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N. PAGANINI

Twenty-four CAPRICES

together with

Moto Perpetuo and Duo Merveille

for

VIOLIN

Newly Revised by

EMIL KROSS

BOSTON
380-382 Boylston St.
Carl Fischer
Cooper Square NEW YORK
CHICAGO
335-339 So. Wabash Ave.

Revised Edition

Caprices.

N. PAGANINI.

With exception of the notes specially marked *(f)* this Caprice is to be played *mezza voce* throughout. Only so much of the middle of the bow to be used as is necessary to set the strings into vibration.

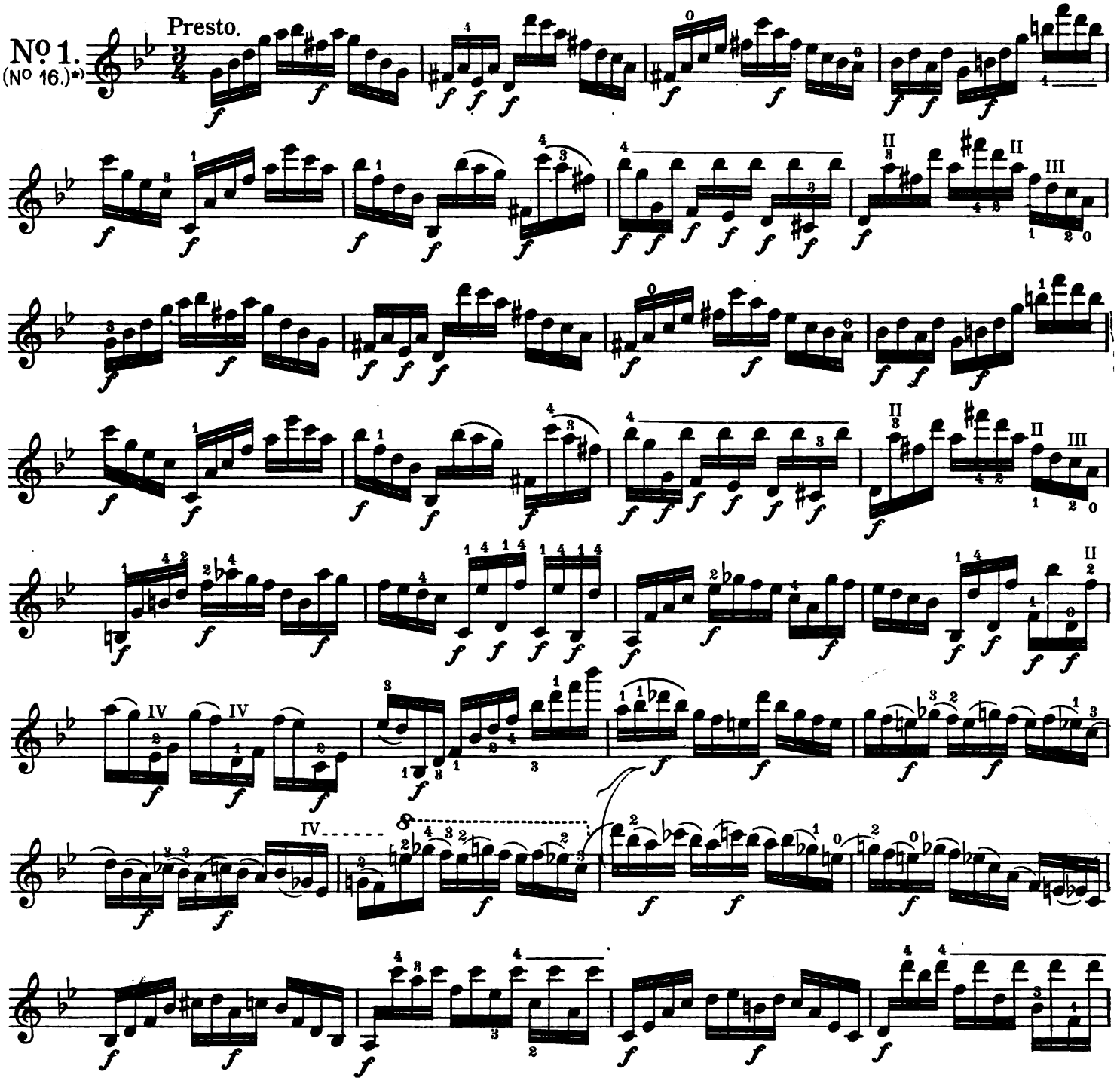
It is very difficult to produce the accented notes with the necessary precision and nicety, owing to the rapid tempo of this Caprice. This accentuation must never interfere in the slightest degree with the tempo at which the study is taken.

Not only must the various bowings be executed with the greatest rapidity but with absolute distinctness as well.

(For comparison, see my "Violin Method", Parts I and II and my edition of "Kreutzer's 42 Studies", revised in accordance with modern demands. Published by Carl Fischer, New York.)

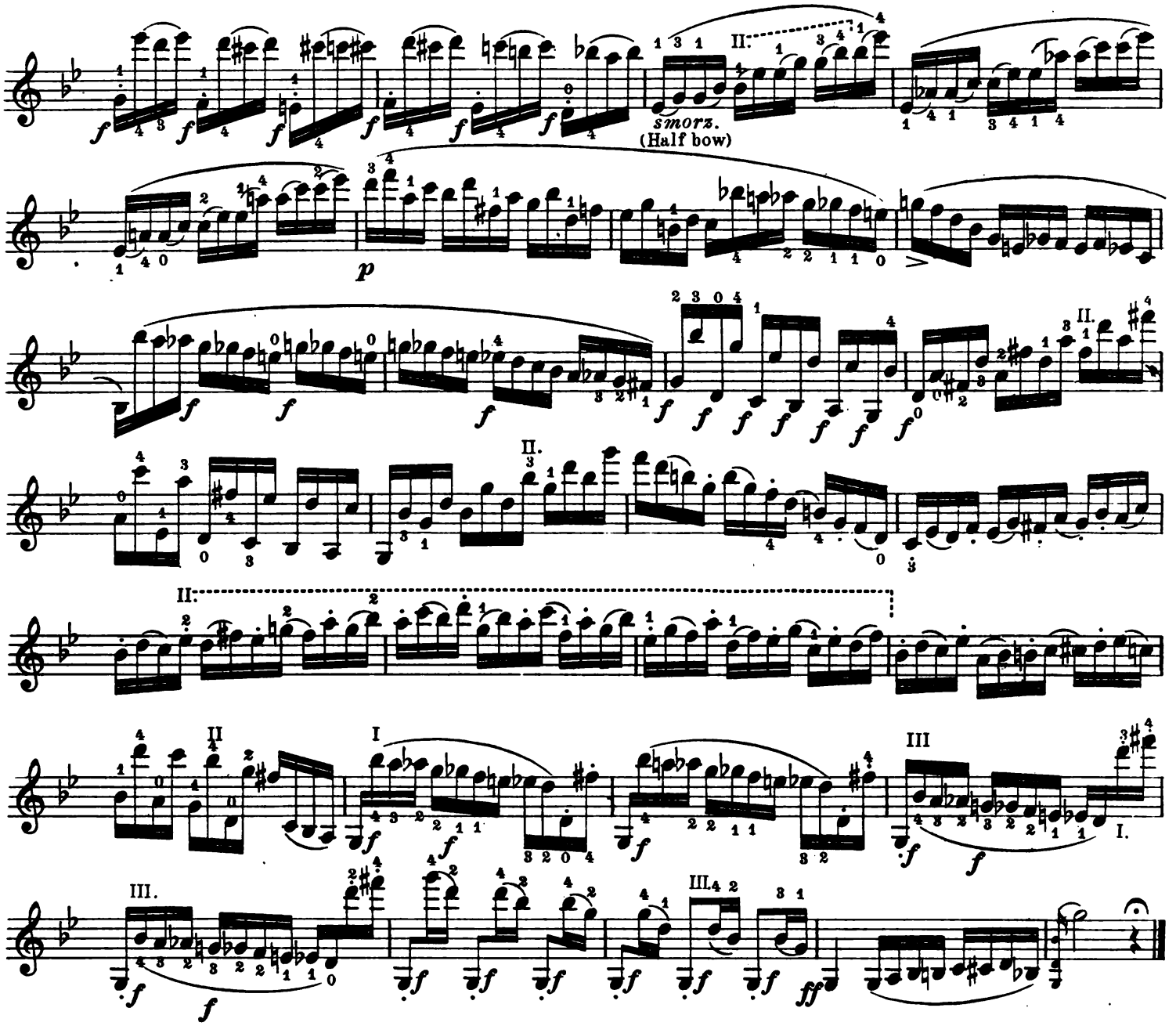
No. 1. (No 16.)*)

Presto.



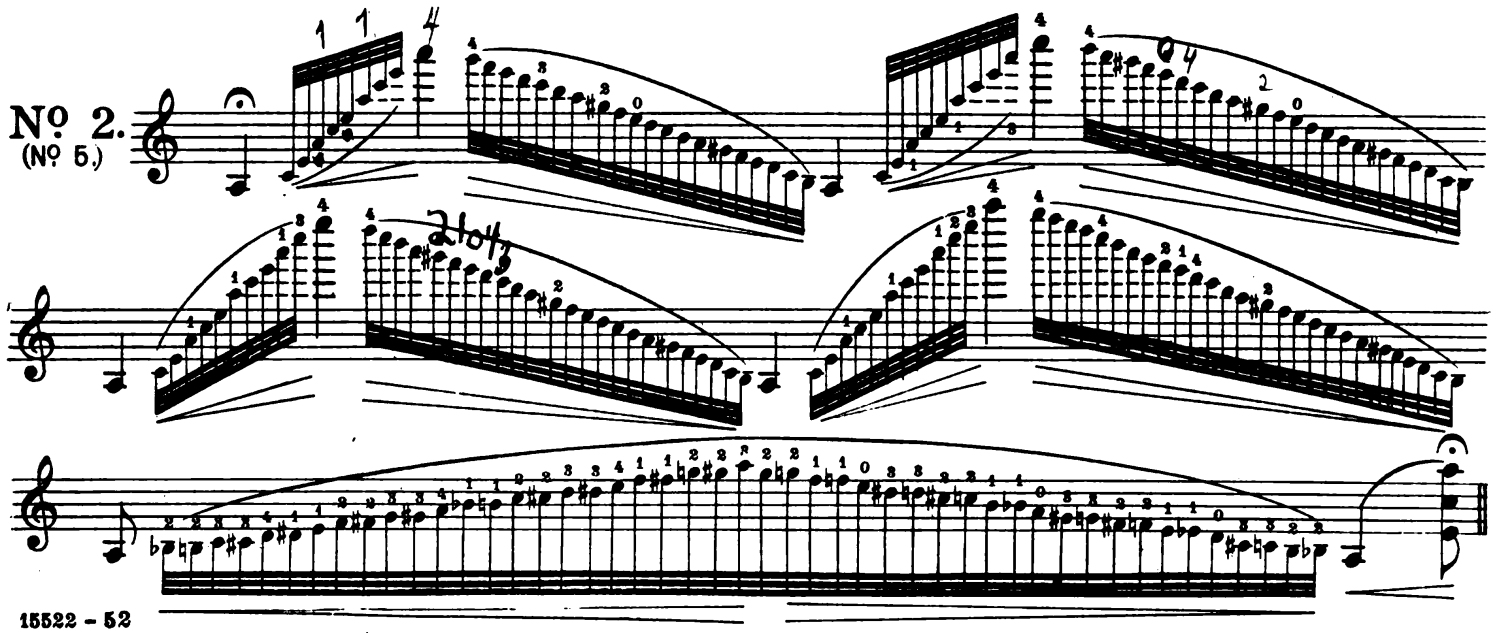
*) The small figures in brackets indicate the numbering and order of succession in the original edition of these Caprices.

Published MCMXII by Carl Fischer N. Y.

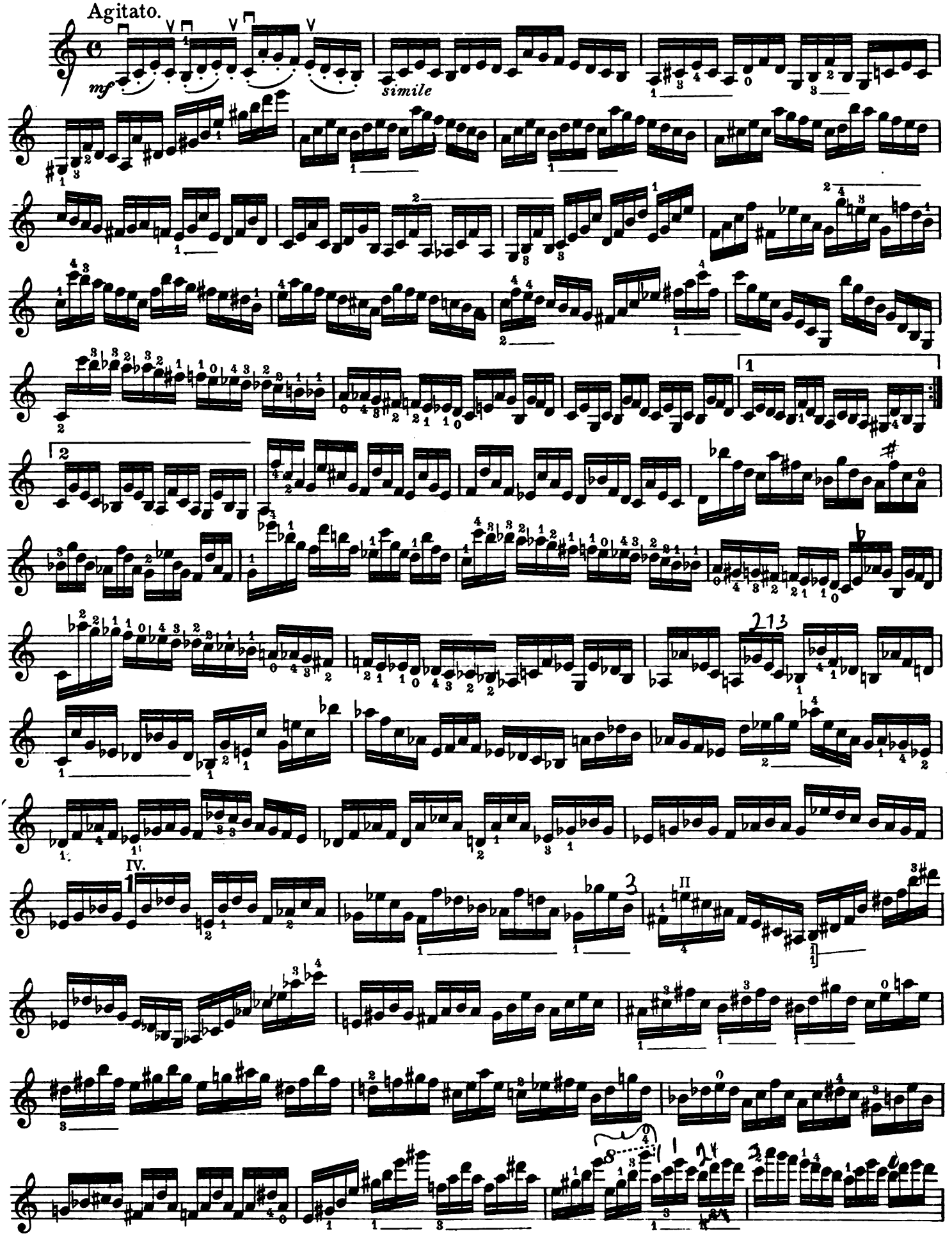


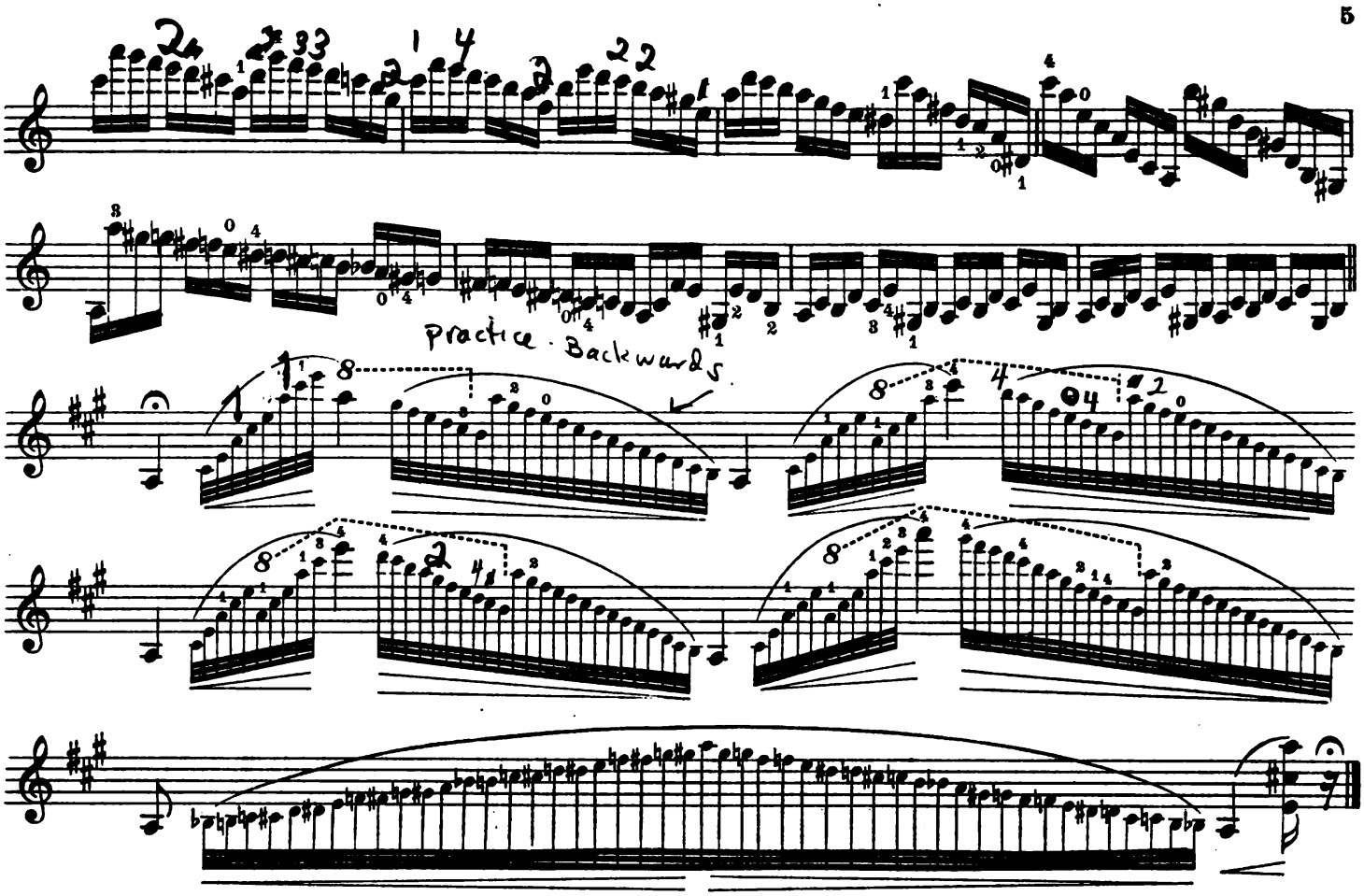
For suitable preparatory studies for the following Caprice, see my Violin Method, Part II, Virtuoso-Technics, as well as my "Systematic Scale Studies" Book II, Scales throughout four octaves.

No. 2.
(No. 5.)

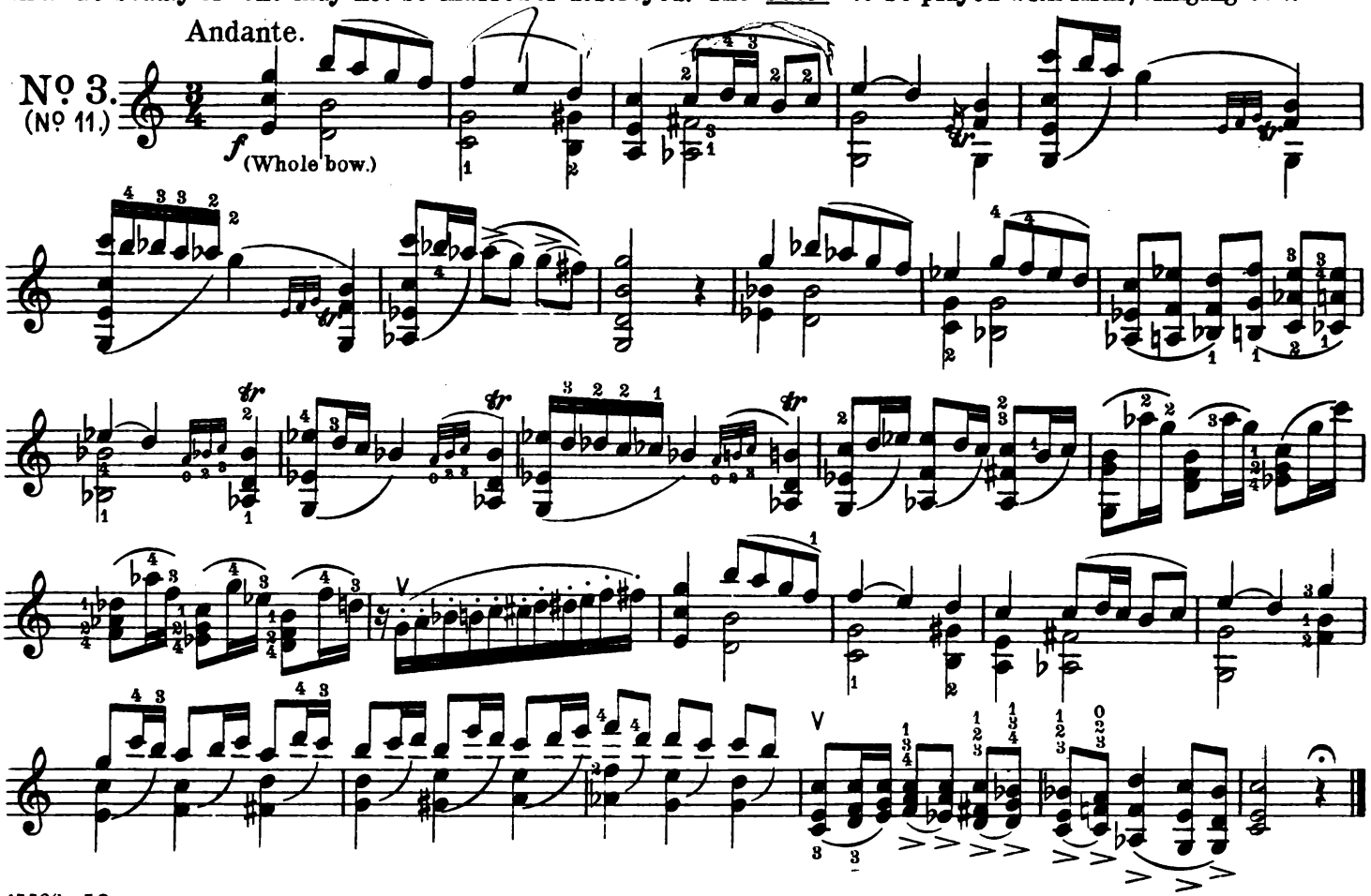


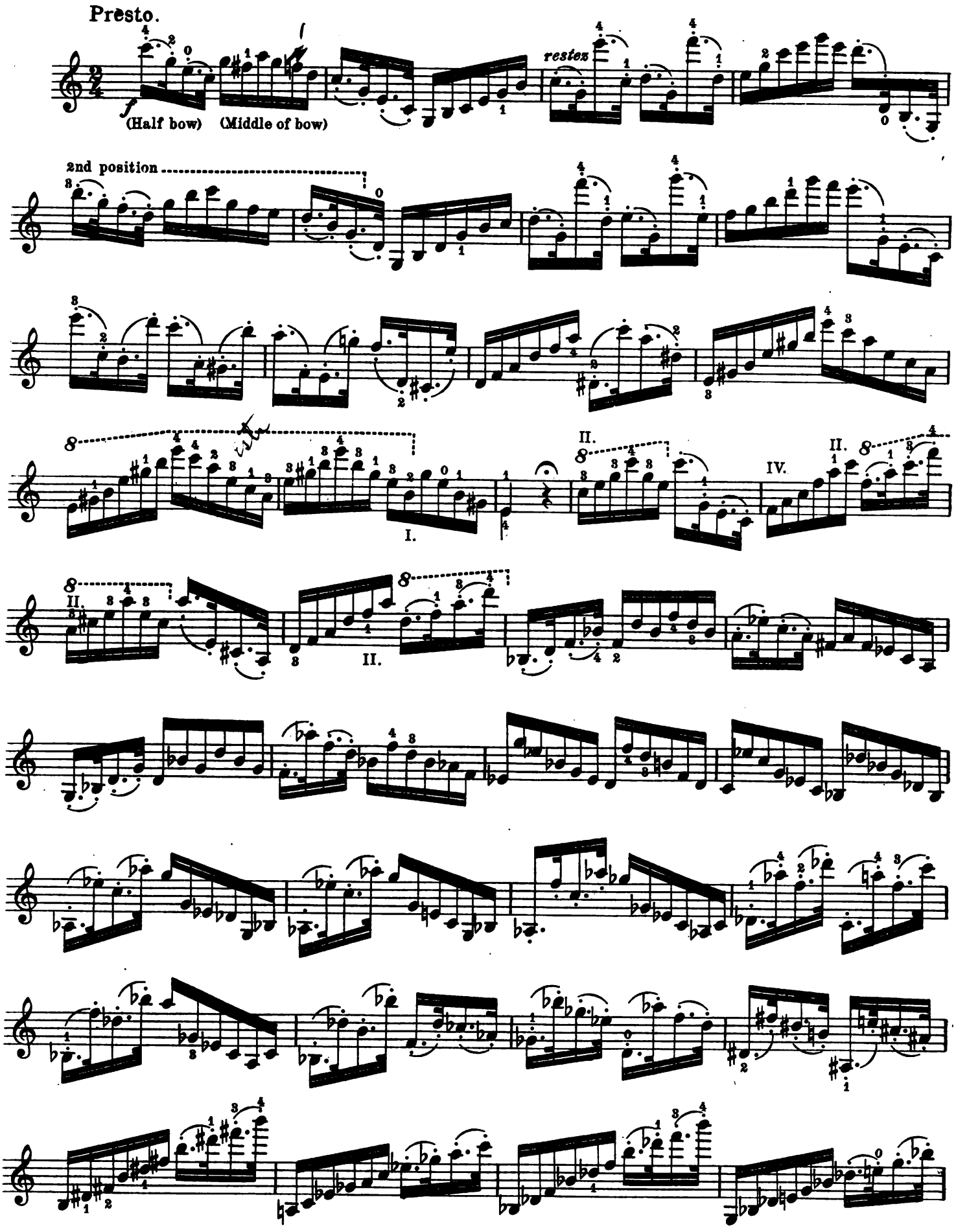
Up-and down-bow Thrown Staccato.

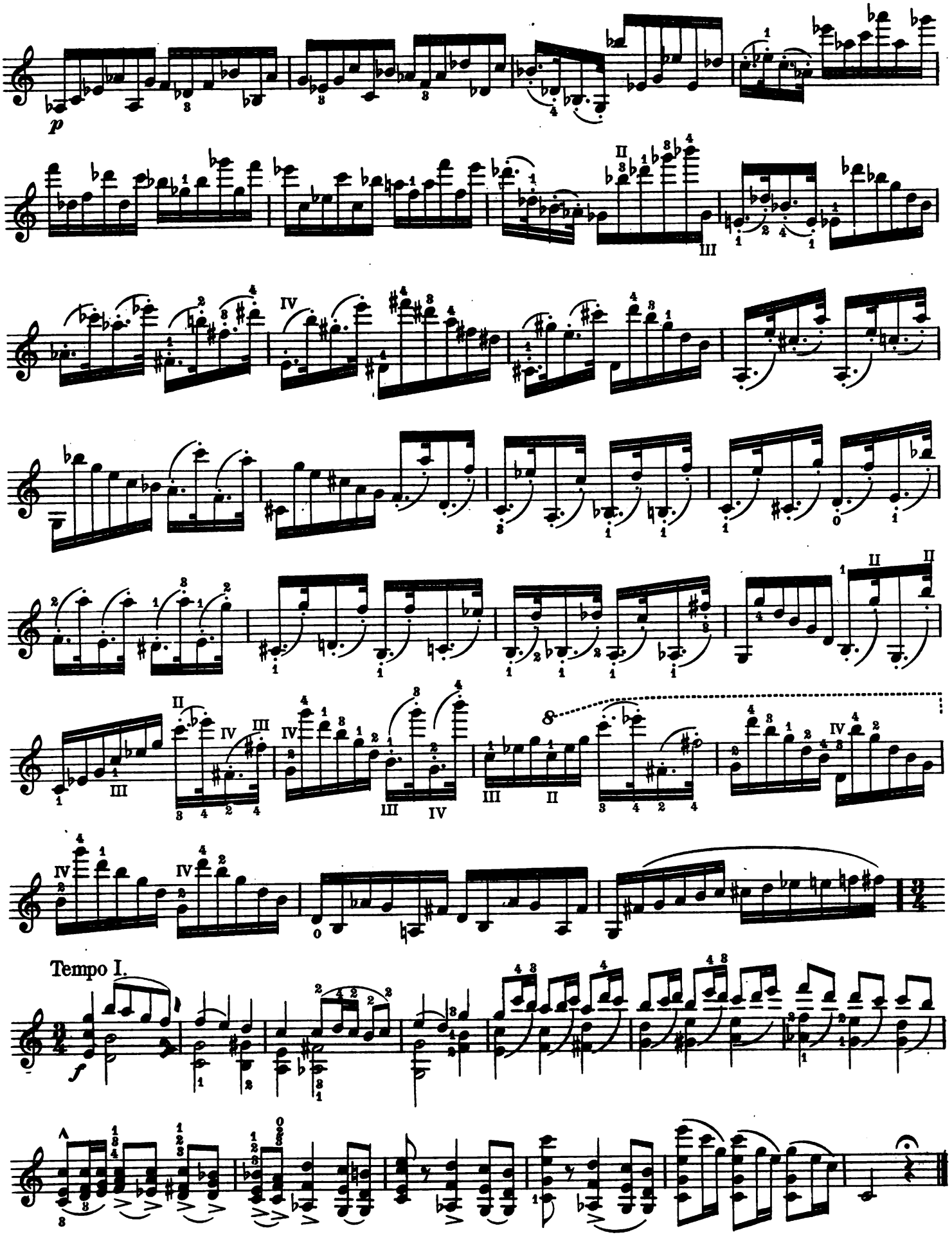




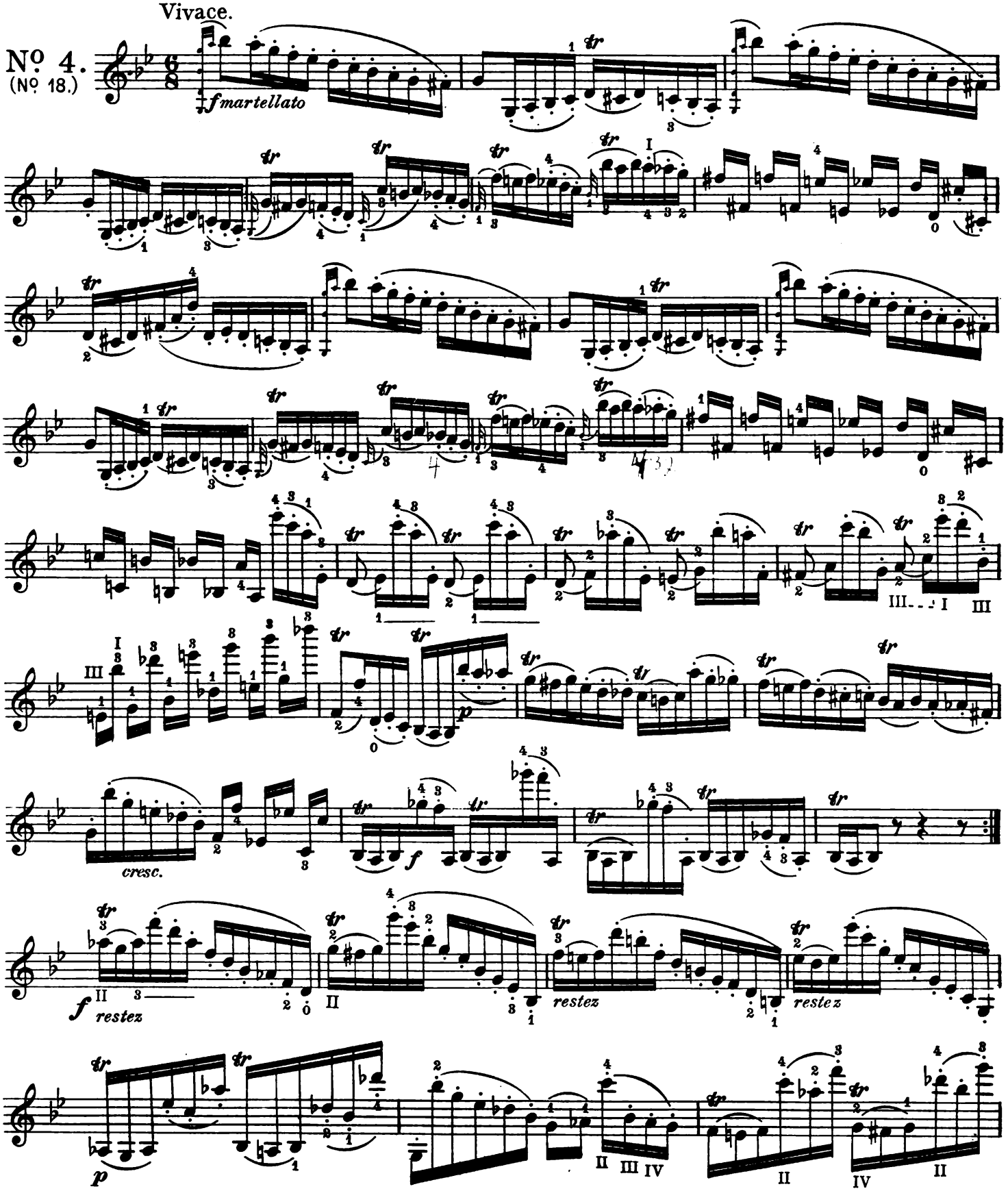
In order to produce the three-part chords to best-sounding advantage, the player should endeavor to obtain a firm hold upon the middle string with his bow. The pressure of the latter must always remain elastic in order that the beauty of tone may not be marred or destroyed. The *Presto* to be played with firm, clinging bow.

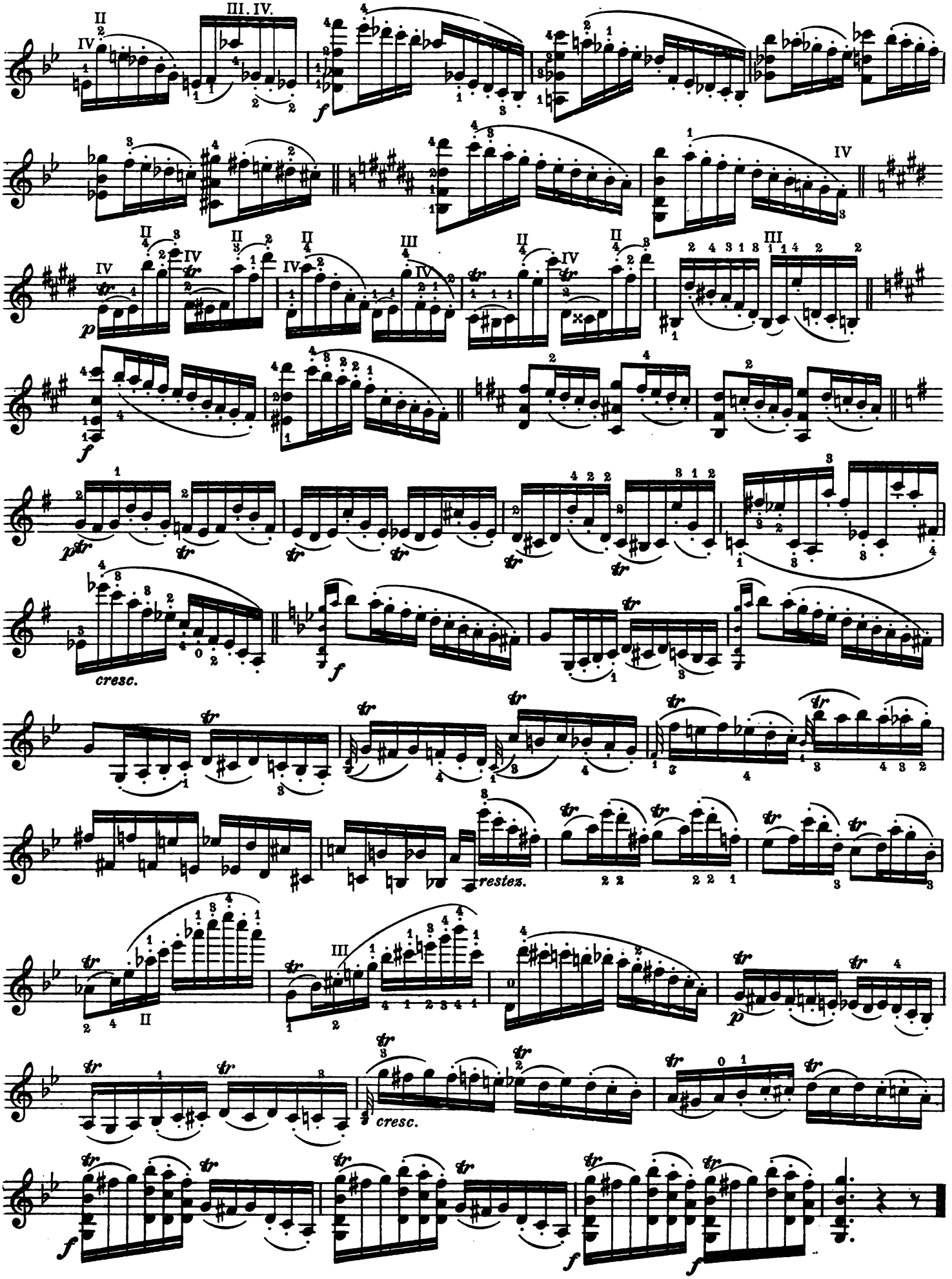



Presto.
f
(Half bow)
(Middle of bow)
l
restez
2nd position
I.
II.
IV.


p
Tempo I.
f

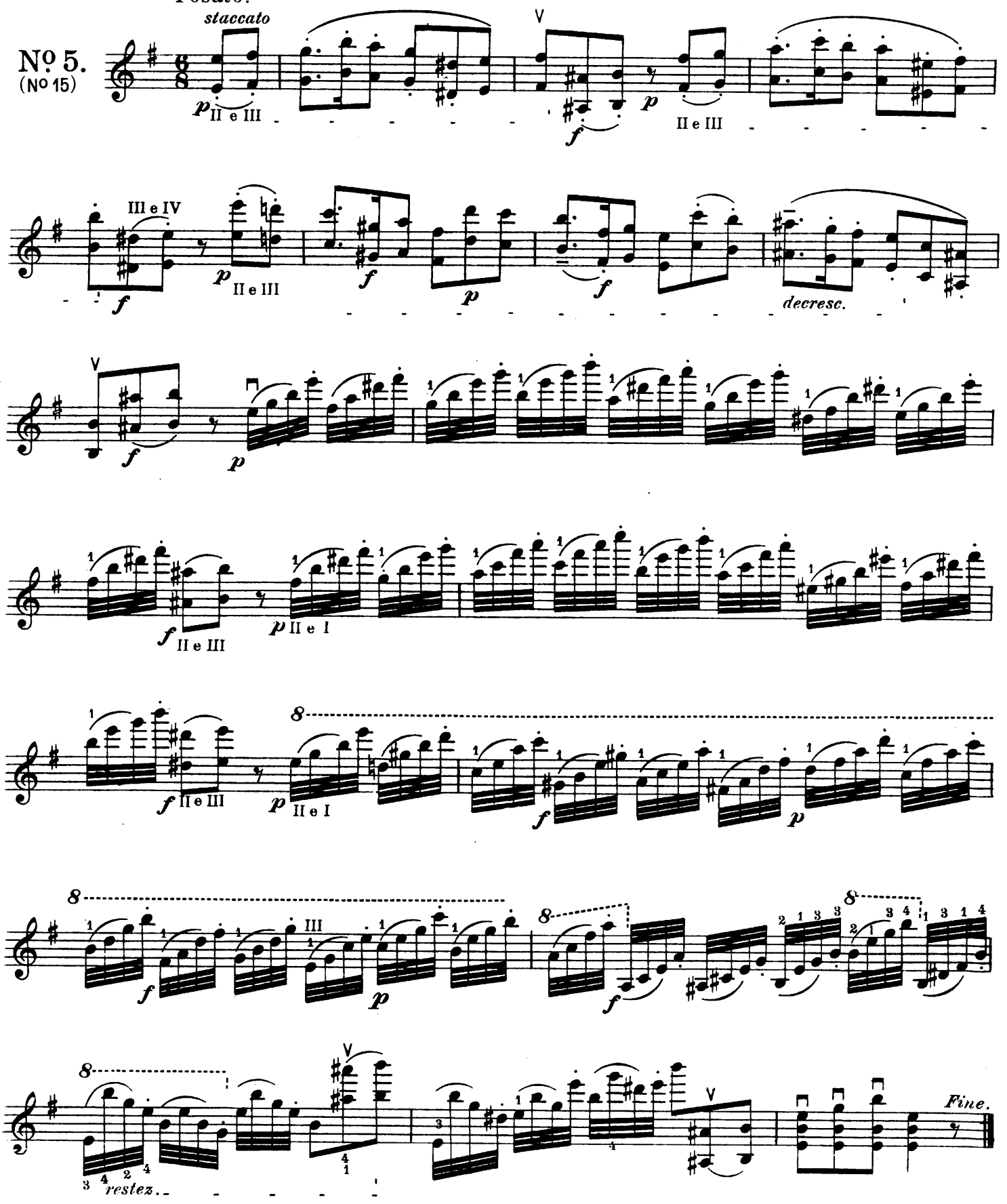
FLYING STACCATO. The bow, held with thumb and forefinger only, is thrown upon the string at a point about one quarter of its length from the tip. In order to produce this flying staccato with clear and absolutely distinct precision, the greatest care should be observed in string transfers. For detailed advice for mastering this variety of staccato bowing consult my Violin School (Virtuoso - Technics,) Book II.



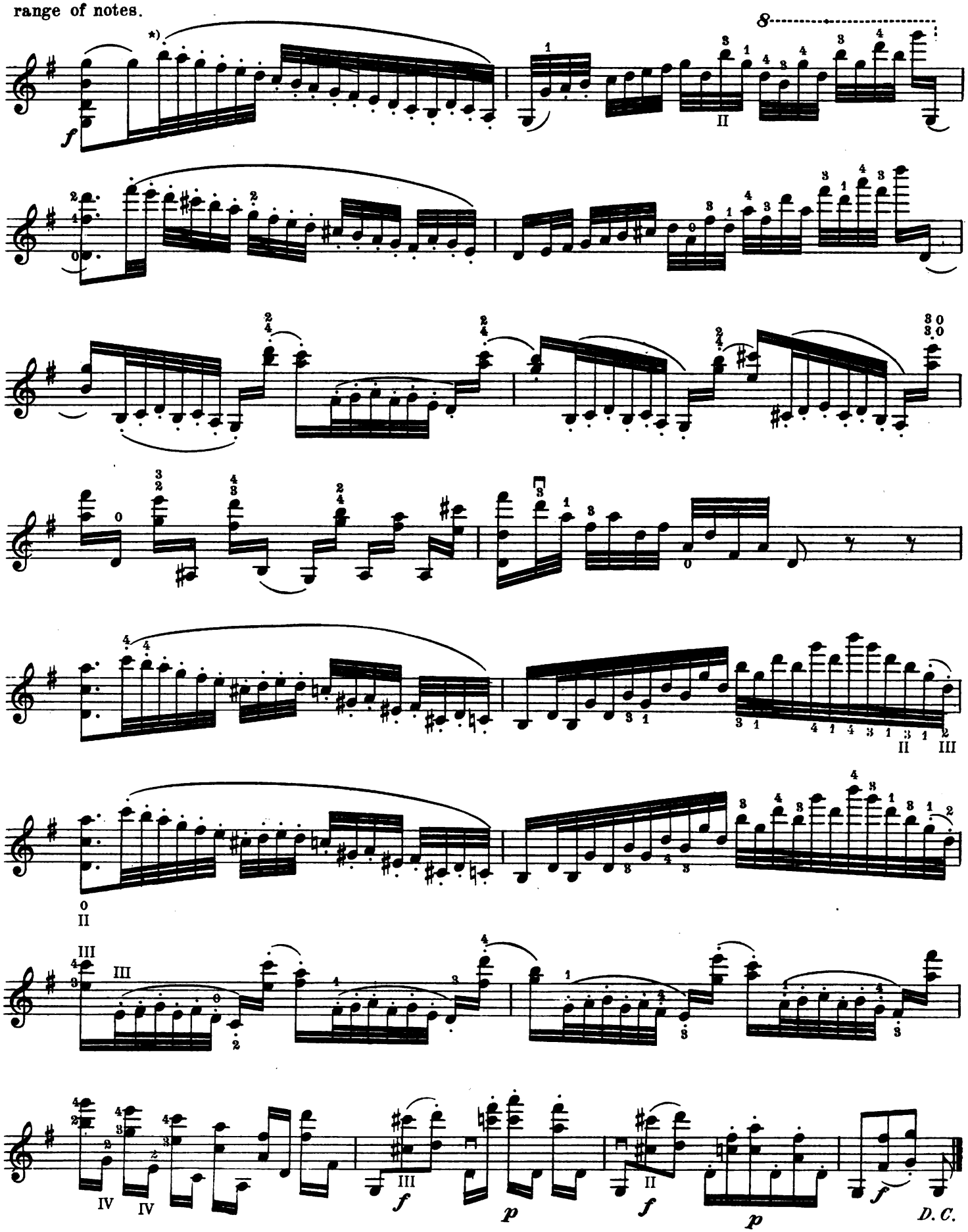

cresc.
restez.
cresc.

Posato.

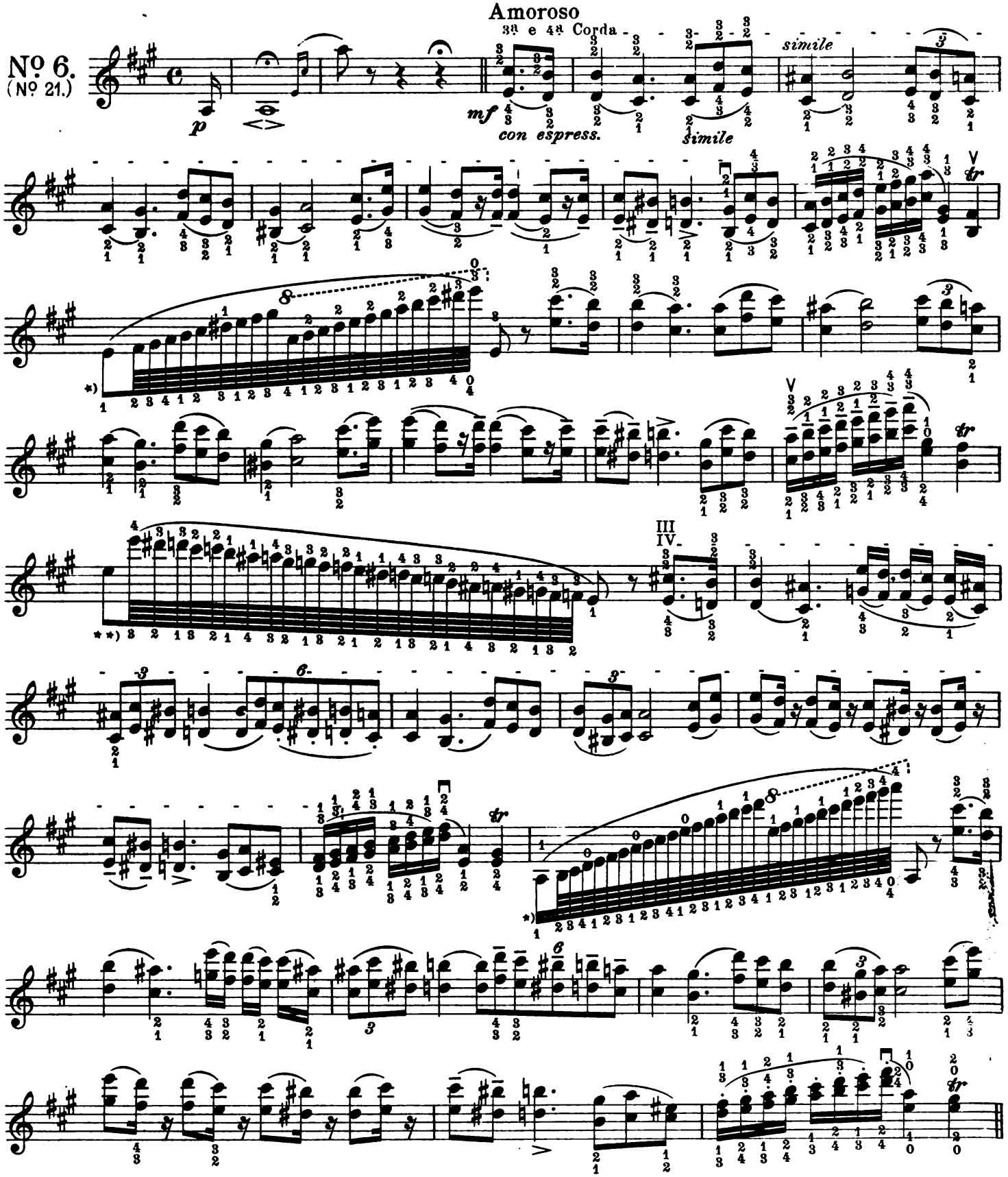
Nº 5.
(Nº 15)



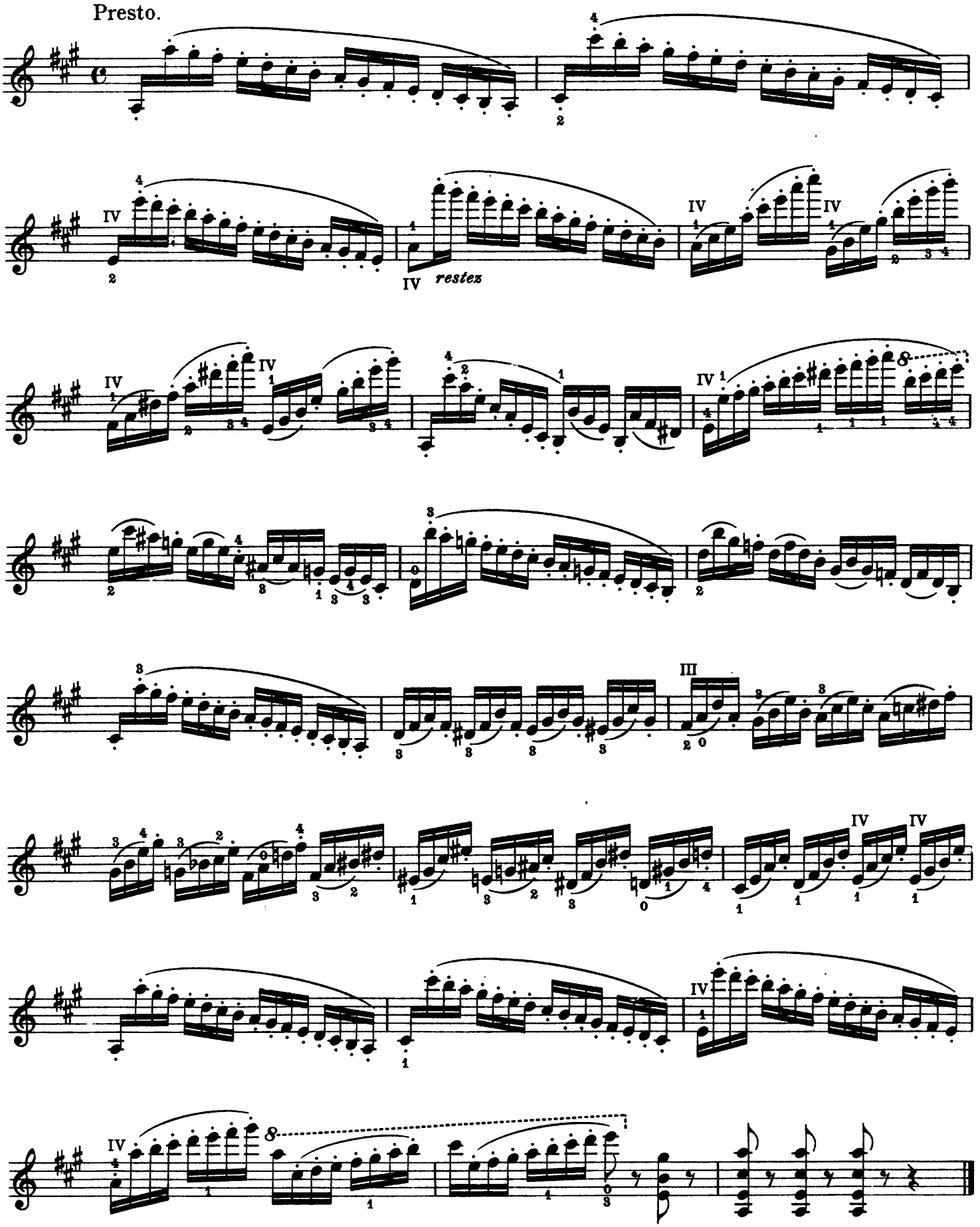
*) Flying staccato with thrown bow as employed in the preceding Caprice, but covering a more extended range of notes.



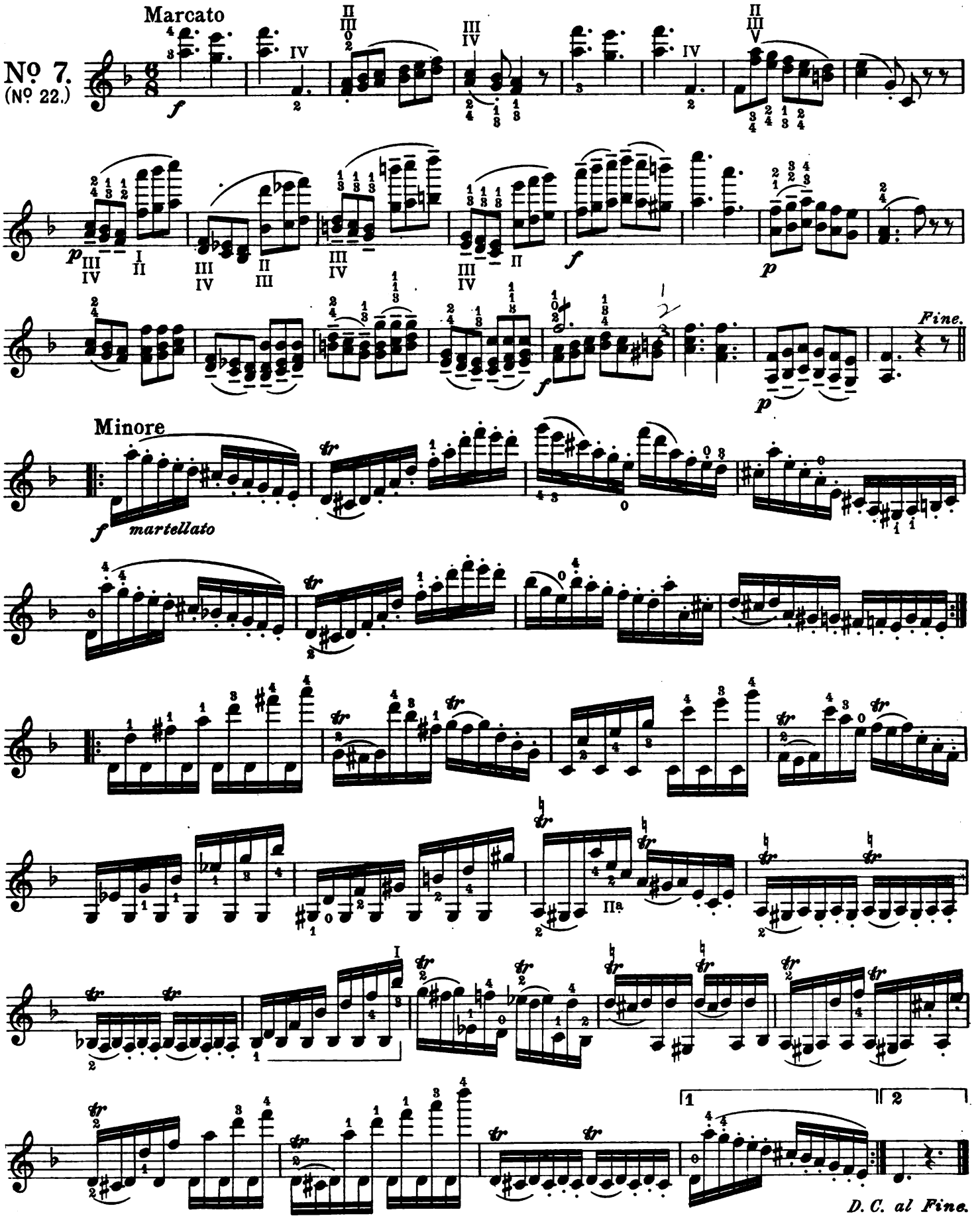
The melody in the *Amoroso* must be played with the utmost expressive feeling. In the *Presto* the flying staccato with thrown bow again demands careful attention. To be studied with both sets of fingering. Of the two, the lower fingering is preferable as its use enables greater clearness and precision besides avoid - ing continuous shifting of the fingers.

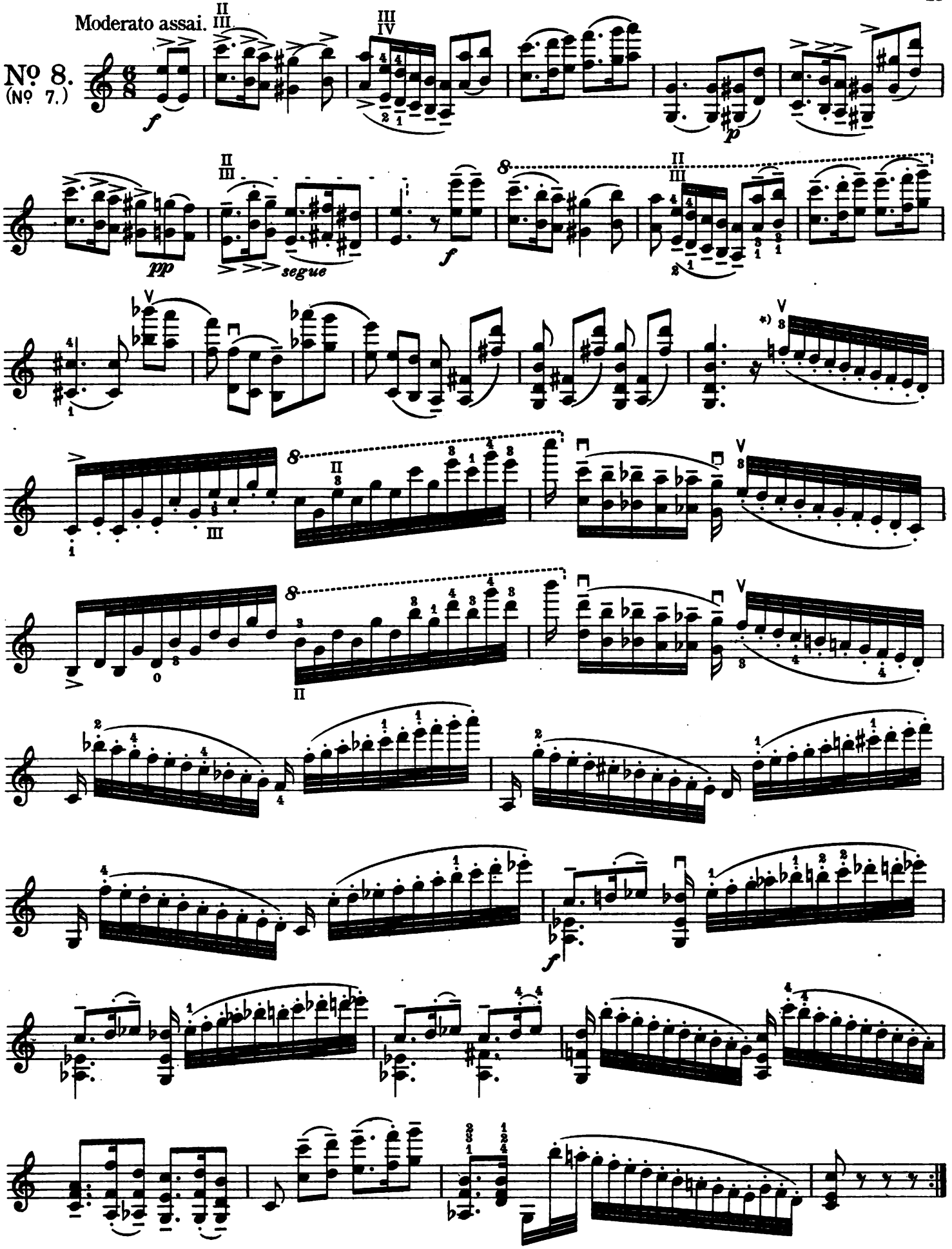


*) Shifts in Fourths. See my Systematic Scale Studies, Book II, as well as Preface to my edition of Kreutzer's Studies.
**)The lower fingering will enable clearer execution.

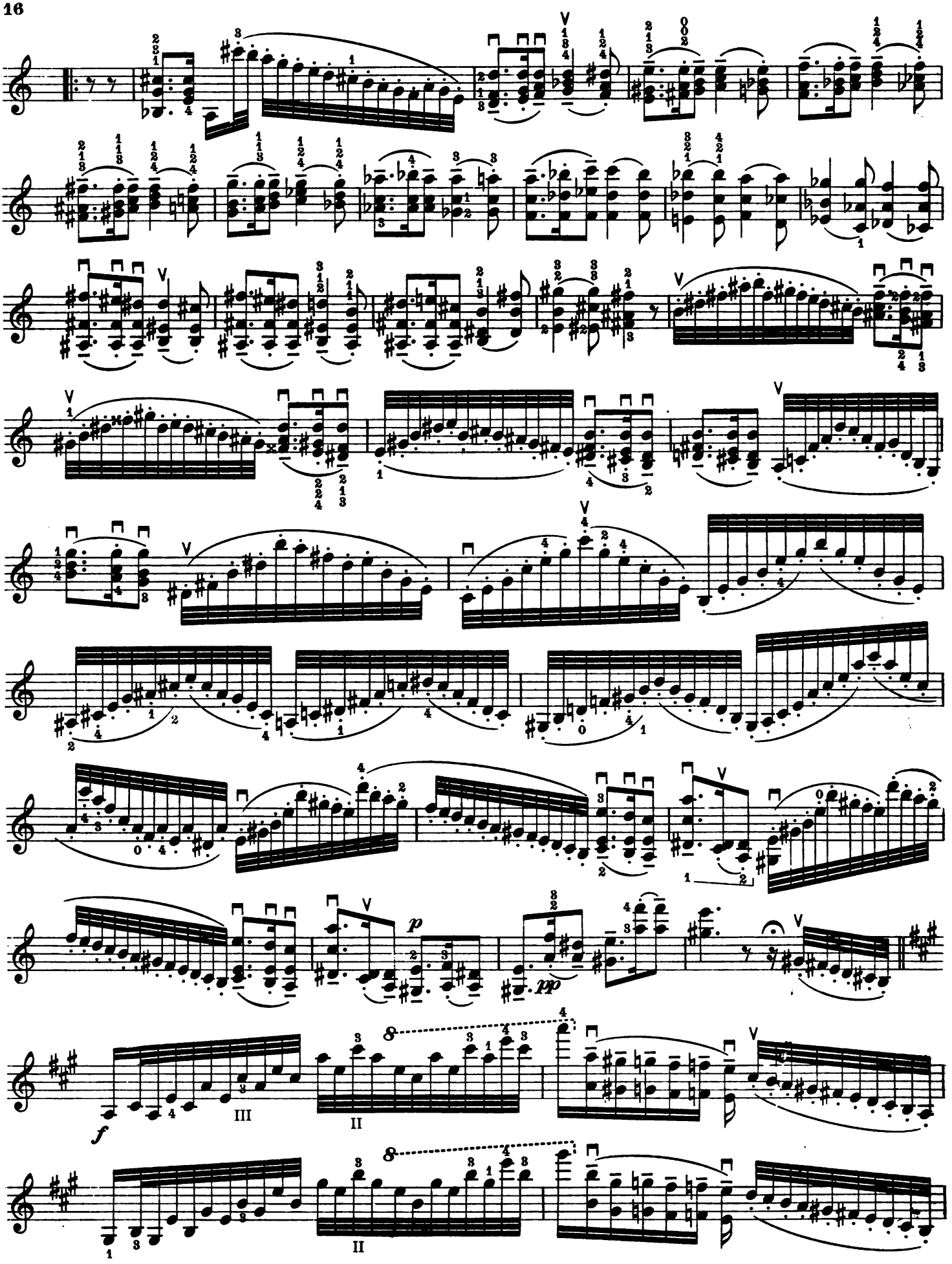

Presto.
restez

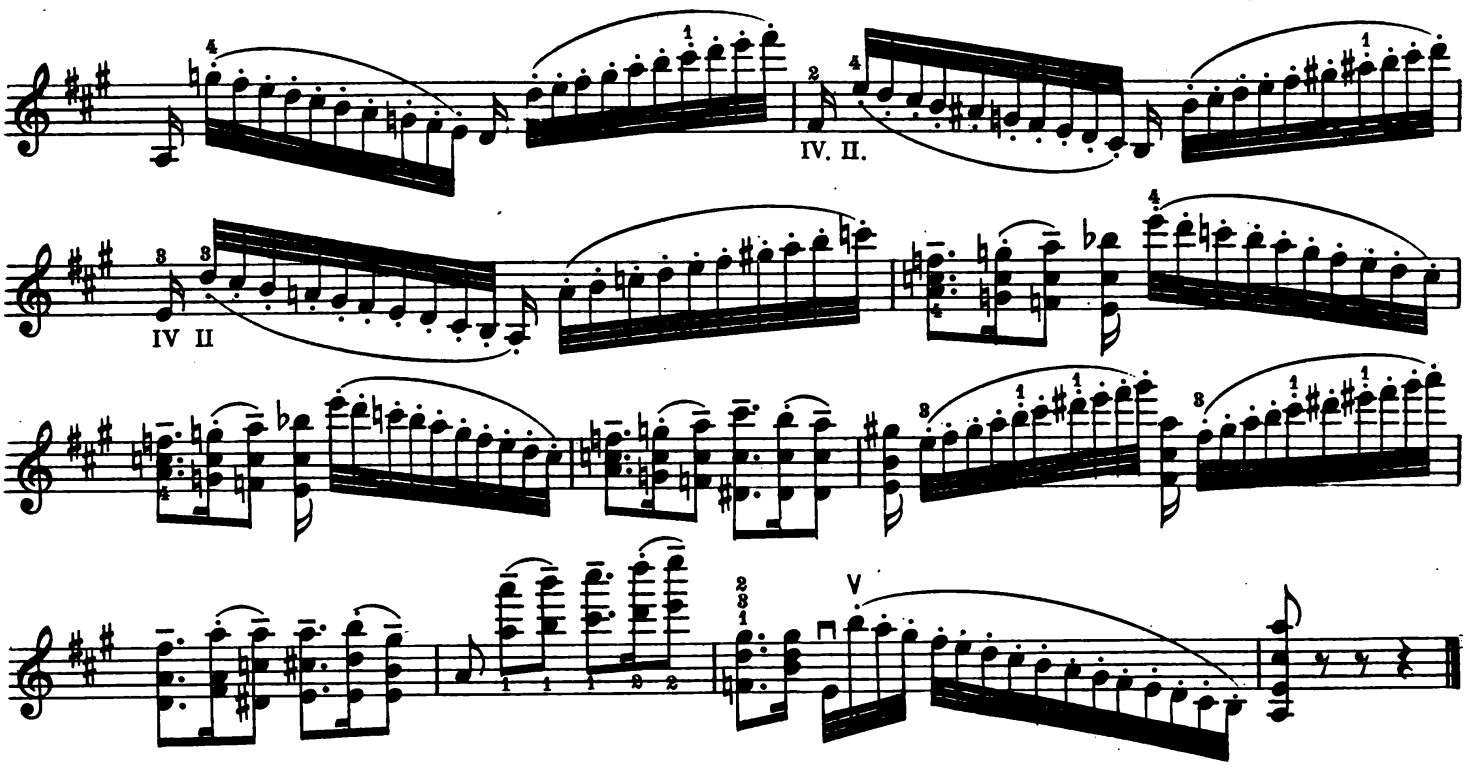
In the *Minore* the flying staccato as described on page 8 (Caprice Nº 4) and the detached sixteenths in the middle of the bow with rebounding strokes.

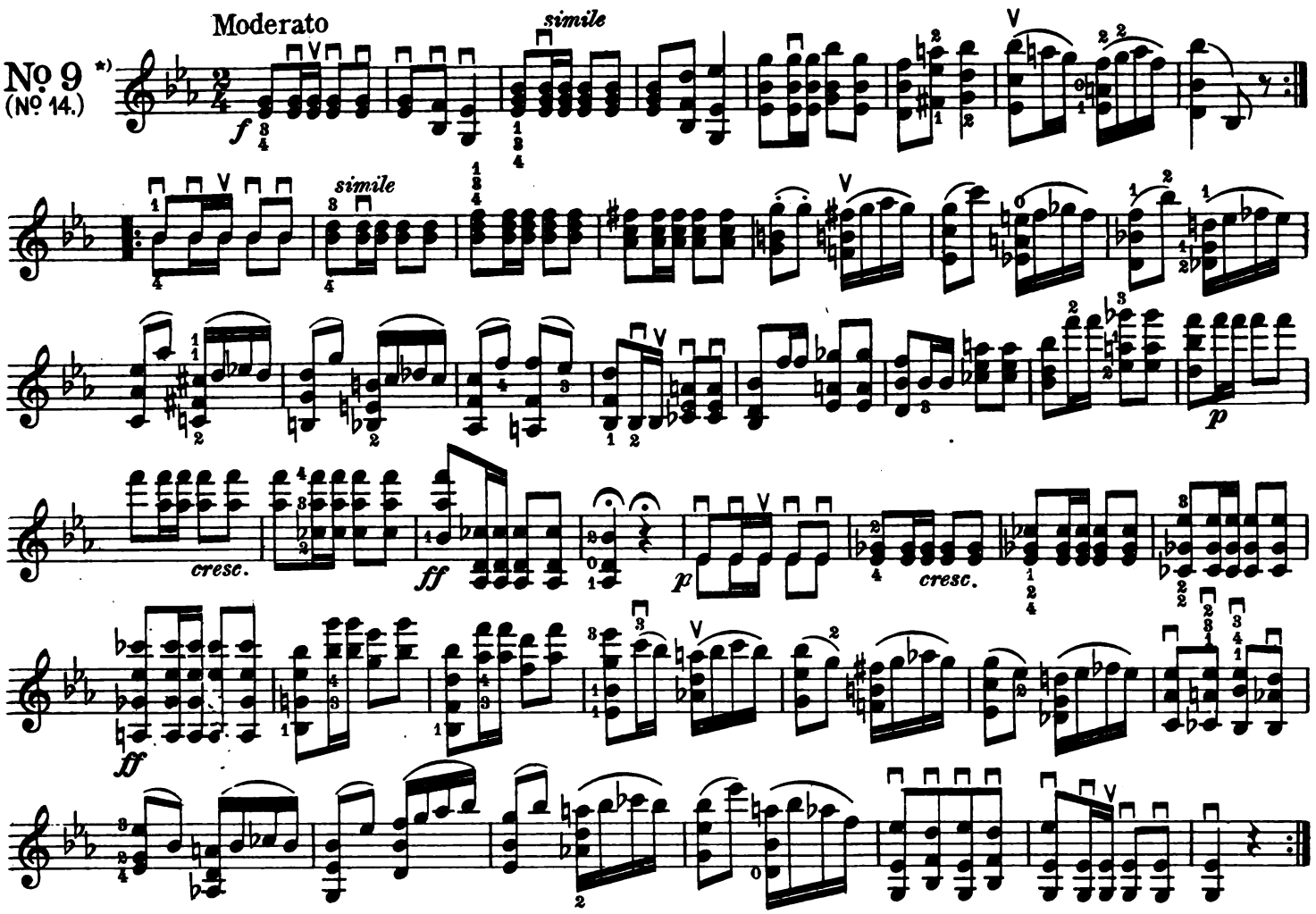




*) Thrown Staccato.


p
pp
f
III
II
II

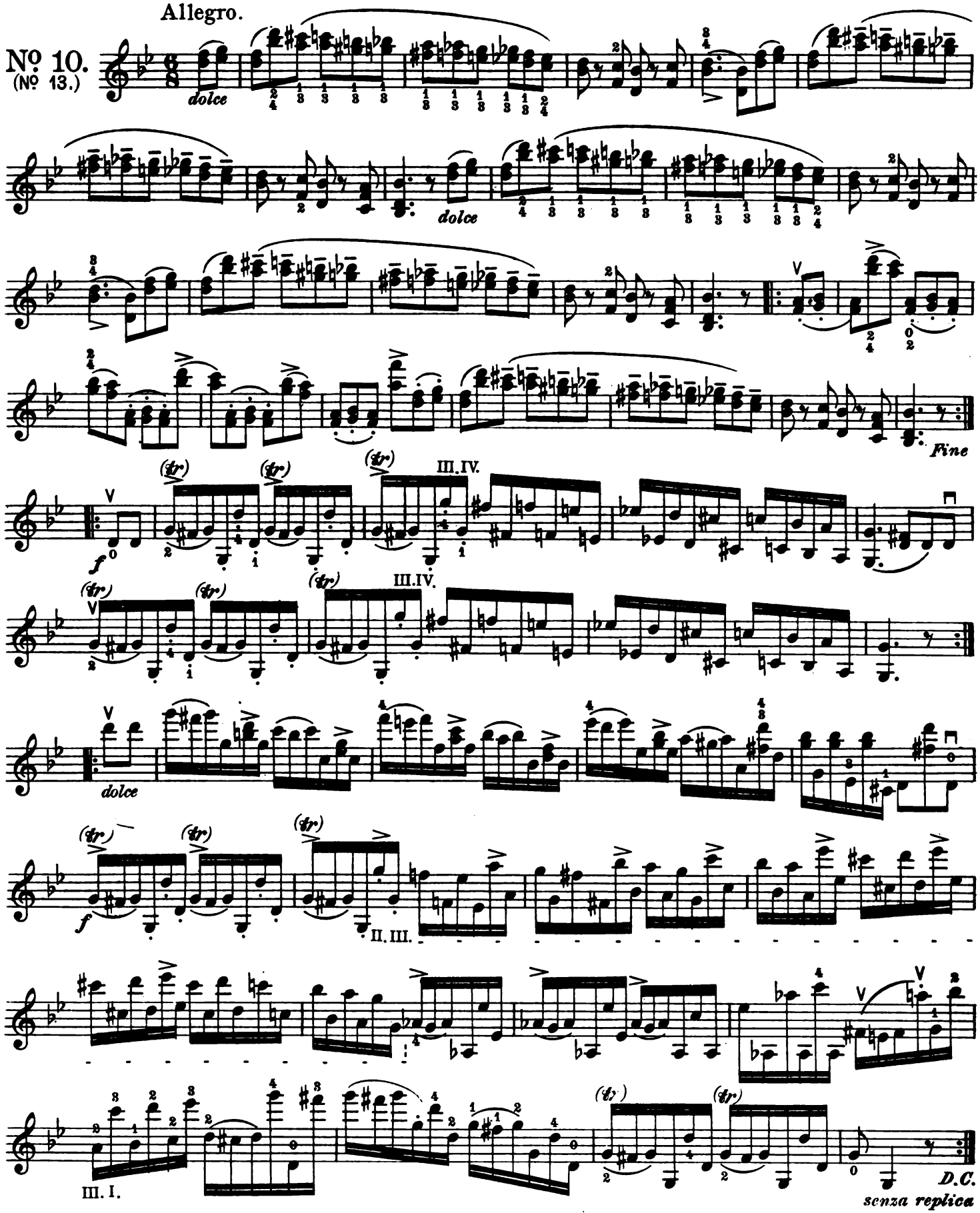




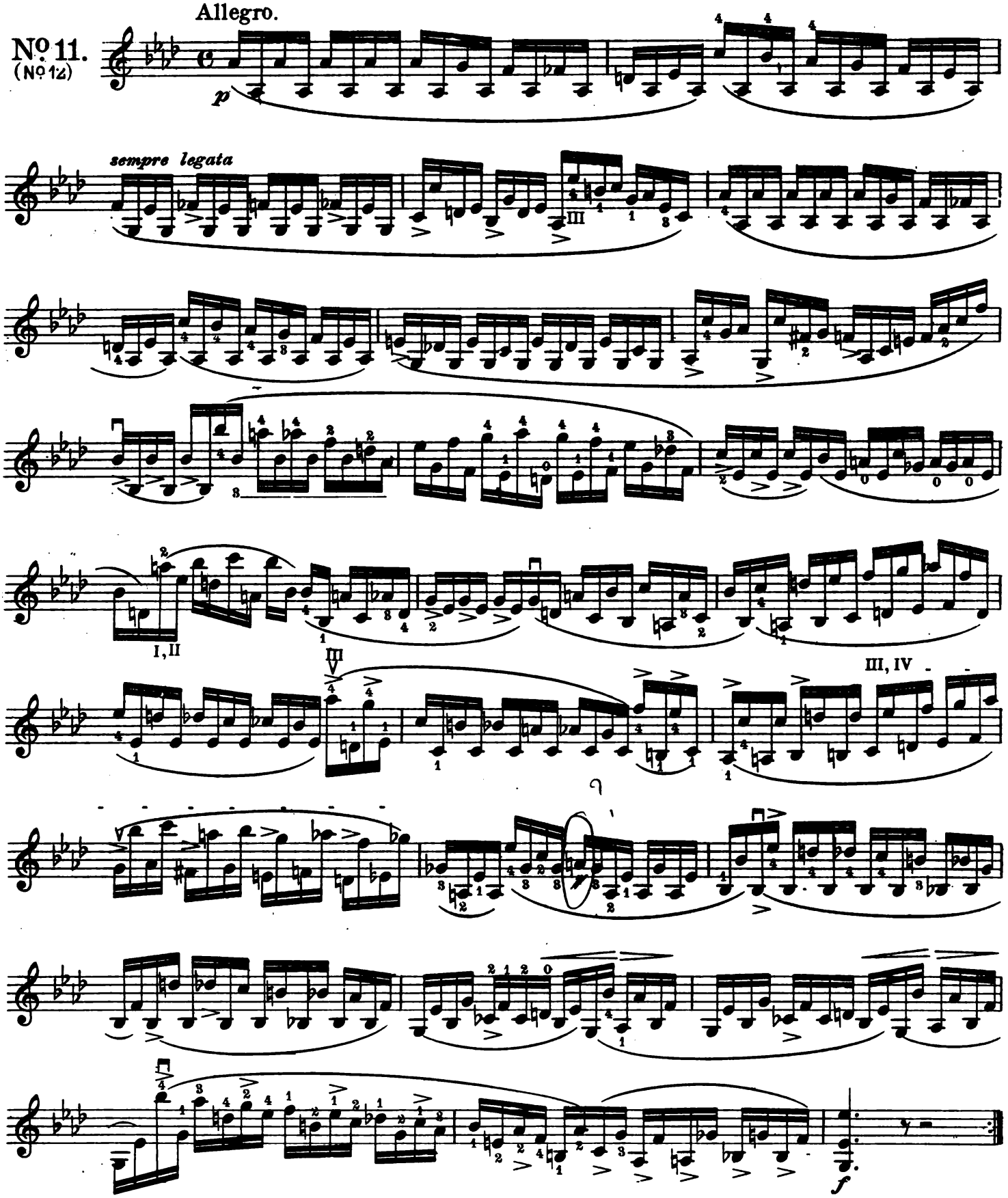
*) For playing of the three-and four-part chords, met with in this Caprice, see remarks to Caprice 3 (page 5)

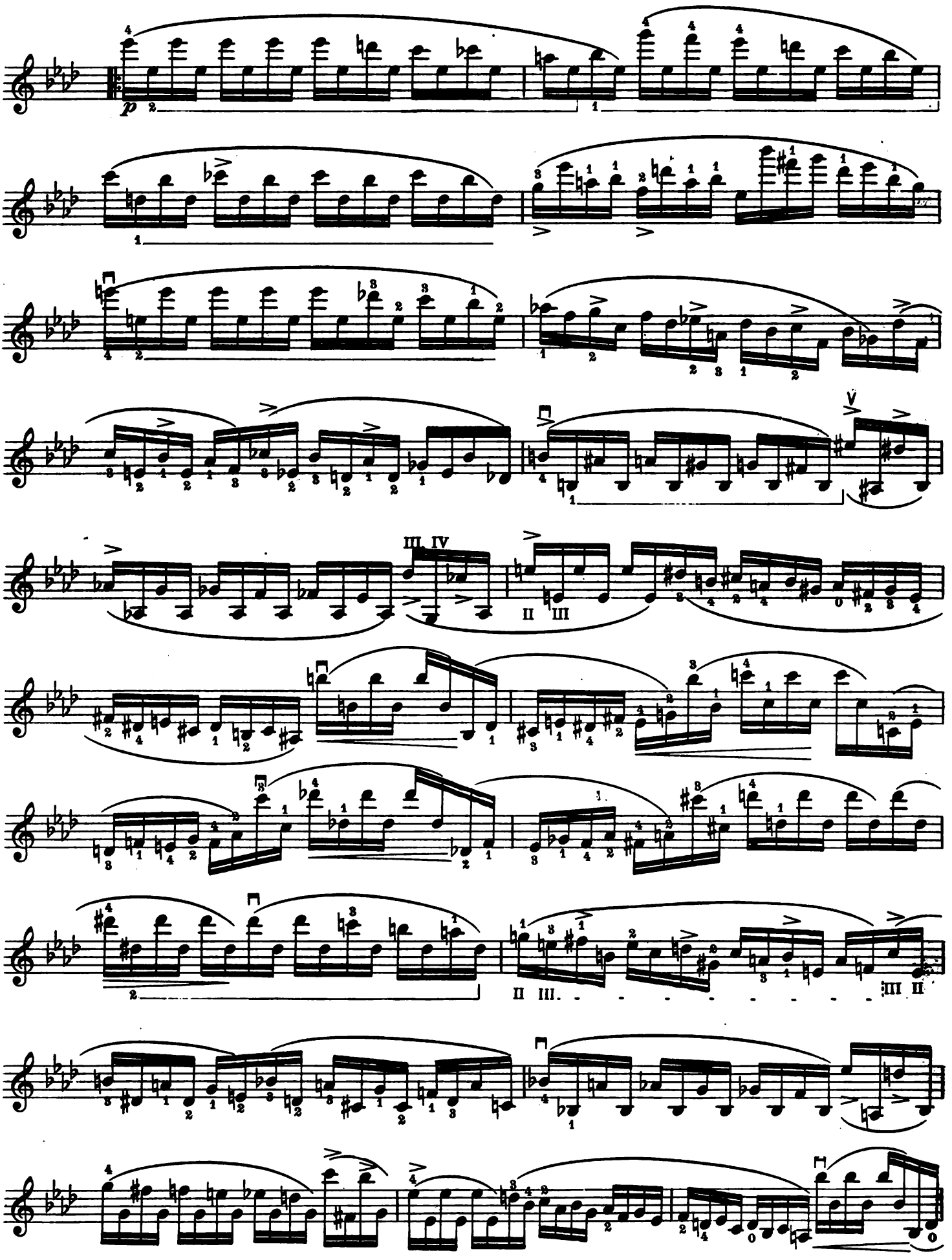
For extended information as to correct position of the hand for these caprices see: "The Study of Paganini's Twenty-four Caprices," a new descriptive treatise based upon Paganini's secret methods, explaining how these famous studies can be mastered by all Violin players. Especially designed for violinists with small hands by Emil Kross, Price 75¢ net. (Carl Fischer.)

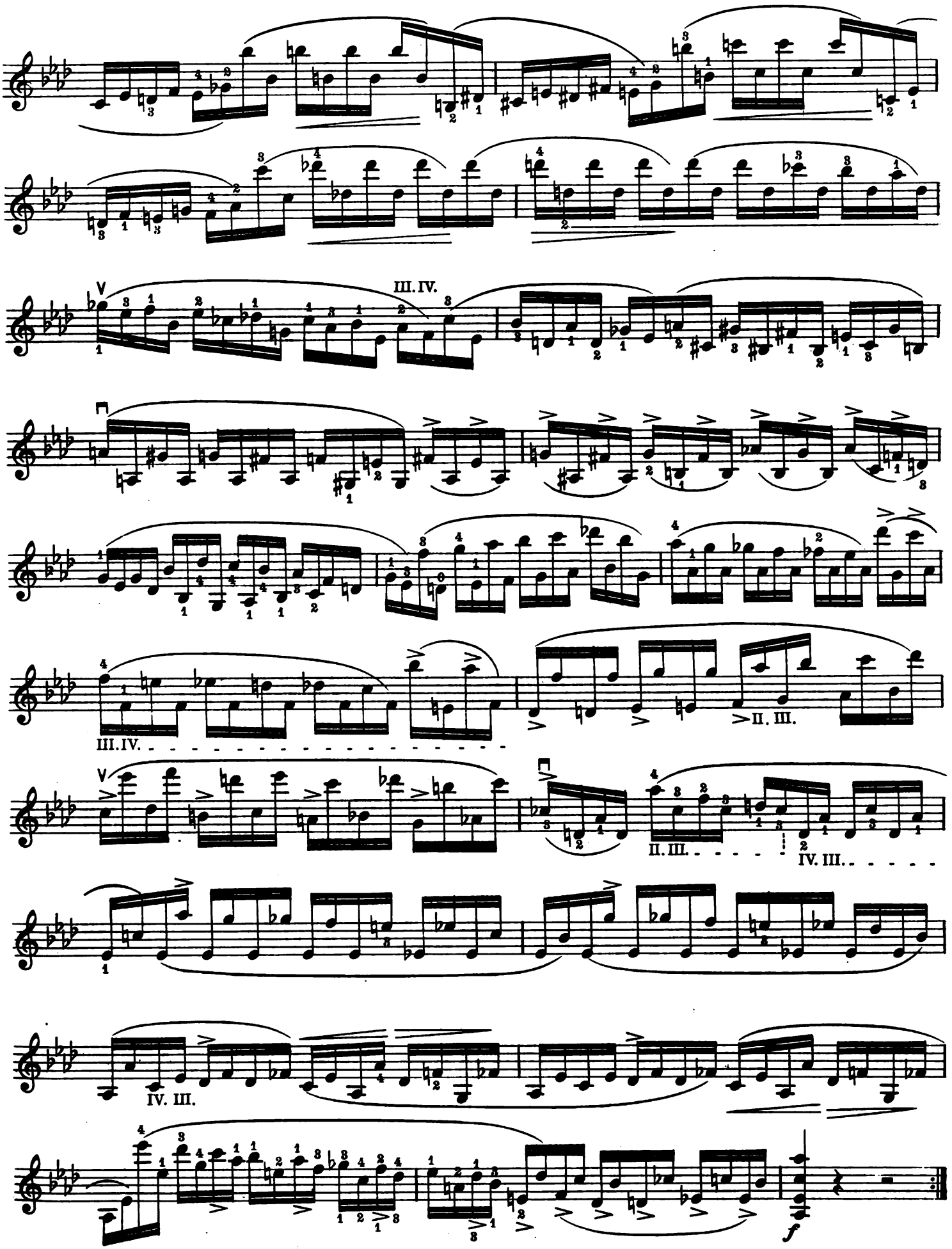
The chromatic double-stops to be played with absolute clearness and faultless intonation. The detached sixteenths with the middle of the bow, lightly thrown.



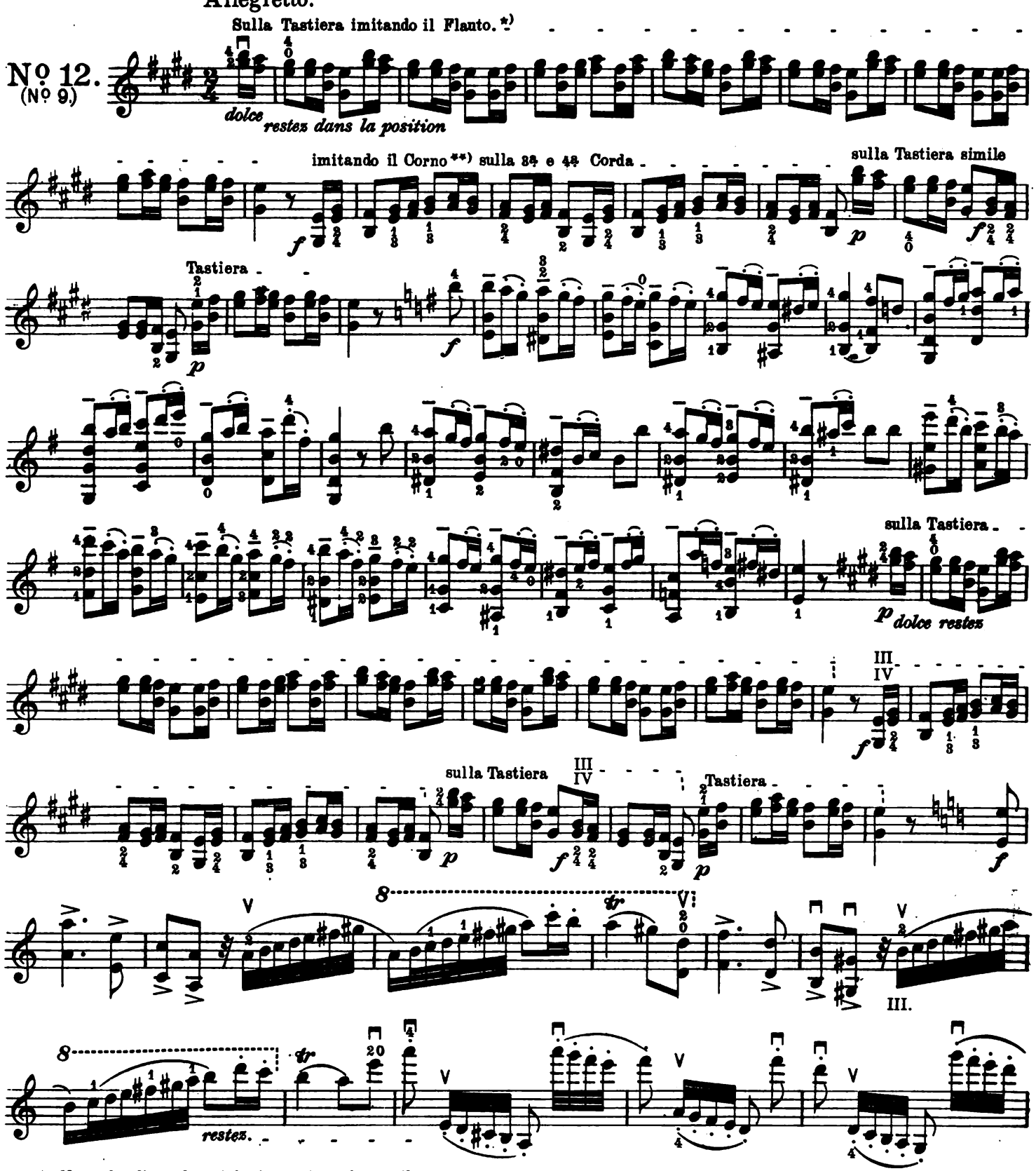
See foot-note to Caprice No. 9 in reference to correct position of the hand. All the string-transfers with greatest possible accuracy and clearness.




p
III IV
II III
II III
III II

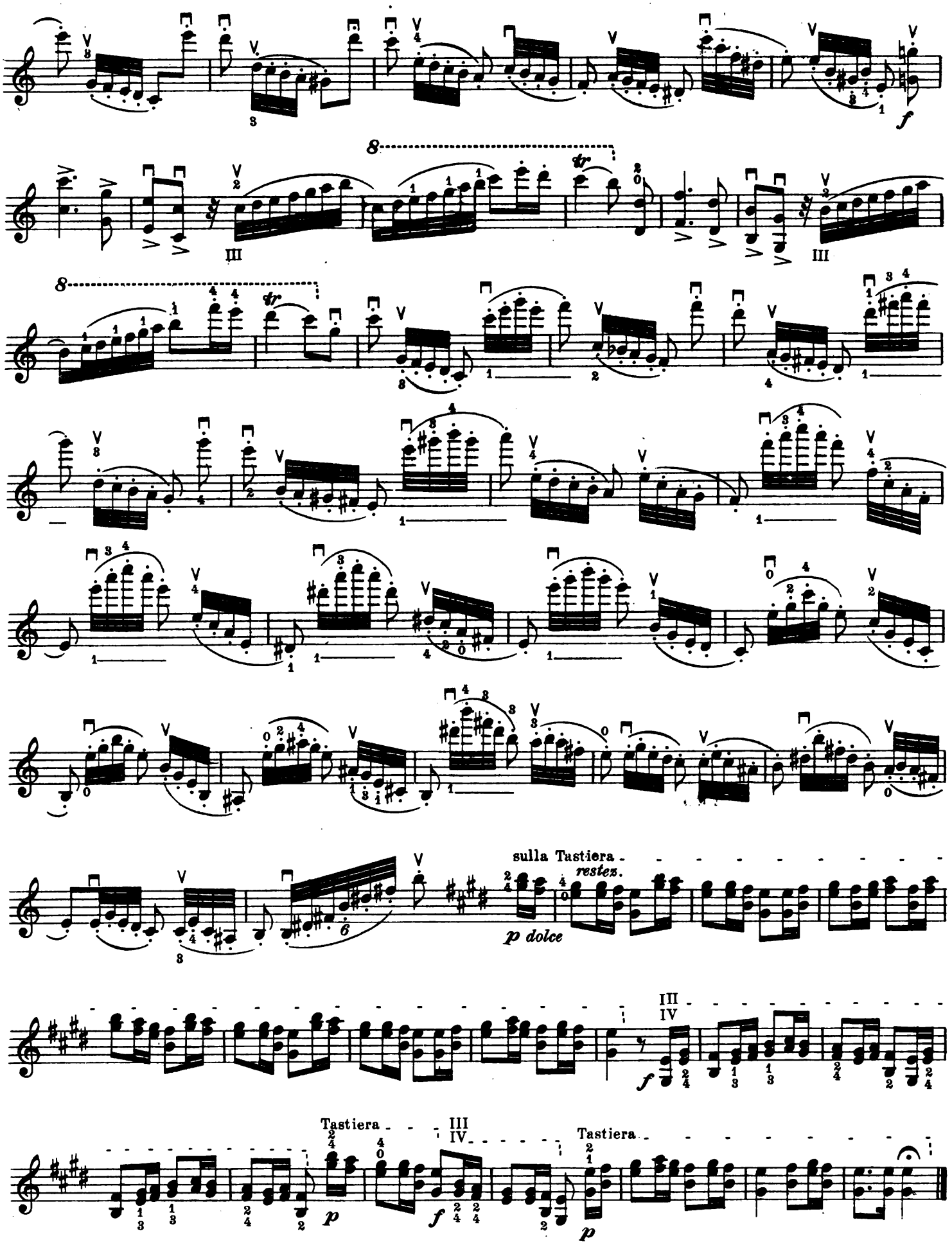

III. IV.
III. IV.
II. III.
II. III.
IV. III.
IV. III.
f

The E major parts of this Caprice are played with light strokes at the lower third of the bow. The three-and four-part chords of the E minor parts are to be played with strength and decision, although the two staccato sixteenths are played with thrown staccato at the middle of the bow. The groups of five notes in the A minor part are also to be played with thrown staccato, although great care should be exercised that the tonal strength of the group played with the Up-stroke be absolutely the same as that of the Down-stroke group.

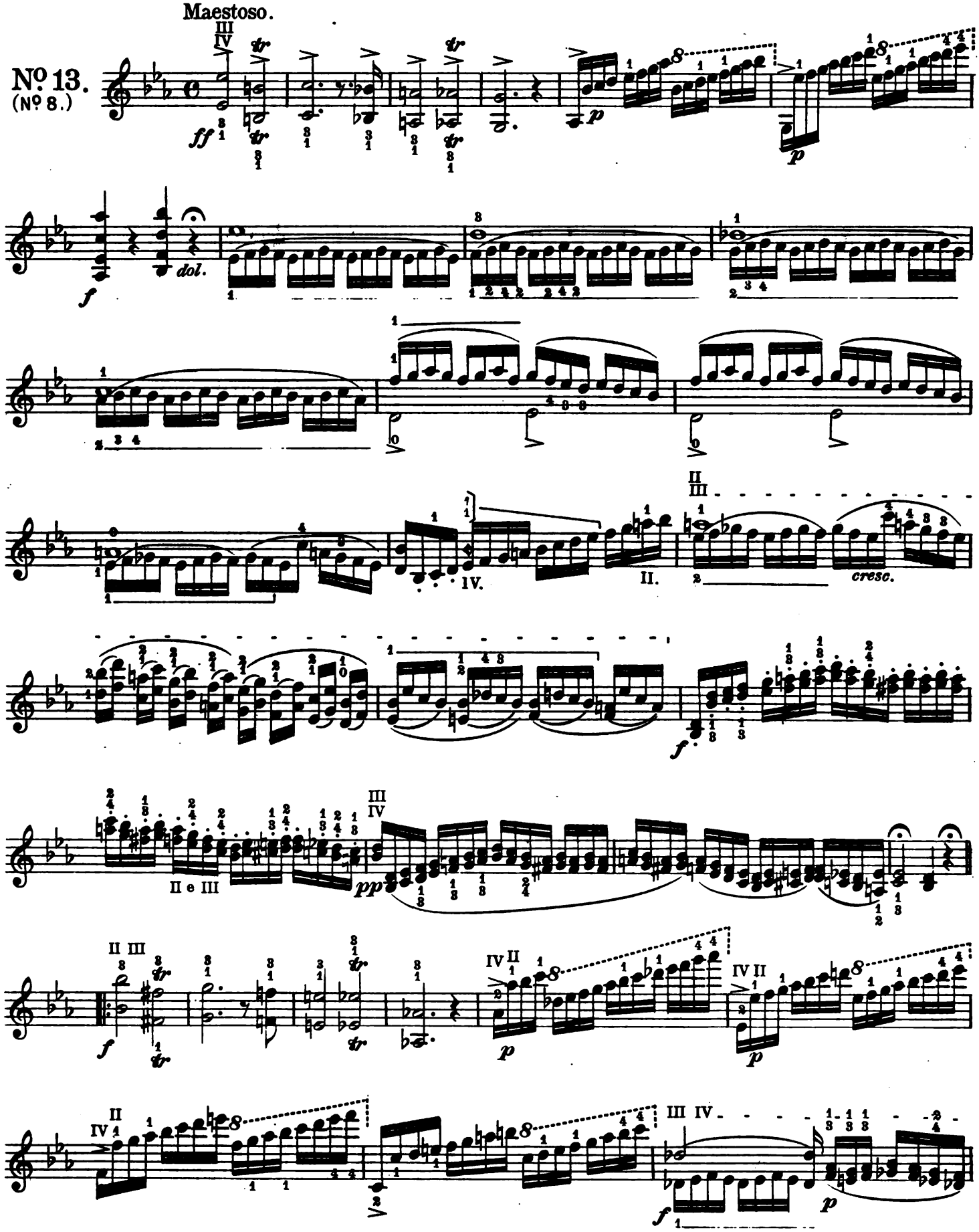


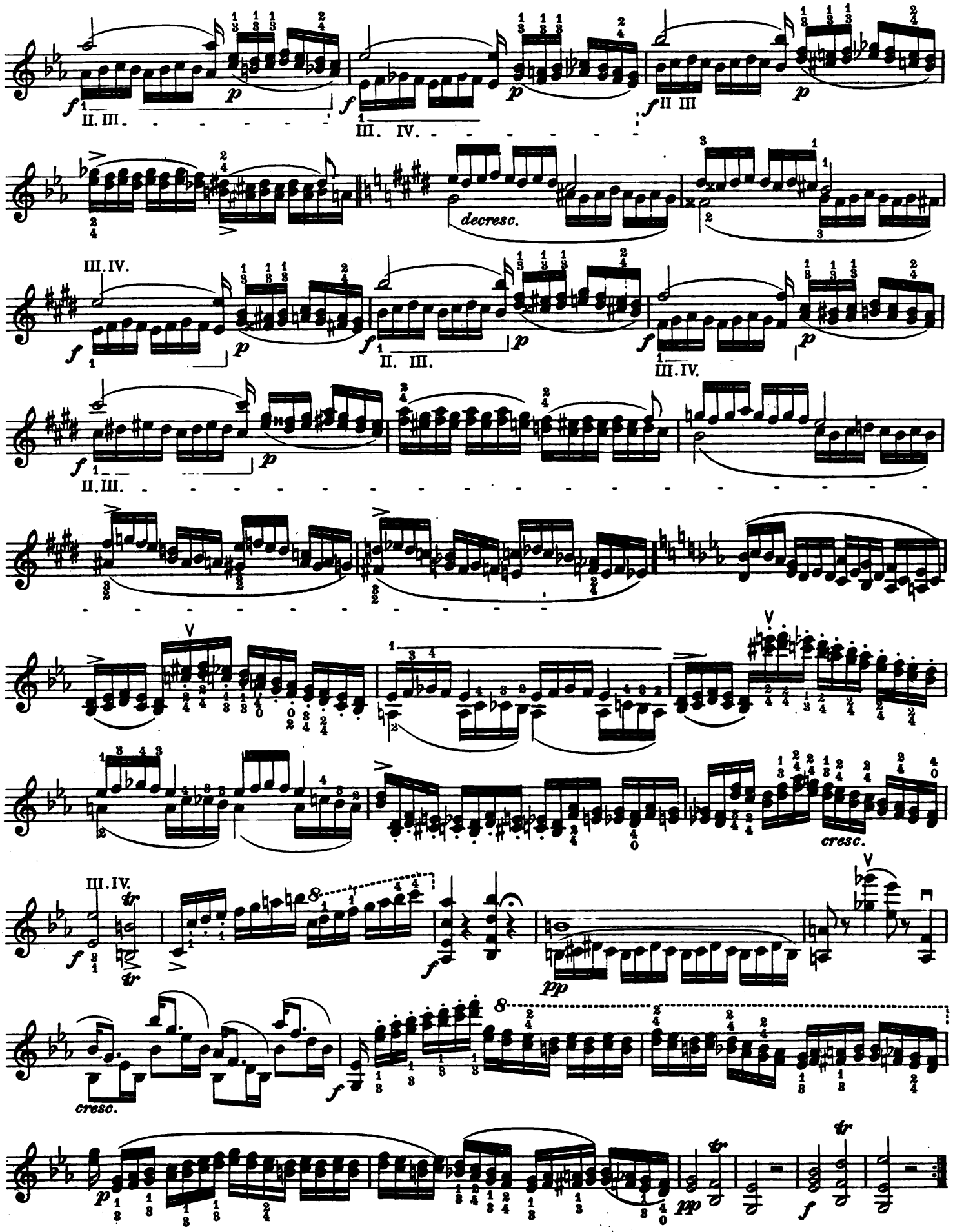
*) Near the fingerboard in imitation of two flutes.

**) In imitation of two French Horns (The fingers must be very firmly stopped while the bow moves lightly near the fingerboard.)


f
8
tr
III
III
sulla Tastiera
restez.
p dolce
III
IV
f
Tastiera
III
IV
p
f
Tastiera
p

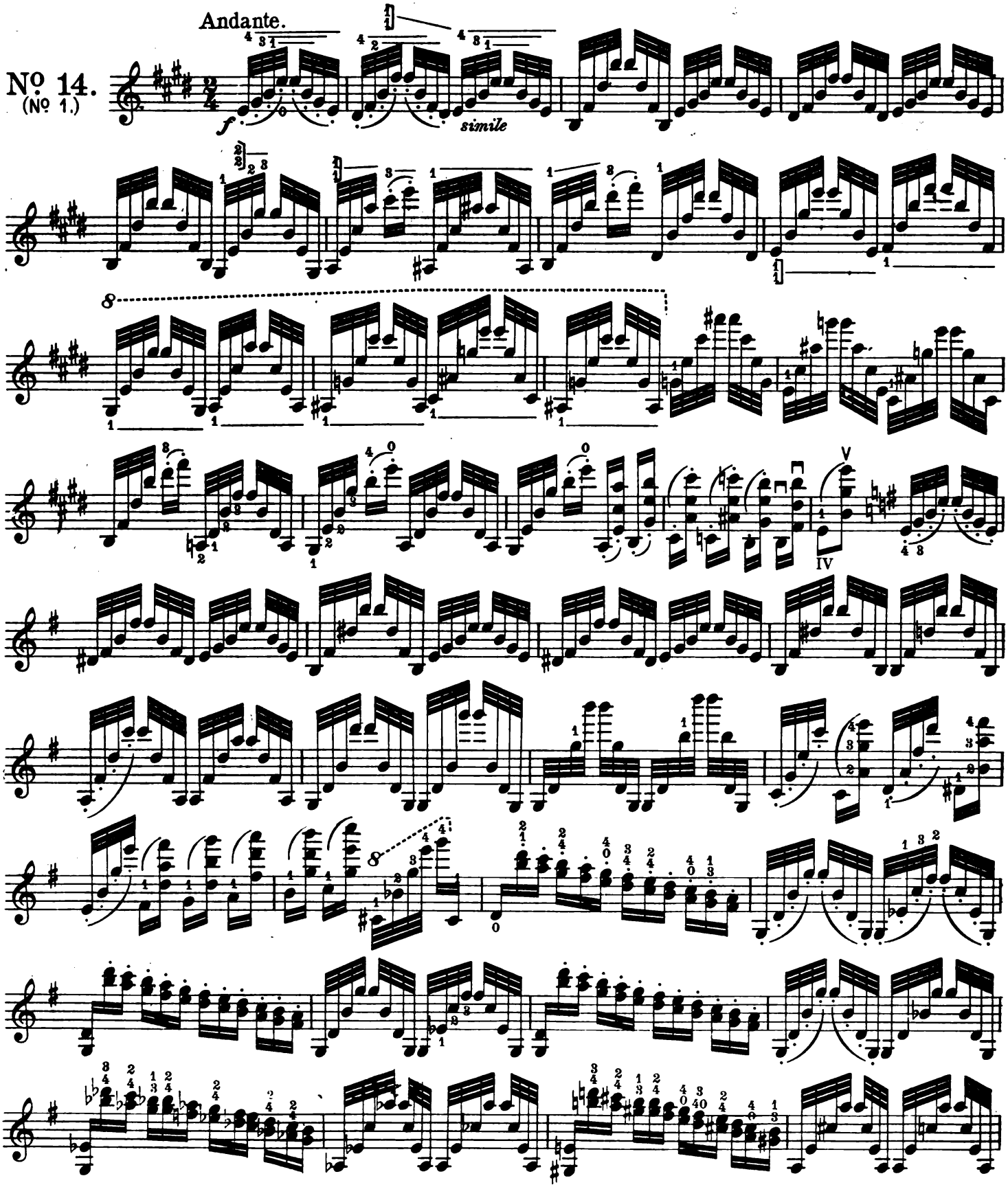
The double-stops with absolute clearness and faultless intonation.

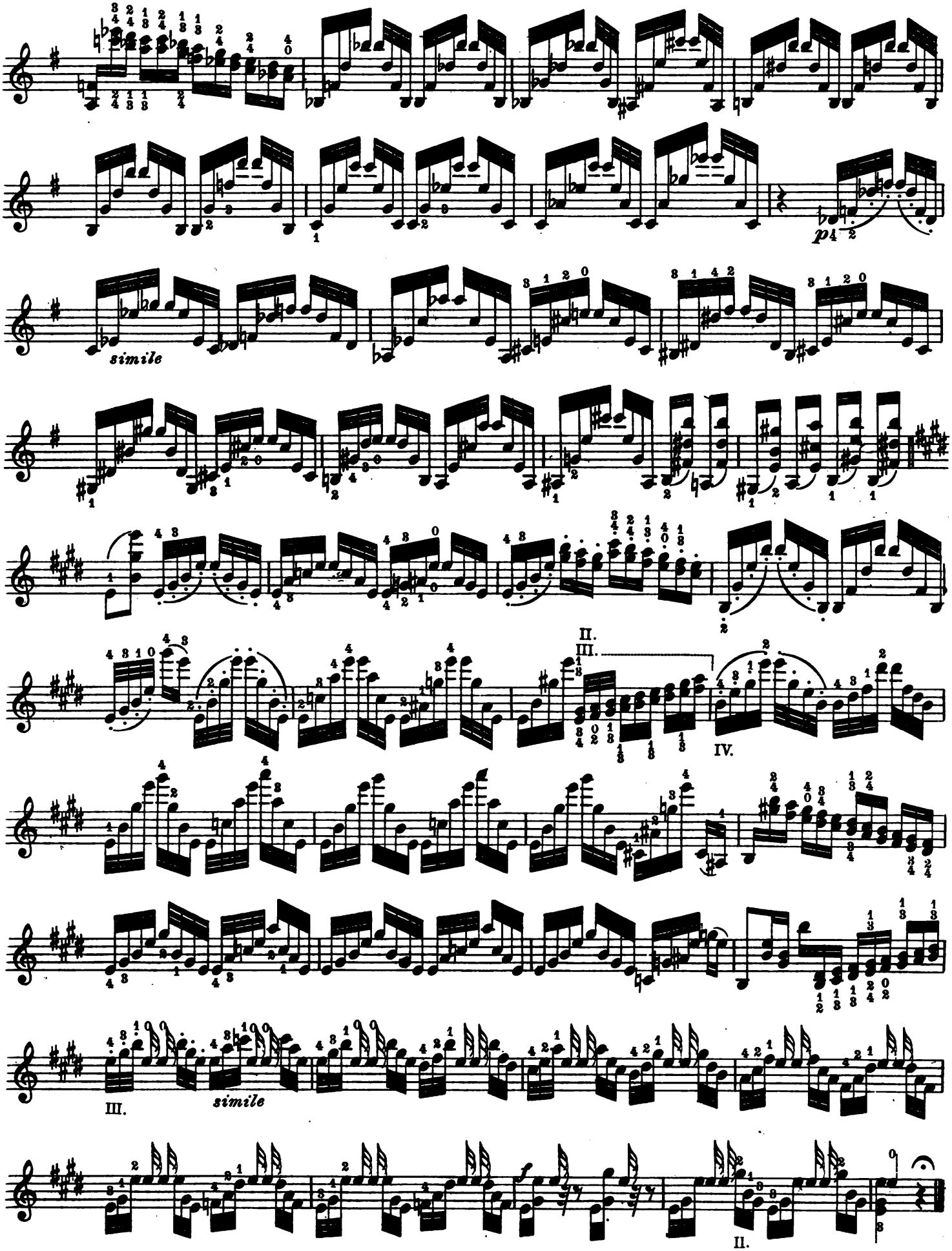



II. III.
III. IV.
II III
decresc.
III. IV.
II. III.
III. IV.
II. III.
cresc.
III. IV.
cresc.

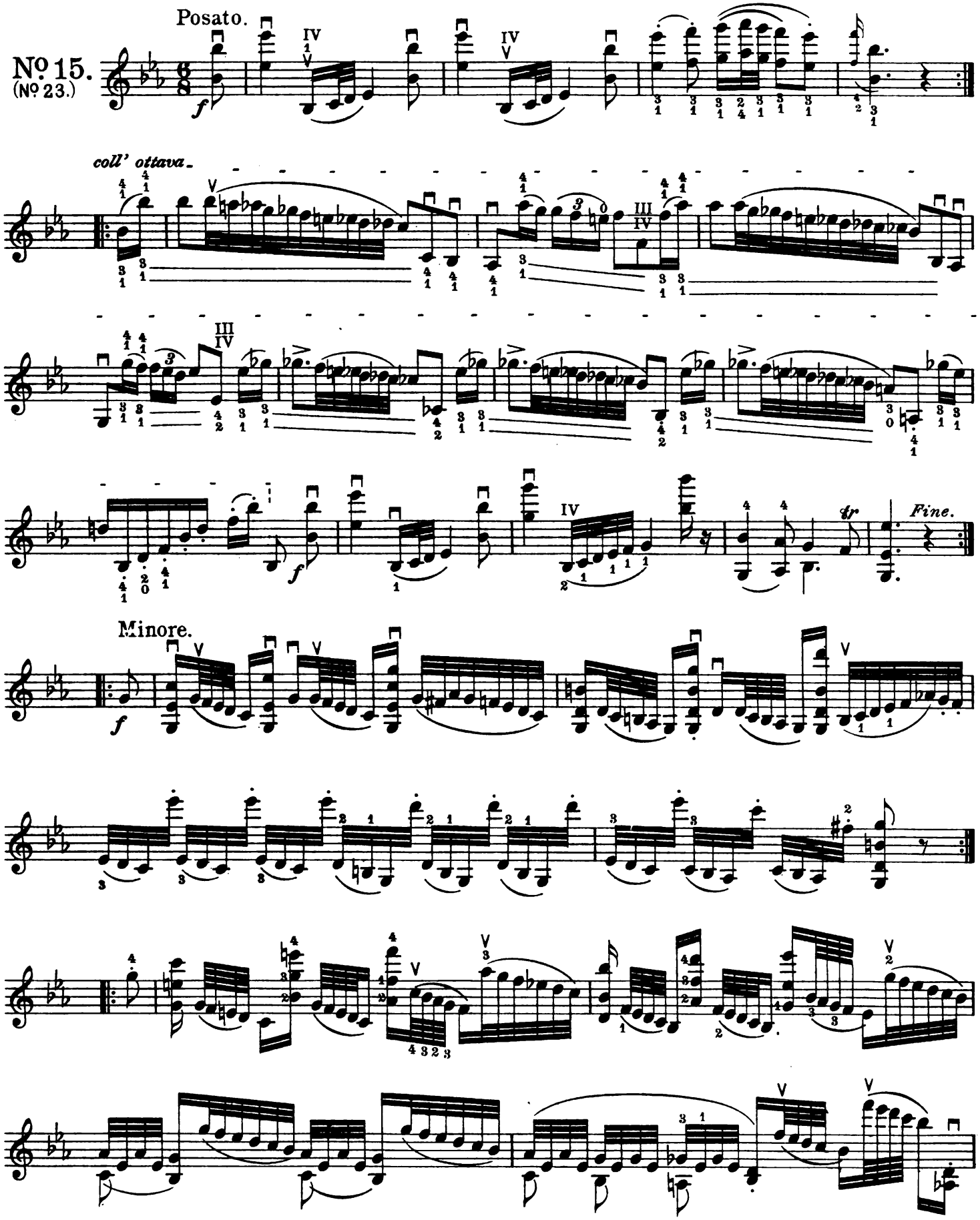
In order to produce every note distinctly and with brilliant clearness, the four notes of each arpeggio must be taken simultaneously and held for the duration of each chord combination. For effective rendition and mastery of spring-bow arpeggios and similar styles of bowing, see my Violin School, Part II (Virtuoso Technics.)

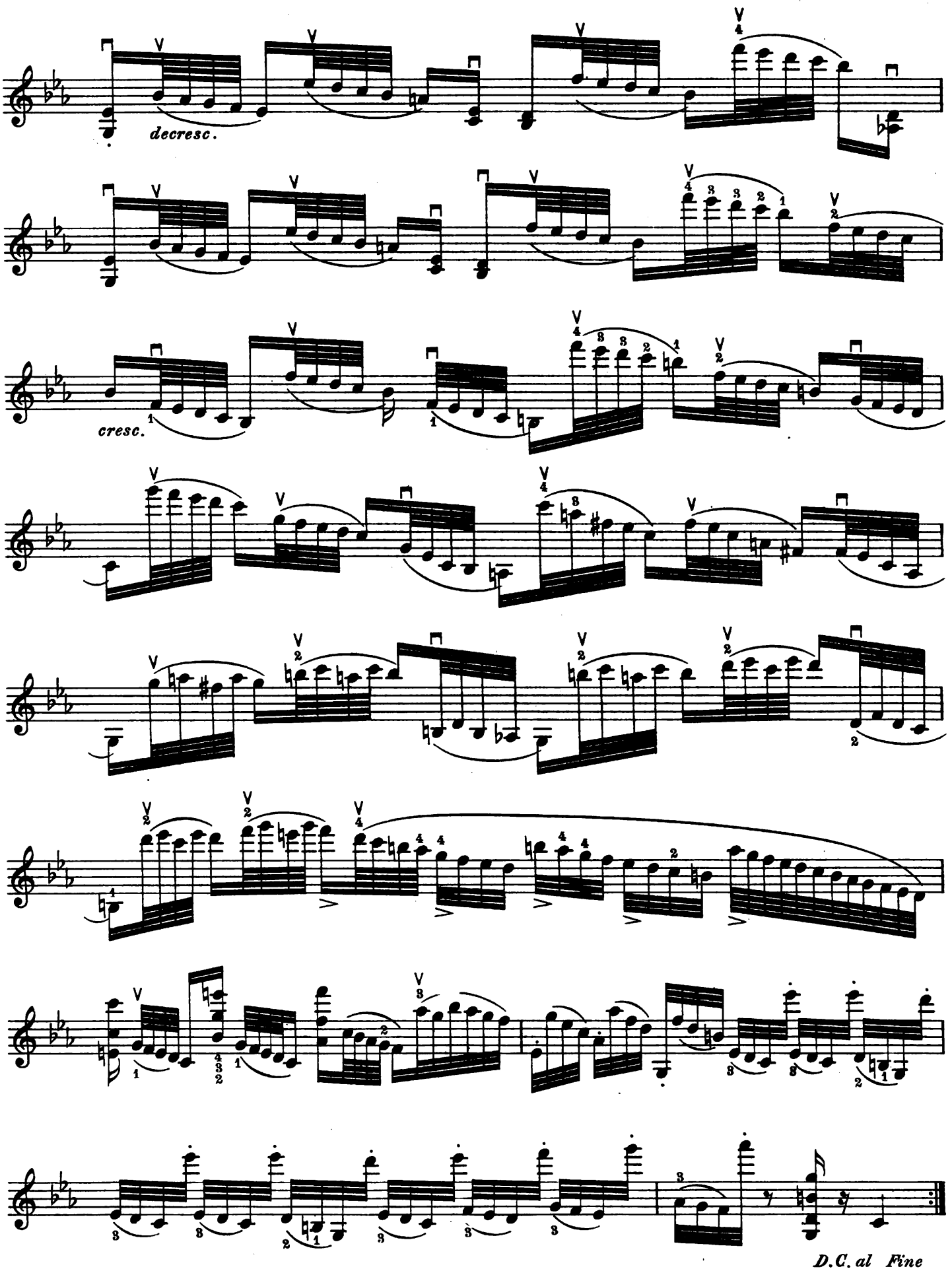
The double-stop passages in thirds with lightly thrown bow at the middle.




simile
II.
III.
IV.
III.
simile
II.

As preparatory material for octave passages with the first and third fingers, such as are met with in the following Caprice, I would recommend the respective exercises in my Violin School (Book II, Part II and III, and my "Systematic Double Stop Studies" (Carl Fischer, New York)

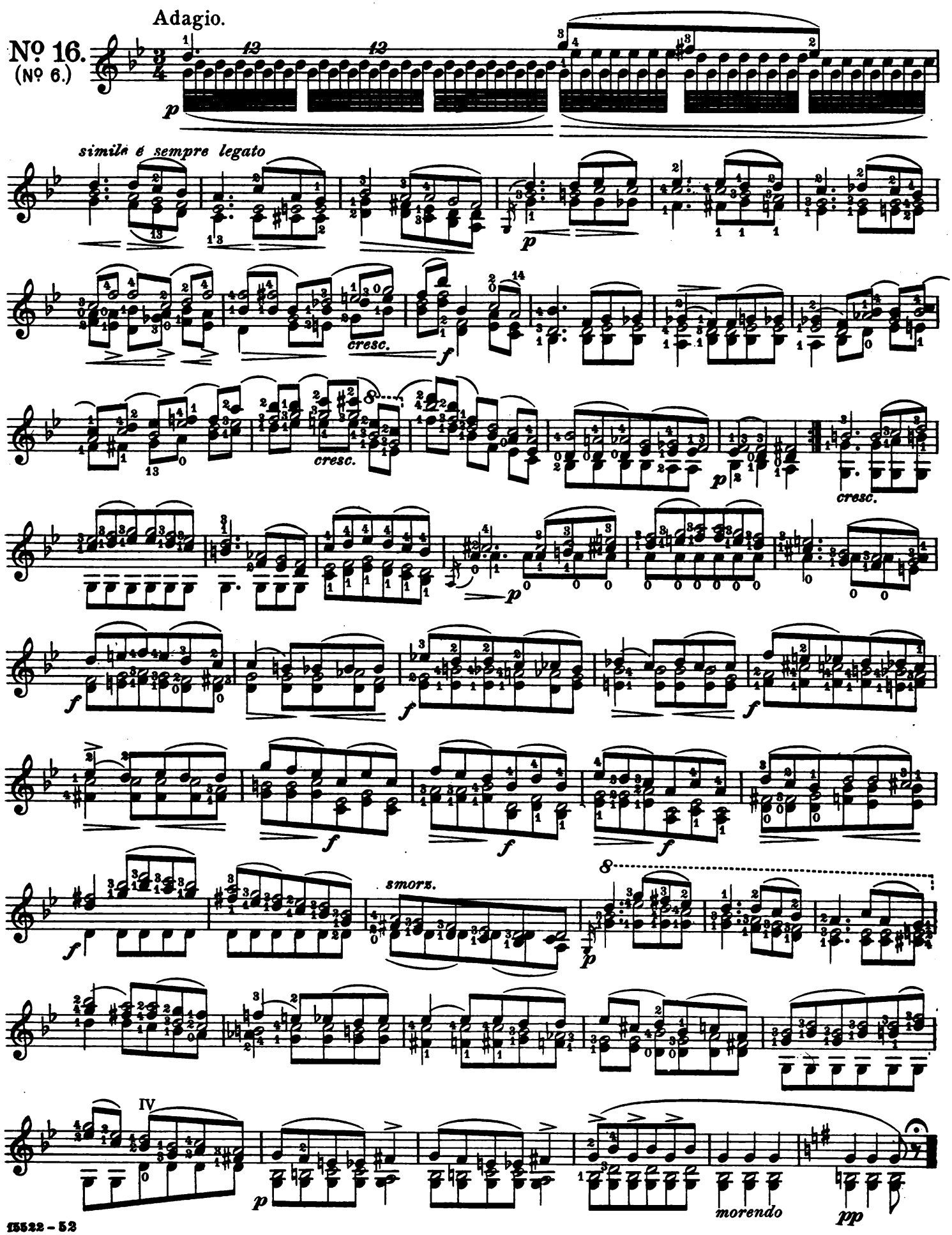



decresc.
cresc.
D.C. al Fine

This Caprice, which is to be used for daily study, is of particular value for developing the strength, technical facility, stretching abilities and independence of the fingers.

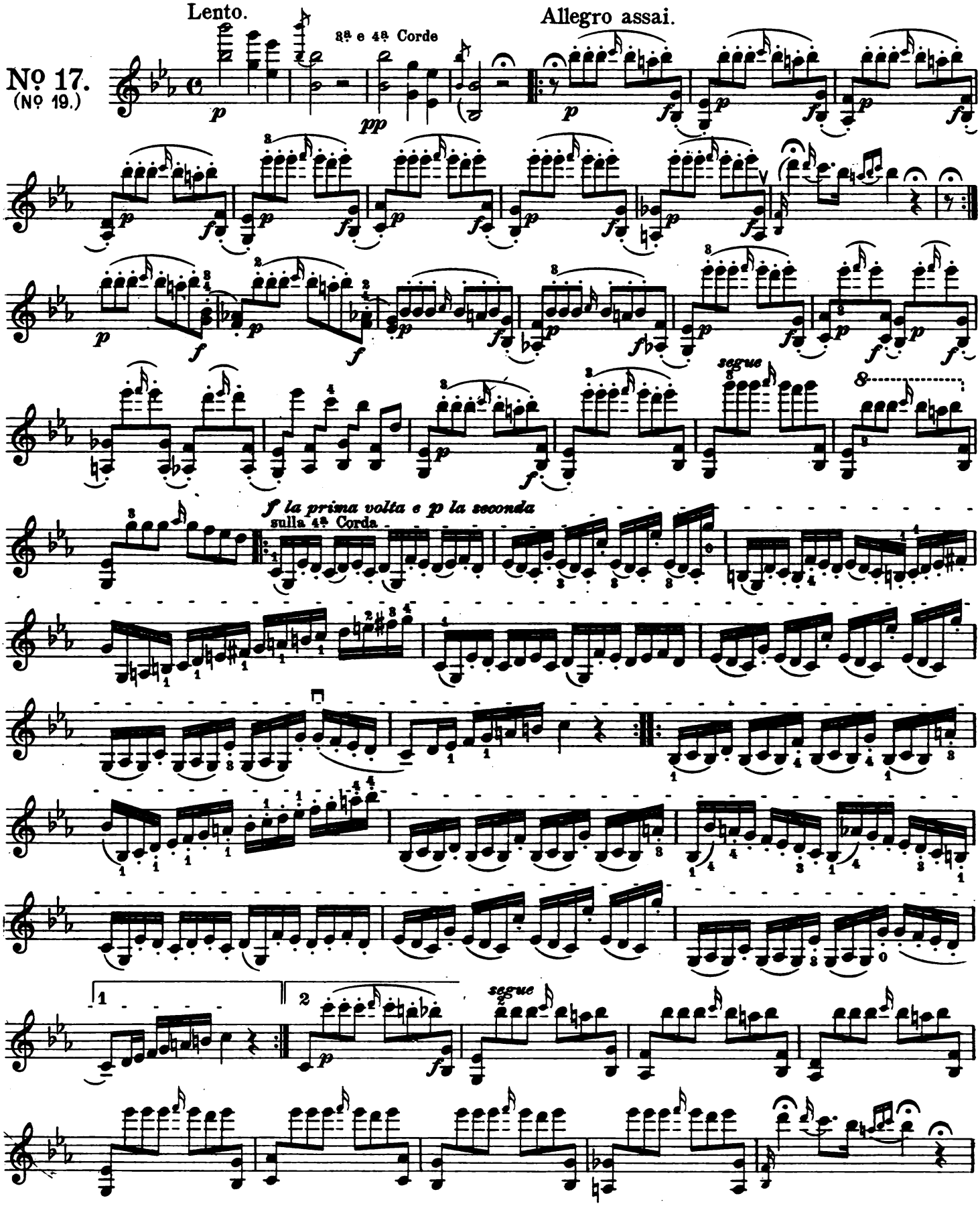
Adagio.

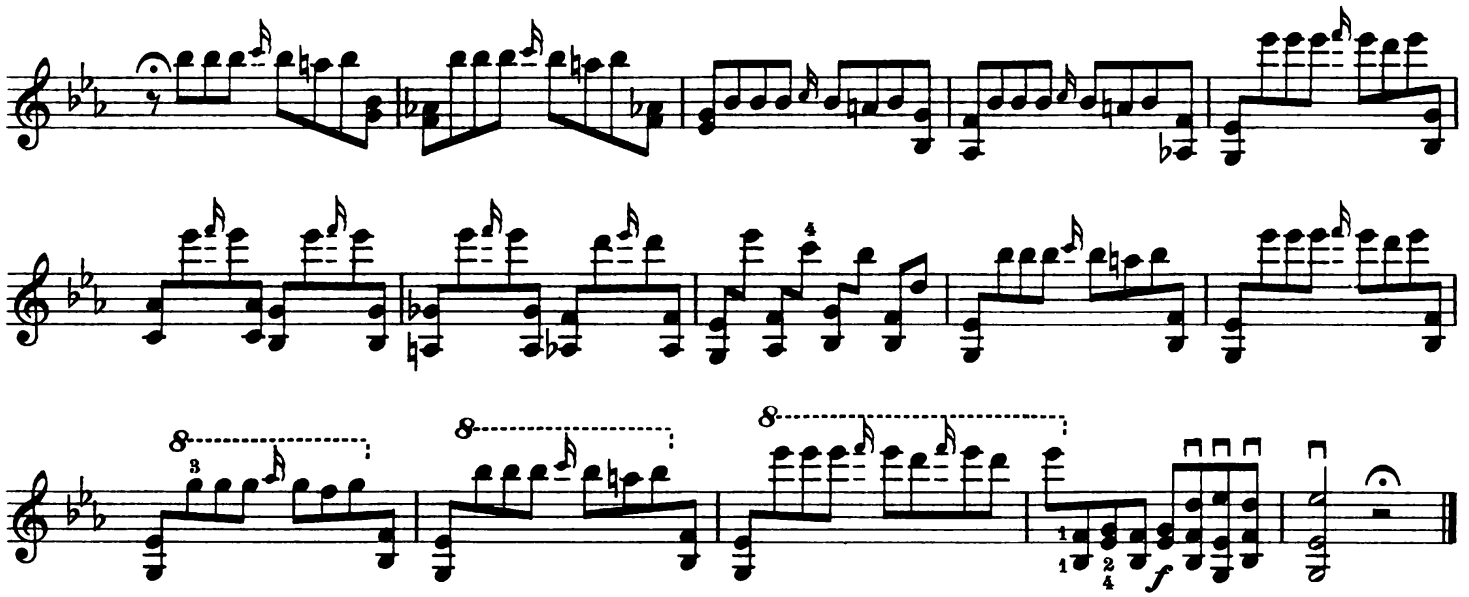
Nº 16. (Nº 6.)



The last and first eighth of each bar with distinct and determined accent, although not roughly.

For preliminary or additional material for the G string passages see Part II of my Violin School and Book II of my "Systematic Scale Studies" (Scales on one string.) Carl Fischer, New York.



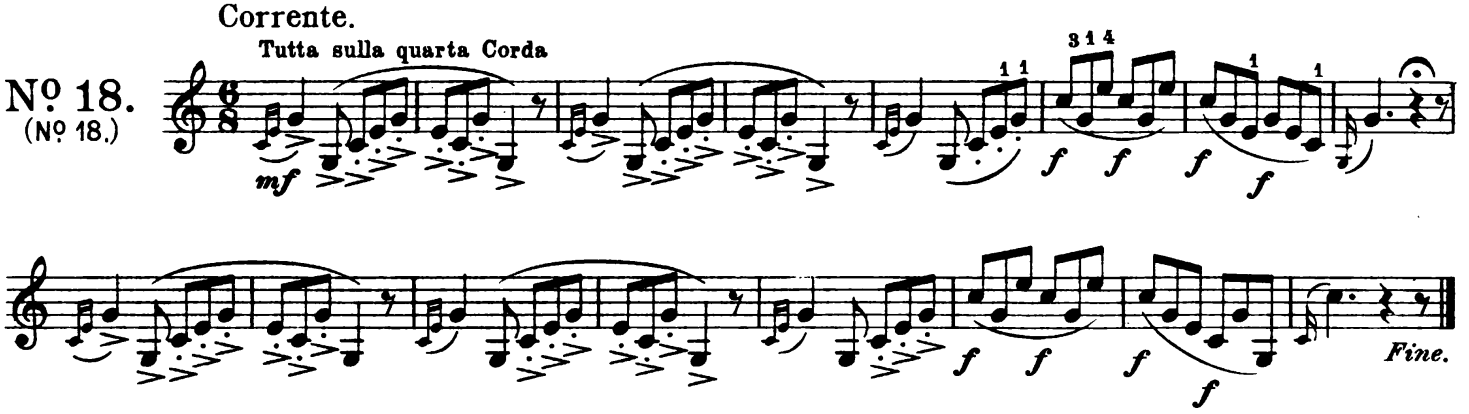


Use the bow at Middle, lightly thrown, for the passages in detached thirds. In regard to the *Allegro,* and for additional material of a similar nature, see my "Violin School," Part II and Book III of my "Systematic Scale Studies". (Carl Fischer, New York.)

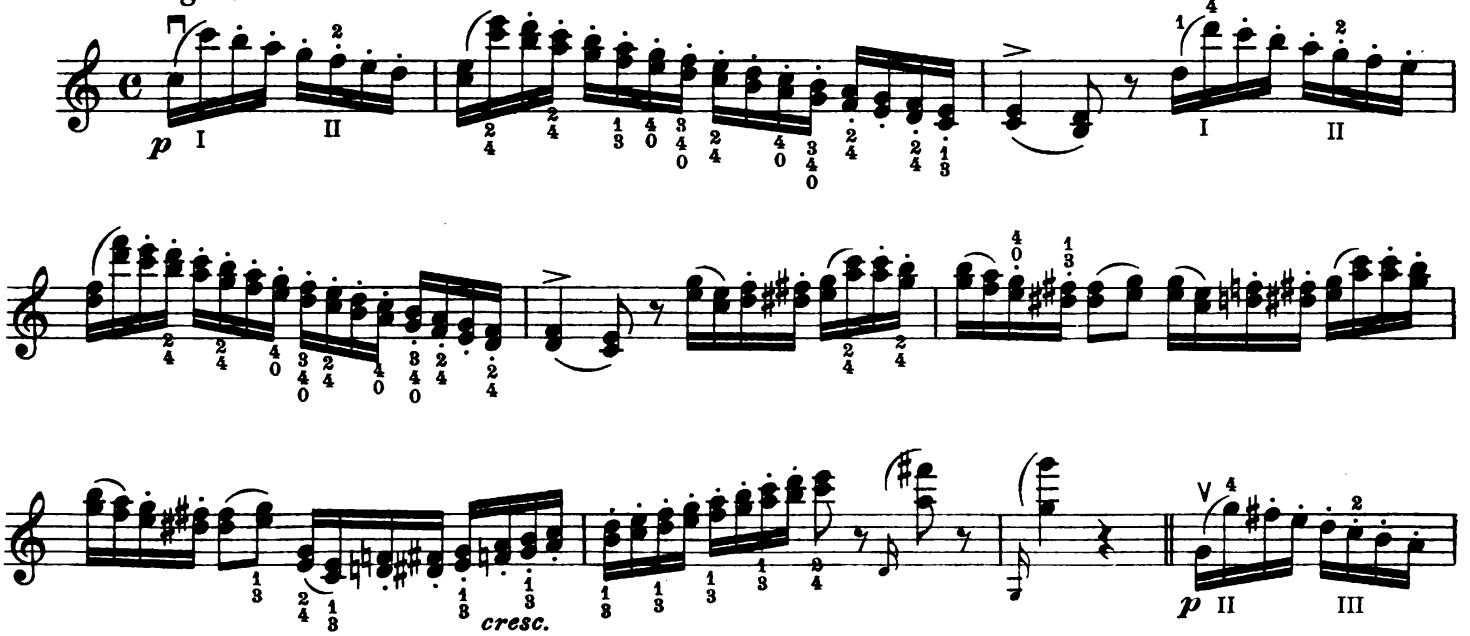
Corrente.

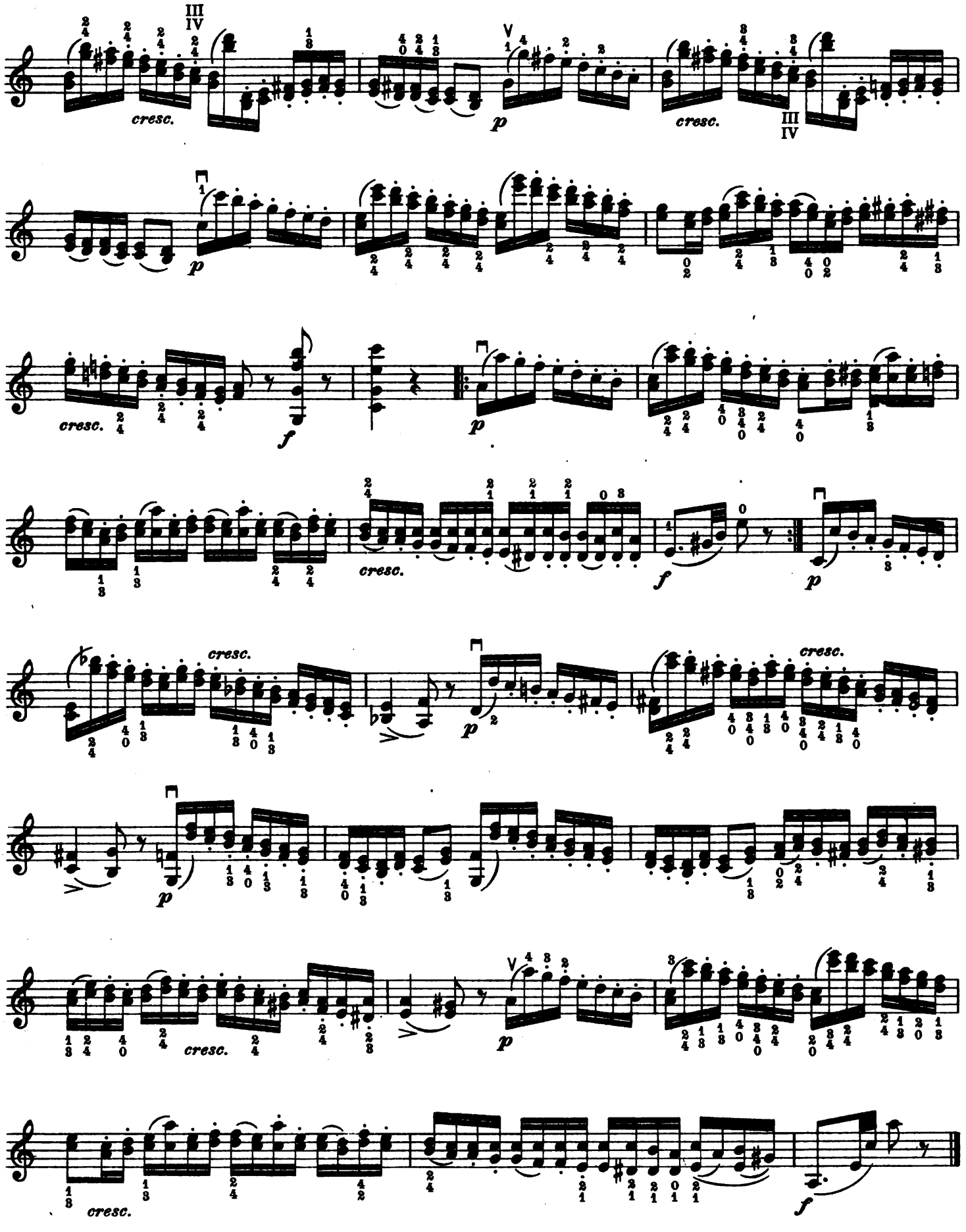
Tutta sulla quarta Corda

No. 18.
(No. 18.)



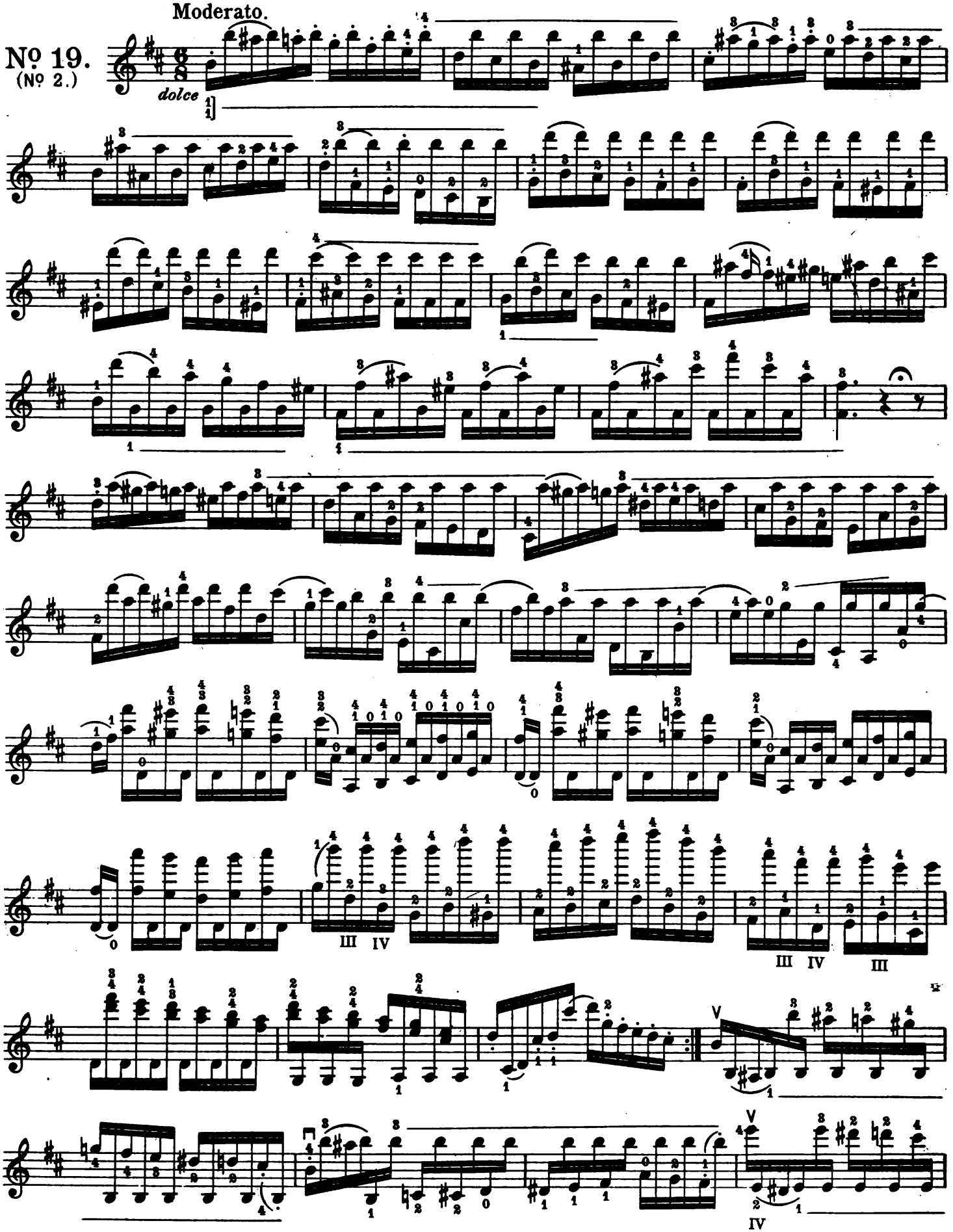
Allegro.

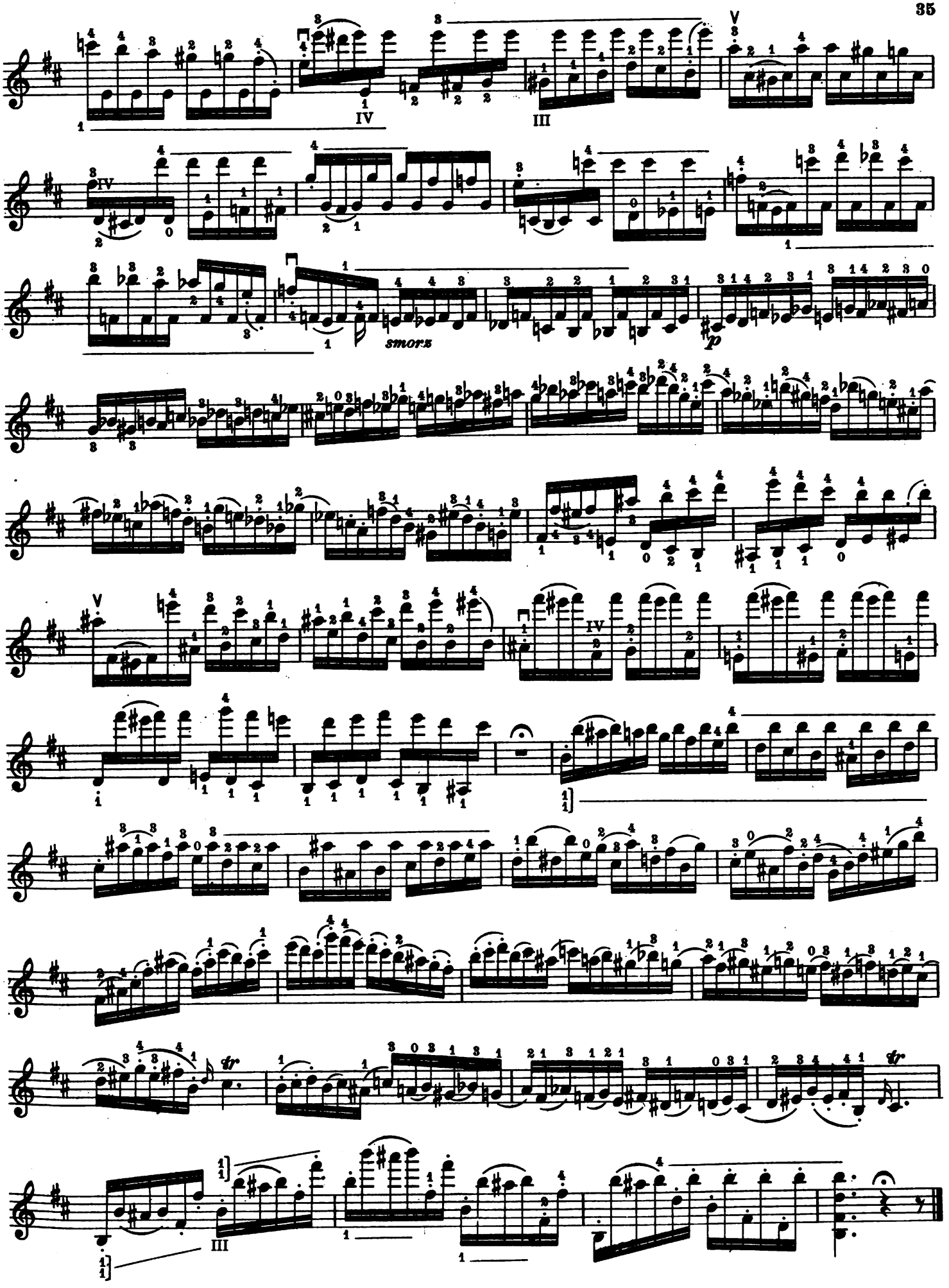




D. C. La Corrente.

With light, rebounding bow, at the middle, through use of wrist only and absolutely without any assistance from upper arm. Special attention necessary for clear tone production in string transfers.



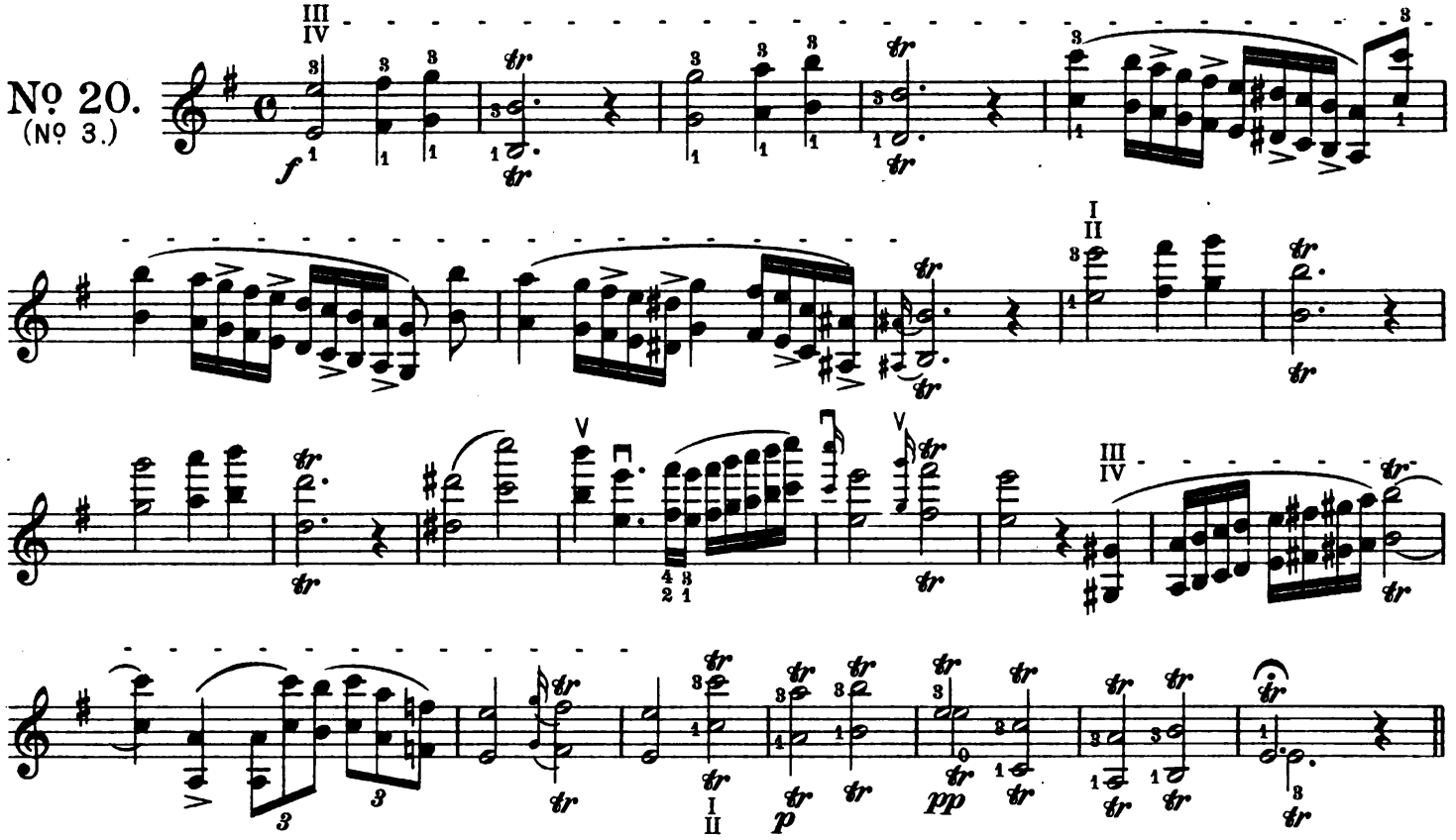

IV
III
V
IV
smorz
p
V
IV
III

For preparatory or additional material for octave playing with fingering as used in this Caprice, see Part II of my "Violin School" and Book III of my "Systematic Scale Studies" (Carl Fischer, New York.)

The trills in this Caprice without after-beats.

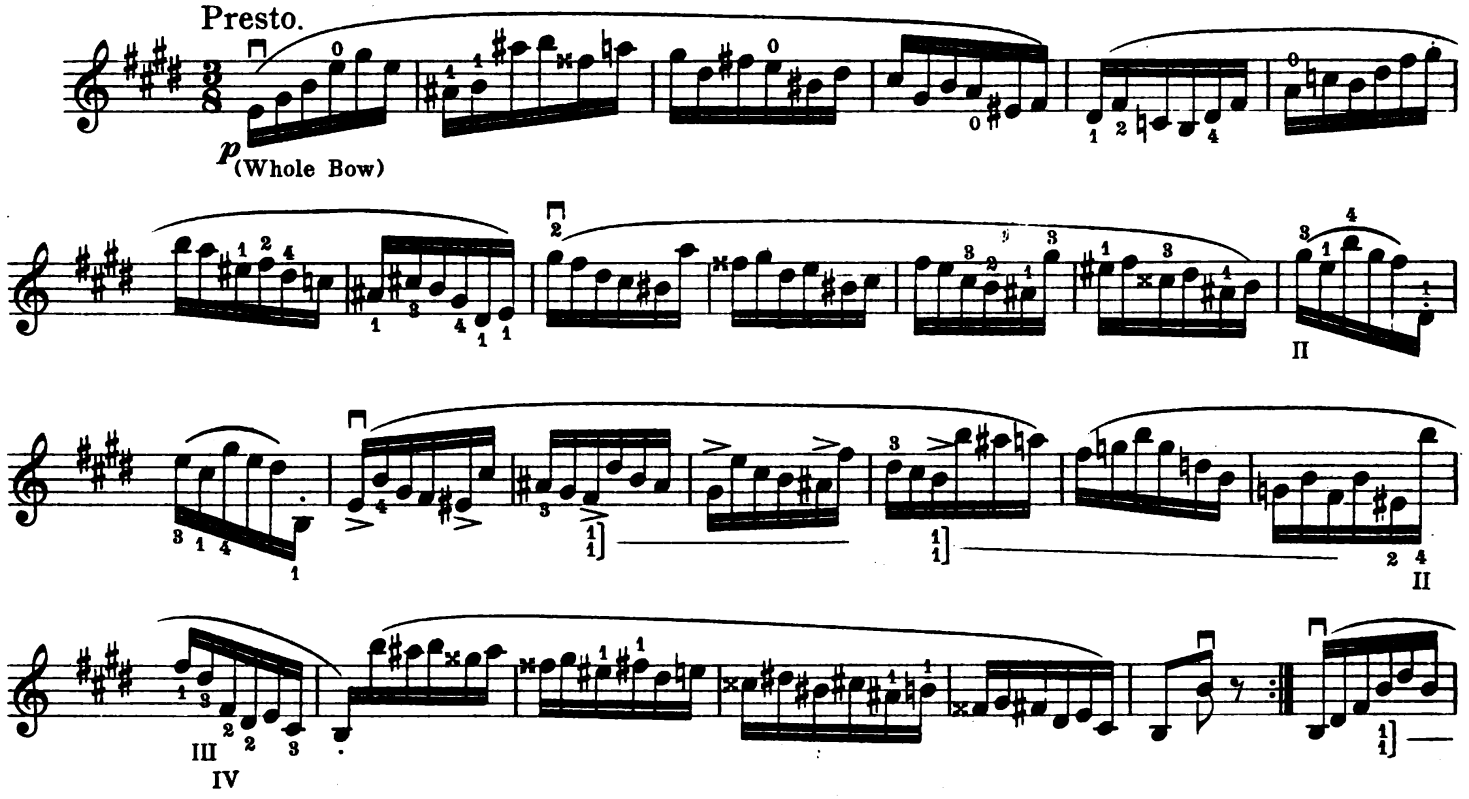
No. 20. (No. 3.)

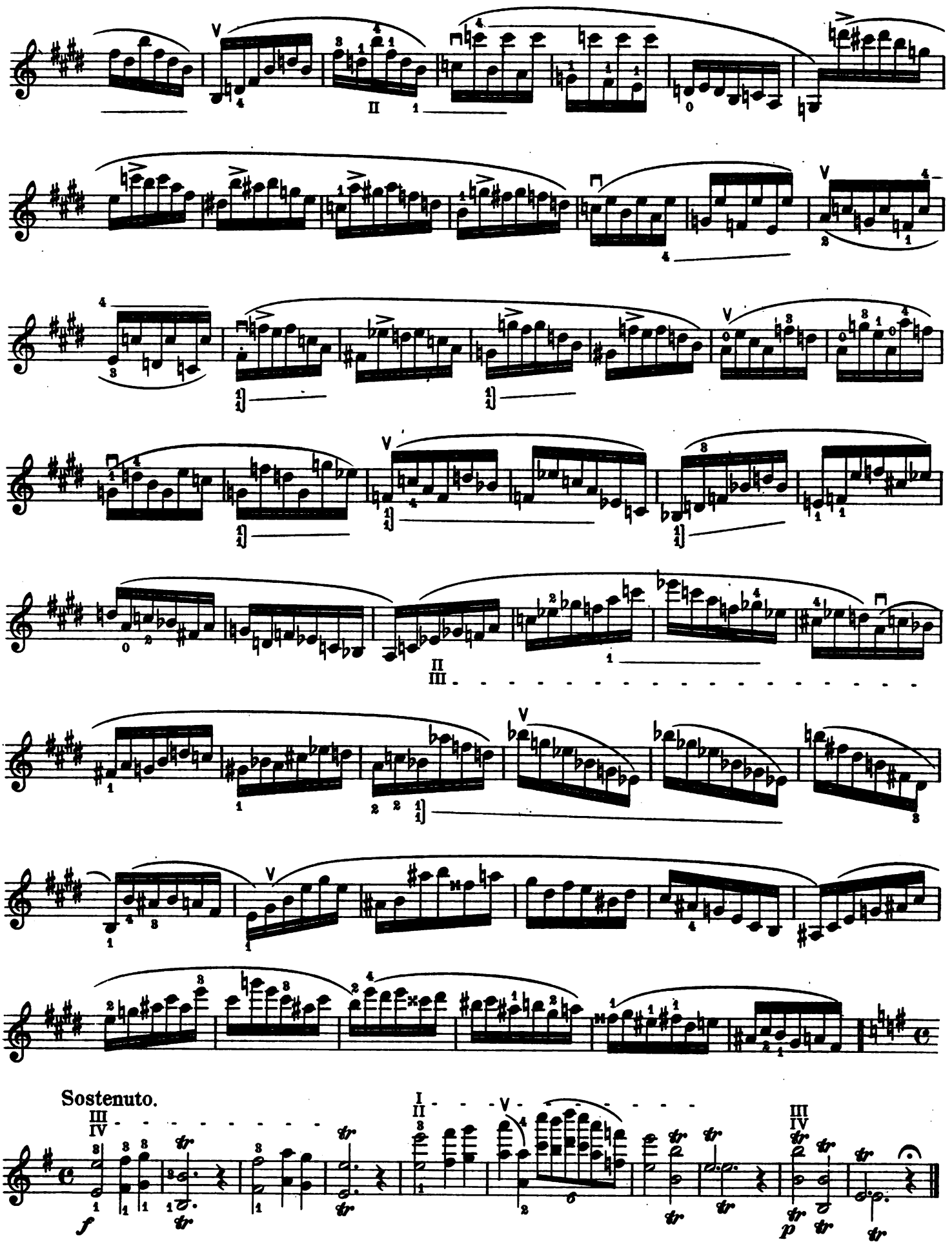
Sostenuto.



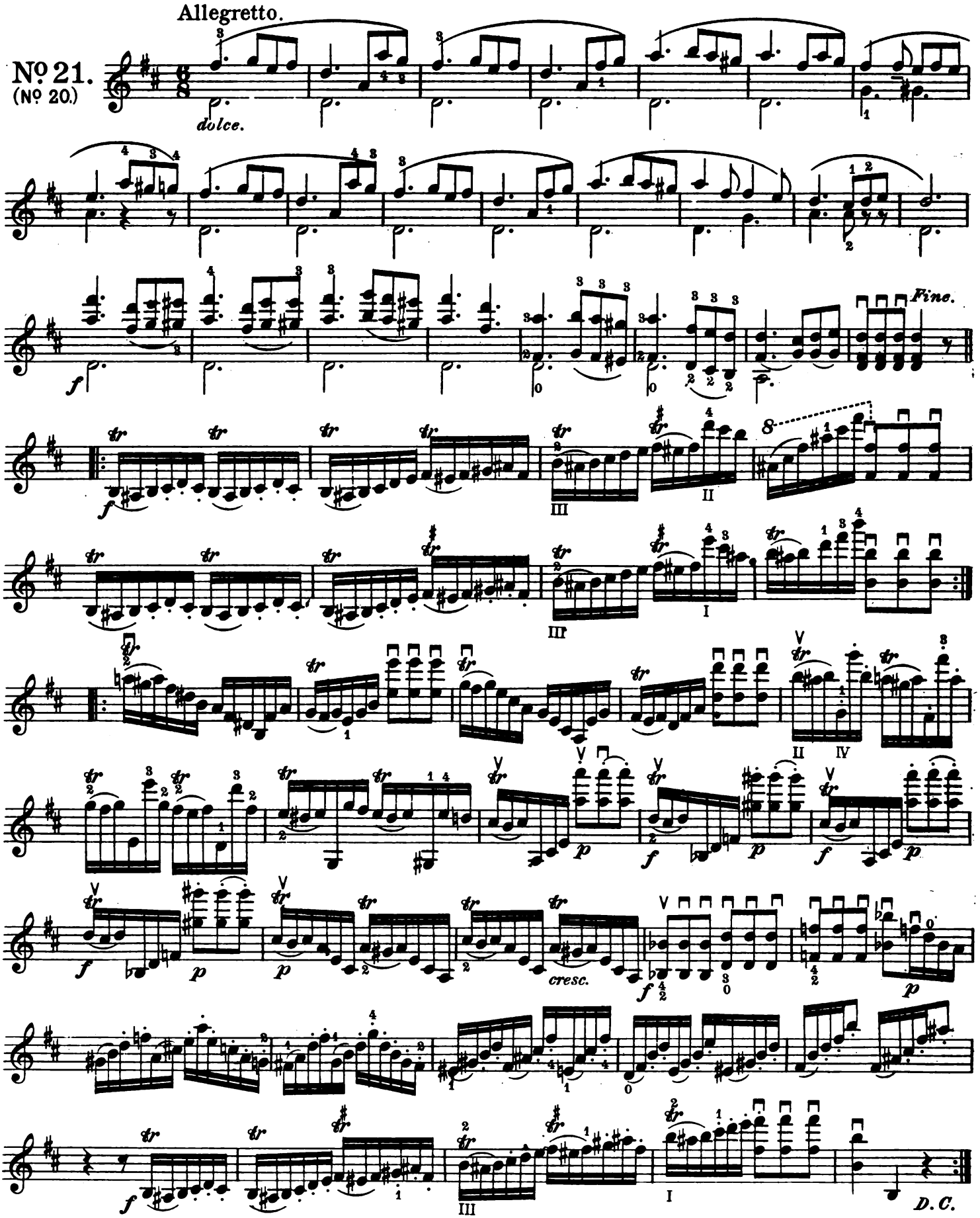
Particular attention is necessary in this *Presto* to attain perfection in *Legato* playing.

Presto.

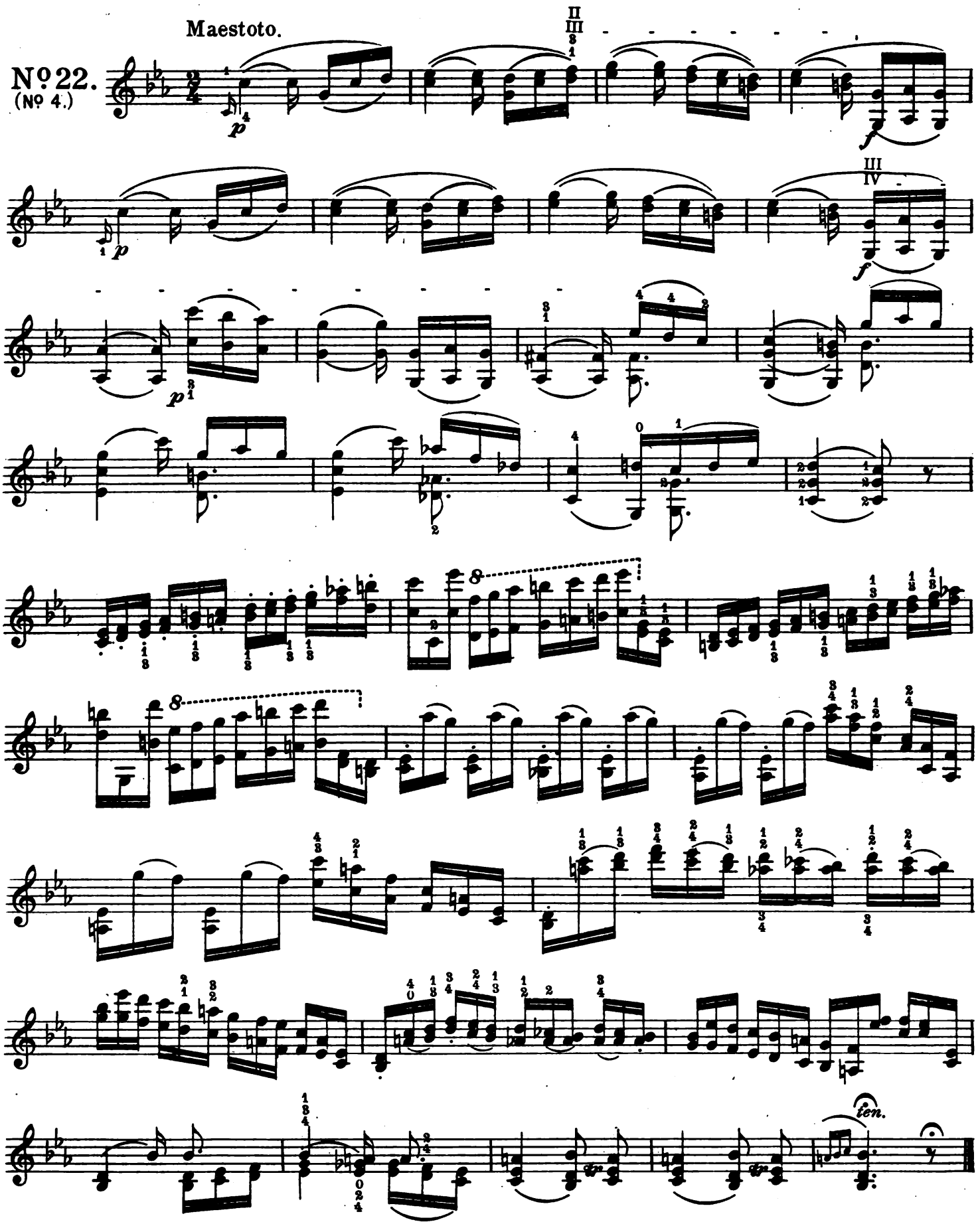


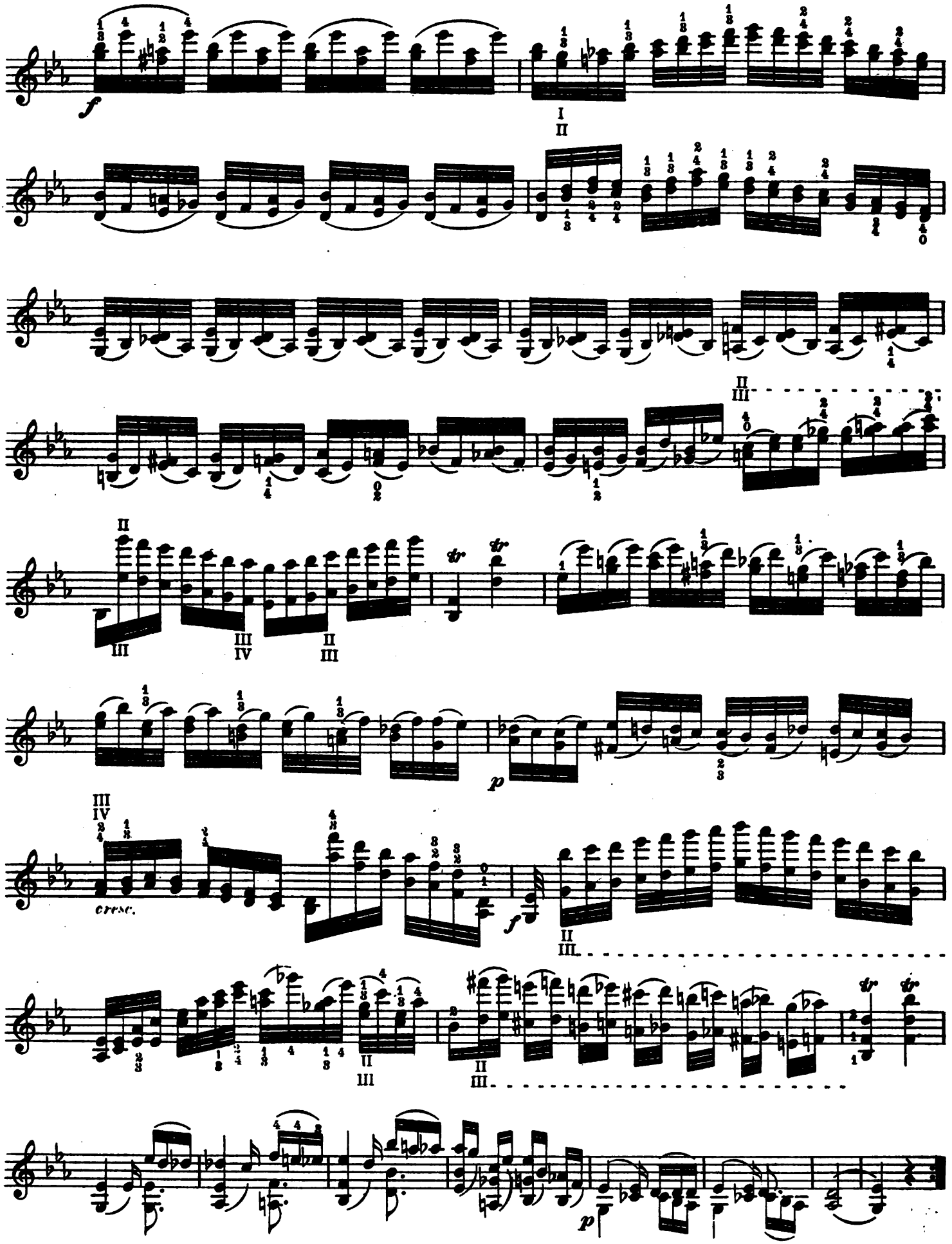

Sostenuto.
f
p

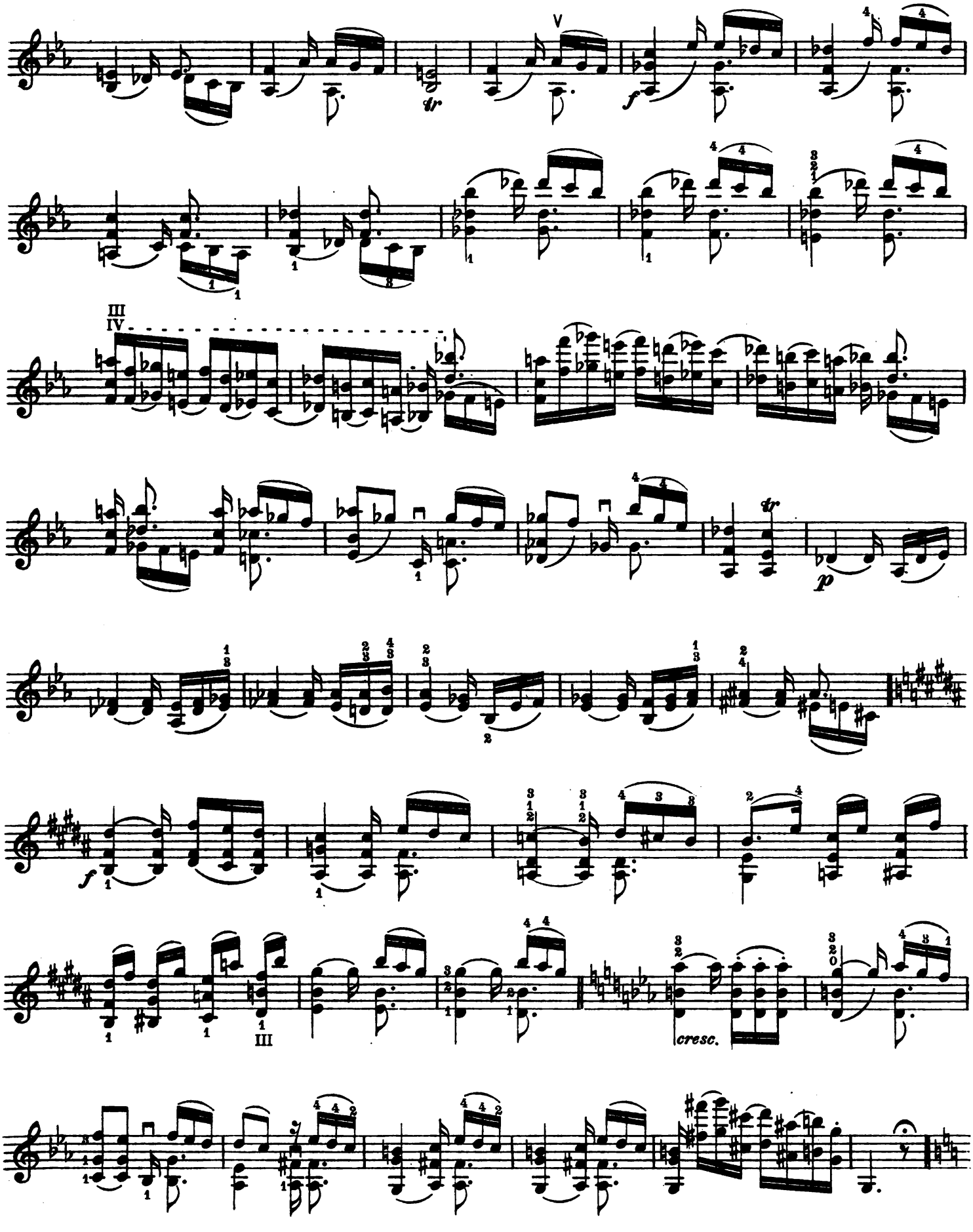
In the three-part chords of the following Caprice, the D string must be kept in constant vibration; to bring this about the middle string should be attacked with firmness and decision. The tone throughout must always be free, of beautiful quality, and never dull.

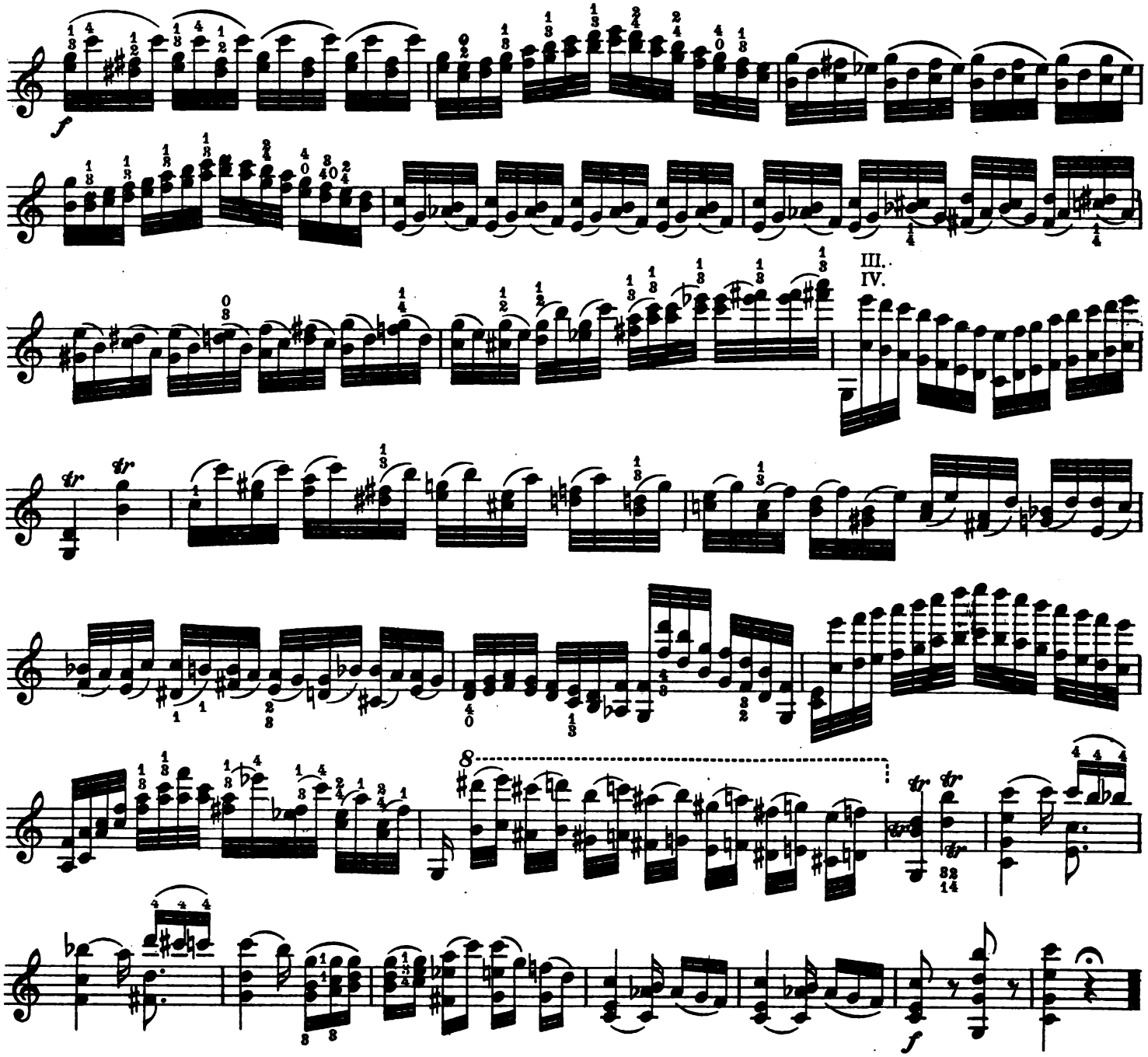


The suggestions for playing three-part chords as offered on page 5 (Caprice No. 3) also apply to the follow--ing Caprice. The bow is not to leave the strings and particular attention as to clearness and purity of intonation is necessary.



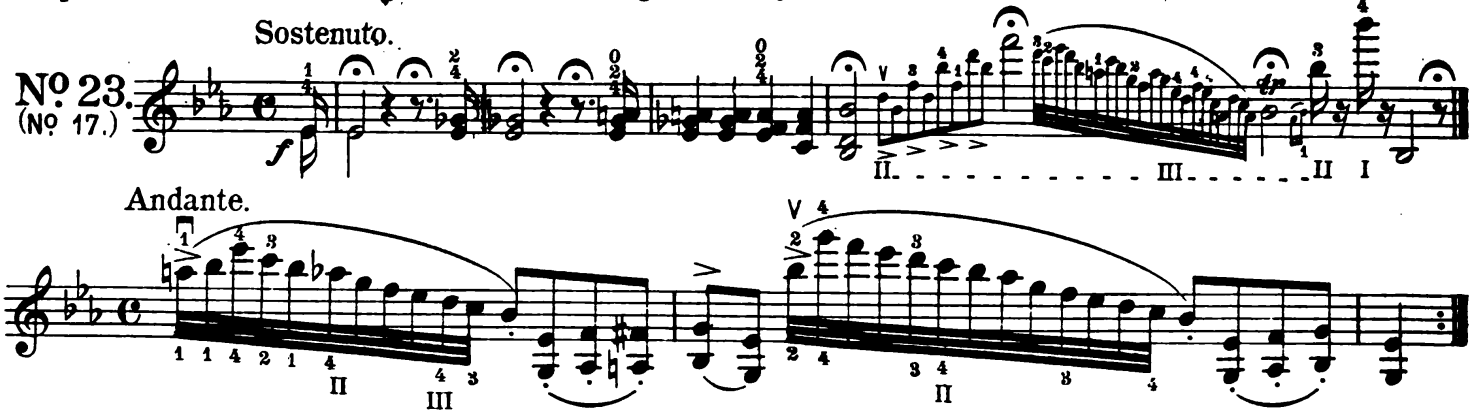

f
cresc.
p
p

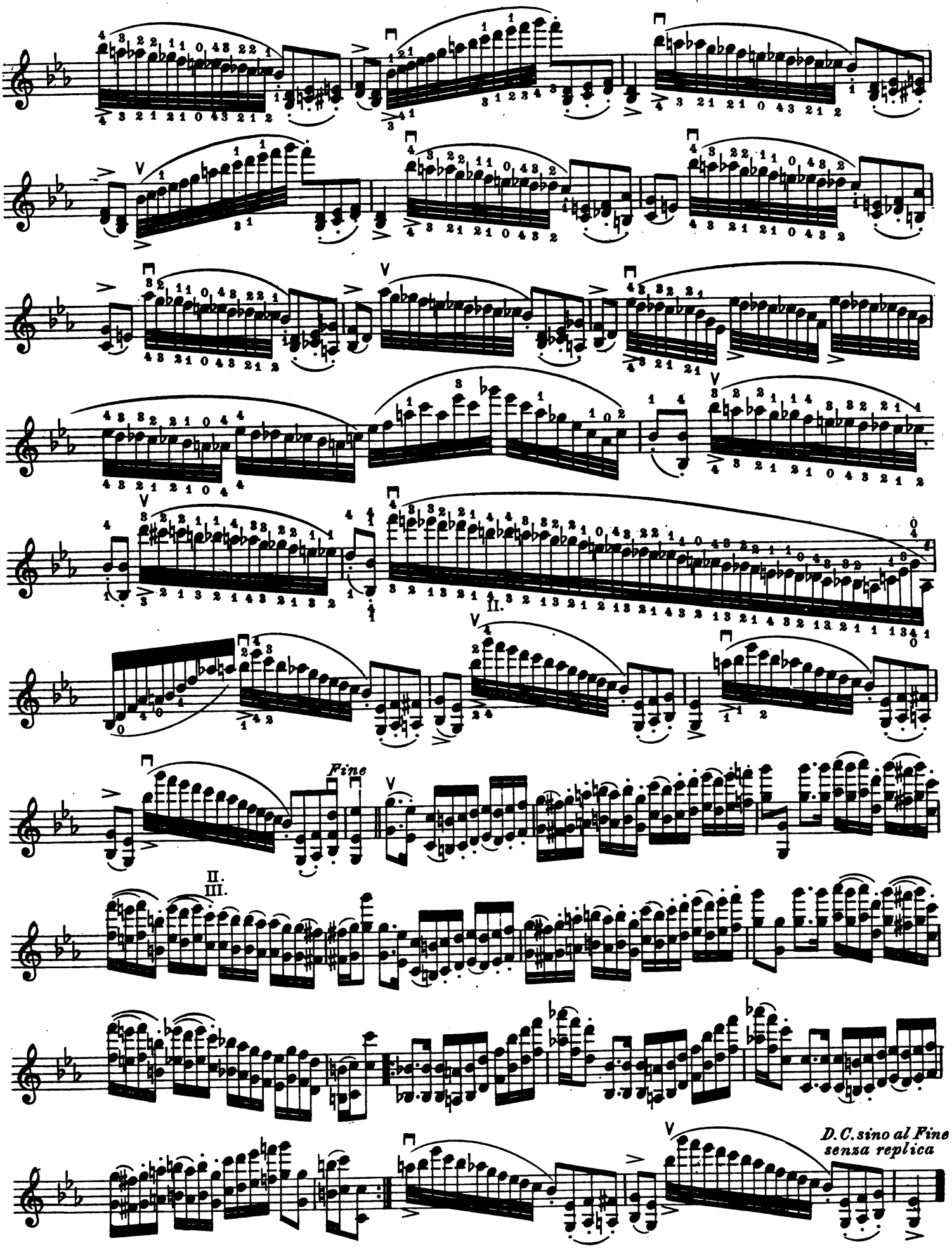

V
III
IV
III
cresc.



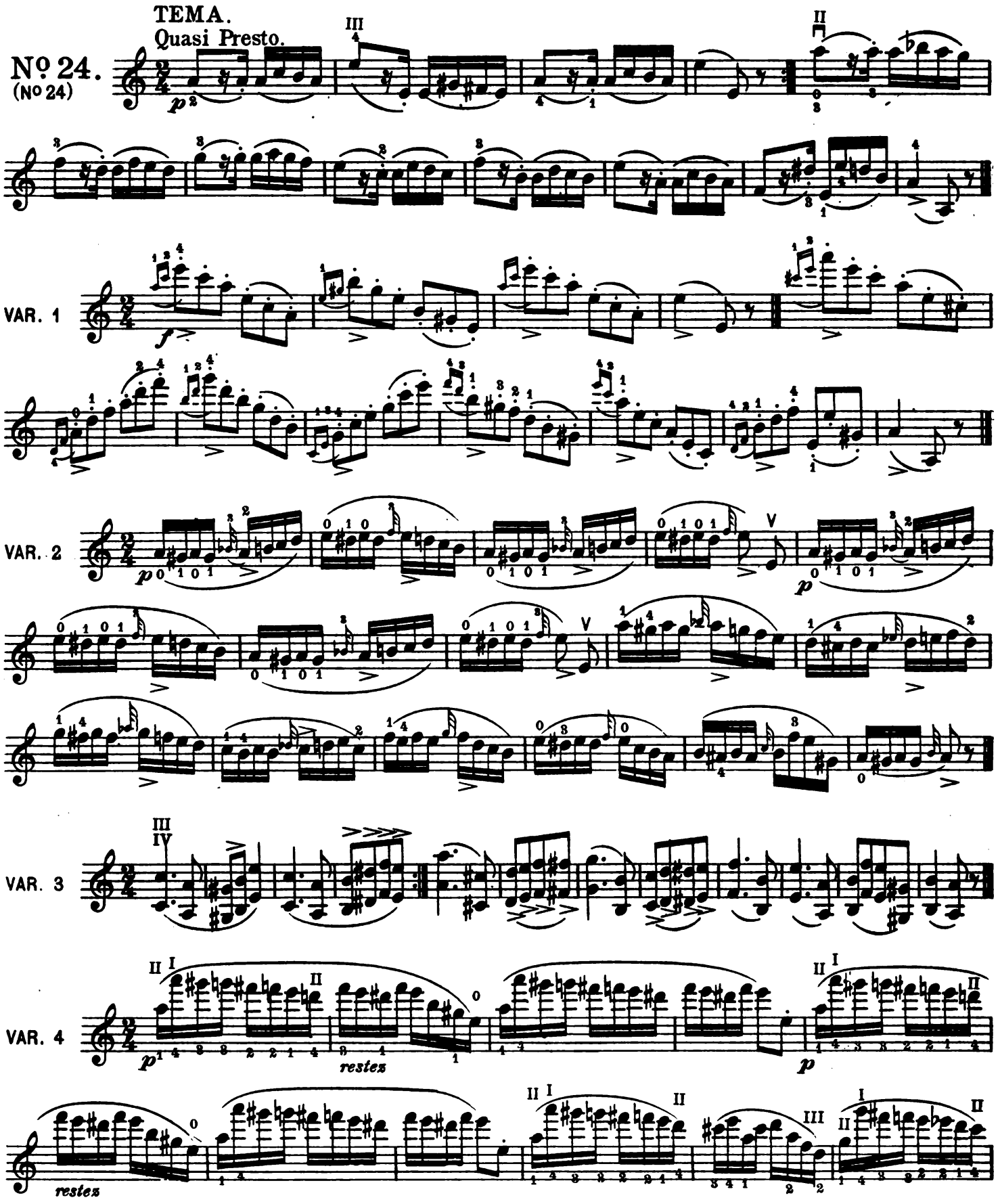
The chromatic scales in this Caprice to be played with utmost clearness and pearl-like perfection. For additional or preparatory matter of a like nature see my "Violin School," Part II, and my "Systematic Scale Studies, Book I and III, on the mastery of chromatic scales (Carl Fischer.)

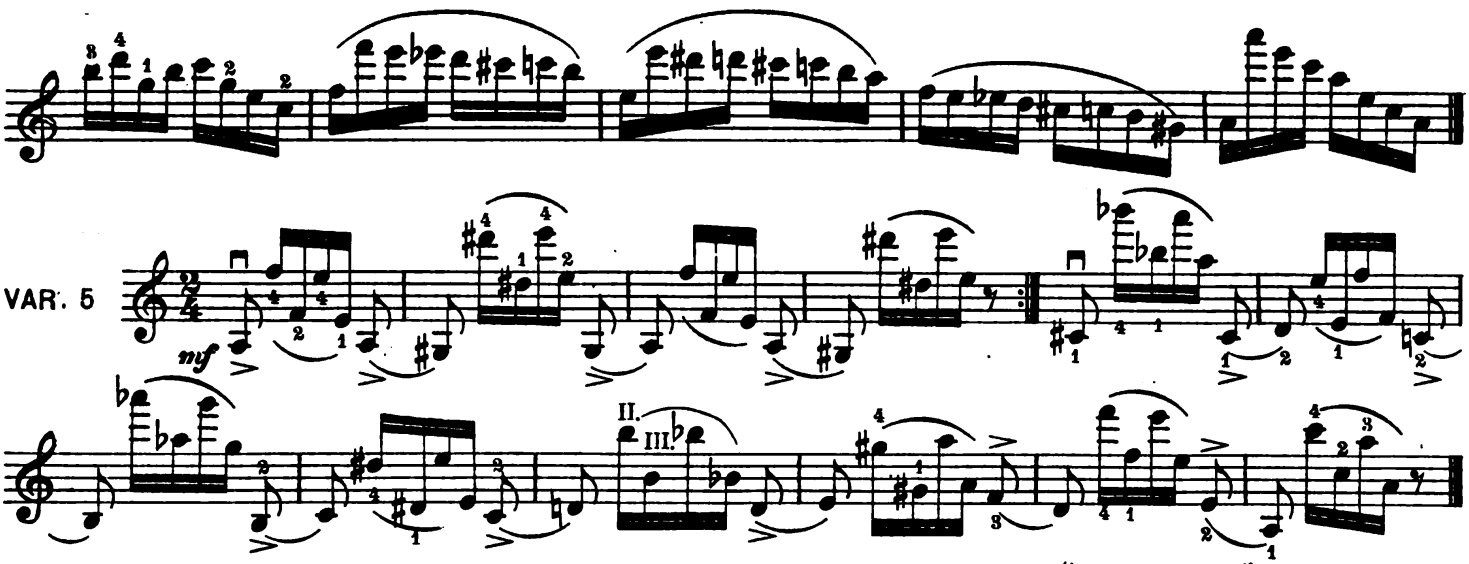
To be practiced with both sets of fingering. Of these, the lower is preferable, as its use enables greater clearness and precision, besides avoiding continuous shifting of the fingers.




II.
Fine
II.
III.
D.C. sino al Fine
senza replica

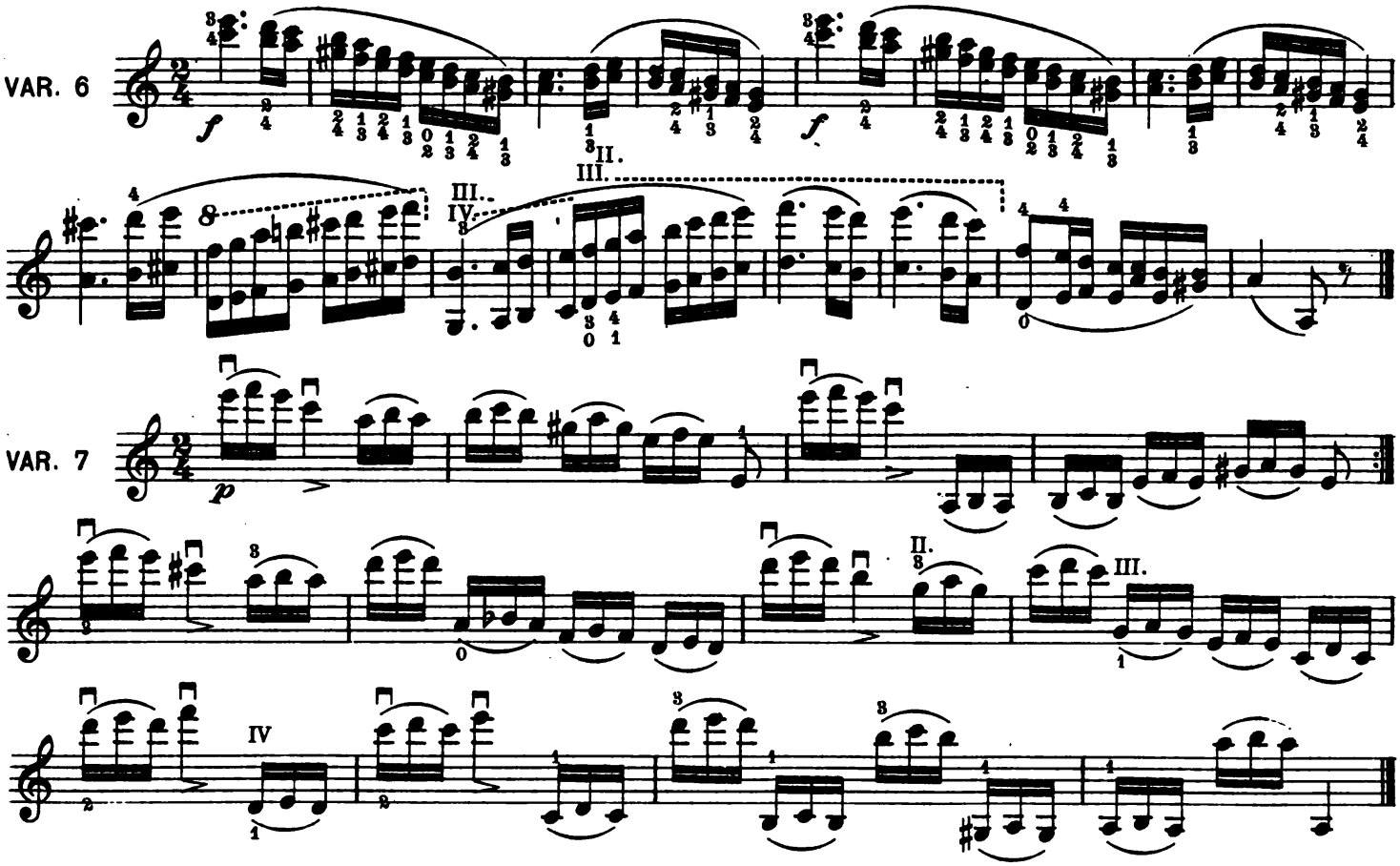
All notes marked ○ in the ninth Variation are played pizzicato with the left hand. For detailed information as to mastery of this particular variety of pizzicato playing see Part II of my Violin School.





VAR. 5

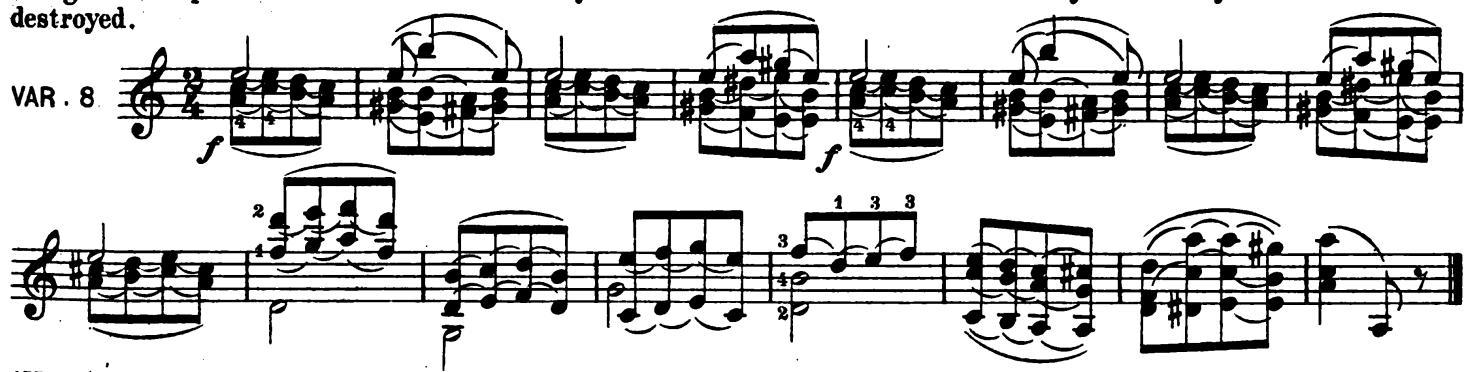
For additional suggestions about similar passages in double-stops compare my "Violin School," Part II and Book III of my "Systematic Scale Studies." (Carl Fischer, New York.)

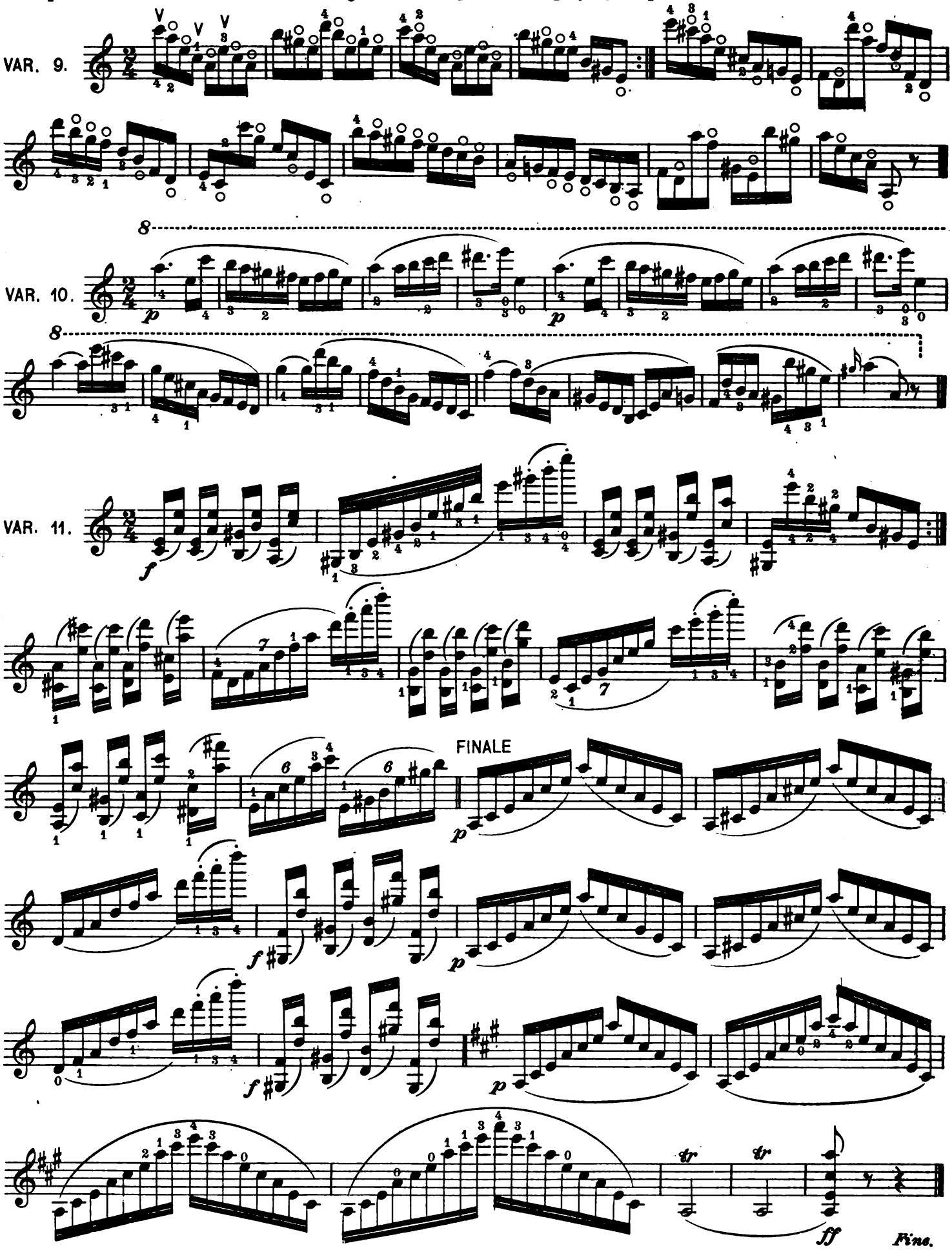


VAR. 6

VAR. 7

For clear production of the three-part harmony in this variation, attack and hold the middle string firmly. In doing this the pressure of the bow must always remain elastic in order that the beauty of tone may not be marred or destroyed.



VAR. 8

V Up-Bow. Pizzicato: Pluck the string with the finger used for playing the previous note.