



NICCOLÒ PAGANINI

(1782-1840)

SERENATA

a viola, violoncello e chitarra

dedicata
a madamigella Dominica Paganini

PRIMA EDIZIONE CRITICA

Revisione di Roberto Legnani

6130 - le 3 parti separate



Durata: 11' e 30"
(senza ritorn.)

PREFAZIONE

Niccolò Paganini sembra abbia avuto, già molto presto, una preferenza per la musica cameristica. È uno dei pochi che hanno scritto musica da camera per amore della chitarra ed hanno affidato a questo strumento, un ruolo importante in unione con altri strumenti.

L'opera che presentiamo qui fu composta da Paganini nel 1808, in occasione del matrimonio di sua sorella Domenica Paganini. Il matrimonio avvenne il 20 luglio 1808 a Genova. Il manoscritto originale di questa serenata si trova nella Biblioteca Casanatense a Roma e porta il numero ms. 5628.

Nella elaborazione dell'opera qui presentata il revisore si è strettamente tenuto al testo originale. Dove, in favore della logica musicale, si siano resi necessari dei cambiamenti, il testo originale appare in una nota in calce. La parte della chitarra è stata cambiata nella stesura per far risaltare in modo più chiaro la polifonia delle voci. Le tre parti sono scritte separatamente nell'originale, come pure nella presente edizione. Il titolo dei tre fogli è il seguente: "*Serenata a Viola, Violoncello e Chitarra, dedicata a madamigella Dominica Paganini, da Suo Fratello Niccolò*". Nel manoscritto originale è stata inserita prima del Rondò in ognuna delle tre parti una Polacca con questo titolo particolare: "*Polacca al Terzetto n. 1, per Viola, Chitarra e Violoncello di Nicola Paganini*".

È evidente che questa composizione non proviene da Niccolò Paganini, ma dalla nipote Nicola. Trattandosi di una prima edizione critica, l'editore ha deciso di riportarla in appendice.

Roberto Legnani

PREFACE

Niccolò Paganini seems to have had a very early and special predilection for chamber music. He is one of the few composers who have written chamber music for the sake of the guitar and have given that instrument a worthwhile rôle in combination with other instruments.

The work presented here was composed by Paganini in 1808, for the wedding of his sister Domenica Paganini. The wedding took place on July 20, 1808, in Genoa. The original manuscript of this Serenata is to be found in the Biblioteca Casanatense in Rome and bears the library number ms. 5628.

In publishing this work the editor has strictly maintained the original text. Where modifications have been necessary in favour of musical coherence the original text appears in a footnote. The notation for the guitar part has been changed so as to bring out more clearly the polyphony of the voices. In the original copy as well as in this edition, the three parts are written separately. The inscription on the three title pages reads: "*Serenata a Viola, Violoncello e Chitarra, Dedicata a madamigella Dominica Paganini da Suo Fratello Niccolò*". In the original manuscript, a Polacca has been inserted before the Rondo for each of the three parts, with a special title page: "*Polacca al Terzetto n. 1, per Viola, Chitarra e Violoncello di Nicola Paganini*". Evidently, this movement is not by Niccolò Paganini, but by his granddaughter, Nicola. As it is a critical first edition, the editor decided to include the composition in the appendix.

Roberto Legnani

AVANT-PROPOS

Niccolò Paganini avait, il me semble, déjà très tôt une prédilection spéciale pour la musique de chambre. Il est un de rares compositeurs qui ont écrit de la musique de chambre par amour de la guitare, et qui ont donné à cet instrument un rôle importante en combinaison avec d'autres instruments.

L'oeuvre qu'on présente ici fut composée par Paganini en 1808 pour les noces de sa soeur, Domenica Paganini.

Le mariage eut lieu le 20 juillet 1808 à Gênes. Le manuscrit original de cette sérénade se trouve dans la Biblioteca Casanatense à Rome et porte le numéro ms. 5628. En publiant cette oeuvre, l'éditeur s'est tenu strictement au texte original. Là où des modifications étaient nécessaires en faveur de la cohérence musicale, le texte original apparaît dans une note. La graphie pour la guitare a été changée pour mettre en relief la polyphonie des voix. Les trois parties furent notées séparément dans l'original, de même que dans cette édition. Voici le texte des trois pages de titre: "*Serenata a Viola, Violoncello e Chitarra, Dedicata a madamigella Dominica Paganini, da Suo Fratello Niccolò*". Dans le manuscrit original, devant le Rondo, fut ajouté pour chaque des trois parties une Polacca, dont la page de titre particulier est le suivant: "*Polacca al Terzetto n. 1, per Viola, Chitarra e Violoncello di Nicola Paganini*". Il semble que cette composition ne soit pas originaire de Niccolò Paganini, mais de sa petite-fille Nicola. Puisqu'il s'agit ici d'une première édition critique, l'éditeur a décidé de publier cette oeuvre dans l'appendice.

Roberto Legnani

VORWORT

Niccolò Paganini scheint eine sehr frühe und besondere Vorliebe für Kammermusik gehabt zu haben. Er ist einer der Wenigen, die Kammermusik um der Gitarre willen geschrieben und ihr im Zusammenspiel mit anderen Instrumenten eine dankbare Aufgabe gestellt haben.

Das vorliegende Werk komponierte Paganini im Jahre 1808, anlässlich der Hochzeit seiner Schwester Domenica Paganini; die Hochzeit fand am 20. Juli 1808 in Genua statt. Das Originalmanuskript dieser Serenade befindet sich in der Biblioteca Casanatense in Rom und ist von der Bibliothek mit ms. 5628 numeriert.

Bei der Bearbeitung des hier veröffentlichten Werkes hat sich der Herausgeber streng an den Originaltext gehalten. Wo Abwandlungen zugunsten der musikalischen Logik erforderlich waren, erscheint der Originaltext in einer Fußnote. Der Gitarrenpart wurde in der Niederschrift geändert, um die Polyphonie der Stimmen deutlicher hervorzuheben. Die drei Stimmen sind im Original, wie auch in dieser Edition, separat notiert. Die Aufschrift der drei Titelblätter lautet: "*Serenata a Viola, Violoncello e Chitarra, Dedicata a madamigella Dominica Paganini, da Suo Fratello Niccolò*". Im Originalmanuskript ist vor dem Rondo jeweils in den drei Stimmen eine Polacca mit besonderem Titelblatt eingelegt worden: "*Polacca al Terzetto n. 1, per Viola, Chitarra e Violoncello di Nicola Paganini*". Offensichtlich stammt dieser Satz nicht von Niccolò Paganini, sondern von seiner Enkelin Nicola. Da es sich hier um eine kritische Erstausgabe handelt, hat sich der Herausgeber entschlossen, ihn als Anhang in diese Edition aufzunehmen.

Roberto Legnani



SERENATA

VIOLA

a viola, violoncello e chitarra

NICCOLÒ PAGANINI

Rev. di Roberto Legnani

(1782-1840)

Allegro spiritoso

1) 2)

77 *f* *ff*

Musical staff 77-80: Treble and bass clefs, key signature of one sharp (F#). The staff contains a series of eighth-note triplets, starting with a forte (*f*) dynamic and reaching fortissimo (*ff*) by measure 79.

81 *p*

Musical staff 81-86: Treble and bass clefs, key signature of one sharp. The staff features a series of half-note chords with a piano (*p*) dynamic. The notes are mostly whole notes with some half notes.

87

Musical staff 87-92: Treble and bass clefs, key signature of one sharp. The staff contains a series of quarter and eighth notes, with some rests.

93

Musical staff 93-96: Treble and bass clefs, key signature of one sharp. The staff features a series of eighth-note chords, starting with a piano (*p*) dynamic.

97

Musical staff 97-100: Treble and bass clefs, key signature of one sharp. The staff contains a series of eighth-note chords, with a piano (*p*) dynamic.

101

Musical staff 101-104: Treble and bass clefs, key signature of one sharp. The staff features a series of eighth-note chords, with a piano (*p*) dynamic.

105

Musical staff 105-108: Treble and bass clefs, key signature of one sharp. The staff contains a series of eighth-note chords, with a piano (*p*) dynamic.

110 *pp* *dolce*

Musical staff 110-115: Treble and bass clefs, key signature of one sharp. The staff features a series of eighth-note chords, starting with a pianissimo (*pp*) dynamic and marked *dolce* (sweetly).

116 *p*

Musical staff 116-121: Treble and bass clefs, key signature of one sharp. The staff contains a series of eighth-note chords, with a piano (*p*) dynamic.

124 *p*

Musical staff 124-127: Treble and bass clefs, key signature of one sharp. The staff features a series of eighth-note chords, with a piano (*p*) dynamic.

126 *f* *p*

130 *f*

136 *p* *f*

142 *f* *f* *tr*

147 *f*

150 *f*

158 *f*

156 *rf* *dolce*

161 *f* *dolce* *tr* *rf*

167 *p* *f* *ff*

1) *f* 2) *f* 3) *f* 4) *f* 5) *f*

6) *f*

Adagio non tanto
Unione, e con anima

dolce

poco f

f dolce

Minuetto andantino amorosamente

dolce

mf p

dolce

21  *cresc.*

25  *cresc.* *f* *dolce*

30  *cresc.* *dolce*

36  *p.* *p*

40  *cresc.*

45  *f* *p*

50  *f*

55  *f*

60  *ff* Si replica tutto

Rondò con maestria, e grazia
Canzonetta Genovese

1) *dolce*

dolce

f

f

dolce

cresc.

f *ff* FINE

[*staccato*] *ff*

p

1) ▷ = *diminuendo*

37

37-41

rf

Musical staff 37-41: Treble clef, 2/4 time signature. Measures 37-41. Measure 37 starts with a half note G4. Measure 38 has a half note A4 with a slur above it. Measure 39 has a half note B4. Measure 40 has a half note C5. Measure 41 has a half note D5. Dynamics: *rf* (ritardando forte).

42

42-46

Musical staff 42-46: Treble clef, 2/4 time signature. Measures 42-46. Measure 42: half note E5. Measure 43: half note F5. Measure 44: half note G5. Measure 45: half note A5. Measure 46: half note B5.

47

staccato

47-50

f

Musical staff 47-50: Treble clef, 2/4 time signature. Measures 47-50. Measure 47: quarter note C5. Measure 48: quarter note D5. Measure 49: quarter note E5. Measure 50: quarter note F5. Dynamics: *f* (forte), *staccato*.

51

51-54

tr

Musical staff 51-54: Treble clef, 2/4 time signature. Measures 51-54. Measure 51: quarter note G4. Measure 52: quarter note A4. Measure 53: quarter note B4. Measure 54: quarter note C5. Dynamics: *tr* (trill).

55

55-58

Musical staff 55-58: Treble clef, 2/4 time signature. Measures 55-58. Measure 55: quarter note D5. Measure 56: quarter note E5. Measure 57: quarter note F5. Measure 58: quarter note G5.

59

59-62

f

Musical staff 59-62: Treble clef, 2/4 time signature. Measures 59-62. Measure 59: quarter note A5. Measure 60: quarter note B5. Measure 61: quarter note C6. Measure 62: quarter note D6. Dynamics: *f* (forte).

63

63-66

tr

Musical staff 63-66: Treble clef, 2/4 time signature. Measures 63-66. Measure 63: quarter note E5. Measure 64: quarter note F5. Measure 65: quarter note G5. Measure 66: quarter note A5. Dynamics: *tr* (trill).

67

67-74

p

Musical staff 67-74: Treble clef, 2/4 time signature. Measures 67-74. Measure 67: half note B4. Measure 68: half note C5. Measure 69: half note D5. Measure 70: half note E5. Measure 71: half note F5. Measure 72: half note G5. Measure 73: half note A5. Measure 74: half note B5. Dynamics: *p* (piano).

75

75-78

f

Musical staff 75-78: Treble clef, 2/4 time signature. Measures 75-78. Measure 75: quarter note C5. Measure 76: quarter note D5. Measure 77: quarter note E5. Measure 78: quarter note F5. Dynamics: *f* (forte).

Da Capo sino alla
parola FINE

POLACCA

a viola, violoncello e chitarra

NICOLA PAGANINI

Rev. di Roberto Legnani

(1849-1923)

Andantino

The musical score is written in 3/4 time and consists of 60 measures. The tempo is marked 'Andantino' and the mood is 'dolce'. The score is arranged for viola, cello, and guitar. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The score is divided into systems of five measures each, with measure numbers 8, 12, 18, 28, 29, 35, 40, 48, 50, 54, and 58 indicated at the beginning of their respective lines.

1) f.

2) $\nabla = \text{diminuendo}$

62 1)

66

74

75 2) 3)

81 *con espressione* *dolce*

86 *sempre più piano*

92 *dolce*

98 *p dolce*

105

111

116 *dolce*

123 *a tempo* *crescendo*

128 *ff* 5)

1) 2) 3) 4) 5)



SERENATA

a viola, violoncello e chitarra

VIOLONCELLO

Rev. di Roberto Legnani

NICCOLÒ PAGANINI

(1782-1840)

Allegro spiritoso

77

81

p

87

92

97

103

109

pp

114

dolce

p

119

1)

dolce

p

124

f

1)

dolce

128 *dolce* 1) 2)

133

138 3)

148 *tr*

147 3) *f*

150

153

158 *dolce* *f*

163 *p* *dolce* *tr*

168 *f* 3)

1) *dolce* 2) 3)

Adagio non tanto
Unione, e con anima



Minuetto andantino amorosamente



21  *cresc.*

25  *f* *poco f*

30  *p*

35  *dolce*

39 

43  *cresc.* *f*

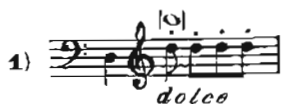
47  *poco f* *dolce*

52  *f*

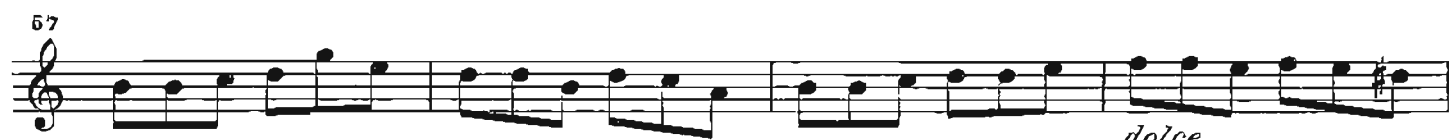
56  *f*

60  *ff* Si replica tutto

Rondò con maestria, e grazia
Canzonetta Genovese



2) ▷ = diminuendo



POLACCA

APPENDICE

Rev. di Roberto Legnani

a viola, violoncello e chitarra

NICOLA PAGANINI

(1849-1923)

Andantino

pizzicato

arco

dolce
 dolce
 dolce
 dolce
 dolce
 dolce
 dolce
 dolce
 dolce
 dolce

pizzicato
 arco
 pizzicato
 arco
 pizzicato
 arco
 pizzicato
 arco
 pizzicato
 arco

8
 13
 17
 24
 29
 34
 41
 48
 55
 60

1) ∇ = diminuendo

65

70

74

79

con espressione

85

p *pp*

91

ppp *p pizzicato*

99

arco *dolce*

105

109

p pizzicato *arco*

116

121

un poco più lento *a tempo*

126

f *ff*

1)



SERENATA

CHITARRA

a viola, violoncello e chitarra

NICCOLÒ PAGANINI

Rev. di Roberto Legnani

(1782-1840)

Allegro spiritoso

9

15

23

31

38

45

58

61

69

p

dolce

ff

p

f

p

f

ff

SOLO

77

82

87

92

97

101

105

109

114

ff

p

cresc.

118

123

dolce

129

135

141

147

153

160

166

Adagio non tanto
Unione, e con anima

fla prima

[cresc.]

per ritardo

Minuetto andantino amorosamente

dolce

10

14

20

28

32

37

44

51

58

Si replica tutto

Rondò con maestria, e grazia

Canzonetta Genovese

1 *p*

5

10

15 *dolce*

16

28 ¹⁾ *ff* FINE

28 *ff*

32 *p*

36

1) col pollice

40

44

48

54

58

64

dolce

68

73

cresc.

77

Da Capo sino alla
parola FINE

Detailed description: This is a musical score for guitar, consisting of nine staves of music. The music is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The first staff (40) features a melodic line with eighth notes and a bass line with quarter notes. The second staff (44) introduces chords and rests. The third staff (48) continues with chords and rests. The fourth staff (54) has a similar structure to the second. The fifth staff (58) includes a dynamic marking of *mf* and a fermata. The sixth staff (64) features a *dolce* marking and a melodic line. The seventh staff (68) has a melodic line similar to the first. The eighth staff (73) includes a *cresc.* marking. The ninth staff (77) concludes with a double bar line and a fermata, with the instruction "Da Capo sino alla parola FINE".

POLACCA

Rev. di Roberto Legnani

a viola, violoncello e chitarra

NICOLA PAGANINI

(1849-1923)

Andantino

The musical score is written for viola, cello, and guitar. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Andantino'. The score consists of ten staves of music, with measure numbers 8, 11, 16, 22, 29, 35, 41, 46, and 51 indicated at the start of their respective staves. The music features a mix of chords and single notes, often with a '7' (seventh) fingering indicated. Dynamics include 'dolce' (softly), 'f' (forte), and 'p' (piano). There are also 'V' marks above notes, likely indicating vibrato or breath marks. The key signature has one sharp (F#).

1)

