

IMAGINARY LOVER

for Tenor and Piano

Music by

JONATHAN WOOLGAR

Text compiled from poems by

VAHAN TERIAN

Imaginary Lover was commissioned by Kantegh Ensemble to commemorate 25 years of diplomatic relations between Great Britain and Armenia.

The first performance was given by Berj Karazian (tenor) and Arpine Kalinina (piano) at the Komitas Museum-Institute in Yerevan, Armenia on 22nd September 2017.

Duration: 7-9 minutes

THE TEXT

I (*from "Fate"*)

Like the stars, you and I are tied together by dreams.

II (*Little melody 1*)

III (*from "Ararat"*)

Earthbound, soaring, floating,
you are an angel winged in light.
You are not matter, you are flight

IV (*Little melody 2*)

V (*from "To An Unknown Girl"*)

Light is failing, night is falling.
House to house the dark comes calling.
A stranger walks toward me, alone,
her face familiar as my own.

VI (*Scales 1*)

VII (*from "Ghosts"*)

you and I
I am you.
And perhaps neither of us exists.

VIII (*Scales 2*)

IX (*from "Words At Farewell"*)

Without tears, without sobs, though you mourn,
let it go, let it flow to the past.

PERFORMANCE NOTE

The nine movements are to be performed together as one continuous piece. There should be pauses between the movements but *without any release of tension*. When *attacca* is indicated, the pauses should be shorter.

IMAGINARY LOVER

I

(from "Fate")

JONATHAN WOOLGAR

[♩ = 72-88]

p *poss.*

poco (s)

Like the stars, you and I are tied_

8^{va} (R.H. only)

fpp

fpp

fpp

poco accel.

fpp

fpp

poco accel.

fpp

tempo

fpp

Ped. →

p *sonore*

mp *sonore*

to - - ge - - ther_

8^{va} (R.H. only)

pp *sempre*

(*Ped.*) →

p *subito ma sonore*

pp *sotto voce*
ad lib.

by dreams,

fpp

pp

(*Ped.*) →

u.c.

II (Little melody 1)

[♩ = 48-60]

poco rit.

mp

sim.

p

attacca

III (from "Ararat")

Energico, poco liberamente [♩ = 100-120]

ff

f

mf

mp bluesy

p

molto

ff

p

molto!

Earth - bound, soa - - ring, floa - - ting,
 you are an an - gel winged in light. You
 are not mat - ter, you are flight

attacca

IV (Little melody 2)

[♩ = 48-60]

poco rit.

mp

sim.

p

sonore e profondo

8vb

V (from "To An Unknown Girl")

Scorrevole ma stentando (!) [♩ = 60-72]

mf

Light is fai - ling, Night is fal - ling.

f *sonore* *p* *f* *sim.* *p*

con ped.

* Very fast grace notes and arpeggiations.

pp *molto* *poco*

House to house the dark comes cal - ling.

pp *3*

(Ped. _____)

bluesy, quite free *p* *3* *8:6* *pp*

A stran - ger walks to-ward me, a lone, Her

ffp *ffp* *sim.* *pp scherzando* *p sempre*

8va *8vb* *Ped.*

mp dim. poco a poco

face fa - mi - liar as my own.

pp *mf* *mp* *ppp* *pp*

con ped. *Ped.*

8^{va}

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "face fa - mi - liar as my own." The piano accompaniment consists of three staves. The right hand has a melodic line with a crescendo from *pp* to *mp* and a decrescendo to *ppp*, followed by a trill marked *ppp* and an octave trill marked *ppp*. The left hand has a bass line with a decrescendo from *pp* to *ppp*. Pedal markings *con ped.* and *Ped.* are present.

poco rit. . . . *A tempo* | *poco rit.* . . .

mp *pp*

con ped. *Ped.*

Detailed description: This system continues the piano accompaniment. It features a decrescendo from *mp* to *pp*. The tempo markings are *poco rit.*, *A tempo*, and *poco rit.*. Pedal markings *con ped.* and *Ped.* are present.

VI (Scales 1)

secco sempre

sfz *prestissimo* *sfz* *sim.*

p *8^{ub}*

Detailed description: This section is titled "VI (Scales 1)". It features a piano accompaniment with a right hand playing chords and a left hand playing a scale. The right hand starts with a fortissimo (*sfz*) dynamic and a *secco sempre* articulation. The left hand starts with a piano (*p*) dynamic and a *prestissimo* articulation. The scale is marked *sim.* (sforzando). An octave marking *8^{ub}* is present at the bottom.

8va
ad lib., quasi rit.

3 3

ppp *ff*

attacca

VII (from "Ghosts")

Sostenuto [$\text{♩} = 60-72$]

sonore e parlando sempre

f *p* *poco* *mp*

pp delicato *poco*

Ped.

pp *molto*

You and I

p *mp* profondo

p *poco* *mp* *pp*

mp

p *poco* *pp*

Ped.

p *molto*

I am you.

mf *profondo*

pp

Ped.

p *ghostly*

And perhaps neither of us exists.

mf *sub.* *p*

pp *delicato*

Ped.

Musical score for the first system. The right hand plays a melodic line with dynamics *p*, *f*, *(p)*, and *f*. The left hand provides harmonic support. A pedal marking *8^{va} Ped.* is indicated at the bottom.

Musical score for the second system. The right hand features a melodic line with a triplet and dynamics *pp* and *attacca*. The left hand has a steady accompaniment. Markings include *p sempre* and *poco rit.*

VIII (Scales 2)

Musical score for the third system. The right hand plays a scale with dynamics *ffz*, *sim.*, and *f*. The left hand plays a scale with dynamics *p* and *f*. Markings include *secco sempre* and *prestissimo*.

Musical score for the fourth system. The right hand has a sustained chord with *ffz*. The left hand plays a scale with *p cresc. poco a poco*. A marking *8^{va}* is present.

Musical score for the fifth system. The right hand has a sustained chord with *ff*. The left hand plays a scale with triplets and dynamics *ff* and *ffz*. Markings include *ad lib., quasi rit.* and *ff*.

IX

(from "Words At Farewell")

Largo, poco liberamente [$\text{♩} = 46-60$]

pp

With - out tears, _____ with - out sobs, _____

pp

sonore sempre
ped.
u.c. sempre

poco *(pp)*

though you mourn, _____ let it go, _____

poco *(pp)*

mp [in time]

let it flow to the past _____

mp *mf* *p* *ff* *al niente*

tre cordi

8^{va}