

Niccolò Paganini
1781-1840

Marina Piccinini

24 Caprices

Arranged for Flute by
Marina Piccinini

Edited by
Scott Wollschleger
Jordan Rae Borg

ED 30116

PREVIEW
Low Resolution

Contents

Preface	III
About the Caprices	34
1. Andante	35
2. Moderato	37
3. Sostenuto-Presto-Sostenuto	38
4. Maestoso	39
5. Agitato	42
6. Lento	44
7. Posato	46
8. Maestoso	48
9. Allegretto	50
10. Vivace	52
11. Andante-Presto-Andante	54
12. Allegro	56
13. Allegretto	58
14. Moderato	59
15. Moderato	60
16. Presto	62
17. Moderato	64
18. Moderato	66
19. Moderato-Allegretto	68
20. Allegretto	70
21. Maestoso-Presto	72
22. Marcato	74
23. Posato	76
24. Tema con Variazioni (Quasi Presto)	78

Preface

Paganini's unusual dedication of the 24 *Caprices "Alli Artisti," "To the Artists,"* marks the emergence of the artist as an independent, significant member of society. Paganini's perception of the musician's role was both idealistic and pragmatic; his vision coupled a commitment to his craft with a fine psychological understanding of the listener's needs. The *Caprices* are Paganini's exploration of the possibilities of high instrumental virtuosity – not only as a tool for great artistic achievement, but also as a medium for musicians willing to delve further into the technical possibilities of the instrument. Liszt's *Études d'exécution transcendante* and the Chopin *Études*, the great 19th-century composers (1962) would later proclaim Paganini's *Caprices* "as inaccessible to the musician without virtuosity as they are to the virtuoso without musicianship."

Since their first publication in 1820, the *Caprices* have – for violinists, violists, and cellists – pushed the limits of the instrument, opened up a new dimension in musical language, and encouraged the development of new pedagogical approaches. Each *caprice* established a particular technical discipline – a masterly practical lesson of instrumental technique. The *Caprices'* uncommon inspirational potential has also catapulted beyond the boundaries of the instrument and inspired virtuosos. For the flutist*, they present a stimulating challenge and reward owing to musical language that demands emotional expression through technical mastery of phrasing, flexibility of embouchure, breath control, digital dexterity, and articulation.

A facsimile edition of the autograph – housed in the *Manuscripta* series by Marco di Capri and issued by Ricordi in 1974 – served as my primary source. I studied the original manuscript for correct articulation and tempi, details which are frequently overlooked in subsequent editions. However, in embracing the idiomatic nature of the work, I allowed myself to modify several passages and techniques enabling the flute to capture the original feeling, expression, and phrasing in its own natural manner.

Thank you to Dr. JeeYoon Kim for her patience and unstinting support in transcribing my original manuscript into this edition, and to Norman Ryan and Scott Wollschlegler at Schott New York for their willingness to accommodate my wishes and their steadfast commitment to producing such a beautiful and vital new publication.

Marina Piccinini
Vienna, 2014

*A recording of these flute transcriptions is available on AVIE Records: *Paganini 24 Capricci*, arranged for flute and played by Marina Piccinini AV2284. More information can be found at www.avie-records.com.

About the Caprices

Caprice No. 1: Andante



Despite the intimidating fast notes, the first caprice should be approached in a light and buoyant manner, accentuating the harmonic progression in an elegant, flowing line. I have chosen to slur the first group of notes to provide an impetus for the upward motion. Use a light, soft articulation for the second set of four notes, following the natural contours of the beats.

Departing from the original ending's dynamics (the last two measures are *pp*), I have chosen to fade away at the conclusion while additionally challenging the flutist with the incorporation of harmonics on the high E's, extending the gentle nature of the caprice.

Caprice No. 2: Moderato

The original violin part calls for a *spiccato* articulation, a staccato technique which elicits a soft but consistent tone. Therefore, I have added *staccato* markings to the notes, allowing the flutist to follow the melodic line with a slightly longer articulation. This will result in a gentle, nostalgic feeling which mirrors Paganini's *dolce* marking. Use *staccato* markings on the lower notes and – by allowing the lips greater flexibility – the high and low notes and the melodic jumps will complement each other, following the natural contours of the piece.

Caprice No. 3: Sostenuuto - Presto - Sostenuuto

Play through the octave jumps with a delicate touch to imitate the dense sound of violin octaves. The grace notes should be played with a light touch, the line held *legato e posato*, and the trills held for the full value without a grace note. The *presto* section is a challenge of dexterity and smoothness are further challenged by extremely fast passages. Pay attention to the phrase markings, as these will facilitate insightful phrasing decisions and help to ground the fingers.

Caprice No. 4: Moderato - Andante - Moderato

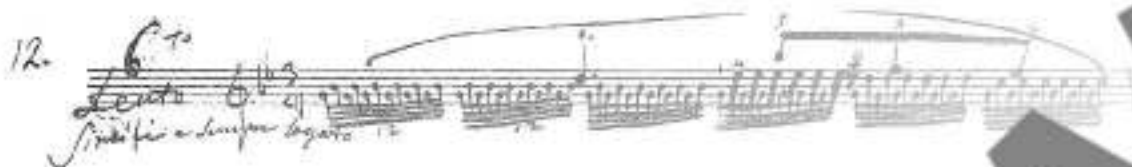
The spirit of the piece is *graceful, grand, majestic, and triste*. However, it should be played with a powerful, confident intensity throughout, even in the *piano* passages. The grace notes in the *Andante* section are a challenge of precision and achieved by the double stops of the violin. Therefore, play the grace notes as close as possible to the melodic note using extreme *legato*.

Caprice No. 5: Allegretto



The fifth caprice offers ample opportunity for the flutist to perfect double-tonguing. Articulation should be light and soft throughout, as in the bouncy violin technique *saltato*. Use the airstream to propel the speed, being conscious of finger-tongue coordination. To achieve clarity and speed, practice each 16th note with two articulations ("TK" per note) so that the tongue stays fast and the fingers have more time to secure the tactile element.

Caprice No. 6: Lento



On the violin, Paganini evokes a mysterious and spectral atmosphere, combining a slow melodic line with a hushed tremolo accompaniment. As this is an impossible feat for the instrument, it is left up to us to create the illusion of a two-part texture. The melodic line should be played with a light but clear articulation and held on slightly before slurring into the tremolo (without a new articulation). The tremolo should be played slightly softer than the melodic note. Although Paganini indicates a rhythmic subdivision for the tremolo (see the example), I have chosen to leave it open. This allows for a change in speed of the tremolo depending on the direction of the melody, emphasizing the ethereal quality of the accompaniment.

Caprice No. 7: Posato

As indicated by the title, this caprice should begin with a slow, vibrant rhythmic feeling, exuding vigor and energy in the phrasing and articulation. Due to the brilliance and speed of the violin, it is important that the 32nd note passages (beginning at m. 10) have a light but clear articulation that contrasts with the longer, more legato passages elsewhere in the caprice.

Caprice No. 8: Maestoso

The majestic quality of this caprice is achieved through the use of very firm notes by using strong breath support, breaking the phrasing with jumps while still maintaining and modulating the pitch and quality of the sound. Beginning at m. 10, the 16th and 32nd note passages correspond to the phrasing, accentuate the melodic line by sustaining the phrasing, then playing the 16th note passages slightly faster and with a softer articulation.

Caprice No. 9: Allegretto



In this caprice, Paganini traditionally named *La Caccia*, "The Hunt" – it is worth noting that in the original manuscript, Paganini made specific indications for the violin to alternately imitate the sounds of the horn, "corno," and the horn, "corno." In the contrasting E minor section (m.17), the changing key signature adds a brilliant playfulness. In the A minor section (m.53), use a bold articulation to contrast the phrasing, achieving a rhythmically strong and steadfast atmosphere. In contrast, the 32nd note passages should be fast, light, and almost ornamental. The ending is both gentle and tender.

Caprice No. 10: Vivace

Paganini's *martellata* indication suggests strong and persistent tonguing throughout. Nevertheless, it is important to maintain a linear "feel" and use the airstream to achieve long *legato* phrases, particularly when harmonic modulations occur in quick succession. The inclusion of large intervallic leaps, quick triplets, and the overall *Vivace* tempo make this caprice extremely virtuosic and brilliant; therefore I have chosen to end with a flourish on the final note.

Caprice No. 11: Andante-Presto-Andante

The outer sections should be played with great lyricism and fluidity – a conscious *legato* sense that incorporates the grace notes into the melodic line. Although the expression is both romantic and gentle, it is important to adhere to the *Andante* marking and not let the tempo lag. Paganini implies the piece's vocal qualities with the indication, *il canto ben marcato e sostenuto*. The central *Presto* section presents a challenge in triple-tonguing. In order to maintain a quick, consistent pace, slightly double-dot the first beat allowing as much space as possible at the beginning of the first, second, third and fourth notes (this is also useful for breathing). In contrast, use a sweeping triple-tongue on the sextuplet passages, supported by enough pressure to help the air to propel the line forward.

Caprice No. 12: Allegro

The challenge for the flutist in the twelfth caprice is to maintain an *Allegro* tempo with extreme flexibility of embouchure, so as to execute the piece with a certain agility. It is certain to observe the phrasing and accent markings in order to bring out the melodic lines and to utilize these markings as a guide for breathing choices.

Caprice No. 13: Allegro

The thirteenth caprice, traditionally nicknamed *Le diavolo* ("The Devil"), evokes the violin with its double stops and glissandi. This piece has given rise to great distortion in performance practice; instrumentalists often employ a *tempo* and articulation that are distant from Paganini's intentions. To achieve a virtuosic sense of phrasing, use very quick grace notes in the opening measures of the following passage (m.5-6), light triple-tonguing while following the *crescendo* and *ritardando* markings. In the *Minore* section, a heavier and fuller sound can be used to support the upward octave leaps.

Caprice No. 14: Moderato

The chordal nature of the first section gives the piece a rich, sonorous quality. To achieve this character, support the articulation of the notes simultaneously separate and long, accenting the melodic line and using the grace notes to define the harmonic progression. Although the manuscript does not include a dynamic indication, I have opted for a *forte* to capture the fullness of the sound. In m.9, I have added a *piano* with *crescendo* for four measures that supports the harmonic progression. In m.23, all dynamics reflect the original manuscript.

Caprice No. 15: Allegro

Try to capture the melody (beginning at m.8) as outlined by the first note of every 32nd note. Use the indicated dynamics. By contrast, the *staccato* passages after m.19 should be played forward-moving with full support for the high notes as well as the large leaps to the final cadence.

Caprice No. 16: Presto

Like the violin, the almost manic drive in the sixteenth caprice is generated by bow control. For the flute, however, the wildness and energy comes from maintaining a strong, full sound, confident, relentless articulation, a *Presto* tempo, and using the flute's full range. Paganini's insistence on fortés on downbeats and offbeats (translated as flute accents) helps further ground the piece, allowing for excitement and boldness in its execution.

Caprice No. 17: Sostenuto-Andante

The introduction should be played with a flourish and a well-connected *legato*, ending with a strong sound at the B-flats in m.4. By contrast, the *Andante* section can have a more graceful and elegant character with a light and shimmering tone on the trilled eighth note gestures. In the *Moderato* section (m.26) broad double-tonguing should be used to intensify both the linear "feel" of the descending temperament.

Caprice No. 18: Corrente



Paganini specifies that the outer parts be played entirely *staccato*, creating an almost hunt-like, bugle call character for the *Corrente*. For the *Andante*, the *legato* adaptation seemed an initially sparing use of harmonics, gradually increasing in number in an attempt to evoke the natural world of the overtone series. By contrast, the *Moderato* section is more brilliant: *legato* slur between the first and second notes of the scale includes the *trillo* scales.

Caprice No. 19: Lento-Allegro

In the introduction, keep the emphasis on the *legato* while bringing the richness of the original violin double stops. The *Andante* section is characterized by the grace note octave jumps. By contrast, the *Allegro* section should be played with the *vinore* exuding a sense of drama and urgency, particularly in the *trillo* passages.

Caprice No. 20: Allegretto

The opening should maintain a steady feeling, the repeated low D grace notes imitating a drone. The *Andante* section should retain this feeling as much as possible, with the *trillo* values and large intervallic leaps. As a result of the varied articulation, the *trillo* (m.25) should generate a dramatic sense of power and determination.

Caprice No. 21: Allegro-Presto



In the original version, the introductory measures simply outline a two-octave jump on A. Therefore the flute embellishments should maintain a restricted dynamic level, and emphasis should be placed on matching the two outside notes as closely as possible. The beautiful *Amoroso* melody (to be played *con espressione*) should be simple and sung, with the flourishes at the ends of the phrases (e.g., m.10) likewise retaining the *dolce* character of the line. In contrast, the *Presto* passage requires light and quick double-tonguing and special care not to become shrill in the higher register.

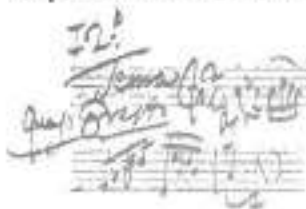
Caprice No. 22: Marcato

In this caprice, we have an opportunity to address airstream speed, using support to achieve a beautiful *legato* between the opening octaves. The original writing (e.g., m.3) calls for light, bouncy violin double stops. To obtain a similar, playful quality, make use of the two-note articulation wherever possible. The *Minore* section challenges articulation and necessitates a focus on the flexibility of the lips, particularly in the pedal notes (e.g., m.33).

Caprice No. 23: Posato

This caprice is bold, broad, and powerful. It is characterized by clear articulation, rhythmic, and great rhythmic stability regardless of register. While the tempo of the *Andante* section, attention shifts to the rhythmic subdivisions, giving the music a sense of pulse and character. The flutist should aim for great clarity in the *legato* notes to achieve a rippling sonority in the fast groups of 64th notes.

Caprice No. 24: Tema con Variazioni (Quasi Presto)



Arguably the most famous of the flute repertoire, this piece is open subject to the greatest number of transcriptions and variations. There are many editions, and myself consulted the manuscript in order to use the notation in a more accurate manner.

Despite the control and precision required, the theme is marked *piano*. Although this is changed to a *forte* in Variation 1, it is important to keep the texture light and general spirit light throughout the grace notes. While I have added some complexity and duality created by the original ornamentation, I have also transformed the character altogether by using harmonics. The fundamental is on the bottom, only suggested, the flutist is free to choose those best suited to him or herself. Variation 6, I have incorporated some optional flutter-tonguing into the melody. Variation 7, I have added some parallel thirds. Even when not fluttering, keep the airstream light. Variation 8, I added harmonics to give the high notes a more shimmering and greater contrast with the bass. Variation 9 uses the flute's top register to give a sense of brilliance, later contrasted by the quiet *legato* in Variation 10. For Variation 11, I have added the luscious spirit of Liszt's piano transcription and the excellent variations for flute and piano by D. Callimahos. The Finale should be fiery, brilliant, and rich.

Marina Piccinini