

1900

The Celebrated "Witches' Dance"

Nicolo Paganini

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Old DRAWING-ROOM
FAVORITES

*for
the Piano*



WILLIE PAPE, op. 26. Irish Melodies (Believe me, if all those endearing and Garry Owen)	75
— op. 29. Irish Melodies (The Minstrel Boy and St. Patrick's Day)	75
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— Witches' Dance (Paganini)	75
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R. FAVARGER, op. 4. Fantasy on Themes by Weber	75



New York G. Schirmer.



The Celebrated "Witches' Dance."

Composed by Paganini.

Edited and fingered by
Louis Oesterle.

Transcribed for the Pianoforte by
Wm VINCENT WALLACE.

Piano.

Maestoso.

mf *ff* *pp* *f* *ff veloce* *pp leggieriss.*

r.h. *l.h.*

Red. *

Larghetto con espress.

p dolceiss. *p*

Red. Red. Red. Red. Red. Red.

con grazia *p*

Red. Red. Red. Red.

delicato *dolce*

Red. Red. Red. *

leggieriss.

Red. Red. Red.

mf *p* *mf* *p dolce*

agitato un poco

Red. * Red. Red.

5 2 1 2 8 5 4 1 5 4 3

velociss. *pp dim.* *Piu mosso* *ff*

Red. Red. *

This system contains two staves of music. The upper staff begins with a series of notes marked with fingerings 5, 2, 1, 2, 8, 5, 4, 1, 5, 4, 3. The tempo is marked *velociss.* and the dynamics are *pp dim.*. The section concludes with the tempo marking *Piu mosso* and the dynamic *ff*. The lower staff features a bass line with a *Red.* (Reduction) marking and a *Red. ** marking.

fz *marcato* *pp*

Red. *

This system continues the musical piece. The upper staff has a dynamic marking of *fz* and a *marcato* marking. The lower staff has a *Red. ** marking. The system ends with a *pp* dynamic marking.

Cadenza *velociss.* *r.h.* *l.h.*

This system is a *Cadenza* section, marked *velociss.*. It features separate notation for the right hand (*r.h.*) and left hand (*l.h.*).

f

This system shows a continuation of the musical piece with a dynamic marking of *f*.

dim. p *pp*

This system concludes the piece with a *dim. p* marking and a final *pp* dynamic marking.

Tema.
Andantino, quasi Allegretto.

The musical score is written for piano in 2/4 time, featuring a variety of dynamics and articulations. The piece begins with a piano (*p*) and staccato (*stacc.*) texture. The first system includes a trill in the right hand and a bass line with a fermata. The second system features a fortissimo (*ff*) section with a trill and a repeat sign. The third system includes a mezzo-forte (*mf*) section with a piano (*p*) dynamic and a fortissimo (*f*) section, with a trill in the left hand (*l.h.*) and a repeat sign. The fourth system contains a trill and a repeat sign. The fifth system is marked *Più lento* (slower) and includes a pianissimo (*pp*) section, a *rall.* (ritardando) section, and a *dimin.* (diminuendo) section. The sixth system is marked *a tempo* and includes a fortissimo (*ff*) section and a trill. The score is annotated with fingerings, slurs, and repeat signs.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a sequence of chords and eighth notes. The lower staff starts with a forte (*f*) dynamic, showing a melodic line with a triplet of eighth notes. The system concludes with a piano (*p*) dynamic and includes a *Red.* (Reduction) marking and an asterisk (*) at the end.

Più mosso.

Var. I.

The second system, labeled 'Var. I.', begins with a piano (*p*) dynamic and a scherzando (*schertz.*) marking. It features a melodic line in the upper staff with various fingerings (e.g., 2, 4, 5, 1, 2, 5, 1) and a bass line with a triplet of eighth notes. The system ends with a piano (*p*) dynamic and an asterisk (*) marking.

The third system continues the variation with a piano (*p*) dynamic. It features a melodic line with fingerings (5, 1, 4, 5, 1) and a bass line with a triplet of eighth notes. The system concludes with a piano (*p*) dynamic and an asterisk (*) marking.

The fourth system continues with a piano (*p*) dynamic. It features a melodic line with fingerings (3, 2, 4, 2, 2, 1, 3) and a bass line with a triplet of eighth notes. The system includes a *Red.* marking and an asterisk (*) at the end.

The fifth system continues with a piano (*p*) dynamic. It features a melodic line with fingerings (4, 2, 3) and a bass line with a triplet of eighth notes. The system concludes with a piano (*p*) dynamic and an asterisk (*) marking.

The sixth system concludes the variation with a piano (*p*) dynamic. It features a melodic line with fingerings (5, 4, 2) and a bass line with a triplet of eighth notes. The system ends with a piano (*p*) dynamic and an asterisk (*) marking.

8

f

Rea. *

Rea. *

8

Rea. *

Rea. *

*Più lento
con dolcezza*

p

Rea. *

Rea. *

8

dim.

Rea. *

Rea. *

Rea. *

p

Rea. *

Rea. *

p
Ped. * Ped. * Ped. *

Var. II.
Con moto.

pp 19 *fz* *pp* 20 *fz*

con grazia *dim.*

pp 19 *fz* *pp* 20

dolce
Ped. *

First system of musical notation. Treble and bass staves. Treble clef has a *f* dynamic and the word *brillante*. Bass clef has a *f* dynamic. The system contains several measures with triplets (3), sextuplets (6), and octuplets (8). Pedal markings (*Ped.*) are present under the bass staff. Asterisks (*) are placed below the bass staff in the second and third measures.

Second system of musical notation. Treble and bass staves. Treble clef has a *pesante* dynamic. Bass clef has a *pp* dynamic. The system contains several measures with triplets (3) and a *Più lento* marking. Pedal markings (*Ped.*) are present under the bass staff. Asterisks (*) are placed below the bass staff in the second and third measures.

Third system of musical notation. Treble and bass staves. This system consists of continuous sixteenth-note passages in both hands. Pedal markings (*Ped.*) are present under the bass staff. Asterisks (*) are placed below the bass staff in the first and third measures.

Fourth system of musical notation. Treble and bass staves. This system consists of continuous sixteenth-note passages in both hands. A *p* dynamic marking is present in the treble staff. Pedal markings (*Ped.*) are present under the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble clef has an *a tempo* marking. The system contains measures 19 and 20. Measure 19 has a *pp* dynamic and an 8-measure octuplet. Measure 20 has a *pp* dynamic and an 8-measure octuplet. A *fz* dynamic marking is present in the bass staff between measures 19 and 20. Pedal markings (*Ped.*) are present under the bass staff. Asterisks (*) are placed below the bass staff in the first and third measures.

First system of musical notation. The right hand features a melodic line with a long slur and a fermata over a group of notes, with fingerings 1, 2, 1, 2, 4. The left hand provides harmonic support with chords and single notes. Dynamics include *fz* and *f*. A *Ped.* marking is present at the end of the system.

Minore, quasi adagio.
con tristezza

Second system of musical notation. The tempo and mood are indicated as *Minore, quasi adagio* and *con tristezza*. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment with fingerings 4 5, 2 3, 4 5, 3 2. Dynamics include *calando*.

Third system of musical notation. The right hand has a melodic line with a slur and a fermata, with fingerings 2 1 4 2. The left hand has a rhythmic accompaniment with fingerings 5, 1 2. Dynamics include *decresc.*, *pp*, and *dim.*. A *Ped.* marking is present at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata, with fingerings 6, 6, 5, 3, 3, 10. The left hand has a rhythmic accompaniment with fingerings 4 5, 5 3. A *Ped.* marking is present at the end of the system.

Agitato
f

Fifth system of musical notation. The tempo is indicated as *Agitato* and the dynamic as *f*. The right hand has a melodic line with a slur and a fermata, with fingerings 8, 5, 4, 4, 1, 1, 13. The left hand has a rhythmic accompaniment with fingerings 5 3, 2 3. Dynamics include *ff*. Multiple *Ped.* markings and asterisks are present.

Allegretto con grazia.

8

p

8

p

8

schorz. *dolce.*

8

mf

8

p

Ped. * Ped. * Ped. * Ped. *

First system of musical notation. The right hand features a complex, rapid sixteenth-note passage with a slur and a dotted line above it. The left hand has a bass line with fingerings 1, 3, 2, 3, 2, 3. Dynamics include *f* and *Ped.* with an asterisk.

Second system of musical notation. The right hand continues with sixteenth-note patterns and includes a *cresc.* marking. The left hand has a bass line with fingerings 1, 4, 1, 4, 1, 4. Dynamics include *f*, *Ped.*, and *Ped.* with an asterisk.

Third system of musical notation. The right hand has a descending sixteenth-note scale with fingerings 5, 4, 3, 2, 1, 8. The left hand has a bass line with fingerings 5, 4, 3, 2, 1, 8. Dynamics include *string.*, *Ped.*, and *Ped.* with an asterisk.

Fourth system of musical notation. The right hand has a sixteenth-note scale with fingerings 2, 1, 2, 1, 3, 4, 1, 2, 3, 4. The left hand has a bass line with fingerings 2, 1, 2, 1, 3, 4, 1, 2, 3, 4. Dynamics include *ff* and *con tutta la forza*. *Ped.* and an asterisk are also present.

Fifth system of musical notation. The right hand has a sixteenth-note scale with fingerings 2, 1, 2, 1, 3, 4, 1, 2, 3, 4. The left hand has a bass line with fingerings 2, 1, 2, 1, 3, 4, 1, 2, 3, 4. Dynamics include *Ped.* and an asterisk.

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