

Niccolò Paganini

Werke für Violine und Orchester
Heft II

Works for Violin and Orchestra
Vol. II

Ausgabe für Violine und Klavier in normaler Stimmung
Edition for Violin and Piano in Standard Tuning

URTEXT EDITION

herausgegeben von / edited by Mario Hossen

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Werke für Violine und Orchester

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Non più mesta accanto al fuoco

Niccolò Paganini (1782 – 1840)
herausgegeben von Mario Hossen

Adagio cantabile

Introduzione

The introduction consists of two systems of music. The first system shows the violin part starting with a whole note rest, followed by a half note G4, and then a solo section starting with a half note G4. The piano accompaniment begins with a fortissimo (fz) dynamic, featuring a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. The second system continues the piano accompaniment with a piano (p) dynamic.

Measures 4-6 of the introduction. The violin part features a melodic line with a trill in measure 5 and a fermata in measure 6. The piano accompaniment continues with its characteristic eighth-note texture.

Measures 7-9 of the introduction. The violin part has a melodic line with a trill in measure 8 and a fermata in measure 9. The piano accompaniment maintains the eighth-note accompaniment.

Measures 10-12 of the introduction. The violin part features a melodic line with a trill in measure 10 and a fermata in measure 12. The piano accompaniment continues with its eighth-note accompaniment.

I palpiti

Larghetto cantabile

4

8

11

Tutti
f

Tutti
f

pizz.

p

Solo
(dolce)

Solo
dolce

cresc.

espr.

IV 4 1

3

1 2 2 3

Sonata a Preghiera

Introduzione Adagio

Nota: Alla prima ripresa le prime otto battute fino al segno * devono essere eseguite un'ottava più alta.

Alla seconda ripresa le stesse otto battute vanno eseguite in suoni armonici.

Anmerkung: Bei der ersten Wiederholung sollen die ersten acht Takte bis zum * eine Oktave höher gespielt werden.

Bei der zweiten Wiederholung sollen dieselben acht Takte im Flageolet gespielt werden

Note: In the first repeat the first eight measures should be played one octave higher up to the *.

In the second repeat the same eight measures should be played in flageolet.