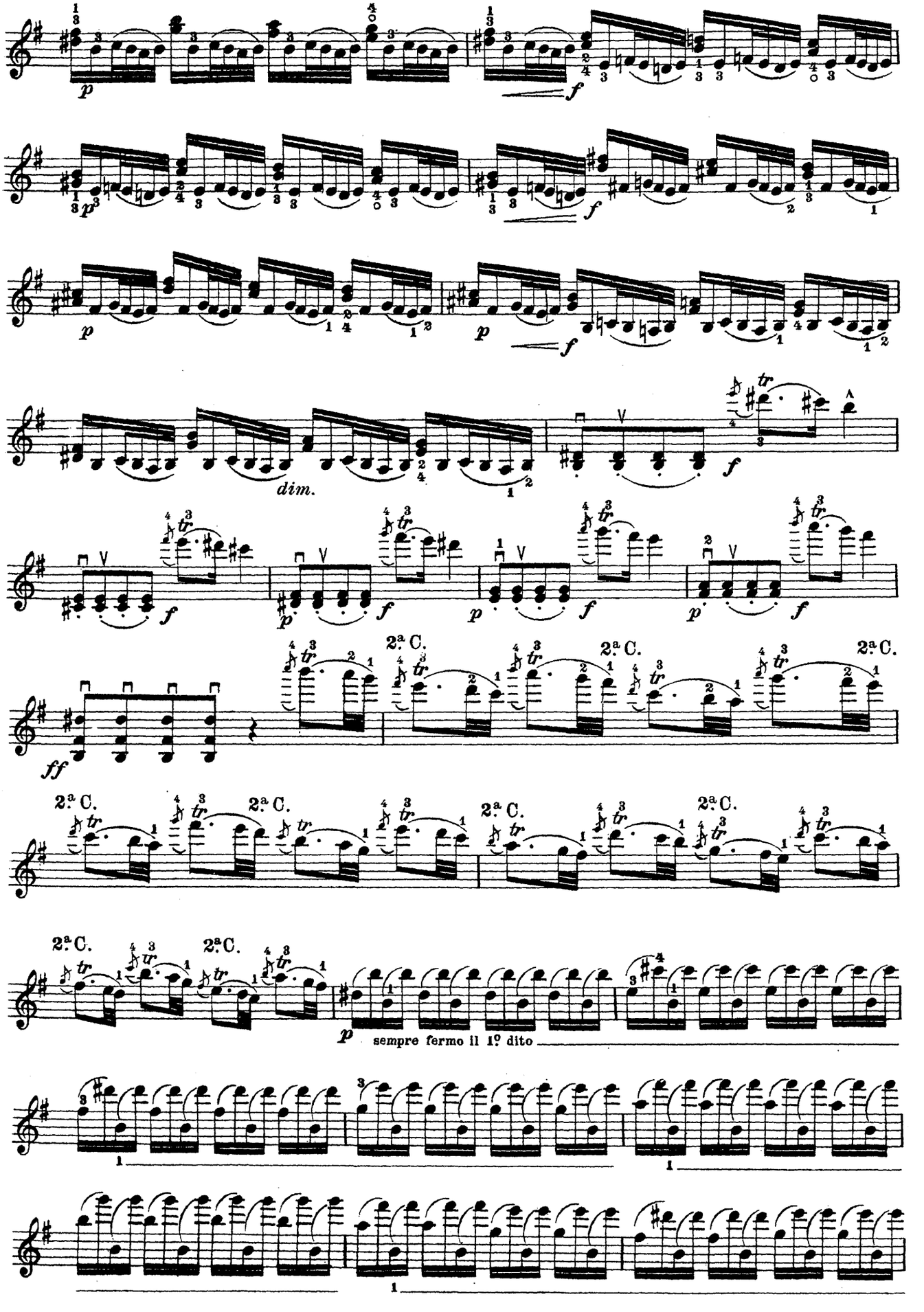
sempre a 4 Corde

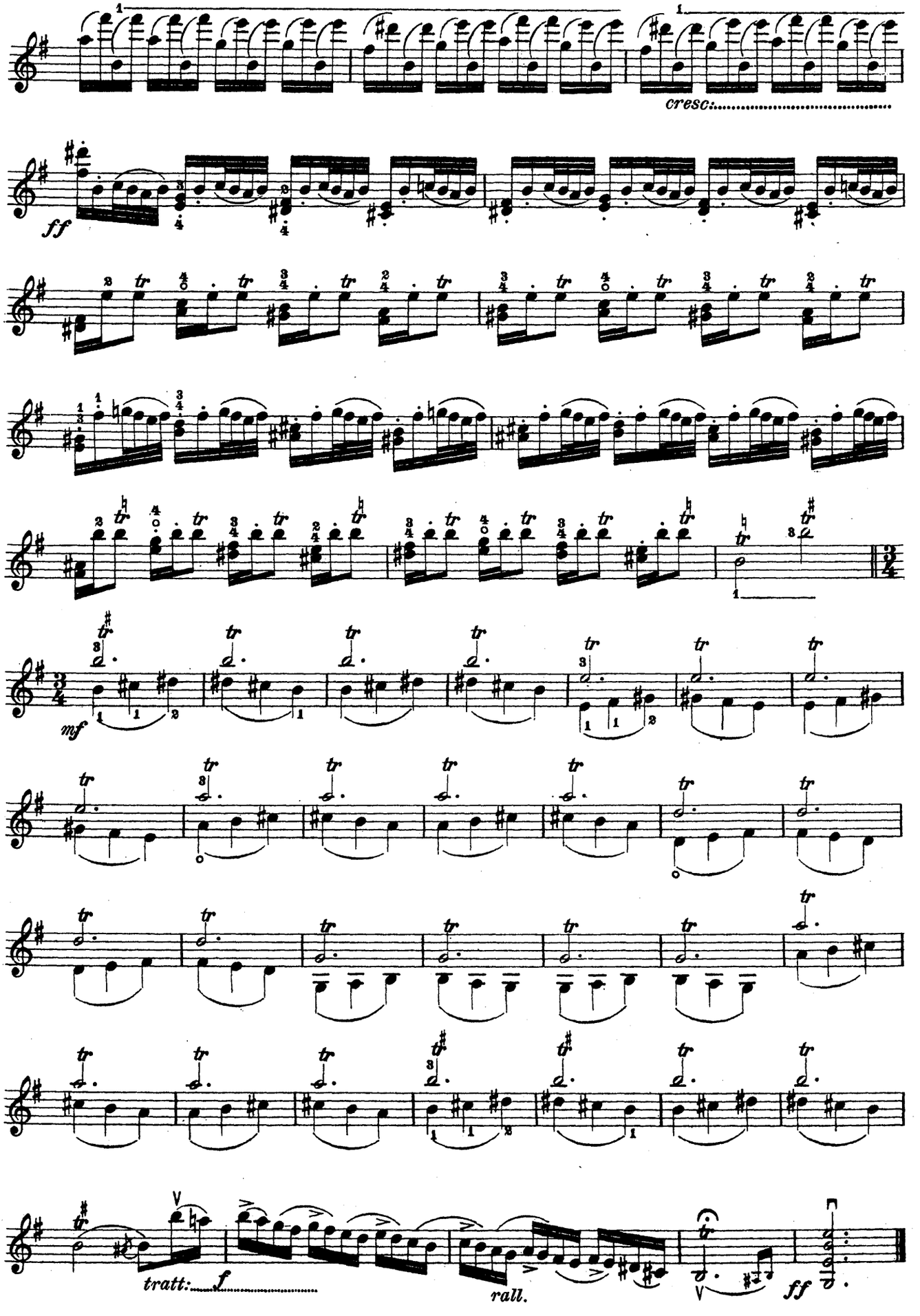



4ª C.
4ª C.
4ª C.
4ª C.


ff

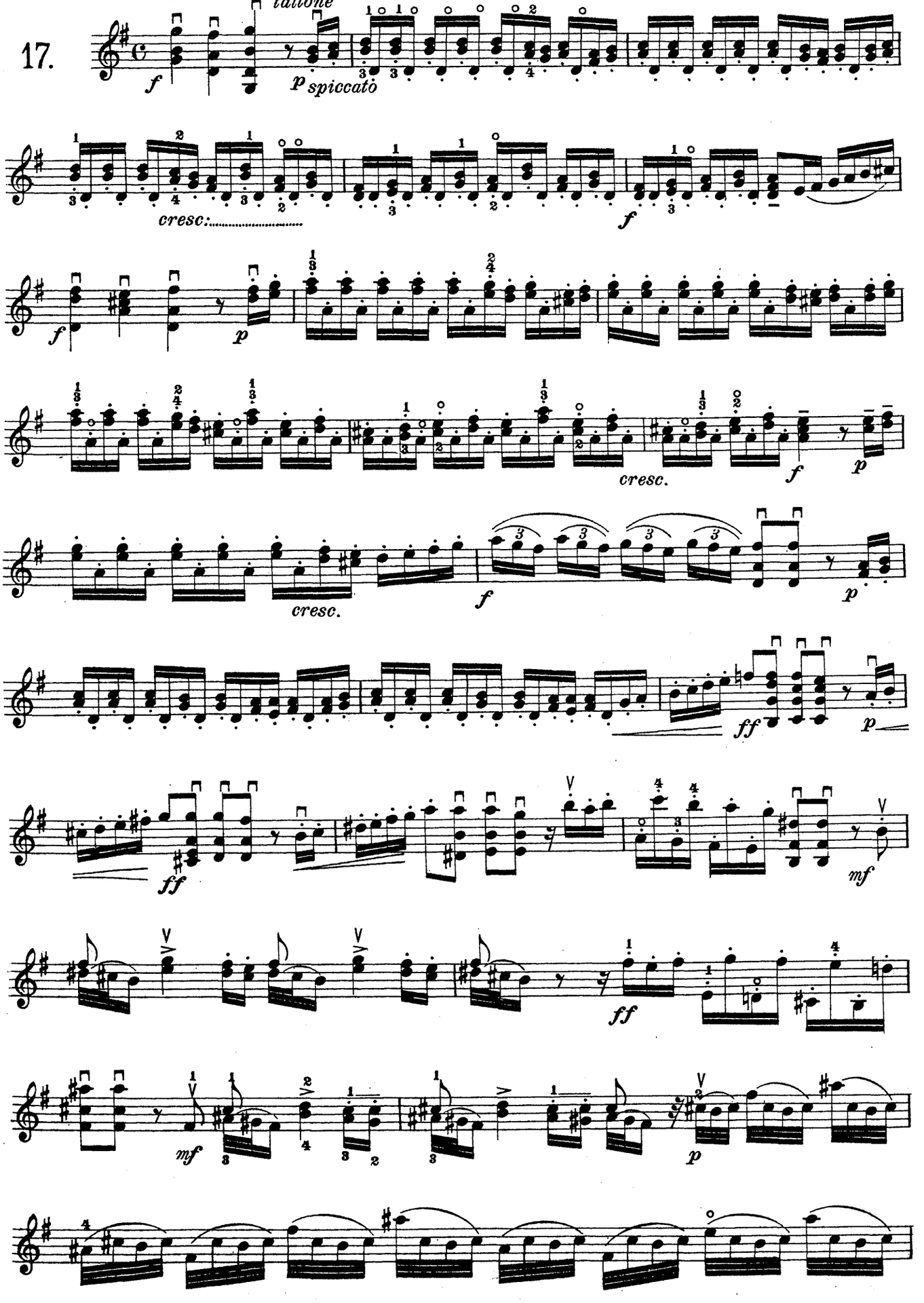

Moderato ♩ = 72
16.
f
sf
dim.
2ª C.
cresc.
f
p
f

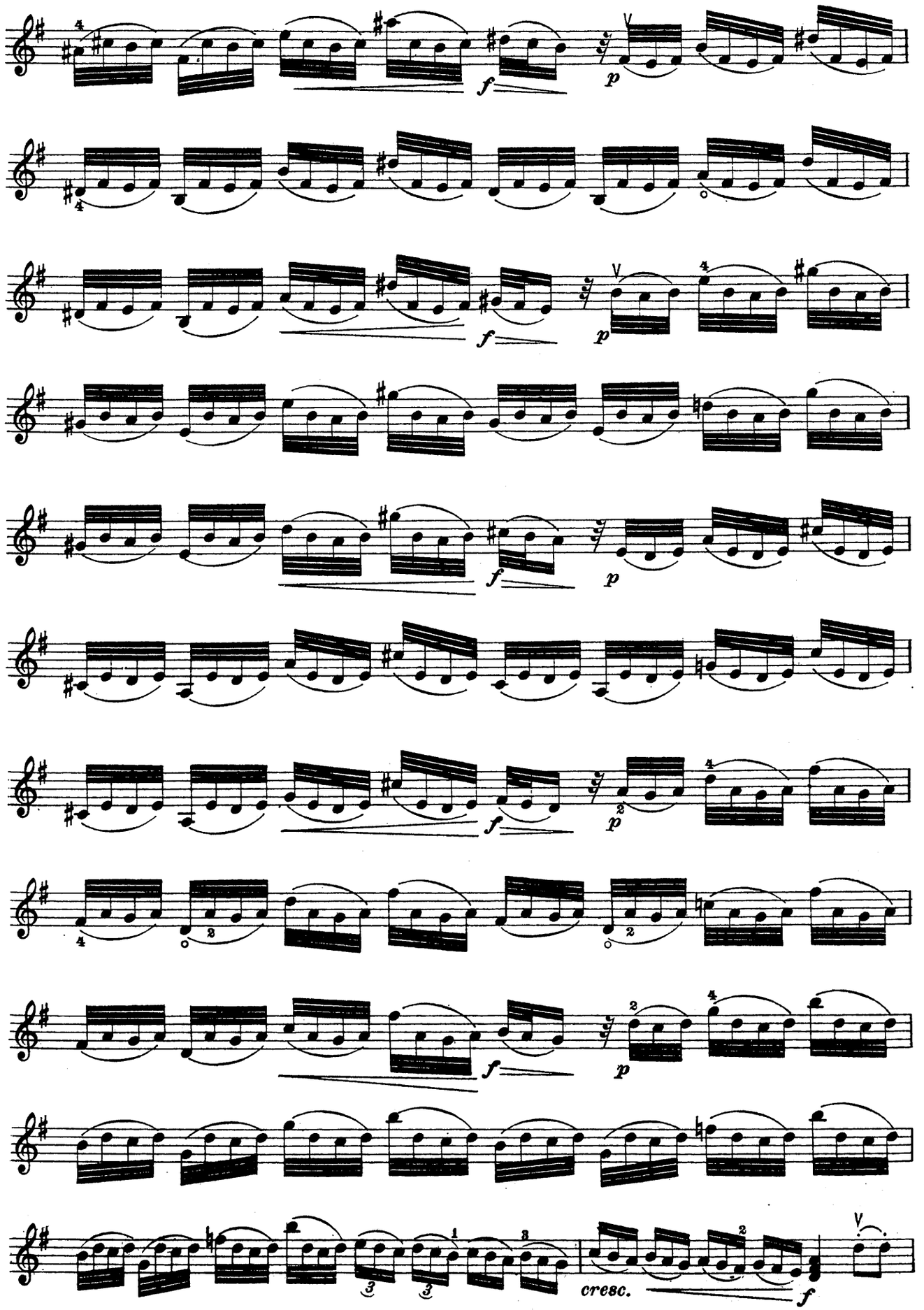

p
f
dim.
ff
2ª C.
sempre fermo il 1º dito

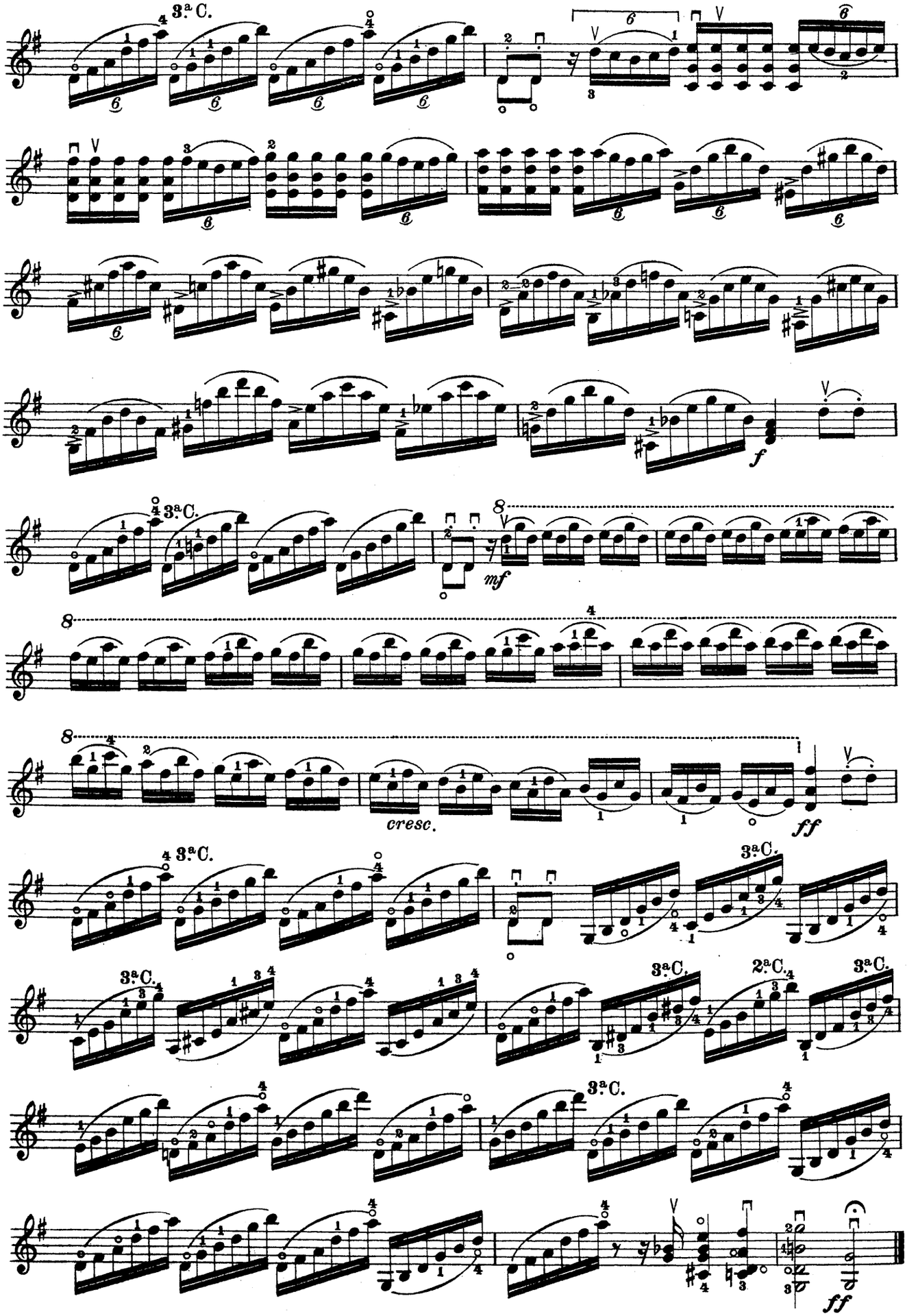

cresc:
ff
mf
tratt:
f
rall.
ff

Allegro moderato ♩ = 80

17.



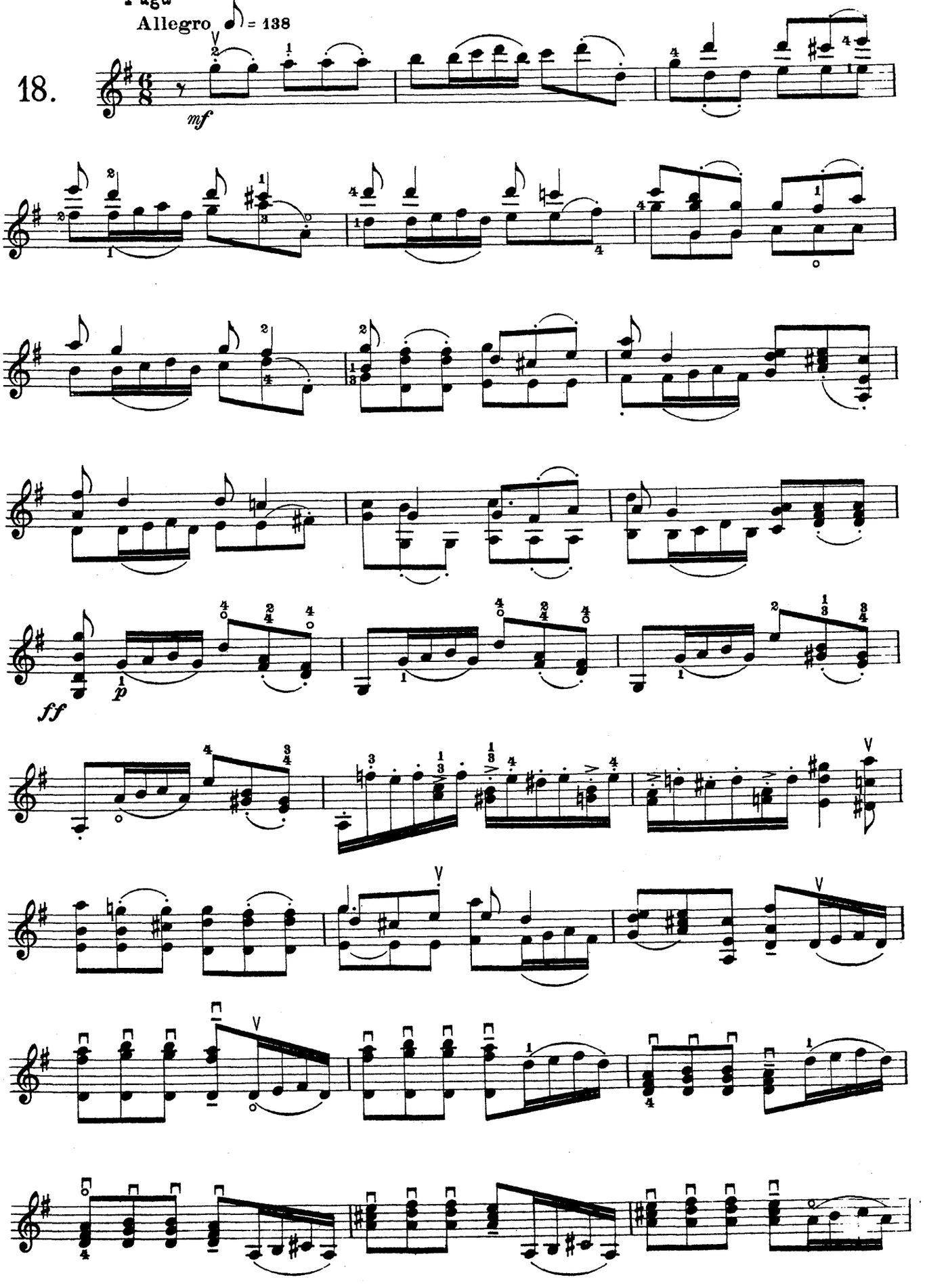

f
p
cresc.
f

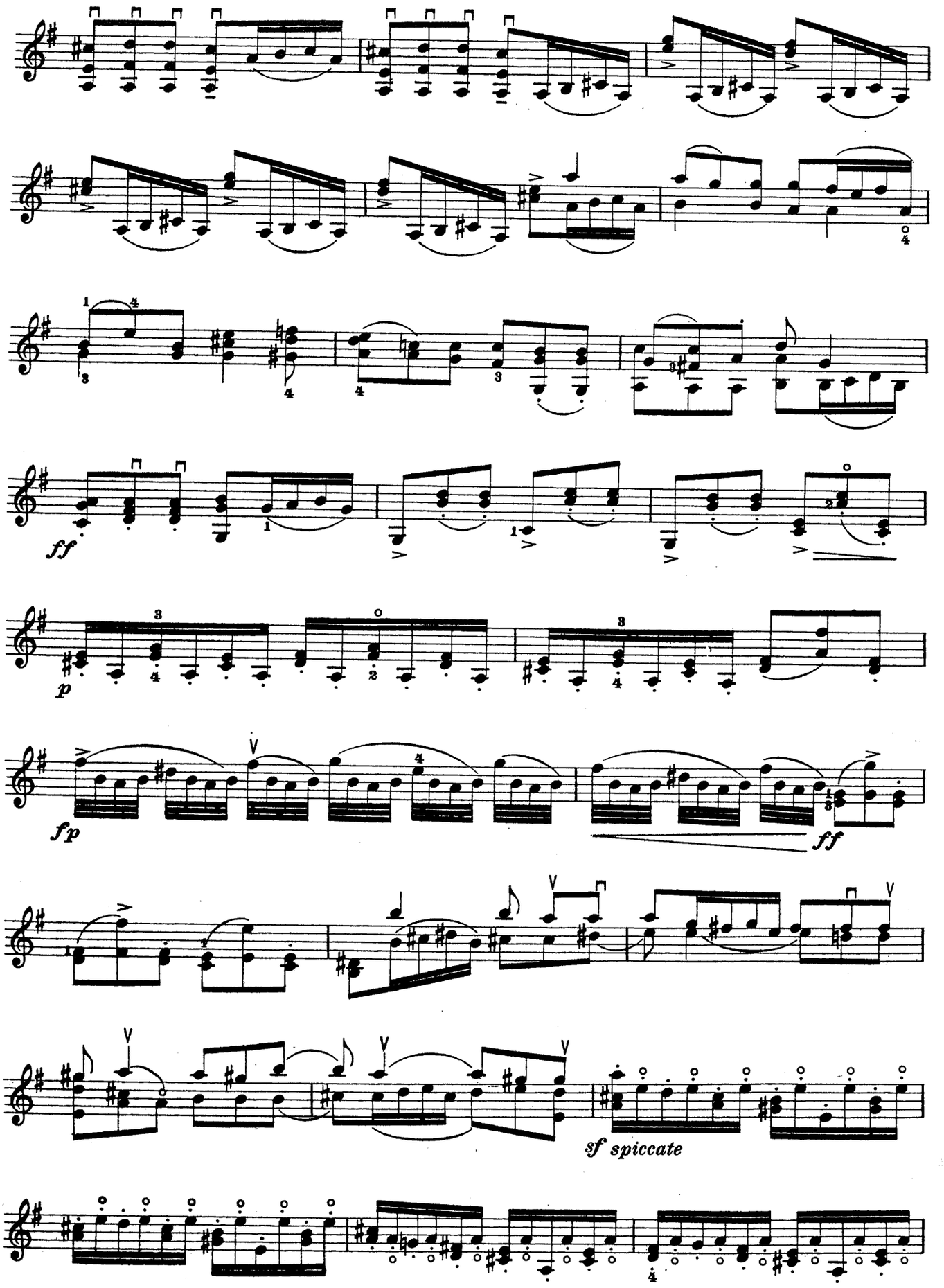

3.ª C.
3.ª C.
mf
8
8
8
cresc.
ff
3.ª C.
3.ª C.
3.ª C.
2.ª C.
3.ª C.
3.ª C.
ff

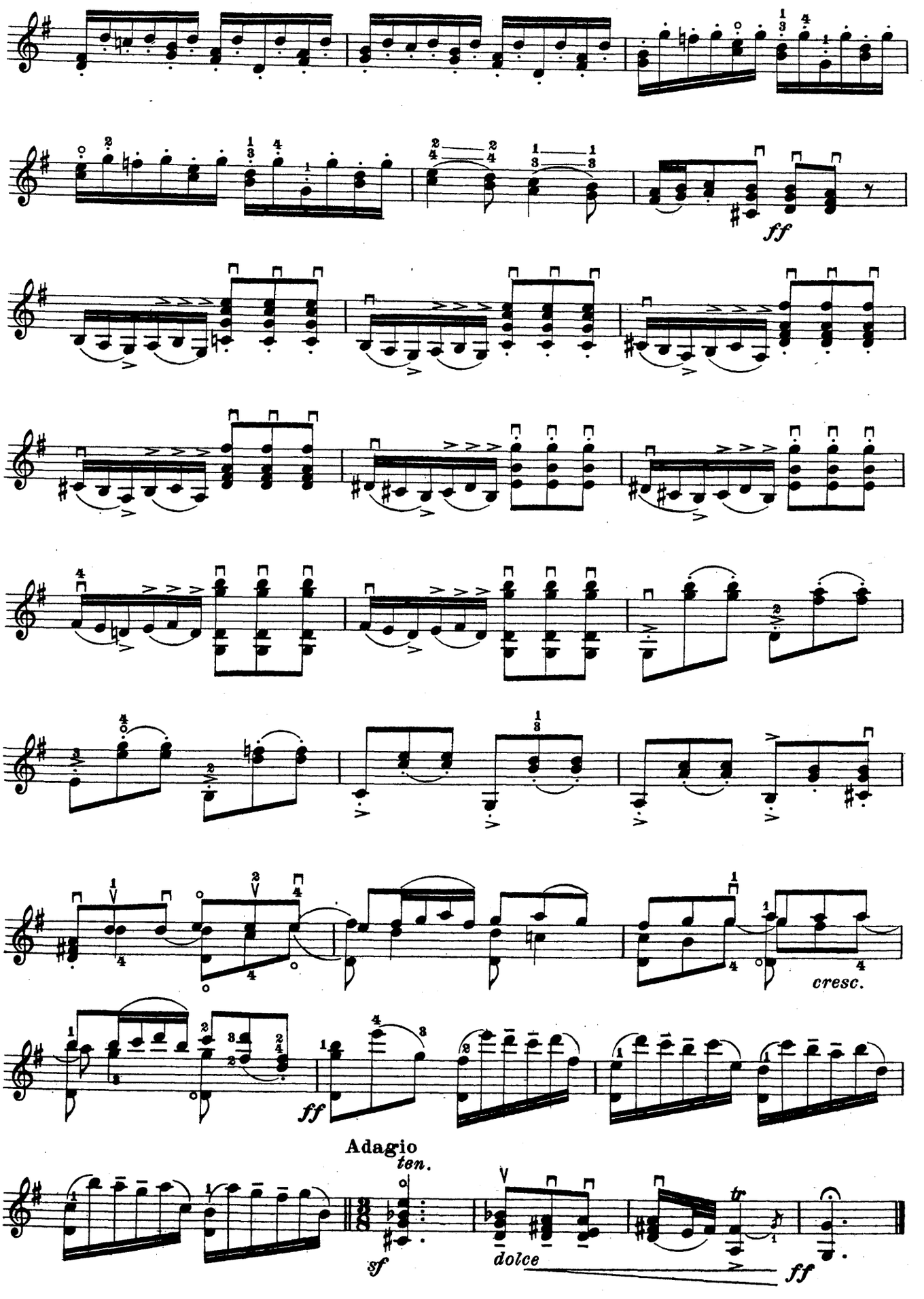
Fuga

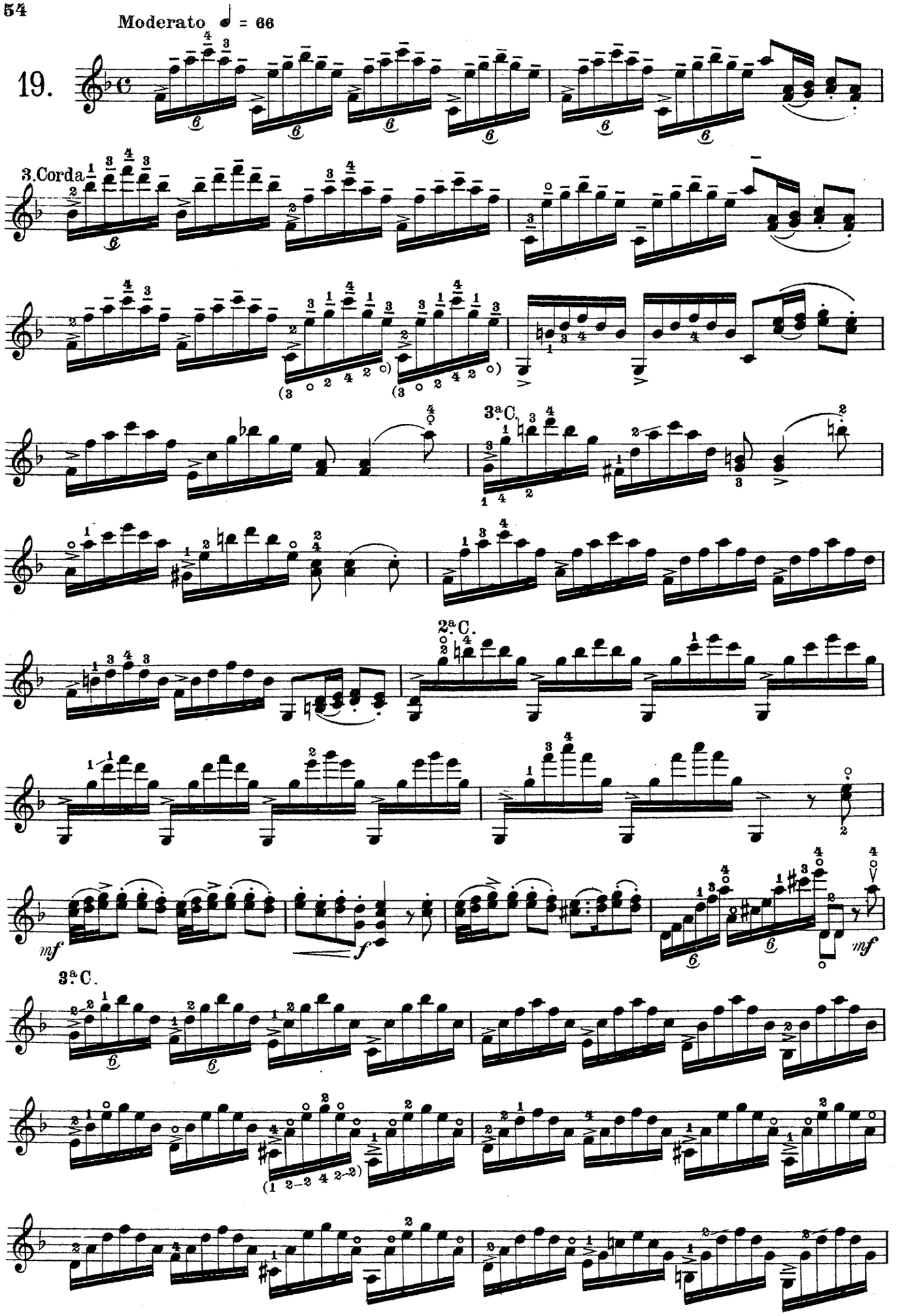
Allegro ♪ = 138

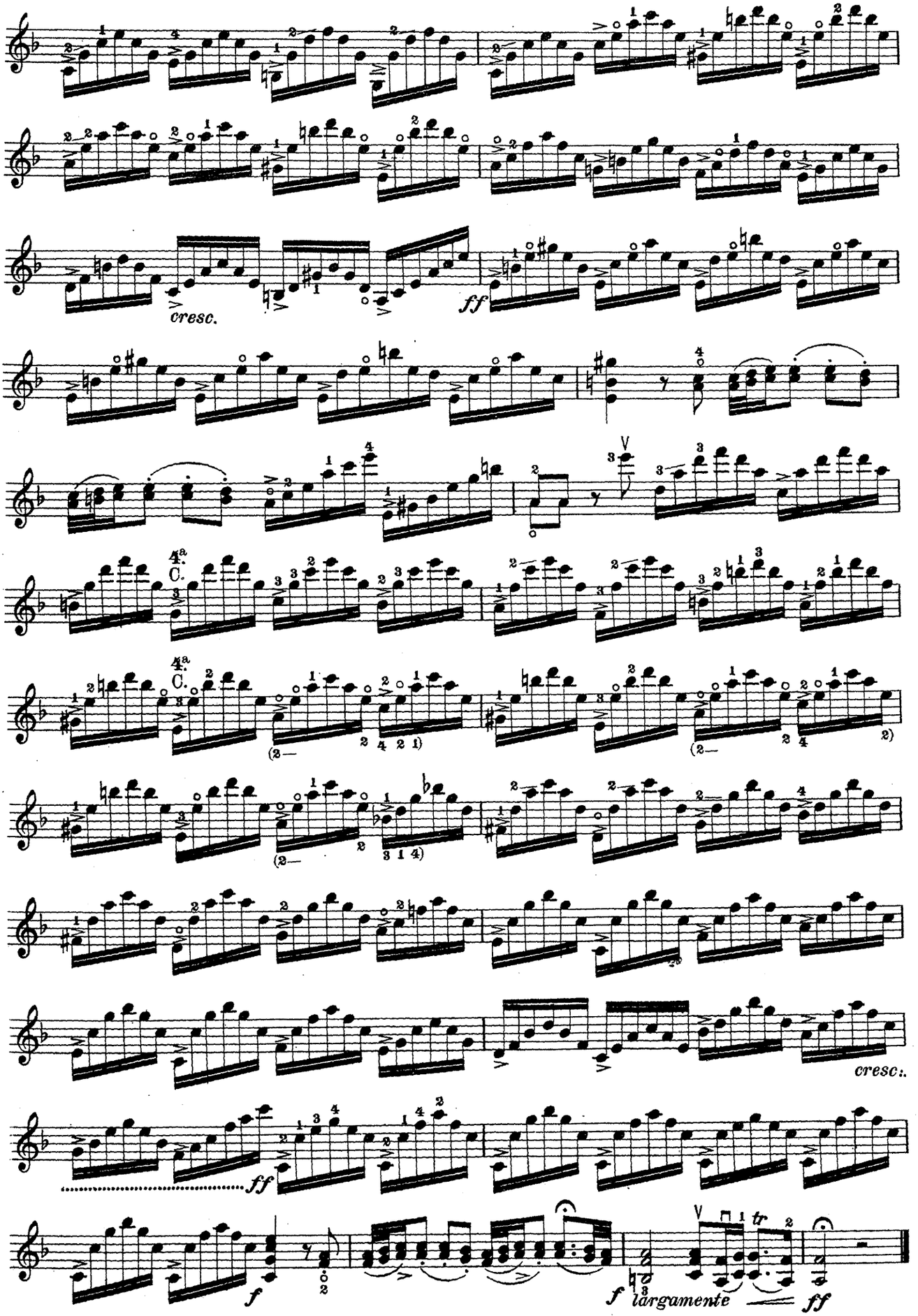
18.

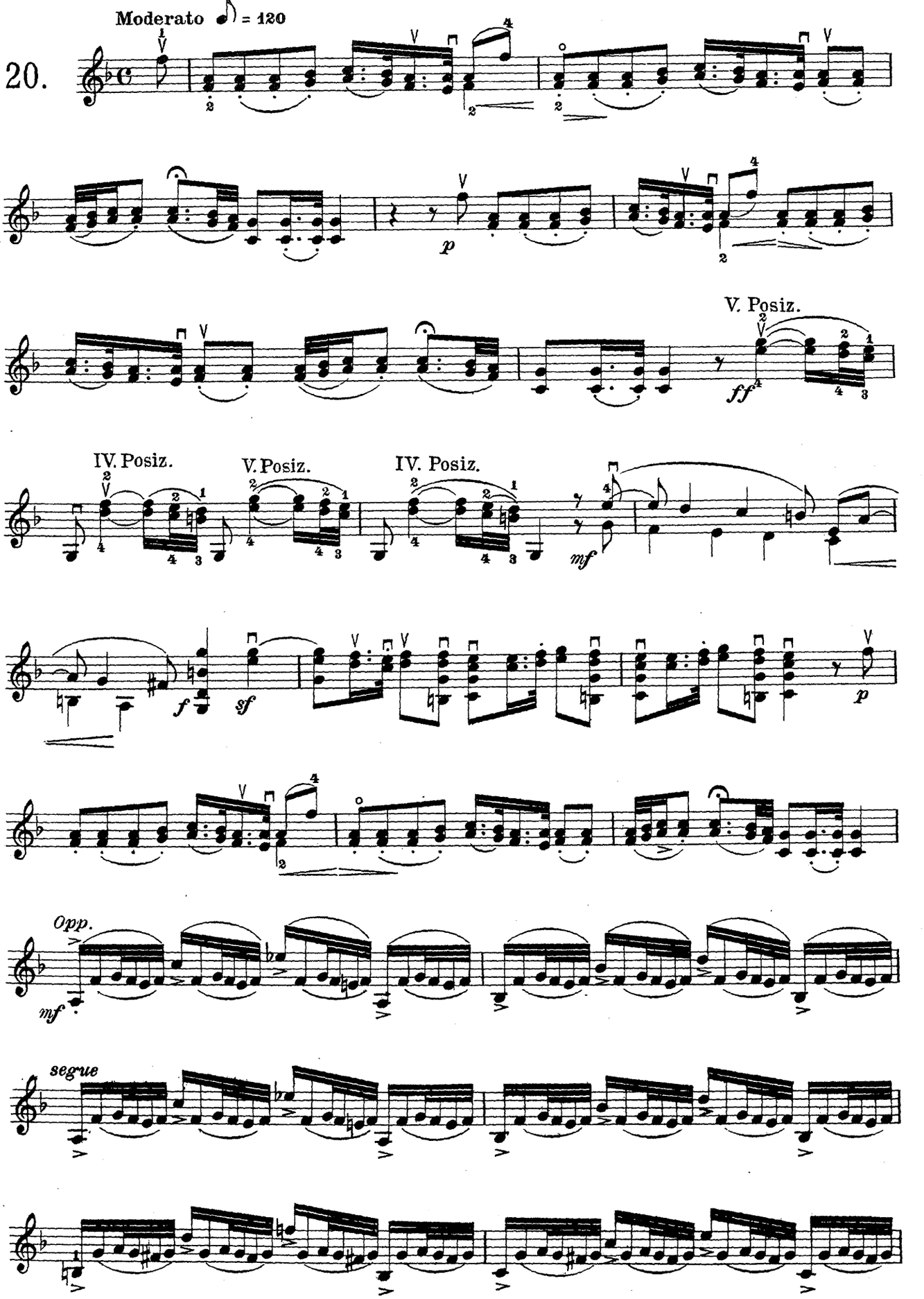


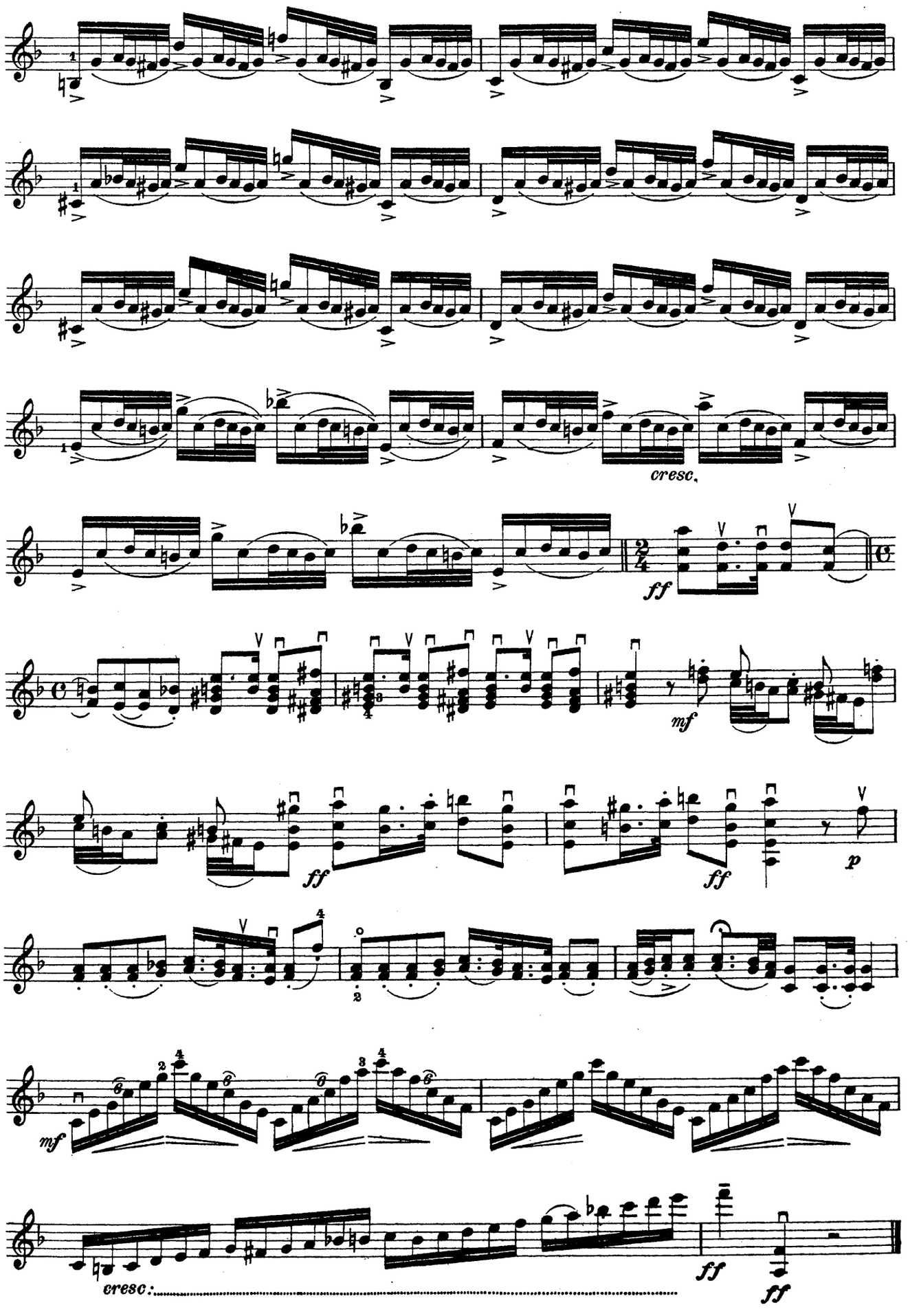

ff
p
fp
ff
sf spiccate

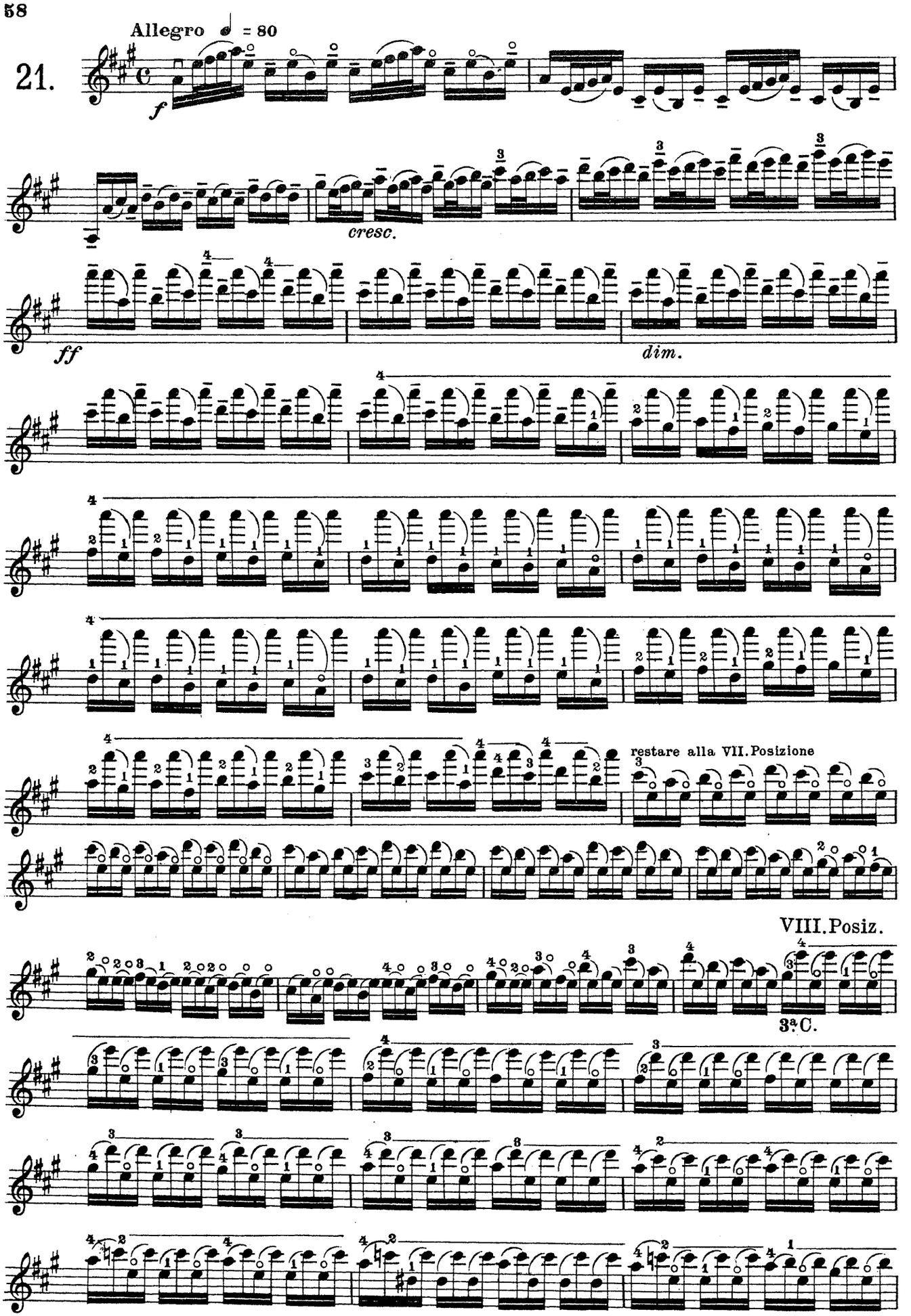

ff
cresc.
ff
Adagio
ten.
sf
dolce
tr
ff

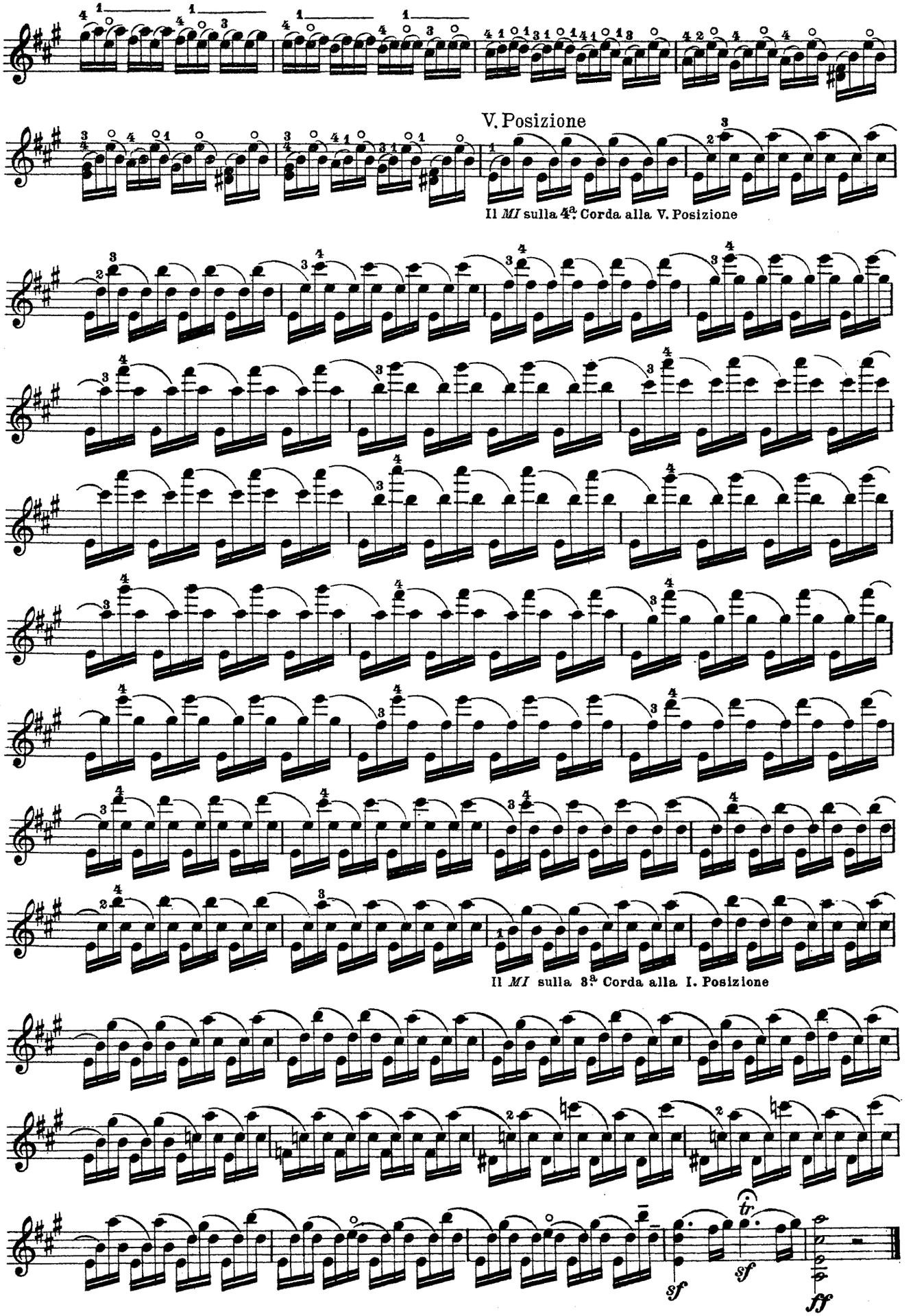

Moderato ♩ = 66
19.
3.Corda
3ª C.
3ª C.
2ª C.
mf
f
mf
3ª C.

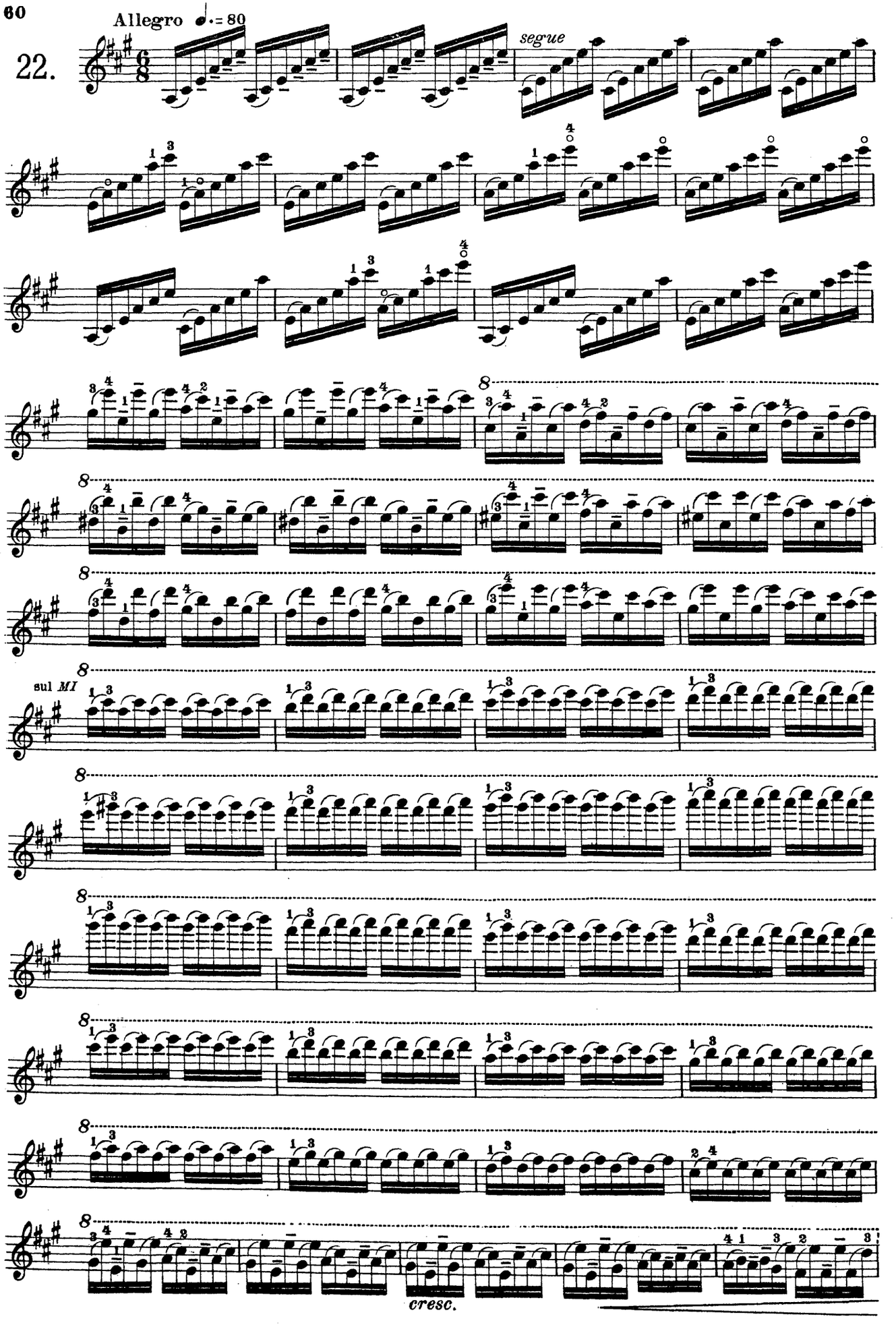

cresc.
ff
4a C.
4a C.
cresc.
ff
f
f largamente
ff

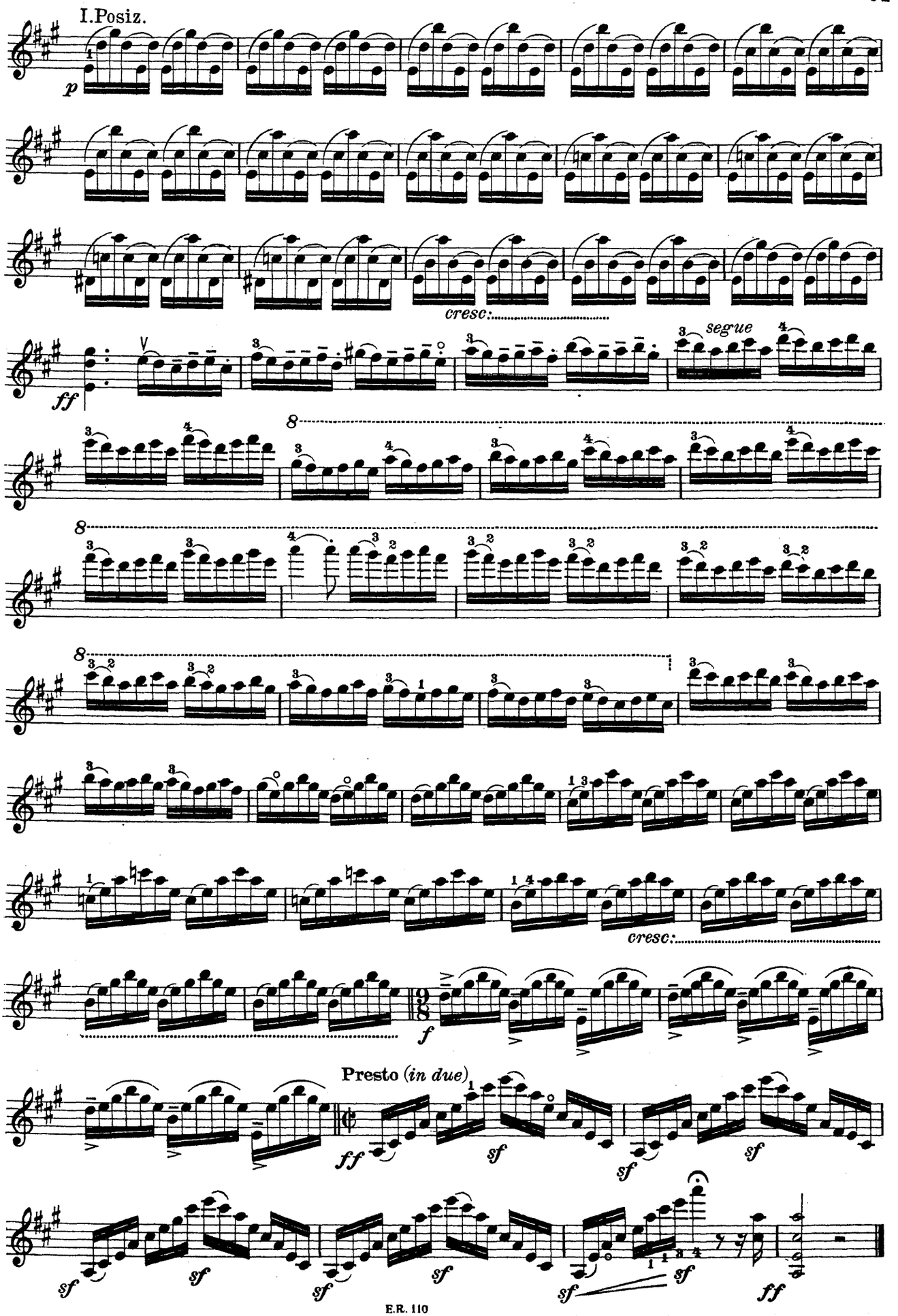

Moderato ♪ = 120
20.
V. Posiz.
IV. Posiz.
V. Posiz.
IV. Posiz.
Opp.
segue


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

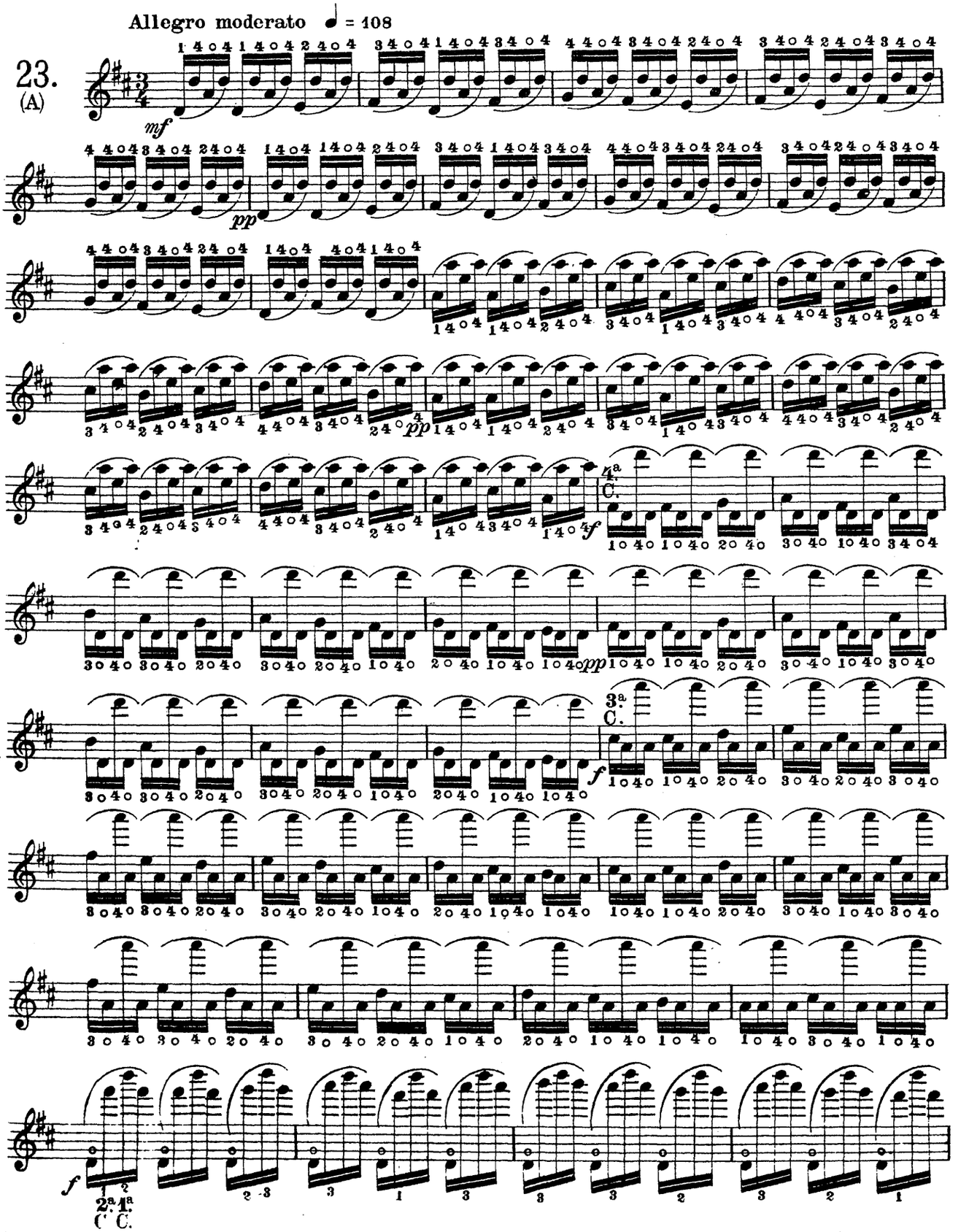

Allegro ♩. = 80
22.
segue
sul MI
cresc.

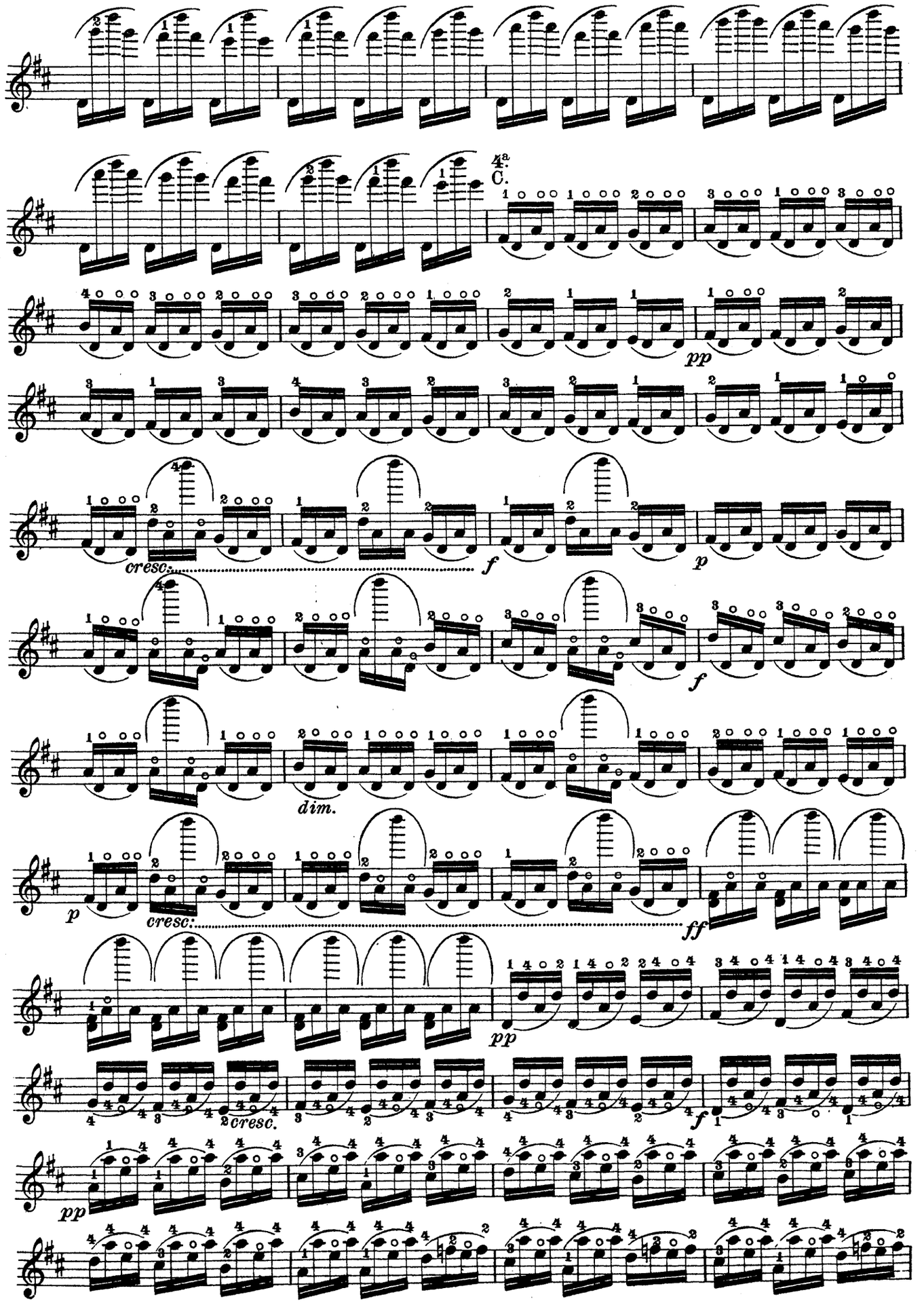

I.Posiz.
p
cresc:
ff
segue
8
cresc:
f
Presto (in due)
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff

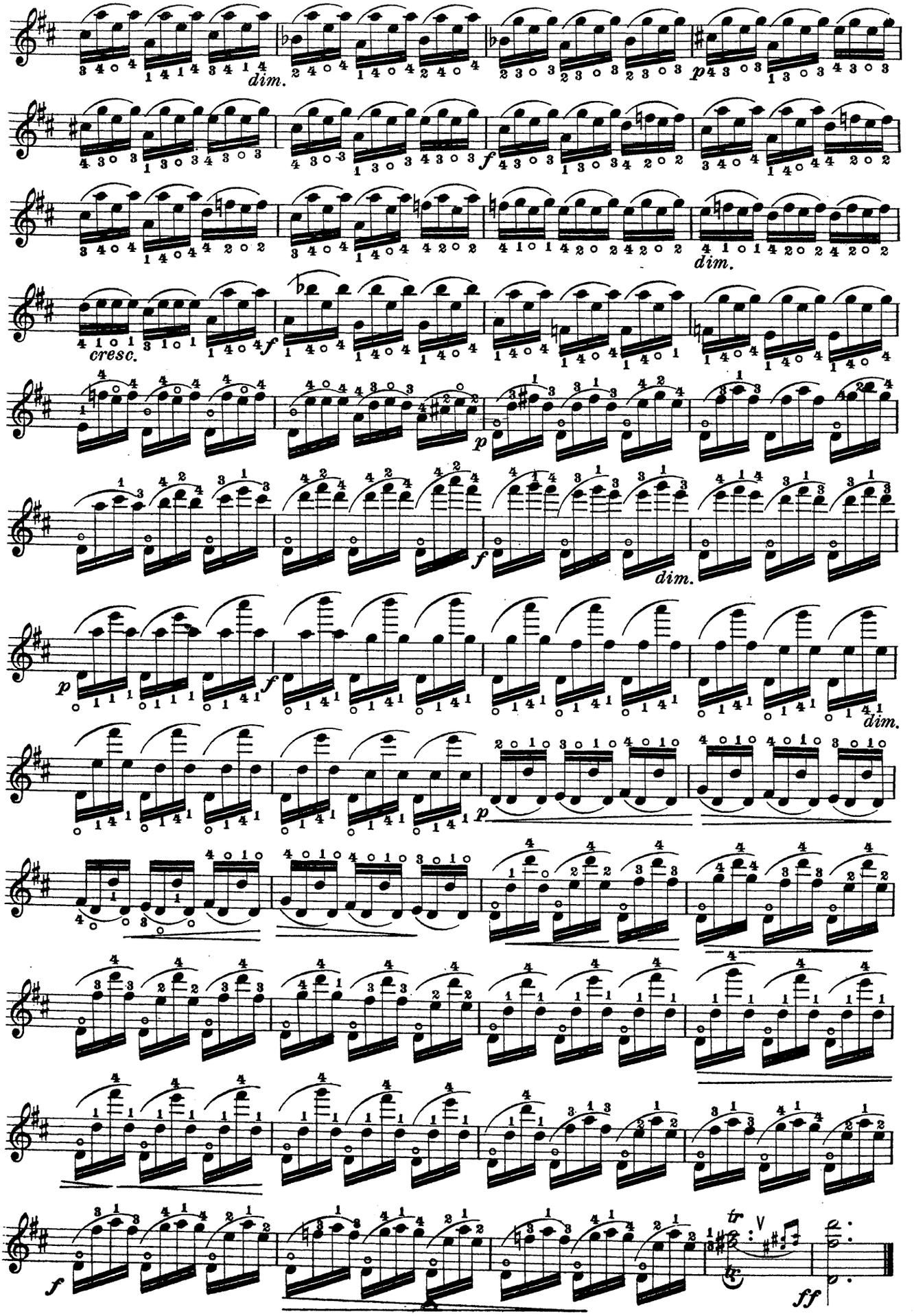
IL LABIRINTO ARMONICO

Le Labyrinthe harmonique — The Harmonic Labyrinth

Facilis aditus, difficilis exitus.



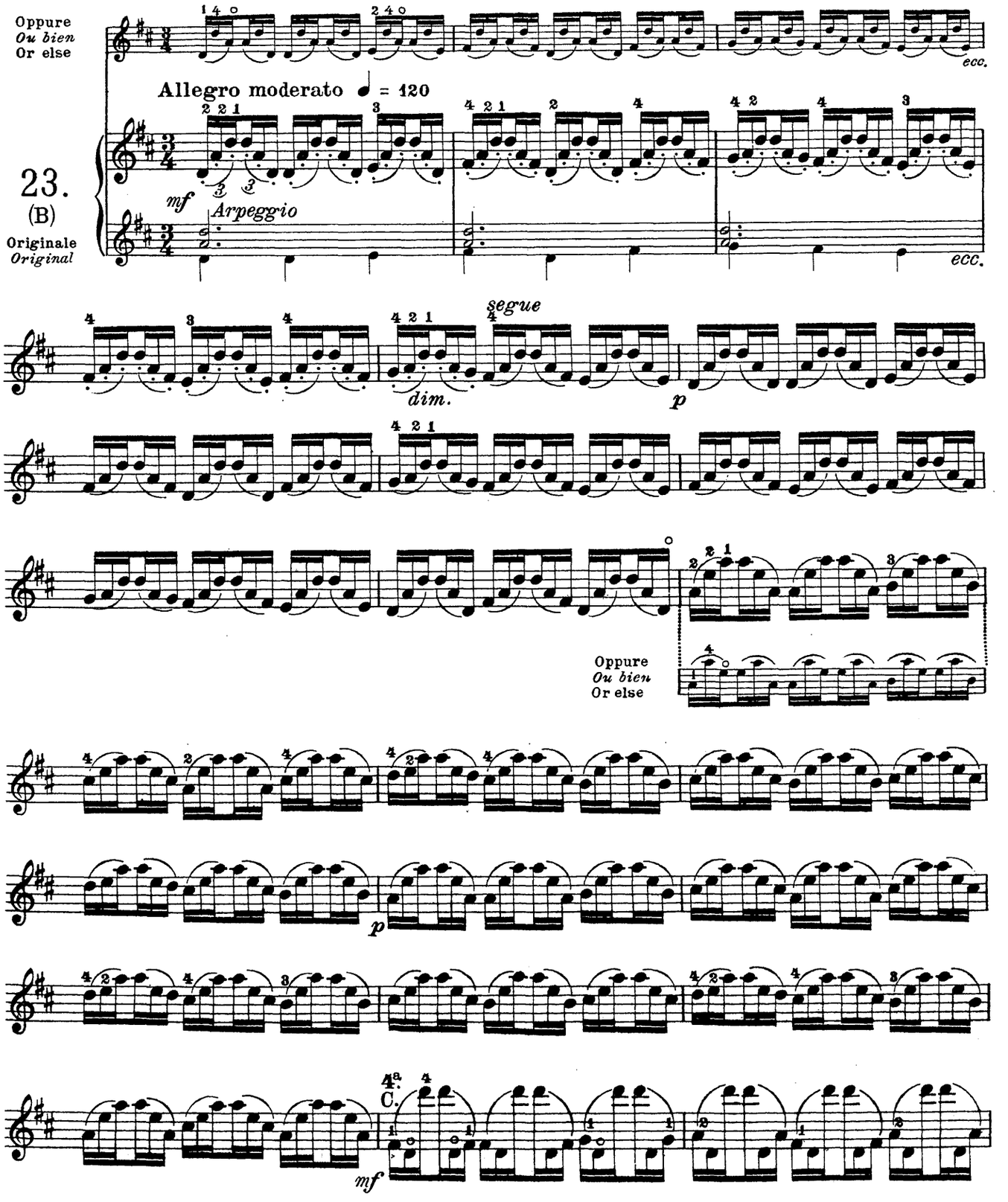

4ª C.
pp
cresc.
f
p
f
dim.
p
cresc.
ff
pp
cresc.
f
pp

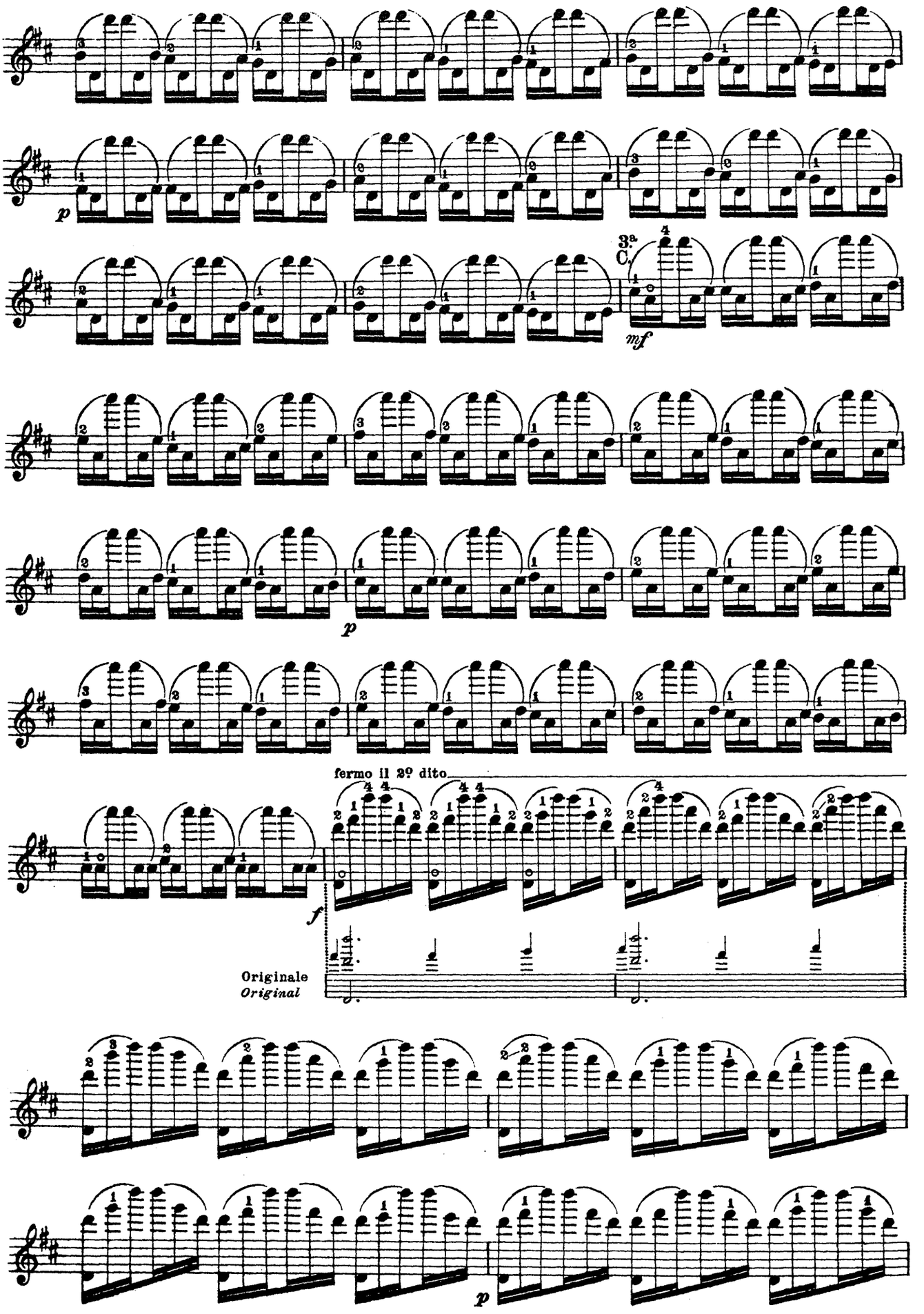

dim.
p
cresc.
f
p
f
dim.
p
f
dim.
p
dim.
p
f
tr
ff

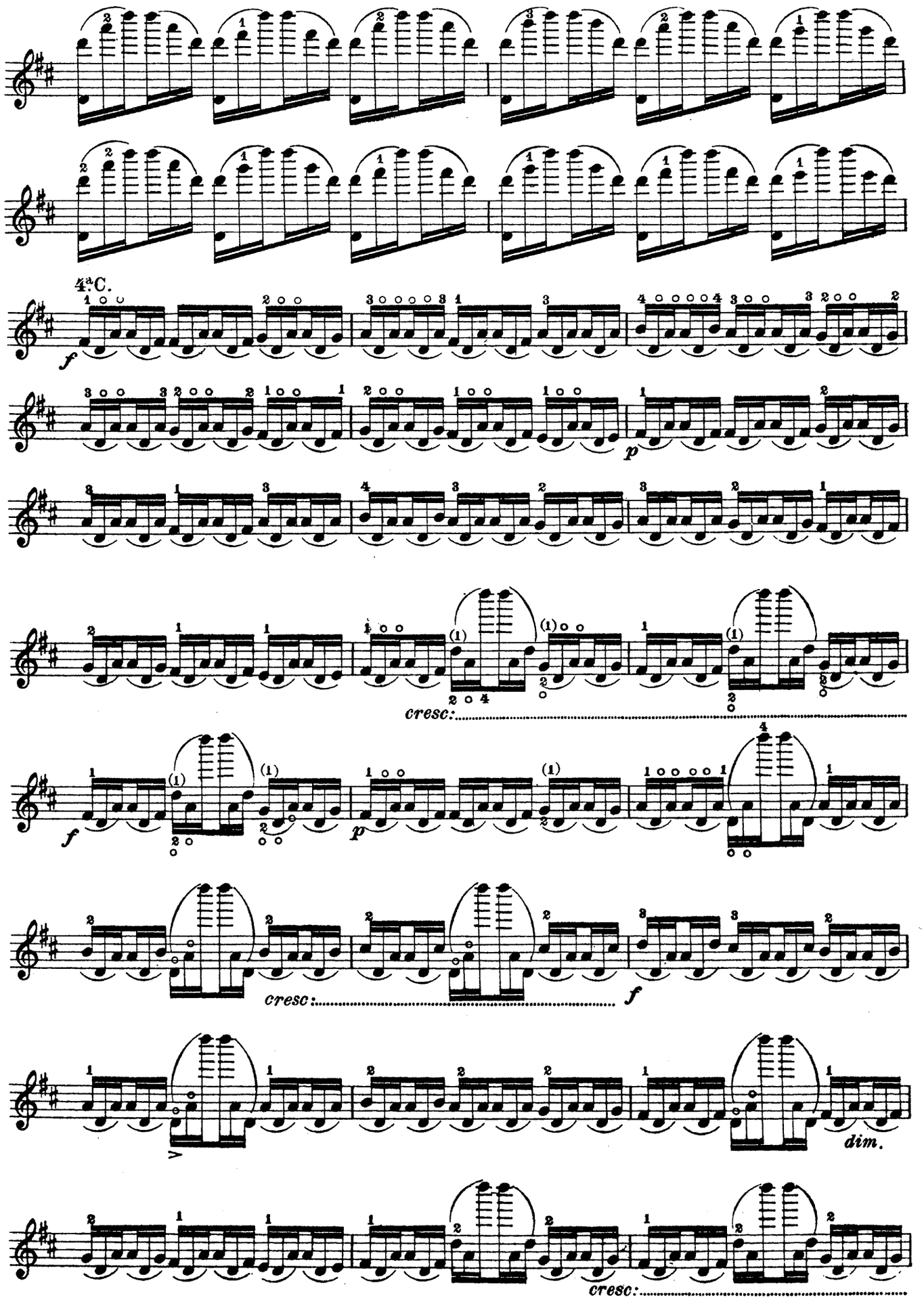
IL LABIRINTO ARMONICO

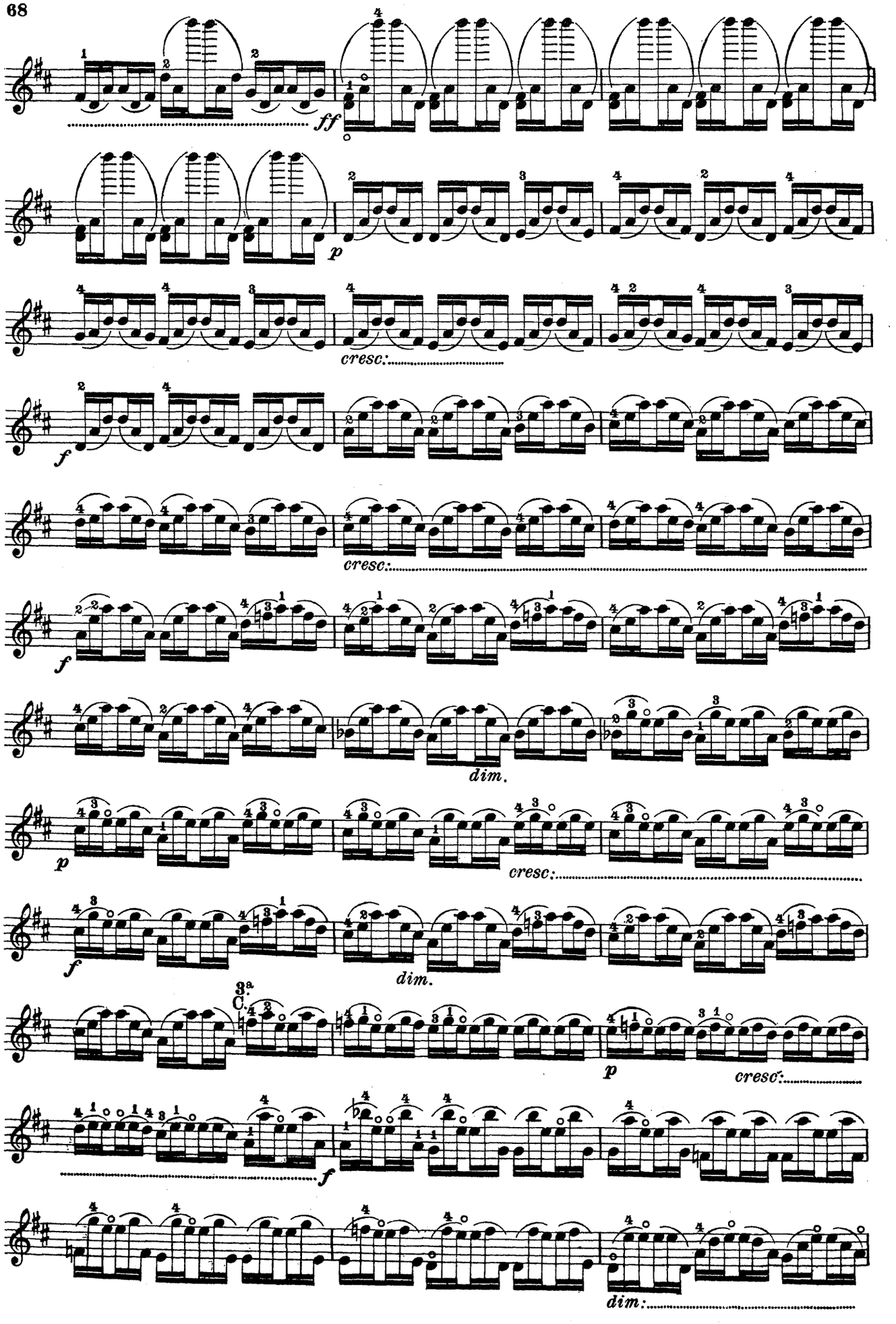
Le Labyrinthe harmonique — The Harmonic Labyrinth

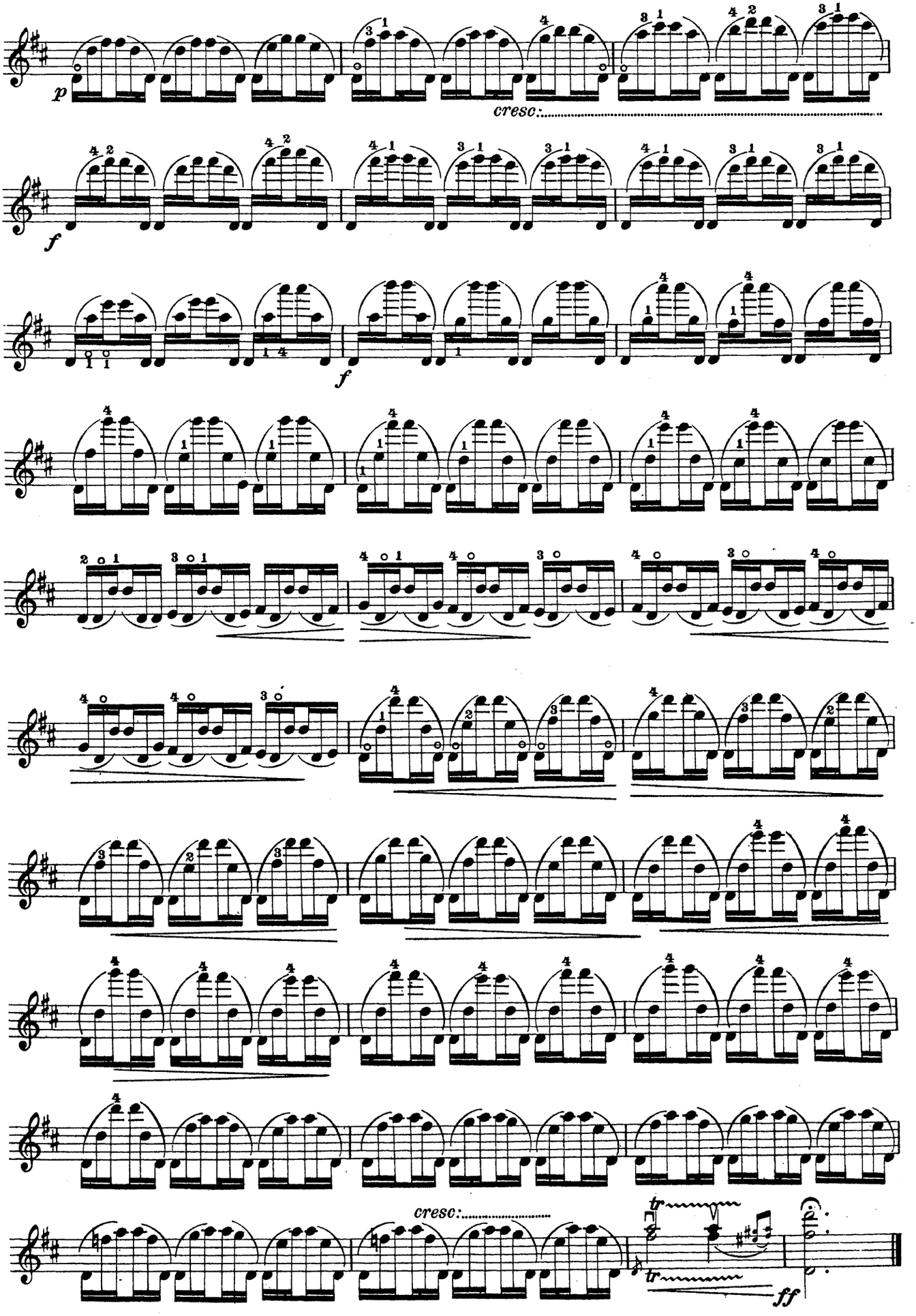
Facilis aditus, difficilis exitus.




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

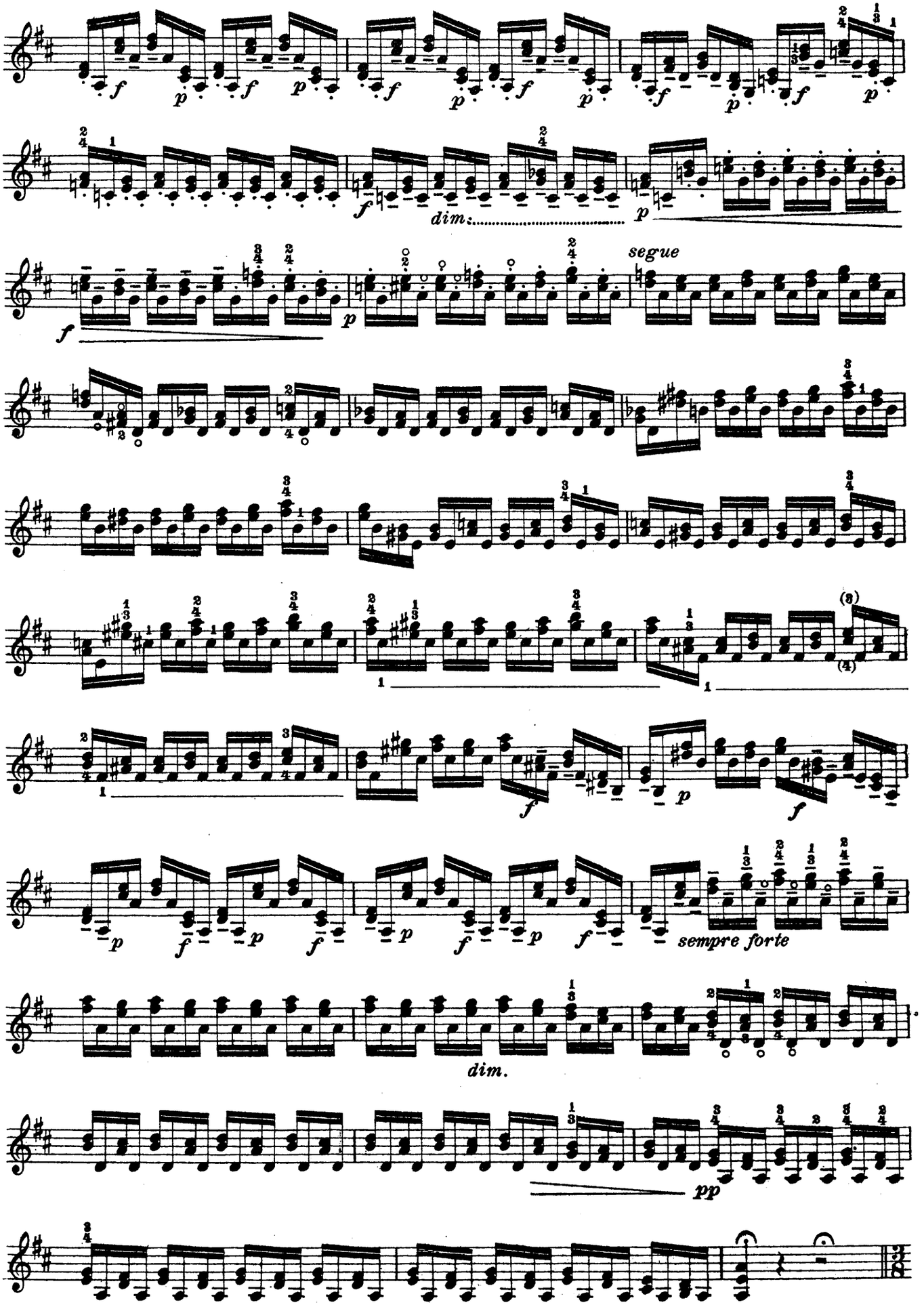
p

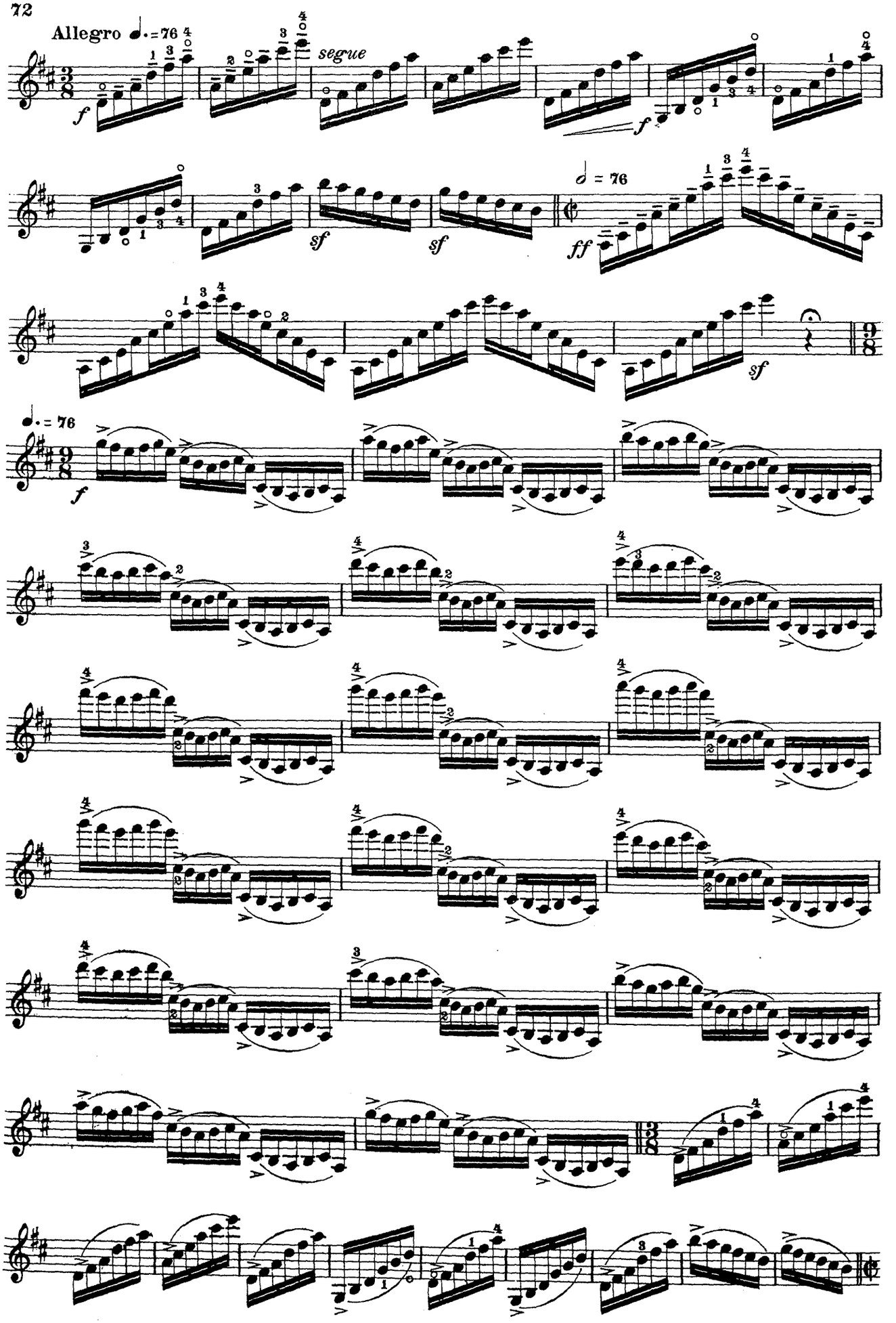
f

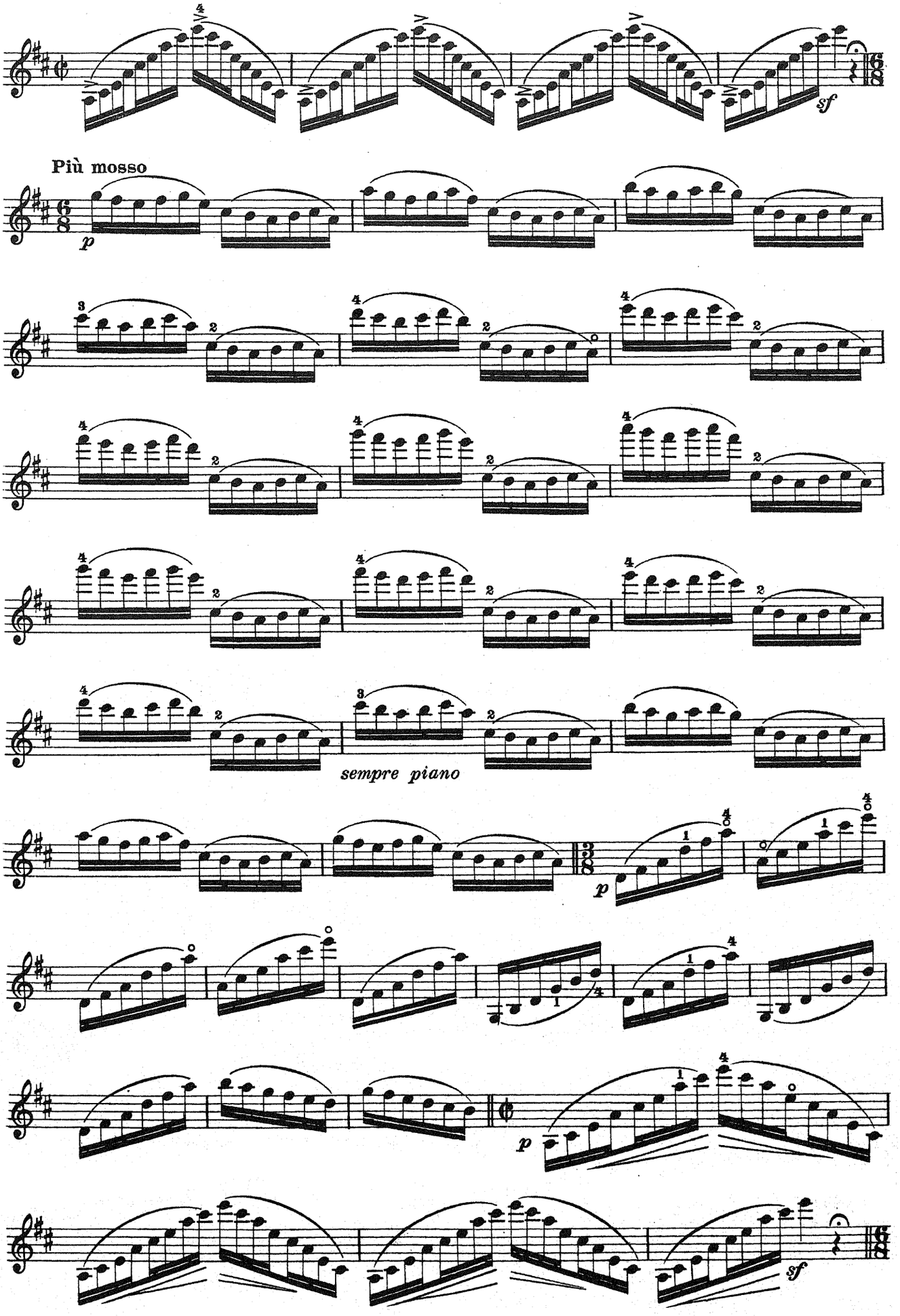
p

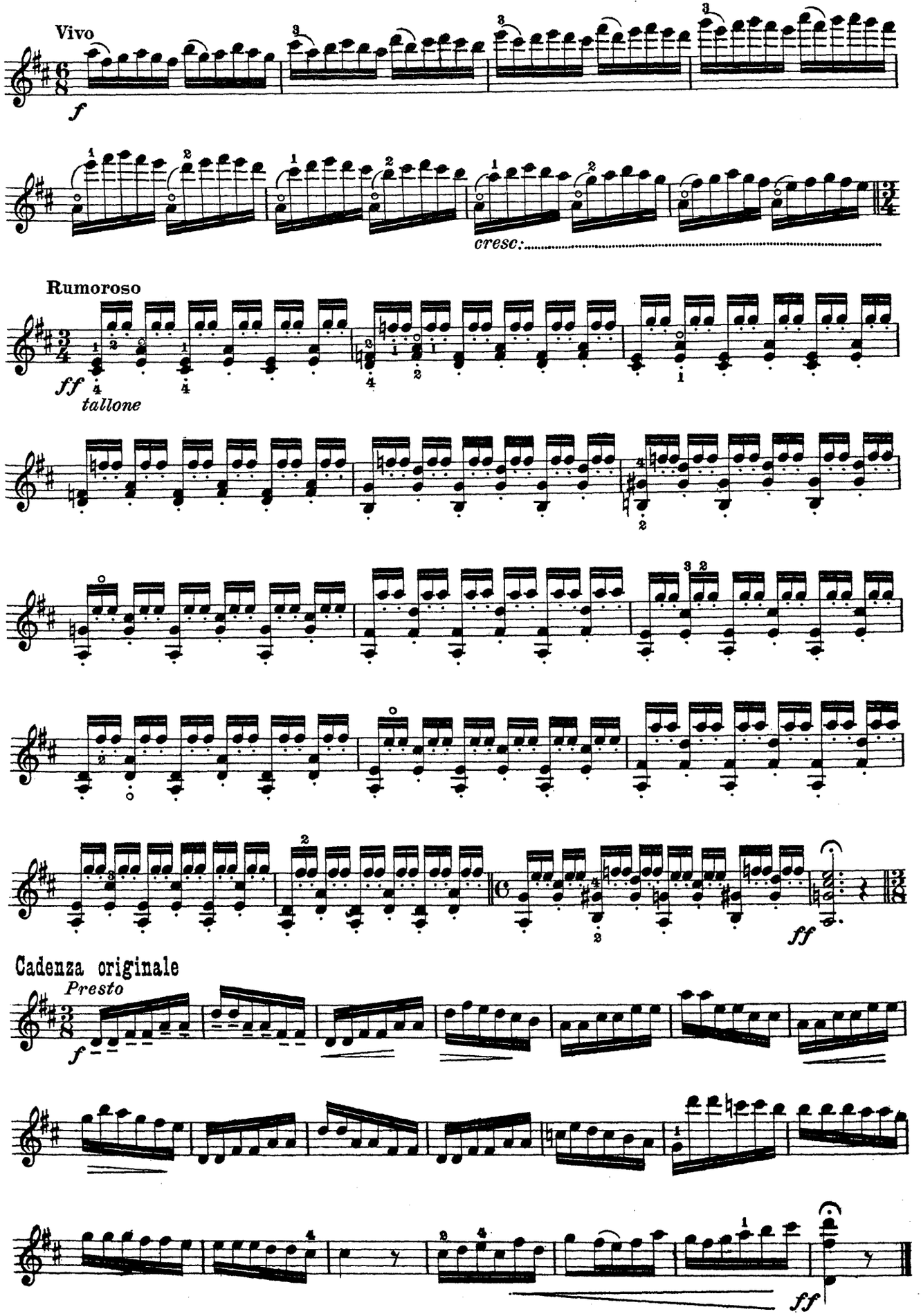
f

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

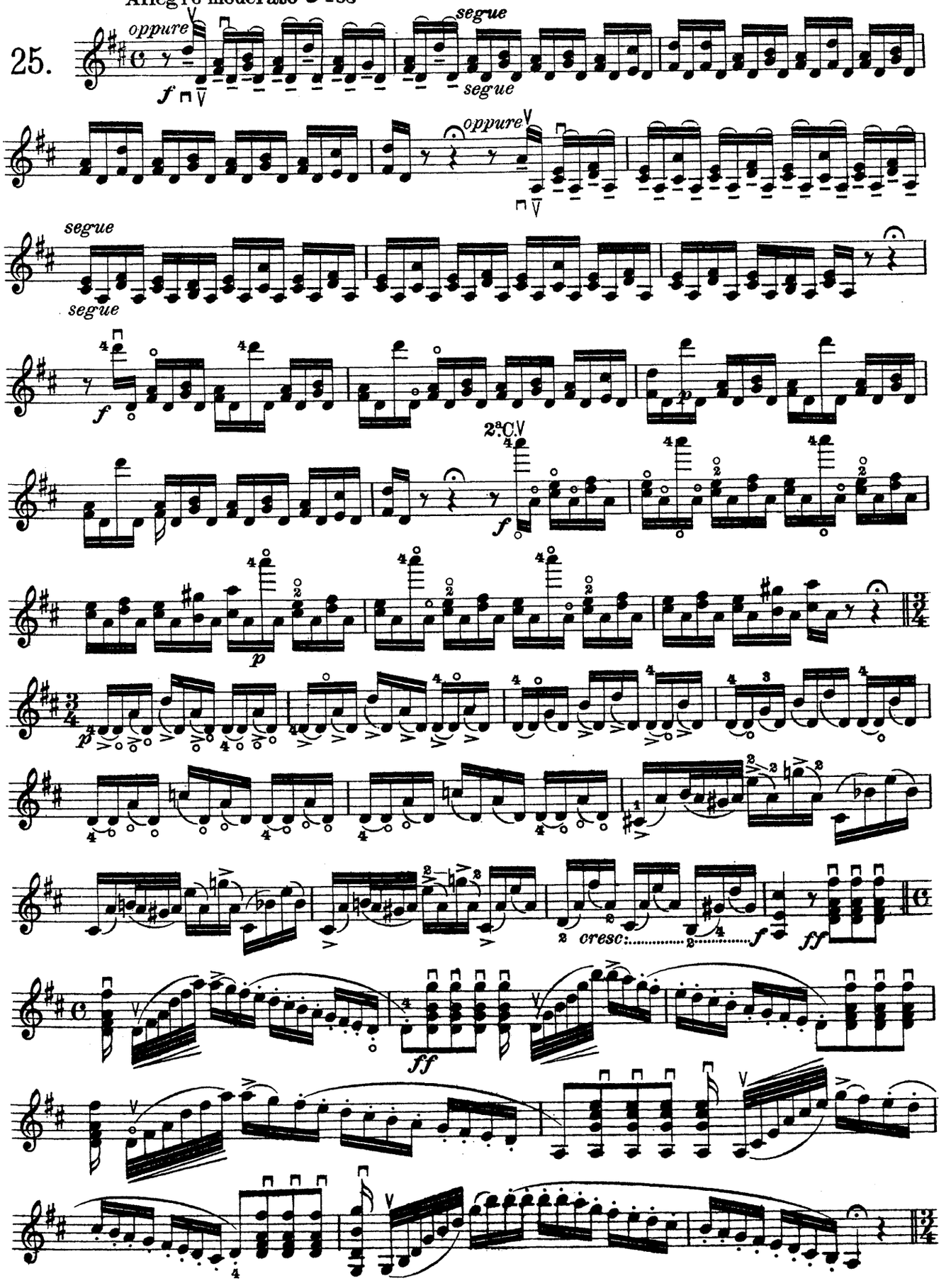
Questo Capriccio è tolto dalla XII Sonata, op. VI., per Violino e Basso.

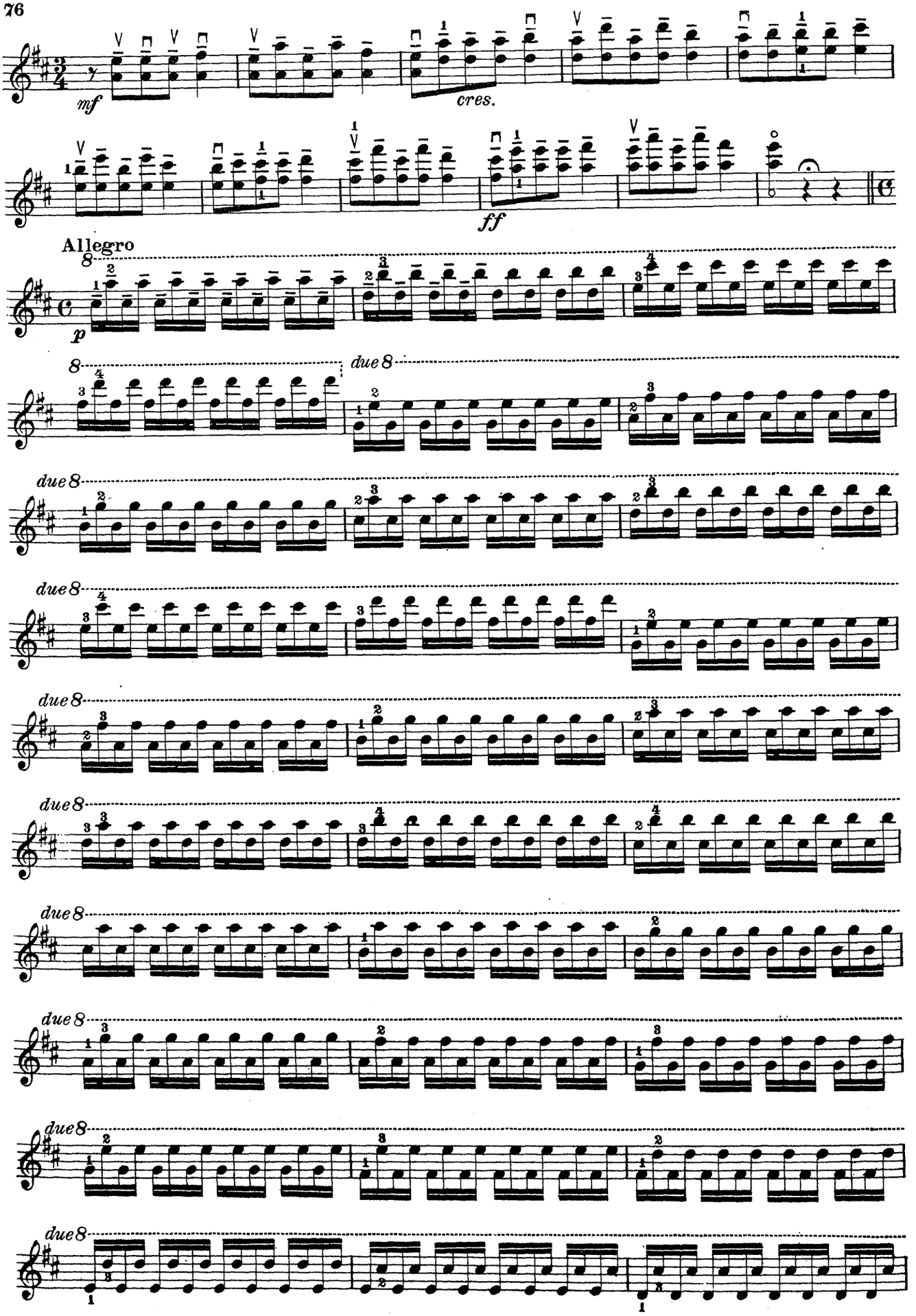
Ce Capriccio est tiré de la XIIe Sonate, op. VI., pour Violon et Basse.

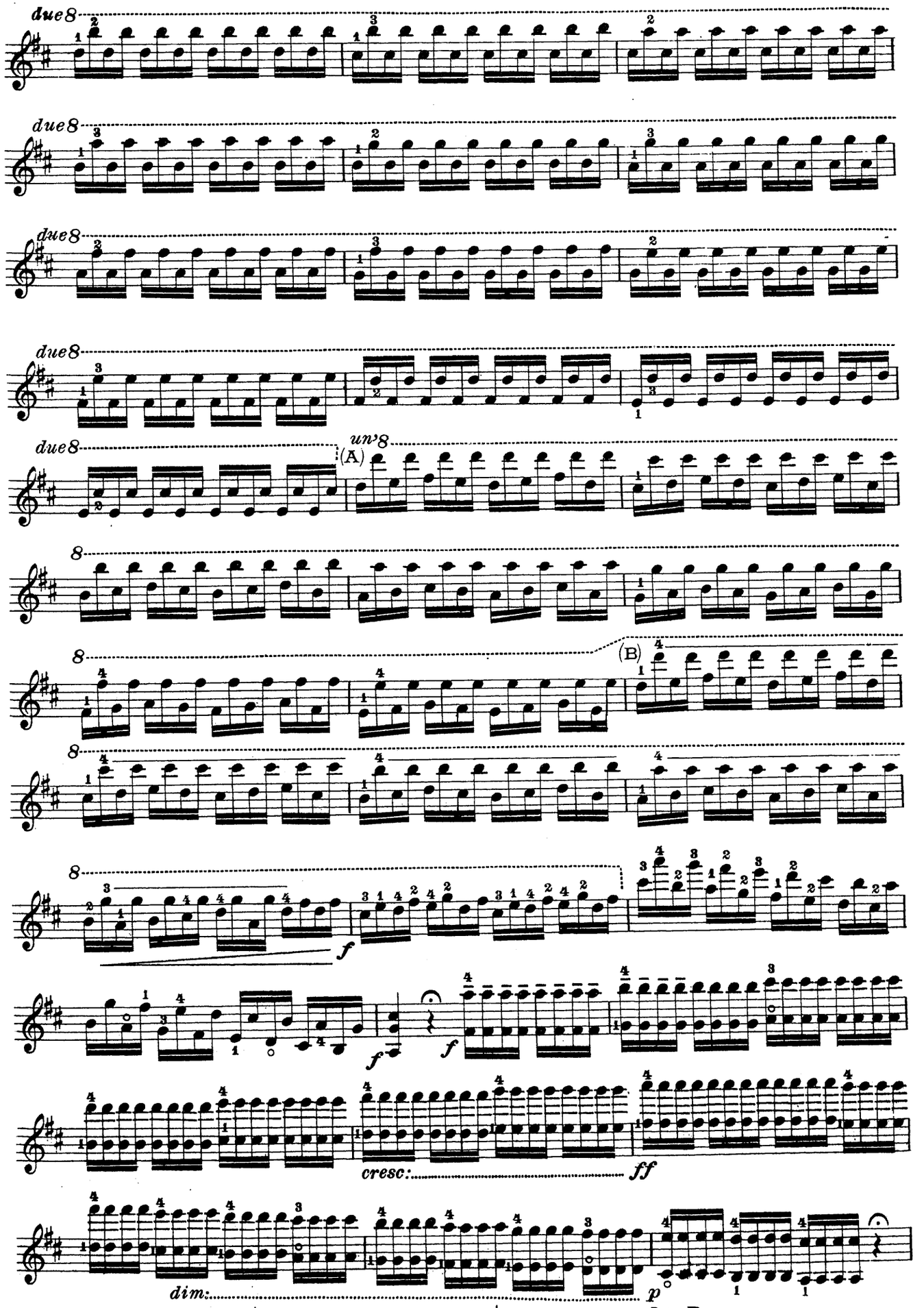
This Capriccio is taken from the XII Sonata, op. VI., for Violin and Bass.

Allegro moderato ♩ = 88

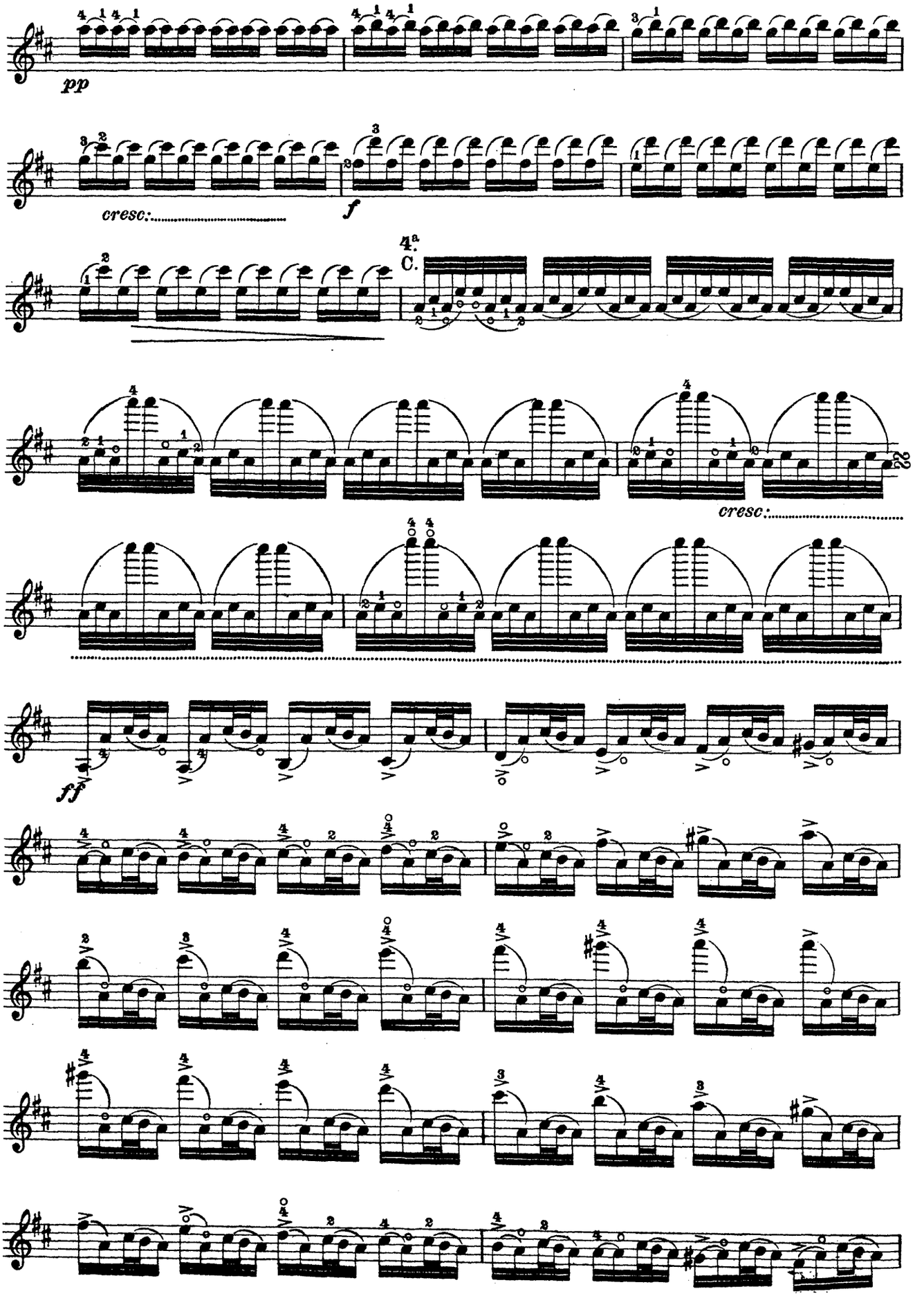
25.

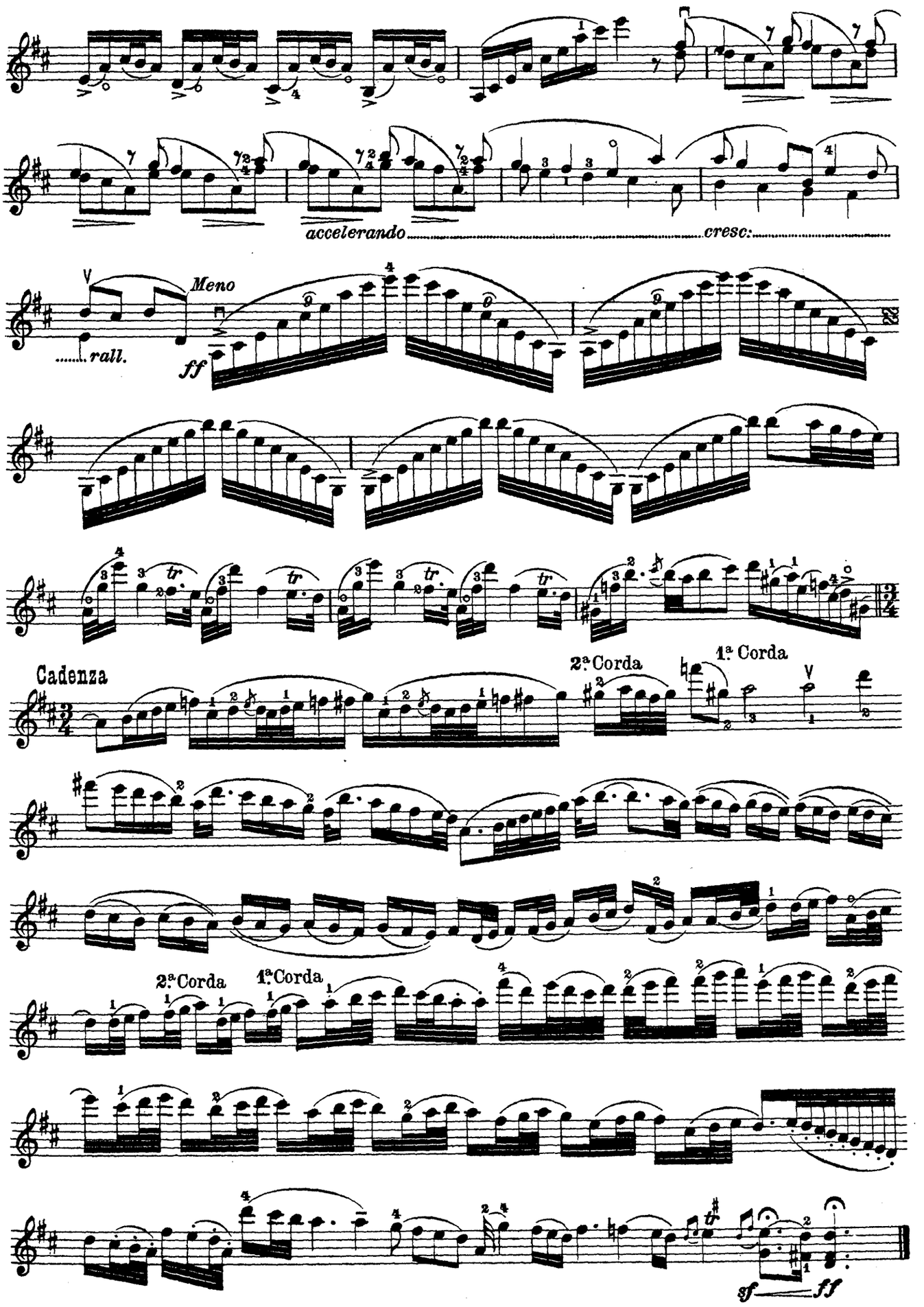



mf
cres.
ff
Allegro
p
due 8



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