

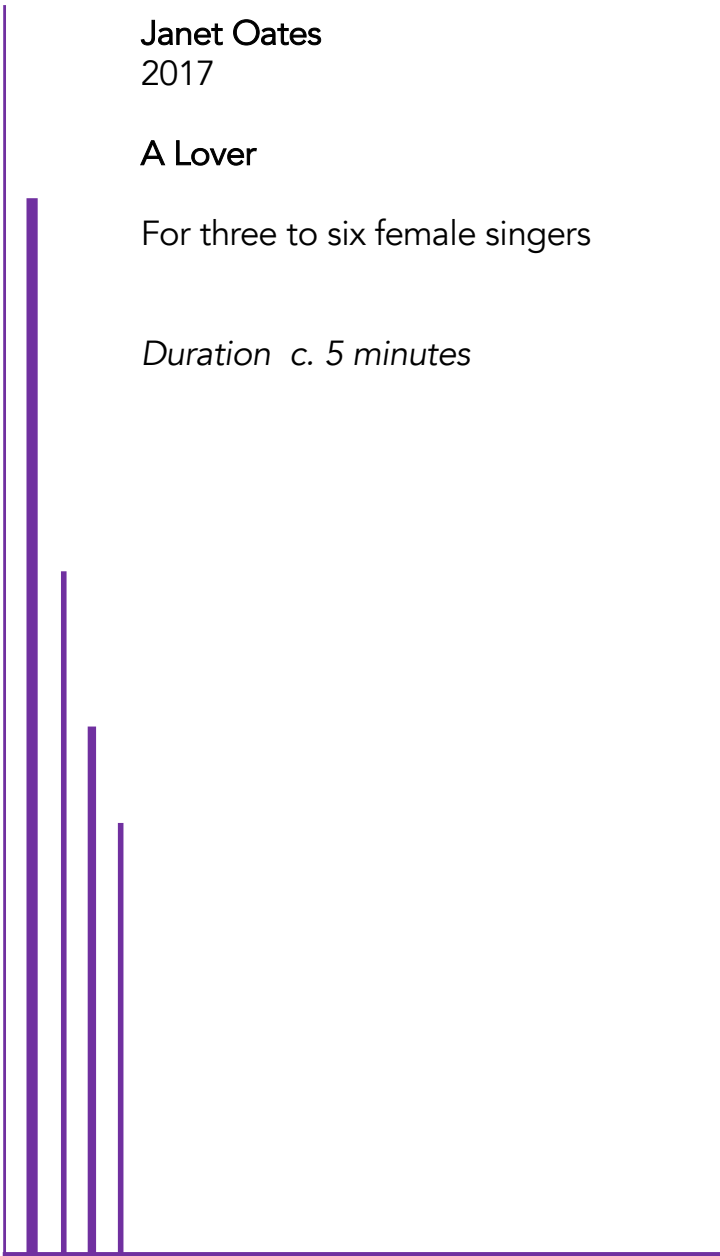
Janet Oates

2017

A Lover

For three to six female singers

Duration c. 5 minutes



This piece also exists in a version for solo voice and piano, and two voices with piano.

Text by Amy Lowell

If I could catch the green lantern of the firefly
I could see to write you a letter

Performance notes

The central box is the main music. Perform the full duration of it, starting when you like. At any time – and responding to the each others' choices too – perform any of the smaller boxes, repeating them if you wish. You could start the piece with a smaller box if you like. If you can continue performing the central box, do so. Return to where you left off in the central box, or slightly before. You may end at the end of the central box, or finish with one or more small boxes.

Move straight on to the B section, independently, repeating the first bar (or bits of it) until all performers are ready to move on. At the end of section B, when all performers are tapping in a synchronised tempo, repeat section A. This time you may prefer to skip some bars of the central box in favour of more smaller boxes.

- Dynamics: vary the level of dynamics each time you re-enter having performed a smaller box. Respond to each other in some way.
- You will need a jam jar or similar; tap with fingernail, pencil or chopstick (or similar) to make a lovely clinking noise.
- If there are only three singers, ensure that all the text is performed (singers may switch lines to do this).
- If there are more than four singers, singers 5 and 6 may dart around the lines, but should avoid the main text phrases.

A Lover

If I could catch the green lantern of the firefly
I could see to write you a letter. (Amy Lowell)

Janet Oates



For two to six female singers. The central box is the main music. Sing the full duration of it. At any time – and responding to the others' choices too – perform any of the smaller boxes, repeating them if you wish. Boxes remain in tempo except where indicated. Start together, but you could start the piece with a smaller box if you like. If you can continue singing the central box while performing the smaller, you may choose to do so. After a smaller box, return to where you left off in the central box, or slightly before. You may end at the end of the central box, or finish with one or more small boxes. 'Tap jar' = use a pencil or object to clink gently on a (small) glass jar. Vary the dynamic level each time you re-enter the main box, or respond to the others in some way.

vocalise

t k t ahhh t k t k ch ch t k t k ahh
repeat ad lib.

whisper

of the firefly

tap jar



sing

(free tempo)

Eeh! i ee!

whistle

SLOWLY... free tempo

da da dum, da da da da dum sim.

spoken with pitch contour

If I I I I...

sing

free tempo

could catch the green.

vocalise repeat ad lib.

t t t

tap jar



vocalise (unvoiced)

m... n (free tempo)

spoken slowly and softly (once only, or never)

I could see to write you a letter.

Gesture

You have something in your hand.
Palm up, suddenly open your fingers
and let it fly free.

sing

free tempo

lan - t - t - tern

(B section)

3-line stave represents very high, high and middle vocal range.

all repeat this bar, or elements of it, until all performers are here. Don't co-ordinate

A single musical bar on a three-line staff. It begins with a double bar line and a repeat sign. The first part consists of a half note followed by a glissando line labeled 'gliss.' and the lyric 'ng...'. The second part consists of a half note followed by a sixteenth-note run, then another half note with a glissando line labeled 'gliss.' and the lyric 'ng...'. The bar ends with a double bar line and a repeat sign.

A musical score for four voices (1-4) on a three-line staff. The lyrics are: 'Ah...', 'Ah...', 'If I i i i i i could catch...', 't - k - t ng', 'ch ch ch ng...'. Dynamics include *mp*, *mf*, and *f*. The score includes glissando lines and sixteenth-note runs.

A musical score for four voices (1-4) on a three-line staff. The lyrics are: 'ee...', 'the gree nnn', 'ee...', 'nnn', 'nnn'. Dynamics include *p*, *mf*, and *pp*. The score includes glissando lines and sixteenth-note runs. Annotations include: 'starting about the same pitch as singer 2' for voices 1, 3, and 4.

SPOKEN VERY SLOWLY: don't co-ordinate

1 *mf* of the fire— fly, *p* ng... I could see

2 *mf* *ffff*... *p* ng... I could see

3 *p* ng... I could see

4 *p* ng... I could see

fl! fl!

gliss.

tap jars when ready
in tempo of A (synch pulse with singer 4)
and with similar rhythmic patterns

1

2 (still slowly)

3 to write you a letter.

4 Tap jar... *sim.*

*in the tempo of A,
ignoring the speaker's slowness*

Once all are tapping, individually choose to move back to repeat section A.