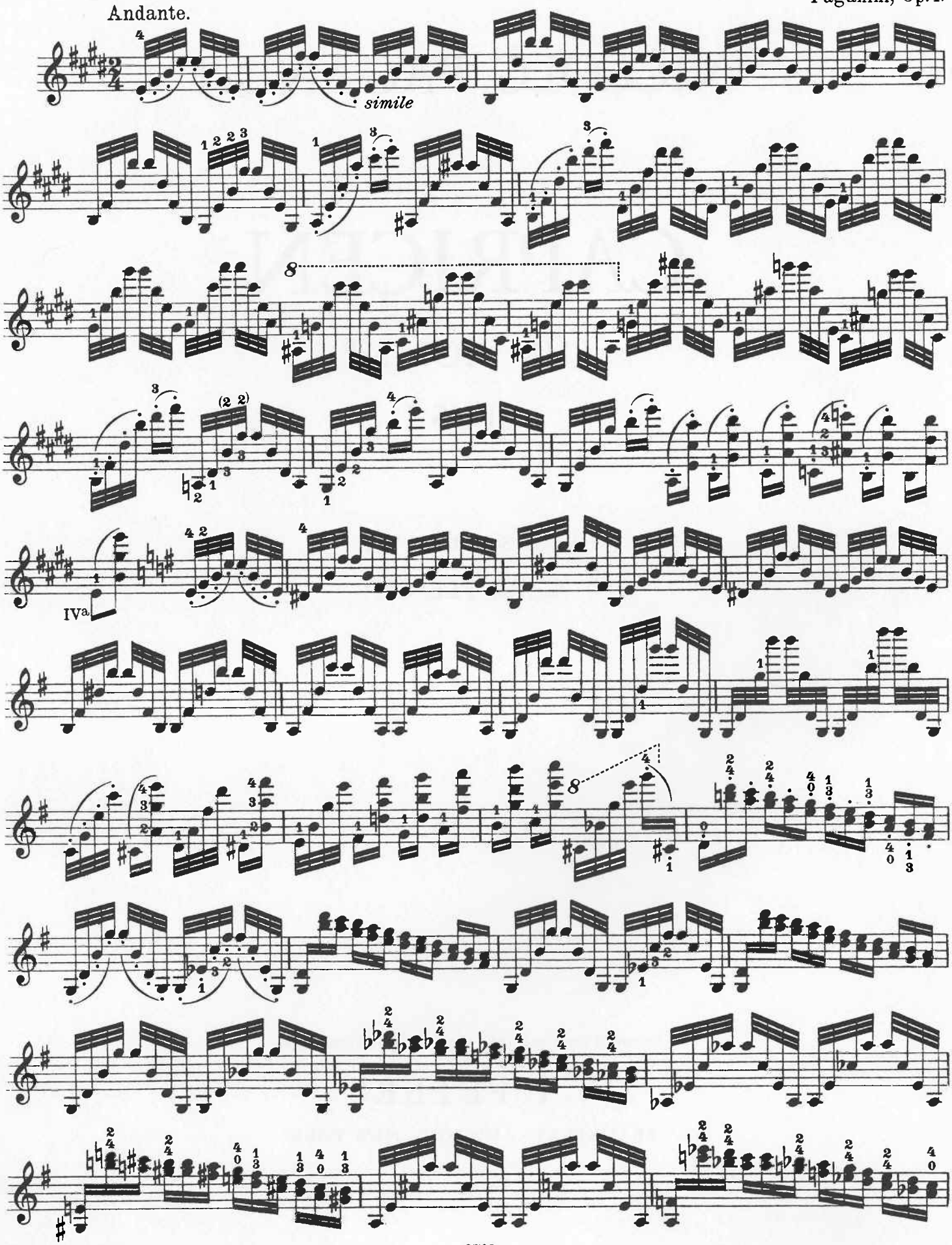
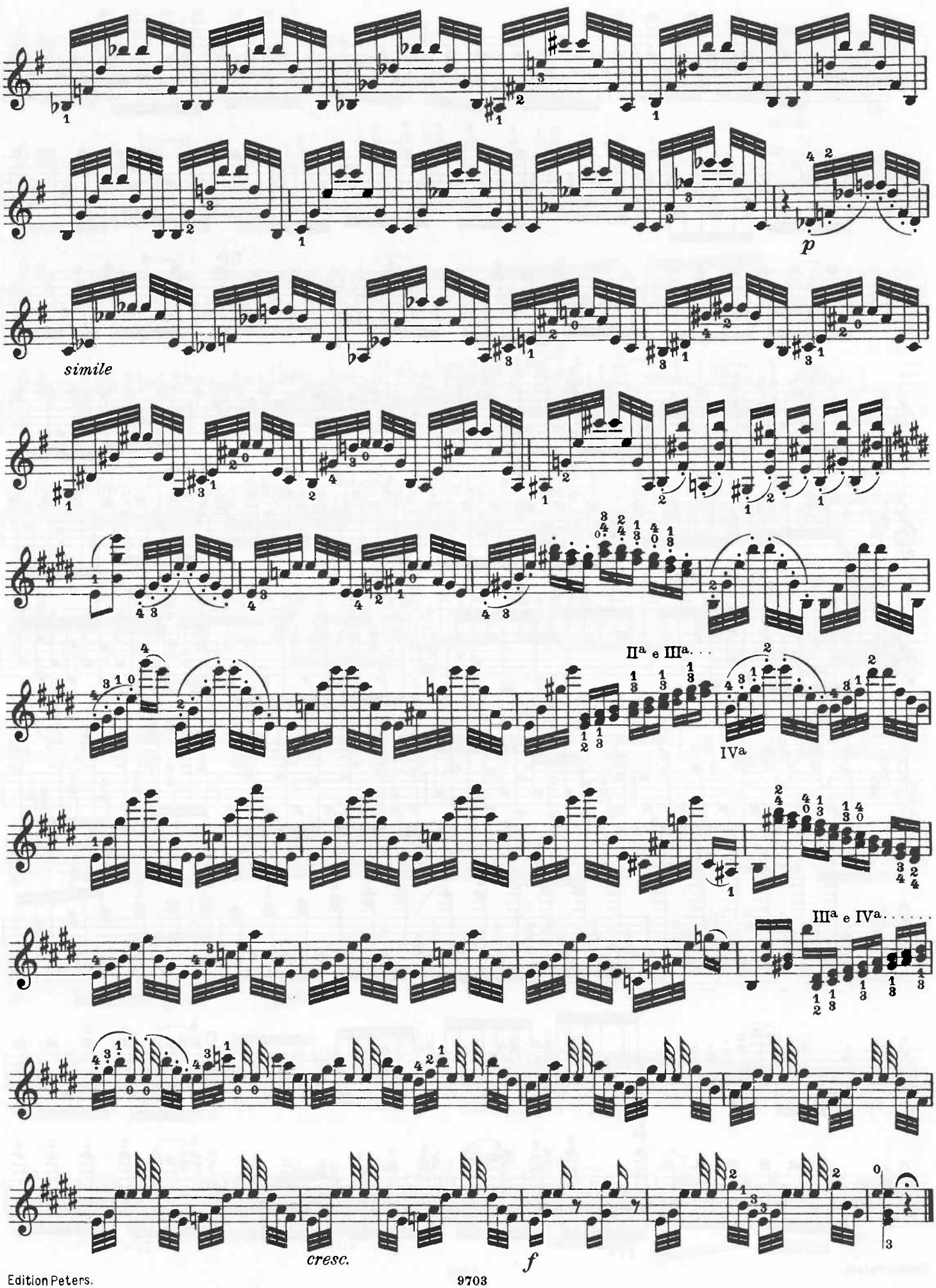
Fr. = Am Frosch - *au talon - at the nut.*
M. = Mitte - *au milieu - in the middle.*
Sp. = An der Spitze - *à la pointe - at the point.*

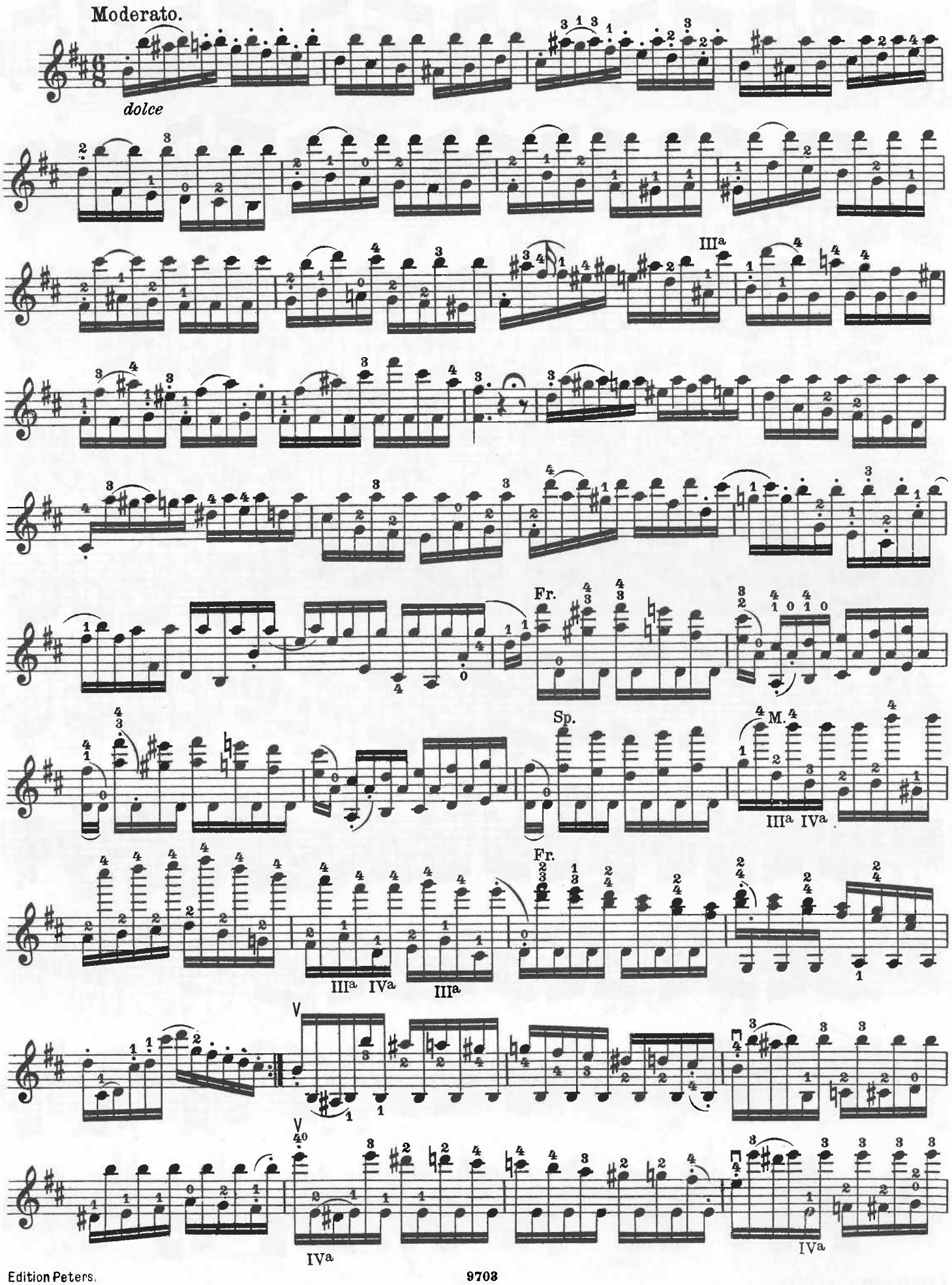
I.

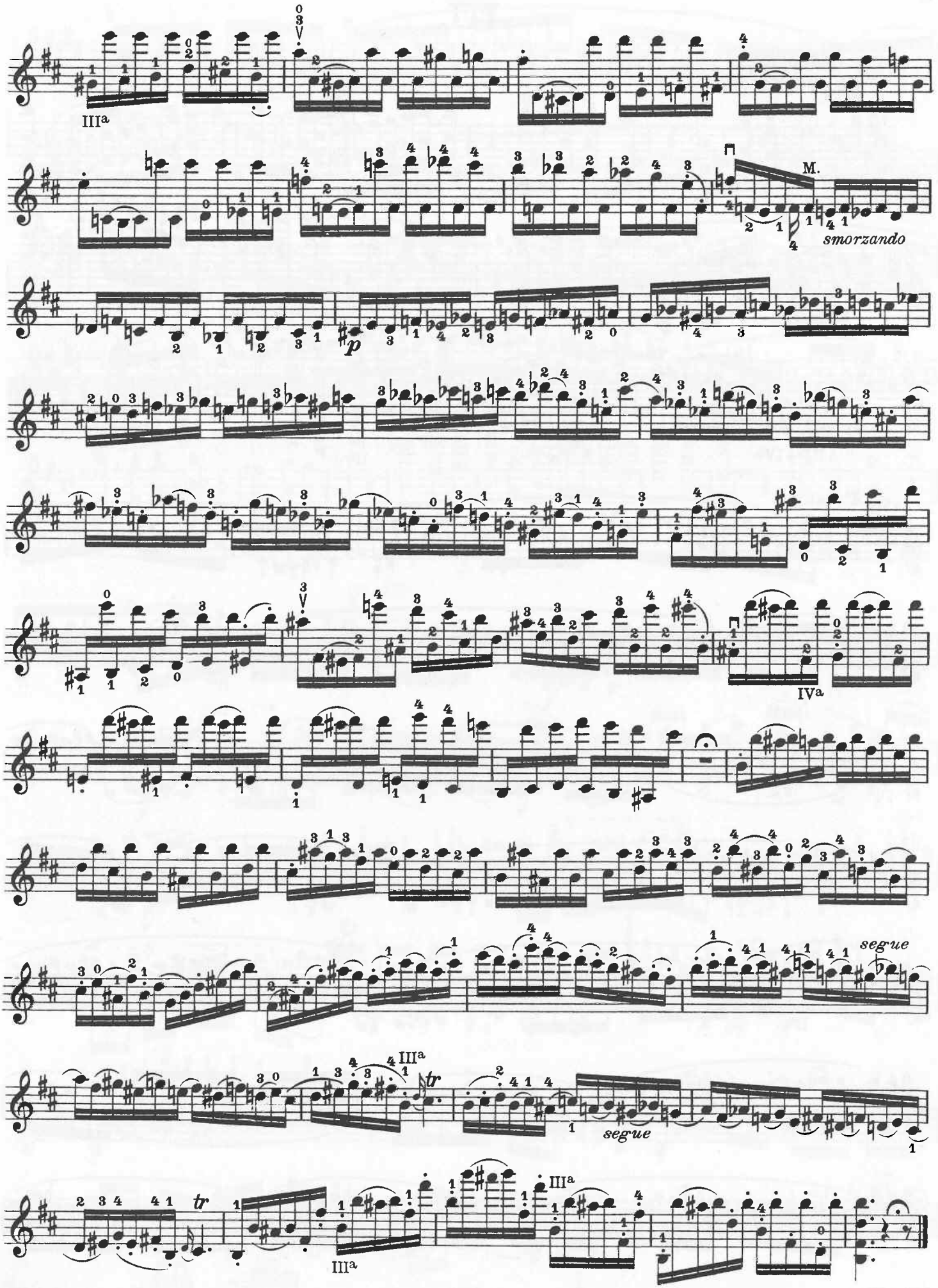
Paganini, Op. 1.



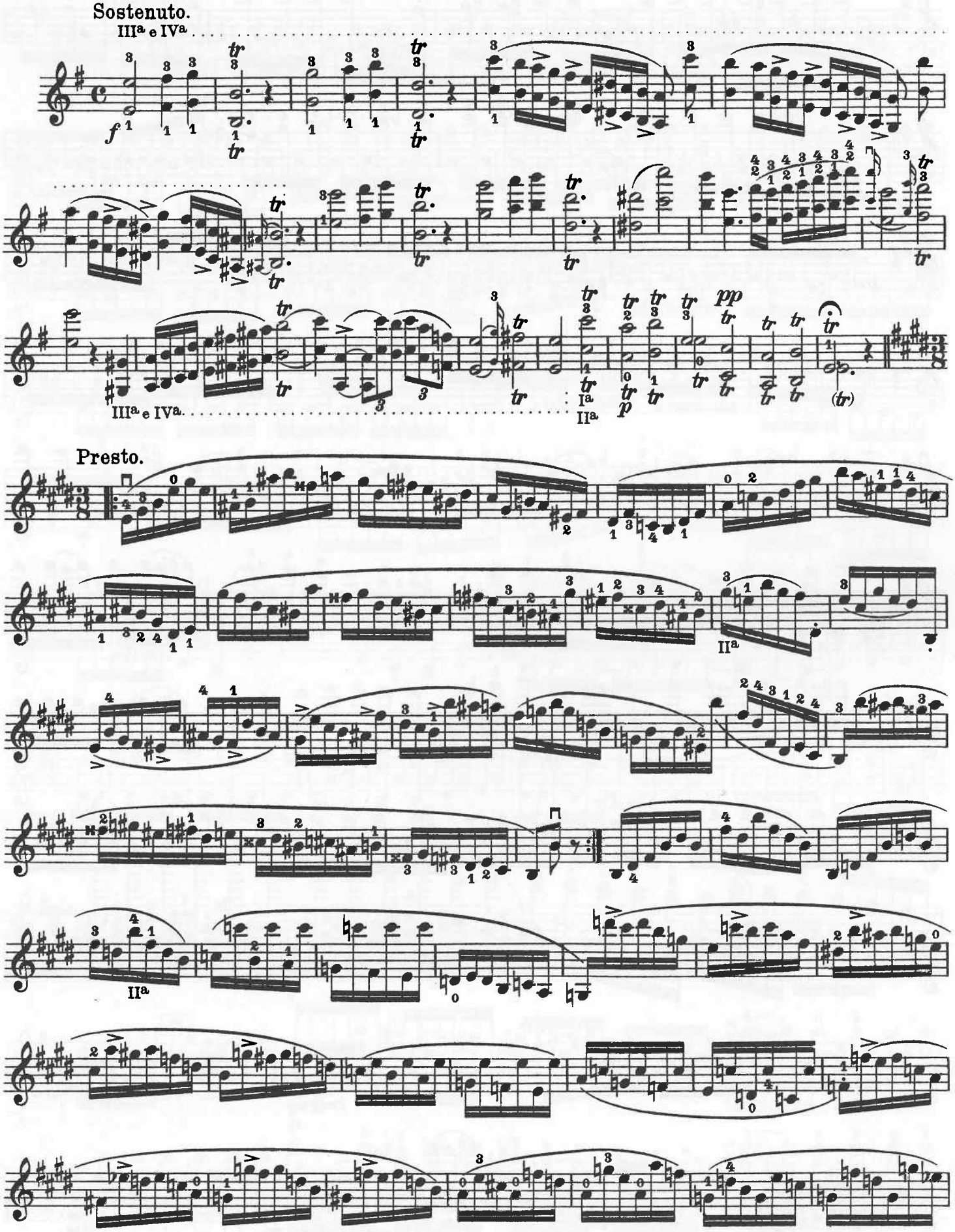

p
simile
II^a e III^a.
IV^a
III^a e IV^a.
cresc.
f

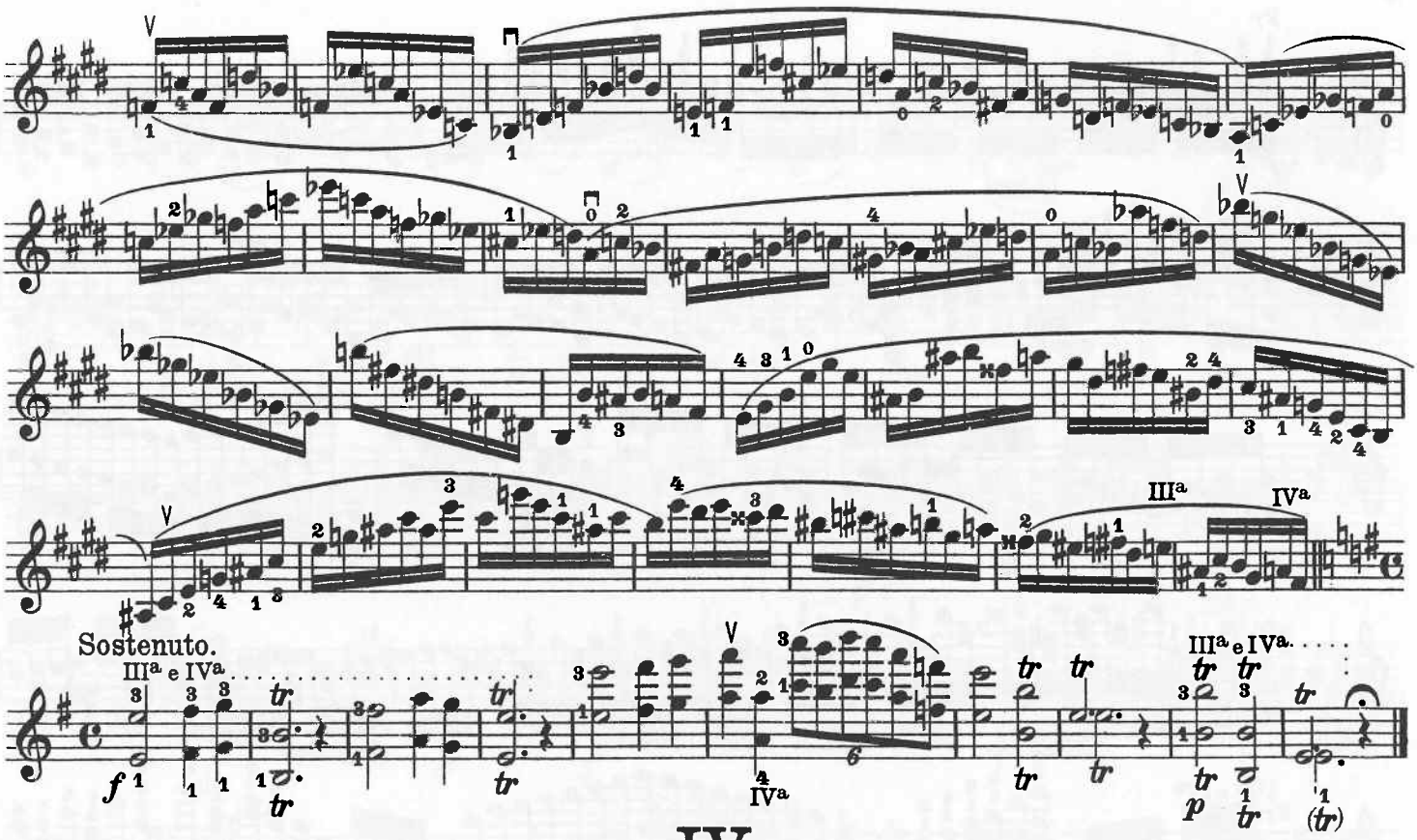
II.


Moderato.
dolce
III^a
Fr.
Sp.
M.
III^a IV^a
Fr.
III^a IV^a
III^a
V
V
IV^a
IV^a

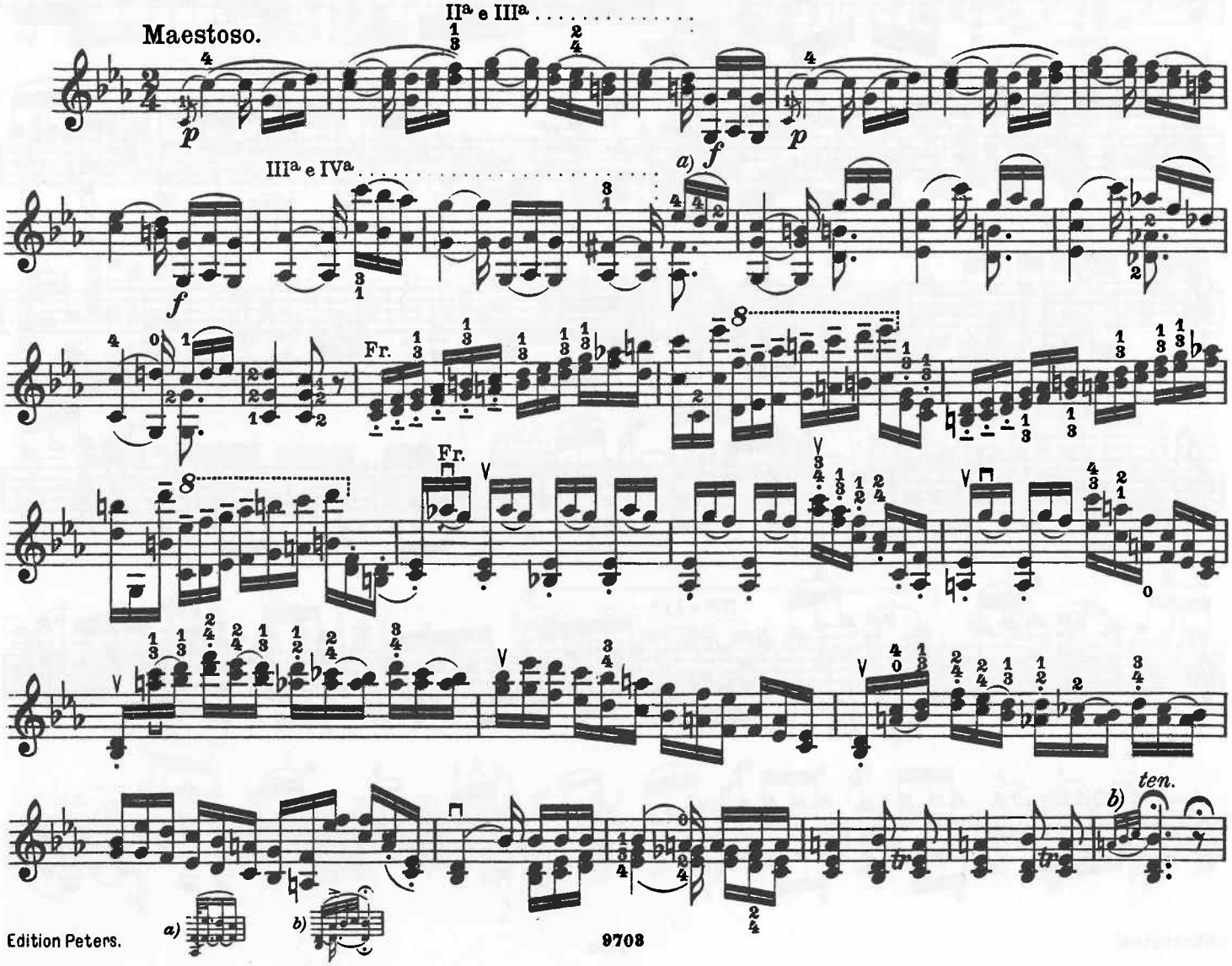

III^a
M.
smorzando
p
IV^a
segue
III^a
tr
segue
III^a
III^a

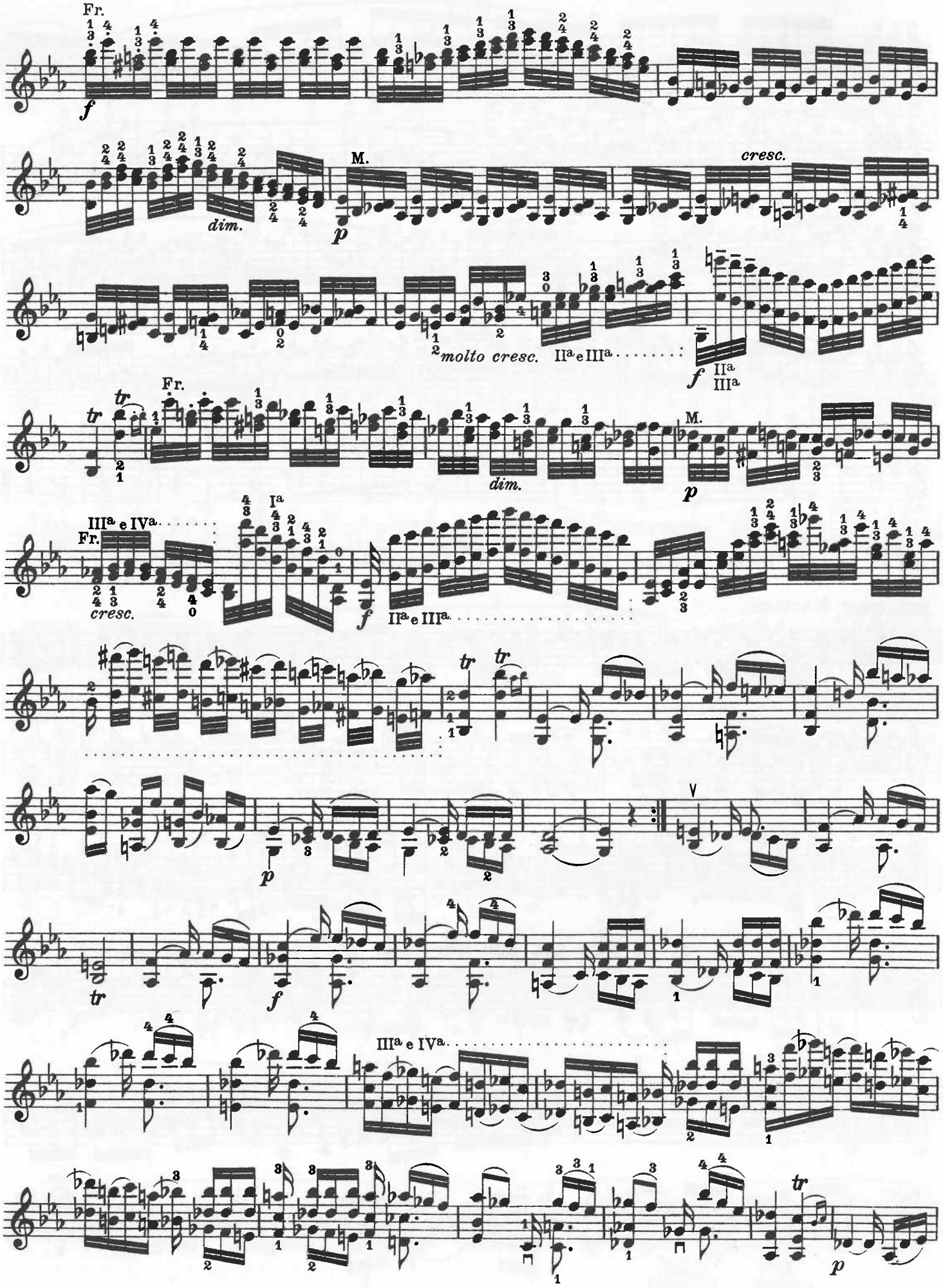
III.

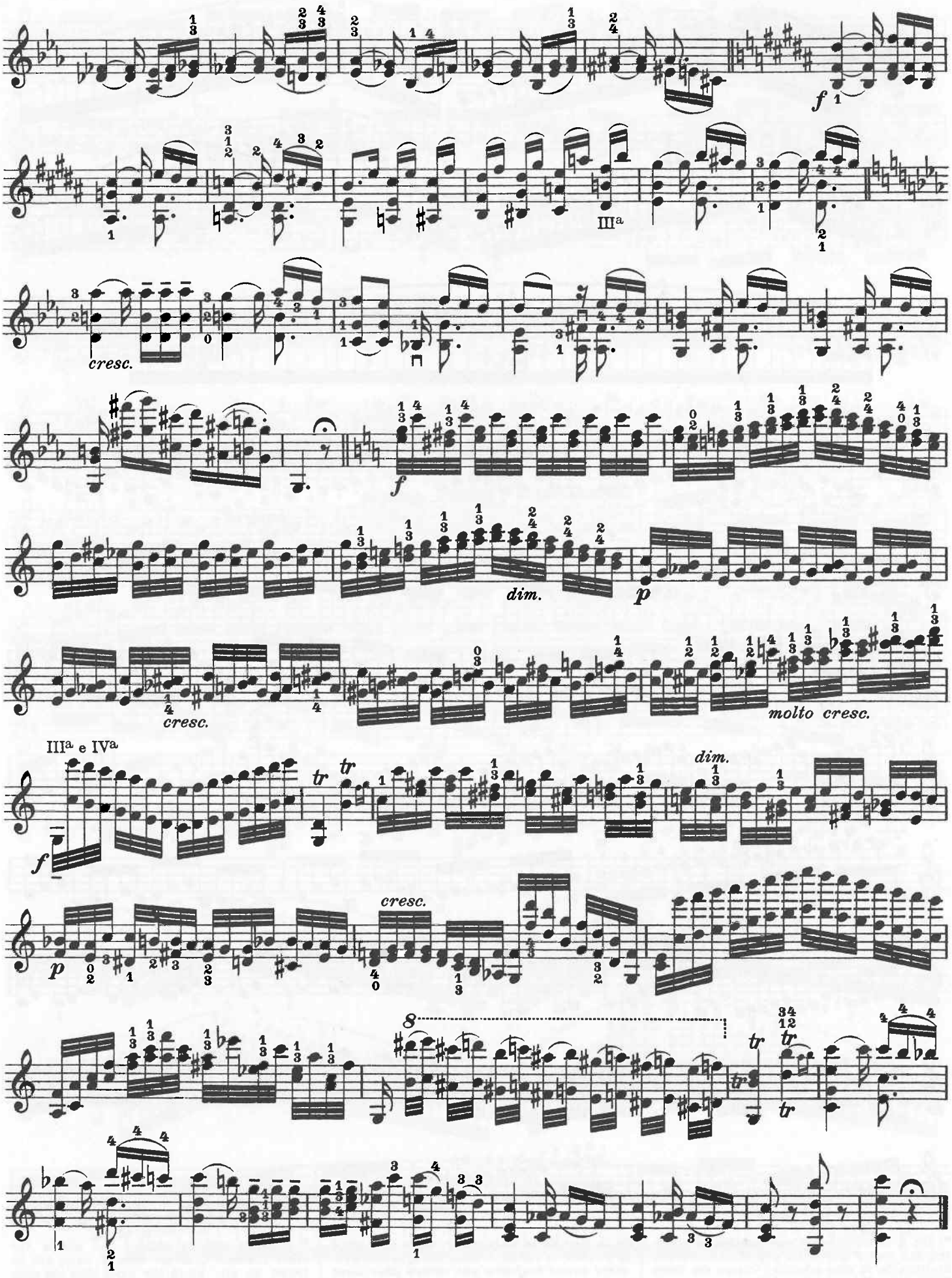



Sostenuto.
IIIa e IVa
IIIa
IVa
IIIa e IVa
IVa
IIIa e IVa

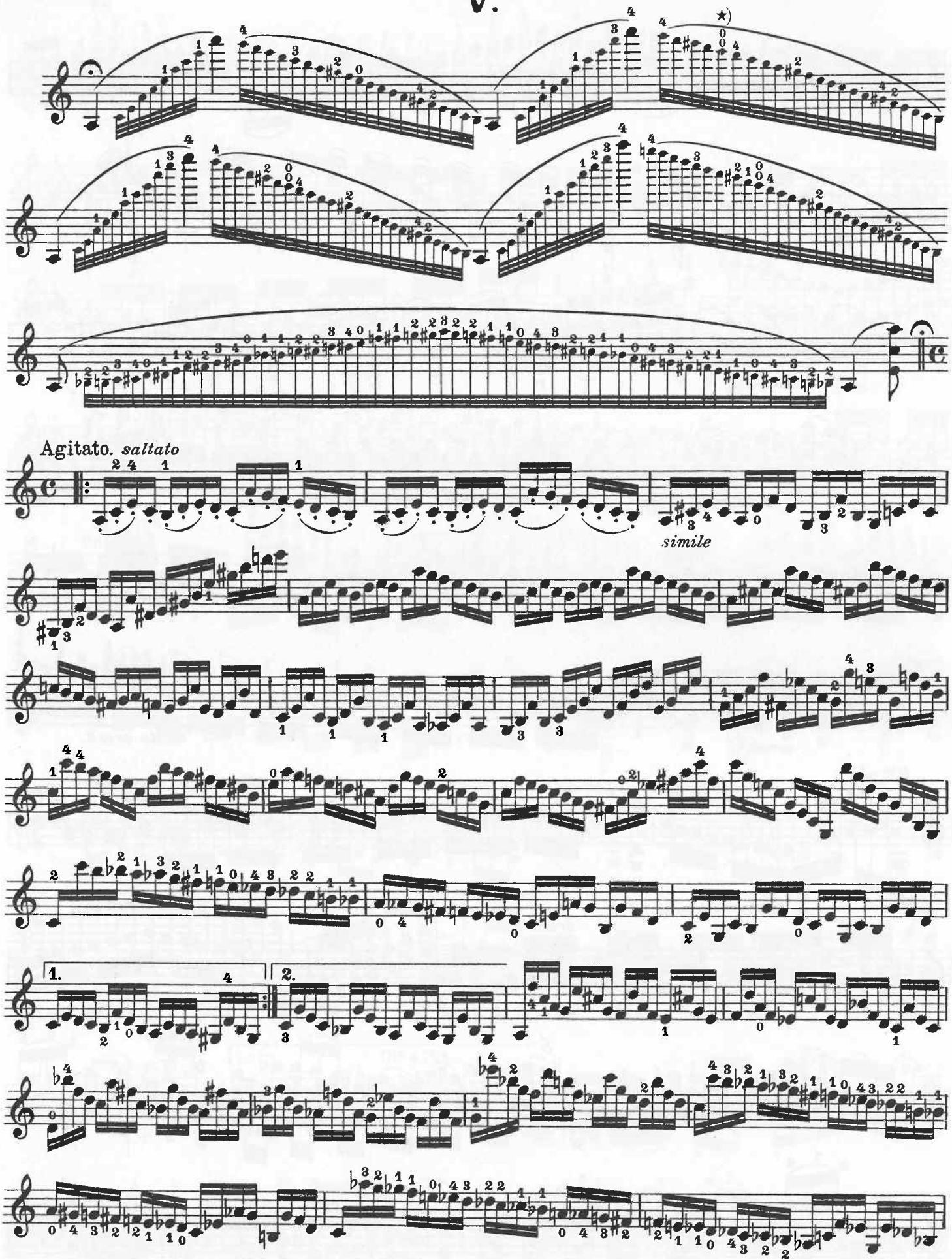
IV.


Maestoso.
IIa e IIIa
IIIa e IVa
a)
Fr.
Fr.
b)
ten.
a)
b)


Fr.
f
dim.
M.
p
cresc.
molto cresc.
IIa e IIIa
f
IIa
IIIa
tr
Fr.
dim.
M.
p
IIIa e IVa
Fr.
cresc.
Ia
f
IIa e IIIa
tr
tr
p
V
tr
f
IIIa e IVa
tr
p


f
III^a
cresc.
f
dim.
p
cresc.
molto cresc.
III^a e IV^a
f
dim.
p
cresc.
8
tr

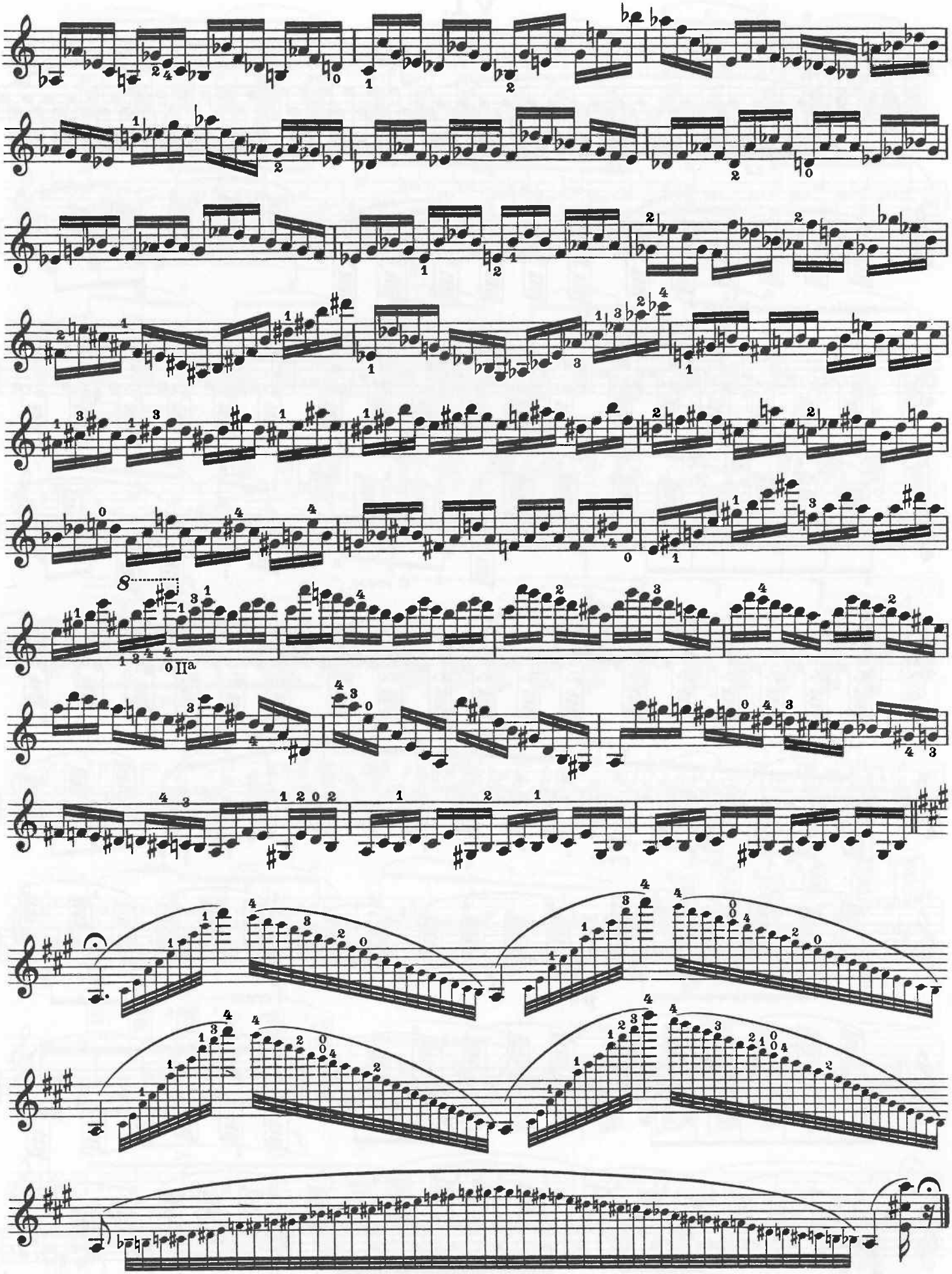
V.



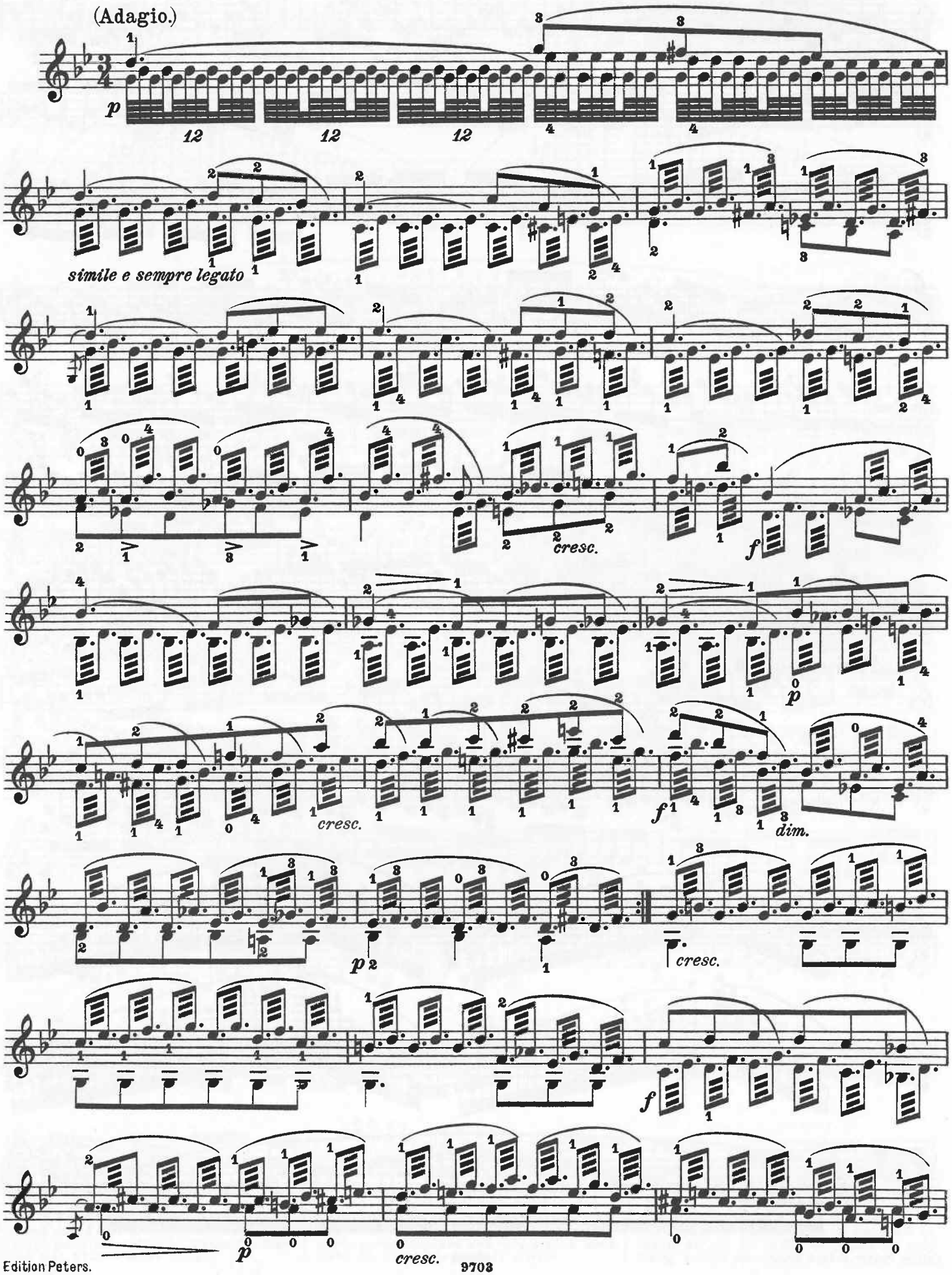
*) Die 2 übereinanderstehenden Nullen bedeuten, daß das *E* gar nicht gegriffen zu werden braucht, da in dem schnellen Tempo die leere Saite eine Oktave höher klingt.

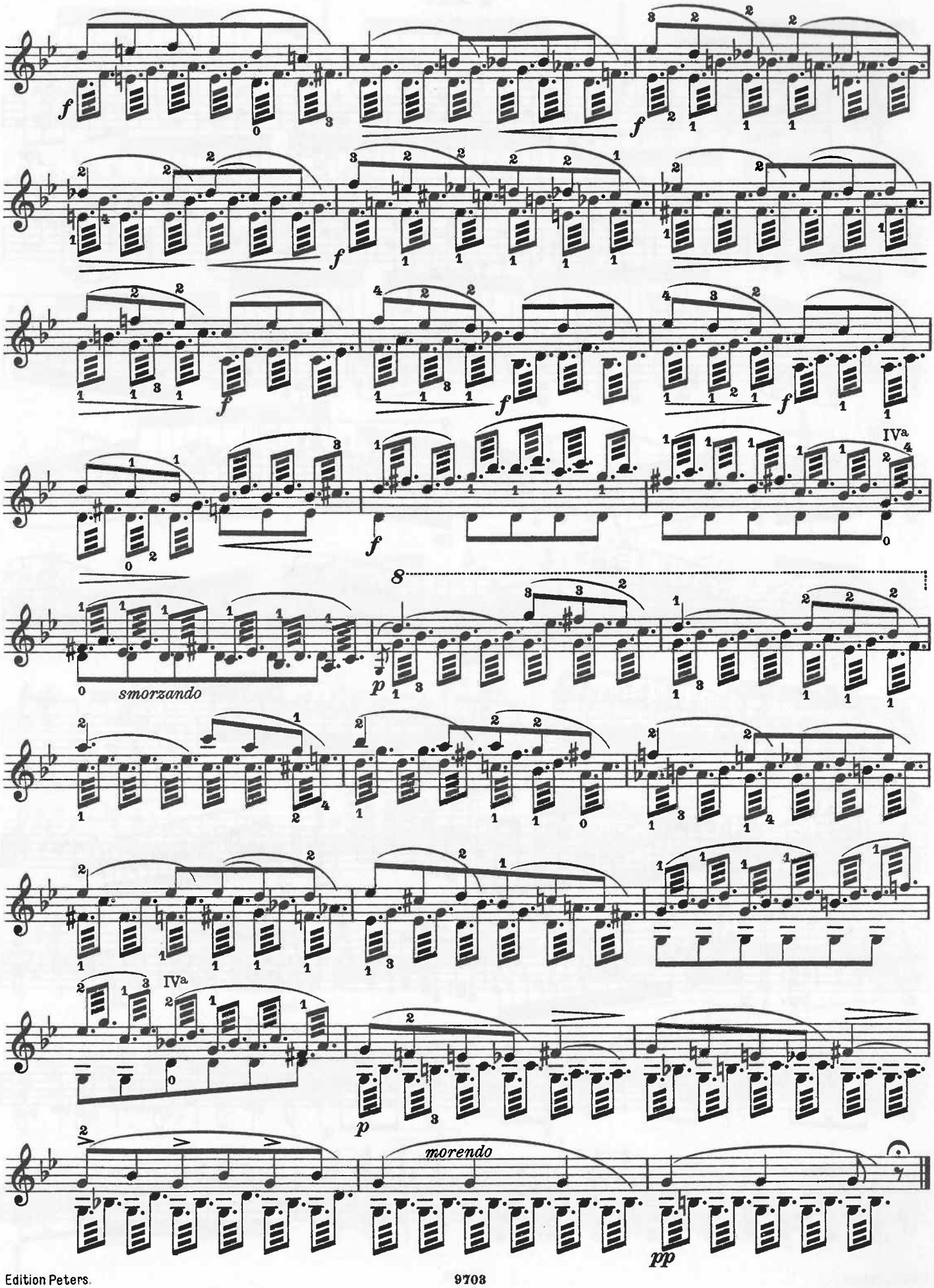
*) *Au lieu de la note marquée de deux zéros (0) prenez la corde à vide, puisque cette dernière sonne toujours une octave plus haut dans les traits de grande vitesse.*

*) The two noughts written one above the other indicate that the note *E* need not be taken at all, as in the quick time the open string sounds an octave higher.

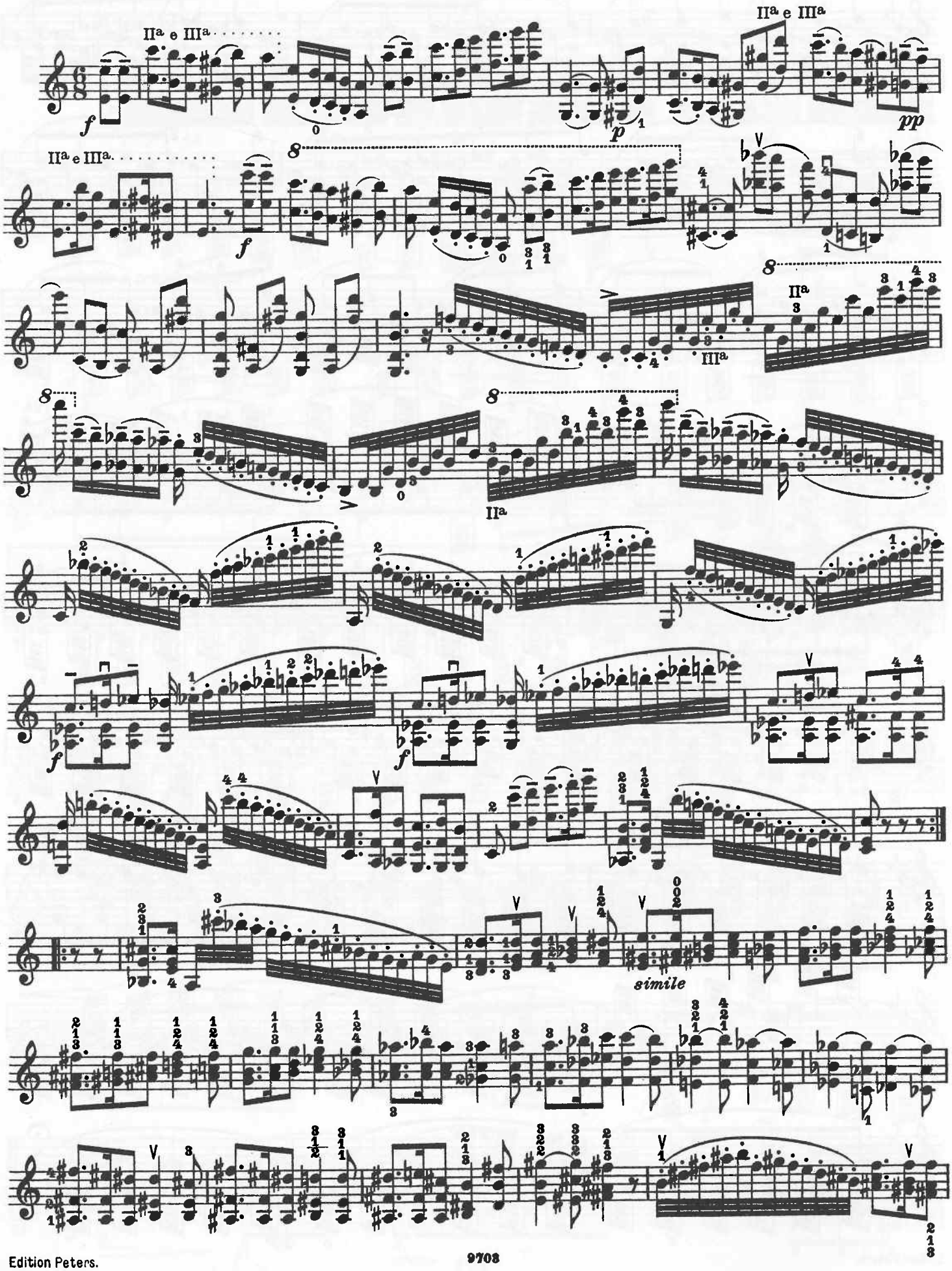


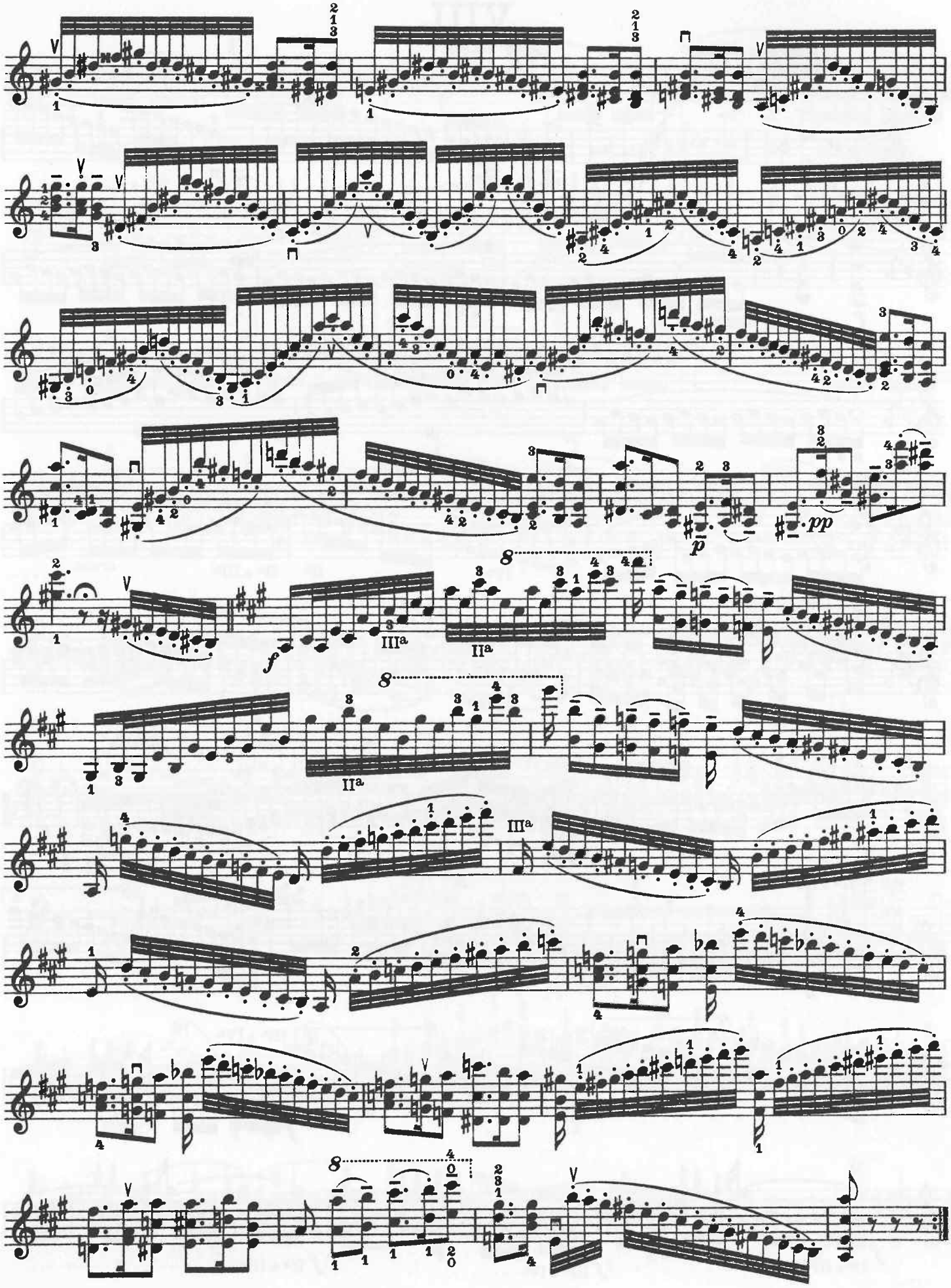
VI.


(Adagio.)
p
12
12
12
simile e sempre legato
cresc.
f
p
cresc.
f
dim.
p
cresc.
f
p
cresc.

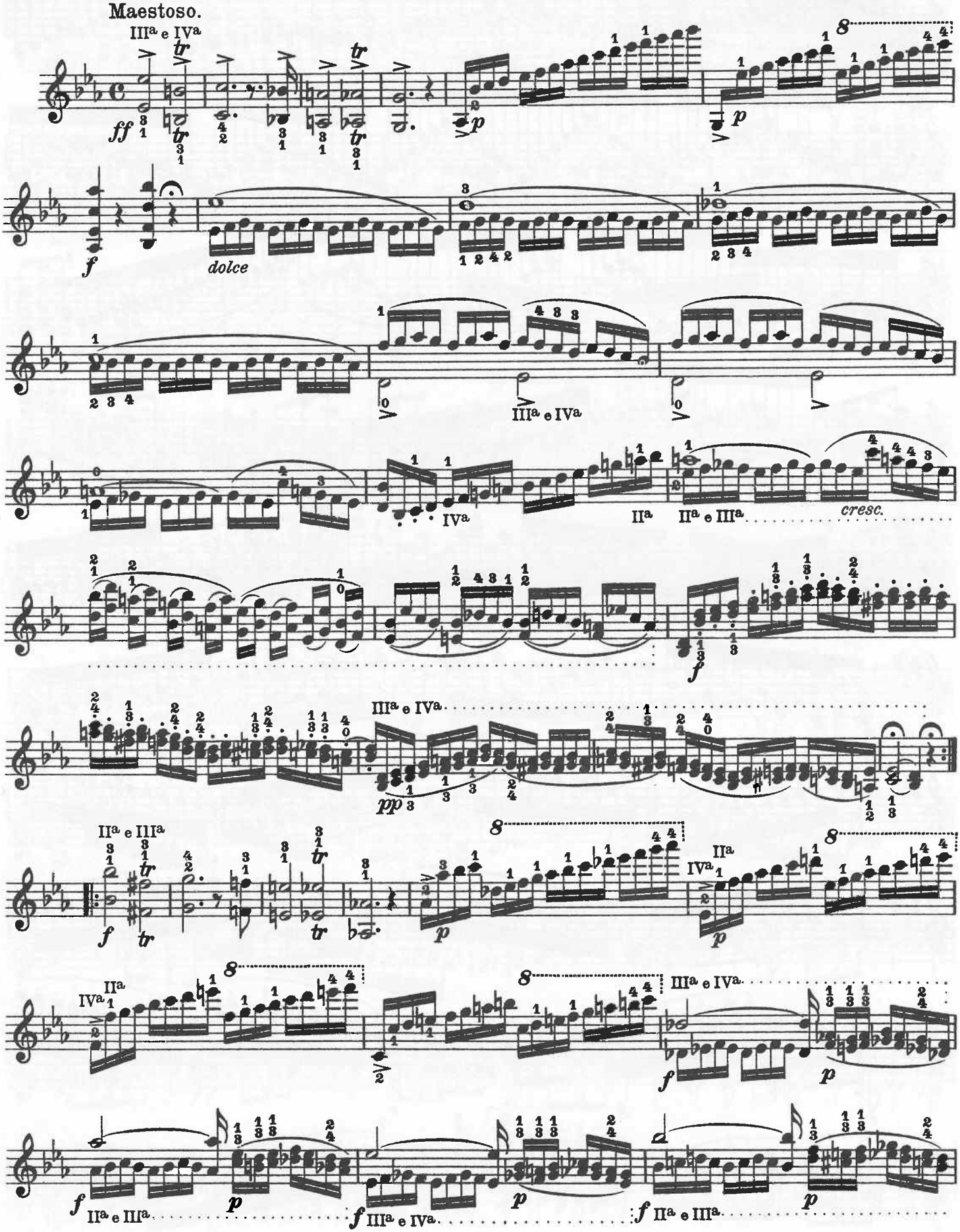

f
f
f
f
f
f
IVa
8
p
smorzando
IVa
p
morendo
pp

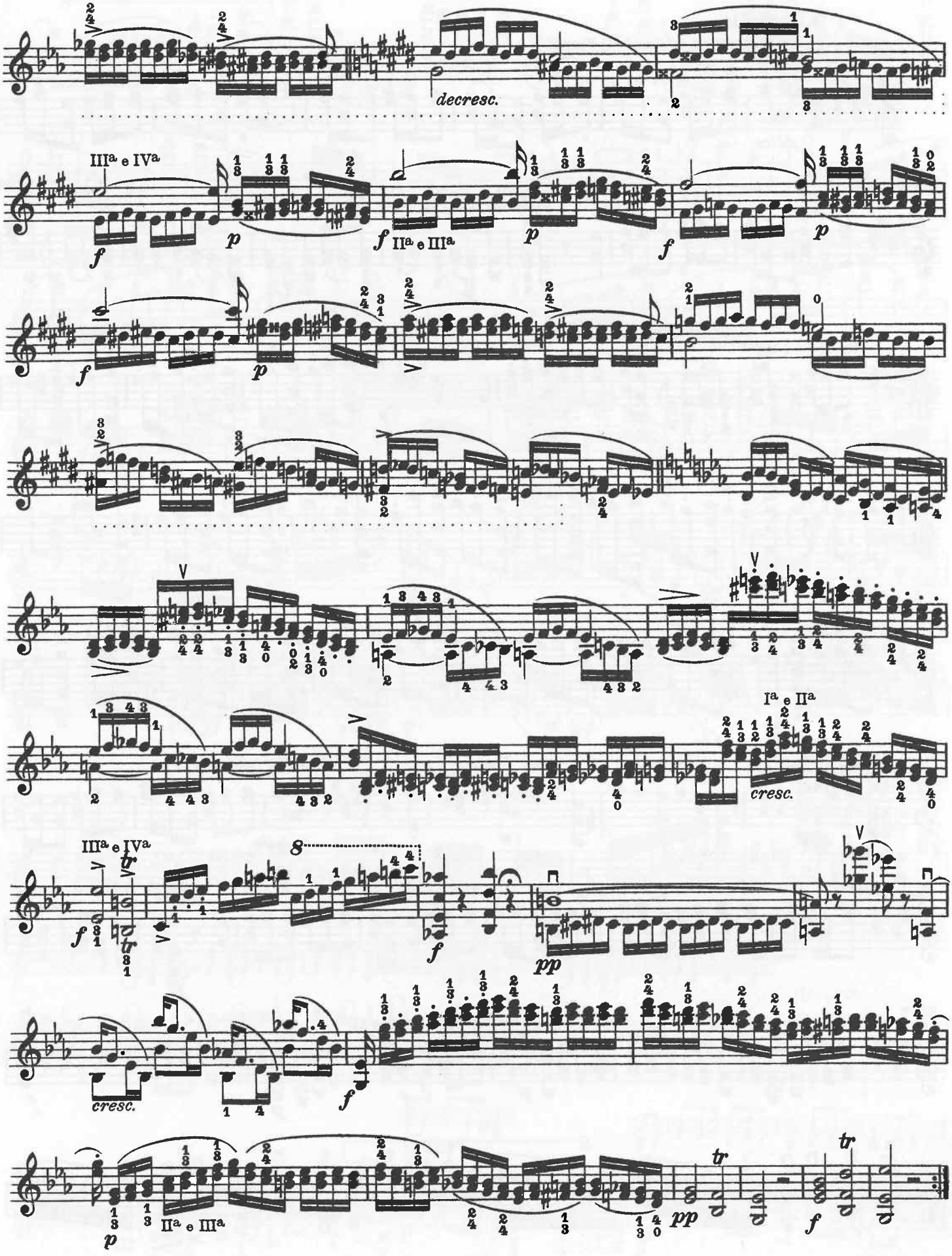
VII.



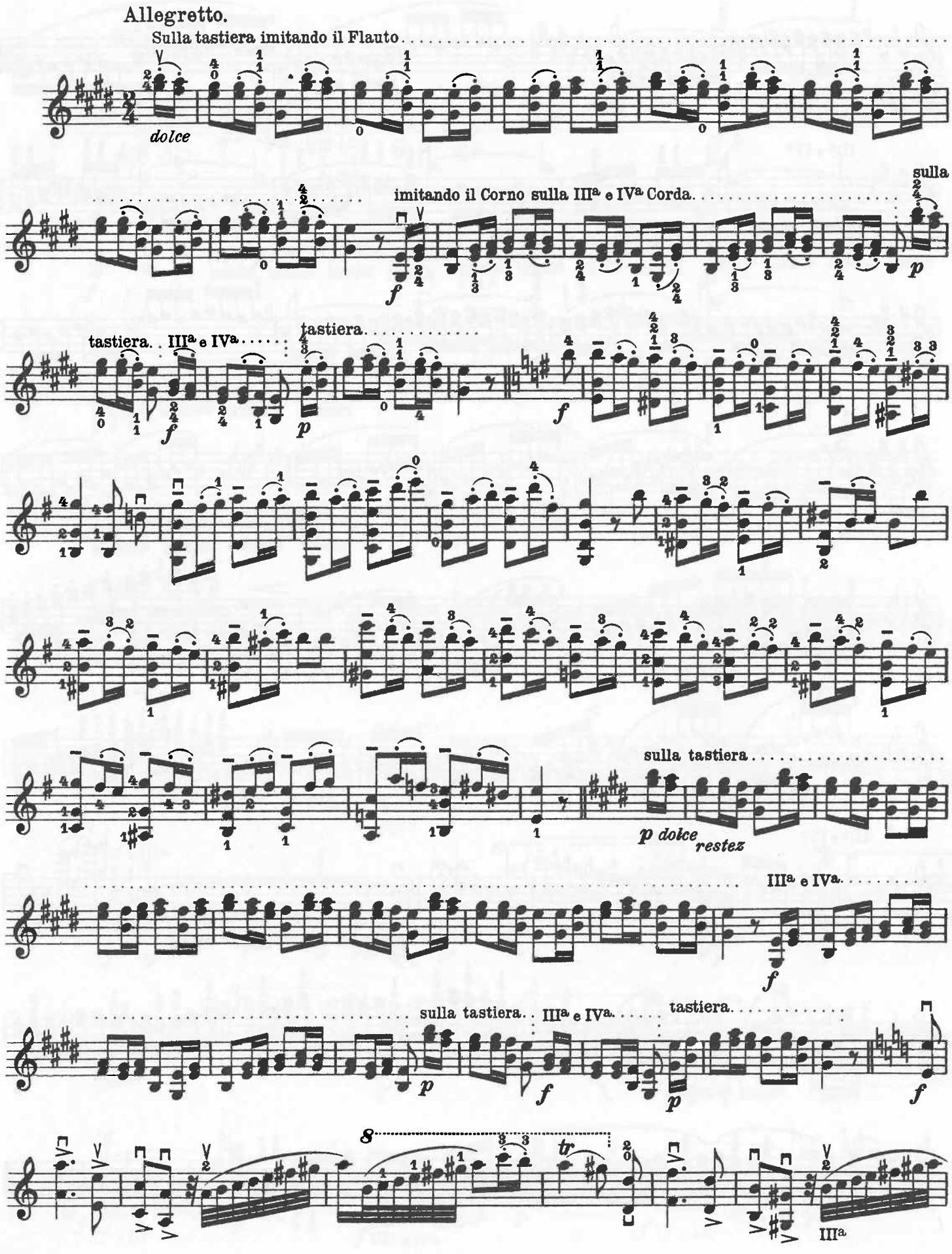

pp
III^a
II^a
8

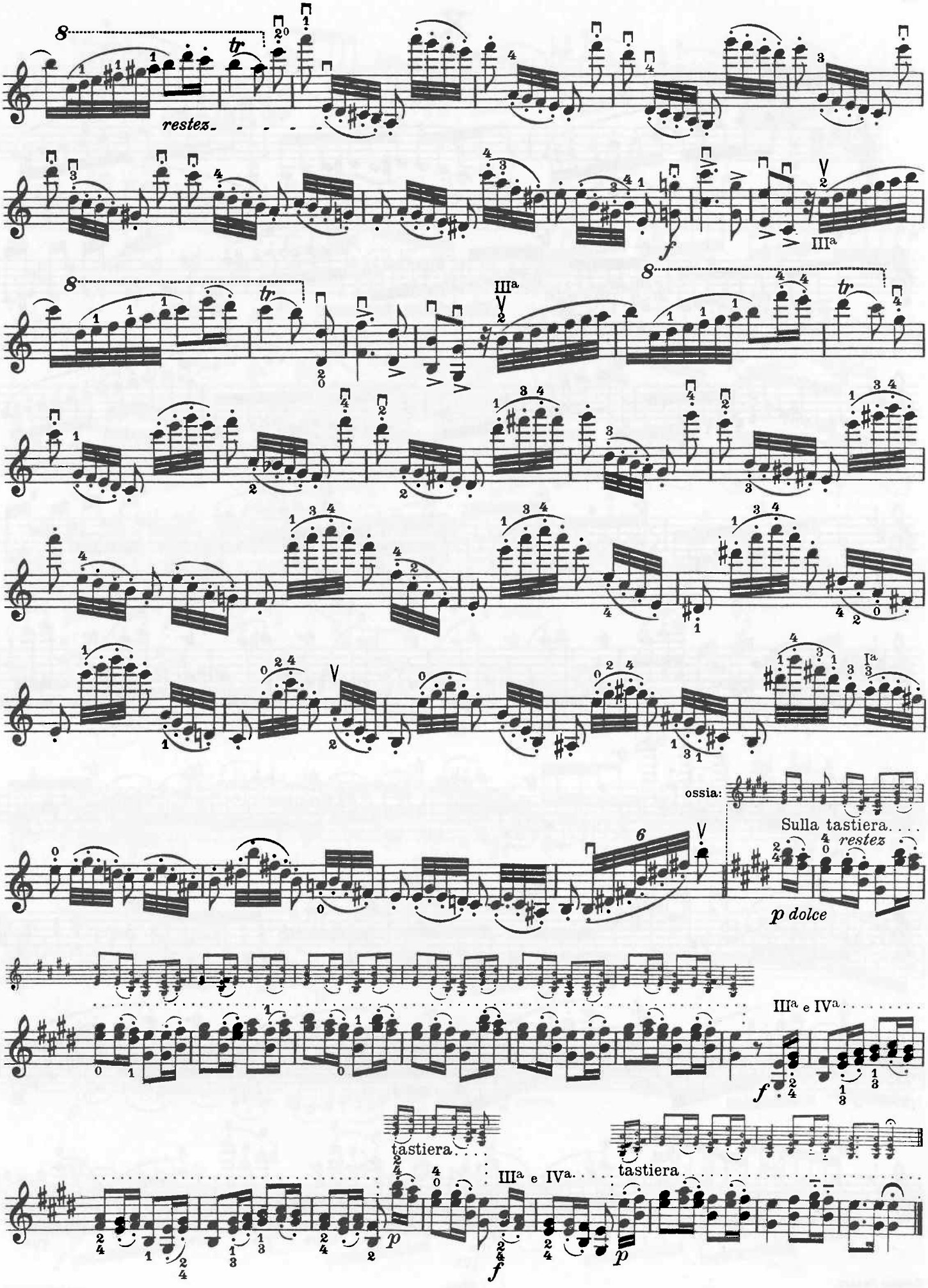
VIII.


Maestoso.
III^a e IV^a
ff
p
f
dolce
III^a e IV^a
IV^a
II^a
II^a e III^a
cresc.
pp
II^a e III^a
IV^a
f
p

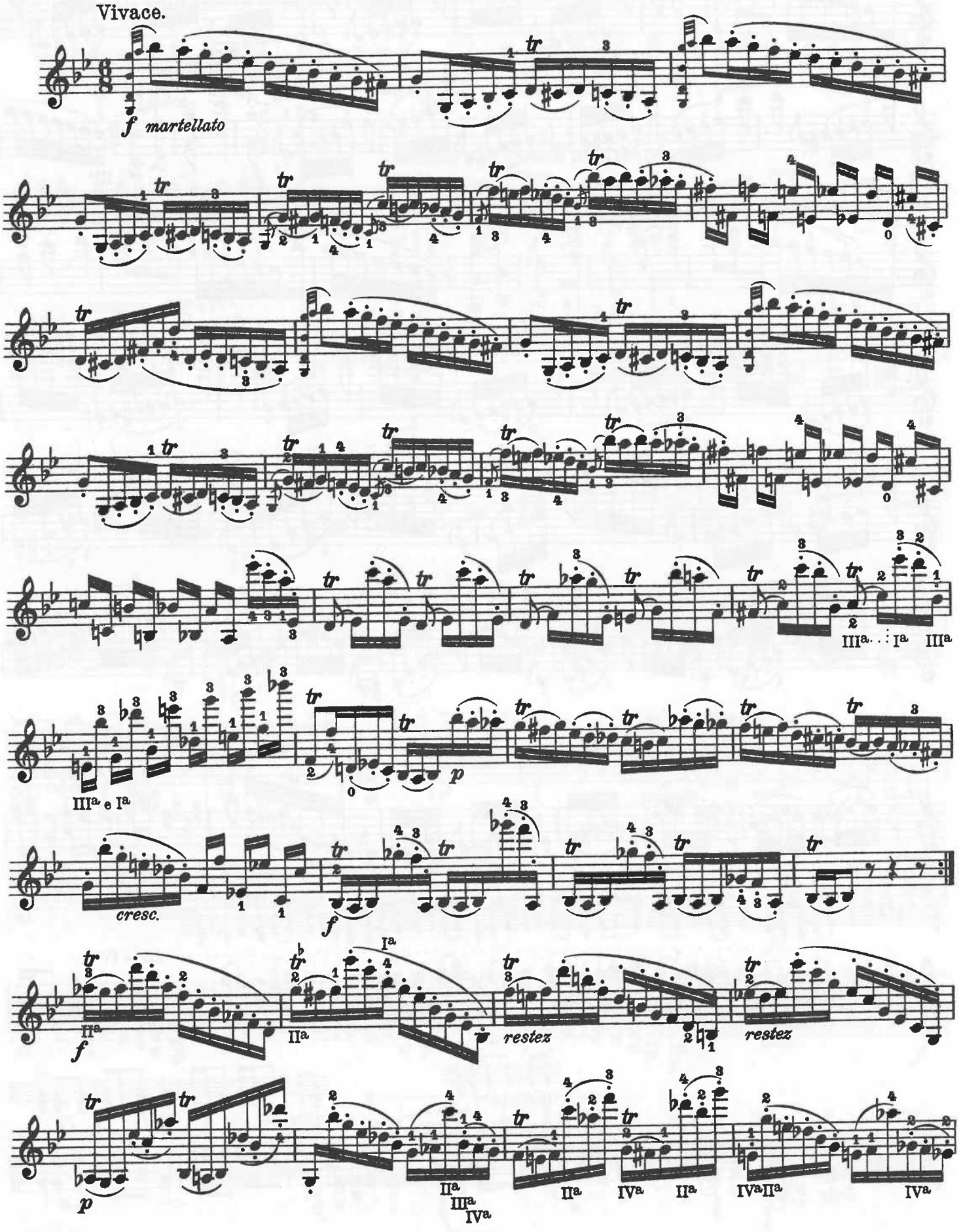

decresc.
III^a e IV^a
II^a e III^a
I^a e II^a
cresc.
III^a e IV^a
cresc.
II^a e III^a

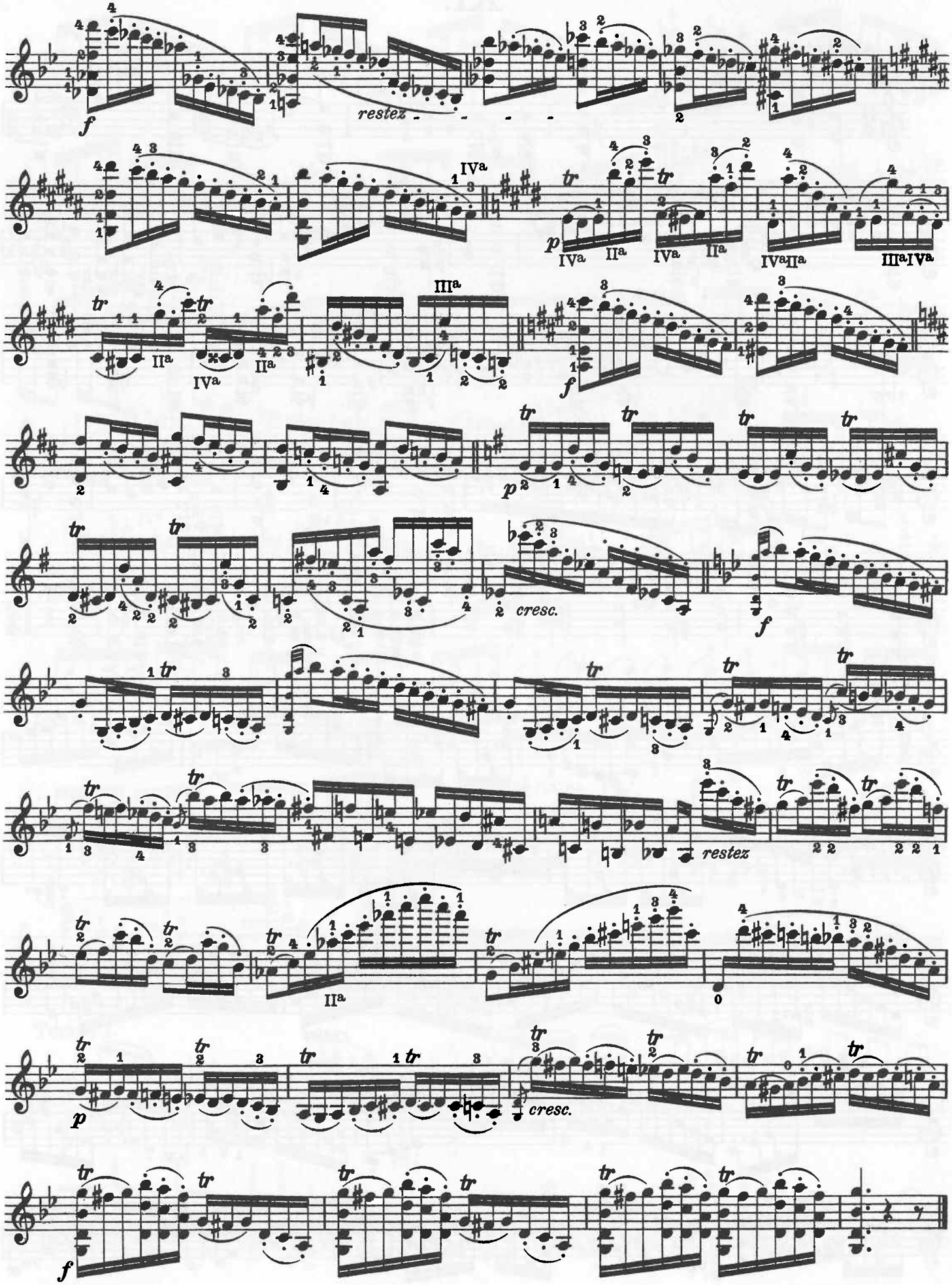
IX.


Allegretto.
Sulla tastiera imitando il Flauto
dolce
imitando il Corno sulla IIIa e IVa Corda
sulla
tastiera
IIIa e IVa
tastiera
sulla tastiera
p dolce
restez
IIIa e IVa
sulla tastiera
IIIa e IVa
tastiera
tr
IIIa

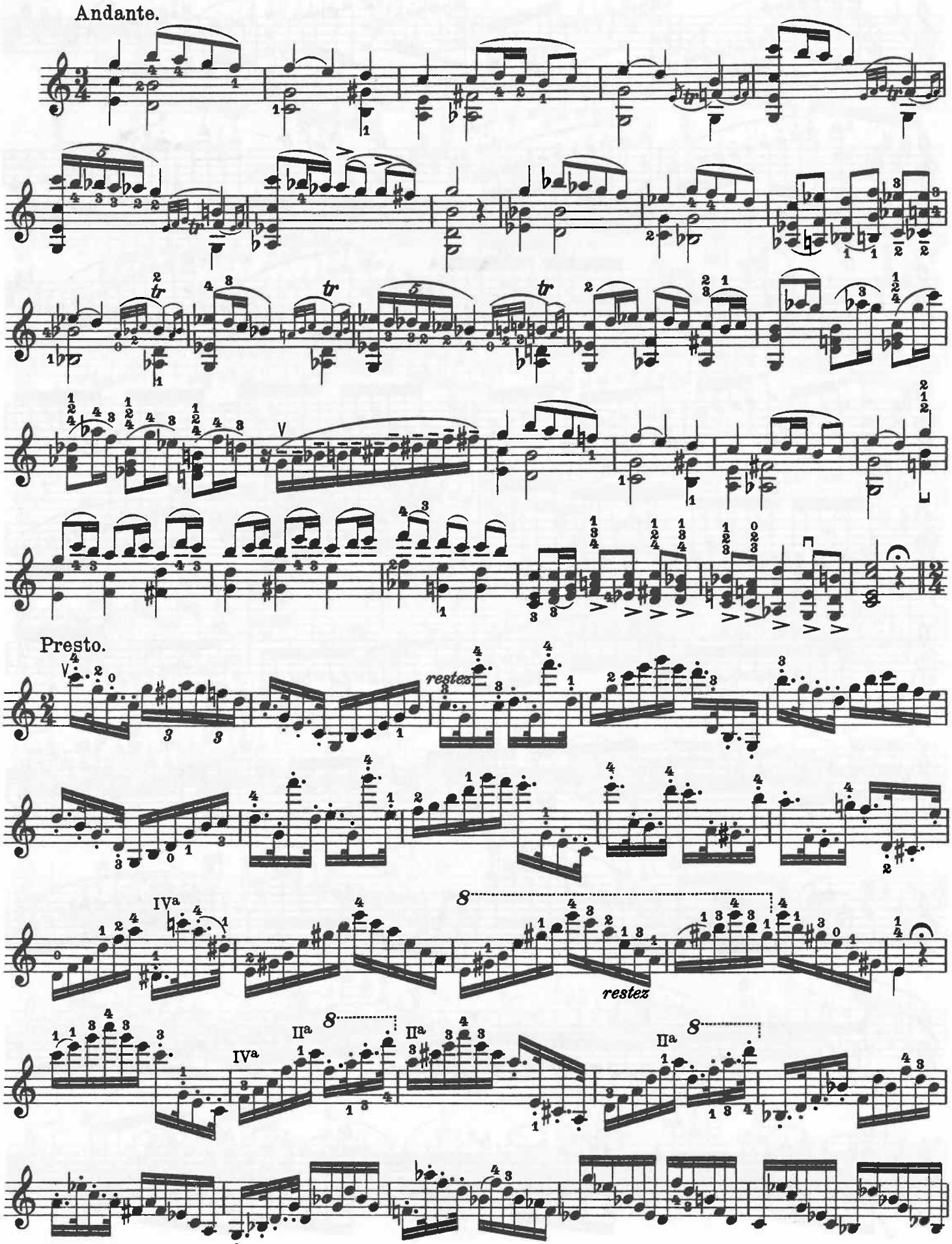

8
tr
restez
III^a
f
ossia:
Sulla tastiera. . . .
restez
p dolce
III^a e IV^a
tastiera
III^a e IV^a
tastiera
p
f

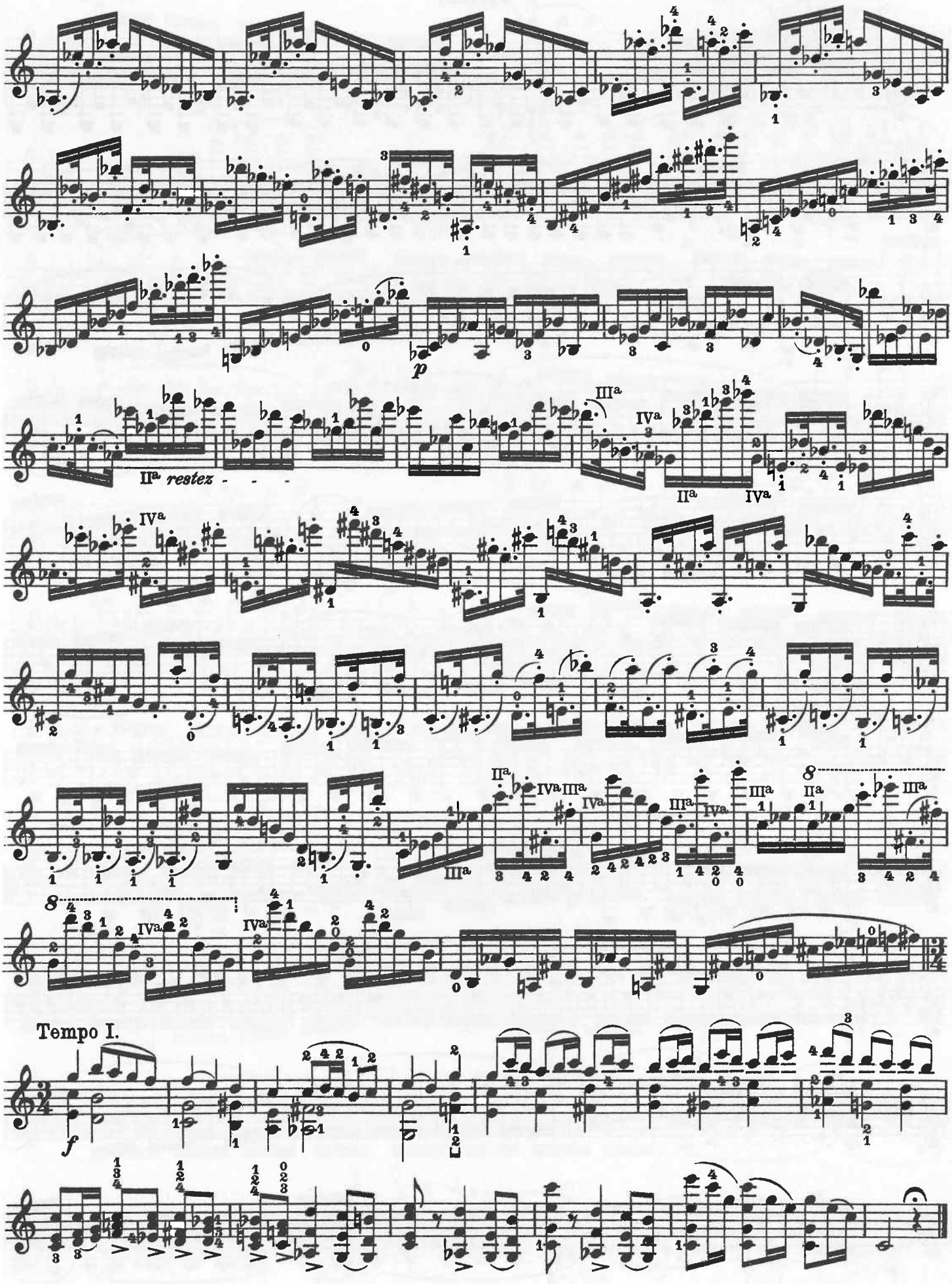
X.


Vivace.
f martellato
III^a . . . I^a III^a
III^a e I^a
p
cresc.
f
II^a
I^a
restez
restez
p
II^a
III^a
IV^a
II^a
IV^a
II^a
IV^a II^a
IV^a

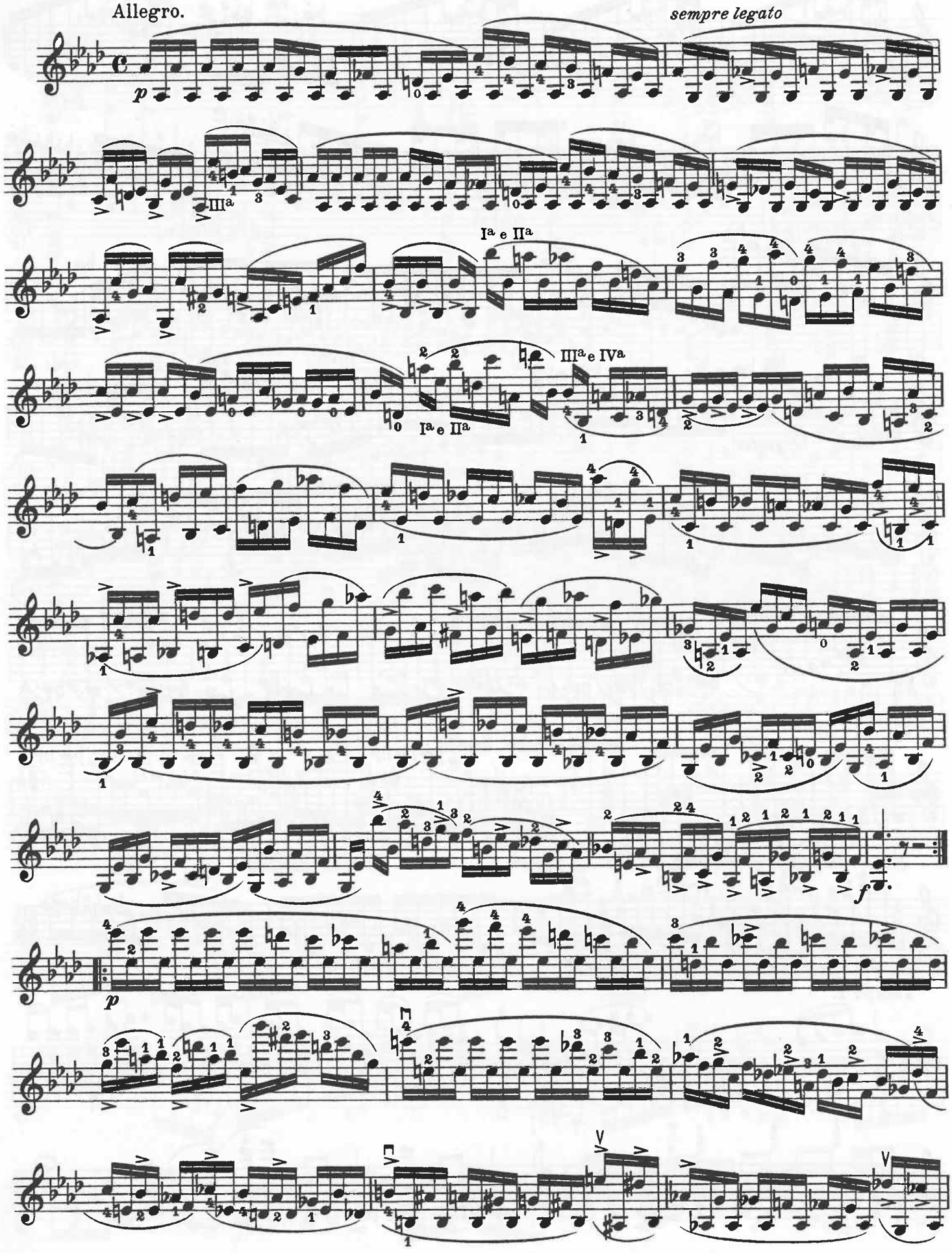

f
restez
IVa
p
IVa IIa IVa IIa IVaIIa IIIaIVa
IIa IVa IIa
IIIa
f
p
cresc.
f
restez
IIa
0
p
cresc.
f

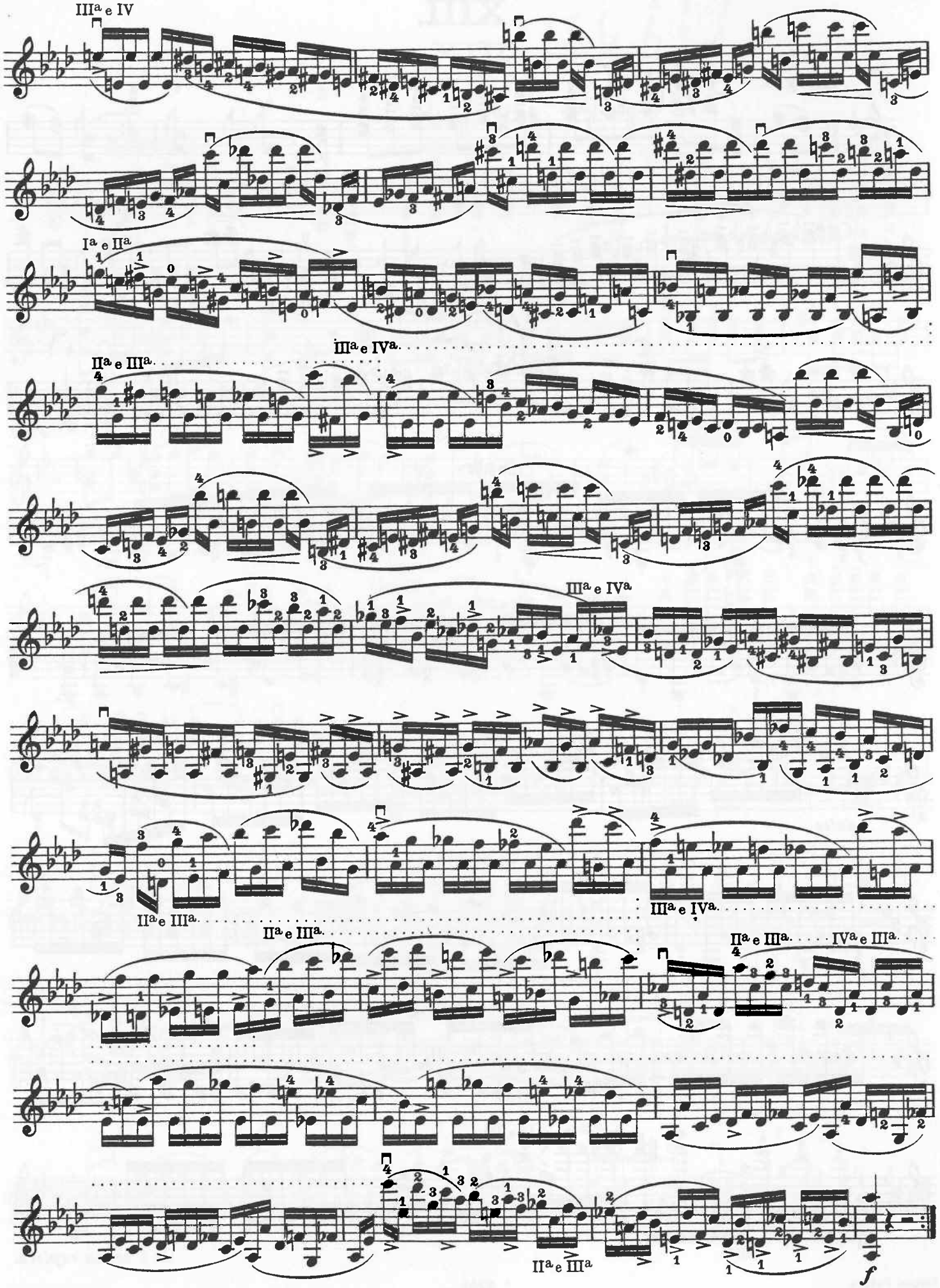
XI.



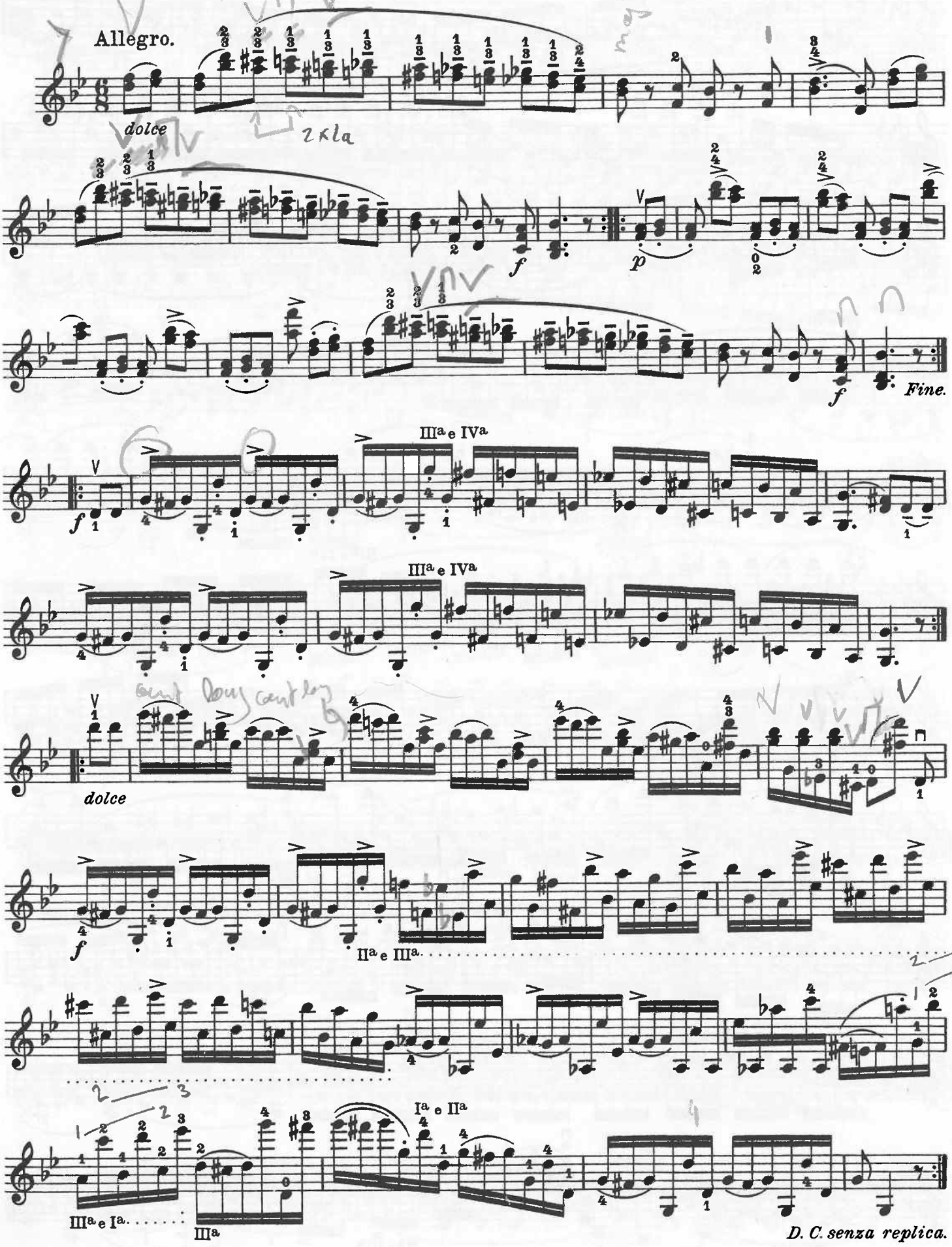

p
IIa restez - - -
Tempo I.
f

XII.

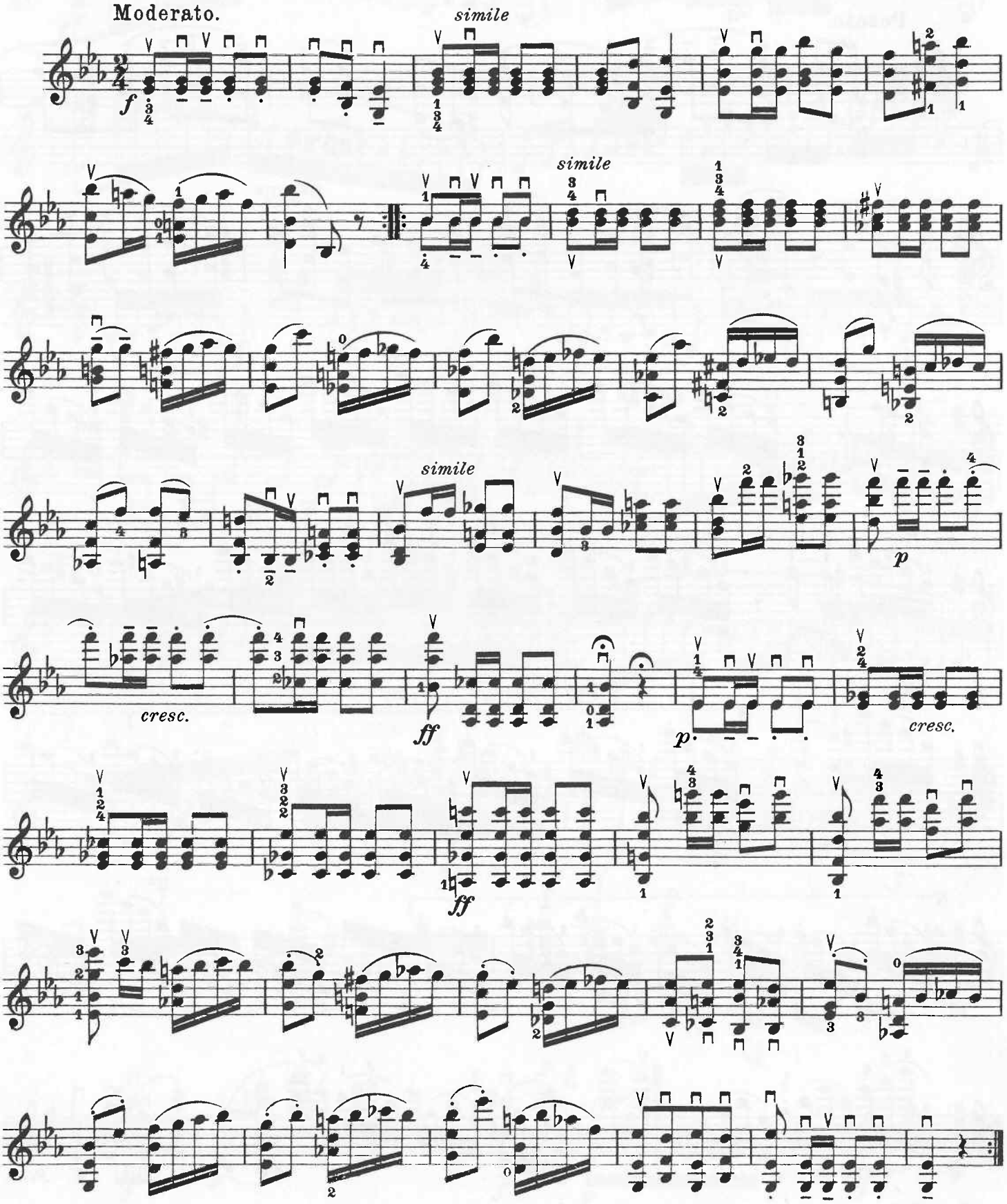



IIIa e IV
Ia e IIa
IIIa e IVa.
IIa e IIIa.
IIIa e IVa
IIa e IIIa.
IIa e IIIa.
IIIa e IVa.
IIa e IIIa.
IVa e IIIa.
IIa e IIIa
f

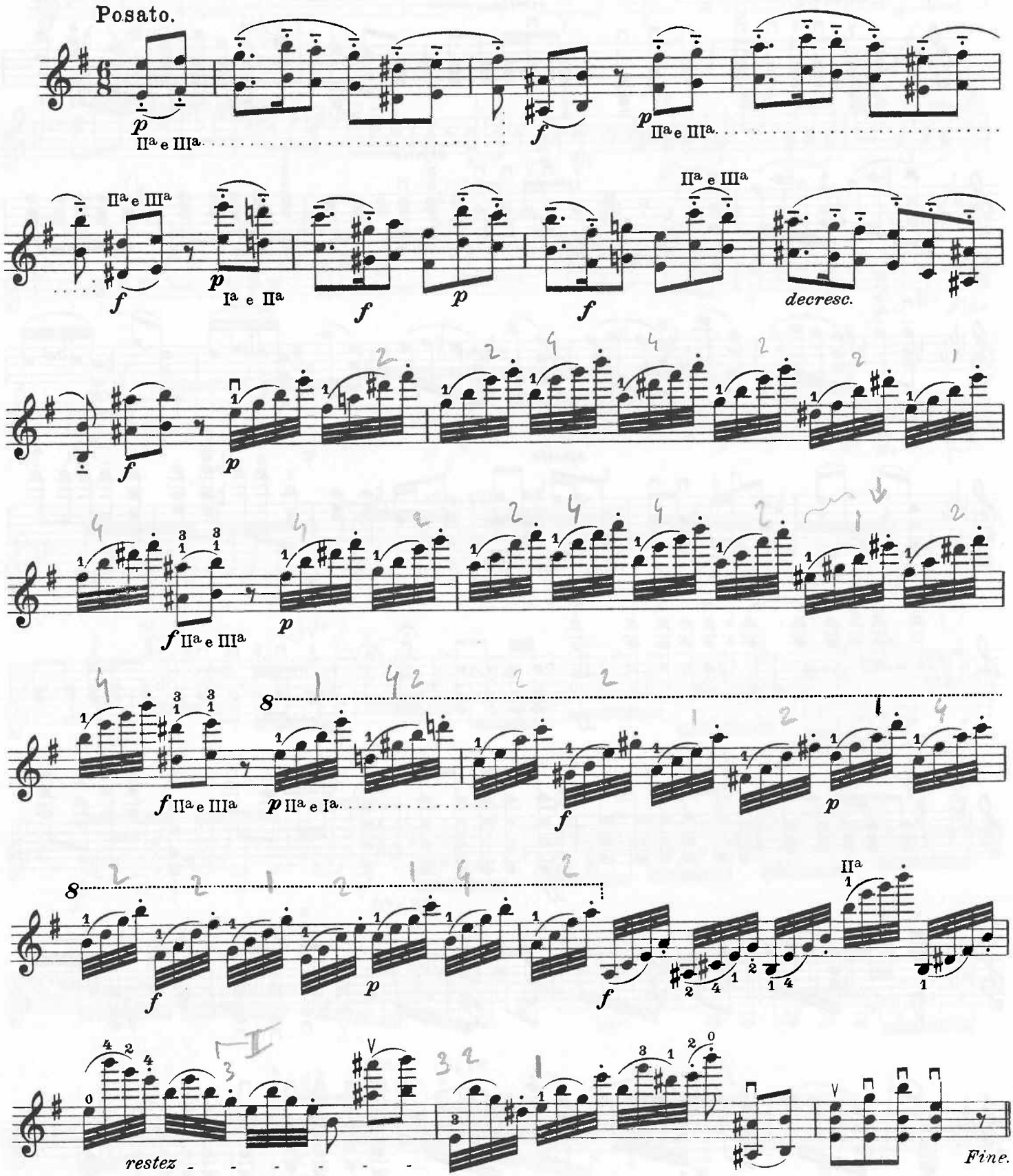
XIII.

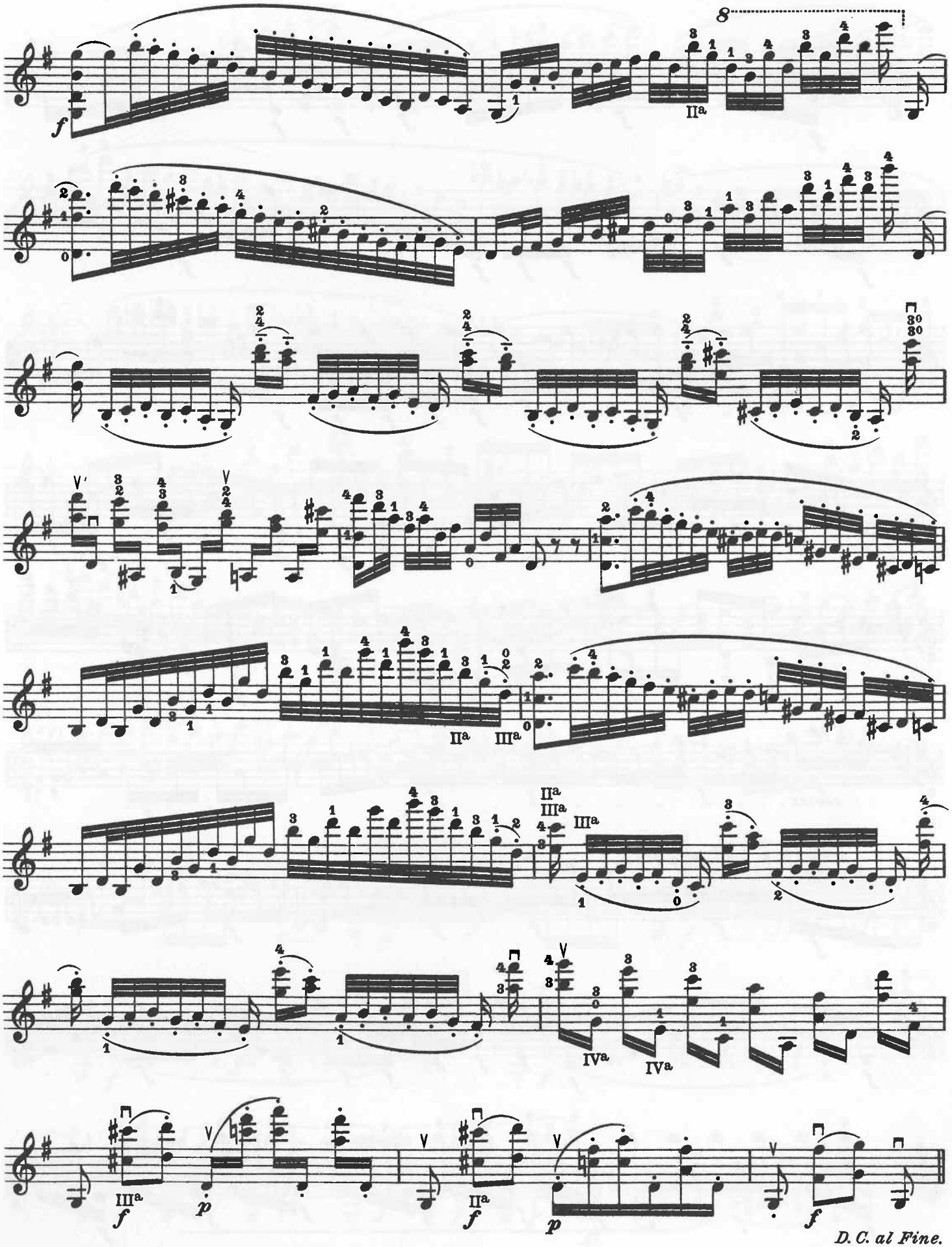

Allegro.
dolce
f
p
f
Fine.
IIIa e IVa
f
IIIa e IVa
dolce
f
IIa e IIIa.
Ia e IIa
IIIa e Ia.
IIIa
D. C. senza replica.

XIV.

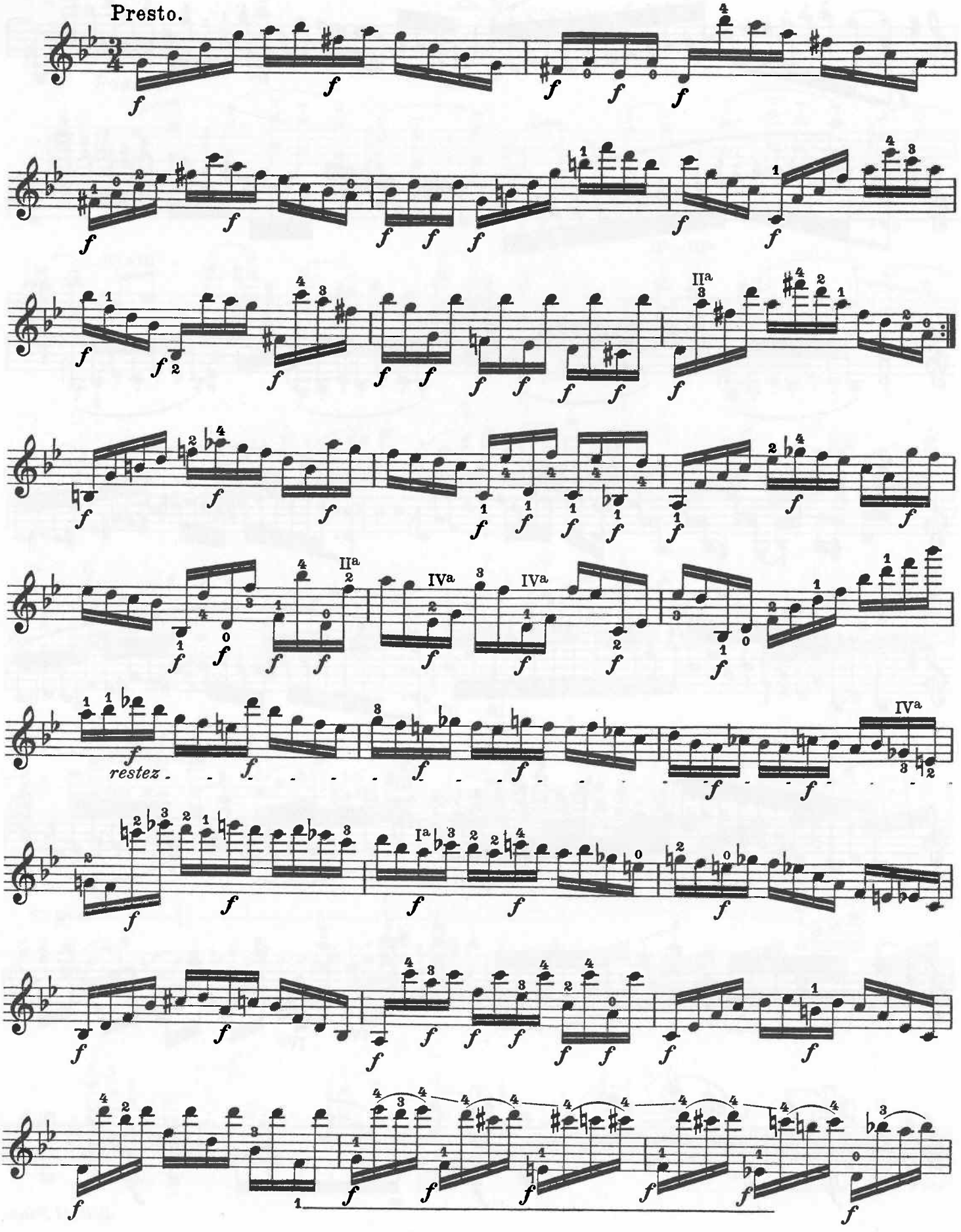


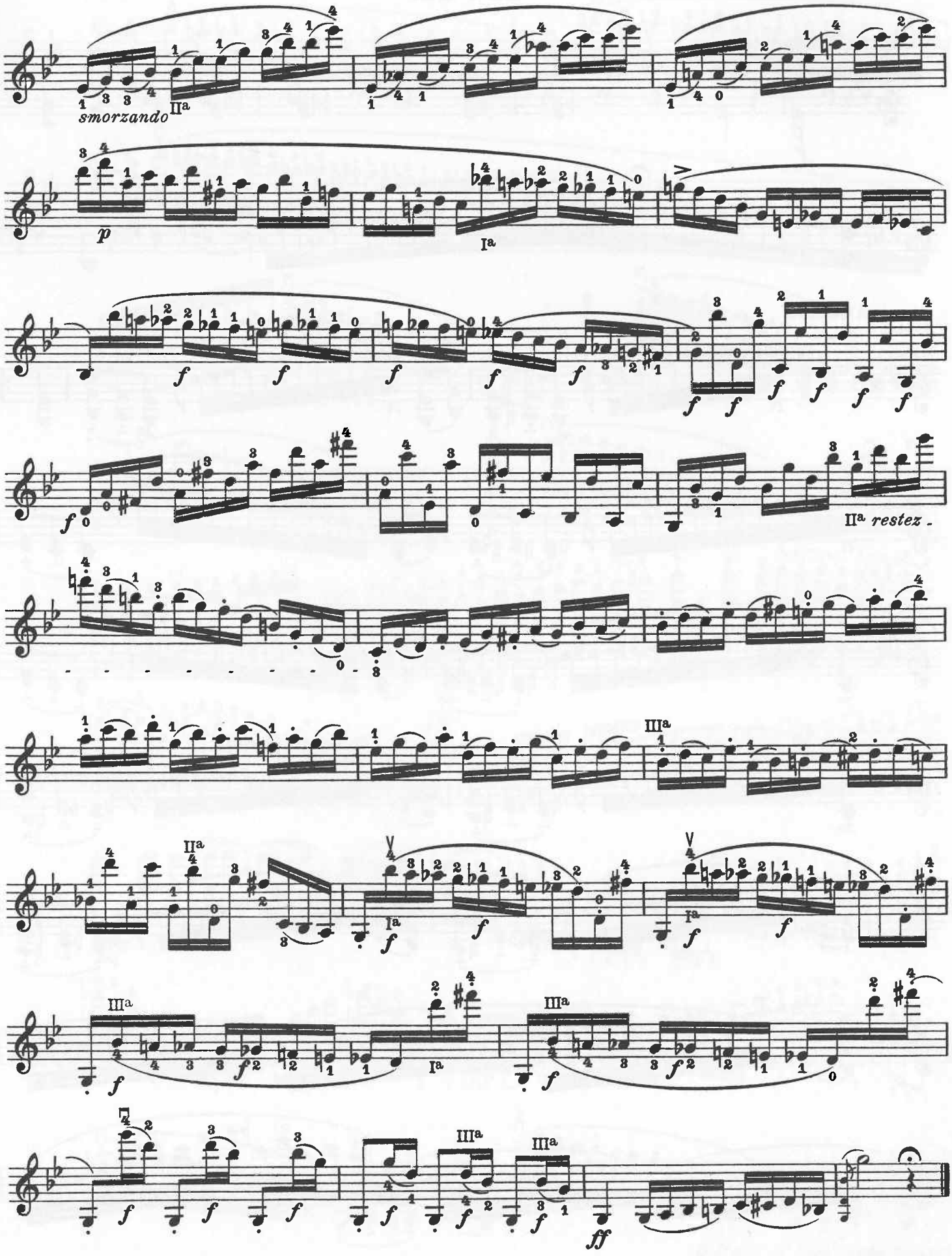
XV.


Posato.
p
IIa e IIIa
f
p
IIa e IIIa
IIa e IIIa
f
p
Ia e IIa
f
p
f
IIa e IIIa
decresc.
f
p
f IIa e IIIa
p
8
f IIa e IIIa
p IIa e Ia.
f
p
8
f
p
f
IIa
restez
Fine.

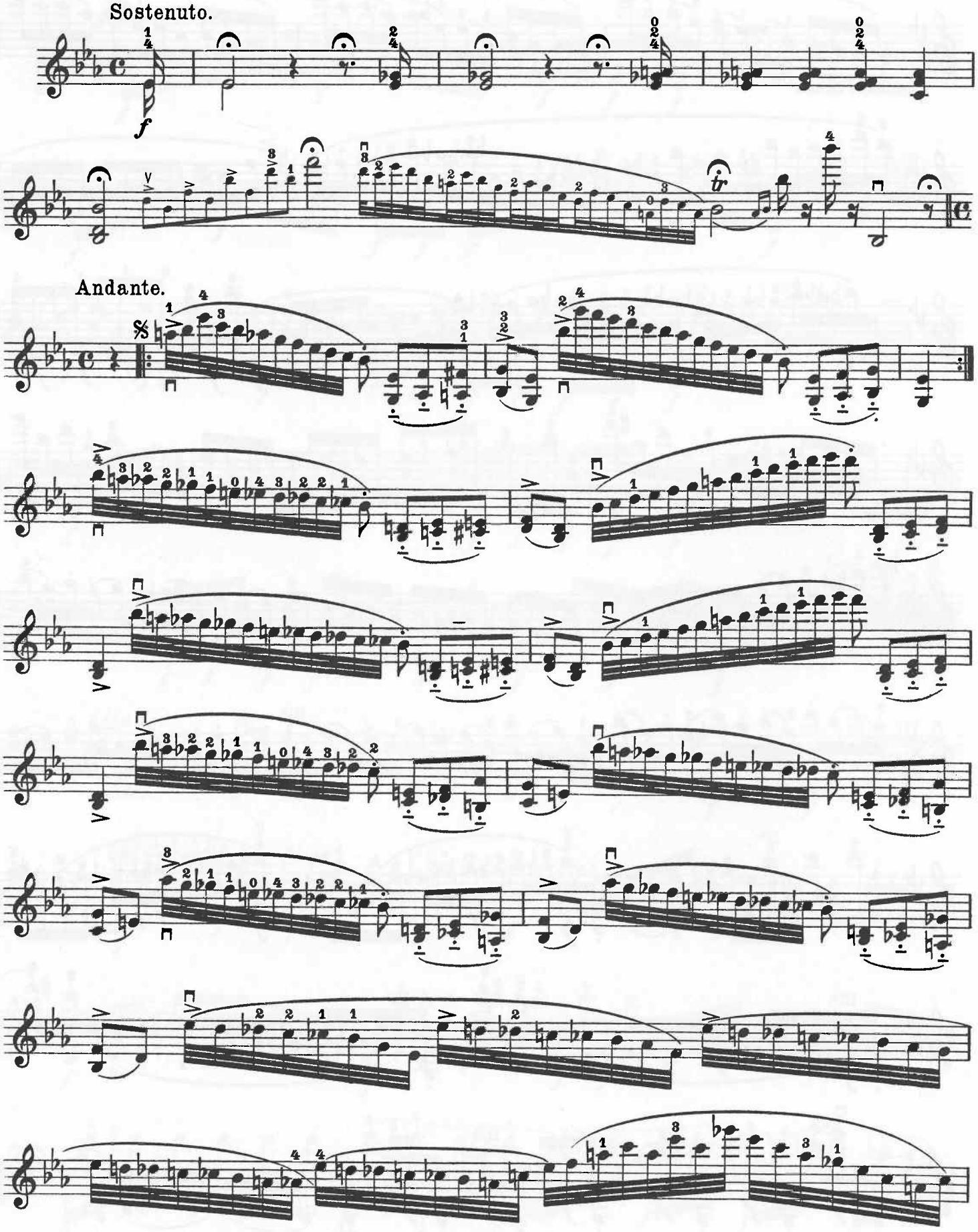

8
f
IIa
IIa IIIa
IIIa
IVa IVa
IIIa
f
p
IIa
f
p
f
D. C. al Fine.

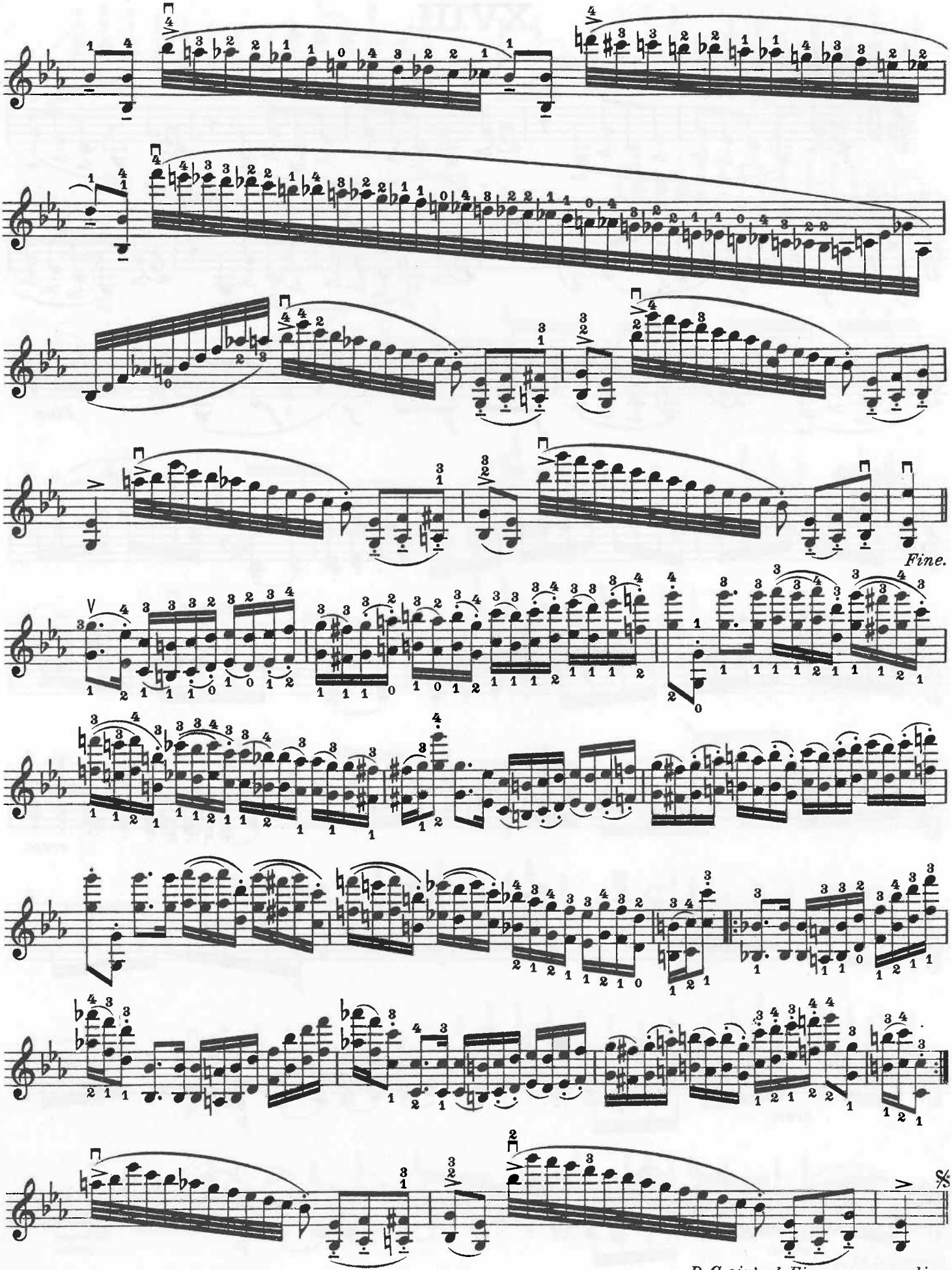
XVI.



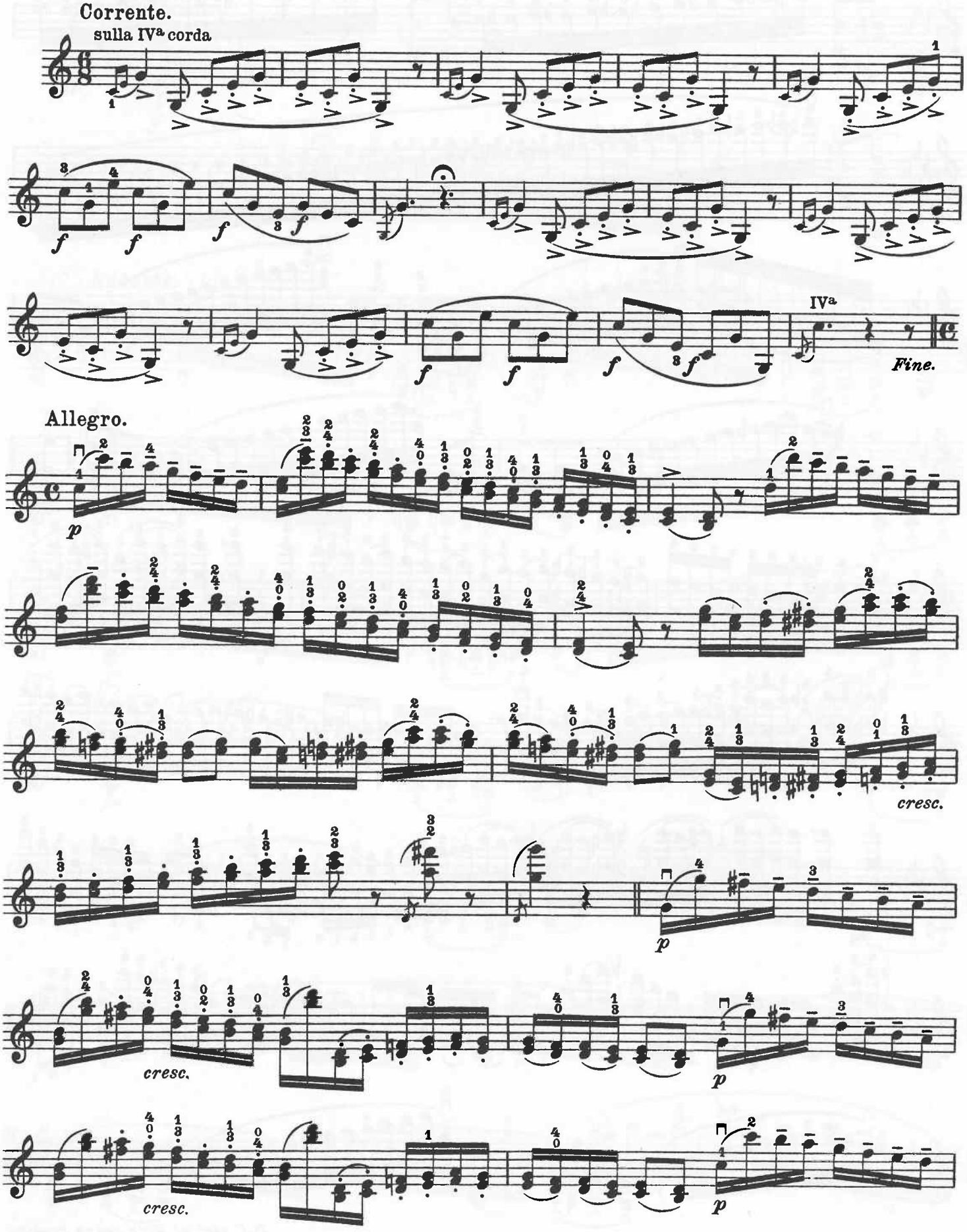

smorzando
IIa
p
Ia
IIa restez
IIIa
IIa
Ia
Ia
IIIa
Ia
IIIa
IIIa
IIIa
ff

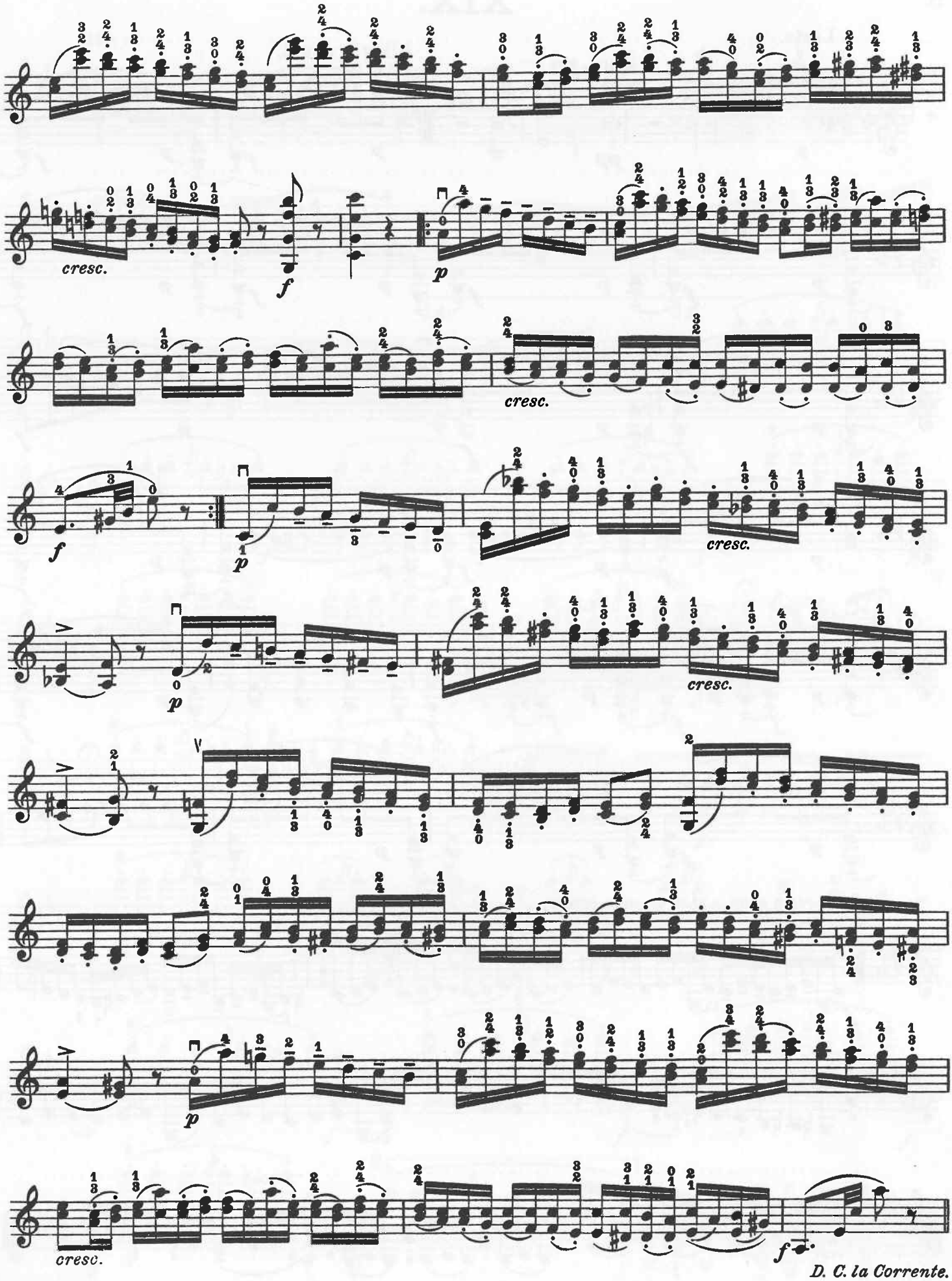
XVII.



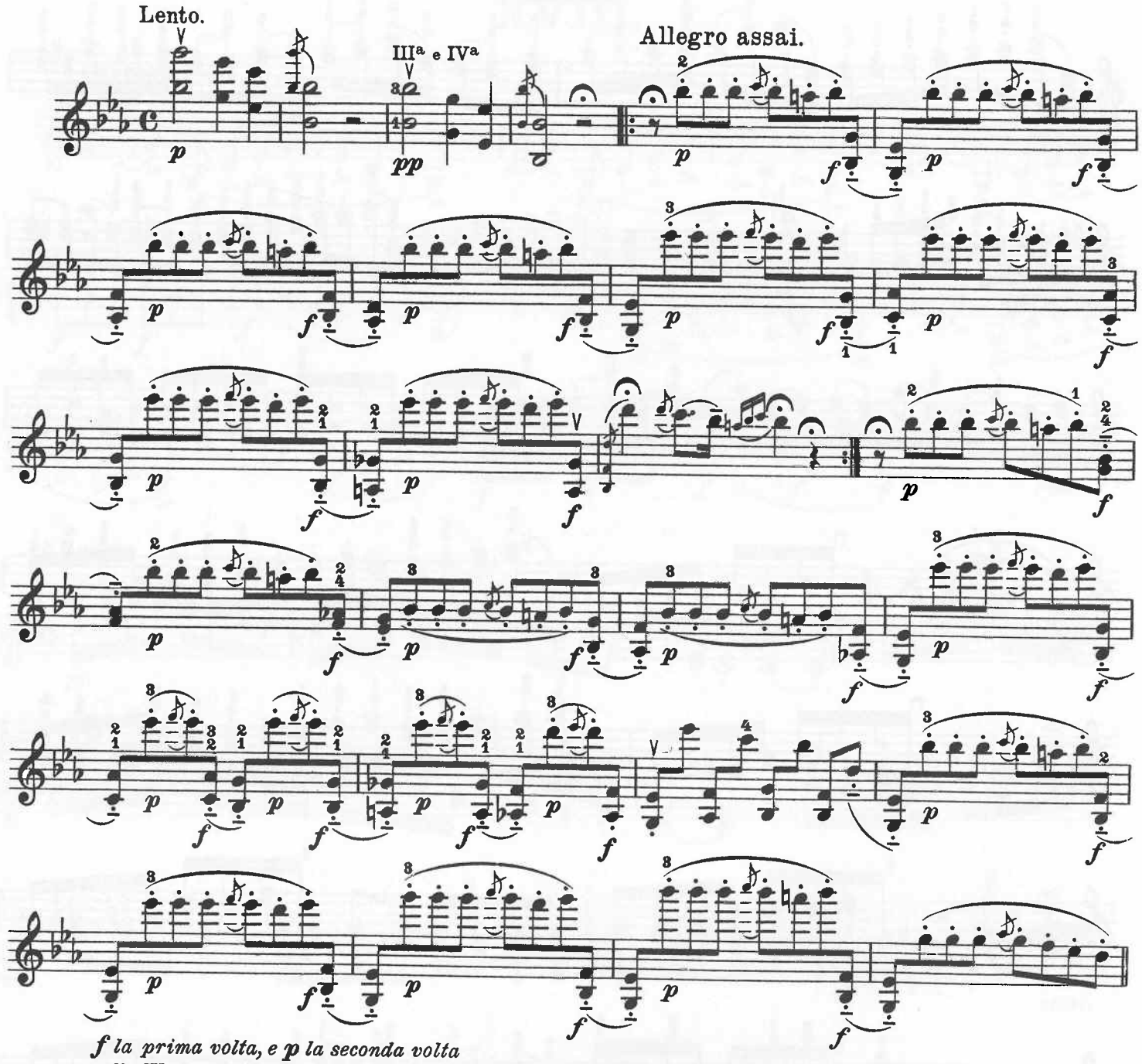

Fine.
D. C. sin' al Fine senza replica.

XVIII.

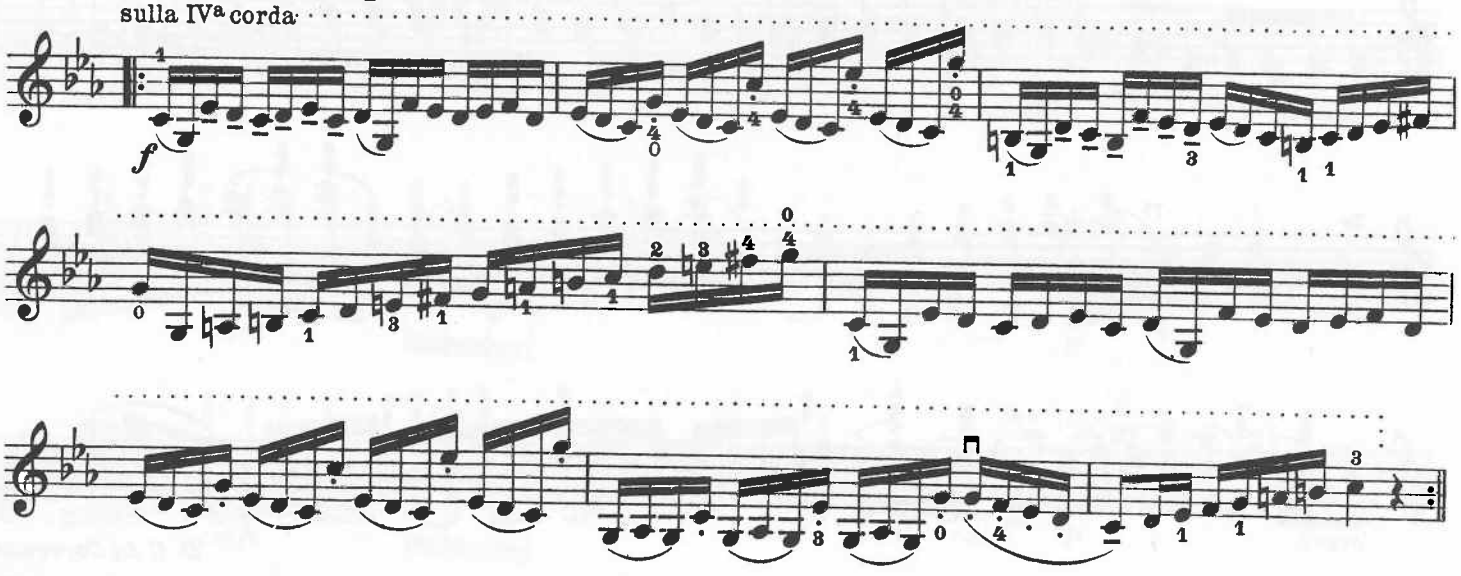

Corrente.
sulla IVa corda
IVa
Fine.
Allegro.
cresc.
cresc.
cresc.

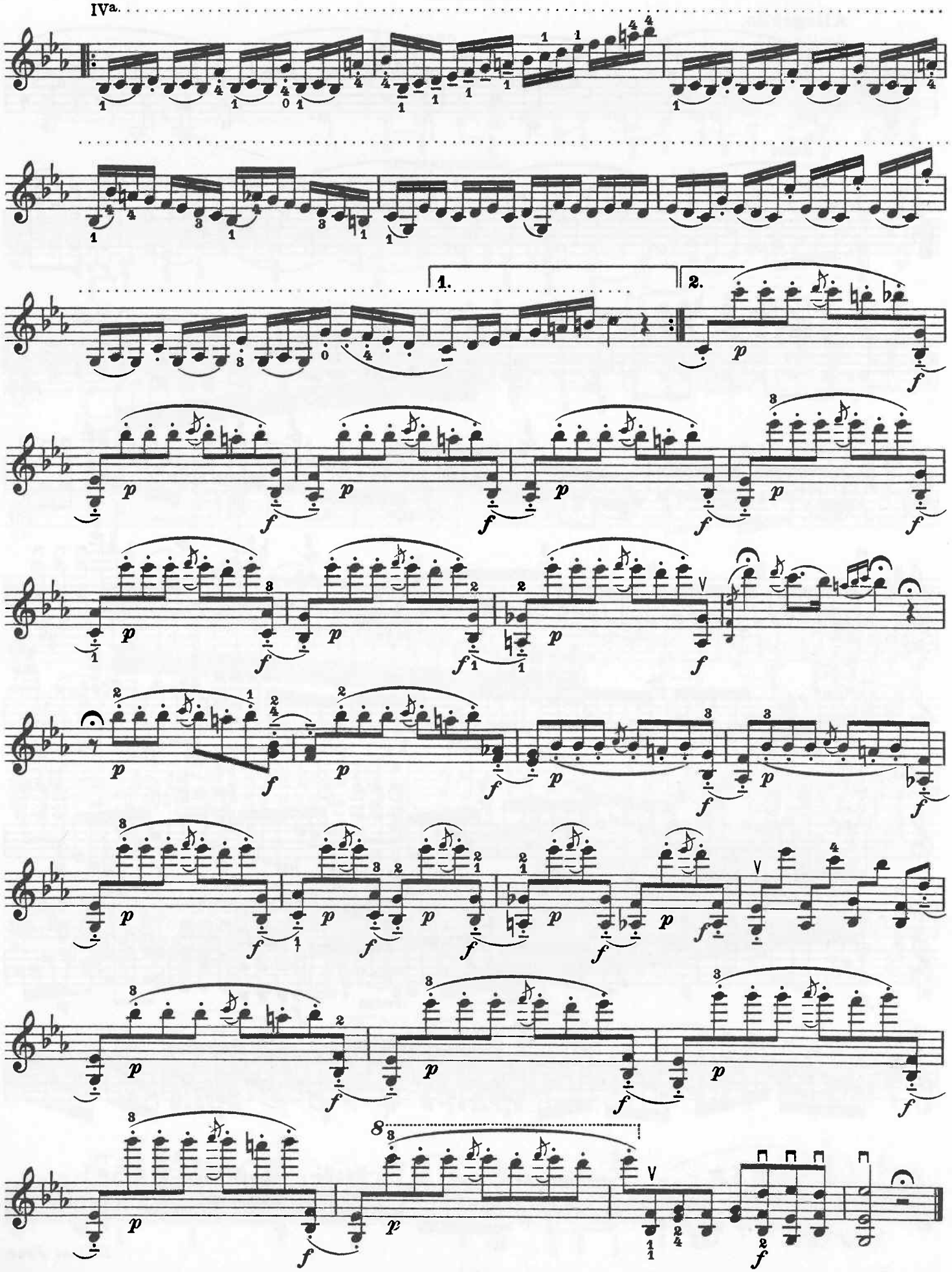

cresc.
f
p
cresc.
f
p
cresc.
p
cresc.
p
cresc.
f
D. C. la Corrente.

XIX.

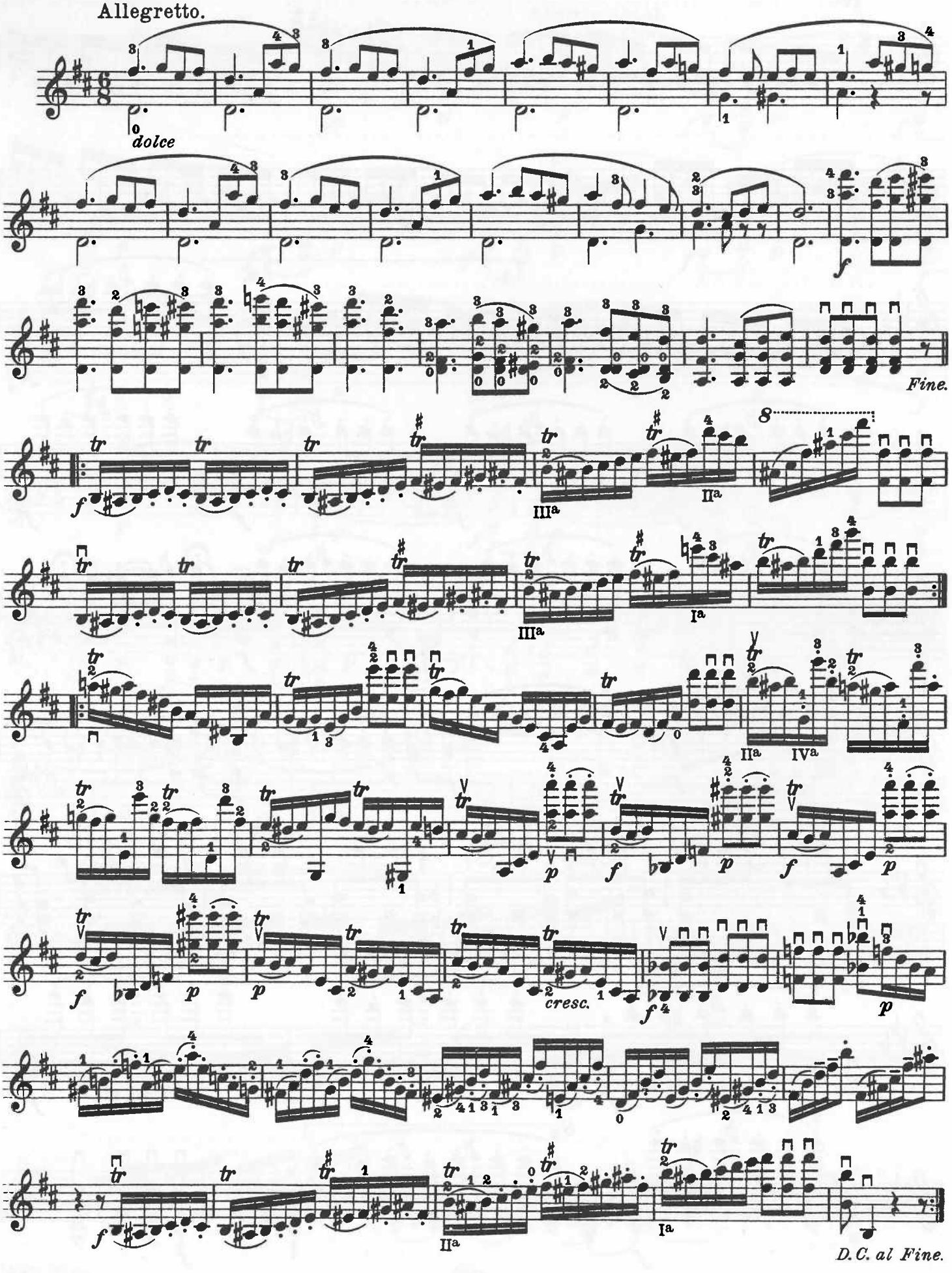


f la prima volta, e p la seconda volta
sulla IV^a corda

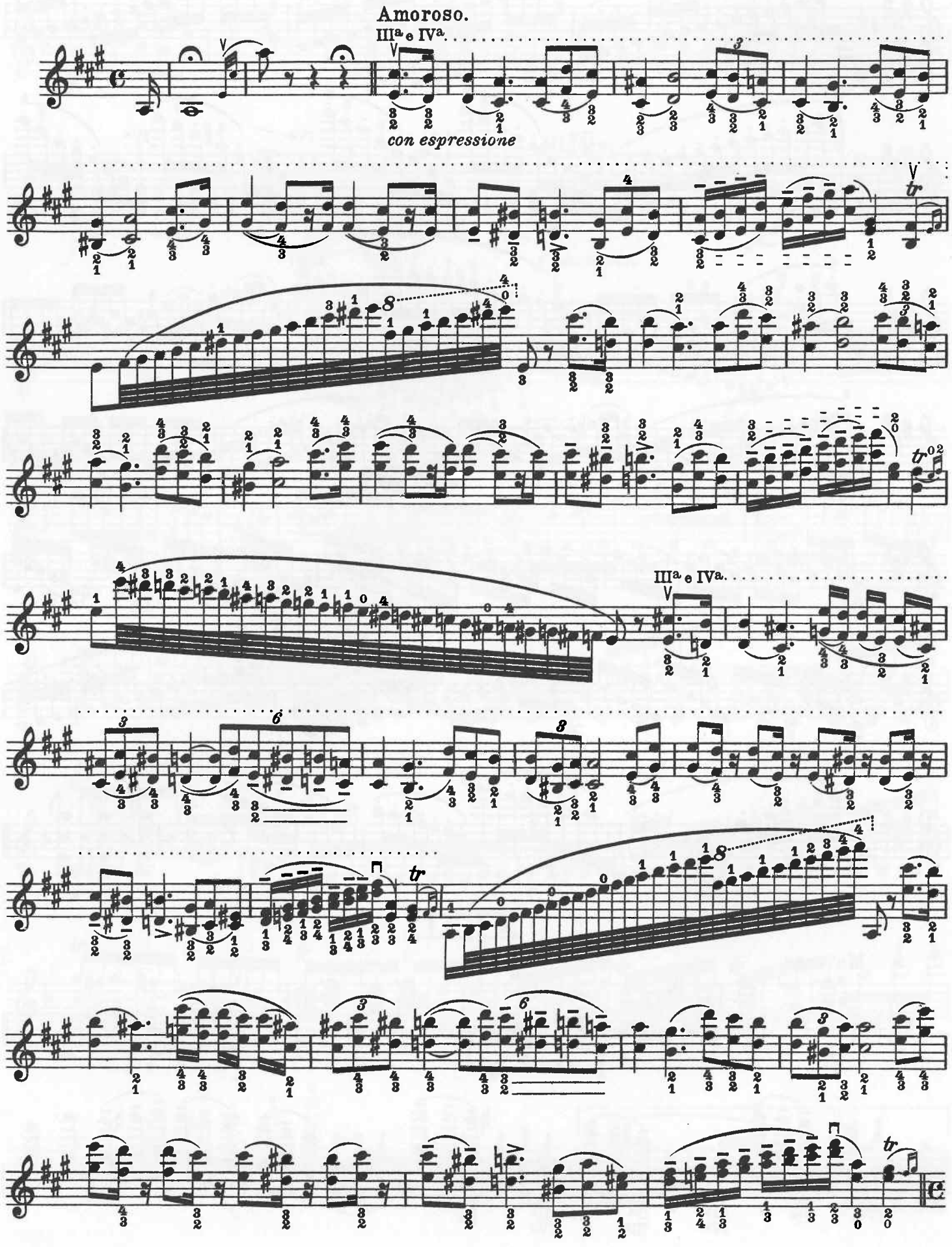



IVa.
1.
2.

XX.



XXI.



Presto.

IVa

IVa *restez*

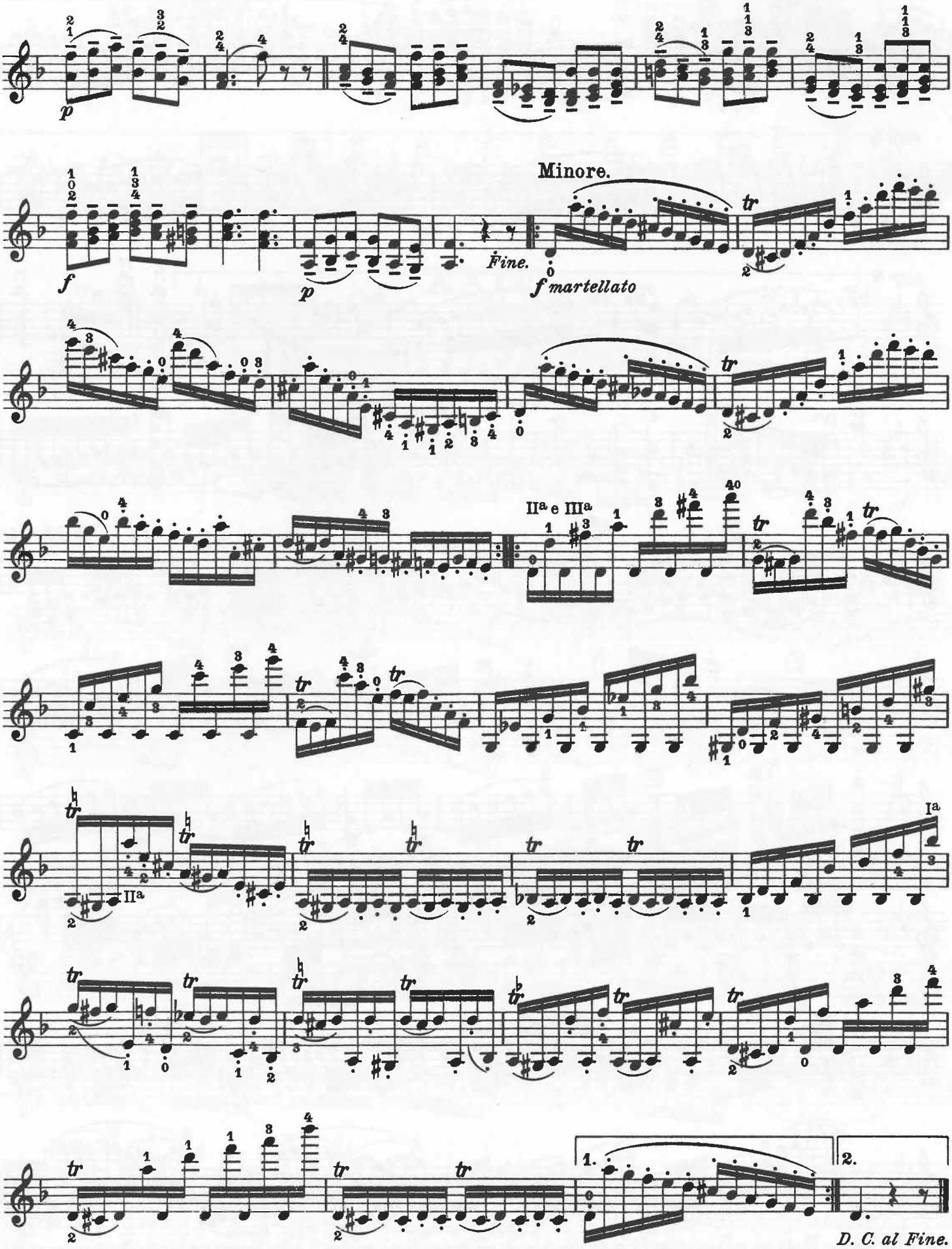
XXII.

Marcato.

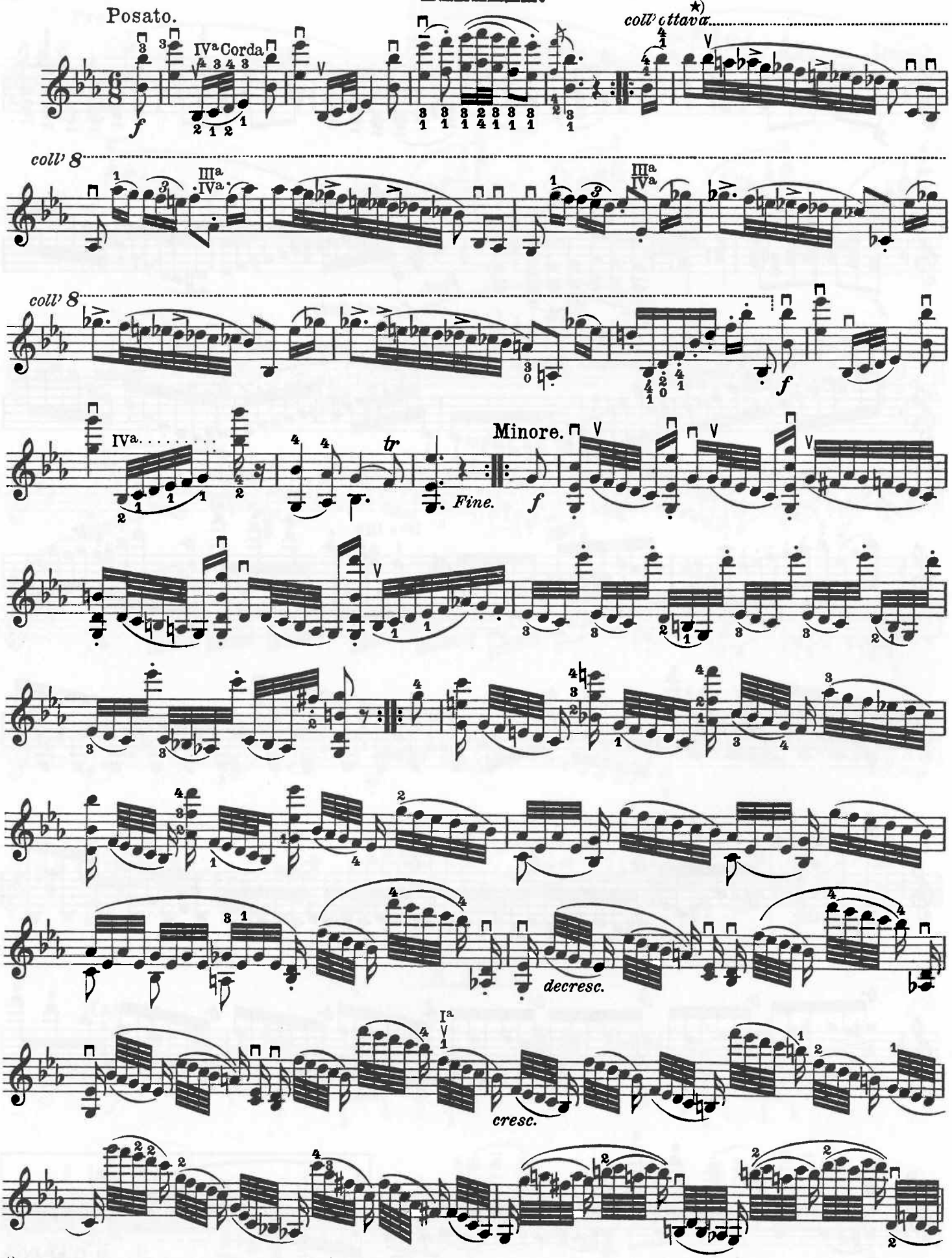
f

p

f


p
f
p
Minore.
Fine.
f martellato
IIa e IIIa
IIa
Ia
1.
2.
D. C. al Fine.

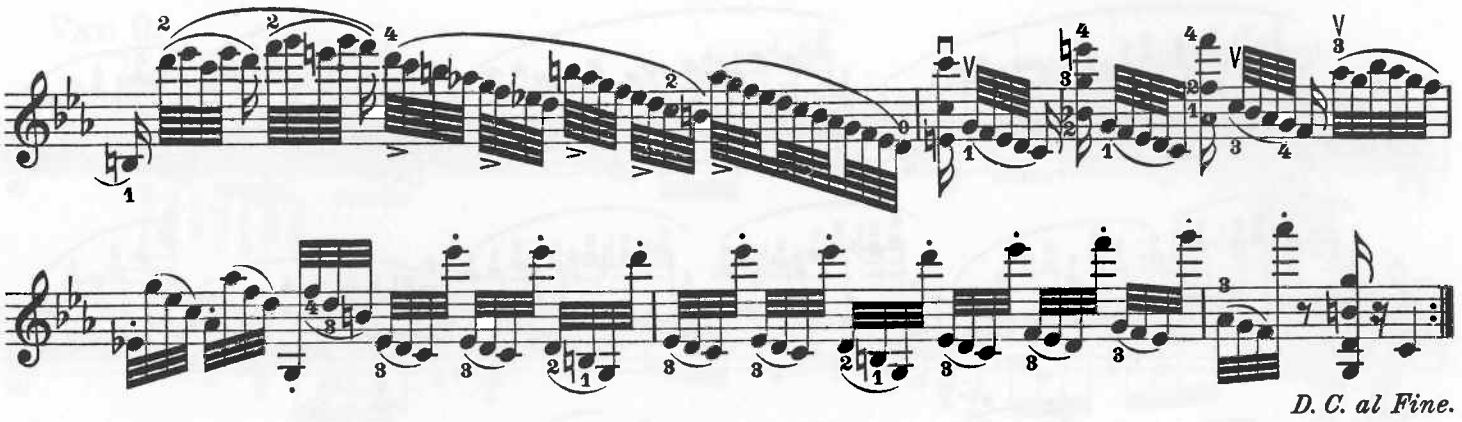
XXIII.



*) Die auf gewisse Noten der Oktavenglissandi angebrachten Akzente sind nur Studienbehelfe und daher bei konzertmäßigem Vortrage nicht auszuführen.

*) *Les accents placés sur certaines notes des gammes chromatiques en octaves ne s'y trouvent que pour en faciliter le travail. Ce dernier fini l'exécutant fera les glissandis sans accents.*

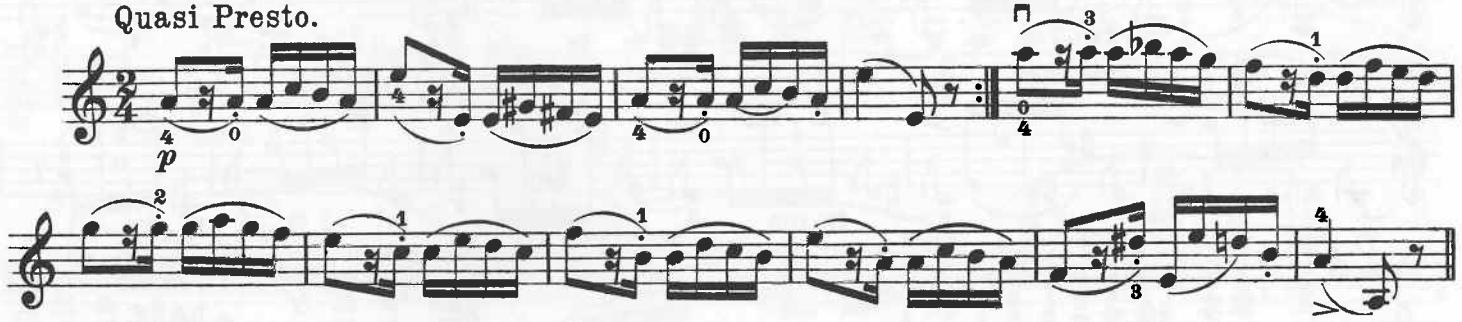
*) The accents indicated on certain notes of the octave-glissandos merely serve the purpose of study, and must, therefore, be omitted, when actually interpreting the piece as in a concert.



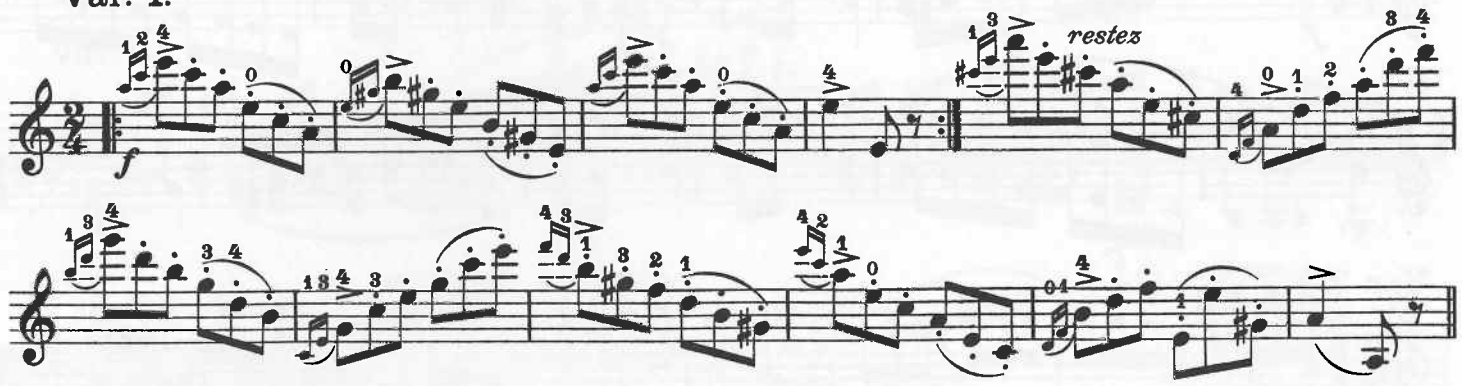
D. C. al Fine.

XXIV.

Tema.
Quasi Presto.



Var. 1.



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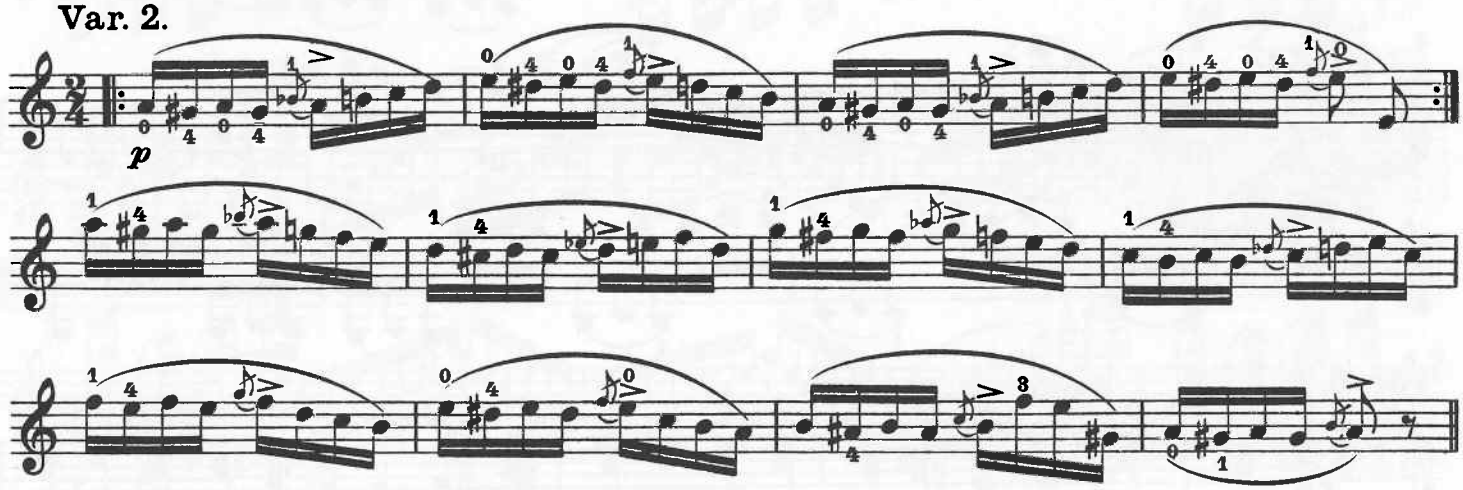
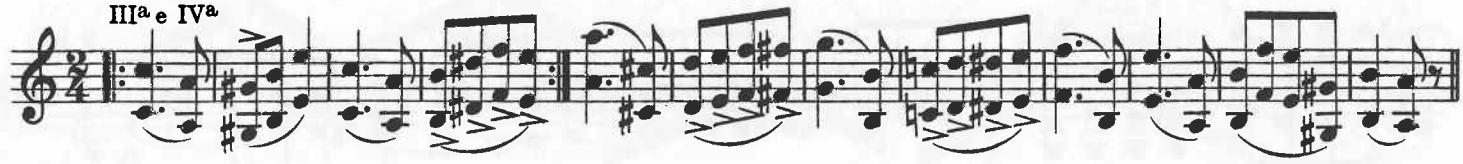


Var. 3.
IIIa e IVa



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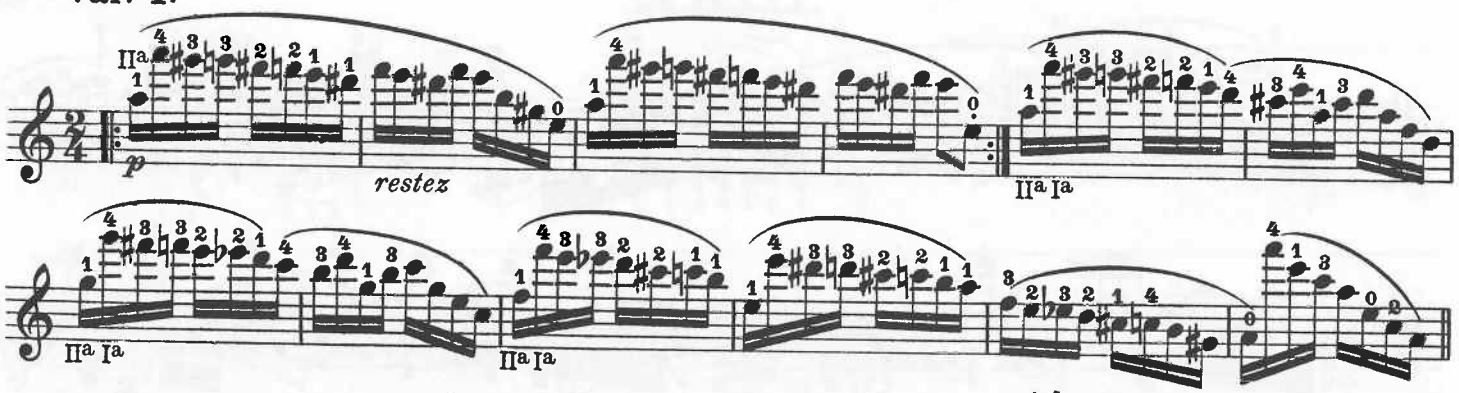

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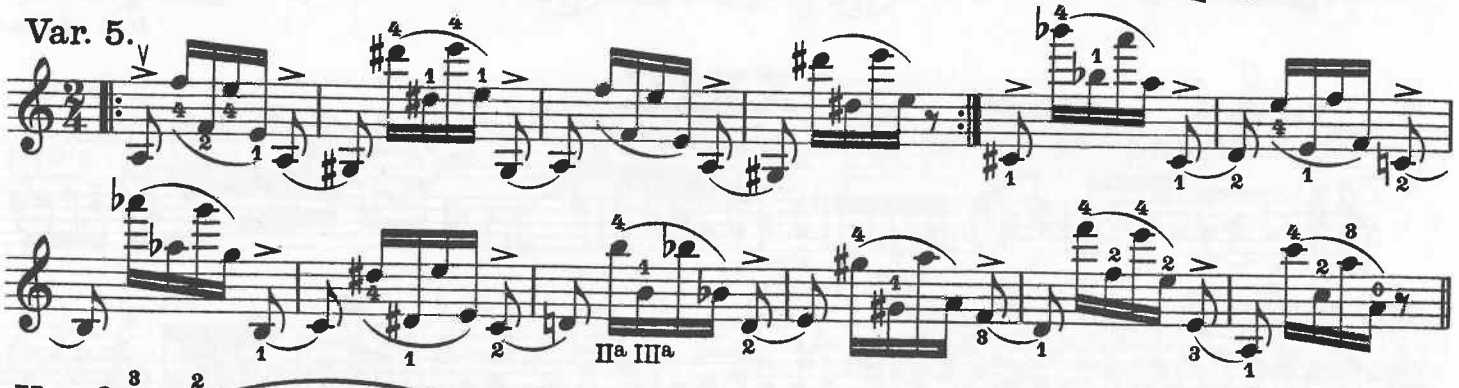

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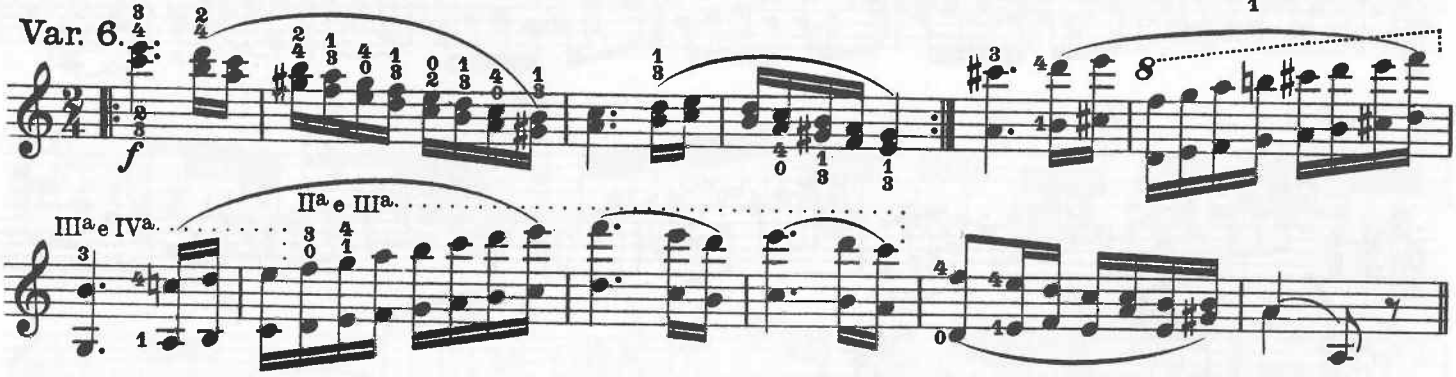

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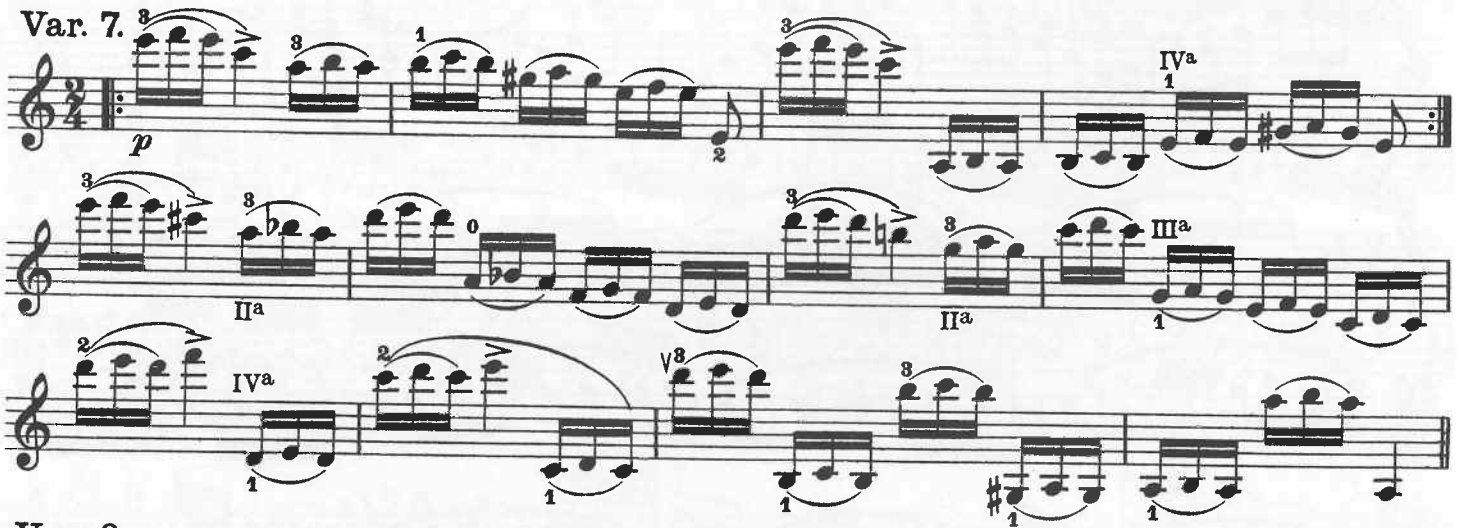

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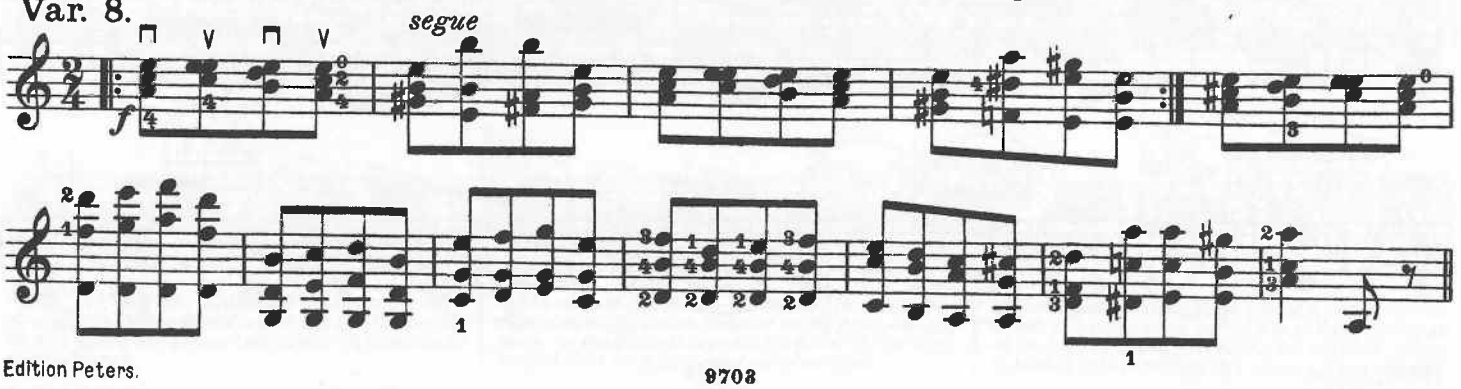

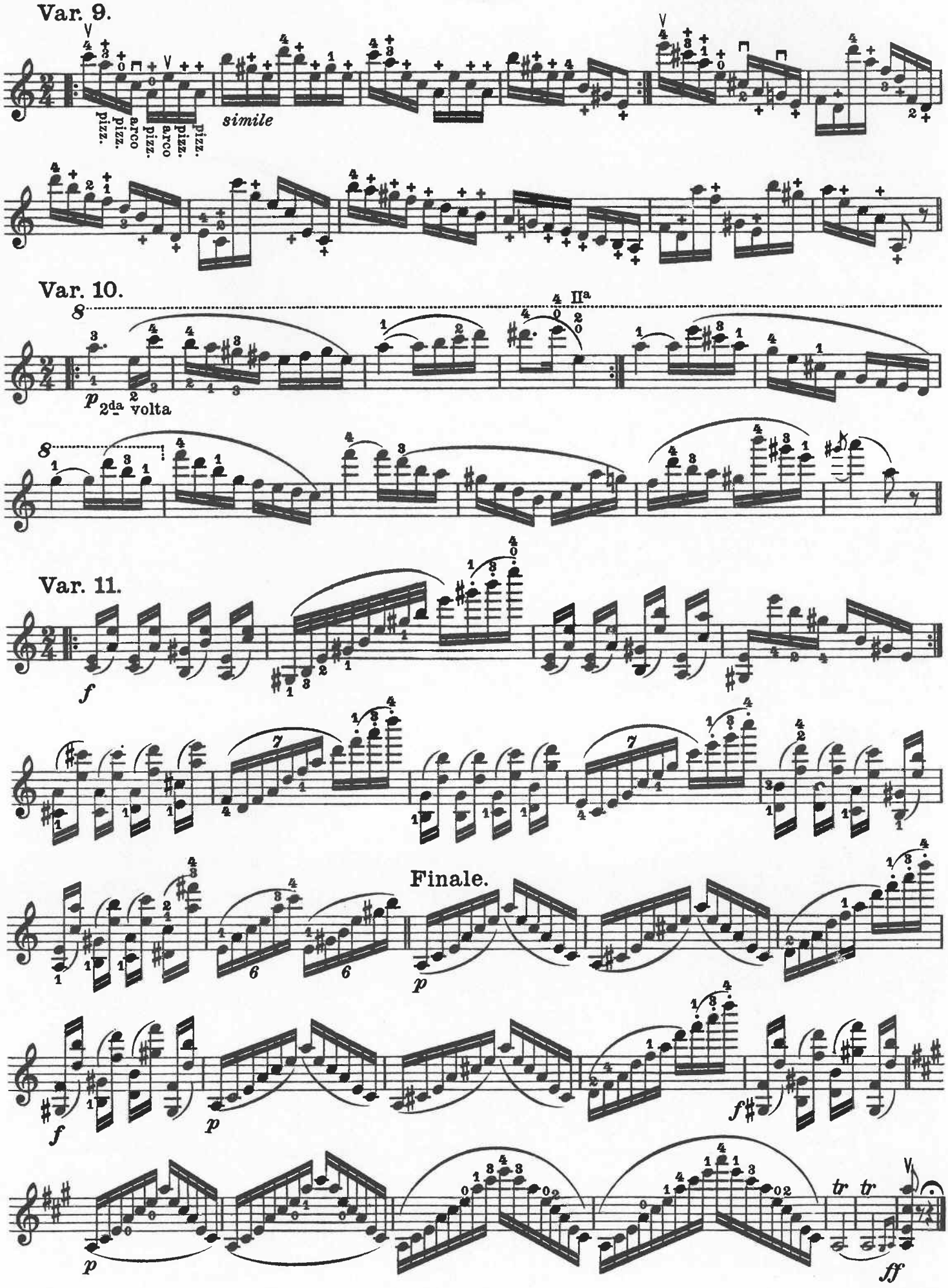
Var. 9.
pizz.
pizz.
arco
pizz.
arco
pizz.
pizz.
simile
Var. 10.
p
2da volta
Var. 11.
f
Finale.
p
f
p
f
p
tr
tr
ff

A 3 - 12

Nr. 1984

PAGANINI

CAPRICEN

Opus 1

Violine

inted in U.S.A.