

WINGED REFLECTIONS

3 SONGS FOR SOPRANO, ALTO SAXOPHONE, AND PIANO

I. UTTERANCE

II. REQUIEM

III. PARADISE POINT

MUSIC BY

HEATHER GILLIGAN

LYRICS BY

LISA DESIRO AND MIMI WHITE

FOR PERUSAL ONLY

WINGED REFLECTIONS

FOR SOPRANO, ALTO SAXOPHONE, AND PIANO

- I. UTTERANCE
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DURATION: APPROX. 10:00

IN WINGED REFLECTIONS, EACH SONG FOCUSES ON BIRDS IN ONE CAPACITY OR ANOTHER. BUT THESE ARE NOT POEMS ABOUT BIRDS, PER SE. EACH POEM USES THE SUBJECT OF BIRDS AS ITS VEHICLE TOWARD A LARGER CONCEPT: OF CHILDHOOD, OF OUR OWN MORTALITY, OF WHAT MIGHT HAVE BEEN.

FOR PERUSAL ONLY

WINGED REFLECTIONS

Commissioned by the New Hampshire Music Teachers Association, 2011

I. UTTERANCE

Poem by Lisa DeSiro

Heather Gilligan, b. 1974

$\text{♩} = 120$
 $\text{♩} = \text{♩}$ throughout the song

2+2+3+2

Soprano

Alto Saxophone

Piano

Bring out the top voice

f

With moderate pedal

5

f

Dra-ma in the yard next door

mf *f* *mp*

mp *p* *mp*

11

3+2+2

mf

Three blue -

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

f *mf*

A **A**

17

f

jays on three bran-ches of the same tree, _____ screech - ing. _____

mf *f*

23

mf *mp*

Each in - tones a diff - erent pitch. Diss-o-nant tri - ad. Nerve - wrack -

mp *f* *p*

B

29

ing.

mf

B

2+2+3+2

mp *mf*

33

mf

Why on earth would they make _____ such a

38

mp

ru - ckus? Could-n't be nes - ting or cour-ting. Wrong sea - son.

44

mf

May - be ca - mou-flaged, the neigh-bor's cat, skul - king through the grass? _____

50 **C**

mp
My cat shows no

n *p* *mf* *mp*

C
mf *mp*

55

mf
in - terest, glan - cing at the part - way o - pen sash, snif - fing the

p *mf*

59

en - ter - ing scents, mild day, mid - No - vem - ber.

mf *mf*

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64

D

5

f

Those jays sound like they know some-thing I don't.

mp *f*

mp *f*

69

p *f*

mf *f*

74

mp *f* *mp*

Each, u-pon lift-off,

mf

80

mp *mf*

leaves the tree sway - ing, sway - ing, and daz-zles brief - ly bright_ blue_

mf *p* *mp*

mp *mf*

86

rit. *f* *mf* **A tempo**

white a - cross the au-tumn drab.

mf *p* *p*

E **E**

rit. **A tempo**

p *mf*

94

p *mf*

In my kitch - en, I can't help but re - mem - ber...

mp

99

mf

2+2+3



My mo-ther al - ways_ en - joyed tel-ling the sto- ry of my

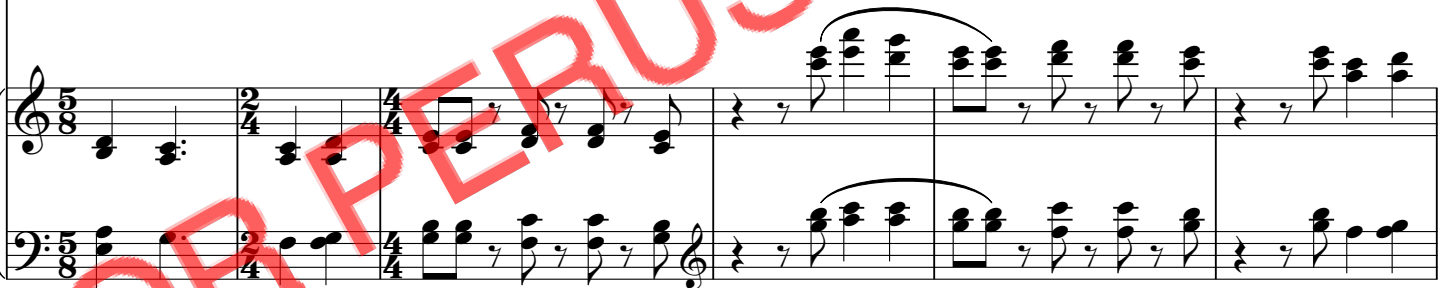


104

Innocently, with pure tone



first words, ut - tered when a bird_ flew by: What that



110

mf



is? a ques-tion spo-ken look - ing



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116

out, see-ing the un - known through a win - dow.

p *pp* *mf*

This system contains measures 116 through 122. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings of *p*, *pp*, and *mf*. The time signature changes from 6/8 to 2/4, then 3/4, and finally 5/8 and 4/4.

123

f *mp*

This system contains measures 123 through 126. It features a piano accompaniment with dynamic markings of *f* and *mp*. The time signature changes from 4/4 to 3/4 and 6/8.

127

mf *mp* *p*

This system contains measures 127 through 130. It features a piano accompaniment with dynamic markings of *mf*, *mp*, and *p*. The time signature changes from 3/4 to 7/8, 3/4, 6/8, and 4/4.

II. REQUIEM

Poem by Mimi White

132 ♩ = 72

accel. rit.

Quirky and birdlike
♩ = 72

f *mp* *f* *mp* *f*

accel. rit.

138 A tempo

Sweetly
mp ♩ = ♩

If I had all the
Sweet and humanlike

Quirky and birdlike

mf

mf

p

. . . . A tempo

Sweet and humanlike
♩ = ♩

mp

mf

mp

145 ♩ = ♩

time in the world

I would write poems a-bout birds.

mf

Quirky and birdlike

Sweetly

mf

mp

152

mp *mf*

Ev - ery day I would re - cord their songs, their

p *mp*

159

f Suddenly darker

bird - like shapes a - gainst a crea - my fog and pay no___ at -

mf *f* Suddenly darker

166

mf *ff* *mf*

ten - tion to the cough, the bomb, the black and white sil-hou-ette of

Darker

171 Gently
mp

mp

homes with or with - out sun. The

Gently

mp Gently *pp*
mp *mf* *p*
8va

178

G

Suddenly darker
mf

bird flies through me - mo - ry, in and out of bro - ken

p

G

Suddenly darker

mp *f* *mf*

184

win - dows.

Darker
mf *f*

f

188

Now and then it ba-lan-ces on a shat-tered sill

mp *mf* *f*

mp *mf* *f*

8va

194

catch-ing its beak and eye, its mor-tal re-

p *mf* *p*

mf

201

flec-tion,

mf *mp*

f *mp* *mf* *mp*

and the

Gently

mp

Gently

mf

mf

sing - ing, oh, the sing - ing.

f

mp

mp

oh, the sing - ing.

mp

p



III. PARADISE POINT

Poem by Lisa DeSiro

Lyrical and free
♩. = 52

Musical notation for measures 224-226. The vocal line is in treble clef with a 6/8 time signature. The piano accompaniment is in bass clef with a 6/8 time signature. The key signature has one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *p* and *mf*.

Lyrical and free
♩. = 52

Musical notation for measures 227-229. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *p*, *cresc.*, and *mf*. A red watermark 'FOR PERUSAL ONLY' is overlaid on the page.

Ped. Pedal changes with harmonies

227

Musical notation for measures 230-232. The vocal line has a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *mp*, *mf*, and *f*. A red watermark 'FOR PERUSAL ONLY' is overlaid on the page.

230

Musical notation for measures 233-235. The vocal line includes the lyrics: "Here, the breeze rust - led palm trees make a sound al - most". The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *mp*.

Here, the breeze rust - led palm trees

make a sound al - most

Musical notation for measures 236-238. The vocal line continues with a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *p*.

Musical notation for measures 239-241. The vocal line continues with a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *p*, *mp*, and *mf*.

233

mf *f*

like the sound of brown oak leaves cling-ing to branch es

237

mp **I**

tous-led by March back home where win-ter lin - gers.

p **I**

mp *p* *mp* *mf*

242

mp

Here, it's al-read-y spring Grass green - ing the ground.

mp *mf* *p*

246

mp

mf

Full-blown blos-som-ing

pur - ple road - side weeds

fus - cia, ja-ca - ran da,___

p

mp

mf

250

mp

J

Strict timing

jas-mine scent_____

all o-ver the is - land.

Strict timing

J

Strict timing

mp

With minimal pedal

255

2+2+3

mf

Here there are flow - ers that look like birds,

mf

fp

mp



259

birds that look like flow - ers. E-ven the plain clothes crows strut their

f

mf *mf*

f *mp* *mf*

264

stuff with sun - lit flair glos - sy as pol - ished pa - tent

3+2

mp

mp

268

lea - ther

mp *fp*

f

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272 **K**

K *p* *mf* *mf*

mp *cresc.* *f* *mp*

Ped. *

276

mf Here, a loon

3+2 3+2

mp *cresc.* *f* *mp*

*

280

f joins me for lunch on the bun-ga-low pa-ti-o. And *mf*

mf *f*

284



sea-gulls keep me com-pan-y at the beach while I stroll,

mp *mf*

mp *mf*

288

L *Meno mosso*
mp

wa - ding, trou-sers rolled, hol-ding my

Pure tone

p *mp*

L *Meno mosso*

mp *p*

Ped.

293

shoes.

mp

mp

