

# Cartes Postales

*for Sinfonietta*

JESSICA MEYER

# Cartes Postales

*for Sinfonietta*

12'30"

## INSTRUMENT LIST

Flute/Alto Flute  
Oboe  
Clarinet in B flat  
Bassoon

Horn in F  
Trumpet in B flat

Percussion  
(Timpani and Bass Drum set up next to each other, Glockenspiel with brass mallet, Vibraphone with bows and working motor, 2 superball mallets that are fairly new, Toms 10", 12" 14", and 16", Suspended Cymbal)

Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

## PROGRAM NOTE

When Orpheus contacted me about this commission, wondering if it could have a French theme, I immediately thought of the trips I have taken over the years to various spots in France. Soon after, I got booked to perform in a three-week festival there, which allowed me to plan a summer where for the first time I would be living abroad in a particular country for more than just a week or so. The experience was life-changing, especially since I was writing the piece there while being directly inspired by the different people and environments around me. From this experience, *Cartes Postales* was born - a series of musical "postcards" from French locales that could not be more different.

The piece is in three movements:

### **Paris, je t'aime**

A jovial and bustling movement that captures everything I love about Paris - the excitement of being there, the nightlife, the chaos, the quiet, and the daily glitter of the Eiffel Tower for short bursts at the top of each evening hour.

### **Chapelle Sainte-Catherine du Port (Auvillar)**

This is the name of a 14th century Chapel I performed in one summer in the small Medieval town of Auvillar during the very first festival I attended as a composer about 10 years ago. Full of crumbling frescoes, it was known as a regular stop for sailors along the Garonne river, who before leaving for a long voyage would come and seek solace before their uncertain journey. The bassoon solo towards the end is a variation of Guillaume de Machaut's "Je vivroie liement" (I should live a happy life), followed by the strings answering with a nostalgia for moments that are only meant for their time and place: both ones you wish you could leave behind, and ones you yearn to experience again.

### **La Côte Sauvage (The Wild Coast)**

I spent the most time this summer either in the Breton seaside town of Quiberon, or on the island of Belle Île for the Lyrique en Mer Festival. Part of the area referred to as the Côte Sauvage, in these parts the weather can change on a dime and even I (being raised on Long Island as a person who can't be far from the sea for too long) was deeply impressed by how wild the coastline and the waves can be there. In my quest to have Orpheus sound even mightier than they already are, I did all I could to sonically channel both the ferocity of the coast and the joy of being at sea in this part of the world. Also featured is a variation of the Breton folksong "La Semeur" (The Sower) in the trumpet, a tune that simultaneously captures the work ethic and unique Celtic heritage of the area. Just as here in the United States, many people from different places and backgrounds came together to be woven into both the history and the art of a given place - and that is a great thing.

*Commissioned by the Orpheus Chamber Orchestra,  
underwritten by the Charles E. Scheidt Family Foundation*

# I. Paris, je t'aime

JESSICA MEYER

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Fl. <sup>3</sup>

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*mf*

*mp*

*mf*

ghost bass to support

pizz.

*mf*

*mf*

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6

Fl.

Ob.

Cl.

Bsn.

Hn. *ghost violas to support*  
*mp*

Tpt. *fp* *f*

Timp. *mp*

Vln. 1 *f*

Vln. 2 *f*

Vla. *arco*  
*mf*

Vc. *arco*  
*mf*

Db. *mf* *mp*



mp

mp

mp

Glockenspiel

brushy

make accents really pop

pp

brushy

make accents really pop

pp

mp

mp

mp

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *mp* *p* *mf*

*pizz.* *3*

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19

Fl.

Ob. *mf*

Cl.

Bsn.

Hn. *con sord* *mp*

Tpt.

Glock.

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Db. *stay arco*

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$mp$

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

*p*

*mp*

*f*

*mp*

*f*

*f*

*mp*

*mf*

*mf*

release off the ties,  
keep light and jazzy

release off the ties,  
keep light and jazzy

pizz.

use harmonic fingering  
that is best in tune

pizz.

arco

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

senza sord

*mp*

*p*

*p*

*mp*

arco

*p*

ord.

*p*

[illegible]

Toms 10,12,14,16" with STICKS

15

*accel.....*

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tom-t.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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$\text{♩} = 84$  *accel.*.....

43

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

Cl. *ff* *mf* *ff* *mp*

Bsn. *ff* *mf* *ff* *mp*

Hn.

Tpt. *f* *con sord* *p*

Tom-t. *mf* *ff* *Timpani* *p*

Vln. 1 *div.* *6*

Vln. 2 *div.* *6*

Vla. *f* *ff* *sub. mf*

Vc. *f* *ff* *sub. mf*

Db. *ff* *ff* *mp*



$\text{♩} = 104$  *accel.*.....

46

Fl. *p* *f*

Ob. *p*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *f*

Timp. *mp*

Vln. 1 *mf* *unis.*

Vln. 2 *mf* *unis.*

Vla. *mf*

Vc. *mf*

Db. *mf*

[illegible]

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

$\text{♩} = 50$

53

Fl.

*p*

Vla.

*fff pp*

3

3

3

3

♩ = 116 **Eiffel Tower glitter**

64

Bsn. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Db. *pizz.* *mf*

67

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

with brass mallet

*mf*

*mp*

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

75  $\frac{1}{2}$

Fl. *mp* *pp*

Ob. *mp* *pp*

Cl. *mp* *pp*

Bsn. *mp* *pp*

Hn.

Tpt.

Glock.

Vln. 1 *mf* *pp*

Vln. 2 *pp*

Vla. *mf* *pp*

Vc.

Db. *mp*



## II. Chappelle Sainte-Catharine du Port (Auvillar)

$\text{♩} = 45$  **Seeking Solace**

solo at the end should be really soft and tinny, pick a slightly more present and resonant mute here

77

Tpt. *con sord* *pp*

Vib. *Vibraphone with bows and \*working motor\**

Vln. 1 *sul tasto non vib* *pp* *gradually a more focused sound* *poco vib.* *mp*

Vln. 2 *sul tasto non vib* *pp* *gradually a more focused sound* *poco vib.* *mp*

Vla. *sul tasto non vib* *pp* *gradually a more focused sound* *poco vib.* *mp*

Vc. *sul tasto non vib arco* *pp* *divisi by stand* *gradually a more focused sound* *poco vib.* *mp*

Db. *sul tasto non vib arco* *pp* *gradually a more focused sound* *poco vib.* *mp*



*accel*.....

♩ = 50

93

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Alto Flute

*f*

*f*

*ff*

*f*

*ff*

*mf*

*more intense*

*molto vib.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

BOWED:  
motor faster  
then slower

98

A. Fl.

Ob.

Cl.

Bsn.

Vib.

BOWED:  
motor faster  
then slower

*mp*

*pp*

*pp*

*pp*

103

A. Fl.

Ob.

Cl.

Bsn.

Tpt.

Vib.

Vln. 1

to Flute

*mp*

*p*

BOWED:  
motor faster  
then slower

non vib.

*pp*





121

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*fff*

*mp*

*p*

*pp*

*ff*

*mf*

*still muted*

*3*

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♩ = 86

Variation on Guillaume de Machaut's  
"Je vivroie liement"  
(I should live a happy life)

128

Bsn. *mp*

Tpt. *pp* choose a more distant mute here

Vln. 1

Vln. 2

*rit*.....

136

Bsn. *mp* *p*

Tpt.

Vib. *p*

Vln. 1

Vln. 2 *p* *mp*

Vla. *ppp* *mp* *ppp*

Vc. *mp* *ppp*

Db. *mp* *ppp*

Bowed no motor



♩ = 45 *rit*..... ♩ = 40

144

Vib.

Vln. 1

solo esp. *mf* *mp* *n*

Vln. 2

*pp* *n*

Vla.

*pp* *n*

Vc.

*pp* *n*

Db.

*pp*

choose natural or artificial fingerings to get these pitches, play out to balance

# III. La Côte Sauvage (The Wild Coast)

♩ = 66 **Awaiting the wind and waves**

150 **Alto Flute**

A. Fl. *p*

Ob.

Cl.

Bsn. *Gently blow air through instrument with no pitch*

Hn. *Gently blow air through instrument with no pitch* *sim.* *p < mp > p* *< mp >* *mf > p*

Tpt. *Gently blow air through instrument with no pitch* *sim.* *p < mp > p* *< mp >* *mf > p*

B. D. *bass drum with usual beaters* *ppp* *< p > ppp* *< p >* *ppp* *< p >* *ppp* *pp* *< mp >* *pp*

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *p* *mp* *mf > p*

Db. *mf*

**Seagull Effect:**  
Using descending artificial harmonic chords... timing, strings and pitches are your choice

158

A. Fl. key clicks  $p$   $\text{mf}$   $p$

Ob. key clicks  $p$   $\text{mf}$   $p$  key clicks  $\text{mf}$   $p$

Cl. key clicks  $p$   $\text{mf}$   $p$  key clicks  $\text{mf}$   $p$

Bsn. breaths cont'd  $p$   $f$  key clicks  $p$   $\text{mf}$   $p$

Hn. breaths cont'd  $p$   $f$  con sord  $pp$

Tpt. breaths cont'd  $p$   $f$  con sord  $pp$

B. D.  $pp$   $mp$   $pp$   $pp$   $mp$   $pp$

Vln. 1 con sord tutti  $pp$   $mp$   $pp$

Vln. 2

Vla. con sord divisi.  $mp$  but play out since muted

Vc. arco sul pont  $p$   $\text{mf}$   $p$

Db. arco sul pont  $p$   $\text{mf}$   $p$



165

Flute

Fl.

mp

f

Ob.

f

Cl.

p

f

Bsn.

mp

f

mp

Hn.

Tpt.

p < mf

B. D.

mf

f

2 SUPERBALL MALLETS

Groaning...like a ship sinking  
one on timpani, one on bass drum  
start busy, then get more sparse  
...as loud as possible

Vln. 1

senza sord

pizz.

Vln. 2

senza sord

unis. pizz.

Vla.

senza sord

unis. pizz.

arco

anxious solo

mp

f

Vc.

ord

mp

ff

3

Db.

mp

f

ff

pizz.

sul pont arco

dim. once superballs get going

molto sul pont

170

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Timpani

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco sul pont

pp

mp

pp

arco sul pont

pp

mp

pp

tutti

mp

molto sul pont

f

p

f

p

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*accel.....*

173

Fl. *pp* *mp* *p* *mf*

Ob. *pp* *mp* *p* *mf*

Cl. *pp* *mp* *p* *mf*

Bsn.

Hn.

Tpt.

Timp.

Vln. 1 *mp* *pp* *mf* *p*

Vln. 2 *mp* *pp* *mf* *p*

Vla. ord.

Vc. ord.

Db. ord.

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*accel.*.....

Fl. 175 *mp* *f* *mp* *mf* *ff*

Ob. *mp* *f* *mp* *mf* *ff*

Cl. *mp* *f* *mp* *mf* *ff*

Bsn. *ff*

Hn. *senza sord* *mf* *3*

Tpt. *senza sord* *mp* *f*

Timp. *pp* *ff*

Vln. 1 *ord.* *switch to measured* *f* *mp* *ff*

Vln. 2 *ord.* *switch to measured* *f* *mp* *ff*

Vla. *3* *1/2* *ff*

Vc. *3* *1/2* *ff*

Db. *3* *1/2* *ff*



[illegible]

[illegible]

Bsn.

Hn.

Tpt.

B. D.

Suspended Cymbal

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

189

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Sus. Cym. *p* *f*

Bass Drum

Sus. Cym. *p* *f* *p* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* arco non divisi. *sim.*

Vc. *f* arco non divisi. *Jeté*

Db. *f*

192

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Sus. Cym.

Bass Drum

Suspended Cymbal

Bass Drum

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Jeté

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Vc.

Dh

197

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Timp. *f* *fff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *fff*

Vc. *ff*

Db. *fff*

your loudest, most focused sound



This image shows a page from a musical score for the piece "The Rose Tree". The score is written for a full orchestra and includes parts for the following instruments: Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Timp. (Timpani), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The music is in 2/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and dynamic markings like *f* and *ff*. A large, diagonal watermark reading "For performance material multiple purchased via" is overlaid across the entire page.

[illegible]

203

Fl.

Ob.

mf

Cl.

mf

Bsn.

mf

Hn.

Tpt.

B. D.

p

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vc.

mp

Db.

mp

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Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

B. D. *p* *f* *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

205

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

Bsn. *ff* *fff*

Hn. *fff*

Tpt. *fff*

Sus. Cym. *p* *fff*

Vln. 1 *f* *fff*

Vln. 2 *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

Db. *f* *fff*

1/2

Suspended Cymbal

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August 15th, 2025

Belle Ile en Mer, France

For all who wander are not lost