

*... Minghén dal Viulunzèl ...*

COLLANA DEDICATA A VIOLONE, VIOLONCELLO, VIOLONCINO ET SIMILIA

Giuseppe Maria Dall'Abaco

(1710 - 1805)

*11 Capricci*  
*per violoncello solo*

Manoscritto (I-Mc).

*trascrizione a cura di Daniele Bogni*  
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**DA 2 11**

*Musedita*

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CON O SENZA B.C.

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**Fonte** - Source: Biblioteca del conservatorio "G.Verdi", Milano (segnatura: Violoncello A - 29 - 7 - 22).

Edizione diplomatico-interpretativa.

Il manoscritto non risulta essere molto accurato nella stesura, e si sono quindi rese necessarie diverse correzioni.

Le alterazioni dell'editore sono fra parentesi.

Le integrazioni sono fra parentesi quadre.

I cambiamenti di note sono segnalati a piè di pagina.

Il Capriccio 11 nel manoscritto è incompleto (termina alla battuta 96). Inespiegabilmente la battuta 96 è chiusa dalla doppia stanghetta tipica della battuta finale di un brano. La nostra ricostruzione, che si basa sul materiale musicale della prima parte del Capriccio, è puramente ipotetica, e non ha alcuna pretesa di autenticità.

Diplomatic-interpretative edition.

The manuscript was written in a very careful way, so many corrections were necessary.

Editorial accidentals are into parenthesis.

Integrations are into brackets.

Note changes are indicated in foot-notes.

Capriccio 11 is incomplete in the manuscript (it ends at bar 96). Inexplicably bar 96 has a double barline, which is typical of the last bar of a piece. Our proposal, based on musical material of the first part of the Capriccio, is purely hypothetical, and it has no pretensions to authenticity.

Édition diplomatique-interpretative.

Le manuscrit n'est pas très soigné dans sa rédaction. On a donc corrigé plusieurs passages.

Les altérations de l'éditeur sont entre parenthèses.

Les intégrations sont entre crochets.

Les changements de notes sont signalés en bas de page.

Le Capriccio 11 est incomplet dans le manuscrit (il se termine à la mesure 96). Inexplicablement la mesure 96 a la double barre typique de la mesure finale des morceaux. Notre reconstitution, basée sur le matériel musical de la première partie du Capriccio, est purement hypothétique, et n'a aucune prétention à l'authenticité.

Trascrizione a cura di Daniele Bogni.

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# Giuseppe Maria Dall'Abaco

(1710 - 1805)

## 11 capricci per violoncello solo

Manoscritto

(Milano, Biblioteca del Conservatorio "G.Verdi")

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# 1. [Capriccio primo]



22 

25 

28 

31 

34 

36 

38 

40 

42 

44 

46 

\* Orig: 

## 2. [Capriccio secondo]

This musical score is for a piece titled "2. [Capriccio secondo]". It is written in a 2/5 time signature with a key signature of one flat (B-flat). The score consists of ten staves of music, each beginning with a measure number (2, 4, 6, 8, 10, 12, 15, 16). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and repeat dots at the end of the 12th staff.

18

20

22

23

24

25

26

27

28

29

31

\* Orig.:

\*\* Orig.:



## 3. [Capriccio terzo]

Musical score for "3. [Capriccio terzo]". The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece consists of 25 measures, with measure numbers 3, 6, 8, 11, 13, 15, 17, 19, 21, 23, and 25 indicated at the start of their respective lines. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with a trill symbol (tr) and asterisks (\*, \*\*, \*\*\*, \*\*\*\*, \*\*\*\*\*). The score concludes with a double bar line and repeat dots at the end of measure 25.

\* Orig.:    
 \*\* Orig.:    
 \*\*\* Orig.:    
 \*\*\*\* Orig.:    
 \*\*\*\*\* Orig.: 

28

30

32

34

36

38

40

42

44

46

48

50

52

\* Orig.:

## 4. [Capriccio quarto]

6

11

17

23

29

35

41

48

54

60

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The piece features a variety of melodic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several instances of mordents and grace notes. The key signature changes to two flats (B-flat and E-flat) at measure 41. The score concludes with a double bar line and repeat dots at the end of the final staff.

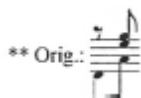
## 5. [Capriccio quinto]



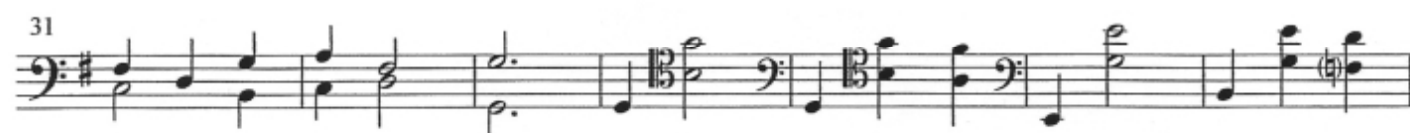
## 6. [Capriccio sesto]



## 7. [Capriccio settimo]



## 8. [Capriccio ottavo]



61

65

73

80

Minore

88

96

104

110

117

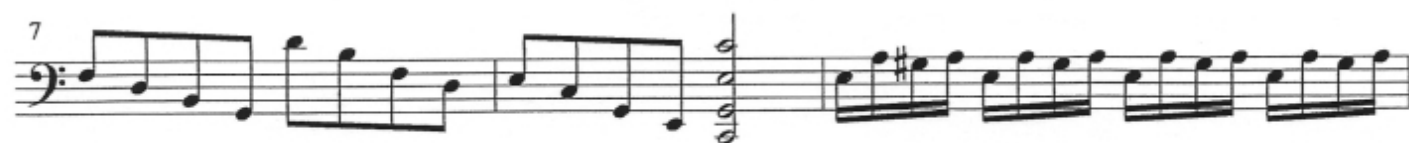
Maggiore

123

130



## 9. [Capriccio nono]





\* Orig.:

\*\* Meglio / Better / Meilleur (?):

\*\*\* Orig.:

## 10. [Capriccio decimo]



## 11. [Capriccio undecimo]



53

60

65

70 *Presto*

75

80

85

90

95

101

108 *tempo I*

115