

# Spirits and Sinew

*for flute/alto flute, clarinet/bass clarinet, violin & cello*

**JESSICA MEYER**

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8'

## PROGRAM NOTE

I have loved New Orleans since the first moment I got there. Throughout the city there resides the palpable energy of both the living and the dead. Last time I was there, I took a walking tour and discovered some pretty spooky local stories about violence, ghosts, fires, and Voodoo.

I also learned about Marie Laveau and the services she provided: she was a dedicated practitioner of Voodoo, healer, herbalist, and entrepreneur. Laveau was also known as a prominent female religious leader and community activist.

My narrative for this piece explores a haunting, finding a way to be healed, and an "exorcism" of sorts - a pattern that can be found in many stories about New Orleans. The work also serves as a metaphor for the patterns that we keep subconsciously replaying in our own lives, and the hope that we can love ourselves enough to finally conquer the demons that haunt us.

My deepest thanks to HUB New Music for asking me to write this work in honor of their 10th anniversary.

Transposed Score

# Spirits and Sinew

Commissioned by Hub New Music with additional support from The Cheswatyr Foundation

**GENERAL PERFORMANCE NOTES**

- Glissandi always for entire note value
- All trills are to the next natural pitch above
- Exaggerate all accents and swells

JESSICA MEYER

♩ = 110 **Haunted**

Musical score for measures 1-8. The score includes parts for Alto Flute, Bass Clarinet in Bb, Violin, and Violoncello. The Alto Flute part begins with a *p* dynamic. The Bass Clarinet part starts with a *ff* dynamic. The Violin part features glissandi and a *p* dynamic. The Violoncello part starts with a *ff* dynamic. Performance notes include "Breath" for the Alto Flute and "PB: pivot bow on string with heavy pressure" for the Violoncello.

Musical score for measures 9-12. The score includes parts for Alto Flute (A. Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), and Violoncello (Vc.). The Alto Flute part continues with a *p* dynamic. The Bass Clarinet part has a *ff* dynamic. The Violin part features glissandi and a *p* dynamic. The Violoncello part starts with a *ff* dynamic. Performance notes include "gliss." for the Violin and Violoncello parts.

13

A. Fl.

B. Cl.

Vln.

Vc.

Breath

flurry of key clicks

PB

fast tapping on the wood with 2 fingers

18

A. Fl.

B. Cl.

Vln.

Vc.

*p* *mf*

*p* *mf*

*p* *gliss.* *mp* *gliss.*

*p* *gliss.* *gliss.* *gliss.*

23

A. Fl.

B. Cl.

Vln.

Vc.

*p* *mf*

*p* *mf*

*p* *gliss.* *mf* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

*mf*

28

A. Fl.

B. Cl.

Vln.

Vc.

*p* *f*

slow to fast

articulate each change

*gliss.* *p* *gliss.*

35

A. Fl.

B. Cl.

Vln.

Vc.

*mp* *f*

shape into gestures

*gliss.*

41

A. Fl.

B. Cl.

Vln.

Vc.

*p* *p*

shape into gestures

*gliss.* *gliss.* *gliss.*

slow whisper into flute

47 Flute **shhhhhhA!!**

A. Fl. *ff* *pp* *ff* **Breath**

B. Cl. *ff*

Vln. *ff* **OP** **PB**

Vc. *ff* *mp* *f* *gliss.*

54

Fl. **flurry of key clicks**

B. Cl.

Vln.

Vc. *mp* *ff* *pp* *gliss.*

62  $\text{♩} = 125$  **Oppression**

Fl. **slow whisper into flute**  
**shhhhhhhhhA!!**  
*pp* *ff*

B. Cl. *p* *ff*

Vln. **knock on instrument** *ff* *mp*

Vc. *mp*

67

Fl. *mp*

B. Cl. *mp*

Vln. *f* *mp*

Vc. *mp*

71

Fl. *f* *mp* *f*

B. Cl. *mp*

Vln. *f* *mp* *f*

Vc. *mp*

$\text{♩} = 128$  always feel on front side of beat

74

Fl. *mf* *f* *mf*

B. Cl. *sfz mp*

Vln. *mf* *f* *mf*

Vc. *sfz mp*

79

Fl.

B. Cl.

Vln.

Vc.

82

Fl.

B. Cl.

Vln.

Vc.

*ff*

*ff*

*ff*

*ff*

pizz

85

Fl.

B. Cl.

Vln.

Vc.

*arco*

*pizz*

*gliss.*



88

Fl.

B. Cl.

Vln.

Vc.

gloss.

arco

pizz

91

Fl.

B. Cl.

Vln.

Vc.

arco

nasty, bitch

♩ = 132 **Possession**

94

Fl.

B. Cl.

Vln.

Vc.

shhhhhhhhhhhhhA!!

pp ————— ff

mp ————— ff

sul pont

knock on instrument

wild flutter-tongue  
pitch bend

whispered consonants while playing

SHA!

Fl. *f* du - it - je - ki - ya - ki - ya - ki - ya du - it - sha - ka - ta - sha - ka - ta - du - it - je - ki - ya - *ff*

B. Cl. Breath OVERTONE GRUMBLE

Vln. BOW DRAG: on muted strings, drag bow up and down the fingerboard to make a deep croaking sound

Vc. *mp*

Fl.

B. Cl. *mp* OVERTONE SQUAWK *f*

Vln. *tr* *mp*

Vc. *p*

IMPROV DISTURBING PITCH BENDS AND JET WHISTLES in response to bass clarinet line

Fl. ord. *mp* OVERTONE SQUAWK

B. Cl. *mf* 3 5 5 *ff*

Vln. OP ord. 5 *f* *mp* ord.

Vc.

106

Fl.

B. Cl.

Vln.

Vc.

*mf*

*ff*

### Overtaken

109

Fl.

B. Cl.

Vln.

Vc.

*ff*

*ff*

jete

To Cl.

*rit.*.....

♩ = 110

*take your time....  
becoming more resigned*

113

Fl.

sing and play.....

117

Fl.

*molto rit.*.....

Alto Flute

*mf*

*pp*

♩ = 55 **Disoriented**

123

A. Fl.

Cl.

Vln.

Vc.

*pp*

*mf*

*p*

*mp*

sul tasto

lean into glisses

con sord

expressive, yet stifled, lean into glisses

126

A. Fl.

Cl.

Vln.

Vc.

*p*

*gliss.*

129

A. Fl.

Cl.

Vln.

Vc.

*mp*

*gliss.*

132

A. Fl.

Cl.

Vln.

Vc.

*mp*

*gliss.*

135

A. Fl.

Cl.

Vln.

Vc.

137

A. Fl.

Cl.

Vln.

Vc.

*pp*

*accél.....*

*senza sord*

*pp*

$\text{♩} = 65$  **New Hope**

140

A. Fl. *mf*

Cl.

Vln. *pp* sustained, lean on first beat Baroque-style

Vc. *pp*

*poco a poco accel.*.....

148

A. Fl. Flute

Cl. *pp* *mp*

Vln. *p* upper half, small concise bows, but sustained

Vc. *p*

*poco a poco accel.*.....  $\text{♩} = 75$  always feel on front side of beat

153

Fl. *p*

Cl. *p*

Vln. *pp* mid-bow brushy

Vc. *pp*

158

Fl.

Cl.

Vln.

Vc.

162

Fl.

Cl.

Vln.

Vc.

165

Fl.

Cl.

Vln.

Vc.

167 *accel poco a poco*.....

Fl. *mf*

Cl. *mf*

Vln. *ff* III *gliss.*

Vc. *mf*

*accel poco a poco*..... ♩ = 90

170 *mf* *ff*

Fl. *mf* *ff*

Cl. *ff*

Vln. 3 6

Vc. *ff*

*slower* ♩ = 145 **Exorcism**

173

Fl. *mf*

Cl. *mf*

Bass Clarinet in B $\flat$  du-it-sha - ka-ta

Vln. 3

Vc. *mf*

**BOW DRAG:** pull bow up and down fingerboard making a throaty, creaking sound



177 **SHA!** *pp* *ff* **shhhhhhA!!**

sha ka tak u it jek i ya

**OVERTONE GRUMBLE**

**PB** **BOW DRAG** *mp* *mf*

jete *p*

jete *p*

183

du-it sha-ka-ta

*mp* *f*

jete *p*

jete *p*

187 ord.

*mp* *mf*

**quick OT squawk**

This musical score page contains three systems of music for four instruments: Flute (Fl.), B. Clarinet (B. Cl.), Violin (Vln.), and Viola (Vc.).

- System 1 (Measures 191-193):** The Flute part begins at measure 191 with a dynamic marking of *f*. The B. Clarinet part has a dynamic marking of *f* and includes a box labeled "OVERTONE SQUAWK" with an arrow pointing to a specific passage. The Violin and Viola parts play a rhythmic accompaniment of eighth notes, both marked with *f*.
- System 2 (Measures 194-195):** The Flute and B. Clarinet parts continue with melodic lines. The Violin part includes a section marked "II" and "I" with slurs, and the Viola part features triplets.
- System 3 (Measures 196-197):** The Flute part features triplets. The Violin part also features triplets. The Viola part continues with its accompaniment.

198 **PRIMAL SCREAM**

Fl. *mp* < *fff*  
aaaaaaaaaaAH

B. Cl. **PRIMAL SCREAM** Clarinet in B $\flat$   
*mp* < *fff*  
aaaaaaaaaaAH

Vln. **PRIMAL SCREAM**  
*mp* < *fff*  
aaaaaaaaaaAH

Vc. **PRIMAL SCREAM** as above ord.  
*fp* *f*

201

Fl. *mp* < *fff*

Cl. *mp* < *fff*

Vln. *mp* < *fff*

Vc. *mp* < *fff*

*Rubato... a tempo - jazzy and brutal*

Musical score for measures 203-204. The score is for four instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 7/8. The dynamics are marked *ff* (fortissimo). The Flute part starts with a *gliss.* (glissando) on the first note. The Violoncello part also has a *gliss.* on the first note. The music is characterized by complex, syncopated rhythms and a 'jazzy and brutal' feel.

Musical score for measures 205-206. The score is for four instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 7/8. The dynamics are marked *fff* (fortississimo). The Flute part has a *gliss.* on the first note. The Violoncello part also has a *gliss.* on the first note. The music continues with complex, syncopated rhythms and a 'jazzy and brutal' feel.

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Oceanside, CA  
jessicameyermusic.com