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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 24<sup>th</sup> 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

*p (senza dim.)*

*pp sonore*

*8<sup>va</sup>*

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 in 4/4 time with a triplet of eighth notes, then changes to 3/4 time. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics range from *pp* to *ff*. Performance instructions include *indifferente* to *molto agitato*, *quasi rit., poco ad lib.*, and *una corda*. A page number '4' is located at the start of the piano accompaniment section.

## II.

Septtrale ma con moto [♩ = c.52]

To see a World in a grain of

*p* *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 is in 4/4 time and includes a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics range from *p* to *pp*. Performance instructions include *tre cordi* and *una corda*.

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.*



*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<sup>va</sup> 1

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

L.H. *sempre*

*p*, *mp*, *pp*

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

*mf*, *p*, *mf*, *pp*, *mp*

sim. (E), sim. (B)

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

*p* sempre

mf

f

8<sup>vb</sup>

21

(senza cresc.)

*pp* *prestissimo poss.* *ff*

22

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

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

(let sound clear completely)

24

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

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

26

*ff*

*ruvido!*

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

15<sup>ma</sup>  
ffp  
8<sup>va</sup>  
ff  
mf  
ff  
Ped.

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)

*f*  
poco rit. . . . .  
f espress.  
mf  
mp  
pp  
3  
3  
3  
3  
3  
3

32

[♩ = c.52]

*stop suddenly*

*stop suddenly*  
p  
pp  
mp lirico  
8<sup>va</sup>  
3  
3  
3  
8<sup>vb</sup>  
segue

# VI.

[♩ = c.52]

*poco rit.* . . .

*p distant, breathy*

In this short Life that on - ly lasts an hour

*pp* *p meccanico*

*8va*

*una corda* *tre cordi*

*a tempo*

4 *pp* *p*

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

*pp* *p*

*8va*

*una corda* *tre cordi*

7

*power*

*pp quasi mf* *p*

*una corda*

# VII.

[♩ = c.52]

*p semplice sempre*

I have made my bed.

*pp sempre quasi arpa*  
*sim.*  
*mf*  
*p*

*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*

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

(Ped.) →

*(pp sempre)*

*poco a poco più caldo e espress.*

25

tr *tr*

(Ped.) →

29

5 3 3 3 3 3

(Ped.) →

33

3 6 3 sic?

(Ped.) →

*dim. - - -*

37

Musical score for measures 37-40. The score consists of a vocal line and a piano accompaniment. The vocal line has rests in measures 37-39 and a quarter note in measure 40. The piano accompaniment features chords in the right hand and single notes in the left hand. Dynamics include *ppp* and *p sub.* A 'Red.' marking is at the bottom.