

TARTINI

L'arte dell'arco

Variazioni sopra un tema di Arcangelo Corelli
per violino solo e basso continuo ad libitum

Variationen über ein Thema von Arcangelo Corelli
für Violine solo und Basso continuo ad libitum

Variations on a theme by Arcangelo Corelli
for Violin solo and Basso continuo ad libitum

A cura di / Edited by / Herausgegeben von
Matteo Cossu

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Per le esecuzioni con accompagnamento di Basso continuo, i continuisti possono preferire l'esecuzione dalla partitura di *Giuseppe Tartini – Edizione nazionale delle opere musicali*, serie VI, volume 1 *L'arte dell'arco* (BA11673-01), in cui è incluso il pentagramma del basso per tutte le singole variazioni.

For performances with Basso continuo accompaniment, continuo players may prefer playing from the score in *Giuseppe Tartini – Edizione nazionale delle opere musicali*, series VI, vol. 1 *L'arte dell'arco* (BA11673-01), in which a bass stave is included for all individual variations.

Bei einer Ausführung dieses Werks mit Basso continuo könnte die Continuo-Gruppe das Spiel aus *Giuseppe Tartini – Edizione nazionale delle opere musicali*, Serie VI, Band 1 *L'arte dell'arco* (BA11673-01) bevorzugen, in dem zu jeder Variation ein Bass-System notiert ist.

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INTRODUZIONE

L'opera di Giuseppe Tartini che ha goduto della maggiore continuità nella tradizione esecutiva è probabilmente la raccolta di variazioni sopra un tema di Arcangelo Corelli nota come *L'arte dell'arco* (GT F11).¹ Questo titolo, generalmente accettato, compare nell'edizione a stampa pubblicata a Parigi da Charles-Nicolas Le Clerc nel 1757:² *L'arte del [sic] arco ou l'art de l'archet*; si tratta della prima edizione di un gruppo di 38 variazioni che hanno rappresentato il nucleo più stabile della tradizione testuale. Un autorevole manoscritto padovano copiato nella cerchia tartiniana riporta più semplicemente il titolo *Variazioni [...] del Signor Giuseppe Tartini [...]*.³ L'edizione Le Clerc, basata su una fonte perduta e verosimilmente portata a Parigi da uno dei numerosi allievi, fu stampata indipendentemente dalla volontà dell'autore che aveva allora 5 anni.

Circa la datazione di queste composizioni non sappiamo nulla di preciso. È noto che Tartini aprì la sua scuola d'arco nel 1727 o 1728 e probabilmente in tale contesto anche l'arte almeno di essere padrona dell'arco. Tartini per il manoscritto al notaio Veracini nel luglio

alle stampe dopo la morte del compositore nel 1770. Ormai noto a quel punto della sua carriera con l'epiteto di "Maestro delle Nazioni" (Joseph-Jérôme François de Lalande), Tartini raccomanda che il braccio destro si impadronisca di tutta la sensibilità nestesso passaggio su differenti parti dell'arco:⁵

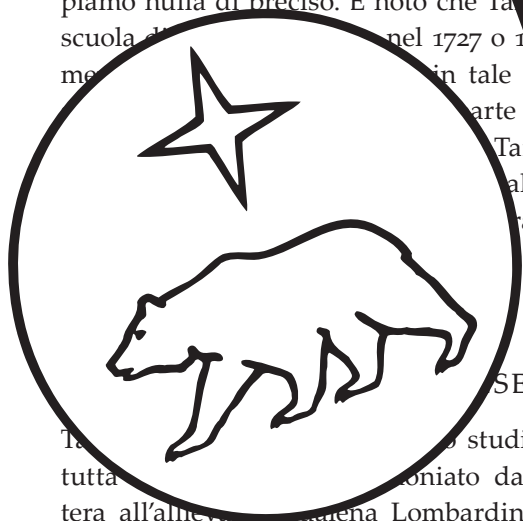
Di questo appoggio così leggero ella deve farsi padrona in qualunque sito dell'arco; sia in mezzo, sia negli estremi e deve essere padrona coll'arcata in su e coll'arcata in giù [...] s'incomincia dal pianissimo, crescendo sempre a poco alla volta finché si arriva al fortissimo e questo studio deve farsi usualmente coll'arcata in giù e coll'arcata in su. Ella incominci subito questo studio e vi spenda almeno un'ora al giorno, ma interrotta, un poco la mattina, un poco la sera e si ricordi bene che questo solo studio più importante e più difficile di tutti [...] Per acquistare poi questa leggerezza di polso, la cui fine è la velocità dell'arco, sarà cosa buona che si studi ogni giorno qualche fuga del Corelli tutti di semibreve e queste fughe sono tre per settimana a violino solo [...] Ella a poco alla volta crescendo sempre più presto, sinché arrivi a suonare con quella velocità che le sia più possibile; ma bisogna avvertire due cose: prima di suonare con l'arco distaccato cioè granite e con un poco di arco tra una nota e l'altra [...] seconda, di suonare l'apice dell'arco nel principio di queste fughe, ma poi quando è padrona di farle in punta d'arco, allora incominci a farle non più in punta, ma con qualche parte d'arco, ch'è tra la punta e il mezzo dell'arco; e quando sarà padrona anche di questo sito dell'arco, allora le studi nello stesso modo in mezzo dell'arco [...].

Un'altra importante testimonianza sull'idea stilistica maturata da Tartini verso la fine della sua vita, con qualche cenno anche sulla condotta dell'arco, è quella dell'allievo occasionale Achilles Rhyner-Delon (1731-1788), che lo visitò nel 1758:⁶

breve compendio della vita del medesimo, Padova, Conzatti 1770, p. 42). Petrobelli invece sostiene che l'incontro possa essere avvenuto in occasione di un'accademia tenuta in onore dello stesso personaggio nel luglio 1716 (P. Petrobelli, *Giuseppe Tartini, le fonti biografiche*, Vienna et al., Universal Edition 1968, pp. 54-55).

5 Giuseppe Tartini, *Lettera del defunto signor G. T. alla signora Maddalena Lombardini*, in *Europa Letteraria*, 1770. Cfr. *Lettera a Maddalena Lombardini*, pp. 132-134, facsimile allegato a G. Tartini, *Traité des agréments de la musique*, a cura di E. R. Jacobi, Celle et al., Moeck 1961. Si rimanda ad una lettura integrale della lettera, comprendente anche esempi musicali. È da segnalare come le istruzioni date alla Lombardini circa la necessaria leggerezza del polso concordino con la corretta pratica del fioretto ('passetto' nella lingua del tempo), arma alla quale Tartini si era dedicato fin dalla giovinezza (comunicazione personale del maestro d'armi G. Gal).

6 M. Staehelin, *Giuseppe Tartini über seine künstlerische Entwicklung. Ein unbekanntes Selbstzeugnis*, in *Archiv für Musikwissenschaft*



SECUTIVA

Tartini lo studio dell'arco per tutta la vita, come è testimoniato dalla celebre lettera all'allieva Maddalena Lombardini, un testo del 5 marzo 1760 concepito come missiva personale, dato

1 In quanto la raccolta fu catalogata entro le sonate con il numero di catalogo F 11 in P. Brainard, *Le sonate per violino di Giuseppe Tartini. Catalogo tematico*, Milano, Carisch 1975, il medesimo numero è stato mantenuto entro il *Catalogo tematico delle composizioni di Giuseppe Tartini* (GT F11).

2 Cfr. descrizione e critica dei testimoni, pp. 26-28.

3 La grafia del frontespizio è stata attribuita da G. Viverit a Giovanni de Zotti (comunicazione personale).

4 Tartini ascoltò Veracini a Venezia durante una "accademia" musicale nel palazzo Mocenigo e ne fu fortemente impressionato tanto da dedicarsi ad un intenso perfezionamento; si veda P. Petrobelli, *Tartini, le sue idee e il suo tempo*, Lucca, LIM 1992, p. 5. Secondo J. W. Hill l'incontro con Veracini sarebbe avvenuto nel 1712 in occasione di una prima visita veneziana del principe Federico Augusto di Sassonia (voce *Veracini*, *Antonio Maria* in *The New Grove Dictionary of Music and Musicians*, London, Macmillan 2000). Questa datazione riprende quanto riportato dal biografo di Tartini Francesco Fanzago (*Orazione [...] delle lodi / di Giuseppe Tartini [...] con un*

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del continuista conferire alla successione delle variazioni una efficace varietà di realizzazione.¹²

Diverso ma non meno problematico è il caso dell'edizione Marescalchi che fino ad oggi è rimasta una delle più utilizzate con le sue 50 variazioni. Solo 38 di queste sono incluse nel testimone padovano: è possibile che le 12 aggiunte siano opera di Tartini oppure dello stesso Marescalchi.¹³ È da rilevare che il gruppo delle 12 non è compreso nella prima delle edizioni di Decombe (1798) che dichiara nel frontespizio di basarsi su un autografo di Tartini (afferma- zione della quale si può comunque ragionevolmente dubitare) ma verranno accolte nelle successive due edizioni del 1801 e 1803.

Possiamo immaginare che Marescalchi, venuto in possesso di un esemplare de *L'arte dell'arco* (L'edizione Le Clerc circolava già dal 1757 e presenta analogie di fraseggio con la Marescalchi), abbia deciso di ampliarne il numero scrivendone o commissionandone altre fino al numero di 50 e alterando inoltre l'ordine di Le Clerc. Le 12 variazioni aggiunte non presentano apprezzabili differenze di stile e in alcuni casi richiamano altre variazioni più sicuramente attribuite a Tartini. Possiamo dunque escludere che l'edizione di Marescalchi sia stata composta per le intendenze di un altro compositore. La possibilità che si tratti di variazioni di un altro compositore appartengono a una categoria di ipotesi che si approssima alla leggenda. La versione tartiniana delle variazioni di Padova, sebbene presente nell'edizione Le Clerc, ma con alcune differenze, sono uniche e che possono essere considerate autentiche.



L'ARTE DELL'ARCO COME SFIDA ARTISTICA

Se da un lato *L'arte dell'arco* rappresenta una *summa* di esperienze compositive dedicate alla tecnica del vio-

12 In questa edizione viene proposto un esempio di realizzazione sia per il basso delle variazioni Tartini che per quello dell'edizione Tartini/Pinelli, a cura di Roberto Loreggian. Per le esecuzioni concertistiche, i continuisti potrebbero preferire l'esecuzione dalla partitura inclusa nel volume *Giuseppe Tartini. Edizione nazionale delle opere musicali* serie VI vol. 1 (BA11673-01).

13 Cfr. *Critical Report*, "Naples, Marescalchi [1788]", p. 27.

14 Chiaro ad esempio il caso della variazione n. 39 che riprende lo stesso colpo d'arco e la stessa struttura della n. 49 (37 nella Le Clerc).

lino, dall'altra si pone in un rapporto forte con la tradizione corelliana. Quanto fosse importante per Tartini questo collegamento è palese sia per l'impiego tematico della *Gavotta* in Fa maggiore, sia in forma emblematica entro il noto ritratto di Tartini ad opera dell'abate Vincenzo Rota, inciso su rame da Carlo Calcinotto, dove il busto del violinista è contornato da tre libri, rispettivamente di Corelli, Zarlino e Platone, che intendono rappresentare un'ascesa dal piano pratico a quello teorico, fino a quello filosofico.

Ne *L'arte dell'arco* ogni variazione si articola secondo la struttura armonica della gavotta per cui il basso, semplificato da Tartini rispetto a Corelli, fonda supporto costante. Nell'edizione Pinelli il basso ha a sua volta diverso in più, ma significa un ritagli da quello di sicurezza tartiniana (a quale si attiene la Marescalchi). In molti casi il basso si allontana dal fin troppo sicuro corelliano di impianto imitativo-contrapuntistico, con ritmo decisamente più stretto.

Le molteplici possibilità di colpo d'arco unite alle difficoltà della mano sinistra rendono questo lavoro una pietra miliare nella scuola del violino. Tartini vedeva nel modo di tenere l'arco il punto chiave del buon suono. Secondo la testimonianza di Johann Sebastian Quantz si deve a lui l'invenzione di "molte cose ben malagevoli di colpo d'arco".¹⁵ *L'arte dell'arco* può essere considerata dunque una stesura testuale delle sperimentazioni di un maestro era solito attuare durante il suo intenso studio.

LA RICEZIONE

La ricezione de *L'arte dell'arco* comprende due aspetti: il primo è quello di un gruppo di materiali da proporre agli allievi con lo scopo di risolvere problemi esecutivi; su questa linea si pone Ferdinand David (1810-1873), curatore della più importante e diffusa tra le revisioni ottocentesche, *Die Kunst der Bogenführung. 50 Variationen über eine Gavotte für die Violine mit Begleitung eines Basso continuo componirt von Giuseppe Tartini*, pubblicata nel 1880.¹⁶ Nelle variazioni Tartini affronta svariate tecniche riguardanti mano destra e sinistra; tenendo conto della revisione di David, che aggiunge indicazioni, fraseggio e diteggiature, gli esercizi ar-

15 J. J. Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen*, Berlin, Voss 1752, § 59, p. 310.

16 Edita presso André, Offenbach am Main e Lipsia; la datazione è proposta da L. Kline Lamar, *A critical edition*, p. 14.

rivano a comprendere non solo gli stili del periodo medio-settecentesco e classico, ma fungono da valido supporto anche per il repertorio della metà del XIX secolo. Anche se le difficoltà contenute in questa raccolta di variazioni non sono progressive, si possono comunque dividere in tipologie: gli abbellimenti, lo staccato, le doppie corde e le variazioni miste in cui i trilli sono accostati allo staccato e alle doppie corde.

Il secondo aspetto della ricezione, tipicamente novecentesco, riguarda invece l'uso delle variazioni (o di una loro selezione) come pezzo da concerto. Una scelta tra le variazioni risulta estremamente indicata sia da inserire nell'ultima parte di un *résumé* sia come fuori programma e alcuni eminenti solisti curarono degli adattamenti con lo scopo di arricchire il loro repertorio con pezzi di sicuro effetto. Tali trascrizioni contribuiscono a riaffermare la conoscenza *L'arte dell'arco* in forma relativamente originale, esaltandone i tratti che lasciano in secondo piano il valore di latito a favore del pezzo da concerto.

Gli adattamenti più famosi e riusciti sono quelli di Fritz Kreisler (1875–1962) *Variationen über ein Thema von Giuseppe Tartini* e di Zino Francescatti (1909–1997) *Variations on a theme by Corelli*.¹⁷ Tra le variazioni di *L'arte dell'arco* quelle di Kreisler sono le più diffuse e una è da attribuire in particolare a Kreisler: la *Variatione* si configurano come una prova di alta abilità. Ispirandosi allo staccato e usando liberamente il tema, Kreisler sta seguendo progressioni di note che formano una serie da proporzioni e da come una breve durata (poco più di tre minuti) di bravura.¹⁸ Per quanto riguarda l'uso con orchestra di Zino Francescatti, direttamente alla revisione di David Cossu, i cambiamenti, va considerata anche la sua interpretazione del 1946 con Max Lanner al piano che è di riferimento in particolar modo per la variazione dedicata al picchettato, eseguita con piglio e padronanza tecnica stupefacenti.¹⁹ È evidente come Francescatti non abbia inteso proporre una composizione originale, ma piuttosto una scelta di variazioni che maggiormente esaltano le proprie caratteristiche tecnico-interpretative. Oltre a quelli di Kreisler e di Francescatti esiste l'arrangiamento di Mario Corti (1882–1957),²⁰ che appare meno riuscito in quanto non com-

porta una scelta accurata come Francescatti, né riesce come Kreisler a raggiungere una sintesi coerente fra invenzione propria e stile tartiniano.²¹

Va citato infine per l'impostazione al suo tempo innovativa l'austriaco Eduard Melkus (nato 1928) che nel 1971 incise *L'arte dell'arco* con Walter Schulz al violoncello e Lionel Salter al clavicembalo.²² Dalle 50 variazioni dell'edizione Marescalchi ne scelse 30, disposte secondo un ordine personale. Nell'incisione, l'intento di ritornare ai criteri esecutivi settecenteschi è ravvisabile non solo nella scelta di seguire fedelmente un'edizione d'epoca (senza tuttavia porsi il problema dell'attendibilità del testo), ma anche di limitare l'uso del vibrato e introdurre l'essenza di voce, tratto tecnico-stilistico oggi comunemente utilizzato nelle esecuzioni contemporanee e attestato presso la scuola di Tartini.²³

GLI ELEMENTI EDITORIALI

Le variazioni superflue sono eliminate tacitamente con l'eccezione di quelle precauzionali. I temi di Corelli sono usati come bequadri (secondo la pratica del XVIII secolo) sono normalizzati talmente. Gli interventi editoriali sono contrapposti al corpo minore (alterazioni preautografi, indicazioni di dinamica, espressioni, trilli, segni di corona etc.). Gruppi irregolari non segnalati dai testimoni (terzine e simili) nonché integrazioni necessarie della numerica del basso sono aggiunte fra parentesi quadre. Il carattere corsivo viene usato per denotare aggiunte o completamenti editoriali di elementi verbali del testo.

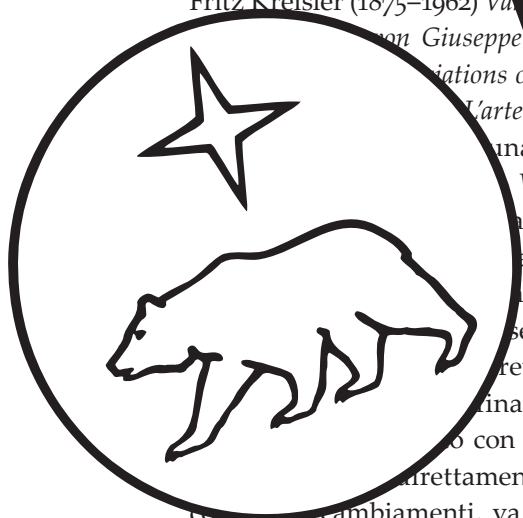
Data la prevalenza di composizioni per strumento ad arco la restituzione delle legature rappresenta un problema particolarmente delicato. I testimoni sono generalmente poco precisi o danno indicazioni sommarie, anche nel caso di autografi. Ulteriori ambiguità derivano dal diverso significato attribuito ai segni di articolazione da copisti o stampatori.

Data la speciale attenzione di Tartini per la tecnica violinistica, le indicazioni che derivano dagli autografi sono assunte a testo e vanno considerate sia come indicazioni per le arcate che per le loro implicazioni

21 All'interno della discografia relativa al *L'arte dell'arco* va citata la registrazione di R. Ricci, tra i primi ad aver inciso le 50 variazioni seguendo la revisione di F. David, Ruggiero Ricci. *Tartini and Paganini variations*, Ricci collection, 2001.

22 *Hohe Schule der Violine*, LP Archiv 2533-086, 1972.

23 Per ulteriori approfondimenti si veda M. Cossu, *Le edizioni del Novecento sde L'arte dell'arco di Giuseppe Tartini*, in *Studi Musicali*, nuova serie 8, 2017, pp. 151–193.



17 Pubblicato da Mills, New York 1944.

18 *Variations on a theme by Corelli* (arr. Kreisler), F. Kreisler violin, G. Falkenstein piano, 1909; reprinted as *Kreisler plays Kreisler*, BMG classic CD 09026 68448 2, 1997.

19 *Francescatti violin recital*, Columbia records ML 4310, 1950.

20 Nella collana *Classici violinisti italiani*, Milano, Carisch 1927.

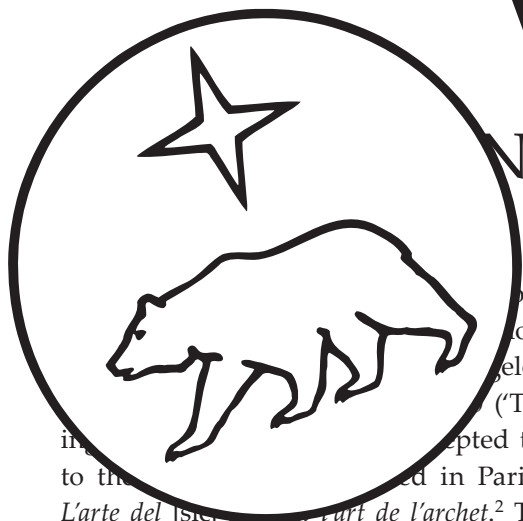
espressive. Le legature del testo base sono riportate nella forma normale, quelle editoriali sono tratteggiate. Si è intervenuti editorialmente per completare le legature mancanti nel caso di sezioni che riportano figurezioni simili sovrapposte e nel caso di progressioni in cui figure analoghe riportano le legature solo inizialmente, o irregolarmente. Quando entro lo stesso movimento si presentano sezioni simili che non riportano nei testimoni la medesima articolazione (cioè legata vs. sciolta, o viceversa) si è mantenuta la differenza, lasciando agli esecutori la decisione se procedere per uniformità o per contrasto.

I segni di staccato (linee verticali, cunei, punti) vengono restituiti secondo la lezione del testo base. In caso

di difformità fra testimoni ritenuti ugualmente autorevoli si dà conto delle varianti di articolazione nelle note critiche. Ornamentazioni come acciaccature, appoggiature, gruppi di due o più note sono date senza legature, anche se queste figurano nei testimoni.

Le abbreviature musicali tecnico-violinistiche (soltanto semplici accordi da rendere in figurezioni ripetitive di varia complessità) vengono sciolte a testo secondo quanto prescritto dal testimone ma riportando nel *Critical Commentary* l'intera lezione diplomatica. Errori evidenti dei testimoni sono corretti a testo e segnalati nell'elenco delle varianti.

Matteo Coscu



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INTRODUCTION

employed the longest version is the series by Angelo Corelli, composed in 1716. (The art of bowing) accepted title dates back to the first edition in Paris by Le Clerc: *L'arte del [sic] l'art de l'archet*.² This is the first edition of a set of thirty-eight variations that constitutes the core of this work, as it is part of the majority of sources. The main source, a Paduan manuscript, was produced by a copyist belonging to Tartini's inner circle, is simply titled: *Variazioni [...] del Signor Giuseppe Tartini [...]*.³ The Le Clerc edition, based on a lost manuscript that was likely brought to Paris by one of

Tartini's pupils, was published without permission of the author.

About the date of composition of these pieces there is no direct evidence: we know that Tartini inaugurated his violin school in Padua in 1727 or 1728; probably the variations were composed around that time, but one should not exclude the possibility that some of them were composed earlier. Indeed, Tartini's great interest in bowing technique began when in July 1716 he heard Francesco Maria Veracini playing in Venice and was highly impressed by his colleague's amazing technique.⁴

4 Tartini heard Veracini during an *accademia* in Mocenigo palace at S. Samuele. Tartini was so impressed that he decided to retreat to the Convent of Assisi for a period of intense study (see P. Petrobelli, *Tartini, le sue idee e il suo tempo*, Lucca, LIM 1992, p. 5). According to J. W. Hill the episode might refer to Prince Frederick August II of Saxony's first visit to Venice (Veracini, Francesco Maria, in *The New Grove Dictionary of Music and Musicians*, London, Macmillan 2000). The time of this episode is based on evidence provided by Tartini's biographer Francesco Fanzago in his *Orazione [...] delle lodi di Giuseppe Tartini [...] con un breve compendio della vita del medesimo*, Padua, Conzatti 1770, p. 42. Petrobelli proposes instead that the meeting took place in July 1716 on occasion of

1 As the collection had been catalogued among the sonatas under the code F11 in P. Brainard, *Le sonate per violino di Giuseppe Tartini. Catalogo tematico*, Milano, Carisch 1975, the same code has been inherited by the *Catalogo tematico delle composizioni di Giuseppe Tartini* (GT F11).

2 See the description of sources, pp. 26–28.

3 The handwriting of the title page has been attributed by G. Viverit to Giovanni de Zotti, known to be one of Tartini's copyists (personal communication).

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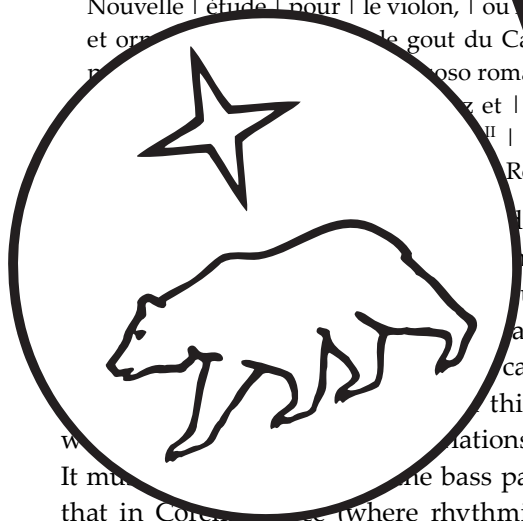
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relations.⁸ Cristina Mastroianni was the first scholar to point at the importance of the manuscript version preserved in Padua, while she then used as the basis for her edition the Decombe print of 1803 (a problematic decision, see below).⁹ More complete is the critical edition by Linda Kline Lamar, which includes a useful transcription for viola.¹⁰ While more comprehensive than the previous ones, Kline Lamar's edition did not take into consideration all the relevant sources, which became available only recently.

A critical edition of *L'arte dell'arco* presents a problem that is not yet entirely resolved, which is assessing beyond doubt the authenticity of different sets of variations circulating since the middle of the eighteenth century.

The very first edition crediting Tartini as the author of a set of seventeen variations on Corelli's gavotte was published in Paris by Boivin (nine years before the thirty-eight Le Clerc variations named *L'arte dell'arco*). The title page gives credit to the Pietro Pinelli as co-author of the collection:

Nouvelle étude pour le violon, pour faire de varier et ornier le goût du Cantabile Italien. Par le Sr. Pinelli et le Sr. Roy. Augmenté de dix-sept variations de M. Tartini. Par le Sr. Pinelli et le Sr. Roy.



Boivin decided to include the variations in this anthology.¹¹ The variations by Pinelli and Roy are for pupils and for he came to promote this early edition, which includes variations in *Appendix I*. It must be noted that the bass part differs from that in Corelli's piece (where rhythmic and melodic imitations are found) and also from the bass of the set of variations safely attributed to Tartini. Both the bass by Tartini and the one in the Pinelli/Tartini edition favour a simpler accompaniment, to be entrusted to a harmony instrument or to a simple bass line for a cello or viola (as probably was the case in the didactic practice). For the concert use, continuo players should

apply a degree of variety in the realization of the chosen variations.¹²

A different and equally puzzling case is the Marescalchi edition (possibly first published in 1788), which has remained up to the present time one of the most frequently used. Only thirty-eight of the fifty "Marescalchi" variations appear in the Paduan manuscript, which, as mentioned above, is the most authoritative. Also in the case of the Marescalchi edition it is not possible to rule out Tartini's authorship of the twelve additional variations.¹³ It should be noticed that these were not included in the first edition by Decombe, which, although relatively late (1798), claims on the title page to be based on Tartini's autograph (a dubious statement in any case). It is considered that in his later editions of 1801 and 1803, Decombe added the 12 "Marescalchi" variations.

One can imagine that Marescalchi, having had access to the thirty-eight Le Clerc variations (circulating since 1757 and presenting analogies in phrasing with Marescalchi), decided to add twelve more and reach the number of 50. The twelve additional variations do not present clear stylistic differences and in some cases resemble some of the thirty-eight variations safely attributed to Tartini.¹⁴ We cannot exclude that Marescalchi is the author of this part of the collection, nevertheless they are included here in *Appendix II*, not only because authenticity cannot be ruled out but also because they belong to a compositional and performative tradition that was part of Tartini's school.

As stated above, the most authoritative source is the Paduan manuscript, corresponding largely to the Le Clerc edition, but presenting also two unique variations to be considered authentic.

L'ARTE DELL'ARCO AS AN ARTISTIC CHALLENGE

If *L'arte dell'arco* represents a summa of Tartini's own technical and compositional achievements, it also pays homage to its model: Corelli. This is obvious by the

8 M. D'Andrea, *Tartini's L'arte dell'arco: its history and development*, Diss. Indiana University, 1979.

9 C. Mastroianni, *L'edizione critica de L'arte dell'arco*, Diss. University of Rome "La sapienza", 1993/1994.

10 L. Kline Lamar, *A critical edition of Giuseppe Tartini's The art of bowing with commentary*, Diss. University of Memphis, 2002, later published Ann Arbor, UMI 2004. The authoritative Padua manuscript is not known to this author.

11 See *Critical Report*, "Paris, Boivin [1748]", pp. 26f.

12 The present edition offers a sample realization of the bass by Roberto Loreggian for both the Tartini and Tartini/Pinelli versions of the bass line. For concert performances, continuo players may prefer performing from the score included in the volume *Giuseppe Tartini. Edizione nazionale delle opere musicali* series VI, vol. 1 (BA11673-01).

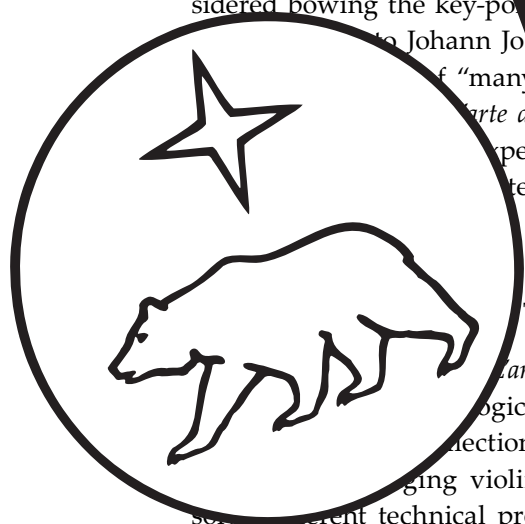
13 See *Critical Report*, "Naples, Marescalchi [1748]", p. 27.

14 This is the case of variation 39, adopting the same bow stroke and structure of no. 49 (no. 37 in Le Clerc).

choice of Corelli's F-major Gavotta as the theme. Moreover, an emblem in a well-known portrait of Tartini by Vincenzo Rota, engraved in copper by Carlo Calcinotto, celebrates Tartini as the heir of Corelli. In this portrait the bust of the composer is surrounded by a score of Corelli and two books by Zarlino and Plato respectively, alluding to a symbolic ascent from musical practice to music theory, and finally to philosophy.

In *L'arte dell'arco* each variation progresses according to the harmonic structure of the Gavotta, which means that the bass (including minimal variants with respect to Corelli) is repeated unvaried in all the variations. The Pinelli edition also introduces a bass differing, in few but significant details, from the one safely attributed to Tartini (also present in the Marescalchi edition). In both cases the bass deviates from Corelli's, who prefers a contrapuntal-imitative approach and, on average, a more intense surface rhythm.

The multifarious possibilities of bow strokes, together with the difficulties of the left hand, make this collection a milestone of violin technique. Tartini considered bowing the key-point of a good performance. As Johann Joachim Quantz we owe to the author of "many especially difficult bowings" *L'arte dell'arco* can be considered as a series of experiments that Tartini was conducting in his intense study.



L'arte dell'arco can be divided into two categories: didactical and performative. First of all, the collection was used for didactical purposes, helping violin students to tackle and solve different technical problems. Ferdinand David (1810–1873) belongs to this tradition: He was the editor of the most important and popular of nineteenth-century editions, *Die Kunst der Bogenführung. 50 Variationen über eine Gavotte für die Violine mit Begleitung eines Basso continuo von Giuseppe Tartini*, published in 1880.¹⁵ In the variations Tartini presents a variety of techniques for both the right and the left hand; by adding phrasing and fingering indications David makes the exercises useful to musicians of his time, encompassing styles beyond Rococo and Classical styles, allowing Tartini to serve as study material for mid nine-

teenth-century music. While the variations are not arranged according to progressive difficulty, they can be easily grouped in different types according to the technical problems they present: graces, staccato, double stops and mixed variations where trills are combined with staccato and double stops.

The second aspect of the nineteenth-century reception consists in the use of the variations (or rather a selection of them) as concert pieces. Sets of variations were in fact considered very appropriate for the final part of a recital, or as an encore. Many famous soloists adapted a number of them to enrich their repertoire effectively. Such adaptations or transcriptions helped to maintain a performing tradition of *L'arte dell'arco* alive in a relatively original form, exalting the virtuosic potentials of the set as concert piece while leaving its didactic function in the background.

Of the various adaptations of *L'arte dell'arco*, those by Fritz Kreisler (1875–1962) and Zino Francescatti (1902–1991) are among the most successful.¹⁷ Kreisler's *Variationen über ein Thema von Corelli im Stile von Giuseppe Tartini* is an orchestral adaptation, whose success was due to its remarkable difficulty as a concert piece. Kreisler departed from Tartini's style, freshening the theme, and added new variations to the chosen variations. By doing so he presented a short brilliant piece ideal for the end of a concert or as an encore.¹⁸ The version with orchestra by Zino Francescatti's *Variations on a Theme by Corelli* goes back to David's text with few changes in the violin part. One should also take into consideration the recorded piano version with Max Lanner at the piano (1946), especially for the picchettato variation, performed with dazzling technical prowess.¹⁹ It is obvious that Francescatti did not intend to present an original composition, but rather a choice of variations showcasing his technical and expressive skills. Mario Corti (1882–1957) produced an arrangement,²⁰ which was not as successful, perhaps because the choice of variations was not as effective as Francescatti's, or because he could not quite achieve, like Kreisler, a successful synthesis between the original text and his own personal style.²¹

15 Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen*, Berlin, Voss 1752, § 59, p. 310.

16 Published by André, Offenbach am Main and Leipzig; dating according to L. Kline Lamar, *A critical edition*, p. 14.

17 Published by Mills, New York 1944.

18 *Variations on a Theme by Corelli (arr. Kreisler)*, Fritz Kreisler violin, Guido Falkenstein piano, 1909; now re-issued as *Kreisler plays Kreisler*, BMG Classic CD 09026-68448-2, 1997.

19 *Francescatti Violin Recital*, Columbia Records, ML 4310, 1950.

20 In the series *Classici violinisti italiani*, Milano, Carisch 1927.

21 Noteworthy is Ruggiero Ricci's recording of all 50 variations in the version by Ferdinand David: *Ruggiero Ricci. Tartini and Paganini variations*, Ricci Collection, 2001.

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cal or similar figures convey slurs only partially, or irregularly. Wherever, within a movement, there are repeated or similar sections that are articulated differently (i.e. differently placed slurs, etc.), those differences have been maintained, leaving to the performer the decision whether to proceed with uniformity or contrast.

Staccato marks (vertical lines, wedges, or dots) are maintained according to the readings of the sources. Equally authoritative differences between sources are reported in the critical notes. Ornaments (e.g., acciacatura, mordenti, and gruppetti of two or more notes) are given without slurs, even if slurred in the sources.

Abbreviations for specific violin techniques (usually simple chords to be rendered as repetitive figurations of different complexity) are spelled in full in the text as prescribed by the sources, but the original reading is recorded in the Critical Commentary. Obvious errors in the sources are corrected in the text and reported in the list of variant readings.

Matthew George

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Considering Tartini's careful attention to violin technique, indications transmitted by the autographs are always included in the text and should be considered as bowing directions conveying expressive meaning. Slurs from authentic sources are shown in their normal form, while editorial slurs are dotted. Care has been taken to complete slurs that are most likely to be missing, both in sections showing similar, staggered figurations, and within progressions in which identical or similar figures convey slurs only partially, or irregularly. Wherever, within a movement, there are repeated or similar sections that are articulated differently (i.e. differently placed slurs, or none), those differences have been maintained, leaving to the performer the decision whether to proceed with uniformity or contrast.

Abbreviations for specific view techniques (usually simple enough to be rendered as repetitive figurations of unidirectional complexity) are spelled in full in the text as prescribed by the sources, but the original reading is recorded in the Critical Commentary. Obvious errors in the sources are corrected in the text and reported in the list of variant readings.

(Translation: Pierpaolo Polzonetti)

23 For further information see M. Cossu, *Le edizioni del Novecento de L'arte dell'arco di Giuseppe Tartini*, in *Studi musicali*, new series 8, 2017, pp. 151–193.

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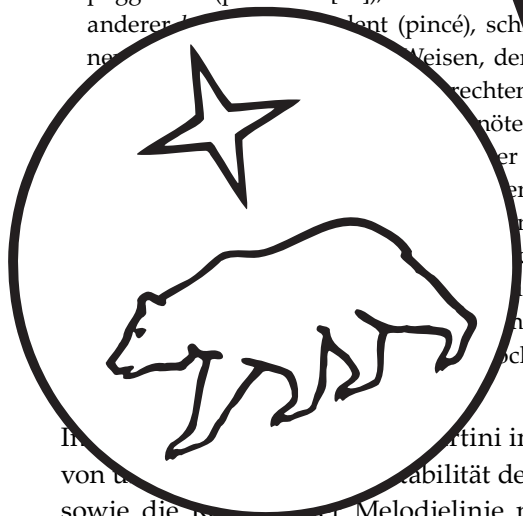
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aber dabei noch einen doppelten Rat geben; der erste, daß Sie sie mit einem kurzen Bogenstriche, das ist: abgestoßen, und mit einem kleinen Absatze zwischen jeder Note spielen. [...] Der andere: daß Sie sie, im Anfange, mit der Spitze des Bogens spielen, hiernach aber, wenn es Ihnen damit gelingt, mit der Gegend des Bogens zwischen der Spitze und der Mitte desselben; und endlich, wenn auch dieses gut vonstatten geht, mit der Mitte des Bogens selbst“.

Ebenso höchst wichtig für das Verständnis des Stils und der Aufführungspraxis, die Tartini gegen Ende seines Lebens entwickelte, ist ein Hinweis auf die Bogenführung enthaltender Bericht seines Basler Gelegenheitsschülers Achilles Rhyner-Delon (1731–1788), der Tartini 1758 besuchte:⁶

Ich schloss eine besondere Freundschaft, allerdings erst am Ende meines Aufenthalts in Padua, mit dem berühmten Geiger Signor Tartini [...] [Dieser sagte]: „Der einzige wahre, gute Geschmack ist ein einfacher Klang, *il son nobile* auf der einen Seite und *cantabile* auf der anderen. Eine Pause (*soupir*), ein Triller (*tremolo*), eine *poggiatura* (*portivois* [*sic*]), ein Staccato Bogenstrich, ein anderer *triller* (*pincé*), schlussendlich können diese Weisen, den Klang zu vari-



In der letzten Phase seiner Laufbahn anstrebt, sollte die dichte Ornamentik, den Stil des sogenannten „guten Geschmacks“ (*buon gusto*) ebenso wie die Virtuosität überwinden, die seine mittlere Periode kennzeichneten und welche zu Beginn seines Wirkens die Aufmerksamkeit der Musikwelt auf sich gezogen hatten.⁷

6 Zitiert von M. Staehelin, *Giuseppe Tartini über seine künstlerische Entwicklung. Ein unbekanntes Selbstzeugnis*, in: *Archiv für Musikwissenschaft* 35 (1978), S. 251–274: 255–256; Übersetzung aus dem Französischen von S. Durante (wegen der Unsicherheiten hinsichtlich der Wiedergabe einiger Begriffe sind die Originalbegriffe in Klammern angegeben).

7 Zu dieser stilistischen Entwicklung siehe den zitierten Bericht von Rhyner-Delon in voller Länge. Zum *Traité des agréments* siehe

DER FORSCHUNGSSTAND HINSICHTLICH L'ARTE DELL'ARCO

Obwohl *L'arte dell'arco* während des gesamten 19. und 20. Jahrhunderts eine bedeutende Verbreitung erfuhr, wurde sie erst in jüngster Zeit Gegenstand musikwissenschaftlicher Forschung. Michael D'Andrea untersuchte sie erstmals in den späten 1970er Jahren und stellte Hypothesen über die Beziehungen zwischen den verschiedenen gedruckten Quellen auf.⁸ Cristina Mastroianni war die erste Musikwissenschaftlerin, die auf die Bedeutung der in Padua aufbewahrten Handschrift hinwies, wobei sie aber fragwürdigerweise für ihre Edition den Decombe-Druck von 1893 als Grundlage verwendete (eine problematische Entscheidung, siehe unten).⁹ Vinsor Miller, auch dank der besseren Verfügbarkeit von Hilfsmitteln für die bibliographische Recherche, ist die kritische Ausgabe von Linda Kline Lamar, die auch eine Transkription der Viola enthält.¹⁰ Ihre Ausgabe ist zwar besser als die vorhergehenden, weist aber dennoch Lücken auf, die durch eine umfassendere Rezeption der Quellen geschlossen werden können.

Die kritische Ausgabe von *L'arte dell'arco* konfrontiert die verschiedenen Quellen, wobei die Beteiligten mit einem Lesemerkmal noch nicht vollständig gelösten Problem, nämlich der zweifelsfreien Beurteilung der Authentizität der verschiedenen Variationsgruppen, die seit Mitte des 18. Jahrhunderts im Umlauf waren.

Der Eindruck von Boivin (1748) enthält siebzehn Variationen, die zwar Ähnlichkeiten mit denen aufweisen, die mit Sicherheit auf Tartini zurückgehen, aber in keiner der späteren Ausgaben erscheinen. Auf

D. Vitali, *Giuseppe Tartini. Trattato degli abbellimenti. Edizione critica*, Diss. Universität Rom „La Sapienza“ 1996/1997, Einleitung, S. 20; in seiner unveröffentlichten Arbeit vergleicht Vitali die vier damals bekannten Quellen von Tartinis *Trattato degli abbellimenti*, mit besonderem Augenmerk auf das in Venedig bei der Fondazione Levi aufbewahrte Exemplar (eine fünfte Handschrift wurde kürzlich aufgefunden). Es ist legitim, den ersten Versuch einer vollständigen theoretischen Systematisierung der Ornamentik im rationalistischen Sinne auf Tartini zurückzuführen, eine Tendenz, die unter anderem von Leopold Mozart in seinem *Versuch einer gründlichen Violschule* (Augsburg 1756) aufgegriffen wurde; dieser verwendet darin von Tartini stammende Beispiele, ohne ihn jedoch namentlich zu zitieren.

8 M. D'Andrea, *Tartini's L'arte dell'arco: its history and development*, Diss. Indiana University 1979.

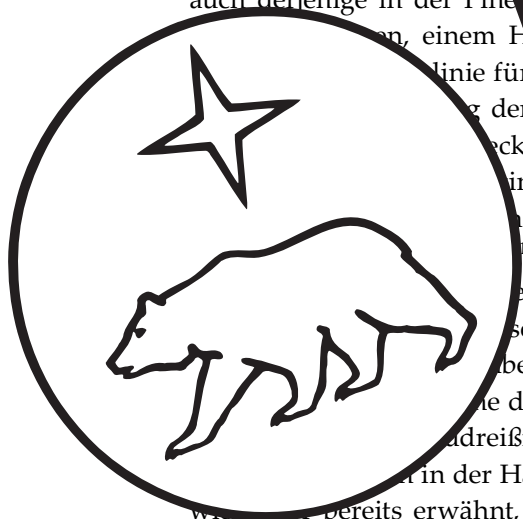
9 C. Mastroianni, *L'edizione critica de L'arte dell'arco*, Diss. University of Rome „La sapienza“ 1993/1994.

10 L. Kline Lamar, *A critical edition of Giuseppe Tartini's The art of bowing with commentary*, Diss. University of Memphis, 2002, spätere Veröffentlichung in Ann Arbor, UMI 2004. Die maßgebliche Padua-Handschrift ist diesem Verfasser nicht bekannt.

der Titelseite wird ein heute unbekannter Petronio Pinelli als Mitverfasser der Sammlung genannt:

Nouvelle | étude | pour | le violon, | ou Manière de varier
et orner une pièce | dans le gout du Cantabile Italien |
par | M.^r Petronio Pinelli | virtuoso romano. | Augmenté
d'une gavotte de Corelli, travaillez et | doublez Par M.^r
Giuseppe Tartini | Prix en Blanc 4. ¹¹ | Gravé par Le S.^r
Hué | a Paris | [...] Avec Privilege du Roy

Der Titel legt nahe, dass Pinelli vorhatte, diese sieben Variationen in eine eigene, größere Sammlung aufzunehmen.¹¹ Es könnte sich bei ihm um einen Schüler Tartinis gehandelt haben; der Name des Maestros könnte auch zu Werbezwecken verwendet worden sein. Da die Authentizität dieser frühen Ausgabe nicht auszuschließen ist, haben wir diese Variationen dennoch als Anhang I in unsere Ausgabe aufgenommen. Es ist anzumerken, dass sich die Bassstimme von derjenigen in Corellis Stück (in dem rhythmische und melodische Imitationen zu finden sind) und auch von der Bassstimme des sicher Tartini zugeschriebenen Variationssatzes unterscheidet, sowohl Tartinis Bass als auch derjenige in der Pinelli-Tartini-Ausgabe geben



...en, einem Harmonieinstrument oder einer Violine, eine Linie für ein Cello oder eine Viola. Der Vorzug wie etwa in den konzertanten Aufführungen der Aussetzung des Charakters der jeweiligen Instrumente.¹² Der problematisch verbleibende Teil der ersten Ausgabe, welche mit ihren fünfzig Variationen die am häufigsten verwendeten dreißig der „Marescalchi“-Variationen in der Handschrift aus Padua, die, wie bereits erwähnt, maßgeblich ist. Auch im Fall der Marescalchi-Ausgabe kann die Urheberschaft Tartinis für die zwölf zusätzlichen Variationen nicht ausgeschlossen werden.¹³ Es ist anzumerken, dass letztere nicht in die erste Ausgabe von Decombe aufgenommen wurden, obwohl diese relativ spät (1798) erschien und zudem auf dem Titelblatt angibt, dass sie auf Tartinis Autografen beruht (eine Behauptung, die mit Fug und Recht angezweifelt werden kann, wenn

man bedenkt, dass Decombe erst in seinen späteren Ausgaben von 1801 und 1803 die zwölf „Marescalchi“-Variationen hinzufügte).

Man kann sich vorstellen, dass Marescalchi, nachdem er in den Besitz eines Exemplars von *L'arte dell'arco* gelangt war und Zugang zu den achtunddreißig Variationen von Le Clerc hatte (die seit 1757 im Umlauf waren und in der Tat Analogien in der Phrasierung mit Marescalchi aufweisen), beschloss, die Anzahl der Variationen zu erhöhen und zwölf weitere hinzuzufügen, um auf insgesamt fünfzig zu kommen; er änderte auch Le Clercs Abfolge. Die zwölf zusätzlichen Variationen weisen keine nennenswerten stilistischen Unterschiede auf und ähneln in einigen Fällen einigen der achtunddreißig Variationen, die mit Sicherheit Tartini zugeschrieben werden können.¹⁴ Man kann daher nicht ausschließen, dass Marescalchi der Urheber dieses Teils der Sammlung ist, sie wurde also hier in Anhang II aufgenommen, nicht nur, weil seine Authentizität nicht ausgeschlossen werden kann, sondern auch, weil es eine Kompositions- und Aufführungstradition gibt, die der Lehre Tartinis nahestehend ist.

Die verbindlichste Quelle für Tartinis Werk ist jedoch die oben bereits erwähnte Handschrift aus Padua, die im Westlichen mit der Ausgabe von Le Clerc übereinstimmt, jedoch auch zwei Variationen enthält, die es nicht enthält und die wir daher für authentisch halten.

L'ARTE DELL'ARCO ALS KÜNSTLERISCHE HERAUSFORDERUNG

L'arte dell'arco stellt eine Zusammenfassung von Tartinis eigenen technischen und kompositorischen Errungenschaften dar, ebenso wie eine Hommage an sein Vorbild Corelli. Wie wichtig diese Verbindung für Tartini war, verdeutlicht die Wahl von Corellis Gavotte in F-Dur als Thema. Außerdem wird Tartini in einem bekannten Porträt von Abt Vincenzo Rota, das von Carlo Calcinotto in Kupfer gestochen wurde, als Erbe Corellis gefeiert. In diesem Porträt ist die Büste des Komponisten von einer Partitur Corellis sowie zwei Büchern von Zarlino bzw. Platon umrahmt, was auf eine symbolische Aufwärtsentwicklung von der Musiktheorie hin zur musikalischen Praxis und schließlich zur Philosophie anspielen soll.

¹¹ Siehe *Critical Report*, „Paris, Boivin [1748]“, S. 26f.

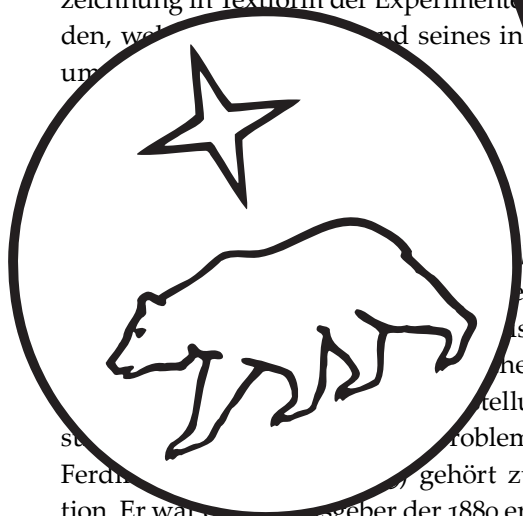
¹² Die vorliegende Ausgabe beinhaltet eine Beispielrealisierung des Basses durch Roberto Loreggian sowohl für die Tartini-Variationen als auch für die Tartini-/Pinelli-Versionen der Basslinie. Für konzertante Aufführungen können Continuospieler der Partitur aus dem Band *Giuseppe Tartini. Edizione nazionale delle opere musicali* Reihe VI Bd. 1 (BA11673-01) den Vorzug geben.

¹³ Siehe *Critical Report*, „Naples, Marescalchi [1788]“, S. 27.

¹⁴ Dies ist der Fall bei der Variation Nr. 39, die denselben Bogenstrich und dieselbe Struktur wie Nr. 49 (37 bei Le Clerc) verwendet.

In *L'arte dell'arco* bewegt sich jede Variation innerhalb der harmonischen Struktur der Gavotte, was bedeutet, dass der Bass (einschließlich minimaler Varianten in Bezug auf Corelli) in allen Variationen unverändert wiederholt wird und als konstante Stütze dient. In der Pinelli-Ausgabe unterscheidet sich der Bass wiederum in wenigen, aber bedeutsamen Details von demjenigen, welcher gesichert Tartini zugeschrieben werden kann (und der auch in der Marescalchi-Ausgabe erscheint). In beiden Fällen weicht der Bass von dem Corellis ab, der einen kontrapunktisch-imitativen Ansatz und im Durchschnitt einen intensiveren Oberflächenrhythmus bevorzugt.

Die vielfältigen Möglichkeiten des Bogenstrichs, in Verbindung mit den Schwierigkeiten in der linken Hand, machen dieses Werk zu einem Meilenstein der Violinschule. Tartini sah in der Art und Weise der Bogenführung den Schlüssel zum Wohlklang, und Johann Joachim Quantz zufolge verdanken wir ihm die Erfindung von „vielerley Arten und Schwierigkeiten des Bogenstriches“. ¹⁵ *L'arte dell'arco* sollte daher als Aufzeichnung in Textform der Experimente betrachtet werden, welche er während seines intensiven Studiums



L'arco lässt sich in einen pädagogischen. In ersten Zwecken, in der Darstellung bei der Lösung der Probleme bieten sollte. Ferdinand, gehört zu dieser Tradition. Er war der Herausgeber der 1880 erschienen wichtigsten und populärsten Bearbeitung im 19. Jahrhundert, *Die Kunst der Bogenführung. 50 Variationen über eine Gavotte für die Violine mit Begleitung eines Basso continuo von Giuseppe Tartini*. ¹⁶ In den Variationen behandelt Tartini eine Vielzahl von Techniken sowohl für die rechte als auch für die linke Hand; durch die Hinzufügung von Phrasierungs- und Fingersatzangaben machte David die Übungen für Musiker seiner Zeit nutzbar, indem er Stile jenseits von Rokoko und Klassik einbezog, sodass Tartinis Kompositionen als wertvolles Studienmaterial für die Musik der Mitte

des 19. Jahrhunderts dienen können. Die Variationen sind zwar nicht nach der Progression ihres Schwierigkeitsgrades geordnet, lassen sich aber leicht in verschiedene Kategorien einteilen, je nach den dort integrierten spieltechnischen Elementen, wie etwa Verzierungen, Staccato, Doppelgriffe, dazu gemischte Variationen, bei denen Triller mit Staccato und Doppelgriffen kombiniert werden.

Der zweite Aspekt der Rezeption im 19. Jahrhundert besteht in der Verwendung der Variationen (oder vielmehr einer Auswahl davon) als Konzertstück. Variationssätze eignen sich in der Tat bestens zum Abschluss eines Konzertprogramms oder als Zugabe. Einige herausragende Solisten haben dafür Bearbeitungen vorgenommen, um ihr Repertoire wirkungsvoll zu bereichern. Solche Transkriptionen trugen dazu bei, die Aufführungstradition von *L'arte dell'arco* in einer mehr oder minder originalen Form aufrechtzuerhalten, wobei sie die virtuosen Gestaltungsmöglichkeiten der Sammlung als Konzertstück zur Geltung brachten und deren didaktische Funktion in den Hintergrund traten.

Von den verschiedenen Bearbeitungen von *L'arte dell'arco* gehören die von Fritz Kreisler (1875–1962) und Zino Francescatti (1902–1991) zu den bekanntesten und erfolgreichsten. ¹⁷ Kreislers *Variationen über ein Thema von Corelli im Stil von Giuseppe Tartini* sind eine Orchesterbearbeitung, deren Erfolg auf den sehr hohen Schwierigkeitsgrad des Werks als Konzertstücke zurückzuführen ist. Kreisler wurde von Tartinis Stil inspiriert, bearbeitete das Thema jedoch frei und fügte den ausgewählten Variationen eine neu geschriebene Begleitung hinzu. Auf diese Weise schuf er ein kurzes Bravourstück, das sich hervorragend als Abschluss eines Konzertes oder auch als Zugabe eignet. ¹⁸ Zino Francescattis Orchesterfassung, die *Variationen über ein Thema von Corelli*, basiert, mit einigen Änderungen in der Violinstimme, direkt auf Davids Ausgabe. Besondere Aufmerksamkeit verdient auch die Einspielung der Klavierfassung mit Max Lanner am Klavier (1946), insbesondere wegen der mit beeindruckender Technik interpretierten *picchettato*-Variation. ¹⁹ Es ist offensichtlich, dass Francescatti nicht beabsichtigte, eine Originalkomposition vorzulegen, sondern vielmehr eine Auswahl von seine eigenen spieltechnischen und expressiven Fähigkeiten unter Beweis stellenden Varia-

¹⁵ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen*, Berlin, Voss 1752, § 59, S. 310.

¹⁶ Erschienen bei André, Offenbach am Main und Leipzig; Datierung nach L. Kline Lamar, *A critical edition*, S. 14.

¹⁷ Veröffentlicht bei Mills, New York 1944.

¹⁸ *Variations on a Theme by Corelli* (arr. Kreisler), Fritz Kreisler, Violine, Guido Falkenstein, Klavier, 1909; Neuauflage unter dem Titel *Kreisler plays Kreisler*, BMG Classic CD 09026-68448-2, 1997.

¹⁹ *Francescatti Violin Recital*, Columbia Records, ML 4310, 1950.

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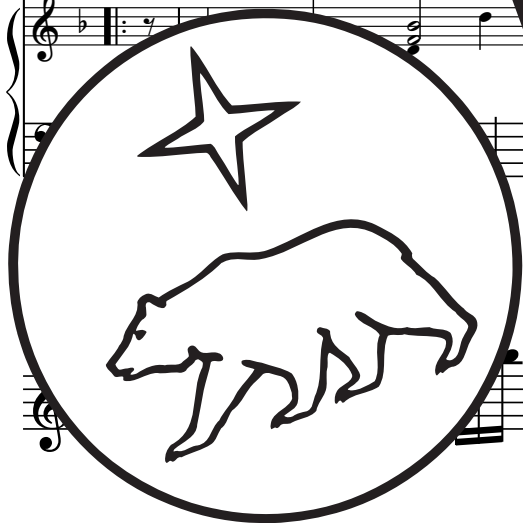
L'arte dell'arco

Tema Gavotta. Allegro

Giuseppe Tartini

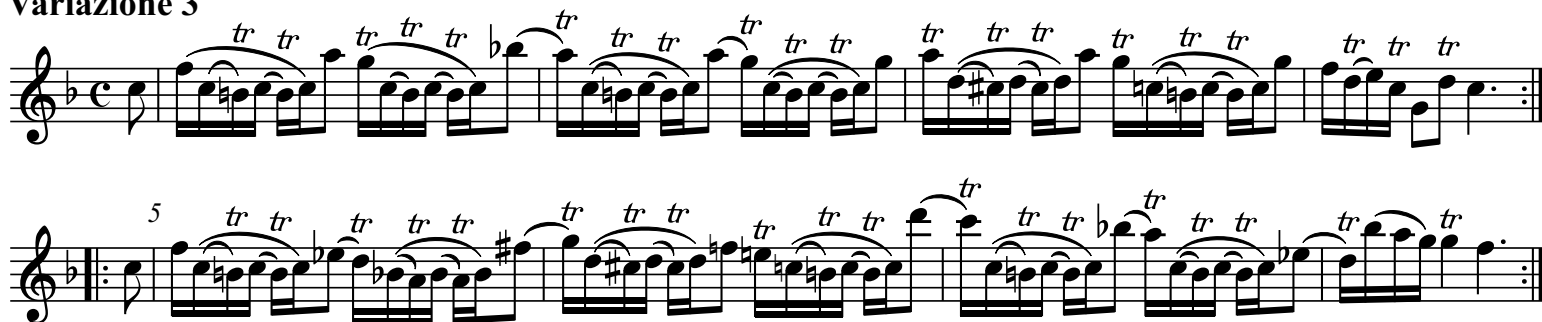
Violino

Basso
continuo



Variazione 2

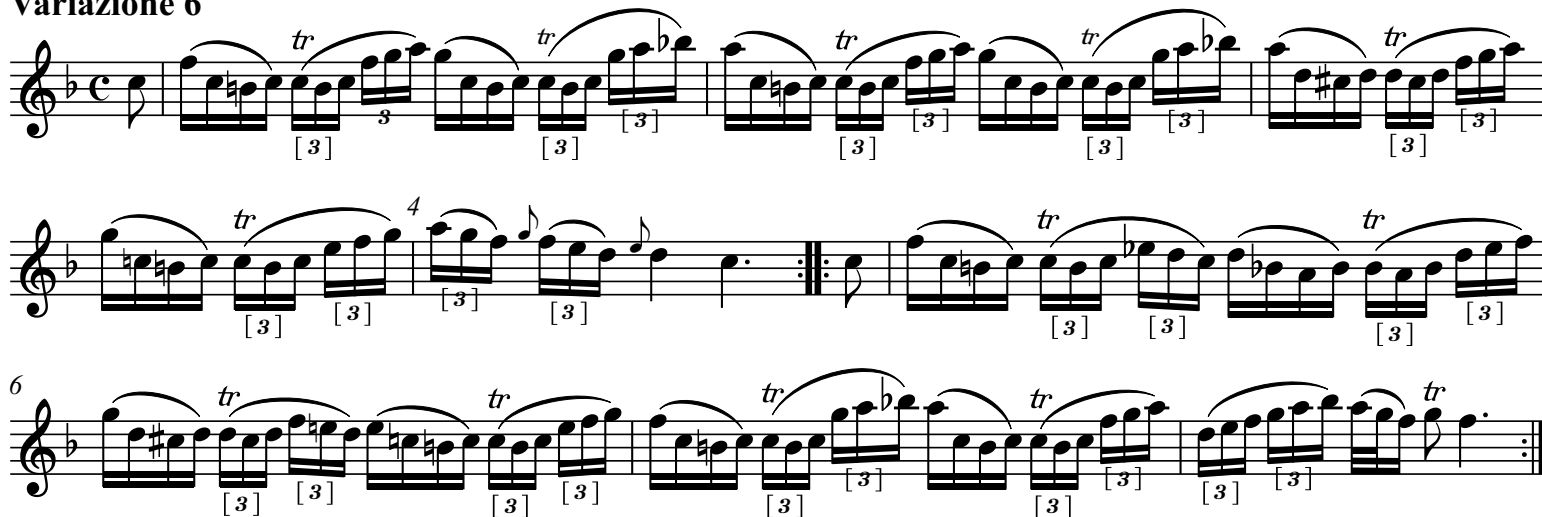
Variazione 3



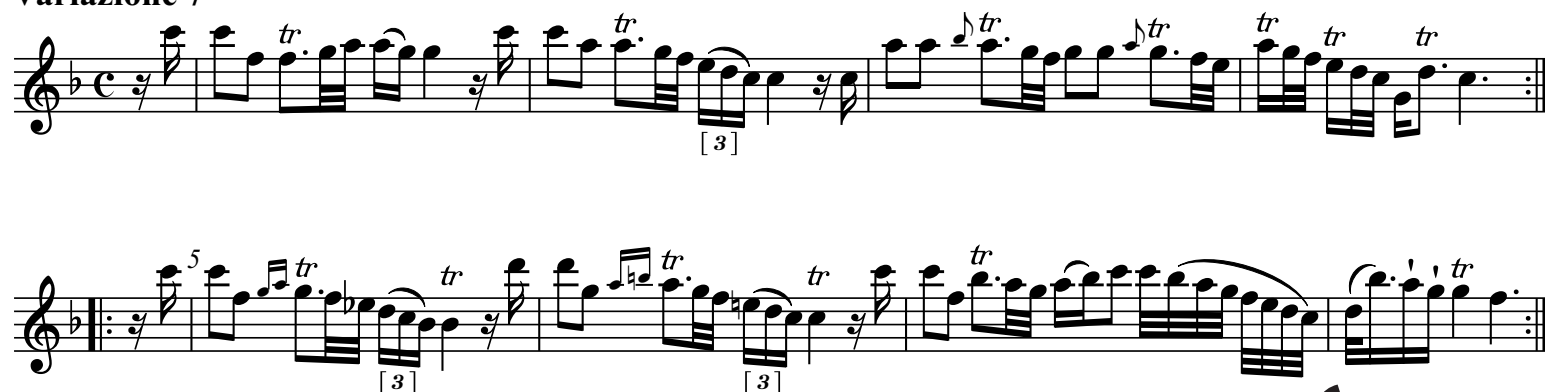
Variazione 4



Variazione 6



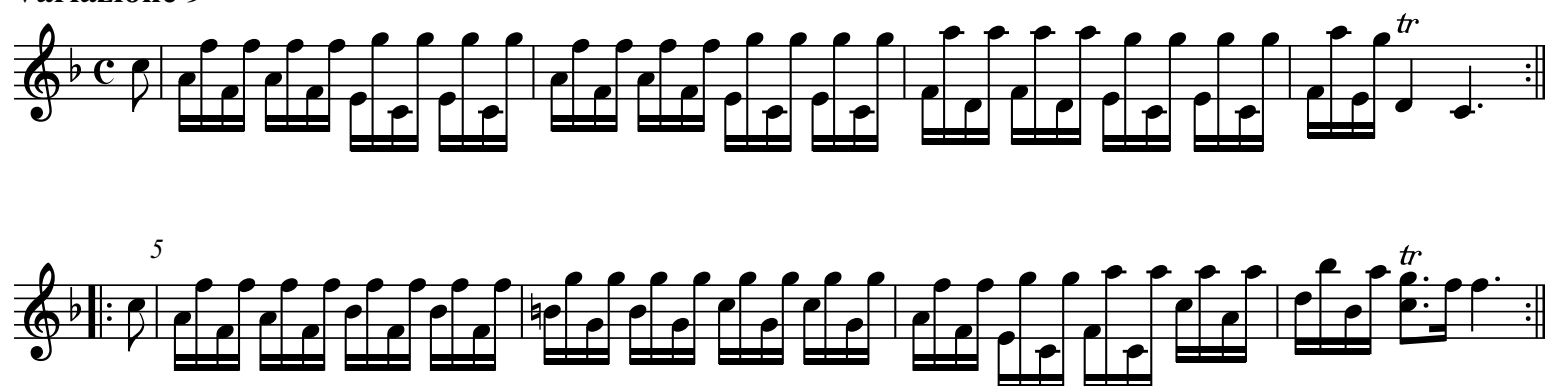
Variazione 7



Variazione 8



Variazione 9



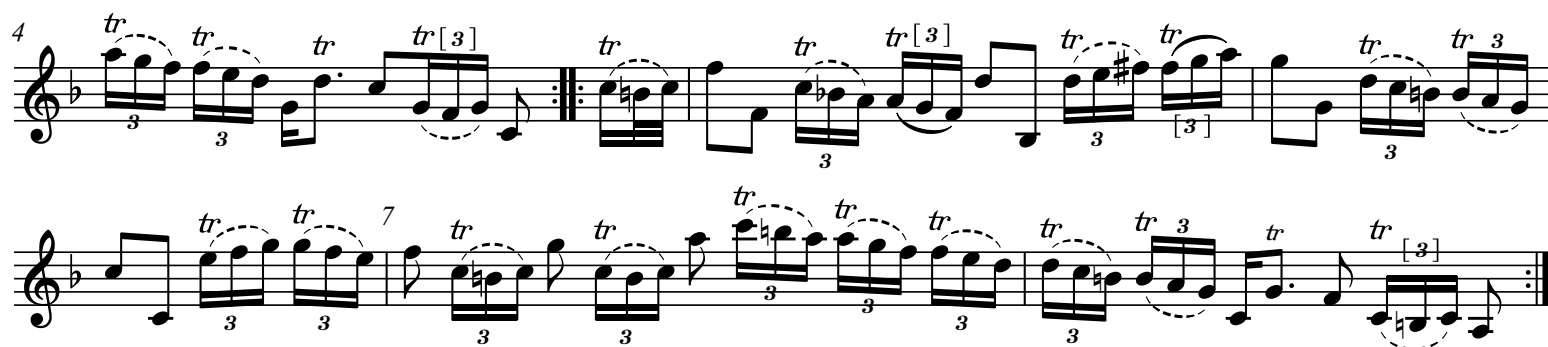
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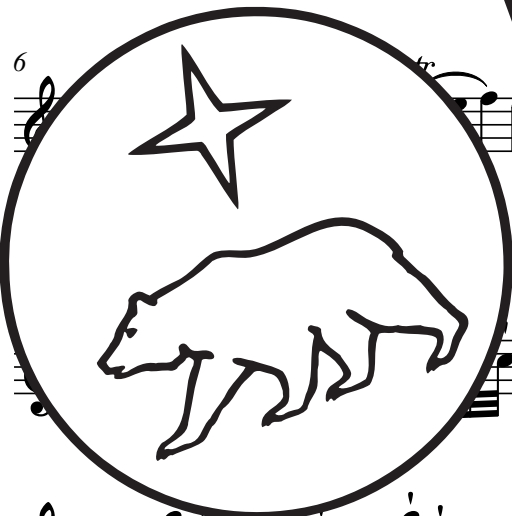


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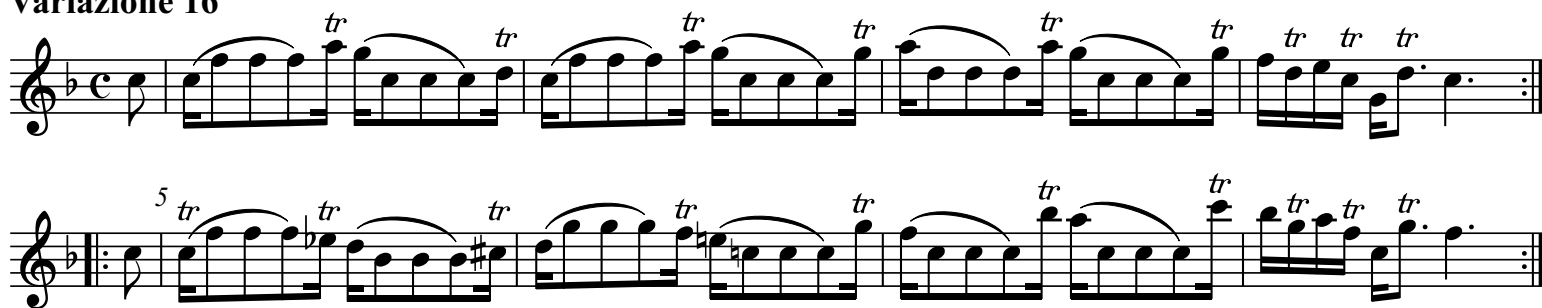
Variazione 14



A circular logo is positioned on the left side of the page, overlapping the musical notation. It features a five-pointed star above a stylized bear walking to the right.

Below the section header, there are seven staves of musical notation in treble clef, key of B-flat major, with a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes. Measure numbers 4, 6, and 7 are indicated at the beginning of their respective staves. A large, diagonal watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page".

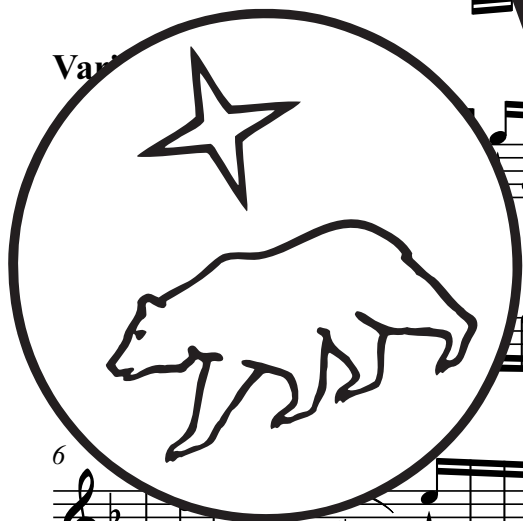
Variazione 16



Variazione 17



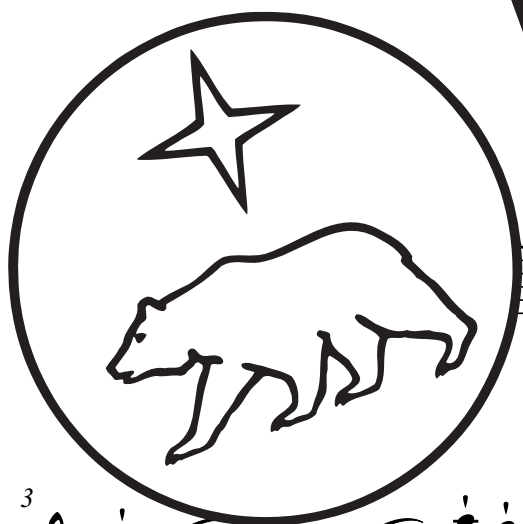
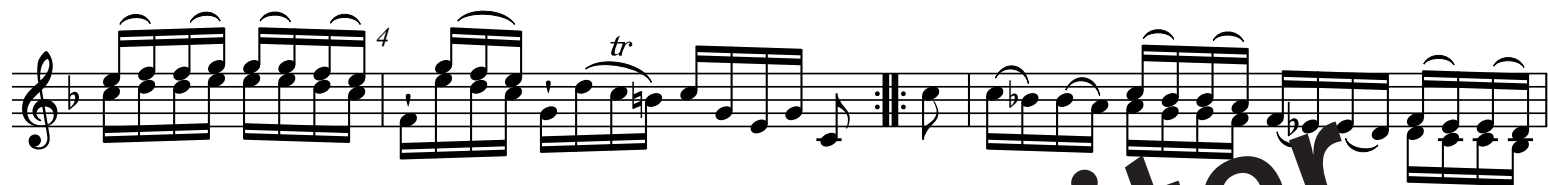
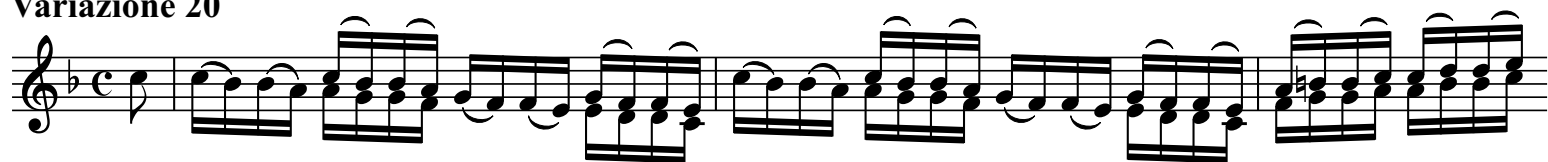
Var



Variazione 19



Variazione 20



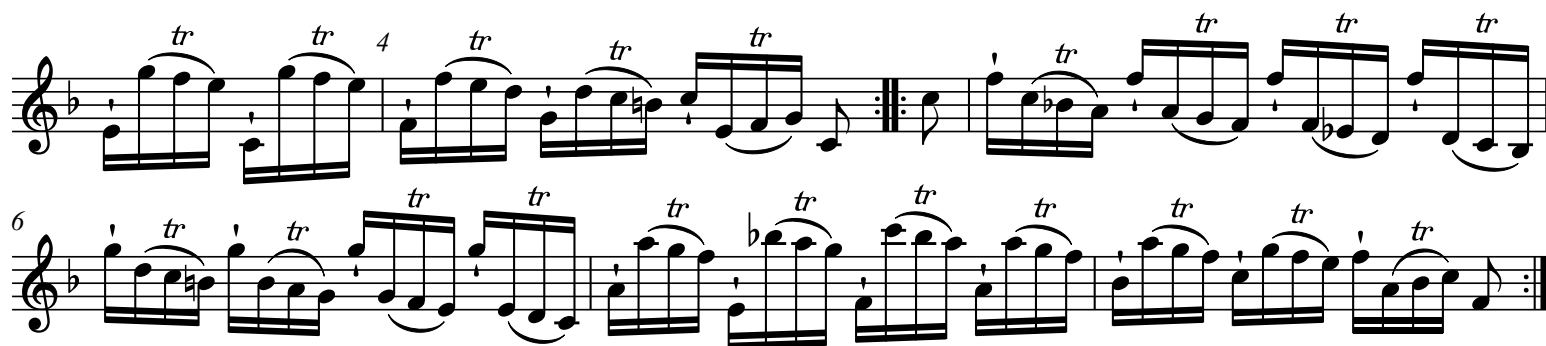
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Variazione 25



Two staves of musical notation for Variazione 25. The first staff contains measures 1 through 3, and the second staff contains measures 4 through 11. The music is in 2/4 time, featuring eighth and sixteenth notes with frequent trills (tr) and slurs. Measure numbers 4 and 6 are indicated at the start of their respective staves. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page.

Variazione 27



Two staves of musical notation for Variazione 27. The first staff contains measures 1 through 3, and the second staff contains measures 4 through 11. The music is in 2/4 time, featuring eighth and sixteenth notes with frequent trills (tr) and slurs. Measure numbers 4 and 6 are indicated at the start of their respective staves. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page.

Variazione 28

Sciolte, se si vole o pure legate, e due sciolte

**Variazione 29****Variazione 30**

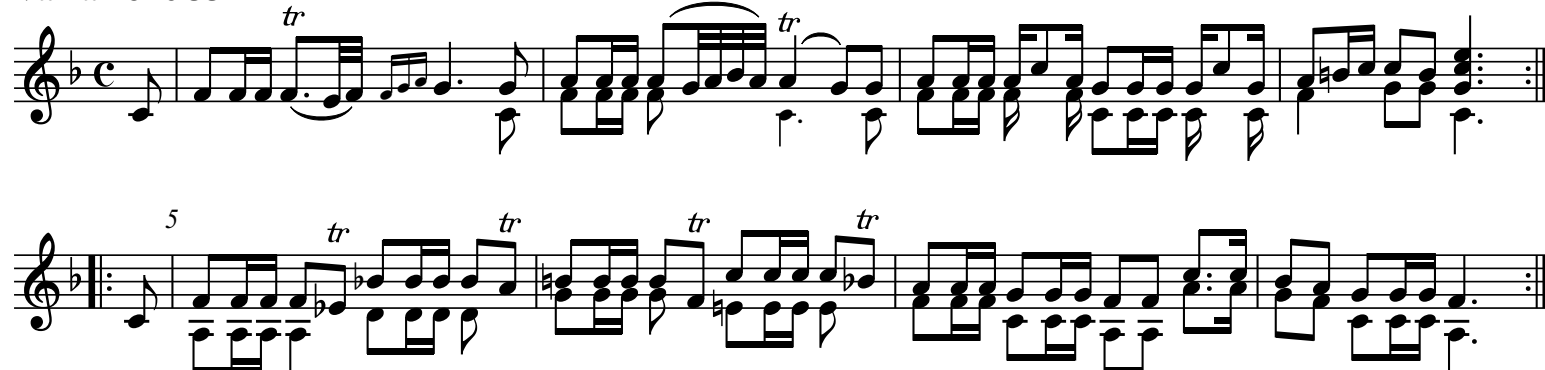
Variazione 31



Variazione 32



Variazione 33



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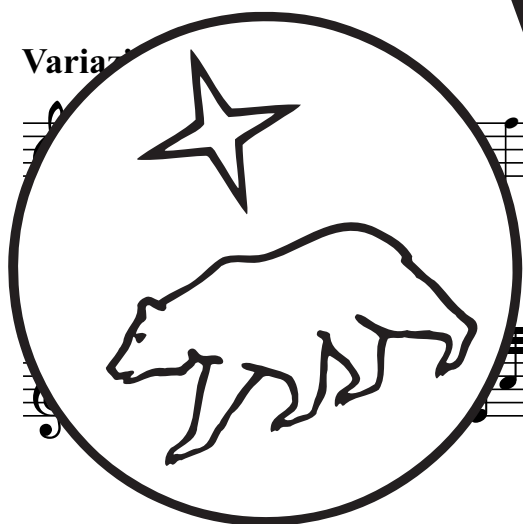
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Variazione 36



Variaz



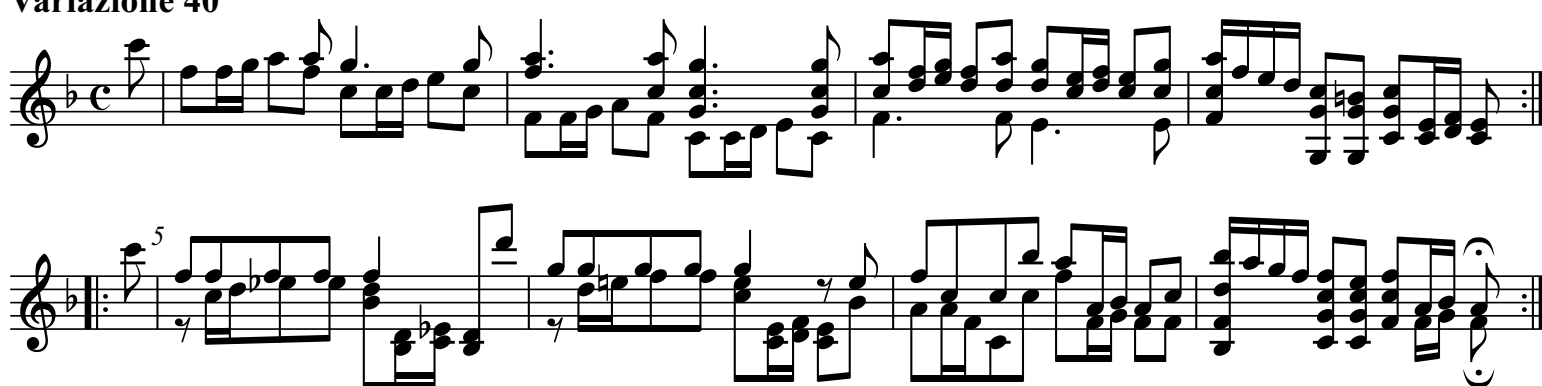
Variazione 38



Variazione 39



Variazione 40



APPENDIX I

17 "Pinelli" variations

Tema

Violino

Basso Continuo



5



5



5



Variazione 2

5



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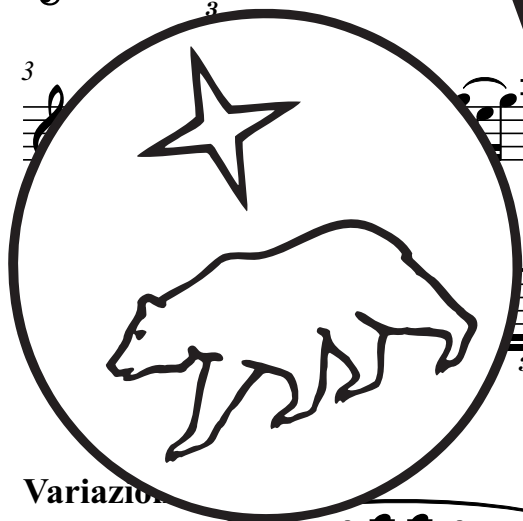
Variazione 7



Variazione 8



Variazione 9



Bärenreiter
Leseprobe
Sample page

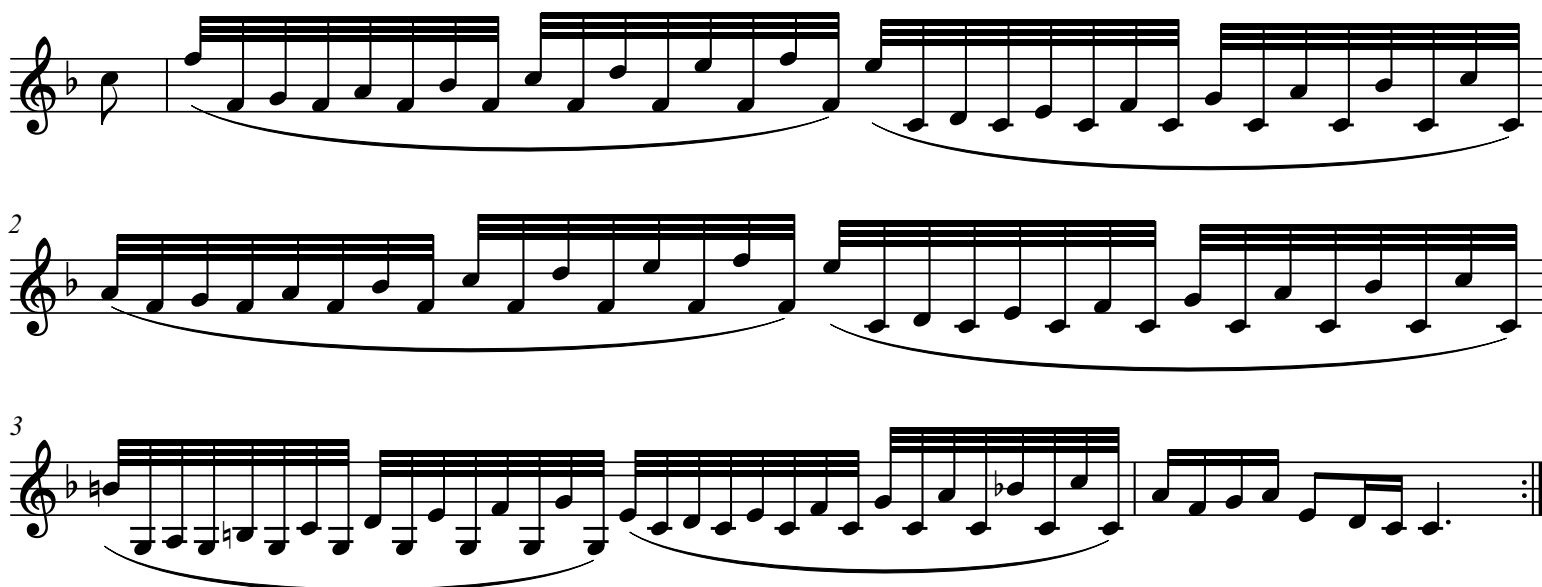
Variazione 10

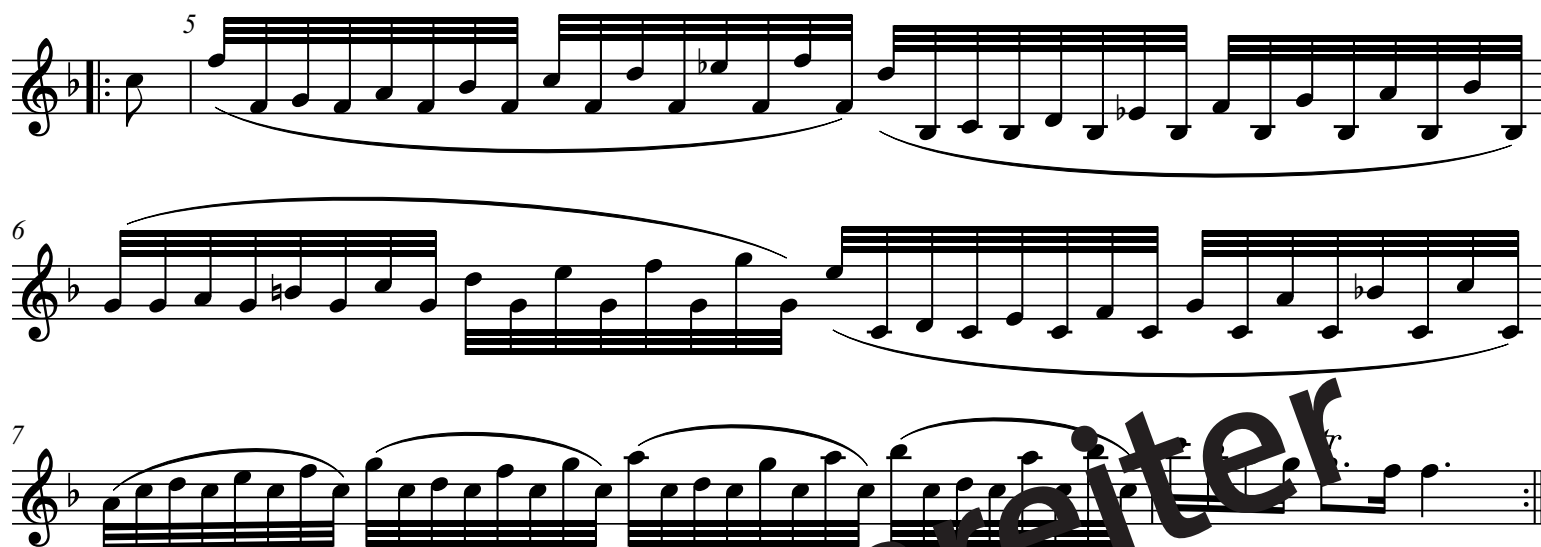


Variazione 11



Variazione 12

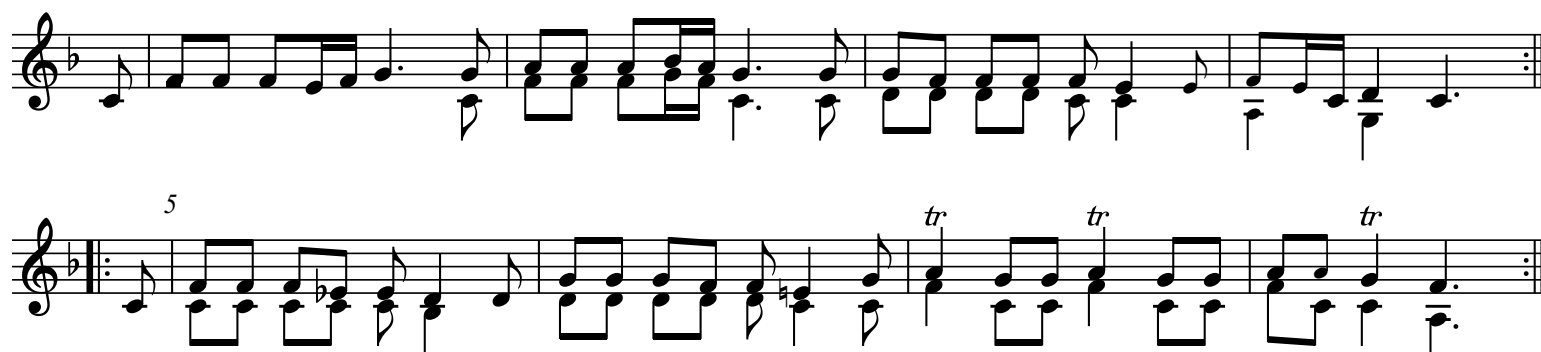




Variazione 13



Variazione 14



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APPENDIX II

12 “Marescalchi” variations

Variazione 26^{*)}



The musical score for Variation 26 is written in treble clef, one flat key signature, and 12/8 time. It consists of six staves of music. A large circular logo featuring a bear and a star is overlaid on the left side of the score. A large diagonal watermark reading "Bärenreiter Leseprobe Sample page" is across the center of the page.

^{*)} Per una proposta di realizzazione del continuo si veda p. 1. / For a sample continuo realization see p. 1. / Für eine Aussetzung der Basso-Continuo-Stimme s. S. 1.

Variazione 30



Variazione 31



Variazione 32



Variazione 35



The musical score for Variation 35 is presented in a single system with eight staves. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music consists of a series of eighth and sixteenth notes, with some measures containing triplets. A circular logo is positioned on the left side of the score, overlapping the fourth and fifth staves. The logo features a stylized bear walking to the right, with a five-pointed star above it. The text "Bärenreiter" is written in a large, bold, sans-serif font across the middle of the score, and "Leseprobe" is written below it in a similar font. The word "Sample page" is written in a large, bold, sans-serif font across the bottom of the score. The eighth staff ends with a double bar line and a repeat sign.

3

4

6

7

3

5

7

tr

tr

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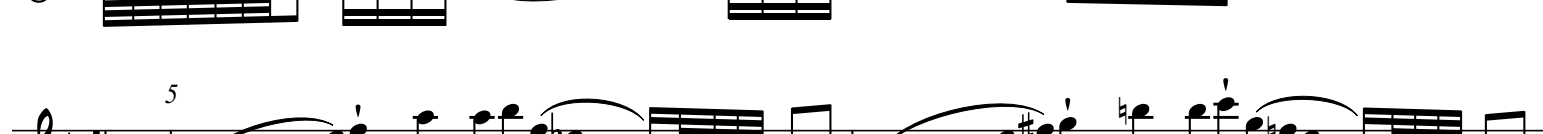
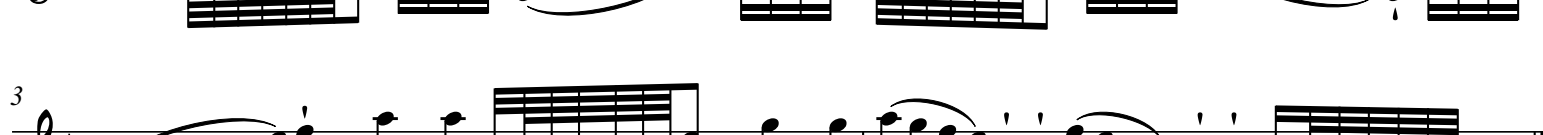


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Variazione 43



Bärenreiter
Leseprobe
Sample page

CRITICAL REPORT

SOURCES

MANUSCRIPTS

Ancona, Biblioteca comunale "Luciano Benincasa", Ms. T62E
Fragment of a copyist's manuscript, consisting of a single leaf, made by an unknown copyist in a non-calligraphic hand. The sheet contains the beginning of the work, including only Corelli's Gavotte, the basso continuo part of the theme and the first six variations in the order of the manuscript **I-PI** and the Le Clerc edition (source **L**).

This source is part of a collection of music which mostly stems from the library of the Nappi family and was donated to the Biblioteca comunale "Benincasa" in 1937. The majority of manuscripts in this collection date from the second half of the eighteenth and the first half of the nineteenth century, with a strong focus on instrumental music for strings (particularly for violin). A considerable part of the collection, specifically 64 manuscripts, contains music by Tartini, totaling 85 compositions (42 sonatas, 42 concertos, and 1 Simonella 4). There is, however, no reliable information on the provenience of these sources. The copyists include F. A. and B. in Berkeley's

Hand 1. Giulio Meneghini (Berkeley's Hand 1) is identified by a thematic index made by him. It represents an early stage of the collection and Middle Stasico (1721-1783), must only have been larger. It was collected by Nappi (1723-1796) collected in Padua, possibly copied by Ignazio was taught by Tartini, the branches of Tartini's circle, more famous figures such as from Pesaro or Aurea Roberti inigallia. This collection also contains Tartini's students.²

Ancona, Biblioteca comunale "Luciano Benincasa", Ms. T62F
(below abbreviated as: source **I-AN**)

Fragment of a copyist's manuscript, consisting of a single leaf. A comparison of the hands of the copyists in the Cappella del Santo in Padua suggests that the scribe of this source must have been the violinist Francesco Melato, one of Tartini's pupils, who was active in the Cappella from 1740 until his death in 1768. This source is fragmented, yet particularly valuable as it dates from Tartini's lifetime. It contains Variations 24 to 33

in the same order as in source **I-PI** and the Le Clerc edition (source **L**), but does not include the bass part. This fragment does not appear to be directly related to source Ms. T62E in any way.

Padua, Biblioteca del Conservatorio di musica "Cesare Pollini", Ms. rari 1 | II | 15

(below abbreviated as source **I-PI**)

Variazioni n.º 40 | Del Signor Giuseppe Tartini | Sopra la Gavotta | Nella Quinta Opera del Signor Arcangelo | Corelli | a Violino solo e Basso

Manuscript copy consisting of 8 leaves; the copyist of the title page is Giovanni de Zotti, the copyist of the rest is unknown. The source contains 40 variations in the same order as the Le Clerc edition (source **L**), except for the final three: The variation which is the last in those sources that only contain 38 (such as source **L** or Drombe 1776) appears as number 40 here, with the two variations 38 and 39 being attested by this source only. It is uncertain when this copy was made. While the writing in the hand of de Zotti, who was a violinist at the Cappella del Santo, confirms its origin in Tartini's circle,⁴ the main text is in an unknown hand and an examination of oval marks suggests that the copy must have been made after Tartini's death. The bass line is notated only with the theme. Various errors present in source **L** do not appear in this source.

This is the main source for Variations 1-40 in the present edition.

PRINTED SOURCES

Paris, Boivin [1748]⁵

RISM T277

Nouvelle | étude | pour | le violon, | ou Manière de varier et orner une pièce | dans le gout du Cantabile Italien | par | M.r Petronio Pinelli | virtuoso romano. | Augmenté d'une gavotte de Corelli, travailliez et | doublez Par M.r Giuseppe Tartini | Prix en Blanc 4. ll | Gravé par Le S.r Hué | a Paris | chez | Madame Boivin, Marchande Rue S.t Honoré à la Régle d'Or | Monsieur Le Clerc, Marchand Rue du Roule à la Croix d'Or | Madame Hué M.de Lingere chez M.r Cannelle M.d Bonnetier Rue S.t Honoré | Attenant le Palais Royal, vis-a-vis Le Caffé de M.r Dupuis Au deuxième. | Avec Privilege du Roy

On pp. 18-20: *Gavotta Di Arcangelo Corelli con le mutazione [sic] di Giuseppe Tartini*

³ See Introduction, n. 3.

⁴ C. Mastroianni, *L'edizione critica de L'arte dell'arco*, Diss. University of Rome "La sapienza" 1993/1994, pp. 14-15. The copyist was identified by G. Viverit (personal correspondence).

⁵ This year was determined by A. Devriès, *Édition et commerce de la musique gravée à Paris dans la première moitié du XVIIIe siècle. Les Boivin. Les Leclerc* (Archives de l'édition musicale française 1), Geneva, Minkoff 1976, p. 257. Furthermore, Paul Brainard in his *Catalogo tematico* agreed with this date. Boivin continued to publish works by Tartini: In 1748 followed the *Tre concerti a 5 con violino obbligato* (see M. Canale Degrassi, *I concerti solistici di Giuseppe Tartini*, p. 64).

¹ For further information on the collection of the University of California at Berkeley see V. Duckles and M. Elmer, *Thematic catalogue of a manuscript collection of eighteenth-century Italian instrumental music*, Berkeley/Los Angeles, University of California Press 1963.

² M. Salvarani, *Catalogo delle opere musicali della biblioteca comunale "Luciano Benincasa" di Ancona*, Rome, Torre d'Orfeo 1988 (*Cataloghi di fondi musicali italiani* no. 9). See M. Canale Degrassi, *I concerti solistici di Giuseppe Tartini. Testimoni, tradizione e catalogo tematico*, Thesis Università di Padova 2009/2010, vol. I, p. 37.

Surviving copy: Washington D.C., Library of Congress, Music Division

Dating from 1748, this is the oldest printed source (according to RISM) that makes mention of Corelli's theme and Tartini's variations. As stated in the title, this volume, edited by the Roman Petronio Pinelli, is a collection of violin studies, one of which being the "Gavotta [...] con le mutazione di Giuseppe Tartini".

The theme is identical to Corelli's Gavotte in F major, but the 17 variations in this edition are not contained in any of the later editions. Variations 1, 3, 9, 14 and 15 have distinct similarities, albeit with notable differences, with individual variations in the eighteenth-century sources, specifically with those that are featured as numbers 7, 2, 4, 33 and 23 in source L (and in this edition). The bass part differs both from that in Corelli's original and from source I-PI (as well as that in sources L and M).

The seventeen variations in this edition might represent an early version of what later became the work *L'arte dell'arco*, which suggests that Tartini had already been working on this project for some time before the publication of this source. It is improbable that the variations in this edition are inauthentic since Pinelli mentions Tartini on the title page, drawing particular attention to the "Gavotta [...] con le mutazione" which is representative of Tartini's reputation in French musical circles of the period.

This is the source of the seventeen variations in Appendix II.

Paris, Decombe [1798]⁶
RISM T284
L'art de l'archet | par Tartini gravée sur un manuscrit de l'auteur | appartenant à J. B. Passeri
Contained in:
L'art | du Violon | ou | Division des Ecoles choisies dans les Sonates | Italienne [sic], Française et Allemande, | Précédée d'un abrégé de principes pour cet Instrument; | Dédié | Au Conservatoire de Musique | qui en a favorablement accueilli l'hommage | par J. B. Cartier | Premier Violon | adjoint de l'Opéra | Troisième Edition |

pp. 11–12 (the first page contains the title page as well as notated music).

Surviving copies: different printings in Paris, Bibliothèque de la Ville (now in Bibliothèque nationale de France, Département de la Musique); 1 copy each in London, British Library; Columbus (OH), Ohio State University, Music & Dance Library; Washington D.C., Library of Congress, Music Division; Los Angeles, University of Southern California, Libraries.

A manuscript copy of this edition survives in Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung, ND VI 3356, RISM A/II 452011139. It contains several errors in Variations 13, 16, 19, 20, 26, 27, 29, 31, 32, 38, as well as ambiguous readings in Variations 28 and 38.

⁶ Year according to Devriès, *Édition et commerce de la musique gravée à Paris*, p. 257.

Naples, Marescalchi [1788]⁷

(below abbreviated as source M)

RISM T285

L'arte dell'arco | o siano | cinquanta variazioni | per violino, e sempre collo stesso basso | composte dal sig.r Giuseppe Tartini | sopra alla più bella gavotta del Corelli opera V | in Napoli | Appresso Luigi Marescalchi Editore Privilegiato con Privativa da Sua Maestà (Dio Guardi) | Si vendono nelle Librerie di Antonio Hermil vicino alla Concezione di Toledo, da Giuseppe Maria Porcelli | a S. Biagio de' Librari, e per tutte le Città principali d'Europa, agli adrezzi ordinarj, dove si vende la Musica stampata

pp. 1–12 (the first page contains the title page as well as notated music).

Surviving copies: Vienna, Österreichische Nationalbibliothek, Musiksammlung; Zürich, Privatbibliothek Dr. Erwin Reuben Jacobi (now in Zürich, Zentralbibliothek); Cambridge, King's College, Rowe Music Library; London, British Library; Dubrovnik, Sarajevski Dom knjižnica; Dubrovnik, Franjevački samostan, knjižnica; Bologna, Museo internazionale e biblioteca della musica; Bergamo, Biblioteca Civica Angelo Mai e Archivi storici comunali; two copies in Venice, Biblioteca del Conservatorio di Musica Luigi Cherubini; Forlì, Biblioteca comunale Aurelio Saffi; Napoli, Biblioteca del Conservatorio di Musica S. Pietro a Majella; Rome, Biblioteca dell'Accademia fiorentina Romana; two copies in Venice, Biblioteca del Conservatorio di Musica Benedetto Marcello; Venice, Biblioteca Nazionale Marciana; New York, New York Public Library for the Performing Arts, Music Division; Washington D.C., Library of Congress, Music Division.

Consulted copy: Bologna, Museo internazionale e biblioteca della musica.

This is the first edition to include 50 variations. While there is no complete record of the numerous surviving copies of this edition, it appears to be probable that there were multiple printings. This edition was of fundamental importance for the reception history of *L'arte dell'arco*, and it was the order of variations in this edition that Ferdinand David chose to follow for his own. It deviates from the order of the first 38 variations in the Le Clerc edition (source L).

This is the main source for the twelve variations in Appendix II.

Paris, Decombe [1798]⁸

RISM T284

L'art de l'archet | par Tartini gravée sur un manuscrit de l'auteur | appartenant à J. B. Passeri

Contained in:

L'art | du Violon | ou | Division des Ecoles choisies dans les Sonates | Italienne [sic], Française et Allemande, | Précédée d'un abrégé de principes pour cet Instrument; | Dédié | Au Conservatoire de Musique | qui en a favorablement accueilli l'hommage | par J. B. Cartier | Premier Violon | adjoint de l'Opéra | Troisième Edition |

⁷ Year according to B. Antolini, *Editori, copisti, commercio della musica in Italia: 1770–1800*, in *Studi musicali* XVIII, 2, 1989, pp. 273–375; here pp. 301–322.

⁸ Year according to M. Katz, *The violin. A research and information guide*, Abingdon, Routledge 2006, p. 134.

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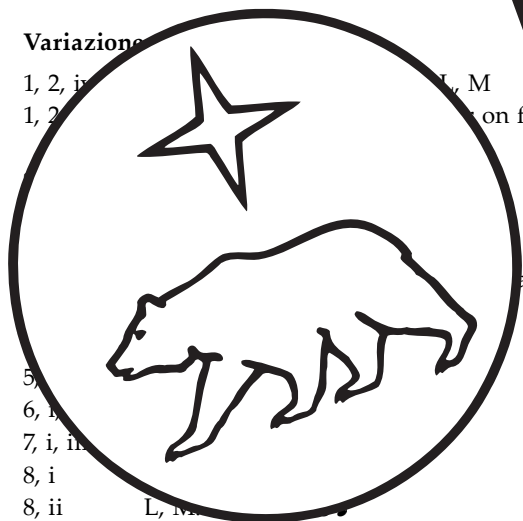
- 3, iv L: b $\flat$ instead of b $\natural$
 4, i L, M: ' on all ♪ , slur across all six notes
 4, ii M: slur on g'-d''
 5, iii L: e $\flat$ instead of e $\natural$
 8, i L: $\cdot$, M: ' on all ♪ , slur across all six notes

Variazione 5

- 3, iii L: appoggiatura g''
 4, i L, M: two slurs of two ♪
 4, ii M: ♪
 4, ii L: no tr on d''
 5, i L, M: no ' on f''
 5, i-ii L, M: no slur
 5, ii M: appoggiatura f'' on e $\flat$
 6, i L, M: slur g''-f $\sharp$
 6, i-ii M: ♪ ♪ ♪ g''-f $\sharp$ -f $\sharp$ -e''-d'', with appoggiatura g'' on f $\sharp$
 7, i L, M: ♪
 7, ii L, M: appoggiatura c''' on b $\flat$
 7, iii L, M: tr on a''
 8, i L, M: ♪
 8, i L, M: no ' on a'' and g''

Variazione 6

- 1, 2, iv L, M: no slur, but tr on following three
 1, 2, iv L, M: no slur, but tr on following three



Variazione 7

- 1, iii L, M: no slur, but tr on a''
 2, ii L: appoggiatura g'' on a''; M: appoggiatura b $\flat$
 3, ii, iv L: no tr on a'' and g''
 3, iv L: appoggiatura g''
 4, ii M: ♪ d''
 5, ii L, M: slur f''-e $\flat$
 5, ii L: appoggiatura e''-f''; M: e $\flat$ -f''
 5, 6, ii L, M: no slur
 6, ii I-Pl: no accidental
 6, ii L, M: slur g''-f''
 6, ii I-Pl: appoggiatura a''-b $\flat$; L, M: f''-g''
 7, ii L, M: appoggiatura c''' on b $\flat$
 8, i L, M: no ' on a'' and g''
 8, ii L: no tr on g''

Variazione 8

- 0 L: tr on c''
 1, i L: ' on f''
 1, 2, 3, 5, 6, i, iii; 4, 7, 8, iii M: first ♪ on each beat with '
 1-3, 5-7, ii, iv L, M: tr on ♪
 4, i M: no slur
 L: two slurs of four ♪ each
 4, i L: b $\flat$ instead of b $\natural$
 4, ii L, M: no slur
 7, 8, i L, M: tr on ♪

Variazione 9

- 7, iii L, M: f'-a''-d'-a''
 8, i L: d''-a''-b $\flat$ -a''; L: d''-a''-b $\flat$ -a''
 8, ii L, M: lower part ♪

Variazione 10

- 1, 2, ii L: no appoggiatura on g'
 1, 2, iii L, M: no tr on ♪
 L: appoggiatura c' on b $\flat$; M: no appoggiatura on b $\flat$
 5, iii L: slur f'-f'; M: no slur
 6, iii L: appoggiatura d'' on c''; L: g'-g'; M: no slur
 6, iv M: no slur
 7, i L, M: no slur
 7, ii L, M: no slur from f' to e''
 7, iii L, M: no tr
 7, iii L, M: ♪

Variazione 11

- entire L, M: all three-note groups with tr as ♪
 entire L: $\cdot$, M: ' on all ♪
 1, ii M: ♪ ; L, M: tr on d''
 3, ii L, M: tr on g''

Variazione 12

- entire L, M: lower voice ♪
 entire L: upper voice slurred in groups of four ♪
 4, i-ii L, M: a'-c''-f'-a'-g'-c''-b $\flat$ -d''
 4, iv L: tr on c'
 7, ii I-Pl: lower part c''-a'-c''-a'; here as in L, M
 8, ii M: d''-f''-e''-g''
 8, iv L: tr on f'

Variazione 13

- 1, ii-8, i slurs on triplets missing in I-Pl, here as in L, M
 4, ii M: slur on g'-d''
 4, iv M: e'
 6, iii L, M: e''-c'
 7, i L: first note g''
 8, ii M: slur on c'-g'
 8, iii I-Pl: no triplet slur; here as in M

Variazione 14

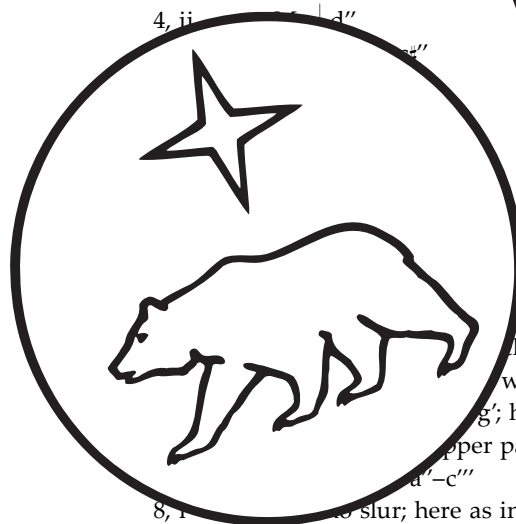
- 3 M:  slurred in groups of two notes
4, i M: no appoggiaturas
4, i L, M: slur on f''-c'''; M: slur on a''-f''
4, ii L, M: triplet e''-d''-c''
8, i L, M: d''-d'''   with slur
8, i L: appoggiaturas on b'' and g''

Variazione 15

- 3, i-ii L, M: second and fourth note of each thirty-second-note group d''
4, iv L, M: tr on c'
8, iv L, M: tr on f'

Variazione 16

- entire L: first two notes slurred in syncopated figures in 1, 2, i; third to fifth note slurred in 1, 3, i-ii; 2, 3, iii-iv; first three notes slurred in 5-7. M: first two notes slurred in all syncopated figures (except 3, iii and 7, i)
1, i, ii L: slurs from c'' to the f''-c''' and from the second f'' to a''
4, ii L:  d''



Variazione 18

- 1, 2, iv L: b⁰ instead of b¹
6, iii I-Pl, L: third note f¹; here f² as in M
6, iv L, M: b⁰ instead of b¹
8, ii L, M: appoggiatura a'' on g''

Variazione 19

- 1, iii L: c' as  (resulting in surplus)
2, iii L, M: tr on c''
3, ii L, M: appoggiatura b¹-c'''-d'''
4, ii L, M: appoggiatura e''
5, iii L: b¹  (resulting in surplus)
5, iii L, M: no tr on b'
6, iii L: c''  (resulting in surplus)

- 6, iii L, M: no tr on c''

- 8, i L, M: individual slurs on each triplet

- 8, ii L, M:  g''-f''

Variazione 20

- 1, 2, 5, 6 L, M: tr on the first and third notes of the single-stopped four-note groups
1, 2, 5, 6, ii, iv L: additional slur over each four-note group
2, ii I-Pl; lower part a'-g'-f'-e'; here as in L, M
3, iv-4, ii, 7, iv, 8, i L, M: ' on first  followed by slur on second to fourth  of figure, except 4, i L: no slur
4, i I-Pl: no ' on f'; here as in M
4, iii, 8, ii, iii L, M: slurs of two 
4, iv L: 
4, iv L, M: 
8, iv L, M: 

Variazione 21

- 3, i-ii L, M: third note of each group d''
4, iv L: 
8, iv L:  with tr

Variazione 22

- 2, i I-Pl: no slur on a''-g''-f''; here as in L, M
2, i L, M: slur on triplet
2, iv M:  tr
2, 4, ii, iii I-Pl: no tr; here as in L, M
M: f''-c'''-e''-c''
5, i L, M: slur on g''-e''
5, ii, iii M:  d''-c''-b'-c'', slurred
6, i L, M: four-note appoggiatura b'-c''-d''-e''
6, iii M:  e''-d''-c''-d'', slurred
7, ii I-Pl: notes 5-7 of this beat absent; here as in L, M
7, iv I-Pl: no slur on c'''-b''-c''; here as in L, M
8, i M:   d'''-e''-f''-g'', with two two-note slurs

Variazione 23

- entire L, M: in four-note groups first note with ' , other three notes slurred
2, i L, M: fifth note of beat f'
4, i M: c¹ instead of c²
4, iv L: tr on c'
5, i-ii M: b¹ instead of b'
5, iv M: second four-note figure f''-b'-a'-b'
6, i, ii M: c¹ instead of c²
8, iv L: tr on f'

Variazione 24

- 3, iii-4, iii I-Pl: no ' ; here as in L, M
7, i M: first note f'

Variazione 25

- 1, i L, M: *tr* on *g''*
 1, iii L, M: *tr* on *f''*
 1, 2, 5, 6, i L: slur *f''-f''* / *a''-a''*
 1, 2, 5, i M: slur *g''-f''* / *b''-a''*
 2, i L, M: *tr* on *b''*
 2, iv L, M: penultimate note *b''* with *tr* and slur to first note of b. 3 (L) / following note (M)
 3, i L: slur second to fourth note *e''-d''*; M: two two-note slurs *a''-e''*, *e''-d''*
 3, ii, iii L: slurs *d''-g''* and *g''-c''*; M: four-note groups *d''-a''-a''-g''* and *g''-d''-d''-c''* with two-note slurs
 3, iv L: slur second to fourth note *g''-a''*; M: two two-note slurs *c''-g''*, *g''-a''*
 4, ii L, M: appoggiatura *b''*
 5, i L, M: *tr* on *g''* with slur
 5, 6, ii L: slur *f''-f''* / *g''-g''*
 5, ii M: *f''-g''-a''-b''-c'''-f''*, with slur *f''-b''*
 5, 6, iii L: slurs on triplets and additional slur across entire beat *f''-c''* / *g''-d''*
 5, iii M: *f''-f''-e''-d''-d''-c''*
 6, i L: *tr* on *a'* with slur
 6, ii M: *g''-a''-b''-c'''-d'''-g''*, with slur *g''-c''*
 6, iii M: *g''-g''-f''-e''-e''-d''*
 6, iv M: for *c''-g''-g''* with two-

- 6, i L, M: no *tr* on *c'''*
 6, ii L: *c'''-d'''-g''-f''*; M: *b''-d'''-g''-f''*
 7, i M: no slur
 7, i L: appoggiatura *g''* on note *a''* with *tr*
 7, ii L: no ' on *c'''* and *b''*
 7, ii-iii M: *b'' tr-a''-b''-c''' tr-b''-c'''*
 7, iii L: slur
 7, iv M: *a''* with *-c'''-a''-f''* with slur
 8, i L: eight with two-note slurs as well as four-note bowing slurs
 8, ii L, M: *tr*

Variazione 28

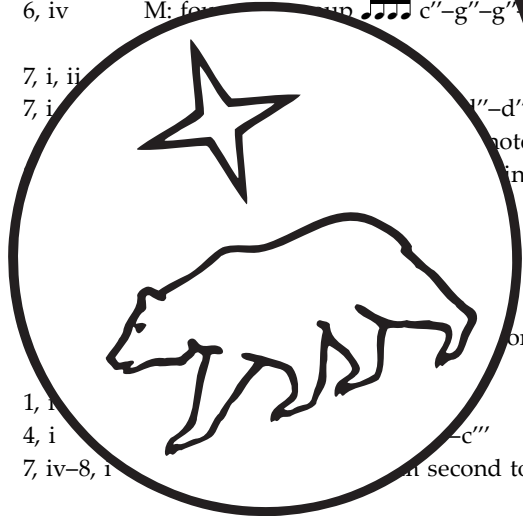
- entire L, M: ' on first note of all groups
 1, ii L, M: double stops *+a'*, *+g'*, *+f'*. This chord progression makes sense in a B-minor harmonic context. A certain ambiguity remains due to the fact that some sources agree in this respect with the reading present in the sources of 38 variations (except for Decombe). The manuscript sources I-AN and I-Pl, however, have the following chord progression: *a'-g'-b'-a'*
 4, iv L, M: *tr*
 8, iv M:
 8, i L: appoggiatura *g''*; M: no appoggiatura.

Variazione 29

- 1, i L, M: appoggiatura *g''* on first note *f''*
 1, ii L: appoggiatura *g''* on first note *f''*
 1, i L, M: no slur on *g''-f''*; L: slur on *f''-g''*
 1, ii L: no *tr*
 1, iv L: slur on *c''-b''*
 2, ii L, M: appoggiatura *b''* on *a''*
 2, iv L, M: slur on *c''-c'''*
 3, i I-Pl: appoggiatura *b''-a''-g''*; here appoggiatura *c'''-b''-a''* as in L
 3, i L: *tr* on *a''* instead of *b''*
 3, i, iii M: appoggiatura *c'''*, followed by *b''-g''-a''* with slur on first two notes and ' on third
 3, ii L, M: slur on *c''-c'''*
 4, i M: ' on *a''*
 4, ii L, M: slur on *e''-f''*, *tr* on *d''*
 4, iii L: erroneously without prolongation dot
 5, i L: slur on *e''-f''*
 5, ii L: (incomplete beat)
 5, ii L, M: no slur on *g''-f''*
 5, iii M: *tr* on *e''* and *c''*
 6, ii L, M: no slur on *a''-g''*
 6, iii L, M: *tr f''* and *d''*
 6, iii L, M: no ' on *f''*
 7, i L: appoggiatura *g''* on first note; no *tr*
 7, i L, M: no slur
 7, iii L: no slur
 7, iii M: appoggiatura *d'''*
 8, ii L, M: slur on *a''-b''* and *tr* on *g''*

Variazione 27

- 1, i L, M: no slur
 1, ii L: slur on *a''-g''*
 1, i-ii M: *c'''-b''-a''-a''-a''-c'''-a''-f''*
 2, i L, M: no slur
 2, i L: *a''*
 2, i M: appoggiatura *c'''* on *b''*
 2, ii I-Pl, L: *a''-d'''-g''-f''*; here as in M
 2, iii-iv M: *g''-g''-b''-a''-g''-a''-b''*
 3 M: *a''-b''-c'''-f''-f''-e''-f''-e''-f''-g''-c''-c'''-g''*
 4, i L, M: two-note slurs on *c'''-c''* instead of *b''-c''*
 4, i M: *c'''-c''* instead of *b''-c''*
 4, ii L: appoggiatura *b''* on *d''*
 5, i M: no *tr* on *b''*
 5, ii L: *b''-c'''-f''-e''*; M: *a''-c'''-f''-e''*



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7, iv L, M: double and triple stop: f'+a'-f'+c''+a''
 8, i L, M: tr on g''; slur on a''-f''

Variazione 10

3, iv four-note slur
 4, i g⁰-f'-e'-d'

Variazione 13

2, i first group f''-g''-f''-c''
 3, iv g⁰-c'-e'-g'-c''-e''-c''-a'
 7, iv b,'-d'''-b,'-f''-d''-f''-b,'-d'''

Variazione 14

3, iv upper voice e'-d'
 4, i double stop g⁰+e'-d'-c'
 8, i upper voice a'-g'

Variazione 15

1, iii first note f'
 3, iv no after first note
 5, iv no after first note of 1, iii

Variazione 16

3, i-ii -a'-a'-a''-b,'-b,'

Variazione 17

1, ii ' on f''
 8, i-ii c'''-e'' f''' a''-e''-f''

APPENDIX I

17 "PINELLI" VARIATIONS

Tema

2, i-ii a''-g''-f''-g''-a''-b''-a''

Variazione 1

3, iii f''-g''-a''-f''
 4, i four-note slur

Variazione 4

4, i-ii a''-b''-c'''-e''-f''-d''

Variazione 5

3, iv d''-e''-f''
 4, i g''-g'' f''-a''-e''-f''

Variazione 6

e' throughout

Variazione 7

Variazione 8

4, i a''-f''

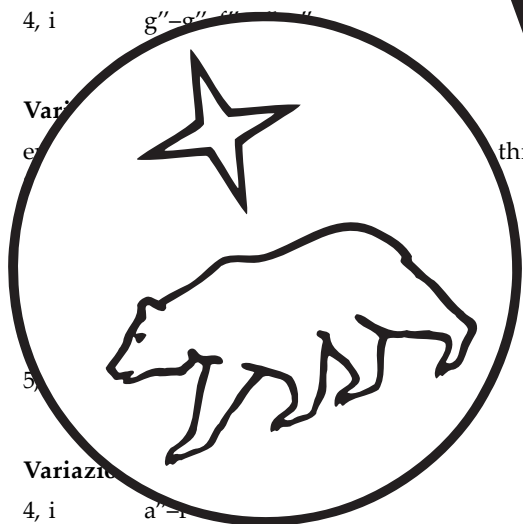
APPENDIX II

12 "MARESCALCHI" VARIATIONS

Variazione 26

6, iii, iv two notes c' without '

(Translation: Emanuel Signer)



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Chamber Music for Strings

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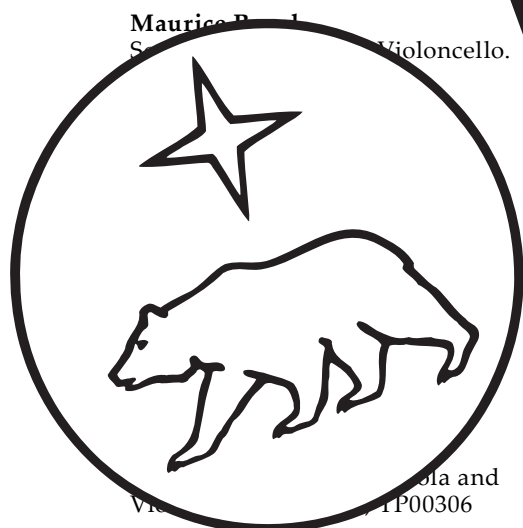


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