

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.

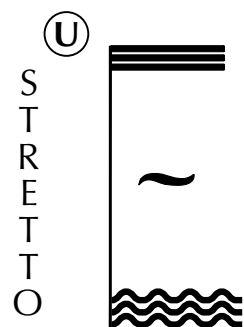
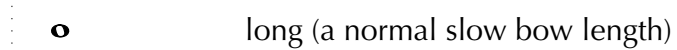
Lysandra represents a somewhat more dramatic conclusion to the three pieces. Certain "leitmotifs" and techniques from the two previous pieces are alluded to, but within a more robust assertive scenario. Perhaps the summation of this more heroic stance is the inclusion of a fugue that tests the faculties 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:



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)

f *rit. - - -* *f* *sul D/A*

(A) *p*

pp

(B) ♩ = 160±

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

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

Rubato **Sostenuto senza trem.** *f* *mf* *to pont.* *to norm.* *ff sub.*

p *norm.* *gliss.* *f* *p*

(C) Rubato, sostenuto

f *poco*

tasto rit. **Fleeting** norm. *pp*

A musical staff in treble clef. It begins with a series of notes, some with slurs. A dashed line indicates a 'tasto rit.' (taste) section. This is followed by a 'Fleeting' section marked 'norm.' and 'pp' (pianissimo). The notes are more rhythmic and include some accidentals.

Rubato, sostenuto *f* pont. *mp sub.*

A musical staff in treble clef. It starts with a 'Rubato, sostenuto' section marked 'f' (forte). The notes are connected by a long slur. A dashed line indicates a 'pont.' (ponte) section marked 'mp sub.' (mezzo-piano sostenuto). The notes are more rhythmic and include some accidentals.

norm. *f*

A musical staff in treble clef. It starts with a 'norm.' (normal) section marked 'f' (forte). The notes are connected by a long slur. The notes are more rhythmic and include some accidentals.

Fleeting *p* *indifferently*

A musical staff in treble clef. It starts with a 'Fleeting' section marked 'p' (piano). The notes are connected by a long slur. Below the staff, the word 'indifferently' is written. The notes are more rhythmic and include some accidentals.

(D) ♩ = 150± **With movement, but heavy** *f* *mf*

A musical staff in treble clef. It starts with a section marked '(D)' and '♩ = 150±' (quarter note = 150±). Below this, it says 'With movement, but heavy'. The notes are connected by a long slur. The dynamics are 'f' (forte) and 'mf' (mezzo-forte). The notes are more rhythmic and include some accidentals.

accel. e cresc. **rit.**

A musical staff in treble clef. It starts with an 'accel. e cresc.' (accelerando e crescendo) section. This is followed by a 'rit.' (ritardando) section. The notes are connected by a long slur. The notes are more rhythmic and include some accidentals.

a tempo **(E)** ♩ = 150± **accel. e cresc.** *f* *mf*

A musical staff in treble clef. It starts with an 'a tempo' section. This is followed by a section marked '(E)' and '♩ = 150±'. Below this, it says 'accel. e cresc.'. The notes are connected by a long slur. The dynamics are 'f' (forte) and 'mf' (mezzo-forte). The notes are more rhythmic and include some accidentals.

rit.

A musical staff in treble clef. It starts with a 'rit.' (ritardando) section. The notes are connected by a long slur. The notes are more rhythmic and include some accidentals.

a tempo *f*

A musical staff in treble clef. It starts with an 'a tempo' section. The notes are connected by a long slur. The dynamic is 'f' (forte). The notes are more rhythmic and include some accidentals.

F *Fleeting* *poco*

pp

G

f *pp* *ppp* *pppp*

H *tasto* *norm.*

ossia *mp* *p sub.* *norm.* *mp*

tasto *norm.*

p sub. *mp*

tasto

p sub.

I *norm.* *mp cresc.* *gliss.*

mp cresc. *gliss.*

rit. *f* *dim.* *mp*

rit. *f* *dim.* *mp*

tasto *p*

tasto *p*

J $\text{♩} = 80 \pm$

K

L

M

f

rit.

molto vib.
to pont.

mf *f* *ff*

f *ppp* *f* *ppp* *f* *ppp*

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

p sub. *f* *p*

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

p sub. *p*

dim. *p*

p *f*

f *p*

f *p* *f*

f

T □ V □ V

sf *cresc.* *ff* *ff*

U

S
T
R
E
T
T
O

norm. / pont. *f/ff* Always dense and active *ca.30"*

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

f *ca.7"* *arp.* *ff* *ca.7"* *p sub., cresc.*

lots of bows norm.—pont.—norm. *ff* wild and quite chaotic

f *ca.5"* *arp.* *ca.5"* *wild and quite chaotic*

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

as before

arp. *ca.7"* *p sub., cresc.* *ff*

lots of bows (even trem.!) *sim.* *sim.* *sim.* **X** norm. to pont. *norm.* *8va-1* *gliss.*

sonore *sim.* *sim.* *sim.* *ff* *norm.* *8va-1* *gliss.*

