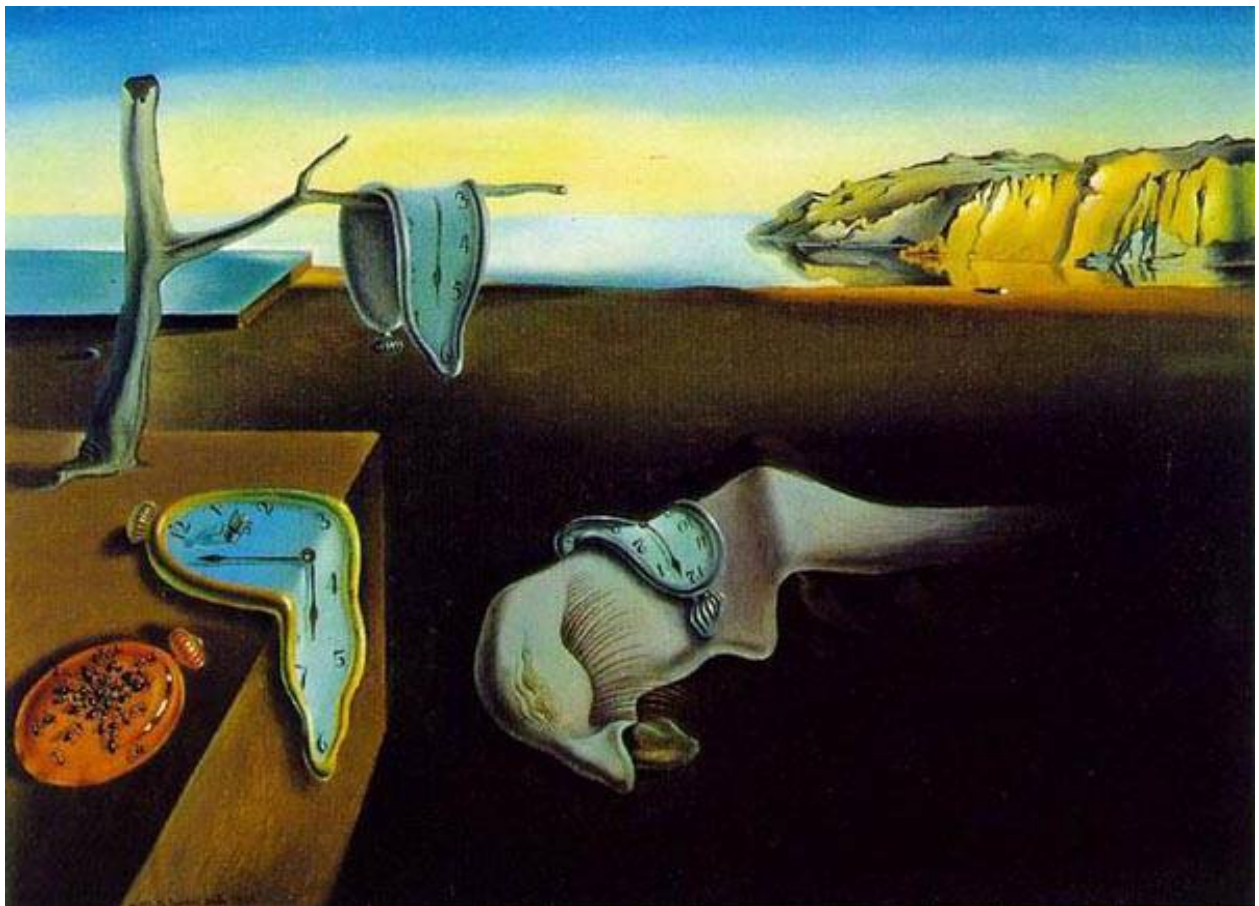


Jolyon Laycock

The Persistence of Memory

Sonata for violin and piano (2016)



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Sonata for violin and piano (2016)
after Salvador Dali and Philip Larkin

*First performed by Madeleine Mitchell
and Geoffrey Poole at St. George's Bristol
on St. Cecilia's Day, 22 November 2016*

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The Persistence of Memory
Sonata for violin and piano (2016)

Jolyon Laycock

Programme note:

The sonata takes its inspiration from two non-musical sources: one visual and the other literary. Its title comes from one of the most famous paintings of Salvador Dali. Painted in 1931, this surrealist masterpiece brings together a disturbing collection of dream-images including floppy clocks, a deserted beach, a shapeless monster, an infestation of ants, and distant sea cliffs, said to be a depiction of the Cap de Creus peninsula in Catalonia. Musically speaking the sonata takes the form of a set of 31 variations on the third song of “Dark Seas”, my cycle of five poems by Philip Larkin, written in 2012 for the coloratura soprano Sarah Leonard. “Dark Seas” exploits Sarah Leonard’s extraordinary vocal range from low G up to high D#. The third song is a setting of Larkin’s poem “I am washed upon a rock”. The unaccompanied violin solo that begins and ends the sonata, like the wordless lament of a lone human voice, is an exact transcription of the song’s opening soprano melody.

As far as I know there is no connection between Dali’s iconic surrealist masterpiece and Larkin’s poem except a personal association of ideas of my own. The poem’s protagonist is an innocent young woman who describes a succession of symbolic dream images including a ticking watch, the pitiless sun, a menacing cloud, a hovering bird holding a captive fish, a wedding ring, and a shore-line that retreats to expose a barren and desolate beach. The poem’s surreal atmosphere and symbolic imagery reminded me of Dali’s painting.

“The Persistence of Memory” uses musical devices which I call all-interval fractal sets. I discovered these six-note motives in 2010 and have used them in almost all of my compositions since then. The sonata is not a conventional set of variations on the song. Rather it extends the fractal processes of the song to create a sonata of six short linked movements of widely contrasting emotional character. The six sections of the first movement follow exactly the structure of the song, while the subsequent movements are expansions of it. The important feature of fractal processes is that the same structure is repeated at many different layers of a composition. The opening solo violin melody contains not only all the melodic material of the sonata at a microcosmic level but is also the source of its macrocosmic structural framework. The repetition of the opening violin solo which constitutes the final section of the 6th movement, like a persistent memory, is a logical outcome of the spiralling fractal process.

I am washed upon a Rock – Philip Larkin (1949)

I am washed upon a Rock
 In an endless girding sea.
 The sun is figured like a clock;
 It turns and hangs at me.

And when the ring was on my hand
 The water would go down and shrink
 To harmless mirrors on the sand.
 But to wish is first to think,

My heart is ticking like the sun:
 A lonely cloud drifts in the sky.
 I dread its indecision.
 If once it blocks the light, I die.

And to think is to be dumb,
 And barren of a word to drop
 That to a milder shore might come
 And, years ahead, erect a crop.

If I could make a single wish,
 A bird might hover on the wing,
 Within its beak a living fish,
 And in the fish a wedding ring;

The Persistence of Memory

for violin and piano

Jolyon Laycock

song-like and rather whistful ♩=54

Violin

pp ————— *p* *pp* ————— *p*

Piano

song-like and rather whistful ♩=54

quicker and more forthright ♩=63

5

Vln.

pp ————— *p* *pp* *f* —————

Pno.

pp *f* —————

quicker and more forthright ♩=63

♩ = ♩. strongly with a swinging rhythm

9

Vln.

p *mf* 3

Pno.

p *mf*

♩ = ♩. strongly with a swinging rhythm

11

Vln. *mf* *mf*

Pno.

13

Vln. **rather strident** ← ♩ = ♩ → (♩=96) *sub f*

Pno. **rather strident** ← ♩ = ♩ → (♩=96) *f*

6

15

Vln.

Pno. 6

17 **stringendo**

Vln.

Pno.

ff

6

3

19 **quicker and with greater urgency** ♩=150

Vln.

Pno.

ff *f* *ff*

6

6

21

Vln.

Pno.

f *ff*

f *ff*

6

6

23 **rall.** mute on

Vln.

Pno.

f *ff* *mf*

mysterious and ethereal ♩=54

25

Vln.

Pno.

p *p*

mysterious and ethereal ♩=54

Ped. *una corda*

26

Vln.

Pno.

Ped.

27

Vln.

Pno.

3 3

5 3

28

Vln.

Pno.

3 3

5 pp

Ped.

29

Vln.

pp

3 3

molto rall. **appenna**

mute off

appenna

Pno.

5 3

5

Ped.

30 like a fast waltz ♩.=54

Vln.

p

Pno.

like a fast waltz ♩.=54

tre corde

36

Vln.

mf

Pno.

mf

41

Vln.

f *sf* *mf*

Pno.

sub f *mf* *mf*

47

Vln.

Pno.

p

52

Vln.

Pno.

mf *mf* *mp*

slower ♩=40

mp *mf* *mf* *mp*

57

Vln.

Pno.

molto rall. **strongly** ♩=96

f

molto rall. **strongly** ♩=96

f

quick and lightly ♩=72
left hand pizz.

Vln. *p*

Pno. *p*

slightly slower waltz ♩=104
arco

Vln. *mf*

Pno. *mf*

senza ped.

Vln. *f* *mf*

Pno. *f* *mf*

con poco ped.

69

Vln.

Pno.

f

f

72

Vln.

Pno.

ff

ff

75

Vln.

Pno.

mf

mf

p

rall.

p

like a whirling headlong dance ♩.=40

Vln. *ff con forza*

like a whirling headlong dance ♩.=40

Pno. *ff con forza*

senza ped.

rall.

slower ♩.=104

Vln. *mf*

Pno. *mf*

mf p
slower ♩.=104

con ped.

molto rall.

slow and rather clumsy

♩.=56

pizz. arco

Vln. *f*

Pno. *f*

molto rall.

pesante

slow and rather clumsy

♩.=56

p f

beginning very slowly, getting faster and louder like a headlong dash to the finish *mp* *mf* **accel.**

beginning very slowly, getting faster and louder like a headlong dash to the finish *mp* *mf* **accel.**

f

ff ($\text{♩} = 60$) **rall.** **appenna**

ff ($\text{♩} = 60$) **rall.** **appenna**

3rd movement

102 **slow and peaceful** ♩=72

Vln. *pp*

Pno. **slow and peaceful** ♩=72

106

Vln. *p*

Pno. *p*

111 **slightly faster but lyrical** ♩=96

Vln. *mp*

Pno. **slightly faster but lyrical** ♩=96

mp

113

Vln. *mf* *p*

Pno. *mf* *p*

116

Vln. *mf* *p* *sf*

Pno. *mf* *p* *sf*

120

Vln. *p* *mf* *ff* **suddenly rather muscular**

Pno. *p* *mf* *ff* **suddenly rather muscular**

124

Vln. *sf* *pp* **peaceful and lyrical**

Pno. *pp* **peaceful and lyrical**

128

Vln. *arco* *rall.* *pp* *a tempo* ♩=96

Pno. *rall.* *pp* *sub. ff con forza* *a tempo* ♩=96

130

Vln. *powerful* *ff con forza* *powerful*

Pno. *powerful*

132

Vln.

Pno.

134 **peaceful and lyrical**

Vln. *molto* *pp*

Pno. *pp*

136 *pizz.* *arco* *pizz.*

Pno. *bd.*

138 **powerful and strident**

Vln. *arco* *ff*

Pno. *ff*

140 *ff*

very violent (rubato, quasi improvisation)

142

Vln. *f* *mf* *ff*

Pno. *f* *ff*

143

Vln. *f* *mf* *ff*

Pno. *f* *ff*

144

Vln. *f* *mf* *ff*

Pno. *f* *ff*

145

Vln. *f* *mf* *ff*

Pno. *f* *ff*

very peaceful and quiet

146

Vln. *pp*

very peaceful and quiet

Pno.

149

Vln. *rall.* *appenna*

rall. *appenna*

Pno.

153 **capricious** ♩=120

Vln. *p* *f*

Pno. *p* *mf* *f*

156 **poco accel.**

Vln. *mp*

Pno. *mf* *mp*

159 **poco rall.** **more sustained and slightly slower** ♩=104

Vln. *mf*

Pno. *mf*

162

Vln.

Pno.

f

165

Vln.

Pno.

poco rall.

mf

poco rall.

mf

168

Vln.

Pno.

slightly quicker ♩=112

molto accel.

mf

poco cresc.

slightly quicker ♩=112

molto accel.

mf

poco cresc.

slightly quicker ♩=112

molto accel.

mf

poco cresc.

slightly quicker ♩=112

molto accel.

mf

poco cresc.

170

Vln.

Pno.

3 3 3 3 3 3 3

f

suddenly slower ♩=96

172

Vln.

Pno.

pp

suddenly slower ♩=96

5 5

pp

173

Vln.

Pno.

quick and lively ♩=120 **slower and rather romantic** ♩=104

Vln. 174 *pizz.* *arco* *pizz.* *arco* *mf* *f*

Pno. *mf* *f*

slower and rather romantic ♩=104

Vln. 177 *mf* *piu f* *mf*

Pno.

Vln. 180 **fast** ♩=112 *pizz.* *arco* **slower** ♩=96 **molto rall..** *p*

Pno. **fast** ♩=112 *mp* **slower** ♩=96 **molto rall..** *p*

24

drunkenly ♩=112

183

Vln.

Violin staff for measures 183-185. The music is marked **drunkenly** with a tempo of ♩=112. It begins with a dynamic of *f* and crescendos to *ff*. The key signature has two sharps (F# and C#), and the time signature changes from 3/4 to 4/4. The staff contains a melodic line with slurs and accents.

Pno.

drunkenly ♩=112

Piano staff for measures 183-185. The music is marked **drunkenly** with a tempo of ♩=112. It begins with a dynamic of *f*. The right hand features complex chordal textures with slurs and accents, while the left hand has a simple accompaniment. The key signature has two sharps, and the time signature changes from 3/4 to 4/4.

186

molto rall.

Vln.

Violin staff for measures 186-188. The music is marked **molto rall.** and begins with a dynamic of *mf*. The key signature changes to one sharp (F#), and the time signature changes from 4/4 to 3/4. The staff contains a melodic line with slurs and accents.

molto rall.

Pno.

Piano staff for measures 186-188. The music is marked **molto rall.** and begins with a dynamic of *mf*. The right hand features complex chordal textures with slurs and accents, while the left hand has a simple accompaniment. The key signature has one sharp, and the time signature changes from 4/4 to 3/4.

morendo

very slow ♩=40

appenna

188

Vln.

Violin staff for measures 188-190. The music is marked **morendo** and **very slow** (♩=40), with a dynamic of *pp*. The key signature has one sharp, and the time signature changes from 3/4 to 4/4. The staff contains a melodic line with slurs and accents.

morendo

very slow ♩=40

appenna

Pno.

Piano staff for measures 188-190. The music is marked **morendo** and **very slow** (♩=40), with a dynamic of *pp*. The right hand features complex chordal textures with slurs and accents, while the left hand has a simple accompaniment. The key signature has one sharp, and the time signature changes from 3/4 to 4/4.

Slow, toneless and rather unemotional ♩=72

190 *sul tasto e sul G*

Vln. *p*

Pno. *p*

Slow, toneless and rather unemotional ♩=72

Vln. 194

Pno. 194

198

Port.

with a little more movement
normale

Vln. *port.* *mp*

Pno. *mp*

with a little more movement

202

Vln. *mf*

Pno. *mf*

207

Vln. *f* **rit.**

Pno. *f* **rit.**

211

Vln. *mf* **slightly quicker and more intense ♩=84** *f*

Pno. *mf* **slightly quicker and more intense ♩=84**

214

Vln.

Pno.

217

Vln.

Pno.

piu f

6

220

Vln.

Pno.

rather relaxed

molto *mp* *mf*

pizz.3 arco pizz.3 arco pizz.3

3

6

senza ped.

225

Vln.

Pno.

arco pizz.3 arco pizz.3 arco pizz.3 arco

3

6

28 **rit.** *pizz.* *arco* **suddenly very anguished** ♩=150

Vln. *ff* **suddenly very anguished** ♩=150

Pno. **rit.** *ff* **suddenly very anguished** ♩=150

Ped.

Vln. 234

Pno. *Ped.*

poco rall. **with movement** ♩=54

Vln. **with movement** *sf* ♩=54

poco rall. **light and detached**

Pno. *sub p*

Ped.

241 lyrical with a singing tone

Vln.

Pno.

This system contains measures 241 and 242. The Violin part (Vln.) is in 4/4 time, starting with a piano (*p*) dynamic and a fermata over the first measure. The Piano part (Pno.) is in 4/4 time, with a piano (*p*) dynamic. The key signature has one sharp (F#). The time signature changes to 7/8 at the end of measure 242.

242

Vln.

Pno.

This system contains measures 242 and 243. The Violin part (Vln.) is in 7/8 time, starting with a fermata over the first measure. The Piano part (Pno.) is in 7/8 time. The key signature has one sharp (F#). The time signature changes to 4/4 at the end of measure 243.

243

Vln.

Pno.

This system contains measures 243 and 244. The Violin part (Vln.) is in 4/4 time, starting with a fermata over the first measure. The Piano part (Pno.) is in 4/4 time. The key signature has one sharp (F#). The time signature changes to 7/8 at the end of measure 244.

244

Vln.

Pno.

Musical score for measures 244-245. The Violin part (Vln.) is in treble clef with a key signature of one flat and a 7/8 time signature. It features a melodic line with a slur and an accent (>) over the first measure. The Piano part (Pno.) is in grand staff (treble and bass clefs) with the same key signature and time signature. It consists of a complex accompaniment with many beamed sixteenth notes and chords.

245

Vln.

Pno.

Musical score for measures 245-246. The Violin part (Vln.) continues the melodic line from measure 244, ending with a fermata. The Piano part (Pno.) continues its accompaniment. The time signature changes to 5/4 at the end of measure 245.

246

Vln.

Pno.

mf

rit. ... *a tempo*

Musical score for measures 246-247. The Violin part (Vln.) is in treble clef with a key signature of one sharp and a 5/4 time signature. It starts with a dynamic marking of *mf* and includes a *rit.* (ritardando) section followed by a *a tempo* section. The Piano part (Pno.) is in grand staff with the same key signature and time signature, also starting with *mf* and including *rit.* and *a tempo* markings. The score ends with a double bar line and repeat dots.

247 $\text{♩} = 54$ becoming progressively more passionate

Vln. *mf*

$\text{♩} = 54$ with a sustained tone becoming progressively more passionate

Pno.

248

Vln.

Pno.

249

Vln.

Pno.

250

Vln. *f*

Pno. *f* *ff*

251

Vln. *rit.* *sub mf* *a tempo*

Pno. *rit.* *sub mf* *ff* *a tempo*

252

Vln. *ff* *muscular and powerful*

Pno. *ff* *muscular and powerful*

253

Vln.

Pno.

Musical score for measures 253-254. The Violin part (Vln.) is in 7/8 time, starting with a treble clef and a key signature of one flat. It features a melodic line with slurs and accents. The Piano part (Pno.) is in 7/8 time, with a grand staff (treble and bass clefs). It features a complex accompaniment with chords and moving lines in both hands, including slurs and accents.

254

Vln.

Pno.

Musical score for measures 254-255. The Violin part (Vln.) is in 4/4 time, starting with a treble clef and a key signature of one sharp. It features a melodic line with slurs and accents. The Piano part (Pno.) is in 4/4 time, with a grand staff (treble and bass clefs). It features a complex accompaniment with chords and moving lines in both hands, including slurs and accents.

255

Vln.

Pno.

con forza

Musical score for measures 255-256. The Violin part (Vln.) is in 7/8 time, starting with a treble clef and a key signature of one sharp. It features a melodic line with slurs and accents, and the instruction *con forza* is written below the staff. The Piano part (Pno.) is in 7/8 time, with a grand staff (treble and bass clefs). It features a complex accompaniment with chords and moving lines in both hands, including slurs and accents, and the instruction *con forza* is written below the staff.

256

Vln.

Pno.

rit. a tempo

257

Vln.

Pno.

sub p

rit. a tempo

sub p *pp*

$\text{♩} = 54$ very mysterious and ethereal

258

Vln.

Pno.

pp

$\text{♩} = 54$ very mysterious and ethereal

259

Vln.

Pno.

8va

This system contains measures 259 and 260. The Violin part (Vln.) is in treble clef with a 7/8 time signature. It features a melodic line with a dotted half note in measure 259 and a half note in measure 260. The Piano part (Pno.) is in grand staff with a 7/8 time signature. It consists of a complex accompaniment with chords and moving lines in both hands. A dashed line labeled '8va' indicates an octave shift for the piano accompaniment.

260

Vln.

Pno.

8

This system contains measures 260 and 261. The Violin part (Vln.) is in treble clef with a 4/4 time signature. It features a melodic line with a dotted half note in measure 260 and a half note in measure 261. The Piano part (Pno.) is in grand staff with a 4/4 time signature. It consists of a complex accompaniment with chords and moving lines in both hands. A dashed line labeled '8' indicates an octave shift for the piano accompaniment.

261

Vln.

Pno.

8

This system contains measures 261 and 262. The Violin part (Vln.) is in treble clef with a 7/8 time signature. It features a melodic line with a dotted half note in measure 261 and a half note in measure 262. The Piano part (Pno.) is in grand staff with a 7/8 time signature. It consists of a complex accompaniment with chords and moving lines in both hands. A dashed line labeled '8' indicates an octave shift for the piano accompaniment.

262 **rall.** **very peaceful**

Vln.

Pno.

ppp **very peaceful**

(8)

264

Vln.

Pno.

268 **play into open piano lid** **a tempo ♩=54 song-like and rather whistful**

Vln.

Pno.

pp **p**

a tempo ♩=54 song-like and rather whistful

Ped. hold pedal till end of violin solo.

272 **long**

Vln.

pp **p** **pp** **p**

Music by Jolyon Laycock

Four Times Four for 16 actors/dancers/singers with electronics (1971)

Locations I, II, III, and IV - sound sculptures (1970 rev. 1973)

Lattice - for 12 solo strings and electronics (1972 - Commissioned by the Barber Institute, University of Birmingham)

Pluramusic - electronic sound installation (1972-1977)

This Could Happen to You - participatory audio-visual installation (1974-1976)

Tyrannos - 12 audio-visual cycles on the myth of Oedipus (unfinished) - Earth Cycle, Moon Cycle, Uranus Cycle, Pluto Cycle, and Equinox Cycle first performed 1977

Bladud - a wordscape with music - commissioned by Bathampton Primary School (1985)

Woden's Dyke - music-theatre for school and community performance based on the story of the Anglo-Saxon chieftain Ceawlin of Wessex. Commissioned by Wansdyke Arts Council (1987).

Hetty Pegler - music theatre piece commissioned by Prema Arts Centre, Uley, Gloucestershire (1988)

High Wood - solo oboe (1988)

In Bruton Town - Fantasia of a Somerset folk song for string orchestra (1988)

Seven Stars - Community opera based on Thomas Clarkson's investigations into the Bristol slave trade in 1787. Bristol City Commission. (1994)

A Dream of Flying - for clarinet, horn, bassoon, string trio, double bass and piano (1995).

Eadgar Cyning - settings for soloists, choir and orchestra in the original language of three poems from the Anglo-Saxon Chronicle about the coronation and death of King Edgar at Bath. (1996).

Un Tiento Rasgado (homage to Joaquin Rodrigo) junior competition test piece for the Bath International Guitar Festival 1996.

Sinfonietta for String Orchestra (1998) - revised and re-issued as **Tetraktis** (2014)

Mengjiang Weeping at the Wall - Music-theatre piece for soprano, choir, small ensemble, Chinese instruments and junior school children; Commissioned by the Corsham Festival (2002).

Die! A-One Sparrow for piano duet (2002)

Among Seven Hills Sinfonia Concertante for piano and orchestra (2009)

12 Landscape Studies for piano (1996-2010)

12 River Preludes for piano (2011)

6 Sonnets of Edna St. Vincent Millay for mezzo soprano and piano (2011)

3 Sonnets of Gerard Manley Hopkins for tenor or baritone and piano (2012)

String Quartet (2012)

An Entangled Bank - A setting for 8 part *a cappella* choir of the final paragraph of *The Origin of Species* by Charles Darwin (2013).

Cantilena for solo cello and open score ensemble (2013)

Clarion Call for solo bass clarinet and open score ensemble (2014)

Dark Seas - 5 poems of Philip Larkin for coloratura soprano, clarinet and piano (2014)

The Swan - after Camille Saint-Saëns for cello and two pianos (2014)

Trilithon for orchestra (begun 1968 – completed & revised 2015)

Three Shakespeare Sonnets for baritone and piano (2016)

Variations for oboe and piano (2017)

Theoretical writings:

A Changing Role for the Composer in Society

A Study of the Historical Background and Current Methodologies of Creative Music-Making

Peter Lang, European Academic Publishers, Switzerland (2005) <http://www.peterlang.com/all/index.cfm>

All Interval Fractal Sets - a technical explanation - <http://www.jolyonlaycock.uk/theoretical-writings>

Poetry:

To Tolverne - a Riddle A poem inspired by the D-day museum at Tolverne, Cornwall (2001)

Berliner Schnauze A collection of poems in the form of an entertainment in words and music inspired by a visit to Berlin ten years after the fall of the Berlin wall (1999).

A Mendip Ploughing Match at Priddy and other Mendip poems

Estrildis an operatic libretto in blank verse based on a story from Geoffrey of Monmouth *The History of the Kings of Britain*.

Polonaise of Chopin declamation with piano accompaniment (2015)

For more details visit: <http://www.jolyonlaycock.uk/>