JONATHAN WOOLGAR

MESSAGE-FRAGMENTS

IN HONOUR OF GILES SWAYNE

for solo violin

PERUSAL SCORE

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 Cabrita 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 (⩲) 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 shoud 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.

PERUSAL SCORE

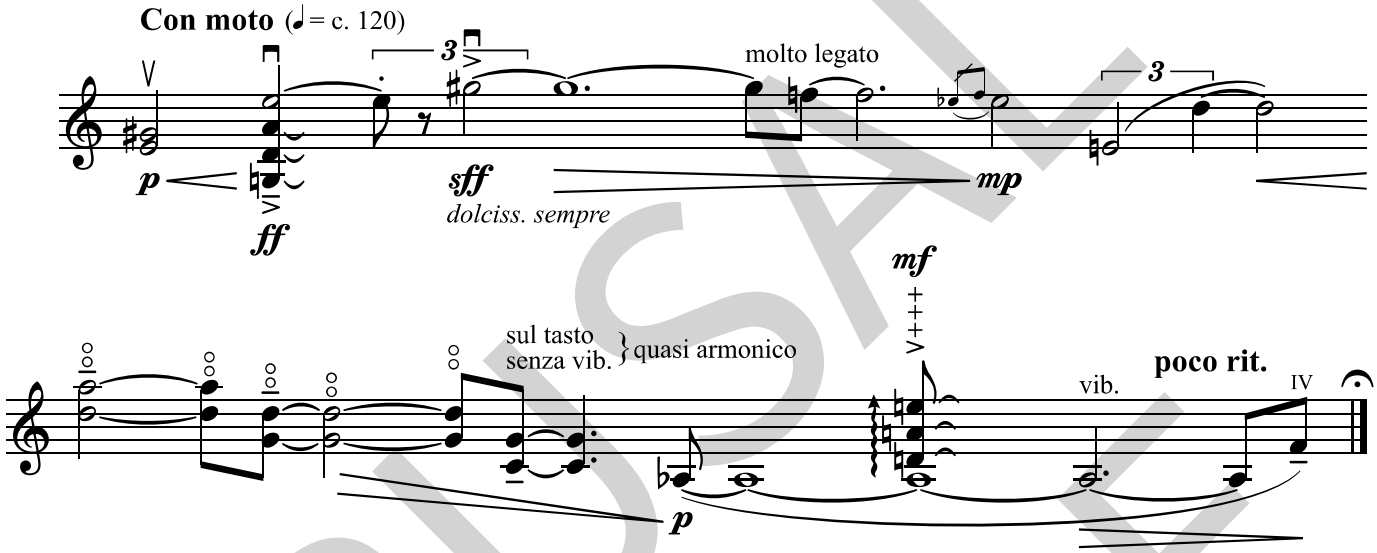
written to celebrate the 200th anniversary of the Royal Academy of Music

MESSAGE-FRAGMENTS

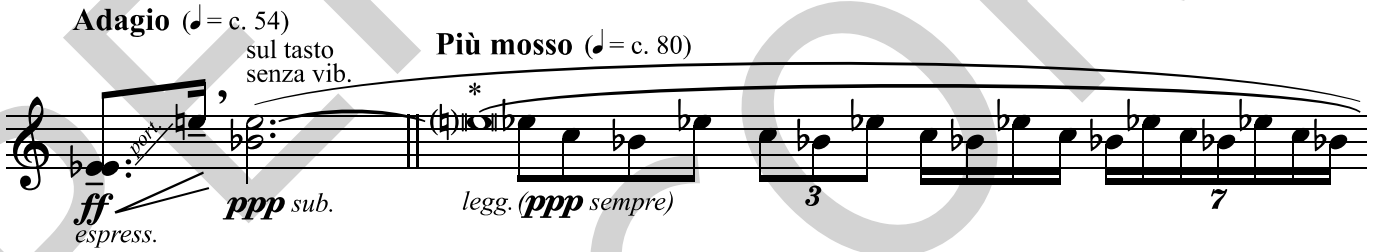
IN HONOUR OF GILES SWAYNE

JONATHAN WOOLGAR

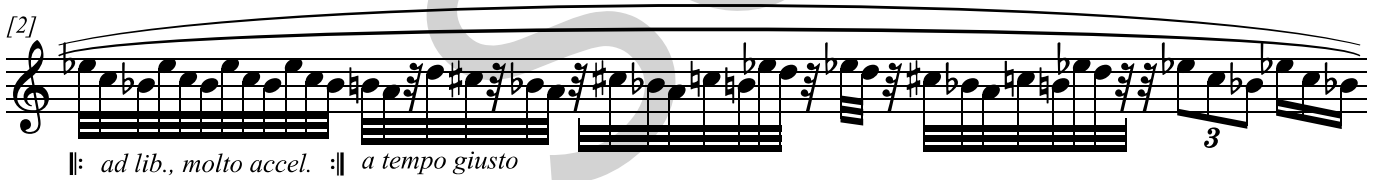
I. motto

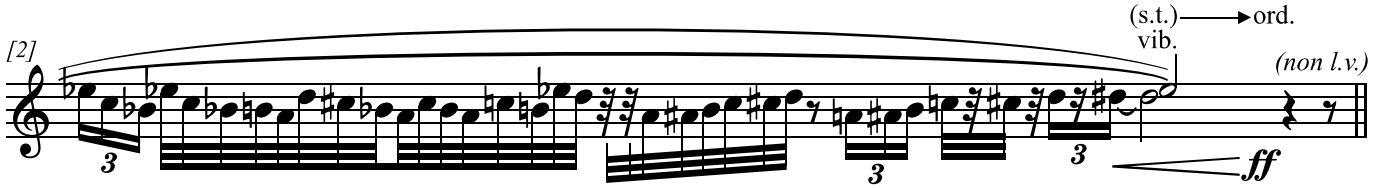


II. adagio



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





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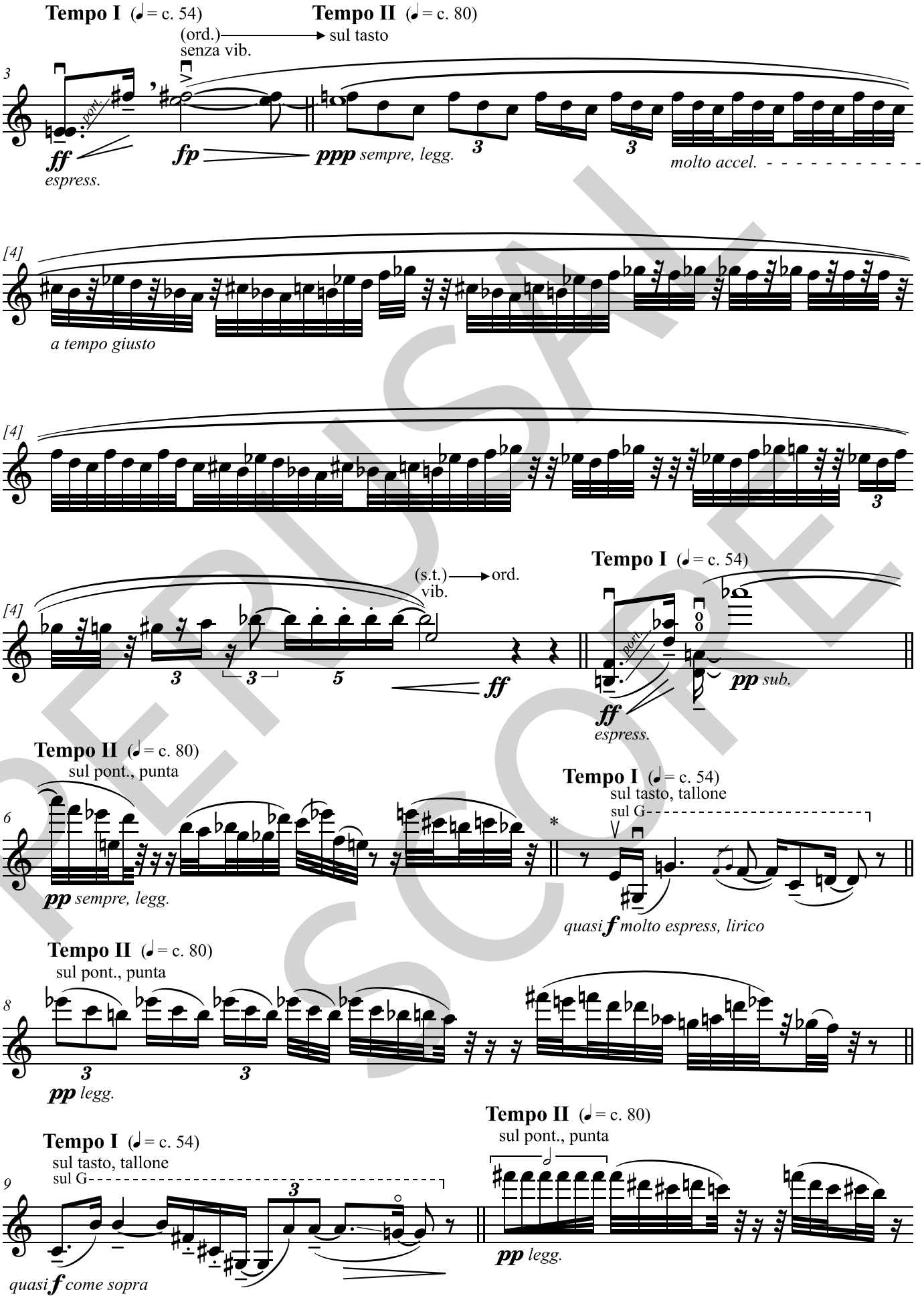

* The rests between phrases from here to the end of the movement should be played precisely, *senza caesura* and with no loss of momentum.

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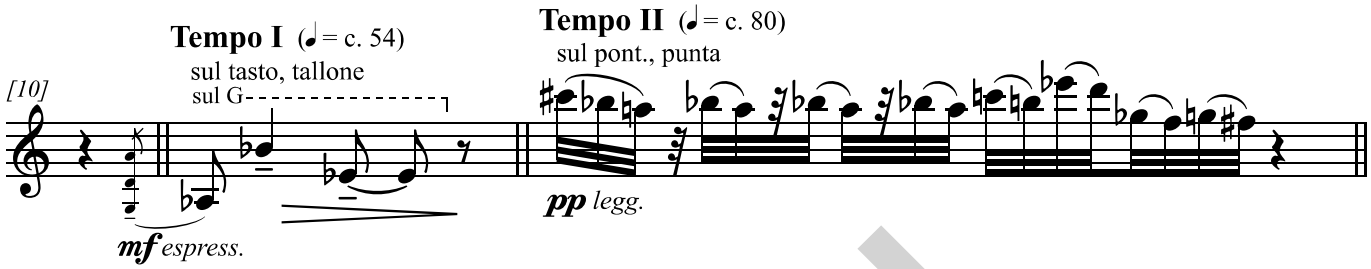
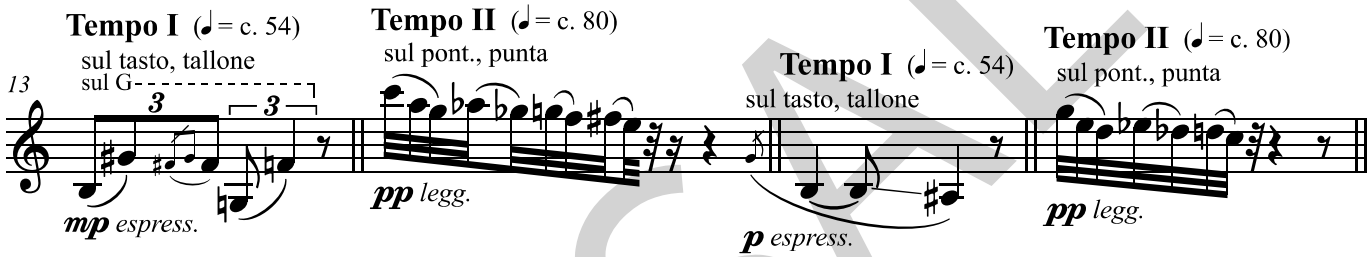
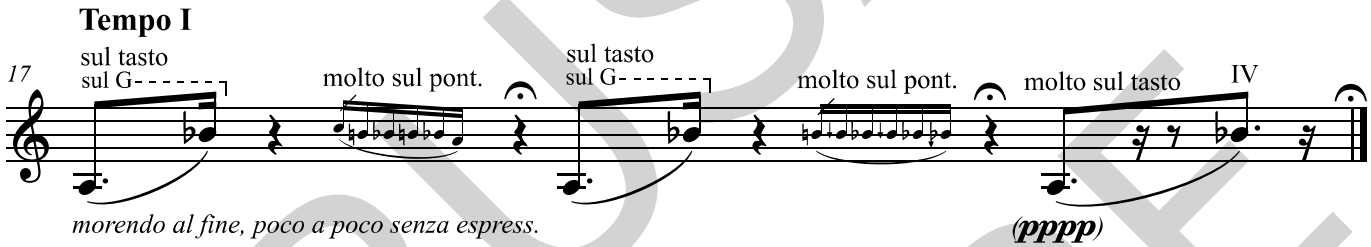
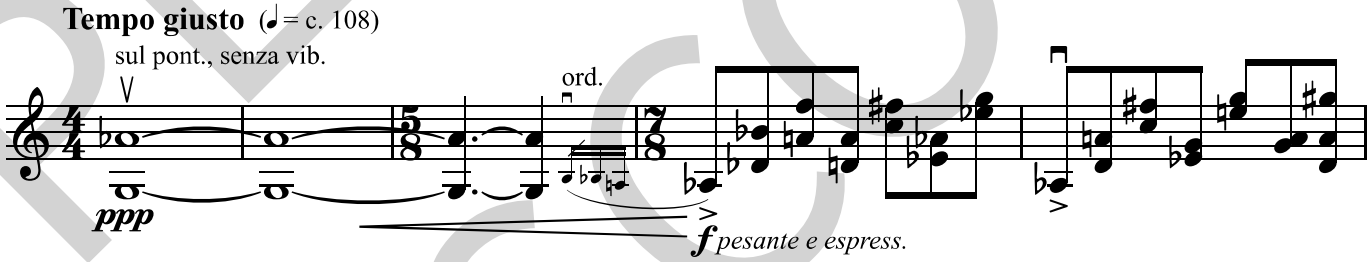
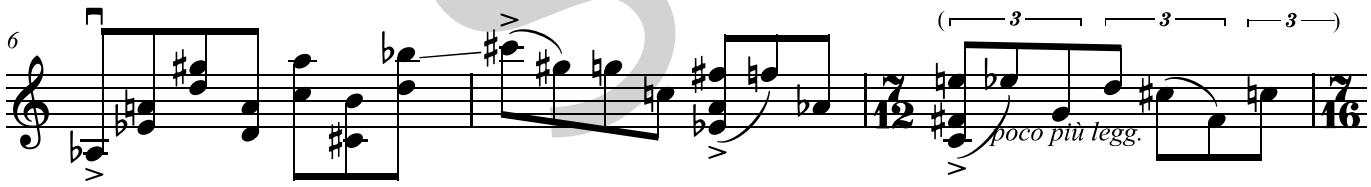


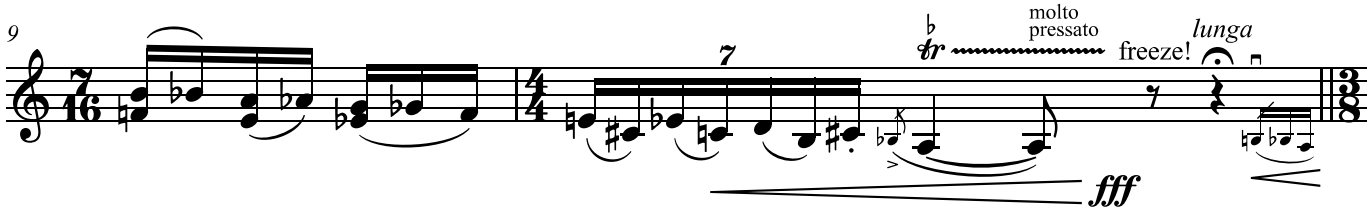




III. scherzetto







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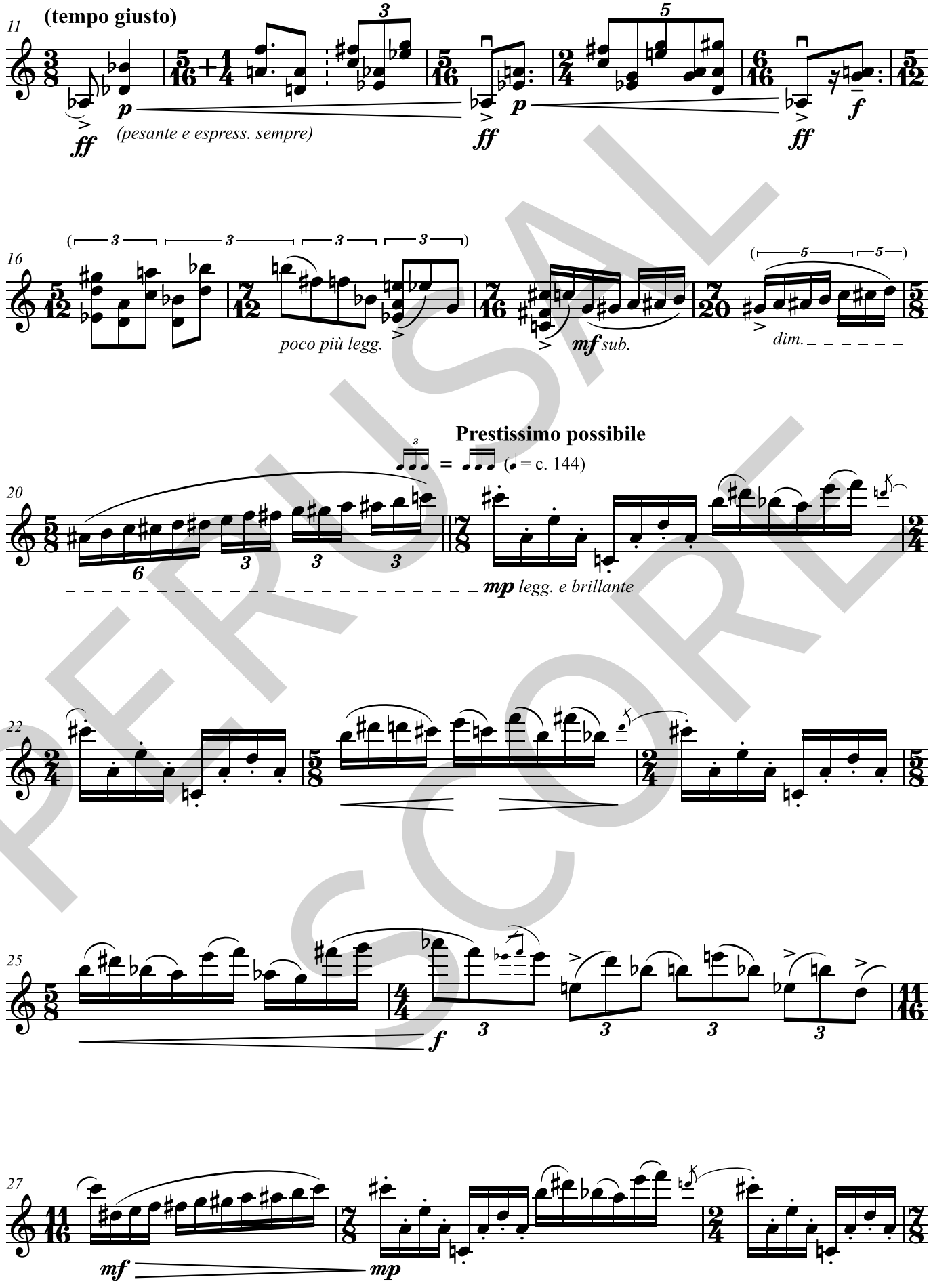

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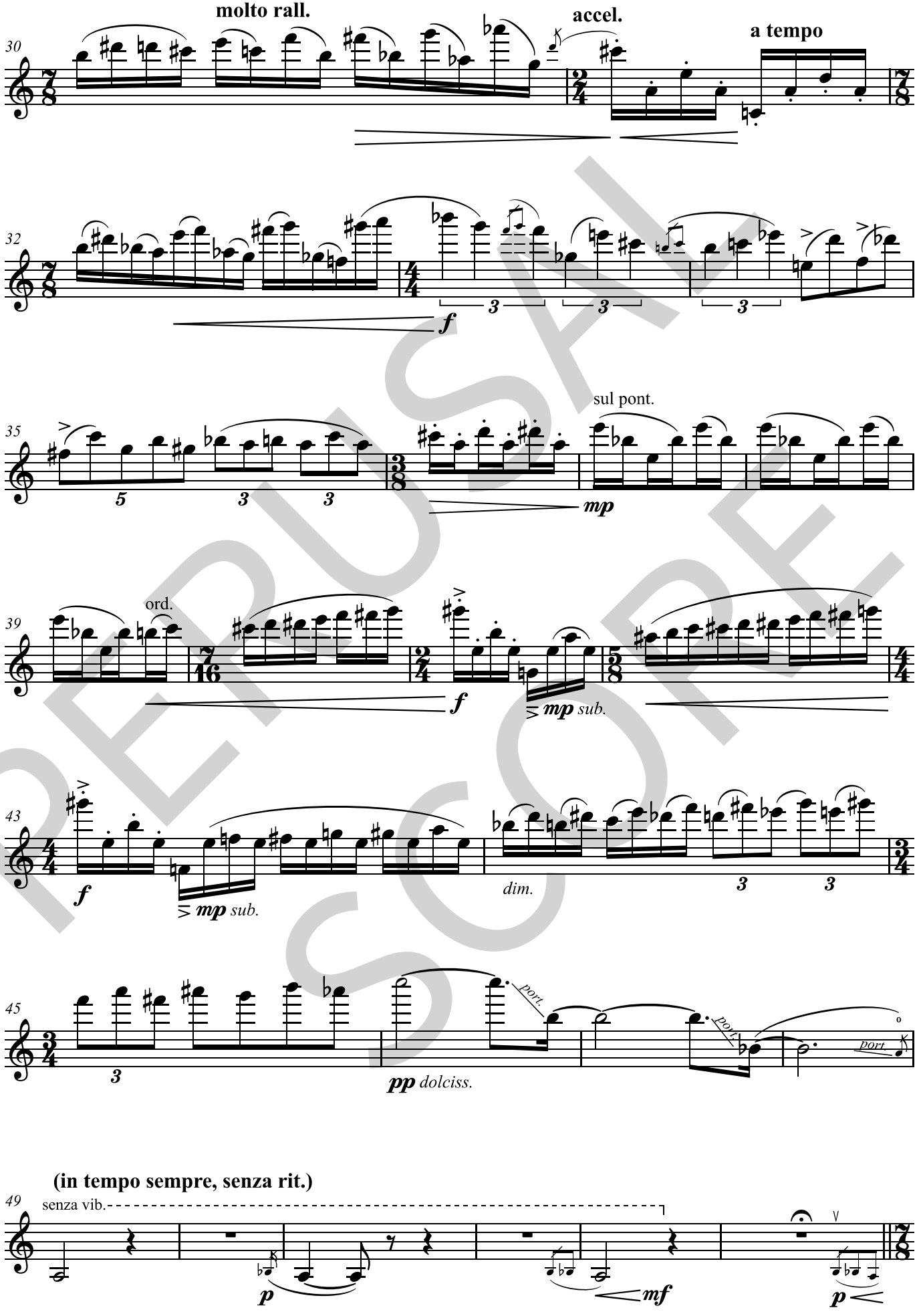
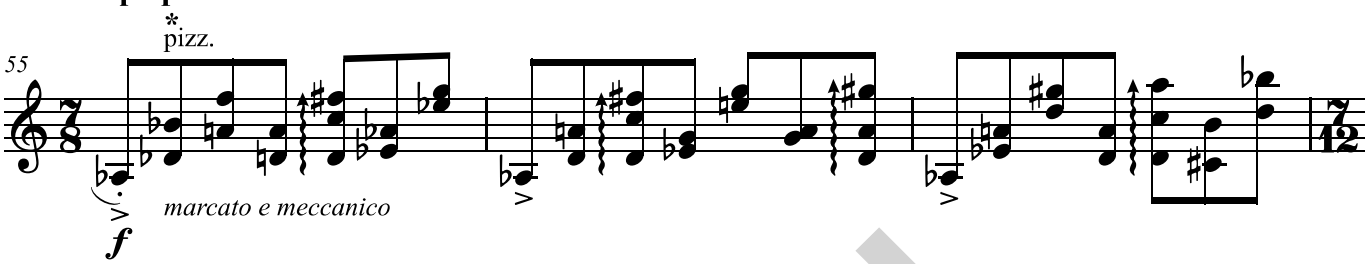
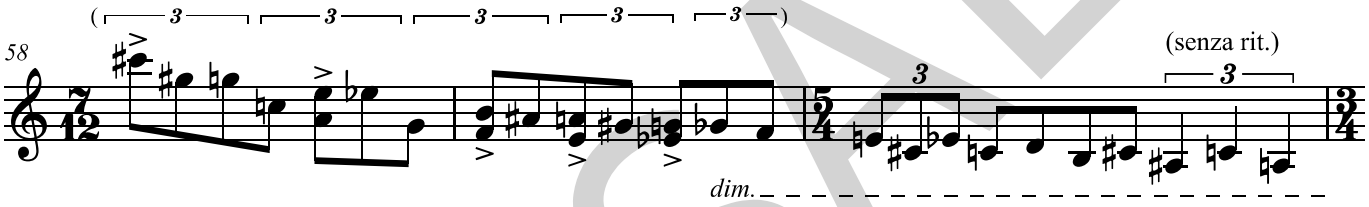


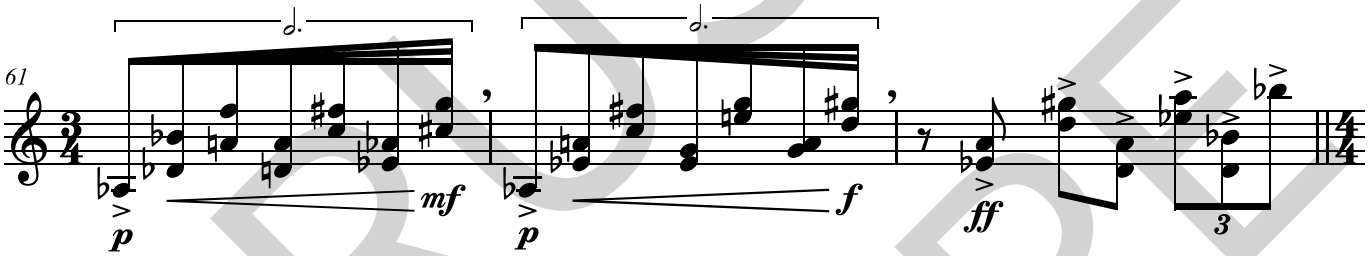
PERUSAL SCORE

Tempo primo

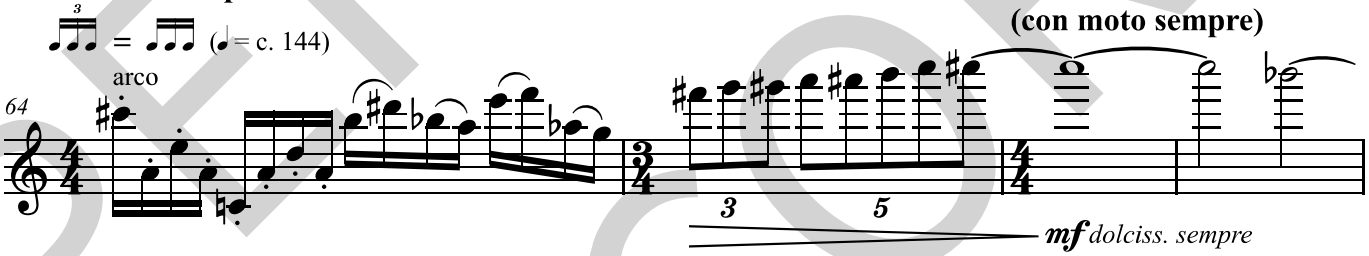


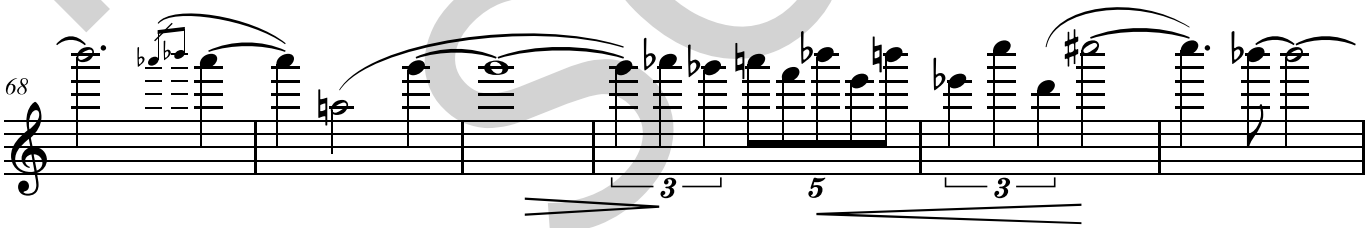
* In this passage, always bring out the highest note of each chord.

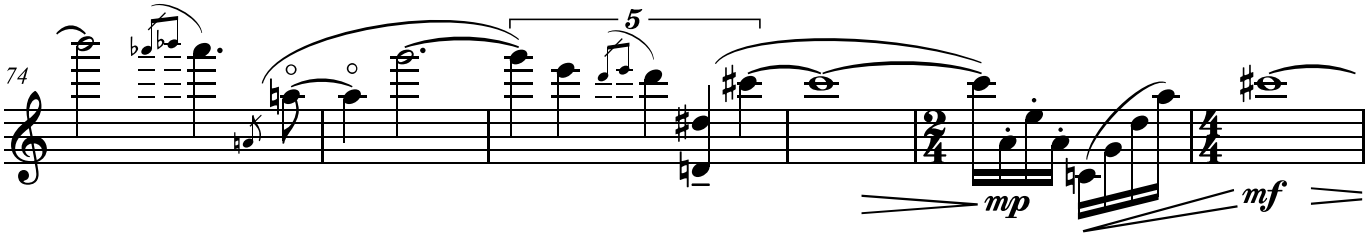




Prestissimo possibile







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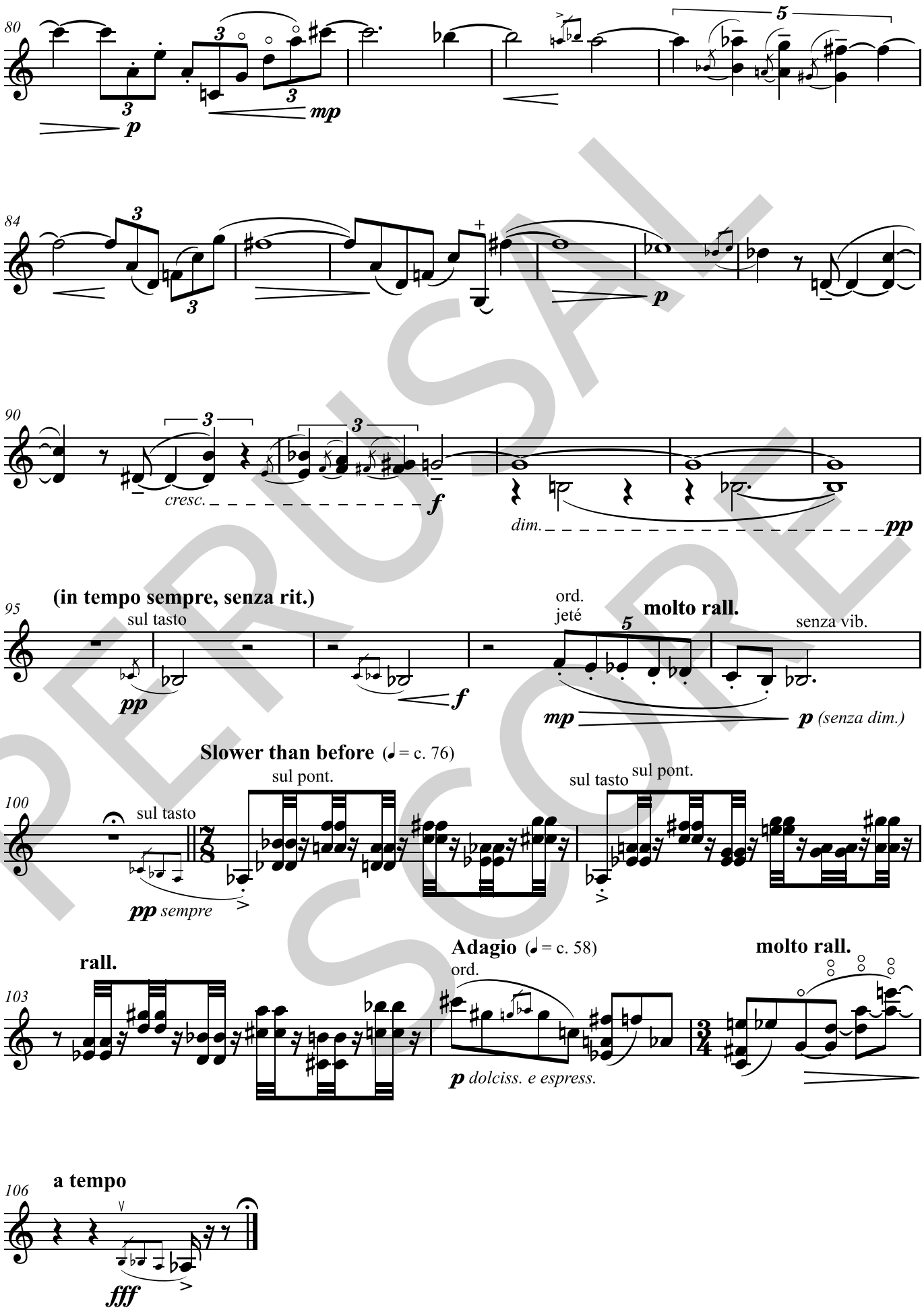

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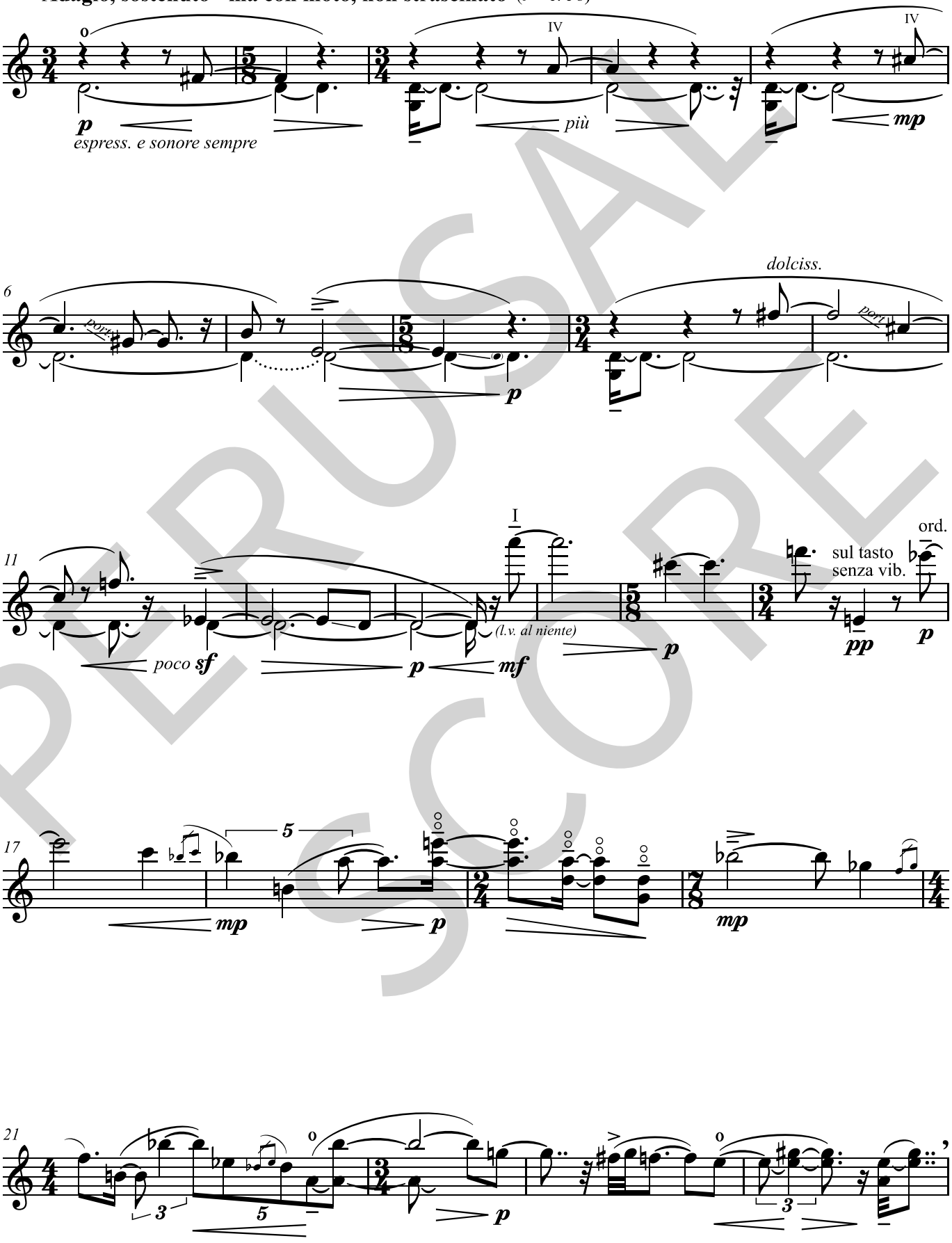
IV. aria

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



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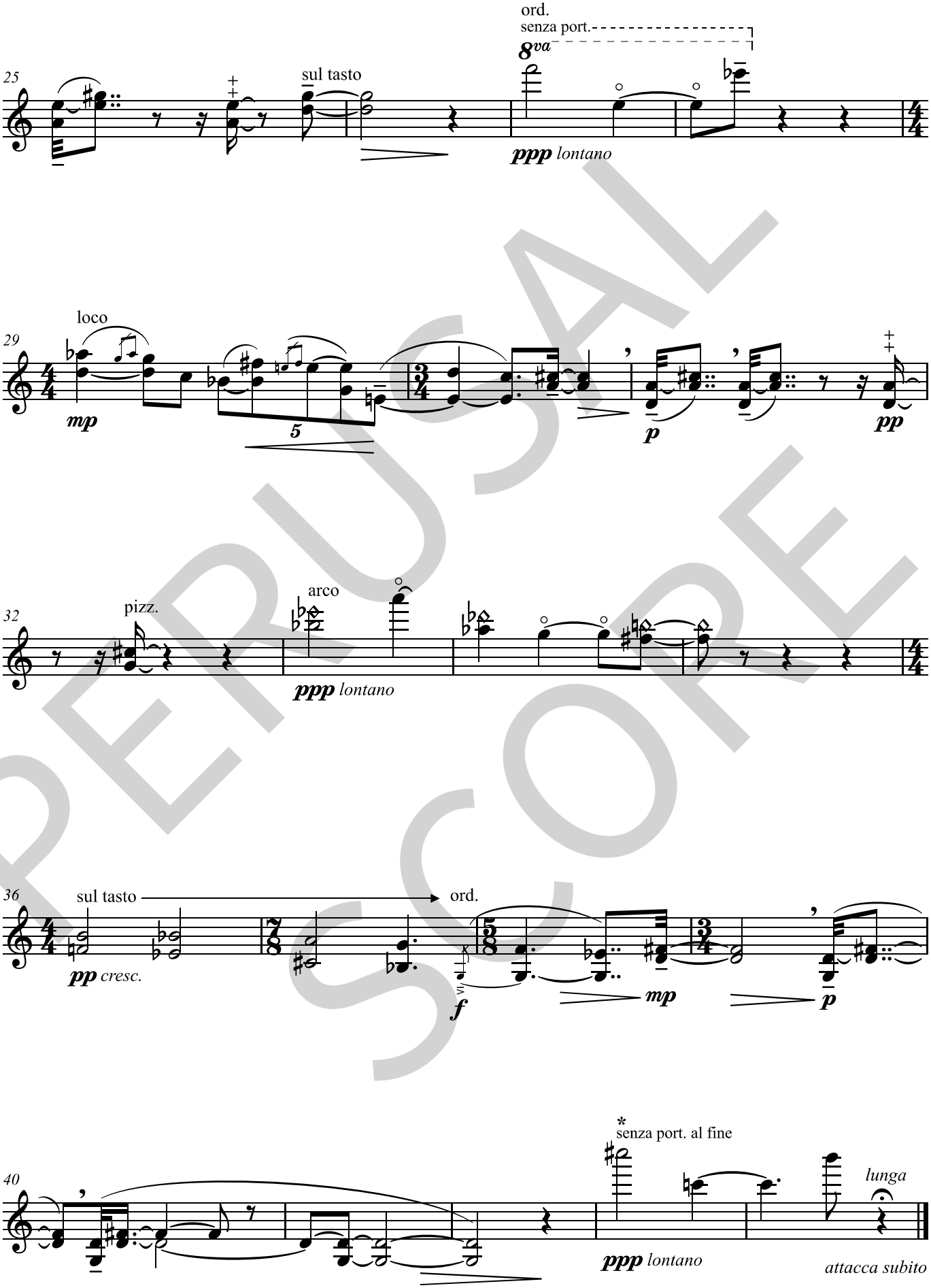

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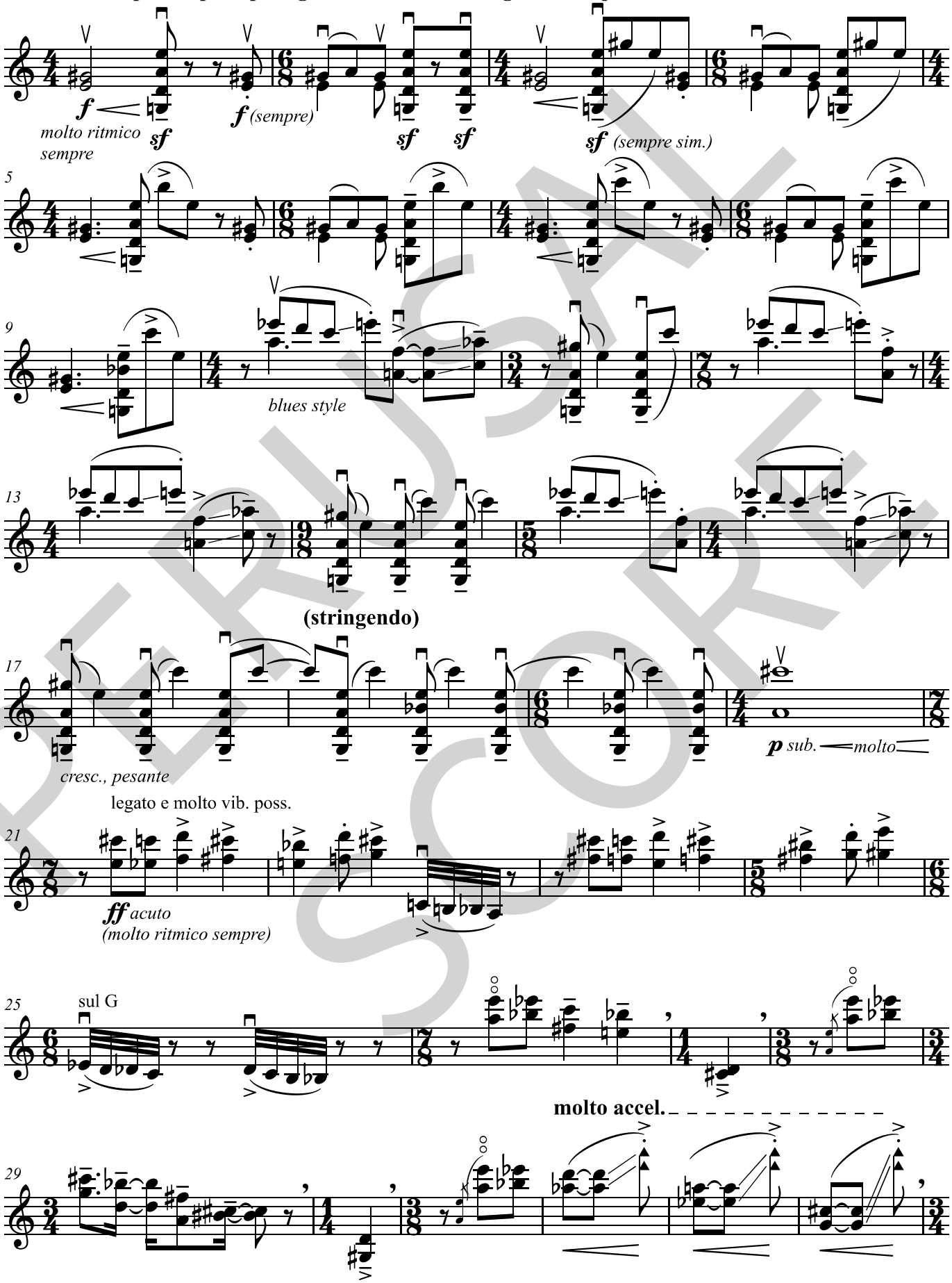
* If this movement is being performed as a standalone piece, the last phrase should be *meno mosso*.

V. hoedown

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



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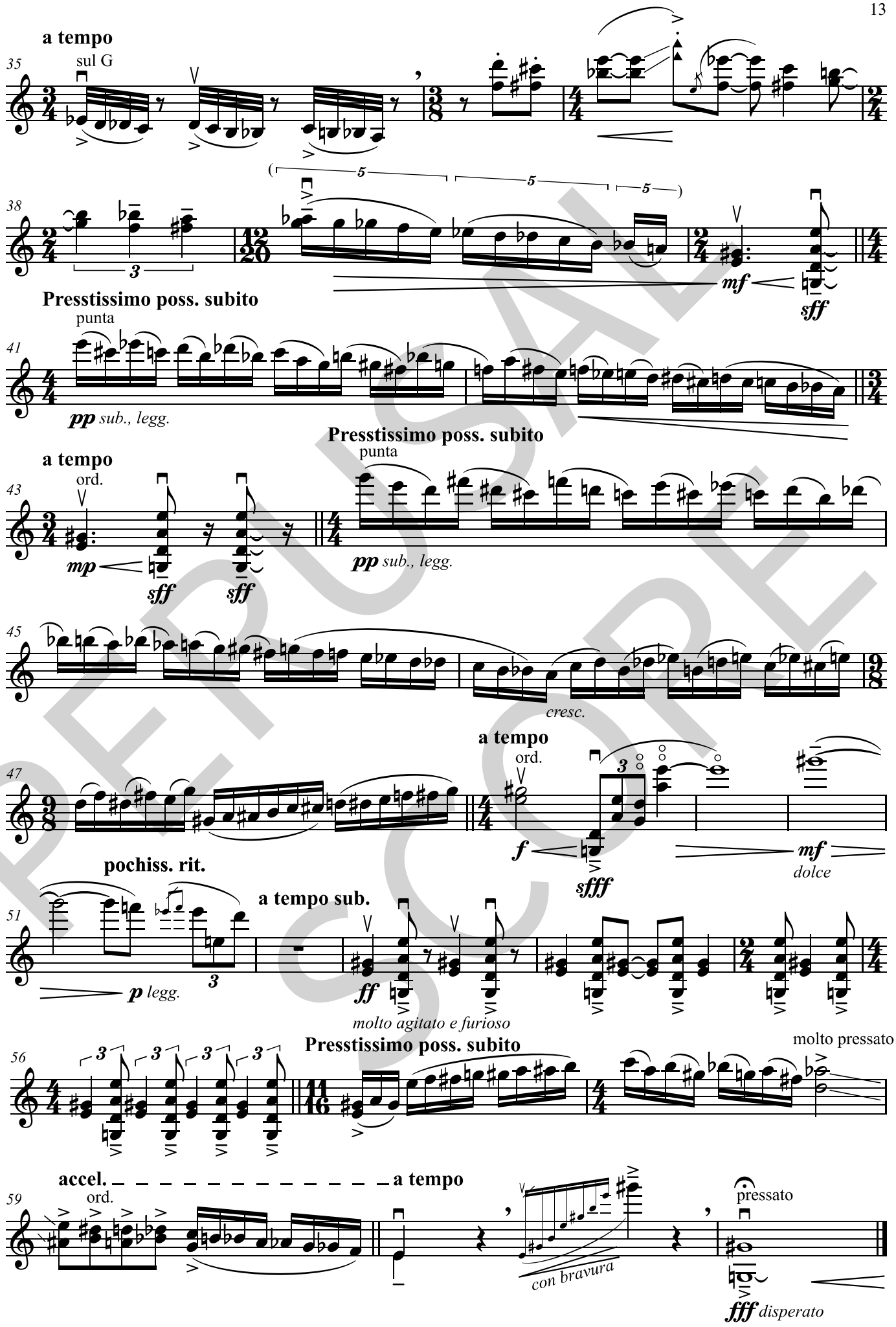

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