



Niccolo Paganini

Tours de force
Nel cor piú mi sento
Duo

for violin solo

Toimittanut/Edited by Yair Kless

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Yair Kless born in Israel, he studied under Israel Amidan at the Tel-Aviv Academy of Music, and in Brussels under André Gertler at the Royal Conservatory and the Queen Elisabeth "Musical Chapel".

He began performing at an early age, and has performed throughout the world both as a soloist and as a chamber musician. His repertoire includes musical compositions dating back to the Baroque period, but he has also premiered many new compositions, some of which were written especially for him.

Kless is a former member of the Israeli Baroque Musicians, the Sol-La-Re String quartet (first violin), the Tel-Aviv Piano Quartet and the American New Art Trio.

Currently a member of the Modus Trio in Israel, in a string trio, performing with many pianists, Recitals and Duo Evenings. Member in the "Stradivari" sextet in Europe and performing with his son Eyal in Violin-Duo evenings.

He is an internationally-renowned teacher, and many of his students have won international competitions and hold key positions in the musical field in Israel and around the world. For many years he acted as head of the String Department at the Rubin Academy of Music and was also the Director of the Academy between 1989 and 1993. Nowadays he often serves as a judge in international competitions.

Yair Kless is a regular participant in summer courses and renowned music festivals (such as Salzburg, Austria) and has been invited to participate in workshops in the United States, the former Soviet Union, Germany, Finland, France, Australia, England, Italy, Poland and the Netherlands.

Since 1995, Professor Kless has been dividing his time between Europe, where he holds a position at Graz University, and Israel.

Preface

At the peak of his international career, **Paganini** was followed by a number of eminent violinists of the day who tried to figure out the "secrets" of his singular virtuosity. One of them was **Carl Guhr**. These three pieces were first published in his book on Paganini, written in the mid-19th century.

Tours de force constitutes an attempt to illustrate Paganini's daily "warm-up". I recommend executing the stretches with utmost flexibility to avoid muscular tension. Adding tonality as well as string and position changes for some of the exercises would be advisable.

Nel cor piú non mi sento was written after listening to Paganini's performances of the piece (the original manuscript by Paganini contains partial sketches only). Together with the *Duo for violin solo*, it enables the player to develop a special technique to cope with the coordination challenges that are so typical of Paganini's instrumental art.

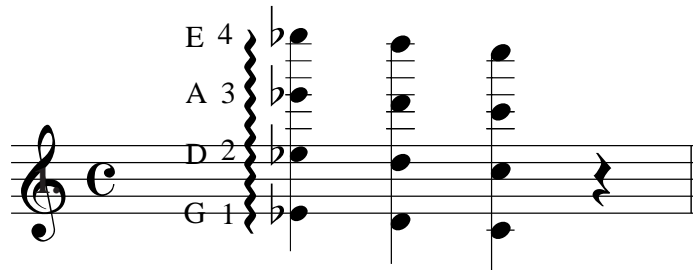
In *Tours de force*, the fingering in the brackets () is entirely by the editor. In the other pieces, the fingering is mainly by the editor, as Carl Guhr hardly ever indicated fingering.

Yair Kless

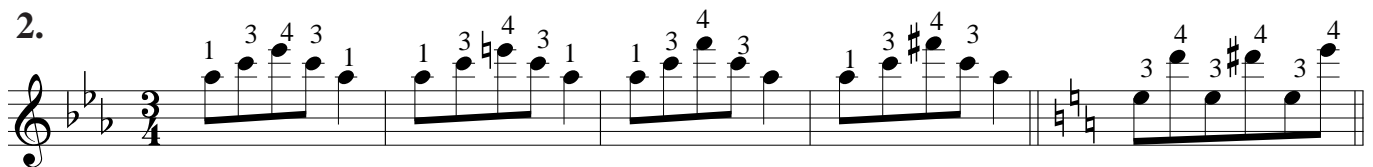
Paganini's tours de force

It is not really possible to describe all the brilliant elements of Paganini's playing. I shall therefore limit myself to dealing only with the most remarkable of the difficulties that we encounter in his works difficulties that he himself overcomes with admirable ease.

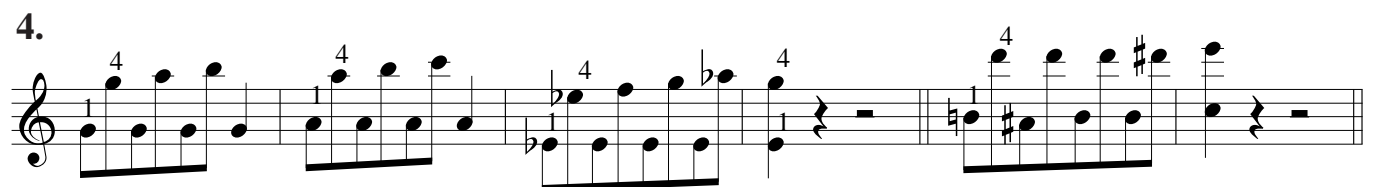
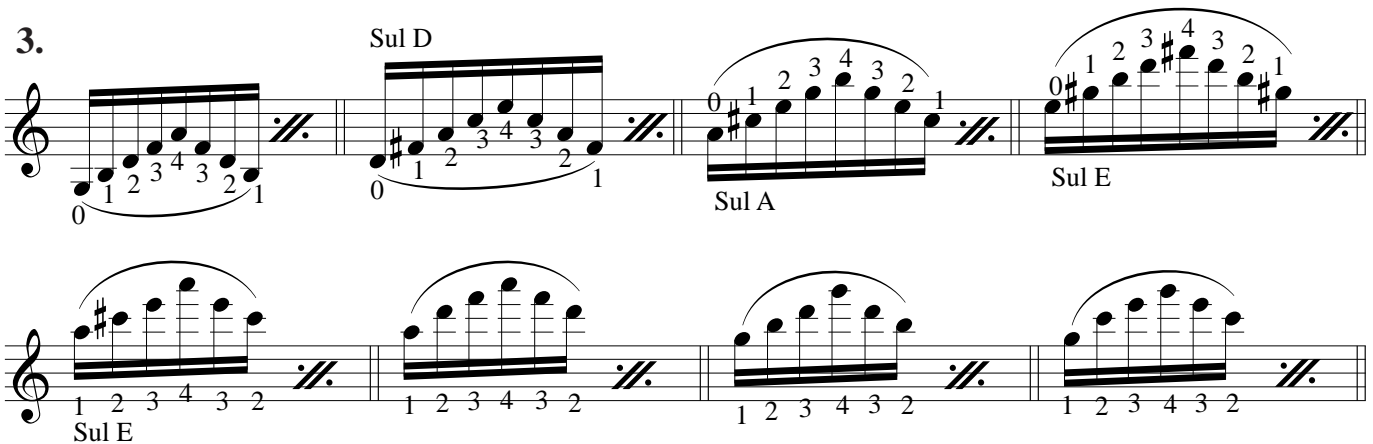
Paganini has a huge hand-span; like many a great pianist, who from early youth conditions himself to wide stretches, he has managed to widen the span of his hand to the extent of being able to span three octaves simultaneously.



A good method for expanding the hand is the so-called "Stechen" i.e. you practise intervals of thirds and fourths between your third and fourth finger (ex.2). The "Stechen" can be used on other fingers as well (ex. 3, 4 etc). Even if these exercises should prove difficult at first, there is no doubt they will be useful in the long run.



Do not lift fingers.



5.

4 3 4 3 / 2 1 2 1 4 / 2 1
 4 3 4 3 / 2 1 2 1 4 / 2 1 4 / 2 1 4 / 2 1

6.

Sul D

Sul G 4 4 4

7.

4 3 1 0

8.

8va

9.

(3) (3) (3) (3) 8va

10.

11.

Exercise 11 consists of two staves of music in 2/4 time. The key signature has one flat (B-flat). The first staff begins with a triplet of eighth notes marked with a '3' above the notes. The second staff continues the piece with various rhythmic patterns, including eighth and sixteenth notes, and concludes with a final chord.

12.

Exercise 12 is a single staff of music in 2/4 time with a key signature of one flat. It features several triplet markings over eighth notes throughout the piece.

13.

Exercise 13 consists of two staves of music in 2/4 time with a key signature of two sharps (F# and C#). The first staff shows a sequence of eighth notes with fingerings (2, 3, 2, 2, 1) indicated below. The second staff includes accents (*sva*) over eighth notes and a triplet of eighth notes at the end.

14.

Allegro

Exercise 14 is a single staff of music in common time (C) with a key signature of one flat. It begins with a *Sul D* marking and includes a *Sul G* marking later in the piece. The music features a mix of eighth and sixteenth notes.

etc.

NEL COR PIÙ NON MI SENTO

Introduction, Theme and Variations
for violin

Niccolò Paganini
(1782-1840)

A Capriccio ad lib.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features dynamic markings of *f* and *pp*, and includes trills (*tr*) and accents (*>*). The second staff continues with *pp* dynamics and includes a *jeté* marking. The third staff starts at measure 8 and includes *pp* dynamics. The fourth staff begins at measure 11 and features a *cresc.* marking. The fifth staff starts at measure 13 and includes a *dim.* marking. The sixth staff begins at measure 15. The seventh staff starts at measure 17 and includes trills (*tr*) and a *Sva* marking. The eighth staff begins at measure 21 and includes a *p* dynamic and a *Sva* marking. The score concludes with a wavy line and the text "etc."

THEME

Andante

3 arco

pizz.

m. s.

11 2 2

4 tr 1 4 2 (V) 3 3 2 1 3 1 2 1 0 tr 3 tr 1 2

2 4 2 2

Sul A

7 2 tr 4 4 2 3 1 2 1 2 3 4 1 1 2 4 2

8 V + + + + + V + + + + + V 4 IIc 3

pizz. 1 0 1 2 1 2 1 2 1 1 1 21

12 3 V V 0 0 3 3 0 4 3 2 1 3 2 1 2 1

20

etc.

Duo for violin solo

Adagio

The musical score is written for violin and piano in 3/4 time, marked *Adagio*. It consists of four systems of music, each with a violin staff and a piano accompaniment staff. The score includes various performance markings and fingerings:

- System 1:** Starts with *arco*. The violin part has a triplet of eighth notes (2, 4, 2) and a half note (2). The piano part has a triplet of eighth notes (3, 4, 3) and a half note (4). Fingerings include 2, 4, 2, 2, I, V, 2, 1, 2, 0, 2.
- System 2:** Continues the melodic line in the violin with a slur over a triplet (2, 2, 2) and a half note (2). The piano part has a triplet of eighth notes (3, 3, 4) and a half note (4). Fingerings include 4, 2, 2, 2, 2, II, 2, 2, 2, 2, II, 4, 3.
- System 3:** Features a complex sixteenth-note passage in the violin with a slur and a triplet (4, 3, 3). The piano part has a triplet of eighth notes (1, 1, 3) and a half note (1). Fingerings include II, 4, 3, 3, 2, 4, 3, 4, 3, 4, V, 2, 2, 2, 2, 1, 2, 2.
- System 4:** Includes a trill (*tr*) in the violin. The piano part has a triplet of eighth notes (0, 3, 1) and a half note (0). Fingerings include 1, 1, 3, 1, 1, 1, 0, 1, 1, 1, 1, 0, 1, 1, 2, 3, 1, 0, 1, II, 4, 2.

etc.