Capricho

for violin

To Sophie Appleton

Duration
8 minutes

Performance note
In Tempo I, all unstemmed noteheads (𝅗𝅥 and ◊) should be counted as demisemiquavers.

◊ = half-harmonic note, played *sul pont.* with light LH finger pressure, virtually toneless.

s.p. = *sul pont.*, cancelled by *nat[urale].*

s.p. = move from *naturale* to *sul pont.*

p, P etc. = toneless bowing on the bridge.

⊕ = LH muting the strings

= heavy bow pressure, *naturale*, but not extremely grating

= extremely heavy bow pressure, producing no (or very little) pitch and a very harsh grating sound.

Quartertones: 𝄲 = ¼ sharp, 𝄳 = ¾ sharp, 𝄩 = ¼ flat, 𝄬 = ¾ flat.

Programme note
Capricho takes its title both from Paganini's celebrated exploration of virtuosity and from Goya's moralistic etchings, in which human caprice, or folly, is revealed in all its bestial unreason in a series of nightmarish satirical visions. In this work, Paganini's hyper-virtuosic violin style is stripped of its straightforward aspect of display, beginning hollowed-out and expressively detached and later becoming frenzied and out-of-control. This music is continually interrupted by a second type of material in which fleeting fragments of melody appear briefly out of a background of suffocating silence.

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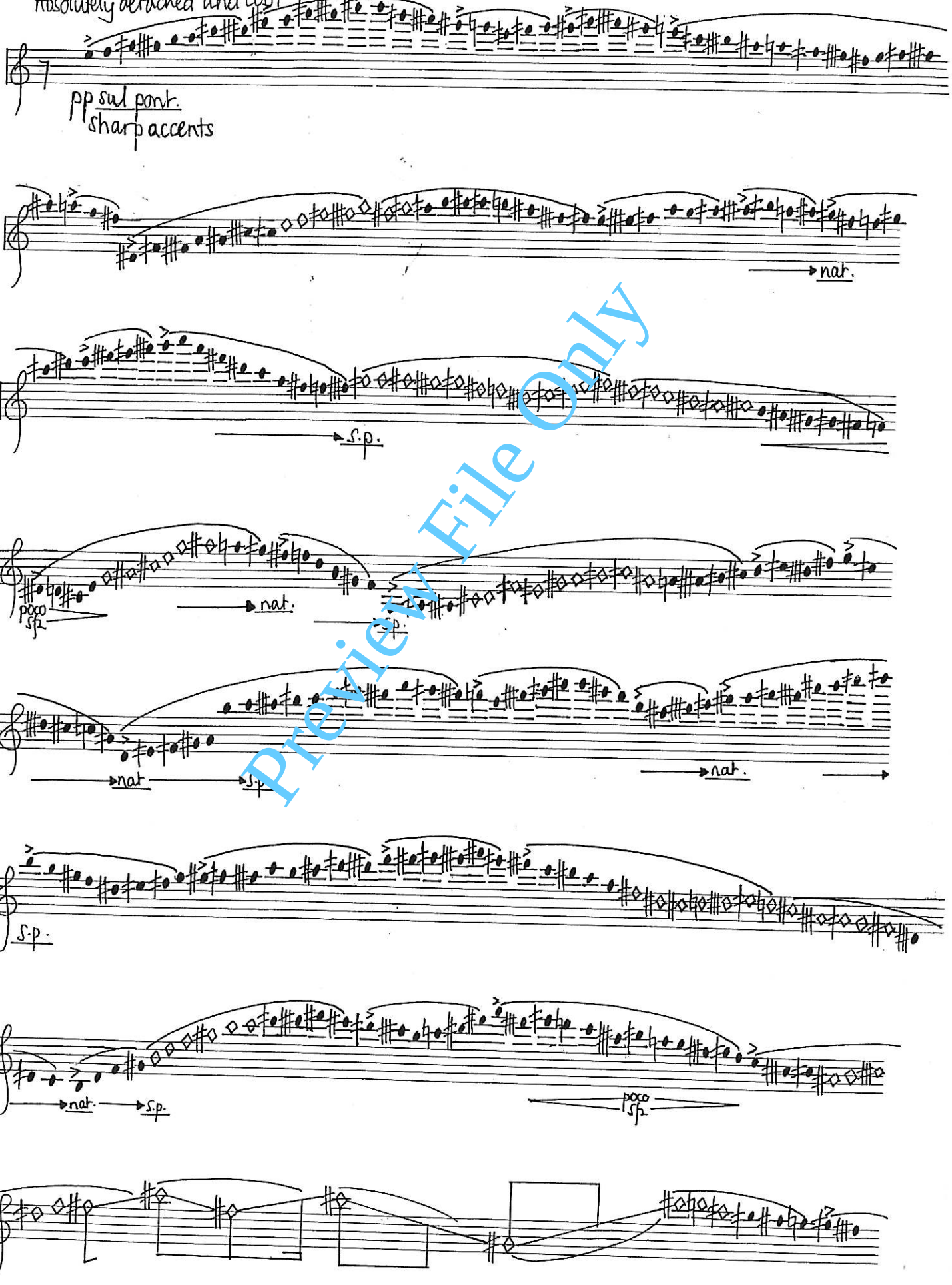
T°I: as fast as possible (♩= 96+)
Absolutely detached and cool



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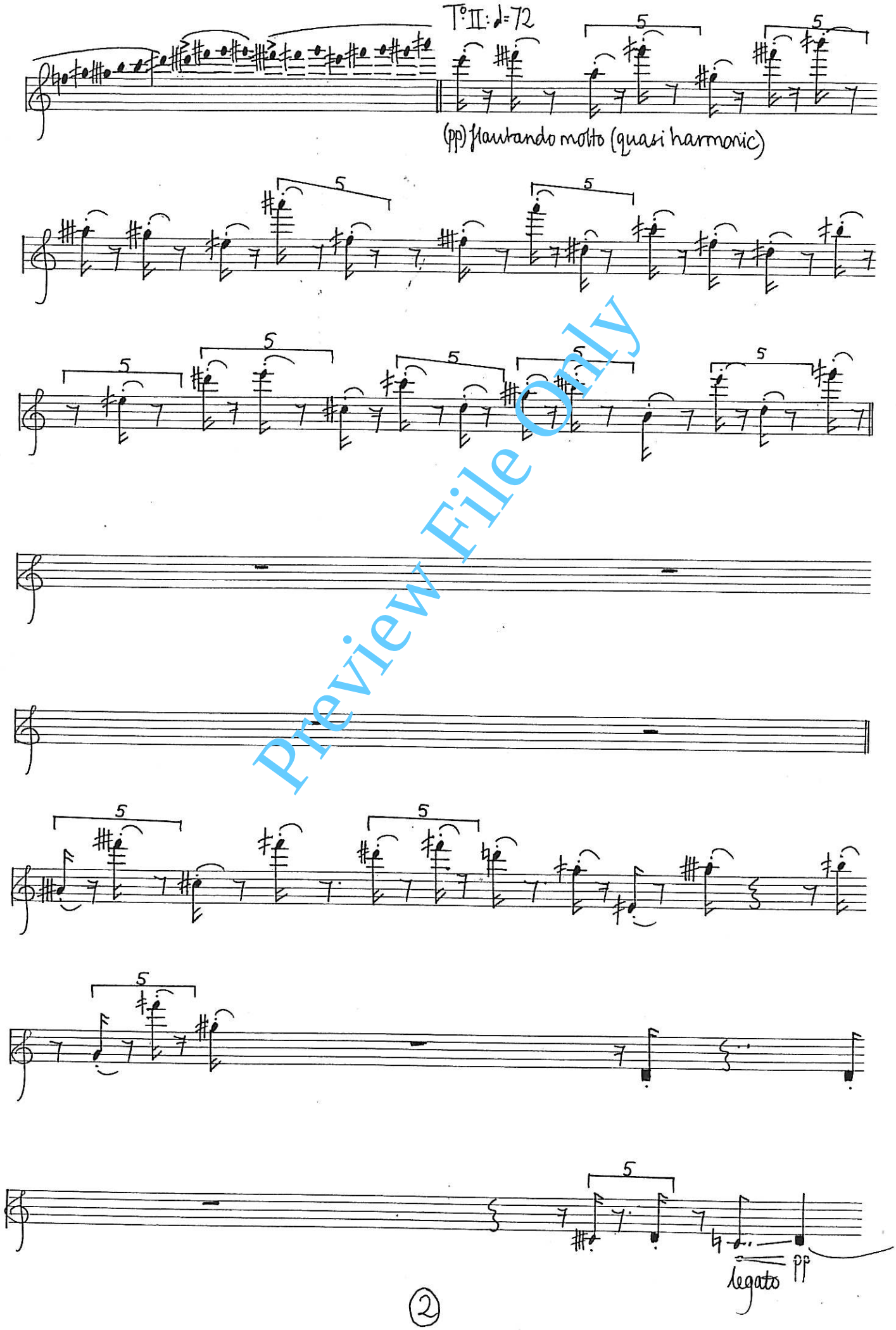

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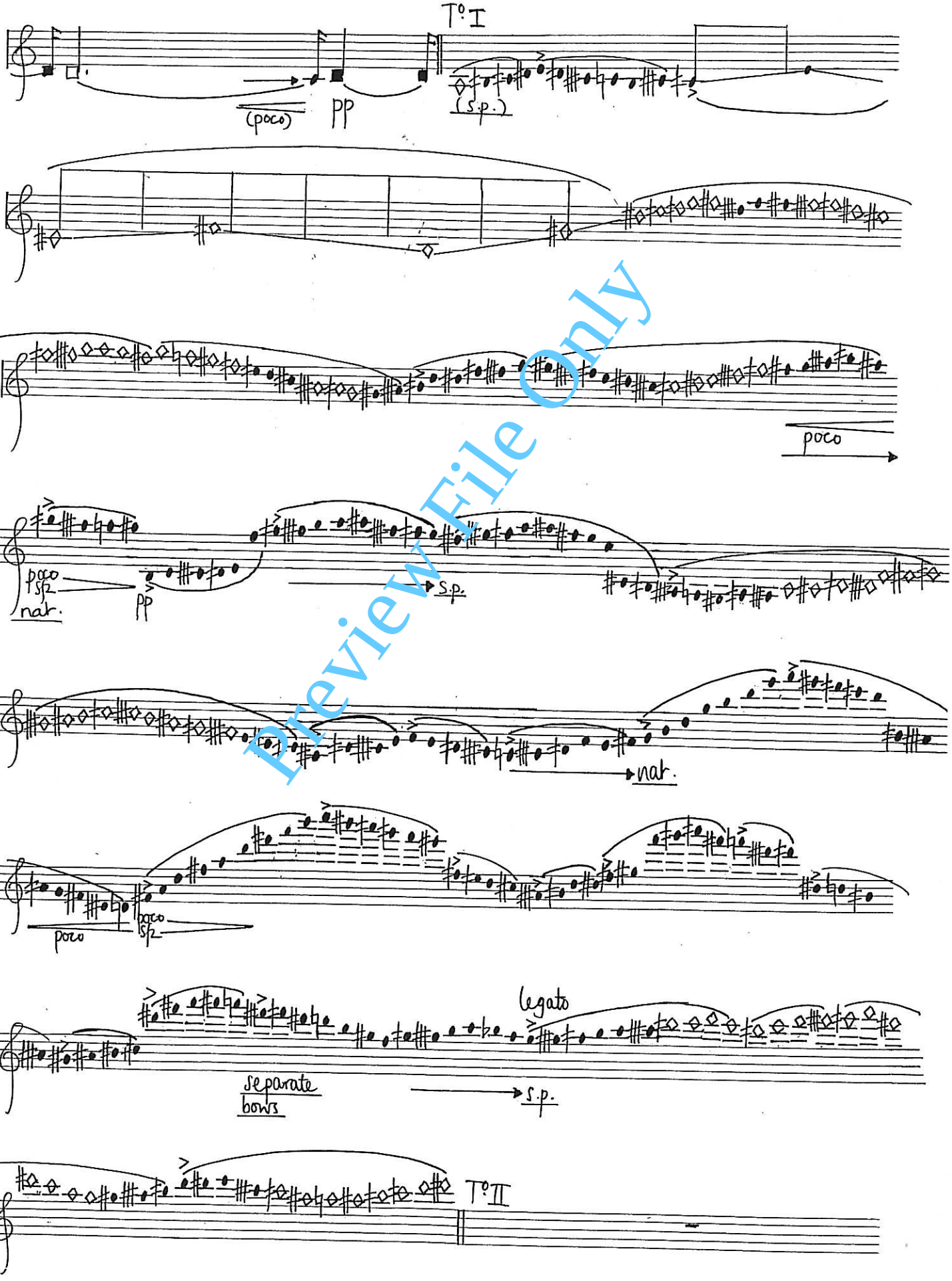

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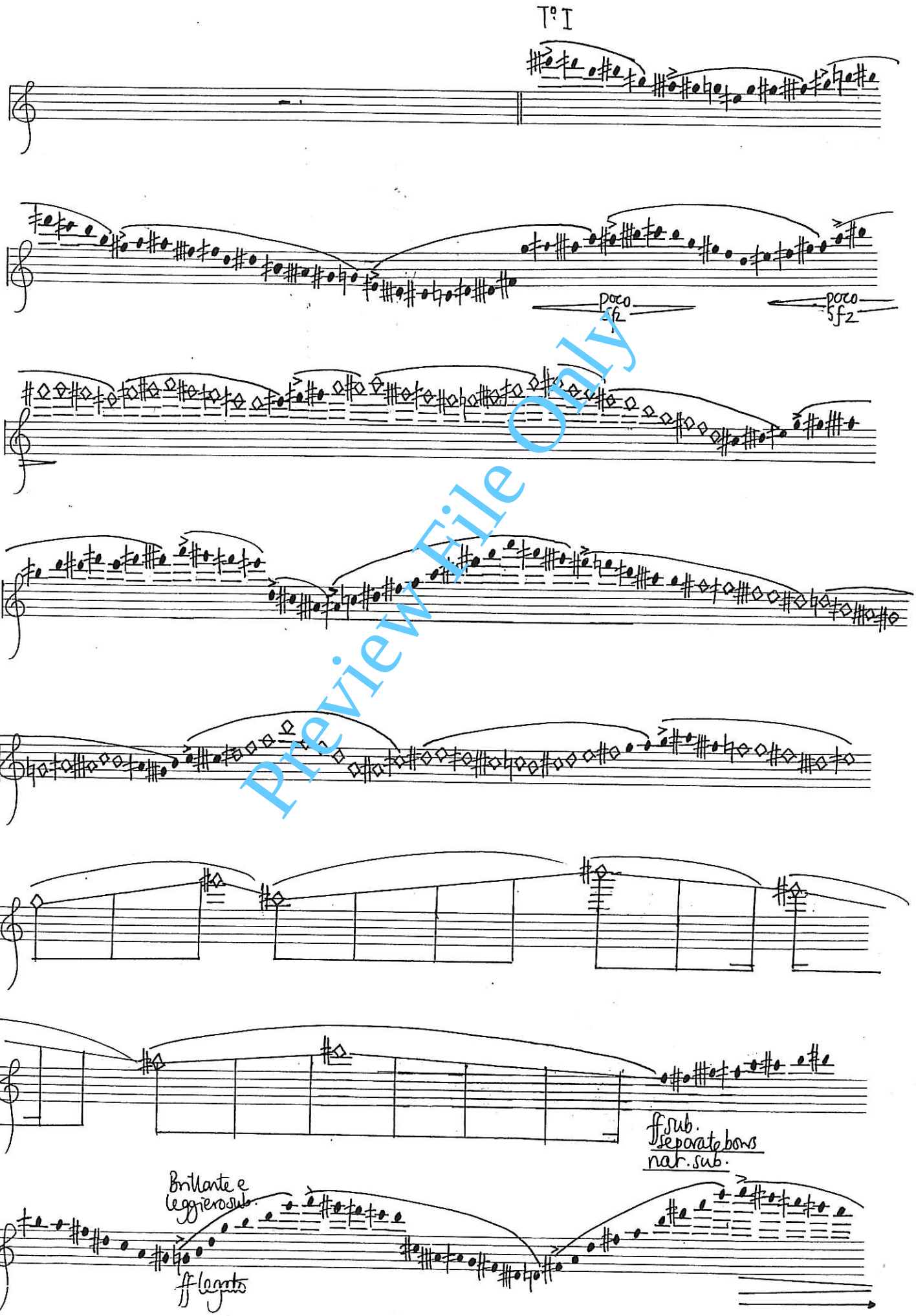

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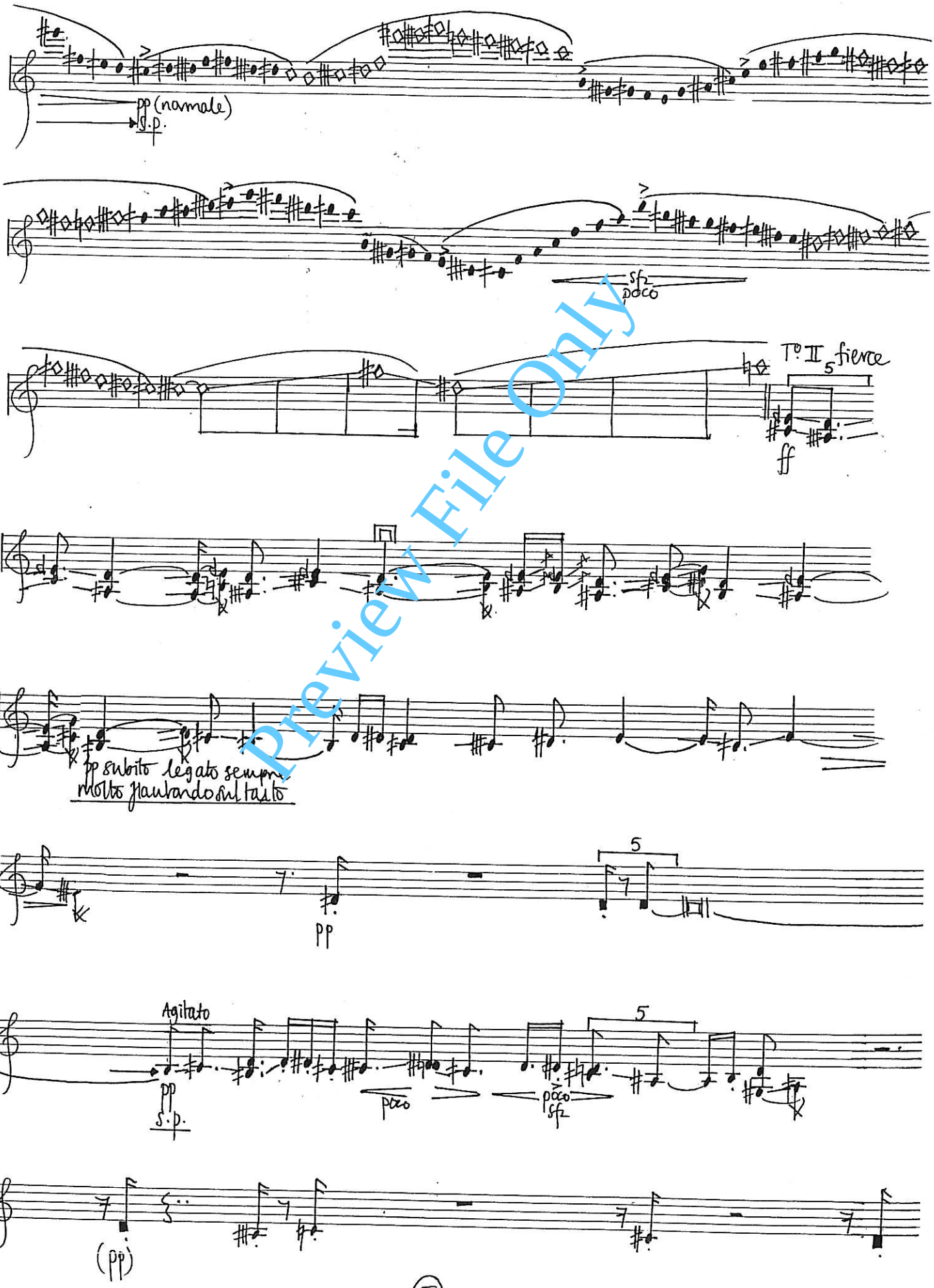

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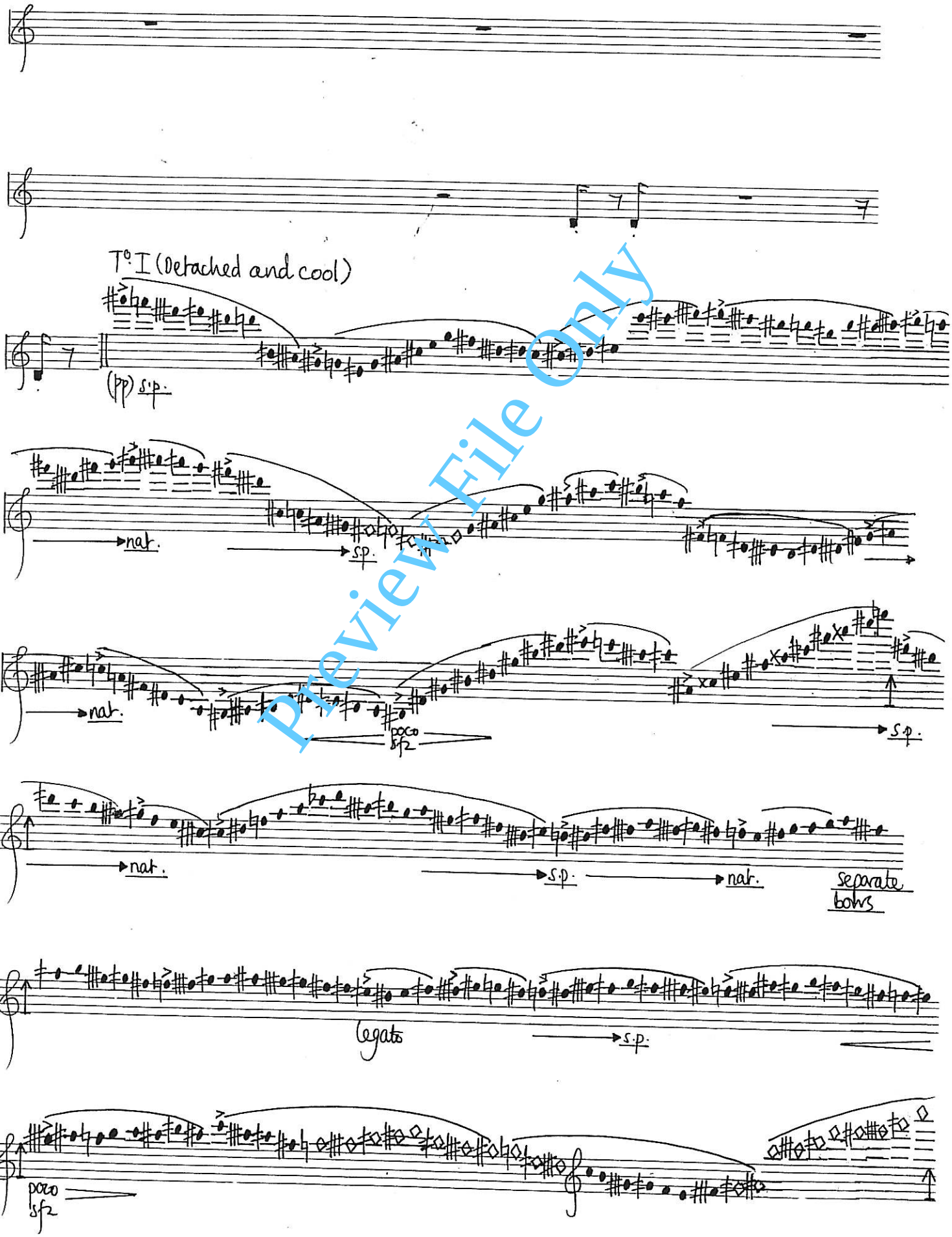

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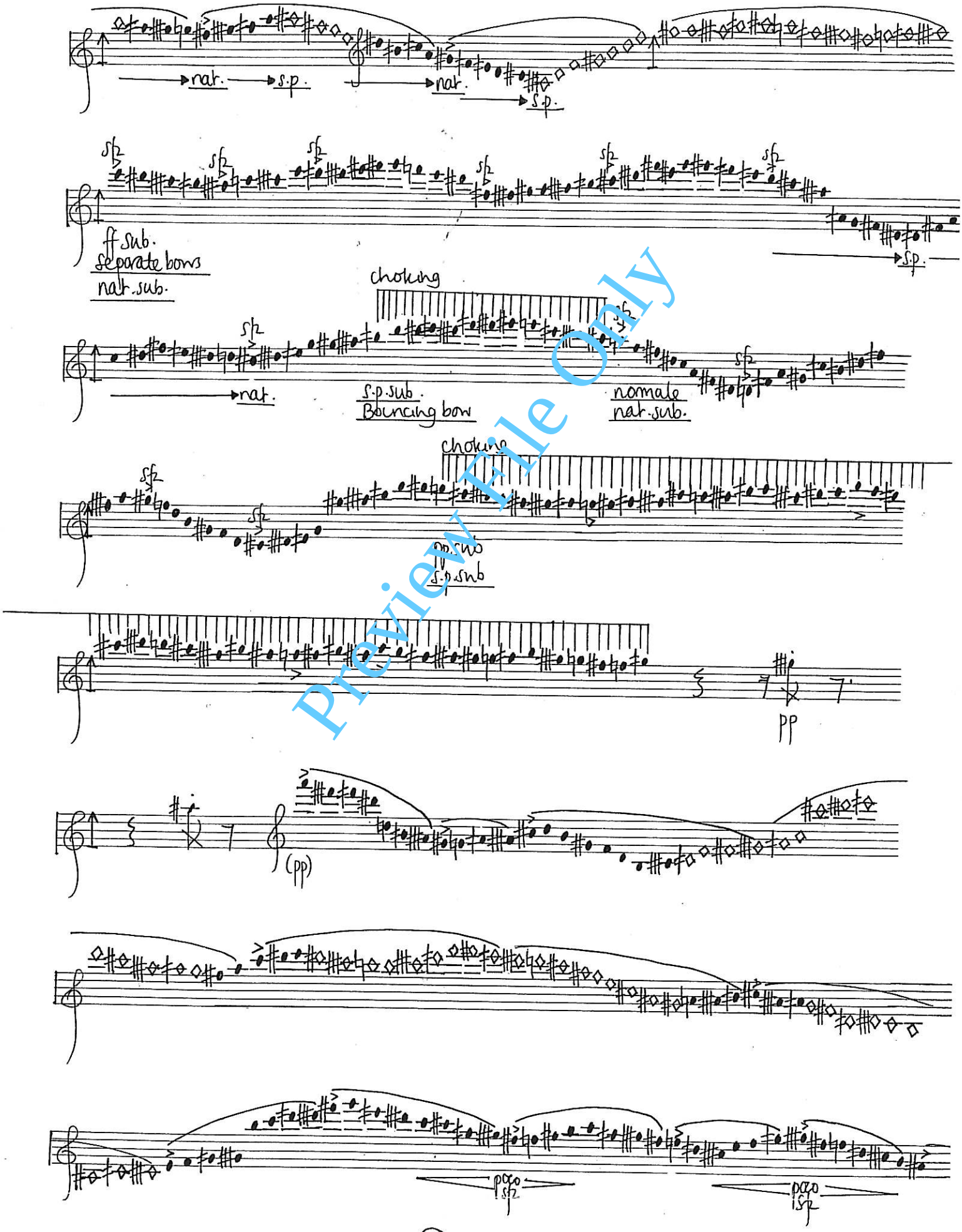

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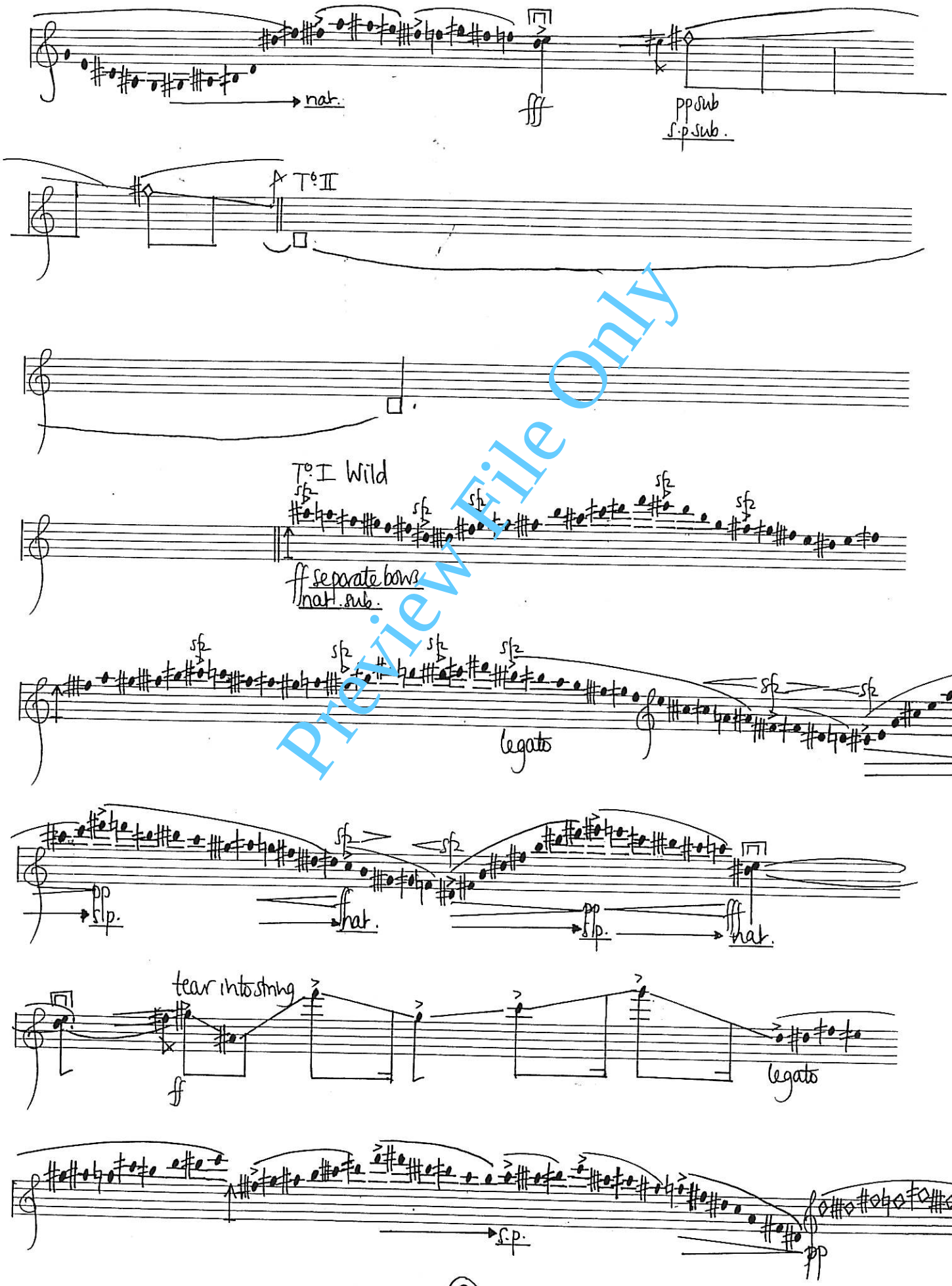

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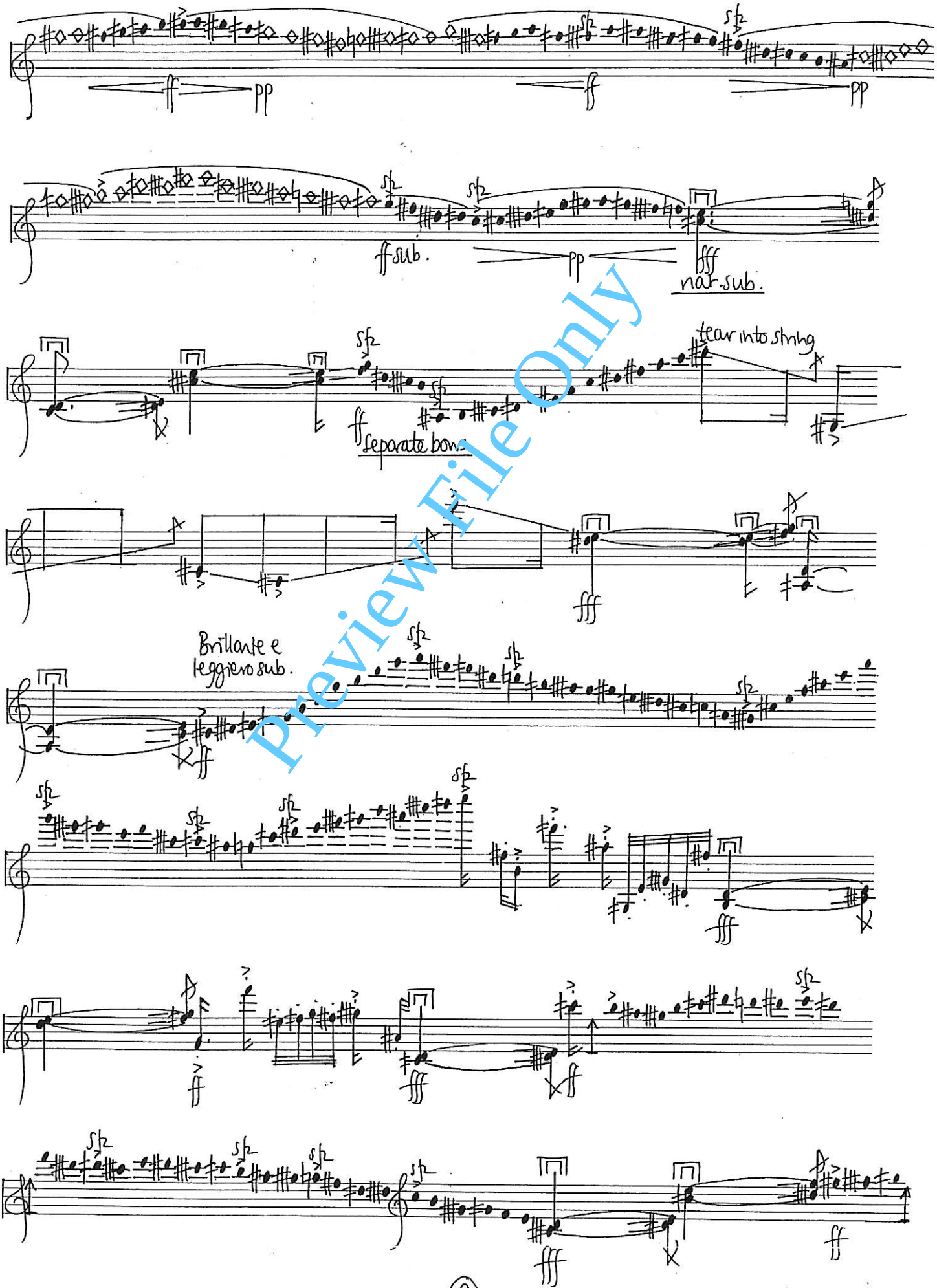

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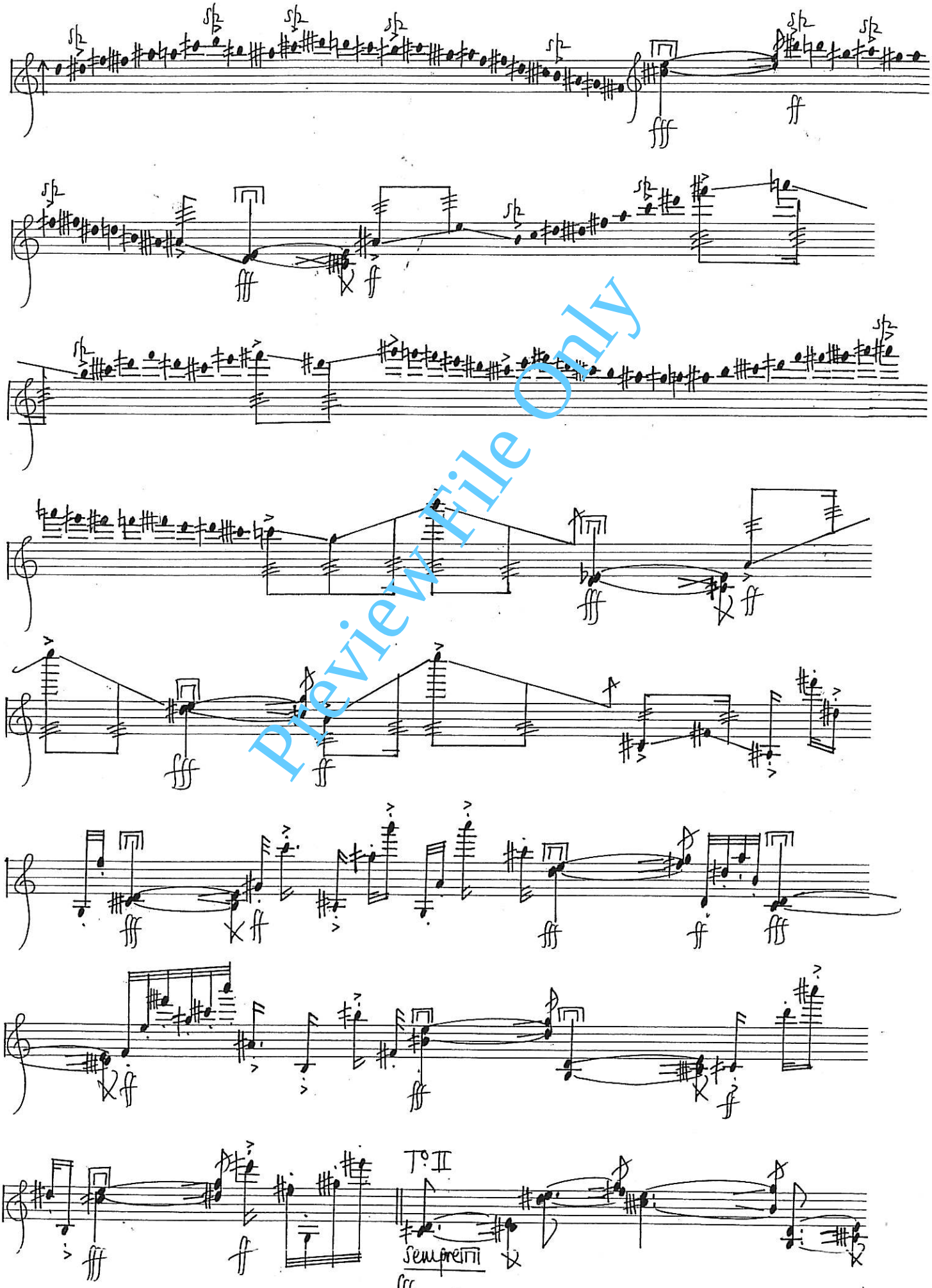

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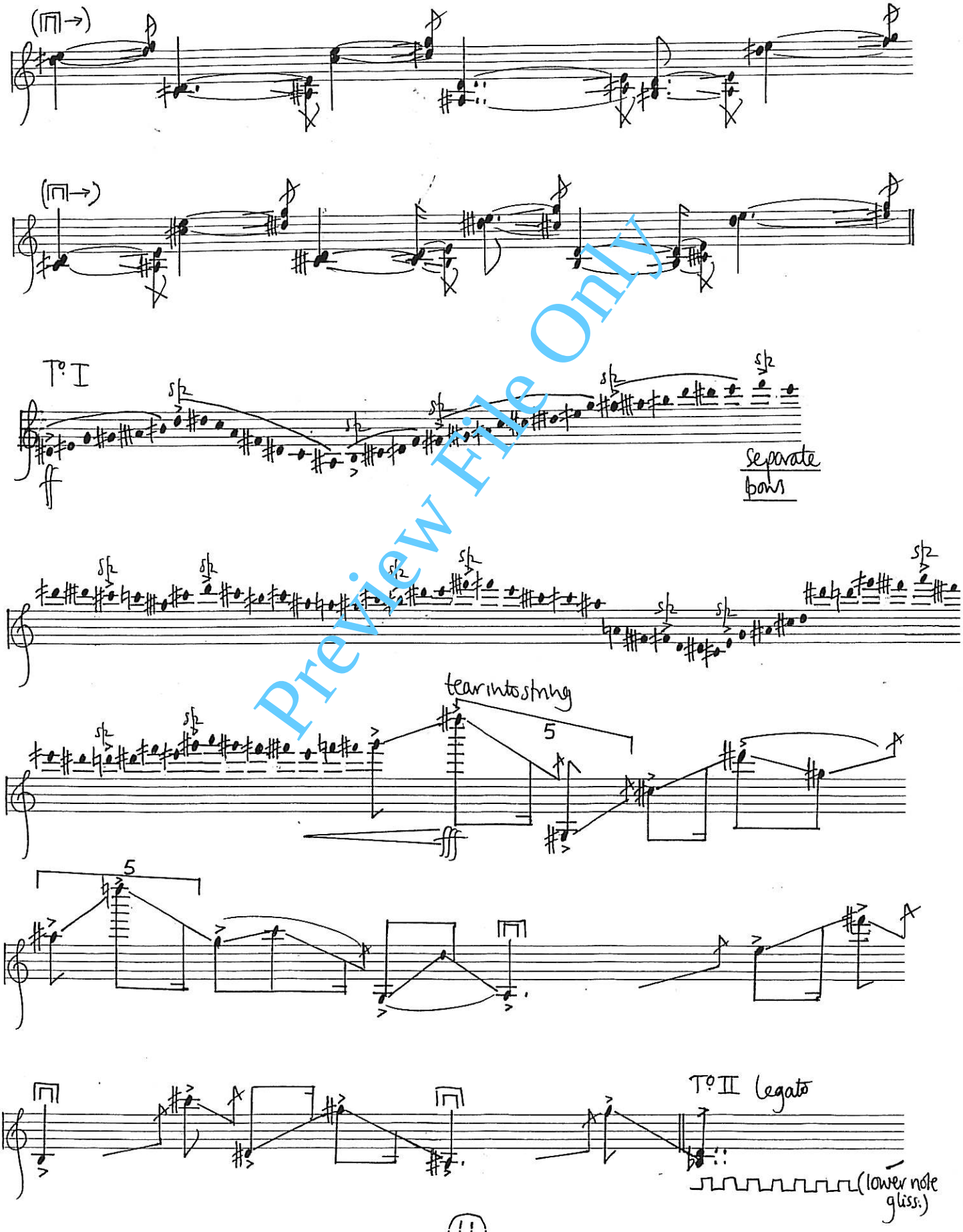

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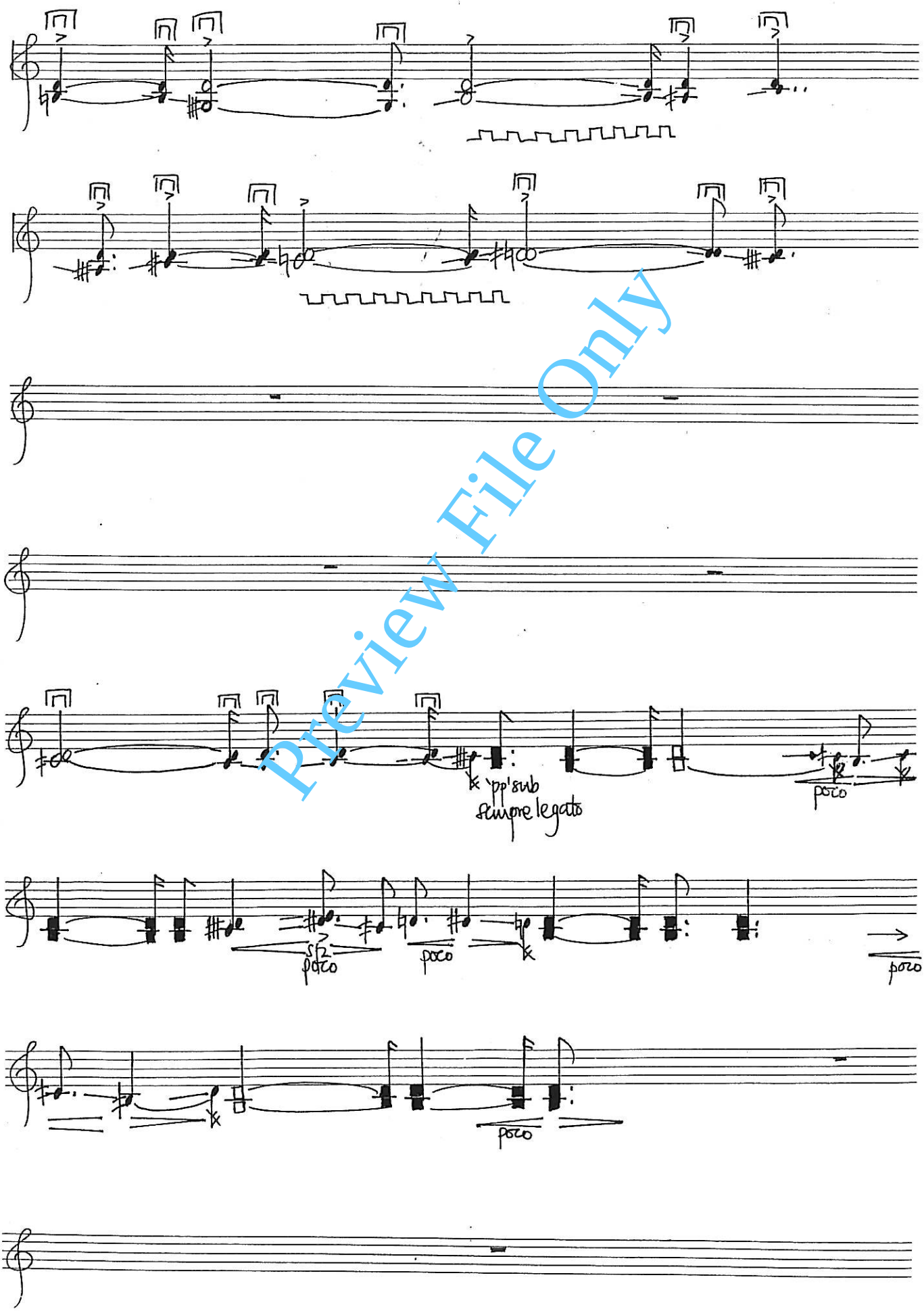

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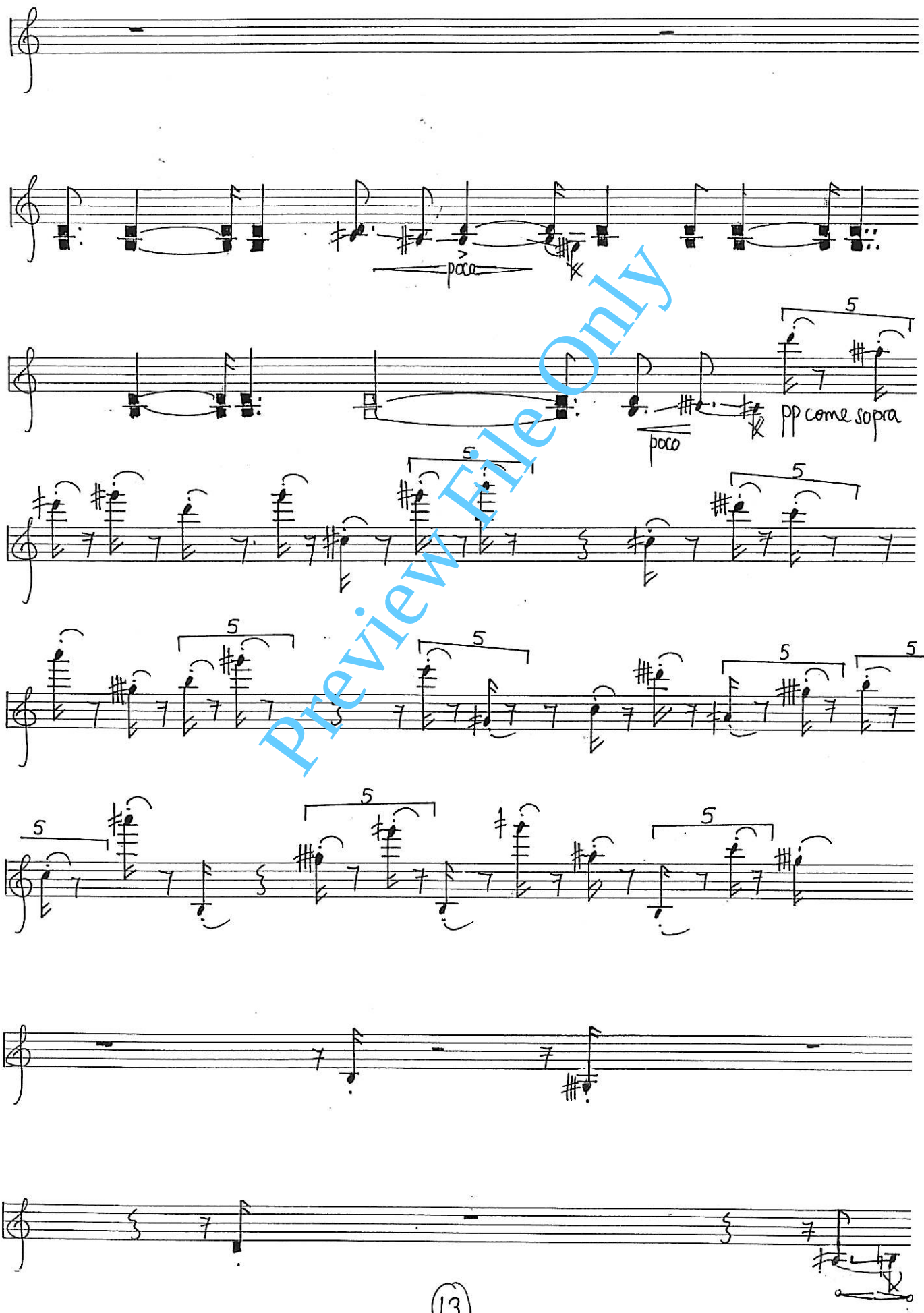

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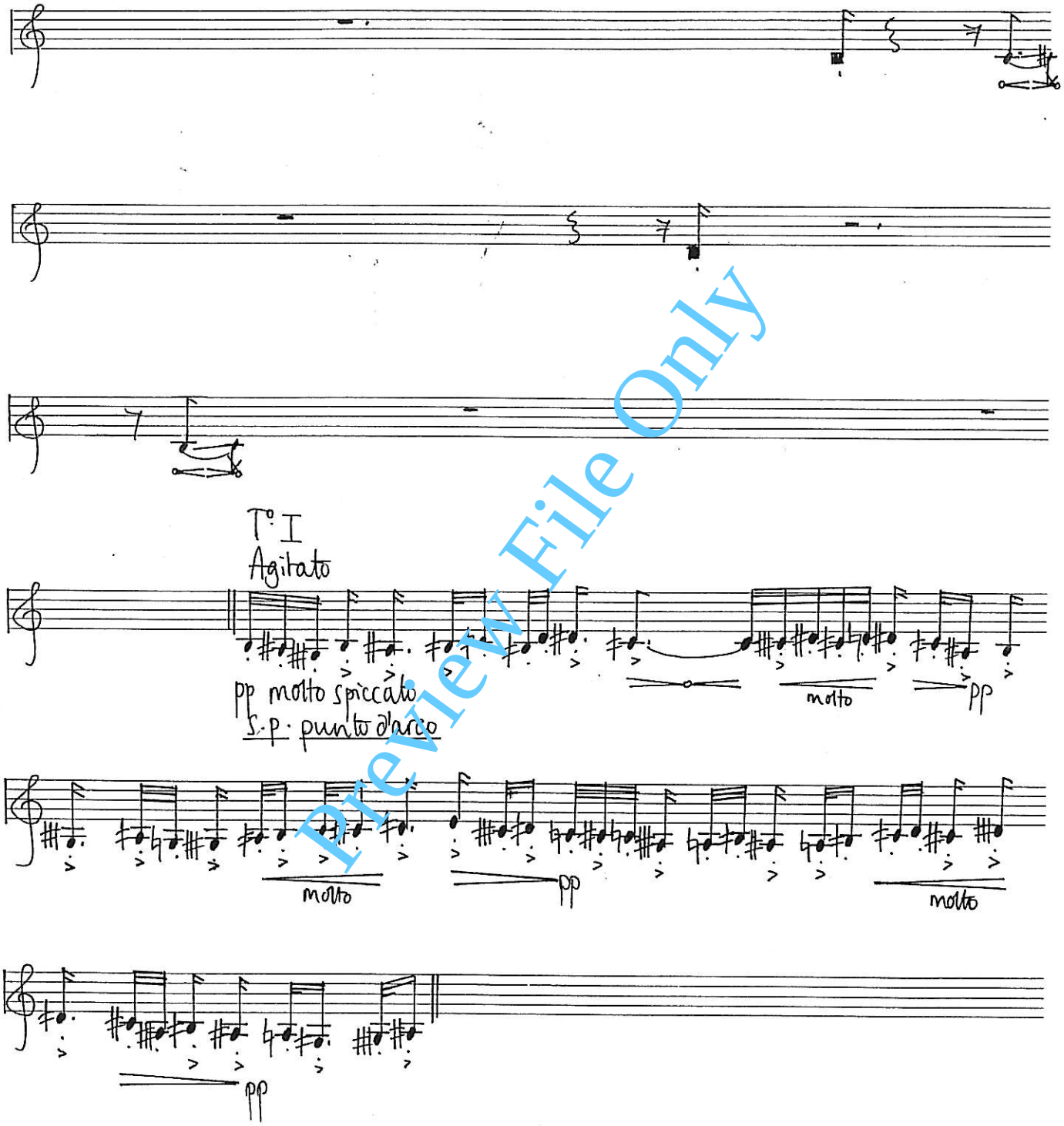

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