

Паганини Никколо

24 каприса для скрипки

**Москва
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Эта книга является репринтом оригинала, который мы создали специально для Вас, используя запатентованные технологии производства репринтных книг и печати по требованию.

Сначала мы отсканировали каждую страницу оригинала этой редкой книги на профессиональном оборудовании. Затем с помощью специально разработанных программ мы произвели очистку изображения от пятен, клякс, перегибов и попытались отбелить и выровнять каждую страницу книги. К сожалению, некоторые страницы нельзя вернуть в изначальное состояние, и если их было трудно читать в оригинале, то даже при цифровой реставрации их невозможно улучшить.

Разумеется, автоматизированная программная обработка репринтных книг – не самое лучшее решение для восстановления текста в его первоизданном виде, однако, наша цель – вернуть читателю точную копию книги, которой может быть несколько веков.

Поэтому мы предупреждаем о возможных погрешностях восстановленного репринтного издания. В издании могут отсутствовать одна или несколько страниц текста, могут встретиться невыводимые пятна и кляксы, надписи на полях или подчеркивания в тексте, нечитаемые фрагменты текста или загибы страниц. Покупать или не покупать подобные издания – решать Вам, мы же делаем все возможное, чтобы редкие и ценные книги, еще недавно утраченные и несправедливо забытые, вновь стали доступными для всех читателей.

This page contains ten staves of musical notation for a guitar piece. The key signature is G major (one sharp). The notation includes various fingerings (numbers 1-4), dynamics (e.g., *p*, *smorzando*), and section markers (e.g., *IIIa*, *IVa*, *segue*). The music is written in a single system across ten staves.

The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with fingerings indicated below the staff. A section marker *IIIa* is placed below the first measure.

The second staff continues the melodic line, featuring a *smorzando* marking towards the end. A section marker *IIIa* is also present.

The third staff shows a continuation of the piece, with a *p* (piano) dynamic marking.

The fourth staff continues the melodic development.

The fifth staff features a *smorzando* marking and a section marker *IIIa*.

The sixth staff continues the piece, with a section marker *IVa* appearing towards the end.

The seventh staff continues the melodic line.

The eighth staff features a *segue* marking, indicating a continuation or transition.

The ninth staff continues the piece, with a section marker *IIIa* and a *segue* marking.

The tenth staff concludes the page with a section marker *IIIa*.

III.

Sostenuto.

III^a e IV^a

Musical score for the Sostenuto section, measures 1-12. The music is in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, often beamed together in groups of three or four. Trills (tr) are indicated above several notes. Fingerings (1-3) are shown below the notes. Dynamics include *f* (forte) at the beginning and *pp* (pianissimo) towards the end of the section. The section concludes with a double bar line.

Presto.

Musical score for the Presto section, measures 13-24. The music is in treble clef with a key signature of one sharp (F#). It is characterized by rapid sixteenth-note passages, often beamed in groups of four. Trills (tr) are present. Fingerings (1-4) are indicated. The section includes a repeat sign in measure 19. The key signature changes to one flat (Bb) in measure 20. The section ends with a double bar line.

The musical score is written for piano and organ. It consists of five staves. The first four staves are in treble clef with a key signature of three sharps (F#, C#, G#). The fifth staff is in bass clef with a key signature of one sharp (F#). The score is marked 'Sostenuto.' and includes various musical notations such as chords, trills, and dynamic markings like 'f' and 'p'. The organ part is indicated by 'III^a' and 'IV^a'.

[illegible]

[illegible]

This page contains ten staves of musical notation, likely for a piano solo. The notation includes various musical symbols such as notes, rests, and ornaments, along with technical markings and dynamics.

The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 4. A dynamic marking of *f* (forte) appears towards the end of the staff.

The second staff continues the melodic line, with a section marked *III^a*. It includes a variety of note values and rests, with fingerings clearly marked.

The third staff starts with a *cresc.* (crescendo) marking. The music is written in a more complex texture with many beamed notes.

The fourth staff features a *f* (forte) dynamic and includes a section with a *dim.* (diminuendo) marking. The notation is dense with many beamed notes.

The fifth staff begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. It continues with a series of beamed notes and rests.

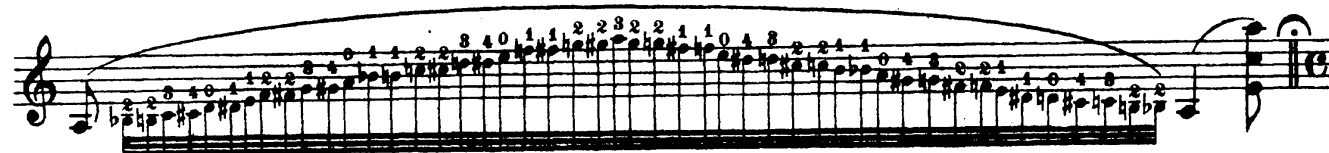
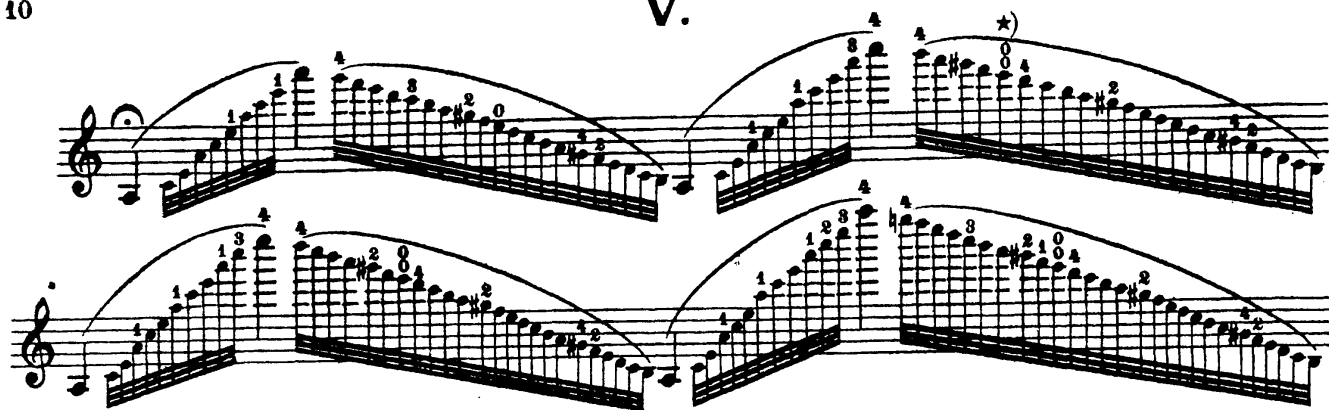
The sixth staff starts with a *cresc.* (crescendo) marking and includes a section marked *molto cresc.* (very much crescendo). The music is written in a more complex texture with many beamed notes.

The seventh staff begins with a *f* (forte) dynamic and includes a section marked *dim.* (diminuendo). It features a variety of note values and rests, with fingerings clearly marked.

The eighth staff starts with a *cresc.* (crescendo) marking and includes a section marked *tr* (trill). The music is written in a more complex texture with many beamed notes.

The ninth staff begins with a *p* (piano) dynamic and includes a section marked *tr* (trill). The music is written in a more complex texture with many beamed notes.

The tenth staff continues the melodic line, with a variety of note values and rests, and fingerings clearly marked.



*) Die 2 übereinanderstehenden Nullen bedeuten, daß das *F* gar nicht gegriffen zu werden braucht, da in dem schnellen Tempo die leere Saite eine Oktave höher klingt.

*) Au lieu de la note marquée de deux zéros (2) prenez la corde à vide, puisque cette dernière sonne toujours une octave plus haut dans les traits de grande vitesse.

*) The two noughts written one above the other indicate that the note *F* need not be taken at all, as in the quick time the open string sounds an octave higher.

This page contains ten staves of musical notation for guitar. The notation is written in treble clef and includes various key signatures and rhythmic patterns. Fingerings are indicated by numbers 1, 2, 3, and 4, as well as 0 for natural harmonics. Some staves have specific markings such as "0 IIa" and "0 IIb". The bottom three staves feature large, sweeping arpeggiated figures with long horizontal lines above them, suggesting a continuous, flowing motion. The final staff ends with a double bar line and a repeat sign.

VI.

(Adagio.)

p

12 12 12 4 4

simile e sempre legato

cresc. *f*

p *cresc.* *dim.*

p *cresc.*

f

p *cresc.*

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This page of musical notation for guitar consists of ten staves. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various chords, arpeggios, and melodic lines with fingerings and slurs. Dynamics such as *smorzando*, *p*, *morendo*, and *pp* are indicated. A section labeled *IVa* appears on the fourth and eighth staves. The piece concludes with a *pp* dynamic marking.

VII.

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