
Accademia

musica strumentale e vocale dei secoli XVIII e XIX

Nicolò Paganini

Quartetto op. 5 n. 1

per violino, viola, chitarra e violoncello
for violin, viola, guitar and violoncello

a cura di Andrea Schiavina

CHITARRA



**UT ORPHEUS
EDIZIONI**

QUARTETTO

OP. 5 N. 1

per violino, viola, chitarra e violoncello

a cura di Andrea Schiavina

NICOLÒ PAGANINI

Presto

Chitarra

Musical notation for guitar, measures 1-2. The piece is in D major (two sharps) and 16/8 time. Measure 1 starts with a forte (*f*) chord. Measure 2 begins with a piano (*fp*) dynamic.

Musical notation for guitar, measures 3-4. The melody continues with a piano (*fp*) dynamic.

Musical notation for guitar, measures 5-6. Measure 5 features a forte (*f*) dynamic, and measure 6 returns to piano (*fp*).

Musical notation for guitar, measures 7-8. The melody continues with a piano (*fp*) dynamic.

Musical notation for guitar, measures 9-11. Measure 9 starts with a forte (*f*) dynamic, which then transitions to piano (*fp*) in measure 10.

Musical notation for guitar, measures 12-13. The piece features a series of chords with accents.

Musical notation for guitar, measures 14-15. Measure 14 is marked *dolce* (softly).

Musical notation for guitar, measures 16-17. The melody continues with a piano (*fp*) dynamic.

Musical notation for guitar, measures 18-19. Measure 18 starts with a forte (*f*) dynamic, and measure 19 is marked *dolce* (softly).

21

23

25

28

31

34

38

40

42

44

Musical score for guitar, measures 46-67. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The music features a complex rhythmic pattern with many beamed eighth notes and chords. The piece is marked with a forte (f) dynamic in measures 55-57 and a piano (p) dynamic in measure 65. The score includes various musical notations such as accents, slurs, and dynamic markings.

Measures 46-47: Treble clef, key signature of two sharps. Measure 46 starts with a forte (f) dynamic. The music consists of eighth notes and chords.

Measures 48-49: Similar to measure 46, with eighth notes and chords.

Measures 50-51: Similar to measure 46, with eighth notes and chords.

Measures 52-53: Similar to measure 46, with eighth notes and chords.

Measures 54-55: Similar to measure 46, with eighth notes and chords.

Measures 56-57: Similar to measure 46, with eighth notes and chords.

Measures 58-59: Similar to measure 46, with eighth notes and chords.

Measures 60-61: Similar to measure 46, with eighth notes and chords.

Measures 62-63: Similar to measure 46, with eighth notes and chords.

Measures 64-65: Similar to measure 46, with eighth notes and chords. Measure 65 is marked with a piano (p) dynamic.

Measures 66-67: Similar to measure 46, with eighth notes and chords.

69

71

73

77

80

82

84

86

88

90

Musical notation for measures 90-91. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff is a sequence of eighth notes, mostly beamed in pairs. The bass staff features a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

92

Musical notation for measures 92-93. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff continues with eighth notes. The bass staff continues with eighth-note accompaniment.

94

Musical notation for measures 94-95. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff has some rests in the first measure. The bass staff continues with eighth-note accompaniment.

96

Musical notation for measures 96-97. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff continues with eighth notes. The bass staff continues with eighth-note accompaniment.

98

Musical notation for measures 98-99. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff has some rests. The bass staff continues with eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the second measure.

100

Musical notation for measures 100-101. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff continues with eighth notes. The bass staff continues with eighth-note accompaniment.

102

Musical notation for measures 102-103. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff continues with eighth notes. The bass staff continues with eighth-note accompaniment.

104

Musical notation for measures 104-105. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff continues with eighth notes. The bass staff continues with eighth-note accompaniment.

106

Musical notation for measures 106-107. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff has some rests. The bass staff continues with eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

109

Musical notation for measures 109-110. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The melody in the treble staff has some rests. The bass staff continues with eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the first measure.

112

p *f*

114

f

116

f

118

f

120

f

123

f

125

p

127

f *p*

130

f *p* *f* *p* *f* *p*

133

f *p* *f* *p* *f* *p*

135

Measures 135-136: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The music features a series of eighth-note chords in the right hand and eighth-note bass notes in the left hand. Measure 136 ends with a fermata over the final chord.

137

Measures 137-139: Treble clef, key signature of two sharps. Measure 137 begins with a dynamic marking of *f* (forte). The right hand plays chords, while the left hand plays bass notes. Measure 139 ends with a fermata.

140

Measures 140-141: Treble clef, key signature of two sharps. Measure 140 begins with a dynamic marking of *p* (piano). The right hand plays chords, while the left hand plays bass notes. Measure 141 ends with a fermata.

142

Measures 142-143: Treble clef, key signature of two sharps. The right hand plays chords, while the left hand plays bass notes. Measure 143 ends with a fermata.

144

Measures 144-145: Treble clef, key signature of two sharps. The right hand plays chords, while the left hand plays bass notes. Measure 145 ends with a fermata.

146

Measures 146-147: Treble clef, key signature of two sharps. Measure 146 has rests in both hands. Measure 147 begins with a new chord in the right hand and bass notes in the left hand.

148

Measures 148-149: Treble clef, key signature of two sharps. The right hand plays chords, while the left hand plays bass notes. Measure 149 ends with a fermata.

150

Measures 150-151: Treble clef, key signature of two sharps. The right hand plays chords, while the left hand plays bass notes. Measure 151 ends with a fermata.

152

Measures 152-153: Treble clef, key signature of two sharps. The right hand plays chords, while the left hand plays bass notes. Measure 153 ends with a fermata.

154

Measures 154-155: Treble clef, key signature of two sharps. Measure 154 has rests in both hands. Measure 155 begins with a new chord in the right hand and bass notes in the left hand.

157

f

160

163

166

168

170

172

174

f

Canone a tre. Andante

19 44 1. 2 2.

Trio

8

p cresc. a poco a poco

7

f sfz

13

p pp

19

f p

25

p cresc.

31

f p

37

1. 2.

cresc.

42

p

49

cresc. p

56

cresc.

63

f

D.C. Canone

Tema cantabile. Quasi larghetto

8 *p*

5

10

15

cresc.

20

f *p*

25

cresc. *f*

29

Variazione I

p

dolce

p *cresc.* *f* *p*

dolce

cresc. *f* *p*

segue
Variazione II

Variazione II

The musical score for Variazione II consists of ten staves of music, numbered 1 through 16. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic. The right hand plays a continuous eighth-note pattern, while the left hand provides a bass line with occasional rests and accidentals. The dynamics vary throughout the piece, including piano (*p*) and forte (*f*). The score concludes with a final forte (*f*) dynamic.

Musical score for guitar, measures 18-31. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. The music consists of a single melodic line with a steady eighth-note accompaniment. Measure 18 begins with a *cresc.* marking. Measure 20 features a dynamic shift from *f* to *p*. Measure 22 includes a fermata and a measure rest. Measure 24 features a *p* dynamic marking. Measure 26 includes another *cresc.* marking. Measure 28 features a dynamic shift from *f* to *p*. Measure 29 includes a fermata and a measure rest. Measure 31 concludes with a fermata and a measure rest.

Variazione III

The musical score for Variation III consists of two staves, Treble and Bass, in 2/4 time with a key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The first staff (measures 1-4) features a complex rhythmic pattern with sixteenth notes and chords. The second staff (measures 5-8) continues with similar rhythmic complexity. The third staff (measures 9-12) shows a change in texture with more sustained notes. The fourth staff (measures 13-16) returns to a more active rhythmic pattern. The fifth staff (measures 17-20) includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The sixth staff (measures 21-24) features a piano (*p*) dynamic and a crescendo. The seventh staff (measures 25-28) includes a forte (*f*) dynamic and a piano (*p*) dynamic. The eighth staff (measures 29-32) features a piano (*p*) dynamic and a crescendo. The ninth staff (measures 33-36) includes a forte (*f*) dynamic and a piano (*p*) dynamic. The piece concludes with a final crescendo and forte dynamic.

Finale. Prestissimo

p *col pollice* *cresc.*

cresc. *sfz*

cresc.

f

decresc.

p *pp*

cresc.

f 5

cresc.

83 *f* *ff*

91

99 *decresc.*

107 *cresc.*

115 *f* *ff*

123

131

140 *p* *3*

153 *pp* *3* *f*

164

Detailed description: This page of a musical score for guitar, numbered 18, contains measures 83 through 164. The music is written in a single system on a treble clef staff with a key signature of two sharps (F# and C#). The time signature is 8/8. The piece is characterized by dense, complex chordal textures, often consisting of multiple stacked chords or arpeggiated figures. Dynamic markings include *f* (forte), *ff* (fortissimo), *decresc.* (decrescendo), *cresc.* (crescendo), *p* (piano), and *pp* (pianissimo). A triplet of eighth notes is indicated by a '3' over a horizontal line in measures 140 and 153. The score concludes with a final cadence in measure 164, featuring a fermata over the final chord.

ACCADEMIA

musica strumentale e vocale dei secoli XVIII e XIX
18th and 19th century instrumental and vocal music
musique instrumentale et vocale du XVIII et XIX siècle

collana diretta da / series directed by / collection sous la direction de
Andrea Schiavina

- ACC 01 **VERDI, GIUSEPPE (1813-1901)**
Ernani. Finale del terz'atto ridotto in quintetto da Pietro Amici Boccetti per flauto, due violini, viola e violoncello / *transcribed for quintet by Pietro Amici Boccetti for flute, two violins, viola and violoncello* / transcrit pour quintette par Pietro Amici Boccetti pour flûte, deux violons, alto et violoncelle (*Chirico*)
- ACC 02 **ACERBI, GIUSEPPE (1773-1846)**
3 duetti per due flauti / *for two flutes* / pour deux flûtes (*Bardini*)
- ACC 03 **ROSSINI, GIOACCHINO (1792-1868)**
Il Barbiere di Siviglia. Sinfonia ridotta per flauto, violino e chitarra da Ferdinando Carulli / *transcribed for flute, violin and guitar by Ferdinando Carulli* / transcrit pour flûte, violon et guitare par Ferdinando Carulli (*Martino*)
- ACC 04 **ROSSINI, GIOACCHINO (1792-1868)**
La gazza ladra. Sinfonia ridotta per flauto, violino e chitarra da Ferdinando Carulli / *transcribed for flute, violin and guitar by Ferdinando Carulli* / transcrit pour flûte, violon et guitare par Ferdinando Carulli (*Schiavina*)
- ACC 05 **ROSSINI, GIOACCHINO (1792-1868)**
La pietra del paragone. Ouverture ridotta per flauto, violino e chitarra da Ferdinando Carulli / *transcribed for flute, violin and guitar by Ferdinando Carulli* / transcrit pour flûte, violon et guitare par Ferdinando Carulli (*Pistolozzi*)
- ACC 06 **GIULIANI, GIOVANNI FRANCESCO (ca. 1760-dopo il 1818)**
6 duetti notturni a due soprani con l'accompagnamento d'arpa, o cimbalo, o chitarra francese (*Martino*)
- ACC 07 **CARAFÀ, MICHELE (1787-1872)**
Calipso. Scena lirica per soprano e pianoforte / *for soprano and piano* / pour soprano et piano (*Izzo*)
- ACC 08 **Passatempi musicali o sia Raccolta di Ariette e Duettini per camera inediti, Romanze francesi nuove, Canzoncine Napolitane e Siciliane, Variazioni pel canto, piccoli Divertimenti per Pianoforte, Contradanze, Walz, Balli diversi etc.** (Napoli. 1824-25). Vol. I (*Macchiarella*)
- ACC 09 **CIMAROSA, DOMENICO (1749-1801)**
Sestetto per due violini, viola, violoncello, fagotto e pianoforte / *for two violins, viola, violoncello, bassoon and piano* / pour deux violons, alto, violoncelle, basson et piano (*Coen*)
- ACC 10 **BEETHOVEN, LUDWIG VAN (1770-1827)**
Sinfonia n. 7 op. 92 per due oboi, due clarinetti, due corni, due fagotti e controfagotto / *for two oboes, two clarinets, two horns, two bassoons and double bassoon* / pour deux hautbois, deux clarinettes, deux cors, deux bassons et contrebasson (*Destro*)
- ACC 11 **MAYR, JOHANN SIMON (1763-1845)**
Canzonette veneziane per soprano e pianoforte / *for soprano and piano* / pour soprano et piano (*Colbacchini, Talamini*)
- ACC 12 **BELLINI, VINCENZO (1801-1835)**
Scena e aria «Questa è la valle» per soprano (mezzosoprano) e orchestra / *for soprano (mezzosoprano) and orchestra* / pour soprano (mezzo-soprano) et orchestre (*Lazzara*)
- ACC 13 **SEDLAK, WENZEL (1776-1851)**
10 variazioni per due clarinetti / *for two clarinets* / pour deux clarinettes (*Destro*)
- ACC 14 **CALL, LEONHARD VAN (1767-1815)**
Sérénade op. 75 per chitarra, flauto e viola / *for guitar, flute and viola* / pour guitare, flûte et alto (*Martino*)
- ACC 15 **ORSI, CELESTINO (secc. XVIII-XIX)**
Concerto per viola e orchestra / *for viola and orchestra* / pour alto et orchestre. Partitura e riduzione per viola e pianoforte (*Moretti*)
- ACC 16 **MOLINO, VALENTINO (1766-1824)**
Gran trio concertante op. 10 per violino, viola e chitarra / *for violin, viola and guitar* / pour violon, alto et guitare (*Moretti*)
- ACC 17 **HUGUES, LUIGI (1836-1913)**
La Gioconda di Ponchielli. Fantasia op. 110 per flauto e pianoforte / *for flute and piano* / pour flûte et piano (*Mancini, Vitale*)
- ACC 18 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 4 n. 1 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 19 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 4 n. 2 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 20 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 4 n. 3 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 21 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 5 n. 1 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 22 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 5 n. 2 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 23 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 5 n. 3 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)

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VIOLINO



**UT ORPHEUS
EDIZIONI**

QUARTETTO

OP. 5 N. 1

per violino, viola, chitarra e violoncello

a cura di Andrea Schiavina

NICOLÒ PAGANINI

Presto

Violino

3

6

6

f

dolce

cresc.

6

f

dolce

9

6

cresc.

10

f

11

12

13

14

dolce

p

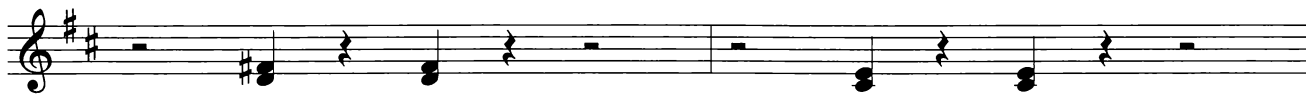
18

f

20



24



26



27



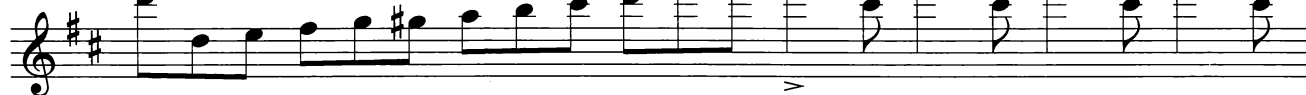
28



29



30



31



32



33



34

35

36

37

39

41

43

45

47

49

52

54

56

57

58

59

60

61

62

63

cresc.

64 *f* *dolce* *tr*

66

68

70

73 *f*

74

75 *8va*

77 *f*

80 *p*

83

87

Musical staff 87: Treble clef, key signature of two sharps (F# and C#). The staff begins with a dynamic marking of *f* (forte). The melody consists of eighth and sixteenth notes, including some triplets.

88

Musical staff 88: Treble clef, key signature of two sharps. The melody features a series of eighth notes with slurs, transitioning into a half note.

89

Musical staff 89: Treble clef, key signature of two sharps. The melody continues with eighth and sixteenth notes, including some triplets.

90

Musical staff 90: Treble clef, key signature of two sharps. The melody features eighth notes with slurs. The staff ends with a dynamic marking of *dolce* (dolce).

92

Musical staff 92: Treble clef, key signature of two sharps. The melody features a half note followed by eighth notes with slurs.

94

Musical staff 94: Treble clef, key signature of two sharps. The melody features eighth notes with slurs, ending with a half note.

96

Musical staff 96: Treble clef, key signature of two sharps. The staff begins with a dynamic marking of *p* (piano). The melody consists of eighth notes with slurs.

99

Musical staff 99: Treble clef, key signature of two sharps. The staff begins with a dynamic marking of *f* (forte). The melody consists of eighth and sixteenth notes, including some triplets.

100

Musical staff 100: Treble clef, key signature of two sharps. The melody features a series of eighth notes with slurs. A dynamic marking of *>* (accent) is present at the beginning.

101

Musical staff 101: Treble clef, key signature of two sharps. The melody consists of eighth and sixteenth notes, including some triplets.

102

103

104

105

106

108

111

114

117

120

123



126



129



132



135



137



138



140



142



144



146



148



150



153



155



157



158



159



160



161



162



163



164

cresc.

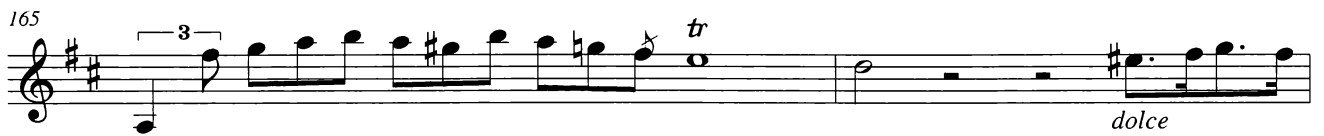


165

3

tr

dolce



167



169



171

p



173

f



175



176



Canone a tre. Andante

sottovoce e staccato

6

11

16

22

28

35

41

47

53

58

Trio

p cresc. a poco a poco

5

9

f sfz

13

p pp

17

f f p

22

f f p

26

cresc.

30

f p

34

38

1. 2.

41

cresc. *p*

Musical staff 41-44: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a sequence of chords and eighth notes. It begins with a *cresc.* marking and ends with a *p* marking.

45

Musical staff 45-48: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of chords and eighth notes.

49

cresc. *p*

Musical staff 49-52: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of chords and eighth notes. It begins with a *cresc.* marking and ends with a *p* marking.

53

Musical staff 53-57: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of chords and eighth notes.

58

cresc.

Musical staff 58-62: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of chords and eighth notes. It begins with a *cresc.* marking.

63

f D.C. Canone

Musical staff 63-67: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of chords and eighth notes. It begins with a *f* marking and ends with a *D.C. Canone* marking.

Tema cantabile. Quasi larghetto

p

Musical staff 68-70: Treble clef, key signature of two sharps (F-sharp and C-sharp), 2/4 time signature. The staff contains a sequence of eighth notes. It begins with a *p* marking.

7

Musical staff 71-13: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes.

14

cresc. *f* *p*

Musical staff 14-20: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes. It begins with a *cresc.* marking, followed by *f* and *p* markings.

21

cresc.

Musical staff 21-27: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes. It begins with a *cresc.* marking.

28

f *p*

Musical staff 28-34: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes. It begins with *f* and *p* markings.

Variazione I



Variation II

f

6

7

p

12

p

17

f *cresc.* *f p*

23

p stacc. *cresc.*

28

f *p*

Variation III

dolce

3

7

13

dolce

18

cresc.

20

f *p*

25

cresc. *p*

31

34

cresc.

35

f *p*

37

cresc.

39

f

Finale. Prestissimo

The musical score is written for a violin in treble clef, with a key signature of two sharps (F# and C#) and a 3/8 time signature. The piece is titled "Finale. Prestissimo". The score consists of ten staves of music, with measure numbers 8, 16, 24, 34, 42, 51, 60, and 76 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *p* (piano), *cresc.* (crescendo), *sfz* (sforzando), *f* (forte), and *pp* (pianissimo). There are also markings for *decresc.* (decrescendo). Some measures contain rests with numbers above them, such as a 2-measure rest at measure 60 and an 8-measure rest at measure 63. The piece concludes with a final measure at measure 84.

85 *f* *ff* 2

94 2

104 *decresc.* 2 2

114 *cresc.* *f* *ff*

124

132 *stacc.*

139

146 3 *p* 3 *pp*

159 *f stacc.*

166

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VIOLA



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NICOLÒ PAGANINI

Presto

Viola

f *p*

4

f *p*

7

f

10

f

13

p

17

f

19

dolce

23

p

26

f

29

f

31



34



37

*dolce*

41



44



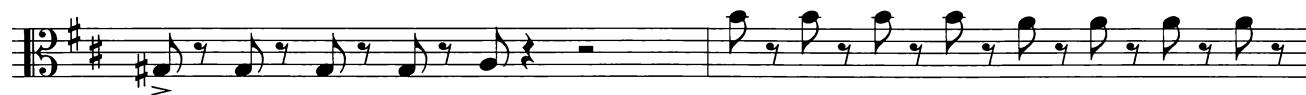
46

*p*

48



50



52



54



56



57



58



59



60



61



62



64



66



68



70

72

74

76

78

81

84

87

90

93

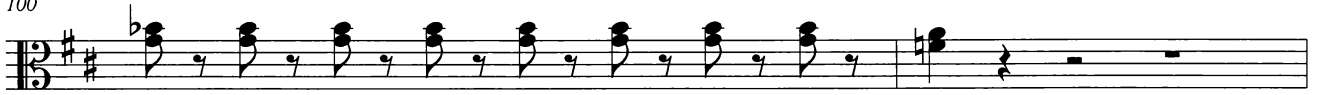
96



98



100



102



104



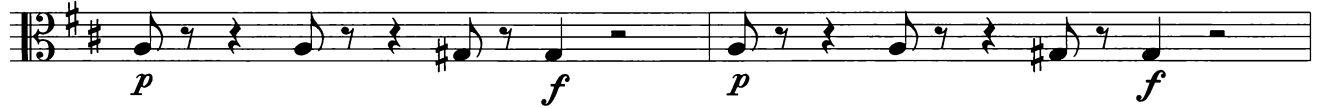
106



109



112



114



116



119



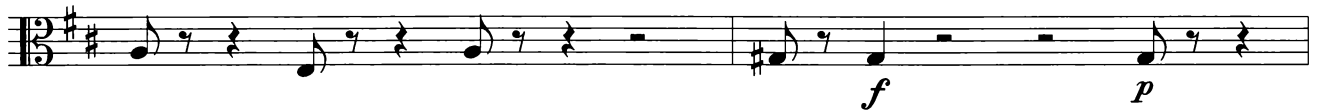
121



124



127



129



132



134



136



138



141



144

Musical notation for measures 144 and 145. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of quarter notes with slurs, followed by eighth notes.

146

Musical notation for measures 146 and 147. The key signature is one sharp (F#) and the time signature is 3/4. The music features eighth notes and quarter notes with slurs.

148

p

Musical notation for measures 148 and 149. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a continuous eighth-note pattern. A dynamic marking of *p* (piano) is present. A breath mark (>) is placed above the first note of measure 149.

150

Musical notation for measures 150 and 151. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a continuous eighth-note pattern. A breath mark (>) is placed above the first note of measure 151.

152

Musical notation for measures 152 and 153. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of eighth notes, with a change in key signature to two sharps (F# and C#) in measure 153.

154

Musical notation for measures 154, 155, and 156. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music consists of eighth notes and quarter notes. A breath mark (>) is placed above the first note of measure 156.

157

f

Musical notation for measures 157, 158, 159, and 160. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music consists of eighth notes. A dynamic marking of *f* (forte) is present. The notation changes from bass clef to treble clef in measure 157.

158

Musical notation for measure 158. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music consists of eighth notes. A triplet of three eighth notes is indicated by a bracket with the number 3 above it.

159

Musical notation for measure 159. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music consists of eighth notes.

160

Musical notation for measure 160. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music consists of eighth notes.

161



162



163



165



167



169



172



174



175



177



Canone a tre. Andante

sottovoce e staccato

6

12

17

22

27

tr

34

40

47

53

tr

58

tr

1. 2.

Trio

p cresc. a poco a poco

7

f sfz p

14

pp f

20

f p f f p

26

cresc. f

32

p

39

cresc. p

44

cresc.

51

p

57

cresc.

63

f

D.C. Canone

Tema cantabile. Quasi larghetto

1
solo
dolce

6
p

13
dolce
cresc.

20
f p

25
p
cresc.
f p

Variazione I

1
p

7

14
cresc.
f p

21

28
f p

Variazione II



5



10



15



20



25



29



Variazione III



7



10



13



19



25



27



29



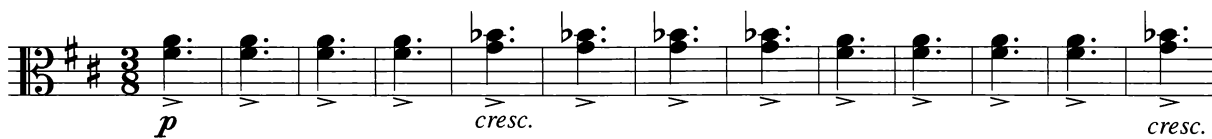
33



37



Finale. Prestissimo



14



27



40



Accademia

musica strumentale e vocale dei secoli XVIII e XIX

Nicolò Paganini

Quartetto op. 5 n. 1

per violino, viola, chitarra e violoncello
for violin, viola, guitar and violoncello

a cura di Andrea Schiavina

VIOLONCELLO



**UT ORPHEUS
EDIZIONI**

QUARTETTO

OP. 5 N. 1

per violino, viola, chitarra e violoncello

a cura di Andrea Schiavina

NICOLÒ PAGANINI

Presto

Violoncello

4

7

10

13

16

19

23

27

f *pizz.* *p* *arco* *f* *pizz.* *p* *arco* *f* *pizz.* *p* *arco* *f*

29



31



34



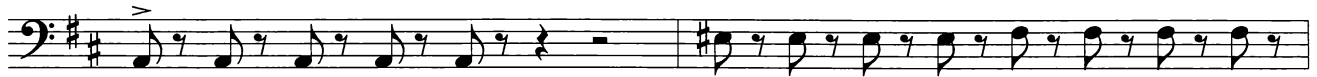
38



40



42



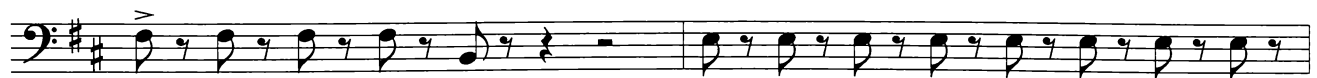
44



46



48



50



52



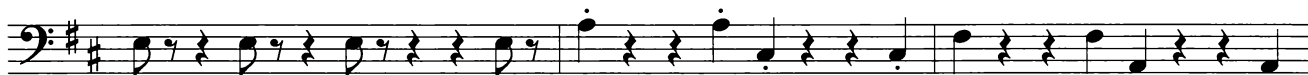
54



57



59



62



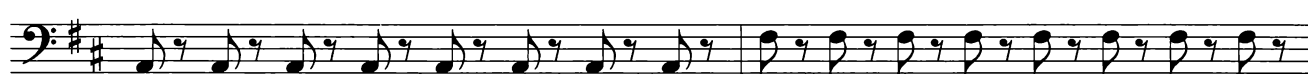
65



67



69



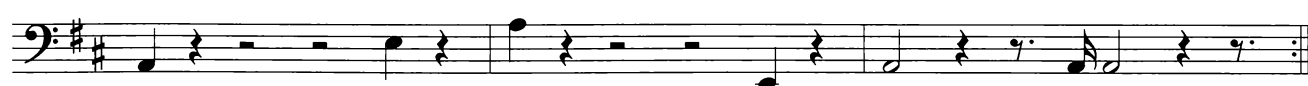
71



73



75



78

Musical staff for measures 78-80. Measure 78 begins with a repeat sign and a forte (*f*) dynamic. The staff contains notes for measures 78, 79, and 80. Measure 80 includes a *pizz.* (pizzicato) marking and a piano (*p*) dynamic.

81

Musical staff for measures 81-84. The staff contains notes for measures 81, 82, 83, and 84.

85

Musical staff for measures 85-88. Measure 85 includes an *arco* (arco) marking and a forte (*f*) dynamic. The staff contains notes for measures 85, 86, 87, and 88, which features a rapid sixteenth-note passage.

89

Musical staff for measures 89-91. Measure 89 includes a *pizz.* (pizzicato) marking and a piano (*p*) dynamic. The staff contains notes for measures 89, 90, and 91.

92

Musical staff for measures 92-94. The staff contains notes for measures 92, 93, and 94.

95

Musical staff for measures 95-97. The staff contains notes for measures 95, 96, and 97.

98

Musical staff for measures 98-100. Measure 98 includes an *arco* (arco) marking and a forte (*f*) dynamic. The staff contains notes for measures 98, 99, and 100, which features a rapid sixteenth-note passage.

101

Musical staff for measures 101-103. The staff contains notes for measures 101, 102, and 103.

104

Musical staff for measures 104-106. The staff contains notes for measures 104, 105, and 106.

107

Musical staff for measures 107-108. Measure 107 includes a *solo* marking and a *dolce* (dolce) dynamic. The staff contains notes for measures 107 and 108.

109

Musical staff for measures 109-110. The staff contains notes for measures 109 and 110.

111 *f*

113

115

117

119

121 *tr*

123 *stacc.*

125 *f*

127

128

130

132



134



136



138



141



143



145



147



149



151



Canone a tre. Andante

sottovoce e staccato

7

13

18

23

28

35

41

48

54

59

tr 1. 2. 2.

Trio

p cresc. a poco a poco

7

f sfz p

14

pp f

20

f p f f p

26

cresc.

32

p

39

cresc.

43

p cresc.

50

p

57

cresc.

63

f

D.C. Canone

Tema cantabile. Quasi larghetto



Variazione I



Variazione II

f stacc.

5

p

11

6

17

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

22

p *cresc.*

28

f *p*

Variazione III

p

7

p

13

p

15

p

18

cresc. *f* *p*

24

cresc. *f* *p*

29

31

cresc.

35

f *p* *cresc.* *f*

Finale. Prestissimo

p *cresc.*

9

cresc.

17

sfz

26

cresc. *f*

35

decresc.

44

p

53

Musical staff 53-63: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes with rests. Dynamics include *pp* and *cresc.*

64

Musical staff 64-76: Bass clef, key signature of two sharps. Includes a quintuplet (5) of eighth notes. Dynamics include *sfz*, *f*, and *p*.

77

Musical staff 77-85: Bass clef, key signature of two sharps. Includes a *cresc.* marking and a *f* dynamic.

86

Musical staff 86-94: Bass clef, key signature of two sharps. Includes a *ff* dynamic.

95

Musical staff 95-103: Bass clef, key signature of two sharps. Includes a *ff* dynamic.

104

Musical staff 104-112: Bass clef, key signature of two sharps. Includes a *decresc.* marking.

113

Musical staff 113-121: Bass clef, key signature of two sharps. Includes a *cresc.* marking and *f* and *ff* dynamics.

122

Musical staff 122-129: Bass clef, key signature of two sharps. Includes a *ff* dynamic.

130

Musical staff 130-138: Bass clef, key signature of two sharps.

139

Musical staff 139-151: Bass clef, key signature of two sharps. Includes a triplet (3) of eighth notes and a *p* dynamic.

152

Musical staff 152-163: Bass clef, key signature of two sharps. Includes a triplet (3) of eighth notes and *pp* and *f* dynamics.

164

Musical staff 164-172: Bass clef, key signature of two sharps. Ends with a fermata.

52



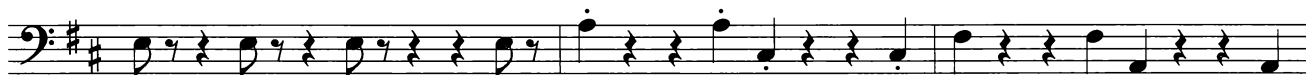
54



57



59



62



65



67



69



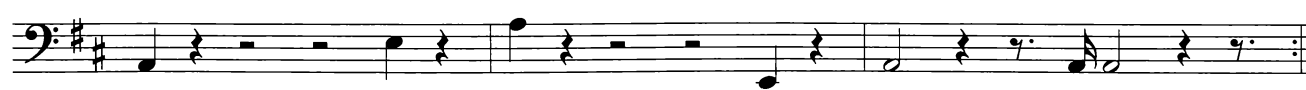
71



73



75



Tema cantabile. Quasi larghetto

p

6 *dolce*

12

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

24 *dolce* *cresc.* *f* *p*

29

Variazione I

p

7

14 *cresc.*

20 *f* *p*

27 *cresc.* *f* *p*

Variazione II

f stacc.

5

p

11

6

17

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

22

p *cresc.*

28

f *p*

Variazione III

p

7

13

15

p