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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.
(from William Blake, "Auguries of Innocence")

III.
I live alone in my song.
(I have nowhere else to go.)
(from Friedrich Rückert, "Ich bin der Welt abhanden gekommen" [adapted])

IV. 3 Little Songs
a) The more the words, the less the meaning. (Ecclesiastes 6:11)
b) No more left to say.
c) The rest is silence. (from *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 2:11)

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?

[Text by the composer unless otherwise indicated. Translations by the composer.]

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

8^{va}

Detailed description: This system contains the first two staves of music. The vocal line is in 4/4 time, starting with a triplet of eighth notes. The piano accompaniment is in 4/4 time, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo and dynamics change from *indifferente pp* to *molto agitato ff*. The piano part includes a *quasi rit., poco ad lib.* marking and a *una corda* instruction. The system ends with a measure marked '4' and an 8^{va} (octave) marking.

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 system contains the second two staves of music. The vocal line is in 4/4 time, starting with a triplet of eighth notes. The piano accompaniment is in 4/4 time, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo and dynamics change from *Septtrale ma con moto p* to *mp*, *p*, and *pp*. The piano part includes a *una corda* instruction and a *tre cordi* instruction. The system ends with a measure marked '3' and an 8^{va} (octave) marking.

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*

(8)-1 *Ped.* *u.c. t.c.* *u.c. t.c.* *u.c.* *8vb*

III.

[♩ = c.52]

mp tranquillo

sffzpp *sffzpp* *sffzpp* *ad lib., quasi rit.*

pp *quasi cimbalom* *mp* *p*

Ped.

5

pp desolato

pp

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

8va

pp

p

3

3

3

3

8vb

Ped.

una corda al fine

pp

pp

pp

3

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.

V.

Agitato [$\text{♩} = c.60$]

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

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

pp

L.H. *sempre*

p

mp

Ped.

* The R.H. morse code should operate independently 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)

mp

Ped.

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

mf

f

8vb

21

(senza cresc.)

pp *prestissimo poss.* *ff*

22

pp *poco a poco cresc. e più veemente* *p* (octaves, synchronised)

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

sim. (E) *p sub.* *cresc.*

(let sound clear completely)

24

ff

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

mf *ff* (both hands synchronised) *ff*

26

ff

ruvido!

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

29

half-sung, half-spoken, approx. pitches

f *poco rit.*

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

come sopra (B)

(15)

32

[♩ = c.52]

stop suddenly

VI.

[♩ = c.52]

poco rit. . . .

p distant, breathy

In this short Life that on - ly lasts an hour

pp *p meccanico*

8va

Ped.
una corda tre cordi

a tempo

4

pp

p

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

pp *p*

8va

Ped.
una corda tre cordi

7

power

pp quasi mf

p

8va

Ped.
una corda

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 cannot help but ask myself that question:

mp *pp*

(Ped.) →

Are you not weary Are you not weary

pp

(Ped.) →

20

ppp

p

- ry — Are you — not wea-ry of all this mu -

(Ped.) →

(pp sempre)

poco a poco più caldo e espress.

25

3 *tr* 3 3 3 3 *tr* 3

(Ped.) →

29

5 3 3 3 3 3 3

(Ped.) →

33

3 6 3 sic?

(Ped.) →

dim. - - -

37

ppp

p sub.

(Ped.)