

LA CHITARRA CLASSICA

CLASSICAL GUITAR

PER TUTTI

n.4

FOR ALL GUITAR PLAYERS

12 CAPRICCI DI PAGANINI

a cura di

FRANCESCO RUSSO



GUITAR TAB + CD AUDIO INCLUDED

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Capriccio	Pag.	Track Time	Original tonality	Transcribed tonality	Agogica Tempo	Note - Osservazioni	Notes - Observations
n. 9	3	1 1'47	E Mi	D Re	Allegretto 2/4	sottotitolo: <i>La Caccia</i> , terze, imitativo	nicknamed: The Hunt, thirds, imitational
n. 1	4	2 1'33	E Mi	C Do	Andante 2/2	arpeggio veloce, barre	fast arpeggio, bar chords
n. 10	5	3 1'42	G m Sol m	E m Mi m	Vivace 6/8	scale, ottave	scales, octaves
n. 2	6-7	4 1'25	B m Si m	E m Mi m	Moderato 6/8	bachiano, a 2 voci, ottave, terze	bach-like, 2 voices, octaves, thirds
n. 20	8	5 2'21	D Re	D Re	Allegretto 6/8	a-b-a, (6) =Re/D, seste, decime, mordente	a-b-a, (6) =D, sixths, tenths, mordente
n. 5	9	6 2'32	A m La m	A m La m	Agitato 4/4	arpeggio, scala cromatica, scala minore arm. e nat.	arpeggio, chromatic scale, minor harm. and nat. scale
n. 24	10-11	7 3'07	A m La m	A m La m	Quasi presto 2/4	tema con variazioni, acciaccature, power chord	theme with variations, acciaccature, power chords
n. 18	12	8 1'24	C Do	G Sol	Corrente 6/8 Allegro 4/4	a-b-a, arpeggio, armonici, terze	a-b-a, arpeggios, harmonics, thirds
n. 8	13	9 1'58	Eb Mib	C Do	Maestoso 4/4	ottave, scale, terze, legati	octaves, scales, thirds, hammer-on, pull-off
n. 11	14	10 2'14	C Do	C Do	Andante 3/4 Presto 2/2	a-b-a, progressioni	a-b-a, progressions
n. 4	15	11 2'40	C m Do m	A m La m	Maestoso 2/2	a-b-a, ottave, terze	a-b-a, octave, thirds
n. 3	16	12 1'51	E m Mi m	E m Mi m	Sostenuto 4/4 Presto 3/4	a-b-a, ottave, cromatismi, trillo, legati	a-b-a, octaves, chromatisms, trillo, hammer-on, pull-off



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INTRODUZIONE

Niccolò Paganini (Genova, 27 ottobre 1782 - Nizza, 27 maggio 1840) è sicuramente tra le figure più brillanti e carismatiche di tutta la storia della musica. Oltre ad essere un grande compositore e virtuoso del violino, era anche un eccellente chitarrista: al nostro strumento ha dedicato infatti numerose opere. Il compositore Berlioz, anch'egli chitarrista, scrisse che Paganini con la chitarra era capace di realizzare "effetti inauditi". I Capricci costituiscono l'opera che più delle altre riflettono i due elementi tipicamente romantici che caratterizzano l'arte di Paganini: espressività e virtuosismo. Composti tra il 1802 e il 1816, vengono pubblicati nel 1820 dall'editore Giovanni Ricordi con la suggestiva dedica *agli artisti*. Ispirazione geniale, trovate strumentali, virtuosismo e slancio prettamente romantico sono le caratteristiche che fanno dei Capricci un capolavoro musicalmente indelebile. La tecnica strumentale viene spinta oltre ogni convenzione classica grazie all'uso di effetti imitativi, di una vasta gamma timbrica, di armonici, pizzicati e bicordi. I Capricci in un primo momento verranno accolti con freddezza dai violinisti dell'epoca perché giudicati eccessivamente complessi. Moltissima influenza eserciteranno invece sui pianisti i quali trasferiranno le trovate estrose e virtuosistiche sul loro strumento: primo fra tutti Liszt il quale trarrà grande ispirazione dal compositore genovese. Nel presente lavoro sono stati trascritti 12 dei 24 Capricci e posti in ordine crescente di difficoltà. Per rendere l'Opera più chitarristica, nella realizzazione delle trascrizioni sono state prese rare ma efficaci libertà, pur rimanendo sostanzialmente fedeli alle intenzioni di Paganini; nella terza variazione del Capriccio n. 24, ad esempio, alle semplici *ottave* dell'originale è stata aggiunta la *quinta* dando origine ai *power chord* tanto usati dai chitarristi elettrici. Elemento fondamentale da tener presente è che Paganini amava arricchire le esecuzioni con improvvisazioni, abbellimenti e virtuosismi di ogni tipo: quando ogni brano comincerà a fluire sarà bene quindi lasciare libero spazio alla fantasia.

Roberto Fabbri

Niccolò Paganini (Genova, 27 October 1782 - Nice, 27 May 1840) is without doubt one of the most brilliant and charismatic characters in the history of music. Besides being a great composer and a violin virtuoso, he was also an excellent guitar player. In fact, he dedicated several compositions to our instrument, the guitar. Berlioz, himself a composer and a guitar player, wrote that Paganini was able to realize "unbelievable effects" on the guitar. The Capricci, more than other works, focus on the two most typically romantic aspects of Paganini's art: expressivity and virtuosity. They were composed between 1802 and 1816, and published in 1820 by the music publisher Giovanni Ricordi, with a fancy dedication *agli artisti* ("to my fellow artists"). Inspiration, new instrumental tricks, virtuosity, and a very romantic momentum are all typical characteristics of these pieces, making the Capricci a permanent, timeless, masterpiece. Paganini's instrumental technique went beyond any classical convention, using a vast array of imitation effects, timbres, harmonics, pizzicato, and two-string play. The Capricci were at first coldly received by Paganini's contemporary violinists, because they seemed too complex and unusual. On the other hand, they had immediate influence on piano artists. Pianists liked to transfer to their polyphonic instrument the innovative and virtuoso ideas contained in these musical works: first among them was Liszt, who took great inspiration from the Genoese violin composer. In our work, we have transcribed 12 of the 24 Capricci. They have been placed in ascending order of technical difficulty. Very occasionally, to make these transcriptions more suitable for the guitar, we have deviated a bit from the letter of the original text, but we believe that we have managed to stay close to the spirit of Paganini's musical intentions. As an example: in the third variation of Capriccio n. 24, we added a fifth to the octaves in the original, thus producing the same power chords often effectively used by electric guitar players. We should also keep some perspective when facing transcribing dilemmas: Paganini himself loved to enrich his compositions with improvisations, embellishments, and virtuoso variations of many kinds. When a guitar transcription starts "swinging," it is wise to leave some space for musical fantasy. (Roberto Fabbri)

Niccolò Paganini (Gênes, 27 octobre 1782- Nice, 27 mai 1840) est très certainement l'une des figures les plus brillantes et charismatiques de l'histoire de la musique. Outre le fait d'être un grand compositeur et un virtuose du violon, il était aussi un excellent guitariste: il a en effet dédié de nombreuses œuvres à cet instrument. Le compositeur Berlioz, lui aussi guitariste, a écrit que Paganini était capable de produire avec la guitare des sons jamais entendus. Les Caprices constituent l'œuvre qui plus que toutes les autres reflète les deux éléments typiquement romantiques qui caractérisent son art: l'expression et la virtuosité. Composés entre 1802 et 1816, les Caprices furent publiés en 1820 par l'éditeur Giovanni Ricordi en les dédiant particulièrement aux artistes. Inspiration de génie, trouvailles instrumentales, virtuosité et élan délibérément romantique sont les caractéristiques qui en font une œuvre musicale indélébile. La technique instrumentale est poussée au-delà de toutes les conventions classiques grâce à l'utilisation d'effets imitatifs, d'une vaste gamme de timbres, d'harmoniques, de pizzicati et d'accords à deux sons. Les Caprices dans un premier temps furent accueillis avec froideur par les violonistes de l'époque parce que jugés excessivement complexes. Ils exercèrent cependant une grande influence sur les pianistes qui adapteront les trouvailles de génie et la virtuosité sur leur instrument: le premier d'entre eux a fortement s'inspirer du compositeur génois fut Liszt. Dans l'ouvrage présent, nous avons transcrit 12 des 24 Caprices, et les avons classés par ordre de difficulté croissante. Pour rendre l'œuvre plus guitaristique, quelques rares mais efficaces libertés ont été prises tout en restant au mieux fidèles aux intentions de Paganini; dans la troisième variation du Capriccio n.24, par exemple, aux octaves simples de l'original nous avons ajouté la quinte donnant naissance aux *power chords* tant utilisés par les guitaristes électriques. L'élément fondamental à garder en mémoire est que Paganini aimait enrichir ses exécutions avec des improvisations, embellissements et virtuosités de tout ordre: quand les morceaux commenceront à être fluides il sera bon de laisser libre cours à la fantaisie. (Roberto Fabbri)

Trascrizione di Francesco Russo

Niccolò Paganini

Allegretto

m
sulla buca imitando il flauto

m
sul ponte imitando il corno

flauto
corno
flauto

Fine

III VI I *mp*

D.C. al Fine

T
A
B

Capriccio n. 1



Trascrizione di Francesco Russo

Niccolò Paganini

Andante

Musical score for guitar, transcribed by Francesco Russo, featuring six systems of music. Each system includes a treble clef staff with notes and dynamics (p, m, f), and a six-string guitar tablature below. Fingerings are indicated by numbers 1-4 on the strings.

System 1: Treble clef, 8/8 time signature. Notes: p i m a m i m p p. Fingerings: 3 2 0 1 1 0 2 3 | 2 0 0 3 3 0 0 2 3 2 0 1 1 0 2 3 | 4 3 3 3 4 2 0 1 1 0 2 3.

System 2: Treble clef. Fingerings: 2 0 0 3 3 0 0 2 3 2 0 1 1 0 2 3 | 4 3 3 3 4 0 1 0 1 0 | 2 1 5 8 2 3 2 2 3 2.

System 3: Treble clef. Fingerings: 4 3 3 7 10 | 2 0 0 0 0 2 3 2 0 1 0 2 3 5 4 3 3 4 5 5 | 2 0 1 0 0 1 0 2 3 2 1 1 1 2 3.

System 4: Treble clef. Fingerings: 4 5 4 5 5 4 5 4 7 8 8 7 8 7 | 4 5 4 5 5 4 5 4 13 14 14 13 14 13.

System 5: Treble clef. Fingerings: 10 11 11 10 11 10 7 8 7 8 7 8 | 4 3 3 7 10 | 0 0 0 0 0 0 | 0 1 0 3 8 | 0 0 0 0 0.

System 6: Treble clef. Fingerings: 0 1 0 3 8 | 1 2 5 5 | 5 5 4 5 5 5 4 | 8 8 8 8 | 8 8 8 8.

Trascrizione di Francesco Russo

Niccolò Paganini

Vivace

System 1: Dynamics: *f*, *p*, *mp*. TAB: 0 2 3 2 0 3 1 0 2 0 4 2 1 2 0 2 3 0 2 1 2 0 3 2 0 2 1 2 0 4 2 0 3 2 0

System 2: Dynamics: *mf*, *f*, *mf*, *p*. TAB: 3 2 3 1 0 2 0 3 2 3 2 1 0 4 3 2 1 0 3 2 1 0 4 5 2 4 1 1 0 4 3 2 0 4 3 2

System 3: Dynamics: *p*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *p*, *p*, *p*, *p*, *mf*, *p*, *p*, *p*, *p*, *p*, *p*. TAB: 1 0 1 0 0 2 0 3 0 2 0 2 4 2 3 1 0 3 3 7 5 6 8 5 6

System 4: Dynamics: *p*, *p*, *mf*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. TAB: 0 3 1 4 2 0 3 2 0 3 4 3 2 1 0 4 2 1 2 0 2 0 2 2 1 2 1 0 4 3 2 3 2 0 3

System 5: Dynamics: *p*, *cresc.*, *p*, *p*. TAB: 5 4 5 4 3 2 1 0 1 0 2 0 4 3 4 5 2 3 4 3 4 3 2 4 2 0 2 3 0 1 2 1 2 1 0 2 0

System 6: Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*. TAB: 0 4 0 3 2 4 0 4 4 2 4 0 4 0 3 2 4 0 4 0 3 2 4 0 4 4 2 4 0 4 0 3 2 4 0 0 4 0 3 2 4 0 4 0 3 2 4 0

Capriccio n. 2



Trascrizione di Francesco Russo

Niccolò Paganini

Moderato

8 *p* + *m* *i* *m* *i* *p* *m* *p* *m* 4 2 # 1 2 1 4 2 1 *p*

dolce

T 0 4 0 3 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 5 4 4 4 4 4 4

A 2 0 4 2 1 2 0 4 5 4 4 4 4 4 4 4

B 7 6 7 4 5 7 2 0 3 2 0 3 2 0 3 2 3

T 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2

A 0 4 2 3 1 2 1 3 2 1 4

B 2 2 3 2 1 2 1 4 2 3 1 2 1 3 2 2 2

T 0 3 2 0 0 0 4 4 0 3 2 2 4 0 2 3 0 3 1 4 3

A 3 2 0 3 2 1 2 4 0 3 2 4 0 1 2 3 3 3 3 3

B 3 2 0 3 2 1 2 7 7 7 7 7 7 9 9 7

p *i* *p* *p* *p* *mp*

VII

Musical notation system 1: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with fingerings 2, 1, 4, 2. Below it are two guitar staves (TAB) with fret numbers: 0 4 0 3 0 1 0 0 0 0 | 0 0 0 0 0 0 0 0 | 4 5 4 4 4 4 4 4 | 2 4 2 1 2 0 | 4 5 4 7 5 4.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with fingerings 4, 3, 4, 1, 2, 4, 0, 1, 2, 1, 4, 0, 0, 2, 1, 4, 2, 1, 2, p-p i m a. Below it are two guitar staves (TAB) with fret numbers: 4 4 4 4 4 4 4 | 0 0 1 2 1 3 0 0 1 | 4 2 0 2 0 3 1 0 | 7 6 7 4 5 7 | 0 1 2 1 4 0 2 | 4 2 1 2 0 3 2 0 3 1 0.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with fingerings 4, 3, 2, 1, 4, 2, 1, 4, 2, 1, 0, 4, 1, 0, 0, 1, 2, 4, 1, 3, 0, 1, 3, 4. The lyrics are p-p i m a m i m i m. Below it are two guitar staves (TAB) with fret numbers: 4 4 5 4 4 7 5 4 7 | 10 8 7 8 7 10 8 7 0 4 1 0 | 0 2 3 5 2 4 1 3 0 2 4 5 | 7 6 4 4 5 4 4 7 5 4 7 | 10 8 7 10 8 7 0 4 1 0 | 0 2 3 5 2 4 1 3 0 2 4 5.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with fingerings 1, 2, 0, 1, 3, 0, 3, 1, 4, 3, 1, 2, 4, 1, 3, 1, 3, 4, 2, 5, 4, 2, 4, 5, 7, 6, 3, 5, 2, 4, 1, 3. The lyrics are i + m. The word *vibr.* is written above the staff. Below it are two guitar staves (TAB) with fret numbers: 3 4 2 3 1 2 0 1 3 5 2 4 | 0 3 1 3 4 2 5 4 | 2 4 5 7 4 6 3 5 2 4 1 3 | 3 4 2 3 1 2 0 1 3 5 2 4 | 0 3 1 3 4 2 5 4 | 2 4 5 7 4 6 3 5 2 4 1 3.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with fingerings 0, 2, 4, 3, 0, 2, 3, 1, 3, 1, 2, 3, 2, 0, 1, 3, 4, 3, 4, 4, 3, 4. The lyrics are p a m i p m. The word *vibr.* is written above the staff. Below it are two guitar staves (TAB) with fret numbers: 0 2 4 6 3 5 2 4 1 3 0 2 3 1 3 1 2 0 3 2 | 0 5 4 5 12 | 2 1 2 2 2 9 | 0 2 4 6 3 5 2 4 1 3 0 2 3 1 3 1 2 0 3 2 | 0 5 4 5 12 | 2 1 2 2 2 9.

Musical notation system 6: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with fingerings 1, 0, 1, 0, 2, 1, 3. The lyrics are m i m p. Below it are two guitar staves (TAB) with fret numbers: 12 11 12 12 5 4 5 0 | 0 4 0 0 0 0 0 | 0 0 0 0 0 0 0 | 9 9 2 2 2 2 2 2 3 | 0 0 0 0 0 0 0 0 0.

Capriccio n. 20



Trascrizione di Francesco Russo

Niccolò Paganini

Allegretto

⑥ = D Re

First system of music with treble clef, 8/8 time signature, and guitar tablature. Includes dynamic markings *dolce* and *p*.

Second system of music with treble clef, 8/8 time signature, and guitar tablature. Includes dynamic markings *p* and *1/2II*.

Third system of music with treble clef, 8/8 time signature, and guitar tablature. Includes dynamic markings *m* and *p*, and the word *Fine*.

Fourth system of music with treble clef, 8/8 time signature, and guitar tablature. Includes dynamic marking *f* and various fingering numbers.

Fifth system of music with treble clef, 8/8 time signature, and guitar tablature. Includes dynamic markings *p* and *ma*.

Sixth system of music with treble clef, 8/8 time signature, and guitar tablature. Includes dynamic marking *D.C. al Fine* and a circled 6.

Capriccio n. 5

Trascrizione di Francesco Russo

Niccolò Paganini

Fine

8
p pimami

T 1 05 310 310 21
A 2 2 320 32
B 0 3 0 1234 01234 01234 0123454 3210 43210 3210 43210 43210

♩ Agitato

8
p p3 i p p p p mi

3 2 3 2 p 3 1 2+ 1 3 3 1 # 1 2 2 1 2 1 ② p i ma im

T 0 0 9 7 10 12
A 2 3 2 0 3 2 0 3 2 0 2 3 3 2 3 3 3 4 2 3 0 3 0 2 1 2 1
B 0 3 3 2 0 3 2 3 0 4 4 0 0 3 0 3 2 2 3 3 3 4 2 3 0 3 0 2 1 2 1

1/2V

8
pimi 1/2IV p im iam ip mi pi ppimppiapp

T 1 0 1 3 0 5 8 6 5 7 5 0 5 5 6 6 5 6 7 5 8 6 3 10 2 0 0 2 0 1 0
A 2 4 5 7 5 7 6 6 6 6 7 8 6 5 2 0 4 3 2 0 2 3 5 2 3 2 0 2 3 3
B 3 2 3 5 2 0 3 4 2 0 1 3 2 1 2 3 0 4 3 1 4 2 0 3 1 2 4 2 0 4 2 1 4 2

1/2I 1/2IV 1/2V

8
pimapamipaim p

T 1 3 1 0 1 4 8 5 6 0 8 7 5 8 6 5 6 7 5 8 7 5 0 0 5 3 10 3 2 3 3 10
A 3 2 3 5 2 0 3 4 2 0 3 2 1 4 5 7 5 5 7 0 5 8 7 5 8 6 5 5 6 7 5 8
B 3 2 3 5 2 0 3 4 2 0 1 3 2 1 2 3 0 4 3 1 4 0 3 1 4 0 3 1 3 2 1 3 4

1/2IV

8
p i m i m i m i a m i m p XII

T 1 0 3 1 0 2 0 4 7 5 8 7 8 8 0 1 0 12 12 0 0 8 7 6 5 4 3 2 1 0 4 3 2 1 0
A 2 0 4 7 5 8 7 8 8 0 1 0 12 12 0 0 2 3 6 2 3 6
B 3 2 3 5 2 0 3 4 2 0 1 3 2 1 2 3 0 4 3 1 4 0 3 1 4 0 3 1 3 2 1 0 3

D.S poi D.C. al Fine

8
p i m p m i p m p i p m i p m i p m i p

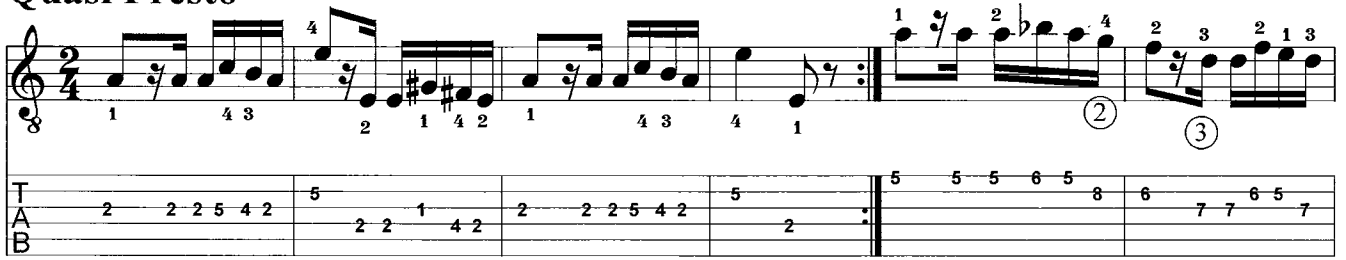
T 2 1 0 4 3 2 1 0 3 2 2 0 0 3 0 3 2 0 3 0 3 2 0 3 0 3 2 0 3 0 2 3 2 0 0 2 4
A 2 1 0 4 3 2 1 0 3 2 2 0 0 3 0 3 2 0 3 0 3 2 0 3 0 3 2 0 3 0 2 3 2 0 0 2 4
B 3 3 2 3 3 2 3 0 3 3 3 2 3 0 3 3 2 3 0 3 3 2 3 0 2 3 3 2 0 4 2 4

Capriccio n. 24

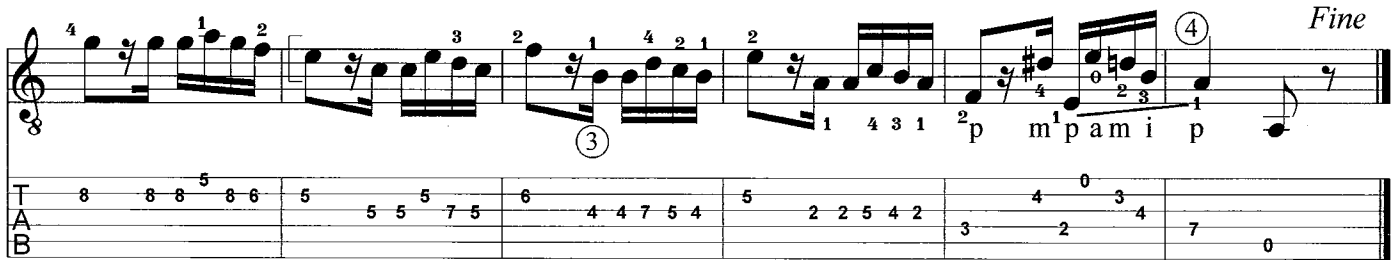
Trascrizione di Francesco Russo

Niccolò Paganini

Tema Quasi Presto

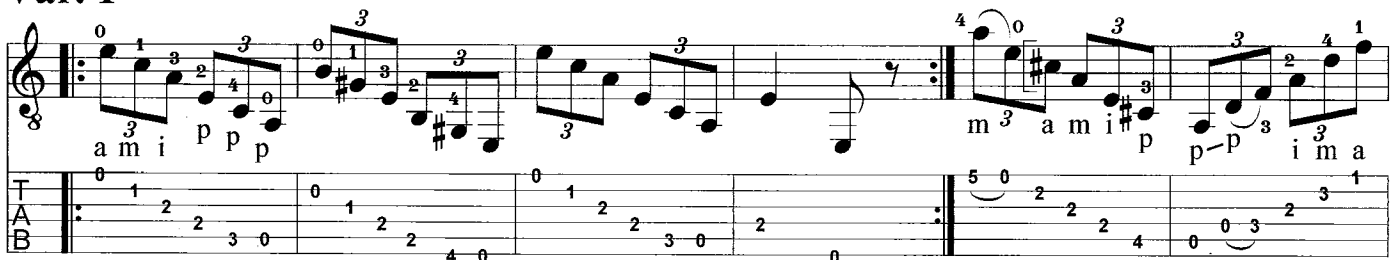


Musical notation for the first part of the 'Tema' section. It features a melody in treble clef with a 2/4 time signature and various fingerings (1, 4, 3, 2, 1, 4, 2, 1, 4, 3, 4, 1). The guitar-style bass line includes fingerings like 2, 2-2-5-4-2, 5, 2-2-1-4-2, 2-2-2-5-4-2, 5, 2, and a repeat sign. There are also circled numbers 2 and 3 indicating specific points in the music.

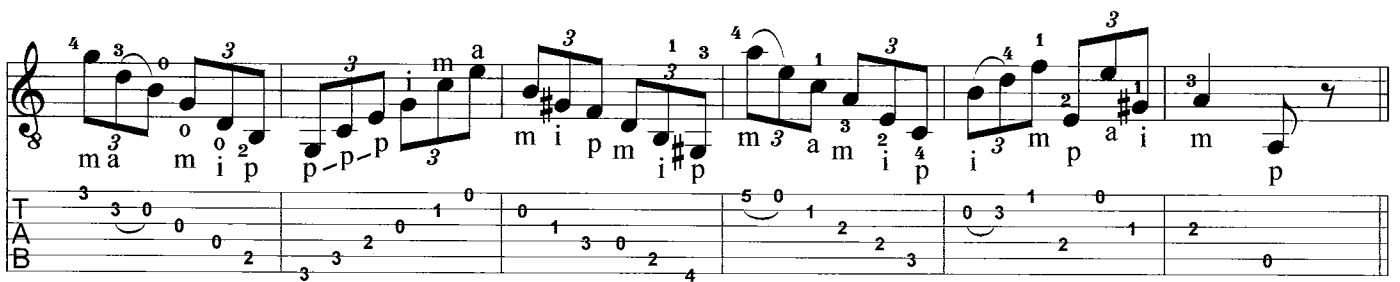


Musical notation for the second part of the 'Tema' section. It continues the melody with fingerings like 4, 1, 2, 3, 2, 1, 4, 2, 1, 2, 1, 4, 3, 1, 2, 1, 4, 3, 1. The guitar-style bass line includes fingerings like 8, 8, 8, 8, 6, 5, 5, 5, 7, 5, 6, 4, 4, 7, 5, 4, 5, 2, 2, 5, 4, 2, 3, 2, 4, 7, 0. The lyrics "mi pa mi" are written below the melody with a 'p' dynamic marking. A circled number 4 is present, and the section ends with the word "Fine".

Var. 1

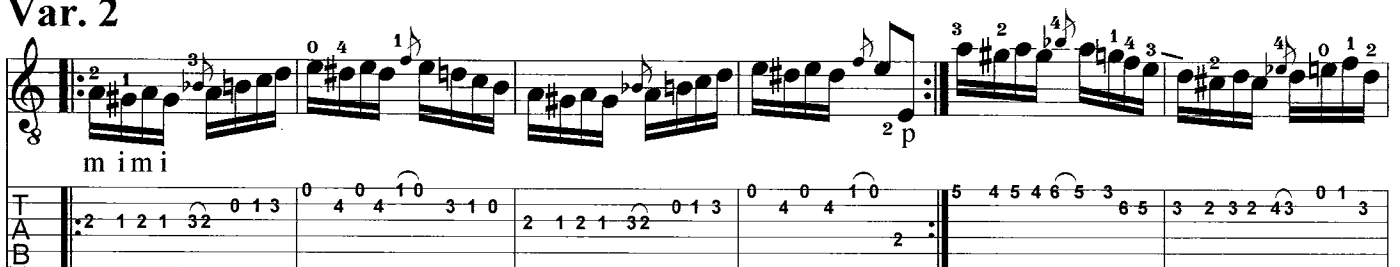


Musical notation for 'Var. 1', first part. It features a melody with triplets and fingerings like 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 1. The guitar-style bass line includes fingerings like 0, 1, 2, 2, 3, 0, 0, 1, 2, 2, 4, 0, 2, 3, 0, 2, 0. The lyrics "mi p p" and "ma mi" are written below the melody.

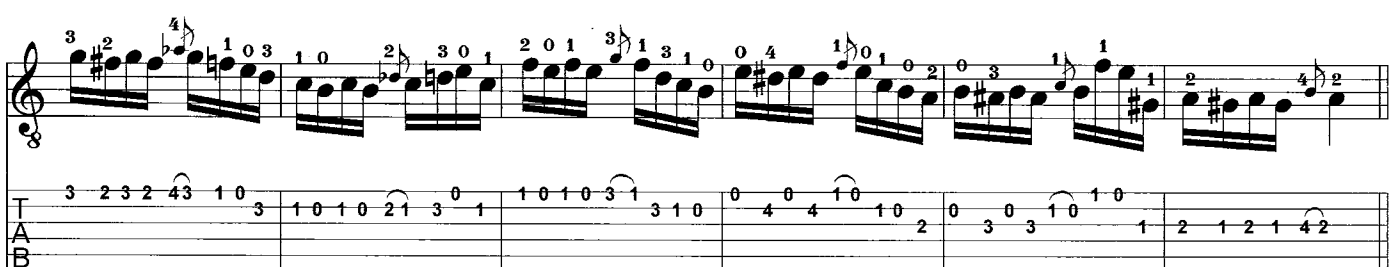


Musical notation for 'Var. 1', second part. It continues the melody with fingerings like 4, 3, 0, 3, 3, 1, 3, 4, 1, 3, 4, 1, 3, 3, 4, 1, 3. The guitar-style bass line includes fingerings like 3, 3, 0, 0, 2, 3, 3, 2, 0, 1, 0, 0, 1, 3, 0, 5, 0, 1, 2, 2, 3, 0, 3, 1, 0, 0, 3, 2, 1, 2, 0. The lyrics "mi p p", "mi p m", "mi p", "ma mi p", "mi p" are written below the melody.

Var. 2



Musical notation for 'Var. 2', first part. It features a complex melody with many triplets and fingerings like 0, 4, 1, 3, 2, 4, 3, 2, 4, 3, 1, 4, 3, 2, 4, 3, 1, 0, 1, 2. The guitar-style bass line includes fingerings like 2, 1, 2, 1, 3, 2, 0, 1, 3, 0, 4, 0, 4, 1, 0, 3, 1, 0, 2, 5, 4, 5, 4, 6, 5, 3, 6, 5, 3, 2, 3, 2, 4, 3, 0, 1, 3. The lyrics "mimi" are written below the melody.



Musical notation for 'Var. 2', second part. It continues the complex melody with fingerings like 3, 2, 3, 2, 4, 3, 1, 0, 3, 1, 0, 3, 0, 1, 2, 3, 0, 1, 1, 0, 1, 0, 3, 1, 3, 1, 0, 0, 4, 1, 0, 2, 0, 3, 1, 0, 2, 0, 3, 1, 0, 1, 2, 1, 2, 1, 4, 2. The guitar-style bass line includes fingerings like 3, 2, 3, 2, 4, 3, 1, 0, 3, 1, 0, 3, 0, 1, 1, 0, 1, 0, 3, 1, 3, 1, 0, 0, 4, 0, 4, 1, 0, 2, 0, 3, 0, 3, 1, 0, 1, 2, 1, 2, 1, 4, 2.

Var. 3

First system of musical notation for Var. 3. Treble clef, 8/8 time. Includes guitar tablature for strings T, A, and B. Fingerings are indicated by circled numbers 5 and 6. Dynamics include *m* and *p*.

Second system of musical notation for Var. 3. Treble clef, 8/8 time. Includes guitar tablature for strings T, A, and B. Fingerings are indicated by circled numbers 5 and 6. Dynamics include *m* and *p*.

Var. 4

First system of musical notation for Var. 4. Treble clef, 8/8 time. Includes guitar tablature and lyrics: *p m i a m i a m i a m i a m i p p m i a*. Fingerings are indicated by numbers 1-4. Dynamics include *p*.

Second system of musical notation for Var. 4. Treble clef, 8/8 time. Includes guitar tablature and lyrics: *i a i m a m i p p m i a p m i a m i p p*. Fingerings are indicated by numbers 1-4. Dynamics include *p*.

Var. 7

First system of musical notation for Var. 7. Treble clef, 8/8 time. Includes guitar tablature, triplets, and vibrato markings (*vibr.*). Fingerings are indicated by circled numbers 1, 2, and 3. Dynamics include *p*.

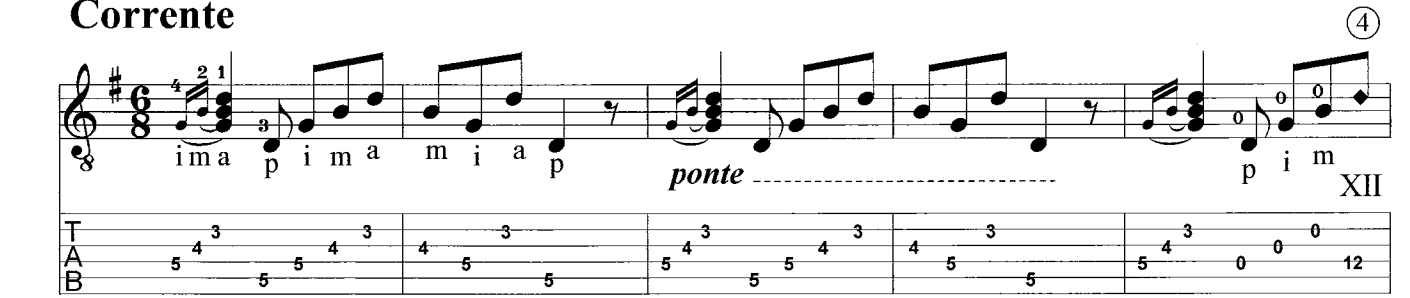
Second system of musical notation for Var. 7. Treble clef, 8/8 time. Includes guitar tablature, triplets, and dynamics. Fingerings are indicated by circled numbers 1, 2, and 3. Dynamics include *p*. The system concludes with *D.C. al Fine*.

Capriccio n. 18

Trascrizione di Francesco Russo

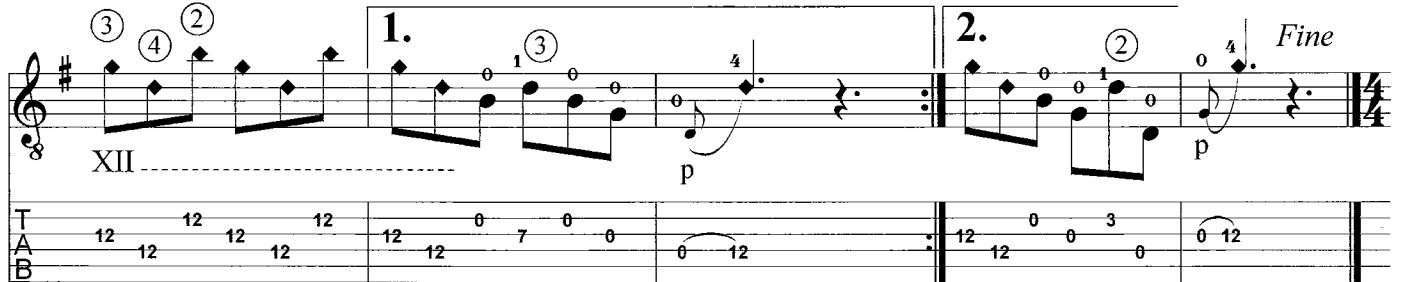
Niccolò Paganini

Corrente



ima p i ma m i a p *ponte* p i m XII

TAB: 5 4 3 5 5 4 3 4 5 3 5 4 3 4 5 3 5 4 3 0 0 12



XII *p* *Fine*

TAB: 12 12 12 12 12 12 12 0 7 0 0 0 12 12 0 0 3 0 0 12

Allegro



p *p*

TAB: 0 3 2 5 3 5 4 2 0 7 8 5 3 2 0 3 1 0 2 4 0 2 4 2 5 3 0 3 3



p m i *p* *ponte*

TAB: 2 5 3 2 5 3 5 0 8 7 5 3 2 0 3 1 0 3 4 2 0 2 4 2 4 2 5 3 0 3



ponte

TAB: 3 0 1 2 3 5 5 3 2 3 0 3 2 3 3 3 0 1 2 3 5 5 3



p *cresc.* *D.C. al Fine*

TAB: 2 0 3 2 2 3 0 0 1 3 0 2 3 5 7 8 9 10 3 1 4 3 3 4 0 2 3 3 4 0 2 2 0 2 4 1 3 5 7 8 9 9 7

Trascrizione di Francesco Russo

Niccolò Paganini

Maestoso

④ vibrato *ff* *p cresc.* *p cresc.*

ff *p* *p* *mp* *p*

Coda *dolce* *(2° ponte)* *1/2V* *D.C. al Coda* *Coda*

i m *i m* *i a m* *i a m i* *ami*

Capriccio n. 11



Trascrizione di Francesco Russo

Niccolò Paganini

Andante

1.

IV

2. *cresc.* I II III IV V

Fine **Presto**

1/2V

p-p i m a p p p

p-p i m a p i a p p

p i m a m i p p

p-p-p i m a m i p p

p m a m i p p

p-p-p p p p

D.C. al Fine

Trascrizione di Francesco Russo

Niccolò Paganini

Maestoso

p *f* *Fine* *p* *m a m i m i* *m p* *D.C. al Fine*

The score is divided into six systems, each containing a musical staff and a corresponding guitar tablature (TAB) for the left hand. The key signature is one sharp (F#), and the time signature is 8/8. The piece begins with a *p* (piano) dynamic and a *Maestoso* tempo. It features several triplet patterns and sixteenth-note passages. The dynamics range from *p* to *f* (forte). The piece concludes with a *Fine* marking and a *D.C. al Fine* instruction.

Capriccio n. 3



Trascrizione di Francesco Russo

Niccolò Paganini

Sostenuto

tr

T
A
B

Fine

Presto

tr

p i m a m

T
A
B

i m

p

T
A
B

p

T
A
B

cresc.

p a m i p a m i p a m i p a m i p a m i p

mp

VII

a

T
A
B

D.C. al Fine

T
A
B

I Capricci di Paganini hanno sempre suscitato un particolare fascino nel mondo della chitarra. Nel presente lavoro vengono proposti nella loro essenza rimanendo fedeli alle intenzioni del geniale compositore ma con l'intento ben preciso di renderli eseguibili ai chitarristi di ogni sfera musicale che abbiano acquisito una certa dimestichezza con lo strumento. Pur essendo scritti per chitarra classica, sono quindi rivolti anche a quella acustica ed elettrica, perciò realizzabili, nella maggior parte dei casi, sia con le dita che col plectro. Archetto e plectro in fondo condividono la stessa simbologia e presentano diverse analogie nel comportamento tecnico.

The Capricci of Paganini have always exerted some fascination in the world of guitar players. In this transcription, the Capricci are reproposed, intact in their musical essence, faithful to the original intentions of the genius composer, but made actually playable for all players who have a sufficiently good mastery of their instrument. These transcriptions, although written with the classical guitar in mind, are also compatible with the acoustic and electric guitar. In particular, they can be played with the fingers of the right hand, or with a pick. After all, the violin bow and the guitar pick share many technical analogies, and even the same symbolism.

Les Caprices de Paganini ont toujours suscité une fascination toute particulière dans le monde de la guitare. Dans le présent ouvrage nous vous les proposons dans leur essence tout en les conservant fidèles aux intentions du compositeur de génie mais avec l'intention bien précise de les rendre jouables par des guitaristes de différents horizons qui ont acquis une certaine maîtrise de leur instrument. Même si écrits pour guitare classique, ils sont aussi adressés à la guitare acoustique et électrique, donc réalisables dans la plupart des cas, soit aux doigts soit au médiator. L'archet et le médiator partagent au fond la même symbolique et présentent beaucoup d'analogies dans le comportement technique.

LA CHITARRA CLASSICA PER TUTTI

Desiderio comune di quanti si avvicinano alla musica è quello di poter eseguire sul proprio strumento brani "famosi". La presente collana nasce proprio per soddisfare quest'esigenza e, nello stesso tempo, per dare l'opportunità a tutti i chitarristi, qualunque sia il genere musicale da essi abitualmente seguito, di poter suonare tali brani. Per agevolare coloro che non hanno pratica con la scrittura musicale, oltre alla notazione tradizionale, è stata inserita anche l'intavolatura. Il CD audio allegato, in cui sono registrati tutti i brani contenuti nel volume, rappresenta una delle innumerevoli proposte esecutive possibili e consente l'esatta comprensione dell'andamento ritmico del brano. Ogni volume della collana è a carattere tematico e i brani sono composizioni originali per chitarra o trascrizioni, di bassa/media difficoltà, di breve durata, facilmente memorizzabili, chitarristici e musicalmente gratificanti. Si è inoltre mirato ad ottimizzare il rapporto resa-difficoltà, valorizzando il potenziale tecnico-espressivo della chitarra e rendendo l'esecuzione semplice, fluida e, grazie ad una precisa diteggiatura, chiara.

CLASSICAL GUITAR FOR ALL GUITAR PLAYERS

All people who start playing music have the desire to play "famous" pieces with their own instruments. This collection helps to satisfy this desire, and, at the same time, gives all guitarists the opportunity to play these famous pieces, whatever kind of music they prefer. To help the ones who can't read music, in addition to the traditional notation, tablatures have been inserted. Thanks to the enclosed CD you can listen to one of the possible performances of all the songs included in the book, and also understand the rhythmical progression of each piece. Each volume of this collection is a thematic one and the pieces are original compositions for guitar or transcription, of low and medium difficulty, short-time, easy to memorize, guitaristic and musically gratifying. The output-difficulty ratio has been optimized by bringing the guitar technical-expressive potential out, and by making the pieces performance simple, fluent and, thanks to a precise fingering, easy.

LA GUITARE CLASSIQUE POUR TOUS GUITARISTES

Ceux qui approchent la musique veulent les premières années exécuter sur leur instrument des pièces connues. La présente collection a pour but de satisfaire cette exigence, et en même temps elle veut donner l'opportunité aux guitaristes de tout bords, de pouvoir jouer ces morceaux. Pour aider les guitaristes qui ne savent pas lire la musique, nous avons aussi inséré les tablatures. Le CD audio inclus sur lequel sont enregistrés tous les morceaux contenus dans le volume, représente l'une des nombreuses propositions d'exécution et d'interprétation que chaque interprète peut donner aux morceaux, et aussi un moyen pour comprendre l'exacte valeur de la cadence rythmique. Chaque volume est thématique et les pièces contenues sont des pièces originales pour guitare ou des transcriptions de niveau facile et moyenne difficulté, de courte durée, aisément mémorisables, très guitaristiques et musicalement gratifiantes. Nous avons cherché à optimiser le rapport rendu-difficulté en mettant en valeur le potentiel technico-expressif de la guitare en rendant l'exécution simple, fluide et grâce à un doigté précis, très claire.

LA GUITARRA CLASICA PARA TODOS

Es bien sabido que todos los que se enfrentan por primera vez a un instrumento musical sienten la necesidad apremiante de ejecutar alguna pieza "famosa". La colección que pasamos a presentarles nace, precisamente, con tal fin y, al mismo tiempo, brinda la oportunidad de practicar dichas piezas a los guitarristas, sea cual fuere el género musical predilecto. A tal propósito, para facilitar la tarea a todos aquellos que no dominan las notas musicales nos ha parecido oportuno incluir no sólo el pentagrama tradicional, sino también la tablatura. El CD audio que se alega, en el que aparecen grabadas las piezas que se incluyen en el volumen, representa una de las posibles maneras de ejecutar las piezas, consintiendo, por añadidura, una perfecta comprensión del ritmo musical de la pieza. Asimismo, se ha adoptado un criterio exclusivamente temático a la hora de asignar un hilo conductor unitario a los volúmenes de la colección. Estamos antes composiciones musicales originales para guitarra o transcripciones, breves, de dificultad media o baja, de modo que puedan aprenderse con un mínimo esfuerzo, adecuadas para la guitarra y musicalmente apreciables. Por último, ha sido nuestra intención mejorar el binomio "rendimiento-complejidad", para valorizar el potencial técnico y expresivo de la guitarra y hacer factible una interpretación simple y fluida, gracias sobre todo a un dedeo concreto y eficaz.

Per informazioni sull'Autore: <<http://www.playgamemusic.com>>, <<http://digilander.libero.it/ossurf>>

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