LOCATELLI

L'ARTE DEL VIOLINO

AMSTERDAM 1733

MUZIEKUITGEVERIJ SAUL B. CHOPIN

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 Privilegio

N.o 572

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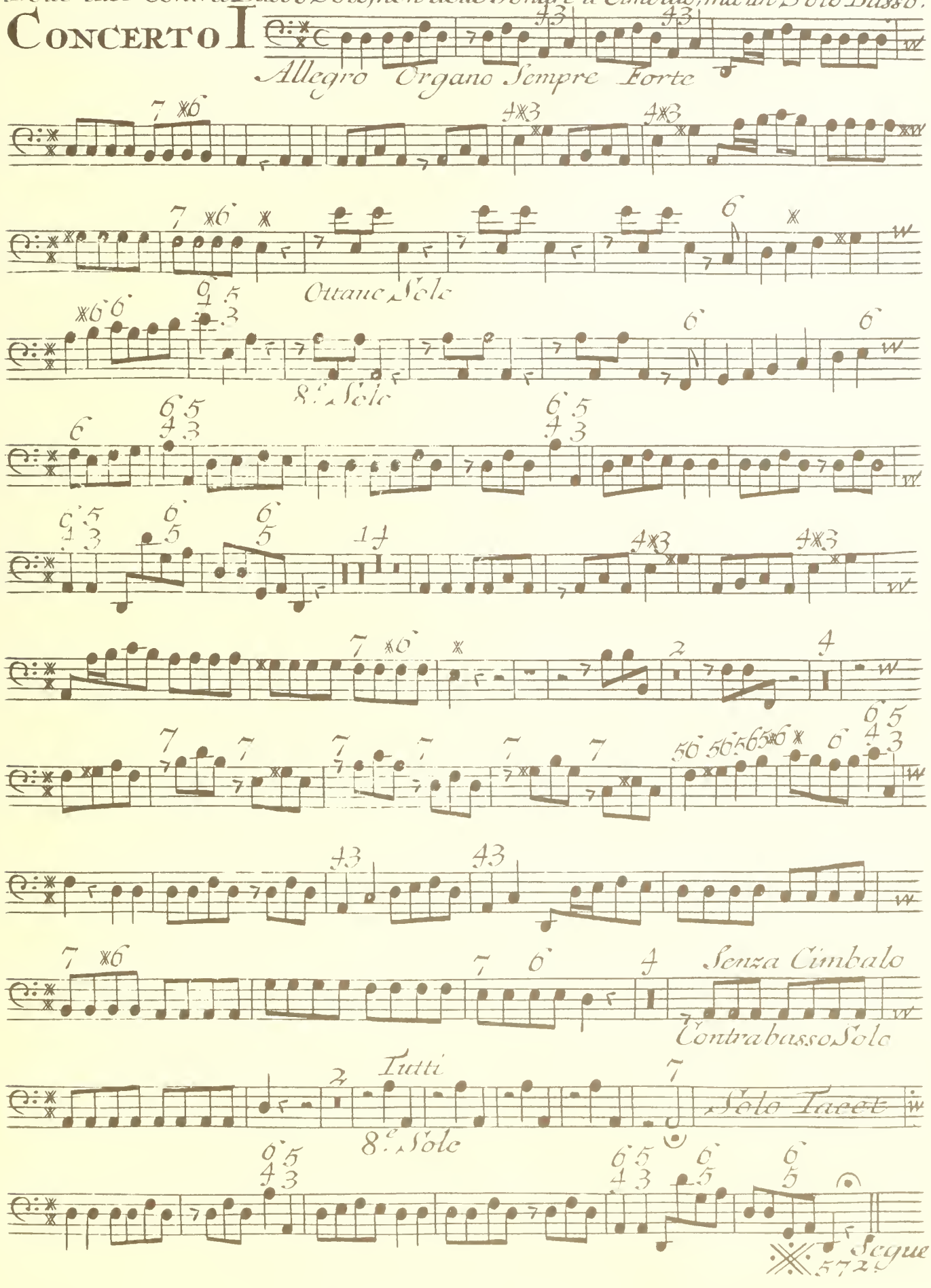
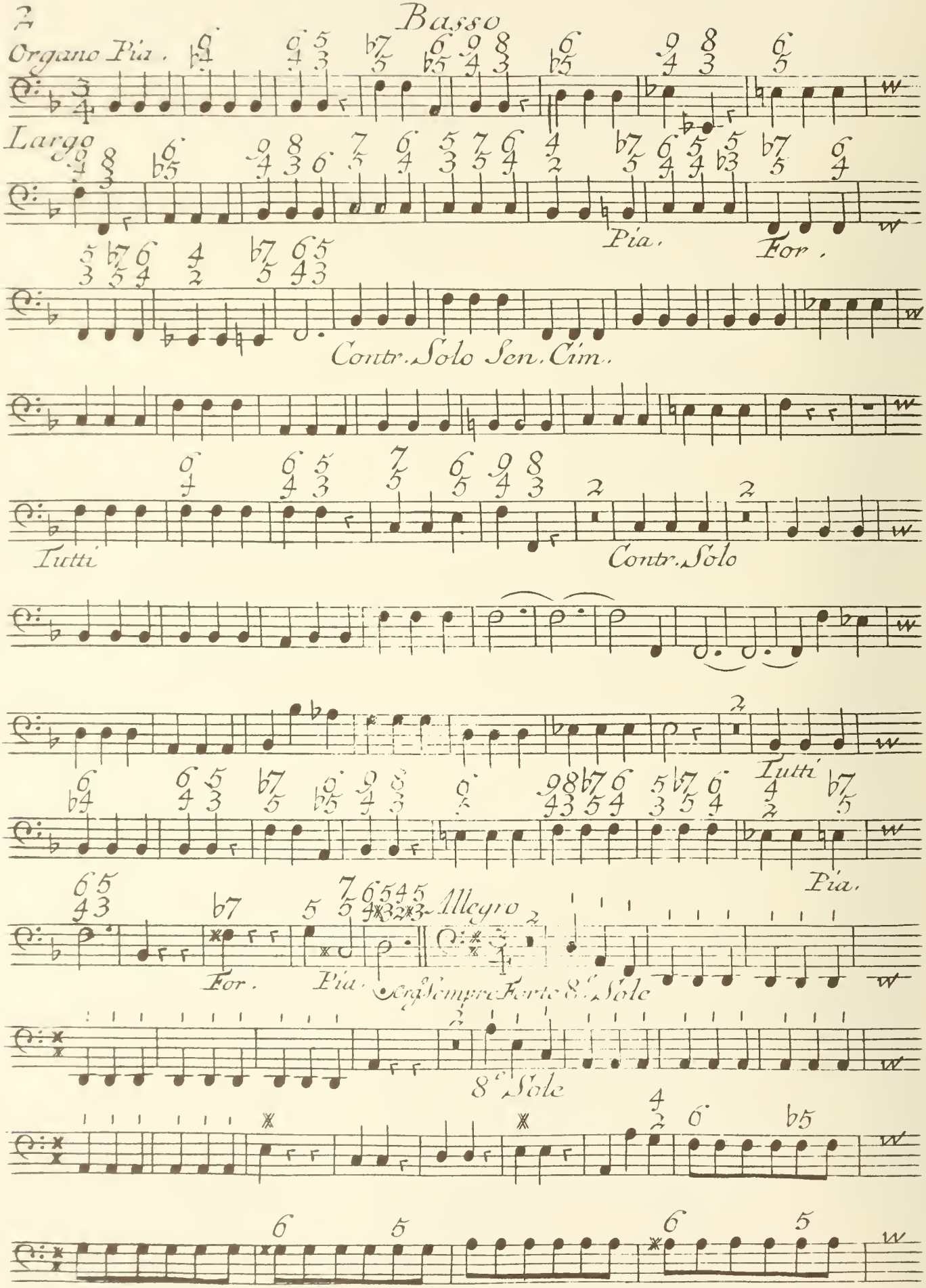
in 2014

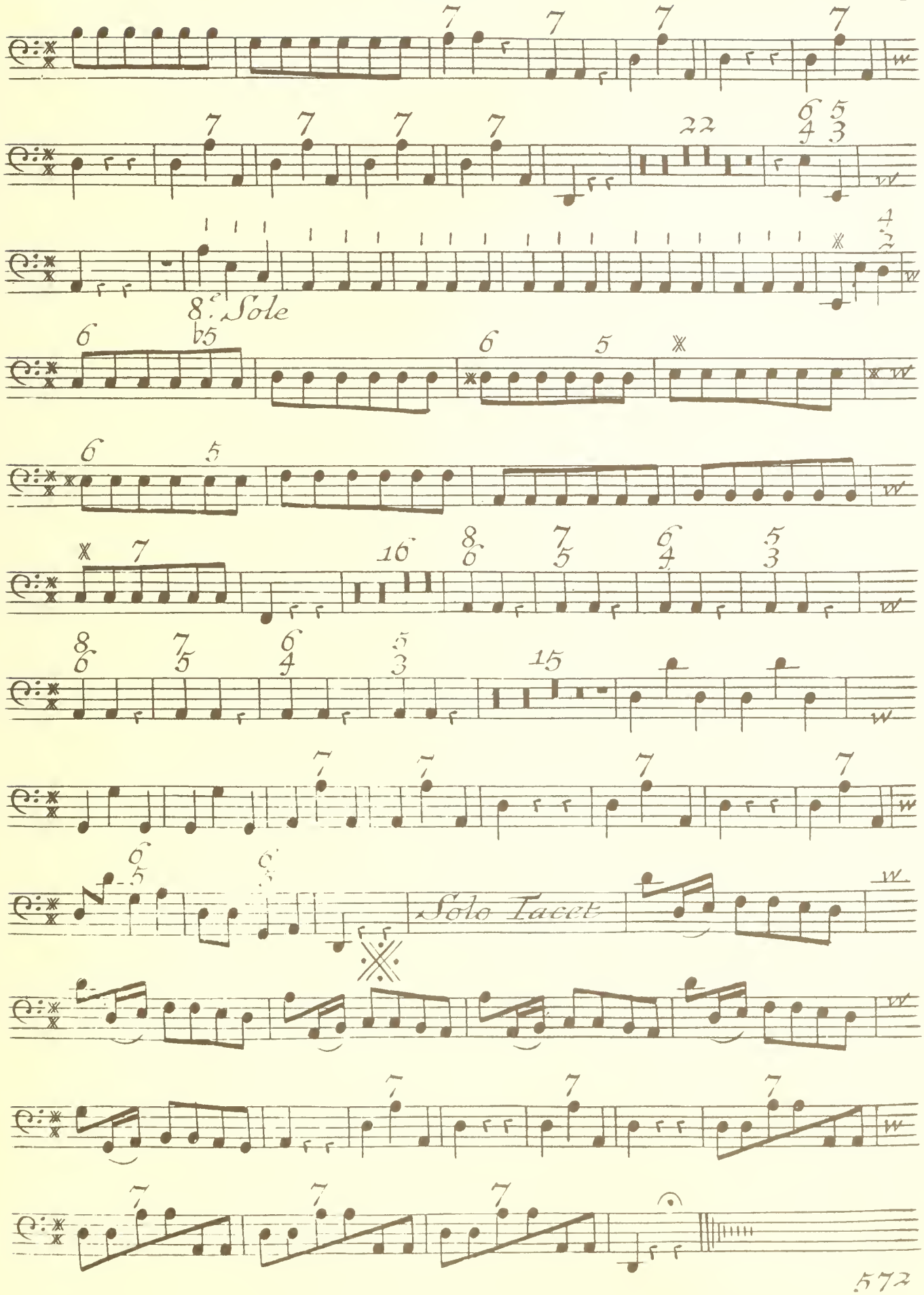
https://archive.org/details/lartedelviolino100loca

Doue dice Contra Basso Solo, non deue Sonare il Cimbalo, ma un Solo Basso.

Concerto I



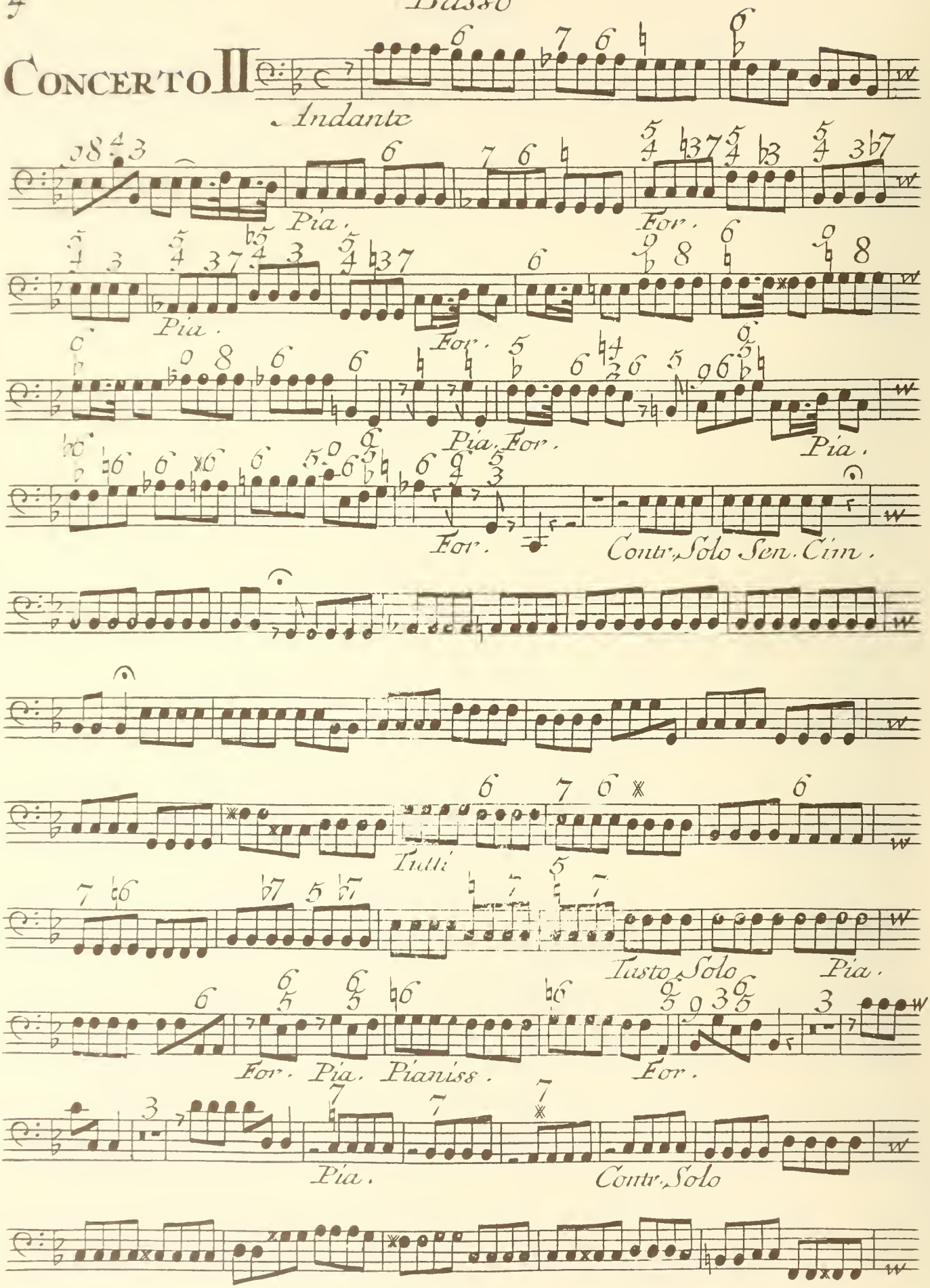

Basso
Organo Pia.
Largo
Pia.
For.
Contr. Solo Sen. Cim.
Tutti
Contr. Solo
Tutti
Pia.
For.
Pia.
Allegro
Org. sempre Forte 8' Sole
8' Sole

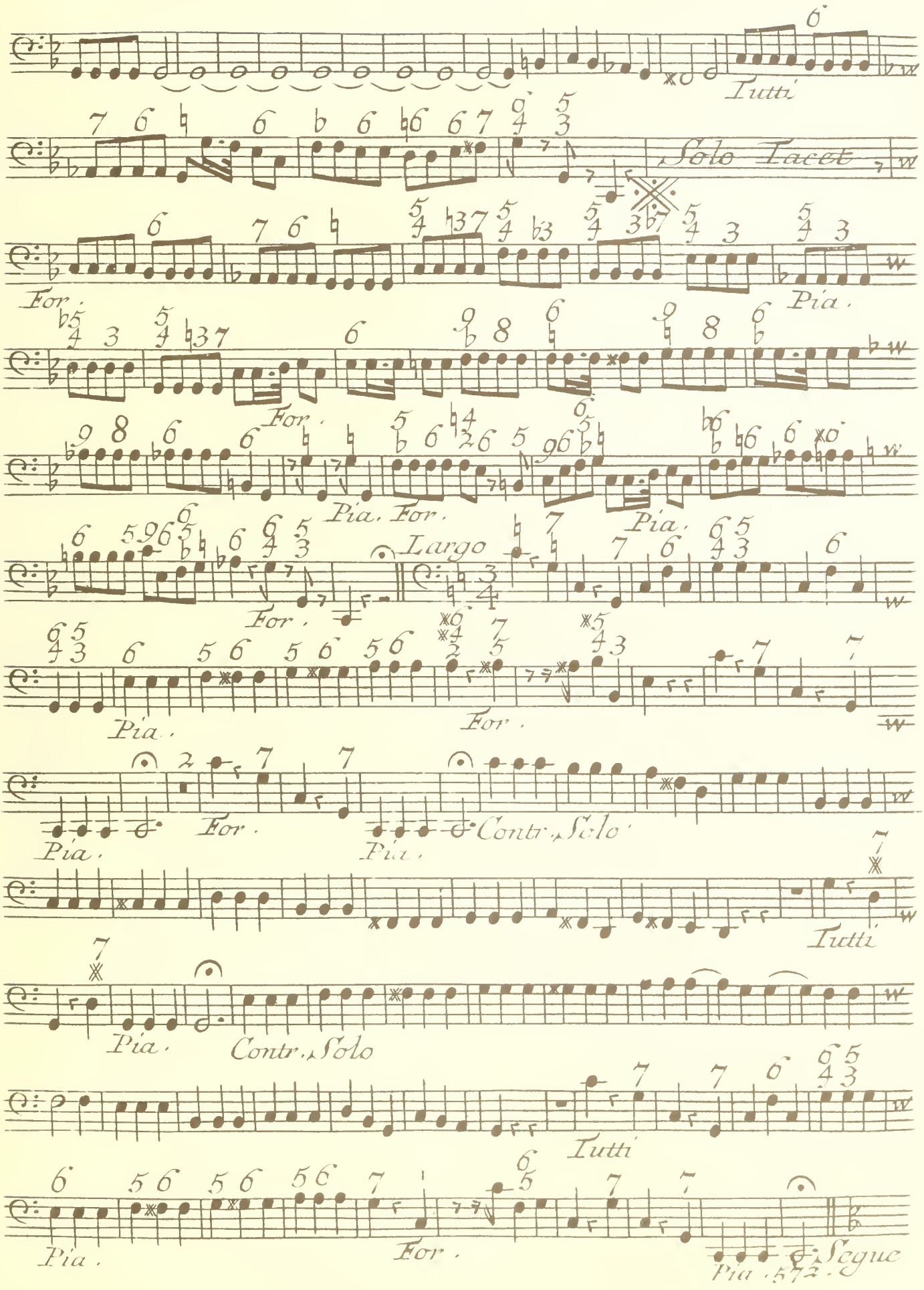

8. Sole
Solo Tacet

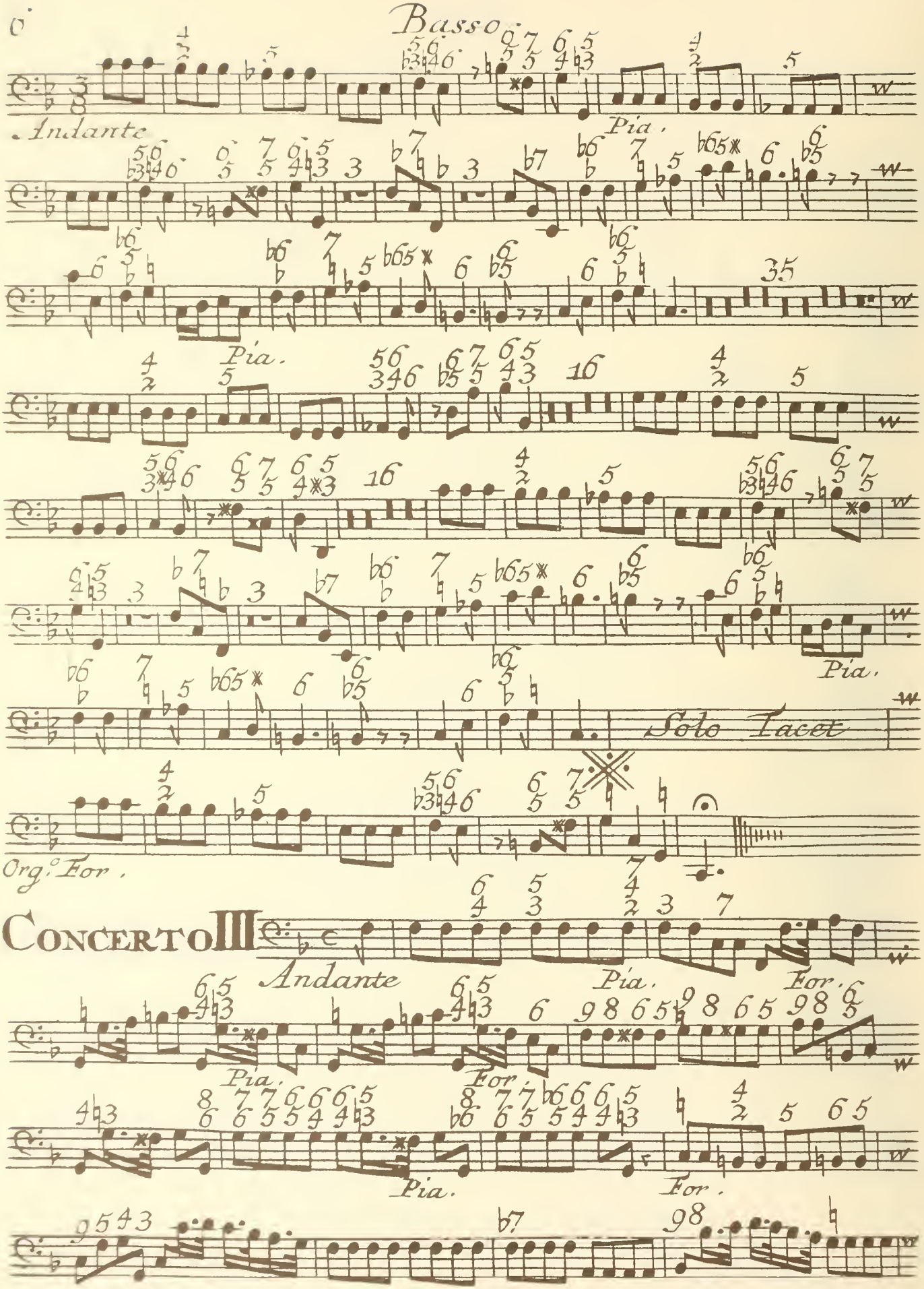
Basso

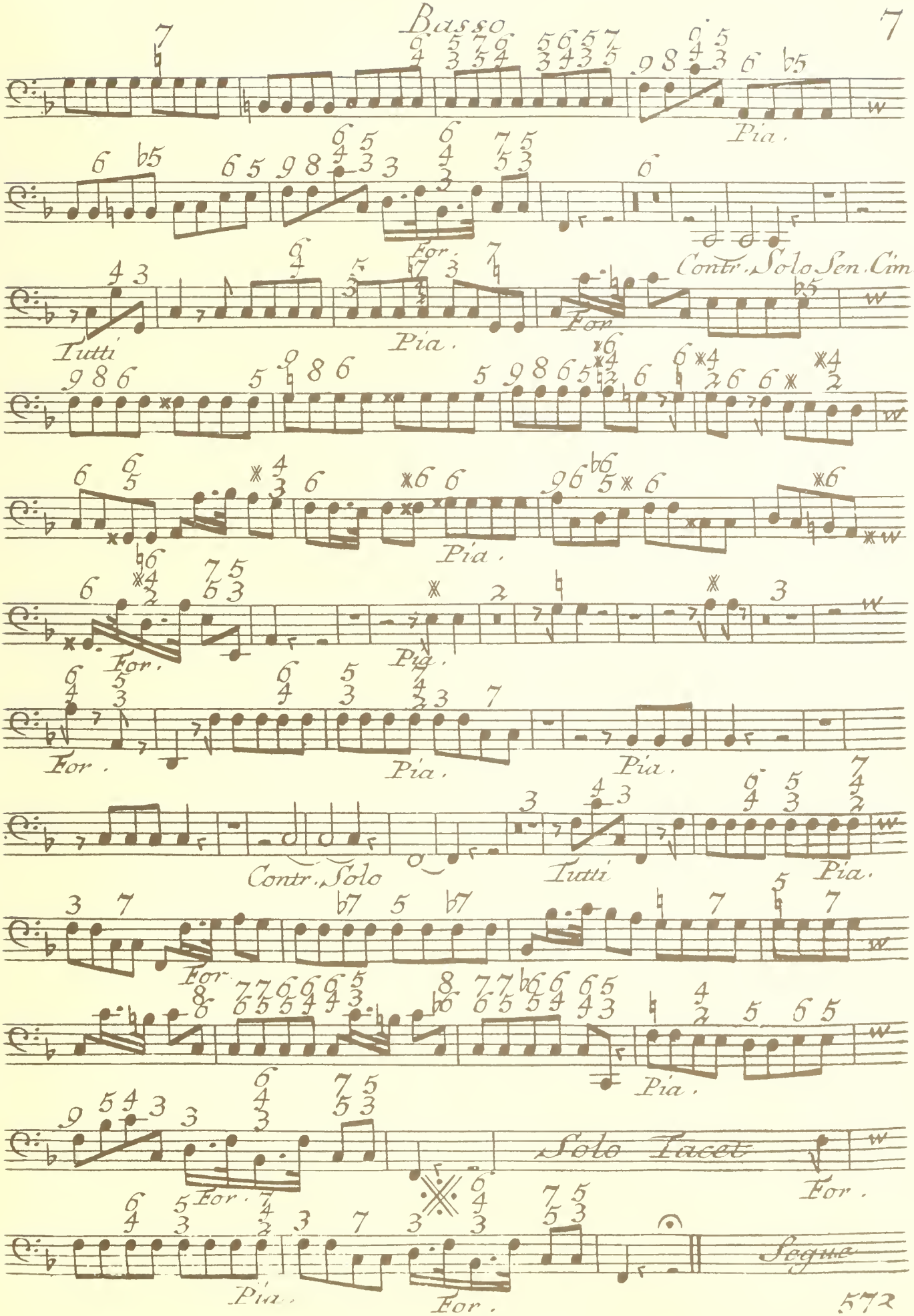
Concerto II

Andante

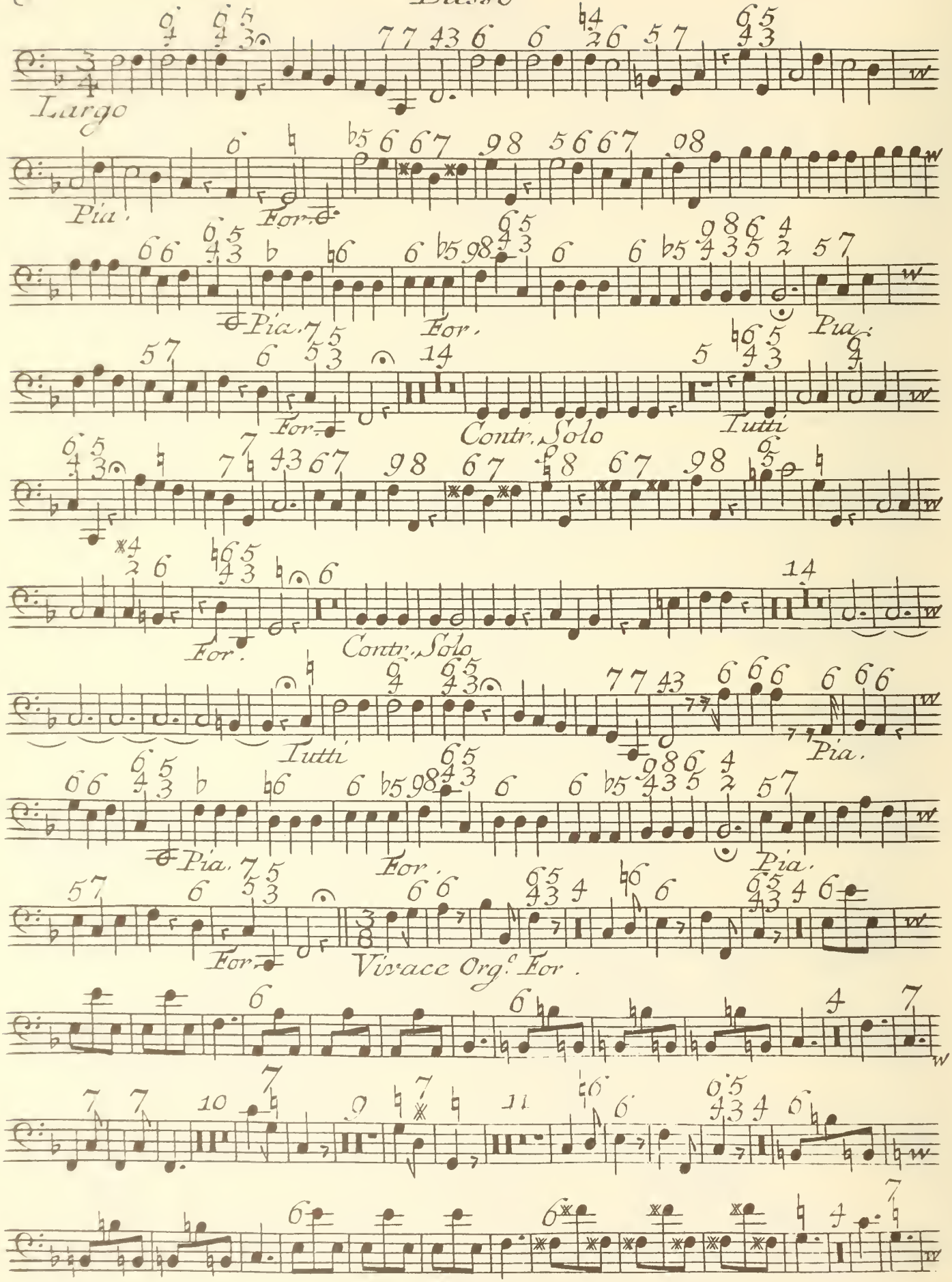


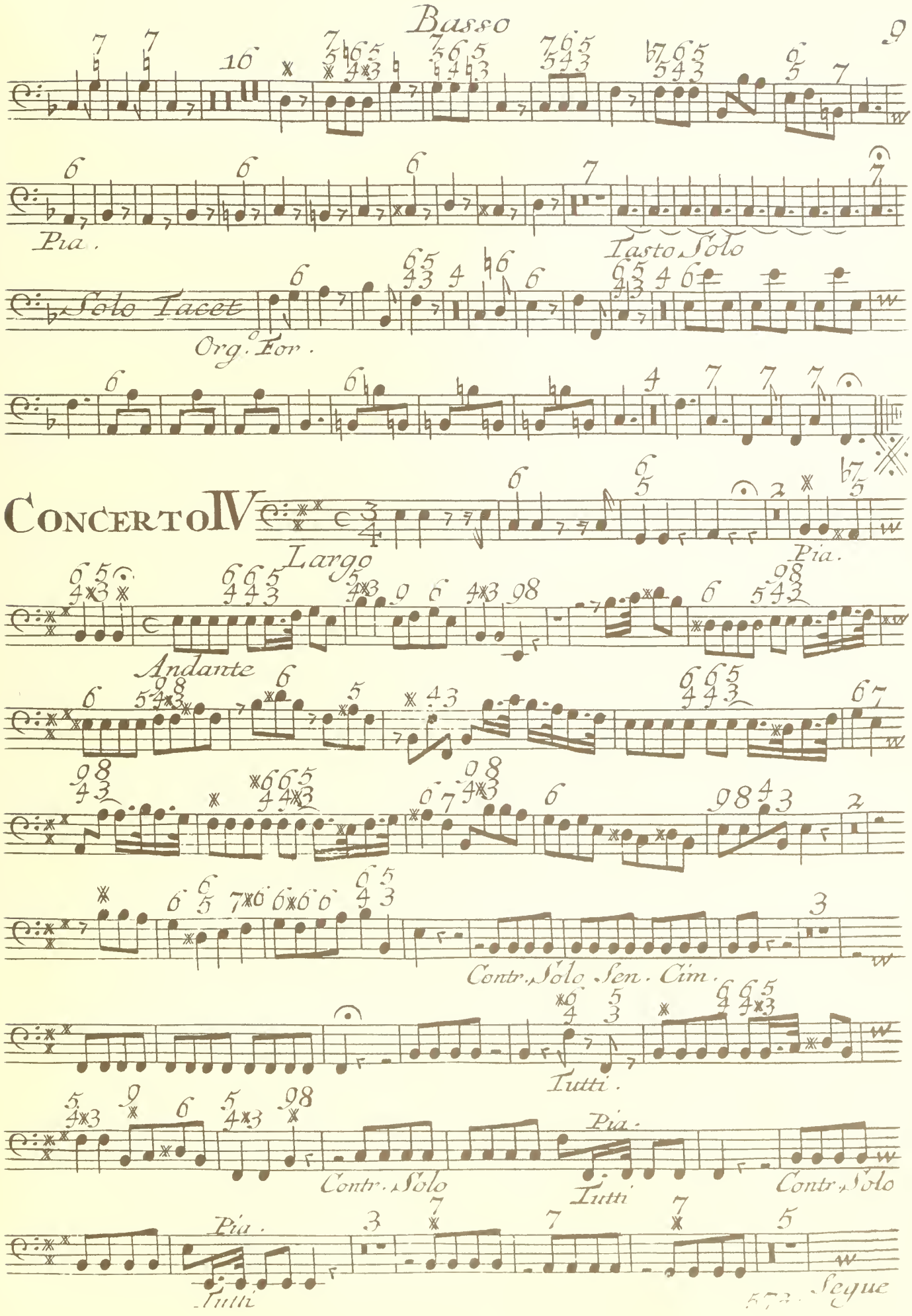

Tutti
Solo Tacet
For.
Pia.
For.
Pia. For.
Pia. For.
Largo
Pia.
For.
Pia.
For.
Contr. Solo
Pia.
Tutti
Pia.
Contr. Solo
Tutti
Pia.
For.
Segue
Pia.


Basso
Andante
Pia.
Pia.
Pia.
Solo Tacet
Org.o For.
CONCERTO III
Andante
Pia.
For.
Pia.
For.
Pia.
For.

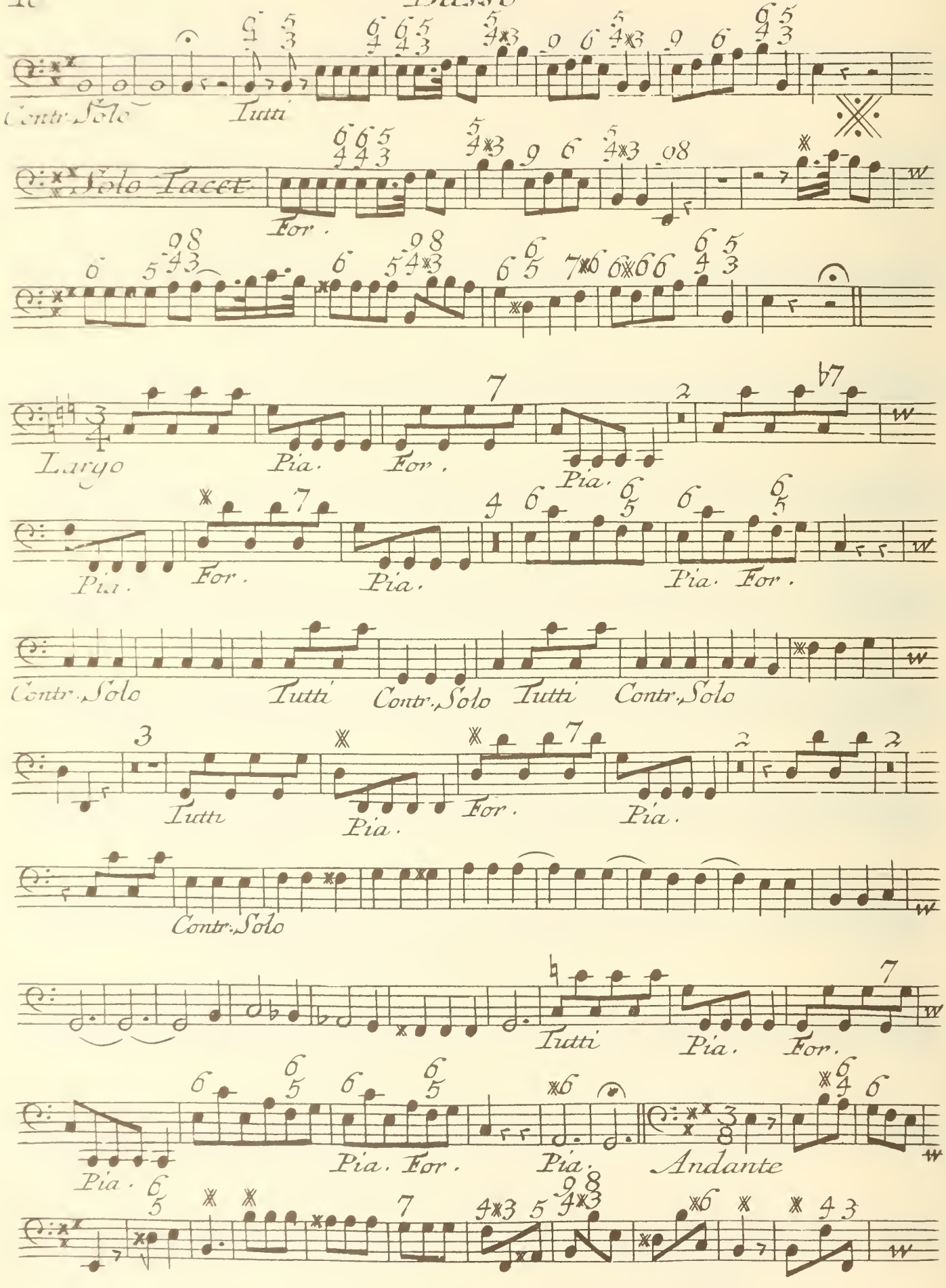

Basso
Pia.
Contr. Solo Sen. Cim
Tutti
For
Pia.
Pia.
For.
Pia.
For.
Pia.
Pia.
Contr. Solo
Tutti
Pia.
For
Pia.
Solo Tacet
For.
For.
Pia.
For.
Segue

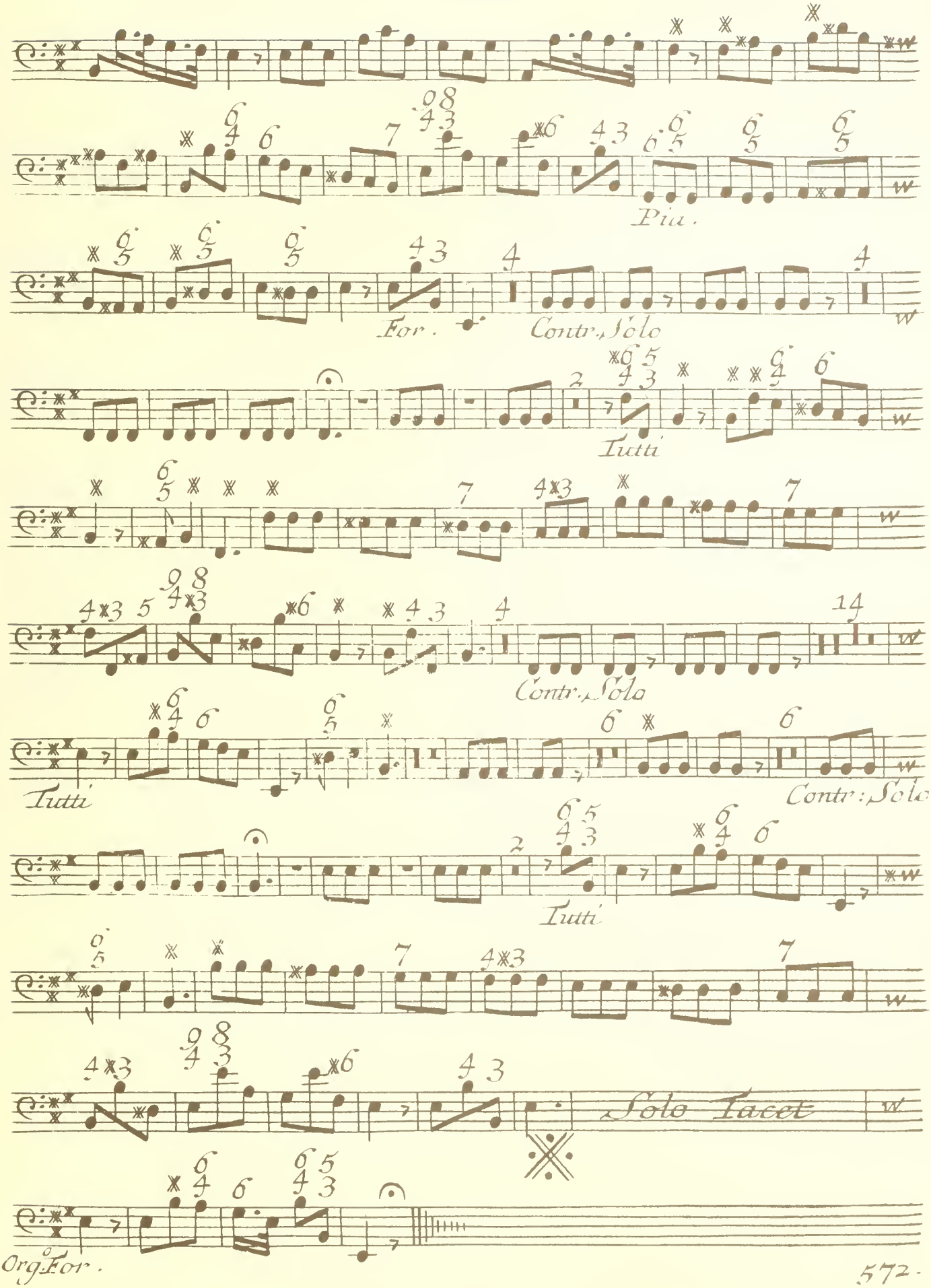
Basso


Largo
Pia.
For.
Pia.
For.
Pia.
For.
Contr. Solo
Tutti
For.
Contr. Solo
Tutti
Pia.
Pia.
For.
Pia.
For.
Vivace
Org.c
For.

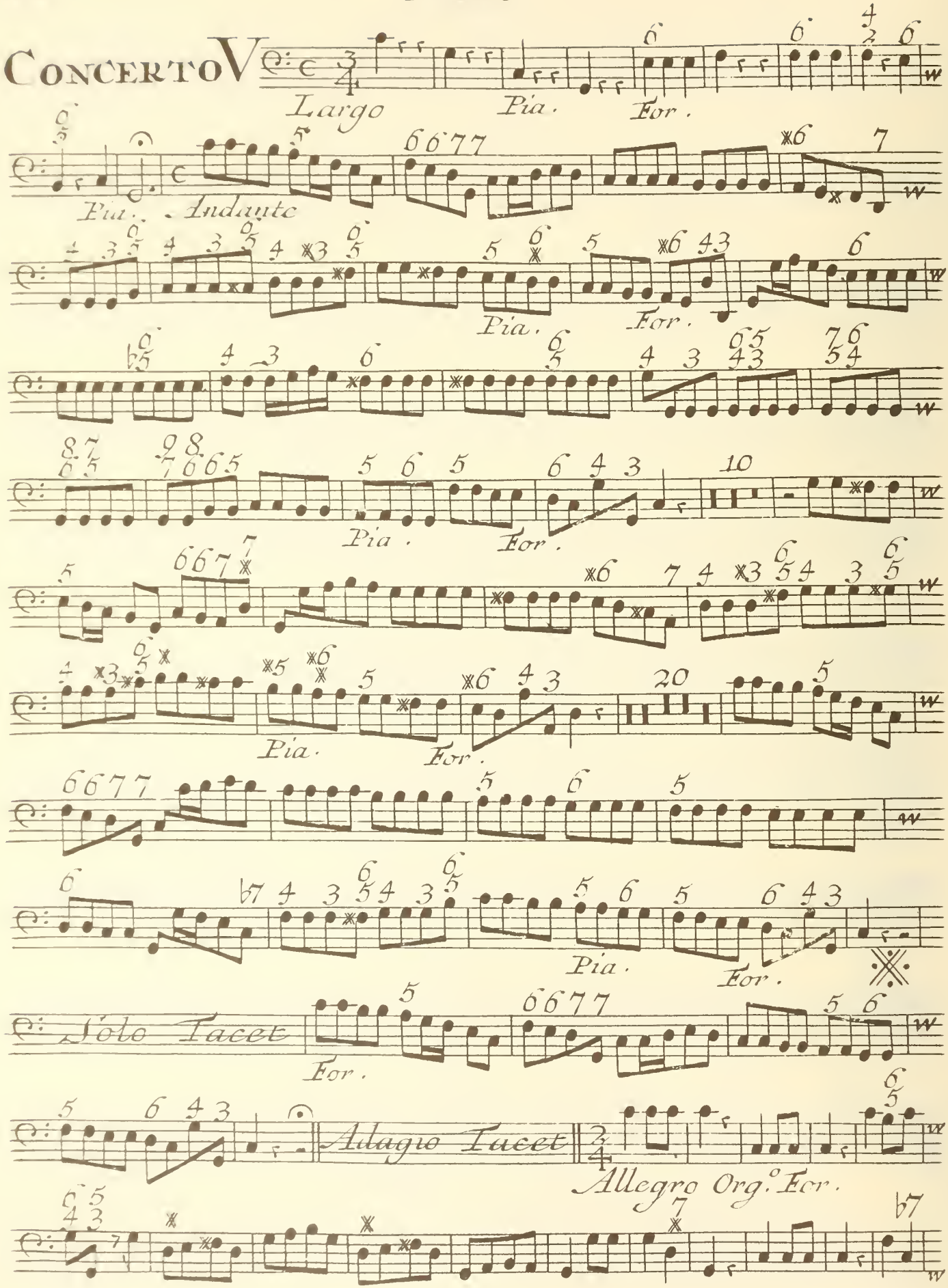

Basso
9
Pia.
Tasto Solo
Solo Tacet
Org. For.
CONCERTO IV
Largo
Pia.
Andante
Contr. Solo Sen. Cim.
Tutti.
Pia.
Contr. Solo
Tutti
Contr. Solo
Pia.
Tutti
Segue

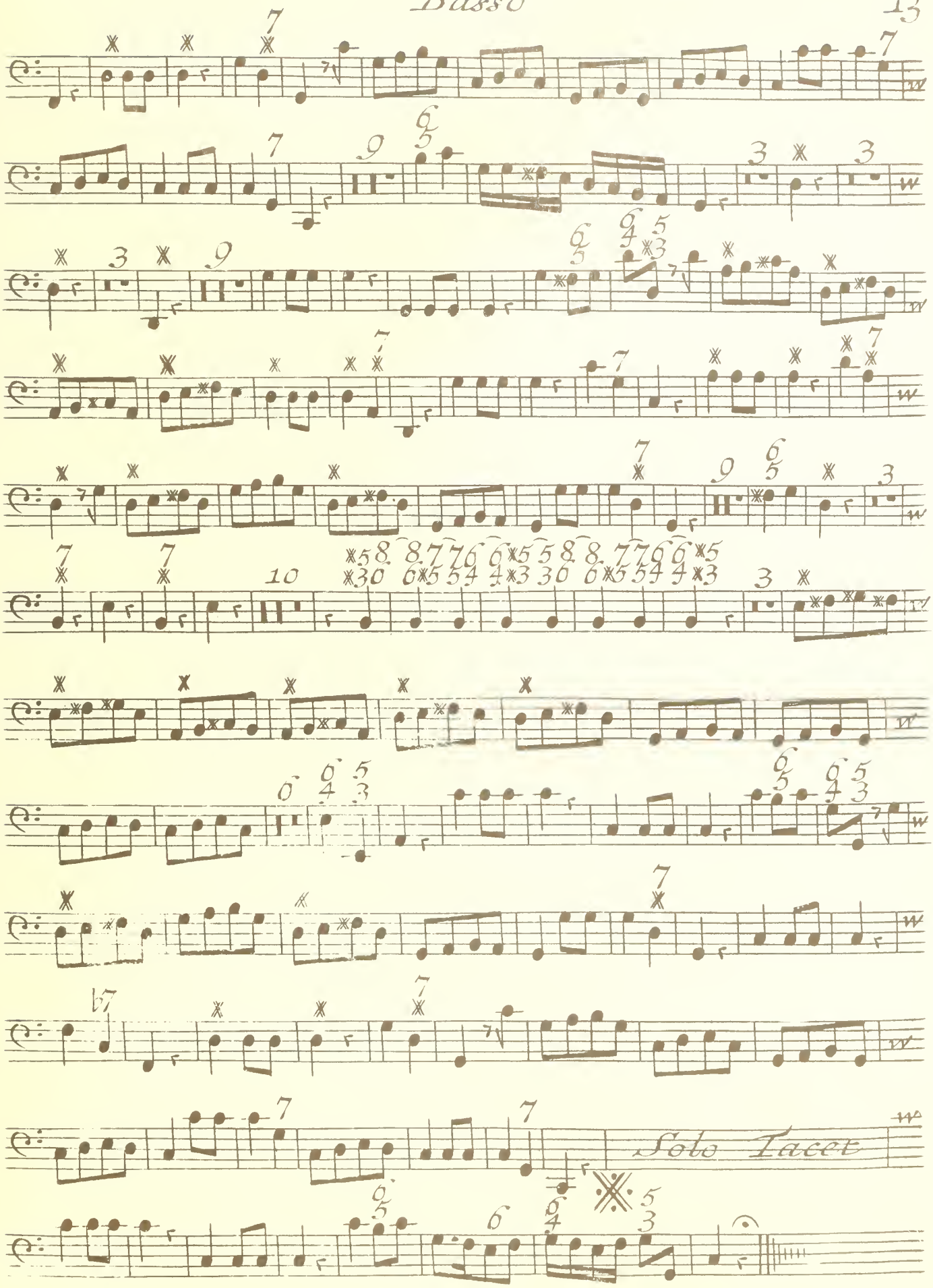
Basso


Contr. Solo
Tutti
Solo Tacet
For.
Largo
Pia.
For.
Pia.
Pia.
For.
Pia.
For.
Contr. Solo
Tutti
Contr. Solo
Tutti
Contr. Solo
Tutti
Pia.
For.
Pia.
Contr. Solo
Tutti
Pia.
For.
Pia. For.
Pia.
Andante


Pia.
For.
Contr. Solo
Tutti
Tutti
Contr. Solo
Contr. Solo
Tutti
Solo Tacet
Org. For.

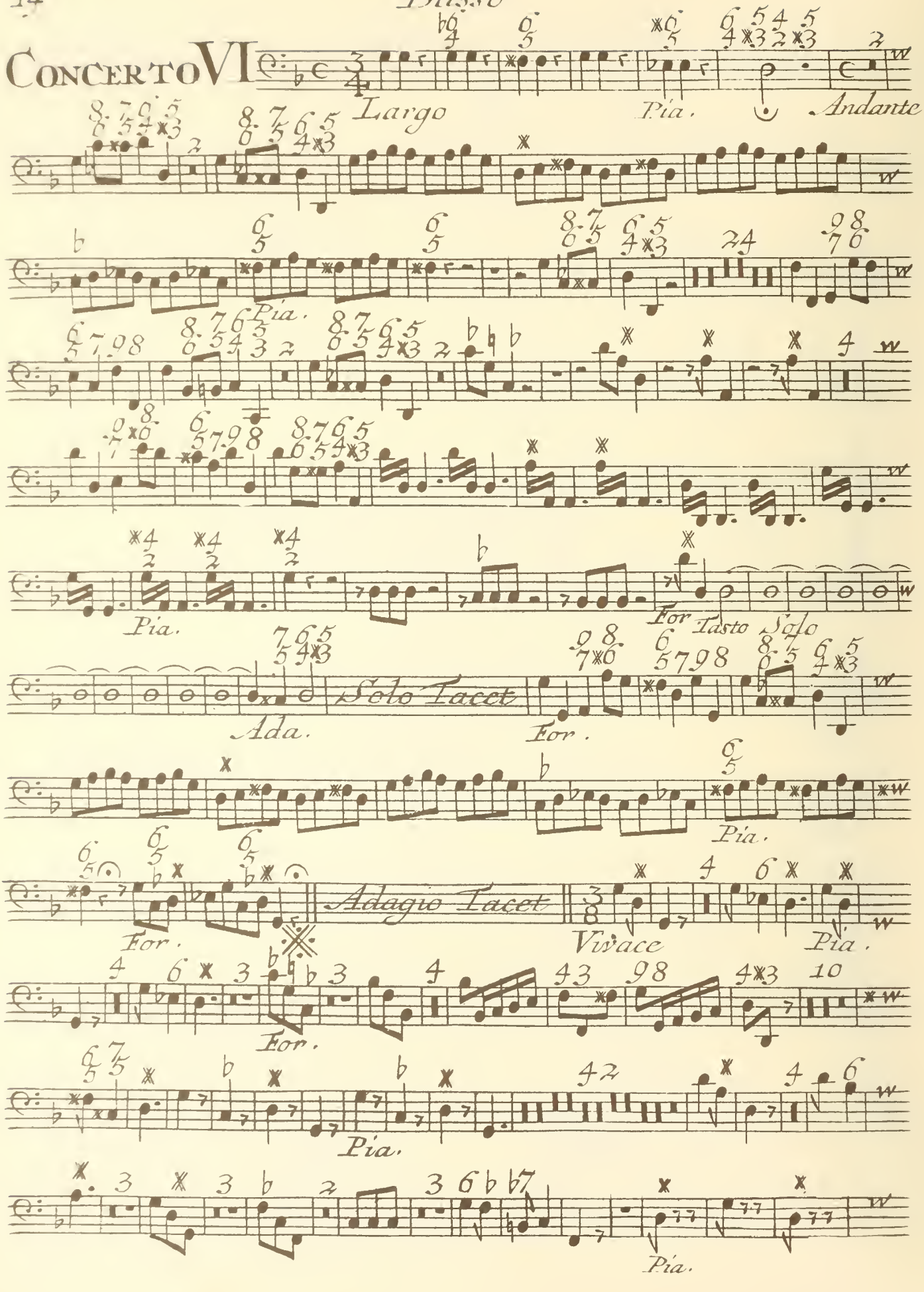
Concerto V


Largo
Pia.
For.
Pia.
Andante
Pia.
For.
Pia.
For.
Pia.
For.
Pia.
For.
Solo Tacet
For.
Adagio Tacet
Allegro
Org.o For.


Solo Tacet

Basso

Concerto VI



Basso.

For.

Pia.

Solo Tacet

Org. For.

Concerto VII

Andante

Pia.

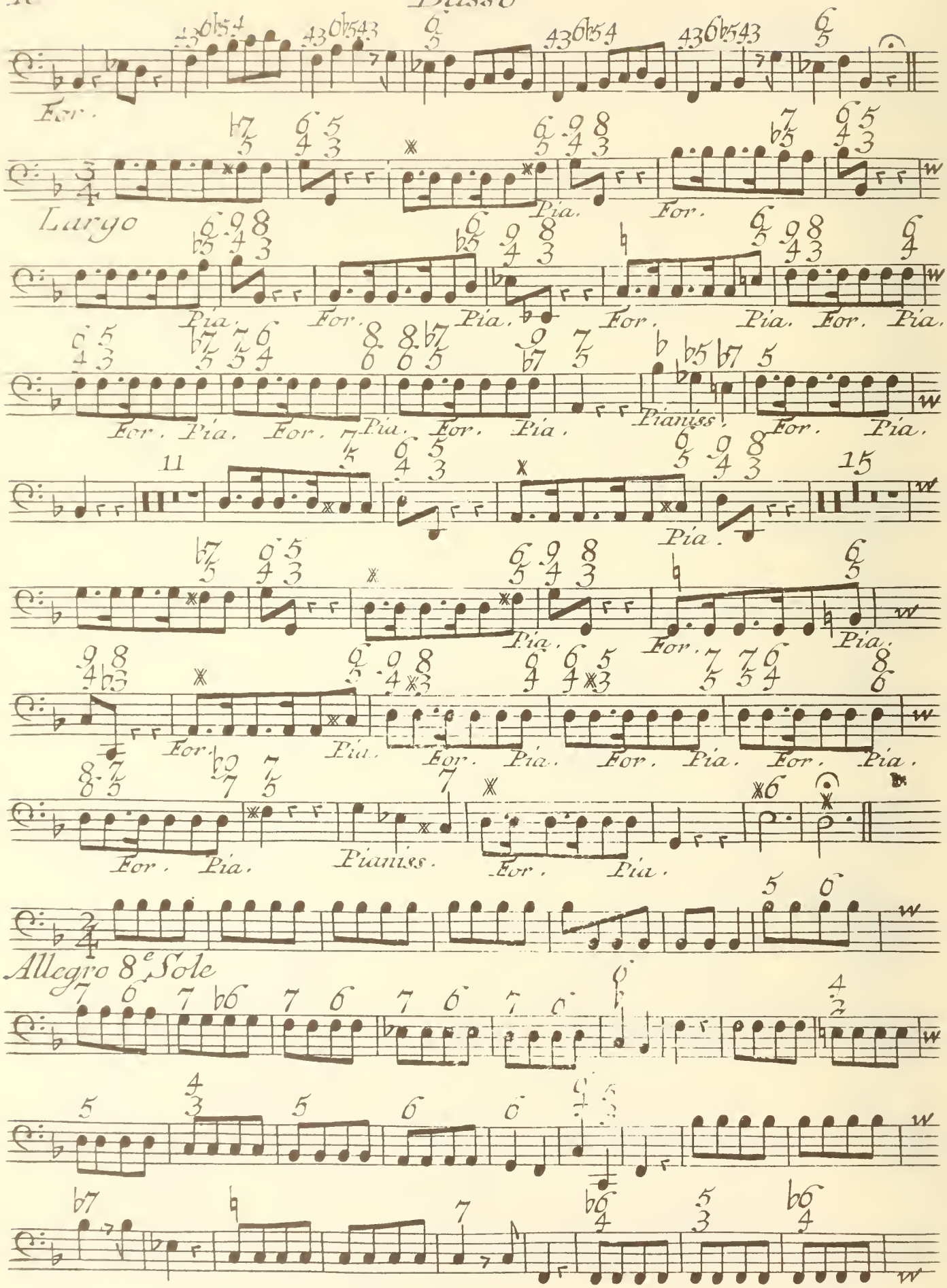
For.

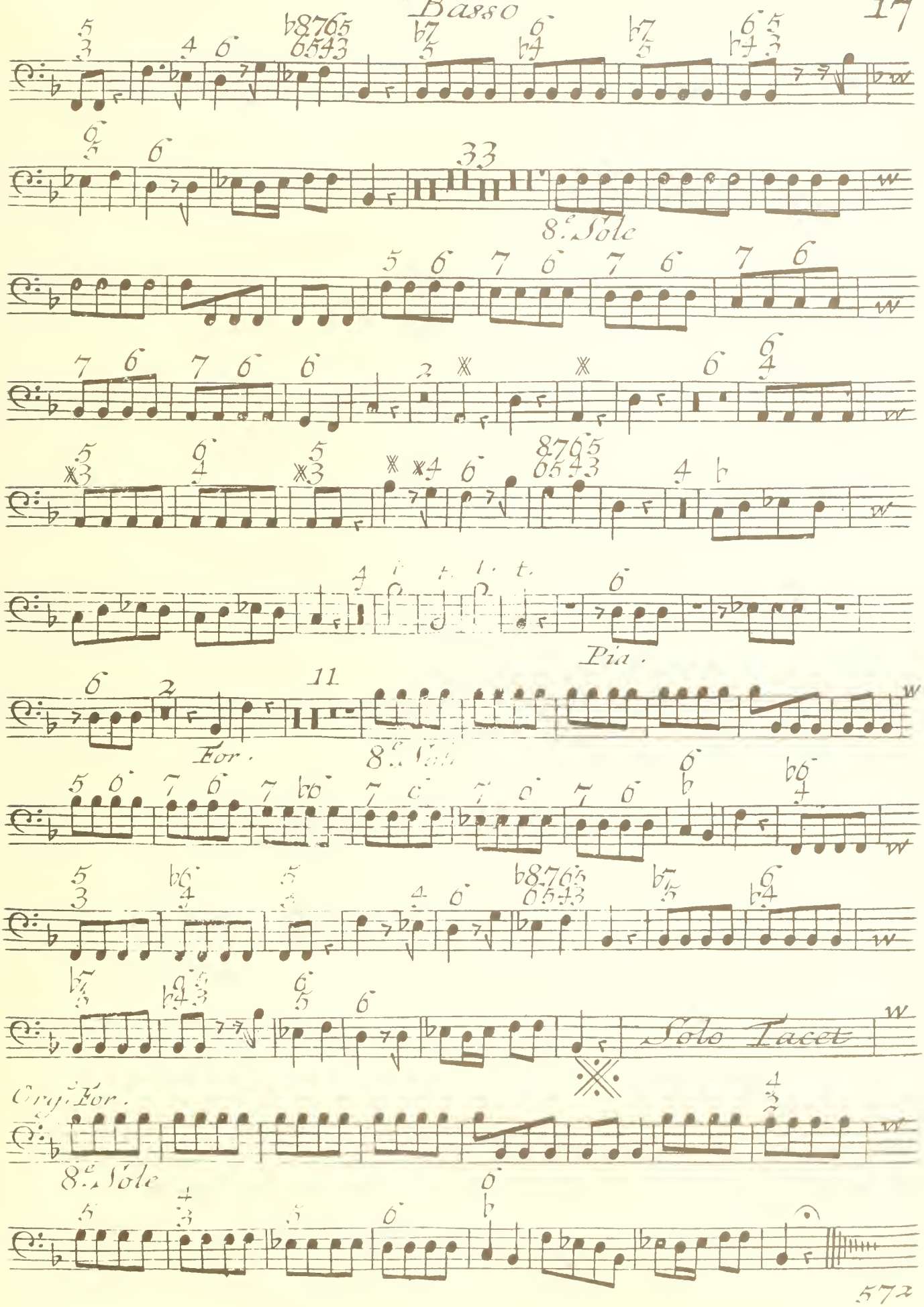
Pia.

For.

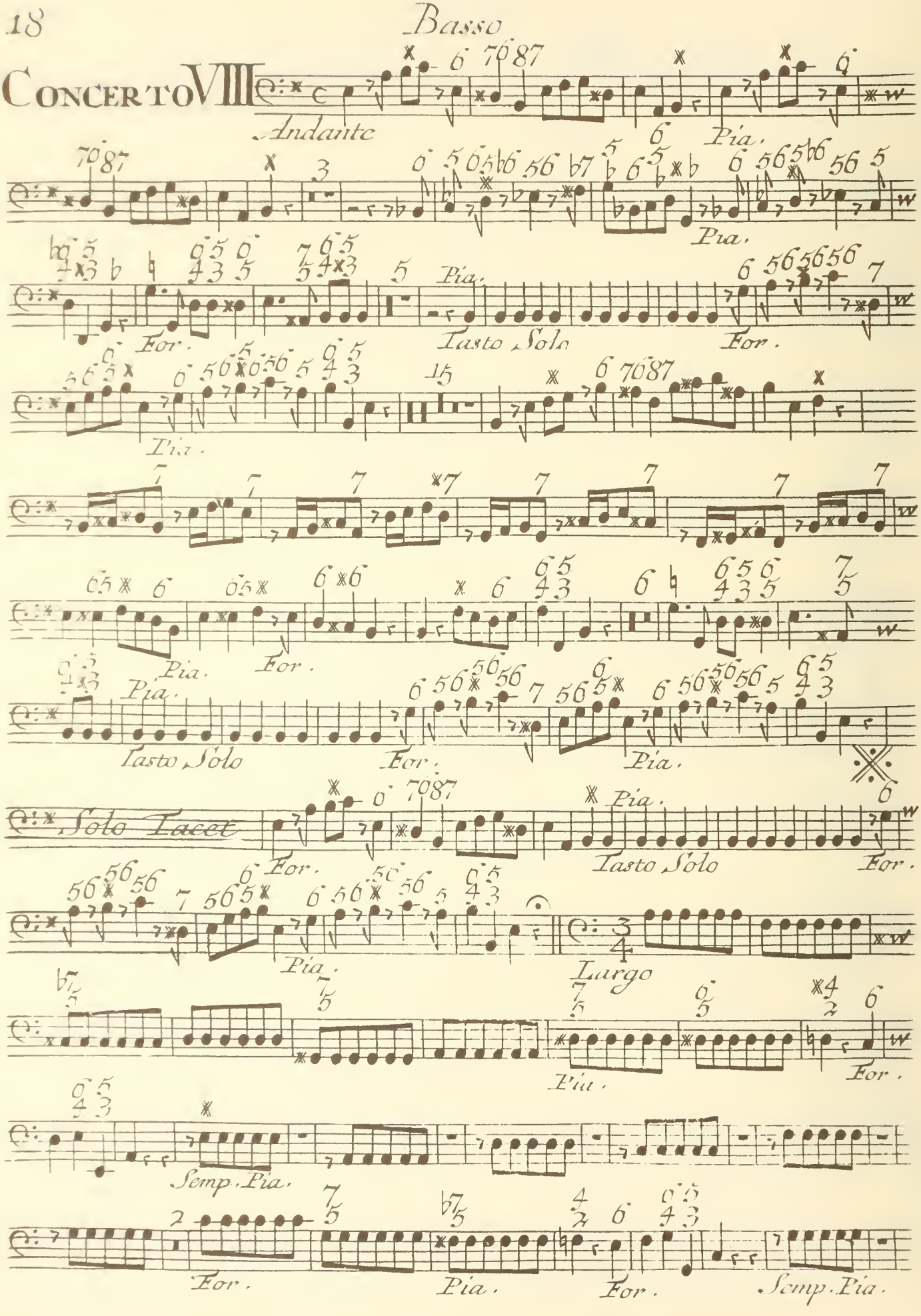
Solo Tacet

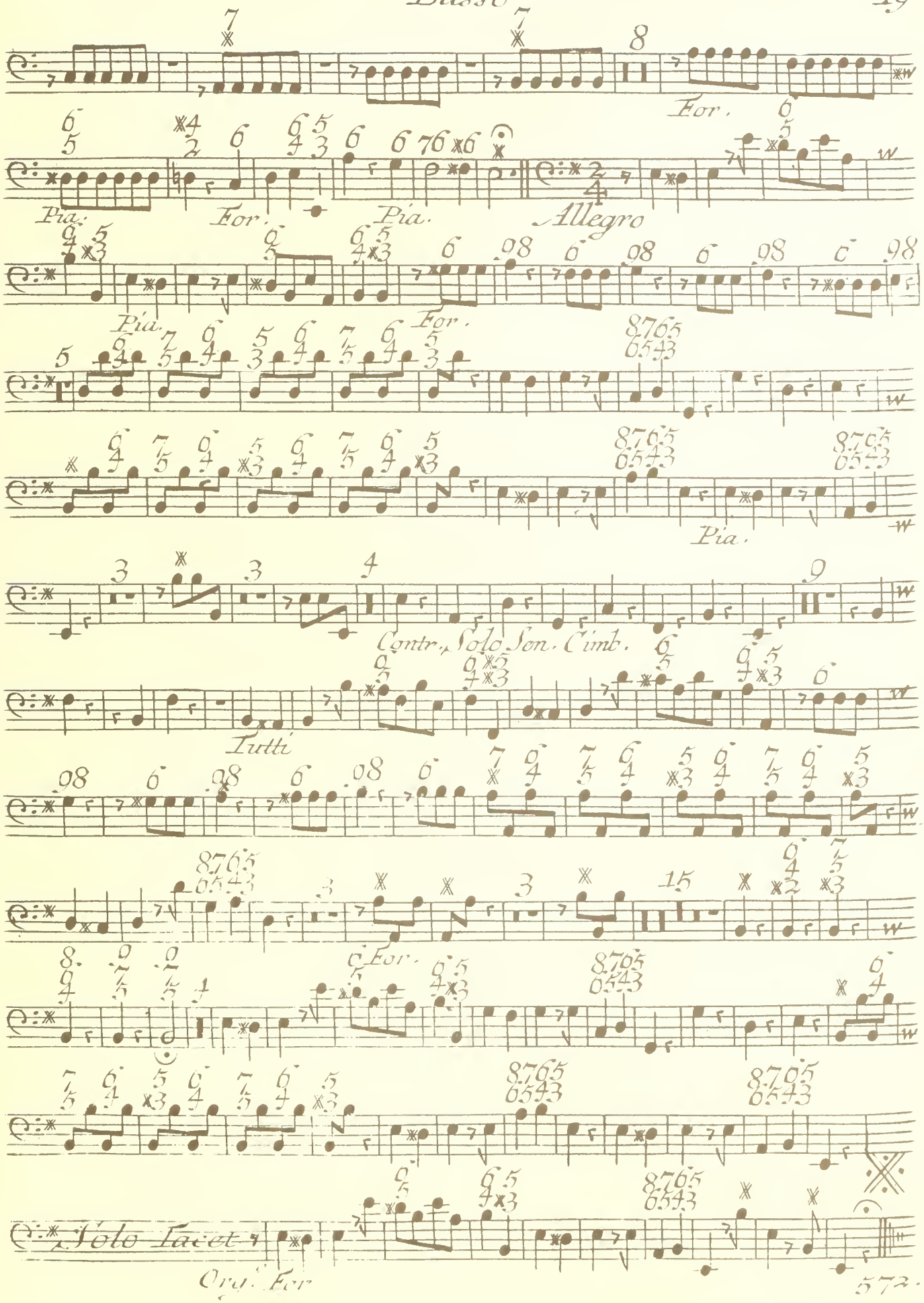
Basso




8.e Sole
Pia.
For.
8.e Sole
Solo Tacet
Org.o For.
8.e Sole

Concerto VIII

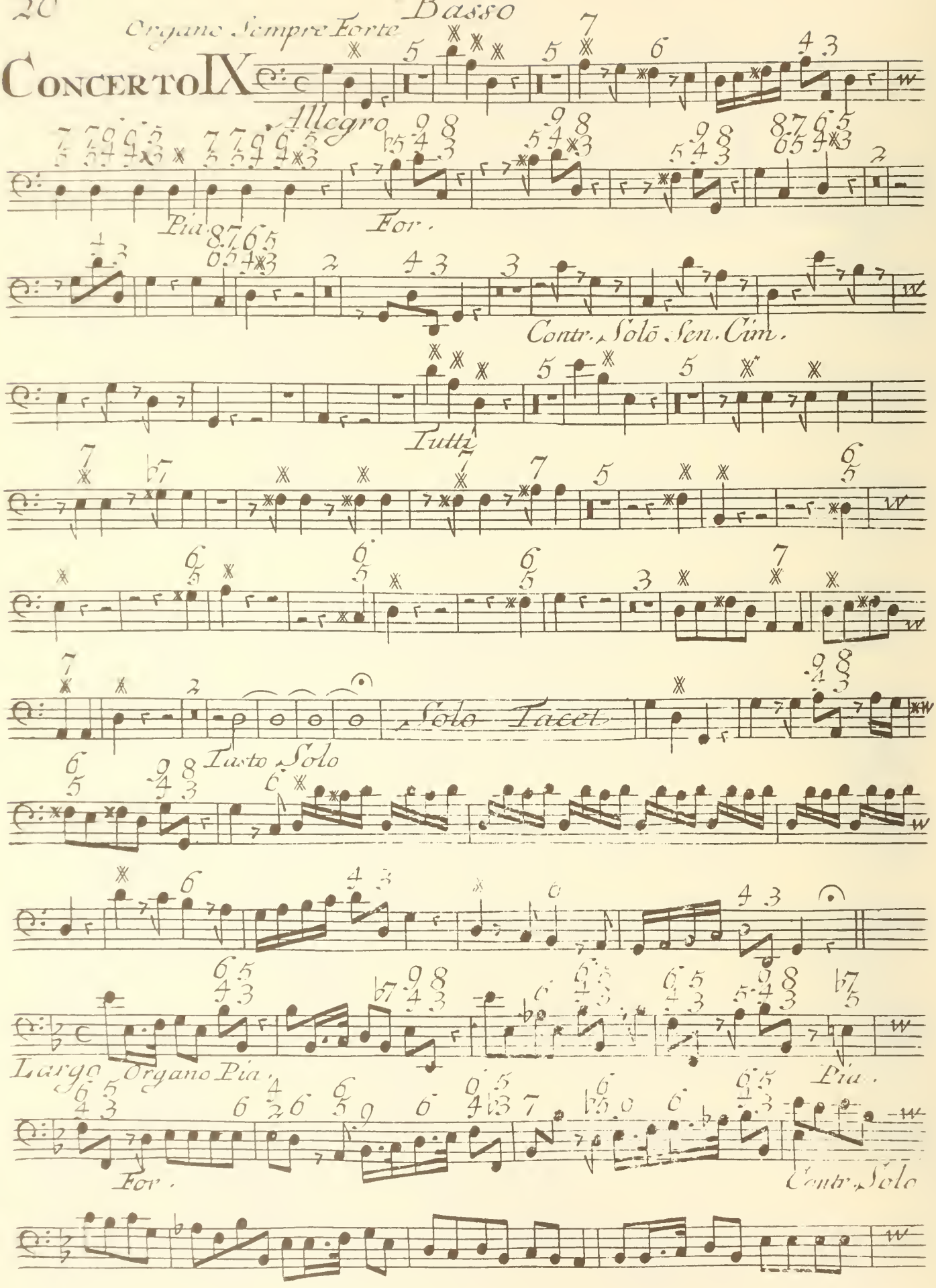


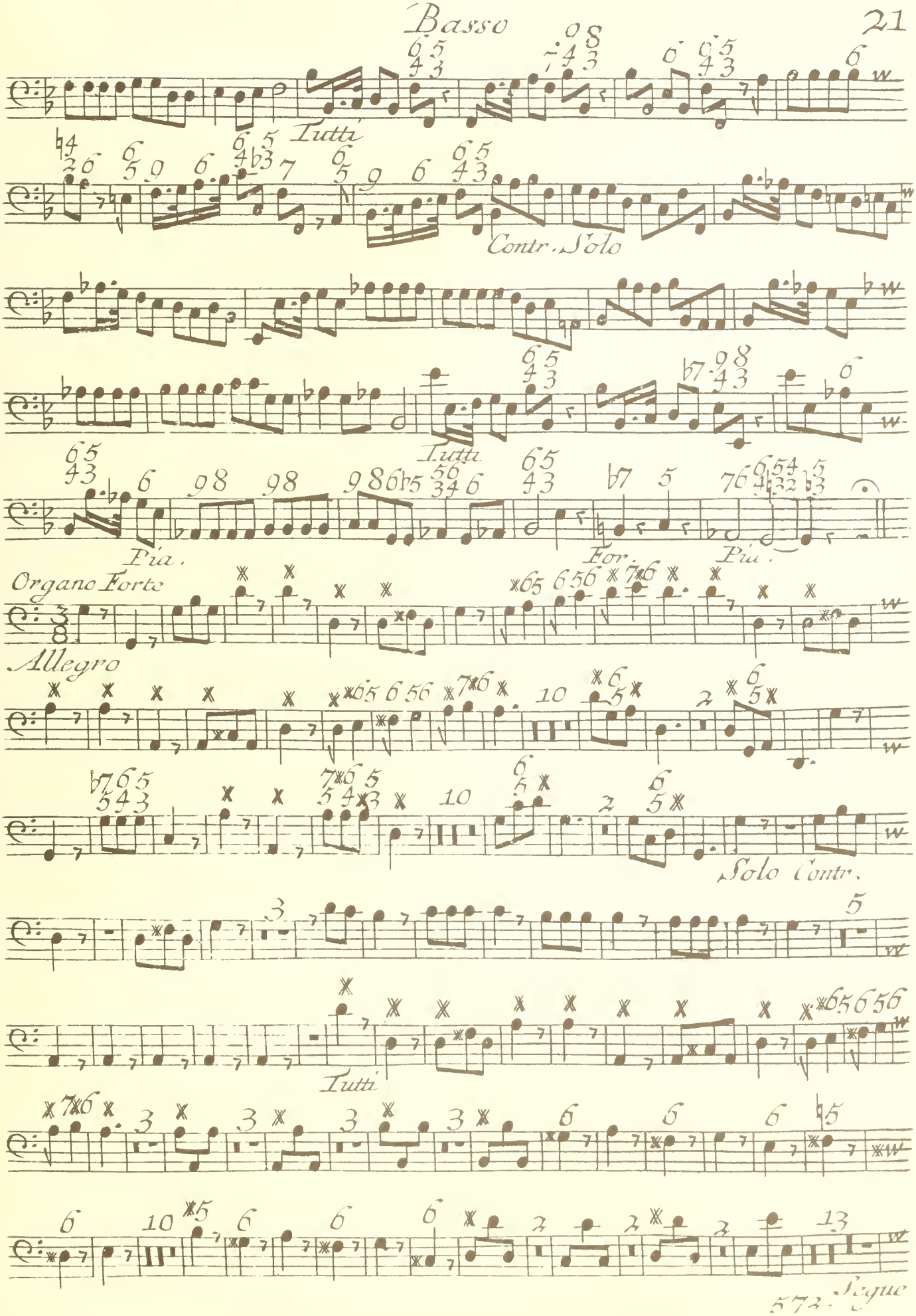

For.
Pia.
For.
Pia.
Allegro
Pia.
For.
Pia.
Contr. Solo Son. Cimb.
Tutti
For.
Solo Facet
Org. For
572.

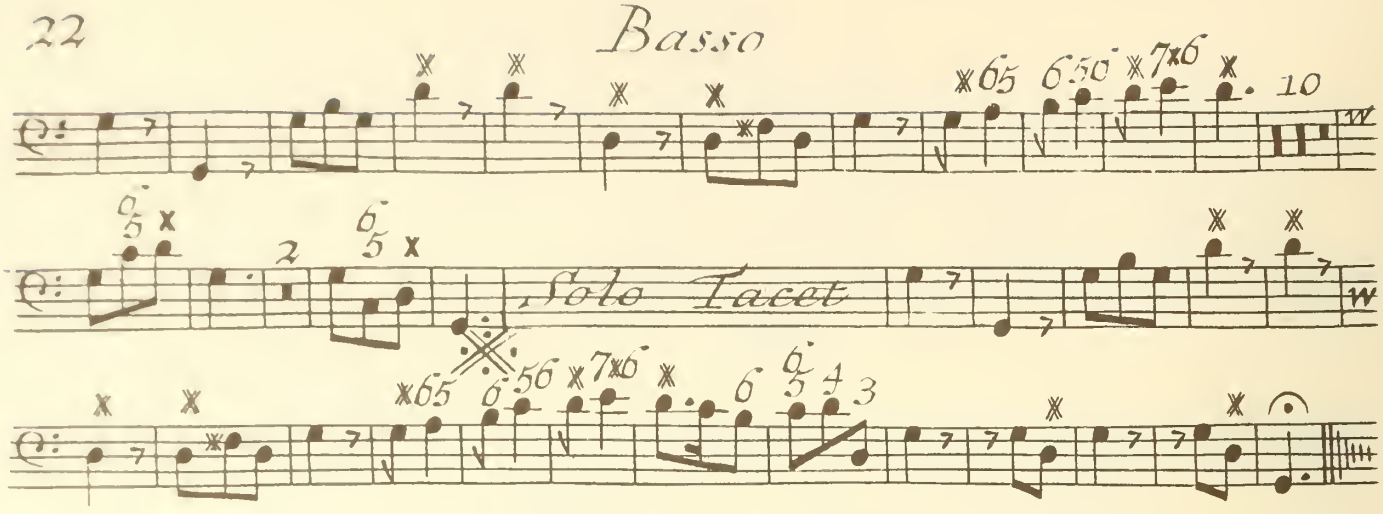
Basso

Organo sempre Forte

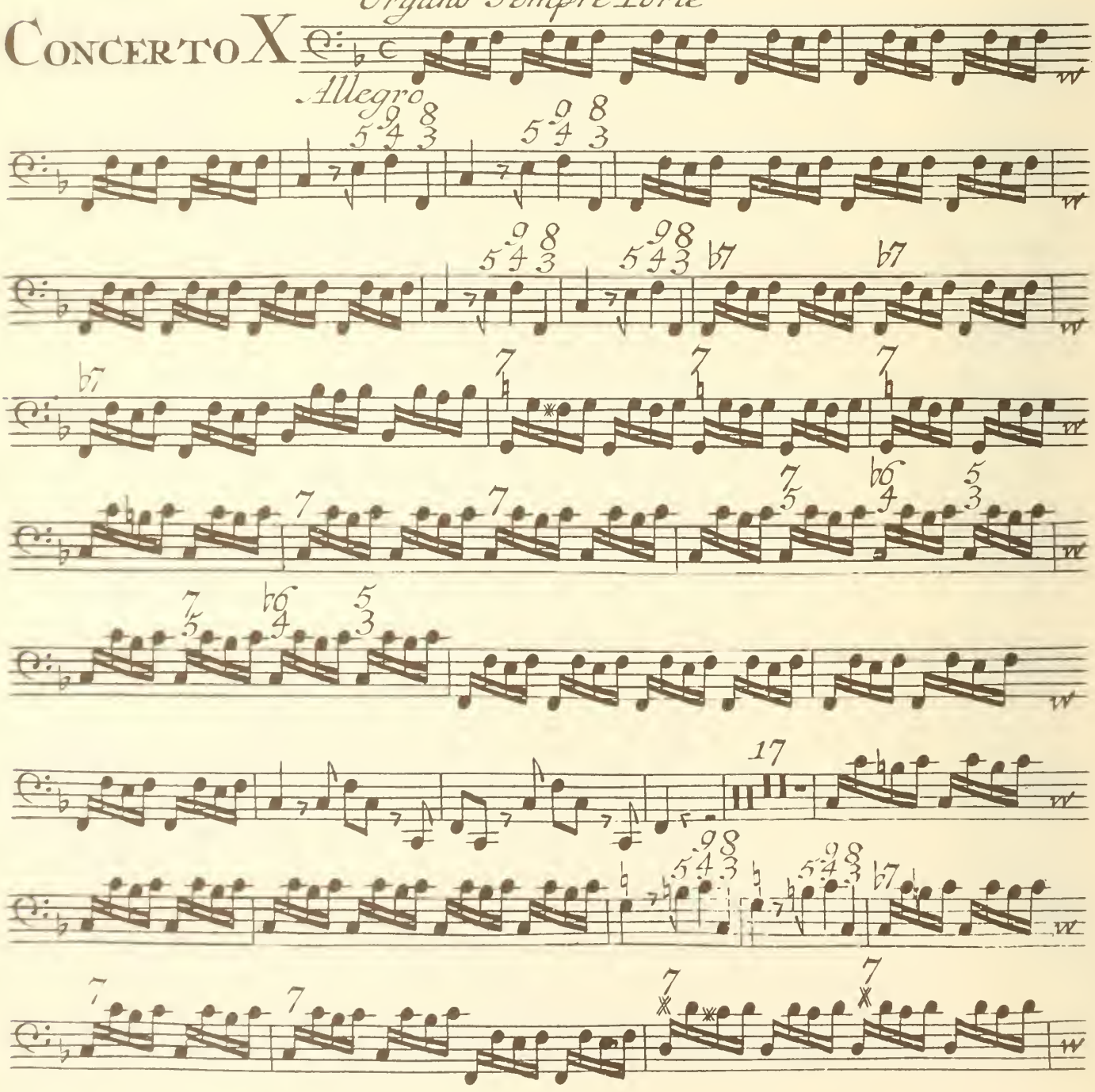
Concerto IX

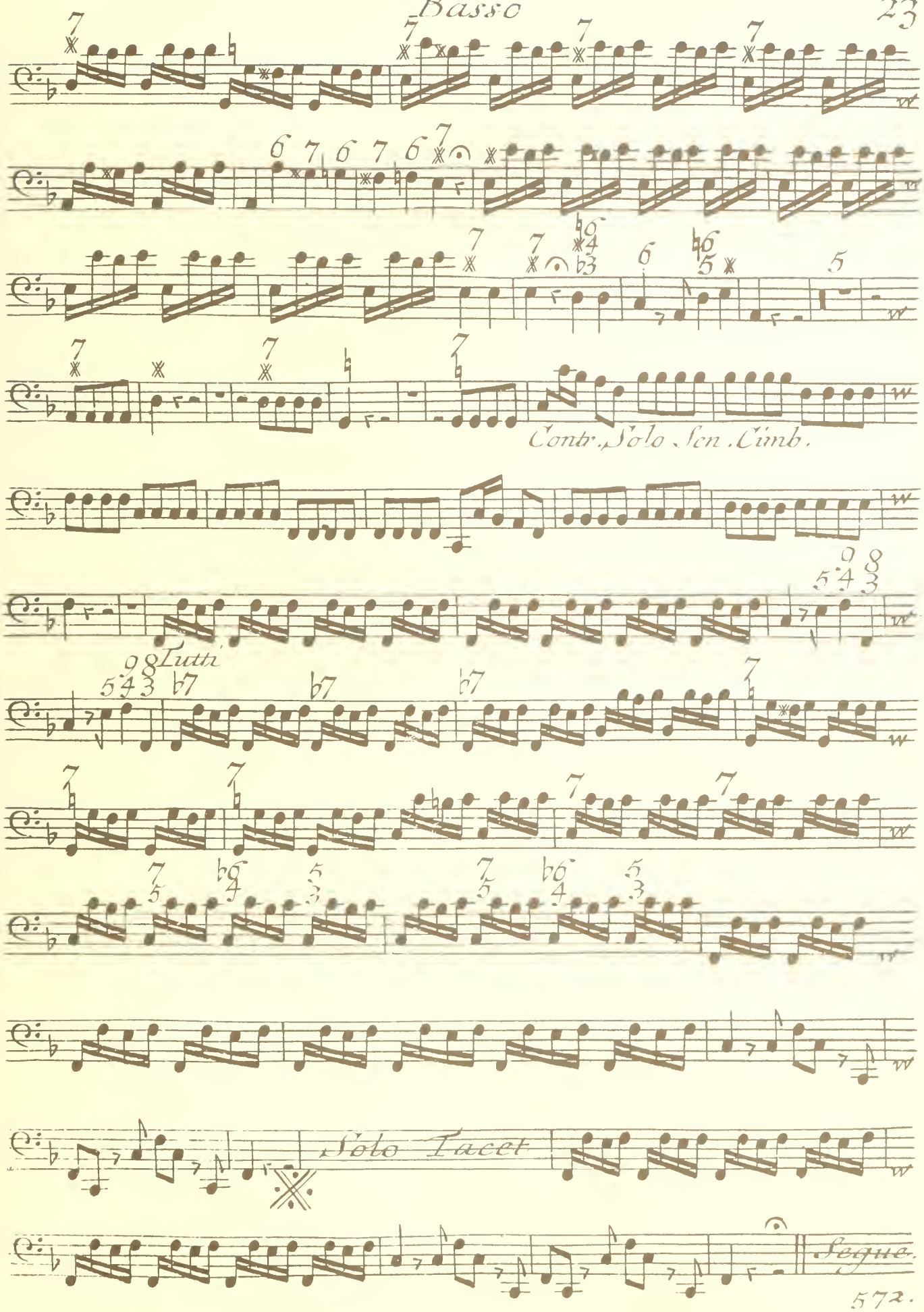


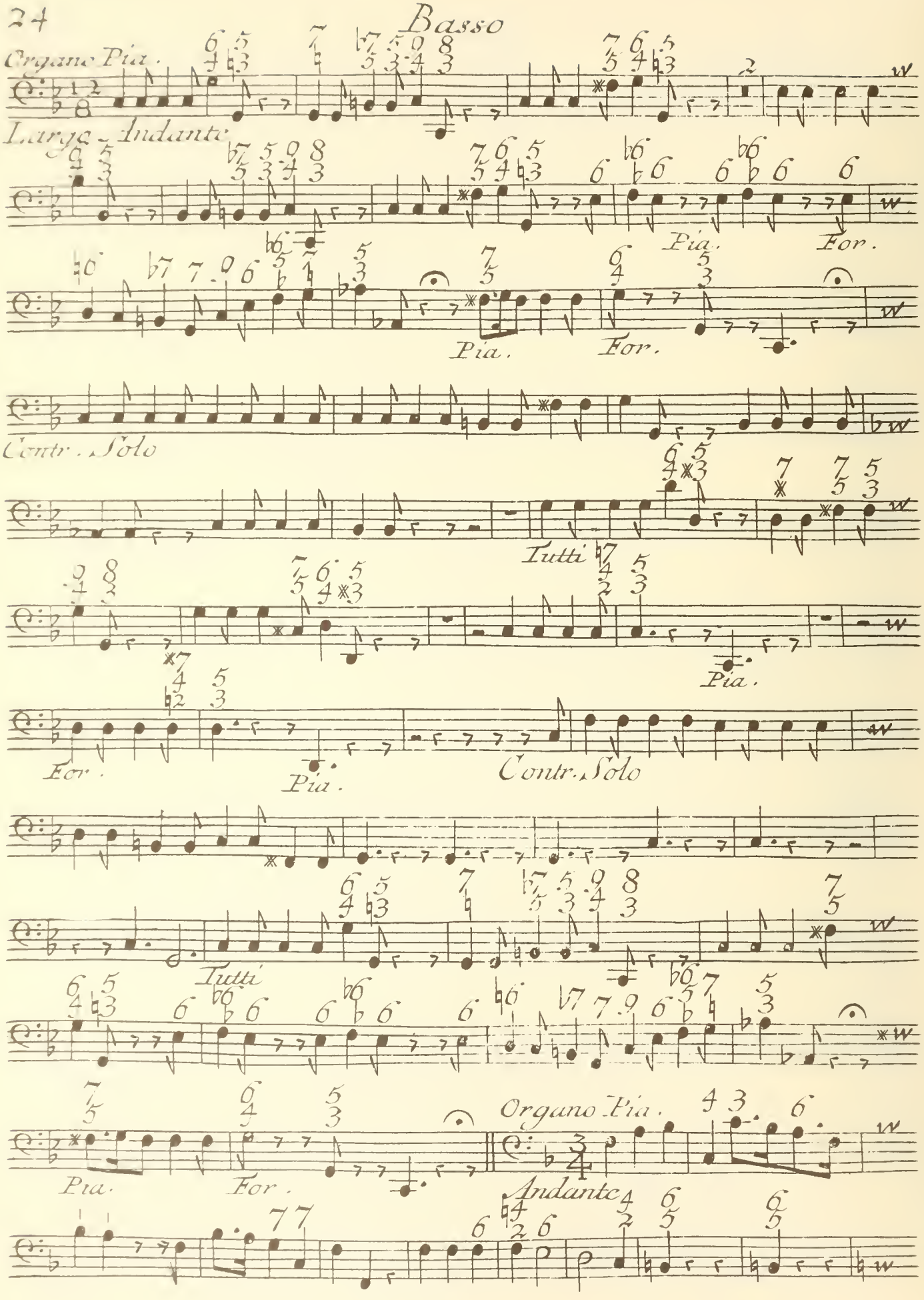

Basso
Tutti
Contr. Solo
Tutti
Pia.
For.
Pia.
Organo Forte
Allegro
Solo Contr.
Tutti

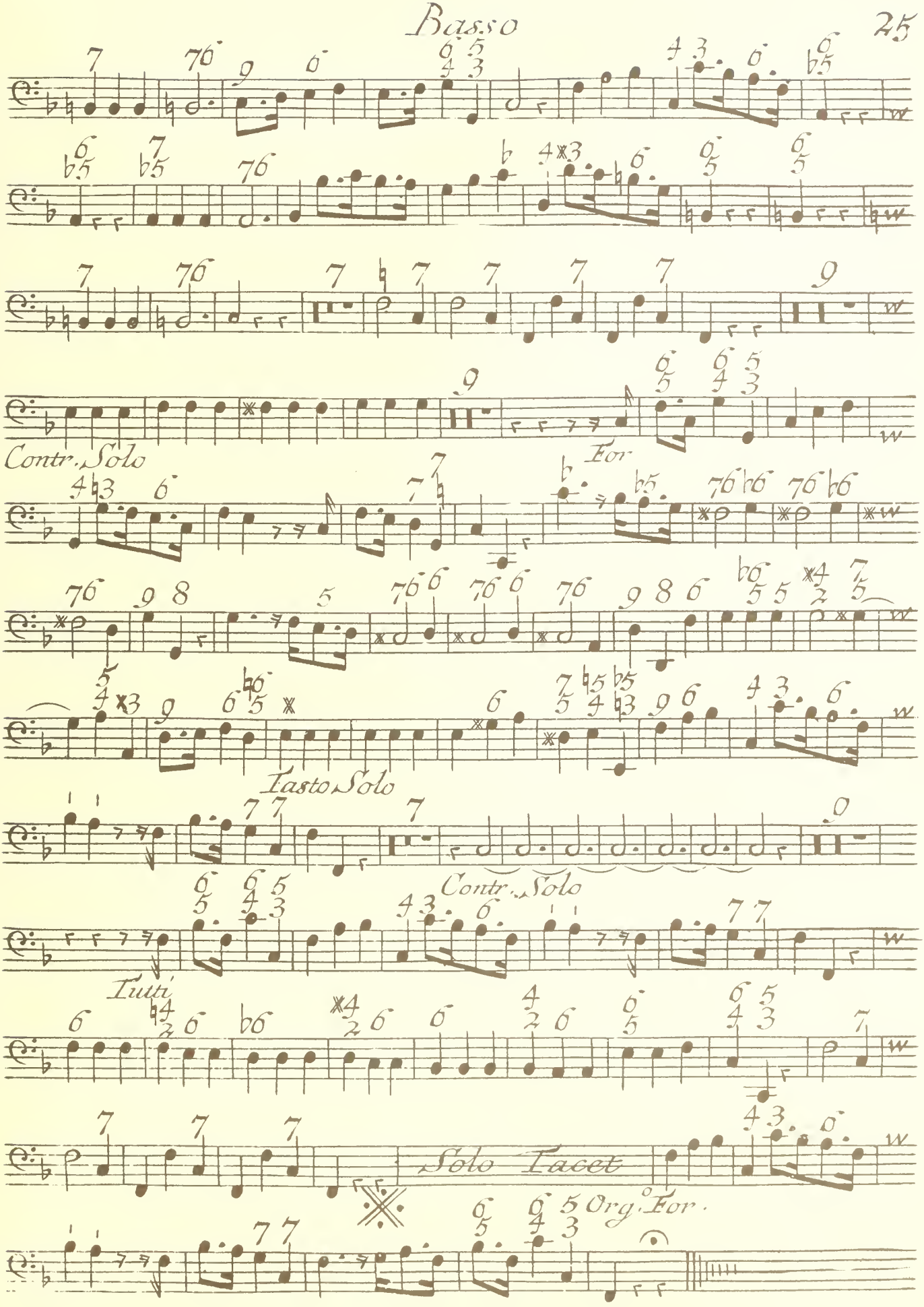


Concerto X



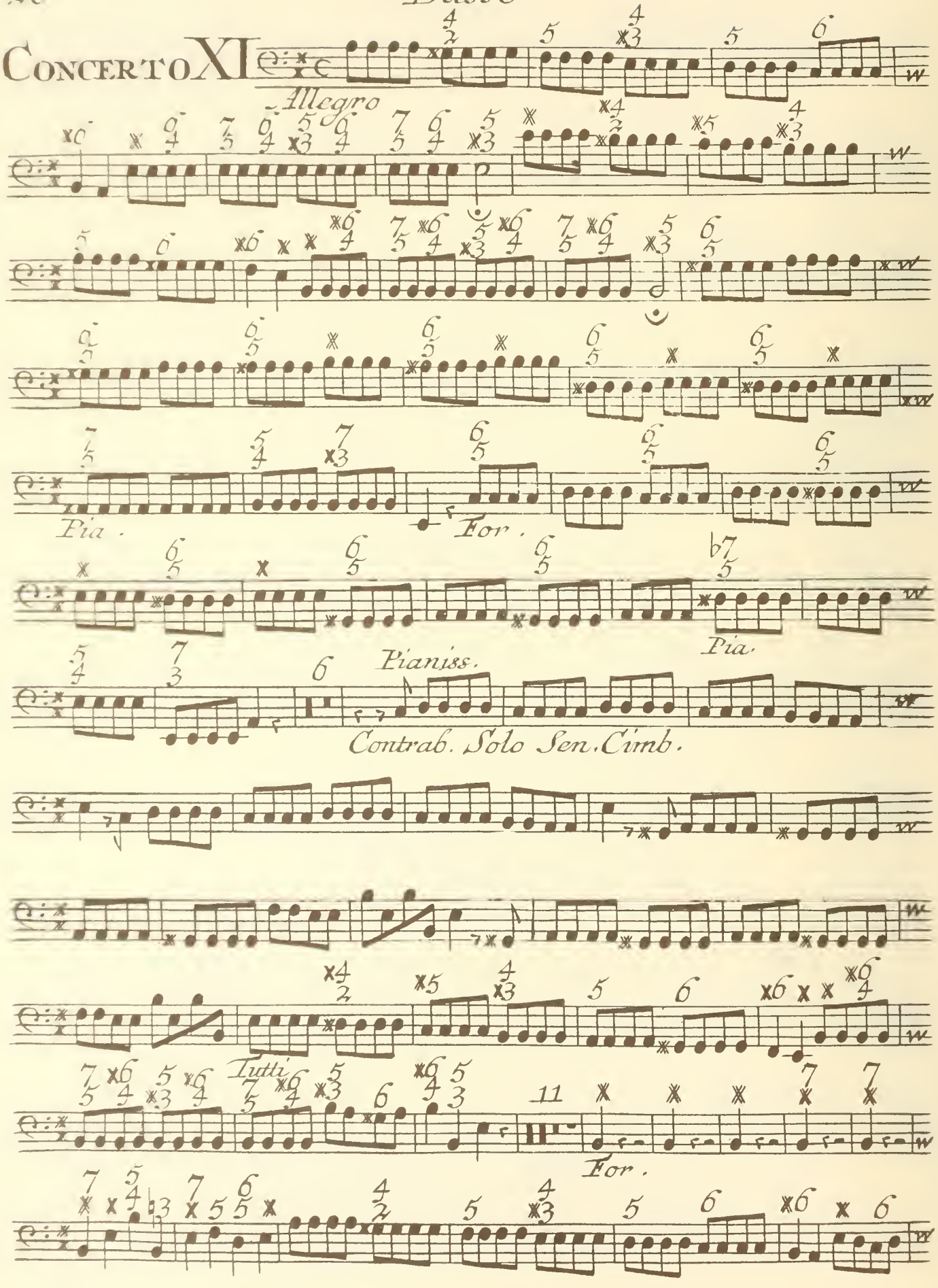

Contr. Solo Scn. Cimb.
Tutti
Solo Tacet
Segue.

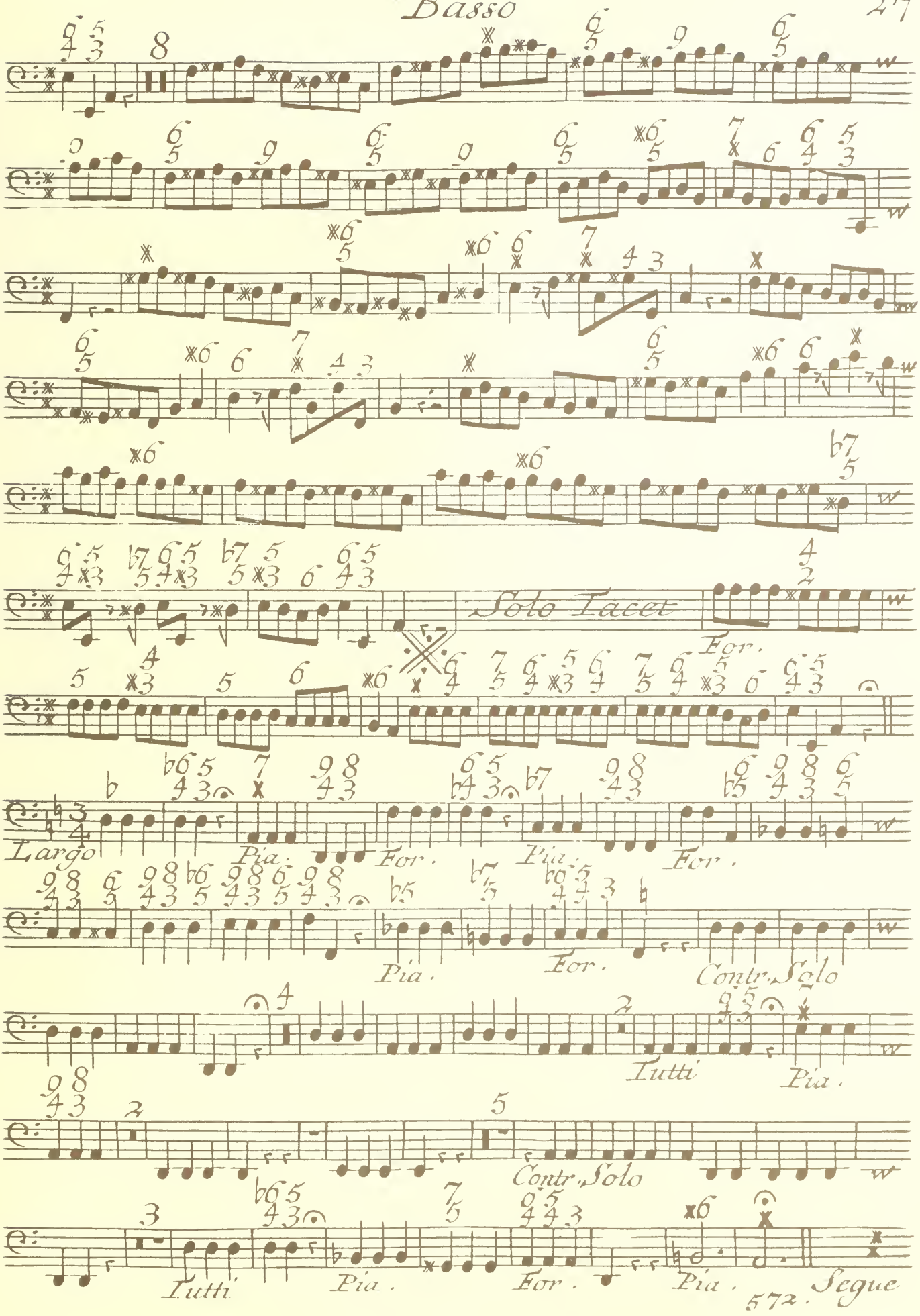

Basso
Organo Pia.
Largo - Andante
Pia.
For.
Pia.
For.
Contr. Solo
Tutti
Pia.
For.
Pia.
Contr. Solo
Tutti
Pia.
For.
Organo Pia.
Andante

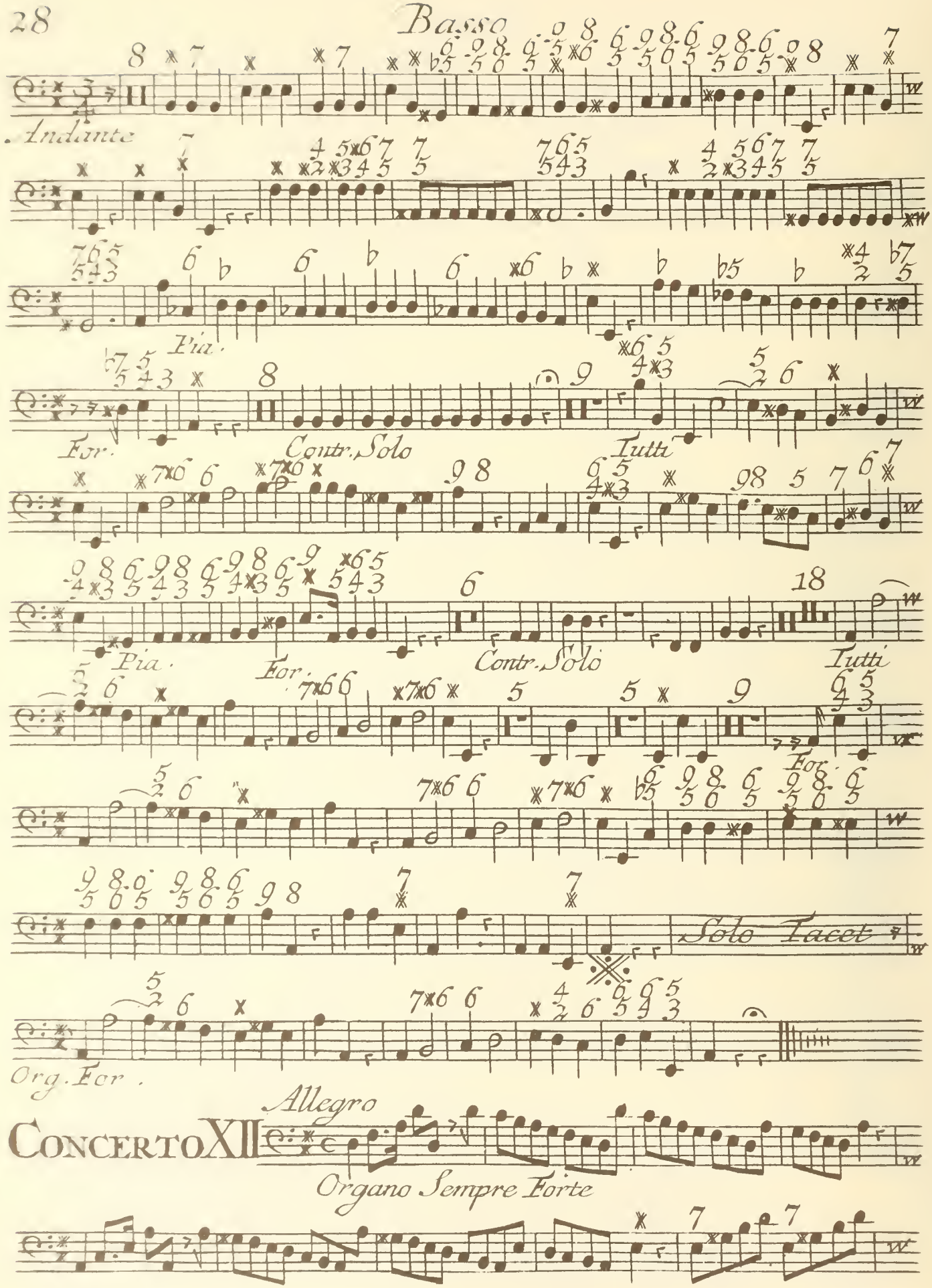

Contr. Solo
For
Tasto Solo
Contr. Solo
Tutti
Solo Tacet
Org. For.

Basso

Concerto XI




Solo Tacet
For.
Largo
Pia.
For.
Pia.
For.
Pia.
For.
Contr. Solo
Tutti
Pia.
Contr. Solo
Tutti
Pia.
For.
Pia.
Segue



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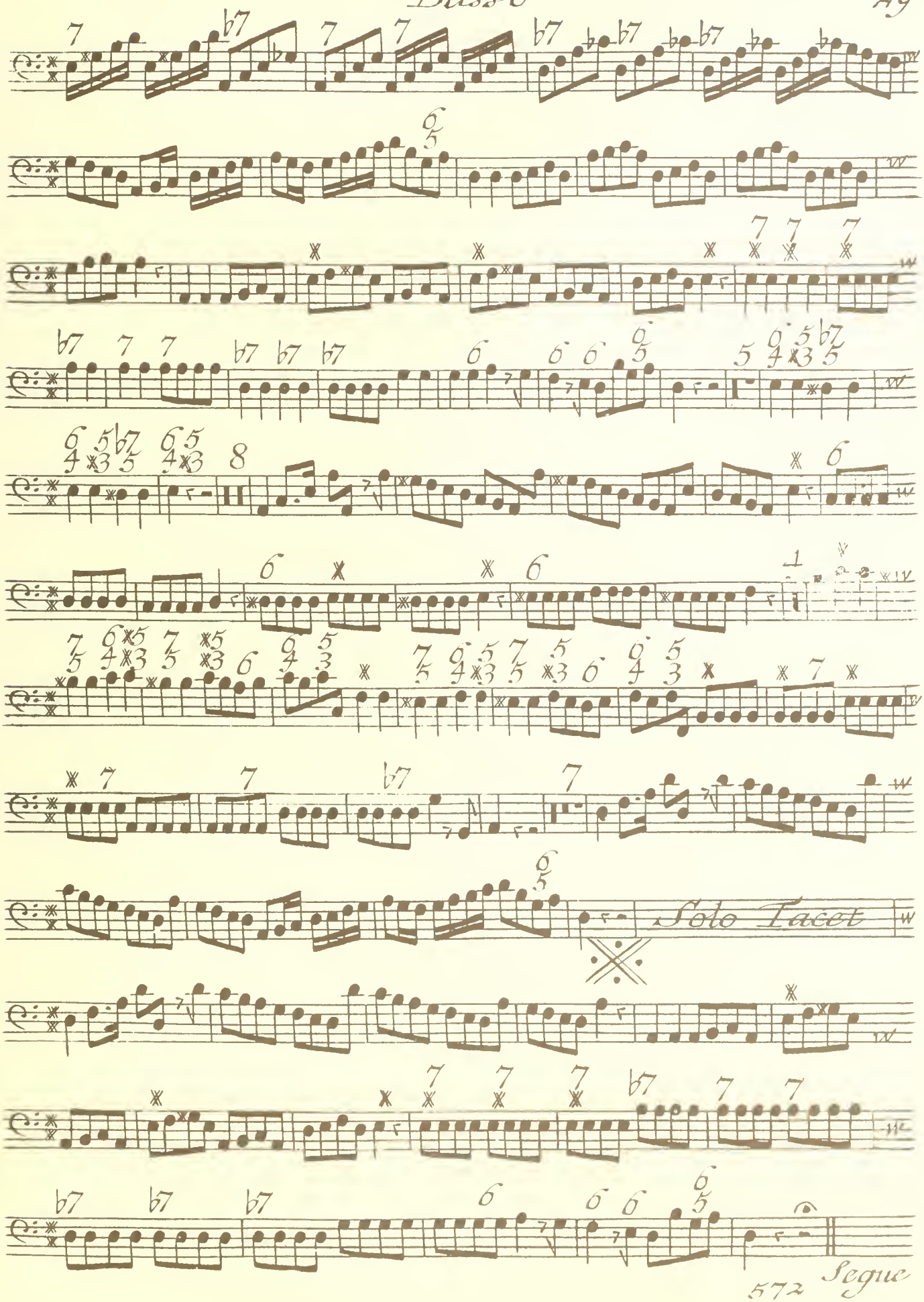
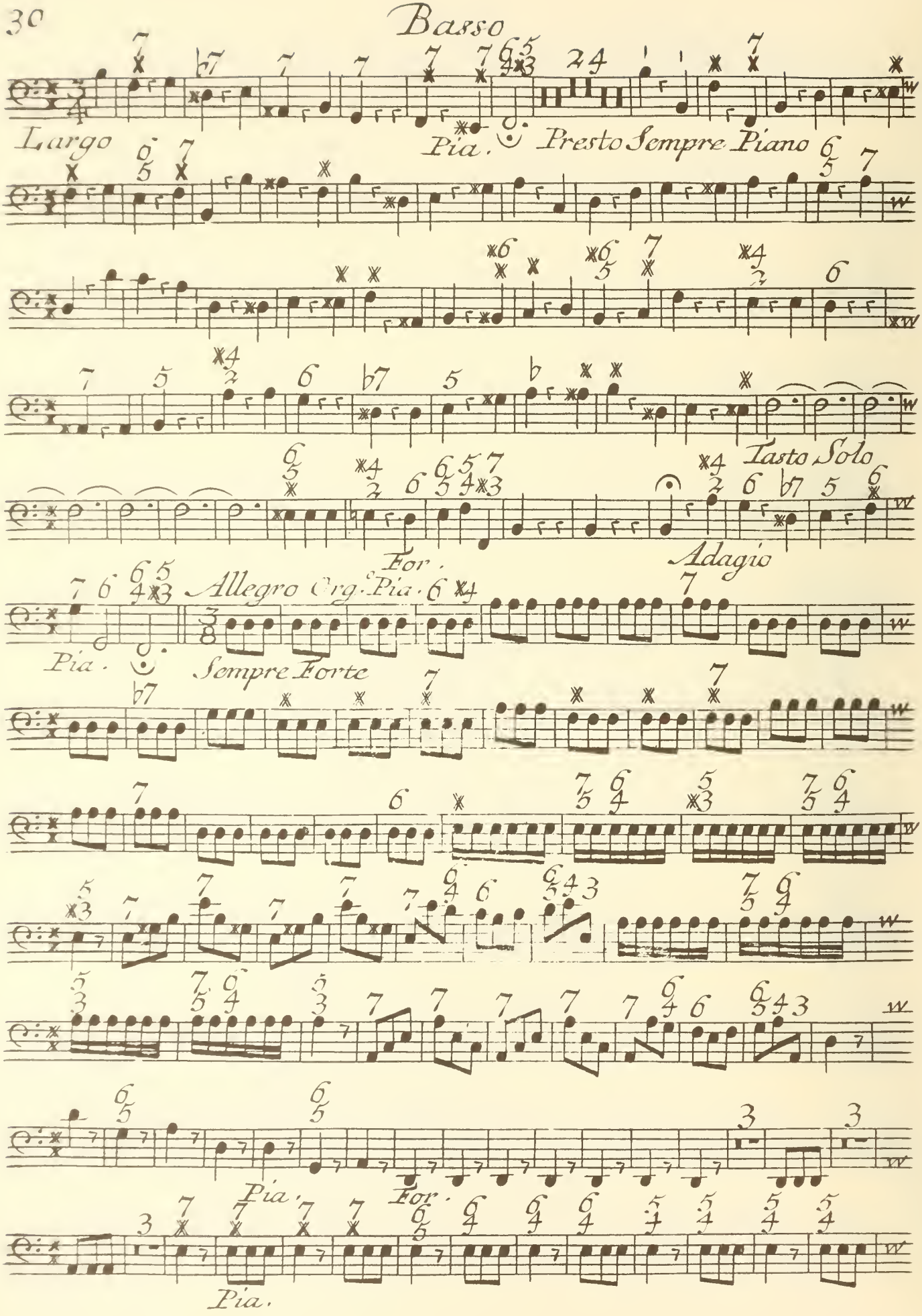
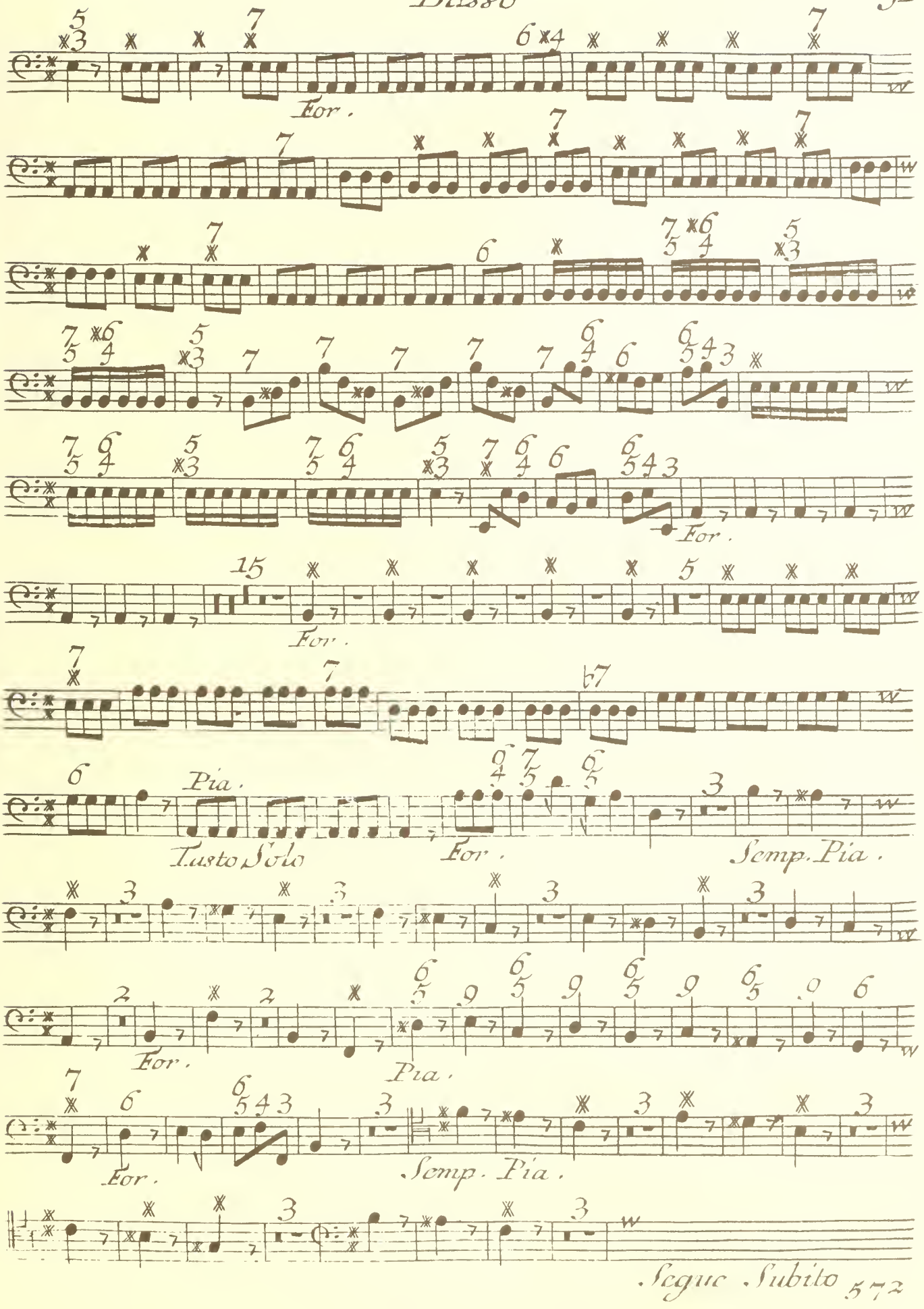
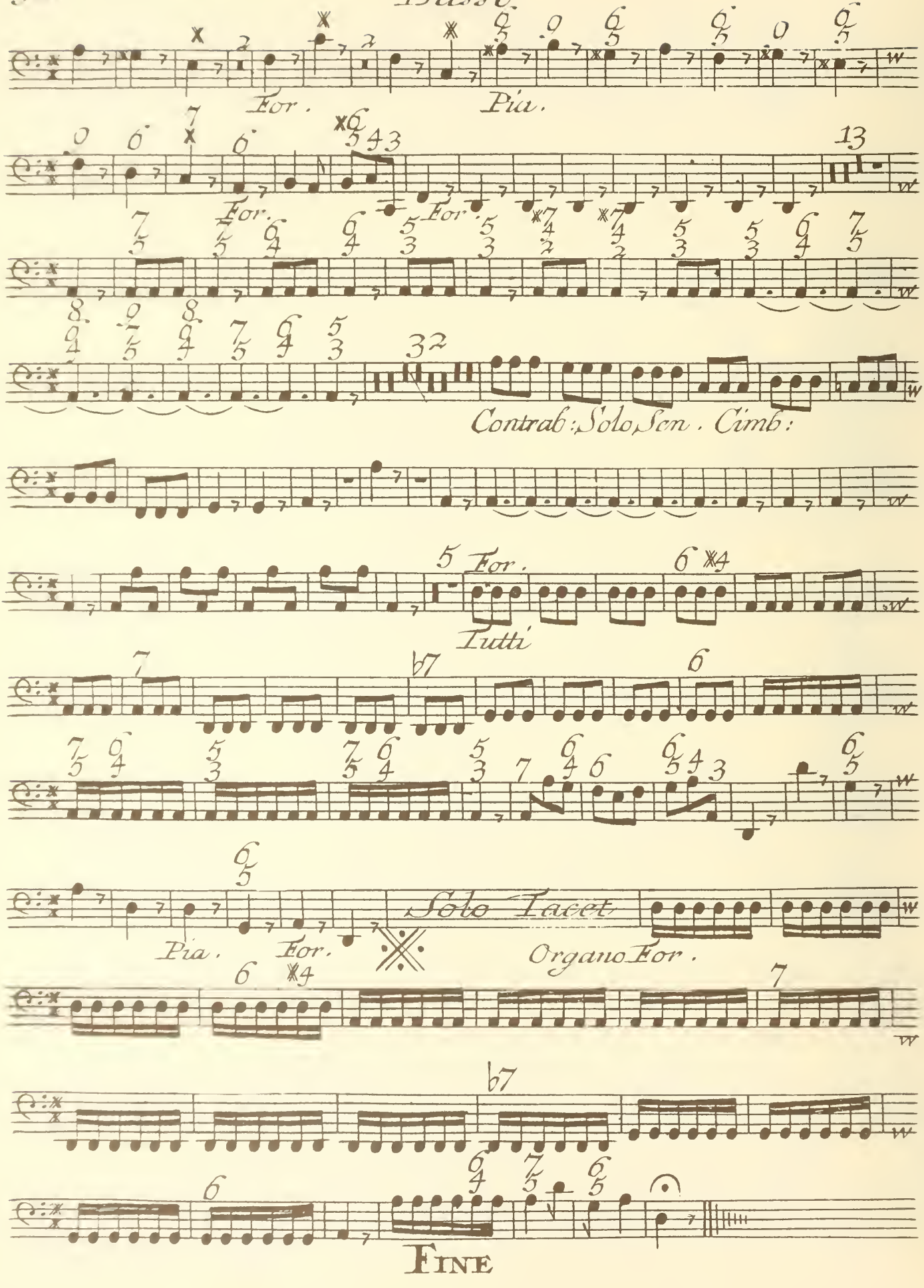

Solo Tacet
572
Segue


Basso
Largo
Pia.
Presto Sempre Piano
Tasto Solo
For.
Adagio
Allegro Org. Pia.
Pia.
Sempre Forte
Pia.
For.
Pia.


For.
For.
For.
Pia.
Tasto Solo
For.
Semp. Pia.
For.
Pia.
For.
Semp. Pia.
Segue Subito

Basso


For.
Pia.
For.
For.
Contrab: Solo Son. Cimb:
5 For.
Tutti
6 4
Pia.
For.
Solo Tacet
Organo For.
6 4
FINE

AMSTERDAM

MUZIEKUITGEVERIJ SAUL B. GROEN

1981

L'ARTE DEL VIOLINO

Orchestral parts for sale

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LOCATELLI

L'ARTE DEL VIOLINO

12 CONCERTI PER VIOLINO
CON 24 CAPRICCI AD LIBITUM

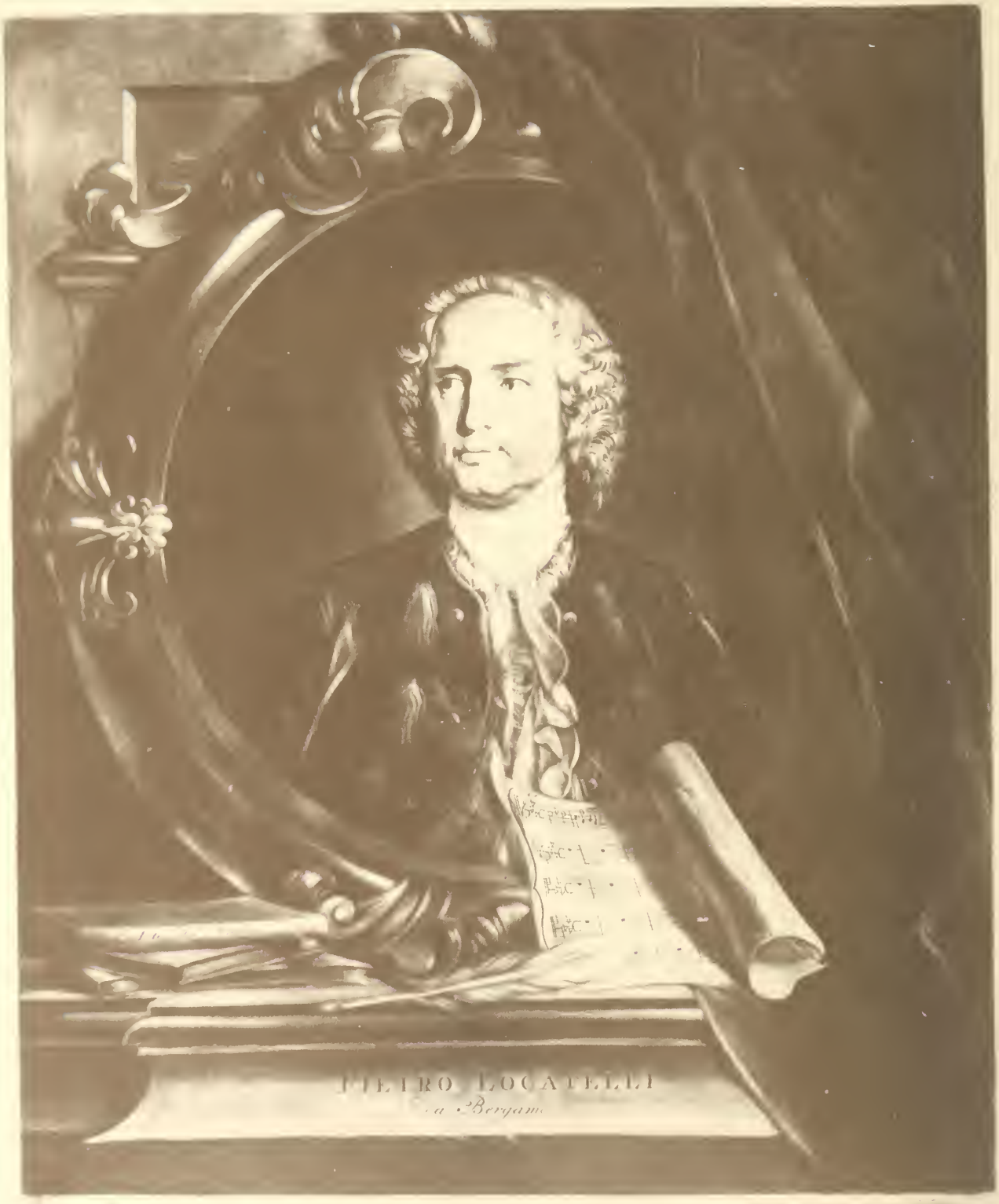
reprint of the 1733 Amsterdam edition

Introduction by Paul van Reijen

AMSTERDAM

MUZIEKUITGEVERIJ SAUL B. GROEN

1981



Portrait of Pietro Antonio Locatelli by Cornelis Troost
with kind permission of Rijksmuseum Amsterdam

INTRODUCTION

Locatelli's *L'Arte del Violino* is an example of a work whose title is known to many violinists but whose contents remain in fact something of a mystery. At most, it is known that Locatelli's *opus magnum* contains technically extremely difficult music, a fact which in the course of time has not always resulted in favourable judgements. The fact that, up till now there has been no available edition of *L'Arte del Violino* to provide Locatelli's exact and complete text, has formed the stumbling block to a deeper acquaintance. The great interest in Baroque performance practice today, including that of the original performance techniques, is yet another reason why the initiative to offer a facsimile of the original edition, produced in Amsterdam in 1733 under Locatelli's direct control, is fully justified.

Pietro Antonio Locatelli, born in Bergamo on 3 September 1695, travelled extensively in his early years as a virtuoso of the violin. It is possible to demonstrate that he visited at least Rome, Mantua, Venice, Dresden, Munich, Berlin and Kassel.[1] Although he must have been in Amsterdam before, he probably did not take up residence there until sometime after 1729. Concerning the second edition of his opus I (12 Concerti grossi, 1721), which was published by Michel-Charles le Cène in Amsterdam, Locatelli commented that he himself had made the corrections ("la Correzione che feci io medemo in Amsterdam l'Anno 1729").[2] Two years later he called himself an "Italiaans Musicq-meester wonende te Amsterdam" ("Italian music master residing in Amsterdam")[3] in an application for a letter patent to publish his own compositions.

Locatelli would remain in residence in Amsterdam until his death on 30 March 1764. The main pivot of his activities was to a certain extent shifted: composer and pedagogue took the place of peripatetic virtuoso. It was in Amsterdam, one of the most important centres for music publishing in the eighteenth century, that Locatelli would arrange to publish all his work (except opus VII). He himself took care of smaller-scale works and those of limited instrumentation; the larger, thus more expensive works were taken care by his friend Michel-Charles le Cène.[4]

PUBLICATION

We are well informed concerning the publication of his opus III entitled *L'Arte del Violino*. In the "Nouvelles d'Amsterdam" of 2 and 9 January 1733 the completion of the printing of opus III was announced in the following words: "Le même Libraire [viz. Le Cène] aura bientôt achevé l'opera terza de Mr. Pietro Locatelli reçu de sa main contenant Douze Concerti savoir Violino principale con vintti quattro capricci ad Libitum Violino primo Violino secondo alto Violoncello e Basso."[5] According to the advertisement which appeared on 25 June and 2 July in the "Amsterdamse Courant" the work must have been available in June 1733: "Michel-Charles Le Cène Boekverkoper t'Amsterdam op de Boom-markt, heeft gedrukt op kopere Platen gegraveerd, *L'Arte del Violino,* XII Concerti, cioé violino solo, con XXIV Capricci ad Libitum, violino primo, e secondo, alto, violoncello solo, e Basso opera Terza di Pietro Locatelli, de prys 25 guld."[6]

The "copper plates" are all numbered *572*. It is remarkable, however, that both the music of the "Violino Solo" and the "Violoncello Solo" bear the number *573*.[7] This deviating plate number shows that the publisher wished to store the plates for the two solo parts of the same work separately.[8] The price of 25 guilders which Le Cène asked for his 6-part publication (*RISM:* L 2605) was certainly no small amount, considering that Locatelli had to pay around 20 guilders per month for a 7-roomed house in the city centre.[9] "La cherté excessive de l'Edition d'Hollande" was one of the major reasons for the Parisian music publisher Le Clerc offering a pirate edition in 1742 "à beaucoup meilleur marché".[10]

DEDICATION

One learns from the title page that Locatelli dedicated his opus III to a Venetian patriarch, Girolamo Michiel Lini. Since Koole did not collate the sources properly in his dissertation on Locatelli the name *M*ichiellini was adopted, a personage on whom no information could be found.[11] On casting a critical eye over the title page ("Michiel'Lini") together with the text of Locatelli's own "Distinto Catalogo" in his opus VIII ("Girolamo Michiel Lini")[12] it becomes apparent that the man bore the surname "Lini".

According to the most recent researches of Albert Dunning[13], Lini was born in Bergamo on 24 May 1690, fully five years before Locatelli. He came to Venice as a "povero ragazzo per garzonzelle nella Botthega di Droghe a piede di Rialto à S. Bartolomeo all'Insegna dell'Angelo". Lini achieved his wealth by, amongst other things, a lucrative business in colonial produce. As a kind of Maecenas he could call upon a large arsenal of musicians in the city of the Doges and in doing so was able to bring together *ad hoc* a "senza pari numerosissima orchestra". In 1715 Lini was appointed "Castellan della Cappella di Bergamo", in other words commandant of the garrison of Castello San Virgilio near Bergamo. He was nonetheless able to retain his domicile in the Venetian quarter of San Samuele. In 1717 he married a scion of the Colleoni family.

The following is a translation of the dedication to Lini[14]:

Most Nobly Born and Excellent Sir,

The honour which was accorded to me during my stay in Venice of being repeatedly welcomed at Your Excellency's residence, places upon me the obligation of demonstrating my recognition to You by means of this devoted act of thankfulness, that is to say, in dedicating to You these my Concertos; the more so, since You graciously condescended to come and listen to them and to judge them with favour when they were performed by that skilled orchestra of unparalleled size and myself at those celebrated festivities. I consider it unnecessary to beg the authoritative Protection of Your Excellency for my efforts, of whichever kind they may be; for the judgement of Great Men is always correct while one should not pay heed to the criticism of the arrogant or ignorant. Nonetheless, I beg Your Excellency to permit his highly-esteemed Protection to continue upon me; in the wish that Heaven should rain down the greatest and most coveted happiness upon You, I offer myself in perpetuity, Your Excellency's

Very Humble, Very Dedicated and Most Indebted Servant
PIETRO LOCATELLI

One may deduce from this text that Locatelli must have spent some time in Venice and that it must have been repeated several times in the course of the 20's[15] and furthermore, that the concertos of opus III must have existed - either complete or in part - some time earlier.[16] The *Capricci* had in all probability played a part in the performance of these concertos, in a more or less definitive version. In the outer movements of each *Concerto* Locatelli had placed a kind of violin étude or "Capriccio" of often exceptional difficulty. He expressly stated in the title that the performance of these *Capricci* was "ad libitum". Judgement of opus III as a whole has in fact been prejudiced by the appearance and nature of the *Capricci*. To do justice to Locatelli's opus one should regard the *Concerti* and *Capricci* as two different aspects of the same musical personality. The concertos "represent in melodic and violinistic respect the most advanced type of the concert literature of all nations to that date".[17] In contrast the capriccios were the territory of violinists bent on experimentation and unlocking from their instrument, through the most complex technical positions, the most unusual sounds and combinations. That this portion in particular of *L'Arte del Violino* has been the object of a great deal of criticism, is a fact which cannot be brushed aside easily. The *Capricci* not only afforded Locatelli a certain notoriety but also formed the core of attraction for those who wished to see him in person at work in Amsterdam. Calmeyer gives in his dissertation on Locatelli a short historical survey of the overwhelmingly unfavourable criticism which the *Capricci* have suffered, but could have extended the scope even more.[18] Even the 5th edition of Grove (1954) finds that Locatelli "oversteps all reasonable limits and aims at effects which, being adverse to the very nature of the violin, are neither beautiful nor musical, but ludicrous and absurd" and concludes after a particular example (from the *Capriccio* for the first movement of *Concerto* XII) that this "savours strongly of charlatanism".[19]

With a greater appreciation of the development of performance technique and a better founded knowledge of old instruments and their peculiarities, it should now be established objectively that Locatelli was a pathfinder in the variegated landscape of violin technique. The difficulties he presents should not, however, be regarded as insurmountable. A survey of the problems which most frequently occur in this respect will be found under the heading "Capricci".

CONCERTI

In a formal sense the 12 *Concerti* which Locatelli collected together in his opus III follow the procedure established in particular by Giuseppe Torelli in his solo concertos (published as opus 8 in 1709). Apart from the distribution of *tutti* and *solo* sections inherent in the concerto, the most important characteristic is the tripartite form: (rather) fast - slow(er) - fast.[20] The survey at the bottom of the page tabulates the most important external features of the *Concerti* (tempo, key, time-signature).

In more than half the instances we see that Locatelli did not choose a really fast tempo for his opening movements. In three cases (IV, V and VI) he has even provided a slow introduction. The second movements are all relatively slow, with the exception of XII, in which the Torellian tripartite structure is adopted (although with a somewhat rudimentary Adagio section).[21] Where the composer evidently intended a more flowing, less broad movement such as in the Sicilian-like middle movement of X, he uses the combination *Largo Andante*. This term may also be found in the works of Handel, amongst others.[22] The third movements have in general a quite fast tempo. A dance-like character is mostly evident.

As far as tonal contrast between the movements is concerned, it is characterised more by its absence from II, III and VI - though this does not imply that there are no lively tonal relationships within the structure of individual movements. Subdominant and/or dominant relationships occur in V, VIII, X and XI. The relationship most frequently chosen by Locatelli is that of the third, viz. in I, IV, VII, IX and XII.

Without exception the first movements are in 4/4 time; where there is a slow introduction it has a 3/4 signature by way of contrast. The slow movements in general are in 3/4. The most exceptional in this respect is again X. *Concerto* I apart, all other concertos have a final movement in a simple binary or ternary metre, with the light and dance-like 3/8 prevailing.

The solo sections vary in number from two to six. The smallest number of solo fragments occurs in the middle movements. The *solo* also plays with the *ripieno* violins in the *tutti* sections - a normal practice for that time. The theme announced in the opening *tutti* is not uncommonly repeated at the octave in the *solo* (Locatelli makes the suggestion at the beginning of the *Violino Solo:* "Dove Sono le linee ~~~ Si deve Sonare un Ottava più alto"). Octave passages and wide leaps are important components in the melodic outline. The melodic ideas themselves betray some already rococo elements, despite the ornamentation with which Locatelli often clothes them. - He has a definite preference for syncopated and forward-driving rhythms. - The richly figured basses do not conceal the fact that Locatelli's harmonic vocabulary is rather limited and unsophisticated.

Locatelli was fond of great variation and contrast in dynamics. To this end he consistently uses the terms *forte, piano* and *pianissimo* (see for example the Largo of *Concerto* VII), but also echo effects and particular types of instrumen-

I	Allegro - D - 4/4	Largo - B♭ - 3/4	Allegro - D - 4/4
II	Andante - c - 4/4	Largo - C - 3/4	Andante - c - 3/8
III	Andante - F - 4/4	Largo - F - 3/4	Vivace - F - 3/8
IV	Largo-Andante - E - 3/4-4/4	Largo - C - 3/4	Andante - E - 3/8
V	Largo-Andante - C - 3/4-4/4	Adagio - f - 3/4	Allegro - C - 2/4
VI	Largo-Andante - g - 3/4-4/4	Adagio - g - 3/4	Vivace - g - 3/8
VII	Andante - B♭ - 4/4	Largo - g - 3/4	Allegro - B♭ - 2/4
VIII	Andante - e - 4/4	Largo - a - 3/4	Allegro - e - 2/4
IX	Allegro - G - 4/4	Largo - E♭ - 4/4	Allegro - G - 3/8
X	Allegro - F - 4/4	Largo Andante - c - 12/8	Andante - F - 3/4
XI	Allegro - A - 4/4	Largo - d - 3/4	Andante - A - 3/4
XII	Allegro - D - 4/4	Largo-Presto-Adagio - b - 3/4	Allegro - D - 3/8

tation (e.g. *senza cimbalo* or *basso tacet*) in order to create dynamic differentiation.
For a more detailed analysis the reader is referred to the relevant chapters in the dissertations of Calmeyer and Koole.[23]

CAPRICCI

Although the *Concerti* themselves were already much more demanding technically than works of his contemporaries (high positions, double stopping, bowing technique etc.), the summit of technical, not to say mechanical difficulty, was reached by Locatelli in his *Capricci*. Calmeyer writes: "Locatelli wrote what were in effect lenghty cadenzas, which he called *Capriccios*, at the end of most of which he left room for a proper cadenza, that is a now written-out free improvisation at the discretion of the performer.[24] This final cadenza was followed by an orchestral *tutti* (. . .). The name was probably chosen to indicate the formless, rhapsodical nature of the piece (. . .). Actually, they are a complete catalog of a violinistic technical repertoire which, notwithstanding a span of more than two hundred years, stands up remarkably well in comparison with the demands of our modern technique."[25]
If one wishes to obtain an insight into the technical material which Locatelli presents in his *Capricci*, one may divide the figurations and/or performance techniques into the following categories (the sequence follows the order of frequency):

1. Fast figurations extended sequentially or imitatively, often on or around a pedal point. Boyden writes about "pedal-tone figuration in which one tone swirls about above or below it. The pedal is often an open string, including the open G string."[26]
2. Arpeggios.
3. Double and multiple stops. "Among the most difficult articulation demanded by Locatelli are those in double stops in which one voice has grouped staccato and the other voice a sustained note, a trill, or a legato line."[27] See also under 4.
4. Mixed bowings. Boyden gives the *Capriccio* of the final movement of *Concerto* II as example. Here "Locatelli calls for holding a long note in the lower part, while in the upper part the bow starts legato and finishes with detached notes played on the string - and all of these must be under one slur in order to hold out the whole note below."[28] See also under 3.
5. Staccato bowings. "Examination of Locatelli's music reveals a variety of musical contexts for group staccato types of bowing and suggests that a wide gamut of articulation techniques with a considerable expressive range is appropriate for playing them."[29]
6. Tremolos. "The bowings in which several articulated notes are grouped together in one bow stroke range from the traditional, gently *tremolo* bowing (several pulsations on the string with a single bow stroke (. . .)) to dazzling patterns of eight to a dozen semiquavers articulated on a single bow stroke in runs and arpeggios."[30]
7. Trills.

Concerning further performance practice one's attention is drawn to rapid string crossings, extension and contraction of the left-hand and . . . playing in high to very high positions.[31]
As far as this last point is concerned, it appears as if the different authorities in the field are holding a "competition". Boyden, for example, does not come further than the fourteenth position in the *Capriccio* of XI[32]; Koole reaches the fifteenth[33], while Calmeyer - correctly - goes as far as the seventeenth position. [34]
Joan Luce has made a purely technical classification in her recent dissertation on the caprices, especially in Chapter III: "Technical Aspects of the Caprices from *L'Arte del Violino*". "Technique is broken down into two areas: left-hand technique, encompassing positions (range), finger extensions, double and multiple stops, and wide skips; and right-hand technique, encompassing staccato bowing, across-the-string bowing on adjacent strings, across-the-string bowing on non-adjacent strings, and arpeggiated bowings."[35] The technical demands made by Locatelli in his caprices are considered by Luce in the light of the violin methods of Geminiani (1751) and Leopold Mozart (second edition, 1770).

NOTATION

Pure technical problems apart, the today's violinist is still confronted with a number of specific *notational* problems. Since the *Capricci* are based to a great extent on the constant reiteration of a motive, it was to be expected that the composer should resort to abbreviating his writing to a kind of musical shorthand. The relevant passage may often be written out fully once and then followed by the word "segue" or "sempre segue". "In many instances, however, there is room for different interpretations and this applies particularly to arpeggios and arpeggio-like figurations. It is entirely possible that Locatelli himself did not play the same type of figuration in a single cadenza constantly with the same kind of bowing, especially if no example is shown at the beginning (except, perhaps, for the single word *'arpeggio'*) or no bowing is indicated."[36] The most striking example in this respect will be found in the first *Capriccio* of XII. Despite the direction "Arpeggio" there are nevertheless several possible ways of realising it.[37]
The following peculiarities in notation and engraving may be mentioned in connection with Le Cène's publication itself. Use of the flat-sign instead of the modern natural (one example out of many: p. 3, final bar); a sharp-sign which resembles our double sharp; the "English" sign for a crotchet rest; the almost complete extension of the leger lines (e.g. p. 44, fourth stave from under); the placing of a *direct* (𝆋) at the end of every stave, a practice which also occurs at the beginning of every octave passage (e.g. p. 2, fifth stave from under). Normally the "segno" is placed ahead of the *Capriccio*. However, there are exceptions to this rule: the first *Capriccio* of I, the second of III and the first of VI. In these cases the "segno" is placed at the end of the movement; in the last two cases the direction "Cadenza" even is omitted - in other words the *Capriccio* is immediately followed by the closing *tutti*. The above-mentioned exceptions could be taken as implying that performance of the *Capriccio* is *not* "ad libitum" at all! It does not seem too ventured to suggest that in these cases the *Capriccio* should continue until the end of the final *tutti* and that one should therefore play it through up to this point.
On turning to the most frequently occuring instance - the "segno" before the *Capriccio*, we cite Luce: "There is a tutti based on some part of the opening tutti of the movement just

before the caprice in each of the twenty movements in which the sign appears before the caprice. By referring back to the material of the opening of the movement, these 'pre-caprice tuttis' bring the movement to a decisive close at the point where the sign appears."[38] Is it musically acceptable, however, to speak here of a "decisive close" without doing violence to the structure of the concerto section as a whole? In this case, not only would the *Capriccio* itself be omitted (legitimately, of course), but also the *Cadenza* which mostly follows, and the final tutti! Is it not conceivable that the soloist have made a link with the *Cadenza* in order to end in any case with the final *tutti* section ("post-caprice tutti")?[39] The latter is certainly not invariably equivalent to the "pre-caprice tutti" (e.g. the first movements of II, IV and XII, and the final movements of I, IX, XI and XII). Simply chopping it off at the "segno" as Luce suggests, would mean that more than a third (35 pages) of the 97 pages of the violin solo should be omitted! It is implausible that composer and publisher would have gone to so much trouble with their expensive work while there is such a small nett amount of compulsory music to be garnered.

Ornamentation is limited to the use of trills (sometimes reduced to inverted mordents) and long or short appoggiaturas and combinations of these both. The notation of slurs is not consistent here. The practiced performer will not encounter many other problems.

It is noteworthy that both "Organo" and "Cimbalo" are used in the "Basso" part. Calmeyer says that it is possible "that Locatelli had played these concertos with organ accompaniment in one of the churches in Amsterdam before they were published, and that he simply wanted to indicate in the score that if an organ were used, its full support would be permissible [*Organo Forte*], or that the organ should not overpower the sound of the string orchestra [*Organo Piano*]."[40] The "Basso" part demands as a general rule that at any rate where "Contra Basso Solo" is mentioned the "Cimbalo" does not play, but only a "Solo Basso". However, it is significant that Locatelli continues to use *both* terms ("Cont. Solo", resp. "Contr. Solo Sen. Cim.") in the concertos.

THE PORTRAIT

Included amongst Locatelli's estate was a "Pourtret van P. Locatelli in Zwarte Konst op Koper, met 150 Afdrukken van het zelve" (an "Engraved Copper Plate of the Portrait of P. Locatelli, with 150 Prints of the same").[41] This "Pourtret" seems to have been based on an original crayoned ("gecrajonneerd") drawing by Cornelis Troost.[42]

The composer Simon Mayr (established from 1789 until his death in 1845 in Locatelli's birthplace Bergamo), who must have seen the original, described Locatelli as an "uomo d'un aspetto degnitoso ed imponente, d'una fronte spaziosa (sede, secondo la dottore di Gall, dell'organo di fervida fantasia musicale), di occhi scintillanti, e d'una bocca, che non sembra avvezza al riso." In Calmeyer's translation: "a man of dignified and imposing bearing, with a spacious forehead (the seat, according to the phrenologist Dr. Gall, of ardent musical fantasy), scintillating eyes and a mouth which does not seem used to smiling."[43]

There are three states of this copper engraving in existence.[44] The first is entirely lacking in text; the second displays an inscription, the signature below, the title (*L'Arte del Violino*) on the spine of the book above and a music stave. In the third state the initial bars of the *Vivace* from Locatelli's Concerto grosso opus I no. 8 have been filled into the music roll. This explains the difference between Koole's illustration and the one in *MGG*.[45] According to Niemeijer's data the *MGG* illustration should not be described as "erster Zustand" (first state) but as the second. Calmeyer "explained" the absence of music in the latter case in the following words: "In the MGG plate this has come out so faintly as to make the sheet look almost white."[46]

On the basis of the inscription on the spine of the upper book, the present facsimile edition has adopted the portrait of Locatelli from the third state of Cornelis Troost's engraving.

ACKNOWLEDGEMENTS

Finally, a word of thanks to the Toonkunst-Bibliotheek, Amsterdam, whose recently acquired extremely handsome copy (Sign. Zz-Loc-3) could be used for this edition and to the Rijksprentenkabinet of the Rijksmuseum, Amsterdam for making available the Troost print. I am extremely indebted to Dr. Albert Dunning, Utrecht for his generous help. I should also like to thank Drs. Pieter Fischer, Amsterdam for his suggestions in preparing the translation of Locatelli's dedication.

Amsterdam, October 1980 — Drs. Paul van Reijen

(Translation: Dr. Ian Parker)

NOTES

1) A. Koole, Art. "Locatelli", *MGG* VIII, Kassel 1960, col. 1076; art. "Locatelli", *MGG* XVI, Kassel 1979, col. 1150.

2) *Distinto Catalogo delle Opere Composte di mi Pietro Locatelli da Bergamo.* Facsimile of this document in J. H. Calmeyer, *The Life, Times and Works of Pietro Antonio Locatelli.* Diss. (typescript) University of North Carolina, Chapel Hill 1969, p. 437 (English translation on p. 90). First published by D. F. Scheurleer, "De in Nederland uitgegeven werken van Pietro Locatelli", *Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis*, IX (1909-1914), p. 210. Another version in A. Koole, *Leven en werken van Pietro Antonio Locatelli da Bergamo 1695-1794* [*recte* 1764], Amsterdam 1949, p. 49.

3) Scheurleer, *op. cit.*, p. 202. Koole *op. cit.*, p. 88.

4) A. Koole, Art. "Roger (Verlag)", *MGG* XI, Kassel 1963, col. 631.

5) Koole, *op. cit.*, p. 51. Calmeyer, *op. cit.*, p. 104.

6) *Amsterdamse Donderdaegse Courant, Ao. 1733*, nos.76 and 79 respectively. Copy in the Gemeentelijke Archiefdienst, Amsterdam. An incorrect version in Koole, *op. cit.*, p. 53.

7) F. Lesure, *Bibliographie des Editions Musicales publiées par Estienne Roger et Michel-Charles le Cène (Amsterdam, 1696-1743)*, Paris 1969, p. [91]. *L'Arte del Violino* is identified exclusively under plate number 572 in Le Cène's *Catalogue des Livres de Musique*, 1737, p. 56 (reprinted in Lesure).

8) None of the authors cited so far have mentioned this more than coincidental state of affairs.

9) Calmeyer, *op. cit.*, p. 105. The commentary which Calmeyer gives elsewhere (p. 44), namely that Locatelli's work was offered to the public "at prices which differ little from what we would pay for them today", can very definitely not be applied to the price of opus III!

10) Calmeyer, *op. cit.*, p. 105.

11) Koole, *op. cit.*, p. 51.

12) Facsimile in Calmeyer, *op. cit.*, p. 437. Scheurleer, *op. cit.*, p. 211.

13) See Dunning's book *Pietro Antonio Locatelli (1695-1764). Der Virtuose und seine Welt*, Buren 1981, Buch II, Kap. 1. An Italian translation will be published at the same time by Olschki in Florence and it is from this source that I have cited here. The information previously collected on a "Girolamo Michiel Lini" (cf. A. Dunning-A. Koole, "Pietro Antonio Locatelli. Nieuwe bijdragen tot de kennis van zijn leven en werken", *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, XX (1967), p. 80, adopted by Calmeyer, *op. cit.*, p. 77) is hereby superseded.

14) Quite apart from the numerous printing errors and inconsequential use of the original spelling, the text of the dedication given by Koole has the following striking faults: "Huomo i Grandi" for *Huomini Grandi*; "la stimatissima" for *la sua stimatissima* (cf. Koole, *op. cit.*, pp. 51 and 53).

15) *MGG* XVI, Kassel 1979, col. 1150.

16) On this point see in particular Calmeyer, *op. cit.*, pp. 78 and 104 respectively.

17) Citation from M. Dounias in Calmeyer, *op. cit.*, p. 170.

18) Calmeyer, *op. cit.*, pp. 164ff.

19) P(aul) D(avid), Art. "Locatelli", *Grove's Dictionary of Music and Musicians*, V, London 5/1954, p. 352. The *Capriccio* mentioned by David is not "Le Labyrinthe", but forms a part of the twelfth *Concerto* whose title reads: *Il Laberinto Armonico/Facilus aditus, difficilis exitus.*

20) Historical correctness is once again lacking from Koole's work when he maintains: "The twelve concertos have without exception three movements, a formal principle which was established by Corelli and Vivaldi in their solo concertos" (cf. Koole, *op. cit.*, p. 169). Corelli did not write any solo concertos at all!

21) ". . . and the slow movements [of Torelli] have a distinctive tempo arrangement in themselves: slow, fast, slow" (cf. D.D. Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music*, London 1965, p. 342).

22) Calmeyer (*op. cit.*, p. 310) suggests the exact opposite when he maintains: "When a slower Andante is intended, (. . .), the term Largo Andante is used." Wrongly so, since Andante is a further modification of the "principal" word Largo. See also I. Hermann-Bengen, *Tempobezeichnungen. Ursprung, Wandel im 17. und 18. Jahrhundert*, Tutzing 1959, pp. 82-83.

23) Calmeyer, *op. cit.*, pp. 300-329. Koole, *op. cit.*, pp. 168-177.

24) The "Cadenza" is missing in III/3 and VI/1, and in particular in the last four *Concerti*, i.e. IX/3, X/1, XI/1 and 3, and XII/1. In the *Capricci* of IX and XI there is a certain thematic relationship with the movement itself. - For the paired terms "cadenza"-"capriccio" see Boyden (*op. cit.*, pp. 464-466) and D. Themelis, *Etude ou Caprice. Die Entstehungsgeschichte der Violinetüde,* München 1976, pp. 51-69 [= "IV. Caprice und Etude"]. esp. p. 64.

25) Calmeyer, *op. cit.*, pp. 332-333.

26) Boyden, *op. cit.*, p. 340.

27) B.G. Jackson, "Some Suggestions for the Performance of Grouped Staccato Bowings in the Music of Locatelli", *The Consort*, No. 29 (1973), pp. 23-31, esp. p. 30.

28) Boyden, *op. cit.*, p. 424.

29) Jackson, *op. cit.*, p. 23.

30) Jackson, *op. cit.*, p. 23.

31) Music examples in Calmeyer, *op. cit.*, pp. 338-339.

32) Boyden, *op. cit.*, p. 338.

33) Koole, *op. cit.*, p. 170.

34) Calmeyer, *op. cit.*, p. 339.

35) J. Luce, *The Virtuosity and Unique Role of the Caprices for Solo Violin in Pietro Locatelli's "L'Arte del Violino"*. Diss. (typescript) University of Michigan 1975, Ann Arbor 1979, p. 34.

36) Calmeyer, *op. cit.*, p. 341.

37) See the examples in Calmeyer, *op. cit*, p. 342.

38) Luce, *op. cit.*, p. 88.

39) This opinion is also shared by Calmeyer who writes: "The 'segno' at which the movement could be finished is placed at the beginning of the *capriccio*, which is then followed by a short orchestral *tutti*. The final chord before the *capriccio* is frequently [sometimes - v. R.] a dominant chord and the beginning of the final *tutti* sections does not always provide a logical continuation, so that in the absence of the *capriccio* some kind of bridge passage would have to be inserted. This would not present any great difficulty" (cf. Calmeyer, *op. cit.*, p. 302).

40) Calmeyer, *op. cit.*, p. 328.

41) Koole, *op. cit.*, p. 130.

42) Koole, *op. cit.*, p. 136. See especially J. W. Niemeijer, *Cornelis Troost 1696--1750*, Assen 1973, pp. 15-16.

43) Calmeyer, *op. cit.*, p. 159.

44) Niemeijer, *op. cit.*, p. 178.

45) *MGG* VIII, Kassel 1960, Table 53/1.

46) Calmeyer, *op. cit.*, p. 404 (footnote).

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 Privilegio

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.

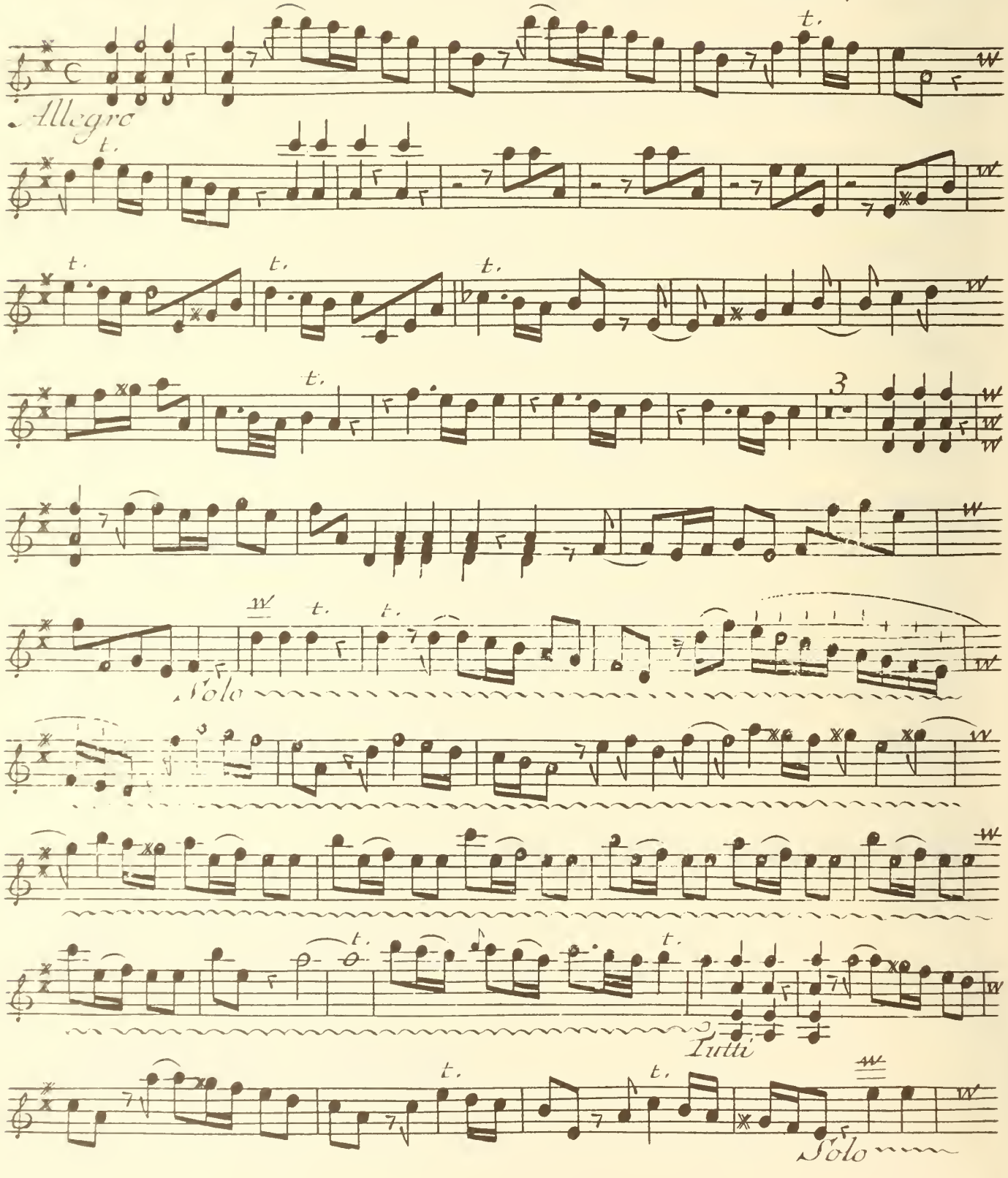
DI VOSTRA ECCELLENZA

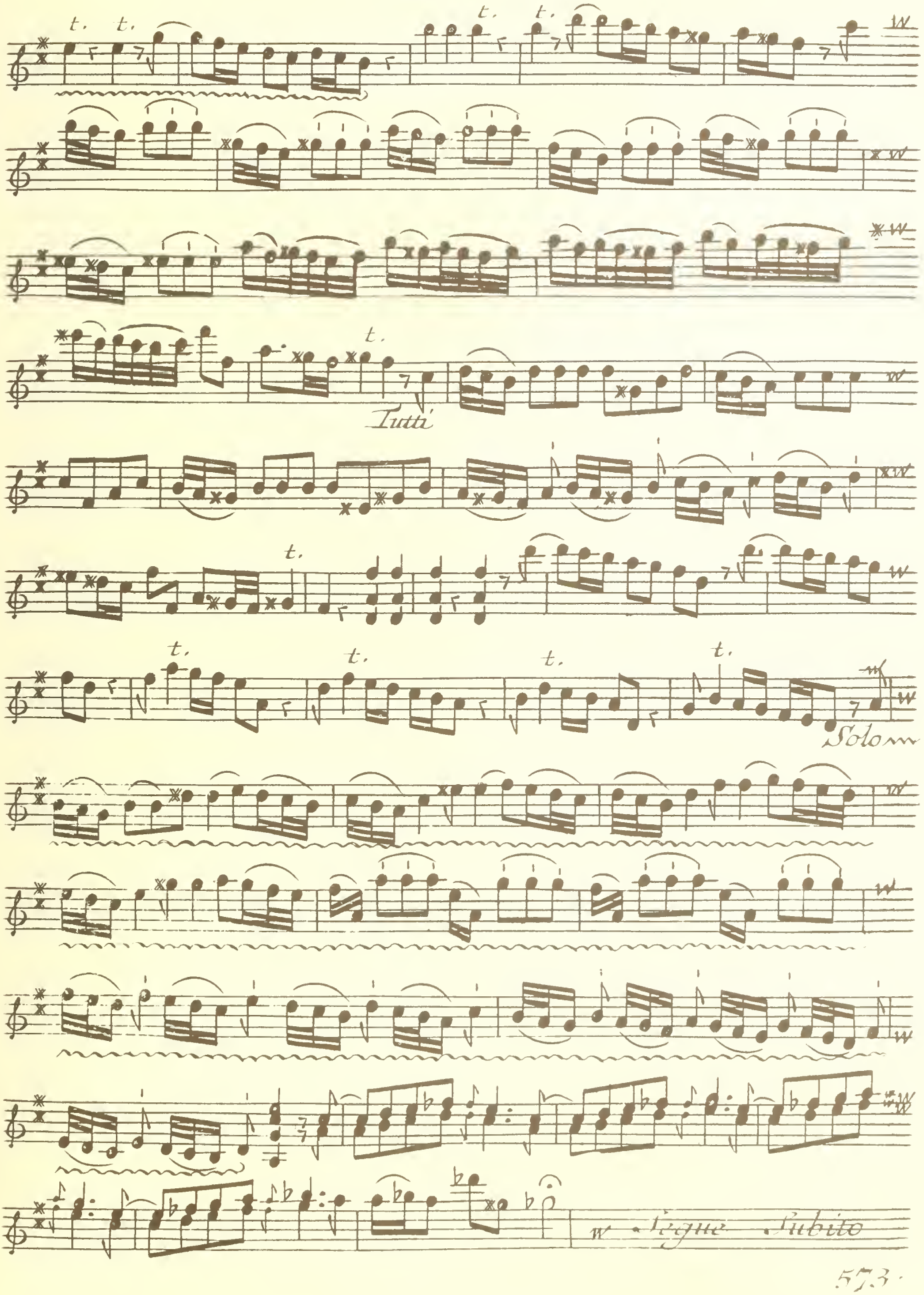
Umill.mo Devot.mo et Obblig.mo
Servitore

PIETRO LOCATELLI

Concerto I

Doue sono le linee ~~~ si deue Sonare un Ottaua più alto.

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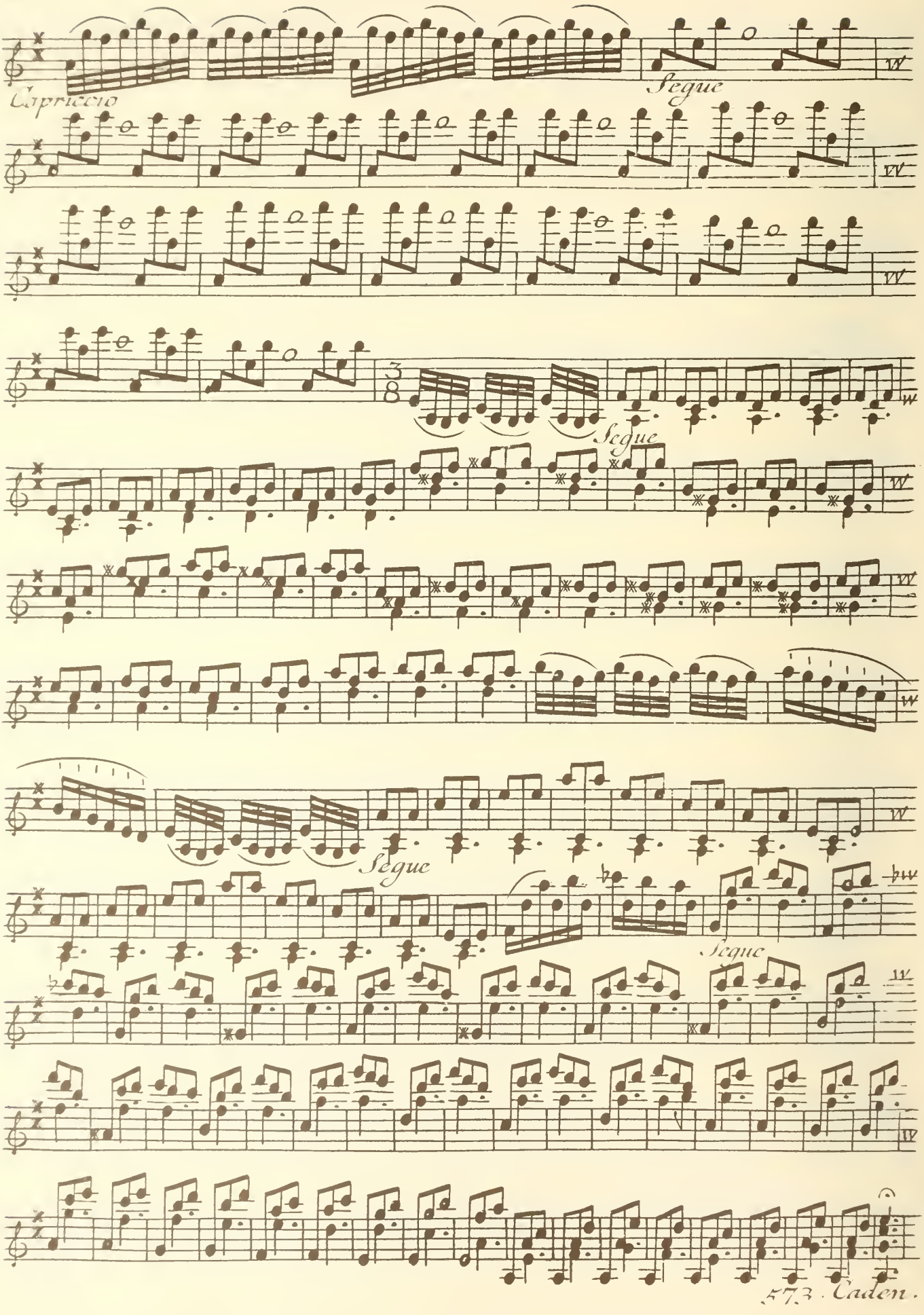
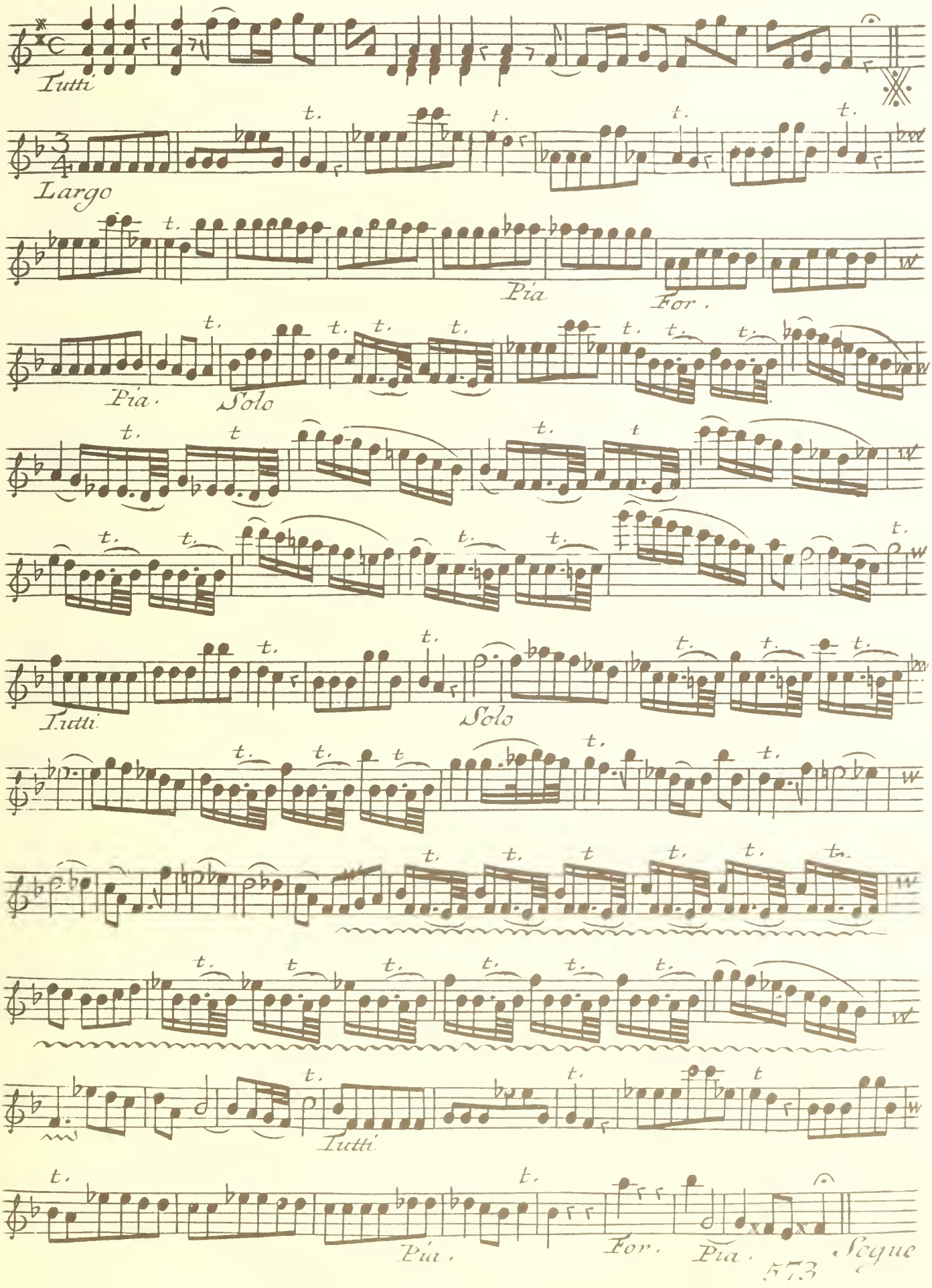
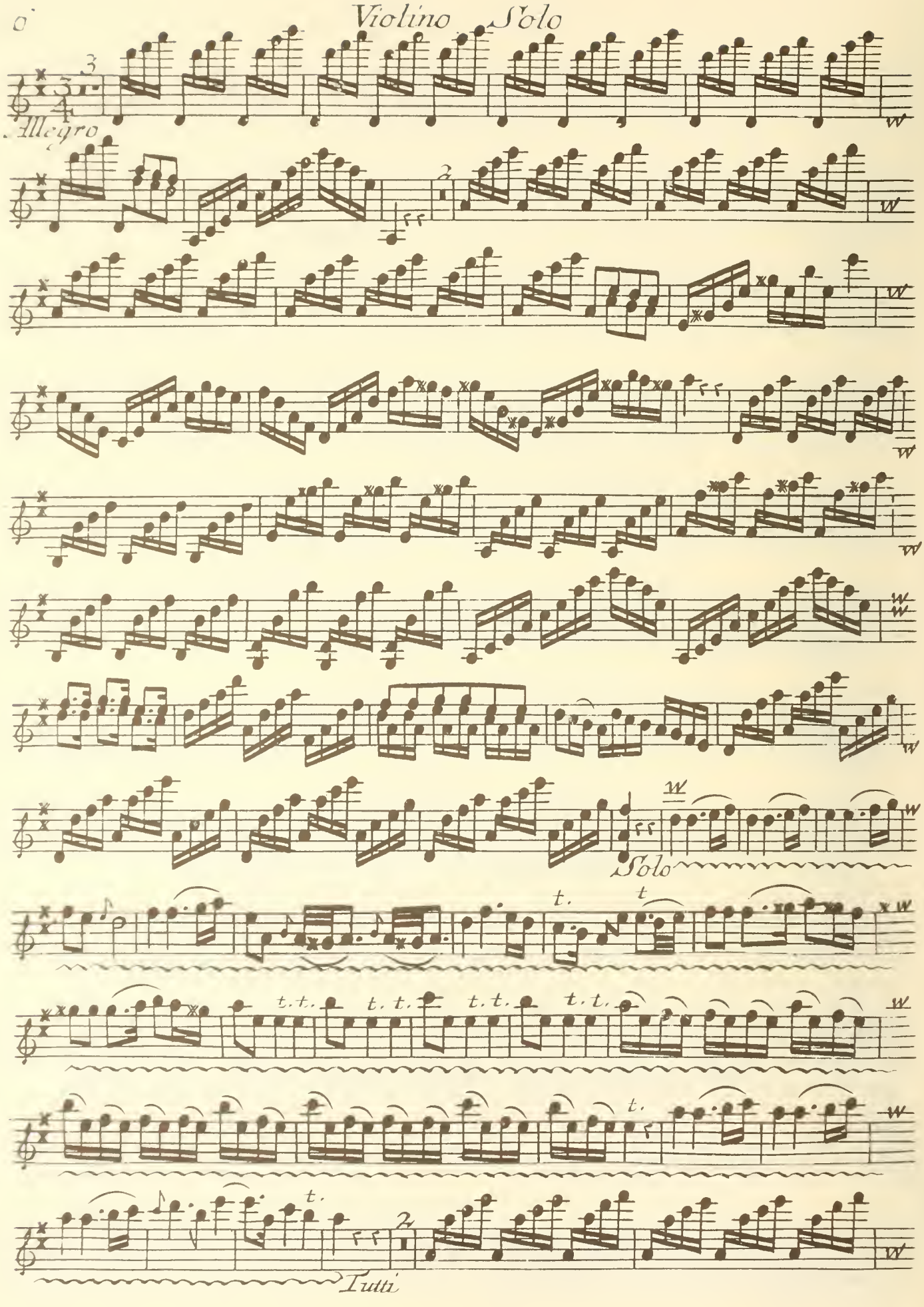
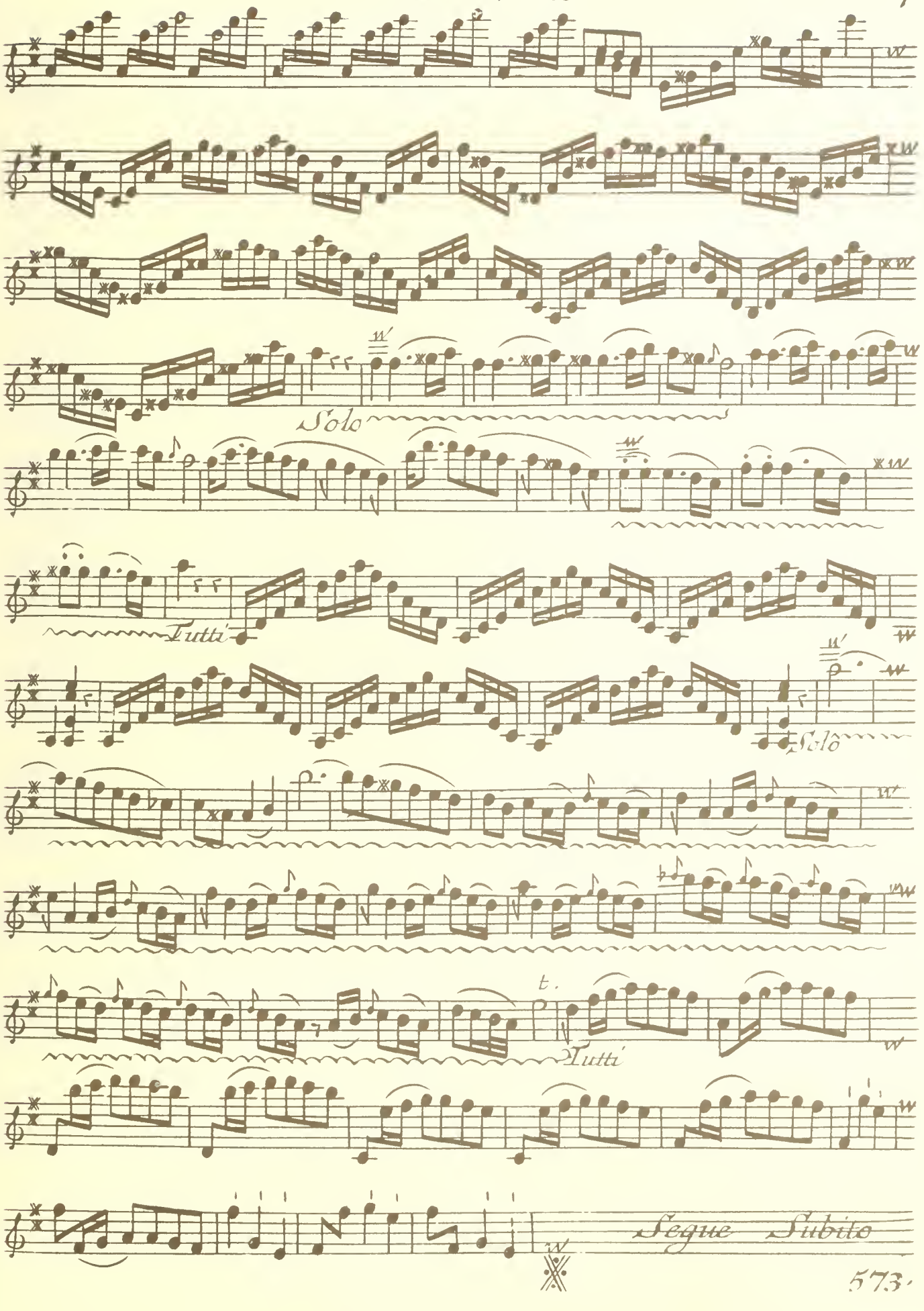
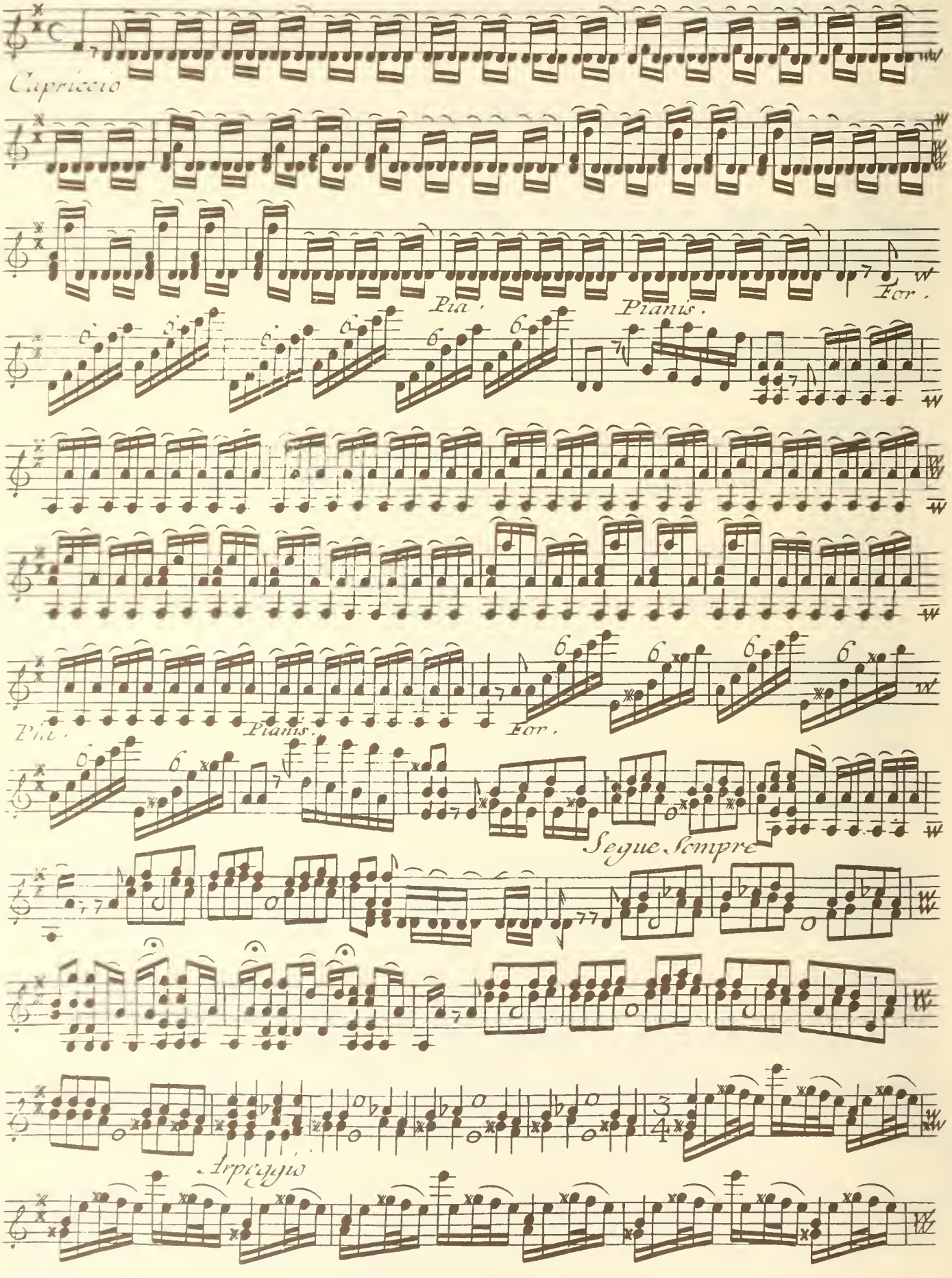
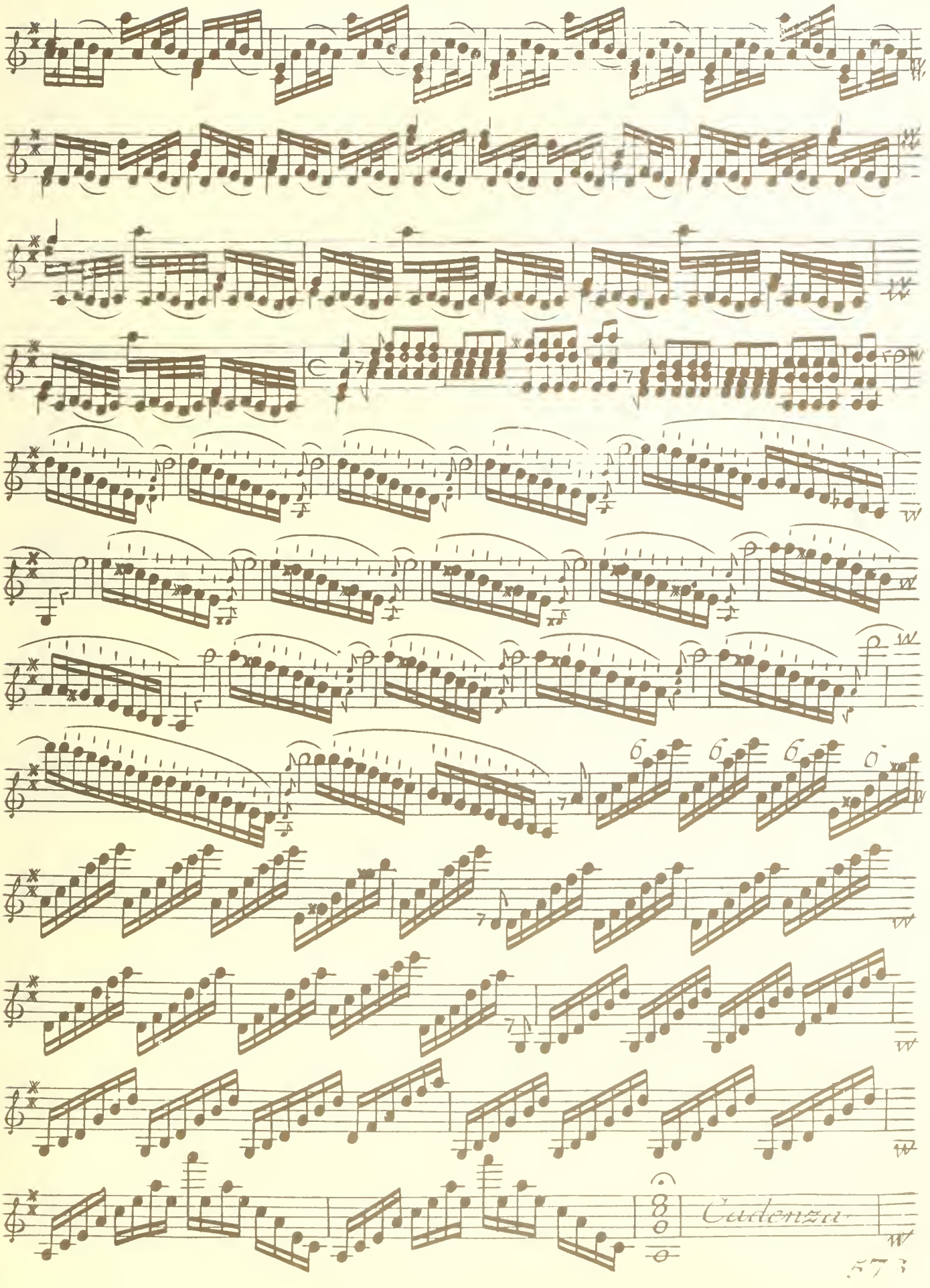

Capriccio
Segue
Segue
Segue
Segue
573. Caden.


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


Violino Solo
Allegro
Solo
Tutti


Solo
Tutti
Solo
Tutti
Segue Subito


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


Cadenza

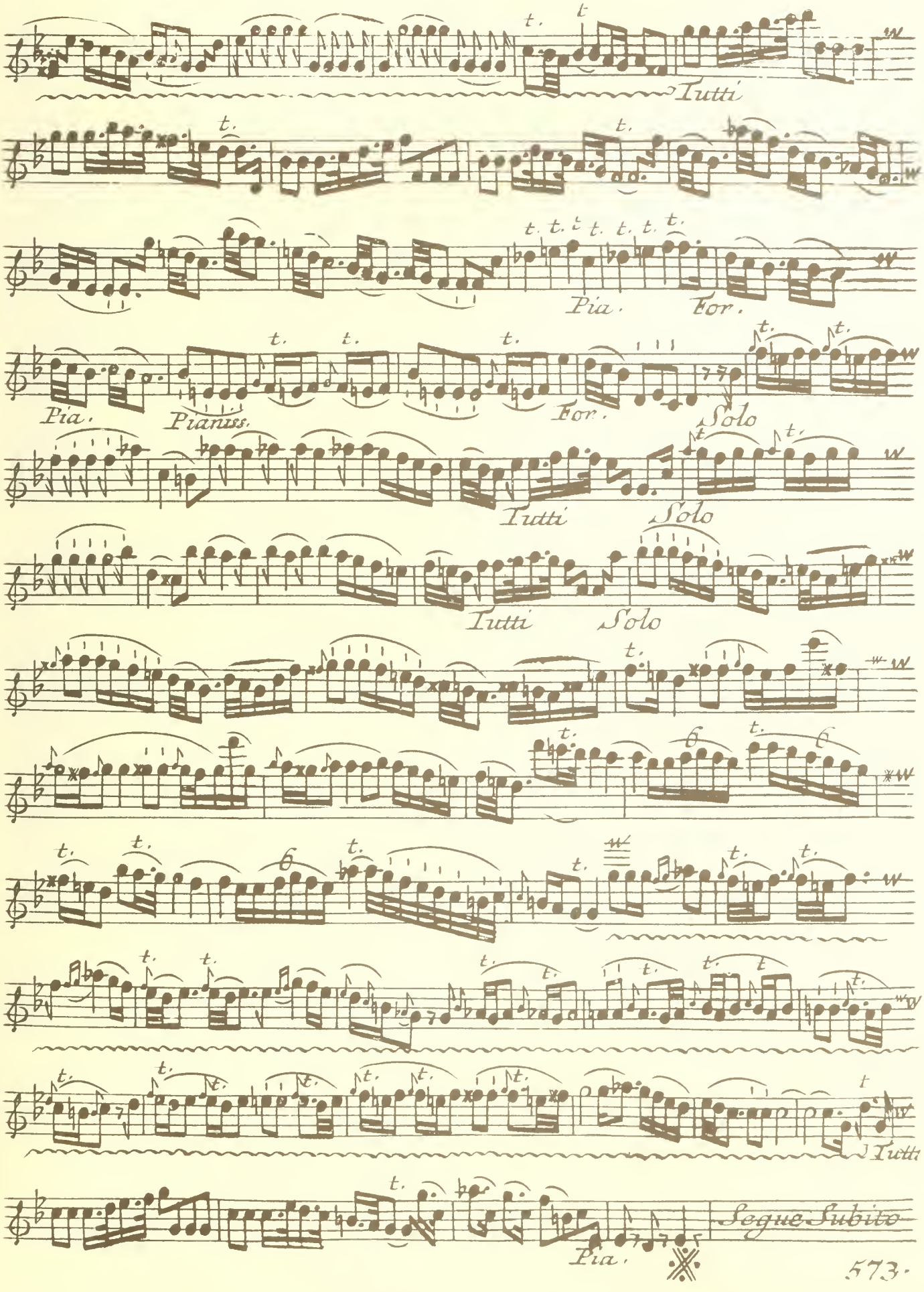
Violino Solo

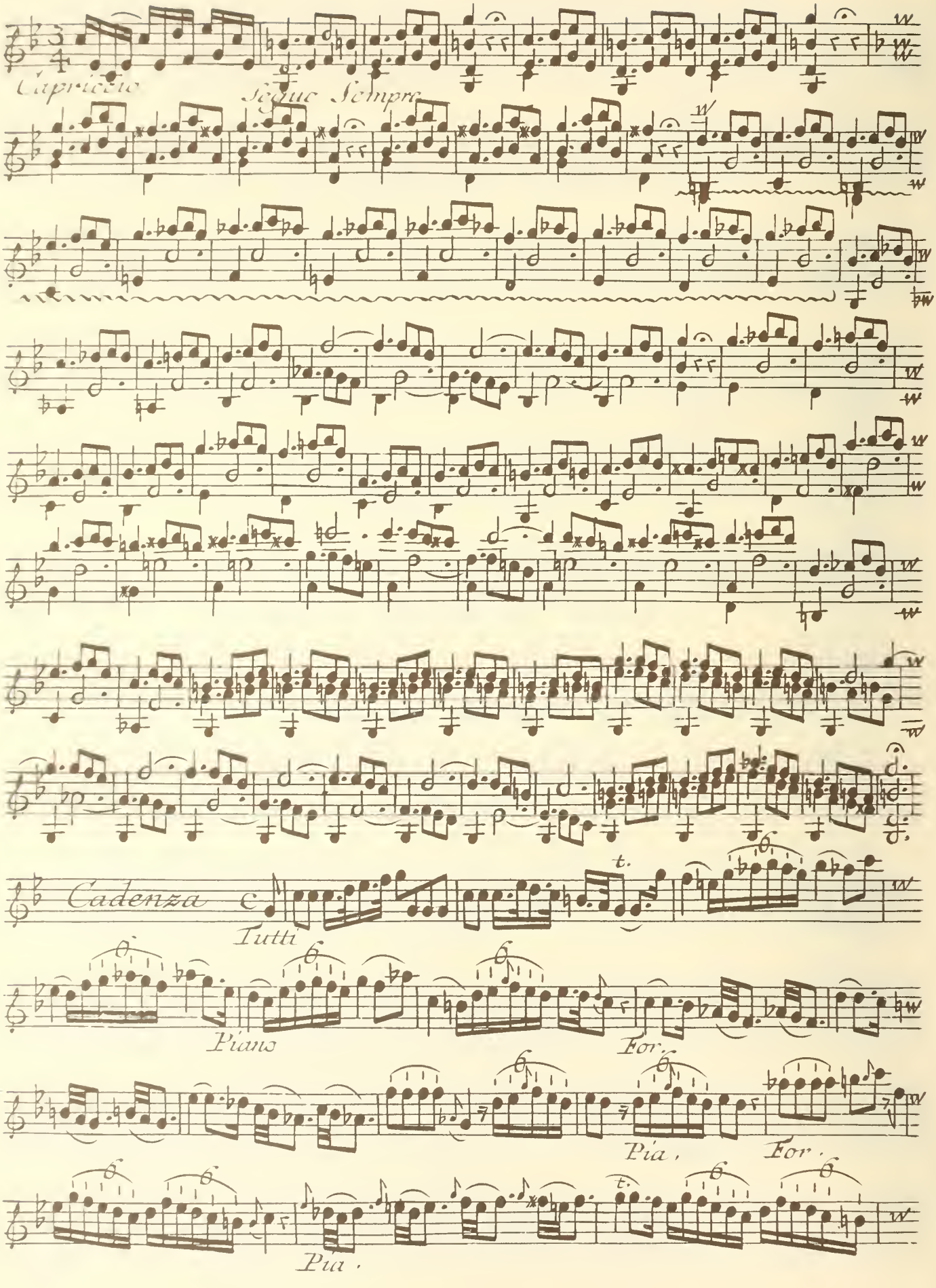
Tutti

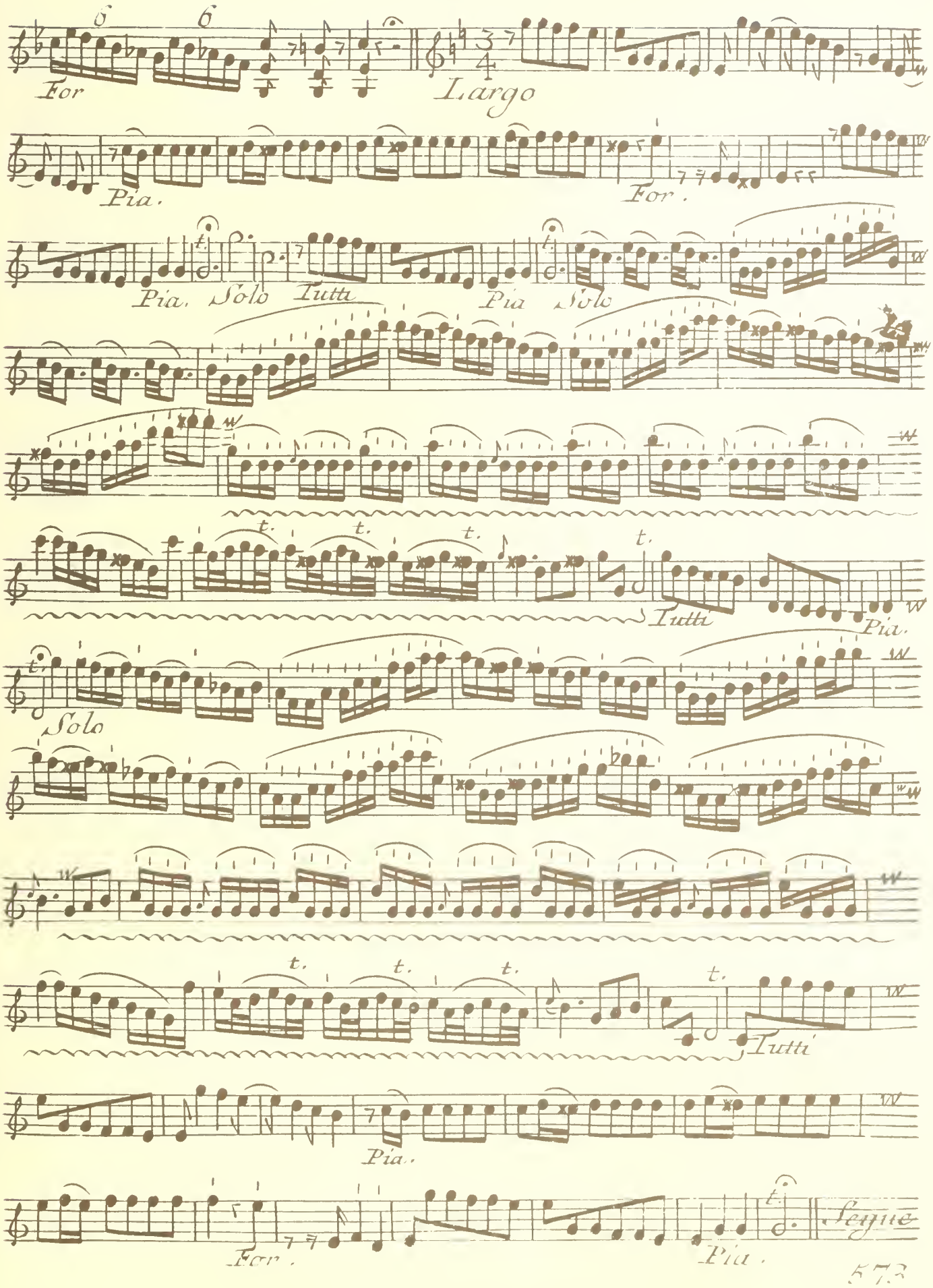
Concerto II

Andante

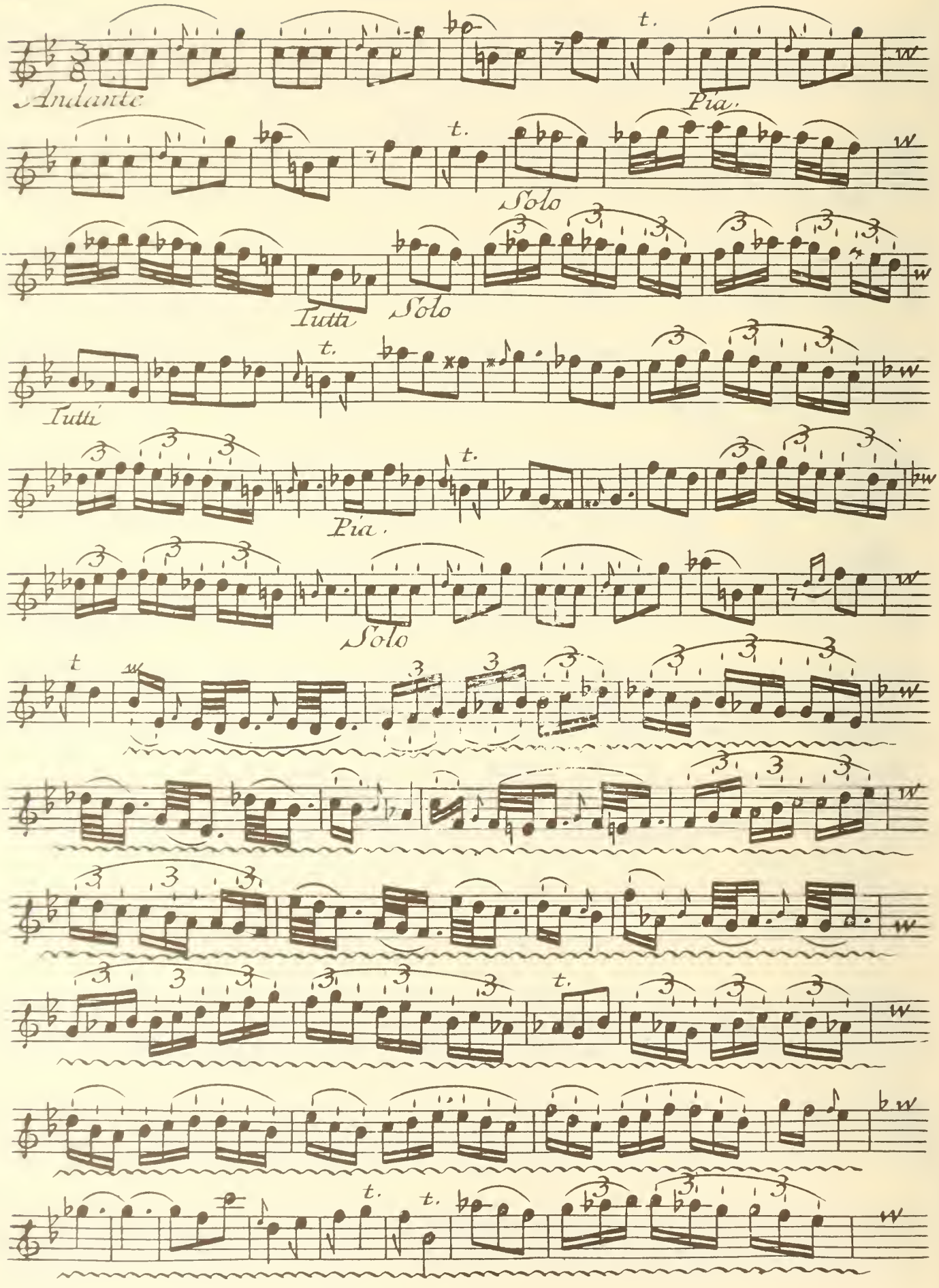
Pia. For. Pia. For. Pia. For. Pia. For. Solo

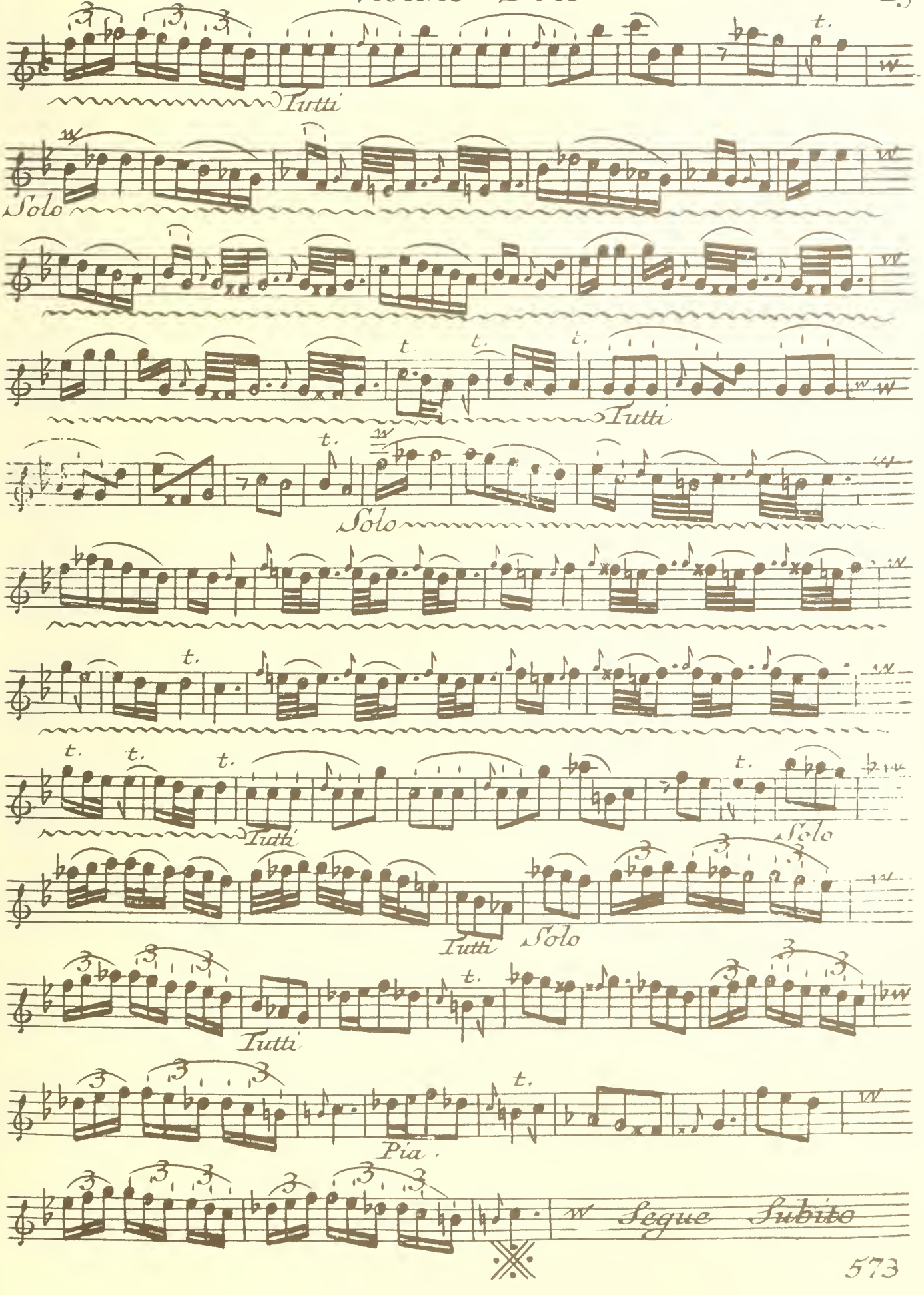

Tutti
Pia.
For.
Pia.
Pianiss.
For.
Solo
Tutti
Solo
Tutti
Solo
Tutti
Segue Subito
Pia.

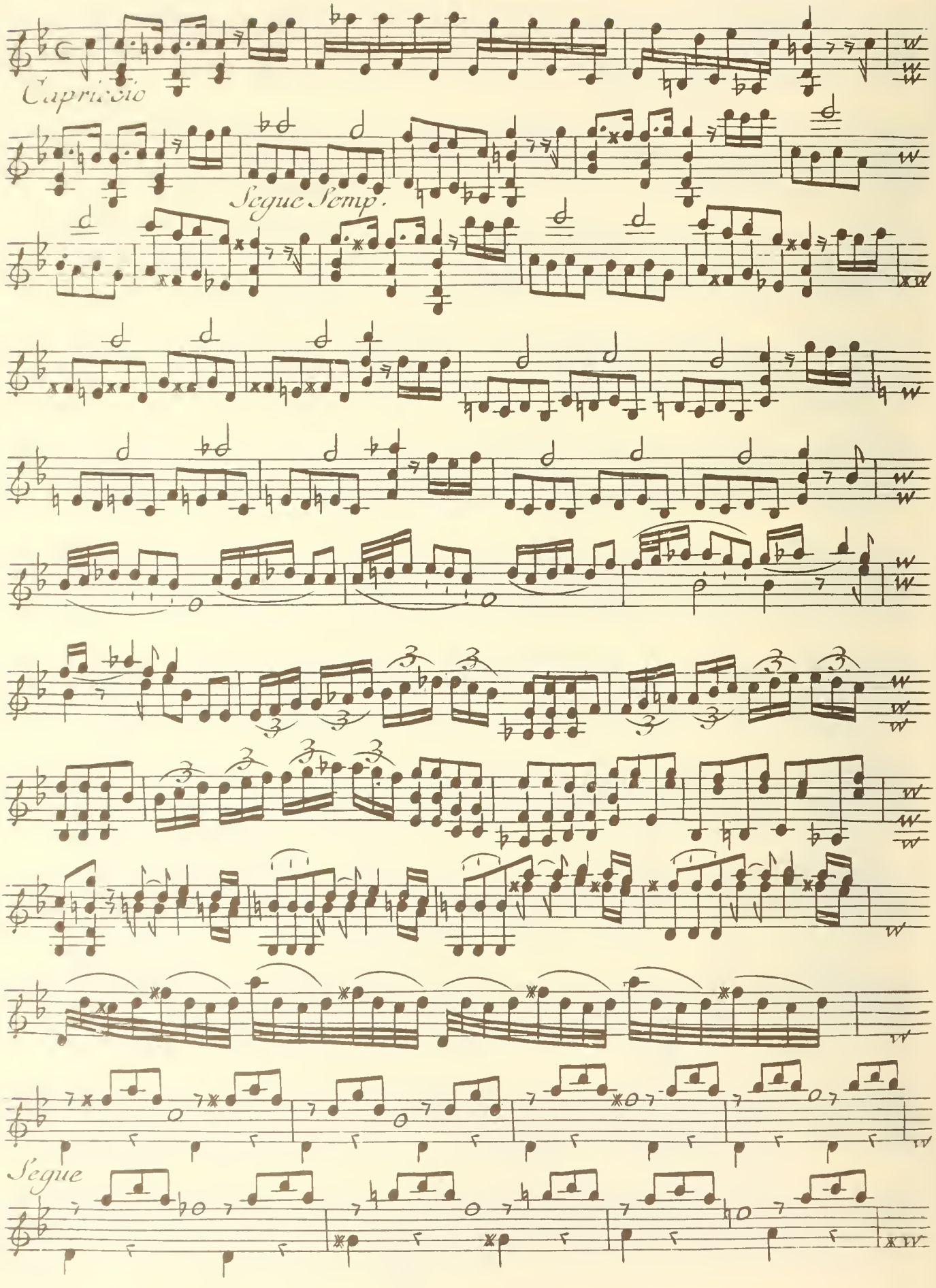

Capriccio
Segue Sempre
Cadenza
Tutti
Piano
For.
Pia.
For.
Pia.

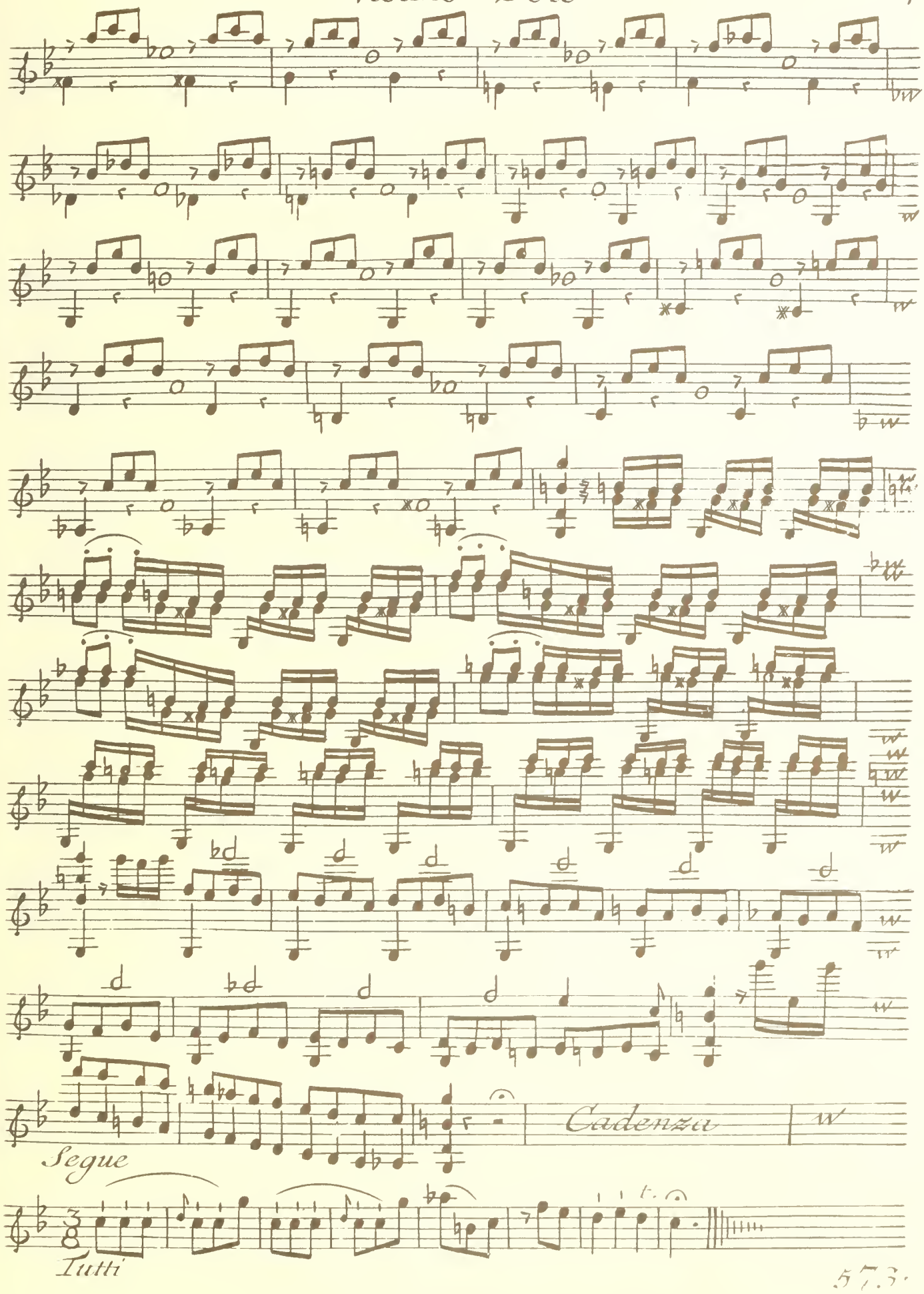

For
Largo
Pia.
For.
Pia. Sólo Tutti
Pia Sólo
Tutti
Pia.
Solo
Tutti
Pia.
For.
Pia.
segue

Violino Solo

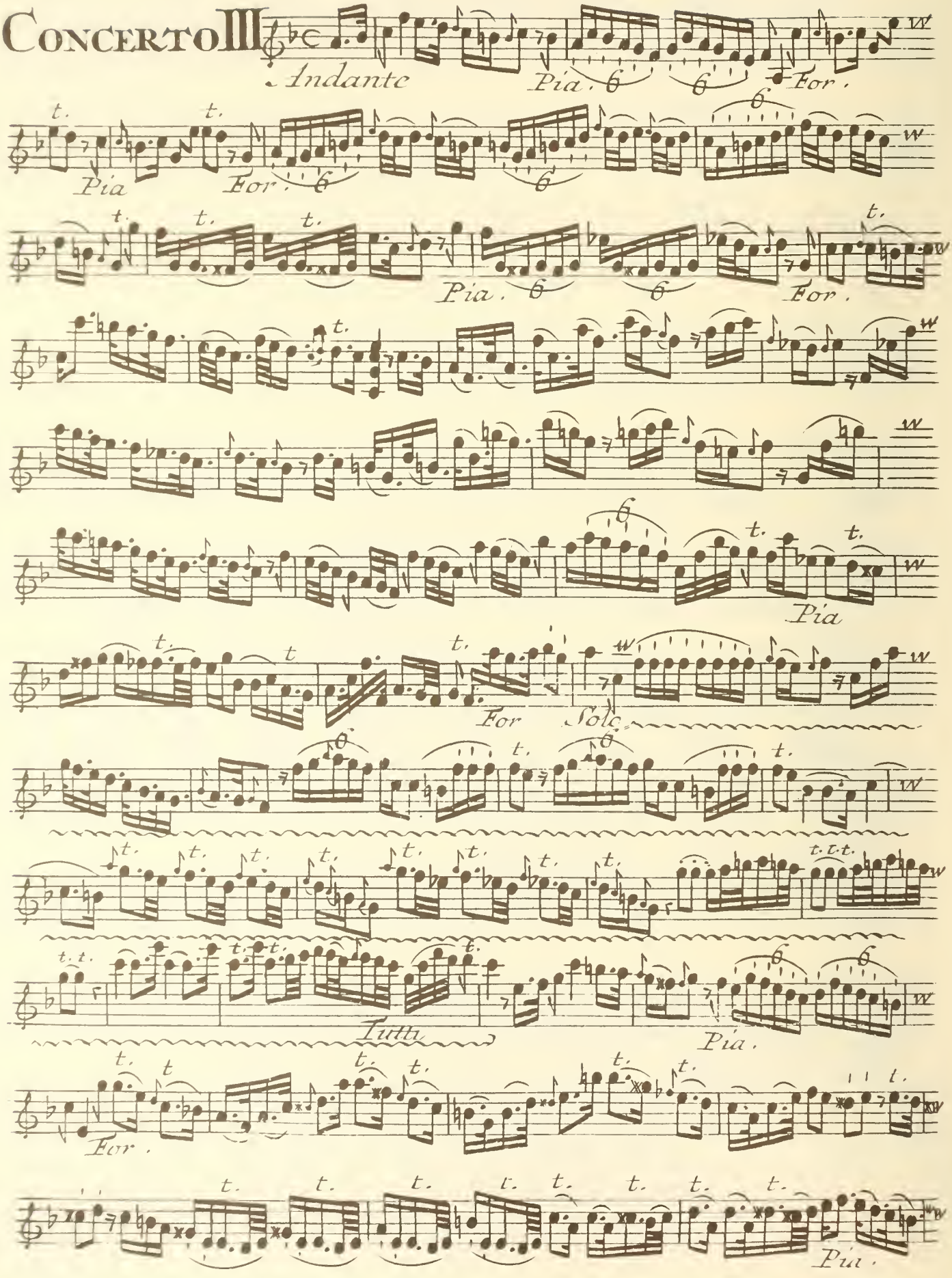


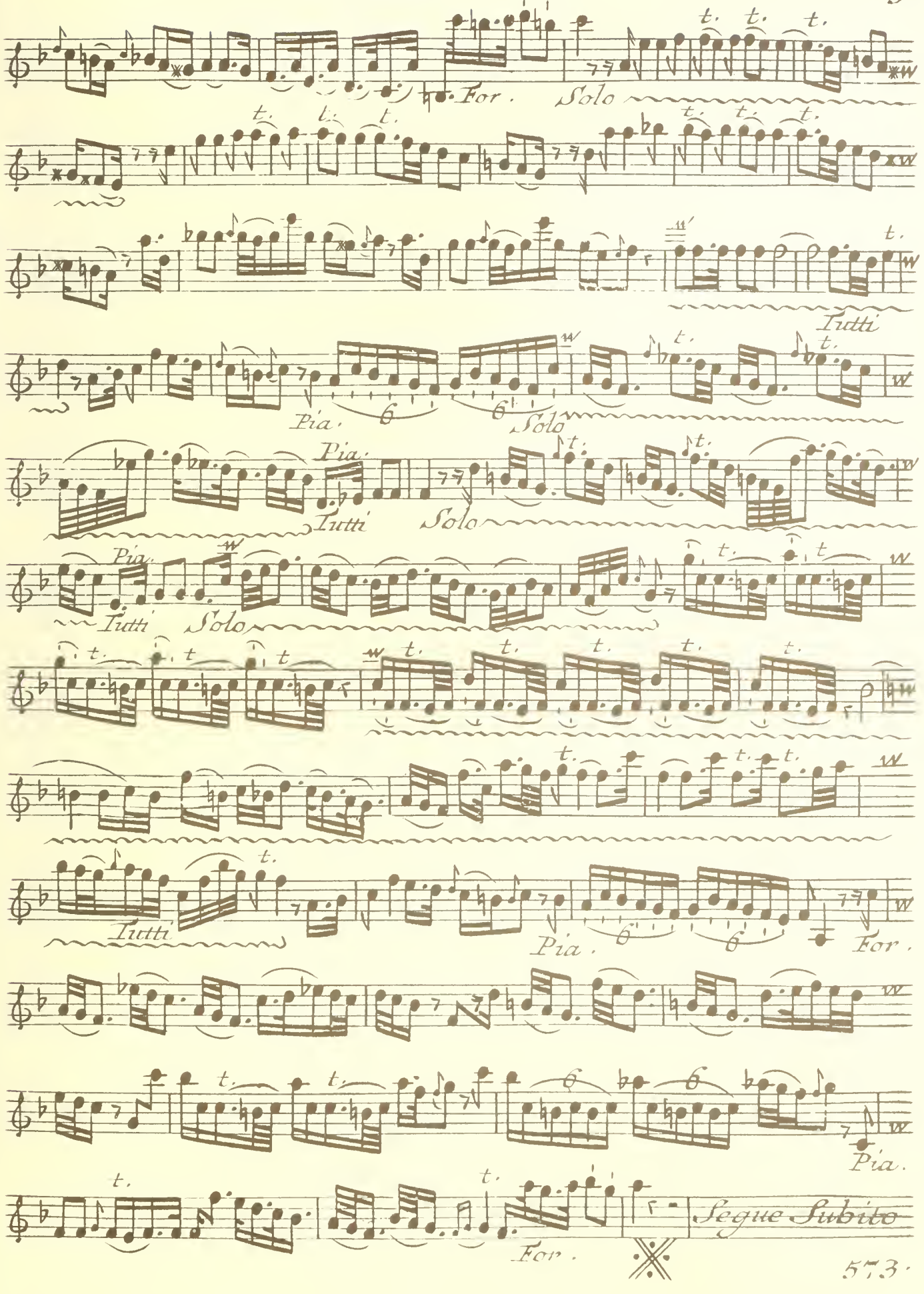

Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti Solo
Tutti
Pia.
Segue Subito

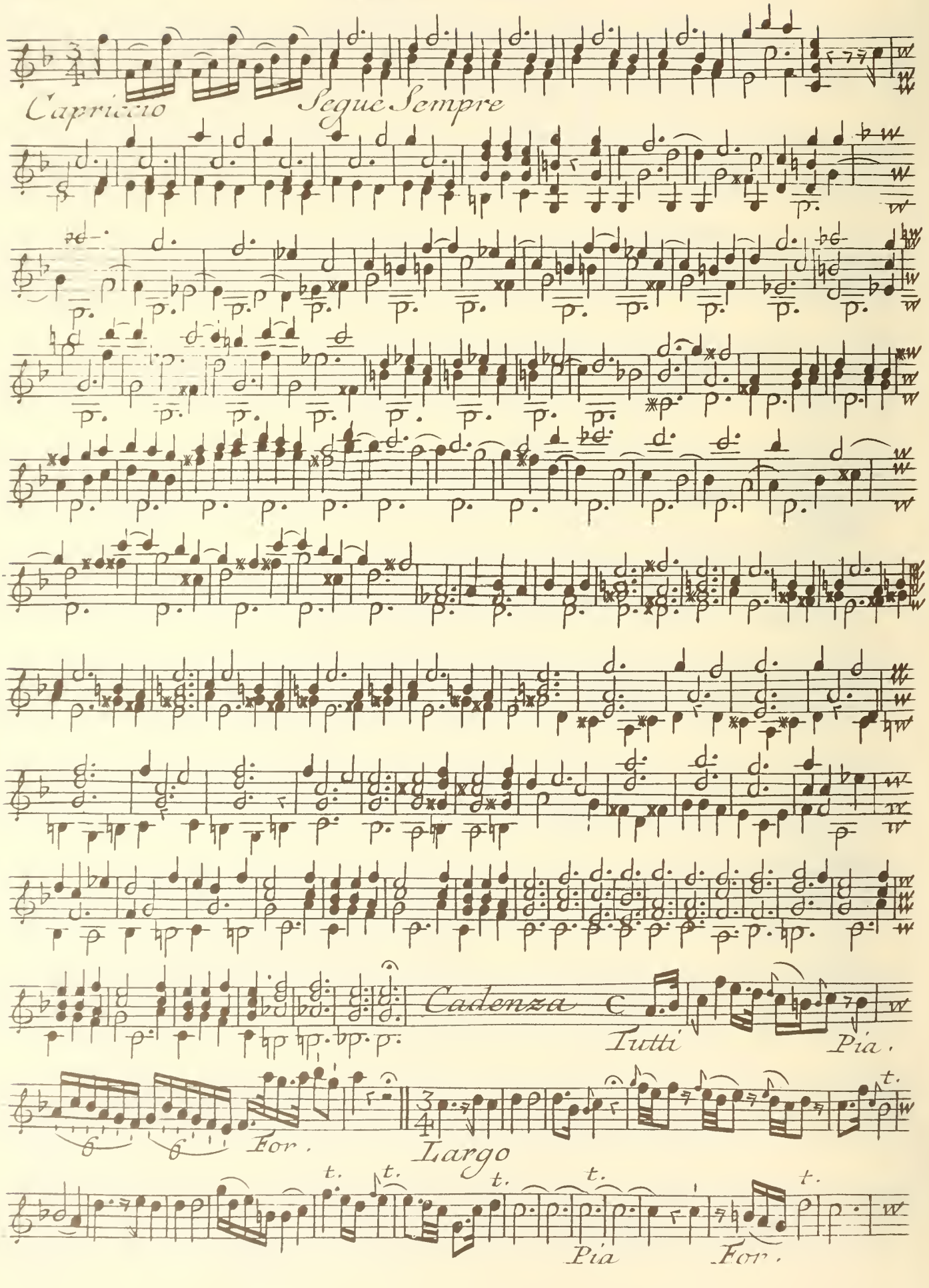

Capriccio
Segue Semp.
Segue

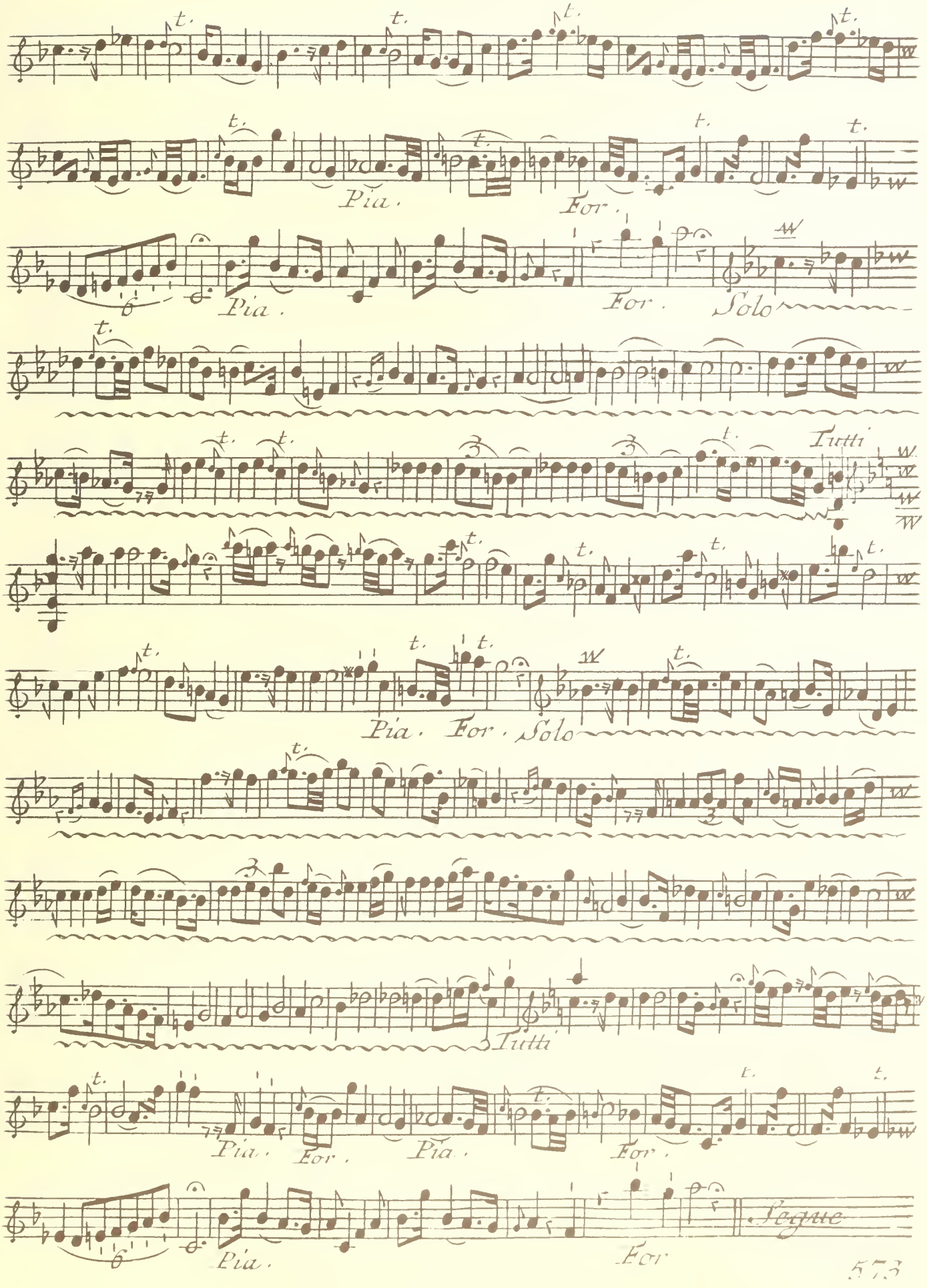

Cadenza
Segue
Tutti

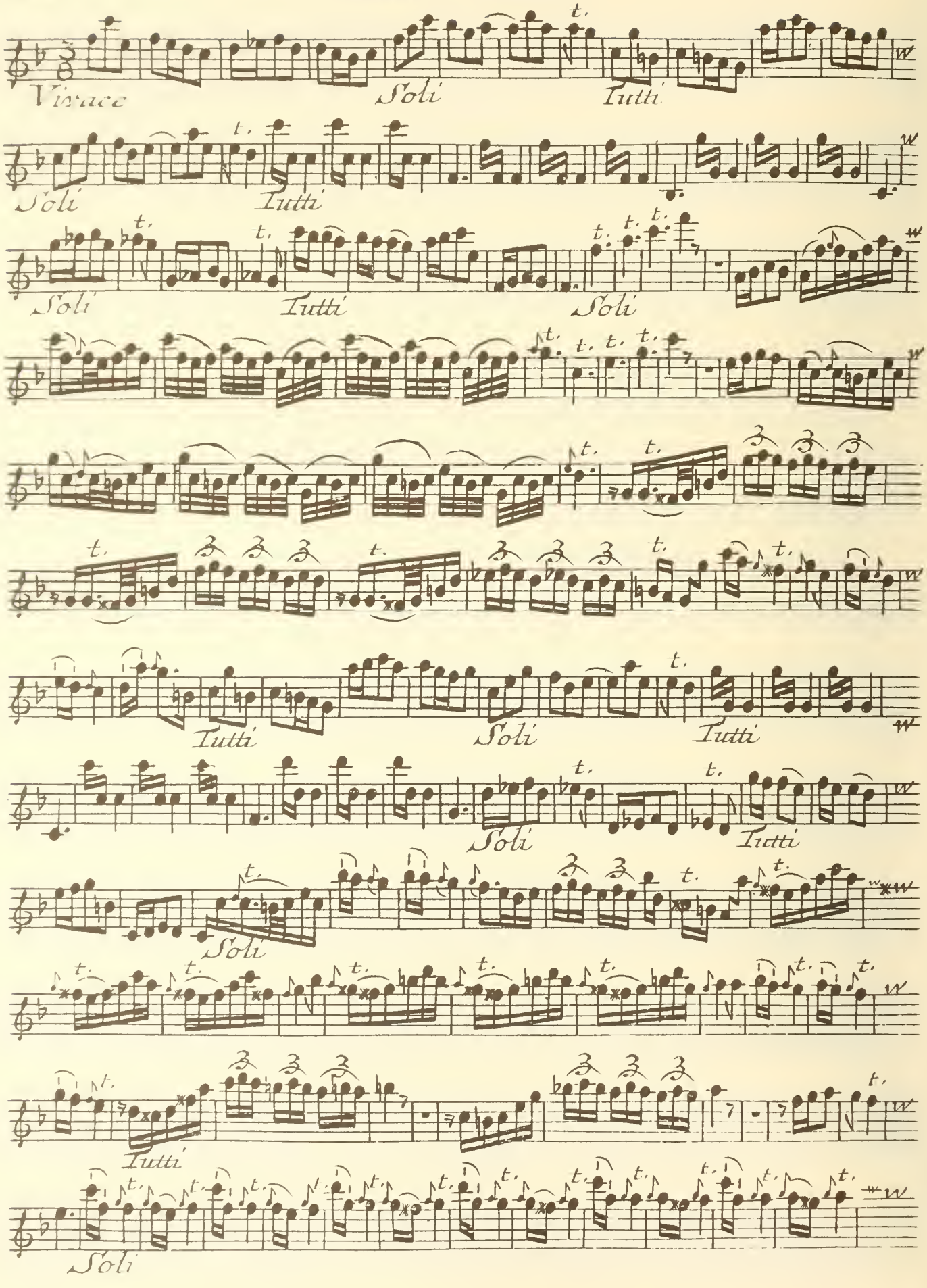
Concerto III

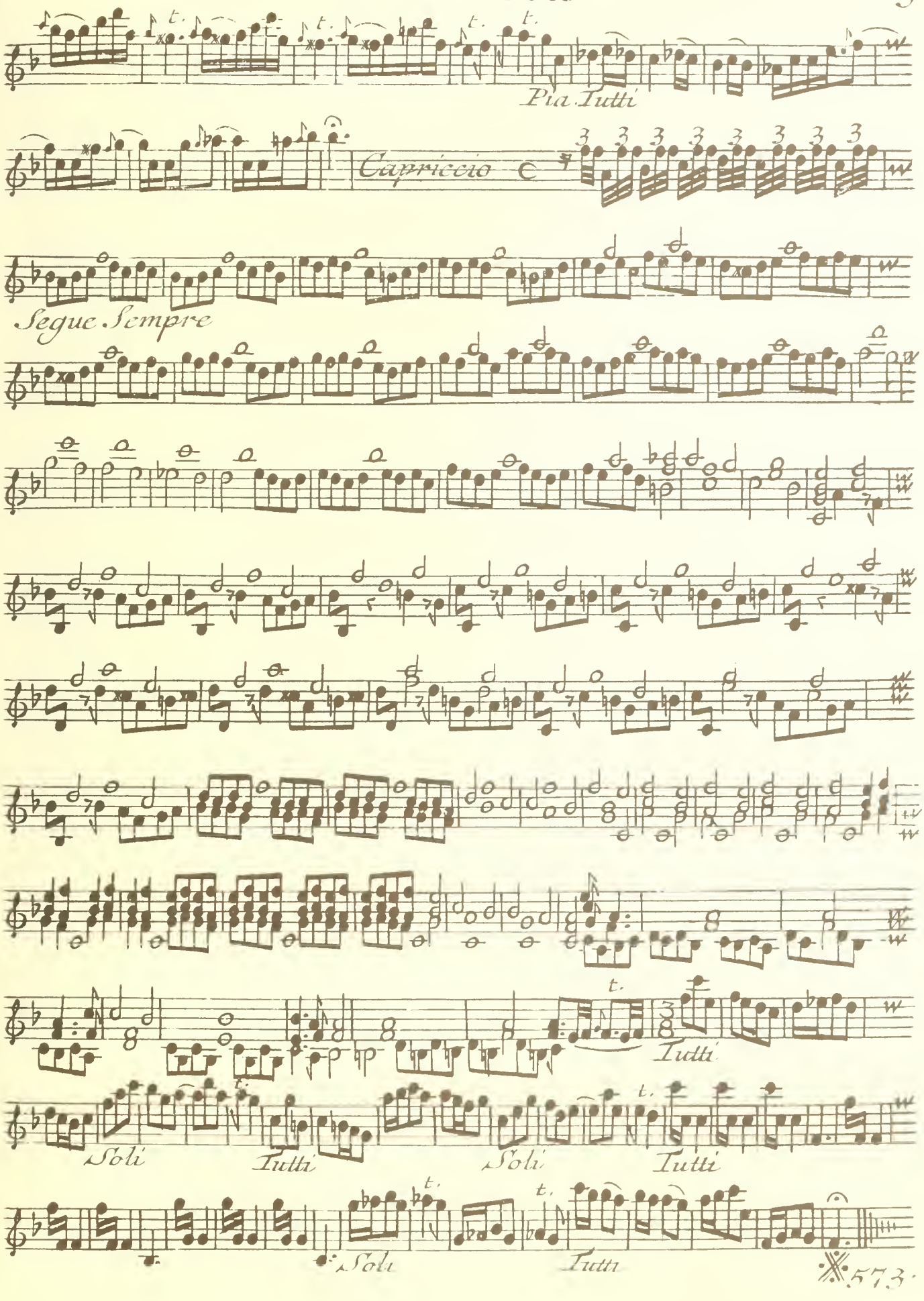



For.
Solo
Tutti
Pia.
Solo
Pia.
Tutti
Solo
Pia.
Tutti
Solo
Tutti
Pia.
For.
Pia.
Segue Subito
For.

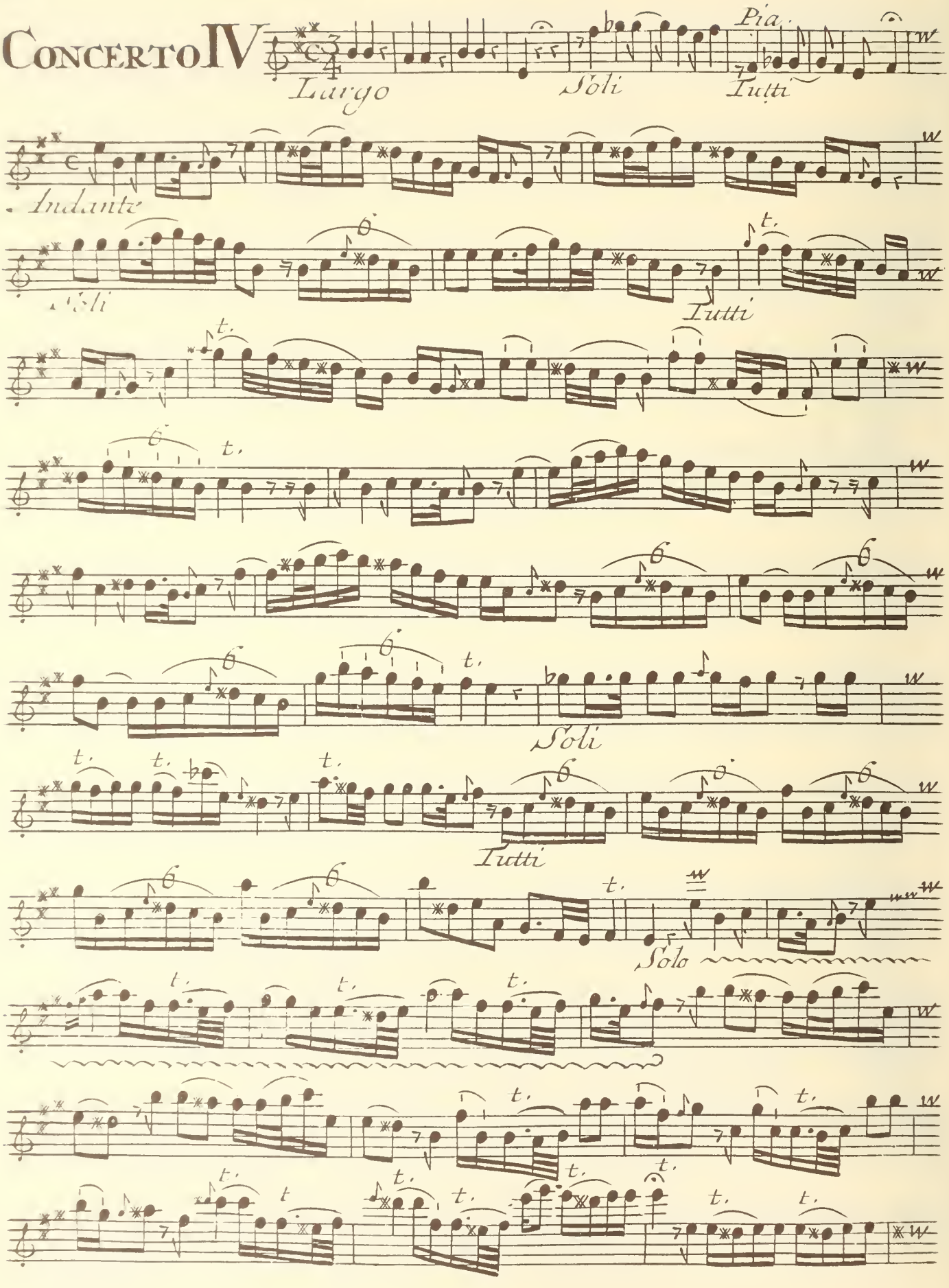

Capriccio
Segue Sempre
Cadenza
Tutti
Pia.
For.
Largo
Pia
For.

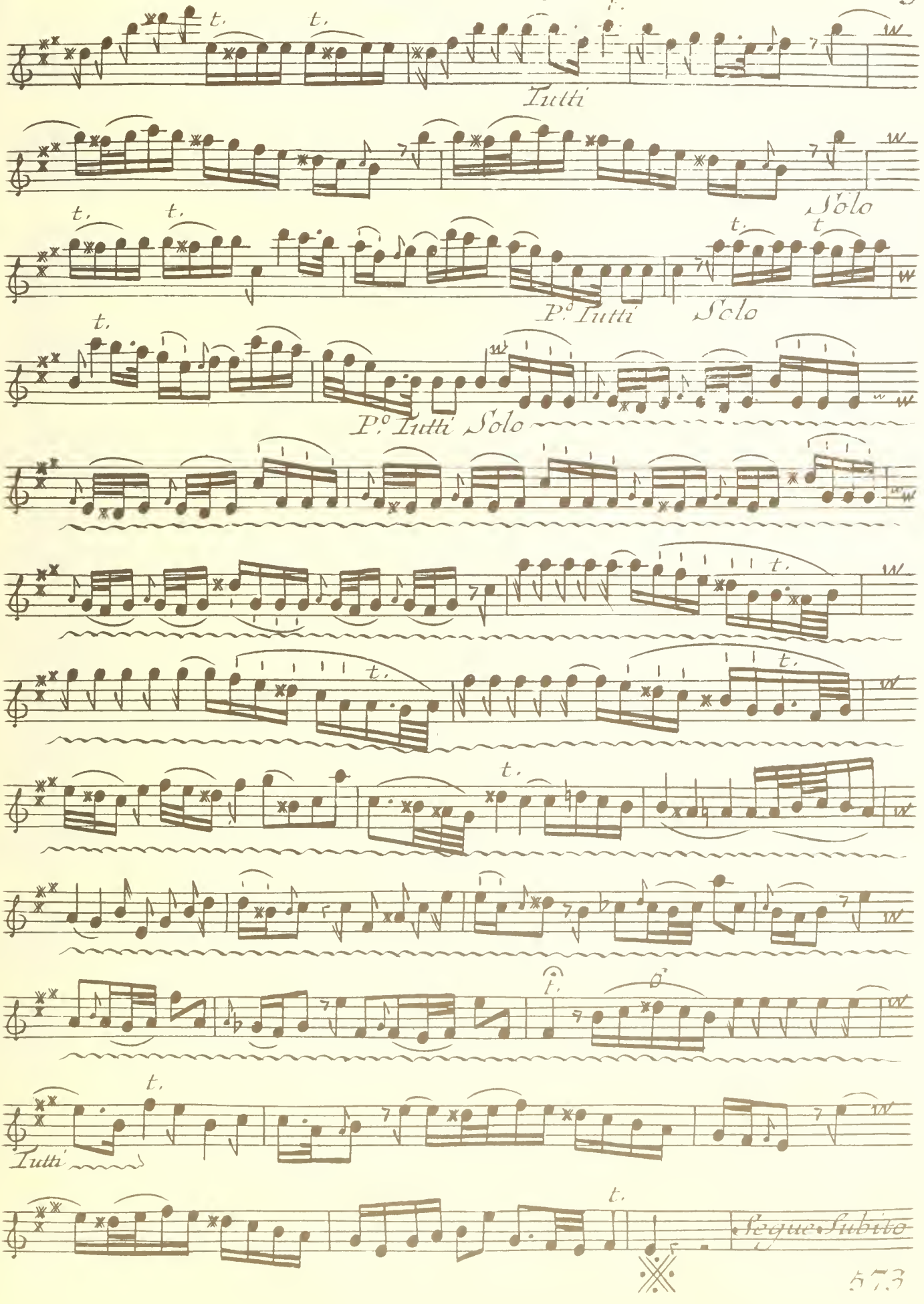

Pia.
For.
Pia.
For.
Solo
Tutti
Pia.
For.
Solo
Tutti
Pia.
For.
Pia.
For.
Pia.
Segue


Vivace
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli

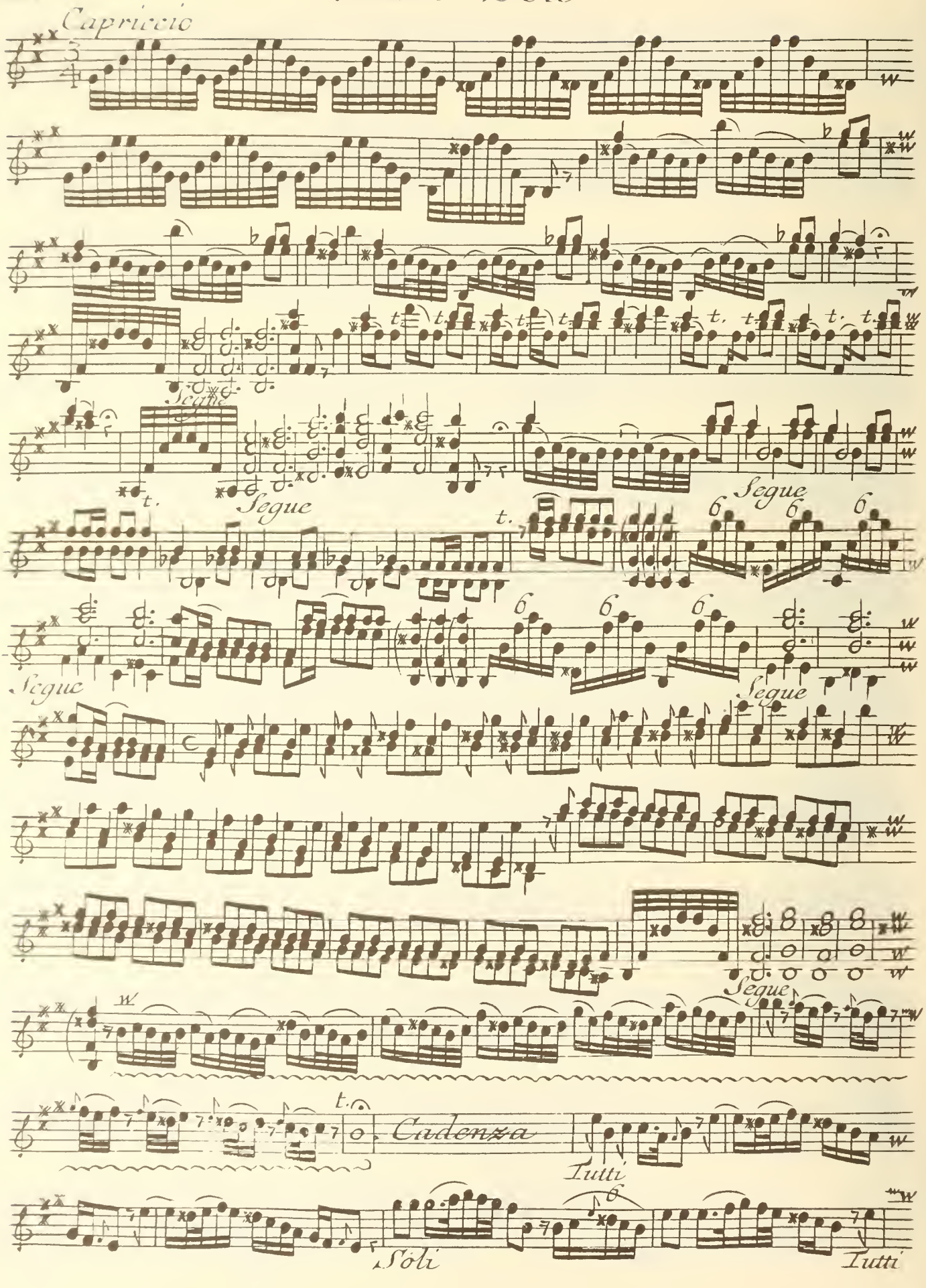

Pia Tutti
Capriccio
Segue Sempre
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti

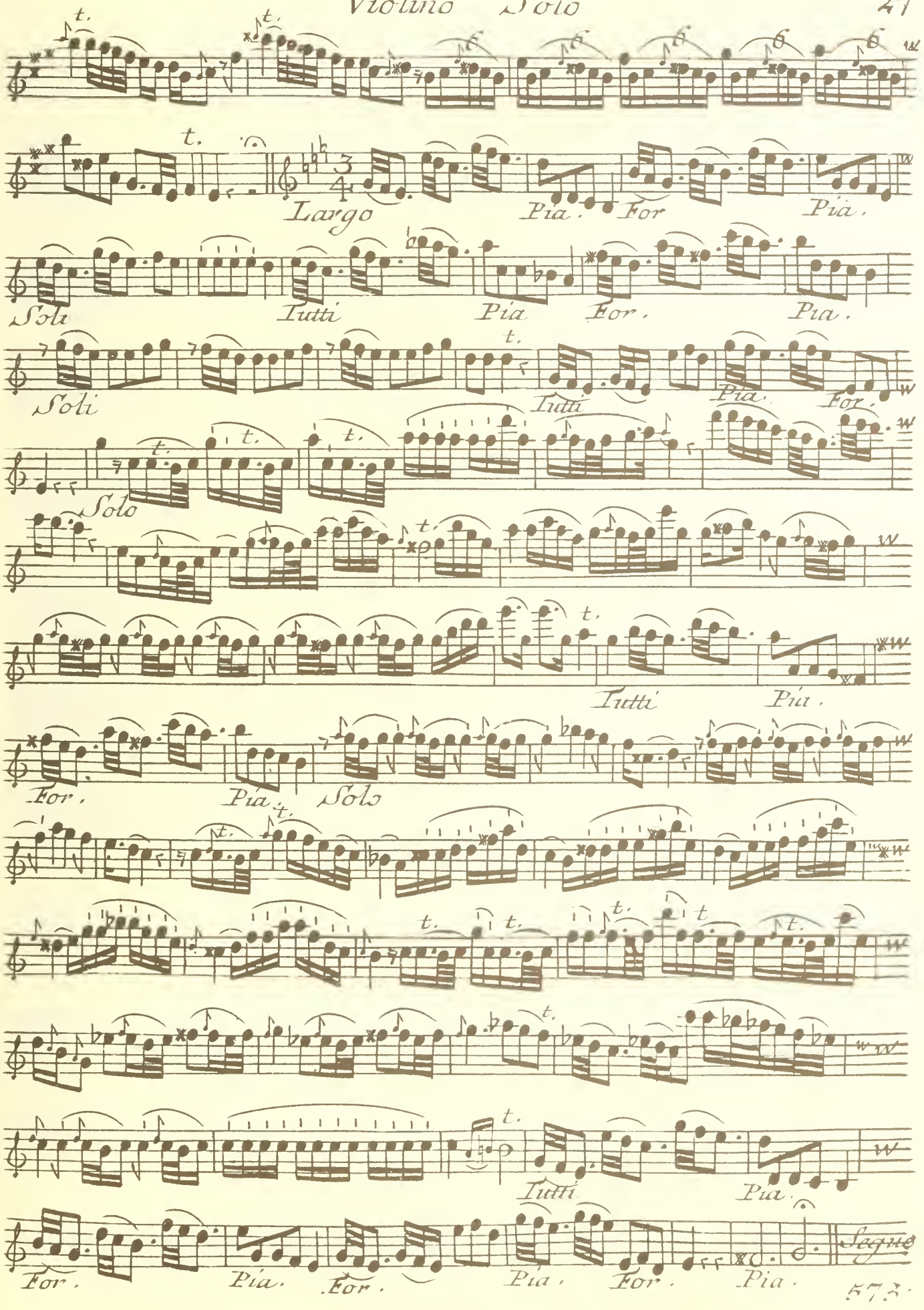
Concerto IV



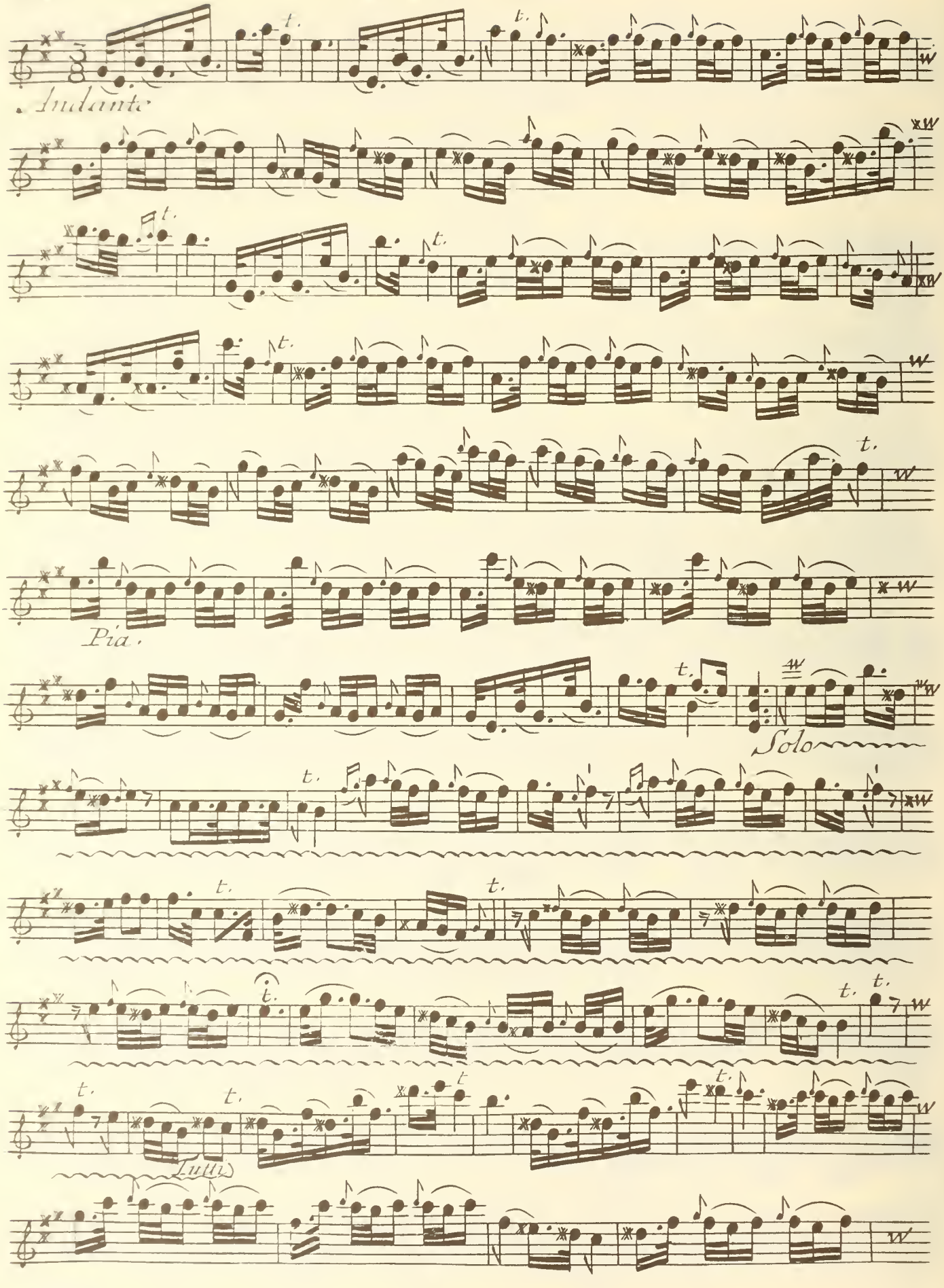

Tutti
Sólo
P.o Tutti
Sólo
P.o Tutti Solo
Tutti
Segue subito

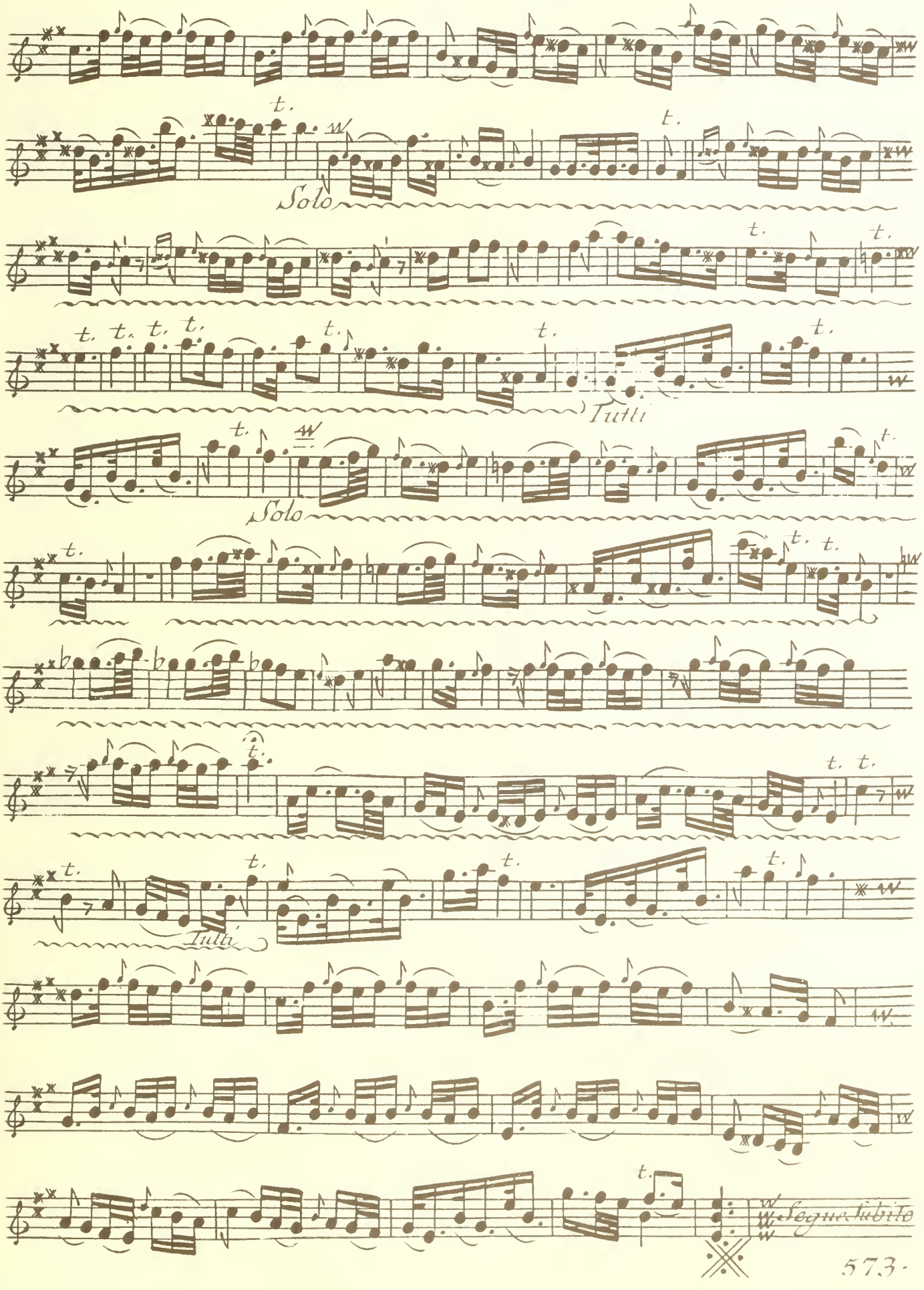
Violino Solo

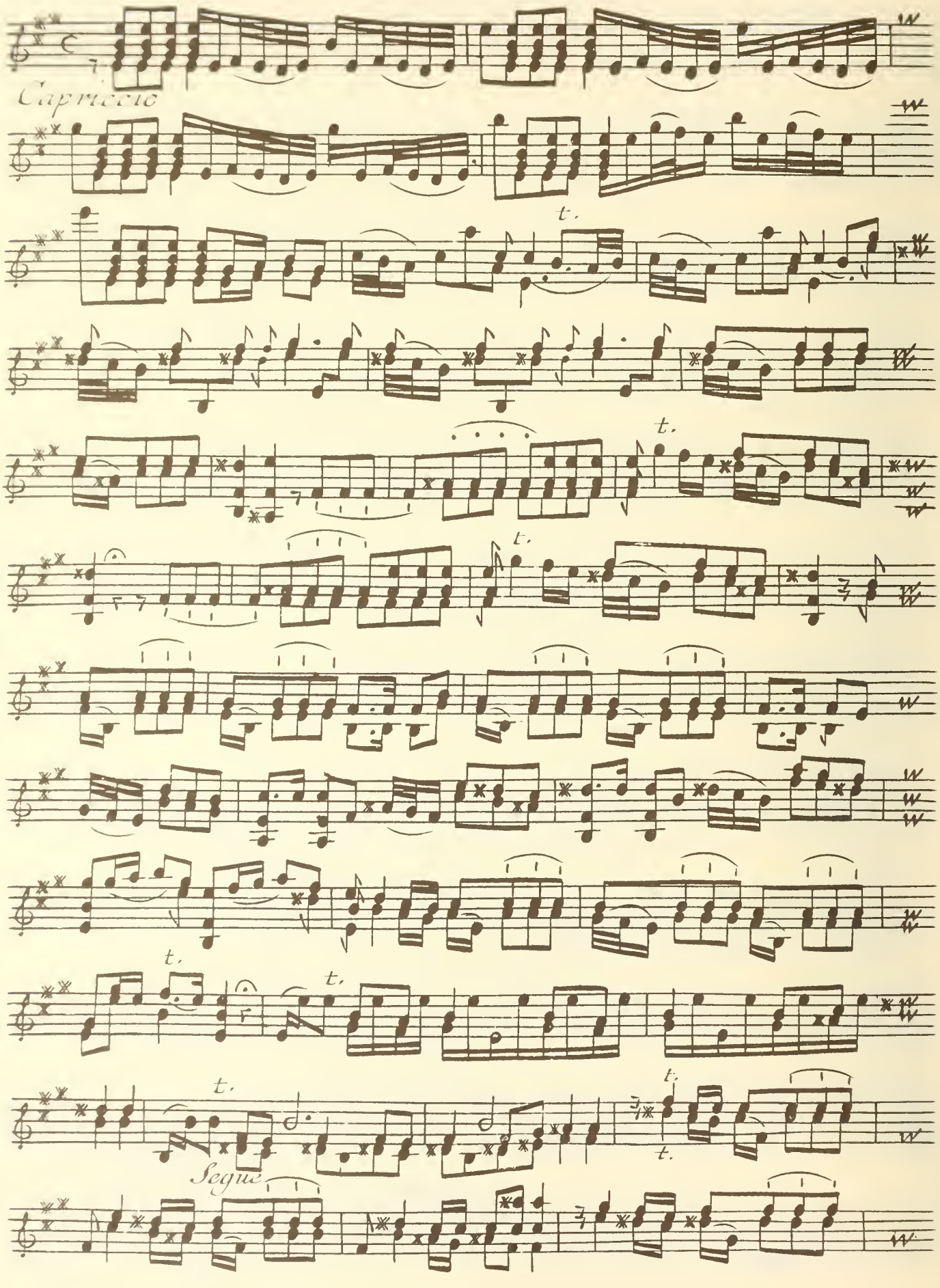


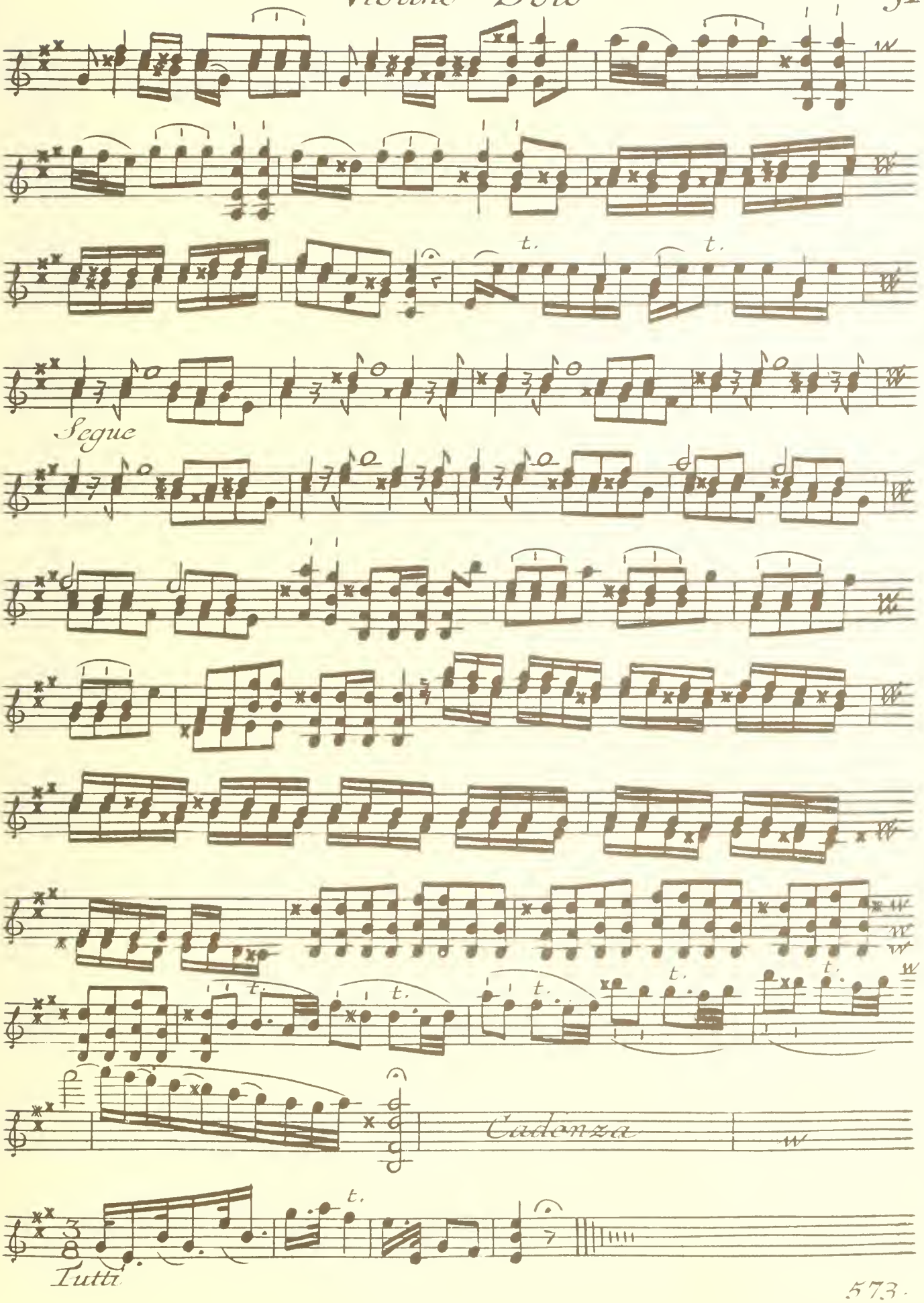

Largo
Pia. For Pia.
Soli Tutti Pia For. Pia.
Soli Tutti Pia. For.
Solo
Tutti Pia.
For. Pia. Solo
Tutti
Pia.
For. Pia. For. Pia. For. Pia.
Segue

Violino Solo

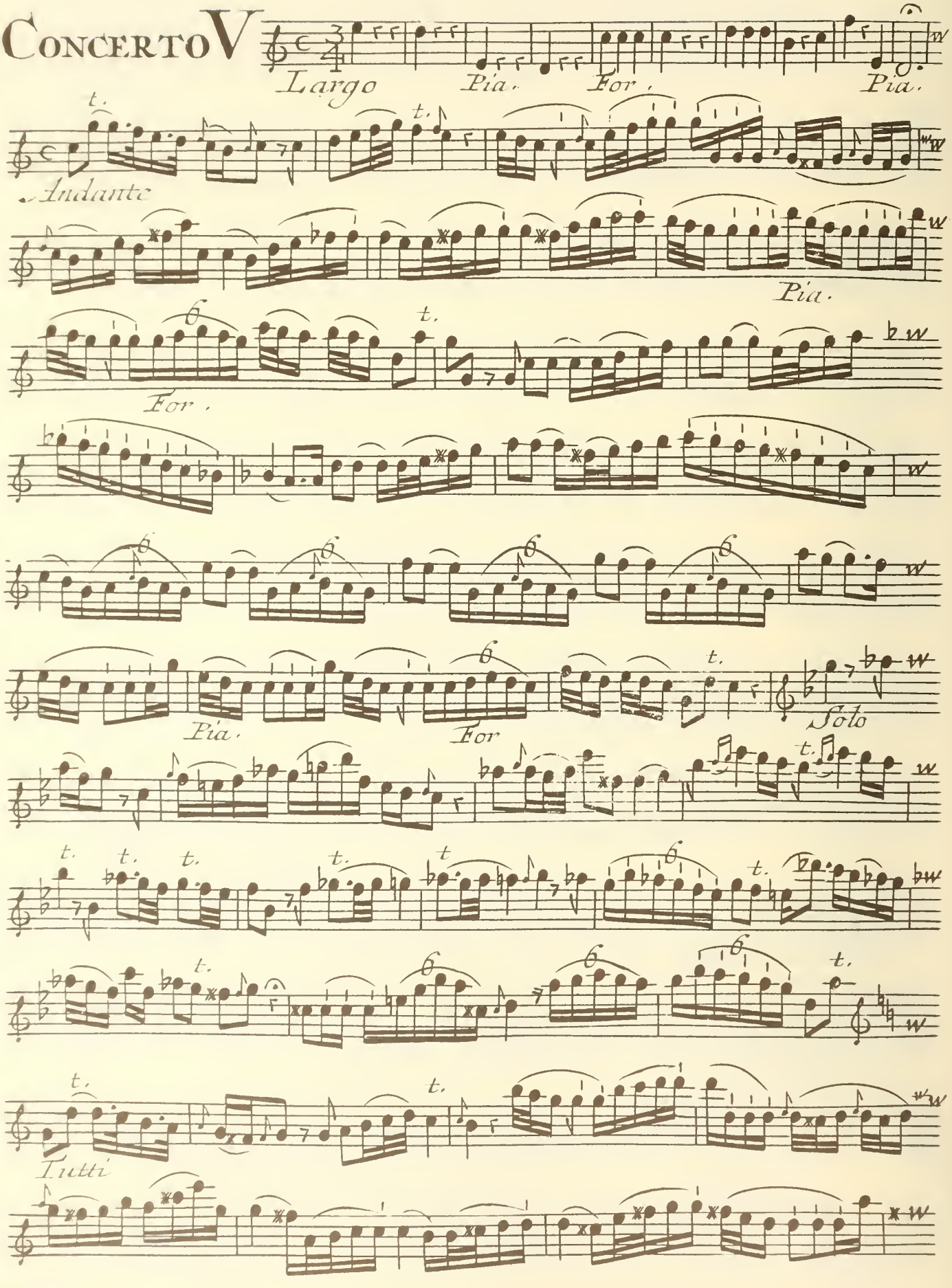


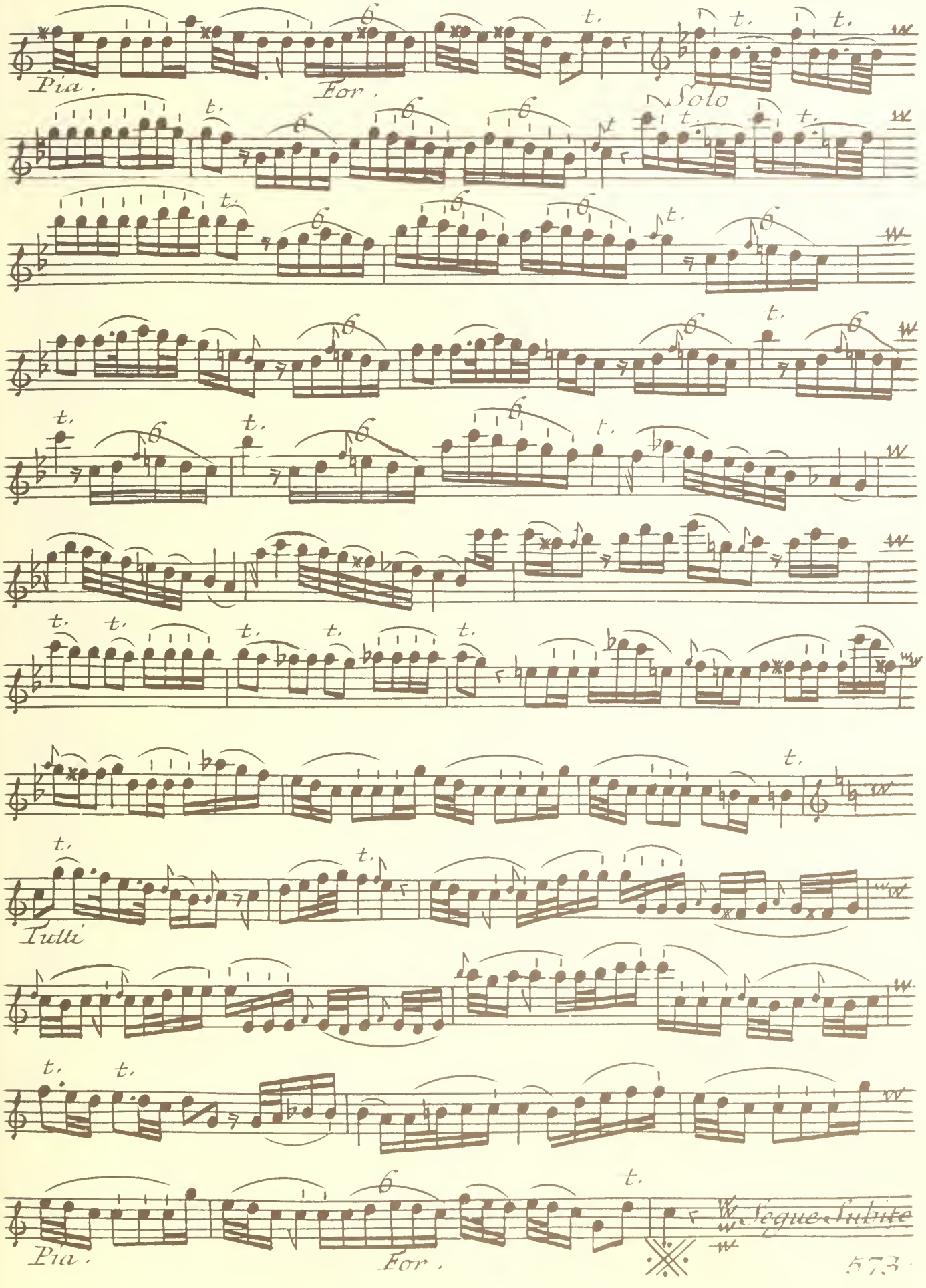

Solo
Tutti
Solo
Tutti
Segue subito

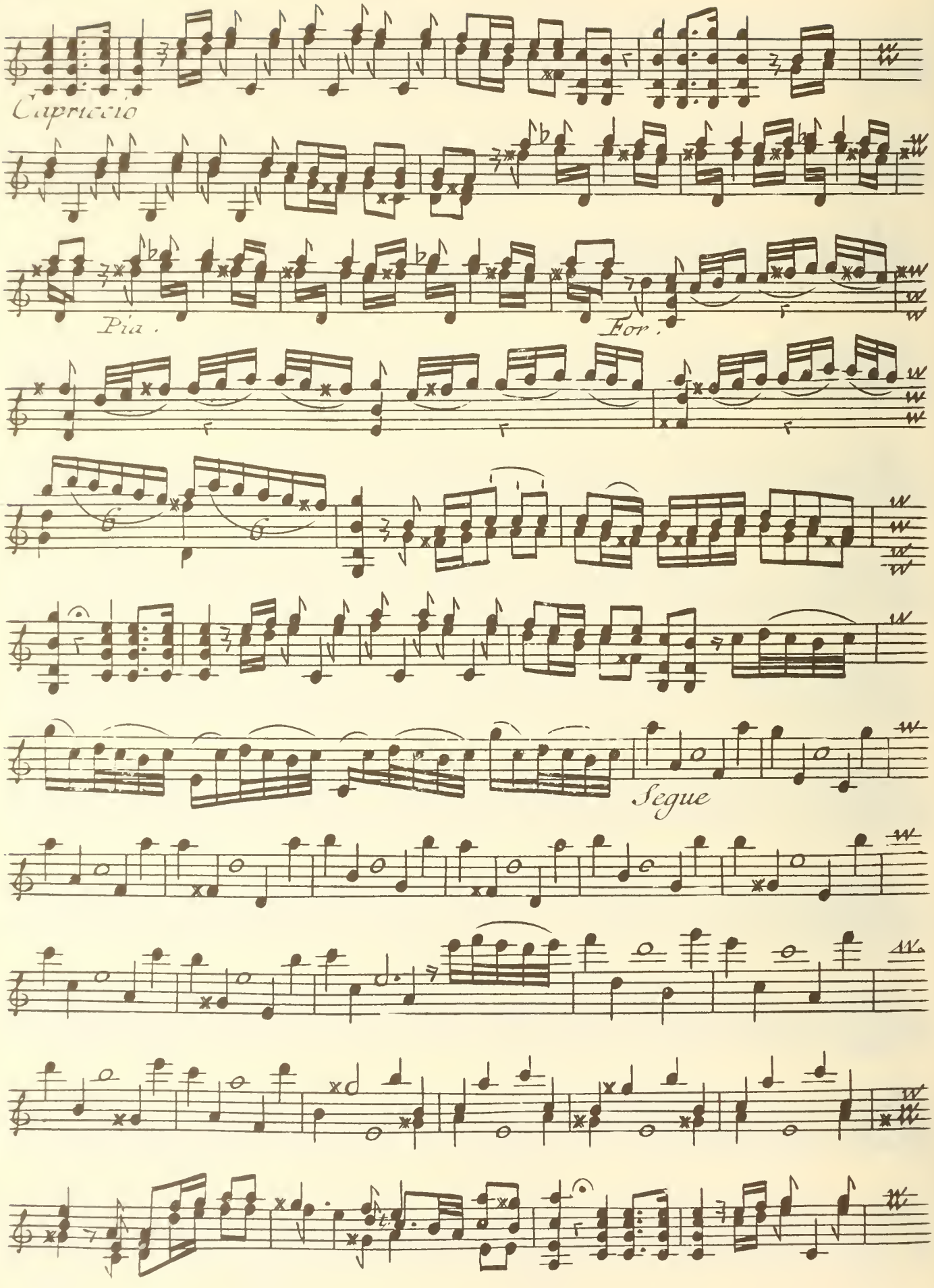

Capriccio
t.
t.
t.
t.
t.
t.
t.
t.
Segue

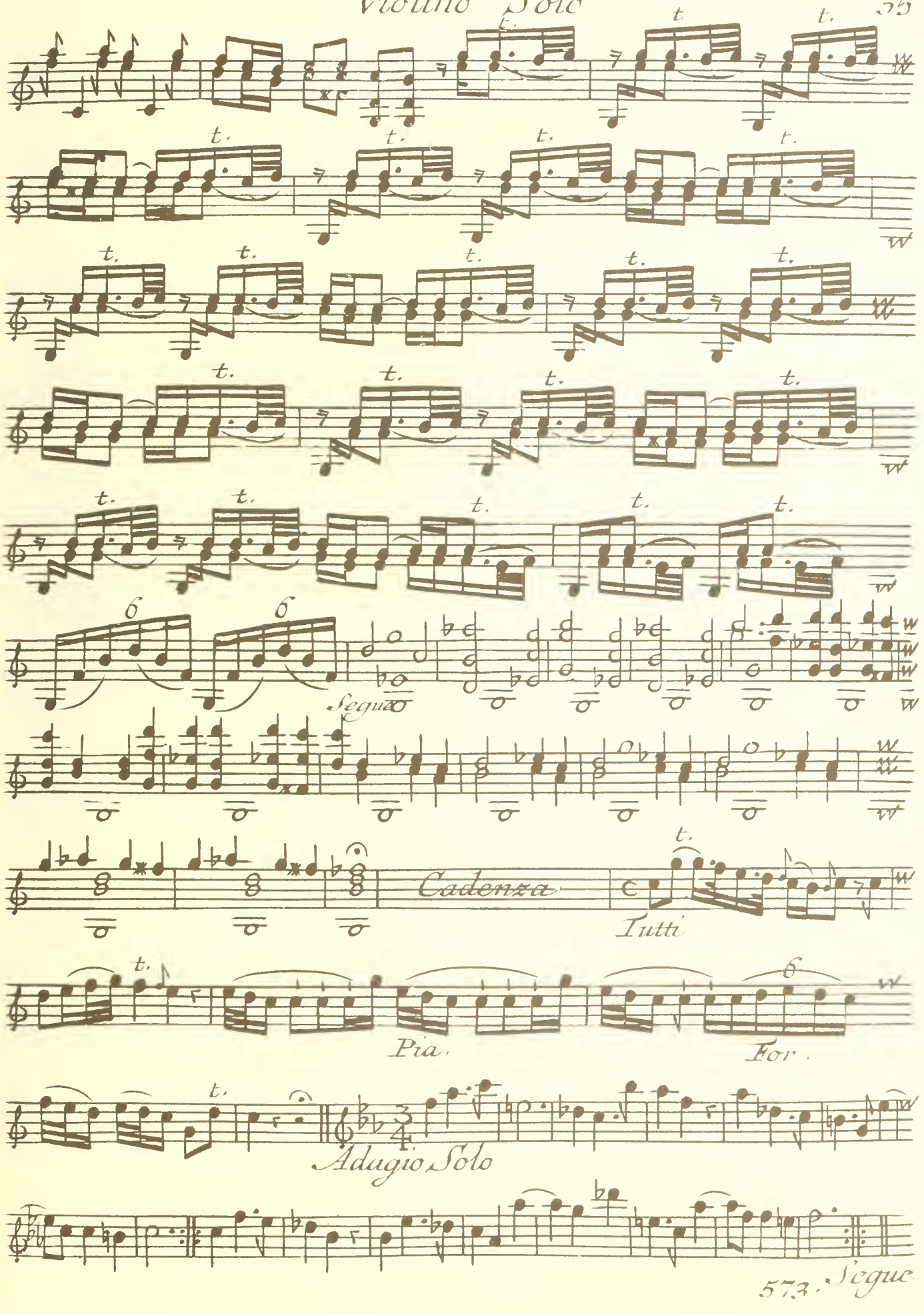

Segue
Cadenza
Tutti

Concerto V

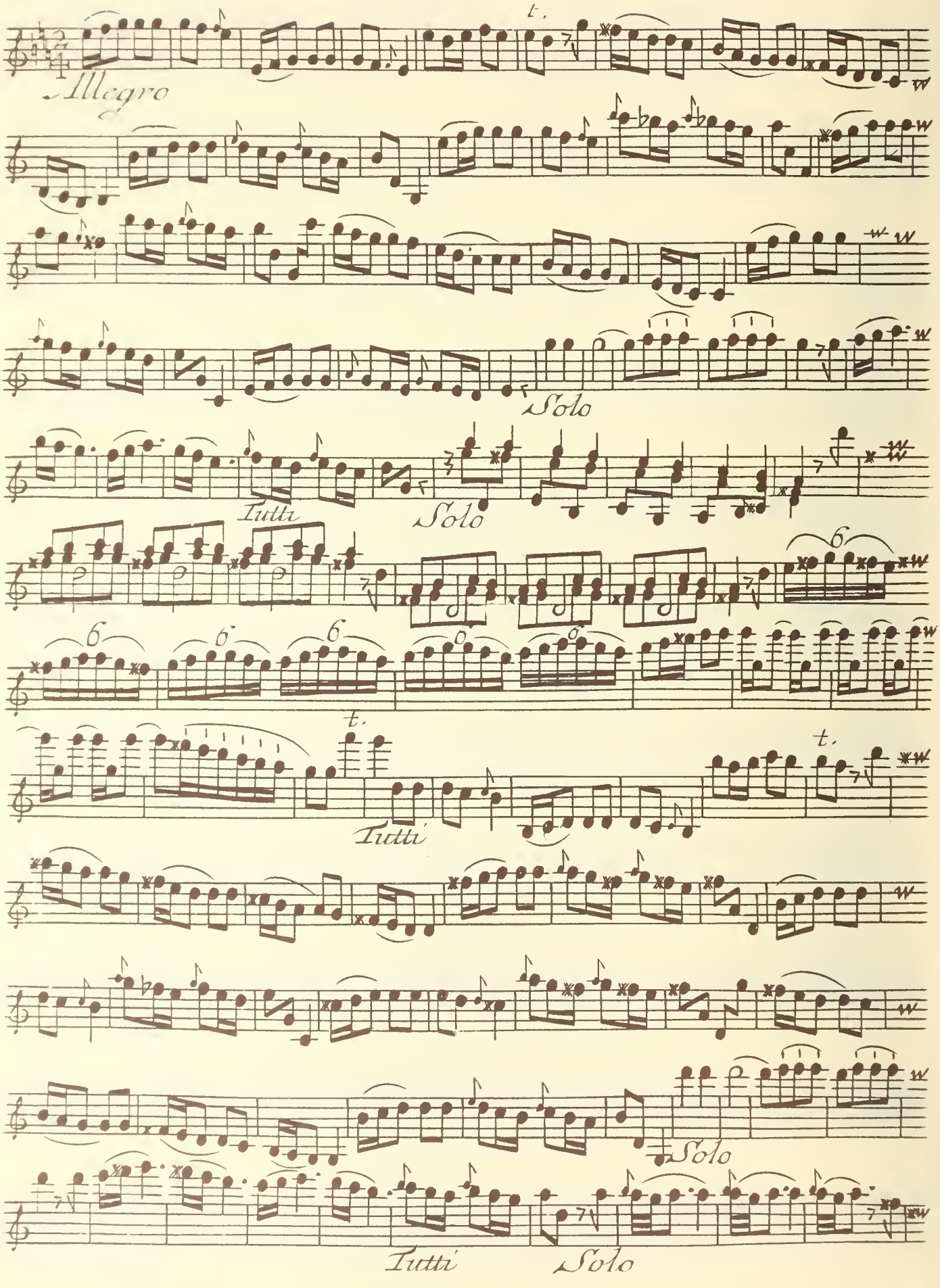


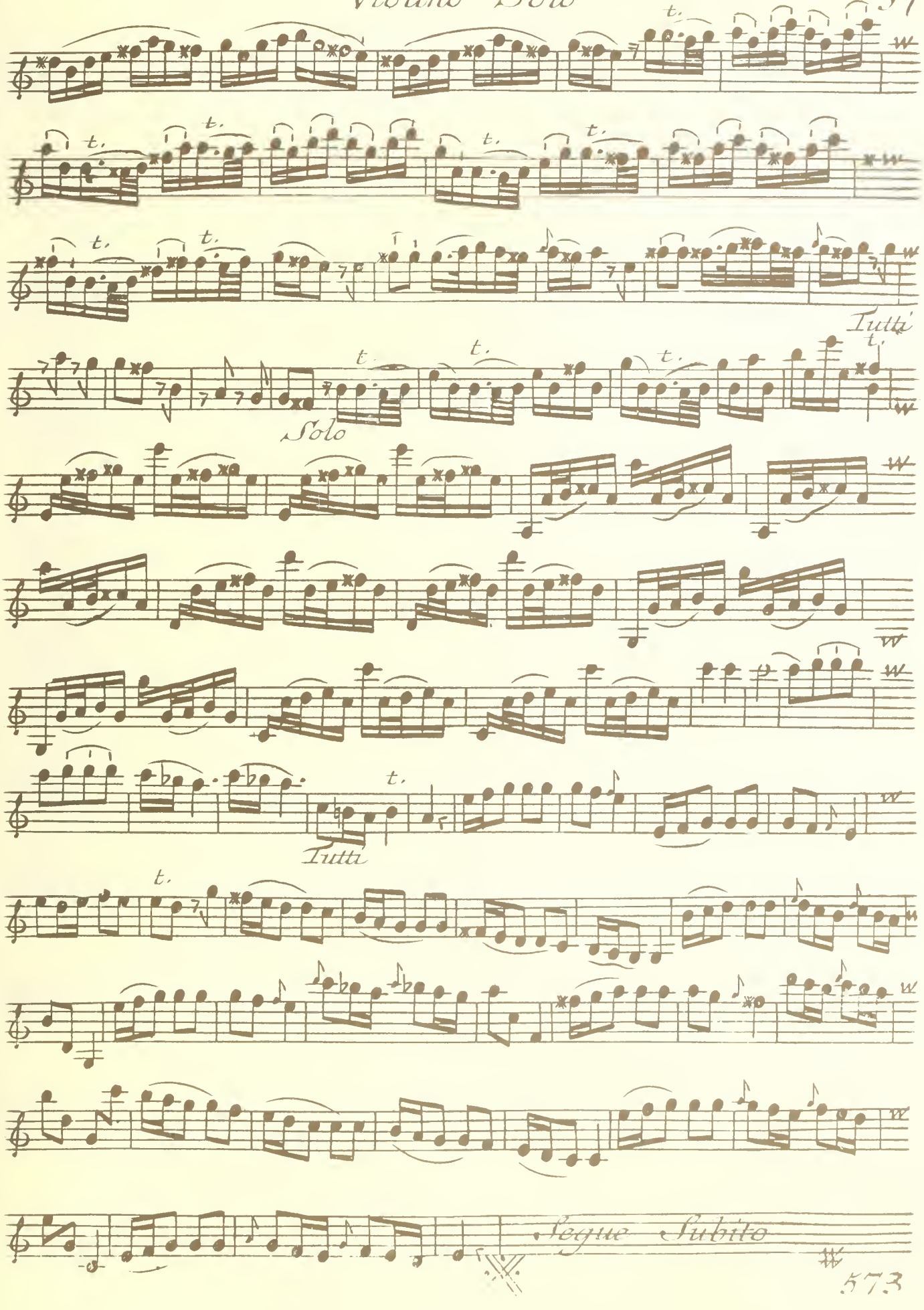

Pia.
For.
Solo
Tutti
Pia.
For.
Segue subito


Capriccio
Pia.
For.
Segue

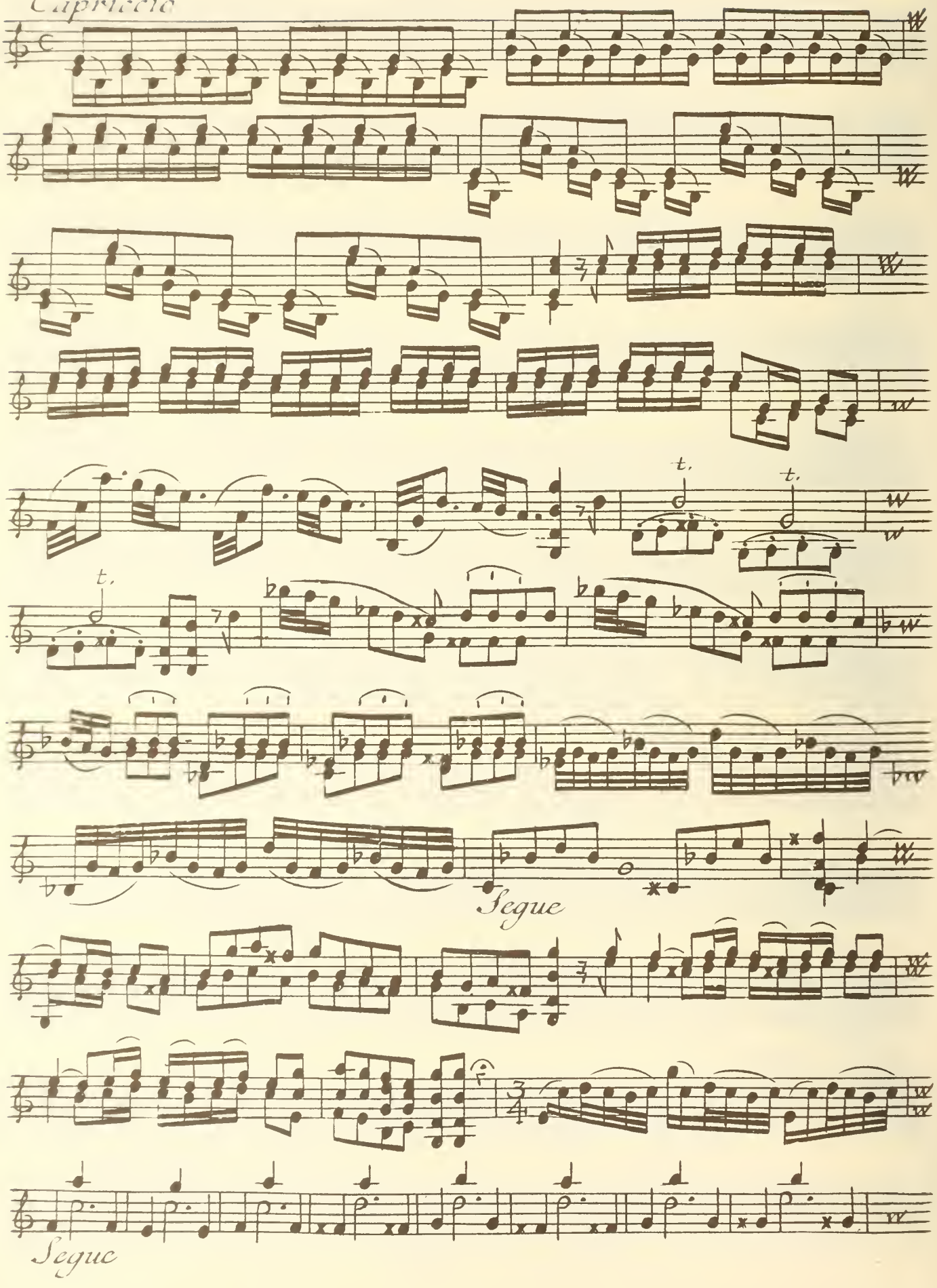

Segue
Cadenza
Tutti
Pia.
For.
Adagio Solo
573. Segue

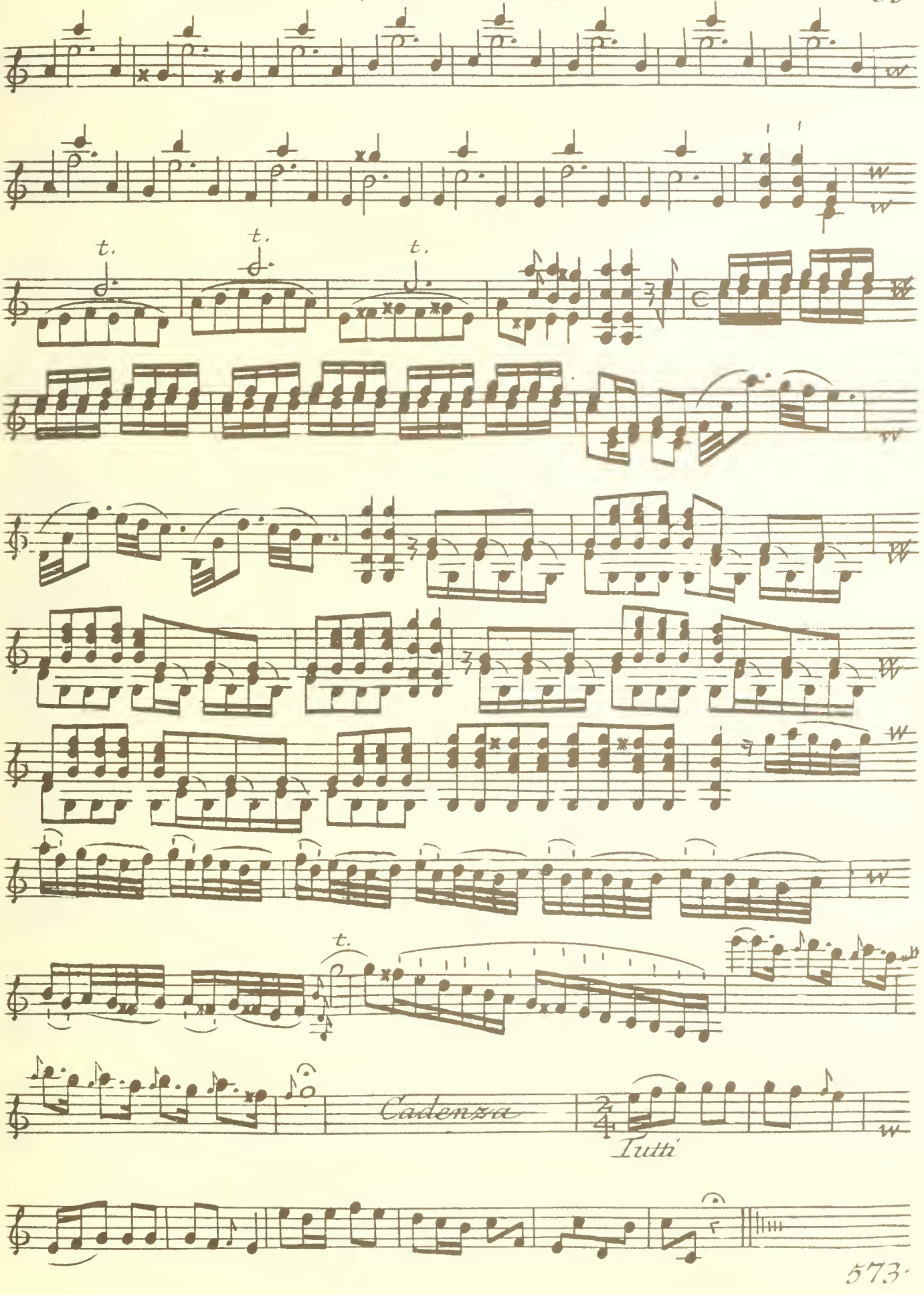
Violino Solo



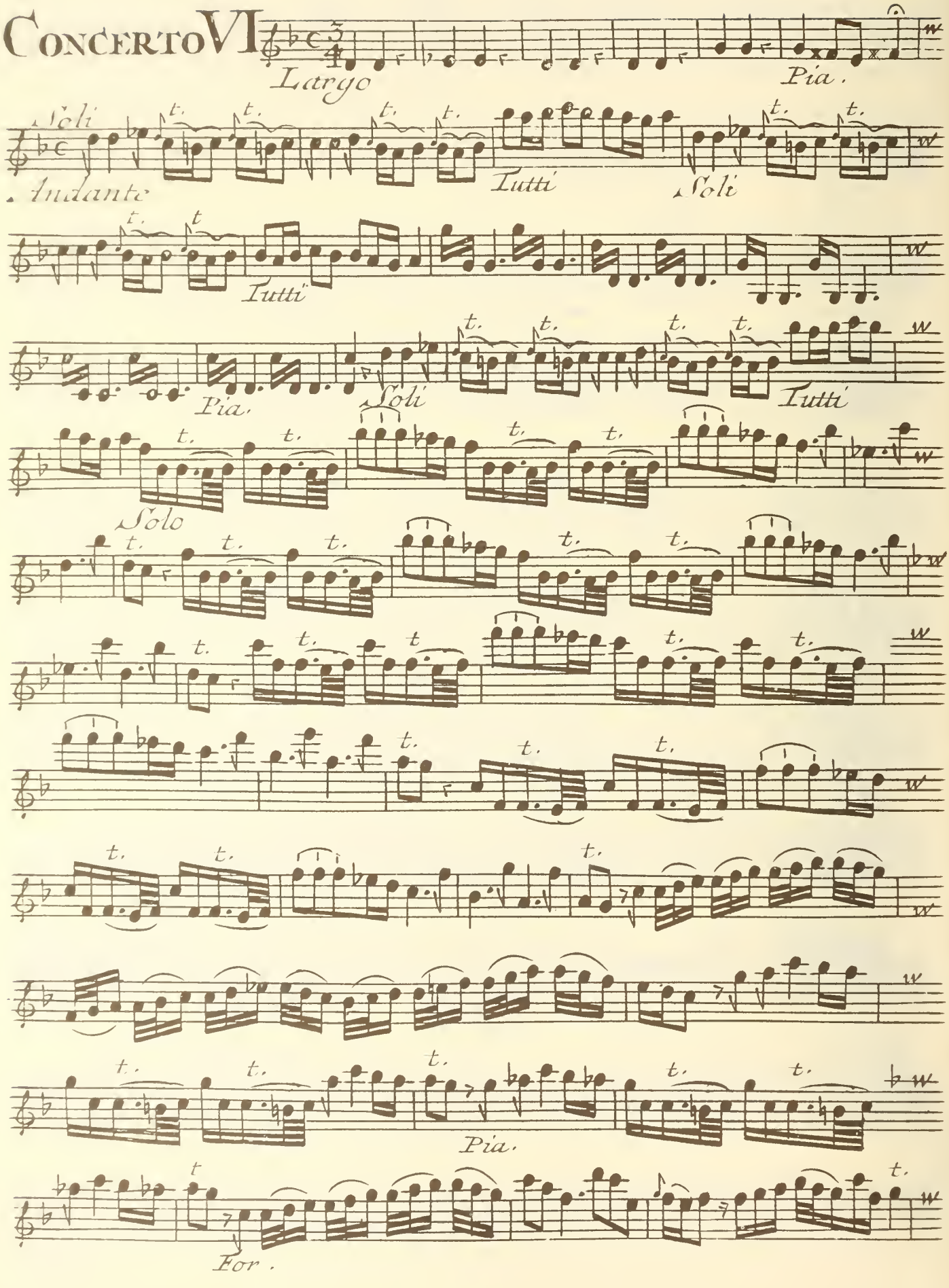

Tutti
Solo
Tutti
Segue subito

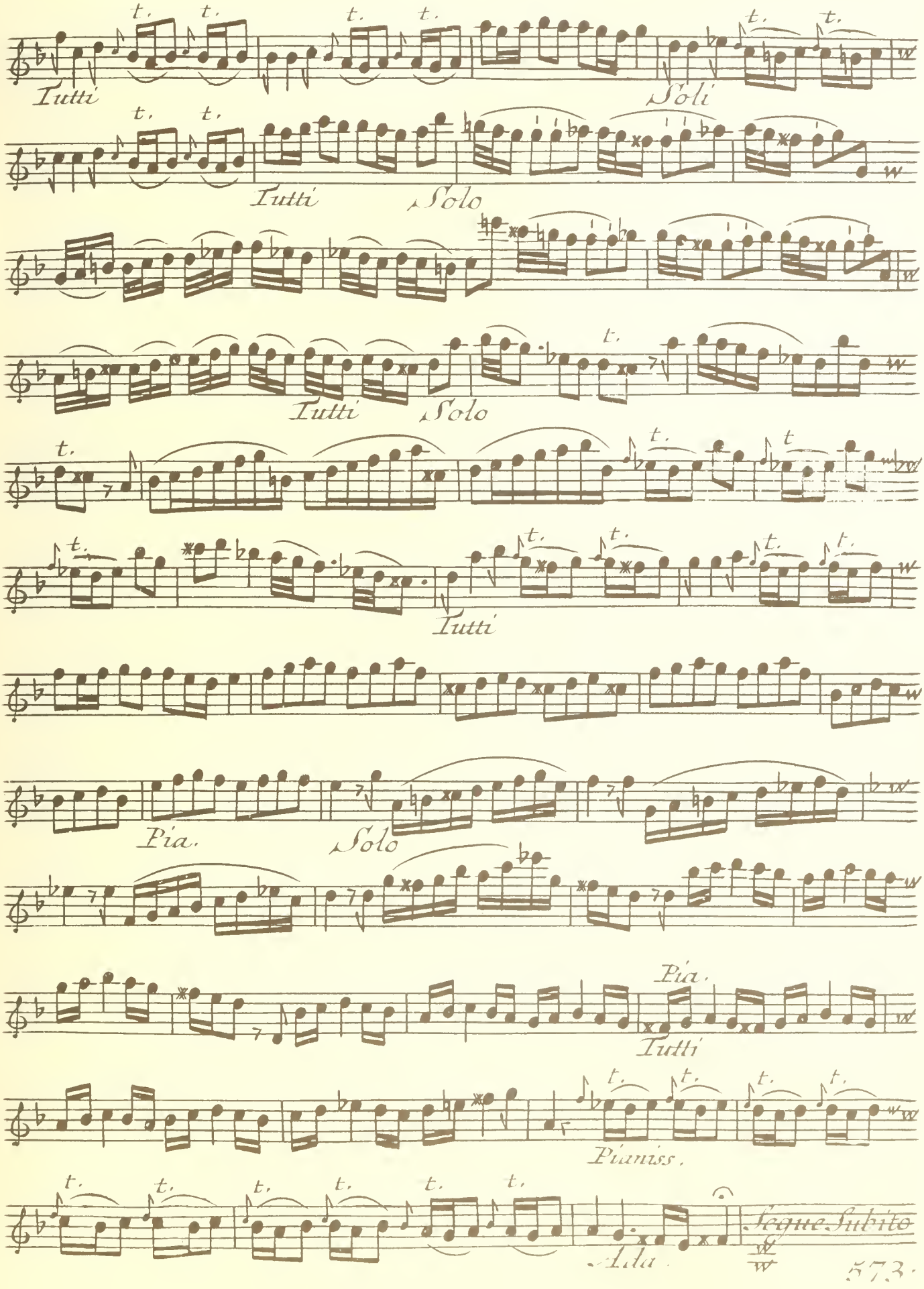
Capriccio




t.
t.
t.
t.
Cadenza
Tutti

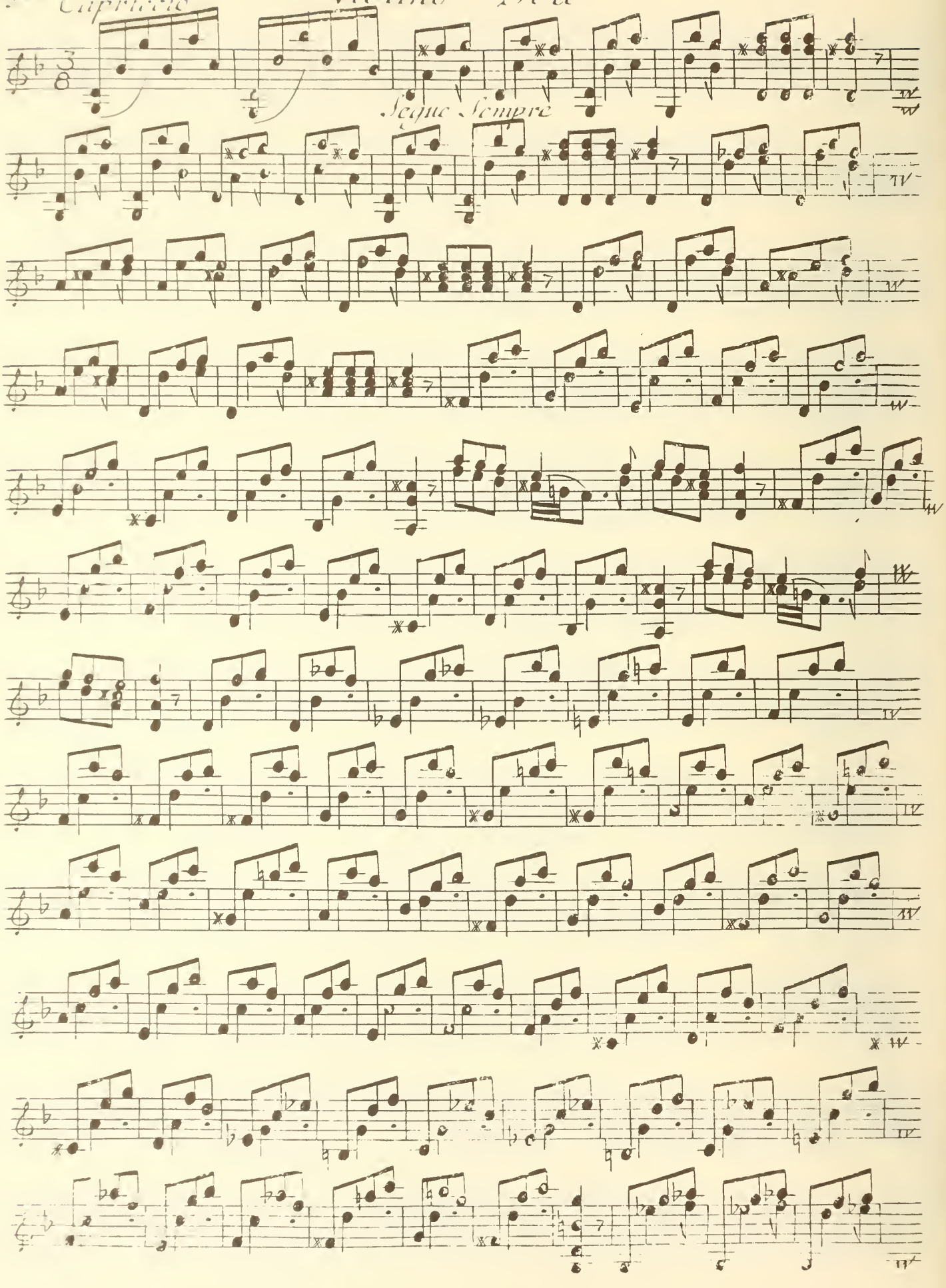
Concerto VI

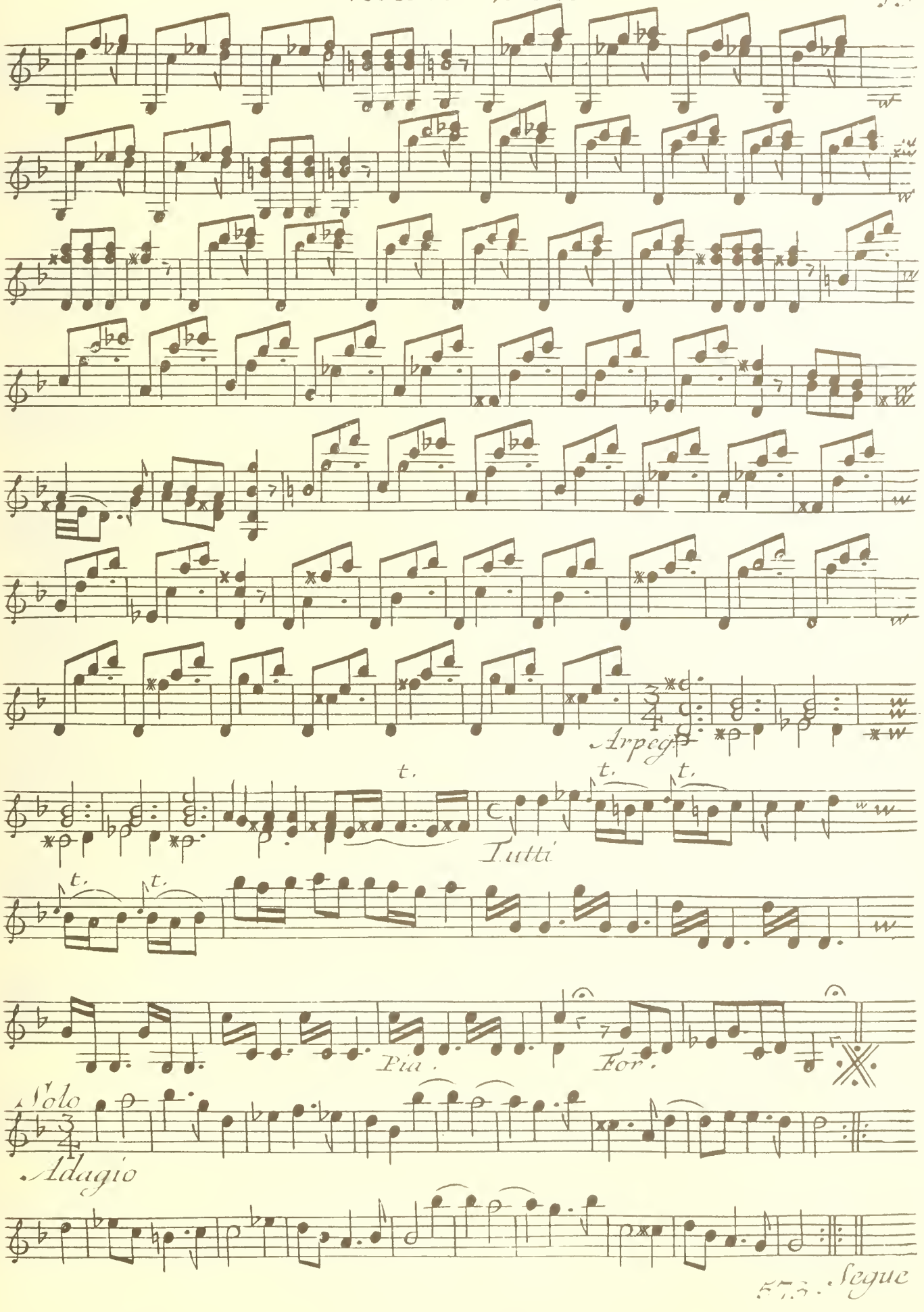

Largo
Pia.
Soli
Andante
Tutti
Soli
Tutti
Pia.
Soli
Tutti
Solo
Pia.
For.


Tutti
Soli
Tutti
Solo
Tutti
Solo
Tutti
Pia.
Solo
Pia.
Tutti
Pianiss.
Adu.
segue subito

573.

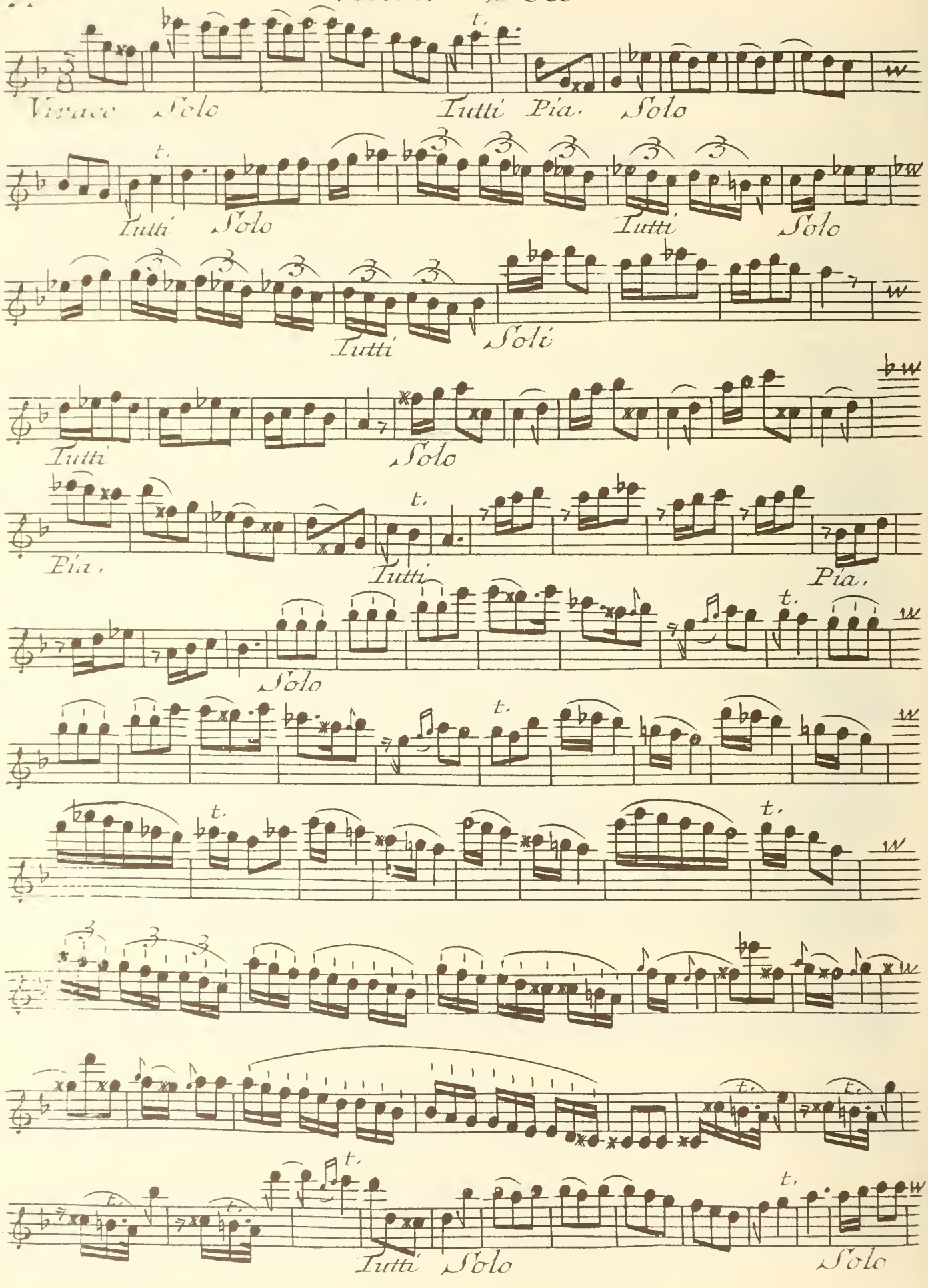
42 Capriccio Violino Solo

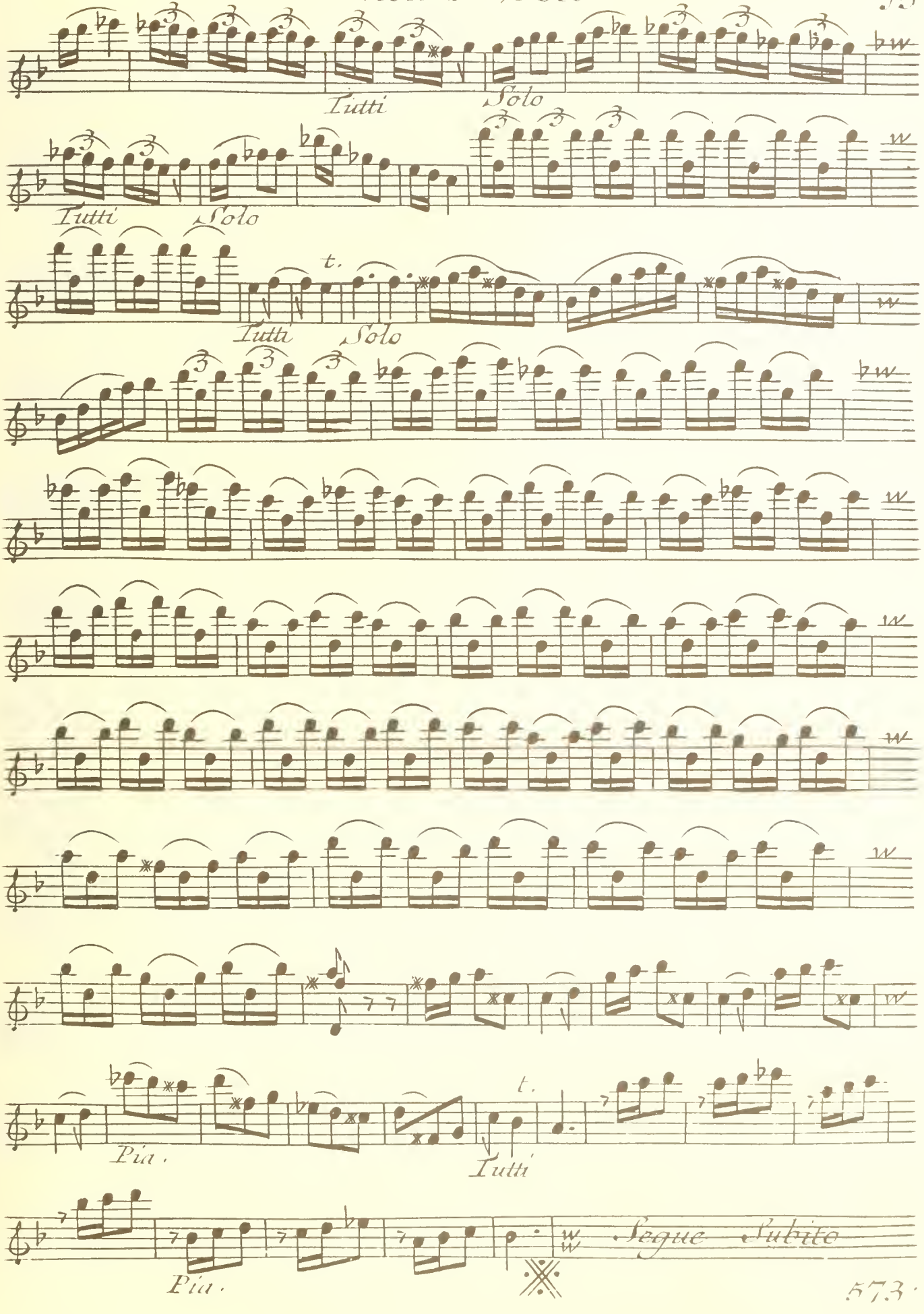




573. Segue

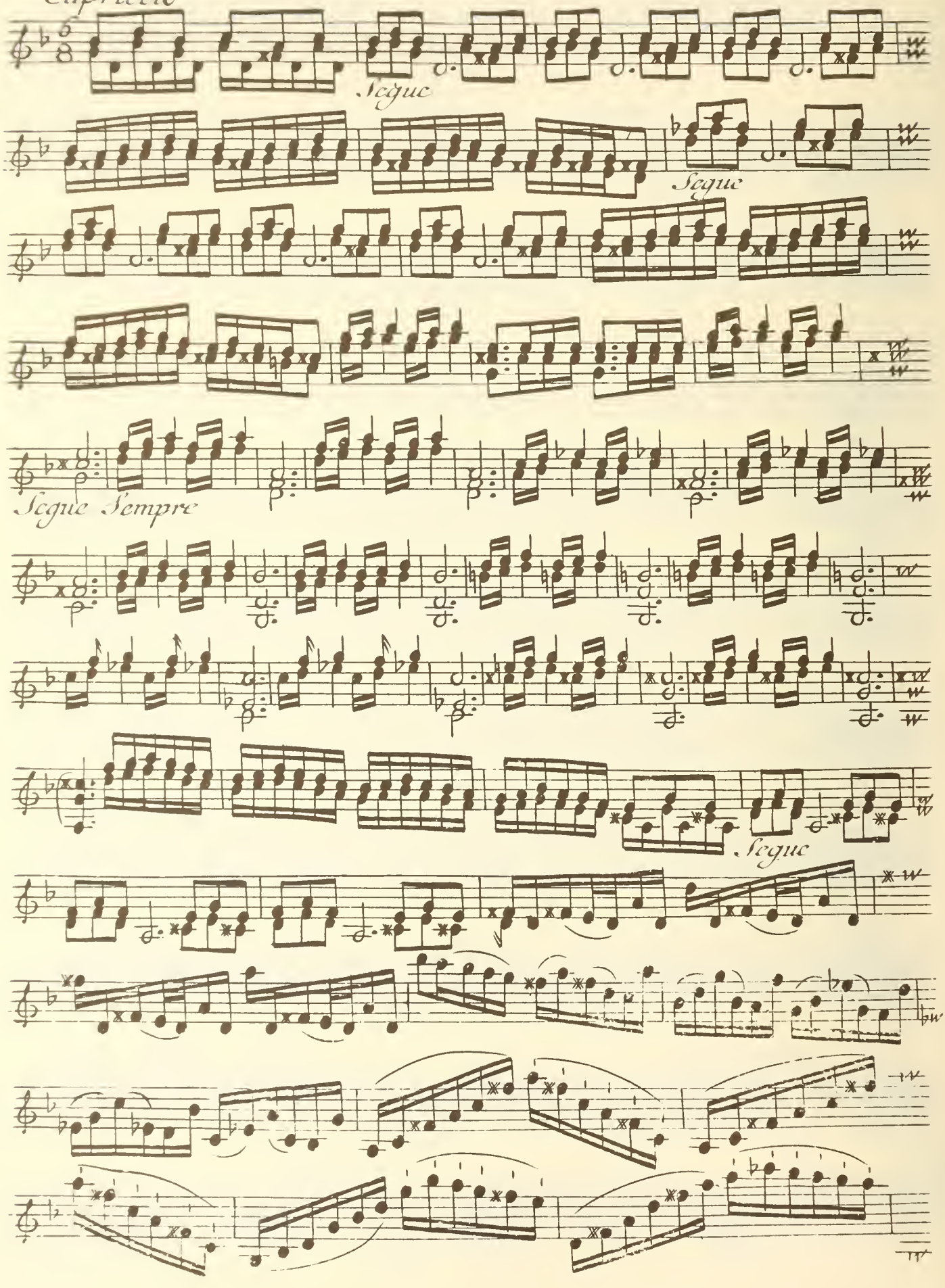
Violino Solo

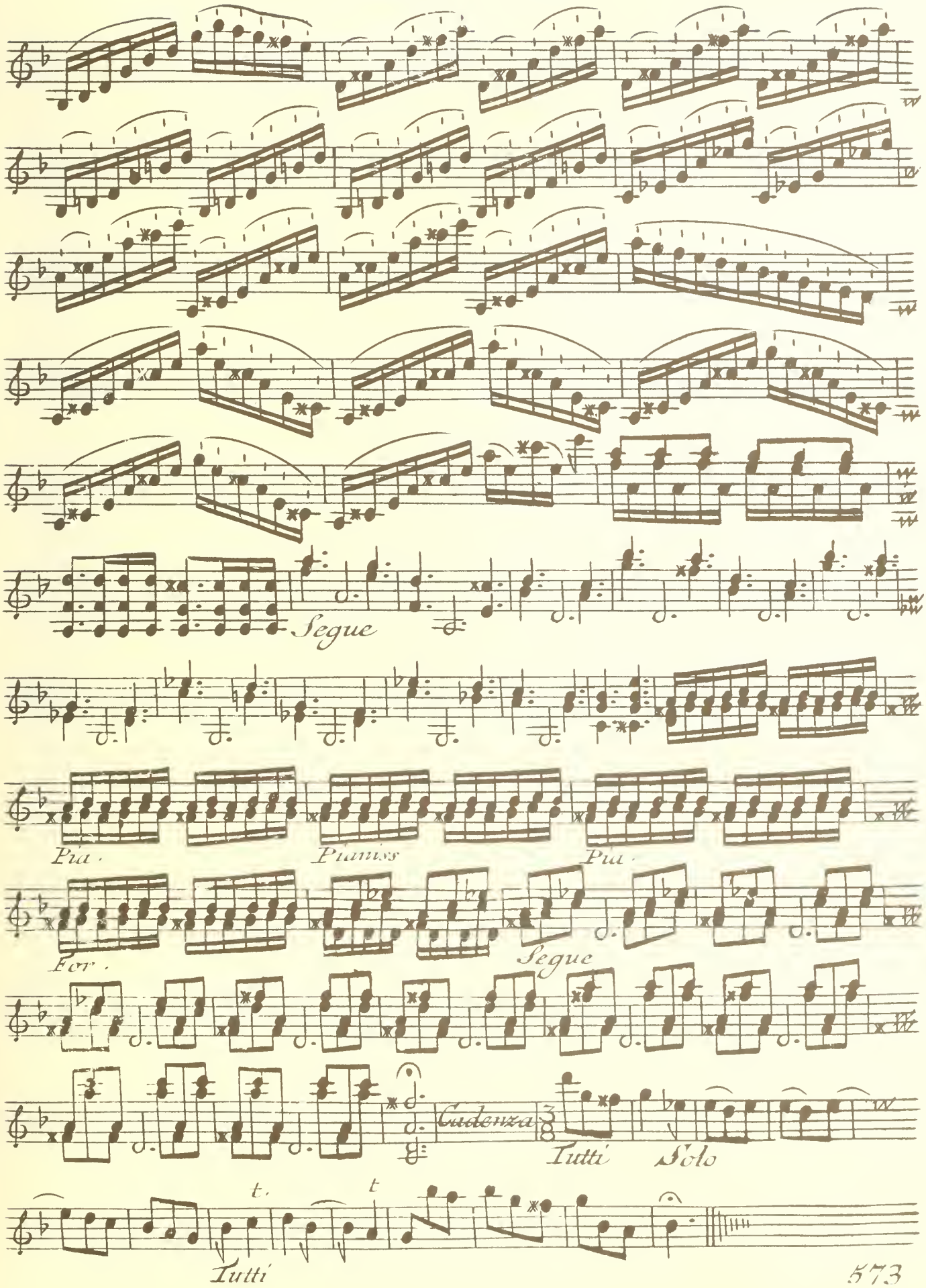



Tutti
Solo
Tutti
Solo
t.
Tutti
Solo
Pia.
t.
Tutti
Pia.
Segue subito

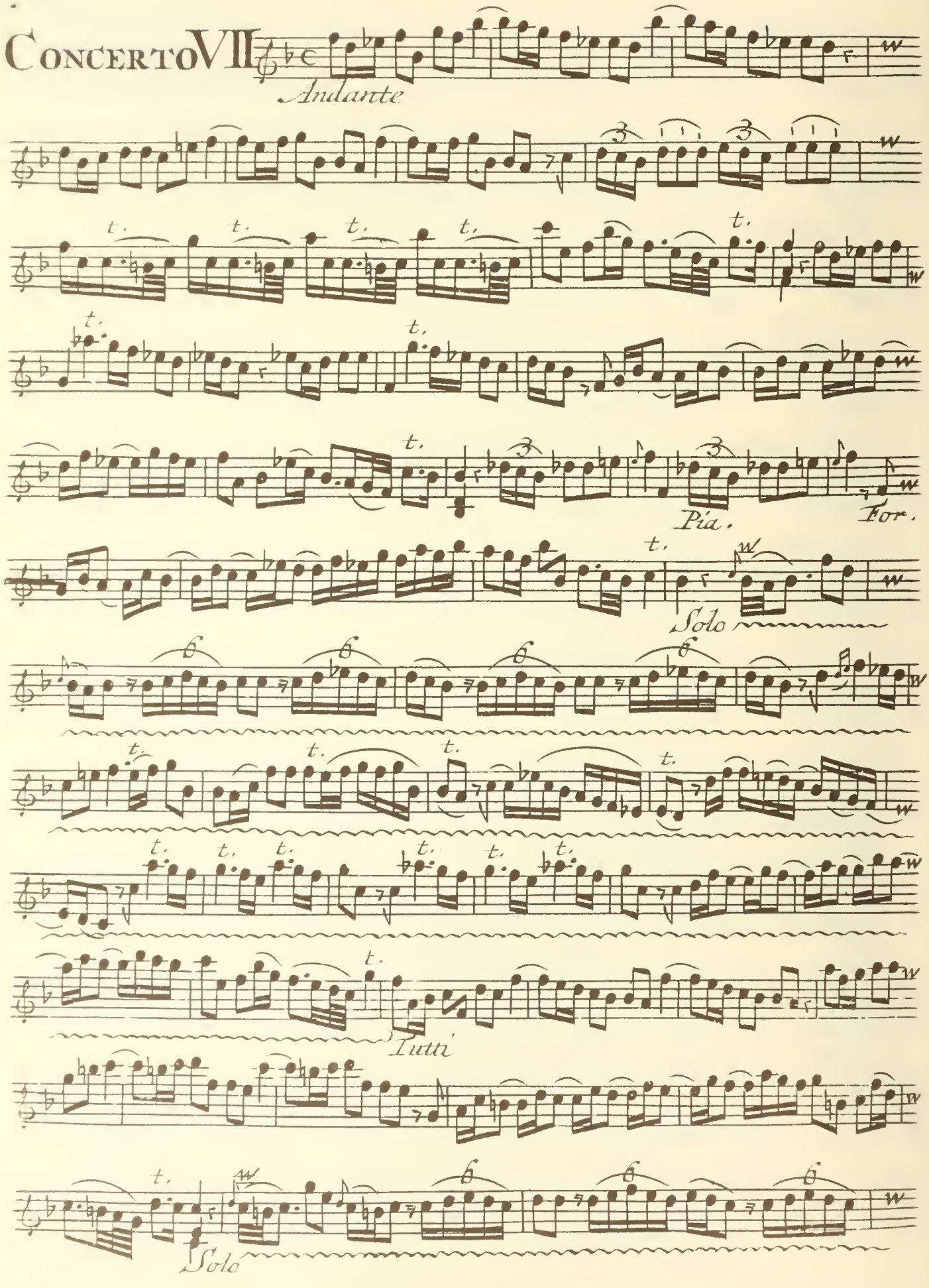
Violino Solo

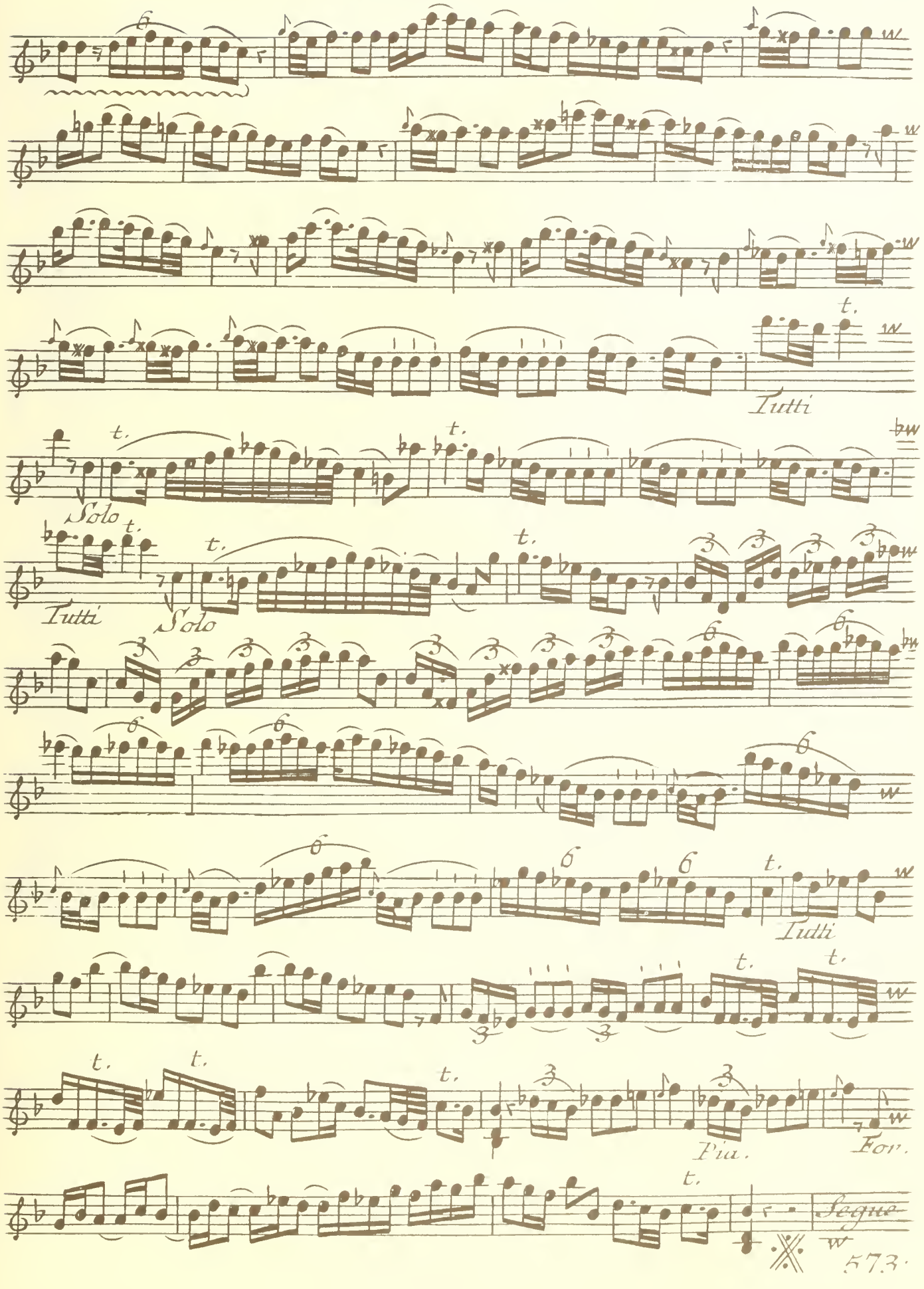
Capriccio



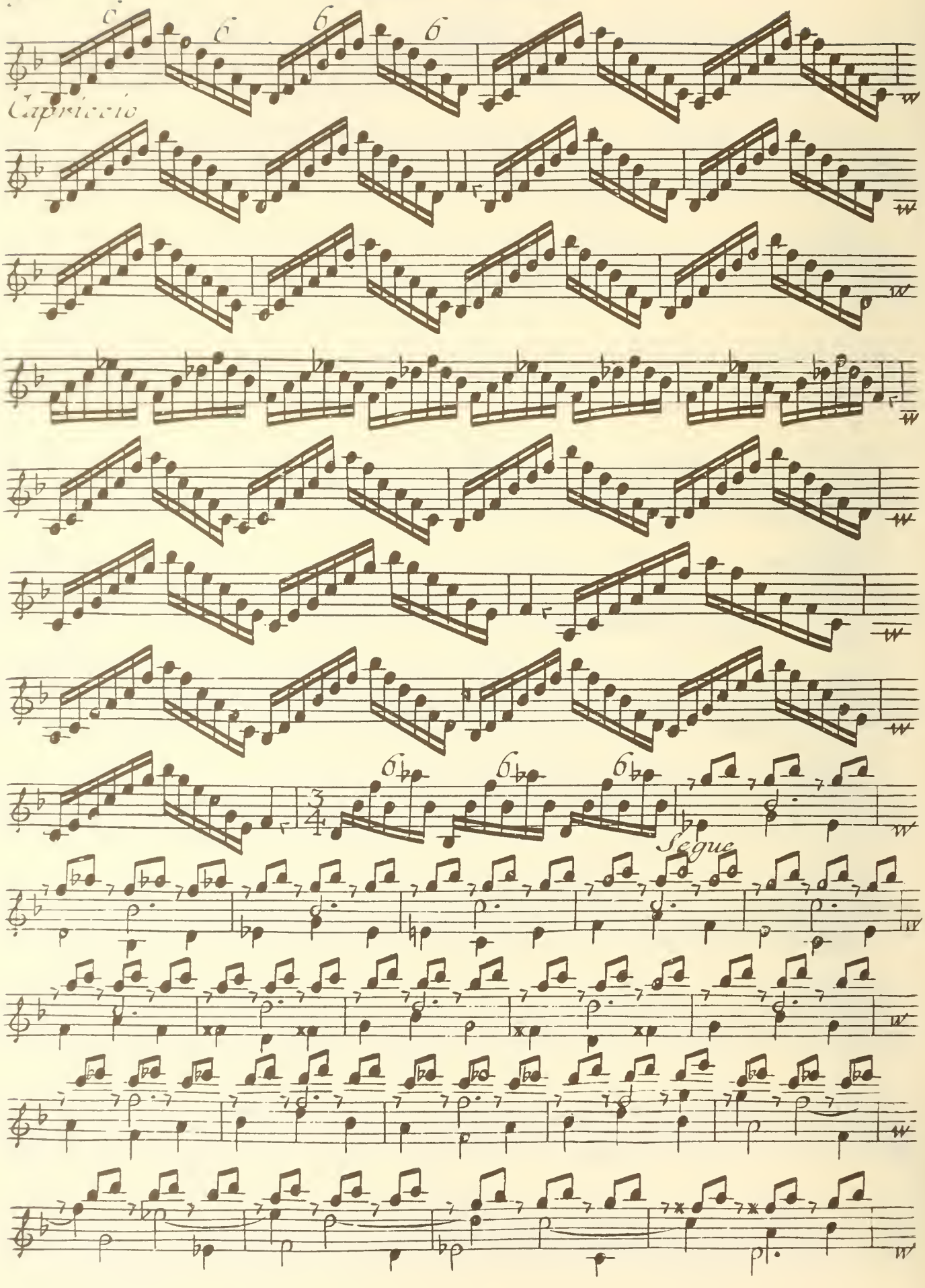

Segue
Pia.
Pianiss
Pia.
For.
Segue
Cadenza
Tutti
Solo
t.
t
Tutti

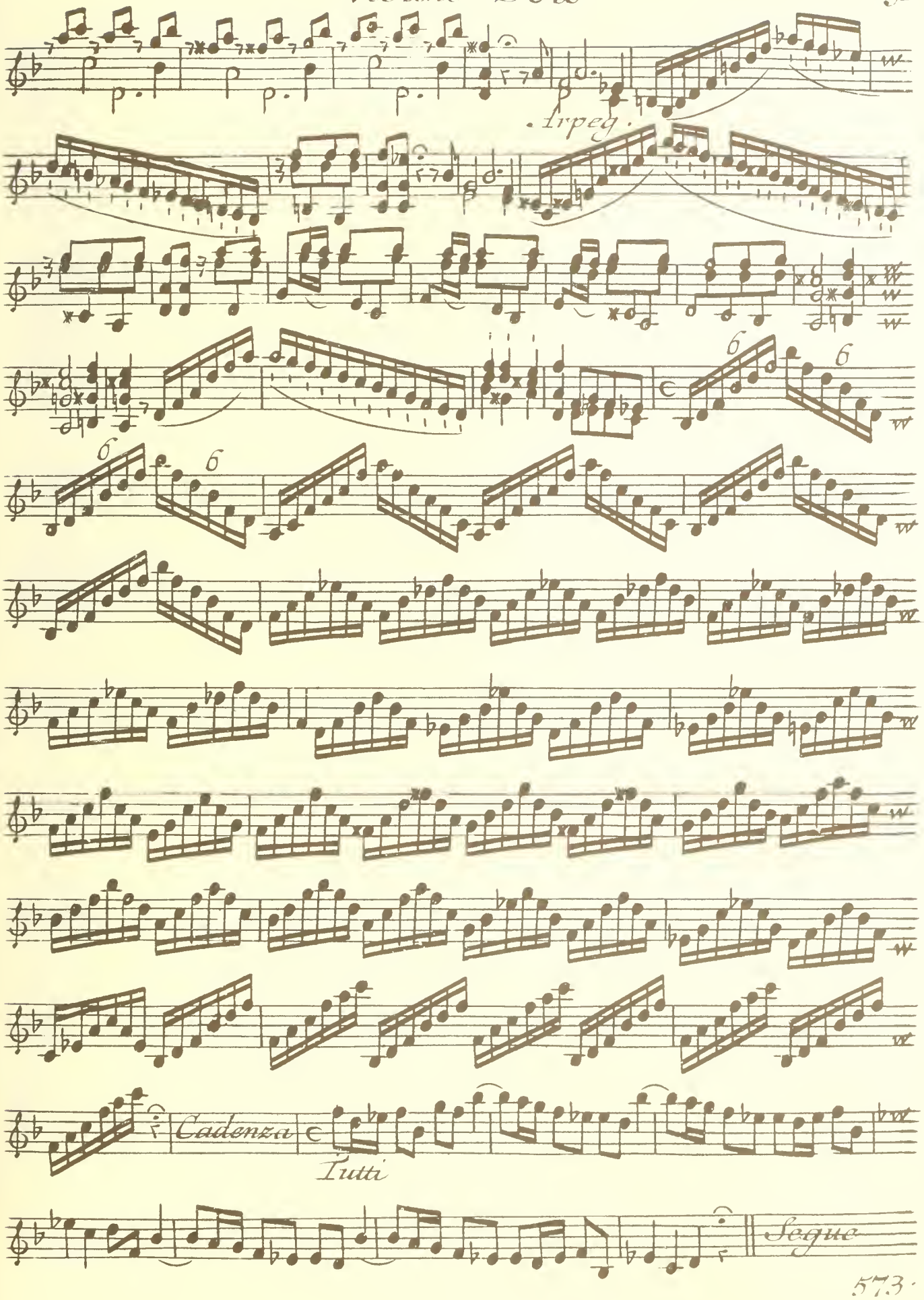
Concerto VII

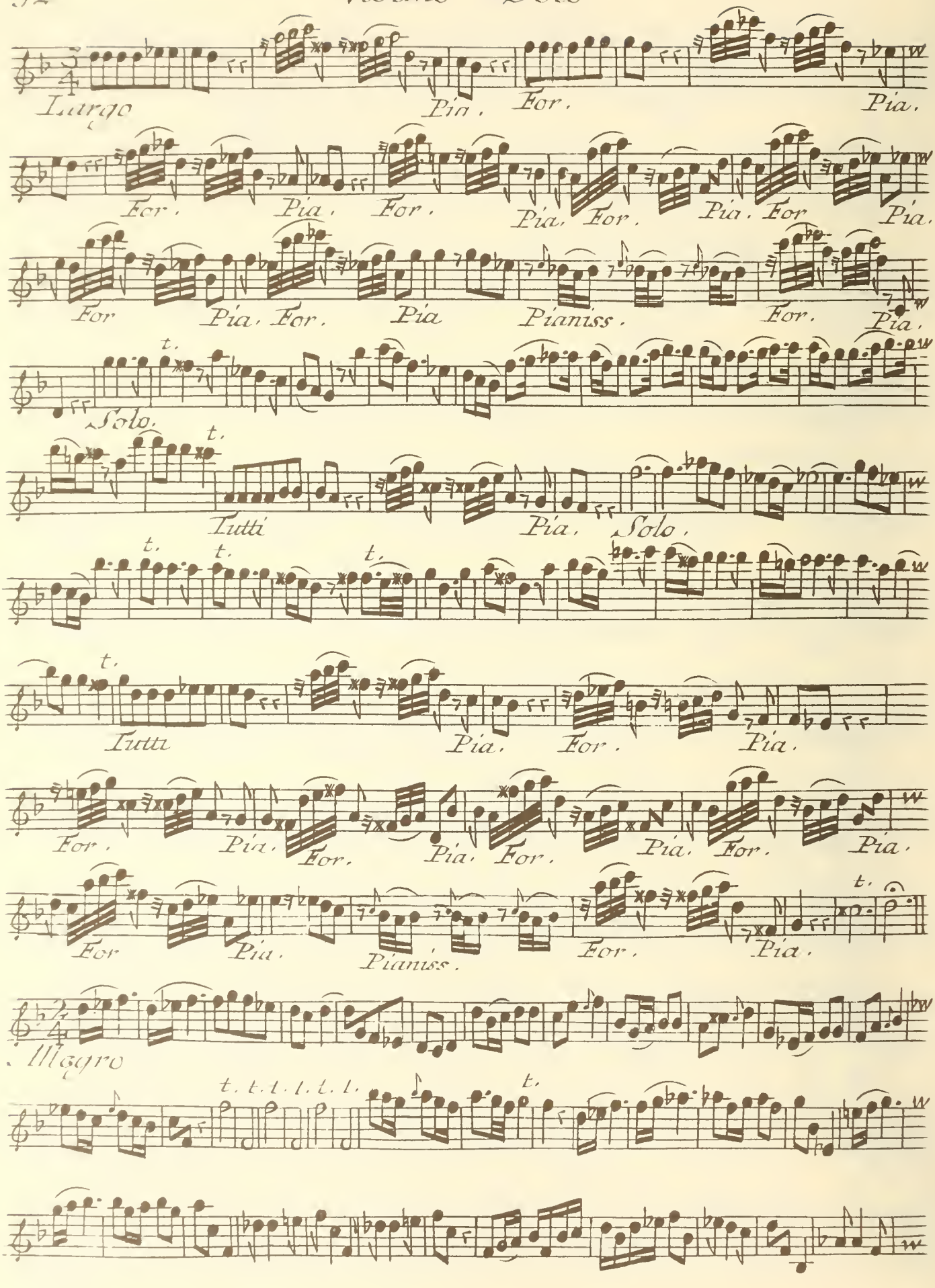


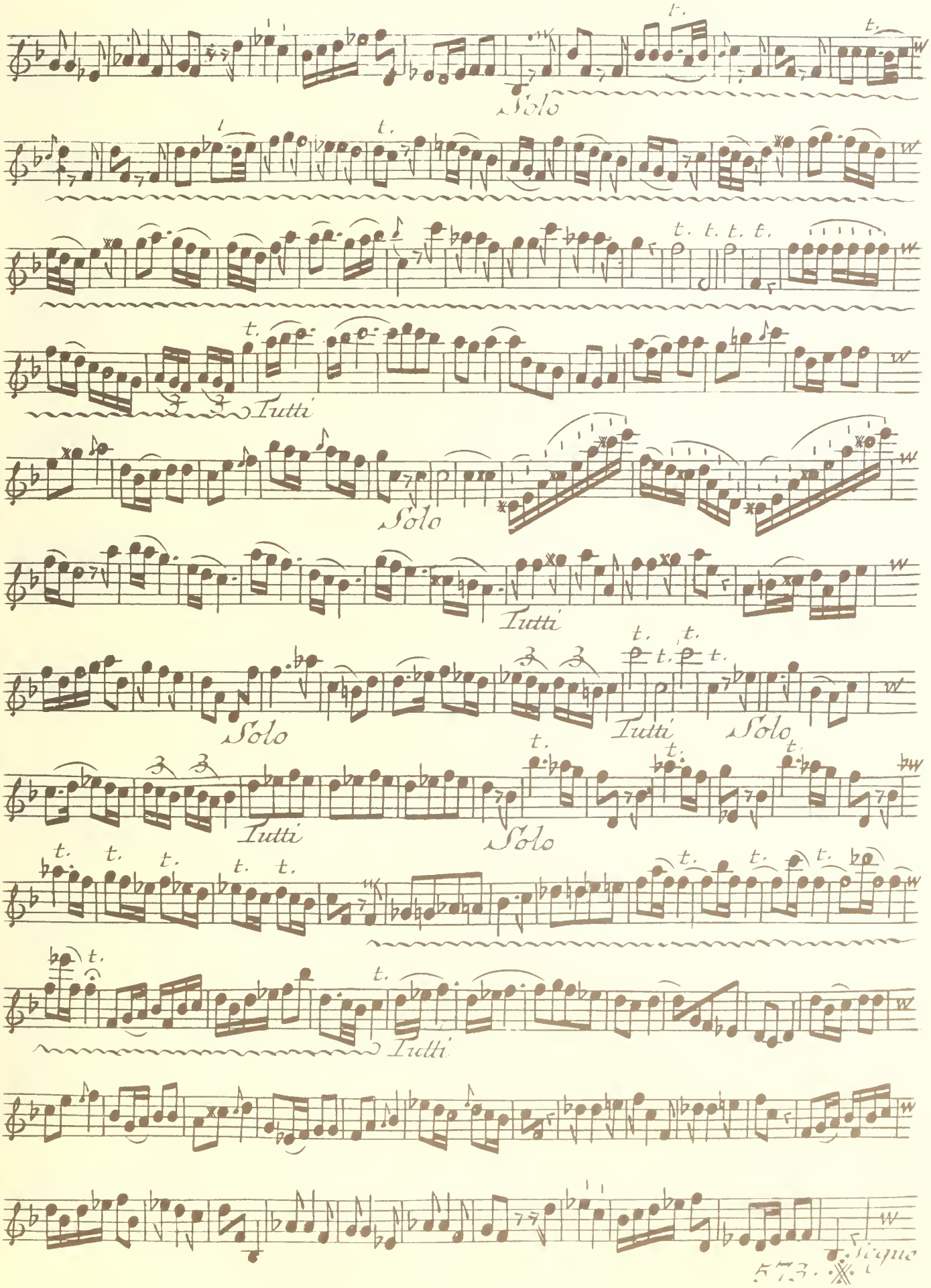

Tutti
Solo
Tutti
Solo
Tutti
Pia.
For.
Segue

Violino Solo

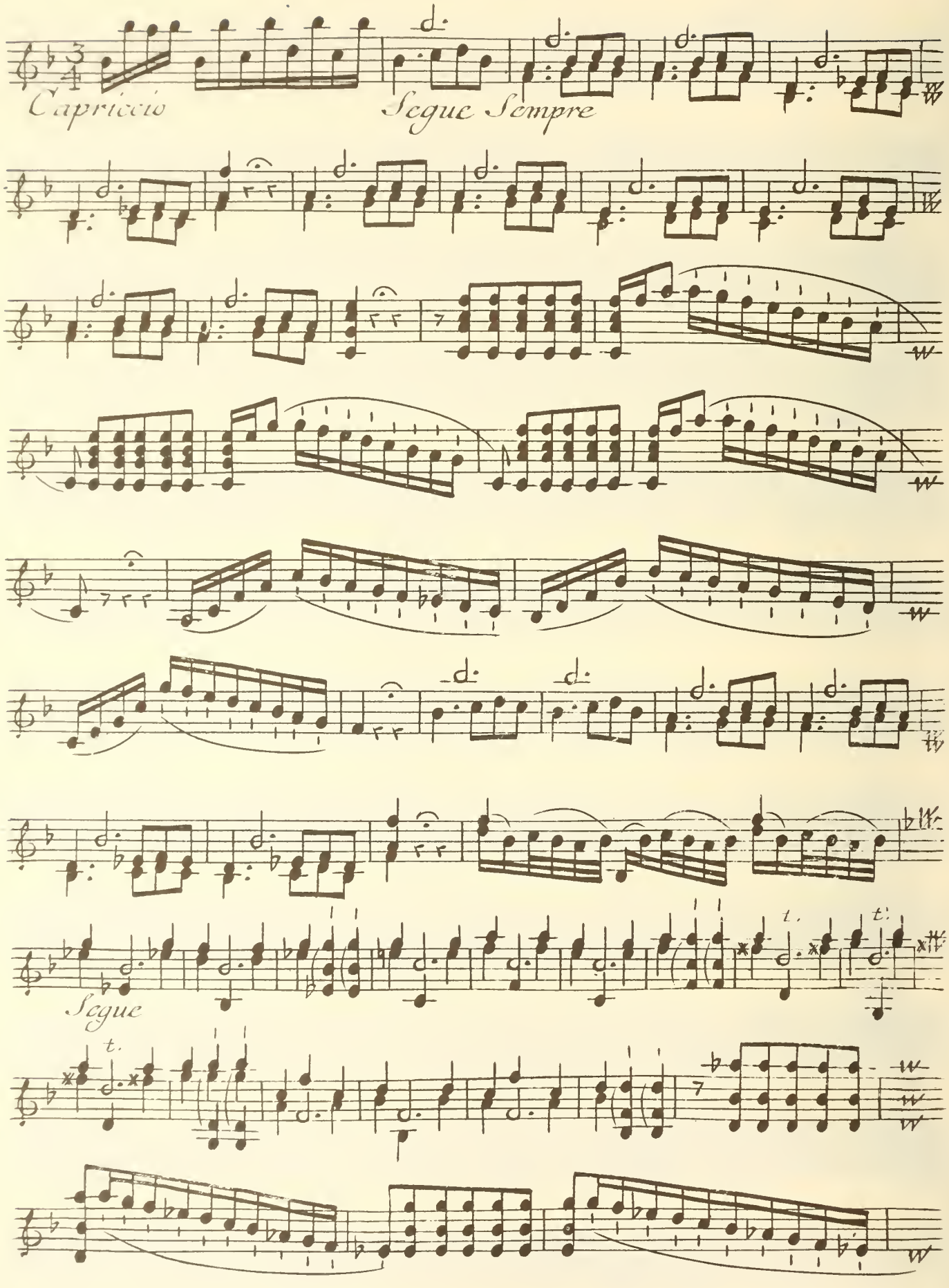


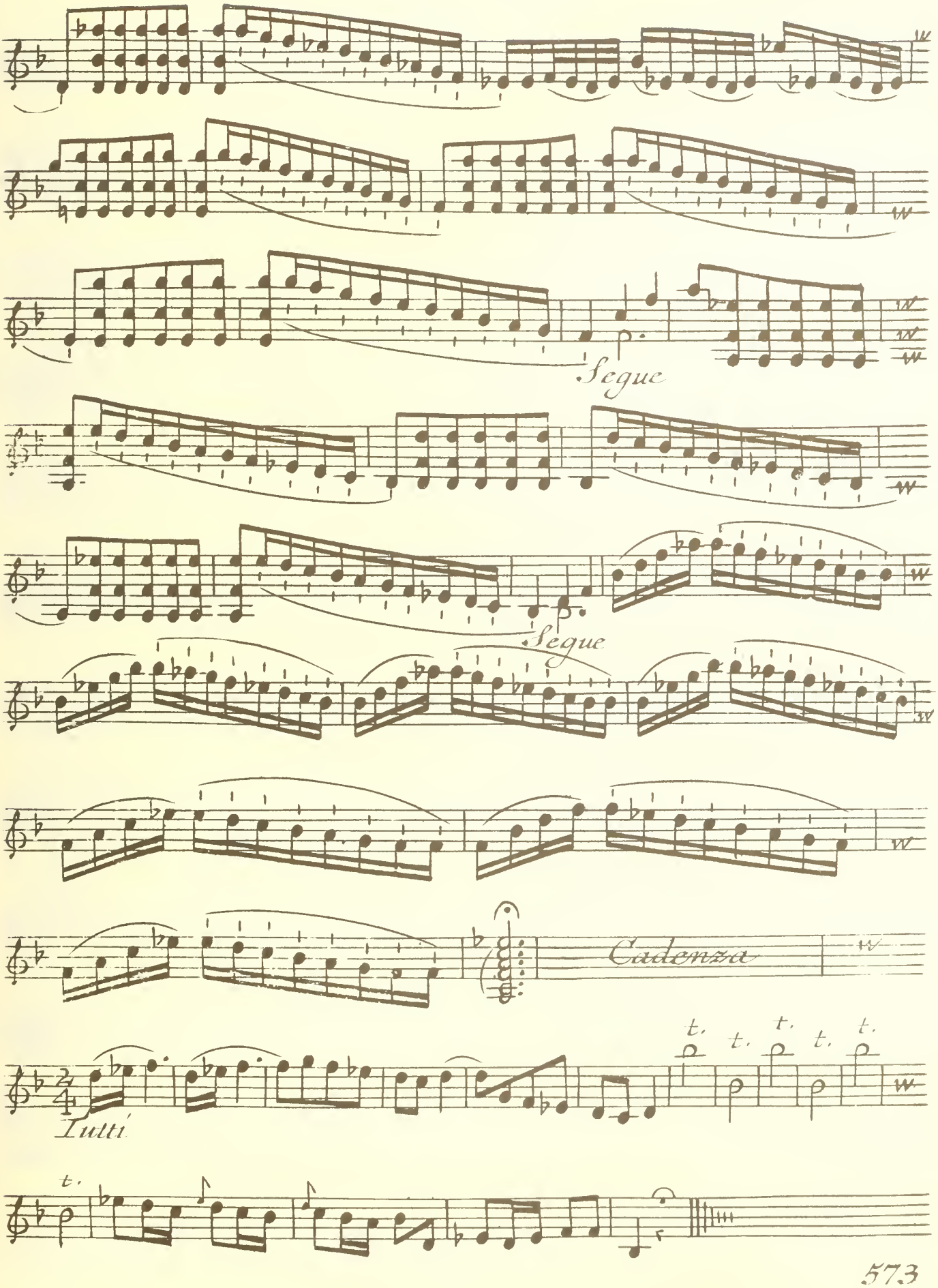

Arpeg.
Cadenza
Tutti
Segue


Largo
Pia.
For.
Pia.
For.
Pia.
For.
Pia.
For.
Pia.
For
Pia.
For.
Pia
Pianiss.
For.
Pia.
Solo.
Tutti
Pia.
Solo.
Tutta
Pia.
For.
Pia.
For.
Pia.
For.
Pia.
For.
Pia.
For
Pia.
Pianiss.
For.
Pia.
Allegro

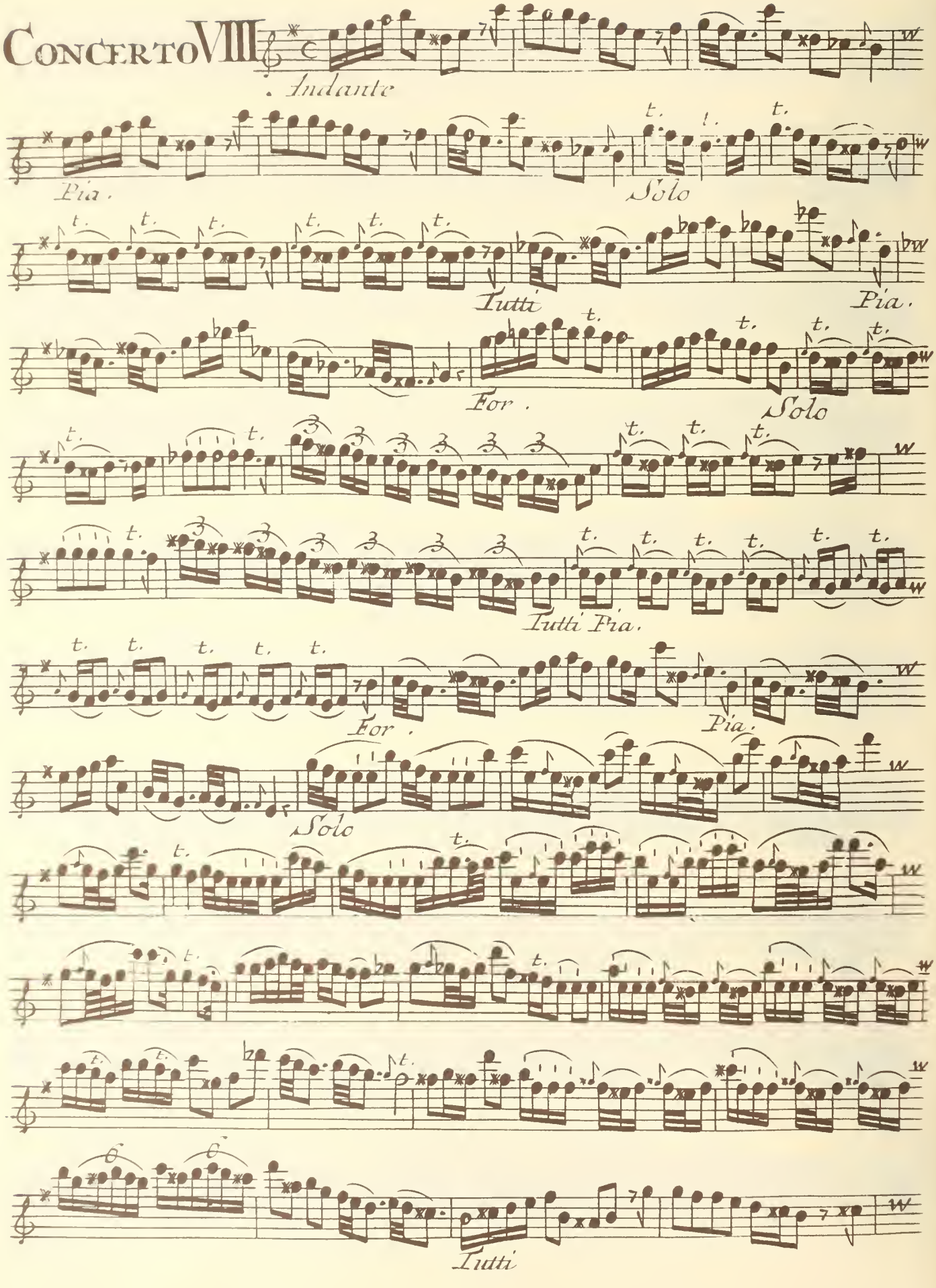

Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti
Tutti
Segue

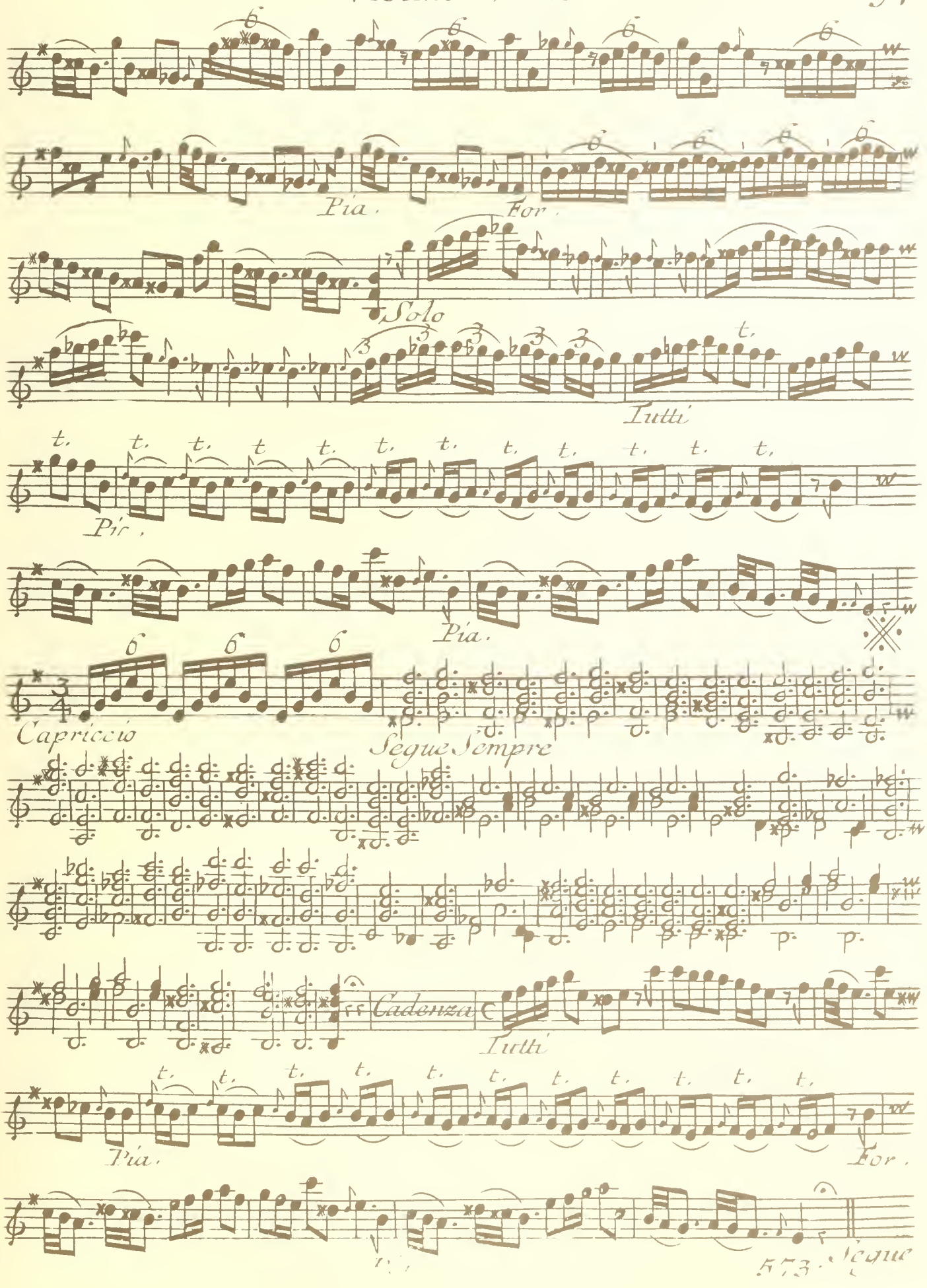
Violino Solo

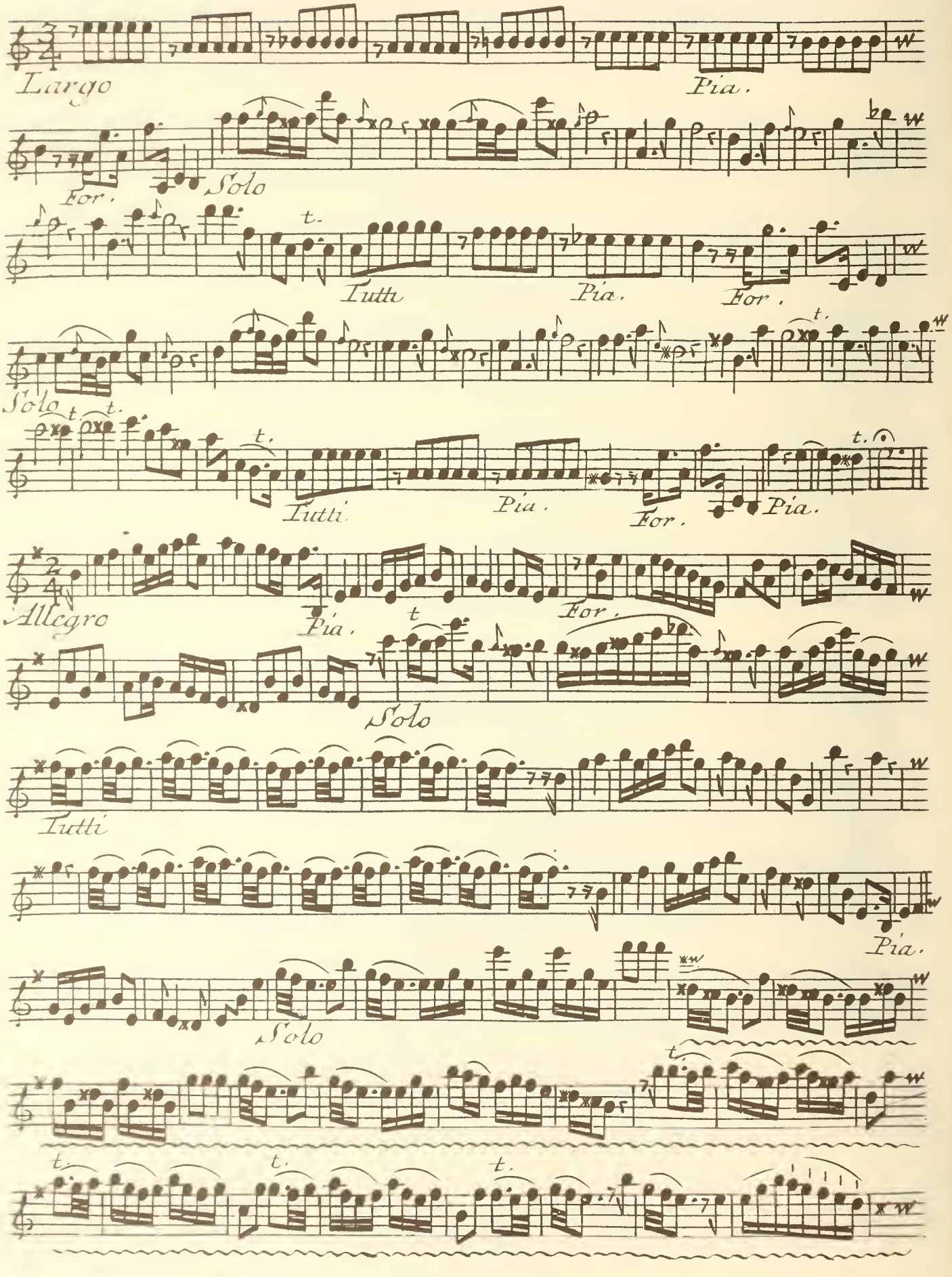


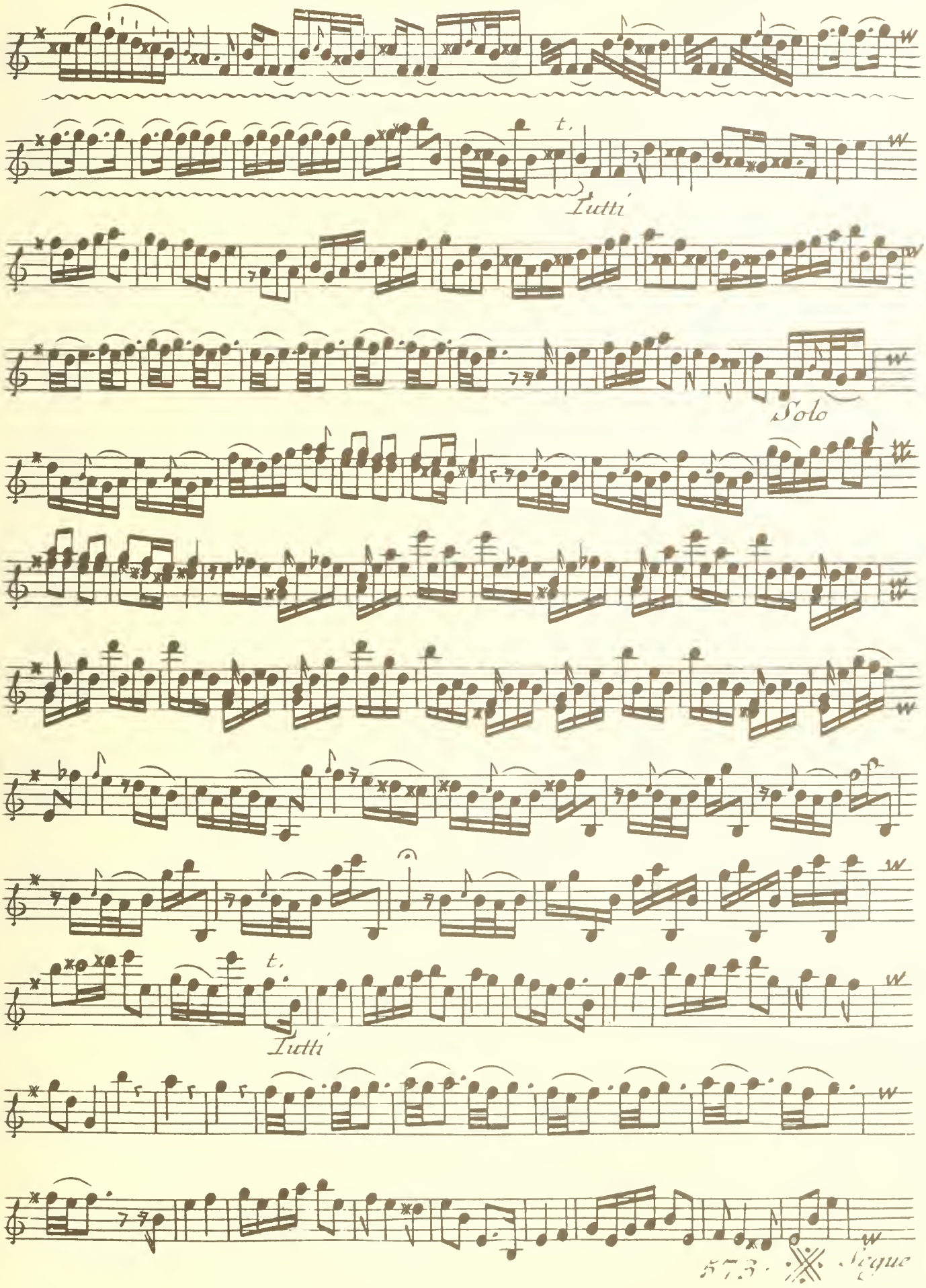

Segue
Segue
Cadenza
Tutti

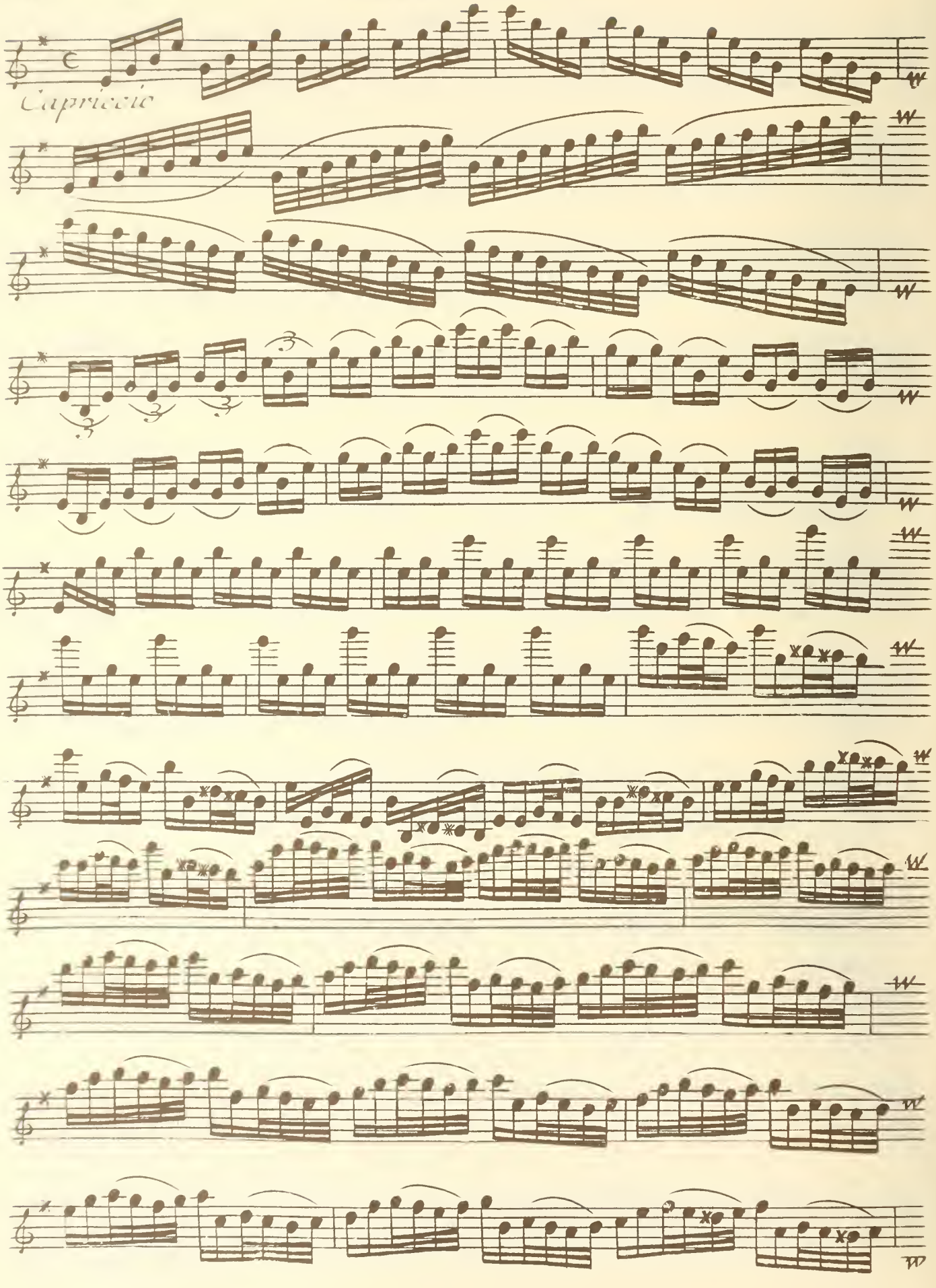
Concerto VIII

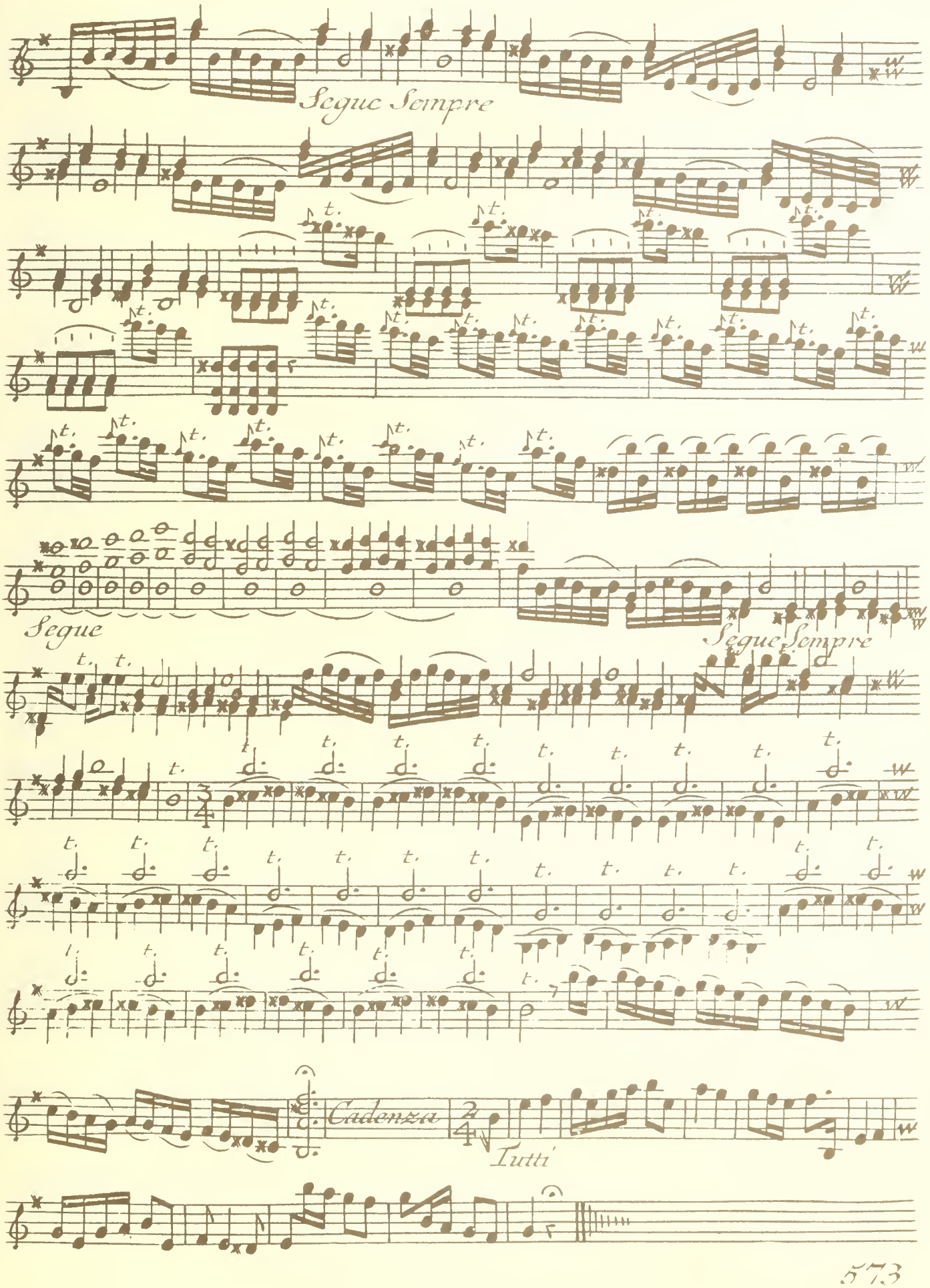



Pia.
For.
Solo
Tutti
Pia.
Pia.
Capriccio
Segue Sempre
Cadenza
Tutti
Pia.
For.
Segue

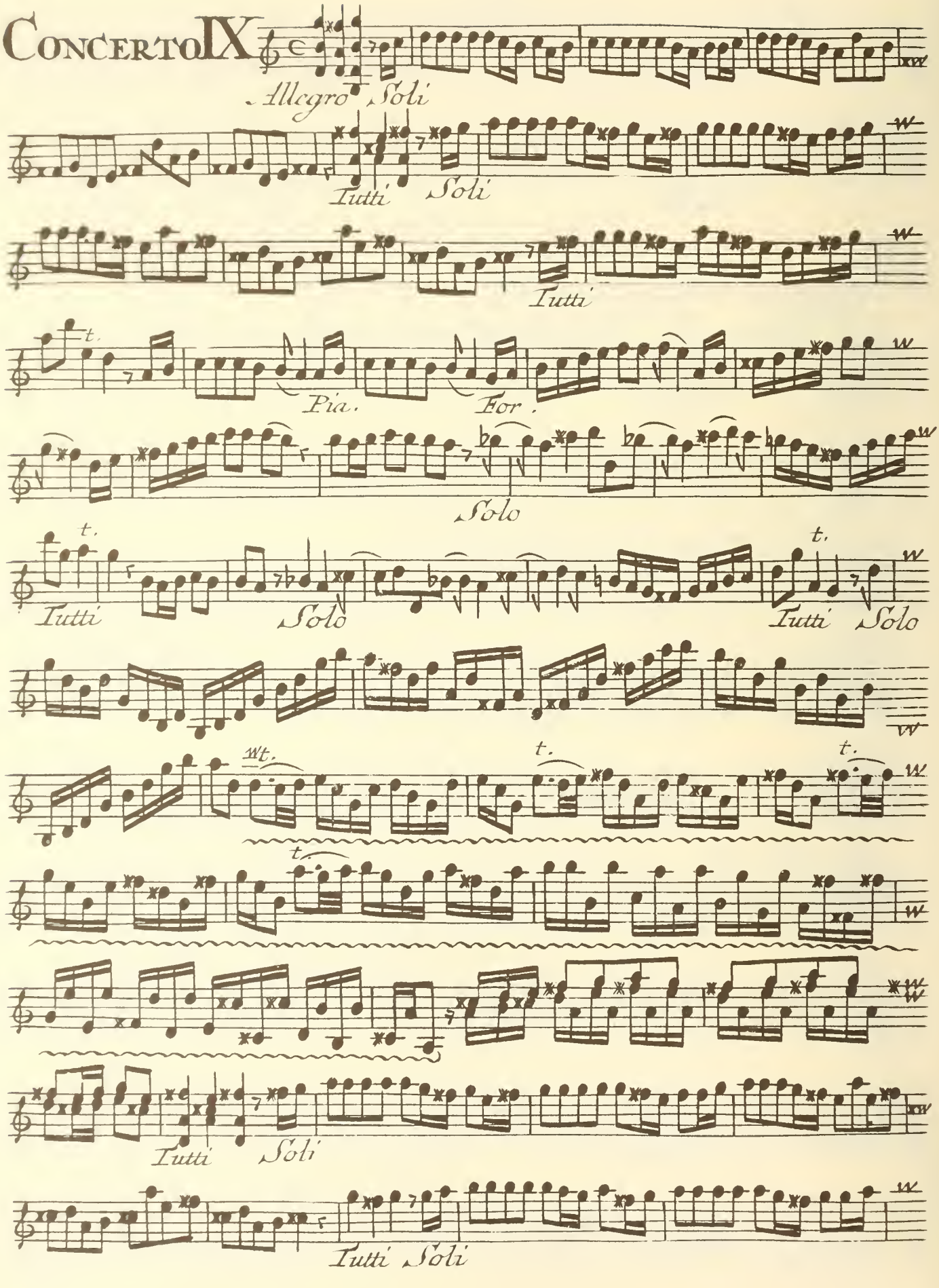

Largo
Pia.
For.
Solo
Tutti
Pia.
For.
Solo
Tutti
Pia.
For.
Pia.
Allegro
Pia.
For.
Solo
Tutti
Pia.
Solo
Tutti

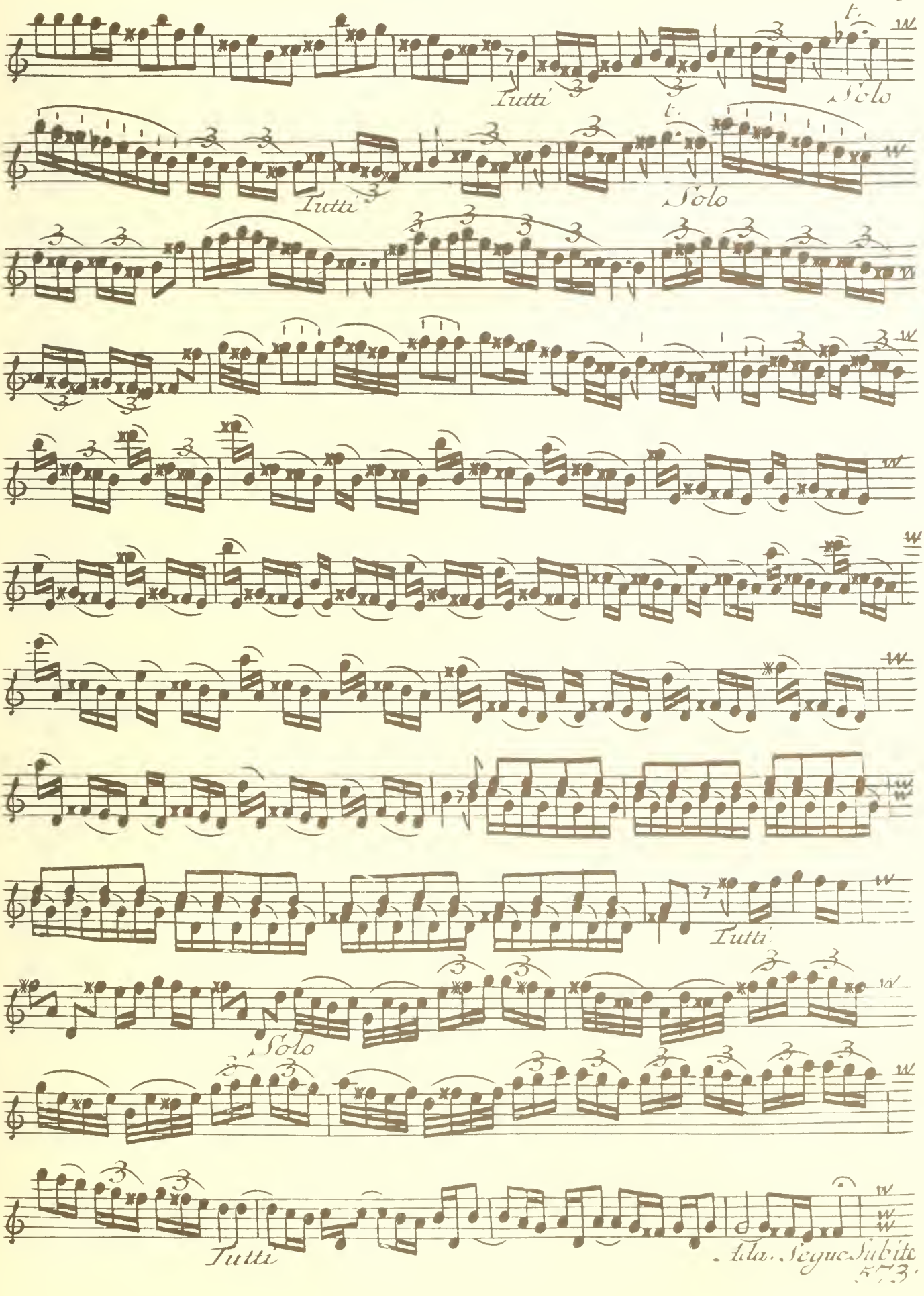

t.
Tutti
Solo
t.
Tutti

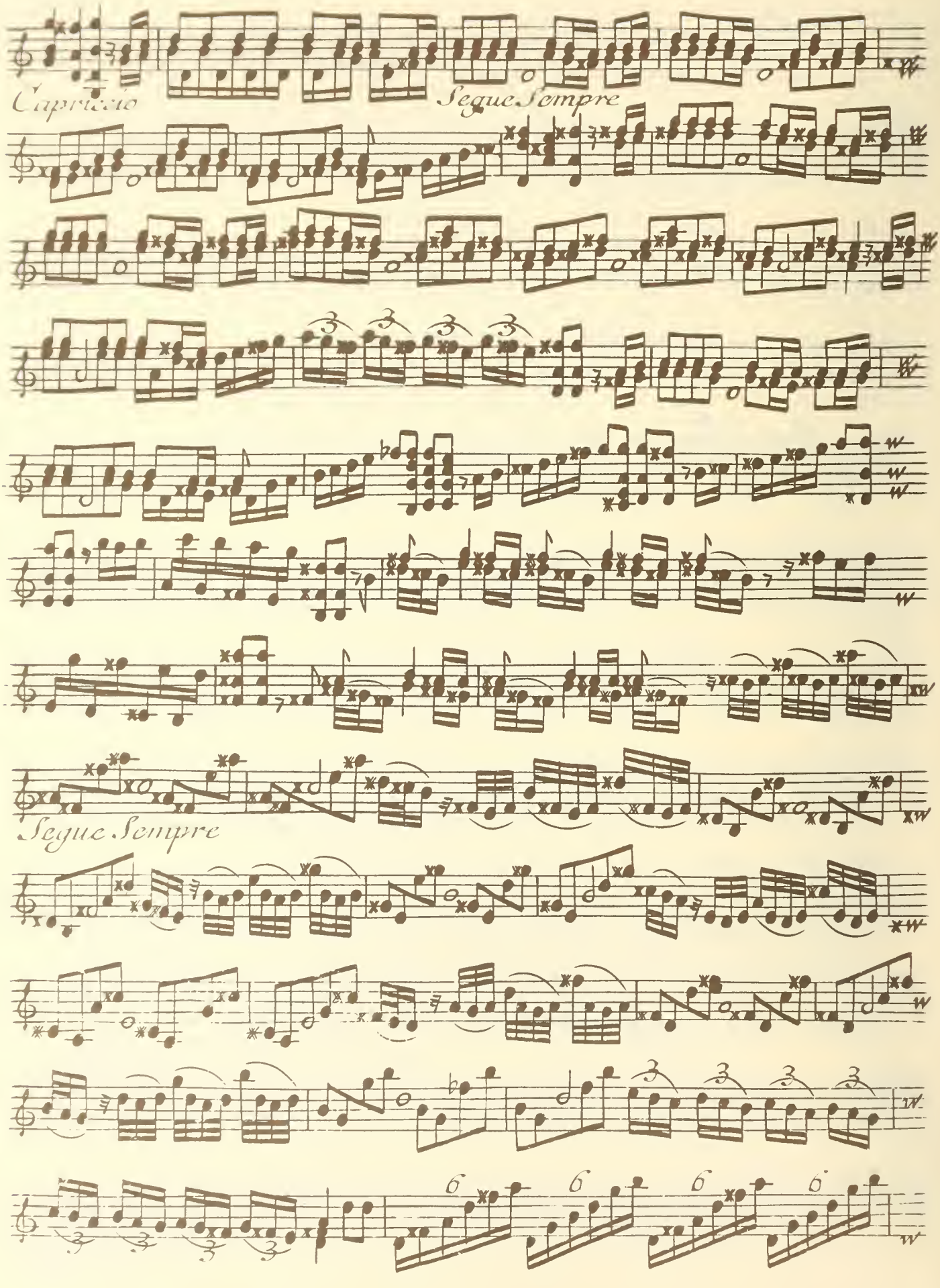

Capriccio

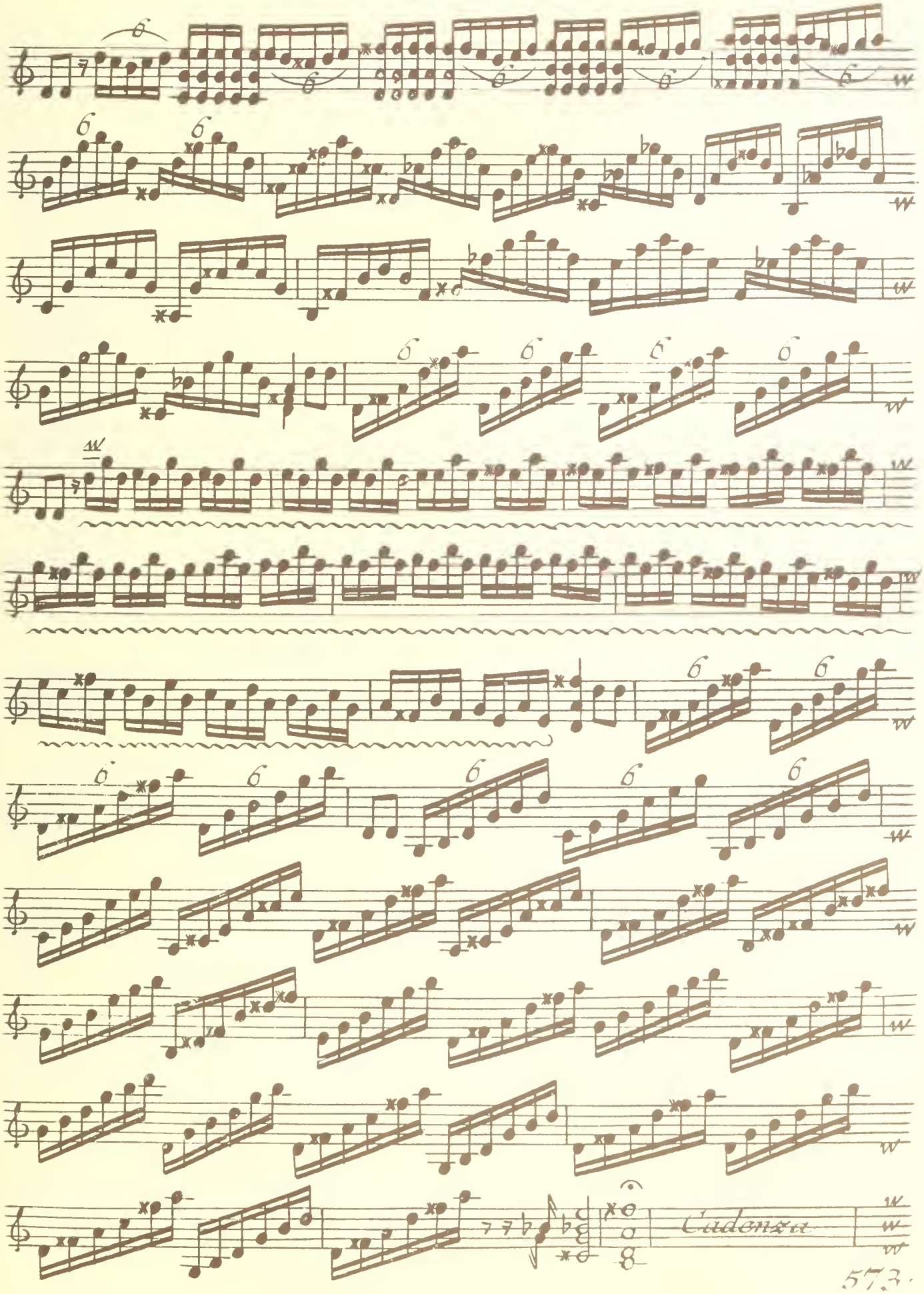

Segue Sempre
Segue
Segue Sempre
Cadenza
Tutti

Concerto IX

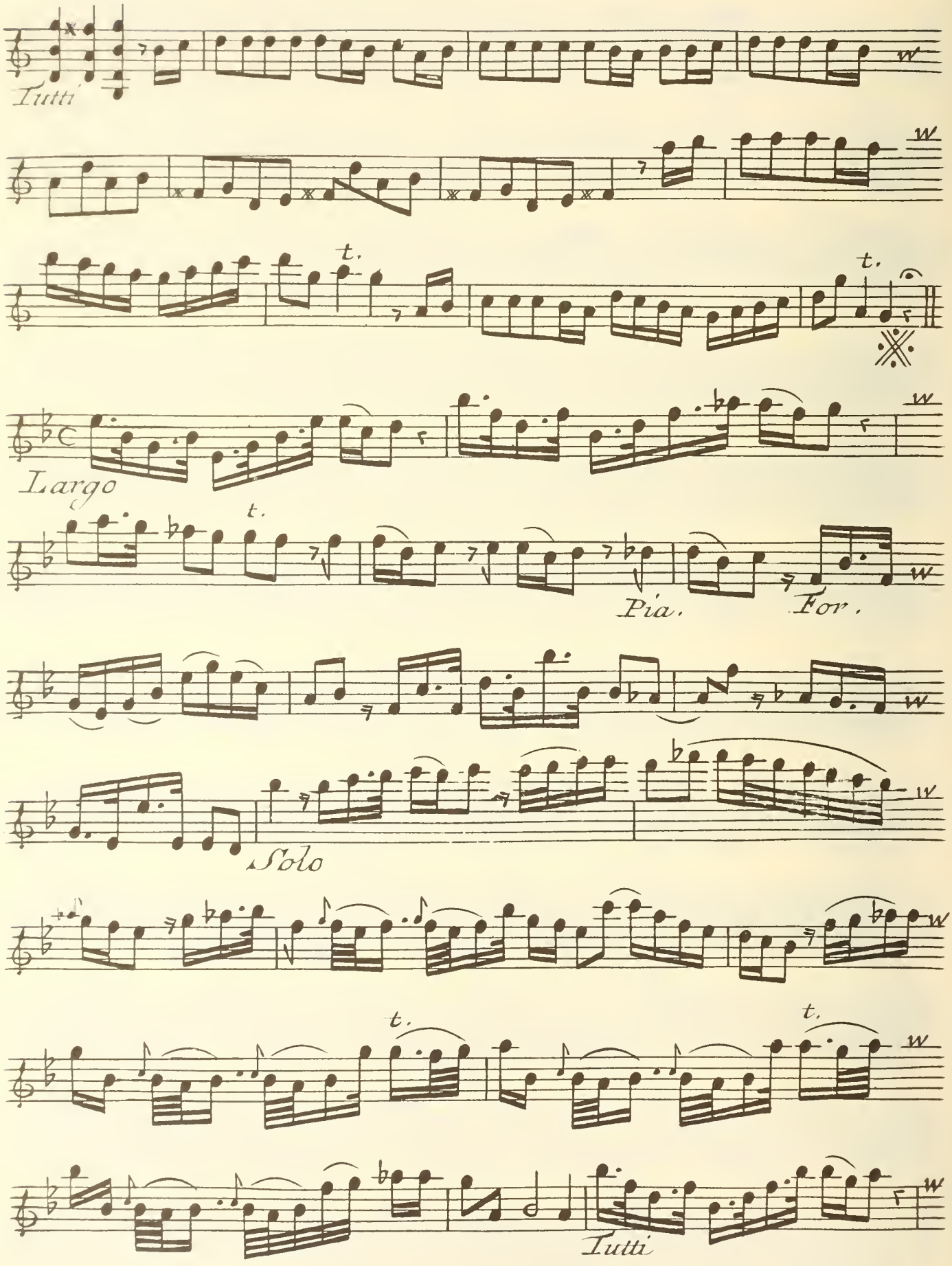

Allegro
Soli
Tutti
Soli
Tutti
Pia.
For.
Solo
Tutti
Solo
Tutti
Solo
Tutti
Soli
Tutti
Soli

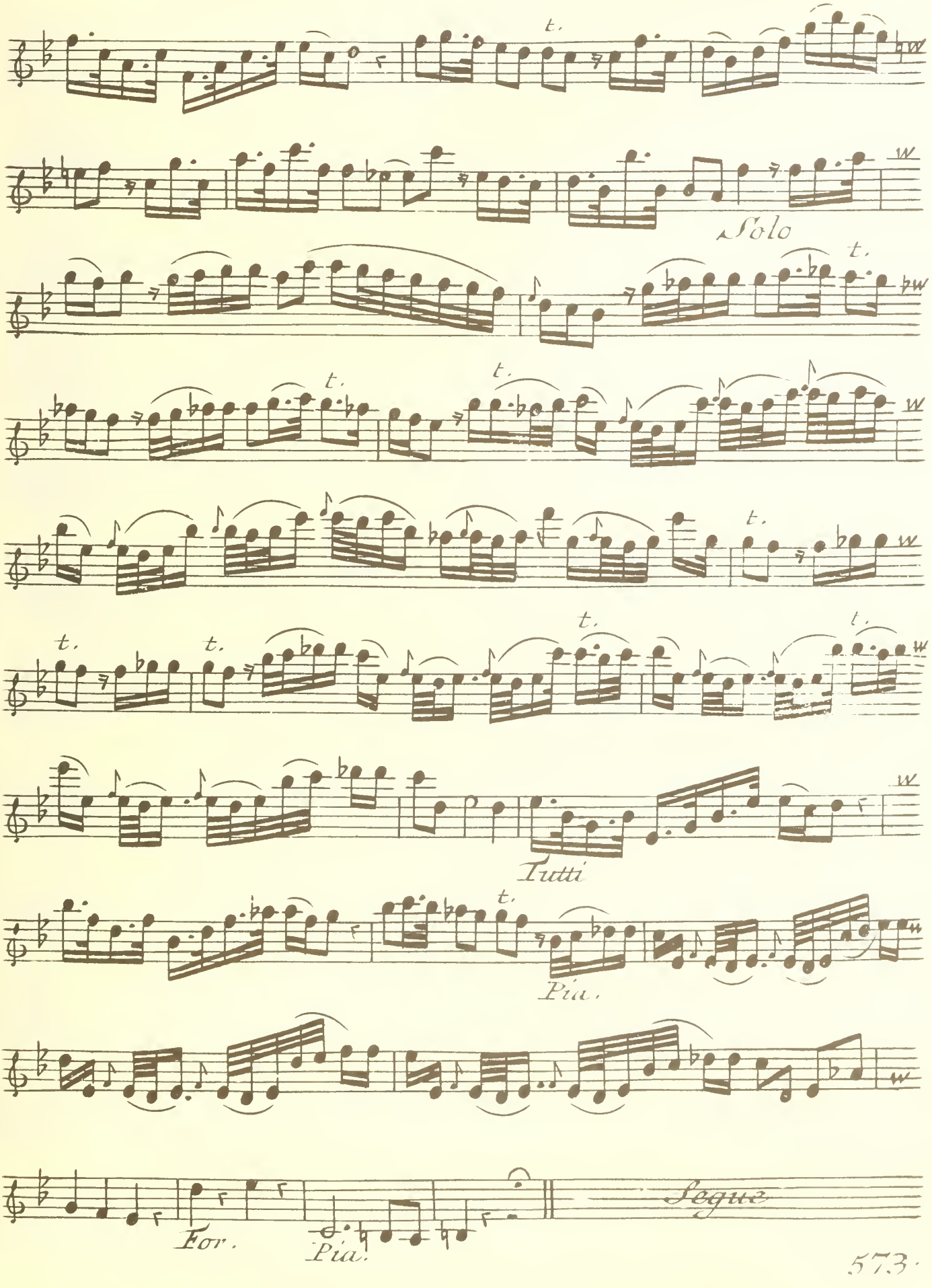

Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti
Ada. Segue Subito

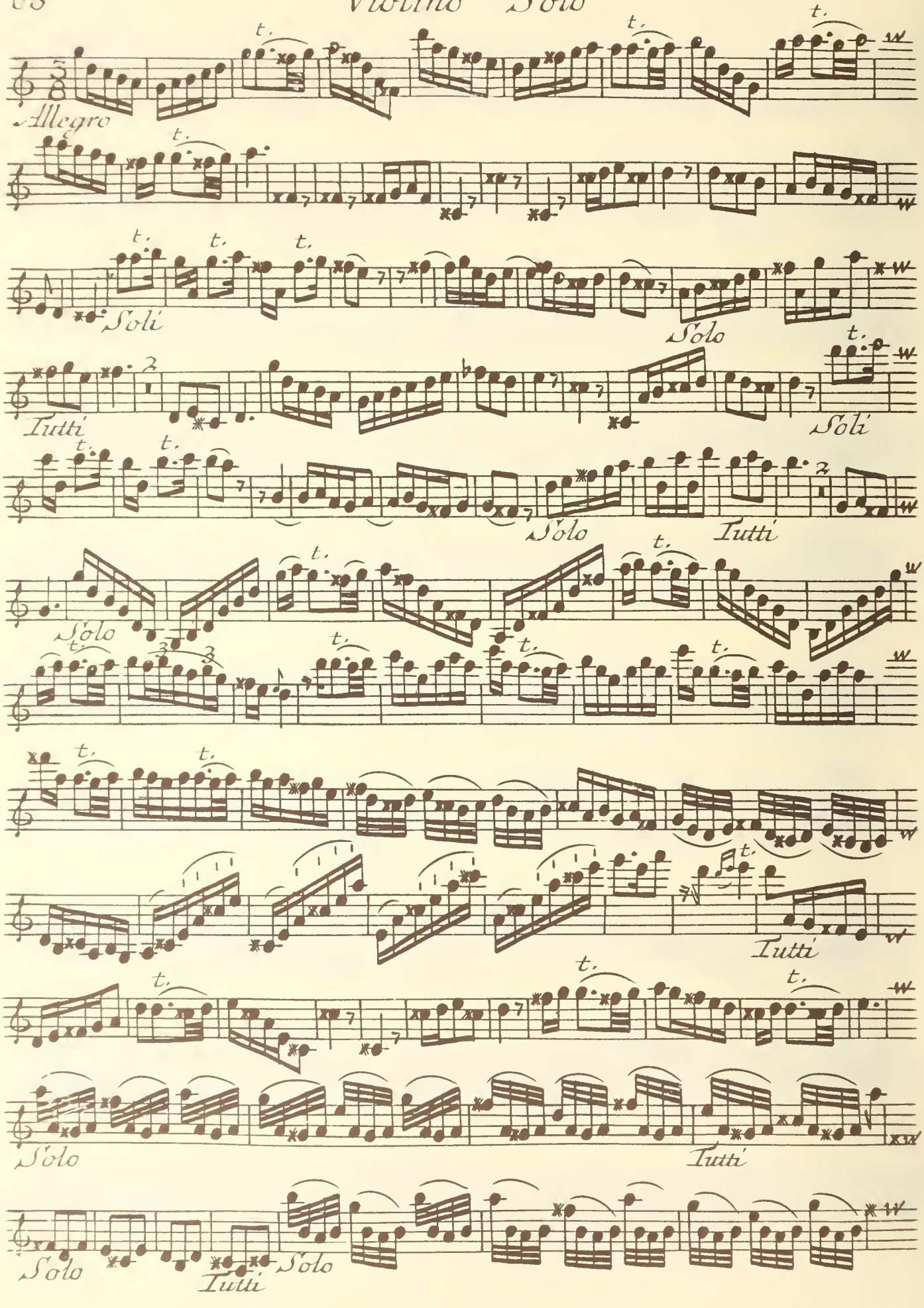

Capriccio
Segue Sempre
Segue Sempre

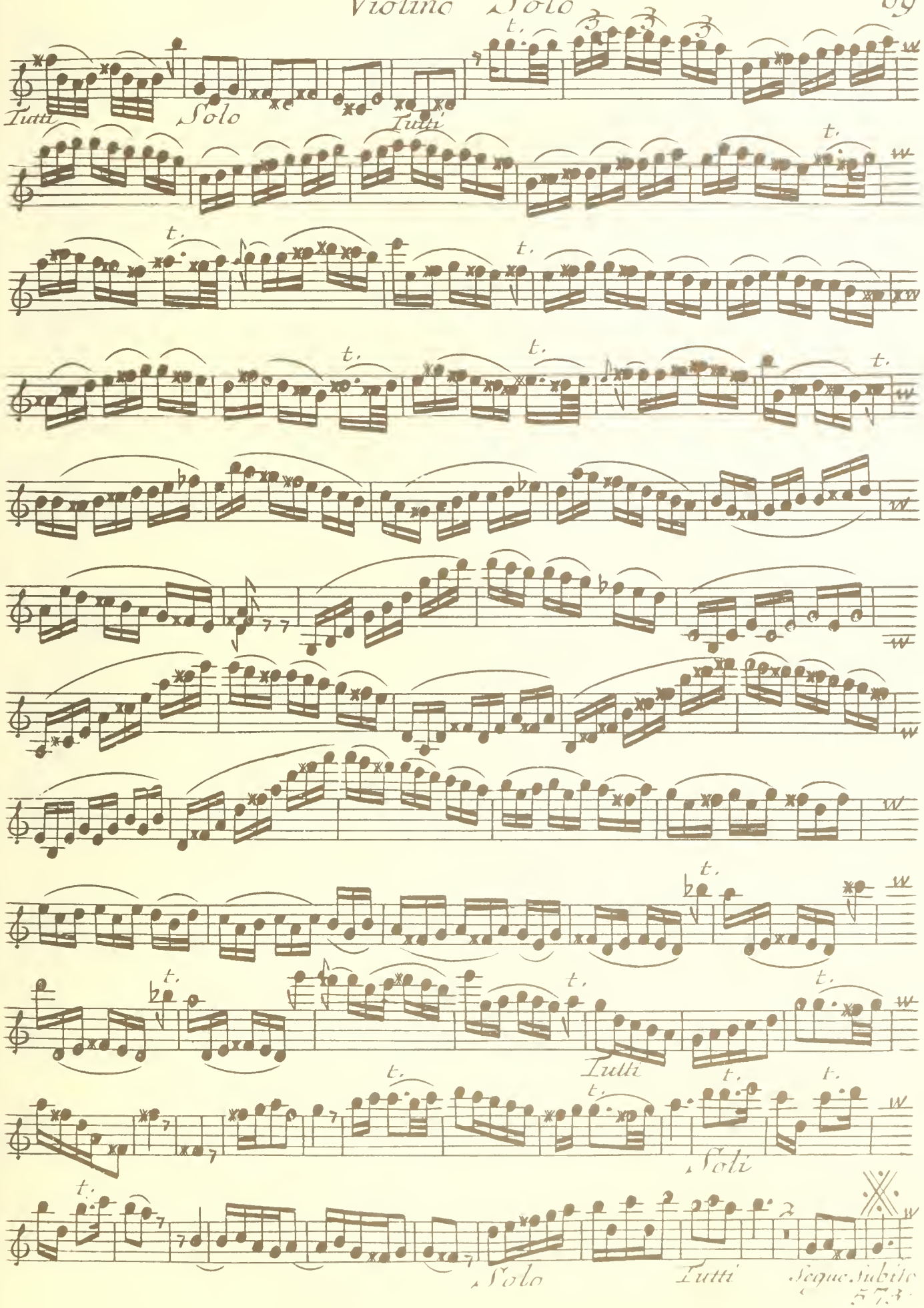

Cadenza

Violino Solo

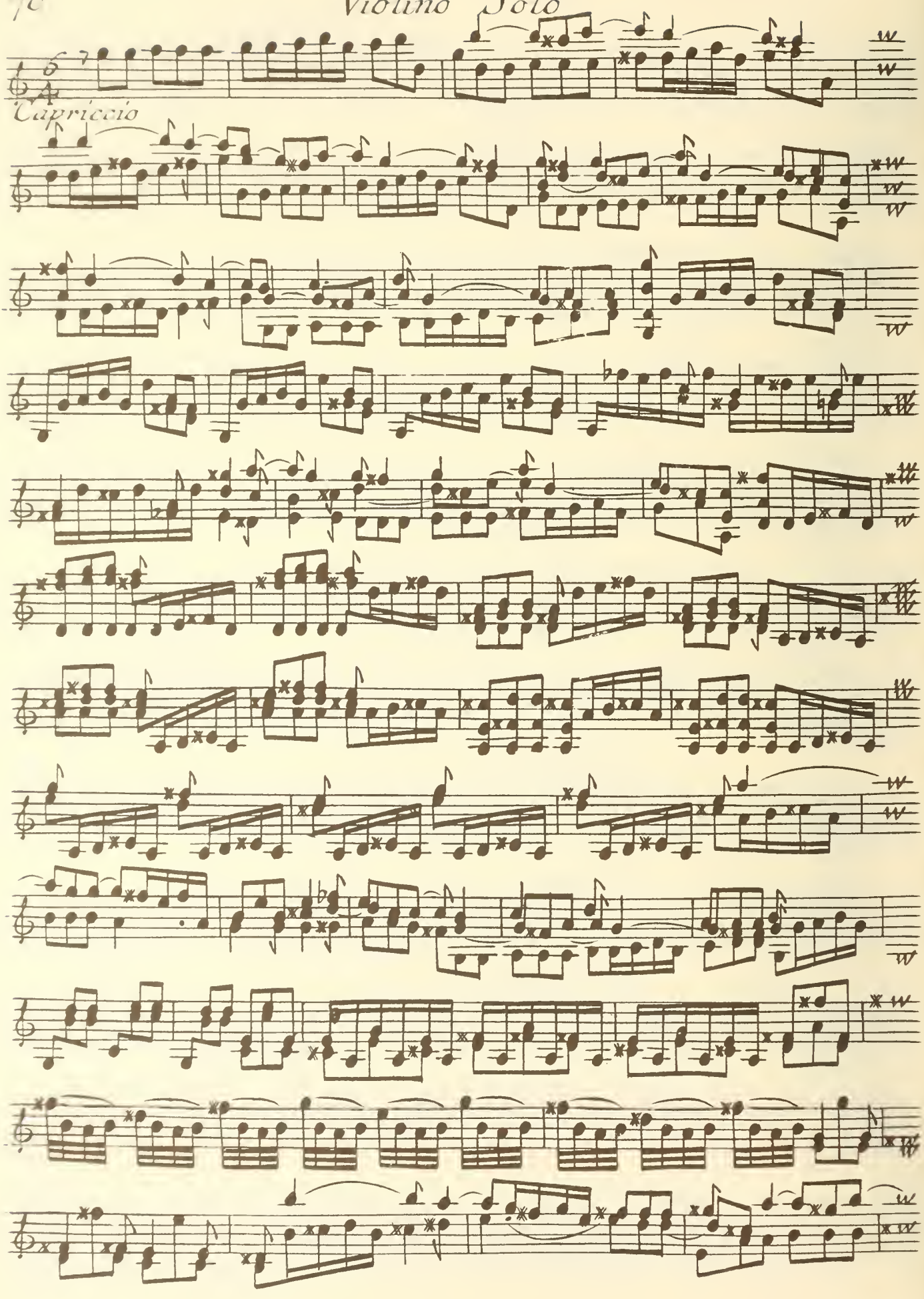


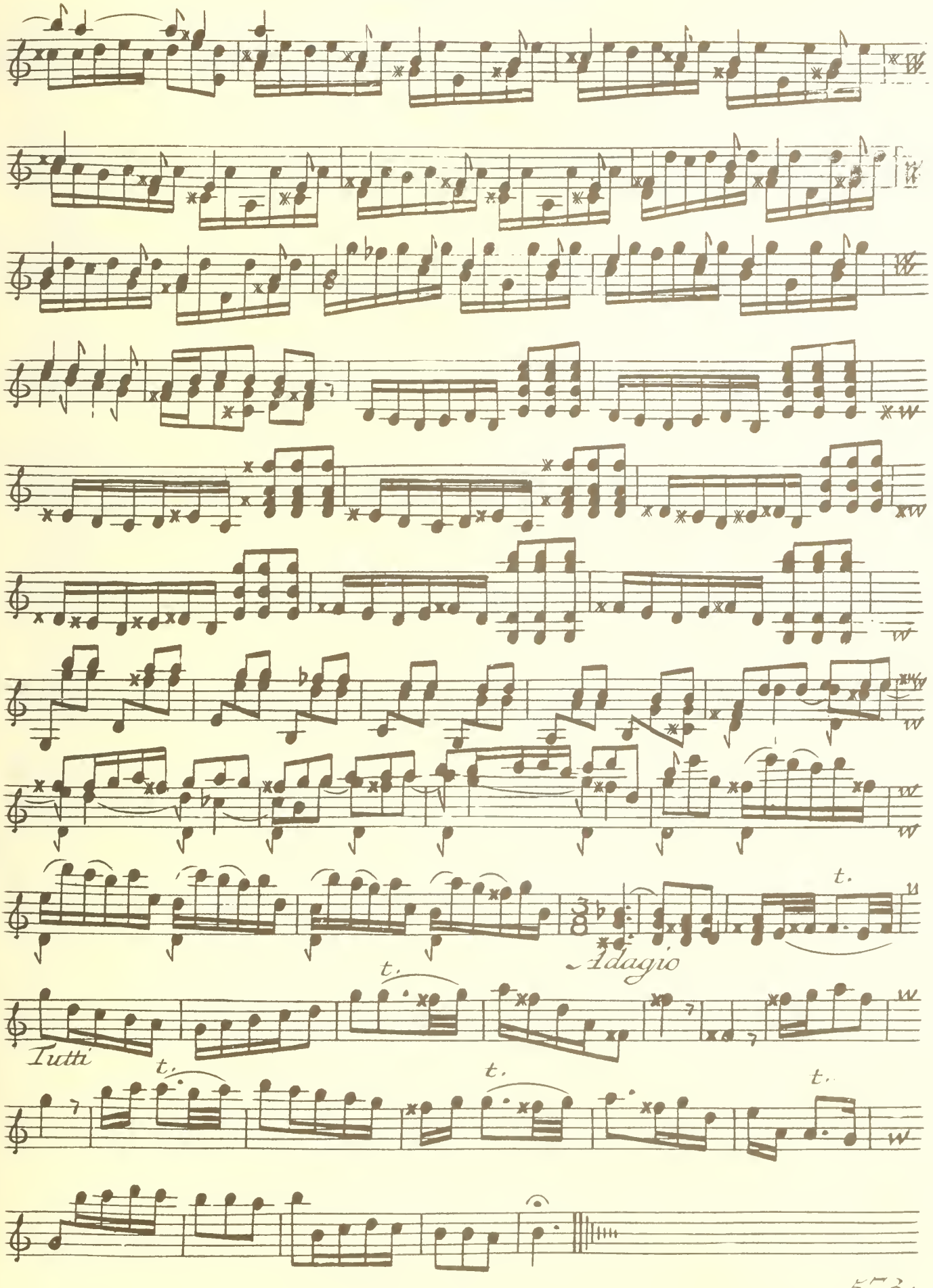

t.
Solo
Tutti
Pia.
For.
Pia.
Segue


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


Tutti
Solo
Tutti
Tutti
Soli
Solo
Tutti
Segue subito

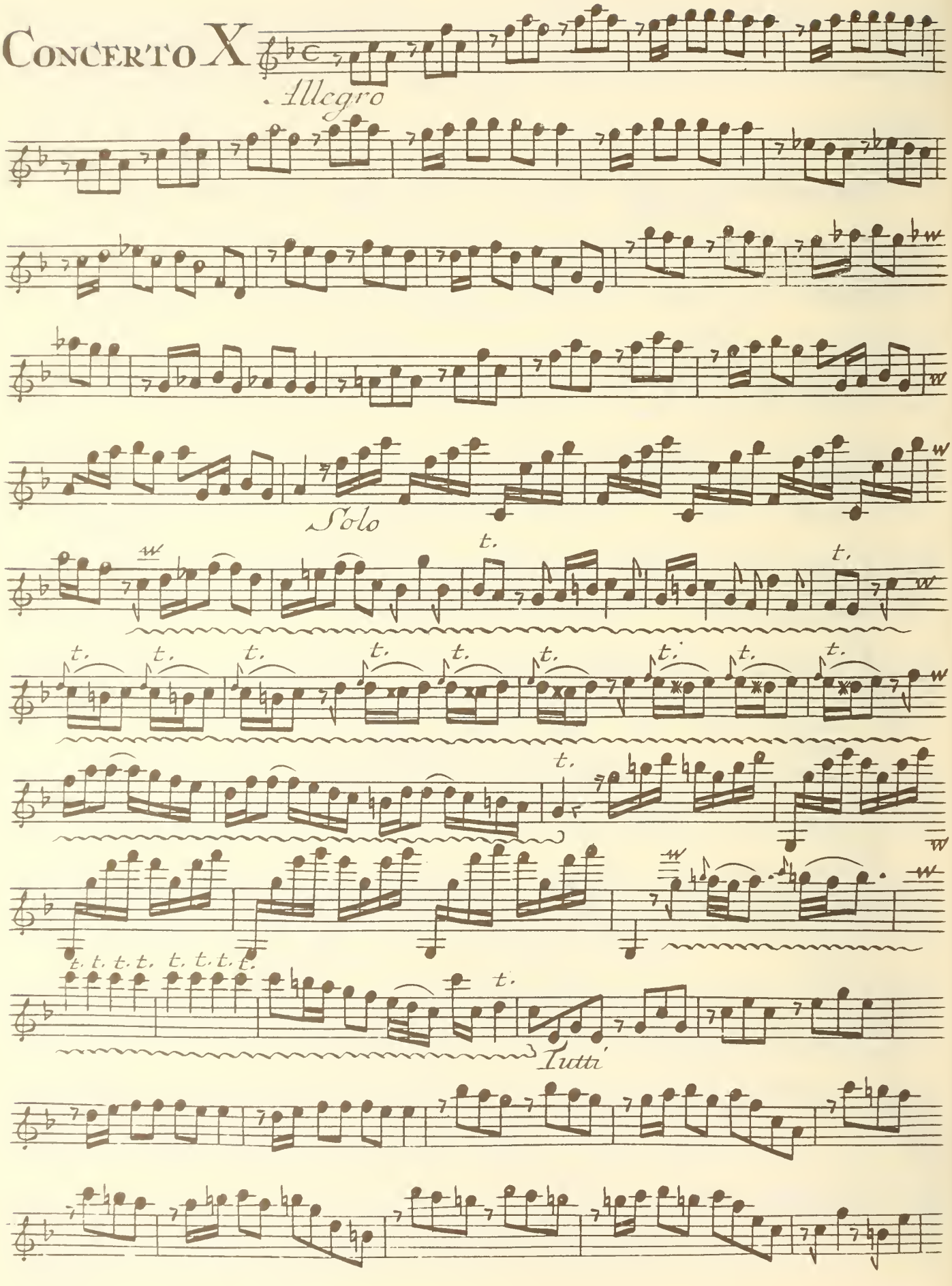
Violino Sólo

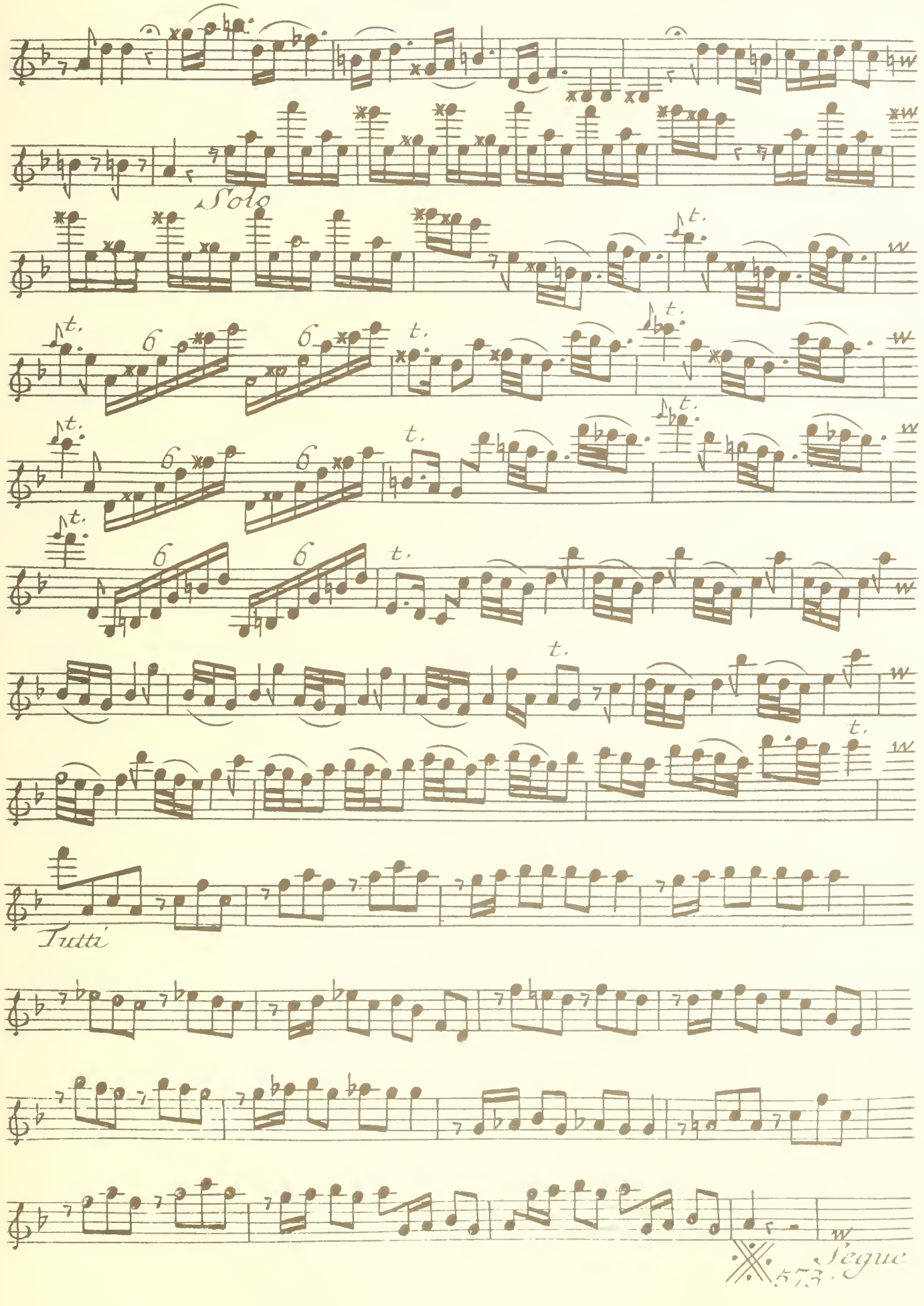


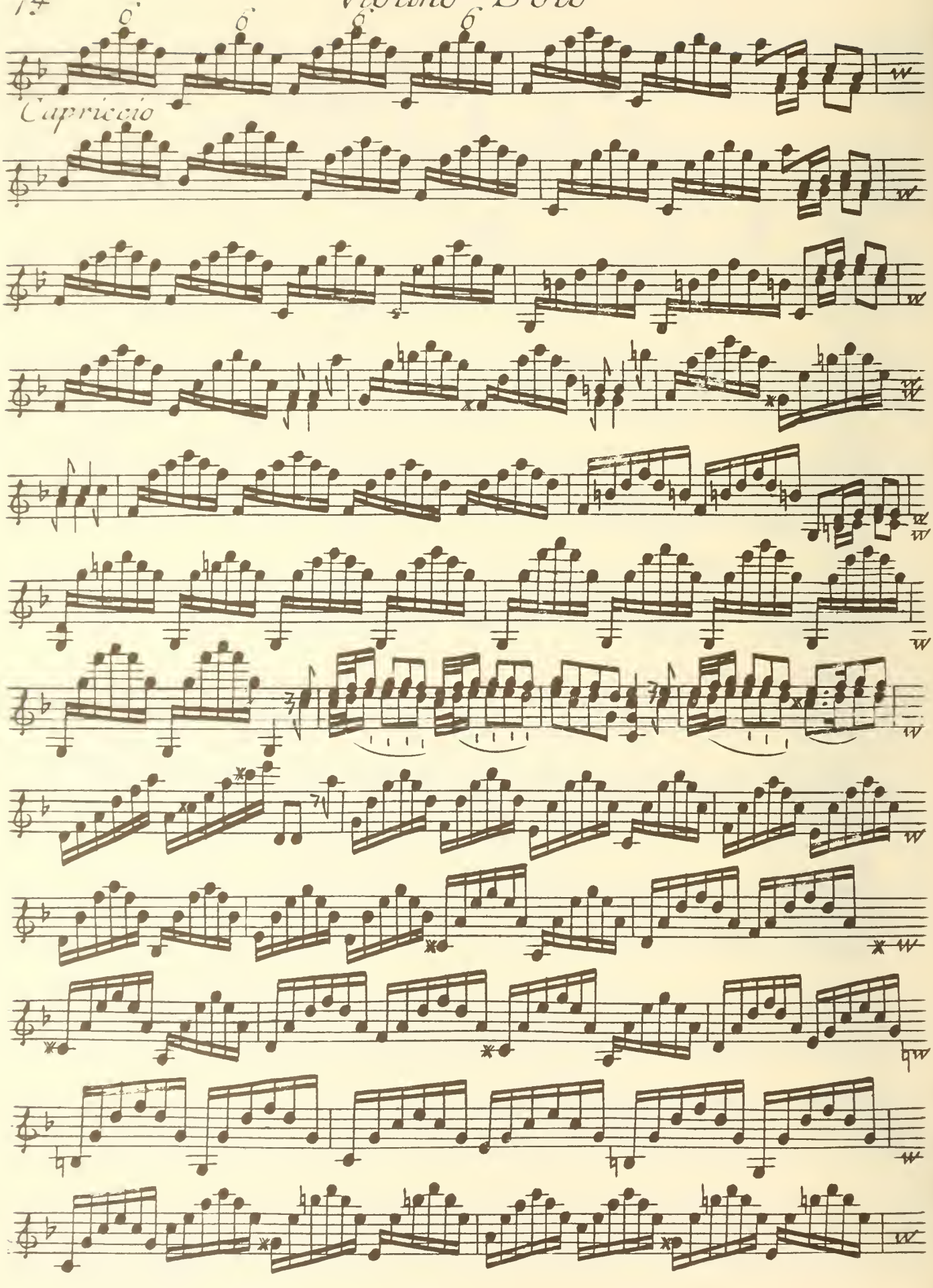

t.
Adagio
t.
Tutti
t.
t.
t.

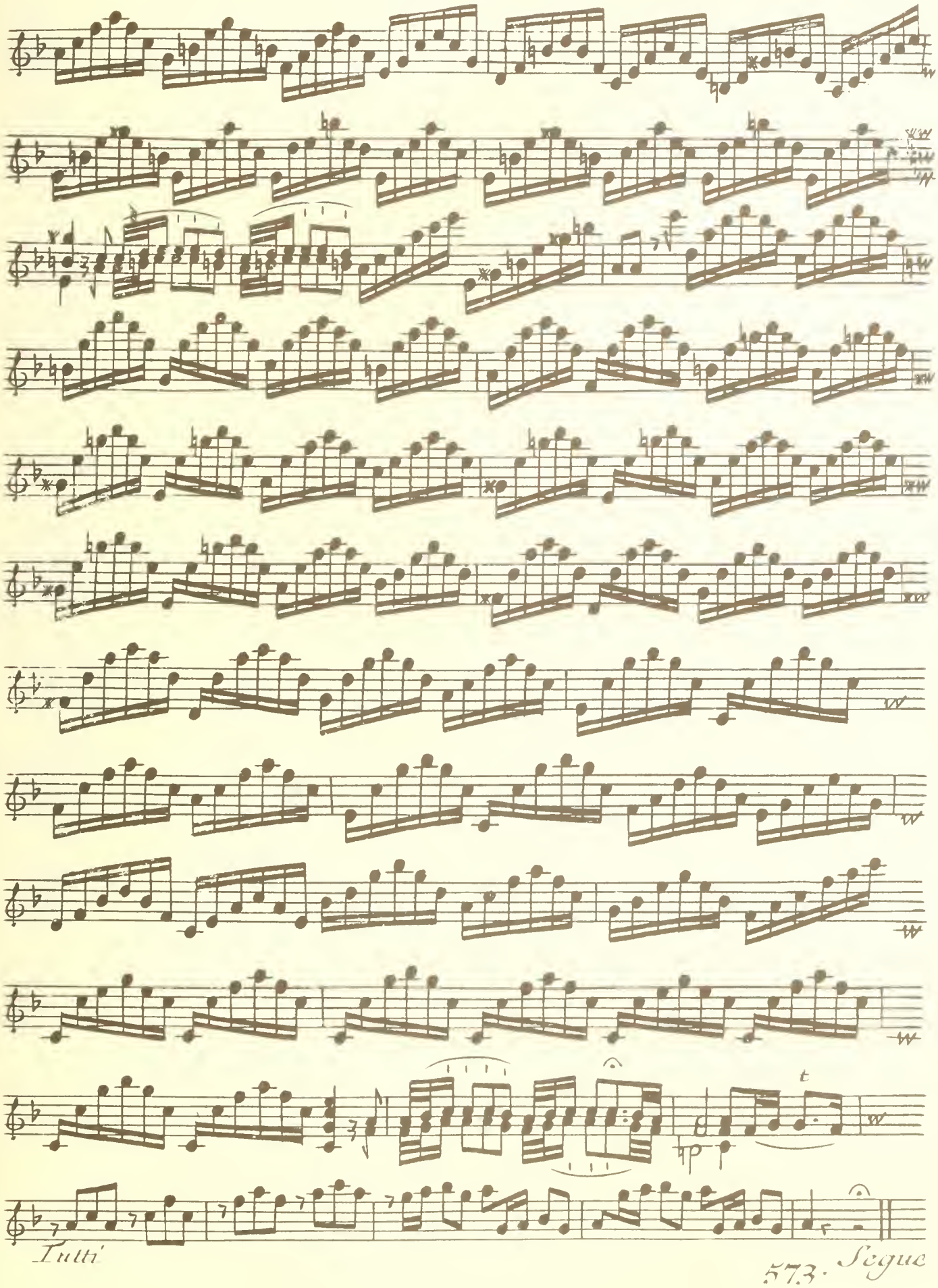
Violino Solo

Concerto X



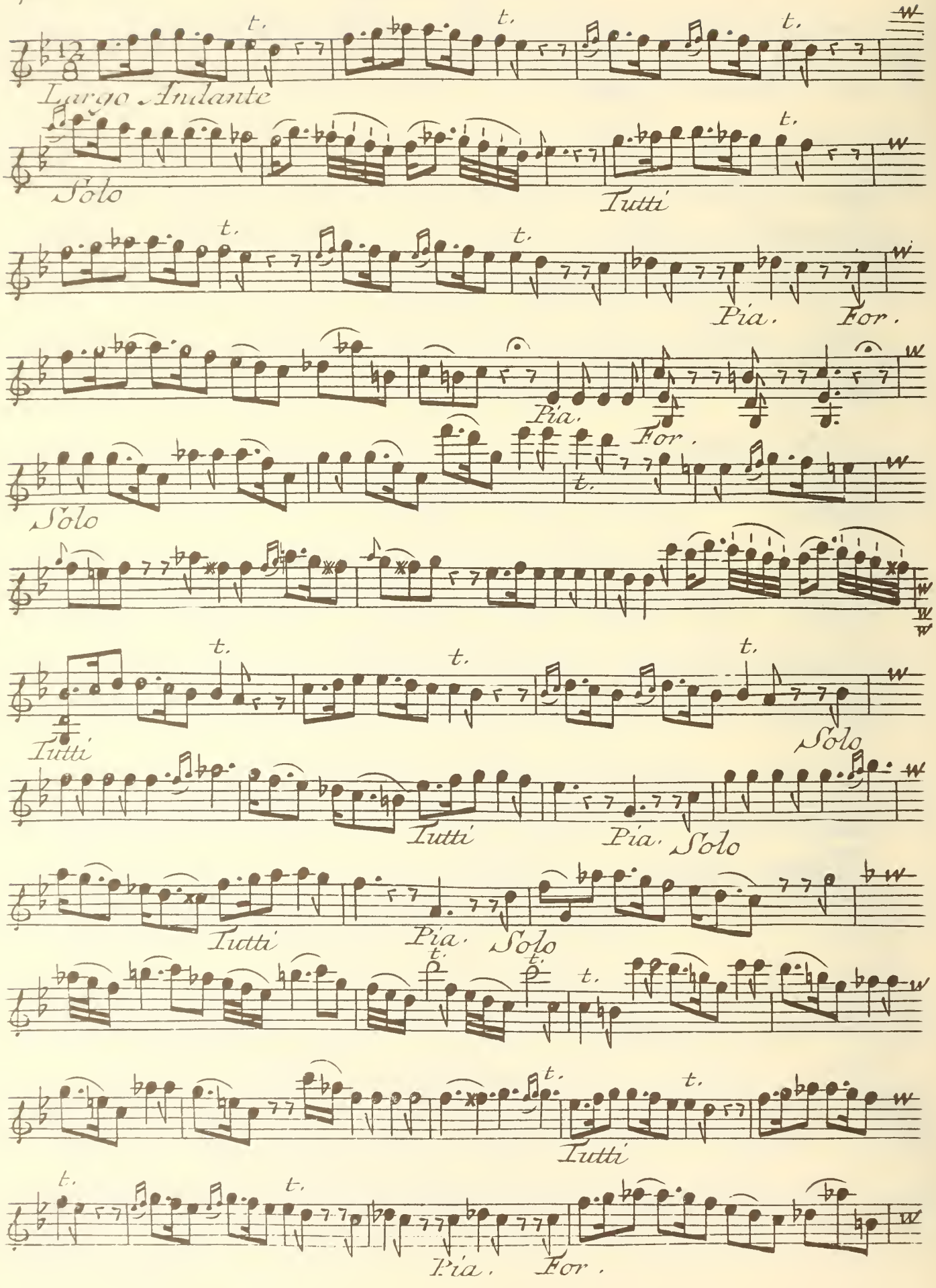

Solo
t.
6
Tutti
Segue

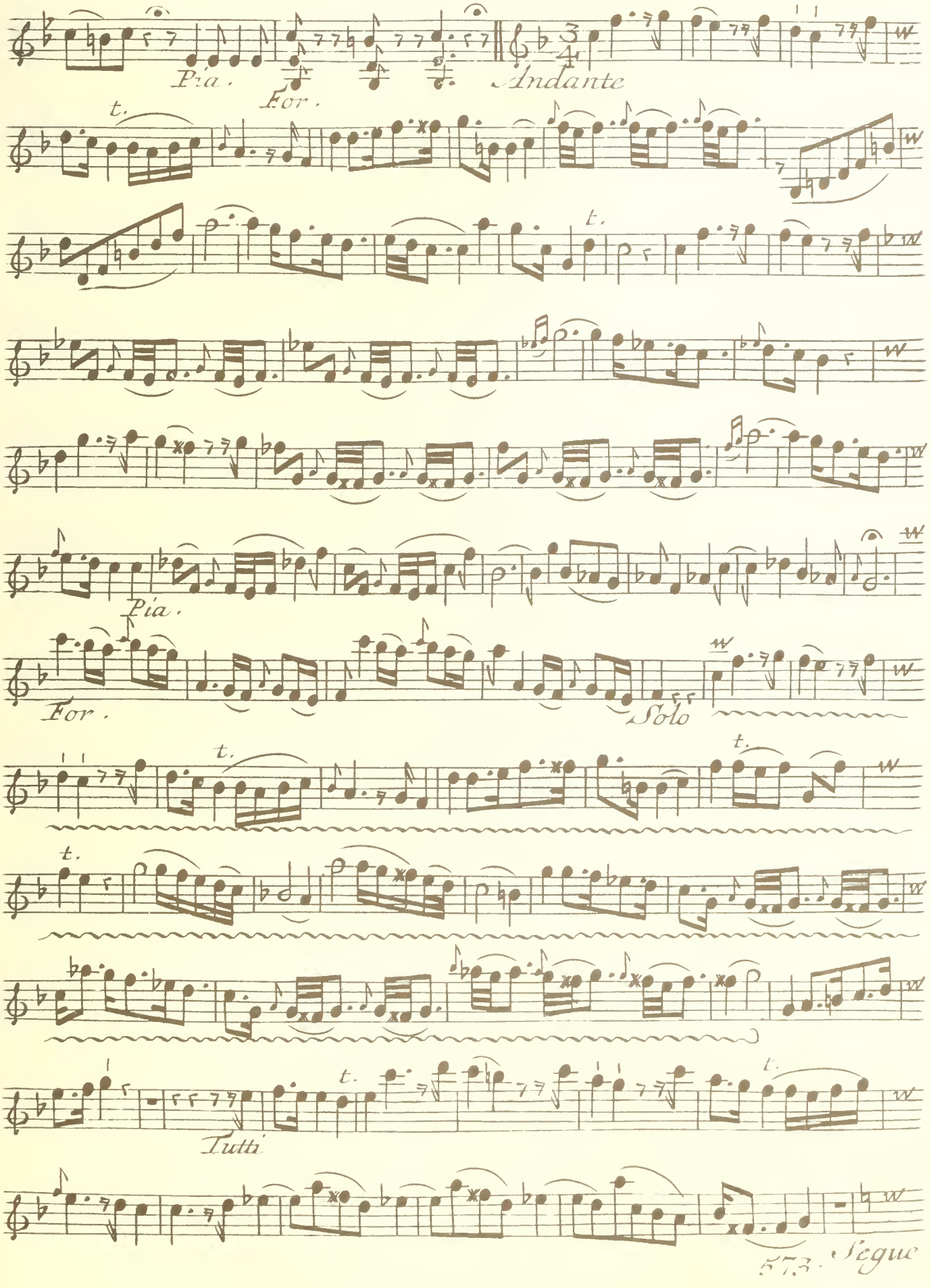

Capriccio



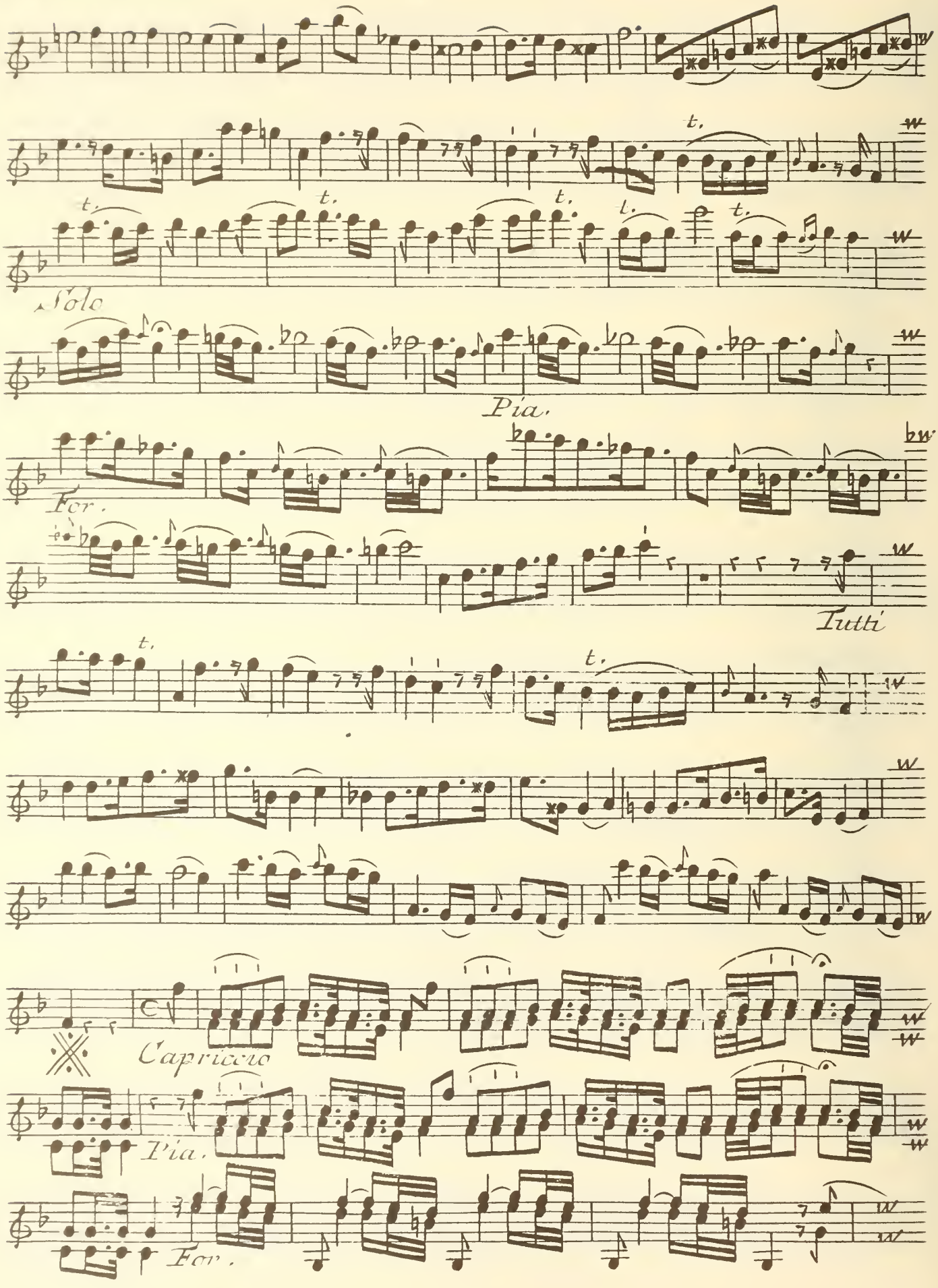
573. Segue

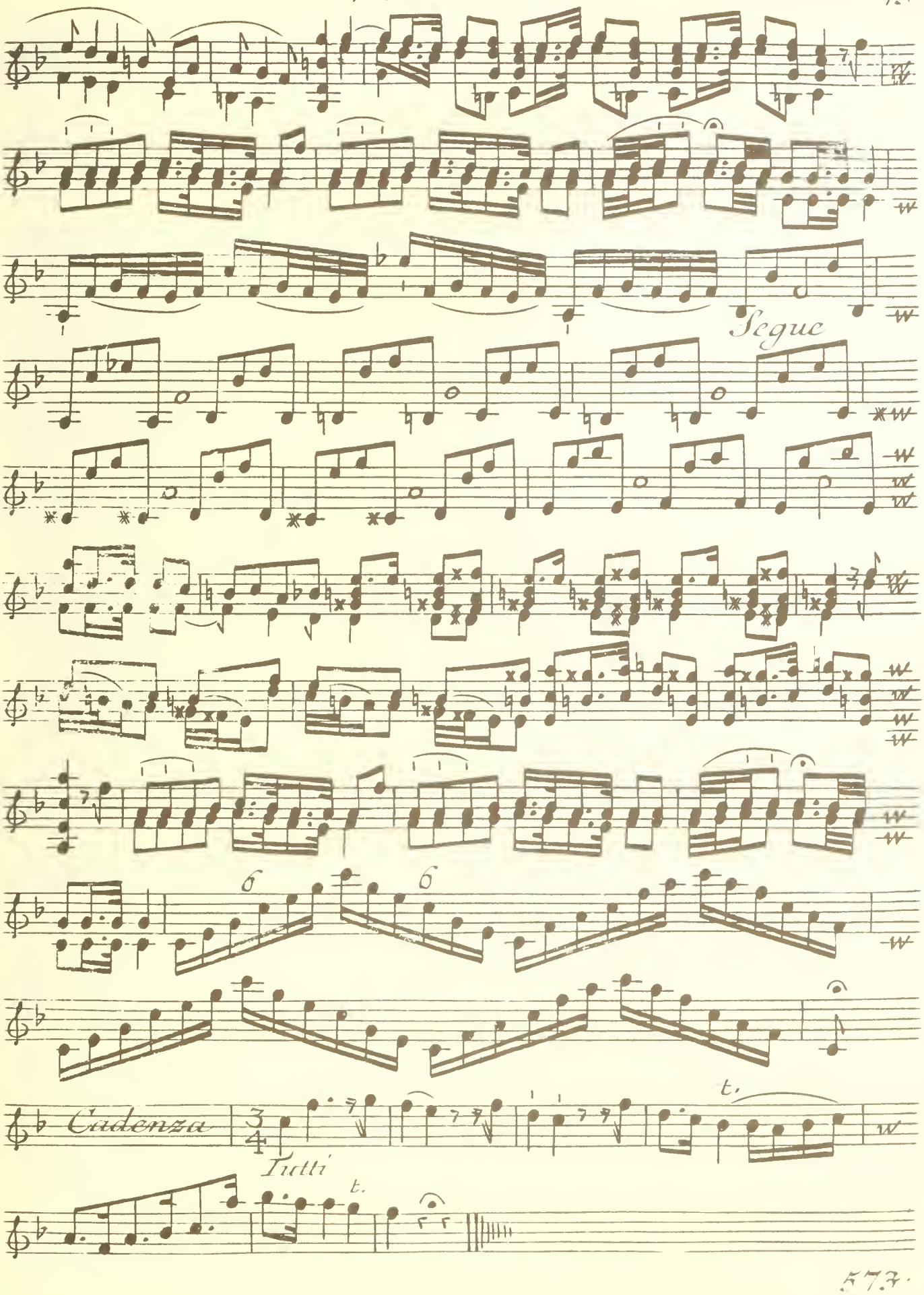
Violino Solo



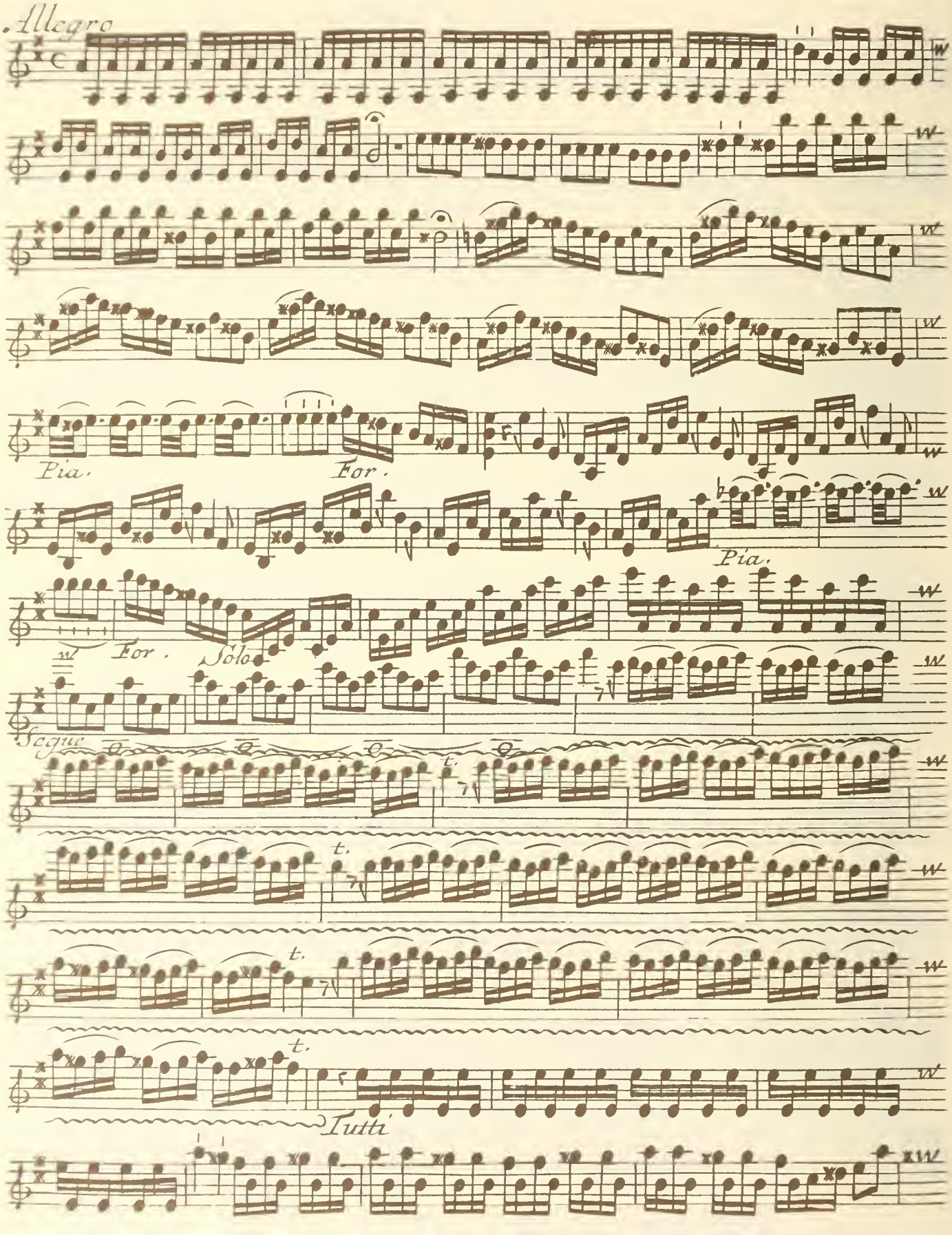

Pia.
For.
Andante
t.
Pia.
For.
Solo
Tutti
573. Segue

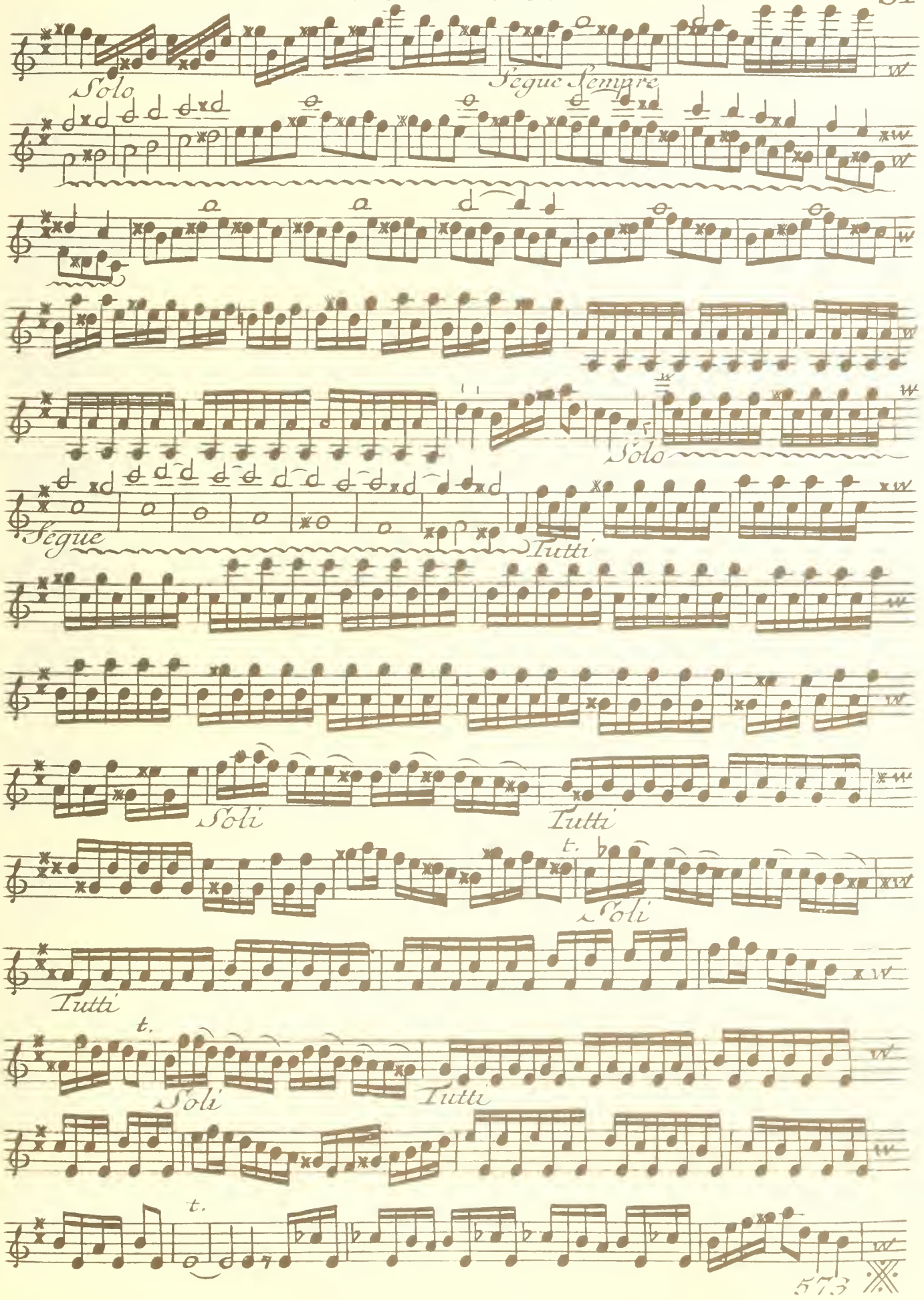
Violino Solo

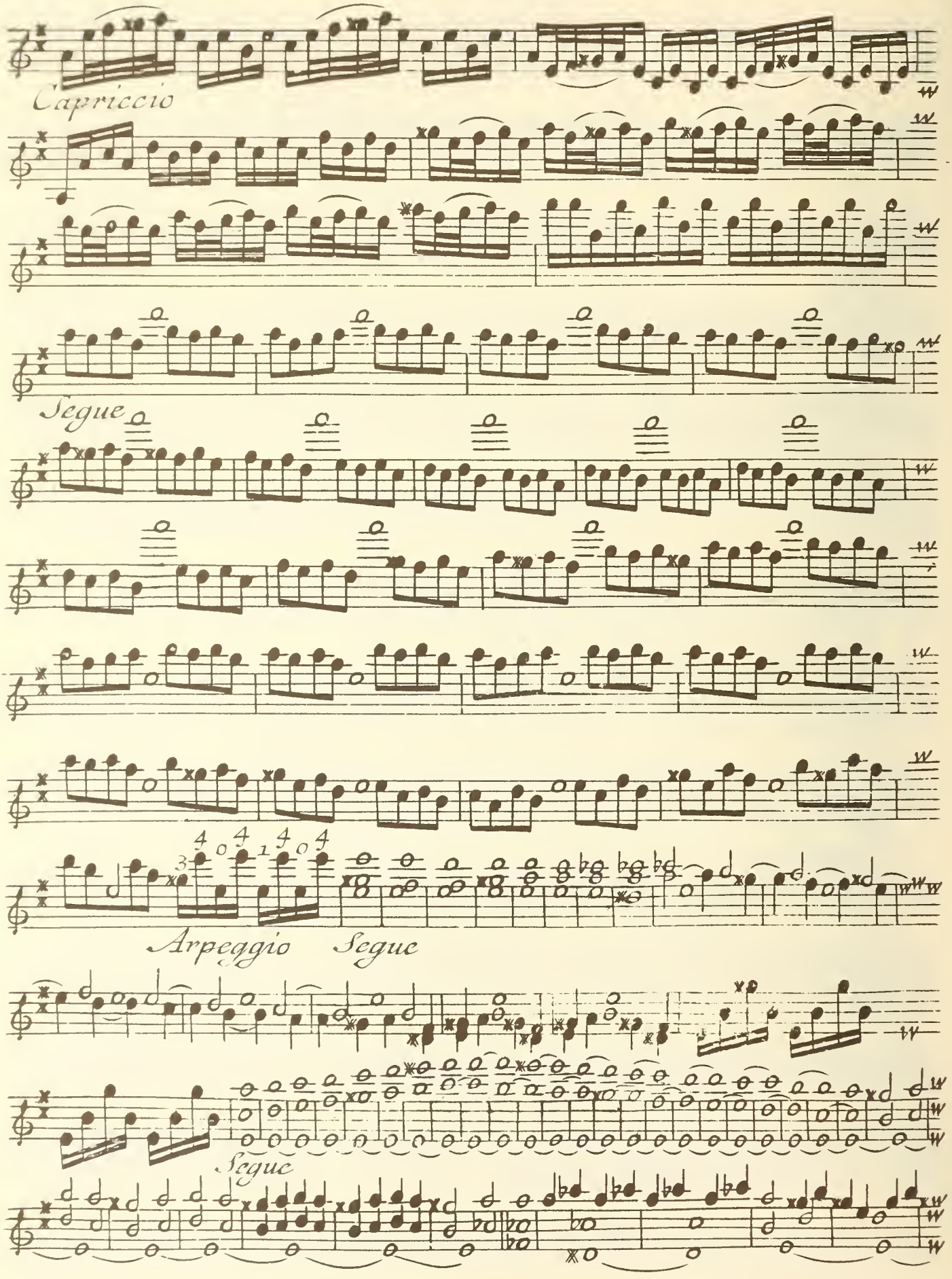


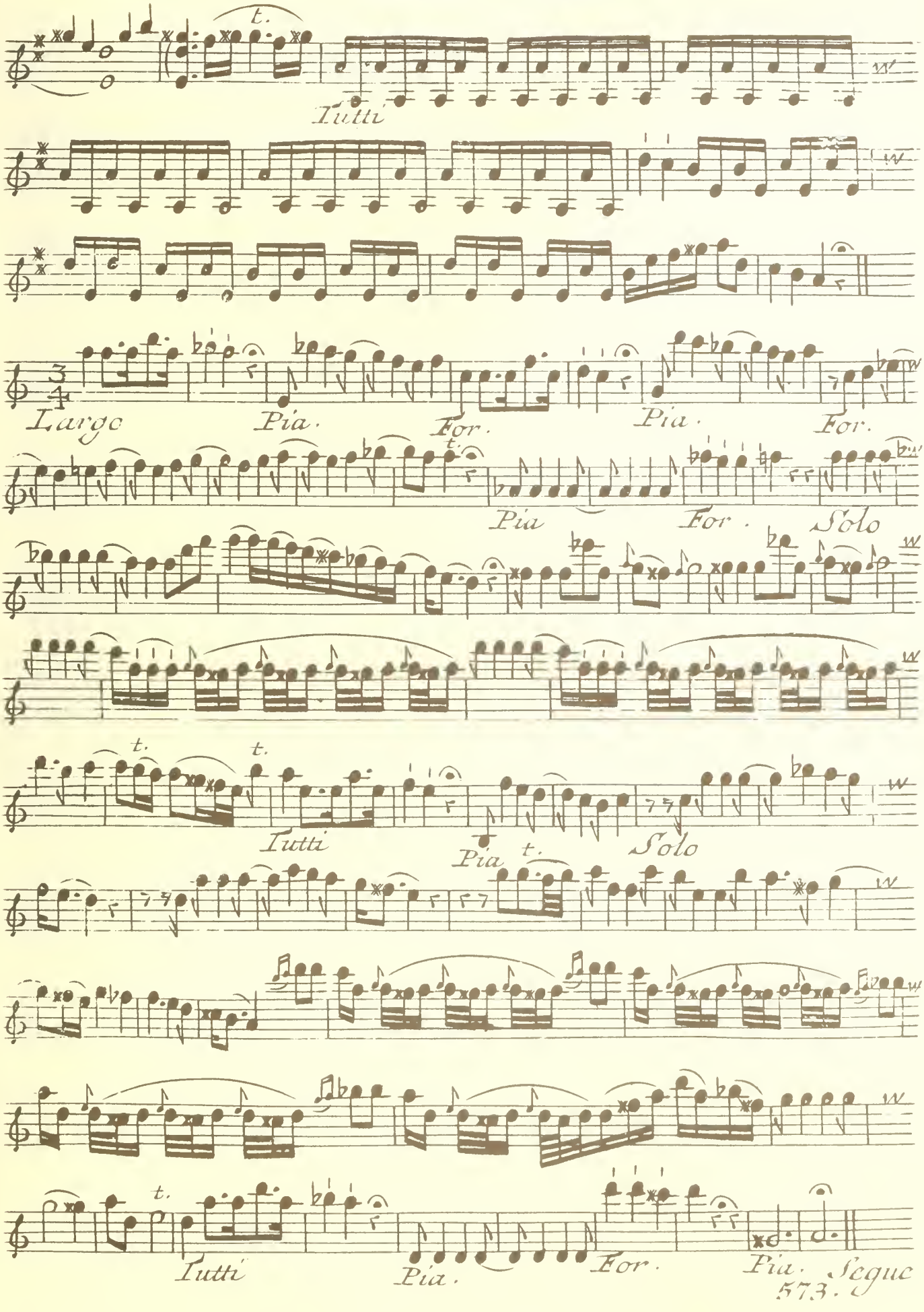

Segue
6
6
Cadenza
Tutti

CONCERTO XI



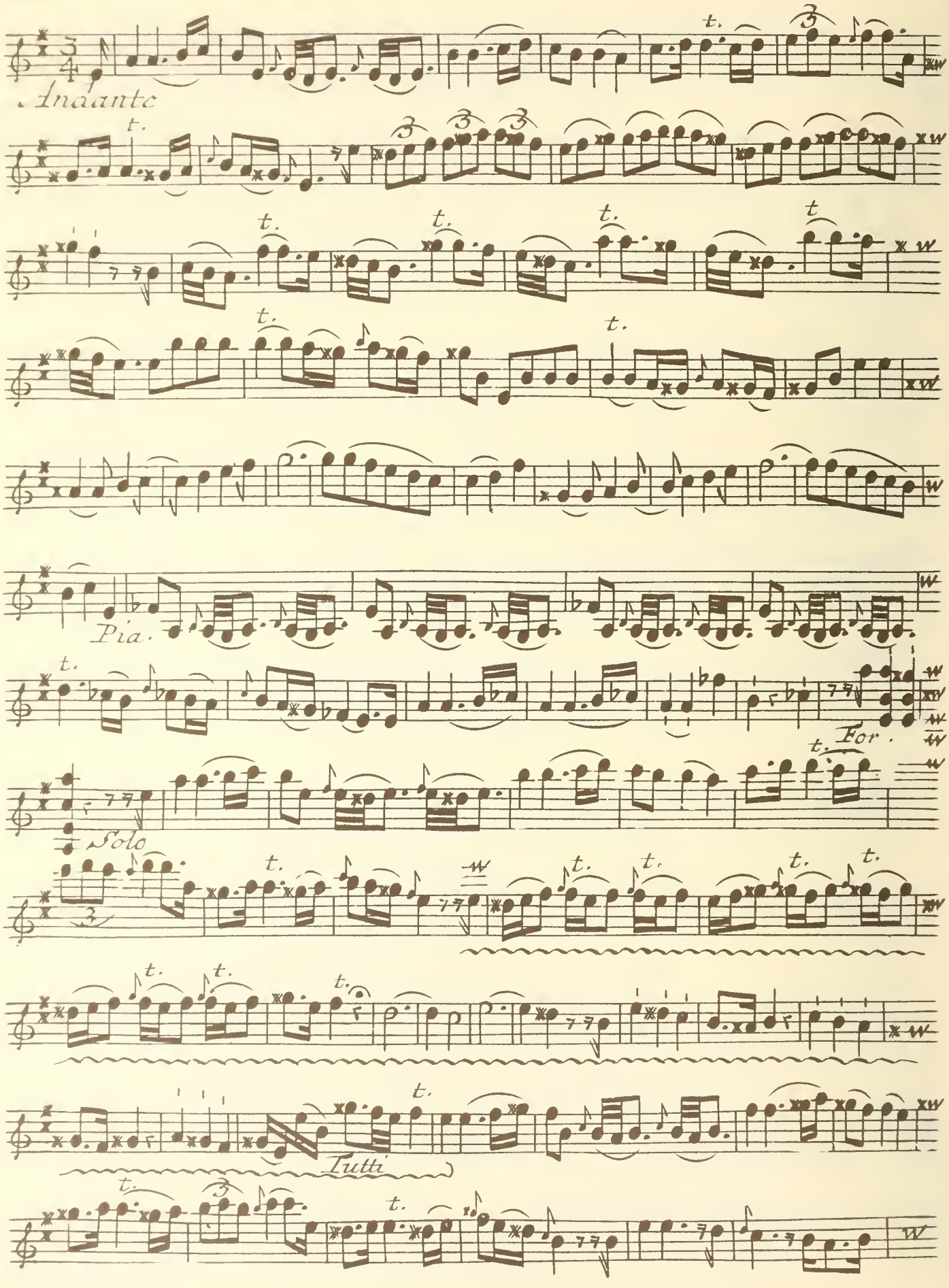

Solo
Segue Sempre
Solo
Segue
Tutti
Soli
Tutti
t.
Soli
Tutti
t.
Soli
Tutti
t.

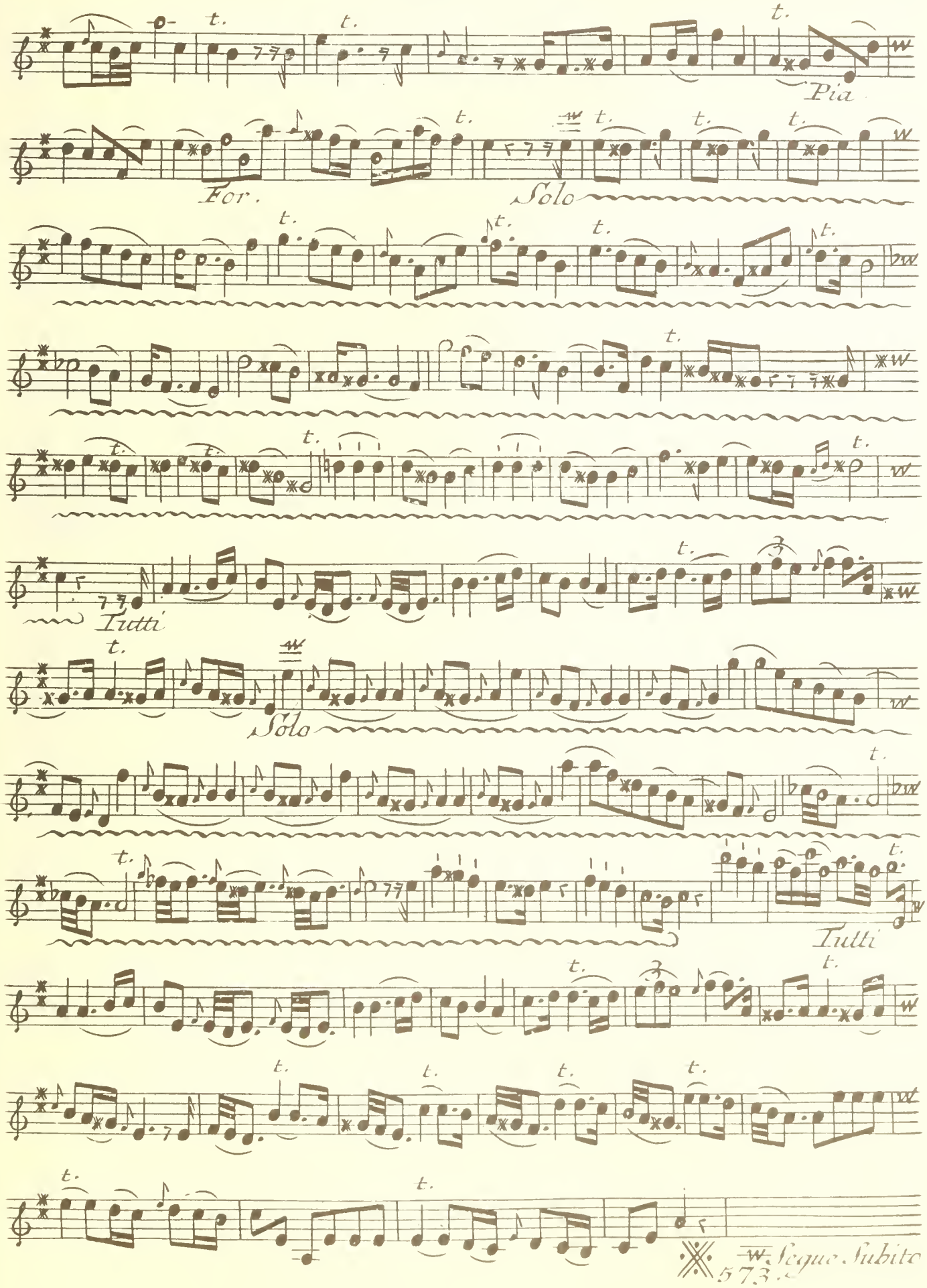

Capriccio
Segue
Arpeggio
Segue
Segue

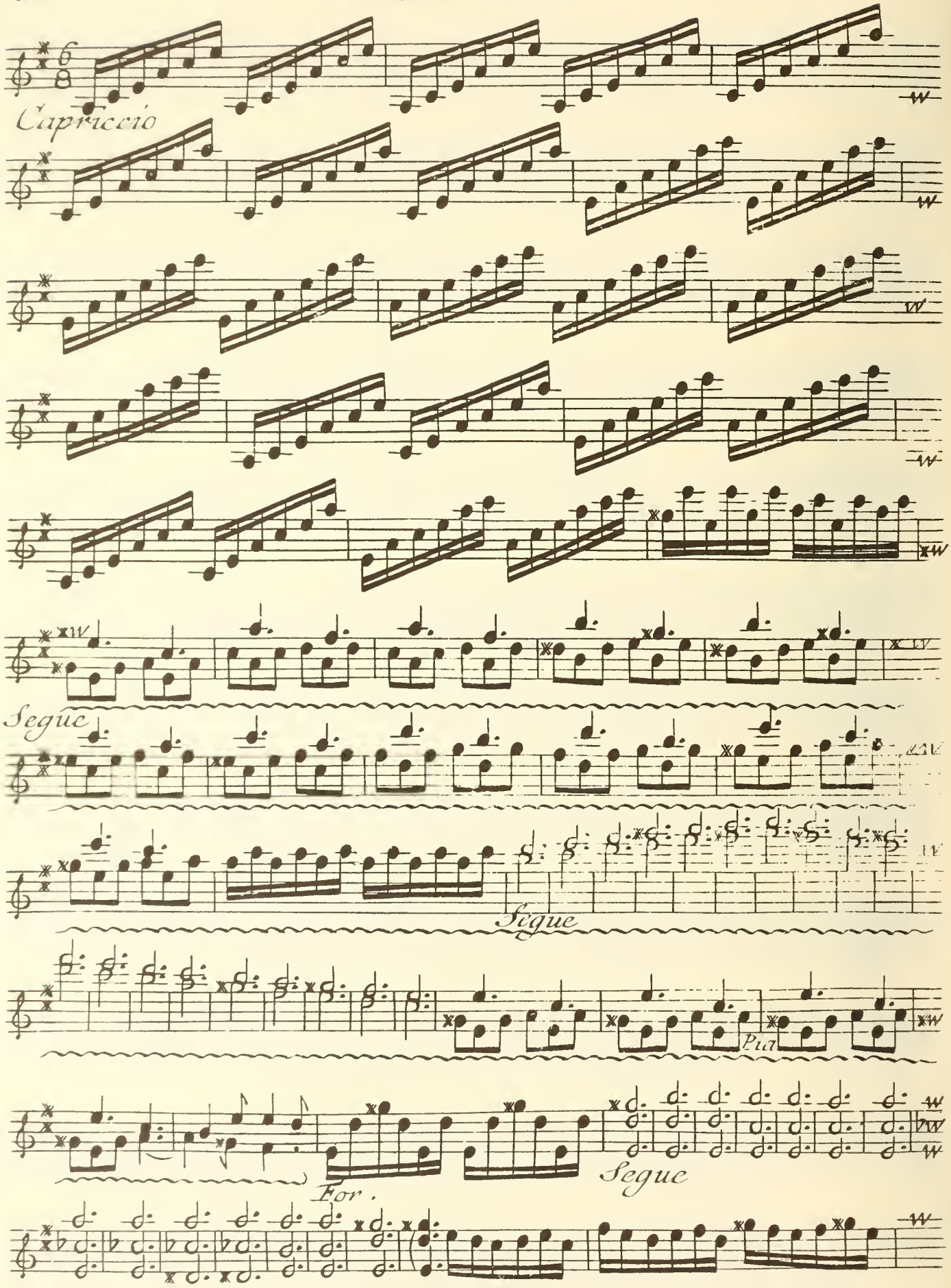

t.
Tutti
Largo
Pia.
For.
Pia.
For.
Pia
For.
Solo
t.
t.
Tutti
Pia
t.
Solo
t.
Tutti
Pia.
For.
Pia.
Segue

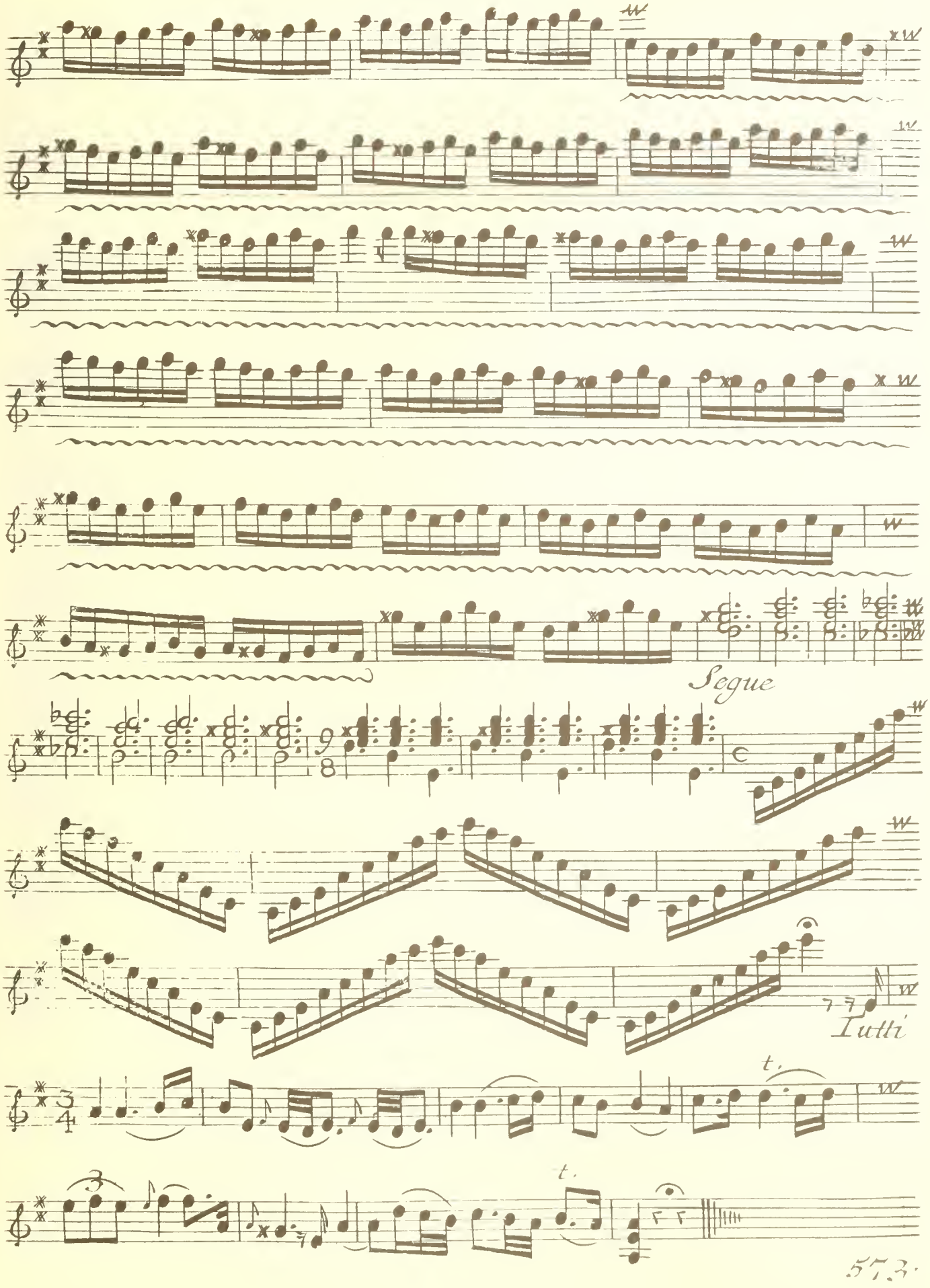
573.

Violino Solo




Pia
For.
Solo
Tutti
Solo
Tutti
Segue subito
573


Capriccio
Segue
Segue
Pia
Segue
For.

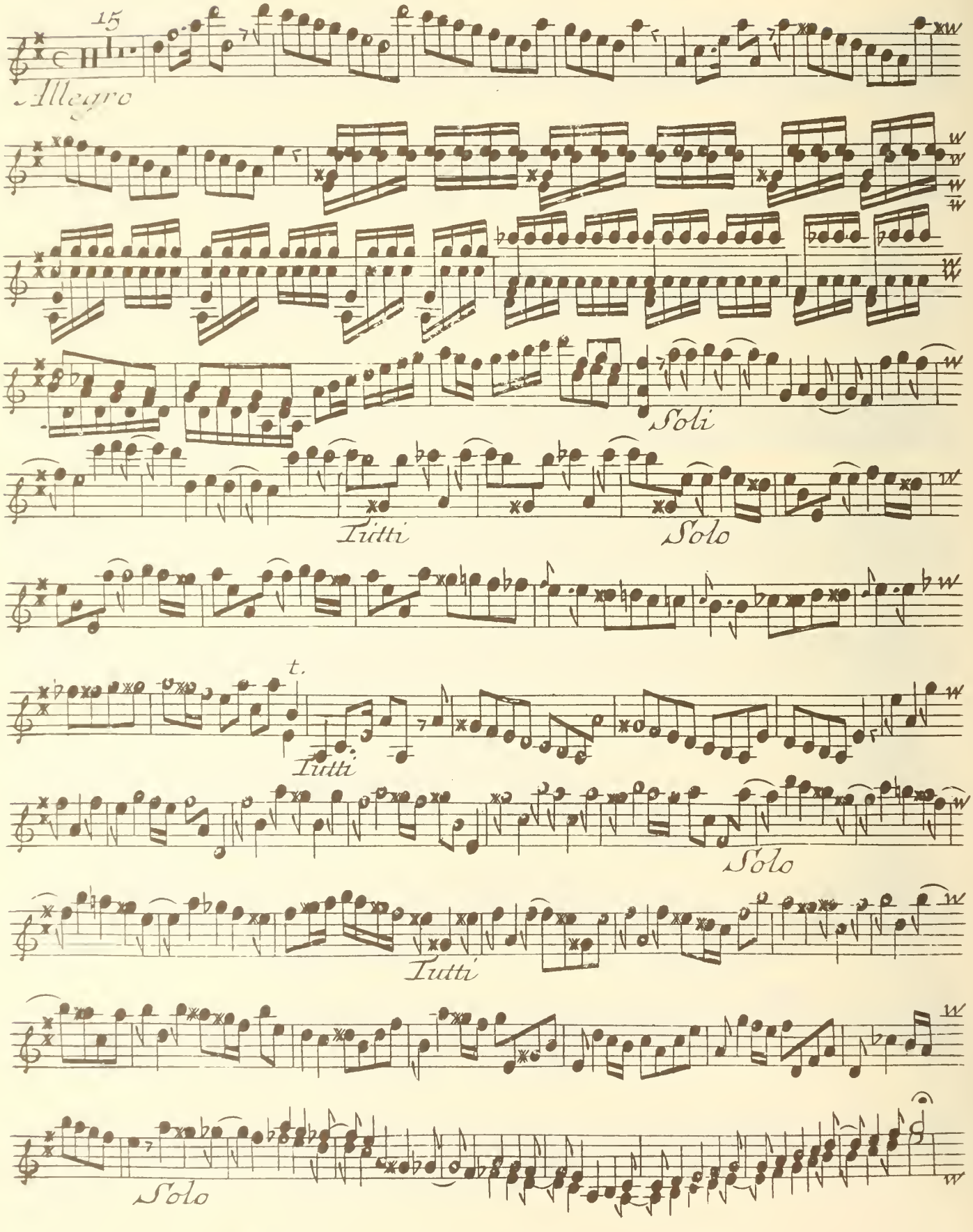

Segue
Tutti
t.
t.

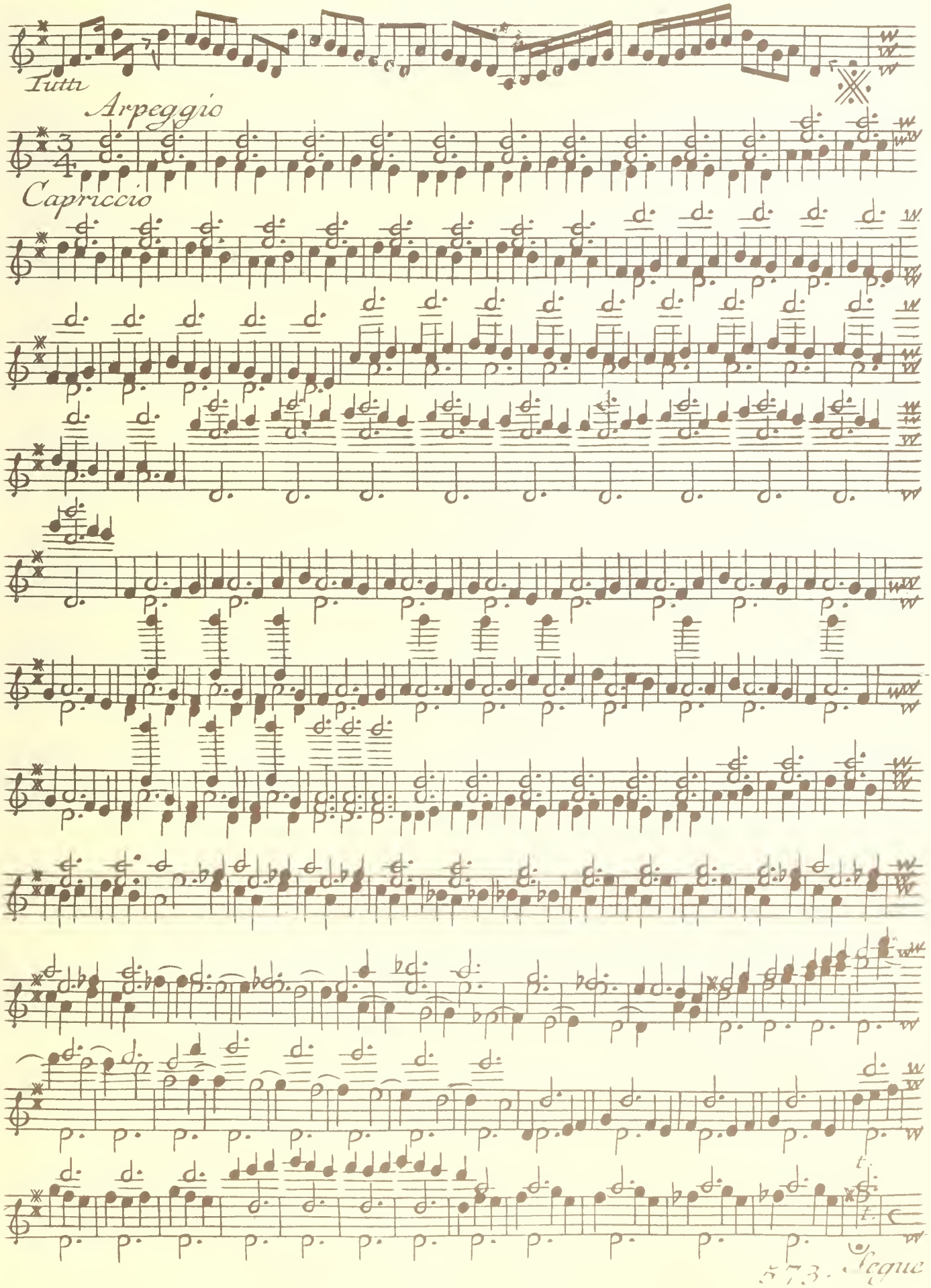
Violino Solo

Il Laberinto Armonico

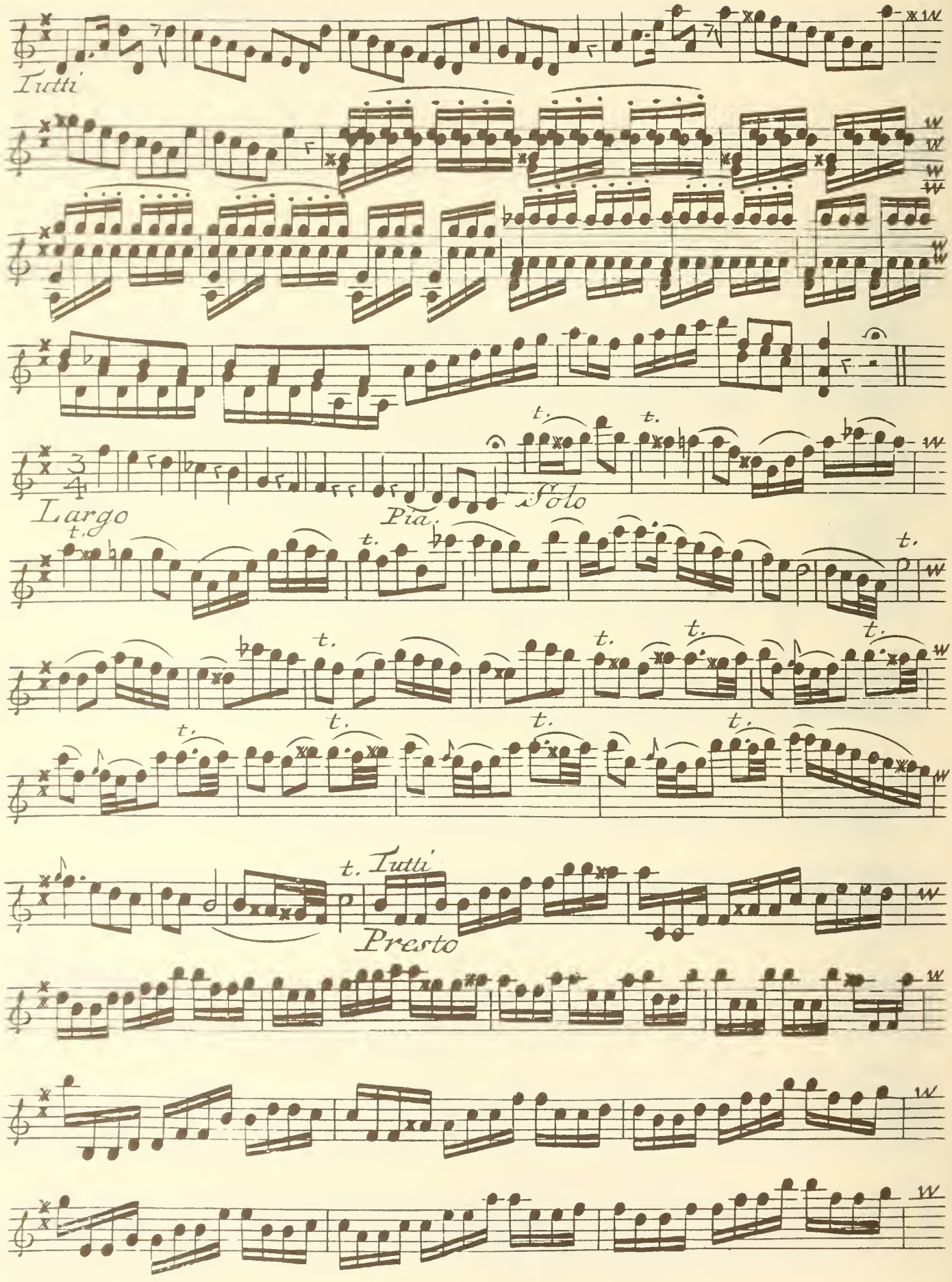
Facilis aditus, difficilis exitus.

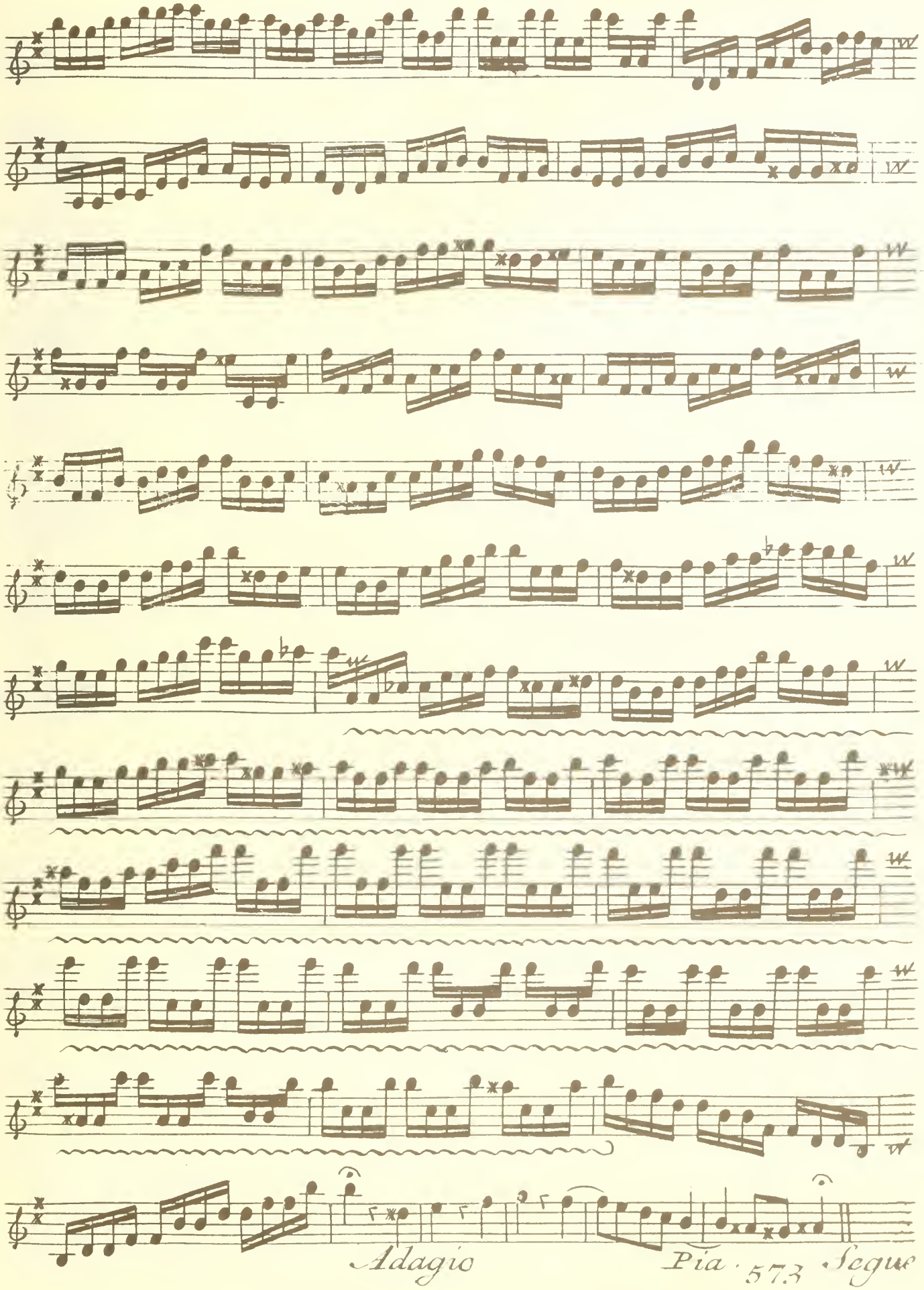
CONCERTO XII



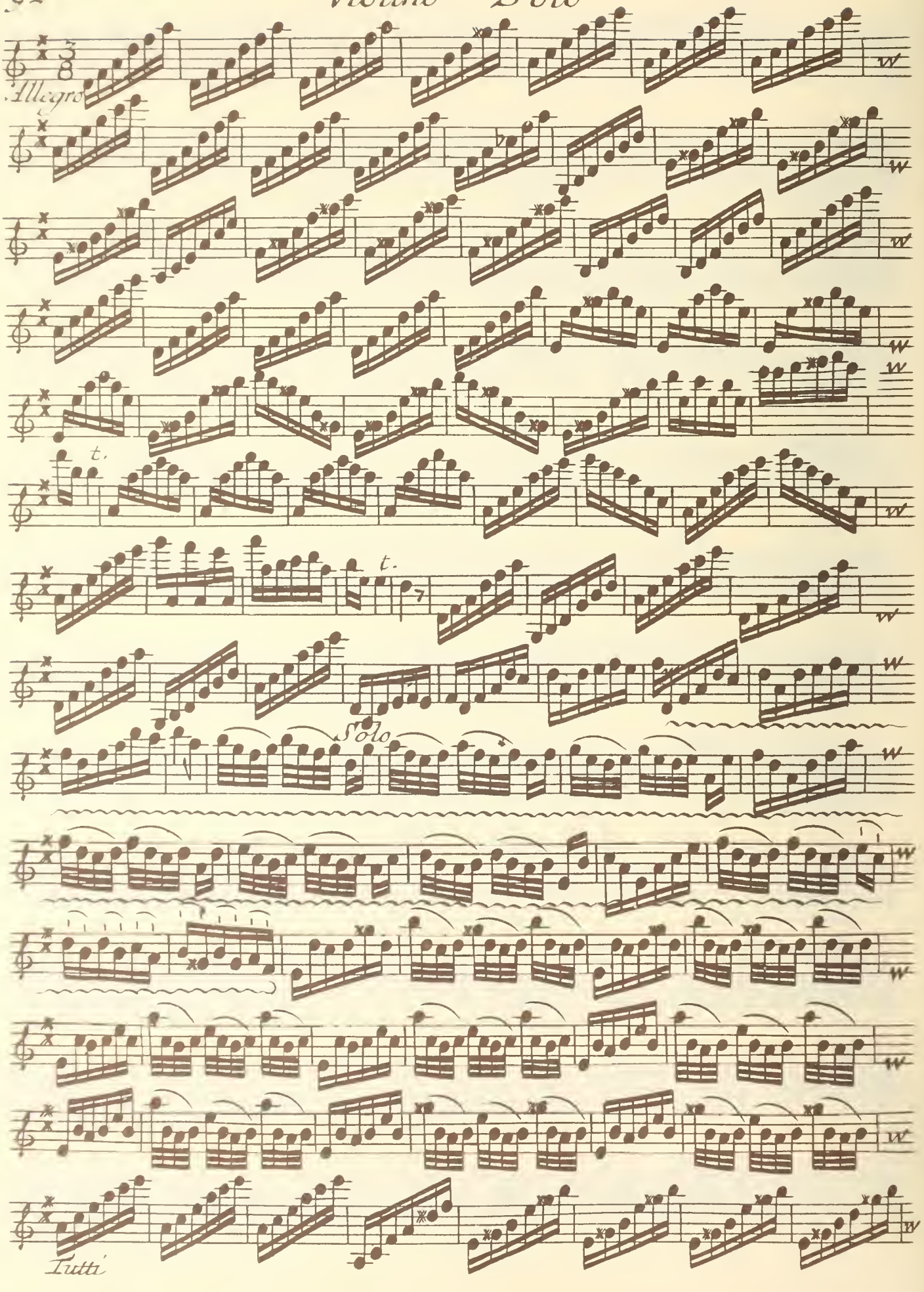


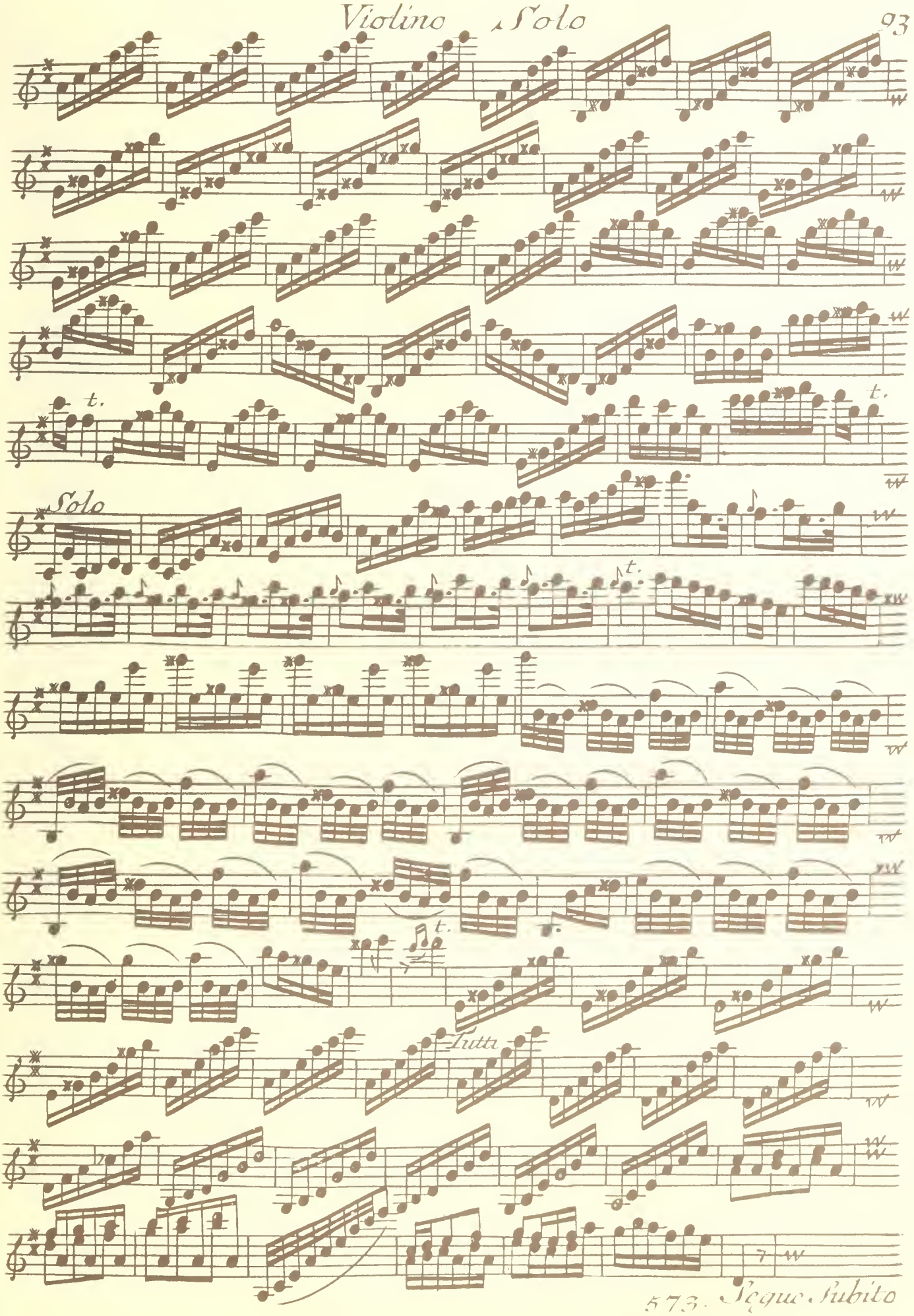
573. Segue


Tutti
Largo
Pia.
Solo
t.
Tutti
Presto

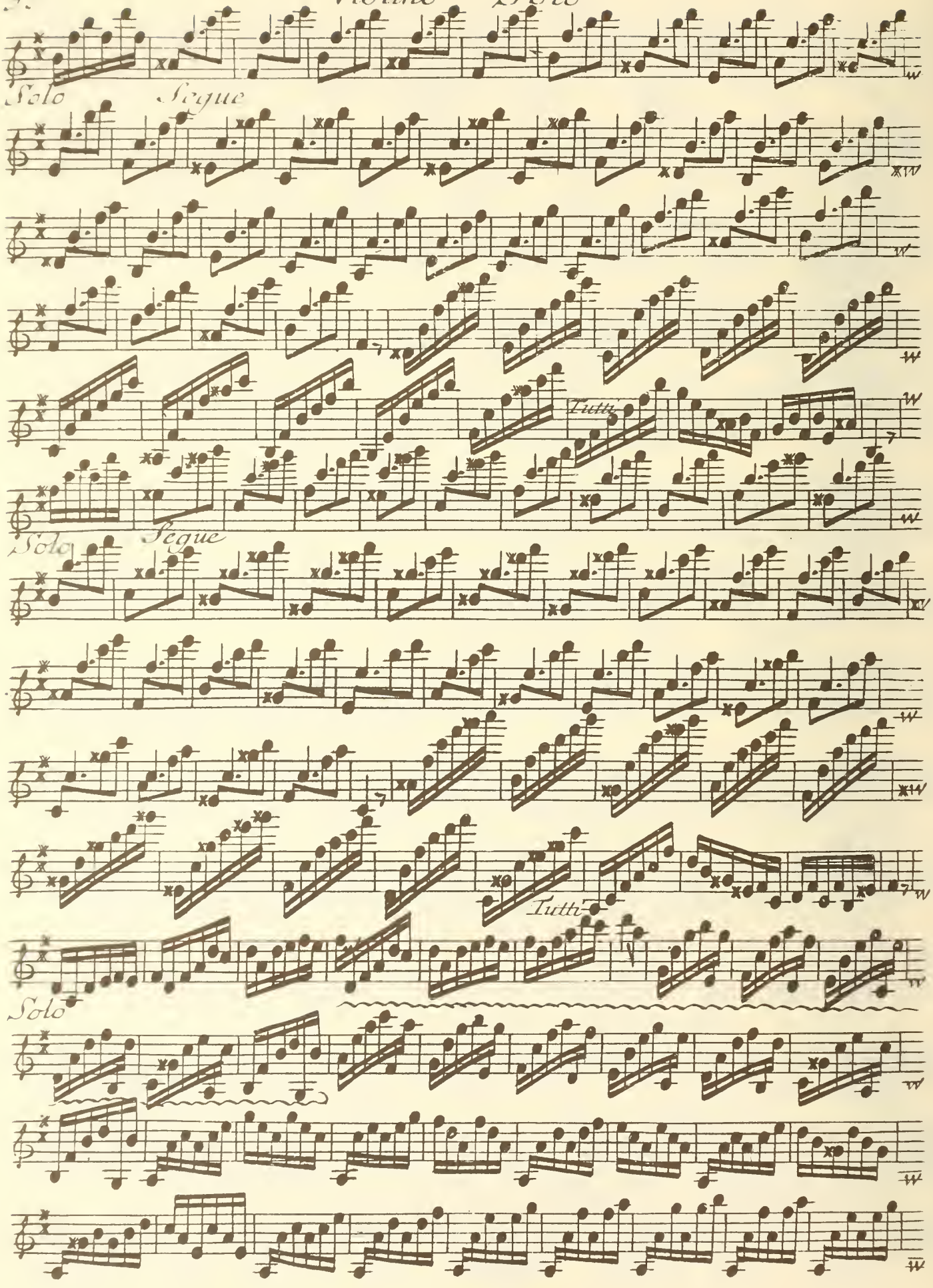

Adagio
Pia
Segue

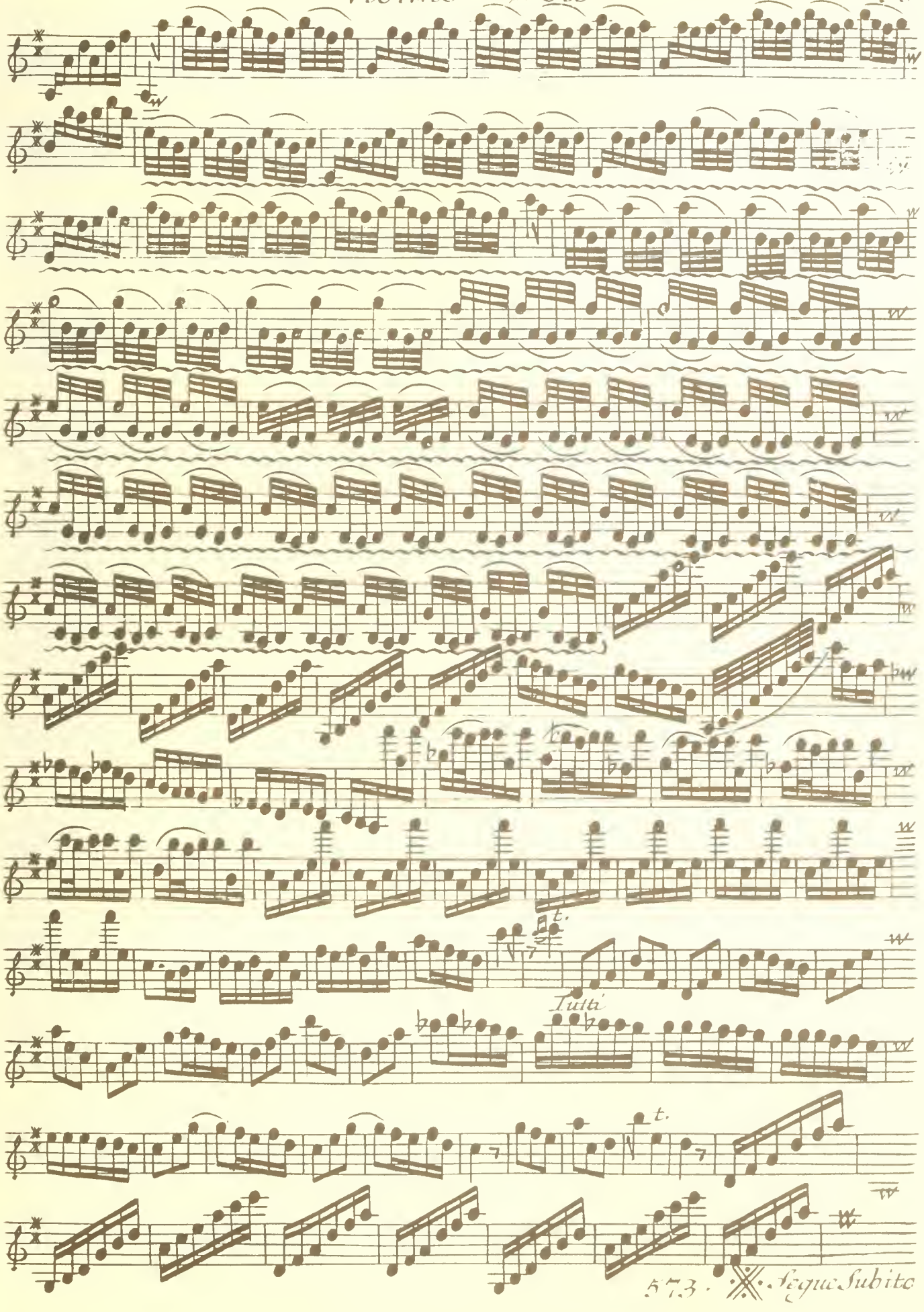
Violino Solo



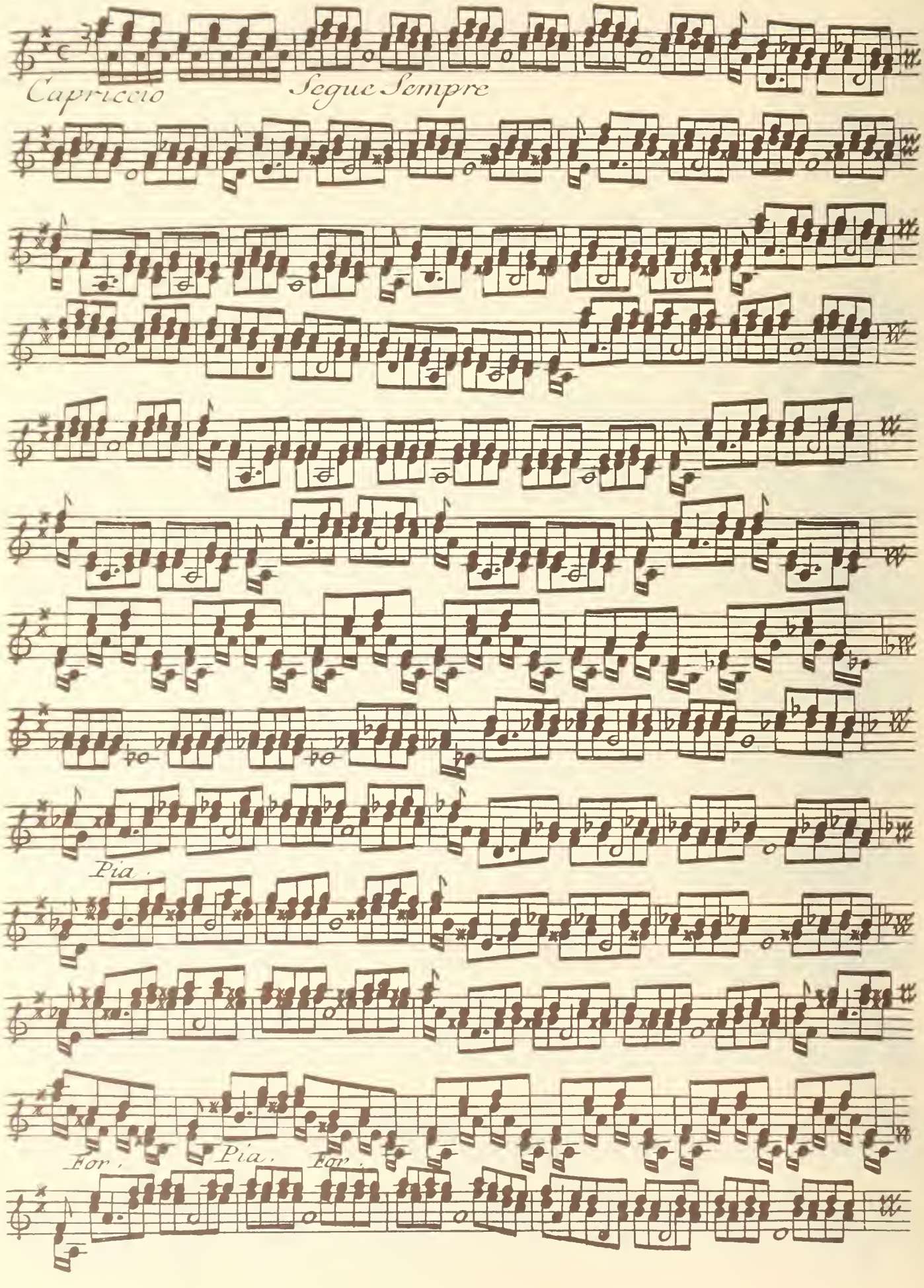

t.
t.
Solo
t.
t.
Tutta
573. Segue subito

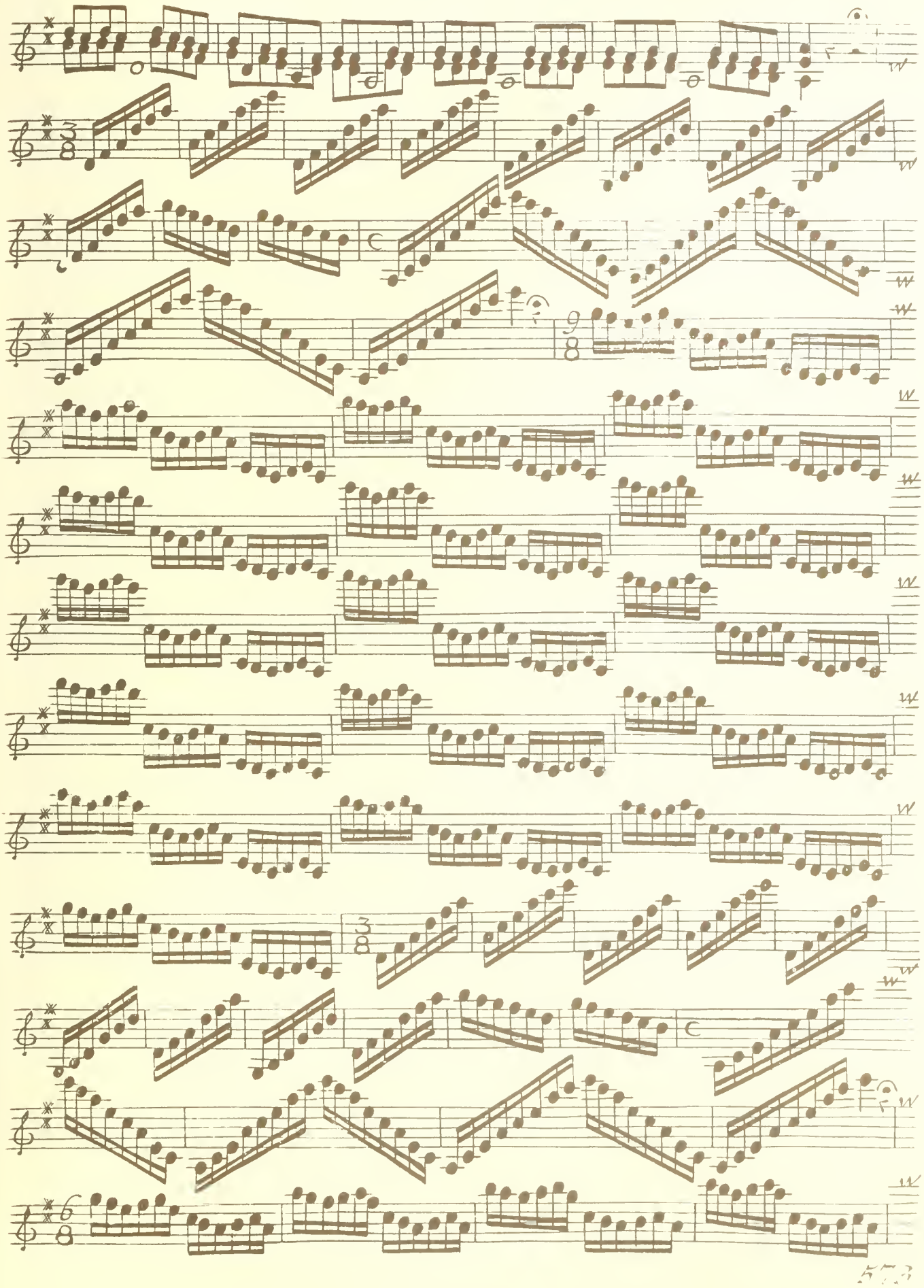
Violino Solo

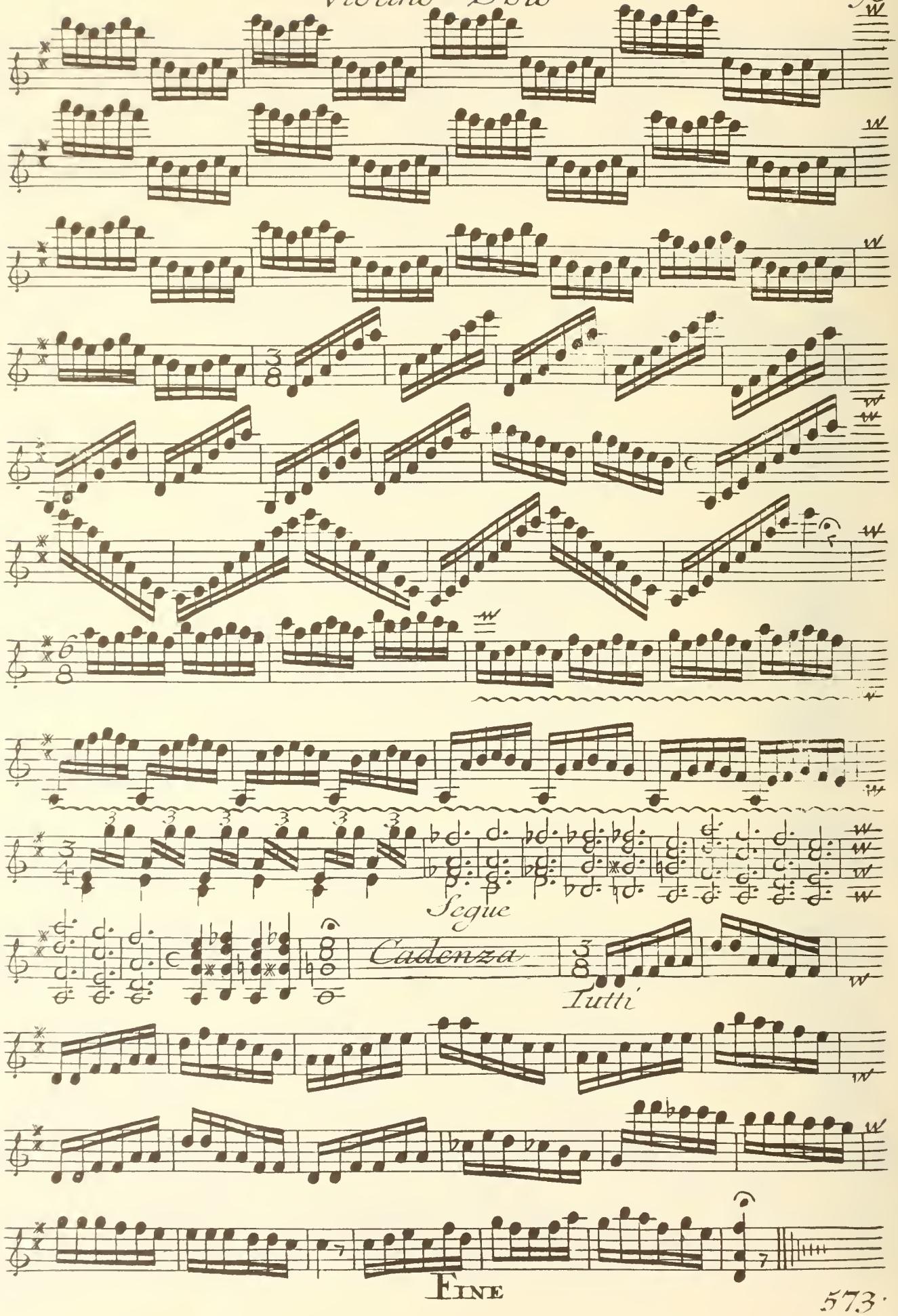



t.
Tutti
t.

Violino Solo






Segue
Cadenza
Tutti
Fine

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