

music for magpies

pie'd butcherbird

hoopoe lark

ringed river snipe

pileated pocket grouse

green-rumped antstalker

for solo flute

for karin preslmayr

emily doolittle, 2003

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pied butcherbird

hoopoe lark

ringed river snike

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Flute version. (Originally 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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pie'd butcherbird

version for flute

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

$\text{♩} = 200$

flowing and lively

notes slightly detached from each other

delicate *flutter tongue*

(very slight accent) *p* *mp* *p* tongue stop

ringing

mp *p*

bold

p *mp* *mf* *mp*

delicate

mp *mf*

let resonate

mp tongue stop

ringing

mf *mp*

bold

mp *mf*

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* tongue stop 4 x 7 *f* 3 *cantando, resonant*

mf *f* *mf* *f*

bold

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

hoopoe lark

Accidentals apply for the entire measure.

♩ = 60

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

1 *pp* *ppp* *pp* *p* *pp*

4 *p* *pp* *p* *mp* *p* *mp*

8 *p* *pp* *p* *mp* *p* *mf*

12 *f* *f* *p*

16 *ff*

18 (until silent) *smooth, gentle*
mp *p* *pp* *p*

22 *ppp* *ppp*

ringed river snike

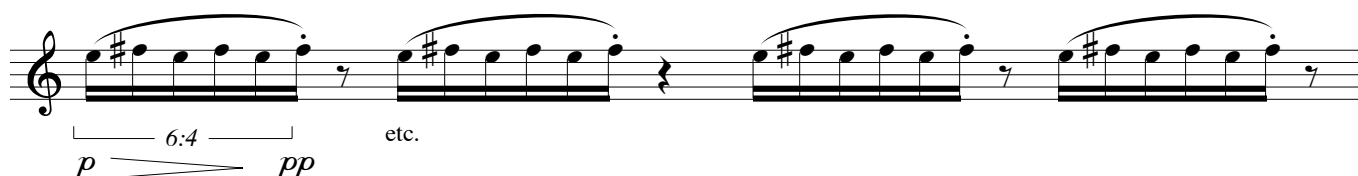
Accidentals apply to the adjacent note(s), and to groups of notes beamed together.
(For example, in the first line of this piece, F is always $\sharp$.)

$\text{♩} = 100$

plaintive

long

staccatos not too short,
but clipped sounding



pileated pocket grouse

Accidentals apply for the entire measure.

♩ = 160

lively, resonant, percussive

Musical score for pileated pocket grouse, measures 1-16. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as ♩ = 160. The performance style is described as *lively, resonant, percussive*. The score consists of five staves of music, each containing measures 1 through 16. The time signature changes from 4/4 to 5/4, 7/8, 3/4, and 3/4. The dynamics are marked as *mf* (mezzo-forte), *fff* (fortissimo), and *f* (forte). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Measure 1: *mf*

Measure 2: *fff* $\triangleright$ *f*

Measure 3: *fff* $\triangleright$ *f*

Measure 4: *mf*

Measure 5: *mf*

Measure 6: *mf*

Measure 7: *mf*

Measure 8: *f*

Measure 9: *mf*

Measure 10: *mf*

Measure 11: *mf*

Measure 12: *mf*

Measure 13: *mf*

Measure 14: *fff* $\triangleright$ *f*

Measure 15: *fff* $\triangleright$ *f*

Measure 16: *mf*

green-rumped antstalker

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

Accidentals do not carry over the octave.

$\text{♩} = 100 / \text{♪} = 200$

gregarious

