

Transposed Score

Recognizing the Angel

for soprano voice and alto flute

music by Christopher Coleman
poem by Mary Ann Coleman

duration ca. 9:00

April: Recognizing the Angel

*The sharpness I note in others
makes more sense than my own distances*
--Charles Olson

As I read on the porch in April,
words slip from the page's corner:
a wedge of grackles.

Tumult of voices: cries that filter
through the wateroaks.
Feathers thrash and lengthen. Fuse.
Plate glass windows shudder
in a sudden wind.

Two great wings rise
as an angel bends
near my wrought-iron chair.

Dogwood blossoms
malingering near my shoulder,
a moving current of white tongues,
bridge the space
between my body, my distances
and this spring.

Pollen yellows a neighbor's pickup
a haze
a sunlit sheen.

Clouds gust overhead
while I sit in flying shadows,
the sun breaks through, intense
as the wild light in the dogwood's blossom
or the high music flowing from the angel
through the dark roadways of my blood.

I listen.

--Mary Ann Coleman

Mary Ann Coleman (1928-2003) was born in Marion, Indiana. When she was eight, illness caused her to stay at home for a year, when she began to read and write poetry. After attending Indiana University, majoring in Education and minoring in Sociology, she transferred to Auburn University in Alabama, where she earned a BS in Elementary Education. Her first position was as a first grade teacher in Pompano, Florida. The next few years were spent in welfare work and teaching. She married Oliver M. Coleman, Jr. who later became an associate professor in the Department of Visual Arts at the University of Georgia. Mary Ann studied poetry at Emory University and began to teach poetry workshops when her children were in school. She also taught poetry for many years at The Georgia Center for Continuing Education and The Conference for Children's Literature. Mary Ann Coleman's

Education and The Conference for Children's Literature. Mary Ann Coleman's poems have appeared in English Journal, MS magazine, National Forum, Kansas Quarterly, Commonweal, Chattahoochee Review, The Georgia Review, Negative Capability, The Georgia Journal, Pembroke Magazine, Poets On:, Cats, Cricket, and numerous other magazines. She is a recipient of the prestigious Consuelo Ford Memorial Award from the Poetry Society of America. Her papers are collected at the Hargrett Rare Book and Manuscript Collection of the University of Georgia.

Originally from Atlanta, Georgia, **Christopher Coleman** (b. 1958) is the son of poet Mary Ann Coleman. A composer, conductor and comedian, he taught music for 30 years at Hong Kong Baptist University where he founded the Big Swingin' Band--Hong Kong's first university Big Band--and HKBU's Percussion Ensemble and Contemporary Music Workshop. His music ranges from large-scale multimedia/improvisation pieces to works for orchestra, symphonic band, chamber ensemble, instrumental solo, fixed media, and voice; his CD *Multiple Worlds* is published by Ablaze Records. He is a founding member of People's Liberation Improv, Hong Kong's longest-running comedy improv troupe, and has performed with them in Beijing, Seoul, and Manila. He is the author of the article *Creativity, Comedy, and Composition* and is also a frequent host and presenter at Hong Kong's public radio station, RTHK Radio 4. A trans-media artist, he also works in painting, sculpture and computer graphics.

Performance Notes

The performers are encouraged to interpret the notated rhythms, dynamics and articulations quite freely and expressively. In particular, the singer should allow the prosody and meaning of the poem guide her performance, anticipating or delaying the notated rhythms rather than following them rigidly. Meters are omitted to encourage this flexibility. Accidentals hold through until the next barline.

At certain points in the score, the two players should make no effort to coordinate (at letter B and immediately after letter E). At letter F, the flutist repeats the boxed notes several times--the flutist's tempo is not meant to align with the singer, but the flutist should change pattern following the singer approximately. (The flutist should play quite rapidly here, and may breathe as desired. The pattern should continue with the flutist fingering the missing notes as she breathes as necessary.)

In contrast, at letter C, the performers should play rigidly in time and together.

On the final page, the flutist is encouraged to improvise within the notated cadenza, using material from elsewhere in the piece. This may include extended performance techniques and timbres not included elsewhere.

Recognizing the Angel

Christopher Coleman

Transposed Score

Poem by Mary Ann Coleman

Moderately, but always with freedom and great expression
♩ = ca. 80

Soprano

Alto Flute

f *p*

S *p*

As I read on the porch in A -

A. Fl.

sing (transposed) - - - - -

S

pril

A. Fl.

mf *mp*

3 3 5

A Somewhat slower ♩ = ca. 60

S *f*

words slip from the pa-ge's cor -

A. Fl.

f sing - - - - -

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S ner: a wedge of gra - cles. Tu - mult of voi - ces:

A. Fl. jet whistle fl. tng., sing

mf *sf* *mf*

S cries that fil - ter through the wa - ter - oaks.

A. Fl. *f*

S

A. Fl.

B

f Free; not coordinated

S Fea - thers thrash, thrash and length - en.

A. Fl. *f*

C

Dispassionate

mf

S Fuse. Fuse! Plate glass win - dows

A. Fl. sing *mf*

Harsh "f!"

S
shud - der in a sud - den wind.

A. Fl.

S
p Two great wings rise

A. Fl.
fp

S
as an

A. Fl.
f

S
an - gel

A. Fl.

S
bends near my wrought - iron chair.

A. Fl.

S D *p*

Dog - wood blos - soms ma -

A. Fl. *mp* *p*

S

lin - ger - ing near my shoul - der, *accel.*

A. Fl.

S E

very quickly *molto rit.*

A. Fl. *f* *p* whistle tones

S *mf*

A mo - ving cur - rent of white

A. Fl. *pp* *ad libitum*

aeolian sounds

S

tongues, bridge the space

A. Fl. *p* *fp*

S
 be - tween my bo - dy, my dis - tan - ces

A. Fl.

S
 and this spring. Pol - len yel - lows a neigh - bor's pick -

A. Fl.

S
 up a haze

A. Fl.

A Tempo *pp*

mf *pp*

S
 Harsh "sh"!
 a sun - lit sheen.

A. Fl.

F Only loosely coordinated until F

pp

S
 Clouds gust o - ver - head while I

A. Fl.

mp *p*

light accents on every eighth note; breathe where necessary but continue fingering the pattern through the breath.

Recognizing the Angel

G

S
sit in fly - ing sha - dows, The

A. Fl. *molto rit.*

Somewhat Slower

S
sun breaks through, in - tense as the

A. Fl. *f ff*

S
wild light in the dog - wood's blos - som

A. Fl.

S

A. Fl. *accel. molto rit. p*

H Very slowly

S
or the high mus - ic flow - ing from the an - gel

A. Fl. *pp pp*

S through the dark road-ways of my blood.

A. Fl.

S I lis - ten.

A. Fl. *pp* **I** Cadenza: extremely free

A. Fl. *f*

A. Fl. *mp* *f*

A. Fl. *accel.* *molto rit.*

A. Fl. **

A. Fl. aeolian sounds *molto rit.* *ppp* whistle tones *pp*

* The flutist is encouraged to add an improvisation on the figures used throughout the piece at this point, returning to the following measures to conclude the piece.

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Score in C

Christopher Coleman

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Moderately, but always with freedom and great expression
♩ = ca. 80

The musical score is arranged in two systems. The first system includes staves for Soprano and Alto Flute. The Soprano part has rests. The Alto Flute part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second system includes staves for Soprano and Alto Flute. The Soprano part has lyrics: "As I read on the porch in April". The Alto Flute part has lyrics: "sing". The Alto Flute part includes a triplet and a quintuplet. Dynamics include *p*, *mf*, and *mp*. The third system includes staves for Soprano and Alto Flute. The Soprano part has lyrics: "words slip from the page's corner". The Alto Flute part has lyrics: "sing". The Alto Flute part begins with a forte (*f*) dynamic. A box labeled 'A' indicates a tempo change to "Somewhat slower" with a metronome marking of ♩ = ca. 60.

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S
ner: a wedge of gra - ckles. Tu - mult of voi - ces:

A. Fl. *jet whistle* *fl. tng.* *mf* sing

S
cries that fil - ter through the wa - ter - oaks.

A. Fl. *f*

S

A. Fl.

B *f* Free; not coordinated

S
Fea - thers thrash, thrash and length - en.

A. Fl. *f*

C *mf* Dispassionate

S
Fuse. Fuse! Plate glass win - dows

A. Fl. *Harsh "f!"* *mf* sing
Recognizing the Angel

S
shud - der in a sud - den wind.

A. Fl.

S
p Two great wings rise *f*

A. Fl.
fp

S
as an

A. Fl.
f

S
an - - - - - gel

A. Fl.

S
bends near my wrought - iron chair.

A. Fl.

D *p*

S Dog - wood blos - soms ma -

A. Fl. *mp* *p*

S lin - ger - ing near my shoul - der, *accel.*

A. Fl. >

E

S

A. Fl. *very quickly* *molto rit.* *f* *p* whistle tones

Somewhat Slower
Not coordinated

S *mf* A mo - ving cur - rent of white

A. Fl. *ad libitum* *pp*

aeolian sounds

S tongues, bridge the space

A. Fl. *p* *fp*

S
 be - tween my bo - dy, my dis - tan - ces

A. Fl.

S
 and this spring. Pol - len yel - lows a neigh - bor's pick -

A. Fl.

S
 up a haze

A Tempo *pp*

A. Fl.

mf *pp*

S
 a sun - lit sheen

Harsh "sh!"

F Only loosely coordinated until F

A. Fl.

pp

S
 Clouds gust o - ver - head while I

mp

A. Fl.

p

light accents on every eighth note; breathe where necessary but continue fingering the pattern through the breath.

Recognizing the Angel

6

G

S
sit in fly - ing sha - dows, The

A. Fl. *molto rit.*

Somewhat Slower

S
sun breaks through, in - tense as the

A. Fl. *f ff*

S
wild light in the dog - wood's blos - som

A. Fl.

S

A. Fl. *accel. molto rit. p*

H Very slowly

S
or the high mus - ic flow - ing from the an - gel

A. Fl. *pp pp*

S through the dark road-ways of my blood.

A. Fl.

I Cadenza: extremely free

S I lis - ten.

A. Fl.

A. Fl.

A. Fl.

A. Fl.

A. Fl.

A. Fl.

aeolian sounds

whistle tones

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