

# The Year of the Green Parrots

eleven songs to poems of Jane Wyatt



by Joe St.Johanser

scored for voice, string quartet,  
piano, bass clarinet and alro flute





#### Composer's Note:

My song cycle 'The Year of the Green Parrots' (January 2002) is for three sopranos or mezzo sopranos and chamber orchestra, using eleven from the fourteen poems of poet and singer Jane Wyatt with this title. The poems, in elliptical and allegorical style, tell of a year of illness and heartbreak which ends in healing and calm. I find the poems magical and dramatic and I intend the music to reflect this mood. I have not enquired as to the particular circumstances behind the poetry, but Jane tells me the green parrots were real, and that there is an urban legend relating to them. A barge was travelling down the Thames carrying, amongst other cargo, a consignment of exotic green parrots. It foundered between Staines and Chertsey and started to sink. The bargee released the caged birds into the wild rather than let them drown. A flock of the green parrots, survivors or descendants, can now be seen flying on the Surrey and Middlesex border!

Among many influences in the gestation of the work is the Schoenberg Opus 21 song cycle with quintet 'Pierrot Lunaire' (1912), which introduced the mode of half-speaking, half singing called Sprechstimme. This work uses a similar device and some explanation is needed for the performer, and perhaps for the listener. First, please recall the moment when, listening to a song performance, the music and the meaning of a word or phrase

may coincide completely to produce a magical elation. The intense feeling produces tears or laughter according to the mood. This human communication is a justification for art. The Lieder or opera singer strives to make this happen by bel canto singing with occasional added colour and emotion (roughness) in the voice at certain times. Waveform analysis of the sounds of great artists (Callas, among others) shows the extent to which they vary the written pitch and depart from bel canto norms at certain moments. My use of Sprechstimme is an attempt to formalise some of this musical expression. Schoenberg defines Sprechstimme (or Sprechmelodie) as 1) adhering to the notated rhythm, 2) indicating notated pitch but abandoning it by rising or falling. However, performances of 'Pierrot Lunaire' are remarkable for the different interpretations singers make of these instructions. There is of course an infinitely variable range of expression between speech and song. I have formalised four versions: bel canto singing (normal noteheads); Sprechstimme Style A (triangle noteheads) - declamatory sung speech with shortened vowels and lengthened consonants, pitches maintained; Style B (diamond noteheads) - more speechlike than A, much expression (growls, croaks, squeals), pitches only approximate with much portamento; Style C (cross noteheads) - pure speech - poetry reading - pitches natural (not notated), but rhythm approximately as per notes.

The performer's task is to derive the mood and character of the individual pieces from the words as much as from the music and to feel entirely free to add whatever her artistic feeling suggests as appropriate. The work will only exist as it is performed and the creative act is ultimately that of the performer. Jane has said 'when you give your words to someone they will put their own energy into them and those words will evolve - in this case into music - and when that music has been written and is given to the singer, that singer will invest her own energy and change the music in ways that the composer did not expect. In the end the poetry/song will gain because of these dynamics - it will not take any energy or meaning away'.

The work is for three sopranos or mezzo-sopranos rather than the conventional one voice. It is hoped that three contrasting voices and styles of delivery will further increase the range of Sprechstimme presented. No indication is made as to which singer will take which song - leaving this interesting matter as an aleatoric element from the composer's viewpoint. Joe St.Johanser August 2002

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# I - The Year of the Green Parrots

Poem by Jane Wyatt

Music by Joe St.Johanser

Flute  $\text{♩} = 120$  concert pitch

Alto Flute

Bass Clarinet in B $\flat$

Singer

Piano *mp*

Violin I

Violin II

Viola

Violoncello

Fl.

Pno.

Fl.

Pno.

meno mosso

♩ = 110

15

Fl. *mp*

Sgr. *somewhat conversationally* *mf*

Pno. *p*

It was the year that I first saw the green par-rots. Swoo

A tempo

♩ = 120

18

Fl.

Sgr.

Pno.

oo ping swoo ping swift-ly in the ear-ly sun.

21

Fl. *p*

Sgr. *p*

Pno. *p*

They per-formed aer-i - al pir-ou-ettes While feath-ered frag-ments from their em-erald tails

23

Fl. *mf*

Sgr. float Down to the new mown lawn.

Pno. *mf*

25

Fl.

Pno.

27

Fl.

Sgr. Blackbeaded eyes longingly serve their

Pno.

29

Fl.

Sgr. lost lust - rousplu - mage

Pno.

6

31  $\text{♩} = 100$

Fl. *mp*

Sgr. *somewhat dramatically*  
The flamboy-ant es-cap-ees, still

Pno. *mp*



35

Fl.

Sgr. wearing their scar-let brace lets were freed by ac-ci-dent Crav-ing For-ev-er the

Pno.



39

Fl. *mf*

Sgr. tor-rid clim-ate of their av-ia-ry And the an-cient rain for-est

Pno. *mf*



43

Fl.

Pno.

45  $\text{♩} = 120$

Fl.

Sgr. *Sprechstimme - style B* *dramatically*  
 Scree — ching con - temp - uous-ly from grey beaks

Pno.



47

Fl.

Sgr. *dramatically*  
 their cracked voic-es rail - ing son-er-ous dis - gust at fate

Pno.



49

Fl.

Sgr. *dramatically*  
 and Eng — lish Weath - er

Pno.

52  $\text{♩} = 80$

Fl. *mp*

Sgr. *mp*  
Sip-ping ice - cold tea in - to in fin i - ty Pow er

Pno. *p*

57

Fl.

Sgr. less - in the sul-try con-serv a-tory I wai-ted for the lat - est ver - dict Breath -

Pno.

62  $\text{♩} = 100$

Fl. *mf* *mp*

Sgr. *ecstatically mf*  
less. I watched the blithe ac - ro-bats rise on hot

Pno. *mp*

65

Fl.

Sgr. *p*  
therm - als to - wards the blue ness of heaven

Pno. *p*



68

Fl. *pp*

Sgr. *pp*

Pno. *pp*

mir - a - cu-lous-ly trans mu ted to the nak-ed eye they came in-vis - i - ble

3 4:6

70

Fl.

Pno. *p*

74

Fl.

Pno.

78

Fl. *poco rit.*

Pno. *f* *mp* *mf* *mp*

♩ = 70

# II - Enemy

Music by Joe St.Johanser

Poem by Jane Wyatt

Flute *mp*

Bass Clarinet in Bb *f* concert pitch

Piano *mp*

Violoncello *f*

Fl. *mp*

B. Cl. *f*

Vc. *f*

Fl. *mp*

B. Cl. *f*

Sgr. So harm - less be -

Pno. *mp*

Vc. *f* pizz.

93

Fl. *pp*

B. Cl. *pp*

Sgr. hind trans-par-ent glass. Nar-row fin - gers stretch-ing from the core Drown - ing in a sea of form-a-lin

Pno. *pp*

Vc.

98

Fl. *f* *mf* *mf*

B. Cl. *f* *mf* *mf*

Sgr. They reach out blind ly for a safe shore for a safe shore An-aes - the - tised,

Pno. *f*

Vc. arco *mf* *f*

104

Sgr. E - ter - nal - ly wait - ing To ar - rest their un - wil ling cre -

Pno.

Vc.

107

Fl.

B. Cl.

Sgr.  
- a - tor

Pno.

Vc.

approx. 1 min. 40 secs.

# III - On Waking

Poem by Jane Wyatt ♩ = 100

Music by Joe St.Johanser

Flute *p*

Violin I *mf*

Violin II *mf*



Fl. *mf*

Vln. I *mf*

Vln. II *mp*

Vla. *mf*



♩ = 80  
meno mosso

Fl. *mf*

Sgr. *mf*  
Star-ing at the low cei\_\_ ling the clois-tered clim-ate is com fort-ing

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

130

Fl.

Sgr.

Vln. I

Vln. II

Vla.

8

8<sup>va</sup>

com\_ fort - ing

*mf*

*mf*

*mf*

*mf*



137

Fl.

Sgr.

Vln. I

Vln. II

Vla.

*pp*

*mf*

My shared imp-aired space has pat - ient cat - a-log-uers

pizz.

*p*



143

Fl.

Sgr.

Vln. I

Vln. II

Vla.

*p*

*mf*

dead flow - ers dead

pizz.

*p* arco

*p*

150

Fl.

Sgr.

flow\_ ers sent by well-mean-ing friends Fam-i-liar cor - ri-dors of stain-less steel trol-leys

Vln. I

Vln. II

Vla.

vibrato



156

Sgr.

Starched coc-coon of cot-ton sheets wrapped tight ly sig-ni-fies safe\_ ty

Vln. I

Vla.

*fp fp fp fp*



162

Fl.

*mp*

Sgr.

The chrys-a-lis in my mind

Vln. I

Vln. II

Vla.

*arco* *8va*

*fp fp fp fp*

168

Fl. *mp*

Sgr. is for\_ e\_ ver for\_ e\_ ver Earth - bound

Vln. I *mf*

Vln. II *mf*

Vla. *fp fp fp fp fp fp mf*

176

Vln. I *p*

Vln. II *p*

Vla. pizz. *mf mp*

approx. 2 mins. 10 secs.



Poem by Jane Wyatt

# IV - Poplars on the Epte

Music by Joe St.Johanser

concert pitch  $\text{♩} = 70$

Piano *legato p*

Violin I *pizz. p*

Violin II *pizz. p*

Viola *p arco.*

Violoncello *p*



184

A. Fl. *p*

B. Cl. *mf*

Pno.

Vln. I

Vln. II

Vla.

Vc.

187

A. Fl.

B. Cl.

Pno. *p*

Vln. I arco

Vln. II arco

Vla. arco

Vc.



190

A. Fl.

B. Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

193 *f*

Sgr. *Lux - u - ri - ant gold - en leaves with ma-gent a veins*

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *p*

196

Sgr. *Ent - wine slight co-balt stems like skeins of*

Pno.

Vln. I

Vln. II

Vla.

Vc.

199

A. Fl.

B. Cl.

Sgr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

wild

silk...

202

A. Fl.

B. Cl.

Sgr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Rays of spec - tral sun - shine

arco

*mp* arco

*mp* arco

*p*

*p*

205

A. Fl.

Sgr.

il - lu - min - ate The ri - ver bank and sky to re - cre - ate Their

Pno.

*pp*

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*



208

A. Fl.

B. Cl.

Sgr.

rad - i - ant re - flect - ions

Pno.

*p*

Vln. I

*Red.*

Vln. II

Vla.

Vc.

211

A. Fl. *pp* *f* *mp* SOLO

B. Cl. *pp* *f* *mp*

Pno. *p* *mf* *f*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pizz.* *p* *f*



215

A. Fl.

B. Cl.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *pizz.* *mp*

219

A. Fl.

B. Cl.

Sgr.

Vln. I

Vln. II

Vla.

Vc.

*mf*

But we sit on awkward or-angeplas - tic chairs in the

sul pont.

224

A. Fl.

B. Cl.

Sgr.

Vla.

Vc.

*pp*

*pp*

base - ment. The black stick legs scrape on the floor. Peel - ing paint-work.

228

A. Fl.

B. Cl.

Sgr.

Vln. I

Vln. II

Vla.

The sur - vi ving pag - es of tat tered mag-a zines, in-de-ter. min ate in

*mp*

modo ord.

231

A. Fl.

B. Cl.

Sgr.

Vln. I

Vln. II

Vc.

age

Are a-ban doned by their read - ers.

pizz.

*p*

234

A. Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

*mp*



238

Musical score for measures 238-240. The score includes parts for A. Fl., Sgr., Pno., Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is 'Meno mosso' with a metronome marking of ♩ = 70. Dynamics include *p*, *f*, *mf*, and *mp*. The vocal line (Sgr.) has lyrics: "On the wall the".



241

Musical score for measures 241-243. The score includes parts for A. Fl., Sgr., Pno., and Vc. The key signature is B-flat major (two flats) and the time signature is 4/4. Dynamics include *mp*. The vocal line (Sgr.) has lyrics: "framed print the Pop - lars on the Ep -".

244

A. Fl.

B. Cl.

Sgr.

Pno.

Vc.

*p*

- te Has trees that shim mer like us.



248

A. Fl.

Sgr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

in thin ex-ag-ger-a-ted el-e-gance

251

A. Fl.

B. Cl.

Sgr.

Pno.

Vc.

*p*

*f*

*p*

We see that the im -

pizz.

254

A. Fl.

B. Cl.

Sgr.

Pno.

Vc.

press - ion - ist has paint - ed dom - i - nant

*pp*

arco

*p*

257

A. Fl.

B. Cl.

Sgr.

Pno.

Vc.

ver - ti - cal shapes that shad - ow

260

A. Fl.

B. Cl.

Sgr.

Pno.

Vc.

smal - ler less dis - tinct ver - sions Ar - ti - fi -



263

A. Fl.

B. Cl.

Sgr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

cial - ly bright, splashed with bold pur - ples.

*mf*

*mf*

*p*

*p*

*mf* *f*

*mf*

266

A. Fl.

B. Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.



269

A. Fl.

B. Cl.

Sgr.

Vln. I

Vln. II

Vla.

Vc.

*mp* *p*

*mp* *p*

*mp* *mp* *mp*

We im-ag-ine sit\_ ting on that far-a-way bank,

274

A. Fl.

B. Cl.

Sgr.

Vln. I

Vln. II

Vla.

Vc.

Safe with-in a charmed cir-cle of friends, de-

278

A. Fl.

B. Cl.

Sgr.

Vln. I

- bat - ing - how - life - and sul - try sum - mer

280

A. Fl.

B. Cl.

Sgr.

Vln. I

Vln. II

Vla.

Vc.

nights are end - less.

6 mins.0 secs. approx.

# V - The Landscape under the Snow

Poem by Jane Wyatt

Music by Joe St.Johanser

concert pitch

$\text{♩} = 70$

Piano

Musical score for the piano introduction. It consists of two staves, treble and bass clef. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/4. The music starts with a melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mp* and *8va*. There are fingerings of 5 and 8 indicated.

A. Fl.

Musical score for the first system of the vocal and piano parts. It includes a staff for Alto Flute (A. Fl.) and a grand piano (Pno.) section with treble and bass clefs. The A. Fl. part starts at measure 287. Dynamics include *mf*. Fingerings of 8 and 15 are shown. An *8va* marking is present.

A. Fl.

Musical score for the second system of the vocal and piano parts. It includes a staff for Alto Flute (A. Fl.) and a grand piano (Pno.) section with treble and bass clefs. The A. Fl. part continues from measure 290. Dynamics include *mf*. Fingerings of 5 and 8 are shown. An *8va* marking is present. A trill is indicated in the A. Fl. part.

A. Fl.

Sgr.

A winter's night, When

Musical score for the third system, including the vocal line. It includes staves for Alto Flute (A. Fl.), Soprano (Sgr.), and grand piano (Pno.) with treble and bass clefs. The A. Fl. part starts at measure 294. The Sgr. part begins with the lyrics "A winter's night, When". Dynamics include *mp*. Fingerings of 5 and 3 are shown.

Sgr.

dis - tant stars in an eb-o-nysky Throw tiny pin points of light on a thou-sand frost

Musical score for the fourth system, including the vocal line. It includes staves for Soprano (Sgr.) and grand piano (Pno.) with treble and bass clefs. The Sgr. part continues with the lyrics "dis - tant stars in an eb-o-nysky Throw tiny pin points of light on a thou-sand frost". Dynamics include *mp*. Fingerings of 5 and 8 are shown.

305

A. Fl.

Sgr.

Pno.

pearls

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

310

A. Fl.

Sgr.

Pno.

Fes - too - ning the tas-sels of the fir tree with deli-cate Fil-i gree brace -

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

314

A. Fl.

Sgr.

Pno.

lets

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

318

A. Fl.

Sgr.

Pno.

My mir-ror re-flects a bril - liant mask. Made for a cel-e-brat-ion

Ped. Ped. Ped. Ped. Ped. Ped. Ped.



324

A. Fl.

Sgr.

Pno.

A spark ling chan-de-lier re-fracts the light. il-

328

A. Fl.

Sgr.

Pno.

-lu - mi-na ting the brit tle Fac ade of fresh ice crys tals that with them pact of sound

rit. A tempo

333

A. Fl.

Sgr.

Pno.

Cas-ca ded shat ter ing to the ground

337

A. Fl.

Sgr.

Pno.

To re-veal the land-scape und-er the snow

Ped. \_\_\_\_\_

342

A. Fl.

Pno.

8<sup>va</sup>

8<sup>va</sup>

3

3

3

3

Ped.

Ped.

approx. 3 mins. 0 secs.

# VI - Old Wine

Poem by Jane Wyatt

♩ = 80

Music by Joe St.Johanser

Violin I *concert pitch*

Violin II

Viola

Violoncello

*sost.* *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

*mf* *f*

Sgr.

Vln. I

Vln. II

Vla.

Vc.

*Slightly drunk and swaying*

Sgr.

Vln. I

Vln. II

Vla.

Vc.

passed round the old wine In the cut glass from Bo - hick! from Bo-he-

*p* *mp* *pizz.*

382

Sgr. *mi - a A full bod-ied rich ru. by red.*

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

391

Sgr. *The de can-ter was etched with ti-ny birds in fil-i-gree gol den and*

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

400

Sgr. *bur nished On its a-bun-dant round ded curves.*

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

*mp*

409

Sgr. They nest- led in an ex- o- tic tree While un- der- neath its bran- ches sat a vol

Vln. I pizz. mp

Vln. II mp pizz.

Vla. mp colla voce arco

Vc. pizz. mp

419

Sgr. up- tuous con- cu- bine a syb- a- ri- tic sul - tan lay su- pine at her paint- ed feet slow- ly

Vln. I arco mp pizz. mp

Vln. II arco mp pizz. mp

Vla. mp pizz. mp

Vc. mp pizz. mp

430

Sgr. sip- ping from a gob- let The sha- dow the shad - ow of a shared smile\_ arco Oak

Vln. I arco

Vln. II arco

Vla.

Vc. arco

441

Sgr. aged wine re - tains a sour taste of tan - nin I re - filled your glass

Vln. I sul pont.

Vln. II sul pont. nat. mp

Vla. arco mp mp

Vc. mp

451

Sgr. No long - er ap - pre - ci - a - ting its qua - li - ties Un - der - stand - ing

Vln. I nat. f

Vln. II f

Vla. f

Vc. f

460

Sgr. und - er - stand - ing your new

Vln. I f = 100

Vln. II f = 100

Vla. f

Vc. pizz. f

467 ♩ = 120 *f*

Sgr. *f*  
your new thirst

Vln. I

Vln. II

Vla.

Vc. *f*  
arco



476

Vln. I

Vln. II

Vla.

Vc.

approx. 3 mins. 15 secs.

# VII - Defeating Innuendo

♩. = 30

concert pitch

Piano

Violin I

Violin II

Viola

Violoncello

senza sord. molto vibrato  
SOLO  
*mf espress.*

con sord. sul tasto vib.  
*p*

con sord. sul tasto vib.  
*p*

con sord. sul tasto vib.  
*p*



♩. = 60

B. Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

gypsy style



496

B. Cl.

Sgr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p*

Like a sir - ens song You pour sticky

trill with D and E flat *tr*

*ff*

*mf*

*p*

sul D

502

B. Cl.

Sgr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p*

hon eyed half truths into eag-er ears Trapping them like flies in

*mf*

*mp*

507

B. Cl. *mp*

Sgr. *mp*  
 gos-sa-mer by your sec - ret sen - ten - ces wo - ven in web like runes Cloy - ing lips dis - close the

Pno.

Vln. I *sul E*

Vln. II modo ord. senza sord.

Vla. modo ord. senza sord.

Vc. modo ord. senza sord.



512

B. Cl. *f* subito *p*

Sgr. *f* subito *p*  
 rum - our to them a - lone Sil - en - cing their sus - pic - ions with a

Pno. *f* subito *p*

Vln. I (8) *f* subito *p* *mf*

Vln. II pizz. *f* arco *f* subito *p*

Vla. pizz. *f* arco *f* subito *p*

Vc. pizz. *f* arco *f* subito *p*

518

B. Cl. *subito*

Sgr. *f* *p*  
treach er-ous sweet song. The vic - tims lie mor-i-bund

Pno. *f* *p*

Vln. I *f* *p* *subito*

Vln. II *f* *p* *subito*

Vla. *f* *p* *subito*

Vc. *f* *p* *subito*

*al tallone*



523

B. Cl. *f* *freely* *tr*

Sgr. *f*  
in their sep e-rate dank cham bers

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

rall.  $\text{♩} = 45$   $\text{♩} = 60$

529

B. Cl. *p*

Sgr. *p*

In-com-mun-i-cad o un - til an unknown word is



$\text{♩} = 60$

534

Sgr. spo-ken and the shared spell is bro-ken Smallscin-til-la of sweat shines like

Pno. *p*



540

B. Cl. *mp*

Sgr. doubt on your pre - dac-ious face It re-veals the ug — li-ness be-neath your

Pno. *p*

Vln. I modo ord. pizz. *p*

Vln. II modo ord. pizz. *p*

Vla. modo ord. pizz. *p*

Vc. modo ord. pizz. *p*

544

B. Cl. *p* *f* *p* *f*

Sgr. beau-ty And il-lu-min-ates the bleached skulls on the floor of your cave

Pno. *f* *p* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

♩ = 120

549

B. Cl. *p*

Sgr. Freed from trance the pri-son-ers

Pno. *p*

Vln. I arco *p* *leggiero* on the string *mf*

Vln. II arco *p* *leggiero* on the string

Vla.

Vc.

552

B. Cl.

Sgr.

breako pen their cells and run scream ing from you The

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p* *mf* *p* *f* *ff* *p*

*f* *mf* *f* *ff*

*mf* *f* *ff*

arco on the string

on the string arco



556

Sgr.

rolled rock at the ent-rance al-lows truth and day-light to ent-er your lair unt-il und-er this

Pno.



559

Sgr.

gaze you shri-vel and with - er like a wiz - ened prune

Pno.

# VIII - Doppler Shift

Poem by Jane Wyatt

$\text{♩} = 120$

Music by Joe St.Johanser

concert pitch

Alto Flute *menacing -go sharp then flat*  
*pp < ffp > pp*

Bass Clarinet in Bb *menacing -go sharp then flat*  
*pp < ffp > pp*

572

A. Fl. *f* *pp* *sweetly p*

B. Cl. *f* *pp* *sweetly p*

Sgr. *mp* *f*  
The air is wrapped\_ tight-ly round the

578

A. Fl.

B. Cl.

Sgr. *mf* *mp*  
earth like an o-paque white band - age, wet and clam - my

Pno. *mp*

583

A. Fl. *f*

B. Cl. *f*

Sgr. *f* *p*  
from a new - ly op - ened wound No - thing stirs in this sil - lent night at the ap -

589

A. Fl. *mf* *f*

B. Cl. *mf* *f*

Sgr. he - li - on

Pno. *p* *mf* *f*



592

A. Fl.

B. Cl.

Pno.



♩ = 100  
meno mosso

595

A. Fl. *p*

B. Cl. *p*

Sgr. No-thingstirs

Pno. *p*



600

A. Fl. *pp* *p* *f*

B. Cl. *pp*

Sgr. *p* *f*  
ex cept- the per - fect cad-ence of my heart

Pno. *f*

607

A. Fl. *f*

B. Cl. *f*

Pno. *f*

615

A. Fl. *p*

B. Cl. *p*

Sgr. *p*  
No per-cus-sivesounds of day - light to

Pno. *p*

623

A. Fl.

B. Cl.

Sgr.

Pno.

mask a mes-sage from the mist. Vib-ra-tions from your voice still e - cho e - ter-nal-ly in the

630

A. Fl.

B. Cl.

Sgr.

Pno.

e - ther. Rem - nants of words ex - ist con-fused in my me mo-ry

637

Sgr.

Pno.

If wish-es had the pow-er of par-a-dox I could dif-fuse your dead syl - la - bles

645

A. Fl.

B. Cl.

Sgr.

Pno.

in - to drop-lets of sym - me - try

$\text{♩} = 110$   
l'istesso tempo

*mf cresc.*

*mf*

*mf*

650

A. Fl.

B. Cl.

Pno.

*f*

*f*

*f*

*p*



652

A. Fl.

B. Cl.

*p*

*p*

*pp*

approx. 2 mins. 45 secs.

# IX - Fear of Flying

$\text{♩} = 110$

concert pitch

Violin I *f* arco.

Violin II *f* arco.

Viola *f* pizz. arco. *f*

Violoncello *f* pizz. gliss. arco. *f*

Vln. I

Vln. II

Vla.

Vc. gliss.

Vln. I

Vln. II

Vla.

Vc. gliss.

Vln. I

Vln. II

Vla.

Vc. gliss.

667

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 667 through 670. It features four staves: Violin I, Violin II, Viola, and Cello. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Viola part has a bass line with slurs and accents. The Cello part has a bass line with a long slur across measures 668 and 669.

671

Vln. II  
Vc.

This system contains measures 671 through 674. It features two staves: Violin II and Cello. The Violin II part has a melodic line with slurs and accents. The Cello part has a bass line with slurs and accents.

675

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 675 through 677. It features four staves: Violin I, Violin II, Viola, and Cello. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Viola part has a bass line with slurs and accents. The Cello part has a bass line with slurs and accents.

678

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 678 through 681. It features four staves: Violin I, Violin II, Viola, and Cello. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Viola part has a bass line with slurs and accents. The Cello part has a bass line with slurs and accents.

681

Sgr. *mf*  
Drift - ing in my dreams

Vln. I *p*

Vln. II *p*

Vla. *p* arco.

Vc. *p* arco.

686

Sgr. through soft clouds

Vln. I

Vln. II

Vla.

Vc.

692

Sgr. ded in the sum-mer sky by im-prints of the moon

Vln. I

Vln. II

Vla.

Vc.

697

Sgr. hang ing mo - tion - less in the void

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

pizz.



702

Sgr. high a - bove me I float through rar - i - fied air

Vln. I

Vln. II

Vla.

Vc.

arco



706

Sgr. Dis - son - ant thoughts dis - tilled in dis - tant mem o - ry Re - mem bered voi ces

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

710

Sgr. heard on-ly as res-o-nant whis-pers in the at-mo-sphere In this quiet night

Vln. I arco

Vln. II

Vla. arco

Vc.

715

Sgr. I have no fear no fear of fly

Vln. I

Vln. II arco

Vla.

Vc. arco

719

Sgr. ing

Vln. I

Vln. II

Vla.

Vc.

approx. 2 mins. 40 secs.



# X Cold Spell

Poem by Jane Wyatt

$\text{♩} = 50$

57  
Music by Joe St.Johanser

concert pitch

Alto Flute

Singer

Piano

*mf* *mp*

pedal only where indicated

Aq - ua ma-rine eyes

731

A. Fl.

Sgr.

Pno.

hid-den be-hind dark glass Stare cold ly from be-hindtheir clouds

736

A. Fl.

Sgr.

Pno.

Stare cold-ly from be-hindtheir clouds

Ped. Ped.

741

A. Fl.

Pno.

rit. A tempo rit. A tempo

746

A. Fl.

Sgr.

Pno.

Like the moon at mid-night

Like the moon at mid-night

751

A. Fl.

Sgr.

Pno.

in an arc - tic win-ter

an arc - tic win-ter

755

A. Fl.

Sgr.

Pno.

mus-cles are out of tune

Ped.

760

rit. A tempo rit. A tempo

A. Fl.

Sgr.

Pno.

with the skin

8va

8vb

765

A. Fl. *mp*

Sgr.

Pno.

with the skin that binds them to my bo dy

8<sup>vb</sup>

Ped.



770

A. Fl.

Sgr.

Pno.

my bo-dy

Ped.



775

A. Fl. *ff* *thaa effect*

Sgr.

Pno.

my bo dy

Ped.

# XI- The Butterfly

Music by Joe St.Johanser

Poem by Jane Wyatt

concert pitch

♩ = 80

Musical score for the first system, measures 780-783. The score includes parts for Flute, Bass Clarinet in B $\flat$ , Piano, Violin I, Violin II, Viola, and Violoncello. The key signature is B $\flat$  major (two flats) and the time signature is 4/4. The tempo is marked as ♩ = 80. The Flute and Bass Clarinet parts feature triplet eighth notes, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The Piano part consists of sixteenth-note patterns in both hands, with a *pp* dynamic in the first two measures and *mf* in the last two. Pedal markings include *ped.* and *ped. simile*. The Violin I and II parts play sixteenth-note patterns, starting *pp* and moving to *mf*. The Viola part plays eighth-note patterns, starting *pp* and moving to *mf*. The Violoncello part plays triplet eighth notes, starting *mf* and moving to *f*.



783

Musical score for the second system, measures 783-786. The score includes parts for Flute (Fl.), Soprano (Sgr.), Piano (Pno.), and Violoncello (Vc.). The key signature is B $\flat$  major and the time signature is 4/4. The Flute part has a melodic line starting *pp* and moving to *mf*. The Soprano part has a vocal line with lyrics: "Fright-ened I e-merge del i-cate-ly From the shreds of tight co-coon". The Piano part continues with sixteenth-note patterns, starting *pp* and moving to *mf*. The Violoncello part continues with triplet eighth notes, starting *pp* and moving to *mf*.

788

Fl.

B. Cl.

Sgr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

791

Fl.

B. Cl.

Sgr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 60$   
poco meno mosso ma sempre con moto

795

Fl. *mf*

B. Cl. *mf*

Pno. *mf*

Vln. I *f* *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc. *f* *mf*



799

Fl. *pp*

B. Cl.

Sgr. A - mid the fren - zied mass of cha - o - tic col - ours I

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

803

Fl.

B. Cl.

Sgr.

see warm dark shadows of tall trees I

Pno.

Vln. I

Vln. II

Vla.

Vc.



806

Fl.

B. Cl.

Sgr.

hear the soft sighs of Glistening branches covered in dew and the sharp bladed grass at their

Pno.

Vln. I

Vln. II

Vla.

Vc.

810 ♩ = 80

Fl.

Sgr. feet. My shal-low breath floats on the

Pno.



814

B. Cl.

Sgr. breeze I can smell the moist

Pno.

Vln. I

Vln. II

Vla.



818

Fl.

B. Cl.

Sgr. sweet scent of ear-ly hy - a - cynthys hon-eyed per - fume

Pno.

Vla.



822

Fl. *mf*

Sgr. *mf*

Pno.

Vln. I

Vln. II

Vla.

Vc.

I stretch the tips of my wings to touch them em-



826

Fl. *mp*

Sgr. *mp*

Pno. *p*

Vln. I

Vln. II

Vla.

Vc.

brace them Test-ing my cob-web strength a deep in-volun tary breath



830

Sgr. *mp*

and then in-tox-i-cat-ing rush Ox - y - gen! And sud-den-ly Isoar un - a - fraid

835

Fl. *mp*

B. Cl. *mp*

Pno. *mp*

Vc. *mp*



839

Fl. *mf*

B. Cl. *mf*

Sgr. *mf* *ecstatically*  
with the blithe ac - ro - bats that rise — on hot

Pno.

Vc.



842

Fl.

B. Cl. *pp*

Sgr. *pp*  
therm - als mir - ac - cu - lous - ly\_ trans - mu — ted

Pno. *p*

845

Fl. *pp*

B. Cl.

Sgr.  
mir - a - cu-lous-ly trans muted to the nak-ed eye I be come in-vis - i - ble

Pno. *p*



847

Fl. *mf*

B. Cl. *mf*

Sgr. singer turns to face upstage

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

851

Fl.  
B. Cl.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.

*p*

Detailed description: This musical system covers measures 851 to 854. The Flute part begins with a melodic line in measure 851, followed by a rest in 852, and then continues with a melodic phrase in 853 and 854. The B. Clarinet part has a whole rest in 851 and 852, then enters in 853 with a rhythmic pattern. The Piano part features a complex accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The Violin I and II parts have rests in 851 and 852, then play a melodic line in 853 and 854. The Viola part has a whole rest in 851 and 852, then plays a melodic line in 853 and 854. The Cello part has a whole rest in 851 and 852, then plays a rhythmic pattern in 853 and 854. The dynamic marking *p* is present at the beginning of the system.



855

Fl.  
B. Cl.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.

*mf*

Detailed description: This musical system covers measures 855 to 858. The Flute part has a whole rest in 855 and 856, then plays a melodic line in 857 and 858. The B. Clarinet part has a whole rest in 855 and 856, then enters in 857 with a rhythmic pattern. The Piano part features a complex accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The Violin I and II parts have rests in 855 and 856, then play a melodic line in 857 and 858. The Viola part has a whole rest in 855 and 856, then plays a melodic line in 857 and 858. The Cello part has a whole rest in 855 and 856, then plays a rhythmic pattern in 857 and 858. The dynamic marking *mf* is present at the beginning of the system.

858

Fl.

B. Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.



861

the other two singers join the first - all still face upstage

Fl.

B. Cl.

Pno.

Vln. I

Vln. II

Vc.

*poco cresc.*

864

Fl. *poco cresc.*

B. Cl.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Detailed description: This system contains measures 864, 865, and 866. The Flute part begins with a rest in measure 864, then plays a melodic line starting in measure 865, marked *poco cresc.* The Clarinet part plays a steady eighth-note accompaniment. The Piano part features a rhythmic pattern of eighth notes with accents. The Violin I and II parts play a rhythmic accompaniment of eighth notes, with the Violin I part marked *f*. The Viola and Violoncello parts also play eighth-note accompaniments, with the Viola part marked *f*.



867

Fl. *mf*

B. Cl.

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 867, 868, and 869. The Flute part continues its melodic line, marked *mf*. The Clarinet part has a rest in measure 867, then resumes its accompaniment. The Piano part features a change in texture, with chords and sustained notes in measure 868, marked *mp*. The Violin I and II parts continue their rhythmic accompaniment. The Viola and Violoncello parts continue their eighth-note accompaniment.

singers turn and face downstage

870

Musical score for measures 870-873. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature is B-flat major. The Flute part features a melodic line with a long note in measure 871. The Bass Clarinet has a rhythmic accompaniment. The Piano part provides harmonic support with chords and moving lines. The Violin I and II parts have melodic lines, with 'broad.' markings in measures 872 and 873. The Viola and Cello parts have rhythmic accompaniment.



874

Musical score for measures 874-877. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature is B-flat major. The Flute part continues with a melodic line. The Bass Clarinet has a rhythmic accompaniment. The Piano part provides harmonic support with chords and moving lines. The Violin I and II parts have melodic lines, with 'broad.' markings in measures 874 and 875. The Viola and Cello parts have rhythmic accompaniment.

878

Fl.

B. Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mp*

*mf*

*mf*

*mp*

*mp*

*mp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

approx. 5 mins. 40 secs.  
whole cycle approx 45 minutes