

PAGANINI

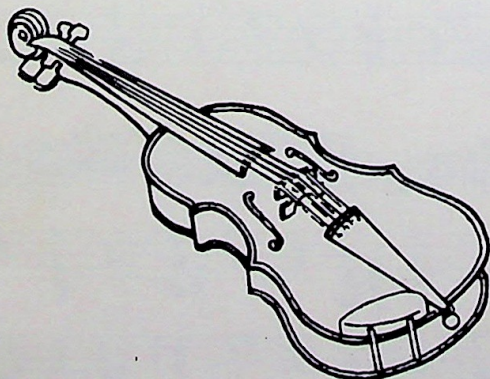
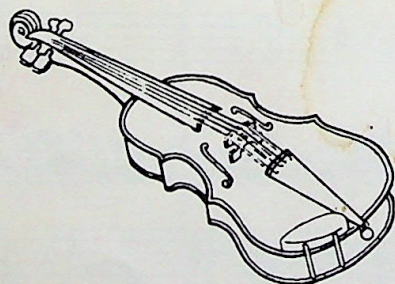
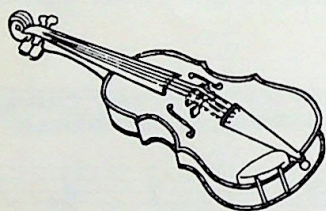
Op 11

MOTO PERPETUO

(Perpetual Motion)

For

VIOLIN and PIANO



EDITED By

PHILLIPP MITTELL

\$1.00

CARL FISCHER
INC.

62 Cooper Square, New York 10003

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"MOTO PERPETUO."

(Mouvement perpétuel.)

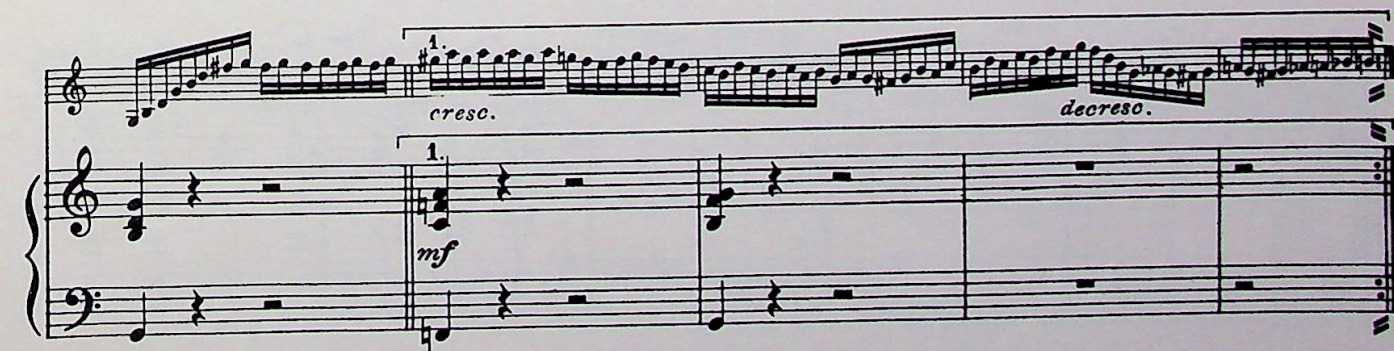
N. PAGANINI, Op.41

VIOLIN. *All^o vivace. (♩ = 184)*
staccato.

Piano. *All^o vivace. (♩ = 184)*
dolce.
p

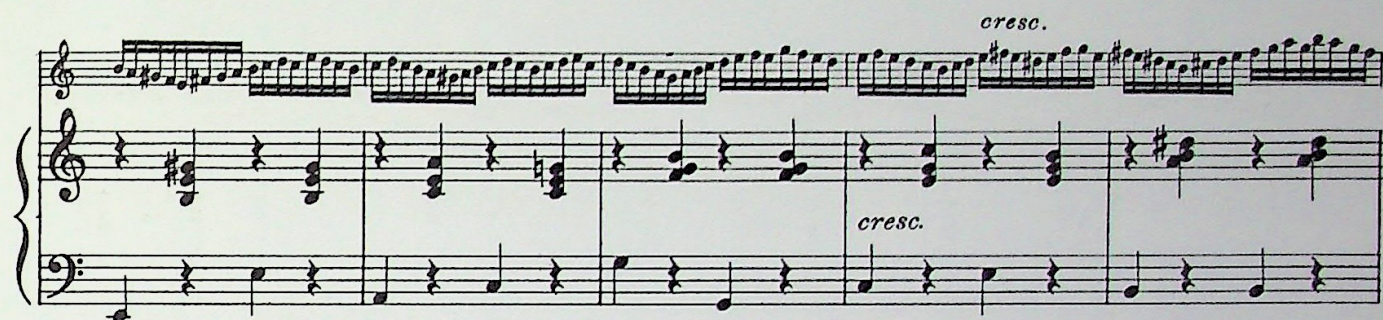
cresc.

f





First system of musical notation. The top staff (treble clef) features a melodic line with a '2.' marking above the first measure and a '2' marking above the eighth measure. It includes dynamic markings *cresc.* and *dolce.*. The bottom staff (bass clef) has a *mf* marking in the first measure and a *p* marking in the fourth measure.



Second system of musical notation. The top staff continues the melodic line with a *cresc.* marking. The bottom staff has a *cresc.* marking in the third measure.



Third system of musical notation. The top staff continues the melodic line with a *cresc.* marking. The bottom staff continues the accompaniment.



Fourth system of musical notation. The top staff features a *p* marking in the first measure. The bottom staff has a *p* marking in the second measure.



Fifth system of musical notation. The top staff has a *cresc.* marking. The bottom staff has a *p* marking in the fourth measure.



First system of musical notation. The upper staff features a complex, fast-moving melodic line with many beamed sixteenth notes. The lower staff consists of block chords and single notes. The word *cresc.* appears in both staves towards the end of the system.



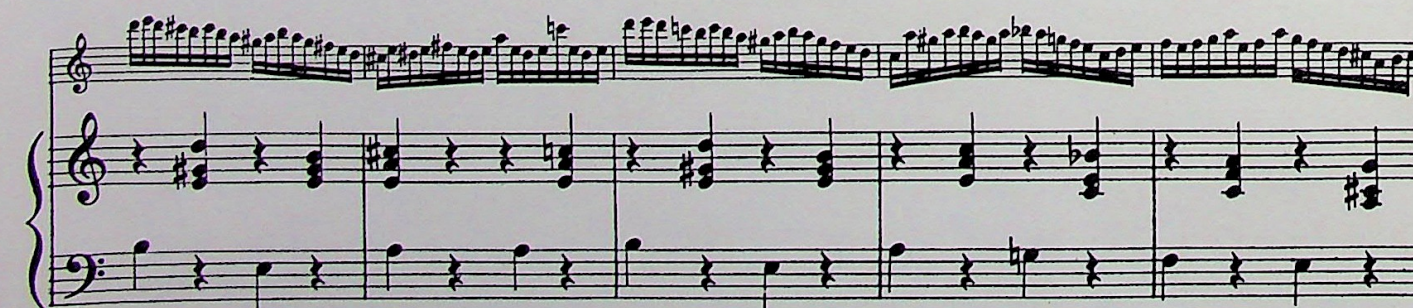
Second system of musical notation. The upper staff continues the fast melodic line. The lower staff has block chords. A *8va* marking with a dashed line is above the first measure of the upper staff. A *b* (flat) is placed below the first measure of the lower staff.



Third system of musical notation. The upper staff continues the fast melodic line. The lower staff has block chords. A *8va* marking with a dashed line is above the first measure of the upper staff. A *b* (flat) is placed below the first measure of the lower staff.



Fourth system of musical notation. The upper staff continues the fast melodic line. The lower staff has block chords. A *8va* marking with a dashed line is above the first measure of the upper staff. A *2* (second) is placed below the first measure of the upper staff. The word *cresc.* appears in the upper staff, and *dolce.* appears in the lower staff towards the end of the system.



Fifth system of musical notation. The upper staff continues the fast melodic line. The lower staff has block chords.

cresc.

dolce.

p

cresc.

cresc.

f

dolce.

decresc.

f

p

cresc.

p

cresc.

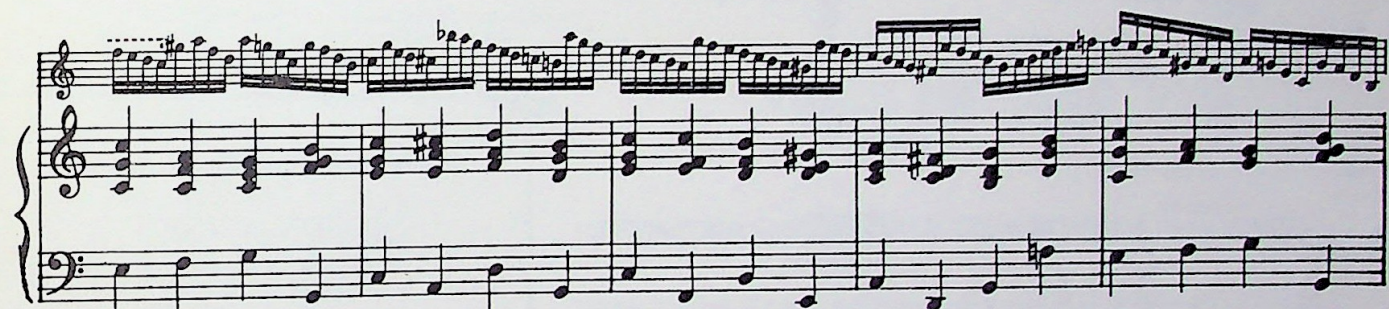
p



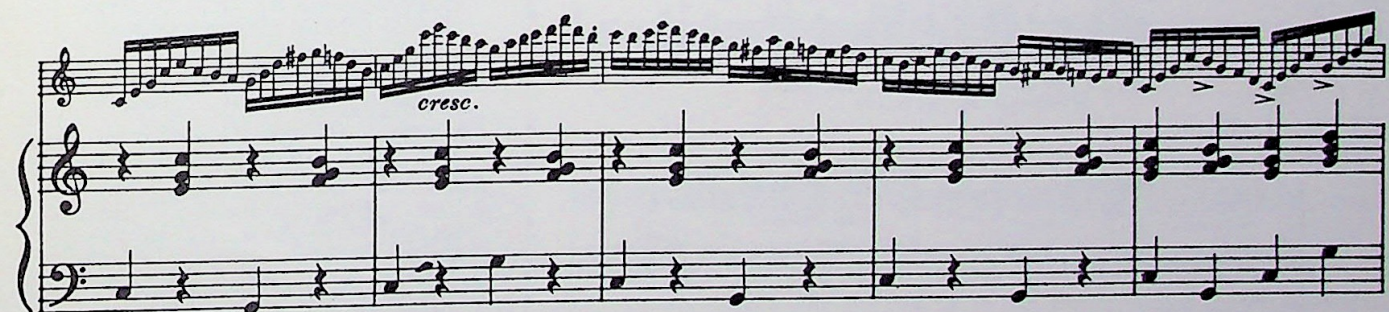
First system of musical notation. The upper staff features a complex melodic line with many sixteenth and thirty-second notes. It begins with a key signature of two flats and a common time signature. The word *cresc.* is written above the staff, followed by a dynamic marking of *f* (forte). The lower staff consists of block chords, mostly triads and dyads, in the right hand, and a simple bass line in the left hand. A dynamic marking of *p* (piano) appears in the lower staff.



Second system of musical notation. The upper staff continues the melodic line, marked with *cresc.* and *fz* (forzando). The lower staff continues with block chords and a bass line. The system concludes with the marking *8va...* (octave up).



Third system of musical notation. The upper staff continues the melodic line, marked with *b* (basso) and *fz*. The lower staff continues with block chords and a bass line.

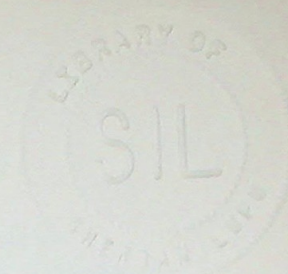


Fourth system of musical notation. The upper staff continues the melodic line, marked with *cresc.*. The lower staff continues with block chords and a bass line.



Fifth system of musical notation. The upper staff continues the melodic line, marked with *8va...*, *fz*, and *cresc.*. The lower staff continues with block chords and a bass line, marked with *f* (forte). The system concludes with a double bar line and a final chord.

VIOLIN



N. PAGANINI

Op. 11

MOTO PERPETUO

(Perpetual Motion)

for

VIOLIN AND PIANO

Edited by
PHILIPP MITTELL

Carl Fischer Inc.

Boston — Chicago

NEW YORK

Dallas — Los Angeles

Cooper Square

MOTO PERPETUO.

1

Violin

Edited by
PHILIPP MITTELL.
N. Paganini, Op. 11.

Allegro vivace. (♩ = 184)

staccato.
dol.
f

Violin

The musical score consists of nine staves of music for violin. The notation includes various fingerings, dynamics, and articulations. The first staff has fingerings 1, 2, 3, 4, 3, 2, 1, 3, 4, 1, 3, 0, 1, 2, 1. The second staff has fingerings 3, 4, 4, 1, 2, 0. The third staff has fingerings 1, 3, 2, 0, 1, 3, 2, 1, 2, 4, 2, 1, 1. The fourth staff has fingerings 2, 2, 2, 3, 2, 2. The fifth staff has a *cresc.* marking. The sixth staff has a *decresc.* marking and a *cresc.* marking. The seventh staff has fingerings 0, 2, 3, 1, 3, 1, 2, 2, 3, 4, and a *dol.* marking. The eighth staff has fingerings 4, 0. The ninth staff has fingerings 2, 2.

Violin

3

The image displays a page of violin sheet music, consisting of ten staves of musical notation. The music is written in a single system, with each staff containing a line of music. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 4 above the notes. Dynamics are marked with *p* (piano) and *cresc.* (crescendo). Articulations are marked with *dol.* (dolce). The music is in a key with one sharp (F#) and a 2/4 time signature. The staves are numbered 1 through 10, with the first staff starting with a treble clef and a key signature of one sharp. The music is written in a single system, with each staff containing a line of music. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 4 above the notes. Dynamics are marked with *p* (piano) and *cresc.* (crescendo). Articulations are marked with *dol.* (dolce). The music is in a key with one sharp (F#) and a 2/4 time signature. The staves are numbered 1 through 10, with the first staff starting with a treble clef and a key signature of one sharp.

Violin

4

Handwritten annotations in pencil:

- Staff 1: Fingering '2' above the first two notes.
- Staff 2: Fingering '4' above the first note, '3' above the second note, and '2' above the third note.
- Staff 3: Fingering '2' above the first note, '4' above the second note, and '0' above the third note.
- Staff 4: Fingering '1' above the first note, '2' above the second note, and '1' above the third note.
- Staff 5: Fingering '1' above the first note, '2' above the second note, and '1' above the third note.
- Staff 6: Fingering '1' above the first note, '2' above the second note, and '1' above the third note.
- Staff 7: Fingering '1' above the first note, '2' above the second note, and '1' above the third note.
- Staff 8: Fingering '1' above the first note, '2' above the second note, and '1' above the third note.
- Staff 9: Fingering '1' above the first note, '2' above the second note, and '1' above the third note.
- Staff 10: Fingering '1' above the first note, '2' above the second note, and '1' above the third note.

Dynamic markings and other annotations:

- Staff 1: *cresc.*
- Staff 2: *dol.*
- Staff 3: *dol.*
- Staff 4: *dol.*
- Staff 5: *cresc.*
- Staff 6: *cresc.*
- Staff 7: *decresc.*
- Staff 8: *dol.*
- Staff 9: *cresc.*
- Staff 10: *p*

Violin

5

Handwritten annotations and performance markings on the violin score include:

- slay* (written above the first staff)
- cresc.* (written below the first staff)
- p* (written below the second staff)
- f* (written below the third staff)
- p* (written below the third staff)
- cresc.* (written below the fourth staff)
- fz* (written below the fourth staff)
- rest* (written below the fifth staff)
- E* (written below the sixth staff)
- cresc.* (written below the seventh staff)
- E* (written below the seventh staff)
- A* (written below the eighth staff)
- fz* (written below the eighth staff)
- cresc.* (written below the eighth staff)
- ff* (written below the ninth staff)

Handwritten numbers and fingerings are also present throughout the score, such as 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.



JASCHA HEIFETZ

Arrangements - Transcriptions

VIOLIN CADENZAS

(Unaccompanied)

BRAHMS, J.

* Cadenza for the Violin Concerto,

MOZART, W. A. Op. 77 (B2747)

* Cadenzas (Concerto No. 4 in D Major) (B2414)

VIOLIN and PIANO

ACHRON, J.

From the Children's Suite (B2361)

Contents: Jumping with Tongue

out—Sleep my Puppy—Birdies—

March of Toys—Mamma, tell a

Fairy Tale—The Top—The Car-

van—Parade with Presents.

AGUIRRE, J.

Huella.....(B2608)

ALBENIZ, I.

* El puerto (from "Iberia") (B2360)

Navarra.....(B2248)

* Sevilla.....(B2234)

ARENSKY, A.

* Tempo di valse.....(B2222)

BACH, J. S.

Air (from Suite No. 3).....(B2737)

Prelude (Partita III).....(B2478)

Prelude No. 8 (from "The Well-

tempered Clavichord").....(B2689)

Sarabande (from English Suite No.

3).....(B2310)

Gavotte and Musette (from

English Suite No. 3).....(B2311)

* Sarabande (from English Suite

No. 6).....(B2401)

* 2 Gavottes (from English Suite

No. 6).....(B2402)

BAX, A.

* Mediterranean.....(B2298)

BEETHOVEN, L. v.

* Folk Dance.....(B2649)

Minuet (in D major).....(B2688)

Contra-Dance.....(B2704)

BORODIN, A.

Serenade (from Piano Suite)

.....(B2687)

BRAHMS, J.

Contemplation.....(B2432)

CASTELNUOVO-TEDESCO, M.

Ritmo di Tango.....(B3252)

* Sea-Murmurs.....(B2303)

* Tango.....(B2304)

CHOPIN, F.

Nocturne, Op. 55, No. 2....(B2662)

DEBUSSY, C.

* Beau soir.....(B2331)

* L'Après-midi d'un faune (Extrait

du Prélude).....(B2241)

* La Chevelure.....(B2799)

* Golliwogg's Cake-Walk....(B2610)

DEEP RIVER

Traditional Negro.....(B2479)

DINICU-HEIFETZ

* Hora staccato (Roumanian) (B2224)

DYORAK, A.

* Humoreske.....(B2406)

*Recorded by Jascha Heifetz

FOSTER, S.

Jeanie with the Light Brown Hair

(B2491)

Old Folks at Home.....(B2492)

GLUCK, C.

Sonata.....(B2653)

GODOWSKY, L.

* Alt-Wien.....(B2257)

HALFFTER, E.

* Danza de la Gitana.....(B2249)

HAYDN, J.

Adagio and Presto, Op. 54, No. 2

(B2507)

HUMMEL, J. N.

* Rondo (in E flat).....(B2250)

KREIN, A.

Dance (No. 4).....(B2702)

MEDTNER, N.

* Fairy Tale, Op. 20, No. 1..(B3254)

MENDELSSOHN, F.

* Scherzo (from Piano Trio) (B2626)

Scherzo (Midsummer Night's

Dream).....(B2612)

Sweet Remembrance (from "Songs

without Words" Op. 19, No. 1)

(B3255)

MOZART, W. A.

Allegro Molto (from the String

Quartet in C Major, No. 465)

(B2739)

* Divertimento No. 15 in Bb Major

K287.....(O3262)

Divertimento No. 17 in D Major

K334.....(O3263)

Menuetto.....(B2738)

Menuetto (from the String Quartet

in Bb Major, No. 458)....(B2740)

PARADIES, P.

* Toccata.....(B2455)

PONCE, M. A.

* Estrelita (My Little Star) Mexican

Serenade.....(B2141)

POULENC, F.

Movements perpetuels... (B2242)

* Presto (in B flat).....(B2513)

PROKOFIEFF, S.

Gavotta, Op. 32.....(B2431)

Larghetto and Gavotta (from

"Classical Symphony")....(B2481)

March (from the Opera, "Love for

Three Oranges").....(B2480)

March, Op. 12, No. 1....(B2651)

* Masks (from "Romeo and Juliet")

(B2616)

RACHMANINOFF, S.

Prelude (in E flat minor) (B2423)

* Etude-Tableau (No. 2)....(B2800)

Prelude (No. 5).....(B2801)

* Daisies.....(B2819)

* Oriental Sketch.....(B2820)

RAMEAUX, J. P.

Rigaudon.....(B2185)

RAVEL, M.

Forlane (from "Le tombeau de Cou-

perin").....(B2611)

* Valses nobles et sentimentales

(Nos. 6 & 7).....(B2613)

RIMSKY-KORSAKOFF, N.

* The Bumble-Bee (from the Opera,

"The Legend of Tsar Saltan")

(B2258)

SAINT-SAENS, C.

The Swan.....(B2798)

SCARLATTI, D.

Sonatina.....(B2316)

12 Selected Pieces in 2 Volumes:

Volume One.....(O3222)

Volume Two.....(O3297)

SCHUBERT, F.

* Impromptu.....(B2317)

TURINA, J.

La Oracion del Torero... (B2618)

VALE, F.

Ao pé da fogueira (Preludio XV)

(B2609)

VIVALDI, A.

Larghetto (from the Concerto for

String Orchestra).....(B2186)

WEBER, C. M. von

Rondo (from Third Sonata) (B2314)

WIENIAWSKI, H.

Caprice.....(B2505)

VIOLA and PIANO

(Arr. by William Primrose)

AGUIRRE, J.

Huella.....(B2672)

DINICU-HEIFETZ

Hora staccato.....(B2671)

FOSTER, S.

Jeanie with the Light Brown Hair

(B2674)

VALE, F.

Ao pe da fogueira (Preludio XV)

(B2673)

HORA STACCATO (Dinicu-Heifetz)

Miscellaneous Arrangements

*Violin and Piano.....(B2224)

Viola and Piano.....(B2671)

Violoncello and Piano.....(B2288)

Piano.....(P2380)

Simplified Piano Version... (P2438)

(Arr. by Maxwell Eckstein)

Two Pianos—Four Hands... (P2281)

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Two Piano-Accordions.....(PA37)

Bb Clarinet (Bb Tenor Saxophone

and Piano.....(W1596)

Eb Alto Saxophone and Piano

(W1597)

Trumpet and Piano.....(W1866)

Xylophone and Piano.....(W2211)

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Joseph SZIGETI



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for VIOLIN and PIANO

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Simplified Version (Violin and Piano)

Concert Edition (Violin and Piano)

Cello & Piano

Concert Edition (Excerpt)
Lento non troppo

Violin

Piano

*sempre **pp** a sotto voce*

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Concert Edition (Excerpt)

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Piano

sf, espressa.

mp

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PASSEPIED (Rameau)

(Excerpt)

Allegretto

Violin

Piano

piaggiero

flying staccato

p

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ARIOSO (Bach)

(Excerpt)

Largo

O String

Violin

Piano

mp sonoro

resten.

mp quasi piaz.

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AIR RUSSE and RONDO (Weber's Third Violin Sonata)

Violin

Piano

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Other

Transcriptions, Arrangements, Cadenzas

by

JOSEPH SZIGETI

for Violin and Piano

(unless otherwise noted)

Cadenza. To the First Movement of Violin Concerto No. 3 in G Major (K. 216) (B2403) (Unaccompanied) Mozart

Caprice No. 2 in B Minor (Unaccompanied) (B2427).....Paganini

Concerto in D Minor. Concert version with original cadenzas (03256) .Tartini

Danse du Meunier (The Miller's Dance). From the Ballet, "El Sombrero de Tres Picos" (G. Martinez Sierra) (B2482).....De Falla

Etude in Thirds. With preparatory studies and an introductory note in English and French (B2446) Scriabin

Jeunes Filles au Jardin (Maidens in the Garden). From "Scenes d'Enfants" (B2408).....Mompou

Pieds-en-l'Air. From the "Capriol" Suite (B2483).....Warlock

Three Pieces from the "Capriol" Suite (I. Basse-Danse. II. Pavane. III. Mat-tachins) (B2421).....Warlock
—Two Violins and Piano (B2422)
Warlock

