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ШКОЛА ФОРТЕПИАННОЙ ТРАНСКРИПЦИИ

III

**Н. ПАГАНИНИ
КАПРИЧЧИО**

*Schule der Klavier-
Transkription*

Bd 3

**СОСТАВИТЕЛЬ
Г. КОГАН**



38467

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ШКОЛА ФОРТЕПИАННОЙ ТРАНСКРИПЦИИ

Составитель Г. М. КОГАН

Выпуск третий

Н. ПАГАНИНИ

КАПРИЧЧИО

Ор. 1, № 24

В ОРИГИНАЛЕ И В ТРАНСКРИПЦИЯХ
Ф. ЛИСТА И Ф. БУЗОНИ
В ПАРАЛЛЕЛЬНОМ ИЗЛОЖЕНИИ

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1975

ПРЕДИСЛОВИЕ

В 1818 году Никколо Паганини (1782—1840) впервые опубликовал свои 24 каприччио для скрипки соло. Едва ли не наибольшую известность приобрел последний, 24-й номер этого цикла — Тема с вариациями а-молл. Популярность его вышла далеко за пределы скрипичного искусства. Помимо часто исполняемой листовской фортепианной транскрипции названного каприччио, тема его легла в основу ряда произведений различных композиторов. Из числа этих произведений особенно выделяются фортепианные Вариации Брамса, Рапсодия для фортепиано с оркестром Рахманинова и двуххоральные Вариации Лютославского.

Транскрипция Франца (Ференца) Листа (1811—1886) входит последним номером в число его шести Этюдов по Паганини. Эти этюды существуют в двух авторских редакциях — 1838 и 1851 годов. В начале нашего столетия другой великий пианист — Ферруччо Бузони (1866—1924) добавил к ним еще две свои редакции; первая из них была опубликована в качестве «транскрипционного этюда» (*Eine Transkriptionstudie*) в 1914 году, вторая была сделана в 1920 году и вошла в третью тетрадь (*Lo Staccato*) бузониевского «*Klavierübung*»¹.

В настоящем издании, построенном, как и вся «Школа» в целом, по образцу названного «транскрипционного этюда» Бузони, воспроизводятся скрипичный оригинал Паганини, обе редакции листовской и обе редакции бузониевской обработки его для фортепиано; приводится также — как бы в виде приложения — фортепианная транскрипция темы, принадлежащая перу Иоганнеса Брамса (1833—1897), заимствованная из его Вариаций на тему Паганини ор. 35. Большой интерес представляло бы сопоставление перечисленных транскрипций с Вариациями (1941) Витольда Лютославского (р. 1913), являющимися в сущности свободной транскрипцией того же паганиниевского каприч-

чио; однако составителю пришлось отказаться от включения этого сочинения как из-за технических трудностей, так и из-за того, что Вариации Лютославского написаны не для одного, а для двух фортепиано, и местами (особенно в финале) столь далеко отходят от «подлинника», что несколько выпадают из плана настоящего издания.

Сравниваемые произведения расположены параллельными рядами, обозначенными условными буквами: О — оригинал, Л¹ — первая редакция транскрипции Листа, Л² — вторая ее редакция, Б¹ и Б² — соответственно первая и вторая редакция транскрипции Бузони, Бр — транскрипция Брамса¹. Верхняя строка отведена под оригинал, остальные — под транскрипции, размещенные сверху вниз в хронологическом порядке². Весь материал перепечатывается без каких бы то ни было сокращений, изменений, добавлений, с полным и точным соблюдением указаний и обозначений (лиги, нюансы, аппликатура и пр.) автора. Варианты и замечания составителя вынесены в примечания, сгруппированные внизу, под нотным текстом соответствующей страницы.

Вдумчивое сопоставление воспроизведенных здесь обработок паганиниевской Темы с вариациями в высшей степени поучительно как для транскрипторов, так и для пианистов (равно как и для музыковедов). Эволюция, проделанная Листом — мастером пианизма в период от второй редакции «больших» этюдов (1837) и первой редакции этюдов по Паганини (1838) до третьей редакции первых (1852) и второй редакции вторых (1851), проступает здесь с удивительной наглядностью. Если, рецензируя первую редакцию паганиниевских этюдов Листа, Шуман отмечал необыкновенную трудность задачи «одолеть, как должно» вариации шестого этюда, «а именно одолеть

¹ В Советском Союзе «*Klavierübung*» Бузони выходит под названием «Путь к фортепианному мастерству».

¹ В тех случаях (вторые части темы и второй вариации, шестая вариация), когда транскриптор считает возможным повторение данного фрагмента с изменением его изложения, первый и второй варианты обозначаются соответственно римскими цифрами I и II.

² Кроме транскрипции Брамса, помещенной после всех остальных — на самой нижней строке.

их с легкостью и задором, чтоб они промелькнули перед нами подобно отдельным сценам кукольного представления», то Бузони справедливо добавлял, что Листу понадобилось двенадцать лет для постижения этой мысли и что лишь вторая его обработка сделала осуществимым «легкое и задорное, в духе кукольной игры» исполнение шестого этюда. Фортепианное письмо Листа становится скромнее, прозрачнее, практичнее; во второй редакции меньше трудностей (см., например, вар. 1, 9), нот (см. вар. 1, 2, 4, 7, 11), шума (ср., например, нюансировку первой и второй редакций темы, вар. 3, 6, 8, 11). Но лишнее убрано с таким искусством, что звучание делается не беднее, а ярче.

Обработки Бузони — дальнейший шаг в том же направлении: техническое мастерство тут еще изобретательнее, фактура еще экономнее и «светоноснее»; листовское fortissimo, con strepito (первая редакция) и forte, con brío (вторая редакция) превращаются в mezzo forte, leggiero (вар. 6), листовское sempre fortissimo, martellato, con bravura (первая редакция) и forte fuocoso (вторая редакция) — в mezzo forte, con freschezza (вар. 8). Досадным привеском, сомнительным по качеству и стилю, выглядит только развернутая кода, которой Бузони счел нужным снабдить свою вторую обработку¹.

¹ Пропуск некоторых вариаций в этой обработке объясняется той специальной целью, которую поставил здесь перед собой Бузони — «превратить эту пьесу в непрерывный стаккато-этюда».

В заключение напоминаю правило, соблюдению которого я придаю решающее значение при изучении всех выпусков данной «Школы»:

Прежде всего просмотри оригинал, не заглядывая в транскрипции. Выбери несколько интересующих тебя мест и попытайся самостоятельно переложить одно из них на фортепиано. Прodelай эту работу с максимальным усердием, добиваясь такой законченности, как если бы твое переложение предназначалось для печати или публичного исполнения. Полученный результат сравни с соответствующими местами приводимых транскрипций. Постарайся так же самостоятельно проанализировать сопоставляемые решения, определить характерные особенности каждого из них, отыскать сходства и различия между ними, разобраться в их достоинствах и недостатках. После этого переходи к следующему избранному тобой месту, чтобы повторить на нем тот же порядок работы. Иначе говоря, раньше, чем взглянуть на ответ, попробуй сам решить задачу. Ибо только после настойчивых собственных попыток — и в сравнении с ними — становятся ясными смысл и ценность мастерского решения.

Г. КОГАН

В первой обработке Бузони также опущено несколько вариаций; в этих местах Бузони оставляет без изменений листовский текст.

НИККОЛО ПАГАНИНИ

КАПРИЧЧИО

Op. 1, № 24

**ДЛЯ СКРИПКИ СОЛО
В ОРИГИНАЛЕ И В ТРАНСКРИПЦИЯХ
ДЛЯ ФОРТЕПИАНО**

ФРАНЦА ЛИСТА И ФЕРРУЧЧО БУЗОНИ

КАПРИЧЧИО op. 1, № 24

Н. Паганини

О (Оригинал)
Скрипка соло

Quasi Presto

Тема

Quasi Presto (a Capriccio)

Л¹ Ф-п.

(Первая редакция
транскрипции Листа)

mf *caratteristicamente*

Л² Ф-п.

(Вторая редакция
транскрипции Листа)

Quasi Presto

p

non legato

Б¹ Ф-п.

(Первая редакция
транскрипции Бузони)

mf

Б² Ф-п.

(Вторая редакция
транскрипции Бузони)

Vivace moderato tutto staccato

Тема

Non troppo presto

Бр Ф-п.

(Транскрипция Брамса)

f

This musical score is for a piano piece, consisting of six systems of staves. The notation is as follows:

- System 1:** A single treble clef staff with a melodic line.
- System 2:** A grand staff (treble and bass clefs) for the first piano part, labeled **П¹**. It includes a *ped.* marking and an asterisk *****.
- System 3:** A grand staff for the second piano part, labeled **П²**.
- System 4:** A grand staff for the third piano part, labeled **Б¹**, featuring a *p* dynamic marking.
- System 5:** A grand staff for the fourth piano part, labeled **Б²**.
- System 6:** A grand staff for the fifth piano part, labeled **Б_p**.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

B a p. 1

Musical staff for Oboe (O) in 2/4 time, marked *f*. The staff contains a melodic line with slurs and accents.

B a p. 1

Musical staff for Piano I (PI) in 2/4 time. The right hand is marked *leggieramente* and features triplets. The left hand is marked *ben marcato* and features a steady eighth-note accompaniment. The piece concludes with a triplet in the right hand.

B a p. 1

Musical staff for Piano II (PI²) in 2/4 time. The right hand features a melodic line with slurs and accents. The left hand features a steady eighth-note accompaniment.

B a p. 1

Musical staff for Bassoon I (B¹) in 2/4 time. The right hand contains a melodic line with slurs and accents, including fingerings such as 2, 5, 2, 5, 8, 1, 3, 2. The left hand features a steady eighth-note accompaniment with fingerings 8, 2, 3, 2.

Musical staff for Bassoon II (B²) in 2/4 time. The right hand contains a melodic line with slurs and accents, including fingerings such as 2, 5, 2, 5, 8, 1, 3, 2. The left hand features a steady eighth-note accompaniment with fingerings 8, 2, 3, 2.

This page of a musical score contains five systems of staves, each for a different instrument. The instruments are labeled on the left as O, П1, П2, Б1, and Б2. Each system consists of a single melodic line and a bass line. The notation includes various note values, rests, and articulation marks such as accents and slurs. Fingerings are indicated by numbers 1-5. A dashed box in the first two systems (O and П1) highlights a specific musical phrase. The score is written in a key with one sharp (F#) and a common time signature (C).

0

II¹ *sempre stacc.*

II²

B¹

B²

Il volta

8

8

2 8 2 1

3 1 4 2 5 3 1 2 4 2 5 3 1 2 1 3 5

3 1 4 2 5 3 1 2 4 2 5 3 1 2 1 3 5

This musical score is for guitar and is organized into six systems of staves. The systems are labeled as follows:

- O**: A single treble clef staff at the top.
- J1**: A grand staff consisting of a treble clef staff and a bass clef staff, marked with a forte *rf* dynamic.
- J2**: A grand staff consisting of a treble clef staff and a bass clef staff.
- B1**: A grand staff consisting of a treble clef staff and a bass clef staff, marked with a piano *p* dynamic.
- B2**: A grand staff consisting of a treble clef staff and a bass clef staff.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. Some measures are enclosed in dashed boxes with a circled '8' above them, likely indicating a repeat or a specific fingering exercise. The key signature has one sharp (F#).

B a p . 2

Musical staff for Oboe (O) in 2/4 time, marked *p*. The staff contains a melodic line with slurs and accents, starting with a dynamic marking *p* and ending with a breath mark *V*.

B a p . 2

Musical staves for Flute 1 (Fl 1) in 2/4 time, marked *sotto voce*. The staff contains a melodic line with slurs and accents, starting with a dynamic marking *sotto voce*.

B a p . 2

Musical staves for Flute 2 (Fl 2) in 2/4 time. The staff contains a melodic line with slurs and accents, starting with a dynamic marking *p*.

Empty musical staves for Bassoon 1 (B 1), consisting of two staves.

Empty musical staves for Bassoon 2 (B 2), consisting of two staves.

The musical score is arranged in five systems. The first system contains the Violin I (V¹) and Violin II (V²) parts. The Violin I part is written in treble clef and includes the instruction *marcato* above the staff and *con agitazione* below the staff. The Violin II part is written in bass clef. The second system contains two Bass parts, labeled B¹ and B², both written in bass clef. These parts are currently empty. The score is divided into measures by vertical bar lines, with some measures containing slurs and accents.

0

più agitato

I

II

appassionato

più creso.

8

I

II

B¹

B²

0

I

II

ritard.

p

rit.

perdendosi

B¹

B²

Detailed description: This is a page of a musical score for piano. It features several systems of staves. The first system includes a single treble staff (labeled '0') and a grand staff (labeled 'I') with two bass staves. The second system (labeled 'II') also has a grand staff with two bass staves. The third system (labeled 'I') has a single treble staff and a grand staff with two bass staves. The fourth system (labeled 'II') has a single bass staff and a grand staff with two bass staves. The fifth system (labeled 'B¹') and sixth system (labeled 'B²') consist of empty grand staves. Performance markings include 'ritard.' (ritardando), 'p' (piano), 'rit.' (ritardando), and 'perdendosi' (diminuendo). There are also dynamic markings like 'f' and 'p' and some numerical markings like '4/2' and '2/2' above notes. The page number '18' is in the top left, and '8581' is at the bottom center.

B a p. 3

Musical staff for B a p. 3, measures 1-4. The staff is in treble clef with a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some with slurs and accents.

B a p. 3

molto energico

Musical staff for B a p. 3, measures 5-8, marked *molto energico*. It features a more rhythmic and energetic melodic line with slurs and accents. Dynamics include *ff* and *f*. The bass line consists of chords and single notes.

B a p. 3

f *energico*

Musical staff for B a p. 3, measures 9-12, marked *f energico*. The melodic line continues with rhythmic patterns and slurs. Dynamics include *f* and *ten.* (tenuendo). The bass line provides harmonic support.

B a p. 3

mf legg.

Musical staff for B a p. 3, measures 13-16, marked *mf legg.*. The tempo and dynamics change to *mf legg.*. The melodic line is more lyrical. Dynamics include *mf* and *pesante cantabile*. The bass line is more active.

pesante cantabile

Musical staff for B a p. 3, measures 17-20, marked *mf*. The melodic line features slurs and accents. Dynamics include *mf* and *ten.* (tenuendo). The bass line continues with chords and notes.

ten.

*

Red.

*

The image shows a musical score for five systems, labeled 0, J¹, J², B¹, and B². Each system consists of a piano (right-hand) staff and a bass (left-hand) staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system (0) has a piano staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (J¹) features a more complex piano part with many sixteenth notes and a bass part with chords and eighth notes. The third system (J²) continues the piano part with similar complexity and the bass part with chords. The fourth system (B¹) shows the piano part with some fingering numbers (2, 4, 5) and the bass part with chords. The fifth system (B²) includes a dynamic marking of *mf* and fingering numbers (2, 3, 4) in the piano part, and chords in the bass part.

ten.
Ed.

*

Ed.

*

0

8

sempre ff

7.

7.

rinforzando

B¹

B²

Red. *

Red. *

Detailed description: This page of a musical score features five staves. The top staff is for Oboe (O), followed by Clarinet I (Cl¹) and Clarinet II (Cl²) which are bracketed together. Below them are Bassoon I (B¹) and Bassoon II (B²), also bracketed. The music is in a key with one sharp (F#) and a 2/4 time signature. The Oboe part has a melodic line with slurs and accents. The Clarinet parts play rhythmic patterns with slurs and accents. The Bassoon parts provide harmonic support with chords and slurs. Dynamic markings include 'sempre ff' for the Clarinet I and 'rinforzando' for the Bassoon I. Performance instructions 'Red.' and '*' are placed below the Bassoon II staff at the end of the first and third measures.

0

Л¹

Л²

В¹

В²

1)

2)

¹⁾ Вариант составителя (пр. р.):



²⁾ В случае повторения второй части данной вариации Бузони советует использовать версию Листа (очевидно вторую - окончательную).

Ваp. 4

0

p

Ваp. 48

Л¹

p delicatamente vivacissimo

Ваp. 4

Л²

p

Б¹

continua simile

Б²

¹⁾ В этой вариации Бузони, за исключением отмеченных мест, сохраняет версию Листа (Л²).

This musical score is divided into two systems. The first system consists of five staves: a single treble staff at the top, followed by a grand staff (treble and bass) labeled П^1 , another grand staff labeled П^2 , and a final grand staff labeled Б^2 . The second system follows a similar layout with five staves, including a single treble staff at the top, and grand staves labeled П^1 , П^2 , and Б^2 . The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature features one sharp (F#) and the time signature is 2/4. The page number 24 is located in the top left corner.

The musical score consists of five systems of staves, labeled O, П¹, П², Б¹, and Б² from top to bottom.
 - Staff O: A single treble clef staff with a melodic line featuring slurs and various accidentals.
 - System П¹: A grand staff (treble and bass clefs) with the instruction *sempre più rf* in the treble part. It includes slurs, accents, and a five-finger fingering (5) in the bass part.
 - System П²: A grand staff with the instruction *p* in the treble part. It features slurs, accents, and a four-finger fingering (4) in the treble part.
 - System Б¹: A grand staff with a treble clef staff containing a melodic line and a bass clef staff with a few notes.
 - System Б²: A grand staff with a treble clef staff containing a melodic line and a bass clef staff with a few notes.
 The score is written in a key signature of one sharp (F#) and a common time signature (C).

Вар. 5

0

Л¹

*P*leggiere

Вар. 5¹⁾

Л²

volante

(piano leggiere)

Б¹

Б²

leggiere

¹⁾ При публичном исполнении составитель предваряет эту вариацию нижеследующим вариантом:

²⁾ Вариант составителя:

³⁾ Вариант составителя:

0

J¹

f

J²

sf

(forte, ardito)

B¹

B²

simile

0

П¹
sempre f

П²
(piano, leggero)

Б¹

Б²

crescendo

Вар. 6

0

И¹

ff con strepito

Ossia

И²

f con brio

Б¹

mf legg.

И

mf legg.

Б²

II

¹⁾ Исполняя это произведение в концертах, Бизони предпосылал свой вариант листовской версии (Л²).

This page of a musical score features six staves, each representing a different instrument. The instruments are labeled on the left as O, Fl¹, B¹, Fl², B², and Cl². The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *f*. A first ending bracket with a double bar line and a repeat sign is present at the end of the first ending section for each instrument. The music is written in a key with one sharp (F#) and a common time signature.

This musical score is for a string quartet, featuring four parts: Violin I (В¹), Violin II (В²), Viola (В¹), and Cello/Double Bass (В²). The score is written in a key with one sharp (F#) and a 2/4 time signature. The Violin I and II parts are marked with a forte (*f*) dynamic and include accents (^) and slurs. The Viola and Cello/Double Bass parts also feature slurs and accents. The Cello/Double Bass part includes a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic marking. The score is divided into measures by vertical bar lines, and some measures contain a '7' indicating a seven-measure rest. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs.

0

П¹

П²

0

П¹

П²

Б¹

p scherzando

scherz.

B a p. 8

f

B a p. 8 *con bravura*

sempre ff *simile* *sf*
martellato

B a p. 8 **Animato**

f fuocoso *sf*

B a p. 8

sf con freschezza *sf*

mf con freschezza

mf con freschezza

0

Musical staff 0: Treble clef, four measures of chords with slurs.

J¹

martellato

simile

8

Musical staff J¹: Treble and bass clefs, rhythmic patterns with accents and slurs. Includes the word *martellato* and *simile*. A measure rest of 8 is indicated. Fingerings 5, 3, 2 and 2 are shown.

J²

sf

Musical staff J²: Treble and bass clefs, rhythmic patterns with accents and slurs. Includes the dynamic marking *sf*.

B¹

sf

Musical staff B¹: Treble and bass clefs, rhythmic patterns with accents and slurs. Includes the dynamic marking *sf*.

B²

sf

Musical staff B²: Treble and bass clefs, rhythmic patterns with accents and slurs. Includes the dynamic marking *sf*.

The musical score consists of four systems, each with two staves. System 0 is a single staff with a treble clef. System П1 has a treble staff and a bass staff. System П2 has a treble staff and a bass staff. System Б1 has a treble staff and a bass staff. System Б2 has a treble staff and a bass staff. The score includes various musical notations such as slurs, accents, and dynamic markings like *sf*. Fingering numbers (1, 2, 4, 5) and breath marks (v) are present. A dotted line is on the left side of the score.

1) Вариант составителя:

2) Вариант составителя:

0

J1

ancora più f

J2

sf più rinfz.

B1

sf (incalzando)

B2

sf incalzando

Violin part (V) in 2/4 time. The notation includes various bowing techniques indicated by 'V' (arco) and 'o' (pizzicato) above the notes. The key signature has one sharp (F#).

V = arco
 o = pizzicato
 B a p. 9

Piano part 1 (P1) in 2/4 time. The right hand (RH) features a melodic line with fingering numbers (1, 2, 5, 3, 1) and dynamic marking *p* *fantasticamente*. The left hand (LH) provides a rhythmic accompaniment with triplets and dynamic marking *sf*.

B a p. 9
staccato (quasi pizzicato)

Piano part 2 (P2) in 2/4 time. The right hand (RH) features a melodic line with staccato articulation and dynamic marking *p*. The left hand (LH) provides a rhythmic accompaniment. The instruction *(quasi senza Pedale)* is written below the part.

Two empty piano part staves (B1) in 2/4 time, consisting of a grand staff with treble and bass clefs.

Piano part 3 (P3) in 2/4 time. The right hand (RH) features a melodic line with staccato articulation and dynamic marking *p* *quasi pizzicato, e quasi senza Pedale*. The left hand (LH) provides a rhythmic accompaniment.

0

Л¹

Л²

Б¹

Б²

1) Вариант составителя (л. р.):

A musical staff featuring guitar tablature (numbers 0, 1, 2, 5) and standard notation. The key signature has one sharp (F#). The staff contains a sequence of notes and rests, with some notes marked with an accent (^).

Л¹

Musical staff for L¹, consisting of a grand staff (treble and bass clefs). It includes piano accompaniment with chords, triplets, and slurs. Fingerings (1, 2, 5) and accents (^) are indicated throughout.

Л²

Musical staff for L², consisting of a grand staff. It includes piano accompaniment with slurs and accents (^). Two specific variations are marked with '1)' and '2)' above the notes.

В¹

Musical staff for В¹, consisting of a grand staff. It includes piano accompaniment with slurs and accents (^). The staff is mostly empty, with notes appearing in specific measures.

В²

Musical staff for В², consisting of a grand staff. It includes piano accompaniment with slurs and accents (^). The staff is mostly empty, with notes appearing in specific measures.

1) Вариант составителя:

A small musical staff showing the notation for variant 1, including a treble clef, a sharp sign, and a few notes.

2) Вариант составителя:

A small musical staff showing the notation for variant 2, including a treble clef, a sharp sign, and a few notes.

0

Л¹ *sf* *leggiero*

Л² *p*

Б¹

Б²

1)

¹⁾ Отсюда — переход прямо к коде (стр. 62).

Bap. 10
8

0

p

Bap. 10
marcato ed espressivo

П¹

mf
tr

Bap. 10
Più moderato
8

П²

tr

B¹

(egualmente)
continua simile

0

П¹

p
sempre

П²

0

Л¹

p e leggieramente

Л²

Б¹

Б²

0

poco rall.

dim. molto

II¹

II²

B¹

B²

Bap. 11

0

f

Bap. 11

J¹

ff sempre

Bap. 11

J²

f

Bap. 11
(del Tema)

B¹

f

con bravura

B²

0

П¹

П²

Б¹

Б²

Detailed description: This is a page of musical notation for piano, numbered 48. It contains five systems of staves. The first system, labeled '0', consists of a single treble clef staff with a series of chords and eighth notes. The second system, labeled 'П¹', consists of two bass clef staves; the upper staff has a melodic line with a slur and an '8' marking, while the lower staff has a rhythmic accompaniment. The third system, labeled 'П²', also has two bass clef staves with similar melodic and accompaniment parts. The fourth system, labeled 'Б¹', consists of two staves (treble and bass clefs) with complex chordal textures. The fifth system, labeled 'Б²', consists of two empty staves. The notation includes various musical symbols such as clefs, notes, rests, slurs, and dynamic markings.

The musical score is organized into five systems, each with two staves. System 0 is a single staff in treble clef. Systems П1, П2, and Б1 are grand staves with a bass clef on the left and a treble clef on the right. System Б2 consists of two empty staves. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Performance markings include accents (^), slurs, and dynamic markings like *f*. Fingerings are indicated by numbers 1-5. A measure rest of 8 measures is shown in the first measure of the first system. The key signature has two sharps (F# and C#).

This musical score is for a piano piece, likely in a minor key, as indicated by the presence of natural signs on the F and C notes. The score is organized into five systems, each containing two staves. The first system is labeled '0' at the beginning. The second system is labeled 'П¹' on the left. The third system is labeled 'П²' on the left. The fourth system is labeled 'Б¹' on the left. The fifth system is labeled 'Б²' on the left. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are also dynamic markings like 'p' (piano) and 'f' (forte). The score features several slurs and phrasing marks, including a large slur over the first two systems and a smaller slur over the third system. The right-hand part of the score is more complex, with many beamed notes and slurs, while the left-hand part is more rhythmic and accompanimental. The piece concludes with a final chord in the right hand and a fermata in the left hand.

The musical score consists of four systems, each with a grand staff (treble and bass clefs):

- O:** The first system, featuring a melodic line in the treble clef and a bass line in the bass clef. It includes slurs and dynamic markings.
- Л1:** The second system, continuing the melodic and bass lines. It features a large slur over the first measure and various articulation marks.
- Л2:** The third system, showing a more complex melodic line with many sixteenth notes. It includes a first ending bracket labeled '1)' and various fingerings.
- Б1:** The fourth system, featuring a melodic line in the treble clef and a bass line in the bass clef. It includes a first ending bracket and dynamic markings like *sf*.

Below the main score, there is a section labeled **Б2** which is mostly empty staves.

1) Вариант составителя:

This section provides an alternative version of the first ending for the piece, labeled "1) Вариант составителя:". It consists of a grand staff with treble and bass clefs, showing a different melodic line for the first ending.

0

Л¹

Л²

Б¹

Б²

sf sempre

1) Вариант составителя:

8

0

sempre stacc. e marcatissimo

più rf

I²

più di forza

B¹

allarg.

B²

1) Вариант составителя:

ФИНАЛ

КОДА

sempre fff

ff

(piuttosto sempre leggermente)

deciso

1)

1) При исполнении данного варианта Бузони советует пропустить следующие восемь тактов и перейти прямо к мажорному заключению (*Più vivace*).

The musical score consists of five staves. Staff 0 is a single treble clef staff with a melodic line. Staves П1 and П2 are grand staves, each with a bass clef on the left and a treble clef on the right. Staves Б1 and Б2 are empty grand staves. The score is divided into two measures by a vertical dashed line. The first measure contains musical notation for all staves, including slurs, accents, and dynamic markings like 'f' and 'p'. The second measure continues the notation, with some parts being blank in the grand staves Б1 and Б2. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for piano, showing five systems of staves. The first system has a treble clef staff with dynamics *f* and *p*. The second and third systems are for two pianos (Л¹ and Л²), each with a grand staff. The fourth system is for a bassoon (Б¹) with a single bass clef staff. The fifth system (Б²) is empty. The score includes various musical notations like slurs, accents, and dynamic markings.

1) Этот вариант (4 такта) Бузони предлагает на случай исполнения версии Листа (Л²).

This musical score is for a piano piece, page 57. It features five staves:

- O:** The uppermost staff, likely for the right hand, containing a melodic line with slurs and ties.
- П¹:** The first piano part, consisting of two staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a bass line with chords and some slurs.
- П²:** The second piano part, also consisting of two staves, mirroring the structure of П¹.
- Б¹:** A bass part consisting of two staves with chords and some melodic fragments.
- Б²:** A second bass part consisting of two empty staves.

The score includes various musical notations such as slurs, ties, and dynamic markings like *rit.* and ** rit.*. There are also some handwritten-style markings like "8" above certain notes.

0 *f* *p*

J¹ *And.* *

J²

B¹ *ppp.* *rapido*

B²

Più vivace

8

Detailed description: The page contains five systems of musical notation. System 0 is a single staff with a forte (*f*) dynamic followed by a piano (*p*) dynamic. System J¹ consists of two staves, with the first marked *And.* and containing a measure with an asterisk (*). System J² also consists of two staves. System B¹ has two staves, with the first marked *ppp.* and the second marked *rapido*. System B² consists of two empty staves. The score includes various musical symbols such as slurs, accents, and dynamic markings. A rehearsal mark '8' is present in the J¹ system.

The musical score is arranged in five systems, each with a label on the left:

- O:** A single treble clef staff with a key signature of two sharps (D major) and a 2/4 time signature. It contains two measures of music, each with a slur over a series of eighth notes.
- П¹:** A grand staff (treble and bass clefs) with two measures. The top staff has slurs and accents. The bottom staff has slurs and accents. There are '8' markings above the top staff and 'V' markings below the bottom staff.
- П²:** A grand staff with two measures. The top staff has slurs and fingerings (1 2 1 2, 4 1 2 4, 1 3). The bottom staff has slurs and fingerings (1 2 1 2, 1 3).
- Б¹:** A grand staff with two measures. The top staff has slurs and accents. The bottom staff has slurs and accents. There are '8' markings above the top staff and 'V' markings below the bottom staff.
- Б²:** A grand staff with two measures, which are completely blank.

The musical score on page 60 consists of five systems of staves, each with a unique label on the left side. The key signature is two sharps (F# and C#).
- **System 0:** Features a single treble clef staff with a long, sweeping slur over a melodic line.
- **System П¹:** Consists of two staves (treble and bass clefs). The upper staff has a slur and an accent (^) over a melodic line. The lower staff contains a complex rhythmic accompaniment with many sixteenth notes. A 'v' marking is present below the lower staff.
- **System П²:** Similar to System П¹, with two staves and a slur/accents over the upper staff.
- **System Б¹:** Consists of two staves. The upper staff has a slur and an accent (^) over a melodic line, with fingerings '5 1 2' indicated above it. The lower staff has a slur and an accent (^) over a melodic line, with a '5' fingering indicated above it.
- **System Б²:** Consists of two empty staves.
- **Right side of the page:** Contains several short musical phrases, some with a flat (b) and an accent (^) marking.

The musical score consists of five systems of staves, labeled O, П1, П2, Б1, and Б2. The key signature is two sharps (F# and C#).
- **Staff O:** Treble clef. Starts with a trill (tr) on a note, followed by a slur over a half note. Dynamics include *ff*.
- **Staff П1:** Treble and Bass clefs. Features trills (tr) with slurs and accents (^) on notes. Dynamics include *sf*.
- **Staff П2:** Treble and Bass clefs. The bass line has a complex rhythmic pattern with many sixteenth notes. The treble line has chords and rests.
- **Staff Б1:** Treble and Bass clefs. Both lines have complex rhythmic patterns with many sixteenth notes. Dynamics include *sf*.
- **Staff Б2:** Treble and Bass clefs. This system is mostly empty, with some faint markings.

КОДА

sempre staccato

B² *dolce*

B²

B²

B²

B² *leggieriss.*

B²

B²

f

B²

B²

B²

B²

B²

ШКОЛА ФОРТЕПИАННОЙ ТРАНСКРИПЦИИ

Выпуск 3

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