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Nº 570

# N. PAGANINI

## Twenty-four CAPRICES

together with

Moto Perpetuo and Duo Merveille  
for  
VIOLIN

Newly Revised by

EMIL KROSS

BOSTON 380-882 Boylston St. Carl Fischer CHICAGO 835-839 So. Wabash Ave.  
Cooper Square NEW YORK

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

The musical score consists of six staves of violin music. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The key signature changes frequently, including major and minor keys with sharps and flats. The music features complex bowing patterns, such as 'smorz.' (half bow) and 'p' (piano). Fingering is indicated by numbers above or below the notes. Measure numbers I, II, and III are used to mark specific sections. The notation is dense and technical, typical of a virtuoso violin piece.

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.)**

This section shows three staves of violin music, labeled 'No. 2. (No. 5.)'. The notation includes fingerings (e.g., 1, 2, 3, 4) and bowing markings. The music is written in common time and uses a variety of note heads and stems. The style is more simplified than the previous page, likely serving as a study for the caprice.

Up-and down-bow Thrown Staccato.

Agitato.

The musical score consists of 16 staves of violin notation. The first staff starts with a dynamic marking 'mf' and includes the word 'simile'. The notation is highly detailed, showing various bowing patterns (up-and down-bow), fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8), and dynamic changes. The music is organized into sections labeled IV., II., and III. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific markings for thrown staccato and agitato performance.

The page contains five staves of musical notation for violin. The first staff shows a sequence of notes with various bowing and fingering markings. The second staff begins with a note followed by a series of sixteenth-note patterns with fingerings like 0, 4, 0, 4, etc. The third staff starts with a note and includes a instruction: "Practice Backwards." The fourth staff continues the pattern of sixteenth-note groups. The fifth staff concludes the section with a long, sustained note.

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.

This section of sheet music is labeled "No. 3. (No. 11)." It is set in 3/4 time and marked "Andante." The first measure shows a single note followed by a sixteenth-note group with a dynamic "f" and a note labeled "(Whole bow.)". Subsequent measures feature continuous sixteenth-note patterns with various bowing and fingering markings, such as "tr" (trill), "V", and specific finger numbers (e.g., 1, 2, 3, 4). The music is divided into measures by vertical bar lines, with some measures spanning multiple staves.

**Presto.**

(Half bow) (Middle of bow)

2nd position .....

restes

I.

II.

III.

IV.

II.

III.

f

f

f

f

f

f

The sheet music consists of eight staves of musical notation, likely for a woodwind or brass instrument. The music is written in common time (indicated by 'C') and features a variety of dynamics and articulations, including slurs, grace notes, and fingerings. The first staff begins with a dynamic 'p' (pianissimo). The second staff includes a section labeled 'III' with a specific fingering pattern. The third staff features a section labeled 'IV'. The fourth staff contains a series of eighth-note patterns. The fifth staff includes a section labeled 'II'. The sixth staff features a section labeled 'III' with a specific fingering pattern. The seventh staff includes a section labeled 'IV'. The eighth staff concludes with a dynamic 'f' (fortissimo) and a section labeled 'Tempo I.'

**Staff 1:** Dynamics:  $p$ ,  $f$ . Articulations: slurs, grace notes. Fingerings: 1, 2, 3, 4.

**Staff 2:** Dynamics:  $p$ ,  $f$ . Articulations: slurs, grace notes. Fingerings: 1, 2, 3, 4. Section: III.

**Staff 3:** Dynamics:  $p$ ,  $f$ . Articulations: slurs, grace notes. Fingerings: 1, 2, 3, 4. Section: IV.

**Staff 4:** Dynamics:  $p$ ,  $f$ . Articulations: slurs, grace notes. Fingerings: 1, 2, 3, 4.

**Staff 5:** Dynamics:  $p$ ,  $f$ . Articulations: slurs, grace notes. Fingerings: 1, 2, 3, 4. Section: II.

**Staff 6:** Dynamics:  $p$ ,  $f$ . Articulations: slurs, grace notes. Fingerings: 1, 2, 3, 4. Section: III.

**Staff 7:** Dynamics:  $p$ ,  $f$ . Articulations: slurs, grace notes. Fingerings: 1, 2, 3, 4. Section: IV.

**Staff 8:** Dynamics:  $f$ . Articulations: slurs, grace notes. Fingerings: 1, 2, 3, 4. Section: Tempo I.

**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.

Nº 4. (Nº 18.)

*f martellato*

cresc.

*f* restez

restez

*p*

II III IV

II IV II

Sheet music for a solo instrument, likely trumpet or flute, featuring 14 staves of musical notation. The music is divided into sections labeled III. IV., IV, and III. The notation includes various dynamics such as *f*, *p*, *cresc.*, and *tr*. Fingerings are indicated by numbers above the notes. Performance instructions like "restes." and "III." are also present. The music concludes with a final dynamic of *f*.

III. IV.

IV

III.

IV

*p*

*f*

*cresc.*

*tr*

*tr*

*restes.*

III.

*tr*

*cresc.*

*f*

Posato.

*staccato*

Nº 5. (Nº 15)

V

II e III

III e IV

p II e III

f

p

decresc.

f

p

f II e III

p II e I

f

p

8

f II e III

p

f

p

8

f

p

III

8

f

p

2 1 3 3

9 4 1 3 1 4

8

3 4 2 4

4 1

3

4

V

V

V

3 restez..

Fine.

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

The sheet music consists of eight staves of violin notation. The first staff begins with a dynamic *f*. The second staff starts with a dynamic *p*. The third staff begins with a dynamic *s*. The fourth staff begins with a dynamic *p*. The fifth staff begins with a dynamic *f*. The sixth staff begins with a dynamic *p*. The seventh staff begins with a dynamic *f*. The eighth staff concludes with a dynamic *p* and the instruction *D.C.*

Section labels are present in several staves:

- Staff 1: No explicit section label, but context suggests it follows the preceding Caprice.
- Staff 2: No explicit section label.
- Staff 3: No explicit section label.
- Staff 4: No explicit section label.
- Staff 5: Section label **II** appears below the staff.
- Staff 6: Section label **III** appears below the staff.
- Staff 7: Section label **IV** appears below the staff.
- Staff 8: Section label **D.C.** appears at the end of the staff.

Bowing instructions are indicated by curved arrows above the staves, with specific numbers (e.g., 1, 2, 3, 4) marking the points where the bow is applied or released. The music is written in common time with a key signature of one sharp (F#).

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<sup>rd</sup> e 4<sup>th</sup> 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. The key signature is two sharps. The tempo is Presto. Fingerings and dynamics are indicated throughout the piece. The music consists of continuous eighth-note chords, with some variations in dynamics and fingerings.

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**

**martellato**

**Fine.**

**D.C. al Fine.**

Moderato assai.

Nº 8. (Nº 7.)

\*) Thrown Staccato.

This page contains ten staves of musical notation for piano, starting at measure 16. The music is written in common time and uses a treble clef. The notation includes various dynamics such as *p*, *pp*, and *f*, and fingerings like 1, 2, 3, 4, and 5. Performance instructions include slurs, grace notes, and dynamic markings like *V*. The music consists of two systems of five staves each. The first system ends with a repeat sign and endings labeled III and II. The second system continues with endings III and II.

A musical score for piano, consisting of four staves. The top two staves begin with a treble clef and a key signature of three sharps. Measure 4 starts with a grace note followed by eighth notes. Measures 5-6 show sixteenth-note patterns with dynamic markings like 'p' and 'f'. Measure 7 begins with a bass note. The bottom two staves start with a treble clef and a key signature of one sharp. Measures 8-9 show eighth-note patterns. Measure 10 begins with a bass note. Measure 11 features a complex sixteenth-note pattern. Measure 12 begins with a bass note. Measure 13 shows eighth-note patterns. Measure 14 begins with a bass note. Measure 15 features a sixteenth-note pattern. Measure 16 begins with a bass note. Measure 17 shows eighth-note patterns. Measure 18 begins with a bass note. Measure 19 features a sixteenth-note pattern. Measure 20 begins with a bass note.

\* 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.

Allegro.

**Nº 10.** (**Nº 13.**)

*dolce*

*dolce*

*V*

*Fine*

*f*

*V*

*dolce*

*f*

*V*

*D.C.*

*senza replica*

(tr) (tr) (tr) III.IV.

(tr) (tr) (tr) III.IV.

II. III.

III. I.

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)

The sheet music contains nine staves of sixteenth-note patterns. The first staff begins with a dynamic 'p' and includes a grace note. Subsequent staves feature various string transfers and bowing markings like '>' and 'v'. Fingerings are indicated above the notes, and some staves include labels 'I, II', 'III', and 'III, IV' below them.

Sheet music for a solo instrument (likely flute or piccolo) in common time. The music is composed of ten staves, each containing a series of sixteenth-note patterns. Performance techniques are indicated by markings above the notes, including dynamics (p, f) and directional arrows (>). Fingerings are shown as numbers below the notes. Measure numbers 'III. IV' and 'II. III.' are present in the middle section.

III. IV.

V

V

V

V

IV. III.

IV. III.

IV. III.

IV. III.

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.

**Allegretto.**

Sulla Tastiera imitando il Flauto. \*)

Nº 12. (Nº 9.)

dolce restez dans la position

imitando il Corno \*\*) sulla 3a e 4a Corda.

Tastiera

sulla Tastiera simile

p dolce restez

III IV

sulla Tastiera III IV

Tastiera

III.

V VI V V

8----- 20 V V 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.)

8

V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4

III III

8

V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4

III III

V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4

V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4

V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4

V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4

V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4 V 8 V 4

sulla Tastiera  
restes.

p dolce

III IV

Tastiera IV Tastiera

The double-stops with absolute clearness and faultless intonation.

Maestoso.

Nº 13. (Nº 8.)

25

II. III.

*f*  $\frac{1}{3} \frac{1}{3} \frac{1}{3}$   $\frac{2}{4}$

*p*

*f*  $\frac{1}{3} \frac{1}{3} \frac{1}{3}$   $\frac{2}{4}$

*p*

*f* II III

*p*

*f*  $\frac{2}{4}$

*V*

*decresc.*

$\frac{3}{4}$   $\frac{1}{2}$

$\frac{1}{3} \frac{1}{3} \frac{1}{3}$   $\frac{2}{4}$

$\frac{1}{3} \frac{1}{3} \frac{1}{3}$   $\frac{2}{4}$

*f* III. IV.

*p*

*f*  $\frac{1}{3} \frac{1}{3} \frac{1}{3}$   $\frac{2}{4}$

*p*

*f* III. IV.

*p*

*f*  $\frac{2}{4}$

*V*

*p*

*f* III. III.

*p*

*f*  $\frac{2}{4}$

*V*

*p*

*f* V

$\frac{1}{3} \frac{4}{4}$

$\frac{1}{3} \frac{4}{4}$

*f* V

$\frac{1}{3} \frac{4}{4}$

$\frac{1}{3} \frac{4}{4}$

*cresc.*

III. IV.

*tr*

*V*

*pp*

*cresc.*

$\frac{1}{8} \frac{1}{8} \frac{1}{8} \frac{1}{8}$

$\frac{1}{8} \frac{1}{8} \frac{1}{8} \frac{1}{8}$

*V*

*tr*

*p*  $\frac{1}{8} \frac{1}{8} \frac{1}{8} \frac{1}{8}$

*f*  $\frac{1}{8} \frac{1}{8} \frac{1}{8} \frac{1}{8}$

*pp*  $\frac{1}{8} \frac{1}{8} \frac{1}{8} \frac{1}{8}$

*cresc.*

*p*  $\frac{1}{8} \frac{1}{8} \frac{1}{8} \frac{1}{8}$

*f*  $\frac{1}{8} \frac{1}{8} \frac{1}{8} \frac{1}{8}$

*pp*  $\frac{1}{8} \frac{1}{8} \frac{1}{8} \frac{1}{8}$

*tr*

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.

Andante.

*simile*

**NO 14.** (No 1.)

Sheet music for a solo instrument, likely a woodwind or brass, featuring ten staves of musical notation. The music is in common time and includes various dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The notation uses a mix of standard note heads and vertical stems, with some notes having horizontal dashes through them. Measure numbers are present at the beginning of each staff. The music includes sections labeled 'simile' and 'III.' followed by Roman numerals 'II.', 'III.', and 'IV.'

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.*

III

IV

III

IV

IV

Minore.

Fine.

decrec.

*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.*

*p*

*cresc.*

*p*

*f*

*f*

*f*

*smorz.*

*p*

*IV*

*p*

*morendo*

*pp*

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.

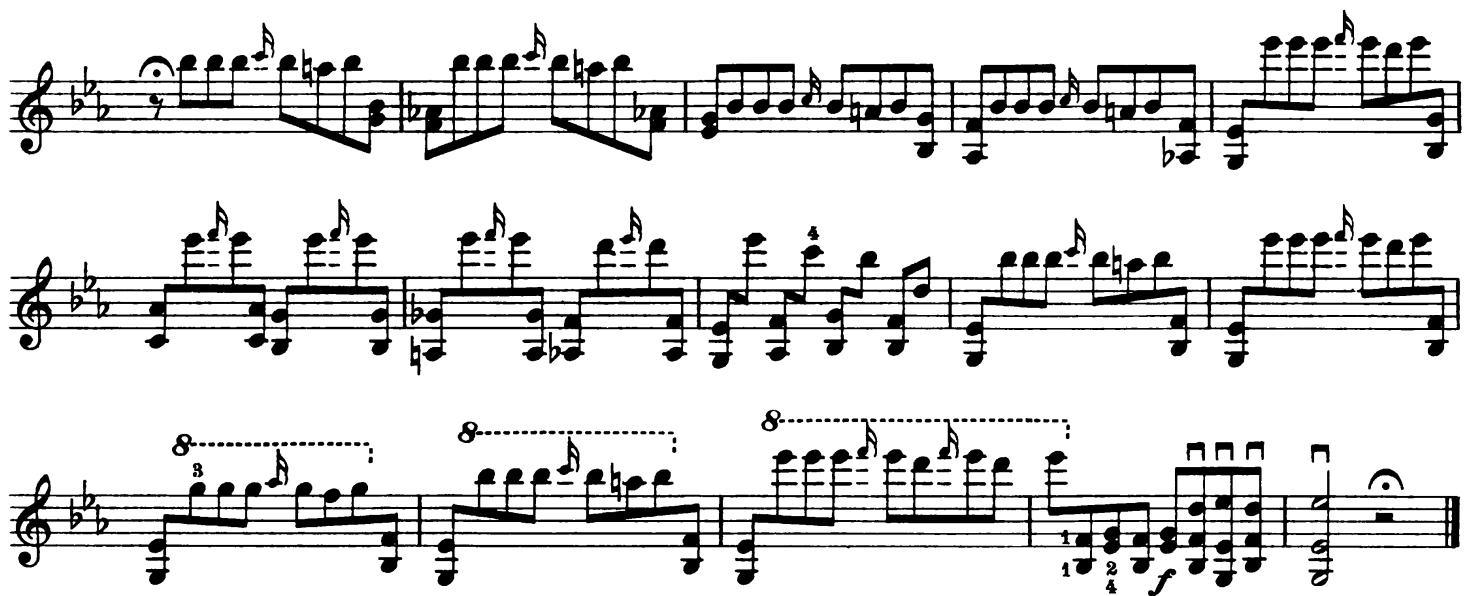
*88 e 48 Corde*

Allegro assai.

Nº 17. (Nº 19.)

*f la prima volta e p la seconda  
sulla 4<sup>a</sup> Corda*

1      2      segue



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.**

III  
IV  
cresc.  
  
V  
p  
cresc.  
III  
IV

p

cresc. 2 4 4 4 f

2 4 4 4 p 2 4 4 4 0 8 4 4 4 0 1 8

1 3 2 4 2 4 cresc. 2 1 2 1 0 8 f p 0 8

2 4 4 0 3 1 8 0 1 cresc. 2 4 4 0 4 8 1 4 0 8 2 1 4 0

1 8 0 3 1 8 4 0 1 1 8 p 0 2 4 3 4 1 8

1 8 4 0 2 4 cresc. 2 4 2 3 2 4 3 4 2 1 3 0 4 8 2 4 2 1 2 0 1 8

1 8 4 0 2 4 cresc. 2 4 2 3 2 4 3 4 2 1 3 0 4 8 2 4 2 1 2 0 1 8

1 8 4 0 2 4 cresc. 2 4 2 3 2 4 3 4 2 1 3 0 4 8 2 4 2 1 2 0 1 8

*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.)

*dolce*

1 4 8 1 8 1 8 0 8

1 4 8 1 8 1 8 0 8

1 4 8 1 8 1 8 0 8

1 4 8 1 8 1 8 0 8

1 4 8 1 8 1 8 0 8

1 4 8 1 8 1 8 0 8

1 4 8 1 8 1 8 0 8

1 4 8 1 8 1 8 0 8

1 4 8 1 8 1 8 0 8

1 4 8 1 8 1 8 0 8

III IV III IV III

IV

V

V

IV

Sheet music for a solo instrument, likely guitar, featuring ten staves of musical notation. The music is in common time and includes various performance techniques indicated by numbers above the notes. The staves are numbered IV, III, IV, V, IV, V, IV, V, III, and III from top to bottom. The notation uses a treble clef and includes fingerings such as 1, 2, 3, 4, 5, and 6, as well as slurs and grace notes.

**Staff 1:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: IV; Measure 2: III; Measure 3: V; Measure 4: 8, 8, 4, 4.

**Staff 2:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: IV; Measure 2: 2, 1; Measure 3: 4, 4, 8, 3, 3, 2, 2, 1, 2, 3, 1, 3, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 0.

**Staff 3:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: smors; Measure 2: 4, 4, 8, 3, 3, 2, 2, 1, 2, 3, 1, 3, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 0.

**Staff 4:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: 4, 4, 8, 3, 3, 2, 2, 1, 2, 3, 1, 3, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 0.

**Staff 5:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: 4, 4, 8, 3, 3, 2, 2, 1, 2, 3, 1, 3, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 0.

**Staff 6:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: 4, 4, 8, 3, 3, 2, 2, 1, 2, 3, 1, 3, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 0.

**Staff 7:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: 4, 4, 8, 3, 3, 2, 2, 1, 2, 3, 1, 3, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 0.

**Staff 8:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: 4, 4, 8, 3, 3, 2, 2, 1, 2, 3, 1, 3, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 0.

**Staff 9:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: 4, 4, 8, 3, 3, 2, 2, 1, 2, 3, 1, 3, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 0.

**Staff 10:** Fingerings 4, 4, 2, 2, 4, 4; Measure 1: 4, 4, 8, 3, 3, 2, 2, 1, 2, 3, 1, 3, 1, 4, 2, 3, 1, 8, 1, 4, 2, 3, 0.

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.

No. 20. (No. 3.)

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

Presto.

The musical score consists of eight staves of music for a solo instrument. The key signature is two sharps (G major). The music is divided into measures by vertical bar lines. Measures are numbered at the start of each staff: Staff 1 (measures 1-4), Staff 2 (measures 5-8), Staff 3 (measures 9-12), Staff 4 (measures 13-16), Staff 5 (measures 17-20), Staff 6 (measures 21-24), Staff 7 (measures 25-28), and Staff 8 (measures 29-32). The music features eighth-note patterns, slurs, and dynamic markings such as *v*, *p*, *tr*, and *c*. Measure 1 starts with a *v* dynamic over a sixteenth-note pattern. Measure 5 begins with a *v* dynamic. Measure 9 starts with a *v* dynamic. Measure 13 begins with a *v* dynamic. Measure 17 starts with a *v* dynamic. Measure 21 starts with a *v* dynamic. Measure 25 starts with a *v* dynamic. Measure 29 starts with a *v* dynamic.

Sostenuto.

A short section of sheet music labeled "Sostenuto." The key signature is one sharp (F# major). The music is in common time. The first measure starts with a dynamic *f*. The second measure starts with a dynamic *tr*. The third measure starts with a dynamic *tr*. The fourth measure starts with a dynamic *tr*. The fifth measure starts with a dynamic *tr*. The sixth measure starts with a dynamic *tr*. The seventh measure starts with a dynamic *tr*. The eighth measure starts with a dynamic *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.

## Allegretto.

Nº 21. (Nº 20.)

*dolce.*

*Fine.*

III      II

III      I

V      II      IV

V      II      IV

*cresc.*      *f*      *p*      *f*      *p*

*f*      *p*      *p*

*D.C.*

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.

Maestoso.

Nº 22.  
(Nº 4.)

Sheet music for piano, page 40, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system begins with a dynamic ***f***. The second system begins with a dynamic ***p***.

The notation includes various note values (eighth, sixteenth, thirty-second), rests, and grace notes. Measure numbers I, II, III, IV, and V are indicated above the staves. Measure I starts with a sixteenth-note pattern. Measure II starts with a eighth-note pattern. Measure III starts with a sixteenth-note pattern. Measure IV starts with a eighth-note pattern. Measure V starts with a sixteenth-note pattern.

Measure I ends with a dynamic ***f***. Measure II ends with a dynamic ***p***. Measure III ends with a dynamic ***p***. Measure IV ends with a dynamic ***p***. Measure V ends with a dynamic ***p***.

The music concludes with a final dynamic ***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 two staves are in E-flat major (indicated by three flats in the key signature). The third staff begins with a dynamic of  $\frac{1}{4}$ , followed by a section in A-flat major (one flat) indicated by a bracket and the number 1. The fourth staff starts with a dynamic of  $\frac{1}{4}$  and continues in E-flat major. The fifth staff begins with a dynamic of  $\frac{1}{3}$  and ends with a dynamic of  $\frac{2}{4}$ . The sixth staff begins with a dynamic of  $\frac{1}{3}$  and ends with a dynamic of  $\frac{2}{4}$ . The music includes various dynamics such as  $\frac{1}{4}$ ,  $\frac{1}{3}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{2}$ ,  $\frac{4}{3}$ ,  $\frac{4}{2}$ , and  $\frac{5}{4}$ . Articulations include slurs, grace notes, and accents. Performance instructions like "cresc." and "III" are also present.

The musical score consists of ten staves of violin music. The first five staves are in common time (indicated by 'C') and the last five are in 2/4 time (indicated by '2/4'). The key signature varies throughout the piece. Fingerings are indicated above the notes, such as '1 4' or '1 2'. Some staves include dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The music includes several chromatic scales and requires clear and precise finger placement. The piece concludes with a final dynamic 'f'.

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.)

The musical example shows a melodic line in common time (C) with a key signature of one flat. The instruction 'Sostenuto.' is at the top. Below the staff, it says '(Nº 17.)' and includes a performance instruction: 'II. .... III. .... II. I' with arrows pointing to specific notes.

Andante.

The musical example shows a melodic line in common time (C) with a key signature of one flat. The instruction 'Andante.' is at the top. Below the staff, it includes a performance instruction: 'V 4' with arrows pointing to specific notes, followed by 'II. .... III. .... II. I' with arrows pointing to other notes.

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

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

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

> V  
3 2 1 1 0 4 3 2 2 1  
4 3 2 1 0 4 3 2 1 2

> V  
4 3 2 2 3 1  
4 3 2 1 2 1

4 3 8 2 2 1 0 4 4  
4 3 2 1 2 1 0 4

1 1 0 2  
1 4  
8 2 2 1 1 4 8 3 2 2 1 0 4 3 2 2 1 4 0 4 3 2 2 1 4 0 4 3 2 1 0 4 3 2 1 2

V  
4 3 2 2 2 1 1 4 8 3 2 2 1 0 4 3 2 2 1 4 0 4 3 2 2 1 4 0 4 3 2 1 0 4 3 2 1 2

V 4  
2 1 2  
1 1 2  
0 4

Fine

II.

III.

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

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.)

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.

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

VAR. 9.

VAR. 10.

VAR. 11.

FINALE

Fine.