



Janet Oates

2016

A Lover

For voice (medium or high) and piano

Duration c. 5 minutes

This piece also exists in a version for two voices and piano, and for unaccompanied female vocal ensemble.

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 other's 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 (pianist may do so with one or both hands). 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 both performers are ready to move on. At the end of section B, when both 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 box. Respond to each other in some way.
- Piano part: accidentals apply to one hand only, for the duration of the bar.
- You will need a jam jar or similar; tap with fingernail, pencil or chopstick (or similar) to make a lovely clinking noise
- Piano is prepared with paper or objects to make a buzzing sound, only necessary for a small range of notes

A Lover

Janet Oates

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

The central box is the main music. Play the full duration of it, starting when you like. At any time – and responding to the vocalist's 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 playing the central box with one or both hands, 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.

- Accidentals apply to one hand only, for the duration of the bar.
- You will need a jam jar or similar; tap with fingernail, pencil or chopstick to make a lovely clinking noise
- Piano is prepared with paper or objects to make a buzzing sound, only necessary for the small range of the box.
- Dynamics: vary the dynamic level each time you re-enter having performed a box, and respond to the singer in some way.



gliss inside

*depress keys;
sustain pedal*

tap jar

knock on wood

ord.

vocalise repeat ad lib.

tap jar

pluck inside

*depress keys;
sustain pedal*

prepared notes (buzzing)

slowly, free tempo

tap jar





A Lover

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

The central box is the main music. Sing the full duration of it. At any time – and responding to the pianist’s 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 singing 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.

Dynamics: vary the dynamic level each time you re-enter having performed a box. Respond to the pianist in some way.

vocalise
(unvoiced)

mf. — n

tap jar

sing

Eeh! — i ee!

tap jar

♩ = 100

da da dum, da da da da dum *sim.*

4

8

12

16

spoken
with pitch contour

If I I I L..

whistle

SLOWLY... free tempo



vocalise

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

tap jar

Gesture

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

B section

repeat this bar, or elements of it, until both performers are here.

singer
 very high
 high
 medium
 ng... *gliss.* ng... *gliss.*

pianist's voice
 at a comfortable pitch
 ng... *gliss.* ng... *gliss.*

piano
 inside piano
from about an octave above mid C to about an octave below
an octave higher than that, in the front section near the pegs
 Ped.

TOGETHER

s.
 If I i i i i i could catch.... ch ch ch t-k - t ng... the

p.v.
 Ah... *gliss.*

pf.
same pitch range, normal resonance (not near pegs)
about mid C upwards ... about an octave higher
 L.V.
knock the big metal strut at about mid C
 Ped.

s. *gree* *nnn...* *of the fire fly,*

p.v. *ee...* *gliss.* *fffff.....* *fl!*

pf. *knock strings with knuckles: start about a fifth above mid C*
Ped. *pluck: around an octave above mid C*
Ped.

s. **SPOKEN SLOWLY** *I could see to write you a letter.*

p.v. *ng...*

pf. *Tap jar...* *sim.*

tap jar when ready in tempo of A (synch pulse with pianist) and with similar rhythmic patterns

in the tempo of A, ignoring singer's slowness