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MASTERPIECES FOR THE VIOLIN
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PAGANINI
Op. 8

LE STREGHE
(THE WITCHES' DANCE)

EDITION FOR VIOLIN AND PIANO

(LICHTENBERG)

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NICCOLÒ PAGANINI

Op. 8

LE STREGHE

(THE WITCHES' DANCE)

FOR

VIOLIN

AND

ORCHESTRA (OR PIANO)

THE VIOLIN-PART EDITED AND FINGERED

BY

LEOPOLD LICHTENBERG

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR

BY

RICHARD ALDRICH

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NICCOLO PAGANINI



PAGANINI'S name is one that burns with a lustre peculiarly its own in the record of musical art in the nineteenth century. He represents the climax and the highest triumph of the virtuoso. Soon after the beginning of the nineteenth century came about what Dr. Hanslick calls a "new birth of the wandering musician," in the travelling virtuoso. Thalberg, Liszt, Chopin, Henselt, Clara Schumann, Döhler, Dreyschock, the pianists, and the violinists Spohr, Paganini, Vieuxtemps, Ole Bull, Lipinski, de Bériot, the 'cellist Servais, and still others, all appeared within a very few years of each other, contesting for the palm. Of all these, the most potent in his spell upon the public, the most mystifying in the magic of his wonderful technical powers, was Niccolò Paganini. With only one other of his kind was he comparable—Franz Liszt. But unlike him, Paganini lacked a high and truly musical gift. His powers were chiefly comprised in his marvellous mastery of the violin, and in the effects he obtained upon it, before him unheard of and unimagined. His compositions have a certain originality and charm, and many of them still appeal to violinists of the virtuoso style, and through them to the public; they exploit, naturally, the brilliancy and novelty of the technical devices that he introduced and that have become famous.

Paganini was born at Genoa, Italy, February 18, 1784. His father was a petty shopkeeper, uneducated, but fond of music, and a performer on the mandolin. The young Niccolò, like most who have made a great mark in music, early showed evidence of his genius, and his father took steps to develop it, forcing his talent, in fact, with the greatest roughness and severity. He studied at first under local teachers. He had made much progress by the time he was six years old, and when he was eight he wrote a sonata. His master made him play a new concerto in church every Sunday, and at the age of nine years he made his first appearance at a concert. Then he was sent to Ghiretti and Alexander Rolla, of Parma. He even then began to experiment with new effects, new methods, new technical devices, and devoted himself to practice with a veritable frenzy. He made his first concert tour in neighboring Lombardy cities when he was thirteen years old, and laid there the foundation of a reputation that never ceased growing during his lifetime.

He speedily entered upon a checkered and adventurous career, in which his artistic successes were mingled with dissipations of all sorts, especially with a passion for gambling. For some years he experienced the strangest vicissitudes of mood, sometimes giving up the violin for the guitar for months at a time, sometimes devoting

himself exclusively to amateur agriculture. But he finally began his concert tours again, which he kept up in Italy with constantly increasing success, to the admiration and bewilderment of the public. In 1828 he left Italy for the first time, and appeared in Vienna. The contemporary accounts exhaust the resources of language to describe the delirium of excitement and wonder into which his performances threw the whole city. During his long stay in the Austrian capital, he was honored in every possible way, official and unofficial. His progress through the cities of Germany was similar in kind. He reached Paris in 1831, where his success was quite as great. Only in England was he received somewhat coldly, and his business methods aroused opposition; but his pecuniary gains were enormous.

The winter of 1833 he spent in Paris; one fruit of his sojourn was the symphony with viola obbligato, "Harold in Italy," which Berlioz wrote for him at his suggestion. In 1834 he returned to Italy, where he had invested his great earnings in landed estates. The final chapter of his life was a miserable end to his brilliant career; it was unfolded in France between 1836 and 1840. He joined with a firm of speculators in the building of a club house, called the Casino Paganini, in Paris, nominally for musical entertainments, really for gambling. The government refused it a license; the concerts failed to pay. He hurried to Paris to save the venture by performing at them himself, but he was too ill to play. The company collapsed; he was sued for 50,000 francs, which he had to pay under pain of arrest. As the sentence was about to be executed upon him, he died of laryngeal consumption, on May 27, 1840, being at that time in Nice, in search of health.

Much has been written about the characteristics of Paganini's playing, which must have been much more than the mere trickery of a virtuoso. He seems to have had a fine though not very large tone, and an expressive cantilena; his intonation was unflinching, his rapidity on the fingerboard lightning-like, his bowing of the highest dexterity. He had such a command of double stops, harmonics, and double harmonics, as none other ever possessed. He introduced or revived a number of novel effects that long puzzled violinists, notably by tuning his instrument in unusual ways. His violent staccato, his frequent use of left-hand pizzicato passages, were peculiarities of his playing. One of his most noted feats was to play solos upon the G-string, which he tuned higher, and upon which, by the use of harmonics, he attained a compass of three octaves.

Paganini's influence upon the modern technique of his instrument and the development of its style was very great, comparable only with that of Liszt upon pianoforte playing. His compositions are not numerous. They include twenty-four caprices for violin solo, twelve sonatas, two concertos, in E flat and B minor, a "Moto Perpetuo," several sets of variations and three quartets for violin, viola, guitar and violoncello.

RICHARD ALDRICH.

Le Streghe.

Edited and fingered by
Leopold Lichtenberg.

The Witches' Dance.

N. PAGANINI. Op. 8. (Posth.)

The musical score is arranged in two systems. The first system includes a Violin part and a Piano part. The Violin part begins with a *Maestoso* tempo and a *Tutti* dynamic. The Piano part starts with a *mf* dynamic. The second system continues the Piano part with a *mezza voce* dynamic. The third system features a *f* dynamic in the Violin part and a *f* dynamic in the Piano part. The fourth system shows a *ff* dynamic in the Piano part. The fifth system concludes with a *ff* dynamic in the Piano part and a *p* dynamic in the Violin part. The score includes various musical notations such as slurs, accents, and dynamic markings.

Larghetto.

Solo

espr. e largam.

The musical score is written for a solo piano. It consists of a single melodic line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Larghetto'. The score is divided into several systems, each with a melodic line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *p* (piano), *f* (forte), and *f ad lib.* (forte ad libitum). Articulations such as slurs and accents are used throughout. The score includes first and second endings, with the second ending leading to a final cadence. The piece concludes with a fermata over the final chord.

Theme.
Andantino.
Solo

dolce
Andantino.
P
mf

Tutti
f

Solo
f

Più lento.
p dolce
ad lib.
Tutti
f a tempo
a tempo
p
ad lib. colla parte

Var. I.

First system of music. Treble clef: *mf legg.*, *f*, *p*, *f*, *p*. Bass clef: *p*. The system consists of two staves with a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs).

Second system of music. Treble clef: *f*, *p*, *f*. Bass clef: *p*. The system consists of two staves with a grand staff and a piano accompaniment.

Third system of music. Treble clef: *p*, *f*, *p*, *cresc.*. Bass clef: *p*. The system consists of two staves with a grand staff and a piano accompaniment.

Fourth system of music. Treble clef: *f*, *3*, *3*, *3*, *3*, *3*, *3*. Bass clef: *f*. The system consists of two staves with a grand staff and a piano accompaniment. It features complex rhythmic patterns and triplets.

Fifth system of music. Treble clef: *dim.*. Bass clef: *dim.*. The system consists of two staves with a grand staff and a piano accompaniment. It concludes with a double bar line and a 2/4 time signature.

Più lento. *dolce trem.* *ad lib.* *mf* Tempo I.

Più lento. *p* *colla parte* *p* Tempo I.

f *p* *f* *p* *cresc.* *f*

Var II. *legg.* *pizz.* *pizz.* *pizz.*

p

harm. *harm.* *harm.*

pizz. pizz. harm. pizz. pizz. harm.

pizz. harm. pizz. harm. Più lento. dolce

Più lento. *p*

Tempo I. harm.

Tempo I. *p*

colla parte

harm. pizz. pizz. harm. pizz.

Minore.

Più lento.

First system of musical notation for 'Minore.' It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a *vibrato* marking and a *dim.* (diminuendo) marking. The piano accompaniment is in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature. It starts with a *p* (piano) dynamic. The system concludes with a complex sixteenth-note passage in the vocal line, marked with three triplet symbols.

Second system of musical notation for 'Minore.' It continues the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand. The system ends with a final chord in the piano part.

Var. III.

largamente

Third system of musical notation, labeled 'Var. III.'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *largamente*. The piano accompaniment is in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature, marked *mf* (mezzo-forte). The piano part consists of block chords and simple bass notes.

Fourth system of musical notation for 'Var. III.'. The vocal line includes a *harm.* (harmonization) marking. The piano accompaniment includes a *p* (piano) dynamic marking. The system concludes with a final chord in the piano part.

First system of musical notation. The upper staff (treble clef) contains a melodic line with triplets and a trill. The lower staff (bass clef) contains a piano accompaniment with chords and eighth notes.

Second system of musical notation. The upper staff continues the melodic line with various intervals and a triplet. The lower staff continues the piano accompaniment.

Third system of musical notation. The upper staff begins with the instruction "Più lento." and "dolce trem." above the notes. The lower staff begins with "Più lento." and "p" (piano) above the notes, and "colla parte" above the notes in the second measure.

Fourth system of musical notation. The upper staff begins with the instruction "Tempo I." and "harm." above the notes. The lower staff begins with "Tempo I." and "p" (piano) above the notes.

Finale.
Allegretto.

The musical score is titled "Finale. Allegretto." and is set in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part features a steady bass line and chords. The vocal line includes various ornaments like mordents and grace notes. The score concludes with a fermata marked "hm." in the vocal line.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in a key with two sharps (D major) and a 3/4 time signature. The top staff features a complex melodic line with many sixteenth and thirty-second notes. The grand staff provides harmonic support with chords and bass lines.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system, with intricate melodic and harmonic development.

Third system of musical notation. This system includes performance markings: "harm." above the top staff, "dolce" below it, and "p" (piano) in the bass staff. The music shows a change in texture and dynamics.

Fourth system of musical notation. It includes the marking "harm." above the top staff and "b2" in the bass staff. The melodic line in the top staff is more active, while the bass staff has sustained chords.

Fifth system of musical notation, the final system on the page. It includes the marking "f" (forte) in the bass staff. The piece concludes with a final cadence in the grand staff. A stamp "520531" is visible at the bottom right of the system.

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