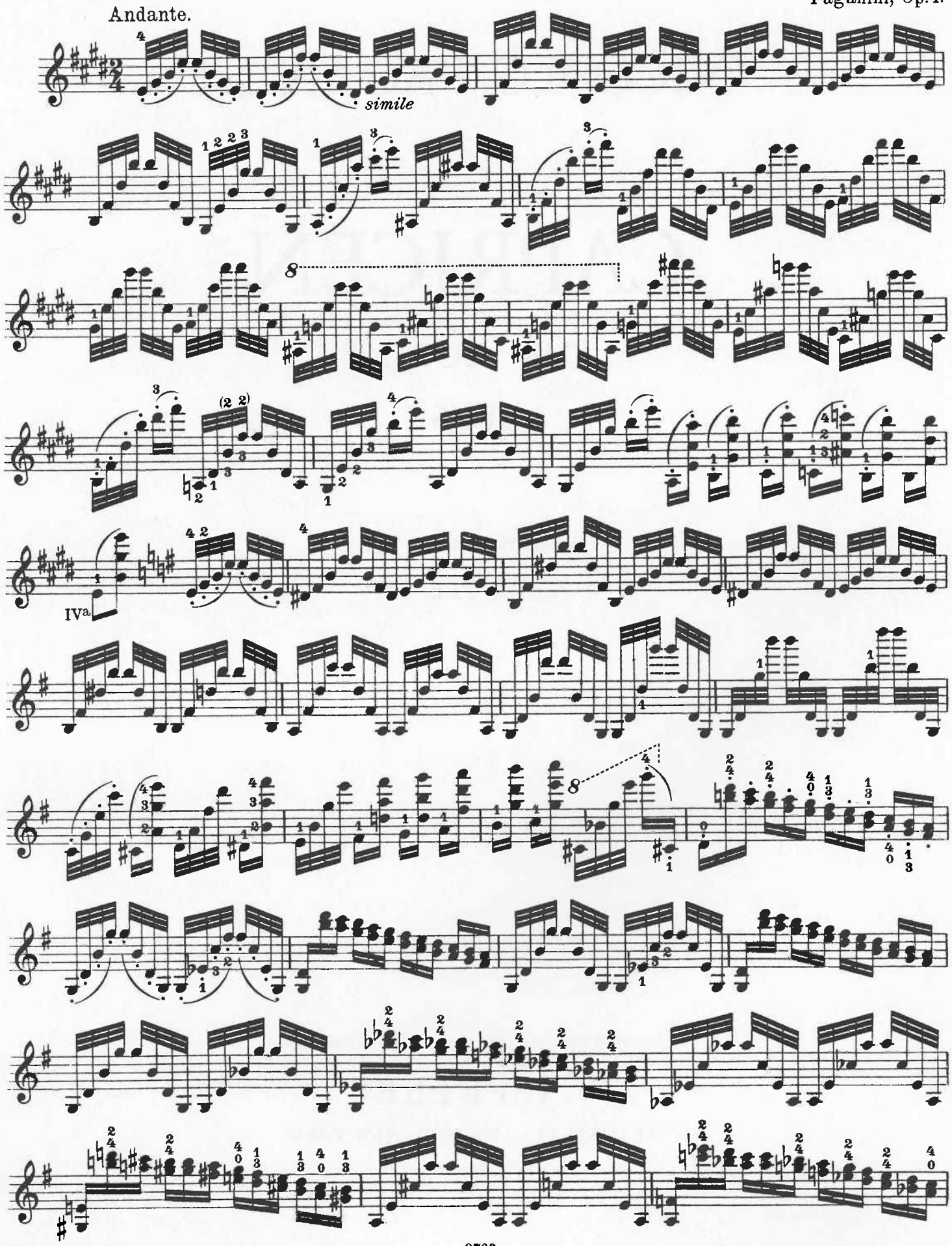
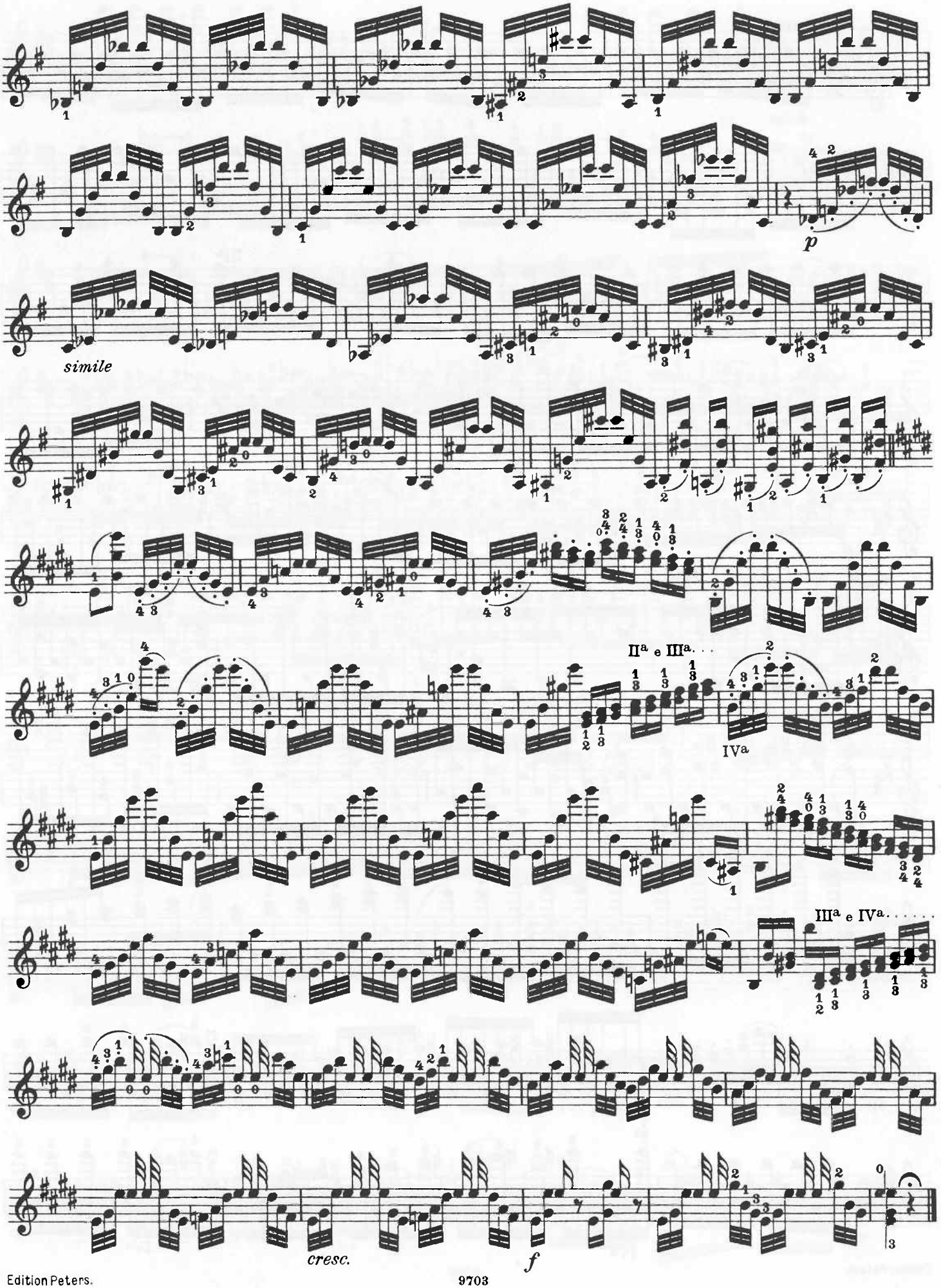
Fr. = Am Frosch - *au talon - at the nut.*
M. = Mitte - *au milieu - in the middle.*
Sp. = An der Spitze - *à la pointe - at the point.*

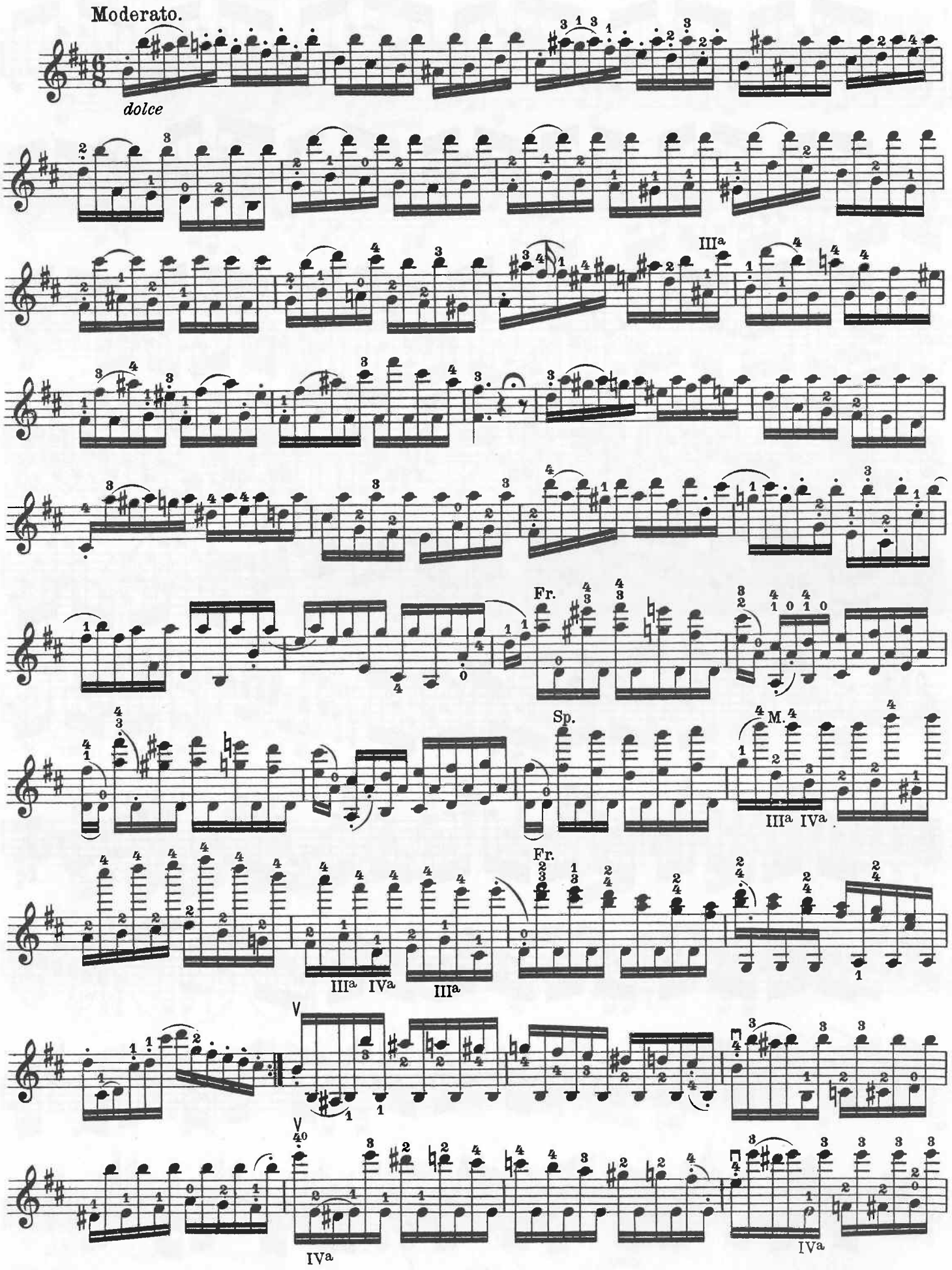
I.

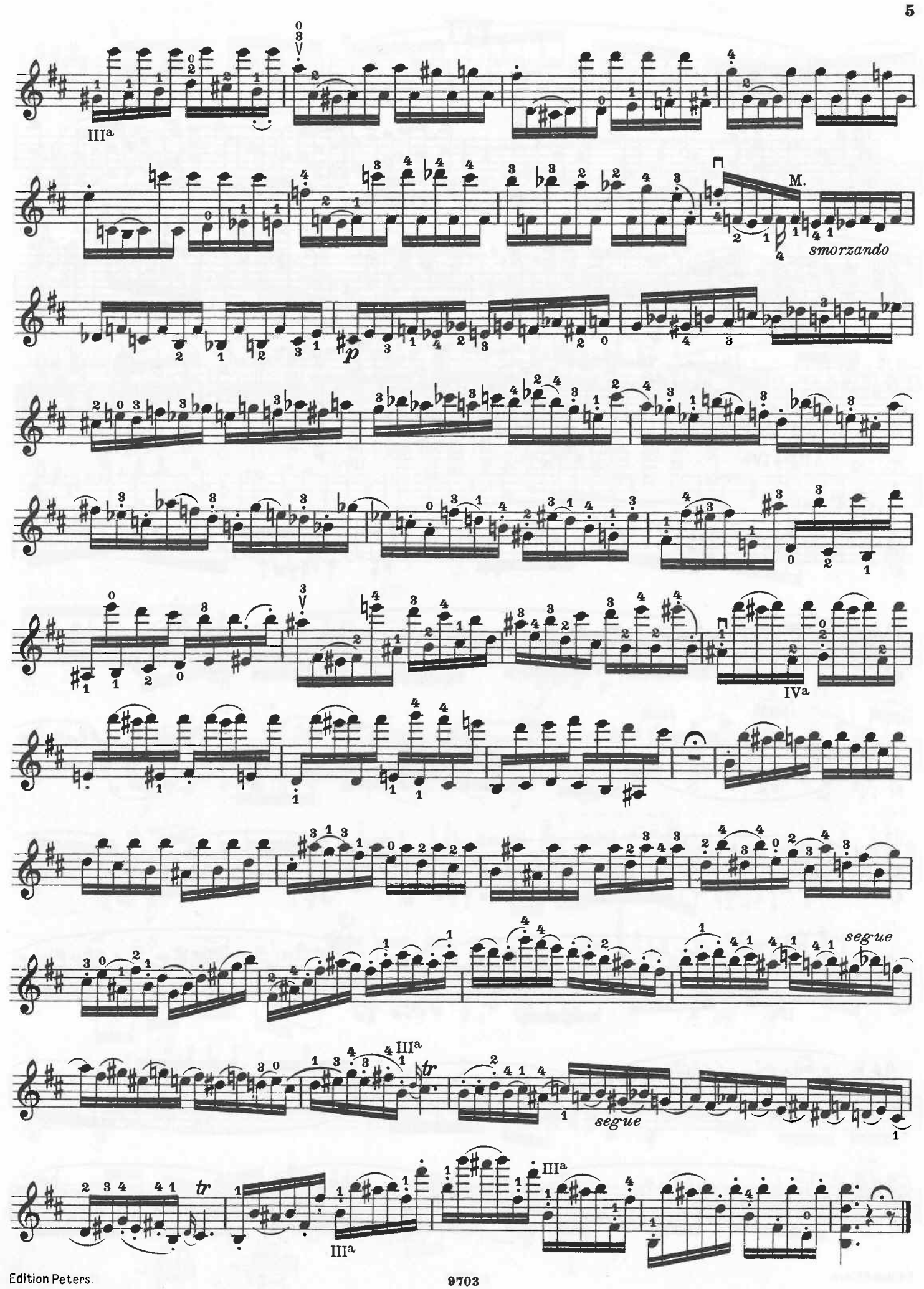
Paganini, Op. 1.



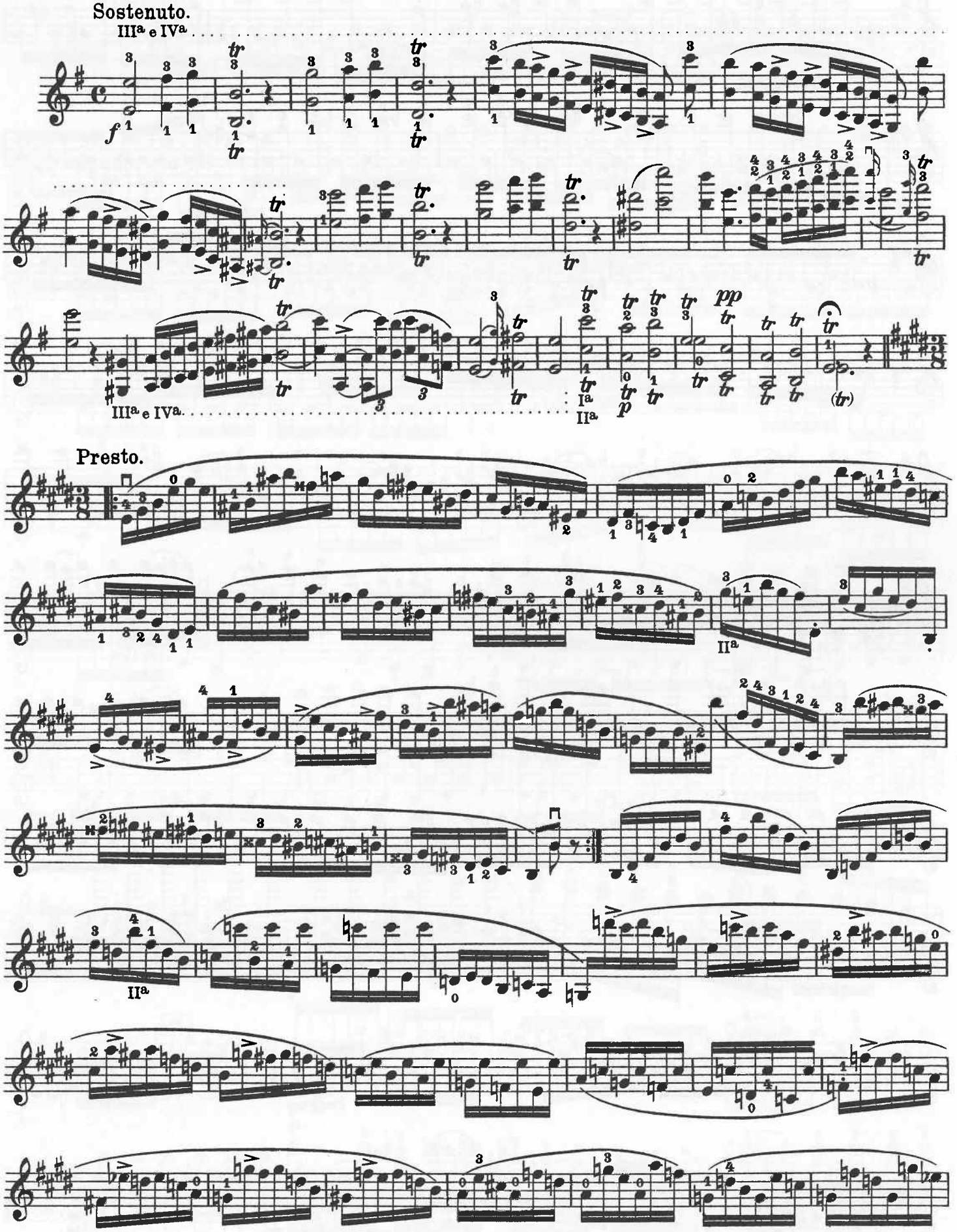

p
simile
IIa e IIIa. . .
IVa
IIIa e IVa. . . . . .
cresc.
f

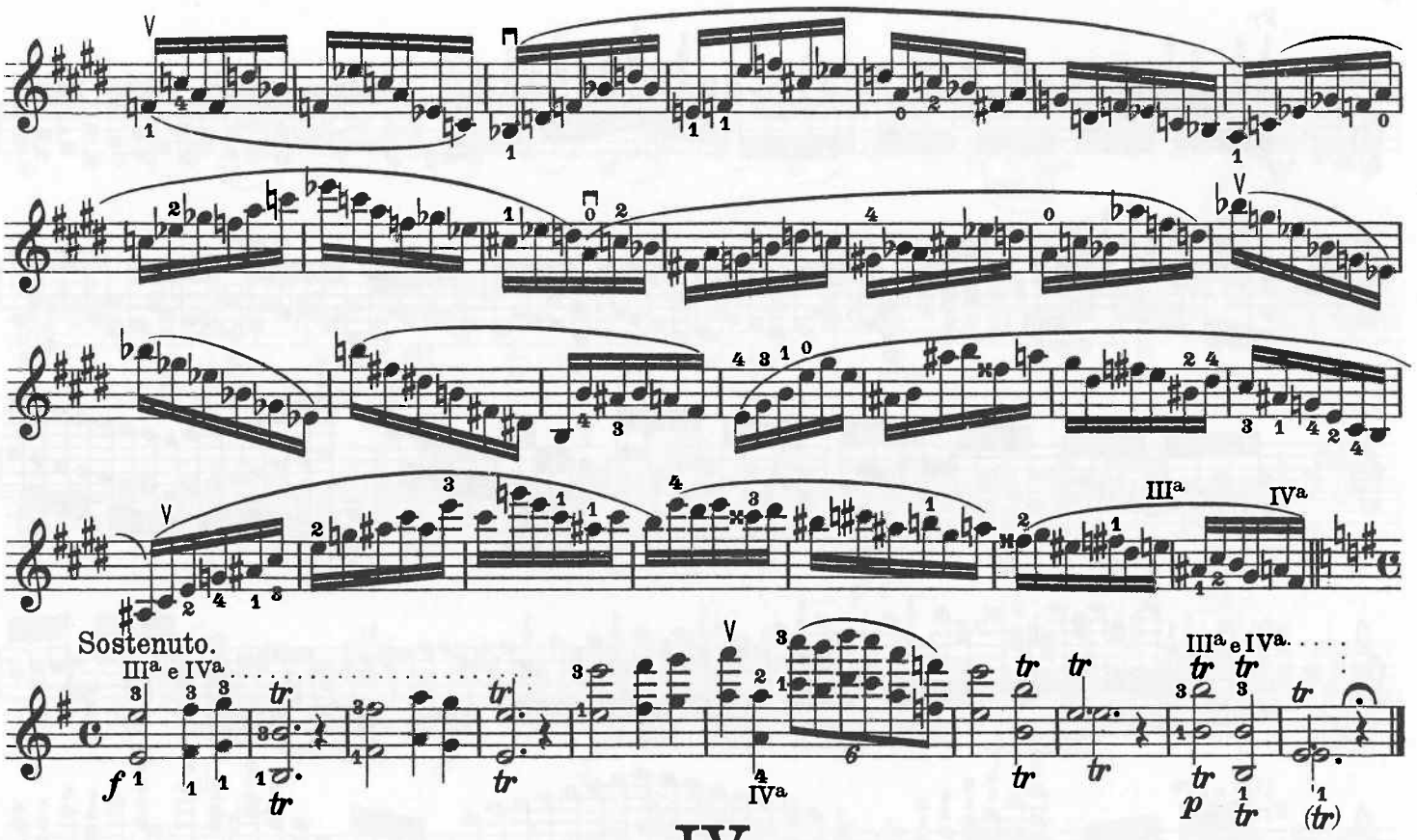
II.


Moderato.
dolce
IIIa
Fr.
Sp.
M.
IIIa IVa
Fr.
IIIa IVa
IIIa
V
V
IVa
IVa

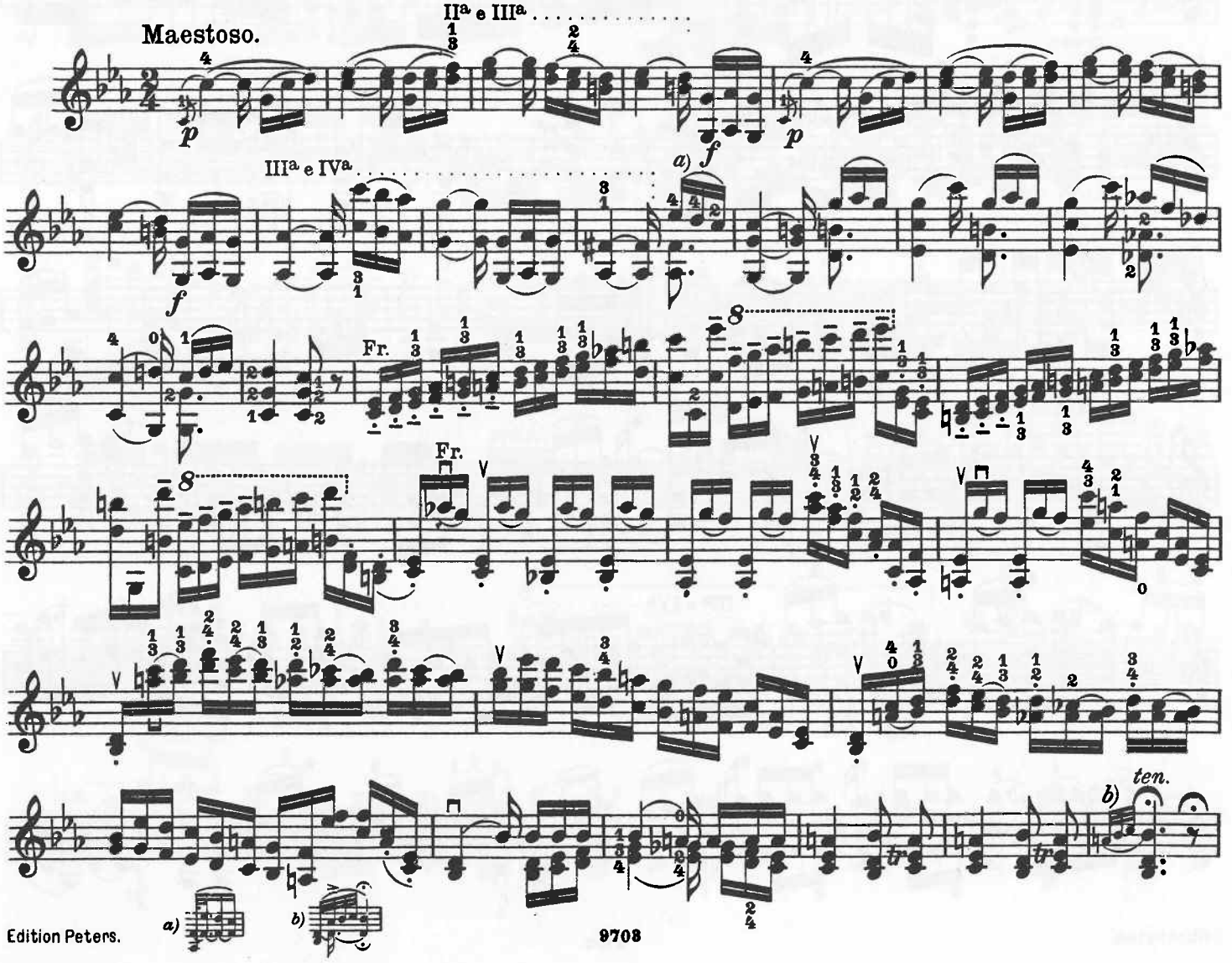

III^a
M.
smorzando
p
IV^a
segue
segue
III^a
tr
tr
III^a
III^a

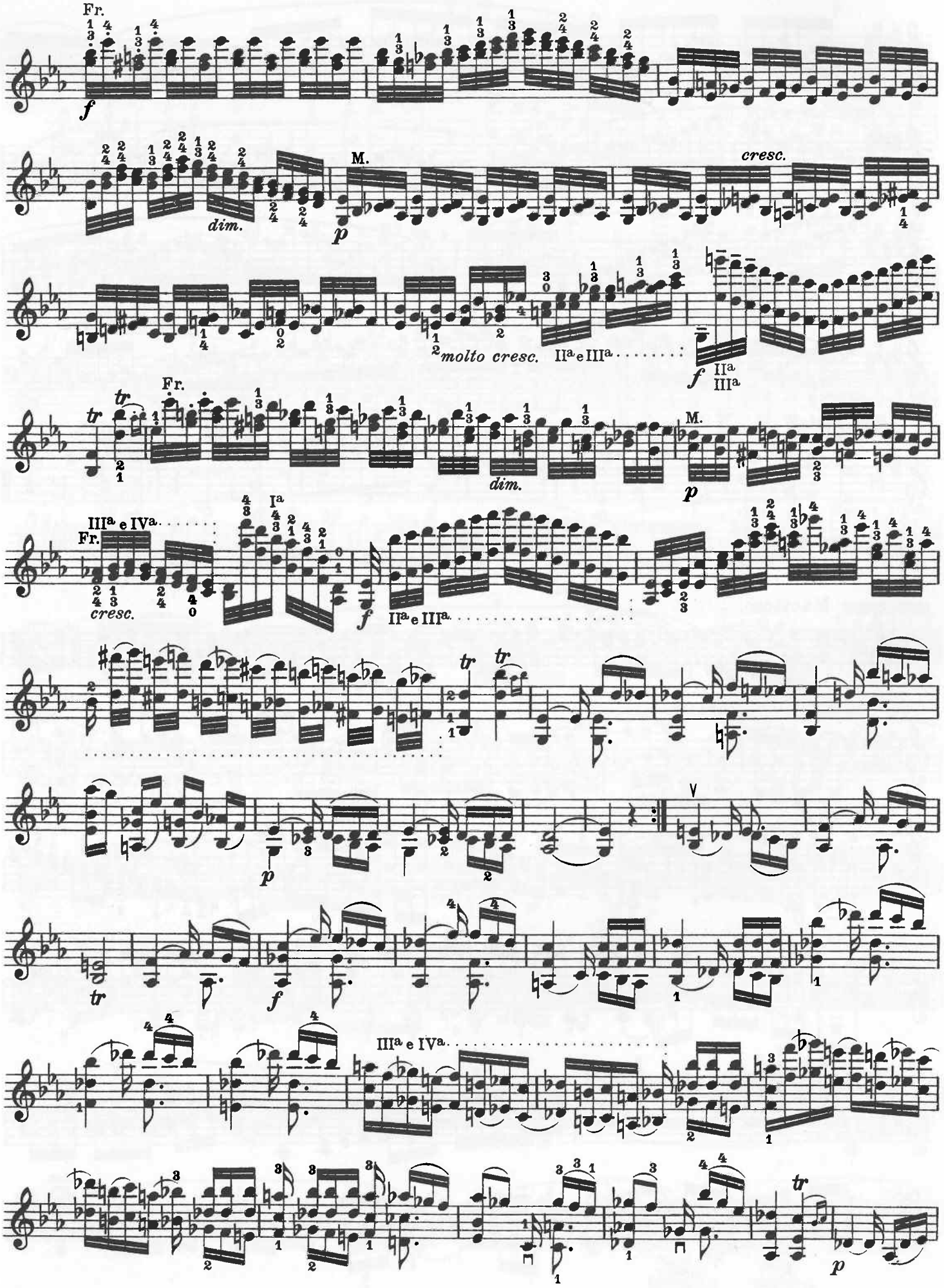
III.

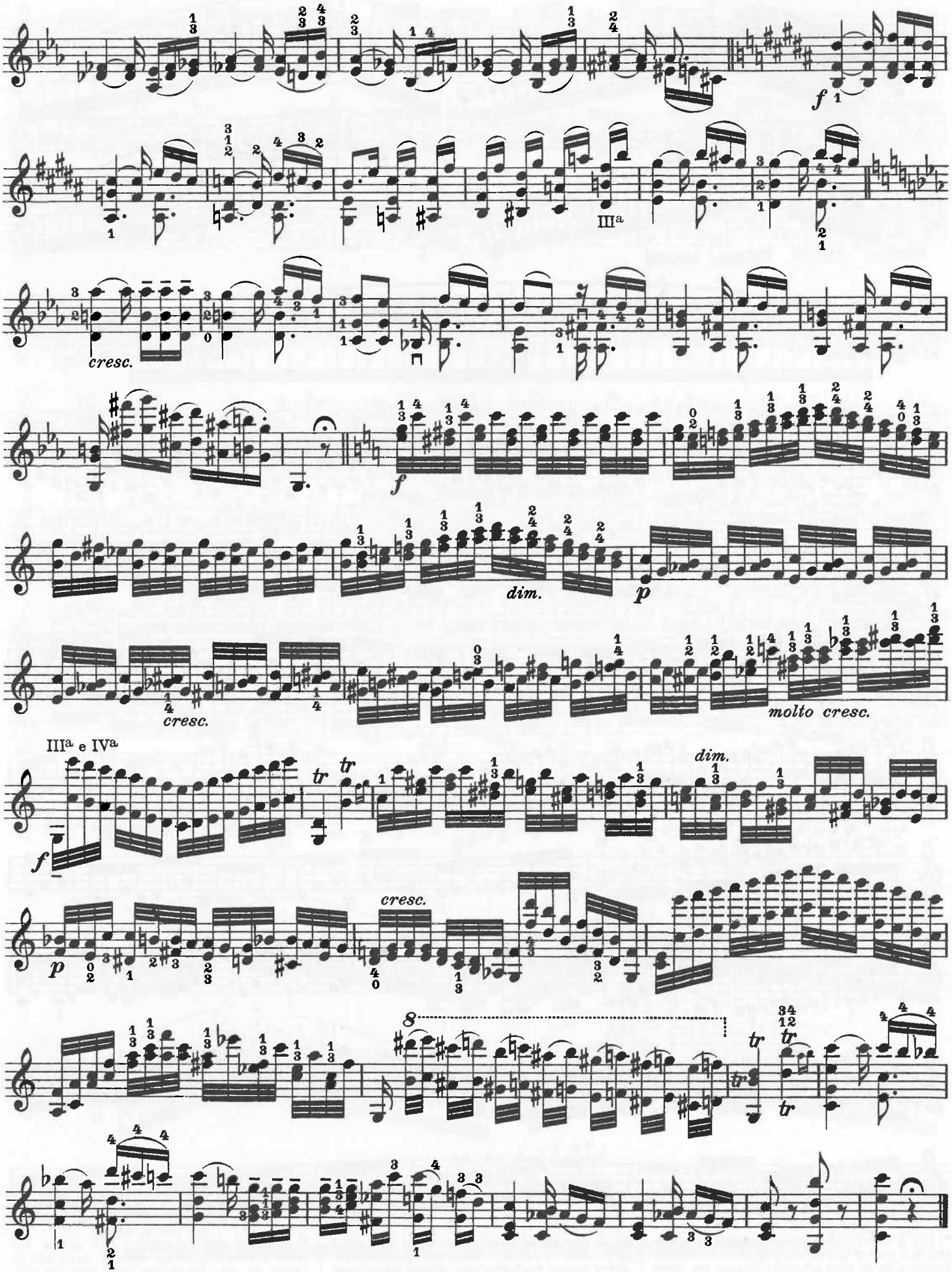



Sostenuto.
III^a e IV^a
III^a
IV^a
III^a e IV^a

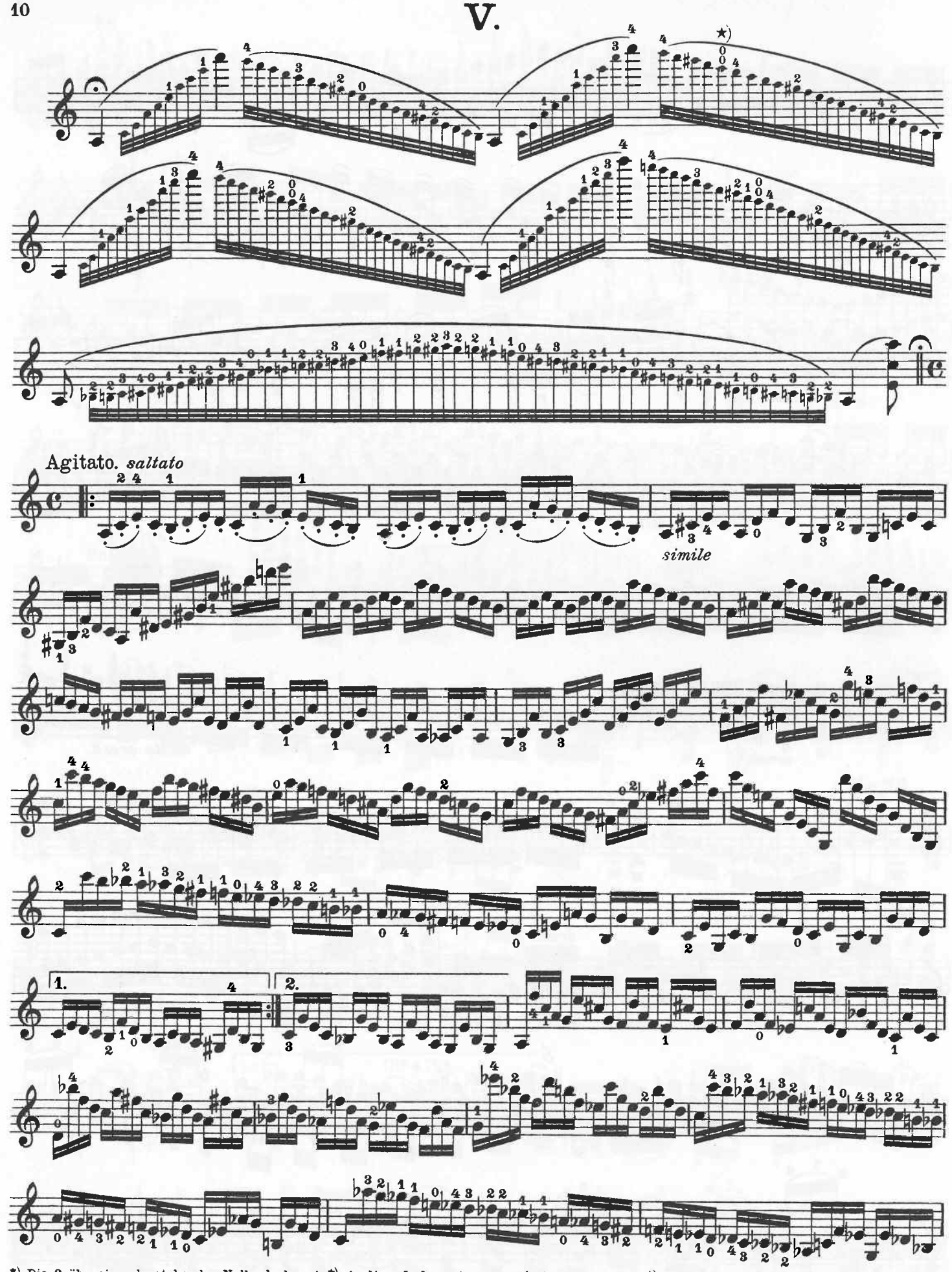
IV.


Maestoso.
II^a e III^a
III^a e IV^a
Fr.
Fr.
ten.


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
tr
dim.
p
cresc.
8
tr
tr

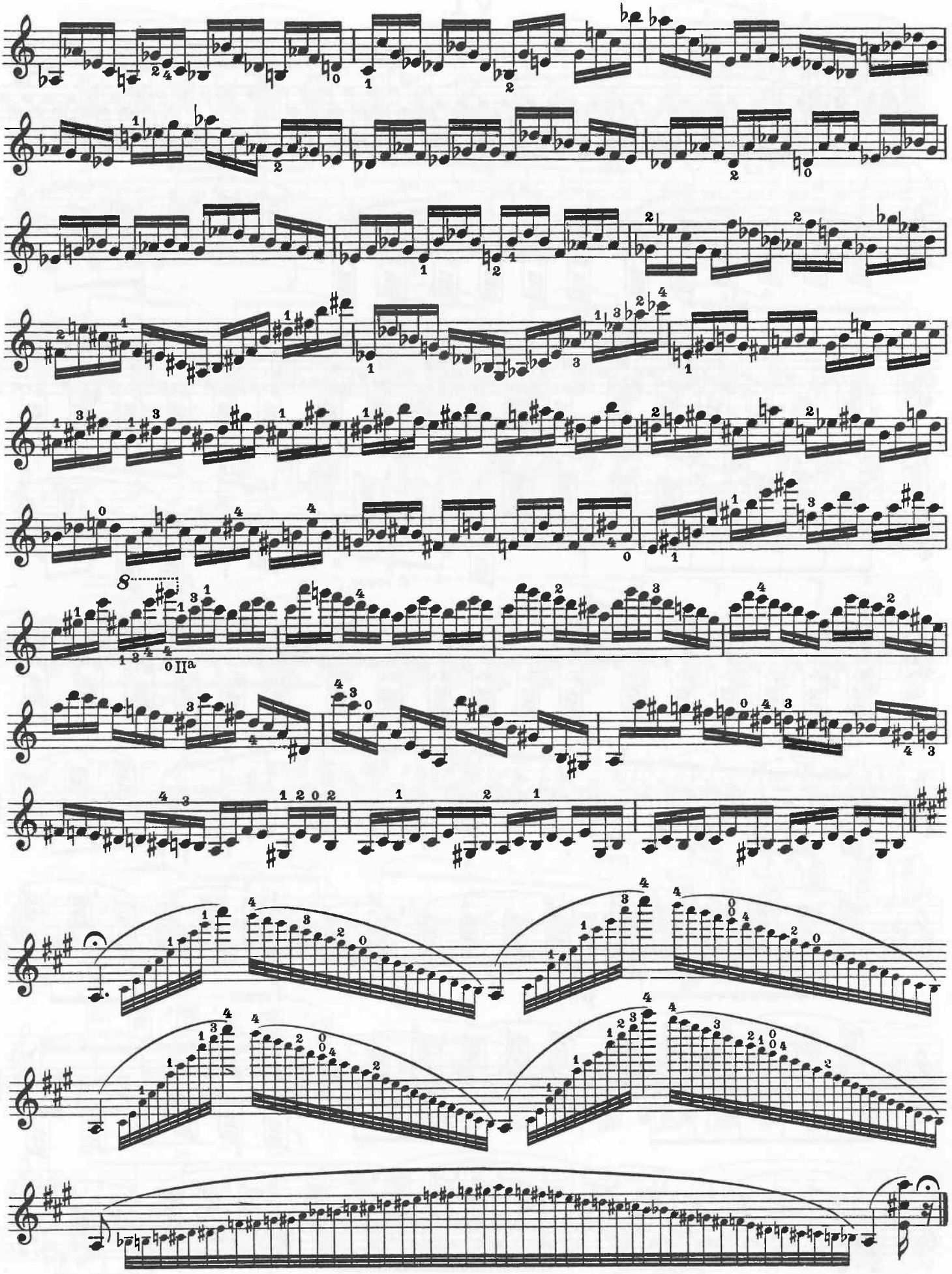
V.



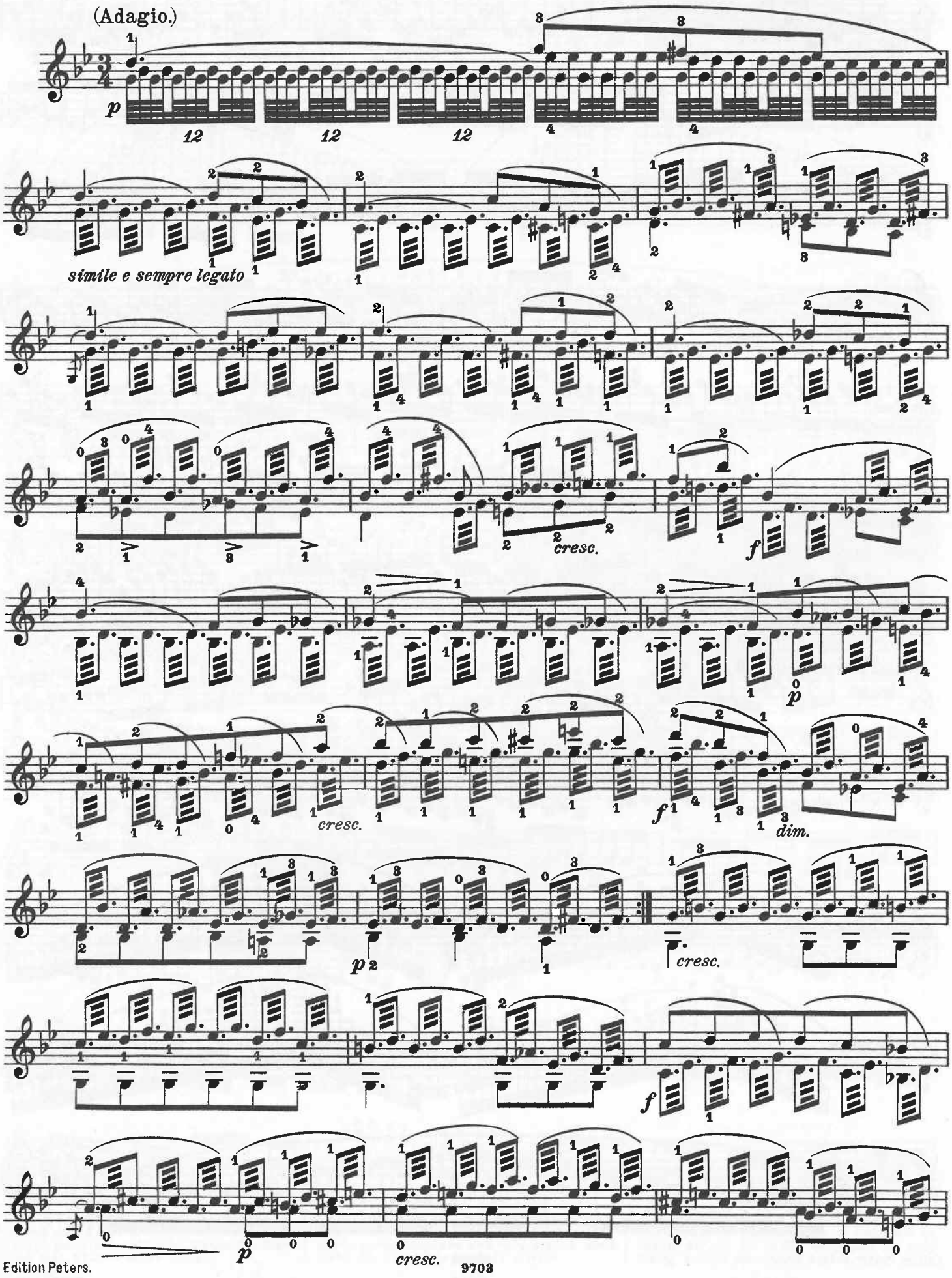
*) Die 2 übereinanderstehenden Nullen bedeuten, daß das *E* gar nicht gegriffen zu werden braucht, da in dem schnellen Tempo die leere Saite eine Oktave höher klingt.

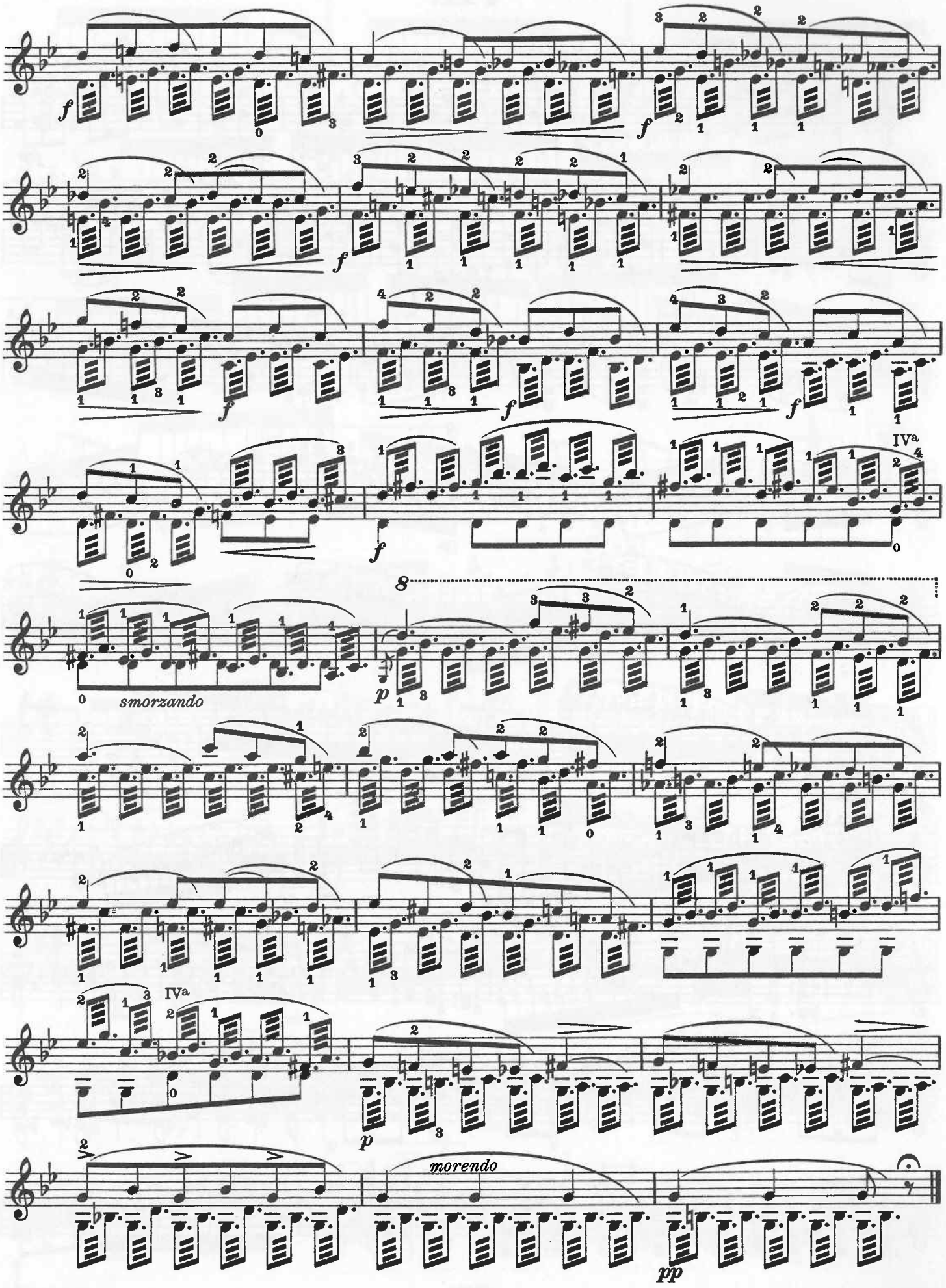
*) *Au lieu de la note marquée de deux zéros* (8) *prenez la corde à vide, puisque cette dernière sonne toujours une octave plus haut dans les traits de grande vitesse.*

*) 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.

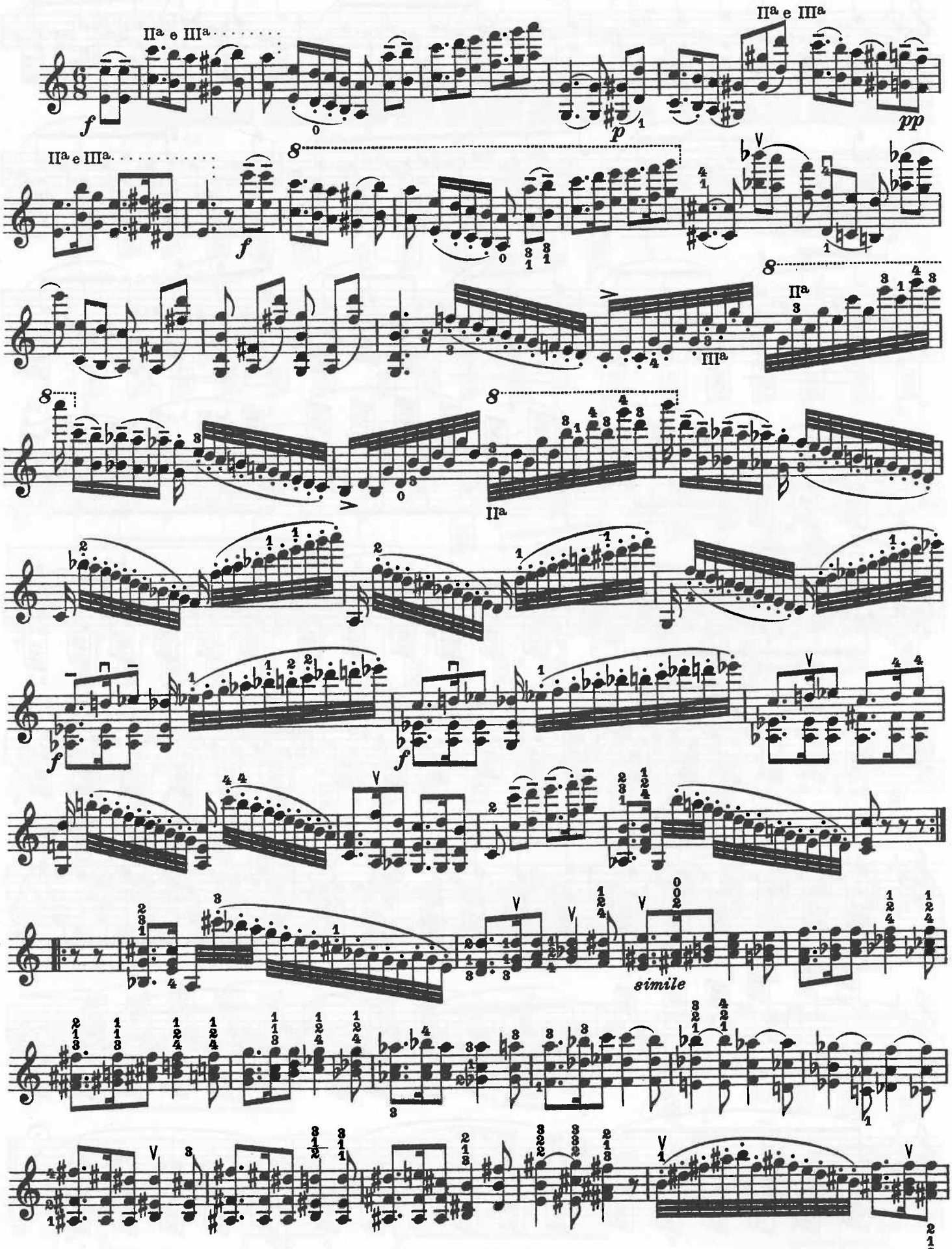

8
II a

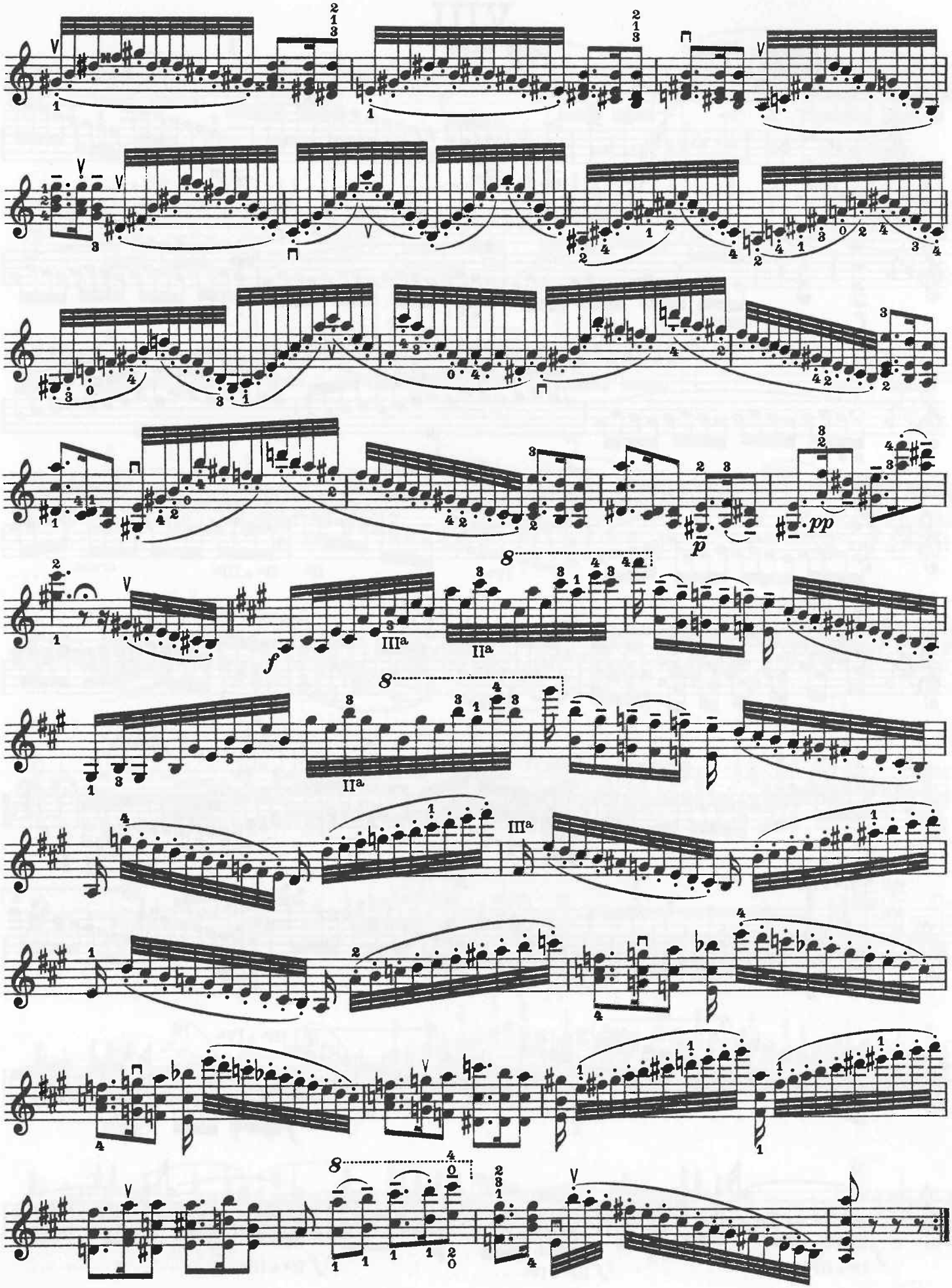
VI.


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

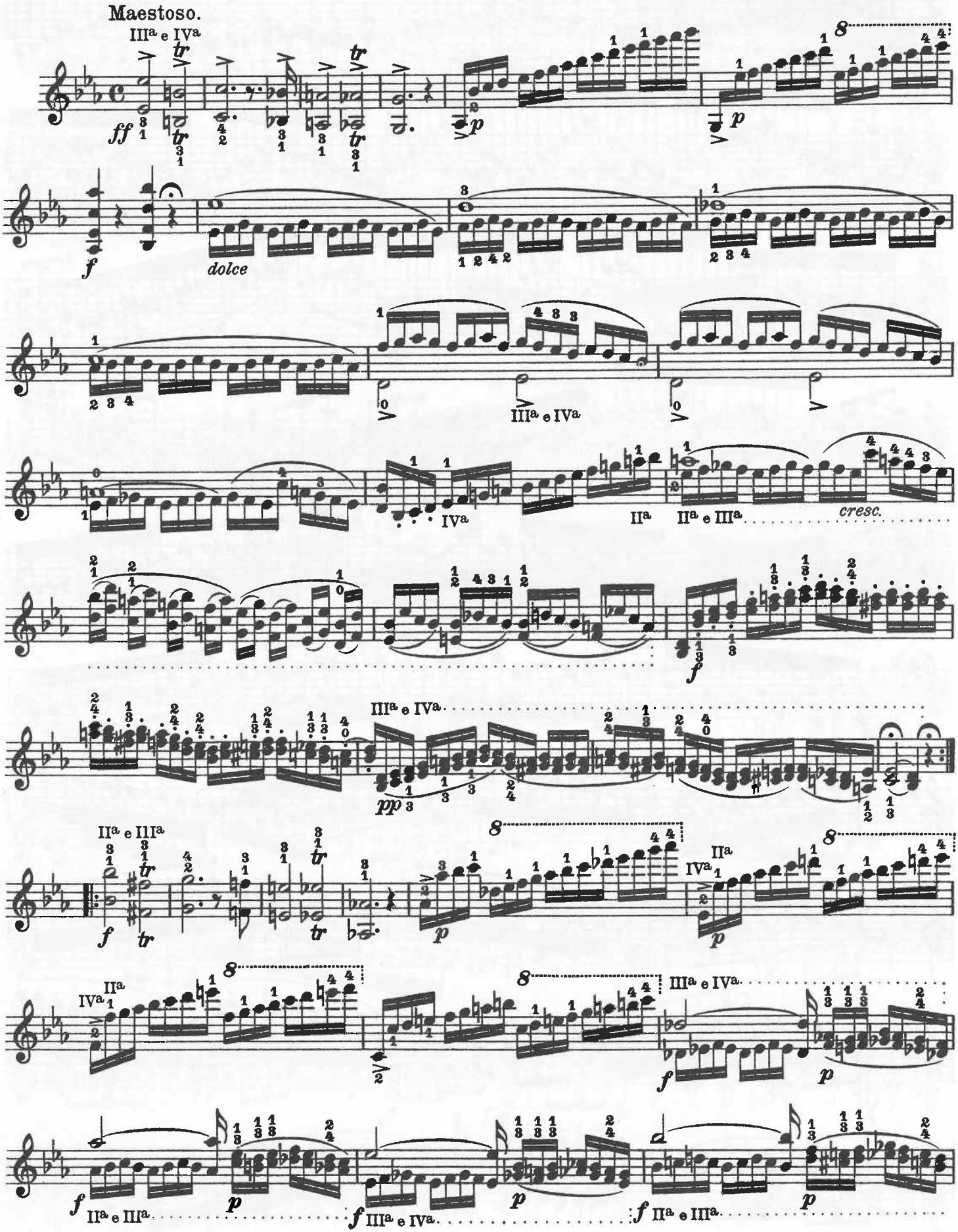

f
f
f
f
f
f
f
IVa
f
8
smorzando
p
IVa
p
morendo
pp

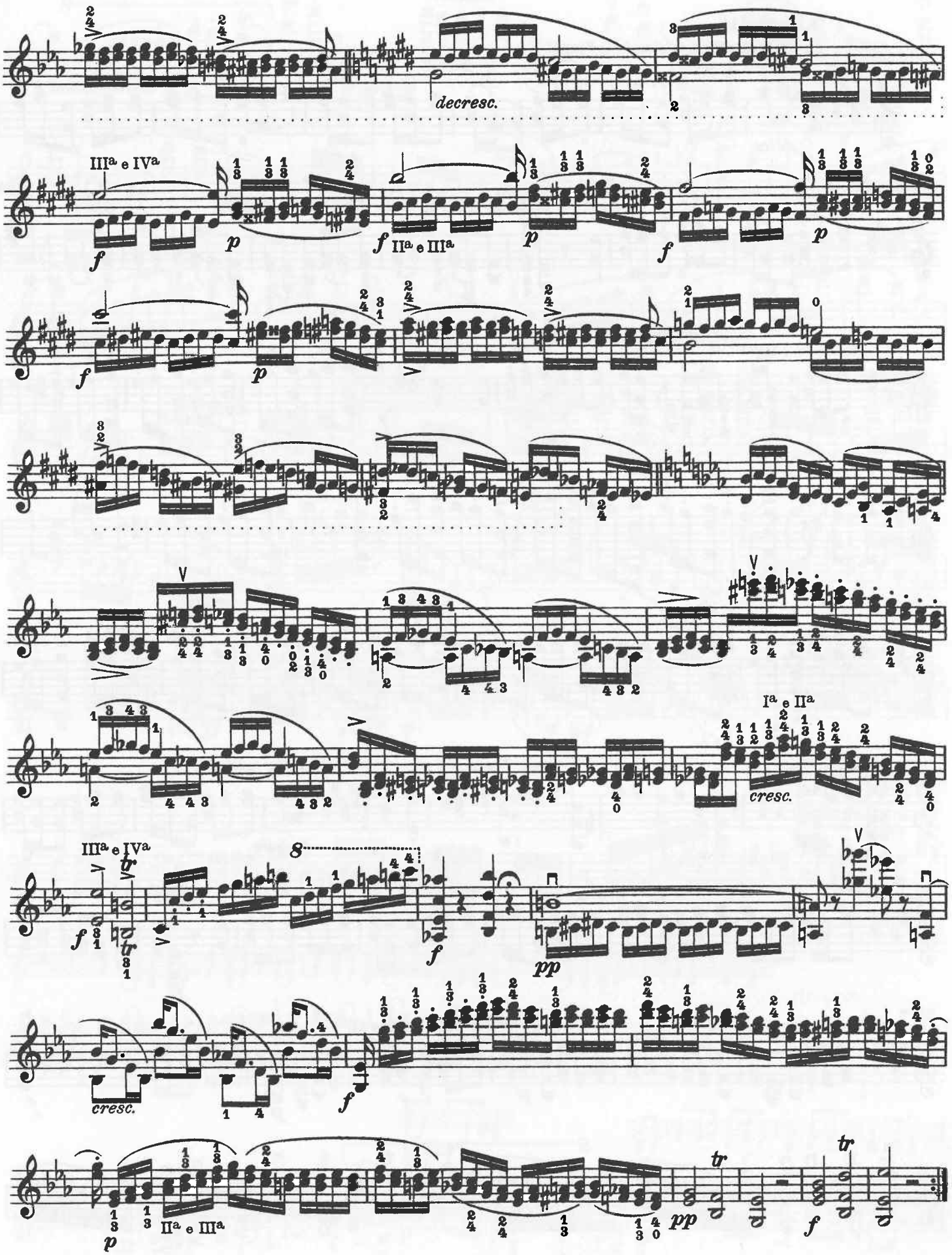
VII.




pp
p
f
IIIa
IIa
IIa
IIIa

VIII.


Maestoso.
IIIa e IVa
ff
p
f
dolce
IIIa e IVa
IVa
IIa
IIa e IIIa
cresc.
f
IIIa e IVa
pp
IIa e IIIa
IIa
IVa
IIa
IVa
IIIa e IVa
f
p
f IIa e IIIa
p
f IIIa e IVa
p
f IIa e IIIa
p


decresc.
IIIa e IVa
f
p
f IIa e IIIa
p
f
f
p
cresc.
IIIa e IVa
f
f
pp
cresc.
f
IIa e IIIa
p
pp
f

IX.

Allegretto.

Sulla tastiera imitando il Flauto

dolce

imitando il Corno sulla III^a e IV^a Corda

sulla

f *p*

tastiera. III^a e IV^a

tastiera

f *p* *f*

sulla tastiera

p dolce *restez*

III^a e IV^a

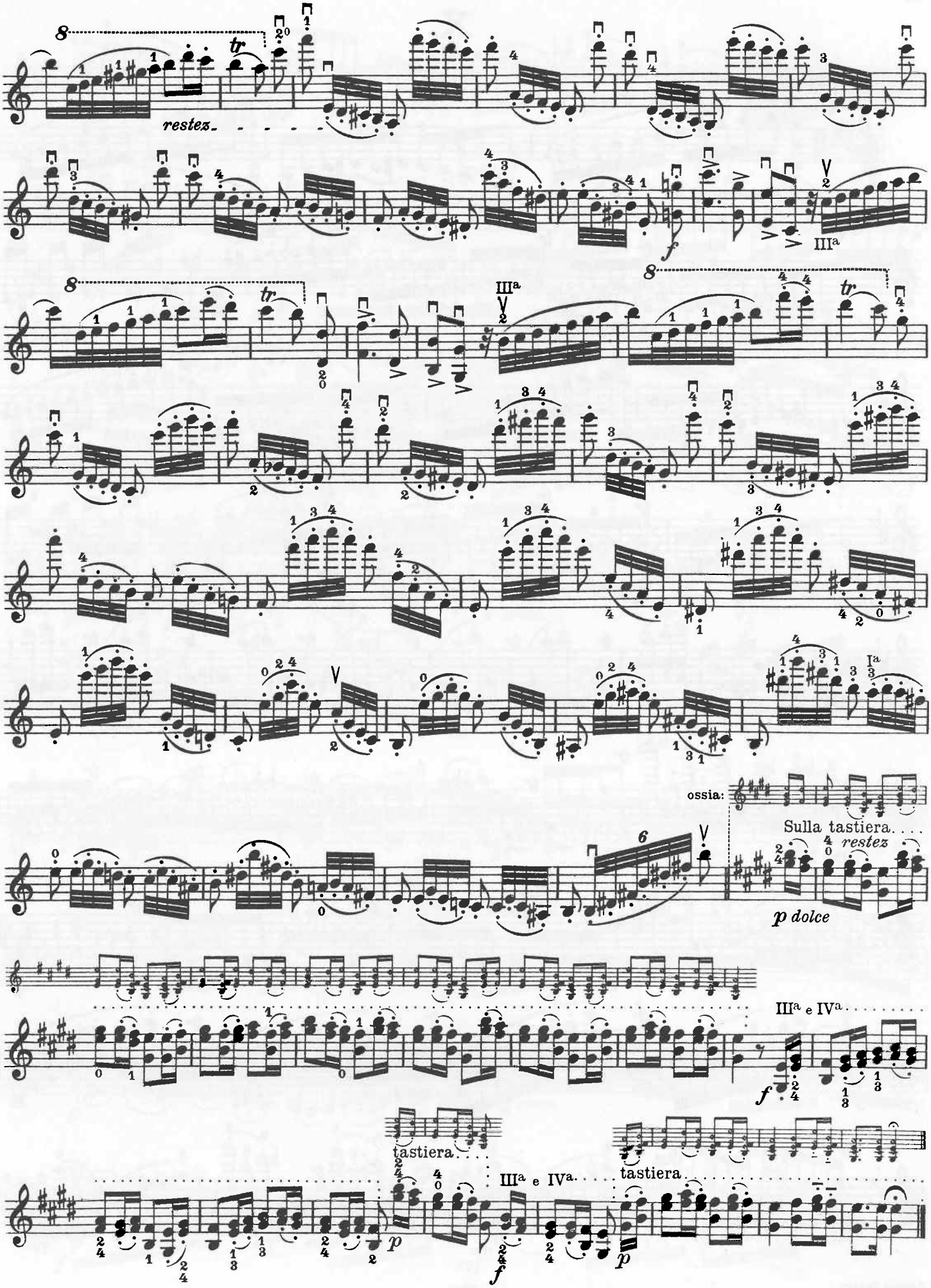
f

sulla tastiera. III^a e IV^a. tastiera

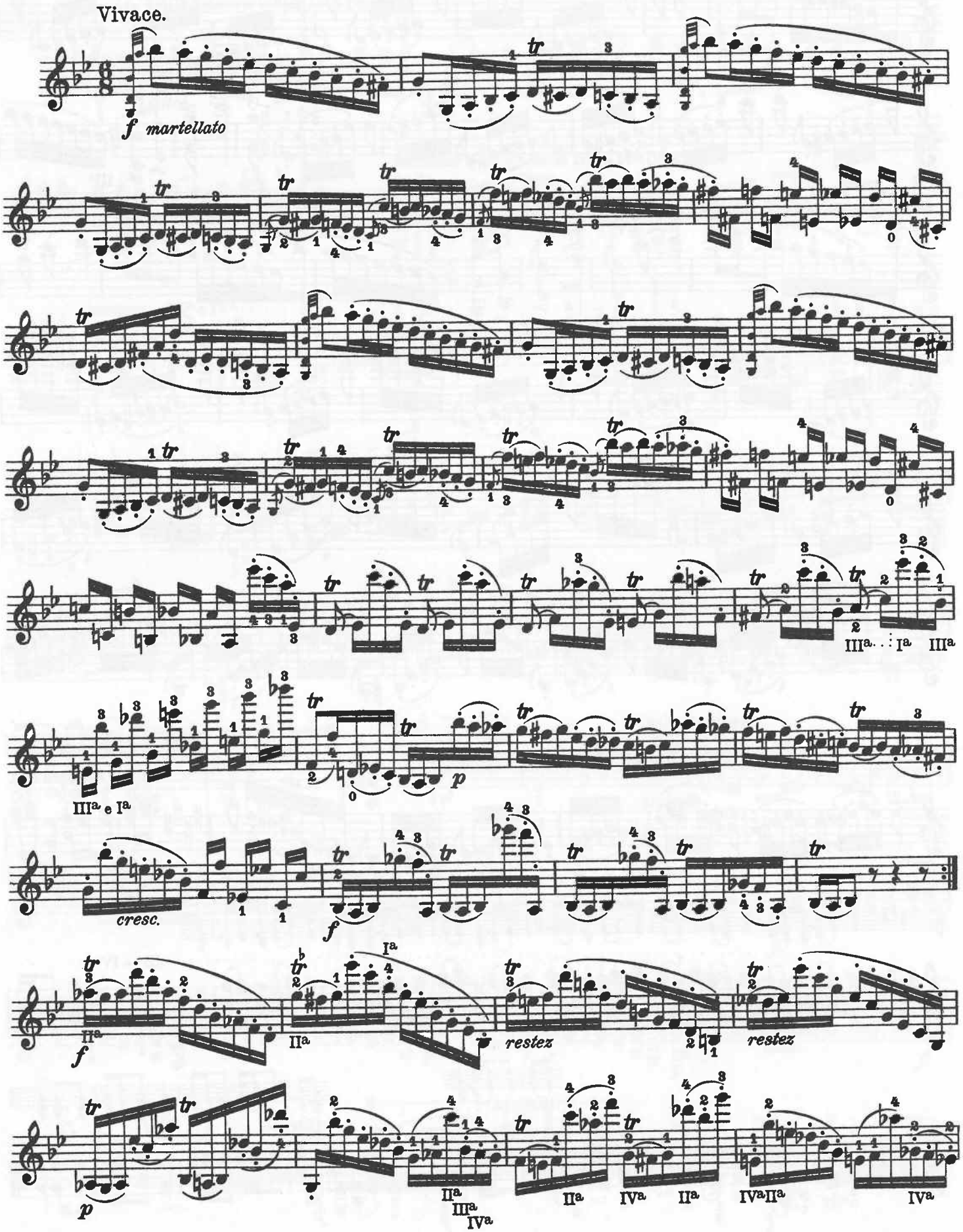
p *f* *p* *f*

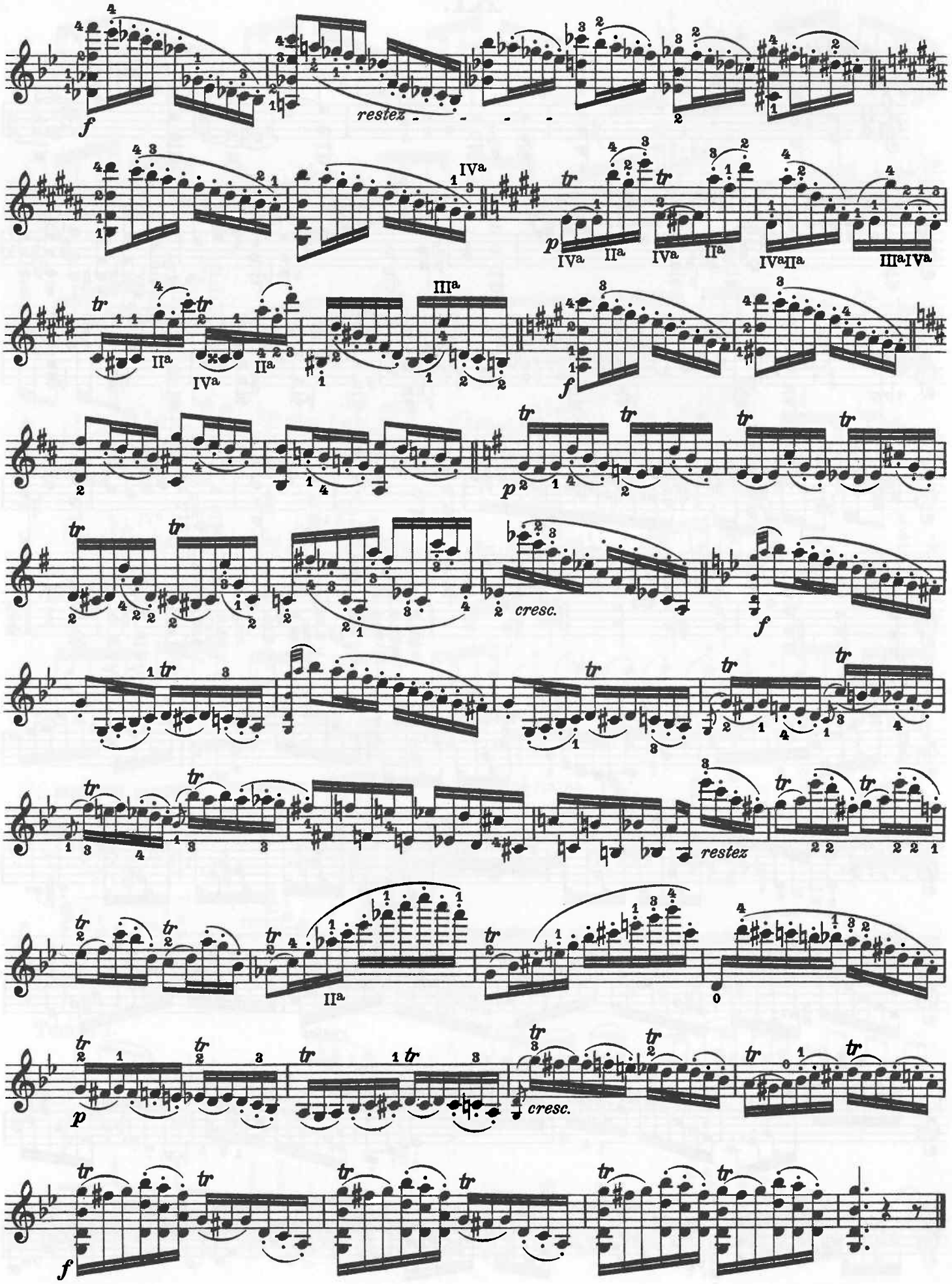
tr

III^a

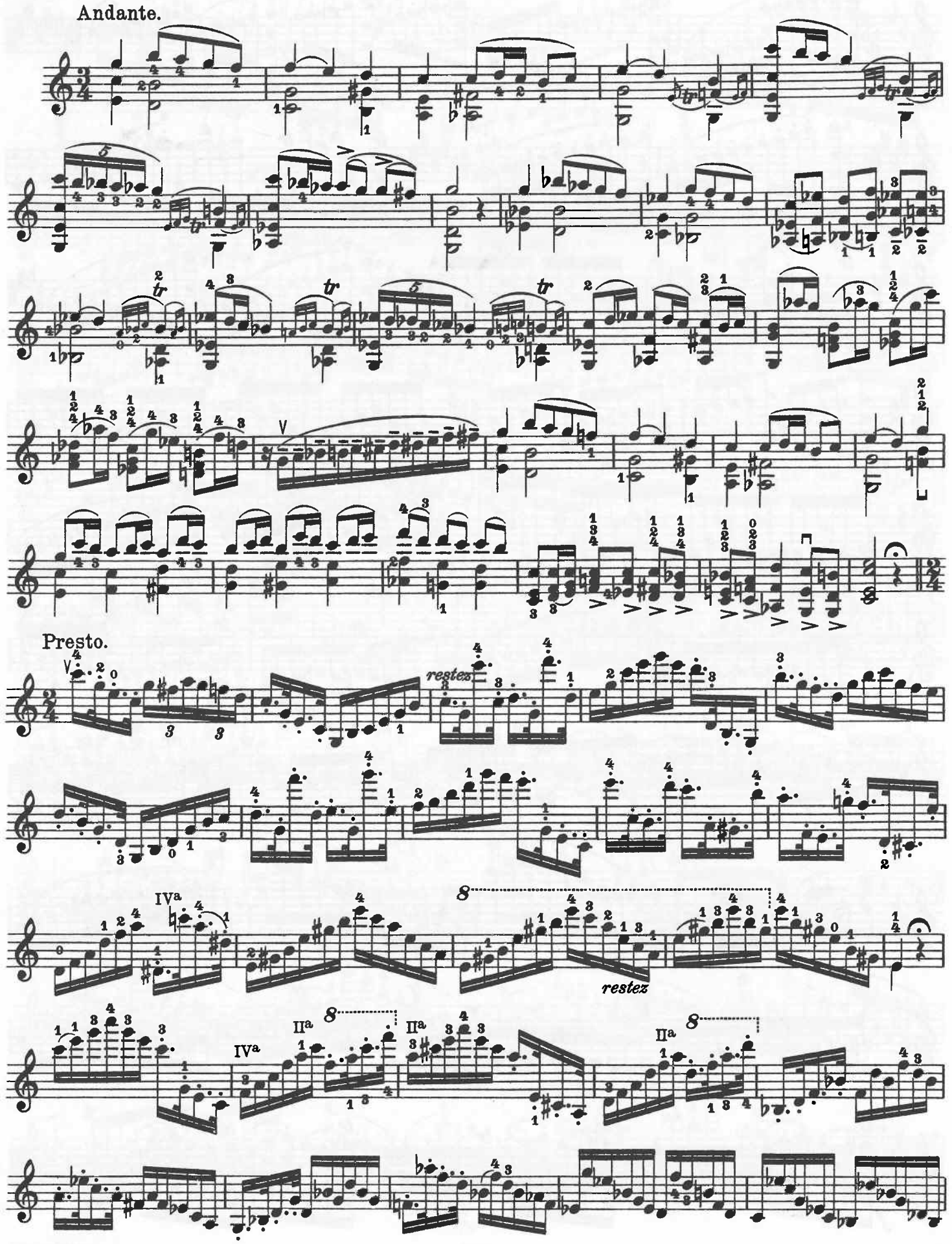

restez
tr
f
IIIa
ossia:
Sulla tastiera....
restez
p dolce
IIIa e IVa
tastiera
p

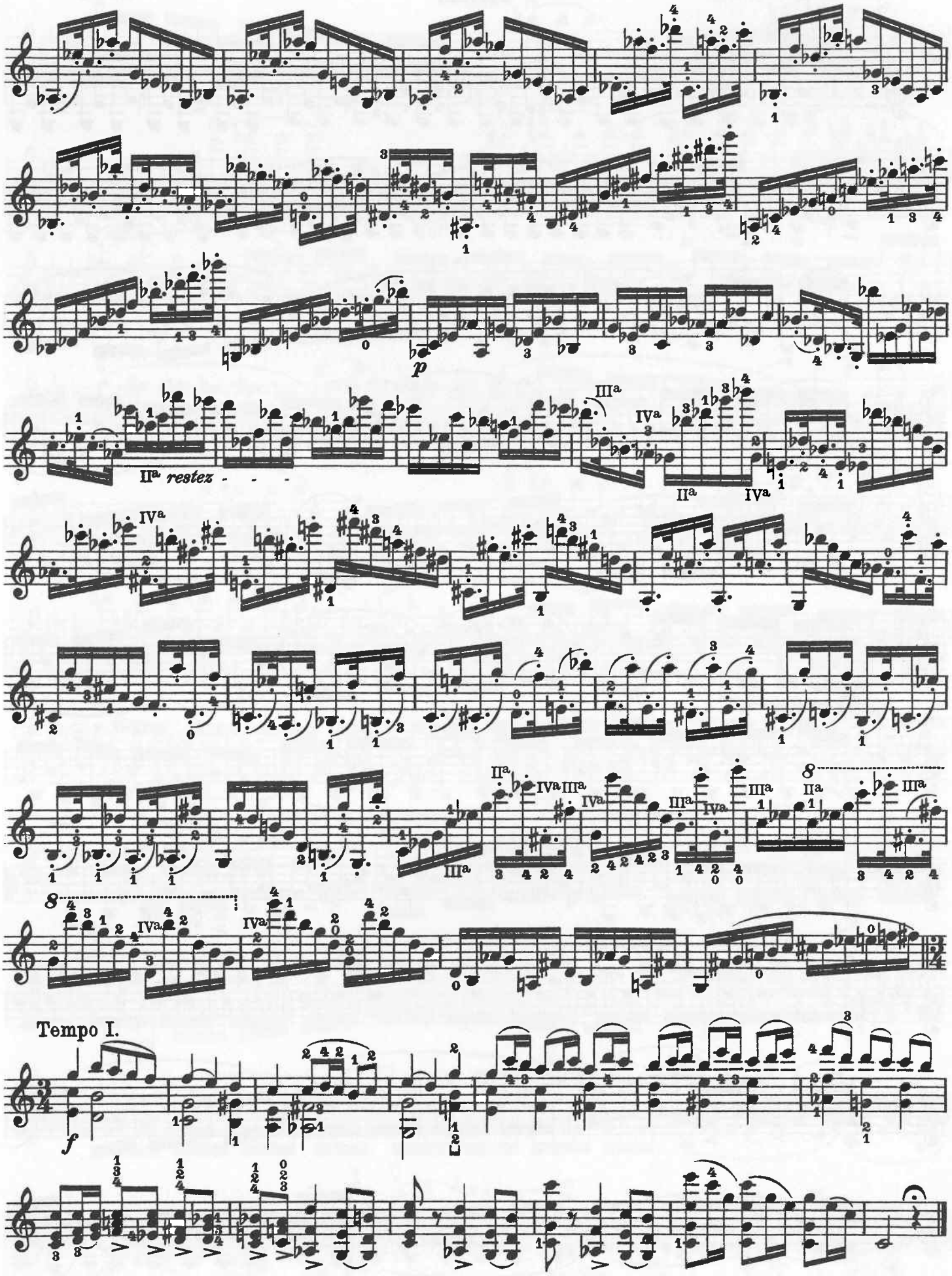
X.


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

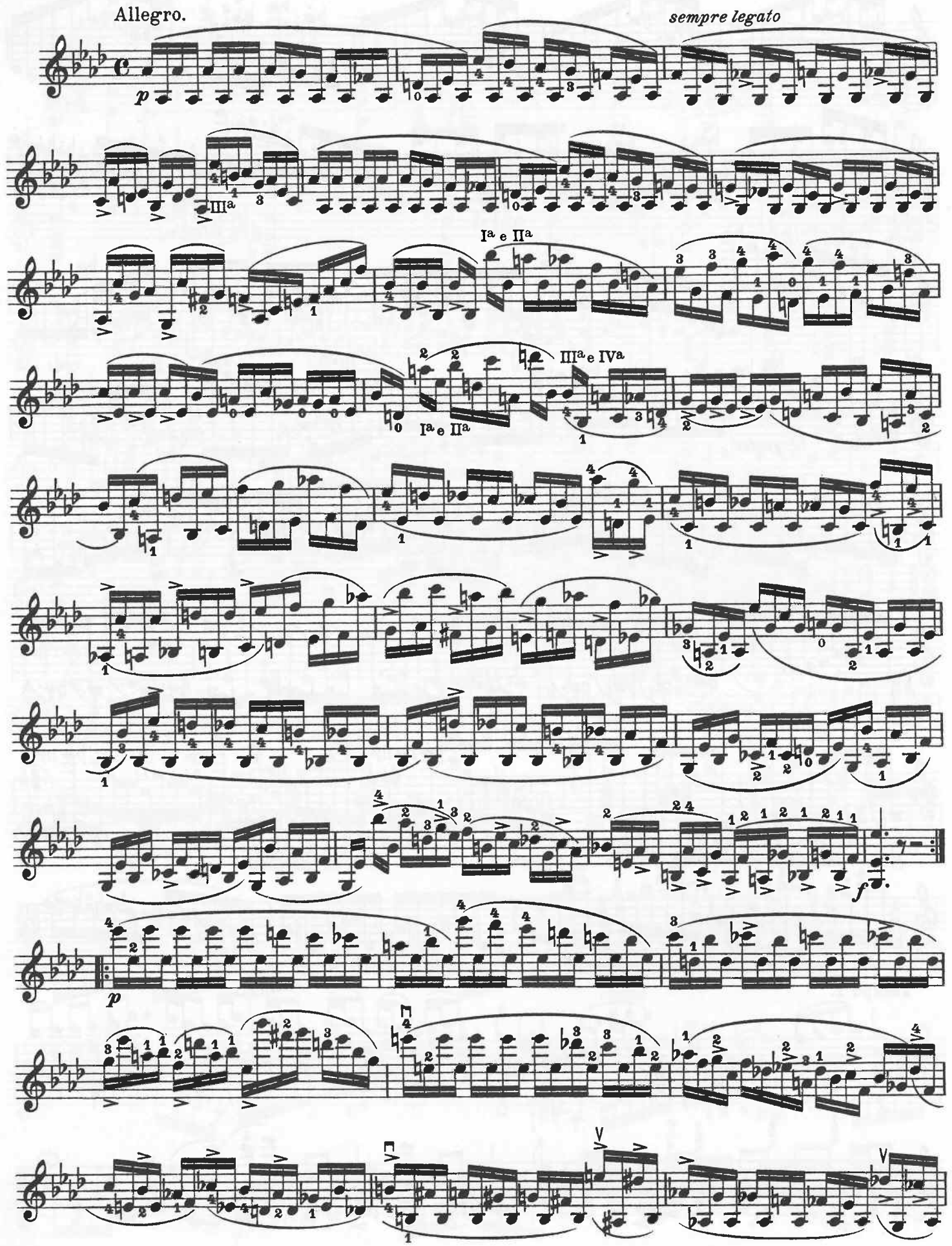

f
restez
p
cresc.
f
restez
p
cresc.
f

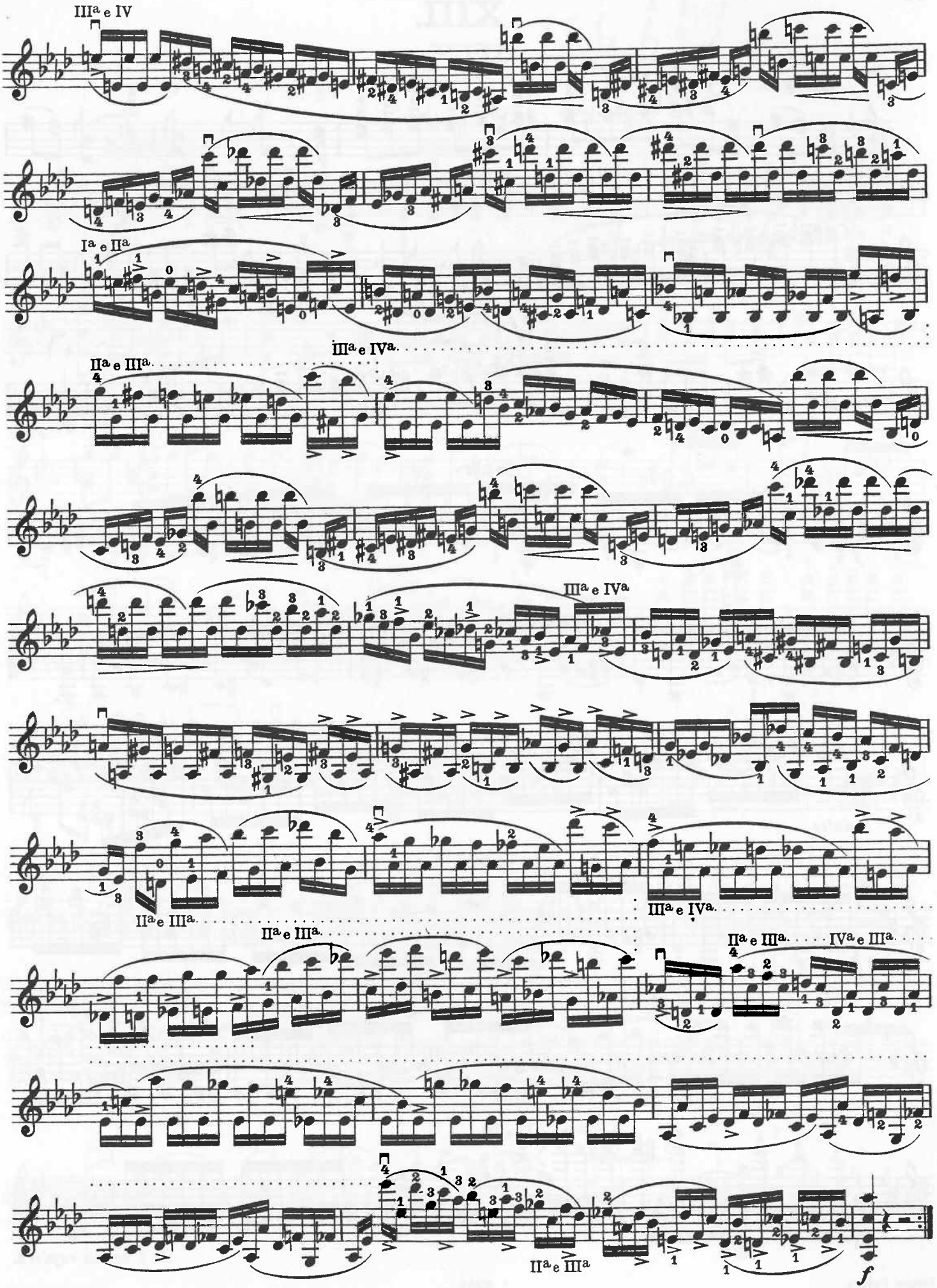
XI.




p
IIa restez - - -
IIIa
IVa
IIa
IVa
IVa
IIa
IVa
IIIa
IVa
IIIa
IVa
IIIa
IIa
IIIa
IIIa
IIa
IVa
IVa
IVa
Tempo I.
f

XII.




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

XIII.

Allegro.

dolce

f

p

f

Fine.

f

IIIa e IVa

IIIa e IVa

dolce

f

IIa e IIIa

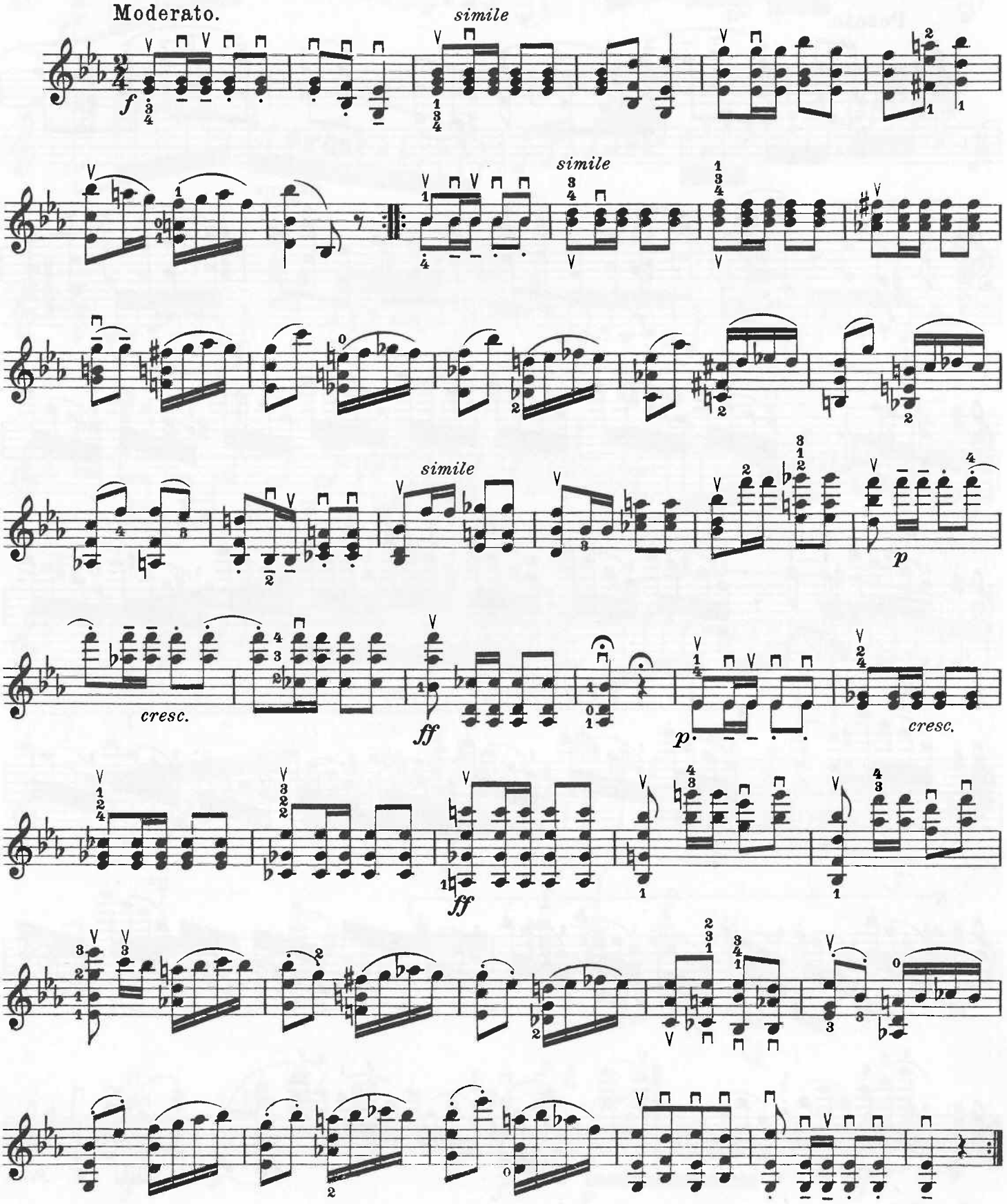
IIIa e Ia

IIIa

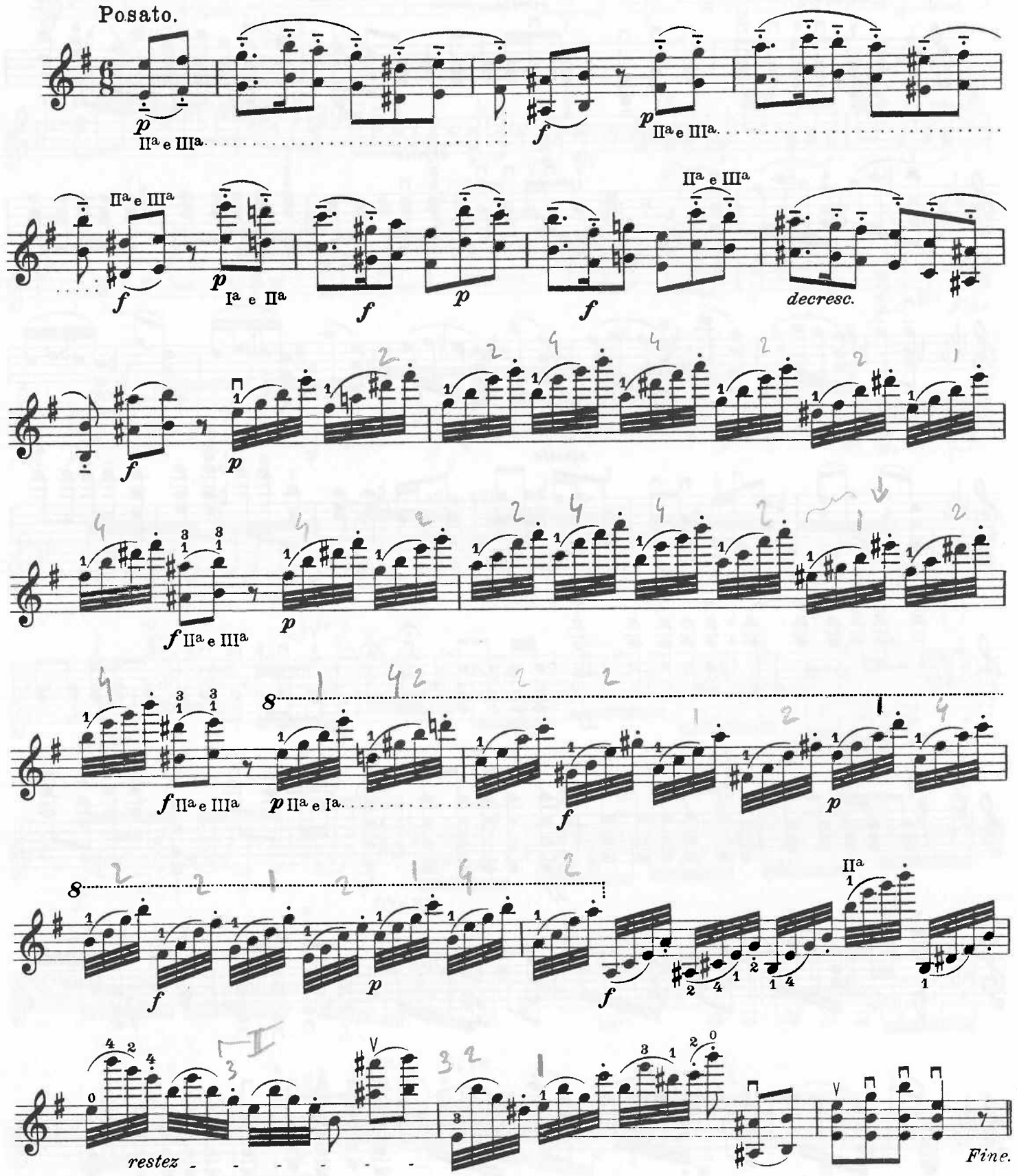
Ia e IIa

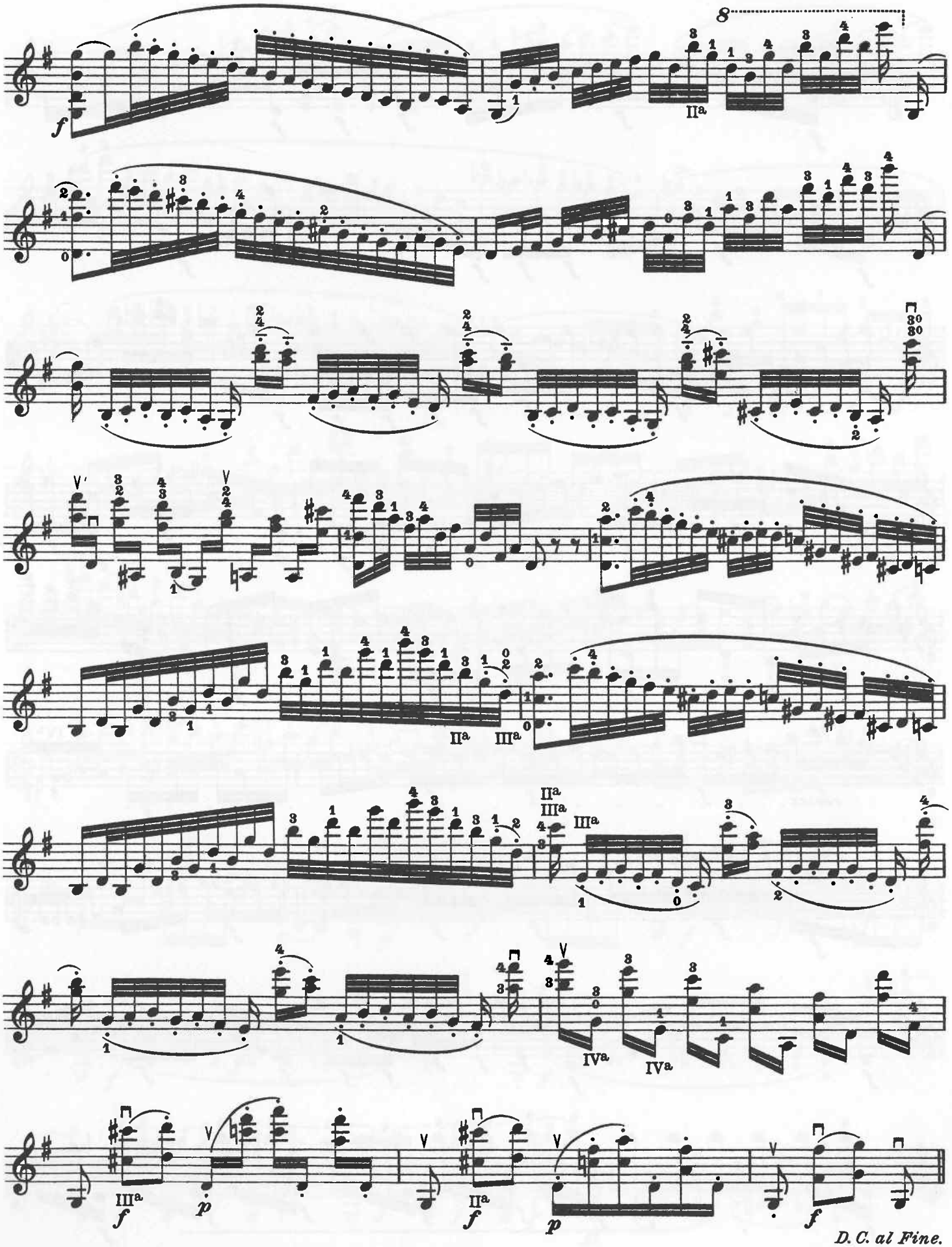
D. C. senza replica.

XIV.

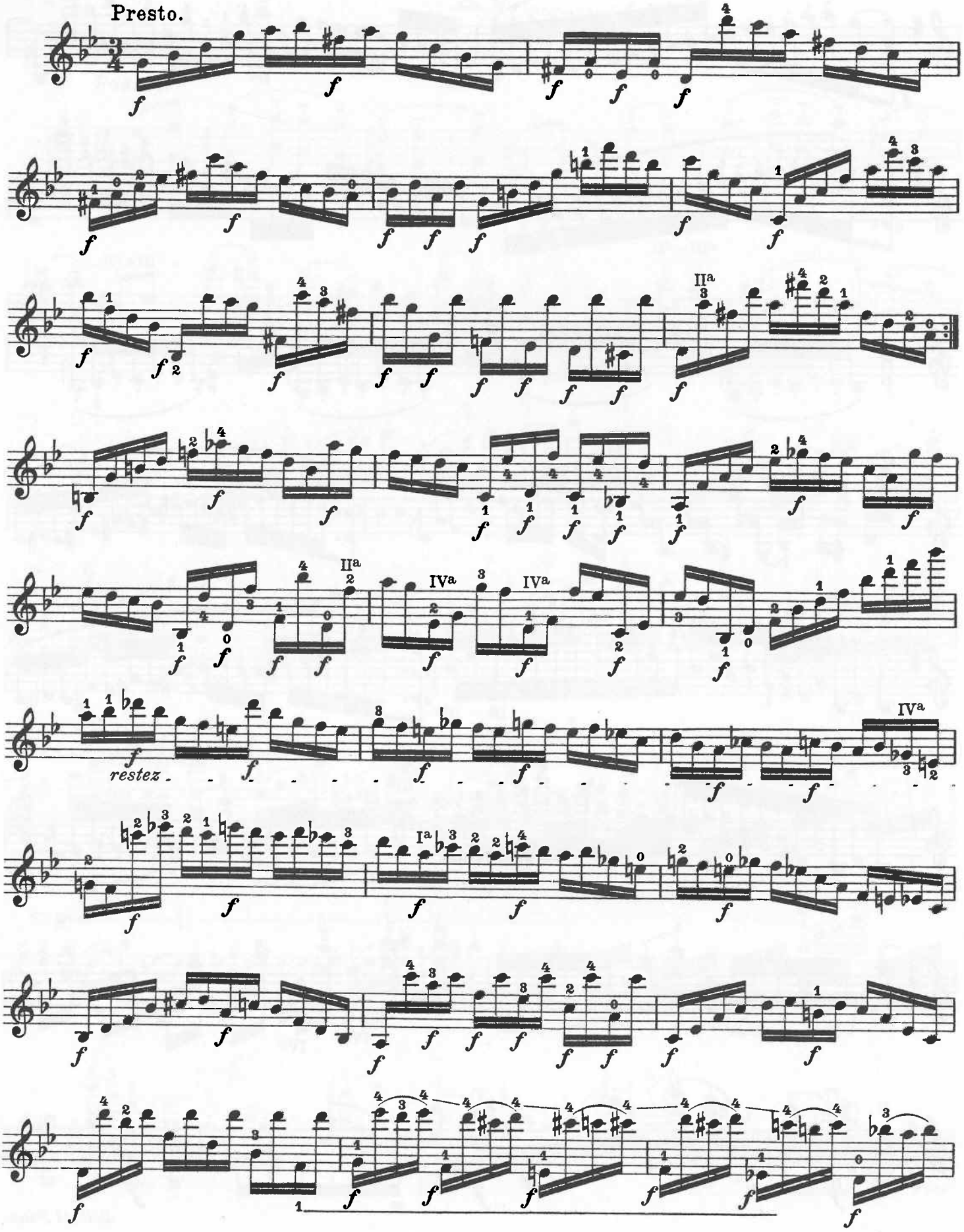


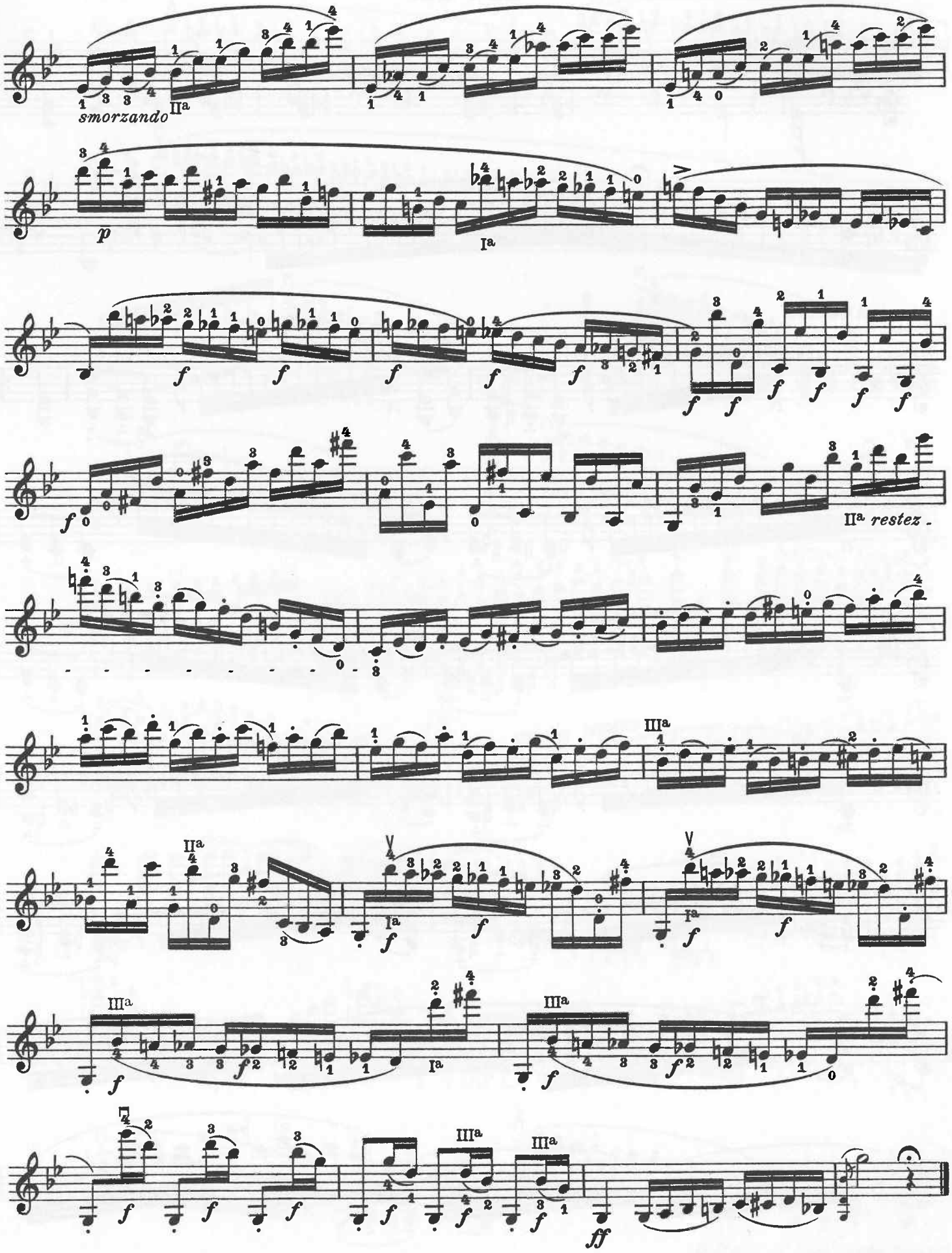
XV.


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
f IIa e IIIa
p IIa e Ia
f
p
f
p
f
IIa
restez
Fine.

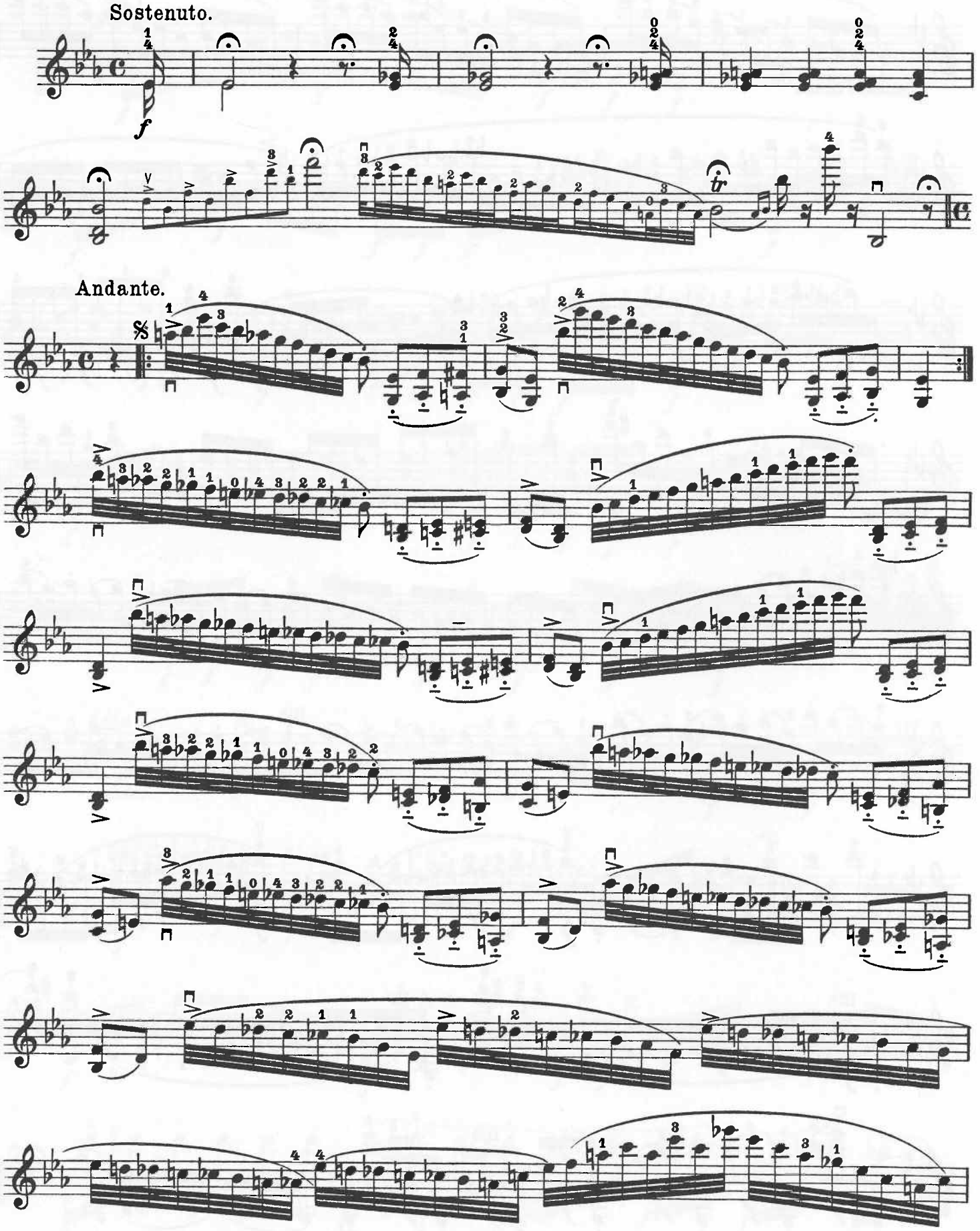

f
p
D. C. al Fine.

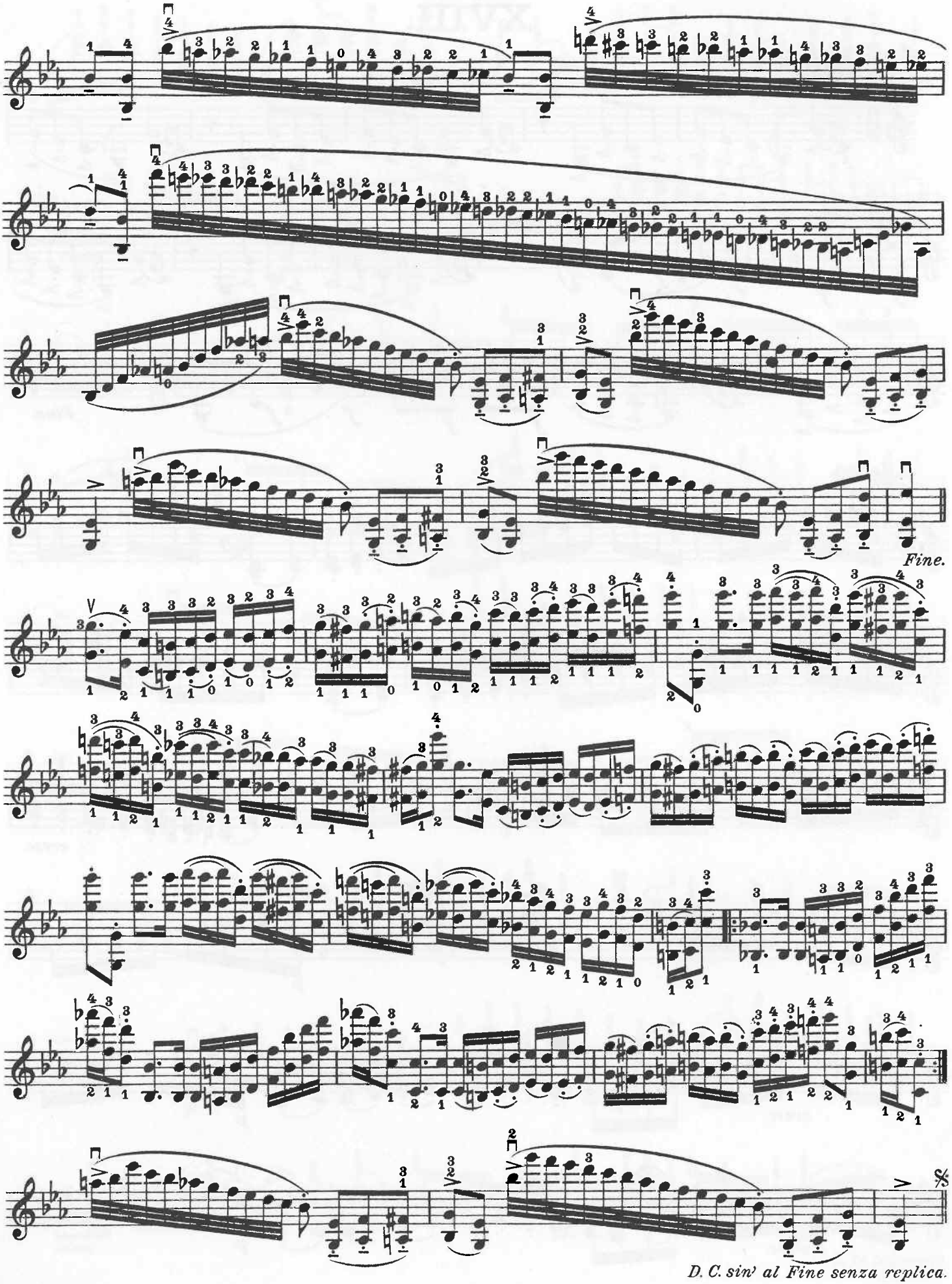
XVI.



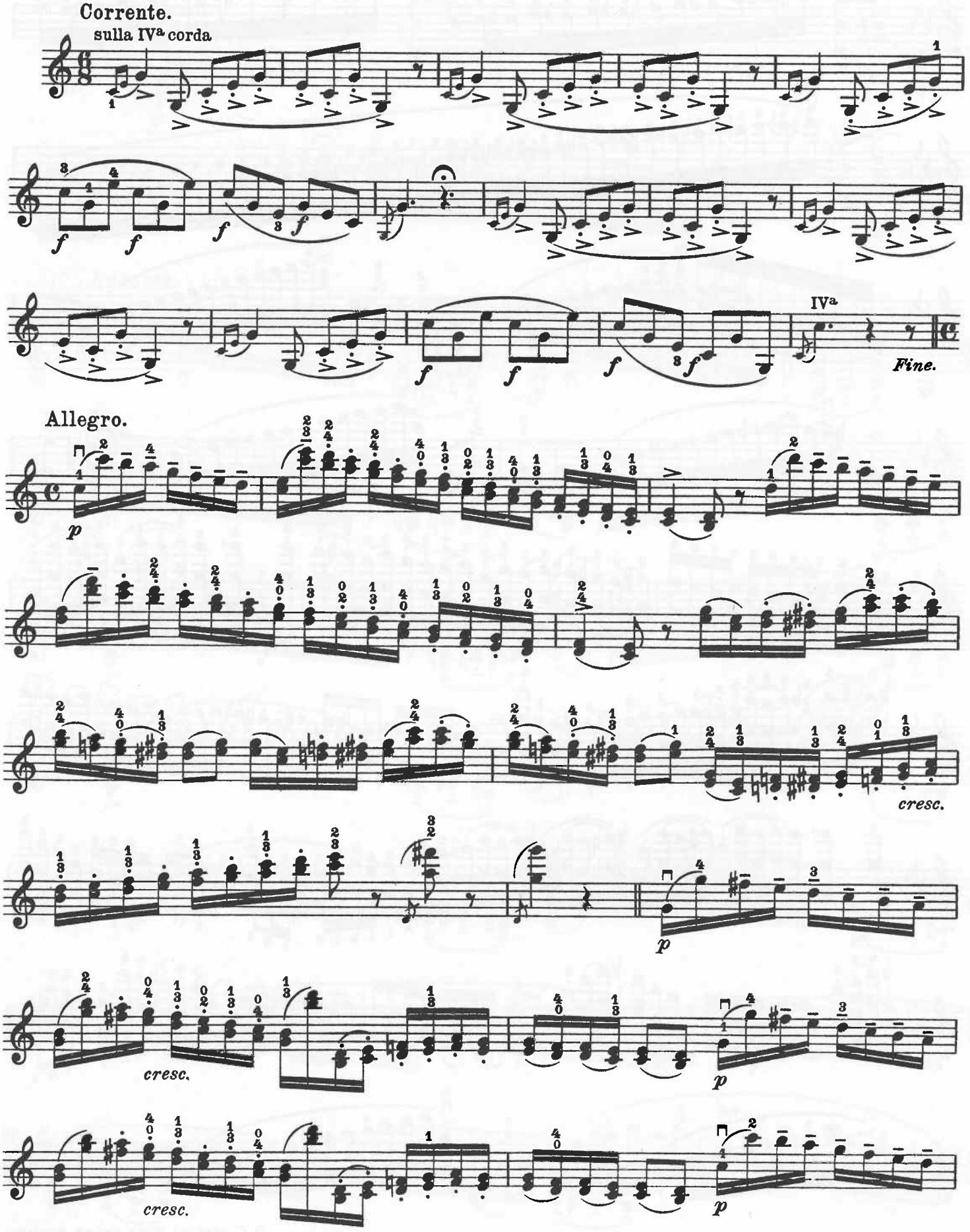

smorzando
IIa
p
Ia
f
IIa restez
IIIa
IIa
Ia
IIIa
IIIa
IIIa
IIIa
ff

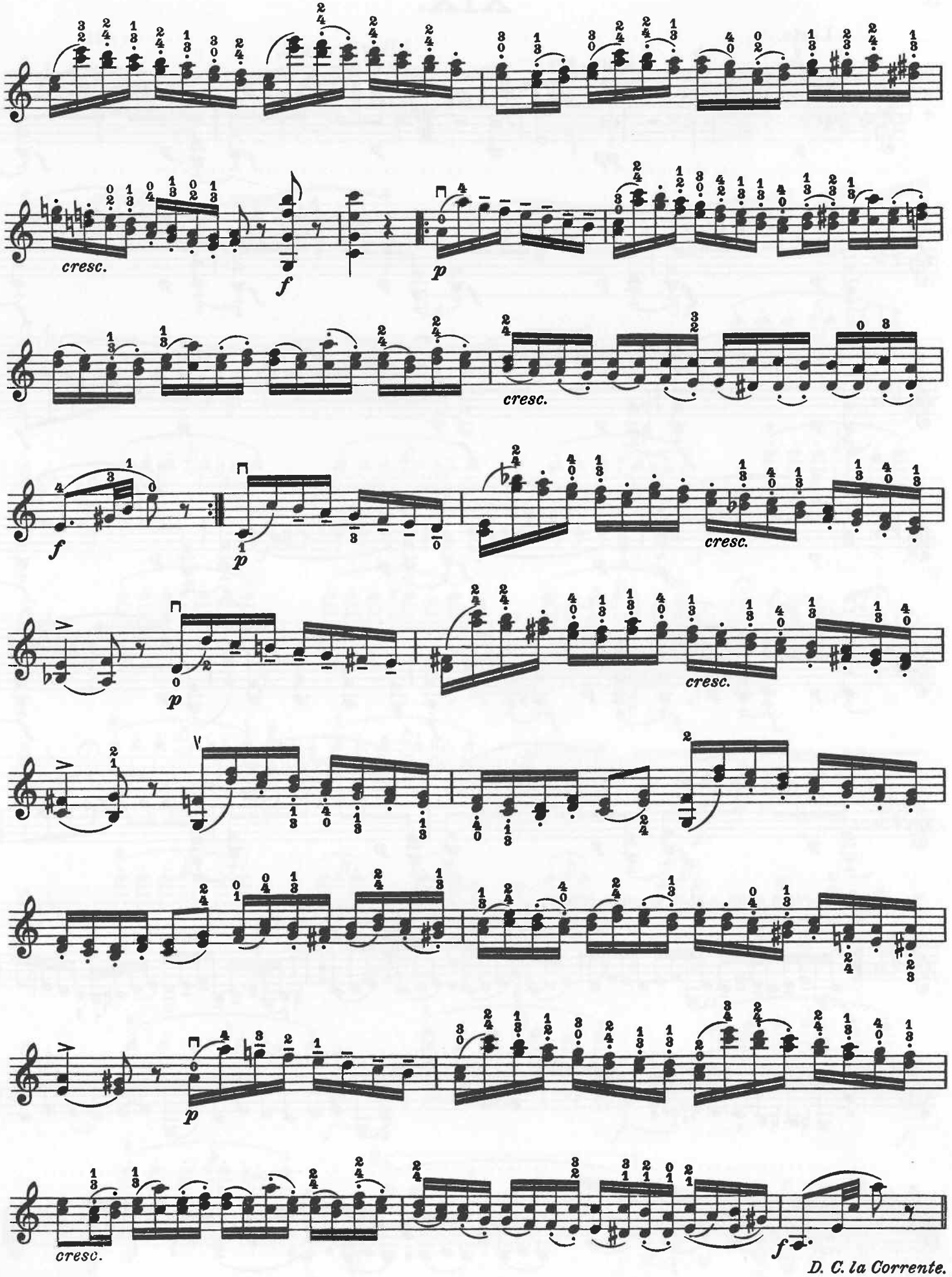
XVII.




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

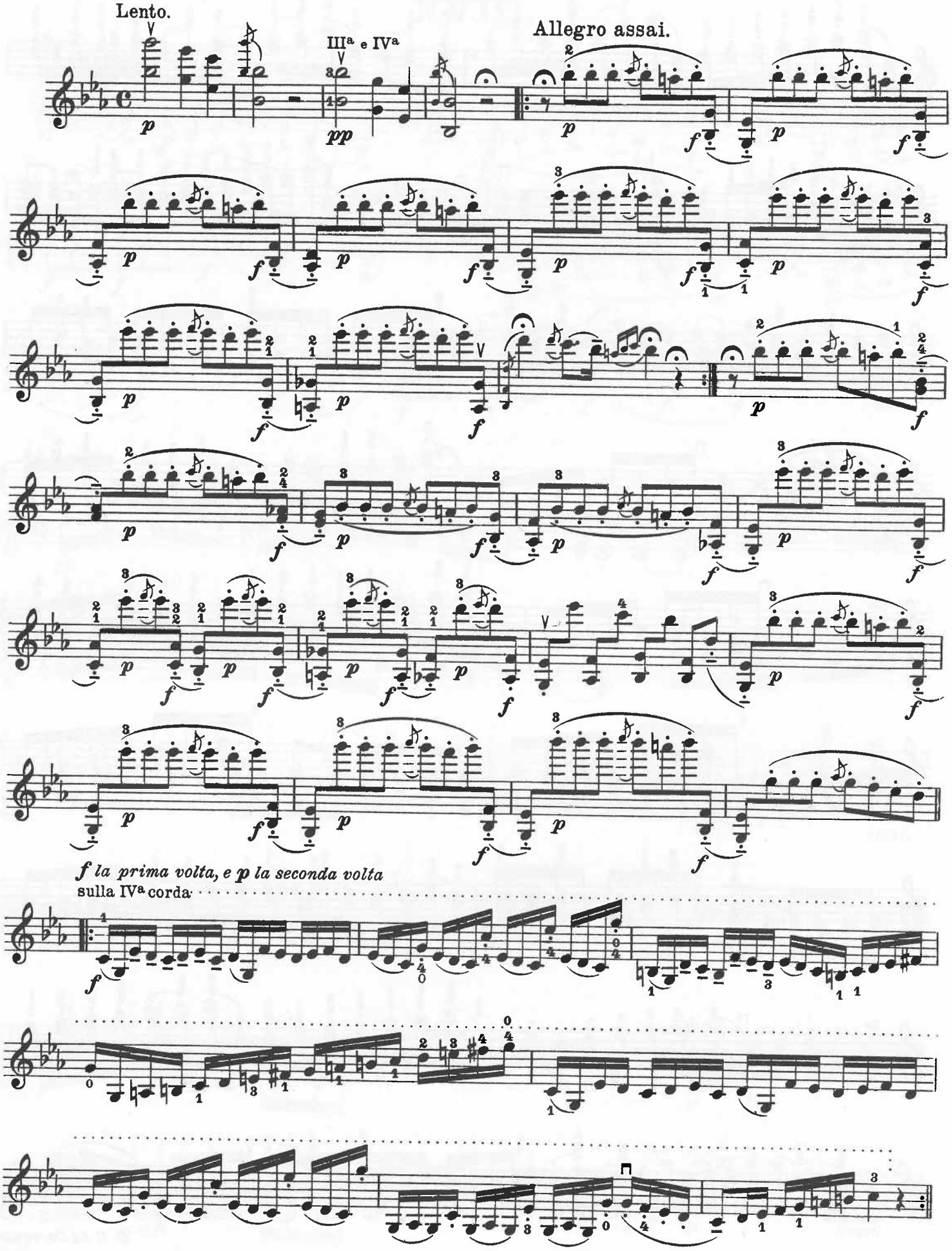
XVIII.

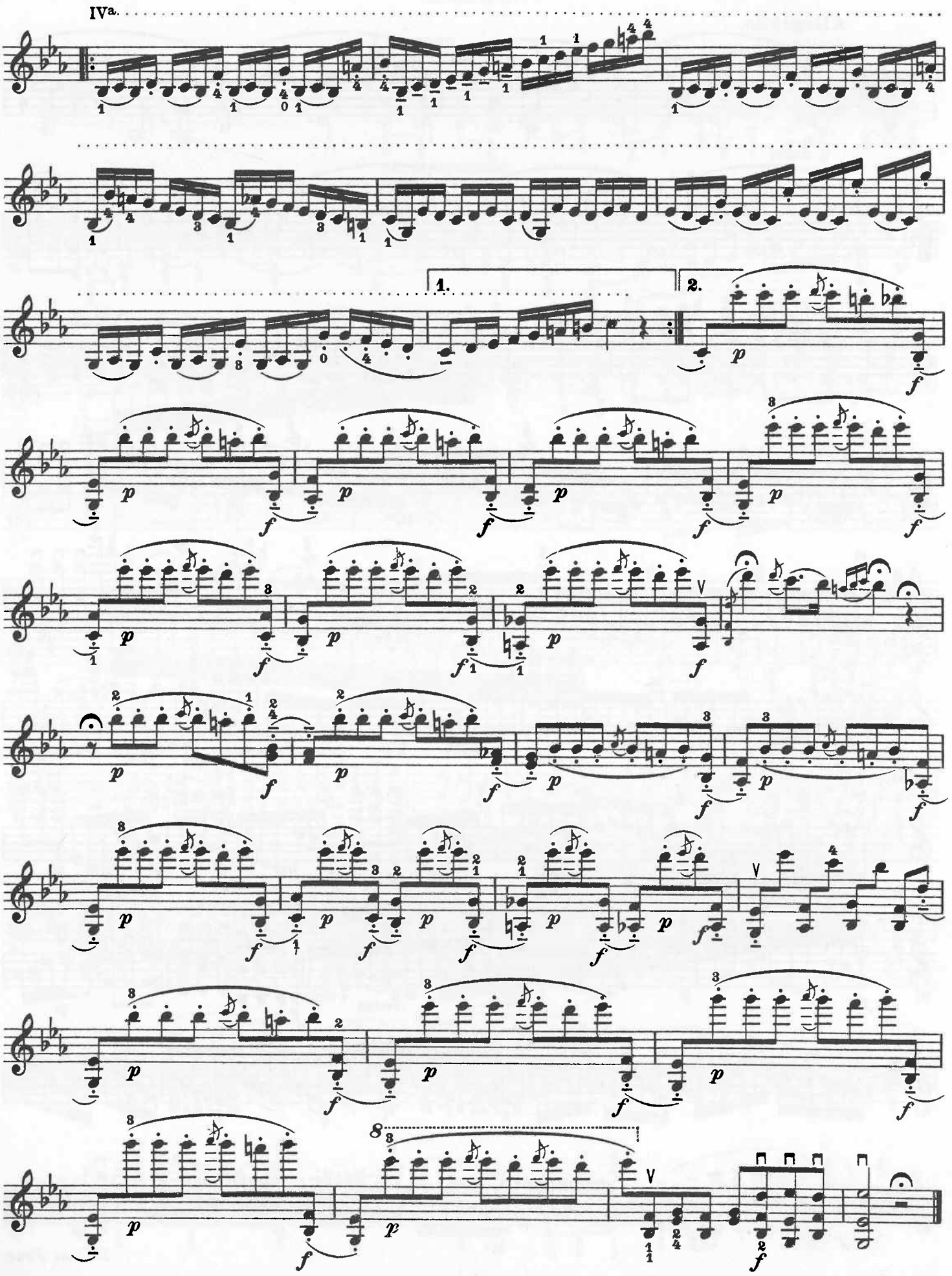

Corrente.
sulla IVa corda
f
IVa
Fine.
Allegro.
p
cresc.
cresc.
cresc.
p
p
p



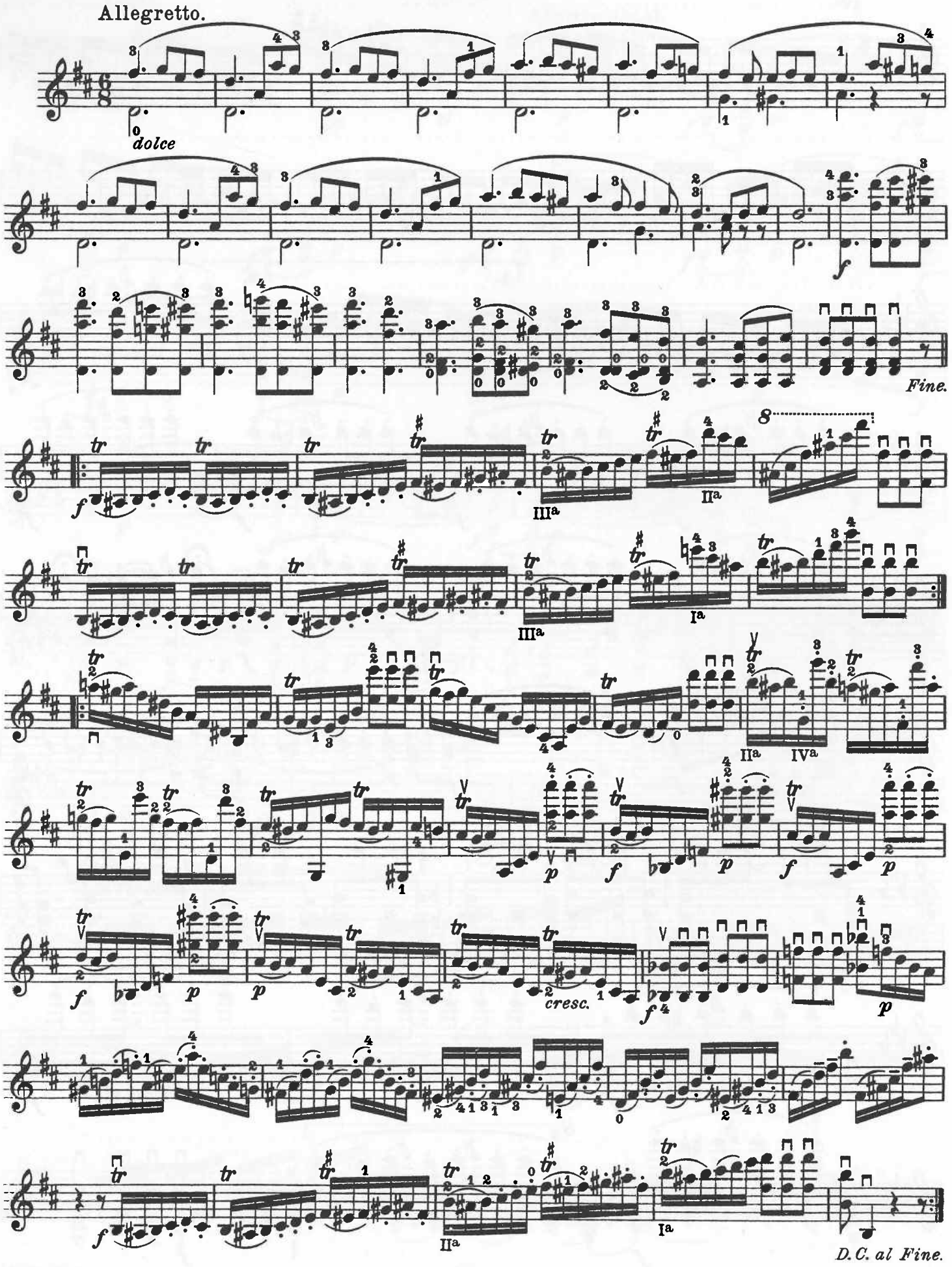
D. C. la Corrente.

XIX.

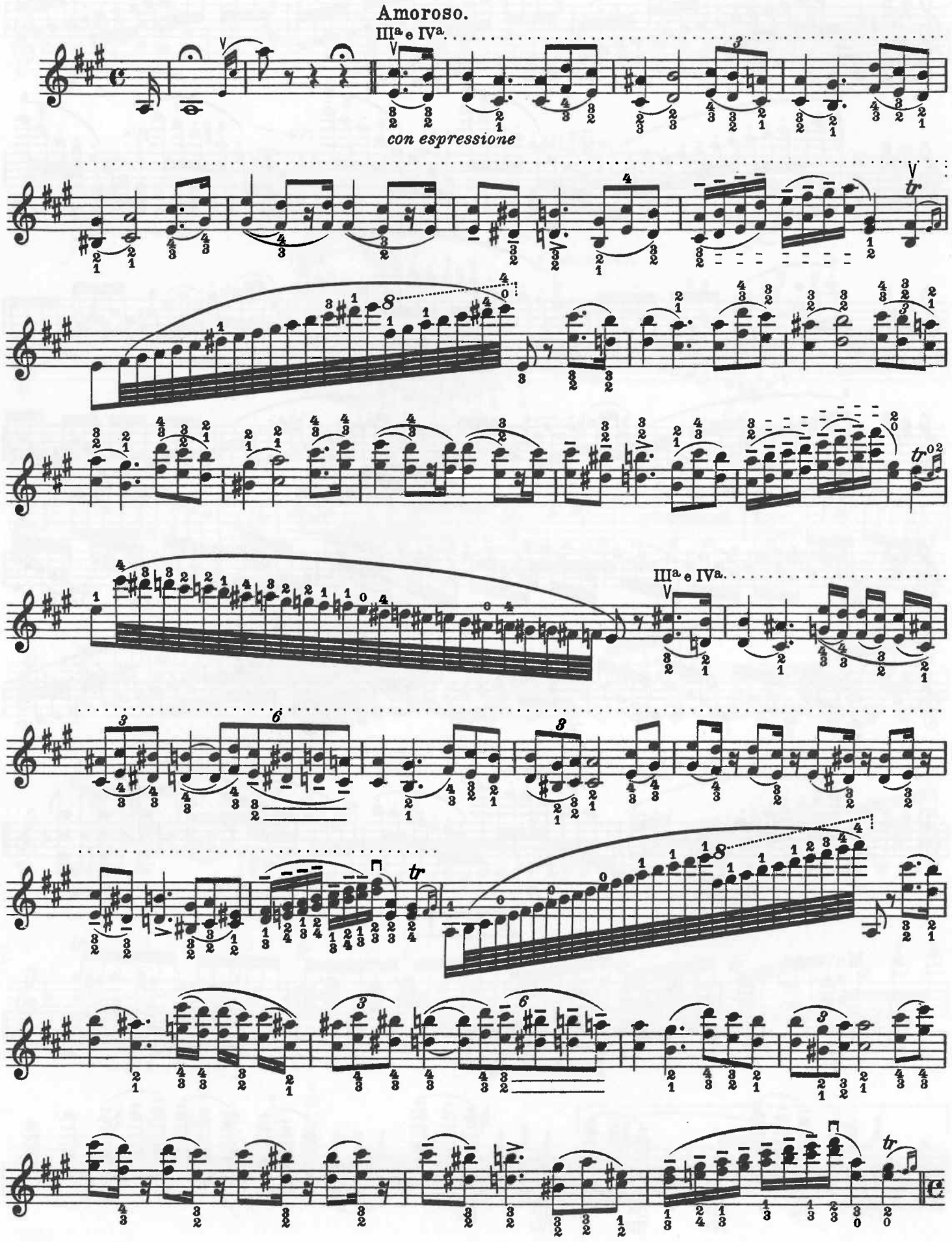

Lento.
III^a e IV^a
Allegro assai.
f la prima volta, e p la seconda volta
sulla IV^a corda


IVa.
1.
2.

XX.



XXI.

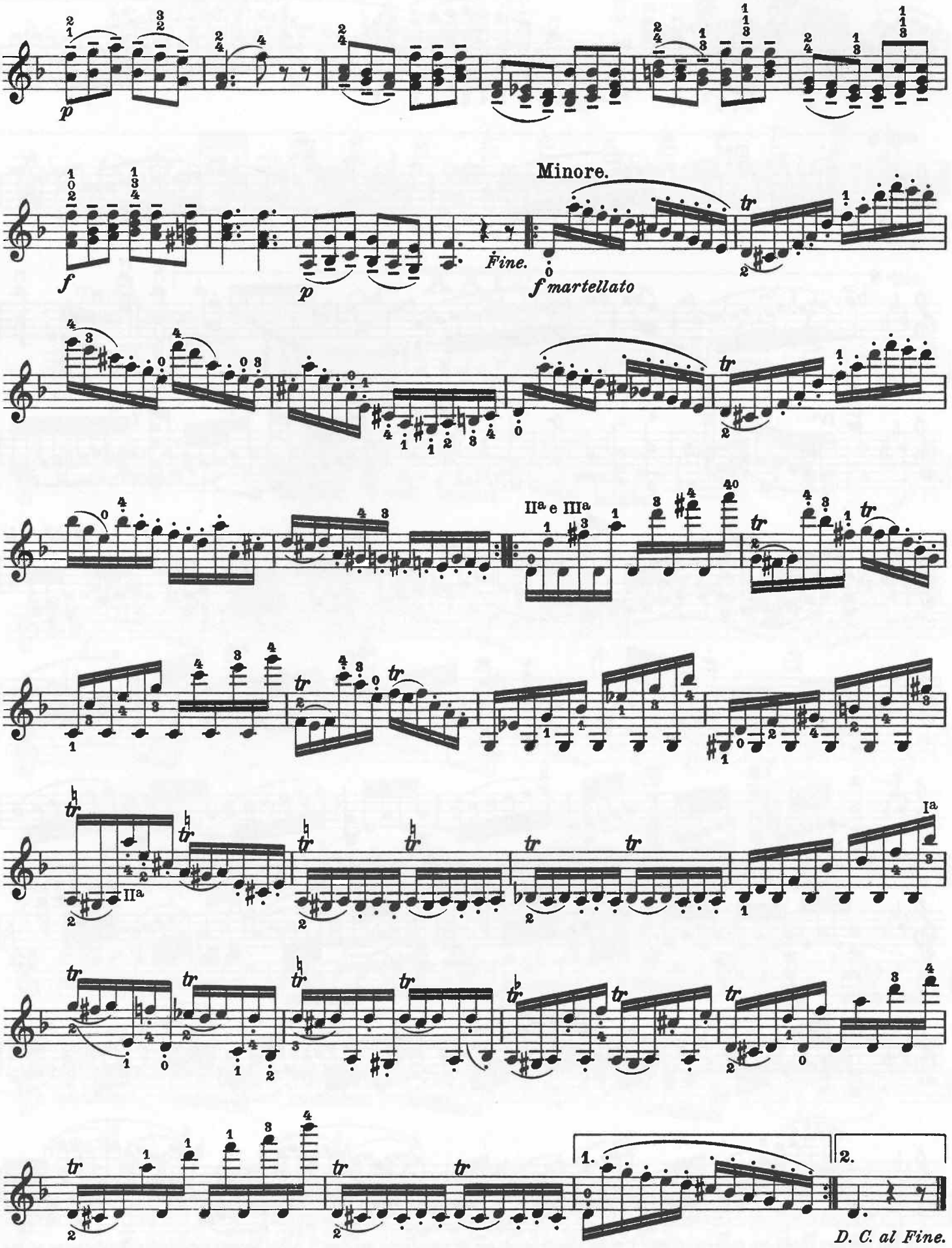


Presto.

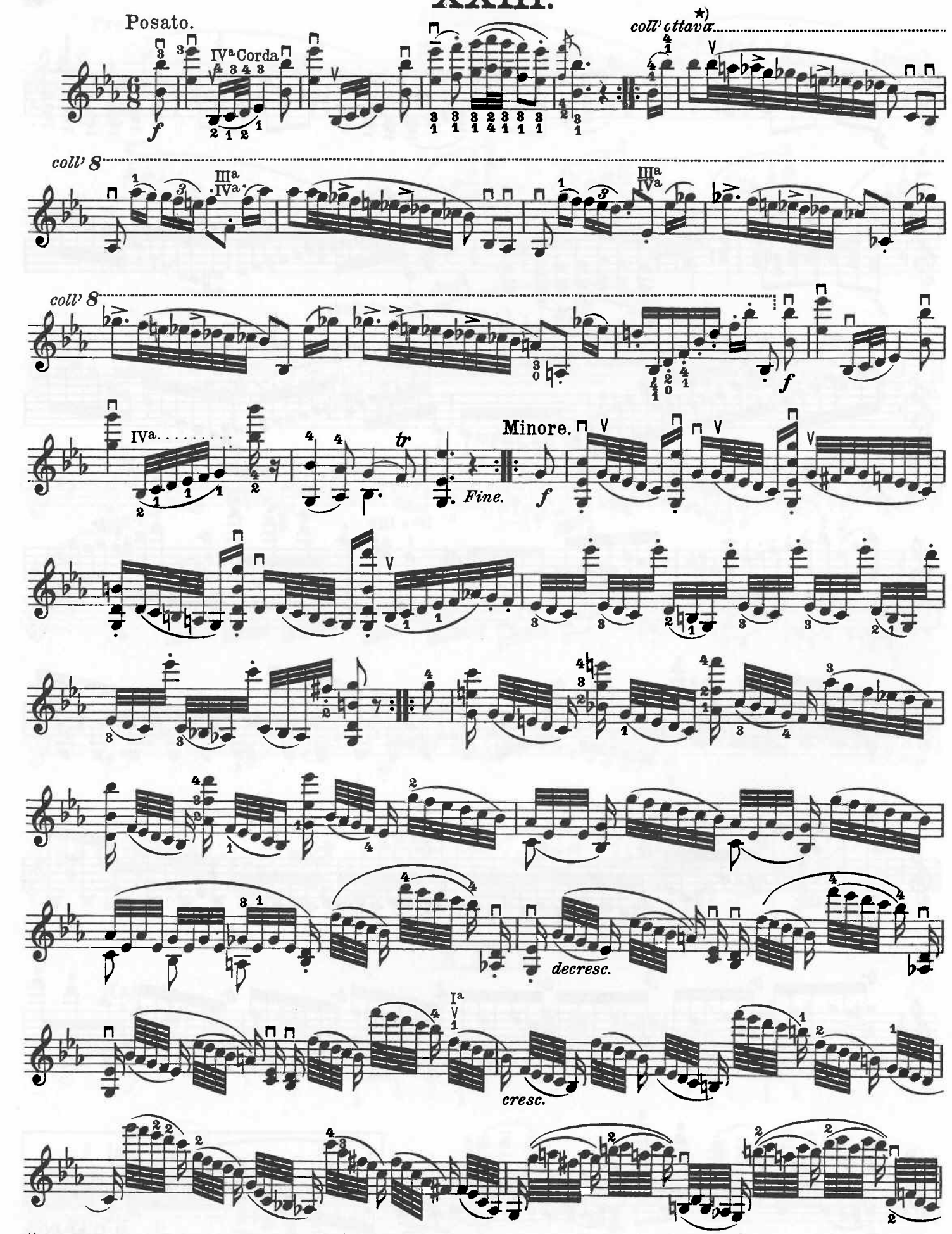
IVa *restez*

XXII.

Marcato.


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

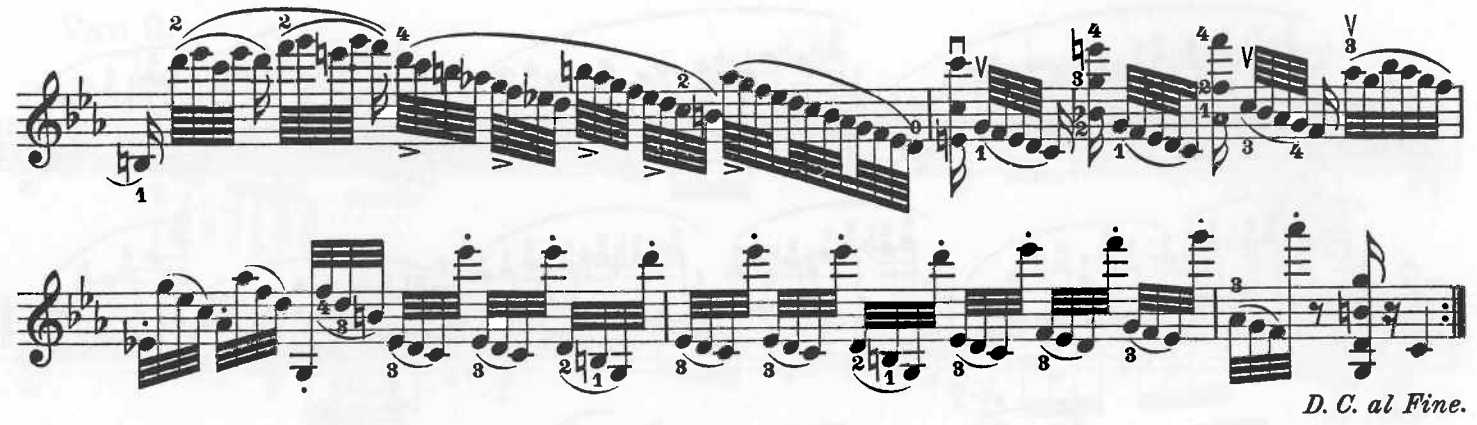
XXIII.



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

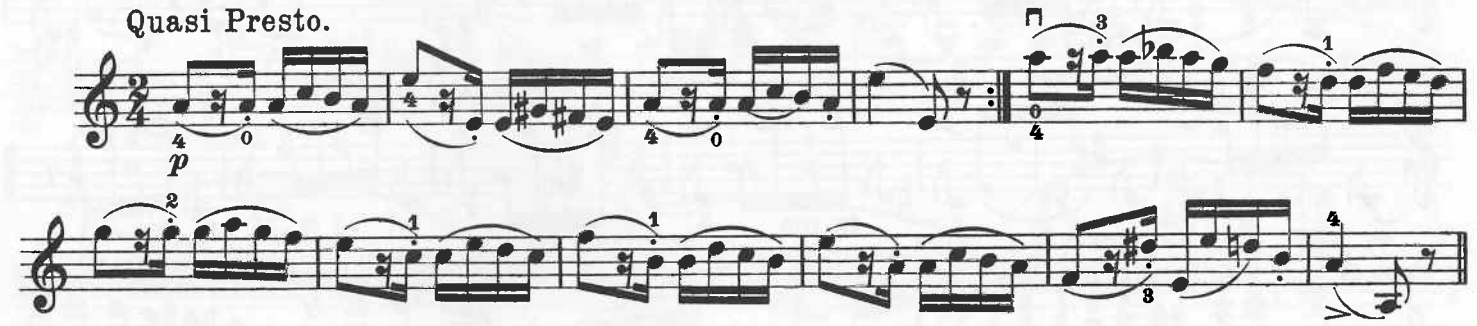
*) *Les accents placés sur certaines notes des gammes chromatiques en octaves ne s'y trouvent que pour en faciliter le travail. Ce dernier fini l'exécutant fera les glissandis sans accents.*

*) 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.

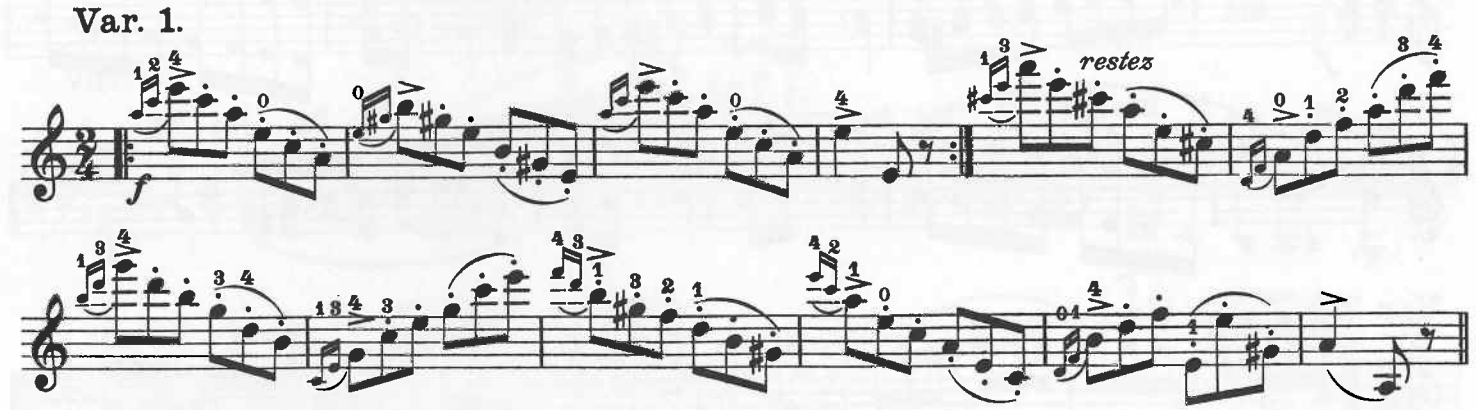


XXIV.

Tema.
Quasi Presto.



Var. 1.



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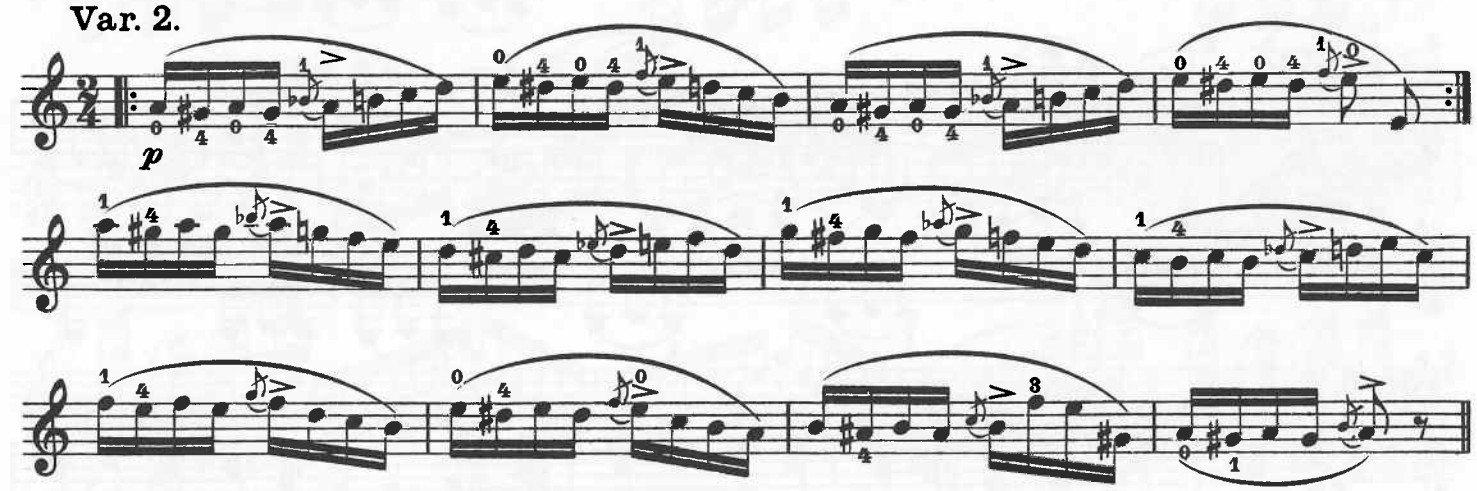

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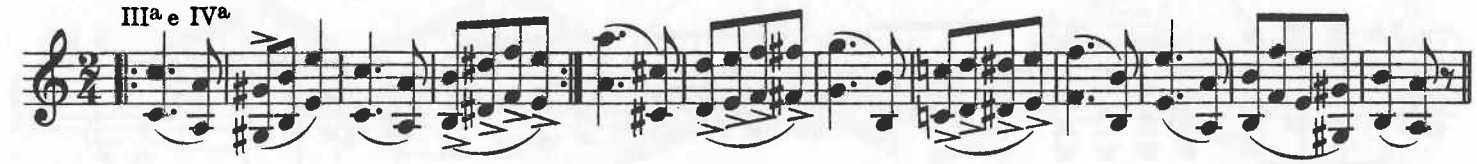

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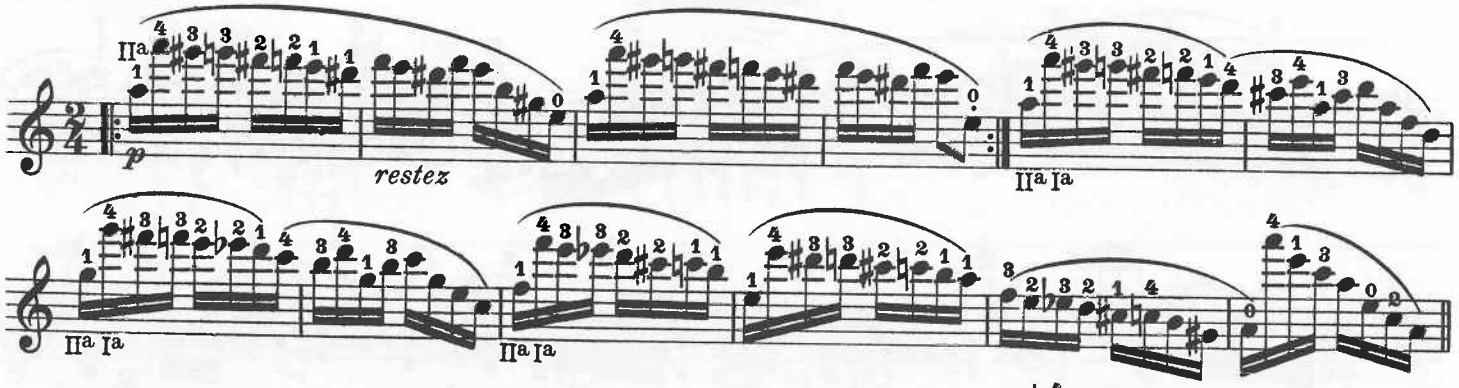

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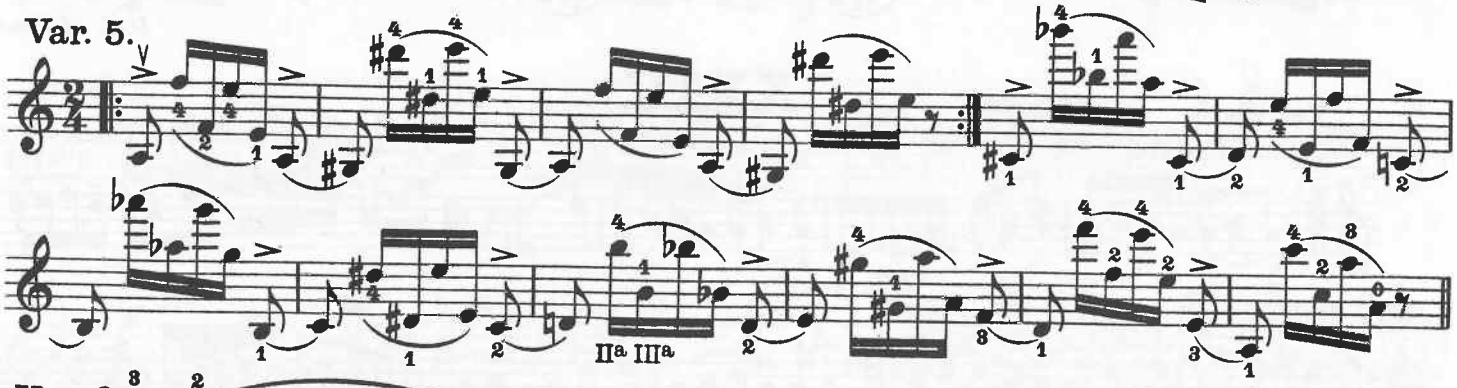

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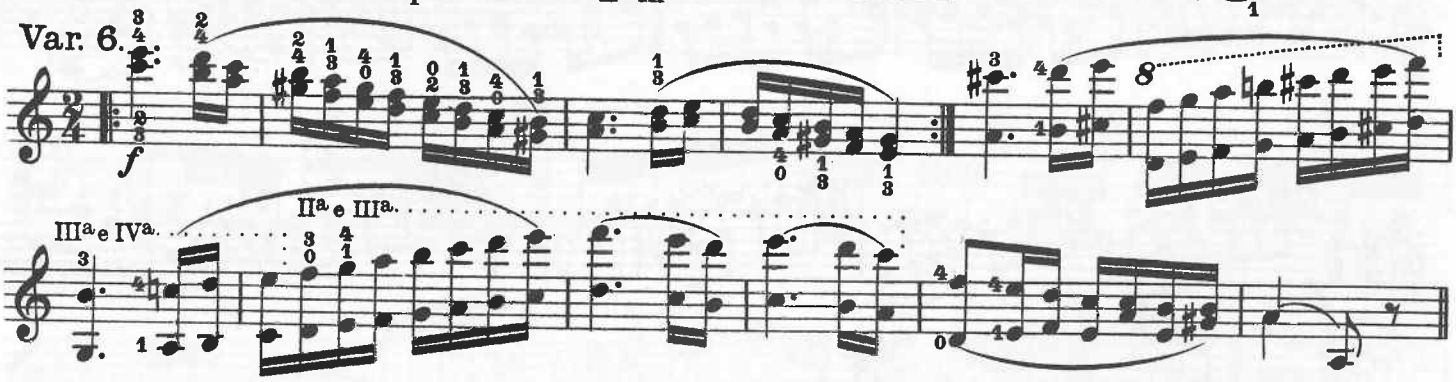

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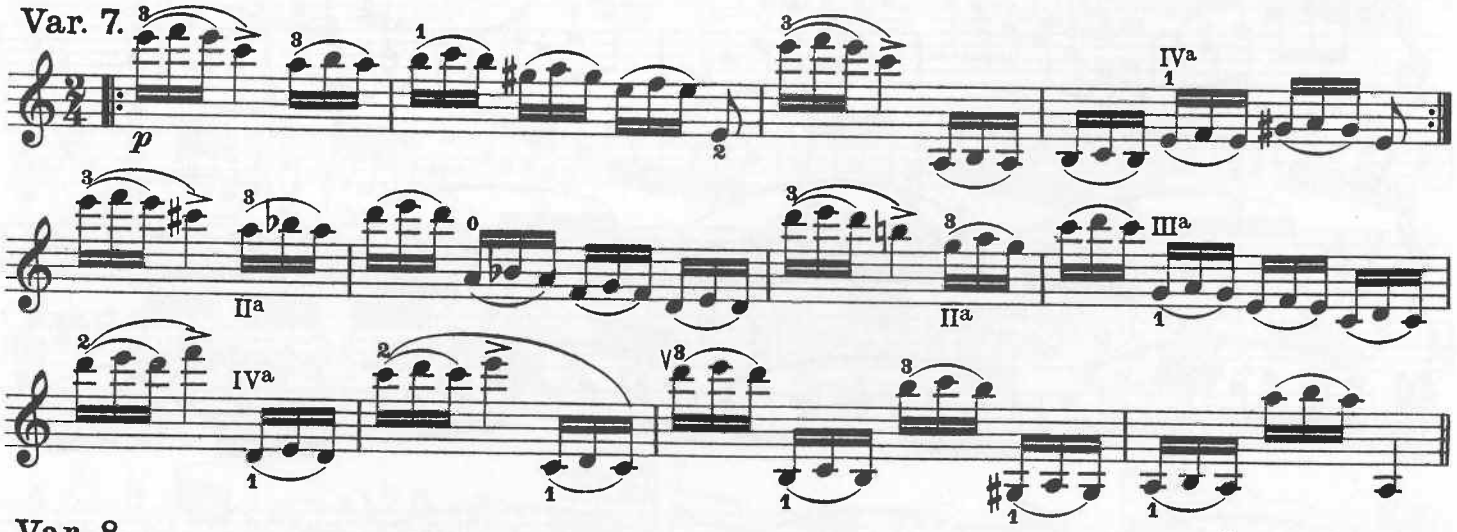

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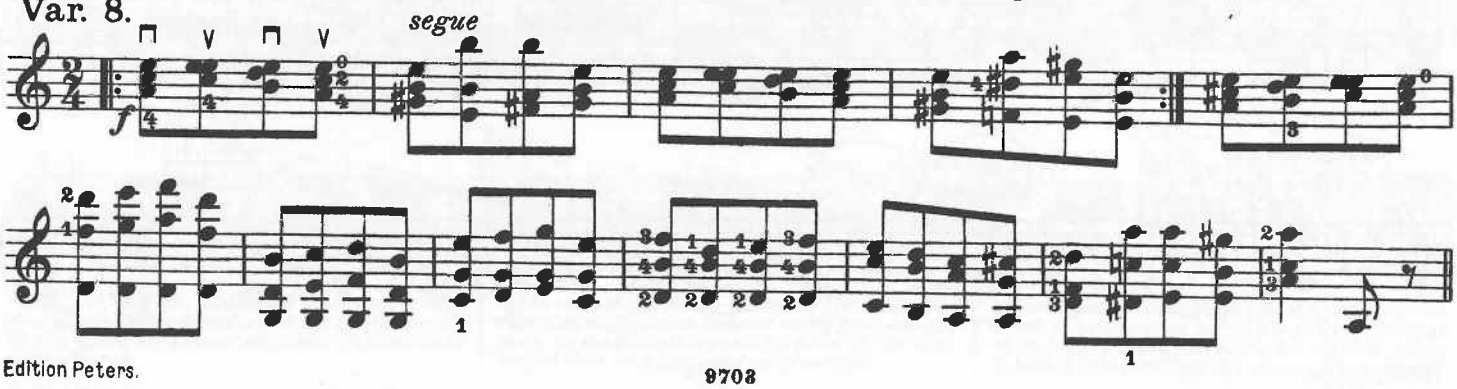

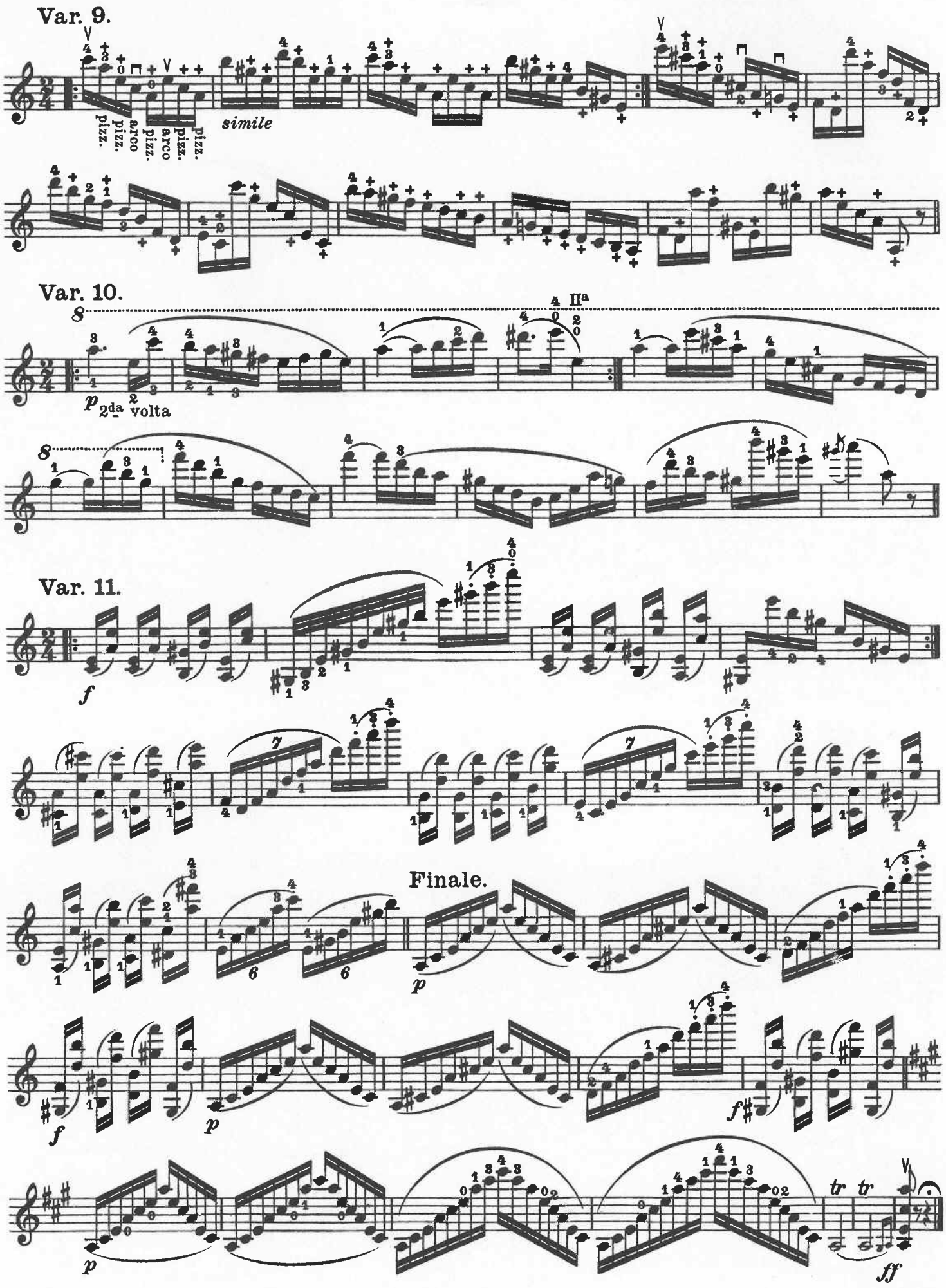
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