



PAGANINI-FRAGMENTE

for bass-baritone and processed string sounds

(2016)

NB

draft - The piece is work in progress, here is the voice part of the first microlude (up of six). With a small explanation of project.

I would have uploaded other pieces, but the available space (500KB) excludes all my pdfs, that are bigger.

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Nicolò Paganini is undoubtedly considered the greatest violin virtuoso of all time. He fascinated audiences of his period and the most important musicians and composers, nurturing the myth of “the evil’s violinist” with his supernatural ability at the instrument, charisma and even physical appearance.

I personally consider Nicholas Isherwood as a sort of Paganini of the human voice, therefore I had an obvious starting point in writing a piece for him, and also the opportunity to enlarge my own series of “Fragmente”, contemporary homages dedicated to different master composers of the past. My purpose is not to re-create the style of a certain historical period or artist, but rather using raw materials extrapolated from their original context in order to elaborate them with my own contemporary compositional criteria and aesthetics, buiding up a series of short microludes as in the famous Kurtag cycle “Kafka-Fragmente”.

Paganini-Fragmente’s text is extrapolated from Paganini’s letters and freely recombined following up some relevant topics emerged in his correspondence, as music, of course, but also relationship with women, health matters, travel diary sentences, financial management, cult of personality, and so on.

The different techniques showed live by Isherwood in each fragment are often matched with tape recordings, manly created with samples of classical and extended string instrument techniques, electronically processed. Some extracts of Paganini’s masterpieces are somewhere used as raw de-contextualized materials for contemporary elaboration, both in the voice and in the electronic part.

Tech requirements for the piece are a microphone, a music stand, a stereo amplification system (with a stage monitor if necessary) and a computer for aiff/wave file playback.


Paganini-Fragmente
Perpetuum Money
 from "Moto Perpetuo"

Gianluca Verlingieri

Very fast with virtuosism, frantic!

*big inhalation
 whisper (as
 preparing energy
 for the "race" start)*

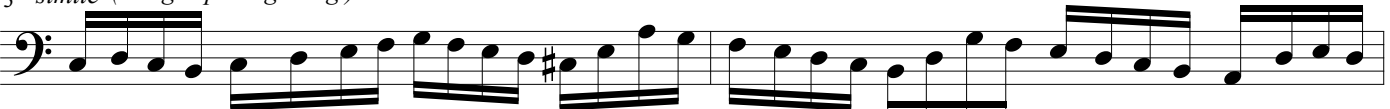
*like a rough sprechgesang, giving just an idea of the
 melodic profile, without absolute pitch precision*

Voice 

TAPE TACET

Quat-tro-mi-la Ven-ti-mi-la Pra-ga Dre-sda Fran-co-for-te pu-re a Vien-na in-di in Prus-sia.


3 *simile (rough sprechgesang)*



Ven-ti-mi-la fran-chi i-po-te-ca-ti de-ve fa-re sul-l'i-stan-te de-ve fa-re sul-l'i-stan-te. E poi Lon-dra e Pa-

5 *poco sost. A tempo*  *pp subito*

ri-gi due Lu-i-gi. Ot-to-cen-to-ven-ti-se-i il to-ta-le in fio-ri-ni. Pra-ga Dre-sda Fran-co-for-te ...mi-la

7 *sf p* 

scu-di de-ve fa-re sul-l'i-stan-te sul-l'i-stan-te pu-re a Vien-na in-di in Prus-sia. Da per tutt-to so-no at-te-so da per

9 *sf p* 

tut-to so-no at-te-so im-pa-zien-za sul-l'i-stan-te Cin-que-cen-to il vio-li-no in-cas-sa-re in-cas-sa-re Quat-tro

11 *f* 

mi-la fran-chi Ven-ti-mi-la Pra-ga Dre-sda Fran-co-for-te pu-re a Vien-na in-di in Prus-sia. Ven-ti-mi-la fran-chi i-po-te-

13 *p*  *f*

ca-ti de-ve fa-re sul-l'i-stan-te de-ve fa-re sul-l'i-stan-te. E poi Lon-dra e Pa-ri-gi due Lu-i-gi. Ot-to-

15 *pp* 

cen-to-ven-ti-se-i il to-ta-le in fio-ri-ni. Pra-ga Dre-sda Fran-co-for-te ...mi-la scu-di de-ve fa-re sul-l'i-

17 *sf p* 

stan-te sul-l'i-stan-te pu-re a Vien-na in-di in Prus-sia. Da per tutt-to so-no at-te-so da per tut-to so-no at-te-so im-pa-

19 *sf f*

zien-za sul-l'i-stan-te Cin-que-cen-to il vio-li-no in-cas - sa-re in-cas-sa-re Quat-tro mi-la fran-chi Ven-ti-mi-la

21 *p* *f*

Pra-ga Dre-sda Fran-co-for-te pu-re a Vien-na in-di in Prus-sia. Ven-ti-mi-la fran-chi i-po-te-ca-ti de-ve fa-re sul-l'i-

23 *f*

stan-te de-ve fa-re sul-l'i-stan-te. E poi Lon-dra e Pa - ri-gi due Lu-i-gi. Ot-to-cen-to-ven-ti-se i il to-

25 *(molto)*

ta - le in fio-ri-ni. Pra-ga Dre-sda Fran-co-for-te ...mi-la scu-di de-ve fa-re sul-l'i-stan-te sul-l'i-stan-te de-ve

27 *vibr. molto* *inhale loudly* *f rough sprechgesang* *falsetto (with humour)* *ord. register (sprechgesang)*

fa - r! — Quat-tro-mi-la Ven-ti-mi-la Pra-ga Dre-sda Fran-co-for-te pu-re a Vien-na in-di in Prus-sia.

30 *falsetto* *sprech* *falsetto* *simile*

Ven-ti-mi-la fran-chi i-po-te-ca-ti de-ve fa-re sul-l'i-stan-te de-ve fa-re sul-l'i-stan-te. E poi Lon-dra e Pa-

32

ri-gi due Lu-i-gi. Ot-to-cen-to-ven-ti-se-i il to - ta-le in fio-ri-ni. Pra-ga Dre-sda Fran-co-for-te ...mi-la

34 *

scu-di de-ve fa-re sul-l'i-stan-te sul-l'i-stan-te pu-re a Vien-na in-di in Prus-sia. Da per tutt-to so-no at-te-so da per

36

tut-to so-no at-te-so im-pa-zien-za sul-l'i-stan-te Cin-que - cen-to il vio-li-no in-cas-sa-re in-cas-sa-re Quat-tro

38 *f*

mi-la fran-chi Ven-ti-mi-la Pra-ga Dre-sda Fran-co-for-te

* = even if the change of emission created limps in the rhythm, try to give the impression of a virtuosistic continuum

repeat ad lib. the measures within the repeat marks creating consecutive gradual transitions:

- 1) from singing (sprechgesang) voice to talking voice
- 2) from talking voice to whispered voice
- 3) from whispered voice to silence (keep moving the mouth a tempo even when silent, while tape fades in, then slow down the mouth motion until a complete stop).

with
tape ||

TAPE FADES IN