

PAGANINI

VARIAZIONI

SOPRA UN TEMA DI GIUSEPPE WEIGL

VIOLINO & PIANO

(G. KINSKY & FR. ROTHSCHILD)



Ausgewählte Kompositionen

von

NICCOLÒ PAGANINI

Aus dem Nachlasse erstmalig herausgegeben

von

GEORG KINSKY UND FRITZ ROTHSCHILD

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U. E. Nr.

- 7011 I. Movimento perpetuo
7012 II. Variazioni (sopra un tema di Giuseppe Weigl)
Mit Faksimile von Paganinis Manuskript
7013 III. Cantabile e Valzer
Mit Faksimile von Paganinis Manuskript
7014 IV. Cantabile

Préface.

Les compositions concertantes de Paganini, ces reflôts posthumes de la virtuosité de leur auteur, considérée comme miraculeuse par ses contemporains, n'étaient écrites que pour son usage personnel et soigneusement cachées aux yeux d'autrui. Ce n'est qu'après avoir renoncé à sa brillante carrière de virtuose et dans les dernières années de sa vie qu'il ne se montrait plus si opposé à la publication de ses œuvres. Mais l'intention de les faire paraître échoua malgré un offre considérable de la part d'un éditeur parisien. Les exigences de Paganini étaient trop exorbitantes. De même, l'idée d'être son propre éditeur ne se réalisa pas: „soit — comme A. Niggli dit — „soit qu'il y avait lutte interne entre le compositeur et le virtuose, soit que l'initiative manquait à cet homme fatigué et malade“. Le nombre de ses compositions parues durant sa vie se restreint donc aux 24 Caprices (op. 1), 12 Sonatines pour Violon et Guitare (op. 2, 3) et 6 Quatuors pour Violon, Alto, Violoncelle et Guitare (op. 4, 5), tandis que ses grands concertos pour violon avec accompagnement d'orchestre n'ont pas été imprimés. Ce n'est qu'une décade après la mort de l'artiste génial, survenue le 27. Mai 1840, que quelques-unes de ces compositions ont parues comme „Oeuvres posthumes“ (op. 6—14) chez Schönböck à Paris et les fils de B. Schott à Mayence en 1851, savoir: les deux concertos en Mi-bémol-majeur et en Si-mineur (op. 6 et 7), les variations des sorcières („Le Streghe“, op. 8), les variations sur „God save the King“ (op. 9), le Carnaval de Venise (op. 10), le „Moto perpetuo“ (op. 11); les variations sur des thèmes de Rossini „Non più mesta“ de l'opéra „Cenerentola“ (op. 12) et „I palpiti“ de l'opéra „Tancredi“ (op. 13), tous pour violon et orchestre, et les variations sur la chanson génoise „Barucabà“ (op. 14) pour violon et guitare. Peu de temps après parurent chez Schubert à Hambourg les variations sur la prière extraite de l'opéra „Moïse“ de Rossini (sans numéro d'opus).

Tout cela n'était qu'une bien petite partie des compositions créées par le célèbre violoniste et jouées dans ses concerts. Un nombre considérable d'autres œuvres de plus grande ou plus petite étendue s'est conservé dans la succession de manuscrits que monsieur Wilhelm Heyer de Cologne a acquis en 1911 pour son musée musicologique après que la ville natale de Paganini (Gênes) en avait refusé l'achat. On n'y trouve pas moins que dix-huit compositions pour violon et orchestre (malheureusement elles ne sont pas toutes complètes, c. a. d. qu'il manque par fois soit la partie du soliste, soit quelques parties séparées; avec cela une série de morceaux de musique de chambre, une multitude de solis pour guitare, de duos, de trios et de quatuors pour guitare avec des instruments à cordes, un morceau concertant pour Alto, un autre pour Basson et Cor etc. (On trouvera une description détaillée et scientifique de ces manuscrits dans le quatrième volume du catalogue du musée Heyer, paru en 1916, sur pp. 402—447.)

De cette succession des manuscrits, nous présentons maintenant au public musical après une révision soignée quelques œuvres choisies avec accompagnement de piano. Le choix est tombé sur les quatre compositions suivantes: de la série des compositions pour violon et orchestre un efficace „Movimento perpetuo“ (U. E. No. 7011) et des variations sur un thème de Joseph Weigl (U. E. No. 7012), transcrit aussi par Beethoven; de la musique pour violon et guitare une jolie Valse (U. E. No. 7013), composée pour son élève Camillo Sivori, qui à cette époque ne comptait que dix ans, et finalement la seule composition pour violon et piano qui se trouve dans toute la succession, soit un gracieux „Cantabile“ (U. E. No. 7014).

G. KINSKY.

Vorwort.

Paganinis Konzertkompositionen, die das äußere Bild der von den Zeitgenossen wie ein Wunder angestaunten Virtuosität ihres Schöpfers getreu widerspiegeln, waren ausnahmslos für seinen eigenen Gebrauch geschrieben und wurden daher von ihm wie ein Schatz vor fremden Augen ängstlich gehütet. Erst nachdem er in den letzten Jahren seines Lebens seiner glänzenden Laufbahn als konzertierender Künstler entsagt hatte, zeigte er sich einer Veröffentlichung seiner Werke nicht abgeneigt. Trotz des beträchtlich hohen Angebots eines Pariser Verlegers scheiterte dieser Plan jedoch an Paganinis übertrieben hoher Preisforderung, und auch seine Absicht, seine Kompositionen im Selbstverlag herauszugeben, kam nicht zur Ausführung, „sei es“, wie A. Niggli meint, „daß der Virtuose noch immer mit dem Komponisten im Kampfe lag, sei es, daß überhaupt dem tatenmüden, kränkenden Manne die rechte Arbeitslust fehlte.“ Die Zahl der zu seinen Lebzeiten erschienenen Kompositionen beschränkte sich daher auf die 24 Caprices (op. 1), 12 Sonatinen für Violine und Gitarre (op. 2, 3) und 6 Quartette für Violine, Viola, Violoncell und Gitarre (op. 4, 5), während die großen Konzertwerke für Violine mit Orchester sämtlich ungedruckt blieben. Erst ein Jahrzehnt nach dem am 27. Mai 1840 erfolgten Tode des genialen Künstlers erschienen im Jahre 1851 einige dieser Werke mit den Opuszahlen 6—14 als „Oeuvres posthumes“ bei Schönböck in Paris und B. Schotts Söhne in Mainz. Es sind dies die beiden Konzerte in Es dur und H moll (op. 6, 7), die Hexenvariationen („Le Streghe“, op. 8), die Variationen über „God save the King“ (op. 9), „Il carneval di Venezia“ (op. 10), „Moto perpetuo“ (op. 11), die Variationen über die Rossinischen Themen „Non più mesta“ (aus „Cenerentola“, op. 12) und „I Palpiti“ (aus „Tancredi“, op. 13); sämtlich für Violine mit Orchester) und über das genuesische Lied „Barucabà“ (für Violine und Gitarre, op. 14), ferner bald darauf bei Schubert in Hamburg die Variationen über das Gebet aus Rossinis „Moses“ (ohne Opuszahl).

Dies war jedoch nur ein kleiner Teil der zahlreichen von dem berühmten Geiger geschaffenen und in seinen Konzerten gespielten Kompositionen; eine beträchtliche Anzahl weiterer Werke größeren und kleineren Umfangs hat sich in seinem handschriftlichen Nachlaß erhalten, der 1911 von Wilhelm Heyer in Köln für sein Musikhistorisches Museum erworben wurde, nachdem Paganinis Vaterstadt Genua den Ankauf abgelehnt hatte. Darunter finden sich allein 18 Werke für Violine mit Orchester, die aber leider nicht alle vollständig, d. h. mit der Solostimme und dem Orchestermaterial, vorliegen, dann eine Reihe Kammermusikstücke, eine Unmenge von Solis, Duos, Trios und Quartetten für Gitarre allein und mit Streichinstrumenten, je ein Konzertstück für Viola und für Fagott und Horn u. a. (Eine ausführliche wissenschaftliche Beschreibung des gesamten Nachlasses enthält der 1916 herausgegebene 4. Band des Heyerschen Museumkataloges auf Seite 402—447.)

Einige kleinere Werke aus dem Nachlasse sollen nunmehr in einer sorgsam überprüften Bearbeitung mit Klavierbegleitung der Öffentlichkeit zugänglich gemacht werden. Es sind für diesen Zweck zunächst vier Kompositionen ausgewählt worden: aus der Gruppe für Violine mit Orchester ein wirkungsvolles „Movimento perpetuo“ (U. E. Nr. 7011) und Variationen über ein auch von Beethoven variiertes Thema von Joseph Weigl (U. E. Nr. 7012), ferner ein von Paganini für seinen damals zehn Jahre alten Schüler Camillo Sivori geschriebener hübscher Walzer mit Gitarre (U. E. Nr. 7013) und als einziges im Nachlaß erhaltenes Stück für Violine mit Pianoforte ein anmutiges Cantabile (U. E. Nr. 7014).

G. KINSKY.

Preface.

Paganinis concert compositions which reflect in a perfect measure his wonderful virtuoso gifts once regarded by his contemporaries as nothing short of a miracle, have been written exclusively for the master's own use. Like a treasure he concealed them from mortal eyes, and it was not until the latter part of his life that Paganini, having meanwhile forsaken his career as a concert artist, showed himself more willing to have his compositions published. But though a Paris firm offered an exceedingly large salary, the plan failed, owing to the tremendously high demands of the composer. Paganinis intention of publishing them himself also was subsequently abandoned, „either because“, as A. Niggli puts it, „there was still in him an everlasting combat between the virtuoso and the composer, or else because Paganini, by that time grown sickly, old and tired, no longer possessed the vigor necessary for such an undertaking.“ At any rate, the number of his compositions published during his lifetime, was comparatively small, comprising merely the 24 Caprices (op. 1), 12 Sonatines for Violin and Guitar (op. 2, 3), and 6 Quartets for Violin, Viola, Violoncello and Guitar (op. 4, 5) while his great concert compositions for violin with orchestral accompaniment all were still unpublished when, on May 27th, 1840, this marvellous artist passed away. It was only eleven years after his death that, in 1851, some of the larger compositions of Paganini were brought out by the publishing firms of Schönböck, of Paris, and B. Schotts Söhne, of Mayence. These works, bearing the opus numbers 6—14, and termed „Oeuvres posthumes“, included the two Concertos in E flat major and B minor (op. 6, 7), the Witches Variations („Le Streghe“, op. 8), the Variations on „God save the King“ (op. 9), „Il carneval di Venezia“ (op. 10), „Moto perpetuo“ (op. 11), as well as the Variations on two themes of Rossini: „Non più mesta“ (from „Cenerentola“, op. 12) and „I Palpiti“ (from „Tancredi“, op. 13). All these compositions were for violin and orchestra, while the Variations on the Genoese song „Barucabà“ (op. 14), also published at that time, were written for violin and guitar; shortly afterwards, the Variations on the prayer from „Moïse“ of Rossini were published without opus number, by Schubert, of Hamburg.

These works, however, constitute merely a small portion of the numerous compositions written and frequently played in public by the celebrated virtuoso. A considerable portion of other works of larger or smaller dimensions was, after Paganinis death, discovered among his manuscripts. These manuscripts, the purchase of which had been declined by Paganinis native city of Genoa, were finally, in 1911, acquired by Wilhelm Heyer, of Cologne, for his Museum of Musical Historics, and among them there was found, besides several chamber music works, a vast number of solos, duets, trios and quartets for guitar with string instruments, also a concertpiece for viola, one for bassoon and horn etc., and finally as many as eighteen pieces for violin with orchestra; of the latter, however, unfortunately not all can be considered complete, owing to the absence of several parts. (A comprehensive scientific description of Paganinis posthumous works will be found on the pages 402—447 of the fourth volume, published in 1916, of the catalogue to Heyers Museum.)

Some of the smaller posthumous works of Paganini are now being published for the first time in an authentic and carefully revised edition, with piano accompaniment. For the purpose of this edition we have chosen, for the present, four pieces. The violin pieces originally written with orchestral accompaniment are represented in this collection by the effective „Movimento perpetuo“ (U. E. No. 7011), and by the Variations on a theme of Joseph Weigl (U. E. No. 7012), which are interesting by reason of the fact that this same theme has been utilized for Variations also by Beethoven; further there is a charming Waltz for violin with guitar (U. E. No. 7013), composed by Paganini for his ten-year old pupil Camillo Sivori, and finally a graceful Cantabile (U. E. No. 7014) which constituted the only one of Paganinis posthumous compositions written for violin with piano accompaniment.

G. KINSKY.

Préambule.

Le manuscrit de cette composition — la partie du soliste de la main de Paganini et les parties séparées copiées par deux différentes personnes — porte comme titre: „Suonata con variazioni, Paganini“ et se trouve maintenant avec tout le reste de la succession musicale du grand virtuose au musée musicologique de monsieur Wilhelm Heyer à Cologne (Catalogue du musée, vol. IV, No. 848). Le célèbre violoniste emploie le mot „Suonata“ dans sa signification primitive: „morceau de musique“. Ses œuvres portant ce titre sont des morceaux concertants, composés d'une lente introduction, de variations sur un thème original ou étranger et d'une „Stretta“ comme finale. Le thème de la „Suonata“ présente n'est pas désigné, mais sa provenance était facile à établir, vu qu'il a aussi été varié par Beethoven dans son trio (composé 1798) en Si bémol majeur, op. 11, pour piano, clarinette et violoncelle. C'est la mélodie „Pria ch'io l'impegno“ extraite de l'opéra „L'amor marinaro“, représenté à Vienne 1797 et émanant de Joseph Weigl, le compositeur de l'opéra populaire „Die Schweizerfamilie“ (Une famille suisse). D'après des remarques notées sur les parties séparées Paganini a joué ce morceau à son concert d'adieu de Leipzig le 15 Octobre 1829, puis à son huitième concert de Francfort s. M. le 11 Avril 1830 et plusieurs fois à Londres et à Liverpool pendant sa tournée anglaise de 1831 et 1832.

La structure et la technique de ces variations rappellent les brillantes variations concertantes „Le streghe“, op. 8; „Le carnaval de Venise“, op. 10; „Non più mesta“, op. 12; „I palpiti“, op. 13 etc. L'introduction et la seconde variation consistent exclusivement en doubles-cordes de tierces et de sixtes et finissent en sons harmoniques (flautini) de tierces qui reviennent aussi dans la cinquième variation. La troisième variation contient des effets de pizzicati et de sons harmoniques, la quatrième des arpèges sautés et la coda exige des doubles-cordes en tierces dans un mouvement de presto.

G. KINSKY.

L'éditeur a eu soin de reproduire l'autographe de Paganini aussi exactement que possible. Les variantes sont imprimées au-dessous de la version originale et faciles à reconnaître.

F. ROTHSCHILD.

Vorbemerkung.

Das aus Paganinis Nachlaß stammende, jetzt im Besitz des Musikhistorischen Museums von Wilhelm Heyer zu Köln (Kat. IV Nr. 848) befindliche Material dieses Werkes — die eigenhändige Solostimme und die Orchesterstimmen in der Abschrift zweier Kopisten — trägt die Überschrift „Suonata con Variazioni Paganini“. Das Wort „Suonata“ verwendet der große Geiger noch in seinem ursprünglichen Sinne als „Tonstück“; die von ihm derart betitelten Werke sind Konzertstücke mit einer langsamen Einleitung, Variationen über ein (fremdes oder eigenes) Thema und eine Presto-Stretta als Finale. Das Thema der vorliegenden „Suonata“ ist nicht bezeichnet; seine Herkunft ließ sich jedoch leicht feststellen, da es auch von Beethoven in seinem 1798 entstandenen B dur-Trio für Pianoforte, Klarinette und Violoncell (op. 11) variiert worden ist: es ist die Melodie „Pria ch'io l'impegno“ aus der 1797 zu Wien aufgeführten Oper „L'amor marinaro“ von Joseph Weigl, dem Komponisten der volkstümlichen Oper „Die Schweizerfamilie“. Nach Vermerken in den Orchesterstimmen spielte Paganini das Stück an seinem Abschiedsabend am 15. Oktober 1829 zu Leipzig, in seinem 8. Konzert am 11. April 1830 zu Frankfurt a. M. und 1831/32 mehrmals auf seiner englischen Konzertreise in London und Liverpool.

Anlage und Technik des Werkes erinnern an die bekannten Bravourvariationen „Le Streghe“ op. 8, „Karneval von Venedig“ op. 10, „Non più mesta“ op. 12, „I palpiti“ op. 13 etc. Die Einleitung bewegt sich ebenso wie die 2. Variation durchwegs in Terzen- und Sexten-Doppelgriffen und schließt mit Terzen-Flageolets („Flautini“), die auch in der 5. Variation vorkommen. Die 3. Variation bringt Pizzicati- und Flageolet-, die 4. Saltati-Effekte, und die Coda verlangt Terzengriffe im Presto-Tempo.

G. KINSKY.

Der Herausgeber hat es sich angelegen sein lassen, den Text möglichst notengetreu nach dem Autograph wiederzugeben. Varianten sind unter der ursprünglichen Fassung gedruckt und als solche kenntlich gemacht.

F. ROTHSCHILD.

Introductory remarks.

The orchestral material of this composition, at present embodied in Wilhelm Heyers Museum of Musical Histories at Cologne (sub No. 848, 4th vol. of the catalogue), was discovered among Paganinis manuscripts after his death. While the orchestral parts of the original manuscript show the handwriting of two copyists, the solo part is written by the virtuoso-composer himself, bearing the title „Suonata con Variazioni Paganini“. The term „Suonata“ is applied by the composer in the original sense of the word, indicating a „musical piece“. The concert pieces of Paganini bearing this title comprise a slow introduction, Variations on a theme invented by the composer himself or by some other master, and finally a Presto-Stretta representing the Finale. In the original manuscript of the present „Suonata“ the author of the theme is omitted. It was nevertheless not difficult to trace its origin back to an opera first produced at Vienna in 1797 and called „L'amor marinaro“, in which it occurs to the words „Pria ch'io l'impegno“. Its composer is Joseph Weigl, more popularly known as author of the opera „Die Schweizerfamilie“, and it is interesting to note that the theme in question has also been used for variations by Beethoven, in his Trio in B flat major, (op. 11), for Piano, Clarinet and Violoncello, composed in 1798. — The original orchestral parts bear various remarks stating some of the occasions on which the Paganini Variations were played by the composer himself; according to this record, he performed them at his farewell concert at Leipzig on October 15th, 1829, later at his eighth Frankfurt concert on April 11th, 1830, and several times at London and Liverpool, in the course of his English concert tour, 1831 and 1832.

As regards structure and technical treatment, these Variations bear resemblance to the celebrated bravura variations „Le Streghe“ (op. 8), „Carneval di Venezia“ (op. 10), „Non più mesta“ (op. 12), „I palpiti“ (op. 13) etc. The Introduction, like the second variation, consists entirely of double stops in thirds and sixths, closing with flageolets in thirds („Flautini“) conspicuous also in the fifth variation. The third variation calls for Pizzicato and flageolet effects, while the fourth one is characterised by saltati effects. The Coda requires double stops in thirds, played in presto tempo.

G. KINSKY.

This arrangement takes care to preserve, as far as possible, the character of the autograph original. Alternative readings suggested by the adapter are placed below the original version.

F. ROTHSCHILD.

VARIAZIONI

[sopra un Tema di Giuseppe Weigl.]

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Niccolò Paganini.
(1782—1840.)
Edition 1922.

(Introduzione.)
Adagio.

Violino. *Tutti*
Corno

Piano. *p dolce*
Corno
Viol.

10

f

Ob. *Solo*
mp espr.

Ob. *p*
Str. *pp*

First system of musical notation, measures 1-4. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The music features complex chordal textures with many beamed notes and slurs.

Second system of musical notation, measures 5-8. It consists of three staves. A box containing the number '20' is positioned above the first staff of this system. The notation continues with complex chordal textures and slurs.

Third system of musical notation, measures 9-12. It consists of three staves. The first staff begins with the dynamic marking *pp*. The notation includes complex chordal textures and slurs.

Fourth system of musical notation, measures 13-16. It consists of three staves. The notation continues with complex chordal textures and slurs.

Fifth system of musical notation, measures 17-20. It consists of three staves. A box containing the number '30' is positioned above the first staff of this system. The notation includes complex chordal textures and slurs. The dynamic marking *(cresc.)* is written in the bass staff.

First system of musical notation, featuring a treble and bass clef with piano accompaniment. The music includes sixteenth-note passages and chords, with a '6' marking under the first measure.

Second system of musical notation, continuing the piano accompaniment. It features a '3' marking under the final measure and a '(cresc.)' dynamic marking in the right hand.

Third system of musical notation, starting with a boxed measure number '40'. It contains complex sixteenth-note patterns in the right hand.

Fourth system of musical notation, featuring dynamic markings 'mf' and 'p' in the left hand.

Fifth system of musical notation, starting with the instruction 'Flautini' and a boxed measure number '50'. It includes dynamic markings 'pp' and 'ppp' along with 'morendo' instructions.

6 Thema.

Andante moderato.

Solo *dolce* *p* Tutti

Solo

60 *p* *(sempre stacc)*

Tutti *mf*

70 *p*

pp

pp

1. Variation.

Solo

dolce

pp (sempre stacc. quasi pizz.)

80

1.

2.

(sempre stacc.)

8 2. Variation.

90

First system of musical notation, measures 89-92. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *mf* and *p*.

Second system of musical notation, measures 93-96. The right hand continues the melodic development with slurs and accents. The left hand maintains the accompaniment. Dynamics include *mf* and *p*.

Third system of musical notation, measures 97-100. The right hand has a more complex melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics include *mf* and *p*.

100

Fourth system of musical notation, measures 101-104. The right hand features a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics include *p* and *mf*.

Fifth system of musical notation, measures 105-108. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics include *p* and *mf*.

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 three sharps (F#, C#, G#) and a common time signature. The top staff features a melodic line with a 9-measure slur. The grand staff provides harmonic accompaniment with various rhythmic patterns.

Second system of musical notation, starting at measure 110. It follows the same three-staff layout as the first system. The top staff continues the melodic line with a 9-measure slur. The grand staff accompaniment includes a dynamic marking of *mf* in the bass line and *p* in the treble line.

3. Variation.
Più mosso.

Third system of musical notation, the beginning of the third variation. It features a single treble staff with a melodic line and a grand staff below. The time signature is common time. The grand staff accompaniment is marked *sempre pp e stacc.*

Fourth system of musical notation. The top staff has a melodic line with a dashed line underneath it labeled *armonici*. The grand staff accompaniment continues with the same rhythmic pattern as the previous system.

Fifth system of musical notation, continuing the third variation. It shows the final measures of the system with the melodic line and grand staff accompaniment.

120

armonici-----

arm-----

sempre *pp* e stacc.

arm-----

arm-----

arm-----

arm-----

1.

2.

arm-----

4. Variation.

Più mosso.

130

mf (sempre stacc.)

p

mf

p

Musical score for measures 128-139. The top staff features a melodic line with sixteenth-note runs and slurs. An "ossia:" line provides an alternative melodic path. The piano accompaniment consists of chords and eighth-note patterns. A dynamic marking of *p* is present.

Musical score for measures 140-149. The top staff continues the melodic line. A measure number box containing "140" is located above the staff. The piano accompaniment features chords and eighth-note patterns. A dynamic marking of *mf* is present.

Musical score for measures 150-161. The top staff includes first and second endings, marked "1." and "2.". An "ossia:" line is provided below the first ending. The piano accompaniment features chords and eighth-note patterns. A dynamic marking of *p* is present.

5. Variation.

Tempo primo.

Musical score for measures 162-171. The top staff begins with a triplet of eighth notes and is marked "armonici". The piano accompaniment features chords and eighth-note patterns. A dynamic marking of "sempre *pp* e stacc." is present.

Musical score for measures 172-181. The top staff continues the melodic line. A measure number box containing "150" is located above the staff. The piano accompaniment features chords and eighth-note patterns.

sempre *pp* e stacc.

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth notes. The instruction "sempre *pp* e stacc." is written in the lower staff.

ritard.

ritard.

This system contains the next two staves. The upper staff has a melodic line with some notes tied across measures. The lower staff continues the accompaniment. The instruction "ritard." appears in both the upper and lower staves.

Presto.

160

cresc.

p

un poco cresc.

This system contains the third and fourth staves. The upper staff begins with a triplet of eighth notes and continues with a rapid sixteenth-note passage. The lower staff has a steady accompaniment. The instruction "Presto." is at the start, "160" is in a box above the upper staff, "cresc." is in the upper staff, "*p*" is in the lower staff, and "un poco cresc." is in the lower staff.

cresc.

f

cresc.

mf

This system contains the fifth and sixth staves. The upper staff continues the rapid sixteenth-note passage. The lower staff has a steady accompaniment. The instruction "cresc." is in the upper staff, "*f*" is in the upper staff, "cresc." is in the lower staff, and "*mf*" is in the lower staff.

170

p

cresc.

mf

ff

This system contains the seventh and eighth staves. The upper staff continues the rapid sixteenth-note passage. The lower staff has a steady accompaniment. The instruction "170" is in a box above the upper staff, "*p*" is in the upper staff, "cresc." is in the upper staff, "*mf*" is in the lower staff, and "*ff*" is in the upper staff.

String section with [string] marking. Piano accompaniment with [cresc. e string] marking.

Continuation of the musical score.

Musical score system 3, starting with measure 180.

Musical score system 4, featuring an 8-measure rest and triplet markings.

Musical score system 5, featuring an 8-measure rest and triplet markings.

VARIAZIONI

[sopra un Tema di Giuseppe Weigl.]

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VIOLINO.

Niccolò Paganini.
(1782-1840.)
Edition 1922.

(Introduzione.)

Adagio.

Tutti

Corno

Viol.

The score is written for Violin and includes various technical exercises and dynamics. It is divided into sections marked with measure numbers 10, 20, 30, 40, and 50. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes markings for *f* (forte), *p* (piano), *mp* (mezzo-piano), and *espr.* (espressivo). The score also includes markings for *V* (Vibrato), *III* and *IV* (fingerings), and *Cordes.* (Cords). The score is arranged in a single system with multiple staves. The first staff is the Violin part. The second staff is the Horn part. The third staff is the Solo part. The fourth staff is the Flutes part. The fifth staff is the Strings part. The score includes various technical exercises and dynamics. It is divided into sections marked with measure numbers 10, 20, 30, 40, and 50. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes markings for *f* (forte), *p* (piano), *mp* (mezzo-piano), and *espr.* (espressivo). The score also includes markings for *V* (Vibrato), *III* and *IV* (fingerings), and *Cordes.* (Cords). The score is arranged in a single system with multiple staves. The first staff is the Violin part. The second staff is the Horn part. The third staff is the Solo part. The fourth staff is the Flutes part. The fifth staff is the Strings part.

2 Thema. VIOLINO.

Andante moderato.

Solo
dolce *p*

Tutti

IV. Solo [60]

p

Tutti [70]

p *pp*

1. Variation.

Solo
dolce

4 3 4 3

1. 2.

[80] 2 4 0 2 2 1 1 0 III. IV. 1 2 2 2 3 4 4 V

III. IV. 2 1 2 1 1 3 2 4 3 1 3

2. Variation.

90 *più f* III. 4 4 3 9 3 3 2
IV. 3 3 2 2 2 4

100 *p*

110 *f*

VIOLINO.

3. Variation.

Più mosso.

4. Variation.

Più mosso.

restez.

1. 2. ossia:

5. Variation.

Tempo primo.

armonici

ritard.

VIOLINO.

Presto.

160

cresc.

cresc.

f

p cresc.

170

f

[string.]

180

8.....

8.....