



Cosimo Rossetti

12 Capricci

per chitarra

Capriccio Nr.1

♩ = 126

3 3 3 3 3 3 3 i 3

m i m i m a m i m i m a m

C VIII

m 3 3 3 3 3 3 3

m i m i m a m i m i m a m

V 1/2 C V

3 3 3 3 3 3 3

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

C VIII 1/2 C V

m 3 3 3 3 3 3 3

m i m i m a m i m i m a m

II

3 3 3 3 3 3 3

m i m i m a m i m i m a m

CI

3 3 3 3 3 3

m a i

1 3 3 3 3 3

3 3 3 m 3 3 3 p 3 3

a m i

0 0 1 3 3 3 3

m 3 3 3 m 3 3 m 3 3 3

a m i

3 3 0 0 1 1

3 3 3 3 3 m 3 3 3

m a i

3 3 3 3 3 0 0

CI

m 3 3 3 m 3 3

m a m i

1 3 3 3 2 3

C VIII

Capriccio Nr.2

♩=108

m a a m m a a m m a m i m m i m i

m a

rit.

1 2 C V C V

3 3 3 (2) 3 3 3 3 (2) 3 3 3 3 3

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

p 0 p p p

C II $1\frac{1}{2}$ C V C V

3 3 3 3 3 3 3 3

a m i m i m i p m

p p p p p p p

C VII C VII

3 3 3 3 3 3 3 3

m a m i m i m i p p p

p p p p p p p

3 3 3 3 3

i m i m i m

p p p p p

3 3 3 3 3 3 3 3

i p m i p p i m i m i m i m

p p p p p p p p

3 3 3 3 3 3 3 3

i p i m a m i m i m

p p p p p p p p

3 3 3 3 3 3 3 3

p i p i p i m i m i m i m i m

p p p p p p p p

Capriccio Nr.3

♩=180

First staff of music. Treble clef, common time signature. The piece begins with a repeat sign. The melody consists of eighth notes with various fingerings (0, 1, 2, 3, 4) and includes several triplet markings (3). The bass line consists of chords, some marked with a 'p' (piano) dynamic.

Second staff of music. Treble clef, common time signature. Continues the melodic line with eighth notes and triplet markings (3). The bass line consists of chords, some marked with a 'p' (piano) dynamic.

Third staff of music. Treble clef, common time signature. The melody includes a triplet of eighth notes with fingerings 1, 4, 0, 1, 4, 0. The bass line features chords, some marked with a 'p' (piano) dynamic.

Fourth staff of music. Treble clef, common time signature. A bracket above the staff is labeled "1/2 C V". The melody continues with eighth notes and triplet markings (3). The bass line consists of chords, some marked with a 'p' (piano) dynamic.

Fifth staff of music. Treble clef, common time signature. Continues the melodic line with eighth notes and triplet markings (3). The bass line consists of chords, some marked with a 'p' (piano) dynamic.

Sixth staff of music. Treble clef, common time signature. The melody includes a triplet of eighth notes with fingerings 1, 4, 0, 1, 4, 0. The bass line features chords, some marked with a 'p' (piano) dynamic.

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

1 2 0 2 3 1 2

3 3 3 3 3 3 3 3 3 3 3 3

0 2 3 3 3 0 3 0

3 3 3 3 3 3 3 3 3 3 3 3

0 2 0 0 3 3

3 3 3 3 3 3 3 3 3 3 3 3

ami

0 0 0 2 0 p 1 m p

Capriccio Nr.4

$\text{♩} = 120$

i m (2) (3)

i m (2) (3) (1)

i m (2) (3) *a i*

i m (2) (3) *a m a m*

i m 12\C X *i m* 1\2 C VIII *i m* (2) (1) *m*

i m 12\C X *i m* 1\2 C VIII *i m* (2)

rit.

Capriccio Nr.5

♩=108

m i

VII

i m i

m

VII

p m i

m

VII

i m i

m a

VII

i m i

(2) (1)

i m i

m i m i

m i m i

rit.

p

p

CV

p

CV

p

CV

p

CV

p

rit.

rit.

Arm. XII

(6)

Capriccio Nr.6

♩=144

First line of musical notation in treble clef, key of D major, 2/4 time. It begins with a repeat sign. The melody consists of eighth notes with triplets and slurs. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics include *p* and *m*. Articulation marks include *i*, *m*, and *a*. A triplet of eighth notes is marked with a '3' at the end of the line.

Second line of musical notation. It continues the melody with slurs and triplets. Fingerings 1, 2, 3, 4 are shown. Dynamics include *p* and *m*. Articulation marks include *a*, *i*, and *m*. A triplet of eighth notes is marked with a '3'. A fourth finger is indicated by '(4)' above a note.

Third line of musical notation. It features slurs, triplets, and slurs. Fingerings 1, 2, 3, 4 are shown. Dynamics include *p* and *m*. Articulation marks include *i*, *m*, and *a*. A triplet of eighth notes is marked with a '3'. A second finger is indicated by '(2)' below a note.

Fourth line of musical notation. It continues the melody with slurs and triplets. Fingerings 1, 2, 3, 4 are shown. Dynamics include *p* and *m*. Articulation marks include *a*, *i*, and *m*. A triplet of eighth notes is marked with a '3'. A triplet of eighth notes is marked with a '3' at the end of the line.

Fifth line of musical notation. It features slurs, triplets, and slurs. Fingerings 1, 2, 3, 4 are shown. Dynamics include *p* and *m*. Articulation marks include *a*, *i*, and *m*. A triplet of eighth notes is marked with a '3'. A triplet of eighth notes is marked with a '3' at the end of the line.

Sixth line of musical notation. It features slurs, triplets, and slurs. Fingerings 1, 2, 3, 4 are shown. Dynamics include *p* and *m*. Articulation marks include *a*, *i*, and *m*. A triplet of eighth notes is marked with a '3'. A triplet of eighth notes is marked with a '3' at the end of the line. The line ends with a double bar line and a repeat sign, followed by the instruction 'Arm.V' and a triplet of eighth notes marked with a '3'.

3 a p a m i m i m p i p 3 p p 3 p p i m

3 a p a m i m i m p i p 3 p p

3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3

Capriccio Nr.7

♩ = 108

C VIII a i m 3 3 3 C VII a i m 3 3 3 VII m 3 i C VIII a 3 3 3 3

C VII 3 I i m i m 3 i a 3 p m a 3 a 3 i 3 C I 3 3 3 p m 3

3 3 3 3 C I 3 m 3 3 3 p 3 p III 3 i m a 3 i m i m

C VII 3 3 3 m a i m 3 i m 3 p

> p 3 a m a i m 3 i 3 p p 3 p C VII 3

rit.

p $\overset{3}{i}$ m $\overset{3}{p}$ i m $\overset{3}{a}$ m $\overset{3}{p}$ i m $\overset{3}{i}$ m $\overset{3}{i}$ m $\overset{3}{p}$ i m $\overset{3}{a}$ $\overset{3}{p}$ i m $\overset{3}{i}$

p $\overset{3}{i}$ m $\overset{3}{a}$ $\overset{3}{i}$ m $\overset{3}{i}$ m $\overset{3}{a}$ $\overset{3}{m}$ $\overset{3}{i}$ m $\overset{3}{p}$ i m $\overset{3}{p}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$

1/2 C II

p $\overset{3}{i}$ p $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{p}$ $\overset{3}{i}$ p $\overset{3}{p}$ $\overset{3}{i}$ m $\overset{3}{3}$ $\overset{3}{3}$

$\overset{3}{3}$ p $\overset{3}{i}$ m $\overset{3}{i}$ p m $\overset{3}{i}$ p $\overset{3}{i}$ m $\overset{3}{a}$ m $\overset{3}{i}$ m $\overset{3}{i}$ p m $\overset{3}{i}$ m $\overset{3}{i}$ m $\overset{3}{i}$ m $\overset{3}{i}$

m p $\overset{3}{i}$ m $\overset{3}{a}$ m $\overset{3}{i}$ m $\overset{3}{i}$ p m $\overset{3}{i}$ m $\overset{3}{i}$ m $\overset{3}{i}$ m $\overset{3}{i}$

C VII

Capriccio Nr.8

♩=168

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

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

m *i* *m* *i* *m* *i* *m* *i* *m* *C VII* *p* *rit.* *p* *p* *m*

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

a $\overset{m}{\overset{3}{\text{m}}} \overset{i}{\text{i}}$ m i m $\overset{i}{\overset{3}{\text{m}}} \overset{i}{\text{i}}$ m i a $\overset{m}{\overset{3}{\text{m}}} \overset{i}{\text{i}}$ m $\overset{i}{\overset{3}{\text{m}}}$ (1)

C II₇

V

VII 1/2 C VII₇

VII 1/2 C VII₇ 1/2 C VII₇

Fine D.S. al Fine

Capriccio Nr.9

$\text{♩} = 120$

The score consists of six systems of music, each with a treble clef staff and a bass clef staff. The first system begins with a tempo marking of $\text{♩} = 120$. The music is characterized by frequent triplets in the treble staff, often with fingerings such as *i m*, *i 4 1*, *1 4 1*, *1 4 1*, and *1 4 1*. The bass staff provides harmonic support with chords and single notes, including triplets and fingerings like *0*, *1*, *2*, *0*, *1*, and *0*. A *V* (Vibrato) marking is present above the first triplet in the second system. The piece concludes with a *rit.* (ritardando) marking and a final chord marked *Arm. XII* with diamond symbols.

C VII— C V— C III— C IV—

C VII— C V—

C III— C IV—

C VII— C V—

C III— C IV— C VII—

C V— C III— C IV—

Capriccio Nr.10

♩ = 104

1/2 C V ————— 1/2 C III ————— 1/2 C I —————

m p i m i m p

1/2 C V ————— 1/2 C III —————

1/2 C I ————— 1/2 C V —————

a p i p i m a

1/2 C III ————— 1/2 C I —————

m p i m i m p

1/2 C V ————— 1/2 C III ————— 1/2 C I —————

1\2 C V ————— 1\2 C III —————

1\2 C I ————— p a m i p i p a m i m i m

1\2 C III ————— 1\2 C I ————— p a m i m i m

1\2 C V ————— a

Capriccio Nr.11

$\text{♩} = 126$

The score consists of ten staves of music. The first staff begins with a tempo marking of $\text{♩} = 126$. The music is written in a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets. Fingerings are indicated by numbers 1-4 and 0 (open string). Dynamic markings include *p* (piano) and *pp* (pianissimo). The score includes several technical annotations: *1/2 C V*, *C VII*, *C III*, and *C II*, which likely refer to specific fingering techniques or positions. There are also circled numbers (2, 3, 4, 5) and Roman numerals (II) placed below the notes. The piece concludes with a double bar line and repeat dots.

Capriccio Nr.12

♩ = 144



IV

The main musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It features a series of eighth-note triplets and sixteenth-note patterns. The second and third staves continue this melodic line with various fingering and articulation markings. The fourth staff concludes the piece with a *rit.* marking and the word *Fine*.

Meno

The *Meno* section is presented in three staves. It features a slower tempo and a more lyrical melody. The first staff starts with a treble clef and a key signature of three sharps. The melody is composed of quarter and eighth notes, with some triplets. The second and third staves continue the melodic development, including a circled number '4' above a note in the second staff and a circled number '5' below a note in the third staff. The section ends with a *rit.* marking.

D.C. tutto poi
D.S. al Fine