

CARL FISCHER'S MUSIC LIBRARY
Nº 570

N. PAGANINI

Twenty-four CAPRICES

together with

Moto Perpetuo and Duo Merveille
for
VIOLIN

Newly Revised by
EMIL KROSS

Price 75¢

BOSTON
252 Tremont St.

Carl Fischer Inc.
Cooper Square NEW YORK

CHICAGO
306 So. Wabash Ave.

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.)

Presto.

Nº 1. (Nº 16.)

The sheet music consists of ten staves of piano music. The key signature is one flat, and the time signature is common time (indicated by '4'). The dynamic is 'f' (fortissimo) throughout. Fingerings are indicated above the notes, such as '1', '2', '3', '4', '0', 'II', 'III', 'IV', and 'V'. Measure numbers are present at the beginning of some staves. The music features rapid sixteenth-note patterns and occasional eighth-note chords.

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

Violin Solo

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.

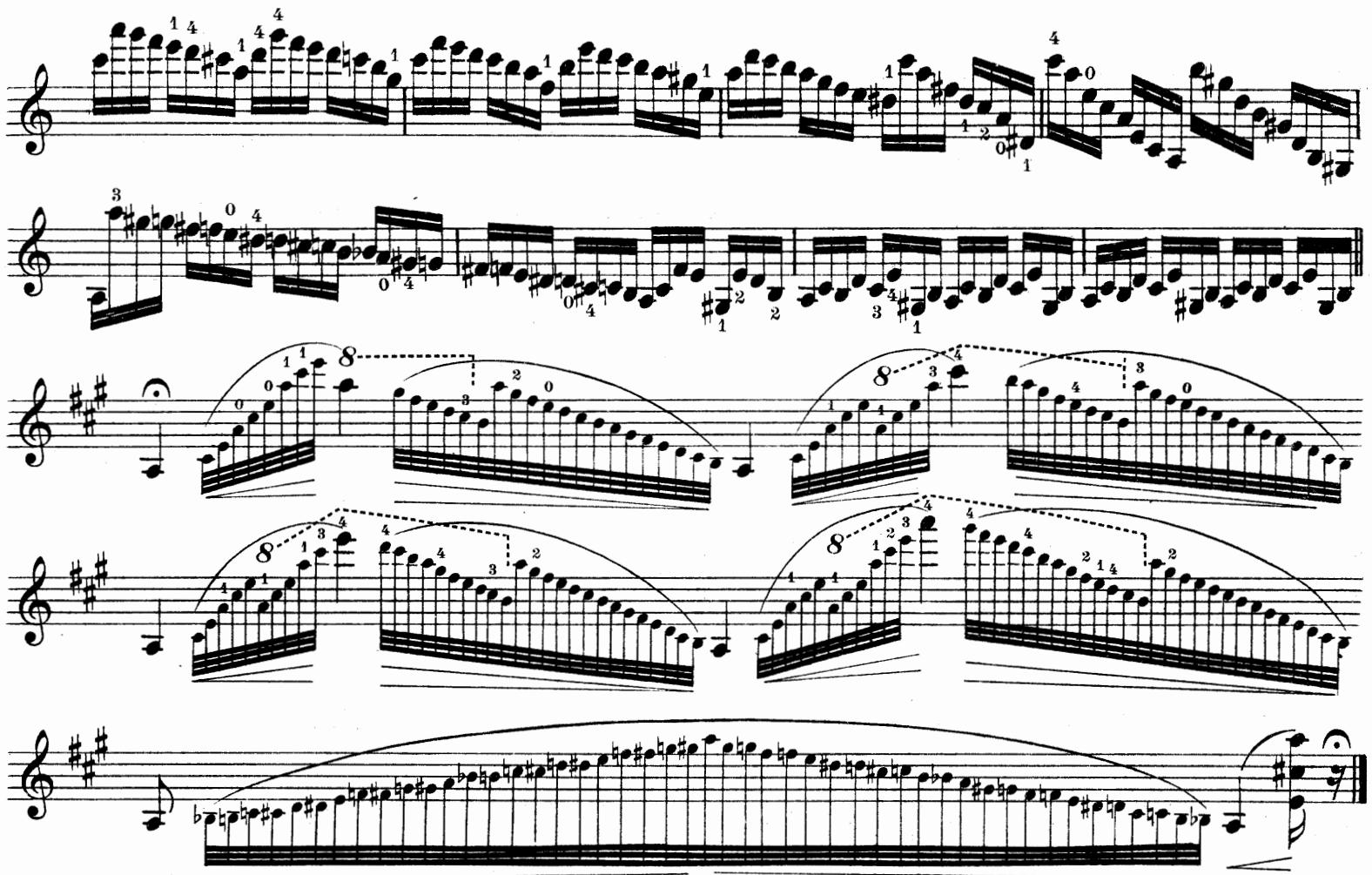
Agitato.

mf simile

IV.

II.

15522 - 52



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.

Andante.

Nº 3.
(Nº 11)

f
(Whole bow.)

This section of the music is labeled "Andante." It consists of ten staves of musical notation for violin. The first staff is marked with a dynamic "f" and the instruction "(Whole bow.)". The notation includes various bowing techniques and fingerings (indicated by numbers 1, 2, 3, 4, 0) to produce three-part chords. The music is written in common time, with some measures featuring triplets or eighth-note patterns.

Presto.

p

III

IV

II

III

IV

III

II

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.

Vivace.

II
IV
III. IV.
f

3 4
2 2
p
f

II 3 2 II 4
III 4 2 IV 2
II 4 3 2 III 1 4 2 2
tr

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

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

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

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

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

cresc.
f

tr *tr* *tr* *tr*

restez. 2 2 2 2 1 3 3 4 3 2 3

II
III. 4 1 2 3 4 4 0
tr *tr* *tr* *tr* *p*

tr *tr* *tr* *tr* *tr* *tr*

cresc.

f *f* *f*

Posato.

staccato

Nº 5. (Nº 15)

V

f

II e III

III e IV

p

II e III

f

p

decresc.

V

f

p

II e III

f

p

II e I

II e III

f

p

8

f

p

III

f

8

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

8

3 4 2 4
restez..

V

V

V

Fine.

* 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 avoiding continuous shifting of the fingers.

Amoroso
3^a e 4^a Corda - simile

Nº 6. (Nº 21.)

p <> *mf* *con espress.* *simile*

*) 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.

The sheet music contains eight staves of musical notation for piano, arranged vertically. The key signature is A major (two sharps). The tempo is Presto. The notation is highly technical, featuring sixteenth-note patterns, grace notes, and dynamic markings like 'IV' and 'III'. Fingerings are indicated below the notes. The music is divided into measures by vertical bar lines.

In the *Minore* the flying staccato as described on page 8 (Caprice N° 4) and the detached sixteenths in the middle of the bow with rebounding strokes.

Marcato

Nº 7. (Nº 22.)

Minore

f martellato

tr

tr

tr

tr

tr

tr

I

II

tr

tr

tr

tr

D.C. al Fine.

*^o) Thrown Staccato.

The image shows a page of sheet music for piano, consisting of ten staves. The music is written in common time and uses a treble clef. The first six staves are in G major, indicated by a key signature of one sharp. The last four staves are in E major, indicated by a key signature of two sharps. The music includes various dynamics such as forte (F), piano (P), and pp (pianissimo). Fingerings are marked with numbers above or below the notes. Performance instructions like 'V' and 'III' are also present. The notation is dense with sixteenth-note patterns and occasional eighth-note chords.

A page of sheet music for piano, featuring four staves of musical notation. The music is in common time and consists of measures 11 through 16. Measure 11 starts with a bass note followed by a treble note. Measures 12 and 13 show complex patterns of eighth and sixteenth notes. Measure 14 begins with a bass note and includes a dynamic instruction 'IV. II.'. Measures 15 and 16 continue the melodic line with various note values and dynamics, including a bass note in measure 16.

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

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

The image shows a page of sheet music for a musical instrument, likely a violin or cello. The title "Allegro." is at the top left. The piece is numbered "Nº 10." and "(Nº 13.)". The music consists of ten staves of musical notation. The first four staves are in common time (indicated by "8") and the remaining six are in 2/4 time. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The dynamics include "dolce", "f", and "tr". The tempo markings "V" and "2" are also present. The score includes performance instructions like "III.IV.", "II.III.", and "III.I.". The music concludes with a "Fine" and ends with "D.C." followed by "senza replica". Fingerings are indicated by numbers above the notes.

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.

Allegro.

Nº 11. (Nº 12)

p

sempre legata

I, II

III V

III, IV

f

4

p 2

4 4 4

1

3 1 1 2 1 1 1

1

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

1 2 2 3 1 2

2 3 1 2

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

III IV

II III

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

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

2

II III

III II

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

4 1 2 3 4 1 2 3 4 1 2

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

III. IV.

V

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 six-teenths 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.

Allegretto.

Sulla Tastiera imitando il Flauto. ^{*)}

Nº 12. (Nº 9.)

dolce
reste dans la position

imitando il Corno ^{**}) sulla 3a e 4a Corda

sulla Tastiera simile

Tastiera

sulla Tastiera

p dolce reste

III

sulla Tastiera IV

Tastiera

V

8

III.

V

20

V

V

restez.

^{*)} 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 finger-board.)}

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is written in common time and uses a treble clef. The first seven staves are in G major, indicated by a single sharp sign in the key signature. The eighth staff begins in G major but quickly changes to F# major, indicated by two sharp signs. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are marked above the notes, such as 'V' or '3' over a note. Performance instructions like 'f' (fortissimo), 'tr' (trill), and 'p dolce' (pianissimo) are included. Some staves have dashed horizontal lines above them, likely indicating endings. The music concludes with a final staff in F# major, ending with a repeat sign and the instruction 'Tastiera'.

The double-stops with absolute clearness and faultless intonation.

This page of sheet music for piano contains ten staves of musical notation. The music is in common time and consists of two systems of five measures each. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The notation includes various dynamic markings such as *f*, *p*, *cresc.*, *decresc.*, *tr.*, and *pp*. Fingerings are indicated above the notes, and measure numbers are provided below the staves. The music features complex rhythmic patterns and harmonic shifts, typical of Liszt's style.

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.

The sheet music consists of ten staves of musical notation for a solo instrument. The music is in common time (indicated by 'C') and uses a treble clef. The key signature changes throughout the piece, indicated by sharp and double sharp symbols. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings such as 'p' (piano) and 'f' (fortissimo). Performance instructions like 'simile' and section labels like 'II.', 'III.', and 'IV.' are also present. The music is divided into measures by vertical bar lines.

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).

Posato.

Nº 15. (Nº 23.)

coll' ottava.

Minore.

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.)

simile e sempre legato

cresc. *f*

cresc. *p*

f

f

f

smorz. *p*

morendo *pp*

IV

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.

Lento.

Allegro assai.

Nº 17. (Nº 19.)

*f la prima volta e p la seconda
sulla 4a Corda*

segue

1 2 3 4 5 6 7 8 9 10



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.

The sheet music consists of six staves of musical notation, likely for a solo instrument such as cello or bass. The notation includes various dynamics like crescendo (cresc.), decrescendo (decresc.), and piano (p), as well as forte (f). Fingerings are indicated above the notes, such as 'IV' and 'V'. The music is divided into measures by vertical bar lines. The first staff begins with a dynamic 'cresc.' followed by 'IV'. The second staff starts with 'p'. The third staff begins with 'cresc.'. The fourth staff starts with 'f'. The fifth staff begins with 'cresc.'. The sixth staff begins with 'p'.

D. C. La Corrente.

34 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.

Moderato.

Nº 19.
(Nº 2.)

This page contains 12 staves of musical notation for guitar, starting with measure 1 and ending at measure 12. The notation includes fingerings (e.g., 1, 2, 3, 4) above or below the notes, and various performance instructions such as 'smorz' (softly) and 'tr' (trill). The measures are divided into sections labeled IV, III, V, IV, V, IV, and III.

Measure 1: Fingerings 4, 4, 3, 2, 2, 4; section IV.

Measure 2: Fingerings 4, 4, 3, 2, 2, 4; section III.

Measure 3: Fingerings 3, 2, 1; section V.

Measure 4: Fingerings 4, 4, 3, 2, 2, 1; section IV.

Measure 5: Fingerings 4, 4, 3, 2, 2, 1; section V.

Measure 6: Fingerings 3, 2, 1; section IV.

Measure 7: Fingerings 4, 4, 3, 2, 2, 1; section V.

Measure 8: Fingerings 4, 4, 3, 2, 2, 1; section IV.

Measure 9: Fingerings 4, 4, 3, 2, 2, 1; section V.

Measure 10: Fingerings 4, 4, 3, 2, 2, 1; section IV.

Measure 11: Fingerings 4, 4, 3, 2, 2, 1; section V.

Measure 12: Fingerings 4, 4, 3, 2, 2, 1; section IV.

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.

Sostenuto.

Sheet music for No. 20, Treble clef, key of C major, 3/4 time. The music is divided into four staves. The first staff starts with a forte dynamic (f) and includes fingerings (1, 1, 1, 2, 1) and trills. The second staff continues with trills and fingerings (1, 1, 1). The third staff features grace notes and fingerings (1, 1, 1, 2, 1). The fourth staff concludes with a trill and a fermata. Measure numbers III, IV, I, II, and V are indicated above the staves.

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

Presto.

Sheet music for violin, page 10, measures 1-4. The music is in 3/8 time, key signature of A major (three sharps). The first measure starts with a dynamic *p* (Whole Bow) and includes fingerings 0, 4, #, x, 0, 0, 1, 2, 4. The second measure continues with fingerings 1, 2, 4, 1, 3, 4, 1, 1. The third measure begins with a dynamic *p* and includes fingerings 2, 3, 2, 1, 3, 1, 3, 1. The fourth measure begins with a dynamic *p* and includes fingerings 3, 1, 2, 1, 1. Measure 1 is labeled "I", measure 2 is labeled "II", measure 3 is labeled "III", and measure 4 is labeled "IV".

The sheet music consists of ten staves of musical notation for piano, arranged vertically. The key signature is A major (three sharps). The time signature varies between common time and 6/8. The music includes dynamic markings such as *f*, *p*, *tr*, and *c*, and fingerings like 1, 2, 3, 4, V, II, III, I, and 0. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The final staff begins with a dynamic *Sostenuto.*

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 following Caprice. The bow is not to leave the strings and particular attention as to clearness and purity of intonation is necessary.

f

I
II

III
IV
II
III

p

III
IV
cresc.
II
III

p

III
III

p

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a treble clef. The first three staves are in G major (no sharps or flats), while the remaining three staves transition to E major (one sharp). The music features a variety of note values, including eighth and sixteenth notes, and rests. Articulation marks such as dots, dashes, and vertical lines are placed above and below the notes. Performance instructions include dynamic markings like 'V', '4', '3', '2', '1', 'p', 'f', and 'cresc.', as well as tempo changes indicated by 'III' and 'IV'. The music concludes with a final dynamic marking of 'cresc.' followed by a measure of E major chords.

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.

Sostenuto.

Nº 23. (Nº 17.)

Andante.

The image shows a page of sheet music for guitar, featuring six staves of musical notation. The first five staves are standard staff notation with a treble clef, a key signature of two flats, and a 4/4 time signature. The sixth staff is a tablature staff showing fingerings and string numbers. The music includes various performance markings such as dynamic signs (>, V), grace notes, and slurs. The piece concludes with a 'Fine' at the end of the fifth staff and a section labeled 'III.' starting on the sixth staff. The tablature staff contains numerical patterns below the strings, such as '4 3 2 1 0 4 3 2 1 2' and '3 2 1 0 4 3 2 1 2'. The music ends with a final instruction 'D.C. sino al Fine senza replica'.

All notes marked \circ 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.

TEMA.
Quasi Presto.

Nº 24. (Nº 24) 

VAR. 1 

VAR. 2 

VAR. 3 

VAR. 4 

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

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

The image shows a page of sheet music for a musical instrument, likely a guitar or mandolin, featuring six staves of music. The first three staves represent Variations 9, 10, and 11, each starting with a treble clef and a 2/4 time signature. The notation includes various note heads (circles, crosses, dots) and numbers (1, 2, 3, 4) indicating fingerings. The fourth staff begins with a treble clef and a 2/4 time signature, followed by a section labeled "FINALE". This finale section consists of four staves, each starting with a treble clef and a 2/4 time signature. The music concludes with a final dynamic instruction "ff" and the word "Fine.".

Perpetuum Mobile. (Perpetual Motion.)

The notes, individually considered, must be played with utmost evenness and equality, at middle of bow, with hair slightly tighter than usual and in Spiccato manner. With exception of the prescribed dynamics, the composition should be played *Mezzo-forte* throughout. To be practiced at first with aid of a metronome.

This composition is particularly well adapted for public performance. (The most effective and best arranged piano accompaniment part is published by Carl Fischer, New York.)

Allegro vivace.

Nº 25.

staccato

dolce

The sheet music contains ten staves of musical notation for a single melodic line. The music is in common time (indicated by 'c'). The notation consists primarily of eighth-note patterns. Various dynamics and performance instructions are included, such as 'staccato' and 'dolce'. Measure numbers 1 through 10 are placed above specific measures in each staff. The music is divided into two sections by a vertical bar line at the beginning of the second measure.

Violin

The sheet music consists of eight staves of violin notation. Fingerings are indicated above the notes, and dynamics like crescendo and decrescendo are shown below the staff.

- Staff 1:** Fingerings 1, 2, 3, 4; dynamic cresc.
- Staff 2:** Fingerings 3, 4; dynamic 1 2 0.
- Staff 3:** Fingerings 1 3, 2 0 1; dynamic > 1.
- Staff 4:** Fingerings 2, 0; dynamic 0.
- Staff 5:** Fingerings 1, 2, 3, 4; dynamic cresc.
- Staff 6:** Fingerings 1, 2, 3, 4; dynamic decresc.
- Staff 7:** Fingerings 0, 1, 2, 3, 4; dynamic 1 0; dynamic dol.
- Staff 8:** Fingerings 1, 2, 3, 4; dynamic 2.

Violin

The sheet music consists of ten staves of violin notation. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a treble clef and a key signature of one sharp.

Dynamics and Fingerings:

- Staff 1: No dynamics or fingerings.
- Staff 2: No dynamics or fingerings.
- Staff 3: No dynamics or fingerings.
- Staff 4: No dynamics or fingerings.
- Staff 5: No dynamics or fingerings.
- Staff 6: No dynamics or fingerings.
- Staff 7: No dynamics or fingerings.
- Staff 8: No dynamics or fingerings.
- Staff 9: No dynamics or fingerings.
- Staff 10: No dynamics or fingerings.

Violin

Sheet music for Violin, page 50, featuring ten staves of musical notation. The music includes dynamic markings such as *cresc.*, *dol.*, *A*, *cresc.*, *decresc.*, and *dol.*. Performance instructions include fingerings (e.g., 1, 2, 3, 4) and slurs. The music consists of six measures per staff, with some staves ending in mid-measure. Measure 1 starts with a dynamic *cresc.* Measure 2 starts with *dol.* Measure 3 starts with *A*. Measure 4 starts with *cresc.* Measure 5 starts with *decresc.* Measure 6 starts with *dol.* Measure 7 starts with *cresc.* Measure 8 starts with *dol.* Measure 9 starts with *cresc.* Measure 10 starts with *p*.

Violin

51

The image displays ten staves of musical notation for piano, arranged vertically. The music is written in common time and uses a treble clef. Each staff contains a series of notes and rests, often grouped by vertical bar lines. Above the notes, there are numerous small numbers (1, 2, 3, 4) and letters (E, A) which likely serve as fingerings or performance markings. The dynamics indicated include crescendo (cresc.), piano (p), forte (f), and fortissimo (ff). The first staff ends with a crescendo instruction. The second staff begins with a piano dynamic. The third staff includes a crescendo, a forte dynamic, and a piano dynamic. The fourth staff ends with a forte dynamic. The fifth staff begins with a forte dynamic. The sixth staff includes a dynamic marking 'E'. The seventh staff ends with a forte dynamic. The eighth staff begins with a crescendo instruction. The ninth staff includes a dynamic marking 'E'. The tenth staff ends with a crescendo instruction and a forte dynamic.

Duo.

DUET FOR ONE VIOLIN.

This duet for one violin, also excellently adapted for public performance, is exceptionally difficult owing to its pizzicato accompaniment to the melody. If well performed, it should sound as though played by two violins.

Part II of my Violin School contains special exercises for this particular technical difficulty and use of same as preparatory material for this Duo will be found very beneficial.

Nº 26. Adagio.

*) 3P, 4 P, indicates: The pizzicato is played with the 3^d or 4th finger.

Allegro molto.

mf

4P 4P

IV

dimin. **p**

4P 4P 3P 4P 4P 4P 4P 4P 4P 4P 4P

IV

mf

3P 4P 4P 4P 4P 4P 4P 4P 4P 4P 4P

IV

II

4P 3P 4P 4P 4P 4P 4P 4P 4P 4P 4P

4P 4P 4P 4P 4P 4P 4P 4P 4P 4P 4P

4P 4P 4P 4P 4P 4P 4P 4P 4P 4P 4P

4P 3P 4P 4P 4P 4P 4P 4P 4P 4P 4P

4P 3P 4P 4P 4P 4P 4P 4P 4P 4P 4P

f

LEOPOLD GODOWSKY

Compositions and Transcriptions for VIOLIN and PIANO

Violin

Phrased and fingered
by LEO GODOWSKY, Jr.

Le Cygne
(The Swan)

by CAMILLE SAINT-SAËNS

Andante cantabile (about $J = 68$)



*) The endings and the harmonies are interchangeable in the next ten measures (first of the two versions).

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1.00

Avowal

Poem No. 2

Phrased and fingered
by LEO GODOWSKY, Jr.

LEOPOLD GODOWSKY

Molto moderato (about $J = 68$)



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75

Violin

Phrased and fingered
by LEO GODOWSKY, Jr.

Waltz Poem
(No. 2)

LEOPOLD GODOWSKY

Allegretto amabile (about $J = 68$)

dolce ad espressivo



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Waltz Poem

(No. 2)

Phrased and fingered
by LEO GODOWSKY, Jr.

LEOPOLD GODOWSKY

Moderato molto espressivo (about $J = 68$)

poco più mosso

allarg. a tempo



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