

NICCOLO' PAGANINI

VENTIQUATTRO
CAPRICCI

PER VIOLINO

Revisione di

MICHELANGELO ABBADO

EDIZIONI SUVINI ZERBONI - MILANO

NICCOLO' PAGANINI

VENTIQUATTRO CAPRICCI

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Ristampa 1973

*Leah use
London oct. 1973*

EDIZIONI SUVINI ZERBONI - MILANO

Diese Ausgabe ist die getreue Wiedergabe von Paganinis Urschrift, deren Eigentümer Ricordi & C. uns entgegenkommenderweise eine Ablichtung gestattet haben. Kein Wunder daher wenn sie zahlreiche Abweichungen im Vergleich zu den meisten bisher veröffentlichten Ausgaben aufweist, die – wie man bei der Durchsicht der hier beige-fügten Faksimiles feststellen kann – gar oft willkürliche Abweichungen vom Original-text voneinander übernommen haben. Da es sich jedoch um eine Ausgabe handelt, die zum Abspielen bestimmt ist, wäre die einfache und originalgetreue Wiedergabe der Urschrift als solche unzureichend gewesen, weshalb einige Zeichen hinzugefügt werden mussten, die sich immerhin deutlich von den ursprünglich vorhandenen unterscheiden. Da Paganini in ein und derselben Mensur die vor gleichlautenden aber in eine andere Oktave versetzte Noten vorgesehenen Akzidentien prinzipiell kaum wiederholte, wurden sie hier in Klammern hinzugefügt. Wenn es sich dagegen um offensichtlich vergessene Akzidentien handelte, haben wir die entsprechenden Zeichen entweder über oder unter die Noten eingesetzt, während eine Fussnote die Gründe jener Korrekturen erklärt, deren Berechtigung in Frage gestellt werden könnte.

In Klammern stehen auch die paar hinzugefügten Koloriten (meist am Anfang der einzelnen *Capricci*), während die Ziffern mit denen der Autor an ein paar Stellen den Fingersatz angegeben hat, zwischen eckige Klammern eingeschlossen worden sind. Mit Ausnahme einiger polyphonen Masuren befinden sich die Original-Legatobögen stets neben dem Notenkopf, während die bei der Bearbeitung hinzugefügten am entgegengesetzten Ende liegen. Die Zeichen $\sqcap$ und $\sqcup$ sind alle neu. Die in zweifelhaften Fällen zu verwendenden Saiten hat Paganini mit arabischen Ziffern bezeichnet, während die römischen Ziffern bei der Bearbeitung hinzugefügt worden sind.

Von Paganini stammen auch die zu Beginn jedes *Capriccio* gesetzten Taktzeichen, während die Zeitmasse vom Bearbeiter eingesetzt worden sind um eine ungefähre Durchschnittsgeschwindigkeit für die einzelnen *Capricci* und zuweilen auch für die einzelnen Sätze zu empfehlen.

Schliesslich sei noch darauf hingewiesen, dass Paganinis Meisterwerk, das ausser den Titelblättern 38 Seiten umfasst, nicht wie allgemein angenommen in laufender Folge sondern zu drei verschiedenen Zeitpunkten entstanden sind: so besteht "Opus 1" nur aus den ersten 6 *Capricci*, während die übrigen 18 sich auf "Opus 2" (6 *Capricci*) und "Opus 3" (12 *Capricci*) verteilen. Erst zu einem späteren Zeitpunkt wurden die 12 Sonaten für Violine und Gitarre als Opera 2 und 3 bezeichnet. In der vorliegenden Ausgabe ist die ursprüngliche Numerierung beibehalten worden, während die allgemein gebräuchliche in eckigen Klammern angeführt ist.

Die Taktnummern am Anfang jedes Liniensystems beziehen sich auf die im Werk "Come studiare i Capricci di Paganini" von Michelangelo Abbado (Edizioni Suvini Zerboni - Milano) enthaltenen Übungen.



Dall' autografo gentilmente concesso dalla Casa G. Ricordi e C.

VENTIQUATTRO CAPRICCI

PER VIOLINO

Revisione di
MICHELANGELO ABBADO

NICCOLO' PAGANINI

OPERA PRIMA (Sei Capricci)

1. [I]

Andante (♩ = 76)

3

6

9

12

15

18

21

(p)

(pp)

opp.

49

52

55

58

61

64

67

70

73

Moderato (♩. = 69)

dolce

II

(III.e II)

III.e IV

To

III.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

IV. III

V

Y

(⊕) Mi, come nell'autografo.
E, as in the manuscript.
E, wie im Manuskript.

too violent

43

1 2 4 4

47

4 2 4 4 smorzando

51

p⁴ 3 4 3 4 III.

54

4 3 4 2

57

3 1 4 2 3 1 G cross string

61

3 4 3 3 2 4 4 4 douce

65

4 4 4 4 4 4 douce

69

4 2 4 1 4 0 4 tr

73

4 2 1 4 tr string crossing

77

3 4 3 1 2 0 4 2 2 1 1 1 2 0 4 tr

81

1 1 1 0 tr too f

Handwritten musical score for guitar, measures 57-107. The score is written on ten staves, each beginning with a measure number in a box. The key signature is three sharps (F#, C#, G#). The notation includes various guitar-specific symbols such as natural harmonics (0), fret numbers (1-4), slurs, and dynamic markings like *f* (forte) and *opp.* (piano). There are also performance instructions like "Sostenuto" and "Cantino, e 2ª Corda". The score is heavily annotated with handwritten corrections, including fingerings, slurs, and dynamic changes. The final measure (107) includes a section labeled "Cantino, e 2ª Corda" and a final dynamic marking *opp.*

(*) Perché in do maggiore.
Because in C major.
Weil in C Dur.

(§) In alcune edizioni questo mi è b.
In some editions this E is b.
In einigen Bearbeitungen ist dieser E ein Es.

(⊕) Le legature superiori sono quelle originali.
The slurs put higher are those originals.
 Die oberen Schleifbogen sind die Originale

longa spiccato

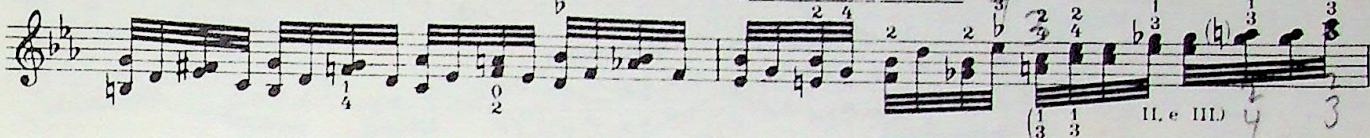
35



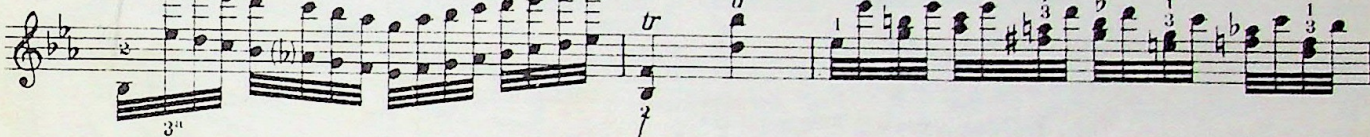
37



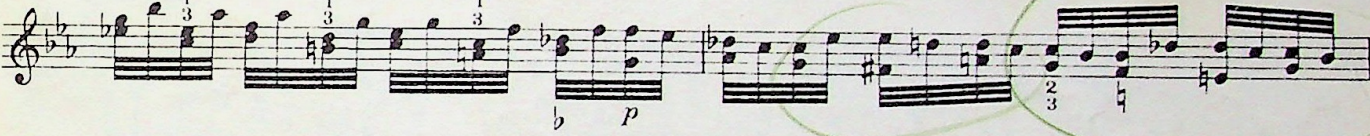
39



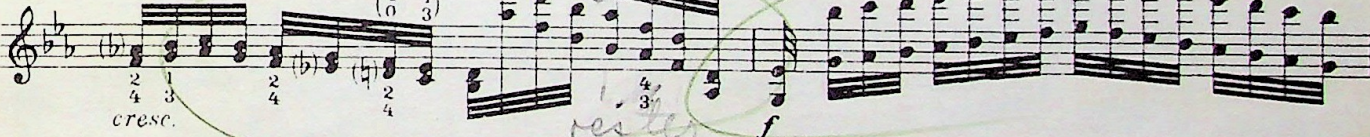
41



44



46



48



50



54



[59]



[64]



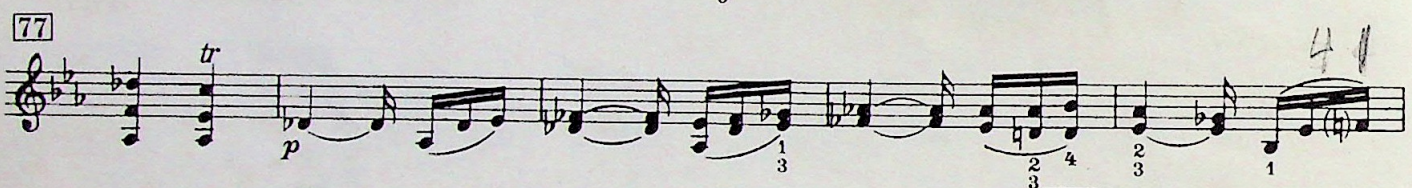
[69]



[73]



[77]



[82]



[86]



[91]



[95]



(*) Cominciare con le note superiori gli accordi preceduti da frecce.

To begin with the higher notes in case of the chords signed by an arrow.

Die mit Pfeilen bezeichnete Akkorde sollen mit der höchsten Note begonnen werden.

Agitato (♩ = 152) *3 2 1 4 3 2 2 opp.* *segue* *34 34 124 24*

(*) (p) *simili* 1 0 2 1 0 3 4 3 0 3 2 1 3

4 7 10 13 16 19 22 25

(*) L'arcata inferiore è quella originale. Nell'autografo manca il segno del ritornello.

(*) L'arcata inferiore è quella originale. Nell'autografo manca il segno del ritornello.
The low bowing is the original. In the manuscript the sign of the refrain is missing.
Die untere Bogenführung ist die originale. Im Manuskript fehlt das Zeichen des Ritornello.

No RUSHING

Handwritten musical score on ten staves, numbered 28 to 55. The notation includes treble clefs, key signatures (mostly one flat), and various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. Some staves feature complex rhythmic patterns and slurs. Handwritten annotations in green and blue ink are present, including circled measures, arrows, and the numbers 1432 and 14311. A pink circle highlights a section on staff 55. The bottom of the page shows additional musical notation without staff numbers.

28

31

34

37

40

43

46

49

52

55

6. [VI]

Lento (♩ 72)

(mp)

simili e sempre legato

cresc.

smorz.

cresc.

III. e IV.

f

[1] [2] [3] [4] [5] [6] [7] [8] [9] [10] [11] [12] [13] [14] [15] [16] [17] [18] [19] [20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] [43] [44] [45] [46] [47] [48] [49] [50] [51] [52] [53] [54] [55] [56] [57] [58] [59] [60] [61] [62] [63] [64] [65] [66] [67] [68] [69] [70] [71] [72] [73] [74] [75] [76] [77] [78] [79] [80] [81] [82] [83] [84] [85] [86] [87] [88] [89] [90] [91] [92] [93] [94] [95] [96] [97] [98] [99] [100] [101] [102] [103] [104] [105] [106] [107] [108] [109] [110] [111] [112] [113] [114] [115] [116] [117] [118] [119] [120] [121] [122] [123] [124] [125] [126] [127] [128] [129] [130] [131] [132] [133] [134] [135] [136] [137] [138] [139] [140] [141] [142] [143] [144] [145] [146] [147] [148] [149] [150] [151] [152] [153] [154] [155] [156] [157] [158] [159] [160] [161] [162] [163] [164] [165] [166] [167] [168] [169] [170] [171] [172] [173] [174] [175] [176] [177] [178] [179] [180] [181] [182] [183] [184] [185] [186] [187] [188] [189] [190] [191] [192] [193] [194] [195] [196] [197] [198] [199] [200] [201] [202] [203] [204] [205] [206] [207] [208] [209] [210] [211] [212] [213] [214] [215] [216] [217] [218] [219] [220] [221] [222] [223] [224] [225] [226] [227] [228] [229] [230] [231] [232] [233] [234] [235] [236] [237] [238] [239] [240] [241] [242] [243] [244] [245] [246] [247] [248] [249] [250] [251] [252] [253] [254] [255] [256] [257] [258] [259] [260] [261] [262] [263] [264] [265] [266] [267] [268] [269] [270] [271] [272] [273] [274] [275] [276] [277] [278] [279] [280] [281] [282] [283] [284] [285] [286] [287] [288] [289] [290] [291] [292] [293] [294] [295] [296] [297] [298] [299] [300] [301] [302] [303] [304] [305] [306] [307] [308] [309] [310] [311] [312] [313] [314] [315] [316] [317] [318] [319] [320] [321] [322] [323] [324] [325] [326] [327] [328] [329] [330] [331] [332] [333] [334] [335] [336] [337] [338] [339] [340] [341] [342] [343] [344] [345] [346] [347] [348] [349] [350] [351] [352] [353] [354] [355] [356] [357] [358] [359] [360] [361] [362] [363] [364] [365] [366] [367] [368] [369] [370] [371] [372] [373] [374] [375] [376] [377] [378] [379] [380] [381] [382] [383] [384] [385] [386] [387] [388] [389] [390] [391] [392] [393] [394] [395] [396] [397] [398] [399] [400] [401] [402] [403] [404] [405] [406] [407] [408] [409] [410] [411] [412] [413] [414] [415] [416] [417] [418] [419] [420] [421] [422] [423] [424] [425] [426] [427] [428] [429] [430] [431] [432] [433] [434] [435] [436] [437] [438] [439] [440] [441] [442] [443] [444] [445] [446] [447] [448] [449] [450] [451] [452] [453] [454] [455] [456] [457] [458] [459] [460] [461] [462] [463] [464] [465] [466] [467] [468] [469] [470] [471] [472] [473] [474] [475] [476] [477] [478] [479] [480] [481] [482] [483] [484] [485] [486] [487] [488] [489] [490] [491] [492] [493] [494] [495] [496] [497] [498] [499] [500] [501] [502] [503] [504] [505] [506] [507] [508] [509] [510] [511] [512] [513] [514] [515] [516] [517] [518] [519] [520] [521] [522] [523] [524] [525] [526] [527] [528] [529] [530] [531] [532] [533] [534] [535] [536] [537] [538] [539] [540] [541] [542] [543] [544] [545] [546] [547] [548] [549] [550] [551] [552] [553] [554] [555] [556] [557] [558] [559] [560] [561] [562] [563] [564] [565] [566] [567] [568] [569] [570] [571] [572] [573] [574] [575] [576] [577] [578] [579] [580] [581] [582] [583] [584] [585] [586] [587] [588] [589] [590] [591] [592] [593] [594] [595] [596] [597] [598] [599] [600] [601] [602] [603] [604] [605] [606] [607] [608] [609] [610] [611] [612] [613] [614] [615] [616] [617] [618] [619] [620] [621] [622] [623] [624] [625] [626] [627] [628] [629] [630] [631] [632] [633] [634] [635] [636] [637] [638] [639] [640] [641] [642] [643] [644] [645] [646] [647] [648] [649] [650] [651] [652] [653] [654] [655] [656] [657] [658] [659] [660] [661] [662] [663] [664] [665] [666] [667] [668] [669] [670] [671] [672] [673] [674] [675] [676] [677] [678] [679] [680] [681] [682] [683] [684] [685] [686] [687] [688] [689] [690] [691] [692] [693] [694] [695] [696] [697] [698] [699] [700] [701] [702] [703] [704] [705] [706] [707] [708] [709] [710] [711] [712] [713] [714] [715] [716] [717] [718] [719] [720] [721] [722] [723] [724] [725] [726] [727] [728] [729] [730] [731] [732] [733] [734] [735] [736] [737] [738] [739] [740] [741] [742] [743] [744] [745] [746] [747] [748] [749] [750] [751] [752] [753] [754] [755] [756] [757] [758] [759] [760] [761] [762] [763] [764] [765] [766] [767] [768] [769] [770] [771] [772] [773] [774] [775] [776] [777] [778] [779] [780] [781] [782] [783] [784] [785] [786] [787] [788] [789] [790] [791] [792] [793] [794] [795] [796] [797] [798] [799] [800] [801] [802] [803] [804] [805] [806] [807] [808] [809] [810] [811] [812] [813] [814] [815] [816] [817] [818] [819] [820] [821] [822] [823] [824] [825] [826] [827] [828] [829] [830] [831] [832] [833] [834] [835] [836] [837] [838] [839] [840] [841] [842] [843] [844] [845] [846] [847] [848] [849] [850] [851] [852] [853] [854] [855] [856] [857] [858] [859] [860] [861] [862] [863] [864] [865] [866] [867] [868] [869] [870] [871] [872] [873] [874] [875] [876] [877] [878] [879] [880] [881] [882] [883] [884] [885] [886] [887] [888] [889] [890] [891] [892] [893] [894] [895] [896] [897] [898] [899] [900] [901] [902] [903] [904] [905] [906] [907] [908] [909] [910] [911] [912] [913] [914] [915] [916] [917] [918] [919] [920] [921] [922] [923] [924] [925] [926] [927] [928] [929] [930] [931] [932] [933] [934] [935] [936] [937] [938] [939] [940] [941] [942] [943] [944] [945] [946] [947] [948] [949] [950] [951] [952] [953] [954] [955] [956] [957] [958] [959] [960] [961] [962] [963] [964] [965] [966] [967] [968] [969] [970] [971] [972] [973] [974] [975] [976] [977] [978] [979] [980] [981] [982] [983] [984] [985] [986] [987] [988] [989] [990] [991] [992] [993] [994] [995] [996] [997] [998] [999] [1000]

(*) Grafia originale:
Original writing:
Originale Schrift:

(♭) In alcune edizioni questo mi ♭ è sostituito da re.
In some editions this E flat is substituted by D.
In einigen Bearbeitungen steht ein D anstatt Es.

Handwritten musical score on page 21, featuring multiple systems of music with various annotations and markings.

System 1 (Measures 26-30): Starts with measure 26. Includes a green circle around measures 26-27 and a green oval around measures 28-29. Fingerings (1, 2, 3, 4) and dynamics (*f*) are present.

System 2 (Measures 31-35): Starts with measure 31. Includes a green circle around measures 31-32 and a green oval around measures 33-34. Fingerings and dynamics (*f*) are present. Rehearsal marks "III. e IV." and "II. e III. 3" are visible.

System 3 (Measures 36-40): Starts with measure 36. Includes a green circle around measures 36-37 and a green oval around measures 38-39. Fingerings and dynamics (*f*) are present. A "smorz." (diminuendo) marking is at the end of the system.

System 4 (Measures 41-45): Starts with measure 41. Includes a green circle around measures 41-42 and a green oval around measures 43-44. Fingerings and dynamics (*f*) are present.

System 5 (Measures 46-50): Starts with measure 46. Includes a green circle around measures 46-47 and a green oval around measures 48-49. Fingerings and dynamics (*p*) are present.

System 6 (Measures 51-55): Starts with measure 51. Includes a green circle around measures 51-52 and a green oval around measures 53-54. Fingerings and dynamics (*p*) are present. The system ends with the word "FINIS".

Annotations: The score includes various handwritten markings, including green circles and ovals, and a "smorz." (diminuendo) marking. The word "FINIS" is written at the end of the piece.

OPERA SECONDA (Sei Capricci)

1. [VII]

Posato $\text{♩} = 120$

II. e III.

6 *pp* II. e III. *f* *p* *simili*

12 *pp* *f*

17 *p* *f*

19 *p* *f*

21 *p* *f*

23 *p* *f*

25 *p* *f*

28 *p* *f*

35 *p* *f*

40 *p* *f*

(♯) La nell'autografo.
 A in the manuscript.
 A im Manuscript

45

48

50

52

54

56

58

61

63

65

67

69

72

pp

f (*>*)

I.

II. e III.

(Le II.)

III.

V.

II.

(5)

2. [VIII]

Maestoso (♩ = 96)

3^a e 4^a Corda

Handwritten notes and markings are present throughout the score, including "tr" (trills), "dolce", "pp", "ff", and various fingering numbers (1, 2, 3, 4). Some measures are circled in green.

Measures 6, 9, 12, 15, 18, 21, 24, 29, and 32 are marked with their respective measure numbers in boxes.

Measure 6: *p*, (1 2 1), *f*, *dolce*.

Measure 9: *f*, *dolce*.

Measure 12: *p*, *dolce*.

Measure 15: *p*, *dolce*.

Measure 18: *p*, *dolce*.

Measure 21: *pp*, *dolce*.

Measure 24: *ff*, *dolce*.

Measure 29: *f*, *dolce*.

Measure 32: *f*, *dolce*.

(*) Per analogia con la seconda battuta.
 On the analogy of the second bar.
 In Analogie mit dem zweiten Takt.

Handwritten musical score on page 25, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. The score is annotated with several markings:

- Staff 35:** Marked "II. e III." and "f".
- Staff 37:** Marked "decresc." and "III. e IV.".
- Staff 40:** Marked "II. e III." and "f".
- Staff 42:** Marked "I. e II." and "f".
- Staff 45:** Marked "f".
- Staff 47:** Marked "f".
- Staff 50:** Marked "f".
- Staff 52:** Marked "cresc." and "III. e IV.".
- Staff 55:** Marked "II." and "f".
- Staff 58:** Marked "cresc." and "I. e II.".
- Staff 61:** Marked "p" and "II. e III.".
- Staff 63:** Marked "tr" and "ff".

There are also various other markings such as "(*)", "tr", "pp", and "ff" throughout the score.

(*) Per analogia con la battuta 35, sebbene nell'autografo questo re sia $\flat$
 On the analogy of the bar 35, also if in the manuscript this D is preceded by $\flat$
 In Analogie mit Takt 35, auch wenn im Manuskript dieser D ein Auflösungszeichen hat.

3. [IX]

Allegretto (♩ = 96)

Sulla tastiera imitando il Flauto

Allegretto (♩ = 96)

Sulla tastiera imitando il Flauto.

6

imitando il Corno sulla terza e quarta Corda.

12

sulla tastiera. III. e IV. tastiera.

18

simili

25

31

43

III. e IV.

49

III. e IV.

54

58

III

Trills and ornaments are indicated by 'tr' and 'orn'.

Tempo markings: *dolce*, *f*, *p*, *opp.*

Dynamic markings: *f*, *p*, *opp.*

Rehearsal marks: 6, 12, 18, 25, 31, 43, 49, 54, 58

Section markers: III. e IV.

Tempo changes: (♩ = 88), (♩ = 96), (♩ = 84)

Performance instructions: *imitando il Flauto*, *imitando il Corno sulla terza e quarta Corda*

Other markings: *simili*, *dolce*, *f*, *p*, *opp.*

(*) Le legature superiori sono quelle originali.
The clura put higher are those originals.

Le legature superiori sono quelle che
 Le legature superiori sono quelle che

The slurs put higher are those originals.
Die oberen Schleifbogen sind die Originale.

4. $\boxed{X}$

Vivace (♩. = 76)

Vivace (♩ = 76)

f martellato

4

7

10

13

16

19

22

25

28

31

34

cresc.

p

f

III. e I.

II. 2

III.

(IV.)

1323

(*) Per analogia con la battuta 28.
On the analogy of the bar 28.
In Analogie mit Takt 28

Handwritten musical score on page 28, featuring measures 37 through 72. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent trills (tr), slurs, and various fingerings (e.g., 1, 2, 3, 4, 0, 2, 3, 4). Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). The score includes several measures with trills and slurs, and some measures with handwritten annotations like "2343" and "43". The notation is dense, with many notes and accidentals.

Measures shown: 37, 40, 43, 46, 50, 53, 56, 59, 62, 66, 69, 72.

5. [XI]

Handwritten musical score for a guitar piece, featuring various musical notations, fingerings, and performance instructions. The score is divided into two main sections: **Andante** (♩ = 46) and **Presto** (♩ = 168).

Andante Section (♩ = 46):

- Measures 6-11:** Includes a **(mf)** dynamic marking and a **(p)** dynamic marking. Features a **(cresc.)** (crescendo) marking and a **(mf)** marking.
- Measures 15-19:** Includes a **(f)** (forte) dynamic marking and a **(cresc.)** marking.
- Measures 24-29:** Includes a **(p)** dynamic marking and a **(p) V contro** marking.

Presto Section (♩ = 168):

- Measures 34-39:** Includes a **(p)** dynamic marking and a **(p) V contro** marking.
- Measures 42-47:** Includes a **(p)** dynamic marking and a **(p) V contro** marking.
- Measures 51-56:** Includes a **(p)** dynamic marking and a **(p) V contro** marking.

The score includes numerous musical notations such as notes, rests, and accidentals, as well as performance instructions like **(mf)**, **(p)**, **(f)**, **(cresc.)**, and **(p) V contro**. The piece concludes with a **Finis** marking.

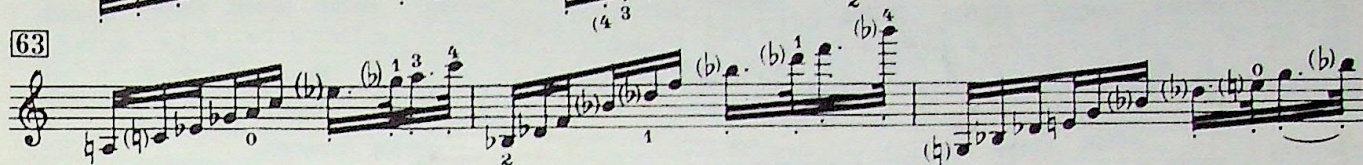
[55]



[59]



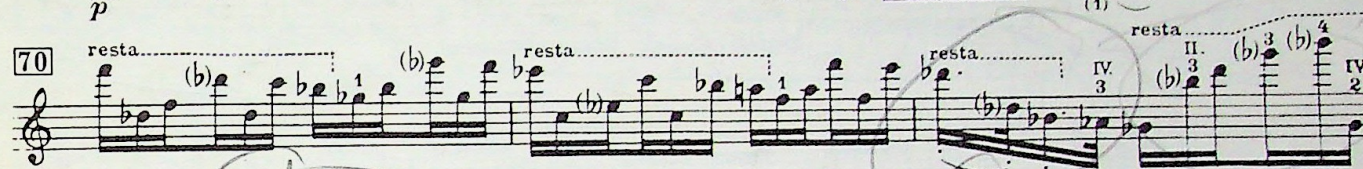
[63]



[66]



[70]



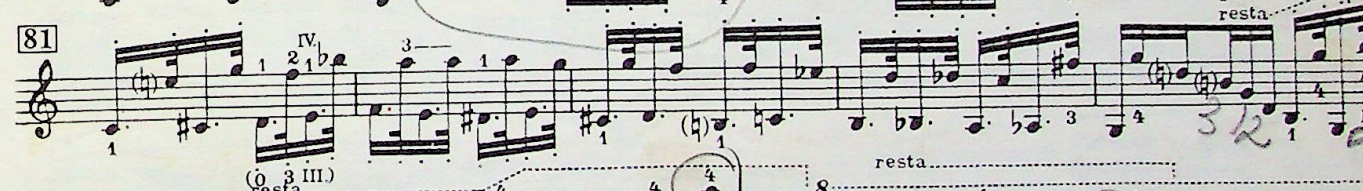
[73]



[77]



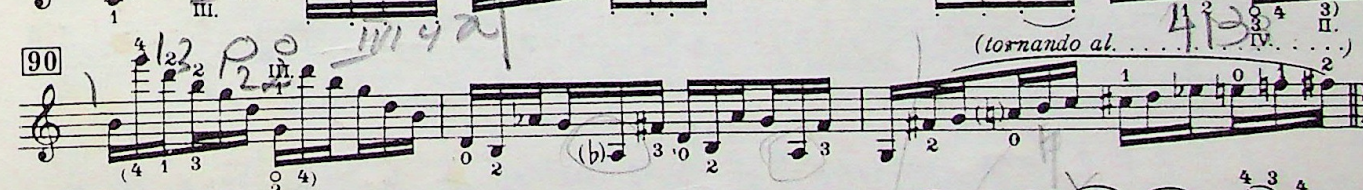
[81]



[86]



[90]



Primo tempo

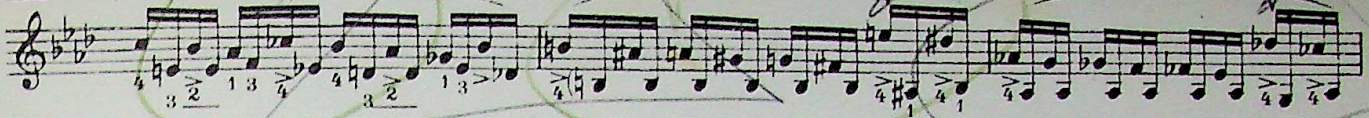


[100]

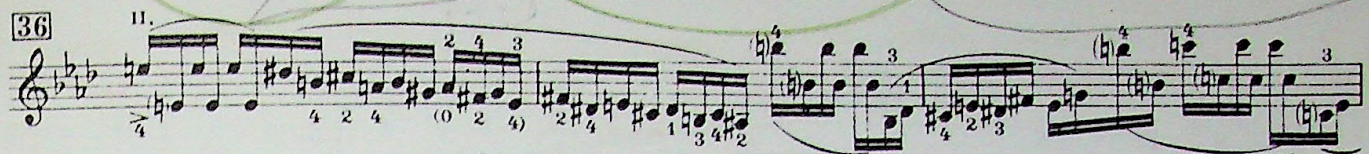


double stops

33



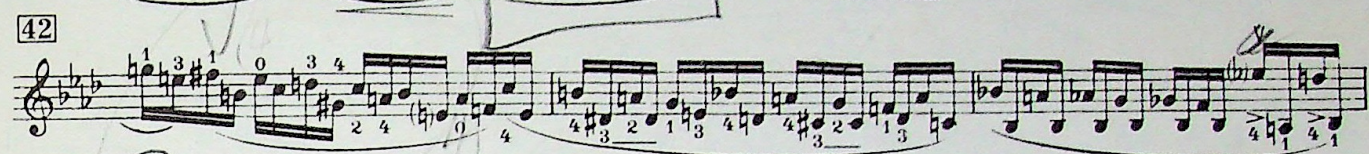
36



39



42



45



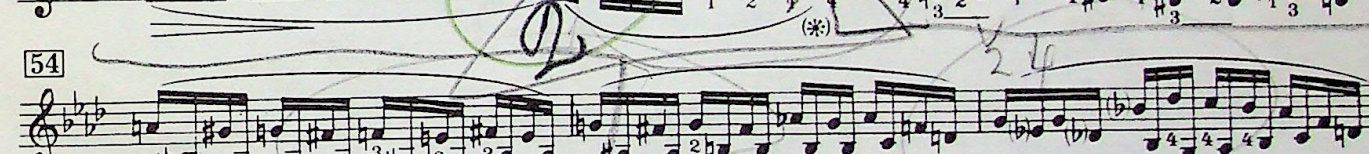
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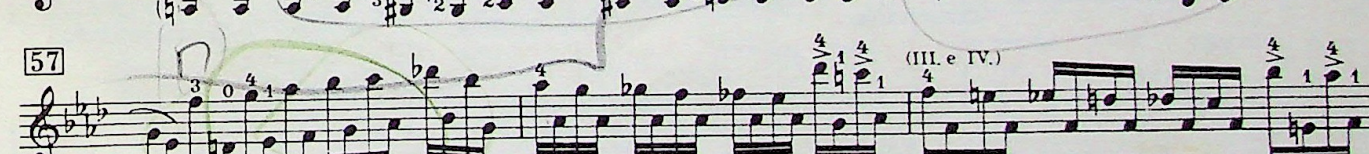
51



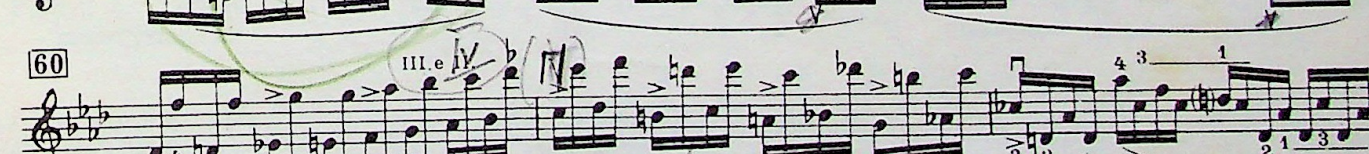
54



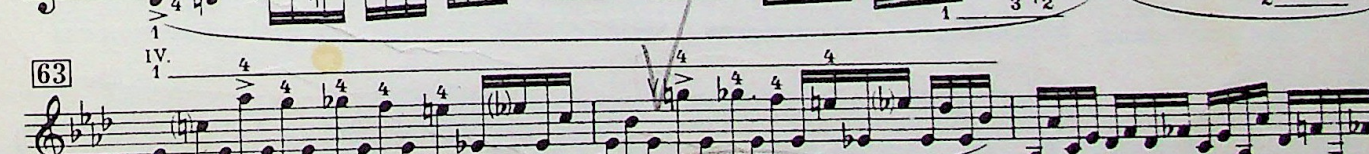
57



60



63



66



FINIS

(*) Fa b, per analogia con la battuta 42.

F flat, on the analogy of the bar 42.

Fes, in Analogie mit Takt 42.

OPERA TERZA (Dodici Capricci)
1. [XIII]

Allegro (♩ = 96)

dolce

4

13

FINE

Minore (♩ = 88)

III. e IV

21

III. e IV.

28

dolce

31

II. e III.

34

37

Da Capo senza repliche

(*) Mi ♯, come nell'autografo.
E sharp, as in the manuscript.
Eis, wie im Manuskript.

2. [XIV]

Moderato (♩ = 112)

3. [XV]

solidity in octave

Posato (♩ = 126) II. e III.

p Staccato

1 2 1 2 1 1 1 2 f 1 1 2 2 1 2 2

4 II. e II. II. e IV. I. e II. (II. e III.) decresc.

f 2 2 5 1 1 2 2 1 3 1 1 2 2 1 3 2 2 1 2 2 1 2 1

8 f I. e II. p

10 f p

12 f p

14 f p

15 f 1 2 4 1 8 1 1 4 2 resta 4 1 3 0 4 3

IV pos. I

17 III. 1 4 0 4 3 0 4

FINE

Longer

19

f

21

0 1 2 3 4 (3 1)

23

0 1 2 3 4 (3 1)

25

0 1 2 3 4 (3 1)

27

0 1 2 3 4 (3 1)

29

0 1 2 3 4 (3 1)

31

0 1 2 3 4 (3 1)

33

0 1 2 3 4 (3 1)

35

0 1 2 3 4 (3 1)

f *p* *f* *Da Capo*

4. [XVI]

Presto ($\text{♩} = 132$)

Measures 1-24 are shown, with measure numbers in boxes. The notation includes various fingerings (1-4), slurs, and dynamic markings (*f*). Handwritten annotations include "130", "432-1", and "4" above measure 24. Measure 18 is marked "resta". Measure 24 has a handwritten "4" above it.

(*) Come nella battuta 19
 As in bar 19.
 Wie im Takt 19.

[27] *smorz.*

[30] *p*

[33] *f*

[36] *f*

[39] *f*

[42] *f*

[45] *f*

[48] *f*

[51] *ff*

18

(37)

19

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in a single line, with some notes beamed together. There are several measures of music, with some measures containing multiple notes. The score is numbered 19 in the top left corner. There are handwritten annotations in the score, including '(9)' above a measure, '(11)' below a measure, and '(13)' below a measure. There are also handwritten numbers '9', '3', '4', '0', '1', '3', '1' below the first few measures. The score ends with a double bar line.

Handwritten musical score for "The Flower Song" by J. S. Zerk. The score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a box containing the number "21". The melody features a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs and phrasing marks. A first ending bracket labeled "1." and "3." spans a section of the melody. The piece concludes with a double bar line and the word "FINE" written in blue ink. The manuscript shows signs of age, including some staining and a small tear near the end.

[illegible]

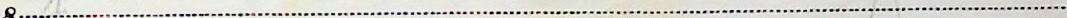
25

Coll'ottava

resta

The image shows a musical score for a piece titled 'Coll'ottava' and 'resta'. The score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The score begins with a series of rests, followed by a series of eighth notes. The notes are: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, B-flat48, C49, D49, E-flat49, F49, G49, A49, B-flat49, C50, D50, E-flat50, F50, G50, A50, B-flat50, C51, D51, E-flat51, F51, G51, A51, B-flat51, C52, D52, E-flat52, F52, G52, A52, B-flat52, C53, D53, E-flat53, F53, G53, A53, B-flat53, C54, D54, E-flat54, F54, G54, A54, B-flat54, C55, D55, E-flat55, F55, G55, A55, B-flat55, C56, D56, E-flat56, F56, G56, A56, B-flat56, C57, D57, E-flat57, F57, G57, A57, B-flat57, C58, D58, E-flat58, F58, G58, A58, B-flat58, C59, D59, E-flat59, F59, G59, A59, B-flat59, C60, D60, E-flat60, F60, G60, A60, B-flat60, C61, D61, E-flat61, F61, G61, A61, B-flat61, C62, D62, E-flat62, F62, G62, A62, B-flat62, C63, D63, E-flat63, F63, G63, A63, B-flat63, C64, D64, E-flat64, F64, G64, A64, B-flat64, C65, D65, E-flat65, F65, G65, A65, B-flat65, C66, D66, E-flat66, F66, G66, A66, B-flat66, C67, D67, E-flat67, F67, G67, A67, B-flat67, C68, D68, E-flat68, F68, G68, A68, B-flat68, C69, D69, E-flat69, F69, G69, A69, B-flat69, C70, D70, E-flat70, F70, G70, A70, B-flat70, C71, D71, E-flat71, F71, G71, A71, B-flat71, C72, D72, E-flat72, F72, G72, A72, B-flat72, C73, D73, E-flat73, F73, G73, A73, B-flat73, C74, D74, E-flat74, F74, G74, A74, B-flat74, C75, D75, E-flat75, F75, G75, A75, B-flat75, C76, D76, E-flat76, F76, G76, A76, B-flat76, C77, D77, E-flat77, F77, G77, A77, B-flat77, C78, D78, E-flat78, F78, G78, A78, B-flat78, C79, D79, E-flat79, F79, G79, A79, B-flat79, C80, D80, E-flat80, F80, G80, A80, B-flat80, C81, D81, E-flat81, F81, G81, A81, B-flat81, C82, D82, E-flat82, F82, G82, A82, B-flat82, C83, D83, E-flat83, F83, G83, A83, B-flat83, C84, D84, E-flat84, F84, G84, A84, B-flat84, C85, D85, E-flat85, F85, G85, A85, B-flat85, C86, D86, E-flat86, F86, G86, A86, B-flat86, C87, D87, E-flat87, F87, G87, A87, B-flat87, C88, D88, E-flat88, F88, G88, A88, B-flat88, C89, D89, E-flat89, F89, G89, A89, B-flat89, C90, D90, E-flat90, F90, G90, A90, B-flat90, C91, D91, E-flat91, F91, G91, A91, B-flat91, C92, D92, E-flat92, F92, G92, A92, B-flat92, C93, D93, E-flat93, F93, G93, A93, B-flat93, C94, D94, E-flat94, F94, G94, A94, B-flat94, C95, D95, E-flat95, F95, G95, A95, B-flat95, C96, D96, E-flat96, F96, G96, A96, B-flat96, C97, D97, E-flat97, F97, G97, A97, B-flat97, C98, D98, E-flat98, F98, G98, A98, B-flat98, C99, D99, E-flat99, F99, G99, A99, B-flat99, C100, D100, E-flat100, F100, G100, A100, B-flat100, C101, D101, E-flat101, F101, G101, A101, B-flat101, C102, D102, E-flat102, F102, G102, A102, B-flat102, C103, D103, E-flat103, F103, G103, A103, B-flat103, C104, D104, E-flat104, F104, G104, A104, B-flat104, C105, D105, E-flat105, F105, G105, A105, B-flat105, C106, D106, E-flat106, F106, G106, A106, B-flat106, C107, D107, E-flat107, F107, G107, A107, B-flat107, C108, D108, E-flat108, F108, G108, A108, B-flat108, C109, D109, E-flat109, F109, G109, A109, B-flat109, C110, D110, E-flat110, F110, G110, A110, B-flat110, C111, D111, E-flat111, F111, G111, A111, B-flat111, C112, D112, E-flat112, F112, G112, A112, B-flat112, C113, D113, E-flat113, F113, G113, A113, B-flat113, C114, D114, E-flat114, F114, G114, A114, B-flat114, C115, D115, E-flat115, F115, G115, A115, B-flat115, C116, D116, E-flat116, F116, G116, A116, B-flat116, C117, D117, E-flat117, F117, G117, A117, B-flat117, C118, D118, E-flat118, F118, G118, A118, B-flat118, C119, D119, E-flat119, F119, G119, A119, B-flat119, C120, D120, E-flat120, F120, G120, A120, B-flat120, C121, D121, E-flat121, F121, G121, A121, B-flat121, C122, D122, E-flat122, F122, G122, A122, B-flat122, C123, D123, E-flat123, F123, G123, A123, B-flat123, C124, D124, E-flat124, F124, G124, A124, B-flat124, C125, D125, E-flat125, F125, G125, A125, B-flat125, C126, D126, E-flat126, F126, G126, A126, B-flat126, C127, D127, E-flat127, F127, G127, A127, B-flat127, C128, D128, E-flat128, F128, G128, A128, B-flat128, C129, D129, E-flat129, F129, G129, A129, B-flat129, C130, D130, E-flat130, F130, G130, A130,

27 Coll' 8



29 Coll' 8 *resta*

333 2943 338

1 2 2 1 2 2 2 2 2 1 1

[illegible]

33 Coll. 8

(♩ = 72)

1 1 0 1 1 2 2 2 2 1

2 2 2 1 2 2 2 1 2 2 1 2 1

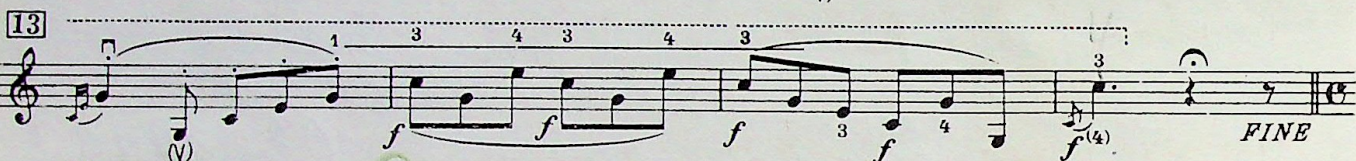
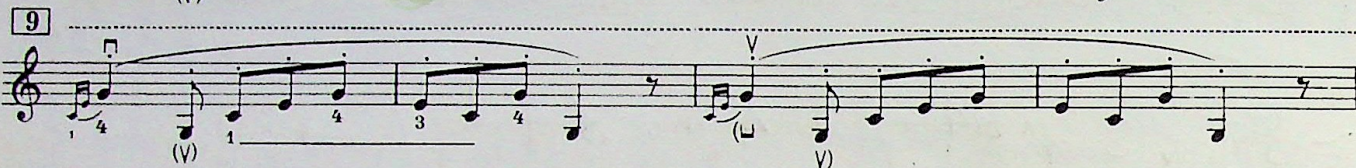
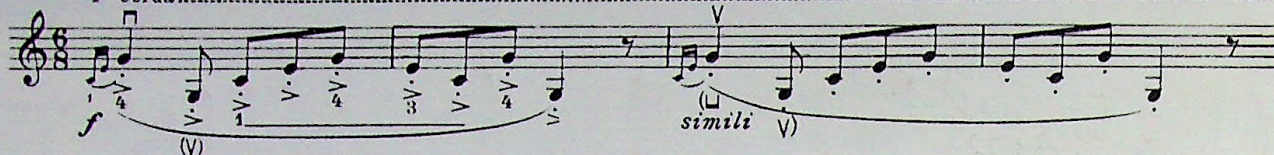
The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The melody is divided into two systems. The first system begins with a measure marked with a '1' above it, followed by a series of eighth notes. A slur covers the next four measures, with fingerings 4, 3, and 2 indicated above the notes. The second system begins with a measure marked with a '2' above it, followed by a series of eighth notes. A slur covers the next four measures, with fingerings 4, 3, and 2 indicated above the notes. The piece concludes with a final measure. The tempo is marked 'Allegretto' and the dynamics are marked '(p)' and '(f)'. The title 'The Rose Tree' is written in a decorative font at the bottom.

(*) Come nella battuta 24.
As in bar 24.
Wie im Takt 24.

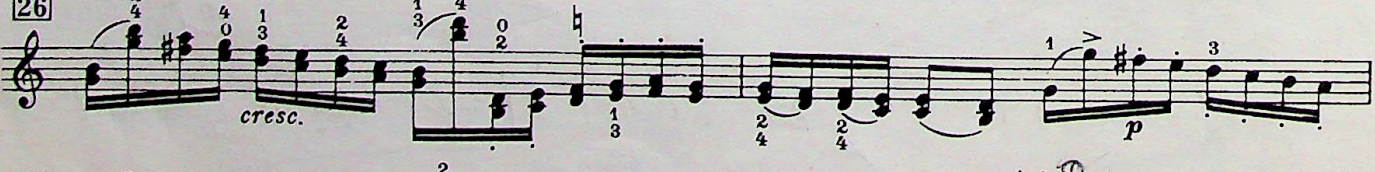
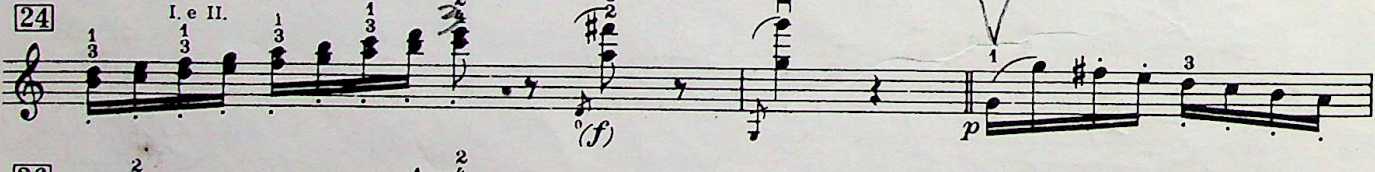
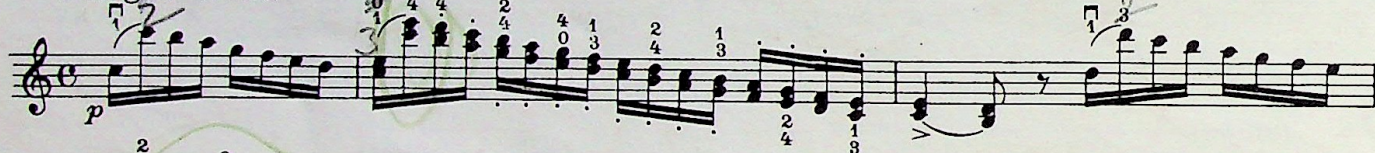
Da Capo senza repliche

6. [XVIII]

Corrente (♩ = 104)

4^a Corda

Allegro (♩ = 112)



34

3 0 2 4 2 4 4 0 1 3 2 4 1 3 1 3 2 4 2 4

cresc.

36

II. e III.

2
4

3
2
1
2
0
3
0
f
1
0

39

p 0 2 (*) *mod.* *cresc.* 1 3 2 4

41

Handwritten: V

Fingerings: 1 0, 2 4, 1 0, 2 4, 1 3, 2 4, 1 3, 2 4, 2 4, 1 3, 2 4

43

Handwritten musical score for exercise 43. The notation is on a single staff with a treble clef. The key signature has one sharp (F#). The exercise is marked with a 'V' above the staff. The notation includes various fingerings (1-4) and breath marks (0, 1, 2, 3, 4) indicating phrasing and articulation. The exercise ends with a double bar line and a final note on F#4.

45

V

p

2 4 2 4 4 0 1 3 2 4 2 4 2 4 4 0 1 3

47

cresc.

(*) Nell'autografo:
In the manuscript:
Im Manuskript:

Da Capo la Sestopla (Corrente)

7. [XIX]

Handwritten musical score for guitar, featuring a piece by Giuliani. The score is written on ten staves, numbered 6 to 33. It includes tempo markings "Lento (♩ = 66)" and "Allegro assai (♩ = 144)", dynamic markings like "p", "pp", "f", and "pV", and articulation like "3ª e 4ª Corda". The music is in B-flat major and 3/4 time. There are various fingerings, slurs, and accents throughout. A handwritten "smile" is written above the first staff. The score ends with a double bar line and repeat dots.

35

4^a

37

39

41

43

47

51

55

59

63

Handwritten annotations include '4^a' at the top left, '1' and '2' below the first staff, 'V' and 'V' above the second staff, '1.' and '2.' in circles above the third and fourth staves, and '8' above the sixth staff. There are also various handwritten numbers and symbols throughout the piece.

Handwritten musical score for guitar, measures 33-55. The score is in treble clef with a key signature of one sharp (F#). It features various musical notations including trills (tr), slurs, and dynamic markings (f, p, cresc.). Fingerings are indicated by numbers 1-4. Some measures have handwritten annotations like "II. 2 tr" and "resta". The piece concludes with a "Da Capo" instruction.

9. [XXI]

Amoroso (♩ = 54)

3ª e 4ª Corda

Handwritten musical score for guitar, measures 1 through 26. The key signature is two sharps (F# and C#), and the tempo is marked "Amoroso" with a quarter note equal to 54 beats per minute. The piece is for the 3rd and 4th strings.

Measures 1-4: Introduction with a half note rest, followed by a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 5 starts with a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 6 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 7 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 8 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 9 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 10 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 11 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 12 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 13 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 14 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 15 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 16 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 17 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 18 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 19 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 20 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 21 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 22 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 23 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 24 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 25 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 26 has a half note chord (F#4, C#5) and a half note chord (F#4, C#5).

Handwritten annotations include fingering numbers (1-4), slurs, and dynamic markings such as *(mp)*, *con espr.*, and *(mf)*. The piece concludes with a trill in measure 26.

10. [XXII]

Marcato (♩. = 56)

5 *resta*.....

9 *(mf)* II. e III. (V) (V) (V) I. e II. (V)

13 *(f)* *(p)*

17 *(mf)*

21 *f* *p* **FINE**

25 **Minore** (♩. = 80) *f* *martellato* *tr*

27 *resta*..... II. 3

29 *tr* *resta*

(*) Nell'autografo:
In the manuscript:
Im Manuskript:



Il ♯ davanti al mi è stato qui sostituito col ♭, per analogia con la battuta precedente, con le due seguenti e conformemente alla 18^a battuta.
The ♯ before the E has been substituted here with the ♭ on the analogy of the preceding bar, together with the two followings and in conformity with bar 18.
Der Auflösungszeichen vor dem E wurde mit einem ♭ ersetzt, in Analogie mit dem Vorangehenden Takt, mit den zwei Folgenden. im Einklang mit Takt 18.

31

33

35

37

39

41

44

46

48

Da Capo

(*) Do #, perchè fuori stile la modulazione in la minore.
C sharp because the modulation in A minor is not in style.
 Cis, da die Modulation in A-moll wäre Stilfremd.

(♭) Mi ♭, perchè in si ♭ maggiore.
E flat, because in b flat major.
 Es, weil in B-Dur.

11. [XXIII]

Posato (96)

4^a Corda

Coll'ottava

[7] *Coll'8*

[9] *Coll'8*

[11] *Coll'8*

[13]

Minore

[18]

[19]

[22]

FINE

(*) Se questa la non fosse, l'autore non avrebbe scritto il b davanti al la in fine di battuta.

If this A should not be $\sharp$, the composer should not have written $\flat$ before A at the end of the bar.

Wenn dieser A kein Auflösungszeichen haben sollte, hätte der Komponist keinen $\flat$ vor dem A am Ende des Taktes geschrieben.

23 *decresc.*

24

25

26

27 *cresc.*

28

29

30

31

32

33 *Da Capo*

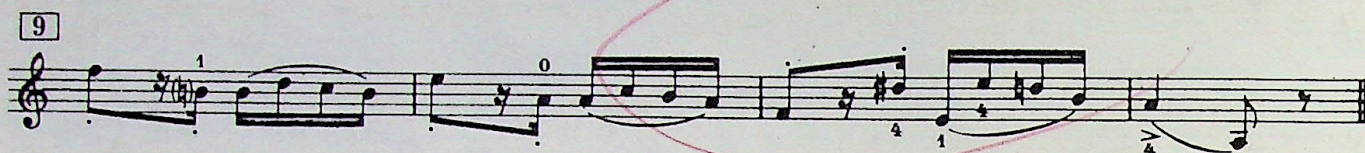
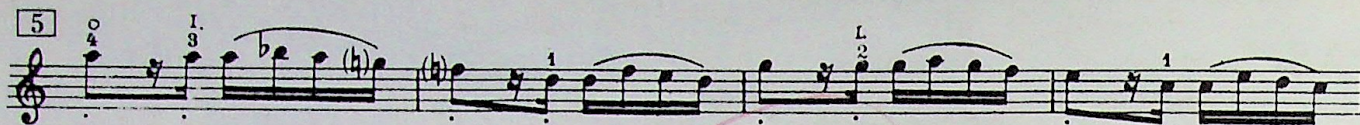
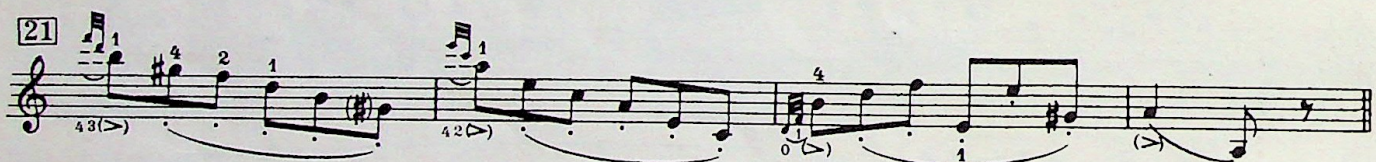
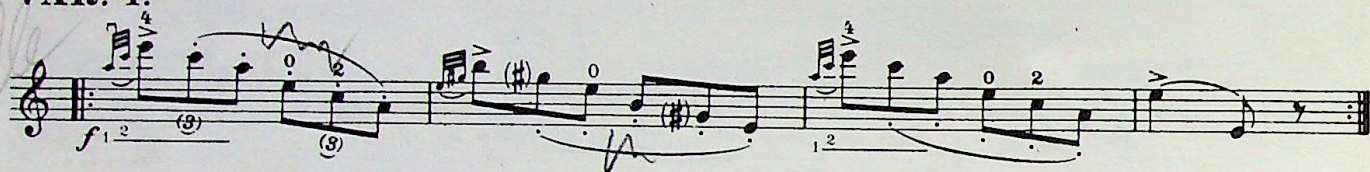
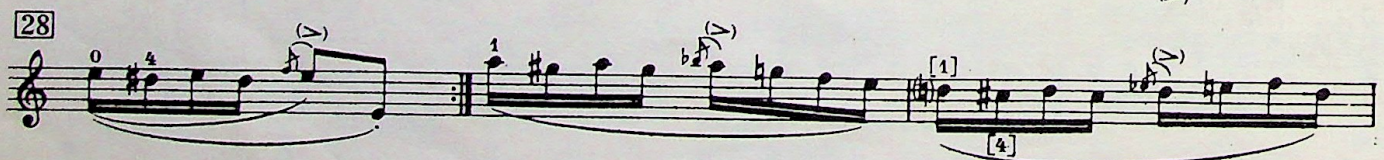
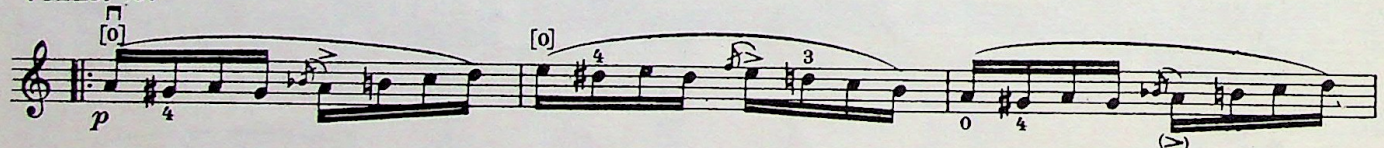
(*) In alcune edizioni questo la b è sostituito da sol.
 In some editions this A flat is substituted by C.
 In einigen Bearbeitungen ist dieser As mit G ersetzt.

(-φ-) Fa, come nell'autografo.
 F, as in the manuscript.
 F, wie im Manuskript.

12. [XXIV]

TEMA

Quasi Presto (♩ = 132)

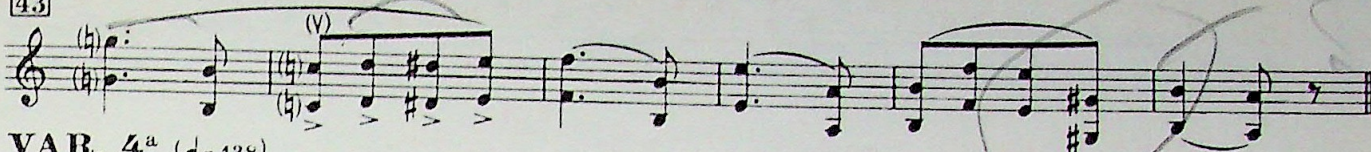
VAR. 1^aVAR. 2^a

VAR. 3^a (♩ = 84)

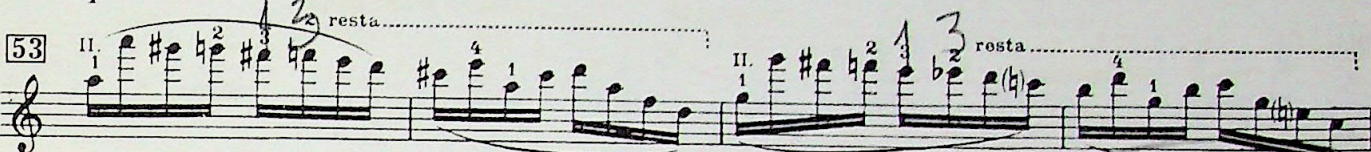
terza e quarta



[43]

VAR. 4^a (♩ = 138)

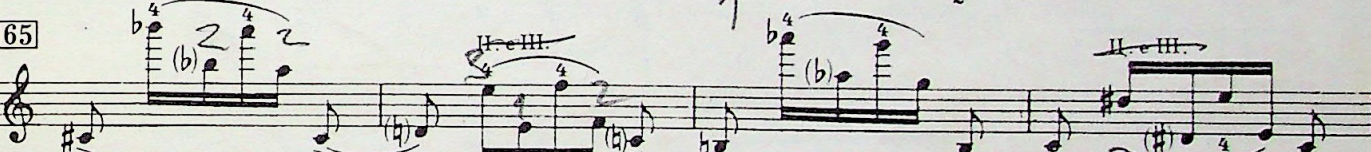
[53]



[57]

VAR. 5^a (♩ = 112)

[65]



[69]

VAR. 6^a (♩ = 96)

[77]



[81]



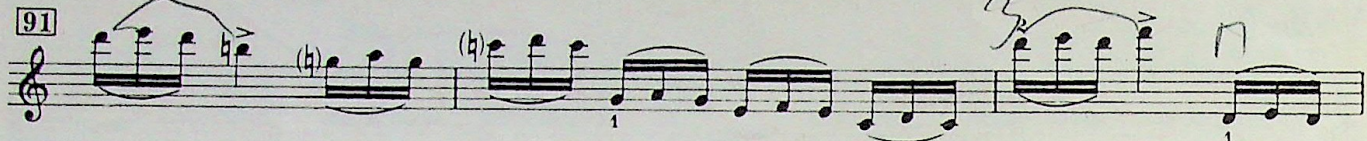
fingered depths

VAR. 7^a (♩ = 120)

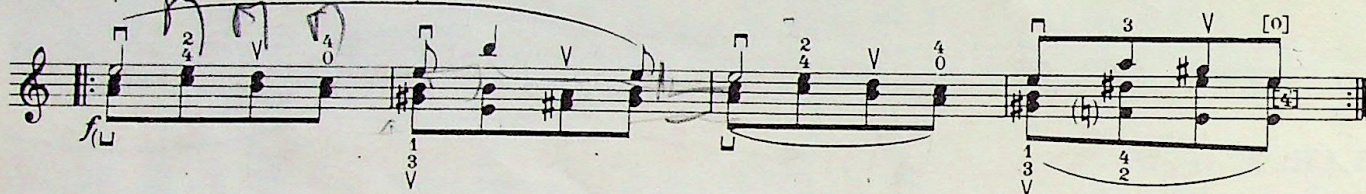
[88]



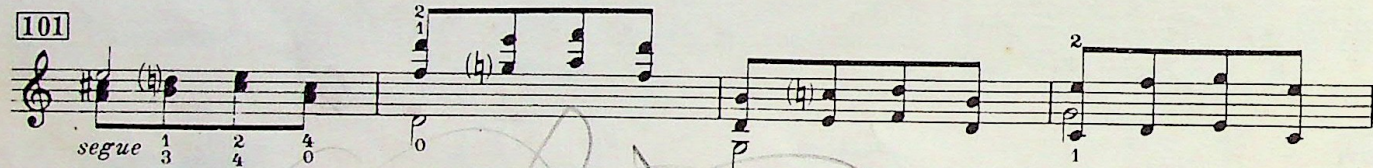
[91]



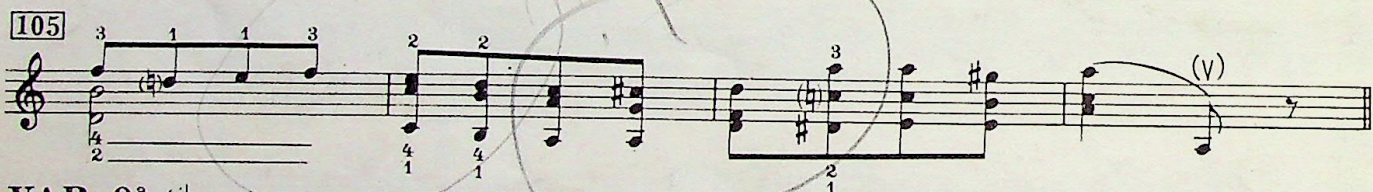
[94]

VAR. 8^a (♩ = 112)

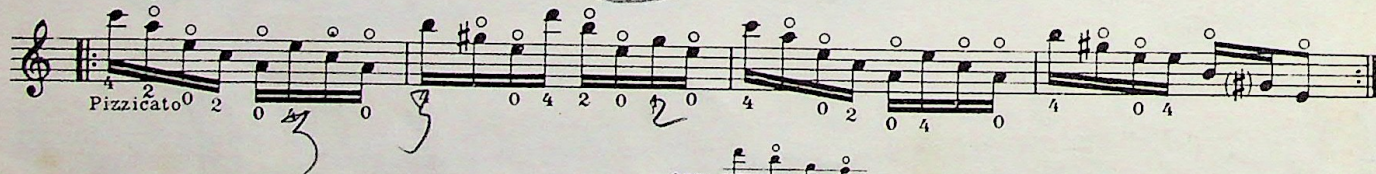
[101]



[105]

VAR. 9^a (♩ = 120)

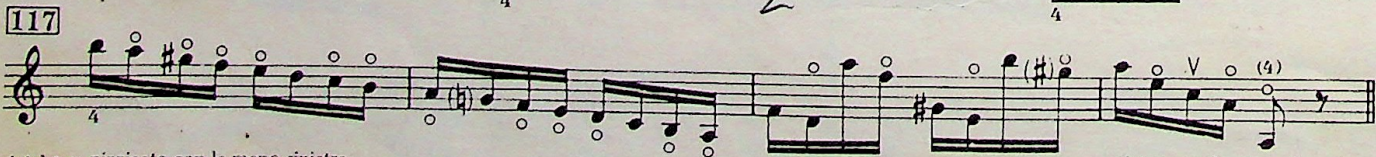
(*)



[113]



[117]



(*) ○ = pizzicato con la mano sinistra.
pizzicato with the left hand.
pizzicato mit der linken Hand.

(opp. con la mano destra)
(or with the right hand)
(oder mit der rechten Hand)

VAR. 10^a (♩ = 88)

8. (5-133)

4. (V) 4 4 3 3 1 2 # (V) 4 II. 4 2

*p*¹ (2^a volta resta (con l'arco)) 3

125 8. 4 3 I. 4/4 resta 1 4 3 (b) 4/4 resta (b) (V) (b)

129 II. 4/4 4 3 (#) 3 4 1

VAR. 11^a (♩ = 82)

VAR. 11^a (♩ = 92)

Handwritten musical score for "VAR. 11^a" (♩ = 92). The score is written on three staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes) and rests. The score is heavily annotated with handwritten numbers (1, 2, 3, 4) and letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) indicating fingerings and other performance instructions. There are also some handwritten markings like "137", "140", and "141" in the left margin.

FINALE ($\text{♩} = 104$)

FINALE (♩ = 104)

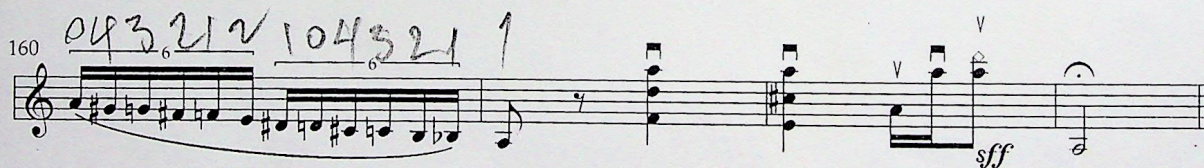
147 *p*

150 *f*

153 *p*

155 *tr* *tr* *ff* **FINIS**

Vioară



C 23
25
42
28

