EDITION GALLET

289

à Eugène YSAŸE

EDITION FRANÇAISE

NICOLO PAGANINI

24 CAPRICES

Pour VIOLON SEUL

REVUS, DOIGTÉS ET AUGMENTÉS D'UNE PARTIE
DE DEUXIÈME VIOLON (AD LIBITUM)

par

Alberto Bachmann

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Les 24 Caprices
pour Violon
de Nicolo Paganini

Ces 24 merveilles résumant les difficultés de la technique du violon devraient être le but des études de chaque violoniste. Beaucoup s'en effraient, d'autres n'osent les affronter. J'ai donc essayé de rendre possibles certaines mesures injouables par d'autres que l'auteur en les augmentant d'une seconde version. Ce n'est certainement pas pour "corriger" Paganini mais pour le mettre plus à la portée des moyens physiques de ses nombreux admirateurs. Paganini, en effet, écrivit ces caprices pour lui-même, je veux dire par là pour ses moyens personnels qui étaient inouis de facilité, admirablement servi par l'immense extension de sa main gauche.

Mon vénérable protecteur et ami, le Docteur Sirus Pirondi, de Marseille, mort dans cette ville il y a quelques annees à l'âge de 97 ans, connut Paganini intimement et le décrit comme ayant possédé une main gauche dont les doigts avaient un centimètre de plus que ceux de la main droite.

Au point de vue strictement musical, ces 24 caprices sont de purs chefs-d'œuvres. Listz, Schumann et Brahms étaient enthousiasmés de leurs formes parfaites et y puisèrent l'inspiration pour plusieurs de leurs ouvrages.

New-York, Juillet 1920

ALBERTO BACHMANN

Nicolo Paganini's
Twenty four Caprices
for Violin

In presenting a new arrangement of Paganini's wonderful caprices, I am far from assuming to correct the master or to alter the soul of his great expression.

But as these pieces contain every difficulty known to violon technic, which should make them the climax of every violonist's study and as the immense difficulties they present frighten students away from his desirable aim, I have endeavoured to overcome certain of them on the physical side by presenting a simpler version.

Owing to physical peculiarties which were his alone, Paganini was the only one who could play his caprices as they were written. Besides his incomparable facility with the very means commun to all violonists aspiring to the virtuoso rank, the facility of Paganini's left hand remains his only. It was a sift of nature that rendered his playing well nigh superhuman.

My venerable benefactor an friend, Doctor Sirus Pirondi who died at Marseilles some years ago at the age of 97, knew Paganini intimately. He has described the master's left hand as having fingers a centimeter longer than those of his right hand. As a consequence Paganini could perform miracles with it. My changes, consist simply in modifications of these impossible passages. My wish is not to extend merely the admirers of the violonist, who are legion, but to increase the number of students at is shrine.
For the 24 caprices merit the most devoted studies; they are true master-pieces. Listz, Schumann and Brahms admired them with enthusiasm and took from them inspiration for many of their own compositions.

New-York, July 1920

ALBERTO BACHMANN

24 Caprices de Nicolo Paganini

AVEC ACCOMPAGNEMENT D'UN 2d VIOLON

M
287
P129c5

par Alberto BACHMANN

I

Andante (♩ = 60)

1er Violon.

2e Violon.

mf

p semplice

simile

f

p

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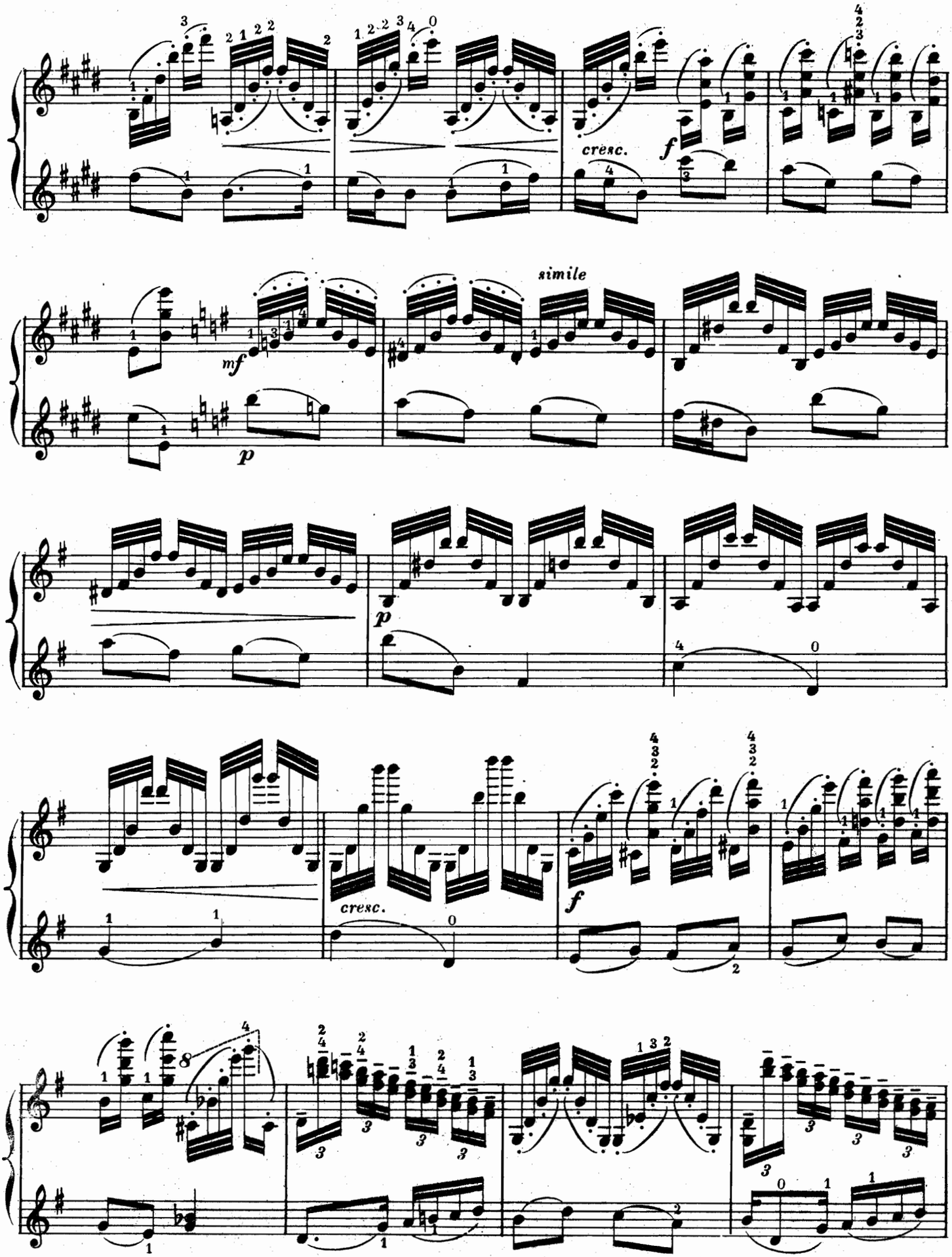
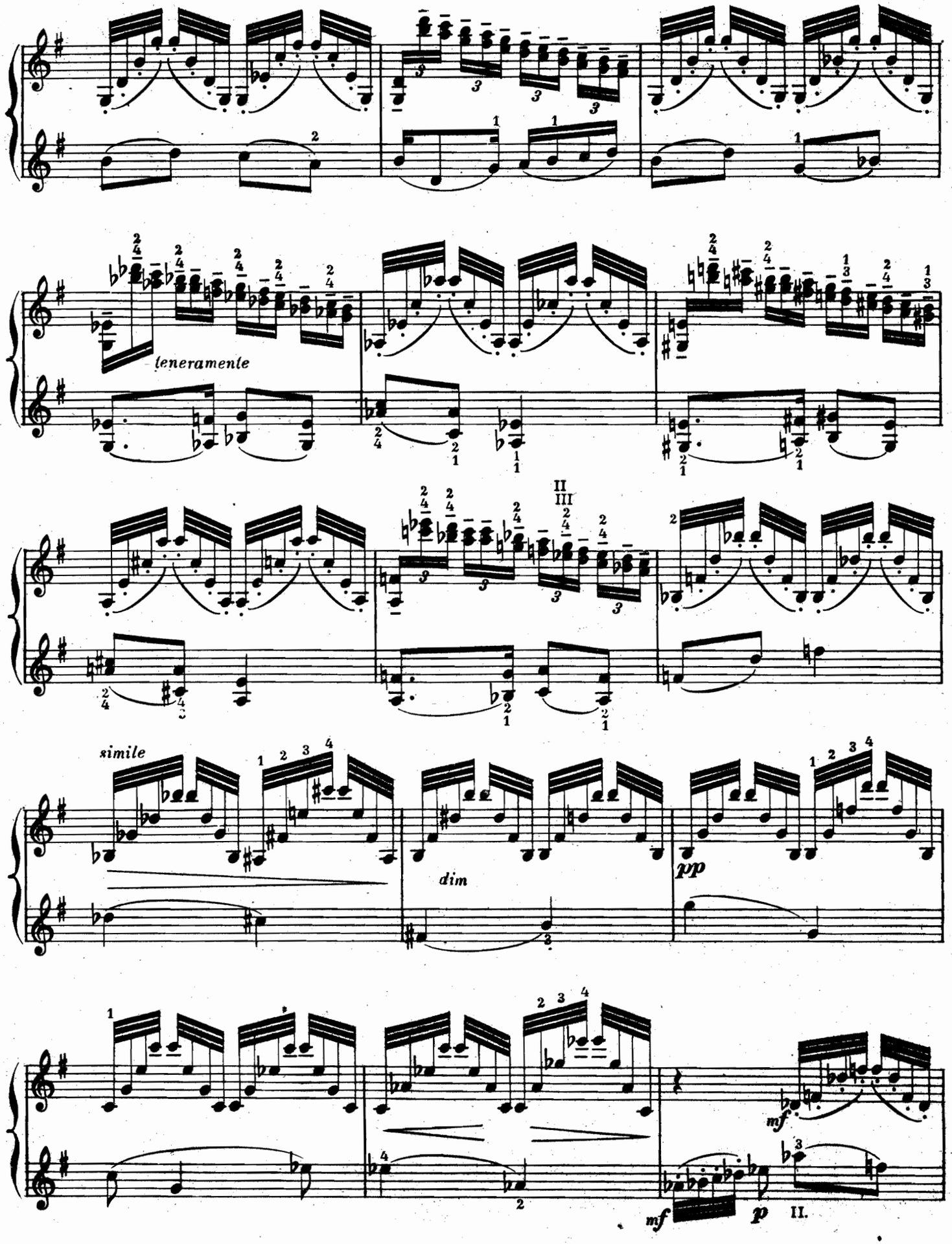
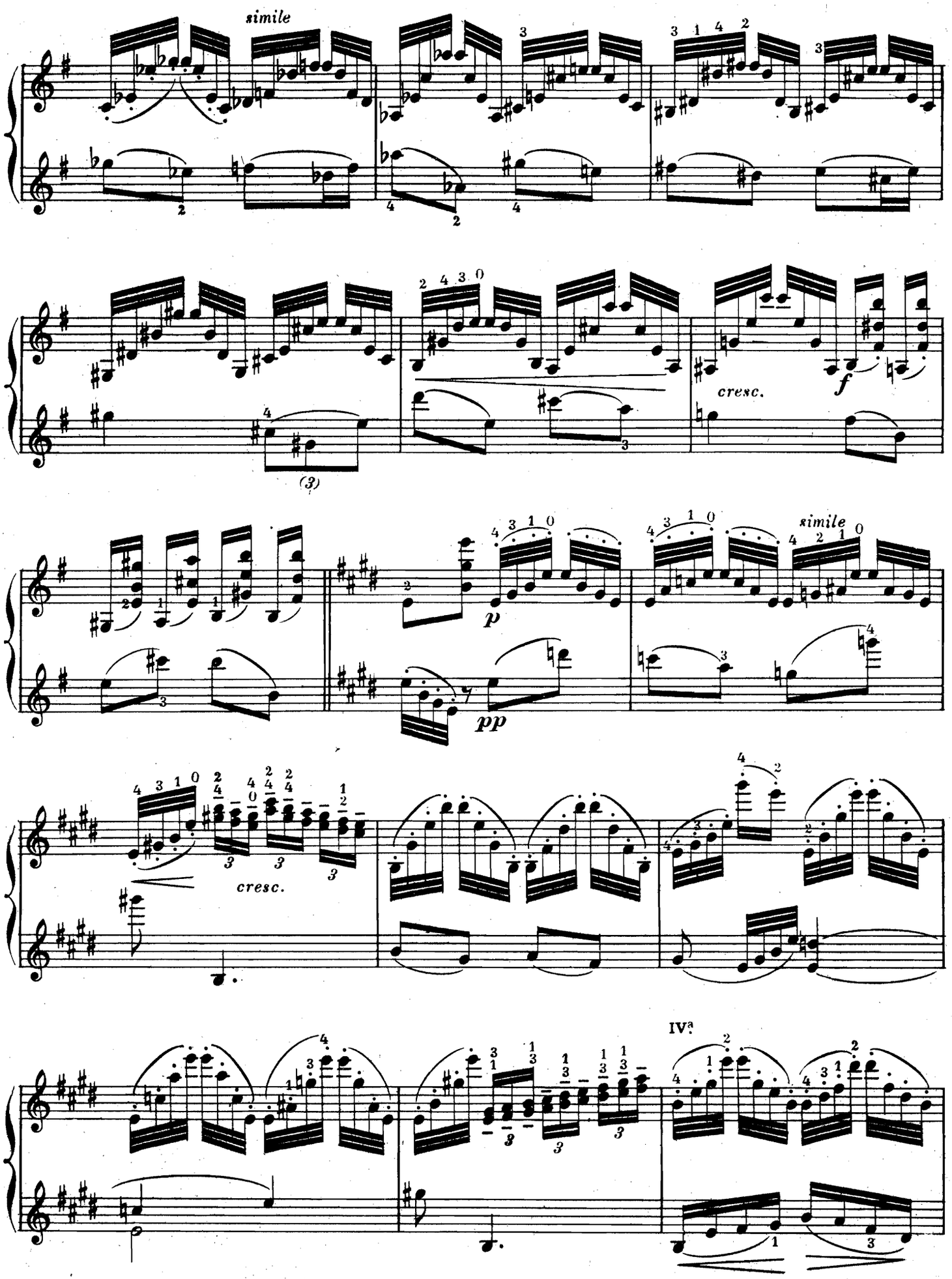
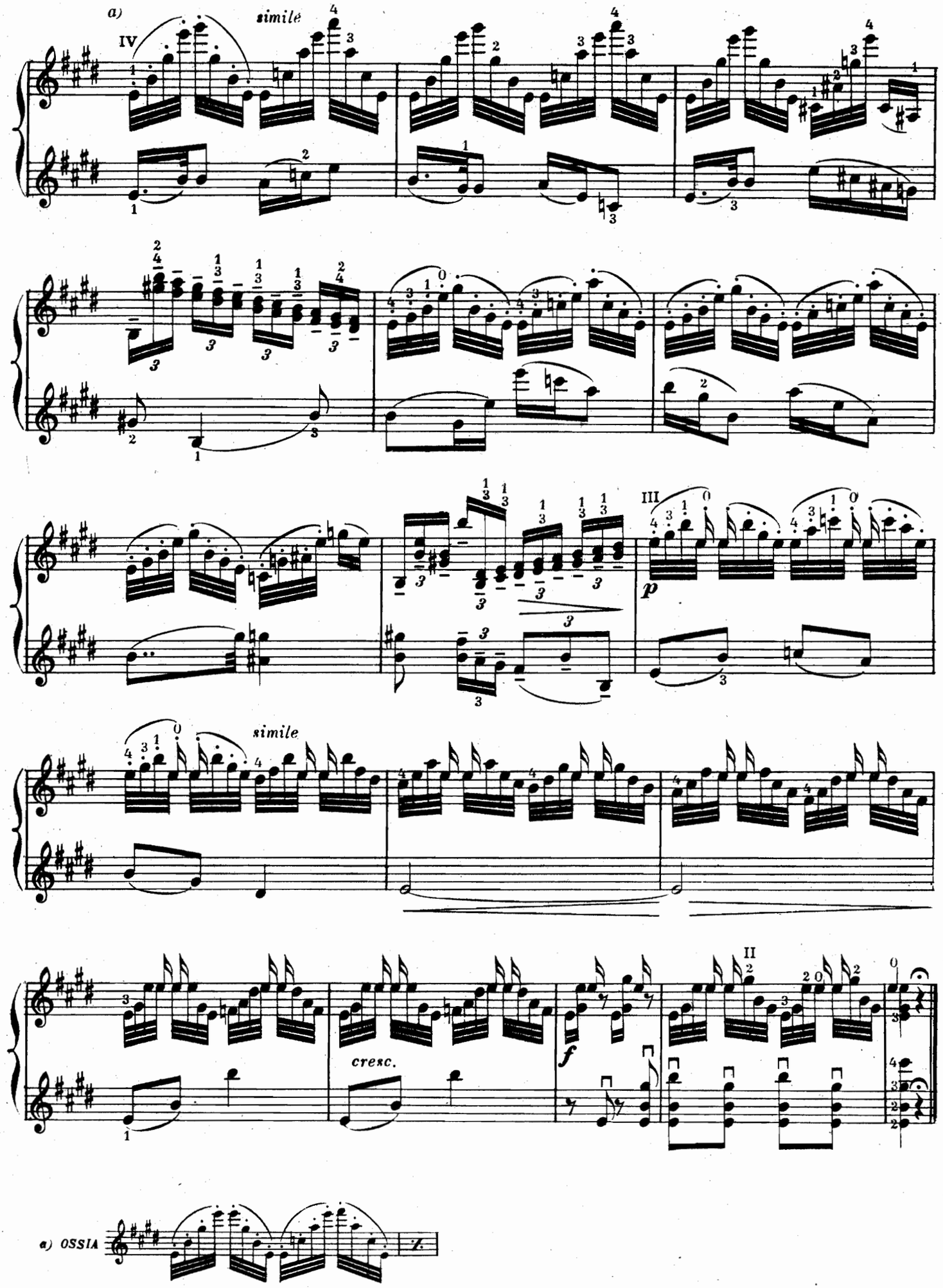

cresc.
f
simile
mf
p
p
cresc.
f

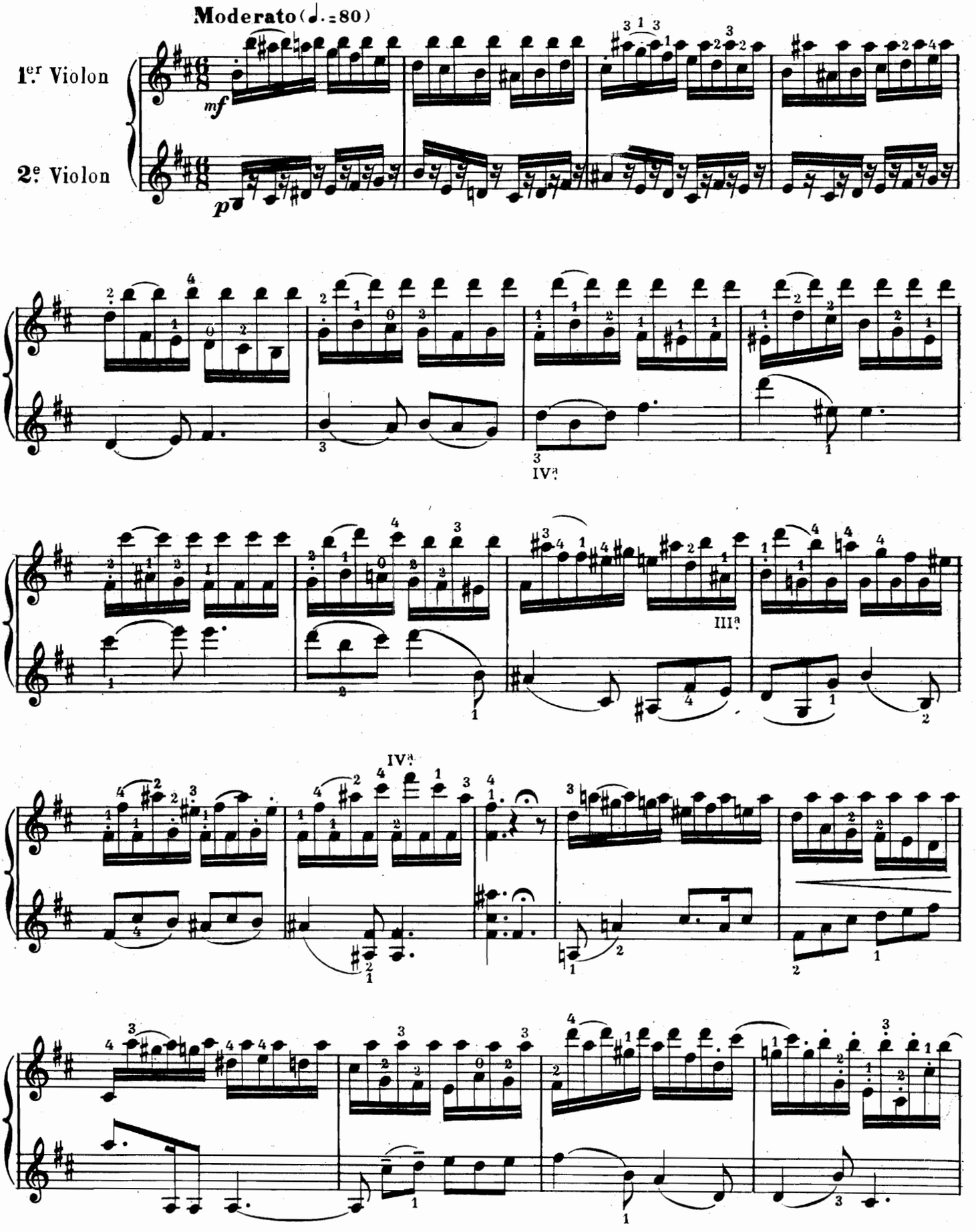
M
42
P129

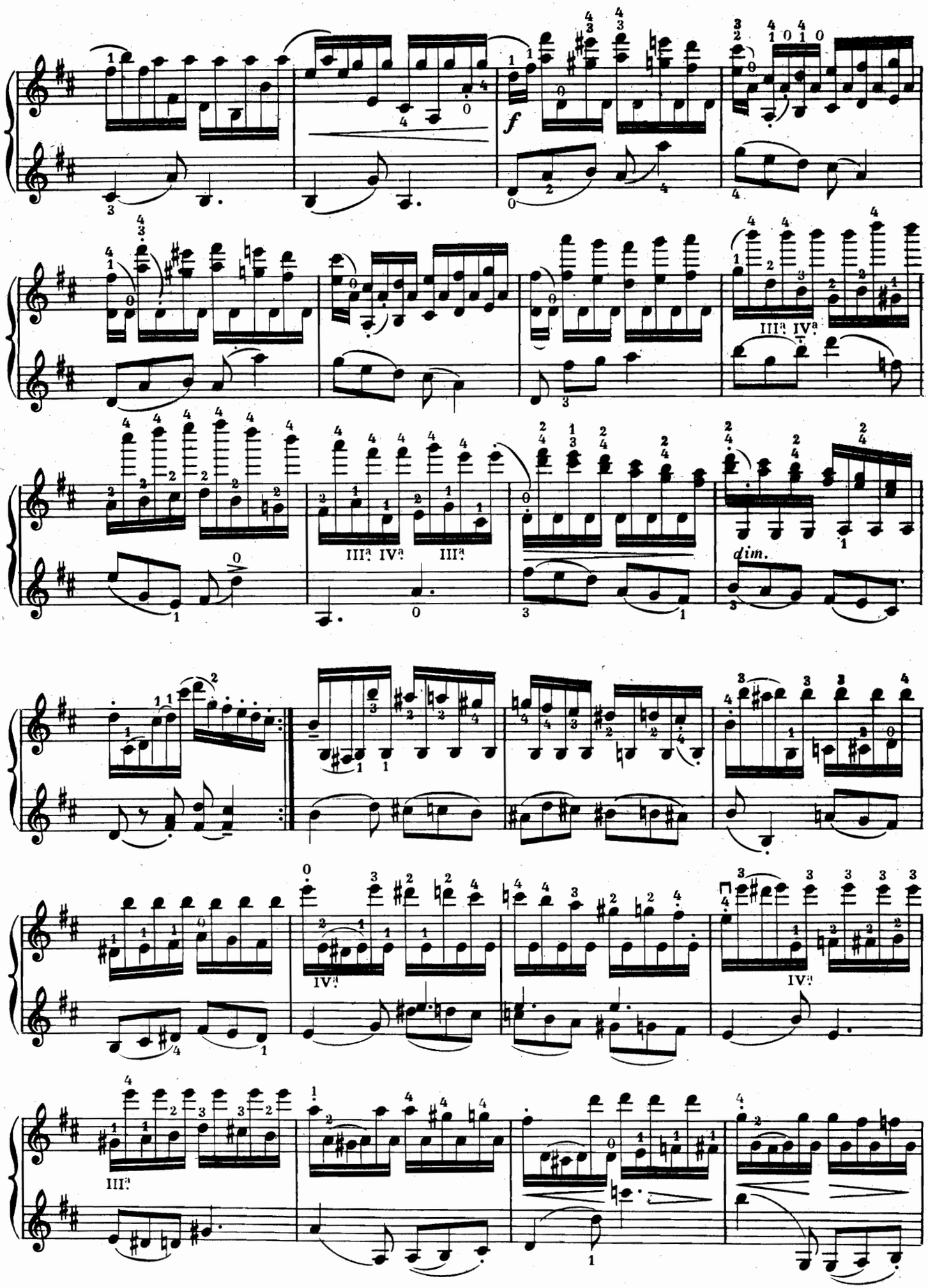


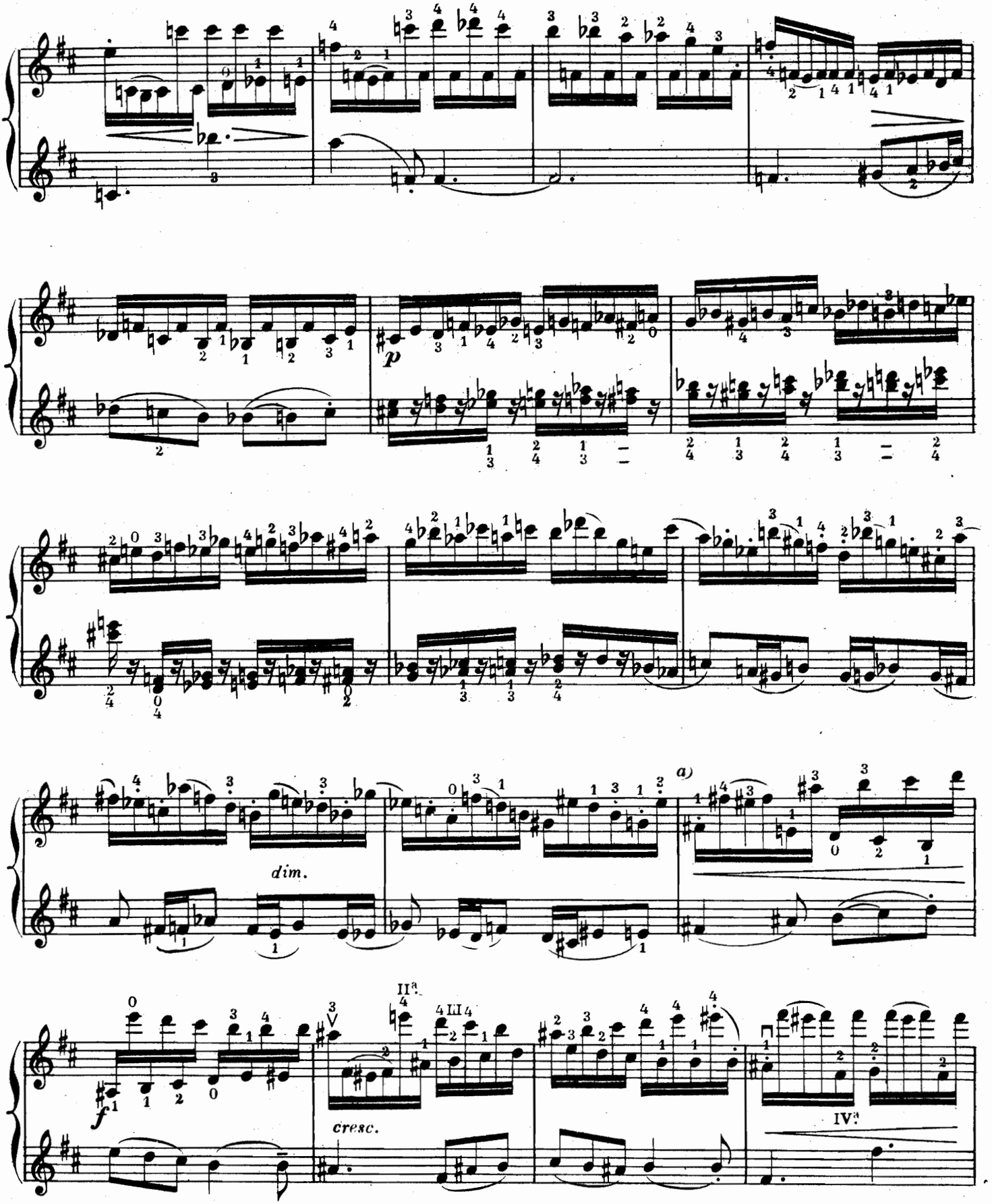

simile
(3)
cresc.
f
p
pp
simile
cresc.
IV.ª


a)
simile
IV
III
simile
cresc.
II
a) OSSIA

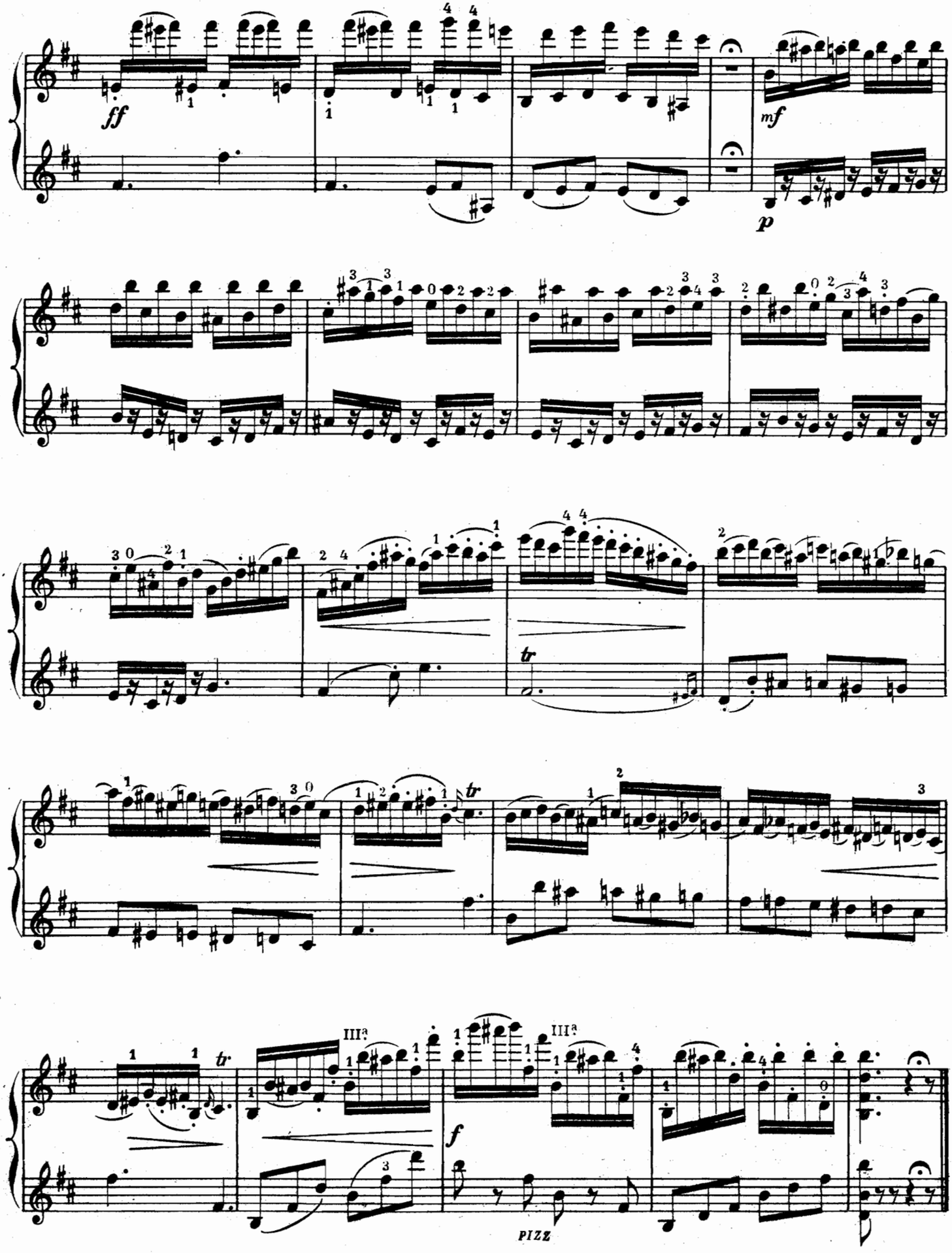
II



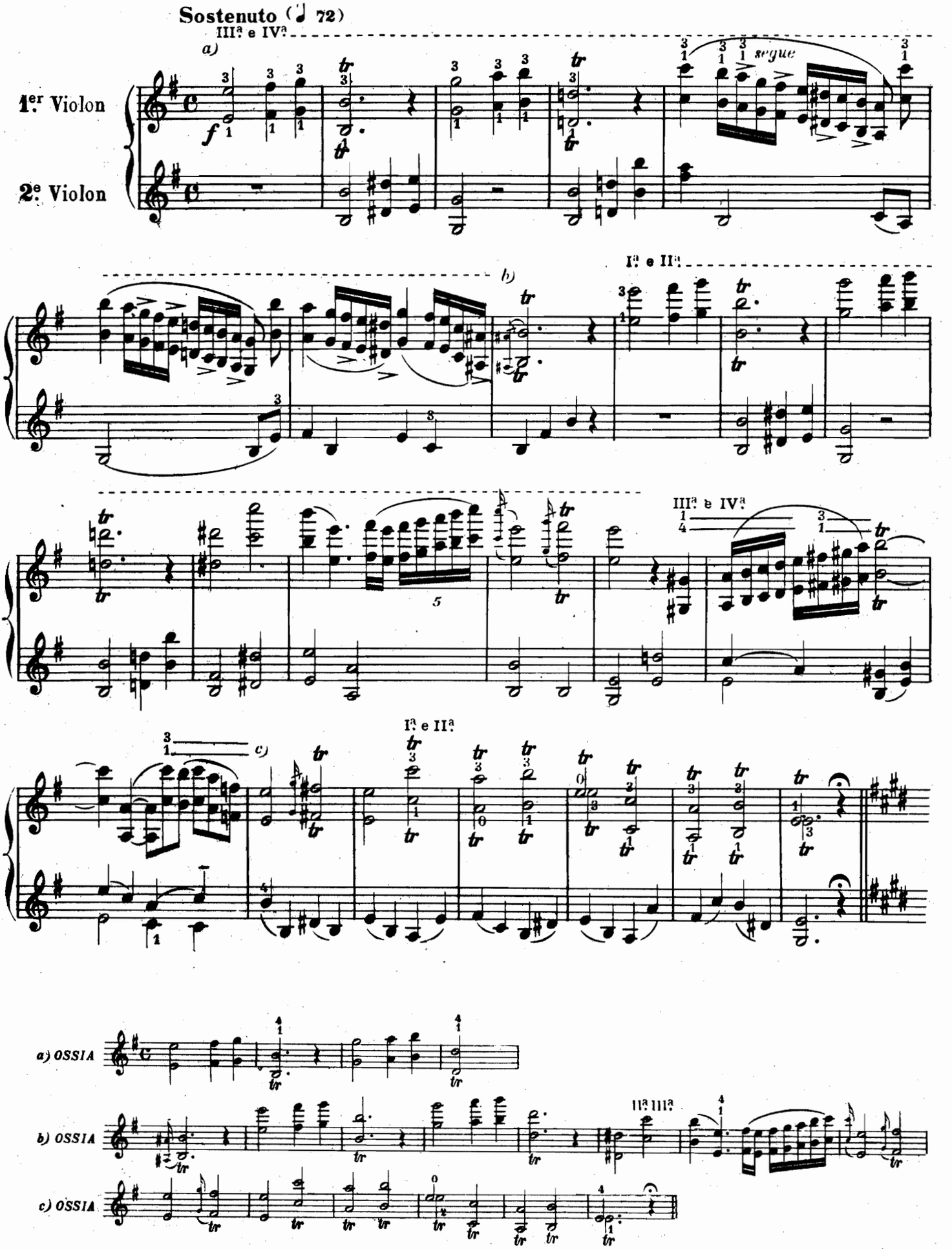

f
III. IV.
III. IV. III.
dim.
IV.
IV.
III.

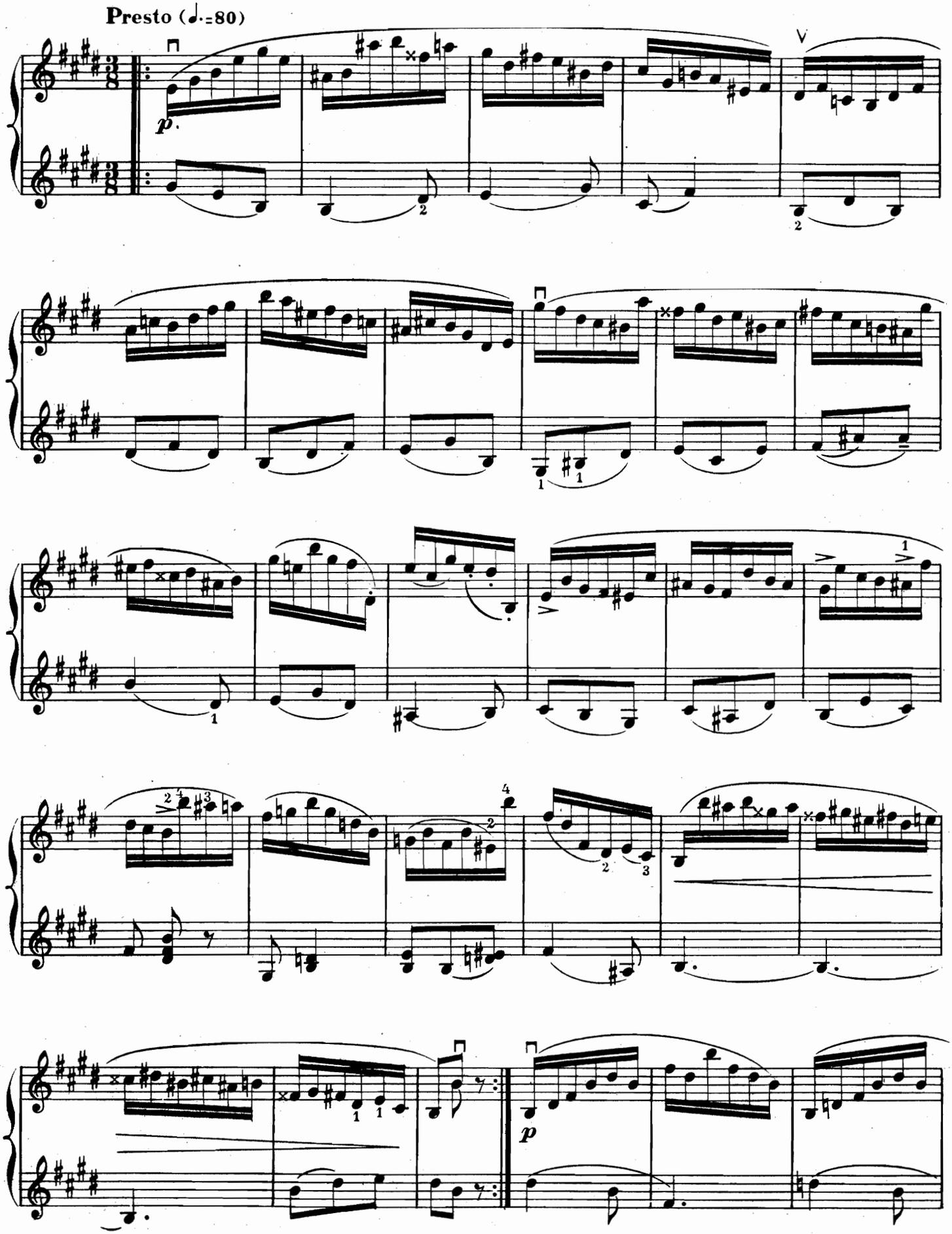


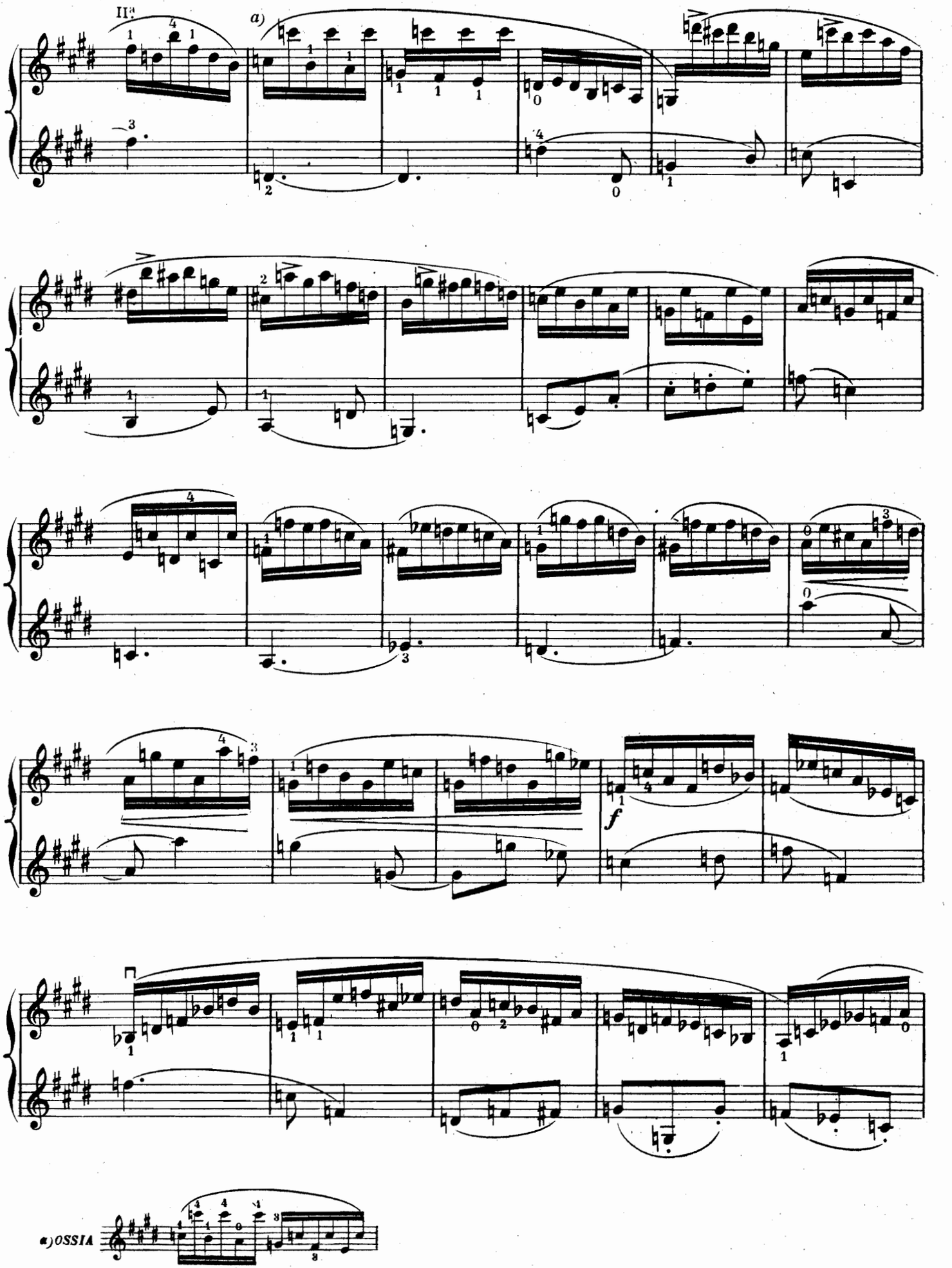
a) OSSIA

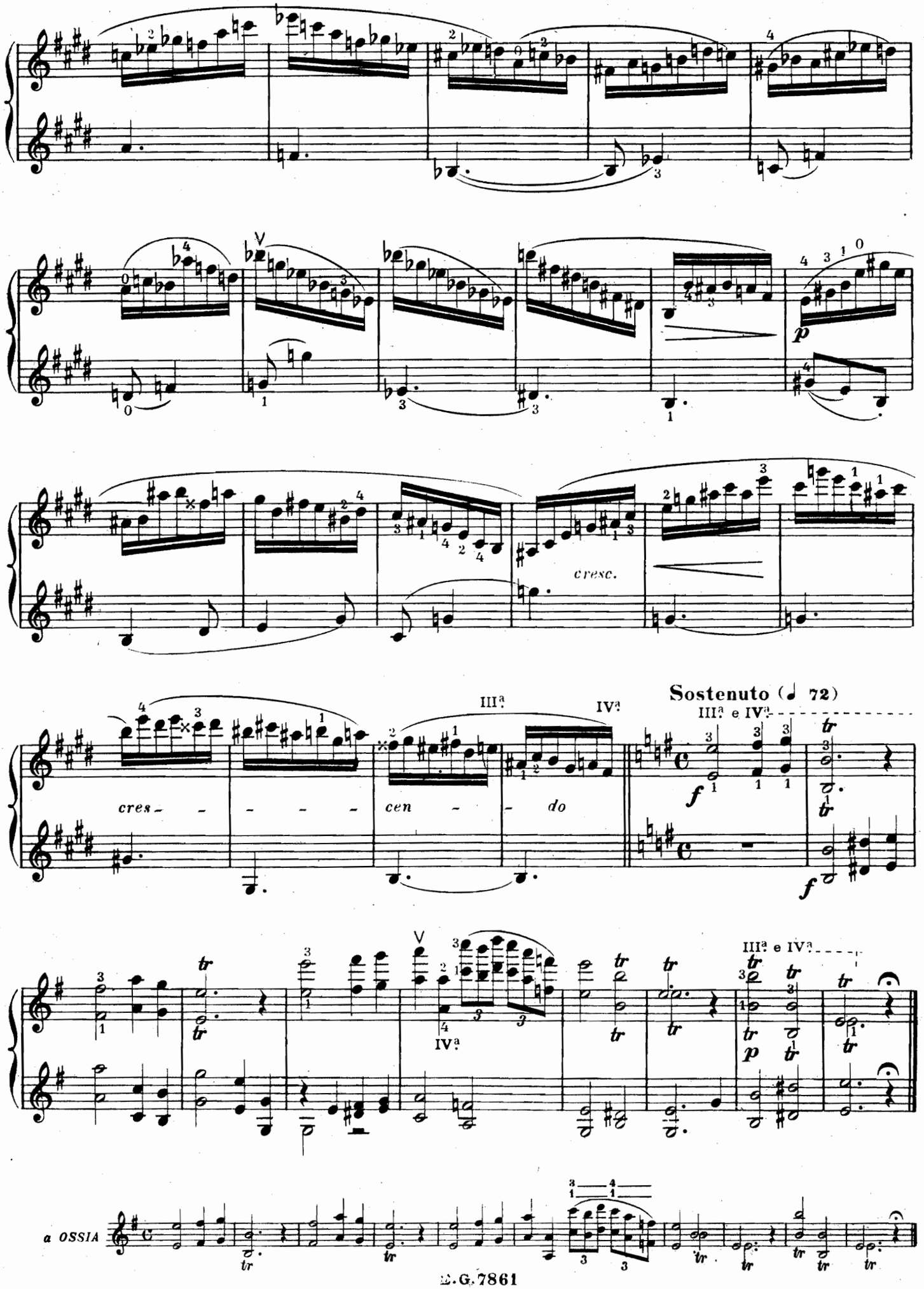

ff
mf
p
tr
III³
III³
f
PIZZ

III

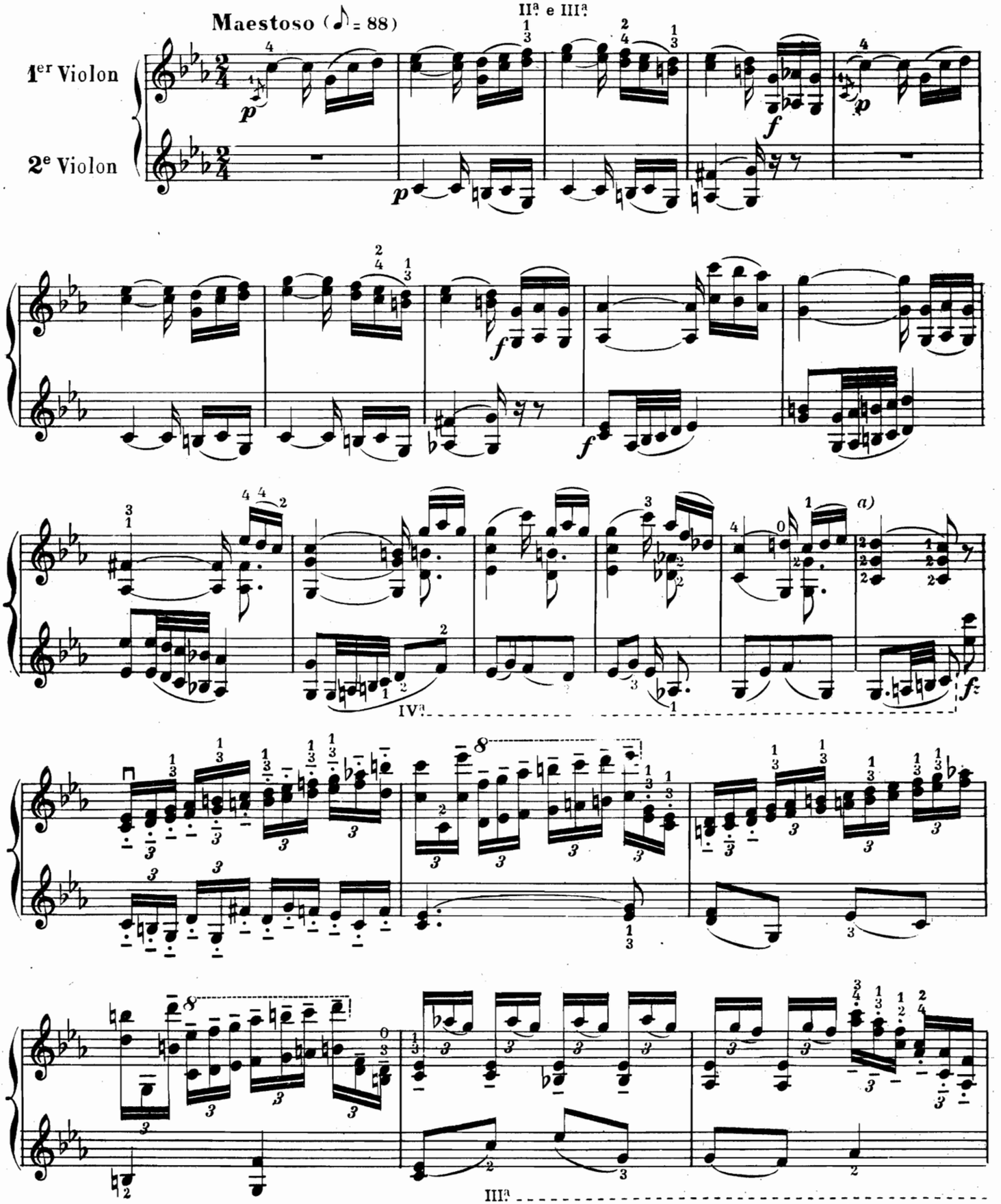

Sostenuto (♩ 72)
IIIª e IVª
a)
1er Violon
2e Violon
segue
b)
Iª e IIª
IIIª e IVª
c)
Iª e IIª
a) OSSIA
b) OSSIA
IIª IIIª
c) OSSIA

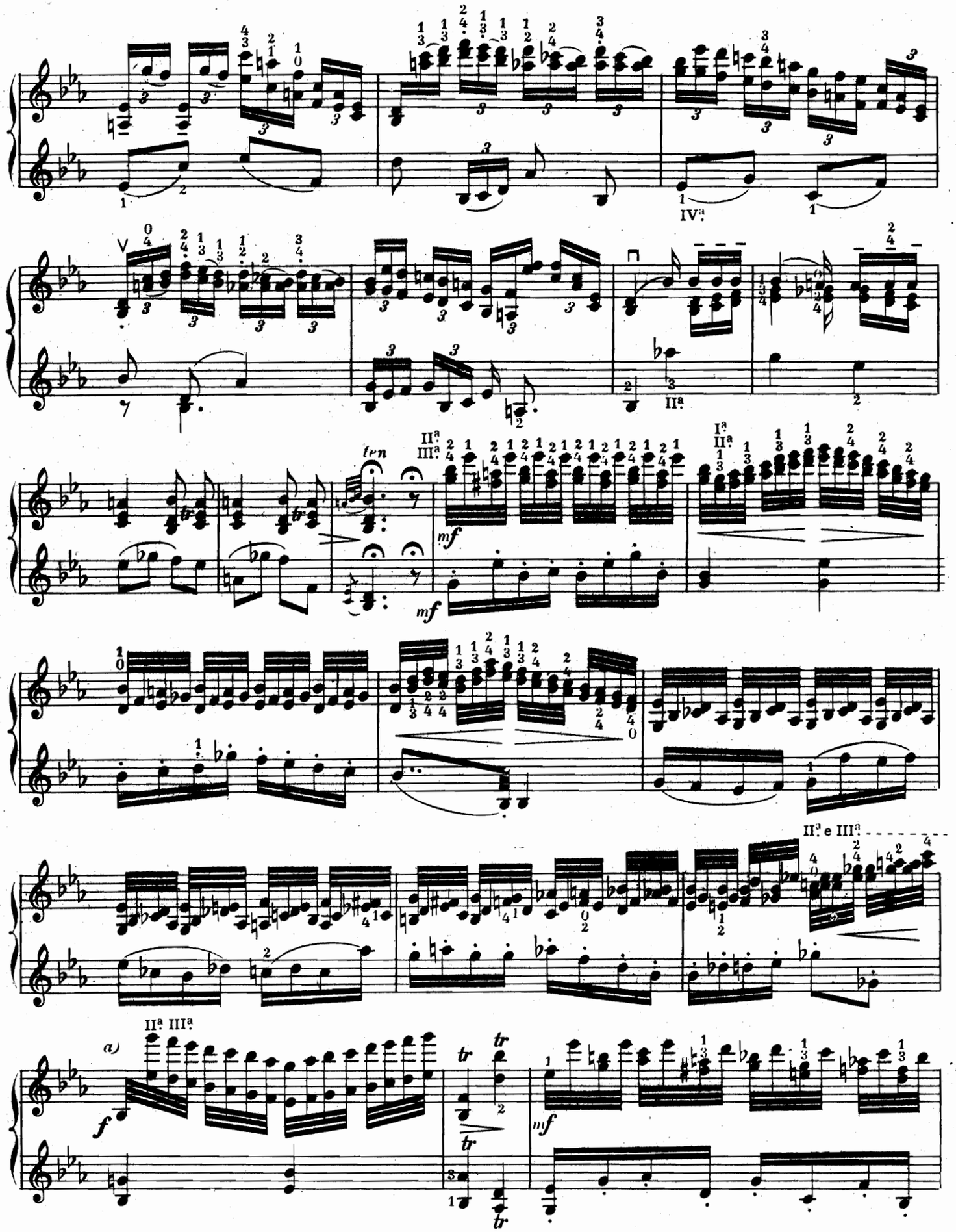

Presto (♩.=80)
p.
p

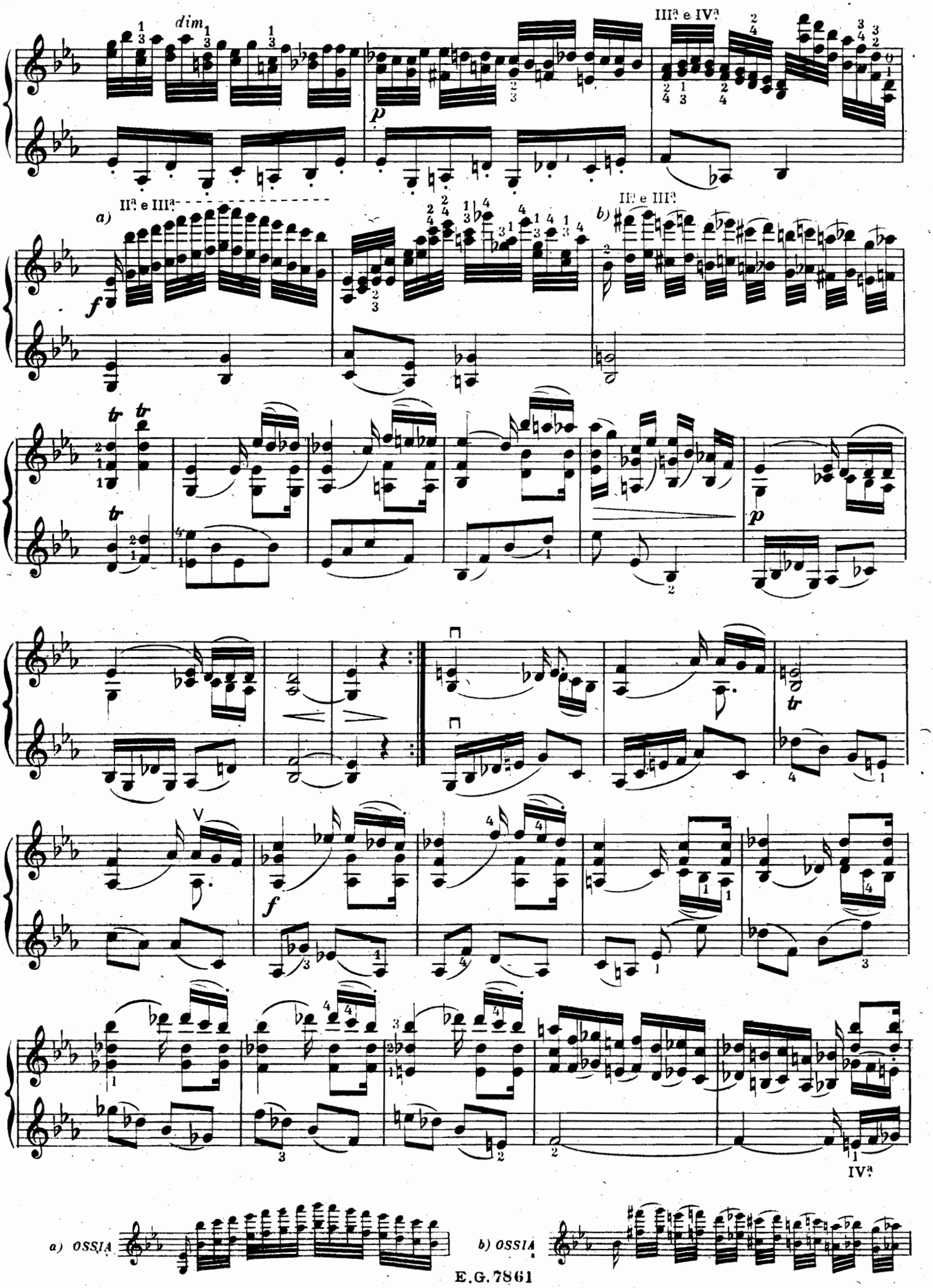

II.a
a)
f
a) OSSIA

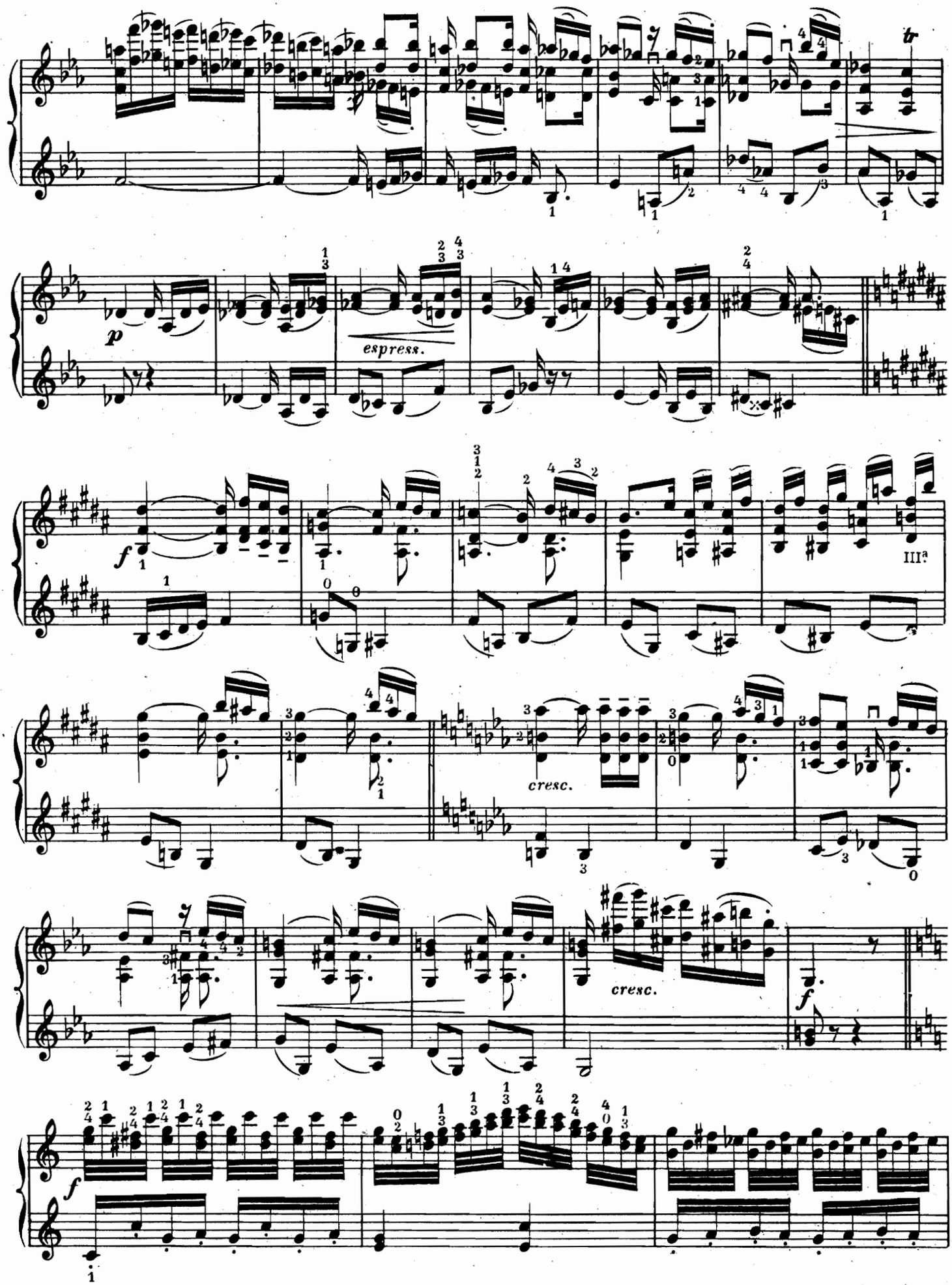

cresc.
cres - - - - - cen - - do
IIIª
IVª
Sostenuto (♩ 72)
IIIª e IVª
IVª
IIIª e IVª
a OSSIA

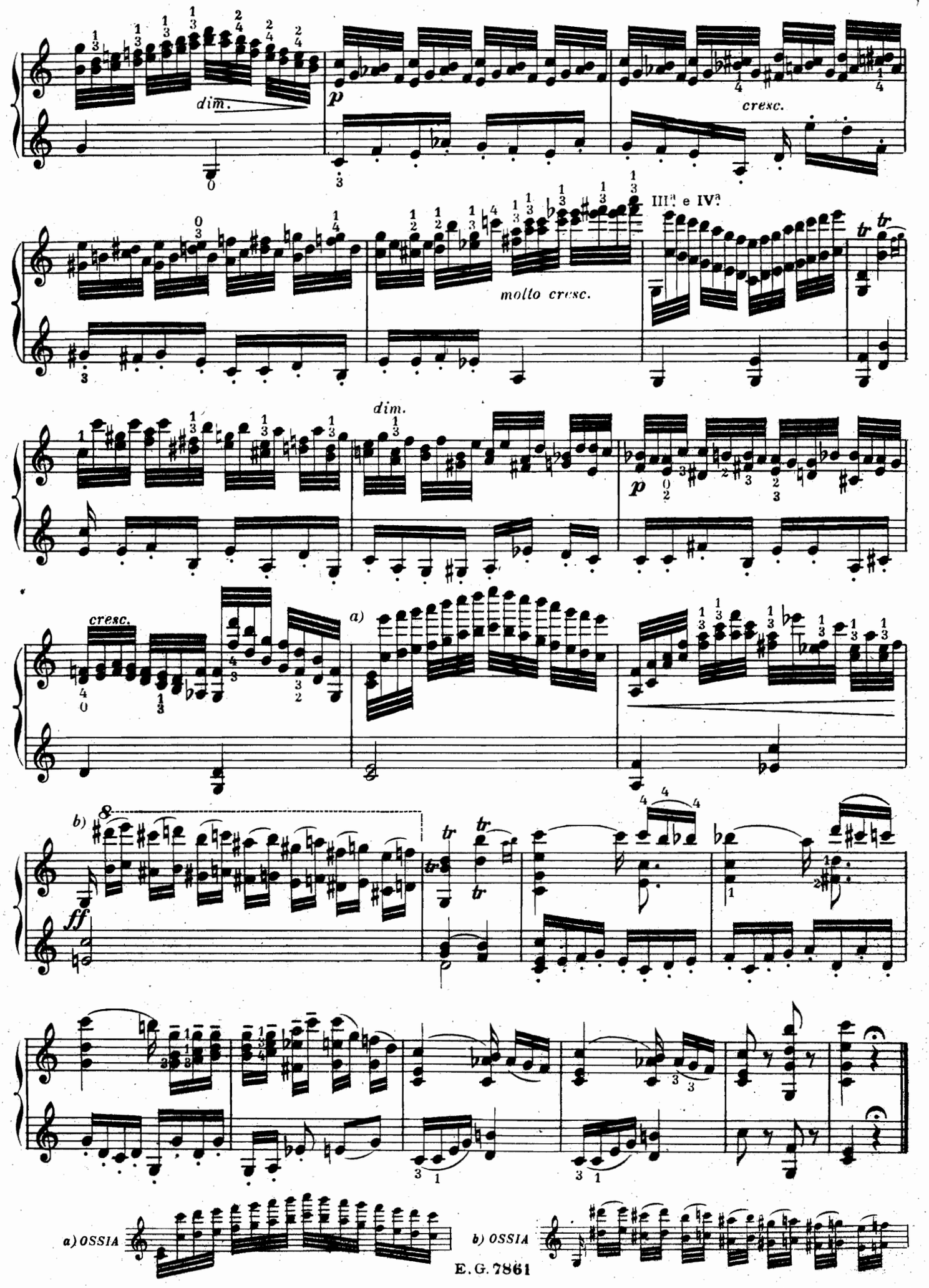
IV


Maestoso (♪ = 88)
IIª e IIIª
1er Violon
2e Violon
p
f
IVª
IIIª
a)
a) OSSIA

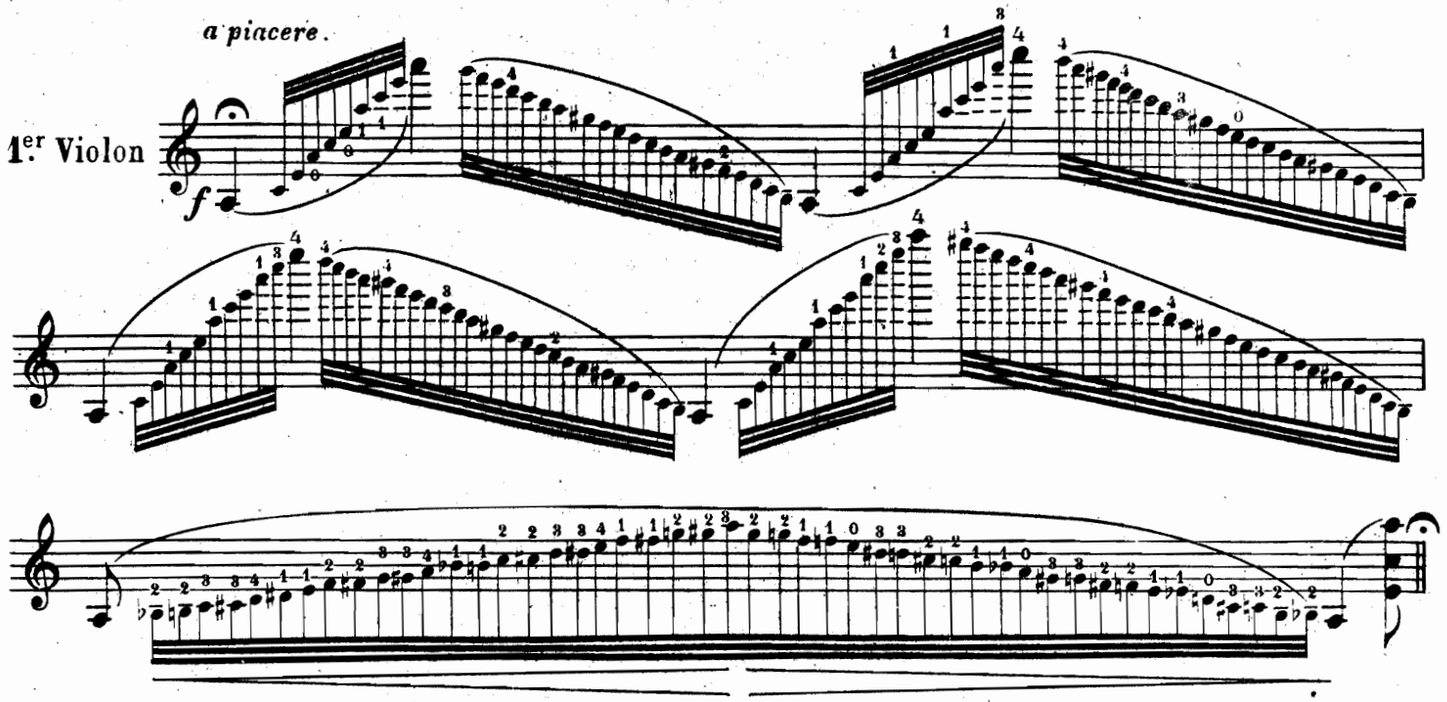

IV.ª
II.ª
II.ª III.ª
ten
mf
I.ª II.ª
II.ª e III.ª
a)
f
tr
mf
a) OSSIA

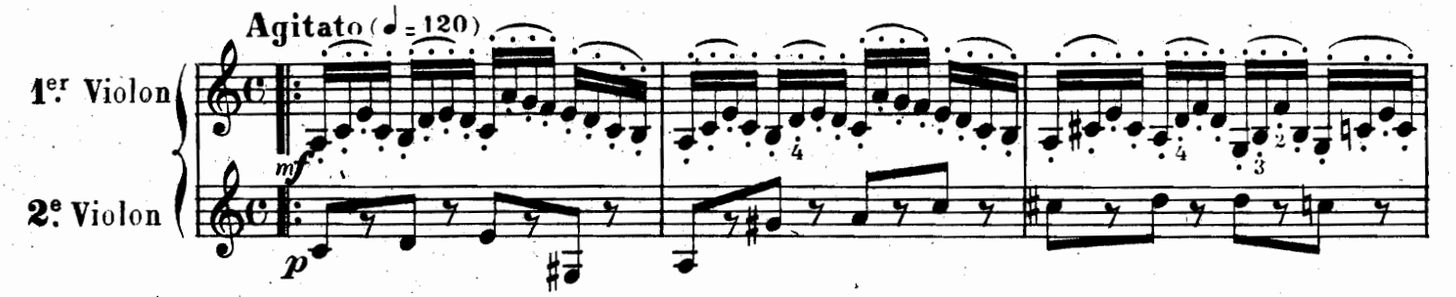

dim
III.ª e IV.ª
a)
II.ª e III.ª
b)
II.ª e III.ª
IV.ª
a) OSSIA
b) OSSIA

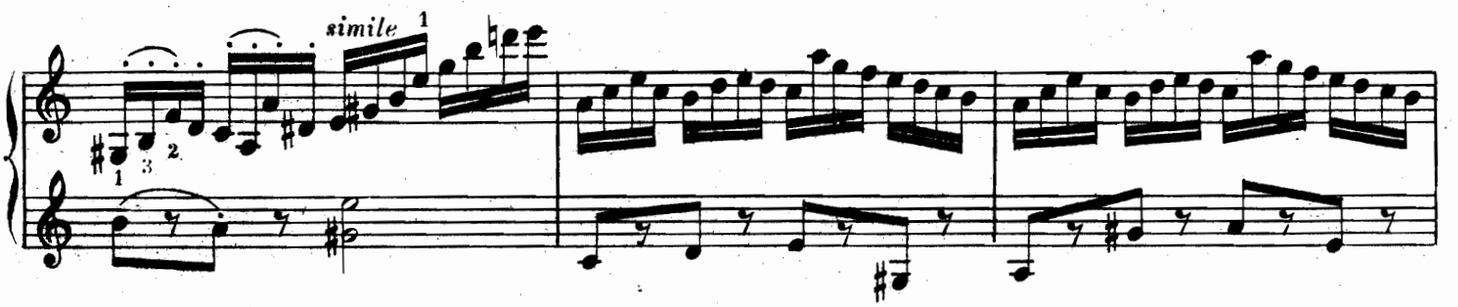

tr
p
espress.
f
III.a
cresc.
cresc.
f
f

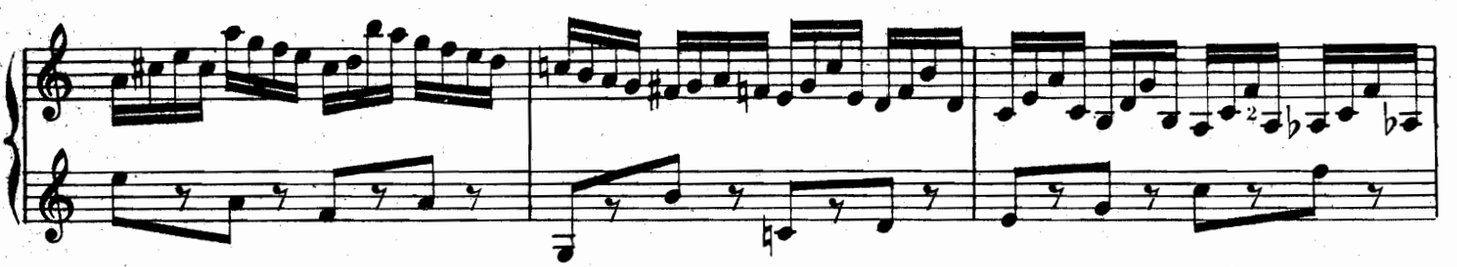

dim.
p
cresc.
III.ª e IV.ª
molto cresc.
tr
dim.
p
cresc.
a)
b)
8
ff
a) OSSIA
b) OSSIA

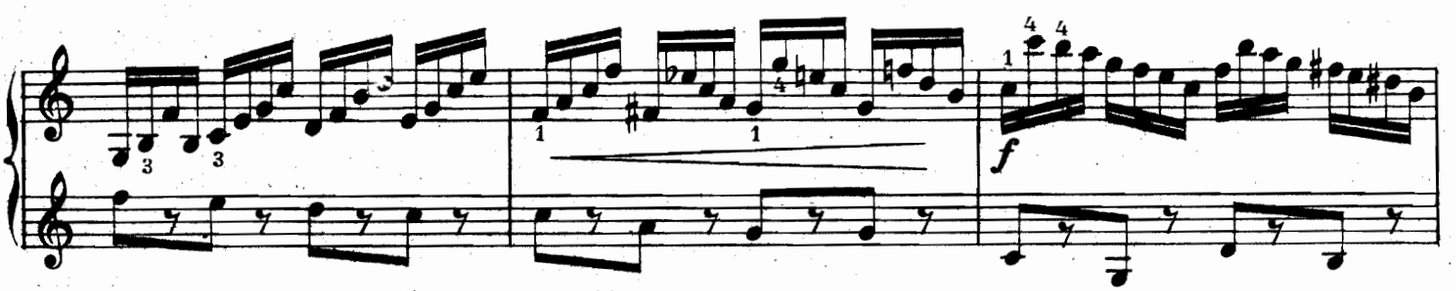
V

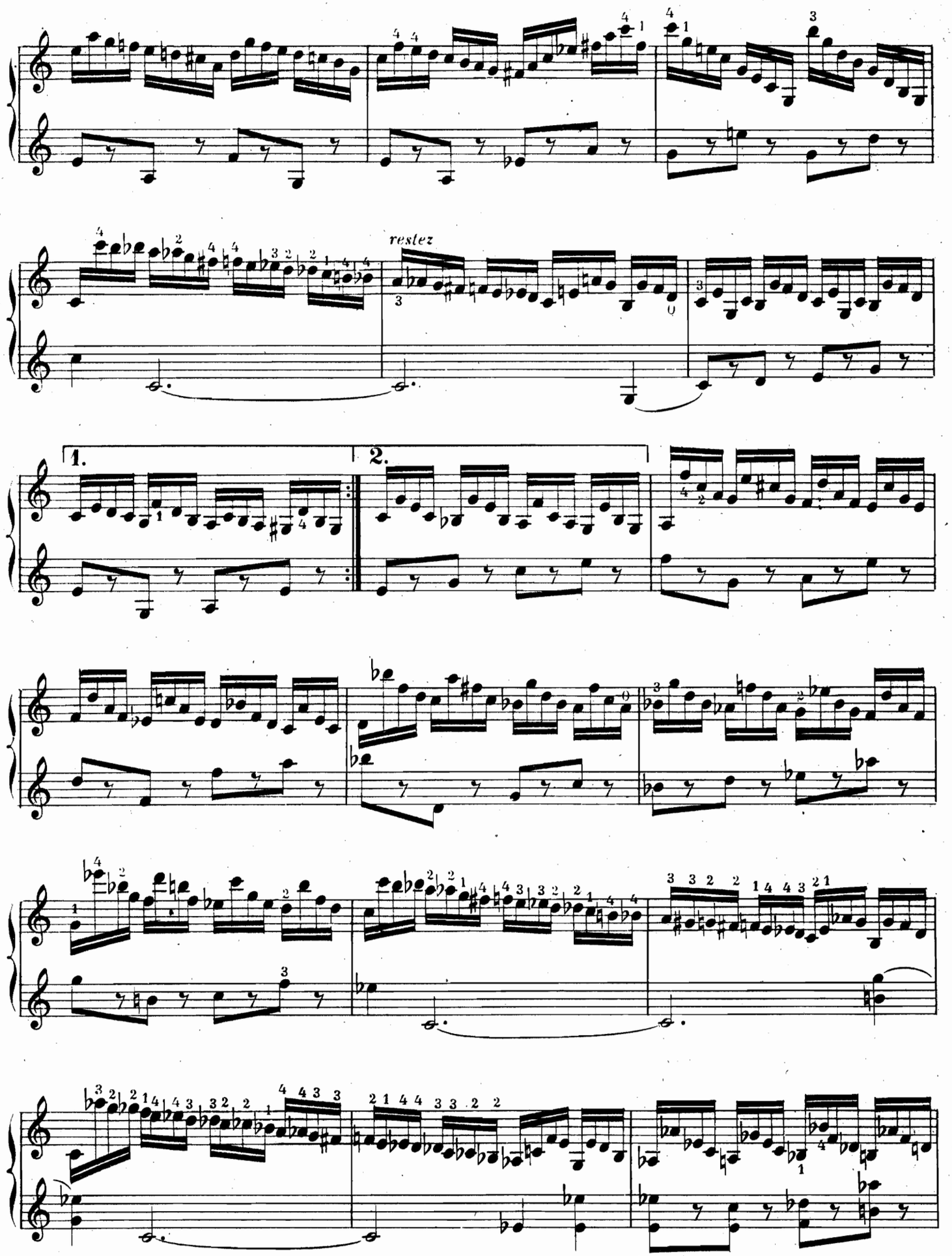

a piacere.
1er Violon
f

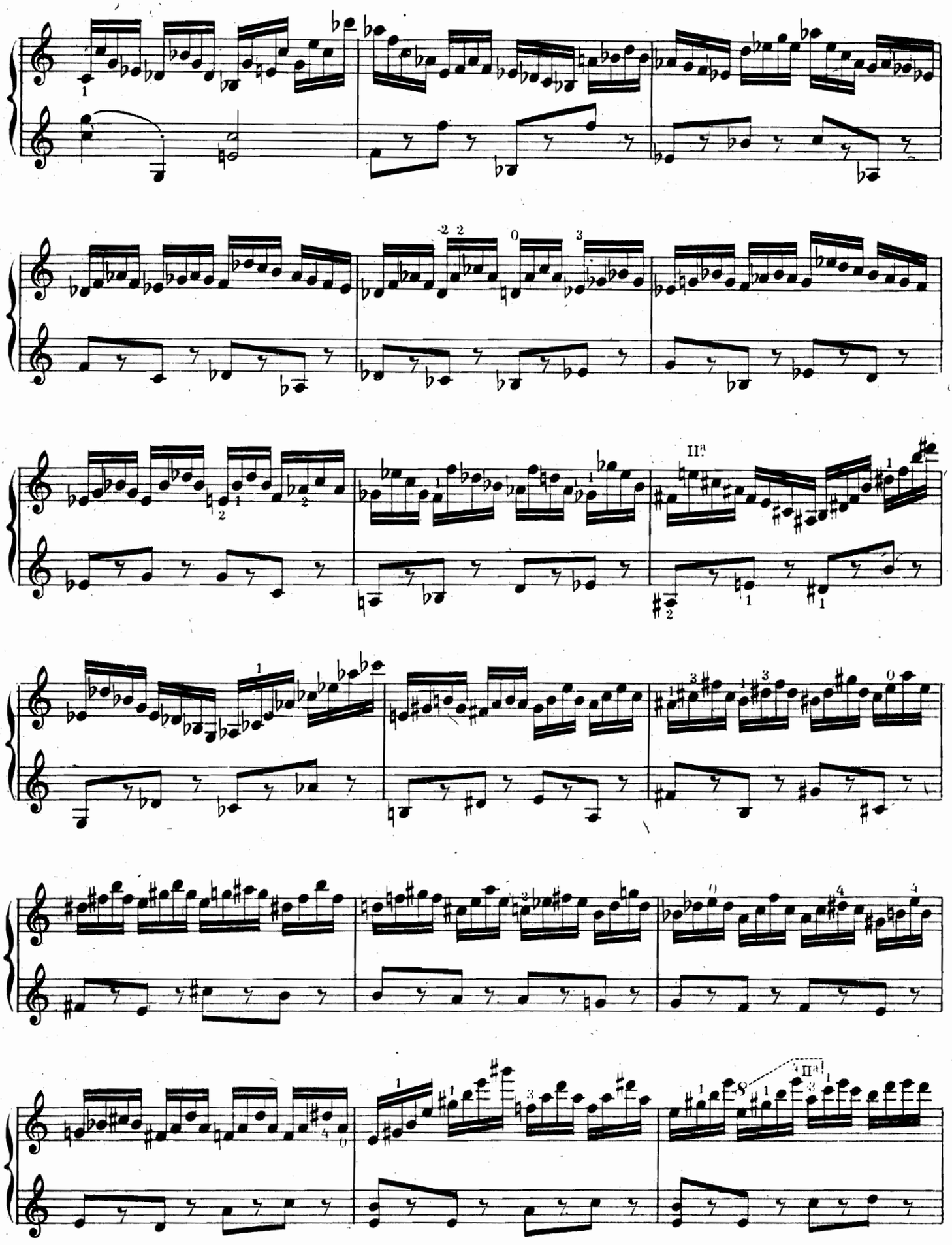

Agitato (♩ = 120)
1er Violon
2e Violon
mf
p

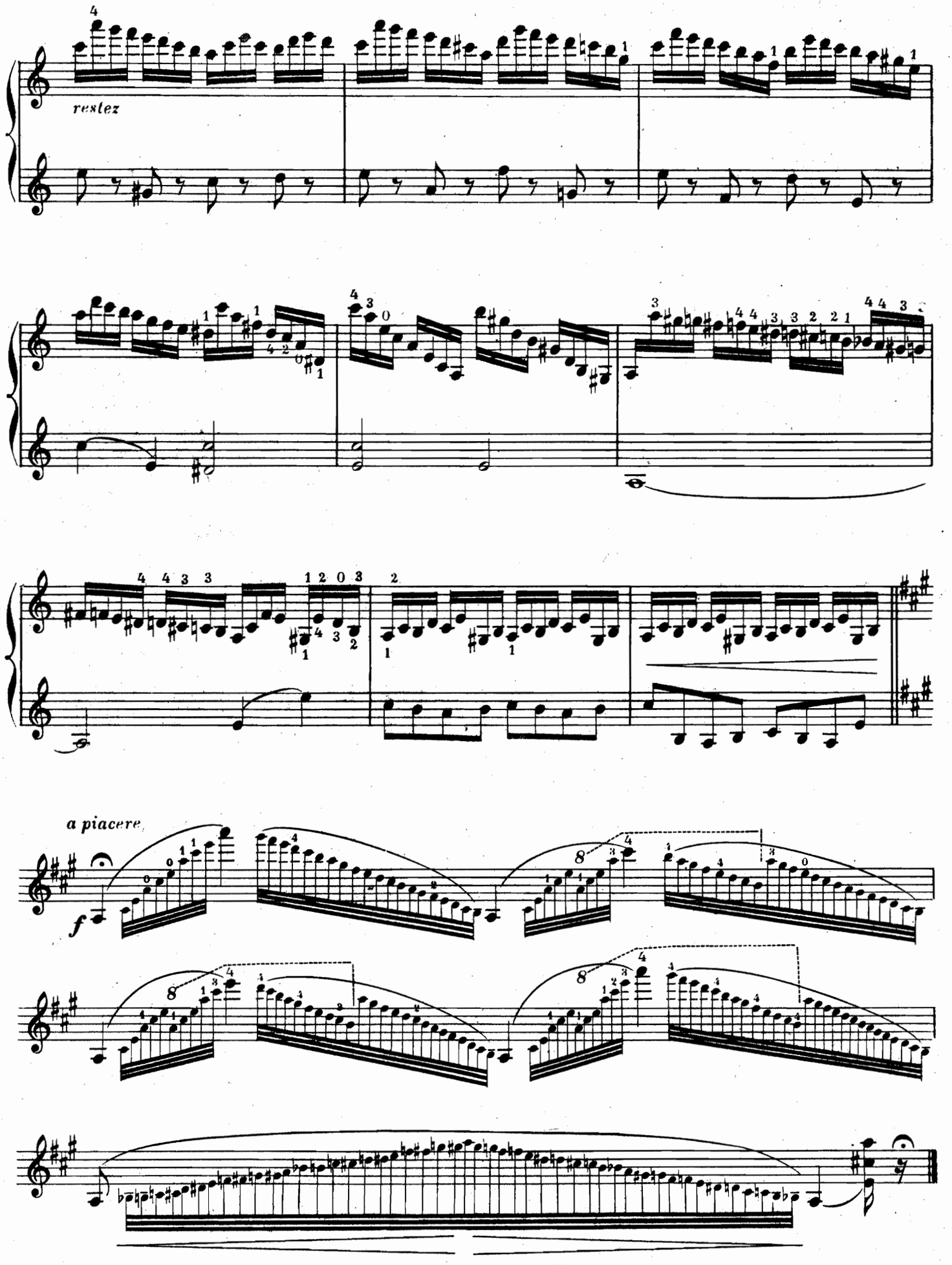

simile



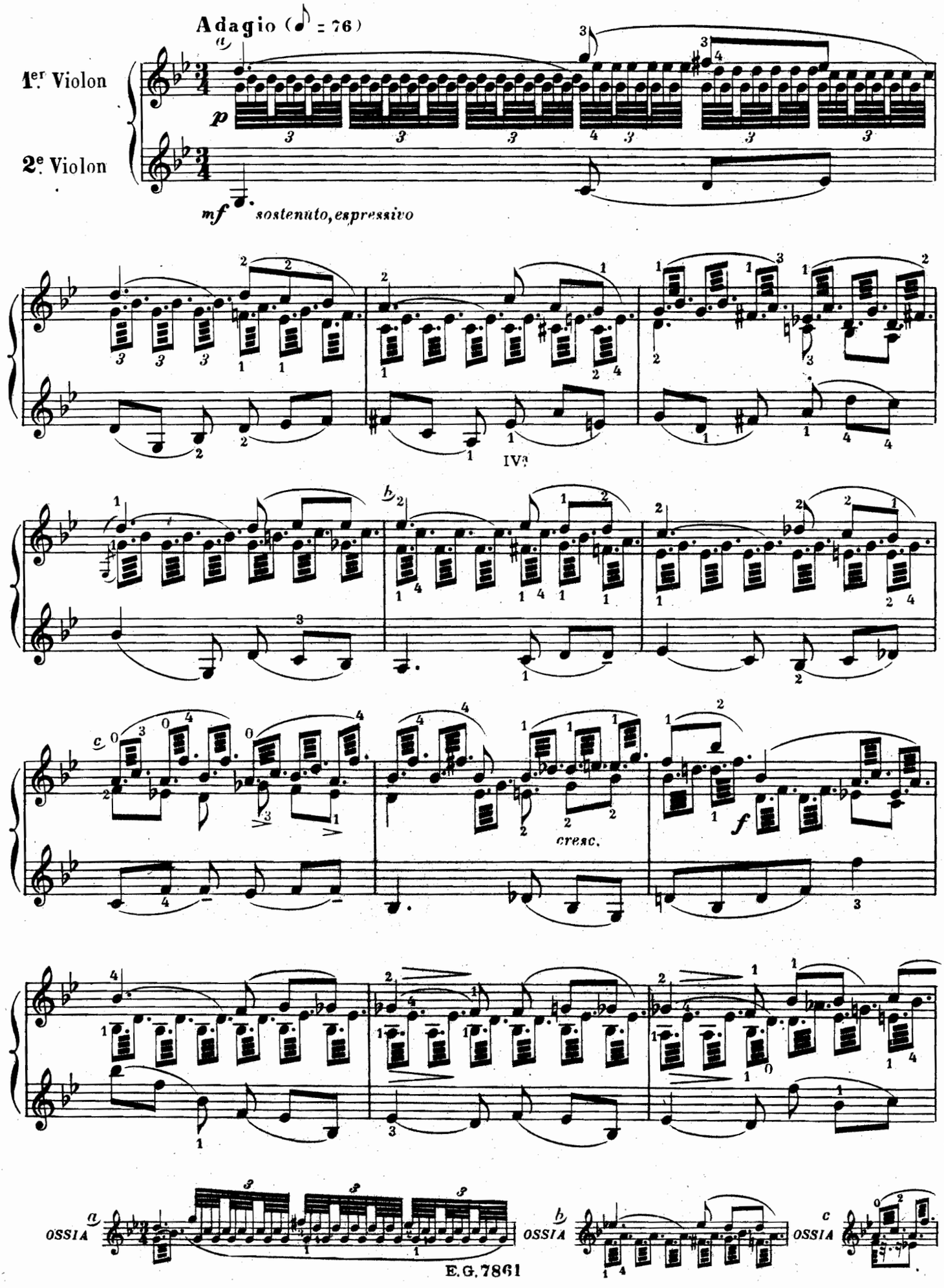

f

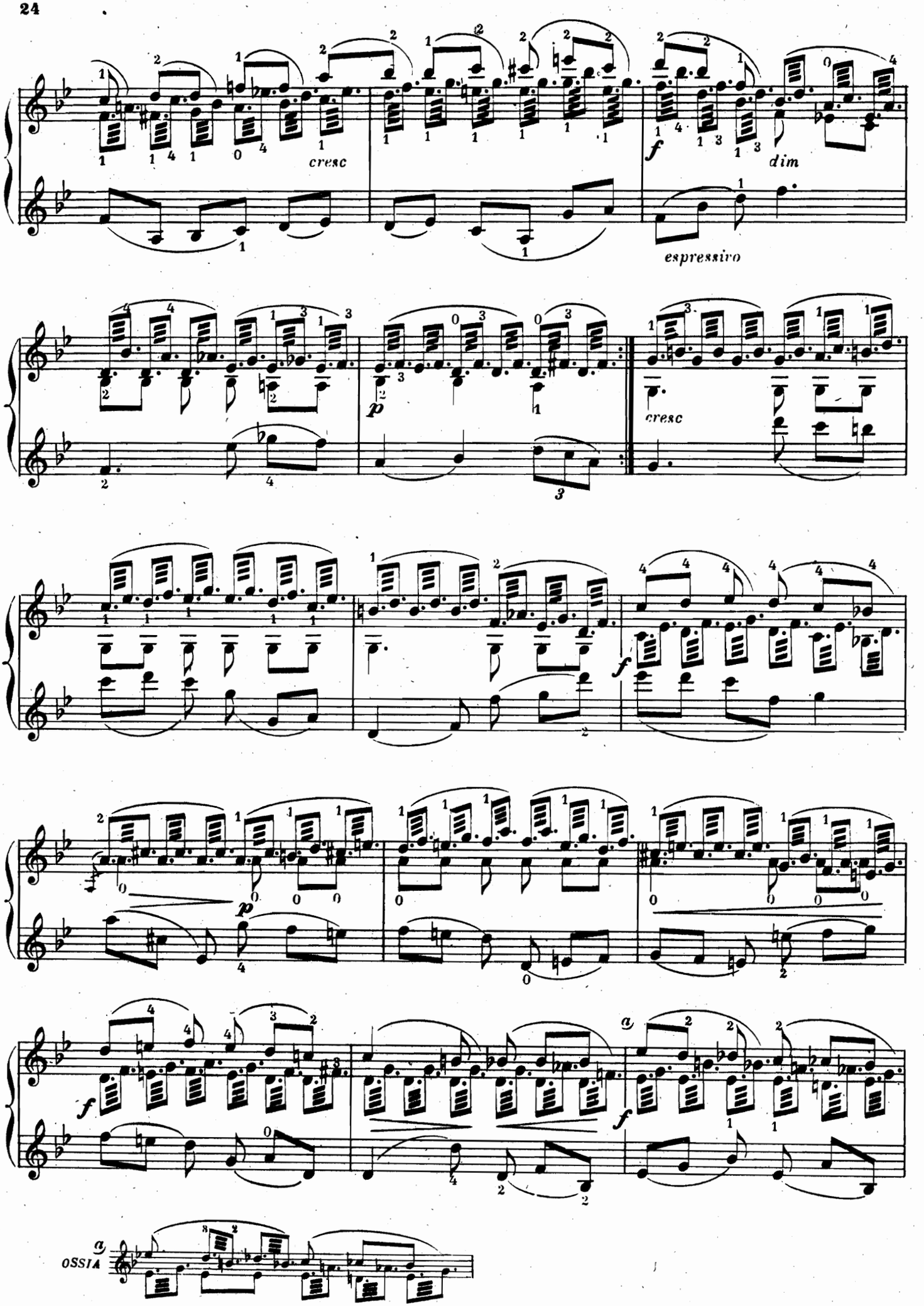

restez
1.
2.

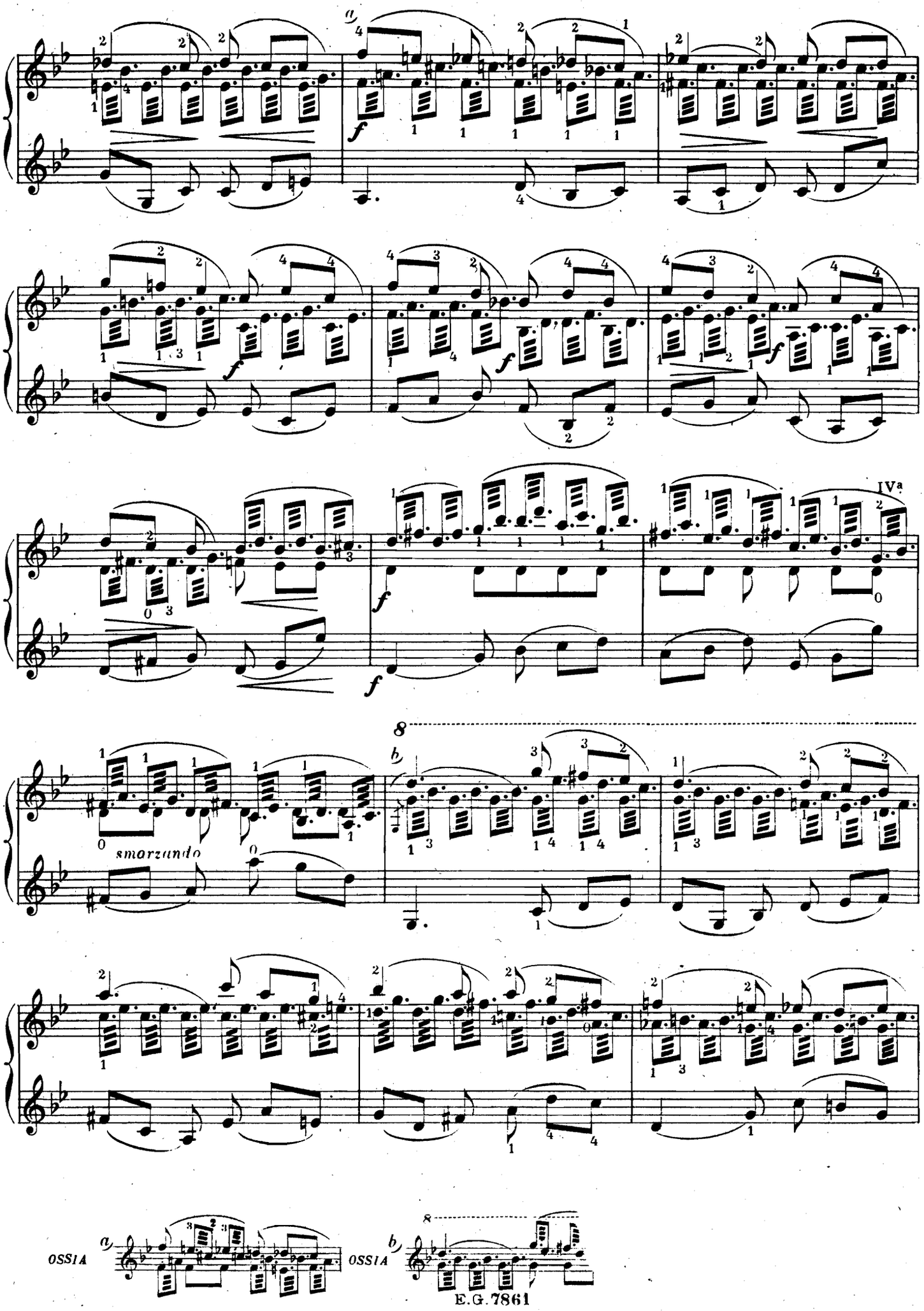


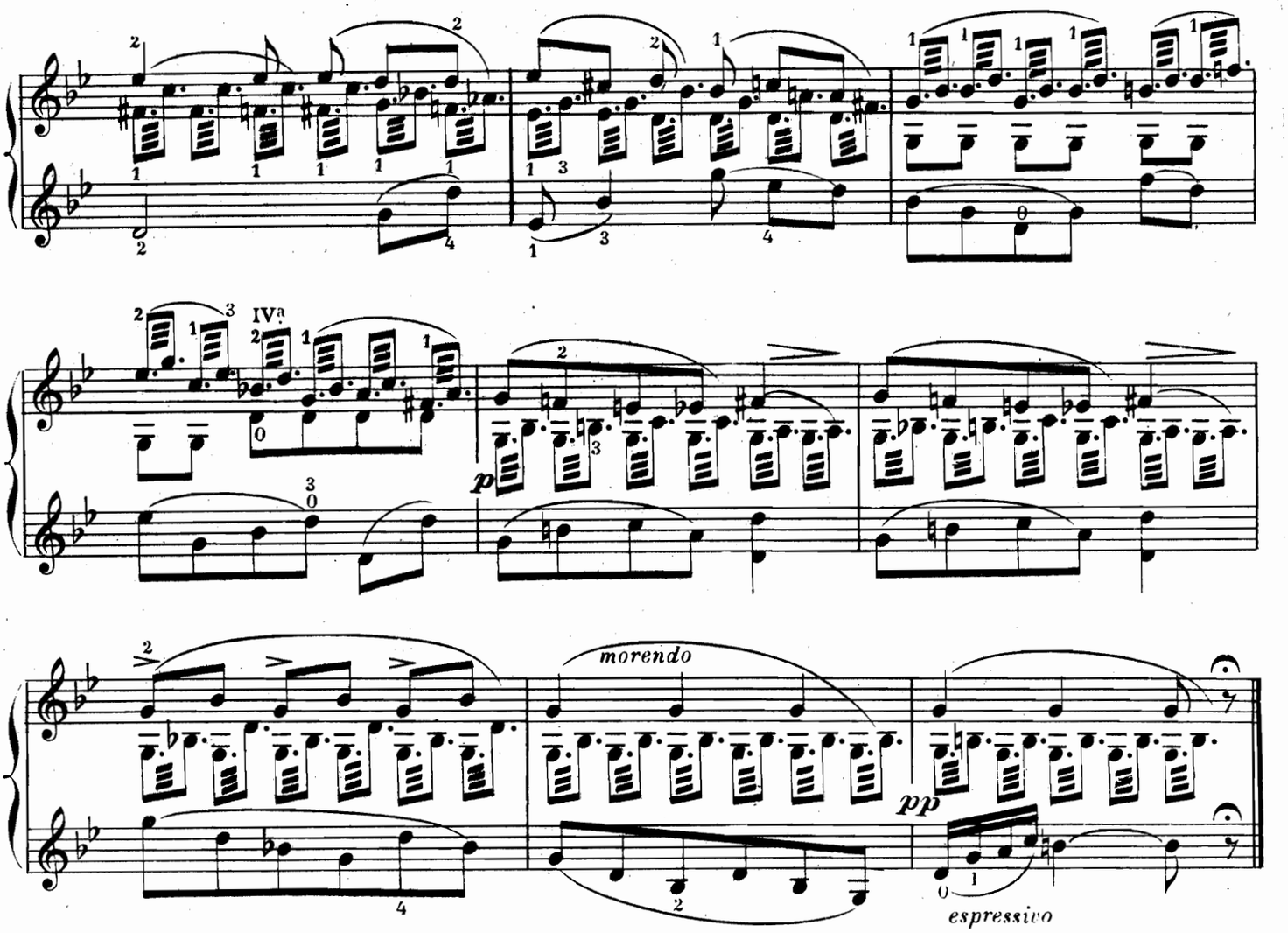

restez
a piacere
f

VI

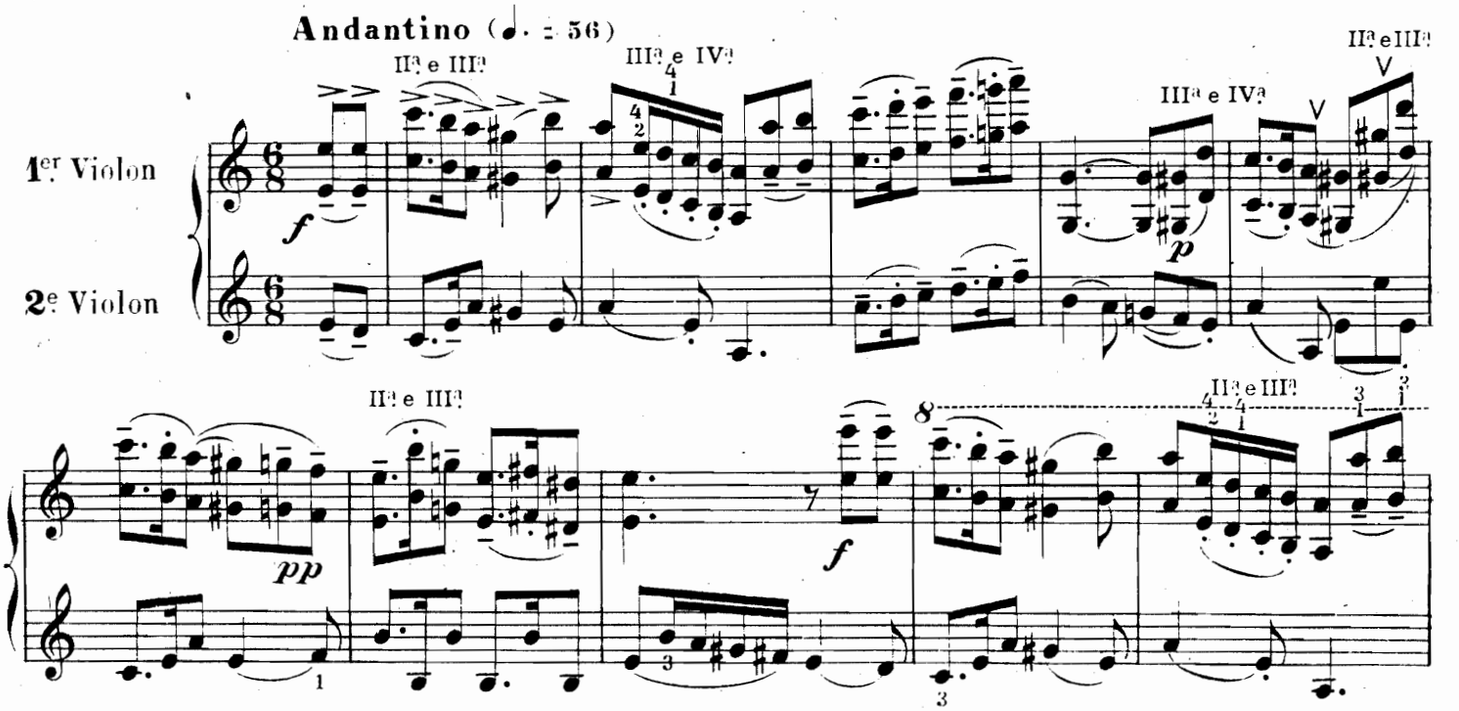

Adagio (♩ = 76)
a
1er Violon
2e Violon
p
mf
sostenuto, espressivo
IV?
b
c
cresc.
f
OSSIA
a
OSSIA
b
OSSIA
c

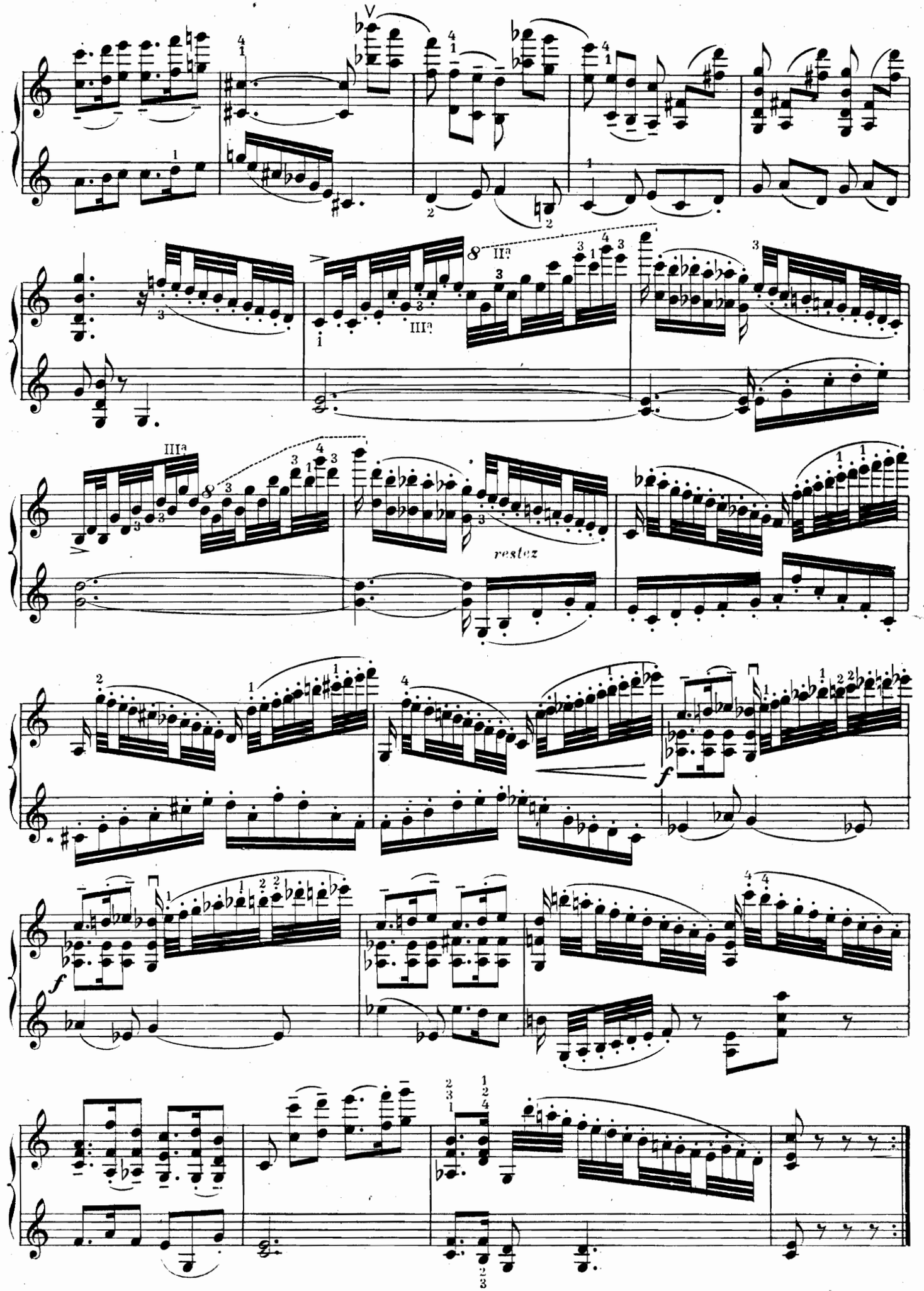

cresc
f
dim
espressivo
p
cresc
f
p
f
f
a
OSSIA

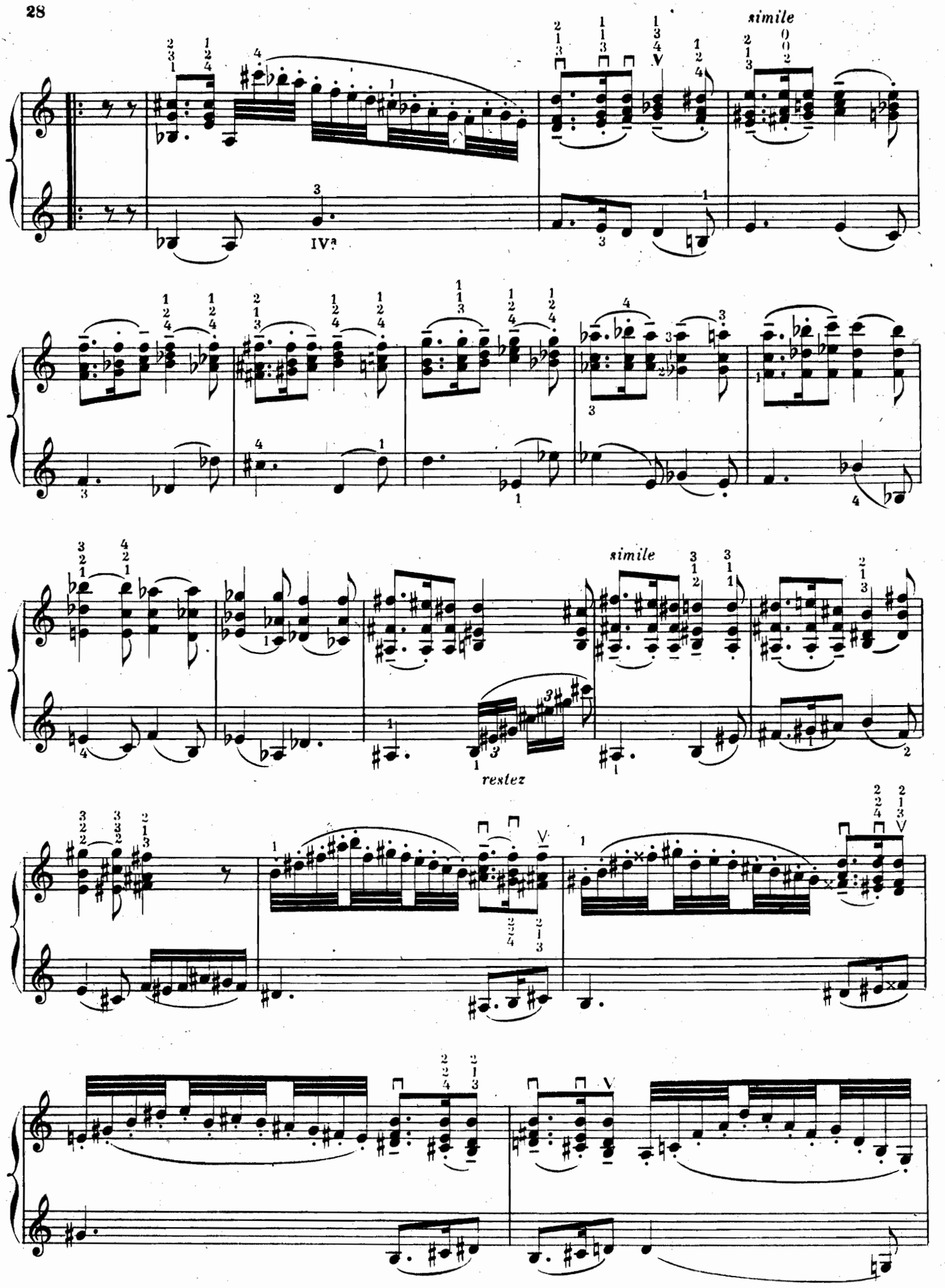

IVa
smorzando
OSSIA
OSSIA

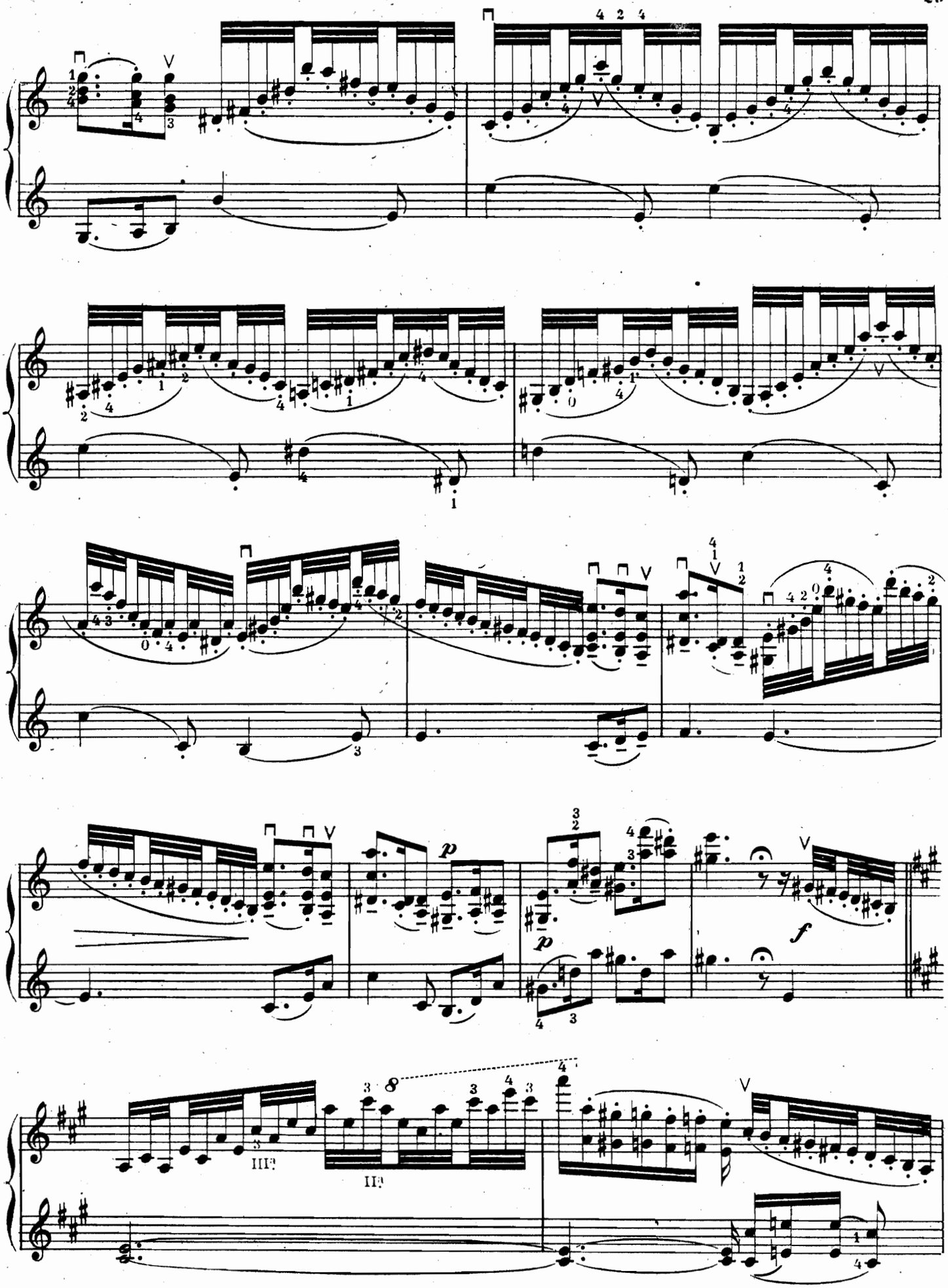

IVª
p
morendo
pp
espressivo

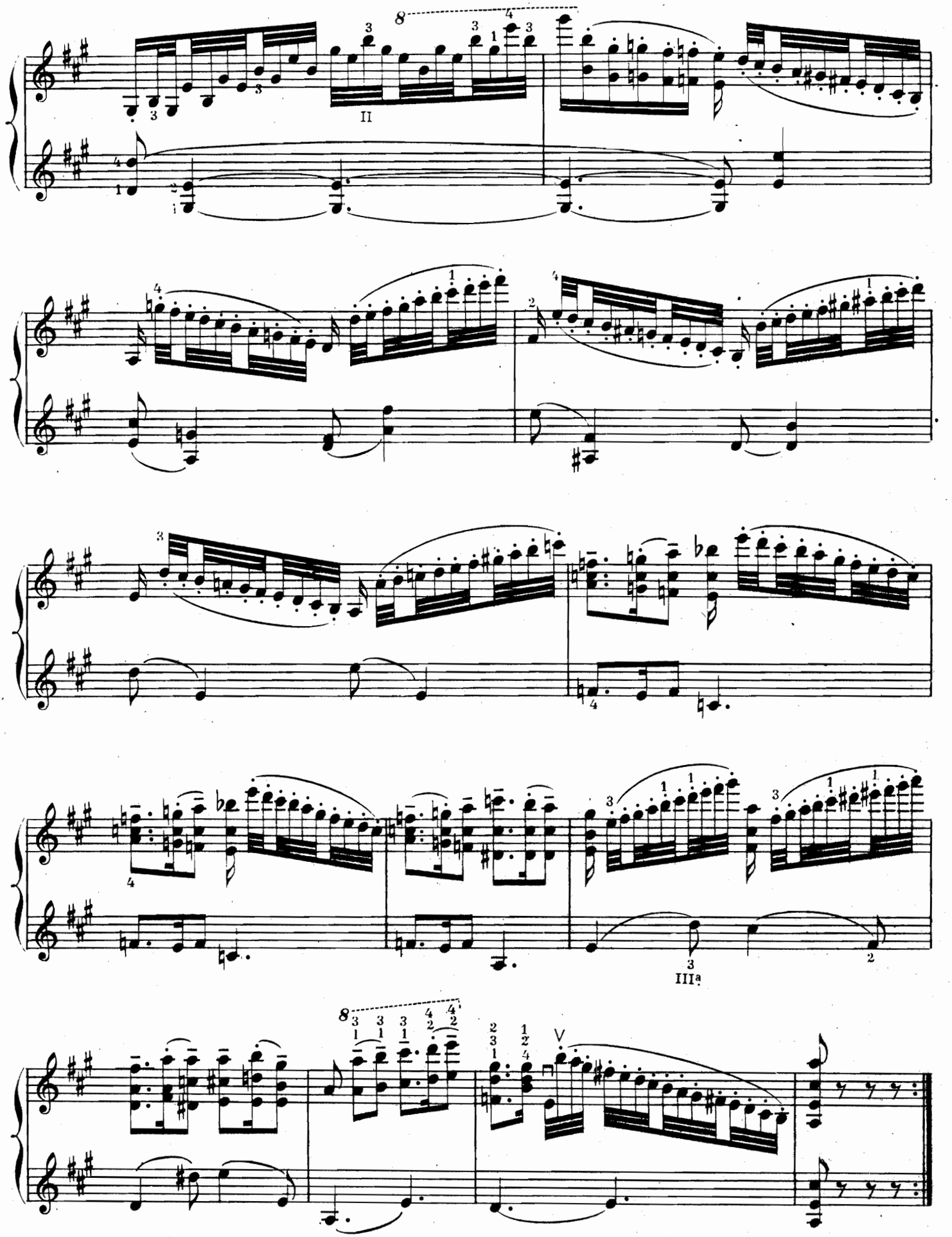
VII


Andantino (♩. = 56)
IIª e IIIª
IIIª e IVª
IIª e IIIª
1er Violon
2e Violon
f
p
pp
f


IIa
IIIa
IIIa
restez
f
f

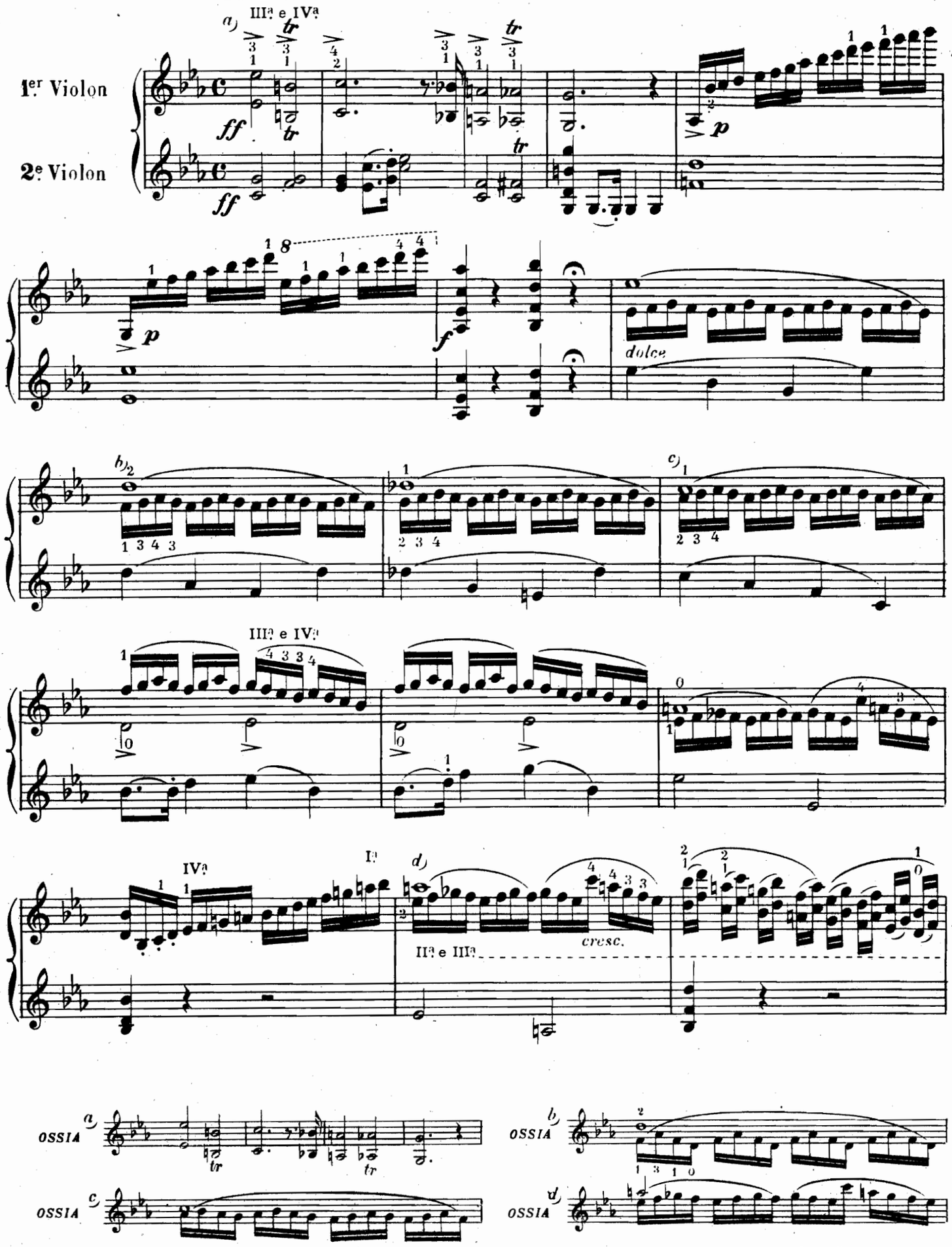

simile
IVª
simile
restez

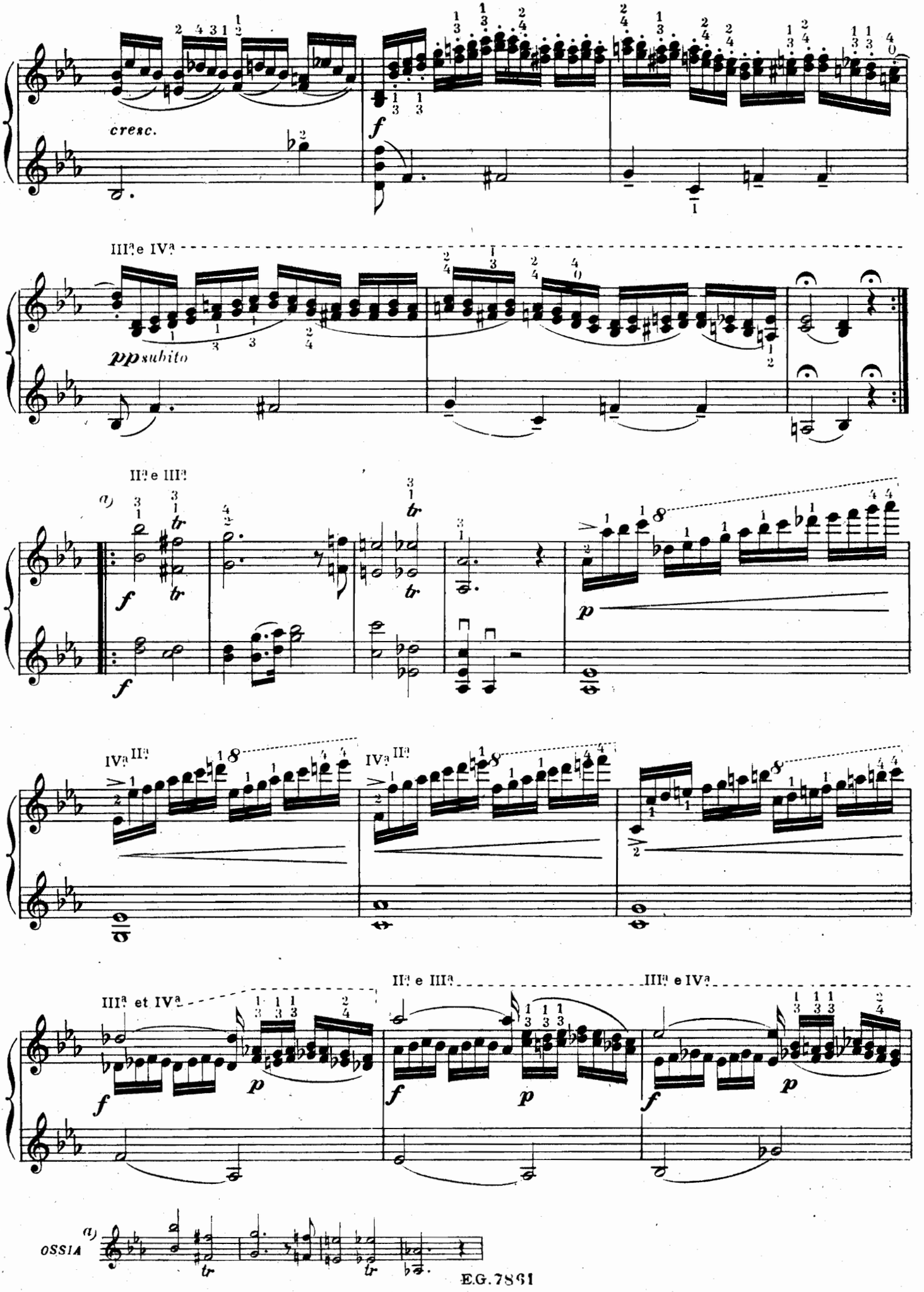

p
p
f

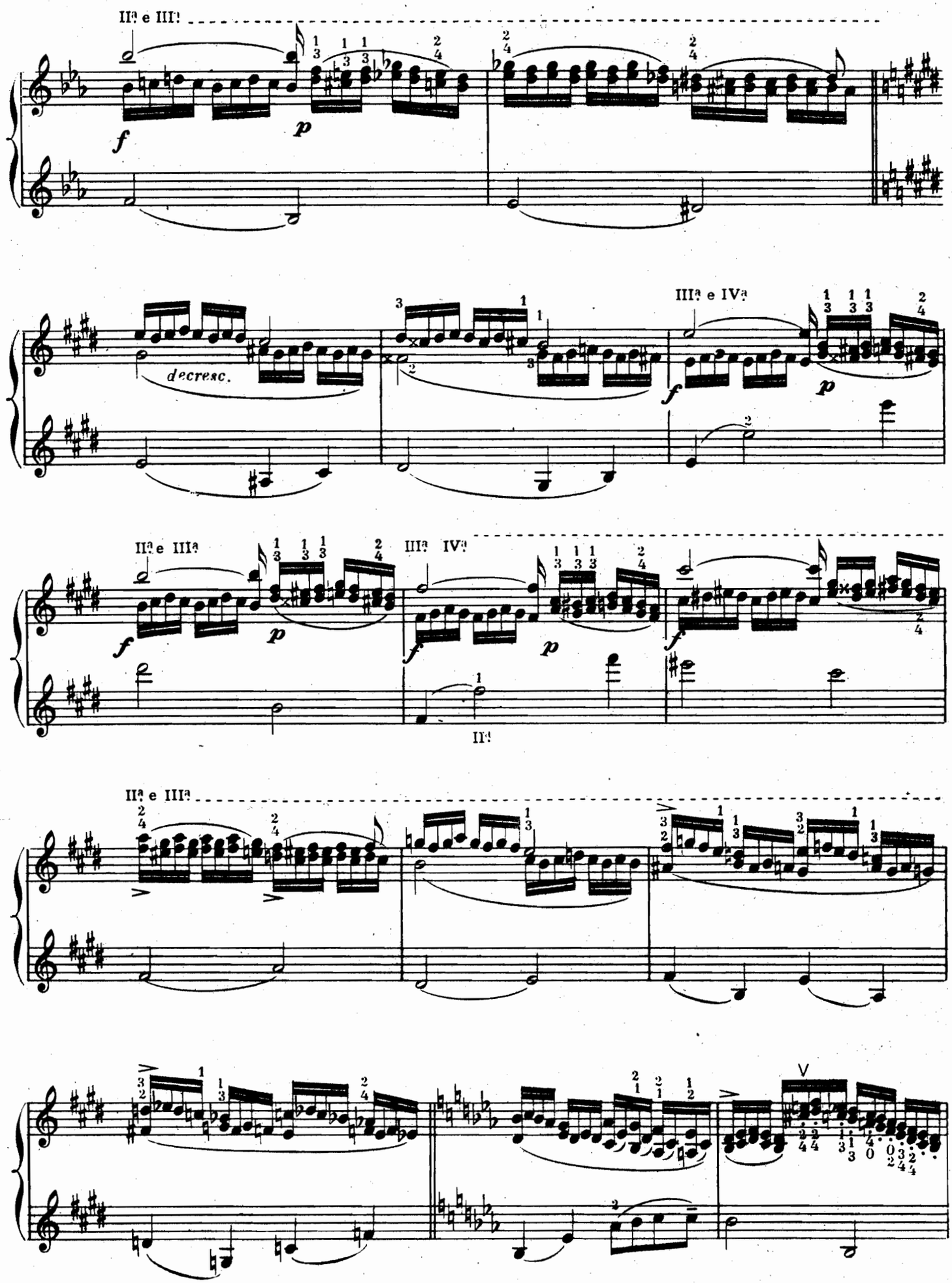

II
III^a
V

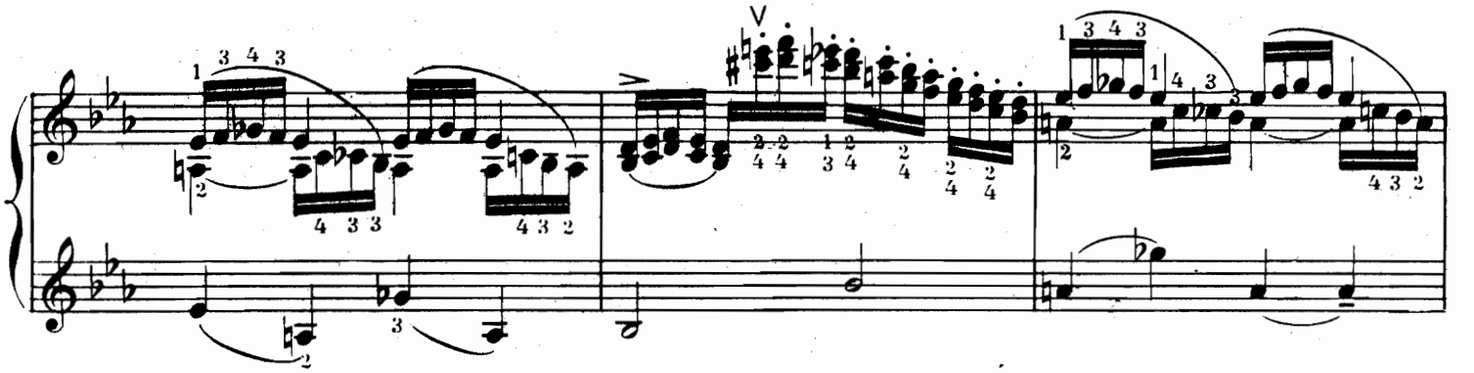
VIII

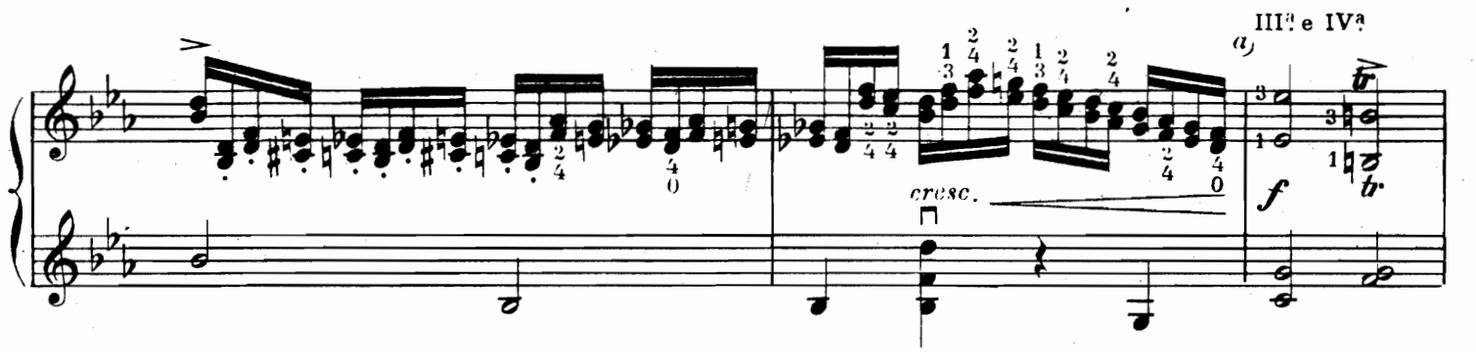
Maestoso

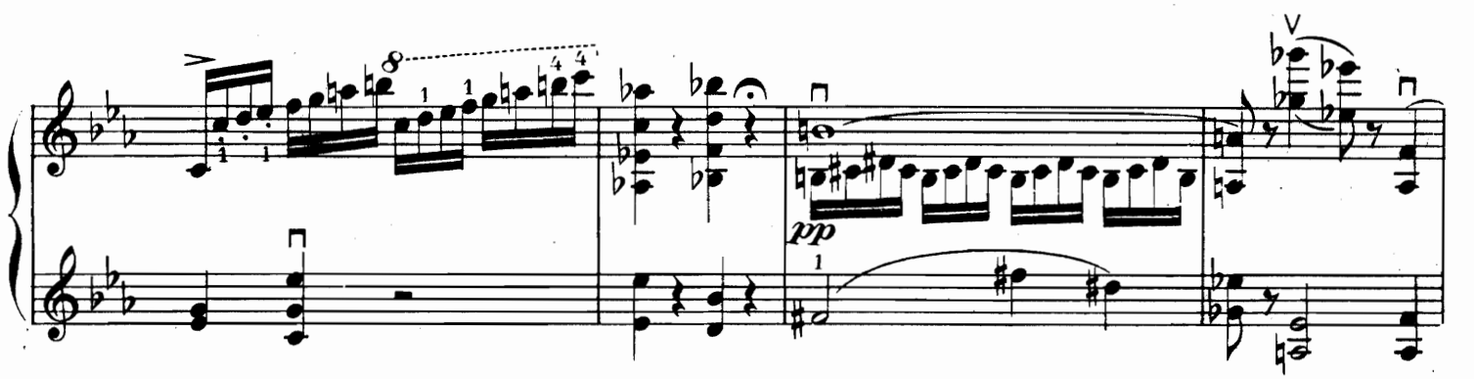



cresc.
f
IIIª e IVª
pp subito
IIª e IIIª
a)
tr
p
IVª IIª
IIIª et IVª
IIª e IIIª
IIIª e IVª
OSSIA
a)
tr


IIª e IIIª
f
p
decresc.
IIIª e IVª
IIª e IIIª
IIIª IVª
IIª
IIª e IIIª
V




III^a e IV^a
a)
cresc.
f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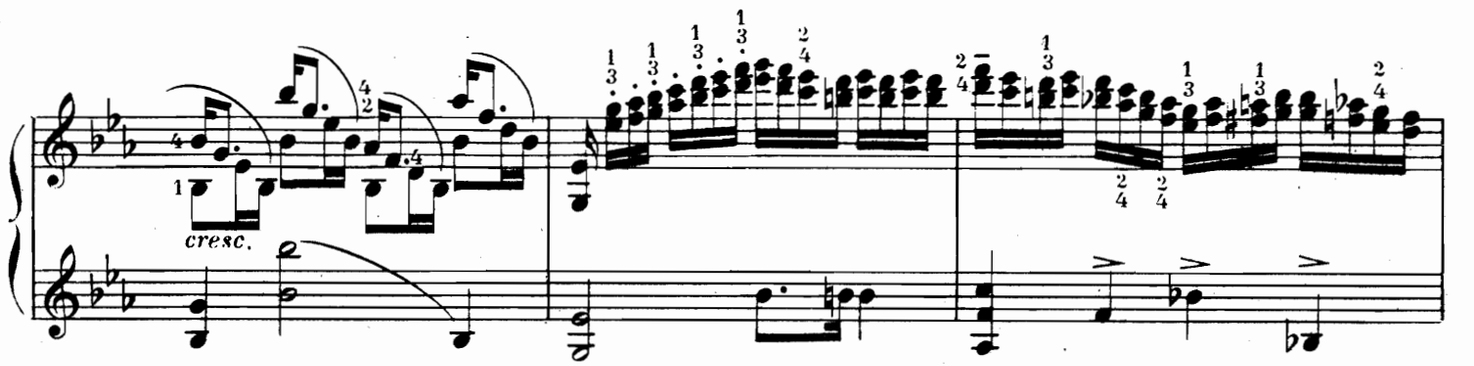
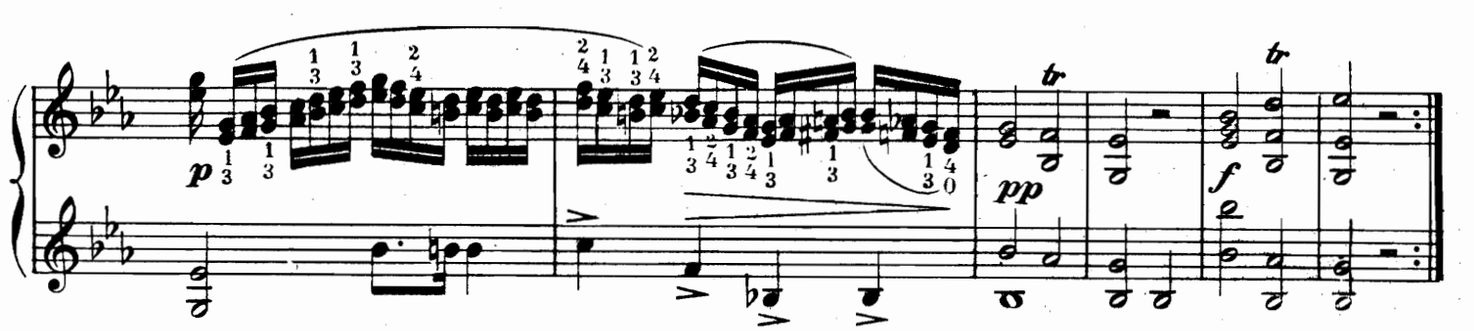
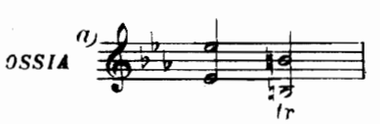

cresc.


p
pp
f


a)
OSSIA
tr

IX

Allegretto (♩ = 100)

Sulla tastiera imitando il Flauto

1er Violon

2e Violon

dolce

imitando il Corno sulla IIIª e IVª Corda

f

f

sulla tastiera IIIª e IVª

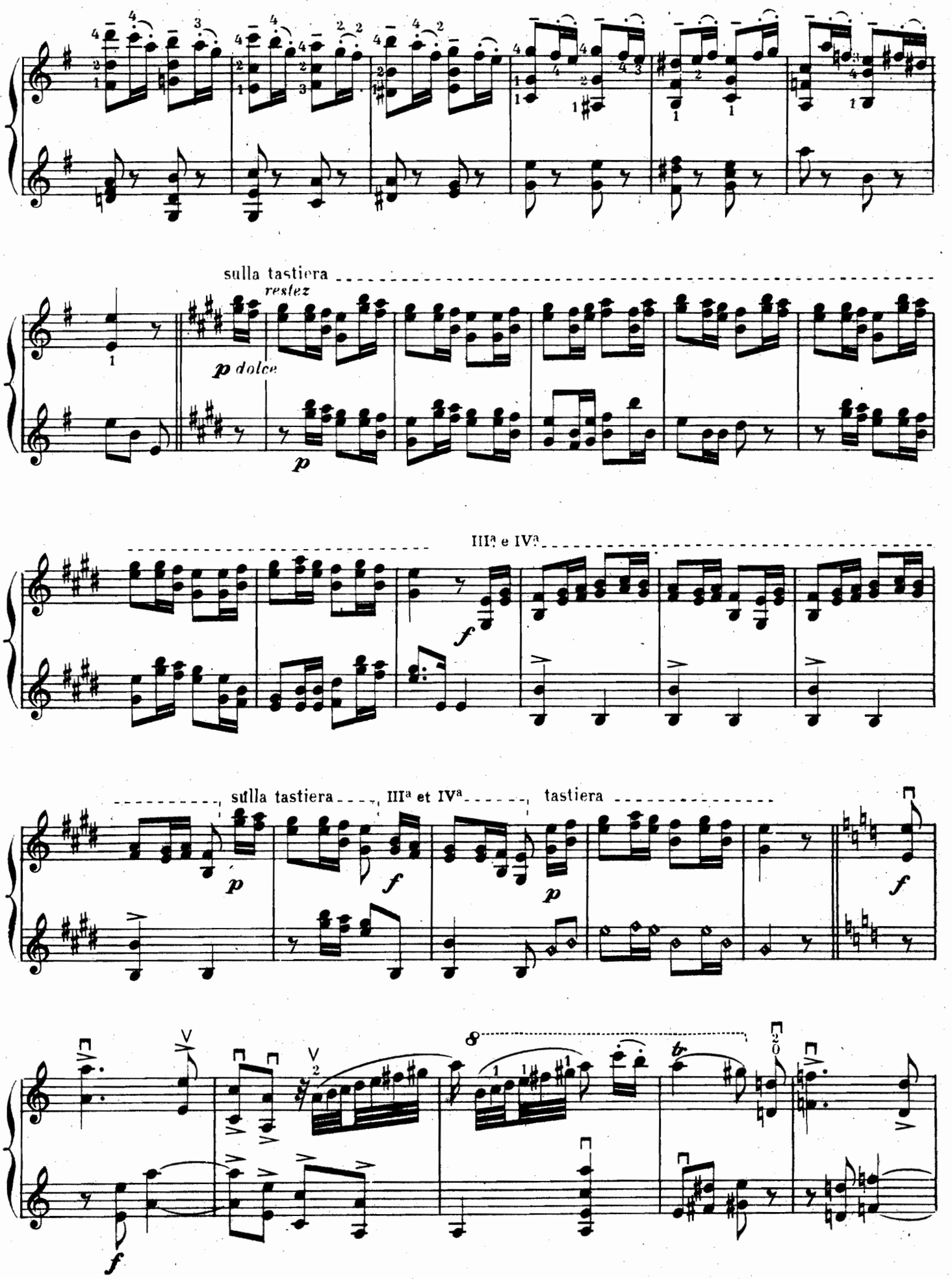
p

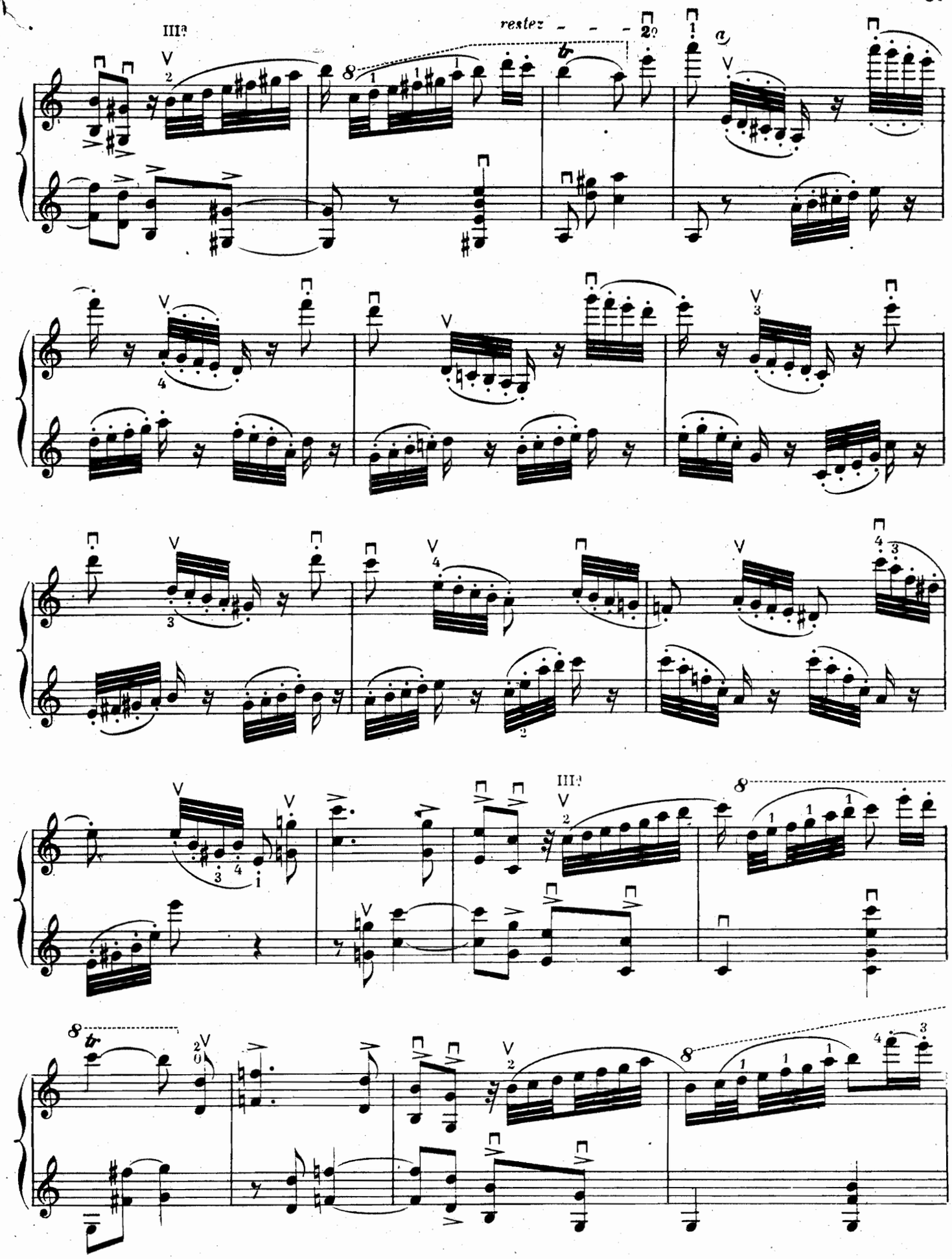
f

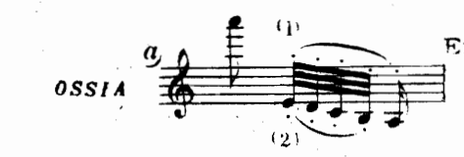
tastiera

p

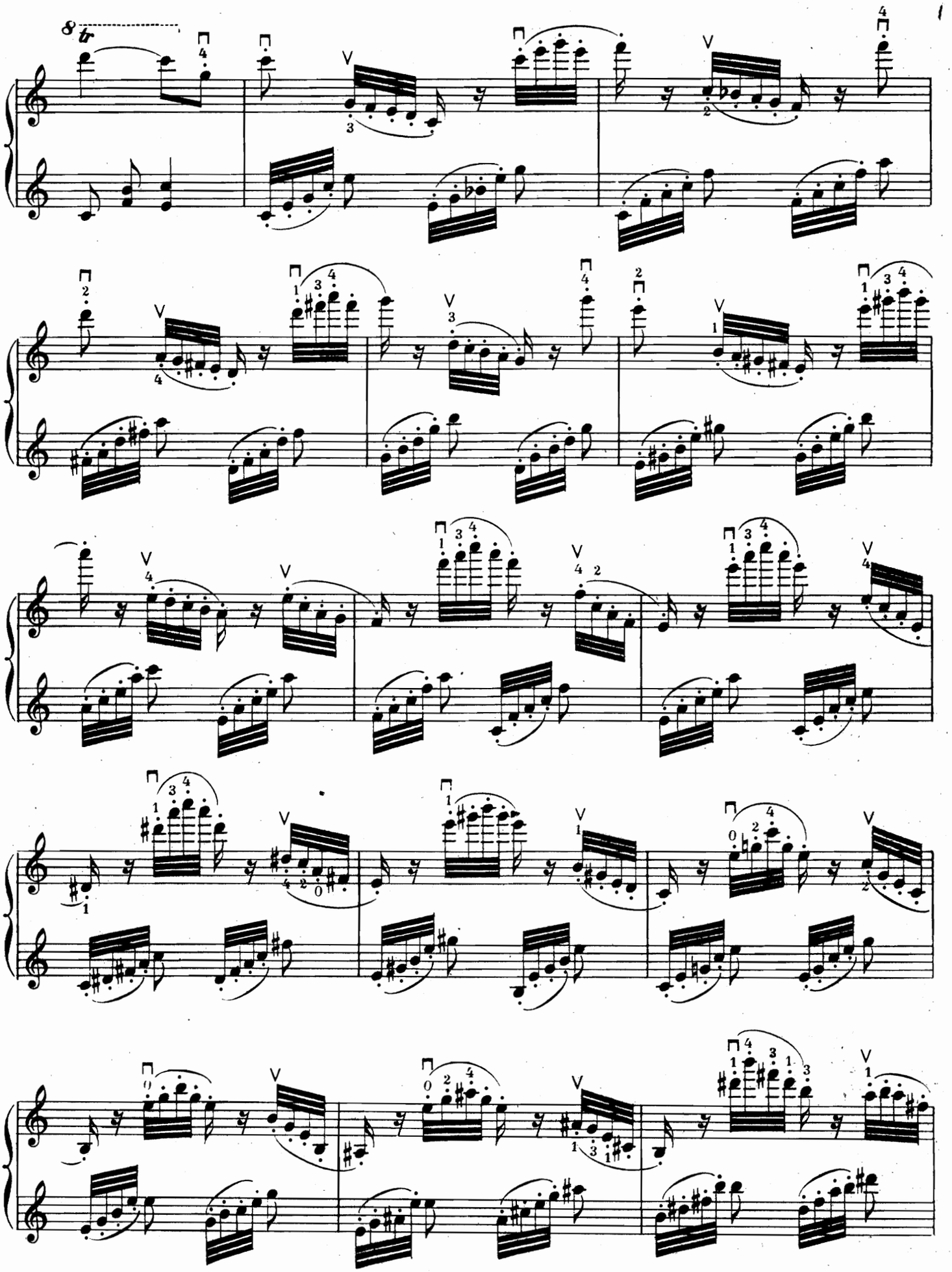
f

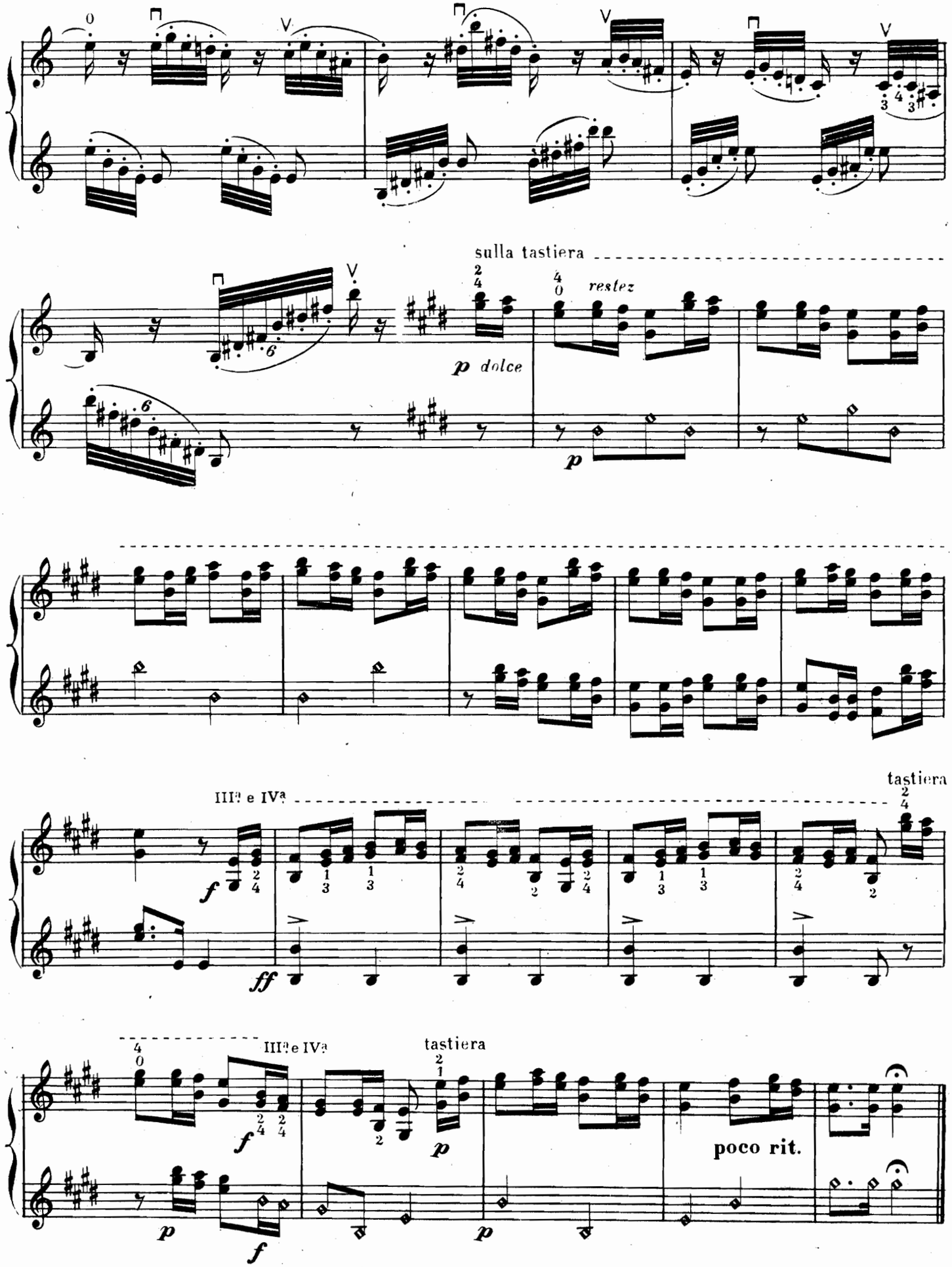

sulla tastiera
restez
p dolce
p
III^a e IV^a
f
sulla tastiera
III^a et IV^a
tastiera
p
f
p
f
8
b
20
f



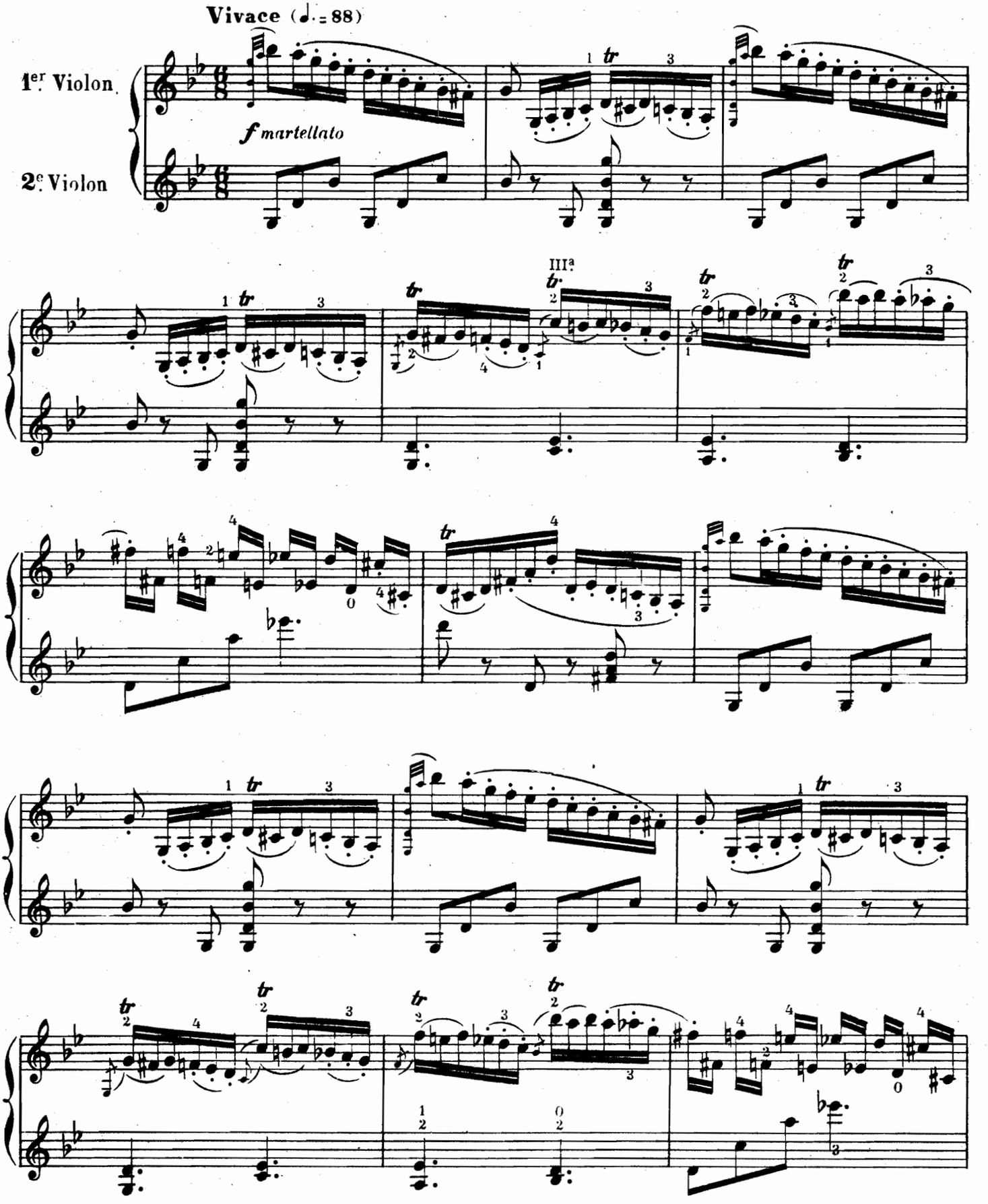


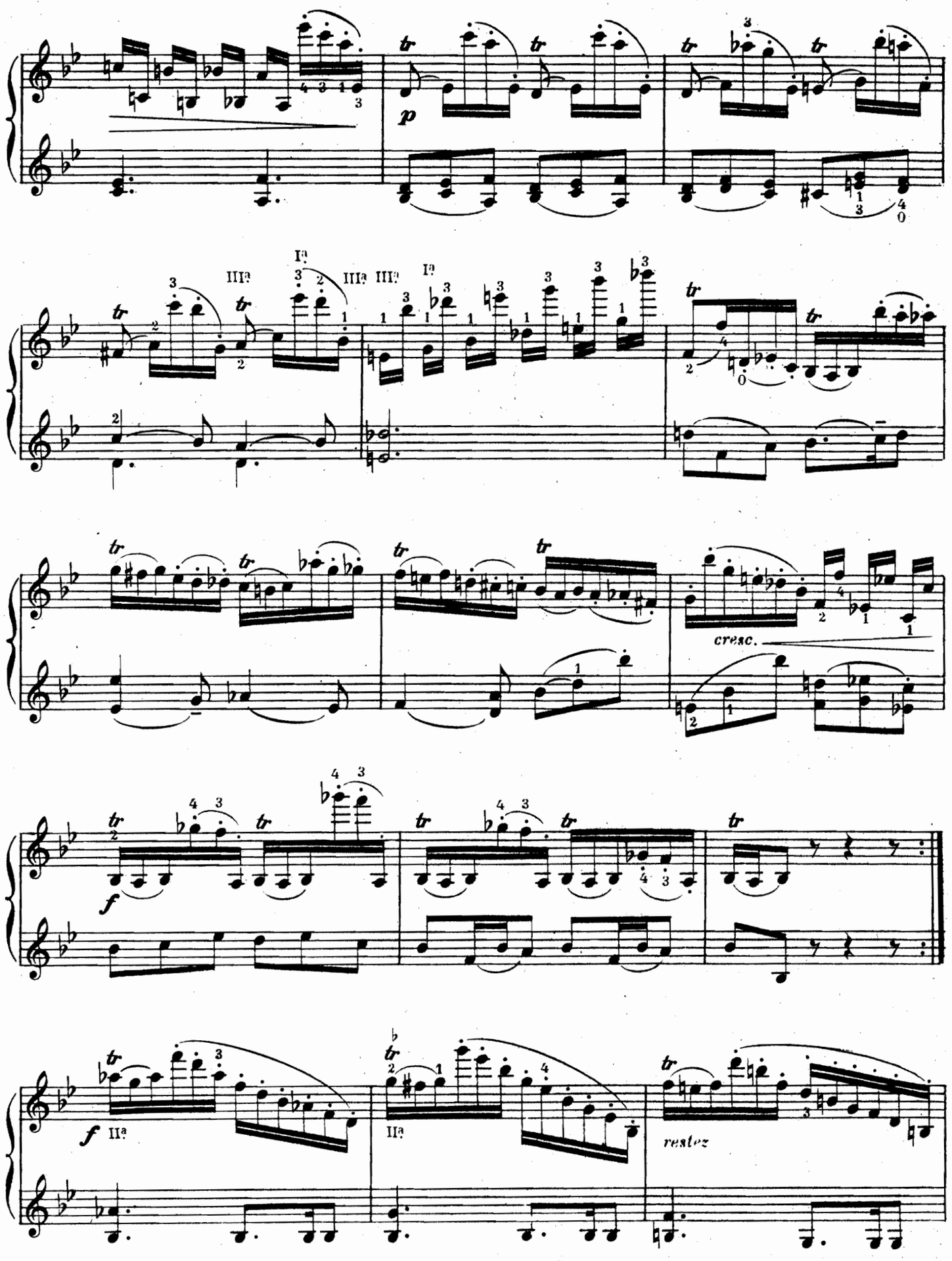
Employez les deux coups d'archet; pour le 2e commencez toujours en tirant.

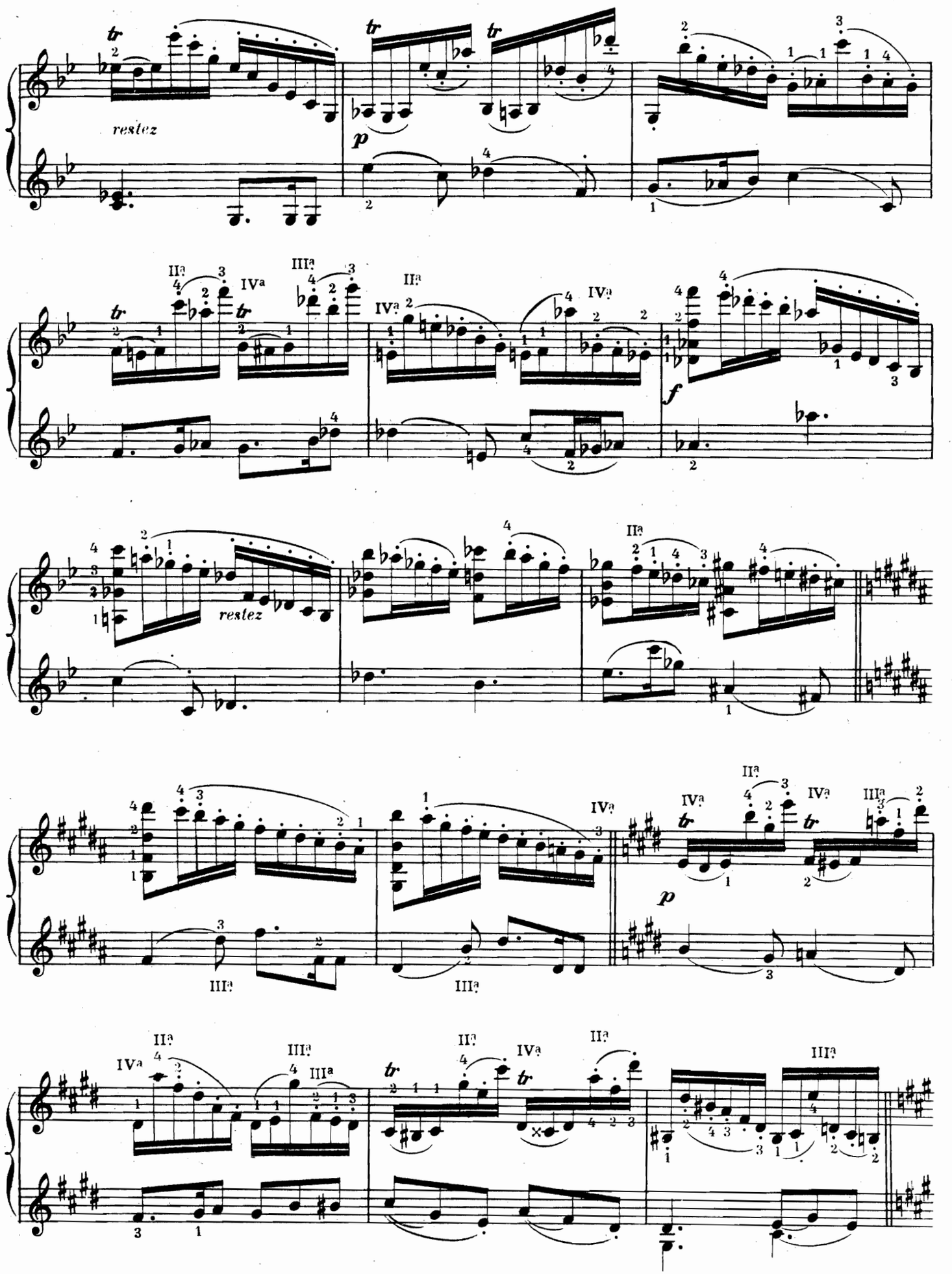

8 tr

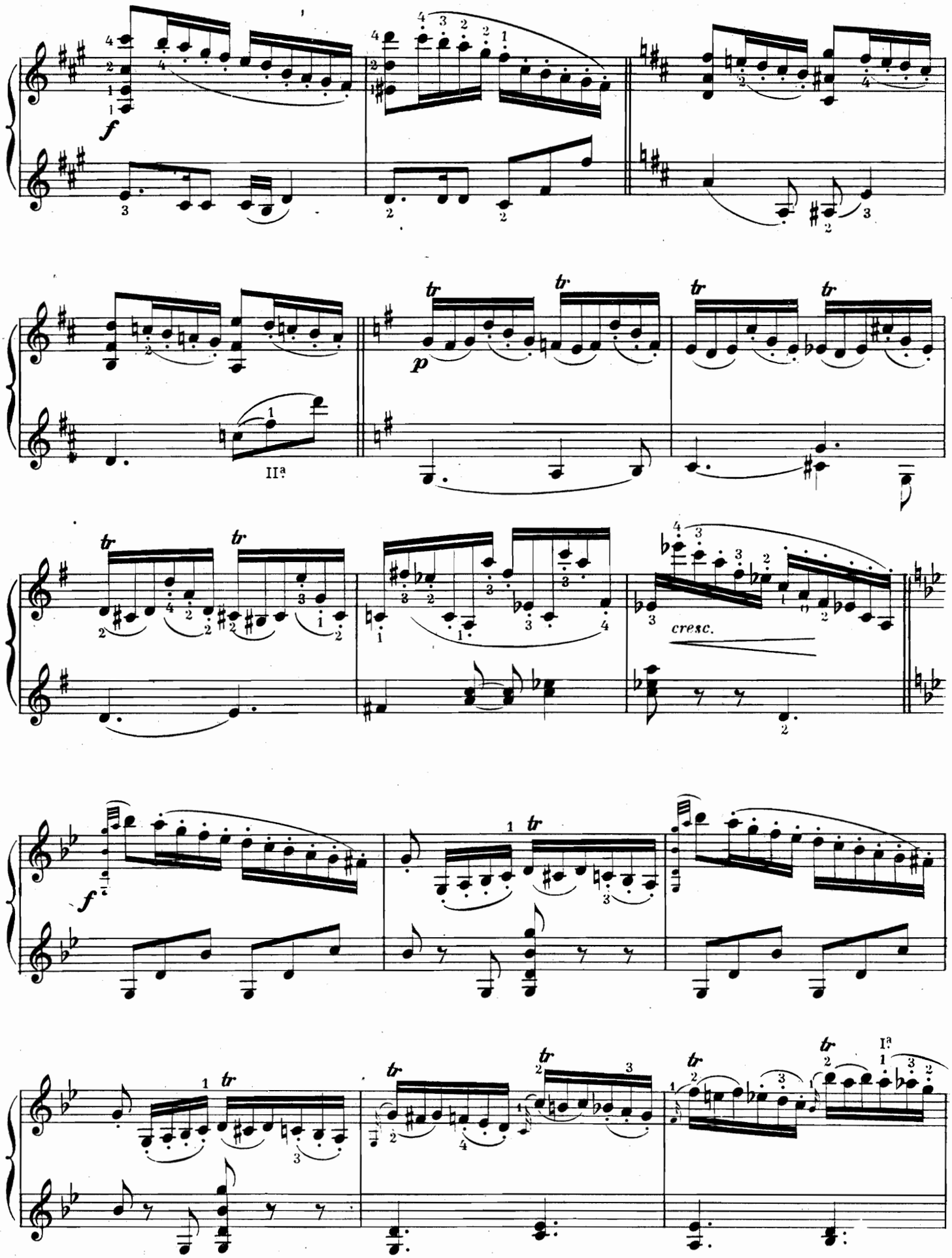

sulla tastiera
restez
p dolce
p
III^a e IV^a
tastiera
f
ff
III^a e IV^a
tastiera
f
p
p
f
p
p
poco rit.

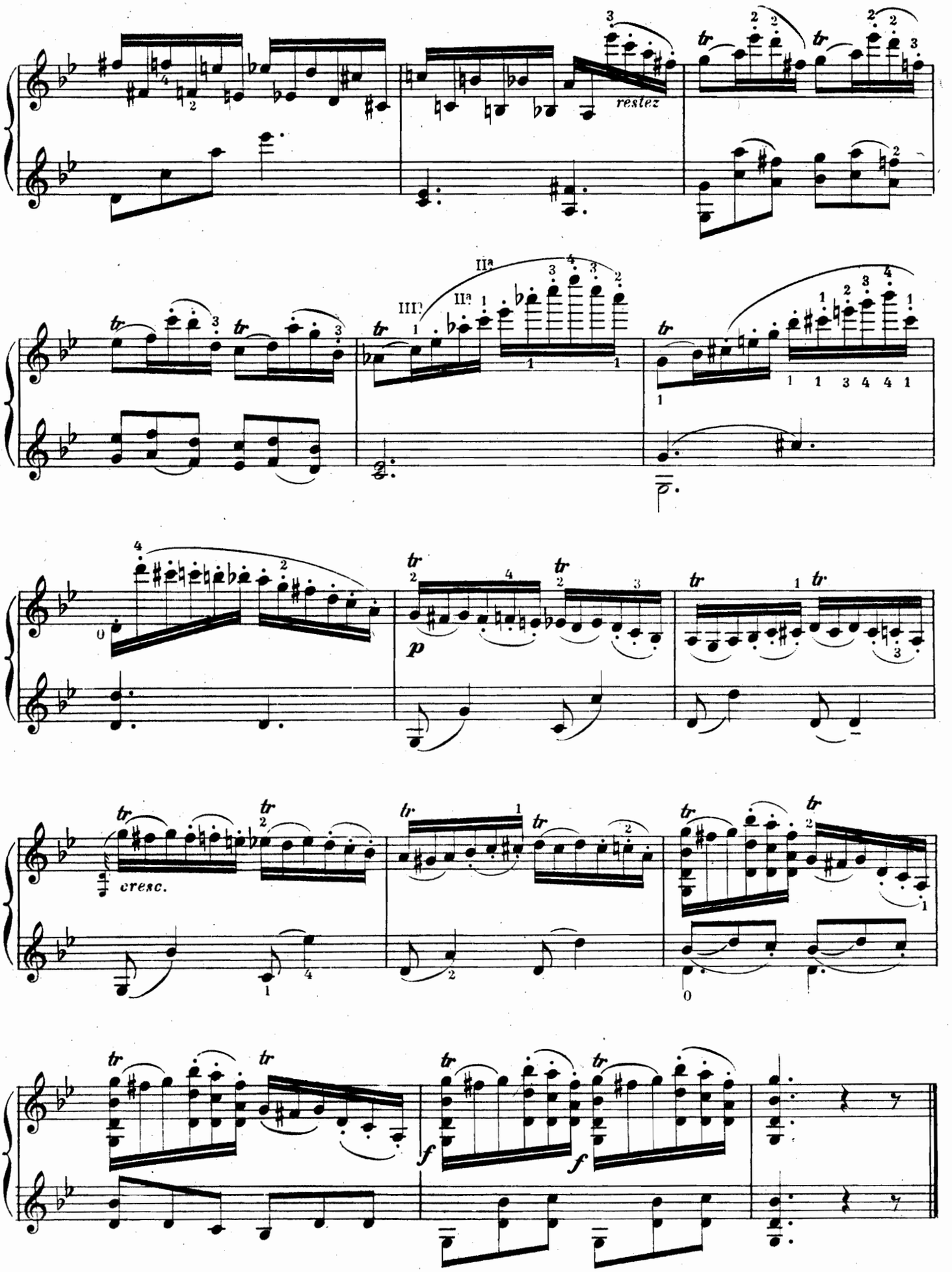
X




p
IIIª
Iª
IIIª
IIIª
Iª
cresc.
f
f
IIª
IIª
restez

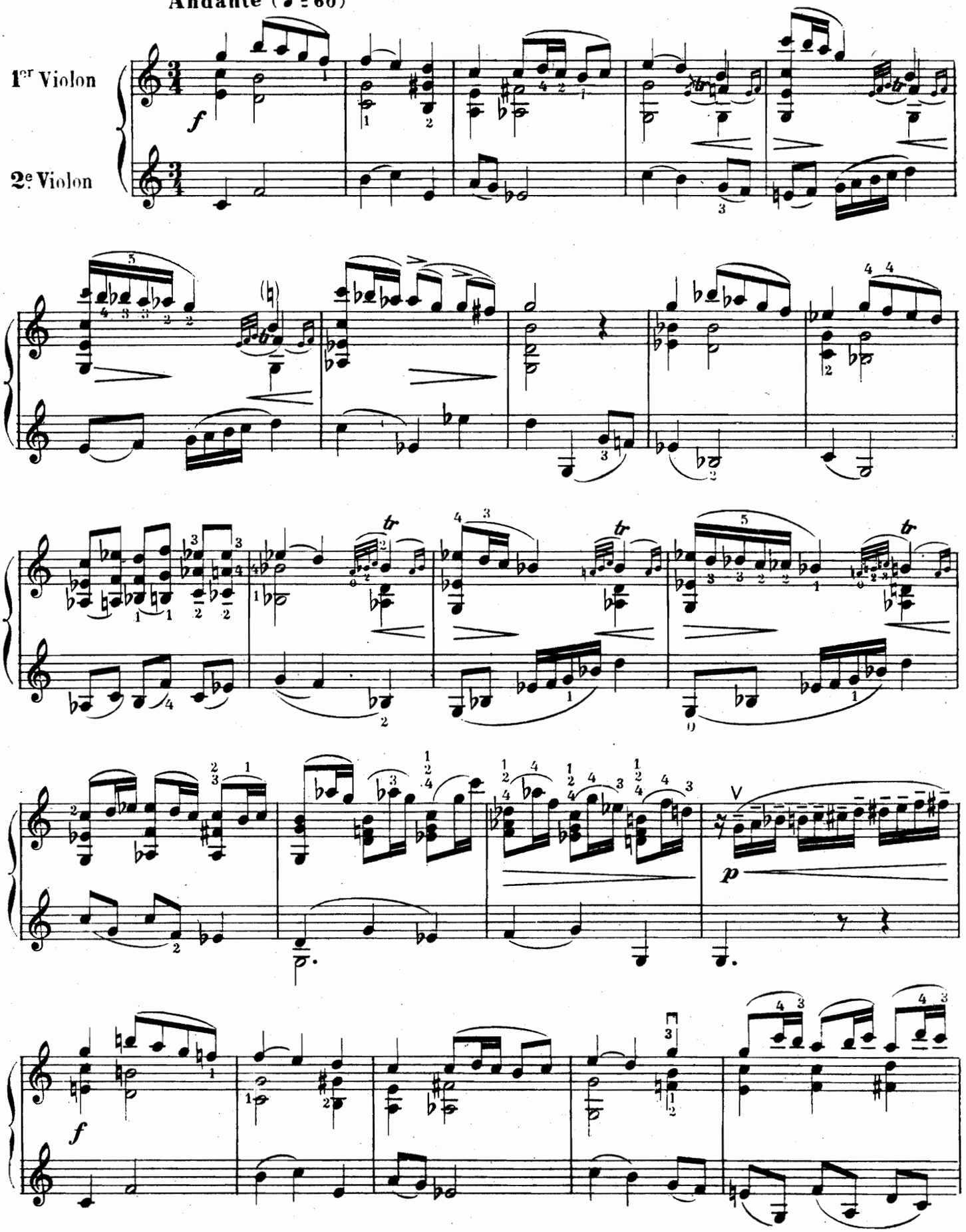

restez
p
f
restez
p

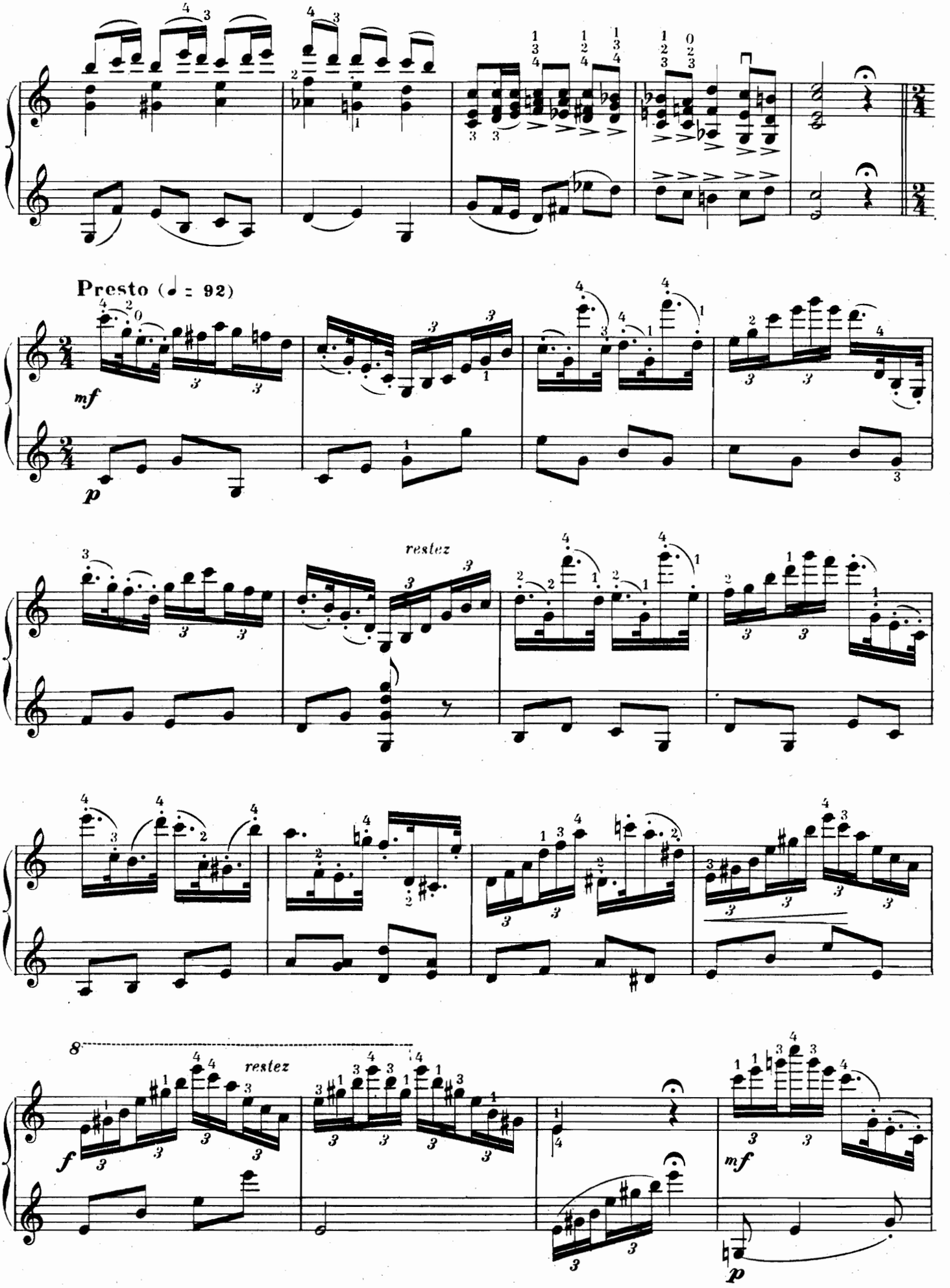

f
IIª
p
tr
cresc.
f
Iª

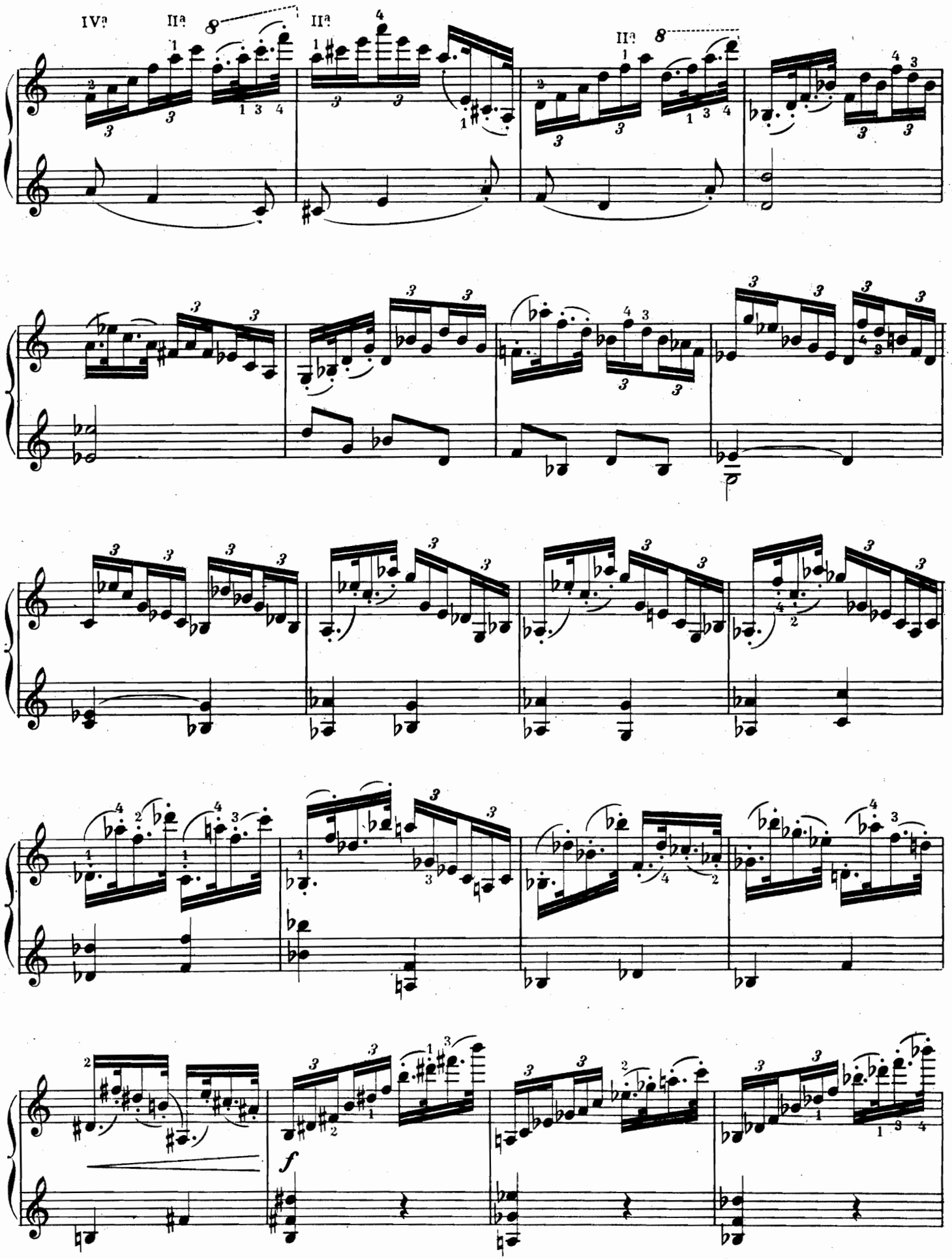

restez
cresc.
p
f
f

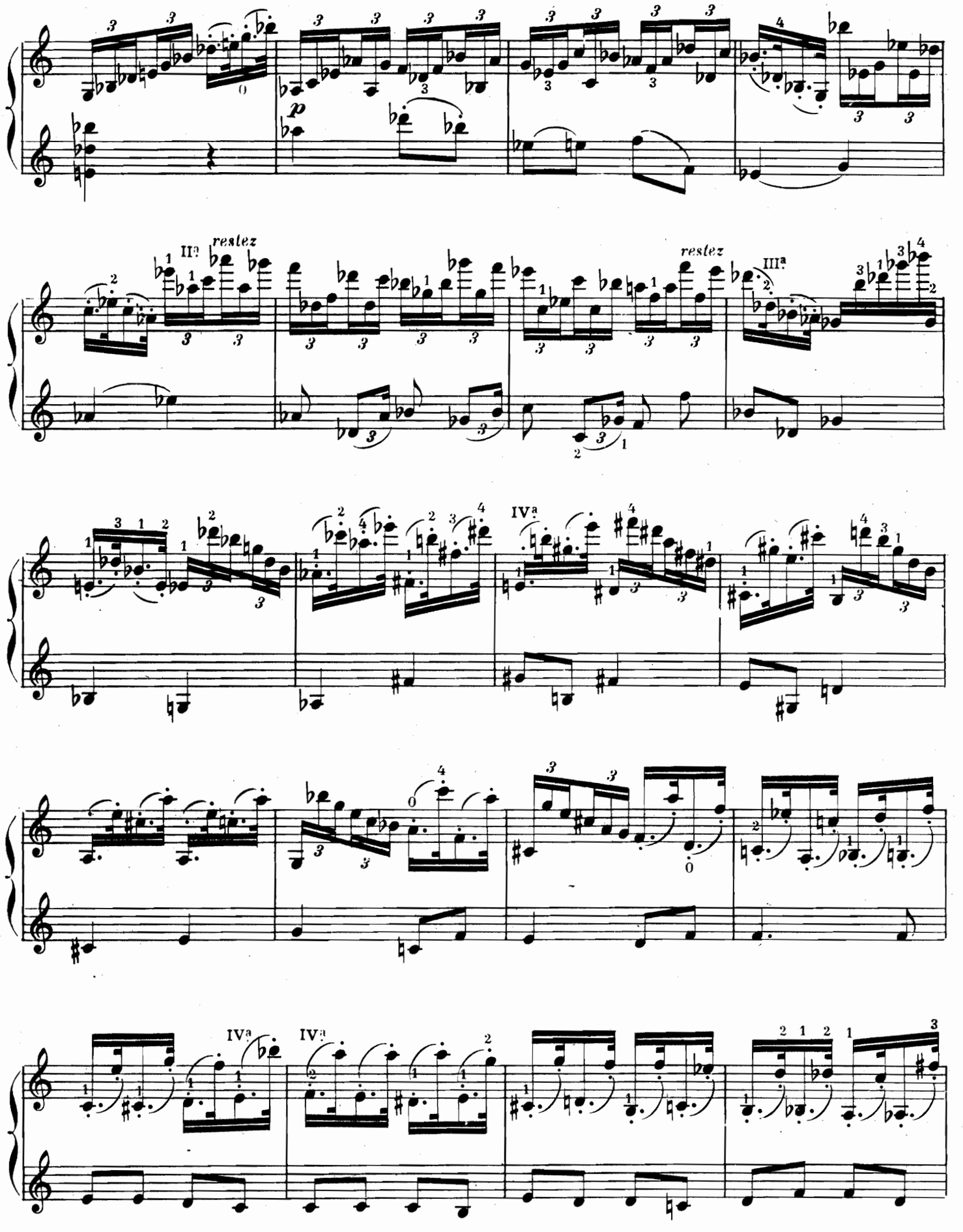
XI

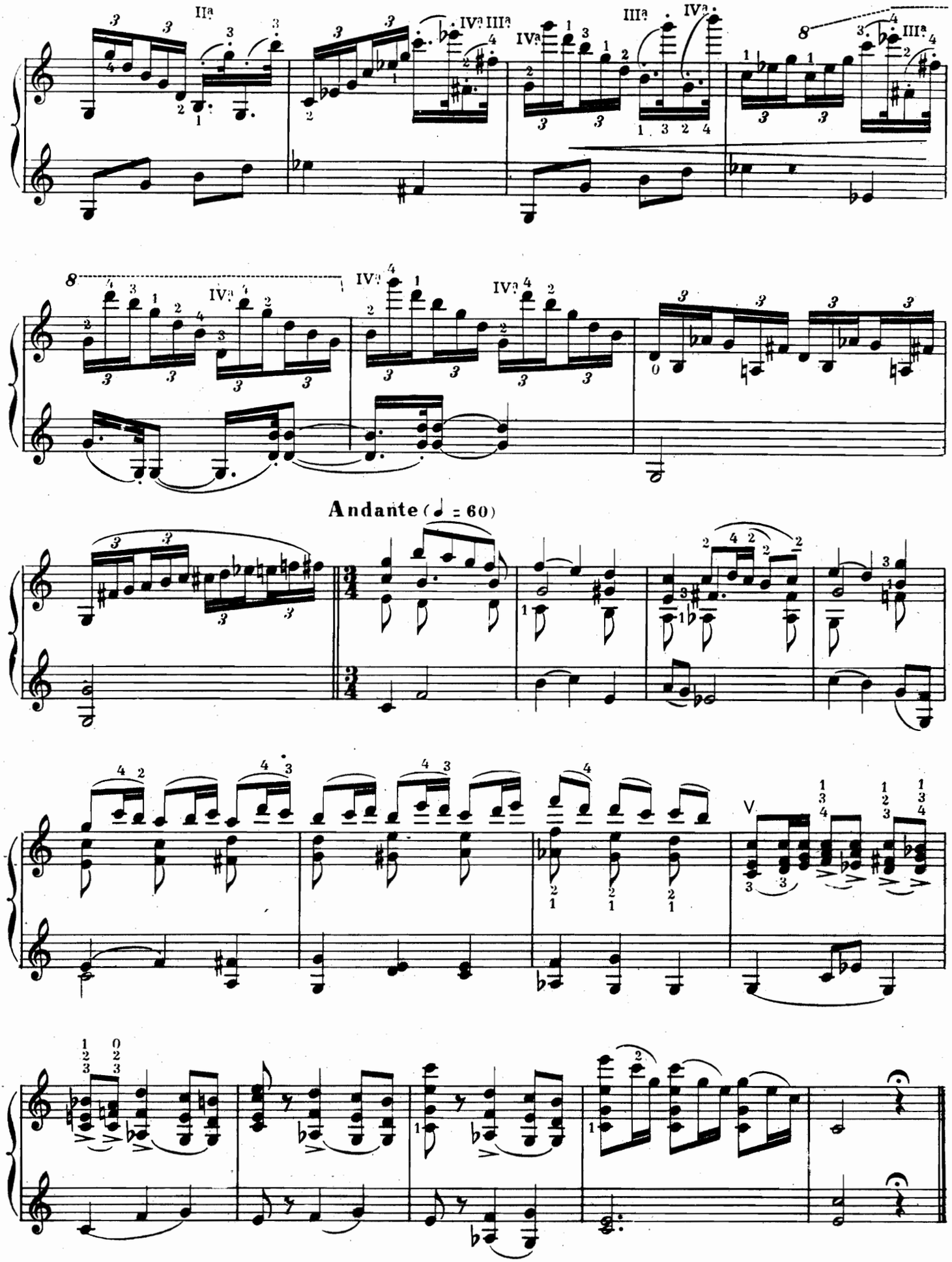
Andante (♩ = 60)




Presto (♩ = 92)
mf
p
restez
8
restez
f
mf
p


IV²
II²
8
II²
II²
8
f


p
IIa
restez
restez
IIIa
IVa
IVa
IVa


Andante (♩ = 60)

XII

Allegro (♩= 92)

1er Violon

2e Violon

p

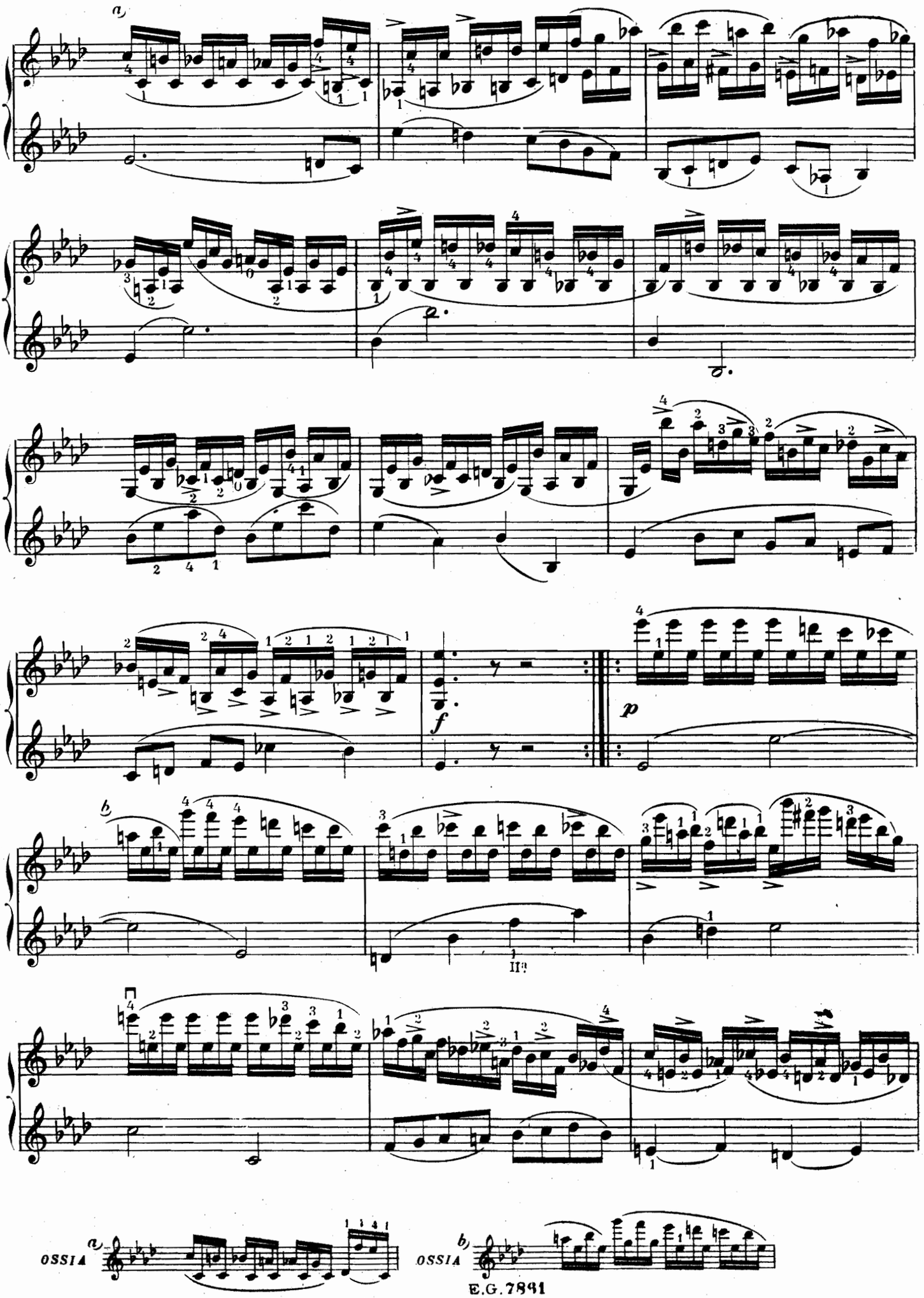
a

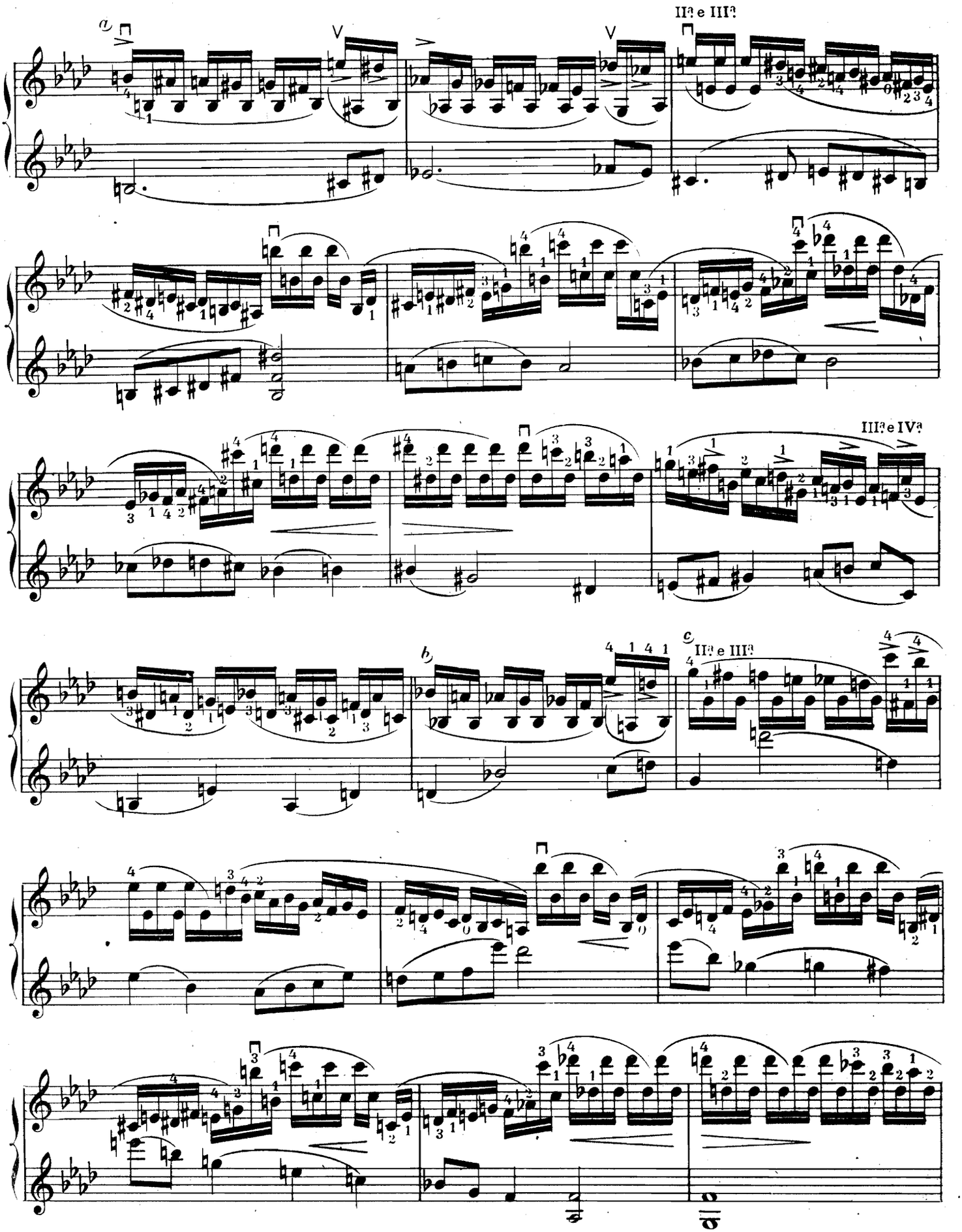
IIIª

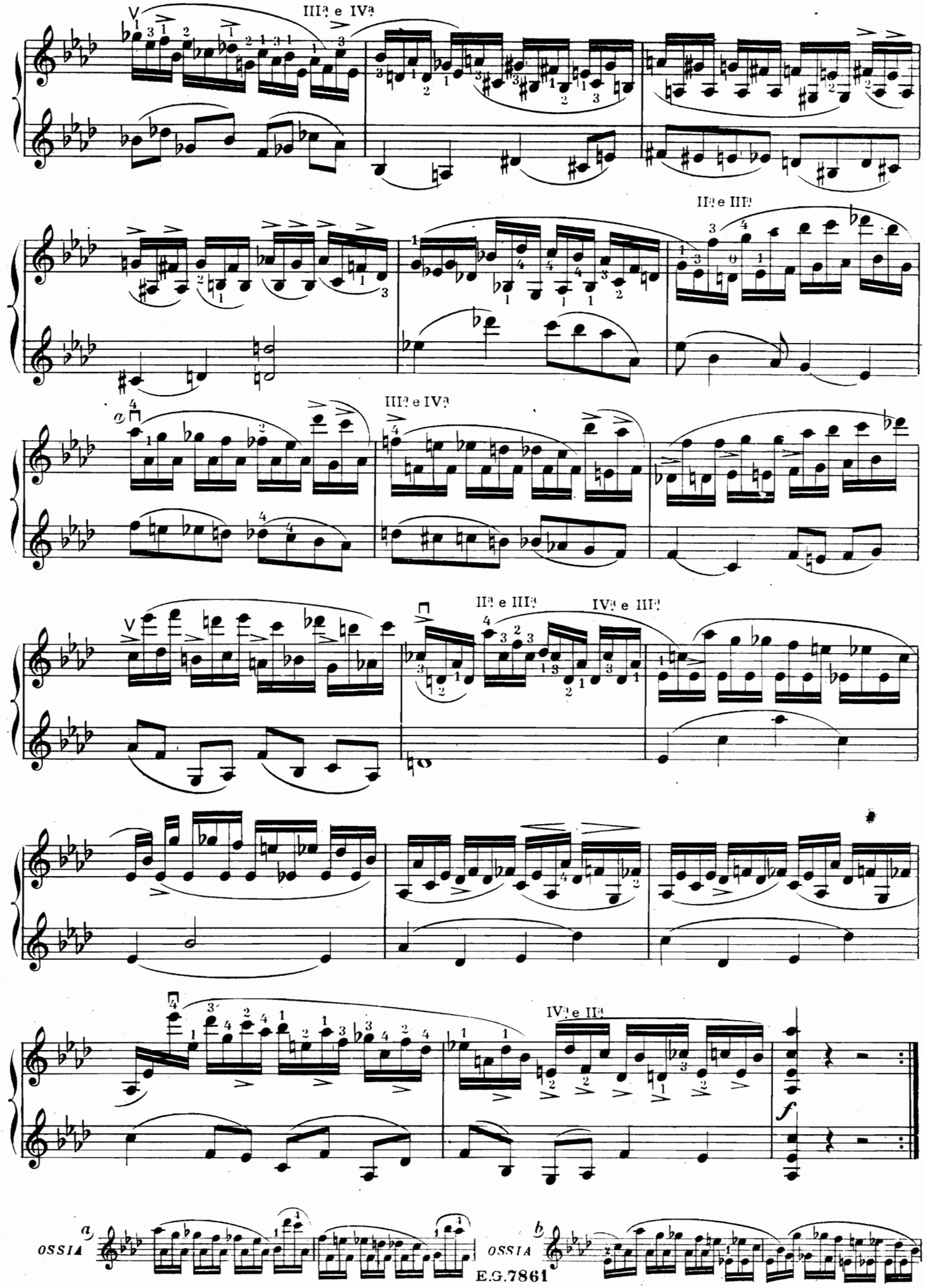
Iª e IIª

Iª e IIª

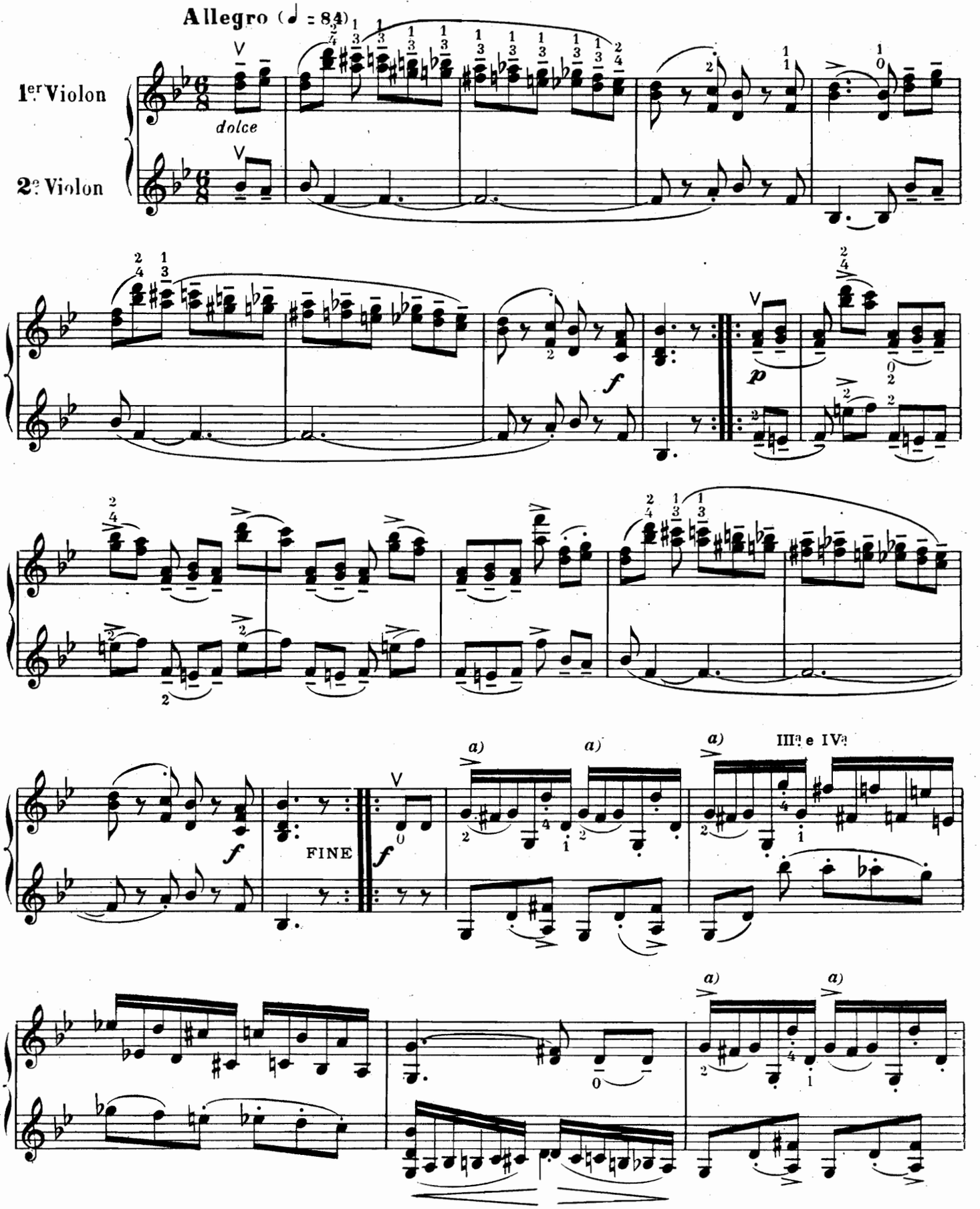
OSSIA a


a)
b)
f
p
II²
OSSIA
a)
OSSIA
b)

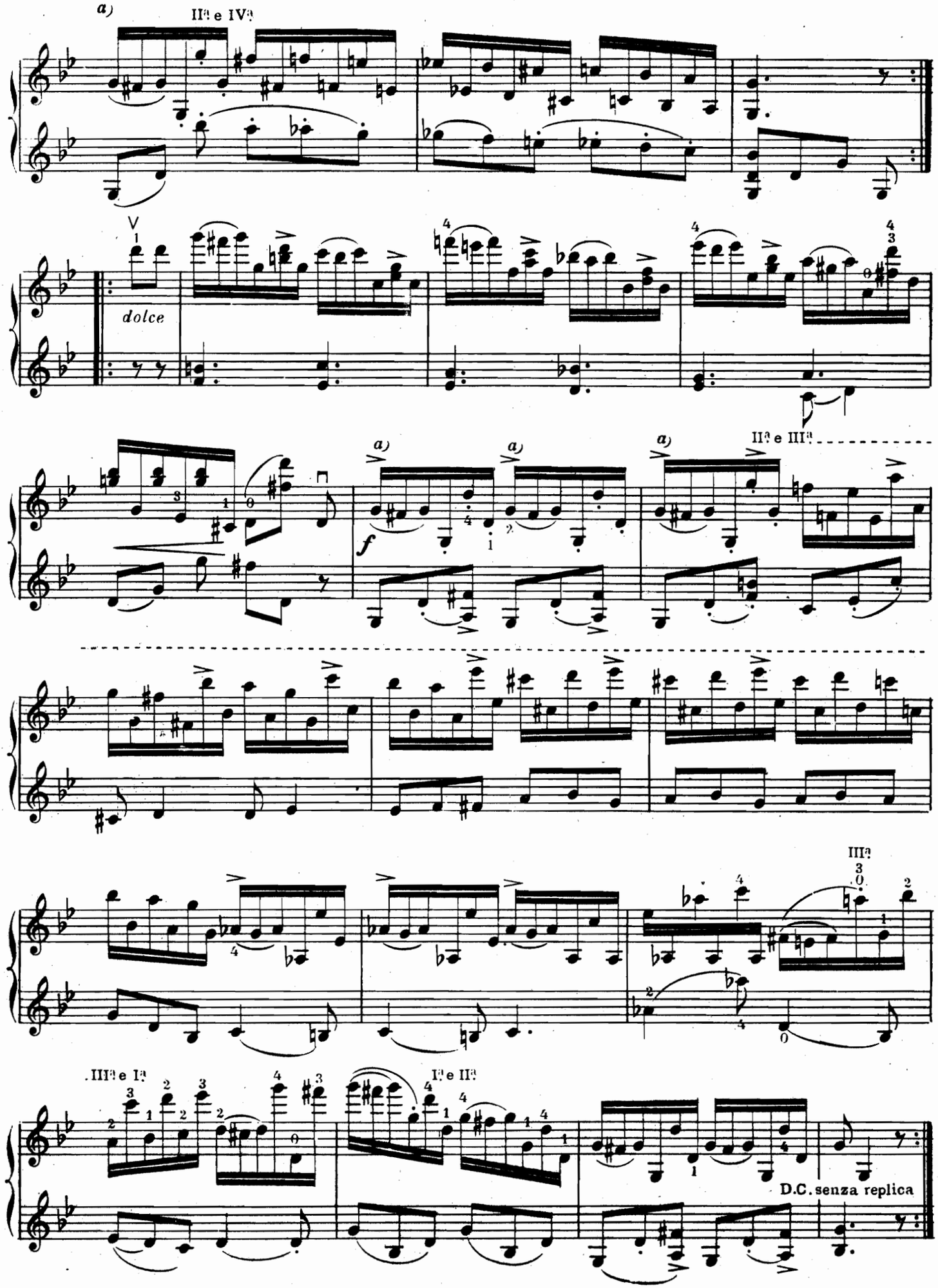

a
II^a e III^a
III^a e IV^a
b
c
II^a e III^a
OSSIA a
OSSIA b
OSSIA c


III? e IV?
II? e III?
III? e IV?
II? e III?
IV? e III?
IV? e III?
OSSIA
OSSIA

XIII

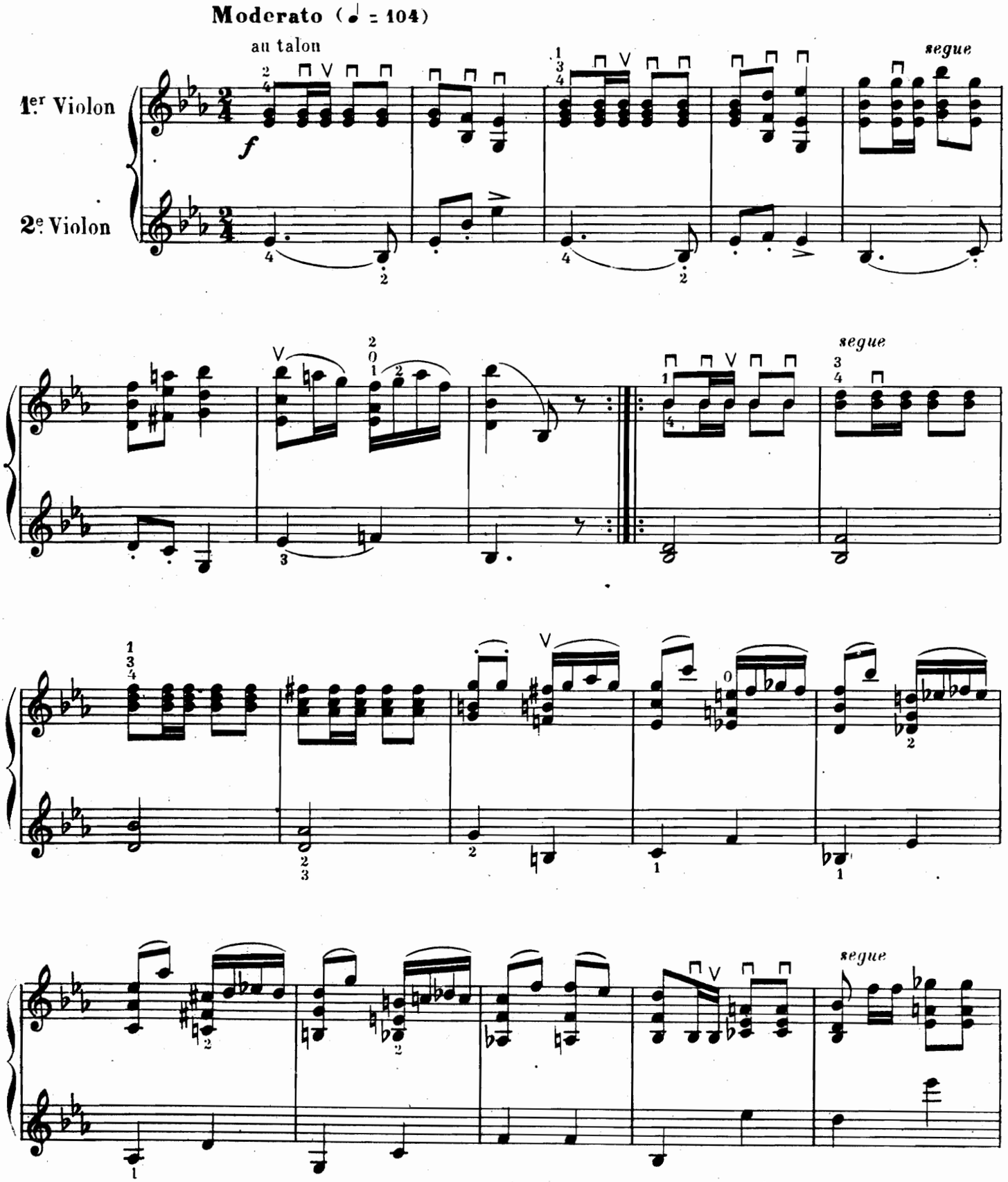


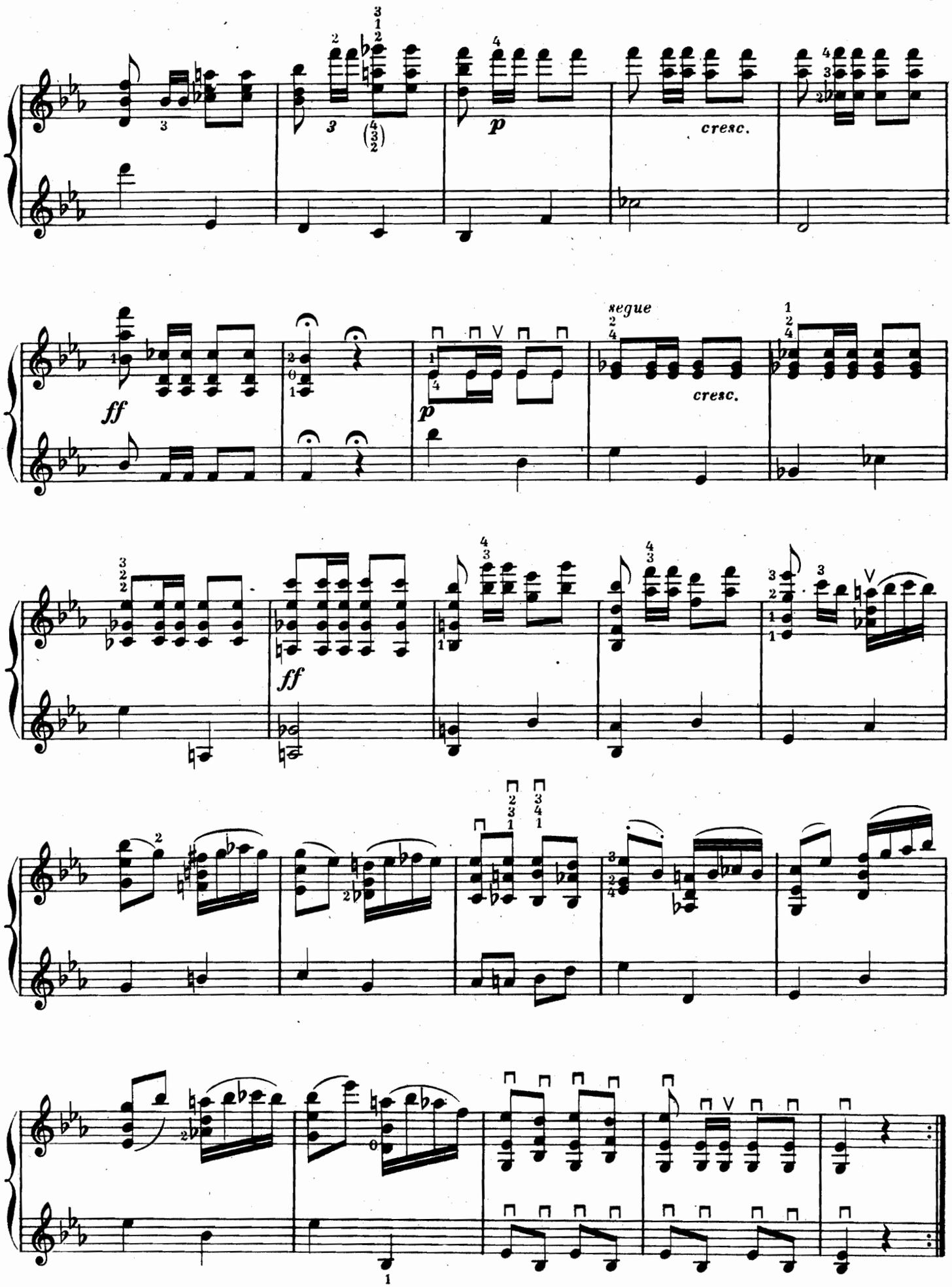
a) *Trille facultatif sur le Sol*



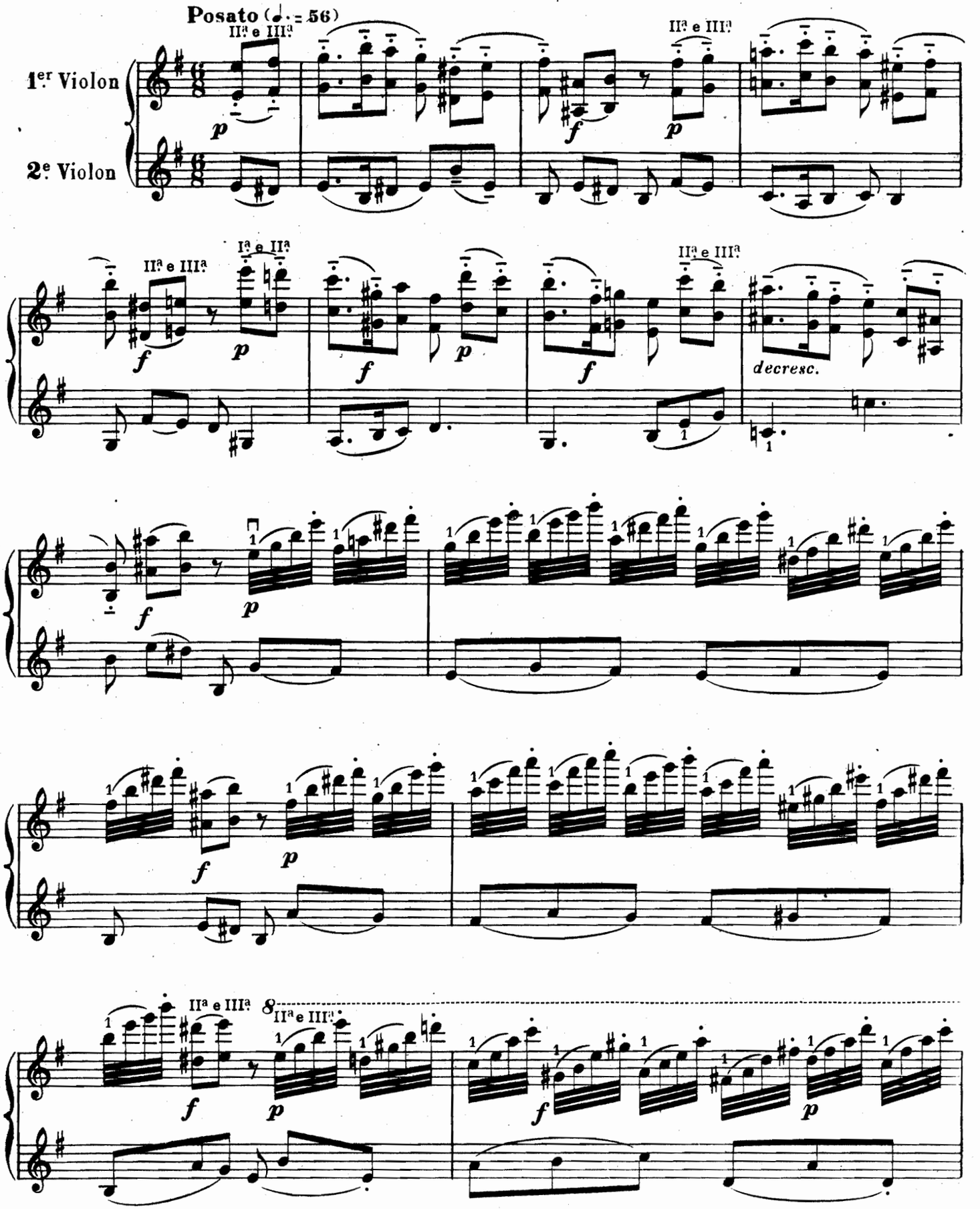
a) Trille facultatif sur le Sol

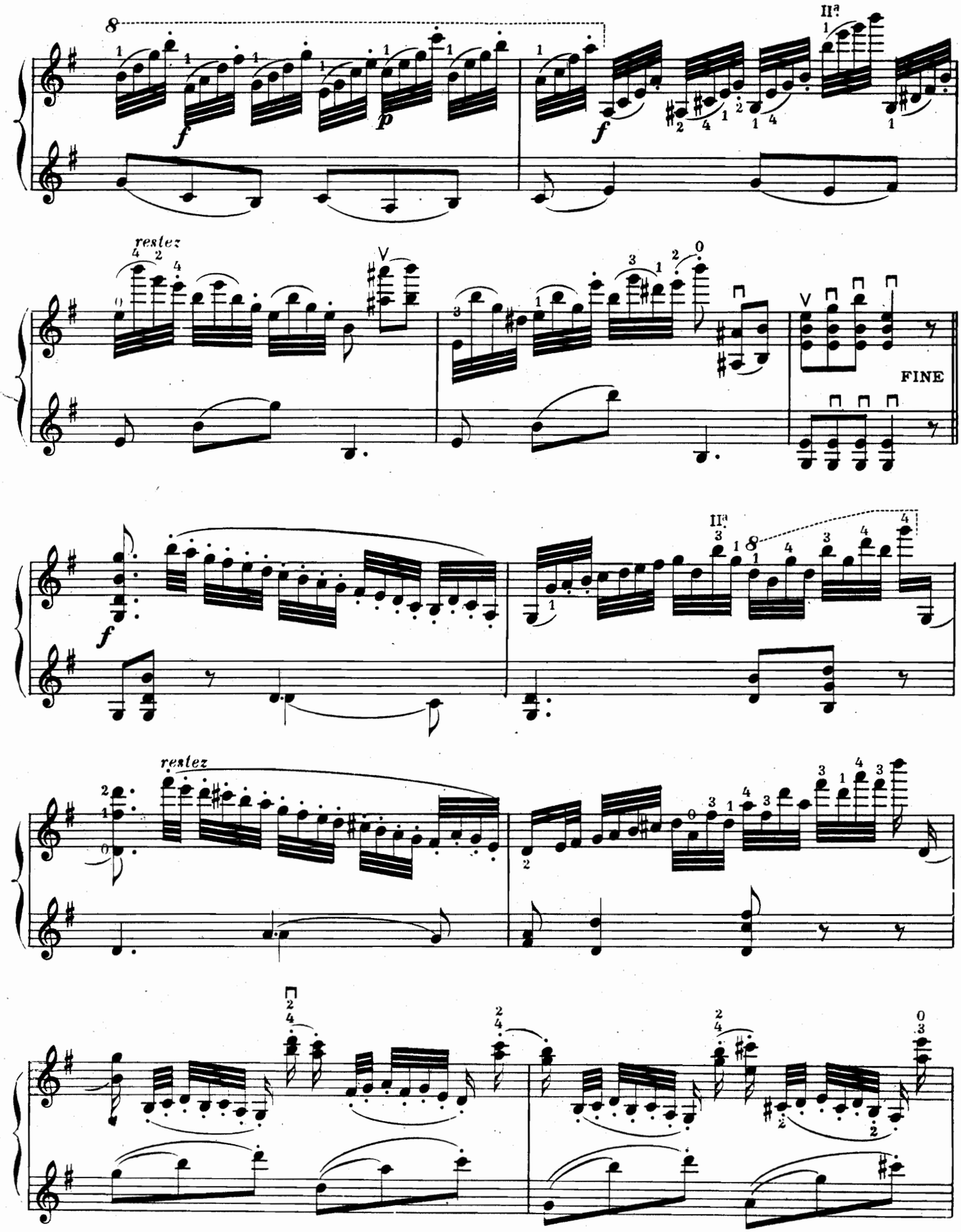
XIV

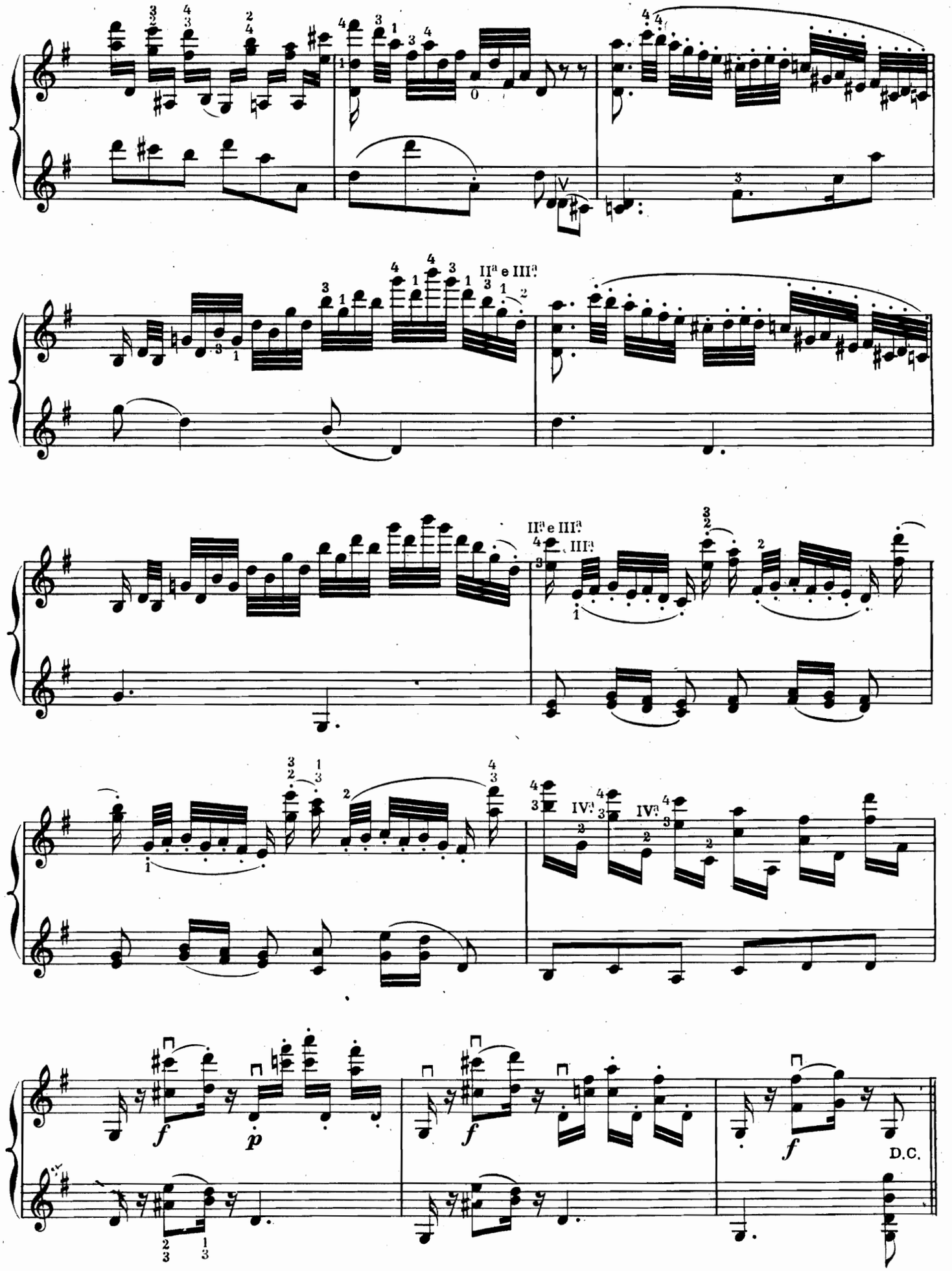

Moderato (♩ = 104)
au talon
1er Violon
2e Violon
f
segue
segue
segue


cresc.
ff
p
segue
cresc.
ff
p

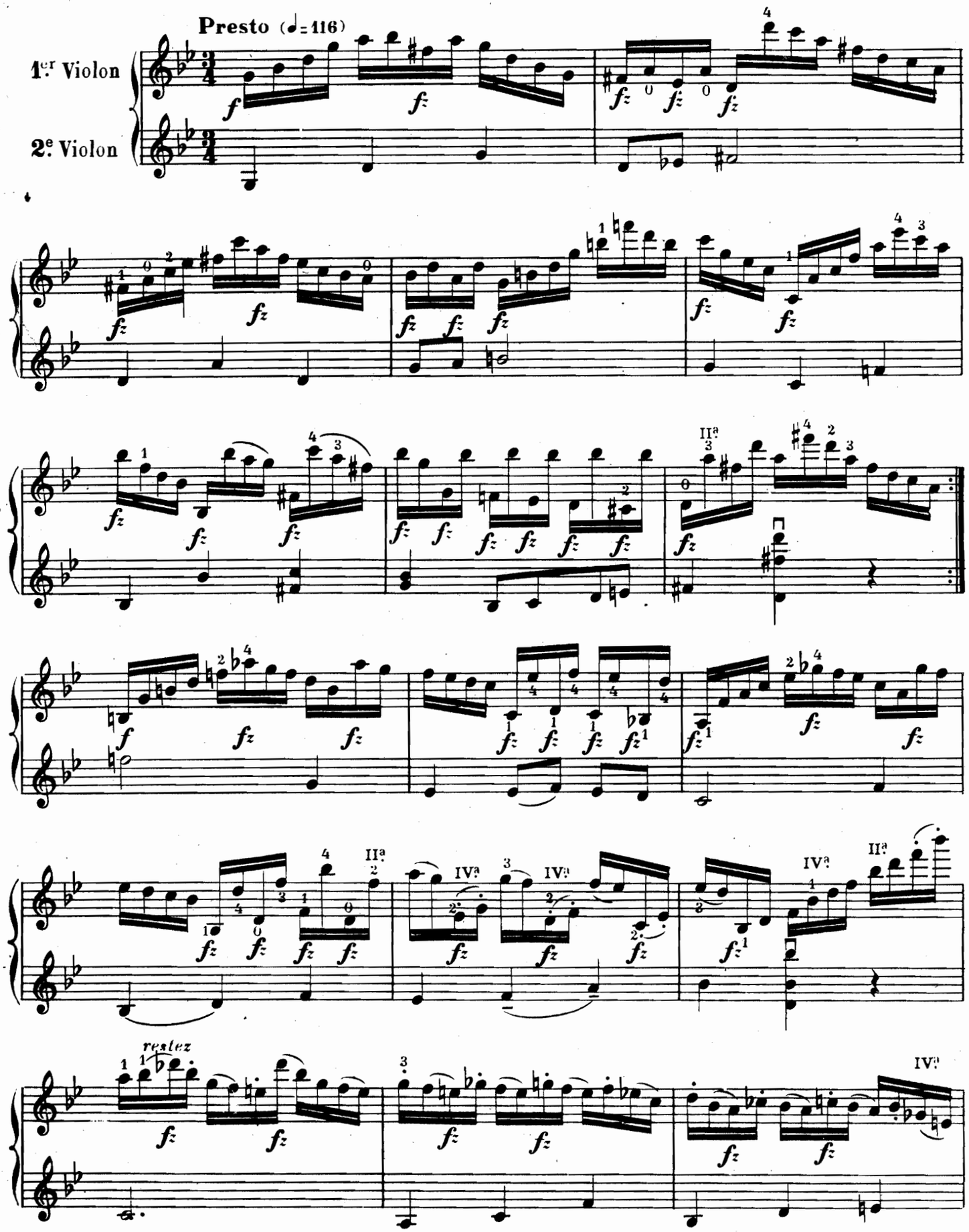
XV

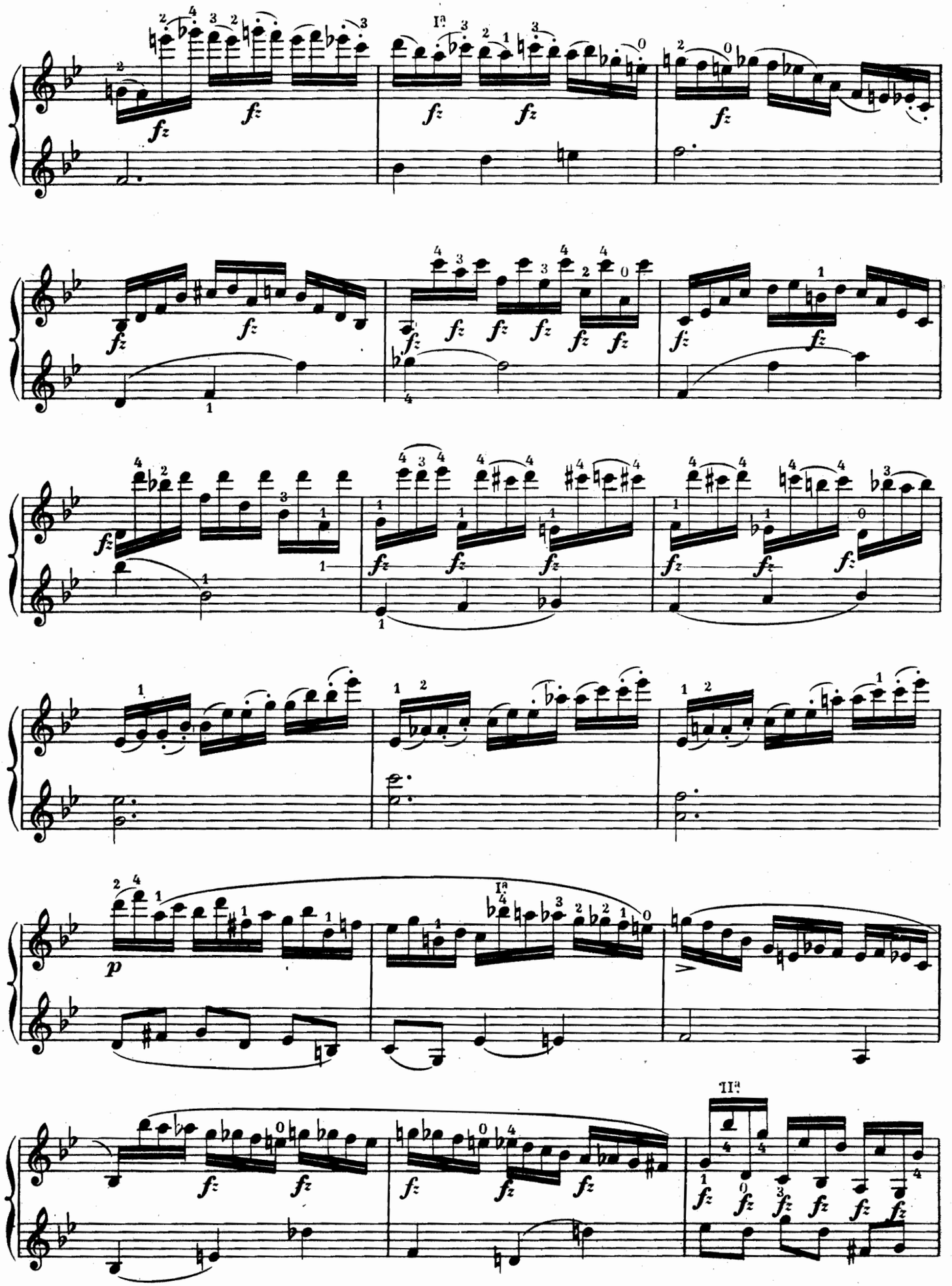


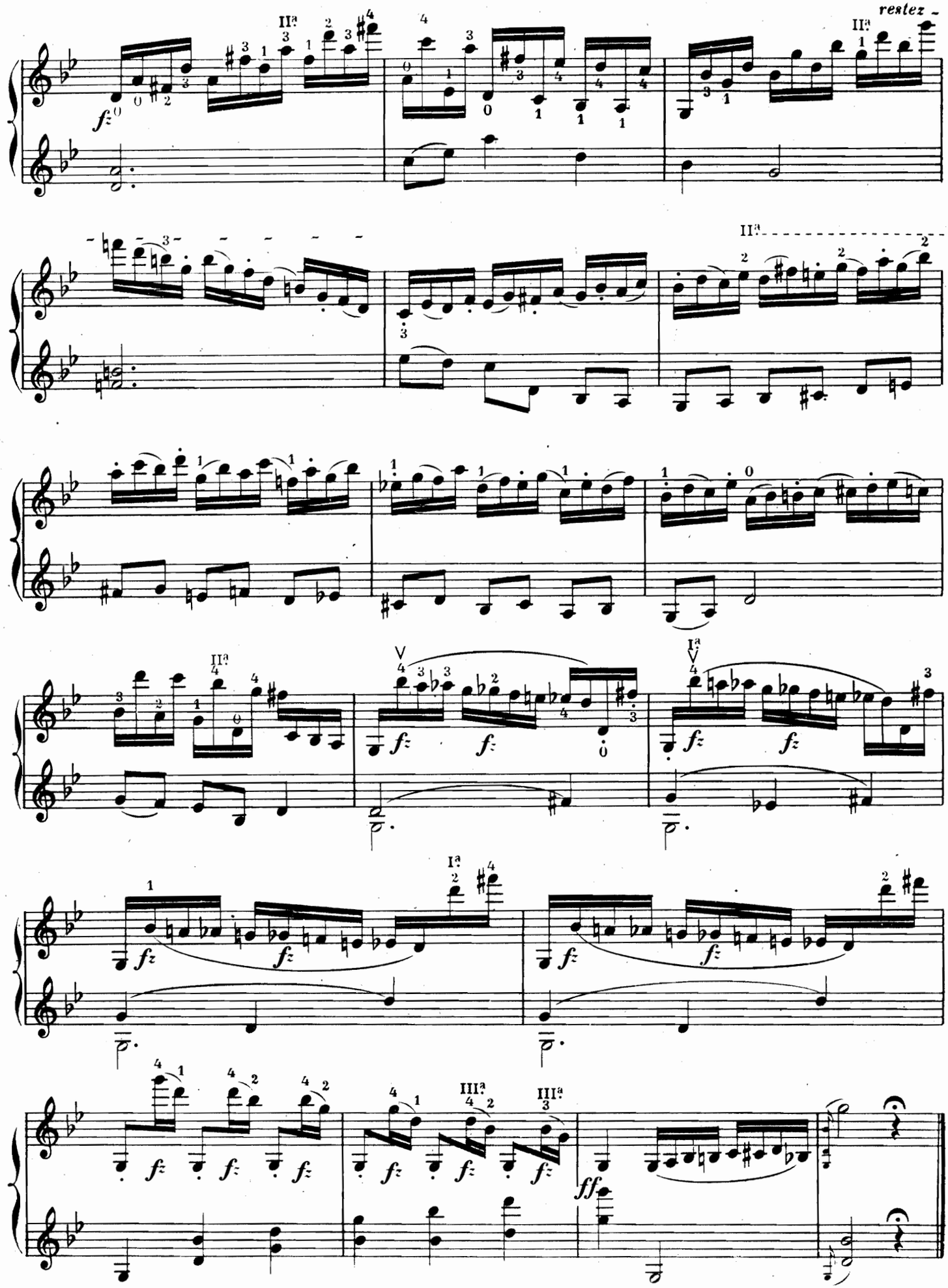

IIa
restez
FINE
IIa
restez


IIª e IIIª
IIª e IIIª
IIIª
IVª
IVª
f
p
f
f
D.C.

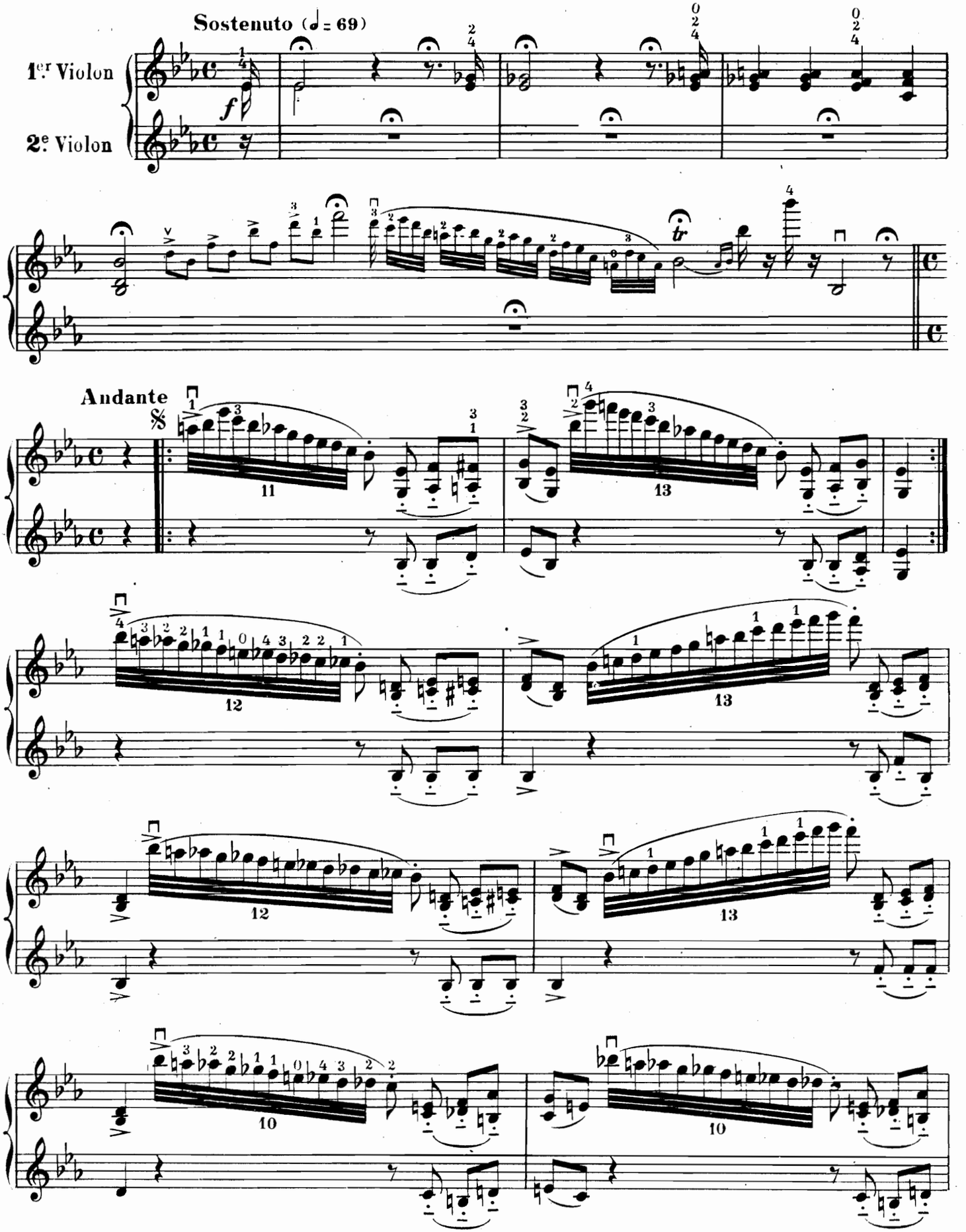
XVI

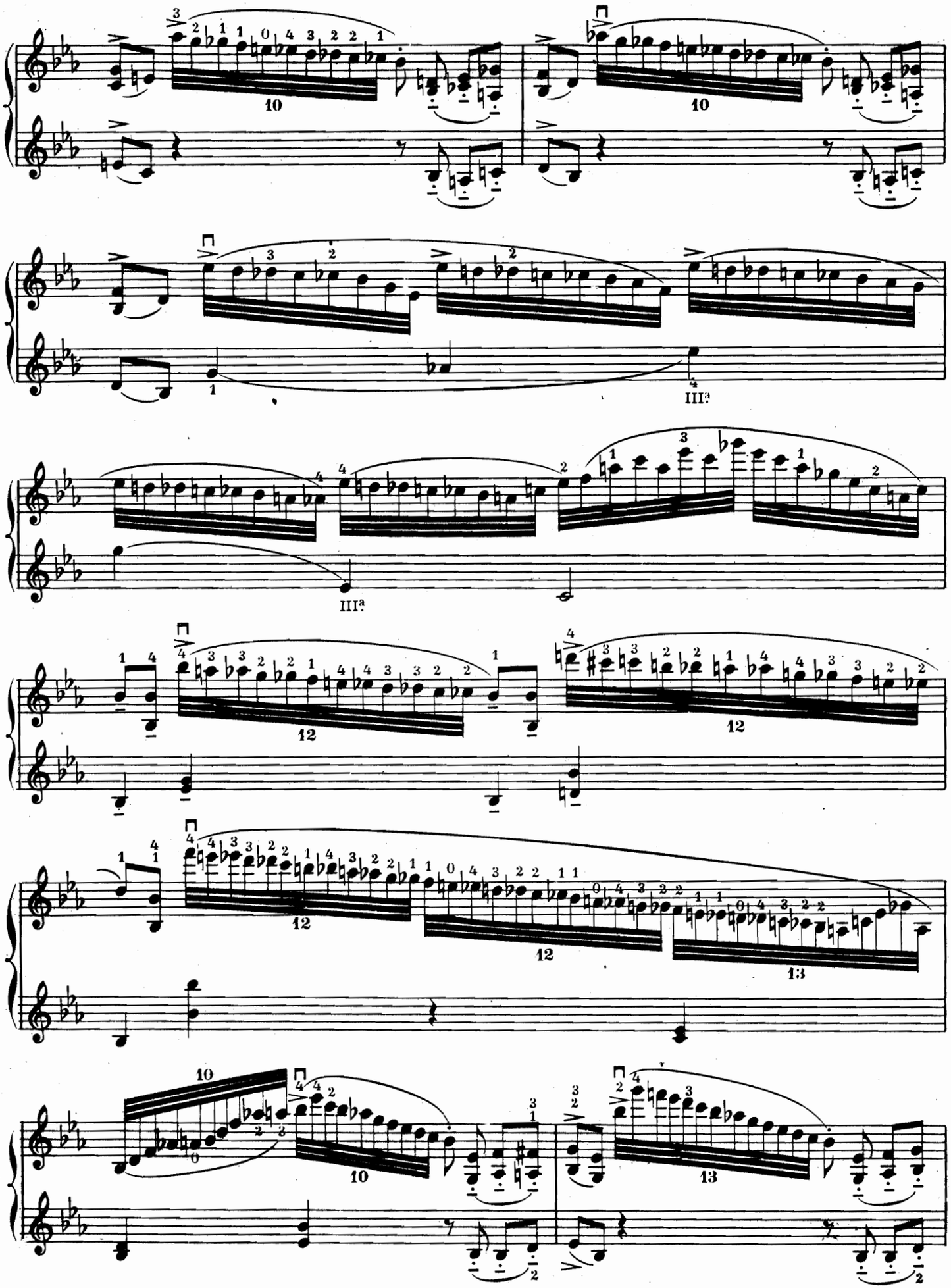


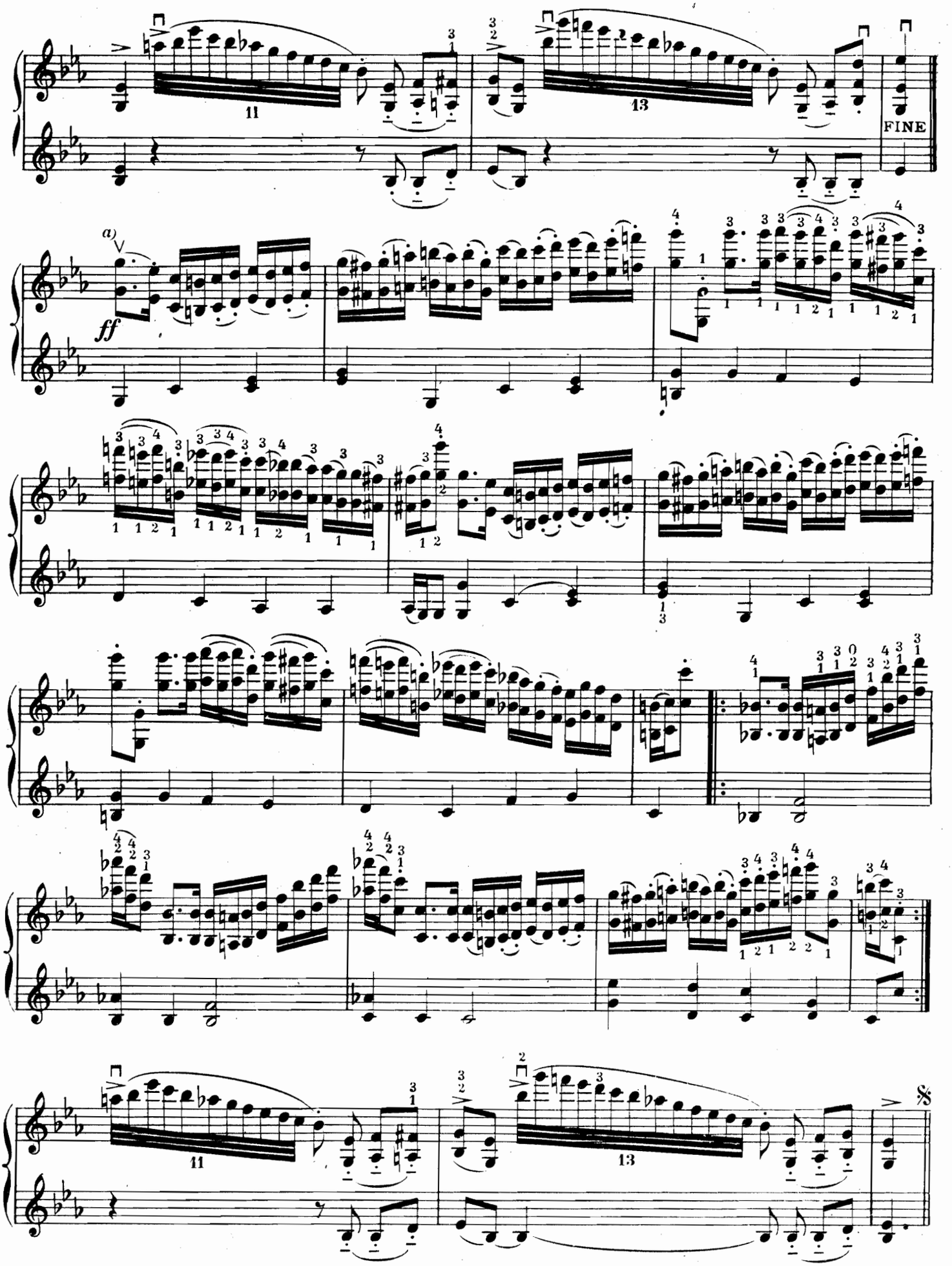



restez -
ff

XVII

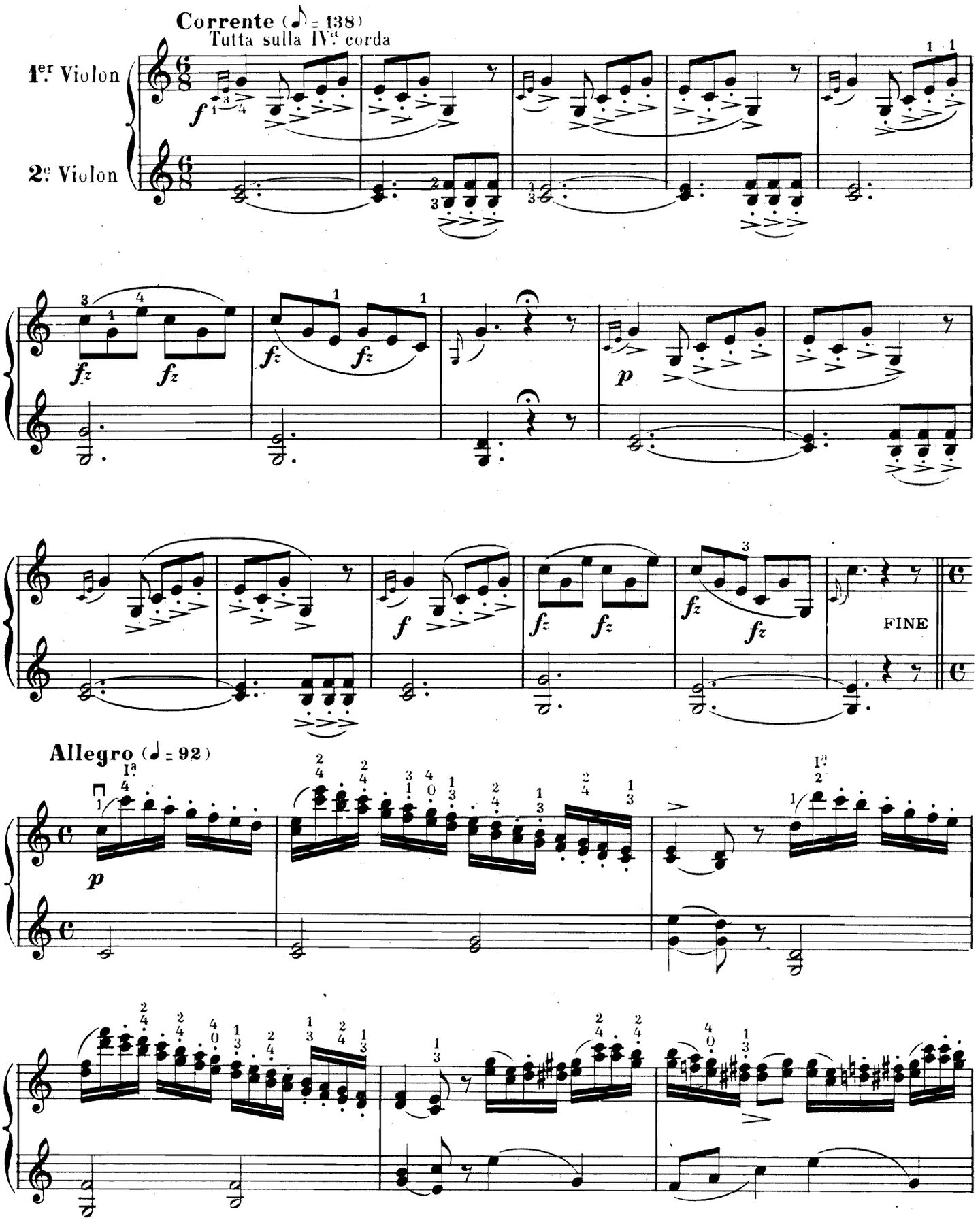


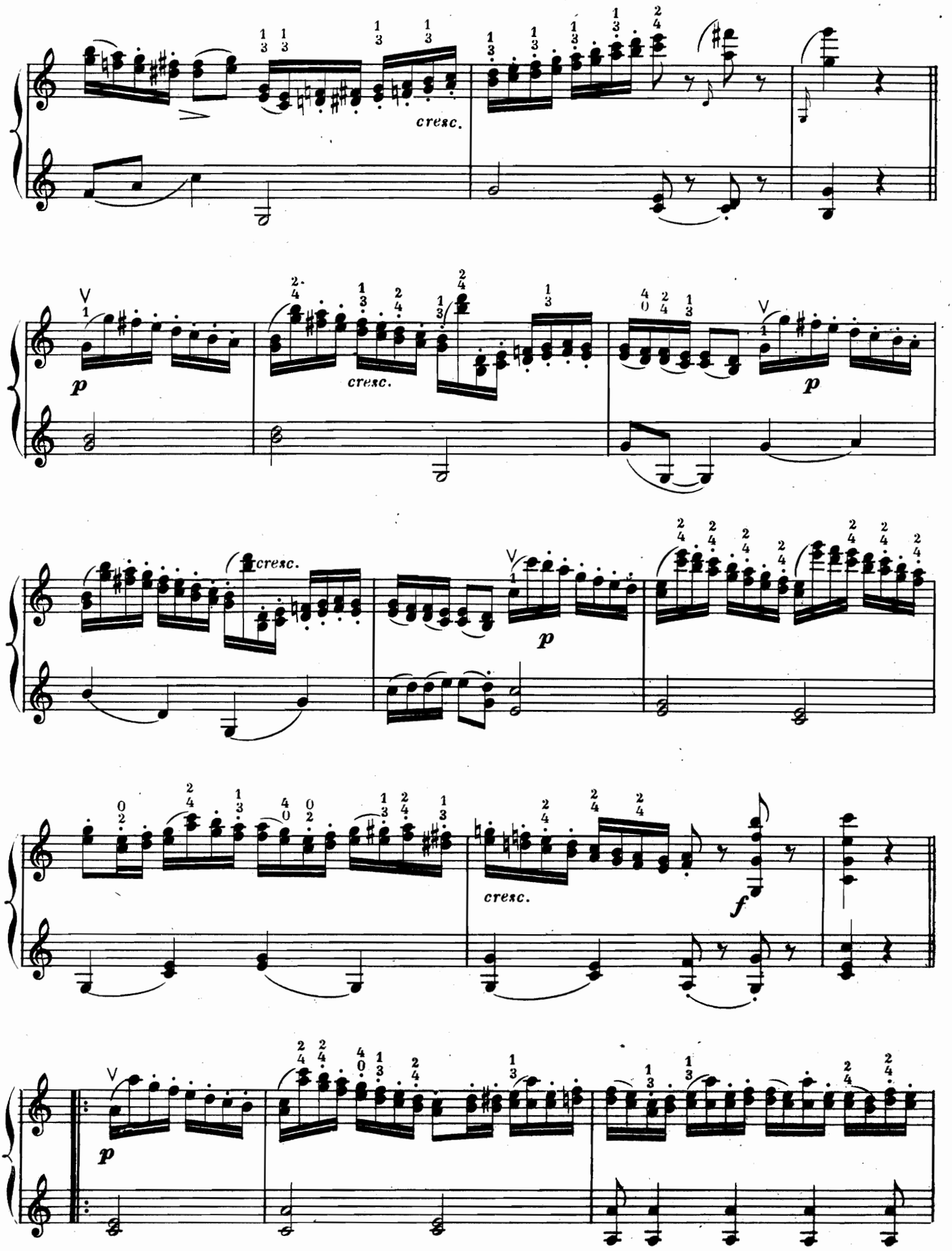

III.a
III.a

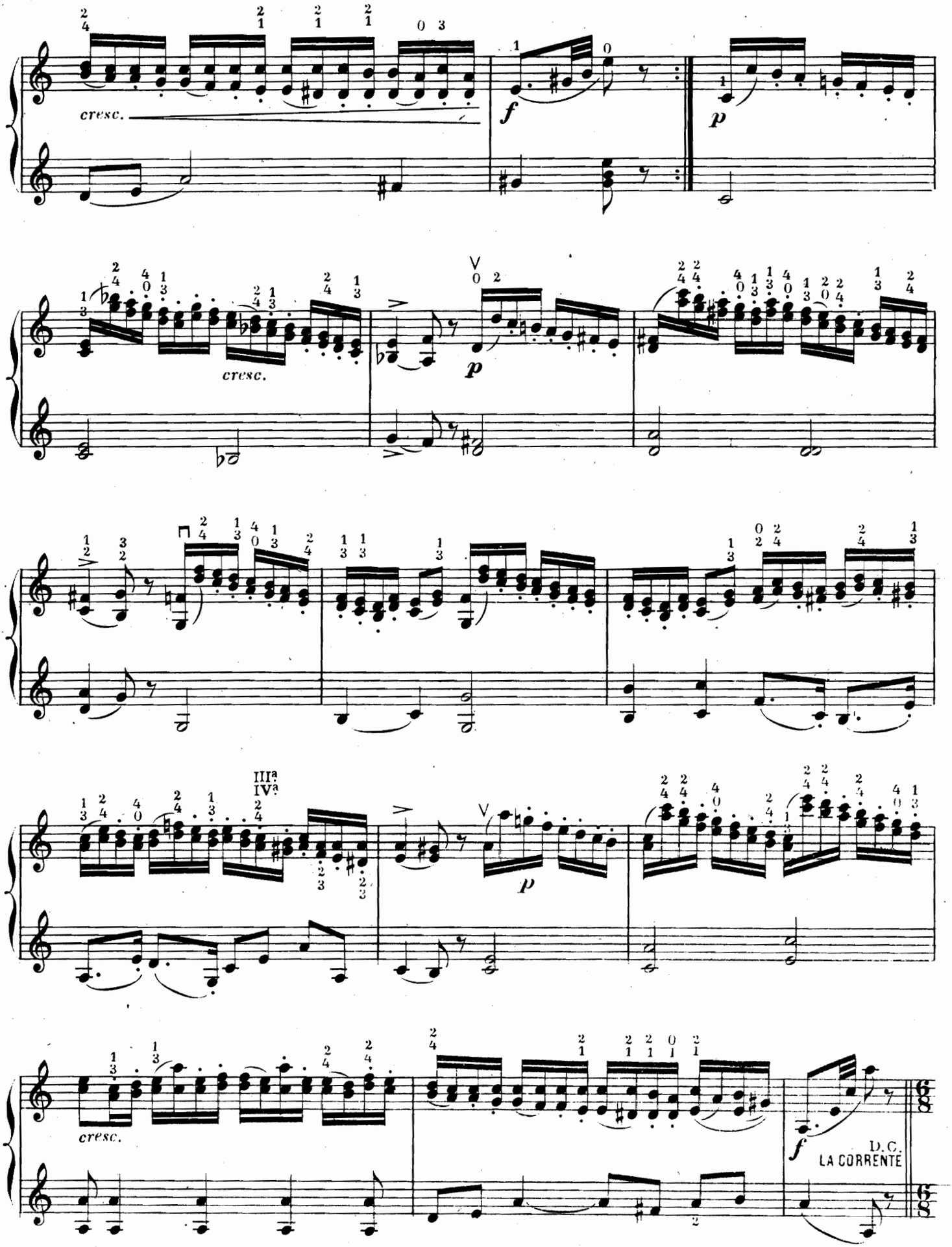


a) On peut exécuter de deux façons, soit en octaves ordinaires, soit en octaves doigtées.

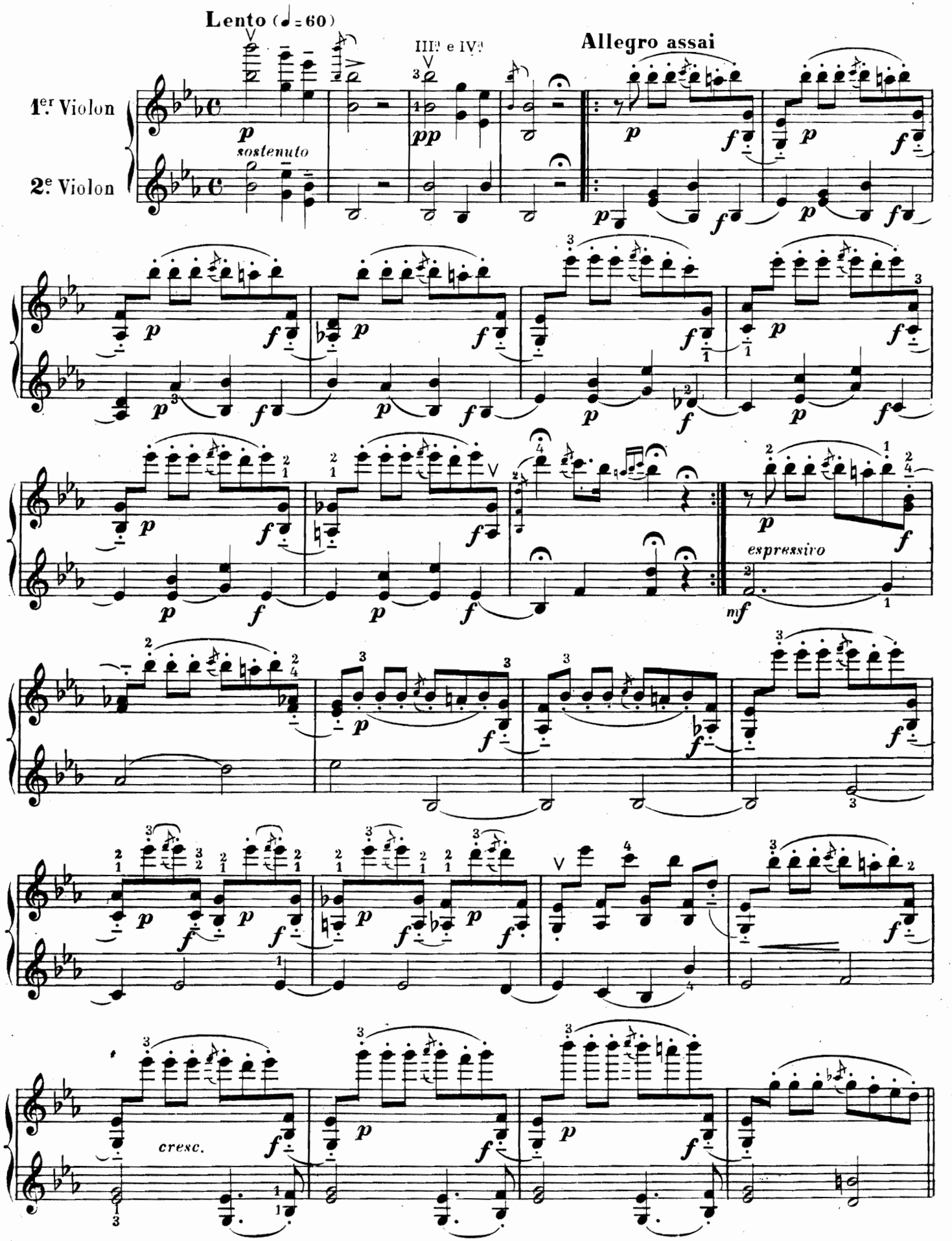
XVIII

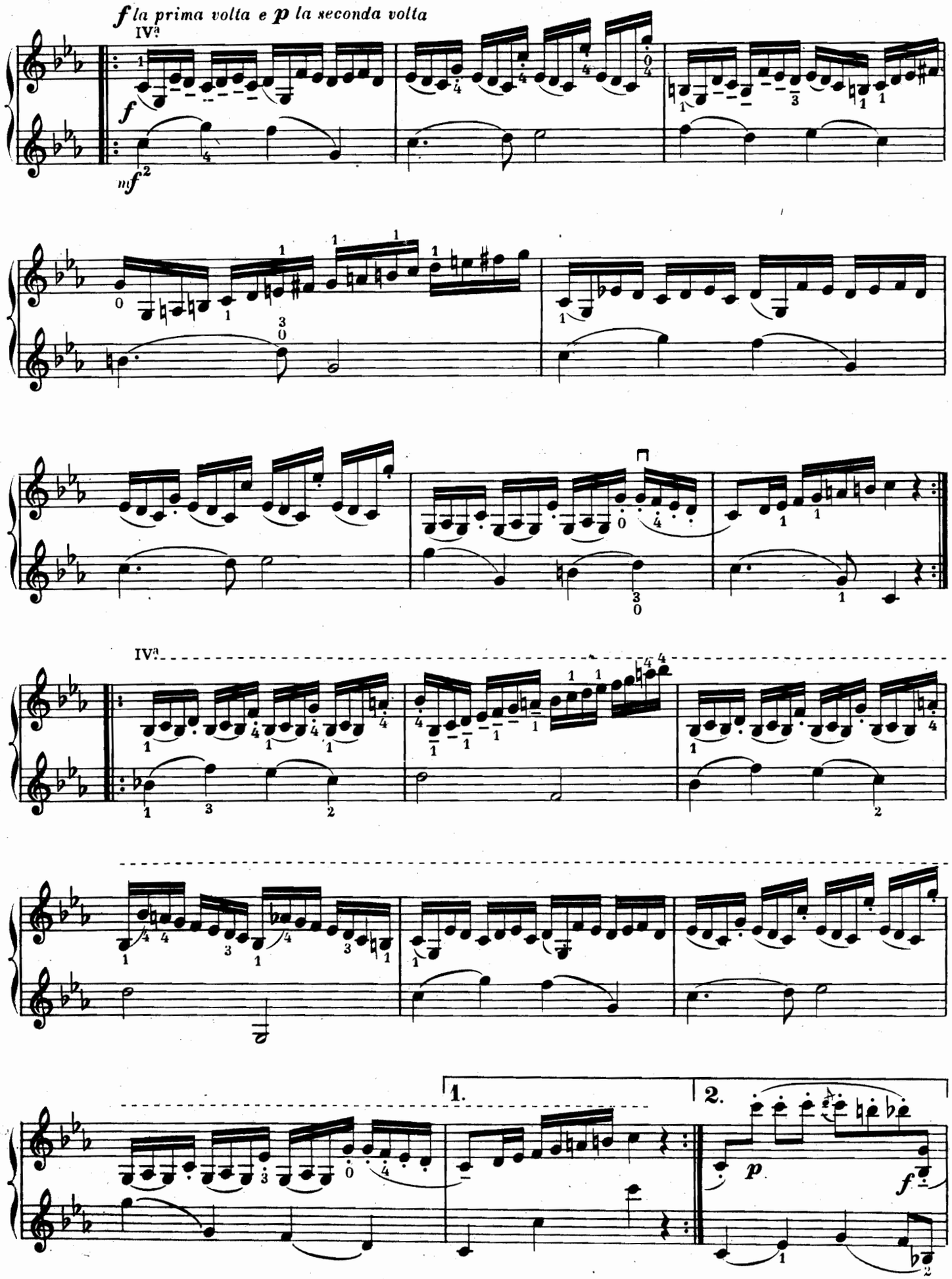

Corrente (♪ = 138)
Tutta sulla IV.ª corda
1.er Violon
2.e Violon
FINE
Allegro (♩ = 92)

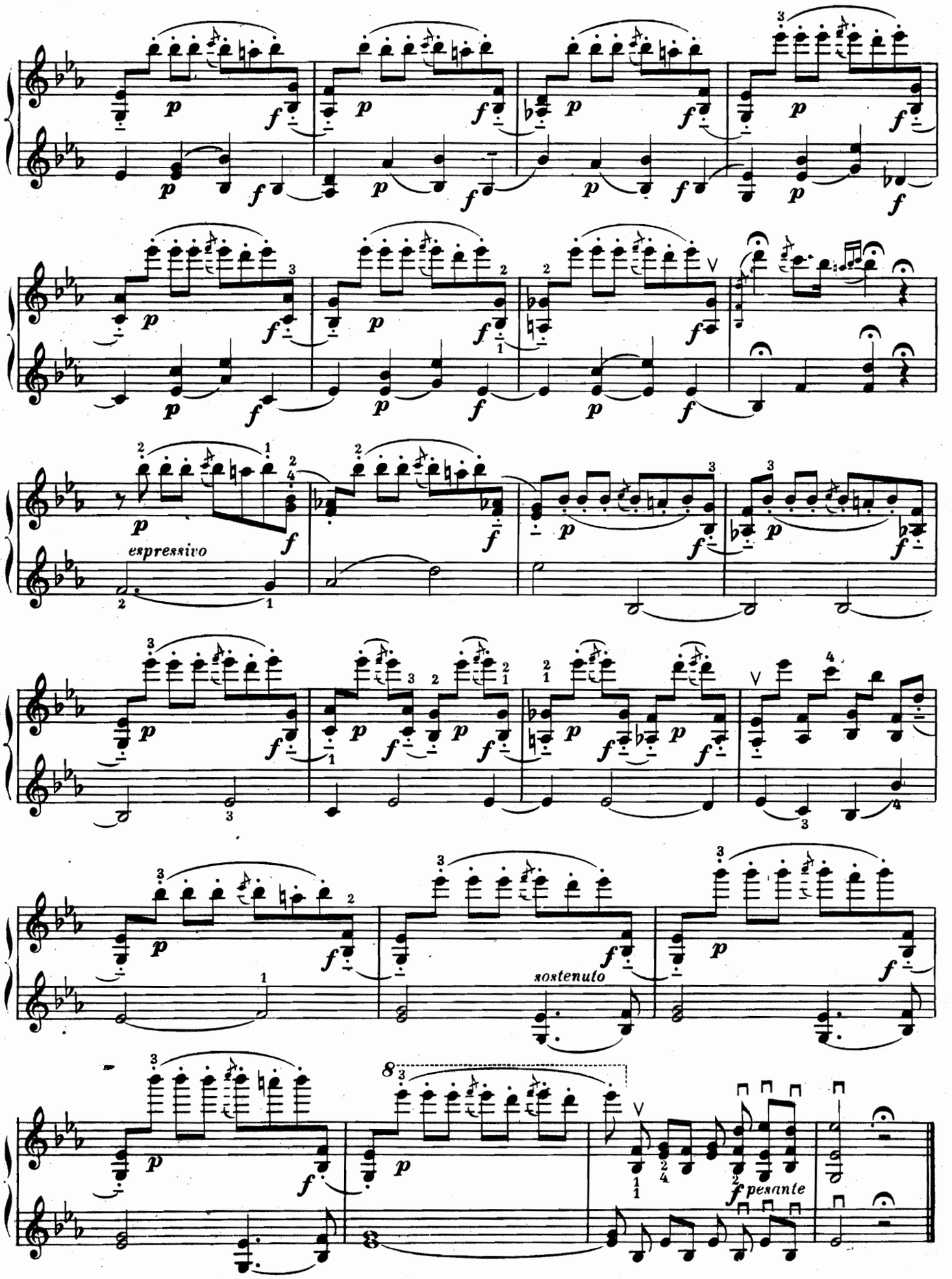

cresc.
p
cresc.
cresc.
p
cresc.
f
p


cresc.
f
p
cresc.
p
IIIª
IVª
p
cresc.
f
D.C.
LA CORRENTE

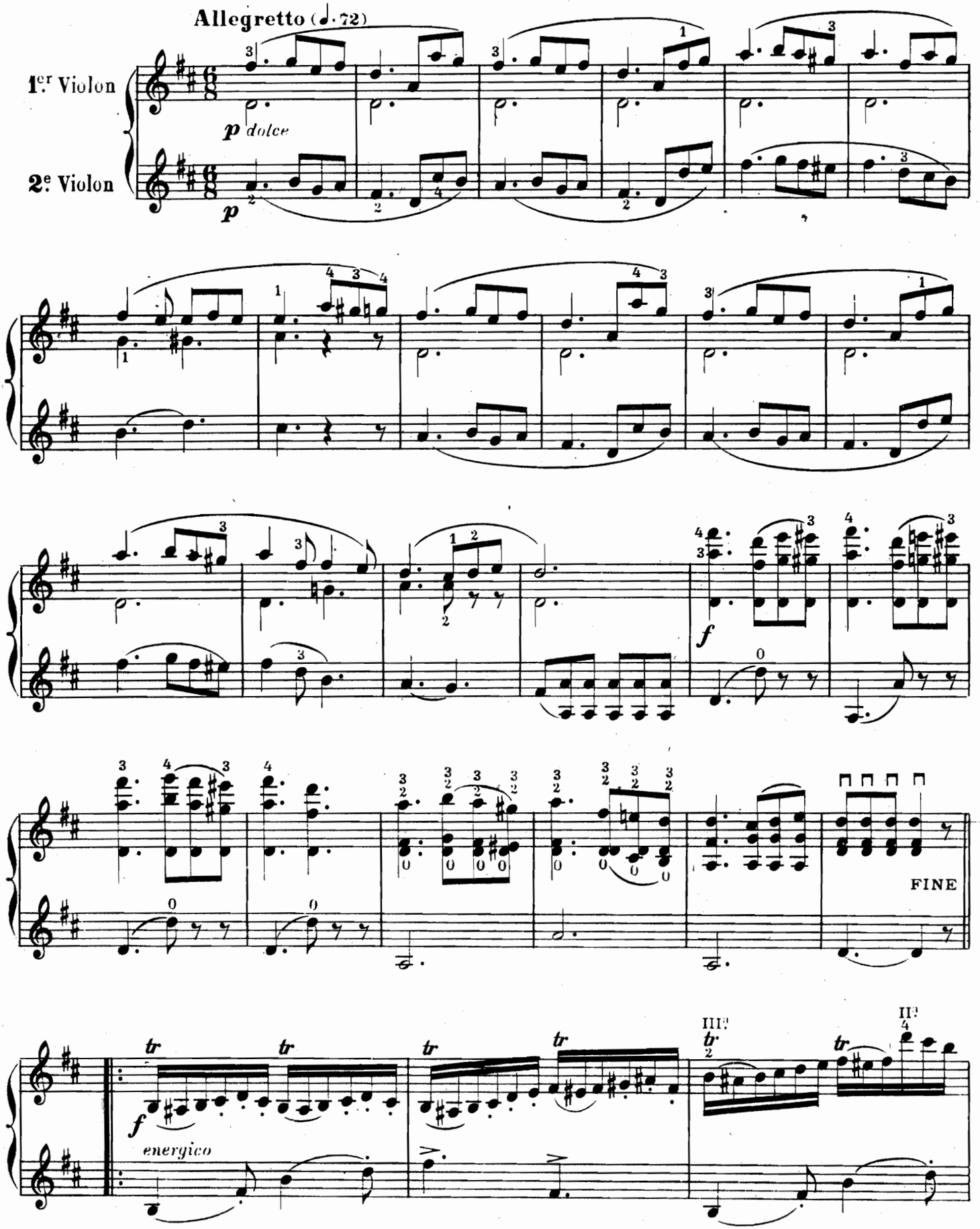
XIX

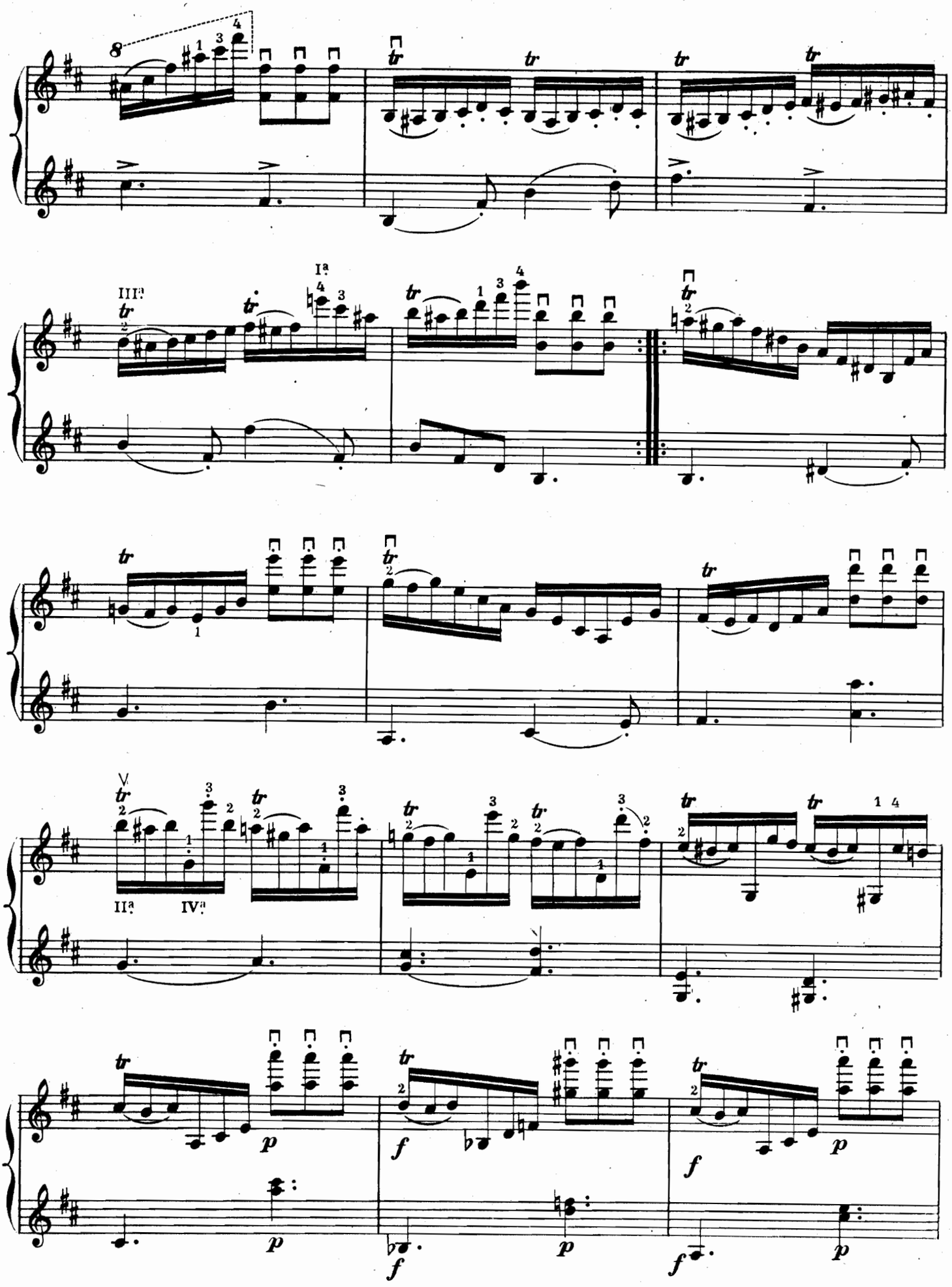

Lento (♩ = 60)
Allegro assai
1er Violon
2e Violon
sostenuto
espressivo
cresc.

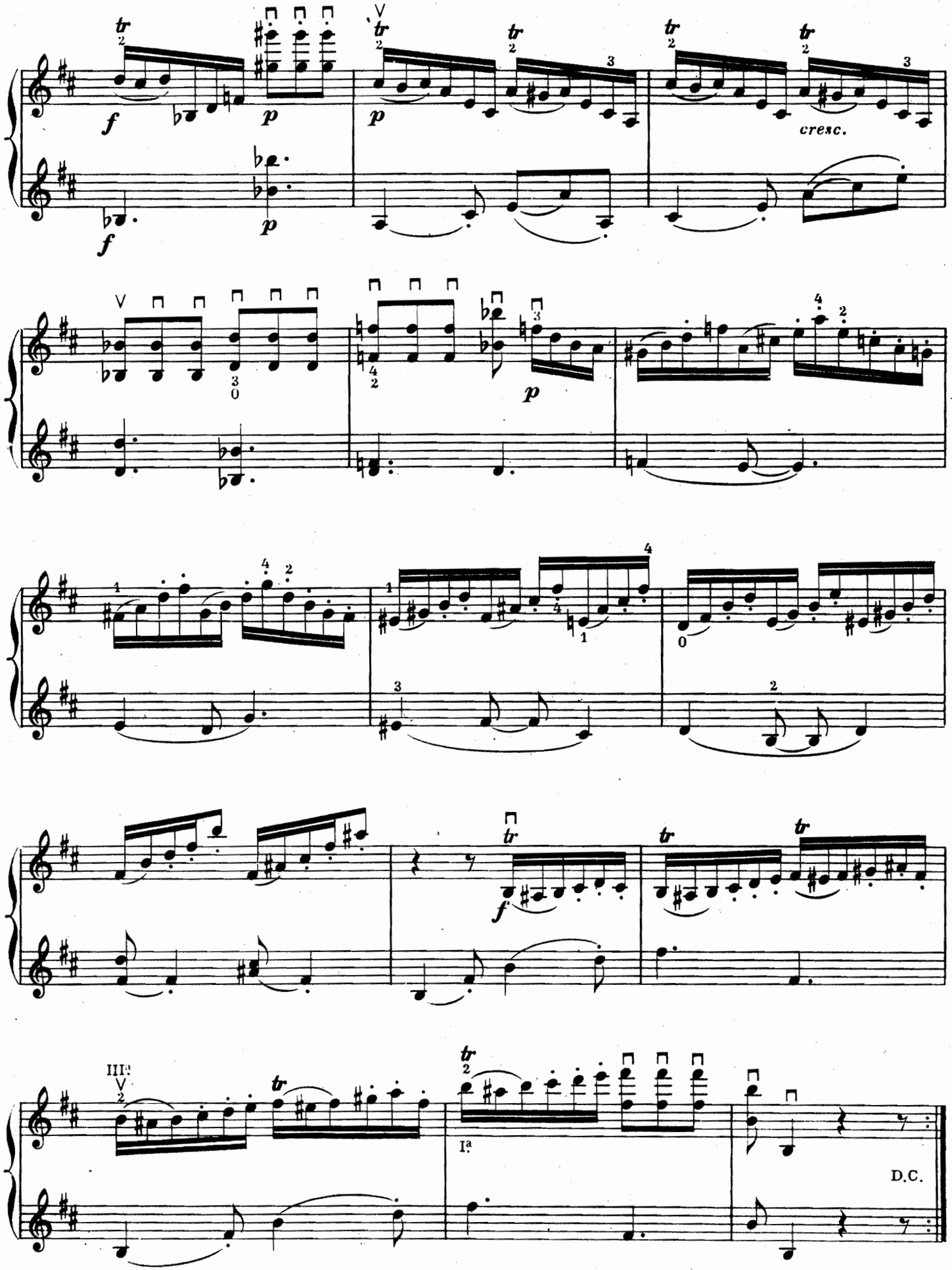

f la prima volta e p la seconda volta
IV
f
mf
IV
1.
2.
p
f


espressivo
sostenuto
pesante

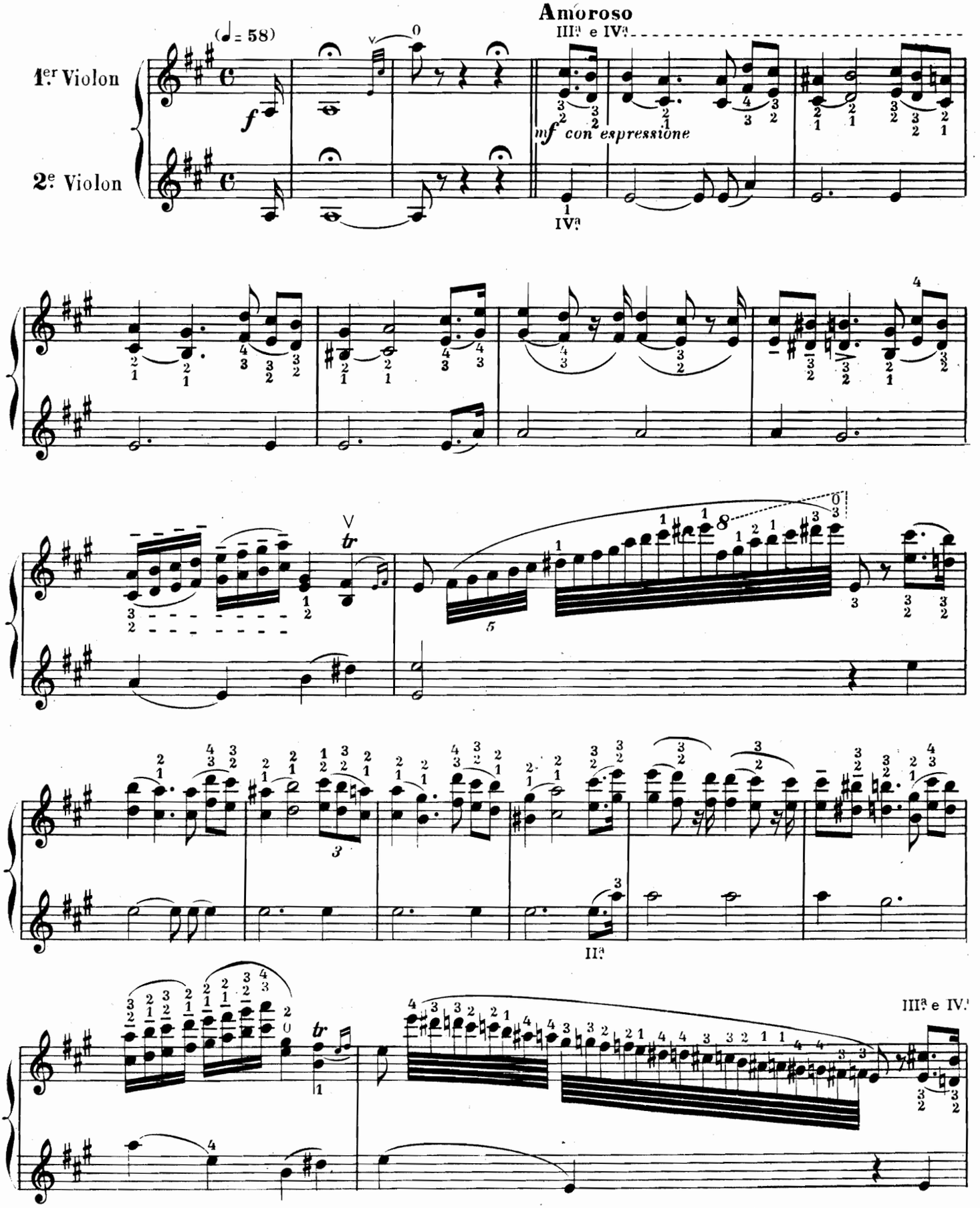
XX

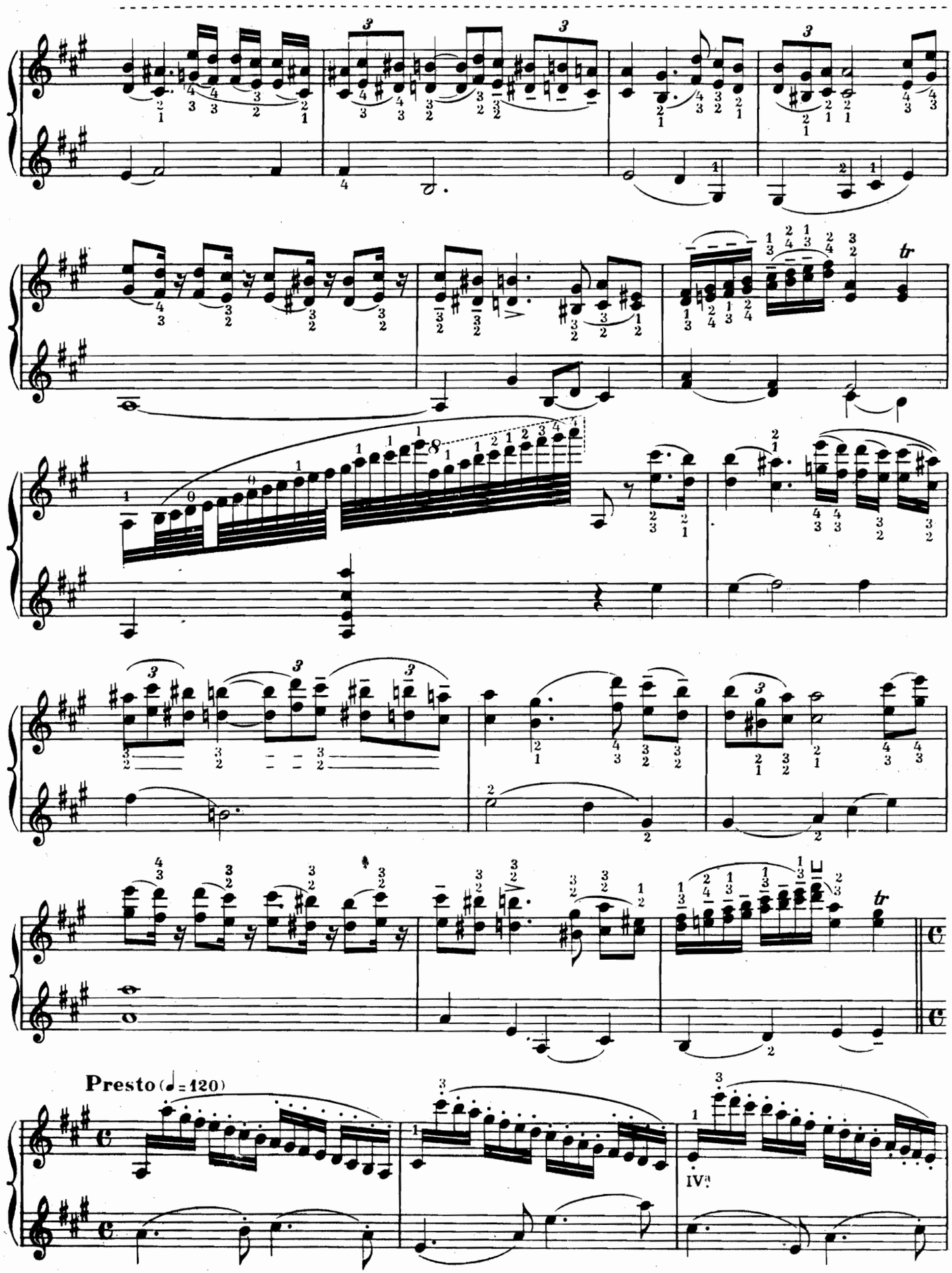

Allegretto (♩.72)
1er Violon
2e Violon
p dolce
p
f
FINE
tr
f
energico

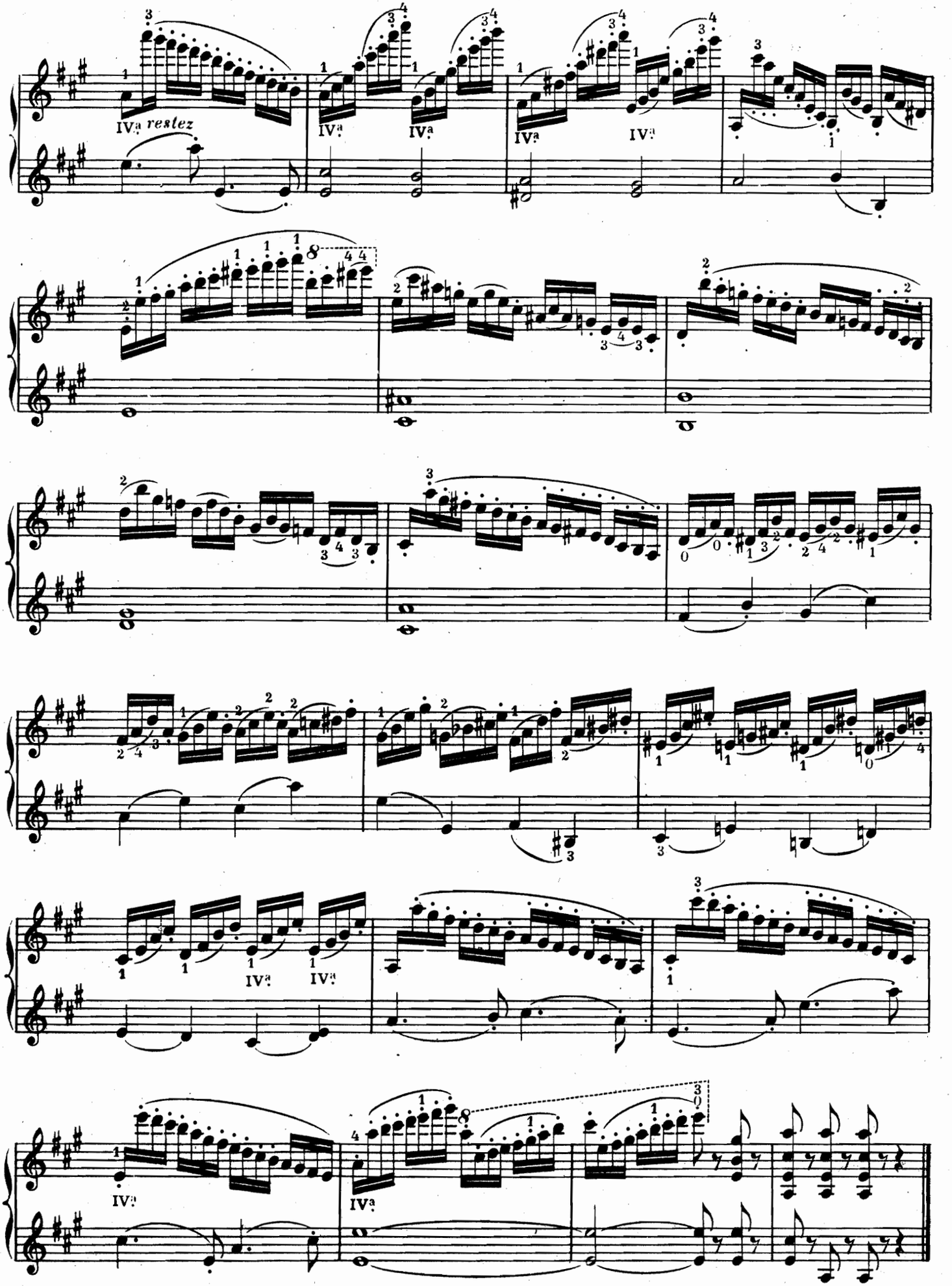



cresc.
D.C.

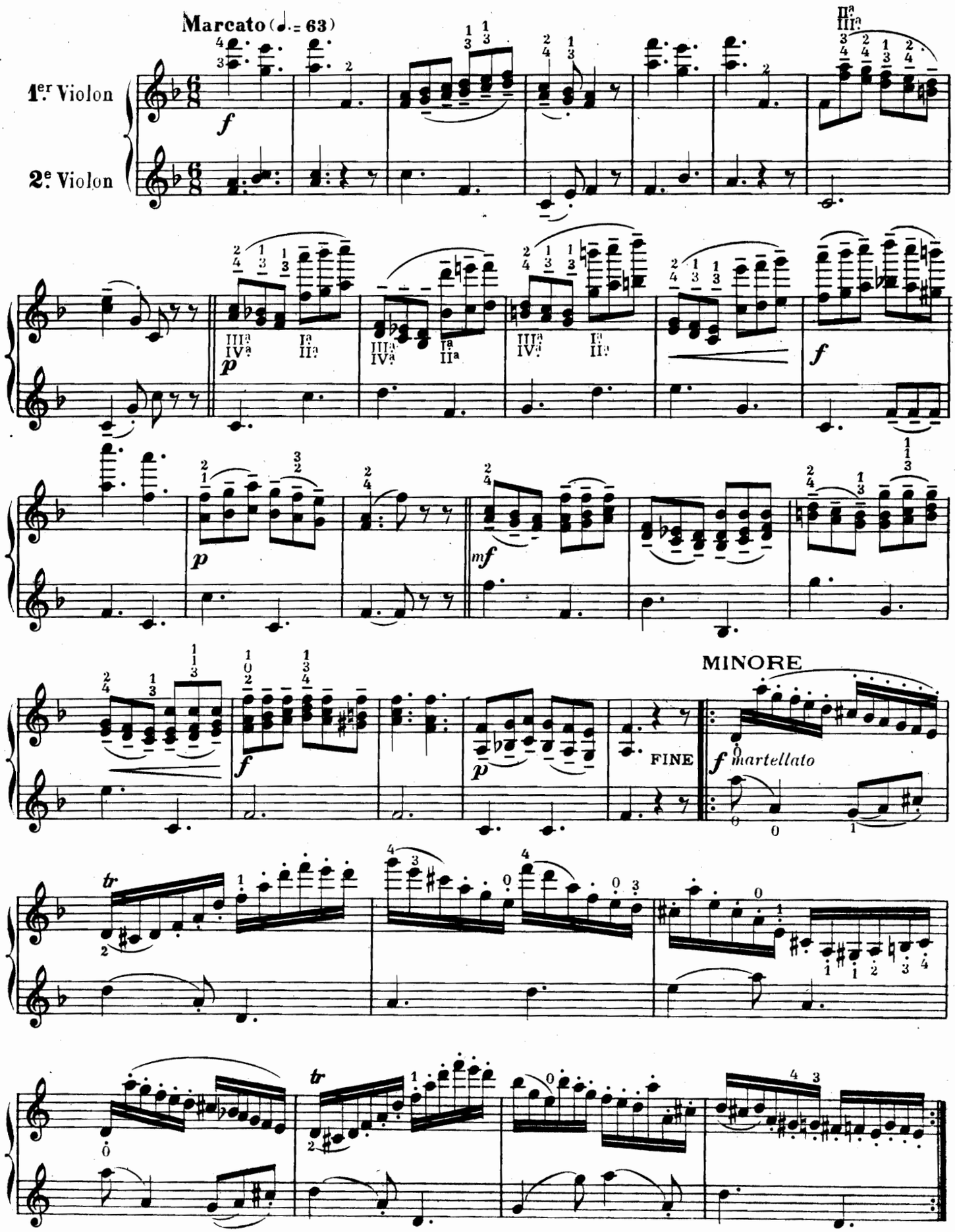
XXI

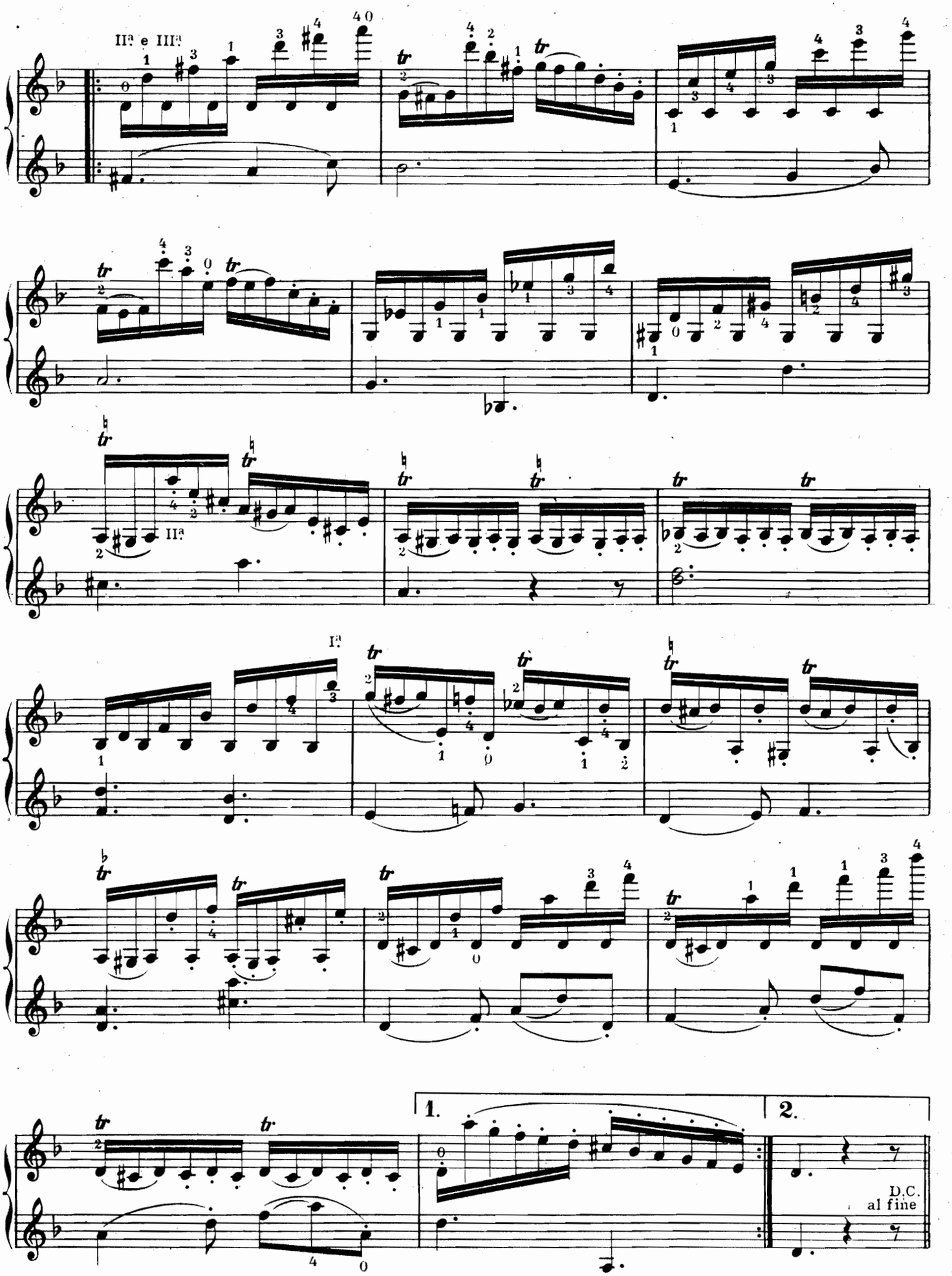

Amoroso
(♩= 58)
IIIª e IVª
1er Violon
2e Violon
mf con espressione
IVª
IIª
IIIª e IVª


Presto (♩= 120)
IV.

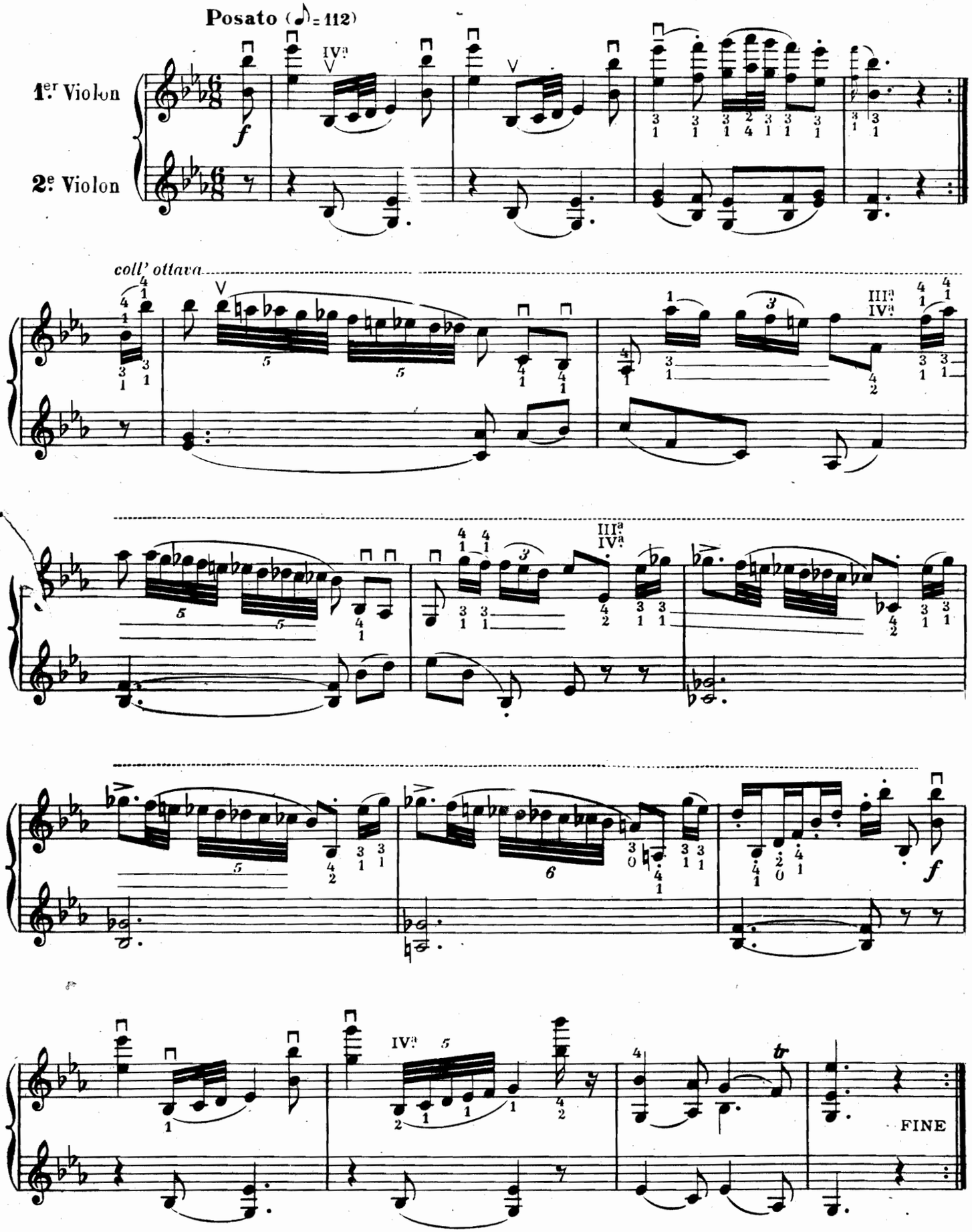

IVa restez
IVa
IVa
IVa
IVa
IVa
IVa
IVa

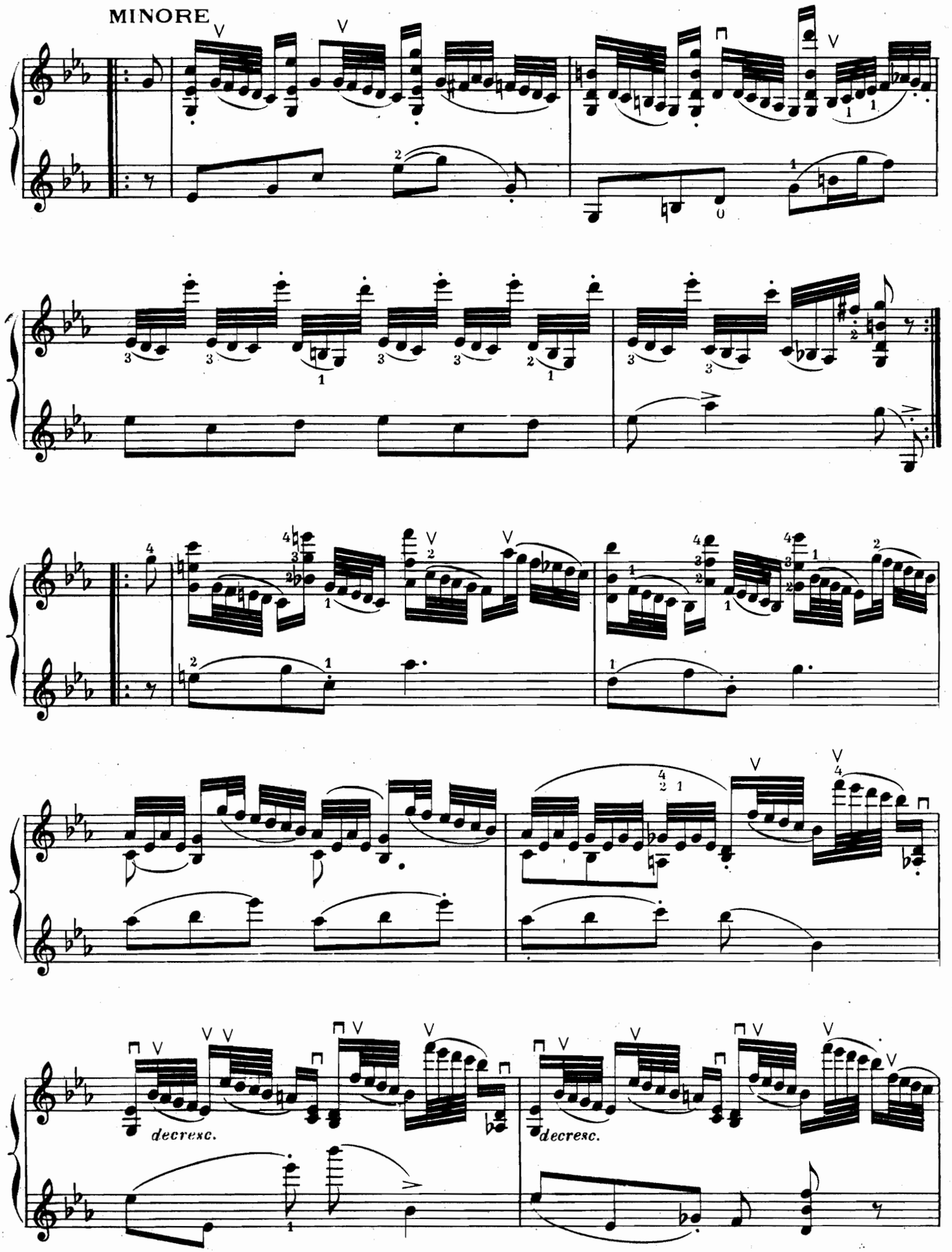
XXII

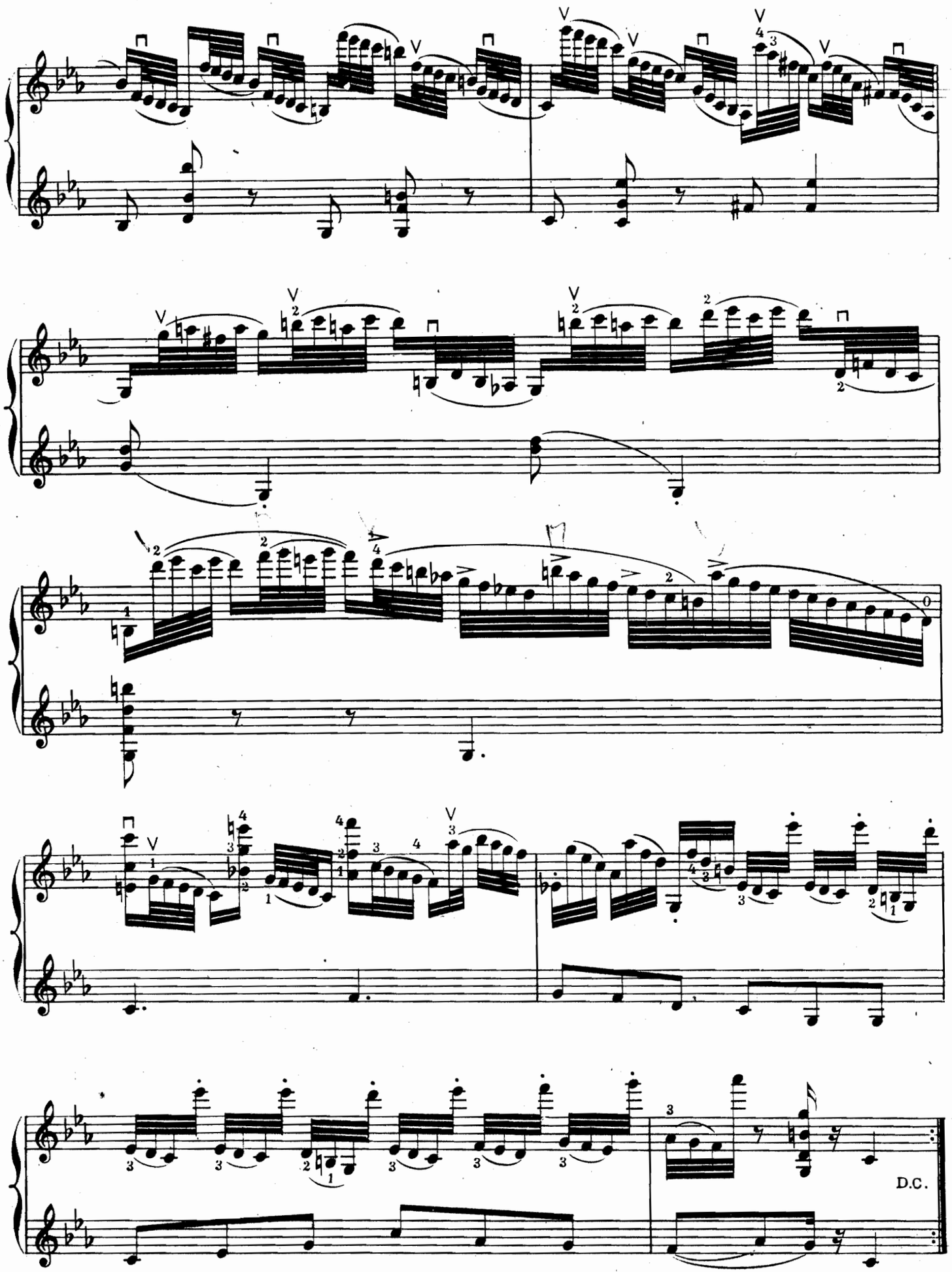



IIª e IIIª
IIª
Iª
1.
2.
D.C.
al fine

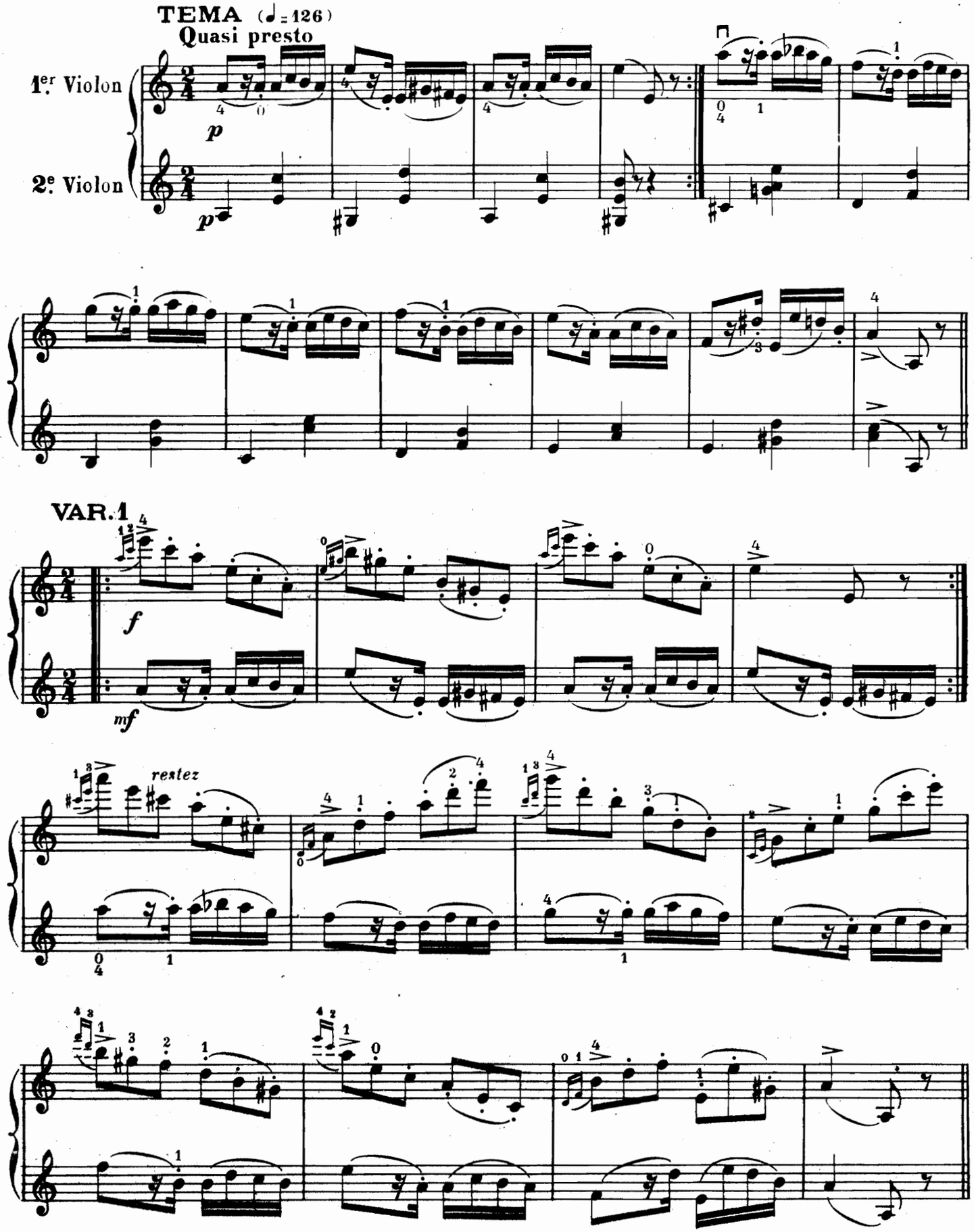
XXIII



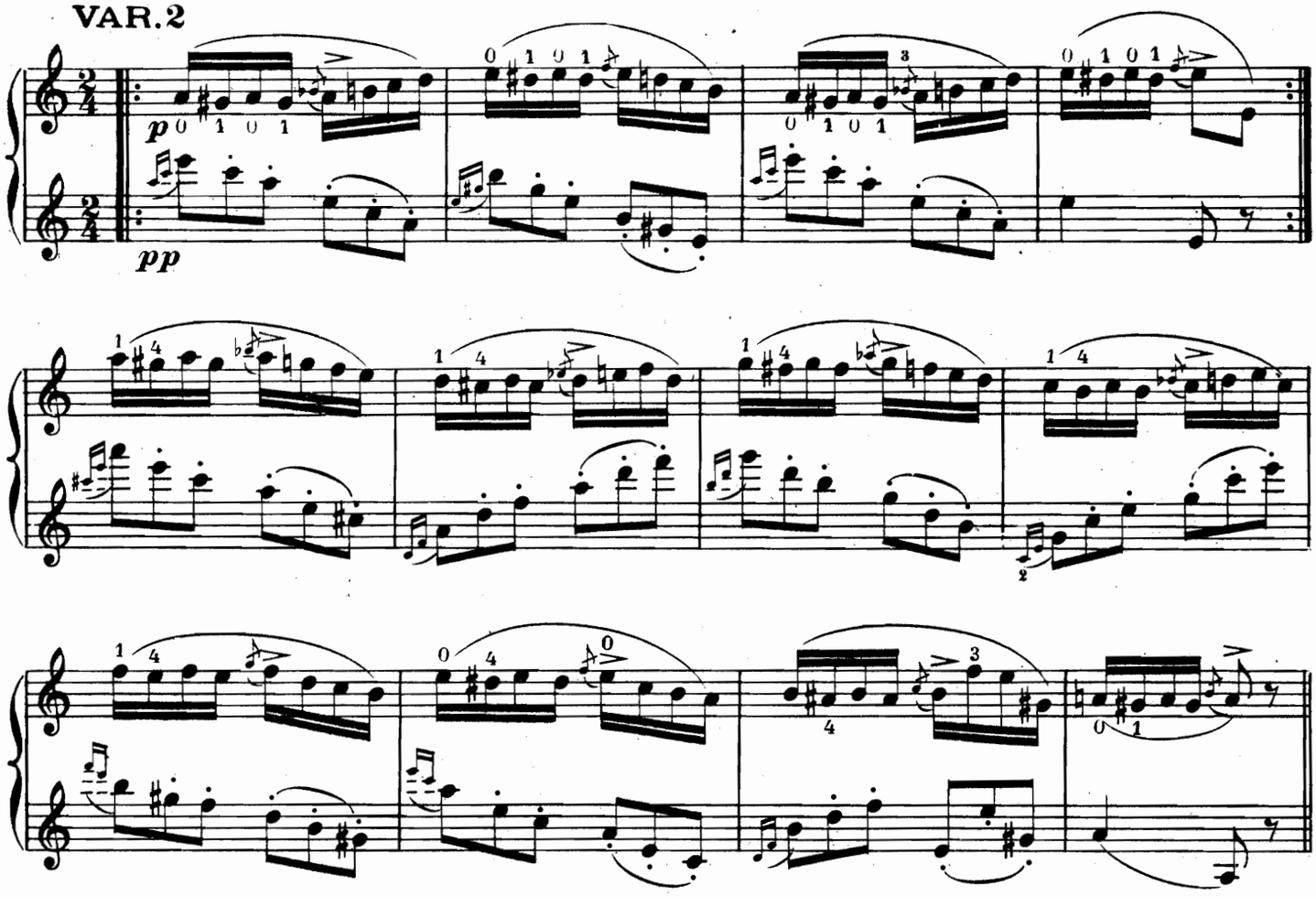

MINORE
decresc.
decresc.


D.C.

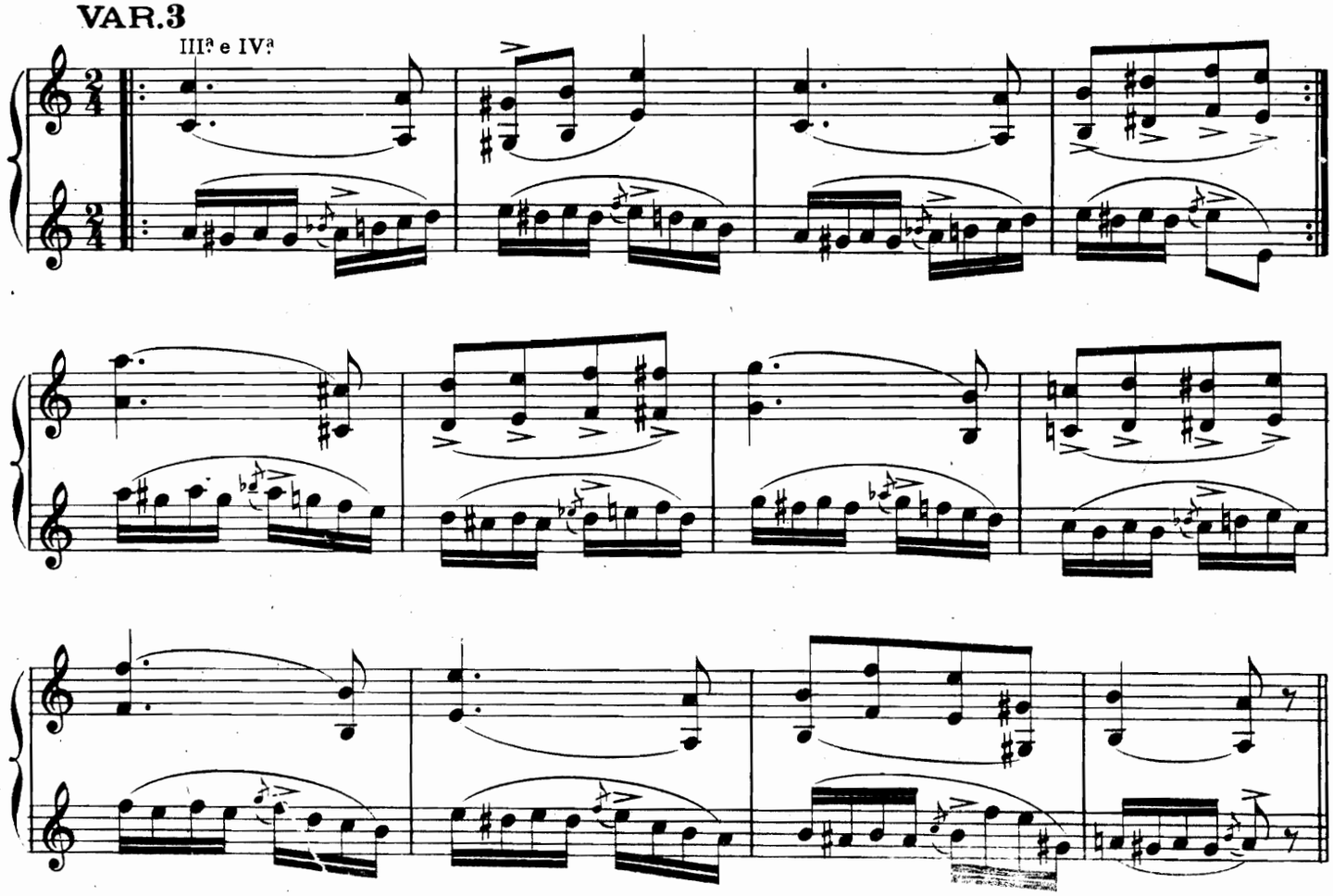
XXIV

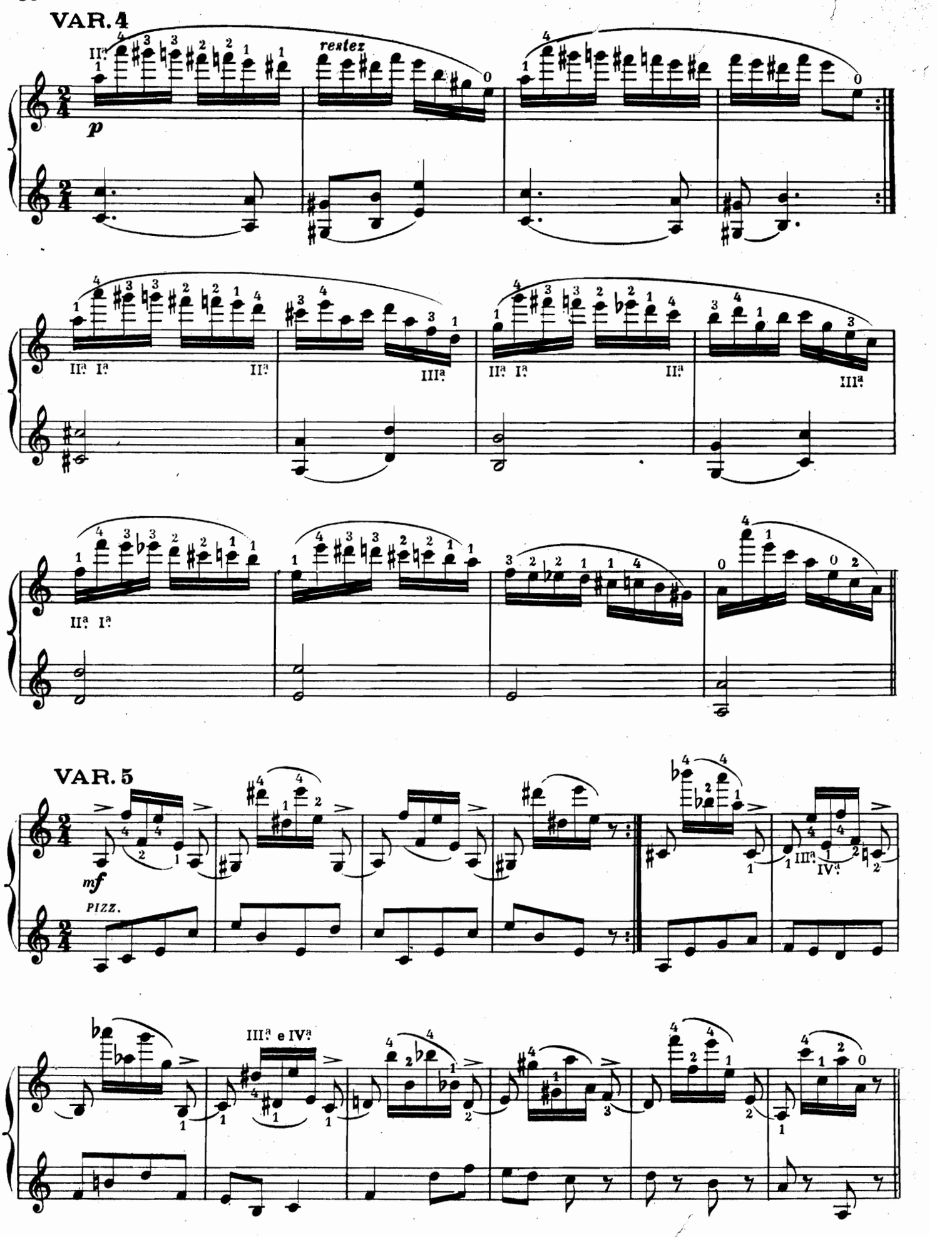

TEMA (♩= 126)
Quasi presto
1er Violon
2e Violon
p
p
VAR. 1
f
mf
restez

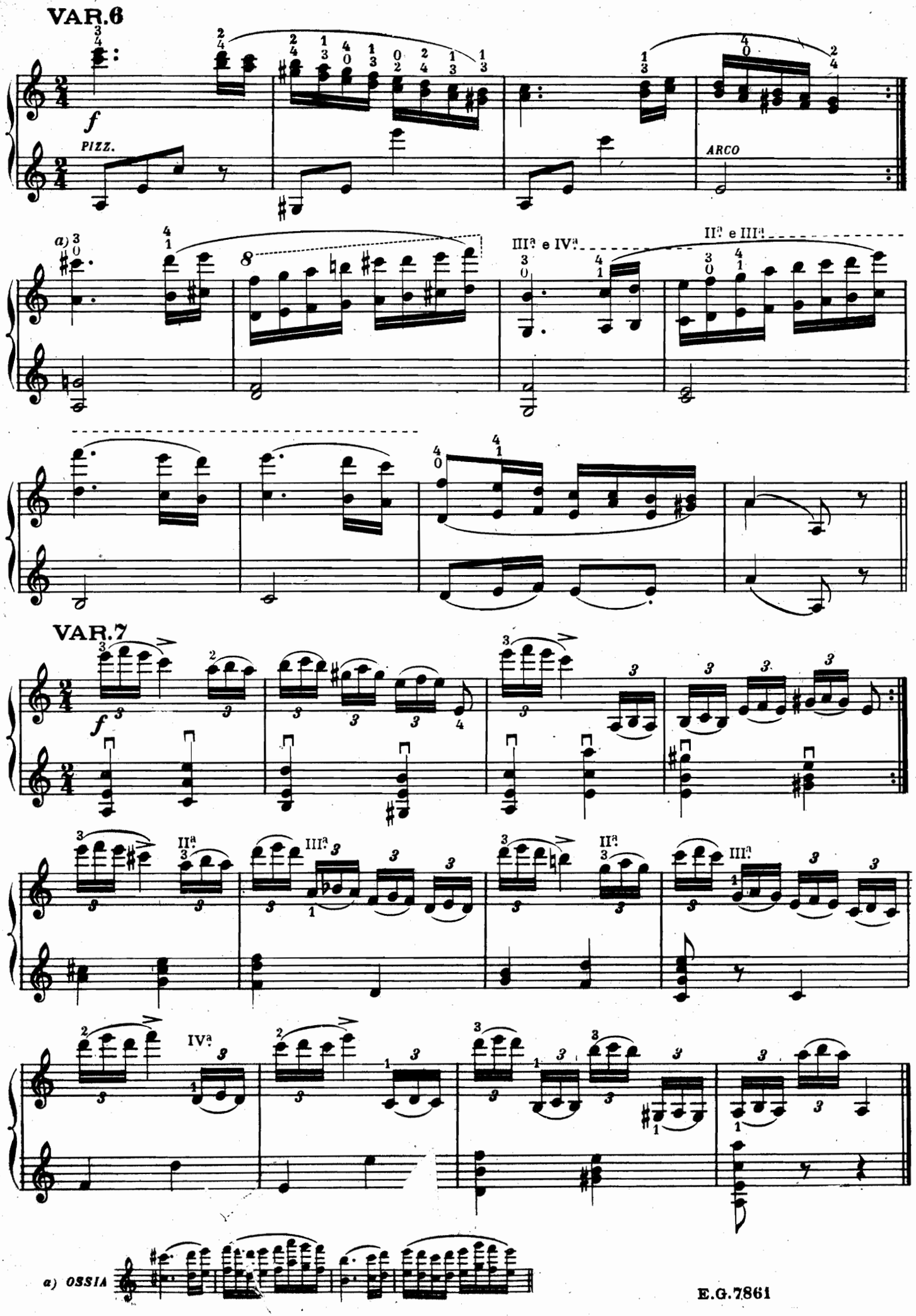
VAR.2



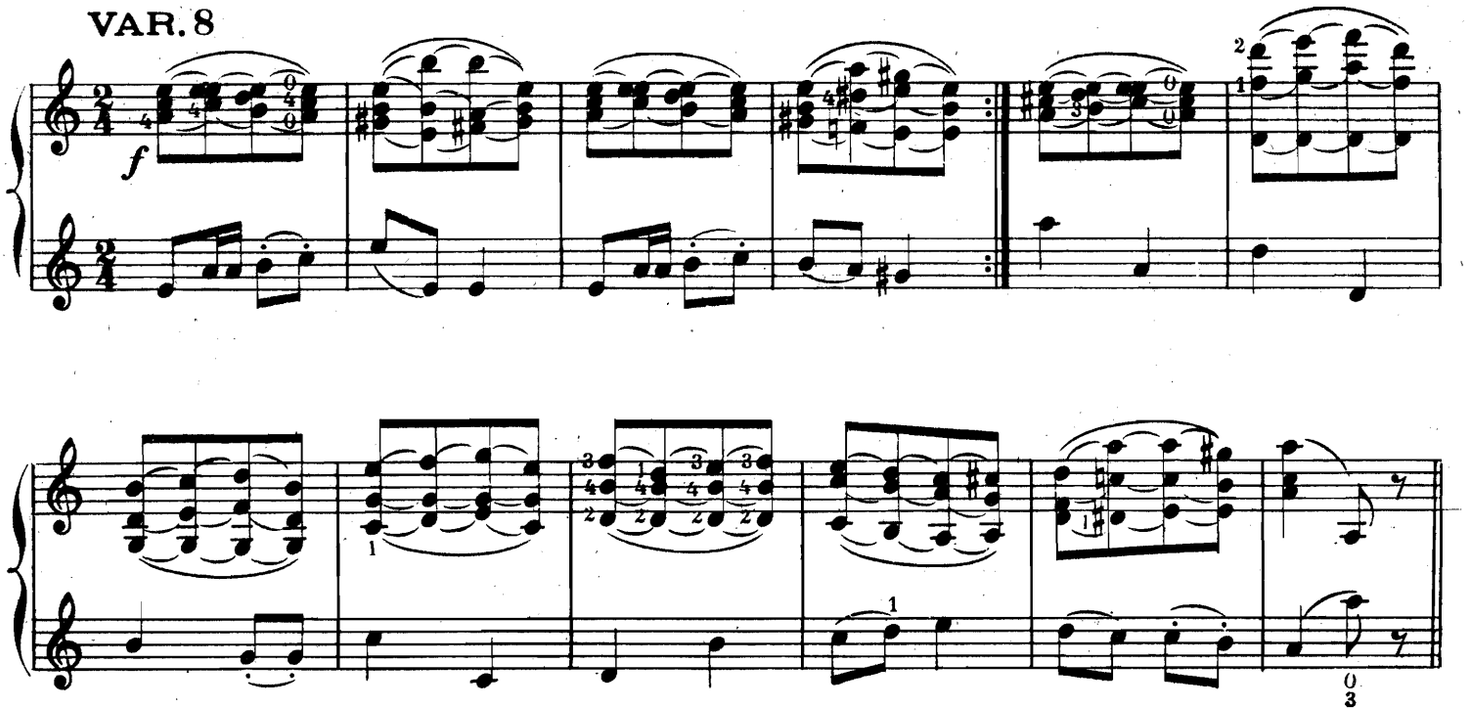
VAR.3



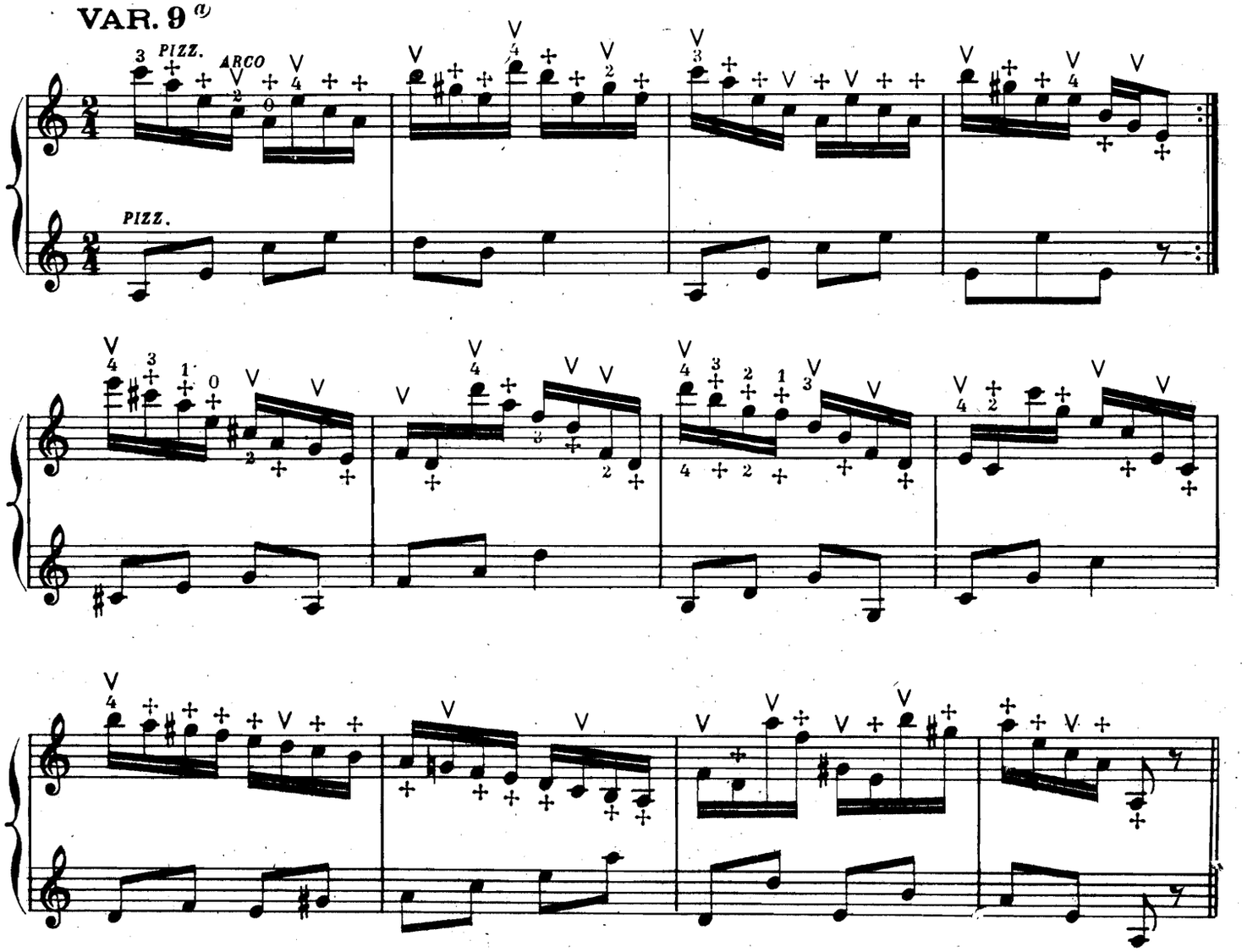

VAR. 4
restez
p
VAR. 5
mf
PIZZ.
III.ª e IV.ª


VAR.6
f
PIZZ.
ARCO
a)
III.ª e IV.ª
II.ª e III.ª
VAR.7
f
II.ª
III.ª
IV.ª
a) OSSIA

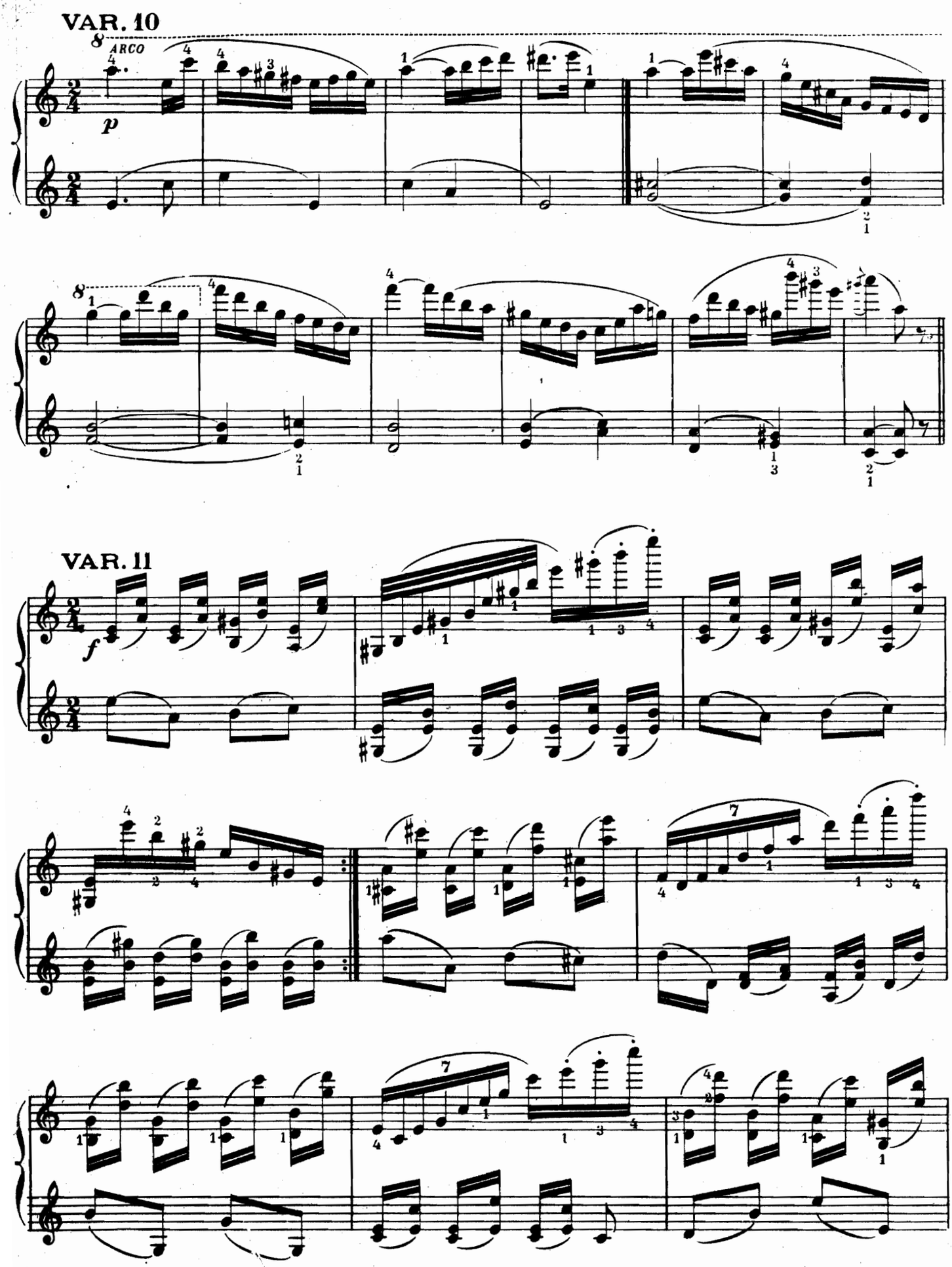
VAR. 8

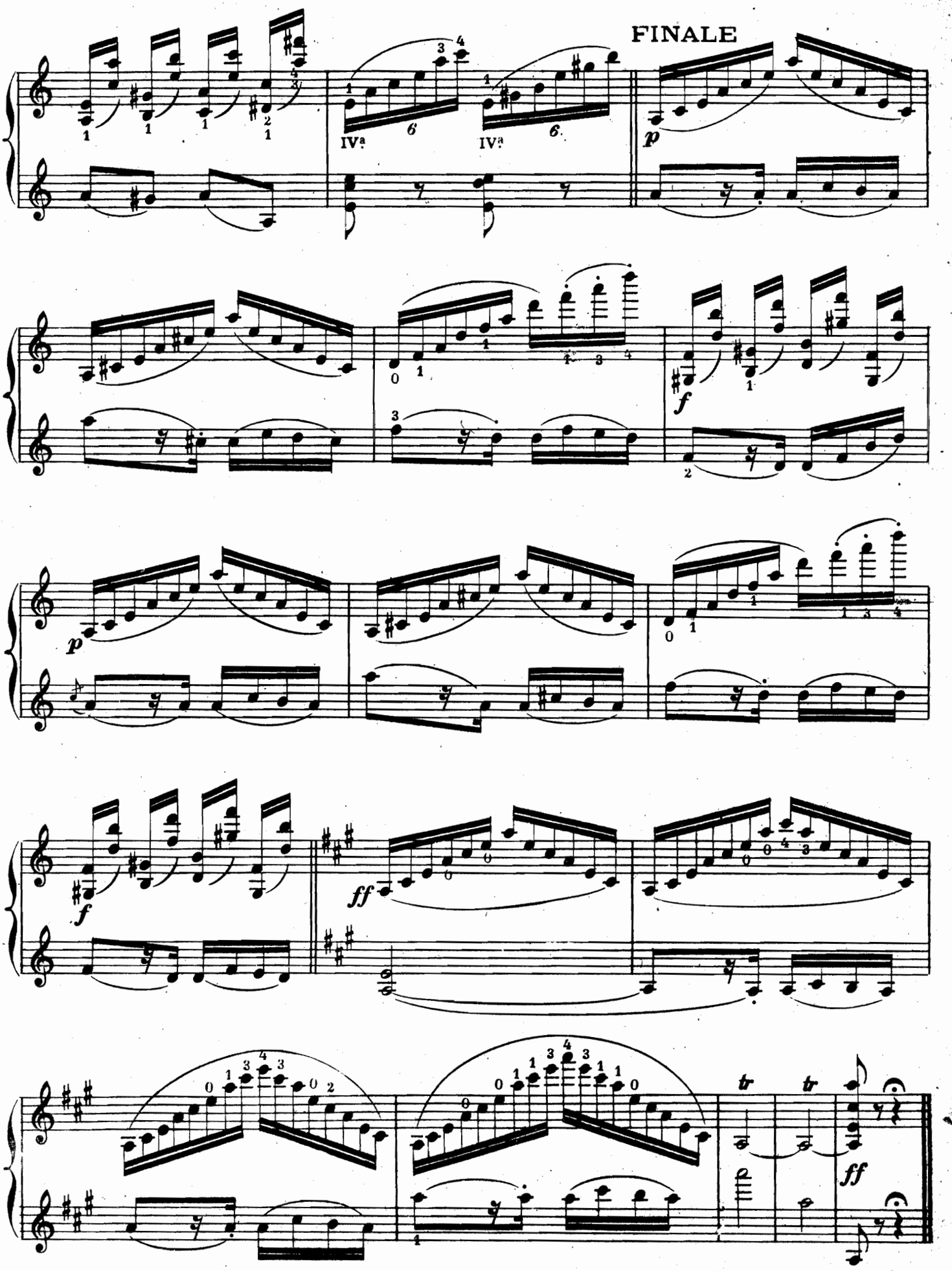


VAR. 9 a)



a) Cette variation peut être jouée complètement en *pizzicato*; en ce cas, jouez de la main droite les notes surmontées d'un v


VAR. 10
8
ARCO
p
VAR. 11
f



Imp. L.L. Delanchy & Fils, Paris.

6 196 M R 32