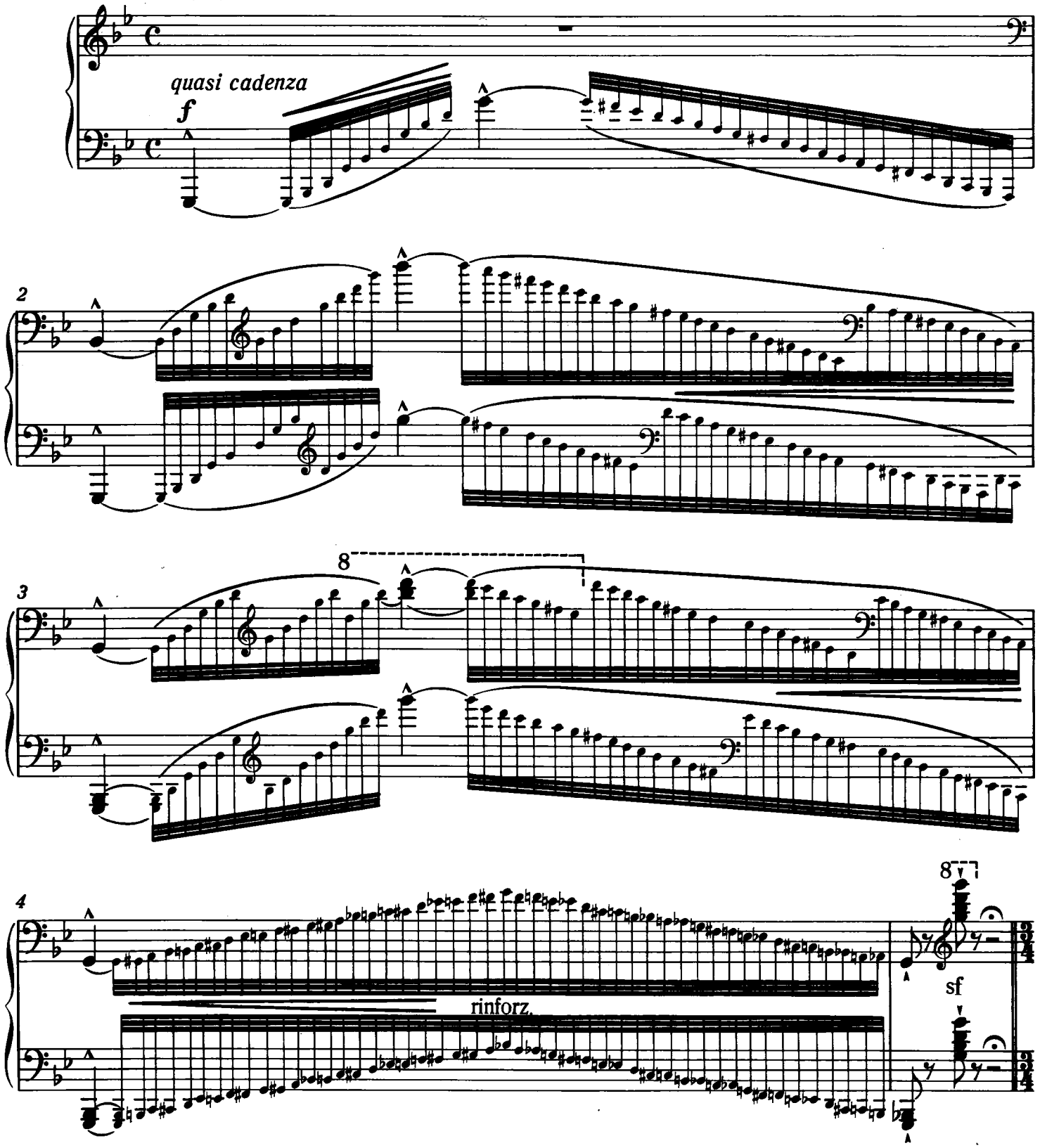
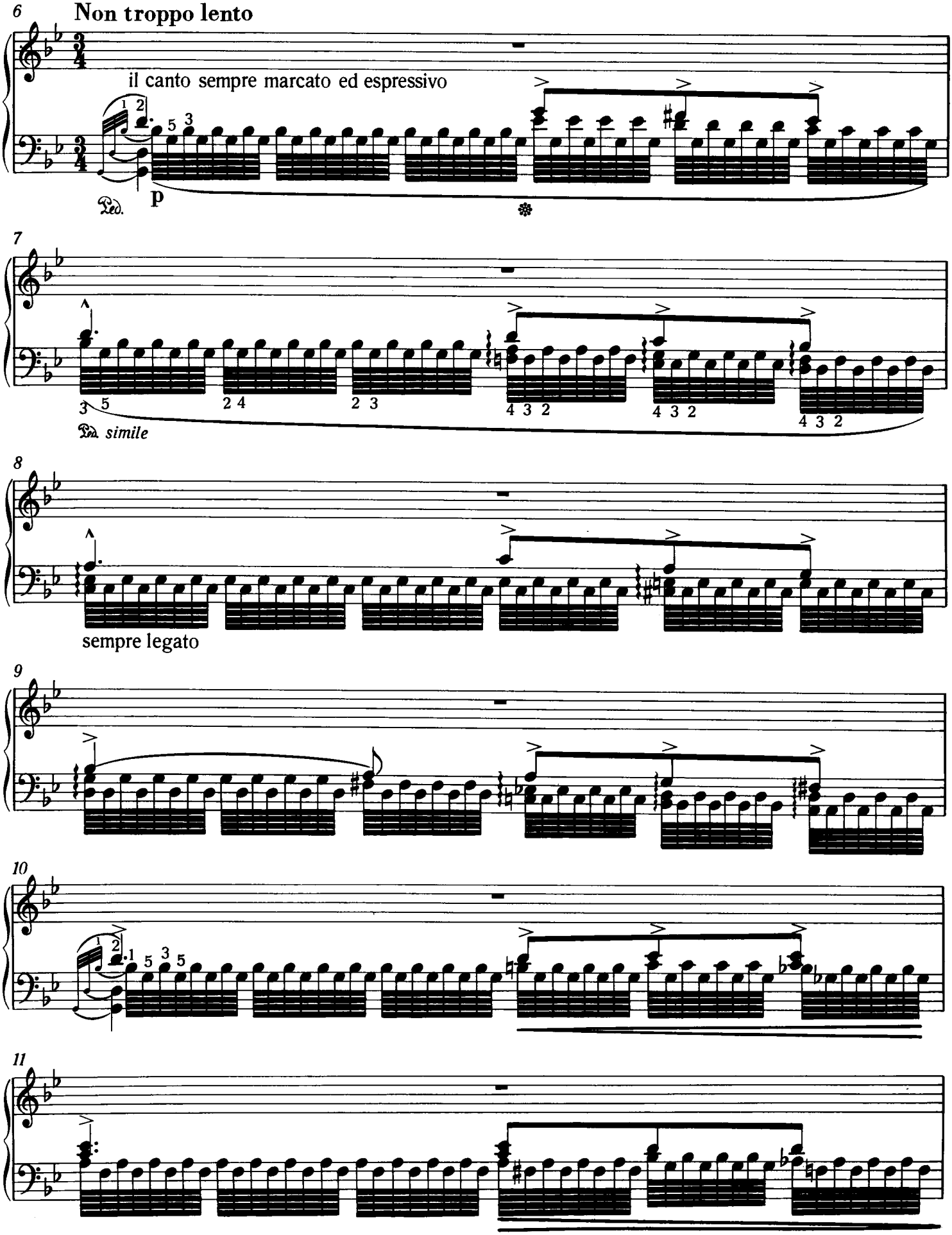
GRANDES ETUDES DE PAGANINI

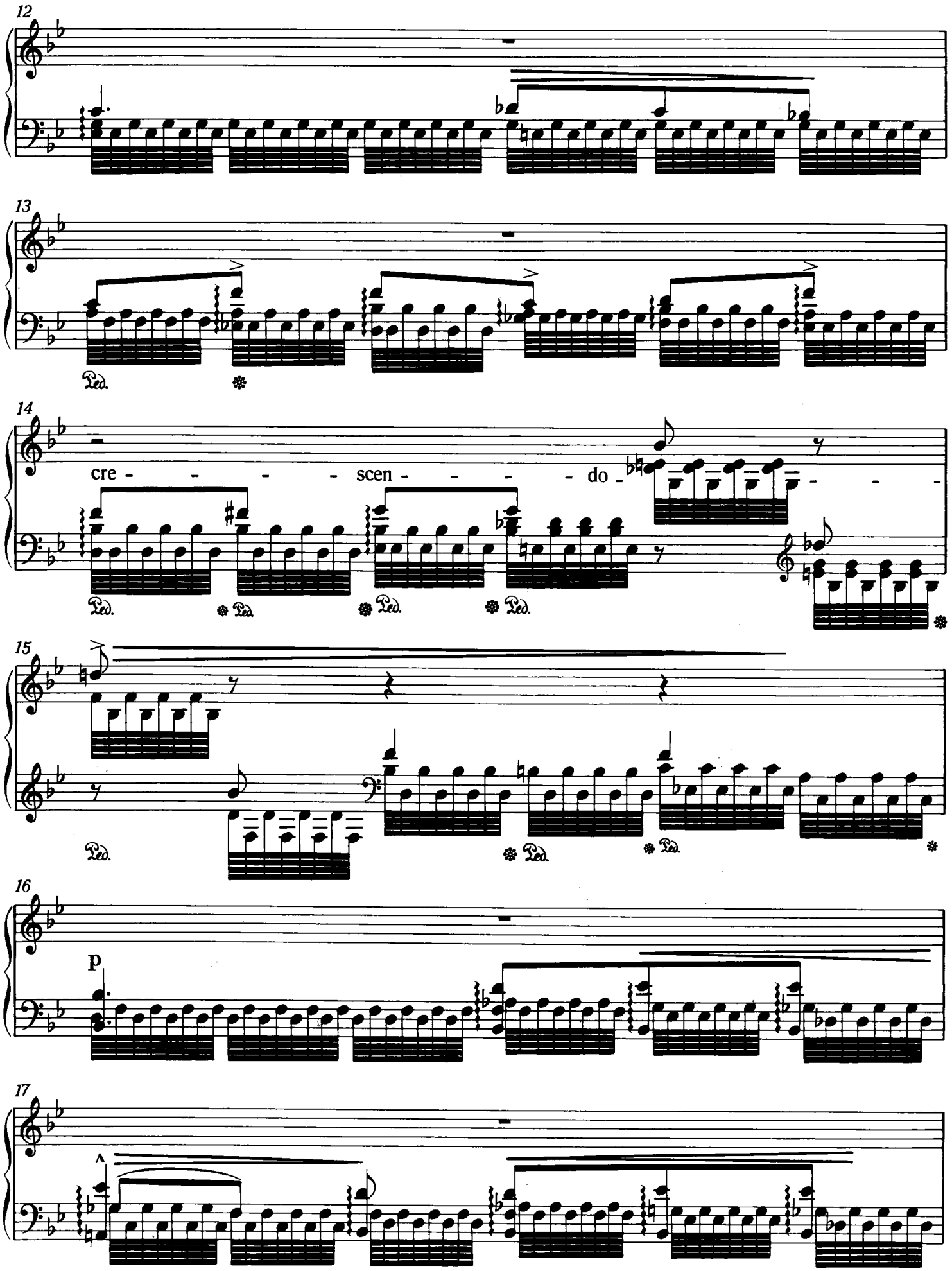
1.

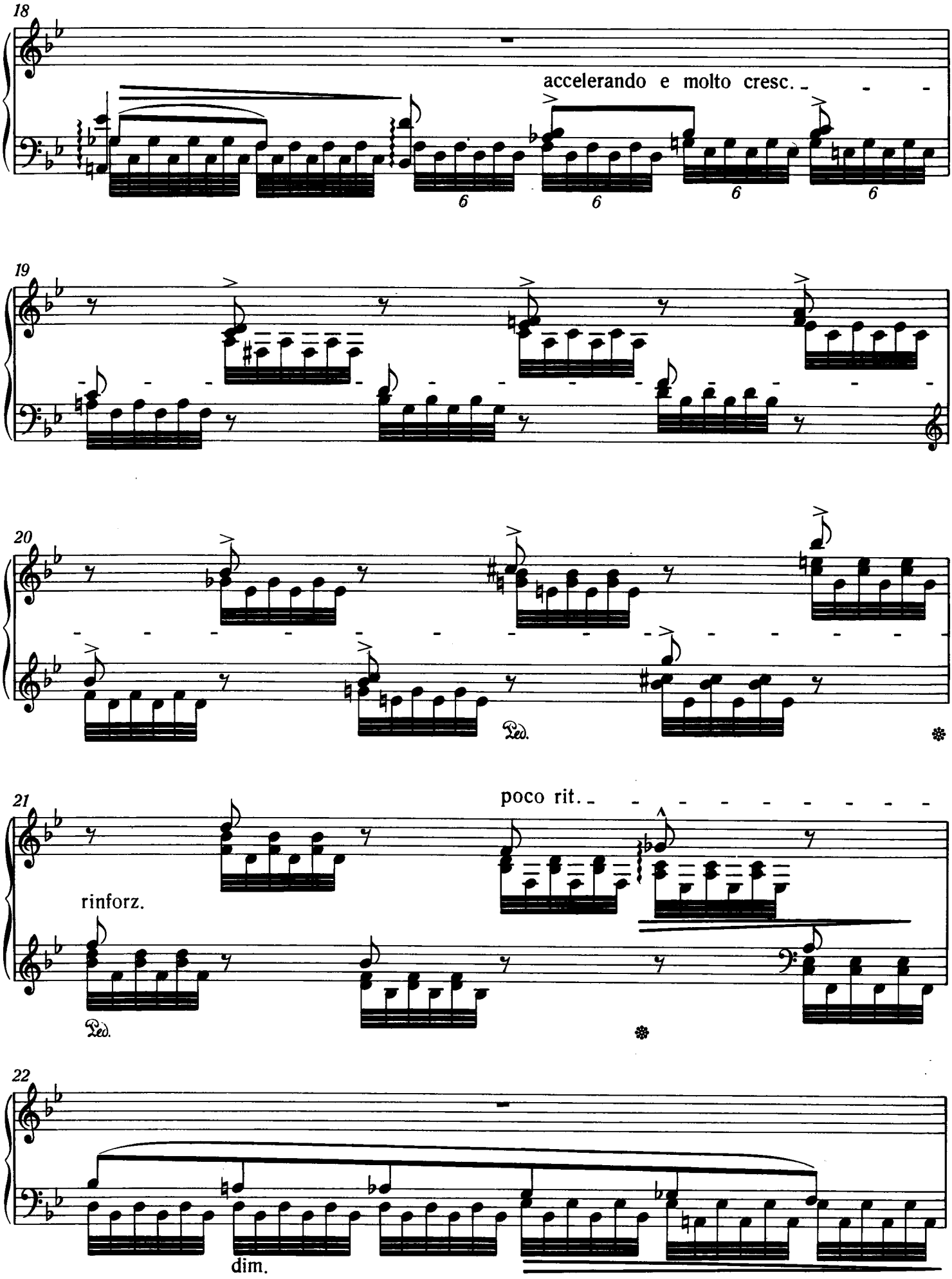
PRELUDIO

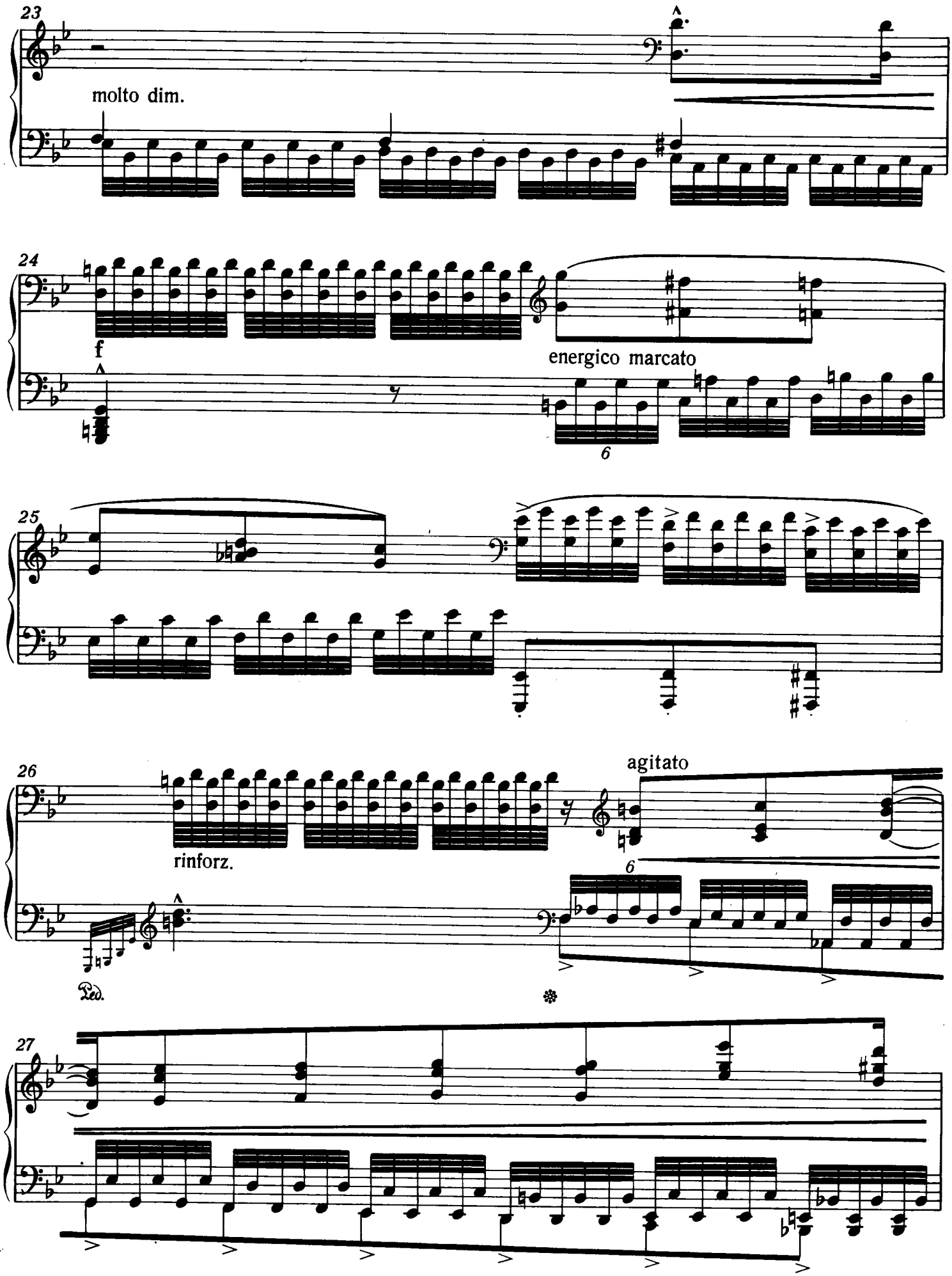
Andante

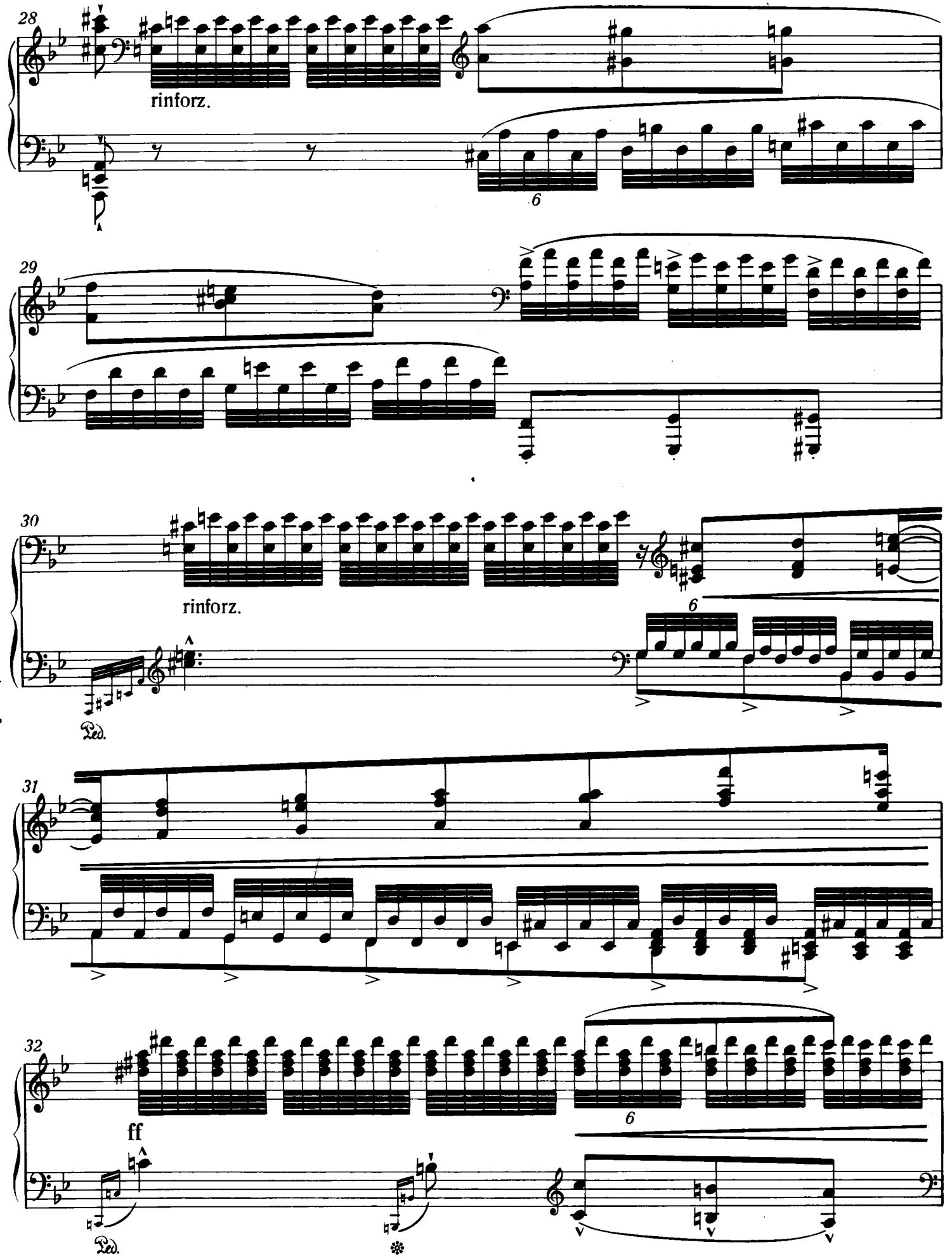


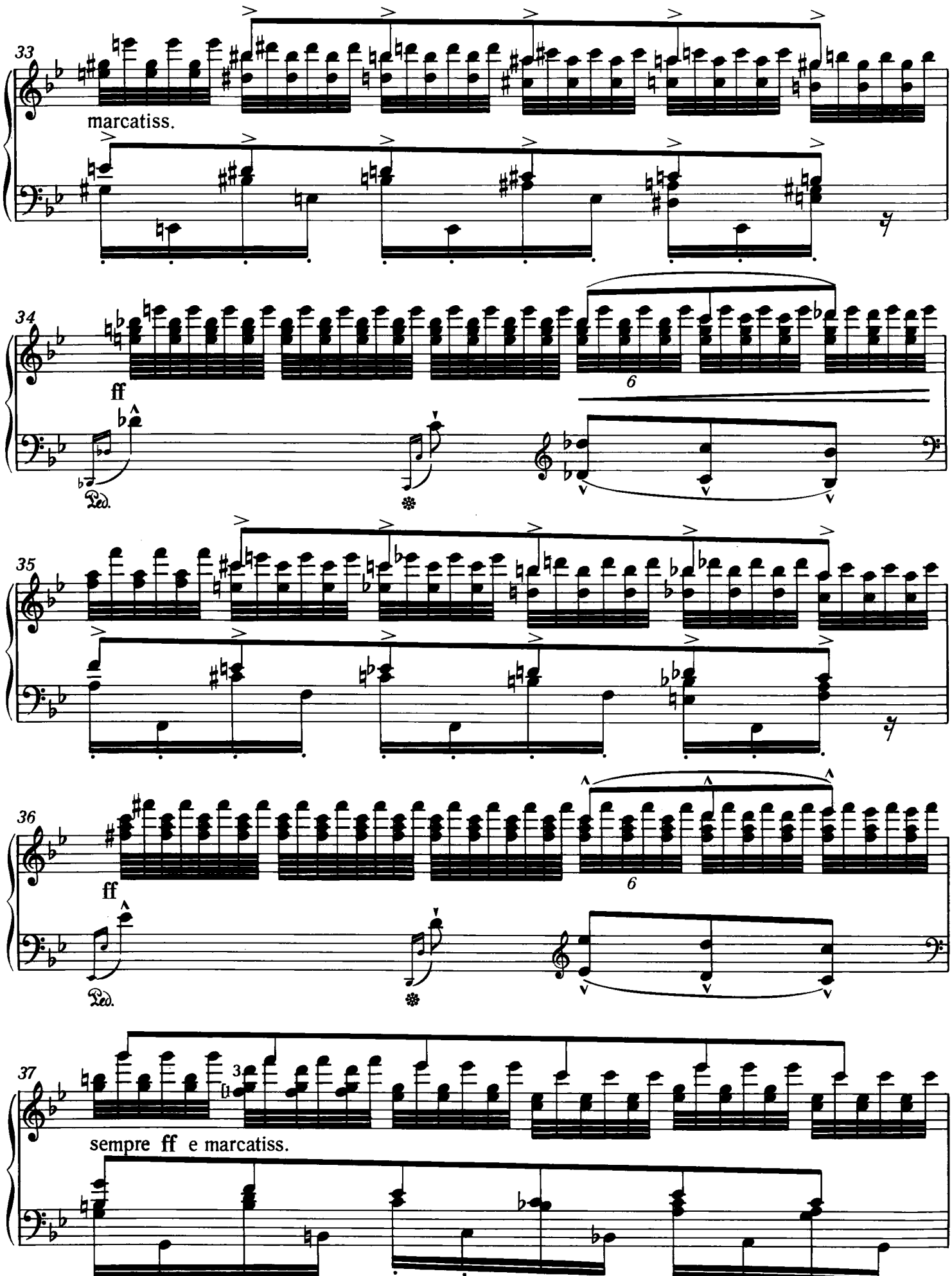

6
Non troppo lento
il canto sempre marcato ed espressivo
Ped.
p
7
Ped. simile
8
sempre legato
9
10
11

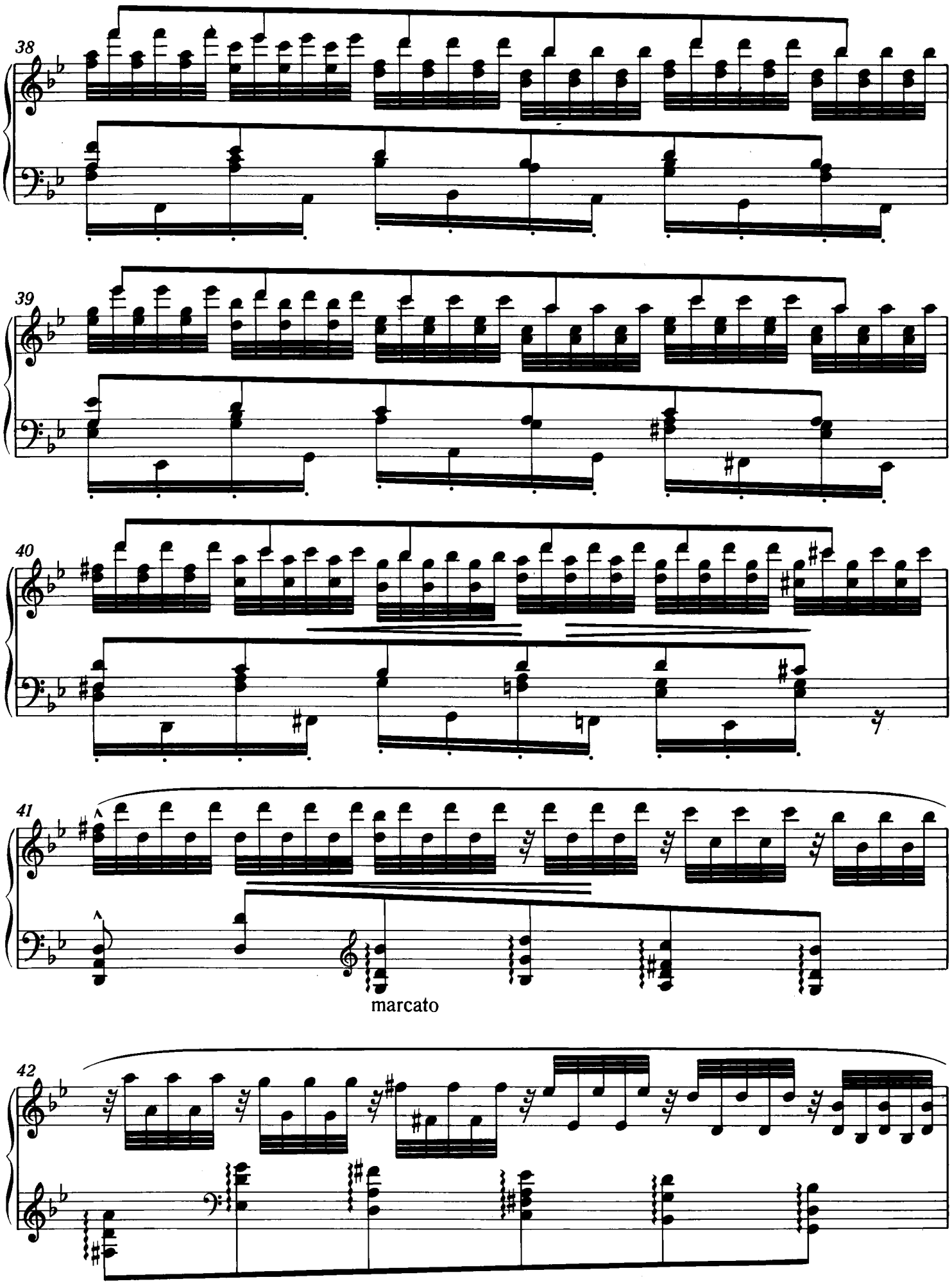

12
13
Ped.
14
cre - - - - scen - - - - do - - -
Ped.
Ped.
Ped.
Ped.
15
Ped.
Ped.
Ped.
16
p
17

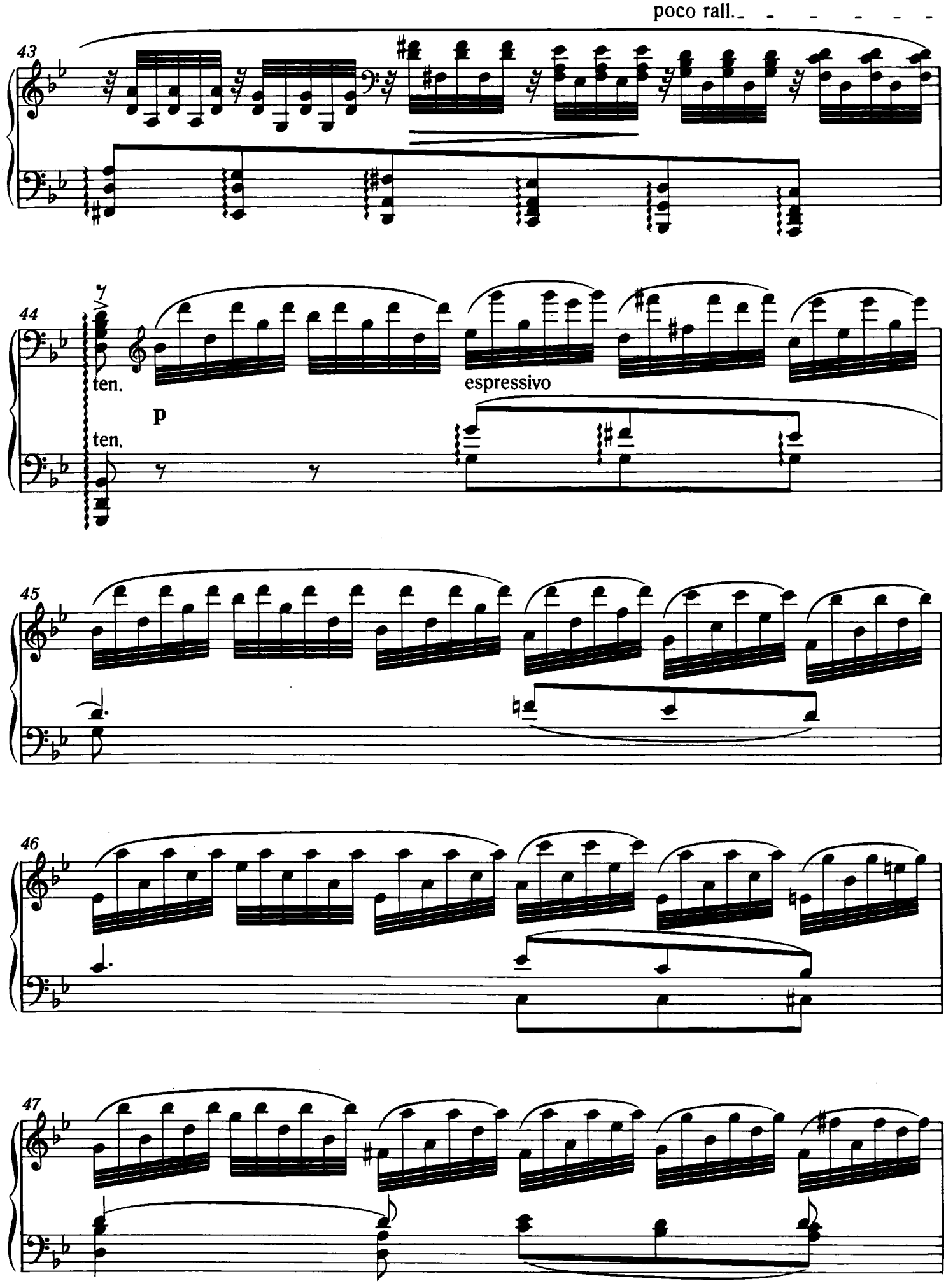

18
accelerando e molto cresc.
6
6
6
6
19
20
Ped.
21
poco rit.
rinforz.
Ped.
22
dim.

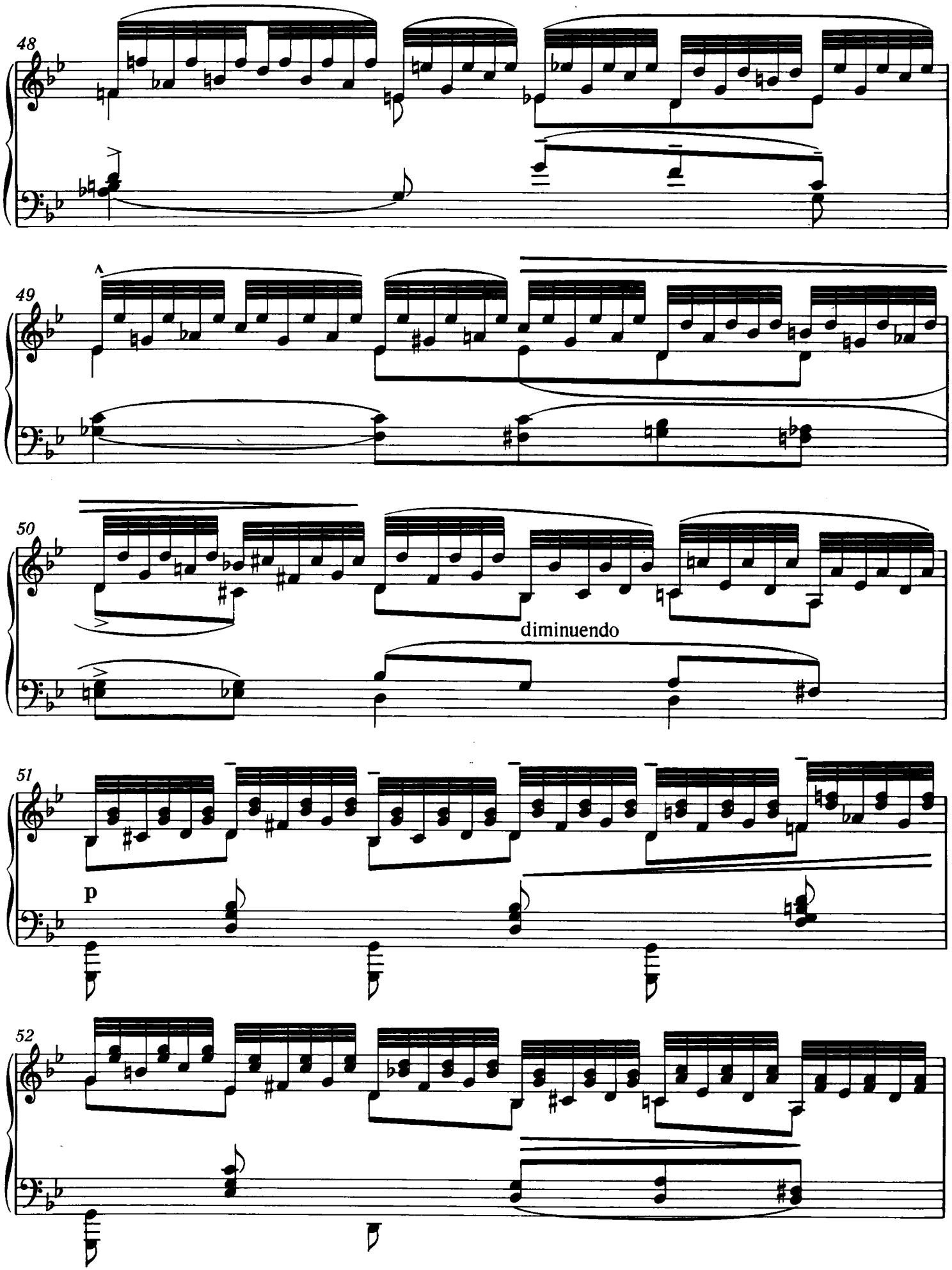

23
molto dim.
24
f
energico marcato
6
25
26
rinforz.
agitato
6
Ped.
27

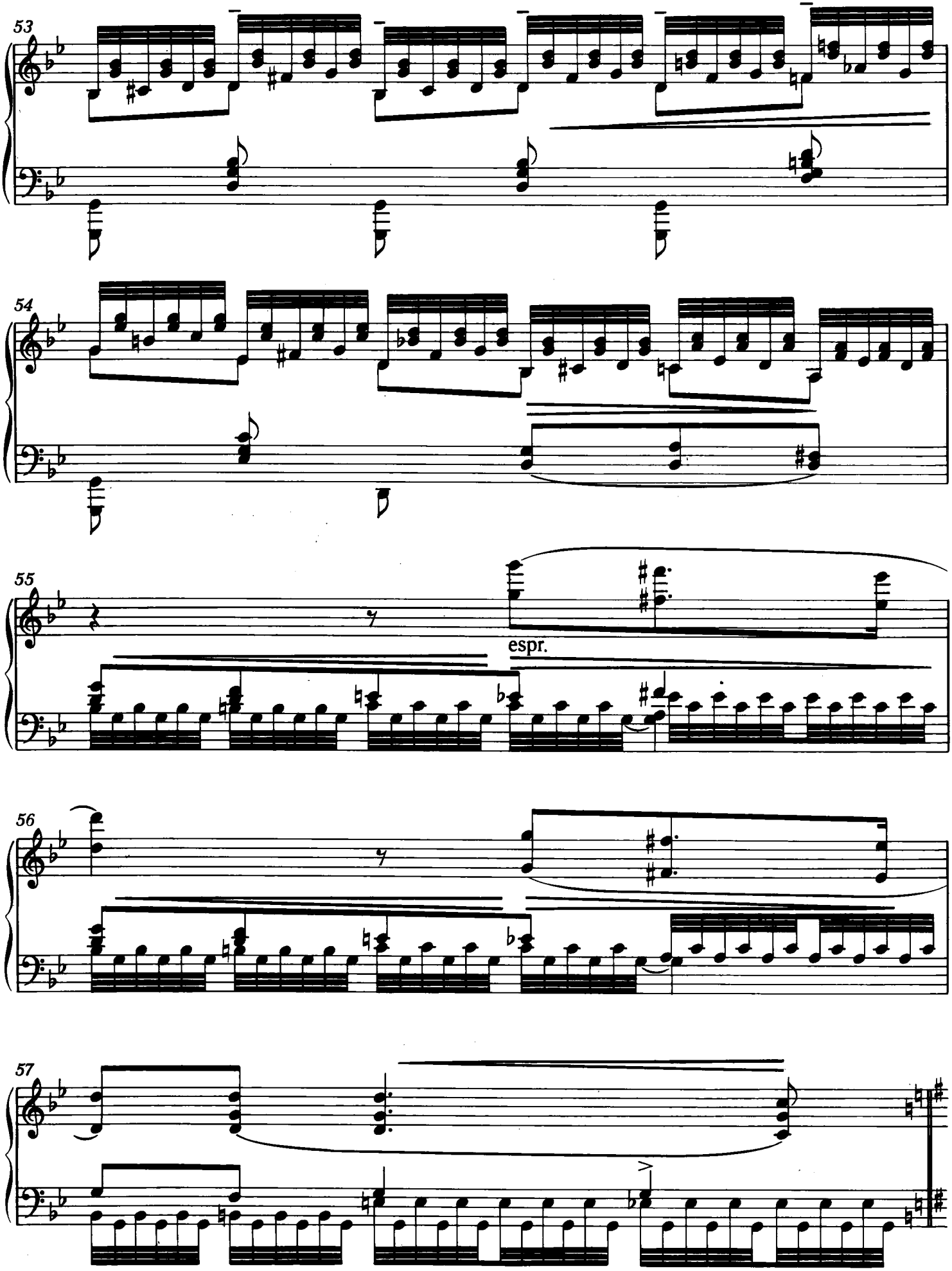

28
rinforz.
6
29
30
rinforz.
6
Ped.
31
32
ff
6
Ped.

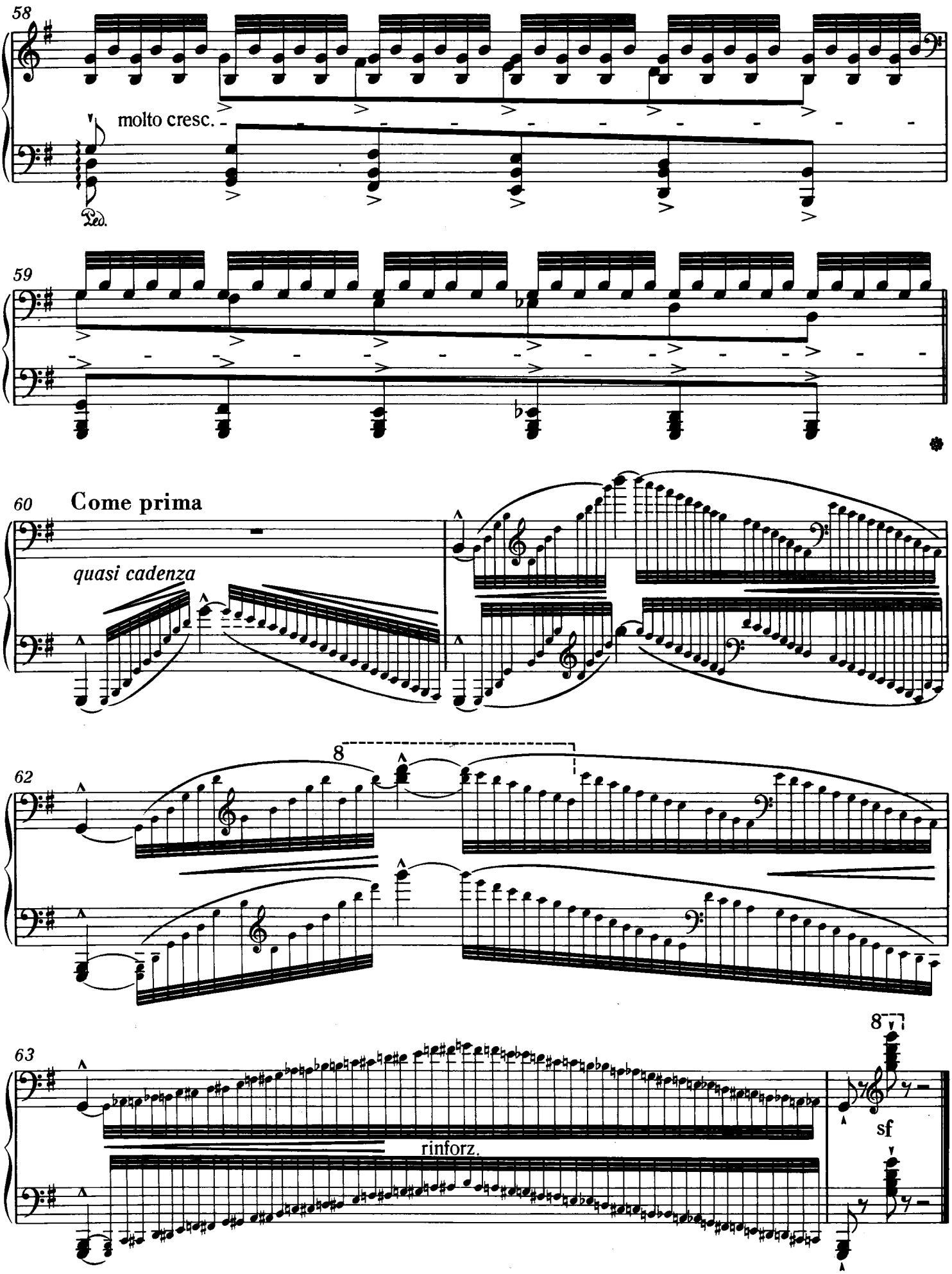

33
marcatiss.
34
ff
6
Ped.
35
36
ff
6
Ped.
37
3
sempre ff e marcatiss.


38
39
40
41
marcato
42

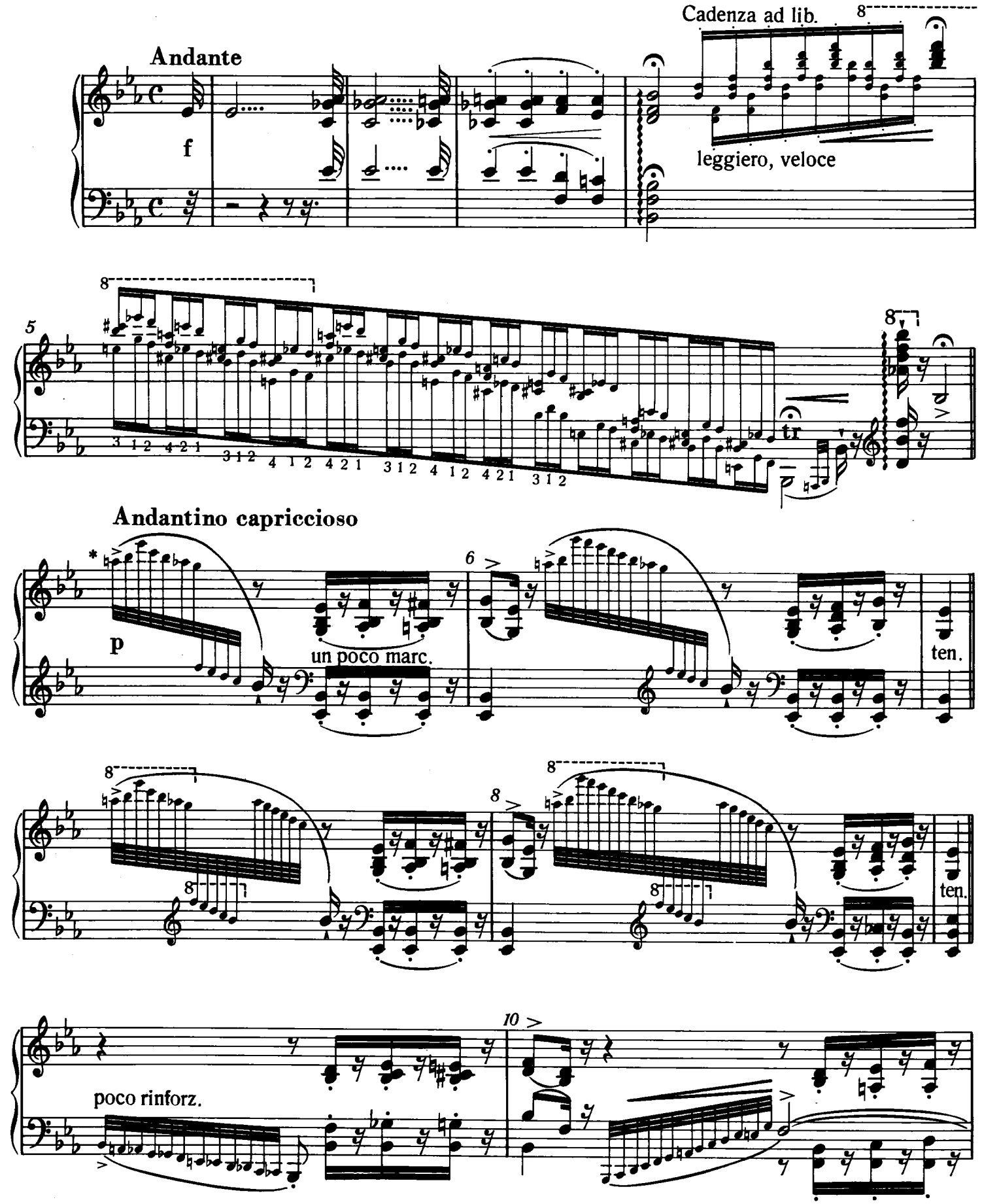

poco rall.
43
44
ten.
ten.
p
espressivo
45
46
47


48
49
50
diminuendo
51
p
52


53
54
55
espr.
56
57

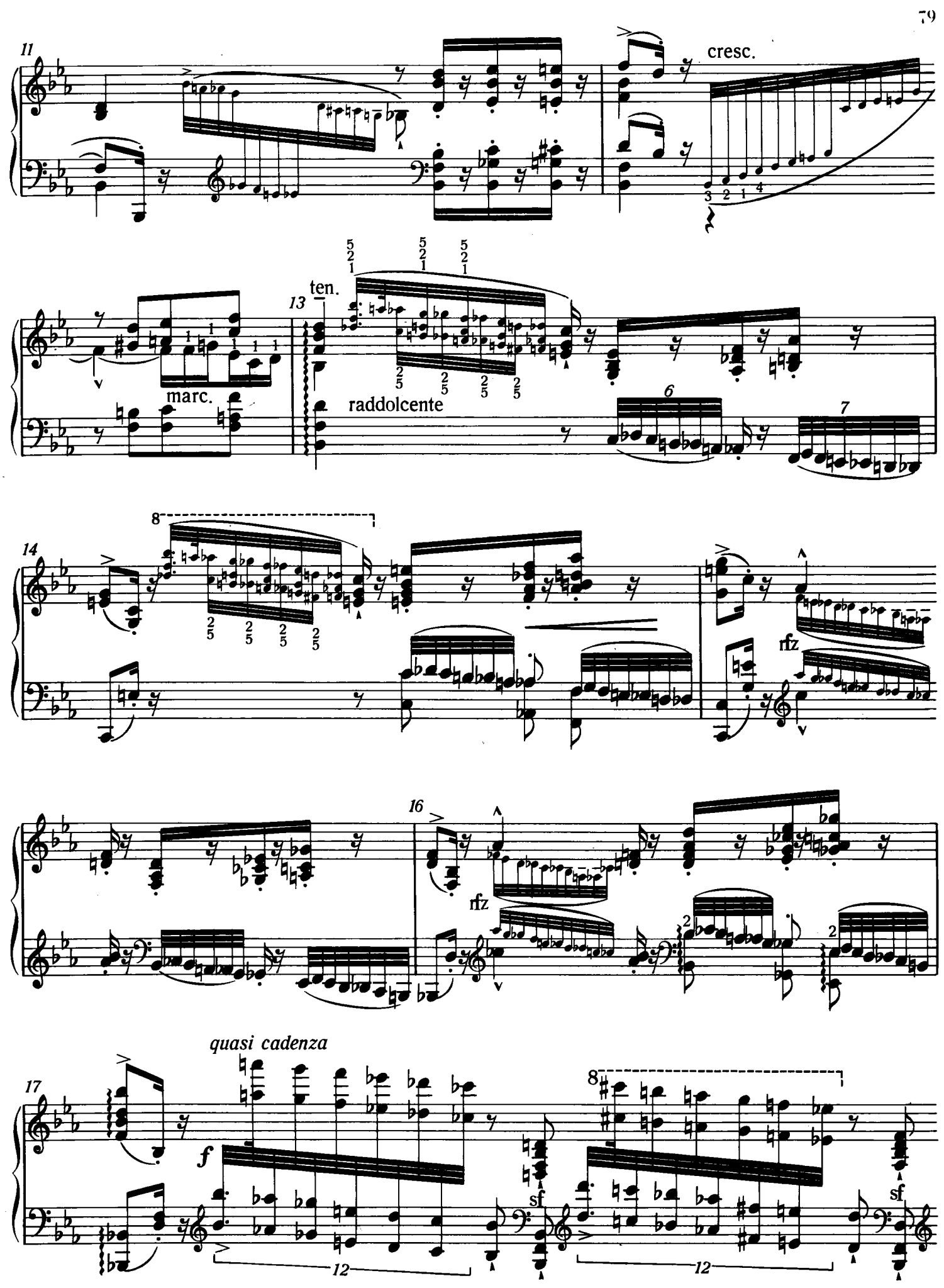

58
molto cresc.
Ped.
59
60
Come prima
quasi cadenza
62
8
63
rinforz.
8
sf

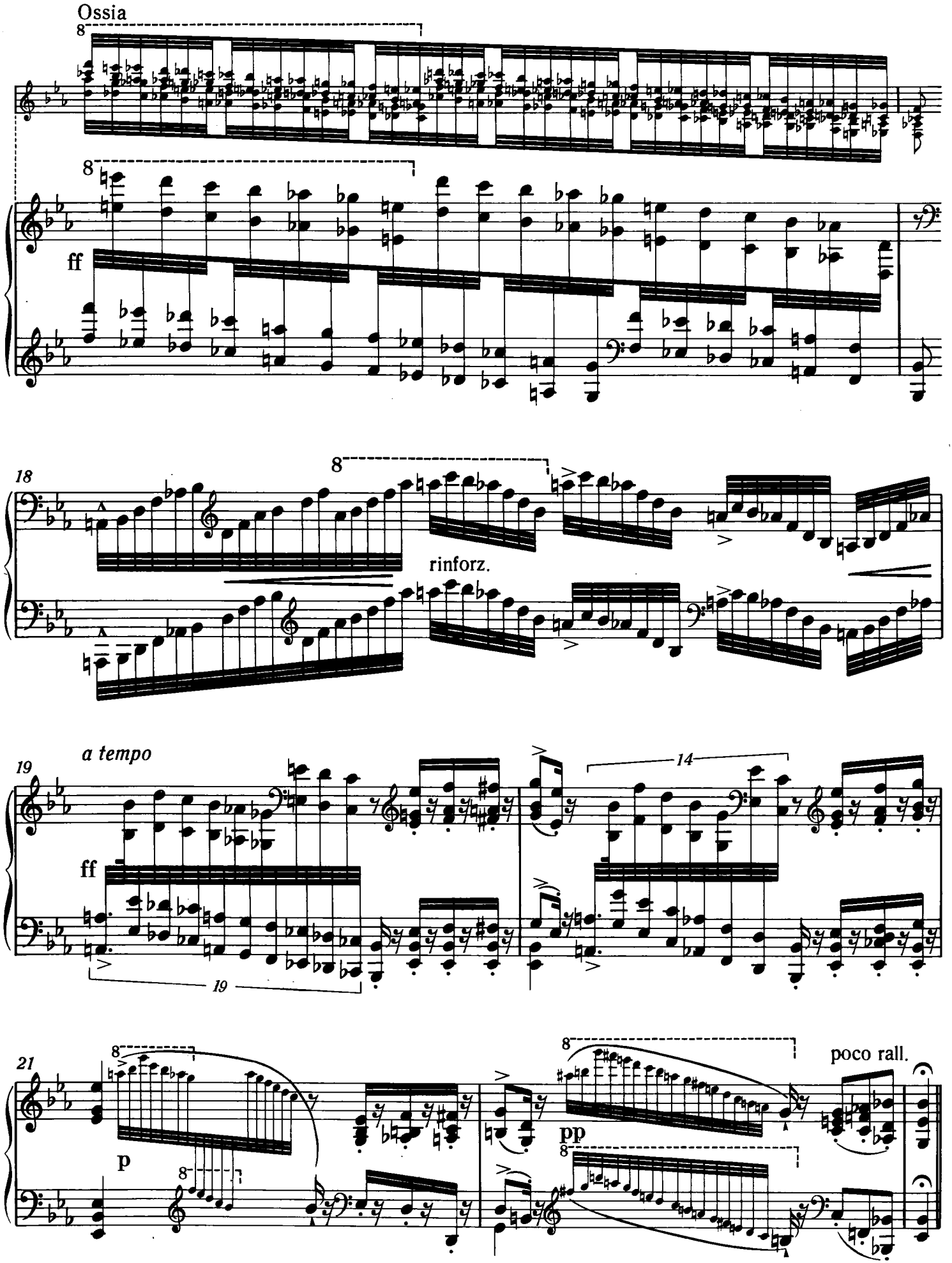
2.

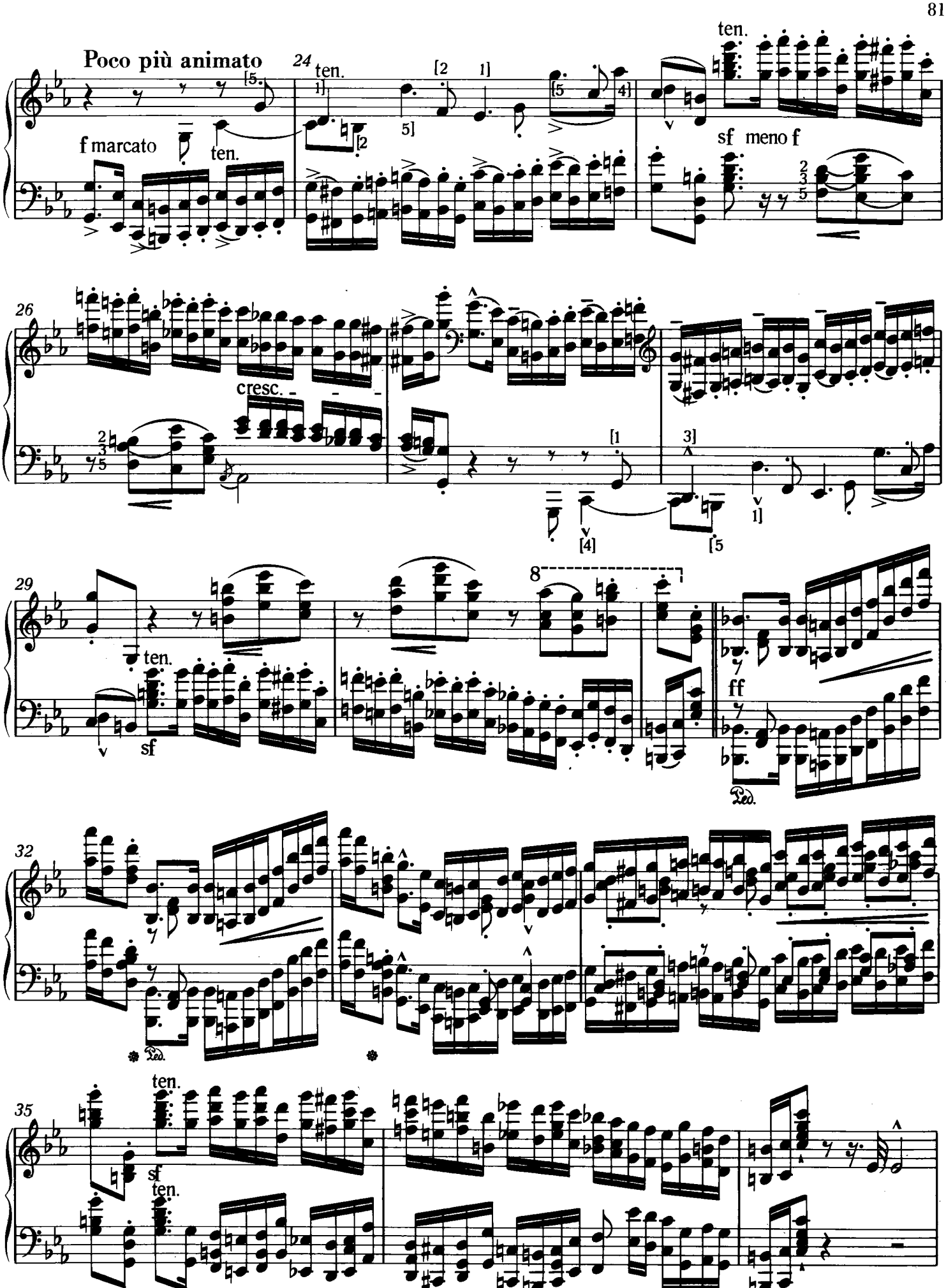


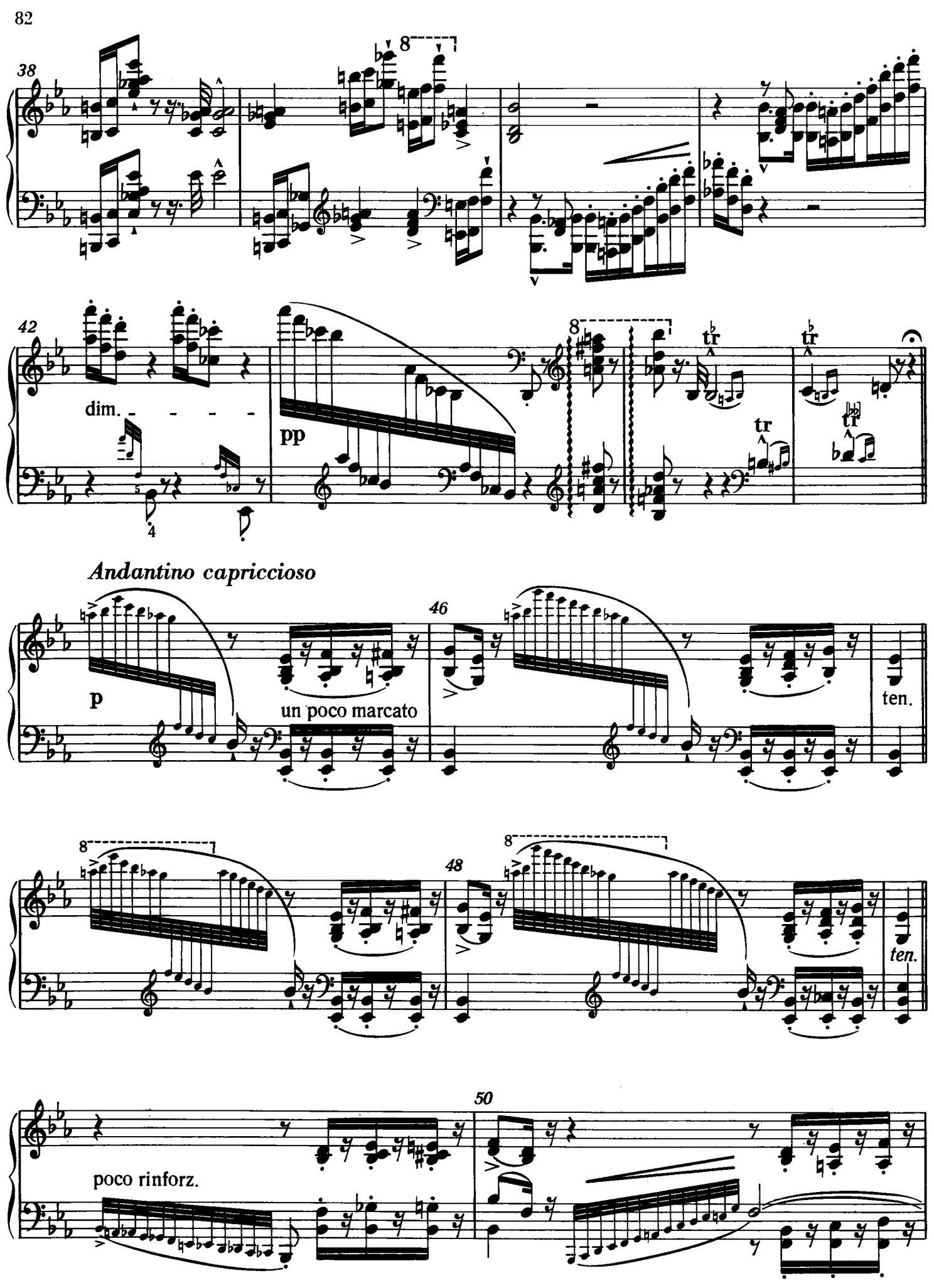
* Die mit kleinen Noten notierte Passage macht sowohl hier als auch in den ähnlichen Takten das zweite Viertel des 4/4-Taktes aus.

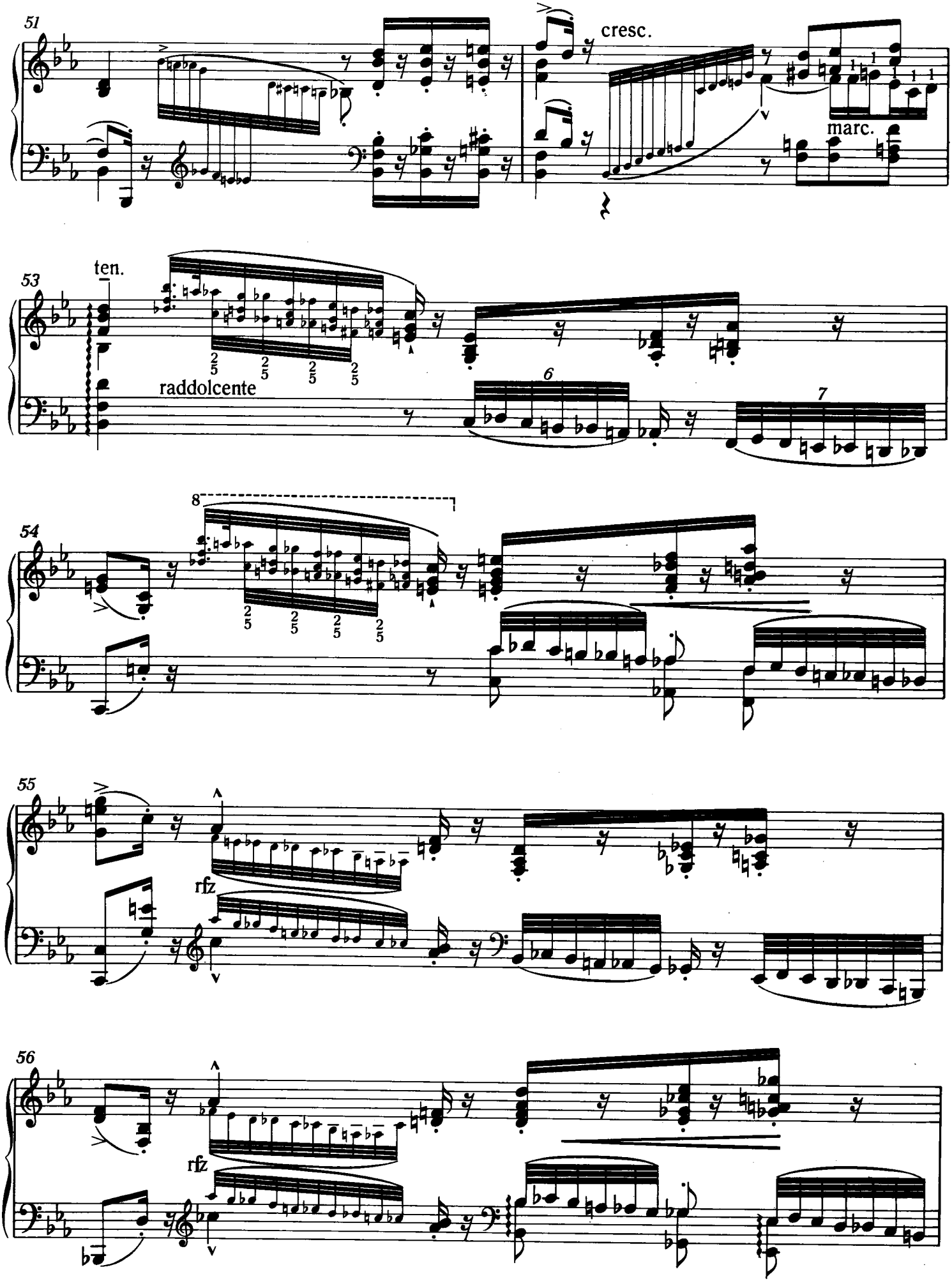
* The passage notated with smaller notes here and in all similar places has the value of the second crotchet of the 4/4 time.

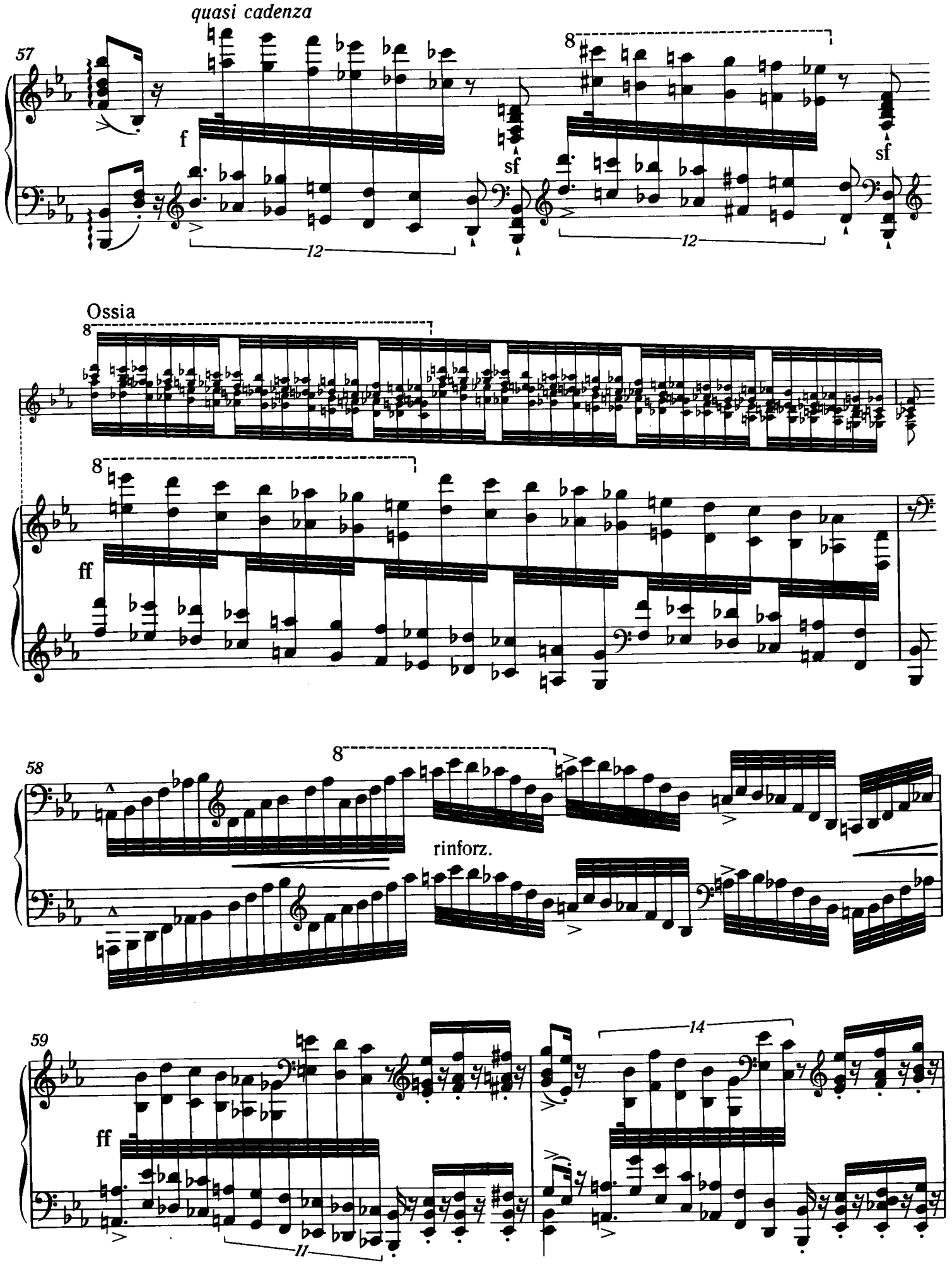

11
cresc.
13
ten.
marc.
raddolcente
6
7
14
8
rfz
16
rfz
quasi cadenza
17
f
8
sf
sf
12
12

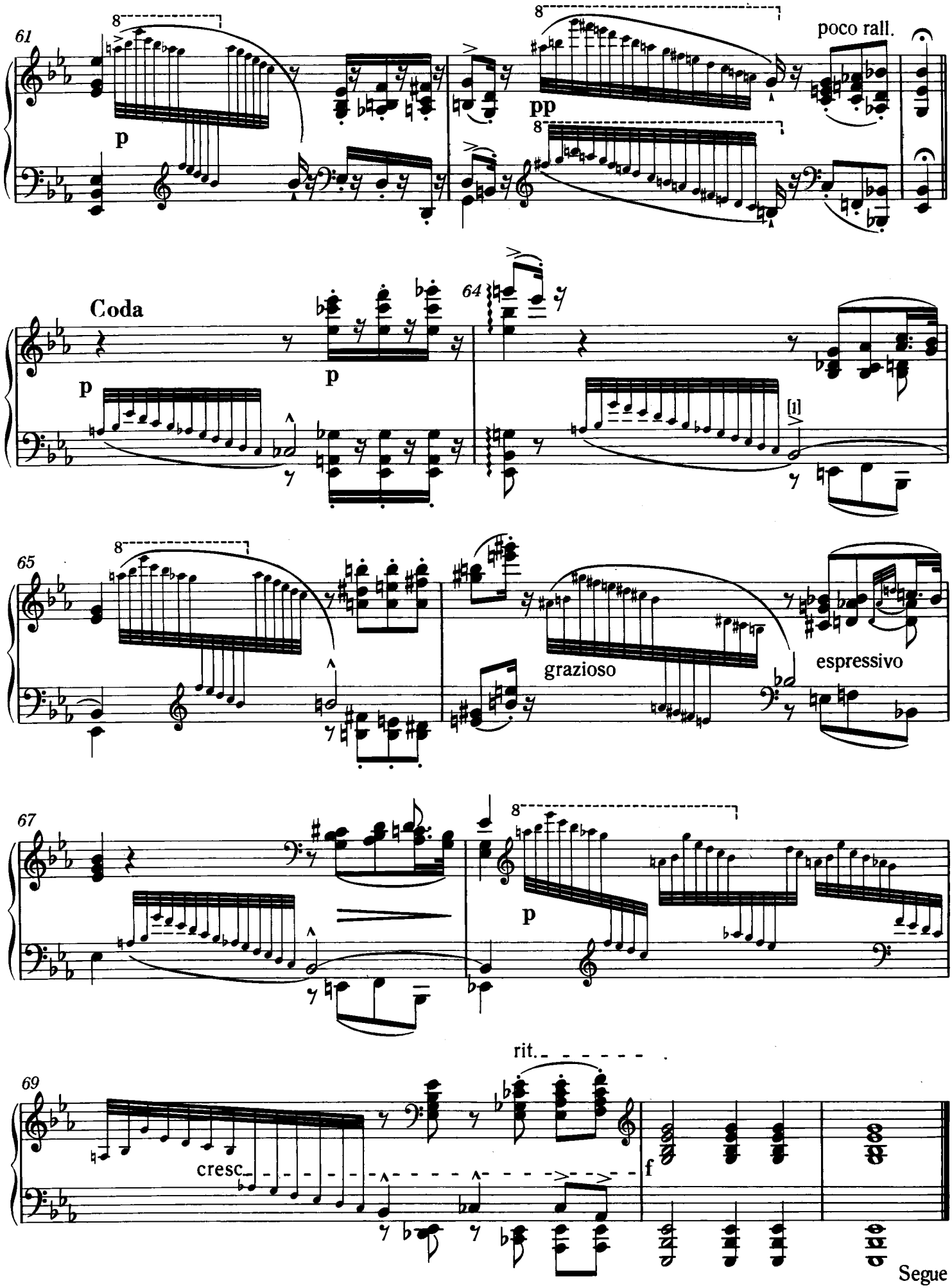

Ossia
8
8
ff
18
8
rinforz.
a tempo
19
ff
14
19
21
8
p
8
8
pp
8
poco rall.


Poco più animato
24
ten.
f marcato
ten.
ten.
sf meno f
26
cresc.
29
ten.
sf
8
ff
Ped.
32
Ped.
35
ten.
sf
ten.

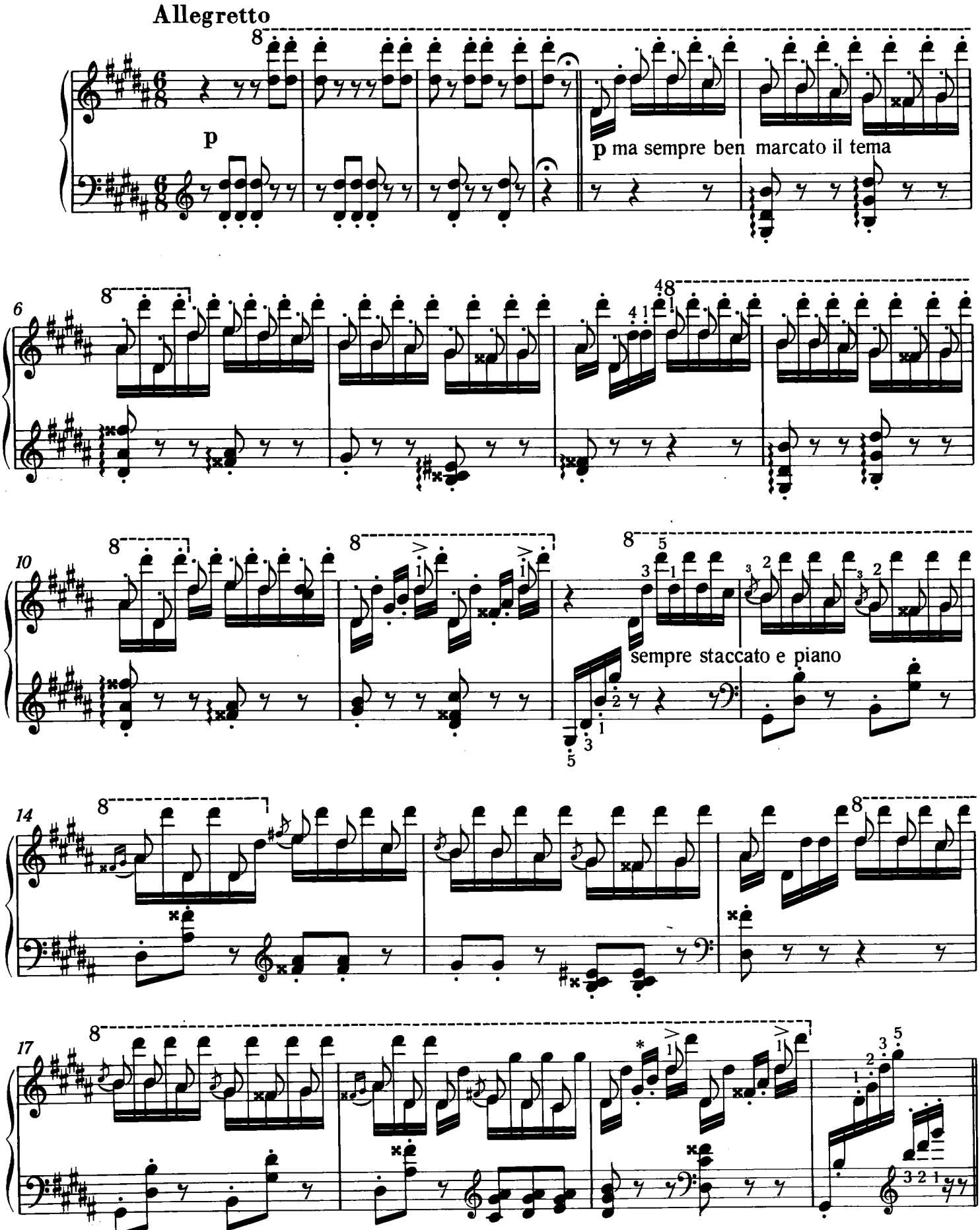

38
8
42
dim.
pp
8
tr
tr
tr
tr
Andantino capriccioso
46
p
un poco marcato
ten.
8
48
8
ten.
50
poco rinforz.


51
cresc.
marc.
53
ten.
raddolcente
6
7
8
54
55
rfz
56
rfz


quasi cadenza
57
f
sf
sf
12
12
Ossia
8
8
ff
58
8
rinforz.
59
ff
11
14

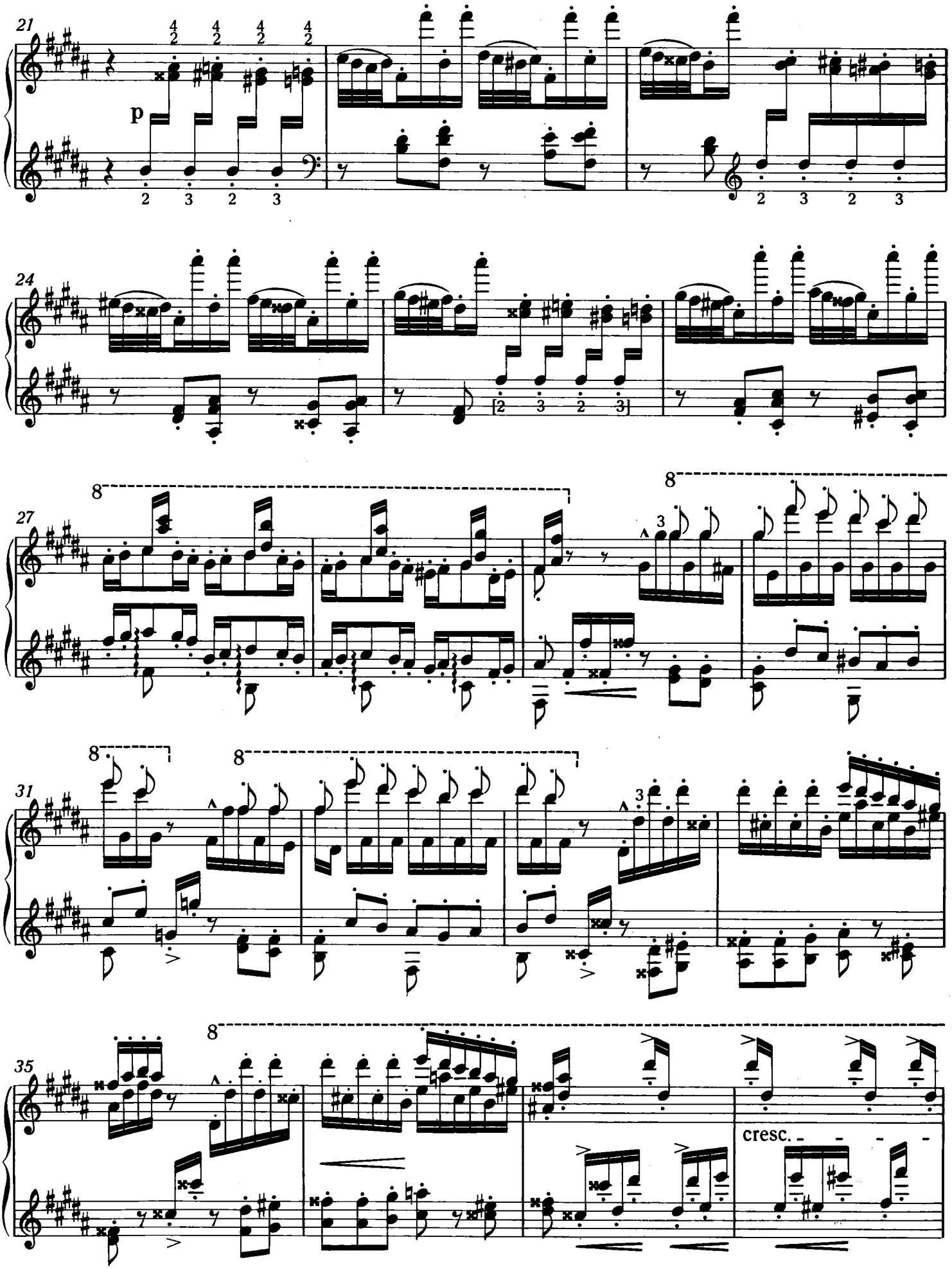

61
8
p
8
pp
poco rall.
Coda
p
64
p
[1]
65
8
grazioso
espressivo
67
8
p
69
rit.
cresc.
f
Segue

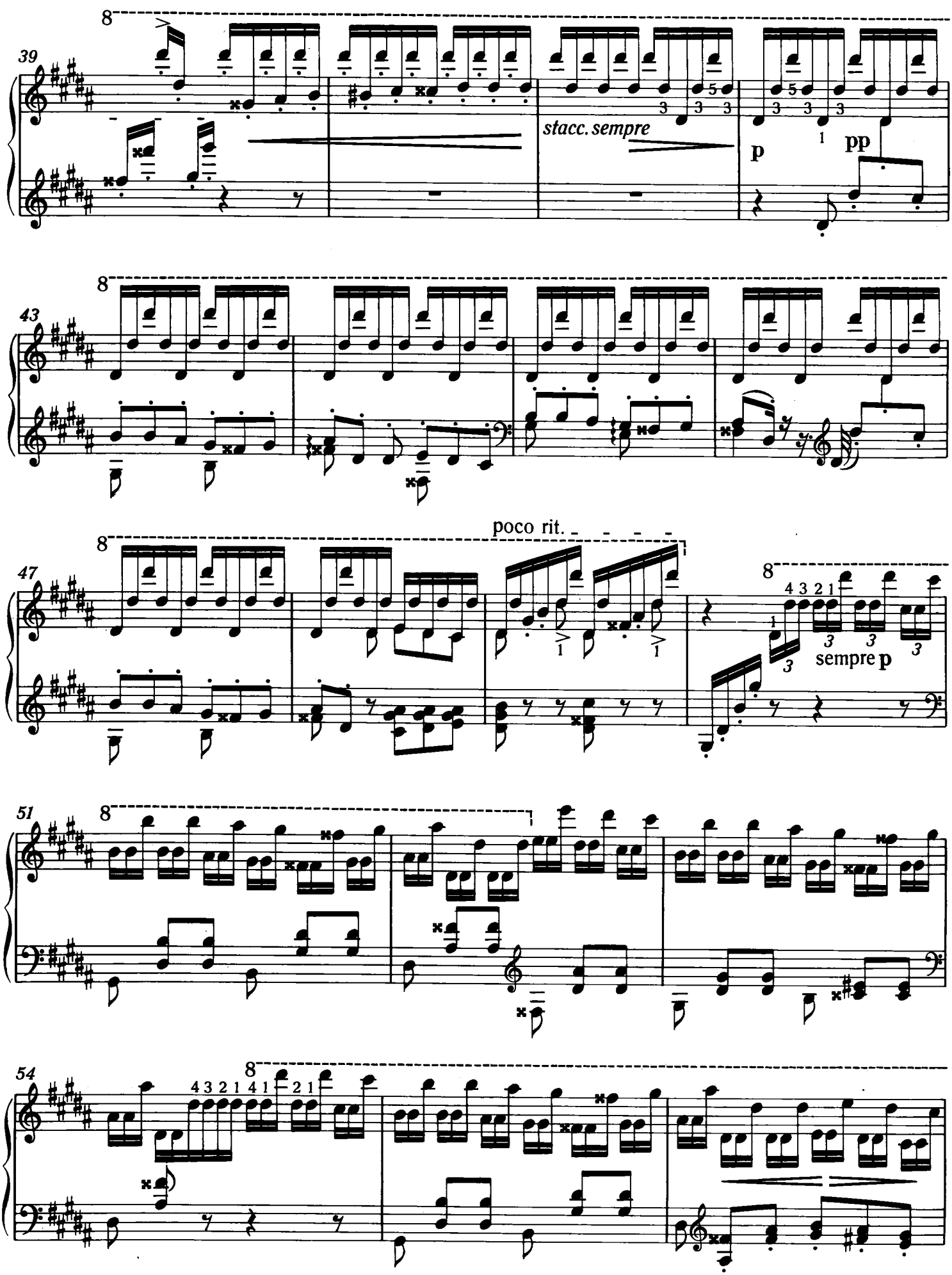
3. LA CAMPANELLA

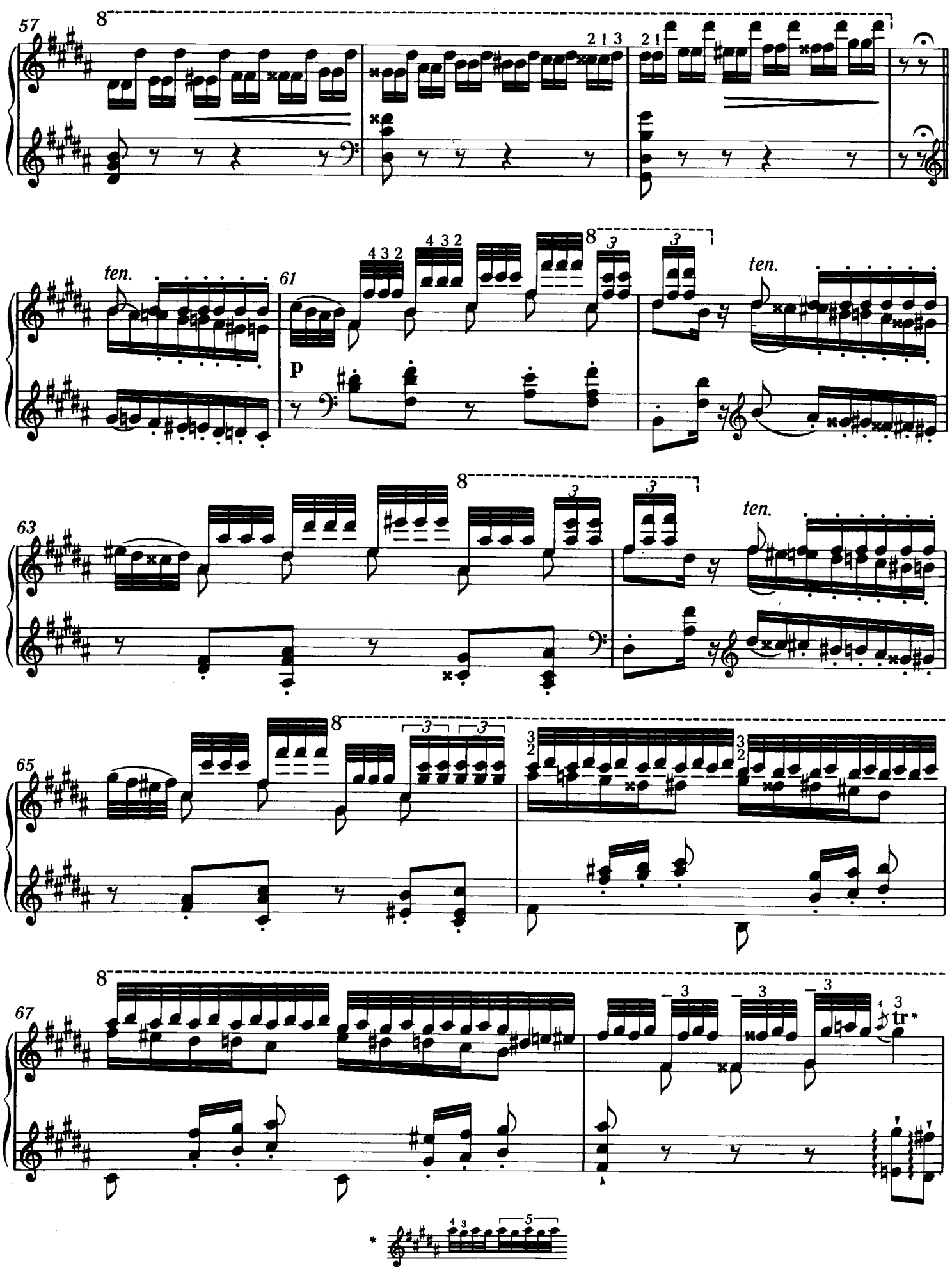


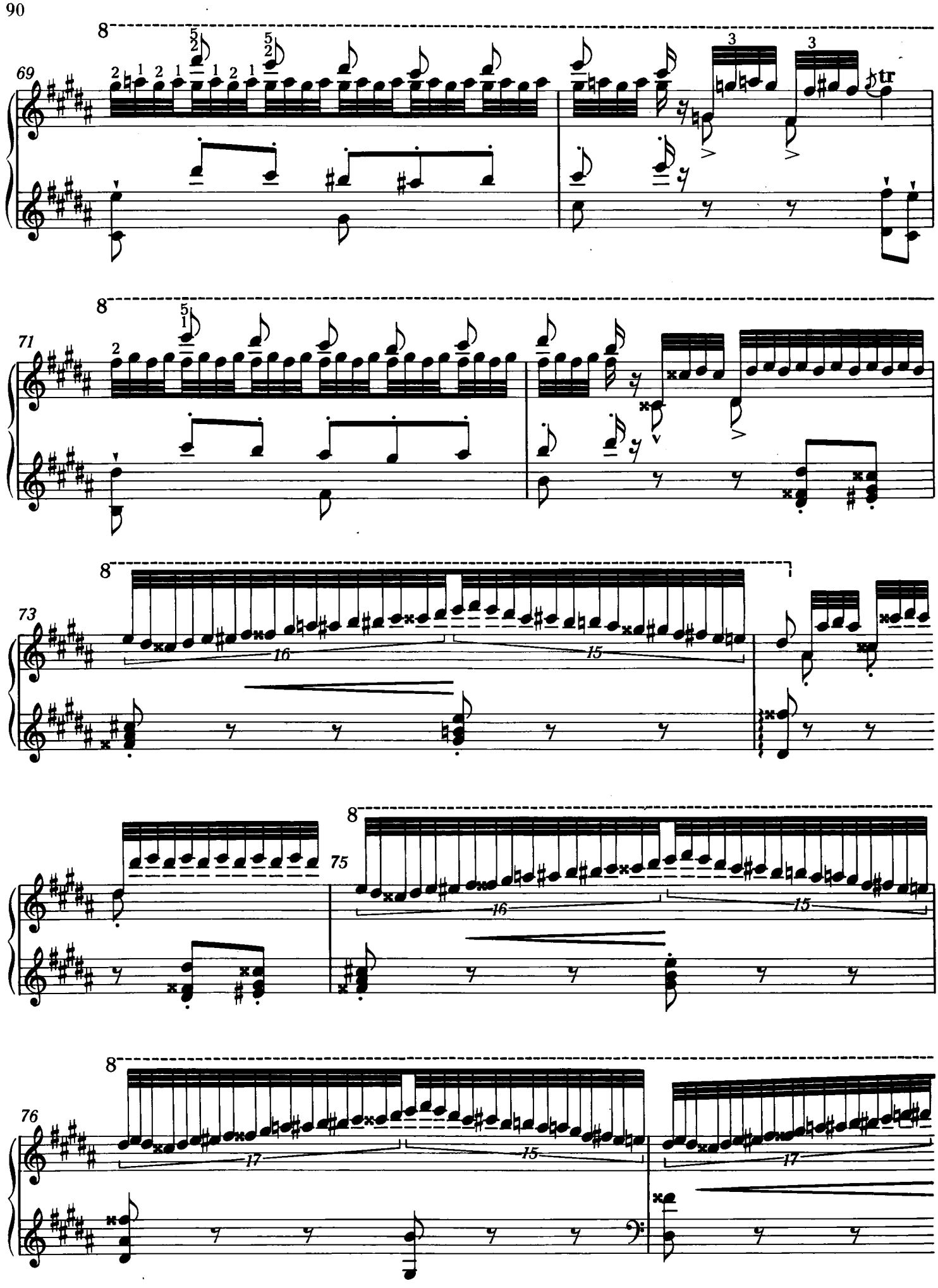
* Die Stakkatopunkte des 3–4. und 9–10. Sechzehntels heben thematische Töne hervor.

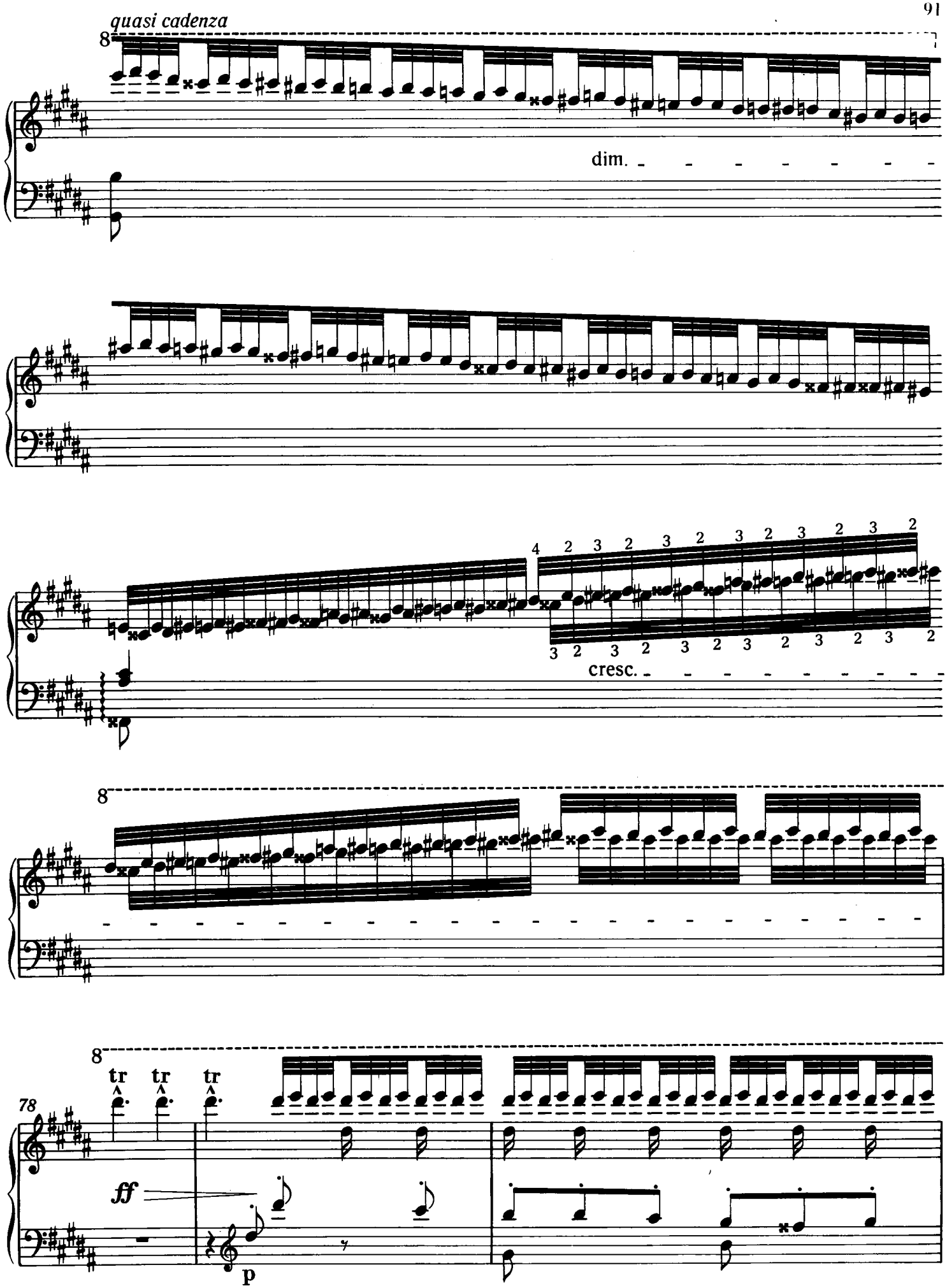
* The staccato dots at semiquavers 3–4 and 9–10 emphasize melodic notes.

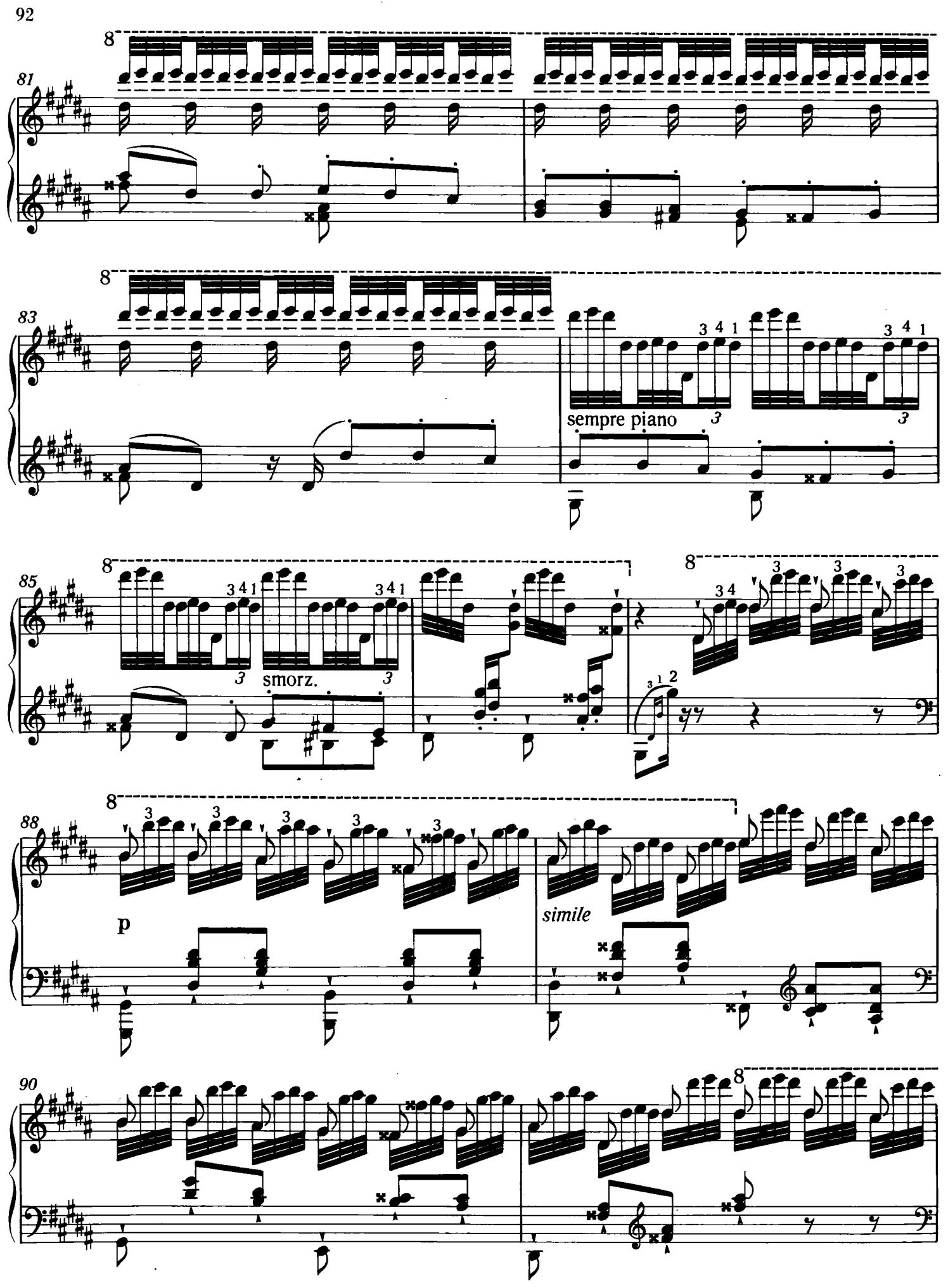

21
p
24
27
8
31
8
35
8
cresc.

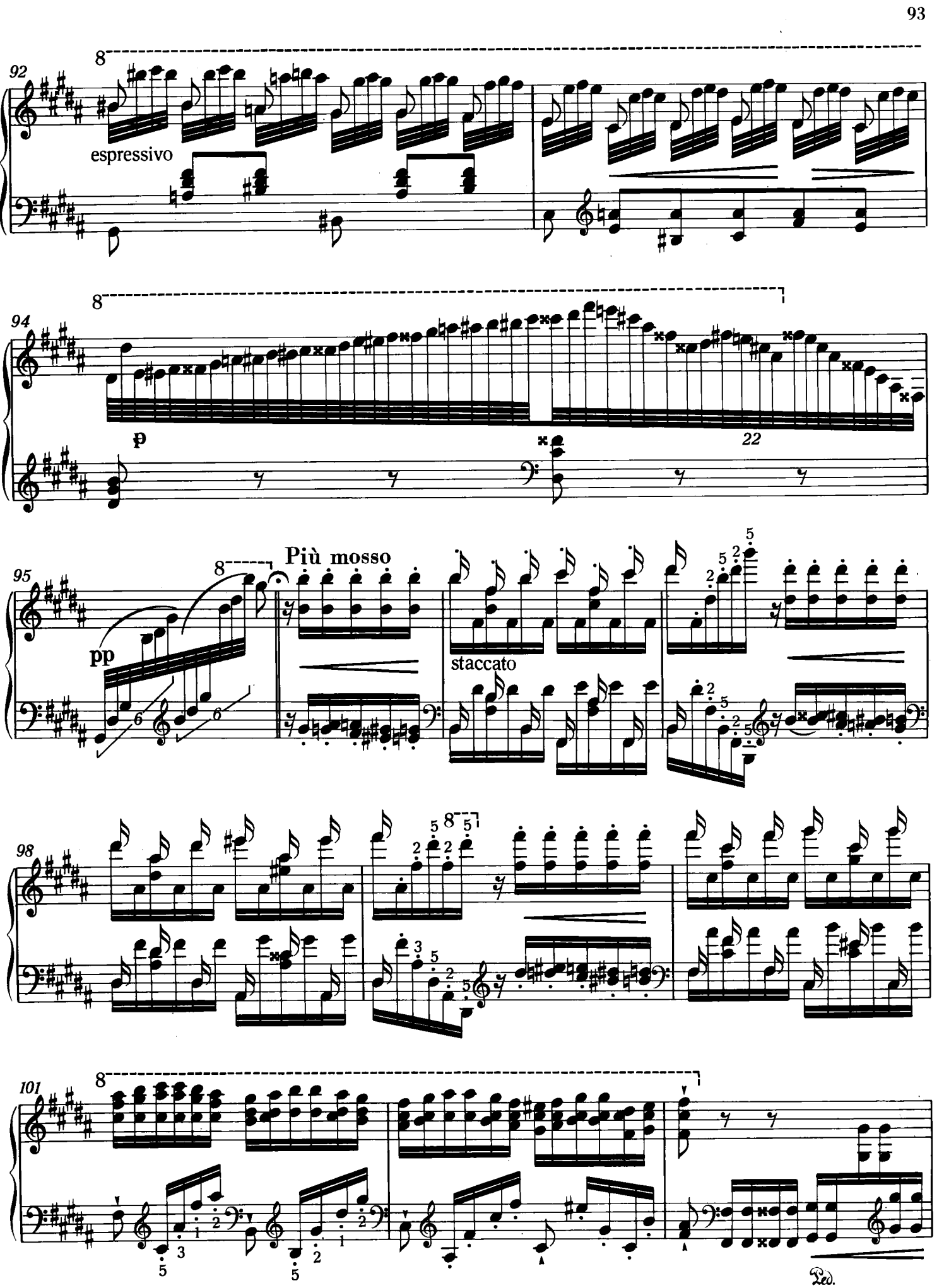

39
stacc. sempre
p
pp
43
47
poco rit.
sempre p
51
54

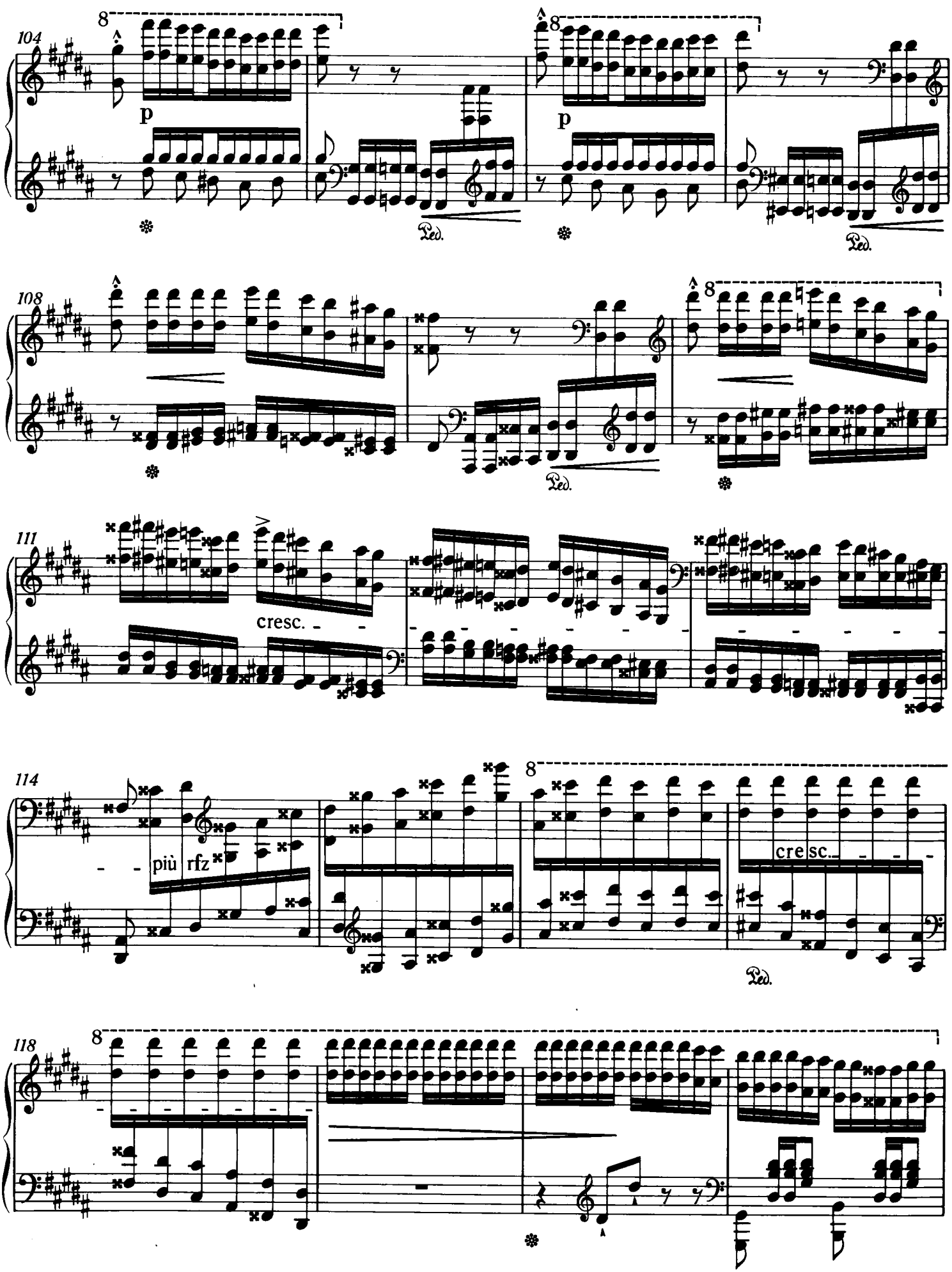

57
8
2 1 3
2 1
ten.
61
4 3 2
4 3 2
8
3
3
ten.
p
63
8
3
3
ten.
65
8
3
3
3
2
3
2
67
8
3
3
3
tr*
*
4 3
5

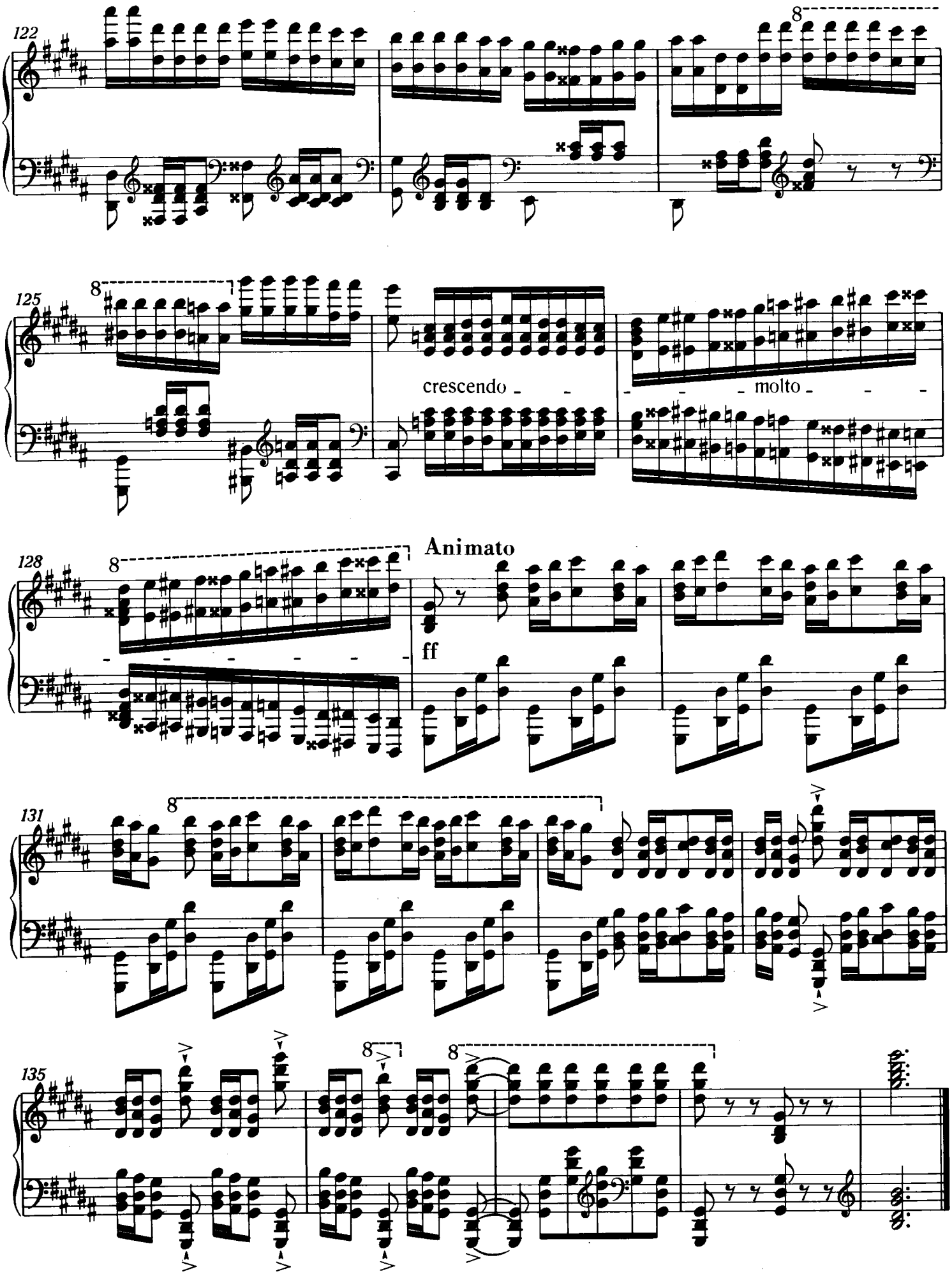

69
71
73
75
76
tr
16
15
17


quasi cadenza
8
dim.
cresc.
8
8
tr tr tr
78
ff
p

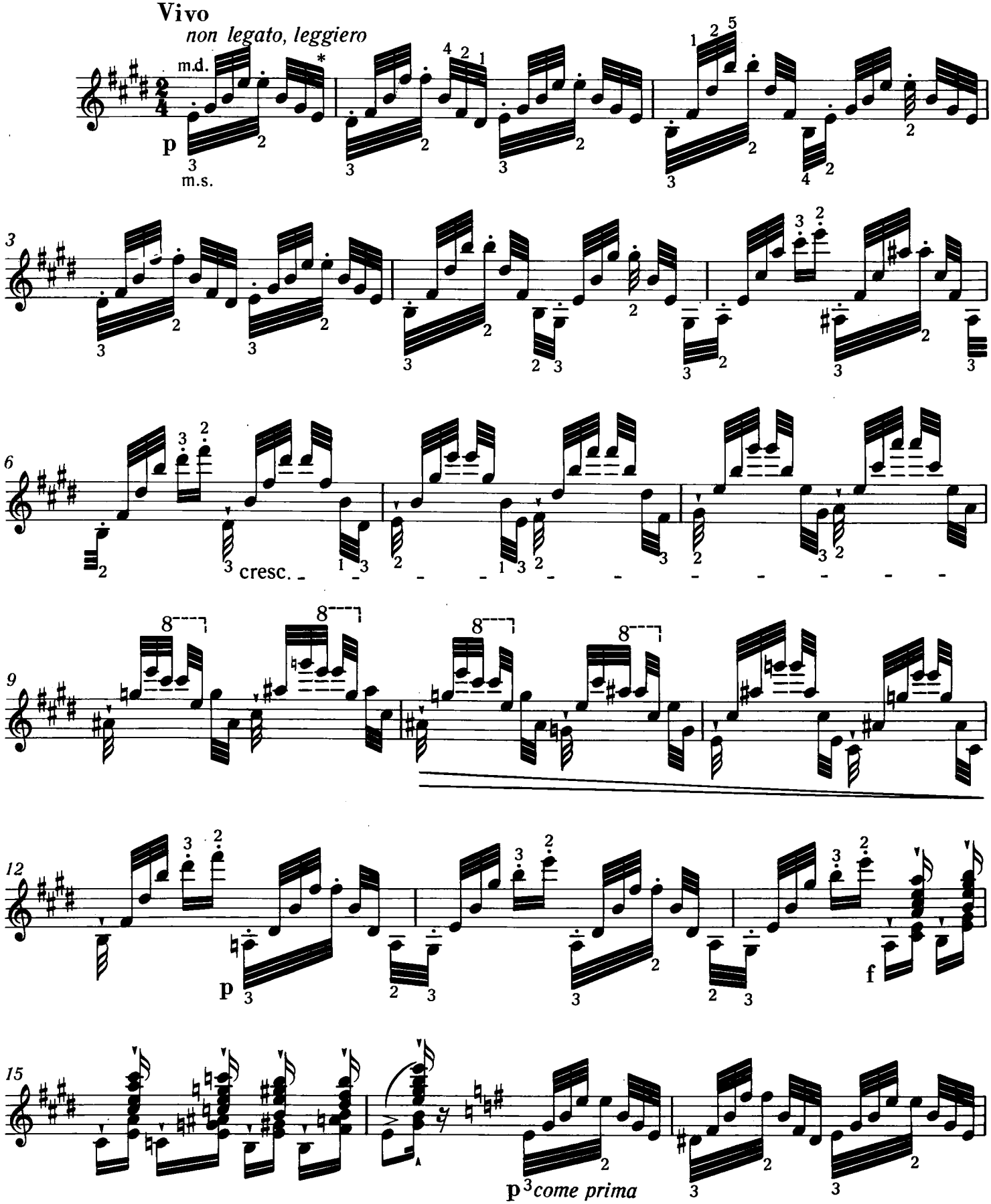

81
8
83
8
sempre piano
3 4 1
3
85
8
smorz.
3 4 1
3
88
8
p
simile
90
8


92
espressivo
94
p
22
95
Più mosso
pp
staccato
98
101
Ped.


104
8
p
Ped.
8
p
Ped.
108
8
Ped.
111
cresc.
114
più rfz
8
cresc.
Ped.
118
8

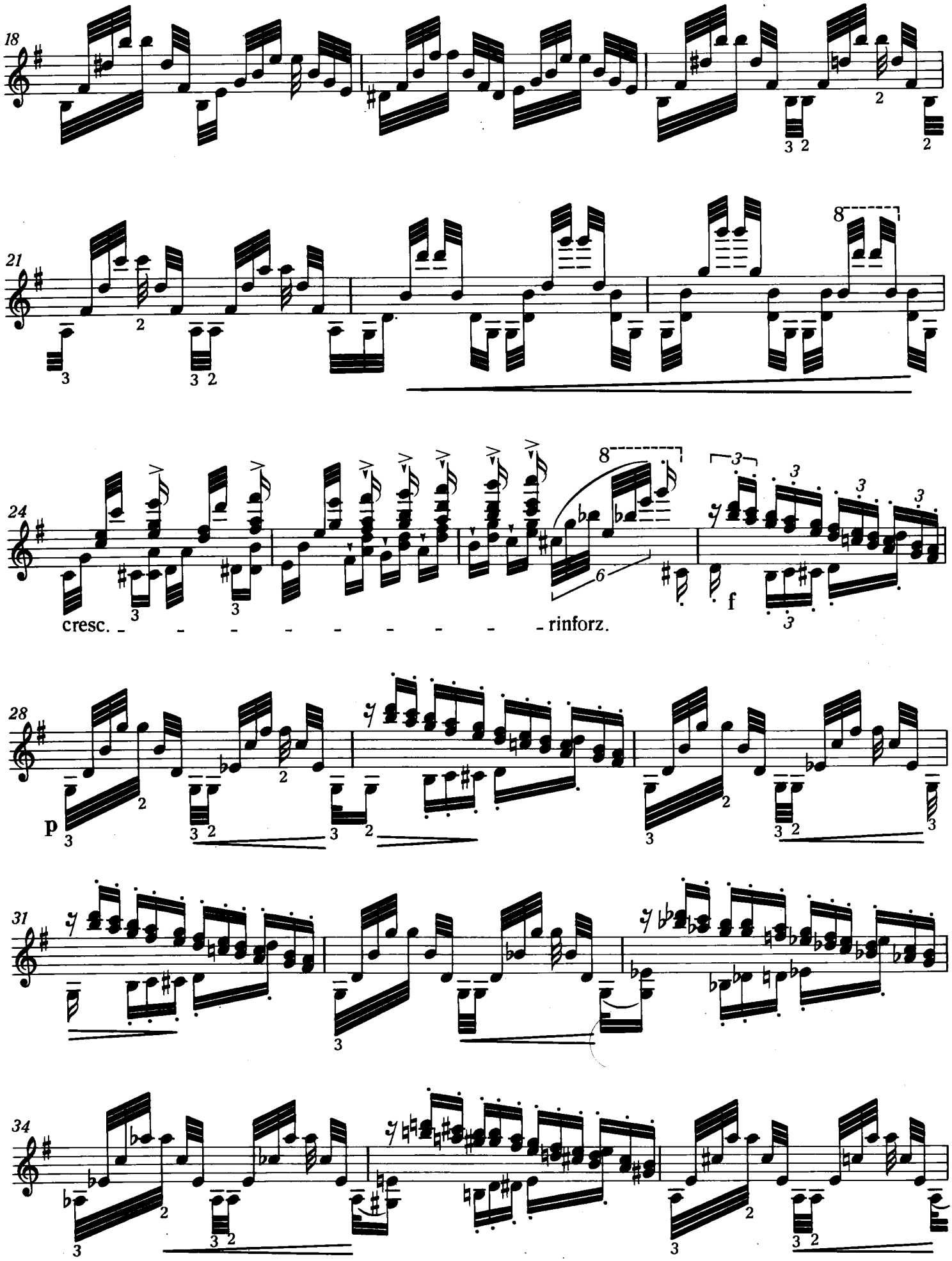

122
8
125
8
crescendo
molto
128
8
Animato
ff
131
8
135
8
8

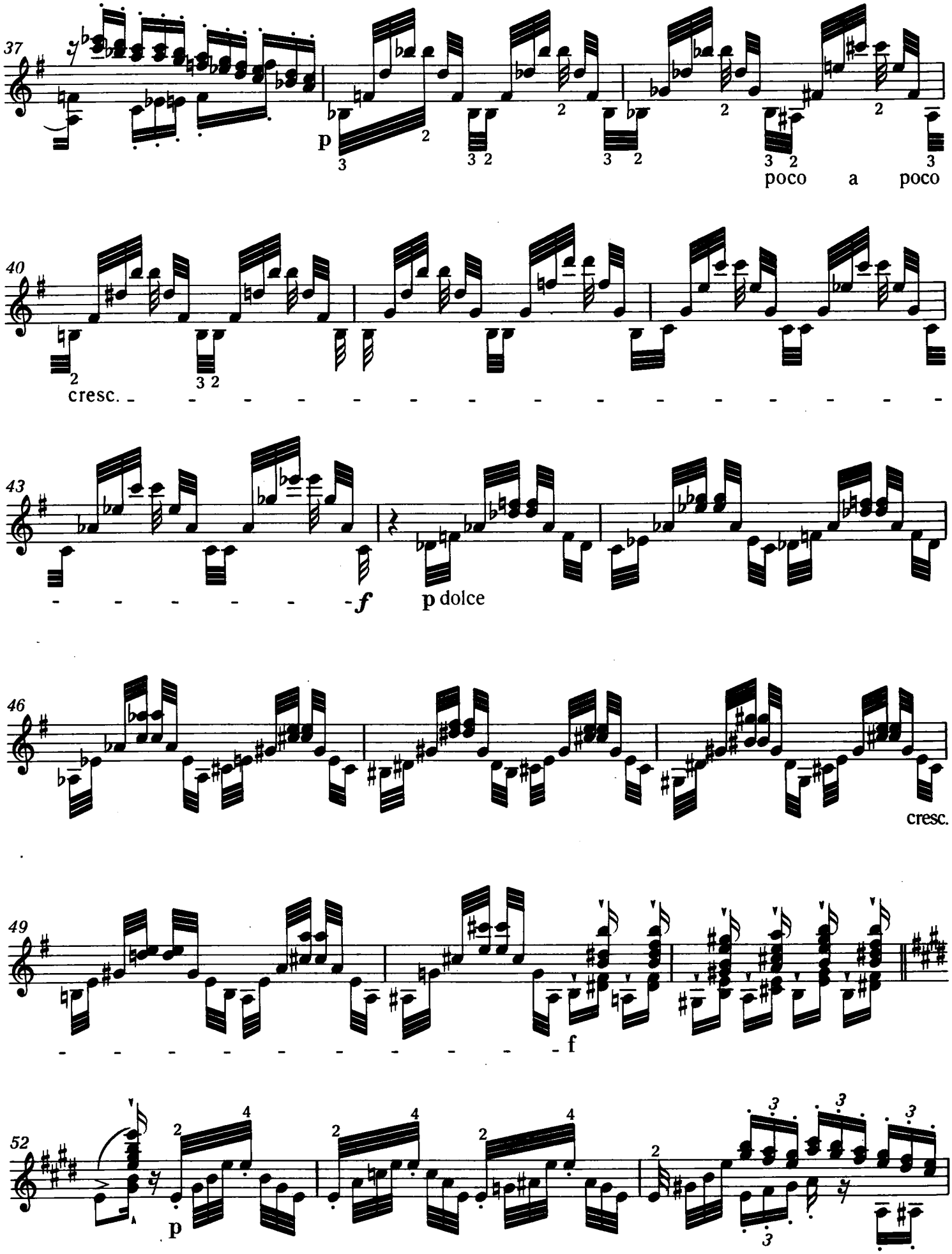
4.

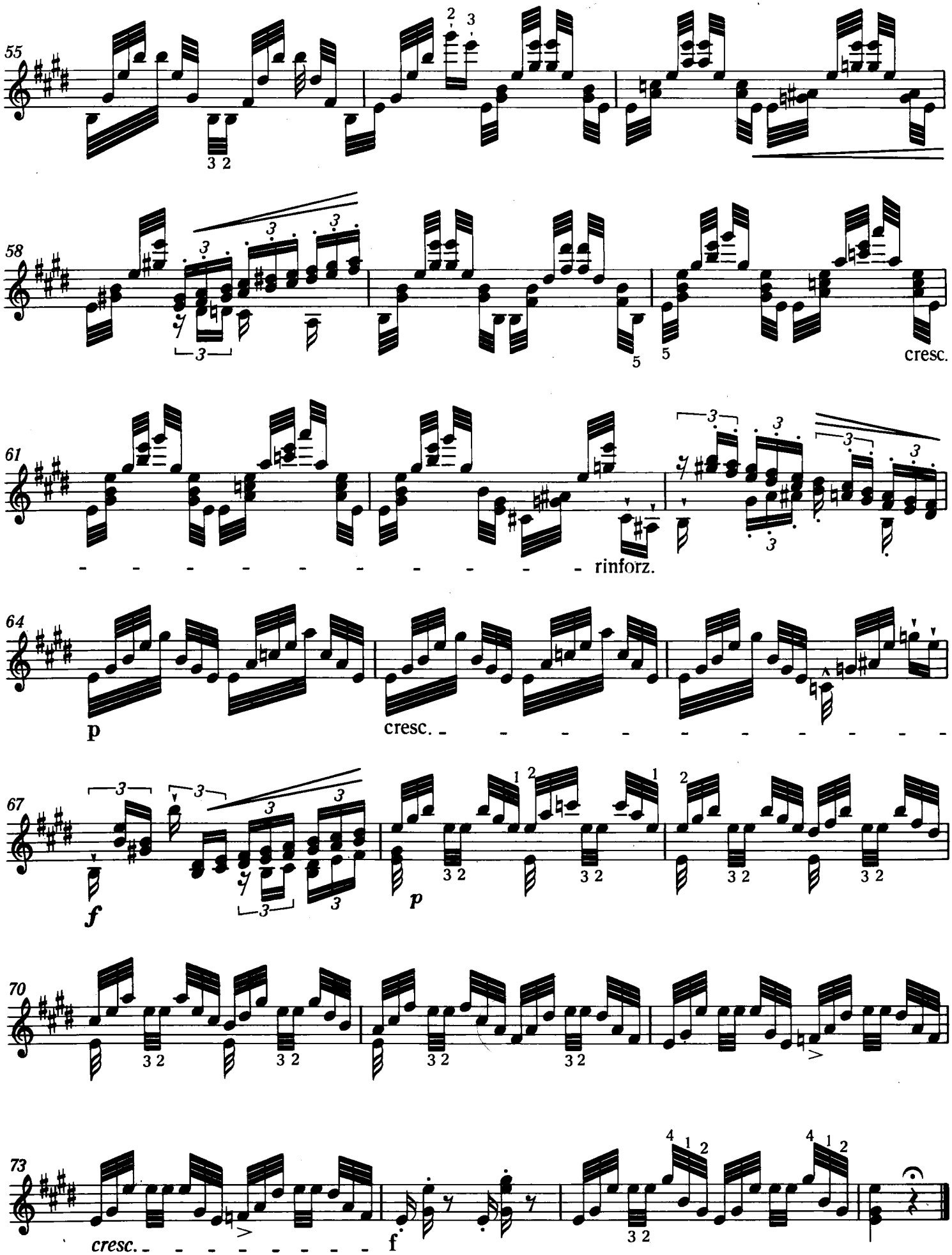


* Die Anfangstöne der einzelnen Achtelwerte sind mit Stakkatopunkten versehen, wogegen die Artikulation der Zwischentöne unbezeichnet ist. Dies bedeutet jedoch kein Legatospiel. Die unbezeichneten Töne sind nur um eine Nuance weniger scharf zu spielen als die mit Stakkatopunkten bezeichneten.

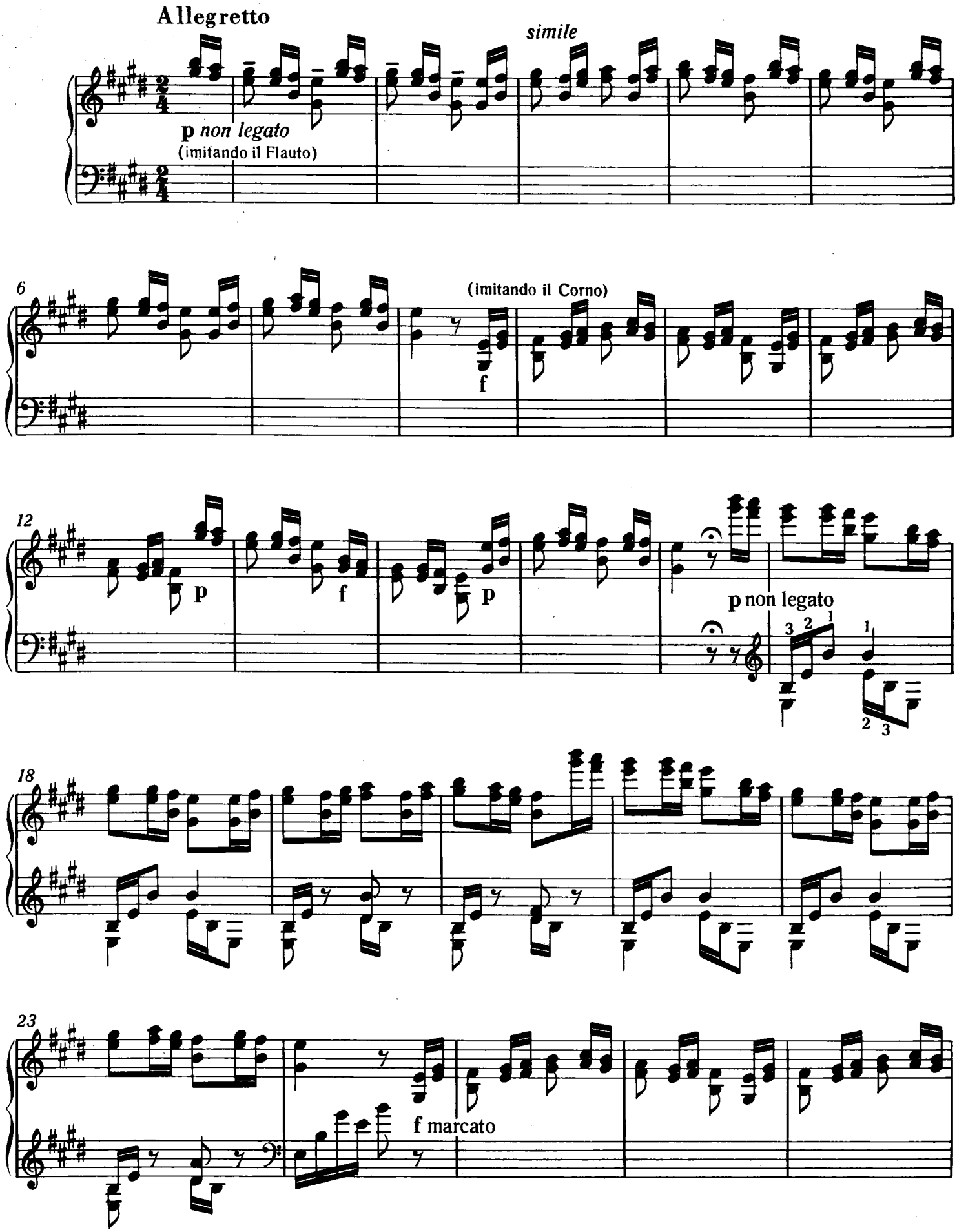
* The opening notes of the individual quaver-values are provided with staccato dots, whereas the articulation of the intermediate notes is unspecified. This does not however denote that they are to be played legato. The unmarked notes are to be played only very slightly less crisply than the dotted ones.

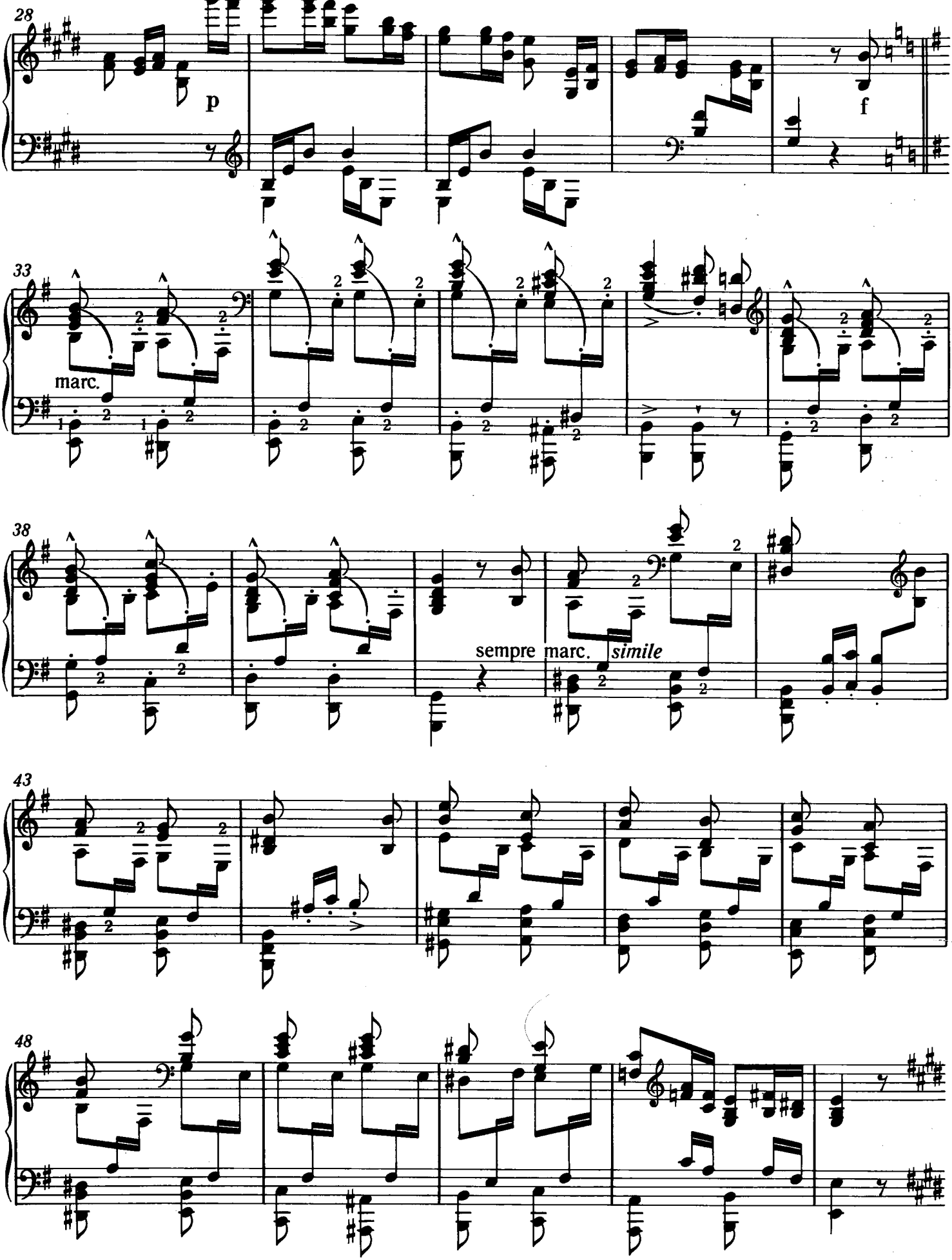

18
21
24
cresc.
rinforz.
28
p
f
31
34

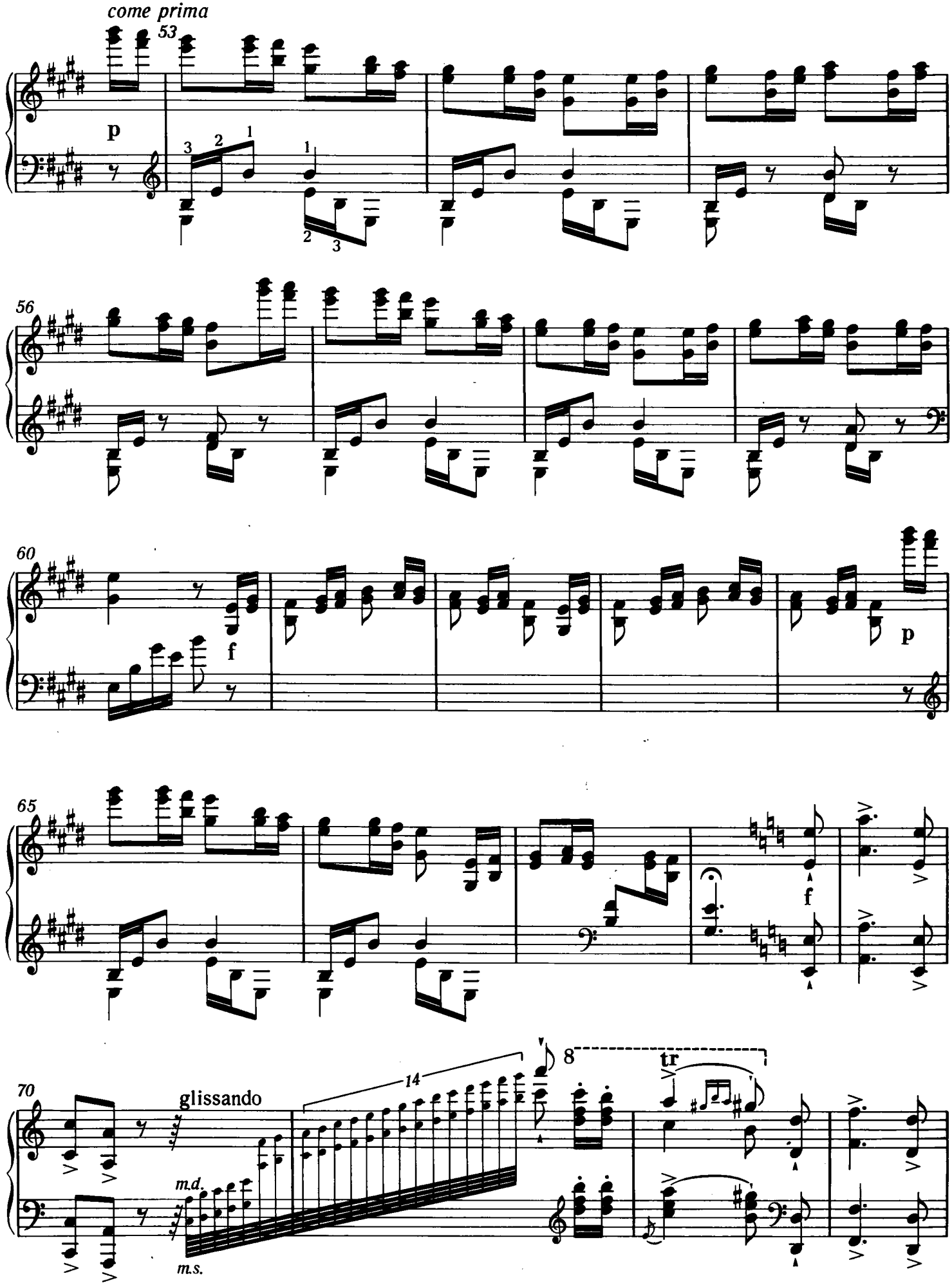

37
p
poco a poco
40
cresc.
43
f
p dolce
46
cresc.
49
f
52
p

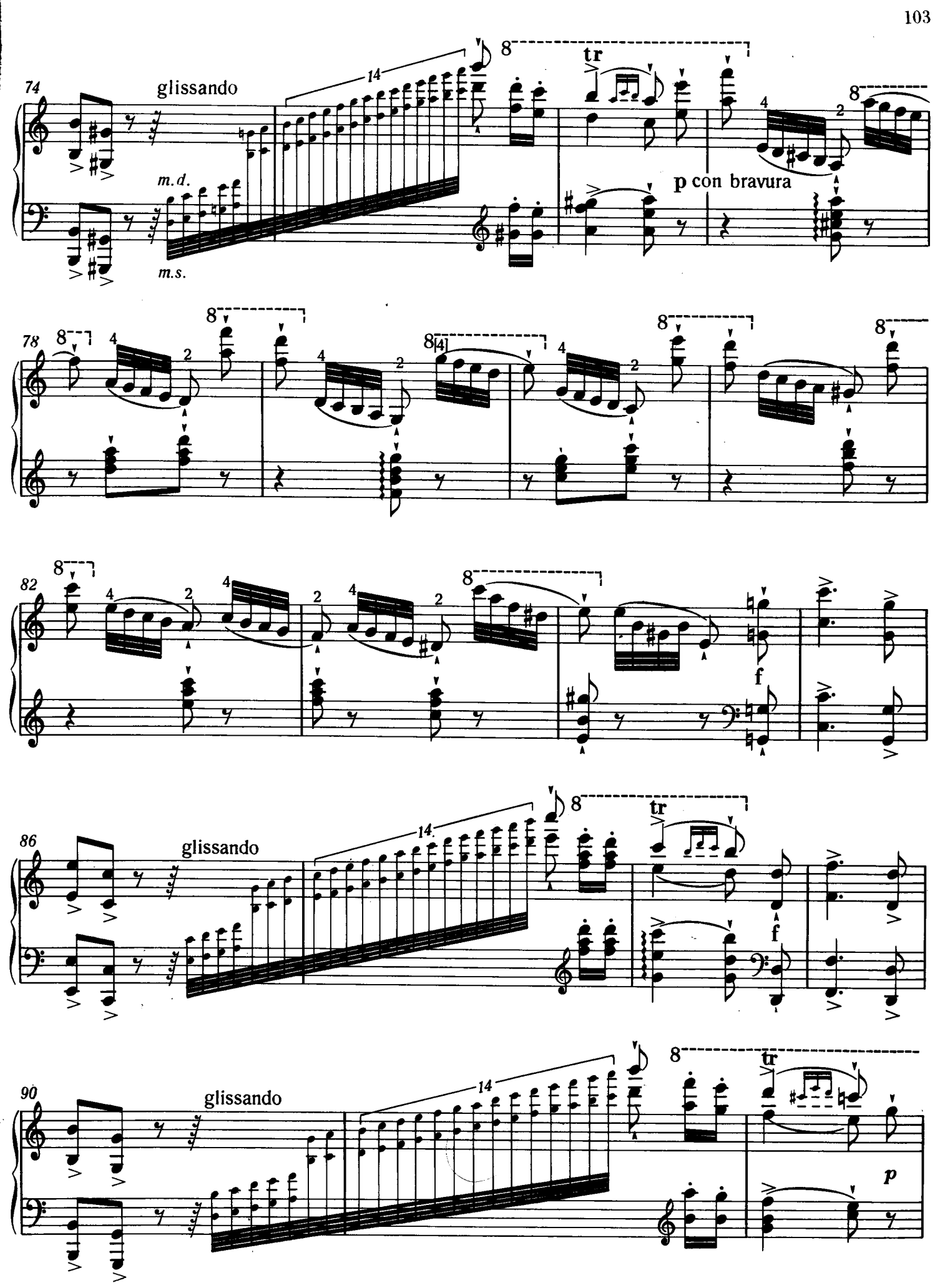

55
58
cresc.
61
rinforz.
64
p
cresc.
67
f
p
70
73
cresc.
f

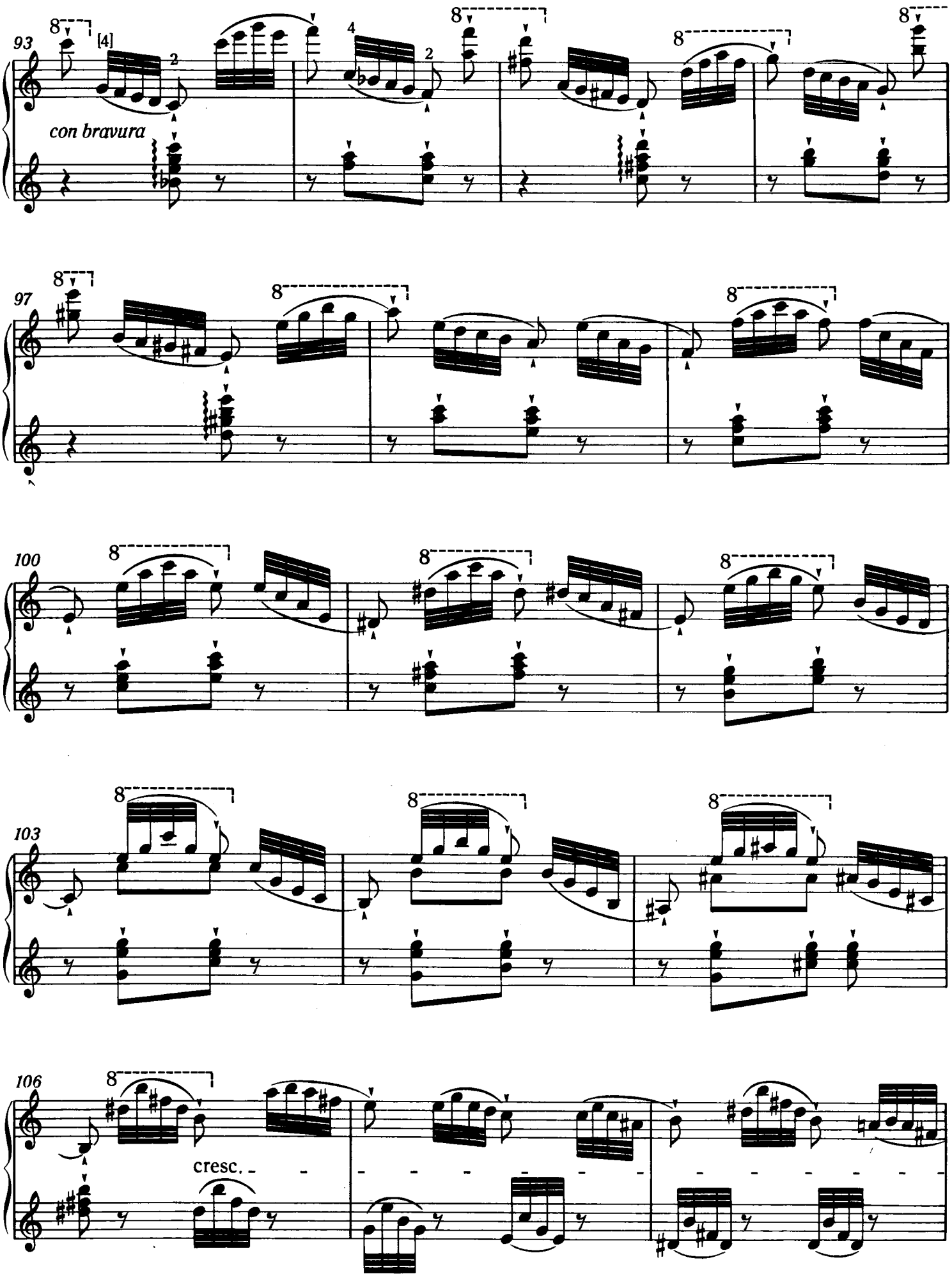
5.

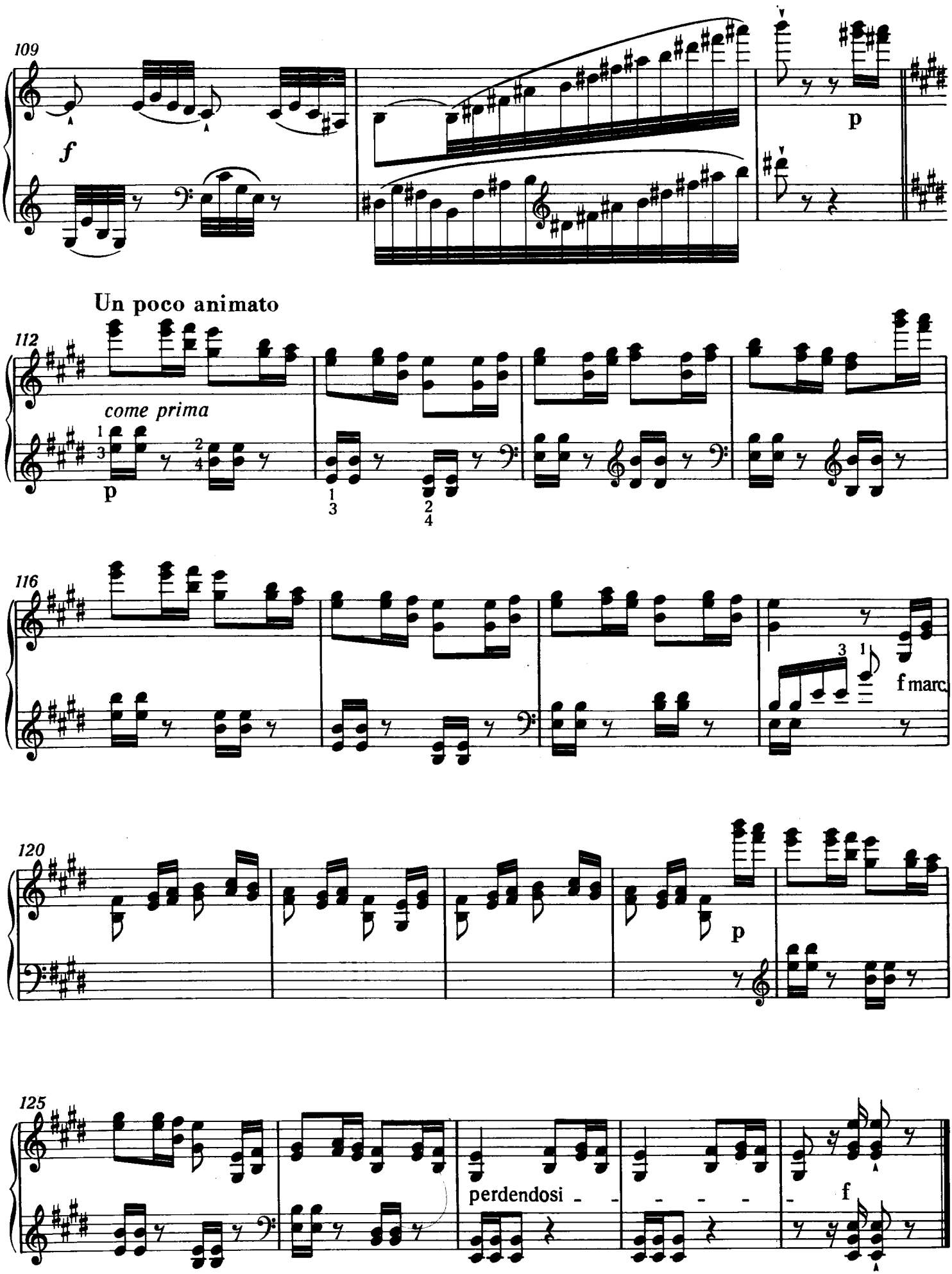

Allegretto
simile
p non legato
(imitando il Flauto)
6
(imitando il Corno)
f
12
p
f
p
p non legato
18
23
f marcato


28
p
f
33
marc.
38
sempre marc.
simile
43
48

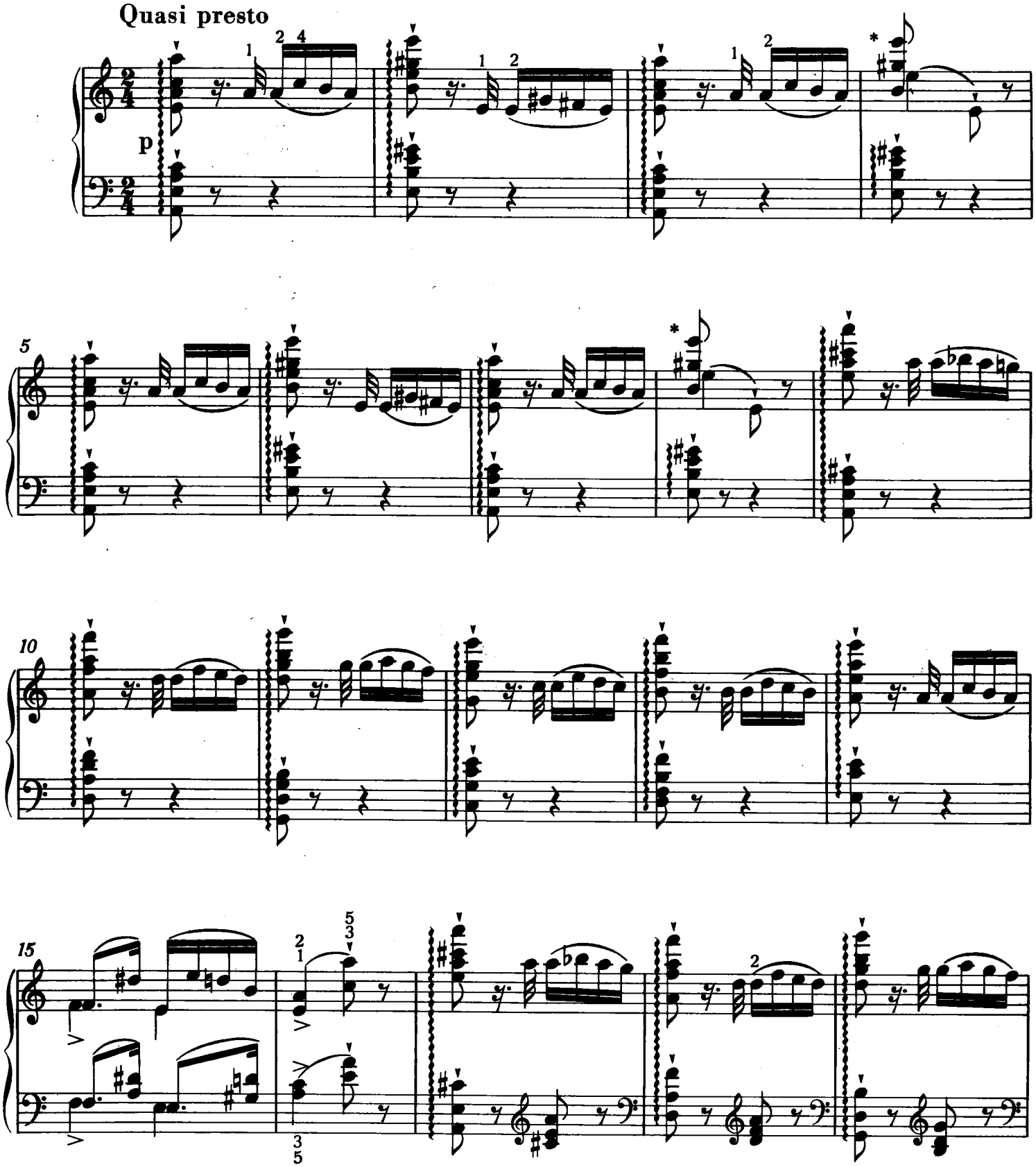

come prima
53
p
56
60
f
p
65
f
70
glissando
14
8
tr
m.d.
m.s.


74
glissando
m.d.
m.s.
tr
p con bravura
78
82
f
86
glissando
tr
f
90
glissando
tr
p


93
con bravura
97
100
103
106
cresc.

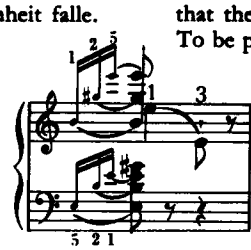

109
f
p
Un poco animato
112
come prima
p
116
f marc.
120
p
125
perdendosi
f

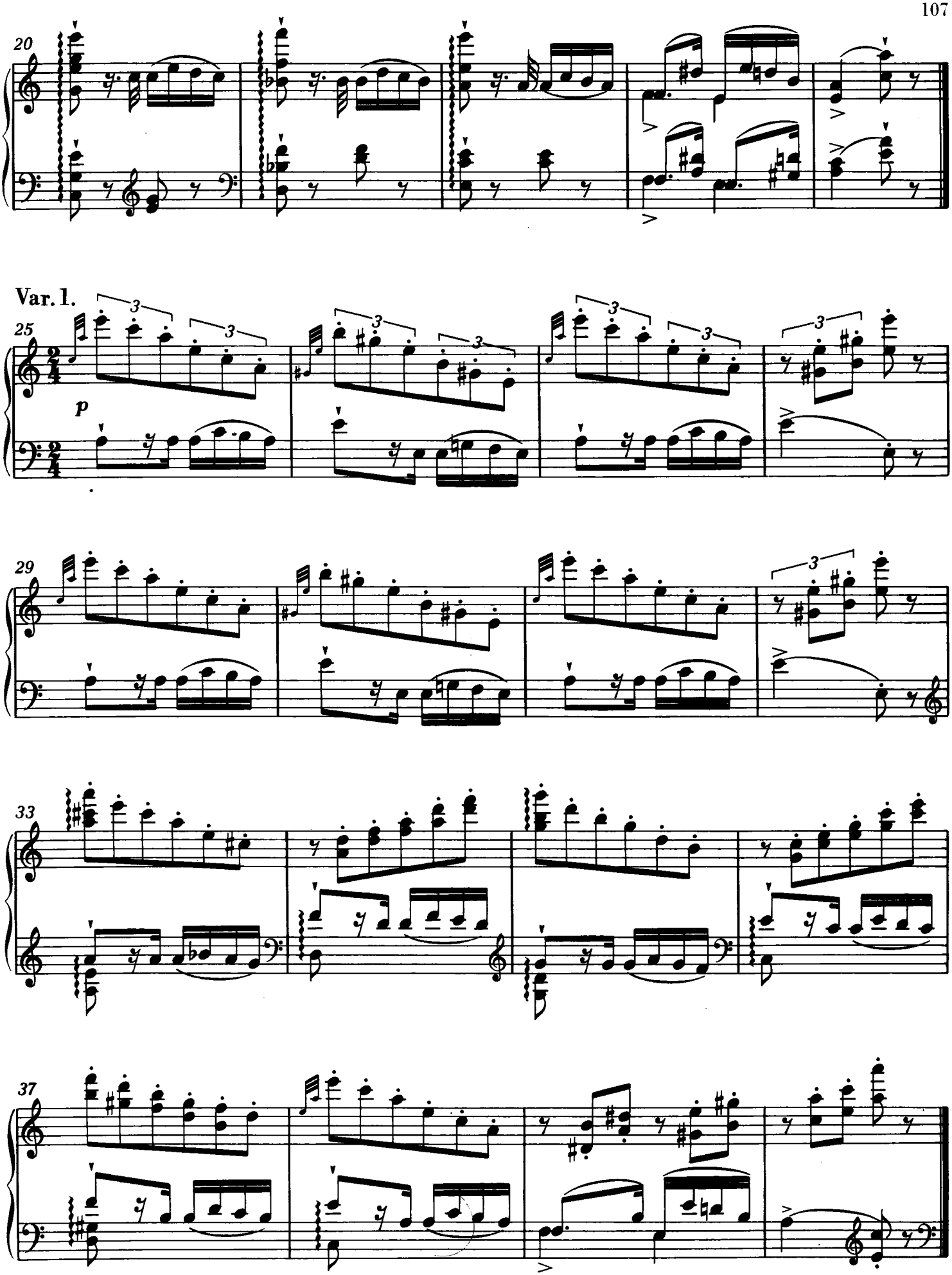
6.



* Der Akkord der rechten Hand sollte derart arpeggiert werden, daß die Melodienote als letzter Ton auf die betonte Takteinheit falle. Ausführung:

* The chord in the right hand should be arpeggiated in such a way that the melody note, the last note to be struck, falls on the beat. To be performed:




20
Var. 1.
25
p
29
33
37

Var. 2.

41

p

46

52

57

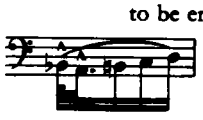
62

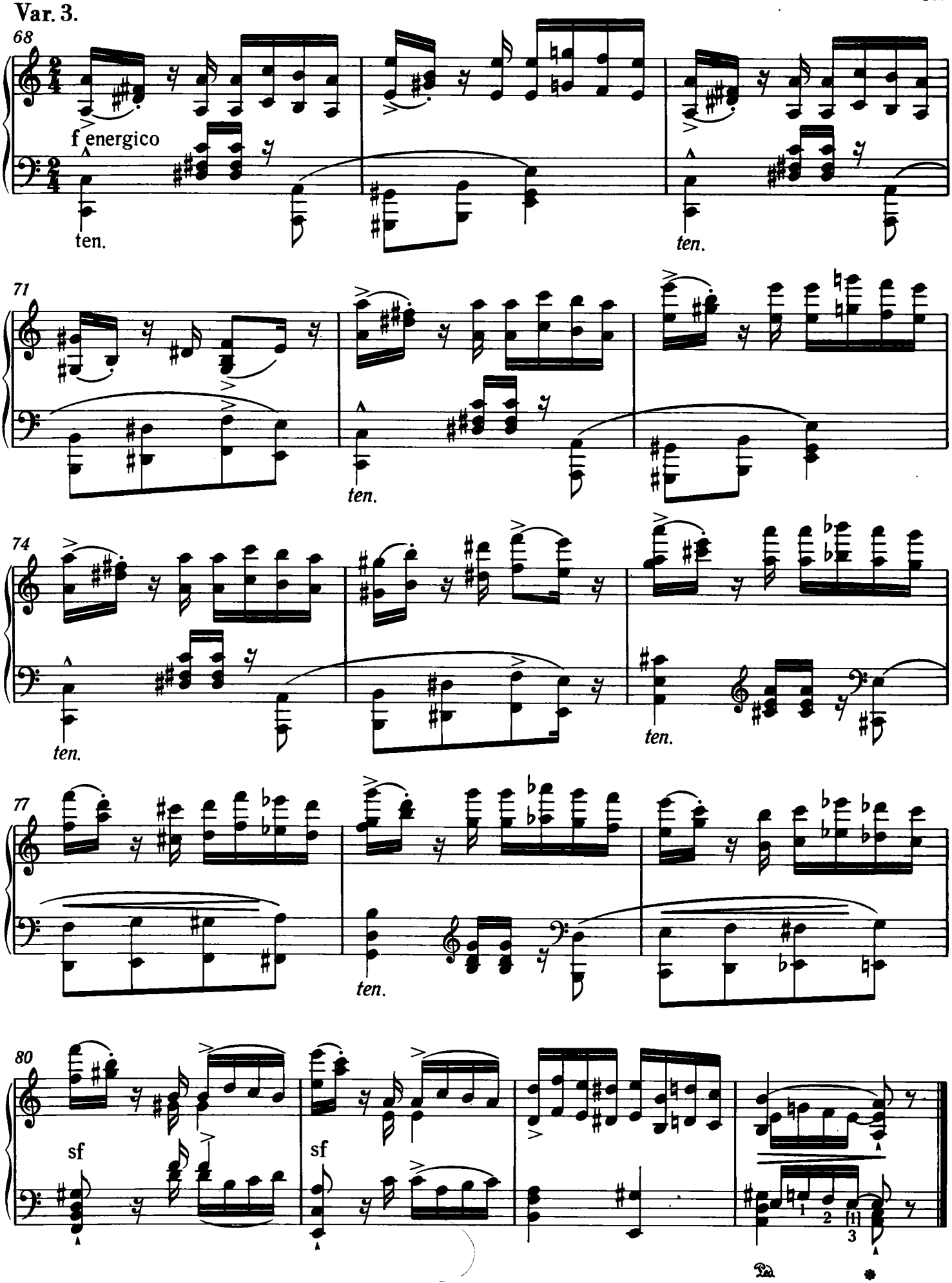
rit.

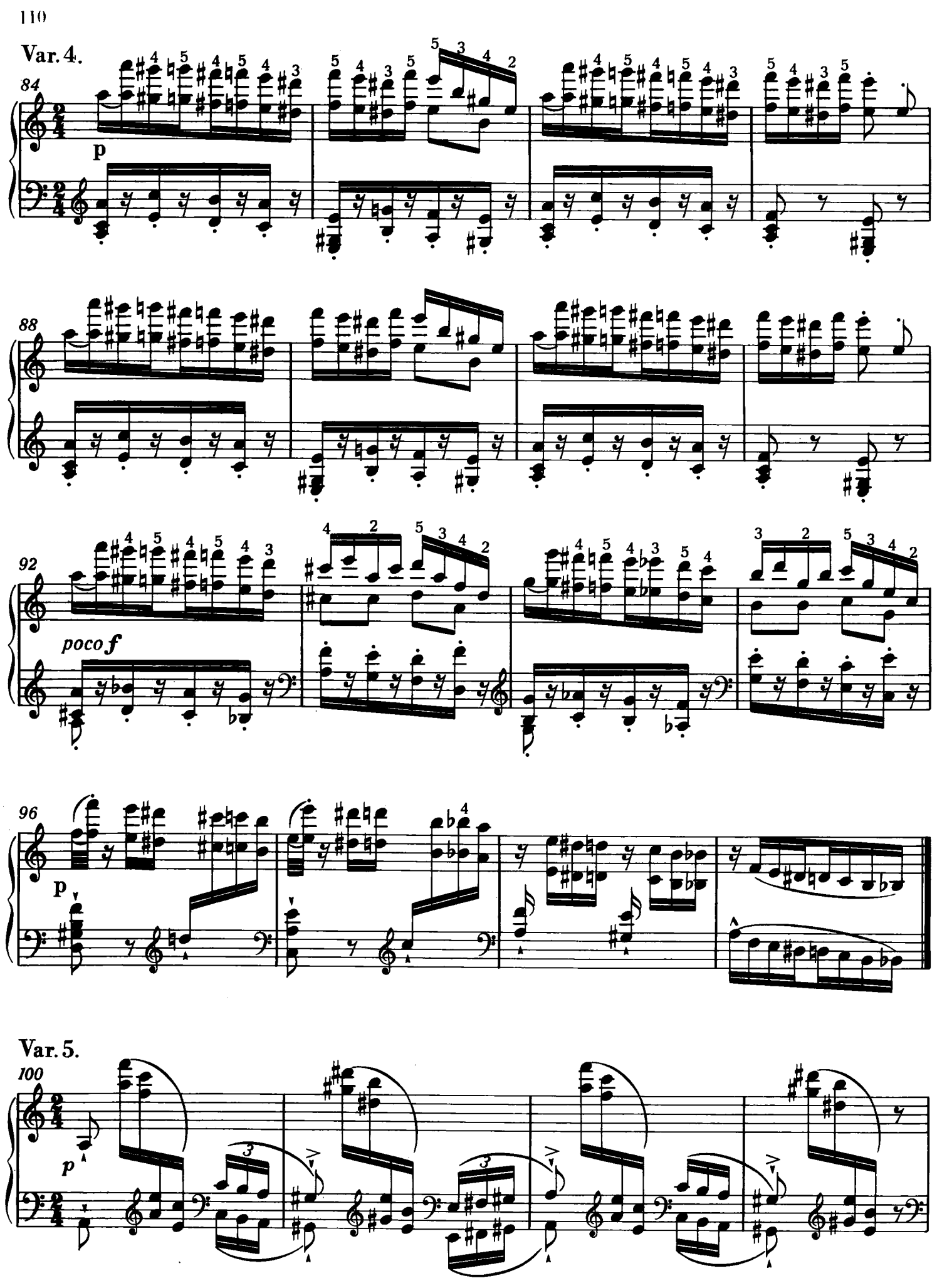
perdendosi

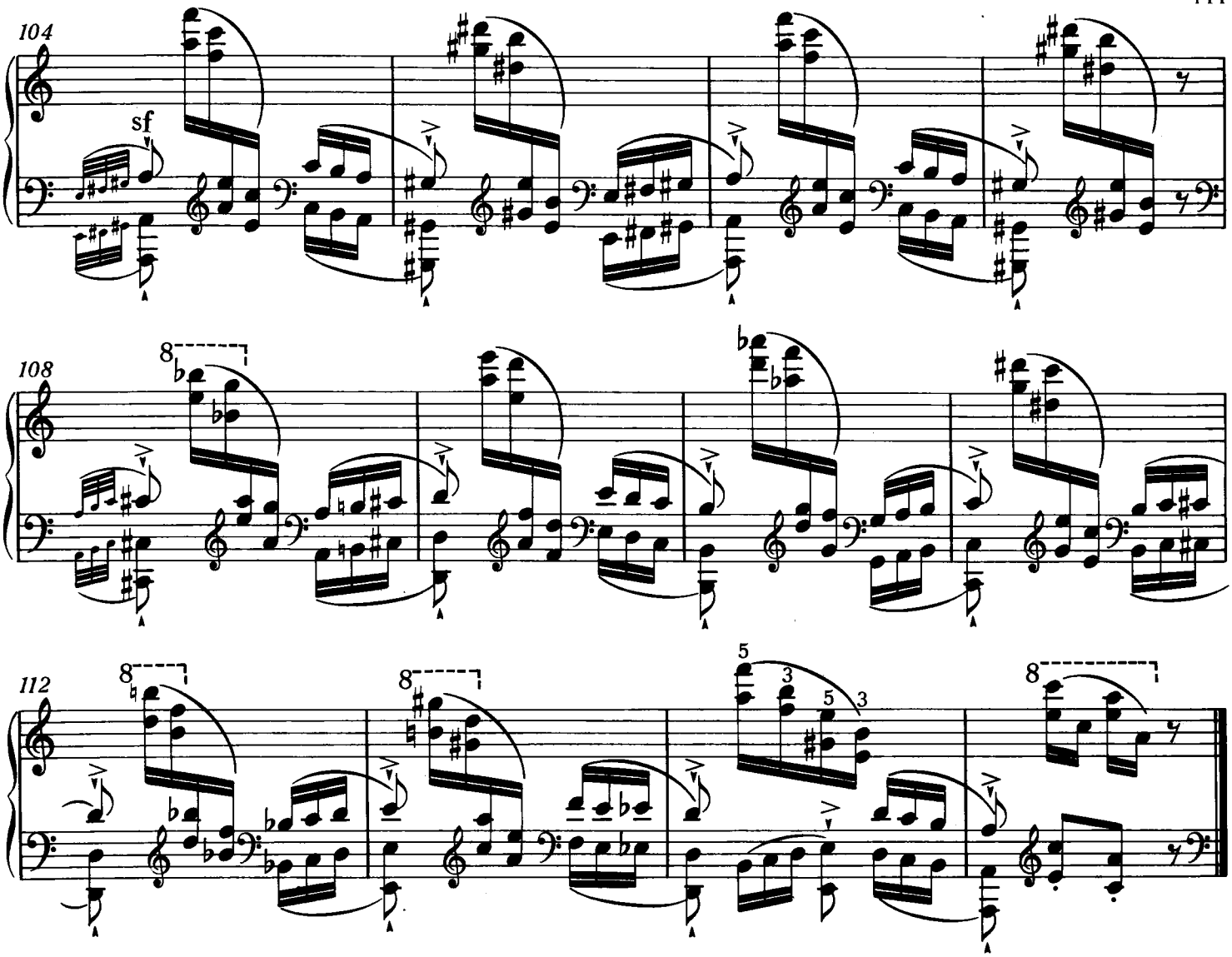
* Sowohl die Vorschlagsnoten als auch die mit *marcato* bezeichneten Hauptnoten sind zu betonen. Ausführung:

* Both the appoggiaturas and the principal notes marked *marcato* are to be emphasized. To be performed:

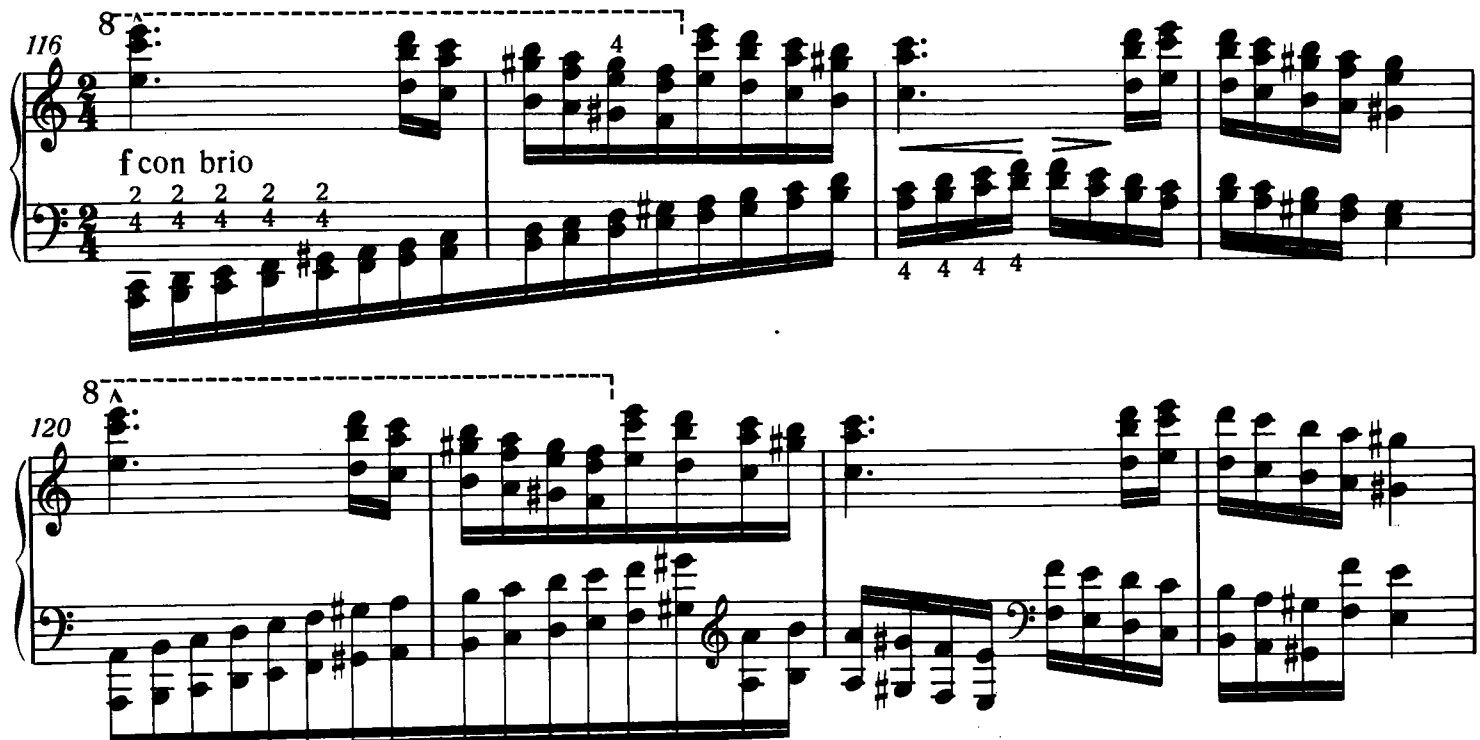



Var. 3.
68
f energico
ten.
ten.
71
ten.
74
ten.
ten.
77
ten.
80
sf
sf
1
2
3


Var. 4.
84
p
88
92
poco f
96
p
Var. 5.
100
p

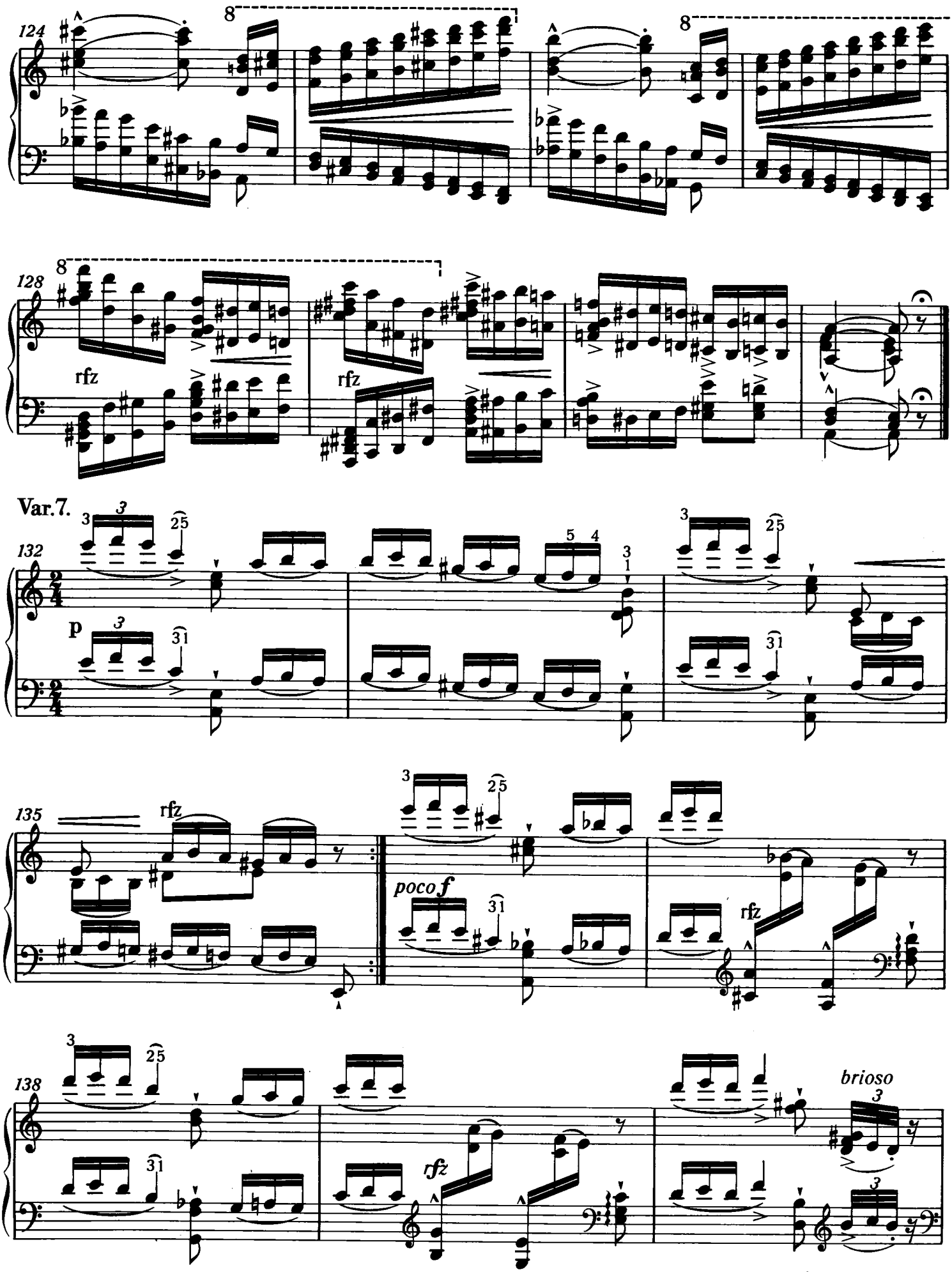


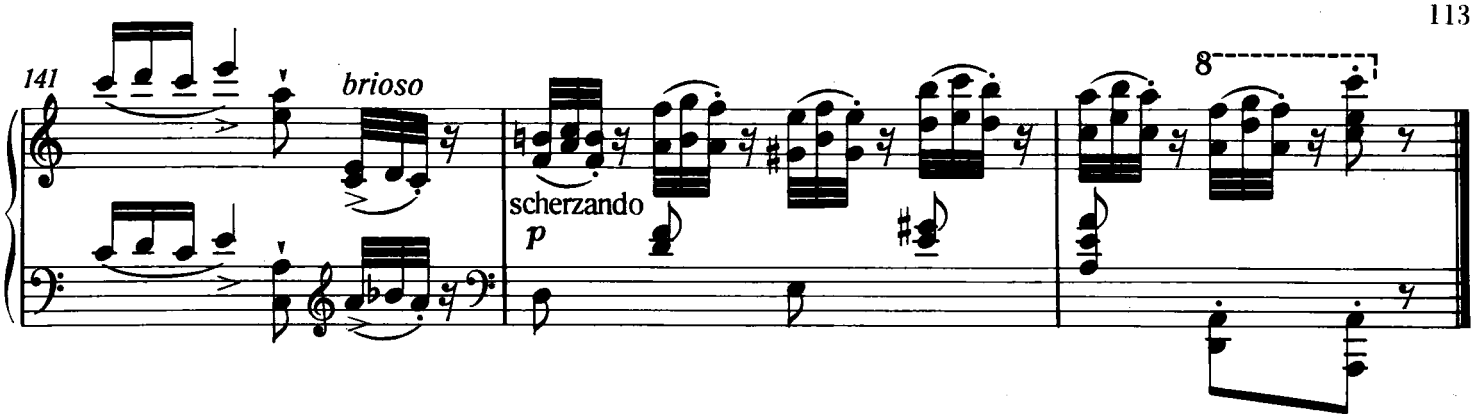
Var. 6*



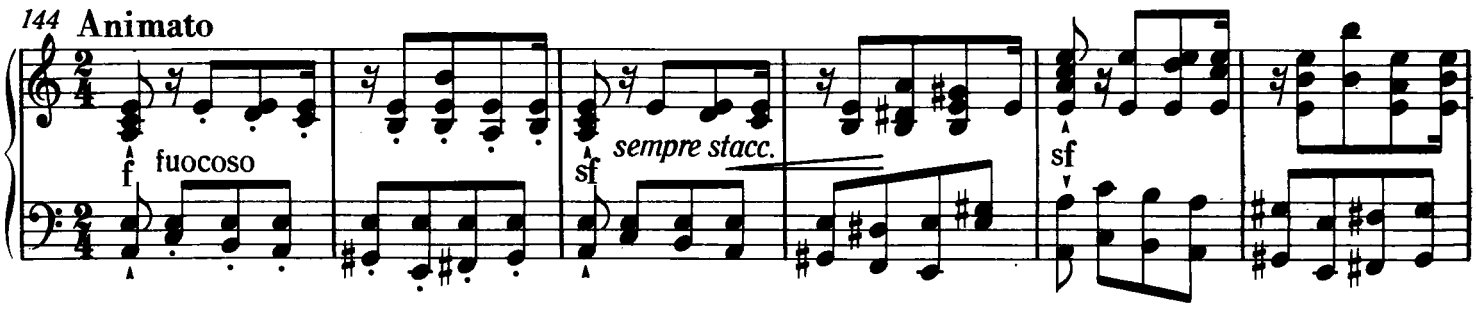
* Sämtliche Sechzehntel dieser Variation sind mit beiden Händen *staccatissimo* zu spielen.

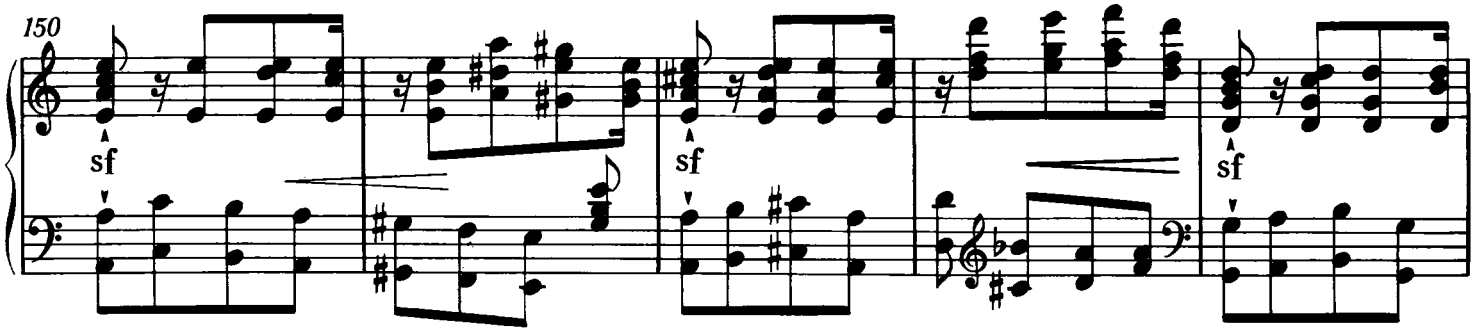
* All semiquavers in both hands in this variation are to be played *staccatissimo*.

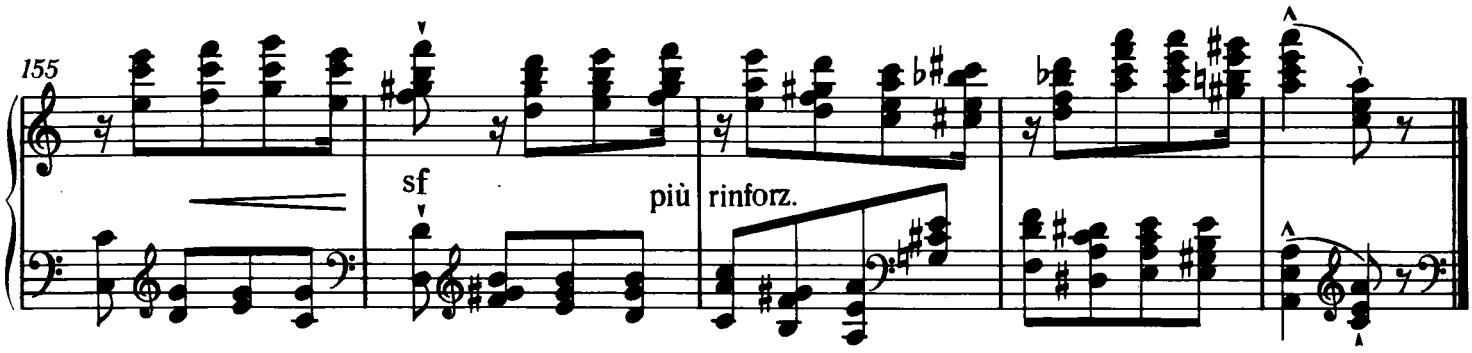

124
8
8
128
8
rfz
rfz
Var.7.
132
p
135
rfz
poco f
rfz
138
rfz
brioso



Var. 8.

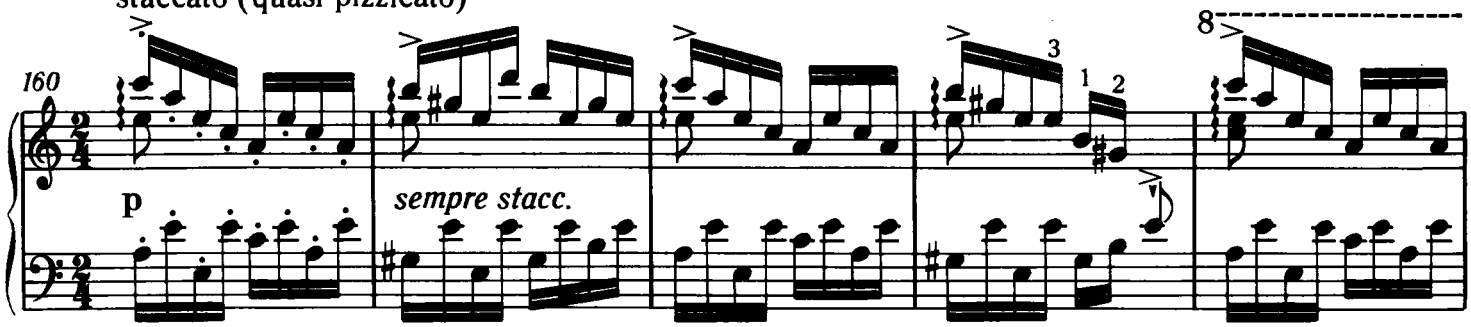


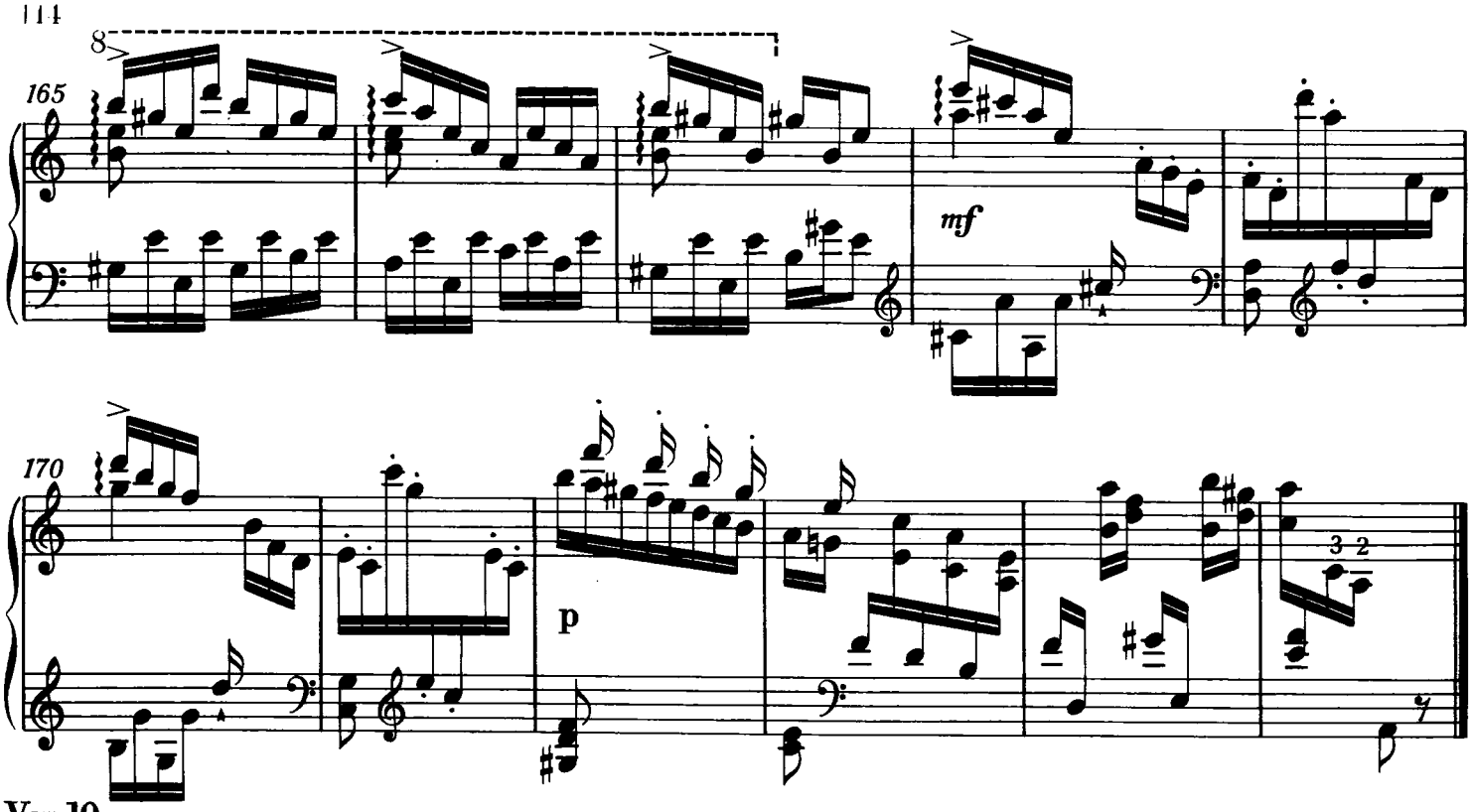




Var. 9.

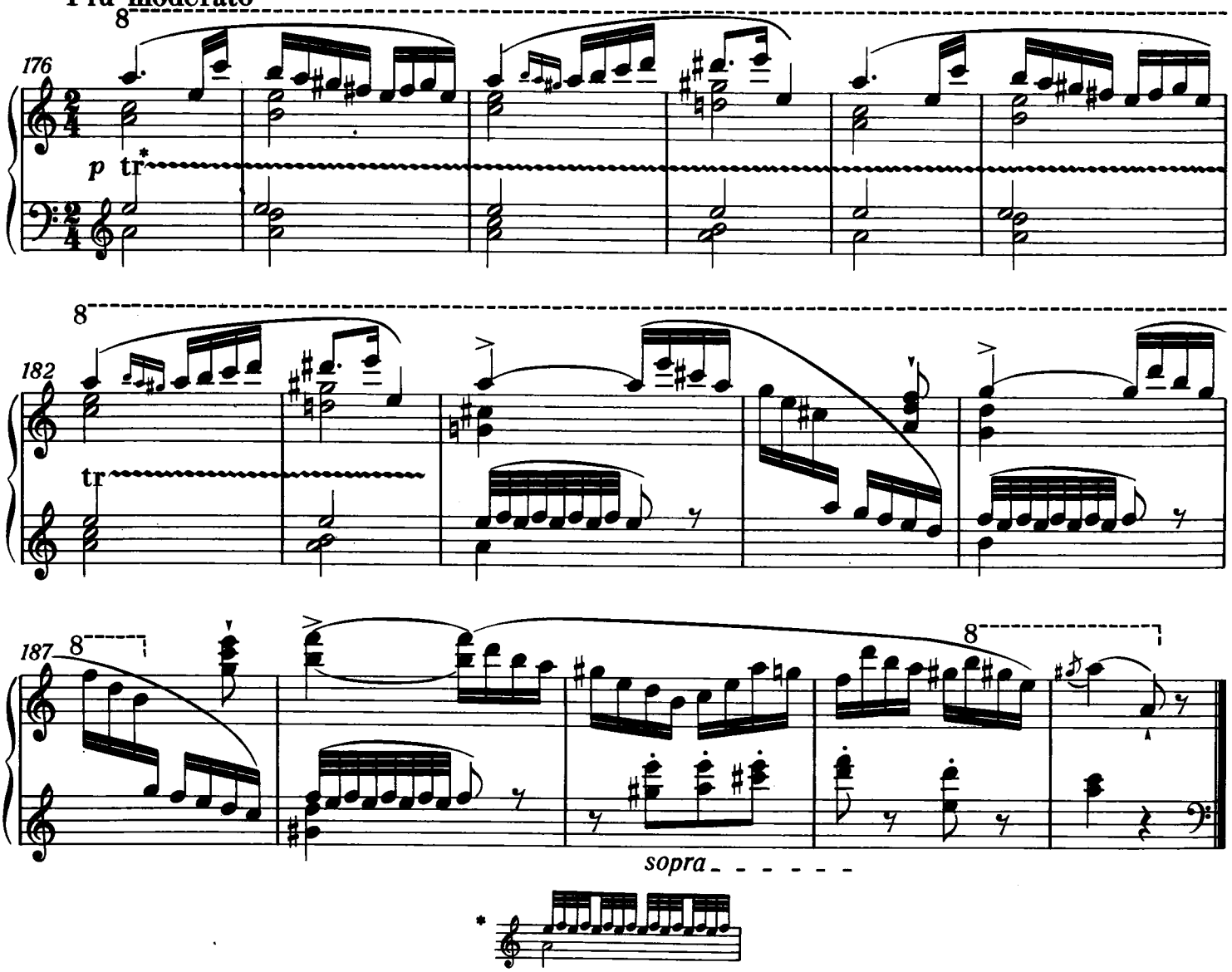
staccato (quasi pizzicato)

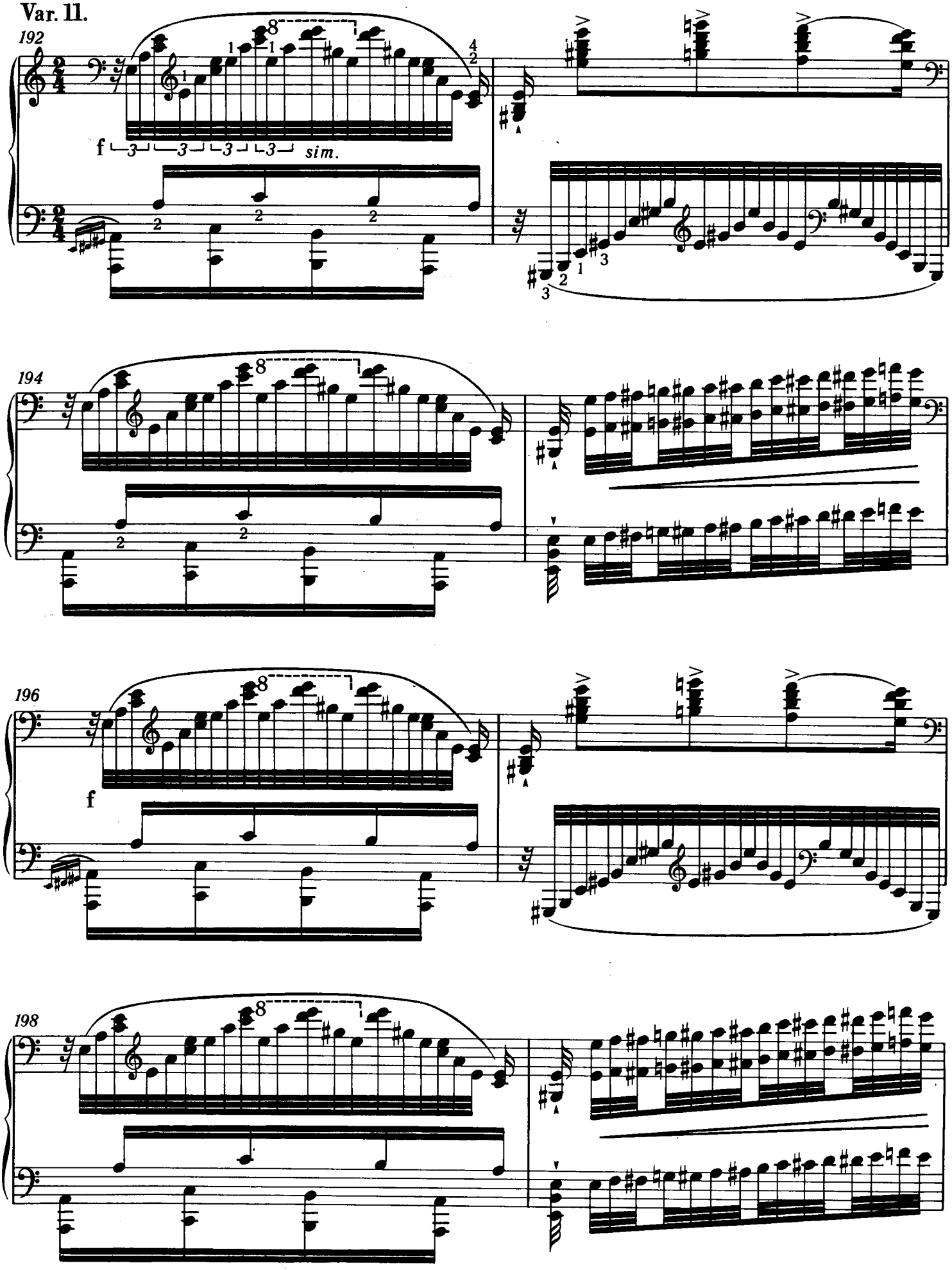


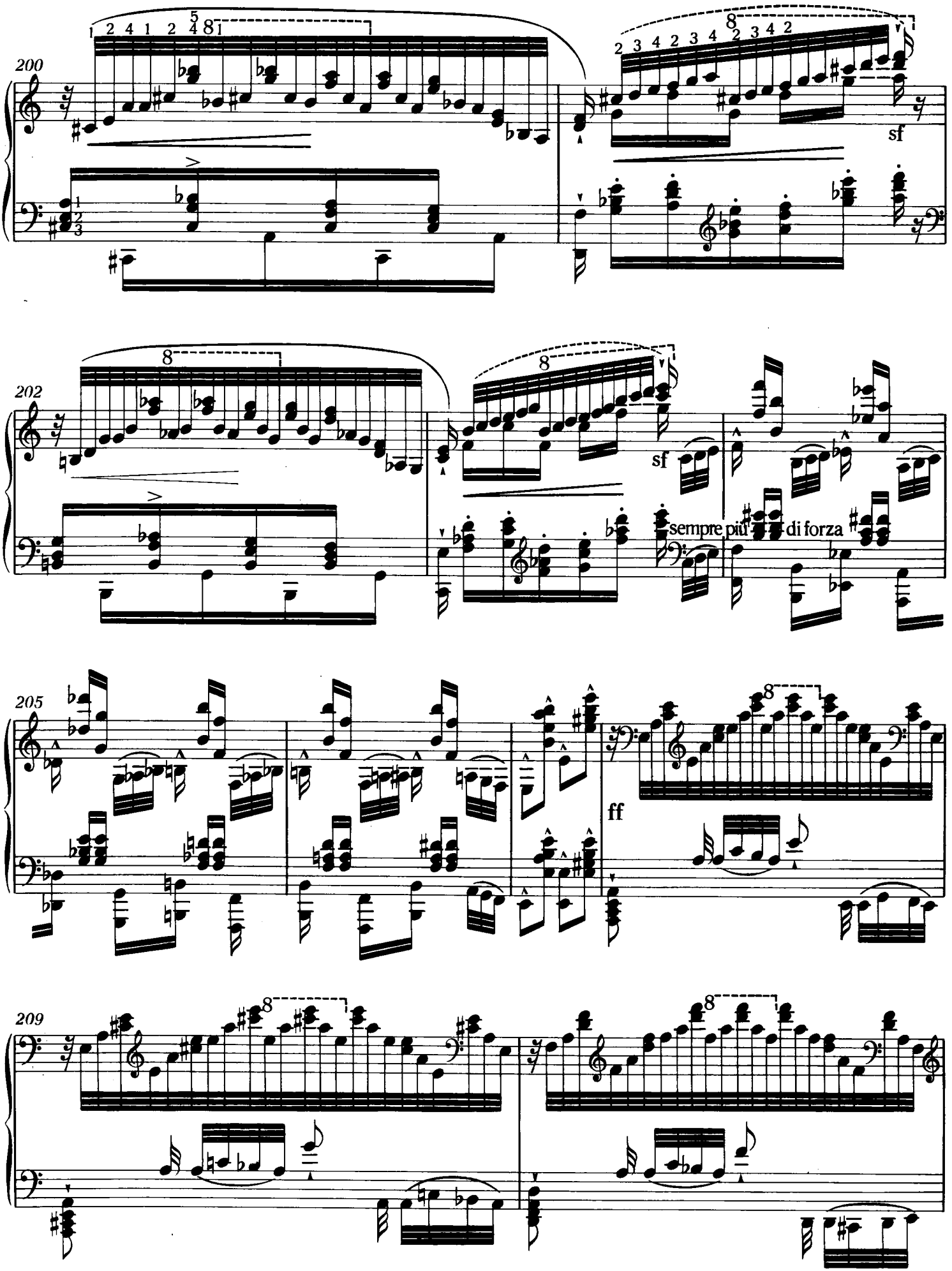


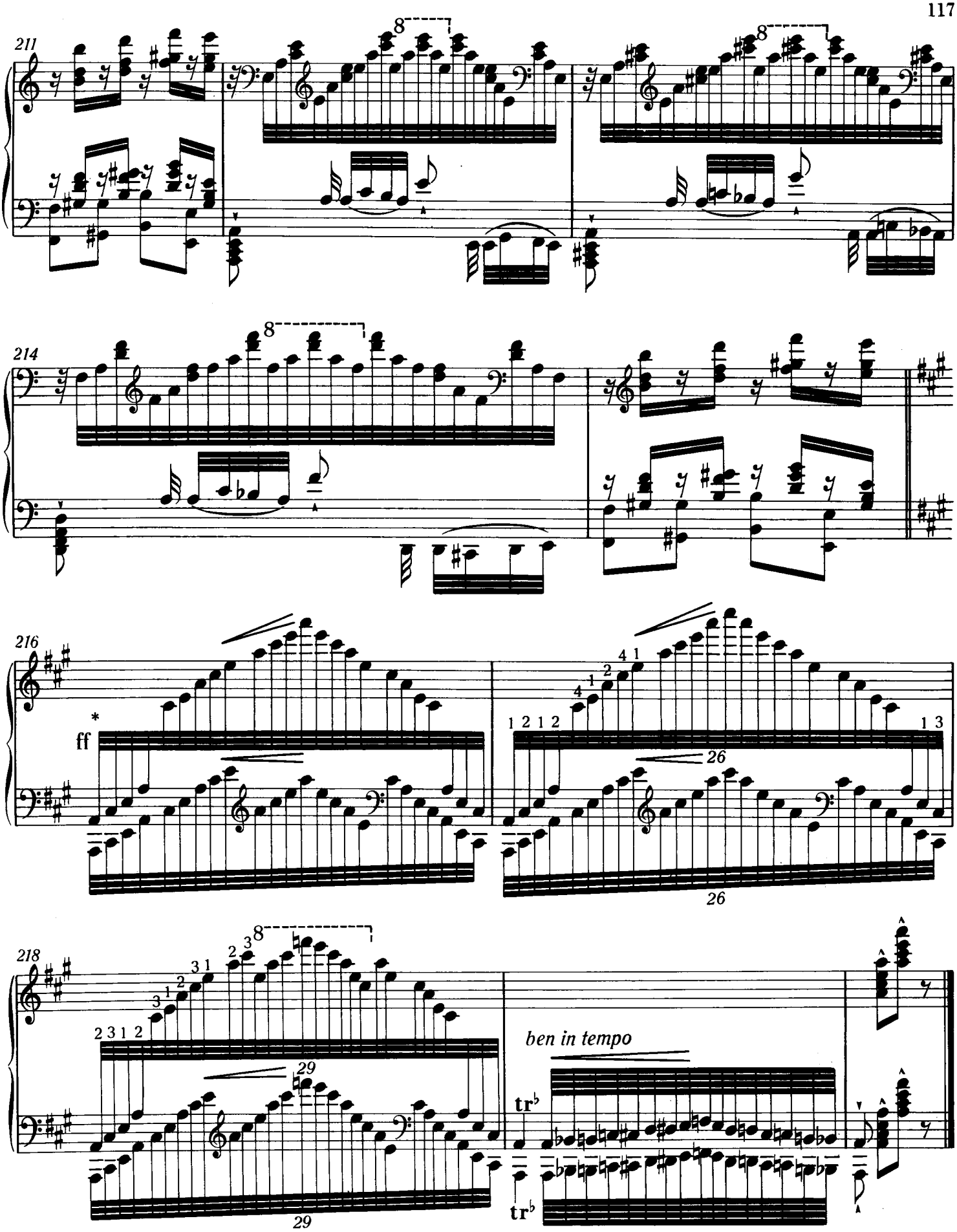
Var. 10.

Più moderato




Var. 11.
192
f
sim.
194
196
f
198


200
sf
202
sf
sempre più di forza
205
ff
209



* Die als Zweiunddreissigstel notierten Läufe von 24, 26 bzw. 29 Noten sollen so eingeteilt werden, daß die Zeitdauer der einzelnen Takte gleich bleibt. Ihre Verdichtung darf das gleichmäßige Metrum nicht beeinträchtigen.

* The passages notated as 24, 26 and 29 demisemiquavers are to be divided in such a way that the duration of each bar remains the same. The increasing number of the notes must not impair the consistency of the metre.