

# *24 Caprices*

*Opus 1*

*For Solo Electric Guitar*  
*(in the original violin voicings)*

*Niccolò Paganini*

*Transcription by*

*Joshua H. Hammond*

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24 Caprices Opus 1 For Solo Electric Guitar (in the original violin voicings)  
By Joshua H. Hammond

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Edition Peters, Caprices by Paganini, Edited by Carl Flesch.  
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# *Thanks*

To the Heavenly Father, Jesus Christ, and the Holy Spirit, whom I undeniably acknowledge as having given me all provision and guidance through every conceivable aspect of the creation of this work.

To Valerie, who runs to my cries for help.

To Dad and Beth, for providing instruments, equipment, places to practice, and for all the other things parents must do that they did.

To Mom, whose continued insistence that we “have music” has produced much fruit. I like to think she would be well-pleased with our musical accomplishments.

To J.R., whose musical achievements are a constant source of encouragement, and a light to look towards.

To Travis Lowry and Sam Britt, whose fantastic playing provoked me to move forward.

To Beri and Chris Snyder, whose faith in my ability to play has spurred me on times without end.

To Gene Caprioglio at Edition Peters, for all of his time, effort, and help.

To Michael Angelo Batio, Niels Vejlyt, Steve Vai, and Yngwie Malmsteen, whose teachings and playing significantly influenced the direction and generation of this transcription. And though I do not know these personally, it would be ingratitude itself to not thank them here, their work enabling me to complete mine.

To Niccolò Paganini, for playing the way he did, and for sharing it with us.

Thank you.

*24 Caprices*  
*Opus 1*

*Agli Artisti*

*To the Artists*

## 24 Caprices

Caprice-an unreasonable change of mind; a sudden, unreasonable, fanciful notion. This is the heart of the musical direction *capriccioso*, and the perfect name for these twenty-four brief pieces of music by Niccolò Paganini, quite possibly the greatest violinist we have ever seen this side of heaven.

Though I've known his name since I began fiddling with the guitar, it would be much later that I actually heard and saw his music when I purchased a guitar magazine promising me the greatest technique on earth-it contained a transcription of the 5<sup>th</sup> Caprice. After nine days I had it committed to memory, and had begun working on the speed element.

After a little while, I thought of what a great benefit it would be for me and my playing to learn more of Paganini's music-I thought of the arpeggios, sequences, runs, and all that might be found there. I ordered a copy of his *24 Caprices* for violin, and set to work organizing the 16<sup>th</sup> and 3<sup>rd</sup> on the guitar's fretboard.

I was so pleased with the results that I considered transcribing all of the Caprices to acquire a full harvest of Paganini's playing. But, in the midst of my excitement, it occurred to me that it had probably already been done, and that I only needed to buy a copy. So I looked for the Caprices transcribed for guitar, thoroughly, and to my astonishment found very little-a few transcriptions of individual Caprices, and a modified, classical guitar rendition. But the Caprices for electric guitar, in their entirety, in the actual violin voicings, were nowhere to be found.

And so, I set to work to make the Caprices available for the electric guitar, in standard tuning, in the original violin voicings. Now the electric guitarist can truly be influenced by Paganini-not merely in the knowing that he played fast, but also in the way he played: the expressions he used, the voicings he preferred, his modes of thought on variations, his use of arpeggios, his integrations of diminished phrases, chromatics, etc., etc., etc...

After glancing briefly through the music, you'll notice that it is devoid of technique symbology, as this transcription is geared for those who already have a fundamental knowledge of guitar technique. Pick-stroke markings, sweep directions, miniature slurs indicating a "tap out of nowhere"-that portion of most guitar music has been left out here, in order for the guitarist to impose his own particular nuances, picking styles, tapping preferences, etc., easily permitting and readily promoting a personal interpretation of each Caprice-not to mention its absence cleans up the music considerably. Only a few things have been noted for general direction and so that intermediate players may advance-the complexity of these Caprices requiring a little more finesse and exploration of the standard techniques.

A major component of the guitar transcription is the stringed-skipped chord. A classic illustration is the guitar's barred G chord, with muted D and B strings. The D string is muted by the 3<sup>rd</sup> finger and the B string by the 1<sup>st</sup> finger. The 1<sup>st</sup> finger muting is accomplished by arching the 1<sup>st</sup> finger over the fingerboard so that it depresses the E

strings to the board, while only touching the B string to prevent it from ringing. This style of chording is used throughout the Caprices and is necessary to achieve the violin voicings. Normally, the guitarist would finger the entire chord and simply pluck the according strings with the right hand fingers, but since we distorted, electric guitarists use picks, the muting must be mastered. An alternative to the muting would be hybrid-picking, but, while it works fantastic in some areas (Caprice 24 Variation 8), I personally recommend the string-muting for these types of chords.

Caprices 1, 12, sections of 2, 24, and other bars marked for tapping, require that every note be tapped, within a slur or otherwise-including the initial note, which should not be picked, but simply hammered-on with the left hand. Similarly, left hand legato runs, which are indicated here by a slur passing through the strings in the tab staff (Caprice 17 measure 5), should remain unpicked. However, the legato passages have been written accounting that the initial note will be picked.

In some of the Caprices, the playing extends above the twenty-fourth fret. The fingering of these, unless executed with a right hand tap, is generally relegated to the 3<sup>rd</sup> finger to allow for easy identification of above-fretboard notes, and to easily make allowance for various fingerings to be used.

When writing in the fingerings, I devised, as far as I know, a new fingering model. Left hand: 1<sup>st</sup>=index, 2<sup>nd</sup>=middle, 3<sup>rd</sup>=ring, 4<sup>th</sup>=pinky. Right hand: 5<sup>th</sup>=index, 6<sup>th</sup>=middle, 7<sup>th</sup>=ring, 8<sup>th</sup>=pinky. When the hands are in playing position-left hand under the neck, and right hand over-your fingers line up in perfect numeric order, 1<sup>st</sup> left hand index through 8<sup>th</sup> right hand pinky. A perfect example is found in measures five and sixty-seven of Caprice 5.

The accompaniment disc performs a MIDI translation of each Caprice at its written tempo, and at a generally accepted time when no tempo is indicated. The recordings allow for a pure rendering, unbiased, of what is written on the page-again, giving room to superimpose personal interpretation and style.

Of the few liberties taken with the recordings, the presto sections (168-200 bpm) and Caprice 5 (at times as quick as 184 bpm) are given at a rate of 160 bpm, the presto section of the 11<sup>th</sup> at 100 bpm, for clarity-and let me add that all of the tempos are somewhat subjective since Paganini used no metronome markings.

With all of the particulars aside, I give you the 24 Caprices for Solo Electric Guitar, all in standard tuning, all voiced-insofar as we know-as Paganini wrote them. Let me close in saying that there are many ways to play the passages within the Caprices, and many different fingering combinations to execute their phrases, and they are all excellent. The ones presented here, given the fingerboard parameters, appeared to me to be the most satisfactory for overall fluidity and ease of play. I truly hope you excel in your musical endeavors, and commend to you an encouraging exclamation written in Psalm 33:3b, "Play skillfully with a shout of joy."

# *Caprice 1*

Out of all the Caprices transcribed here for the electric guitar, this one is by far the most difficult. Consisting chiefly of two-handed tapped arpeggios in 32<sup>nd</sup> notes, the piece gives rest mostly in the form of 16<sup>th</sup> note triplet double-stops. For the violinist, the opening arpeggios present only a mild concern. But, for the distorted, electric guitarist armed with only his plectrum, an arpeggio sweep skipping two non-adjacent strings demands a variant technique, which I found in the form of the two-handed tapped arpeggio.

Though the degree of difficulty for the Caprice is high, and the executing technique itself presents its own challenges, characteristics of the same help guide the way through it: the conventional “up and down through the chord” motion of arpeggios, moving patterns of repeating shapes, subsequent sections being only recurring themes altered by chord construction and approach, the signpost quality of short, picking phrases—all of these aid in its memorization, and provide for an absolutely fantastic visual display.

The extent to which the transcription goes, unfortunately, calls for the use of a professional string dampener, able to be removed and reapplied during performance—a quick perusal of the tab will show frets one and two are unused throughout all but the end-section of the piece, done to make allowance for the dampener. Up until this Caprice I disregarded dampeners—preferring a “more natural” state of play—and for the most part have never needed one, string-muting with available left hand fingers and the right hand heel. However, during the course of the transcription I realized that a dampener was absolutely essential for a clean execution of the arrangement.

The dampener is used from the beginning of the piece until the end-section, where a series of quick, pick-swept arpeggios include the open, high E string—its reapplication afterward facilitates a short, final tap sequence. But, for those without the luxury of such a dampener, found following the Caprice are two variant transcriptions of the end-section—one picked, the other tapped—that can be played with a dampener applied to the instrument.

It is my recommendation that some of the other Caprices be tackled before attempting the 1<sup>st</sup>. A few under the belt will give much needed confidence and encouragement when negotiating a piece of this nature.



# Caprice 1

Guitar Transcription by Joshua H. Hammond

Niccolo Paganini

Andante

Tapped in its entirety  
except where noted

1 4 6 2 6 4 1 2 1 4 6 7 2 6 4 1 1 4 6 2 6 4 1 2 1 3 6 8 1 6 3 1 6 4 7 2 7 4 1 2

9 7 11 14 14 9 6 7 6 9 14 16 14 9 6/7 11 14 14 9 6 7 7 9 13 16 13 9 7 12 11 14 14 9 6 7

With dampener

1 4 6 7 2 6 4 1 1 4 6 2 6 4 1 2 1 3 6 8 1 6 3 1 1 4 6 7 1 6 4 1 2 4 6 8 1 4 1 4 6 7 1 6 4 1

7 9 16 14 9 6/7 11 14 14 9 6 7 7 9 13 13 9 7 9 9 7 11 9 9 7 11 11 9 6

2 4 6 8 1 4 1 4 6 7 1 6 4 1 2 4 6 8 2 6 4 2 1 4 6 8 4 6 4 1 1 4 6 8 4 6 4 1 2 4 6 8 4 6 3 1

11 14 16 11 12 14 18 18 14 9 13 16 19 16 13 14 16 21 16 14 11 12 14 18 17 18 14 12

8va

2 6 1 6 8 1 6 2 6 1 4 6 8 4 1 6 2 6 1 6 8 1 6 3 1 4 6 8 4 6 4 1

12 21 21 12 11 15 24 24 15 11 12 21 21 12 13 22 22 13 21 13 22 22 13 10 14 18 23 18 14 10

11

2 1 6 8 4 6 1 2 2 1 6 8 4 6 1 2 1 3 6 8 1 4 1 2 6 8 4 6 2 1 1 4 6 7 1 7 1 2 6 8 4 6 2 1

T  
A  
B

11 15 20 15 11 8 12 17 12 8 9 13 16 7 9 11 9 6 5 4 7 9 5 6 9 11 9 6 5

14

1 4 6 7 1 7 6 3 6 2 1 4 6 7 1 7 6 3 6 2 1 4 6 7 1 7 6 3 6 2 1 4 6 7 1 7 6 3 6 2 1 4 6 7 1 7 6 3 6 2 1

T  
A  
B

9 7 12 5 7 6 5 9 6 6 7 9 8 7 7 9 7 9 7 10 14 14 9 5 7 6 9 14 14 9 6 / 7 10 14 14 9 5 12

18

1 3 6 8 1 6 3 1 6 4 7 3 7 4 1 2 1 4 6 7 2 6 4 1 1 4 6 3 6 4 1 6 1 3 6 8 1 6 3 1 1 3 6 7 1 6 3 1

T  
A  
B

7 16 13 13 9 10 14 14 9 5 7 6 9 14 14 9 6 / 7 10 14 14 9 5 12 7 9 13 13 9 9 12 12 9 7 7 9 7

21

1 4 6 7 3 6 4 1 1 4 6 7 4 6 4 1 1 3 2 6 6 2 3 1 1 2 4 6 6 4 2 1 1 2 4 6 6 4 2 1 1 2 4 6 6 4 2 1

T  
A  
B

13 8 10 14 12 9 5 15 15 4 7 7 8 19 19 8 7 22 22 7 5 9 12 12 9 9 12 14 12 9 5 3 5 5 3 3 5 5 3 3 5 3 3 5 3 3 5 3 3 5 3



37

4 2 1 2 2 2 1 1 1 1 2 1 1 3 6 8 1 6 3 1 1 3 6 7 1 6 3 1  
1 3 1 3 3 3 1 1 3 3 3 3 1 3 6 8 1 6 3 1 1 3 6 7 1 6 3 1

T 16 15 13 13 11 10 8 10 8 6 11 6  
A 17 15 14 14 12 10 8 12 10 12 15 11  
B 8 5 6 8 12 15 12 8 6 6 8 11 11 8 6

With pick

39

1 4 6 7 1 6 4 1 1 4 6 7 4 6 4 1 2 4 6 8 2 6 3 1 1 3 6 7 1 6 3 1  
11 6 9 14 7 12 7

T 11 14 9 7 12 7  
A 11 14 16 12  
B 6 9 11 11 9 6 6 9 14 14 9 6 7 9 13 16 13 9 7 7 9 12 12 9 7

41

1 4 6 7 1 6 4 1 1 4 6 7 4 6 4 1 2 4 6 8 2 6 3 1 1 3 6 7 1 6 3 1 1 4 6 7 1 6 4 1 1 4 6 7 4 6 4 1  
12 7 15 10 8 13 8 13 8 13 8 16 11

T 12 15 8 13 8 13 8 16 11  
A 12 12 15 15 14 17 14 13 13 13 13 13 16 16  
B 7 10 12 12 10 7 7 10 15 15 10 7 8 10 14 14 10 8 8 10 13 13 10 8 8 11 13 13 11 8 8 11 16 16 11 8

44

1 4 6 8 2 6 4 1 1 4 6 8 4 6 4 1 1 4 6 8 2 6 4 1 1 3 6 8 1 6 3 1 1 4 6 8 1 6 4 1  
10 4 9

T 10 11 10 4 9  
A 13 16 13 16 20 16 13 9 4 6 10 13 10 6 4 9 12 16 19 16  
B 9 13 16 20 16 13 9 8 11 13 16 13 11 8 9 13 16 20 16 13 9 4 6 10 13 10 6 4 9 12 16 19 16 12 9

47

1 4 6 8 4 6 4 1 1 4 6 8 1 6 4 1 1 3 6 8 1 6 3 1 1 4 6 8 1 6 4 1

T  
A  
B

8 11 13 16 11 8 9 12 16 19 16 12 9 4 6 10 13 10 6 4 9 12 16 19 16 12 9

49

1 4 6 7 2 6 4 1 1 3 6 8 1 6 3 1 1 4 6 7 3 6 4 1 6 1 2 3 6 3 6 1 6 3 6 2 6 3 4 1 2 3 6 1 6 3 6 2 6 3

T  
A  
B

7 11 12 14 12 11 7 11 11 7 5 6 10 14 14 10 6 7 5 4 7 5 7 7 7 7

52

4 1 6 8 1 4 6 2 6 1 3 2 1 4 6 2 6 4 1 6 1 4 6 3 6 4 1 6 1 4 6 2 2 2 1 4 2 2 1 1 1 3 3 1 4 3 3 1 3 3

T  
A  
B

7 9 12 9 7 11 14 14 9 6 7 7 12 15 14 10 7 7 10 13 14 8 5 7 11 14

With pick -----|

55

1 4 6 7 1 6 4 1 1 3 6 8 1 6 3 1 6 4 7 2 7 4 1 3 6 8 4 6 3 1 1 4 6 8 4 6 4 1 1 2 6 7 4 6 2 1

T  
A  
B

7 11 14 14 11 9 13 13 9 7 12 11 14 7 9 13 17 13 9 7 10 14 17 12 14 10 7 7 8 17 17 8 7

58

1 3 4 7 2 3 3 1 1 1 1 1 1 1 2  
 1 4 6 8 3 6 4 1 1 4 6 7 2 6 4 1 6 3 4 6 8 4 3 1 6 3 4 6 8 4 3 6

T 9 17 6 8 9 11 9 10 12 11 9 9 10 10 10  
 A 9 6 7 9 7 9 11 13 9 14 18 18 14 9 9 13 16 16 13 9 9 9 10 10  
 B 7 7 9 11 7 9 11 13 9 14 18 18 14 9 9 13 16 16 13 9 12 7 12 12

With pick

61

1 3 4 6 8 4 3 1 6 3 4 6 8 4 3 6 1 3 4 6 8 4 3 1 2 1 6 7 4 1 2 2 2 1 1 1 1 2 1 1 1 1  
 3 3 1 3 3 2 3 3 2 3 3 2 3

T 12 16 12 17 12 16 12 12 12 10 9 13 11 9 11 9 8  
 A 9 9 10 10 9 9 12 12 13 11 9 11 9 8 13 11 9 11 9 7 6 4  
 B 7 9 9 7 10 10 7 9 9 7 8 12 9 6 7 13 11 9 11 9 7 6 4 12 11 9 7 6

With pick

64

1 4 6 2 6 4 1 2 1 4 6 2 6 4 1 6 1 4 6 2 6 4 1 2 1 4 6 2 6 4 1 6 1 4 6 2 6 4 1 2 1 3 6 7 4 1

T 9 13 9 14 9 13 9 14 9 13 9 13 9 6 12 9  
 A 9 6 9 14 10 7 9 6 9 14 10 7 9 6 10 13 14 12 9  
 B 7 11 14 7 7 12 15 12 7 11 14 7 7 12 15 12 7 11 14 9 6 7 8 10 13 14

Raise dampener w/ right hand

67

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

T 9 12 13 12 13 14 13 13 14 13 12 12 13 11 12 12 11  
 A 9 9 6 7 9 7 9 14 13 13 14 14 13 14 14 13 11 12 11  
 B 7 11 6 7 9 7 9 11 14 13 14 14 14 14 14 14 13 13

With pick







Variation 2: Tapped Ending

84

1 4 7 6 1 7 4 6 1 2 6 1 6 4 1 6 1 4 7 6 1 7 4 6 1 4 7 6 1 7 3 6

T  
A  
B  
9 13 16 14 9 16 13 14 9 10 13 9 13 10 14 14 9 13 16 14 9 16 13 14 8 11 16 14 9 16 11 13

With dampener

86

3 1 6 1 6 2 6 3 6 1 2 6 2 6 1 3 1 4 7 2 6 7 4 1 2 6 1 2 7 1 6 2 3 1 6 1 6 2 6 3 6 1 2 6 2 6 1 3 1 4 7 2 6 7 4 1 2 6 1 2 7 1 6 2

T  
A  
B  
11 9 14 9 14 10 14 11 14 8 9 14 9 13 8 9 7 11 16 9 14 16 11 7 9 12 8 9 14 8 12 9

88

1 4 6 2 6 2 4 1 2 6 1 2 7 1 6 2 1 4 6 2 6 2 4 1 2 6 1 2 7 1 6 2 1 6 3 8 1 6 3 7 1 6 3 7 11 14 9 14 11 7 8 12 8 9 14 12 8 7 11 14 9 14 11 7 8 12 8 9 14 12 8 7 11 14 9 13 9 7 11

T  
A  
B  
7 11 14 9 14 11 7 8 12 8 9 14 12 8 7 11 14 9 14 11 7 8 12 8 9 14 12 8 7 11 14 9 13 9 7 11

*cresc.* *f* 3 3

## *Caprice 2*

The epitome of elegance, the 2<sup>nd</sup> Caprice oscillates between phrases of notes families close together, and sections of notes alternating at complete, opposite ends of the violin spectrum. Although there are some small sections of tapped chords and beautiful, descending arpeggios, the major challenge presented here is string-skipping, in all its fullness.

I have seen this Caprice tapped in its entirety, much to my great pleasure. However, I chose to use string-skipping in order to make its execution on the guitar as close as possible to that of the violin. And with violin notation calling for staccato phrasing, I thought it best to use the pick as Paganini used the bow.







40

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

8 12 10 9 8 11 9 12 11 12 12 12 12 12 12 12 12 12 12

T  
A  
B 7 7 7 7 7 7 7 7 8 9 10 11 7 9 7 11 9

43

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

10 10 10 9 8 11 10 10 10 10 12 12 12 11 10

T  
A  
B 7 6 7 7 7 7 7 10 9 10 10 7 8 9 10 9 10 10 10 10

46

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

9 10 12 11 10 9 12 9 8 7 8 8 5 6 7 8 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

T  
A  
B 8 7 8

49

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

10 8 7 8 8 8 7 8 6 8 5 8 4 8 8 8 8 8 8 8 7 9 10 11 12 10 11 12 13 14

T  
A  
B 8 7 8 8 8 7 8 6 8 5 8 4 8 8 8 8 8 8 8 7 9 10 11 12 10 11 12 13 14

*smorzando* *p*

52

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

T  
A  
B

10 8 9 10 11 12 10 8 11 9 10 11 12 10 11 12 13 14 11 12 13 14 13 11 14 11 13 14

55

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

T  
A  
B

10 11 12 9 10 11 8 9 10 7 8 9 6 7 8 5 6 7 4 5 6 3 4 6 3 4 6 13 10 12 9 11 8 9 10 7 8 10 9 7 9 6 8 5 7 4 5 6 3 4 6 3 4 6

58

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

T  
A  
B

7 6 7 6 7 9 10 12 10 9 12 12 12 11 12 10 9 12 4 7 5 9 7 6 7 9 10 12 8 9 8 9 8 9 11 12

61

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

T  
A  
B

11 12 9 10 12 0 0 0 14 13 14 14 14 13 14 14 14 13 14 14 14 13 14 14 14 13 14 14 13 9 10 9 12 13 9 12





77

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

TAB 12 10 12 10 11 9 12 11 12 11 9 11 12 9 11 8 10 12 14 11 13 10 12 9 11 8 10 12 14 11 13 10 12 9

*tr* *segue* *tr*

80

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

TAB 10 8 10 8 9 7 10 9 10 9 7 9 8 9 9 11 9 12 11 12 11 14

*tr* *tr*

82

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

TAB 12 19 18 19 19 16 15 16 11 12 11 12 12 12 12 12 12 12 12 16 14 9 7 12 9 9 10 7 7

1  
2  
4  
1  
7  
7  
9  
7

## *Caprice 3*

This is one of my favorite Caprices, and the third one I learned to play. Technically this Caprice requires it all-sweeping, alternate and alternative picking, string-skipping, two-handed trills, and a maturation for the opening and closing passages.

And with the opening and closing passages, comes the first use of an effect-the harmonizer. For all of the effects that can be added to the Caprices for flash and entertainment, there are only two I use that actually help create what is written in the music (see Caprice 24 Variation 10)-making them essential components for me. I thought on whether or not to tab these with the effects, and ultimately decided that I would, because that's how I play them. For those who would rather steer clear of an effect on the Caprices, the tabbed note is the tonic, and the octave must be added.

A word of warning: the arpeggios in this Caprice place a high demand on the 2<sup>nd</sup> finger. Watch your technique, and take care of your hands.

# Caprice 3

Guitar Transcription by Joshua H. Hammond

Niccolo Paganini

**Sostenuto**

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

T  
A  
B 7 9 10 2 3 2 10 12 14 5 7 5 5 4 2 5 4 2 1 3 2 0

With harmonizer set at tonic and octave

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

T  
A  
B 4 2 5 4 2 4 2 5 4 2 1 5 4 2 3 1 1/2 3 2 9 11 12 4 5 4

1 3 3 1 3 1 3 3 2 1 2 1 2 3 1 2 3 3 1 1 1 2 1 1 1

T  
A  
B 12 14 16 7 9 7 8 17 16 14 16 14 16 17 14 17 16 17 16 14 4

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

T  
A  
B 5 7 8 5 7 4 6 7 4 5 4 5 10 9 10 7 8 7 10 9 10 9 7 10 12 10

21

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

T  
A  
B

7 9 7 9 10 9 9 11 9 14 16 14 8 10 8 5 7 5 7 8 7 7 9 7 12 14 12

W/out harmonizer

25 **Presto**

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

T  
A  
B

9 9 9 11 12 8 10 9 8 11 9 8 11 6 9 7 8 9 6 9 8 7 6 9 7 10 9 8 11

W/out harmonizer

31

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

T  
A  
B

12 10 10 11 8 10 8 11 9 11 13 13 11 10 12 13 13 14 10 11 11 9 9 10 11 7 8 8 9 11 12

37

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

T  
A  
B

13 9 12 9 11 9 9 13 7 9 6 9 8 11 8 8 9 8 9 11 9 8 11 11 9 8 12 11 10 11 12 12 12 9 11

44

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

T		12		12 11 12 10 11	8 9			0
A		9 9	11		10 11 8 9	7 8		9
B	10 9 9 8		11 12 9 7			10 11 8 9	10 11 9	9

51

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

T			12		12	13 13 13	13 13 13	
A		9 9 9	11 8 11 8 9		11 7 11	12 9	10 9 12	10 9 12
B	7 11			7 10	9 9 9 9			0 2 0 2 3 0

58

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

T		10 9 10 7	8	9	7	8	9	6 10 9 10	10 7	8 7 8	10 7	10 9 9 9
A												
B	3											

64

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

T		9 9 9						10 9 10	8 7 8	12 11 12	
A			10 10 10	10 10 10	10 10 10			10 7	10 7	12 9	
B		10 8 7	12 10 8	12 10 8	8	8	9			10	

70

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

T	10 9 10	9 10 7	8 10	7 4 5	6 7 8	3 5 2 3
A	11	12 9	7 11 7	7 7 10	5 7 5 5	5 5 8
B						

76

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

T	4 1		3 3	0 6 4		
A	3 2 1	3 3 3	2 3	7 7 5 8 9 7	10 8 6	6 9 8 7
B	3	1 5	2 3		10 8 6	8 6 5 8

82

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

T	11 13	11 13	8	7 7	6 8 7	9
A	10 8 11 10 14	14 10 11 8	11 12 7 10 8	9 7 9 10	6 8 7 6 8 7	7 10 8 10 7
B				9 10		

88

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

T	11 8	11 7	7 7	9 9	9 9	11 12 8 10
A	8 8	8 8	8 9	9 8 9 7	9 9	8 9
B	10	9 11	9 6	9 9	7 11	



## *Caprice 4*

Caprice 4-beginning, and interspersed, with an introspective, poignant melody-is the first to boast long, extended double-stops. From the fingerings it's easily seen that picked hand-shifts are the intended technique-and are what Paganini himself used. An alternative technique is simultaneous right and left hand tapping, but phrasing can prove difficult.

Considering phrasing in this piece, give attention to measures twenty-four and twenty-six, which are fast yet require special articulation, and are a perfect foretaste of Caprice 18.

Let me say here that even though these Caprices are meant for the electric guitar, there are a few places where the classical and steel-string acoustic sound fantastic, the slower parts of this piece being among them. Also, as clean tones have been intended for the more melodic portions of the Caprices, the fingerings have been arranged for finger-picked play.











72

4 3 3  
 3 1 2  
 1

T 10 13 14 12 13 15 16 13 14 12 13 10 11 11 11 10 11 11 11 10 13 11 10  
 A 10 10 11 9 10 12 13 10 11 9 10 7 8 11 11 11 10 11 11 11 10 9 11 10  
 B 10 8 10

75

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

T 9 7 11 10 8 11 10 15 11 2 5 6 5 3 5 4 1 2 4 1 1  
 A 8 7 7 7 7 11 9 9 13 3 6 6 5 4 4 1 2 2 2 4  
 B 6 8 8 8 8 9 9 9 4 4 4 4 4 4 4 4 4 4 4 4 4 4 6

*tr*  
*p*  
*tr*

80

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

T 6 6 6 8 6 4 6 3 4 8 4 6 8 8 7 9  
 A 7 6 6 5 5 6 6 6 6 6 6 6 8 8 8 8 7 9  
 B 7 6 6 5 5 6 6 6 6 6 6 6 8 8 8 8 7 9

84

2 4 4 2 4 1 4 2 2 1 4 2 4 6 2 6 3 6  
 3 1 3 3 2 1 3 1 3 1 1 1 1 1 3 3 1 1  
 1 3 2 1 3 1 1 1 0 4 2 1 6 3 1 2

T 8 11 9 8 6 9 8 5 4 4 2 4 4 9 6 9 6 11  
 A 9 9 9 9 5 4 9 8 11 5 4 1 4 2 9 6 9 6 11  
 B 7 11 9 7 6 6 6 6 6 5 4 0 4 4 7 7 4 4 11

*f*

88

2 6 3 6 3 6 3 6 4 4 3 4 4 3  
 3 1 1 1 1 1 1 1 2 2 1 2 1 2  
 1 2 2 2 2 2 2 1 1 2 2 2 2 4

T 8 11 8 13 9 14 11 16 9 12 11 9 13 12 11 13  
 A 8 6 7 9 9 7 9 9 9 9 9 9 9 9 9 9  
 B 9 7 8 9 11 7 7 7 11 11

91

*cresc.*

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

T 13 13 13 13 12 13 12 10 10 8 6 8 7 7 5 4 3 5  
 A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9  
 B 10 10 10 10 10 10 10 8 6 6 4 4 4 4 4 4 4

95

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

T 4 5 4 3 4 4 3 5 4 14/15 14/15 11/12 8  
 A 5 4 4 5 4 4 5 5 11/12 11/12 8/9 5  
 B 3 4 4 3 4 4 3 3 3 3 3 3 3 3

99

*f*

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

T 8 8 8 8 8 8 8 8 8 8 10 12 13 15 17 15 13 12 10 12 11 12 11 12 11 12 11  
 A 9 8 9 8 9 8 9 8 9 8 9 9 10 12 14 16 17 16 14 12 10 12 10 9 12 11 12 11 12 11 12 11  
 B 10 12 14 14 12 10 9 12 10 13 9 12 10 13 9 12 10 13 9 12 10 13 9 12 10 13







# *Caprice 5*

The mighty 5<sup>th</sup>. It wasn't easy trying to shed new light on a piece of music that has been available for, and played by, guitarists for years. I hope that some will find the more drastic differences an improvement-or at the very least a welcome change.

The most extreme distinction is the use of tapping for long, arpeggiated sections, which, before, have always prompted sweeping. And though there is no legato intended in this piece, the tapping really cleans up the arpeggio sections and facilitates speed.

The arpeggios and runs encapsulating the piece extend above the twenty-fourth fret-and those few endowed with twenty-nine or thirty-six fret guitars may wish to consider a revision of the frettings. But for the rest of us, the higher arpeggio notes are tapped out by the right hand, while the remaining high notes are picked.

Untapped notes above the twenty-fourth fret are simply marked with the 3<sup>rd</sup> finger. This was done for ease of finger assignment, and because for me it's the finger that leaps up there the quickest with most accuracy. However, for those whose instruments make it exceptionally difficult to reach that area by the left hand, the edge of the pick can also elicit the intended tone when touched to the string above where the fret would be.

Another notable section is the chromatic run of measures five and sixty-seven. Here is the only eight-finger tapping to be found in all of the twenty-four Caprices. The run can alternatively be played across the low end of the neck between the A and high E strings, or with a two-octave, A string glissando.

# Caprice 5

Guitar Transcription by Joshua H. Hammond

Niccolo Paganini

1 4 1 4 3 3 2 1 4  
12 17  
13  
14  
12 15  
0 12

6 4 3 1 6 4 2 1 6 4 2 1 6 4 3 1 6 4 2 1  
15 13 12 10  
13 12 10 9  
10 9 7 5  
9 7 6 3  
7 5 3 2 0

2

1 4 1 4 3 3 2 1 4 6  
12 17 20  
13  
14  
12 15  
8 12

6 4 3 1 6 4 2 1 6 4 2 1 6 4 3 1 6 4 3 1  
19 17 16 13  
17 15 13 12  
14 13 10 9  
12 10 9 7  
11 8 7 5  
8 7 5

3

1 4 1 4 3 3 2 1 4 6 7  
12 17 20 24  
13  
14  
12 15  
8 12

6 4 3 1 6 4 3 1 6 4 2 1 6 4 2 1 6 4 3 1 6 4 2 1 1  
22 20 19 17  
21 18 17 15  
17 16 14 13  
15 14 12 10  
14 12 11 8  
12 10 8 7 5

4

1 4 1 4 3 3 2 1 4 6 7 8  
12 17 20 24 29  
13  
14  
12 15  
8 12

3 3 6 4 2 1 6 4 2 1 6 4 3 1 6 4 3 1 6 4 2 1 1 6  
27 25 24 22 20 19  
22 21 18 17  
19 17 16 14  
18 15 14 12  
15 14 12 11  
13 12 10 8 7 5



13

4 3 1 4 3 4 1 2 1 4 6 3 1 4 6 2 1 4 6 2 1 4 6 3 1 4 6 2 1 4 6 2

T  
A  
B 10 9 7 10 9 10 7 8 7 10 15 7 5 8 14 5 3 7 12 3 2 5 10 7 5 8 13 5 4 8 13 4

15

1 4 6 4 1 4 2 2 1 3 4 2 1 4 4 3 1 4 2 2 1 4 1 3 1 4 1 2 2 4 1 2

T  
A  
B 3 7 13 7 3 7 5 5 9 7 10 9 8 12 10 10 9 13 10 12 10 12 9 10 10 9

17

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

T  
A  
B 13 12 10 12 10 9 10 12 10 8 11 9 8 9 9 10 8 6 9 7 6 7 7 8 6 5 7 5 4 5

19

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

T  
A  
B 5 6 5 3 5 4 2 5 4 7 5 8 7 8 3 5 5 5 5 7 3 3 4 5 5 7 3

21

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

T  
A  
B 3

8 7 6 5 9 8 7 6 9 8 7 6 10 9 8 7 11 10 9 8 7 6 5 3 7 7 5 2 5 3 5

23

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

T  
A  
B 3 2 3 2 5 3 2 5 3 3 2 5 3 5 3 2 5 3 2 3 5 2 5 3 2 5 4 5 2 4

1.

25

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

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

2.

27

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

T  
A  
B 7 7 5 7 8 8 5 7 6 8 11 10 10 11 12 12 11 10 12 13 13 12 10 12

29

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

T 12 12 10 11 11 10 12 13 12 13 12 10 12 13 12 10

A 13 12 13 11 12 11 10 13 13 10 12 11 13 10 13 12 10

B 13 13 11 12 11 10 13 13 10 13 11 13 10 13 13 12 12

31

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

T 13 12 11 10 13 12 11 10 14 13 12 11 10 9 8 7 11 10 9 8 7 6 5 3 6 6 5 5 3 5

A 10 13 12 11 10 14 13 12 11 10 9 8 7 11 10 9 8 7 6 5 3 6 6 5 5 3 5

B 10 13 12 11 10 14 13 12 11 10 9 8 7 11 10 9 8 7 6 5 3 6 6 5 5 3 5

33

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

T 9 8 7 6 9 8 7 6 10 9 8 7 11 10 9 8 7 6 5 4 8 7 6 4 8 8 6 3 6 4 6

A 9 8 7 6 9 8 7 6 10 9 8 7 11 10 9 8 7 6 5 4 8 7 6 4 8 8 6 3 6 4 6

B 3 10 9 8 7 11 10 9 8 7 6 5 4 8 7 6 4 8 8 6 3 6 4 6

35

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

T 6 6 3 4 6 3 8 8 4 6 8 5 5 5 6 4 8 5 10 7 10 10 9 11

A 6 6 3 4 6 3 8 8 4 6 8 5 5 5 6 4 8 5 10 7 10 10 9 11

B 4 6 3 5 6 3 6 8 4 7 8 5 8 6 4 9 6 10 7 10 10 9 11

37

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

T  
A  
B

39

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

T  
A  
B

41

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

T  
A  
B

43

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

T  
A  
B

45

3 4 1 3 4 2 4 1 2 1 4 4 1 1 1 4 2 1 4 1 4 2 4 2 1 4 6 4 1 4 6 4

T  
A  
B 6 6 3 5 6 4 6 3 4 2 6 6 4 4 4 7 7 6 9 6 9 7 9 7 6 9 14 9 7 10 14 10

47

1 4 6 4 1 4 6 4 1 4 6 4 1 3 6 3 1 4 6 4 1 4 6 4 1 4 6 4 1 4 6 4 1 4 6 4

T  
A  
B 8 11 16 11 9 13 16 13 10 13 18 13 11 14 20 14 13 16 21 16 14 18 21 18 14 17 20 17 13 16 21 16

49

1 4 6 4 1 4 6 4 1 4 6 4 1 4 6 4 1 4 6 4 1 4 6 4 1 4 6 4 1 4 6 4 1 4 6 4

T  
A  
B 12 15 18 15 11 14 19 14 10 13 16 13 9 12 17 12 8 11 14 11 7 10 15 10 7 10 13 10 6 9 14 9

51

1 4 6 4 1 4 6 4 1 4 6 4 1 4 6 4 1 4 2 2 2 1 4 6 1 4 6 4 1 4 6 4

T  
A  
B 5 8 11 8 4 7 12 7 3 7 12 7 3 7 13 7 7 9 9 7 12 16 10 14 19 14 10 14 20 14

Tap





61

1 4 3 1 4 3 1 3 1 4 3 1 4 3 1 3 1 4 3 1 4 3 1 3 1 4 3 1 4 3 1 3

T  
A  
B  
5 8 7 5 8 7 4 7 5 8 7 5 8 4 7 5 8 7 4 7 5 8 7 5 8 4 7

63

1 3 1 4 2 2 2 1 4

6 4 2 1 6 4 2 1 6 4 2 1 6 4 3 1 6 4 3 1

T  
A  
B  
0 9-12 12-16 12-17 14 14 16-14-12-10 14-12-10-9 11-9-7-6 9-7-6-4 7-5-4-2-0

64

1 3 1 4 2 2 2 1 4 6

6 4 3 1 6 4 3 1 6 4 2 1 6 4 2 1 6 4 2 1 4 2 1

T  
A  
B  
9-12 12-16 14 14 12-17-21 19-17-16-14 17-15-14-12 14-13-11-9 12-11-9-7 11-9-7-5 9-7-5

65

1 3 1 4 2 2 2 1 4 6 7

6 4 2 1 6 4 2 1 6 4 2 1 6 4 2 1 6 4 3 1 6 4 3 1 1

T  
A  
B  
9-12 12-16 14 14 12-17-21-24 22-21-19-17 21-19-17-15 18-16-14-13 16-14-12-11 14-12-11-9 12-10-9-7-5

66

1 3 1 4 2 2 2 1 4 6 7 8  
 12 17 21 24 29

3 3 6 4 3 1 6 4 2 1 6 4 2 1 6 4 2 1 6 4 2 1 6 4 2 1 1 6  
 20 26 24 22 21 19

14 14 19 18 16 14 18 16 14 12 16 14 12 11 14 12 10 9 7 5

T  
A  
B

67

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

7 8 9 10 11 12 13 14 13 12 11 10 9 8 7 11 10 9 8 7 6 5 4 8 7 6 5 4 3 2 1 0

1  
2  
3  
5  
6  
7

T  
A  
B

## *Caprice 6*

A trill without end, Caprice 6 presented some tablature problems. In the end, I decided it best to simply tab the notes written in the notation, leaving out trill marks and slurs-with the entire Caprice being a trill, I believed it unnecessary to indicate each individual trill, and likewise, believed corresponding slurs would have distorted an already otherwise busy piece of music. The notes found together on a single string are to be trilled, while the accompanying note is sustained for its notated duration. The Caprice boils down to a melody being played over trills acting as chords.

To play these things, pick the melody note and the note to be trilled together, and then trill with the appropriate finger. For example, to play the first half of measure three, fret the D and E strings at seven and eight, respectively, with the 1<sup>st</sup> and 2<sup>nd</sup> fingers. Strike these at the same time with the pick (let the 2<sup>nd</sup> finger mute the A string), while reaching up with the 6<sup>th</sup> finger to trill on the E string eleventh fret. Let the D string note ring out as the trill is being played.

This manner of playing is characterized by long stretches which may require some warm-up. Cross-handed tapping, and one-hand phrasing are also present.





22

*f* *p* *cresc.*

2 2 2 2 2 2 2 2 2 3 6 3 6 3 6 3 6 1 4 1 6 1 6 3 6 4 6 4 6 3 6 1 6  
 1 3 1 3 1 4 1 3 1 3 1 4 1 7 6 3 6 3 6 3 7 6 3 4 1 2 6 1 6 3 6 4 6 4 6 3 6 1 6

T																															
A	5	7	8	7	5	8	7	11	7	11	7	11	7	11	4	7	6	9	7	10	9	12	10	14	10	14	9	12	7	10	
B	3	6	5	8	6	10	5	8	3	6	8	6	10	5	12	11	7	7	9	7	10	7	12	10	14	10	14	7	10	7	10

Tapped -----|

25

*f* *cresc.*

1 6 1 6 1 6 1 6 1 6 2 3 2 2 2 2 2 2 2 6 2 1 6 1 6 4 4 4 4 3  
 2 6 1 6 1 6 4 6 2 6 1 6 1 3 1 3 1 4 1 3 1 3 1 6 1 6 1 6 1 6 1 6 1 3

T																																
A	6	9	6	9	6	9	7	7	7	7	7	7	7	7	7	9	10	9	7	5	5	5	9	9	8	8	8	8	8	8		
B	7	7	10	13	8	12	7	10	5	8	7	10	8	12	7	10	5	8	5	9	5	10	5	10	5	10	5	10	5	11	5	8

28

*f* *f*

3 2 4 4 4 3 4 4 3 4 4 4 3 2 4 4 4 3 6  
 1 6

T																																
A	8	7	11	10	9	8	11	10	11	10	10	10	10	10	10	9	9	13	12	11	10	10	10	10	10	10	10	10	10	10		
B	6	10	6	14	6	13	6	12	5	11	6	10	7	13	7	13	7	13	7	13	7	13	7	13	7	13	7	13	7	13	8	12

31

*f* *f*

4 3 4 4 3 2 3 2 2 2 3 2 4 3 2 4 2 4  
 1 6 1 6 1 6 1 6 1 6 1 3 1 6 1 6 1 6 1 3 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6

T																														
A	13	12	13	12	12	12	12	10	13	10	13	10	10	10	10	10	8	12	8	12	8	12	8	12	8	12	8	12	8	12
B	9	15	9	15	9	15	9	15	9	12	10	14	10	14	10	15	8	12	8	12	8	13	8	12	8	13	8	12	8	10

34

3 2 4 2 2 2 3 2 4 1 6 3 6 3 6 3 6 1 6 1 3 1 3 1 3  
 1 6 1 6 1 6 1 3 1 3 1 3 1 6 1 6 1 1 1 1 1 0 0 0 0

T 8 7 10 7 10 7 7 5 8 8 12 8 12 8 11 7 11 7 11 8 11 15 10 13 8 11  
 A 8 7 10 7 10 7 7 5 8 8 12 8 12 8 11 7 11 7 11 8 11 15 10 13 8 11  
 B 6 10 6 10 6 12 5 8 8 11 5 8 5 9 5 9 5 10 8 6 6 5 0 0 0 0

37

1 3 4 6 3 6 2 6 4 6 1 6 1 6 0 0 1 6 1 6 1 6 2 6 1 6 1 6 4 3 1 6  
 0 1 1 1 1 1 1 1 1 1 2 2 2 6 1 6 4 6 2 6 1 6 6 1 6 1 6 1 6 1 6

T 7 10 8 12 7 11 5 8 8 12 5 8 4 7 0 0 10 15 14 11  
 A 7 10 8 12 7 11 5 8 8 12 5 8 4 7 0 0 10 15 14 11  
 B 0 5 5 5 5 8 12 5 8 5 6 10 5 9 5 5 5 8 11 8 11 8 11 12 20 12 19 12 17

8va  
 p  
 Tapped

40

2 1 3 1 3 1 3 2 2 2 4 4 4 4 2 4 4 3 4 2 2 2  
 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 6 1 6 1 6 1 6 1 6 1 6

T 10 10 8 11 13 14 14 12 15 14 14 8 7  
 A 10 10 8 11 13 14 14 12 15 14 14 8 7  
 B 8 11 8 11 8 11 10 8 10 14 8 12 7 10 14 10 13 10 13 10 13 10 13 11 14 12 17 12 17 12 16 14 14 10 16 8 12 7 10

43

2 1 6 1 6 2 4 3 4 4 4 4 4 4 4 4 4 4 3  
 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 2 6 1 3

T 6 5 8 7 8 8 8 7 7  
 A 6 5 8 7 8 8 8 7 7  
 B 6 9 6 9 5 10 5 10 5 9 5 10 4 10 4 10 3 10 4 10 5 8 3 6





# *Caprice 7*

With the opening-reminiscent of 3 and 15-excepted, this Caprice is all about runs and triple-stops. Very simply, the runs follow standard scale patterns, and about half of the triple-stops require fret hand string-muting. The Caprice is made up almost completely of these two structures. There are, though, some beautiful chord progressions, and a great arpeggio section spanning five measures, containing nine connected arpeggios, beginning in measure fifty. Hammer-on/pull-offs and a few hand-stretches are required.









52

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

T  
A  
B 6 9 7 5 8 6 9 6 8 5 7 9 5 8 6 4 7 5 8 5 7 4 6 8 4 7 5 3 6 4 7 4 6 3 5 7 4 0 7 12 10 9 10 8 10 9 10

54

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

T  
A  
B 13 10 10 10 12 12 12 12 12 11 9 9 12 9 10 9 10 12 10 9 10 9 7 10 9 7 11 8 7 9 12 10 7 7 5

56

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

T  
A  
B 14 10 6 6 7 6 4 5 4 6 5 10 7 10 9 10 9 7 10 9 7 9 12 10 14 10 6 6 7 8 6 11 8 5 4 10 8 7 8 7 5 11 8 5 4 5 5

59

4 4 2 4 4 3 4 4 2 1 4 3 1 1 2 4 1 4 4 1 2 4 1 4 3 1 1 4 1 4 4 1 6 4

T  
A  
B 10 8 9 18 16 17 10 14 14 13 11 9 7 10 9 7 0 4 7 4 7 7 6 9 6 10 14 17 14 17 17 21 17 24 21 7 4 5







## *Caprice 8*

For those playing in an intermediate capacity, Caprice 8 is sent from heaven. It contains many of the techniques used throughout the spectrum of Caprices, but at a much slower tempo. Pay particular attention to the main theme, consisting of pedal notes over two-handed phrases, and the picked sequence found in measures forty-five through forty-seven. Also deserving of special attention are the quick changes and pedals found in measures forty-nine, fifty-one, and fifty-nine.

Considering tempo, check these tempo markings against your metronome. Violinists record these things at differing speeds, and-though I absolutely love it when they just tear through one-knowing what is written is foundational.

# Caprice 8

Guitar Transcription by Joshua H. Hammond

Niccolo Paganini

**Maestoso**

*ff* *tr* *tr* *tr* *p*

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

T 6 2 3 2 3 6 5 4 6 4 3 4 13 15 17 13 15 17 15 16 18

A 6 2 3 2 3 6 5 4 6 4 3 4 13 15 17 13 15 17 15 16 18

B 6 2 3 2 3 6 5 4 6 4 3 4 13 15 17 13 15 17 15 16 18

*trm* *trm*

With harmonizer set at tonic and octave

6

*p* *8va* *f* *dolce*

1 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 1 2 3 4 1 2 3 4 1 1 2 3 4 1 1 3 6 3 1 3 6 3 1 3 6 3 1 3 6 1

T 18 20 22 18 20 22 19 20 22 20 21 23 20 22 23 4 6 4 6 8

A 18 20 22 18 20 22 19 20 22 20 21 23 20 22 23 4 6 8 8 10 8 6 8 10 8 6 8 10 8 6 8 10 6

B 18 20 22 18 20 22 19 20 22 20 21 23 20 22 23 4 6 8 8 10 8 6 8 10 8 6 8 10 8 6 8 10 6

9

1 2 4 6 4 2 4 6 4 2 4 6 4 2 4 6 2 3 1 2 6 2 1 2 6 2 1 2 6 2 1 2 6 1 2 4 6 4 2 4 6 4 2 4 6 2

T 7 6 5 6 8 6 5 6 8 6 5 6 8 6 5 6 8 5 5 5 6 8 10 8 6 8 10 8 6 8 10 8 6 8 10 6

A 7 6 5 6 8 6 5 6 8 6 5 6 8 6 5 6 8 5 5 5 6 8 10 8 6 8 10 8 6 8 10 8 6 8 10 6

B 7 6 5 6 8 6 5 6 8 6 5 6 8 6 5 6 8 5 5 5 6 8 10 8 6 8 10 8 6 8 10 8 6 8 10 6

12

1 3 4 3 1 3 4 1 3 1 4 3 4 3 1 4 1 3 4 3 1 3 4 1 3 1 4 3 4 3 1 4 2 1 3 4 3 1 3 4 3 4 3 1 8 6 4 3 1

T 6 8 9 8 6 8 9 6 8 6 8 7 8 7 5 6 8 9 8 6 8 9 6 8 6 8 7 8 7 5 8 7 6 8 9 8 6 8 9 8 6 15 12 9 8 6

A 6 8 9 8 6 8 9 6 8 6 8 7 8 7 5 6 8 9 8 6 8 9 6 8 6 8 7 8 7 5 8 7 6 8 9 8 6 8 9 8 6 15 12 9 8 6

B 6 8 9 8 6 8 9 6 8 6 8 7 8 7 5 6 8 9 8 6 8 9 6 8 6 8 7 8 7 5 8 7 6 8 9 8 6 8 9 8 6 15 12 9 8 6



24

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

T  
A  
B

8 4 5 4 5 3 2 1 3 18 20 22 18 20 22 20 21 23 20 21 23 25 27 28

tr tr

8va

With harmonizer

29

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

T  
A  
B

11 18 20 22 18 20 22 19 20 22 20 21 23 20 22 23 13 20 22 18 20 22 19 21 22 20 21 23 20 22 24 25

8va 8va

31

1 1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 4 1 3 6 3 1 3 6 3 1 1 1 1 2 1 1 1

T  
A  
B

8 15 17 19 15 17 19 16 17 19 17 18 20 17 19 20 11 (11) 11 10 11 13 11 9 8 9 11 13 11 9 11 13 11 9 13 12 13 14 13 11 9

8va

f p

33

4 1 3 6 3 1 3 6 3 1 1 1 1 2 1 1 1 4 1 3 6 3 1 3 6 3 1 1 1 1 1 1 1

T  
A  
B

13 (13) 13 12 13 15 13 11 10 13 (13) 13 12 13 14 13 11 9 11 13 14 13 11 13 14 13 11 14 13 14 16 14 13 11

f p f p

35

*f* *p*

4 1 3 6 3 1 3 6 3 1 3 1 1 1 1 1 1 1 1 1 1 1 1 1 2 1 2 1 2 1

T 11 (11) 10 9 10 11 10 8 7 7 6 7 6 7 6 7 6 8 6 8 6 8 6 8

A 8 10 12 10 8 10 12 10 8 12 11 12 13 12 10 8 8 7 8 7 8 7 8 6 9 8 9 8 9 8 9 8

B

37

*dim.*

4 3 4 6 4 3 4 3 1 3 1 3 4 3 1 3 1 4 3 4 6 4 3 4 2 1 3 2 3 4 3 2 3 1

T 9 8 9 11 9 8 9 8 6 8 6 8 9 8 6 8 6 8 7 8 9 8 7 8 6 4 6 5 6 7 6 5 6 4

A 6 6 8 9 8 6 8 6 5 7 8 9 8 7 8 6 4 6 5 6 7 6 5 6 4

B

39

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

4 1 3 6 3 1 3 6 3 1 3 1 1 1 2 1 1 1 4 1 3 6 3 1 3 6 3 1 3 1 1 1 2 1 1 1

T 9 9 8 9 11 9 7 6 9 8 9 11 9 7 6 12 9 11 13 11 9 11 13 11 9 11 10 11 13 11 9 8

A 7 9 11 9 7 9 11 9 7 11 10 11 12 11 9 7 9 11 13 11 9 11 13 11 9 13 12 13 14 13 11 9

B

41

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

4 1 3 6 3 1 3 6 3 1 3 2 2 2 1 2 1 1 4 1 3 6 3 1 3 6 3 1 2 1 2 2 2 1

T 11 11 10 11 12 11 9 7 9 8 9 10 8 6 9 8 9 10 9 7 6 9 8 9 10 8 6 10 8 10 11 10 8 6

A 9 11 12 11 9 11 12 11 9 12 11 12 14 12 11 9 6 8 10 8 6 8 10 8 6 9 8 9 10 9 7 6

B

43

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

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

T 10 9 10 9 10 9 10 9 7 6 7 6 7 6 7 8 7 8 10 8 7 8 7 9

A 11 10 11 10 11 10 11 9 7 6 7 6 7 6 7 9 11 9 11 12 11 9 11 9

B 9 11 9 11 12 11 9 11 9

45

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

1 3 2 3 1 1 3 2 3 1 1 3 2 3 1 1 3 2 3 1 1 3 2 3 1 1 3 2 3 1

T 11 12 11 9 7 9 10 9 7 5 7 8 7 5 3 5 6 5 3 1 3 2 3 1

A 8 9 8 9 7 6 7 6 7 5 4 5 3 2 3 2 3 1

B 8 9 7 6 7 5 4 5 3 2 3 2 3 1

47

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

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

T 3 5 3 6 5 6 5 11 10 8 6 5 6 4 3 5 3 2 5 3 1 0

A 0 6 5 6 5 11 10 8 6 5 6 8 6 5 6 7 5 3 7 5 3 5 3 1 0

B 8 11 6 10 4 8 5 8 6 8 10 8 6 6 8 10 8 6 6 5 3 1 0

49

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

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

T 1 3 4 3 1 3 2 1 1 3 4 3 1 0 1 3 1 0 12 13 11 10 8 6 5 8 6 4 3

A 0 3 2 1 0 3 4 3 1 3 1 0 14 15 13 11 10 8 6 8 6 4 3

B 0 3 2 1 0 3 1 0 1 3 5 3 1 14 15 13 11 10 8 6 8 7 5 3





61

*p*

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

T 13 11 10 11 10  
 A 15 13 12 13 11 13 11 9 8 9 10 11 11 9 8 8 0 1 3 5 3 4 6 8 6 4 3 4 3 4 3  
 B 13 12 10 8 10 11 12 12 10 8 10 12 8 0 1 3 5 3 5 7 8 7 5 4 5 4 5 4

63

*pp* *tr* *f* *tr*

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

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

*tr* *tr*

## *Caprice 9*

At first I thought the opening would be a headache to play on guitar, but it turned out to be surprisingly easy. The challenge comes with the rest of the piece, mainly with string-muted chords and their embellishments. Those aside, if you've got modal shapes and legato runs under your fingers, the remaining music should pose some awesome playing-especially in measures eighty-three through ninety-six.







71

4 3 3 3 1 2 4 1 2 4 1 2 1 3 4 1 2 4 6 4 2 1 3 1 1 3 3 3 3 1 2 4 1 2 4 1

T 13 12 9 5 10 12 14 10 12 14 13 15 17 18 15 17 19 20 24 22 20 22 20 19

A 10 10 7 3 10 12 14 10 12 14 13 15 17 18 15 17 19 20 24 22 20 22 20 19

B 10 10 7 3 10 12 14 10 12 14 13 15 17 18 15 17 19 20 24 22 20 22 20 19

trm

77

3 1 2 4 1 2 4 6 3 2 1 3 1 1 2 3 4 2 1 4 2 1 4 6 4 6 4 2 1 4 2 4 1 4 2 1 4 2 1 4 6 4

T 12 13 15 17 13 15 17 19 25 24 22 24 22 20 8 12 15 12 13 13 10 10 14 17 14

A 12 13 15 17 13 15 17 19 25 24 22 24 22 20 8 12 15 12 13 13 10 10 14 17 14

B 10 8 7 10 8 10 8 10 8 12 10 9 12 10

trm

82

6 4 2 1 4 2 4 1 4 2 1 4 2 1 4 6 4 6 4 2 1 4 2 4 1 2 1 3 1 4 6 4 1 4 1 2 3

T 15 15 12 12 16 19 16 17 13 17 20 17 13

A 12 10 9 12 10 14 12 11 14 12 14 12 14 10 12 10 15 10 12 13

B 12 10 12 10 14 12 11 14 12 14 12 14 10 12 10 15 10 12 13

86

2 1 4 6 4 1 4 1 2 2 1 1 4 6 4 1 3 1 2 4 2 1 4 6 4 1 4 1 2 1 3 1 4 6 4 1 4 1 2 3

T 12 17 20 17 12 11 17 20 17 11 12 15 19 15 12 9 12 17 12 9 10 5 7 5 8 8

A 12 17 20 17 12 11 17 20 17 11 12 15 19 15 12 9 12 17 12 9 10 5 7 5 8 8

B 12 17 20 17 12 11 17 20 17 11 12 15 19 15 12 9 12 17 12 9 10 5 7 5 8 8

90

2 1 4 6 4 1 4 1 2 2 1 1 4 6 4 1 3 1 2 4 2 1 6 4 1 2 1 3 1 3 1 1 3 1 3 1 1 4 1 3

9 12 16 12 9 9 5 7 7 9 12 15 12 9 8 5 7 9 11 19 14 11 12 10 12 10 11 9 9 12 9 12 10 10 14 10 13

94

4 1 6 4 1 2 1 3 1 3 1 1 4 1 4 2 1 4 1 3 4 1 4 3 3 2 1 1

8 16 11 8 9 7 9 7 9 7 7 10 7 10 8 3 7 3 6 7 7 11 9 9 8 7 7

*p dolce*

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

3 3 1 1 1 1 3 3 1 4 3 1 1 1 1 1 1 3 1 3 3 3 1 1 3 3 1 1 1 1 3 3 1 1 1 1 1 1

12 10 9 9 12 10 9 9 7 9 9 10 10 12 10 9 12 10 9 9 12 10 9 9 12 10 9 9

13 11 9 9 11 9 13 11 9 9 8 9 9 11 9 11 9 11 11 11 13 11 9 11 13 11 9 9 11 9 11

9 6 9 6 6 9 9 9 9 6 9 9 9 9 9 6 9 6 9 9 6 9 9 6 9 9 6 9

102

*f*

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

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

9 10 9 9 9 11 9 11 9 9 6 6 6 7 9 11 9 7 6 7 6 6 7 9 11 9

9 11 9 11 9 11 9 9 6 7 7 9 9 11 12 11 9 7 9 9 9 7 7 9 7 9 11 12 11

4 7 7 7 7 9 9 9 9 7 7 4 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

107

The musical score consists of a treble clef staff and a guitar tablature section. The treble staff is in a key signature of three sharps (F#, C#, G#) and contains a sequence of chords and notes. Dynamics are marked as *p* (piano), *f* (forte), and *p* (piano). The tablature section is organized into five measures, with strings T (Treble), A (Acoustic), and B (Bass) indicated on the left. Fret numbers are placed on the lines to indicate fingerings.

	1 1 1 3	2 2	1 1 4 4	1 1	1 1 4 4 4 4	1 2 1 4	1 4	4	4 1 4	4 4 4
	3 2 3 1	3 3	1 1 1 1	3 3	2 2 2 1 1 1	1 3 1 1	1 1	1	1 1 1	1 1 1
T		12 10	9 9			9 10 9	9		9	
A	7 6 7	13 11	9 9 11 9			9 11 9 11 9 11	9		9 11 9 11	9 9 9
B	9 7 9 9		9 6 9 7		6 6	6 9			6 9 9	6 6 6
		7	11 9		7 7 9 7					
					7 4					



# *Caprice 10*

On the whole, consisting of sixty-eight trills (repeats notwithstanding), descending octaves, stringed-skipped chords, etc., the piece is a difficult one. The most difficult portion is the ending with its stringed-skipped chords and trills. But with prayer, practice, and patience, it can be done-everything is possible with God.

Presented are the violin voicings of Paganini, but the opening and closing chord structures are extremely difficult here. A useful alternative is to simply play the barred G minor chord from the D string to the high E string with the 3<sup>rd</sup> and 1<sup>st</sup> fingers, which contains all the notes Paganini played, and fits smoothly into the transcription. With this variant approach, execute the ending trills between the third and fifth frets of the high E string and the seventh fret of the B string.

# Caprice 10

Guitar Transcription by Joshua H. Hammond

Niccolo Paganini

**Vivace**

*f* *martellato* *tr*

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

TAB  
3 5 6 5 3 6 4 3 5 3 2 5 4 5 3 5 6 3 5 6 5 4 5 3 6 5 3

*tr*

4

*tr* *tr* *tr* *tr* *tr*

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

TAB  
5 3 5 6 3 5 6 5 4 5 3 6 5 3 5 7 5 4 5 8 7 5 10 12 10 9 10 13 12 10 15 17 15 14 15 19 18 17

*tr* *tr* *tr* *tr* *tr*

7

*tr*

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

TAB  
16 15 14 13 12 11 10 9 10 11 10 9 10 7 7 5 6 5 3 6 5 3 5 6 5 3 6 4 3 5 3 2 5 4

*tr*

10

*tr* *tr*

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

TAB  
5 3 5 6 3 5 6 5 4 5 3 6 5 3 6 4 3 5 3 2 5 4 5 3 5 6 3 5 6 3 5 6 5 4 5 3 6 5

*tr* *tr*

13

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

T  
A  
B

5 7 5 4 5 8 6 5 3 5 7 5 4 5 8 7 5 10 12 10 9 10 13 12 10 15 17 15 14 15 19 18 17

*tr* *tr* *tr* *tr*

15

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

T  
A  
B

16 15 14 13 12 11 10 9 10 9 8 7 6 0 11 13 10 11

17

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

T  
A  
B

13 10 13 10 9 12 11 14 13 15 11 15 10 11 10 11 11 10 11 10 11 11 12 13 12 15 13 14 15 14 17 15 12 13 12 15 13

*tr* *tr* *tr* *tr* *tr* *tr* *tr*

20

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

T  
A  
B

15 18 21 20 23 21 10 11 10 9 8 11 8 13 12 11 10 13 12 11

12 15 18 16 19 8 10 5 6 8 6 5 6 14

*tr* *tr* *tr* *tr*

23

*tr* *tr* *cresc.*

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

T 10 12 10 10 11 8 9 10 8 10

A 14 12 11 10 8 10 8 12 11 9 10 11 8 10 8 10

B *tremolo* *tremolo* 8

25

*tr* *f* *tr* *tr* *tr* *tr*

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

T 7 6 14 13 7 6

A 6 6 6 5 6 5 6 6 6 5 6 5 6 6 6 5 6 9 8 5 6 6 6 5 6

B *tremolo* *tremolo* *tremolo* *tremolo* *tremolo*

28

*tr* *f* *tr* *tr* *tr*

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

T 9 11 9 8 9 13 10 15 11 10 7

A 13 10 12 13 11 12 15 12 13 8 10 7 10 7 9 10 8 10 7

B *tremolo* *tremolo* *tremolo*

31

*tr* *p* *tr* *tr* *tr*

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

T 11 8 4 4 9 6 3 4 8

A 8 10 8 7 8 12 8 10 5 6 8 6 3 5 6 8 6 10

B *tremolo* *tremolo* *tremolo*



46

*f*

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

T 9 10 9 7 11 9 12 11 9 8 11 9 12 11 9 10 9

A 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

B 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

49

*p*

*tr*

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

T 12 10 14 12 10 9 10 12 10 9 10 9 10 8 10 7 8 7 9 8 7 6 5 7 5 6 5 6 5 6

A 9 14 12 10 0 12 10 12 10 9 10 9 10 8 10 7 8 7 9 8 7 6 5 7 5 6 5 6

B 7 14 14 12 10 9 10 9 10 8 10 7 8 7 9 8 7 6 5 7 5 6 5 6 5 6

*tr*

52

*tr*

*cresc.*

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

T 5 7 5 4 5 7 5 4 5 4 3 2 4 10 7 13 10 11 8 10 11 8 10 7 9 7 8 5

A 5 7 5 4 5 7 5 4 5 4 3 2 4 10 7 13 10 11 8 10 11 8 10 7 9 7 8 5

B 5 7 5 4 5 7 5 4 5 4 3 2 4 10 7 13 10 11 8 10 11 8 10 7 9 7 8 5

55

*f*

*tr*

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

T 3 5 6 5 3 6 4 3 5 3 2 5 4 5 3 5 6 5 3 6 5 3 6 4 3 5 3 2 5 4

A 3 5 6 5 3 6 4 3 5 3 2 5 4 5 3 5 6 5 3 6 5 3 6 4 3 5 3 2 5 4

B 3 5 6 5 3 6 4 3 5 3 2 5 4 5 3 5 6 5 3 6 5 3 6 4 3 5 3 2 5 4







# *Caprice 11*

11 contains two of my most favorite passages in all of the Caprices, found in measures forty through forty-three, and ninety-one. This is a fantastic Caprice to play, made exceptionally difficult by the speed and rhythms of the presto section.

In this Caprice, Paganini again holds notes while playing phrases over them. The written fingerings allow for those pedals to ring out while executing their corresponding phrases. Prime examples are found throughout the first section, which has been arranged to be finger-picked.



18

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

T 4 1 3 4 1 2 3 4 8 7 6 5 4 3 2 1 0 3 1 2 1 4 2 1 2 4 1 2

A 5 7 8 4 5 6 7 4 5 6 7 5 0 0 1 5 7 5 4 5 5 3 8

B 7 0 3 2 0 4 3 8

23

4 4 4 4 4 4 4 4 4 1 4 1 4 3

T 8 13 12 10 12 13 10 15 13 12 13 15 12 17 15 13 15 17 13 10 10 8 8 7

A 5 10 10 9 7 12 10 11 12 9 10 10 7 5

B 7 8 9 10 11 12 11 10

26

4 4 1 1 1 3 3 1 3 1 1 1 0

T 5 5 5 5 5 5 3 3 2 3 1 0 0

A 3 3 5 7 7 4 5 5 3 3 2 0 2

B 5 5 7 8 6 5 5 3 3 4 3 3 3

29 **Presto**

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

T 10 8 8 7 10 8 10 7 10 10 7 3 3 7 5 9 5 12 13 12 15 12 13 15 12 12 8 10 12 12 12 13 12 15 14

A 9 10 10 10 7 3 3 7 5 9 5 10 10 12 10 12 14 12 13 15 12 12 8 10 12 12 12 13 12 15 14

B 10 7 3 3 7 5 9 5 10 10 12 10 12 14 12 13 15 12 12 8 10 12 12 12 13 12 15 14

34

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

T 13 15 10 15 13 12 12 10 8 7 5 8 6

A 12 9 4 5 7 0 7 9 0 14 12 10 9 7 6 8 6

B 10 5 5 3 7 14 15 10 7 8 10 9 7 6 8 7 10 9

39

1 4 3 3 1 1 2 4 2 1 4 3 1 1 1 4 4 1 2 1 2 4 4 3 1 2 1 4 6 4 1 1 1 3 2 1 4 6 4 1 2 1 3 4 1 3

T 10 13 10 8 12 8 10 16 19 24 20 17 17 16 19 24 19 16

A 10 12 10 9 9 9 12 10 9 17 16 17 17 17 16 18 19 14 16

B 10 13 11 12 11 12 19 18 19 17 16 17 19 16 18 19 14 16

43

1 4 2 2 1 4 1 2 2 2 4 1 1 3 1 4 3 1 2 1 3 4 2 2 1 4 1 2 2 4 1 2 1 3 1 4 2 1 2 1 4 6

T 17 15 20 15 17 17 18 17 20 25 14 14 12 17 12 14 14 15 13 17 22

A 7 17 10 12 8 13 17 15 20 19 17 14 14 14 14 15 14 15 13 17 22

B 12 10 12 8 13 17 15 20 19 17 14 14 14 14 15 14 15 12 17 15 13 17 22

48

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

T 8 10 8 8 8 8 8 10 8 7 7 9 6 7 8 10 7 8 6 8

A 5 8 8 12 8 12 8 12 10 12 9 12 9 0 5 5 8 5 8 5 8 9 6 7 8 10 7 8 6 8

B 6 5 8 8 12 8 12 8 12 10 12 9 12 9 0 3 6 5 5 8 5 8 5 8 9 6 7 8 10 7 8 6 8

52

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

T 12 8 8 10 7 9 8 5 5 6 3 5 4 8 5 9 8 0

A 6 6 10 11 10 10 8 8 6 6 6 4 6 4 6 4 3 6

B 6 6 10 11 10 10 8 8 6 6 6 4 6 4 6 4 3 6

55

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

T 8 5 9 8 0 6 5 4 2 9 6 9 10 10 6 6 6 5

A 4 3 3 6 4 4 6 3 3 4 8 8 6 4 6 3 3

B 4 3 3 6 4 4 6 3 3 4 8 6 6 4 6 3 3

59

3 4 1 4 1 4 1 4 1 1 2 3 4 1 2 1 2 3 4 1 4 1 3 1 3 1 4 3 1 2 1 4 6

T 6 3 3 6 4 6 4 7 8 9 6 7 7 8 9 9 6 8 11 14 19

A 6 6 3 6 4 6 4 7 8 9 6 7 6 8 9 9 6 8 7 11 9 14 13 11

B 6 6 3 6 4 6 4 7 8 9 6 7 6 8 9 9 6 8 7 11 9 14 13 11

63

1 4 1 4 1 4 2 1 4 2 1 3 1 4 2 1 2 1 4 6 1 4 1 4 1 4 2 1 4 2

T 7 10 8 10 11 9 13 18 5 8 6

A 5 8 6 9 7 10 8 6 9 8 13 11 10 11 9 13 18 3 6 4 7 5 8 6 5 8 6

B 5 8 6 9 7 10 8 6 9 8 13 11 10 11 9 13 18 3 6 4 7 5 8 6 5 8 6

66

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

T 6 5 3 3 3 6 5 5 5 8 6 6 6 10 8 15 13 11

A 4 8 6 4 4 6 6 8 8 8 9 4 6 3 11 11

B 4 8 6 4 4 6 6 8 8 8 9 4 6 3 11 11

69

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

T 11 13 16 14 13 14 13 11 11 11 11 13 11 10 10 13 11

A 10 13 10 13 13 11 10 14 13 11 11 11 10 10 10 10

B 10 13 10 11 11 11 11 11 11 10 13 10 10 10 10 10

72

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

T 14 14 14 18 14 11 12 12 16 12 11

A 11 15 14 14 11 12 11 13 16 12 11

B 11 13 16 14 14 12 16 13 12 11 13 11 9 9

75

1 4 1 4 1 4 1 4 1 3 1 4 1 4 1 4 1 3 1 3 4 1 4 4 1 4 1 4 1 3 3 1 4 4 3 4

T 12 9 12 14 11 14 11 10 7 9 14 9 7 9 10 9 5 10 6 3 5 5 3 8 10

A 14 11 13 13 9 14 7 9 9 6 10 9 5 10 5 5 3 7 8

B 7 11 9 7 0 0 0 0 3 8

79

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

T 8 5 6 8 5 7 10 9 12 10 15 14 14 14 12

A 4 7 5 8 5 8 5 6 7 8 9 10 12 13 12 11 12

B 4 7 5 8 5 8 5 6 7 8 9 10 12 13 12 11 12

83

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

T 12 10 10 8 7 6 5 7 3 3 4 5 2 3 8 8 11 11

A 9 10 7 8 7 6 5 4 3 4 5 2 3 8 6 10 9

B 9 10 7 8 7 6 5 4 3 4 5 2 3 8 6 10 9

87

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

T 15 10 12 12 15 19 16 15 20 23 22 19 20 19 15 15 16 17

A 10 12 12 14 15 15 18 17 17 23 17 20 19 21 17 17

B 10 14 15 15 18 17 17 23 17 20 19 21 17 17

90

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

T 15 10 12 12 15 12 12 0 6 5 4 0 2 6 5 0 4 4 5 7 4 5 6 7 4 5 6 7

A 14 10 12 14 0 2 6 5 0 4 0 2 6 5 0 4 4 5 7 4 5 6 7 4 5 6 7

B 14 10 12 14 0 2 6 5 0 4 0 2 6 5 0 4 4 5 7 4 5 6 7 4 5 6 7

93 **Andante**

4 1 4 1 2 4 1 2 4 4 4 4  
 1 3 4 1 6 1 0 3 1 2 1 1 3 1 3 1 2 7 6 1 6 7 2 7 6  
 T 8 7 5 3 1 1 0 3 1 5 7 5 4 5 5 3 8 8 13 12 10 12 13 10 15 13  
 A 5 0 0 0 1 0 1 2 4 7 5 4 5 5 9 5 5 10 7 7  
 B 7 0 3 2 0 4 3 8 7 8 9

98

4 4 4 4 1 4 1 4 3 4 4 1 1 1 3 1 3 1 1 1  
 3 6 7 1 2 7 6 3 6 7 1 2 2 3 2 1 3 1 3 1 2  
 T 12 13 15 12 17 15 13 15 17 13 10 10 8 8 7 5 5 5 5 5 5 3 3 2 3 1 0  
 A 12 9 9 9 10 9 7 5 5 5 5 5 5 3 3 2 3 3 2 0  
 B 10 11 12 11 10 5 3 5 7 8 6 5 5 3 3 3 4 3

102

0 1 1 1 2 1 1 4 1 4  
 1 1 2 2 3 1 2 2 2 3 1 1 1 1 1 6 1 1 6 2 3 6 2 1  
 T 0 3 1 0 8 3 1 0 12 13 8 8 6 2 1 6 2 1  
 A 1 3 1 0 9 3 1 0 9 13 8 9 12 9 12 14 10  
 B 2 3 2 0 10 3 2 0 10 10 10 10 14 10 3  
 3 4 3 8 4 3 8 8 8



## *Caprice 12*

This was the last Caprice I started, and the first I finished. Out of all the twenty-four, it wasn't my favorite piece. I never found myself putting in the disc, salivating over the arrival of the 12<sup>th</sup>. But playing it proved much more fun than listening to it, and in this case, the seeing overcomes anything the hearing lacks.

The most obvious thing about this Caprice is that it is fully tapped-to account for the music's legato direction-with the exception of two chords, one in the middle, the other at the end. Noted should be the 6<sup>th</sup> finger used exclusively for the right hand, easily identified and varied. And let me say that for both hands, the fingerings in this Caprice can be varied.

A last notable feature, the 12<sup>th</sup> is transcribed to be tapped without a string dampener. Those who wish to use one will have to shuffle around a few different sections, as well as separate long sections of single-string legato passages, and it can be done. However, those long single-string sections make for a wonderful legato, and because of them, right and left hand muting are all the more easier.



10

6 3 6 1 6 1 6 0 6 1 6 1 6 3 6 3 6 1 6 1 6 1 6 1 6 1 6 4 6 4 6 1

TAB

13 5 15 3 17 1 18 0 17 1 15 3 13 5 12 3 | 10 1 10 1 10 1 8 1 7 1 10 4 7 4 7 1

12

6 0 6 2 6 1 6 1 6 2 6 1 6 2 6 4 6 4 6 4 6 4 6 4 6 2 6 1 6 0 6 3

TAB

8 0 | 10 4 11 3 17 2 19 3 | 13 1 12 3 11 5 | 10 6 10 6 10 6 10 5 12 3 13 1 15 0 12 3

14

6 1 6 0 6 1 6 2 6 4 6 4 6 1 6 0 6 1 6 1 6 1 6 1 6 1 6 1 6 0 6 1

TAB

13 1 15 0 17 1 18 3 20 5 22 6 | 18 3 15 0 | 13 1 12 1 11 1 10 1 9 1 8 1 18 0 17 1

16

6 3 6 3 6 3 6 3 6 3 6 3 6 2 6 3 4 6 4 6 4 6 4 6 4 6 4 6 1 6 2 6 4 6

TAB

15 3 14 3 13 3 12 3 11 3 10 3 20 2 18 3 | 4 20 5 20 6 22 7 22 8 | 18 5 20 6 22 8 18



27

*p*

6 2 6 2 6 2 6 2 6 2 6 2 6 2 6 2 6 2 6 2 6 2 6 2 6 2 6 2

T  
A  
B

16 4 16 4 16 4 16 4 16 4 15 4 13 4 12 4 | 10 4 11 4 20 4 18 4 16 4 15 4 13 4 11 4

29

6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 4 6 4 6 1 6 4 6 1 6 3 6 3 6 4 1

T  
A  
B

13 3 11 3 12 3 11 3 13 3 11 3 12 3 11 3 | 8 16 10 11 6 15 10 11 4 18 14 15 10 11 6 3

31

6 0 6 0 6 0 6 0 6 0 2 0 2 0 2 0 6 2 6 1 6 2 6 3 6 4 6 1 6 2 6 1

T  
A  
B

12 0 12 0 12 0 12 0 12 0 9 0 8 0 6 0 | 9 6 8 5 10 6 8 7 11 8 10 3 8 4 11 3

33

6 1 6 1 6 2 6 1 6 0 6 0 4 1 6 4 6 2 6 2 6 2 6 2 6 2 6 2 6 1 6 2

T  
A  
B

10 2 8 2 6 3 9 1 8 0 6 0 4 1 | 13 4 14 2 13 2 12 2 11 2 10 2 9 2 19 1 18 2

35

6 4 6 4 6 4 6 4 6 4 6 4 6 2 6 4 6 1 6 1 6 1 6 3 6 3 6 3 6 3 6 1

T  
A  
B

16 4 15 4 14 4 13 4 12 4 11 4 21 3 19 4 14 2 14 2 14 2 13 9 11 7 9 6 7 4 6 2

37

6 2 6 2 6 1 4 1 6 0 6 0 6 0 1 6 3 6 3 6 3 1 6 0 6 1 6 1 6 1 3 6

T  
A  
B

9 6 7 4 6 2 4 1 12 0 12 0 12 0 7 11 9 12 11 14 12 10 12 0 13 1 13 1 13 1 3 7

39

3 6 3 6 3 1 6 1 6 1 6 1 6 1 3 6 3 6 3 6 3 1 6 1 6 1 6 1 6 1 6 1

T  
A  
B

5 8 7 10 8 6 13 1 14 2 14 2 14 2 4 8 6 9 8 11 9 7 14 2 15 3 15 3 15 3 15 3

41

6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 2 6 0 6 1 6 1 6 2 6 1 6 2 6 1

T  
A  
B

16 4 16 4 16 4 16 4 16 4 13 4 12 4 10 4 8 5 7 0 5 1 7 1 5 2 9 2 7 3 10 2

43

6 1 6 1 6 2 6 0 6 1 6 1 6 2 6 1 6 1 6 1 6 1 6 1 6 1 6 0 6 1

T  
A  
B 9 1 7 1 5 2 8 0 12 4 10 4 8 5 12 3 13 1 12 1 11 1 10 1 9 1 8 1 18 0 17 1

45

6 3 6 3 6 3 6 3 6 3 6 3 6 1 6 3 6 1 6 1 6 1 6 3 6 3 6 3 6 3 6 1

T  
A  
B 17 5 16 5 15 5 14 5 13 5 12 5 22 4 20 5 13 1 13 1 13 1 12 8 10 6 8 5 6 3 5 1

47

3 0 6 3 6 1 3 0 6 1 6 1 6 1 3 6 3 6 3 6 3 1 6 1 6 1 6 1 6 1 3 6

T  
A  
B 3 0 6 3 5 1 3 0 15 3 15 3 15 3 15 3 16 4 16 4 16 4 6 10 8 11 10 13 11 9 7 11

49

3 6 3 6 3 1 6 0 6 1 6 1 6 1 3 6 3 6 3 6 3 1 6 1 6 1 6 1 6 1 6 1

T  
A  
B 9 12 11 14 12 10 12 0 13 1 13 1 13 1 13 1 13 1 14 2 14 2 14 2 14 2 6 3 7 5 8 7 10 8

51

6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 2 6 1 6 2 6 0 4 1 6 1 6 3 6 1

T  
A  
B  
15 3 15 3 15 3 15 3 15 3 12 3 11 3 9 3 | 7 4 10 3 8 4 6 0 4 1 8 1 6 3 9 1

53

6 0 6 0 4 1 6 3 6 1 6 1 6 3 6 1 6 0 6 0 6 0 6 0 6 3 6 3 6 4 6 4

T  
A  
B  
8 0 6 0 4 1 12 4 11 3 9 3 7 4 11 2 | 12 0 11 0 10 0 9 0 13 4 12 4 14 5 12 5

55

6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 3 6 4 6 2 6 1 6 1 6 1 6 2 6 4 6 4

T  
A  
B  
10 1 9 1 10 2 9 2 11 2 10 2 11 3 8 5 | 10 6 10 4 13 1 21 3 20 4 18 6 16 8 13 10

57

6 4 6 0 6 1 6 3 6 0 6 1 6 3 6 0 6 1 6 1 6 1 6 1 6 1 6 1 6 0 6 1

T  
A  
B  
15 0 17 1 18 3 15 0 17 1 18 3 15 0 | 13 1 12 1 11 1 10 1 9 1 8 1 18 0 17 1  
15 11



59

6 3 6 3 6 3 6 3 6 3 6 3 6 1 6 1 | 2 6 2 6 2 6 2 6 2 6 2 6 2 6 1 6 3 6

T  
A  
B

15 3 14 3 13 3 12 3 11 3 10 3 20 2 18 3 | 4 20 5 20 6 22 7 22 8 23 10 20 6 22 8 23

61

3 6 1 6 1 6 3 6 1 6 3 6 0 6 1 6 | 3 0 3 0 6 1 6 1 4 6 0 1 0 6 0 6

T  
A  
B

10 20 6 22 4 19 5 20 2 17 3 18 0 16 1 17 | 9 0 6 0 13 4 10 4 7 9 0 6 0 9 0 6

63

1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6 | 1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 6

T  
A  
B

1 10 1 18 1 17 1 16 1 15 1 14 1 13 1 10 | 1 8 1 17 1 16 1 15 1 14 1 13 1 11 1 8

65

1 6 4 6 4 6 4 6 4 6 1 6 4 6 1 6 | 1 6 4 6 4 6 4 6 4 6 1 6 4 6 1 6

T  
A  
B

4 16 8 11 9 13 9 12 8 11 4 16 9 13 3 12 | 4 11 8 11 9 13 9 12 8 11 4 16 9 13 3 12

67

1 4 6 1 6 4 6 4 6 1 6 1 3 1 6 2 6 1 6 2 1 6 2 6 1 6 2 6 3 6 3 6

T 16 4 14 8 13 9 11 5 9 6 7 5 10 6 8 2 6 3 2 11 3 10

A 6 4 13 5 14 6 15 6 13

B 4 6 4 6 13 6 13 4

f

With pick

## *Caprice 13*

For those who haven't mastered it, this Caprice provides a slower tempo excellent in building up double-stop speed. Sections of double-stops and string-skipping, which merge together at one point, make up the entire Caprice-it plays a lot easier than it looks, and the transcription here allows for consistent fretting and picking. And though the piece is short, requiring little memorization, it yields some of the coolest little riffs-namely, the aforementioned merging in measures twenty-five through twenty-seven, and a nice, descending cadence found in thirty-eight through thirty-nine.





28

*f*

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

T 11 11 11 10 7 7 7 8 6 4 5

A 12 12 12 7 5 4 5 7 5 4 5 7 5 4 5 5 3 1 2

B 10 11 9 10 10 3 5 3 5 3 5 3

31

2 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

T 3 7 11 10 8 8 11 10 11 9 10 11 9 10 11 9 10 11 9 10 13

A 0 4 8 7 5 5 8 7 8 6 7 8 6 7 8 6 7 8 6 7 10

B 10 11 9 10 10 3 5 3 5 3 5 3

34

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

T 11 10 8 8 8 6 5 6 8 6 5 6 8 6 5 6 5 4 4 4 4 4 4 9 7 9 10

A 8 7 5 6 5 6 8 6 5 6 8 6 5 6 5 4 4 4 4 4 4 4 9 7 9 10

B 10 11 9 10 10 3 5 3 5 3 5 3

37

**D.C.**  
without repeats

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

T 13 15 16 15 14 15 14 15 15 12 12 11 12 12 7 5 4 5 7 5 3

A 12 13 15 12 11 12 10 12 12 11 12 10 12 10 9 10 3 5 4 5 3 5 3

B 10 11 9 10 10 3 5 3 5 3 5 3

## *Caprice 14*

The size of this small Caprice should not fool you, its bouncy mid-section replete with quick hand-shifts amidst chords requiring fret hand muting. The real challenge is the phrasing, which here includes quick, right hand tapped, chord embellishments.







# *Caprice 15*

The desire to play this Caprice was fueled by those soft, quick arpeggios, followed by that slow slide-I love it. This piece is fundamentally comprised of its introduction, arpeggio section, and an end section of scale sequences.

The first section, octaves, I kept on one set of strings to unify the tonality of the passage, with the exception of the last slide, which I execute on higher strings to brighten the tone before going into the high arpeggios.

The first portions of arpeggios were written in a hammer-on/pull-off string-skipped arrangement. They have been tabbed that way because that particular style of execution is rarely used throughout the Caprices (see Caprice 24 Variation 9), and I wanted to give an uncompromised example of it-while at the same time provide an alternative method of execution for the entire arpeggio section. These first parts can easily be converted to standard arpeggios by moving the second note of each arpeggio from the G to the B string. The remaining arpeggios are presented in standard fashion. However, replacing a standard arpeggio with its string-skipped counterpart can help eliminate some of the lengthier stretches and hand-shifts.

The rest of the piece is similar to other sections of the Caprices, which, if you've played straight through, you've already encountered-the only notable parts being three short tapping sequences found in measures twenty-five, twenty-six, and thirty-three.







30

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

T 12 15 12 15 19 15 15 16 13 13 10 15

A 12 12 12 12 12 12 12 12 9 9 11 11

B 7 10 7 10 14 10 14 14 12 12 17 17 7 9 10 7 9 10 8 9 10 12 9 10 12 10

32

2 1 2 4 1 2 4 2 4 2 1 3 1 3 4 1 3 4 3 4 1 7 6 2 6 1 6 2 6 1 6 1 6 3

T 12 17 13 14 15 12 13 10 7 10

A 12 12 12 14 10 12 13 10 7 11 4

B 10 12 14 10 12 14 12 12 14 15 12 14 15 14 10 7 8 5 5 4

Tapped

34

1 4 4 2 4 4 1 4 4 2 4 4 1 4 4 1 1 4 4 1 1

T 9 10 14 17 14 9 10 7 10 7 7 8

A 6 7 13 13 10 6 7 5 5 7 0 4 5

B 3 0 0 0 0 0 0 0 0 0 3 3

D.C. al Fine

# *Caprice 16*

This was the second Caprice I could play in its entirety—a classic, continued flurry of 16<sup>th</sup> notes, culminating in a repeated hand-shift spanning twelve frets. Similarly to number 3, a well-stocked arsenal of picking techniques is good for a solid execution.

One small thing I do when performing this piece, when repeating the opening section, is to exchange the C minor-shaped arpeggio for an A minor-shaped arpeggio. Reason being, the C minor-shape looks fantastic when opening the Caprice, while the A minor-shape is more fluidly executed once the piece has begun.





10

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

T 7 10 9 8 10 7 9 8 10 8 7 10 8 7 7 5 8 7 6 8 5 7 6

A 9 7 10 9 8 10 7 9 10 8 7 10 8 7 8 5 8 8 5 7 7 6

B 7 10 9 8 10 7 9 8 10 8 7 10 8 7 5 8 7 6 8 5 7 6

13

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

T 8 7 5 7 10 11 10 10 10 8 8 6 8 8 7 8 12 10 11 15 13 18

A 8 7 5 8 5 8 0 10 6 10 5 8 3 6 8 7 8 12 10 11 15 13 18

B 6 5 8 6 10 5 8 3 6 6 10 8 6 10 8 12 10 11 15 13 18

16

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

T 10 11 14 11 12 10 9 14 11 12 10 9 12 10 9 11 10 9 12 10 9 10 13 15

A 10 11 14 11 12 10 9 14 11 12 10 9 12 10 9 11 10 9 12 10 9 10 13 15

B 10 11 14 11 12 10 9 14 11 12 10 9 12 10 9 11 10 9 12 10 9 10 13 15

18

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

T 12 12 14 13 12 15 13 12 13 11 13 12 14 13 12 15 13 12 13 11 13

A 12 13 12 14 13 12 15 13 12 13 14 12 15 13 12 15 13 12 13 11 13

B 12 13 12 14 13 12 15 13 12 13 14 12 15 13 12 15 13 12 13 11 13

20

*f* *f* *f* *f* *f*

T  
A  
B

23

*f* *f* *f* *f* *f* *f* *f* *f* *f*

T  
A  
B

26

*f* *f* *f* *f* *f* *f* *smorzando*

T  
A  
B

29

*p*

T  
A  
B





52

*f* *f* *f* *ff*

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

T 12 12 12 13 13 10 3 3 0 1 2 3 4 0 1 8  
A 3 3 3 3 3 3 3 3 0 1 2 3 4 0 1 5  
B 3 3 3 3 3 3 3 3 0 1 2 3 4 0 1 3

# *Caprice 17*

Listening to the quick phrases-seemingly devoid of picking-strokes-the answer was obvious as to how they should be executed-tapping, and legato phrasing. The sequences here are comprised of the modal scale shapes and the chromatic scale. The fingerings are written primarily for left hand execution, but can be played just as well by beginning with the right and pulling off to the left-a particular fashion that can work well in measure nineteen, which is written to be alternately picked, but a manner that can also introduce some difficulties toward the lower end of the E string.

# Caprice 17

Guitar Transcription by Joshua H. Hammond

Niccolo Paganini

## Sostenuto

First system of musical notation for Caprice 17, marked *Sostenuto* and *f*. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes a melodic line with slurs and a guitar tablature below. The tablature shows fret numbers for the strings: Treble (T) and Bass (B). The first measure has a forte dynamic marking *f*.

Second system of musical notation for Caprice 17. It begins with a measure marked with a '4' above the staff. The notation includes a treble clef, a key signature of two flats, and a common time signature. It features a melodic line with a trill (tr) and a guitar tablature below. The tablature includes fret numbers and a trill symbol.

## Andante

Third system of musical notation for Caprice 17, marked *Andante*. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes a melodic line with slurs and a guitar tablature below. The tablature shows fret numbers and includes a note about tuplet arrangements.

Tuplet arrangements are transposers own additions meant to aid in practice only, Paganini himself intending passages to be played at equal intervals

Fourth system of musical notation for Caprice 17. It begins with a measure marked with an '8' above the staff. The notation includes a treble clef, a key signature of two flats, and a common time signature. It features a melodic line with slurs and a guitar tablature below. The tablature includes fret numbers and a trill symbol.

10

6 6 7 6

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

T 11 10 9 8 11 10 9 8 12 11 10 9 13 5 6 7 8 5 13 15 17 14 15 17 15 16 18 15 18

A 5 6 6 8 9 10 6 6 8 10

B 5 6 6 8 9 10 6 6 8 10

12

5 5 5 5

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

T 11 10 9 8 11 10 9 8 12 11 10 11 10 9 8 11 10 9 8 12 11 10

A 5 6 7 8 11 10 8 9 7 8 12 7 8 11 8 9 7

B 5 6 8 9 7 8 12 8 9 7

14

5 5 5 5

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

T 9 8 7 6 9 8 7 6 10 9 8 9 8 7 6 9 8 7 6 10 9 8

A 10 8 12 5 6 9 8 6 10 5 6 9 6 7 5 5 6 9 6 7 5

B 8 6 6 7 5 6 10 6 7 5 6 7 5

16

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

T 13 12 11 10 14 13 10 13 12 11 10 14 13 11 13 12 11 10 14 13 11 10

A 8 6 10 11 13 12 11 10 14 13 11 13

B 8 6 10 11 13 12 11 10 14 13 11 10





22 Fine

4 1 1 2 6 4 2 1 4 2 1 4 2 1 1 1 1 1 1 1 1 1 4 2 1 4 2 1 3 2 1 3 2 1 3 4 4 3 1 4

T 10 11 16 13 11 9 12 10 8 15 13 11 15 13 11 13 12 10 13 12 10 3 4

A 6 8 9 10 6 3 11 15 13 11 13 12 10 13 12 10 3 1

B 3 3 4 5 6 3 6 8 9 10 6 3 13 3 4 1 3

25

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

T 5 6 8 7 8 5 6 5 6 8 5 9 5 7 9 7 9 5 10 9 10 7 8 7 8 10 8 8 8 9 8 9 7 8 5

A 5 6 8 7 8 5 6 5 6 8 5 9 5 7 9 7 9 5 10 9 10 7 8 7 8 10 8 8 8 9 8 9 7 8 5

B 3 3 4 5 6 3 6 8 9 10 6 3 13 3 4 1 3

With harmonizer set at tonic and octave

28

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

T 6 5 6 4 4 3 4 5 5 3 3 6 6 5 5 4 4 5 5 6 8 7 8 5 6 5 6 8

A 6 5 6 4 4 3 4 5 5 3 3 6 6 5 5 4 4 5 5 6 8 7 8 5 6 5 6 8

B 3 3 4 5 6 3 6 8 9 10 6 3 13 3 4 1 3

30

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

T 5 9 5 7 9 7 9 5 10 9 10 7 8 7 8 10 8 8 8 9 8 9 7 8 7 8 5

A 5 9 5 7 9 7 9 5 10 9 10 7 8 7 8 10 8 8 8 9 8 9 7 8 7 8 5

B 3 3 4 5 6 3 6 8 9 10 6 3 13 3 4 1 3

32

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

T 6 5 6 4 4 3 4 5 3 6 5 3 6 5 3 5 2 3

A

B 6 6 6 5 6 5 8 8 6 6 6 5 6 5 8 8 2 3

34

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

T 7 6 9 6 7 7 6

A

B 6 6 6 5 6 5 8 8 6 6 6 5 6 5 8 8 7 6

36

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

T 9 6 5 7 8 6 8 4 5

A 10 5 5 7 9 7 9 5 5 7 8 5 3

B 8 8 8 7 8 5 6 5 6 8 9 5 7 9 5 5 7 8 6 8 5 3

39

6 5 7 6

1 2 6 4 2 1 4 2 1 4 2 1 4 4 4 4 4 1 4 2 1 4 2 1 3 2 1 3 2 1 3 4 4 4 4

T 10 11 16 13 11 9 12 10 8 12 10 8 11 15 13 11 15 13 11 13 12 10 13 12 10

A 6 8 9 10 6 13 6 8 10 6

B 3 4 5 6 3 3 4 6 3

D.S. al Fine  
Without repeats

W/out Harmonizer

# *Caprice 18*

Though this piece might appear to be about double-stops, the heart and soul of the 18<sup>th</sup> Caprice is phrasing—the notes alone will only carry you so far. The life here is the bounce that comes from the phrasing found in the hammer-on/pull-offs and legato slides. These, along with a clean, double-stop execution, make the 18<sup>th</sup> sound like it should.

Various picking styles and hand-shifts are, again, the intended technique for the double-stop patterns. The given fingerings are relevant, necessary to accomplish legato slides (see measure 22, 3<sup>rd</sup> beat) and hammer-on/pull-offs—some of which must be executed while holding out counterpart notes. Paganini sends this Caprice dimensions further than any other double-stop portion in the whole of the Caprices through his use of phrasing.

An interesting addition is Paganini's use of a single string, the violin's 4<sup>th</sup>, to play the introduction. Immediately following the Caprice is a variant transcription of the corrente section, presented on a single string.

# Caprice 18

Guitar Transcription by Joshua H. Hammond

Niccolo Paganini

## Corrente

2 1 4 2 2 1 4 1 2 4 2 2 1 4 1 2 4 2 2 1 4 2 2 1 4

T  
A  
B

3 2 5 3 2 5 2 3 5 3 2 5 2 3 5 3 2 5 3 2 5

6

*f* *f* *f* *f*

4 4 4 4 4 4 4 4 1 4 1 2 1 4 2 1 4 2 2 1 4 1 2 4 2 2 1 4

T  
A  
B

5 5 5 5 5 5 2 5 2 3 5 3 2 5 2 3 5 3 2 5 3 3 2 5

12

*f* *f* *f* *f*

Fine

1 2 4 2 2 1 4 2 2 1 4 4 4 4 4 4 4 4 4 1 2 4 2 1 4

T  
A  
B

2 3 5 3 2 5 3 2 5 5 5 5 5 5 5 2 3 5 5 3 3

## Allegro

*p*

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

T  
A  
B

13 12 10 12 10 9 12 17 15 13 12 10 9 12 10 9 14 12 10 12 10 9 12 10 8 7 7 5 15 13 12 14 12 10 14 14 12 10 8 8 7



30

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

T 8 5 6 8 13 12 10 10 8 5 6 8 9 10 7 8 6 5 3 1 0 2 0 2 7 6 8  
 A 9 5 7 9 14 12 10 10 9 5 7 9 9 10 8 9 7 5 4 2 0 2 0 2 5 1 2 3  
 B 3 10 8

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

T 14 12 10 13 12 10 8 6 5 3 1 3 4 5 10 5 6  
 A 14 12 10 14 12 10 9 7 5 4 2 4 4 5 5 5 7  
 B 12 12

34

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

T 6 5 5 10 5 6 6 5 10 5 5 3 6 5 3 1 1 5 5 5 5 5 5 5 4 4 2 5 2 5  
 A 7 5 5 7 5 5 7 7 5 5 5 4 7 5 4 2 2 5 5 3 3 2 2 1 1 1 1 1 1 1  
 B 7 9 5 7 5 5 5 5 5 4 7 5 4 2 2 5 5 3 3 2 2 1 1 1 1 1 1 1 2 6 4 5

37

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

T 11 10 8 6 5 8 6 5 3 12 10 9 7 5 9 7 5 3 5 3 2 0 2 3 2 2 3 12 10 9  
 A 10 9 7 10 8 7 7 5 5 3 7 5 3 2 0 2 3 2 2 3 2 2 3 12 10 9  
 B 8 10 8 7 10 8 5 3 1 0 10 12 10 9 12





Corrente Variation: Single String

50

Tapped in its entirety

4 6 8 1 4 6 8 6 4 8 1 4 6 8 1 4 6 8 6 4 8 1 4 6 8 1 4 6 8 1 8

T  
A  
B

8 12 15 3 8 12 15 12 8 15 3 8 12 15 3 8 12 15 12 8 15 3 8 12 15 3 8 12 15 20 15

54

4 1 8 4 1 8 6 8 6 4 1 8 4 6 8 1 4 6 8 6 4 8 1 4 6 8 1 4

T  
A  
B

24 20 15 24 20 15 12 15 12 8 9 15 8 12 15 3 8 12 15 12 8 15 3 8 12 15 3 8

58

6 8 6 4 8 1 4 6 8 1 4 6 8 1 8 4 1 8 4 1 8 6 4 8 1 4 8

T  
A  
B

12 15 12 8 15 3 8 12 15 20 15 24 20 15 24 20 15 12 8 15 3 8 20

# *Caprice 19*

Opening on the “and” of one, the main challenges of the theme are grace note pull-offs, respectable hand-shifts to wide stretches, and a short tapping passage. The ease is given through its fretboard arrangement’s allowance for consistent picking. And though the theme accounts for nearly the entire Caprice, my heart jumps for joy at the mid-section, where Paganini may have written the world’s first thrash riff-he himself once more employing only a single string to play the passage (single-string transcription follows Caprice).

Beginning at measure twenty-seven, I used to alternately pick the mid-section, which contained string-skipping. But, through some experimenting, I found that omitting the string-skips through tapping made life a little easier, and yielded a phrasing closer to that of Paganini’s.

Speaking of phrasing again, though all of the notes in the transcription are that of the violin, of the intended phrasing that can be extrapolated from the written music-and much has been preserved here-some has been altered to accord the particularities of the guitar. For those few wishing the exact violin phrasing, let me say that its study, as well as that of other instruments, and applied to the guitar, yields a fruit all its own.





27

*f* the first time  
*p* the second time

2 1 4 3 1 3 4 1 3 1 4 2 1 2 4 1 4 3 1 6 4 3 1 6 4 3 1 6 4 3 1 6

TAB: 3 3 6 5 3 5 6 3 5 3 8 6 5 6 8 5 6 5 3 10 6 5 3 15 6 5 3 18 6 5 3 22

29

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

TAB: 2 3 5 3 2 8 6 5 6 5 3 2 3 5 6 4 5 3 5 7 4 5 7 4 5 7 5 7 8

31

2 1 4 3 1 3 4 1 3 1 4 2 1 2 4 1 4 3 1 6 4 3 1 6 4 3 1 6 4 3 1 6

TAB: 3 3 6 5 3 5 6 3 5 3 8 6 5 6 8 5 6 5 3 10 6 5 3 15 6 5 3 18 6 5 3 22

33

1 2 1 6 1 2 1 6 1 2 1 3 3 1 4 3 1 1 2 4 1 4 1 2

TAB: 3 4 3 8 3 4 3 11 3 4 3 5 5 3 6 5 3 5 6 8 5 7 4 5

35

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

T  
A  
B

6 8 6 5 6 8 6 8 6 8 6 5 7 8 6 8 10 6 8 10 7 8 10 7 8 10 8 10 11

37

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

T  
A  
B

6 8 6 5 6 8 6 6 8 6 6 8 6 6 8 6 6 8 6 5 7 8 7 5 8 6 5 6 5 3 6 5 3 2 3 3 6 5 3 5 6 3 5 3 8 6 5 6 8 5

40

4 3 1 6 4 3 1 6 4 3 1 6 4 3 1 6 1 2 1 6 1 2 1 6 1 2 1 3 3 1 4 3 1 1 2 4 1 4 1 2

T  
A  
B

6 5 3 10 6 5 3 15 6 5 3 18 6 5 3 22 3 4 3 8 3 4 3 11 3 4 3 5 5 3 6 5 3 5 6 8 5 7 4 5

43

1 2 2 2 4 2 1 1 1 4 4 1 2 2 2 4 2 1 2 1 4 4 1 2 2 2 4 2 1 2 1 4 2 1 2 2 2 4 2 1 2 1 4 2 1 2 2 2 4 2 1 2 1 4

T  
A  
B

3 10 6 3 10 6 8 4 8 6 5 8 6 4 5 8 6



6

63

Musical score for guitar, starting at measure 63. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a treble clef and a bass clef. The music includes dynamics of piano (*p*) and forte (*f*). A section of the score is marked *8va* (octave up), indicated by a dashed line above the staff. The score concludes with a fermata over the final note.

Fingerings for the right hand (RH) are indicated by numbers 1-4 above the notes. Fingerings for the left hand (LH) are indicated by numbers 1-4 below the notes in the TAB section.

**Right Hand (RH) Fingerings:**  
 Measure 63: 4 1, 2 2, 2 2, 4 2, 1 2, 4 1  
 Measure 64: 4 1, 2 2, 2 3, 2 1, 3 2, 1  
 Measure 65: 2 3, 1 1, 3 1, 1 3, 4 4, 4 4, 4 4  
 Measure 66: 3 1, 3 1, 3 1, 3 1, 4 3, 4 1, 4 1

**Left Hand (LH) Fingerings (TAB):**  
 Measure 63: 18 18 18 20 18 17 18  
 Measure 64: 23 23 23 25 23 22 25 23 22  
 Measure 65: 23  
 Measure 66: 3 1 3 1 3 1 3 1, 3 4 3, 4

**String Names (TAB):**  
 T: Treble Clef  
 A: Alto Clef  
 B: Bass Clef



Mid-Section Variation: Single String

67

*f* the first time  
*p* the second time

1 4 3 1 3 4 1 3 4 2 1 2 4 1 4 3 1 6 4 3 1 6 4 3 1 6 4 3 1 6

TAB: 5 0 8 7 5 7 8 5 7 0 10 8 7 8 10 7 8 7 5 12 8 7 5 17 8 7 5 20 8 7 5 24

Octave pedal set one octave down, without tonic

69

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

TAB: 4 0 7 5 4 10 8 7 8 7 5 4 5 7 8 11 12 0 2 4 5 7 9 11 12 14 16 17 19 21 23 24

71

1 4 3 1 3 4 1 3 4 2 1 2 4 1 4 3 1 6 4 3 1 6 4 3 1 6 4 3 1 6

TAB: 5 0 8 7 5 7 8 5 7 0 10 8 7 8 10 7 8 7 5 12 8 7 5 17 8 7 5 20 8 7 5 24

73

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

TAB: 0 1 0 5 0 1 0 8 0 1 0 12 12 10 8 7 5 7 8 10 12 14 16 17

75

1 2 1 4 1 2 1 6 1 2 1 6 1 2 1 6 7 1 2 4 1 2 4 1 2 4 1 2 4 2 3 3

T  
A  
B

3 5 3 7 3 5 3 10 3 5 3 12 3 5 3 14 15 3 5 7 8 10 12 14 15 17 19 20 22 24 26 27

77

1 2 1 4 1 2 1 6 1 2 1 6 1 2 1 6 1 4 3 1 4 2 1 3 1 4 3 1 4 3 1 1

T  
A  
B

3 5 3 7 3 5 3 10 3 5 3 12 3 5 3 14 3 15 14 12 10 8 7 5 3 13 12 10 8 7 5 4

79

2 4 3 1 3 4 1 3 4 2 1 2 4 1 4 3 1 6 4 3 1 6 4 3 1 6 4 3 1 6

T  
A  
B

5 0 8 7 5 7 8 5 7 0 10 8 7 8 10 7 8 7 5 12 8 7 5 17 8 7 5 20 8 7 5 24

81

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

T  
A  
B

0 1 0 5 0 1 0 8 0 1 0 12 12 10 8 7 5 7 8 10 12 14 16 17

## *Caprice 20*

Like Caprice 11, 20 begins with short phrases over pedal notes, and here again, the fingerings allow for a proper execution. The main course, like Caprice 10, is replete with trills (thirty-seven without repeats), and is in many respects akin to 19's mid-section, though a little more virtuosic. It also contains another favorite section of mine beginning on the fifth beat of measure forty-seven through fifty-two—really just a fantastic choice of notes and a wonderful passage all around.



25

*f* *tr* *tr* *tr* *C##* *tr* *C##*

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

T  
A  
B

7 9 7 6 7 9 5 9 7 9 7 6 7 9 5 9 7 9 7 6 7 9 10 12 9 10 9 8 9 11 13 9 9 11 9 8 9 11 12 14 16 17 16 15 16 19 18 16

*tr* *tr* *tr* *tr* *tr* *tr*

28

*tr* *tr* *tr* *C##*

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

T  
A  
B

18 21 26 19 20 18 16 16 16 14 14 14 7 9 7 6 7 9 5 9 7 9 7 6 7 9 5 9 7 9 7 6 7 9 10 12 9 10 9 8 9 11 13 9

*tr* *tr* *tr* *tr*

31

*tr* *C##* *tr*

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

T  
A  
B

9 11 9 8 9 11 12 14 16 17 16 15 16 17 14 15 16 18 16 15 16 15 19 16 16 16 14 14 14

*tr* *tr* *tr*

33

*tr* *tr* *tr* *C##*

2 4 2 1 2 4 1 2 1 2 4 1 2 4 2 4 2 1 4 4 4 2 4 2 1 2 4 1 2 1 2 4 1 2 4

T  
A  
B

10 12 10 9 10 11 8 9 7 9 9 12 10 12 10 9 10 10 12 9 9 9 9 8 10 9 7 8 9 6 7 5 7 10 9 5

*tr* *tr* *tr*

36

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

T 10 10 10 12 14 12 11 12 15 12 10 12 10 9 10 14 10 8 10 8 7 8 12 8 7 8 7 5 7 10 7

A 9 10 9 7 9 7 7 7 10 10 9 9 7 7 5

B trill trill trill trill trill

39

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

T 5 7 5 4 5 3 2 5 7 5 4 5 5 3 6 7 6 4 6 14 14 14 7 9 7 6 7 16 16 16 17 17 17 6 7 6 4 6 14 14 14

A 3 4 5 4 7 6 10 8 5 4 7

B trill trill trill trill trill

*p f p f p*

43

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

T 7 9 7 6 7 16 16 16 6 7 6 4 6 2 2 4 2 1 2 6 7 6 4 6 2 2 4 2 1 2 8 8 8 7 7 7

A 8 8 8 8 13 13 13 2 4 2 2 2 4 0 2 4 0 4 0 5 5 5

B trill trill trill trill trill

*f p p cresc. f*

47

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

T 10 10 10 11 10 9 12 8 9 12 10 9 9 10 7 7 7 8 7 9 7 9 8 6 9 7 6 7 7

A 8 8 8 8 12 8 11 12 11 10 12 10 9 10 9 7 8 7 9 8 6 7 8 6

B 8 8 8 12 11 12 12 10 9 10 10 9 8 9 9 7 7



# *Caprice 21*

This Caprice begins with a slow-and consequently a little lengthy-first half, to be played expressively and deliberately. Its mood is broken here and there by ultra-fast runs. The second half of the piece is a series of runs in 16<sup>th</sup> notes which continue until the last few bars, closing with string-skipped chords.

One high point of interest in this Caprice is found in measures forty-seven through fifty-one. Here, Paganini inserts a section of short, repeating arpeggios, providing a nice contrast-and complement-to the repeating waves of descending lines.







29

4 4 4 4      4 4 4 4 4 4      4      4 4 4      4 4 4 4      4 4

1 1 1 1      1 1 1 1 1 1      1      1 1 1      1 1 1 1      1 1

T  
A 15/18 17 16      19 18 17 16 14      14      13 19 18 16      16 13/14 14      18 21  
B 11/14 13 12      16 14 13 12 11      11      9 16 14 12      12 10/11 11      14 18

32

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

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

T 21 19 19 18      18 17      17 18      18 17 16      13 14 10      7 9 10 12 14 15 17 19 10      9 10 9  
A 18 16 16 14      14 13      13 14      14 13 12      10 11      7 9 11 13 14 16 18 19 9      9  
B

*tr*

35 **Presto**

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

T 7 9      10 9 7      9 7 6      14 12 10      13 11 9      12 11 9      12 11 9      12 10 9  
A 0      9 7 6      9 7 5      9      12 11 9      12 11 9      12 10 9  
B

37

3 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1      1 4 3 1 4 2 1 4 2 1 4 2 1 4 2      1 4 2 2 2 1 4 6 2 1 4 3 1 2 1 4

T 17 15 14      17 16 14      17 15 14      12 17 21      16 19  
A 16 14 13      16 14 13      16 14 13      14      17  
B 12      16 14 12      16 14 12      14      16 18  
12      16 14 12      12      16 14      12 16      16      14 19

40

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

T  
A  
B

14 17 13 16 14 16 14 17 12 16 12 16 9 10 9 11 12 7 9 7 9 6 7 7 4 6

42

4 1 2 4 1 2 4 1 2 4 1 2 4 6 7 8 1 4 2 3 1 3 1 3 1 3 1 3 1 3 1 2

T  
A  
B

7 14 16 18 14 16 18 16 17 19 16 17 19 21 23 24 9 14 11 12 9 12 9 11 8 11 8 10 7 10 7 9

44

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

T  
A  
B

10 12 10 8 11 9 7 11 9 7 10 9 7 10 9 7 7 12 9 10 7 10 7 9 6 9 6 8 5 8 5 7

46

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

T  
A  
B

9 10 9 7 9 7 6 9 7 6 9 7 5 9 7 5 10 9 9 11 9 9 11 9 11 11 11 11

48

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

T  
A  
B

50

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

T  
A  
B

52

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

T  
A  
B

55

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

T  
A  
B

## *Caprice 22*

Very similar in composition to Caprices 19-21, 22 begins with some scattered double-stops that, as the theme progresses, evolve into triple-stops. The end-section consists of runs and trills, like in the aforementioned Caprices, but this time has several string-skipping sections, some spanning the width of the neck. One cool addition is this great, tapping element in measures twenty-six through twenty-eight, and thirty through thirty-two-another favorite.

# Caprice 22

Guitar Transcription by Joshua H. Hammond

Niccolo Paganini

**Marcato**

*f*

4 4 4 1 1 1 1 1 1 1 1 1 1 1 1  
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1  
13 12 13 8 10 7 9 10 10 8 7 12 10 8

5

4 4 4 1 1 4 2 2 1 2 1 3 1  
1 1 1 1 1 4 3 3 1 4 1 3 1  
13 12 13 10 8 6 5 7 5 5 5 3

9

*p*

1 1 1 4 4 4 1 1 1 4 4 4 1 1 1 4 4 4 1 1 1 4 4 4  
3 3 2 2 2 2 3 3 2 2 2 2 3 3 2 2 2 2 3 3 2 2 2 2  
17 18 20 15 17 19 8 6 5 10 12 13 17 19 21 10 8 7 12 13 15

13

*f* *p*

4 4 4 4 4 4 4 4 1 4 4 4 1 3 1 6  
2 2 2 2 2 2 2 2 2 2 3 3 2 2 2 2  
17 18 20 22 20 19 20 17 6 8 10 8 6 5 2 10  
15 17 19 20 19 18 19 15 7 8 10 8 7 5 3 10

17

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

T  
 A 10 8 7 10 10 10  
 B 12 10 8 8 10 12 10 8 6 5 8 8 8 12 10 9 9 10 12 10 12 14 10 8 7 10 10 10 7 8 10 12

21 Fine

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

T  
 A 10 10 10 10 10 10 10 10 10  
 B 7 8 10 12 10 9 10 7 8 3 5 7 5 3 2 3 5 6 8 6 5 3 5

25 **Minore martellato**

4 2 1 4 2 1 4 3 1 4 3 1 3 1 4 3 3 2 1 4 6 3 1 6 3 1 6 3 1 6 4 1 6 4 2  
 5 10 13 12 10 15 12 9 13 10 5

T  
 A 10 8 6 9 7 6 8 7 5 8 7 6 5 10 13 12 10 15 12 9 13 10 5 10 9 7  
 B 0 9 7 6 8 7 5 8 7 5 7 5 5 8 7 7 6 14 12 9 10 9 7

*tr*

28

1 1 1 2 3 3 1 2 1 2 4 1 4 2 1 4 2 1 4 3 1 4 3 1 3 1 4 3 3 2 1 4 6 3 1  
 5 5 6 7 7 4 5 4 5 7 4 0 9 7 6 8 7 5 8 7 5 7 5 5 8 7 7 6 5 10 13 12 10

T  
 A 6 5 6 7 7 4 5 4 5 7 4 10 8 6 9 7 6 8 7 5 8 7 5 7 5 5 8 7 7 6 5 10 13 12 10  
 B 7 4 5 4 5 7 4 0 9 7 6 8 7 5 8 7 5 7 5 5 8 7 7 6 14 12 9 10 9 7

*tr*



31

6 3 1 6 3 1 6 3 1 6 1 4 6 4 6 3 2 1 3 2 1 4 2 1

T  
A  
B 15 12 9 15 14 12 15 14 12 14 7 11 12 11 12 7 6 5 9 8 7 10 8 7

Tap

33

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

T  
A  
B 7 0 11 0 14 0 0 0 10 6 7 8 10 7 8 7 8 10 9 12 13 12 15 8 8 8 8 8 8

tr tr

36

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

T  
A  
B 8 5 5 6 6 5 6 5 7 8 3 6 5 3 4 3 6 4 7 9 8 3 3 3 3 3 3 4 4 4 4 4 4 4

tr tr

39

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

T  
A  
B 10 9 6 7 7 6 7 7 9 7 5 6 5 4 5 4 5 4 5 6 5 4 5 5 6 6 5 6 5 6 5 6 6 5 6 6 5 6 5 6 5

tr tr tr tr tr tr



## *Caprice 23*

Here is another one of my earlier Caprices. A fantastic piece to play-in some places all you see is your hand bouncing around the neck! But its difficulties are there, beginning with the string-skipped chords.

Measure sixteen introduces a recurring theme-the string-skipped chord followed by a quick phrase. Of these, the initial chords and phrases are at the low end of the neck, requiring a little bit of a stretch. The main difficulties are the stretches, muting appropriate strings through the stretches, and cleanly executing follow-up phrases.

Measure eighteen introduces a tapping sequence, which will also be seen near the end of the Caprice, calling again for taps without picking. The challenge here is muting out unwanted string noise, and keeping the left hand pull-offs in time. Comparatively, the rest of the piece should be easier to get under you're fingers.

A final point of interest is the short, two-handed, trillish, tapping lick in measure three-easy, but no less great, and looks fantastic.

# Caprice 23

Guitar Transcription by Joshua H. Hammond

Niccolo Paganini

**Posato**

4 4 1 1 2 4 1 4 4 1 1 2 4 1 4 4 1 1 3 4 3 1 4 4 4  
11 11 8 8 11 11 8 8 11 11 13 15 16 15 13 11 13 6  
6 8 10 6 6 8 10 6 6 8 10 6 10 3

coll' ottava

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

11 11 11 10 9 8 11 10 9 8 12 11 10 9 8 6 5 6 6 9 9 9 8 7 6 9 8 7 6 10 9 8

8 6 4 8 6 4

With harmonizer set at tonic and octave

7

To be played at equal intervals

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

8 10 10 8 7 8 8 11 11 10 9 8 7 11 10 9 8 11 11 10 9 8 7 11 10 9 8 8 11

3 6 7 6

10

To be played at equal intervals

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

11 10 9 8 7 11 10 9 8 12 11 13 12 5 8 8 7 10 11 11 8

5 6 5 8 6





28

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

T 12 14 11 14 12 12 13 10 13 12 12 13 10 13 12 10 11 8 11 10

A 3 2 5 2 4 3 5 8 5 8

B

29

3 3 4 1 4 3 2 4 1 4 2 6 4 3 1 6 4 2 1 6 4 3 1 6 4 2 1 6 4 2 1 6 4 3 1 6 4 2 1

T 10 11 8 11 10 13 15 12 15 13 15 13 12 9 12 10 8 7 12 9 8 6 13 12 10 9 13 12 10 8 12 10 9 6 10 8 6 5

A 7

B

30

4 4 4 3 4 2 1 4 2 2 4 2 1 4 2 2 4 2 1 4 2 2 1 4 2 1 2 3 4 1 2 3 4 1 3 1 4 1 2 4 3 1 6 4 3 1 6 4 1 2 6

T 8 17 13 9 8 11 9 8 10 12 8 13 10 6 3 4 11 11 10

A 5 12 10 10 8 6 10 12 8 13 10 6 3 4 6 5 3 6 5 3 5 2 3

B 7 10 8 7 13 10 8 7 11 10 8 6 10 8 11 11 12 3 6 5 3 6 5 3 5 2 3

32

4 3 1 6 4 3 1 6 4 1 2 6 4 3 1 6 4 2 1 6 4 2 1 6 4 3 1 6 4 3 1 6 1 1

T 11 11 10 11 13 15 16 3 1

A 6 5 3 6 5 3 5 2 3 6 5 3 8 6 5 10 8 6 11 10 8 5 3

B 3 3

D.C. al Fine

# Caprice 24

Caprice 24, along with 5, is among the uttermost famous of all the Caprices and, like the Carnival of Venice, is comprised of a single theme followed by several variations-the 24<sup>th</sup> containing eleven and a finale. Nearly every technical requirement used throughout the Caprices is found here. However, since many of those technical demands are not too terribly high in this piece, they afford a firm footing to bring you closer to executing similar passages found elsewhere in the Caprices.

The Theme itself is light, technically amounting to a series of picking-strokes and pull-offs.

Variation 1 dresses the theme in arpeggios. Quick sweeps and hammer-on/pull-offs will bring the preceding grace notes out-and if your arpeggios are well under your fingers, this variation is not very difficult to play.

Variation 2, by contrast, is harder to play than it looks. Paramount is a smooth transition from the pull-offs into the picked sequences while keeping a consistent time.

Variation 3 slides reflect the direction of the violin bowing. I personally play this variation with a little latitude, freely sliding and picking per the mood of the variation.

Variation 4 can be alternately or alternatively picked. It swims in chromatics, and slightly touches on arpeggios.

Variation 5 was originally tabbed to be picked, but, when compared to the tapped method, seemed unnecessarily difficult with its extreme hand-shifts. And after a hard look at the violin notation, tapping proved truer to the violin technique. So, without a pick, the entire variation is tapped using both left and right hands.

Variation 6 uses two different forms of double-stops to reinvent the theme, closing with a nicely phrased third. The double-stops in tenths throughout the Caprices use the 2<sup>nd</sup> and 4<sup>th</sup> fingers, but, as ever, the fingerings are subjective.

Variation 7 requires hand-shifts throughout, and major string-skipping in the last five bars-all in all, harder than it looks to play.

Variation 8 is a series of triple-stops. Arranged just as evenly on the neck as possible, the tablature recommendations make for a very easy play.

Variation 9 is the pizzicato section of the 24<sup>th</sup> Caprice. Here is one of the few times that hammer-on/pull-off string-skipped arpeggios-the guitar equivalent to the violin technique used here-are incorporated anywhere in the Caprices. The tablature calls for palm-muting throughout the variation to emulate the pizzicato sound of the violin.

Variation 10 requires an octave pedal or harmonizer to produce the pitches on the staff, raising the pitch an octave. Or, if you're a bit more daring, it is possible to play the entire variation an octave higher on the neck, and all within the confines of twenty-four frets-providing the F in measure 126 be moved to the twentieth fret on the A string.

Variation 11 is insanely difficult. Tapping seemed the easiest and most efficient way of executing the double-stop portions. Employing a string dampener here is an excellent idea-the tablature allows for its use, and it can remain applied to the instrument throughout the rest of the Caprice. The first arpeggio in this variation ends with a lengthy right hand stretch, while the second is tapped out between the two hands for smooth



continuity between it and its preceding double-stop counterpart. Pay particular attention to the rhythms of these arpeggios, as most end in slower sixteenth notes.

The Finale is really a continuation of Variation 11 with more emphasis placed on the arpeggios-going from minor, to major, to minor again. The end-section is a repeated arpeggio that extends a bit higher each time it's played through-really fantastic sounding.

Finally, the 24 Caprices end with an extended trill and small slide into an extra loud string-skipped chord. Hallelujah!



25 Variation 2

*p*

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

TAB: 7 6 7 6 7 9 10 7 9 8 9 8 10 9 12 10 9 7 6 7 6 7 9 10 7 9 8 9 8 10 9 12

29

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

TAB: 10 9 10 9 11 10 12 10 14 12 11 12 11 13 12 14 15 12 12 11 12 11 13 12 15 14 12 10 9 10 9 11 10 12 14 10

33

2 1 2 1 4 1 4 2 1 2 1 2 1 2 1 2 1 4 2 1 2 1 2 1 2 1 3 4 3 4 3 6 4

TAB: 10 9 10 9 12 10 12 10 9 9 8 9 8 10 9 10 9 12 9 8 9 8 10 9 10 9 11 12 11 12 11 14 12

37 Variation 3

Slide tastefully throughout

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

TAB: 10 7 6 9 14 10 7 9 13 15 14 19 11 12 14 15 16 8 5 4 7 12 8 5 7 11 13 12 17 9 10 12 13 14



Variation 5

61

3 6 1 6 1 3 1 6 2 6 4 1 3 6 1 6 1 3 1 6 2 6 4 1 6 4 6 2 1 3 6 1 6 1 2

T  
A  
B

15 3 14 2 16 4 17 5 15 3 14 2 16 4 17 5 18 6 17 5 14 2 15 3

5 5 4 4 5 5 4 4 5 4 4 5 4 3

Tapped throughout

67

1 6 4 6 2 1 3 6 1 6 1 1 3 6 2 6 2 1 3 6 2 6 2 4 1 6 2 6 2 4 1 6 2 7 4

T  
A  
B

16 4 15 3 13 1 14 2 16 4 15 3 18 6 19 7 17 5 19 7

2 2 3 3 5 5 7 8 5 7 5

Variation 6

73

4 2 2 2 1 1 2 1 2 2 2 1 2 1 1 1 2 2 4 4 4 4 4 4 4 4 4 4 4 4

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

T  
A  
B

17 15 13 12 10 9 6 5 3 1 0 1 7 9 7 5 4 2 1 9 10 9 7 6 3 2 7 9 11 12 14 15 17 19 21 22 24 25

79 (8)

4 4

2 2

T  
A  
B

7 8 10 12 13 15 17 19 20 22 24 25 24 22 24 22 20 10 9 7 9 11 12 14 15 17 19 21 22 24 25 10 9 7 8 7 12 7 11 12 0





Variation 10

*gva*

121

*p* the second time

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

TAB: 10 9 12 10 9 11 9 11 9 10 12 8 10 11 12 9 10 12 9 10 12 9 11 12 10 13 12 10

Octave pedal set one octave up, without tonic

127

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

TAB: 12 10 7 8 10 7 9 10 8 12 10 8 10 7 9 7 6 7 5 7 8 7 10 8 7 9 7 6 9 10 7

Variation 11

133

*f*

1 7 1 7 1 6 3 6 1 3 1 4 2 2 2 1 4 6 7 8 1 7 1 7 1 7 3 6 4 1 6 1 3 6 2 6 1

TAB: 7 14 14 6 14 14 7 12 7 12 14 7 15 4 7 7 11 9 9 7 12 16 19 24 7 14 14 6 14 7 15 7 12 7 12 7 15 7 4 14 9 11 7

Tapped

137

3 7 3 7 3 7 1 7 3 1 3 1 4 2 1 2 1 4 6 4 7 4 7 4 7 1 7 1 6 1 6 1 6 2 6 4 1 4 1 4 3 1 2 1 4 6 1 7 1 7 1 6 1 6

TAB: 14 14 15 17 14 14 14 15 11 15 13 17 22 12 12 13 15 12 12 12 14 9 12 13 12 15 20 15 15 13 12 12 12 12 14 9 9 15 9 15 7 14 6 14 12 9 10 12 13 10 13 12 17 15 14 10 10 7 10 10 8 7

Tapped



142 *Finale* *6* *6* *6* *6* *p*

3 6 1 6 1 6 1 7  
1 7 2 7 2 7 2 6

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

T 14 12 13 14  
A 14 6 14 7 14 10 14  
B 7 15 7 8 11 7 12 10 9 9 12 5 8 7 12 10 9 14 9 10 12 7 5 9 7 12 11 9 14 9 11 12 7 9

-----|

146 *6* *f* *p* *6* *6* *6*

1 3 1 4 2 1 2 1 4 6 1 7 1 7 1 7 1 7 1 7 1 3 1 4 2 1 4 1 2 4 1 2 1 3 1 4 3 1 4 1 3 4 1 3

2 6 2 6 2 6 2 6 2 6 13 13 12 12 10 9 14 9 10 12 7 8 5 9 7 12 11 9 14 9 11 12 7 9

T 13 17 22 12 15 4 13 12  
A 15 14 15 3 12 6 15 4 13 3 12  
B 10 13 12 17 15 4 7 5 4 5 8 7 12 10 9 14 9 10 12 7 8 5 9 7 12 11 9 14 9 11 12 7 9

Tapped

150 *6* *f* *p* *6* *6* *7*

1 3 1 4 2 1 2 1 4 6 1 7 1 7 1 7 1 7 1 7 1 3 1 4 3 1 4 1 3 4 1 3 1 3 1 4 3 1 4 6 4 1 3 4 1 3

2 6 2 6 2 6 2 6 2 6 13 13 12 12 10 9 14 9 11 12 7 9 5 9 7 12 11 9 14 18 14 9 11 12 7 9

T 13 17 22 12 15 4 13 12  
A 15 14 15 3 12 6 15 4 13 3 12  
B 10 13 12 17 15 4 7 5 4 5 9 7 12 11 9 14 9 11 12 7 9 5 9 7 12 11 9 14 18 14 9 11 12 7 9

Tapped

154 *9* *9* *tr* *tr* *ff*

1 3 1 4 3 1 2 1 4 1 2 1 3 4 1 3 1 3 1 4 3 1 2 1 4 6 4 1 2 1 3 4 1 3 1 3 1 1 1 1

9 12 9 9 10 10 9 11 12 7 9 5 9 7 12 11 9 11 12 7 9 5 7 5 7 5 4 5 5

T 9 10 10 9 11 12 7 9 5 9 7 12 11 9 11 12 7 9 5 7 5 7 5 4 5 5  
A 9 10 10 9 11 12 7 9 5 9 7 12 11 9 11 12 7 9 5 7 5 7 5 4 5 5  
B 5 9 7 12 11 9 11 12 7 9 5 9 7 12 11 9 11 12 7 9 5 7 5 7 5 4 5 5

*tr* *tr* *ff*

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