Barry Guy

LYSANDRA

(2004)

for Violin solo

LYSANDRA

(Lysandra bellargus – Adonis blue)

Lysandra completes the set of three solo violin pieces written at the request of Maya Homburger to sit in between J. S. Bach's masterpieces, the Sonatas and Partitas for solo violin.

In all three pieces, ***Inachis***, ***Aglais*** and ***Lysandra***, I have concentrated on the colours available to the baroque violin as expressed by Maya. Her rhetoric and phrasing of early music have been an inspiration throughout the composition of these works.

Deliberately avoided is any paraphrasing of Bach's music, preferring to keep the language consistent with a pure research of the warm colours of the baroque violin and the intense expression associated with the instrument.

Extended techniques appropriate to this lightly strung instrument have been used in consultation with Maya and represent a further extension of the colourful and important technique established by H.I.F. Biber in the 17th century.

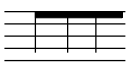
Lysandra represents a somewhat more dramatic conclusion to the three pieces. Certain "leitmotivs" and techniques from the two previous pieces are alluded to, but within a more robust assertive scenario. Perhaps the summation of this more heroic stance is the inclusion of a fugue that tests the faculties of the violinists art and expresses my admiration for the master J.S. Bach and the player's ability to thrill the listener with athletic flights of virtuosity.

LYSANDRA

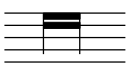
Duration: *ca.* 16′

Notes

In sections that do not have a specific speed indication:



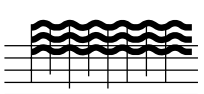
Moderato



Not too fast

Fast

Ritardando

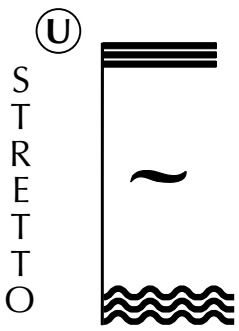


Fast but irregular

not long

long (a normal slow bow length)

longer



Material to be played in any order (~),
using articulations and dynamics as suggested.

Accidentals apply only to the notes they precede. Notes without accidentals are clearly to be understood as natural.

for Maya Homburger

LYSANDRA

Adonis blue

Barry Guy

Declamato (rubato) **rit.** - - - sul D/A

f *f*

Ⓐ

p

pp

Ⓑ ♪ = 160±

mf *mf* *mf*

f sub.

f *mf sub.* *mf* *mf*

Rubato **Sostenuto** senza trem. to pont. to norm.

f *mf* *ff sub.*

pont. norm. *gliss.*

p *f* *p*

Ⓒ **Rubato, sostenuto**

f *poco*

tasto

rit.

Fleeting

norm.

pp

Rubato, sostenuto

f

pont.

mp sub.

norm.

f

Fleeting

indifferently

p

Ⓓ ♪ = 150±

With movement, but heavy

f

mf

accel. e cresc.

rit.

a tempo

f

Ⓔ (♪ = 150±)

mf

accel. e cresc.

rit.

a tempo

f

f

Fleeting

Ⓕ

poco

pp

Ⓖ

pp

ppp

pppp

f

ossia

mp

Ⓗ tasto

p sub.

norm.

mp

tasto

p sub.

tasto

p sub.

Ⓘ

norm.

mp cresc.

gliss.

rit.

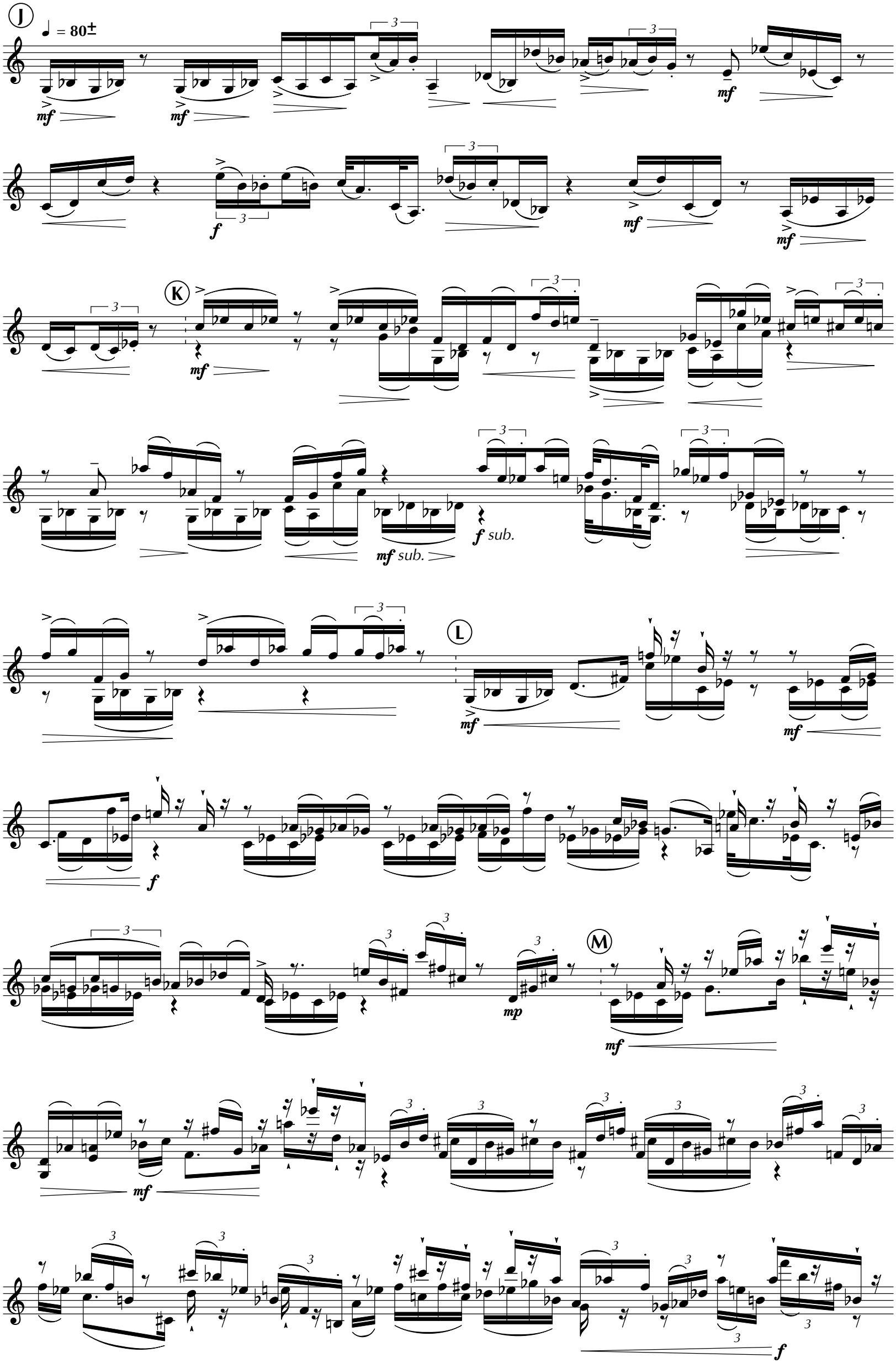
f

dim.

mp

tasto

p


J
♩ = 80±
mf
f
K
mf sub.
f sub.
L
M
mp

rit.

molto
vib.
to pont.

mf f ff

a tempo

N

f ppp f ppp f ppp

Precipitato

O ♪ = 160±

p f p f p f p (p)

p sub. f p (p)

P

p sub. p sub. (p) p sub. cresc.

dim. p

Q

R

f p f p f

S accel.

f

Ⓣ

sf *f*

cresc.

ff

(ff)

Ⓤ

STRETTO

norm. / pont.

f*/*ff

Always dense and active

*ca.*30"

Ⓥ free bows
norm.—pont.—norm. (lots of overtones)

f

*ca.*7"

arp.

lots of bows
norm.—pont.—norm.

*ca.*7"

ff *wild and quite chaotic*

p *sub., cresc.*

free bows
norm.—pont.—norm.
(lots of overtones)

f ***ff***

*ca.*5"

arp.

lots of bows
norm.—pont.—norm.

*ca.*5"

wild and quite chaotic

as before

arp.

*ca.*7"

p *sub., cresc.*

Ⓦ

ff

lots of bows
(even trem.!)

sonore

sim.

sim.

sim.

Ⓧ

norm.

(ff)

to pont.

norm.

gliss.

8va