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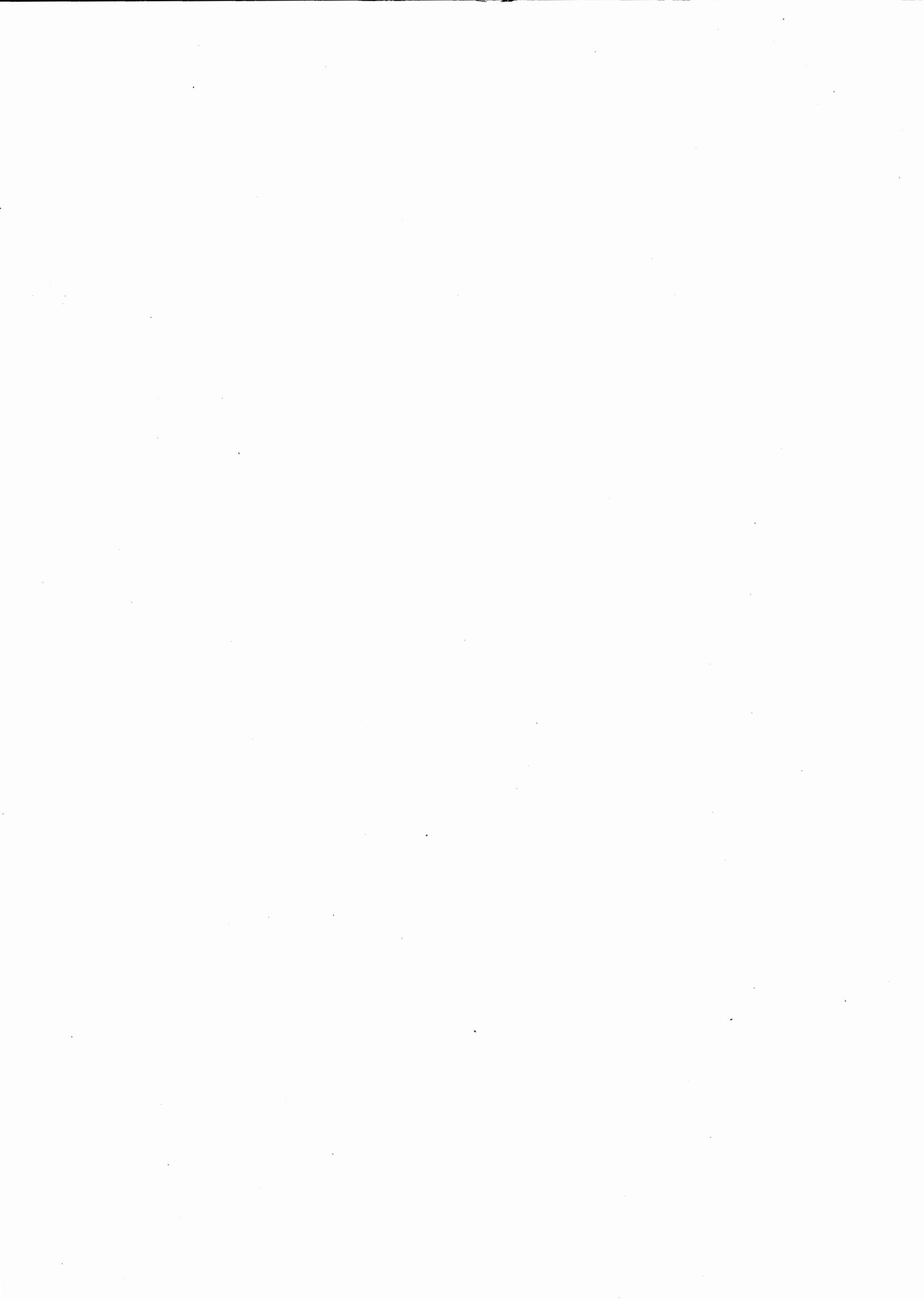
TWELVE  
CAPRICES

FOR

VIOLIN

(LICHTENBERG)

Pr., 50c.



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Classics



Vol. 759

PIETRO ROVELLI

Op. 3 & 5

TWELVE CAPRICES

FOR

VIOLIN

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EDITED AND FINGERED

BY

LEOPOLD LICHTENBERG

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR

BY

RICHARD ALDRICH

NEW YORK: G. SCHIRMER

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## PIETRO ROVELLI

**P** IETRO ROVELLI, one of the distinguished violinists of the first years of the nineteenth century, was the product of a number of diverse artistic influences. He came of a family of noted Italian musicians; he was the pupil of Rudolf Kreutzer, an artist formed in the school of the Stamitzes of Mannheim; he studied in Paris, and was considered to have modelled his style much on that of Viotti, the great Italian, so much of whose work was done in Paris. Pietro's father, Alessandro, was at one time conductor of the orchestra in Weimar. Another of the family, Giuseppe, was a violoncellist in the service of the court of Parma, where Pietro was born on February 6, 1793. His grandfather, Giovanni Battista Rovelli, was first violin of the orchestra of the church of Santa Maria Maggiore, at Bergamo. Pietro showed precocity of musical talent, which was promptly cultivated by his musical elders. He was put under the tuition of his grandfather, and by the time he was thirteen years old he was travelling as a prodigy through the cities of Italy and Switzerland and arousing widespread admiration. An influential music lover, the Senator Alessandri, was impressed by his promise, and sent him to study with the famous Rudolf Kreutzer in Paris, at that time first solo violinist at the Opéra and in the private band of Napoleon. There, too, the young Italian player won much admiration, and he was considered one of Kreutzer's best pupils. When his father, Alessandro, was appointed to the place in Weimar, the son followed him thither; but he soon set out again for Paris. When he reached Munich, how-

ever, he found his further progress blocked by the insistent admiration of that capital. He was promptly made "Royal Bavarian chamber musician" and first concerto player at the Bavarian court, and was loaded with rich gifts. He stayed several years in Munich, his fame increasing continually through the German cities in which he played. He gave a number of "Academies" or concerts of his own in Vienna, which were highly successful. While he was visiting the Austrian capital in 1817, he met and married Micheline, an accomplished piano player, daughter of Emmanuel Aloysius Foerster, at that time highly esteemed as a composer. Two years later Rovelli returned to his native city, Bergamo, where he was appointed first violinist of the church, the place his grandfather had held before him, and violin teacher in the music school. But teaching was not to his taste, and he confined himself thereafter to playing solos. He suffered much from bad health, and died on September 8, 1838.

Rovelli's playing was considered "simple, expressive, graceful, noble; on the whole, classical; the kind of playing that wins the heart of the listener." Such was the judgment of the *Allgemeine musikalische Zeitung* after his death. Rovelli had at least two noted pupils, Molique and Täglichsbeck, both of whom studied with him during his sojourn in Munich. He left a considerable number of compositions that are still highly esteemed by violinists, especially his Caprices; he also wrote several concertos and string quartets.

RICHARD ALDRICH.

# Twelve Caprices.

□ Down - bow  
∨ Up - bow

I: E - string.  
II: A - string.  
III: D - string.  
IV: G - string.

PIETRO ROVELLI.

Allegretto.

Violin.

1.

Note: The fingers should not be lifted from the strings unnecessarily. The first finger in particular should be kept on the string as much as possible.

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1  
2  
0 0 2  
*p*

*f*

*dimin.*

*pp*

*cresc.* *mf*

II  
III  
*p*  
III

*cresc.* *f*

*p cresc.* *f*

Allegretto.

2. *f*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a common time signature (C). The tempo is marked 'Allegretto' and the dynamics 'f'. The music is a continuous sequence of eighth-note chords. The first few staves feature triads and dyads with various fingering indications (1, 2, 3, 4, 0). The piece concludes with a final chord and a fermata.

Note: The finger employed in stopping the upper note should not be lifted until necessary.



This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingering numbers (0, 1, 2, 3, 4) are placed above the notes to indicate fingerings. There are also several accidentals (sharps and flats) throughout the piece. The music appears to be a technical exercise or a short piece for guitar.

Allegro moderato.

Segue

The musical score consists of ten staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro moderato'. The piece begins with a 'Segue' instruction. The first staff starts with a mezzo-forte (*mf*) dynamic and features a series of accented eighth notes (>). The second staff continues with *mf* dynamics and includes a triplet of eighth notes. The third staff features a forte (*f*) dynamic and contains a sextuplet of eighth notes. The fourth staff starts with *f* and then moves to piano (*p*). The fifth staff is marked *mf* and includes a triplet of eighth notes. The sixth staff begins with *p* and contains a triplet of eighth notes. The seventh staff starts with *mf* and includes a triplet of eighth notes. The eighth staff begins with *p* and contains a triplet of eighth notes. The ninth staff is marked *mf* and includes a triplet of eighth notes. The tenth staff starts with *f* and concludes the piece.

Moderato.

4.

This musical score is for guitar, marked 'Moderato'. It consists of 12 staves of music in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece begins with a treble clef and a '4.' indicating the fourth measure of a larger section. The music is characterized by a steady, rhythmic accompaniment of eighth notes, often beamed in groups of four. The right hand plays a melodic line with various fingerings indicated by numbers 1-4. The left hand provides a harmonic accompaniment with chords and single notes, also featuring fingerings. The score includes numerous slurs, ties, and dynamic markings such as accents and hairpins. The piece concludes with a final chord and a fermata.

Allegro. *f f f*  $\frac{1}{3}$  *f f* *Segue*

5. *f* *f* *f*  $\frac{1}{3}$  *f* *f* *Segue*

*dimin.*

*mf*

*cresc.*

*dimin.* *p*

The musical score consists of ten staves of music in G major. The notation includes various guitar techniques such as triplets, slurs, and specific fingering (e.g., 1 0 0, 2 3, 1 2 0, 0 1 3, 0 4, 1 0, 0 2 4, 0 4 0). Dynamics range from *pp* to *ff*. The score includes several *cresc.* markings and dynamic changes to *f* and *ff*. There are also markings for fingerings like II, III, I, and II, III. The piece concludes with a final chord and a fermata over a whole note.

Allegretto.

6.

*mf*

*p*

*mf*

*f*

*mf*

*ff*

*p*

*cresc.*

*f*

*p*

*f*

*p*

Musical score for guitar, consisting of ten staves. The key signature has two sharps (F# and C#) and the time signature is 3/4. The score includes various dynamics: *f*, *p*, *cresc.*, *mf*, and *dimin.*. It features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. Fingerings (1, 2, 3, 4) and string numbers (0, 1, 2, 3, 4) are indicated throughout. A section marker "III" is present on the eighth staff.

*p*

*mf* *dimin.*

*pp*

*cresc.*

*f*

*dimin.* *p*

*f* *p*

*f* *p<sup>3</sup>*



This page of musical notation is for guitar, written in D major (two sharps). It consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The piece concludes with a double bar line and the Roman numeral II.

Staff 1: *mf* (mezzo-forte)

Staff 2: *f* (forte)

Staff 3: *mf* (mezzo-forte)

Staff 4: *p* (piano)

Staff 5: *p* (piano)

Staff 6: *f* (forte)

Staff 7: *p* (piano)

Staff 8: *pp* (pianissimo)

Staff 9: *cresc.* (crescendo) leading to *f* (forte)

Staff 10: *f* (forte), ending with a double bar line and the Roman numeral II.

Andante.

7. *mf* III

II

II

I II

*p* *cresc.*

*f*

*dimin.* *p cresc.*

*f* *p* *mf*

*mf*

*f* *p* *cresc.*

I II

*f* *poco riten.*

*p* *poco riten.*

8. *Allegro.*

*mf* *mf*

*p* *cresc.*

*mf*

*p*

*mf* *cresc.*

*f*

*f*

*f*

This page contains ten staves of musical notation for guitar. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various techniques such as slurs, ties, and fingerings (indicated by numbers 1-4 and 0 for natural harmonics). Dynamics include *mf* (mezzo-forte) and *p* (piano). A section labeled "Segue" begins on the eighth staff. The piece concludes with a final chord on the tenth staff.

*cresc.* 0 0

*cresc.*

3 4 3 4 1 0 3 0

1 1 1 1 1 1 1 1

*mf* III 0 1 0 1 0 1 0 1 0 1 0 1 III 0 1 0 1

*p* 1 3 4 1 3 4

*f*

*mf*

*allargando*

*dimin.*

coda

Allegro moderato.

Segue

9. *mf* *cresc.* *dimin.* *f* *dimin.* *f* *p* *cresc.*

The musical score consists of 12 staves of music in G major (one sharp). The tempo is marked 'Allegro moderato'. The piece begins with a dynamic of *mf* and includes various articulations such as accents and slurs. Fingerings are indicated by numbers 1-4 and 0 (open string). The score features several dynamic changes: *cresc.* (crescendo) on the 4th staff, *dimin.* (diminuendo) on the 6th staff, *f* (forte) on the 8th staff, *dimin.* on the 10th staff, *f* on the 12th staff, and *p* (piano) on the 14th staff. The piece concludes with a *cresc.* marking. The word 'Segue' is written at the top right of the page.

The musical score consists of ten staves of music. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic patterns, fingerings, and dynamic markings. Performance instructions include *dimin.*, *cresc.*, and *allargando*. The piece concludes with a final chord marked *pp*.

Allegretto.

10. *f*

*mf*

*cresc.*

*f*

*dimin.*

*p*

*cresc.*

*mf* *cresc.*

*f*



This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various rhythmic patterns, fingerings, and dynamic markings. Fingerings are indicated by numbers 1-4 below notes. Dynamic markings include *p* (piano), *f* (forte), and *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplets. There are also some rests and slurs. The overall style is technical and rhythmic.

Allegretto.

11.

*f*

III  
IV

*p legg.*

*cresc.*

at the point

*f*

II Pos.

*cresc.*

*dimin.*

*p*

*v legg.*

I  
II

*a tempo*

*p poco rit.* *pp* *mf* *f* *dimin.* *cresc.* *dimin.* *cresc.* *ff*

Allegro.

12.

The musical score consists of ten staves of music in treble clef, key of D major, and common time. The notation includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 0), and dynamic markings. The dynamics are: *p* (piano) at the start, *mf* (mezzo-forte) in the second and fourth staves, *f* (forte) in the third and fifth staves, *mf* in the seventh staff, *f* in the eighth staff, *mf* in the ninth staff, and *ff* (fortissimo) in the tenth staff. A *cresc.* (crescendo) marking is placed at the beginning of the tenth staff. The piece concludes with a double bar line and a final chord.

The image displays ten staves of musical notation in G minor. The notation includes various dynamics such as *mf*, *p*, *f*, *cresc.*, and *mf*. Technical markings include fingering numbers (1, 2, 3, 4), slurs, and accents. The music is divided into sections labeled III and IV. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. The key signature has two flats (Bb and Eb).

0 1 4 3 p

0 1 4 3 mf 0 1 III

IV

f mf III

p

mf p

f mf f II III

p p mf

p pp







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