

music for magpies

pie'd butcherbird

hoopoe lark

ringed river snipe

pileated pocket grouse

green-rumped antstalker

for viola da gamba

with quarter-tone tuning

for karin preslmayr

emily doolittle, 2003

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for viola da gamba with quarter-tone frets

duration: approx. 7'00"

Magpies are known not for their song (which can only be described as raucous, at best), but for their tendency towards mischief, and their cunning thievery of shiny, attractive objects. In this spirit, I thought I would collect an array of shiny, attractive songs, stolen from other birds. I am indebted to the many wonderful recordings of birds available, most especially those of Jean C. Roché (particularly the Beauty of Bird Song, on which can be heard stunning examples of the pied butcherbird and the hoopoe lark) and the Cornell Ornithology Lab.

please notify the composer of any performances: emilydoolittle@gmail.com

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pied butcherbird

Accidentals apply to the adjacent note(s), and to groups of notes beamed together. Accidentals do not carry over the octave.

♪ = 200

flowing and lively
 notes slightly detached from each other

delicate *fast tremolo* *let resonate*

(very slight accent) *p* *mp* *p* tapping on wood of gamba

ringing *mp* *p*

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

delicate *mp* *mf*

let resonate *mp* tapping on wood of gamba

ringing *mf* *mp*

mp *mf*

Musical score for "pied butcherbird" featuring six staves of music. The notation includes treble clefs, key signatures of one sharp (F#), and various musical symbols such as notes, rests, beams, and dynamic markings. The score is divided into sections by repeat signs with multi-measure rests (e.g., 12 x 7, 21 x 7, 9 x 7, 8 x 7). Performance instructions like "delicate", "fast tremolo", "let resonate", "ringing", "bold", and "tapping on wood of gamba" are placed above or below the staves. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *mf* (mezzo-forte).

bold

mf *mp* *mf* 8 x 7

playful

mf *mp* *mf* *mp* *mf* *mp* 7 x 7

mf *mp* *mf* *mp* 11 x 7

delicate

mf *f* *mf* *f* 4 x 7

let resonate

cantando, resonant

tapping on wood of gamba

mf *f* 3

bold

f *ff* *mp* *f* *ff*

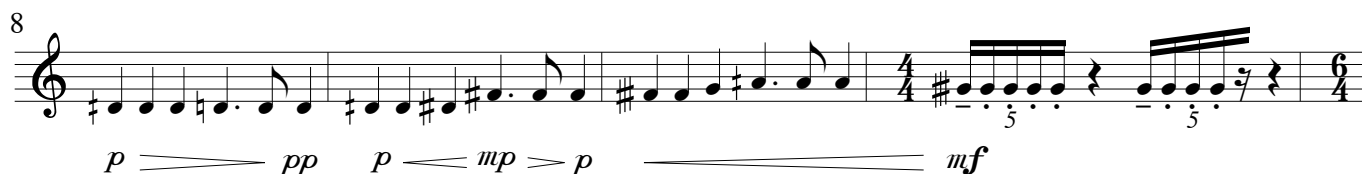
emphatic

hoopoe lark

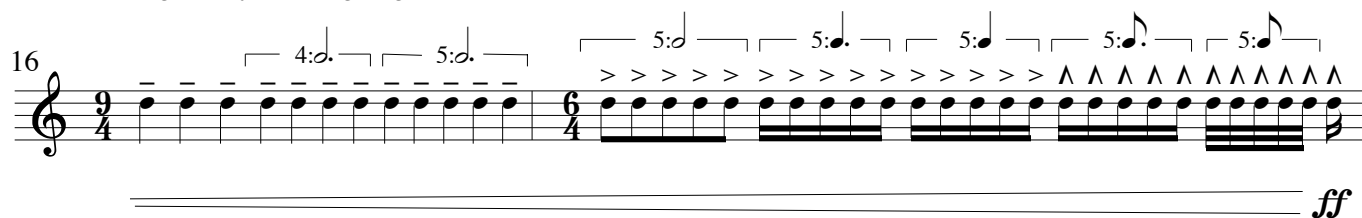
Accidentals apply for the entire measure.

♩ = 60

*expressive but restrained, with notes very slightly detached from each other
resonant*



articulation gradually becoming rougher to m. 18



ringed river snike

Accidentals apply to the adjacent note(s), and to groups of notes beamed together.

(For example, in the first line of this piece, F is always $\sharp$.)

$\text{♩} = 100$

plaintive

long

staccatos not too short,
but clipped sounding

[illegible]

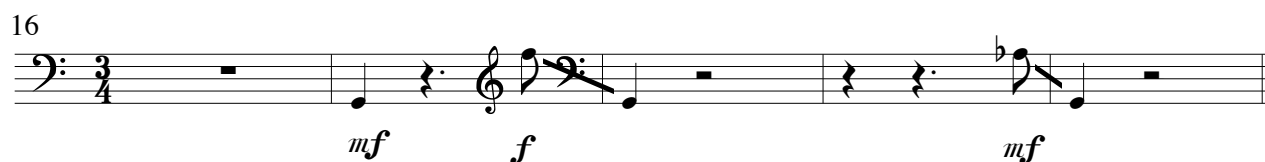
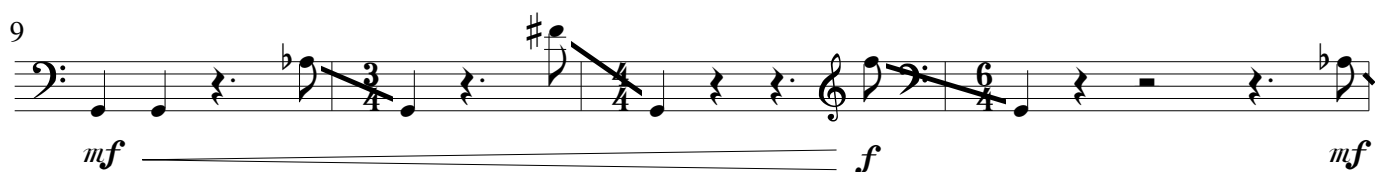
pileated pocket grouse

Accidentals apply for the entire measure.

♩ = 160

lively, resonant, percussive

pizz. (for entire piece)



green-rumped antstalker

Accidentals apply to the adjacent note(s), and to groups of notes beamed together.

Accidentals do not carry over the octave.

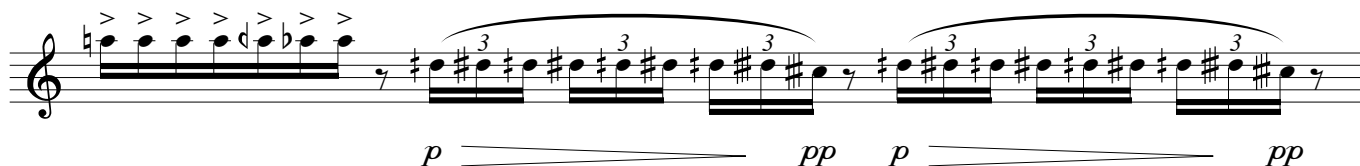
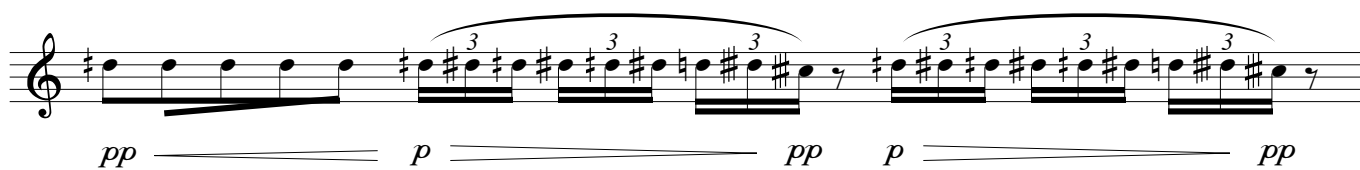
♩ = 100 / ♪ = 200

gregarious

The musical score consists of six staves of music in treble clef, featuring various dynamics and articulations:

- Staff 1:** Starts with a forte (*f*) dynamic. The first measure contains a triplet of eighth notes (G4, A4, B4) with an accent (>). This is followed by a quarter rest, then another triplet of eighth notes (C5, B4, A4) with an accent, and a final quarter rest.
- Staff 2:** Continues the pattern with a triplet of eighth notes (G4, A4, B4) with an accent, followed by a quarter rest, then another triplet of eighth notes (C5, B4, A4) with an accent, and a final quarter rest. The dynamics are marked *mf* and *mp* with a wedge indicating a crescendo.
- Staff 3:** Continues the pattern with a triplet of eighth notes (G4, A4, B4) with an accent, followed by a quarter rest, then another triplet of eighth notes (C5, B4, A4) with an accent, and a final quarter rest. The dynamics are marked *mf* and *mp* with a wedge indicating a crescendo.
- Staff 4:** Starts with a forte (*f*) dynamic. The first measure contains a triplet of eighth notes (G4, A4, B4) with an accent. This is followed by a quarter rest, then another triplet of eighth notes (C5, B4, A4) with an accent, and a final quarter rest.
- Staff 5:** Continues the pattern with a triplet of eighth notes (G4, A4, B4) with an accent, followed by a quarter rest, then another triplet of eighth notes (C5, B4, A4) with an accent, and a final quarter rest. The dynamics are marked *mf* and *mp* with a wedge indicating a crescendo.
- Staff 6:** Continues the pattern with a triplet of eighth notes (G4, A4, B4) with an accent, followed by a quarter rest, then another triplet of eighth notes (C5, B4, A4) with an accent, and a final quarter rest. The dynamics are marked *mf* and *mp* with a wedge indicating a crescendo.

Additional markings include "10 x" and "6 x" indicating repeated patterns, and "press down on string towards end of f♯, so the final sound becomes a scrape" and "the same" indicating specific performance techniques.



press down on string towards
end of f#, so the final sound
becomes a scrape the same the same

