VIOLIN CONCERTO No. I

By NICOLO PAGANINI

(Born at Genoa, October 27, 1782—Died at Nice, May 27th, 1840)

IT is generally believed that Paganini composed this concerto in 1811. In it are revealed all the astonishing peculiarities which helped to make him the most sensational player who had ever appeared. His enormous technique, mastery of the bow, astonishing employment of single and double harmonics, peculiar manner of tuning the instrument, besides all his tricks of adapting the effects of a harp, guitar and mandolin, all have been displayed to prominent advantage in this concerto.

In the original edition the concerto consists of three movements: I. Allegro Maestoso. II. Adagio expressivo, and III. Rondo. While the violin part, as it stands, represents the pinnacle of technical achievements in violin playing, the great length of the concerto as a whole, with its antiquated tuttis and accompaniments, has taken away much of the real value, particularly when contrasted with works of modern form and content.

The present edition of the concerto, entirely re-arranged by August Wilhelmj, places the work on an entirely new basis. To begin with, Wilhelmj has done away with Paganini's idea of tuning the solo violin one-half tone higher than the accompanying instruments. In tuning the four strings of the instrument in this way:

Paganini wrote his orchestral accompaniment in E flat major, but played his own part in D major, thereby increasing the brilliancy of his own performance to a remarkable extent. In the present arrangement, the original key of the violin (D major) has been retained, and the entire accompaniment supplied in the same key. While making use of the first part and retaining most of the original solo part, the concerto is now presented as an absolutely modern composition, in every sense of the word. The original long tuttis have been entirely dispensed with and replaced by interludes of artistic worth and effectiveness, while the harmonic background has undergone an entire transformation. Through this the themes and melodies are shown to much greater advantage; and the entire treatment, together with the closing Cadenza which presents every technical feature of the work, not only as Paganini created it but with increased difficulties, places the composition on a level with modern concert compositions of the most advanced type.

The concerto in its present form has been added to the concert repertoire of the foremost violin soloists of the world. It was first played in America on April 23, 1892, by Franz Kneisel, at a concert of the Boston Symphony Orchestra, and such artists as Kubelik, Marteau, Kreisler, Burmester and Mischa Elman play it frequently.

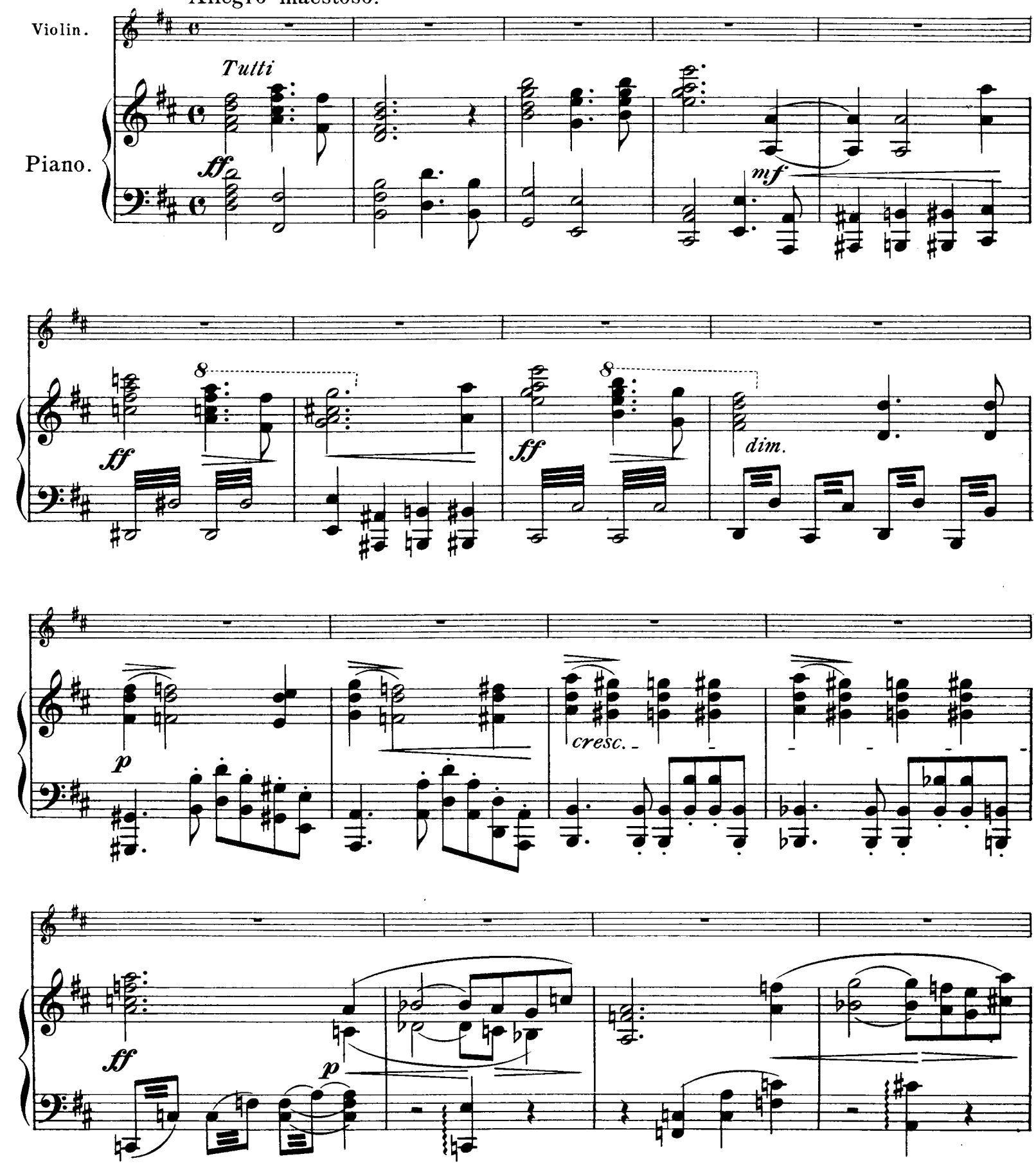
It will ever remain as the foremost example of brilliant bravura playing, a monument to Paganini's genius and a lasting tribute to Wilhelmj's taste and artistic musicianship.

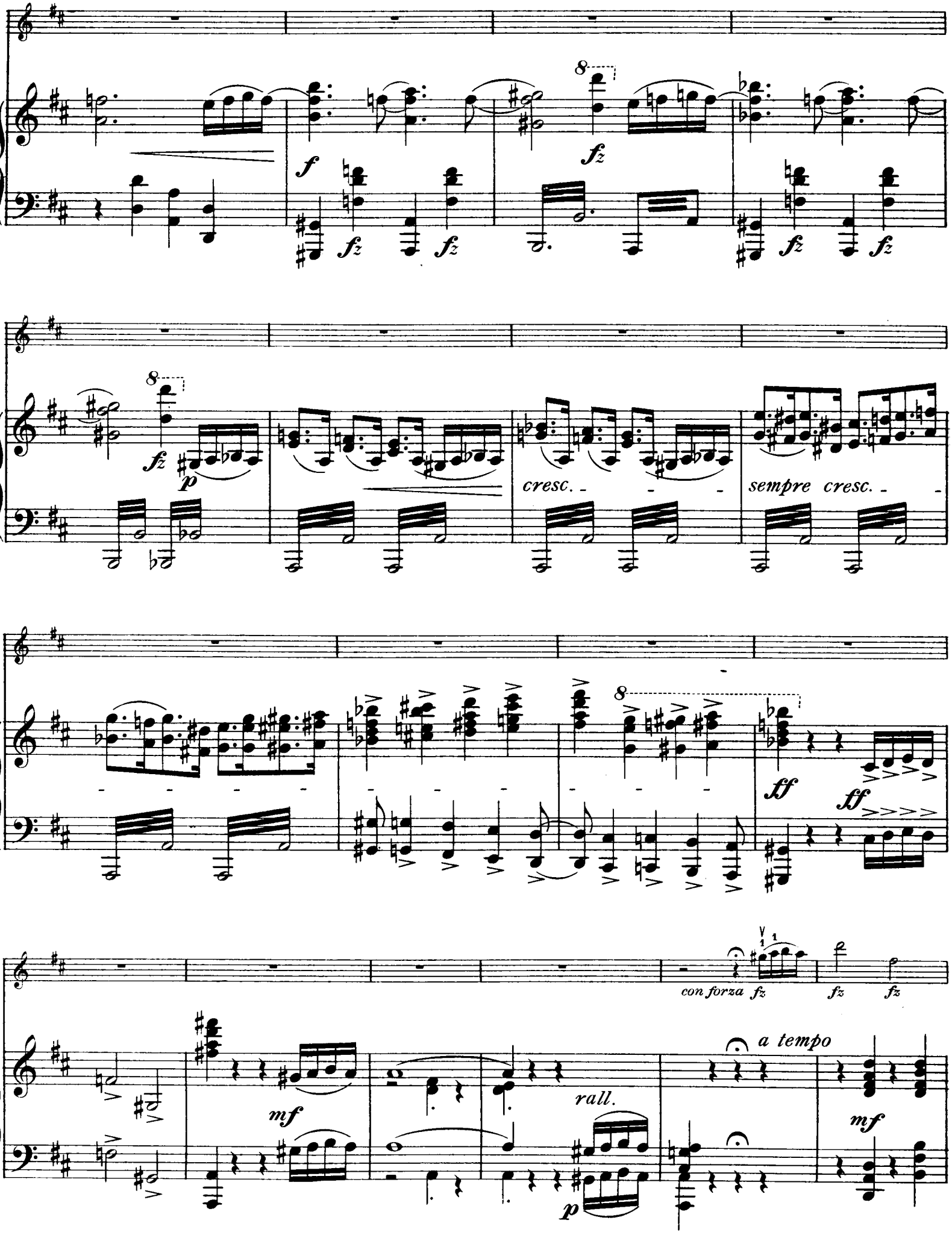
Gustav Saenger

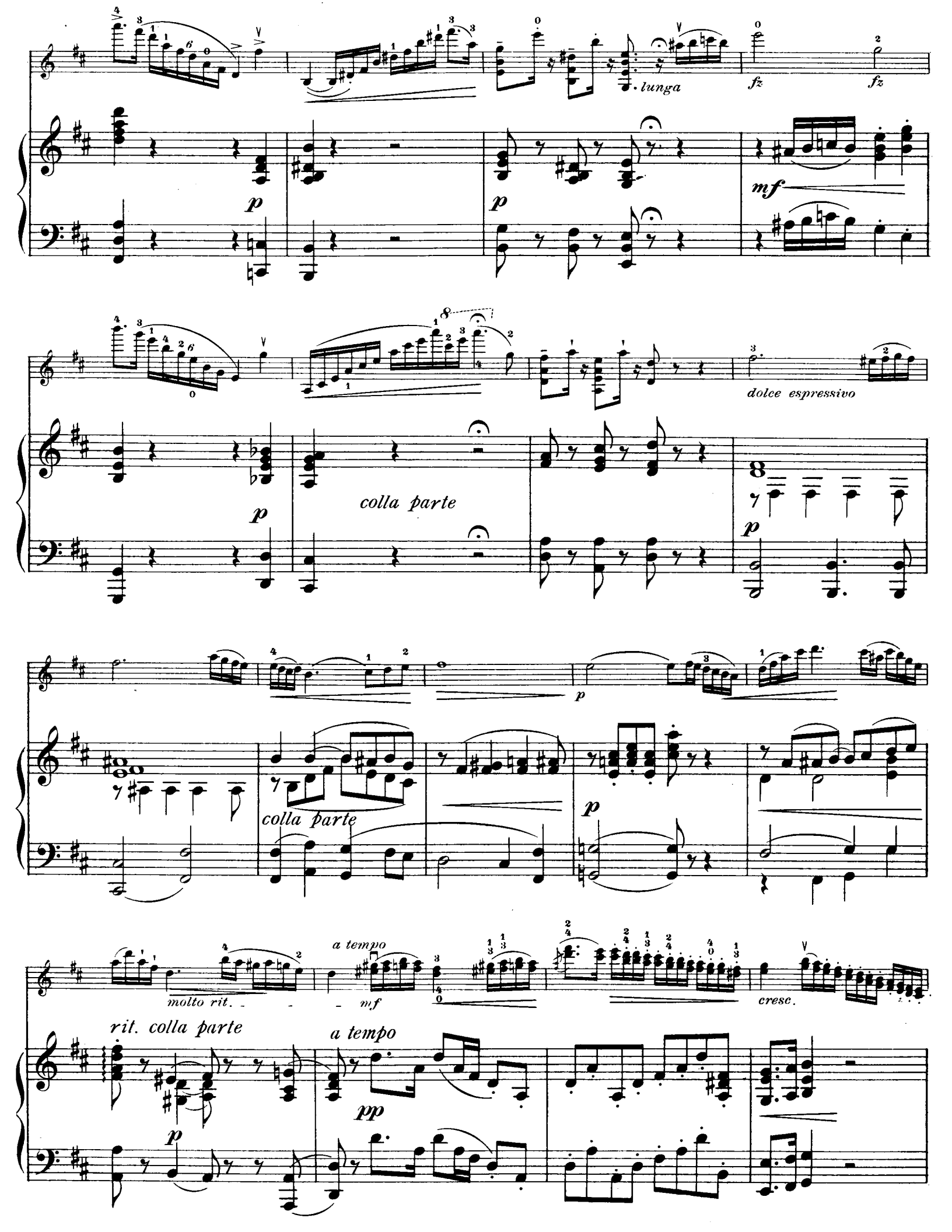
Concerto.

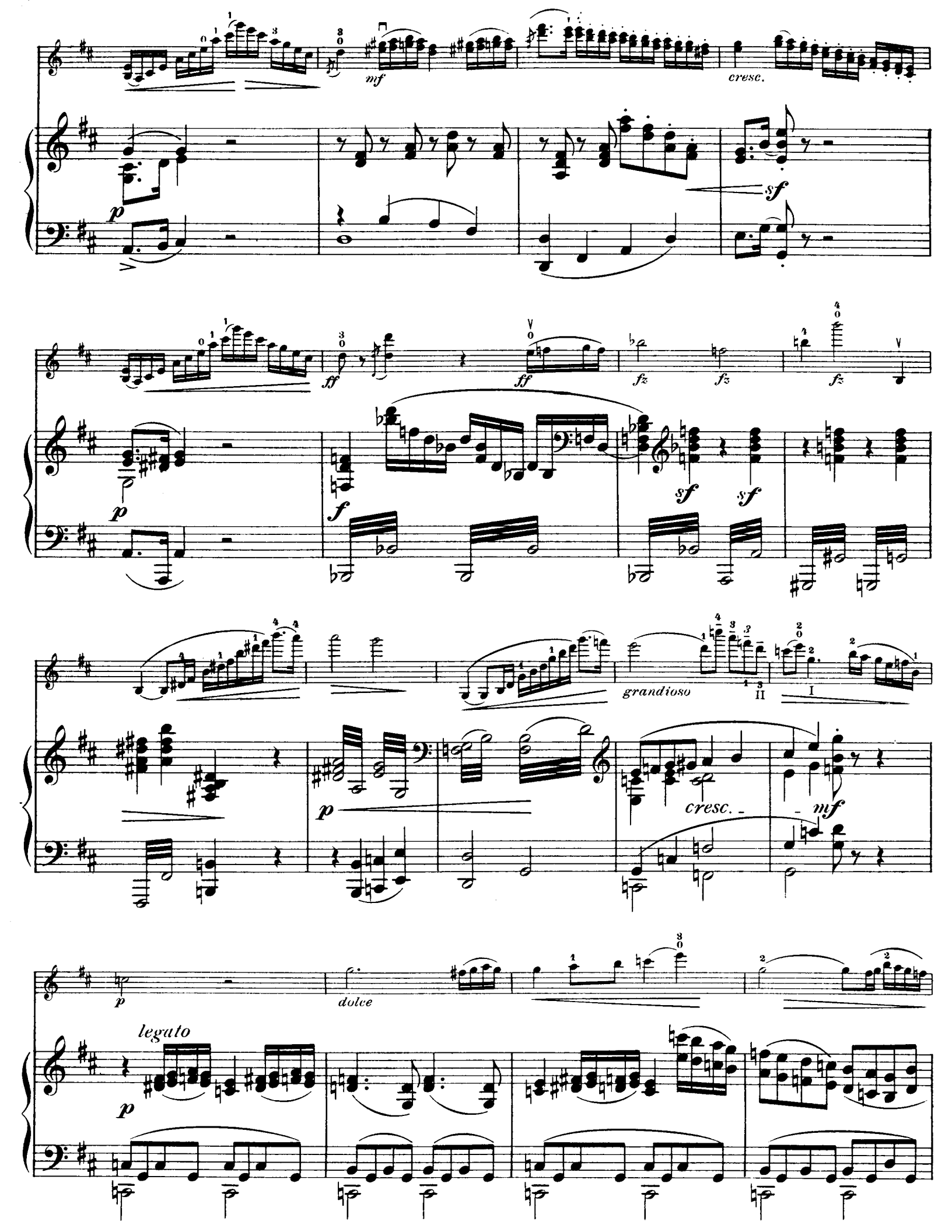
Paganini - Wilhelmj.

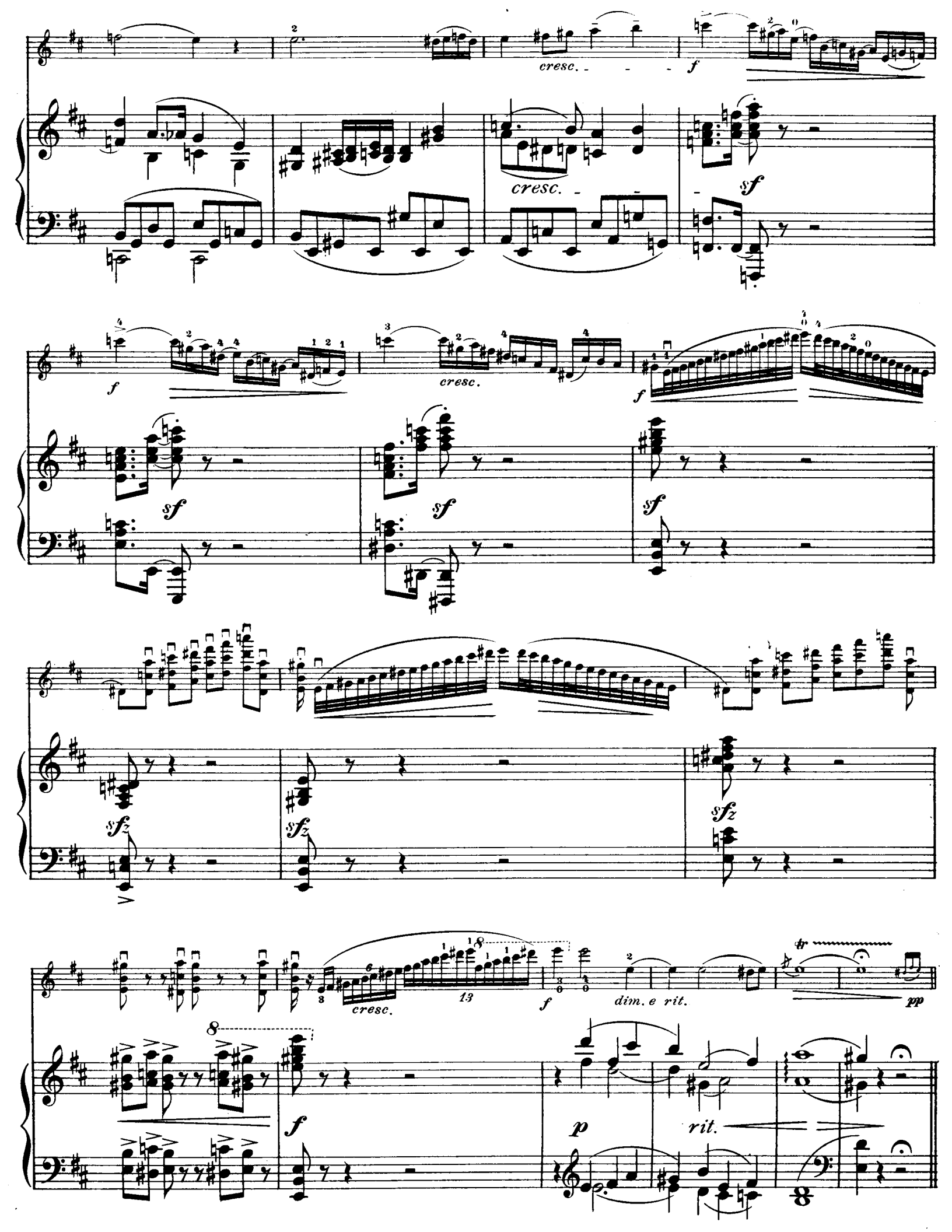
Allegro maestoso.

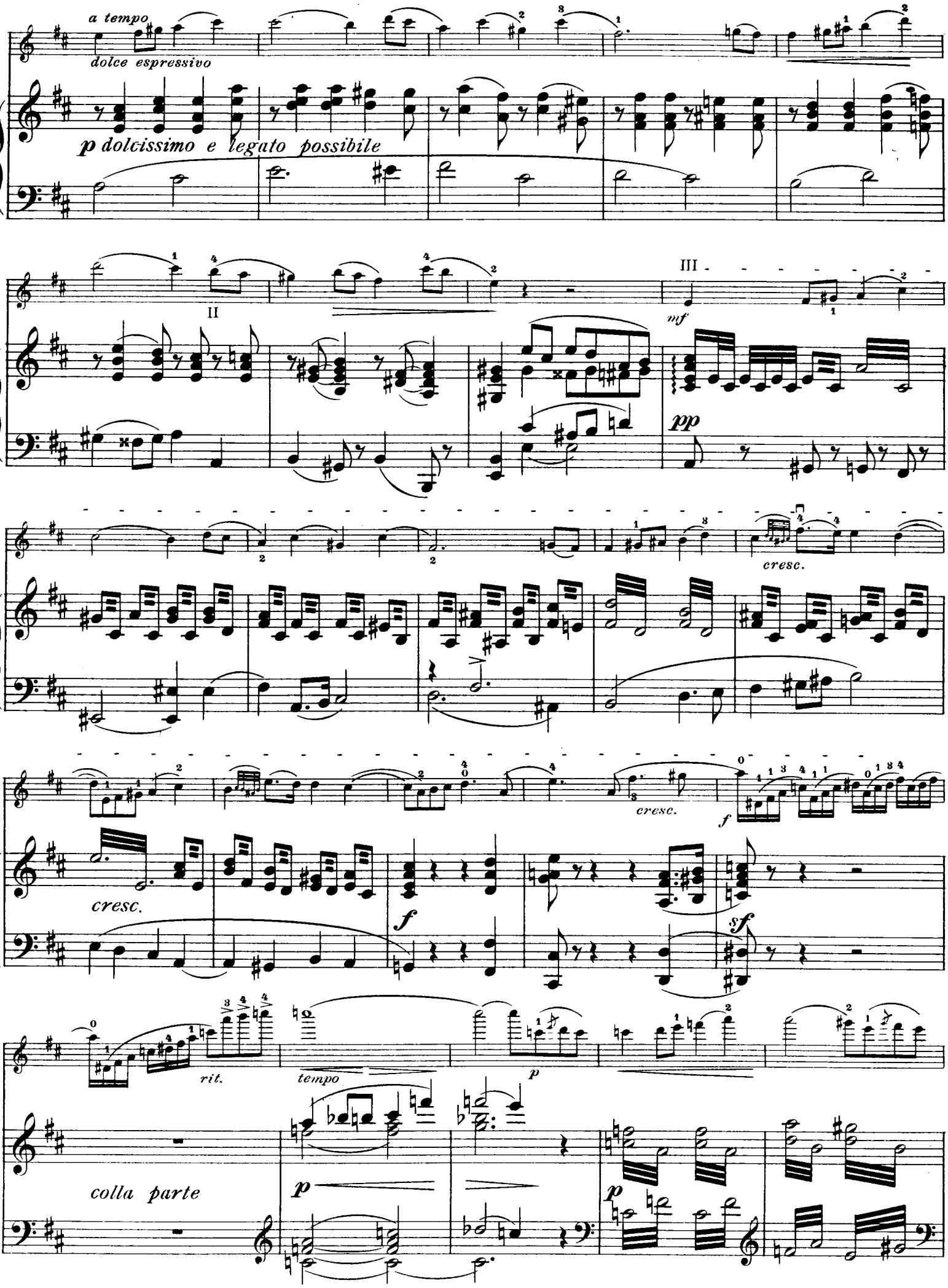


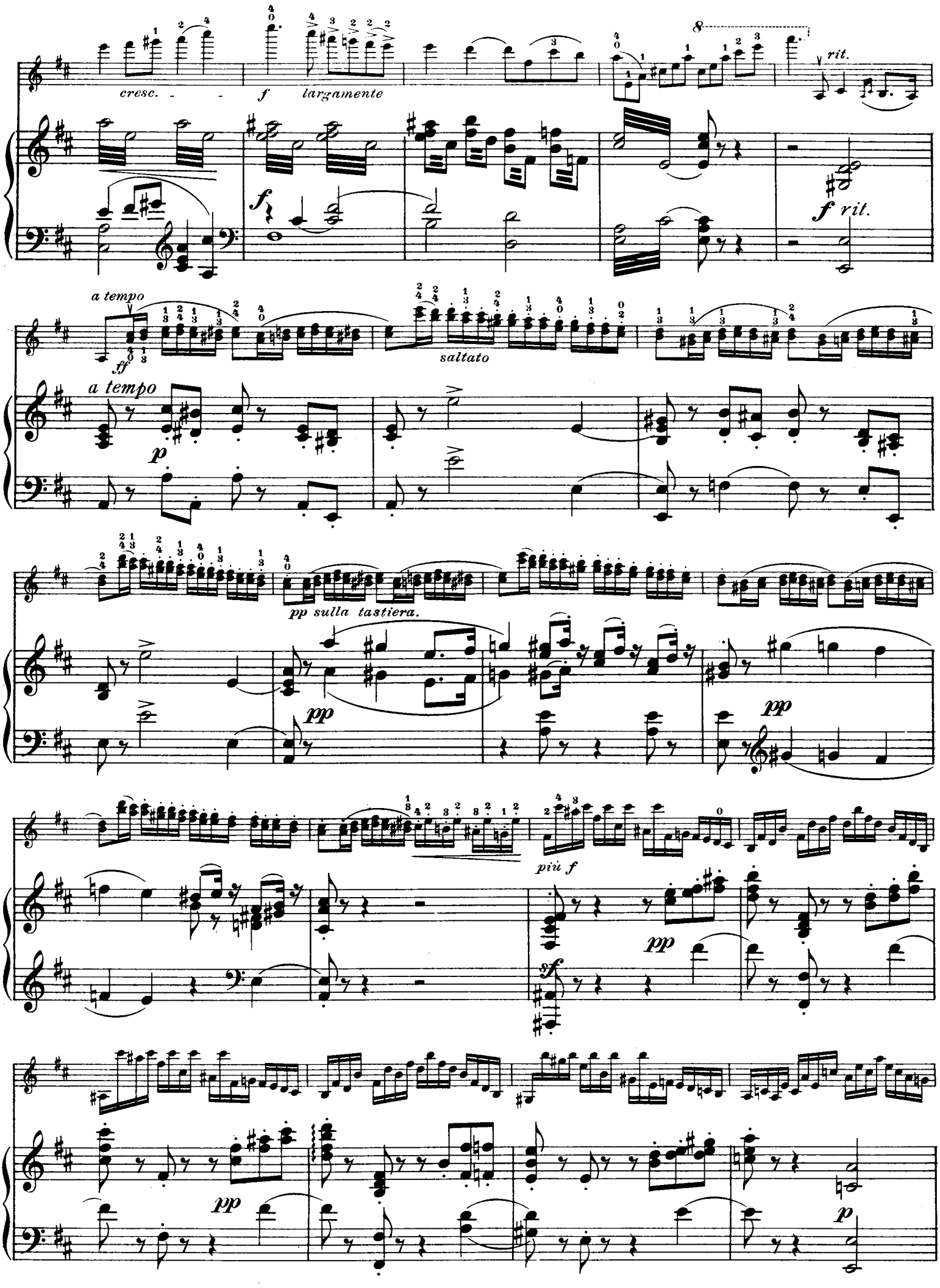

f
fz
fz
fz
fz
fz
fz
p
cresc.
sempre cresc.
ff
ff
con forza
fz
fz
fz
a tempo
mf
rall.
p
mf

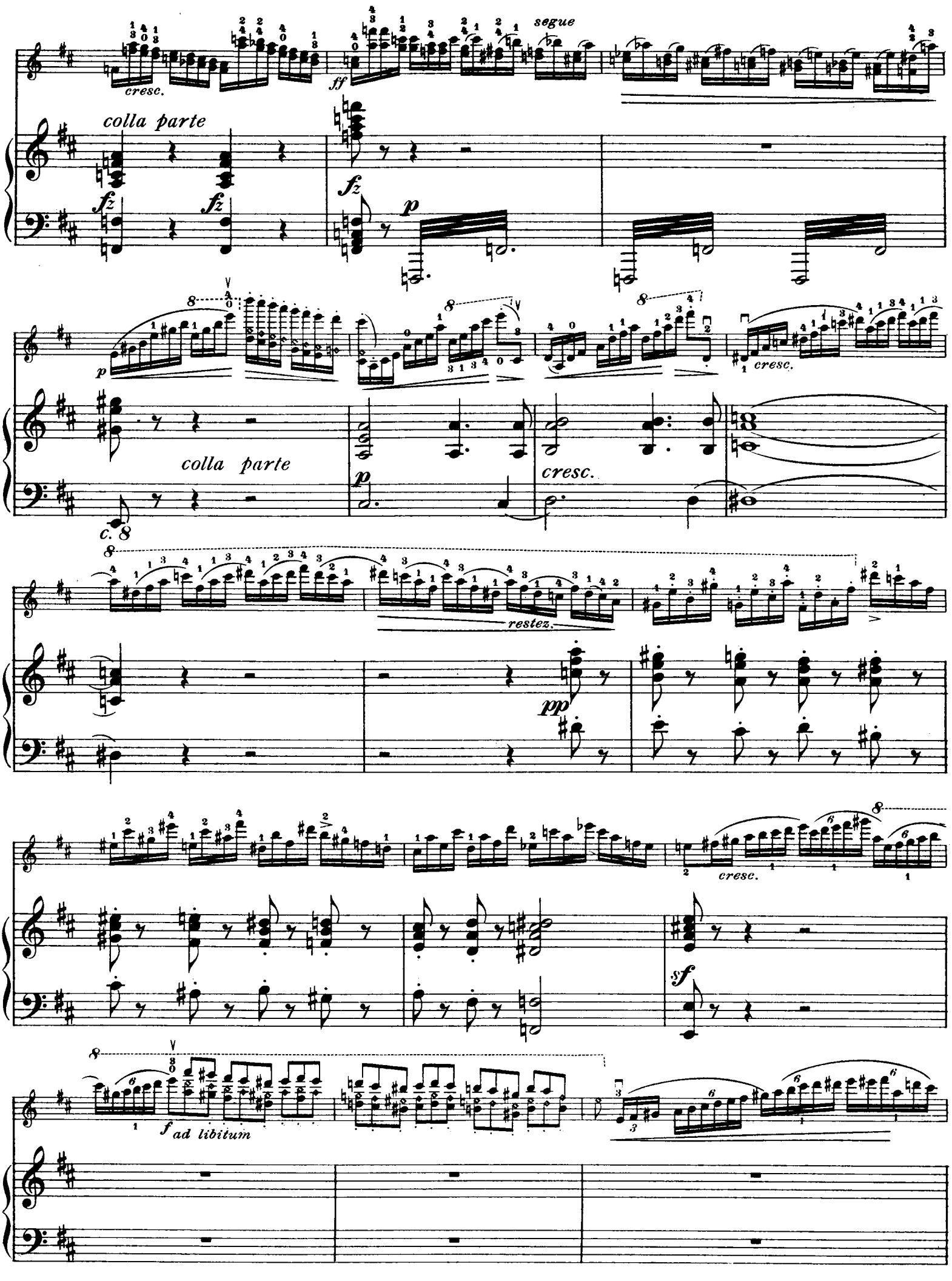

lunga
fz
fz
p
p
mf
dolce espressivo
colla parte
p
p
colla parte
p
molto rit.
mf
a tempo
cresc.
rit. colla parte
a tempo
p
pp

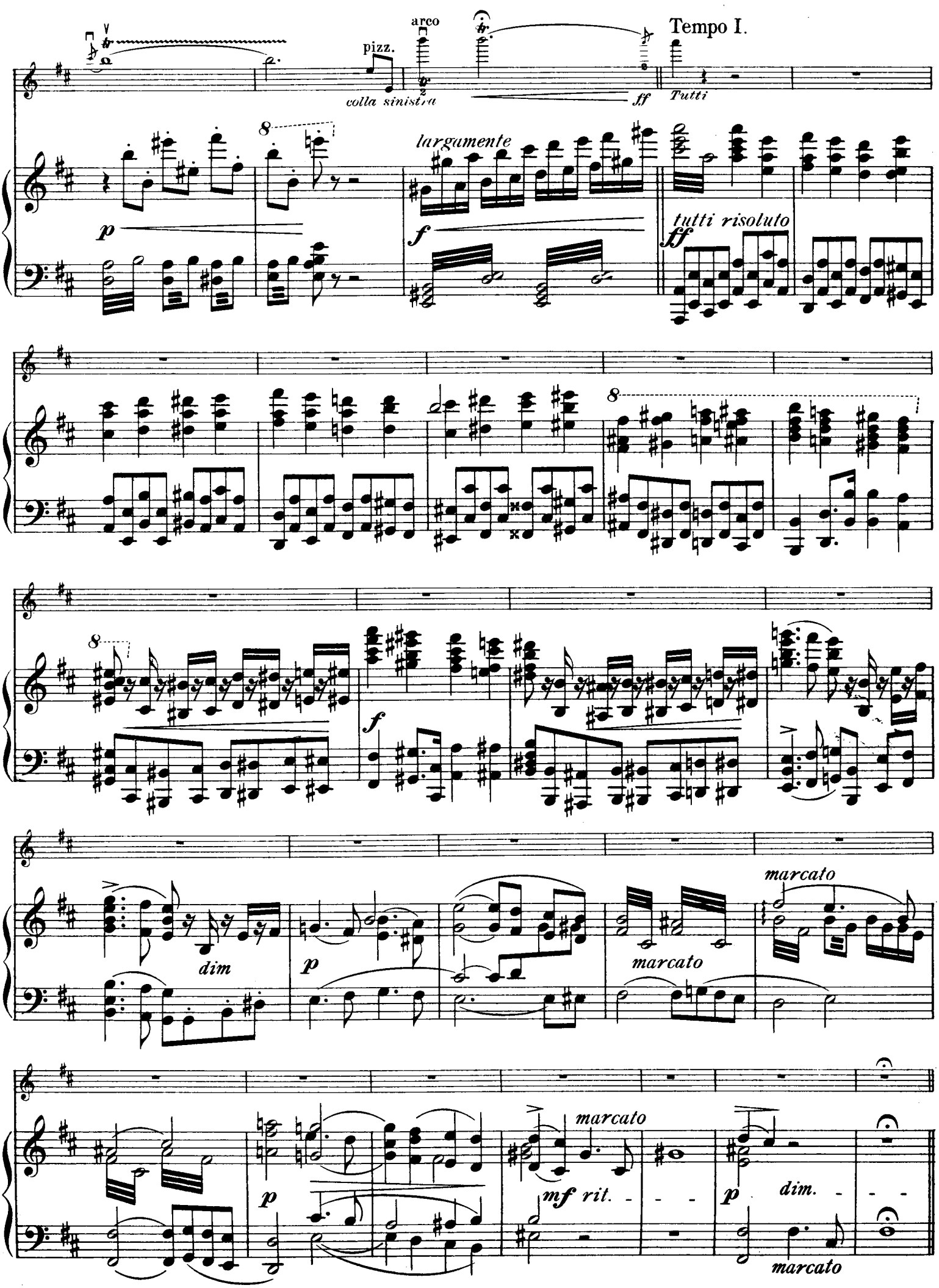

mf
cresc.
p
sf
ff
ff
fz
fz
fz
p
f
sf
sf
grandioso
II
I
p
cresc.
mf
p
dolce
legato
p

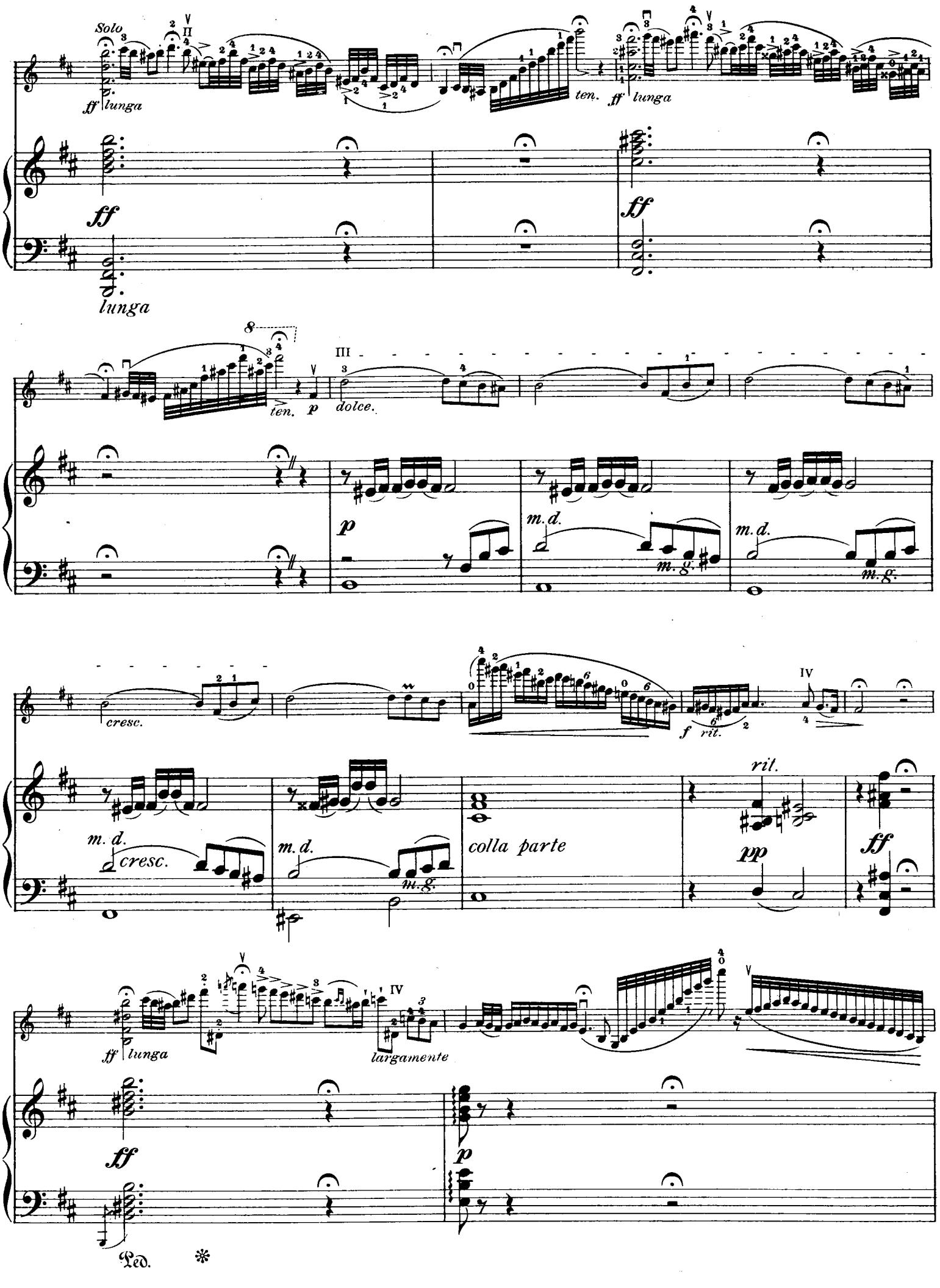

cresc.
f
cresc.
sf
f
cresc.
f
sf
sf
sf
sfz
sfz
sfz
cresc.
f
dim. e rit.
pp
8
f
p
rit.

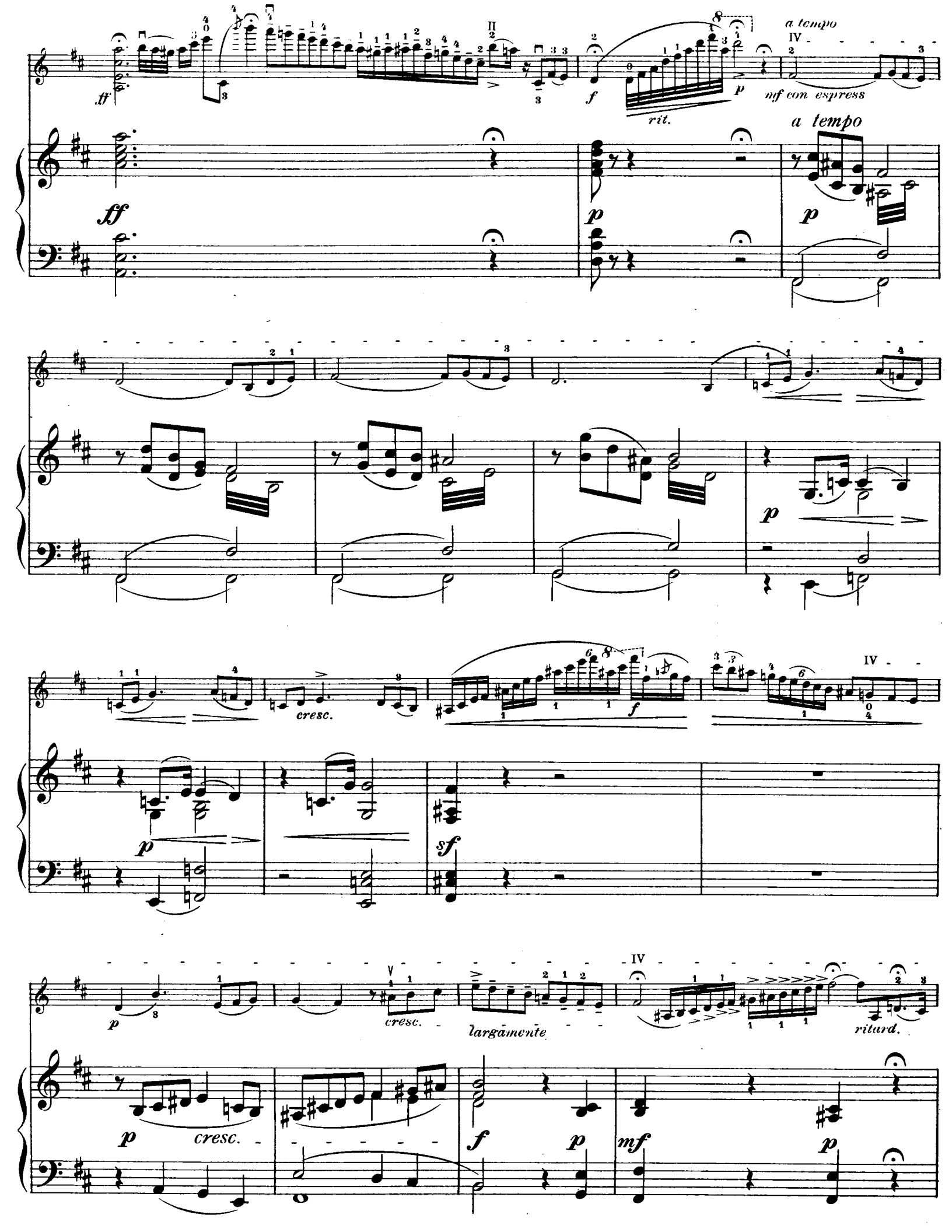

a tempo
dolce espressivo
p dolcissimo e legato possibile
II
III
mf
pp
cresc.
cresc.
f
cresc.
f
sf
rit.
tempo
p
colla parte
p
p

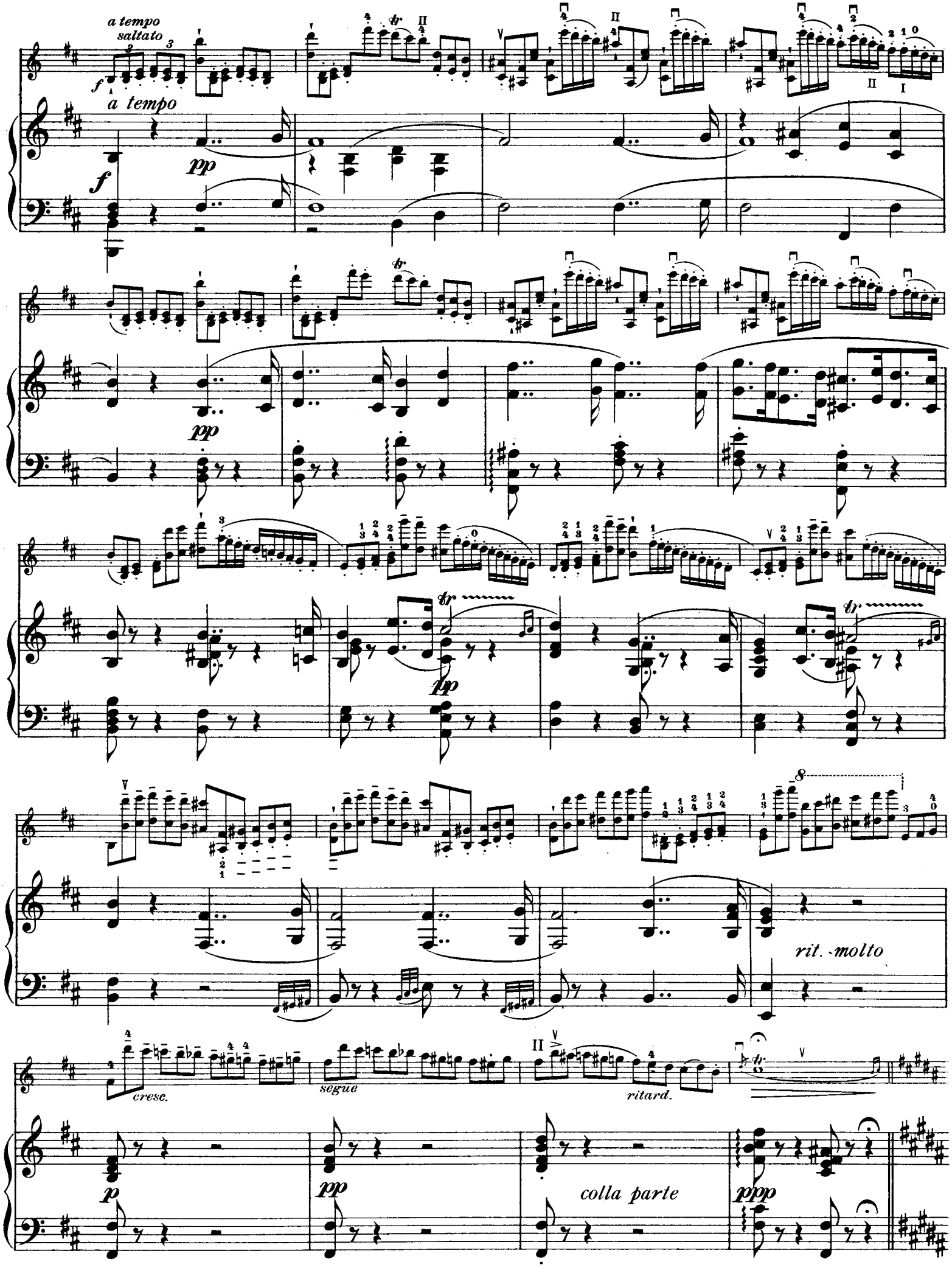

cresc.
f largamente
rit.
f
f rit.
a tempo
ff
saltato
a tempo
p
pp sulla tastiera.
pp
pp
più f
pp
sf
pp
p

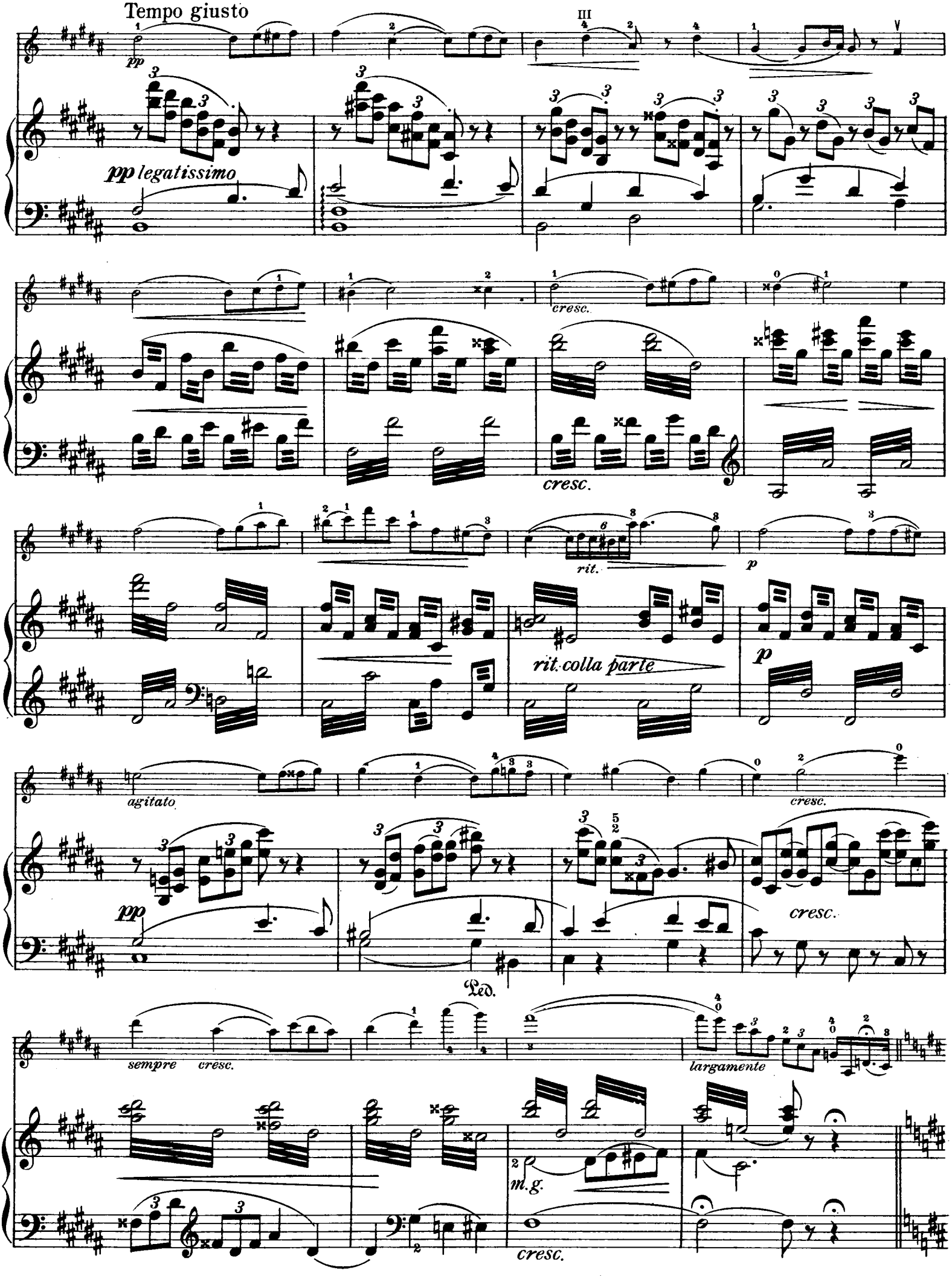

cresc.
segue
ff
colla parte
fz
fz
fz
p
p
cresc.
colla parte
c. 8
p
cresc.
restez.
pp
cresc.
sf
f ad libitum

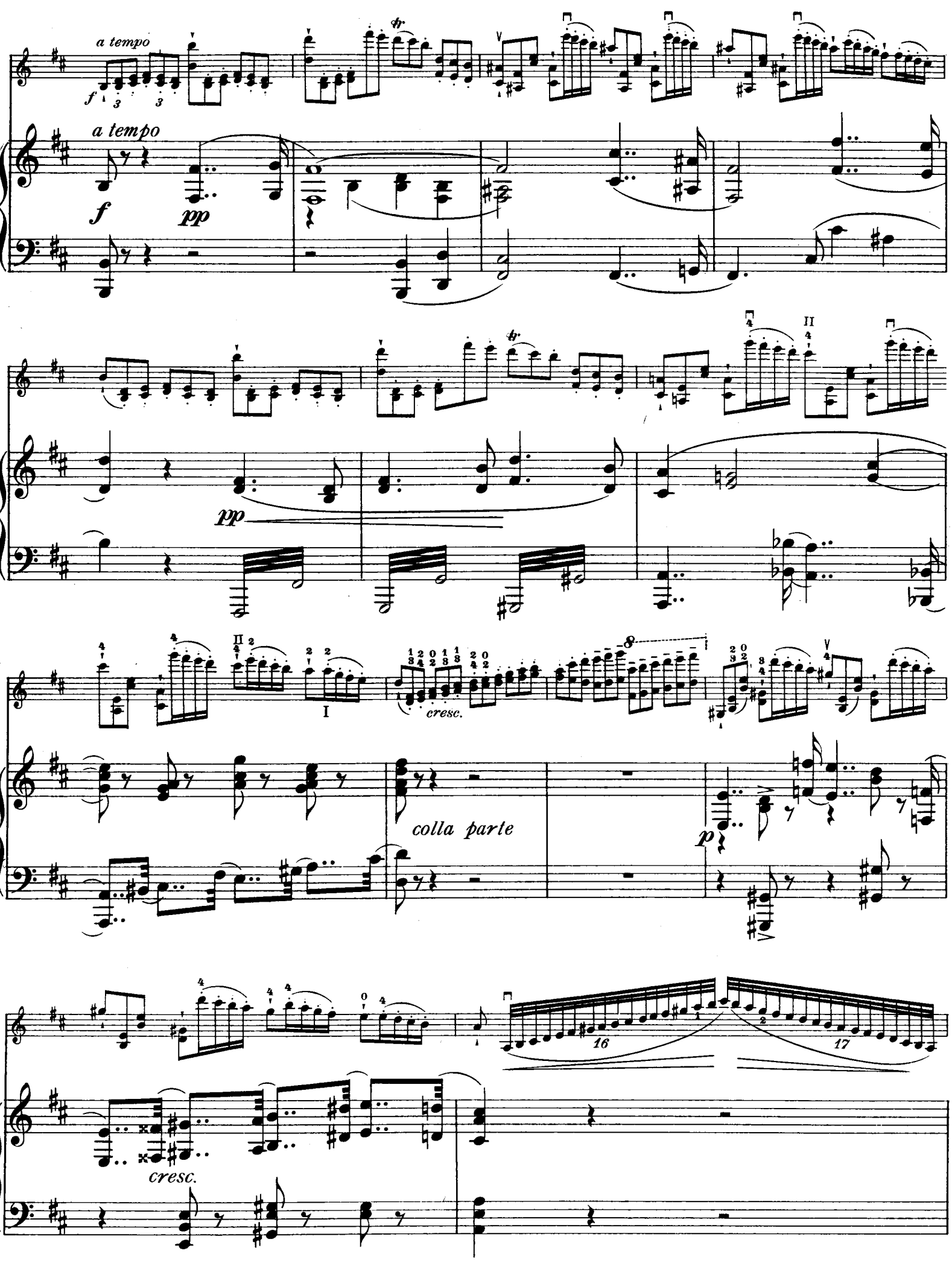

pizz.
arco
colla sinistra
ff
Tempo I.
Tutti
largamente
p
f
tutti risoluto
ff
dim
p
marcato
marcato
p
mf rit.
p
dim.
marcato

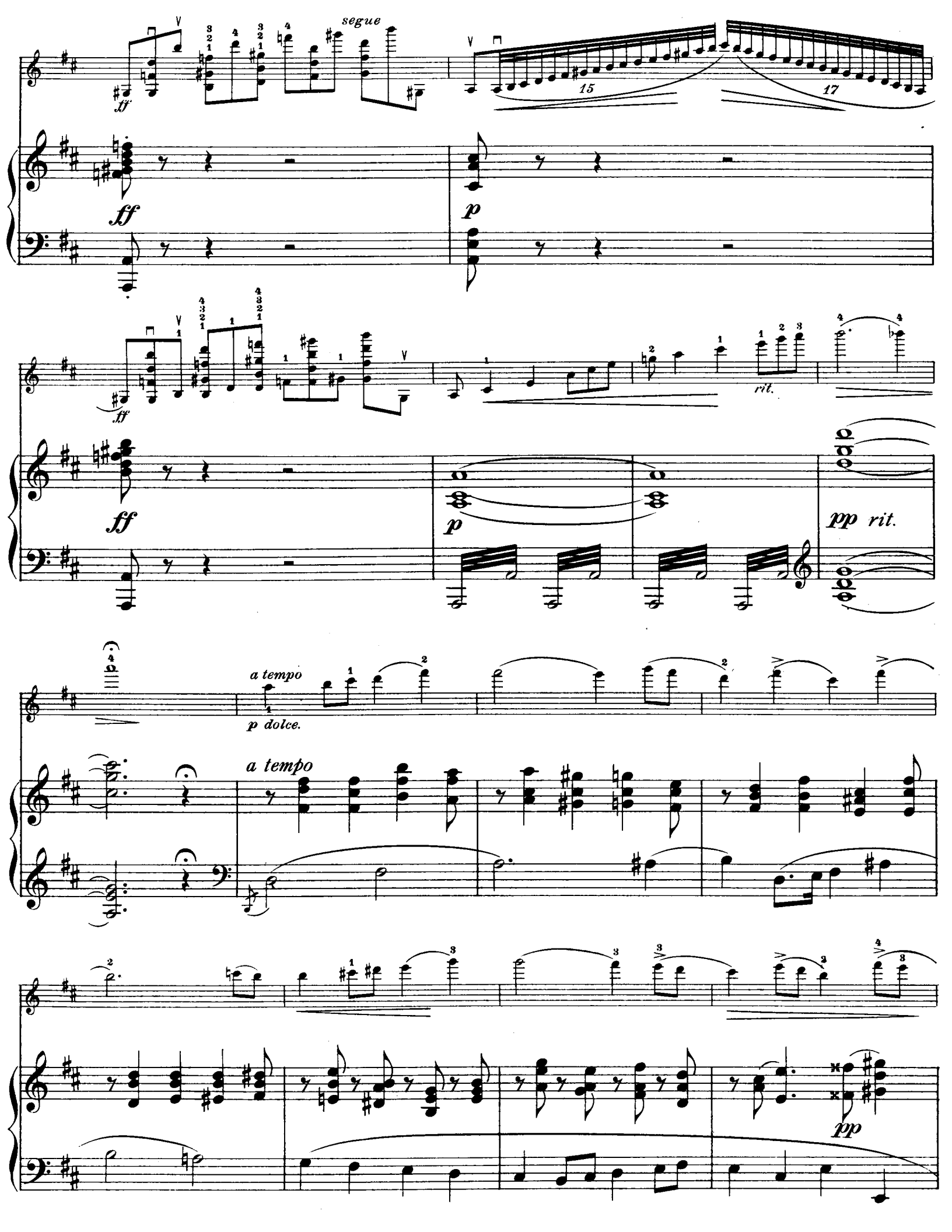

Solo
ff lunga
ten.
ff lunga
ff
lunga
ff
ten.
p
dolce.
p
m.d.
m.g.
m.d.
m.g.
cresc.
f
rit.
IV
m. d.
cresc.
m. d.
m.g.
colla parte
ril.
pp
ff
ff lunga
largamente
IV
ff
p
Ped.
*

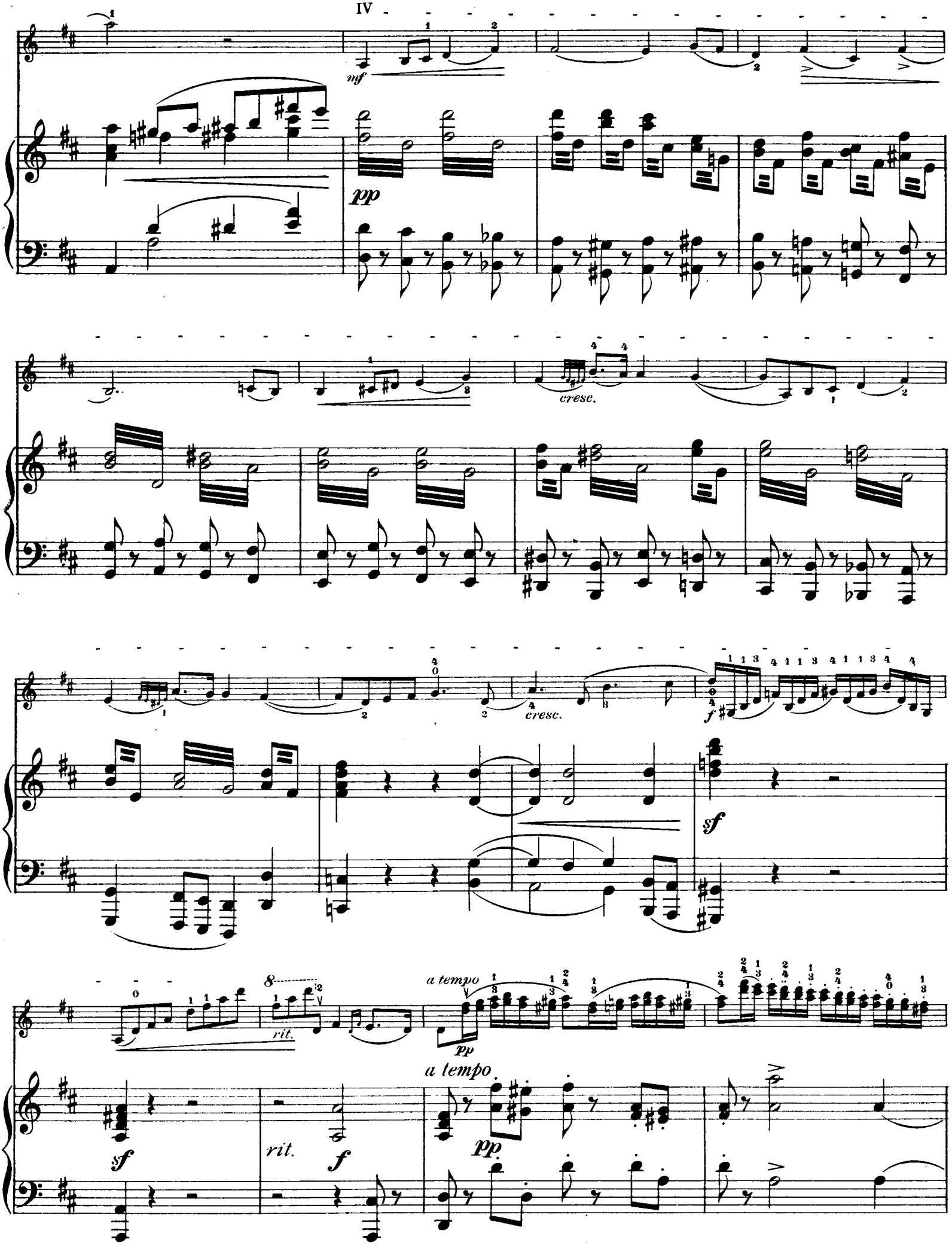

ff
II
f
rit.
p
a tempo
IV
mf con espress
a tempo
sff
p
p
p
cresc.
f
IV
p
sf
p
cresc.
largamente
IV
ritard.
p
cresc.
f
p
mf
p

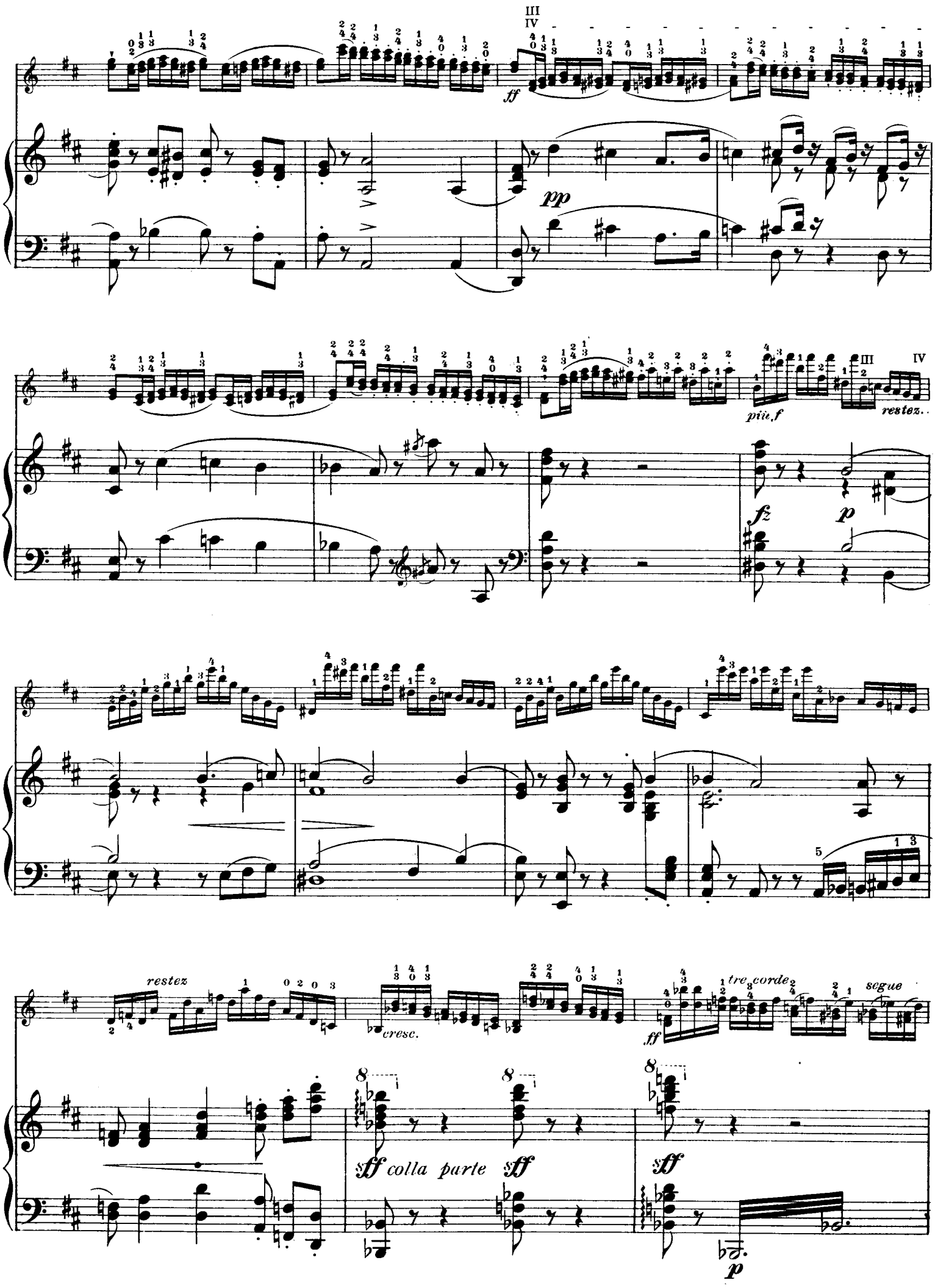

a tempo saltato
a tempo
rit. molto
cresc.
segue
ritard.
colla parte

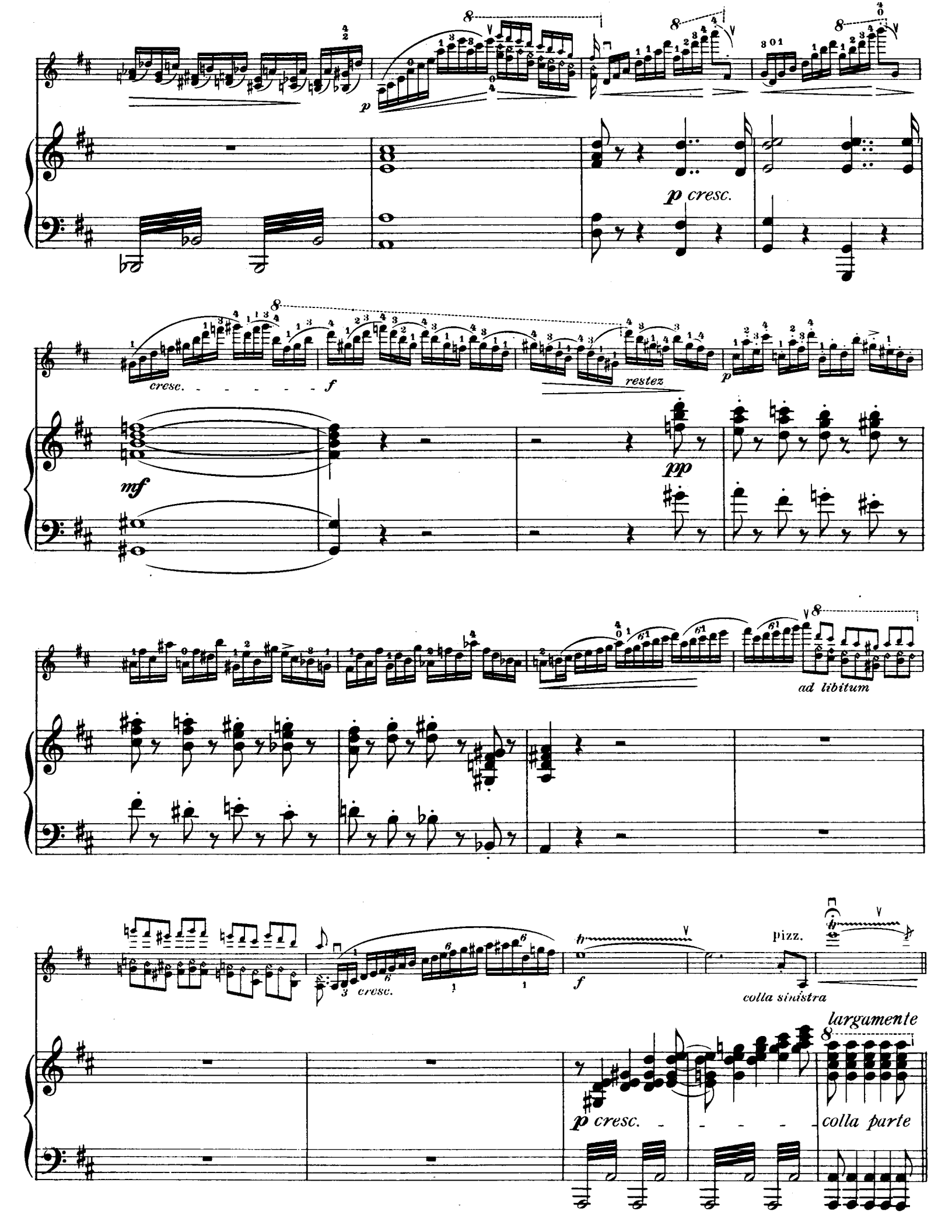

Tempo giusto
III
pp
pp legatissimo
cresc.
cresc.
rit.
p
rit. colla parte
p
agitato
cresc.
pp
cresc.
Ped.
sempre cresc.
largamente
m.g.
cresc.

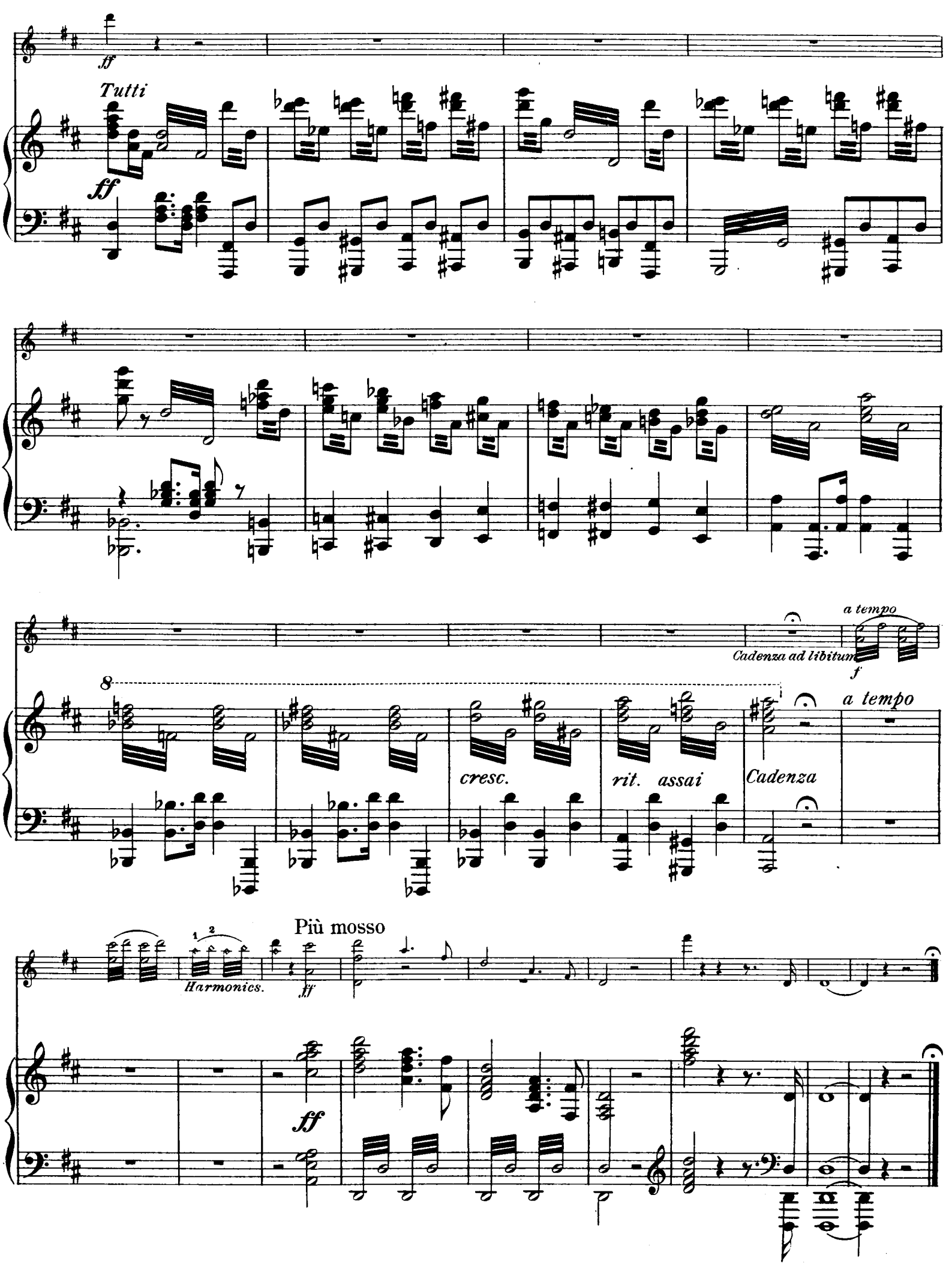

a tempo
f
a tempo
f
pp
pp
cresc.
colla parte
p
cresc.
16
17


segue
ff
15
17
p
ff
rit.
p
pp rit.
a tempo
p dolce.
a tempo
pp


mf
pp
cresc.
cresc.
f
sf
rit.
a tempo
pp
sf
rit.
f
a tempo
pp


III
IV
ff
pp
più f
III
IV
restez.
fz
p
restez
cresc.
tre corde
segue
8
sff colla parte sff
sff
p


p
p cresc.
cresc.
f
mf
restez
pp
ad libitum
f
pizz.
colla sinistra
largamente
p cresc.
colla parte


ff
Tutti
ff
Cadenza ad libitum
a tempo
f
8
cresc.
rit. assai
Cadenza
a tempo
Più mosso
1 2
Harmonics.
ff
ff