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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

I.

JONATHAN WOOLGAR

[$\text{♩} = c.52$]

indifferente → *molto agitato*

pp **ff**

Are you not weary of all this music?

quasi rit., poco ad lib.

f **mp** **ff** **mf**

Ped.

una corda

4

p (*senza dim.*)

pp sonore

8vb

II.

Septtrale ma con moto [$\text{♩} = c.52$]

p

To see a World in a grain of sand...

mp **p** **pp**

Ped.

tre cordi **una corda**

mp **p** **pp**

tre cordi **una corda**

4

sand, And a Heav'n in a wild-

tre cordi una corda

6

flower, Hold In - fi - - -

tre cordi una corda

8

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

tre cordi una corda

13

ter - ni - ty in - an

pp *p* *mp* *pp*

tre cordi

16

hour.

p *pp*

(8) -> 2ed. *u.c.* *t.c.* *u.c.* *t.c.* *u.c.*

III.

[♩ = c.52]

mp tranquillo

sffzpp *ad lib., quasi rit.*

pp *quasi cimbalom*

mp

p

I

2ed. *p*

pp desolato

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

8va *pp* *p* *8vb*

Ped. *una corda al fine*

come sopra - ad lib.

7 *pp* *pp* *pp* *8vb* *pp*

Ped. *(una corda)* *attacca subito*

IV. 3 Little Songs

a)

Animato [$\text{d} = \text{c.60}$]

The more the words, the

sffz *mf* *pp*

Ped. *mp*

6

f

less the mea - ning.

10

mfp

pp

attacca subito

b)

[♩ = c.52] *poco mf* [senza rit.]

No more left to say.

8va

poco f *mp* *p*

attacca subito

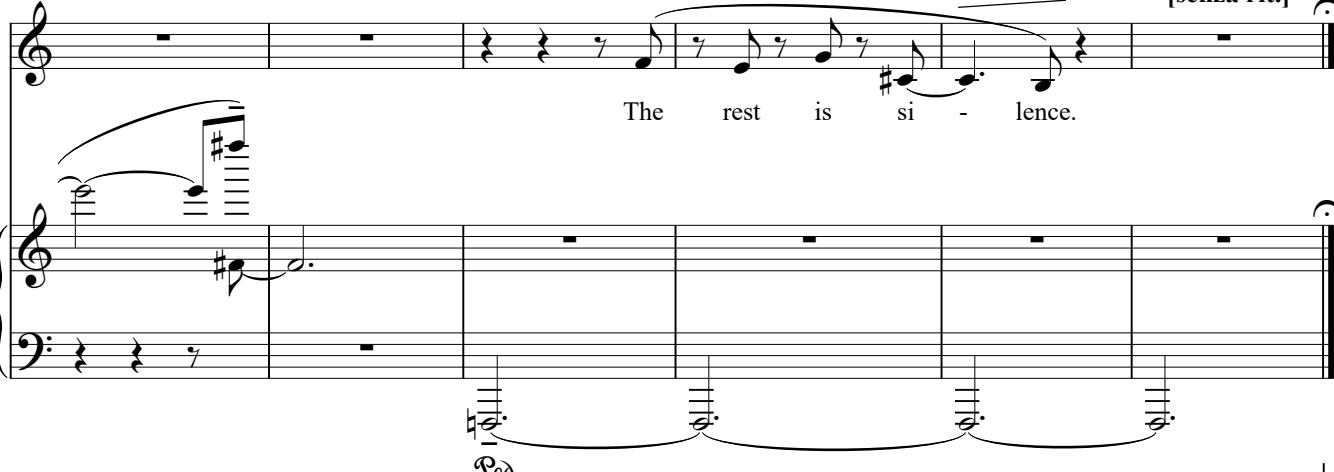
c)

Solennemente [♩ = c.48]

(senza ped.)

8

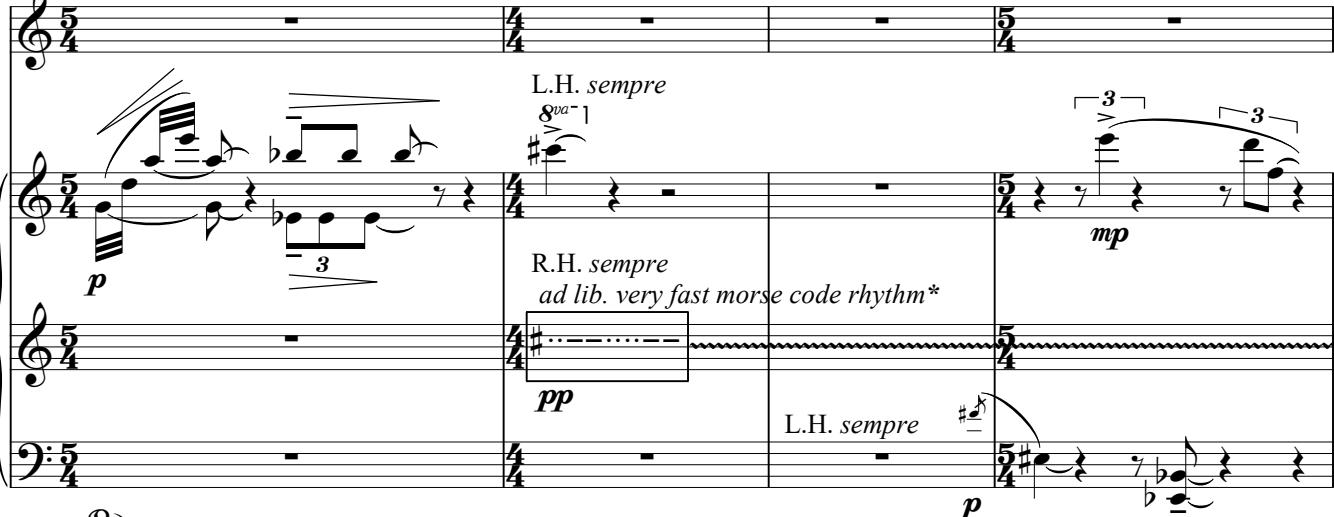
p *senza colore*

[*senza rit.*] 

The rest is si - lence.

Ped.

V.

Agitato [$\text{♩} = \text{c.}60$]


L.H. sempre
8va 1

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

pp

L.H. sempre

p

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

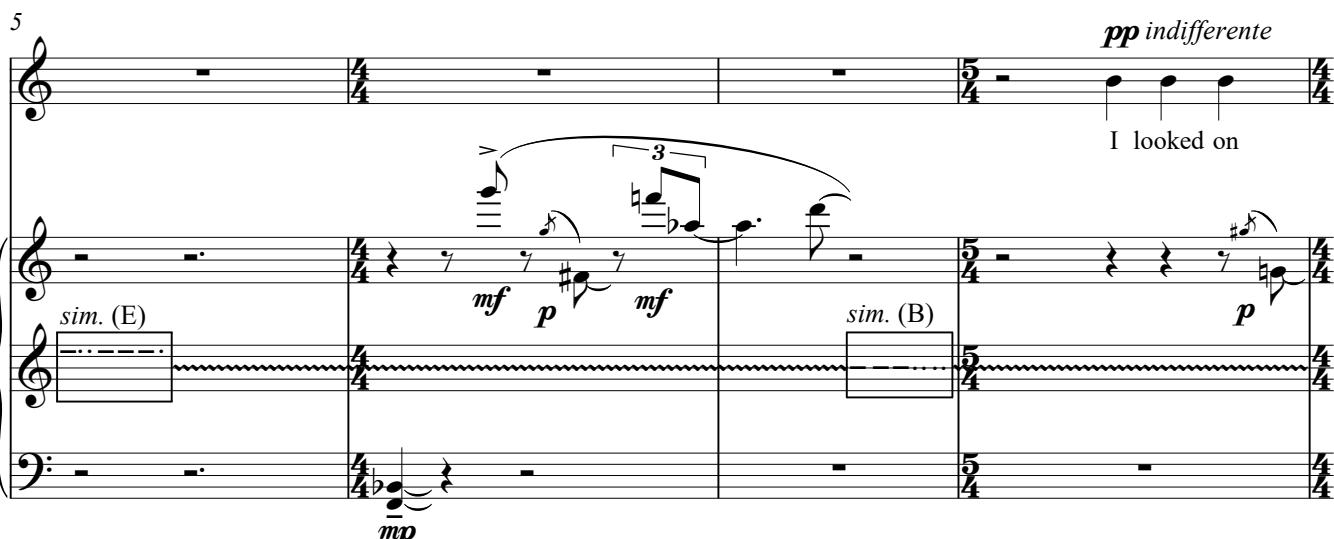
sim. (E)

mf p mf

sim. (B)

p

mp



9

all the works that my hands had done

8va

sim. (C)

poco cresc.

(pp) *mf*

p

14

mp più agitato e doloroso (ma non troppo)

I looked on all the works that my hands had done

sim. (D)

sub. pp

sim. (C# & D)

p

p *mp* *pp* *mf* *f*

18

f

(p sempre)

mf

8vb

21

(senza cresc.)

prestissimo poss.

pp

ff

22

poco a poco cresc. e più veemente

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

sim. (E)

p (octaves, synchronised)

p sub.

cresc.

(let sound clear completely)

24

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

mf

(both hands synchronised)

ff

26 *ff*
 and, be hold, _____ all _____ was va - ni - ty,
ruvido!

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

Ped.

29 *mea-ning - less* *come sopra (B)* *va - ni - ty,* *a cha-sing af-ter the wind.*

*half-sung, half-spoken,
approx. pitches*

f *poco rit.*

(15)

f espres. *mf* *mp* *pp*

32 [♩ = c.52]

stop suddenly

p *pp* *3* *mp lirico*

segue

8vb

VI.

[♩ = c.52]

p distant, breathy

In this short Life that on - ly lasts_ an hour

poco rit.

8va

pp

p meccanico

Ped.
una corda tre cordi

a tempo

4 **pp**

How much_ how lit - - tle_ is with-in our_

p

pp

Ped.
una corda tre cordi

7

power

5 **16**

pp quasi mf

p

una corda

VII.

[♩ = c.52]

p semplice sempre

I have made my bed.

pp sempre
quasi arpa

mf

p

sim.

2ed. →
una corda sempre al fine

I will lie in it.

I will lie in it.

But as I lie here, sleep-less,

p

p

pp

(2ed.) →

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

mp

pp

(2ed.) →

pp

Are you not wea - ry— Are you not wea -

(2ed.) →

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

poco a poco più caldo e espress.

25

29

33 sic?

(Pd.) →

37

A musical score for piano and voice. The top staff is a treble clef, and the bottom staff is a bass clef. The piano part consists of two staves: a treble staff with a basso continuo line and a bass staff. The vocal part is in the treble clef. Measure 37 starts with three empty measures. In the fourth measure, the piano treble staff has a basso continuo line with a circled bass note. The piano bass staff has a note. The vocal part has a note. Dynamics are indicated: **ppp** over the piano treble staff and **p sub.** over the piano bass staff. The vocal part ends with a fermata. The vocal part is labeled **(Léo.)** with a bracket under the first three measures.