

JONATHAN WOOLGAR

MESSAGE-FRAGMENTS
IN HONOUR OF GILES SWAYNE

for solo violin

Message-Fragments in Honour of Giles Swayne was written for the RAM 200 Pieces project to celebrate the 200th anniversary of the Royal Academy of Music.

The first performance was given by José Cabrera Matias in the Angela Burgess Recital Hall at the Royal Academy of Music on 1st February 2022.

Duration: c. 10 minutes

PROGRAMME NOTE

This piece, written for a project celebrating the 200th anniversary of the Royal Academy of Music, honours one of its alumni: the brilliant composer Giles Swayne, who studied there in the late 1960s. Giles, my former composition teacher and current friend, has shown me extraordinary kindness and generosity over many years. I have written this piece by small way of thanks.

PERFORMANCE NOTES

Breaks between movements are at the performer's discretion, but the piece should maintain a sense of momentum throughout, without too much relaxation between movements.

The combination of a tenuto and an elongated accent (\equiv) indicates a longer, more expressive stress than a regular tenuto-accent combination, exhalation-like and not at all harsh. It should be played more or less within the given dynamic.

Regular accents are always relative to the given dynamic. Hairpins without a new dynamic indicate slight fluctuations within the given dynamic.

Glissandi should last as long as the note length to which they are attached (continuous sliding motion). Portamenti should be more delicate and expressive, and are at the performer's discretion.

Open strings with *l.v.* ties should be left to ring *al niente* where possible.

Grace notes are always fast and before the beat.

Movement IV can be performed as a standalone piece.

written to celebrate the 200th anniversary of the Royal Academy of Music

MESSAGE-FRAGMENTS IN HONOUR OF GILES SWAYNE

JONATHAN WOOLGAR

I. motto

Con moto (♩ = c. 120)

p *ff* *sff* *dolciss. sempre* *molto legato* *mp* *mf* *p* *sul tasto senza vib.* *quasi armonico* *vib.* *poco rit.* *IV*

II. adagio

Adagio (♩ = c. 54) **Più mosso** (♩ = c. 80)

ff *espress.* *ppp sub.* *legg. (ppp sempre)* *3* *7* *sul tasto senza vib.* ***

* The E string should be held as an unwavering "drone" throughout bars 2 and 4, with bow changes as infrequent and imperceptible as possible.

[2]

||: ad lib., molto accel. :|| a tempo giusto

[2]

(s.t.) vib. *ord.* *(non l.v.)* *ff*

Tempo I (♩ = c. 54) **Tempo II** (♩ = c. 80)
 (ord.) → sul tasto
 senza vib.

3
ff *espress.* **fp** **ppp** *sempre, legg.* 3 3 *molto accel.* - - - - -

[4]
a tempo giusto

[4] (s.t.) vib. → ord.
ff **pp** *sub.* *espress.*

Tempo II (♩ = c. 80) sul pont., punta
Tempo I (♩ = c. 54) sul tasto, tallone sul G
pp *sempre, legg.* **ff** *espress.* **pp** *sub.*
quasi f *molto espress, lirico*

Tempo II (♩ = c. 80) sul pont., punta
pp *legg.*

Tempo I (♩ = c. 54) sul tasto, tallone sul G
Tempo II (♩ = c. 80) sul pont., punta
quasi f *come sopra* **pp** *legg.*

* The rests between phrases from here to the end of the movement should be played precisely, *senza caesura* and with no loss of momentum.

Tempo I (♩ = c. 54)
sul tasto, tallone
sul G-----

Tempo II (♩ = c. 80)
sul pont., punta

[10]

mf *espress.*

pp *legg.*

Tempo I (♩ = c. 54)
sul tasto, tallone
sul G-----

Tempo II (♩ = c. 80)
sul pont., punta

Tempo I (♩ = c. 54)
sul tasto, tallone

Tempo II (♩ = c. 80)
sul pont., punta

13

mp *espress.*

pp *legg.*

p *espress.*

pp *legg.*

Tempo I

17

sul tasto
sul G-----

molto sul pont.

sul tasto
sul G-----

molto sul pont.

molto sul tasto

IV

morendo al fine, poco a poco senza espress.

(pppp)

III. scherzetto

Tempo giusto (♩ = c. 108)
sul pont., senza vib.

ord.

ppp

f *pesante e espress.*

6

poco più legg.

9

7

tr *molto pressato* *lunga* *freeze!*

fff

11 (tempo giusto)

ff *p* (*pesante e espress. sempre*) *ff* *p* *ff* *f*

16

poco più legg. *mf sub.* *dim.*

Prestissimo possibile

mp legg. e brillante

22

25

f

27

mf *mp*

30 *molto rall.* *accel.* *a tempo*

32 *f*

35 *sul pont.* *mp*

39 *ord.* *f* *mp sub.*

43 *f* *mp sub.* *dim.*

45 *pp* *dolciss.* *port.*

49 *(in tempo sempre, senza rit.)* *senza vib.* *p* *mf* *p*

Tempo primo

55 *pizz.*
marcato e meccanico
f

* In this passage, always bring out the highest note of each chord.

58 (3) (3) (3) (3) (3) (senza rit.)
 3
 3
 dim.-----

61 *d.* *d.*
p *mf* **p** *f* **ff**
 3

Prestissimo possibile

$\frac{3}{4} = \frac{2}{4}$ ($\text{♩} = \text{c. } 144$)

64 arco (con moto sempre)
mf *dolciss. sempre*
 3 5

68

74

80 *p* *mp* *p*

84 *p* *mp* *p* *mp* *p*

90 *p* *mp* *p* *mp* *p*

95 **(in tempo sempre, senza rit.)**
sul tasto *pp* *f* *ord. jeté* **molto rall.** *senza vib.* *mp* *p (senza dim.)*

Slower than before (♩ = c. 76)

100 *sul tasto* *pp sempre* *sul pont.* *sul tasto* *sul pont.*

Adagio (♩ = c. 58)

103 **rall.** *ord.* *p dolciss. e espress.* **molto rall.**

106 **a tempo** *fff*

IV. aria

Adagio, sostenuto - ma con moto, non strascinato (♩ = c. 58)

Musical notation for measures 1-5. The piece is in 3/4 time. Measure 1 starts with a piano (*p*) dynamic and the instruction "espress. e sonore sempre". The melody features a trill on the first note, marked with a "0". The bass line consists of sustained notes. Measure 2 has a "più" dynamic marking. Measure 3 has an "mp" dynamic marking. Fingering "IV" is indicated above the melody in measures 2 and 3.

Musical notation for measures 6-10. Measure 6 begins with a piano (*p*) dynamic and the instruction "dolciss.". The melody includes a trill marked with "poco". The bass line continues with sustained notes. Measure 7 has a "p" dynamic marking. Measure 8 has a "p" dynamic marking. Measure 9 has a "p" dynamic marking. Measure 10 has a "p" dynamic marking. Fingering "IV" is indicated above the melody in measure 10.

Musical notation for measures 11-16. Measure 11 starts with a "poco sf" dynamic marking. The melody features a trill. Measure 12 has a "p" dynamic marking. Measure 13 has a "mf" dynamic marking. Measure 14 has a "p" dynamic marking. Measure 15 has a "pp" dynamic marking. Measure 16 has a "p" dynamic marking. The instruction "ord." is written above measure 16, and "sul tasto senza vib." is written below it. The instruction "(l.v. al niente)" is written below measure 15. Fingering "I" is indicated above the melody in measure 15.

Musical notation for measures 17-20. Measure 17 starts with an "mp" dynamic marking. The melody features a trill. Measure 18 has a "p" dynamic marking. Measure 19 has a "p" dynamic marking. Measure 20 has an "mp" dynamic marking. Fingering "5" is indicated above the melody in measure 17.

Musical notation for measures 21-24. Measure 21 starts with a piano (*p*) dynamic. The melody features a trill. Measure 22 has a "p" dynamic marking. Measure 23 has a "p" dynamic marking. Measure 24 has a "p" dynamic marking. Fingering "3" and "5" are indicated below the melody in measures 21 and 22 respectively.

25 *ppp lontano* *sul tasto* *ord. senza port.* *8va*

29 *mp* *loco* *p* *pp*

32 *ppp lontano* *pizz.* *arco*

36 *pp cresc.* *sul tasto* *ord.* *f* *mp* *p*

40 *ppp lontano* *senza port. al fine* *lunga* *attacca subito*

* If this movement is being performed as a standalone piece, the last phrase should be *meno mosso*.

V. hoedown

Vivo, ma poco a poco più agitato e furioso - stringendo sempre (♩ = c. 132)

f molto ritmico sempre *sf* *f* (sempre) *sf* *sf* *sf* (sempre sim.)

sf *sf*

sf *sf* blues style

sf *sf*

(stringendo)

p sub. —molto—

cresc., pesante

legato e molto vib. poss.

ff acuto (molto ritmico sempre)

sul G *sf* *sf*

molto accel. ———

sf *sf*

a tempo
 35 *sul G*

38

Presstissimo poss. subito
punta
 41
pp sub., legg.

Presstissimo poss. subito
punta
a tempo
 43 *ord.*
mp *sff* *sff* *pp sub., legg.*

45

a tempo
 47 *ord.*
f *sff* *mf dolce*

pochiss. rit.
a tempo sub.
 51
p legg. *ff*

Presstissimo poss. subito
 56
molto agitato e furioso *molto pressato*

accel. **a tempo**
 59 *ord.* *pressato*
con bravura *fff disperato*