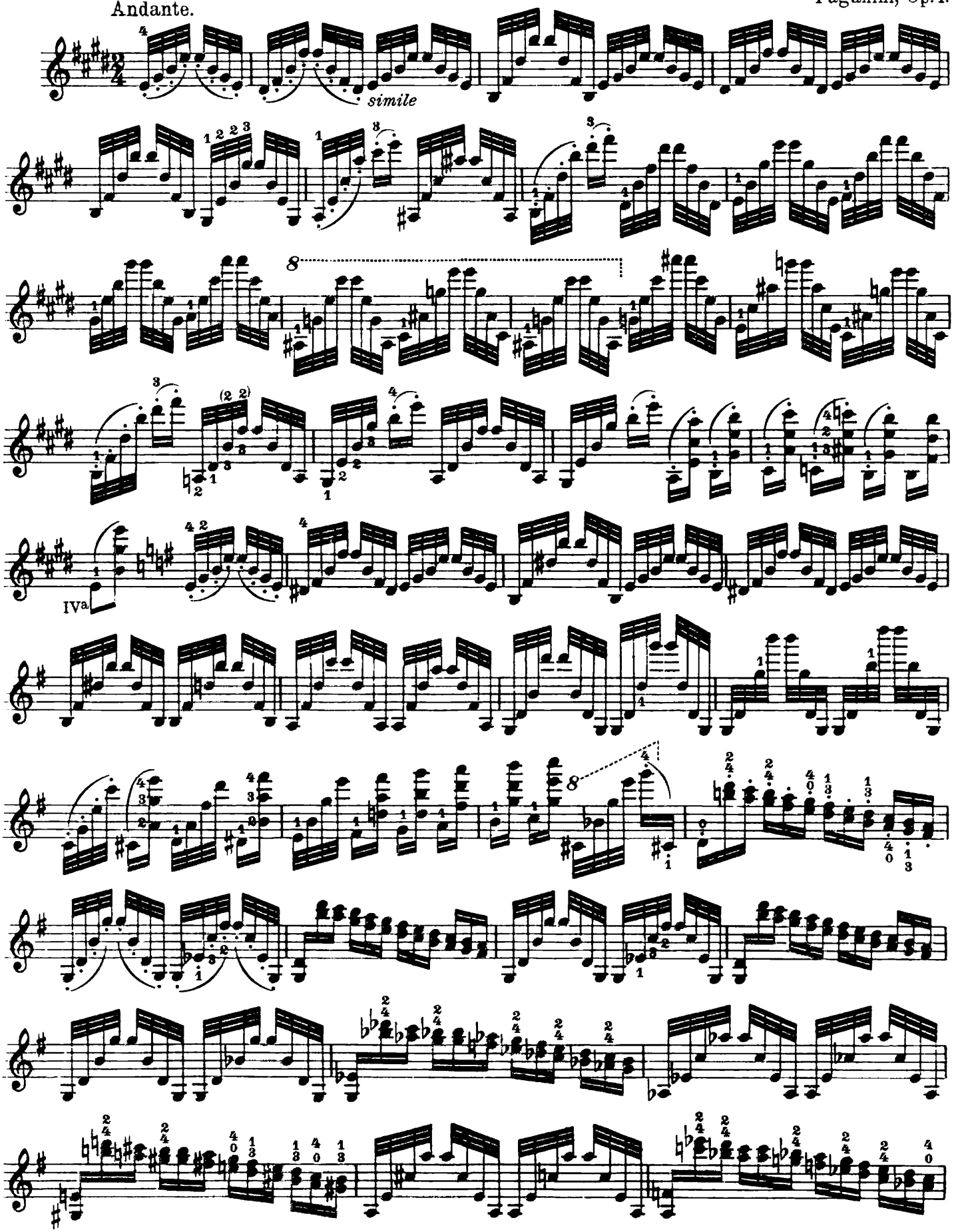
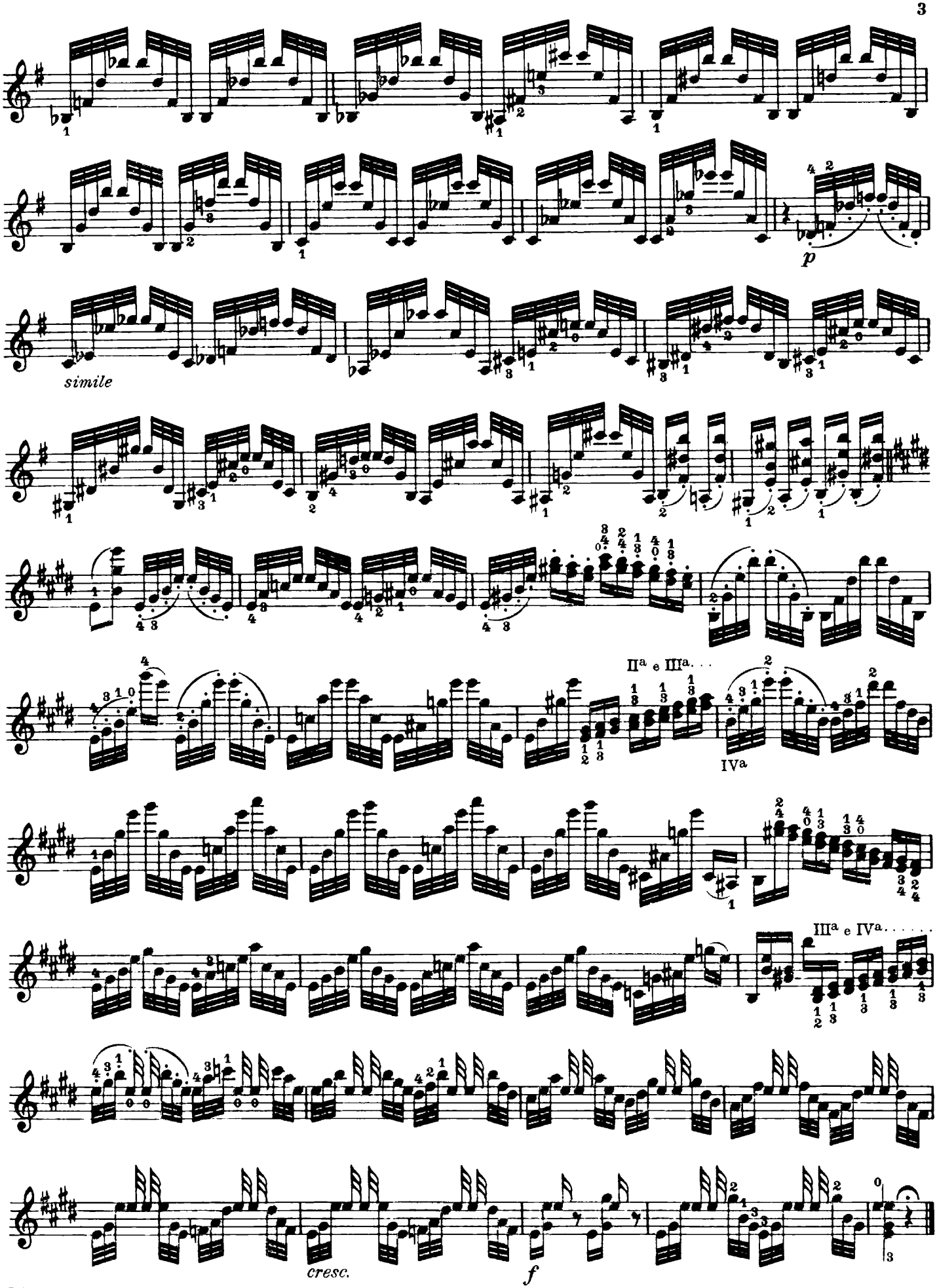
Fr. = Am Frosch - *au talon - at the nut.*
M. = Mitte - *au milieu - in the middle.*
Sp. = An der Spitze - *à la pointe - at the point.*

I.

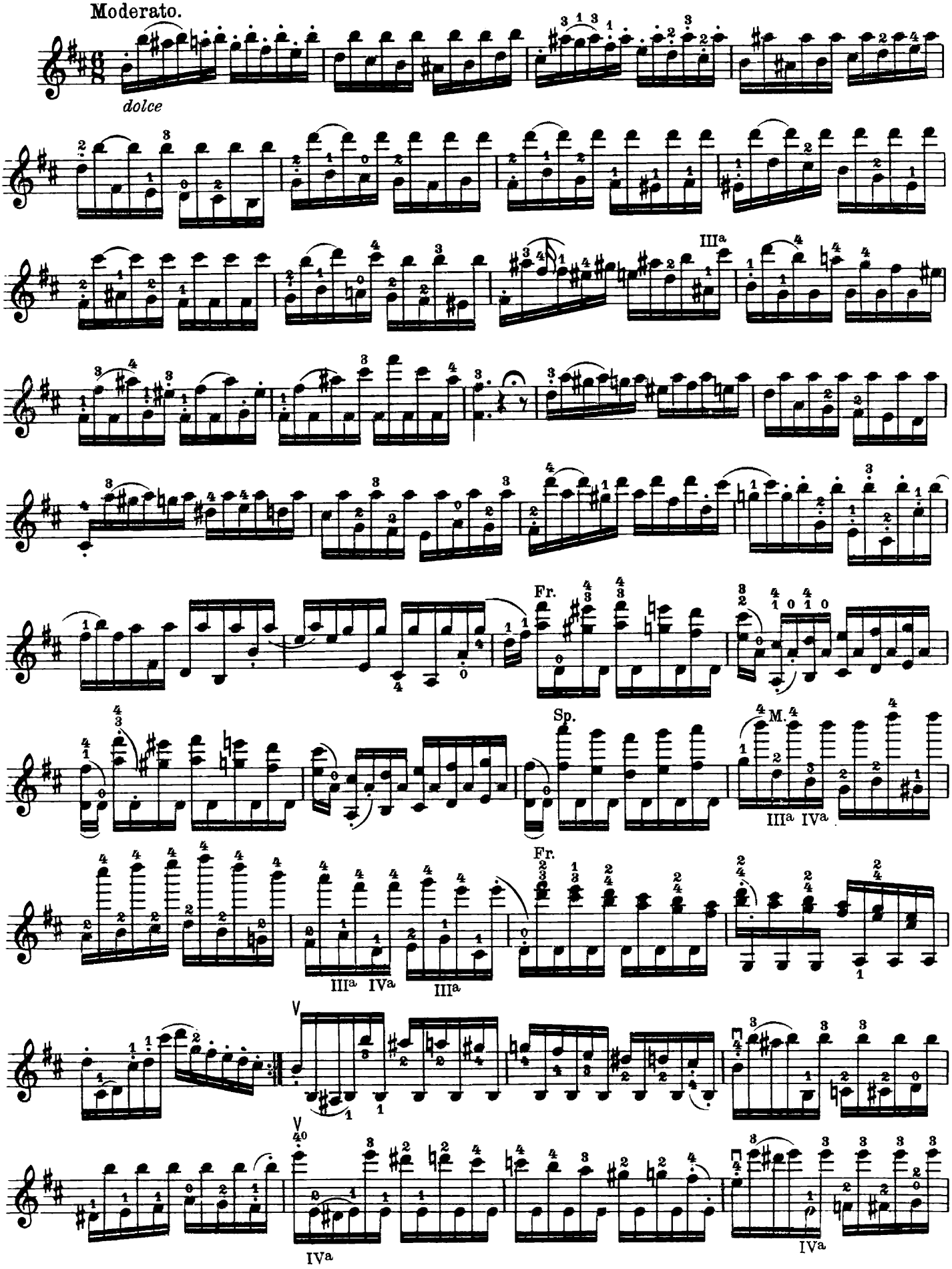
Paganini, Op. 1.

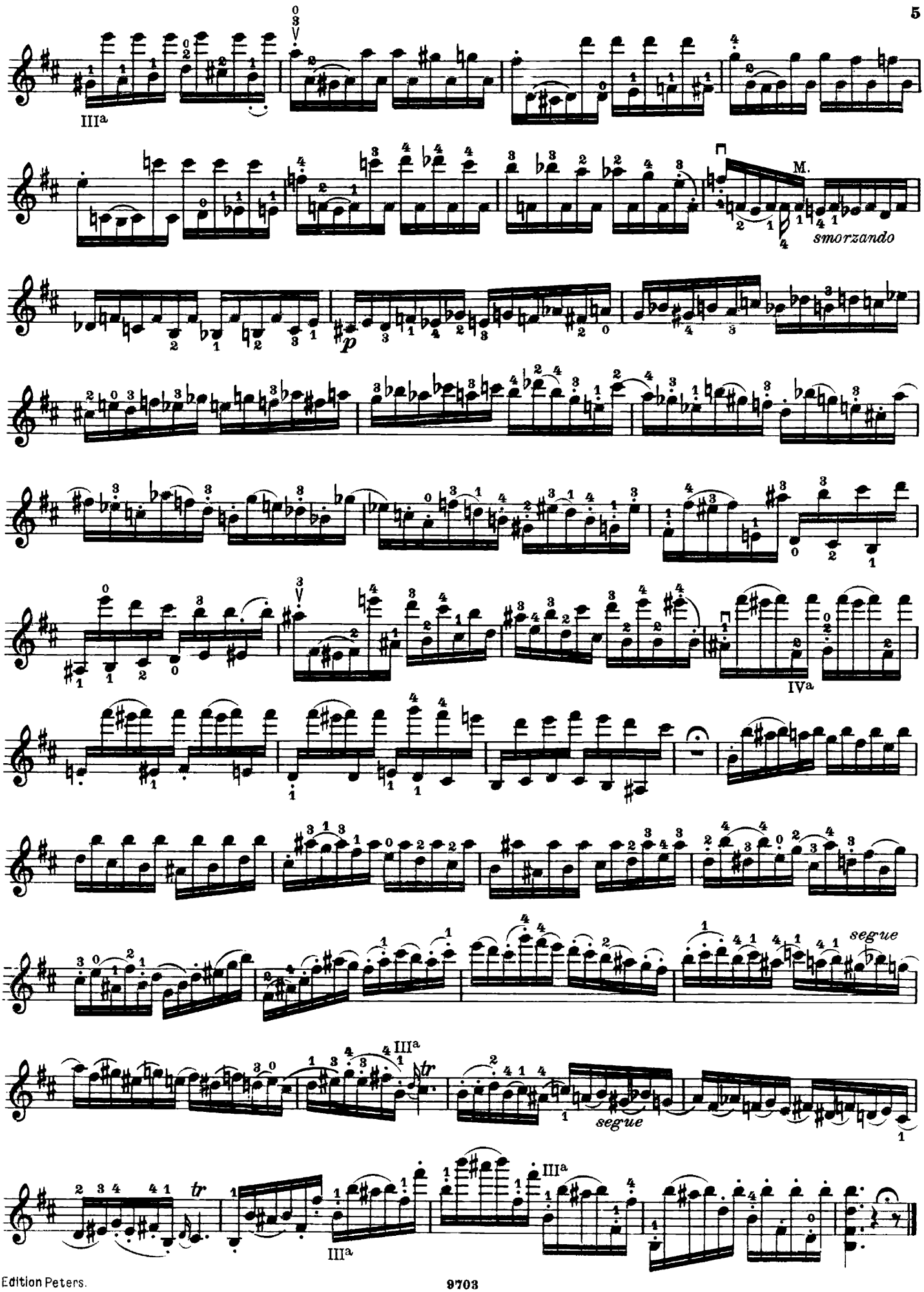
Andante.




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

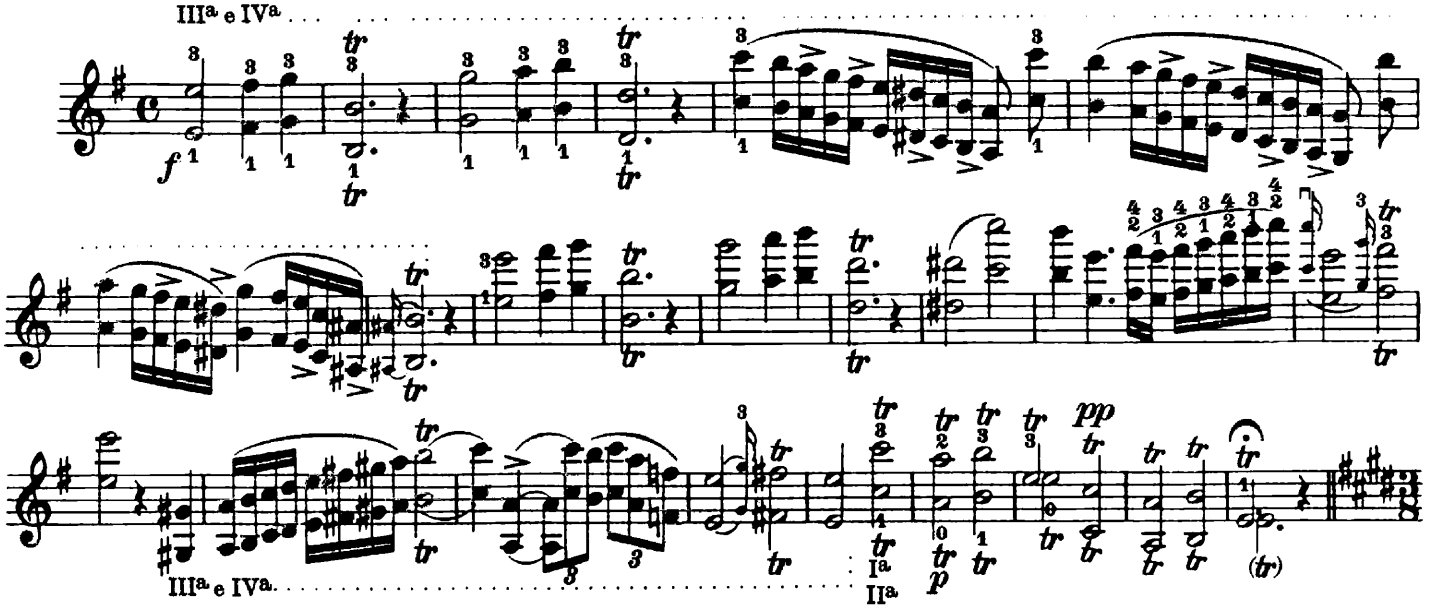
II.



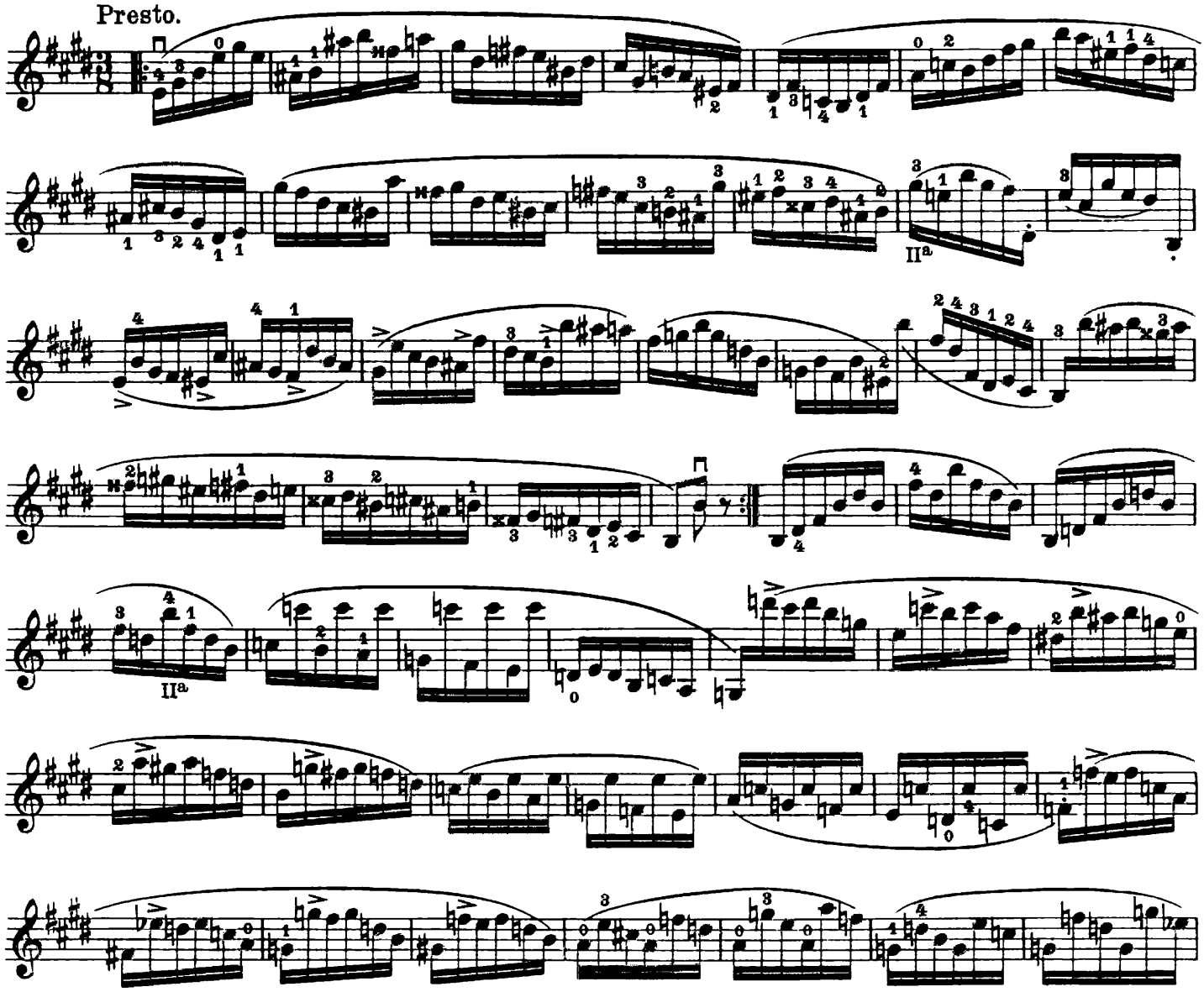

III^a
M.
smorzando
p
IV^a
segue
III^a
tr

III.

Sostenuto.



Presto.



Sostenuto.

III^a e IV^a

IV.

Maestoso.

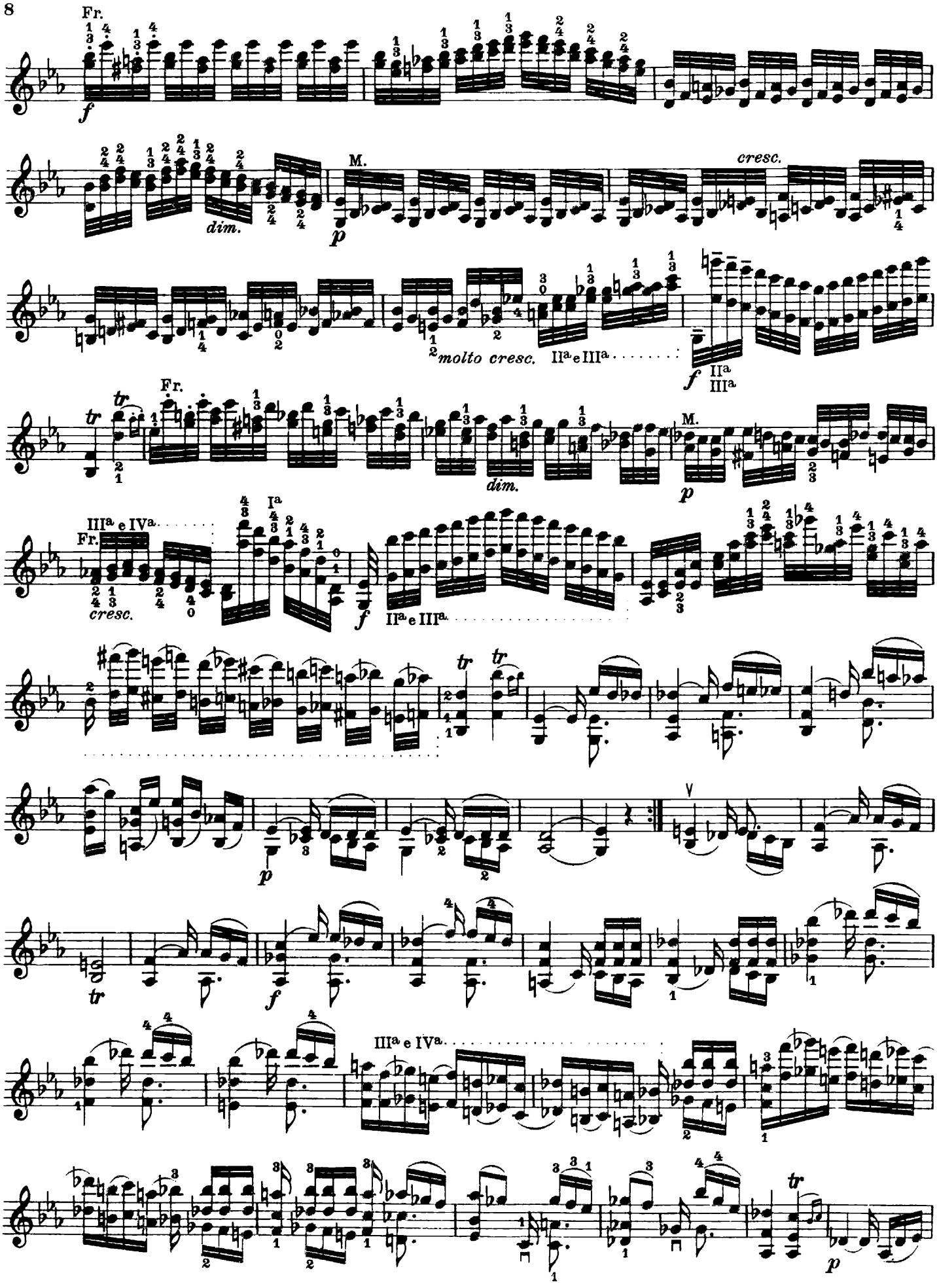
II^a e III^a

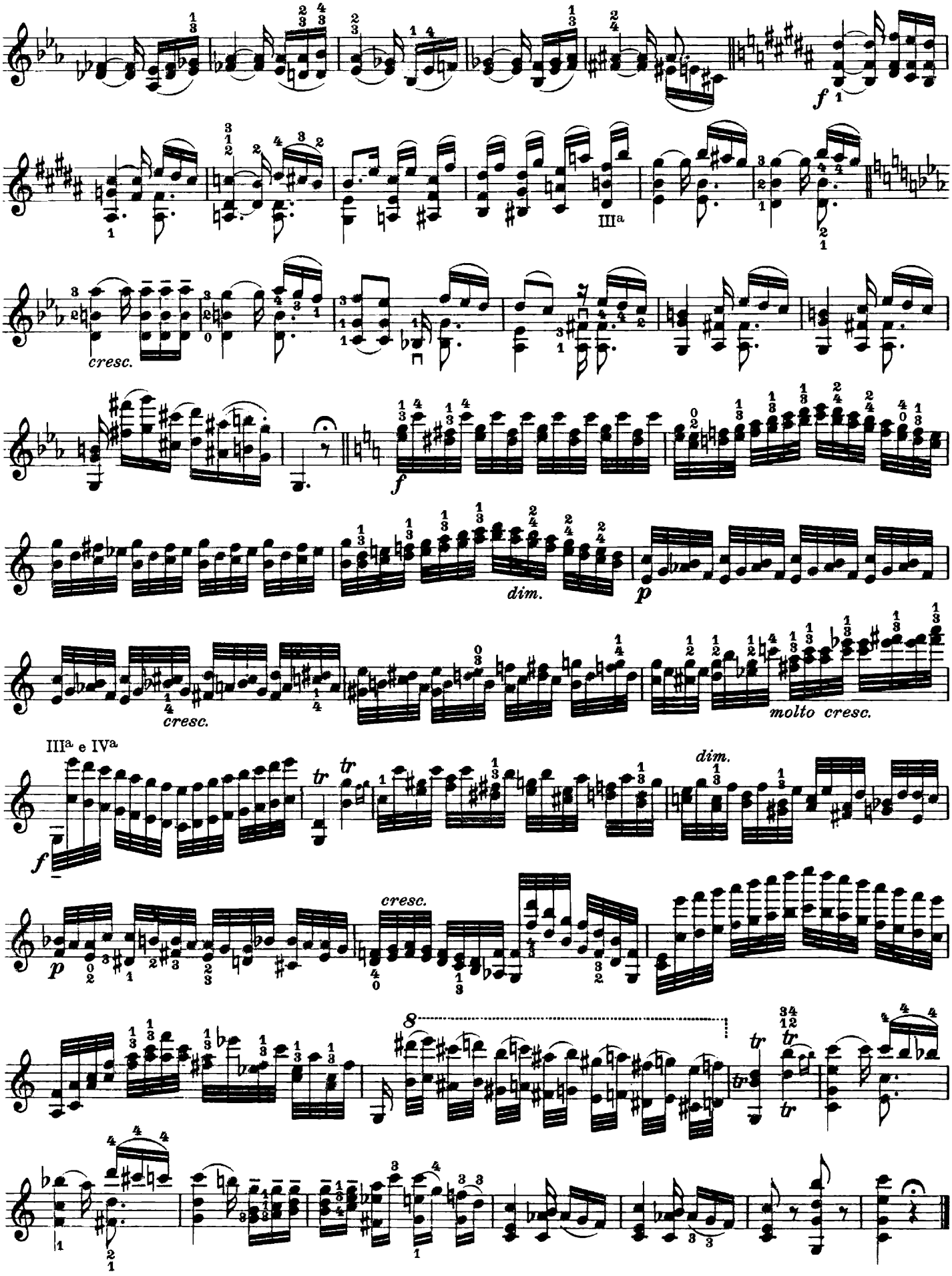
III^a e IV^a

Fr.

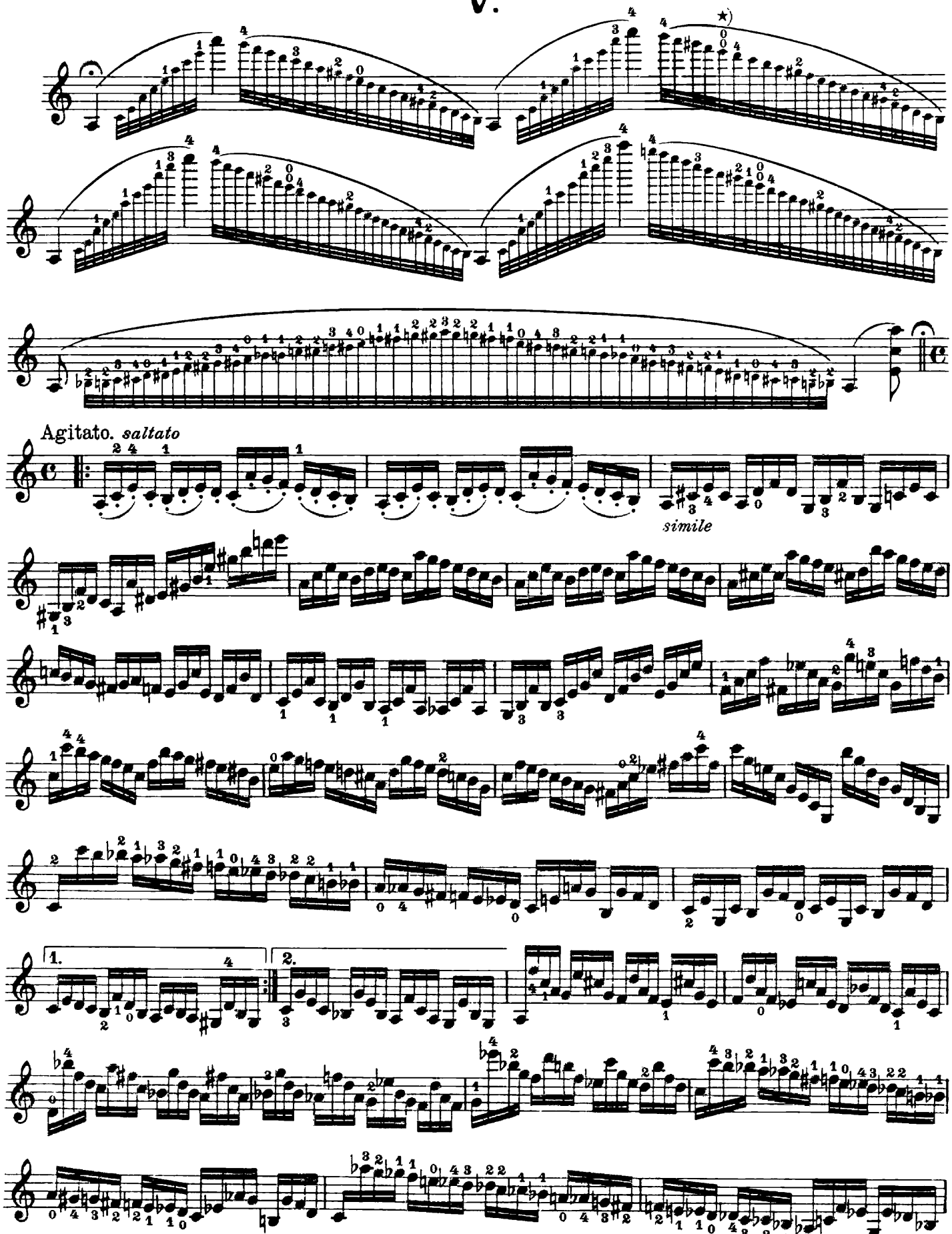
Fr.

ten.


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

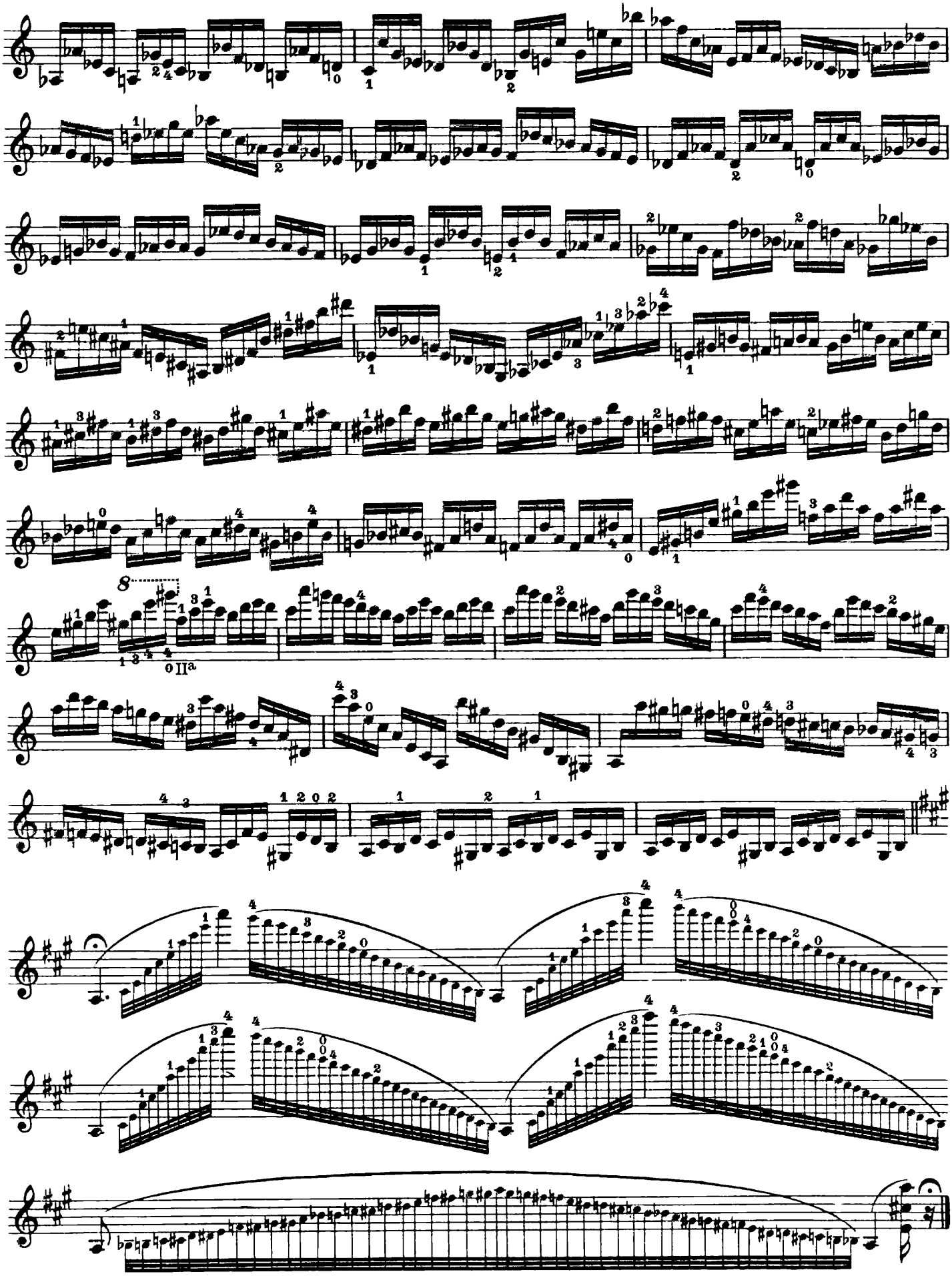
V.



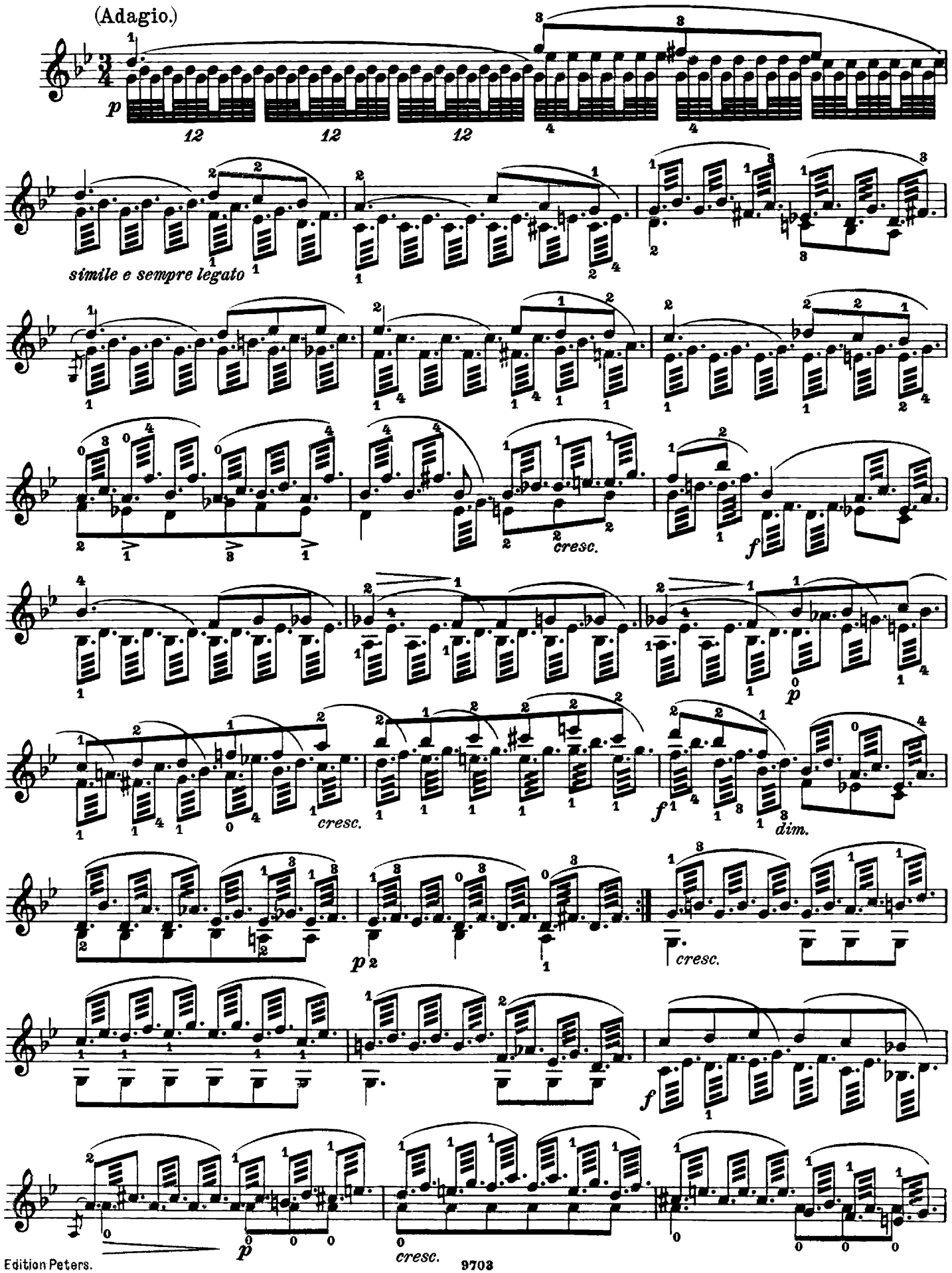
*) Die 2 übereinanderstehenden Nullen bedeuten, daß das *E* gar nicht gegriffen zu werden braucht, da in dem schnellen Tempo die leere Saite eine Oktave höher klingt.

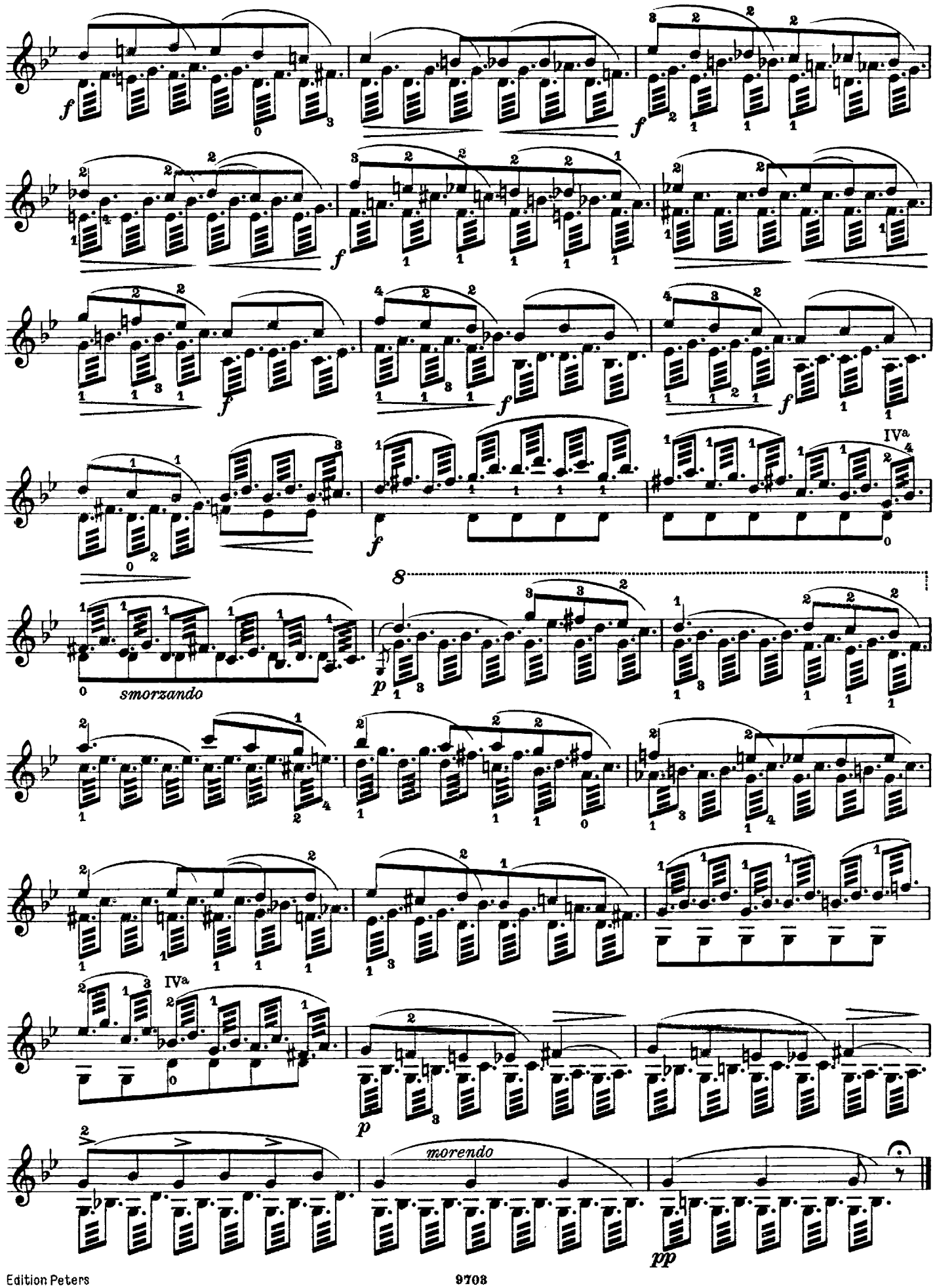
*) *Au lieu de la note marquée de deux zéros (0) prenez la corde à vide, puisque cette dernière sonne toujours une octave plus haut dans les traits de grande vitesse.*

*) 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.

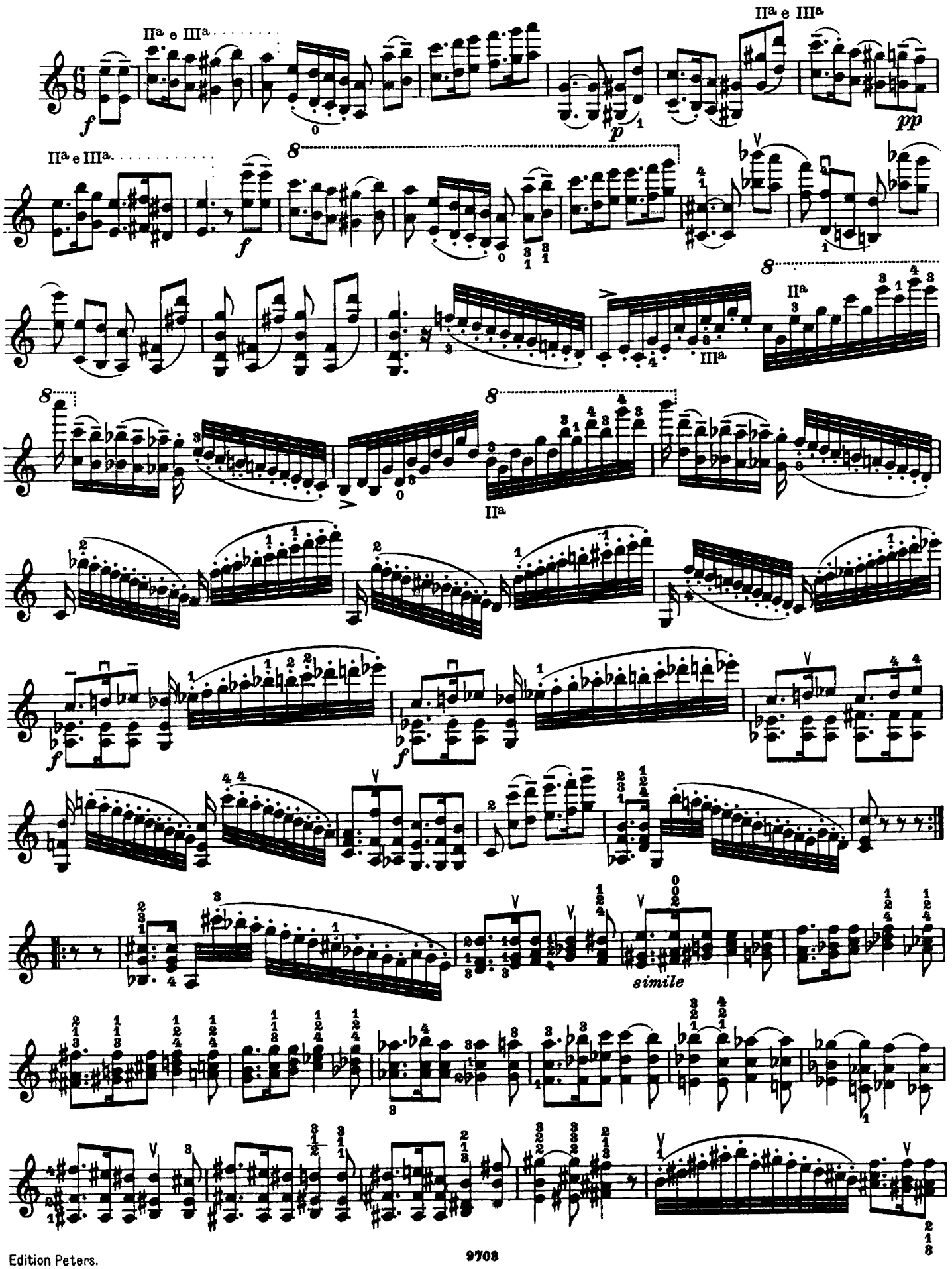


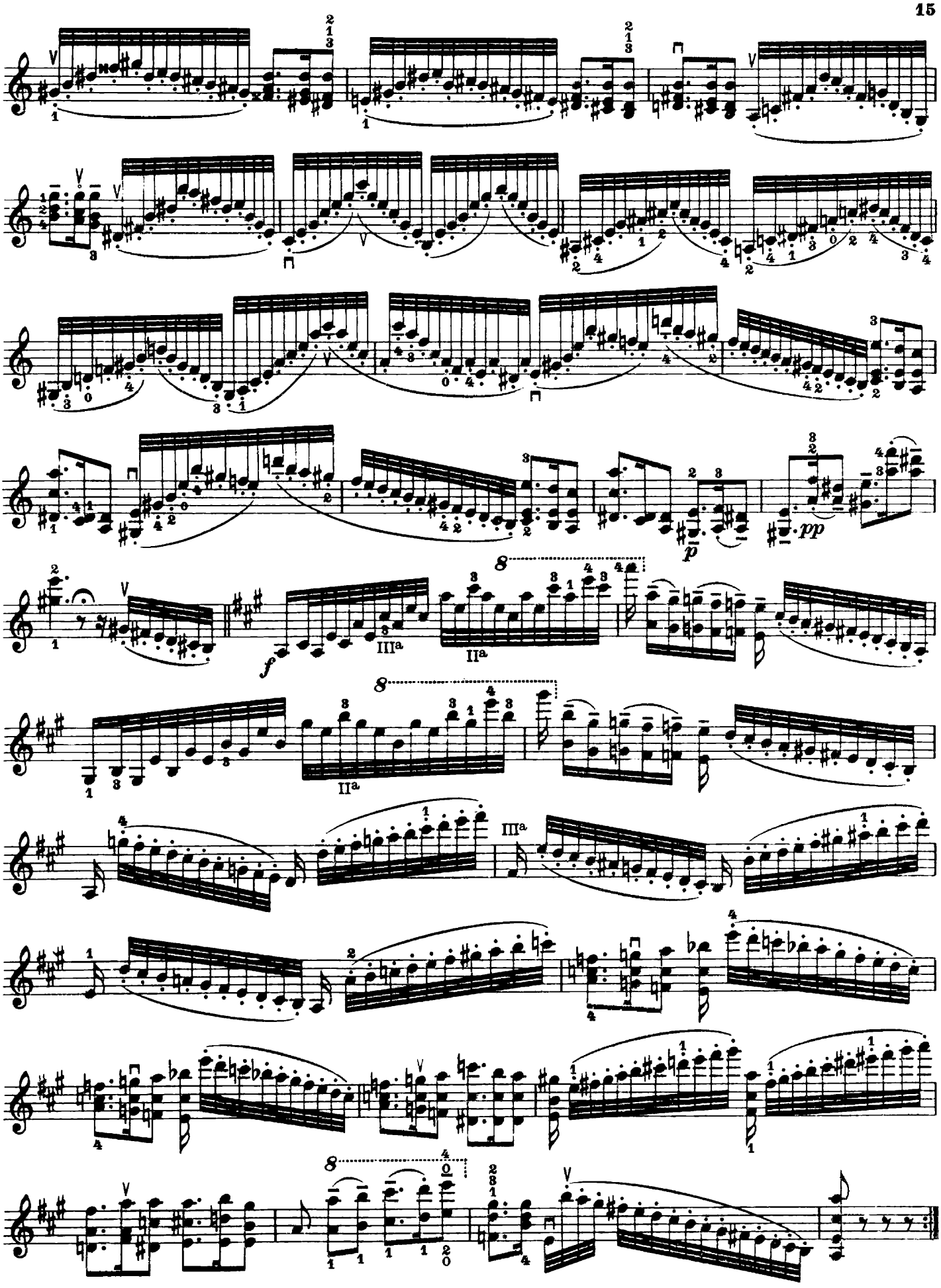
VI.


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

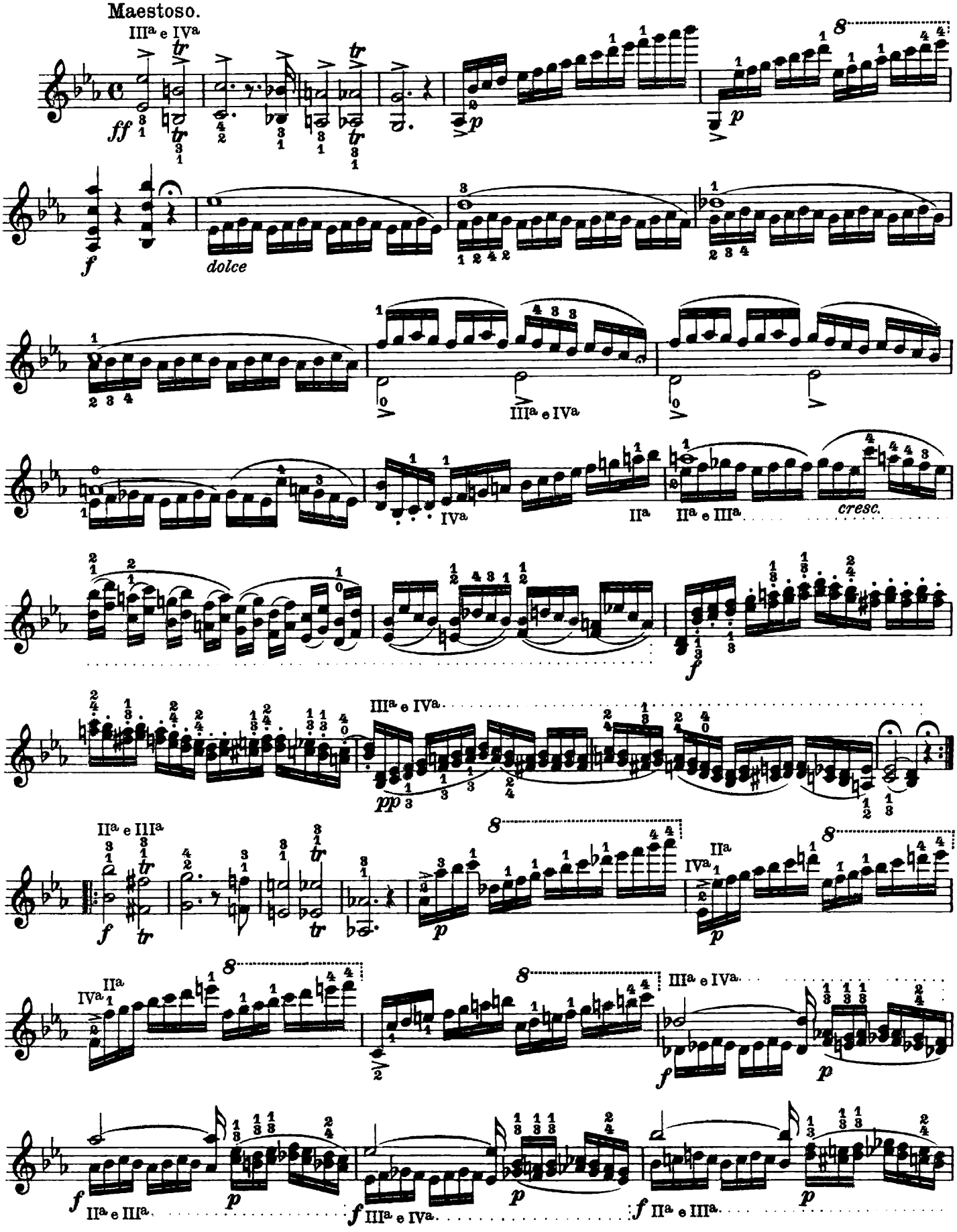

smorzando
IVa
IVa
morendo

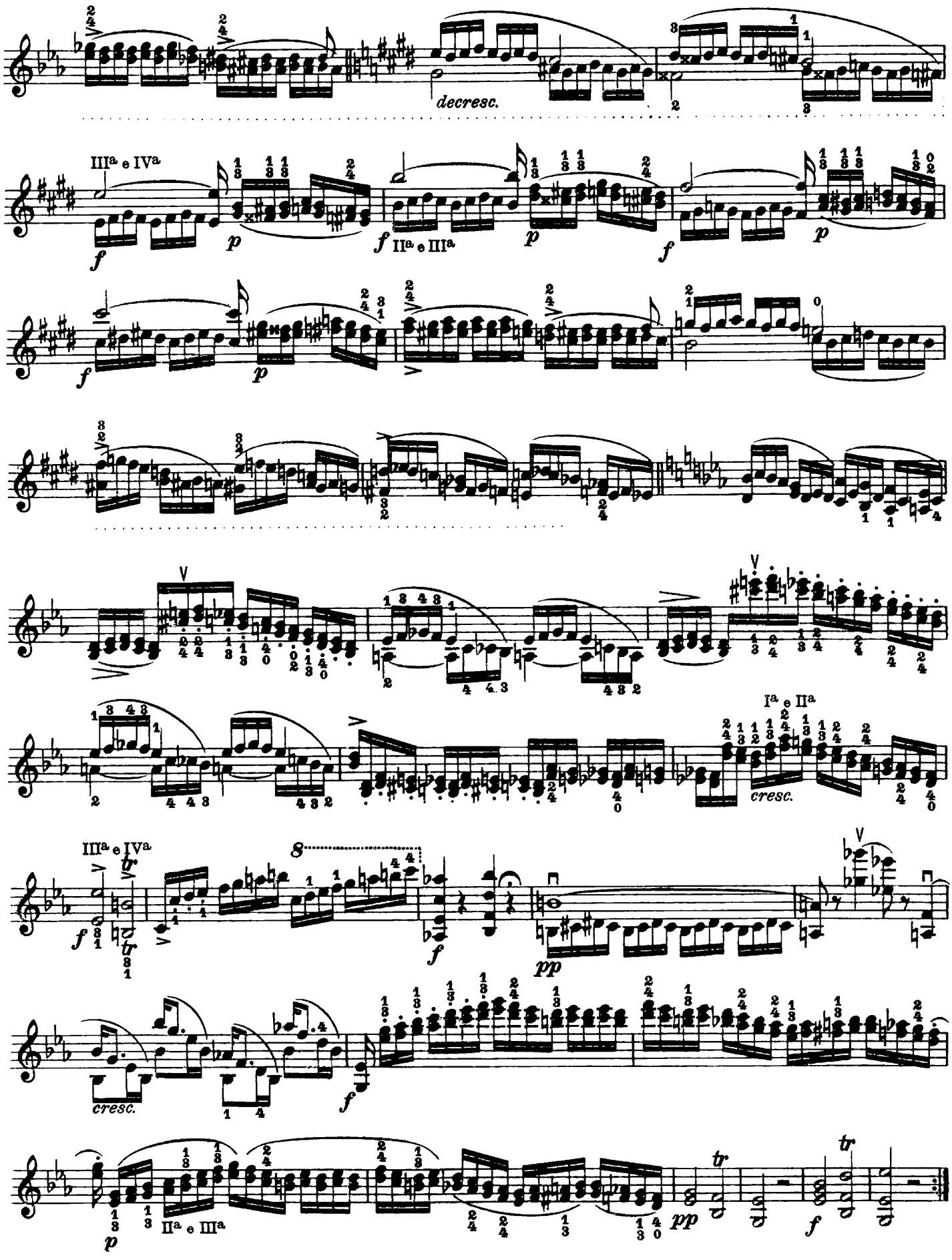
VII.



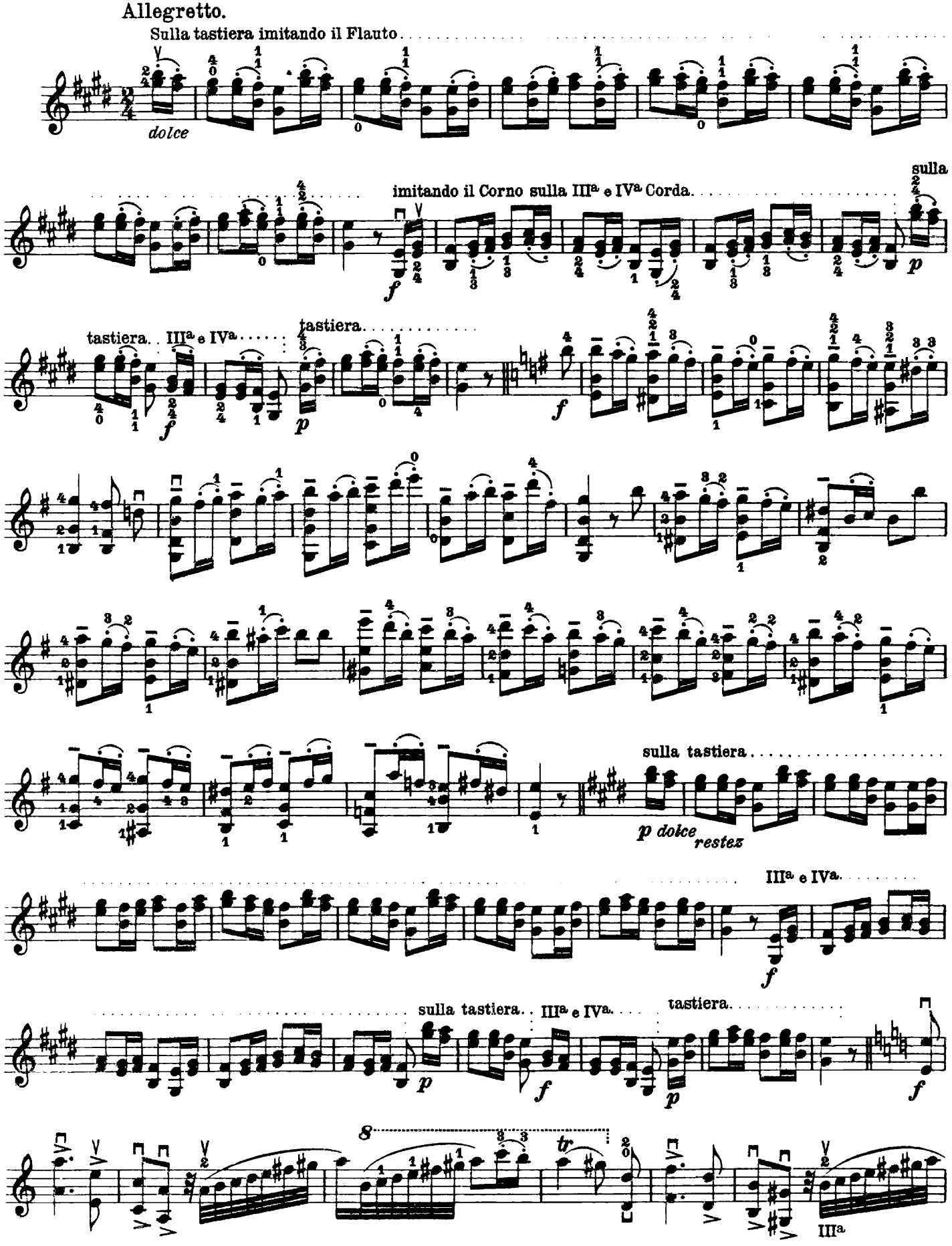

p
pp
f
IIIa
IIa
IIa
IIIa

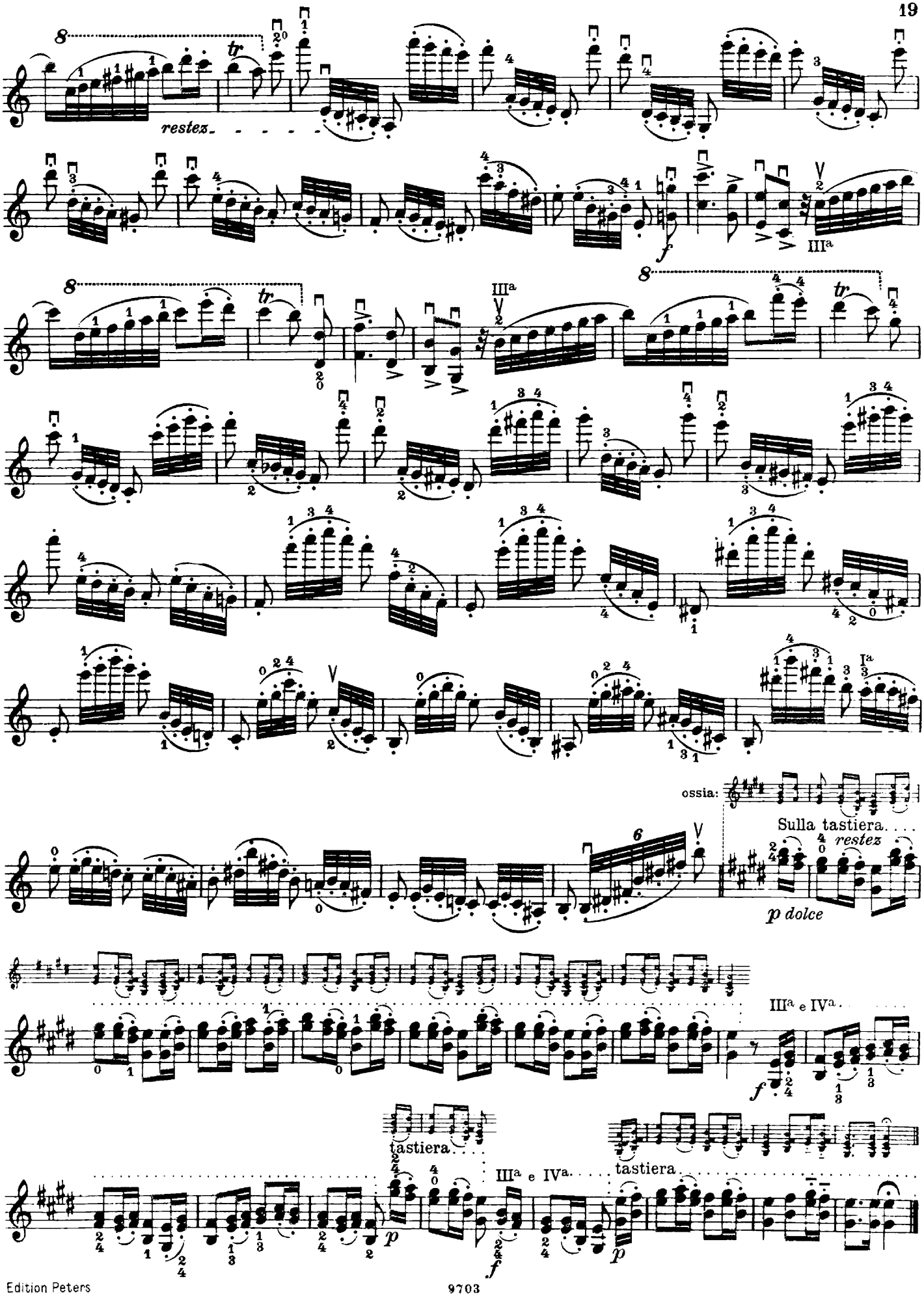
VIII.


Maestoso.
IIIa e IVa
dolce
IIIa e IVa
IVa
IIa
IIa e IIIa
cresc.
IIIa e IVa
IIa e IIIa
IVa
IIa
IVa
IIa
IIIa e IVa
IIa e IIIa
IIIa e IVa
IIa e IIIa

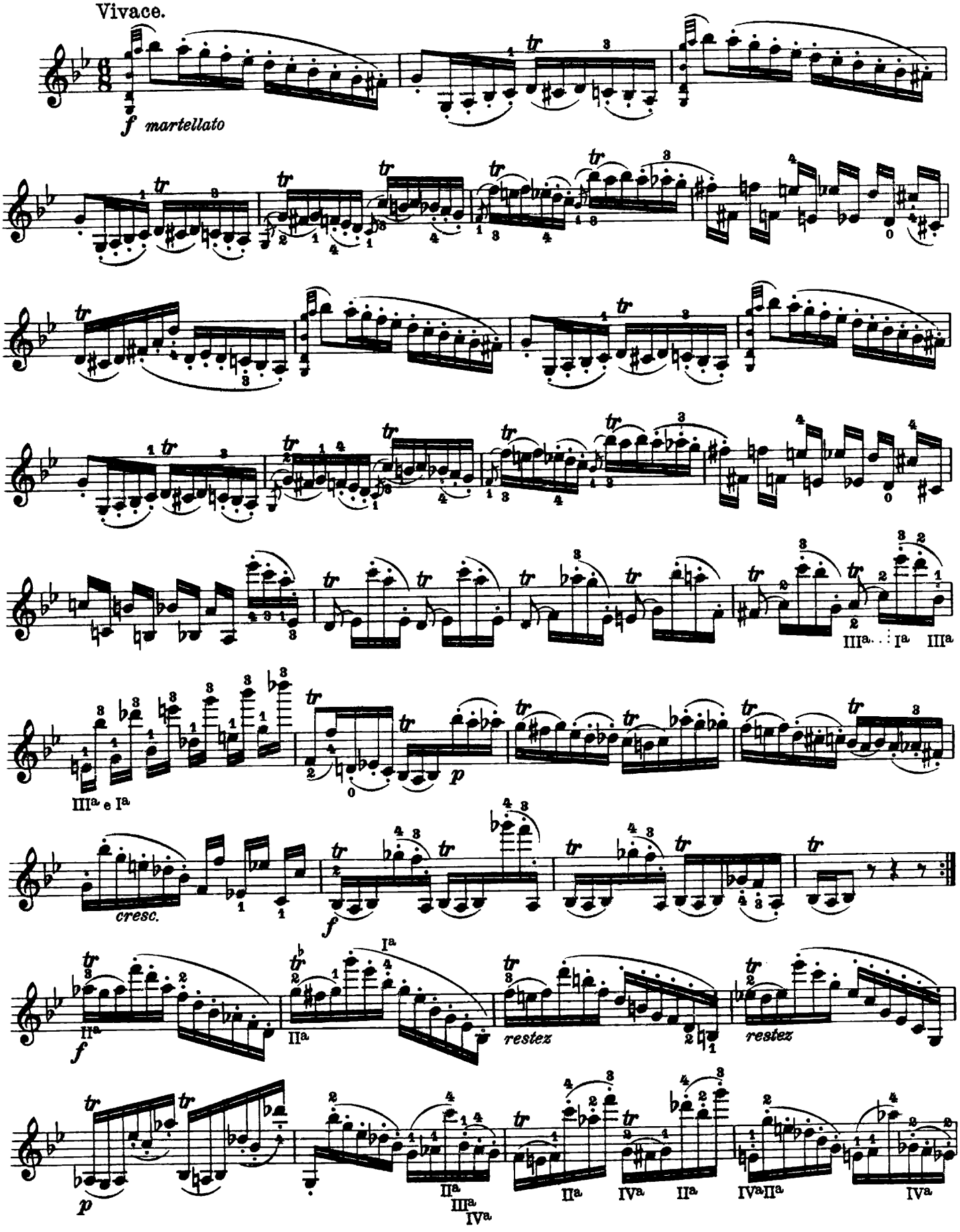

decresc.
IIIa e IVa
IIa e IIIa
cresc.
Ia e IIa
cresc.
IIIa e IVa
IIa e IIIa

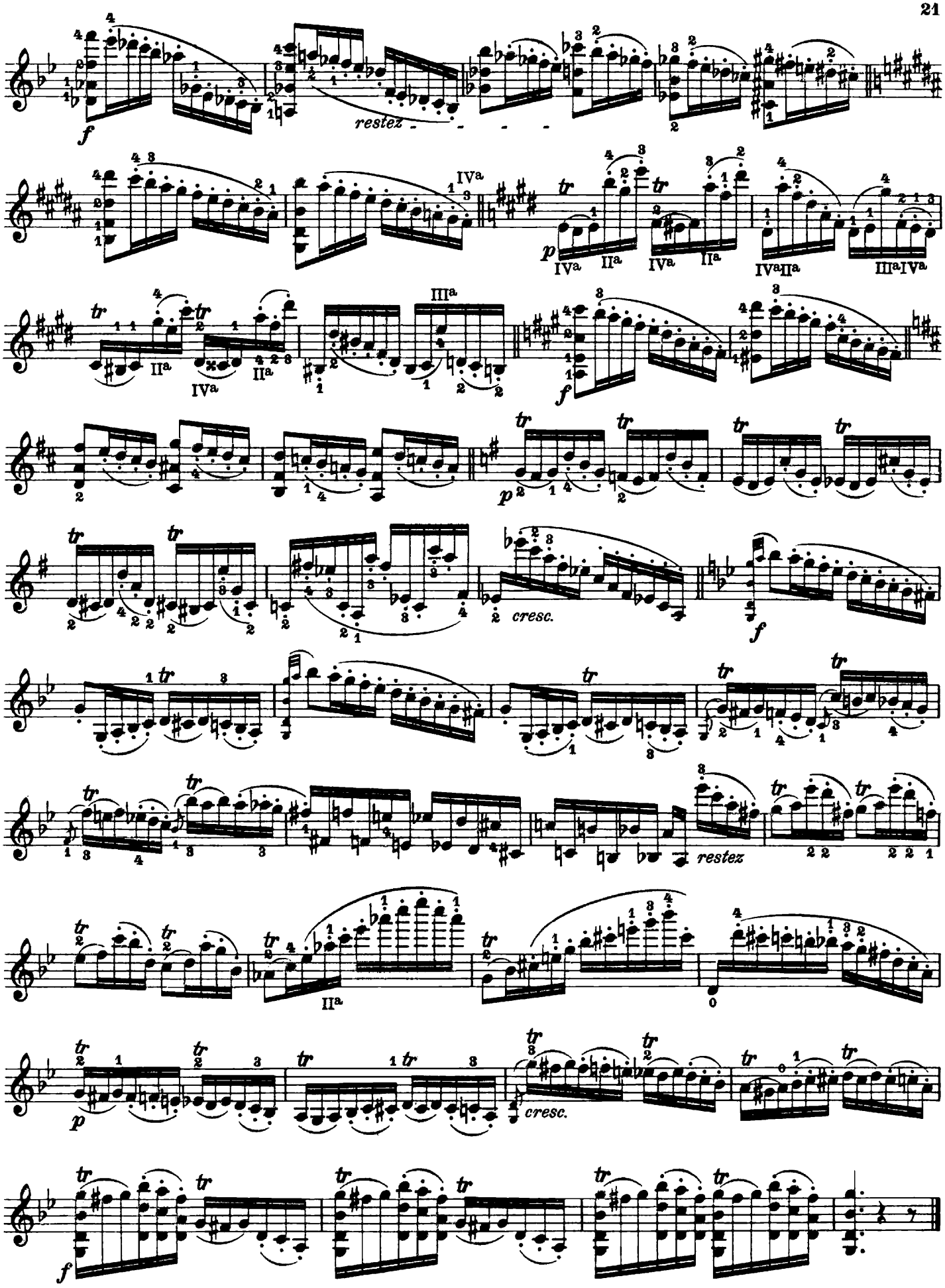
IX.


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.
IIIa


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

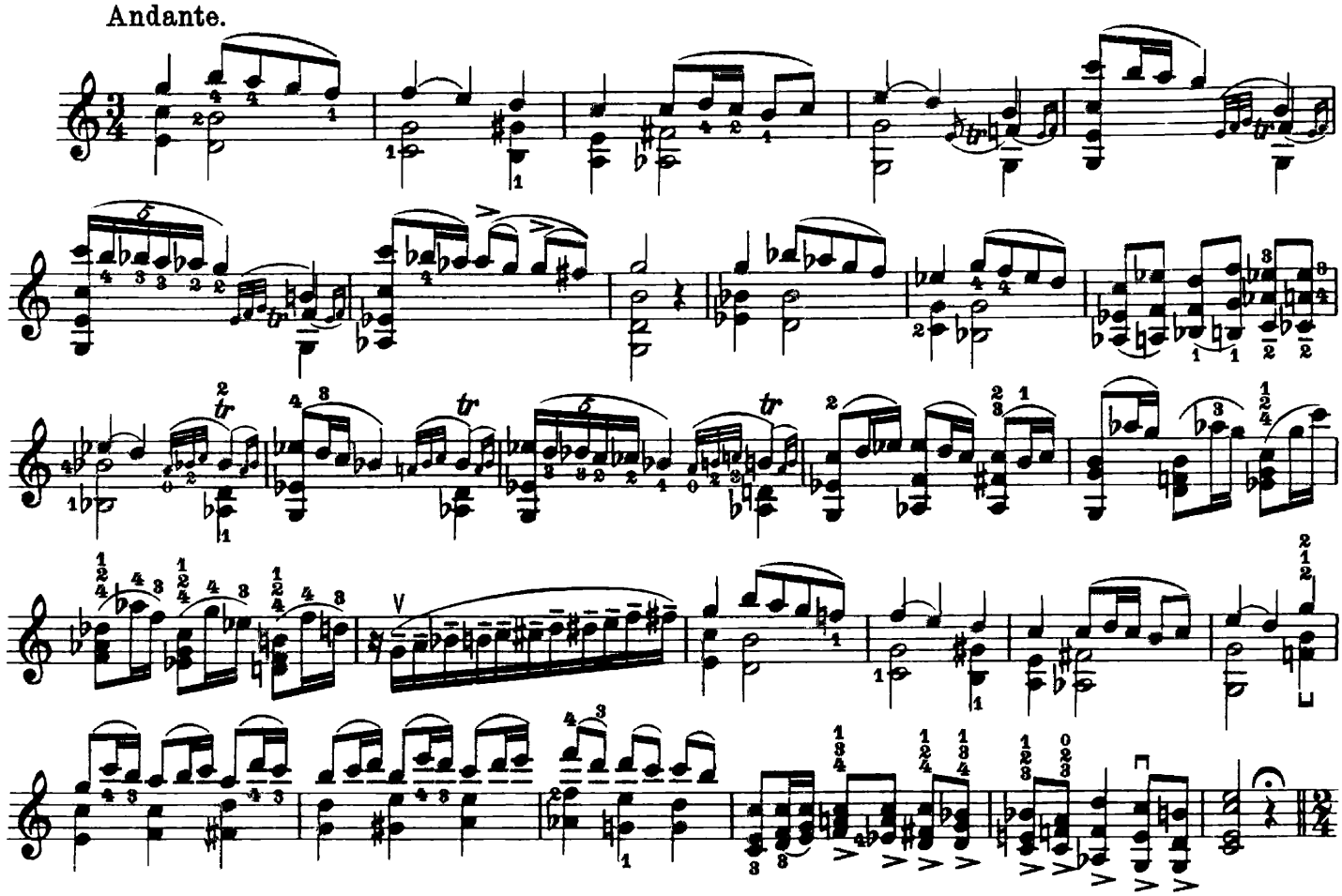
X.



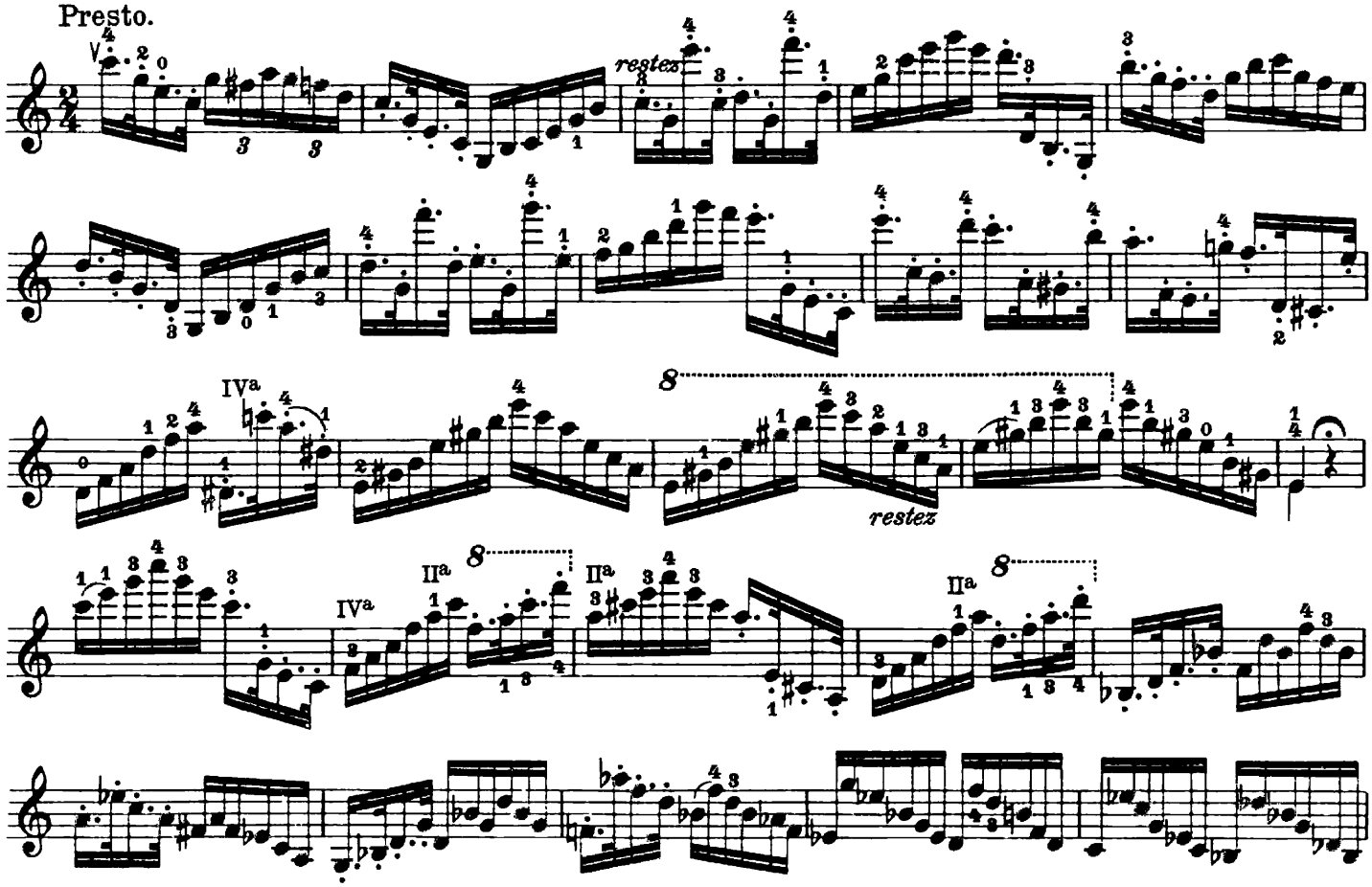

f
restez
IVa
p
IVa IIa IVa IIa
IVaIIa
IIIaIVa
IIa
IVa
IIa
IIIa
f
p
cresc.
f
restez
IIa
p
cresc.
f

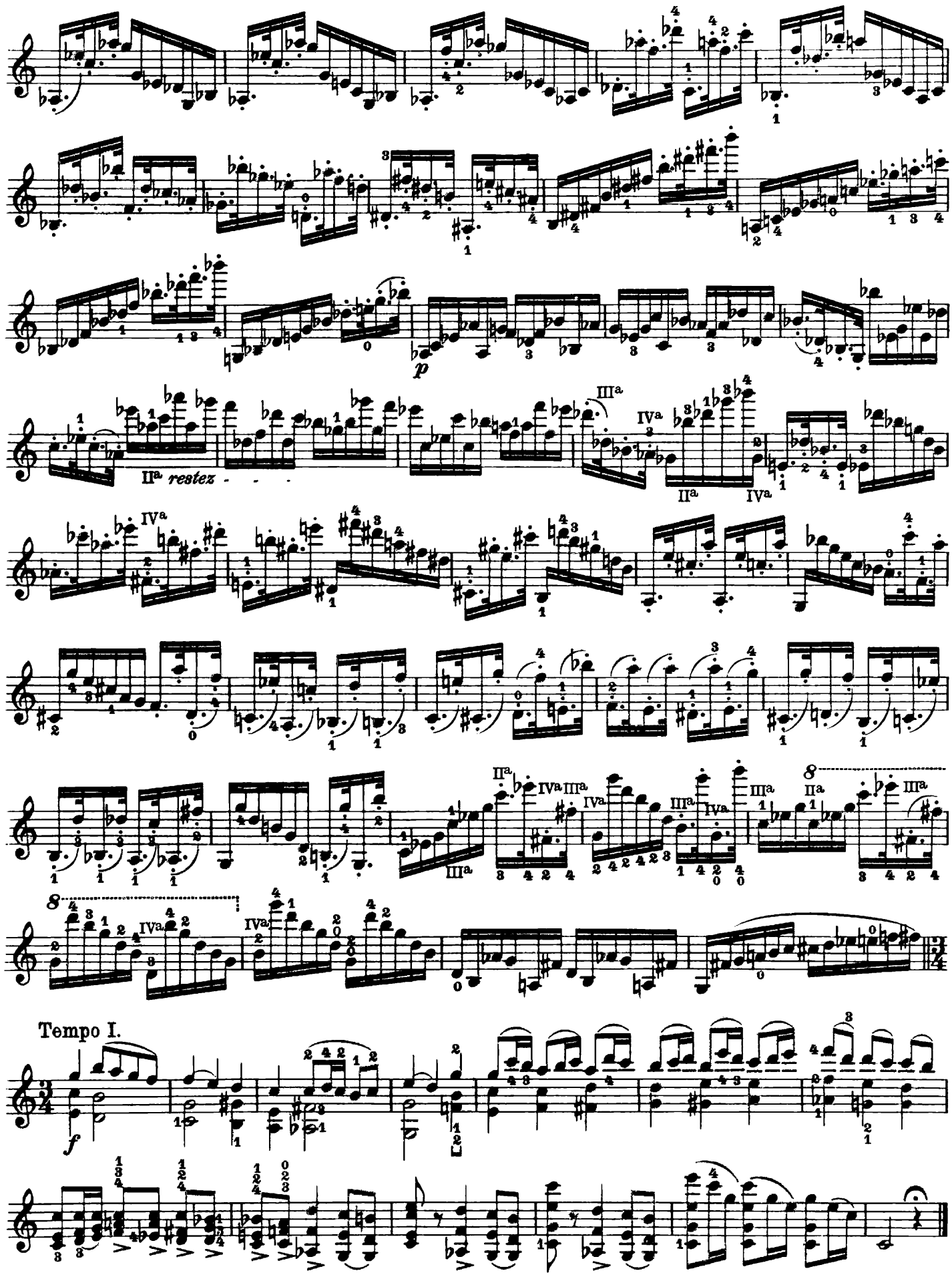
XI.

Andante.

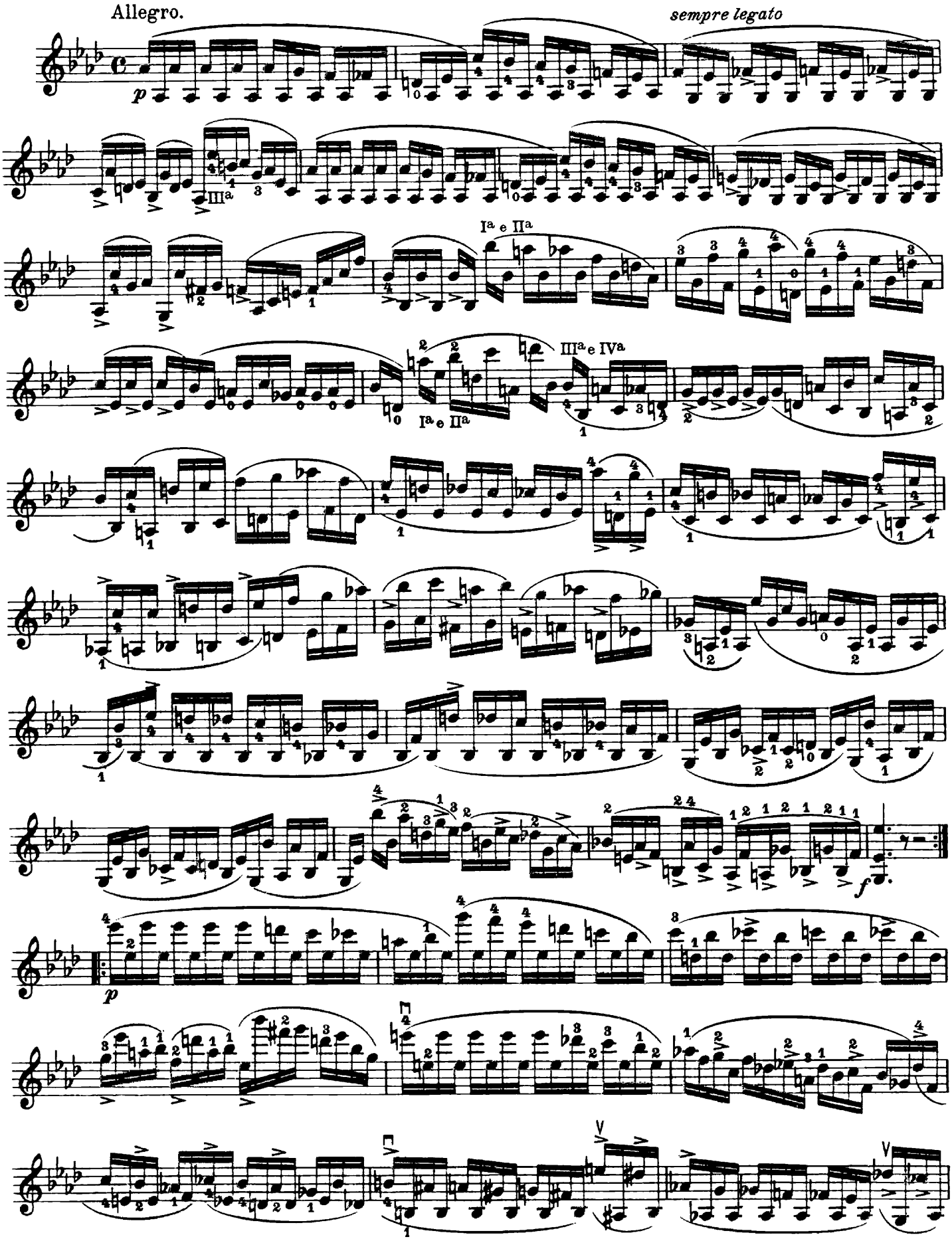


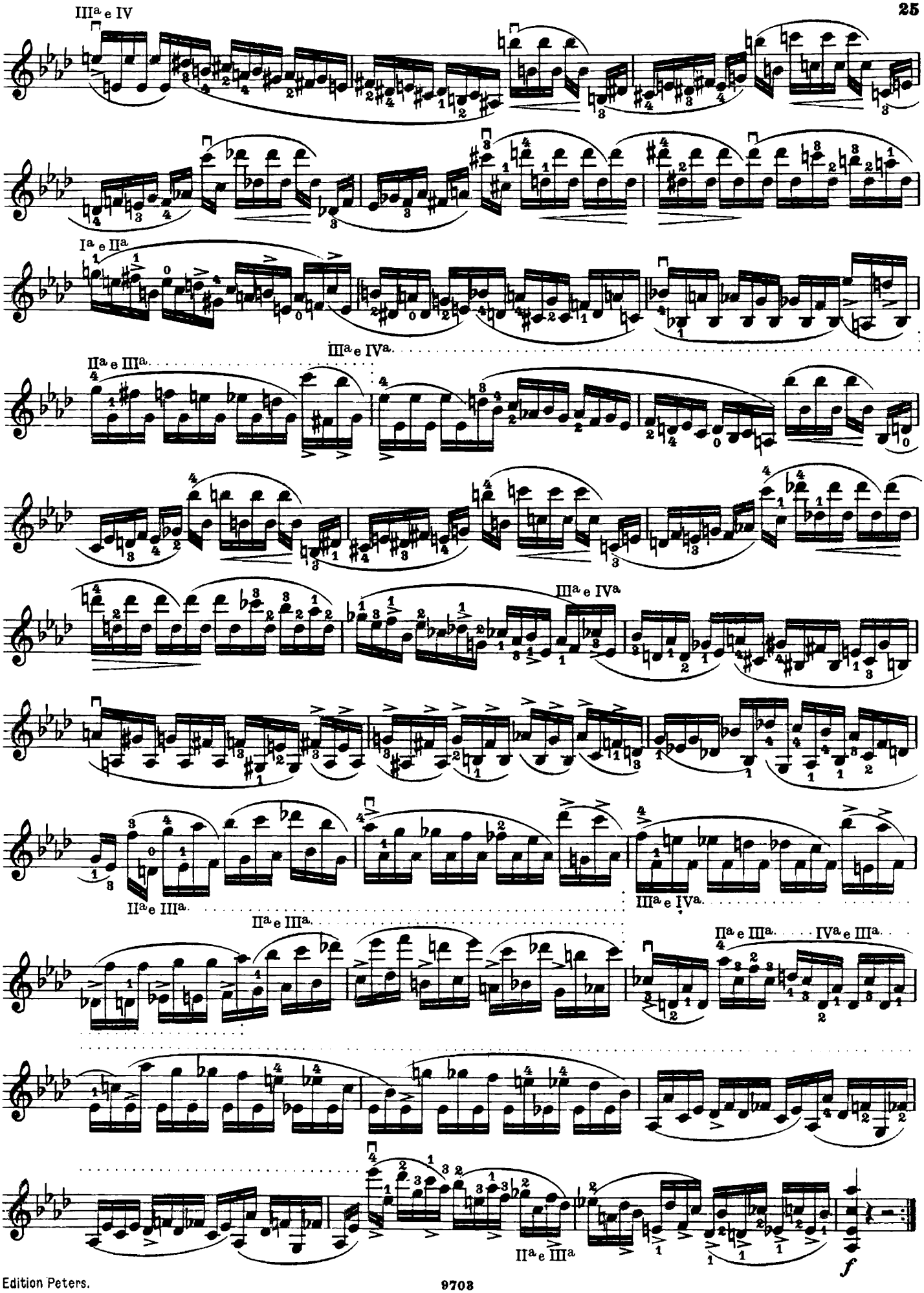
Presto.



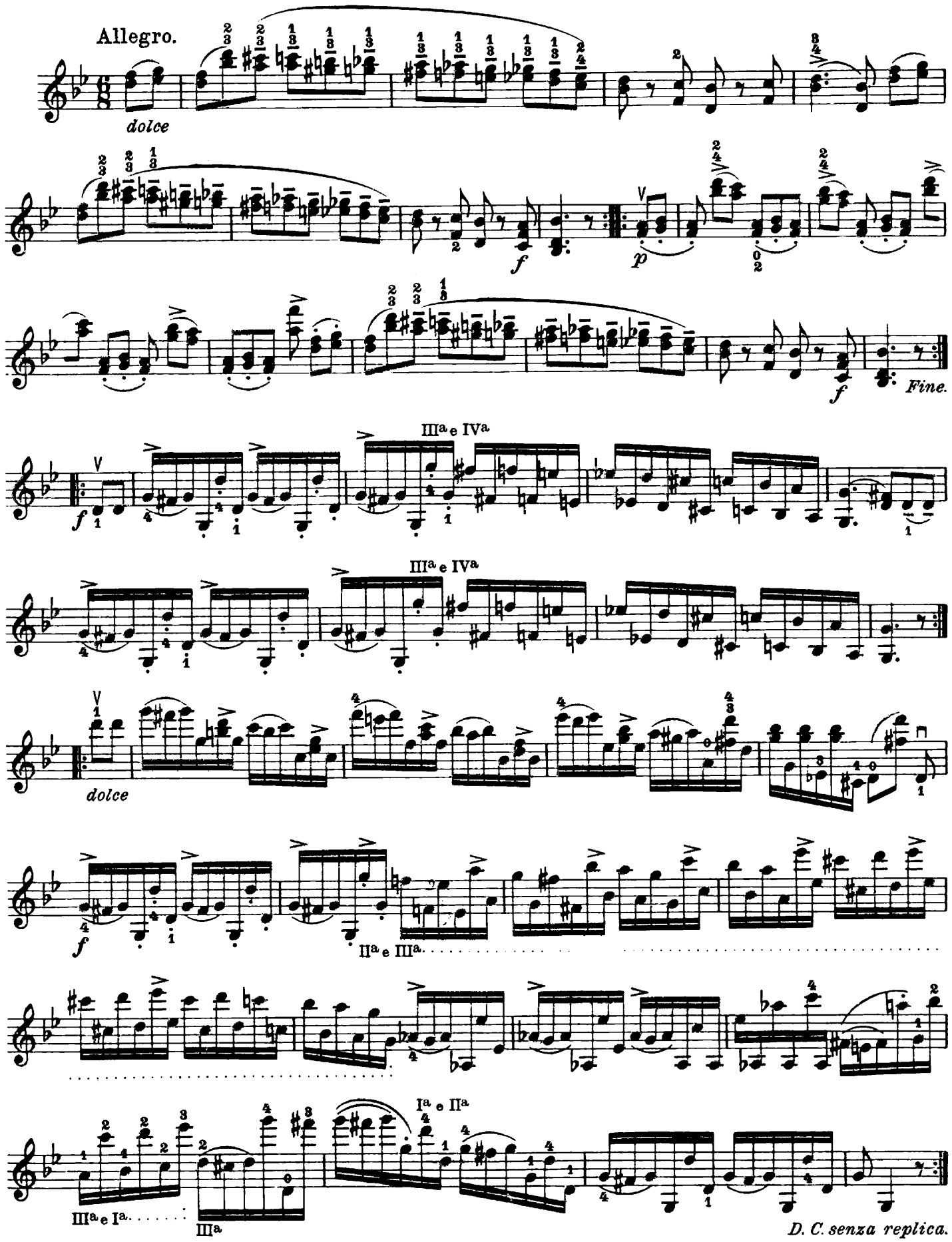

p
IIa restez - - -
IIIa
IVa
IIa
IVa
Tempo I.
f

XII.

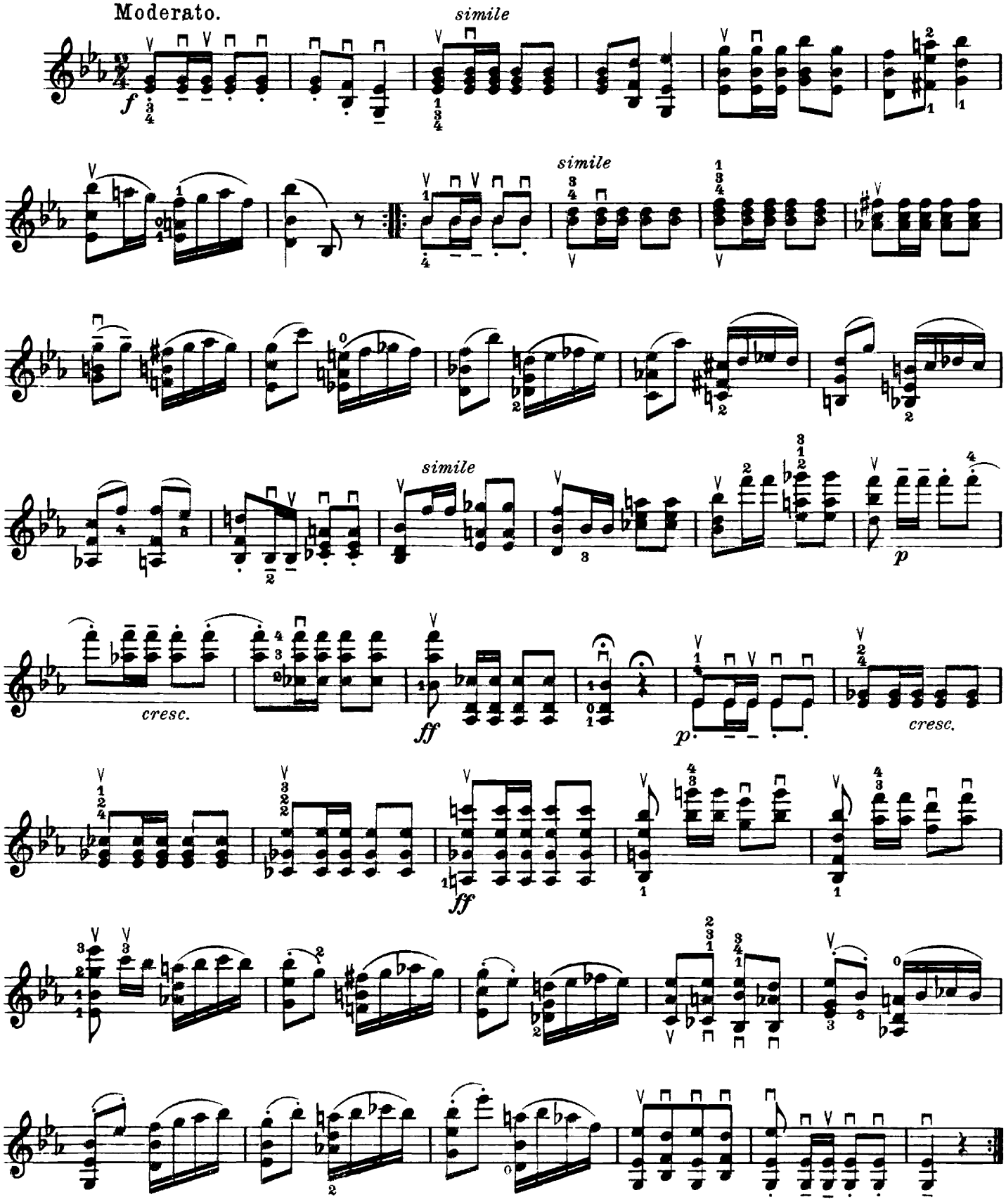



IIIa e IV
Ia e IIa
IIa e IIIa
IIIa e IVa
IIIa e IVa
IIa e IIIa
IIa e IIIa
IIa e IIIa
IVa e IIIa
IIa e IIIa
f

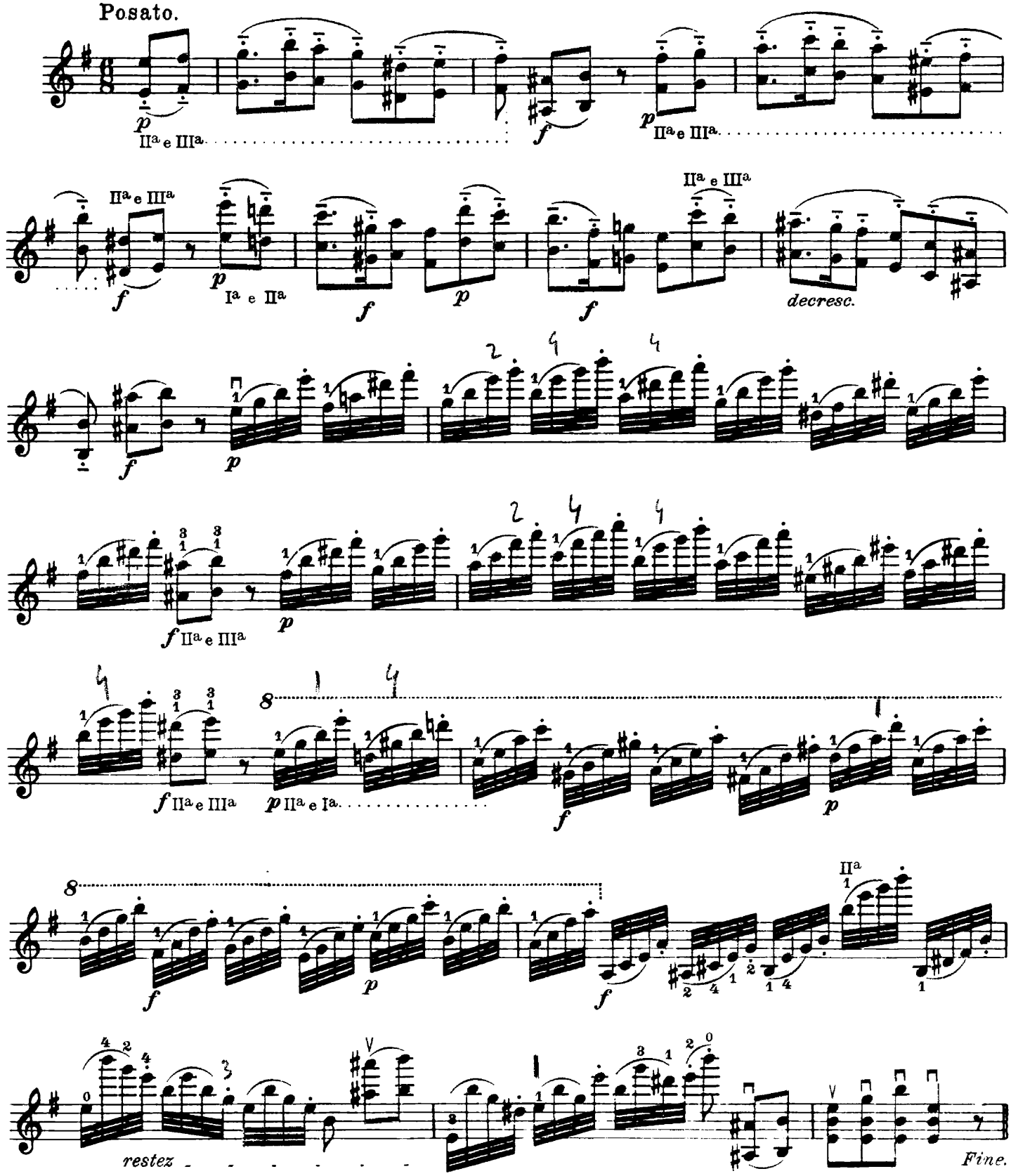
XIII.

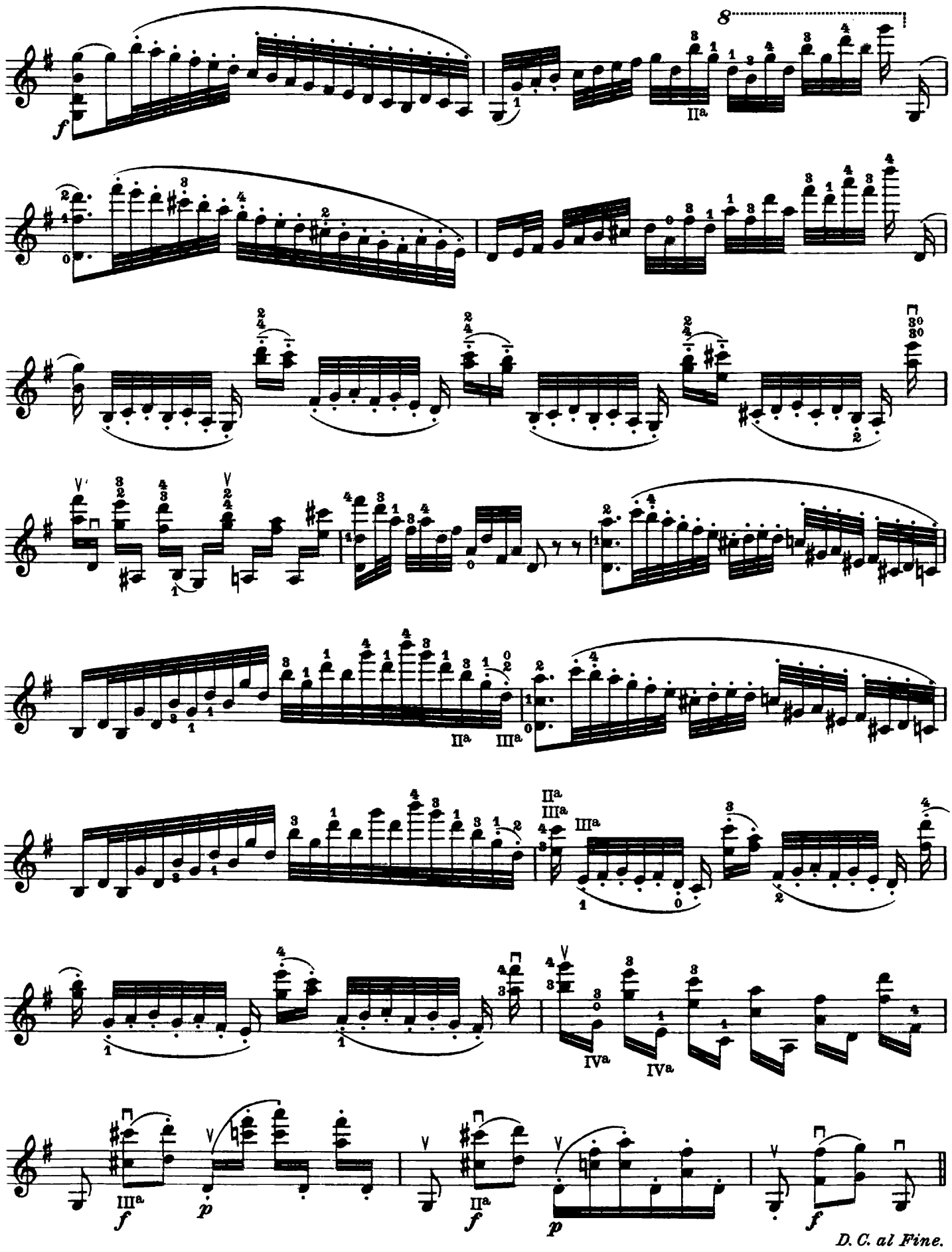

Allegro.
dolce
f
p
f
Fine.
IIIa e IVa
IIIa e IVa
dolce
f
IIa e IIIa
IIIa e Ia
IIIa
Ia e IIa
D. C. senza replica.

XIV.

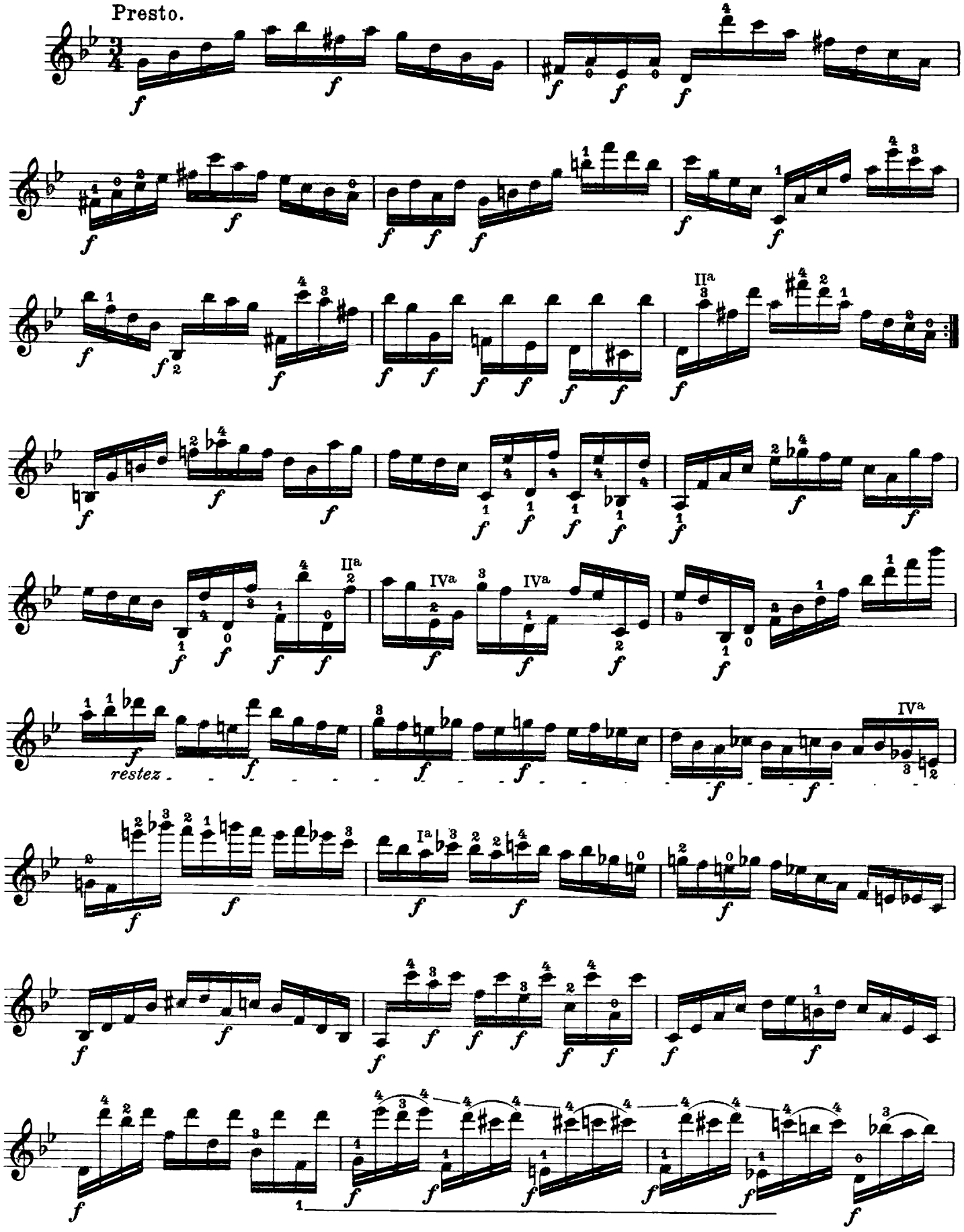


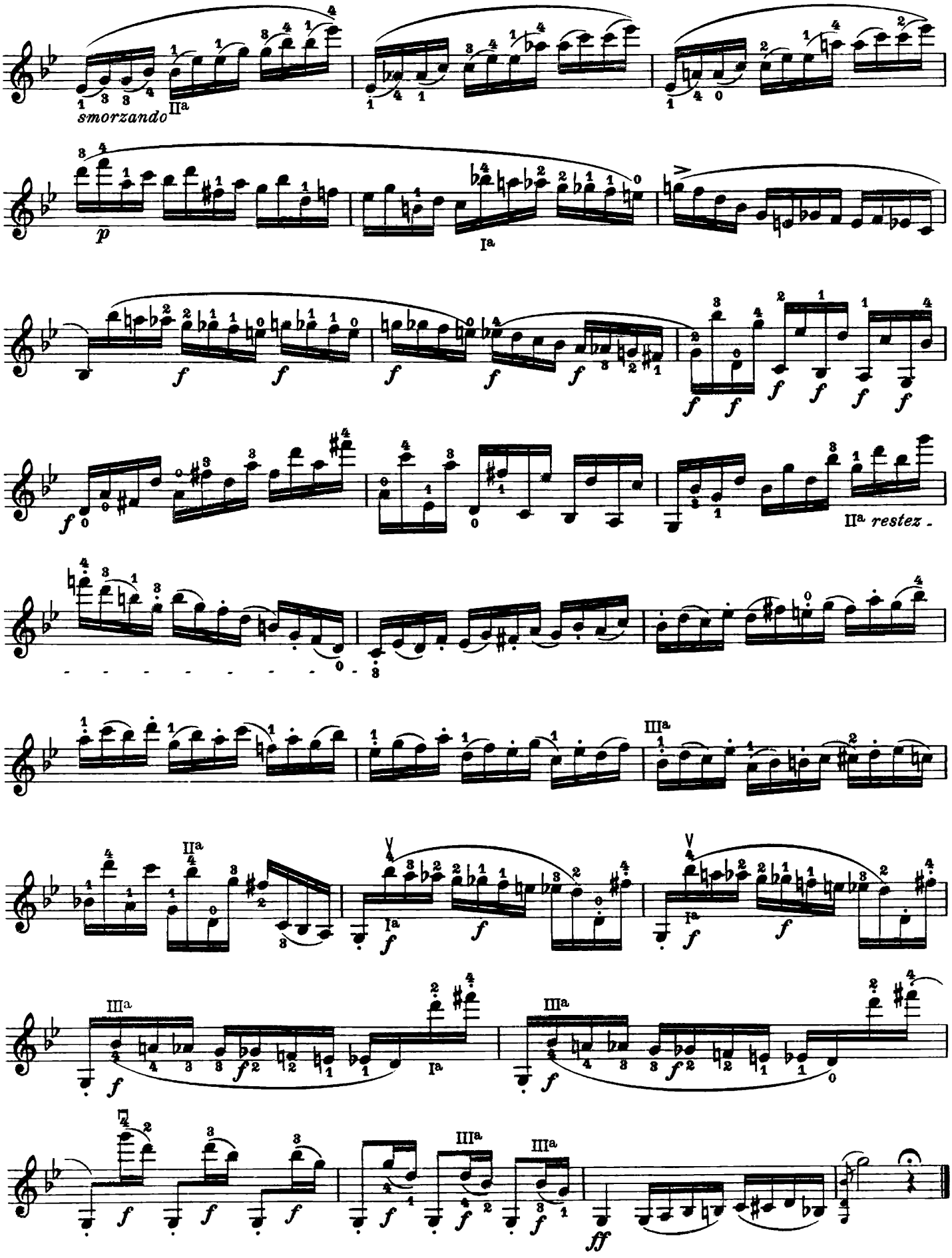
XV.


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.

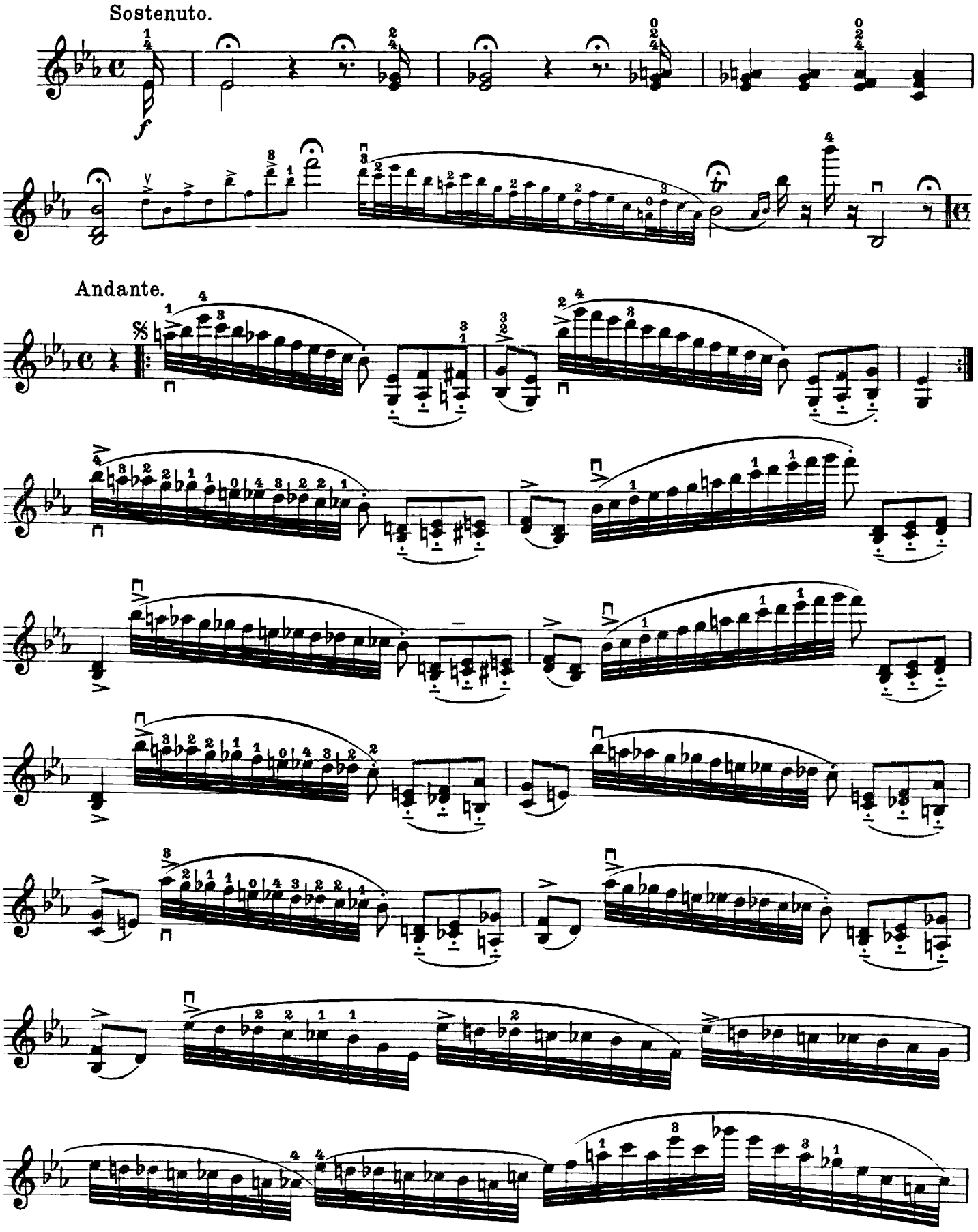

8
f
II a
III a
IV a
p
D. C. al Fine.

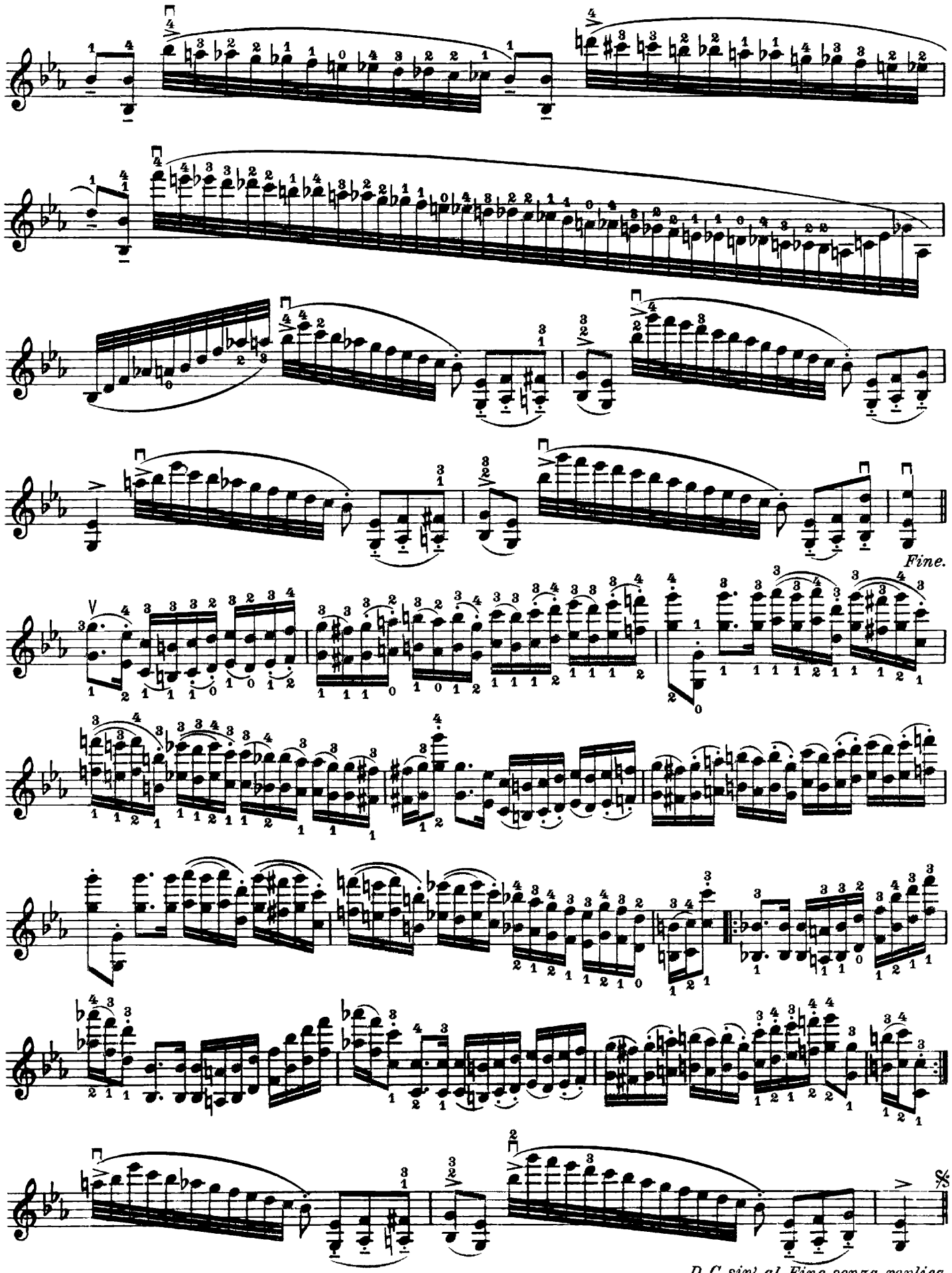
XVI.




smorzando
IIa
p
Ia
f
IIa restez -
IIIa
ff

XVII.

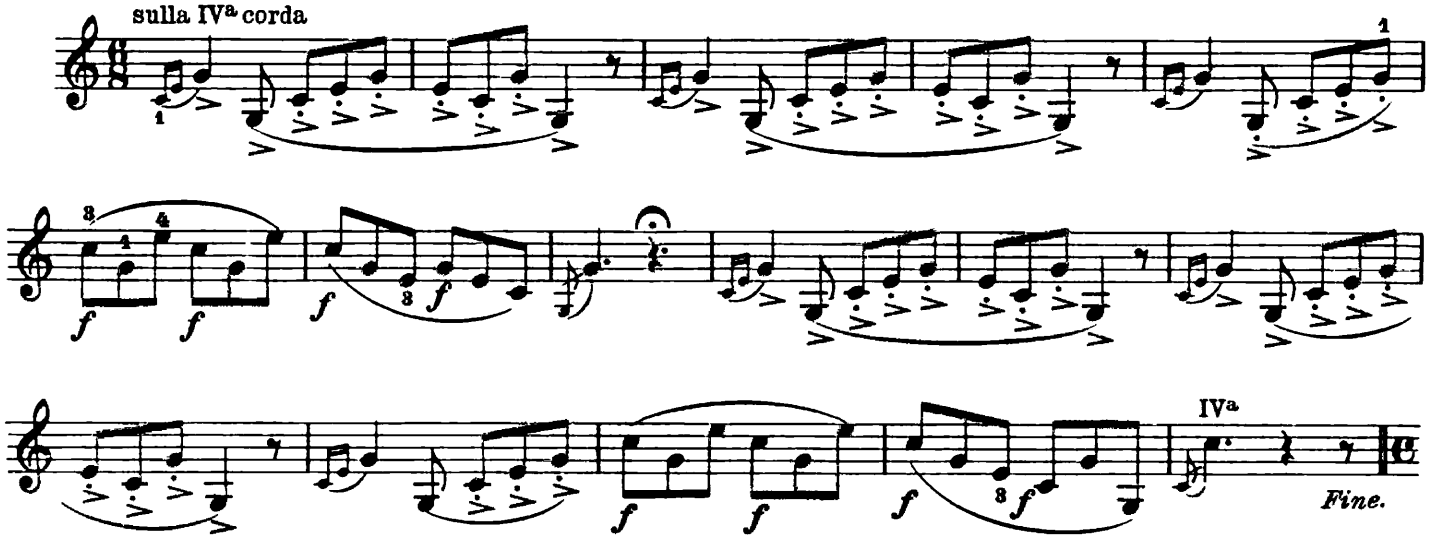



Fine.
D. C. sin' al Fine senza replica.

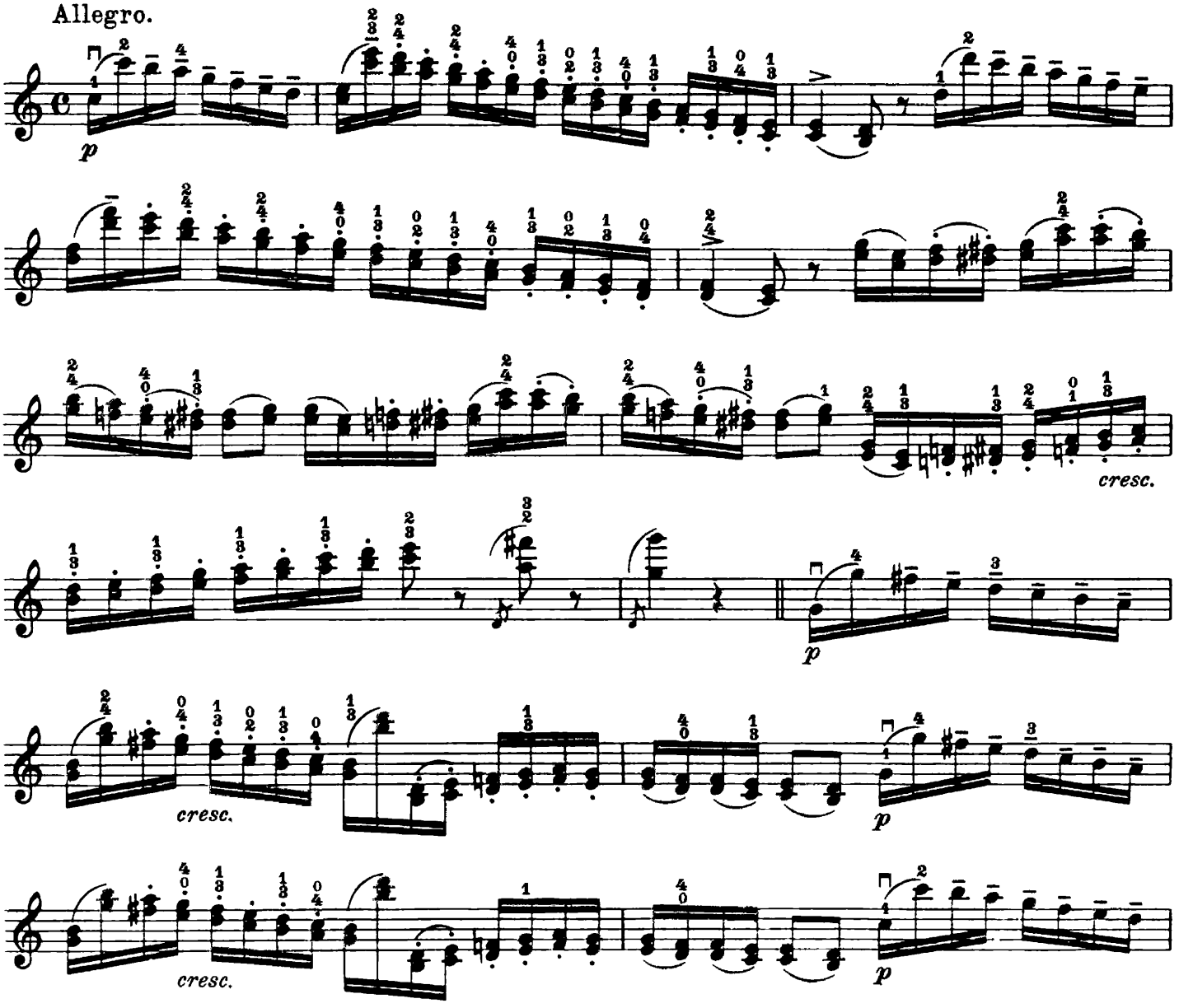
XVIII.

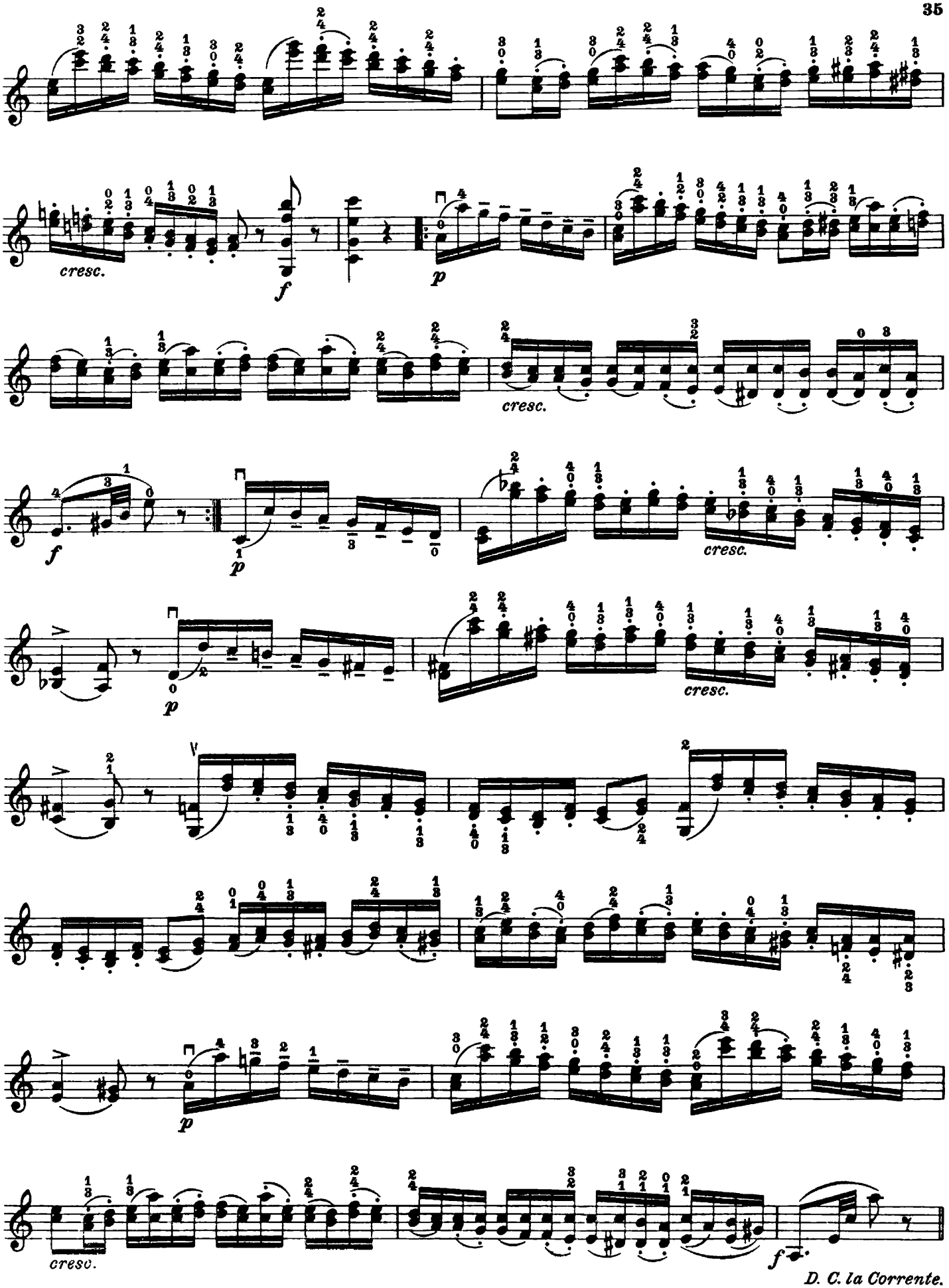
Corrente.

sulla IV^{a} corda

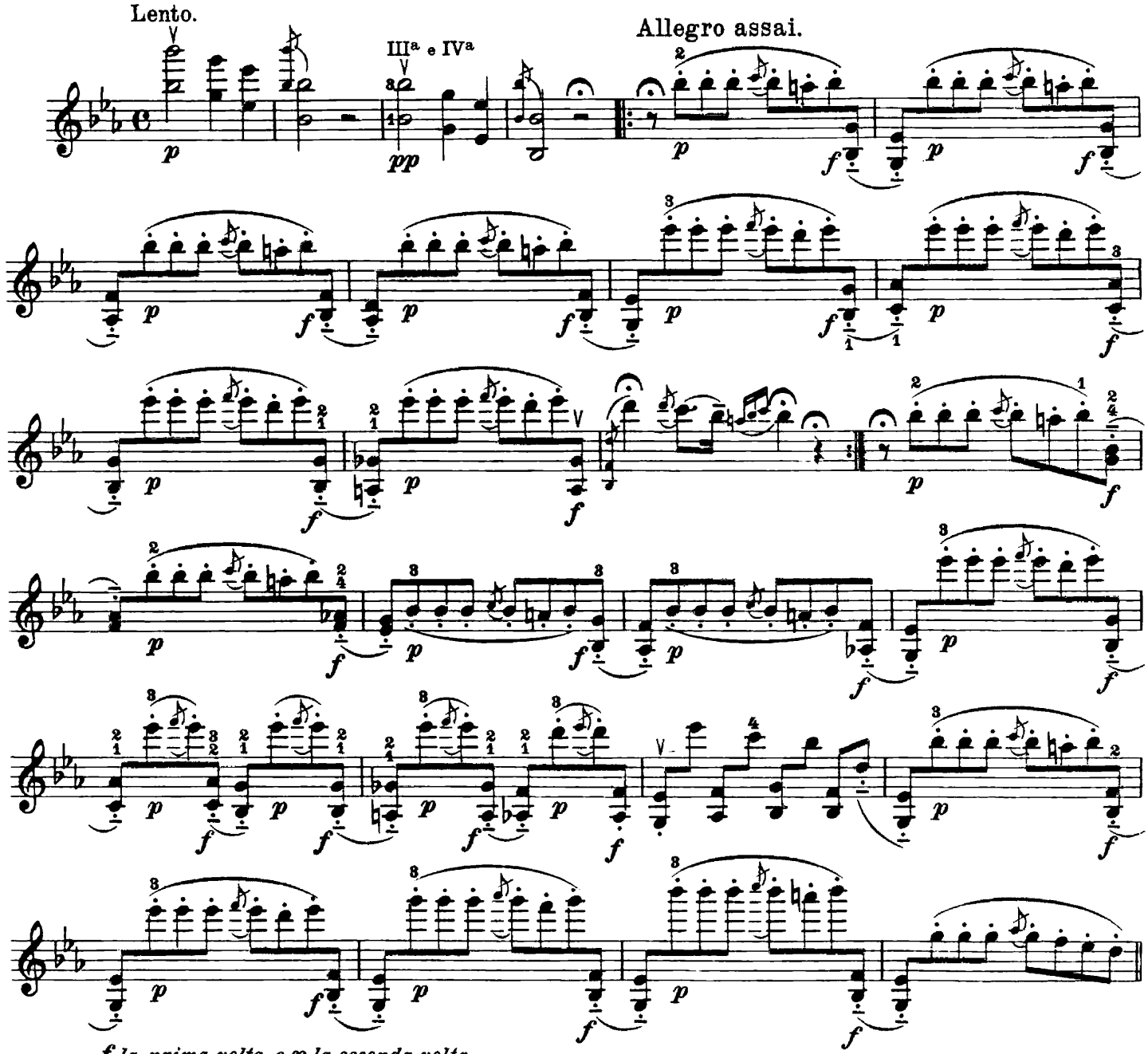


Allegro.

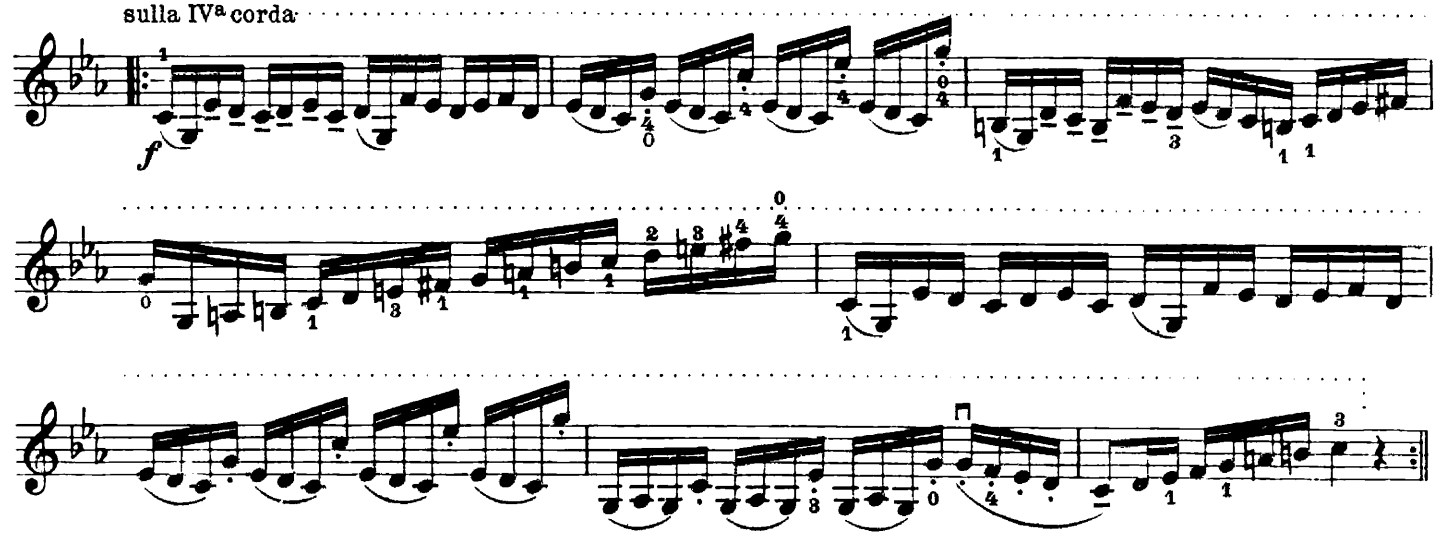


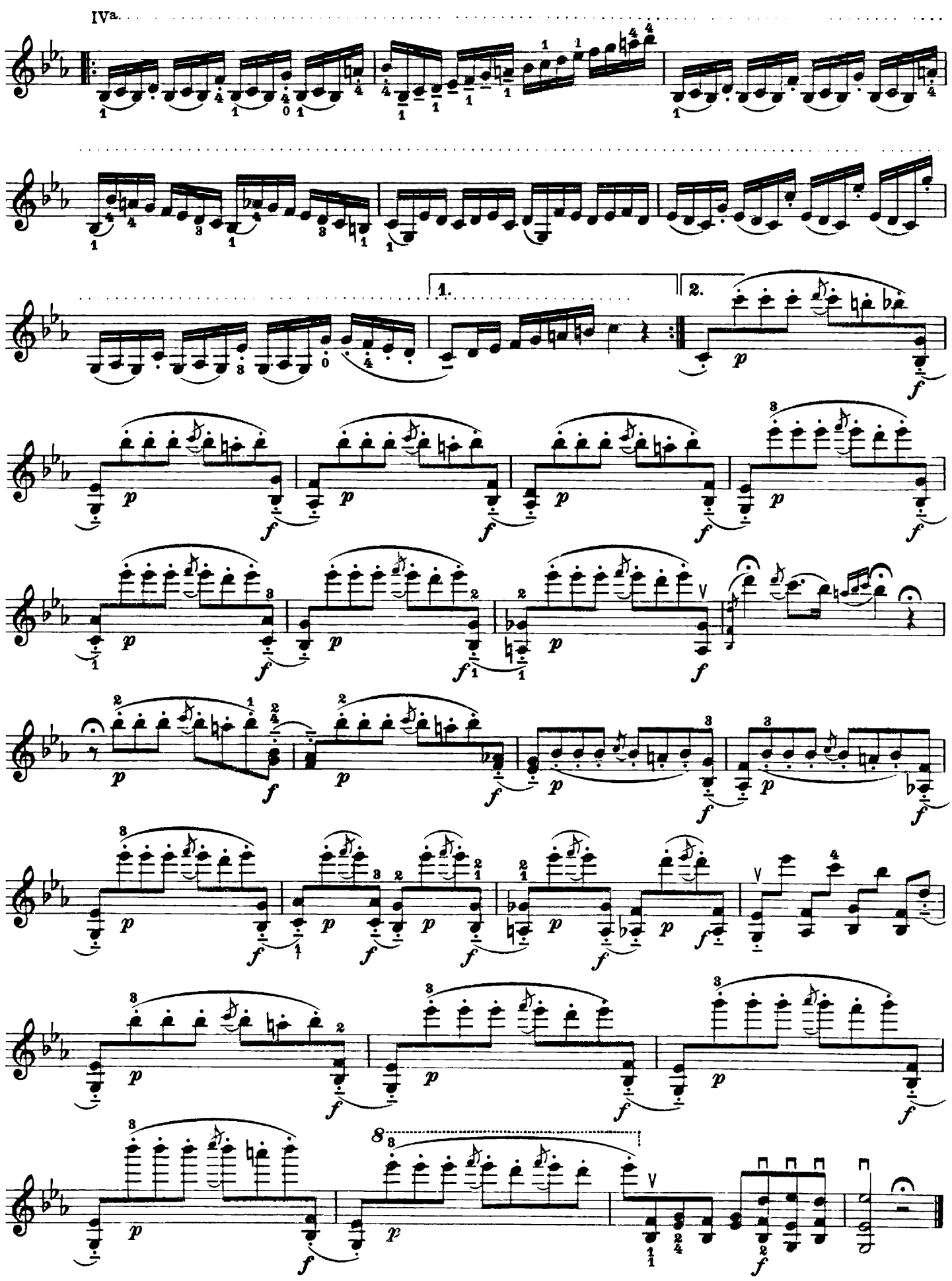

cresc.
f
p
cresc.
f
p
cresc.
p
cresc.
p
cresc.
f
D. C. la Corrente.

XIX.

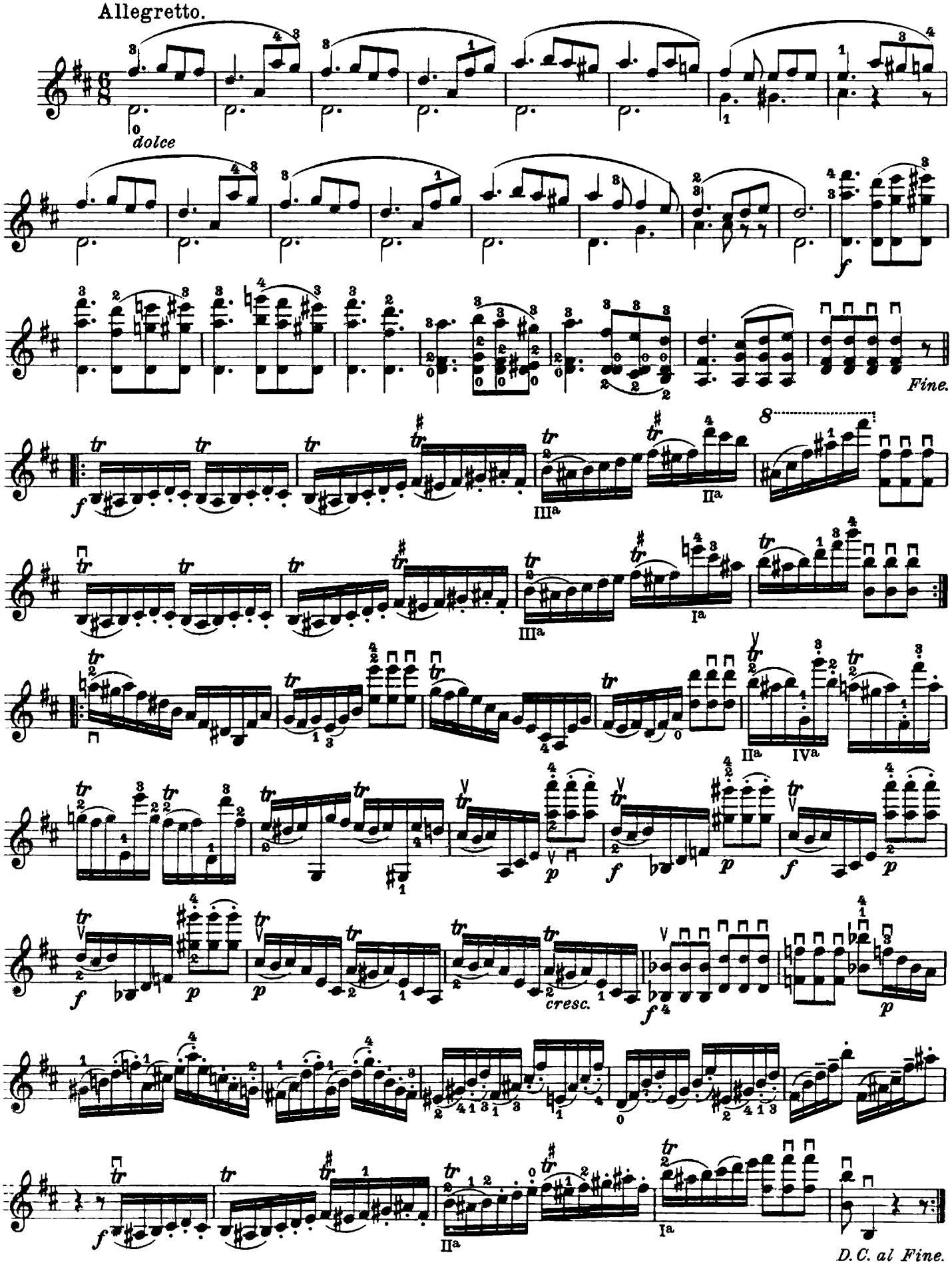


f la prima volta, e p la seconda volta
sulla IV^a corda




IVa.
1.
2.
p
f
8

XX.



XXI.

Amoroso.

III^{a} e IV^{a}.

con espressione

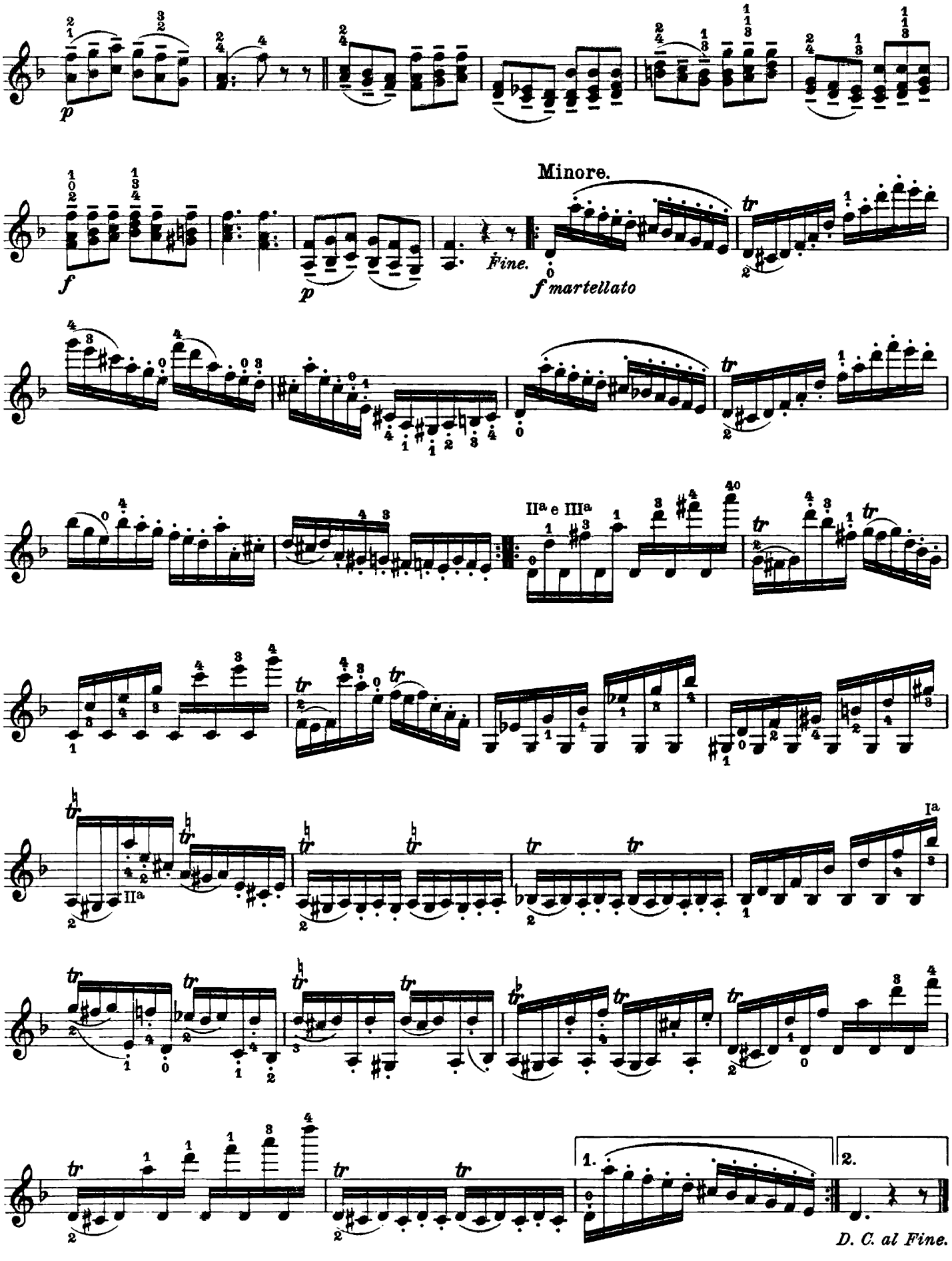
III^{a} e IV^{a}.

Presto.

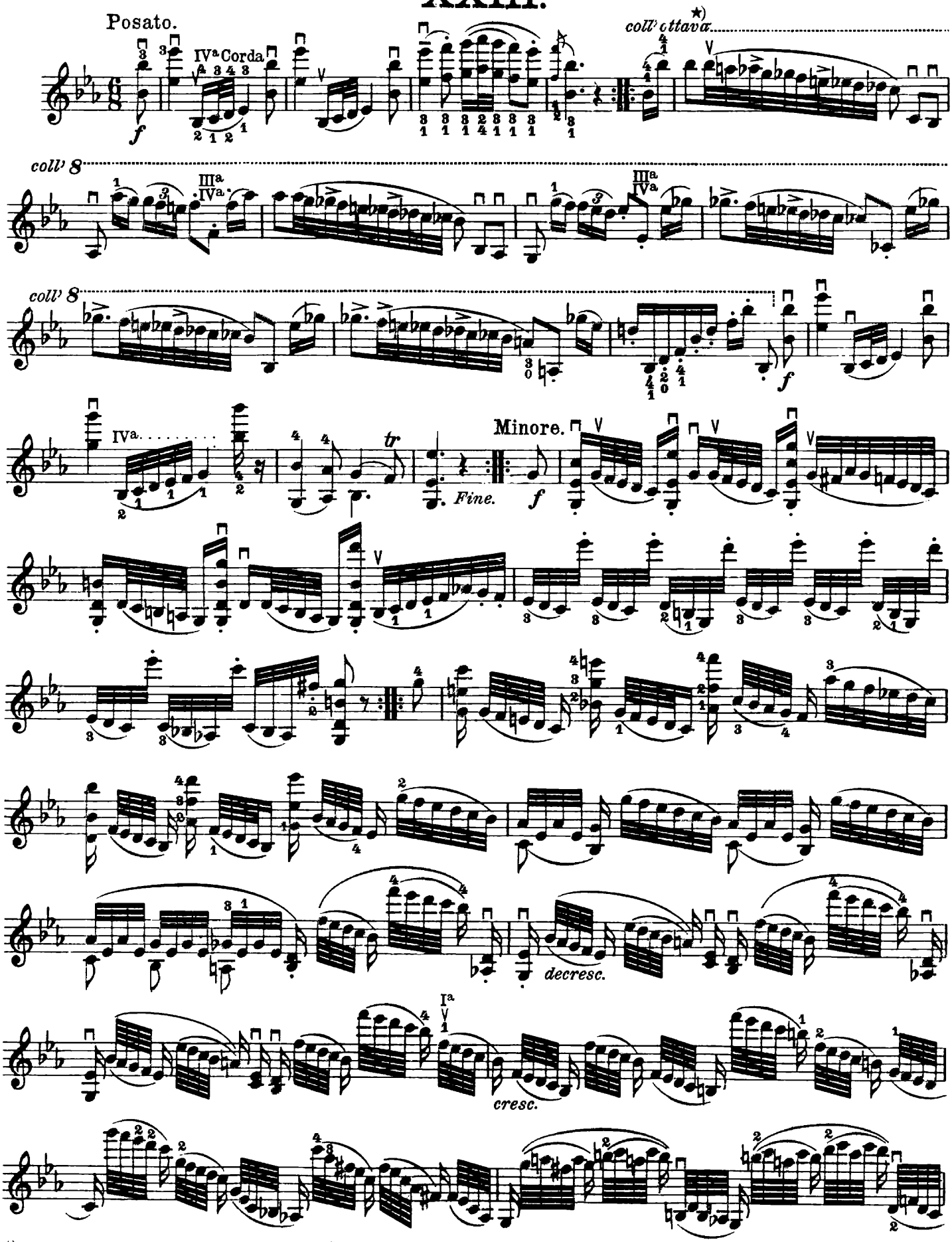
IVa restez

XXII.

Marcato.


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

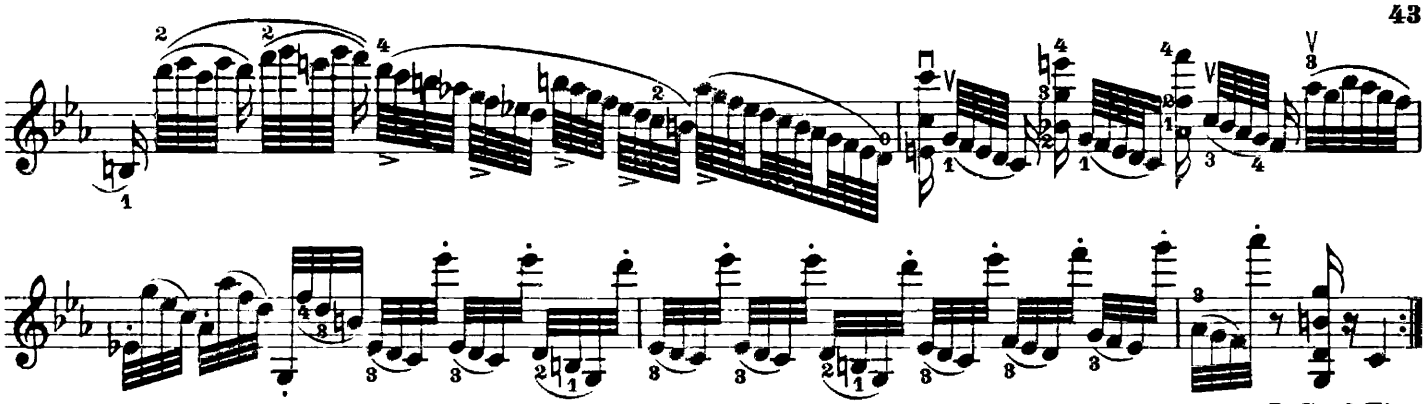
XXIII.



*) 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.

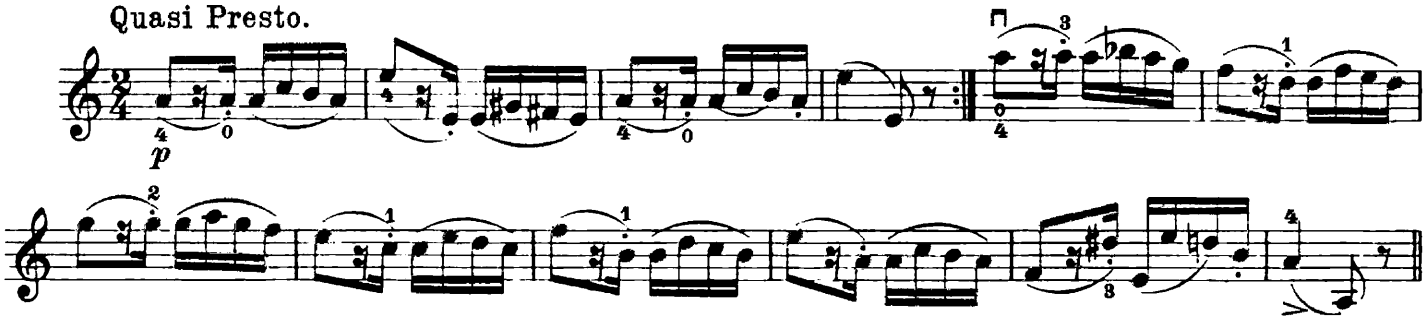


D. C. al Fine.

XXIV.

Tema.

Quasi Presto.



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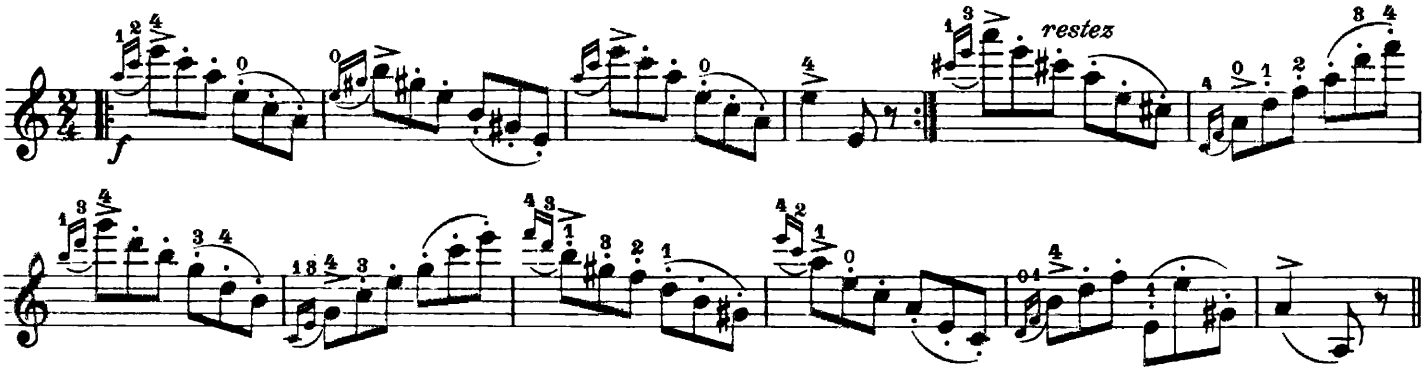

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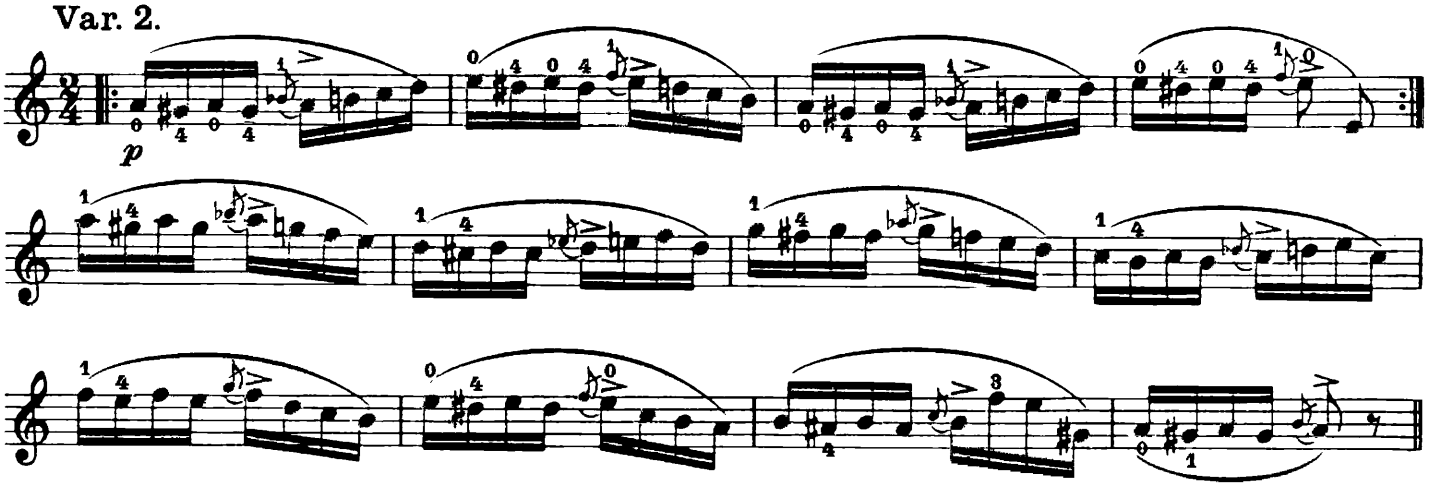

Var. 3.

III^{a} e IV^{a}

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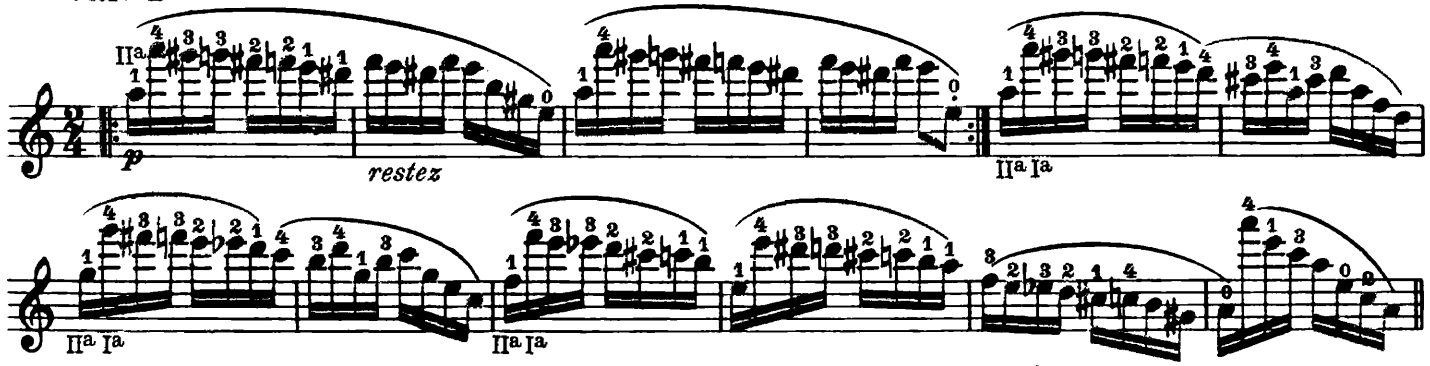

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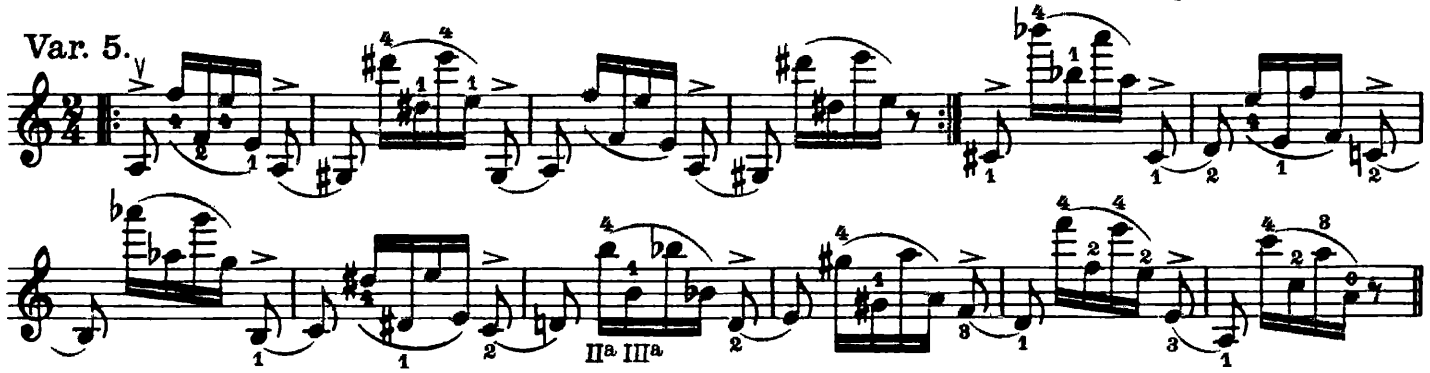

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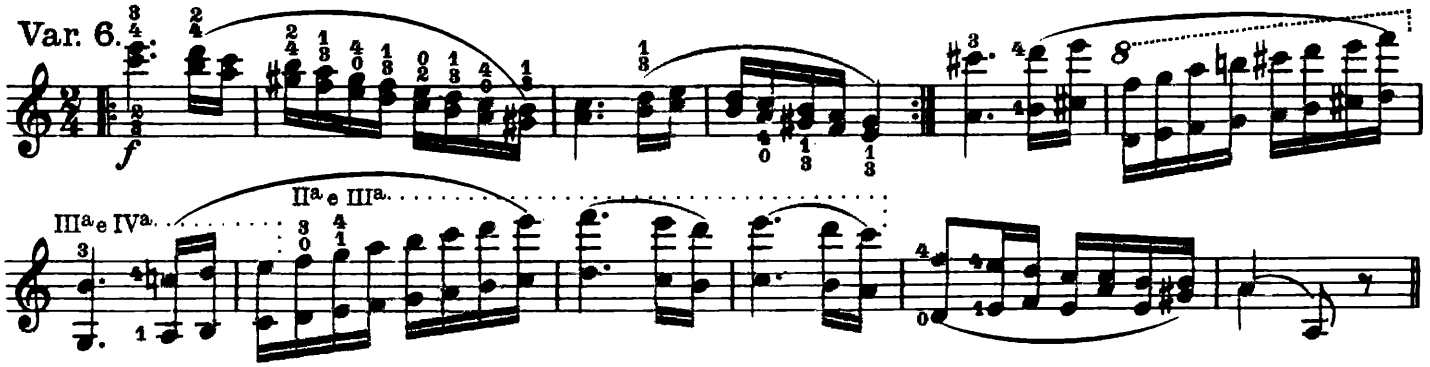

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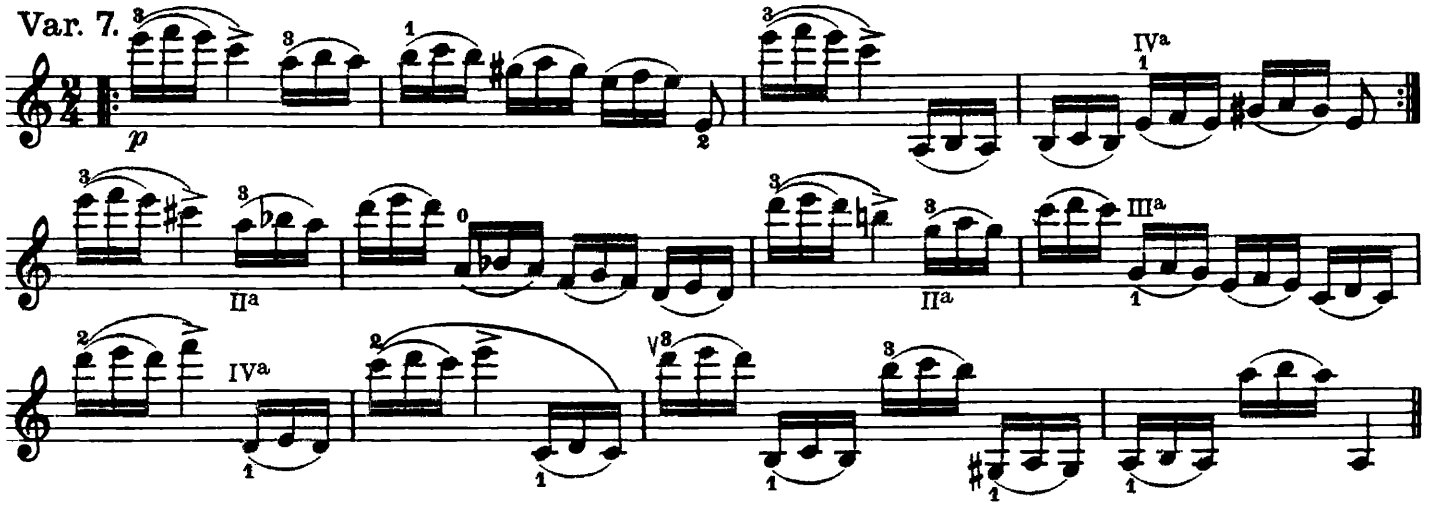

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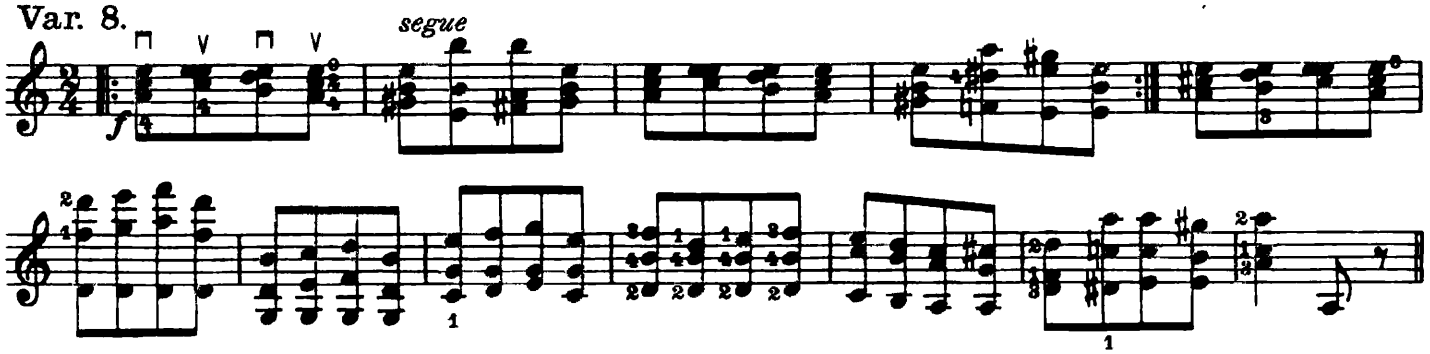

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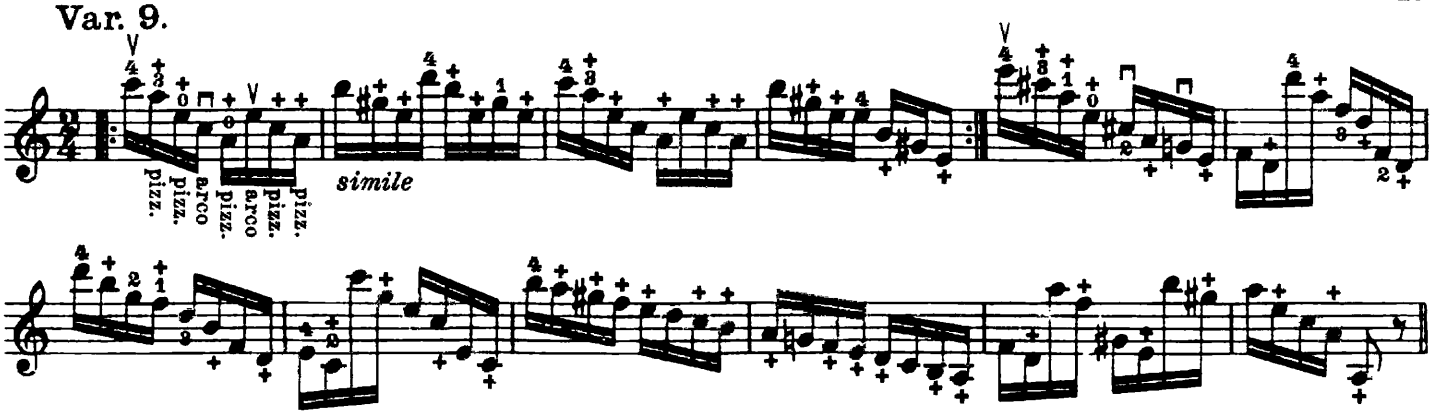

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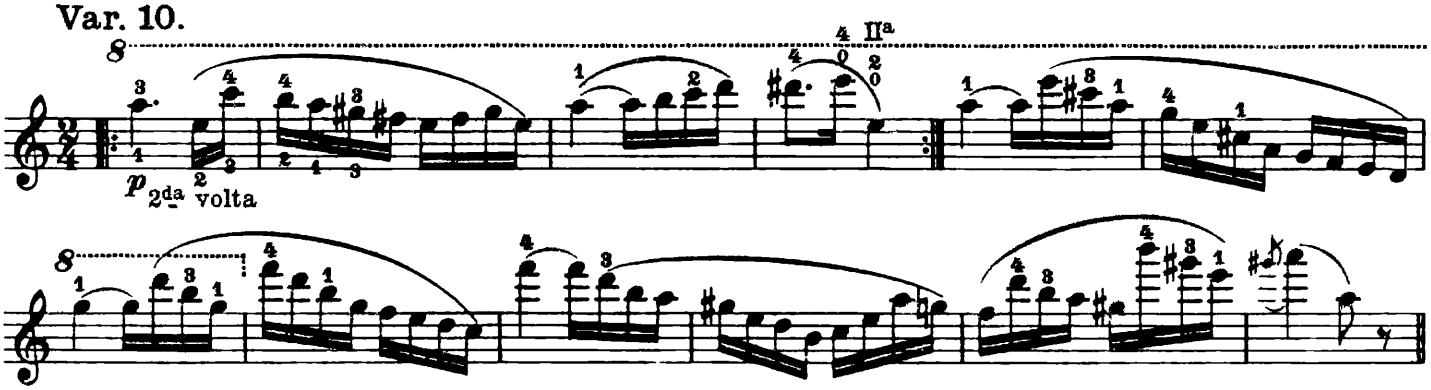

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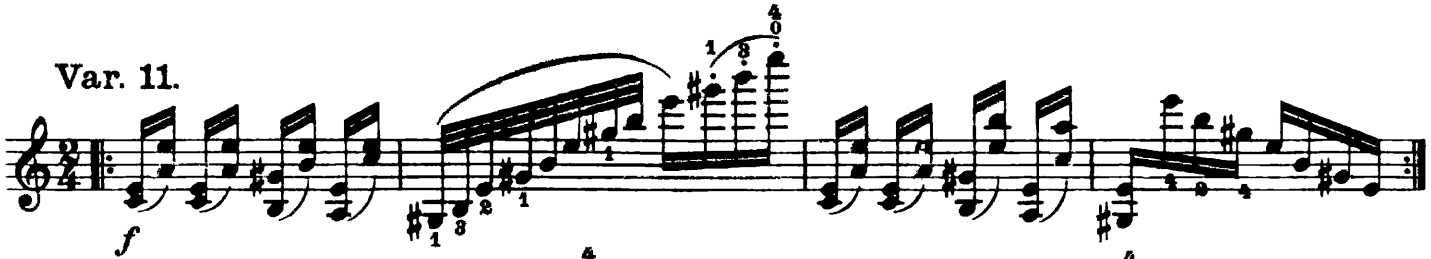

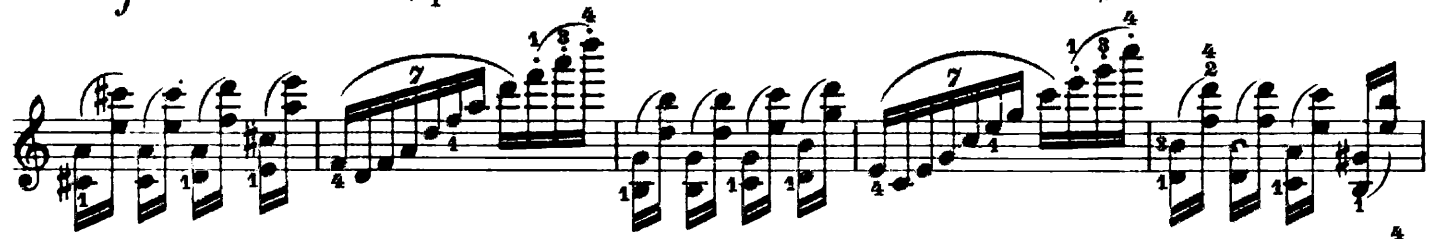
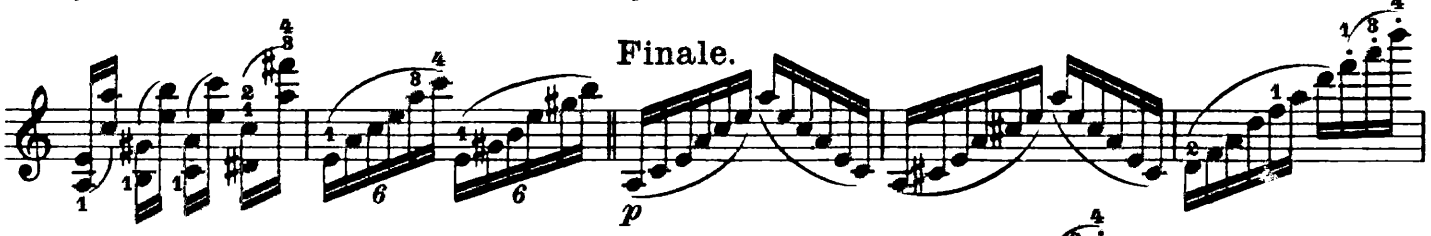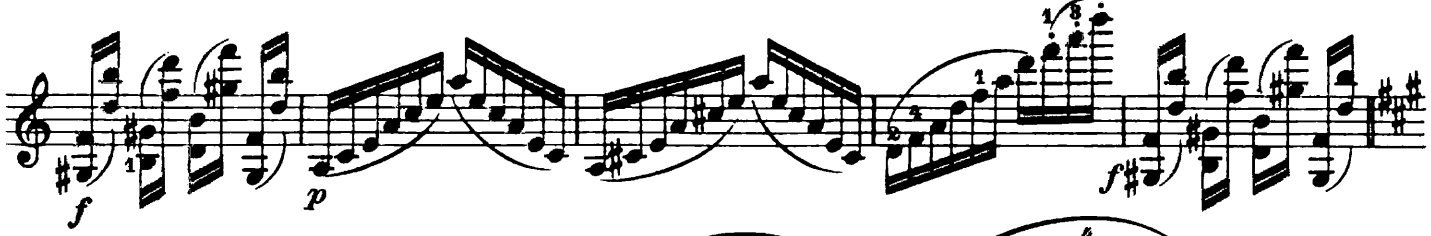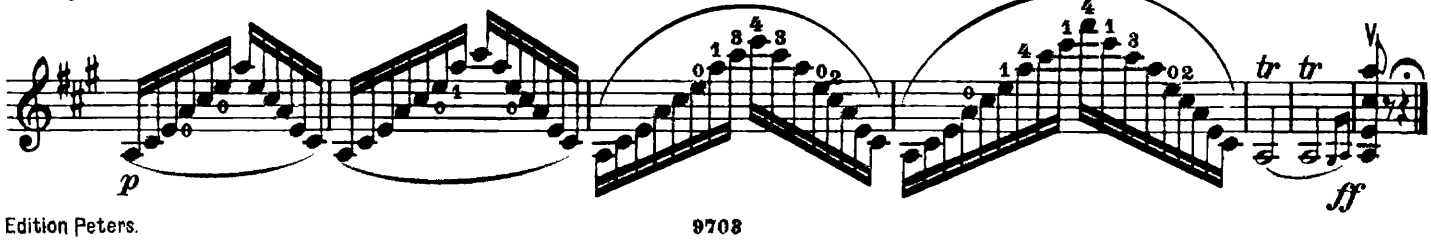
Finale.