

LUKE LEWIS

UNFEATHERING

for solo violin

2025

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Duration: c. 6 mins

First performed by Peter Sheppard Skærved
in the Chapel of New College, Oxford on 28 May 2025

Performance notes

All slurred pizzicatos should be a hammer-on or pull-off after the initial plucked note. A cautionary 'p/o' is occasionally added.

Dotted slurs = phrase marking, esp. on pizz. passages
norm. = normale
s.p. = sul ponticello
s.t. = sul tasto
+ = Left-hand pizz.

Where the music splits into the two staves the effect is intended to be of two musics with/against one another. In more melodic passages the effect should be of one music merging out of the other. In passages that are more fragmentary or distinctly motivic the sense should be more of a struggle between the parts. The player should feel free to exaggerate this struggle by playing at the bridge or over fingerboard as they see fit.

There are throughout the piece many awkward and ugly rhythms. These exist due to the material being largely a speech transcription. The best approach is to listen to the half-speed recording of Oswald and the transcription in order to learn the correct shape and gesture. This is not a piece about hard rhythms, more a piece about line and the phrases that naturally occur in speech. I would always ask for a convincing musical gesture above a 'correct' playing of the notation.

Note about listening to Oswald reading (normal speed and slowed down) available [HERE](#) and Ennis recording

for Peter Sheppard Skarved

unfeathering

after Oswald and Ennis
for solo violin

Part 1: Swan

Tentative with irregular pulsing, ♩ = c.110

con sord.
IV

[Oswald] *f* *pp* *mp*

*Bow only the B and into gliss.

Slowing, a death throe

6 III, l.v. (2.2.3) (3.2.2)

IV *pp* *p* *p* *mf* *mp*

a tempo

9 III IV via sord.

pp poss. *p* *p* *pp*

More intensity and confidence

13 senza sord. pizz. arco

mp *mf* *<f* *mf* *p*

17

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

2
20

pizz. arco pizz. arco II

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

23

f *mp* *ff* *pp* m.s.p

Part 2: Lifting away again

Half-speed, ♩ = c.55

27

norm. gliss. II pizz.

pp *p* *pp*

arco
sul pont.

A Tempo, ♩ = c.110

31

arco sul pont. sul tasto

pp sub. *pp* *p* *p* *mp*

Double speed, ♩ = c.220

34

norm. *pp* *pp*

A Tempo, ♩ = c.110

37

mf *mf* *mf*

molto rit.

41

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

pizz. arco

A Tempo, ♩ = c.110

44 arco *f* *mp* *p* *pp* rit.

[Ennis] *pp* ³ *p* norm.

Half-speed, ♩ = c.55

accel.

A tempo, ♩ = c.110

48 *p* *pp* *mf* *mf* *p*

52

pp *p* *pp* *mf* *p*

Double-speed, ♩ = c.220

56 arco *p* *pp* *p* *f* aggressively *pp* *mf* *mf* *p* *pp* sweetly

A tempo, ♩ = c.110 Double-speed, ♩ = c.220

A tempo, ♩ = c.110

60 *f* *p* *mf* *mp* left hanging

[Oswald & Ennis coming together]

(Tempo primo, ♩ = c.110)

82 arco, norm.

[Oswald & Ennis] *pp* *mp* *p* *mf* *p*

87 *fea-ther'*

pp *p* *mf* *mfp* *mp*

92

p *mf* *pp* *pp*

96

p *mf* *fff*
gradually louder and more insistent

Part 4: 'quick quick'

Rather freely

poco accel.

99 pizz.

f *p* *mf*

(♩ = c.82)

More in time, ♩ = c.110

104

p *pp* *pp* *p*

109 pizz. arco

mf *p* *pp* *mp*

113 *pizz.* *f* *arco* *pp*

118 **A Tempo**, ♩ = c.110

mf *fp* *mf* *mp*

gliss. *gliss.* *gliss.*

123 *s.t.* *norm.* *pizz.* *arco* *p sub.* *p*

p *mf* *mf* *p*

126 *pizz.* *arco, s.t.* *pizz.*

mf *f* *pp*

131 *arco, s.t.* *pizz.*

pp *f*

135 *f* *p*

Half-speed, ♩ = c.55

139 *arco* *pizz.* *pp* *pp* *pp*

mf bell-like

144 *pp*