

JONATHAN WOOLGAR

SONG-MESSAGES

for Soprano and Piano

Song-Messages was commissioned by Héloïse Werner with funds from the Hinrichsen Foundation.

The first performance was given by Héloïse Werner (soprano) and Natalie Burch (piano) at St. Mary's Church, Aylesbury on 24th October 2019.

Duration: c.10 minutes

THE TEXT

I.

Are you not weary of all this music?

II.

To see a World in a grain of sand,
And a Heaven in a wild flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.

(William Blake)

III.

I live alone in my song.
(I have nowhere else to go.)

(Friedrich Rückert [adapted])

IV. 3 Little Songs

a) The more the words, the less the meaning. (*Ecclesiastes*)

b) No more left to say.

c) The rest is silence. (*Hamlet*)

V.

I looked on all the works that my hands had done
and, behold, all was vanity, meaningless vanity,
a chasing after the wind.

(Ecclesiastes)

VI.

In this short Life that only lasts an hour
How much – how little – is within our power

(Emily Dickinson)

VII.

I have made my bed.
I will lie in it.
But as I lie here, sleepless, restless,
I cannot help but ask myself that question:
Are you not weary of all this music?

PERFORMANCE NOTE

The seven movements are to be performed together as one continuous piece *without any release of tension*.

for Héloïse Werner

SONG-MESSAGES

JONATHAN WOOLGAR

I.

[♩ = c.52]

indifferente ————— *molto agitato*

pp ————— *ff*

Are you not wea-ry of all this mu - sic?

quasi rit., poco ad lib.

f *mp* *ff* *mf*

mp

una corda

4

p (senza dim.) *pp sonore*

8^{va}

Detailed description: This block contains the first section of the musical score. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a 4/4 time signature, and a tempo marking of approximately 52 beats per minute. The mood transitions from 'indifferente' to 'molto agitato'. Dynamics range from pianissimo (pp) to fortissimo (ff). The piano accompaniment includes a right-hand part with a 4/4 time signature and a left-hand part with a 4/4 time signature. The piano part features a variety of dynamics (f, mp, ff, mf) and includes a section marked 'quasi rit., poco ad lib.' with a 3/4 time signature. The score concludes with a 'una corda' instruction and a measure number '4'.

II.

Septtrale ma con moto [♩ = c.52]

p

To see a World in a grain of

mp *p* *pp* *mp* *p* *pp*

tre cordi *una corda* *tre cordi* *una corda*

Detailed description: This block contains the second section of the musical score. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a 4/4 time signature, and a tempo marking of approximately 52 beats per minute. The mood is 'Septtrale ma con moto'. Dynamics range from mezzo-piano (mp) to pianissimo (pp). The piano accompaniment includes a right-hand part with a 4/4 time signature and a left-hand part with a 4/4 time signature. The piano part features a variety of dynamics (mp, p, pp) and includes a section marked 'una corda' and 'tre cordi'. The score concludes with a measure number '4'.

4

sand, And a Heav'n in a wild

mp *p*

una corda

6

flower, Hold In - fi

mf:p *mf* *quasi arpa p*

una corda

8

ni - ty in the palm of your hand, And E -

pp

una corda

13

ter - ni - ty in an

pp *p* *pp*

mp

tre cordi

16

hour.

p *pp*

u.c. t.c. u.c. t.c. u.c.

III.

[♩ = c.52]

mp tranquillo

sffzpp *sffzpp* *sffzpp*

pp *quasi cimbalom* *mp* *p*

ad lib., quasi rit.

Ped. *p*

5

pp *pp desolato*

live a-lone in my song. (I have no-where else to go.)

pp *p*

8va

3 *3* *3*

Ped. *8vb*

una corda al fine

pp *pp* *p*

3 *3*

8vb *pp*

Ped. *(una corda)*

come sopra - ad lib.

attacca subito

IV. 3 Little Songs

a)

Animato [$\text{♩} = \text{c.60}$]

p

The more the words, the

ffz *mf* *pp*

mp

Ped.

f

6

less the mea - ning.

mfp

pp

attacca subito

b)

[♩ = c.52]

poco mf

No more left to say.

[senza rit.]

poco f

mp

p

Ped.

attacca subito

c)

Solennemente [♩ = c.48]

pp

(senza ped.)

8 *p senza colore* [senza rit.]

The rest is si - lence.

Ped.

V.

Agitato [$\text{♩} = \text{c.60}$]

L.H. *sempre*
8^{va} 1

R.H. *sempre*
*ad lib. very fast morse code rhythm**

L.H. *sempre*

Ped.

* The R.H. morse code should operate independetly of the metres and rhythms around it and never be synchronised with other parts.

5

pp indifferente

I looked on

sim. (E) *mf* *p* *mf* *sim. (B)* *p*

mp

9

all the works that my hands had done

5

8va

sim. (C)

mf

pp

poco cresc.

mf

p

14

mp più agitato e doloroso (ma non troppo)

I looked on all the works that my hands had done

3

3

3

sim. (D)

sub. pp

sim. (C# & D)

p

p

mp

pp

mf

f

18

p sempre

mf

f

8^{vb}

21

(senza cresc.)

prestissimo poss.

pp *ff*

22

pp *poco a poco cresc. e più veemente* *p* *cresc.*

I looked on all the works that my hands had done. I looked on all the works

sim. (E) *p sub.* *(octaves, synchronised)*

(let sound clear completely)

24

mf *ff* *ff*

that my hands had done. I looked on all the works that my hands had done

(both hands synchronised)

26 *ff* *ruvido!*

and, be hold, all was va - ni - ty,

ff *mf* *ff* *ffp* *8va* *3*

Ped.

29 *f* *poco rit.*

half-sung, half-spoken,
approx. pitches

mea-ning - less va - ni - ty, a cha-sing af-ter the wind.

come sopra (B) *(15)* *pp*

f espress. *mf* *mp* *3* *3* *3* *3* *3* *5*

32 [♩ = c.52] *stop suddenly*

p *pp* *mp lirico* *segue*

8va *3* *3* *8vb*

VI.

[♩ = c.52]

poco rit. . . .

p distant, breathy

In this short Life that on - ly lasts an hour

pp *p meccanico*

Ped.
una corda tre cordi

a tempo

4

pp

How much - how lit - tle - is with - in our

pp *p*

Ped.
una corda tre cordi

7

power

pp quasi mf *p*

Ped.
una corda tre cordi

VII.

[♩ = c.52]

p semplice sempre

I have made my bed.

pp sempre quasi arpa
mf
p
sim.

Ped. → *una corda sempre al fine*

I will lie in it. But as I lie here, sleep-less,

p
p
pp

(Ped.) →

rest-less, I can-not help but ask my-self that ques-tion:—

mp
pp

(Ped.) →

Are you not wea - ry Are you not wea -

pp

(Ped.) →

20

ppp

p

Vocal line for measures 20-24. The lyrics are: "ry Are you not wea-ry of all this mu". A slur covers measures 20-24, with a fermata over the final note. A "5" is written above the fifth note of the slur. A dynamic marking *ppp* is at the start and *p* is at the end of the slur.

Piano accompaniment for measures 20-24. The right hand has whole notes with fermatas. The left hand has a steady eighth-note bass line. A *(Ped.)* marking with an arrow is at the start. A *(pp sempre)* marking is at the end.

poco a poco più caldo e espress.

25

Vocal line for measures 25-28. It features a series of triplets and trills. A slur covers measures 25-28. Dynamic markings *ppp* and *p* are present.

Piano accompaniment for measures 25-28. The right hand has chords with fermatas. The left hand has a steady eighth-note bass line. A *(Ped.)* marking with an arrow is at the start.

29

Vocal line for measures 29-32. It features a series of triplets and a quintuplet. A slur covers measures 29-32. Dynamic markings *ppp* and *p* are present.

Piano accompaniment for measures 29-32. The right hand has chords with fermatas. The left hand has a steady eighth-note bass line. A *(Ped.)* marking with an arrow is at the start.

33

Vocal line for measures 33-36. It features a series of triplets and a sextuplet. A slur covers measures 33-36. A dynamic marking *ppp* is at the start. The word "sic?" is written below the final note.

Piano accompaniment for measures 33-36. The right hand has chords with fermatas. The left hand has a steady eighth-note bass line. A *(Ped.)* marking with an arrow is at the start. A *dim.* marking is at the end.

37

(Ped.)

ppp

p sub.

Perusal Score