

Alessandro Rolla

**24 Scale per violino e  
24 Solfeggi progressivi  
con accompagnamento  
di un secondo violino**

a cura di **Paolo Sullo**



Società Editrice  
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# Introduzione

## Nota biografica

Alessandro Rolla (1757-1841) fu un importante violinista e violista. Tradizione vuole che si sia formato per la composizione a Milano, studiando contrappunto sotto la guida di Giovanni Andrea Fioroni.<sup>1</sup> Fu “primo violino capo d'orchestra” al Teatro Regio di Parma e alla Scala di Milano; insegnante di violino e viola al Conservatorio di Milano dalla fondazione (1808) al 1835;<sup>2</sup> compositore prolifico di musica sinfonica (sinfonie e concerti), musica da camera e raccolte didattiche per violino e viola. Si ricordano, tra i suoi allievi, Eugenio Cavallini, suo successore alla Scala, e il violinista e compositore di fama internazionale Antonio Bazzini.

Così come per Asioli e altri suoi colleghi, Alessandro Rolla partecipò appieno alla produzione di nuovi percorsi didattici da offrire ai propri allievi attraverso nuovi metodi di studio, che arricchirono la letteratura violinistica coeva.<sup>3</sup> Tra le testimonianze laudative della sua musica e della sua scuola violinistica, spicca quella che Louis Spohr affidò ai suoi appunti di viaggio: riferendosi a un *Divertimento per violino* di Rolla, eseguito dall'allievo Giacomo Buccinelli, Spohr nota come quel brano, essendo dotato di «una unità interiore», potesse essere ritenuto «migliore di quello che si sente di solito nelle composizioni strumentali italiane». Soffermandosi poi sulla qualità dell'esecuzione, Louis

1] Per una trattazione recente dei molti aspetti della vita e dell'opera di Rolla, vedi *Alessandro Rolla (1757-1841). Un caposcuola dell'arte violinistica lombarda*. Atti del convegno di studi (Pavia, 4-6 maggio 2007), a c. di Mariateresa Dellaborra, Lucca, LIM, 2010. Per una biografia sintetica cfr. Luigi Inzaghi, *Breve vita di Alessandro Rolla*, in *Alessandro Rolla*, atti del convegno, a c. di Luigi Inzaghi e Luigi Tomaselli, Pavia, Amministrazione provinciale di Pavia, 1984, pp. 41-50, e la voce di Antonio Rostagno in *The New Grove Dictionary of Music and Musicians*, 2nd edition, London, Macmillan, 2001, vol. 21, pp. 529-530. Ringrazio Mariateresa Dellaborra per l'assistenza nella preparazione di questa edizione.

2] Per una ricostruzione degli anni di insegnamento di Rolla in Conservatorio, cfr. Marina Vaccarini Gallarani, *La scuola violinistica di Alessandro Rolla nei primi anni del Conservatorio di Milano*, in *Alessandro Rolla (1757-1841)*, pp. 209-219; Ead., *Modelli culturali e contenuti dell'istruzione musicale*, in *Milano e il suo Conservatorio 1808-2000*, a c. di Guido Salvetti, Milano, Skira, 2003, pp. 125-201: 132-133.

3] Cfr. Paolo Mechelli, *Rolla e il “violinismo didattico”: le 24 Intonazioni (1826-1837)*, in *Alessandro Rolla (1757-1841)*, pp. 241-266.

Spohr riporta che «il giovane violinista che aveva 14 o 15 anni, mostrava delle belle qualità. La sua intonazione era molto precisa, e dal suo strumento ricavava un suono assai bello che sviluppava con bravura e sicurezza».<sup>4</sup>

## Le «Scale e solfeggi» di Alessandro Rolla

La raccolta di *Ventiquattro Scale per il Violino ed altrettanti piccoli Solfeggi progressivi* pubblicata a Milano da Ricordi nel 1814 partecipa proprio al rinnovamento didattico in seno al Conservatorio di Milano, come si evince dalla dedica «agli allievi del R. Conservatorio di Milano». La valenza didattica del lavoro è precisata nell'avvertimento premesso alla prima edizione:

Ad oggetto di compiacere al desiderio di molti Professori ed Amatori, l'Autore ha condisceso che si stampino le qui annesse Scale prima della pubblicazione di un metodo che verrà ben tosto dato alla luce unitamente a 24 lezioni progressive. [...]

A tenore dei Regolamenti, radunatisi i Professori del Conservatorio ad oggetto di esaminare 24 Scale per violino, espressamente composte dal Prof. Rolla per servire all'istruzione degli alunni di questo stabilimento, avendole ritrovate non solo eccellenti per la loro composizione, ma evidentemente di somma sicurezza ed utilità per chiunque al detto strumento si dedica, le hanno perciò d'unanime consenso adottate per servire di base all'insegnamento degli Allievi del Conservatorio. [...]

La raccolta data alle stampe è costituita da ventiquattro scale per due violini, ognuna seguita da un solfeggio. Molto probabilmente la parte del primo violino era eseguita dall'allievo, mentre la voce inferiore dall'insegnante. Nel titolo del volume Alessandro Rolla avverte che la raccolta è «con accompagnamento di altro violino», sia per le scale sia per i solfeggi.<sup>5</sup> La presenza di esercizi e di brani che prevedevano l'accompagnamento del maestro, così come la divisione di una tecnica destinata alla mano

4] Louis Spohr, *Lebenserinnerungen: erstmals ungekürzt nach den autographen Aufzeichnungen*, Tutzing, Schneider, 1968, p. 249, cit. in Inzaghi, *Breve vita di Alessandro Rolla*, p. 42.

5] Il termine “sofeggio” appartiene alla didattica del canto, dove designa brevi composizioni da eseguire in vocalizzo. In Francia sul finire del XVIII secolo l'esercizio del solfeggio era molto diffuso, ed era importato dalla più antica tradizione già presente nella scuola napoletana del Settecento. Nel 1772, infatti, Bêche e Levesque pubblicavano a Parigi *Solfèges d'Italie avec la basse chiffrée composés par Léo, Durante, Scarlatti, Hasse, Porpora, Mazzoni*,



sinistra da un'altra destinata ai progressi della mano destra, era una consuetudine già consolidata nella didattica violinistica del secolo precedente.<sup>6</sup>

I solfeggi per violino di Rolla sono costituiti da poche battute e si presentano come vere e proprie composizioni stilisticamente caratterizzate. L'autore, infatti, all'inizio di ogni solfeggio ne dichiara l'andamento e l'espressione. «Tempo di Minuetto», «Romanza», «Andantino», sono le indicazioni che vengono riportate più frequentemente. I solfeggi per violino, nonostante abbiano ogni volta un tipo di stile diverso, con una diversa articolazione e diverse caratteristiche tecniche, rispondono al medesimo impianto formale, bipartito, nel quale sia la prima sia la seconda parte si concludono con un segno di ritornello.

Il numero di ventiquattro solfeggi contenuti nella raccolta di Alessandro Rolla lascerebbe supporre un percorso tonale che a partire dalla tonalità di Do maggiore proceda gradualmente attraverso tutte le altre tonalità maggiori e minori della scala cromatica. La scelta della successione delle tonalità è invece guidata da principi didattici che ne prescindono: Do maggiore e do minore; Re maggiore e re minore; Mi bemolle maggiore e minore; Mi maggiore e minore; Sol maggiore e minore; La maggiore e minore; Fa maggiore e minore; Si bemolle maggiore e minore; Si maggiore e minore; Fa diesis maggiore e minore; Do diesis maggiore; Re bemolle maggiore; La bemolle maggiore; Do diesis minore. Come si vede, manca la tonalità di Sol diesis/La bemolle minore. Le tonalità omofone Do diesis maggiore e Re bemolle maggiore corrispondono a due diversi esercizi.

Sembra di poter dire che l'intenzione dell'autore sia rivolta, più che alla progressione della difficoltà tecnica (che inizierebbe, ad esempio, dalle tonalità sulle corde vuote), al dispiegamento dei diversi caratteri ("affetti" o *Stimmungen* che dir si voglia) attribuiti alle diverse tonalità.

Le scale che contengono espressamente un'indicazione di andamento sono solo cinque (nei tempi di 3/4, 6/8, 2/4, 9/8, 2/2) mentre le altre senza alcuna indicazione sono composte esclusivamente nei tempi di 4/4 o 2/2.

La funzione delle scale è certamente quella di rafforzare l'intonazione: il primo violino dovrà intonare le note della scala mentre il secondo violino svolge un contrappunto che crea dissonanze preparate regolarmente risolte. L'allievo, dopo l'intonazione della scala, potrà quindi eseguire il relativo solfeggio, calandosi appieno nelle qualità espressive della tonalità e affrontando in ogni brano una difficoltà tecnica diversa, sia per quanto riguarda l'intonazione che per le differenti articolazioni proposte. I solfeggi composti da Rolla, infatti, costituiscono un compendio di numerose soluzioni tecniche violinistiche, proposte in un ordine progressivo di difficoltà. In quanto brevi brani caratteristici, inoltre, i solfeggi riassumono i tratti linguistici che si stavano formando e consolidando nella scrittura violinistica di primo Ottocento. Le diverse difficoltà sono presentate sempre in una forma musicale compiuta dove le nuove problematiche tecniche sono inserite in un contesto espressivo, con grande attenzione alle dinamiche e al carattere del brano. Le difficoltà tecniche sono disposte in ordine crescente.

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Caraffa, David Perez etc. *recueillis par les sieurs Levesque et Bêche*, Paris, Le Duc, 1772. Questa raccolta conteneva numerosi solfeggi di Leonardo Leo, Francesco Durante, Alessandro Scarlatti, Nicola Porpora e molti altri maestri napoletani, cfr. Sylvie Mamy, *L'importation des solfèges italiens en France à la fin du XVIII siècle*, in *L'opera tra Venezia e Parigi*, vol. I, a c. di Maria Teresa Muraro, Firenze, Olschki, 1988, pp. 67-89 e Luca Aversano, *Struttura e principi della didattica del violino nel Settecento italiano*, in *Italienische Instrumentalmusik des 18. Jahrhunderts. Alte und neue Protagonisten*, hrsg. von Enrico Careri und Markus Engelhardt, Laaber, Laaber Verlag, 2002 (Analecta musicologica, 32), pp. 267-288.

6] Cfr. Aversano, *Struttura e principi della didattica del violino*, p. 279.

## Criteria editoriali

Le legature, le diteggiature e le indicazioni dinamiche sono desunte dalla prima edizione.

Per una maggiore comodità di consultazione ai titoli delle scale maggiori è stata aggiunta la dicitura 'maggiore' (es. da Scala in do a Scala in do maggiore) e per le scale minori è stata trasformata da «3<sup>a</sup> minore» in minore (es. da Scala in La 3<sup>a</sup> minore a Scala in la minore).

È stata aggiunta la dicitura «segue», collocata tra parentesi quadra, quando era chiaramente lasciata all'esecutore la prosecuzione di una determinata articolazione.

Le indicazioni dinamiche sono state normalizzate secondo l'uso moderno:

cres.	cresc
f.	<i>f</i>
dol.	dolce
mf.	<i>mf.</i>
sf.	<i>sf</i>
stac.	Staccato

Le abbreviazioni degli andamenti sono state sciolte:

and.no	andantino
and.te	andante
all.°	allegro

## Fonti

La raccolta di *Ventiquattro scale ed altrettanti piccoli solfeggi* venne pubblicata a Milano da Ricordi all'inizio del 1814.<sup>7</sup> In mancanza del manoscritto autografo la presente edizione critica si basa sulla prima edizione. Si tratta di una partitura (vI I, vI II) composta di 25 pp., 35 x 25 cm, n. ed. 158. Il frontespizio recita: «Ventiquattro Scale | per il Violino | ed altrettanti piccoli Solfeg-

gi progressivi con | l'accompagnamento di altro Violino | Composte, e Dedicata | agli allievi del R. Conservatorio di Milano | da | Alessandro Rolla | Primo Violino della Camera e Capella di S.M. il Re d'Italia | Maestro nel R. Conservatorio suddetto e Direttore d'Orchestra | al R. Teatro alla Scala | Milano | Prezzo L. 5. I.e | Presso il Negoziante di Musica Giovanni Ricordi Editore del | R. Conservatorio; nella Cont.a di S. Margherita al N.° 1065.». Sul frontespizio anche le seguenti indicazioni: a sinistra: «Proprietà dell'Editore | N. 158»; a destra: «Deposte alla Bibl.a R. | Opera». Al frontespizio segue un *Avvertimento*: «Ad oggetto di compiacere al desiderio di molti Professori ed Amatori, l'Autore ha condisceso che si stampino le qui annesse scale prima della pubblicazione di un metodo che verrà ben tosto dato alla luce unitamente a ventiquattro lezioni progressive». Più sotto viene riportata la dichiarazione dei professori del Conservatorio e del direttore Asioli relativa all'adozione delle scale per l'insegnamento nel Conservatorio, datata Milano, 18 ottobre 1813:

A tenore dei Regolamenti, radunatisi i Professori del Conservatorio ad oggetto di esaminare 24 scale per violino, espressamente composte dal Professore ROLLA per servire all'istruzione degli alunni di questo stabilimento, avendole ritrovate non solo eccellenti per la loro composizione, ma evidentemente di somma sicurezza ed utilità per chiunque al detto stromento si dedica, le hanno perciò d'unanime consenso adottate per servire di base all'insegnamento degli allievi del Conservatorio.

V. Federici, A. Secchi, L. Rezzoli, P. Ray, B. Neri, G. Piantanida, G. Spurioni, G. Adami, G. Andreoli.

In assenza del Direttore del Regio Conservatorio

A tenore dei regolamenti, il Censore sentito l'unanime voto dei Professori per l'adozione di 24 scale per violino, espressamente composte dal Professore ROLLA per uso degli allievi del Conservatorio, stabilisce che le suddette scale debbano servire di base all'insegnamento della scuola di violino. B. Asioli, Censore

L'edizione è databile ai primi giorni del 1814. Infatti la data 1814 figura nei registri d'inventario di Ricordi;<sup>8</sup> questi inserì un avviso di pubblicazione sia sul «Corriere milanese» (12 gennaio 1814), sia sul «Corriere delle dame» (29 gennaio 1814). Per questa edizione critica è stato utilizzato l'esemplare custodito presso la biblioteca del Conservatorio «G. Verdi» di Milano (I-Mc) alla

7] Sulle caratteristiche delle diverse edizioni delle *Ventiquattro scale* vedi Licia Sirch, *Per una storia bibliografica delle edizioni musicali di Alessandro Rolla. Alcuni casi significativi*, in *Alessandro Rolla (1757-1841)*, pp. 83-112: 93-94 e tav. 7 a-b-c-d.

8] Cfr. Agostina Zecca Laterza, *Il catalogo numerico Ricordi 1857 con date e indici*, I, Roma, Nuovo Istituto Editoriale Italiano, 1984, p. 6.

collocazione NOSE.H.135; altri esemplari sono conservati presso numerose biblioteche musicali.<sup>9</sup>

Con lo stesso numero editoriale 158 Ricordi pubblicò una «seconda edizione», di 25 pp., 34 x 26 cm. Questo il frontespizio: «Venti quattro Scale | Per il Violino | Ed altrettanti piccoli Solfeggi progressivi | con l'accompagnamento di altro Violino | dedicate | Agli Allievi | dell'I.R. Conservatorio di Milano | da | Alessandro Rolla | Primo Violino Direttore dell'Orchestra all'I.R. Teatro alla Scala | e Maestro nell'I.R. Conservatorio suddetto | Milano | Presso Gio. Ricordi ed in Firenze presso Gio. Ricordi e C.° | II<sup>a</sup> Edizione». Inoltre sono presenti le seguenti indicazioni: a sinistra «Prop. dell'editore | 158» e a destra: «Dep. all'I.R. Bibl.<sup>a</sup> | Fr. 5». Le qualifiche di Rolla (direttore dell'I.R. teatro e maestro nell'I.R. Conservatorio) collocano l'edizione dopo il ritorno degli austriaci a Milano; le note editoriali, con il riferimento al negozio fiorentino di Ricordi, fanno ipotizzare una datazione alla fine degli anni Venti dell'Ottocento.<sup>10</sup> Questa edizione è stata collazionata con la prima edizione: le varianti presenti in questa edizione sono elencate più sotto nelle Varianti e note.

A ridosso della prima edizione milanese comparve un'edizione tedesca, annunciata nell'*Intelligenz Blatt* della «Allgemeine musikalische Zeitung» n. IV, April 1815, fra le *Neue Musikalien* pubblicate da Breitkopf & Hartel «vom Michael 1814 bis Ostern 1815». L'edizione, RISM A/1 R/RR2041, è conservata in numerose biblioteche.<sup>11</sup> L'edizione, con n.ed. 2148, derivò certamente da un accordo con Ricordi: il titolo sul frontespizio è in italiano e formulato come quello dell'edizione italiana, ma si

tratta di un'edizione nuova, evidentemente parallela alla prima milanese.<sup>12</sup> La raccolta di scale di Rolla ebbe una certa diffusione editoriale anche in anni successivi: nel 1836 ne uscì un'edizione a Novara, presso la Società Calcografica Musicale di Francesco Artaria, n. ed. 67; Ricordi la ripubblicò nel 1860 ca. con n. ed. 32322, e nel 1901 ca. in una «nuova edizione riveduta, corretta e diteggiata da E. Pinelli», n.ed. 103808.

### Varianti e note

Le lezioni dei testimoni, non riportate nell'edizione, sono elencate nel seguente ordine: numero/i di battuta, parte/i, numero del simbolo interessato nella battuta contando note e pause: la lettura del testimone e/o un'annotazione. Tutte le varianti si riferiscono alla «seconda edizione».

N. 2, scala, b. 14, v12, 1: staccato

N. 3, scala, b. 12, v11, 1: primo dito; b. 13, v11, 1: secondo dito; b. 14, v11, 1: terzo dito; b. 15, 1: quarto dito; b. 16, v11, 1: terzo dito; b. 17, v11, 1: secondo dito; b. 18, v11, 1: primo dito; b. 19, v11, 1: quarto dito oppure secondo dito; b. 20, v11, 1: primo dito o terzo dito; b. 21, v11, 1: secondo dito; b. 22, v11, 1: primo dito

N. 4, scala, b. 12, v11, 1: primo dito; b. 13, v11, 1: secondo dito; b. 14, v11, 1: terzo dito; b. 15, v11, 1: quarto dito

N. 10, scala, bb. 2, 4, v12: legato

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9] Per una ricognizione delle fonti relativa alle prime due edizioni delle *Venti quattro scale per il violino*, BI 239, cfr. Luigi Alberto Bianchi - Luigi Inzaghi, *Alessandro Rolla, catalogo tematico delle opere*, Milano, Nuove edizioni, 1981, pp. 154-162 e *Alessandro Rolla. Catalogo tematico in rete*, a c. di Pietro Zappalà (Responsabile), Paolo Giorgi, Giuseppe Bonavita, Gabriella Cioffi, Mariateresa Dellaborra, Nicolò Ferrari, consultabile al link <http://www.rolla.lim.di.unimi.it>.

10] Cfr. Bianca Maria Antolini, *Ricordi*, in *Dizionario degli editori musicali italiani 1750-1930*, a c. di B.M. Antolini, Pisa, ETS, 2000, pp. 286-313: 289-90.

11] Cfr. *Alessandro Rolla. Catalogo tematico in rete*, a c. di Pietro Zappalà.

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12] Sirch, *Per una storia bibliografica delle edizioni musicali di Alessandro Rolla*, p. 94.



# Introduction

## Biographical Note

Alessandro Rolla (1757-1841) was a renowned violinist and violist. It is widely believed that he studied composition in Milan, learning counterpoint under the guidance of Giovanni Andrea Fioroni.<sup>1</sup> He became “first leader of the orchestra” at the Teatro Regio in Parma and at the Teatro alla Scala in Milan, taught violin and viola at Milan’s Conservatoire from its foundation (1808) to 1835<sup>2</sup> and wrote a large number of works for orchestra (symphonies and concertos), chamber ensembles and collections of didactic works for violin and viola. Among his most famous pupils were Eugenio Cavallini, who succeeded him at La Scala, and the internationally-renowned violinist and composer Antonio Bazzini.

Like his colleague Asioli and several others, Alessandro Rolla significantly contributed to creating new learning paths for his pupils through new methods, thus enriching the violin literature of the time.<sup>3</sup> Among the many accounts that praise his music and the violin school that he created, perhaps the most important is a remark contained in Louis Spohr’s travel notes. Commenting on Alessandro Rolla’s *Divertimento per violino*, performed by his violin student Giacomo Buccinelli, Spohr observes that it was, first and foremost, a work endowed with ‘in-

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1] For a recent discussion of the many aspects of Rolla’s life and works, see Mariateresa Dellaborra (ed.), *Alessandro Rolla (1757-1841). Un caposcuola dell’arte violinistica lombarda*, Records of the study congress (Pavia, 4<sup>th</sup>-6<sup>th</sup> May 2007) (Lucca: LIM 2010). For a short biography of Rolla, see Luigi Inzaghi, “Breve vita di Alessandro Rolla”, in Luigi Inzaghi and Luigi Tomaselli (eds.), *Alessandro Rolla*, congress records (Pavia: Amministrazione provinciale di Pavia 1984), pp. 41-50, as well as the entry “Rolla Alessandro” by Antonio Rostagno in *The New Grove Dictionary of Music and Musicians*, 2nd edition (London: Macmillan 2001, vol. 21), pp. 529-530. Many thanks to Mariateresa Dellaborra for assistance in preparing the edition, and to Massimo Radaelli and Daniela Pilarz for revising the translation.

2] For a reconstruction of Rolla’s teaching years at Milan’s Conservatoire, see Marina Vaccarini Gallarani, “La scuola violinistica di Alessandro Rolla nei primi anni del Conservatorio di Milano”, in Dellaborra (ed.), *Alessandro Rolla (1754-1841)*, pp. 209-219; Guido Salvetti (ed.), *Milano e il suo conservatorio 1808 – 2000* (Milan: Skira 2003).

3] Cfr. Paolo Mechelli, “Rolla e il “violinismo didattico”: le 24 Intonazioni (1826-1837)”, in Dellaborra (ed.), *Alessandro Rolla (1757-1841)*, p. 241-266.

ternal unity’<sup>4</sup> and one that could be regarded as “better than the standard usually heard in Italian instrumental compositions”. In an ensuing passage Spohr dwells on the quality of the performance and notes that “the young violinist (who was fourteen or fifteen) showed some fine traits. His intonation was extremely accurate and he produced a very beautiful sound, which he developed with assuredness and bravura”.

## Alessandro Rolla’s Scales and Solfèges

The collection of *Twenty-four Scales for Violin and Twenty-four Short and Progressive Solfèges* (published by Ricordi in Milan in 1813) is a prime example of the didactic renewal that took place at Milan’s Conservatoire, as one can gather from its dedication to ‘the pupils of Milan’s Royal Conservatoire’. The didactic value and the purpose of this work is explained in the introductory note to the first edition:

In order to satisfy the wishes of many professional players and amateurs, the Author has agreed to have these scales printed prior to the publication of a method that will follow shortly together with 24 progressive lessons. [...] In conformity with the rules, the Professors of the Conservatoire gathered to examine the Twenty-four scales for violin specifically composed by Professor ROLLA to serve in the training of the pupils of this establishment. They found them to be not only excellent in form, but also truly useful to anyone who may wish to study the said instrument. Therefore, they have adopted them by general consensus as a basic didactic text for the pupils of the Conservatoire. [...]

The printed edition consists of twenty-four scales for two violins, each one followed by a solfège. It is quite likely that the part of the first violin would have been performed by the pupil and the lower part by the teacher, since Rolla already states in the title-page of the work that the collection calls for ‘the accompaniment of another violin’. This applies to both the scales and the solfèges.<sup>5</sup> The presence of exercises and pieces requiring an

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4] Louis Spohr, *Lebenserinnerungen: erstmals ungekürzt nach den autographen Aufzeichnungen* (Tutzing: Schneider 1968), p. 249, cited by Inzaghi, “Breve vita di Alessandro Rolla”, note 1, p. 42.

5] The term “solfège” applies to the teaching of singing. In this context it indicates a short composition to be performed vocally. Such a practice was already widespread in France towards the end of the eighteenth century,



accompaniment to be played by the teacher and the focussing on some technical aspects specific to the right hand and others to the left was already customary in the didactic literature for violin of the previous century.<sup>6</sup>

Although Rolla's solfèges for violin are ordinarily only a few bars long, they are genuine compositions, with their own characteristic styles. Indeed the composer clearly indicates, at the beginning of each solfège, its tempo and expressive character, the most frequent being «Tempo di Minuetto», «Romanza» and «Andantino». Even though each solfège has its own style, articulation and technical characteristics, they all share the same formal structure in two parts, each ending with a repeat.

The number of twenty-four solfèges in Rolla's collection may lead one to expect a tonal plan that, starting from the key of C major, would encompass gradually all of the other major and minor keys of the chromatic scale. However, the choice of successive tonalities is instead inspired by a clear underlying didactic principle: C major and minor; D major and minor; E flat major and minor; E major and minor; G major and minor; A major and minor; F major and minor; B flat major and minor; B major and minor; F sharp major and minor; C sharp major; D flat major; A flat major; C sharp minor. Noticeably, the key of G sharp minor (or A flat minor) is missing. Conversely, the composer prefers to construct two separate exercises for the homologous keys of C sharp major and D flat major. It seems plausible to

infer that the author was not so much concerned with ordering the scales and solfèges (which begin from the open-string keys) according to their progressive technical difficulty as with exploring the various characters (*affects*, *affetti* or *Stimmungen*) ascribed to the different tonalities.

Only five of the scales contain an explicit tempo indication (those in 3/4, 6/8, 2/4, 9/8, and 2/2), while the others, which lack such an indication, are exclusively in 4/4 or 2/2. The function of these scales is undoubtedly to aid and consolidate accurate intonation: the first violin plays the notes of the scale while the second provides a counterpoint with prepared dissonances that are regularly resolved. The pupil then moves on to perform the corresponding solfège, fully exploring the expressive qualities of a particular key and tackling, with each piece, a different technical difficulty, concerning both the intonation and the articulation. Rolla's solfèges, indeed, represent a compendium of solutions of violin technique, presented in order of increasing difficulty. Moreover, as short characteristic pieces, these solfèges constitute a summary of the stylistic traits that were emerging and asserting themselves in violin writing at the beginning of the nineteenth century. The various difficulties which the pupil is required to overcome are always presented within a specific music structure where each new technical problem is part of a clear expressive context, with great care given to dynamics and to the character of the piece. Technical difficulties are arranged in progressive order.

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where it had been imported from the early 18<sup>th</sup>-century Neapolitan School tradition. Indeed in 1772 Bêche and Levesque published in Paris, *Solfèges d'Italie avec la basse chiffrée composés par Léo, Durante, Scarlatti, Hasse, Porpora, Mazzoni, Caraffa, David Perez etc. recueillis par les sieurs Levesque et Bêche* (Paris, Le Duc, 1772). This collection contained numerous solfèges by Leonardo Leo, Francesco Durante, Alessandro Scarlatti, Nicola Porpora and many other Neapolitan masters. See Sylvie Mamy, "L'importation des solfèges italiens en France à la fin du XVIII<sup>e</sup> siècle", in Maria Teresa Muraro (ed.), *L'opera tra Venezia e Parigi* (Florence: Olschki 1988, vol. I), pp. 67-89 and Luca Aversano, "Struttura e principi della didattica del violino nel Settecento italiano", in Enrico Careri and Markus Engelhardt (eds.), *Italienische Instrumentalmusik des 18. Jahrhunderts. Alte und neue Protagonisten* (Laaber: Laaber Verlag 2002; *Analecta musicologica*, 32), pp. 267-288.

6] See Aversano, "Struttura e principi della didattica del violino", p. 279.

# Apparatus

## Editorial Criteria

Slurs, fingerings and dynamics are those of the first print. For ease of consultation, the word ‘major’ has been added to the titles of the major keys scales (e.g. *Scale in C* has been changed to *Scale in C major*). In the minor keys scales, ‘minor third’ has been changed to ‘minor’ (e.g. *Scale in A minor third* has become *Scale in A minor*). The word *Segue* in square brackets has been added whenever the continuation of a particular pattern of articulation was left to the performer. Dynamic markings have been replaced in accord with modern usage.

cres.	cresc
f.	<i>f</i>
dol.	dolce
mf.	<i>mf.</i>
sf.	<i>sf</i>
stac.	Staccato

Tempo abbreviations have been expanded.

and.no	andantino
and.te	andante
all.°	allegro

## Sources

The collection *Ventiquattro Scale per il Violino ed altrettanti piccoli solfeggi* was published by Ricordi in Milan at the beginning of 1814.<sup>7</sup> As the autograph manuscript is not extant, this critical edition is based on the first printed edition, which consists of a score (first violin and second violin) of twenty-five pages measuring 35 by 25 cm and marked with the edition number 158. The title page reads: «Ventiquattro Scale | per il Violino | ed altrettanti piccoli Solfeggi progressivi con | l’accompagnamento di altro Violino | Composte, e Dedicato | agli allievi del R. Conservatorio di Milano | da | Alessandro Rolla | Primo Violino della Camera e Capella di S.M. il Re d’Italia | Maestro nel R. Conser-

vatorio suddetto e Direttore d’Orchestra | al R. Teatro alla Scala | Milano | Prezzo L. 5. I.e | Presso il Negoziante di Musica Giovanni Ricordi Editore del | R. Conservatorio; nella Cont.a di S. Margherita al N.° 1065.». Also on the title-page, on the left-hand side: «Proprietà dell’Editore | N. 158»; and, on the right-hand side: «Deposte alla Bibl.a R. | Opera». Following the title-page there is this *Note to the Reader*: «In order to satisfy the wishes of many professional players and amateurs, the Author has agreed to have these scales printed before a method that will follow shortly, together with twenty-four progressive lessons». Further down there is the declaration of the Conservatoire’s Professors and of its director Asioli, dated 18 October 1813, concerning the adoption of the scales as a teaching method:

In conformity with the rules, the Professors of the Conservatoire gathered to examine the Twenty-four scales for violin specifically composed by Professor ROLLA to serve in the training of the pupils of this establishment. They found them to be not only excellent in form, but also truly useful to anyone who may wish to study the said instrument. Therefore, they have adopted them by general consensus as a basic didactic text for the pupils of the Conservatoire.

Signed: V. Federici, A. Secchi, L. Rezzoli, P.Ray, B. Neri, G. Piantanida, G. Spurioni, G. Adami, G. Andreoli.

In absence of the Director of the Royal Conservatoire

In conformity with the rules, the Censor, having acknowledged the unanimous vote of the professors in favour of the adoption of the twenty-four scales for violin specifically composed by Professor ROLLA for the pupils of the Conservatoire, decrees that the aforementioned scales be used as a basic method in the violin school.

B. Asioli, Censor

The edition can be ascribed to the first days of 1814, since the date 1814 appears in Ricordi’s inventory registers.<sup>8</sup> Ricordi advertised its publication both in the *Corriere milanese* (12th January 1814) and in the *Corriere delle dame* (29th January 1814). This critical edition is based on the copy preserved at Milan’s Conservatoire (I-Mc) with the shelf mark NOSE.H.135. Other copies are preserved in several music libraries.<sup>9</sup> Ricordi published

7] On the individual features of the different editions of the *Ventiquattro scale*, see Licia Sirch, “Per una storia bibliografica delle edizioni musicali di Alessandro Rolla. Alcuni casi significativi”, in Dellaborra (ed.), *Alessandro Rolla (1757-1841)*, p. 83-112: 93-94 and table 7 a-b-c-d.

8] See Agostina Zecca Laterza, *Il catalogo numerico Ricordi 1857 con date e indici*, I (Rome: Nuovo Istituto Editoriale Italiano 1984), p. 6.

9] For an overview of the sources of the first two editions of the *Ventiquattro Scale per il Violino*, BI 239, cfr. Luigi Alberto Bianchi - Luigi Inza-



a «second edition» consisting of twenty-five pages measuring 34 by 26 cm. with the same publication number 158. Its title-page recites: «Ventiquattro Scale | Per il Violino | Ed altrettanti piccoli Solfeggi progressivi | con l'accompagnamento di altro Violino | dedicate | Agli Allievi | dell'I.R. Conservatorio di Milano | da | Alessandro Rolla | Primo Violino Direttore dell'Orchestra all'I.R. Teatro alla Scala | e Maestro nell'I.R. Conservatorio sud-detto | Milano | Presso Gio. Ricordi ed in Firenze presso Gio. Ricordi e C.° | II<sup>a</sup> Edizione». The following indications are added: on the left-hand side, «Prop. dell'editore | 158»; on the right-hand side: «Dep. all'I.R. Bibl.<sup>a</sup> | Fr. 5». Rolla's titles (Director of the I.R. theatre and Professor at the I. R. Conservatoire) allow us to date the edition to the period after the return of the Austrians to Milan, while the editorial notes, with the mention of Ricordi's shop in Florence, suggest a date towards the end of the second decade of the nineteenth century.<sup>10</sup> The first and second editions have been collated and divergent readings are listed in the Variants and Notes below. A German edition appeared shortly after the first Milanese edition, announced in the *Intelligenz Blatt* of the *Allgemeine musikalische Zeitung* n. IV, April 1815, among the *Neue Musikalien* published by Breitkopf & Härtel «vom Michael 1814 bis Ostern 1815». This edition (RISM A/1 R/RR2041; edition number 2148) is preserved in several libraries<sup>11</sup> and was certainly the result of an agreement with Ricordi, since the title-page is in Italian and has the same lay-out as that of the Italian edition. It is, nevertheless, a separate edition, clearly parallel to the first Milanese one.<sup>12</sup> Rolla's collection of scales also enjoyed

a certain degree of popularity in following years: an edition of it was published in Novara by the Società Calcografica Musicale di Francesco Artaria (edition number 67), while Ricordi issued a reprint in about 1860 (edition number 32322), followed by a «new edition, reviewed, corrected and fingered by E. Pinelli» (edition number 103808) in 1901.

### Variants and Notes

Readings in the sources that are not in the edition are listed as follows: bar number, part(s), relevant symbol placement inside the bar, counting both notes and rests, original reading and/or comment. All the alternative readings belong to the «second edition».

N. 2, scale, b. 14, v12, 1: staccato

N. 3, scale, b. 12, v11, 1: first finger; b. 13, v11, 1: second finger; b. 14, v11, 1: third finger; b. 15, 1: fourth finger; b. 16, v11, 1: third finger; b. 17, v11, 1: second finger; b. 18, v11, 1: first finger; b. 19, v11, 1: fourth or second finger; b. 20. v11, 1: first or third finger; b. 21, v11, 1: second finger; b. 22, v11, 1: first finger

N. 4, scale, b. 12, v11, 1: first finger; b. 13, v11, 1: second finger; b. 14, v11, 1: third finger; b. 15, v11, 1: fourth finger

N. 10, scale, bb. 2, 4, v12: legato

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ghi, *Alessandro Rolla, catalogo tematico delle opere* (Milan: Nuove edizioni 1981), p. 154-162 and *Alessandro Rolla. Catalogo tematico in rete*, ed. by Pietro Zappalà (Supervisor), Paolo Giorgi, Giuseppe Bonavita, Gabriella Cioffi, Mariateresa Dellaborra and Nicolò Ferrari; to be found at [www.rolla.lim.di.unimi.it](http://www.rolla.lim.di.unimi.it).

10] See Bianca Maria Antolini, «Ricordi», in B.M. Antolini (ed.), *Dizionario degli editori musicali italiani 1750-1930* (Pisa: ETS 2000), pp. 286-313: 289-90.

11] See *Alessandro Rolla. Catalogo tematico in rete*, ed. by Pietro Zappalà.

12] Sirch, «Per una storia bibliografica delle edizioni musicali di Alessandro Rolla», p. 94.



N. 1. Scala in do maggiore

Musical notation for the first system of the scale in C major, measures 1-7. The first violin part consists of whole notes: C4, D4, E4, F4, G4, A4, B4. The second violin part consists of eighth notes: C4, D4, E4, F4, G4, A4, B4. A 'segue' bracket is placed over the first two measures.

Musical notation for the second system of the scale in C major, measures 8-14. The first violin part consists of whole notes: C5, D5, E5, F5, G5, A5, B5. The second violin part consists of eighth notes: C4, D4, E4, F4, G4, A4, B4. Measure numbers 8, 1, and 2 are indicated above the first violin staff.

Musical notation for the third system of the scale in C major, measures 15-21. The first violin part consists of whole notes: C5, D5, E5, F5, G5, A5, B5. The second violin part consists of eighth notes: C4, D4, E4, F4, G4, A4, B4. Measure number 15 is indicated above the first violin staff.

Musical notation for the fourth system of the scale in C major, measures 22-28. The first violin part consists of whole notes: C5, D5, E5, F5, G5, A5, B5. The second violin part consists of eighth notes: C4, D4, E4, F4, G4, A4, B4. Measure number 22 is indicated above the first violin staff.

Tempo di Minuetto

Musical notation for the first system of the Minuetto, measures 1-8. The piece is in 3/4 time. The first violin part features a melody with slurs and accents, marked with a piano (*p*) dynamic. The second violin part provides a rhythmic accompaniment with eighth notes. Measure numbers 4 and 4 are indicated above the first violin staff.

Musical notation for the second system of the Minuetto, measures 9-16. The first violin part continues the melody with slurs and accents, marked with a piano (*p*) dynamic. The second violin part continues the accompaniment. Measure numbers 9 and 4 are indicated above the first violin staff.

N. 2. Scala in do minore

First system of musical notation, measures 1-7. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation, measures 8-14. Measure 8 is marked with a '1' above the staff, indicating the first finger. The notation continues with the same melodic and accompanimental lines.

Third system of musical notation, measures 15-22. The notation continues with the same melodic and accompanimental lines.

Fourth system of musical notation, measures 23-29. The notation concludes the scale exercise with a final cadence.

**Allegretto non troppo**

First system of musical notation for the 'Allegretto non troppo' exercise, measures 1-8. The key signature is two flats, and the time signature is 2/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure is marked with a piano (*p*) dynamic, and the eighth measure is marked with a forte (*f*) dynamic. The system ends with a double bar line and the word '[segue]' above the staff.

Second system of musical notation for the 'Allegretto non troppo' exercise, measures 9-16. The notation continues with the same melodic and accompanimental lines. The first measure is marked with a piano (*p*) dynamic. The system ends with a double bar line and the word '[segue]' above the staff.



### N. 3. Scala in re maggiore

First system of musical notation for the scale exercise. It consists of two staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand plays a series of whole notes, while the left hand plays a series of eighth notes. A measure rest of 4 is indicated above the right staff.

Second system of musical notation. Similar to the first system, with two staves in treble clef, key signature of two sharps, and common time. The right hand continues with whole notes and the left hand with eighth notes. A measure rest of 4 is indicated above the right staff.

Third system of musical notation. Similar to the previous systems, with two staves in treble clef, key signature of two sharps, and common time. The right hand continues with whole notes and the left hand with eighth notes. A measure rest of 4 is indicated above the right staff.

Fourth system of musical notation. Similar to the previous systems, with two staves in treble clef, key signature of two sharps, and common time. The right hand continues with whole notes and the left hand with eighth notes. A measure rest of 4 is indicated above the right staff.

### Andantino

First system of musical notation for the Andantino section. It consists of two staves in treble clef with a key signature of two sharps and a 3/4 time signature. The right hand plays a series of eighth notes with accents, and the left hand plays a series of eighth notes. Dynamics include *p* and *sf*.

Second system of musical notation for the Andantino section. Similar to the first system, with two staves in treble clef, key signature of two sharps, and 3/4 time. The right hand continues with eighth notes and the left hand with eighth notes. Dynamics include *p* and *sf*.

N. 4. Scala in re minore

First system of musical notation, measures 1-6. The right hand plays a series of whole notes: D4, E4, F4, G4, A4, B4. The left hand plays a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C4, D4.

Second system of musical notation, measures 7-12. The right hand continues with whole notes: C5, B4, A4, G4, F4, E4, D4. The left hand continues with eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4.

Third system of musical notation, measures 13-17. The right hand continues with whole notes: C5, B4, A4, G4, F4, E4, D4. The left hand continues with eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4.

Fourth system of musical notation, measures 18-23. The right hand continues with whole notes: C5, B4, A4, G4, F4, E4, D4. The left hand continues with eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4.

Fifth system of musical notation, measures 24-28. The right hand continues with whole notes: C5, B4, A4, G4, F4, E4, D4. The left hand continues with eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4.

Andantino

First system of musical notation for the Andantino section, measures 1-6. The right hand plays a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand plays a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Second system of musical notation for the Andantino section, measures 7-12. The right hand plays a series of eighth notes: C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4. The left hand plays a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4.



# N. 5. Scala in mi $\flat$ maggiore

Musical score for N. 5. Scala in mi $\flat$  maggiore. The score is written in treble and bass clefs, 2/4 time signature, and consists of five systems of two staves each. The key signature has two flats (B $\flat$  and E $\flat$ ). The first system (measures 1-5) shows the beginning of the scale. The second system (measures 6-11) continues the scale with fingerings (1) indicated. The third system (measures 12-17) continues the scale. The fourth system (measures 18-23) continues the scale with a triplet (3) in measure 23. The fifth system (measures 24-29) concludes the scale with a final cadence.

## Andantino mosso

Musical score for Andantino mosso. The score is written in treble and bass clefs, 6/8 time signature, and consists of three systems of two staves each. The key signature has two flats (B $\flat$  and E $\flat$ ). The first system (measures 1-4) begins with a piano (*p.*) dynamic and includes a forte (*sf*) dynamic. The second system (measures 5-11) includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The third system (measures 12-18) includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The score concludes with a final cadence.

N. 6. Scala in mi $\flat$  minore

First system of musical notation for the scale in E-flat minor, measures 1-7. The right hand plays a series of half notes: E-flat, D-flat, C, B-flat, A-flat, G, F, E-flat. The left hand plays a series of eighth notes: E-flat, D-flat, C, B-flat, A-flat, G, F, E-flat.

Second system of musical notation for the scale in E-flat minor, measures 8-14. The right hand continues with half notes: D-flat, C, B-flat, A-flat, G, F, E-flat, D-flat. The left hand continues with eighth notes: D-flat, C, B-flat, A-flat, G, F, E-flat, D-flat.

Third system of musical notation for the scale in E-flat minor, measures 15-21. The right hand continues with half notes: C, B-flat, A-flat, G, F, E-flat, D-flat, C. The left hand continues with eighth notes: C, B-flat, A-flat, G, F, E-flat, D-flat, C.

Fourth system of musical notation for the scale in E-flat minor, measures 22-28. The right hand continues with half notes: B-flat, A-flat, G, F, E-flat, D-flat, C, B-flat. The left hand continues with eighth notes: B-flat, A-flat, G, F, E-flat, D-flat, C, B-flat.

Allegretto

First system of musical notation for the Allegretto piece, measures 1-5. The right hand plays a series of eighth notes: E-flat, D-flat, C, B-flat, A-flat, G, F, E-flat. The left hand plays a series of quarter notes: E-flat, D-flat, C, B-flat.

Second system of musical notation for the Allegretto piece, measures 6-11. The right hand continues with eighth notes: D-flat, C, B-flat, A-flat, G, F, E-flat, D-flat. The left hand continues with quarter notes: D-flat, C, B-flat, A-flat.

Third system of musical notation for the Allegretto piece, measures 12-17. The right hand continues with eighth notes: C, B-flat, A-flat, G, F, E-flat, D-flat, C. The left hand continues with quarter notes: C, B-flat, A-flat, G.



N. 7. Scala in mi maggiore

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a series of whole notes: C5, D5, E5, F#5, G5, A5, B5, and C6. The bottom staff is a bass clef with the same key signature and time signature. It contains a series of eighth notes: C4, D4, E4, F#4, G4, A4, B4, and C5. This is followed by a series of eighth notes in the right hand: C5, D5, E5, F#5, G5, A5, B5, and C6. The system ends with a double bar line.

Allegretto

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It starts with a *mf* dynamic marking. The first four measures contain chords: C5, D5, E5, and F#5. The fifth measure contains a chord of G5 and A5. The sixth measure contains a chord of B5 and C6. The seventh measure contains a chord of C6 and D6. The eighth measure contains a chord of E6 and F#6. The bottom staff is a bass clef with the same key signature and time signature. It contains a series of eighth notes: C4, D4, E4, F#4, G4, A4, B4, and C5. This is followed by a series of eighth notes in the right hand: C5, D5, E5, F#5, G5, A5, B5, and C6. The system ends with a double bar line.



N. 8. Scala in mi minore

Musical score for N. 8. Scala in mi minore, measures 1-24. The score is written in G minor (one sharp, F#) and common time (C). It consists of five systems of two staves each. The first system (measures 1-5) shows the right hand playing a series of whole notes (G, A, B, C, D, E, F, G) and the left hand playing a series of eighth notes (G, A, B, C, D, E, F, G). The second system (measures 6-11) continues the right hand with whole notes and the left hand with eighth notes. The third system (measures 12-17) shows the right hand playing a series of whole notes (G, A, B, C, D, E, F, G) and the left hand playing a series of eighth notes. The fourth system (measures 18-23) continues the right hand with whole notes and the left hand with eighth notes. The fifth system (measures 24) shows the right hand playing a series of whole notes (G, A, B, C, D, E, F, G) and the left hand playing a series of eighth notes. The score includes fingerings (1, 2, 3) and a dynamic marking of *p* at the end.

Allegretto

Musical score for Allegretto, measures 1-12. The score is written in G minor (one sharp, F#) and 2/4 time. It consists of three systems of two staves each. The first system (measures 1-4) shows the right hand playing a series of eighth notes (G, A, B, C, D, E, F, G) and the left hand playing a series of eighth notes (G, A, B, C, D, E, F, G). The second system (measures 5-11) continues the right hand with eighth notes and the left hand with eighth notes. The third system (measures 12) shows the right hand playing a series of eighth notes (G, A, B, C, D, E, F, G) and the left hand playing a series of eighth notes. The score includes fingerings (1, 2) and a dynamic marking of *p* at the end.



N. 9. Scala in sol maggiore

Musical score for N. 9. Scala in sol maggiore. The score is written in G major (one sharp) and common time. It consists of five systems of two staves each. The first system starts with a treble clef and a key signature of one sharp. The melody is written in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in the right hand.

Allegretto comodo

Musical score for Allegretto comodo. The score is written in G major (one sharp) and 2/4 time. It consists of three systems of two staves each. The first system starts with a treble clef and a key signature of one sharp. The melody is written in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in the right hand.

N. 10. Scala in sol minore

First system of musical notation, measures 1-10. The music is in G minor (one flat) and 3/4 time. The upper staff contains a melodic line with dotted rhythms and a final sixteenth-note flourish. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 11-19. The melodic line continues with dotted rhythms and a final sixteenth-note flourish. The accompaniment features a steady eighth-note pattern in the left hand.

Third system of musical notation, measures 20-26. The melodic line continues with dotted rhythms and a final sixteenth-note flourish. The accompaniment features a steady eighth-note pattern in the left hand.

Fourth system of musical notation, measures 27-34. The melodic line continues with dotted rhythms and a final sixteenth-note flourish. The accompaniment features a steady eighth-note pattern in the left hand.

Romanza

First system of musical notation for the Romanza piece, measures 1-6. The music is in G minor and common time. The upper staff has a melodic line with slurs and dynamics *p*, *sfz*, and *p*. The lower staff has a rhythmic accompaniment.

Second system of musical notation for the Romanza piece, measures 7-11. The melodic line continues with slurs and dynamics *p*. The accompaniment features a steady eighth-note pattern in the left hand.

Third system of musical notation for the Romanza piece, measures 12-16. The melodic line continues with slurs and dynamics *p*, *sfz*, and *p*. The accompaniment features a steady eighth-note pattern in the left hand.

N. 11. Scala in la maggiore

Musical score for N. 11. Scala in la maggiore. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It consists of five systems of two staves each. The first system starts with a whole note chord in the right hand and a triplet of eighth notes in the left hand. The second system continues with a melodic line in the right hand and a triplet of eighth notes in the left hand. The third system features a melodic line in the right hand and a series of eighth notes in the left hand, marked with *sfz*. The fourth system continues with a melodic line in the right hand and eighth notes in the left hand, also marked with *sfz*. The fifth system concludes with a melodic line in the right hand and eighth notes in the left hand.

Tempo di minuetto

Musical score for Tempo di minuetto. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of three systems of two staves each. The first system starts with a melodic line in the right hand marked *dolce* and a bass line in the left hand. The second system continues with a melodic line in the right hand marked *p* and a bass line in the left hand. The third system concludes with a melodic line in the right hand marked *p* and a bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

# N. 12. Scala in la minore

Measures 1-4 of the scale in A minor. The right hand plays a simple harmonic accompaniment with quarter notes, while the left hand plays a more complex rhythmic pattern with eighth and sixteenth notes.

Measures 5-8 of the scale in A minor. The right hand continues with quarter notes, and the left hand features intricate sixteenth-note patterns.

Measures 9-12 of the scale in A minor. The right hand plays half notes, and the left hand continues with complex sixteenth-note figures.

Measures 13-16 of the scale in A minor. The right hand plays quarter notes, and the left hand features a mix of eighth and sixteenth notes.

Measures 17-20 of the scale in A minor. The right hand plays quarter notes, and the left hand continues with complex sixteenth-note patterns.

Measures 21-24 of the scale in A minor. The right hand plays quarter notes, and the left hand features complex sixteenth-note patterns with triplets and a 3/4 triplet.

Measures 25-28 of the scale in A minor. The right hand plays quarter notes, and the left hand continues with complex sixteenth-note patterns.



Tempo di polacca

Musical score for 'Tempo di polacca' in 3/4 time. The score is written for piano and includes dynamic markings such as *p*, *sfz*, and *f*. It features various musical notations including slurs, accents, and fingerings (0, 1, 2). The piece is divided into measures, with measure numbers 6, 10, and 14 indicated. The key signature has one sharp (F#).

N. 13. Scala in fa maggiore

Musical score for 'Scala in fa maggiore' (Scale in F major) in common time (C). The score is written for piano and includes dynamic markings such as *f*. It features various musical notations including slurs, accents, and fingerings (1). The piece is divided into measures, with measure numbers 5 and 9 indicated. The key signature has two flats (Bb, Eb).

13

17

21

25

Romanza Andantino

3

7

12



N. 14. Scala in fa minore

First system of musical notation, measures 1-5. The key signature is F minor (three flats). The melody is in the upper voice, and the bass line is in the lower voice.

Second system of musical notation, measures 6-11. The melody continues in the upper voice, and the bass line provides harmonic support.

Third system of musical notation, measures 12-17. The melody continues in the upper voice, and the bass line provides harmonic support.

Fourth system of musical notation, measures 18-23. The melody continues in the upper voice, and the bass line provides harmonic support.

Fifth system of musical notation, measures 24-29. The melody continues in the upper voice, and the bass line provides harmonic support.

**Allegretto**

First system of musical notation for the Allegretto section, measures 1-4. The key signature is F minor. The tempo is marked Allegretto. The melody is in the upper voice, and the bass line is in the lower voice.

Second system of musical notation for the Allegretto section, measures 5-8. The melody continues in the upper voice, and the bass line provides harmonic support.

Measures 9-12 of a musical piece. The score is in 2/4 time and features a treble and bass clef. The melody in the treble clef consists of eighth and sixteenth notes with slurs. The bass clef accompaniment features a steady eighth-note pattern.

Measures 13-16 of a musical piece. The score continues with the same notation as the previous system. Measures 14 and 15 include accents (>) over the notes. Measure 16 ends with a double bar line and repeat dots.

N. 15. Scala in si♭ maggiore

Measures 1-4 of exercise N. 15. The score is in 2/4 time and features a treble and bass clef. The melody in the treble clef consists of quarter notes with slurs. The bass clef accompaniment features a steady eighth-note pattern.

Measures 5-8 of exercise N. 15. The score continues with the same notation as the previous system. Measure 8 includes a second ending bracket.

Measures 9-12 of exercise N. 15. The score continues with the same notation as the previous system. Measure 10 includes a first ending bracket. Measure 12 ends with a double bar line and repeat dots.

Measures 13-16 of exercise N. 15. The score continues with the same notation as the previous system. Measure 16 ends with a double bar line and repeat dots.

Measures 17-20 of exercise N. 15. The score continues with the same notation as the previous system. Measure 20 ends with a double bar line and repeat dots.



21

25

Andante

*dolce* *sfz*

4

7

10

*sfz*

13



N. 16. Scala in si b minore

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef, starting with a whole note G4 and moving through the scale. The bottom three staves are accompaniment in bass clef, featuring a steady eighth-note bass line and chords. Measure numbers 8, 15, and 22 are indicated at the start of their respective staves.

Allegretto

The second system of the musical score consists of six staves. The top staff is a single melodic line in treble clef, featuring a more active eighth-note melody. The bottom five staves are accompaniment in bass clef, with a rhythmic pattern of eighth notes and chords. Measure numbers 9, 16, and 24 are indicated at the start of their respective staves. Dynamic markings *p* and *f* are present in the lower staves.

# N. 17. Scala in si maggiore

Andantino

4 1

6 4 4

12 4

18 4 [segue] [segue]

24 4

Allegretto

*mf* 2 4 4

1 1 1

*sfz*

7 1 1 1

*f* *p*

12 3 1 1

*cresc.*



N. 18. Scala in si minore

First system of musical notation for the scale in B minor, measures 1-7. The right hand plays a series of half notes: B, C, D, E, F, G, A, B. The left hand plays a series of eighth notes: B, A, G, F, E, D, C, B.

Second system of musical notation for the scale in B minor, measures 8-14. The right hand continues with half notes: C, D, E, F, G, A, B, C. The left hand continues with eighth notes: B, A, G, F, E, D, C, B.

Third system of musical notation for the scale in B minor, measures 15-21. The right hand continues with half notes: D, E, F, G, A, B, C, D. The left hand continues with eighth notes: B, A, G, F, E, D, C, B.

Fourth system of musical notation for the scale in B minor, measures 22-28. The right hand continues with half notes: E, F, G, A, B, C, D, E. The left hand continues with eighth notes: B, A, G, F, E, D, C, B.

Romanza

First system of musical notation for the Romanza, measures 1-6. The right hand features a melodic line with slurs and accents, marked with *sfz* and *p*. The left hand provides a rhythmic accompaniment with eighth notes.

Second system of musical notation for the Romanza, measures 7-13. The right hand continues with slurs and accents, marked with *sfz* and *p*. The left hand continues with eighth notes.

Third system of musical notation for the Romanza, measures 14-20. The right hand continues with slurs and accents, marked with *sfz* and *p*. The left hand continues with eighth notes.



# N. 19. Scala in fa# maggiore

First system of musical notation, measures 1-5. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff contains whole notes, and the lower staff contains eighth notes.

Second system of musical notation, measures 6-11. The upper staff contains whole notes, and the lower staff contains eighth notes. Measure numbers 6, 7, 8, 9, 10, and 11 are indicated at the beginning of each measure.

Third system of musical notation, measures 12-17. The upper staff contains whole notes, and the lower staff contains eighth notes. Measure numbers 12, 13, 14, 15, 16, and 17 are indicated at the beginning of each measure.

Fourth system of musical notation, measures 18-23. The upper staff contains whole notes, and the lower staff contains eighth notes. Measure numbers 18, 19, 20, 21, 22, and 23 are indicated at the beginning of each measure.

Fifth system of musical notation, measures 24-29. The upper staff contains whole notes, and the lower staff contains eighth notes. Measure numbers 24, 25, 26, 27, 28, and 29 are indicated at the beginning of each measure.

## Romanza

First system of musical notation for the Romanza piece, measures 1-6. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff contains quarter notes, and the lower staff contains chords.

Second system of musical notation for the Romanza piece, measures 7-11. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff contains quarter notes, and the lower staff contains chords. Measure numbers 7, 8, 9, 10, and 11 are indicated at the beginning of each measure.

Third system of musical notation for the Romanza piece, measures 12-16. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff contains quarter notes, and the lower staff contains chords. Measure numbers 12, 13, 14, 15, and 16 are indicated at the beginning of each measure.



N. 20. Scala in fa# minore

Musical score for N. 20. Scala in fa# minore, measures 1-26. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of two staves: a melody line and a bass line. The melody line features a series of eighth and sixteenth notes, often grouped with slurs and accents. The bass line provides harmonic support with chords and moving lines. Measure numbers 6, 11, 16, and 21 are indicated at the start of their respective systems. The piece concludes with a double bar line at measure 26.

Andante

Musical score for Andante, measures 1-5. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of two staves: a melody line and a bass line. The melody line features a series of eighth and sixteenth notes, often grouped with slurs and accents. The bass line provides harmonic support with chords and moving lines. Measure numbers 1 and 5 are indicated at the start of their respective systems. Dynamic markings include *mf*, *sfz*, *f*, and *p*. The piece concludes with a double bar line at measure 5.

N. 21. Scala in do# maggiore

Allegro

N. 22. Scala in re $\flat$  maggiore

The first system of the musical score consists of two staves. The upper staff contains a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The lower staff contains a bass clef and a common time signature. It begins with a half note chord, followed by a series of eighth notes with slurs and accents, and ends with a half note chord.

The second system of the musical score consists of two staves. The upper staff contains a treble clef, a key signature of two flats, and a common time signature. It features a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The lower staff contains a bass clef and a common time signature. It begins with a half note chord, followed by a series of eighth notes with slurs and accents, and ends with a half note chord.

The third system of the musical score consists of two staves. The upper staff contains a treble clef, a key signature of two flats, and a common time signature. It features a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The lower staff contains a bass clef and a common time signature. It begins with a half note chord, followed by a series of eighth notes with slurs and accents, and ends with a half note chord.

The fourth system of the musical score consists of two staves. The upper staff contains a treble clef, a key signature of two flats, and a common time signature. It features a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The lower staff contains a bass clef and a common time signature. It begins with a half note chord, followed by a series of eighth notes with slurs and accents, and ends with a half note chord.

The fifth system of the musical score consists of two staves. The upper staff contains a treble clef, a key signature of two flats, and a common time signature. It features a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The lower staff contains a bass clef and a common time signature. It begins with a half note chord, followed by a series of eighth notes with slurs and accents, and ends with a half note chord.

The sixth system of the musical score consists of two staves. The upper staff contains a treble clef, a key signature of two flats, and a common time signature. It features a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The lower staff contains a bass clef and a common time signature. It begins with a half note chord, followed by a series of eighth notes with slurs and accents, and ends with a half note chord.

The seventh system of the musical score consists of two staves. The upper staff contains a treble clef, a key signature of two flats, and a common time signature. It features a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The lower staff contains a bass clef and a common time signature. It begins with a half note chord, followed by a series of eighth notes with slurs and accents, and ends with a half note chord.





22

25

Scozzese

6

12

18

25



# N. 23. Scala in la $\flat$ maggiore

Quarta e terza corda

5 terza e seconda

9 seconda e cantino

13

16

19

22

26

# Romanza

Musical score for 'Romanza' in 3/4 time, key of B-flat major. The score consists of four systems of two staves each. The first system includes fingerings 1 and 2. The second system includes a dynamic marking of *sfz*. The third system includes a dynamic marking of *p*. The fourth system includes fingerings 2 and 3. The piece concludes with a double bar line.

## N. 24. Scala in do# minore

Musical score for 'Scala in do# minore' in 3/4 time, key of D minor. The score consists of three systems of two staves each. The first system shows the beginning of the scale. The second system includes a dynamic marking of *p*. The third system includes a dynamic marking of *f*. The piece concludes with a double bar line.



18

24

**Allegretto**

4

7

10

14





Alessandro Rolla

**24 Scale per violino e 24 Solfeggi progressivi  
con accompagnamento di un secondo violino**

a cura di Paolo Sullo

Composte intorno al 1813 e date alle stampe nel 1814, le *24 Scale per violino e 24 Solfeggi progressivi con accompagnamento di un secondo violino* di Alessandro Rolla si inscrivono all'interno del processo di rinnovamento didattico avvenuto con la fondazione del Conservatorio di Milano, nel 1808, in cui Rolla rivestiva la carica di primo maestro di viola e violino. La raccolta è costituita da 24 differenti scale, composte per due violini, la cui parte superiore era affidata all'allievo, mentre quella inferiore all'insegnante. Ogni scala è seguita da un solfeggio, un breve brano caratteristico, che, secondo un ordine crescente di difficoltà, affronta diverse problematiche tecniche ed espressive, peculiari della scuola violinistica del XIX secolo.

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