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MASTERPIECES FOR THE VIOLIN
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PAGANINI
Op. 8

LE STREGHE
(THE WITCHES' DANCE)

EDITION FOR VIOLIN AND PIANO

(LICHTENBERG)

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NICCOLÒ PAGANINI

Op. 8

LE STREGHE

(THE WITCHES' DANCE)

FOR

VIOLIN

AND

ORCHESTRA (OR PIANO)

THE VIOLIN-PART EDITED AND FINGERED

BY

LEOPOLD LICHTENBERG

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR

BY

RICHARD ALDRICH

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NICCOLO PAGANINI



PAGANINI'S name is one that burns with a lustre peculiarly its own in the record of musical art in the nineteenth century. He represents the climax and the highest triumph of the virtuoso. Soon after the beginning of the nineteenth century came about what Dr. Hanslick calls a "new birth of the wandering musician," in the travelling virtuoso. Thalberg, Liszt, Chopin, Henselt, Clara Schumann, Döhler, Dreyschock, the pianists, and the violinists Spohr, Paganini, Vieuxtemps, Ole Bull, Lipinski, de Bériot, the 'cellist Servais, and still others, all appeared within a very few years of each other, contesting for the palm. Of all these, the most potent in his spell upon the public, the most mystifying in the magic of his wonderful technical powers, was Niccolò Paganini. With only one other of his kind was he comparable—Franz Liszt. But unlike him, Paganini lacked a high and truly musical gift. His powers were chiefly comprised in his marvellous mastery of the violin, and in the effects he obtained upon it, before him unheard of and unimagined. His compositions have a certain originality and charm, and many of them still appeal to violinists of the virtuoso style, and through them to the public; they exploit, naturally, the brilliancy and novelty of the technical devices that he introduced and that have become famous.

Paganini was born at Genoa, Italy, February 18, 1784. His father was a petty shopkeeper, uneducated, but fond of music, and a performer on the mandolin. The young Niccolò, like most who have made a great mark in music, early showed evidence of his genius, and his father took steps to develop it, forcing his talent, in fact, with the greatest roughness and severity. He studied at first under local teachers. He had made much progress by the time he was six years old, and when he was eight he wrote a sonata. His master made him play a new concerto in church every Sunday, and at the age of nine years he made his first appearance at a concert. Then he was sent to Ghiretti and Alexander Rolla, of Parma. He even then began to experiment with new effects, new methods, new technical devices, and devoted himself to practice with a veritable frenzy. He made his first concert tour in neighboring Lombardy cities when he was thirteen years old, and laid there the foundation of a reputation that never ceased growing during his lifetime.

He speedily entered upon a checkered and adventurous career, in which his artistic successes were mingled with dissipations of all sorts, especially with a passion for gambling. For some years he experienced the strangest vicissitudes of mood, sometimes giving up the violin for the guitar for months at a time, sometimes devoting

himself exclusively to amateur agriculture. But he finally began his concert tours again, which he kept up in Italy with constantly increasing success, to the admiration and bewilderment of the public. In 1828 he left Italy for the first time, and appeared in Vienna. The contemporary accounts exhaust the resources of language to describe the delirium of excitement and wonder into which his performances threw the whole city. During his long stay in the Austrian capital, he was honored in every possible way, official and unofficial. His progress through the cities of Germany was similar in kind. He reached Paris in 1831, where his success was quite as great. Only in England was he received somewhat coldly, and his business methods aroused opposition; but his pecuniary gains were enormous.

The winter of 1833 he spent in Paris; one fruit of his sojourn was the symphony with viola obbligato, "Harold in Italy," which Berlioz wrote for him at his suggestion. In 1834 he returned to Italy, where he had invested his great earnings in landed estates. The final chapter of his life was a miserable end to his brilliant career; it was unfolded in France between 1836 and 1840. He joined with a firm of speculators in the building of a club house, called the Casino Paganini, in Paris, nominally for musical entertainments, really for gambling. The government refused it a license; the concerts failed to pay. He hurried to Paris to save the venture by performing at them himself, but he was too ill to play. The company collapsed; he was sued for 50,000 francs, which he had to pay under pain of arrest. As the sentence was about to be executed upon him, he died of laryngeal consumption, on May 27, 1840, being at that time in Nice, in search of health.

Much has been written about the characteristics of Paganini's playing, which must have been much more than the mere trickery of a virtuoso. He seems to have had a fine though not very large tone, and an expressive cantilena; his intonation was unflinching, his rapidity on the fingerboard lightning-like, his bowing of the highest dexterity. He had such a command of double stops, harmonics, and double harmonics, as none other ever possessed. He introduced or revived a number of novel effects that long puzzled violinists, notably by tuning his instrument in unusual ways. His violent staccato, his frequent use of left-hand pizzicato passages, were peculiarities of his playing. One of his most noted feats was to play solos upon the G-string, which he tuned higher, and upon which, by the use of harmonics, he attained a compass of three octaves.

Paganini's influence upon the modern technique of his instrument and the development of its style was very great, comparable only with that of Liszt upon pianoforte playing. His compositions are not numerous. They include twenty-four caprices for violin solo, twelve sonatas, two concertos, in E flat and B minor, a "Moto Perpetuo," several sets of variations and three quartets for violin, viola, guitar and violoncello.

RICHARD ALDRICH.

Le Streghe.

Edited and fingered by
Leopold Lichtenberg.

The Witches' Dance.

N. PAGANINI. Op. 8. (Posth.)

Violin. *Maestoso* *Tutti*

Piano. *Maestoso.* *mf* *f* *mf* *f*

The musical score is arranged in five systems. The first system shows the Violin and Piano parts. The Violin part is marked *Maestoso* and *Tutti*. The Piano part is marked *Maestoso.* and includes dynamics *mf*, *f*, *mf*, and *f*. The second system features a *mezza voce* marking in the piano part. The third system includes *f* markings. The fourth system includes *ff* and *f* markings. The fifth system includes *ff* and *p* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

Larghetto.

Solo

espr. e largam.

The musical score is arranged in six systems, each with a violin part on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes the tempo marking 'Larghetto.' and the instruction 'Solo' above the violin staff, and 'espr. e largam.' below it. The piano part begins with a dynamic marking of 'p'. The second system continues the melodic and harmonic development. The third system features a dynamic marking of 'p' and a fermata over the final measure. The fourth system includes a dynamic marking of 'dolce' and a first ending bracket. The fifth system features a dynamic marking of 'f' and a second ending bracket. The sixth system includes dynamic markings of 'f ad lib.' and a fermata over the final measure.

Theme.
Andantino.
Solo

dolce
Andantino.
p
mf

Tutti
f

Solo
f

Più lento.
p dolce
ad lib.
Tutti
f a tempo
a tempo
p
ad lib. colla parte

Var. I.

The first system of music consists of a treble staff and a grand staff (treble and bass). The treble staff begins with a melodic line marked *mf legg.* (mezzo-forte, leggiero). The grand staff provides harmonic support with chords and bass lines. Dynamic markings include *f* (forte) and *p* (piano).

The second system continues the piece, with the treble staff showing melodic phrases and the grand staff providing accompaniment. Dynamic markings of *f* and *p* are used throughout.

The third system features a *cresc.* (crescendo) marking in the treble staff. The dynamics fluctuate between *p* and *f*.

The fourth system is characterized by a more complex melodic line in the treble staff, featuring triplets and sixteenth-note patterns. A *f* dynamic marking is present.

The fifth system concludes the piece, ending with a grand staff and a final melodic flourish in the treble staff. The piece ends with a double bar line and repeat signs.

Più lento. *dolce trem.* *ad lib.* *mf* Tempo I.

Più lento. *p* *colla parte* *p* Tempo I.

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

Var II. *legg.* *pizz.* *8* *pizz.* *8* *pizz.* *8* *pizz.*

p

harm. *harm.* *harm.*

pizz. pizz. harm. pizz. pizz. harm.

The first system consists of a treble clef staff and a grand staff. The treble staff contains six measures of music with articulations: *pizz.*, *pizz.*, *harm.*, *pizz.*, *pizz.*, and *harm.*. The grand staff provides piano accompaniment with chords and moving lines in both hands.

pizz. harm. pizz. harm. Più lento. dolce

Più lento. *p*

The second system continues with a treble clef staff and a grand staff. The treble staff has articulations: *pizz.*, *harm.*, *pizz.*, *harm.*, and a final phrase marked *Più lento. dolce*. The grand staff includes a section marked *Più lento. p* with a change in time signature to 2/4.

Tempo I. harm.

Tempo I. *p*

colla parte

The third system features a treble clef staff and a grand staff. The treble staff begins with *Tempo I.* and *harm.*. The grand staff includes a section marked *Tempo I. p* and *colla parte*, with a change in time signature to 6/8.

harm. pizz. pizz. harm. pizz.

The fourth system consists of a treble clef staff and a grand staff. The treble staff has articulations: *harm.*, *pizz.*, *pizz.*, *harm.*, and *pizz.*. The grand staff provides piano accompaniment with chords and moving lines in both hands.

Minore.

Più lento.

First system of musical notation for 'Minore.' It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *ritrato* and *dim.* The system concludes with a complex sixteenth-note passage marked with a '3' (triplets).

Second system of musical notation for 'Minore.' It continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern. The system ends with a final chord in the piano part.

Var. III.

largamente

Third system of musical notation, labeled 'Var. III.'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is slow and features wide intervals. The piano accompaniment is in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature, consisting of chords. Dynamics include *mf*.

Fourth system of musical notation for 'Var. III.'. The vocal line continues with a 'harm.' (harmonium) marking. The piano accompaniment includes a *p* dynamic marking. The system concludes with a final chord.

First system of musical notation. The upper staff (treble clef) contains a melodic line with triplets and a trill. The lower staff (bass clef) contains a piano accompaniment with chords and single notes.

Second system of musical notation. The upper staff continues the melodic line with various intervals and a triplet. The lower staff continues the piano accompaniment.

Più lento.
dolce trem.

Third system of musical notation. The upper staff features a melodic line with a trill and a tremolo. The lower staff has a piano accompaniment. The tempo marking is *Più lento.* and the performance instruction is *dolce trem.*

Più lento.
p colla parte

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. The tempo marking is *Più lento.* and the performance instruction is *p colla parte*.

Tempo I.
harm.

Fifth system of musical notation. The upper staff contains a melodic line with chords and triplets. The lower staff contains a piano accompaniment. The tempo marking is *Tempo I.* and the performance instruction is *harm.*

Tempo I.
p

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. The tempo marking is *Tempo I.* and the performance instruction is *p*.

Finale.
Allegretto.

The musical score is presented in five systems, each with three staves. The top staff is for the Violin, the middle for the Treble Clef of the Piano, and the bottom for the Bass Clef of the Piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto' and the dynamics are marked 'p' (piano) and 'hm.' (half mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system includes an '8' marking above the violin staff. The second system includes an '8' marking above the violin staff. The third system includes an '8' marking above the violin staff and an 'hm.' marking above the piano staff. The fourth system includes an '8' marking above the violin staff. The fifth system includes an '8' marking above the violin staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (D major) and a common time signature. The top staff features a complex melodic line with many sixteenth and thirty-second notes. The grand staff provides harmonic support with chords and bass lines.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line in the top staff continues with intricate patterns, while the grand staff accompaniment remains consistent in style.

Third system of musical notation. This system introduces dynamic markings: *p* (piano) in the grand staff and *dolce* (dolce) in the top staff. The notation includes a *harm.* (harmonic) marking above the top staff. The music continues with similar complexity.

Fourth system of musical notation. It features a *harm.* marking above the top staff and a *b2* marking in the grand staff. The melodic line in the top staff shows some simplification compared to the previous systems, while the accompaniment continues.

Fifth system of musical notation, the final system on the page. It begins with a *f* (forte) dynamic marking in the grand staff. The music concludes with a final cadence. A stamp "520531" is visible at the bottom right of the system.

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