



No. 1984.

# PAGANINI

## CAPRICES

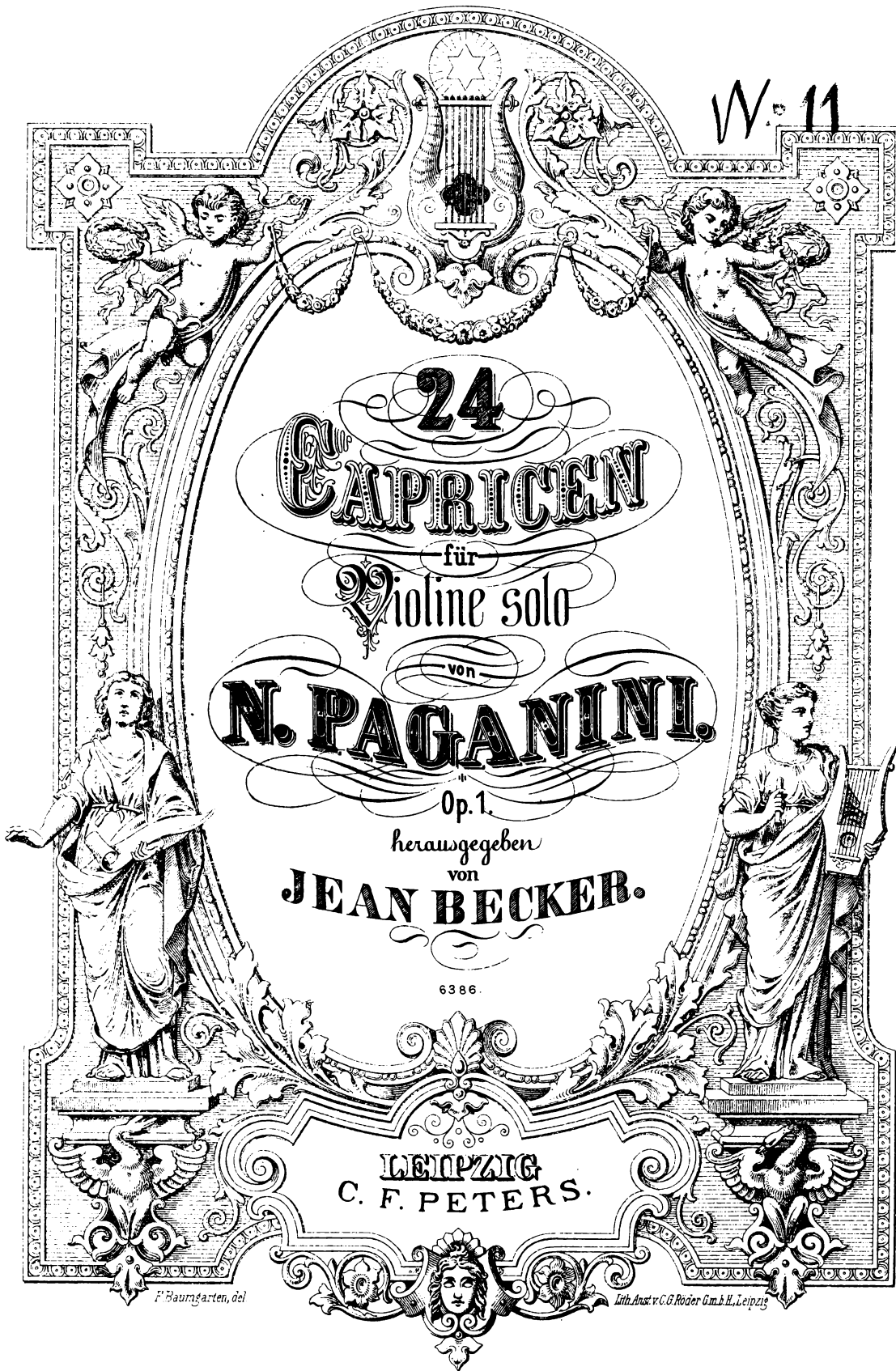
Opus 1.

(Jean Becker.)

# Violinmusik, progressiv geordnet.

No.	Violine solo.	No.	Duos für 2 Violinen.
	<b>a) Schulen.</b>		Die mit * bezeichneten sind Bearbeitungen. Erste bis zweite Stufe.
2987	Bérliot, Op. 102, Violinschule, Band I.	2889	Blumenthal, Op. 42, 50 Übungsstücke (Hermann).
2516	Casorti, Op. 50, Bogentechnik.	1986	Gebauer, Op. 10, 12 Duos très faciles (do.)
1080	Dancía, Op. 74, Ecole du Mécanisme.	1084 a	Kalliwoda, Op. 178, Duos, Heft 1 (do.)
1897 a/b	Hermann, Violinschule, 2 Bände.	1987	*Melodien-Album, Band I (50 Volksmelodien) (Hermann).
2692	Hohmann, Violinschule komplett (Hermann).	*2723	*Violin-Album für Anfänger. 30 populäre Stücke (do.)
2692 a/b	— dieselbe, Heft I und II.		Zweite Stufe.
2640	Mazas, Petite Méthode.	3061 b	Bérliot, Op. 87, 12 petits Duos faciles (Hermann).
1983	Rode, Kreutzer, Baillot, Violinschule.	2536	Bruni, Op. 34, Six Duos (do.)
2500	Spohr, Violinschule (Schröder).	2888	— Op. 35, Six Duos (do.)
	<b>b) Etüden.</b>	1081 b	Dancía, Op. 32, Duos, Heft 2.
	Erste bis vierte Stufe.	1084 b	Kalliwoda, Op. 179, Duos, Heft 2 (Hermann).
1078	Dancía, Op. 68, 15 Etüden mit Begleitung einer zweiten Violine (2.—4. Lage).	2166	Mazas, Op. 85, 5 Duos abécédaires (do.)
1985	Grünwald, Die ersten Übungen (Elementarunterricht).	1085 a	Pleyel, Op. 8, 6 petits Duos (David).
2031 a	Hermann, Op. 20, 100 Etüden für Anfänger, Bd. I. (2.—4. Lage) Abteilung I, Leere Saiten. Abteilung II, Die ersten Bogenübungen. Abteilung III, Bogenübungen für das Abstoßen des Bogens.	1081 a	Zweite bis dritte Stufe.
1819 a	Mazas, Op. 36 Heft I, Etudes spéciales (Hermann).	1081 c	Dancía, Op. 23, Duos, Heft 1.
	Vierte bis fünfte Stufe.	1955 a	— Op. 60, Duos, Heft 3.
1080	Dancía, Op. 74, 50 Exercices journaliers.	1957	Mazas, Op. 38, 12 petits Duos, Heft 1 (Hermann).
2062	Etüden-Album. 40 berühmte Etüden (Hermann). A. Lagen. B. Lagenwechsel. C. Oktaven. D. Spannungen. E. Triller. F. Doppelgriffe. G. Verminderte Septime. H. Stricharten. I. Handgelenk. K. Staccato. L. Springender Bogen.	2521 a/b	— Op. 60, 6 Duos faciles (do.)
2031 b	Hermann, Op. 20, 100 Etüden für Anfänger, Bd. II. Abteilung II, 25 Etüden in der 1.—5. Lage.	1988/89	— Op. 70, 12 petits Duos, 2 Hefte (do.)
284	Kreutzer, 42 Etüden (Hermann).	2365	*Melodien-Album, Band II, III. Band II. 25 Opermelodien. Band III. 80 Marsch- und Tanzmelodien.
284 a	— — 2. Violine (do.)		*Schumann, 20 ausgewählte Stücke aus dem Jugendalbum, Op. 68.
1819 b	Mazas, Op. 36 Heft 2, Etudes brillantes (Hermann).	2506	Dritte Stufe.
2593	— Op. 80, 8 Mélodies faciles (Hermann).	1081 d/g k	Campagnoli, Op. 14, 6 Duos (Hermann).
	Fünfte bis sechste Stufe.	2518 b	Dancía, Duos, Heft 4—7, 10. Heft 4, Op. 24. Heft 5, Op. 33. Heft 6, Op. 61. Heft 7, Op. 15.
283	Fiorelli, 36 Etüden oder Capricen (Hermann).	2685	Kalliwoda, Op. 116, 3 Duos (Hermann).
2469	— — mit Begleitung einer zweiten Violine von Spohr.		*Klassische Stücke (do.) Bach, Händel, Mozart, Beethoven etc.
1819 c	Mazas, Op. 36 Heft 3, Etudes d'Artistes (Hermann).	1955 b	Mazas, Op. 38, 12 petits Duos, Heft 2 (Hermann).
281	Rode, 24 Capricen (David). En forme d'Etudes dans les 24 Tons de la Gamme.	1958	— Op. 61, 6 Duos faciles (do.)
2211	— 12 Etüden (Hermann).	2522 a	— Op. 71, 6 Duos concertans, Heft 1 (do.)
	Sechste Stufe.	2598 a	— Op. 86, 9 Duos élémentaires, Heft 1 (do.)
3115	Campagnoli, Op. 18, 7 Divertimenti.	1085 b/c	Pleyel, Op. 48, 59, Petits Duos, 2 Hefte (David).
1079	Dancía, Op. 73, 20 Etudes brillantes.	1085 g	— 3 Duos faciles (Hermann).
1381	Gaviniés, 24 Etüden (Matinées) (Hermann).	2205	*Schubert, 12 beliebte Lieder (Hermann).
2594	Mazas, Op. 81, 8 Mélodies (do.)	1087 abeg	Viotti, Duos concertans, Heft 1, 2, 5, 7 (Hermann).
	Siebente Stufe.		Dritte bis vierte Stufe.
1984	Paganini, Op. 1, 24 Capricen (Becker).	1081 l	Dancía, Op. 35, Duos, Heft 11.
2199	Petri, Op. 9, 5 Künstler-Etüden.	1081 i	— Op. 62, Duos, Heft 9.
3029	Spohr, Studien (Seeger).	1083 a/c	Jansa, 18 Duos progressifs, 3 Hefte. 1. Heft, Op. 46, 6 Duos. 2. Heft, Op. 74, 6 Duos. 3. Heft, Op. 81, 6 Duos.
2564	Viouxtemps, Op. 16, 6 Konzert-Etüden.	2518 a	Kalliwoda, Op. 70, 2 Duos concertans.
	<b>c) Stücke.</b>	2528	Mazas, Op. 46, 6 Duos faciles (Hermann).
	Erste bis dritte Stufe.	1776 a/b	*Mendelssohn, Lieder ohne Worte, 2 Hefte. 1. Heft, 12 Lieder ohne Worte (Wolff). 2. Heft, 8 Lieder ohne Worte und vier Kinderstücke (Hermann).
3083	Halvorsen, Norwegische Bauerntänze (2.—3. Lage).		Vierte Stufe.
2118	Melodien-Album. Sammlung der beliebtesten Volks-, Opern-, Marsch- und Tanzmelodien (Elementarunterricht).	1081 h	Dancía, Op. 34, Duos, Heft 8.
1867	Strauss-Album. 30 beliebte Tänze von Johann, Josef und Eduard Strauss (2.—3. Lage).	1082	Hauptmann, Op. 2, 2 Duos concertans.
2722	Violin-Album für Anfänger (Hermann). 30 populäre Stücke in der ersten Lage.	1956 a/b	Mazas, Op. 39, 6 Duos, 2 Hefte (Hermann).
	Vierte bis siebente Stufe.	2520	— Op. 62, 3 Duos progressifs (do.)
2474	Bach, Chaconne Dm. (mit Klavierbegleitung von Mendelssohn und Schumann).	2117	*Ouverturen-Album, 10 Ouverturen (Hofmann).
228 a	— 6 Sonaten für Violine solo (Hellmesberger). 1. Gm. 2. Hm. 3. Am. 4. Dm. 5. C. 6. E.	1087 okl	Viotti, Duos concertans, Heft 3, 10, 11.
228 b	— Klavierbegleitung zu denselben.		Vierte bis fünfte Stufe.
1472	Rust, F. W., Zweite Sonate B (Singer).	2877	Jansa, Op. 50, 3 Duos (Hermann).
1936	Strauss (Vater) und Lanner, 20 Tänze (4. Lage).	2519 a/b	Mazas, Op. 40, 6 Duos, 2 Hefte (Hermann).
		2522 b	— Op. 71, 6 Duos concertans, Heft 2 (Hermann).
		2598 b/c	— Op. 86, 9 Duos élémentaires, Heft 2, 3 (do.)
		1085 d	Pleyel, Op. 23, 6 Duos (Hermann).
		1085 e	— Op. 24, 6 Duos (do.)
		1086 f	Spohr, Op. 150 Duo D David.
		1087 dhi	Viotti, Duos concertans, Heft 4, 8, 9 (Hermann).
			Fünfte Stufe.
		3061 a	Bérliot, Op. 57, 3 Duos concertans (Hermann).
		1085 f	Pleyel, Op. 61, 3 Duos (do.)
		1086 a/g	Spohr, Duos, 7 Hefte (David). 1. Op. 8 Es, Fm., G. — 2. Op. 9 C, A. — 3. Op. 89 Dm., Es, E. — 4. Op. 67 A., D, Gm. — 5. Op. 148 F. — 6. Op. 150 D. — 7. Op. 168 C.
		1087 fm n	Viotti, Duos concertans, Heft 6, 12, 13 (Hermann).

W. 11



24  
CAPRICEN

für  
Violine solo

von  
N. PAGANINI.

Op. 1.

herausgegeben  
von  
JEAN BECKER.

6386

LEIPZIG  
C. F. PETERS.

F. Baumgarten, del.

Lith. Anst. v. C. G. Röder G.m.b.H., Leipzig

▣ = Herunterstrich - Down bow - Tirez.

▤ = Heraufstrich - Up bow - Poussez.

I.

Andante.

Paganini, Op. 1.

The musical score consists of ten staves of music. The first three staves are in a key signature of one sharp (F#) and feature a mix of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The fourth staff continues this pattern with more complex rhythmic groupings. The fifth staff introduces a key change to two sharps (F# and C#) and includes a section labeled "II<sup>a</sup> e III<sup>a</sup>" with a dotted line. The sixth staff contains a section labeled "IV<sup>a</sup>" and features a prominent sixteenth-note triplet. The seventh and eighth staves continue with intricate rhythmic patterns and fingerings. The ninth staff is marked "simile" and features a section labeled "III<sup>a</sup>". The final staff is marked "f" and concludes with a section labeled "II<sup>a</sup>".

# II.

Moderato.

*dolce*

III<sup>a</sup> IV<sup>a</sup>

V

40

III<sup>a</sup> IV<sup>a</sup>

III<sup>a</sup>

IV<sup>a</sup>

V

IV<sup>a</sup> 2

p

smorzando

fr.

III<sup>a</sup>

# III.

## Sostenuto.

III<sup>a</sup> e IV<sup>a</sup> Corda

I<sup>a</sup> e II<sup>a</sup> Corda

III<sup>a</sup> e IV<sup>a</sup>

## Presto.

First system of musical notation, consisting of five staves. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings (1, 2, 3, 4) and articulations (accents, slurs). A 'V' marking is present above the first staff.

**Sostenuto.**

Second system of musical notation, consisting of one staff. It begins with the tempo marking 'Sostenuto.' and a dynamic marking 'f'. The notation includes string indications: 'III<sup>a</sup> e IV<sup>a</sup> Corda' and 'I<sup>a</sup> e II<sup>a</sup> Corda'. It features a mix of eighth and sixteenth notes with various fingerings and articulations. A 'V' marking is present above the staff. The system concludes with a dynamic marking 'p' and a 'ten.' marking.

**IV.**

**Maestoso.**

Third system of musical notation, consisting of five staves. The tempo marking is 'Maestoso.' and the time signature is 2/4. The music is written in treble clef with a key signature of two flats (Bb, Eb). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex fingerings. Dynamics range from 'p' to 'f'. String indications include 'II<sup>a</sup> e III<sup>a</sup> Corda' and 'III<sup>a</sup> e IV<sup>a</sup> Corda'. The system concludes with a 'ten.' marking.





V.

The first section of the score consists of two staves. The upper staff begins with a treble clef and a common time signature. It features a series of sixteenth-note runs with various fingerings (0, 1, 2, 3, 4) and slurs. The lower staff mirrors this complexity with similar melodic patterns and fingerings. The section concludes with a double bar line and a fermata over the final note.

**Agitato.**

The 'Agitato' section is marked with a common time signature and begins with a dynamic marking of *simile*. It consists of ten staves of music, characterized by rapid sixteenth-note passages. The notation includes numerous slurs, ties, and fingerings (0, 1, 2, 3, 4). A first ending bracket labeled '1.' and a second ending bracket labeled '2.' are present in the seventh staff. The section ends with a double bar line and a fermata.

The musical score consists of ten staves. The first nine staves are in a key with one flat (B-flat major or D minor). The tenth staff is in a key with two sharps (D major or F# minor). The notation includes various rhythmic patterns, fingerings, and techniques such as triplets and slurs. The piece concludes with a double bar line.

# VI.

(Adagio.)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It starts with a piano (*p*) dynamic and features a long melodic line with a slur over the first 12 measures, followed by a triplet of 14 measures, and another triplet of 14 measures. The second staff includes the instruction *simile, sempre legato* and contains several triplet markings. The third staff continues the melodic development with various slurs and fingerings. The fourth staff features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The fifth staff includes a *p* (piano) dynamic marking. The sixth staff has *cresc.*, *f*, and *dimin.* (diminuendo) markings. The seventh staff starts with a *p* dynamic and includes a *cresc.* marking. The eighth staff features a *f* dynamic and a slur over a series of four-measure phrases. The ninth and tenth staves continue the piece with various dynamics and techniques, including a *p* dynamic and a *cresc.* marking.

This page of musical notation for guitar consists of ten staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 below the notes. The piece concludes with a *morendo* marking and a *pp* dynamic.

Key features of the notation include:

- Staff 1-4:** Features complex rhythmic patterns with slurs and fingerings. Dynamic markings include *f* and *sf*.
- Staff 5:** Starts with a *smorzando* marking and includes a *p* dynamic. A dotted line indicates a continuation of the previous staff's pattern.
- Staff 6-7:** Continues the melodic and rhythmic development with various slurs and fingerings.
- Staff 8:** Includes a *p* dynamic marking.
- Staff 9:** Features a *morendo* marking and a *pp* dynamic marking.

# VII.

This musical score, titled "VII.", consists of ten staves of music. The notation is highly complex, featuring numerous triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4 throughout the piece. Dynamic markings include *f* (forte), *p* (piano), *pp* (pianissimo), and *simile*. Performance instructions such as *8* (octave) and *V* (breath mark) are present. The score is divided into sections labeled *II<sup>a</sup> e III<sup>a</sup>*, *III<sup>a</sup> e IV<sup>a</sup>*, and *II<sup>a</sup>*. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the lower staves.

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as vibrato (V), trills (tr), and slurs. Dynamics like *p* (piano) and *pp* (pianissimo) are indicated. Fingering numbers (1-4) are placed above notes. Specific sections are labeled with Roman numerals: IIIa, IIa, IVa, and IIa. A section with a dotted line and the number 8 is also present. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation is dense, with many notes beamed together and slurred across measures.











The musical score consists of ten staves of music, primarily in treble clef. The first staff begins with a dynamic marking of *f* and includes a *restez* instruction. The second staff features a *p* dynamic and includes fingering numbers (1-4) and trill markings (*tr*). The third staff has a *f* dynamic and includes a *tr* marking. The fourth staff includes a *p<sub>2</sub>* dynamic and a *tr* marking. The fifth staff includes a *cresc.* marking and a *f* dynamic. The sixth staff includes a *tr* marking and a *restez* instruction. The seventh staff includes a *tr* marking and a *restez* instruction. The eighth staff includes a *p* dynamic and a *cresc.* marking. The ninth staff includes a *f* dynamic. The notation is dense with notes, often beamed together, and includes various fingerings and trill techniques.

# XI.

## Andante.

The Andante section consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a series of eighth and sixteenth notes, with a first fingering (1) indicated. The second staff continues the melodic line with a five-fingered scale (5, 4, 3, 2, 2) and includes a trill (tr). The third staff has trills and a five-fingered scale. The fourth staff includes a vibrato (V) marking and a trill. The fifth staff continues with trills and a vibrato marking.

## Presto.

The Presto section consists of five staves of music. The first staff starts with a treble clef and a 4/4 time signature, featuring a complex rhythmic pattern with slurs and a 'restez' instruction. The second staff continues with similar patterns and includes a 'restez dans la position' instruction. The third staff has a 'restez' instruction and a fermata (f). The fourth staff includes technical markings 'IIa' and 'IVa' with slurs and a fermata. The fifth staff continues the rapid melodic lines.

The main musical score consists of ten staves of music. It features a complex melodic line with many slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. There are several trills and grace notes. The notation includes various accidentals (flats and naturals) and a key signature of two flats. The score is densely packed with notes and rests, with some measures containing multiple beamed notes.

**Tempo I.**

The 'Tempo I' section consists of two staves of music. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The music is characterized by a steady, rhythmic accompaniment with some melodic fragments. There are many slurs and ties, and the notes are often beamed together. The overall feel is more relaxed and rhythmic compared to the main score above.

# XII.

Allegro.

III<sup>a</sup> e IV<sup>a</sup>

*sempre legato*

The musical score is written on ten staves, all in a single system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Allegro.' and the performance instruction is 'sempre legato'. The score begins with a dynamic marking of *p* (piano). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Slurs are used extensively to indicate the 'sempre legato' performance style. The score includes several technical markings: 'III<sup>a</sup> e IV<sup>a</sup>' appears at the beginning and in the final measure; 'II<sup>a</sup> e III<sup>a</sup>' appears in the third and eighth measures; 'III<sup>a</sup> e IV<sup>a</sup>' appears in the fourth measure; and 'II<sup>a</sup> e III<sup>a</sup>' appears in the eighth measure. A dynamic marking of *p* is repeated at the start of the eighth measure. The piece concludes with a double bar line and repeat dots.

II<sup>a</sup> e III<sup>a</sup>

The first system consists of two staves of music. The top staff begins with a treble clef and a key signature of two flats. It contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The bottom staff continues the melodic line with similar rhythmic complexity and fingerings.

III<sup>a</sup> e IV<sup>a</sup>

The second system continues the piece with two staves. The notation is dense with sixteenth-note patterns and includes dynamic markings such as accents (>) and slurs. Fingerings are clearly indicated throughout the passage.

II<sup>a</sup> e III<sup>a</sup> III<sup>a</sup> e IV<sup>a</sup>

The third system consists of two staves. It features a mix of eighth and sixteenth notes with various fingerings and slurs. The notation is highly detailed, showing specific articulation and phrasing.

II<sup>a</sup> e III<sup>a</sup> III<sup>a</sup> e IV<sup>a</sup> II<sup>a</sup> e III<sup>a</sup> IV<sup>a</sup> e III<sup>a</sup>

The fourth system consists of two staves. It continues the intricate rhythmic patterns with various fingerings and slurs. The notation includes dynamic markings and specific articulation instructions.

II<sup>a</sup> e III<sup>a</sup> IV<sup>a</sup> e III<sup>a</sup>

The fifth system consists of two staves. It concludes the piece with a final flourish, including a double bar line and a fermata. The notation includes dynamic markings and specific articulation instructions.

# XIII.

Allegro.

The first system of music consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It features a melodic line with various ornaments and fingerings (e.g., 2/4, 1/3, 1/3, 1/3, 1/3, 1/3, 1/3, 1/3, 1/3, 1/3, 2/4). The word *dolce* is written below the first staff. The second and third staves continue the melodic and harmonic development, ending with a repeat sign and the word *Fine.*

The second system consists of one staff of music. It begins with a *f* dynamic marking. The music features several trills marked with *(tr)* and includes the instruction *III<sup>a</sup> e IV<sup>a</sup>*. The notation includes various rhythmic values and ornaments.

The third system consists of one staff of music. It continues the trill passages with *(tr)* markings and the instruction *III<sup>a</sup> e IV<sup>a</sup>*. The music is characterized by rapid sixteenth-note patterns.

The fourth system consists of one staff of music. It begins with a *dolce* dynamic marking. The music features complex rhythmic patterns with many ornaments and trills.

The fifth system consists of one staff of music. It continues the trill passages with *(tr)* markings and the instruction *III<sup>a</sup> e III<sup>a</sup>*. The music is highly ornamented.

The sixth system consists of one staff of music. It features a variety of rhythmic patterns and ornaments, including a *V* marking at the end of the system.

The seventh system consists of one staff of music. It includes the instruction *III<sup>a</sup> e I<sup>a</sup>* and continues with trill passages marked with *(tr)*. The system concludes with a repeat sign.

*D.C. senza replica.*

# XIV.

Moderato.

*simile*

The musical score for XIV. Moderato. is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic marking of *f* and a 3/4 time signature for the first few measures. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex chordal textures. Performance markings include *simile*, *V* (accents), and *0* (fingerings). Dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano), with *cresc.* (crescendo) markings. The score is divided into several systems, with some measures containing repeat signs. The final measure of the piece ends with a double bar line and repeat dots.

# XV.

**Posato.**

*p staccato*  
II<sup>a</sup> e III<sup>a</sup>

*f* p II<sup>a</sup> e III<sup>a</sup>

III<sup>a</sup> e IV<sup>a</sup>  
*f* p II<sup>a</sup> e III<sup>a</sup> *f* *p* *f* *decresc.*

*f* *p*

*f* II<sup>a</sup> e III<sup>a</sup> *p*

*f* II<sup>a</sup> e III<sup>a</sup> *p* II<sup>a</sup> e III<sup>a</sup> *f* *p* III<sup>a</sup>

8 *f* *p* III<sup>a</sup> *f* 2 1 3 3 2 1 3 3 1 3 4

4 2 4 4 3 4 1 4 *restez* - - - 1 *Fine.*

This page of musical notation for guitar consists of eight staves of music in G major and 2/4 time. The notation includes various techniques such as triplets, slurs, and dynamic markings. Section markers IIa, IIIa, and IVa are present. The piece concludes with a 'D.C.' (Da Capo) instruction.

The first staff begins with a melodic line and a bass line, marked with a forte *f* dynamic. A slur covers the first two measures, and a triplet of eighth notes is marked with a '3'. A section marker 'IIa' appears below the staff. The second staff continues the melodic and bass lines, with a slur and a triplet. The third staff features a series of chords and arpeggios, with a '2/4' marking above the first measure and a '30' marking at the end. The fourth staff continues with similar rhythmic patterns, including a triplet and a slur. The fifth staff has a slur and a triplet, with section markers 'IIa' and 'IIIa' below. The sixth staff includes a triplet and a slur, with section markers 'IIa', 'IIIa', and 'IIIa' below. The seventh staff features a triplet and a slur, with section markers 'IVa' and 'IVa' below. The eighth staff concludes with a forte *f* dynamic, a piano *p* dynamic, and a final forte *f* dynamic, ending with the instruction 'D.C.'

# XVI.

**Presto.**

The musical score consists of ten staves of music in G minor (one flat) and 3/4 time. The tempo is marked **Presto.** The music is characterized by rapid sixteenth-note passages and technical exercises. Dynamics are consistently marked *f* (forte). Fingerings are indicated by numbers 1-4. The score includes several technical exercises labeled with Roman numerals: *II<sup>a</sup>*, *IV<sup>a</sup>*, and *I<sup>a</sup>*. A *restez.* (rest) instruction is present in the sixth staff. The piece concludes with a final *f* dynamic marking.

The musical score consists of ten staves of music, all in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various fingerings (1-4), slurs, and dynamic markings such as *smorzando*, *p*, *f*, and *ff*. Specific performance instructions include *II<sup>a</sup>*, *I<sup>a</sup>*, *II<sup>a</sup> restez-*, *III<sup>a</sup>*, *V*, and *III<sup>a</sup>*. The music features complex rhythmic patterns and melodic lines, with some sections marked with *ff* (fortissimo).

# XVII.

Sostenuto.

The first section of the piece is marked 'Sostenuto' and is written in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a half note G3, followed by a quarter rest, then a half note F3, and another quarter rest. This is followed by a quarter note G3, a quarter note F3, and a quarter note E3. The next measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The final measure consists of a quarter note A2, a quarter note G2, and a quarter note F2. The piece concludes with a double bar line and a common time signature (C). Fingerings are indicated with numbers 1, 2, 3, and 4. There are also some dynamic markings like 'f' and 'p'.

Andante.

The second section of the piece is marked 'Andante' and is written in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a half note G3, followed by a quarter rest, then a half note F3, and another quarter rest. This is followed by a quarter note G3, a quarter note F3, and a quarter note E3. The next measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The final measure consists of a quarter note A2, a quarter note G2, and a quarter note F2. The piece concludes with a double bar line and a common time signature (C). Fingerings are indicated with numbers 1, 2, 3, and 4. There are also some dynamic markings like 'f' and 'p'.

The musical score on page 33 consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains several measures with complex fingering, including triplets and slurs. The second staff continues the melodic line with similar fingering. The third staff features a series of slurs and accents. The fourth staff includes a 'Fine.' marking at the end of a phrase. The fifth staff shows a change in texture with more complex rhythmic patterns. The sixth staff is marked with 'II<sup>a</sup>' and 'III<sup>a</sup>' above it, indicating a second and third ending. The seventh and eighth staves continue this complex texture. The ninth staff features a large slur over a series of notes. The tenth staff concludes the piece with a final flourish and a double bar line.

*Fine.*

II<sup>a</sup>  
III<sup>a</sup>

II<sup>a</sup>  
III<sup>a</sup>

*D.C. sino al Fine senza replica.*

# XVIII.

## Corrente.

Sulla IV<sup>a</sup> Corda.

First system of the Corrente piece, consisting of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music features a series of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melody with similar rhythmic patterns and includes dynamic markings such as *f*. The third staff concludes the piece with a *Fine.* marking.

## Allegro.

First system of the Allegro piece, consisting of seven staves of music. The first staff begins with a treble clef and a common time signature. The music is characterized by a series of chords and arpeggiated figures, with numerous fingering numbers (1-4) and dynamic markings such as *p*, *cresc.*, and *f*. The second and third staves continue the complex rhythmic and harmonic patterns. The fourth and fifth staves include a *V* (trill) marking and further dynamic changes. The sixth and seventh staves conclude the system with a *p* marking and a final chordal structure.

*cresc.* *f* *p*

*cresc.*

*f* *p* *cresc.*

*p* *cresc.*

*p*

*cresc.* *f*





# XX.

Allegretto.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegretto'. The first staff starts with a *dolce* marking and contains several triplet figures. The second staff introduces a *f* (forte) dynamic. The third staff features a complex rhythmic pattern with many sixteenth notes and rests. The fourth staff contains a series of trills, with some marked with 'tr' and others with 'tr' and a '2' below. The fifth staff continues with trills and includes a 'IIIa' fingering. The sixth staff has trills and includes 'IIa' and 'IIIa' fingerings. The seventh staff features trills and includes 'IIa' and 'IVa' fingerings. The eighth staff has trills and includes 'V' and 'cresc.' markings. The ninth staff continues with trills and includes 'IIIa' and 'Ia' fingerings. The piece ends with a *f* dynamic and a final trill. The text 'D. C. al Fine.' is written at the bottom right of the score.

# XXI.

Amoroso.  
III<sup>a</sup> e IV<sup>a</sup> Corda

The musical score is written for the 3rd and 4th strings of a guitar. It begins with a treble clef and a key signature of two sharps (G major). The tempo is marked 'Amoroso'. The first staff includes the instruction 'con espressione' and 'simile'. The second staff is marked 'II<sup>a</sup> e III<sup>a</sup>' and features a trill ('tr'). The third staff is marked 'simile'. The fourth staff is marked 'tr'. The fifth staff is marked 'III<sup>a</sup> e IV<sup>a</sup>'. The sixth staff has a '3' above the first measure. The seventh staff is marked 'tr'. The eighth staff has a '3' above the first measure. The ninth staff is marked 'tr'. The final staff concludes with the instruction 'rolli'.





# XXIII.

**Posato.**

*coll'ottava*

*coll' 8*

*coll' 8*

*IVa* *IVa* *IIIa* *IVa*

*Minore.*

*Fine.*

*f*

*decresc.*

*cresc.*

Detailed description of the musical score: The score is written for guitar and consists of ten systems. The first system begins with the instruction 'Posato.' and features a treble clef with a key signature of two flats. It includes a 'coll'ottava' section with a dotted line. The second system has a 'coll' 8' instruction. The third system also has a 'coll' 8' instruction. The fourth system is marked 'Minore.' and 'Fine.' with a forte 'f' dynamic. The fifth system continues with various musical notations. The sixth system includes a 'decresc.' (decrescendo) marking. The seventh system includes a 'cresc.' (crescendo) marking. The eighth system continues with complex fingering and slurs. The ninth system concludes with a final flourish. The score is heavily annotated with fingering numbers (1-4) and various musical symbols like accents, slurs, and dynamic markings.

Two staves of music. The first staff contains a series of chords and arpeggios with various fingerings (1, 2, 3, 4) and accents. The second staff continues with similar patterns, including triplets and sixteenth notes.

*D. C. al Fine.*

**Tema.**  
**Quasi Presto.**

**XXIV.**

Two staves of music. The first staff begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The second staff continues the theme with various fingerings and accents.

**Var. 1.**

Two staves of music. The first staff shows a more complex rhythmic pattern with many sixteenth notes and various fingerings. The second staff continues with similar complexity, including triplets and slurs.

**Var. 2.**

Three staves of music. The first staff starts with a piano (*p*) dynamic and features a complex rhythmic pattern with many sixteenth notes and various fingerings. The second and third staves continue the variation with similar complexity and slurs.

**Var. 3.**

III<sup>a</sup> e IV<sup>a</sup>

Two staves of music. The first staff starts with a piano (*p*) dynamic and features a complex rhythmic pattern with many sixteenth notes and various fingerings. The second staff continues the variation with similar complexity and slurs.



Var. 9. V

*pizz.*  
*arco*  
*pizz.*  
*pizz.*  
*simile*

Var. 10.

*p*

Var. 11.

*f*  
*2da volta*

Finale.

*p*  
*ff*  
*tr tr*  
*ff Fine.*

# Musik für Violine und Klavier.

Progressiv geordnet.

No.	Leicht. <i>Erste bis dritte Stufe.</i>	No.	Mittelschwer. <i>Vierte und fünfte Stufe.</i>	No.	Schwer. <i>Sechste und siebente Stufe.</i>
	<b>A. Solostücke und Sonaten.</b>		<b>A. Solostücke und Sonaten.</b>		<b>A. Solostücke und Sonaten.</b>
149	Beethoven, Op. 17 Horn-Sonate F (Hermann).	2957	Bach, Inventionen (Grüters).	2731	Artôt, Op. 4 Souvenir de Bellini.
13b	— Rondo und Variationen (David).	232	— 6 Sonaten (David) Band I.	2474	Bach, Chaconne Dm.
2507	Dussek, Op. 20, 6 Sonatinen (Hermann).	232a	— Dieselben (Schreck).	228a/b	— 6 Solo-Sonaten mit Klavier.
2948	Hauptmann, Op. 10, 3 Sonatinen (Hermann).	233	— 6 Sonaten (David) Band II.		(Klavierbegleitung von Schumann.)
1493a/b	Hauser, Lieder ohne Worte.	233a	— Dieselben (Schreck).	2078	Becker, A., Op. 20 Adagio.
190	Haydn, Sämtliche Sonaten (David).	236	— Suite, Sonate und Fuge.	189b	Beethoven, 2 Romanzen (Wilhelmj).
2247	Hermann, Kleine Vortragsstücke.	748a	Beethoven, 5 Violoncello-Sonaten (Hermann).	13a	— Sämtliche Sonaten (David).
1732	Mendelssohn, Op. 4 Sonate F moll (Hermann).	2846	Corelli, Folies d'Espagne (Hermann).	3031	— Dieselben (Joachim).
2595	Mozart, 15 Sonatinen-Sätze (Hermann).	3075a/b	David, Op. 30 Bunte Reihe (Moser).	3074	David, Op. 5 Introduction et Variations sur le
2878	Neue Meister des Violinspiels (Sitt).	1966	— Die hohe Schule des Violinspiels (Hermann).		Thème „Le petit tambour“.
	1. Ernst, Elégie VI.	1340	Goltermann, Op. 13 Deux Pièces de Salon.	2648	Ernst, Op. 11 Othello-Phantasie (Hilf).
	2. Smetana, Aus der Heimat III.	2475a/b	Grieg, Op. 8 Sonate I F.	2851	— Op. 18 Le Carnaval de Venise (Hermann).
	3. Grieg, Allegretto aus der Fdhr-Sonate III.	287	Händel, 6 Sonaten (Sitt) 2 Bände.	2849	— Op. 22 Ungarische Melodien (Hilf).
	4. Moszkowski-Sarasate, Gitarre VI.	288	Hauptmann, Op. 5, 3 Sonaten (Hermann).	1818	Ernst und Prume, 2 Stücke (Grünwald).
	5. Hauser, Rhapsodie hongroise V—VI.	2566	— Op. 23, 3 Sonaten (Hermann).	2279	Grieg, Op. 13 Sonate II G.
	6. Sitt, Albumblatt III.	1090	Hauser, Op. 37, 4 Lieder ohne Worte.	2210	— Op. 36 Violoncello-Sonate (Petri).
	7. Vieuxtemps, Ballade IV—V.	2730	Kalliwoda, Op. 103, 4 Valses brillantes.	2414	— Op. 45 Sonate III Cm.
	8. Sinding, Adagio aus der Suite Op. 10 V.	14	Leclair, Sarabande und Tamburin.	2565	Hauser, Op. 34 Vöglein im Baume. Caprice.
	(Die Zahlen III—VI deuten den Schwierigkeitsgrad an.)	2366	Mozart, Sämtliche Sonaten (Hermann).	1092	Laub, Op. 7 Romance et Impromptu.
156a	Schubert, Op. 137, 3 Sonatinen (David).	2367	Schumann, Op. 73 Phantasiestücke (Hermann).	1093a	— Op. 8 Polonaise.
2747a/c	Sitt, Op. 62, 3 Sonatinen.	2826	— 2 Sonaten.	1093b	— Op. 8 Polonaise (Wilhelmj).
2643	Sonatinen-Album (Hermann).	2826	Sinding, Op. 27 Sonate E.	2476	Nardini, 2 Sonaten (Sitt).
	<b>B. Unterhaltungsmusik.</b>	2839	Sitt, Op. 39, 6 Albumblätter.	2786	Nováček, Perpetuum mobile Dm.
	(Bearbeitungen.)	2215	Sjögren, Op. 19 Sonate Gm.	1990	Paganini, 4 Kompositionen (Becker).
494	Bellini, Rossini, 6 Ouverturen.	2634a/b	Smetana, Aus der Heimat (Sitt), 2 Hefte.	1094	Rode, Op. 10 Air varié G (Hermann).
1916	Chopin, 18 Mazurkas (Hermann).	2499	Spohr, Op. 135 No. 1 Barkarole (Hermann).	1341	Rust, Sonate No. 1 Dm. (David).
1915	— 8 Walzer (Hermann).	1099a	Tartini, 3 Sonaten.	2168a	Sauret, Op. 25 No. 1 Cavatine.
1939	Donizetti, Kreutzer, Nicolai, Ouverturen.	1099c	— 2 Sonaten.	2168b	— Op. 25 No. 2 Aubade mauresque.
2921	Grieg, Op. 6, 4 Humoresken (Sitt).	1099e	Vieuxtemps, Op. 43 Suite.	2204	— Op. 33 Danse Polonaise.
2484	— Op. 12 Lyrische Stücke (Sitt).	2582a	— Op. 43 No. 4 Gavotte.	156b	Schubert, Duos (David).
2893	— Op. 28, 4 Albumblätter (Sitt).	2582b	Weber, Sämtliche Sonaten (David).	2368	Schumann, Op. 131 Phantasie C (Hermann).
2664	— Auswahl aus Op. 38 Lyrische Stücke (Sitt).	191		2477	Sinding, Op. 10 Suite Am.
2665	— Auswahl aus Op. 43 u. 47 Lyrische Stücke (Sitt).		<b>B. Unterhaltungsmusik.</b>	2827	— Op. 30 Romanze Em.
2919	— Op. 56 No. 1 Vorspiel aus Sigurd Jorsalfar.		(Bearbeitungen.)	3050a	— Op. 61 No. 1 u. 2 Prélude et Elégie.
2920	— Auswahl aus Op. 57 u. 65 Lyrische Stücke (Sitt).	393	Beethoven, 5 berühmte Ouverturen.	3050b/c	— Op. 61 No. 3 u. 4 Ballade und Alla Mazurka.
1331a/b	Haydn, 6 Symphonien (Hermann), 2 Bände.	1336a	— Op. 18, 6 Quartette (Hermann) Band I.	3059	— Op. 73 Sonate F dur.
1089	Jansa, Op. 75 Der junge Opernfreund.	1336b	— Op. 18, 6 Quartette (Hermann) Band II.	1096	Spohr, Op. 40 Polonaise Am.
2129a/b	Jensen, Op. 17 Wanderbilder (Hüllweck).	1337	— Op. 20 Septett (Hermann).	2496	— Op. 127, 6 Salonstücke (Hermann).
1413a/d	Klassische Stücke, aus Werken berühmter Meister.	2174	— Op. 20 Septett (Hermann).	2497	— Op. 135, 6 Salonstücke (Hermann).
1382c	Lanner-Album. Beliebteste Walzer.	1411	— Op. 8 Serenade (Hermann).	2498	— Op. 145, 6 Salonstücke (Hermann).
1348	Lieder-Album mit Violine und Klavier.	2229a/h	— 4 Streich-Trios (Hermann).	3006	Stojowski, Op. 20 Romanze.
729c	34 Marsch- und Tanzmelodien. (Hermann).	2229i	— Symphonien No. 1—8 (Sitt).	1099b	Tartini, Teufels- und G moll-Sonate (Hermann).
2725	Meister für die Jugend (Hermann)	1917	— Symphonie No. 9 (Sitt).	2580	Vieuxtemps, Op. 35 Fantasia appassionata G.
2726	— Band I. Haydn, Mozart.	2128	Chopin, 8 Nocturnes (Hermann).	2581	— Op. 38 Ballade et Polonaise G.
2727	— Band II. Beethoven, Schubert.	2546	Field, 10 ausgewählte Nocturnes (Hermann).		<b>B. Konzerte.</b>
1793	— Band III. Mendelssohn, Schumann.	2493	Grieg, Op. 19 No. 2 Norw. Brautzug (Hermann).	229	Bach, Konzert No. 1 Am. (Hermann).
1734	Mendelssohn, 14 ausgewählte Lieder (Sitt).	2926	— Op. 35, 4 norwegische Tänze (Sitt).	230	— Konzert No. 2 E (Hermann).
1786	— 36 Lieder ohne Worte (Hermann).	3099	— Op. 40 Peer Gynt-Suite I (Sitt).	3069	— Konzert Gm. (Schreck).
392	Marsche.	2176a	— Auswahl aus Op. 54 und 62 Lyrische Stücke.	189a	Beethoven, Op. 61 Konzert D (Wilhelmj).
1394	Mozart, 7 Ouverturen (Hermann).	2176b/c	— Brautzug, Karneval (Sauret).	1494	Bruce, Op. 26 Konzert Gm.
1335	— 3 Quartette (Hermann).	2861	— Lieder (Sauret), 2 Bände.	3073	David, Op. 35 Konzert No. 5 Dm. (Hermann).
729b	— 3 Quintette (Hermann).	1332	— Romanze aus dem Streichquartett (Sitt).	2830	Ernst, Op. 23 Konzert Fism. (Hilf).
2267	Opern-Album (Hermann), 2 Bände.	1793e	Haydn, 6 Quartette (Hermann).	1091a/d	Kreutzer, 4 Konzerte (Hermann).
1412	40 Opernmelodien (Hermann).	1735b	Mendelssohn, 5 Ouverturen.	2967a/f	Leclair, 6 Konzerte (Hewegh).
2371	Schubert, 12 ausgewählte Lieder (Sitt).	2167	— 2 Symphonien (Sitt).	2642	Lipinski, Op. 21 Concert militaire D (Hermann).
2471	— Berühmte Märsche (Hermann).	2529	Mozzkowski, Op. 12 Spanische Tänze (Scharwenka).	1731	Mendelssohn, Op. 64 Konzert Em. (Becker).
2371	— Op. 33 Deutsche Tänze (Sitt).	2905	— Op. 45 No. 2 Gitarre (Sarasate).	2962	Molique, Op. 21 Konzert No. 5 Am. (Sitt).
2370a	Schumann, 15 ausgewählte Lieder (Sitt).	1110a/b	— Op. 55, 4 polnische Volkstänze (Sitt).	2193a/c	Mozart, 3 Konzerte (Hermann).
2370b	— 12 ausgewählte Stücke (Sitt).	2275	Mozart, 4 Symphonien (Hermann).	1991	Paganini, Op. 6 Konzert No. 1 Es. (Becker).
2372	— Op. 113 Märchenbilder (Hermann).	2276	Salon-Album, 2 Bände.	1095a/f	Rode, 6 Konzerte (Hermann).
2724	Violin-Album. 30 populäre Stücke (Hermann).	2369a/d	Schubert, Symphonie C (Sitt).	2030	Rüfer, Op. 33 Konzert Dm. (Horn).
729a	60 Volksmelodien (Hermann).	2275	— Symphonie Hm. [Unvollendet] (Sitt).	2976	Sinding, Op. 60 Konzert No. 2 D.
384	Weber, 5 Ouverturen.	1935	Schumann, 4 Symphonien (Sitt).	1098a/c	Spohr, 3 Konzerte (David).
2800	Weihnachts-Album (Hermann).	2043	Strauß-Album. Beliebteste Tänze von Johann,	1098d	— Op. 47 Konzert No. 8 (Gesangsszene) Am.
		1449	Josef und Eduard Strauß. 8 Bände.	1098e/g	— 3 Konzerte.
		2015	Strauß (Vater), 12 beliebteste Tänze.	2823a	Viotti, Konzert No. 20 D (Hermann).
			Suppé, 6 Märsche.	2823b	— Konzert No. 24 Hm. (Hermann).
			— 6 Ouverturen.	1100a/c	— Konzert No. 22, 23, 28 (Hermann).
			Weber, Perpetuum mobile, Rondo (David).	1100d	— Konzert No. 29 Em. (Hermann).

## Beethoven

### Sonaten für Klavier und Violine.

Neue Ausgabe

von

Joseph Joachim.

No. 3031.