

VIOLIN BAROQUE PIECES ON SOPRANO SAXOPHONE

THROUGH THE TRANSCRIPTION OF CAPRICE NO. 26 FOR VIOLIN
SOLO BY PIETRO LOCATELLI

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INTRODUCTION

As a saxophone player I only can play music by the composers from the 20th century, because as we know, the saxophone is a really new instrument and when the composers started to compose long, hard and serious pieces for saxophone was already in the 20th century. But as a performer I must understand all periods in the music history for to be able to understand how the performance and music works and what is his development during the history. Nobody can become in a good player without play before composers like Bach, Beethoven, Mozart and many others who lived before the first saxophone was invented. For this reason, for a saxophonist is very important play transcriptions and understand how was the music in others periods in which there are not music wrote for our instrument. We are not only a saxophone players, we are also a performers. Through this research I will try to find the best way for transcribe and also for play this pieces on saxophone. I will do it through making my own transcription and performance, which is recorded in a serie of videos, and later, making a few lists of the problems I had and how I have solved it, the transcriptions of the violin resources and the interpretation of these effects. The videos are just the first approach of the transcriptions and answers to the questions and problems of the research based in my own experiencia. For get the right information for do it, I will also ask to a few saxophonist who have played and transcribed this kind of pieces through a questionnaires. Finally I will compare all the recordings I can get of the Caprice 26 by P. Locatelli for have a clear idea of the right performance on violin and how can I play as closed as possible of the original and specially of the style.

I chose a violin piece because there are much more similarities between the saxophone and the violin than people thinks. During my bachelor years I learned that the acoustic of the saxophone, the voice and the violin are too closed. The harmonics of a saxophone sound has are similar than the violin. Also there are characteristics in the way the saxophones play which remind a violin such as the *vibrato*, *legato*, the sound when plays *piano*, the sound in the *altissimo* and lowest register... and I think this is the reason why so many saxophone players choose a violin pieces for transcribe, play and sometimes record. Also a baroque piece allows more changes in a transcription than a piece from other periods. For example, in many transcriptions by Bach of pieces which were made originally for violin, has a lot of changes for make it more playable and usefull on organ. I will know, through the questionnaires I have made for saxophone players who have played and transcribed this pieces, why is a good choice transcribe and play this pieces on saxophone and if that is the reason because there are so many baroque pieces transcribed on this instrument.

As I said, there are so many violin pieces played on saxophone but especially there are much more pieces from the baroque period. I have listened almost all the most important baroque violin pieces transcribed and played on saxophone and many of them recorded. The Seasons and Concertos by Vivaldi, Partitas and Concertos by Bach, Corelli, and many others are a few examples. Normally these pieces are transcribed on soprano saxophone, maybe because the characteristics and sound of this instrument are more closed to the violin sound.

As we can see through the music history, the way violinist play makes the composers write in a specific way. This instrument is maybe the most used by the composers and many times is the instrument which provides the way we think the music. For example, there are many pieces wrotes for a different instruments which ti seems wrotes for a violin. Saxophonist we have for

example the Concerto in E dur by Lars Erik Larsson, a famous piece for our instrument that maybe would sounds much better on violin because it seems wrote for it. This is an other reason why I chose a violin piece for transcribe. I also ask it to saxophonist in the questionnaires I made.

In my opinion, there is a saxophonist who has changed the way we understand a violin transcriptions for saxophone. He is Raaf Hekkema, who has got play the pieces exactly like the original sound, I mean, playing things which before seemed imposible like doble strings using the multiphonics of the saxophone and singing at the same time he plays, changes of strigns in the same note using changes of fingerings, microtones for imited the little changes of the tuning of a violin... But there is only one person who has made it! Because this revolutionary things Raaf made and also from the virtuosic way in which other great saxophonist, Vincent David, plays this kind of music I believe in a performance made by a saxophone that can be exactly like a violin in some parts which is required. This is really helpfull for us, because if we can play it better, we can understand music non original for our instrument and we can improve much more as a performers. Then, there are no many people who investigate for to achieve a more violinistic performance, but there are much more possibilities for improve it. This is the reason I chose this subject, for try to improve our knowledge about the issue and make this kind of pieces more playable on saxophone and especially make it more closed to the original performance by a violin. I will make an interview to Raaf Hekkema for get mor information about how can we play it and also I will have a lesson with a violinist expert in baroque. I will record that lesson and I will transcribe the most useful parts of the conversations for the research for to be able to know how is posible play violin resources on saxophone.

I have choosen Caprice number 26 by Locatelli because, at first, is a piece for violin alone and there are no relationship between the solist and the ensemble or accompanist. It could be a problem because is also a important characteristic in each piece. For example, if a violin play as a solist with a orchestra, the ideal transcription on saxophone should be solist saxophone and saxophone ensemble as a accompanist. The relationship between a string instruments, bigger or smaller (violin, cello) would be the same than a saxophone bigger or smaller (soprano, baritone). On the other hand, this is the piece I was looking for because it have a lot of violin effects and resources and this is really helpfull for to know how should be transcribed many violin vocabulary. Also, the caracter of a "caprice" allows a bit of freedom in the performance and also in the transcriptions. It is helpfull for to make a few changes in the transcription and the interpretation and for to make it more playable still into the style of the piece.

Furthermore, as I said, baroque pieces allows a few more changes in a transcription than pieces from other periods. For this reason, I will try to know what and which kind of changes can I do in baroque transcriptions and I will achieve it comparing original pieces with their transcriptions made by baroque transcribers during this period and also making questionnaires for barroque experts. Also I should try to know why the baroque composers transcribed their own pieces and many by others for get the origin of the transcription concept and then, to make the best transcription and performance as possible.

ABOUT PIETRO LOCATELLI

Pietro Antonio Locatelli (born September 3, 1695, Bergamo, Venice (Italy) - died March 30, 1764, Amsterdam, Netherlands) was an Italian violinist and composer, one of the first great violinists who practiced virtuosity, thereby extending the technical vocabulary of the violin. He is perhaps best known for his *L'Arte del violino*, a group of 12 violin concertos with 24 capriccios *ad libitum* (26 with two capriccios added from Sonatas) for solo violin extracted from each concertos.

When Locatelli went to Amsterdam in 1729, he discovered the centre of European music publishing. He published his Opp. 2–6, 8 and 9 and a new edition of Op. 1 in Amsterdam, and Op. 7 in the neighbouring city of Leiden. He took great care to achieve flawless editions. Locatelli obtained a privilege which protected Opp. 1–8 (which were also issued in Leiden) from unauthorised reprints and prevented the import of reprints. In his application for the privilege he referred to himself as an "Italian music master living in Amsterdam". As a consequence of the privilege, Locatelli had to give free copies to the Leiden university library; therefore, first prints have been preserved up to the present. An exception was Op. 9, which was published after the expiry of the legal protection.

Locatelli's works can be divided into three categories: works for his own performances as a virtuoso; representative works for larger ensembles; chamber music and small works arranged for small ensembles.

Examples of virtuoso works are the Violin Concertos Op. 3 with their associated Capricci, and the Violin Sonata Op. 6 with one Capriccio. Both works, and especially Op. 3, were standards for virtuosos and made him famous throughout Europe. The Capricci were important study and exercise pieces but were not intended for public performance. It was probably through French violin schools that musicians such as Niccolò Paganini discovered Locatelli's music. Paganini's Capriccio Op. 1, Nr. 1 is similar to Locatelli's Capriccio Nr. 7.

A few of his most important Works are: Op. 1 (1721) – XII Concerti grossi à Quattro e à Cinque; Op. 3 (1733) – *L'Arte del Violino*; XII Concerti Cioè, Violino solo, con XXIV Capricci ad libitum, (12 violin concertos with 24 Capriccios ad lib.); Op. 6 (1737) – XII Sonate à Violino solo e Basso da Camera, (12 violin sonatas); Op. 9 (1762) – VI Concerti a quattro (6 four-parts concerti); Concerto A major, for violin, 2 violins, viola and basso continuo; Sonata in G minor, for violin and basso continuo.

ABOUT CAPRICE 26

The Art of the Violin Op.3, 12 Concertos for violin, strings and continuo, and 24 Caprices for violin solo were published in 1733. It is a collection of twelve concertos for solo violin, strings and continuo. Each of the twelve concertos in *L'arte del violino* contained the traditional three movements, with the typical progression of two faster movements surrounding a slower, more contemplative middle movement. In each concerto, the two outer movements contain what is known as a [capriccio](#). These *capricci*, can be described as a kind of written-out violin "[cadenza](#)"

played extemporaneously during which the soloist is given ample opportunity to display his or her skill with the instrument. The capricci intervals contradict the expected format of the solo concerto by occurring before the reexposition (final ritornello of the tutti). It is these 24 extraordinary capricci intervals for which *L'arte del violino* attained its fame, for they are described as "the most difficult violin display passages of all Baroque literature." Normally these *carices* are performed separately from the concerts, as extracts from their first and third movements. The Art of the Violin also contains two *caprices* more, which are extracts of two Sonatas by the same composer. Finally, we have 26 *caprices*, 24 from the 12 *concertos* and two added from the 12 *Sonate da Camera* op.6. Each of these concerts (and caprices) are written in a different keys, inspired by "The Well-Tempered Claiver". Also these caprice remind those who Niccolò Paganini wrote 80 years later, also of great virtuosity and in 24 different keys.

Locatelli's virtuosity is reflected in the Capricci through the use of high registers, double stopping, chords and arpeggios with wide fingering and overextension of the left hand, harmonics, trills in two-part passages (Trillo del Diavolo), double trills, varied bow types and variable bowings.

L'arte del violino was first published by the publishing house of Roger-Le Cene in [Amsterdam](#), where Locatelli resided from the year 1729 until his death in 1764.

The last caprice is the piece I will play, transcribe, analize and use for find the right way for transcribe and play these kind of pieces on soprano saxophone. The caprice number 26 is a extract form the 12th Sonate op.6 by this composer. Is a really virtuosistic piece if we think that the "virtuosism" was a strange concept in the Baroque period. But Locatelli is a composer from the late Baroque, and between him and Paganini there are only 80 years. This caprice tries to explore all the possibilities violin have or that Baroque composer know about the violin and also it is known by the name "*Prova de la Intonazione*" referring to all the big intervals the caprice has.

ANALYSIS OF THE CAPRICE 26

As the transcriber I should make a few changes in the piece for make it more playable and more "baroque" on saxophone. My goal is to be able to know what are the kind of changes I can do and for know it I must be aware of things happen into the piece in terms of harmony, phrasing, form, etc. Then, is really needed to make an analysis of the piece and his harmony and parts.

"Caprice" is not a form in itself. This word means something like "capricious". We can think in something not strict in which you can take a bit of freedom and try to find your way for play it. But the performance is a different thing than the analysis. For do this last one we should think in a serie of different themes and textures. Then, we can say that a caprice don't have a established form, it is just many different sentences together. But in this case, I have tried to find a way of divide the piece in a differents bigger parts. Of course, each time a new sentence

or texture or whatever appear, I consider it as another or new part, but for try to make more big sections I have divided the piece as A - B - C - CODA (cadenza).

The piece starts in D major. The first part is from the beginning to the bar 48. I decided to mark all this part as a whole section because the part after this one which will be much longer and also with a clear texture during many bars. At first, we have a long section with the first theme repeated 4 times transposed as: tonic - dominant - tonic - A major (dominant key). This is the part "1" and after that starts 3 smaller parts "2" (bars 19 - 29), "2" (b. 30 - 37) and "3" (b. 38 - 48).

Now a new big section ("B") appears. Is a long section with a lot of 6th and big intervals into the same texture from the bar 49 to the bar 107. After a few short sentences I decide put in this point a new big section because is the most clear difference you can find in this kind of piece. It starts at bar 49 ("1") and at bar 92 something is changing but is still in the same texture and then, it is into "B" but we call it "2". In "2" we can see a main voice and a pedal in each bar which together makes the same melody than in "1" (major scale). It finish in a cadence and on the third beat of the bar 107 starts "3", still with big jumps but with the inversion of the interval changing the octave: inversion of 6th: 3th + octave = 10th. In "B" happens something like in "A": a bigger part and a few smaller for finish it. Then, the middle section made with 6th and 3rd I called it "B" and I have considered it as one section.

In the bar 115 something is changing. Appears first time from many bars ago a really closed interval (unison) as a contrast with the last part and it is developed little by little as unison, second, third, fourth, etc. We can see only one sixths during this beginning of the section and this is the reason I considered call it "C" from the bar 115. In this section there are not a common theme, motif or interval, and also each part is really short for divide it as a different parts like the sections before. In this case I have not put numbers but I have divided each short sentence or texture with a few marks.

As the score indicate, from the bar 150 from the end there is a "cadenza" that has the function of "coda". Contrasting with the last parts because the performer can take a bit more of freedom but also with a harmony and character which remains the rest of the piece, there are some recordings that plays this last part with a pedal in a basso continuo who don't plays in the rest of the piece except in this last "cadenza".

In the following pages I attach my analysis I done on paper with also the harmonic analysis.

[HC] → HALF CADENCE
[AC] → AUTHENTIC CADENCE

57

26

(Extrait de la 12^e Sonate)

A

1

An talon.

Handwritten musical score for piano, featuring various musical notations, dynamics, and annotations. The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, 23, 26, 30, 33, 36, and 41 marked on the left margin.

Key annotations and markings include:

- Measure 4:** *f*, (IV), (N) I V I
- Measure 7:** V I, V (I)
- Measure 10:** I
- Measure 13:** AC, A MAJOR (V)
- Measure 16:** I, AC
- Measure 19:** (2), IV₆
- Measure 23:** D MAJOR, I, (V) 7
- Measure 26:** V 7, I, Cresc. $\frac{6}{4}$ (II) $\frac{6}{4}$ V, *f* V
- Measure 30:** (3), Martellato, IV₆, I
- Measure 33:** V, HC
- Measure 36:** (4), *mf* Sostenuito, I
- Measure 41:** (RET) II, III, V

The score includes various musical notations such as treble clef, key signature (one sharp), time signature (C), and various note values (quarter, eighth, sixteenth notes). Dynamics include *f*, *mf*, and *f*. Performance instructions include "An talon.", "Martellato.", and "Sostenuito.". Cadences are marked with [HC] and [AC].

B

49 **(1)** *p* *Av milieu.* *Simile.* *V* *I* *II* *I⁶* *IV* *V*

53 *IV* *V* *I* *II* *I* *IV* *V* *I* *IV* *V* *IV*

69 *I* *II* *I* *V¹* *I* *IV* *ETC.*

81 *V*

92 **(2)** *I* *(V)* *VI*

95 *V* *IV* *I⁶*

98 *II* *I* *ETC.*

101 *IV* *(V)* *I*

104 *Cresc.*

107 **(HC)** **(3)** *I^f* *Largement.* *IV* *V* *IV* *V*

110 *I* *II* *I⁶*

113 **(C)** *mf* *V* *Simile.* *IV*

117 *(V)* *I* *V* *V*

Handwritten musical score for guitar, measures 123 to 156. The score includes various musical notations, including eighth notes, sixteenth notes, and triplets. Handwritten annotations include:

- 123**: $8^a...$
- 125**: $8^a...$
- 127**: **PEDAL**, f , **I AMADOR**
- 130**: $8^a...$
- 133**: $8^a...$
- 136**: **D MAJ I V**, I^4
- 140**: **II I³(V)**, **IV⁶ V⁷ III I⁶ V I**
- 144**: **79**
- 146**: **I MINOR**, **(II)**, **V I**, **[FC]**
- 150**: **CODA - Cadenza**, **(D min) I**, **IV**, **(II)**, **V I D MAJOR**
- 152**: **V**, **(IV I I min)**, **V I**
- 154**: **Al. talon.**
- 156**: **IAC**

The score concludes with the signature **L. S. NIK** at the bottom center.

BAROQUE TRANSCRIPTIONS

For to know what kind of changes could be allowed when you make a baroque transcription is important, first of all, observe how the baroque composers transcribed for other instruments their own pieces and also pieces by others. As Bach said: "not that music is written for instruments but that instruments (including human voice) are made for music".

The following list includes a few composers from the baroque who transcribed their pieces and others. Specially focused in J.S.Bach, who is considered a master of the transcription art and also one of the first composers who made the transcription a really important thing in music.

- Pieces transcribed by Bach of others composers:

- Concerto in G major, BWV 592 for organ - transcription of a concerto by Prince Johann Ernst of Saxe-Weimar
- Concerto in A minor, BWV 593 for organ – transcription of Antonio Vivaldi's double violin concerto, Op.3, No.8, RV 522
- Concerto in C major, BWV 594 for organ – transcription of Antonio Vivaldi's violin concerto "Il Grosso Mogul," Op.7II/5, RV 208.
- Concerto in C major, BWV 595 for organ – first movement concerto, transcription of a composition by Prince Johann Ernst of Saxe-Weimar
- Concerto in D minor, BWV 596 for organ (and a part of a Cantata) – transcription of Antonio Vivaldi's Concerto in D minor for two violins and obbligato violoncello, Op.3, No.11 (RV 565)
- Concerto in D major, BWV 972 for harpsichord – transcription of Violin Concerto in D major Op. 3 No. 9 (RV 230) by Antonio Vivaldi
- Concerto in G major, BWV 973 for harpsichord – transcription of Violin Concerto in G major, RV 299, by Antonio Vivaldi
- Concerto in D minor, BWV 974 for harpsichord – transcription of Oboe Concerto in D minor by Alessandro Marcello
- Concerto in G minor, BWV 975 for harpsichord – transcription of Violin Concerto in G minor, RV 316, by Antonio Vivaldi
- Concerto in C major, BWV 976 for harpsichord – transcription of Violin Concerto in E major Op. 3 No. 12 (RV 265) by Antonio Vivaldi
- Concerto in C major, BWV 977 for harpsichord – original composer unknown
- Concerto in F major, BWV 978 for harpsichord – transcription of Violin Concerto in G major Op. 3 No. 3 (RV 310) by Antonio Vivaldi
- Concerto in B minor, BWV 979 for harpsichord – transcription of Violin Concerto in D minor, RV 813, by Antonio Vivaldi
- Concerto in G major, BWV 980 for harpsichord – transcription of Violin Concerto in B-flat major, RV 383 by Antonio Vivaldi

- Concerto in C minor, BWV 981 for harpsicord – transcription of Violin Concerto in C minor Op. 1 No. 2 by Benedetto Marcello
- Concerto in B-flat major, BWV 982 for harpsichord – transcription of Violin Concerto in B-flat major Op. 1 No. 1 by Prince Johann Ernst of Saxe-Weimar
- Concerto in G minor, BWV 983 for harpsichord – original composer unknown
- Concerto in C major, BWV 984 for harpsichord – transcription of Violin Concerto in C major by Prince Johann Ernst of Saxe-Weimar (BWV 595)
- Concerto in G minor, BWV 985 for harpsichord – transcription of Violin Concerto in G minor, TWV 51, by Georg Philipp Telemann
- Concerto in G major, BWV 986 for harpsichord – original composer unknown
- Concerto in D minor, BWV 987 for harpsichord – transcription of Concerto Op. 1 No. 4 by Prince Johann Ernst of Saxe-Weimar
- Concerto in A minor BWV 1065 for four harpsichords – transcription of the Concerto for 4 violins in B minor RV 580 by Antonio Vivaldi
- Fugue in A major and Fugue in B minor on a themes by Tomaso Albinoni, BWV 950 and BWV 951

As we can observe, the list is only about pieces transcribed for harpsichord and organ. That is because almost all the transcriptions we know by Bach of pieces by others are made for these two instruments. Also we can see many pieces by Antonio Vivaldi, one of the best baroque composers. The work of the Italian composer was a great source of inspiration for Bach, who was an admirer of his music.

- Pieces by Bach transcribed by himself:

- Concerto in A minor BWV 1044 for harpsichord, flute and violin – transcription of Prelude and Fugue in A minor for harpsichord solo BWV 894 (first and third movement) and trio Sonata BWV 527 for organ in D minor
- Concerto in D major BWV 1050 (Brandenburg no.5) for harpsichord, violin and flute – second movement based in a Louis Marchand's theme and third movement based in a *giga* by Buxtehude
- Concerto in D minor no.1 BWV 1052 for harpsichord based in a lost violin Concerto in D minor
- Concerto in E major no.2 BWV 1053 for harpsichord based in a lost concerto for probably oboe or *oboe d'amore*
- Concerto in D major no.2 BWV 1054 for harpsichord – transcription of his Concerto in E major for violin BWV 1042
- Concerto in A major no.4 BWV 1055 for harpsichord based in a lost concerto for *oboe d'amore*

- Concerto in F minor no.5 BWV 1056 for harpsichord based in a lost concerto for violin which maybe was in G minor (1st and 3rd movements) and maybe in a oboe concerto in F major which is also a part of the cantata Ich Steh Mit Einem Fuß im Grabe BWV 156
- Concerto in F major no.6 BWV 1057 for harpsichord based in Concerto de Brandeburgo n.º 4, BWV 1049
- Concerto in C minor BWV 1060 for two harpsichords – transcription of a lost concerto for harpsichord and strings in C minor which we just have a few bars (BWV 1060)
- Concerto in C major BWV 1061 for two harpsichords based in a not finished concerto for harpsichord
- Concerto in C minor BWV 1062 for two harpsichords based in the Concerto for two violins BWV 1043
- Concerto in D minor BWV 1063 for three harpsichords is maybe a transcription of a lost concert for violin, flute and oboe
- Concerto in C major BWV 1064 for three harpsichords is maybe based in a concerto for three violins in A major BWV 1043/1061

Other baroque composers who transcribed pieces by others:

- Francesco Geminiani by himself:
 - Concerto Grosso Op.4 for harpsichord
 - Cello Sonatas Op.5 for violin
 - Concertos Op.2 and Op.3 were modernized a few years after he composed it
 - Concerto Grosso Op.1 for harpsichord and other transcription for trio
- Francesco Geminiani by others:
 - A few of 12 Trio Sonata Op.1 by Arcangelo Corelli in a Concerto Grosso
 - A few of 12 Sonata da Chiesa Op.3 by Arcangelo Corelli in a Concerto Grosso
 - A few of 12 Violin Sonata by Arcangelo Corelli also in a Concerto Grosso
 - Cello Sonata in G minor by Henry Eccles on violin

Johann Gottfried Walther is other baroque composer who transcribed a few pieces by many great baroque composers:

- Concerto no 3 in F major and no 4 in D major by Tomaso Albinoni for organ
- Concerto per la Chiesa BWV Anh. 33:2 by George P. Telemann on organ
- Concerto in B minor by Antonio Vivaldi for organ solo
- Concerto in A minor (String Concerto) by Giuseppe Torelli transcribed for organ

As we can observe, there are so many transcriptions made during the baroque period but there are differences between each transcription. For example, there are "modernizations" made by the same composer that composed the piece, there are almost a copies of the music in a different key and different instrumentation and there are also many transcriptions in which we can see a lot of changes such as the key, the added notes, bars, phrases... I will explain a few changes Bach made of the original piece by Vivaldi Concerto in D minor for two violins and obbligato violoncello, Op.3, No.11.

- First movement: From the outset in the original piece, Vivaldi creates an unusual texture: the two violins play as a duet and then are answered by a similar duet for "obbligato" cello and continuo bass. On the organ Bach creates his own musical texture by exchanging the solo parts between hands and having the responding duet on a second manual. Bach's redistribution of the constantly repeated quavers in the original is "no substitute for the lost rhetoric of the strings."

- Second movement: The dense chordal writing in the three introductory bars of the Grave is unusual and departs from Vivaldi's specification of "Adagio e spiccato". Bach adapted the fugue to the organ as follows: the pedal does not play the bass line of the original allegro but has an accompanying role, rather than being a separate voice in the fugue; the writing does not distinguish between soloists and tutti; parts are frequently redistributed; and extra semiquaver figures are introduced, particularly over the prolonged pedal point concluding the piece. The resulting fugue is smoother than the original, which is distinguished by its clearly delineated sections. The way Vivaldi inverts the fugue subject must have appealed to Bach.

- Third movement: The scoring for organ in the ritornello and solo episodes of this movement (a form of Siciliano) is unusual in Bach's writing for organ. The widely spaced chords that accompany the solo melody in the original are replaced by simple chords in the left hand. For Griepenkerl, the sweetness of the melody reflected the tender personality of Wilhelm Friedemann.

- Fourth movement: The last movement is composed in ritornello (A - B – A) form. In the opening bars the first and second violins play in tutti the opening theme with its repeated quavers and clashing dissonances. I can not tell more about changes Bach made here but I can say he used the same theme for the opening chorus of his cantata Ich hatte viel Bekümmernis, BWV 21. It could be understood also as a kind of transcription.

In this piece Bach wrote many different notes but into the same harmonic and rhythmic structure but he got more density and agility like for example in the following part we have in

the picture. He makes a "alberti" bass with the sensible (D sharp). It makes a different color in these bars really interesting because the harmony and rhythm are still there.



At the same time Bach intervenes actively in the score, not only modifying notes already written, but adding new, more personal elements. Elements which also in this case respect the original structure of Vivaldi's score. As in this other example of the 1st movement of the concert in which Bach transpose the basso continuo to the second voice and the left hand plays a more agile theme which is completely new and sounds like a kind of improvisation.

Vivaldi



Bach



Also we can see the scores of other transcription which is Concerto in A minor BWV 1044 for harpsichord, flute and violin transcribed in the Prelude and Fugue in A minor for harpsichord solo. In this case we can observe how the original piece is just almost a inspiration (sometimes a bit more) for make the new piece. Bach take the old melody for write a movements of a new piece in which many times the harmony and rhythm and many other characteristics are completely changed. The following picture shows the original piece (for trio) and the next one shows the last "version" using the same melody transformed in the main voice of a fugue.

Konzert für Klavier, Flöte und Violine
in a-moll

Joh. Seb. Bach (BWV 1044)

Allegro $\text{♩} = 66$

Flauto traverso

Violino concertato

Violino I

Violino II

Viola

Violoncello e Violone

Cembalo concertato (Klavier)

XIII.
Praeludium und Fuge.
A-moll.

Praeludium.

In this case Bach just conserve the original key and also there are a few rhythm that make us remember the original such as the semiquaver triplet.

These are the kind of changes a composer made during the baroque and I have use the examples of the best transcriber from this period for show it. Then, we should think in how many changes can we do but always writing with a few things from the original. It means that during the baroque they made a lot of changes and specially, they should write thinking in the instrument more than trying to make it exactly like the original but just changing the key.

QUESTIONNAIRES

I have made a few questionnaires with a standards answers for to be able to compare all the answers.

Questionnaire for saxophone players who has transcribed, played and some of them recorded baroque violin pieces on saxophone and specially on soprano saxophone.

1. Do you think E major is a good and comfortable key for play the piece?

a lot / enough / not enough / a little / no

2. Is playable the bar 38 if we play the double strings using the saxophone overtones?

a lot / enough / not enough / a little / no

3. You think is playable and comfortable play the main voice of the beginning (which in the original version has double strings) using descendent arpeggios instaed of ascendent arpeggios or nothing?

a lot / enough / not enough / a little / no

4. In the bar 92, would be more easy for play it writing octave lower the pedal note of the high voice and changing the fingerings when some note is repeated?

a lot / enough / not enough / a little / no

5. In the theme of the bar 138, could be better play it with the mordent ascendant instead of descendant (starting from the low voice)?

a lot / enough / not enough / a little / no

6. You think the saxophone is an instrument suitable for play this kind of music?

a lot / enough / not enough / a little / no

7. Have you played many transcriptions of violin baroque pieces?

a lot / enough / not enough / a little / no

8. You think the saxophone can imitates a violin in terms of vibrato and sound?

a lot / enough / not enough / a little / no

Questionnaire for violin players

1. You think a dot (.) as an articulation is a good transcription of the typical violin word *martellato*?

a lot / enough / not enough / a little / no

2. You think the symbol "<" plus the word *leggero* (which also remarks the general character of the piece) is a good translation of the violin sound and articulation when you play on the tip of the bow?

a lot / enough / not enough / a little / no

3. The bar 92 in octave lower is still a bit difficult and high on saxophone. The original is written in octave higher for violin. Is also a too high and difficult register for the violin players?

a lot / enough / not enough / a little / no

4. The double strings which starts at bar 29 provides more emphasis to each eighth-notes?

a lot / enough / not enough / a little / no

5. How much freedom you would take for play the las part *cadenza*?

a lot / enough / not enough / a little / no

6. You think the way violin play make many composers write and think the music in a specific way based on this instrument?

a lot / enough / not enough / a little / no

Questionnaire for baroque experts

1. You think would be allowed transpose the piece, for example, a semitone higher (in E flat in C and in F for soprano saxophone)?

a lot / enough / not enough / a little / no

2. At the bar 49, you think it would be accepted, according to the baroque transcription rules, change the 6th in 3th or in arpeggies of the chord for example?

a lot / enough / not enough / a little / no

3. You think change the octave at the middle of a phrase would be acceptable as a baroque transcription?

a lot / enough / not enough / a little / no

4. You think during the first part of the piece (beginning - bar 18) I can omit the double strings and would be still near to the original?

a lot / enough / not enough / a little / no

5. The double strings of the bar 139 should be ascendant arpeggies (starting from the low voice) instead of descendant?

a lot / enough / not enough / a little / no

6. At the arpeggies that starts at bar 144, is a good choice transcribe octave higher the first note of the arpege of B for make a more stable melodic progression B / F# - F# / B - B / F# - F# / B - A etc.?

a lot / enough / not enough / a little / no

7. How free should be the interpretation of the last part (cadence)?

a lot / enough / not enough / a little / no

8. How many freedom can we take for performance a baroque caprice?

a lot / enough / not enough / a little / no

RECORDINGS LIST OF CAPRICE 26 BY PIETRO LOCATELLI

There are not too many recordings of this piece on CD and also we just have two live recordings on YouTube. The reason is because many violinists record "The Art of Violin" as a series of 12 concertos and their own caprices. Then, we just have 24 caprices from the concertos. But, in the case of the caprice "L'Arte de la Intonazione" is an extract from the 12th Sonata op.6 by the same composer and many violinists don't include it into the big collection "*L'Arte del Violino*".

CD RECORDINGS:

Elizabeth Wallfisch – CD "Locatelli Violin Sonatas", 1989 Hyperion Records Limited

Igor Ruhadze – CD "Locatelli Caprice for Violino Solo", 2013 Brilliant Classics

Chouchane Sironossian – CD "L'Ange et le Diable", 2015 Alpha-Classics

LIVE RECORDING ON YOUTUBE

Luca Fanfoni in Festival Musicale P.A. Locatelli 2014 in Rijksmuseum van Oudheden a Leiden

Link: <https://www.youtube.com/watch?v=5wCvXFxAfOE>

Rachel Burton Pine in Ravinia Festival 2014

Link: https://www.youtube.com/watch?v=ZUtEUrOB_J4

APPENDIX

In this part I will attach all the resources I have used for make the research. The scores of the original piece, the urtext of the piece, the videos and documents of the interviews, the answers of the questionnaires, the scores of a few original baroque pieces and their transcriptions I have talked about during the research and also the transcription of a few parts (and also conclusions) of a serie of videos in which I explain how I am makeing the transcription and how I try to play it deppending if it is playable or not and if the changes I am doing are better or not allowed. I attach already the videos outside the document.