for Paula O'Sullivan and the PNMO

WEBBER 99-7A

CRAZY JANE

SEVEN SONGS FOR SOPRANO & SMALL ORCHESTRA

may be performed alone or with
99-7B - CRAZY JANE - SEVEN PSYCHOSIES FOR ORCHESTRA

FULL SCORE

SEVEN SONGS FOR SOPRANO & SMALL ORCHESTRA
99-7A

ORCHESTRA

FLUTE
OBOE
CLARINET
BASSOON
HORN
GUITAR

SOPRANO

VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES

PROGRAMME

I
Crazy Jane and the Bishop
II
Crazy Jane Reproved
III
Crazy Jane on the day of Judgement
IV
Crazy Jane and Jack the Journeyman
V
Crazy Jane on God
VI
Crazy Jane talks with the Bishop
VII
Crazy Jane grown old looks at the Dancers

SEVEN PSYCHOSIES FOR ORCHESTRA
99-7B

ORCHESTRA

2 FLUTES	TIMPANI
2 OBOES	TIMBALES (TOM TOMS)
2 CLARINETS	CONGAS
2 BASSOONS	GLOCKENSPIEL
	VIOLINS I
4 HORNS	VIOLINS II
2 TRUMPETS	VIOLAS
3 TROMBONES	CELLOS
TUBA	DOUBLE BASSES

PROGRAMME

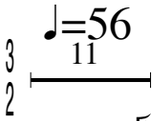
I
With suppressed anger
II
Quietly and spitefully throughout
III
Frustratedly
IV
Passionately
V
Malignantly
VI
Timeless
VII
Peacefully

WB Yeats' set of seven Crazy Jane poems depict the madness and wisdom of an old woman reminscing about her life. They are full of extremes of bathos and sublimity and are mainly of an emotional nature. The SEVEN SONGS are a setting of Yeats' poems and represent the surface of Crazy Jane's mind - the SEVEN PSYCHOSIES use the same musical material as the songs but in a far more unstructured and free way, these represent the subconscious under pinnings of her mind.

The tempi of the two works are related usually in a 2:1 relationship, that is the beat in one will be twice as fast as in the other. The exception is no. VI where each bar in the psychosies is held for several bars of the corresponding song and no. 5 where the song is performed during a G.P. in the psychosis. In no. 2 the tempi need not be precise, the song proceeds at about one and a half time the speed of the psychosis. It is unimportant which orchestra finishes no. 2 first.

score prined in C - durata circa 15 minutes

psychosis I



start at 12th bar of psychosis I

A I Crazy Jane and the Bishop, ♩=112

John Webber
W.B. Yeats

for Paula O'Sullivan and PNMO

CRAZY JANE

FLUTE
OBOE
CLARINET
BASSOON
HORN
GUITAR
SOPRANO
VIOLIN A
VIOLIN B
VIOLA
CELLO
DOUBLE BASS

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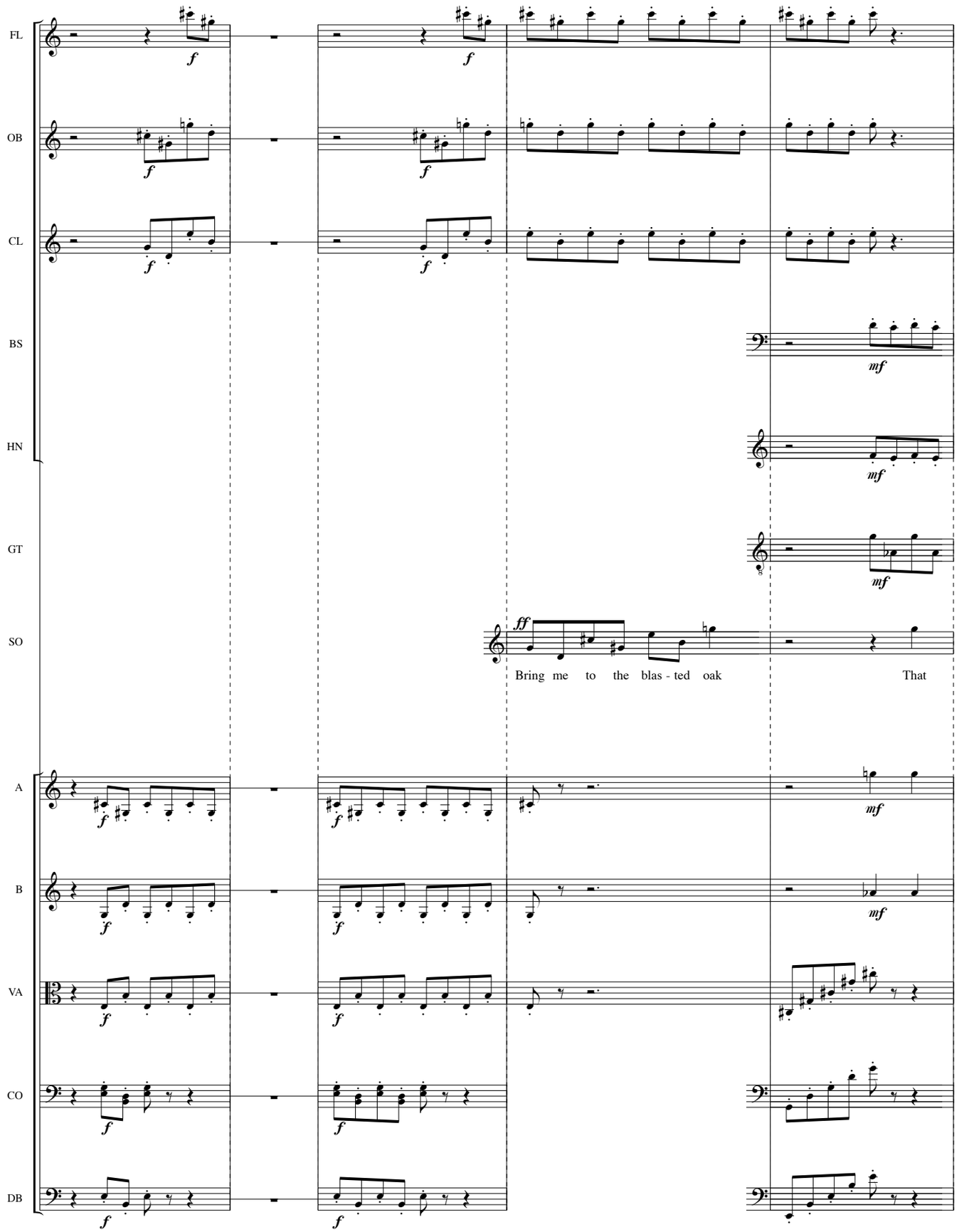
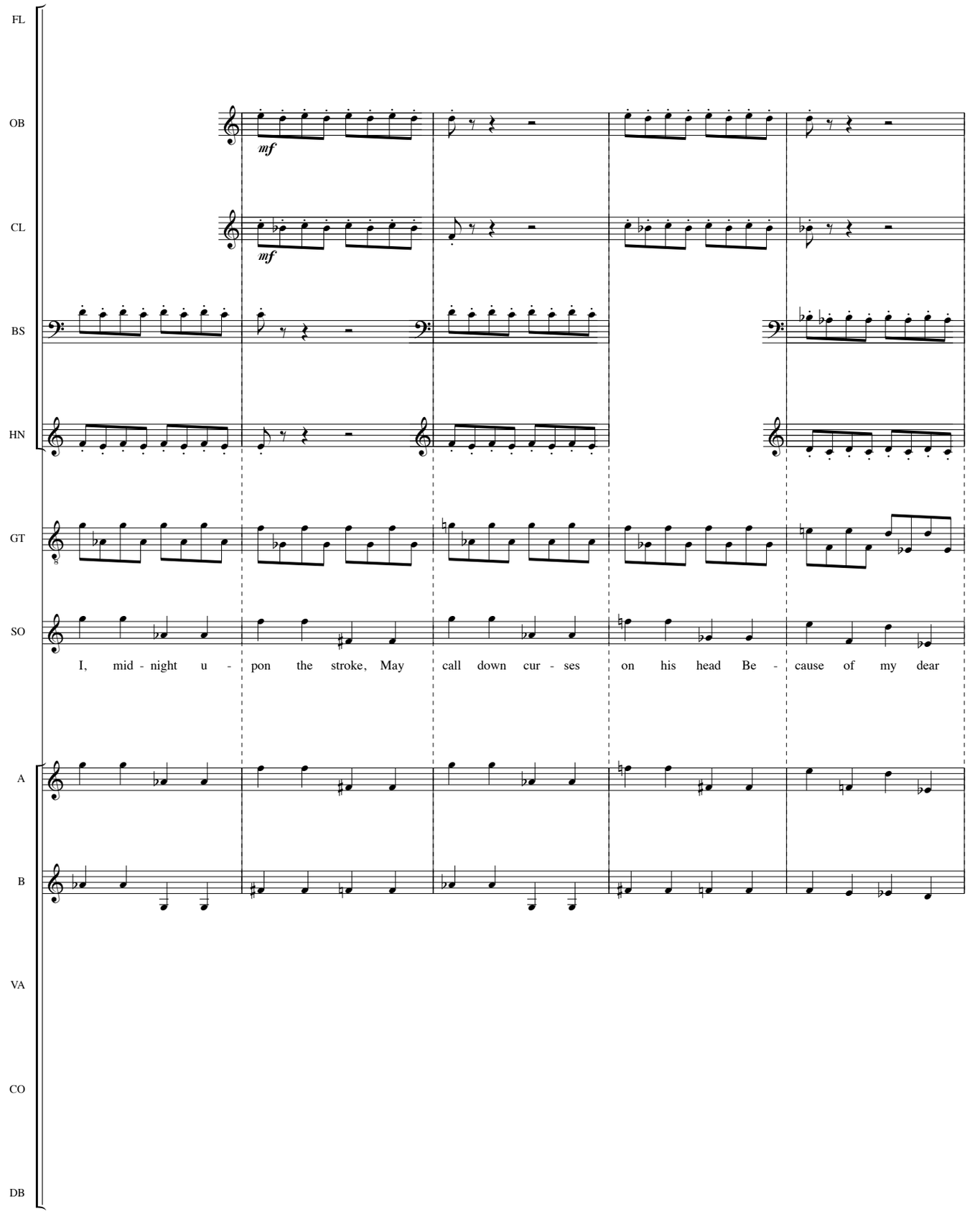
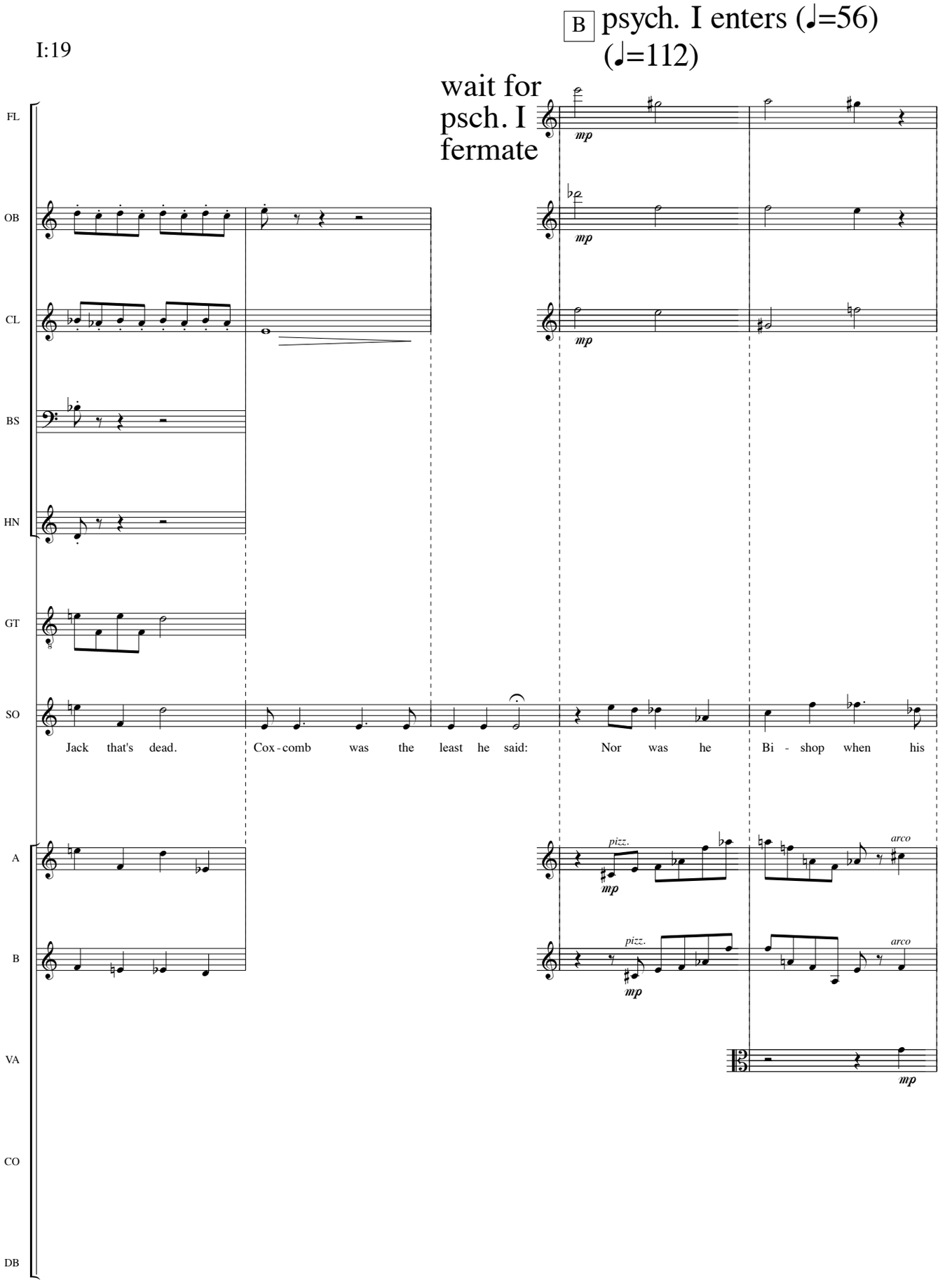
I:9

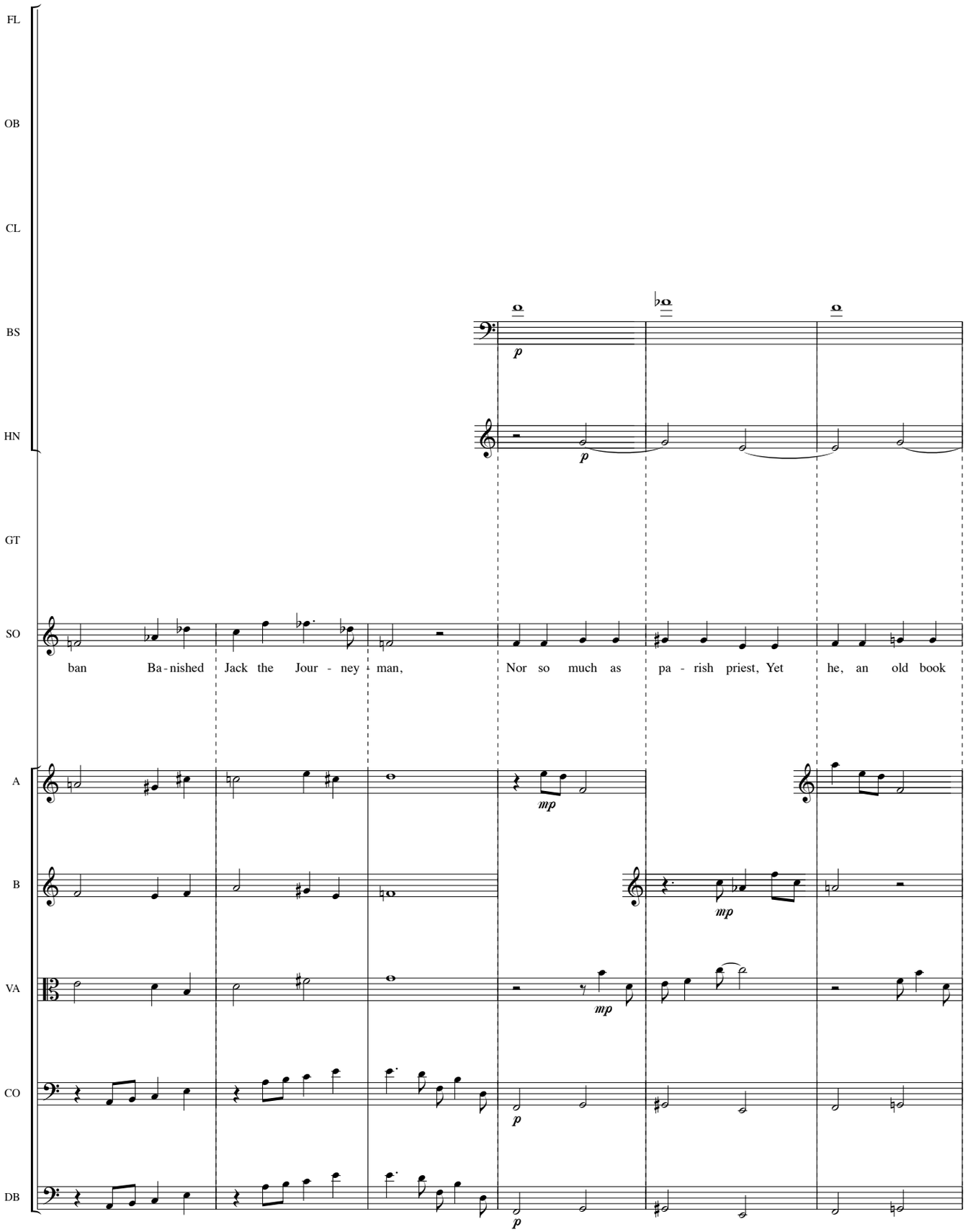


I:14

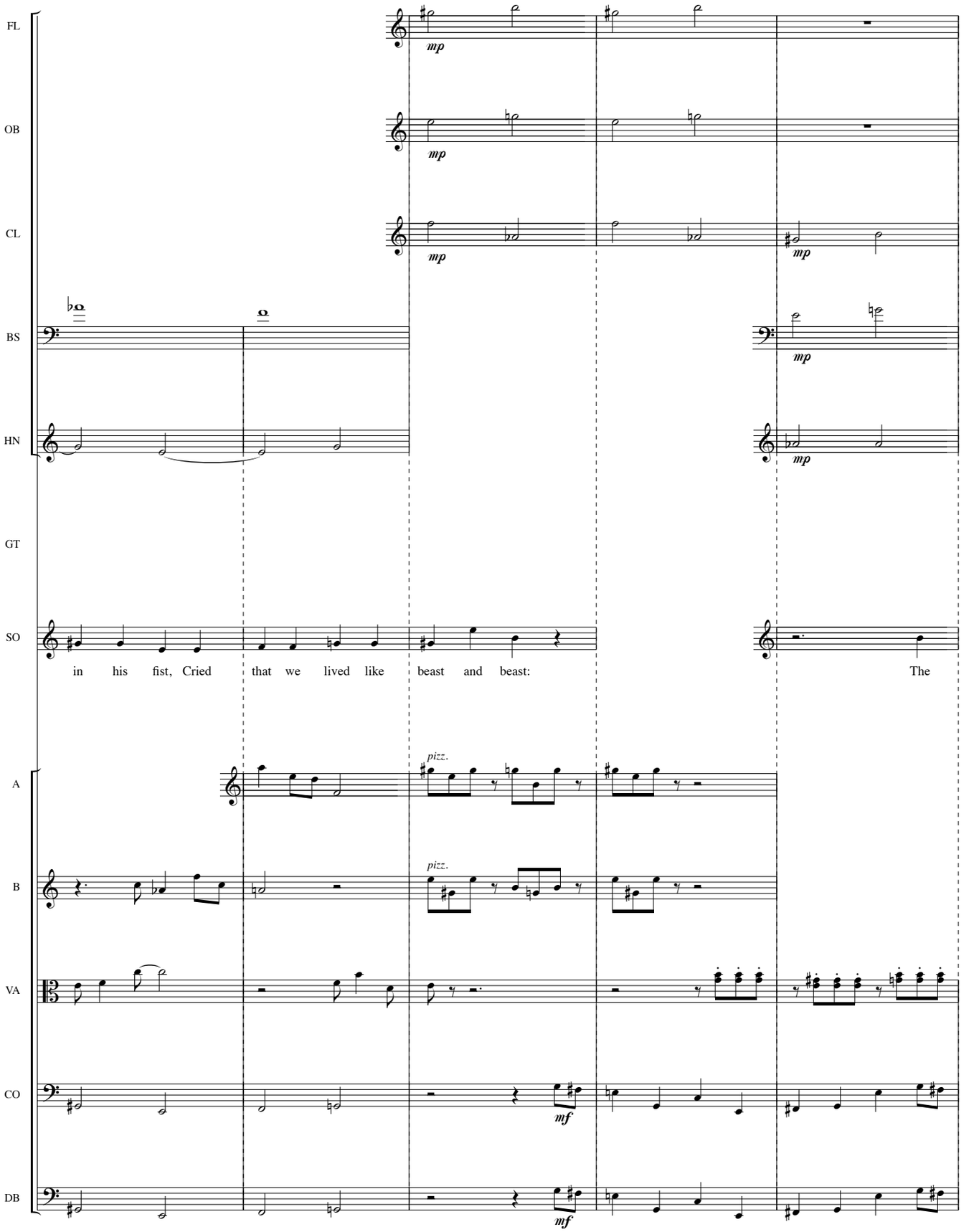

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mf
mf
I, mid - night u - pon the stroke, May call down cur - ses on his head Be - cause of my dear


I:19
B psych. I enters (♩=56)
(♩=112)
wait for psch. I fermate
FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mp
Jack that's dead.
Cox - comb was the least he said:
Nor was he Bi - shop when his
pizz.
arco

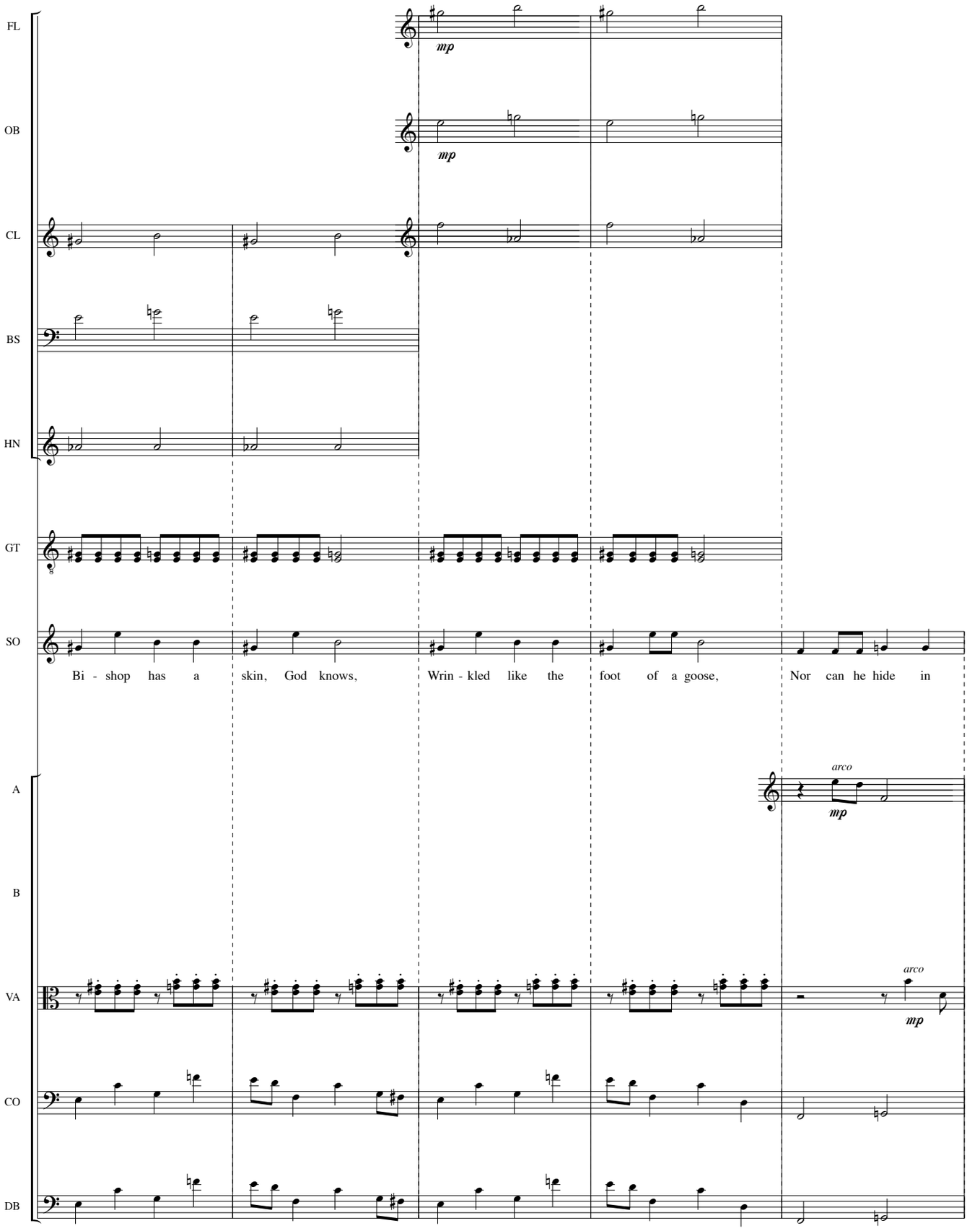
I:24


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
p
ban Ba - nished Jack the Jour - ney man,
Nor so much as pa - rish priest, Yet he, an old book
mp
mp
mp
p
p

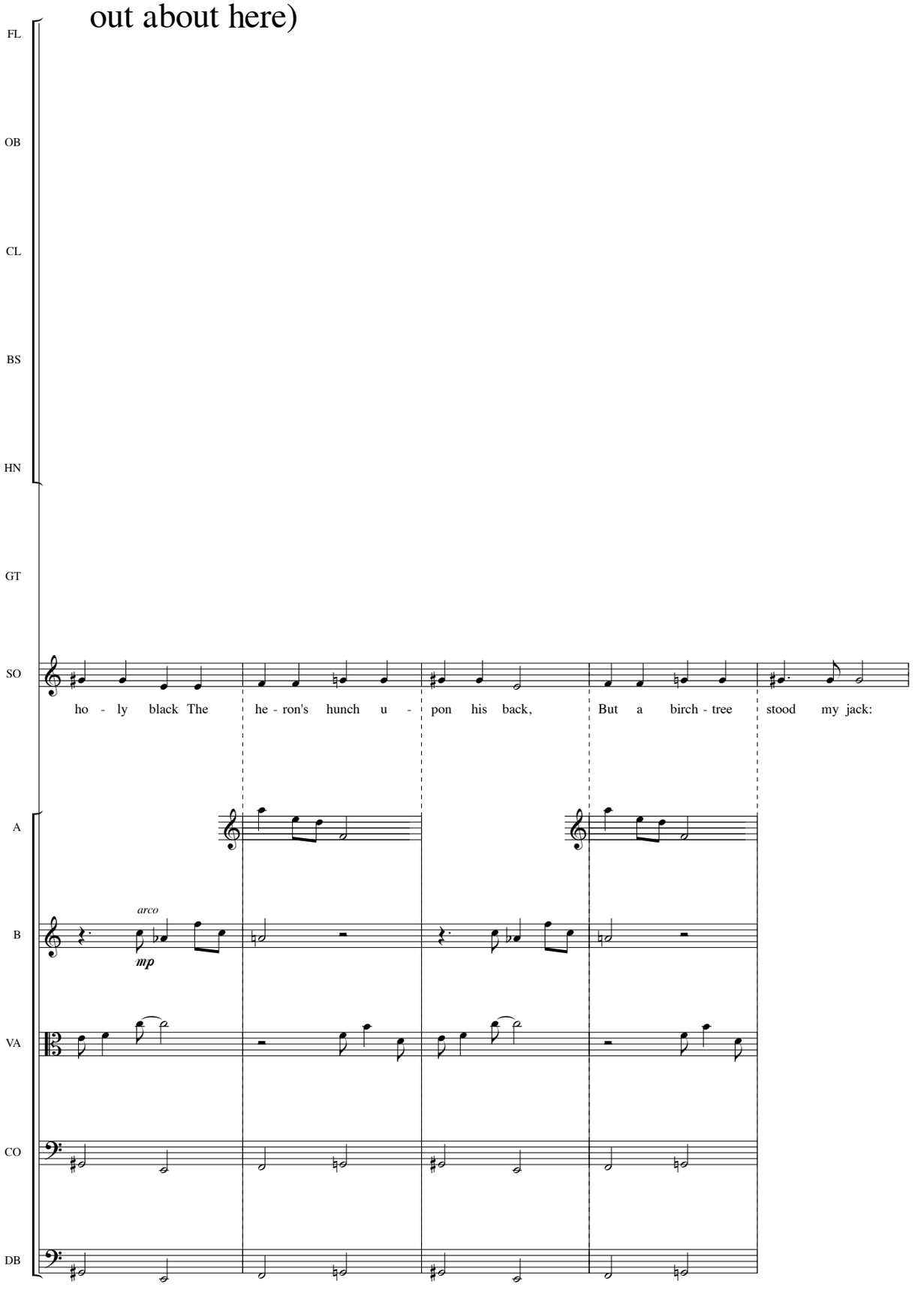
I:30


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mp
mf
pizz.
in his fist, Cried that we lived like beast and beast: The

I:35

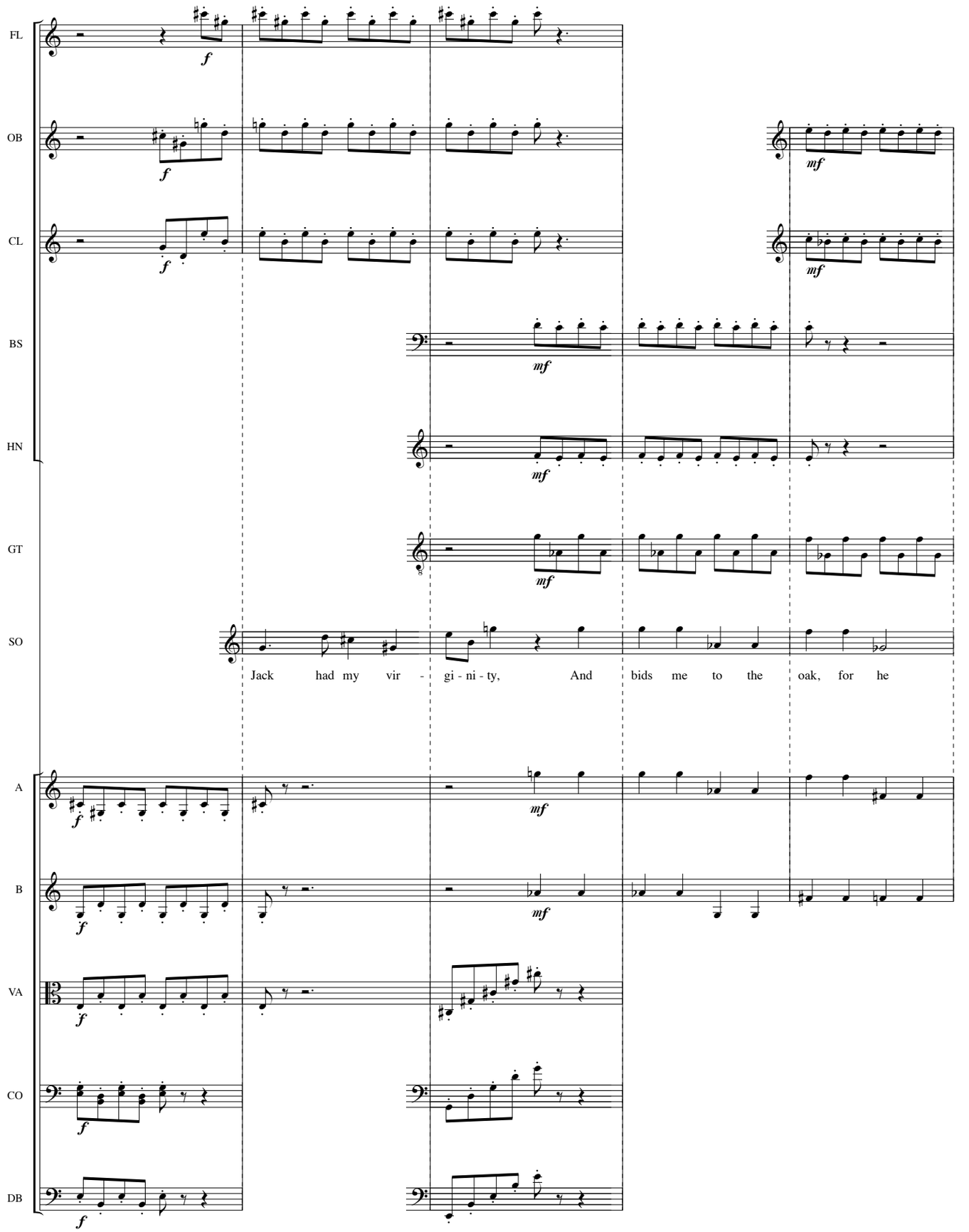

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mp
mp
Bi - shop has a skin, God knows, Wrin - kled like the foot of a goose, Nor can he hide in
arco
mp
arco
mp

I:40 (psych. I drops out about here)

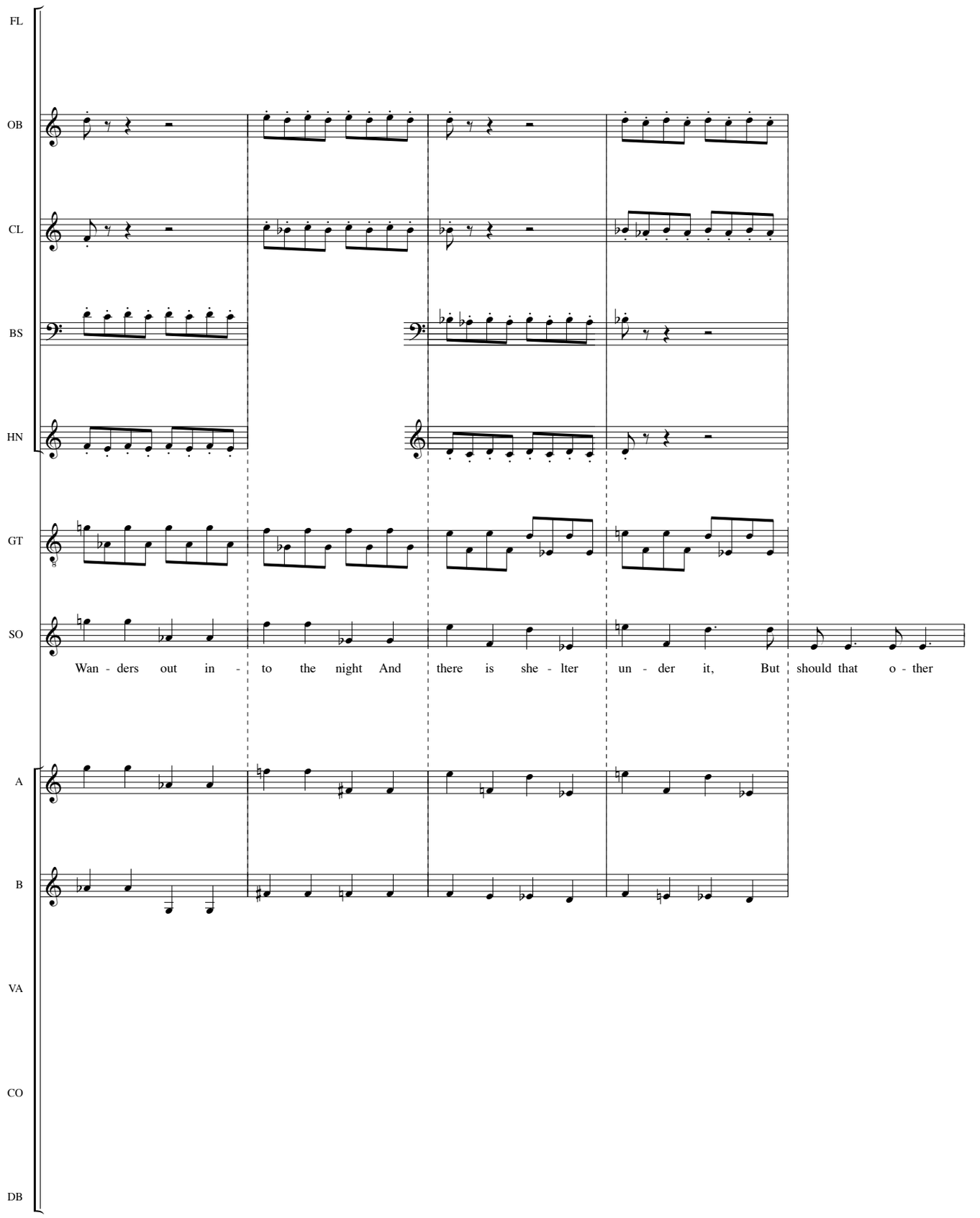


enter again with psych. I (♩=56)

I:46 C (♩=112)

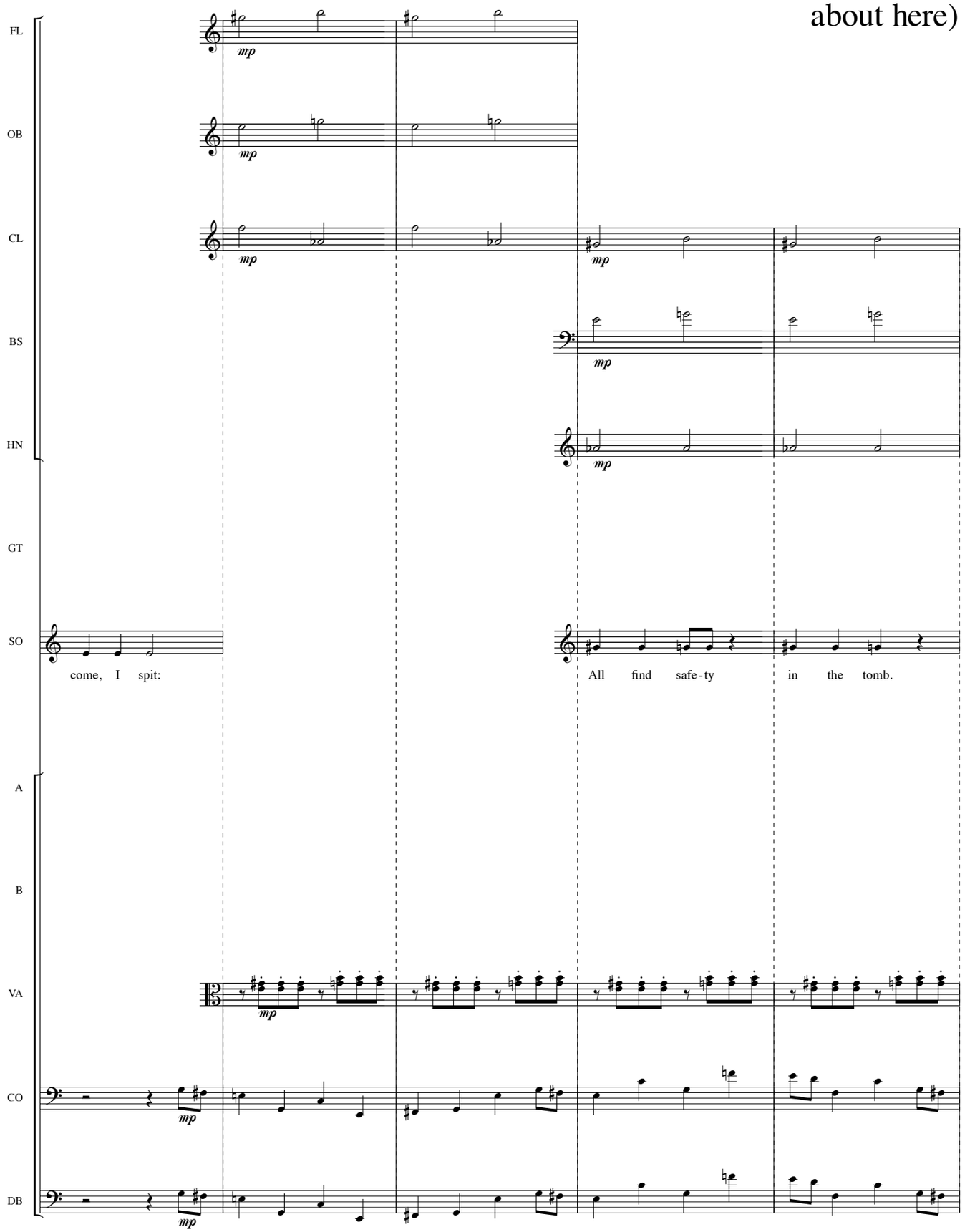


I:51

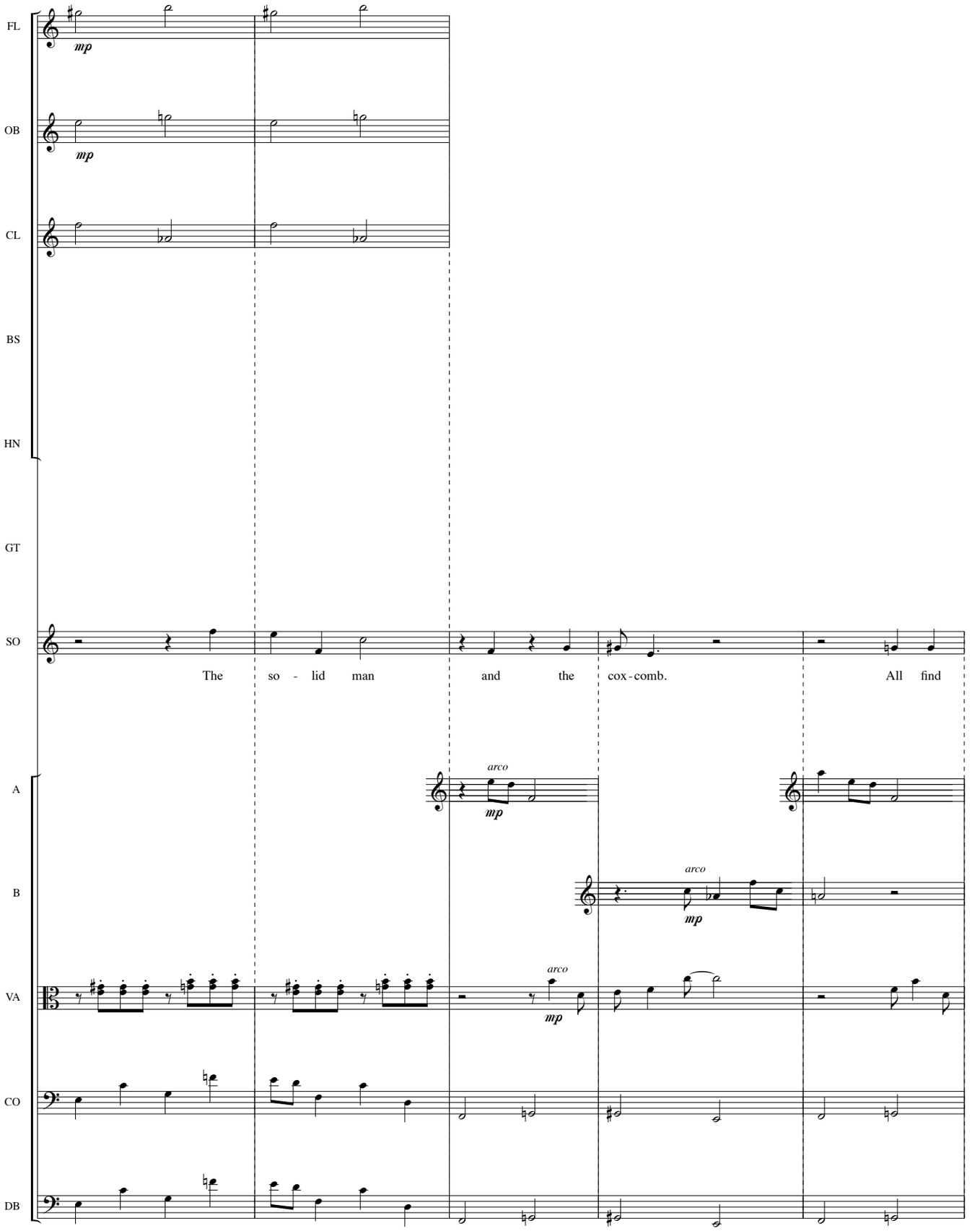

FL
OB
CL
BS
HN
GT
SO
Wan - ders out in - to the night And there is she - lter un - der it, But should that o - ther
A
B
VA
CO
DB

I:56

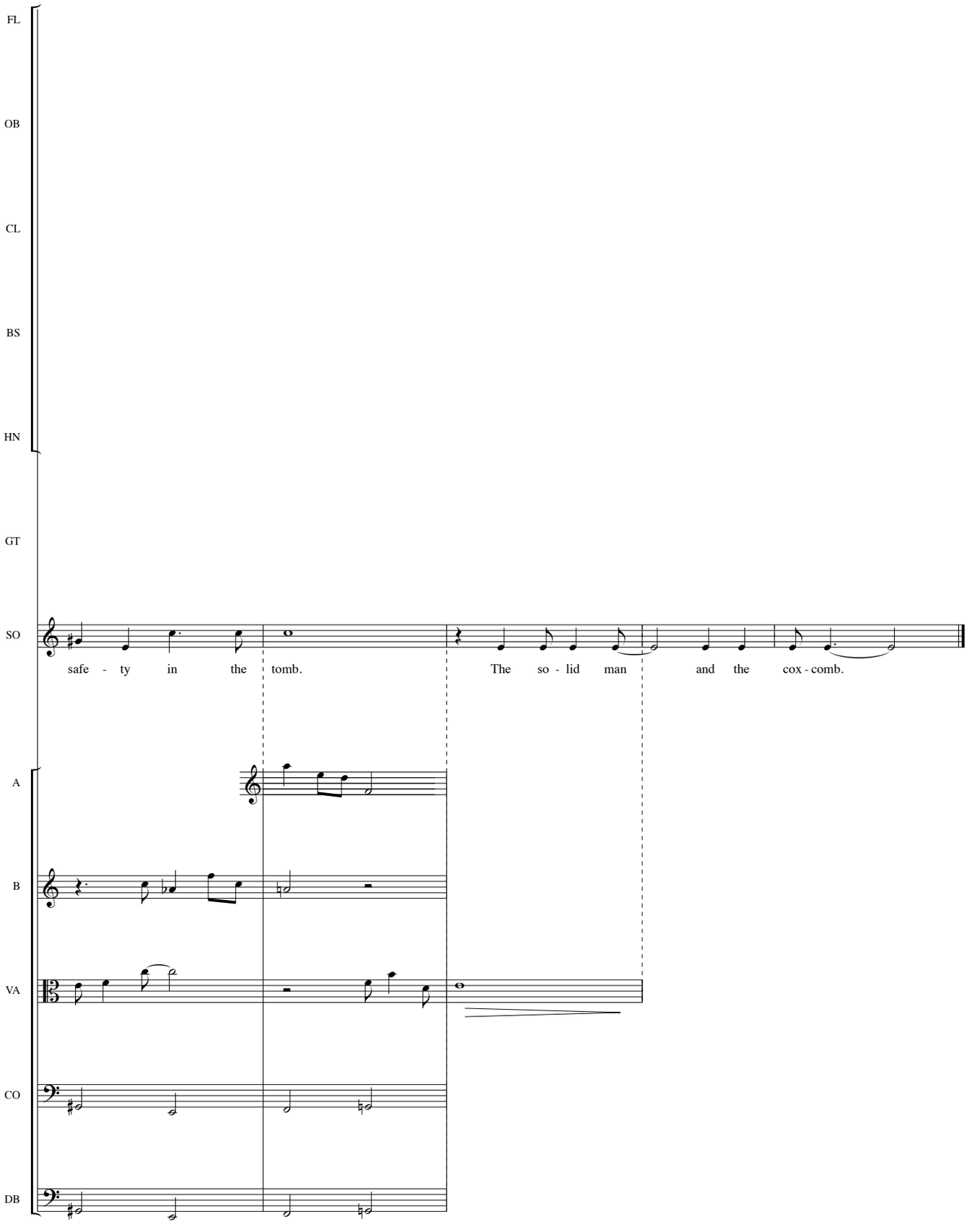
(psych. I ends about here)



I:61

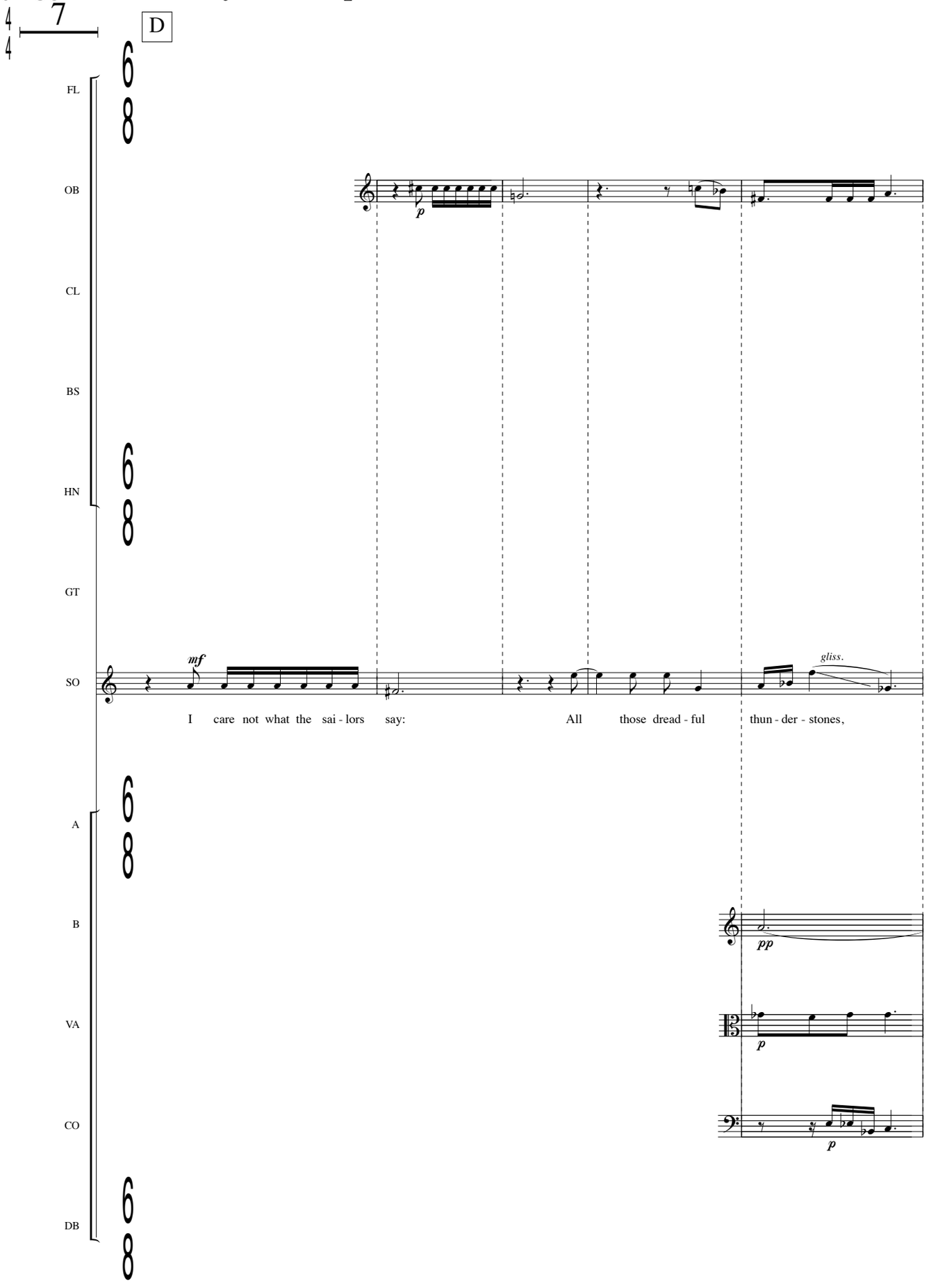

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mp
mp
The so - lid man and the cox - comb. All find
arco
mp
arco
mp
arco
mp

I:66

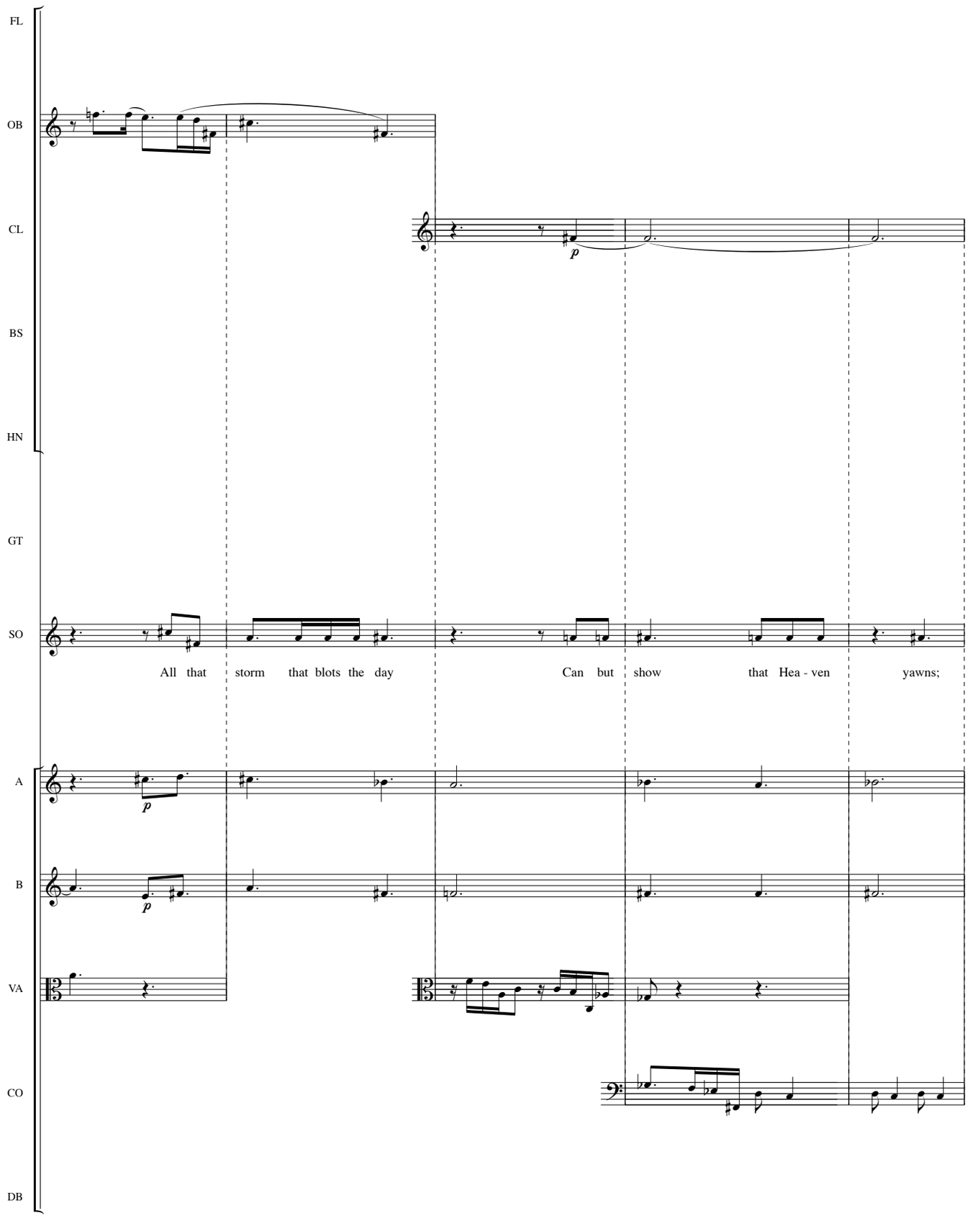

FL
OB
CL
BS
HN
GT
SO
safe - ty in the tomb.
The so - lid man and the cox - comb.
A
B
VA
CO
DB

psychosis II start at 8th bar of psych. II

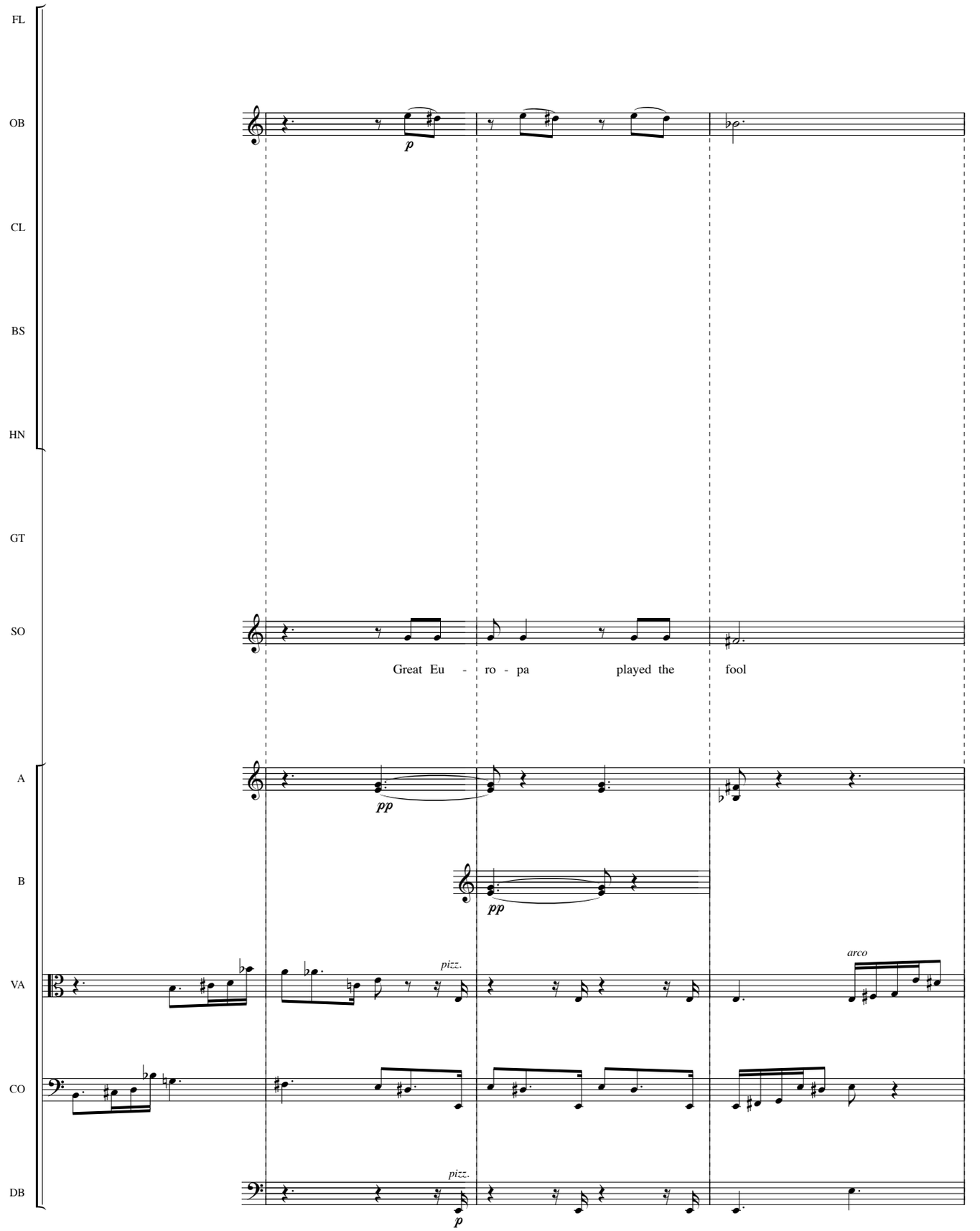
♩=80 II Crazy Jane Reproved, ♩.=50



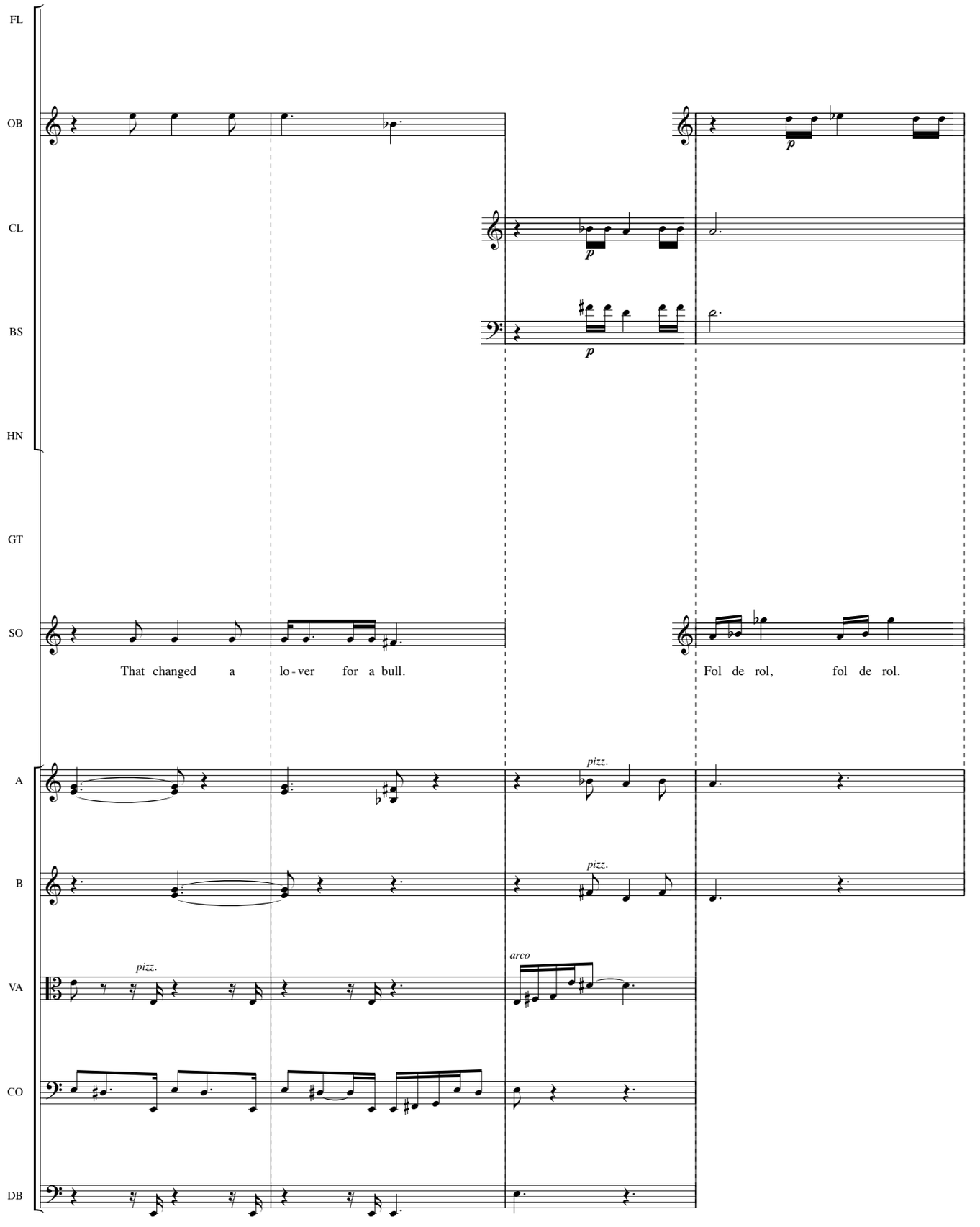
II:6


FL
OB
CL
BS
HN
GT
SO
All that storm that blots the day Can but show that Hea - ven yawns;
A
B
VA
CO
DB

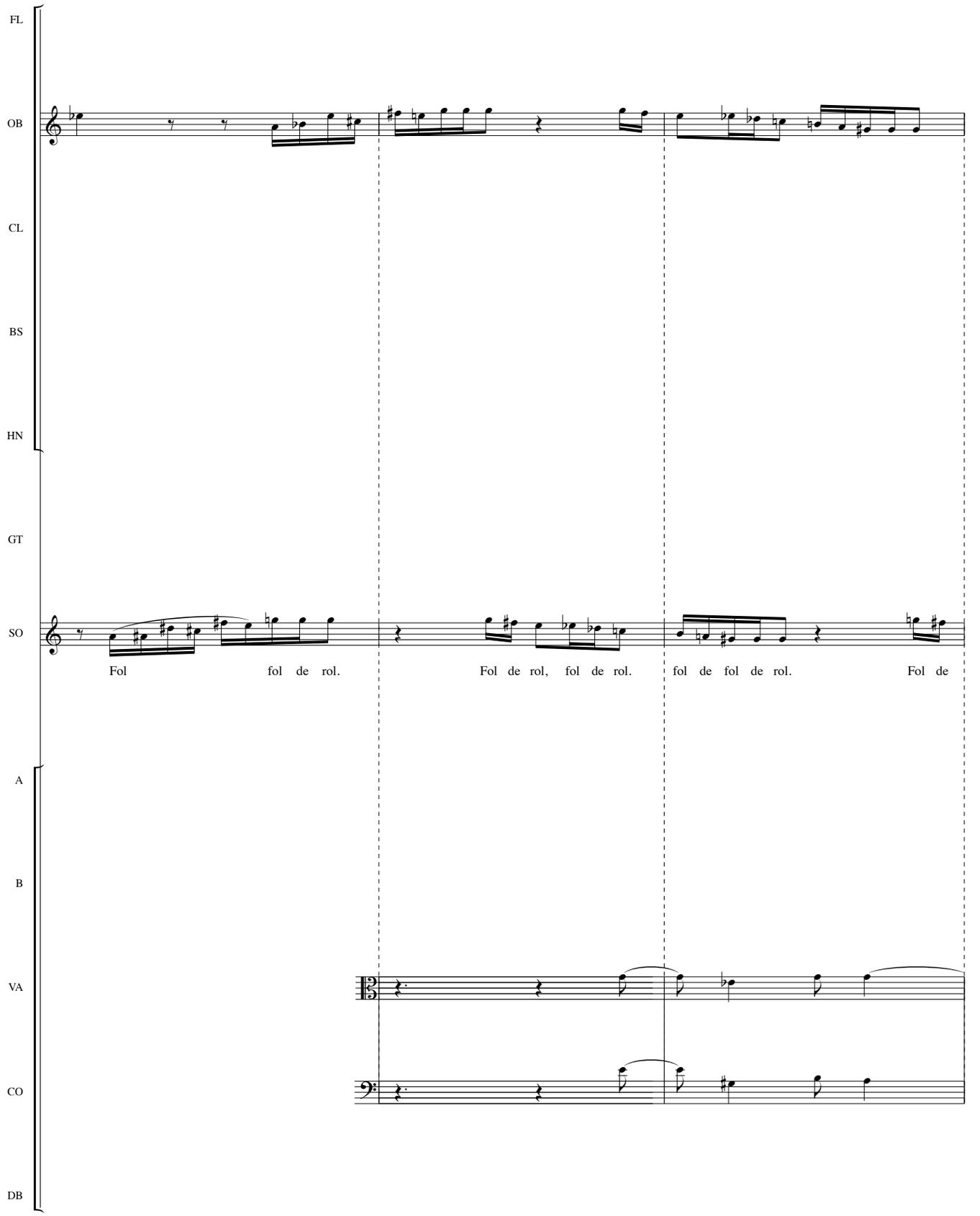
II:11


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
Great Eu - ro - pa played the fool
pp
pp
pizz.
arco
pizz.
p

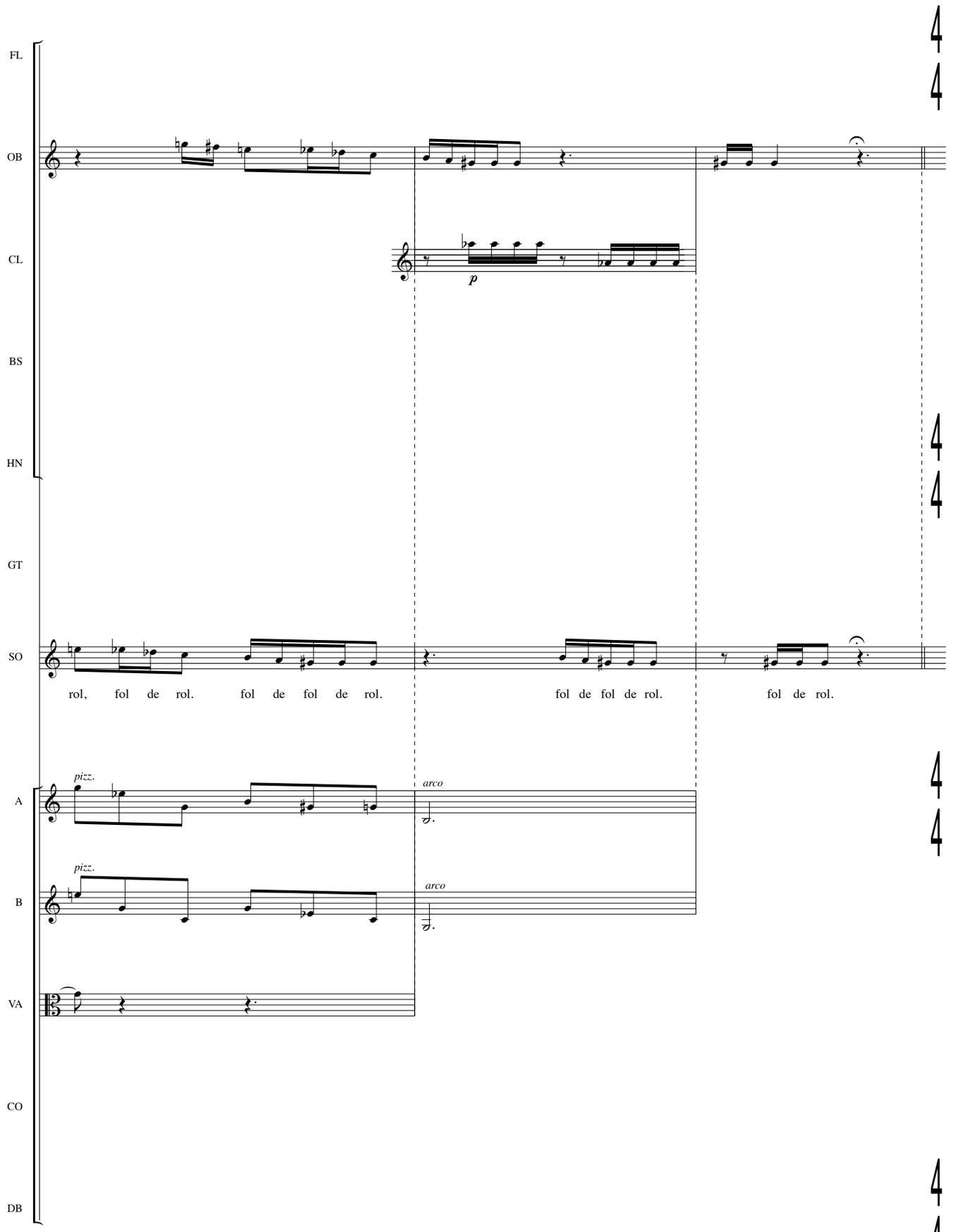
II:15

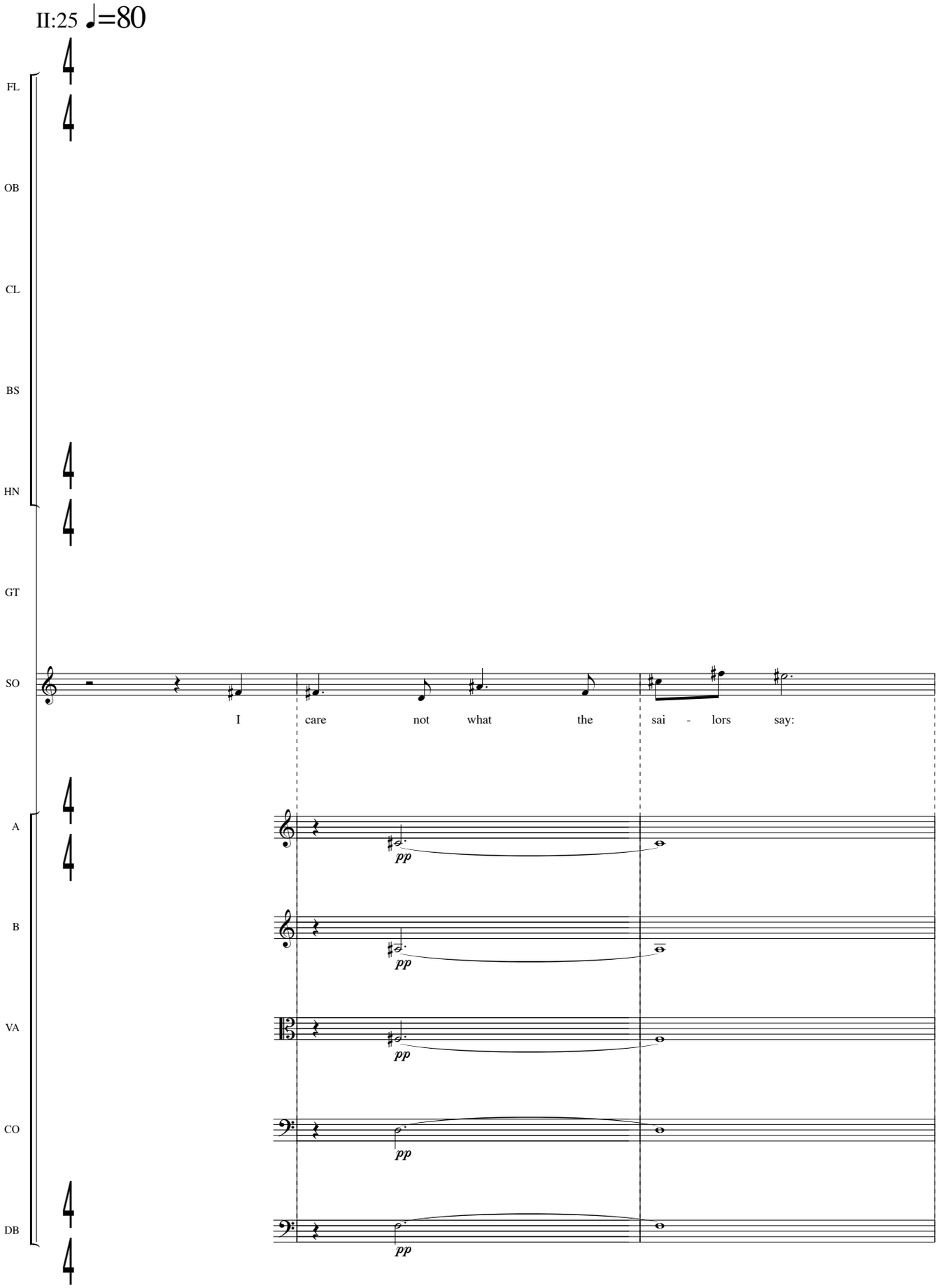

FL
OB
CL
BS
HN
GT
SO
That changed a lo - ver for a bull.
Fol de rol, fol de rol.
A
B
VA
CO
DB
p
pizz.
arco

II:19

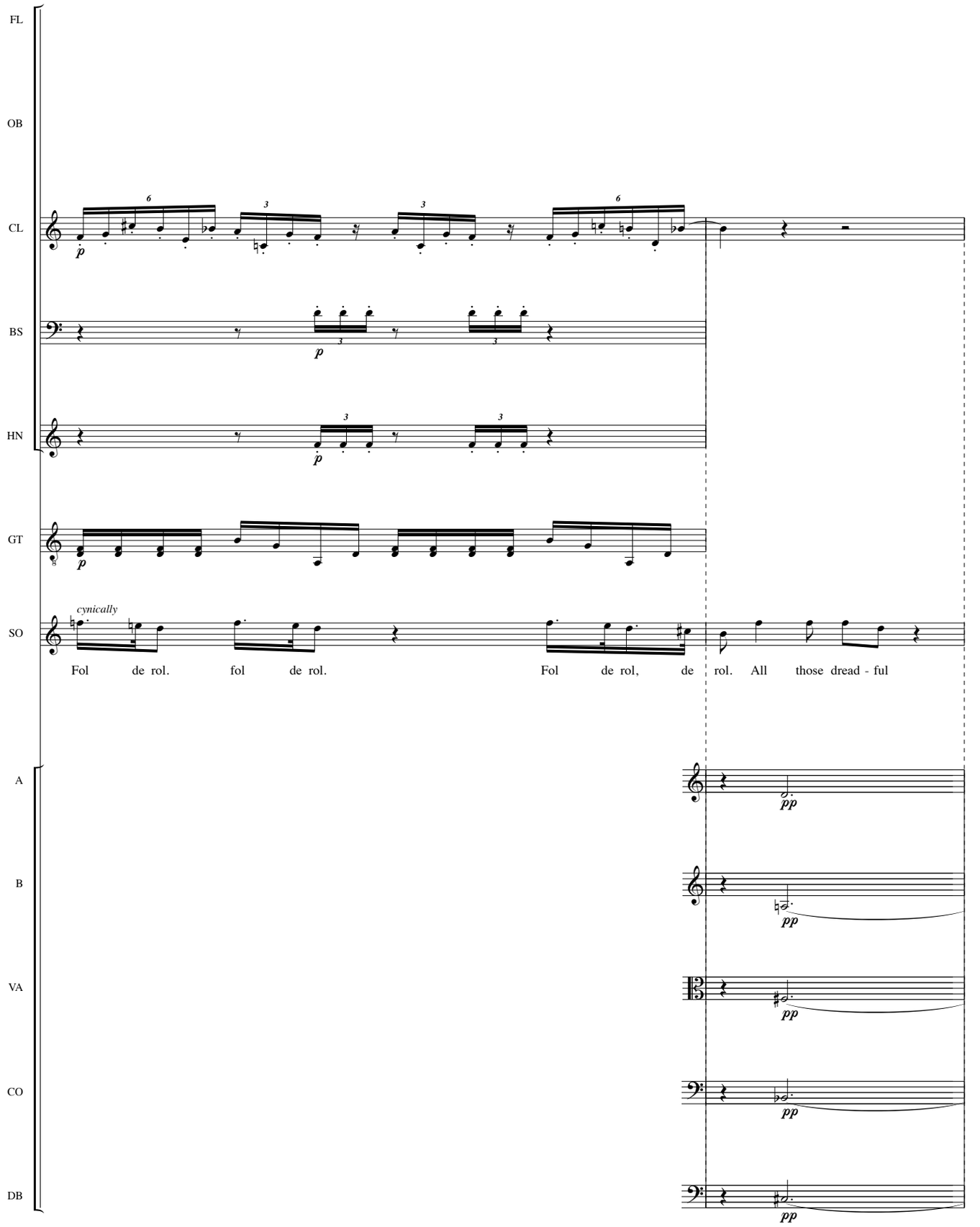

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
Fol fol de rol.
Fol de rol, fol de rol.
fol de fol de rol.
Fol de

II:22

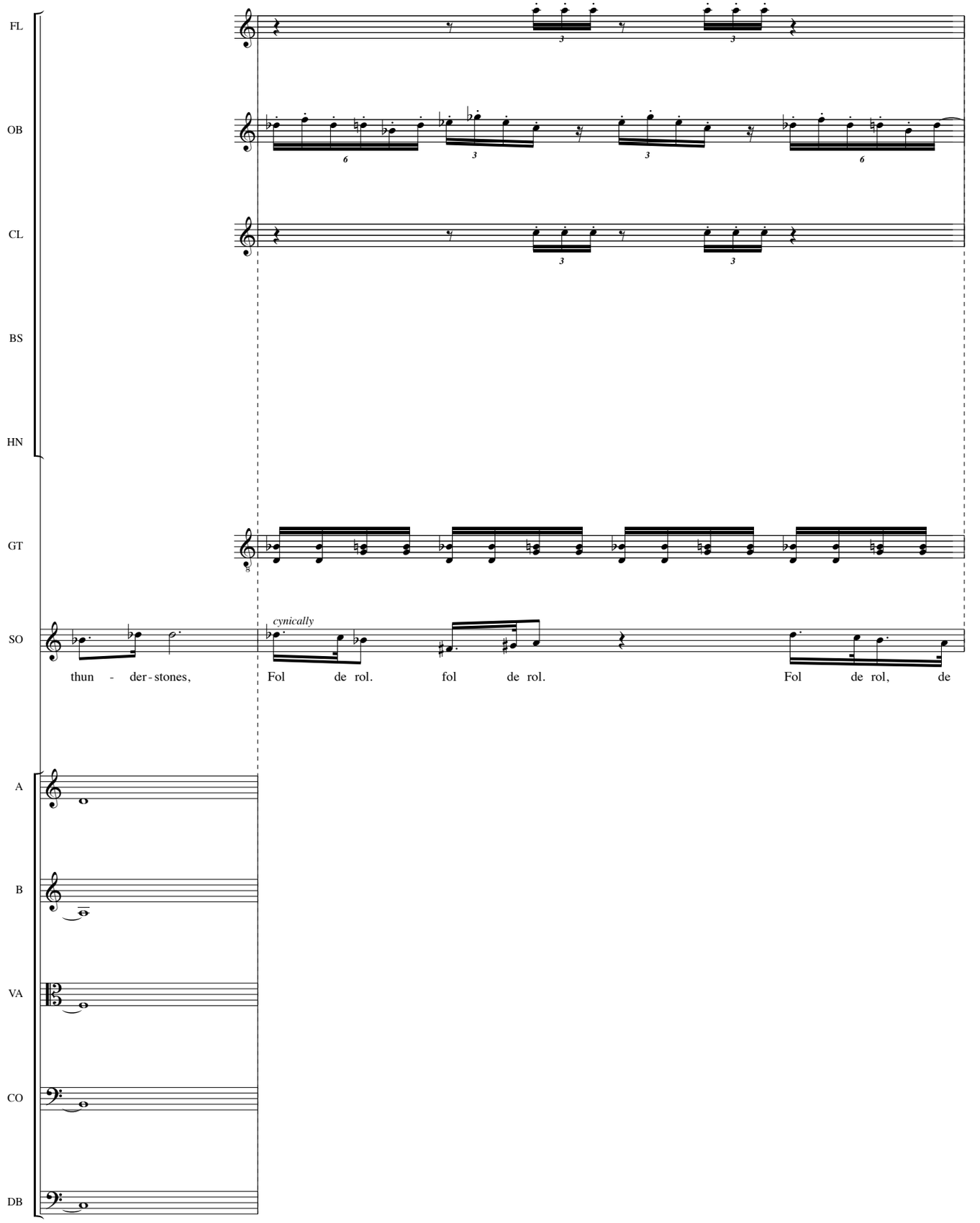

FL
OB
CL
BS
HN
GT
SO
rol, fol de rol. fol de fol de rol. fol de fol de rol. fol de rol.
A
pizz.
arco
B
pizz.
arco
VA
CO
DB


II:25 ♩=80
FL
OB
CL
BS
HN
GT
SO
I care not what the sai - lors say:
A
B
VA
CO
DB
pp
pp
pp
pp
pp

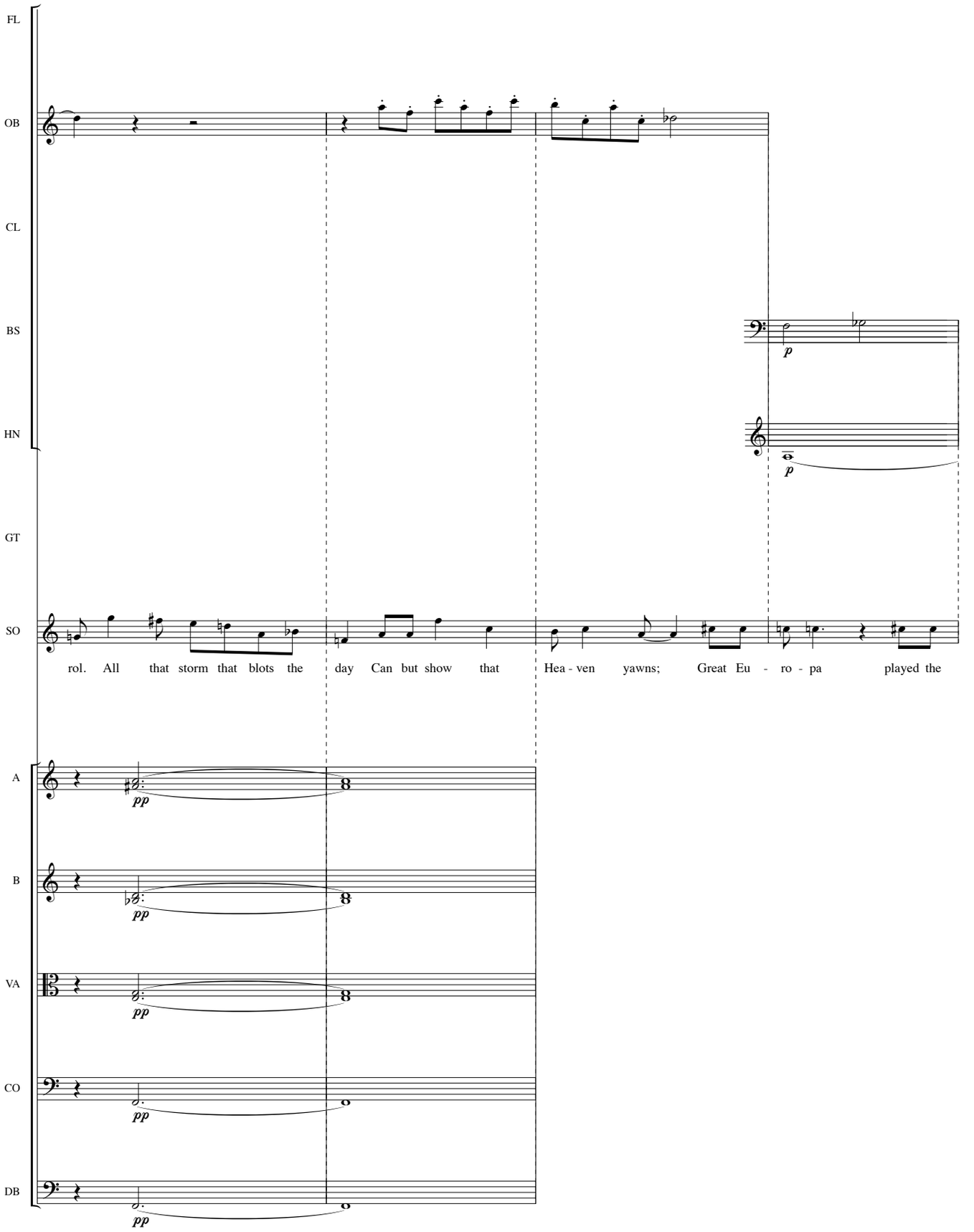
II:28


FL
OB
CL
BS
HN
GT
SO
cynically
Fol de rol. fol de rol. Fol de rol, de rol. All those dread - ful
A
B
VA
CO
DB

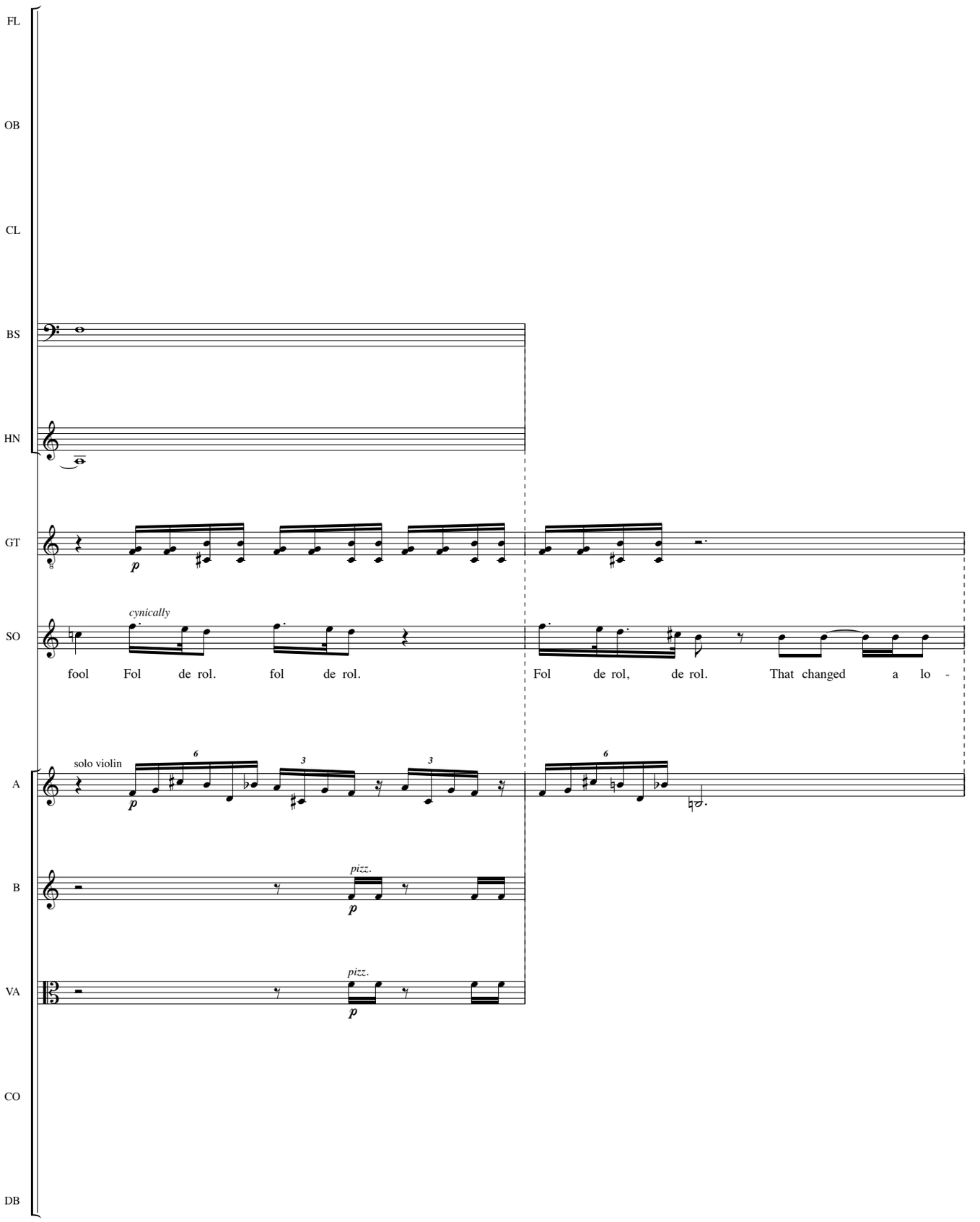
II:30


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
cynically
thun - der - stones,
Fol de rol. fol de rol.
Fol de rol, de

II:32

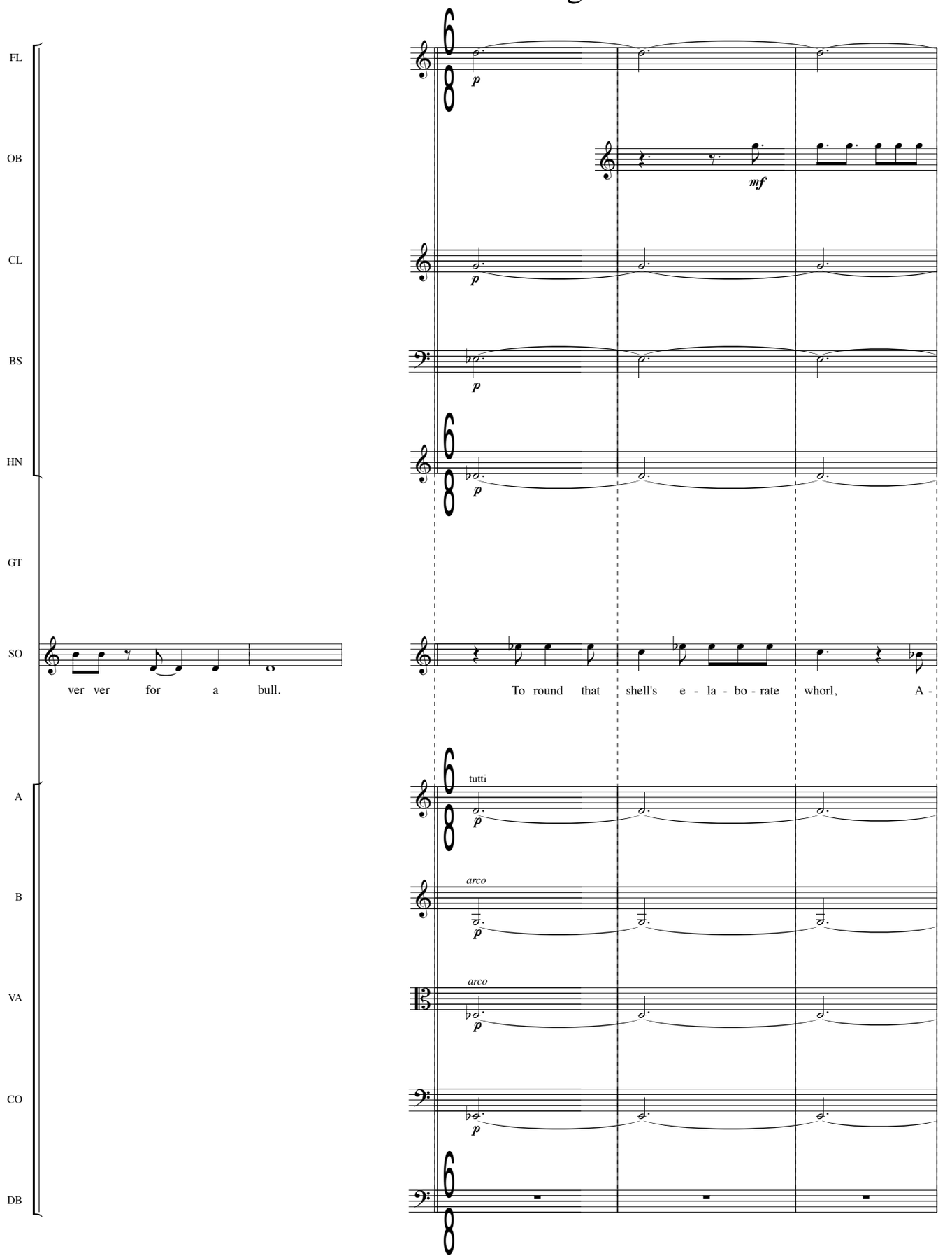

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
rol. All that storm that blots the day Can but show that Hea - ven yawns; Great Eu - ro - pa played the
p
p
pp
pp
pp
pp
pp

II:36

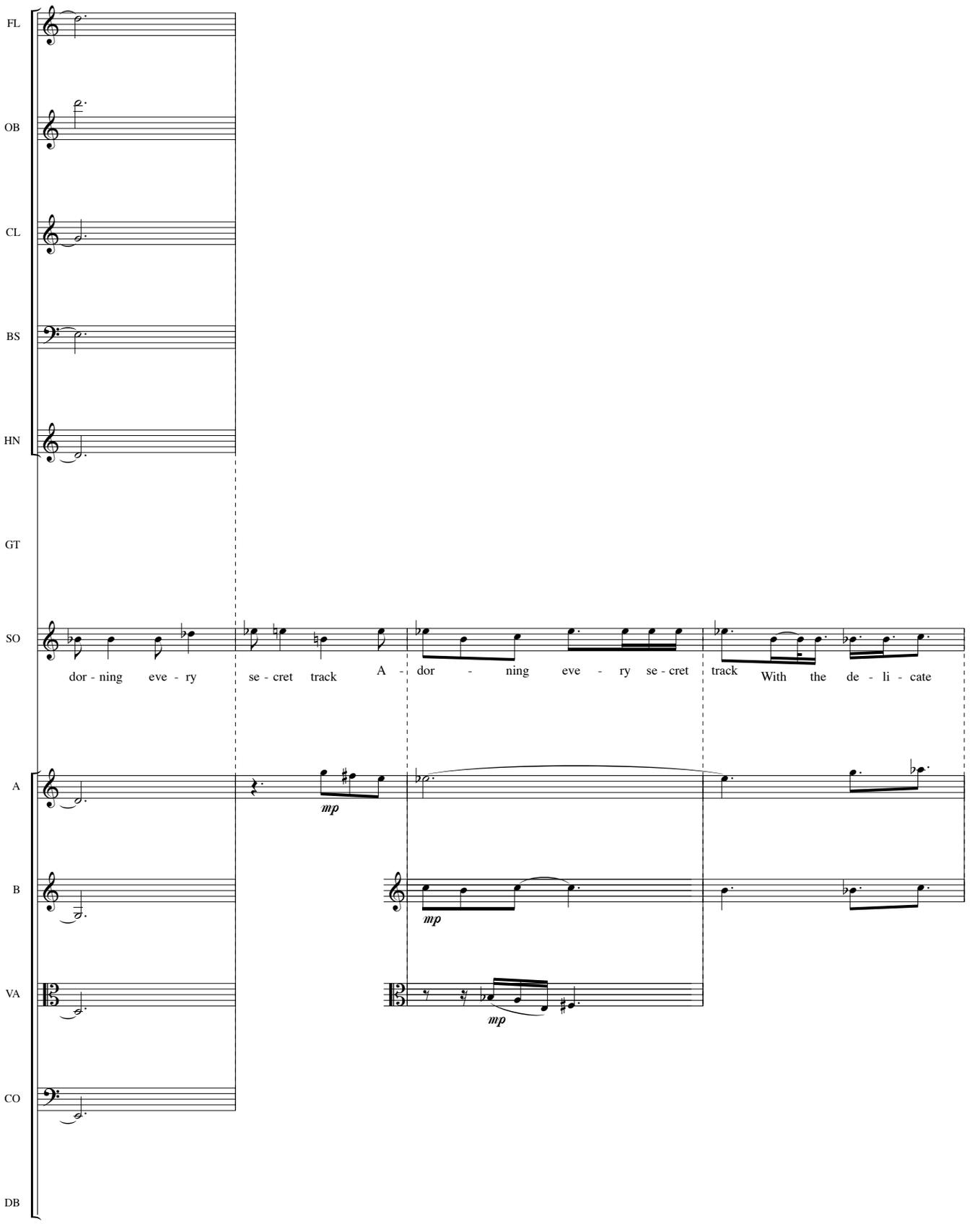

FL
OB
CL
BS
HN
GT
SO
cynically
fool Fol de rol. fol de rol. Fol de rol, de rol. That changed a lo -
A
solo violin
B
pizz.
VA
pizz.
CO
DB

II:38

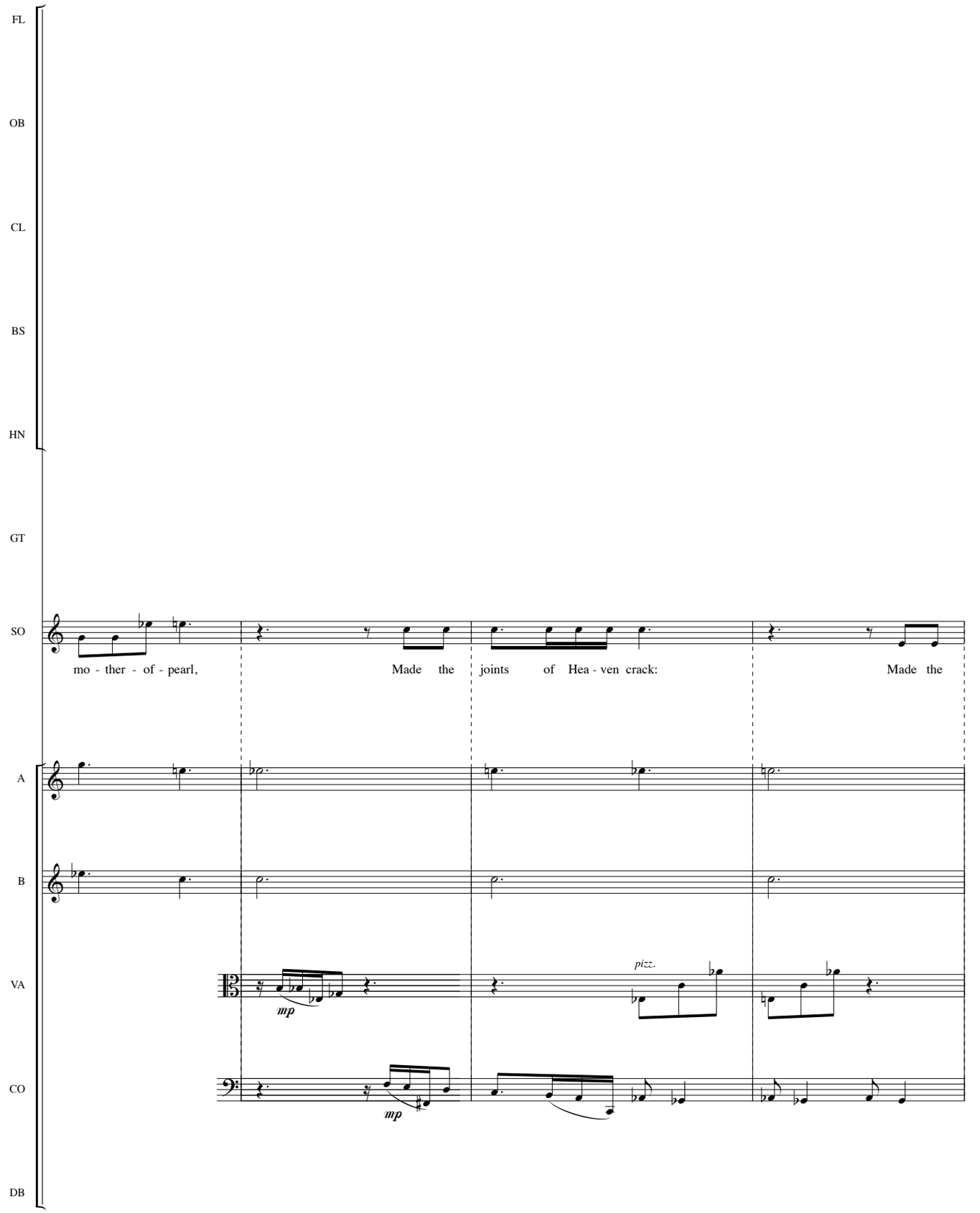
♩.=50 again



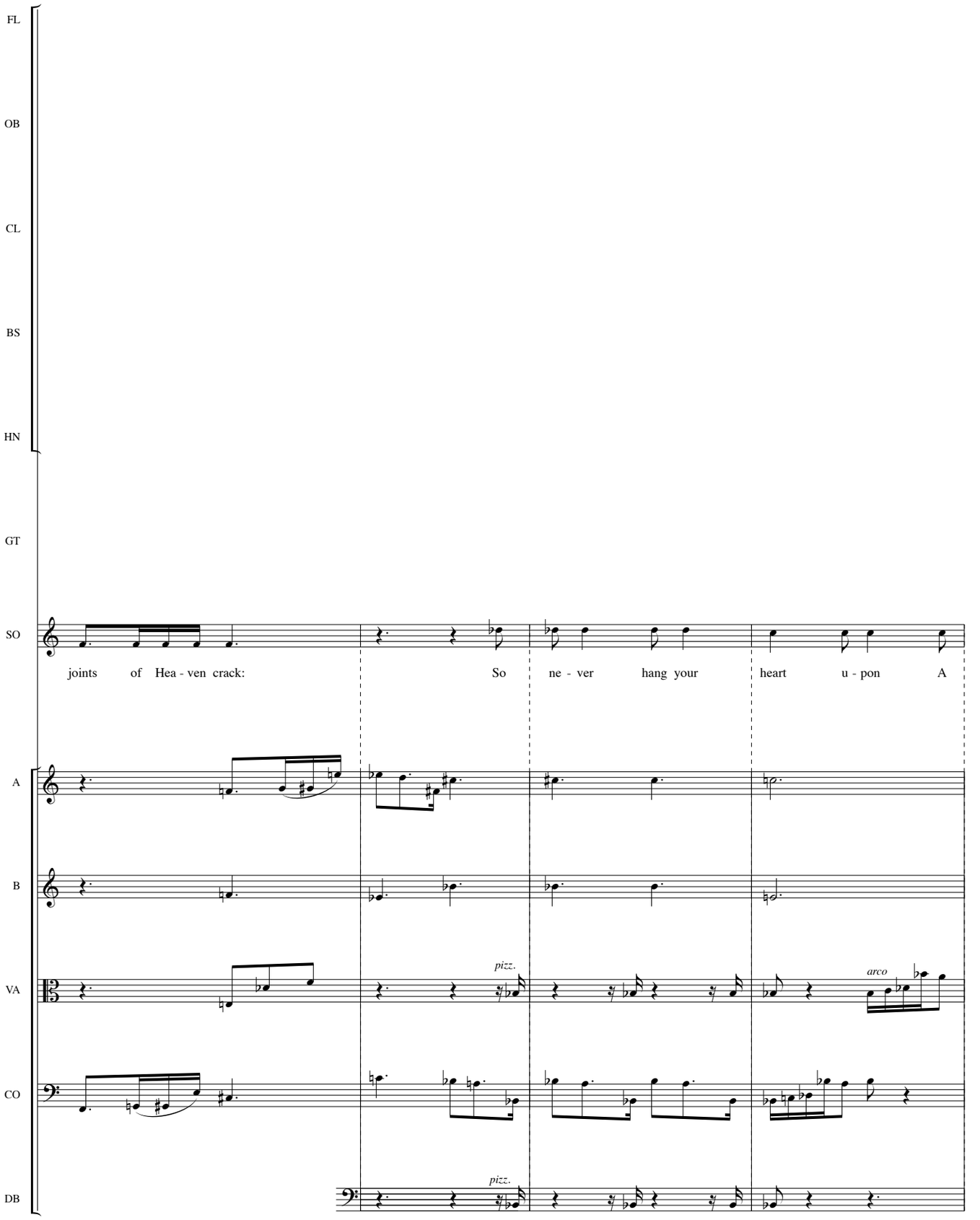
II:44


FL
OB
CL
BS
HN
GT
SO
dor - ning eve - ry se - cret track A - dor - ning eve - ry se - cret track With the de - li - cate
A
mp
B
mp
VA
mp
CO
DB

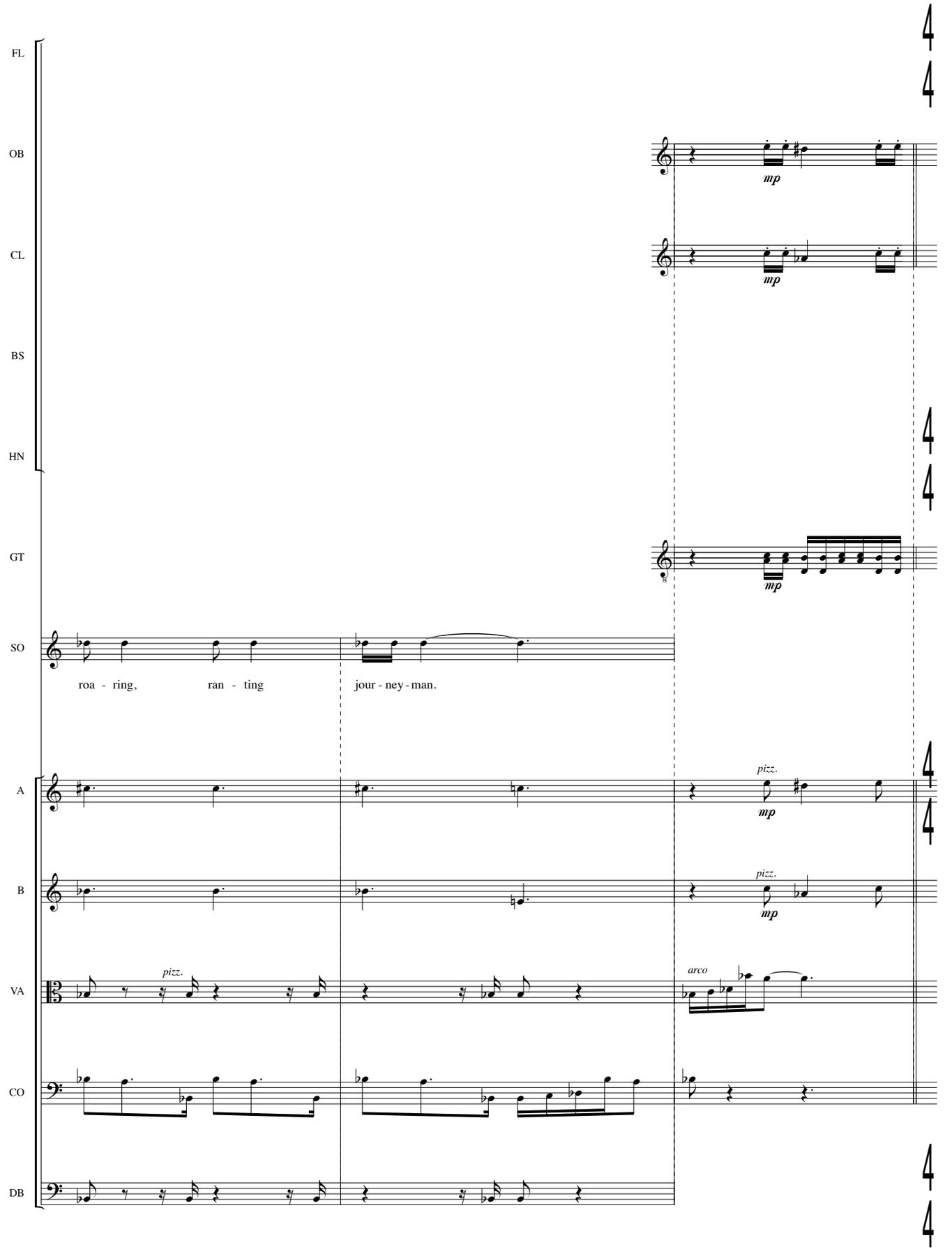
II:48

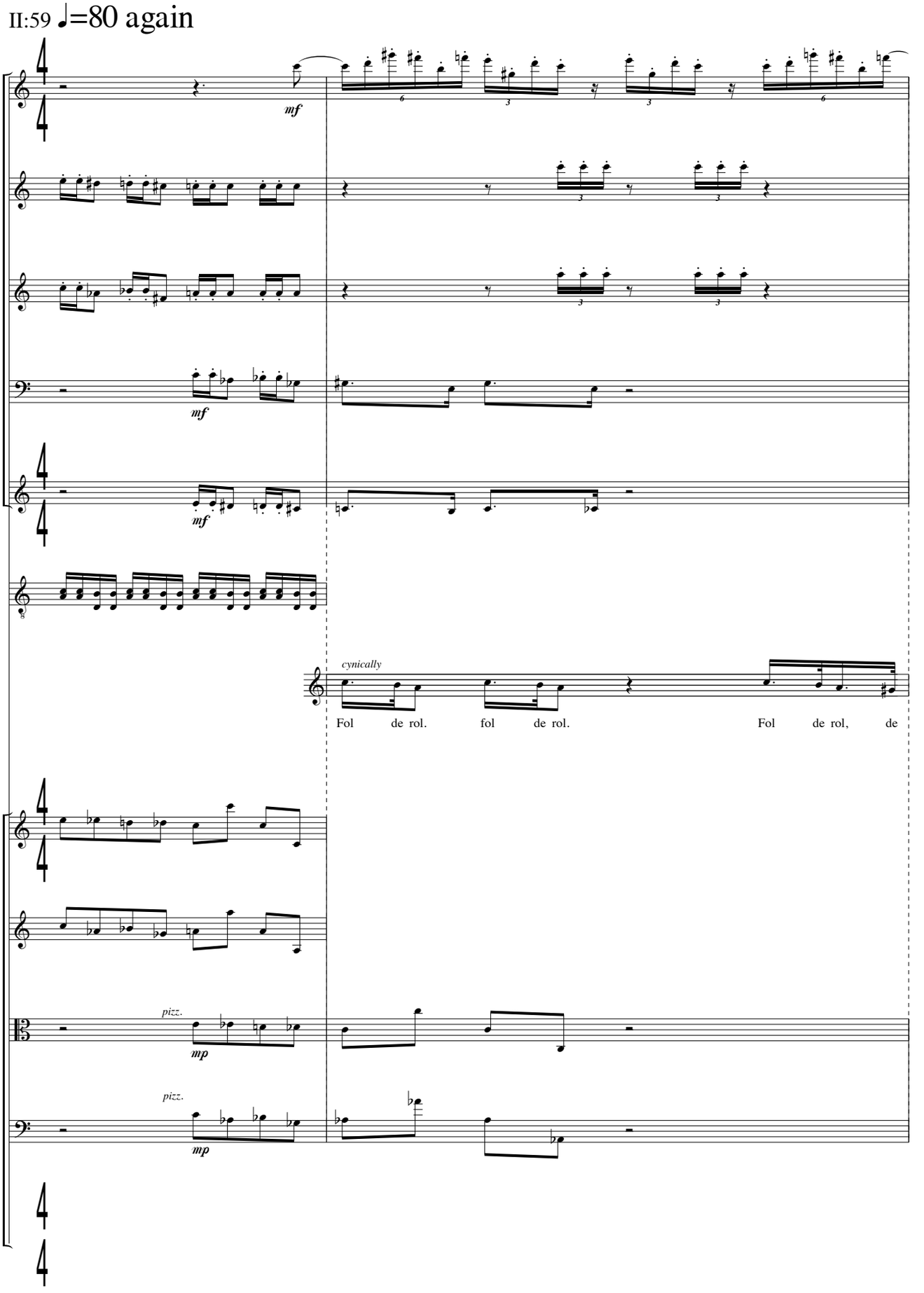

FL
OB
CL
BS
HN
GT
SO
mo - ther - of - pearl,
Made the
joints of Hea - ven crack:
Made the
A
B
VA
mp
pizz.
CO
mp
DB

II:52

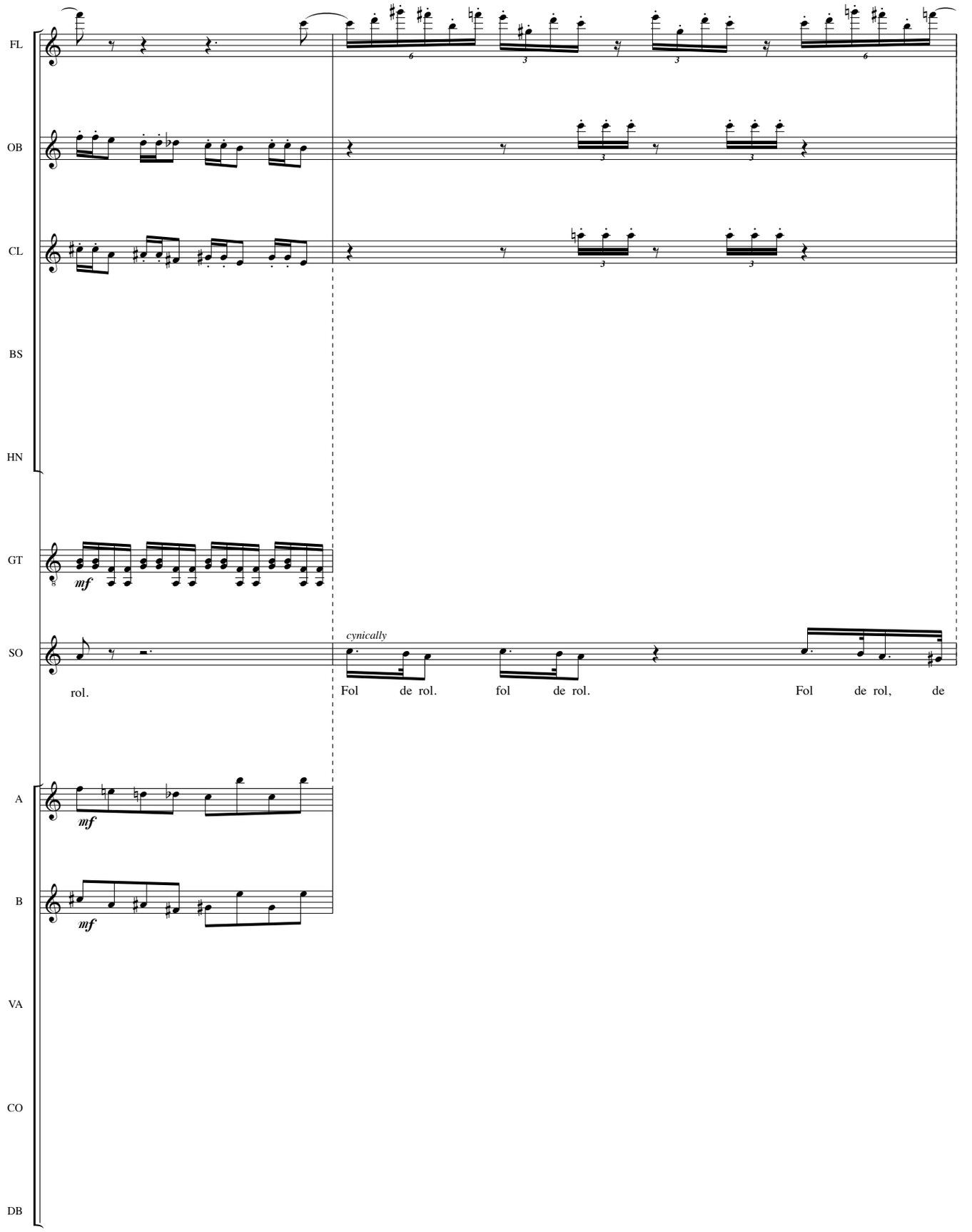

FL
OB
CL
BS
HN
GT
SO
joints of Hea - ven crack:
So ne - ver hang your heart u - pon A
A
B
VA
pizz.
arco
CO
DB
pizz.

II:56

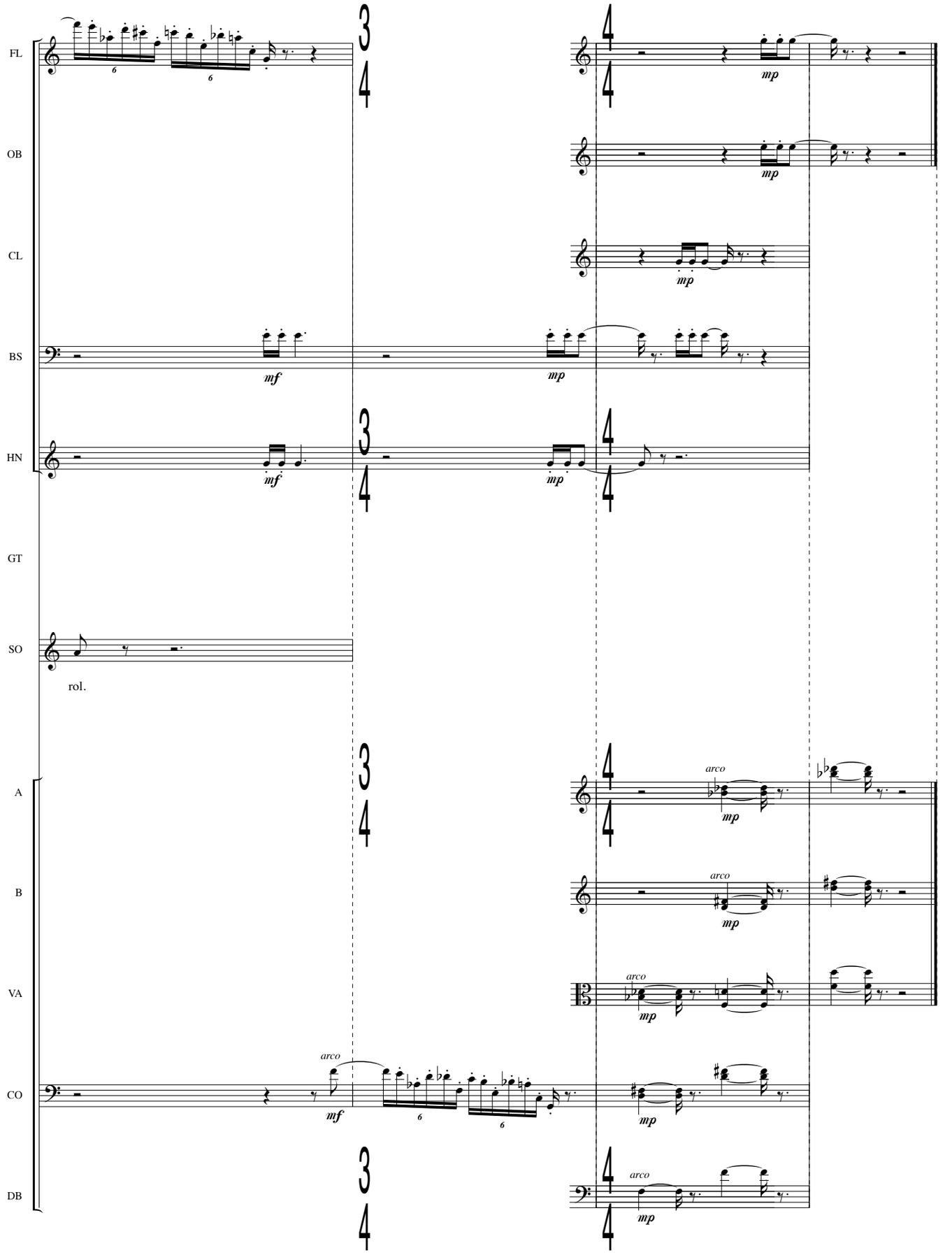

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mp
mp
mp
roa - ring, ran - ting jour - ney - man.
pizz.
mp
pizz.
mp
pizz.
arco

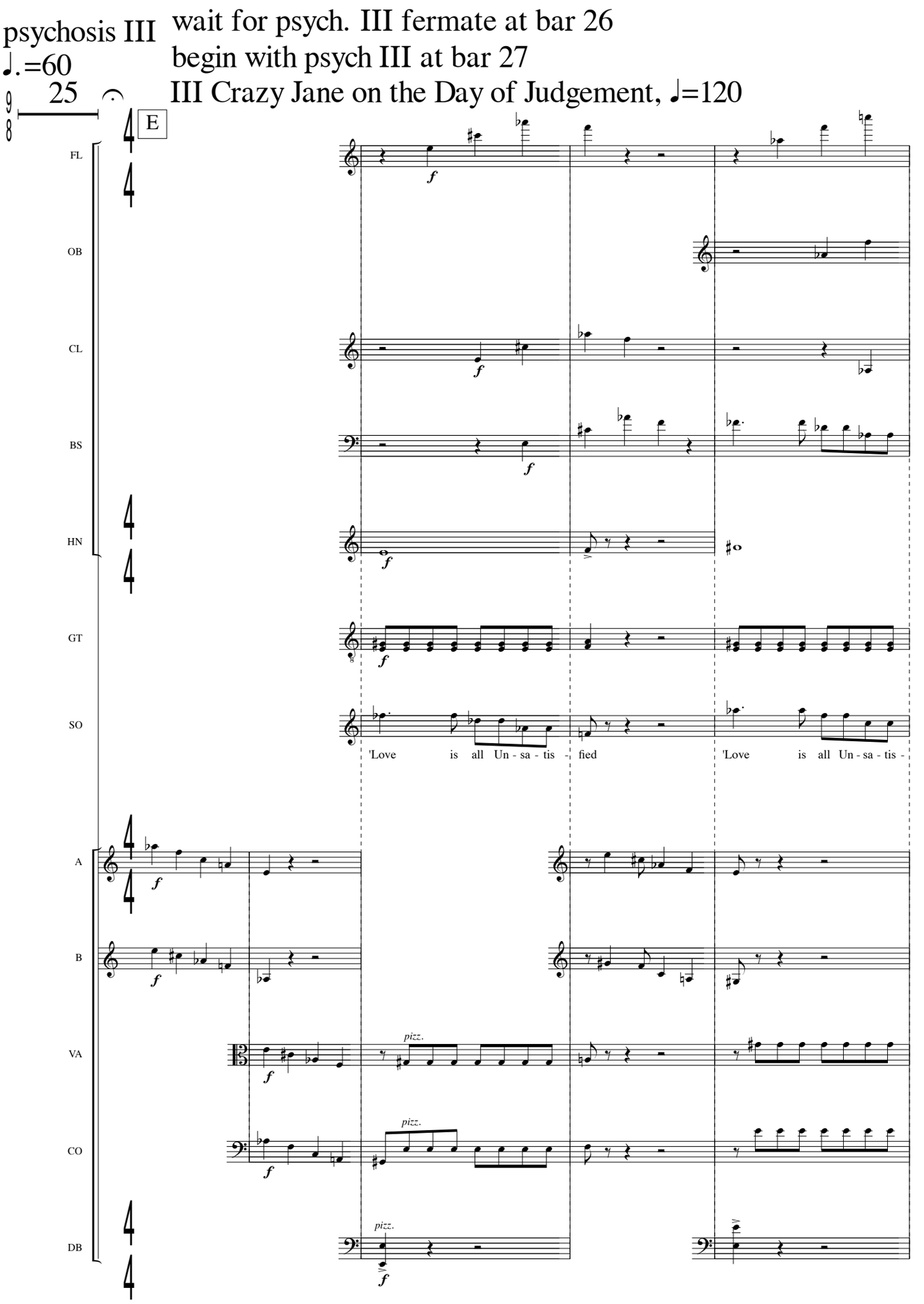

II:59 ♩=80 again
FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mf
mf
mf
cynically
Fol de rol. fol de rol. Fol de rol, de
pizz.
mp
pizz.
mp

II:61

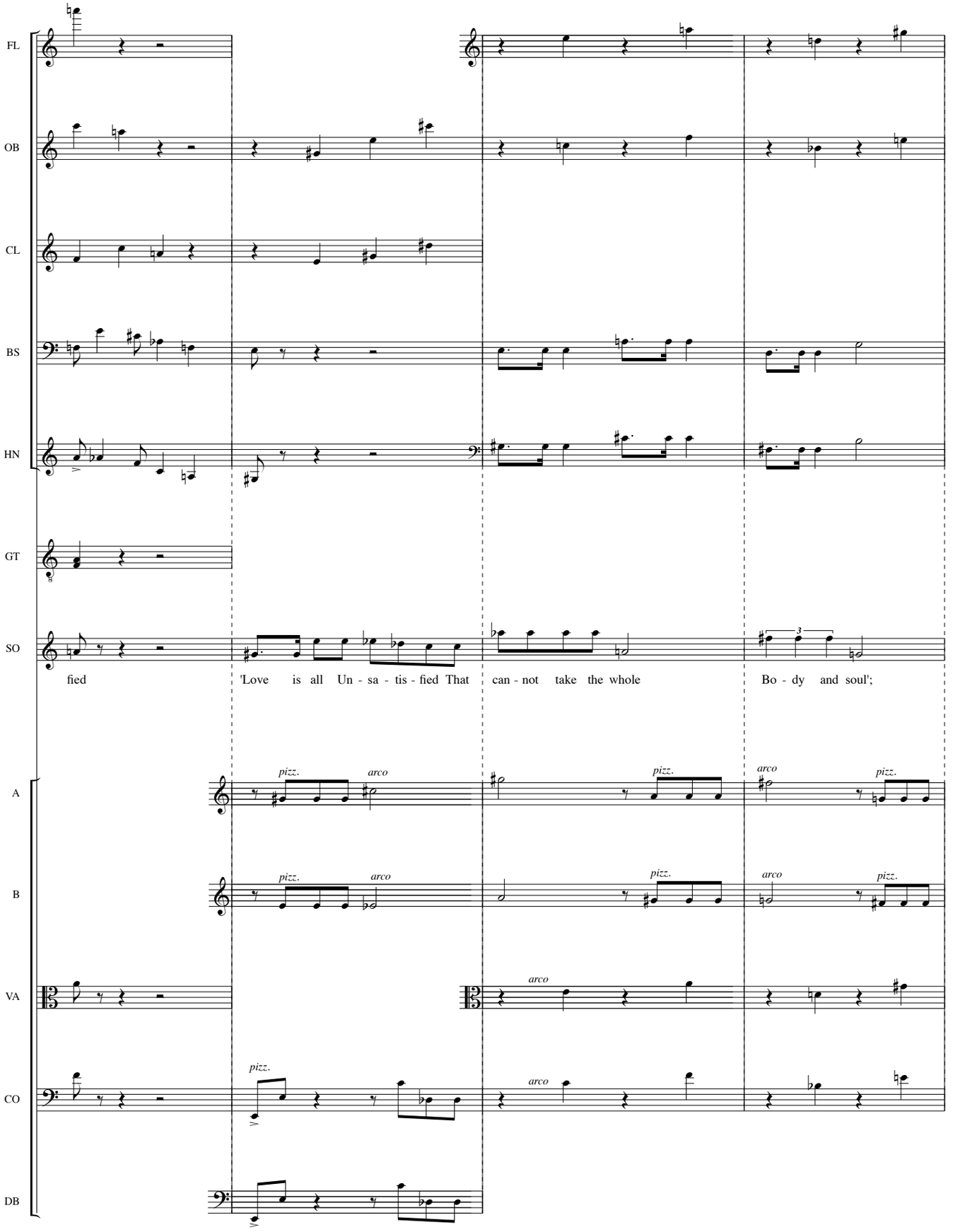

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mf
mf
mf
cynically
rol.
Fol de rol. fol de rol. Fol de rol, de

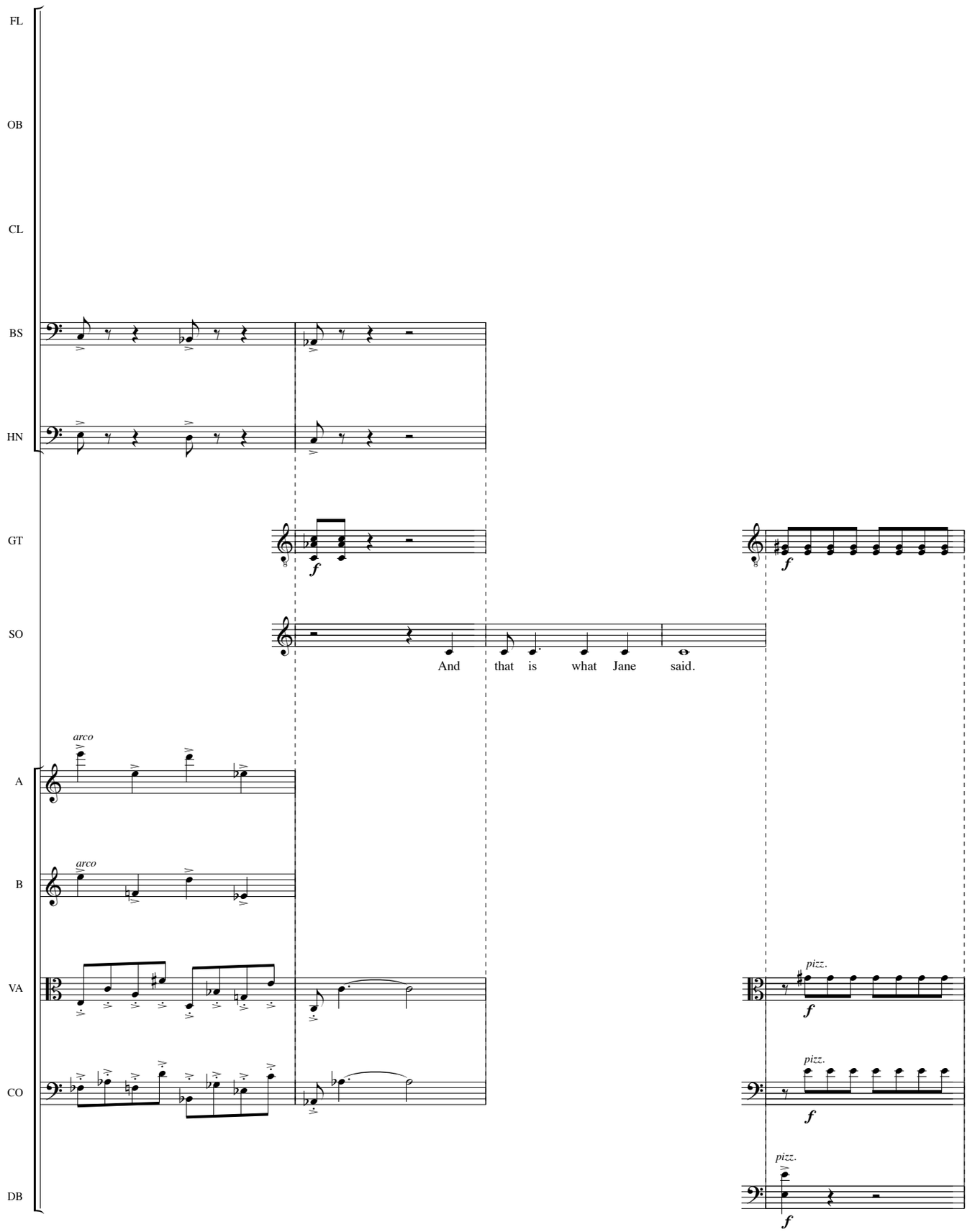
II:63



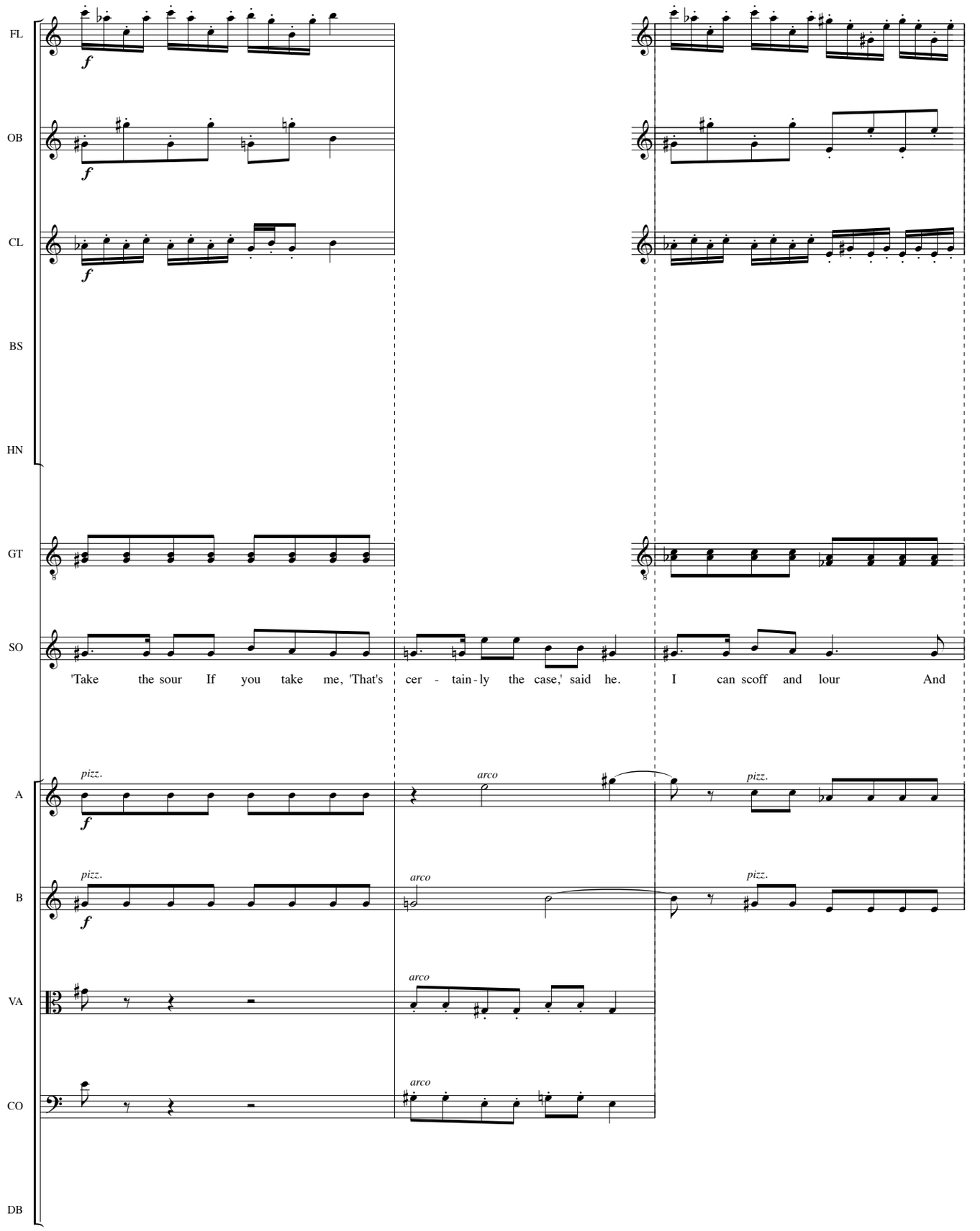

psychosis III
♩.=60
wait for psych. III fermate at bar 26
begin with psych III at bar 27
III Crazy Jane on the Day of Judgement, ♩=120
25
E
FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
'Love is all Un - sa - tis - fied
'Love is all Un - sa - tis -
pizz.
pizz.
pizz.

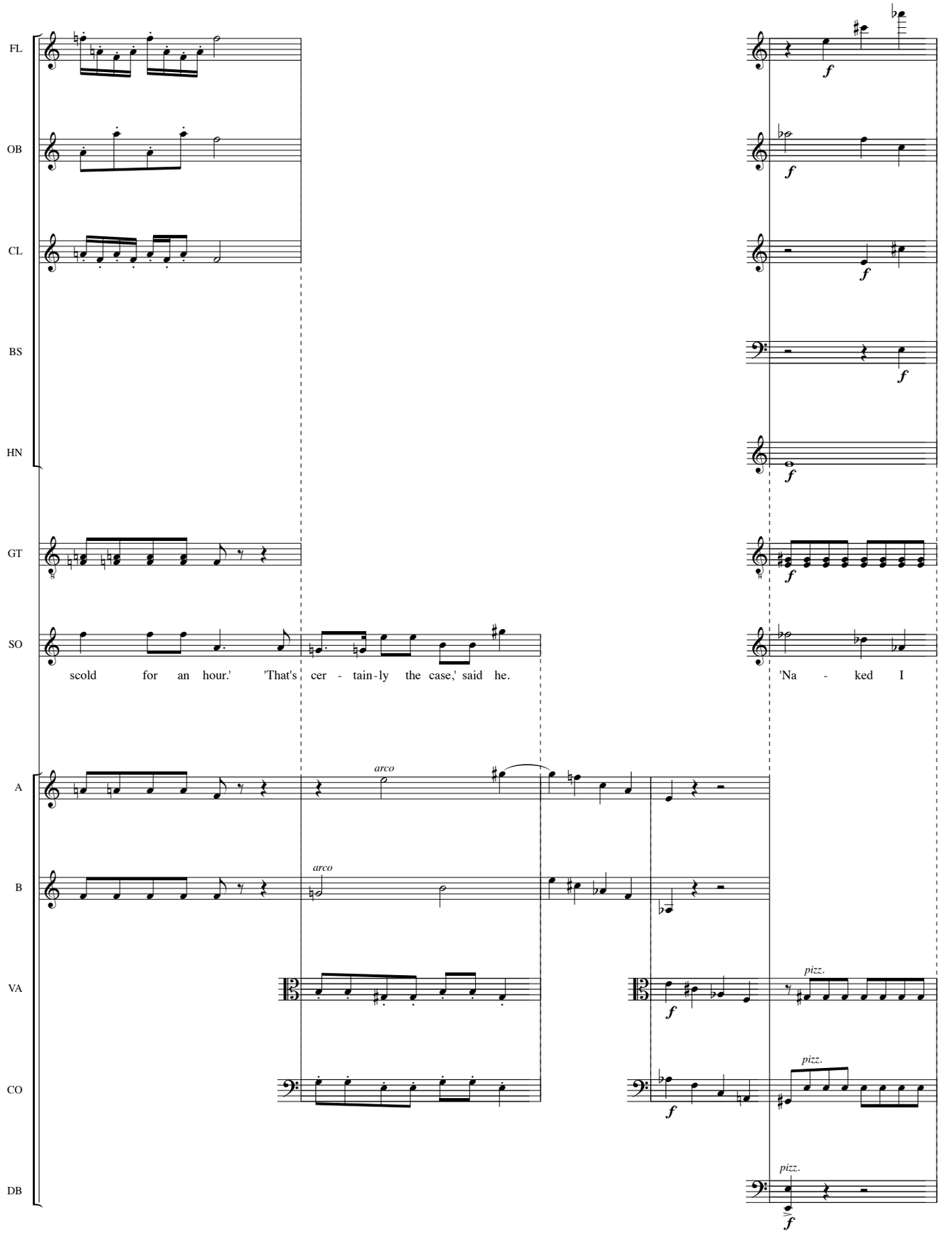
III:6


FL
OB
CL
BS
HN
GT
SO
fied
'Love is all Un - sa - tis - fied That
can - not take the whole
Bo - dy and soul';
A
B
VA
CO
DB
pizz.
arco

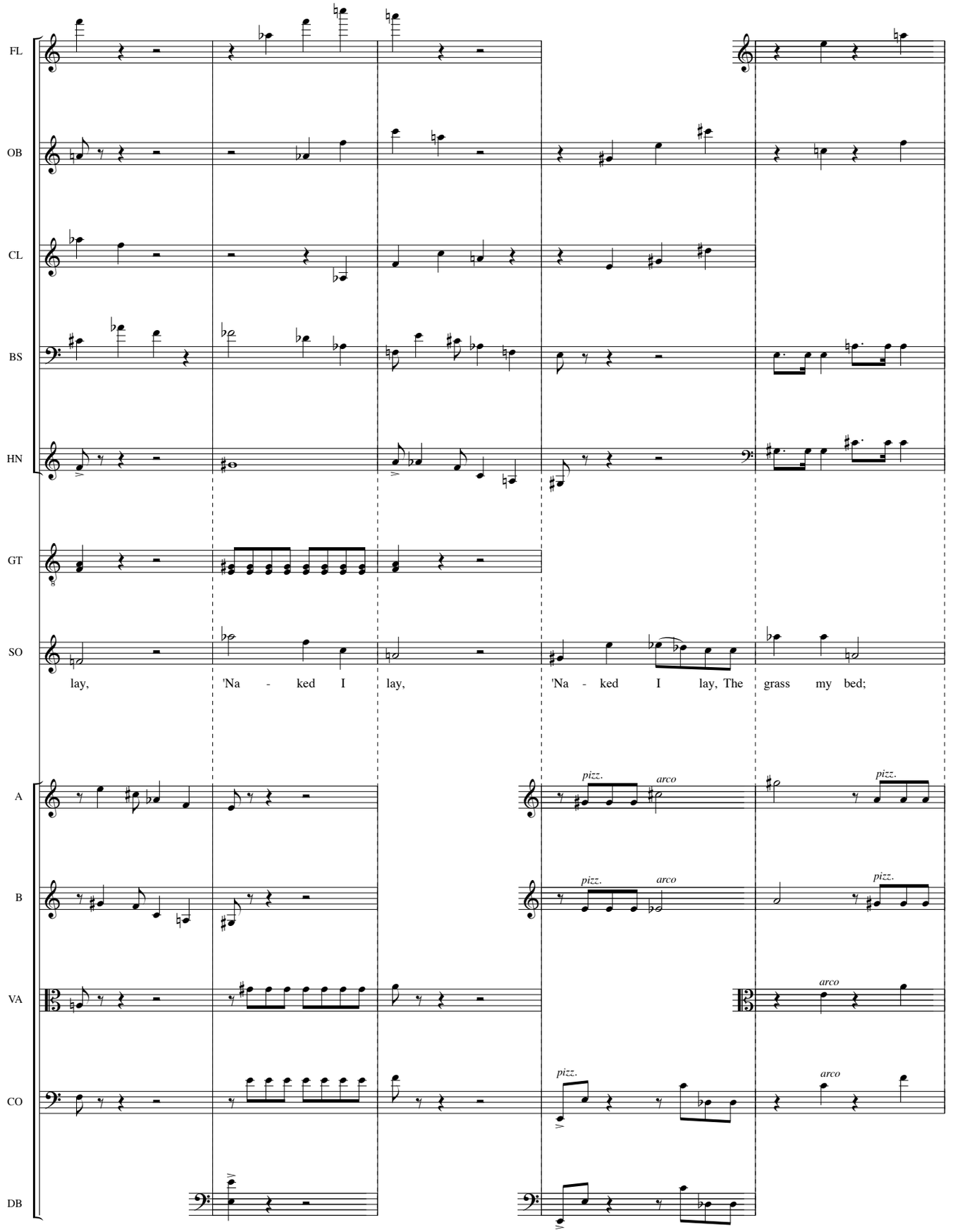

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
f
And that is what Jane said.
arco
arco
pizz.
pizz.
pizz.

III:15

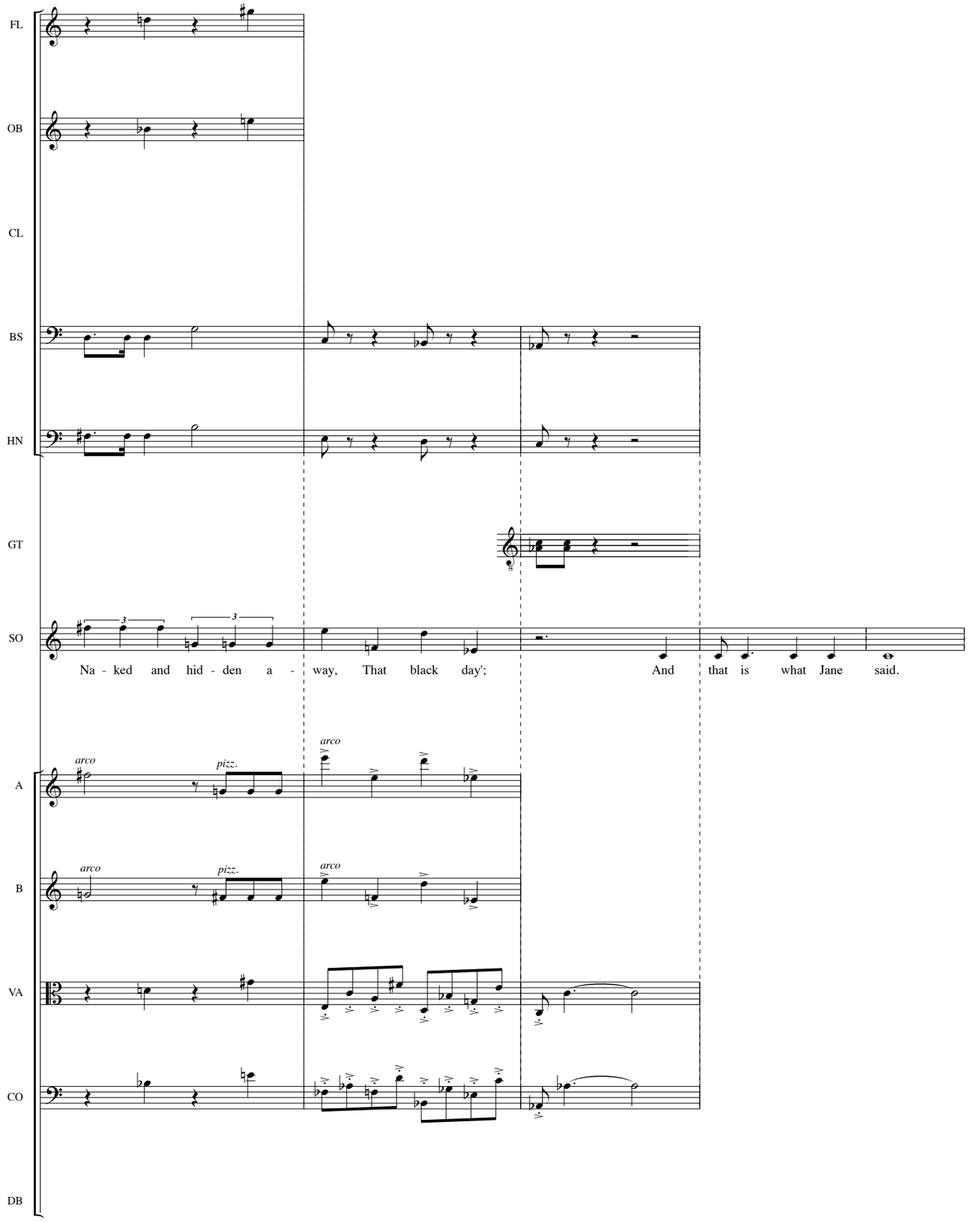

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
f
'Take the sour If you take me, 'That's cer - tain - ly the case,' said he. I can scoff and lour And
pizz.
arco

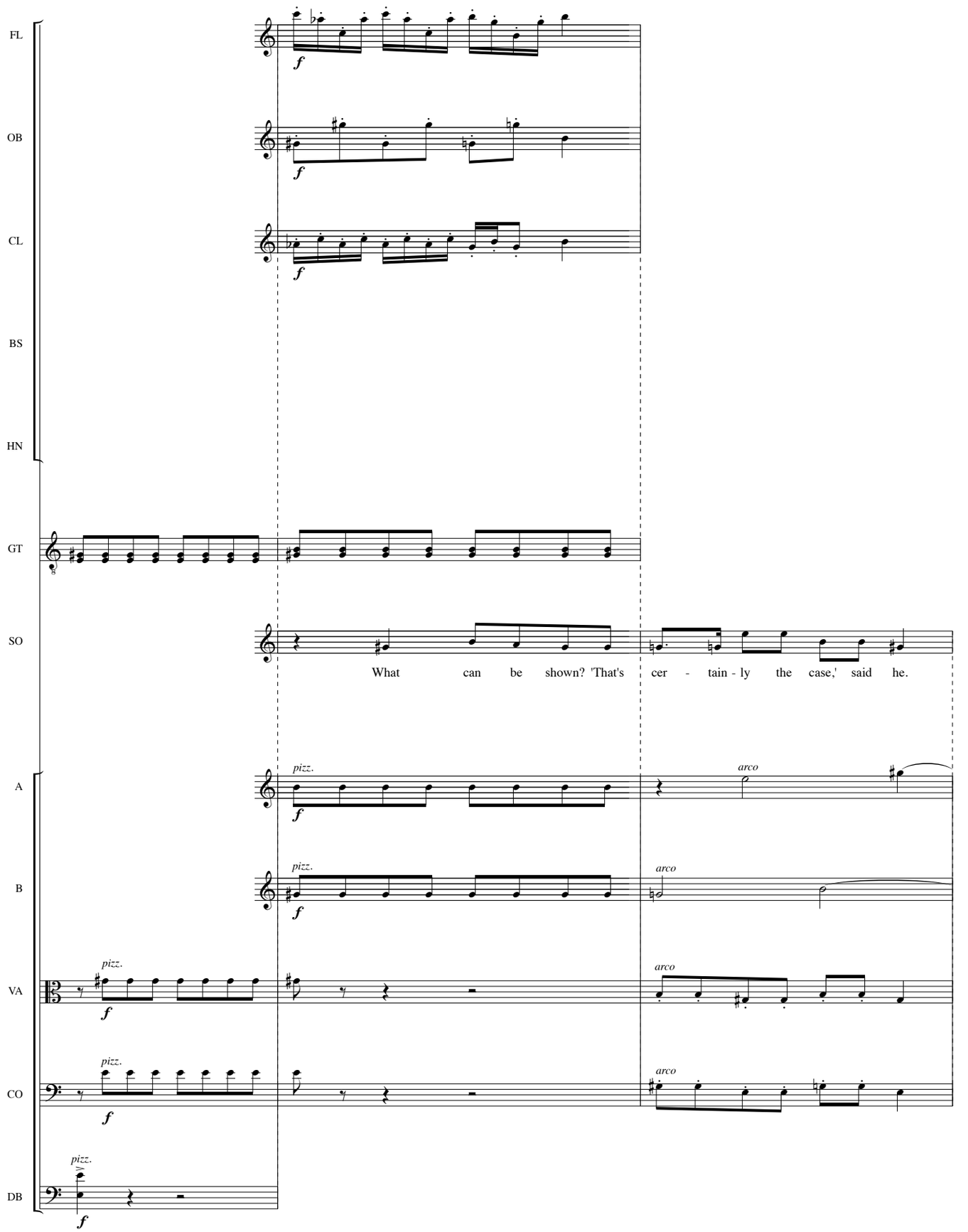

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
scold for an hour.' 'That's cer - tain-ly the case,' said he.
'Na - ked I
arco
arco
pizz.
pizz.
pizz.
f

III:23

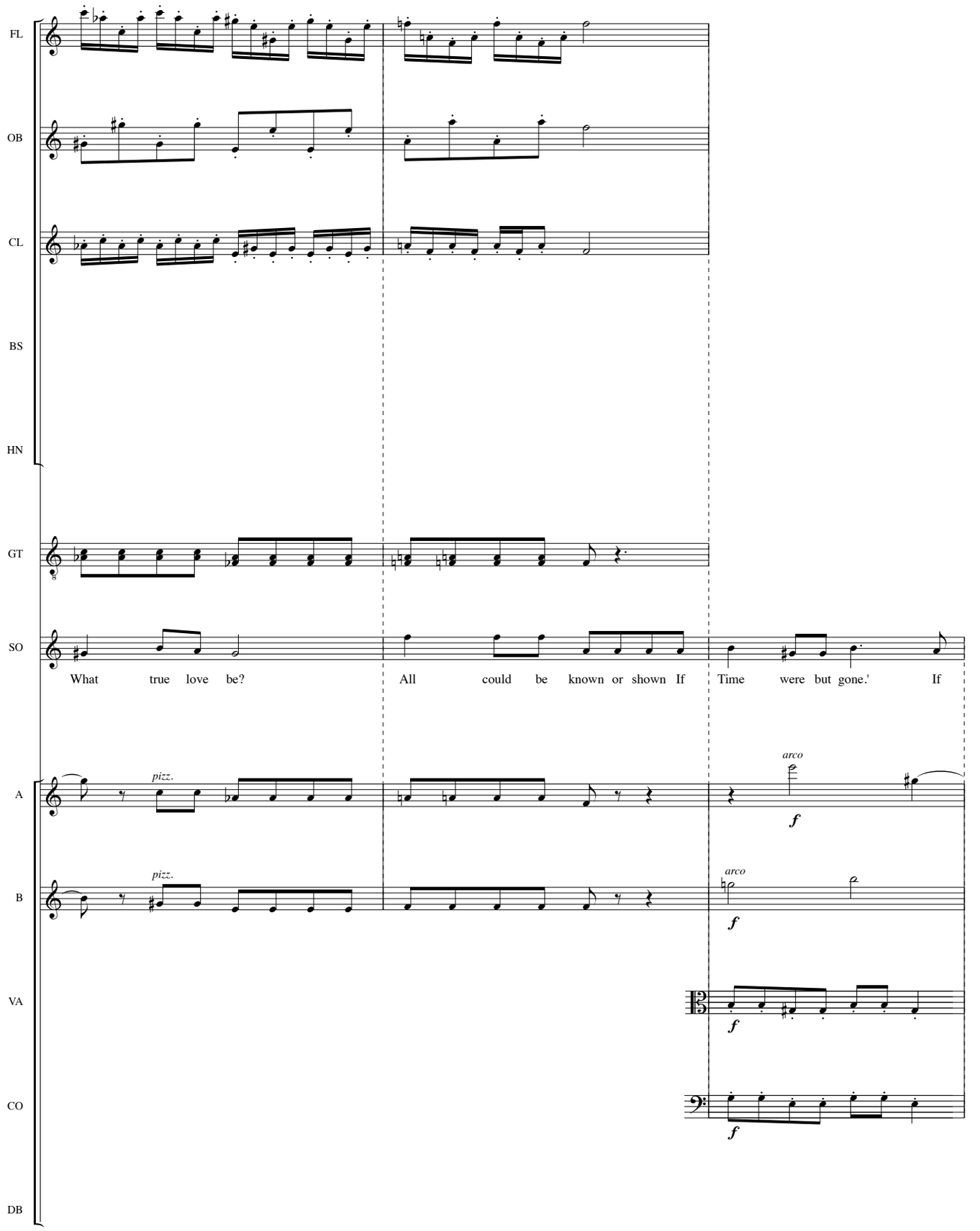

FL
OB
CL
BS
HN
GT
SO
lay, 'Na - ked I lay, 'Na - ked I lay, The grass my bed;
A
B
VA
CO
DB
pizz.
arco

III:28

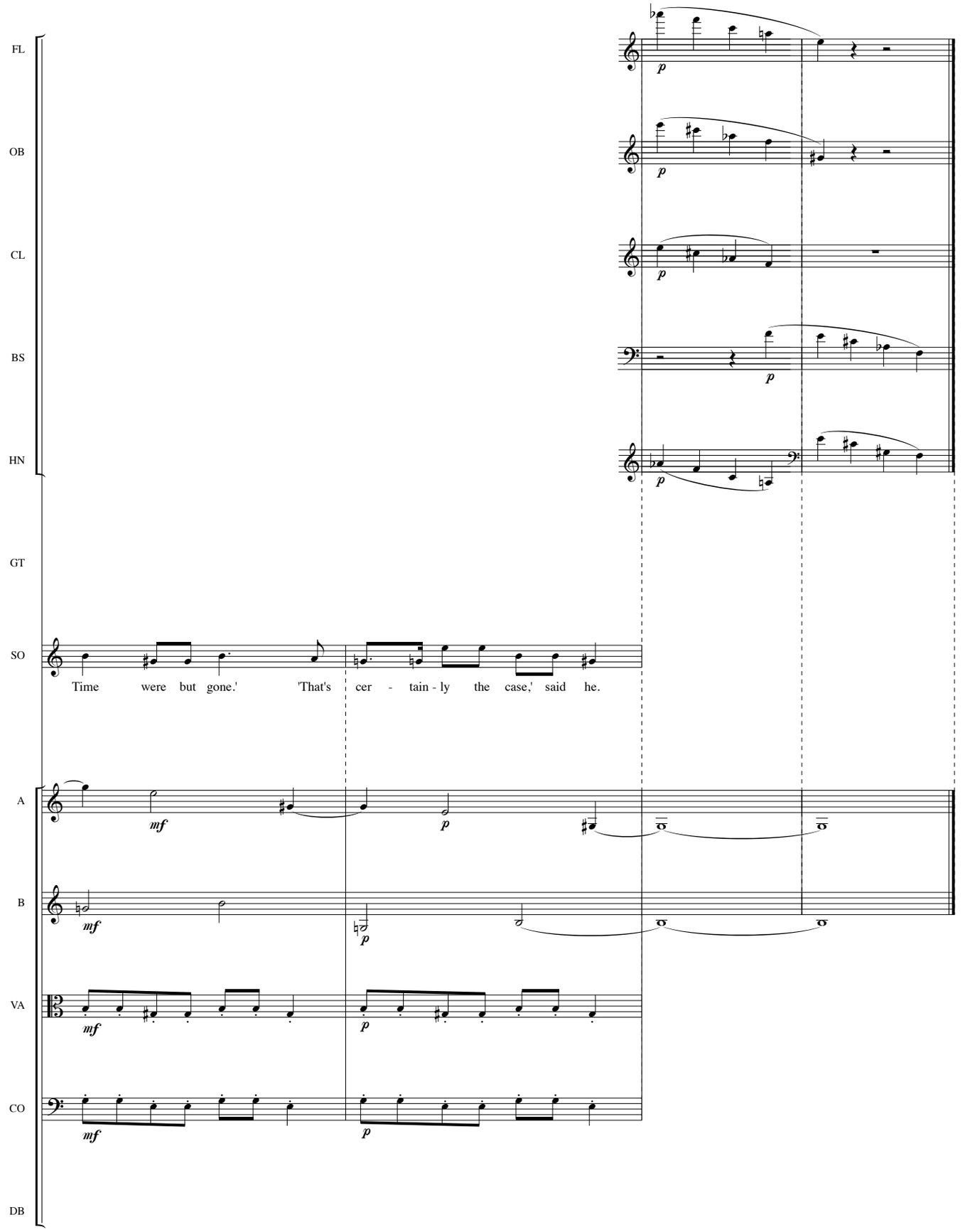

FL
OB
CL
BS
HN
GT
SO
Na - ked and hid - den a - way, That black day'; And that is what Jane said.
A
B
VA
CO
DB
arco
pizz.
arco
arco
pizz.
arco


FL
OB
CL
BS
HN
GT
SO
What can be shown? 'That's cer - tain - ly the case,' said he.
A
B
VA
CO
DB
pizz.
arco
f

III:36


FL
OB
CL
BS
HN
GT
SO
What true love be?
All could be known or shown If
Time were but gone.' If
A
pizz.
arco
f
B
pizz.
arco
f
VA
f
CO
f
DB

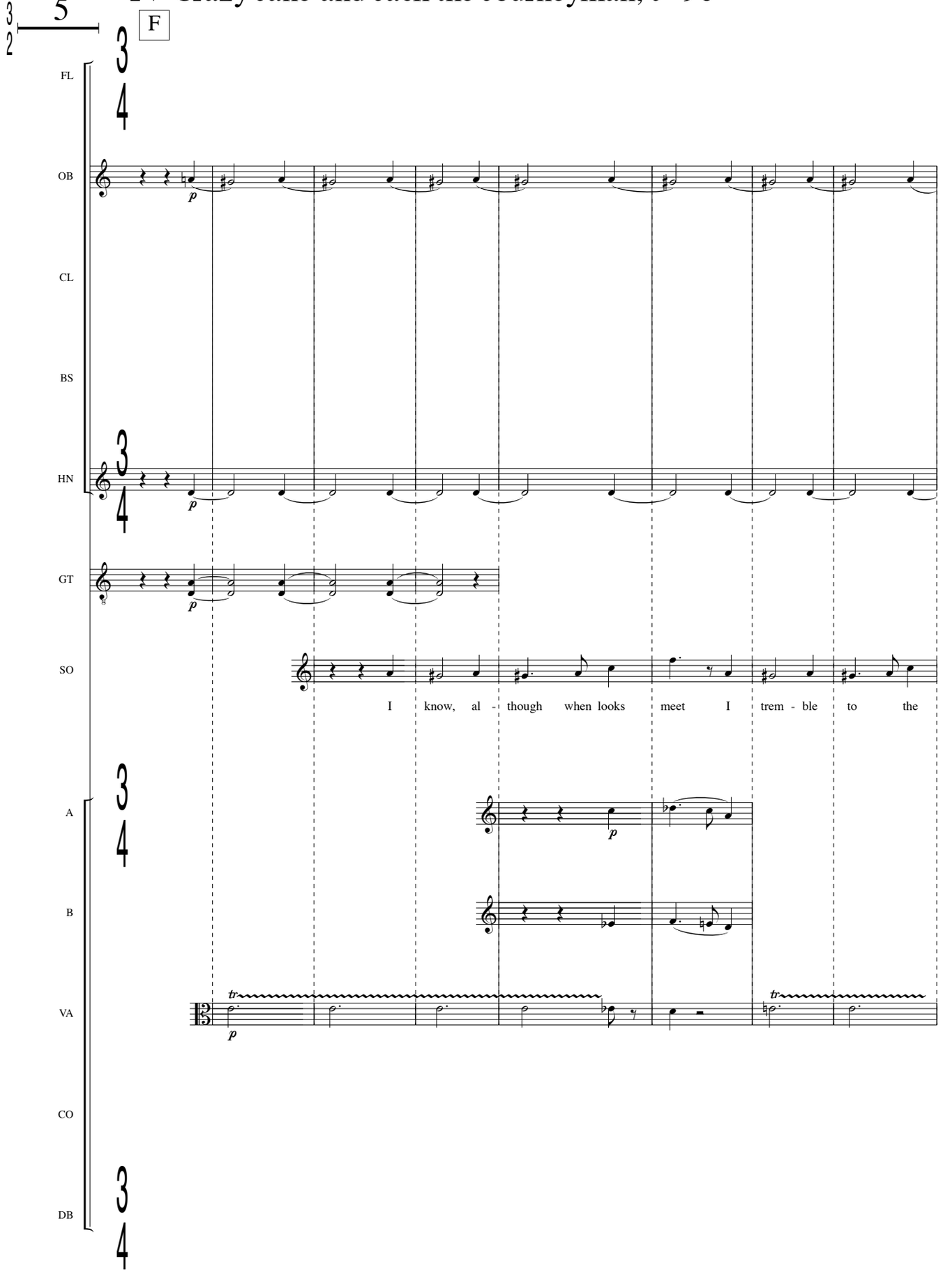
III:39

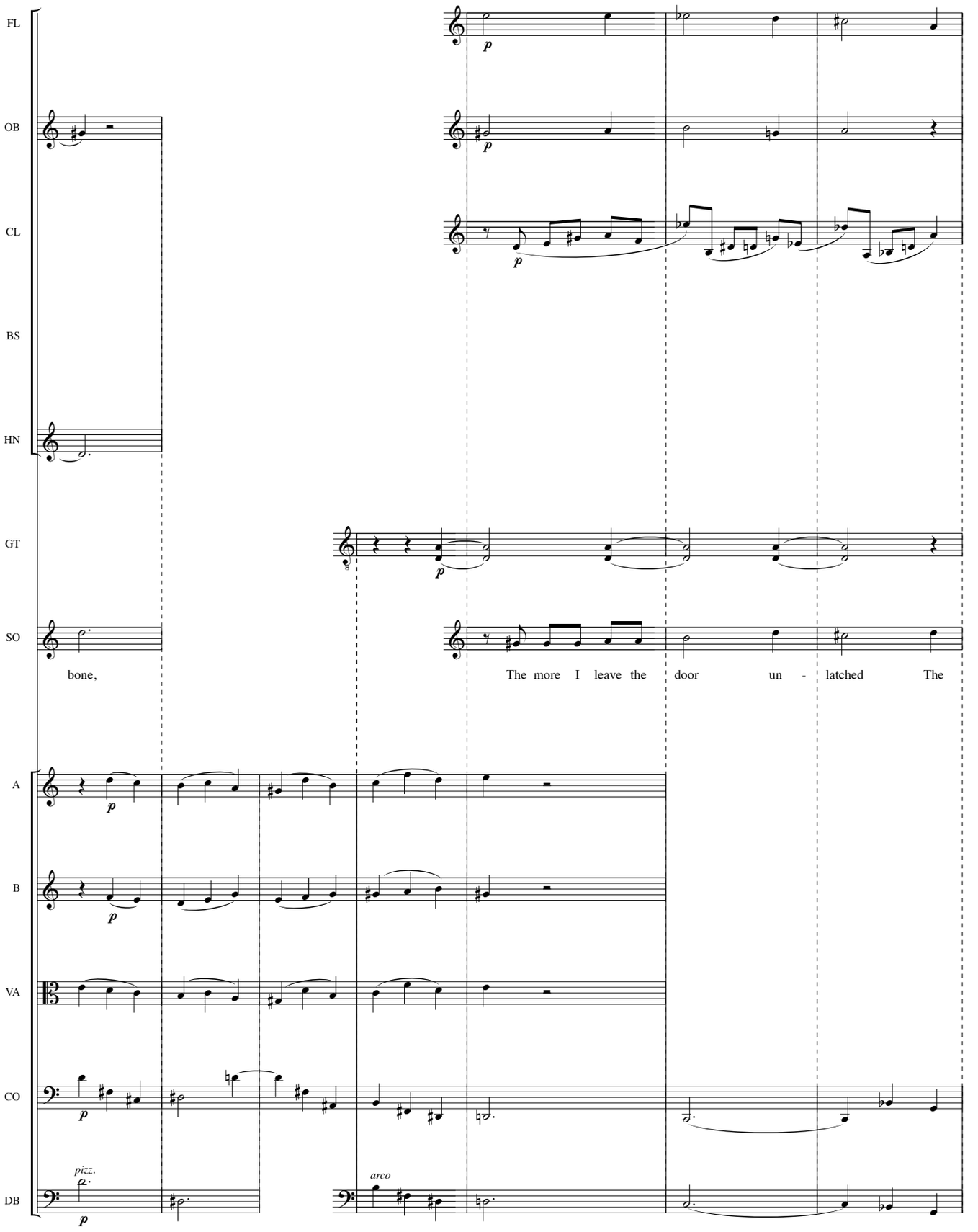

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
Time were but gone.' 'That's cer - tain - ly the case,' said he.

psychosis IV

start at 6th bar of psychosis IV

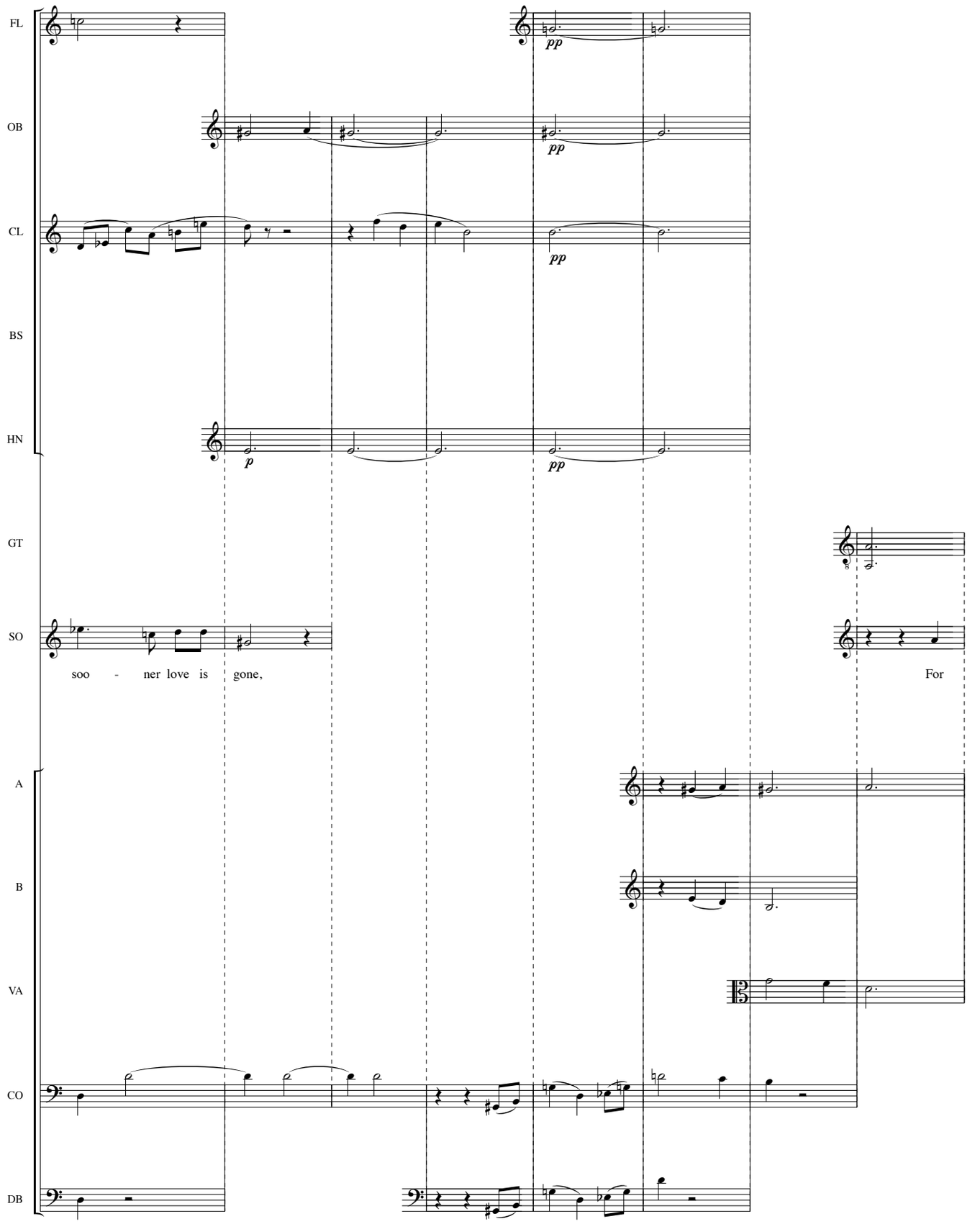
IV Crazy Jane and Jack the Journeyman, ♩=96



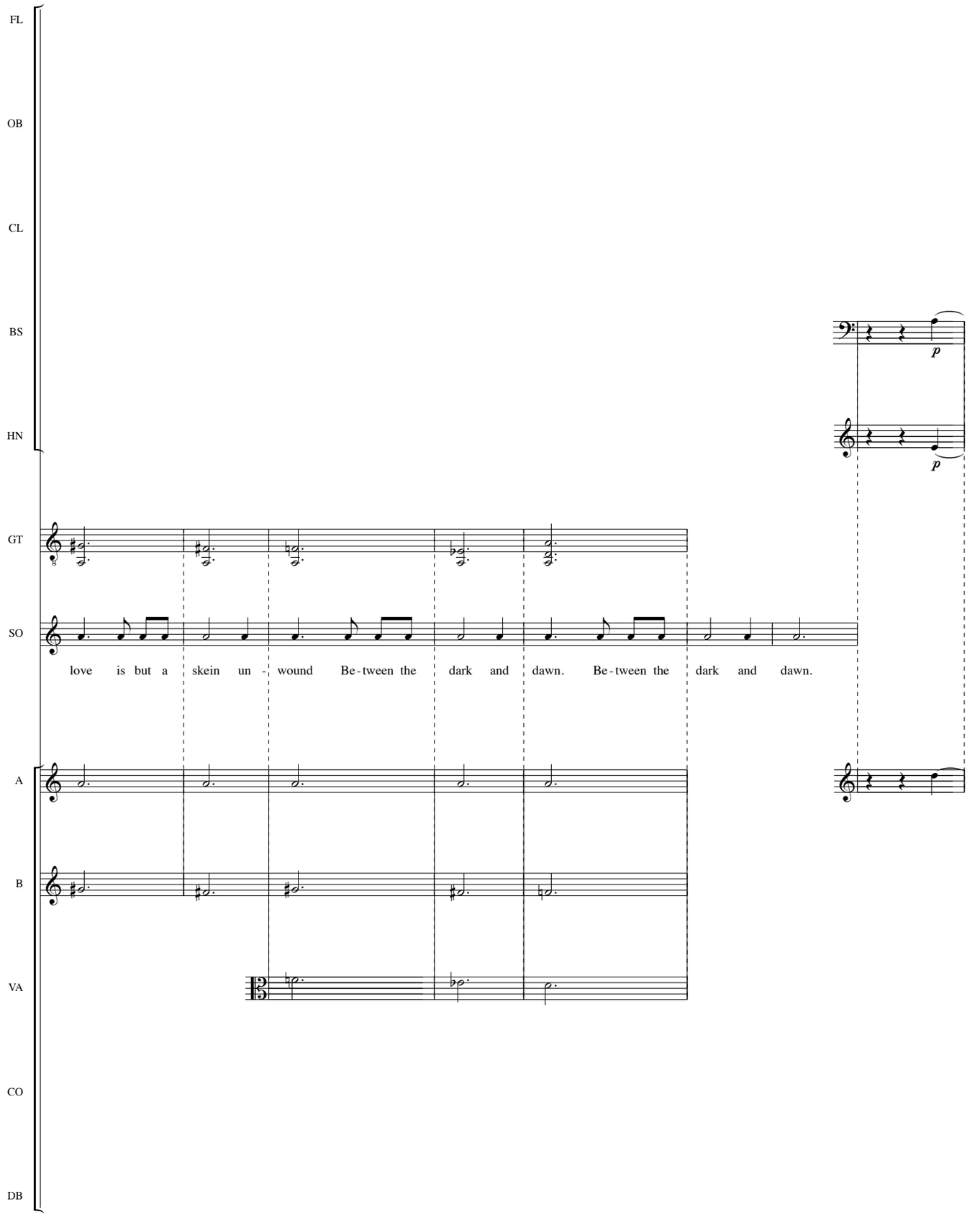

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
pizz.
arco
bone,
The more I leave the door un - latched The

IV:16

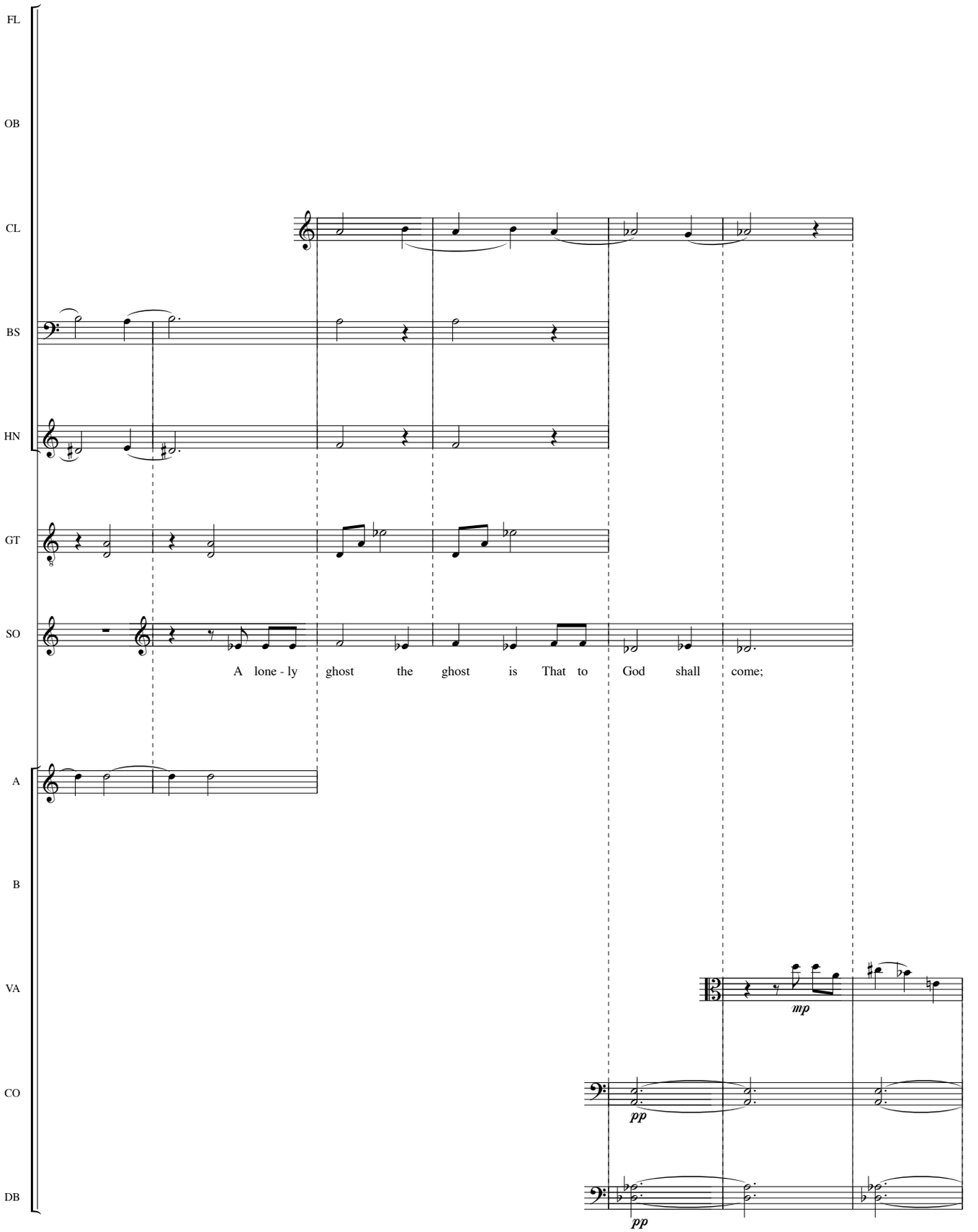
G

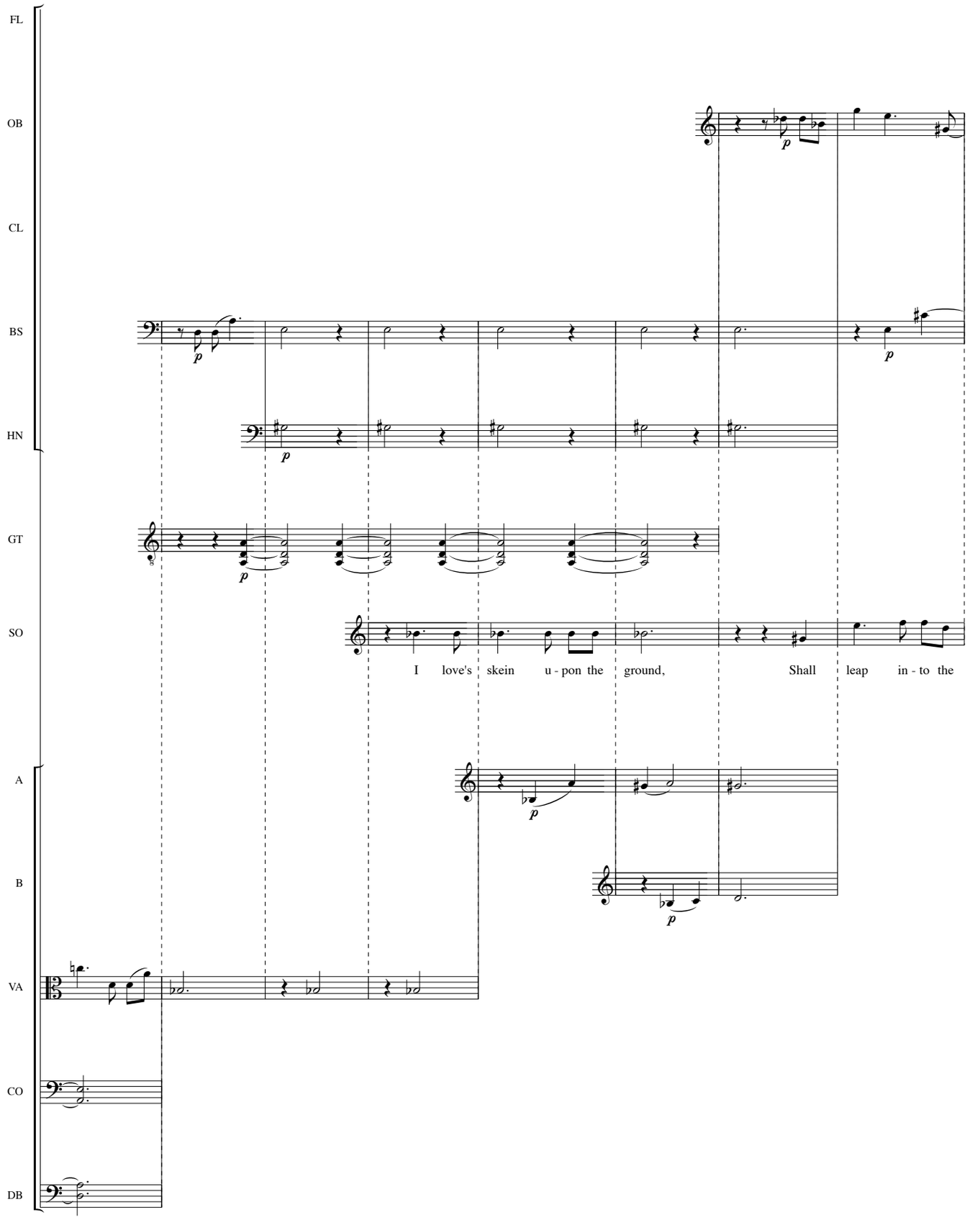


H

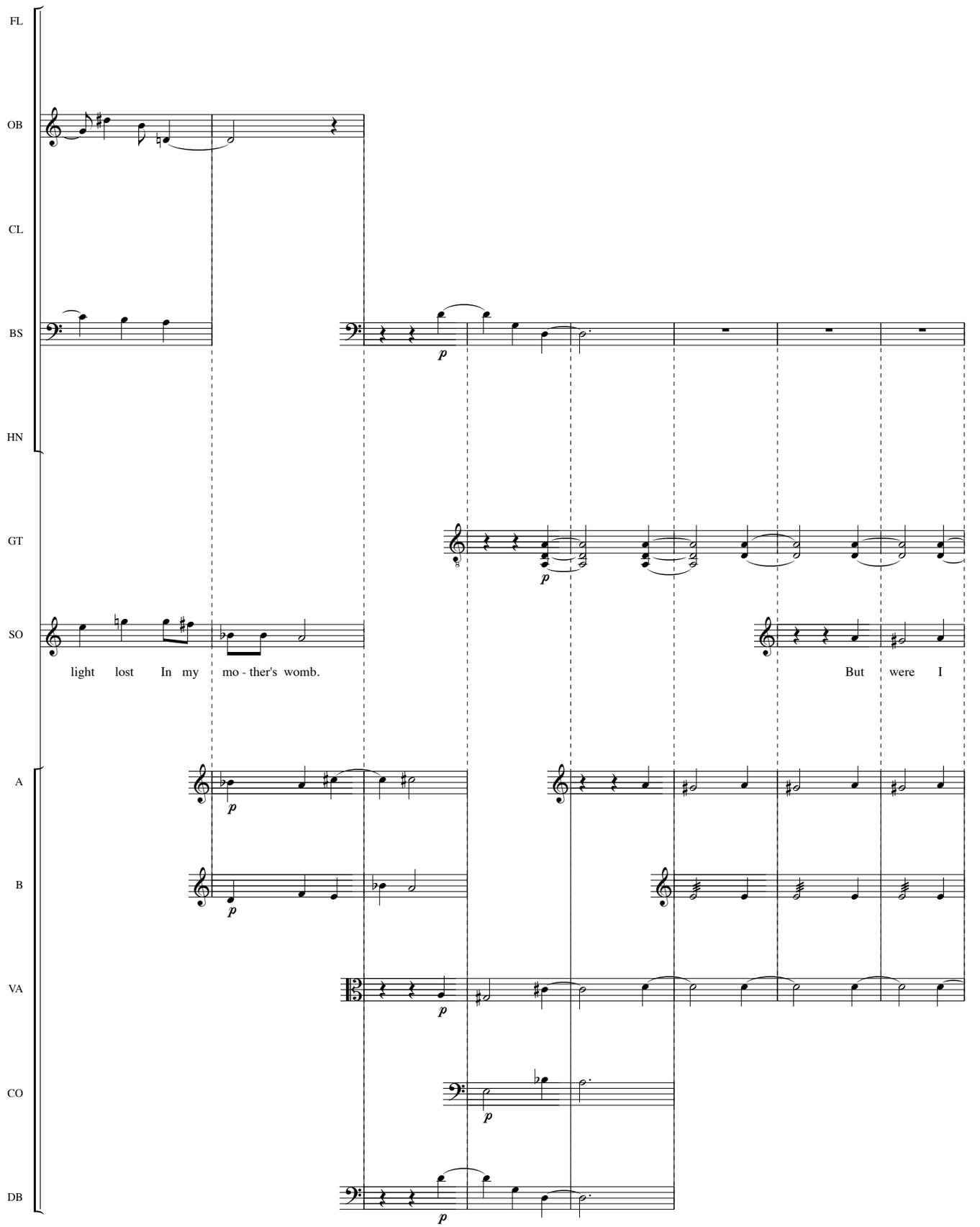

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
p
love is but a skein un - wound Be - tween the dark and dawn. Be - tween the dark and dawn.

IV:32

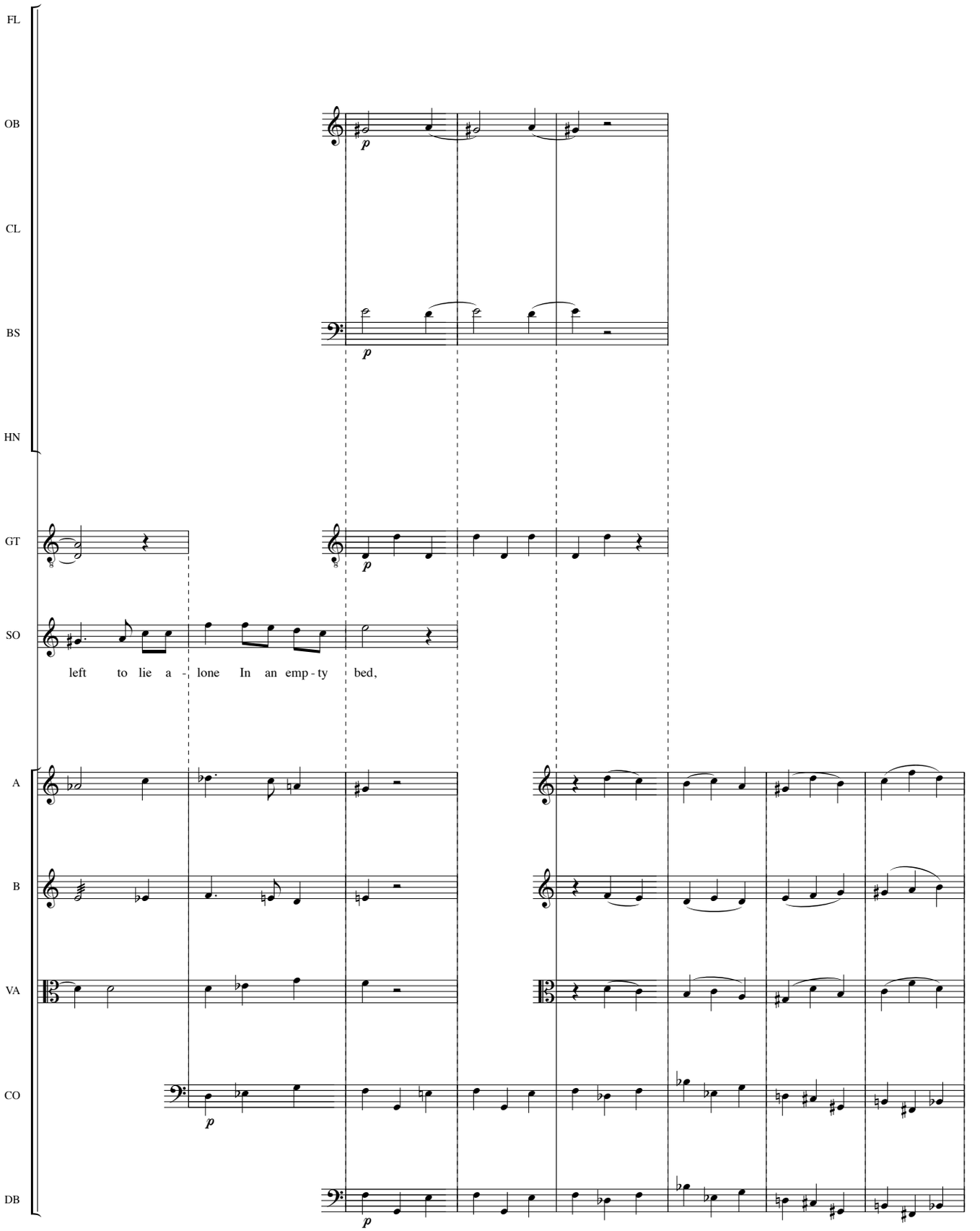

FL
OB
CL
BS
HN
GT
SO
A lone - ly ghost the ghost is That to God shall come;
A
B
VA
mp
CO
pp
DB
pp

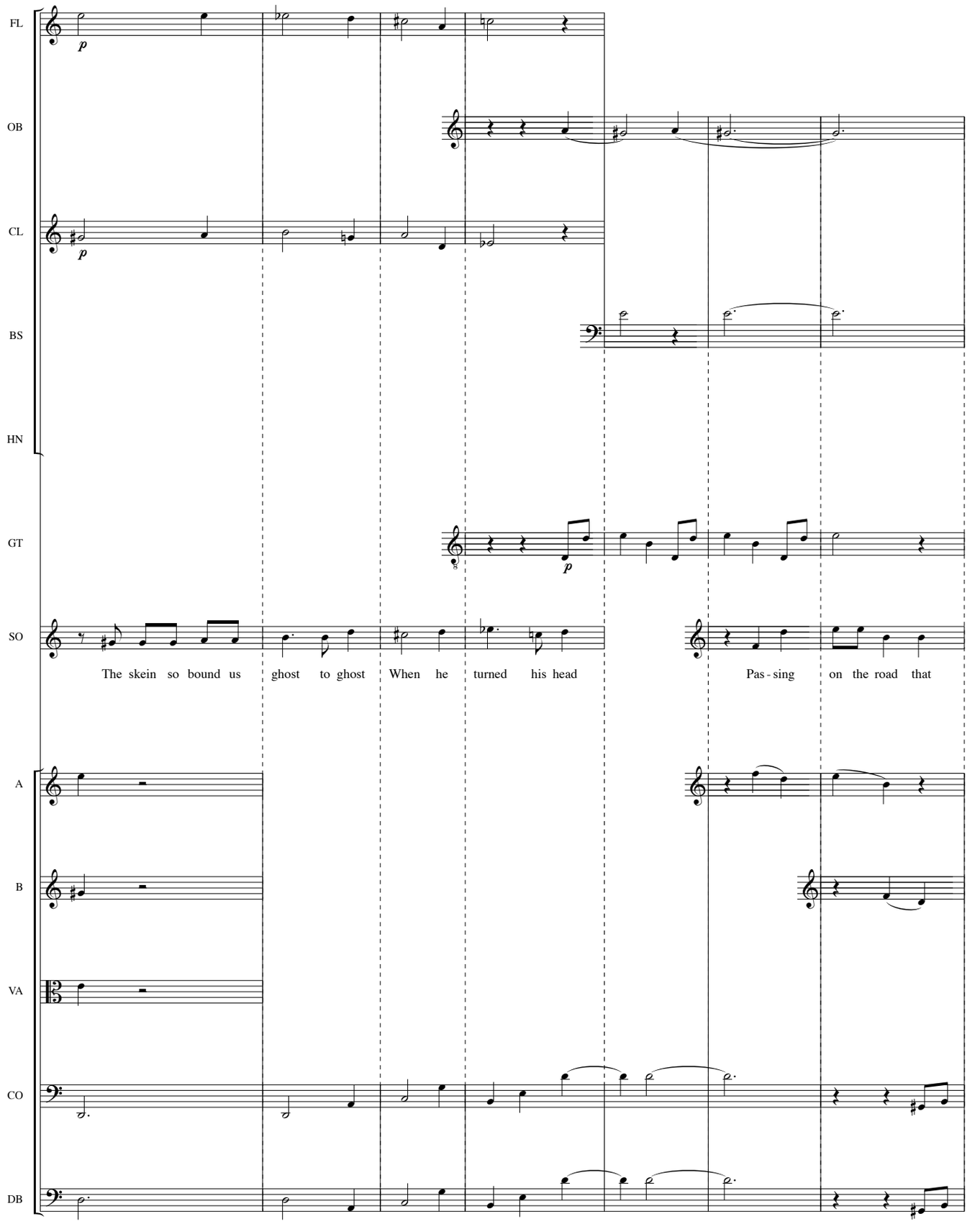

FL
OB
CL
BS
HN
GT
SO
I love's skein u - pon the ground, Shall leap in - to the
A
B
VA
CO
DB

J

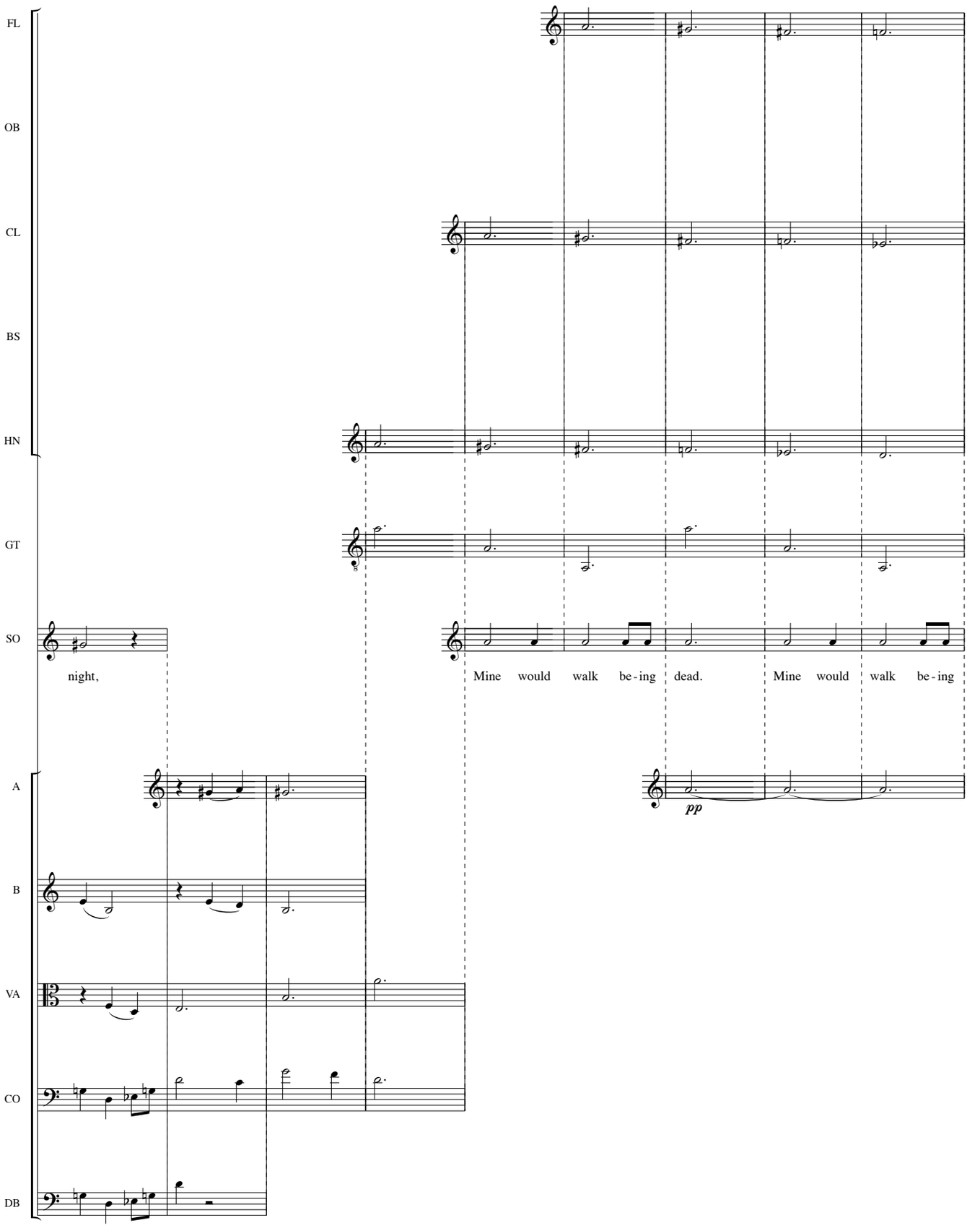

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
light lost In my mo - ther's womb.
But were I

IV:55

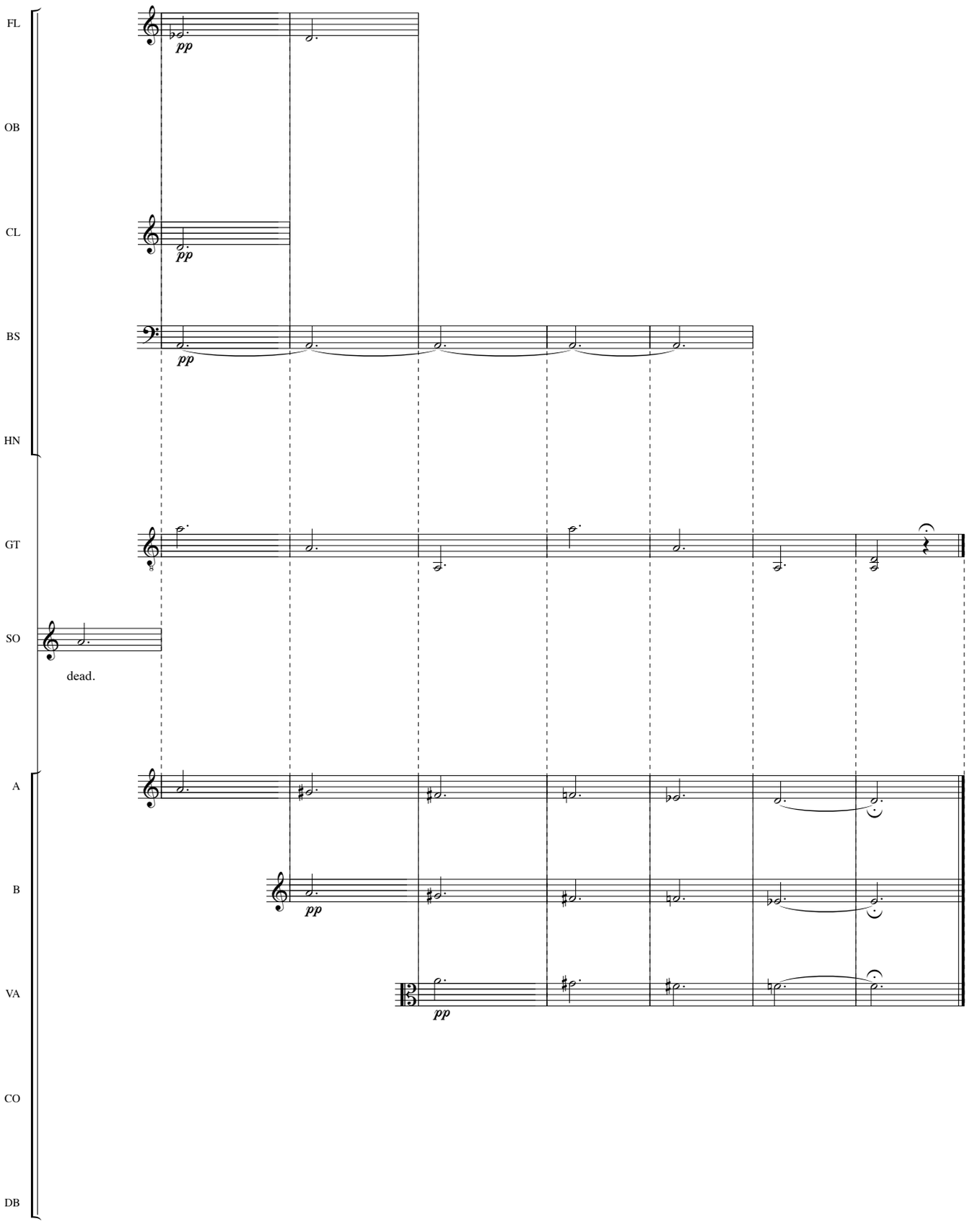



FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
p
p
The skein so bound us ghost to ghost When he turned his head Pas - sing on the road that

IV:70 K


FL
OB
CL
BS
HN
GT
SO
night,
Mine would walk be - ing dead. Mine would walk be - ing
pp
A
B
VA
CO
DB

IV:79



psychosis V

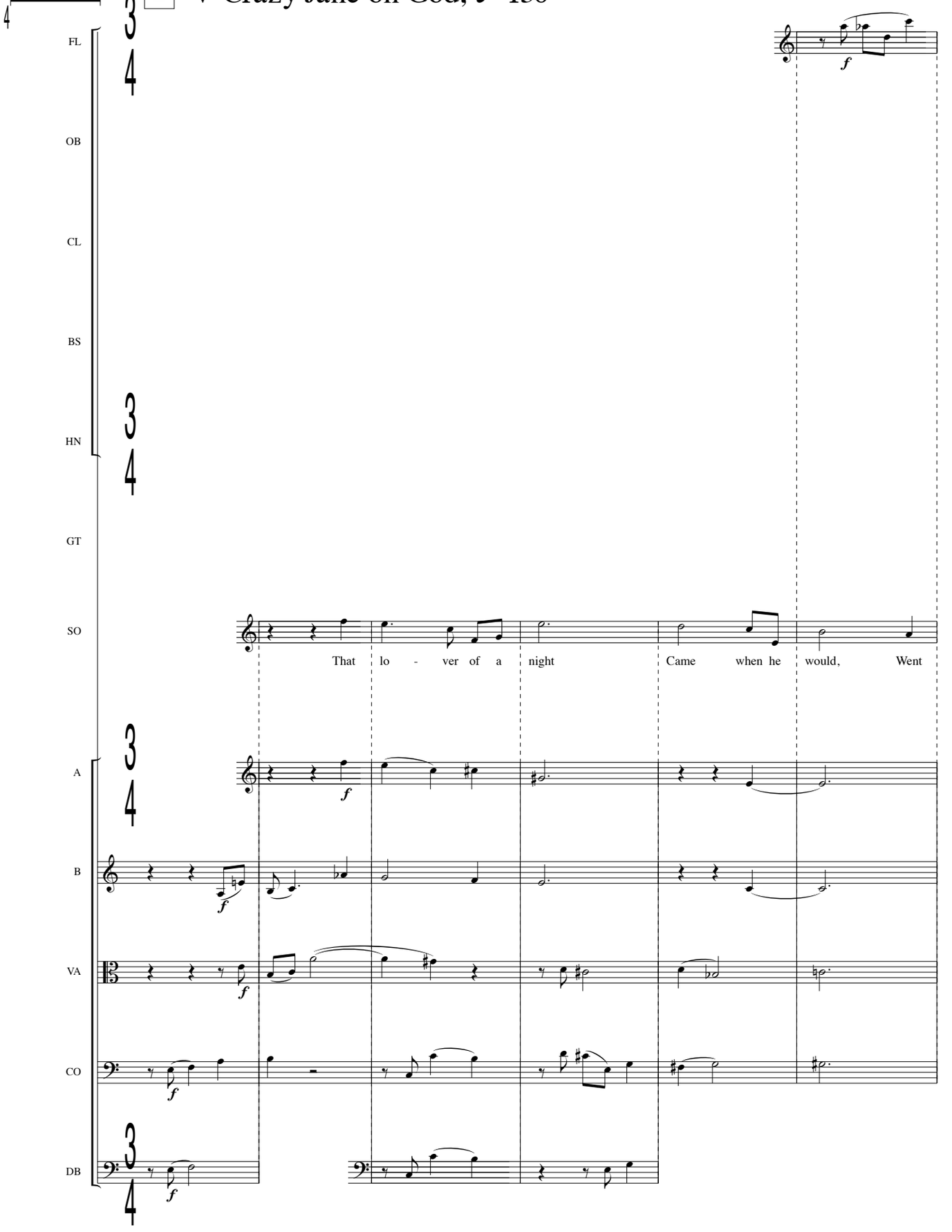
begin after fermate psych. V bar 14

psych. V tacit during song V!

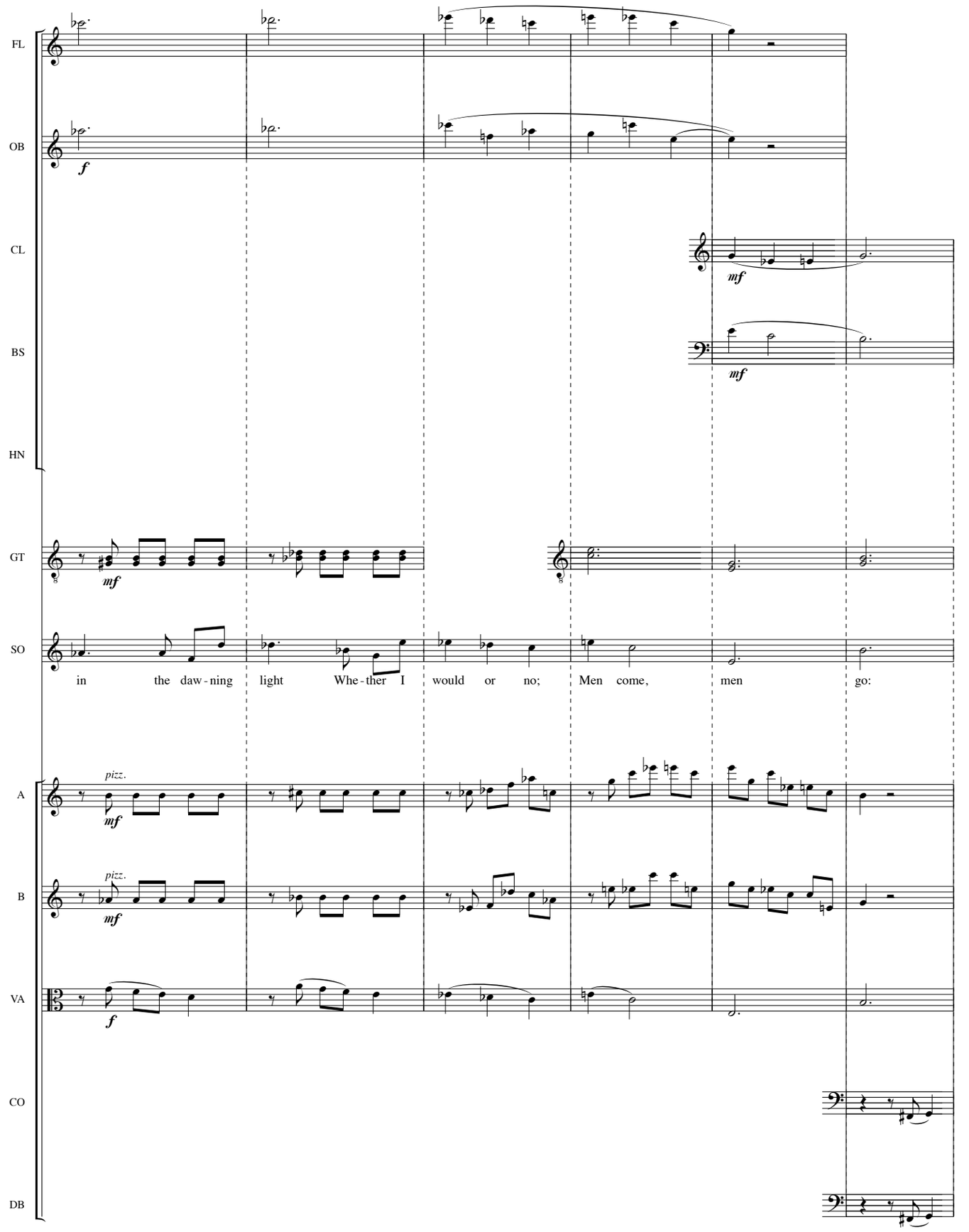
♩=54

13

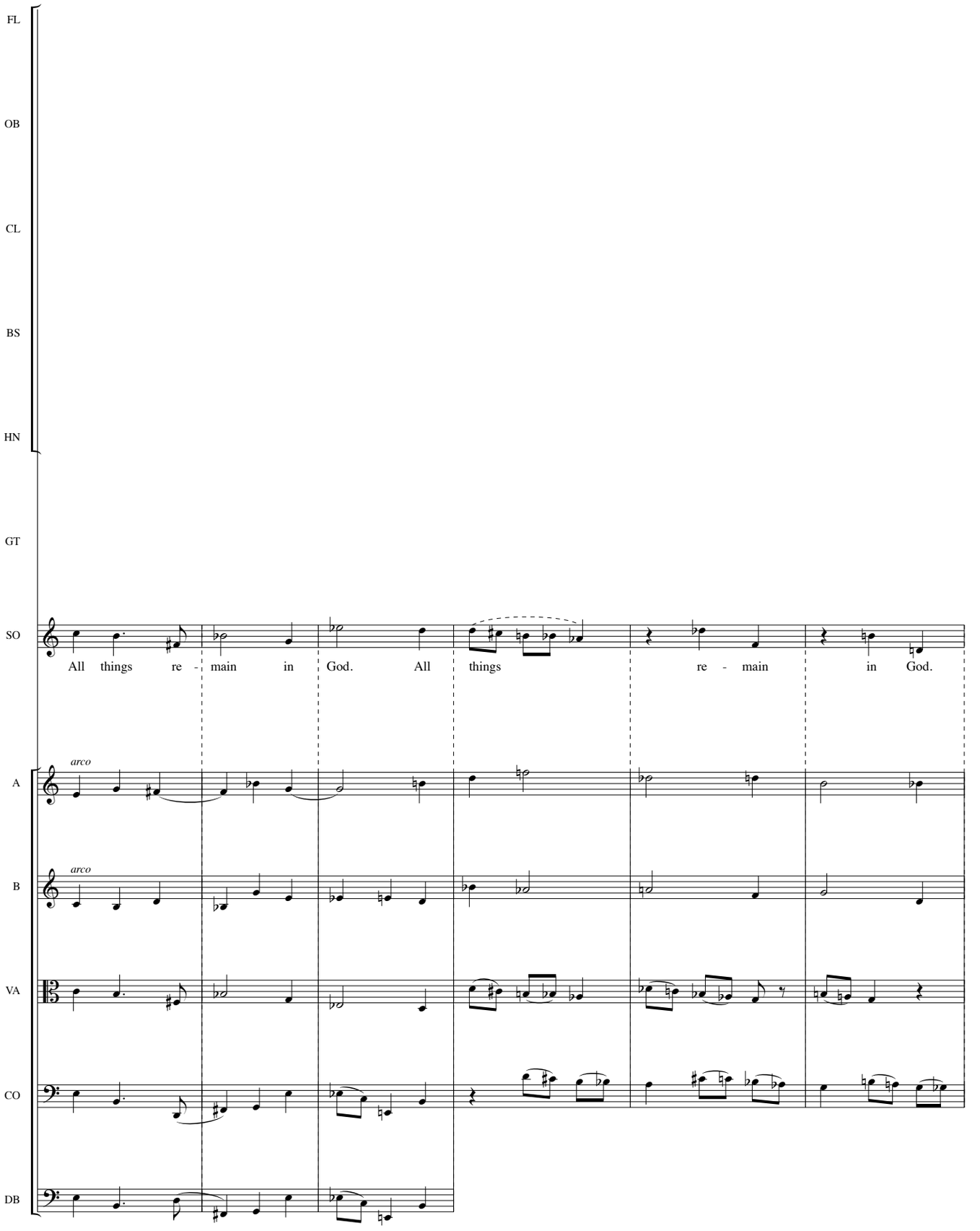
L V Crazy Jane on God, ♩=130



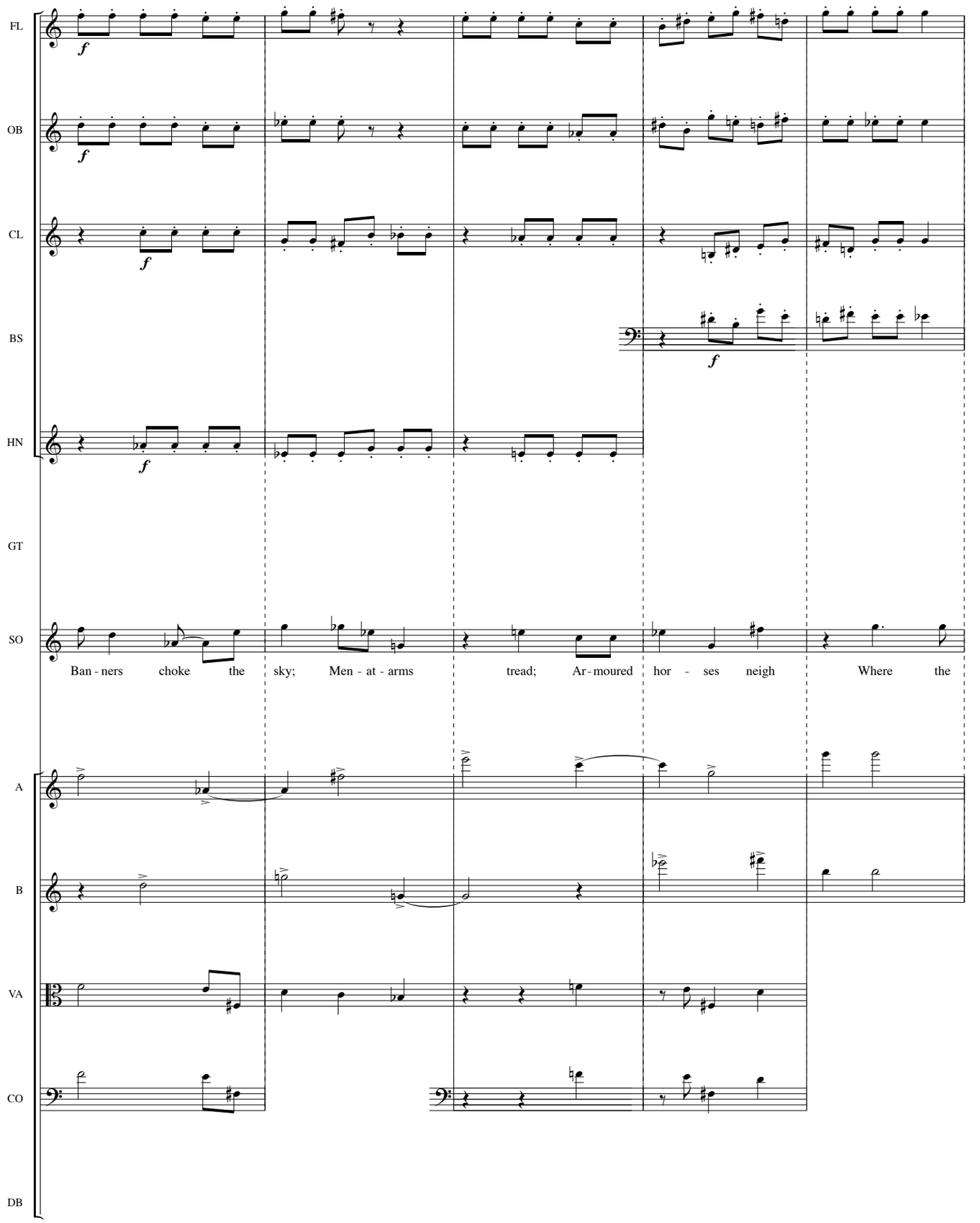
V:7


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
f
mf
mf
mf
mf
pizz.
mf
pizz.
mf
f
in the daw - ning light Whe - ther I would or no; Men come, men go:

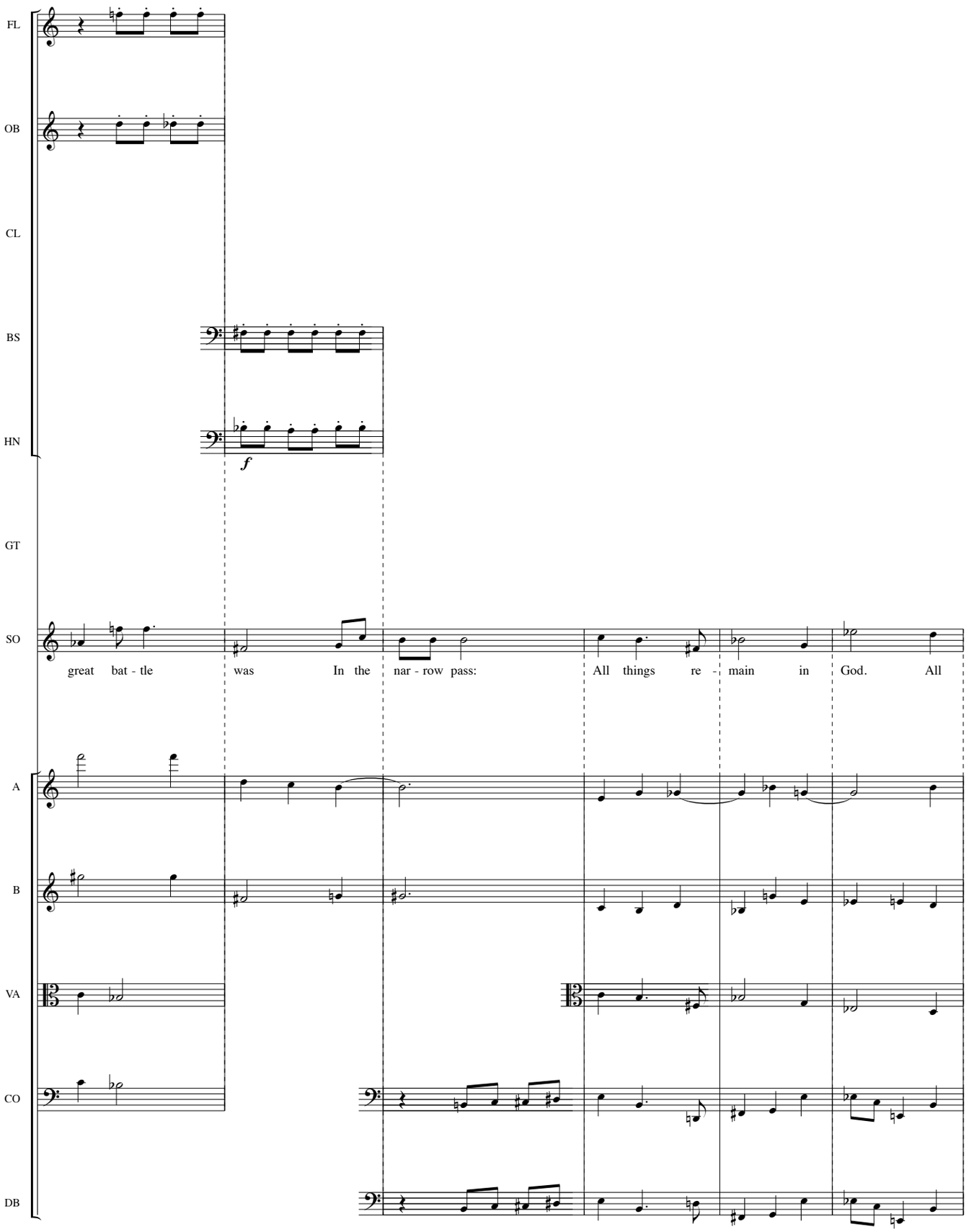
V:13


FL
OB
CL
BS
HN
GT
SO
All things re - main in God. All things re - main in God.
A
arco
B
arco
VA
CO
DB

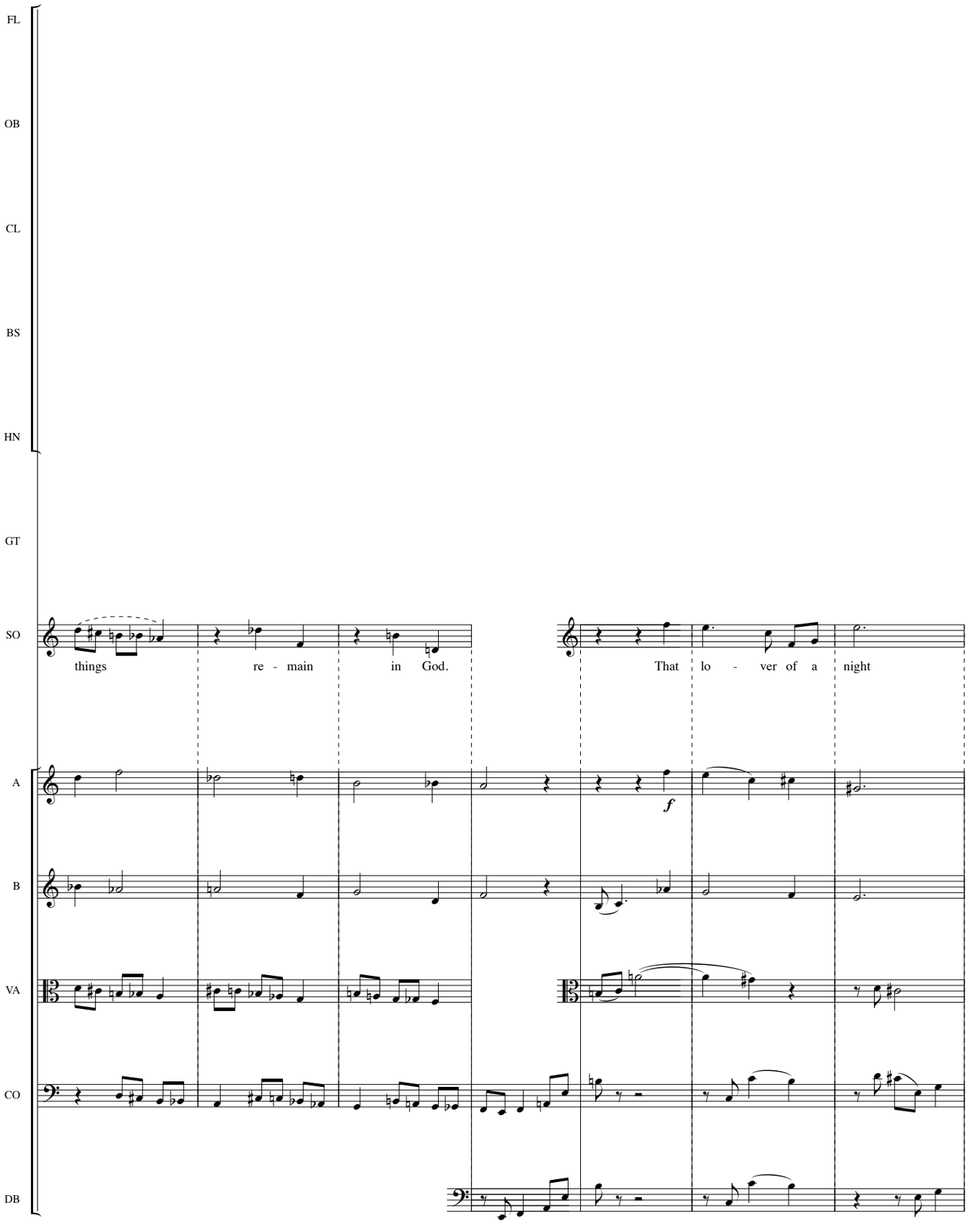
V:19


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
f
Ban - ners choke the sky; Men - at - arms tread; Ar - moured hor - ses neigh Where the

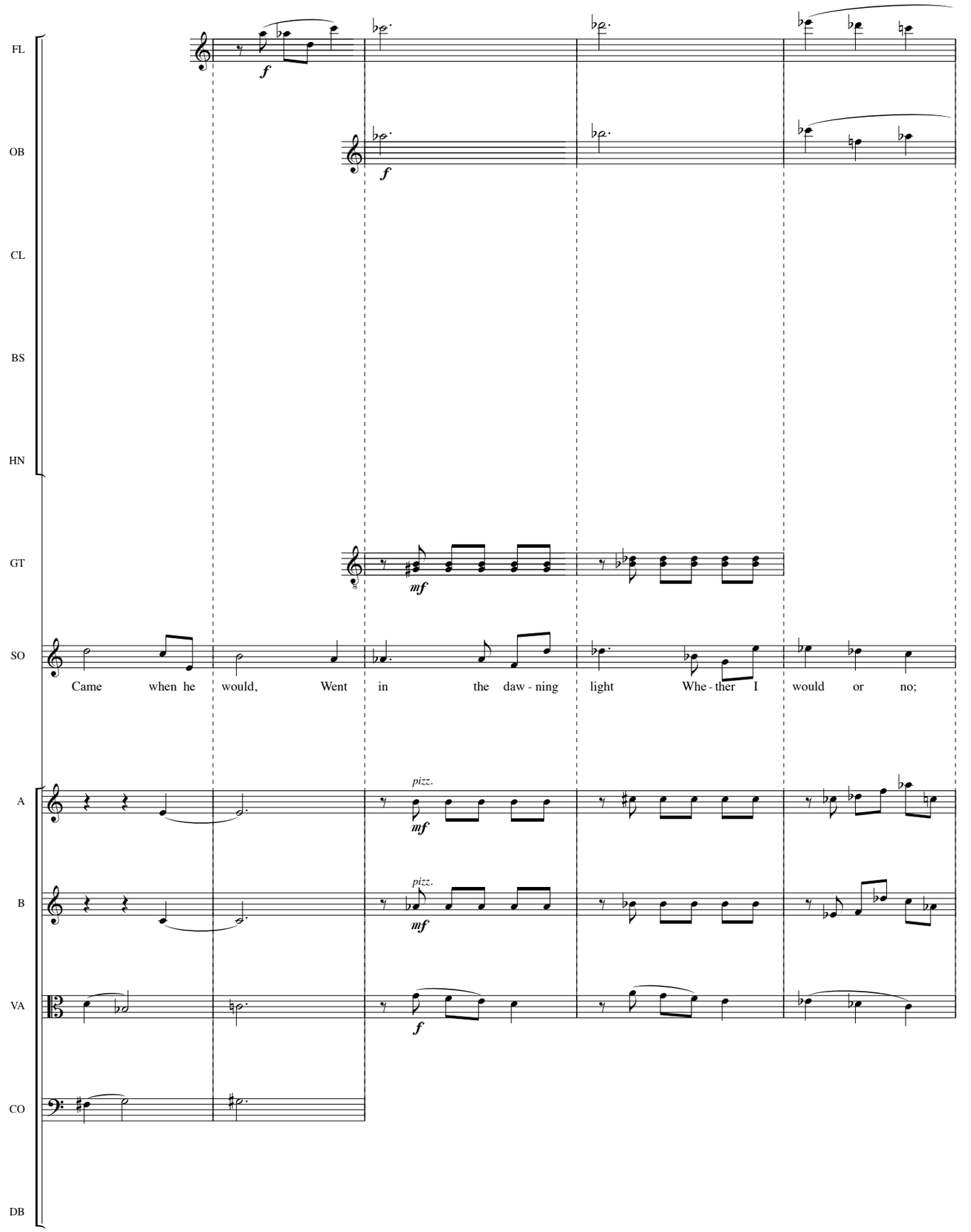
V:24

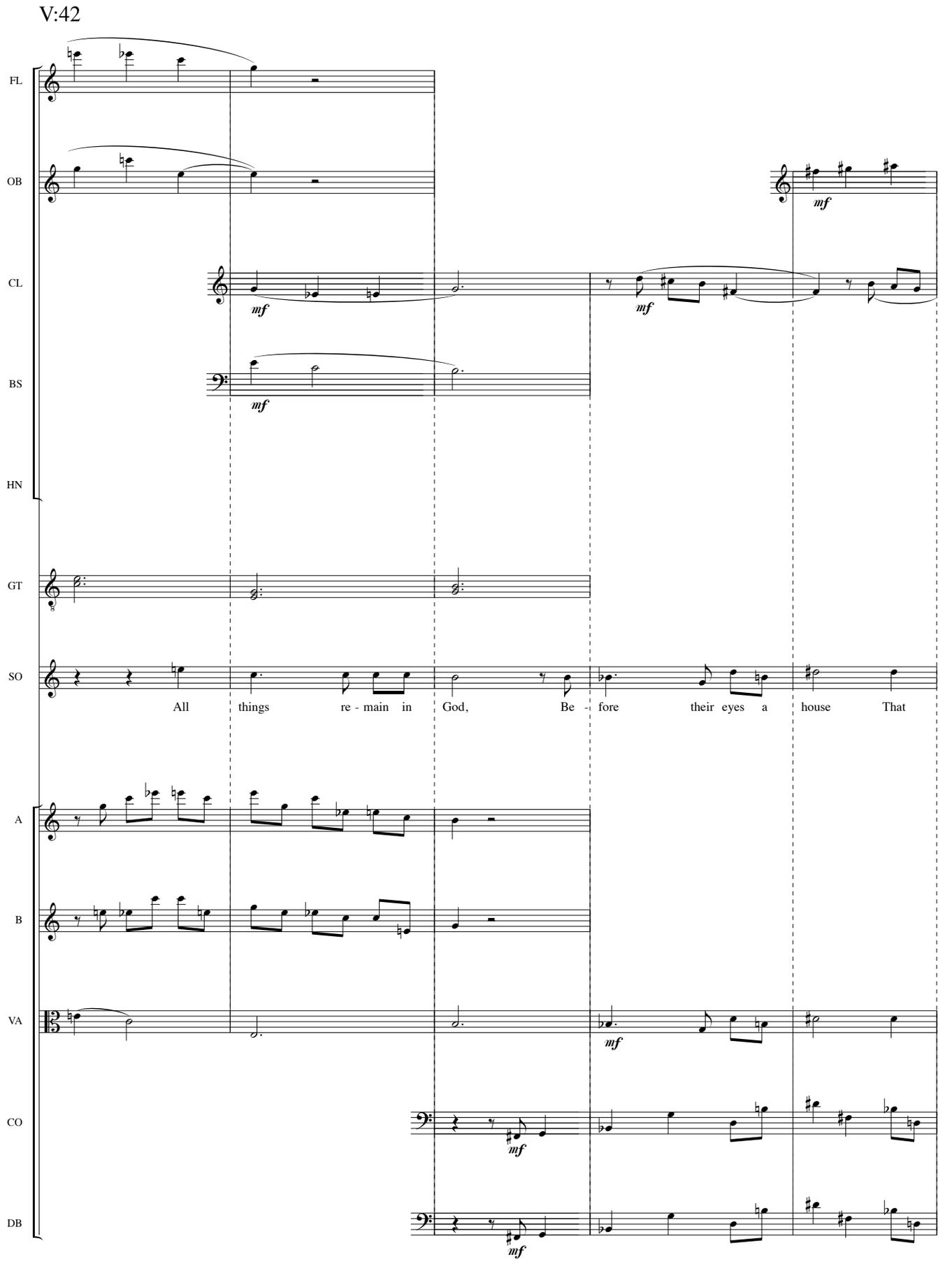

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
f
great bat - tle was In the nar - row pass: All things re - main in God. All

V:30

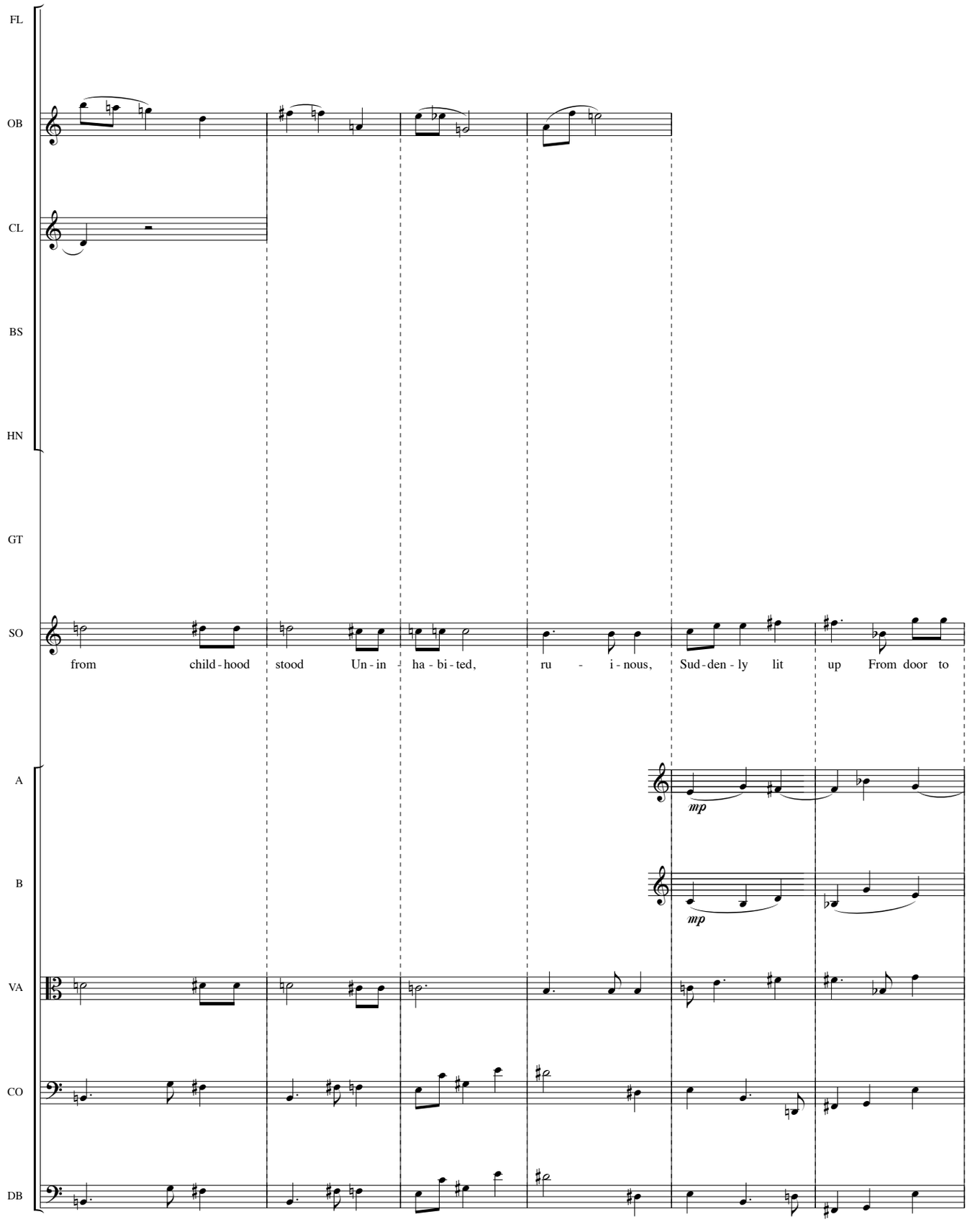

FL
OB
CL
BS
HN
GT
SO
things re - main in God.
That lo - ver of a night
A
B
VA
CO
DB

V:37

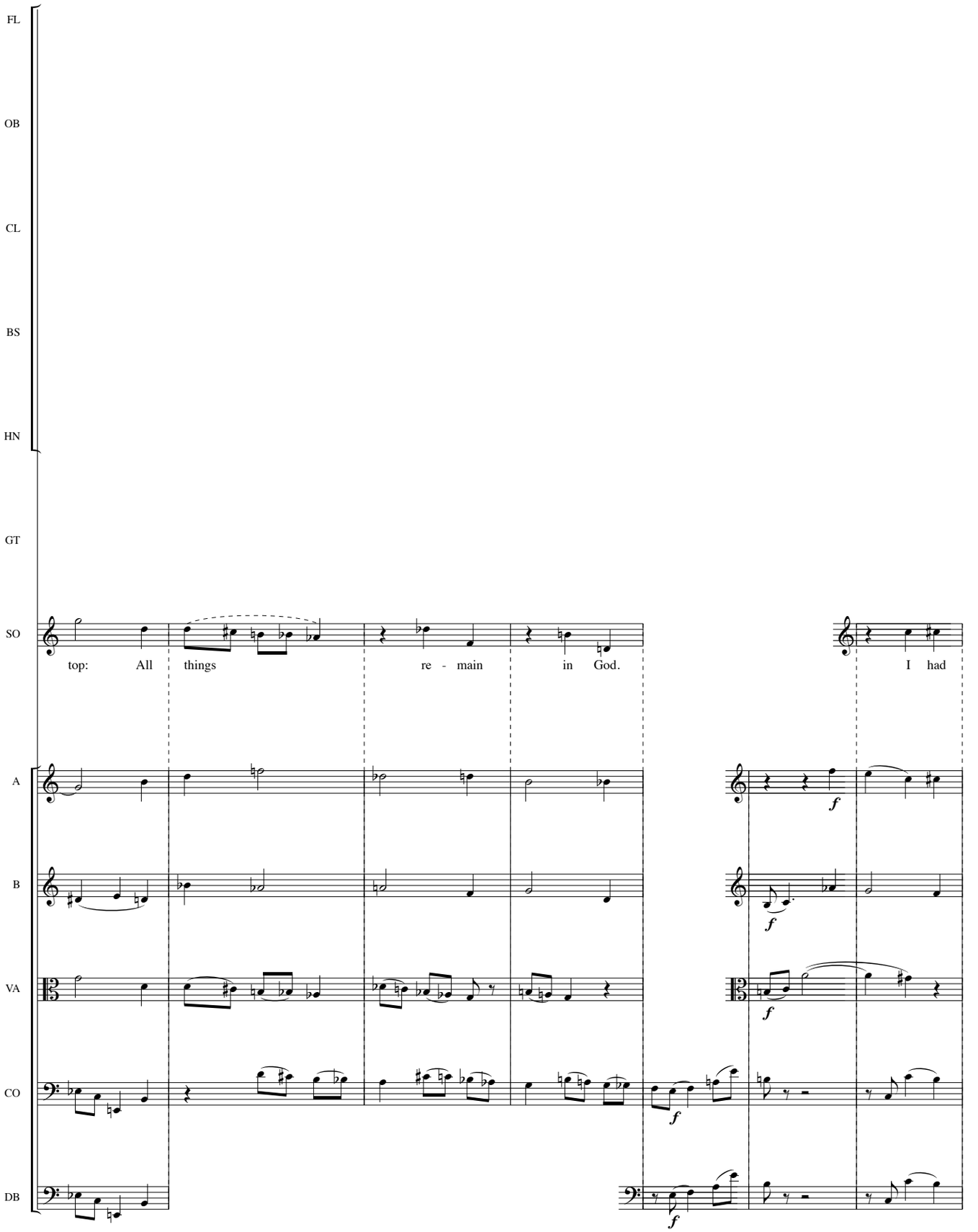

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
f
mf
pizz.
Came when he would, Went in the daw - ning light Whe - ther I would or no;


V:42
FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mf
All things re - main in God, Be - fore their eyes a house That

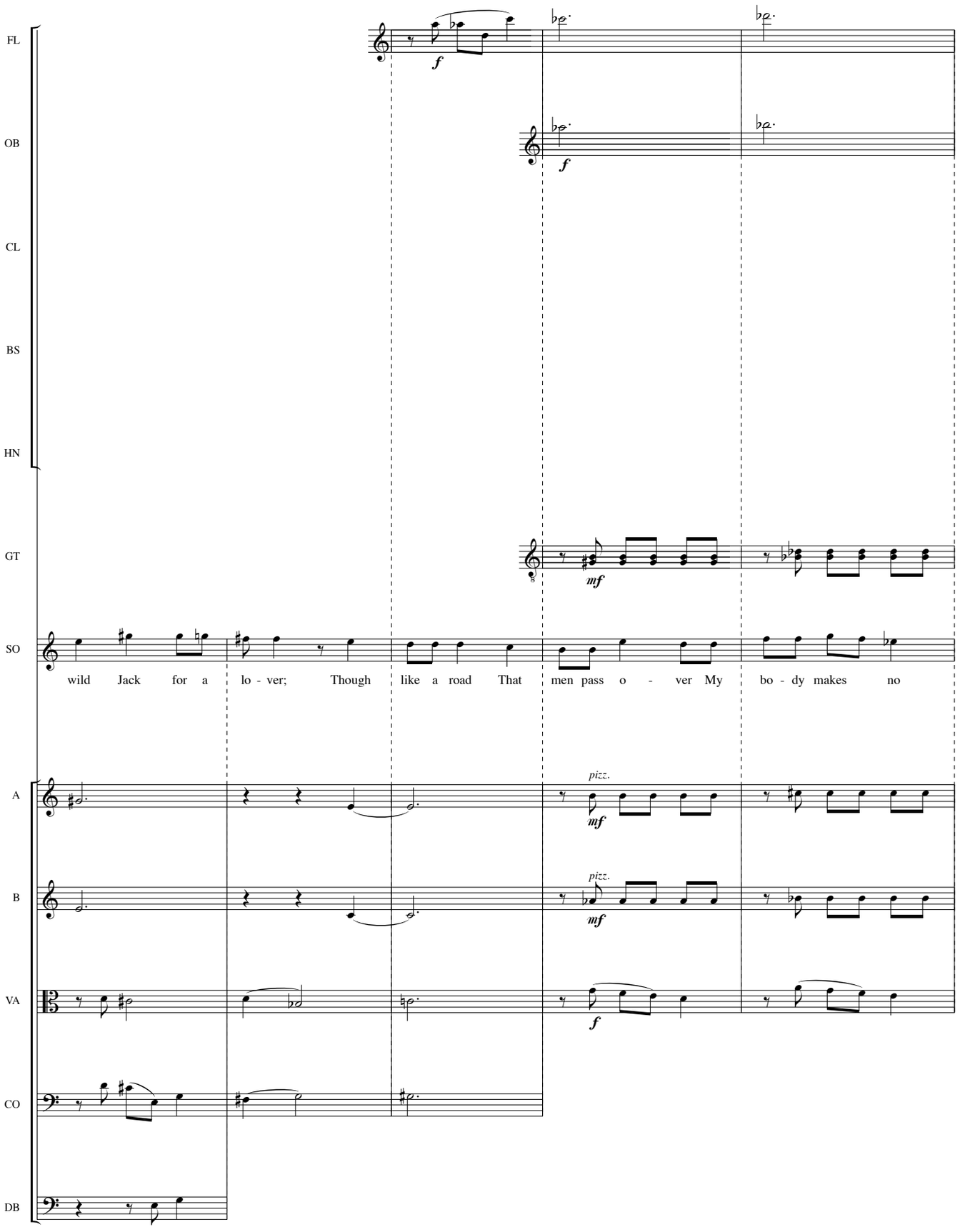
V:47

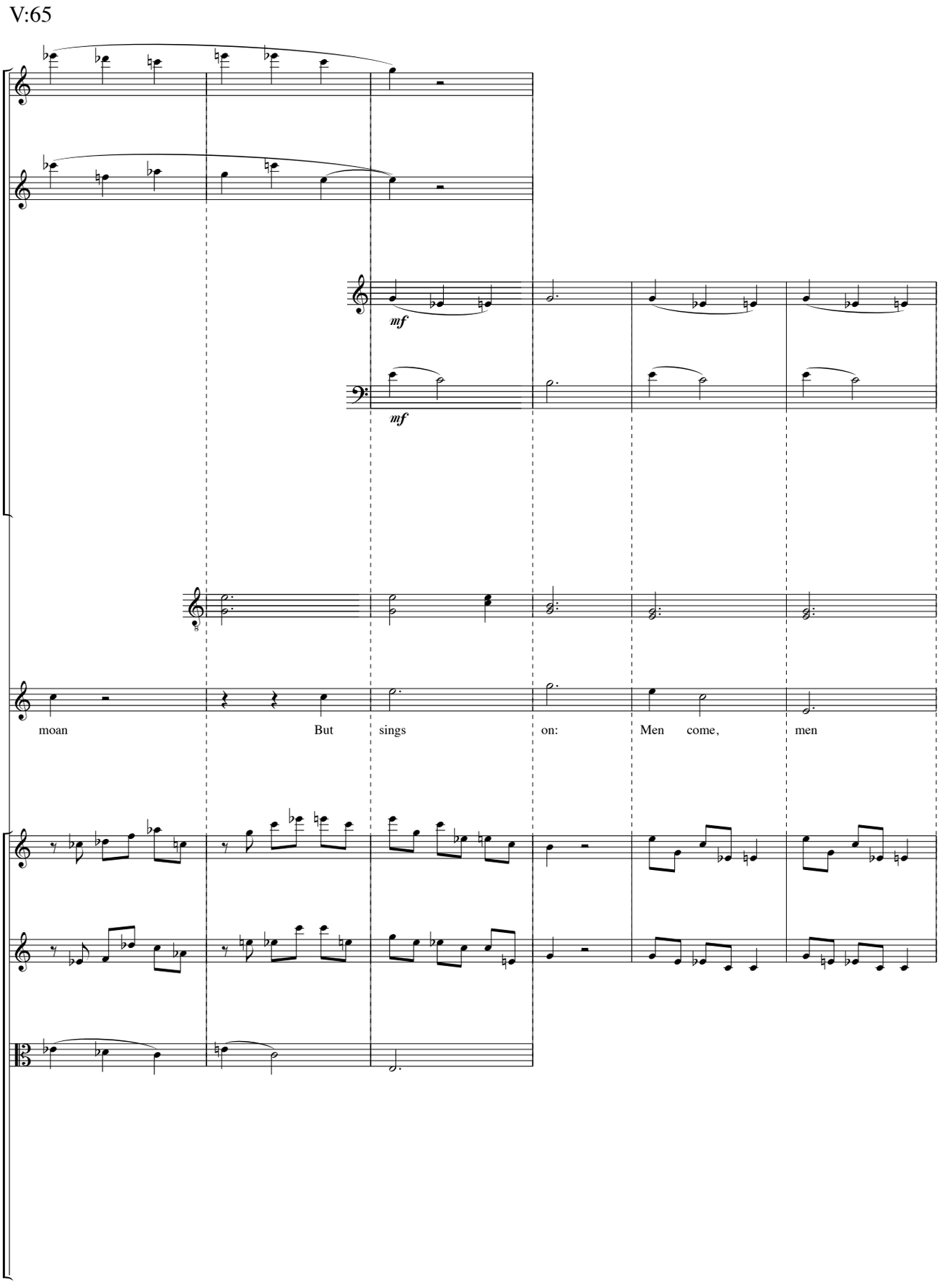

FL
OB
CL
BS
HN
GT
SO
from child - hood stood Un - in ha - bi - ted, ru - i - nous, Sud - den - ly lit up From door to
A
B
mp
mp
VA
CO
DB

V:53


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
top: All things re - main in God.
I had
f
f
f
f
f

V:60

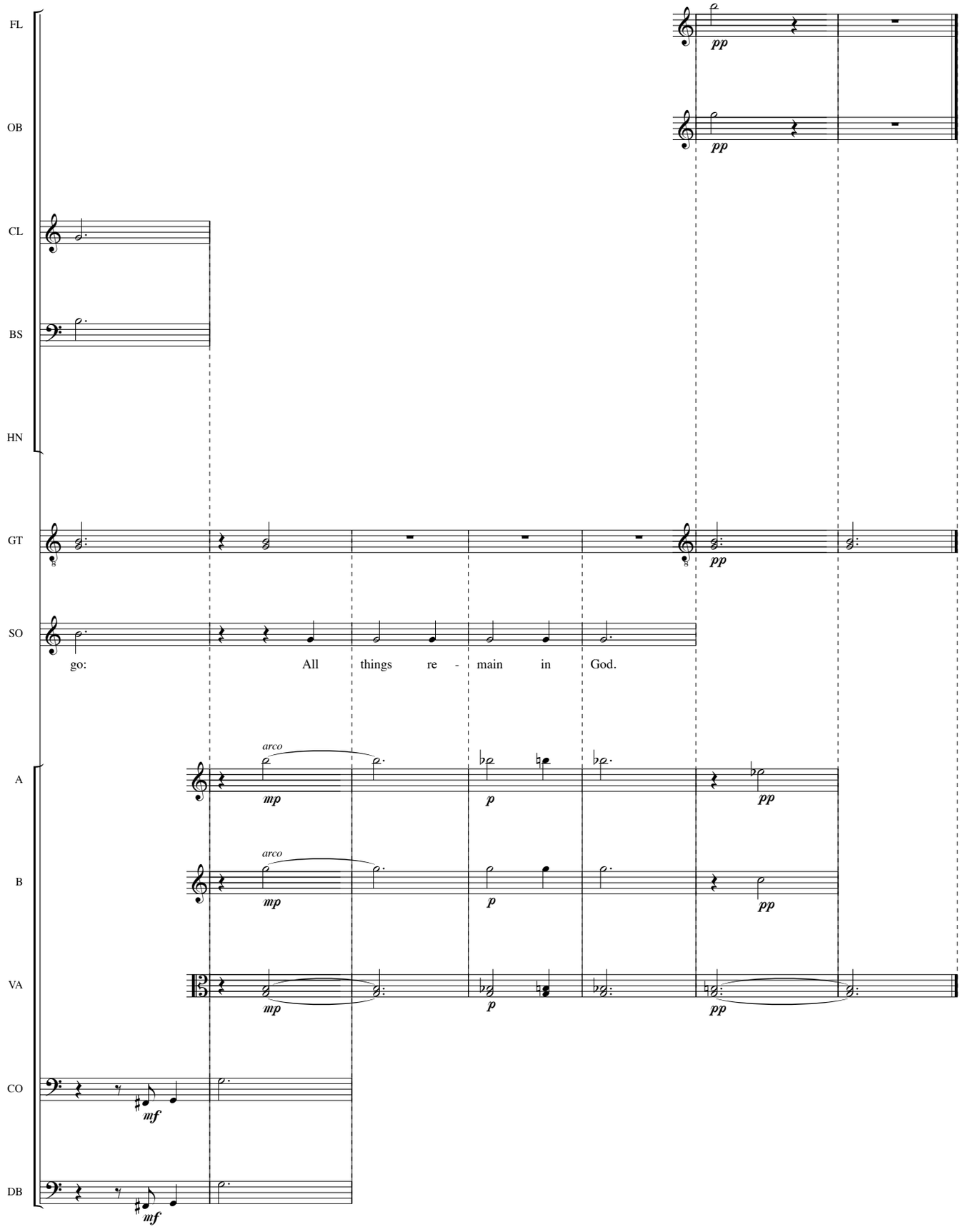

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
f
f
mf
wild Jack for a lo - ver; Though like a road That men pass o - ver My bo - dy makes no
pizz.
mf
pizz.
mf
f


V:65
FL
OB
CL
mf
BS
mf
HN
GT
SO
moan
But
sings
on:
Men
come,
men
A
B
VA
CO
DB

M

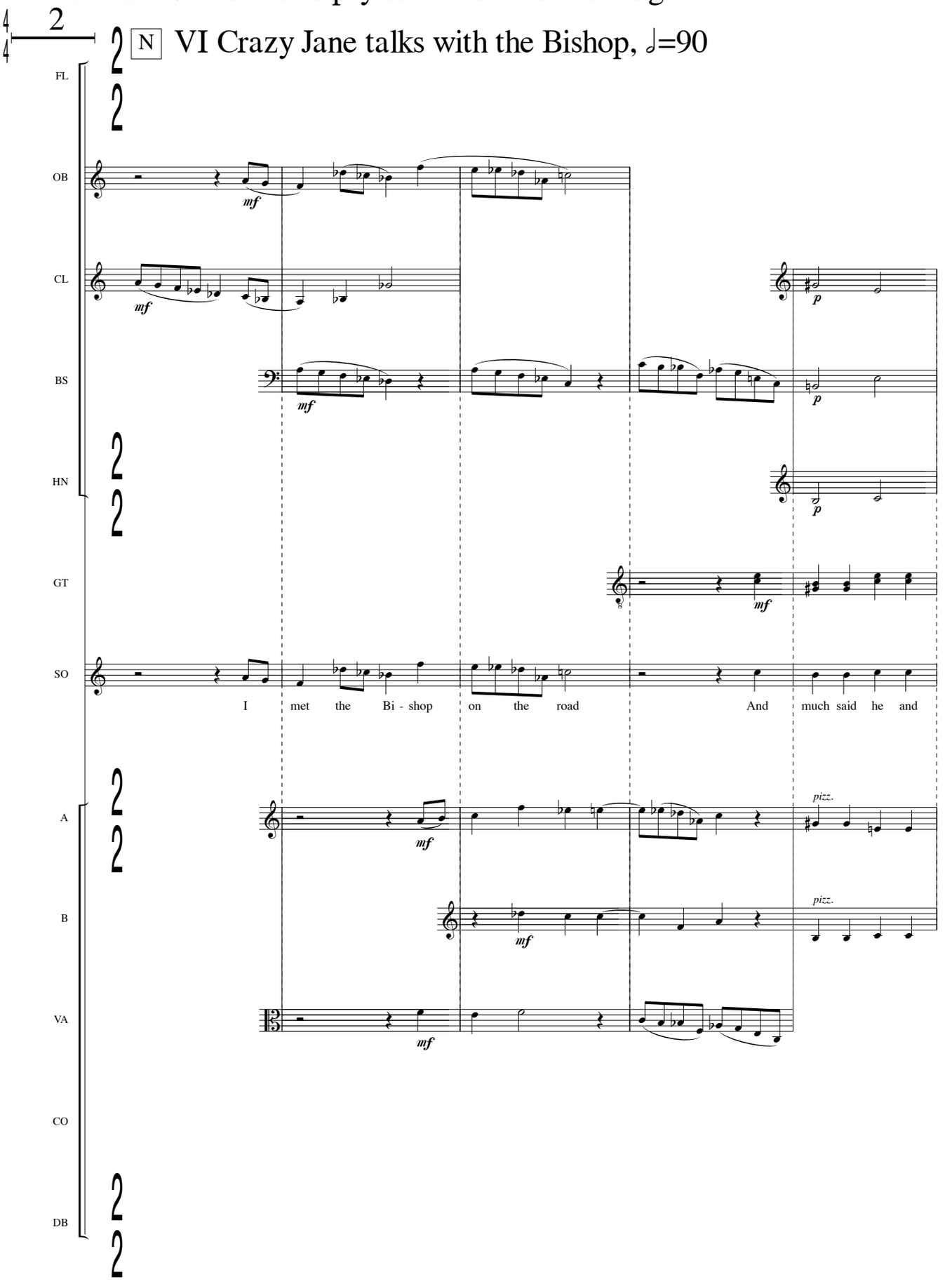
psych. V continues

V:71

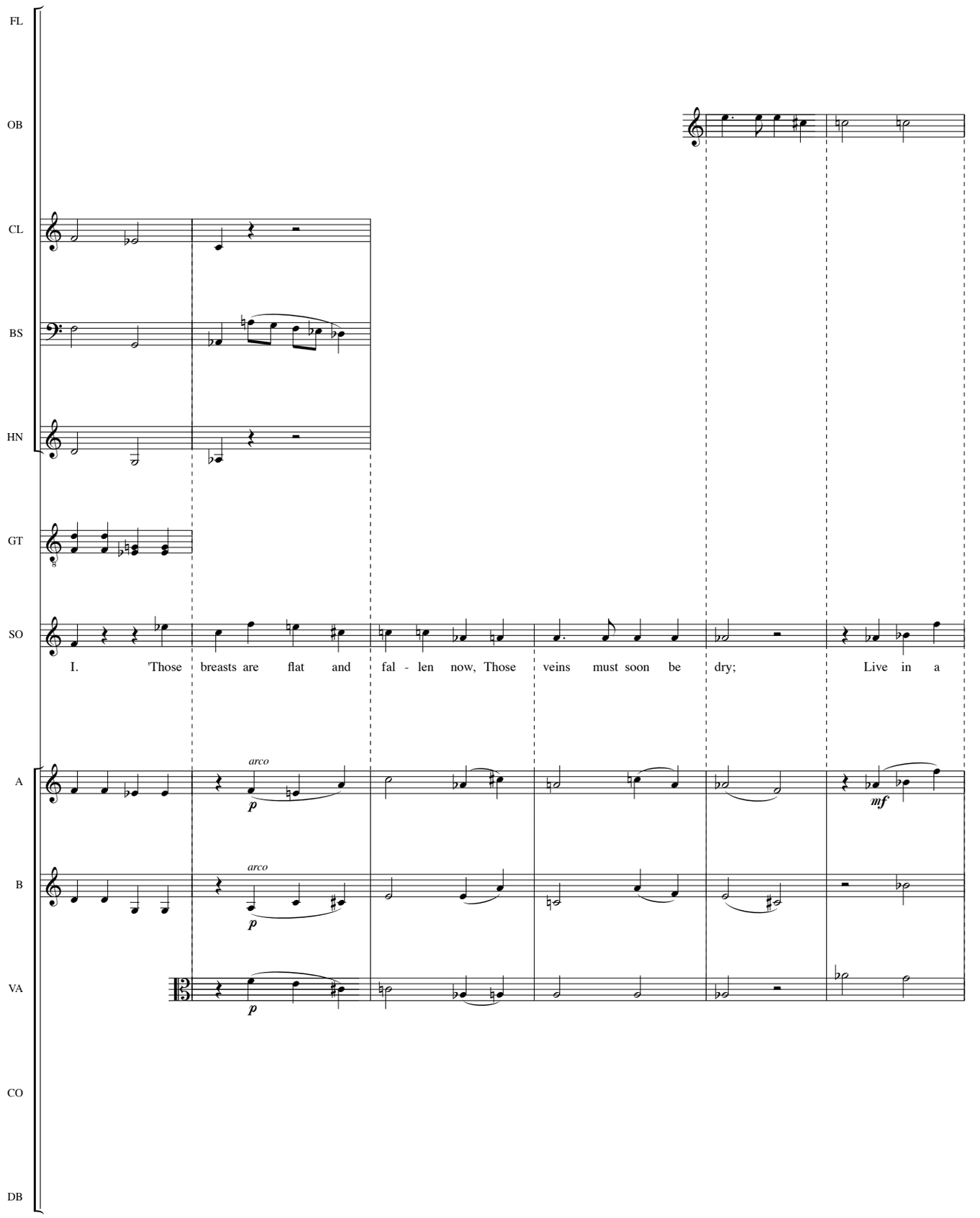


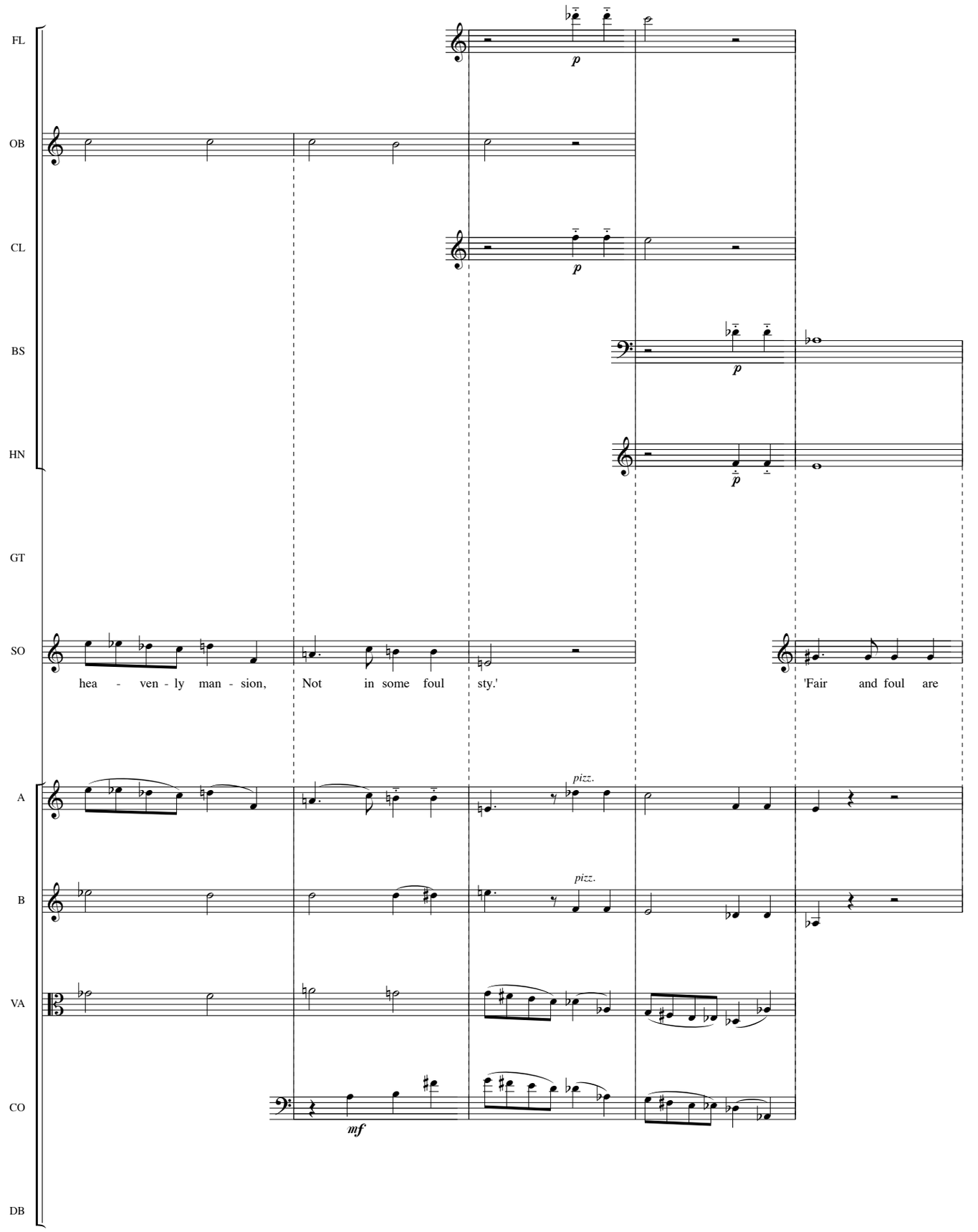
psychosis VI start on bar 3 of psychosis VI

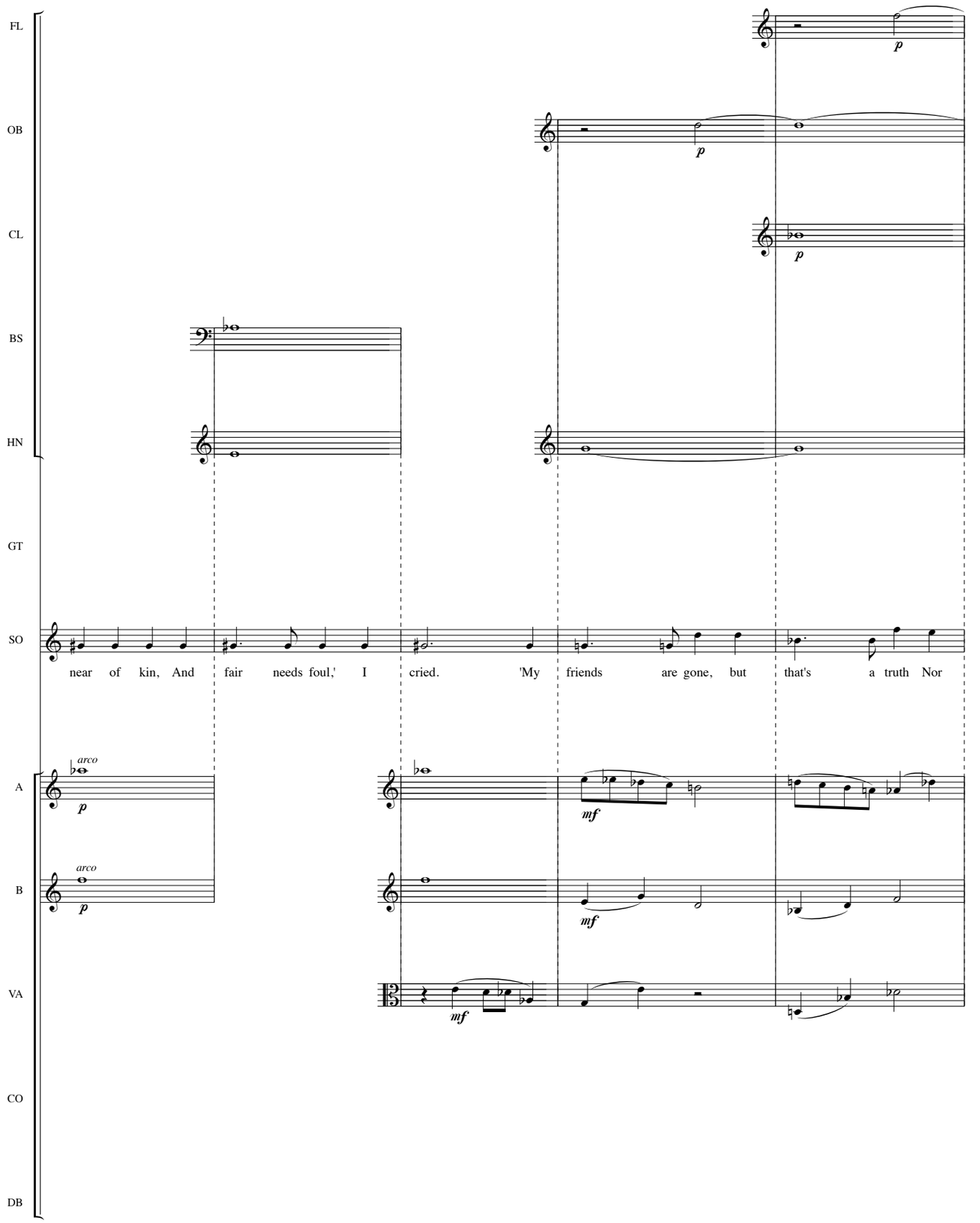
bars 1 & 2 ♩=90 1 bar of psych. = 8/10 bars of song



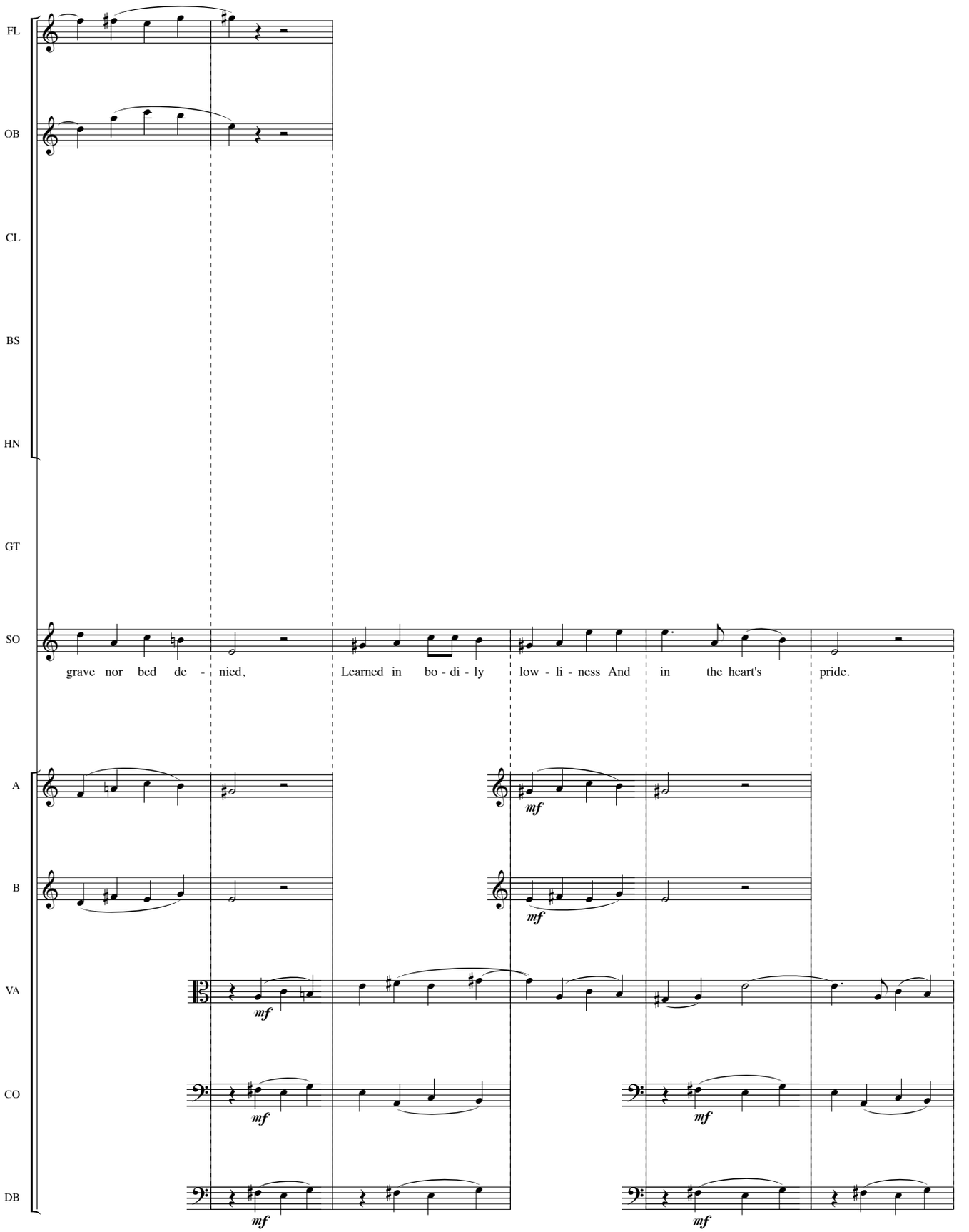
VI:6


FL
OB
CL
BS
HN
GT
SO
I. 'Those breasts are flat and fal - len now, Those veins must soon be dry; Live in a
A
arco
p
mf
B
arco
p
VA
p
CO
DB

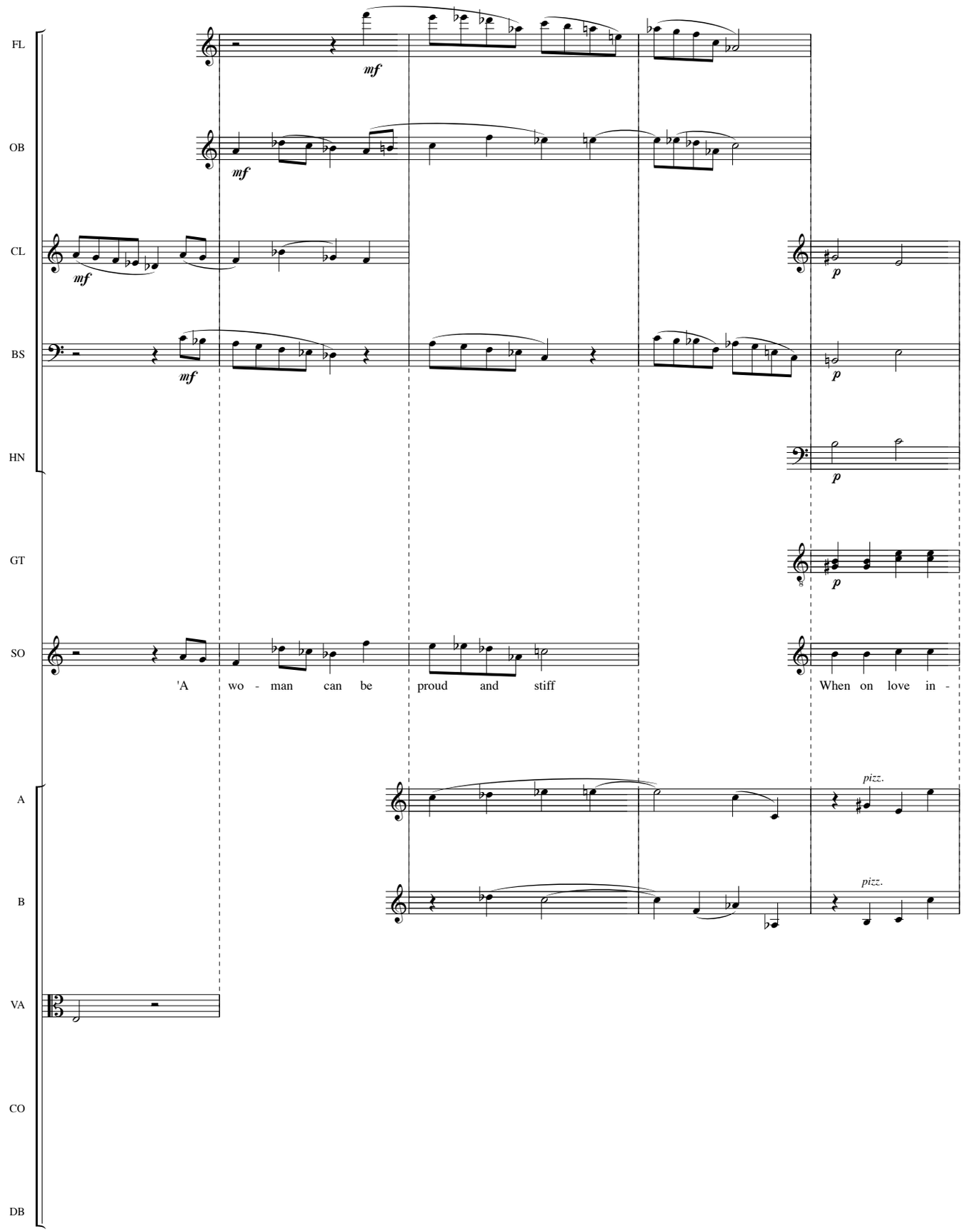

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
p
p
p
hea - ven - ly man - sion, Not in some foul sty.'
'Fair and foul are
pizz.
pizz.
mf

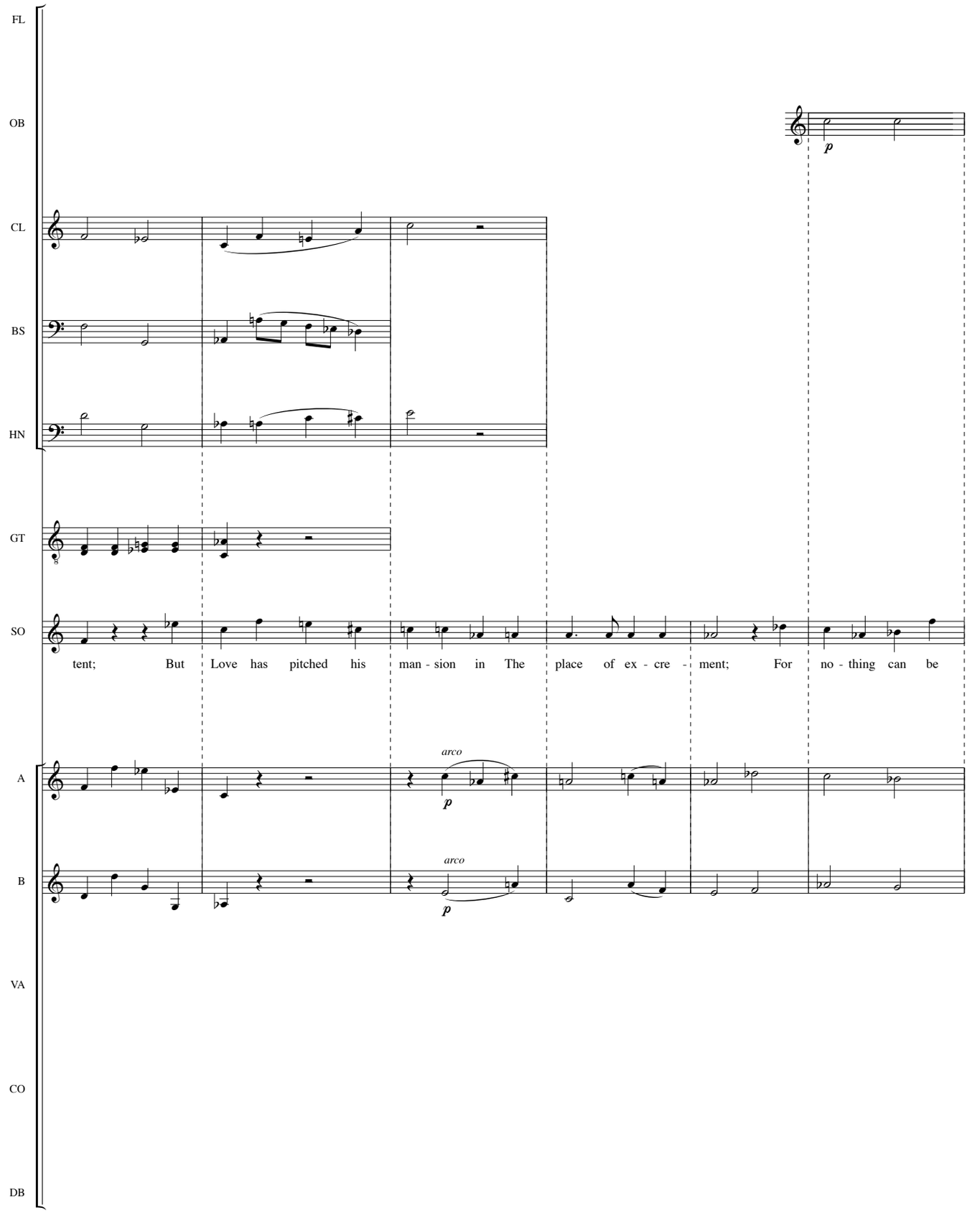

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
mf
arco
near of kin, And fair needs foul,' I cried. 'My friends are gone, but that's a truth Nor

VI:22

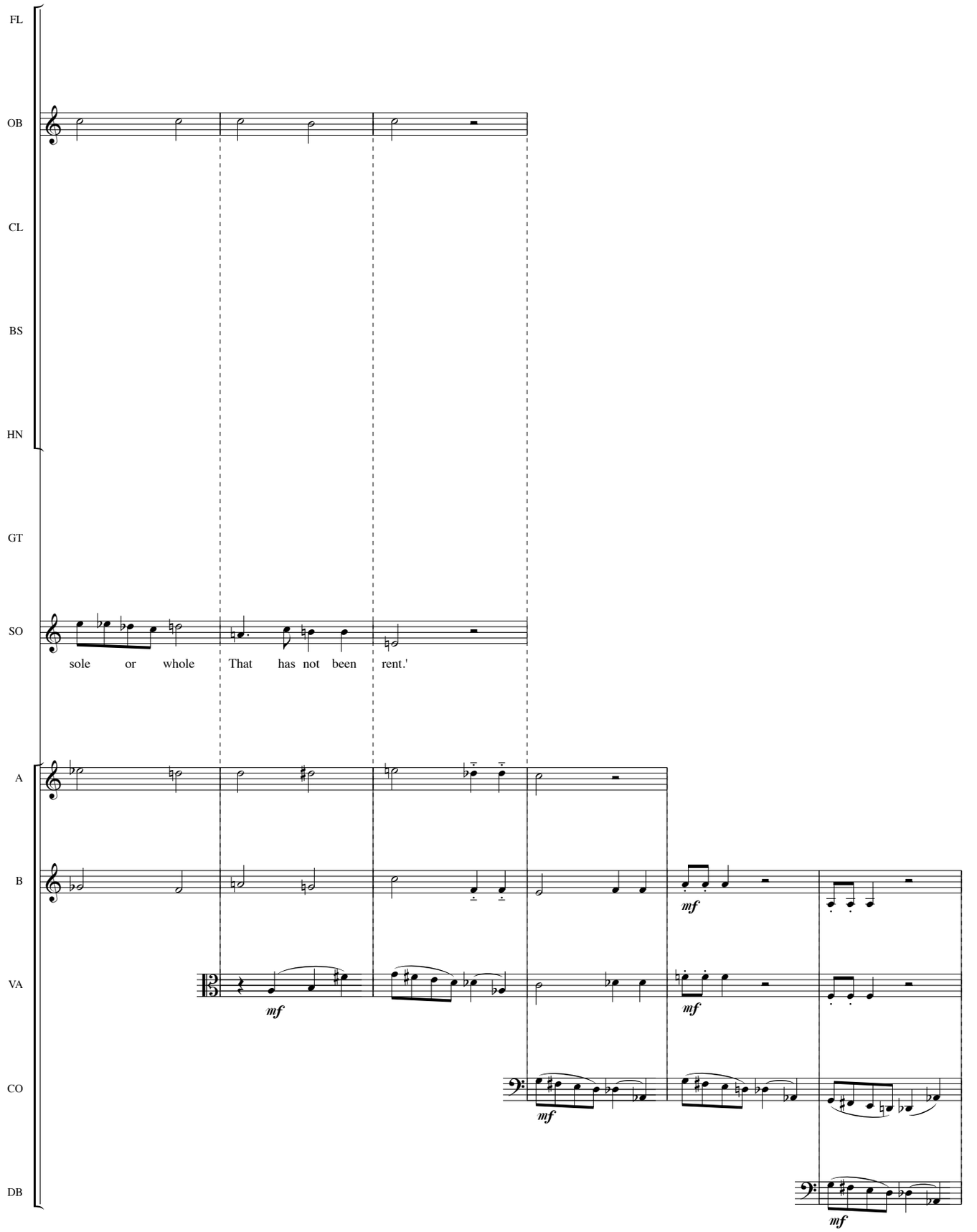

FL
OB
CL
BS
HN
GT
SO
grave nor bed de - nied,
Learned in bo - di - ly
low - li - ness And
in the heart's
pride.
A
B
VA
CO
DB
mf

VI:28

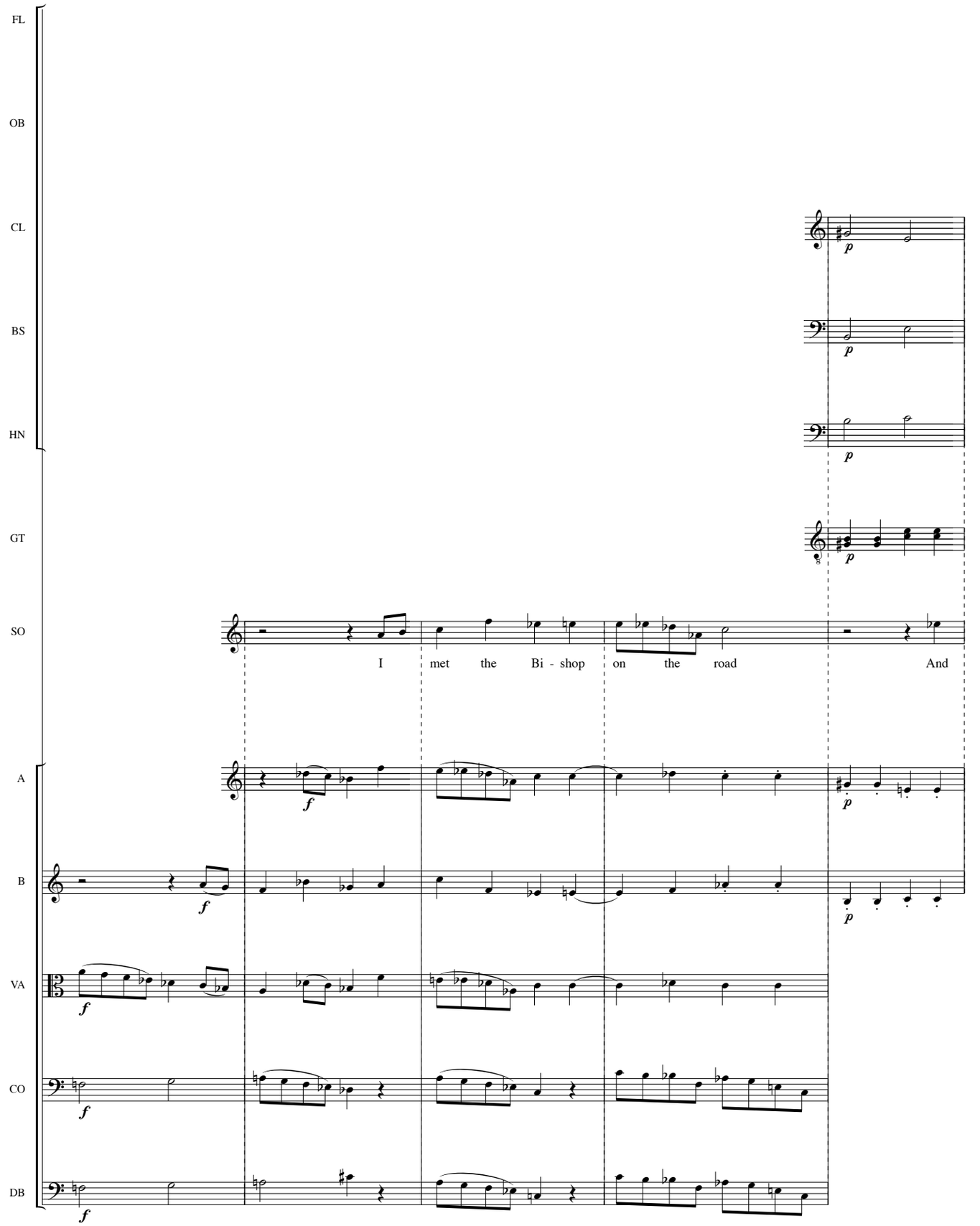

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mf
mf
mf
mf
p
p
p
p
'A wo - man can be proud and stiff
When on love in -
pizz.
pizz.


FL
OB
CL
BS
HN
GT
SO
tent; But Love has pitched his man - sion in The place of ex - cre - ment; For no - thing can be
A
B
VA
CO
DB
arco
p
arco
p
p

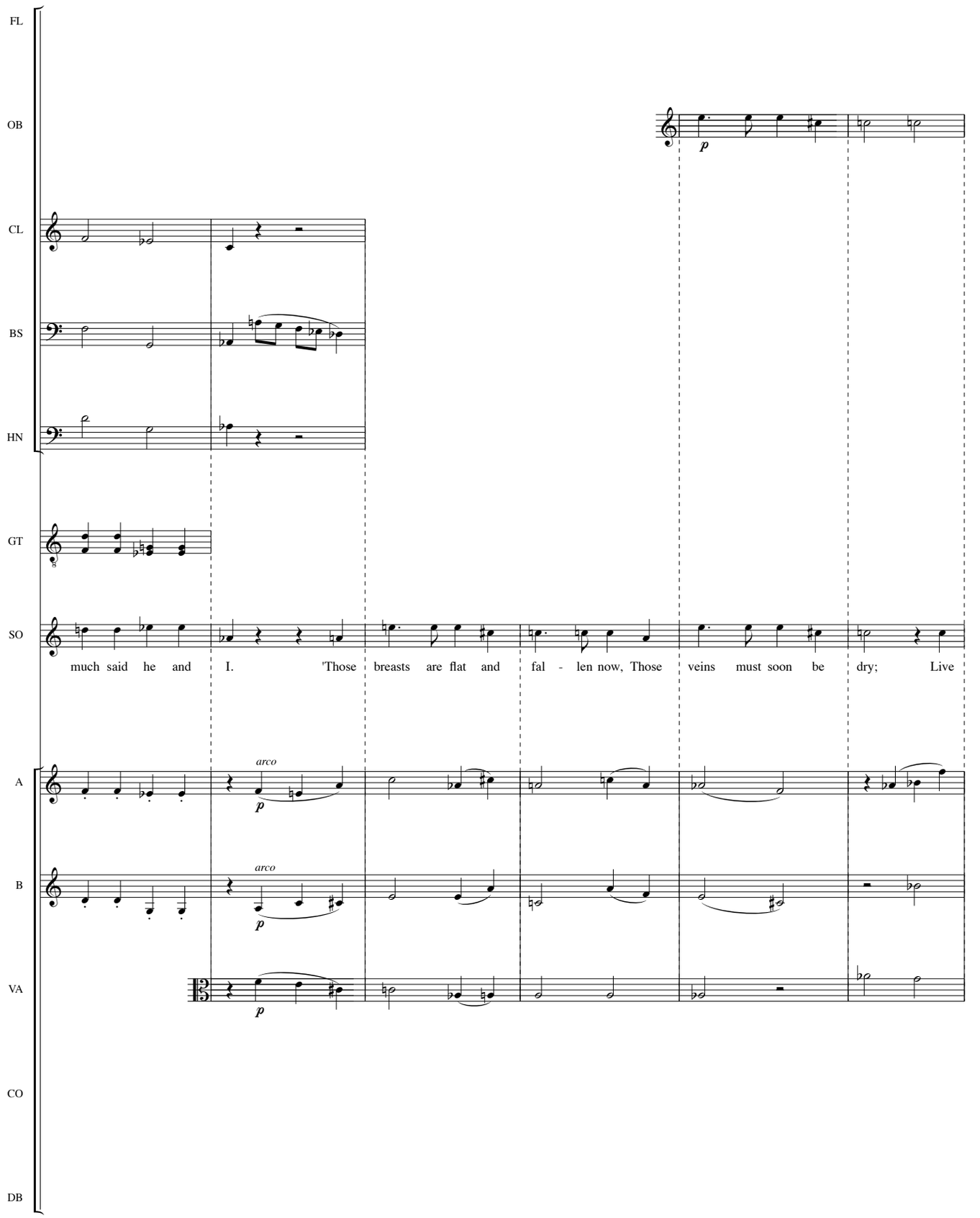
VI:39


FL
OB
CL
BS
HN
GT
SO
sole or whole That has not been rent.'
A
B
VA
CO
DB
mf
mf
mf
mf
mf

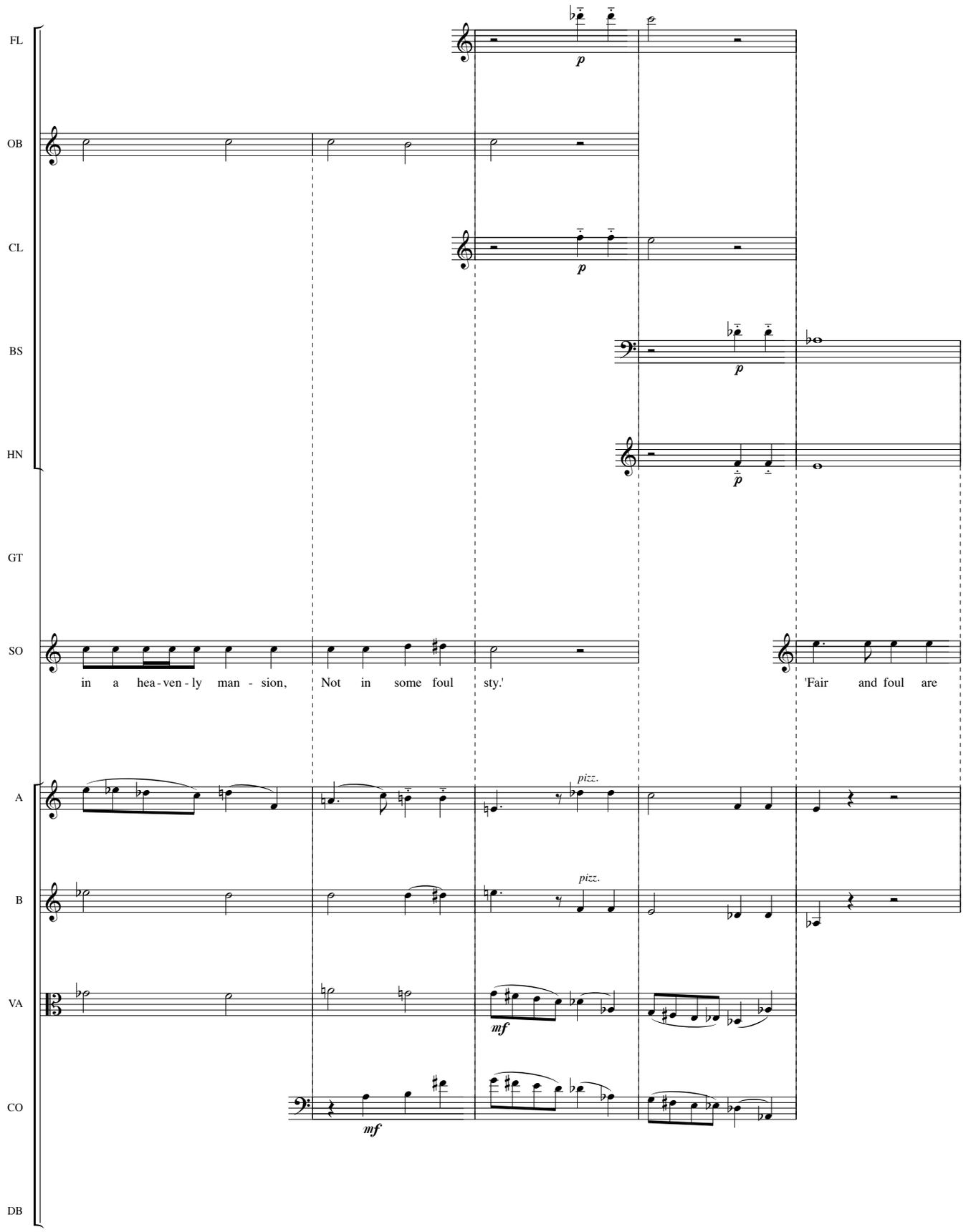
VI:45

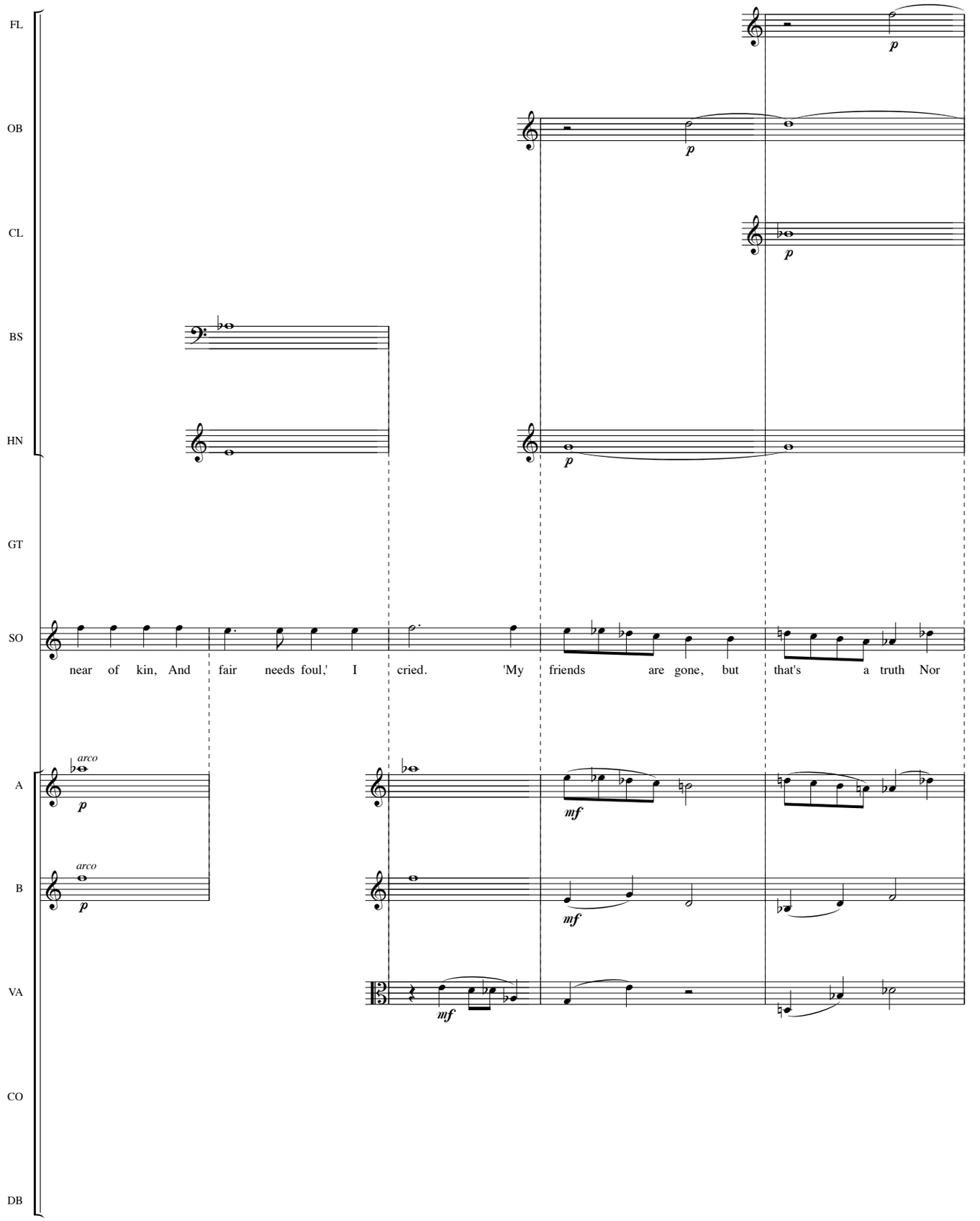


VI:50

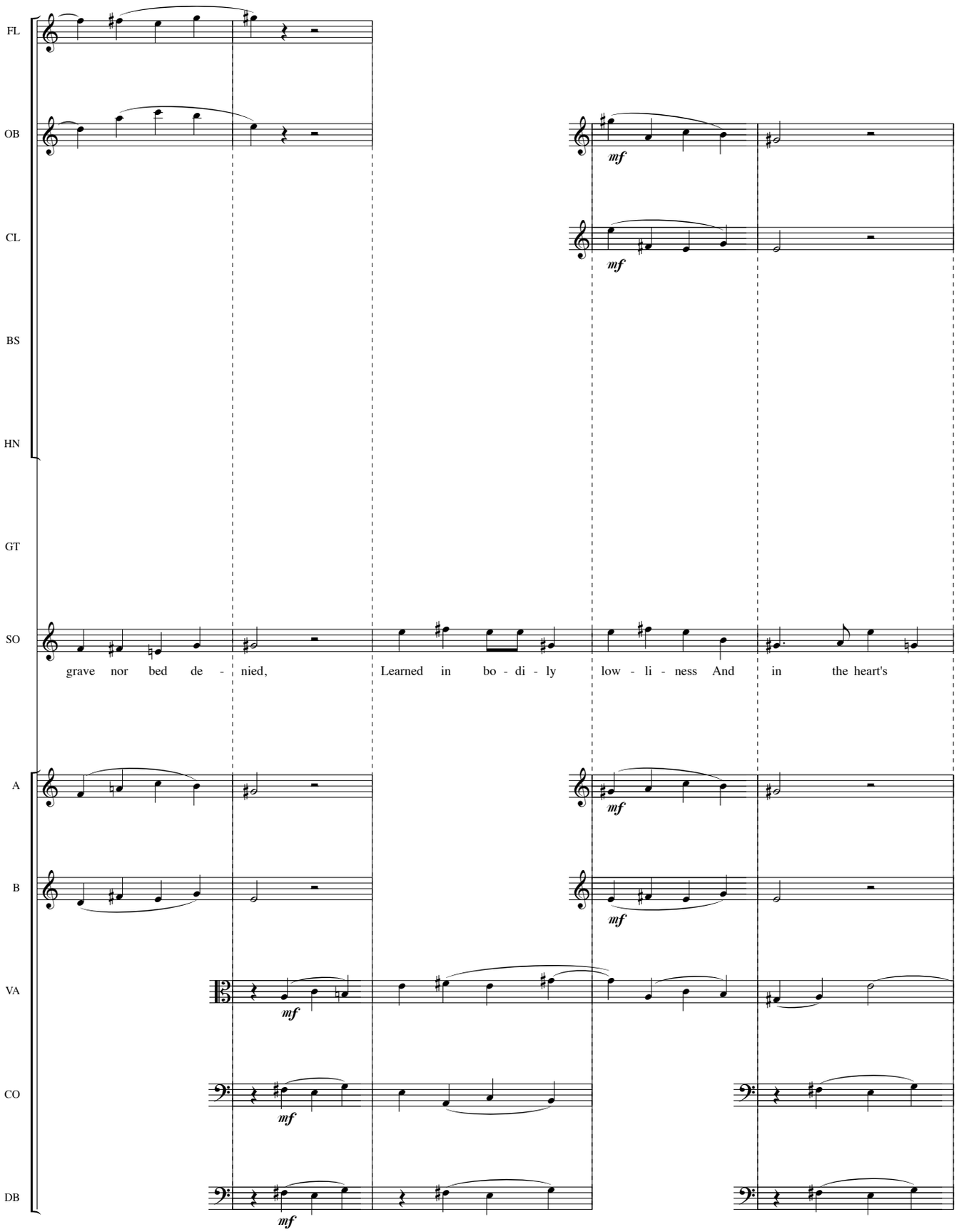

FL
OB
CL
BS
HN
GT
SO
much said he and I. 'Those breasts are flat and fal - len now, Those veins must soon be dry; Live
A
B
VA
CO
DB
arco
arco

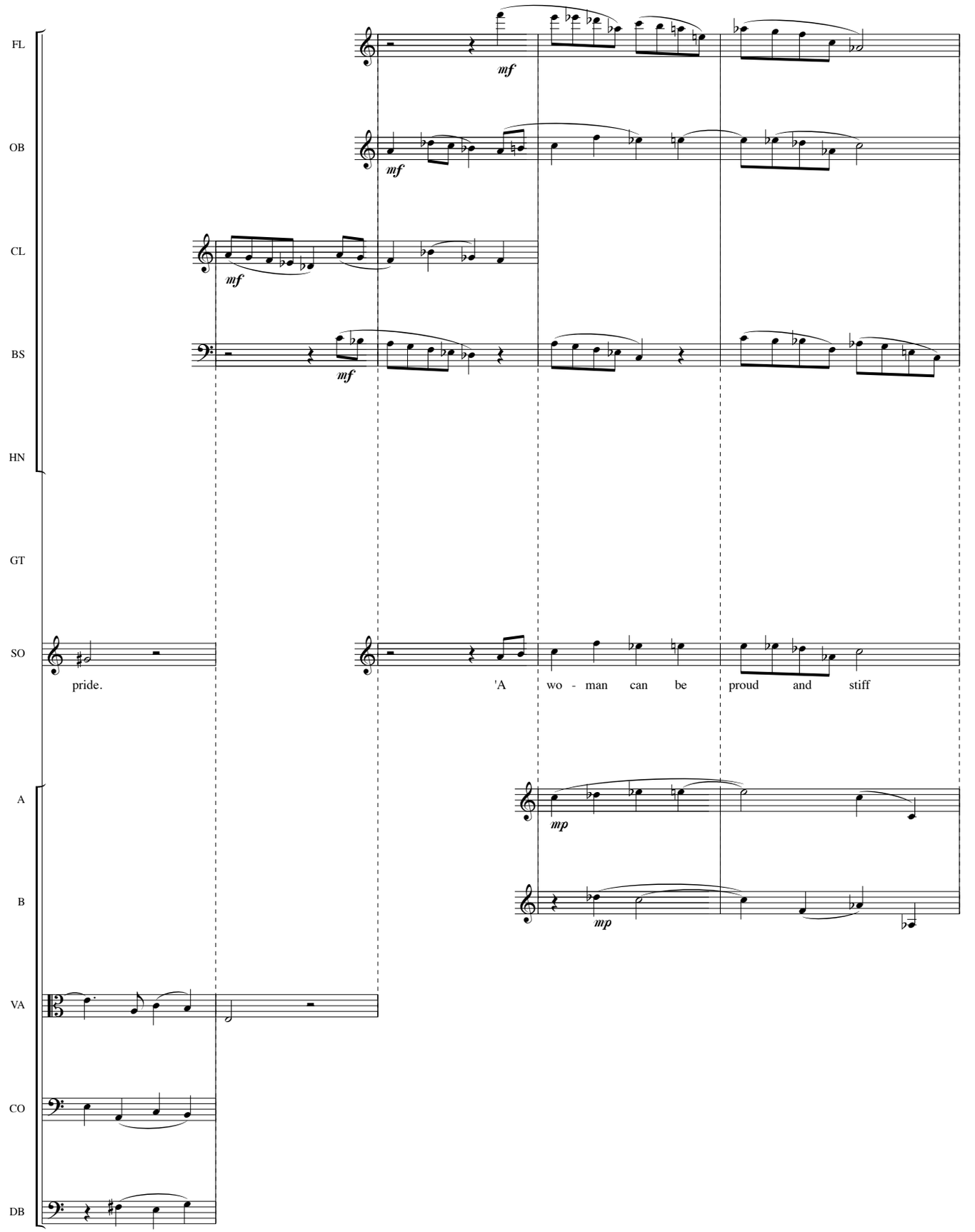
VI:56

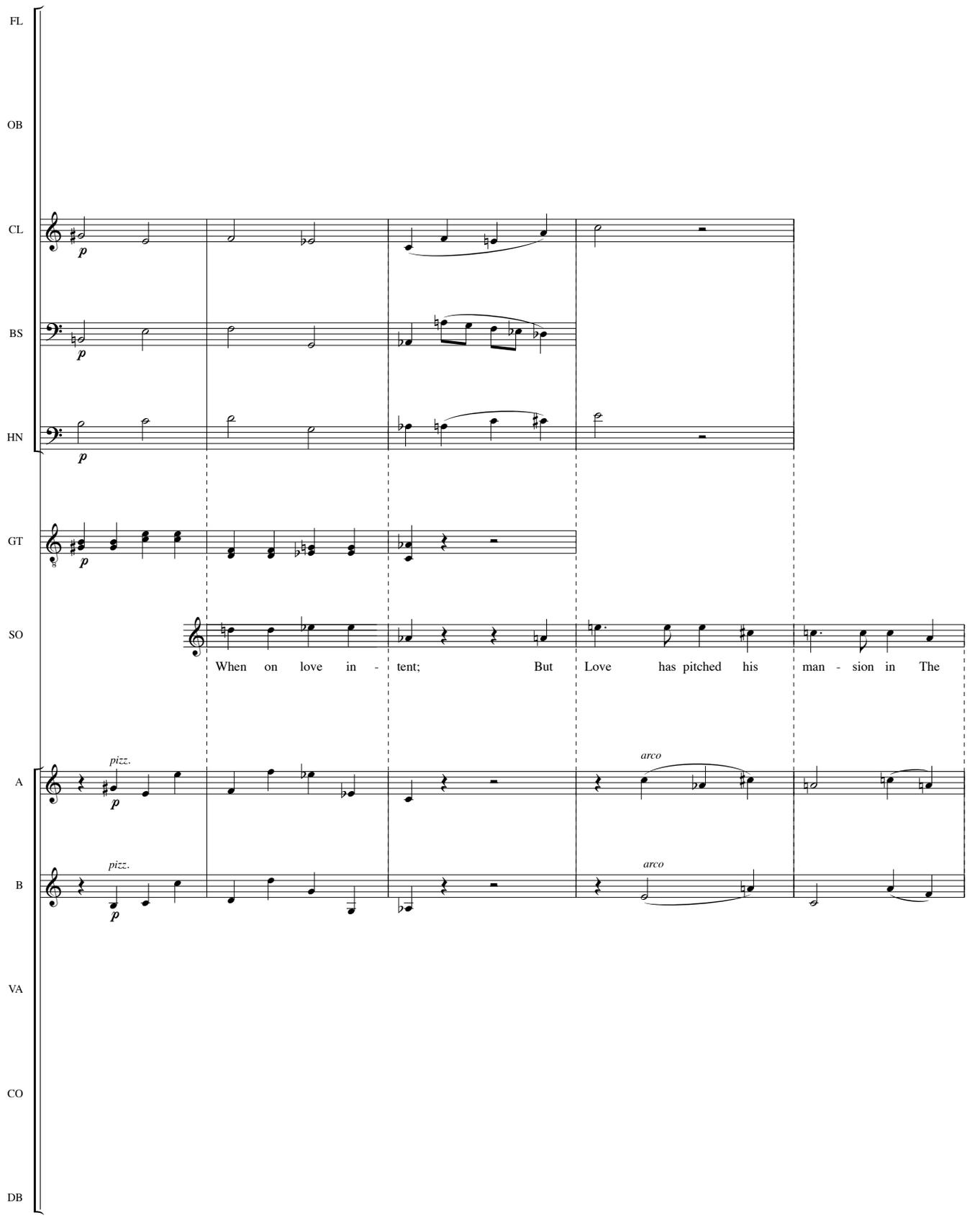

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
p
p
p
in a hea - ven - ly man - sion, Not in some foul sty.'
'Fair and foul are
pizz.
pizz.
mf
mf

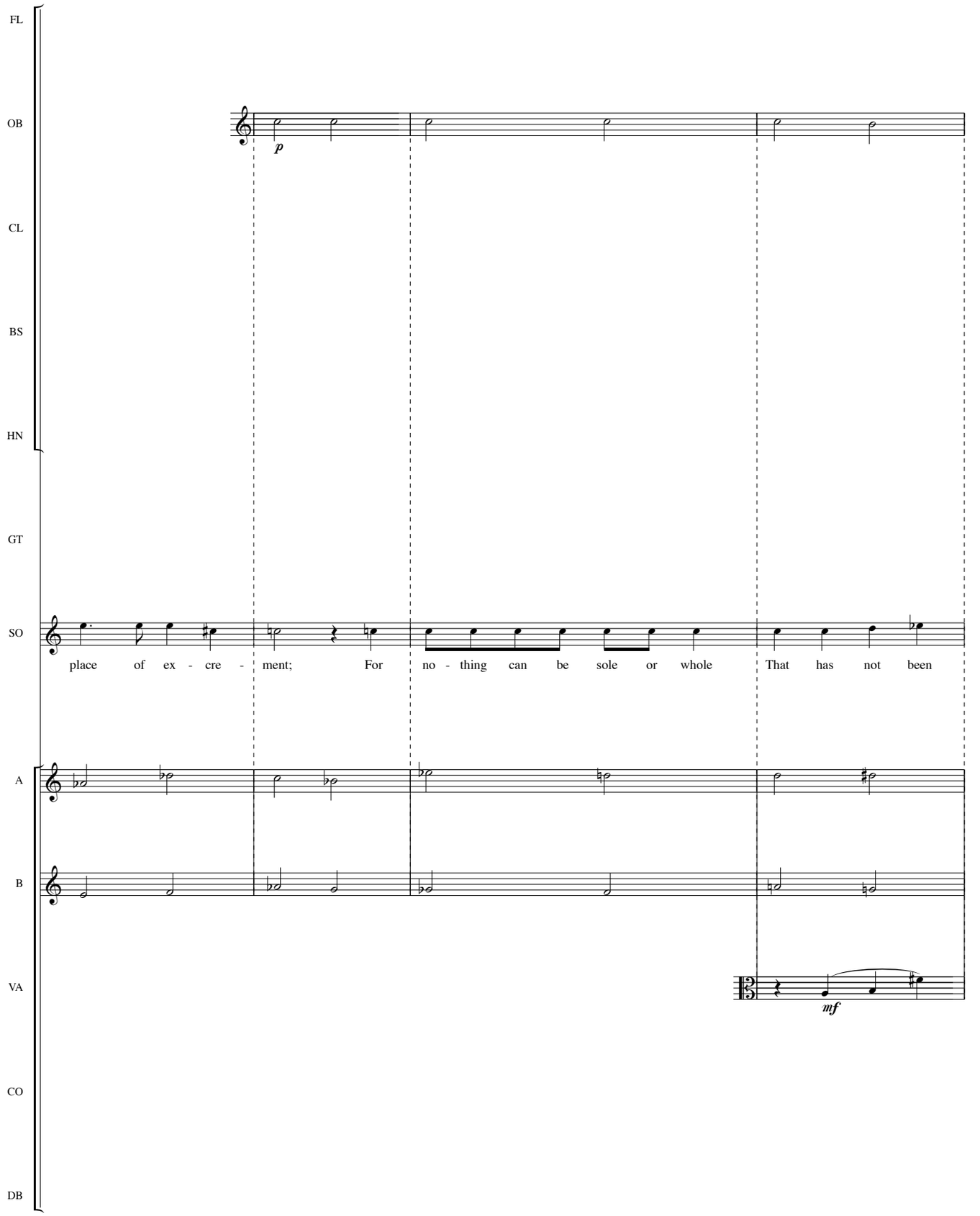

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
near of kin, And fair needs foul,' I cried. 'My friends are gone, but that's a truth Nor
arco
arco
p
mf

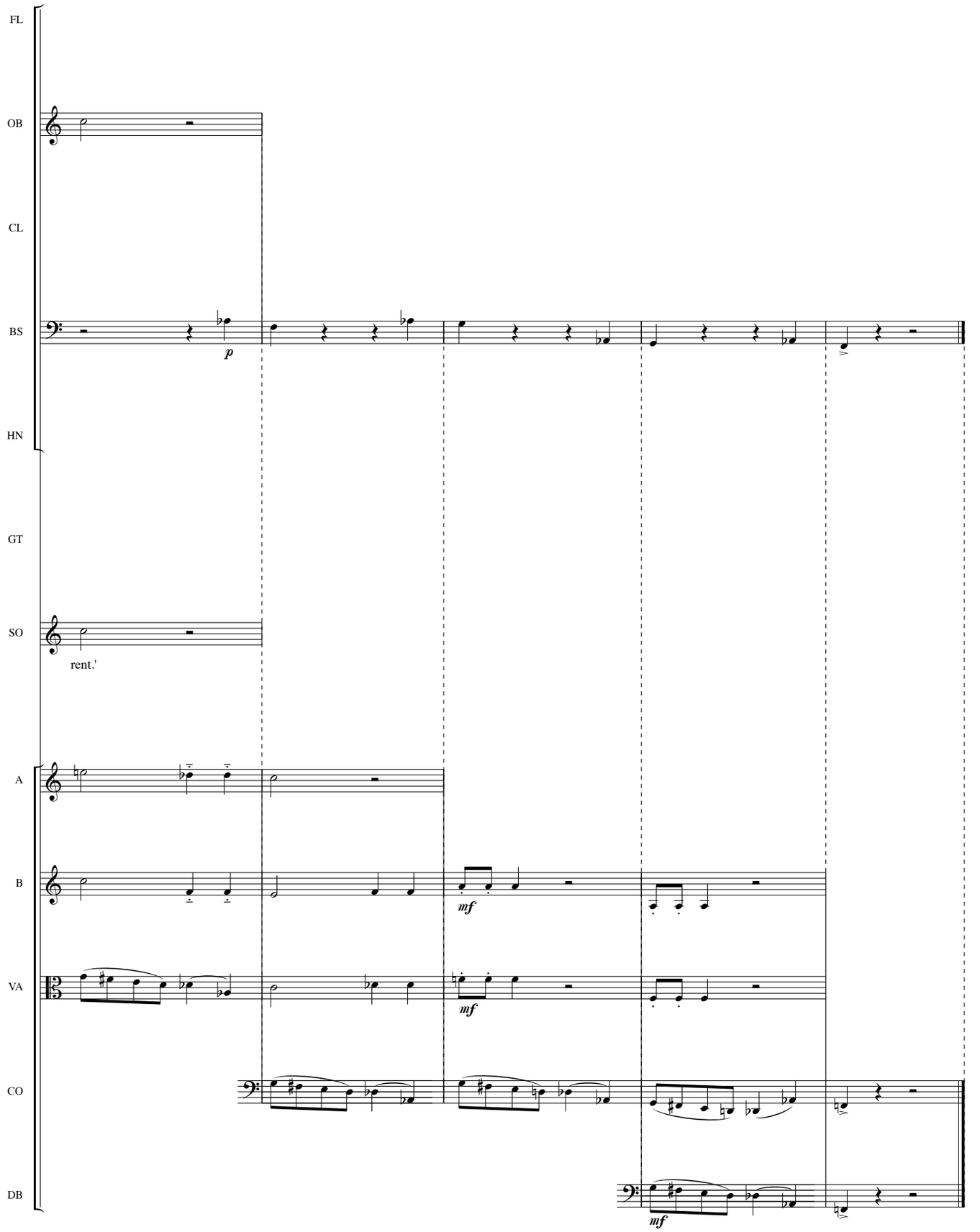
VI:66

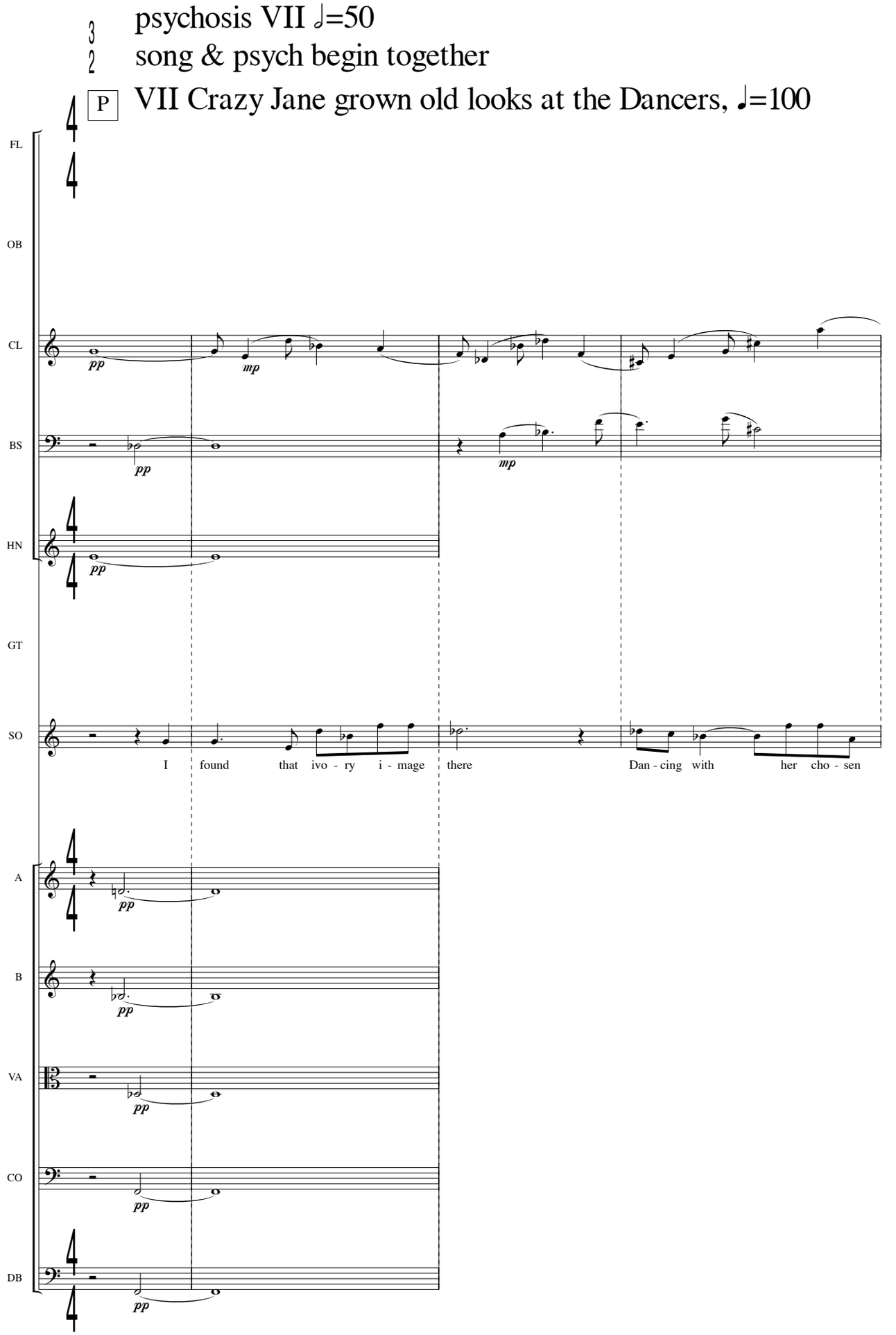

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mf
grave nor bed de - nied,
Learned in bo - di - ly
low - li - ness And
in the heart's


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mf
mf
mf
mf
pride.
'A wo - man can be proud and stiff
mp
mp

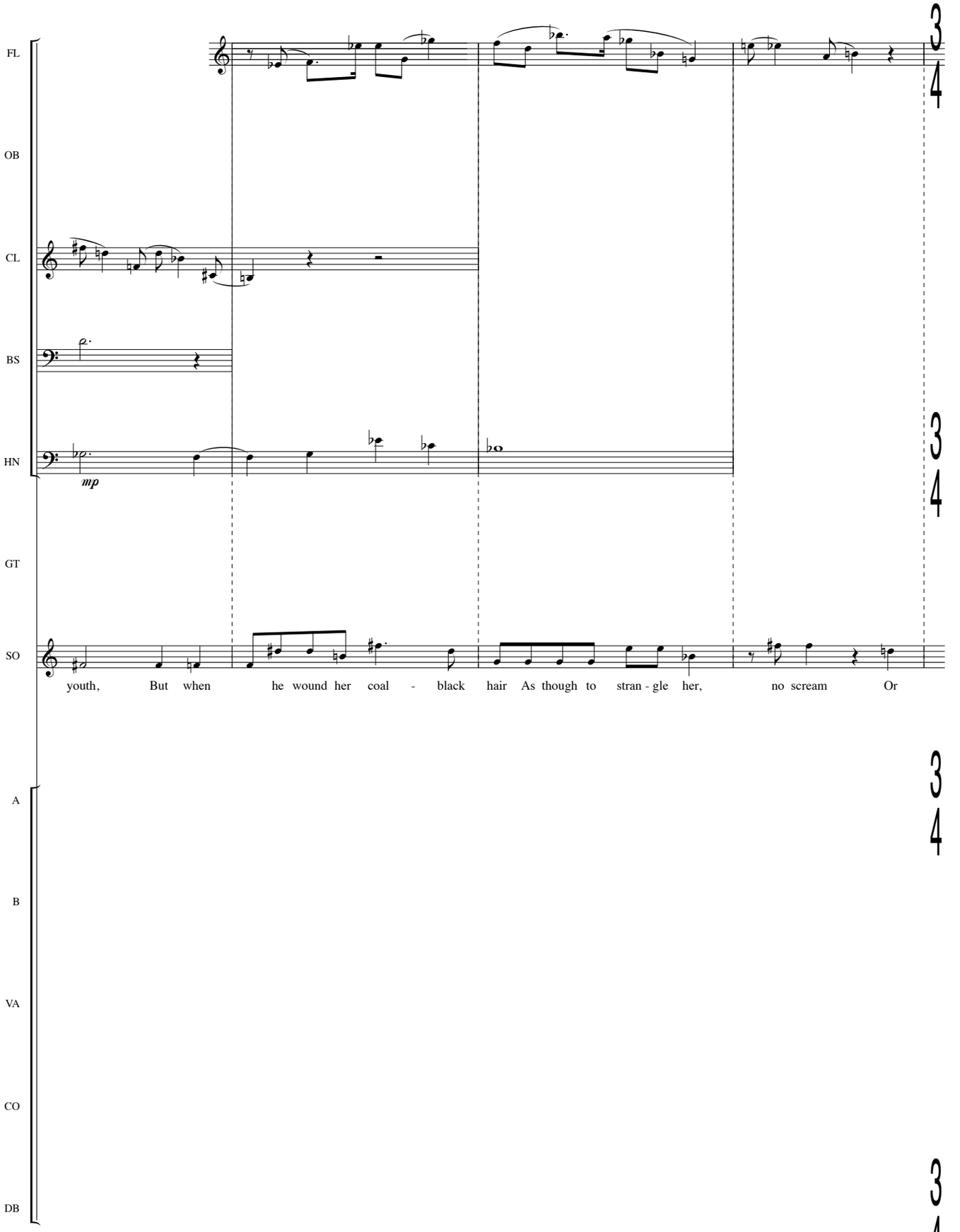

FL
OB
CL
BS
HN
GT
SO
When on love in - tent; But Love has pitched his man - sion in The
A
pizz.
arco
B
pizz.
arco
VA
CO
DB


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
place of ex - cre - ment; For no - thing can be sole or whole That has not been
mf

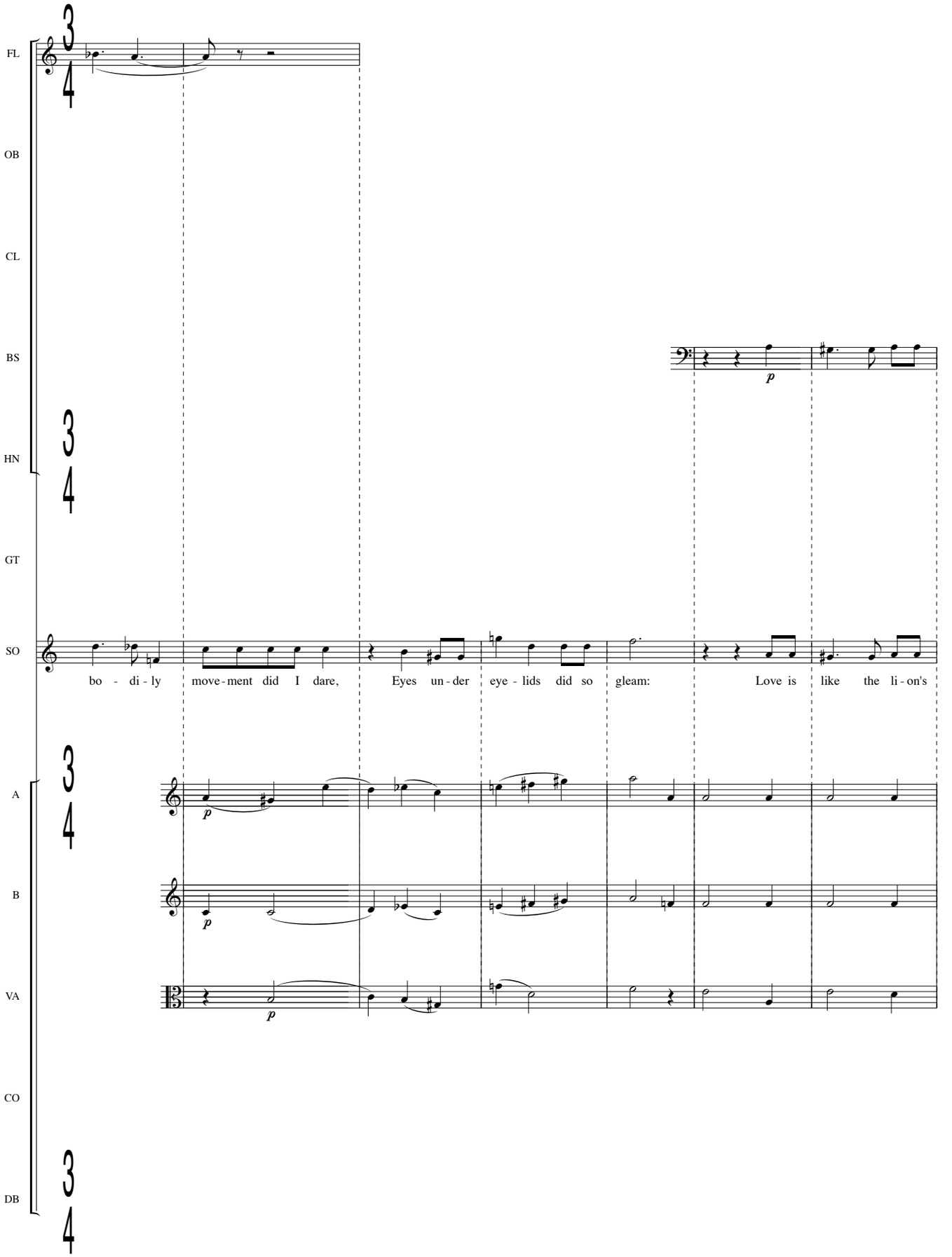

FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
rent.'
mf
mf
mf


psychosis VII ♩=50
song & psych begin together
P
VII Crazy Jane grown old looks at the Dancers, ♩=100
FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
pp
mp
I found that ivo - ry i - mage there
Dan - cing with her cho - sen

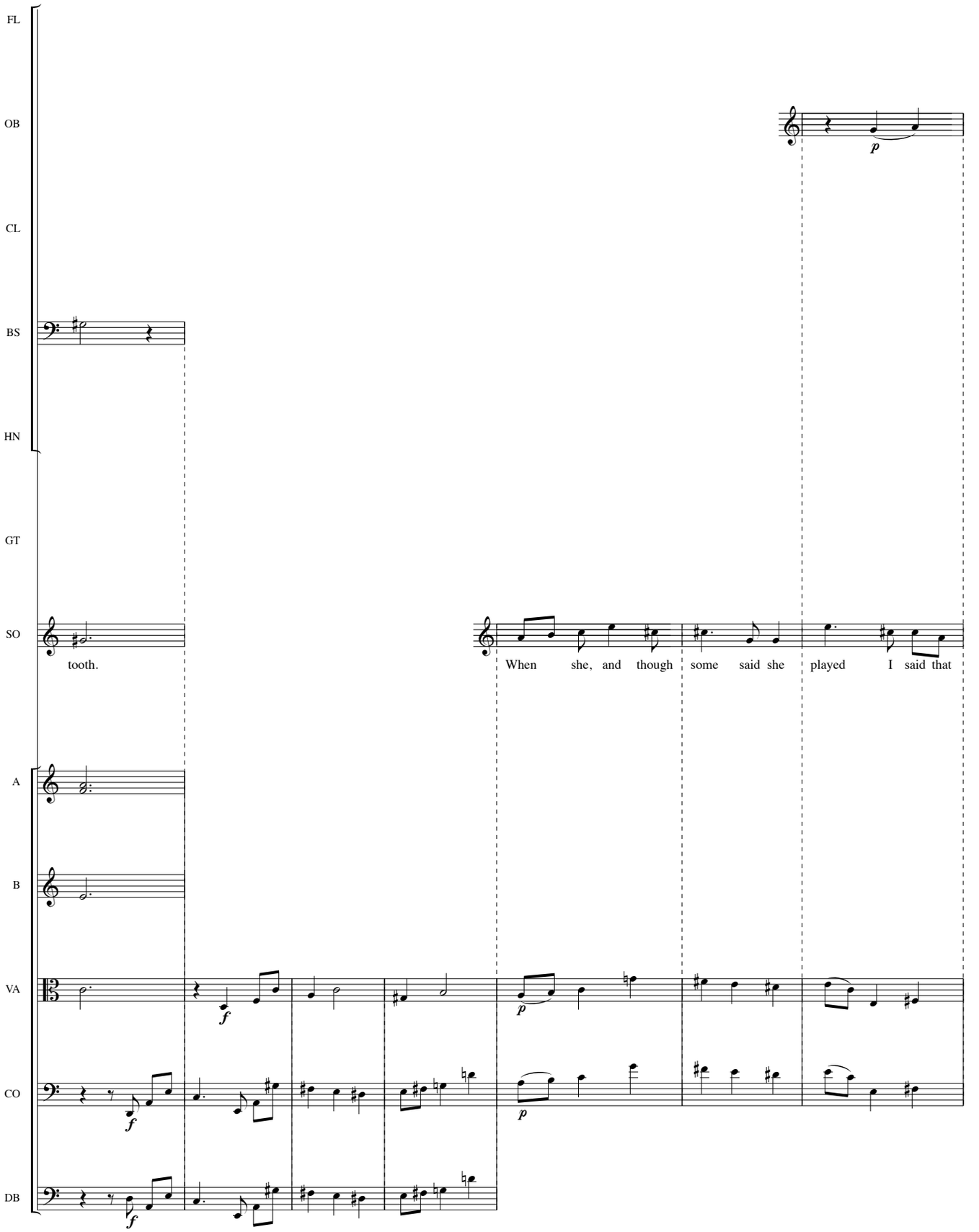
VII:5


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
mp
youth, But when he wound her coal - black hair As though to stran - gle her, no scream Or

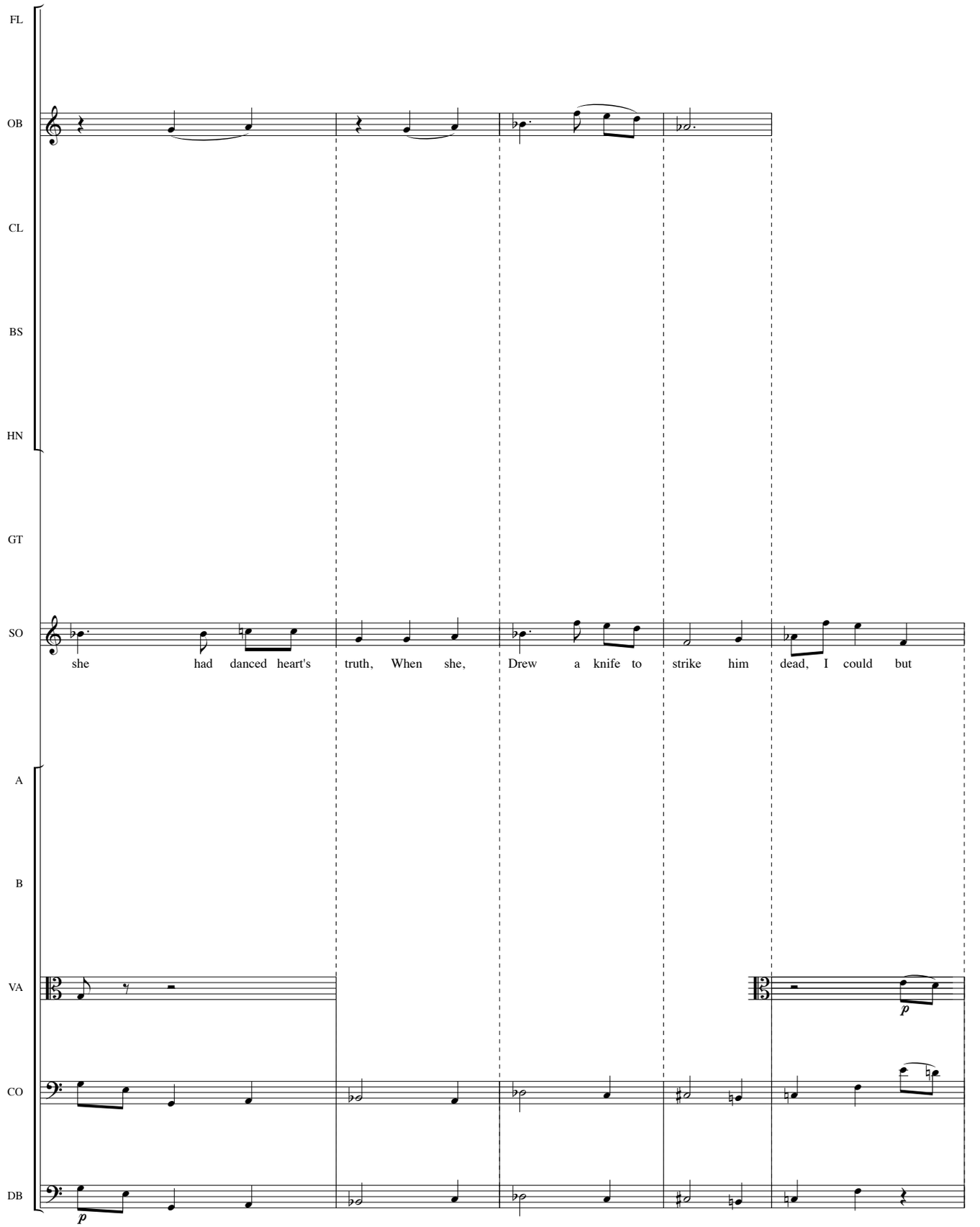
VII:9


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
bo - di - ly move - ment did I dare, Eyes un - der eye - lids did so gleam: Love is like the li - on's

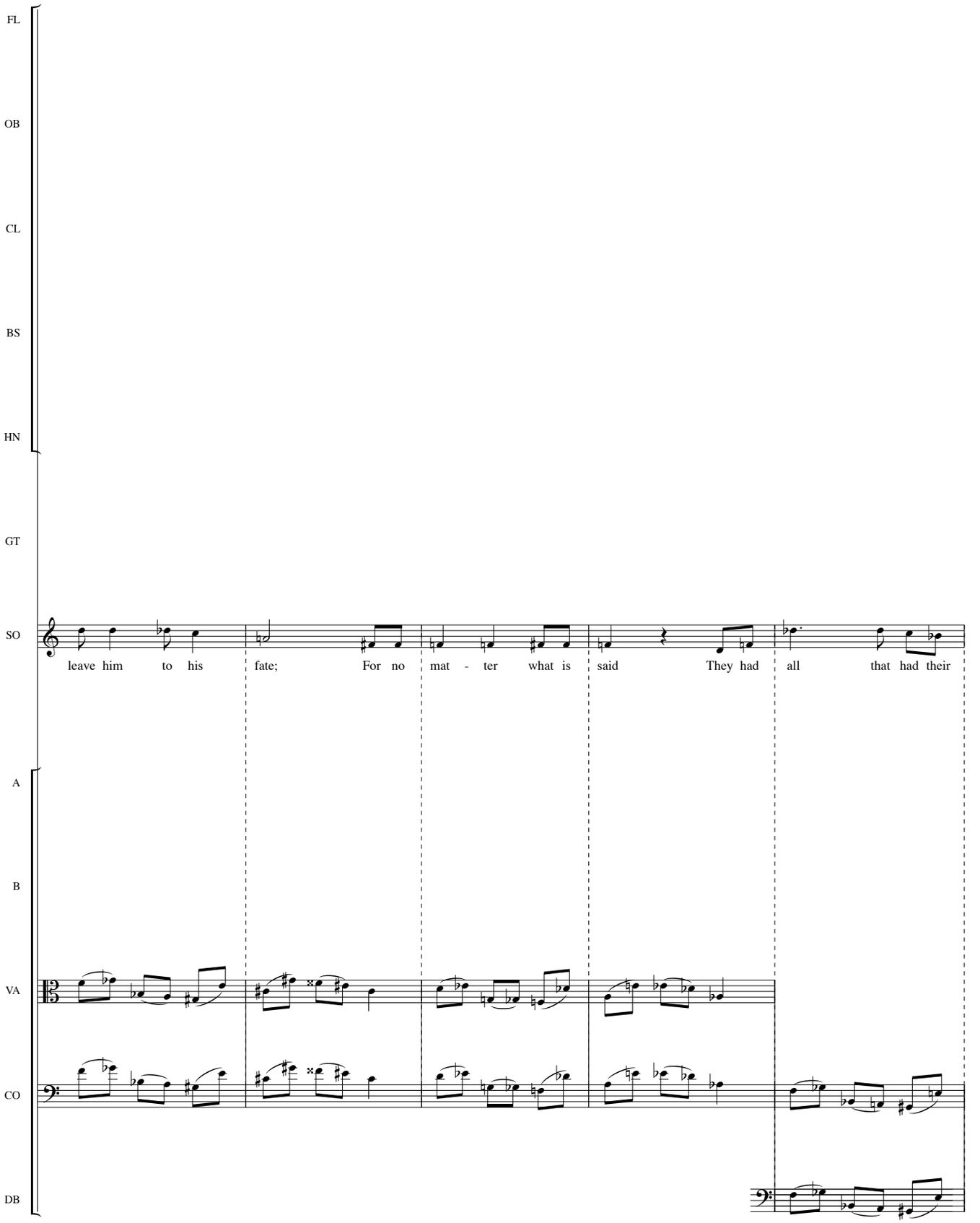
VII:16


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
tooth.
When she, and though some said she played I said that
p
f
p
f
p
f

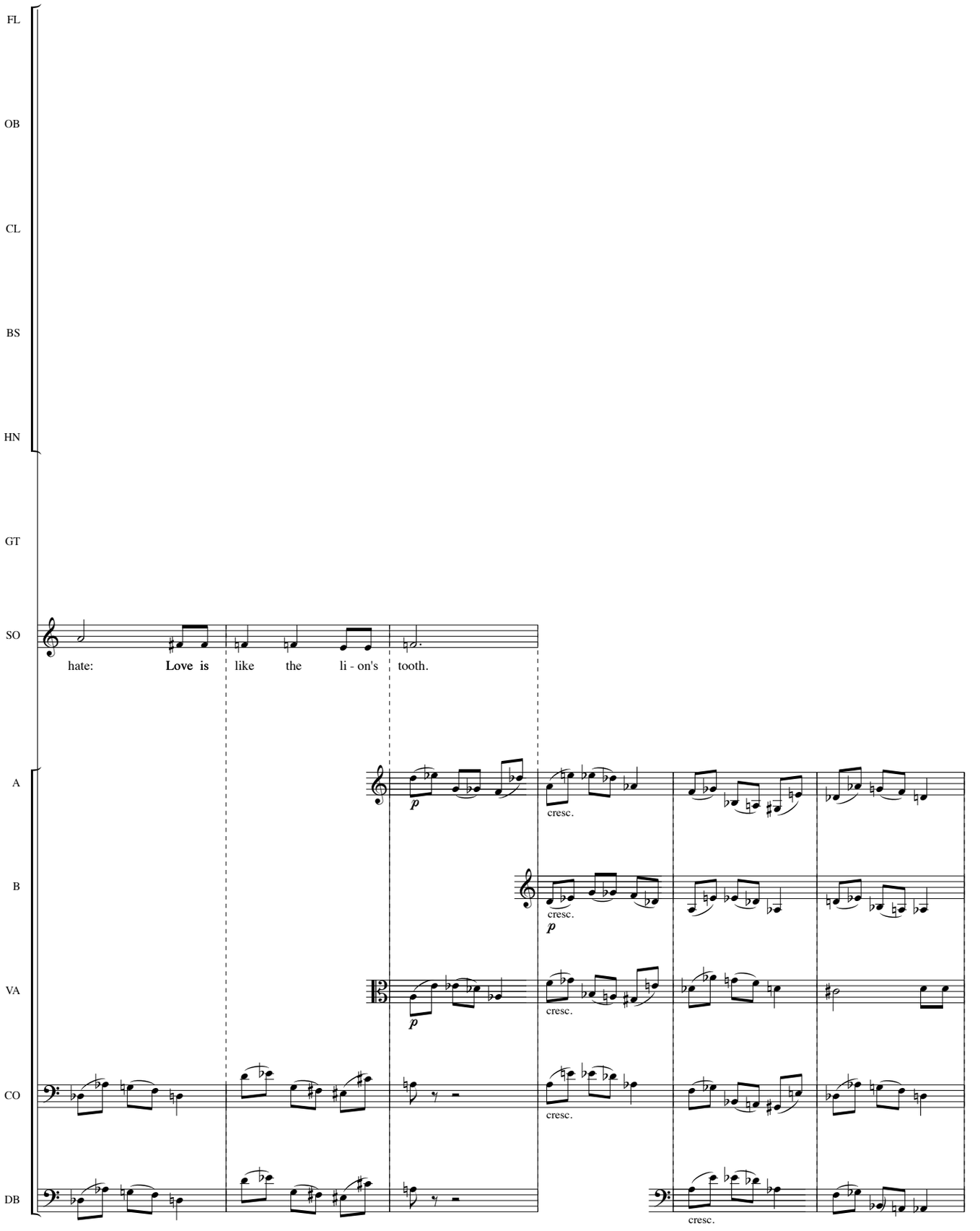
VII:23


FL
OB
CL
BS
HN
GT
SO
she had danced heart's truth, When she, Drew a knife to strike him dead, I could but
A
B
VA
CO
DB
p
p

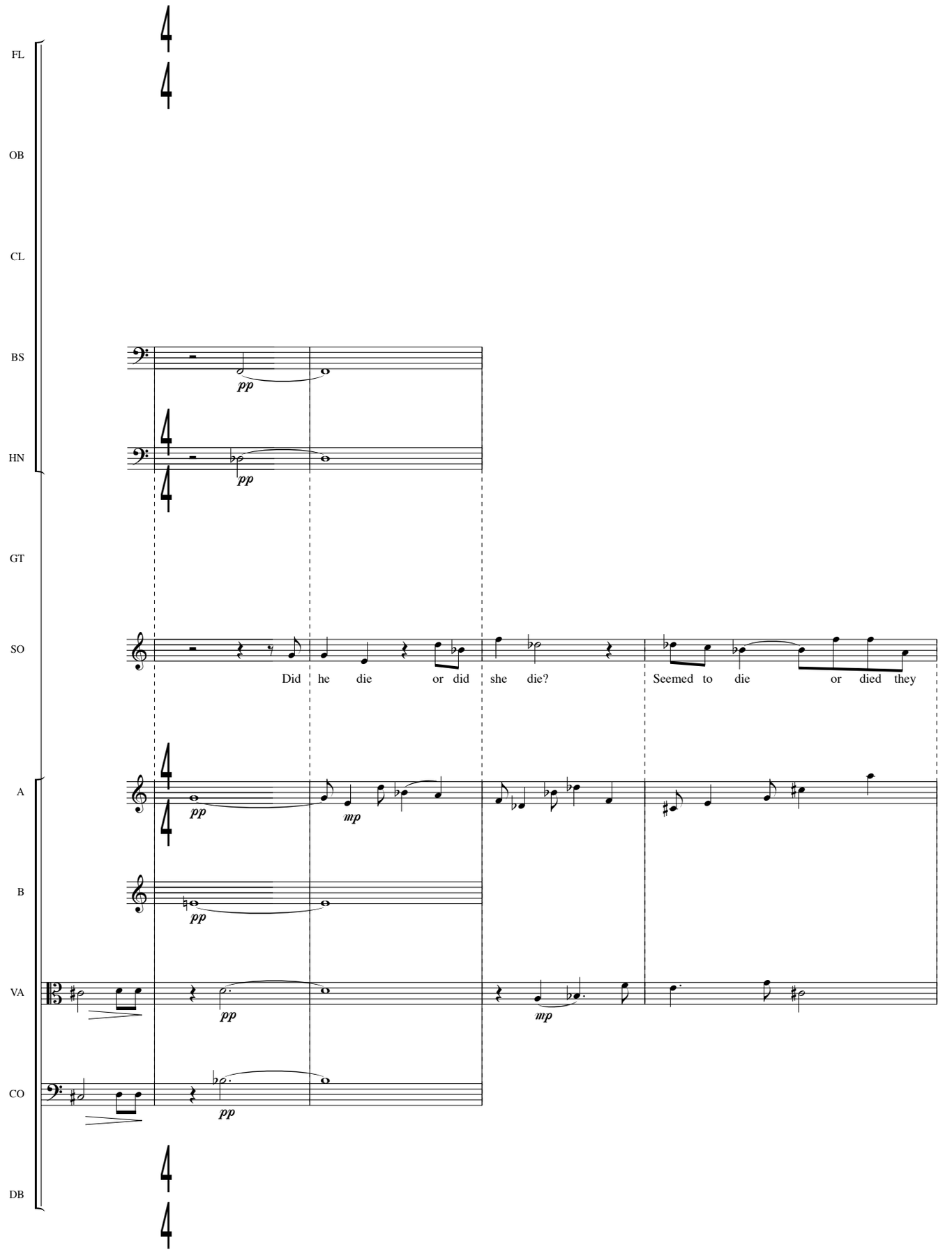
VII:28


FL
OB
CL
BS
HN
GT
SO
leave him to his fate; For no mat - ter what is said They had all that had their
A
B
VA
CO
DB

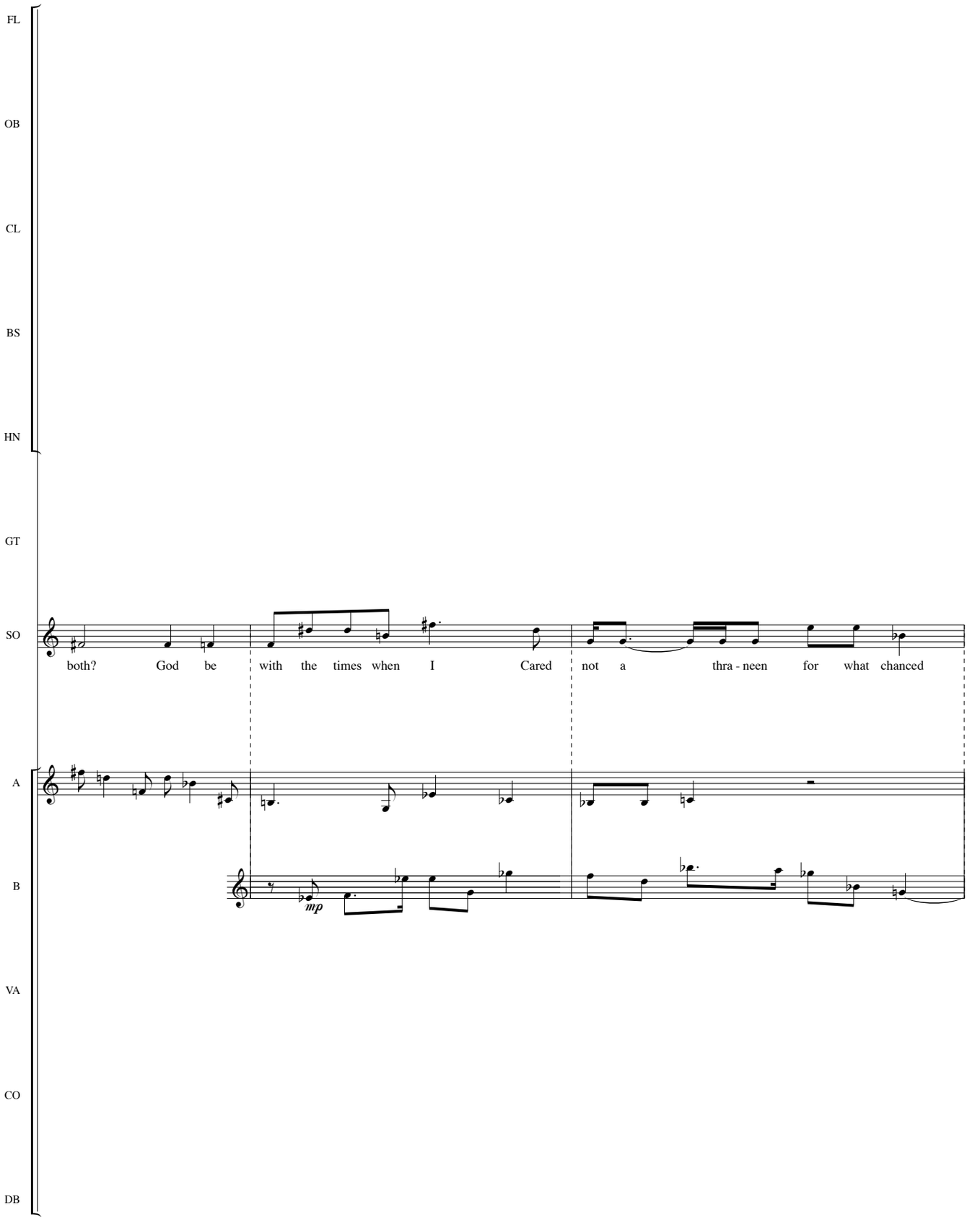
VII:33


FL
OB
CL
BS
HN
GT
SO
hate: Love is like the li - on's tooth.
A
B
VA
CO
DB
p
cresc.
p
cresc.
p
cresc.
cresc.
cresc.

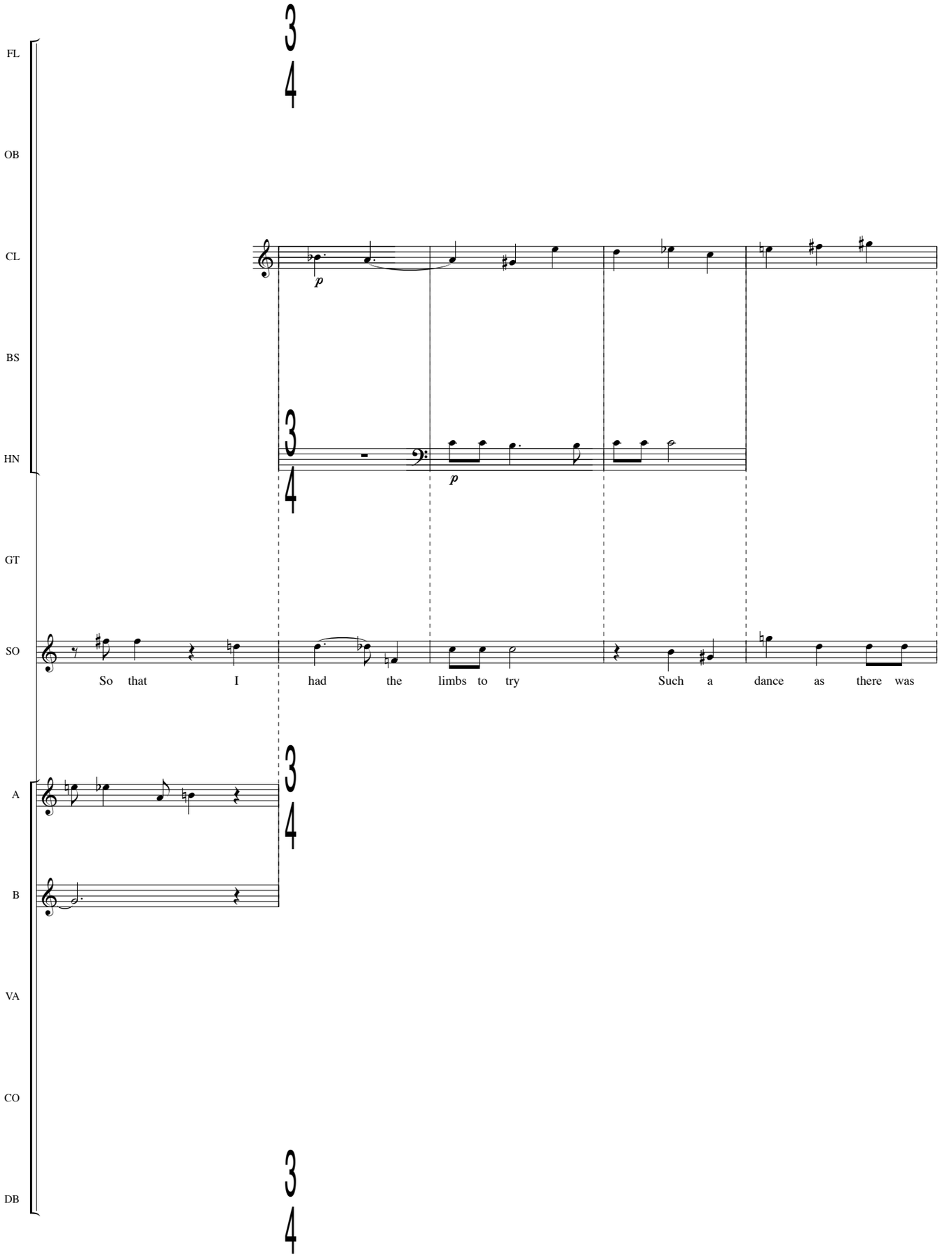
VII:39


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
pp
pp
Did he die or did she die?
Seemed to die or died they
pp
mp
pp
pp
mp
pp

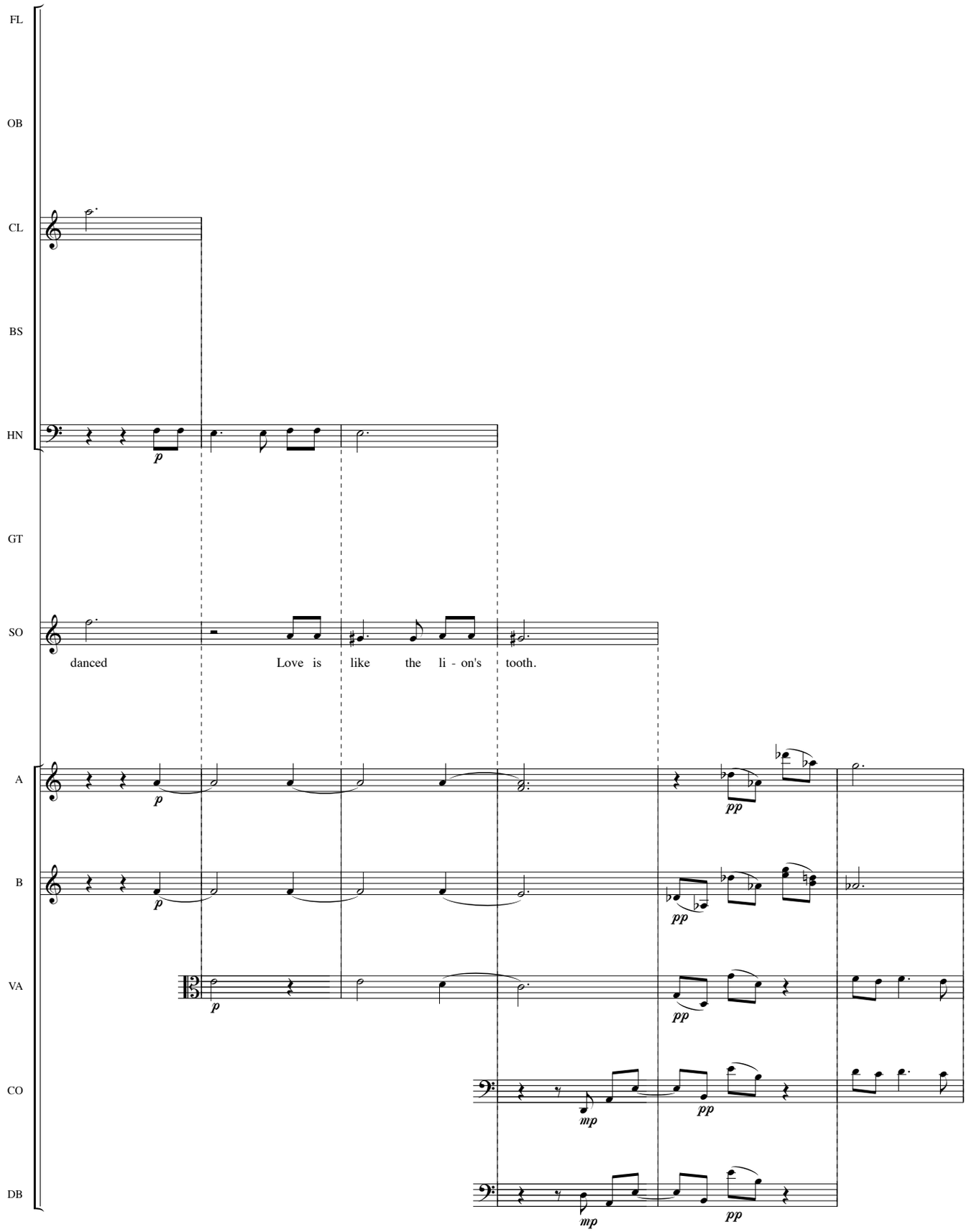
VII:44


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
both? God be with the times when I Cared not a thra - neen for what chanced
mp

VII:47


FL
OB
CL
BS
HN
GT
SO
A
B
VA
CO
DB
p
p
So that I had the limbs to try Such a dance as there was

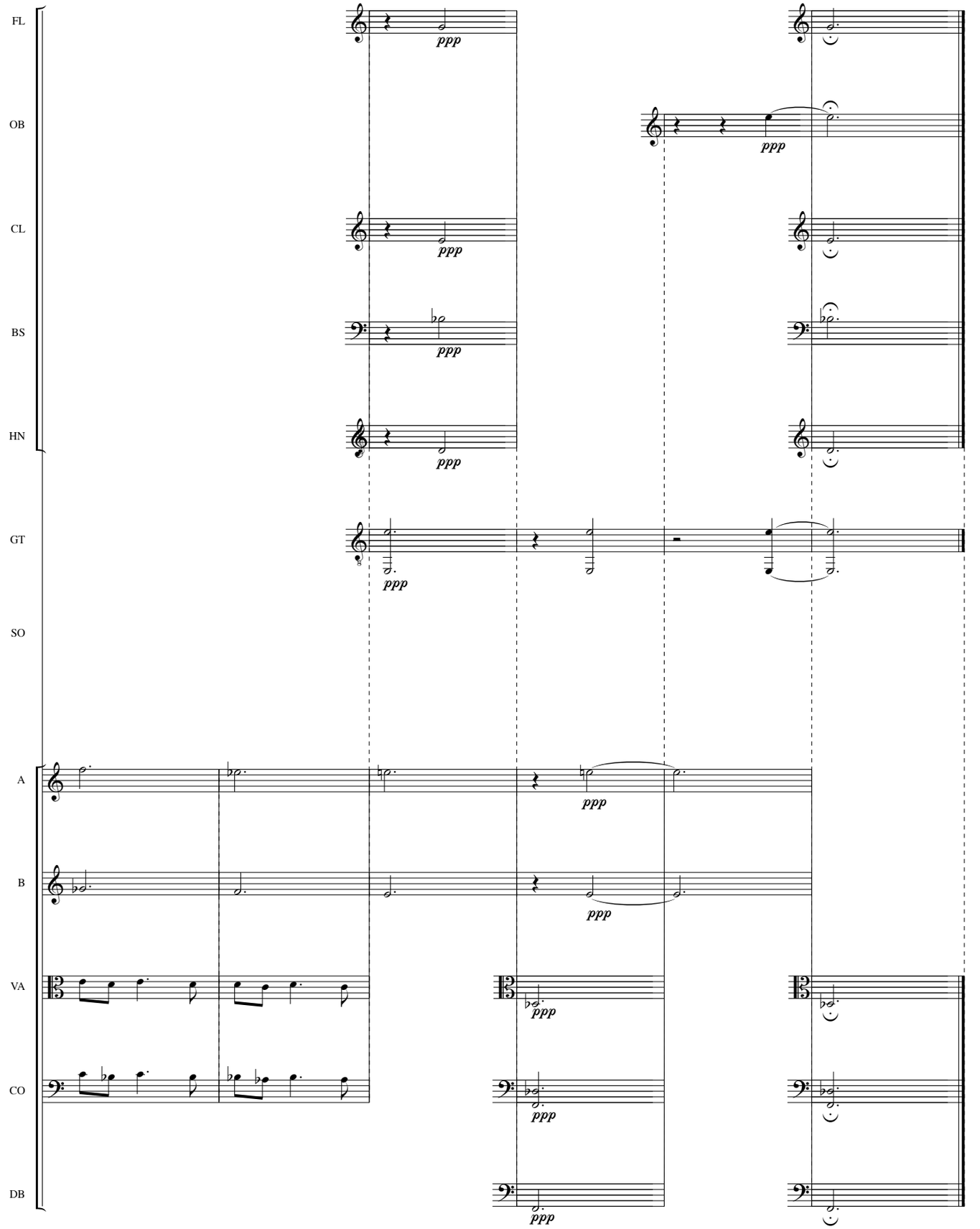
rall. Poco allarg.,



hold for psychs.
end together

VII:58

Allargando, ♩=72



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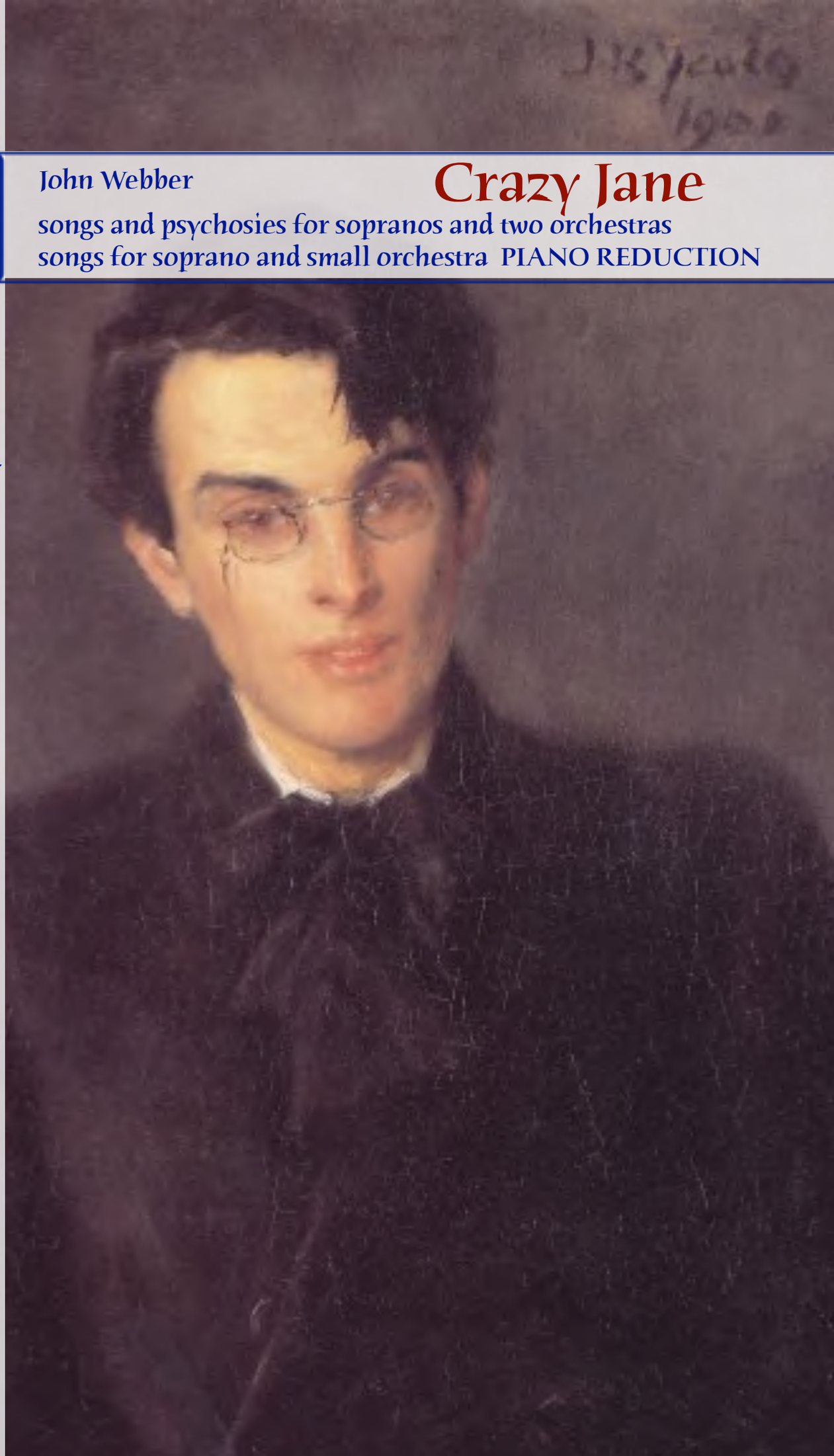
S Full Score
S pf Red.
P Full Score

John Webber

Crazy Jane

songs and psychosies for sopranos and two orchestras
songs for soprano and small orchestra PIANO REDUCTION



CRAZY JANE

piano reduction

William Butler Yeats by John Butler

Webber

www.webbermusic.org

for Paula O'Sullivan and the PNMO

WEBBER 99-7A

CRAZY JANE

SEVEN SONGS FOR SOPRANO & SMALL ORCHESTRA

may be performed alone or with
99-7B - CRAZY JANE - SEVEN PSYCHOSIES FOR ORCHESTRA

PIANO REDUCTION

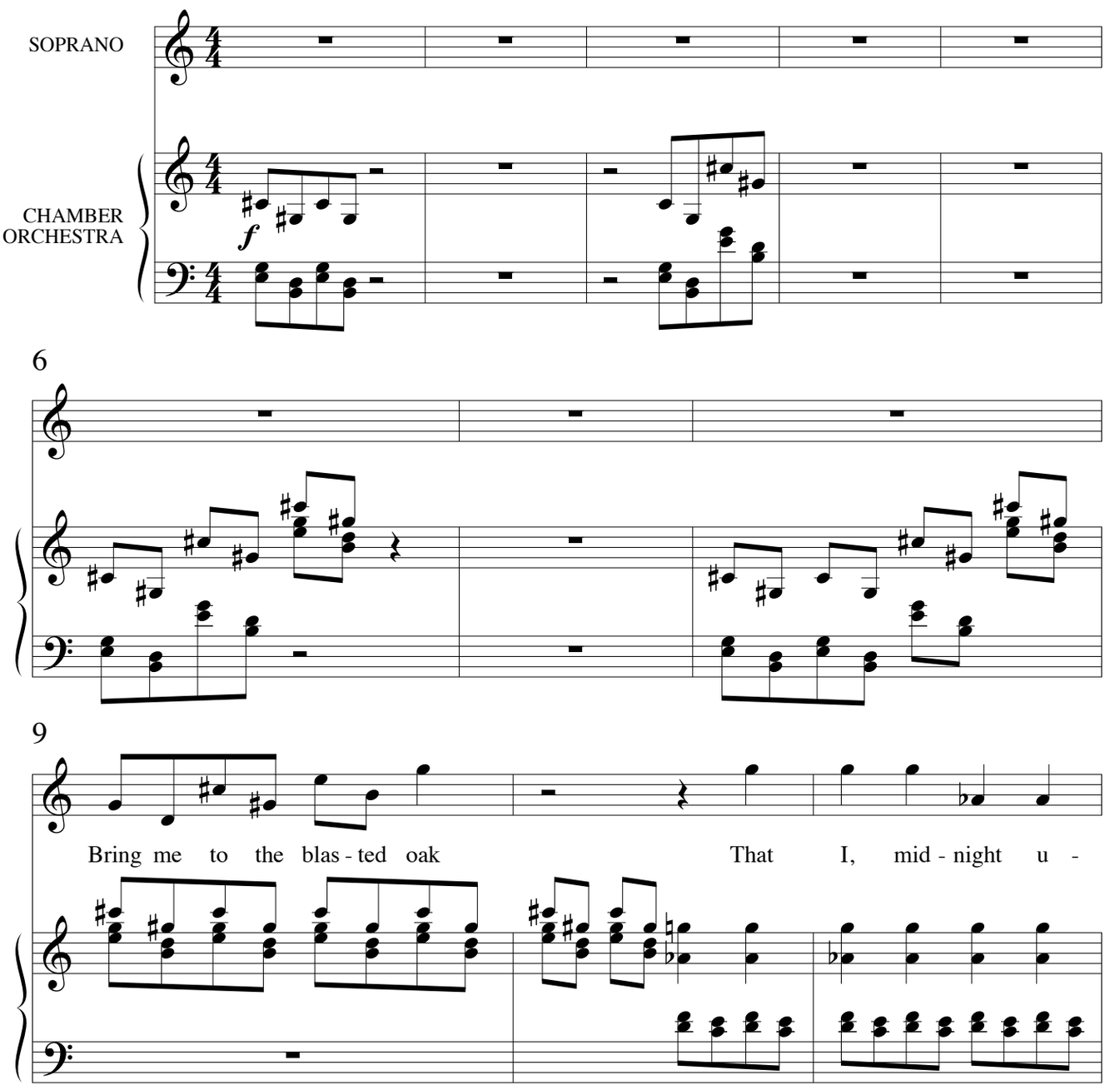
for Alan Pring and The Portsmouth Youth Orchestra
and Paula O'Sullivan and the Portsmouth New Music Orchestra

CRAZY JANE

SEVEN SONGS FOR SOPRANO AND CHAMBER ORCHESTRA
MAY BE PERFORMED WITH OR WITHOUT
CRAZY JANE: SEVEN PSYCHOSES FOR ORCHESTRA

JOHN WEBBER 99-7
W.B. YEATS

I Crazy Jane and the Bishop, ♩=112



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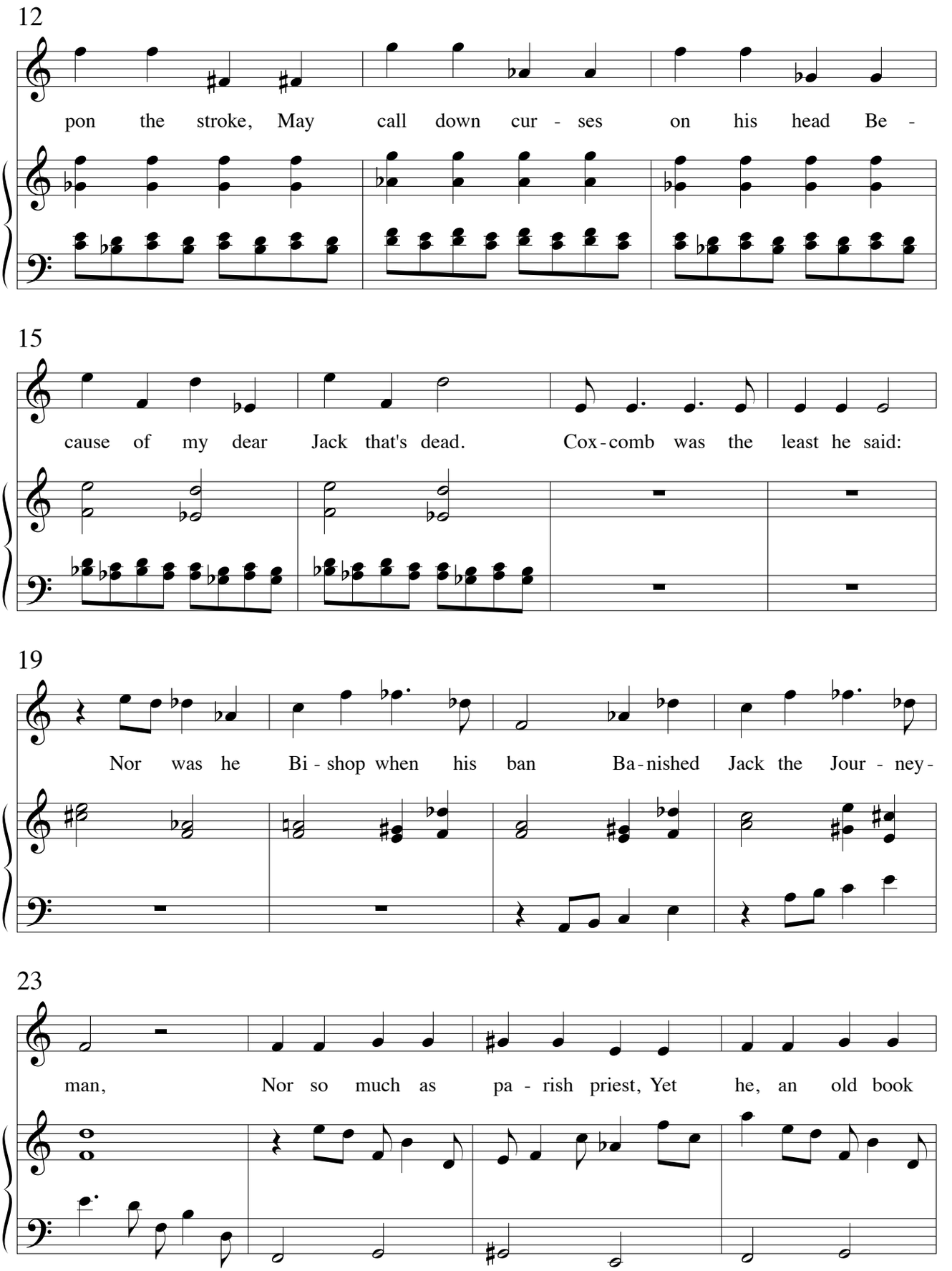
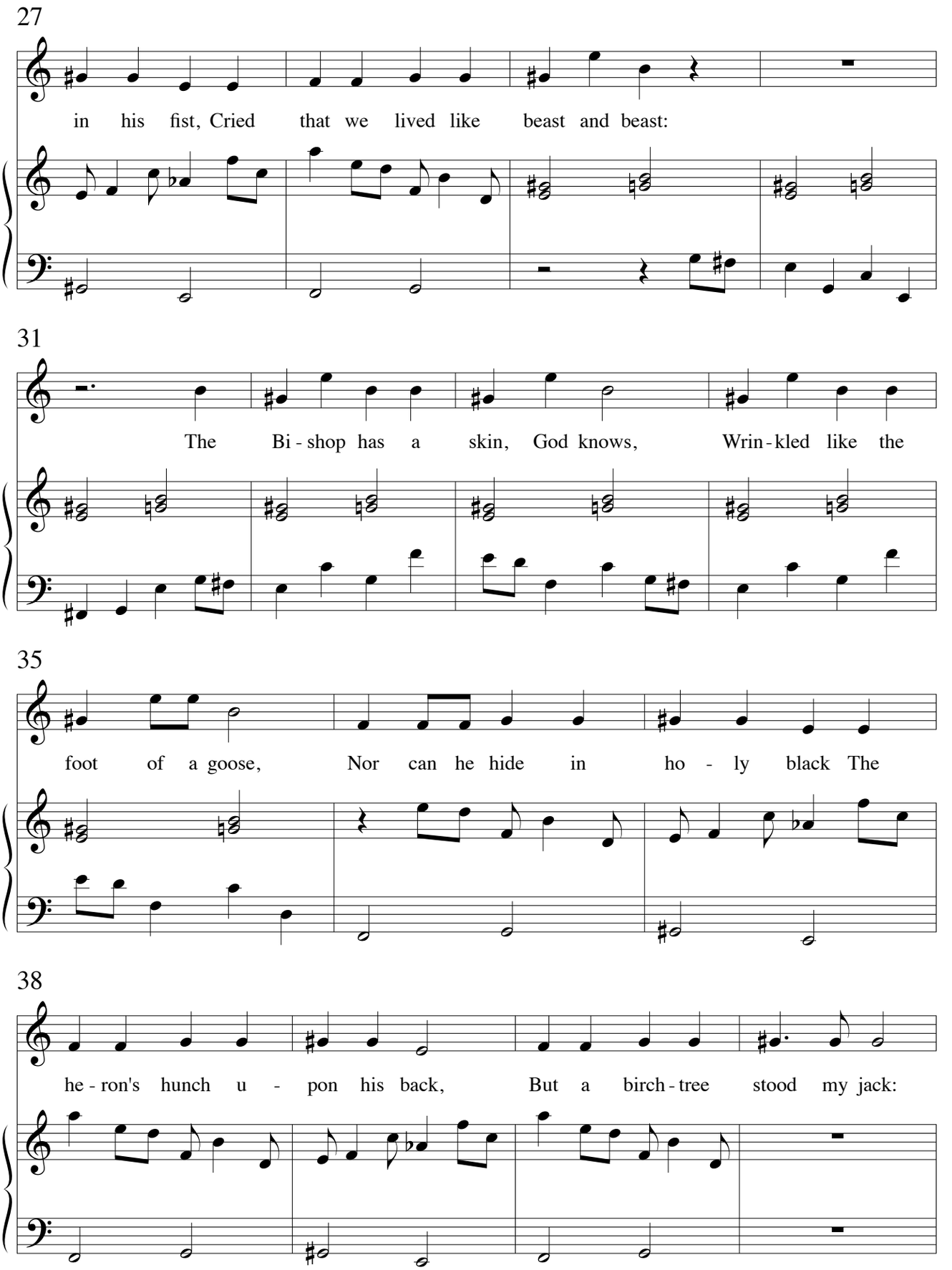
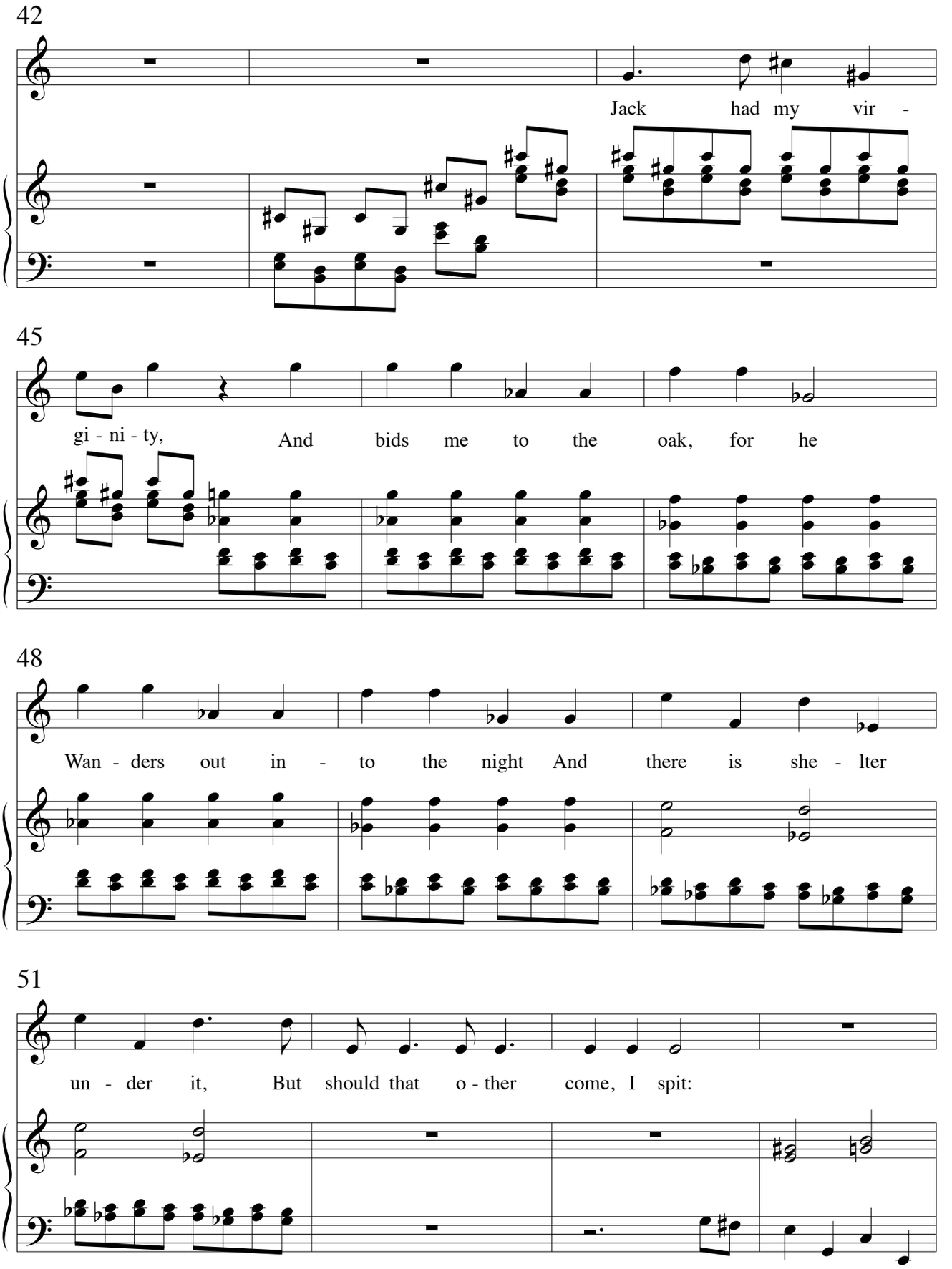
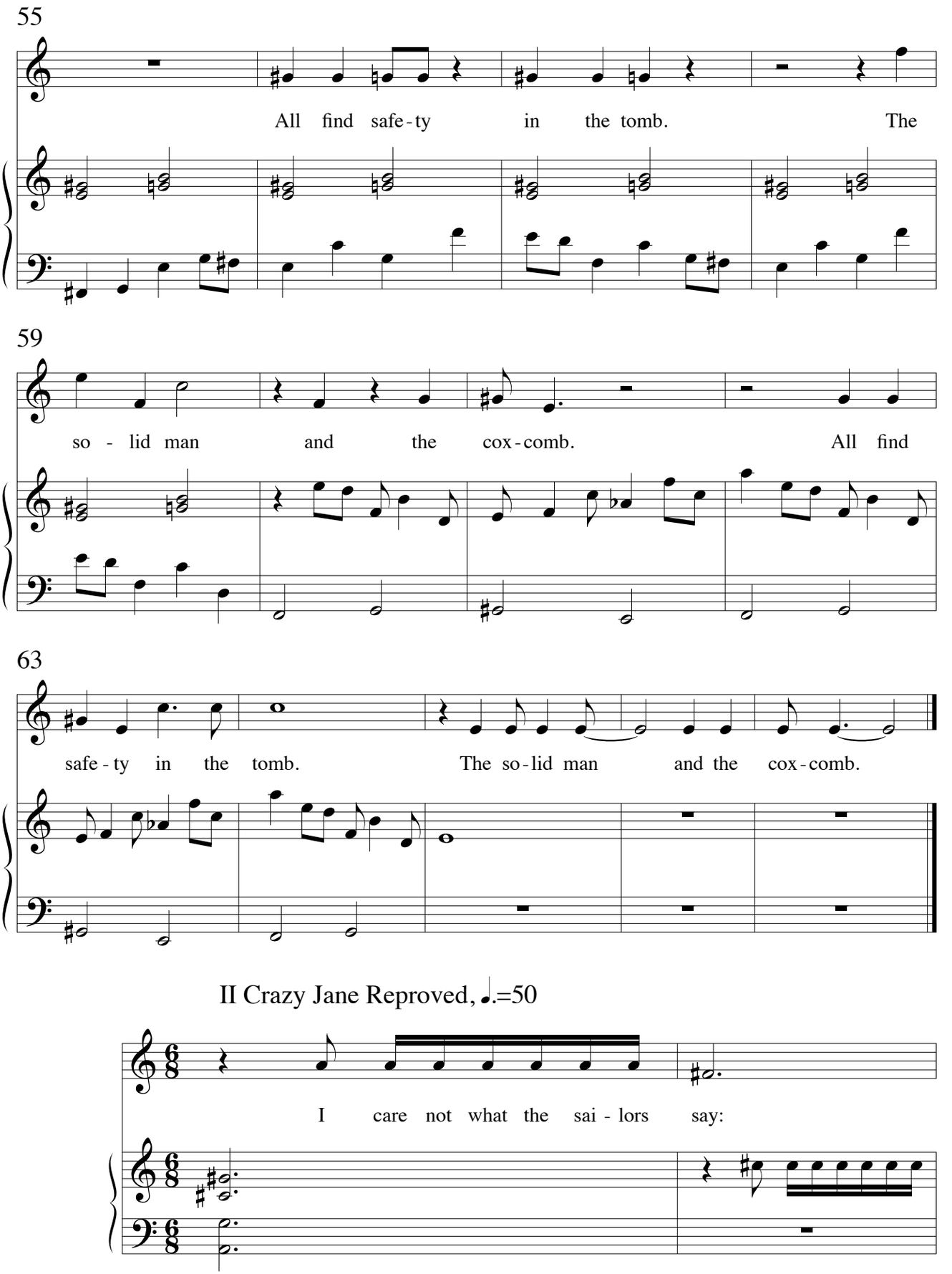
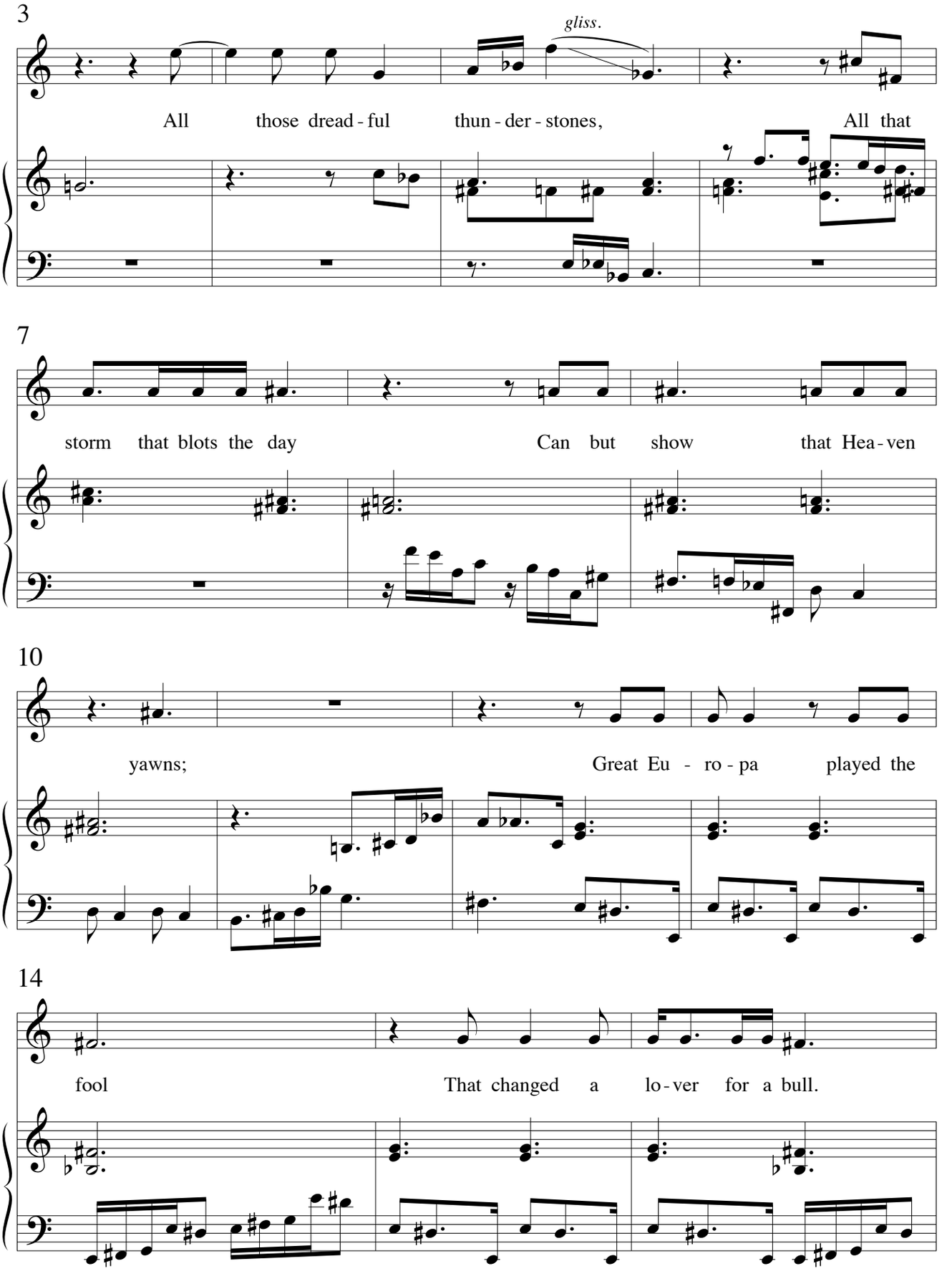

12
pon the stroke, May call down cur - ses on his head Be -
15
cause of my dear Jack that's dead. Cox-comb was the least he said:
19
Nor was he Bi - shop when his ban Ba-nished Jack the Jour - ney-
23
man, Nor so much as pa - rish priest, Yet he, an old book

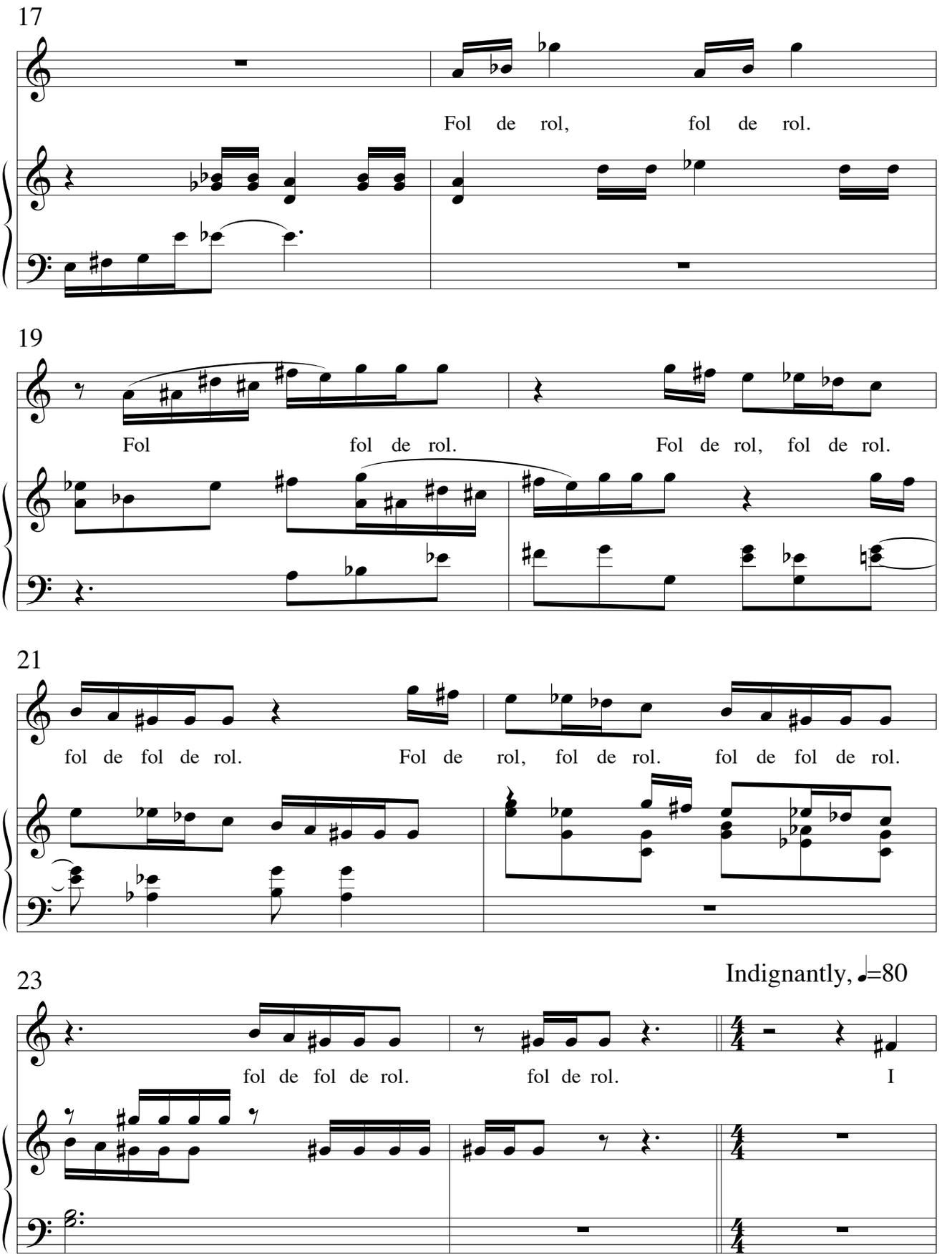

27
in his fist, Cried that we lived like beast and beast:
31
The Bi - shop has a skin, God knows, Wrin - kled like the
35
foot of a goose, Nor can he hide in ho - ly black The
38
he - ron's hunch u - pon his back, But a birch - tree stood my jack:

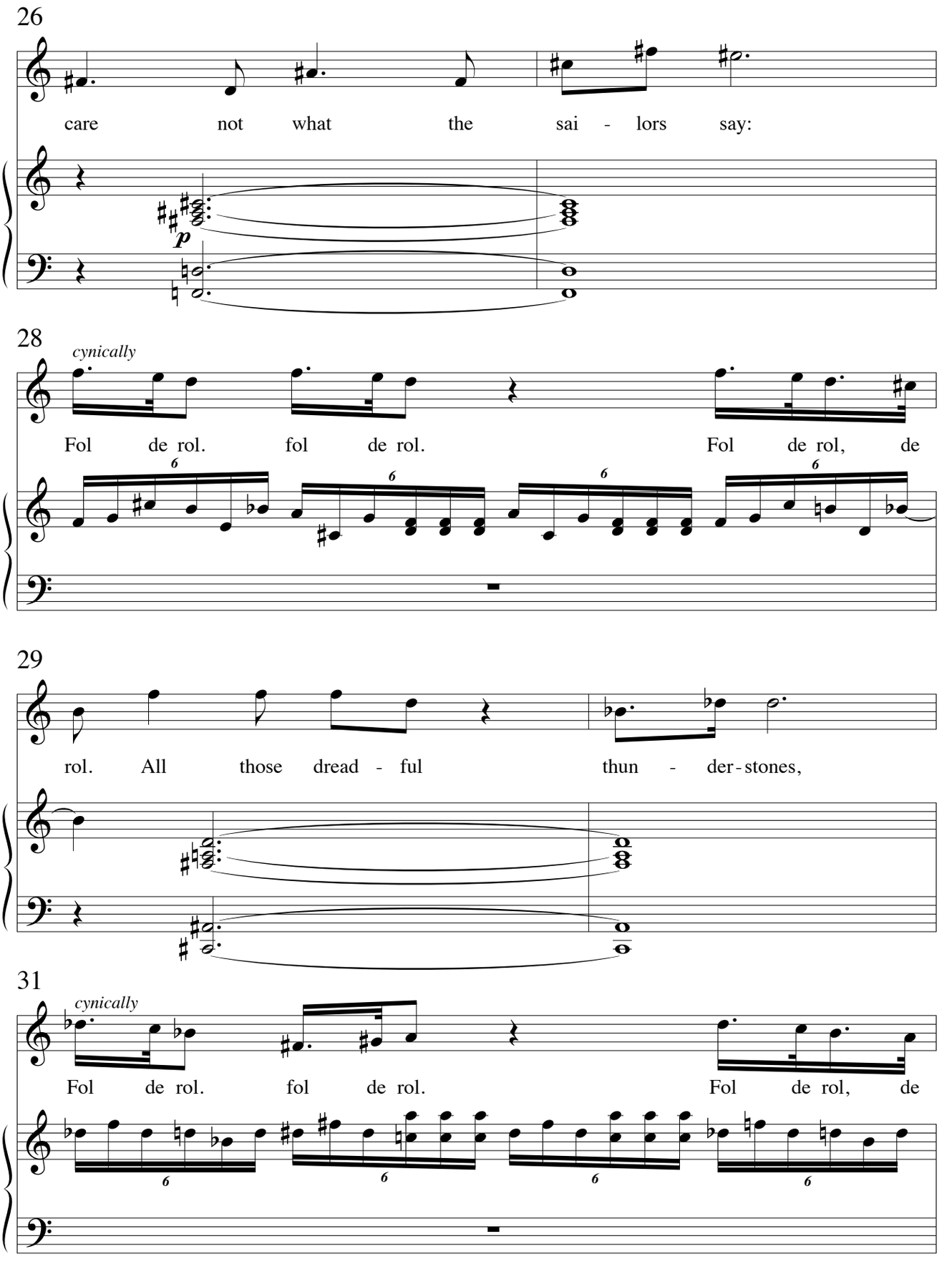

42
Jack had my vir -
45
gi - ni - ty, And bids me to the oak, for he
48
Wan - ders out in - to the night And there is she - lter
51
un - der it, But should that o - ther come, I spit:

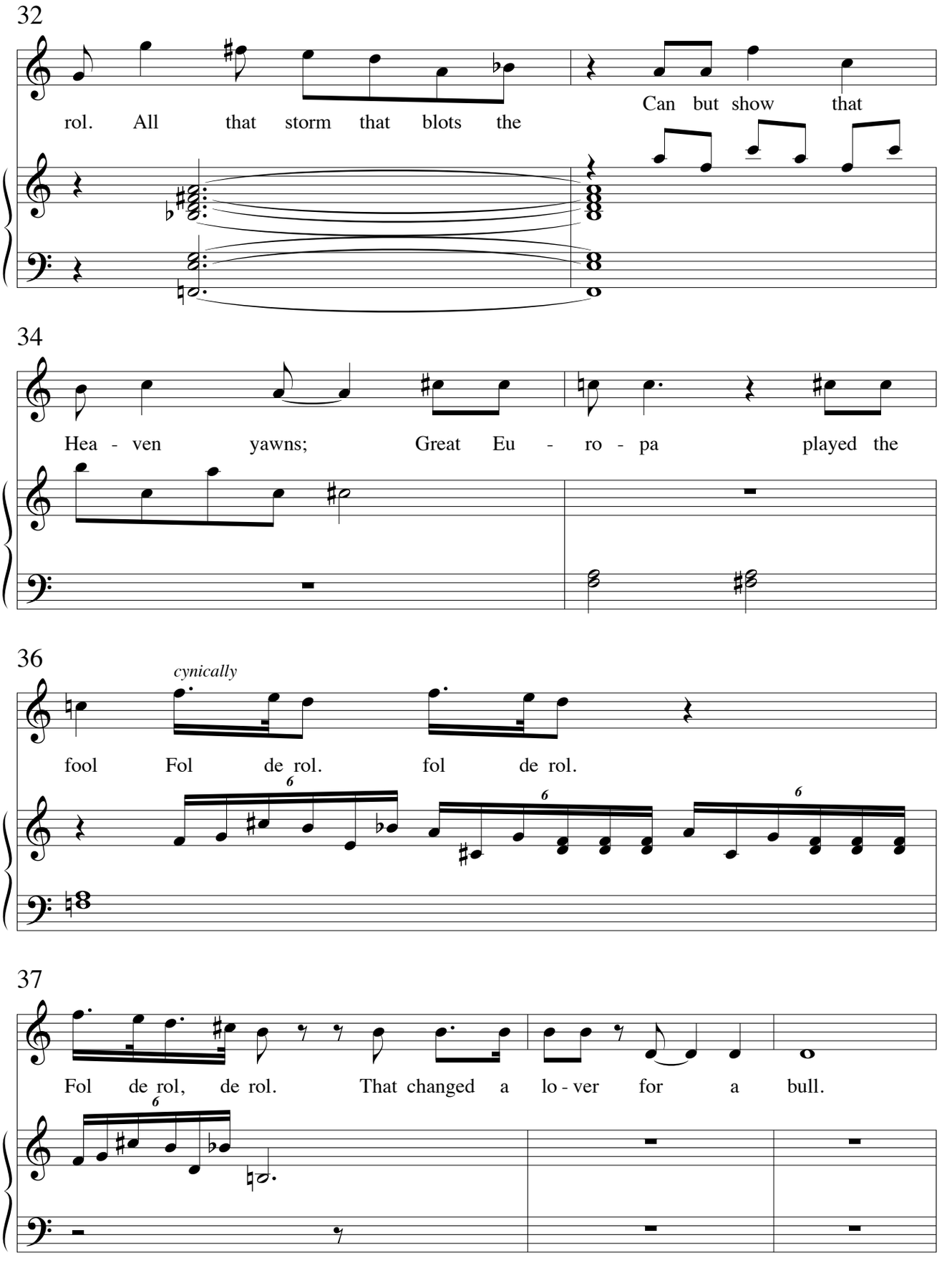


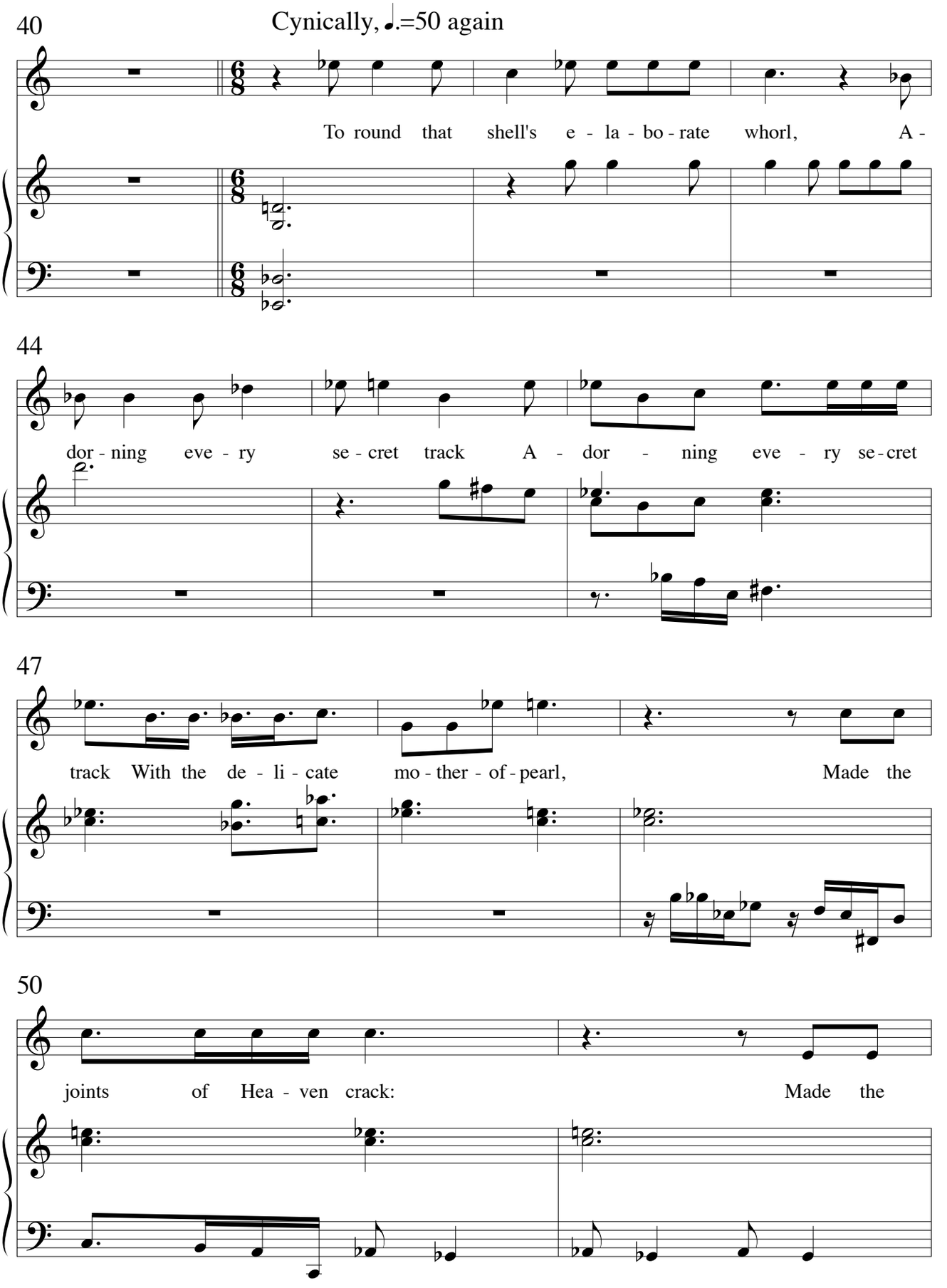
II Crazy Jane Reproved, ♩.=50

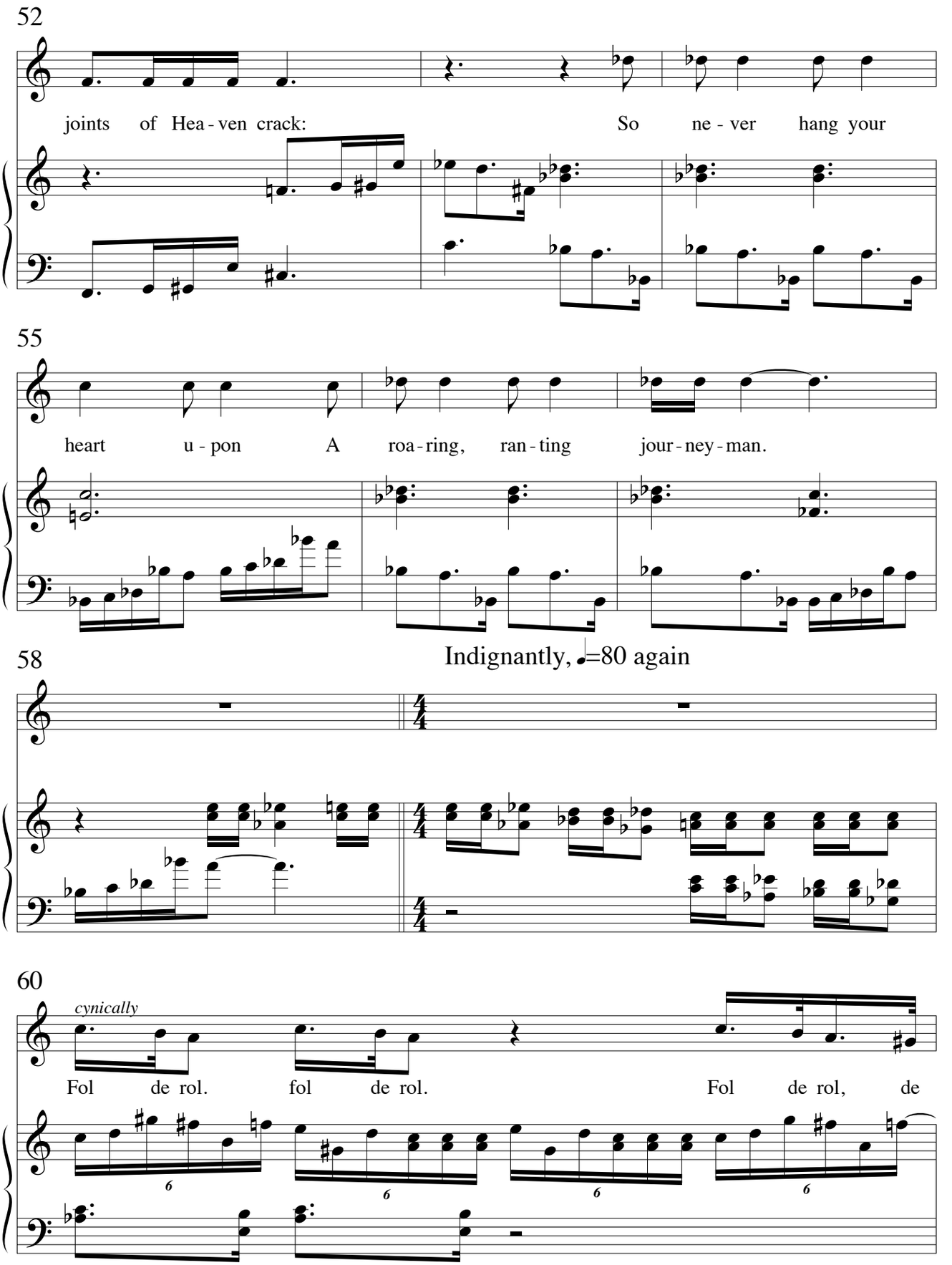

3
gliss.
All those dread - ful thun - der - stones, All that
7
storm that blots the day Can but show that Hea - ven
10
yawns; Great Eu - ro - pa played the
14
fool That changed a lo - ver for a bull.

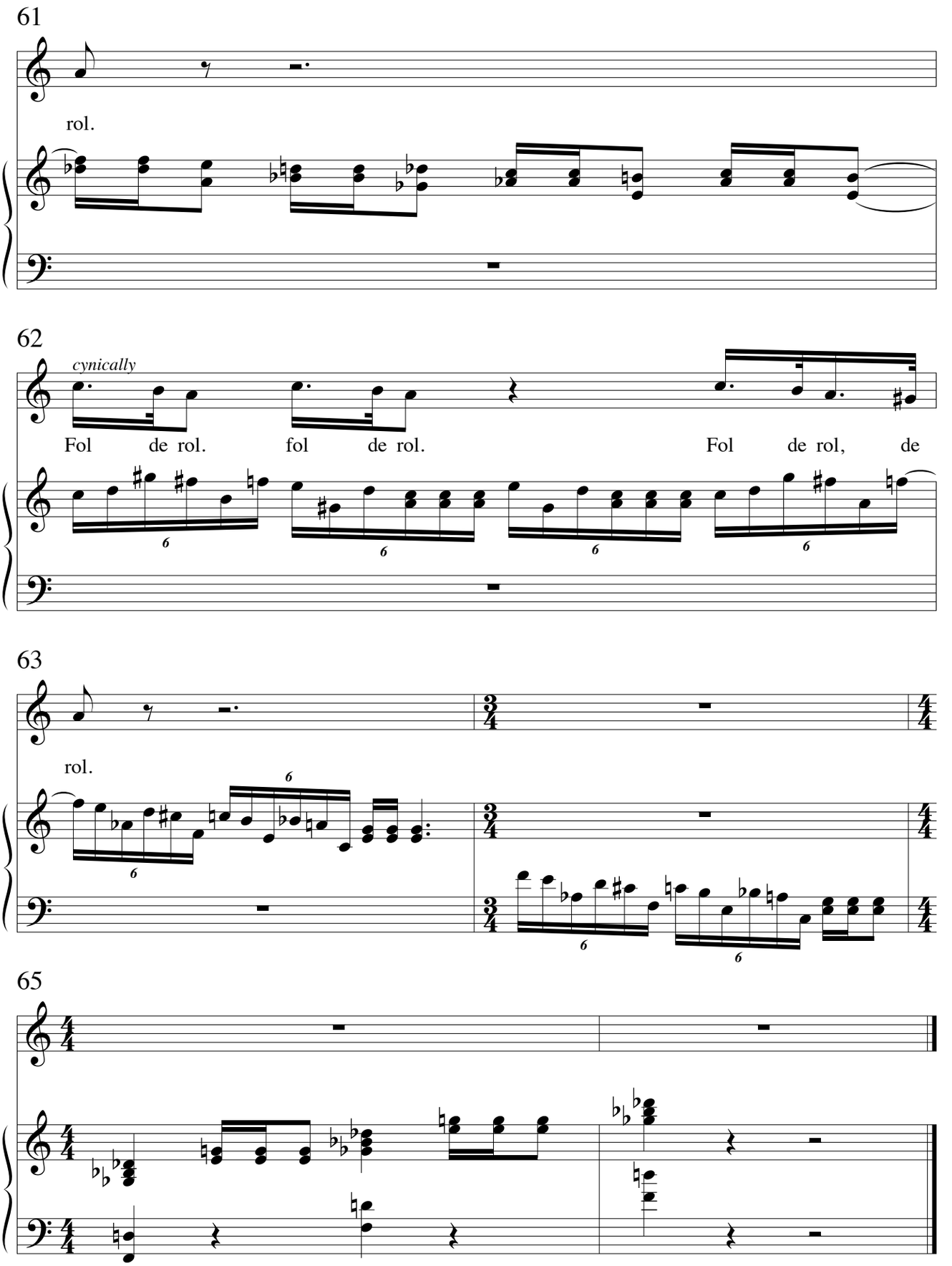

17
Fol de rol, fol de rol.
19
Fol fol de rol. Fol de rol, fol de rol.
21
fol de fol de rol. Fol de rol, fol de rol. fol de fol de rol.
23
Indignantly, ♩=80
fol de fol de rol. fol de rol. I


26
care not what the sai - lors say:
p
28
cynically
Fol de rol. fol de rol. Fol de rol, de
29
rol. All those dread - ful thun - der-stones,
31
cynically
Fol de rol. fol de rol. Fol de rol, de

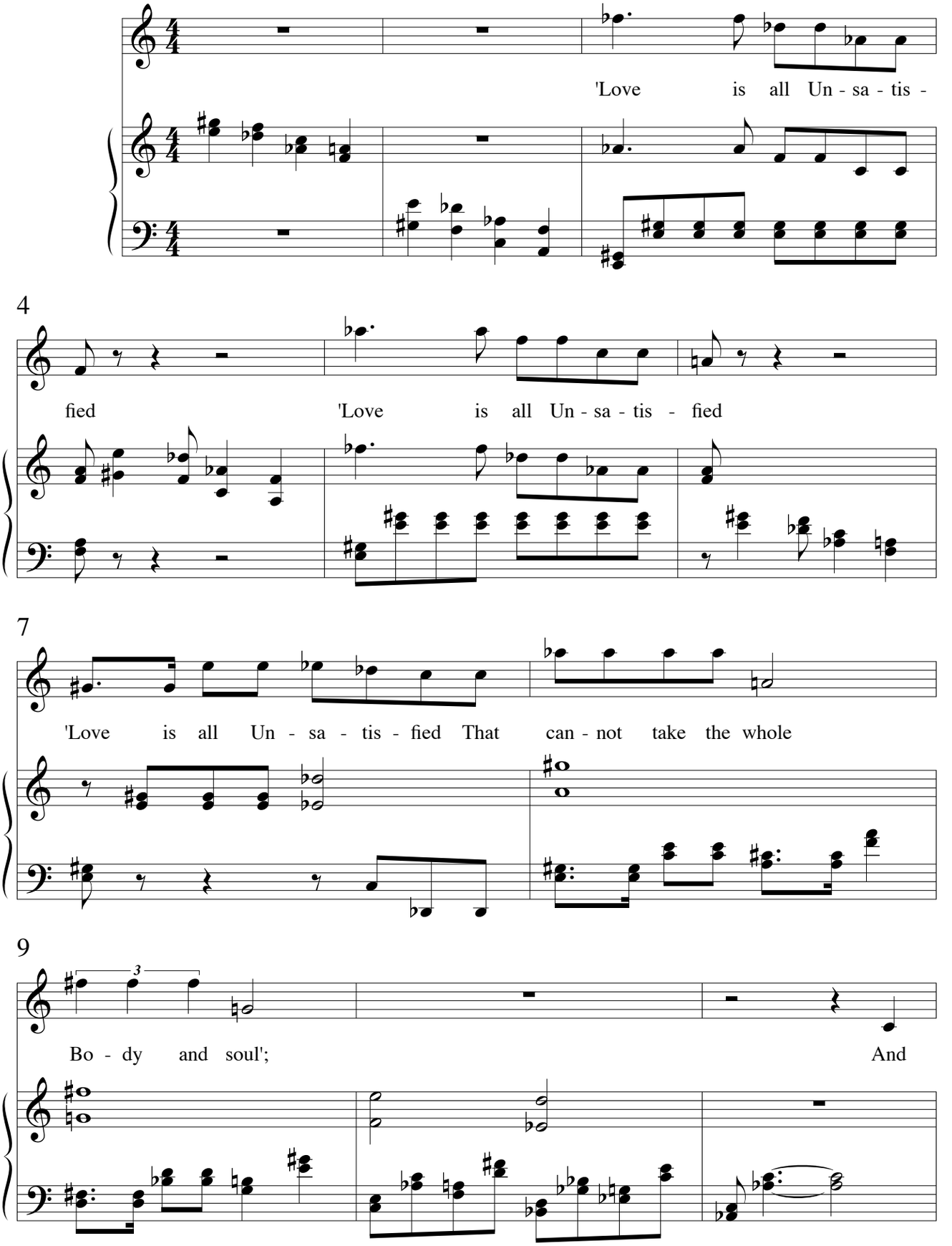

32
rol. All that storm that blots the
Can but show that
34
Hea - ven yawns; Great Eu - ro - pa played the
36
cynically
fool Fol de rol. fol de rol.
37
Fol de rol, de rol. That changed a lo - ver for a bull.

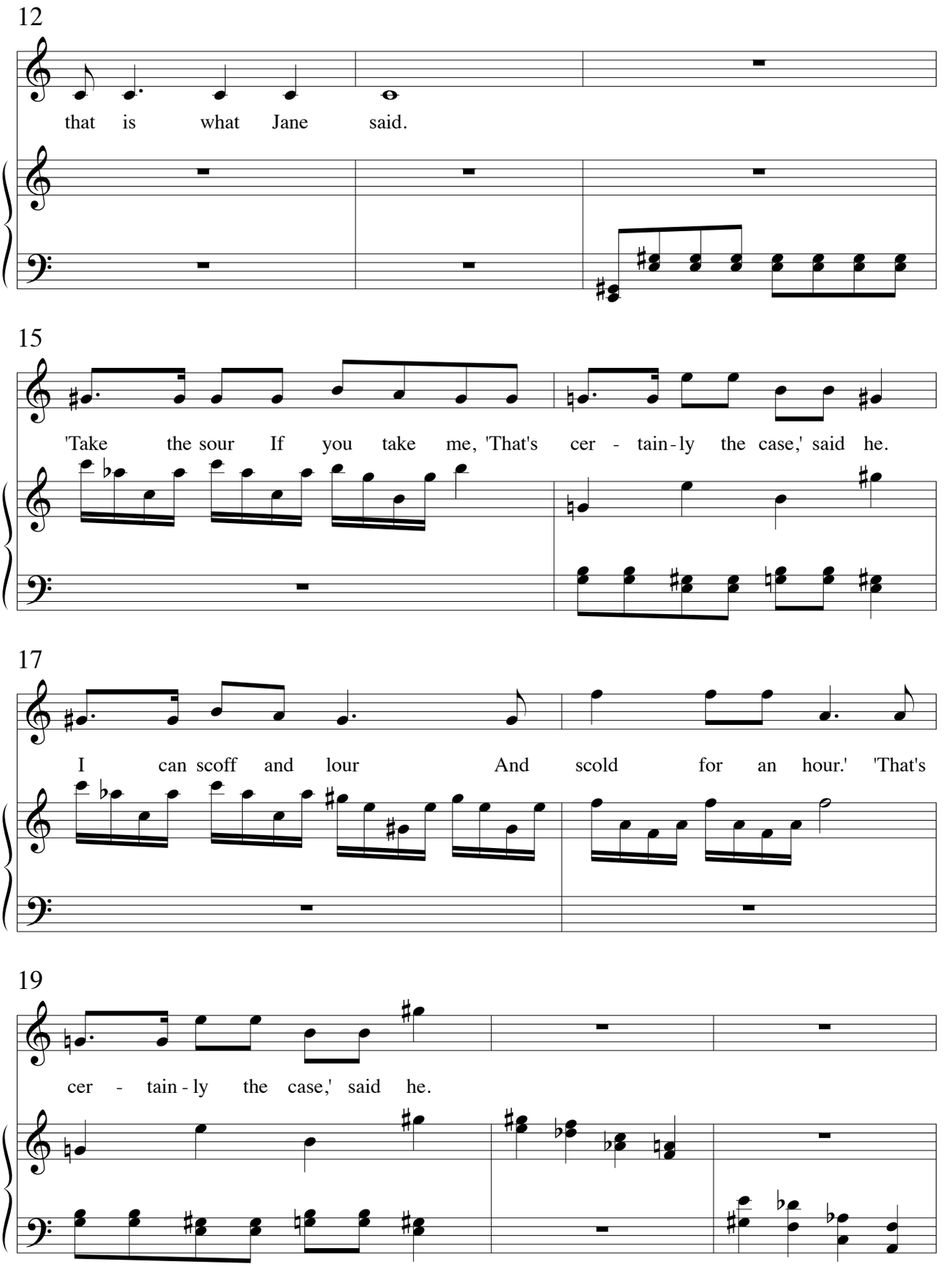

40
Cynically, ♩.=50 again
To round that shell's e - la - bo - rate whorl, A -
44
dor - ning eve - ry se - cret track A - dor - ning eve - ry se - cret
47
track With the de - li - cate mo - ther - of - pearl, Made the
50
joints of Hea - ven crack: Made the

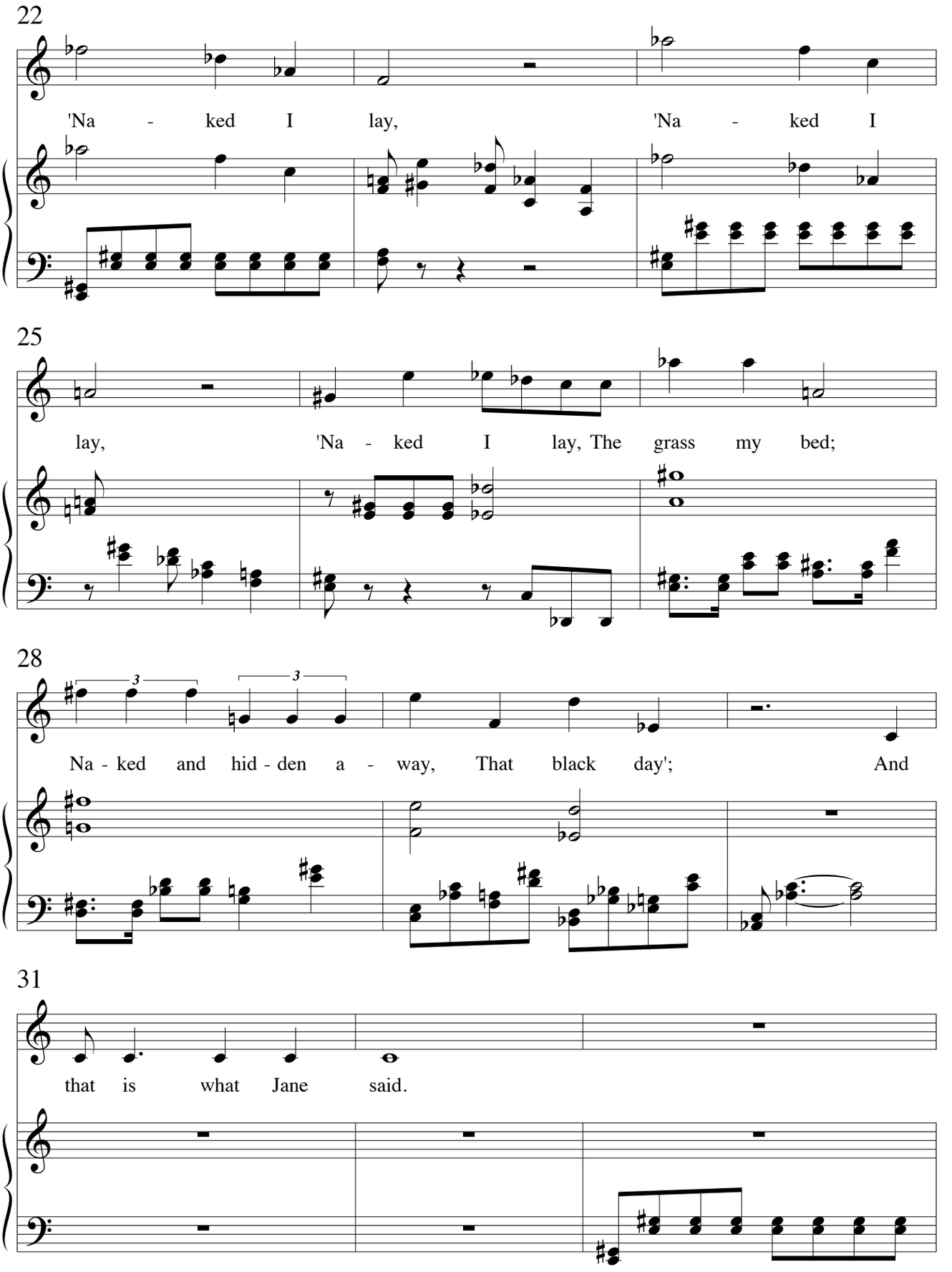

52
joints of Hea - ven crack: So ne - ver hang your
55
heart u - pon A roa - ring, ran - ting jour - ney - man.
58
Indignantly, ♩=80 again
60
cynically
Fol de rol. fol de rol. Fol de rol, de

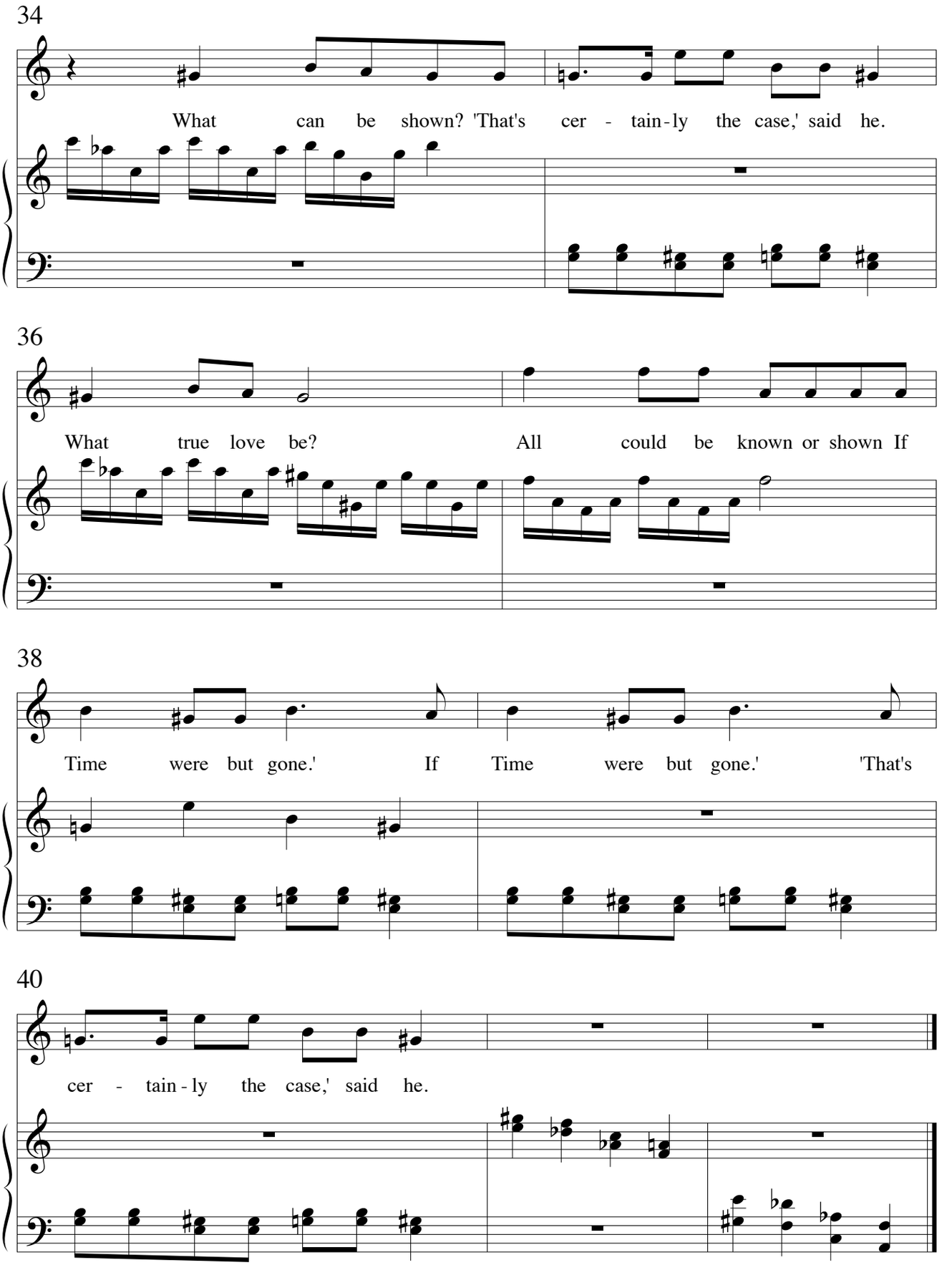

61
rol.
62
cynically
Fol de rol. fol de rol. Fol de rol, de
63
rol.
65

III Crazy Jane on the Day of Judgement, ♩=130



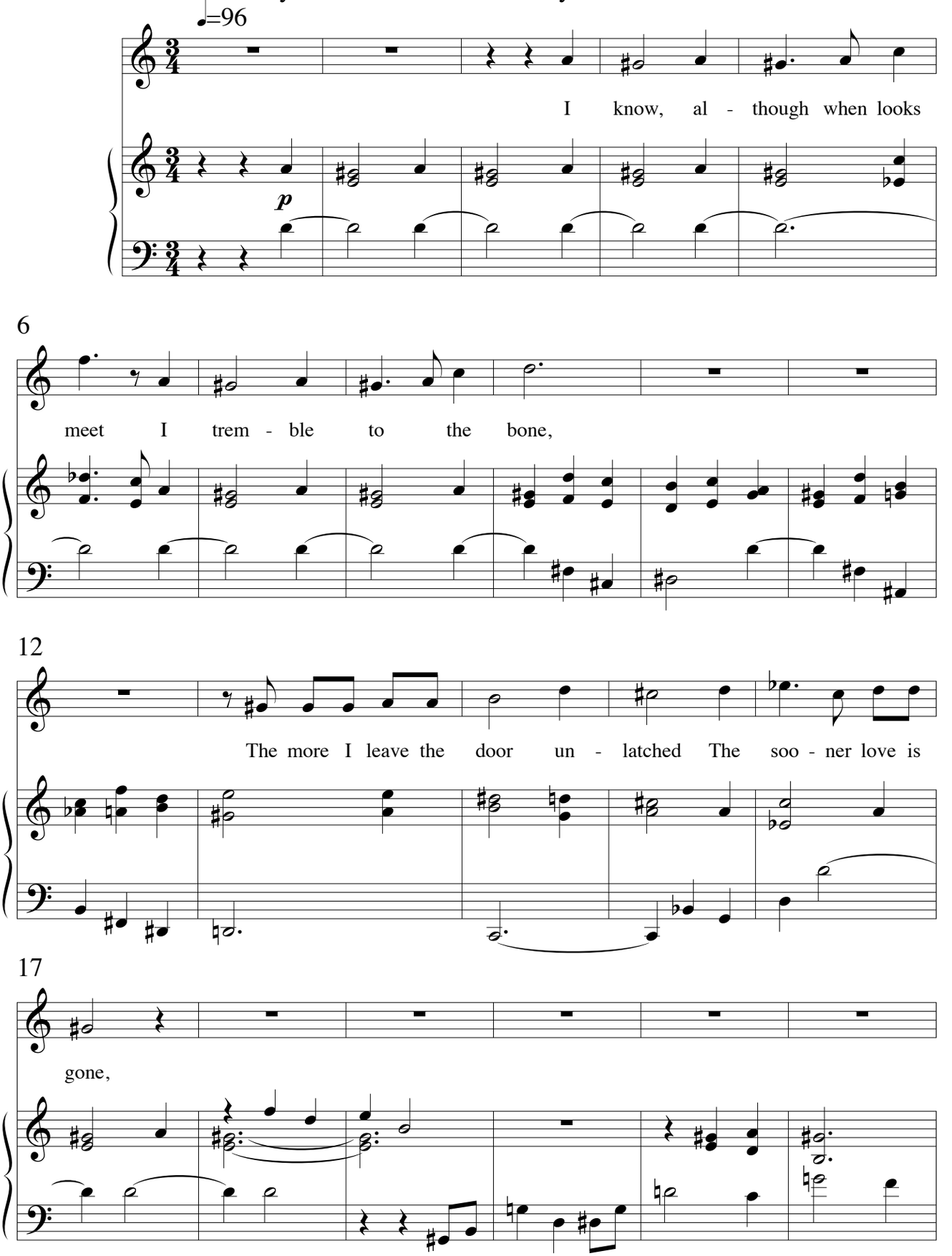

12
that is what Jane said.
15
'Take the sour If you take me, 'That's cer - tain - ly the case,' said he.
17
I can scoff and lour And scold for an hour.' 'That's
19
cer - tain - ly the case,' said he.

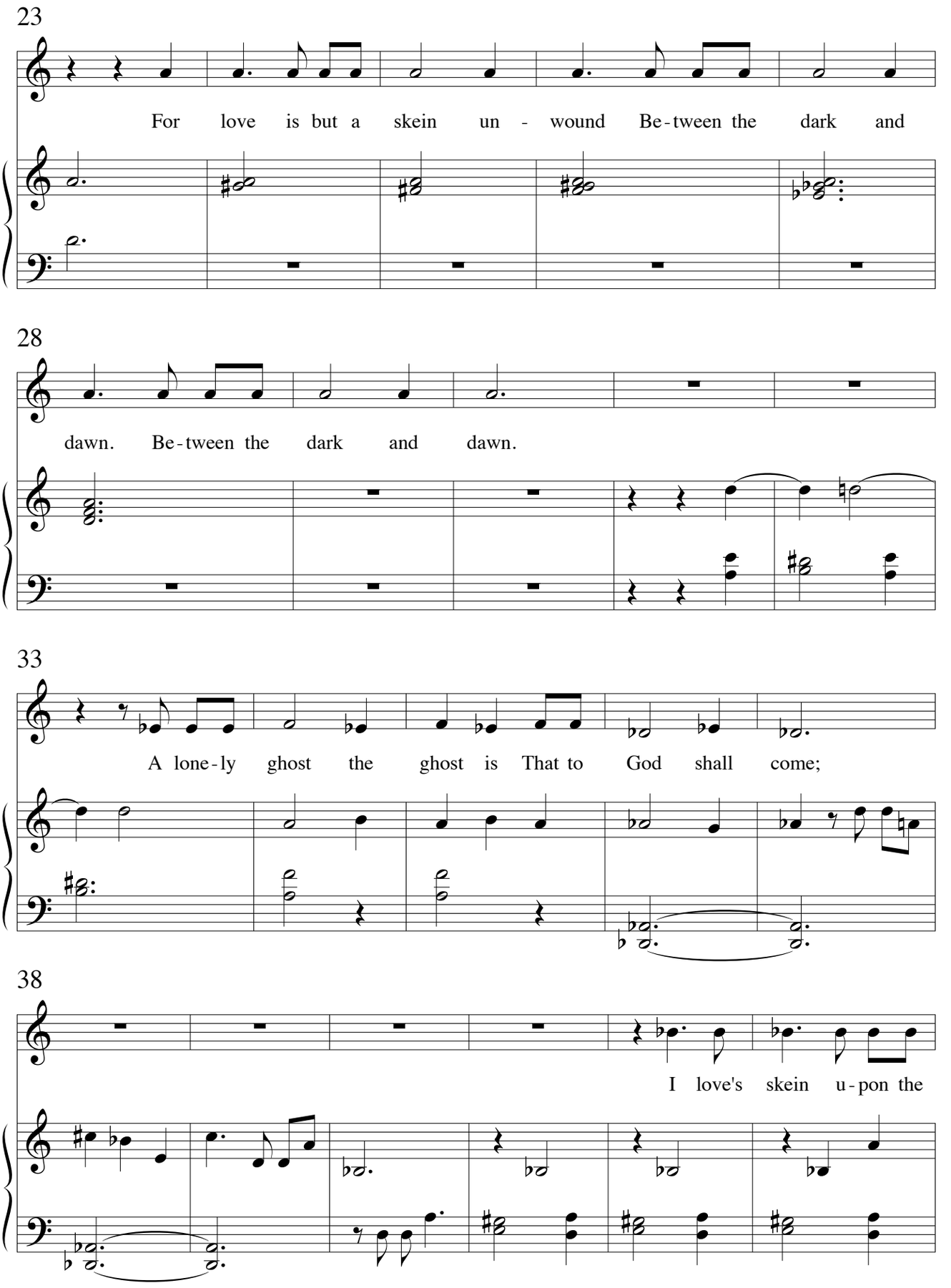

22
'Na - ked I lay, 'Na - ked I
25
lay, 'Na - ked I lay, The grass my bed;
28
Na - ked and hid - den a - way, That black day'; And
31
that is what Jane said.

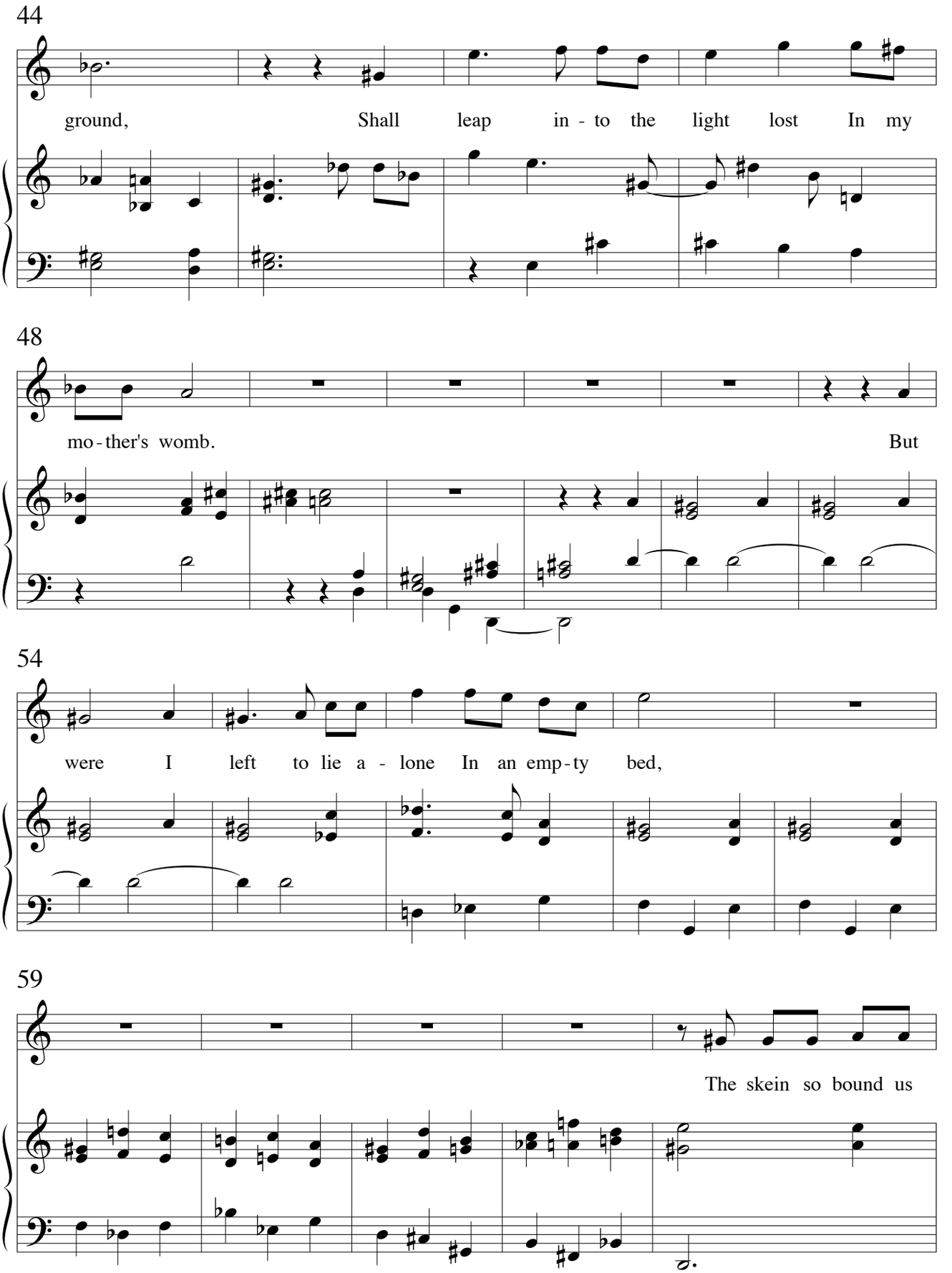

34
What can be shown? 'That's cer - tain - ly the case,' said he.
36
What true love be? All could be known or shown If
38
Time were but gone.' If Time were but gone.' 'That's
40
cer - tain - ly the case,' said he.

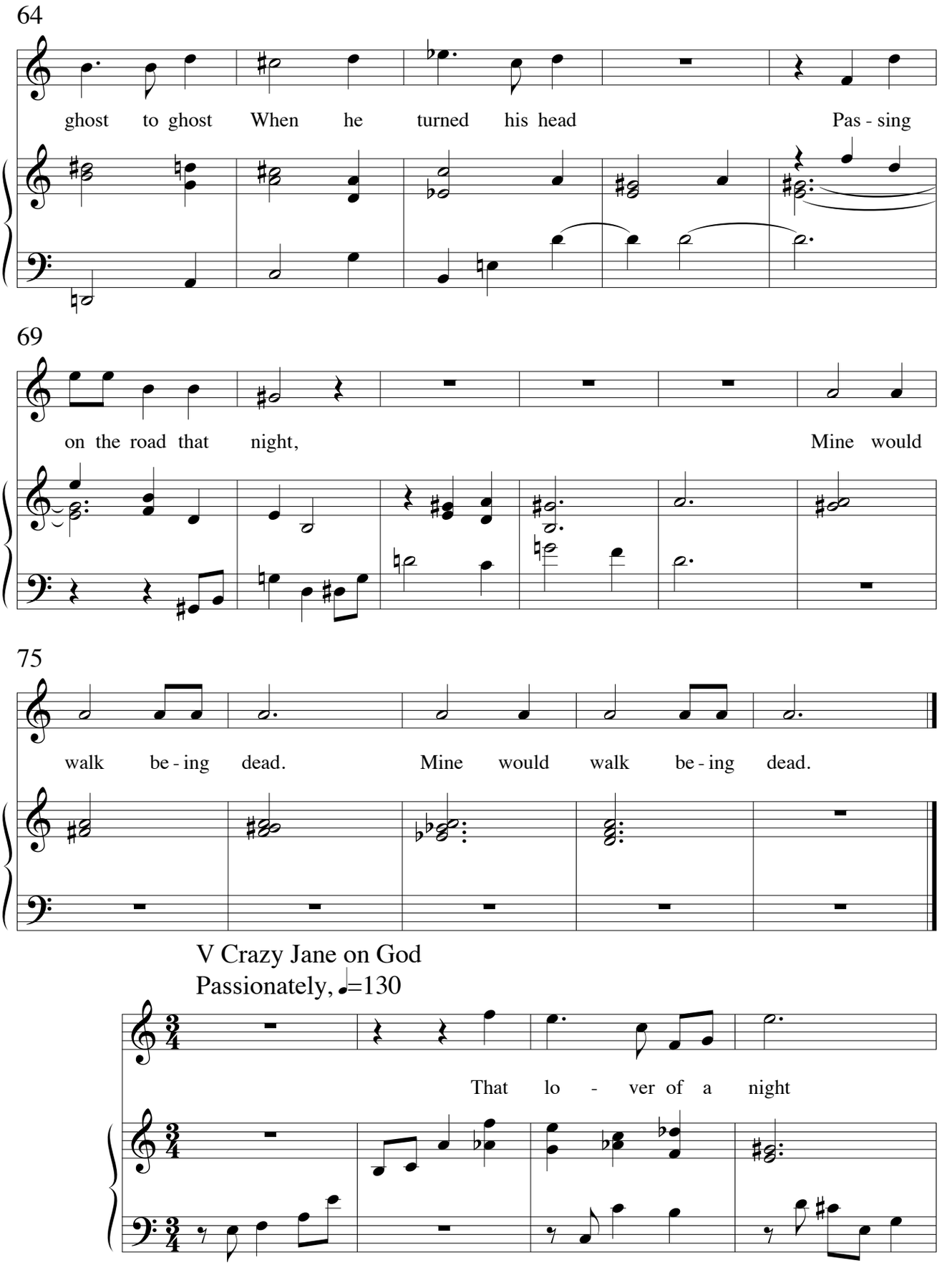
IV Crazy Jane and Jack the Journeyman

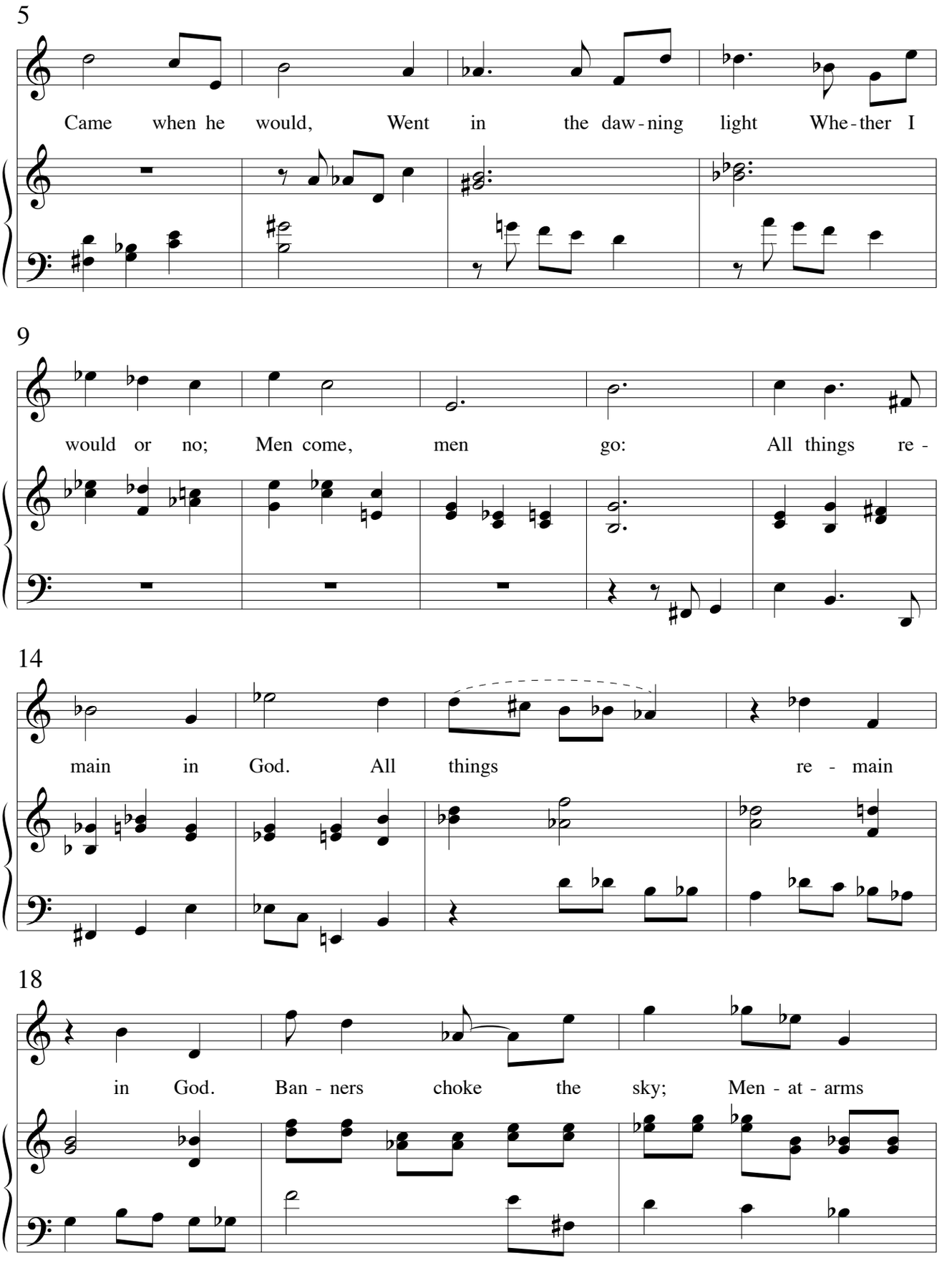
♩=96

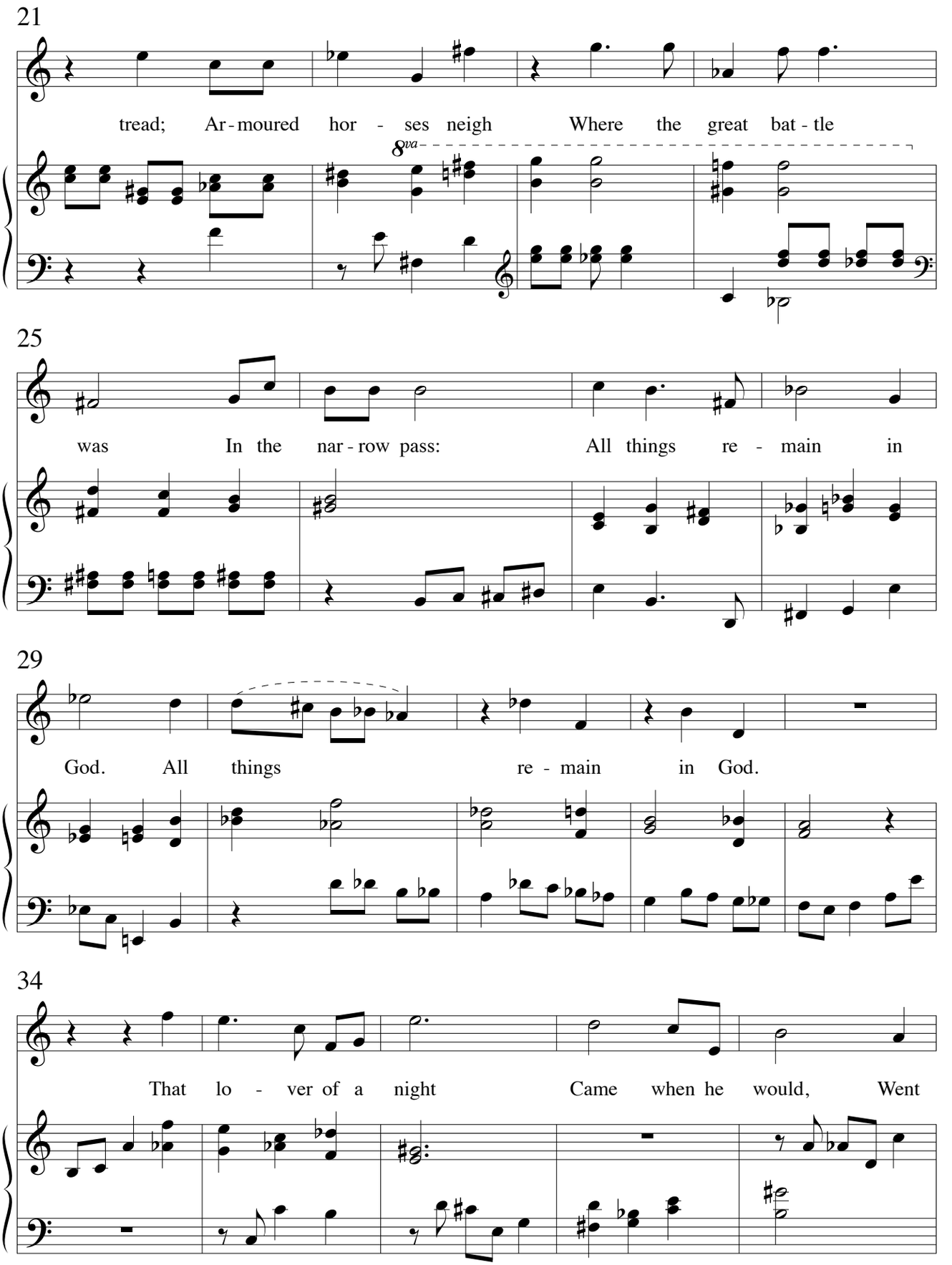


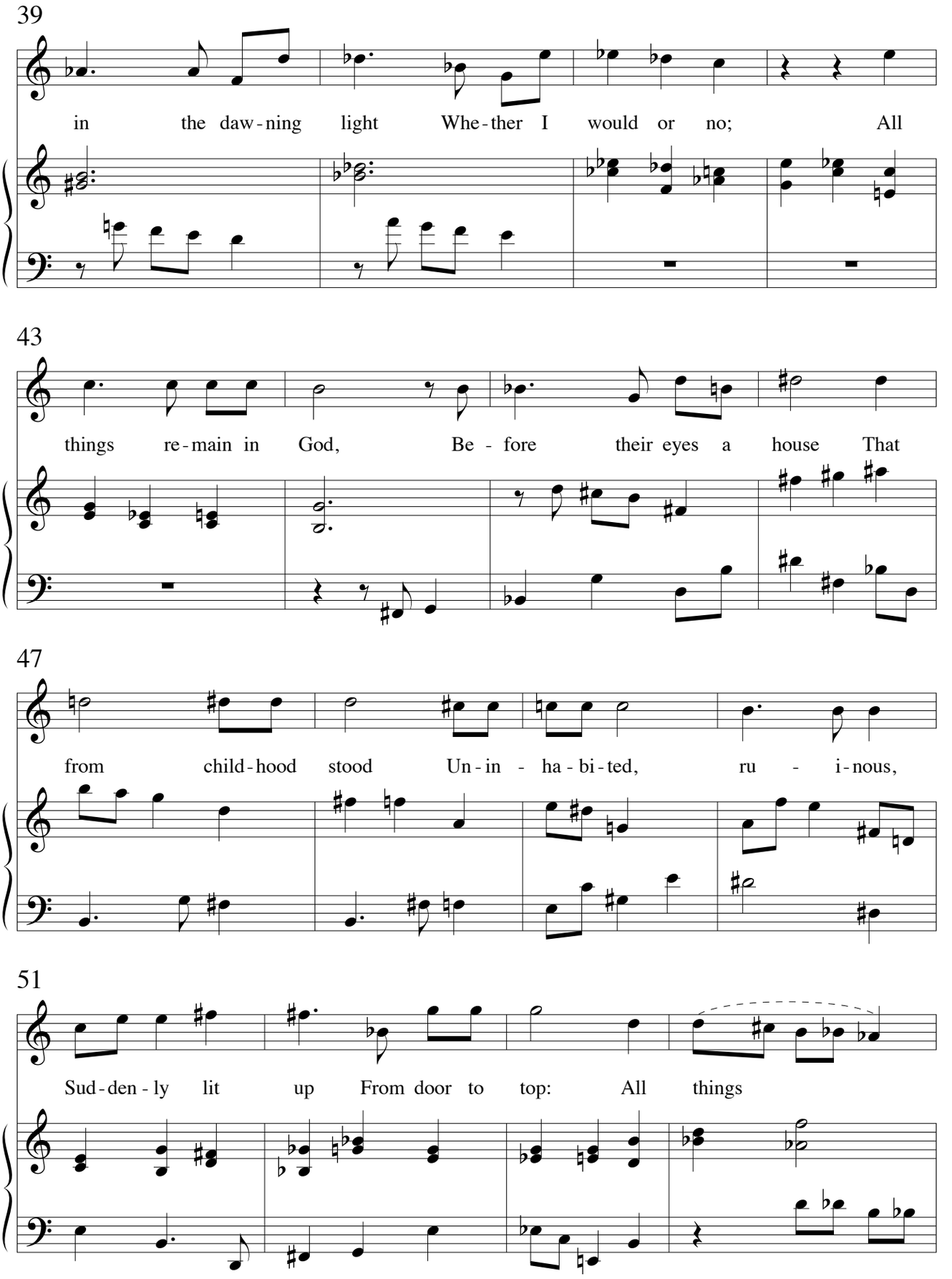

23
For love is but a skein un - wound Be-tween the dark and
28
dawn. Be-tween the dark and dawn.
33
A lone-ly ghost the ghost is That to God shall come;
38
I love's skein u-pon the

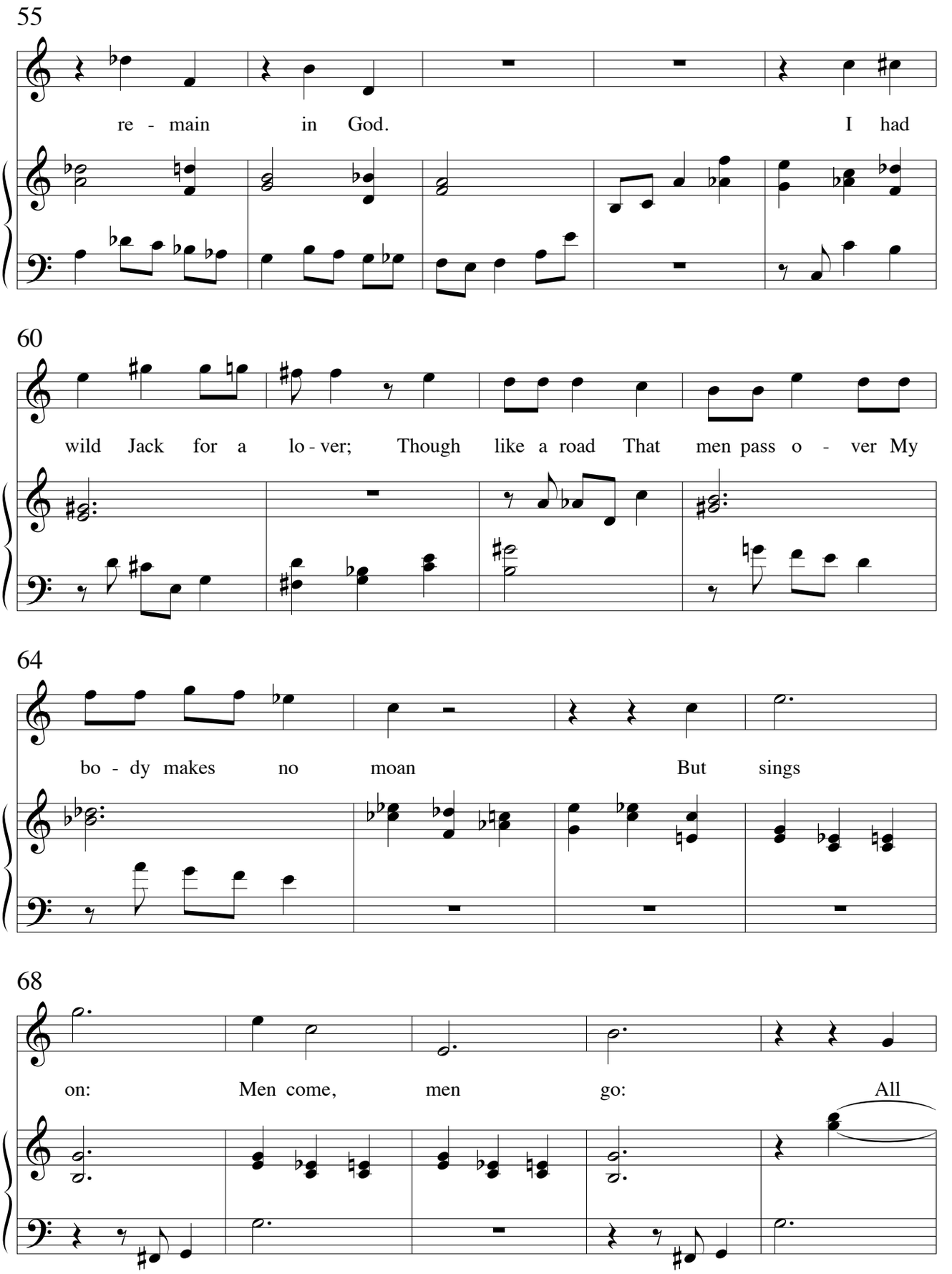

44
ground, Shall leap in - to the light lost In my
48
mo - ther's womb. But
54
were I left to lie a - lone In an emp - ty bed,
59
The skein so bound us

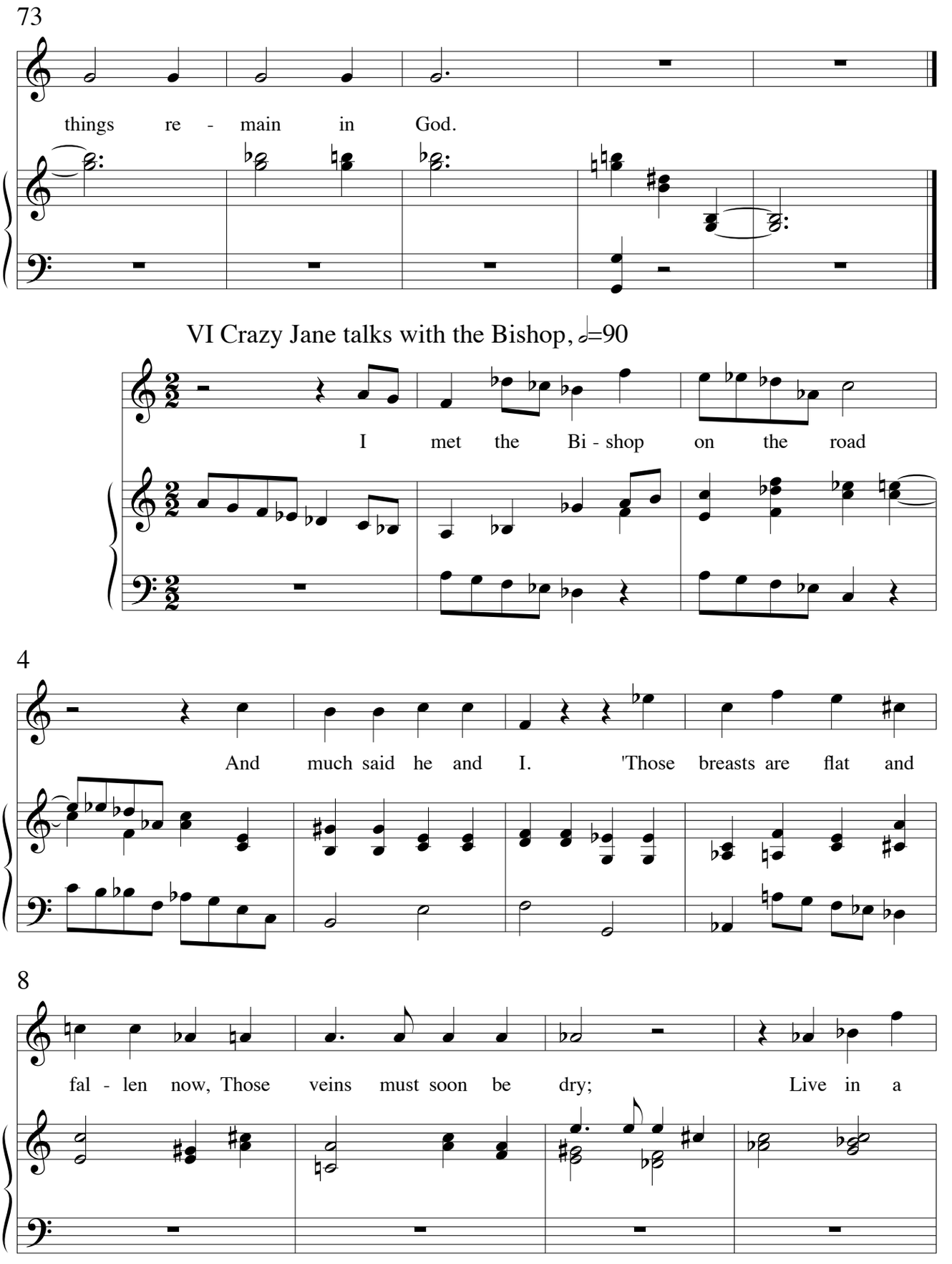

64
ghost to ghost When he turned his head Pas - sing
69
on the road that night, Mine would
75
walk be - ing dead. Mine would walk be - ing dead.
V Crazy Jane on God
Passionately, ♩=130
That lo - ver of a night

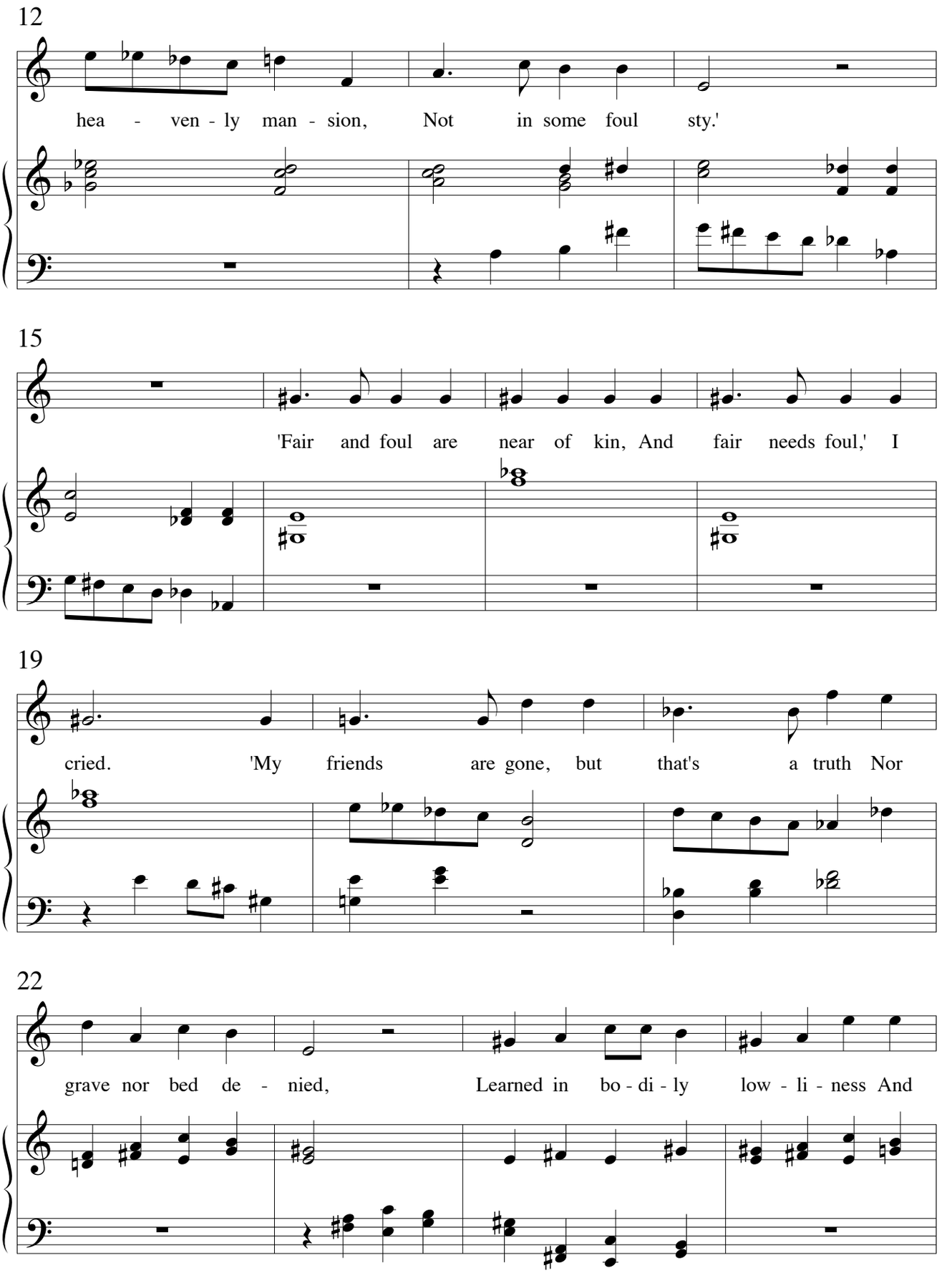

5
Came when he would, Went in the daw - ning light Whe - ther I
9
would or no; Men come, men go: All things re -
14
main in God. All things re - main
18
in God. Ban - ners choke the sky; Men - at - arms

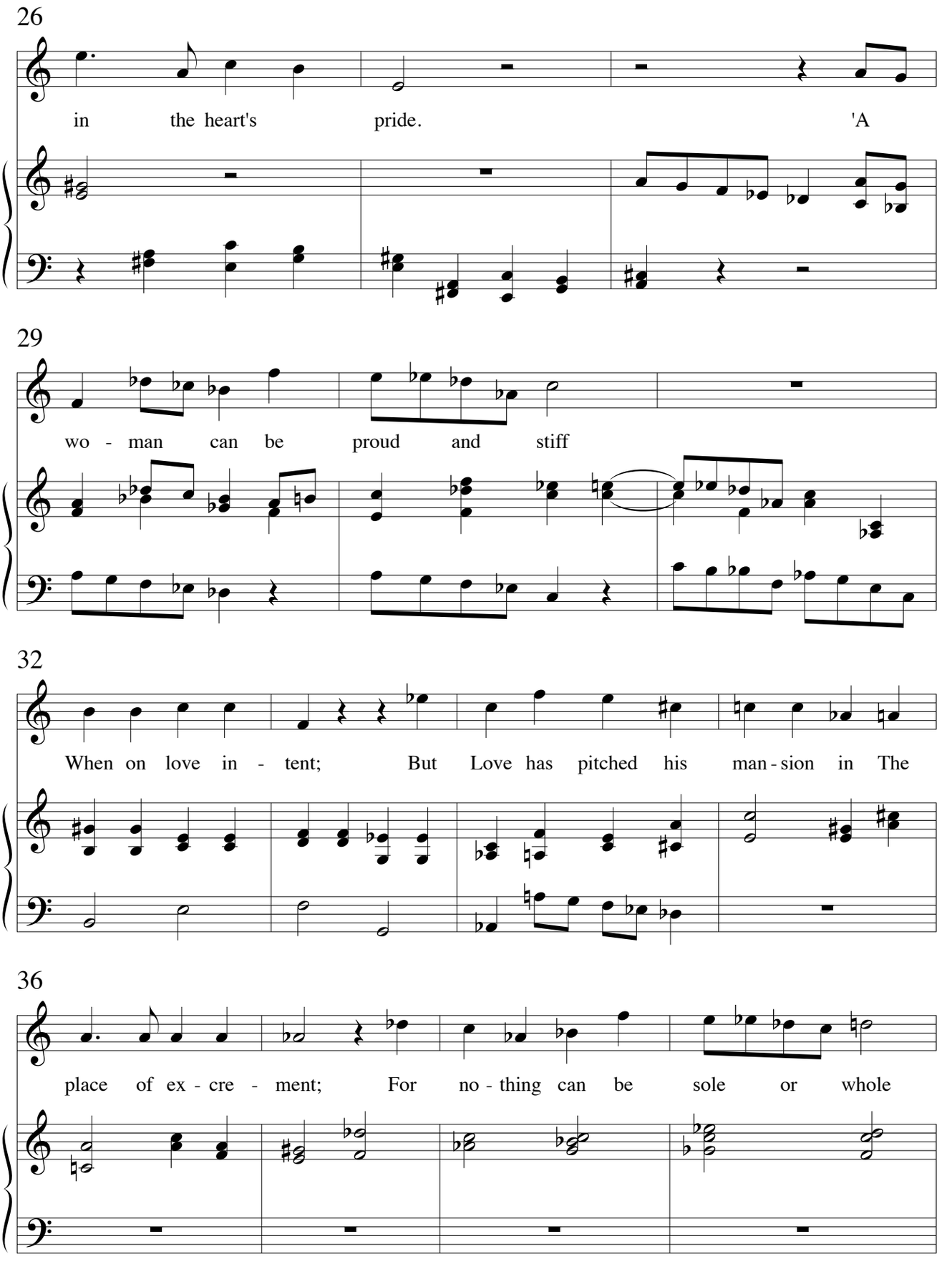

21
tread; Ar - moured hor - ses neigh Where the great bat - tle
8va
25
was In the nar - row pass: All things re - main in
29
God. All things re - main in God.
34
That lo - ver of a night Came when he would, Went

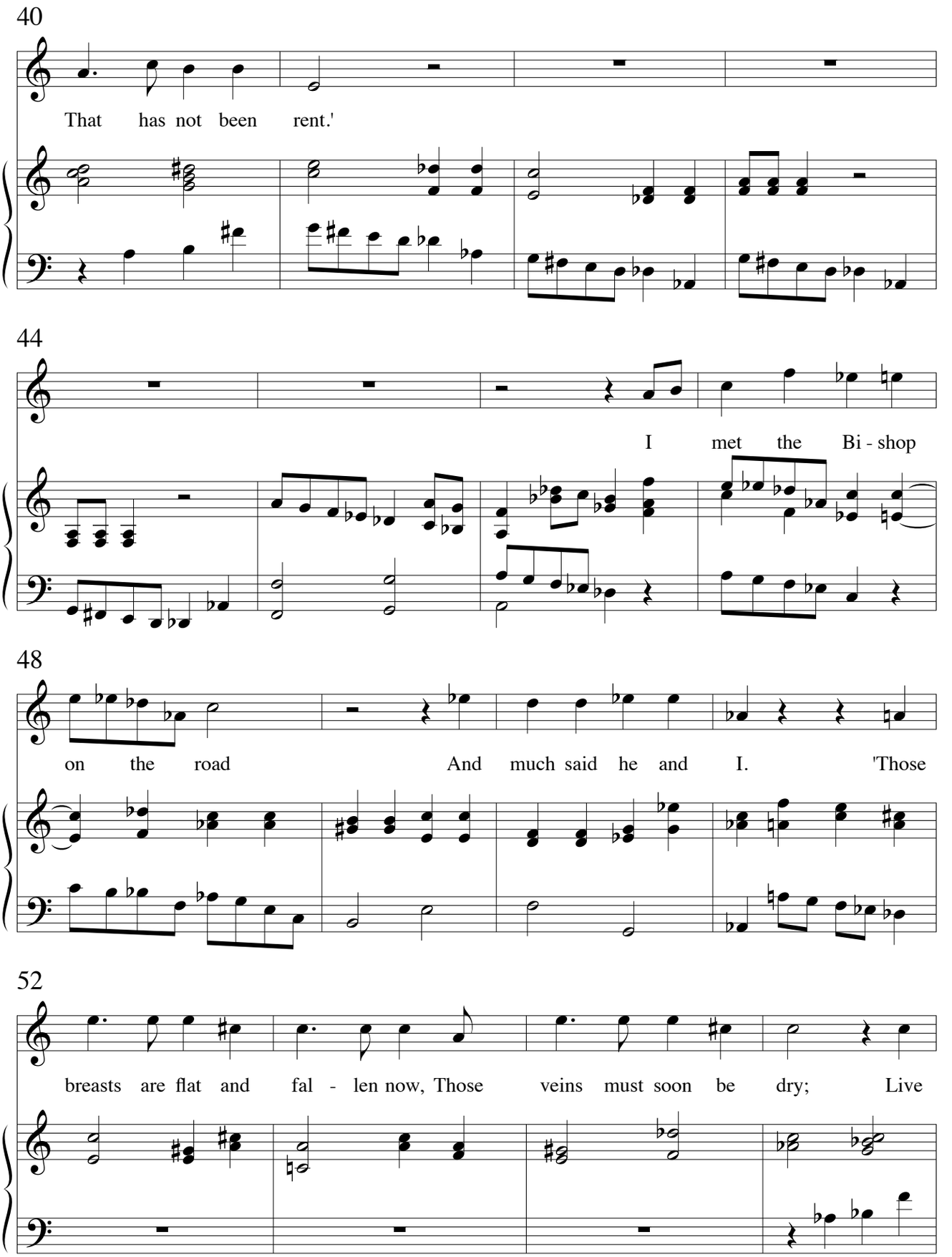

39
in the daw-ning light Whe-ther I would or no; All
43
things re-main in God, Be-fore their eyes a house That
47
from child-hood stood Un-in-ha-bi-ted, ru-i-nous,
51
Sud-den-ly lit up From door to top: All things


55
re - main in God. I had
60
wild Jack for a lo - ver; Though like a road That men pass o - ver My
64
bo - dy makes no moan But sings
68
on: Men come, men go: All


73
things re - main in God.
VI Crazy Jane talks with the Bishop, 𝅗𝅥=90
I met the Bi - shop on the road
4
And much said he and I. 'Those breasts are flat and
8
fal - len now, Those veins must soon be dry; Live in a


12
hea - ven - ly man - sion, Not in some foul sty.'
15
'Fair and foul are near of kin, And fair needs foul,' I
19
cried. 'My friends are gone, but that's a truth Nor
22
grave nor bed de - nied, Learned in bo - di - ly low - li - ness And


26
in the heart's pride. 'A
29
wo - man can be proud and stiff
32
When on love in - tent; But Love has pitched his man - sion in The
36
place of ex - cre - ment; For no - thing can be sole or whole


40
That has not been rent.'
44
I met the Bi - shop
48
on the road And much said he and I. 'Those
52
breasts are flat and fal - len now, Those veins must soon be dry; Live

56

in a hea - ven - ly man - sion, Not in some foul sty.'

59

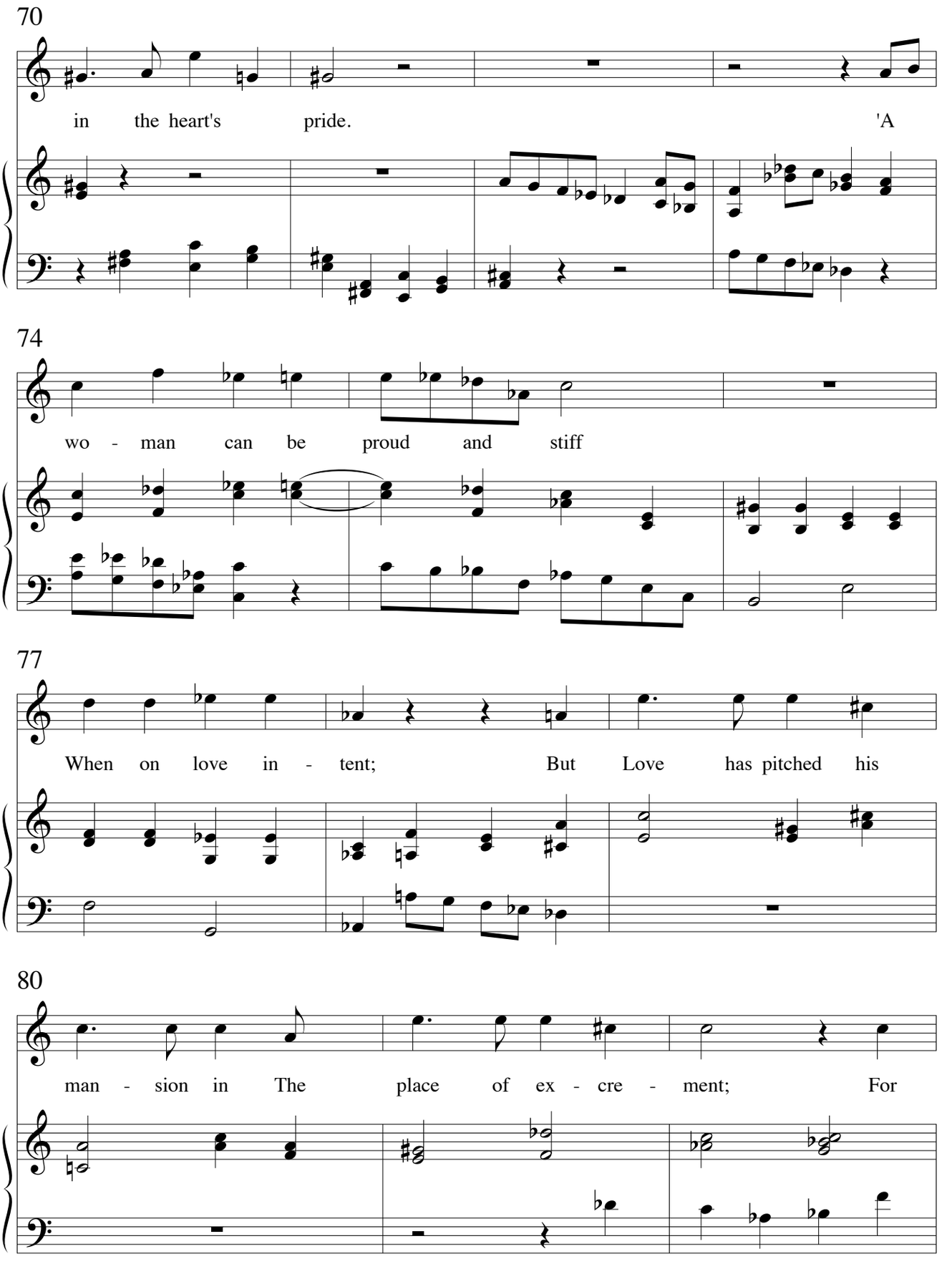
'Fair and foul are near of kin, And fair needs foul,' I

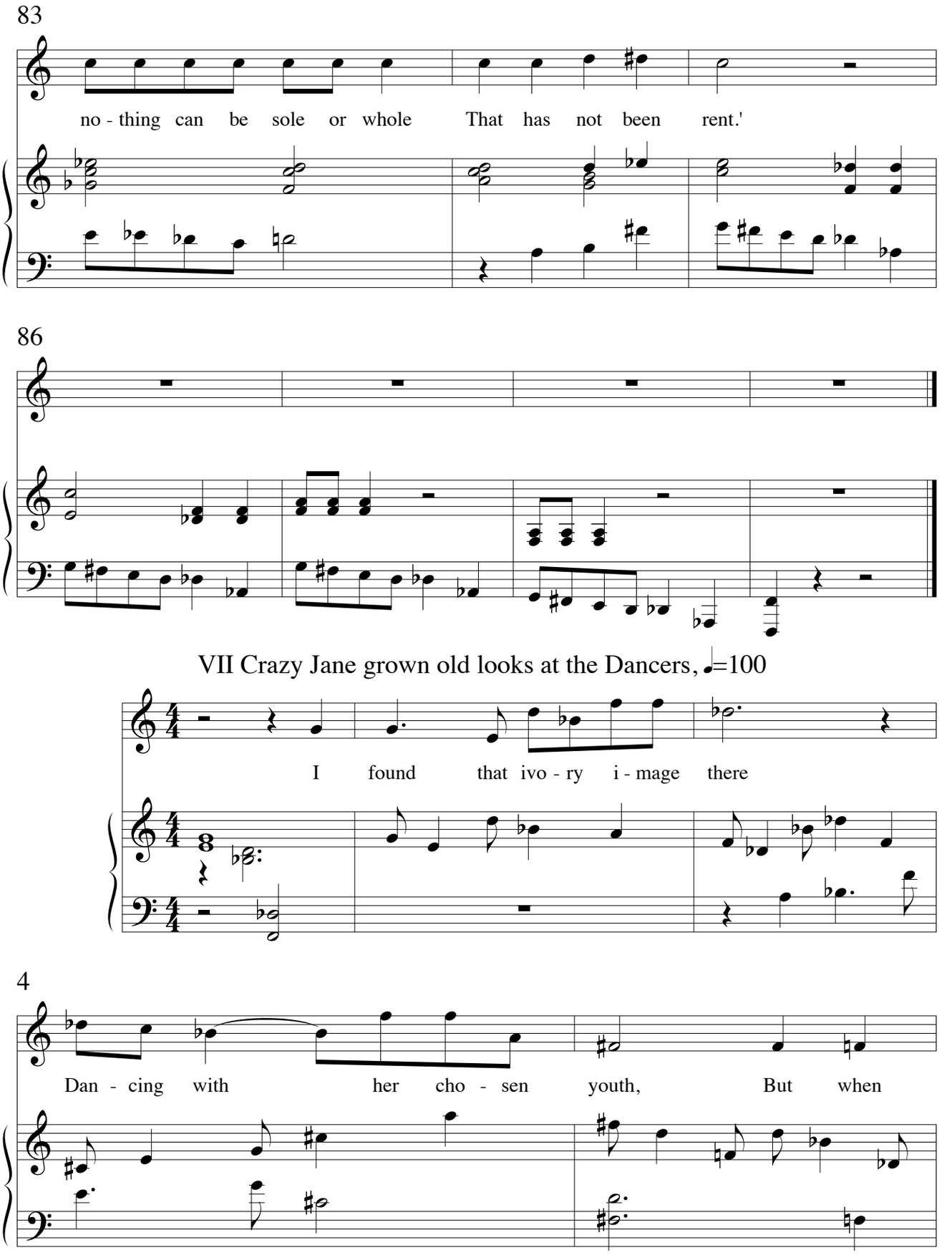
63

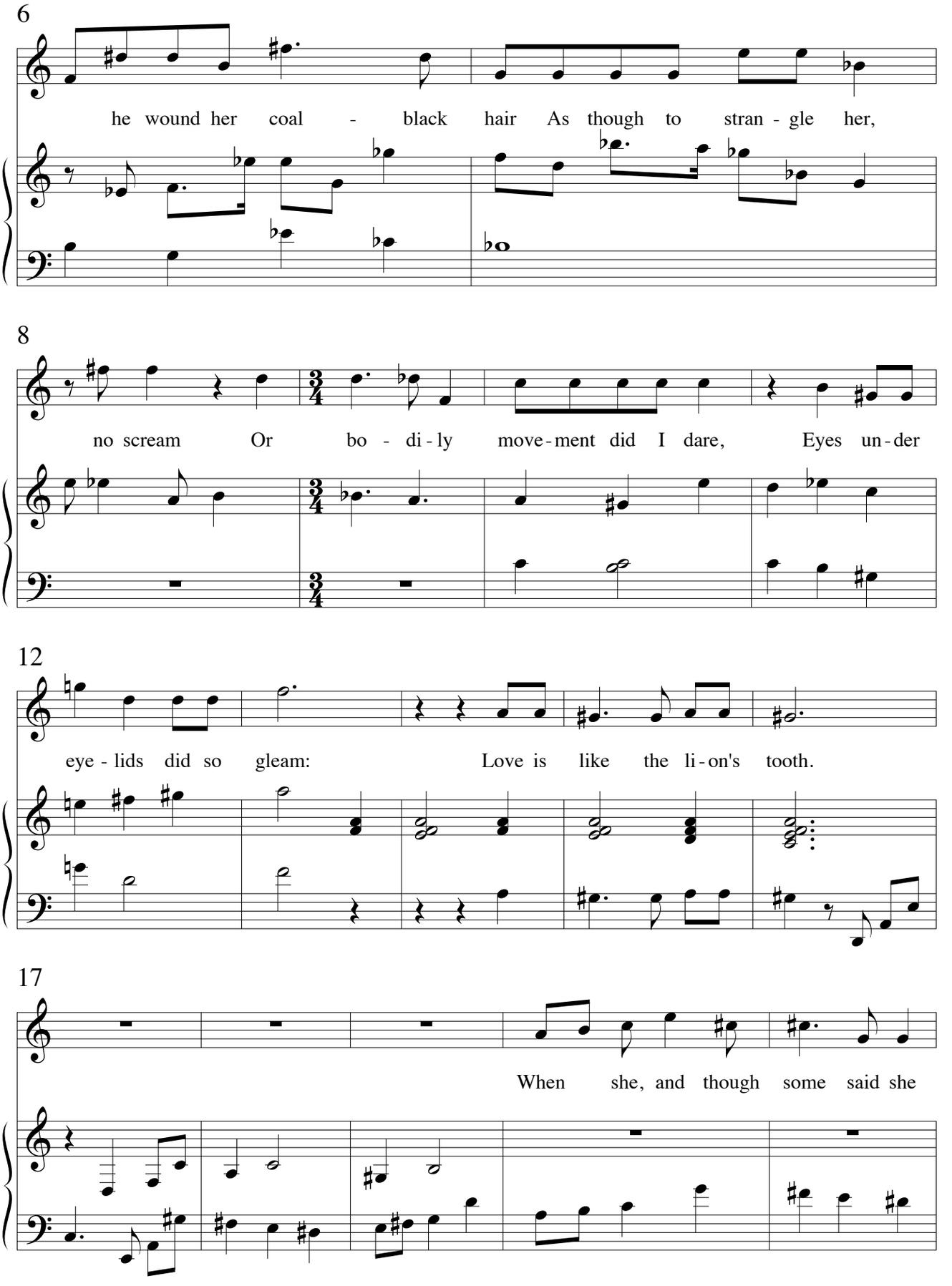
cried. 'My friends are gone, but that's a truth Nor

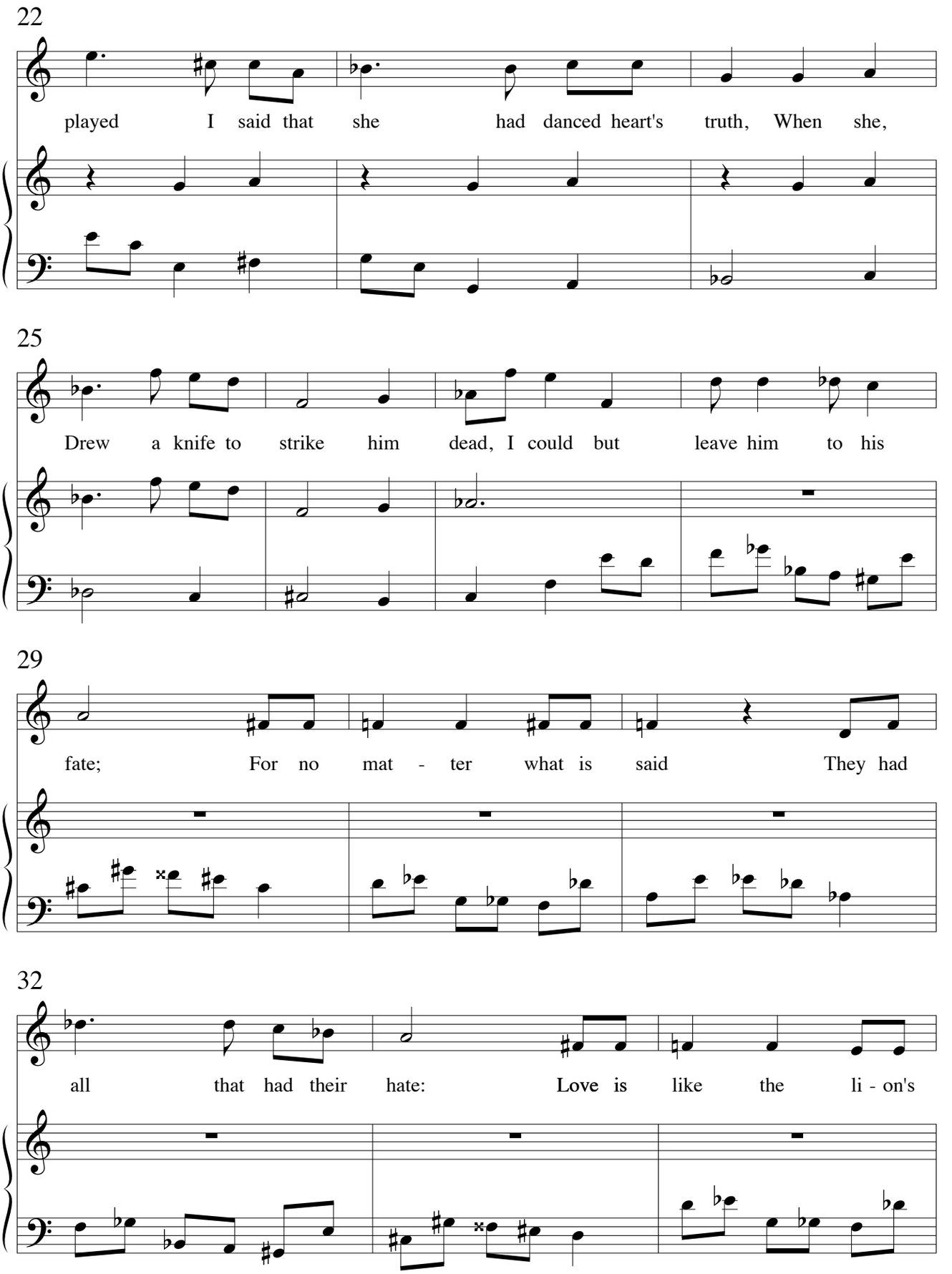
66

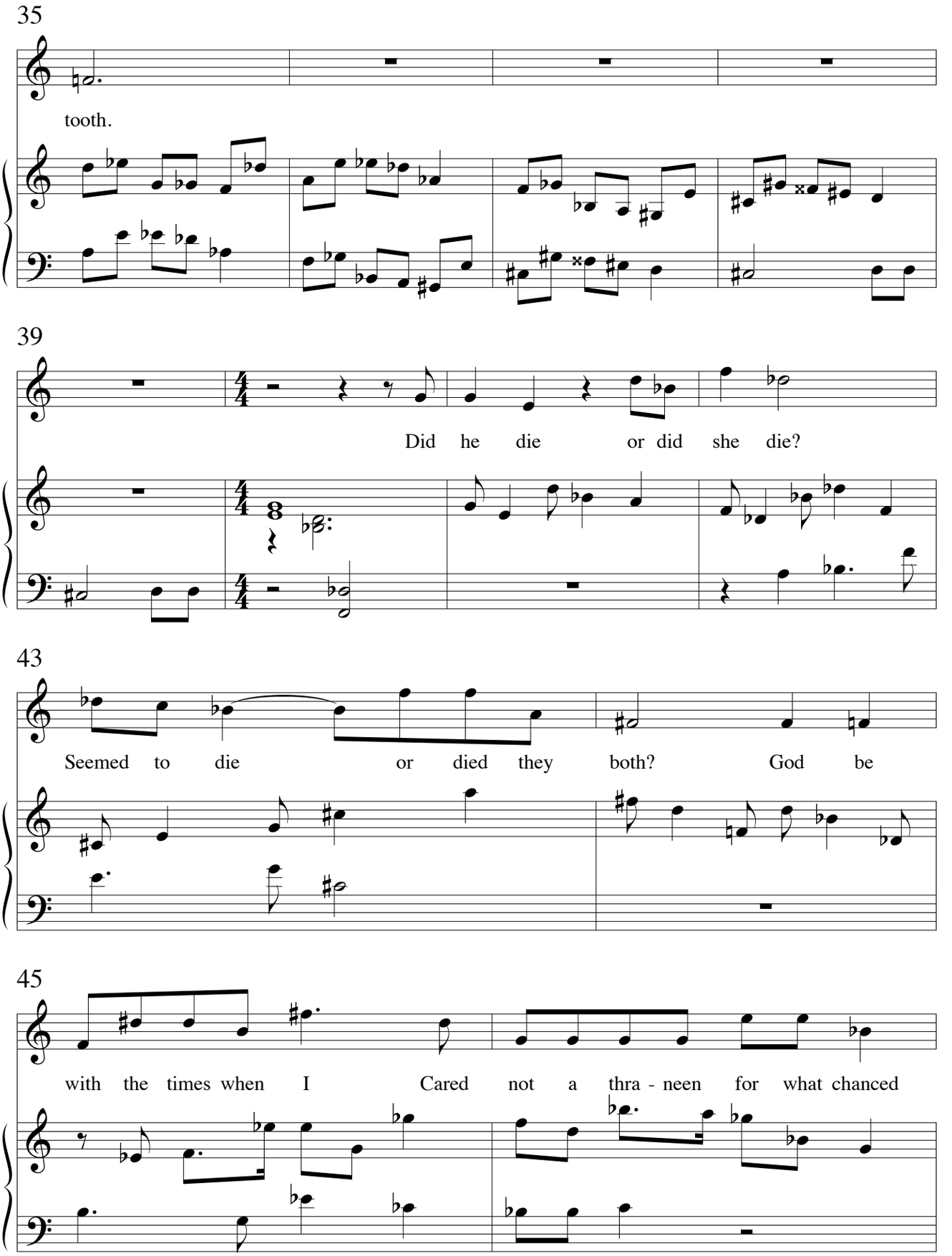
grave nor bed de - nied, Learned in bo - di - ly low - li - ness And

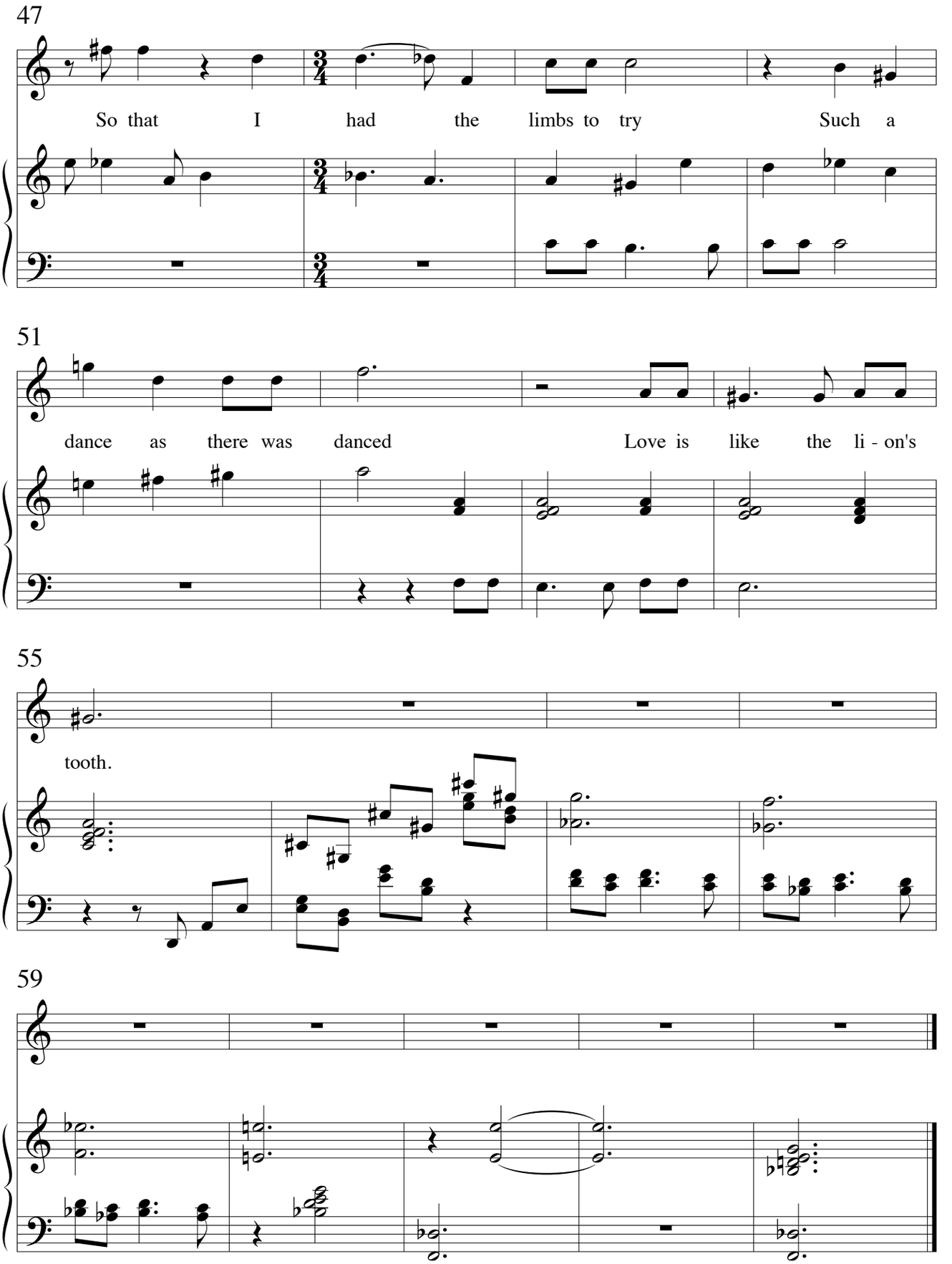

70
in the heart's pride. 'A
74
wo - man can be proud and stiff
77
When on love in - tent; But Love has pitched his
80
man - sion in The place of ex - cre - ment; For


83
no - thing can be sole or whole That has not been rent.'
86
VII Crazy Jane grown old looks at the Dancers, ♩=100
I found that ivo - ry i - mage there
4
Dan - cing with her cho - sen youth, But when


6
he wound her coal - black hair As though to stran - gle her,
8
no scream Or bo - di - ly move - ment did I dare, Eyes un - der
12
eye - lids did so gleam: Love is like the li - on's tooth.
17
When she, and though some said she


22
played I said that she had danced heart's truth, When she,
25
Drew a knife to strike him dead, I could but leave him to his
29
fate; For no mat - ter what is said They had
32
all that had their hate: Love is like the li - on's


35
tooth.
39
Did he die or did she die?
43
Seemed to die or died they both? God be
45
with the times when I Cared not a thra - neen for what chanced


47
So that I had the limbs to try Such a
51
dance as there was danced Love is like the li - on's
55
tooth.
59

webbermusic
199907B

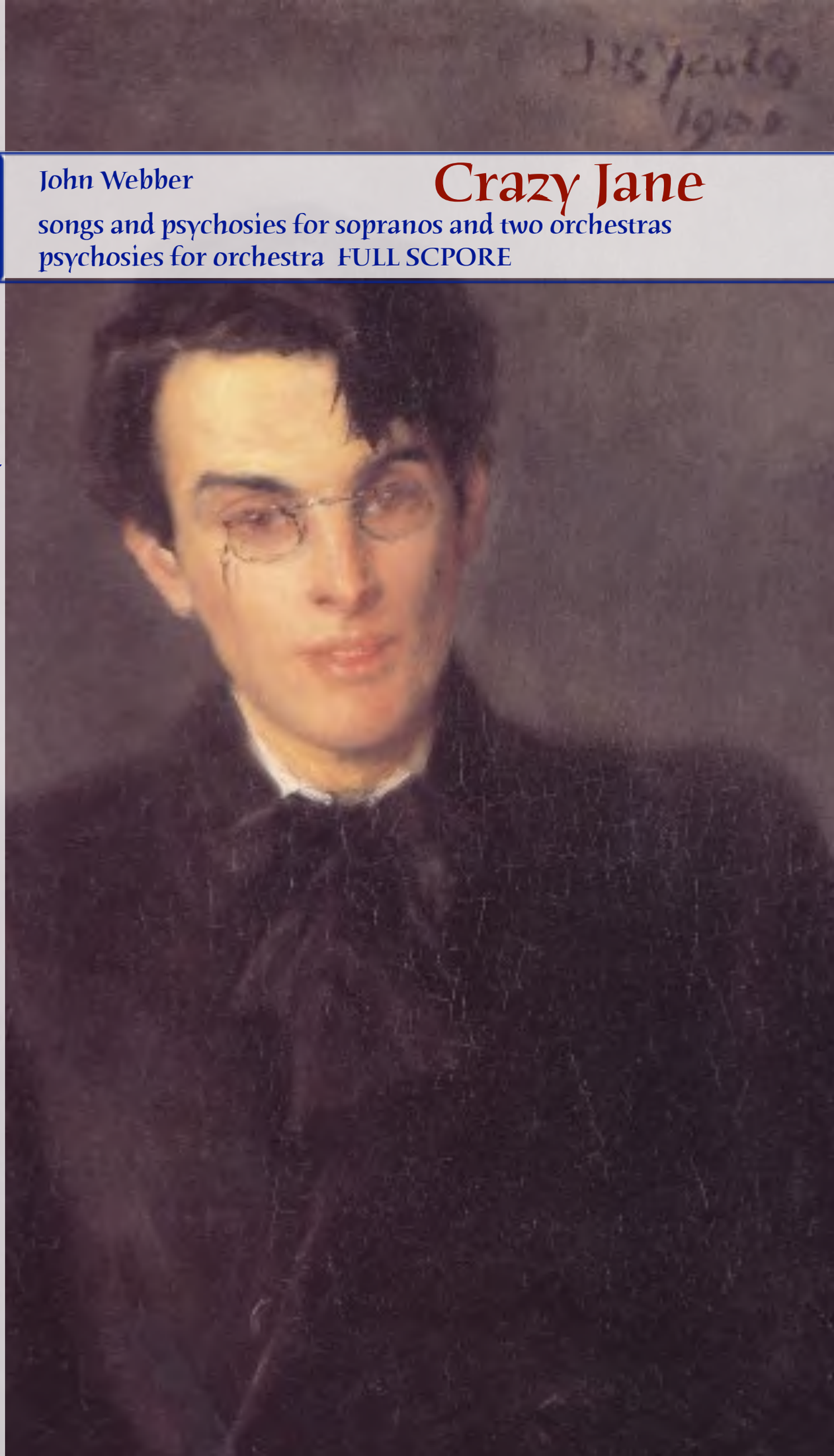
Links:

S Full Score
S pf Red.
P Full Score

John Webber

Crazy Jane

songs and psychosies for sopranos and two orchestras
psychosies for orchestra FULL SCPORE



CRAZY JANE

full score

William Butler Yeats by John Butler

Webber

www.webbermusic.org

for Paula O'Sullivan and the PNMO

WEBBER 99-7A

CRAZY JANE

SEVEN PSYCHOSES FOR ORCHESTRA

may be performed alone or with
99-7B - CRAZY JANE - SEVEN PSYCHOSIES FOR ORCHESTRA

FULL SCORE

SEVEN SONGS FOR SOPRANO & SMALL ORCHESTRA
99-7A

ORCHESTRA

FLUTE
OBOE
CLARINET
BASSOON
HORN
GUITAR

SOPRANO

VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES

PROGRAMME

I
Crazy Jane and the Bishop
II
Crazy Jane Reproved
III
Crazy Jane on the day of Judgement
IV
Crazy Jane and Jack the Journeyman
V
Crazy Jane on God
VI
Crazy Jane talks with the Bishop
VII
Crazy Jane grown old looks at the Dancers

SEVEN PSYCHOSIES FOR ORCHESTRA
99-7B

ORCHESTRA

2 FLUTES
2 OBOES
2 CLARINETS
2 BASSOONS

4 HORNS
2 TRUMPETS
3 TROMBONES
TUBA

TIMPANI
TIMBALES (TOM TOMS)
CONGAS
GLOCKENSPIEL

VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES

PROGRAMME

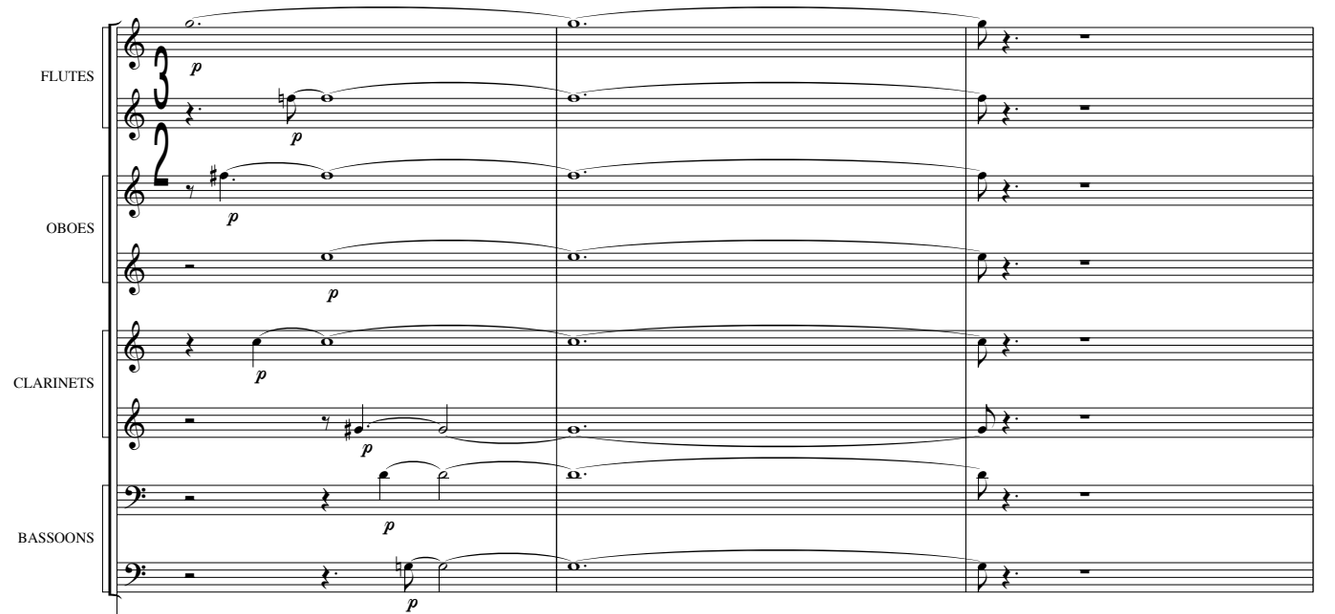
I
With suppressed anger
II
Quietly and spitefully throughout
III
Frustratedly
IV
Passionately
V
Malignantly
VI
Timeless
VII
Peacefully

WB Yeats' set of seven Crazy Jane poems depict the madness and wisdom of an old woman reminscing about her life. They are full of extremes of bathos and sublimity and are mainly of an emotional nature. The SEVEN SONGS are a setting of Yeats' poems and represent the surface of Crazy Jane's mind - the SEVEN PSYCHOSIES use the same musical material as the songs but in a far more unstructured and free way, these represent the subconscious under pinnings of her mind.

The tempi of the two works are related usually in a 2:1 relationship, that is the beat in one will be twice as fast as in the other. The exception is no. VI where each bar in the psychosies is held for several bars of the corresponding song and no. 5 where the song is performed during a G.P. in the psychosis. In no. 2 the tempi need not be precise, the song proceeds at about one and a half time the speed of the psychosis. It is unimportant which orchestra finishes no. 2 first.

score prined in C - durata circa 15 minutes

I With suppressed anger, ♩=56

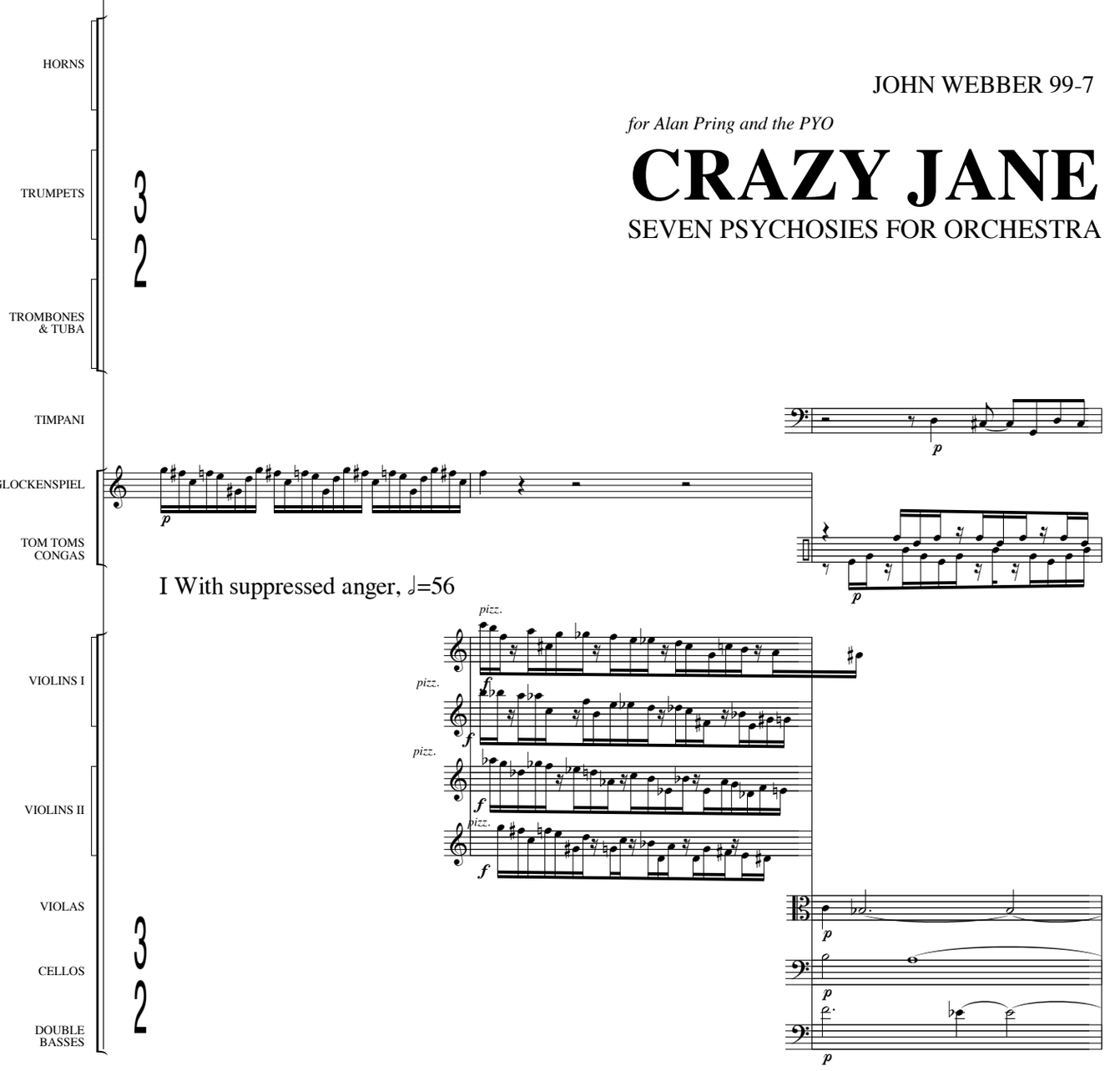


JOHN WEBBER 99-7

for Alan Pring and the PYO

CRAZY JANE

SEVEN PSYCHOSIES FOR ORCHESTRA



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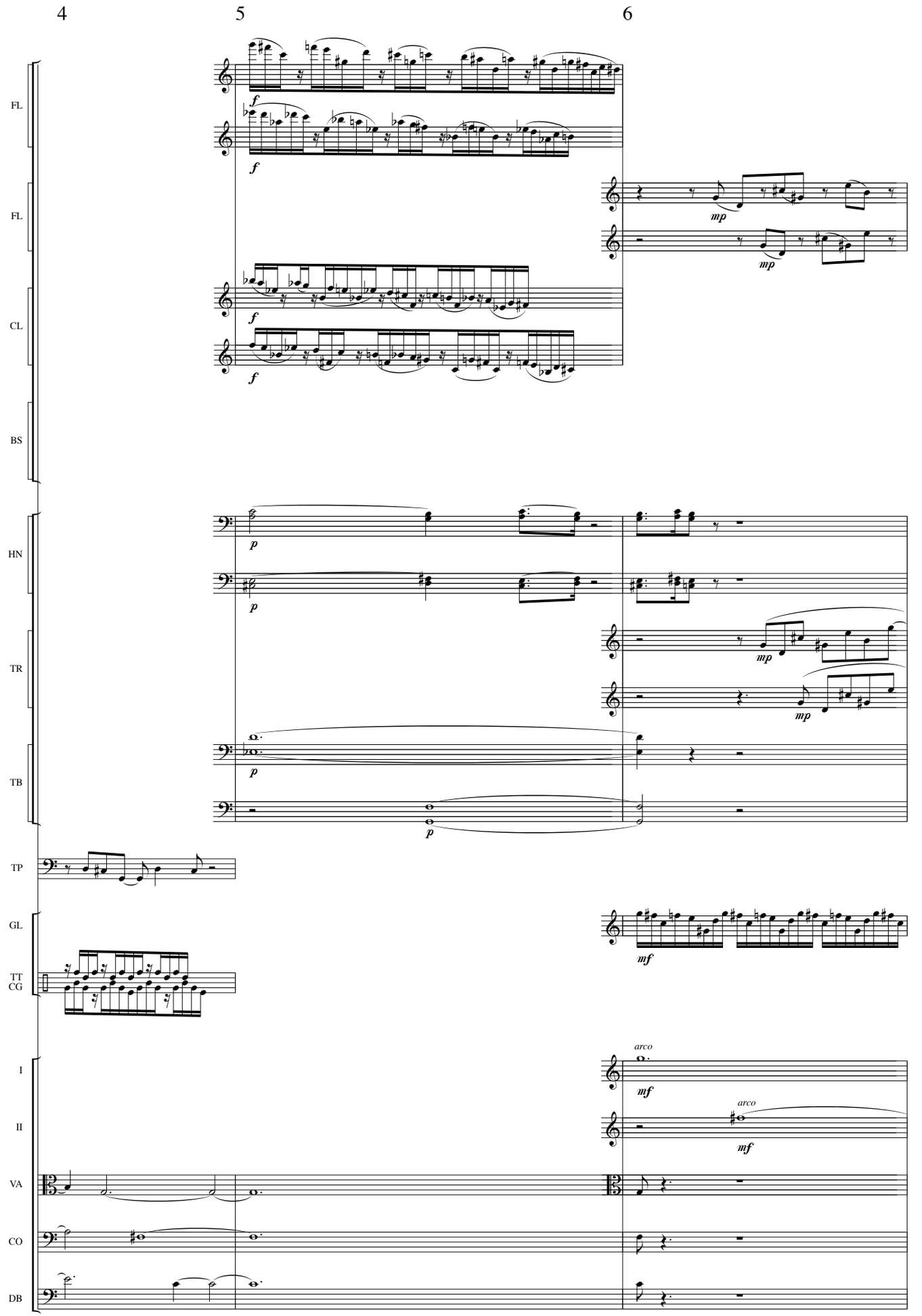
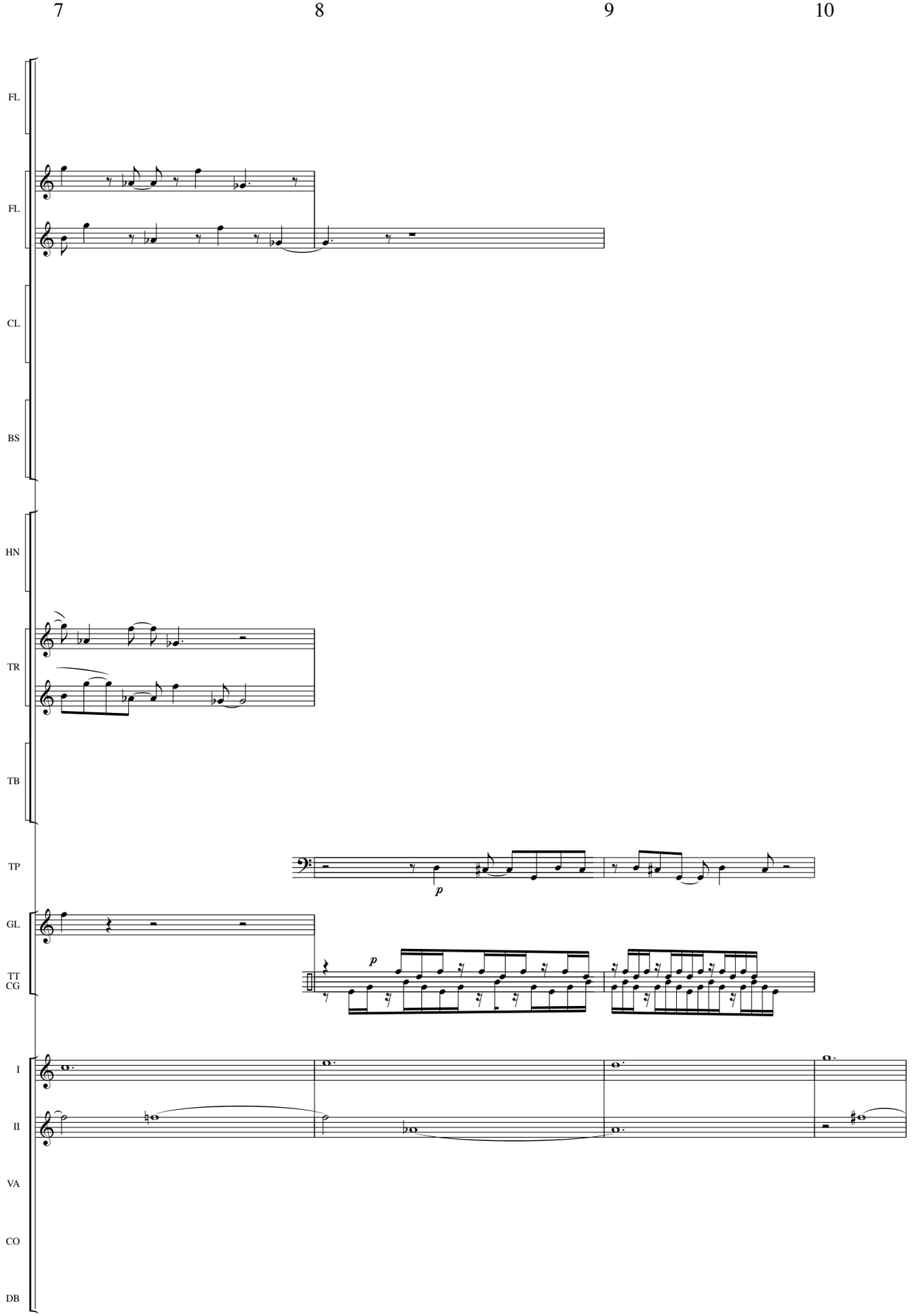
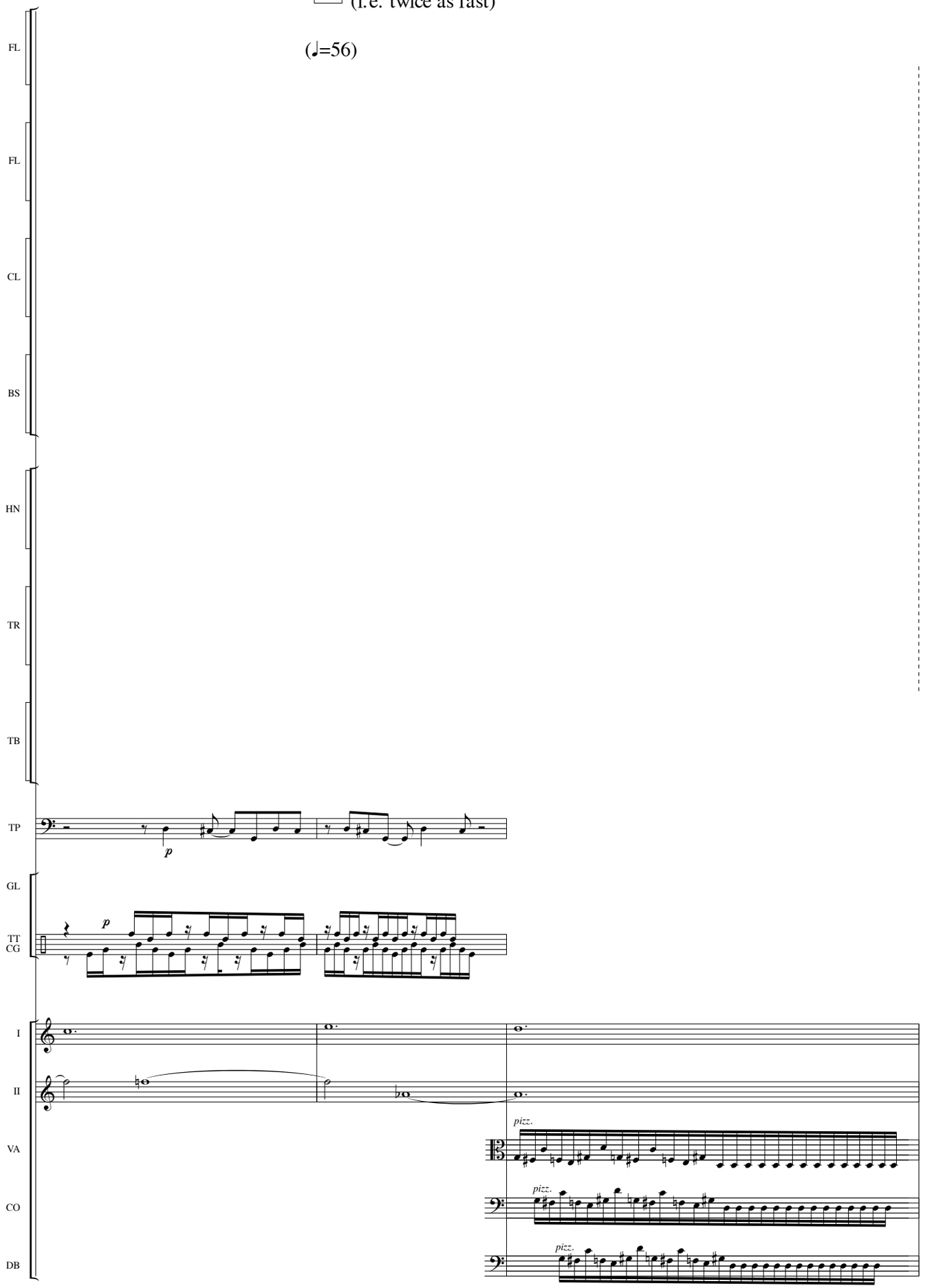

4
5
6
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
f
mp
p
mf
arco

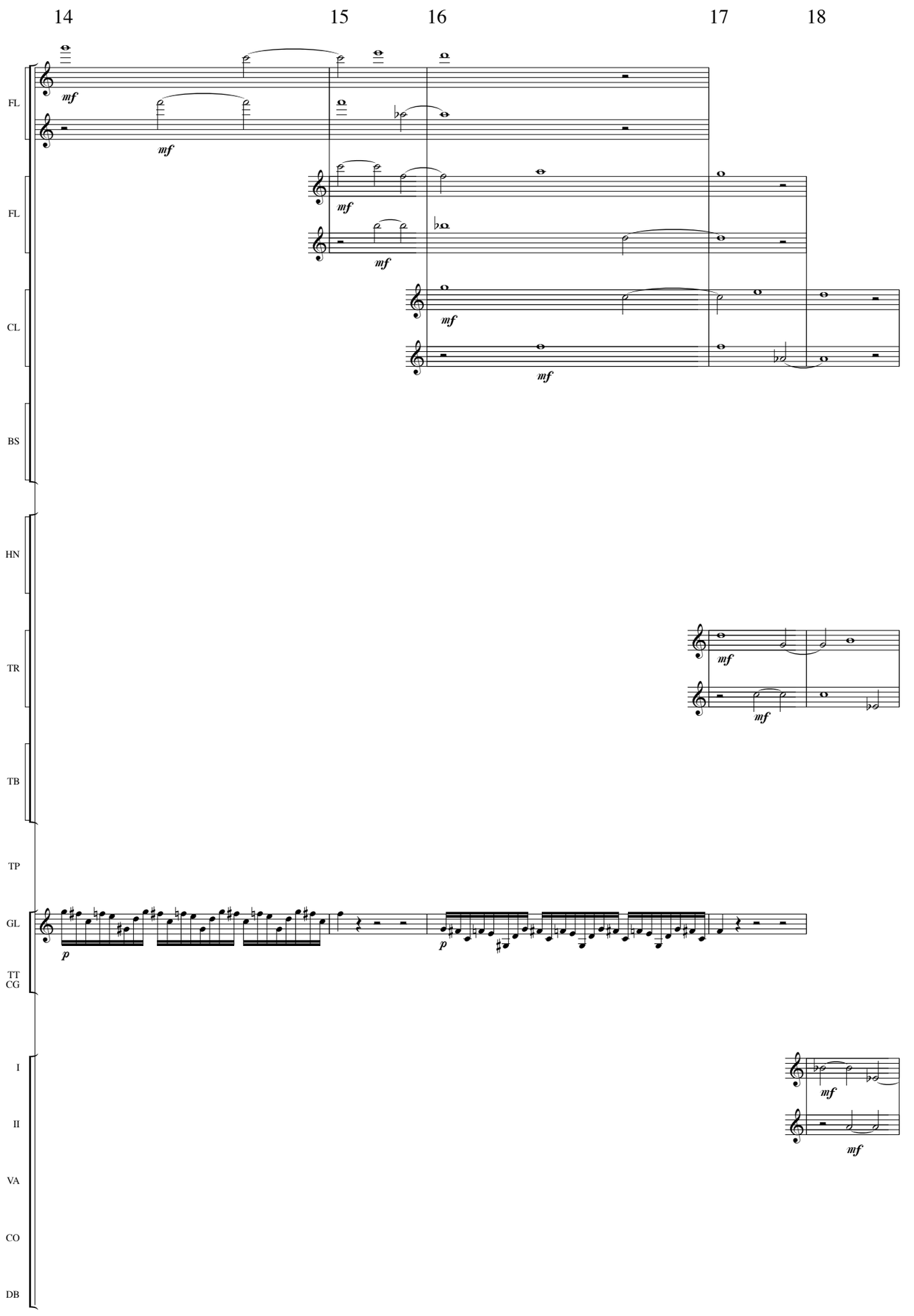

7
8
9
10
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
p

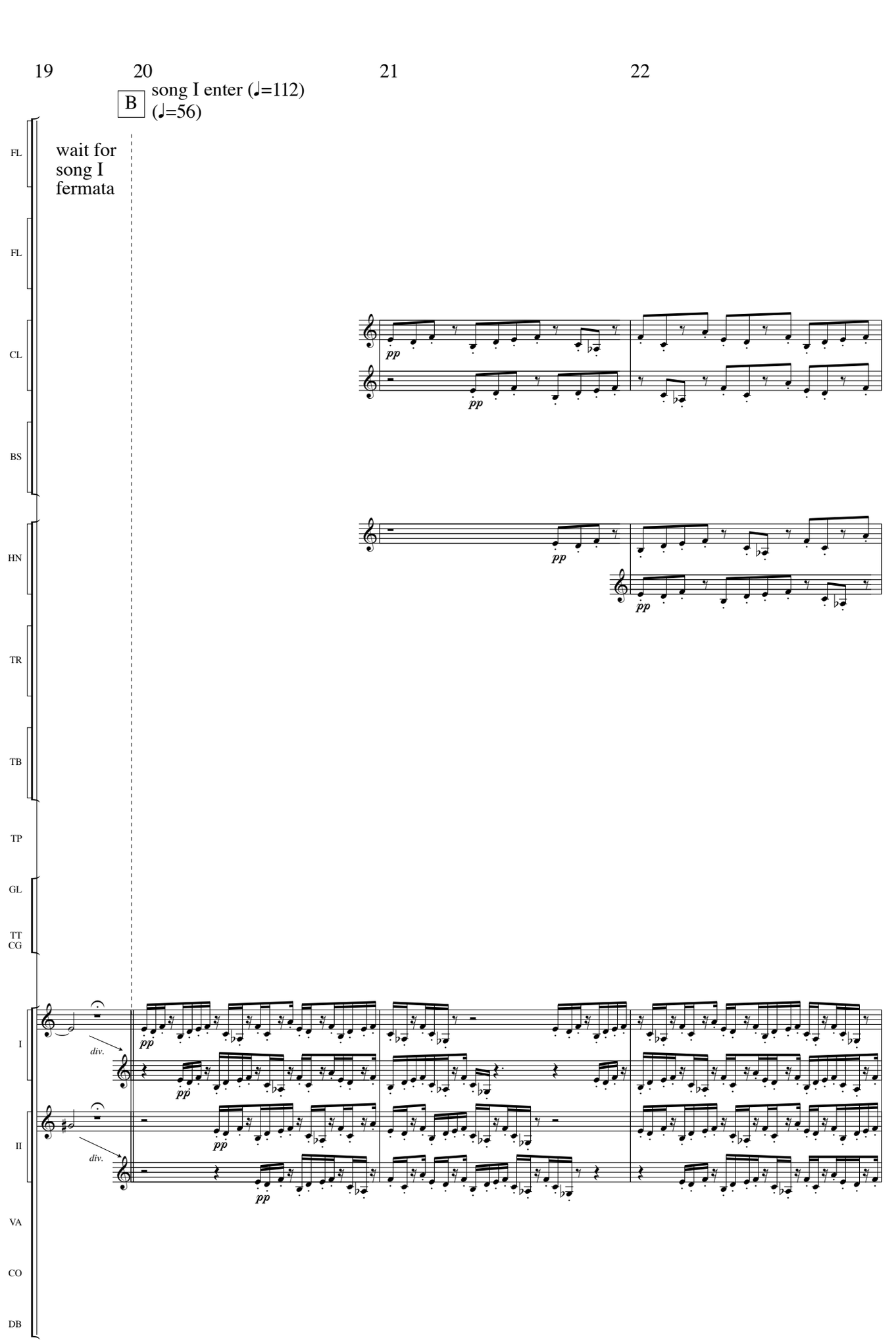
11 12 13

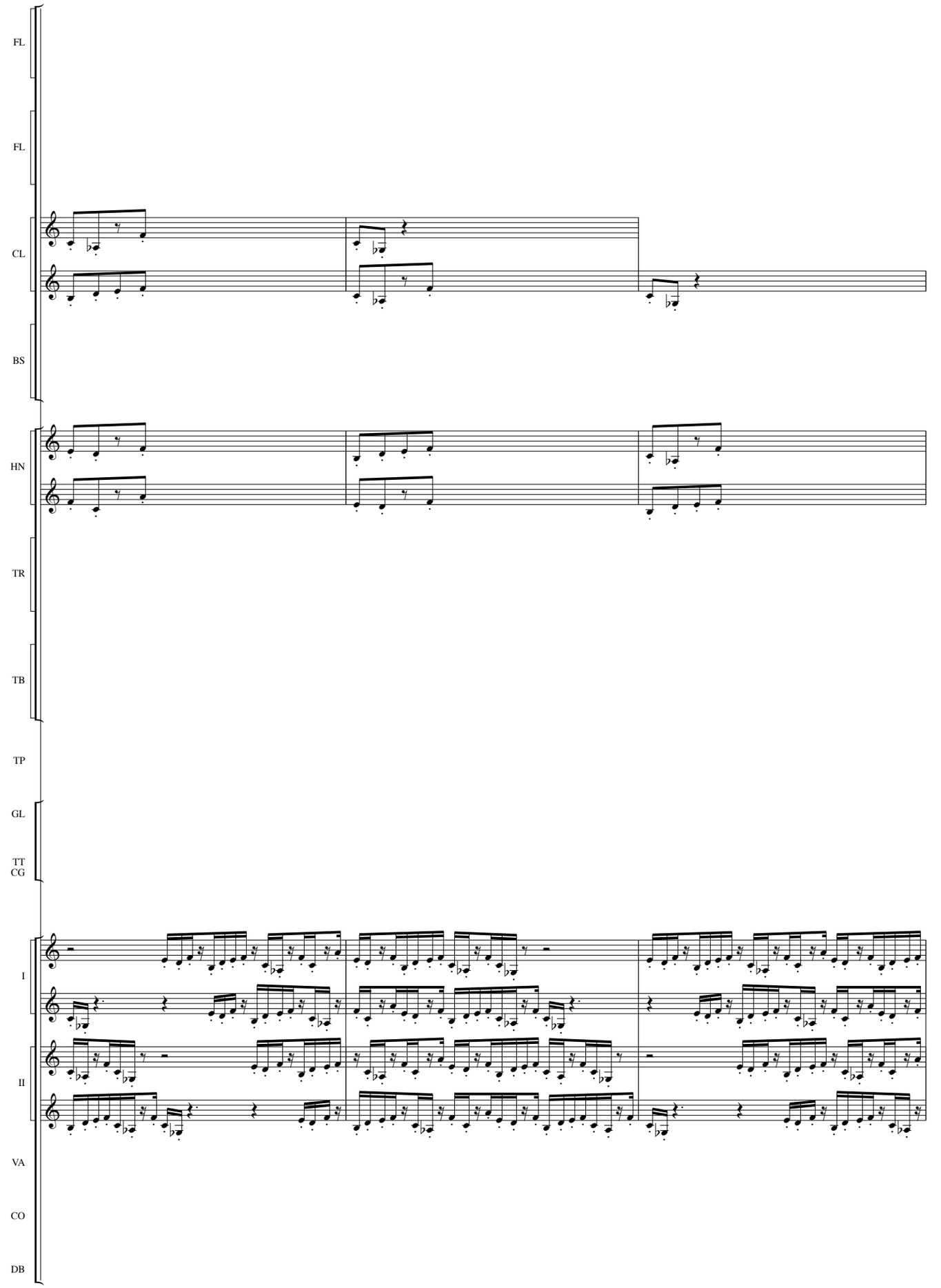
A song I enter ♩=112
(i.e. twice as fast)

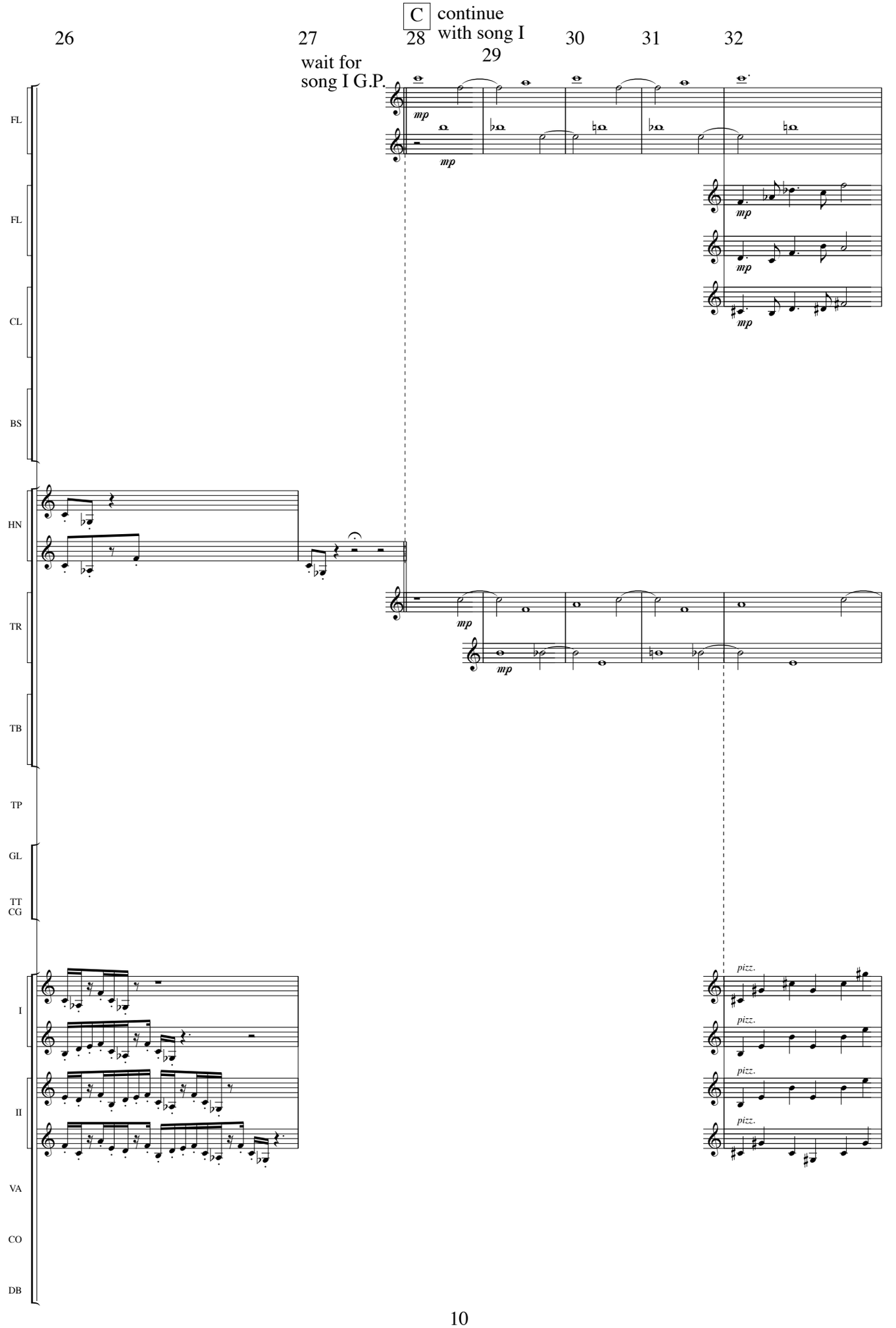
(♩=56)

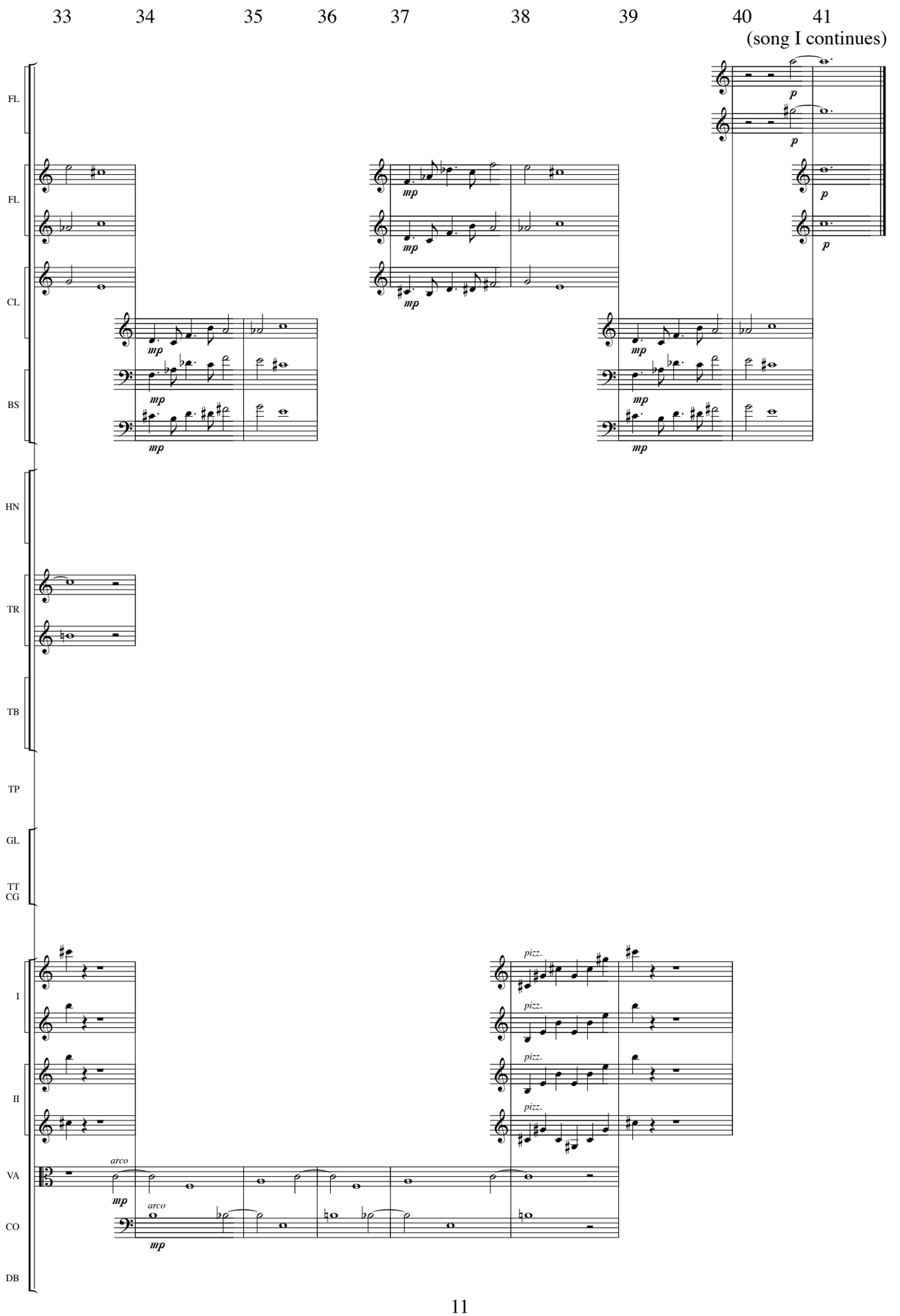


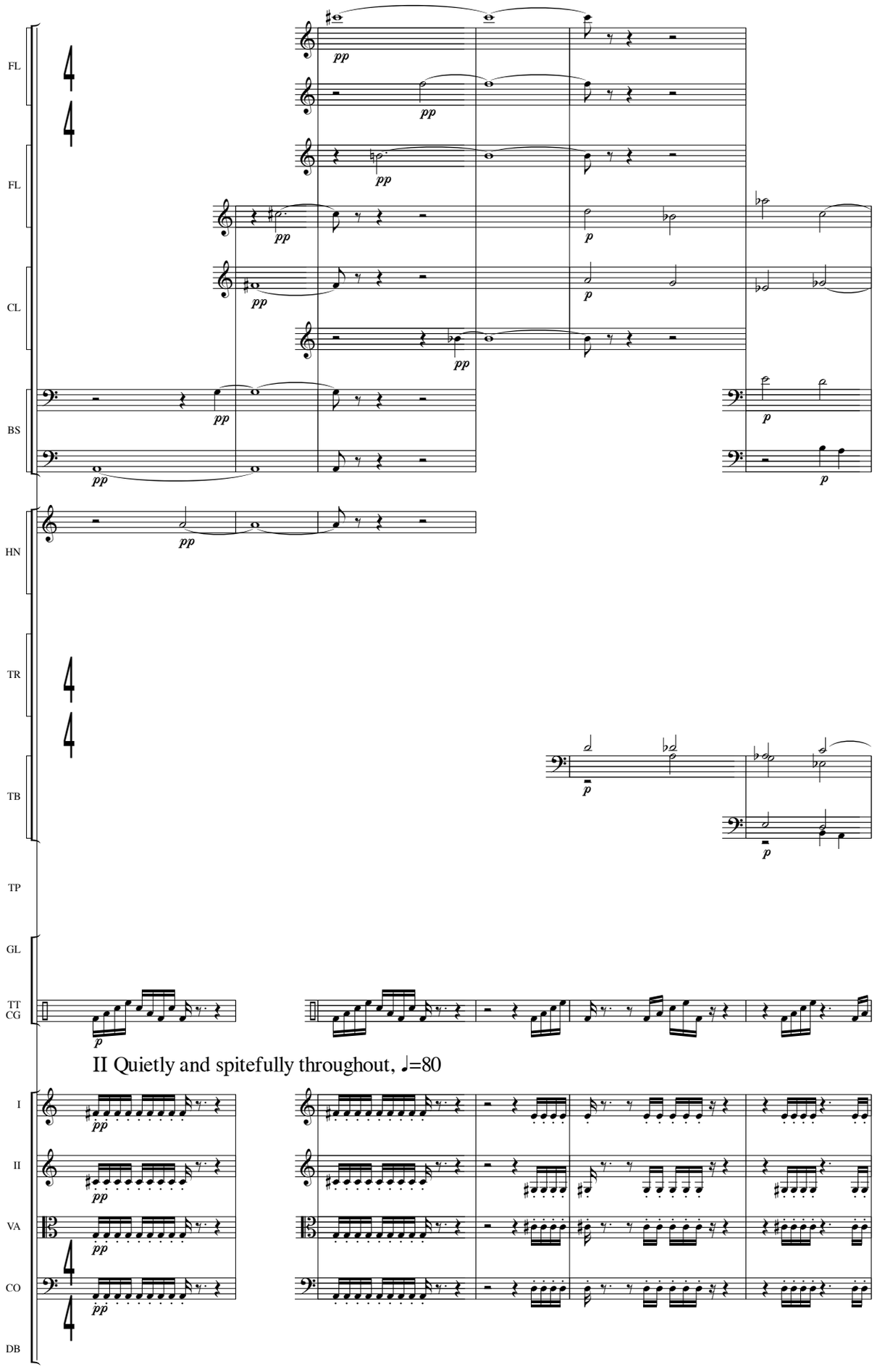

14
15
16
17
18
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
mf
p

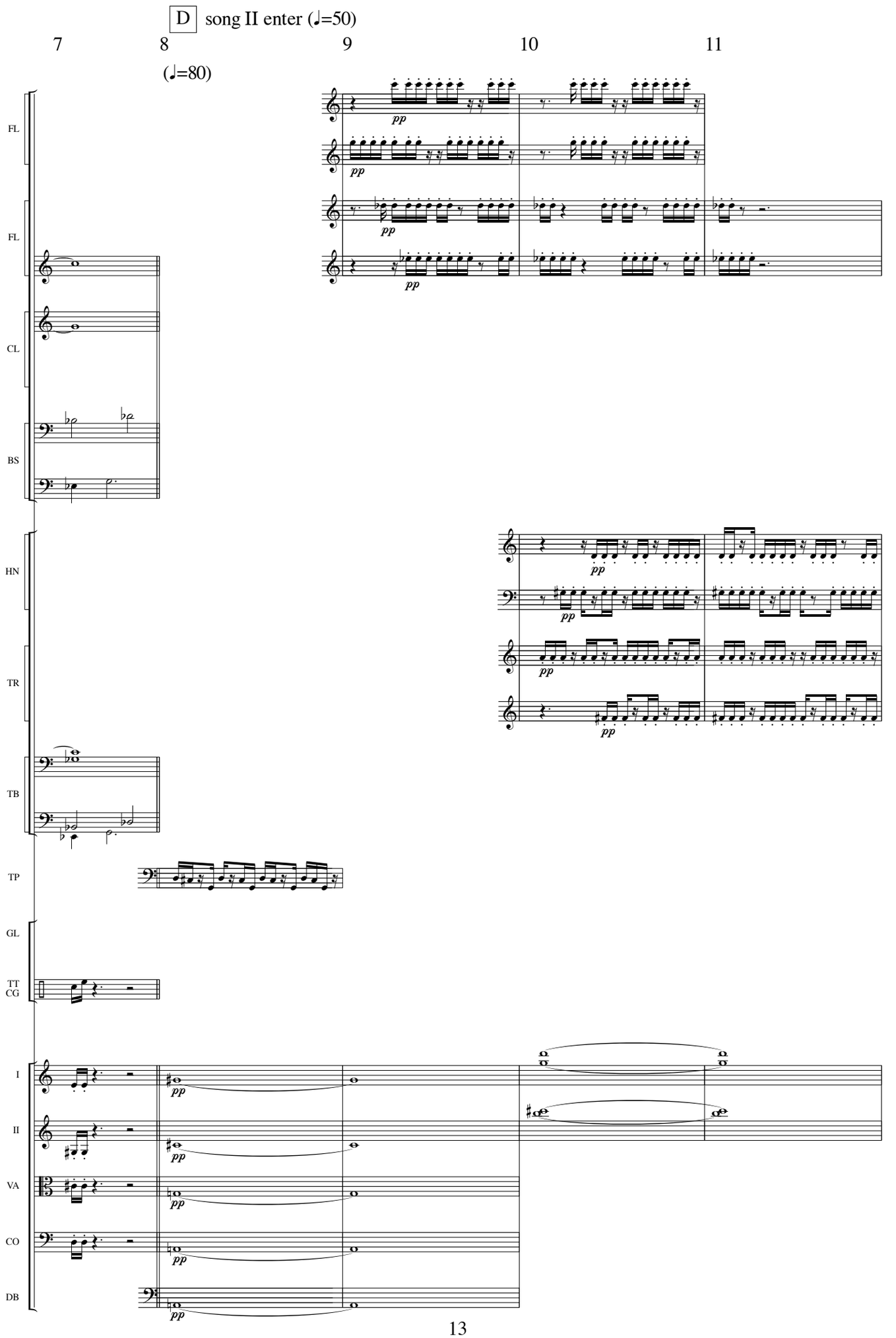

19
20
21
22
B
song I enter (♩=112)
(♩=56)
wait for
song I
fermata
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp
div.

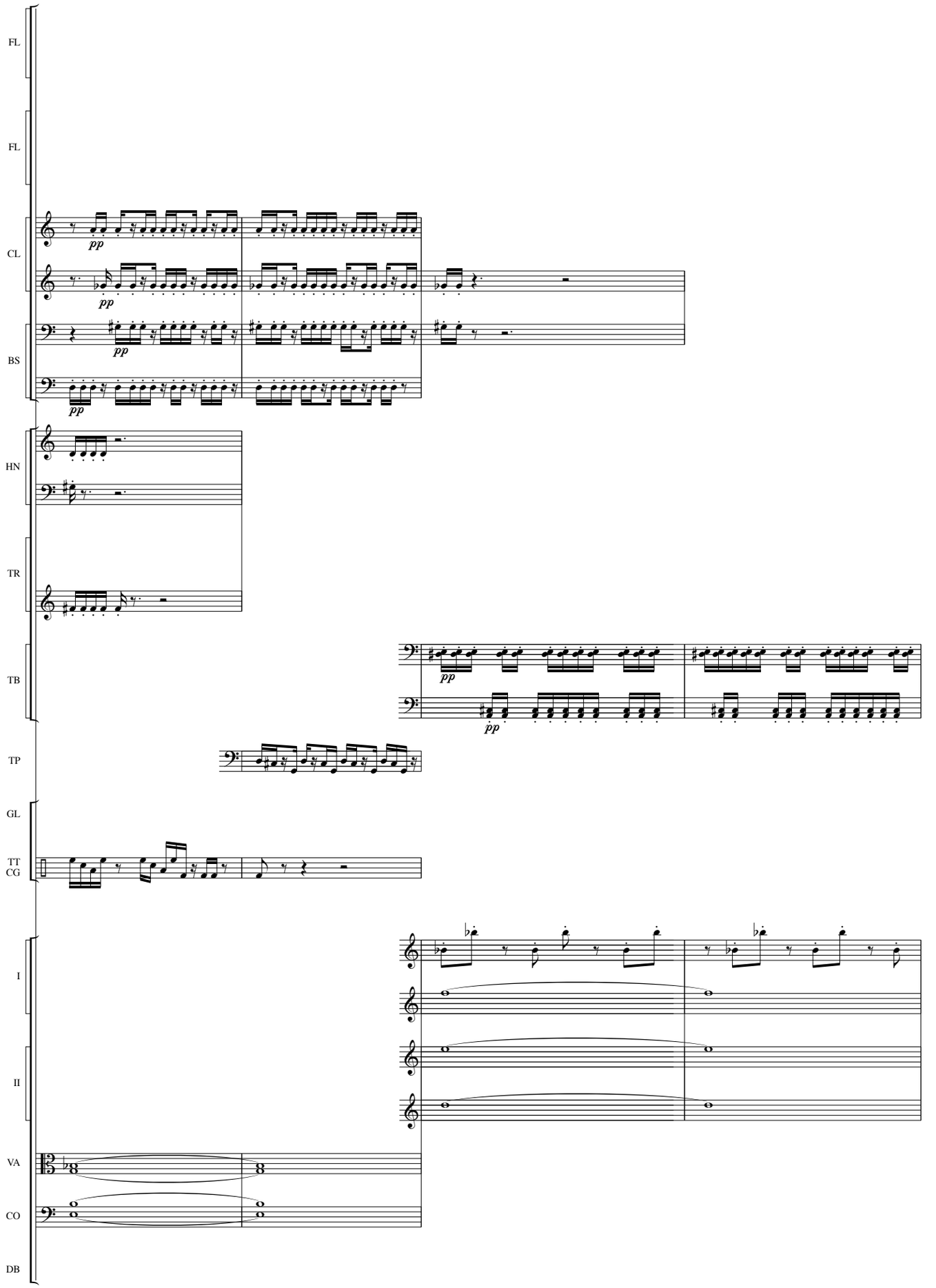

FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB

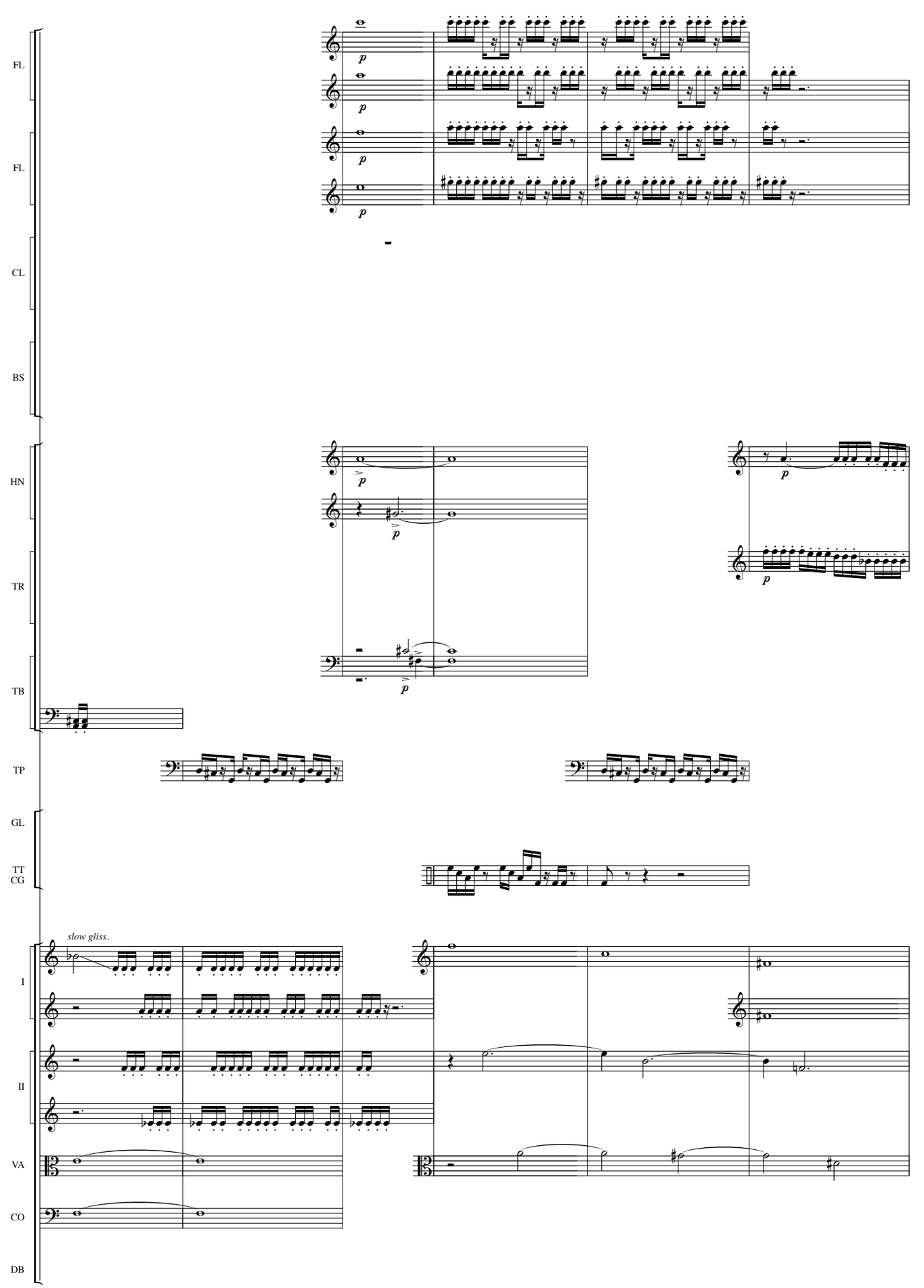

C
continue
with song I
26
27
28
29
30
31
32
wait for
song I G.P.
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
mp
pizz.

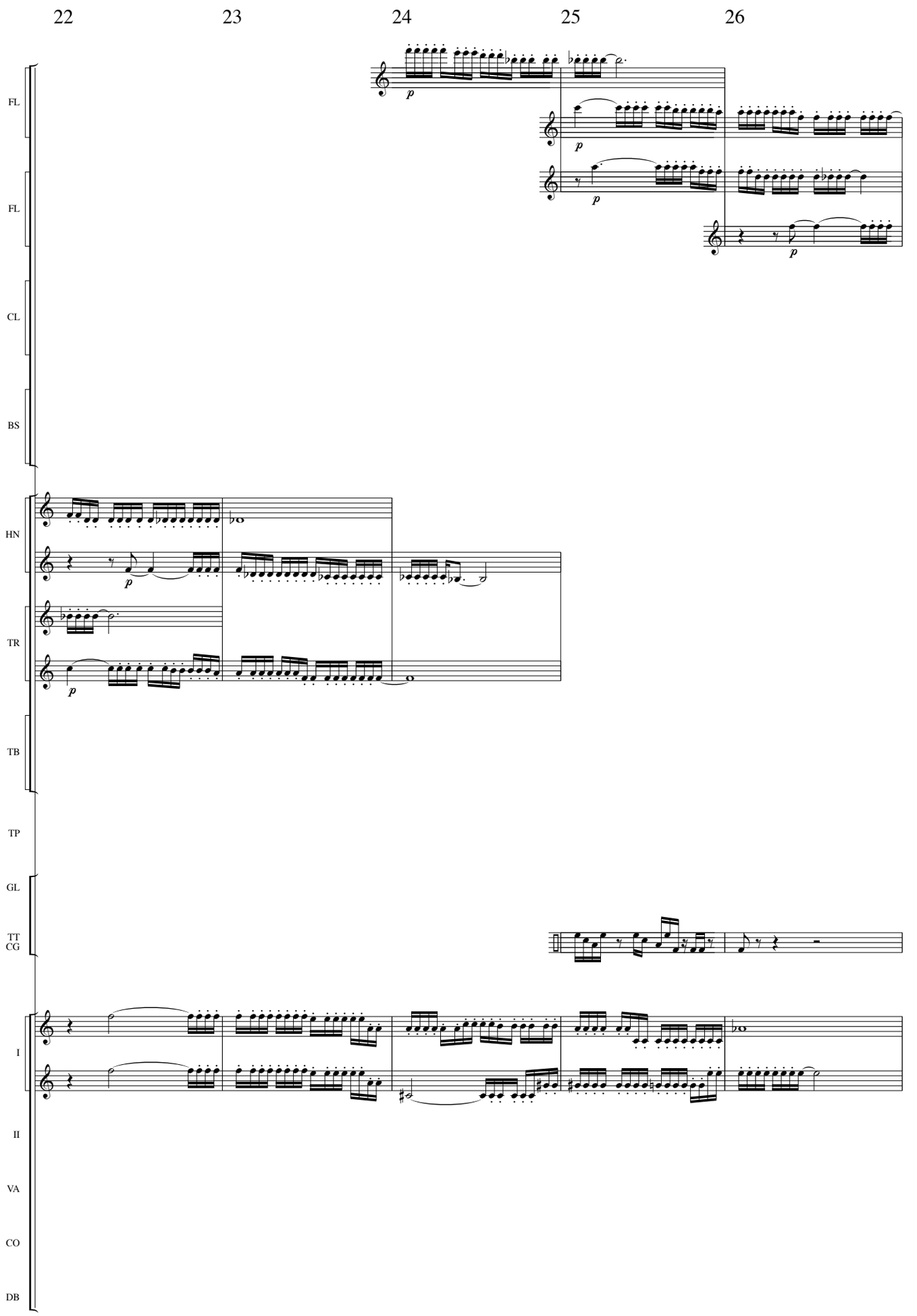

33
34
35
36
37
38
39
40
41
(song I continues)
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
mp
p
pizz.
arco

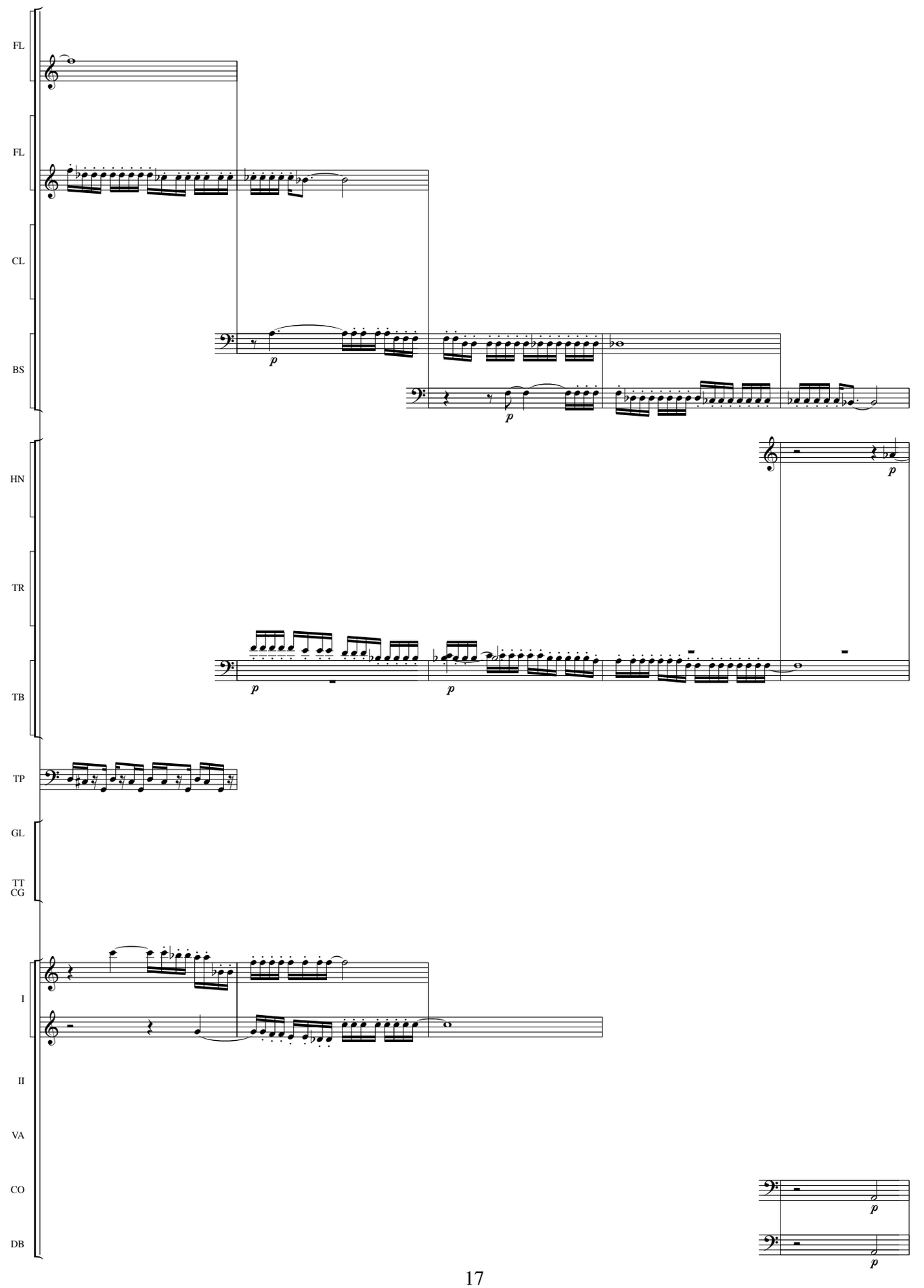

II Quietly and spitefully throughout, ♩=80
4
5
6
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
II Quietly and spitefully throughout, ♩=80
I
II
VA
CO
DB

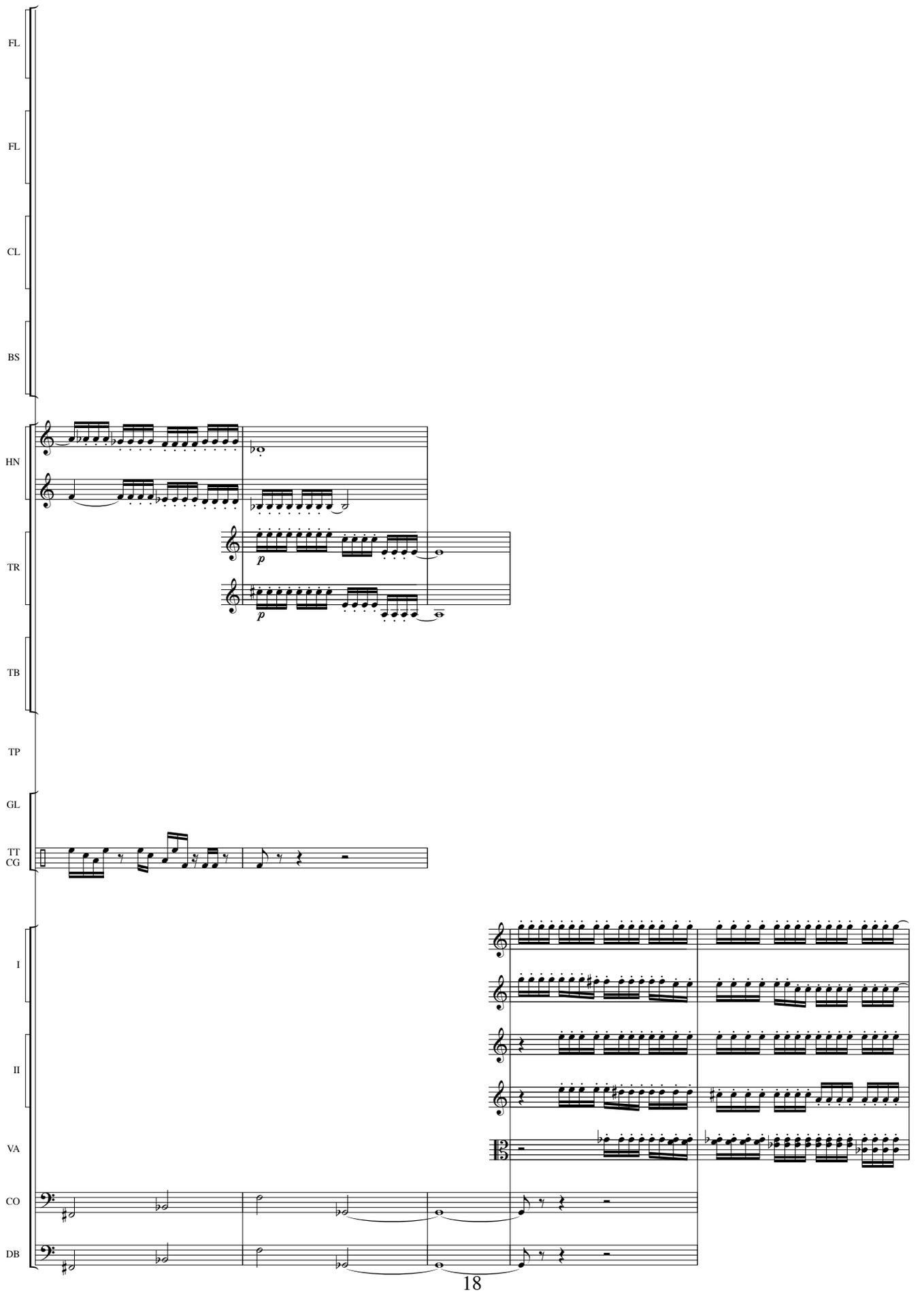

D song II enter (♩=50)
7
8
9
10
11
(♩=80)
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp


FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp


16
17
18
19
20
21
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
slow gliss.


22
23
24
25
26
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB


27
28
29
30
31
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p


32
33
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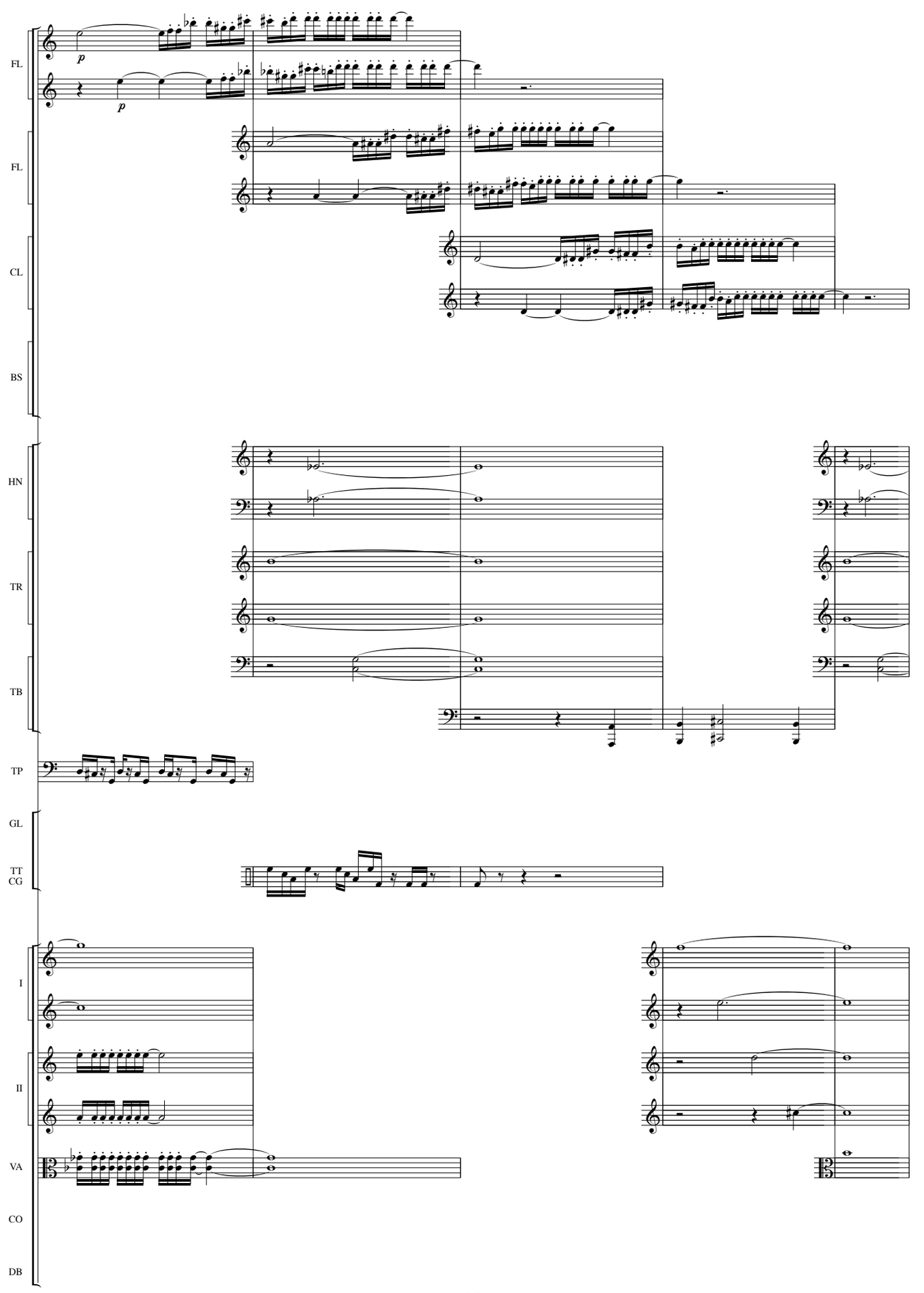
36
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
p


37
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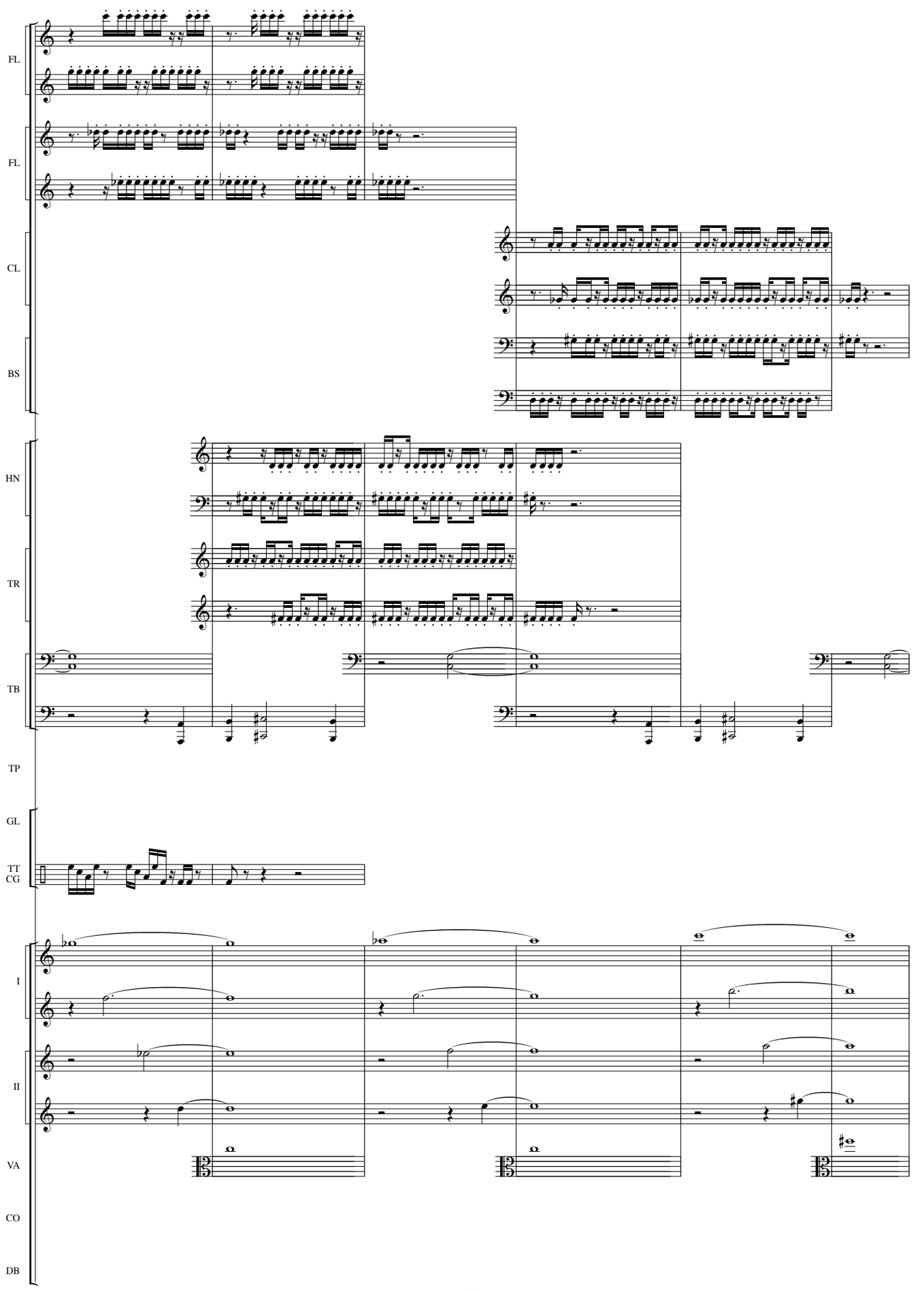
41
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB


42
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FL
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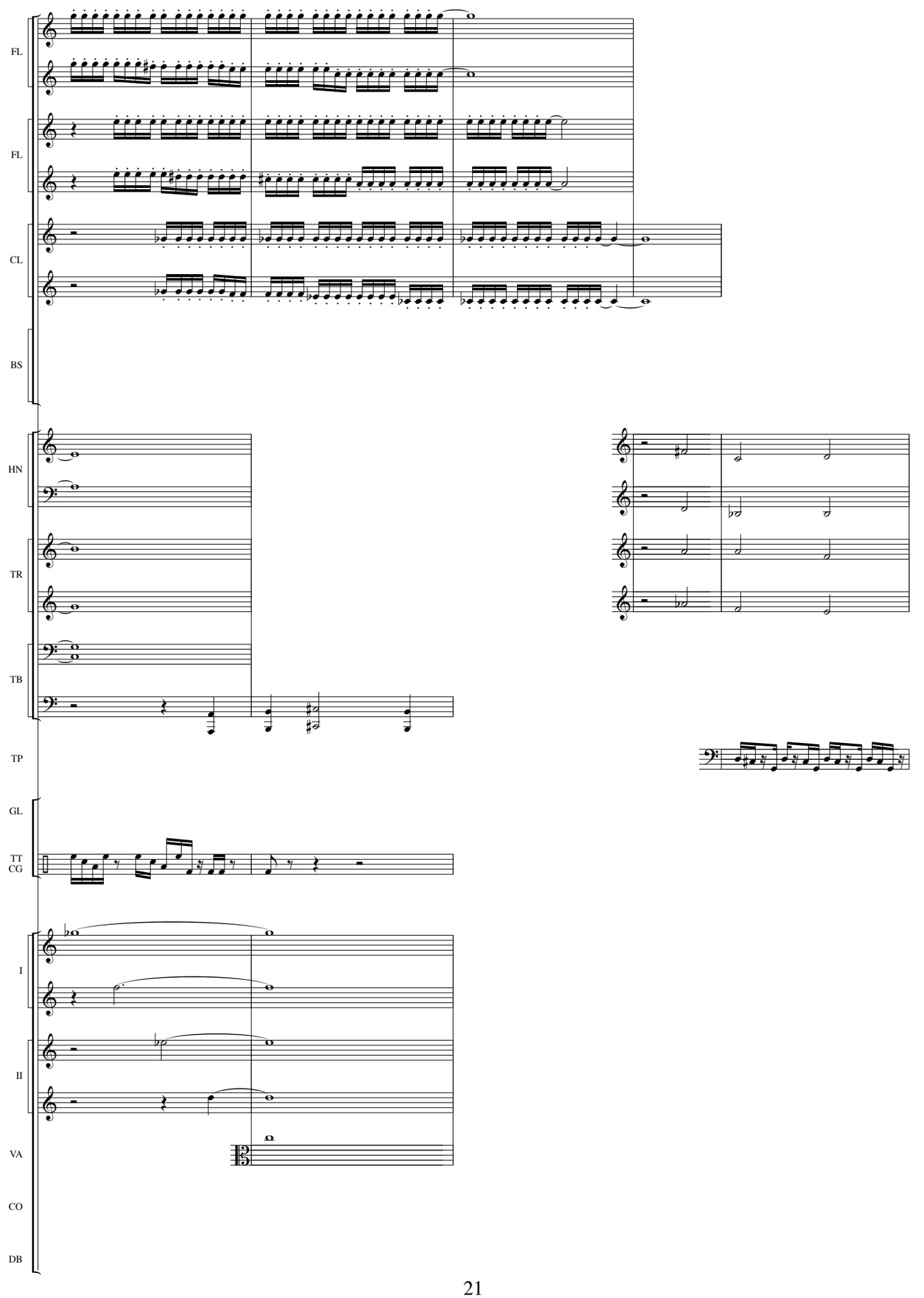
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB


48
49
50
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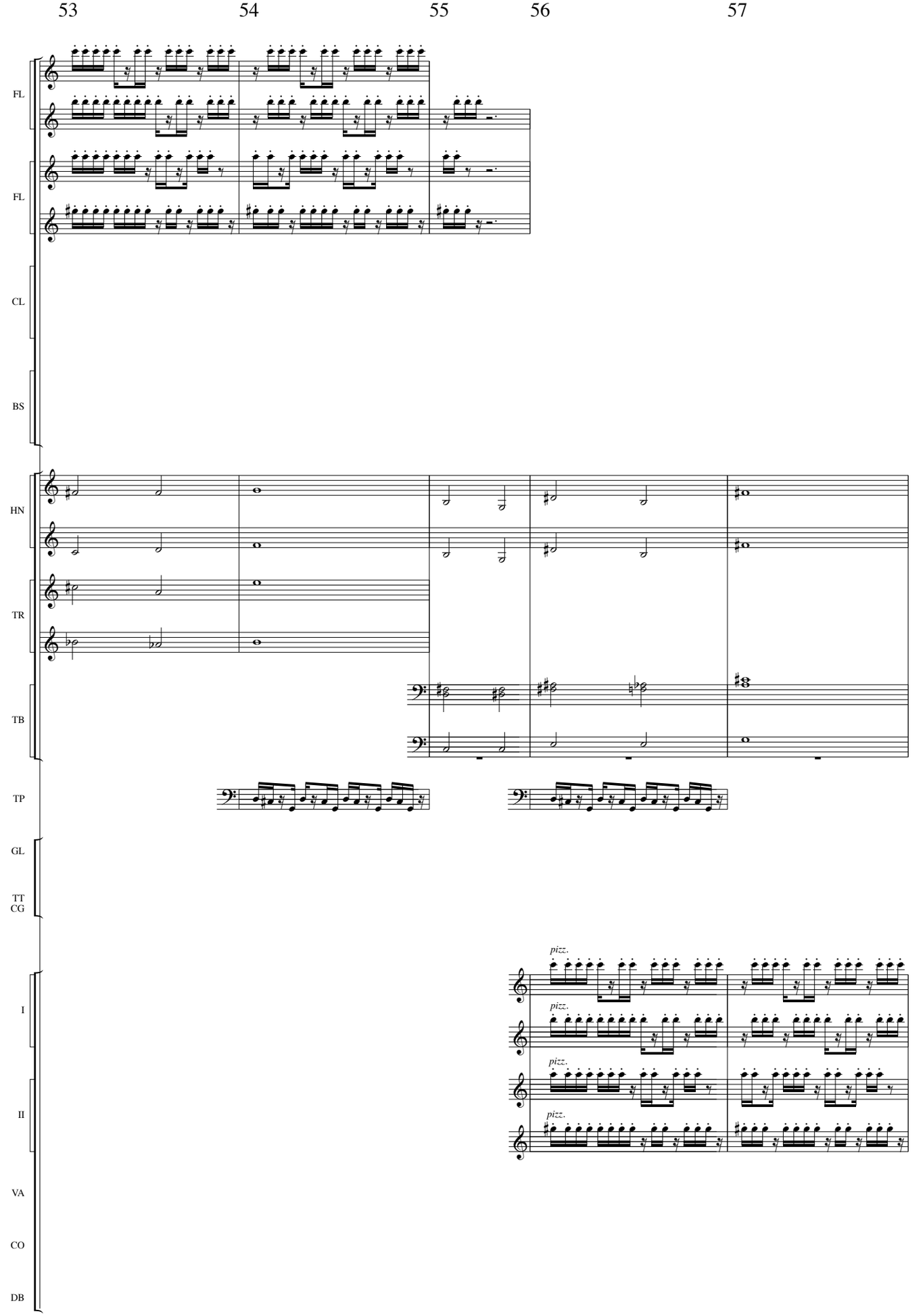
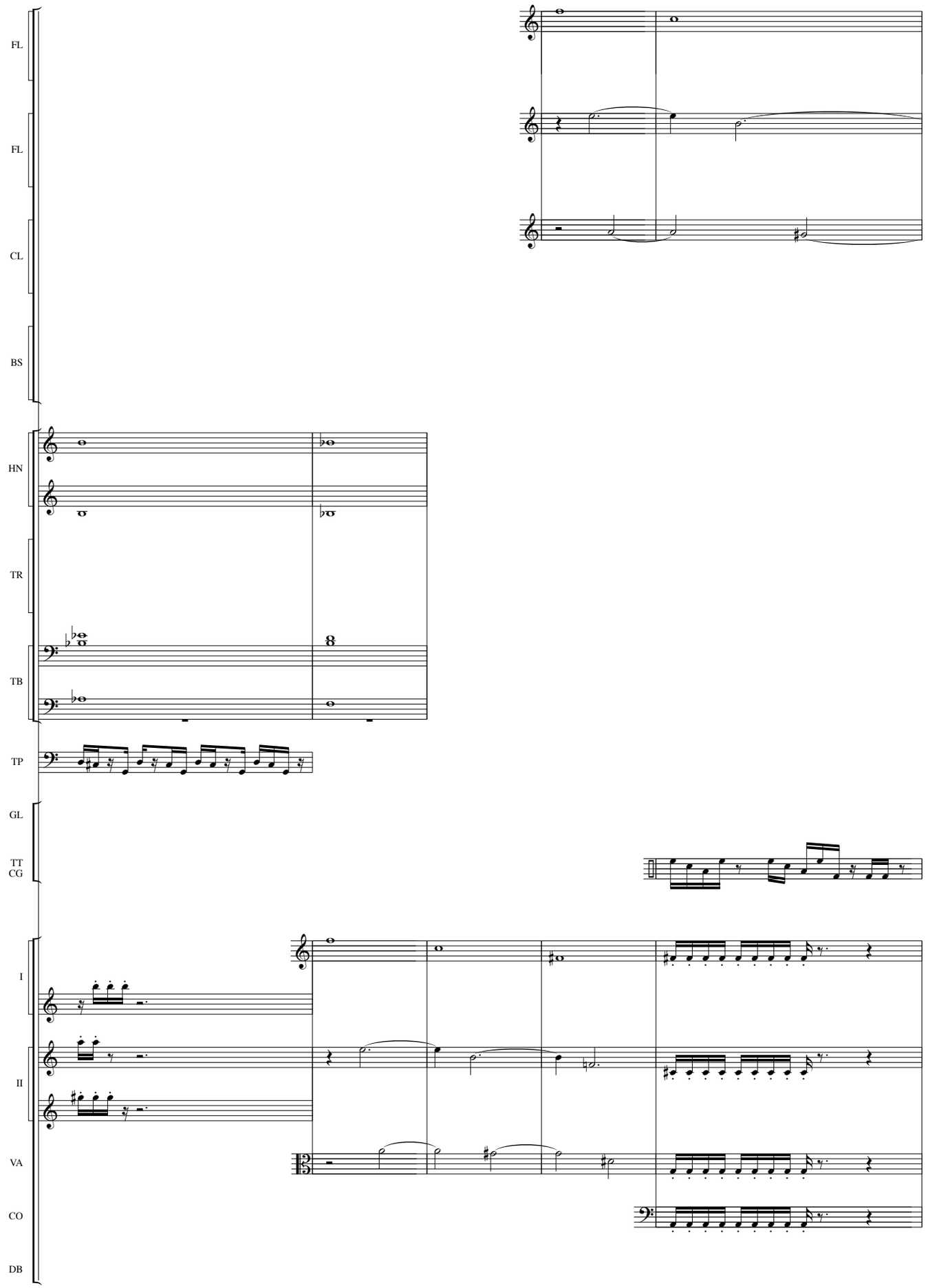
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB


53
54
55
56
57
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pizz.
pizz.
pizz.
pizz.


58
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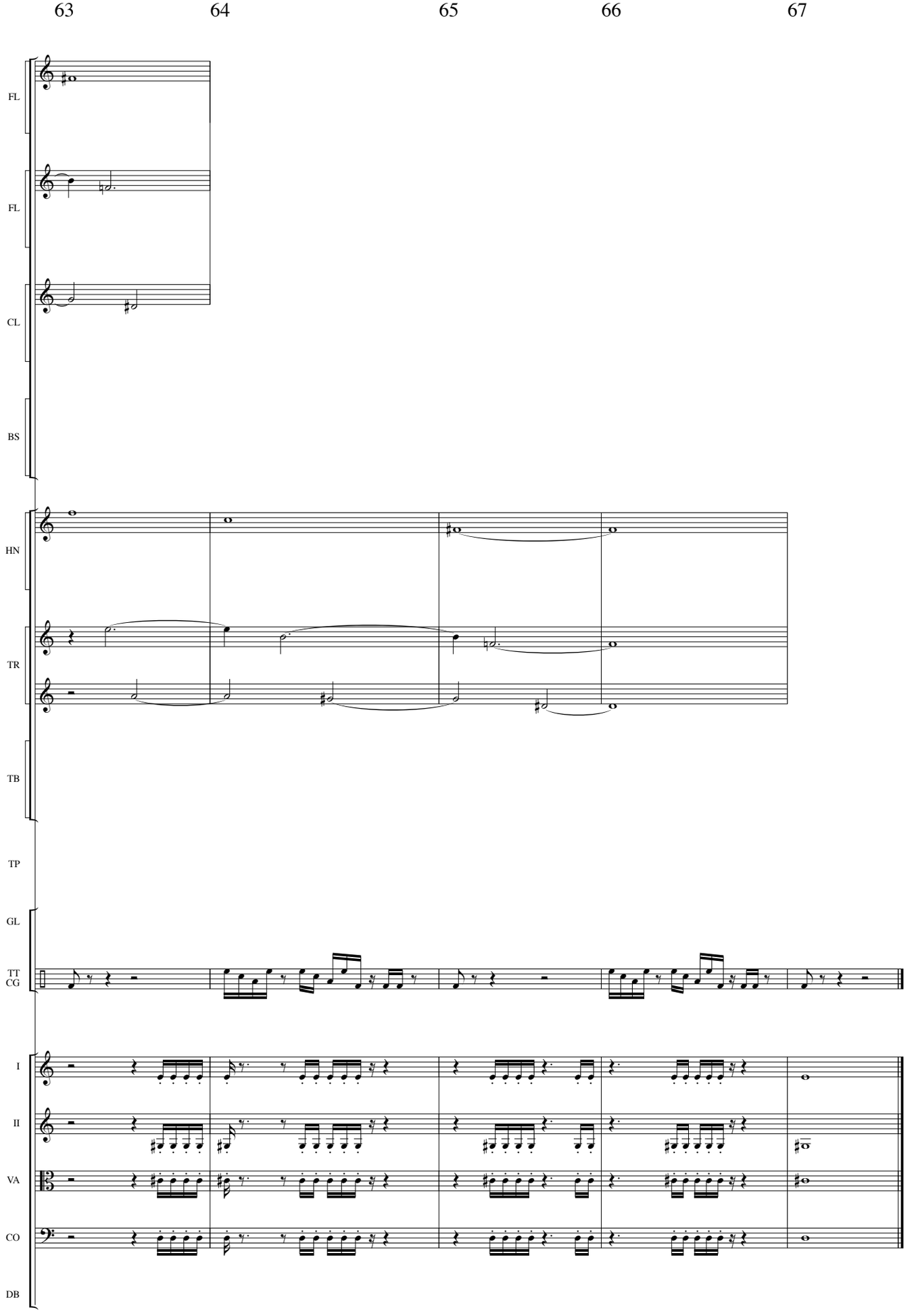
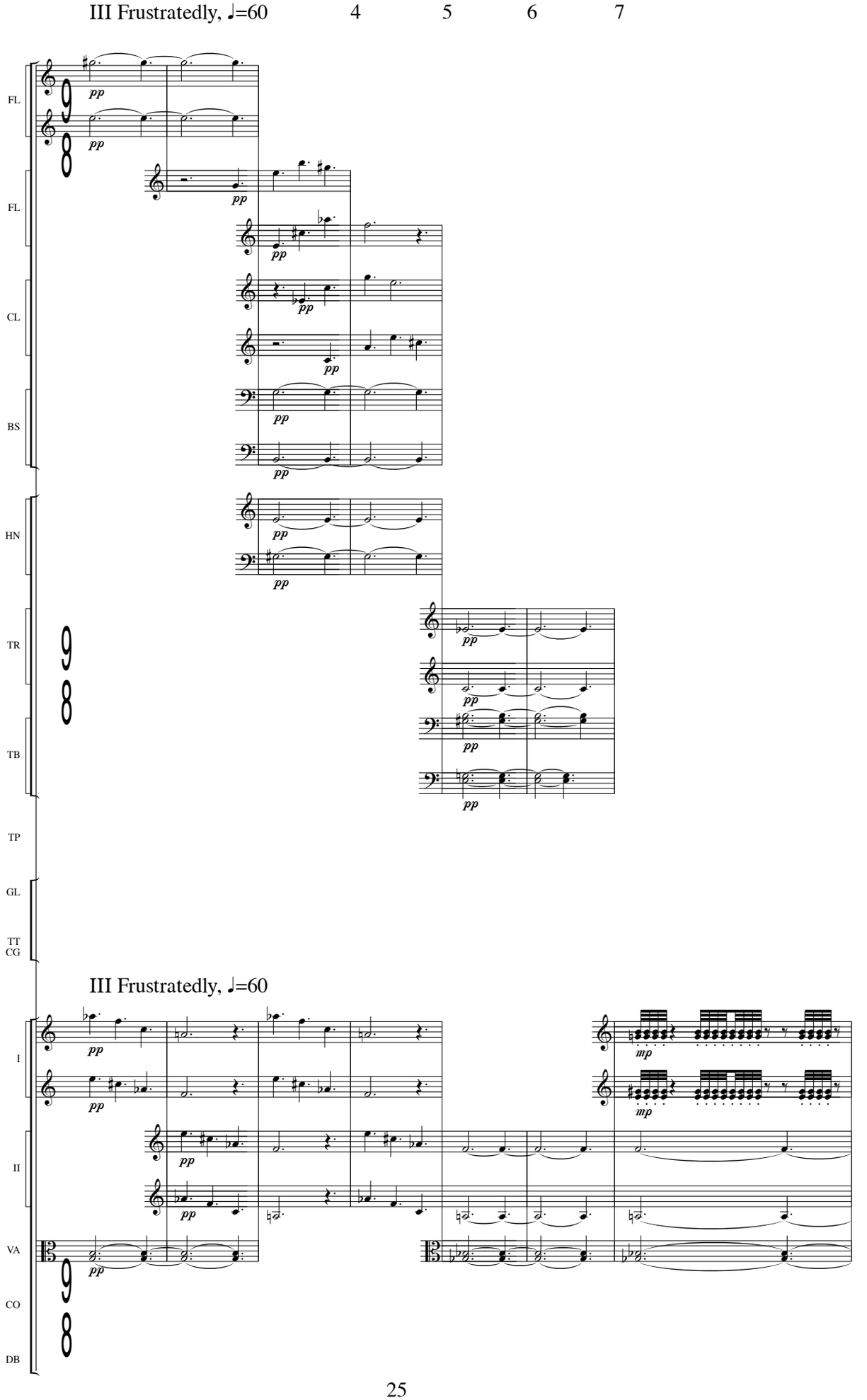
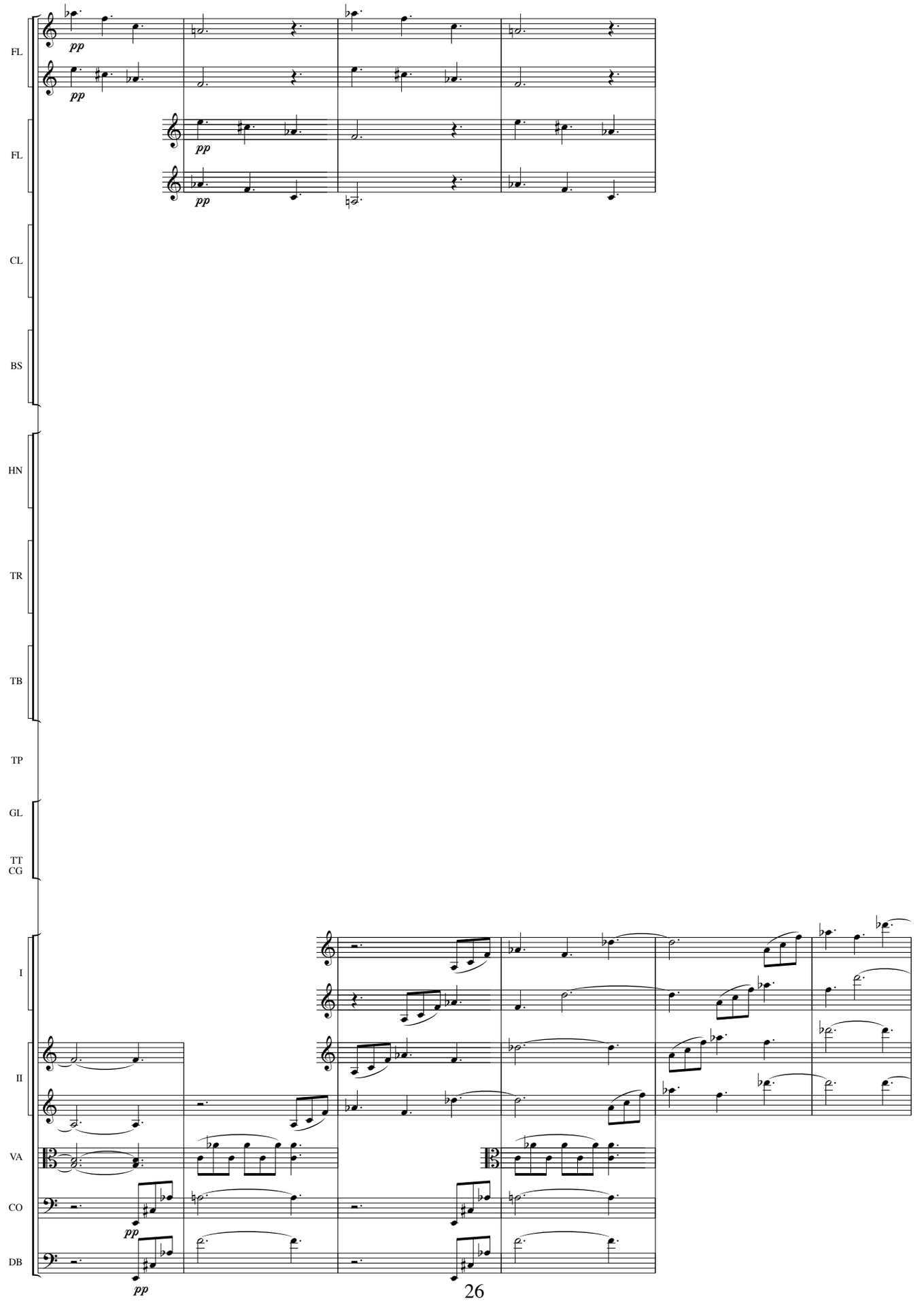
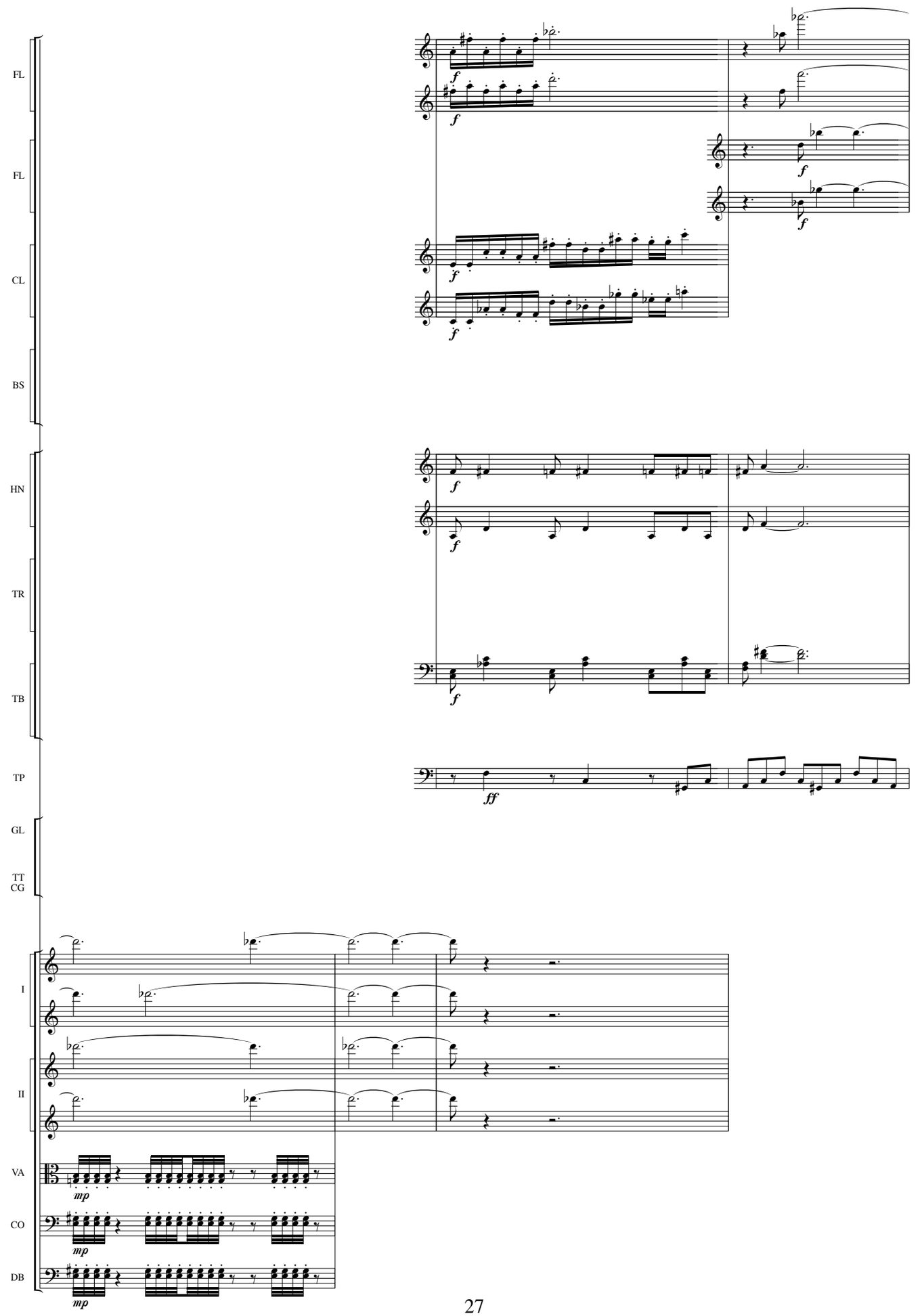
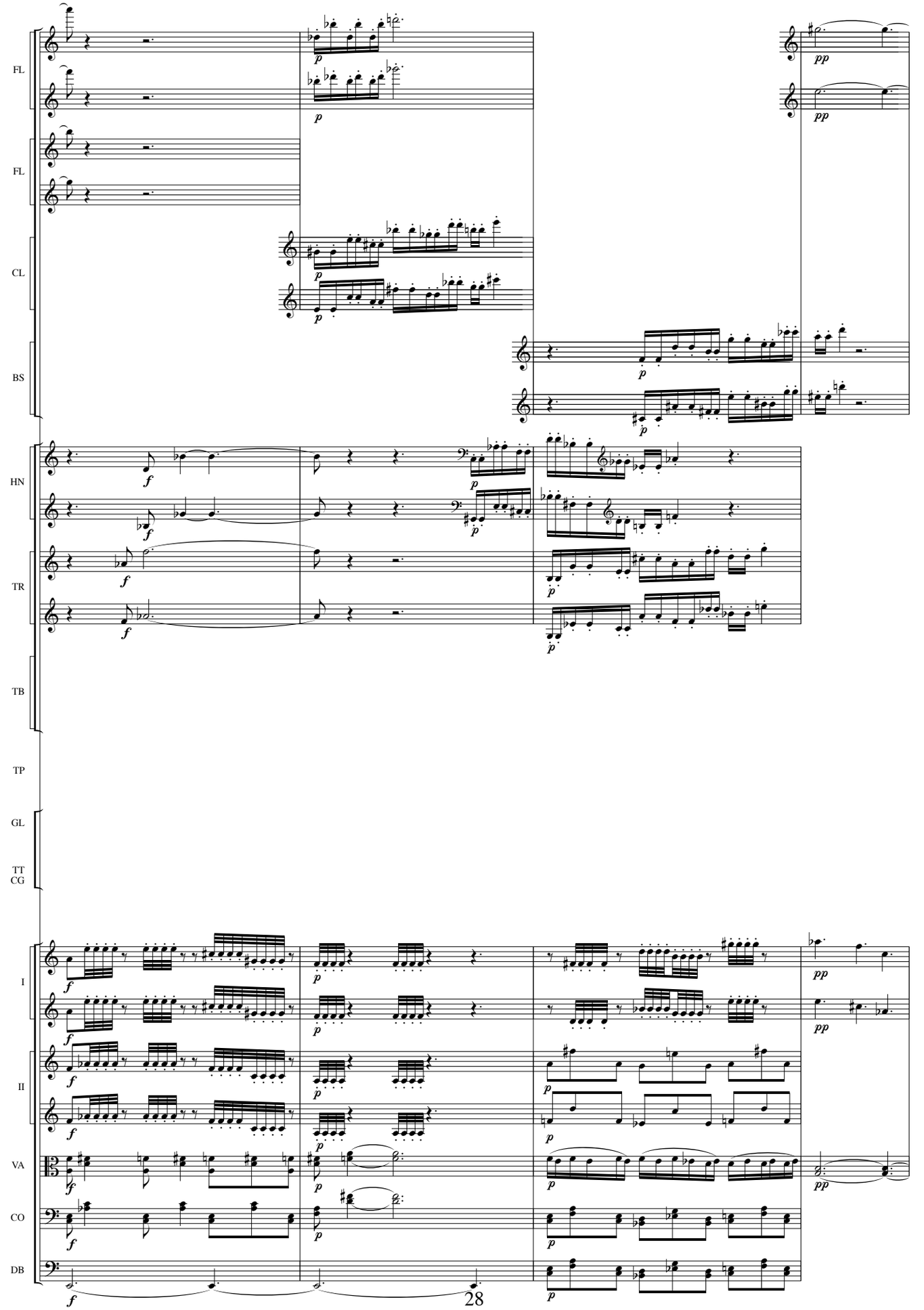
62
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB

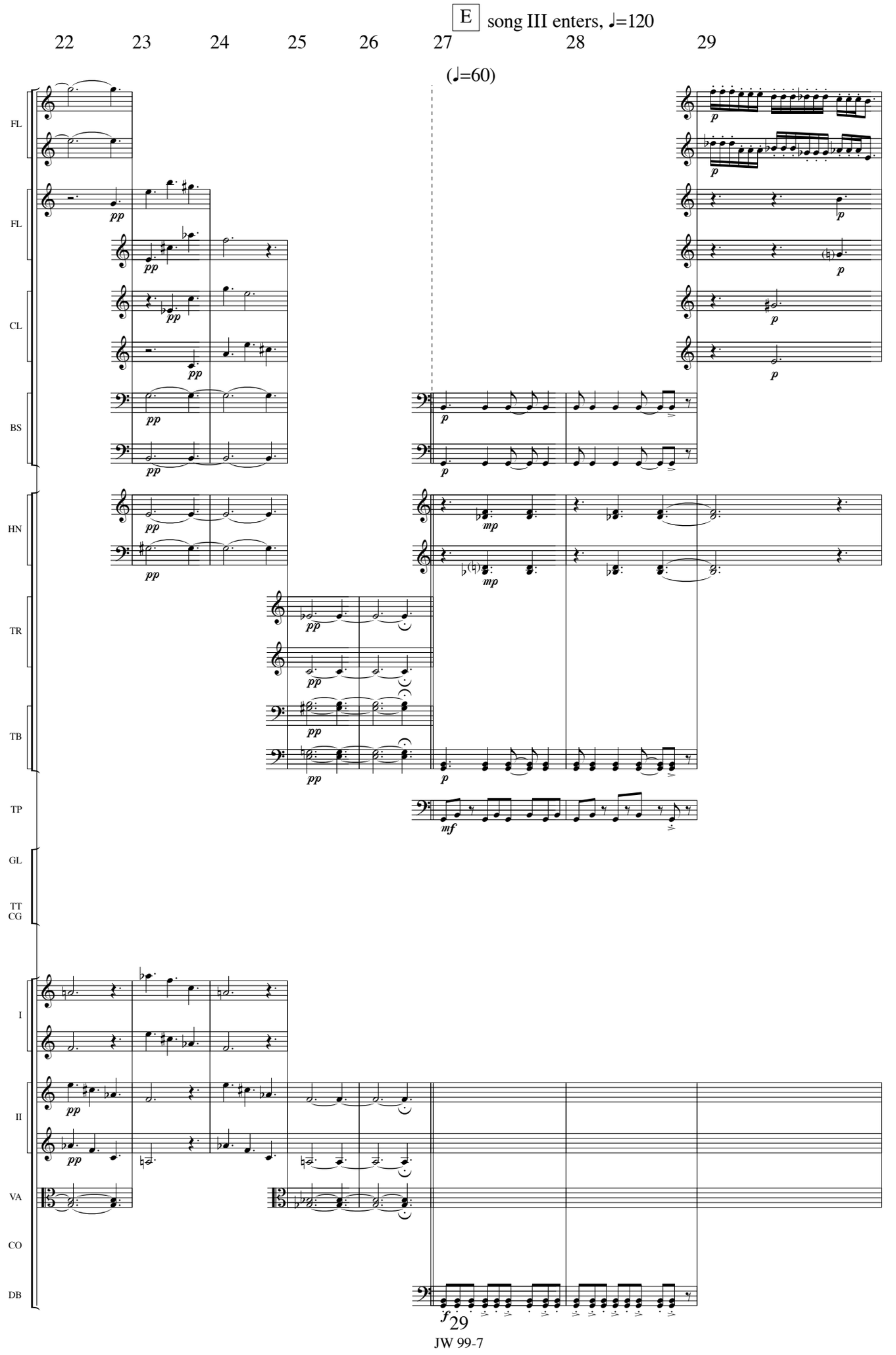

63
64
65
66
67
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB

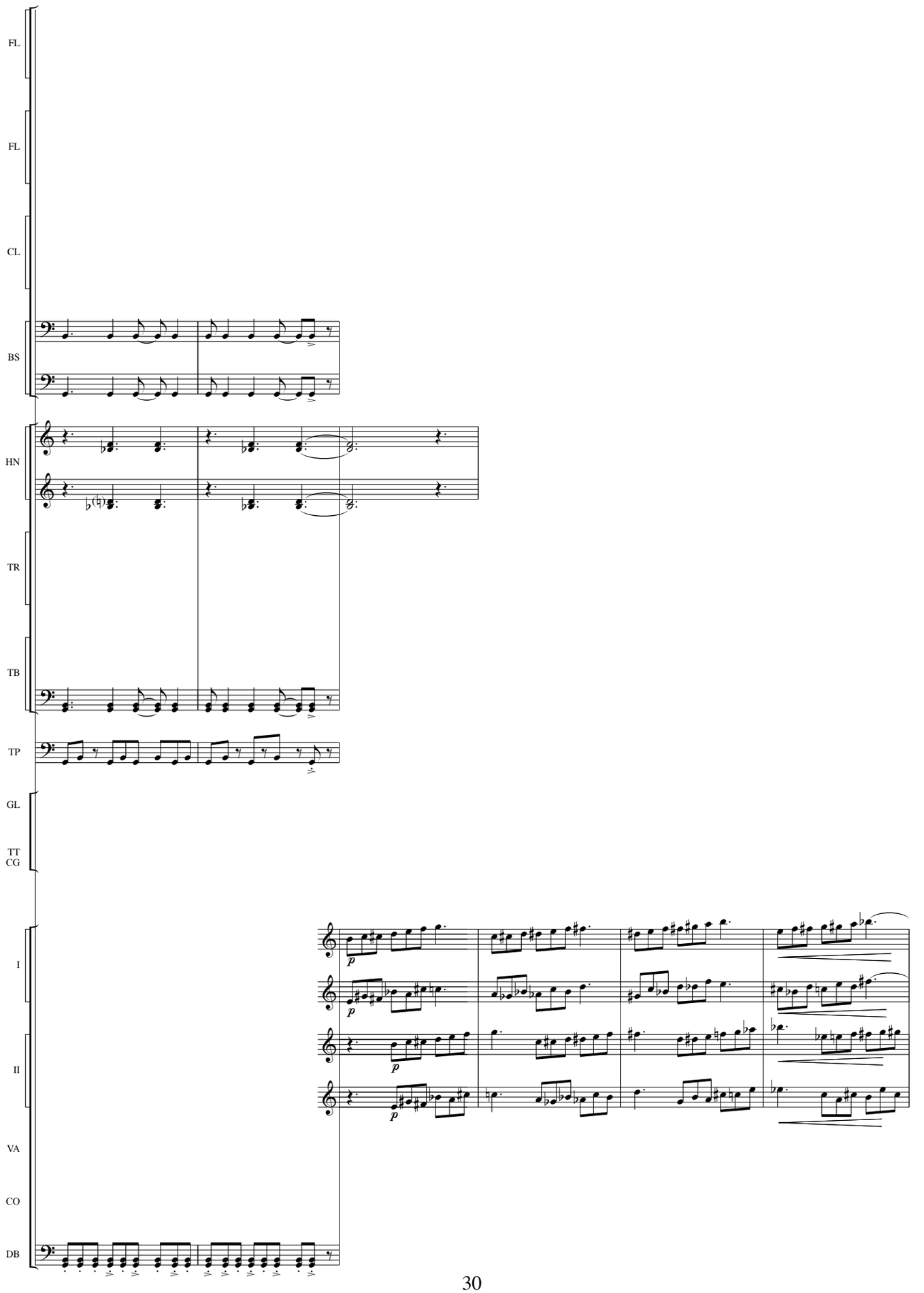

III Frustratedly, ♩=60
4
5
6
7
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
III Frustratedly, ♩=60
I
II
VA
CO
DB
pp
mp

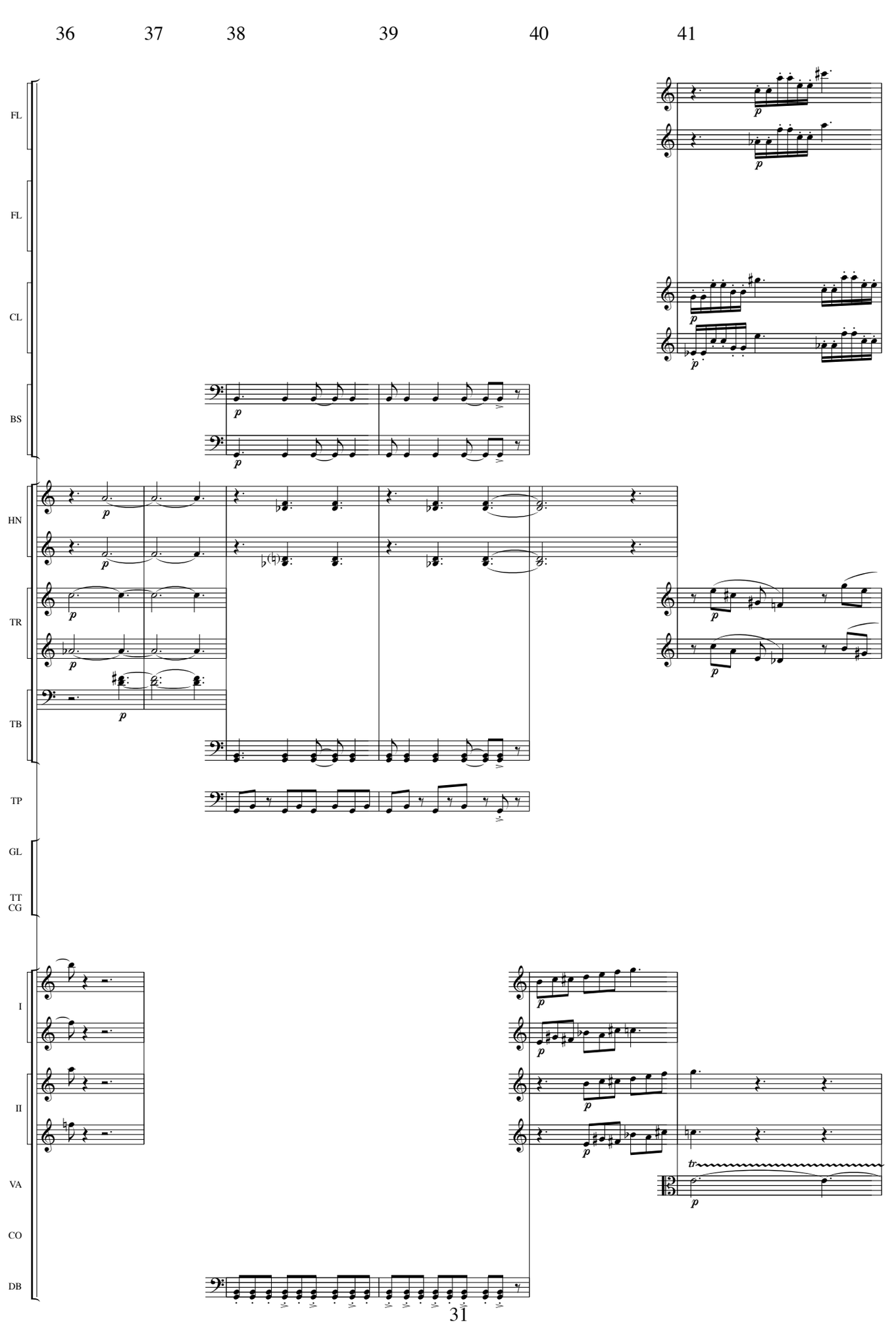

8
9
10
11
12
13
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp

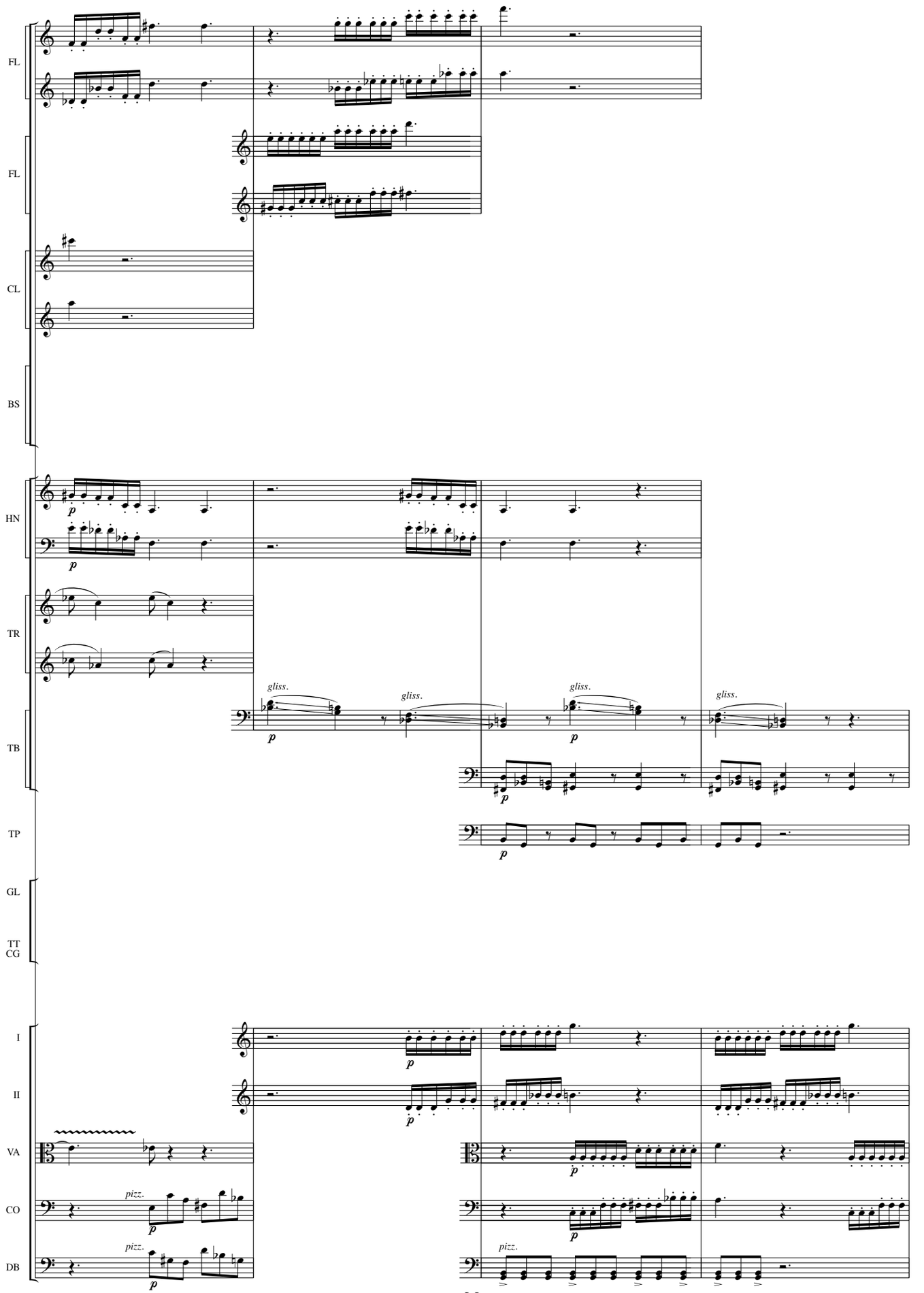

14
15
16
17
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
f
ff
mp

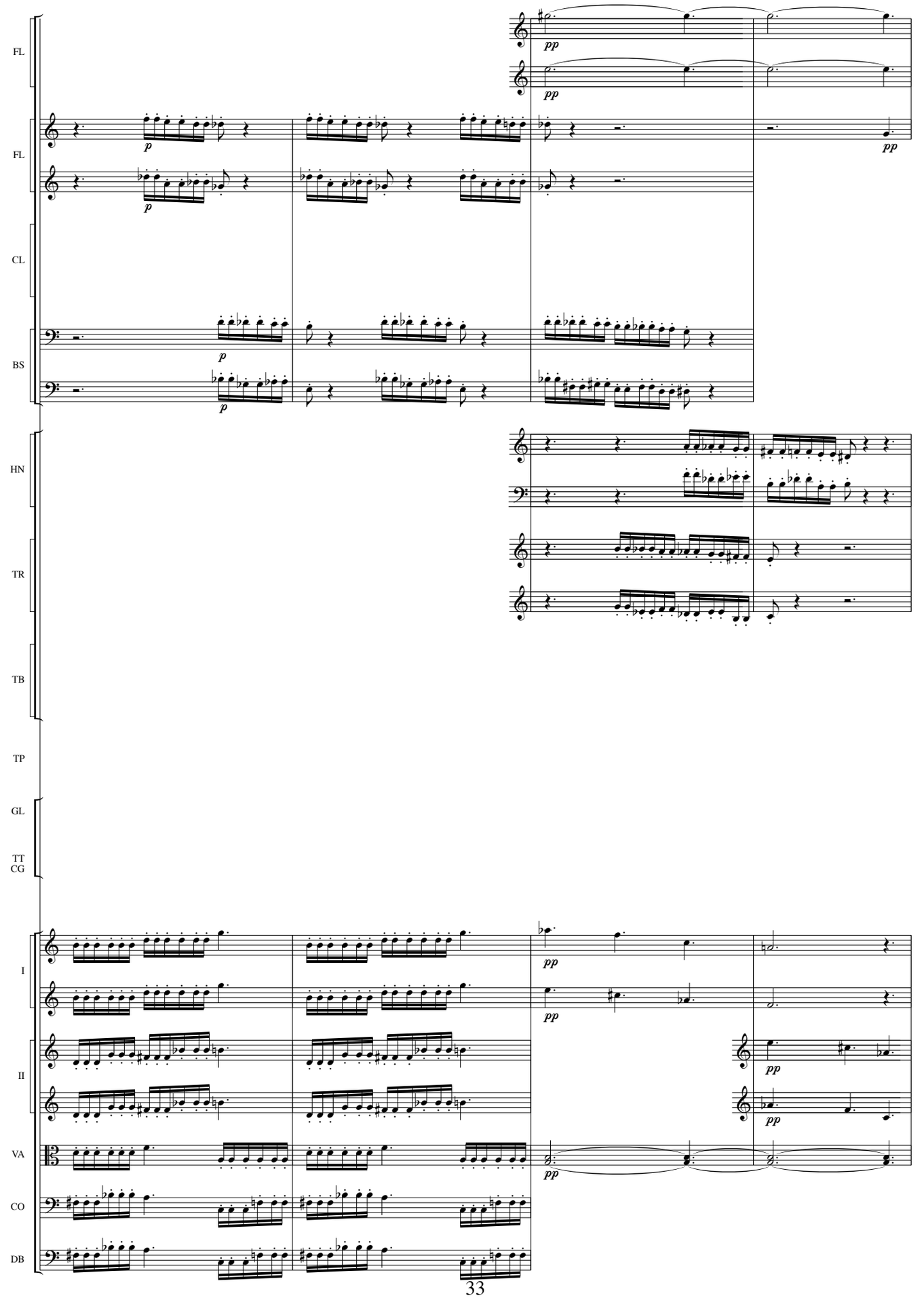

18
19
20
21
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB

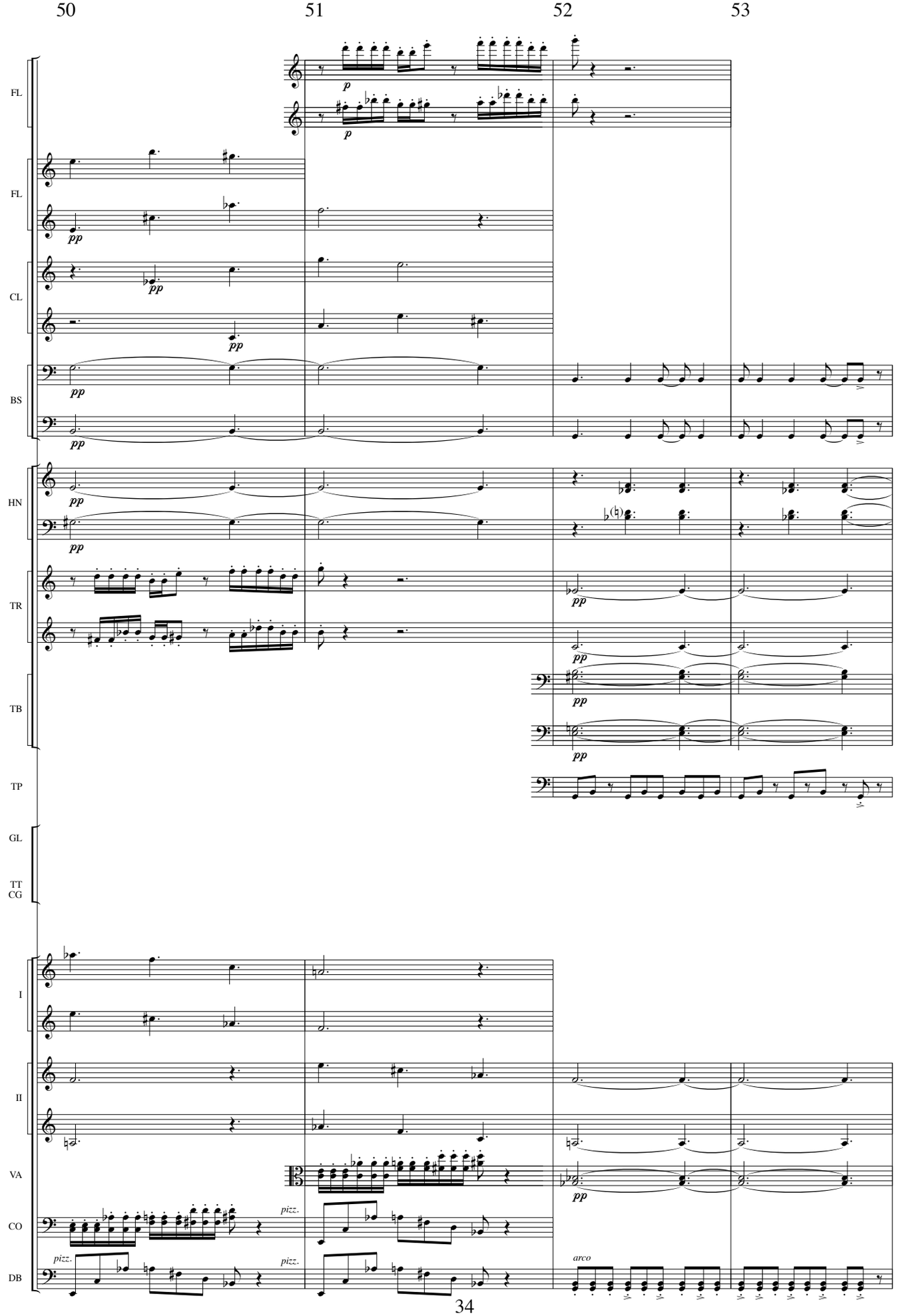

E song III enters, ♩=120
22 23 24 25 26 27 28 29
(♩=60)
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp
mp
p
mf
f

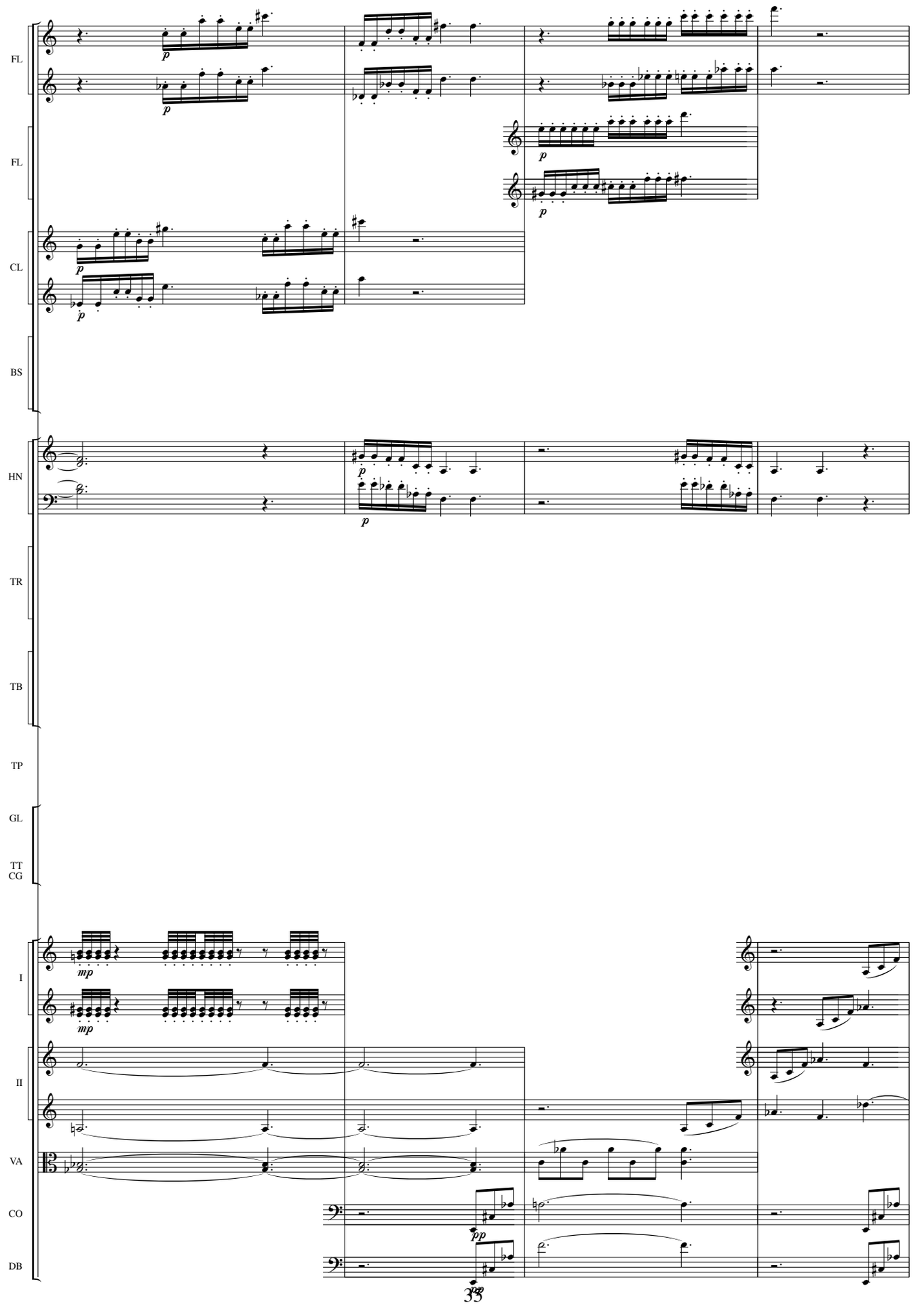

30
31
32
33
34
35
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
p
p

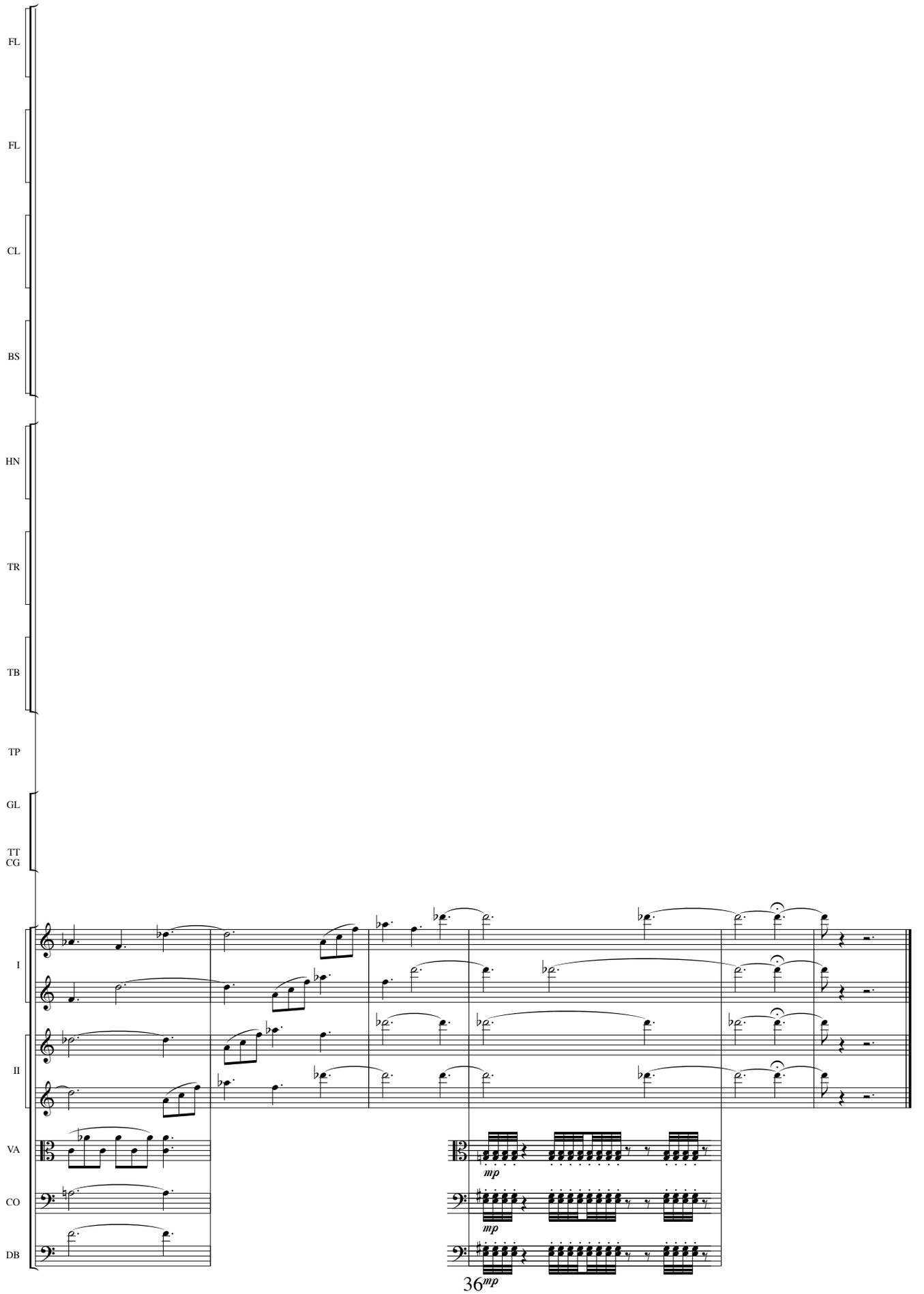

36
37
38
39
40
41
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB

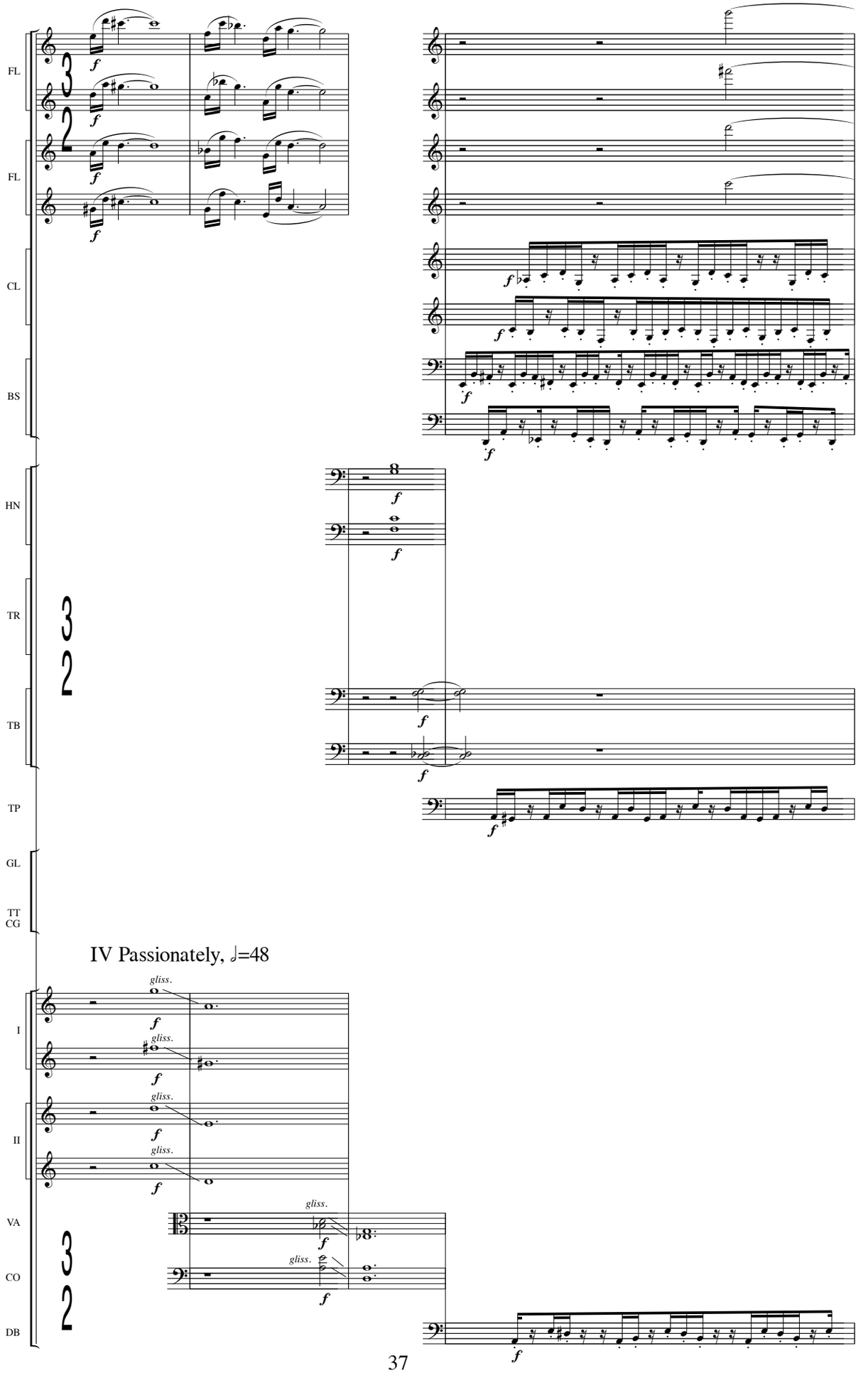

42
43
44
45
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
gliss.
gliss.
gliss.
gliss.
pizz.
pizz.

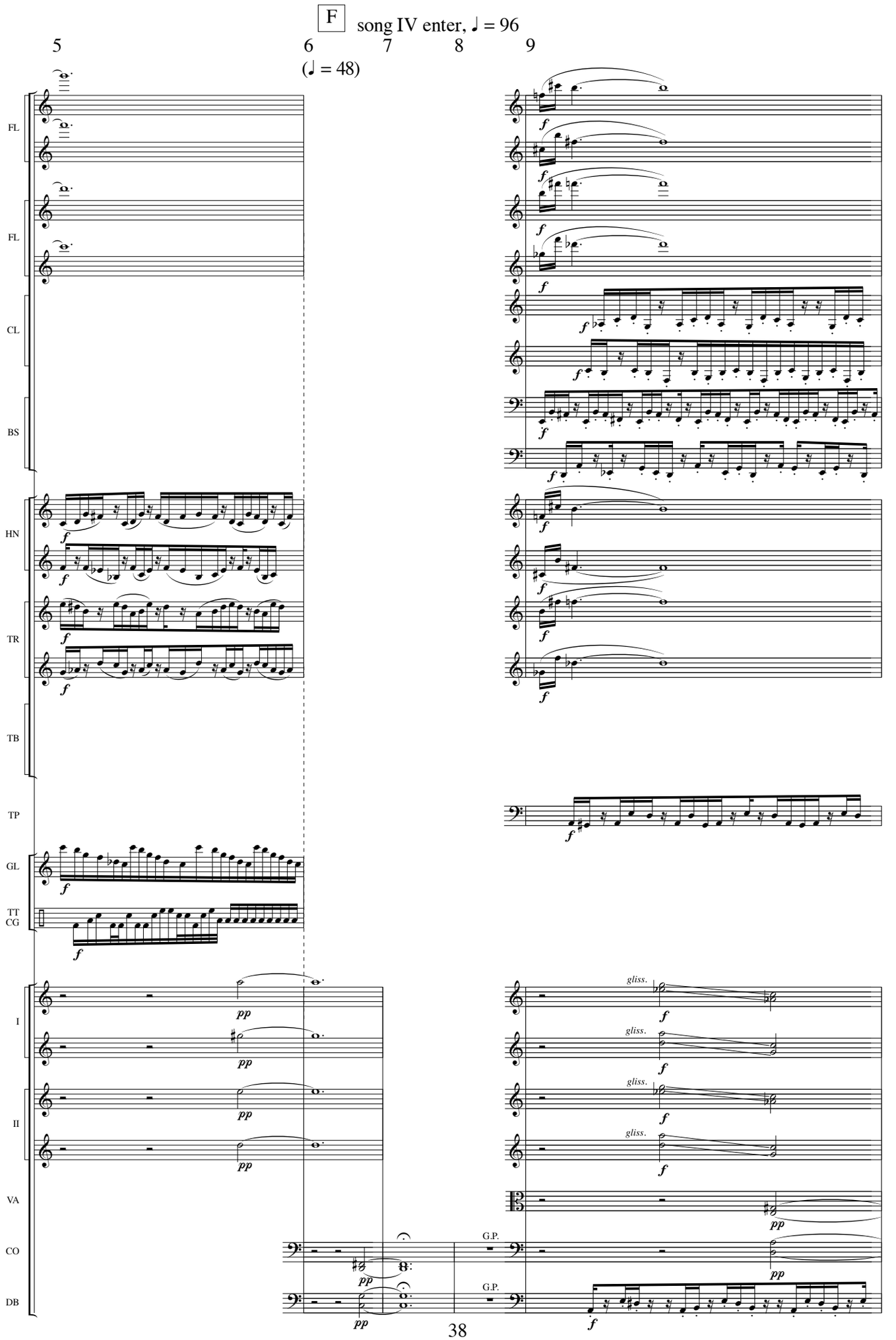

46
47
48
49
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp
p

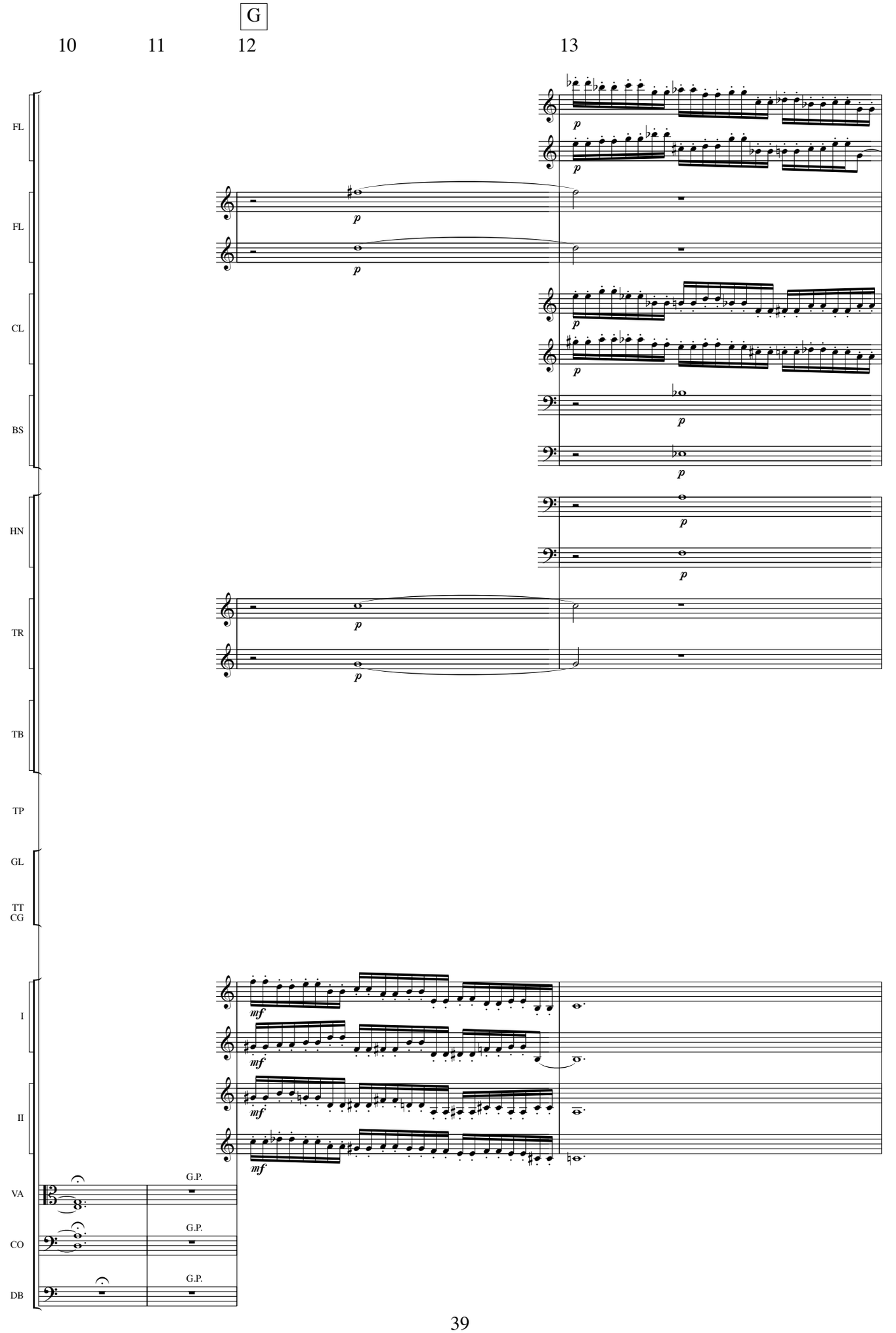

50
51
52
53
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
pp
pizz.
arco

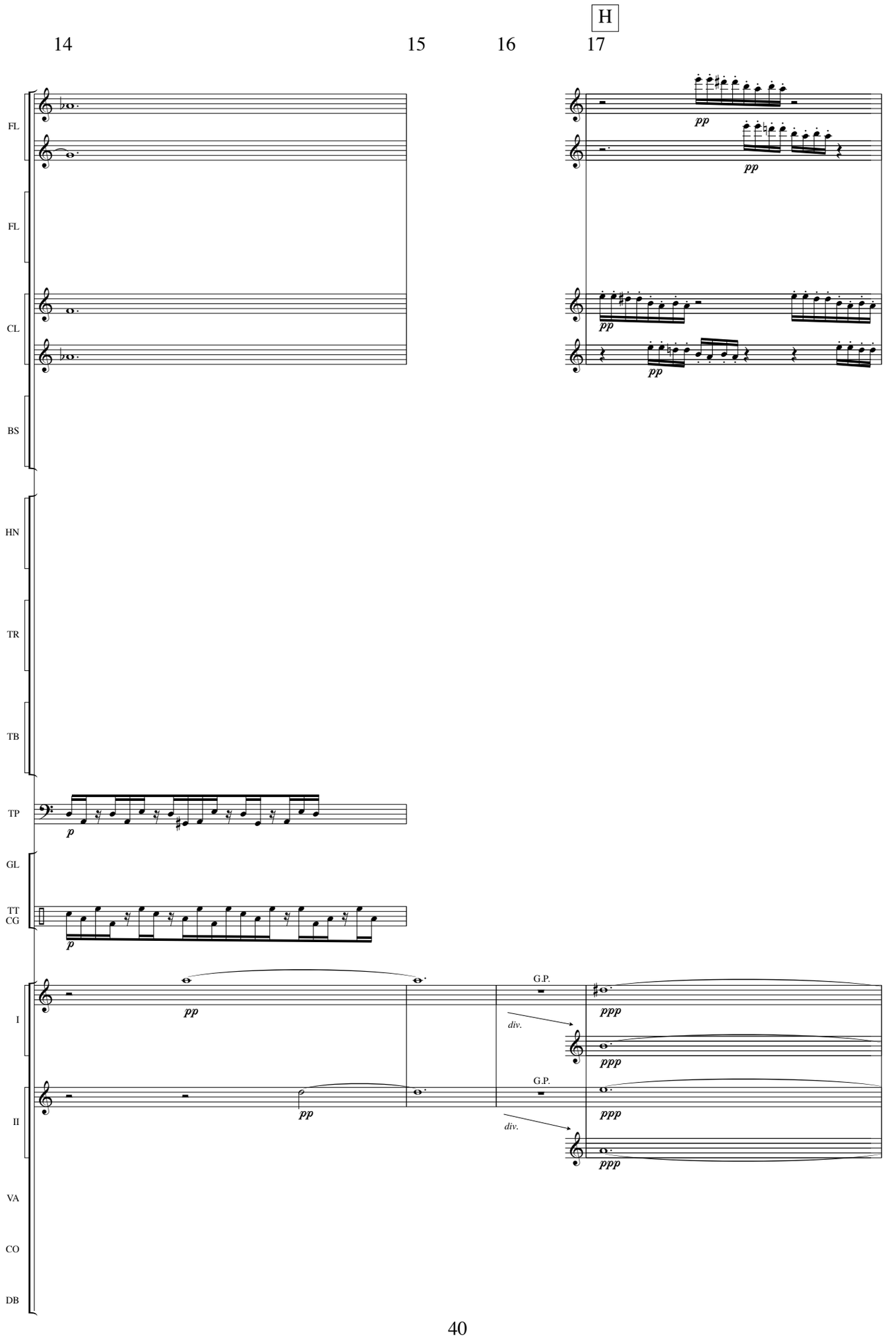

54
55
56
57
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
mp
pp

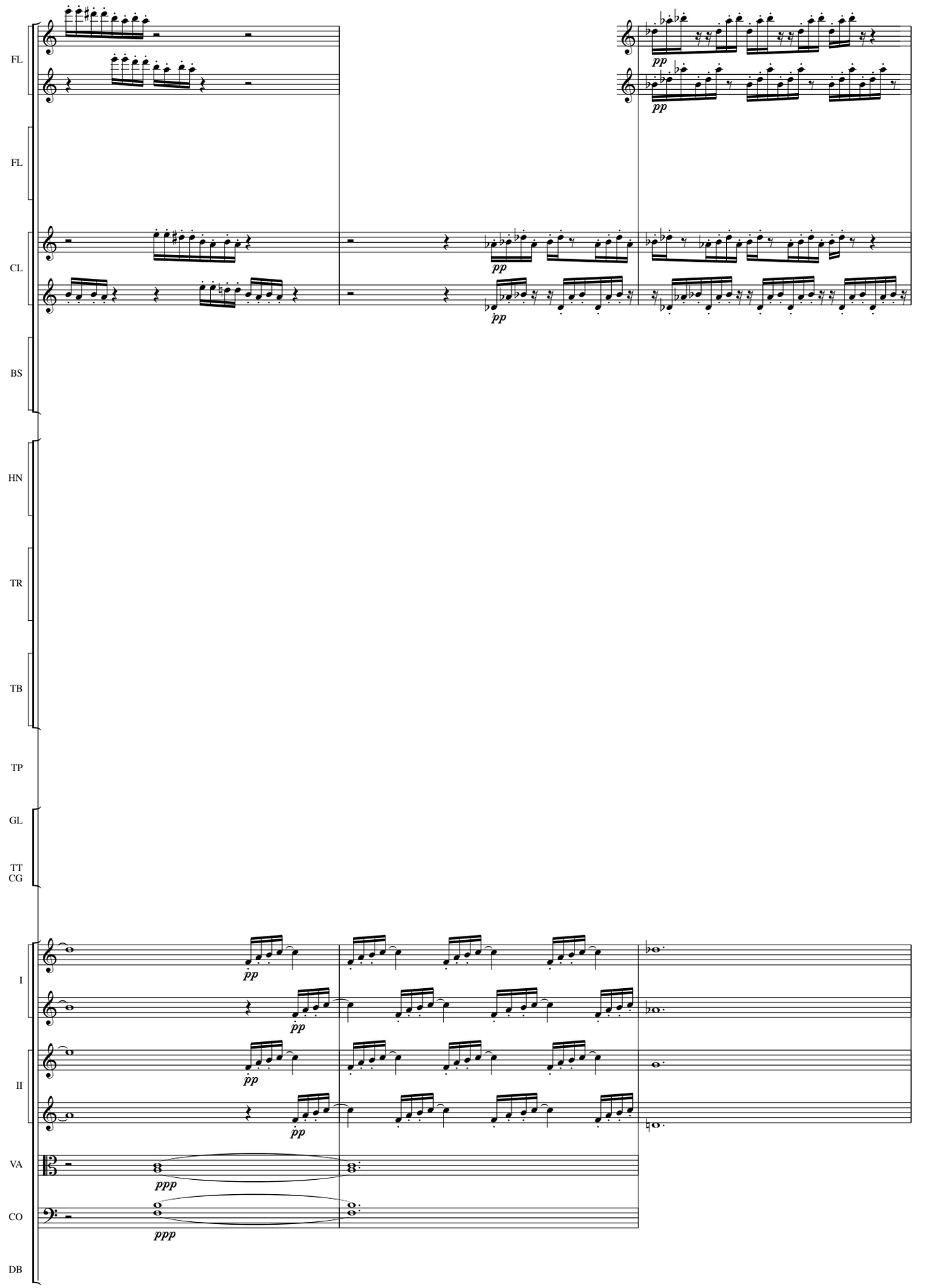

FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
mp
mp
mp


IV Passionately, ♩=48
3
4
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
IV Passionately, ♩=48
I
II
VA
CO
DB
gliss.
f


F
song IV enter, ♩ = 96
5
6
7
8
9
(♩ = 48)
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
gliss.
G.P.
G.P.


G
10
11
12
13
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
mf
G.P.


H
14
15
16
17
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp
p
G.P.
div.
ppp


18
19
20
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp
ppp

J

21 22 23 24

FL

FL

CL

BS

HN

TR

TB

TP

GL

TT
CG

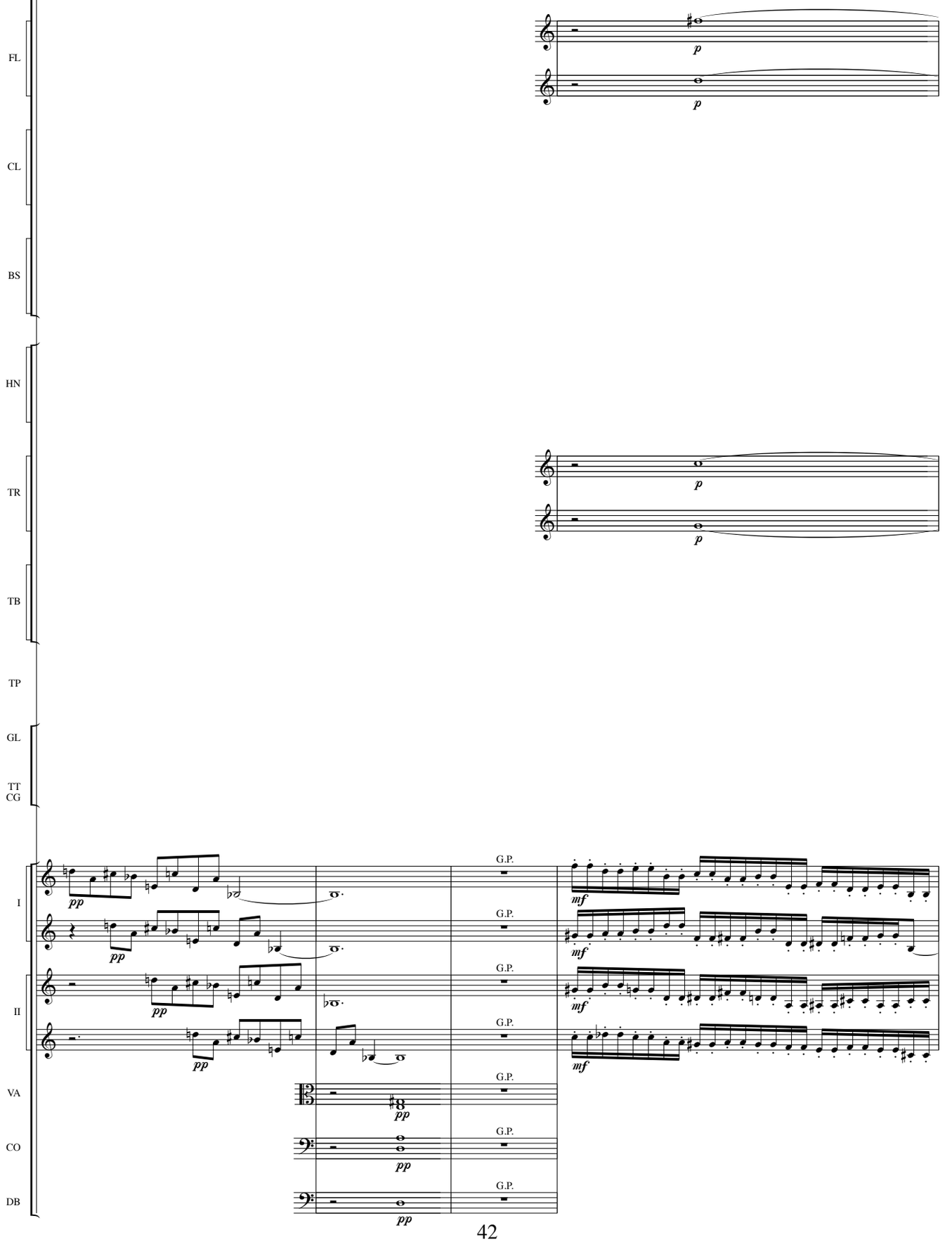
I

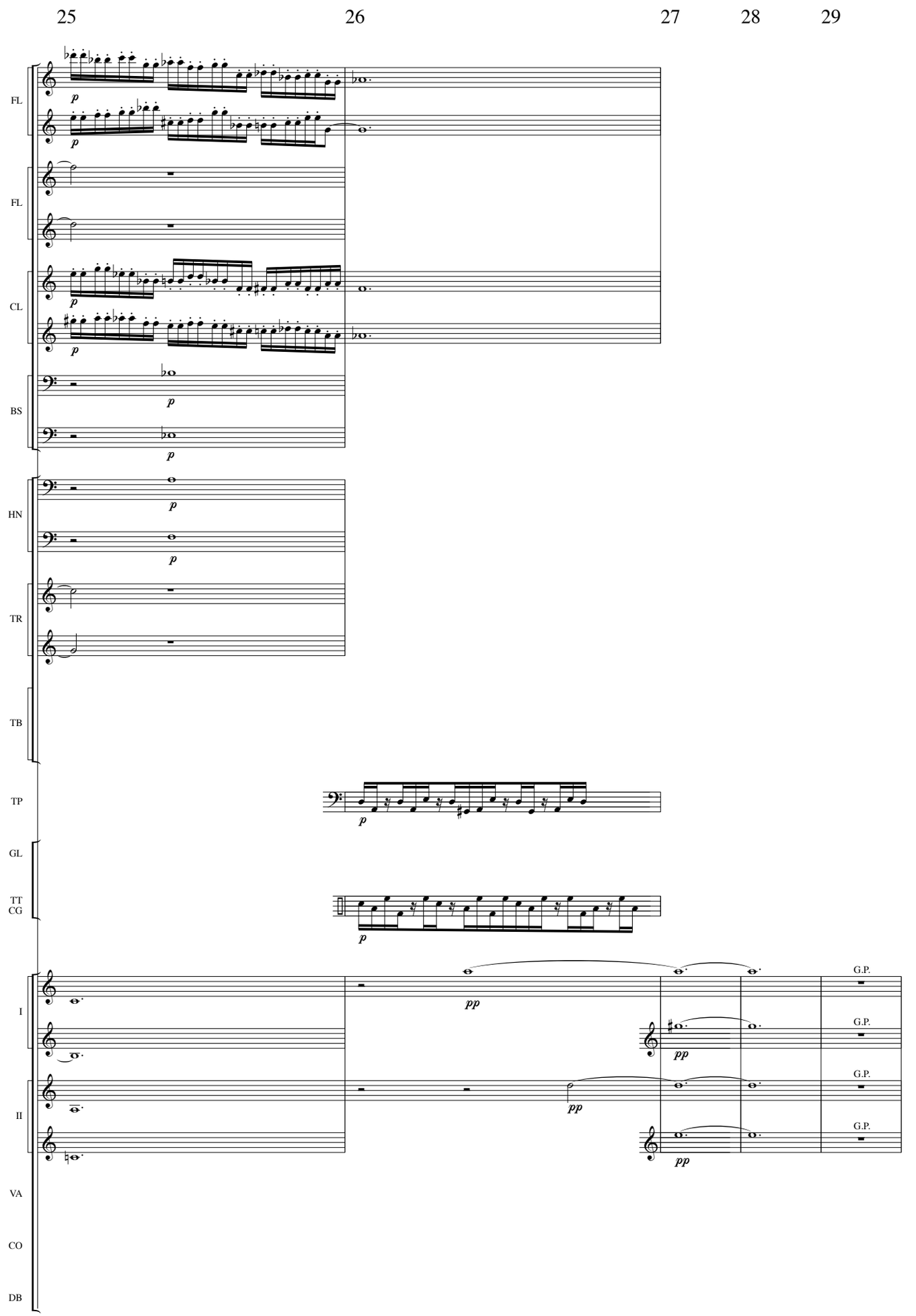
II

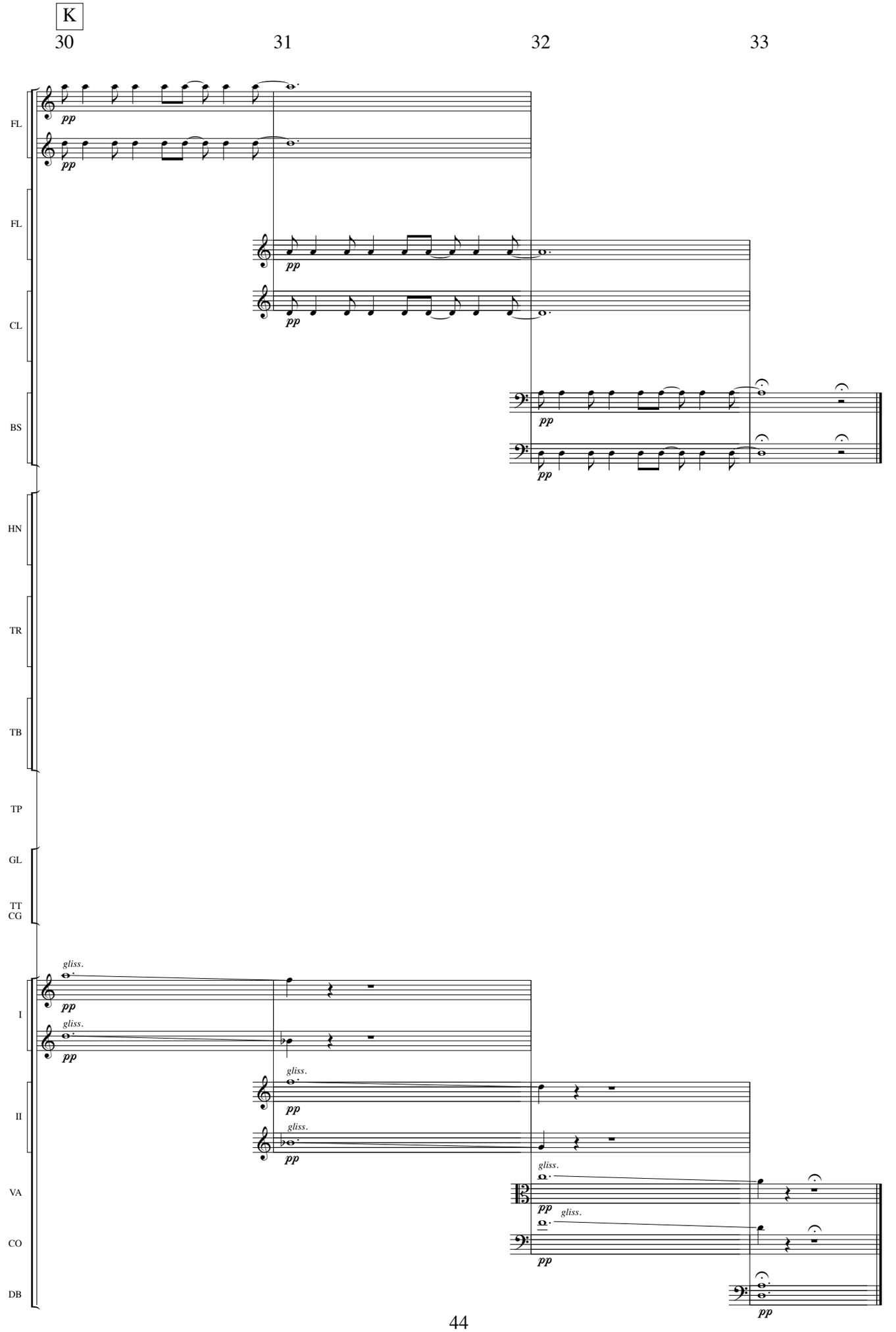
VA

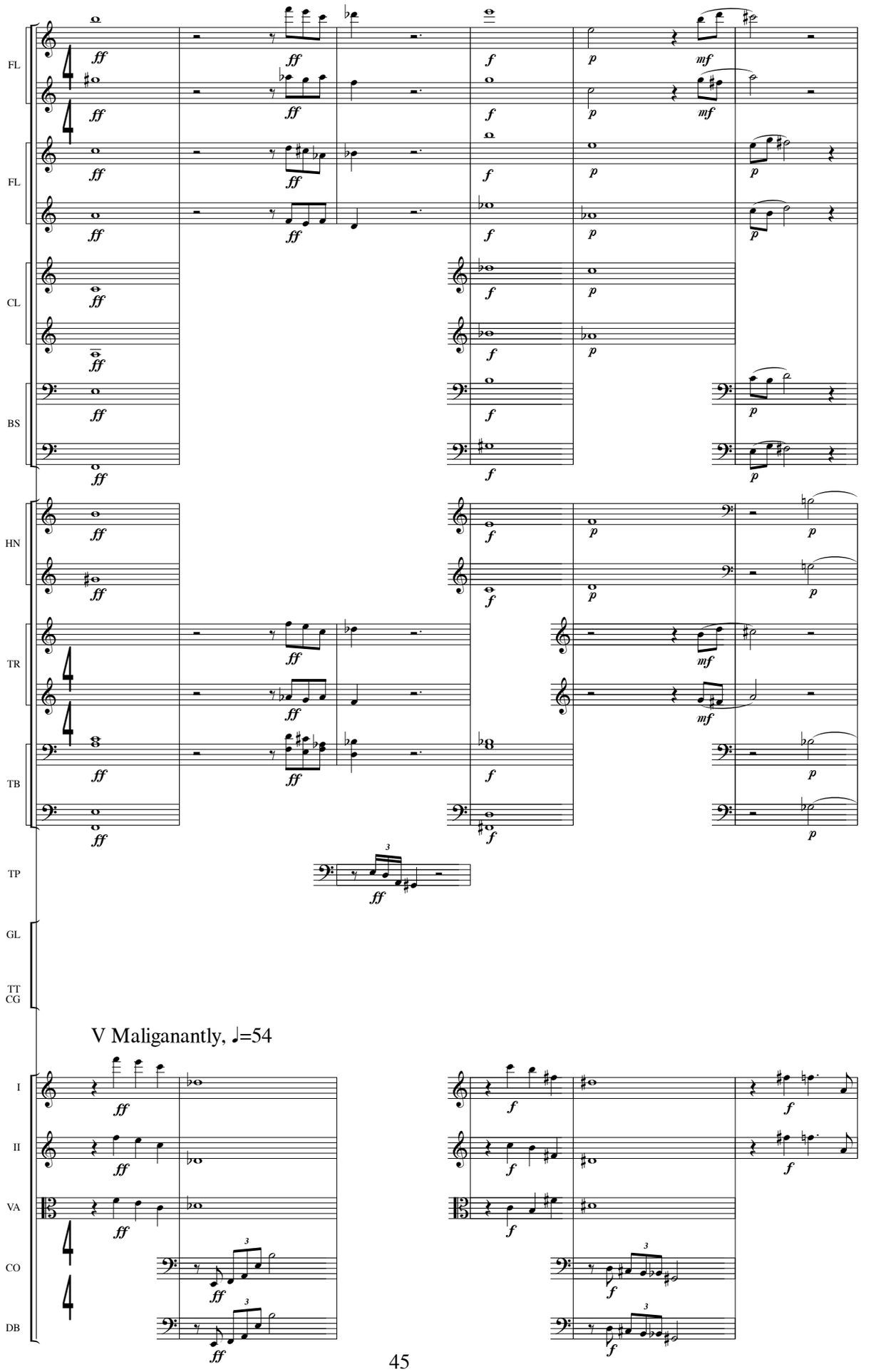
CO

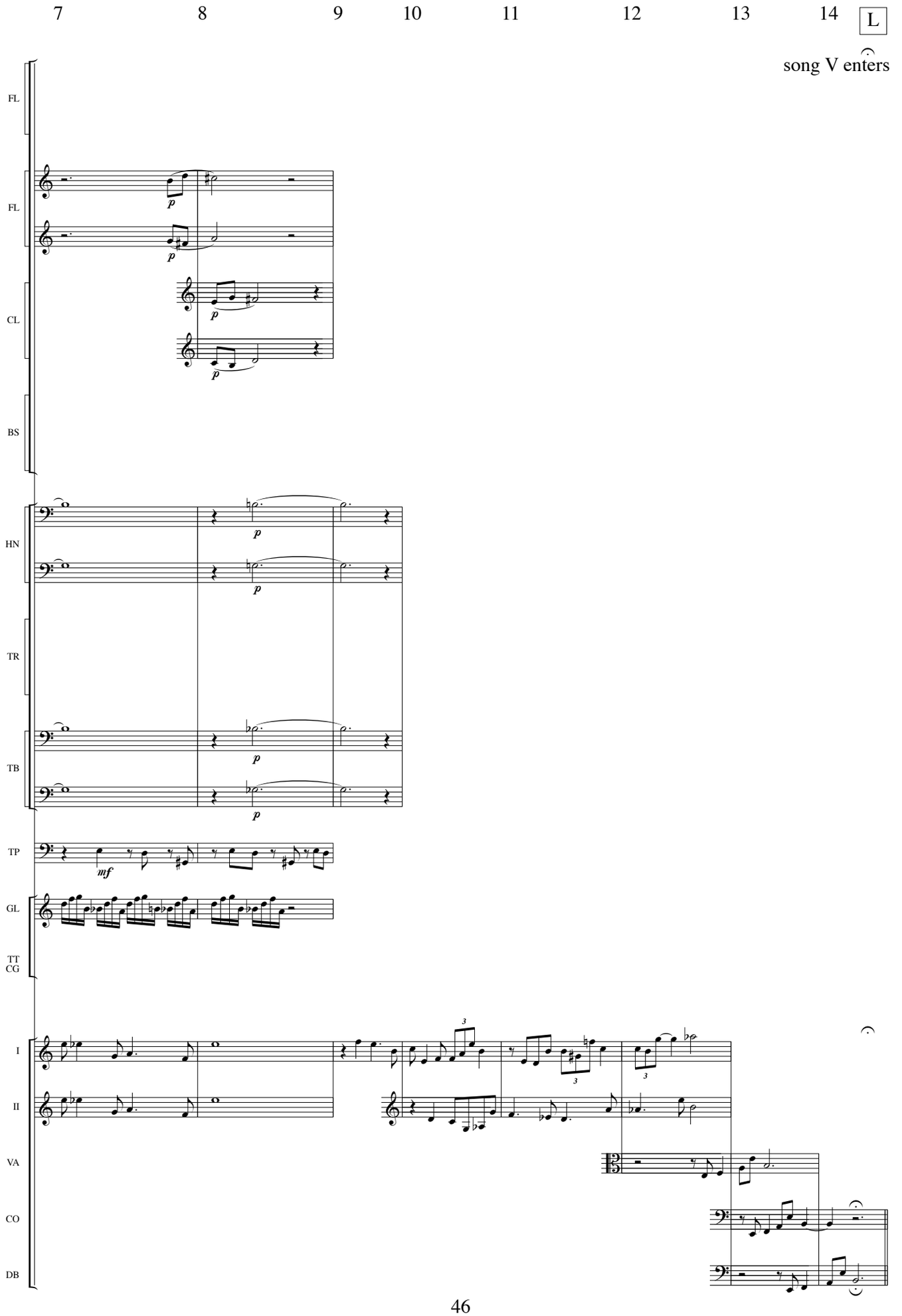
DB

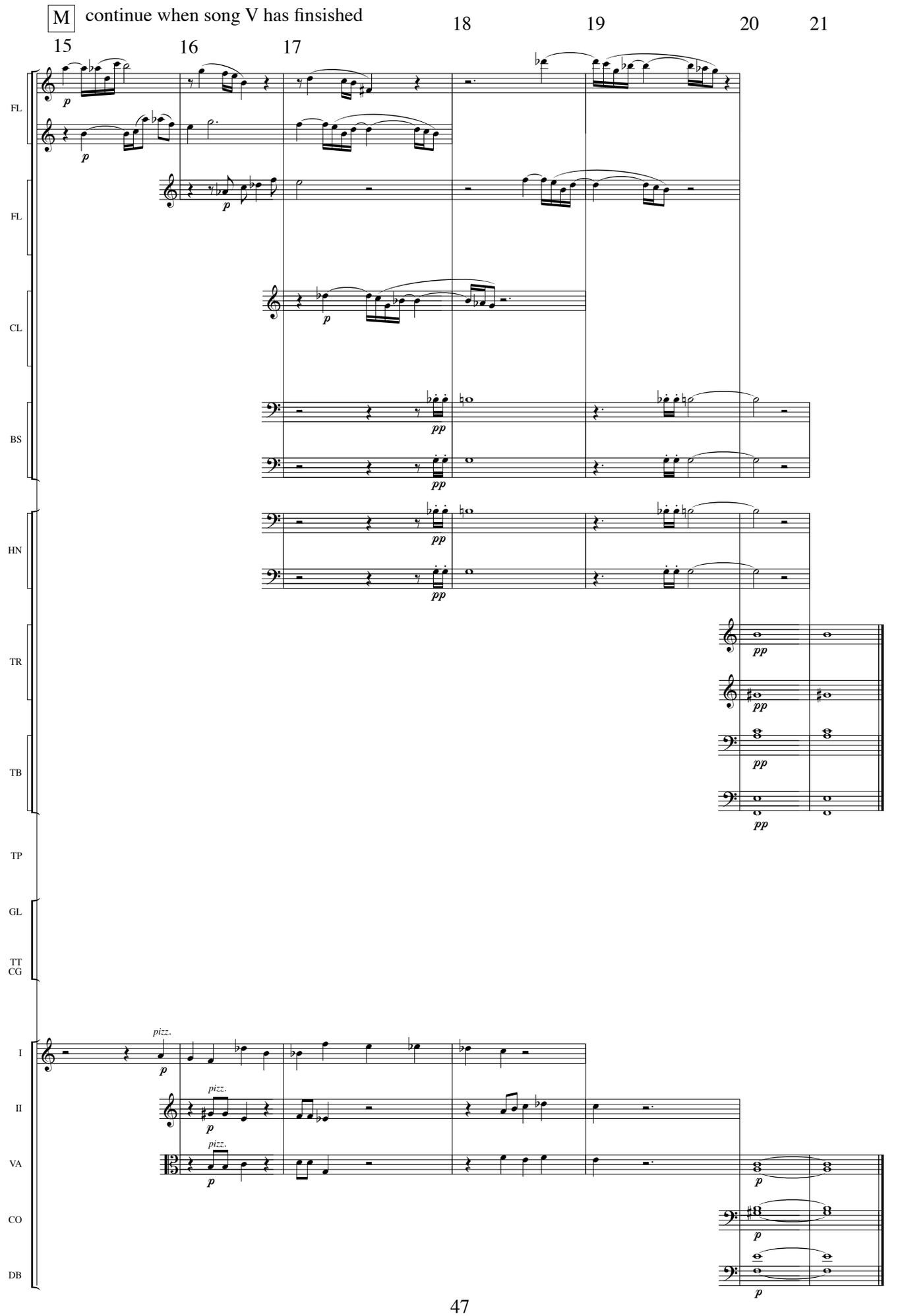


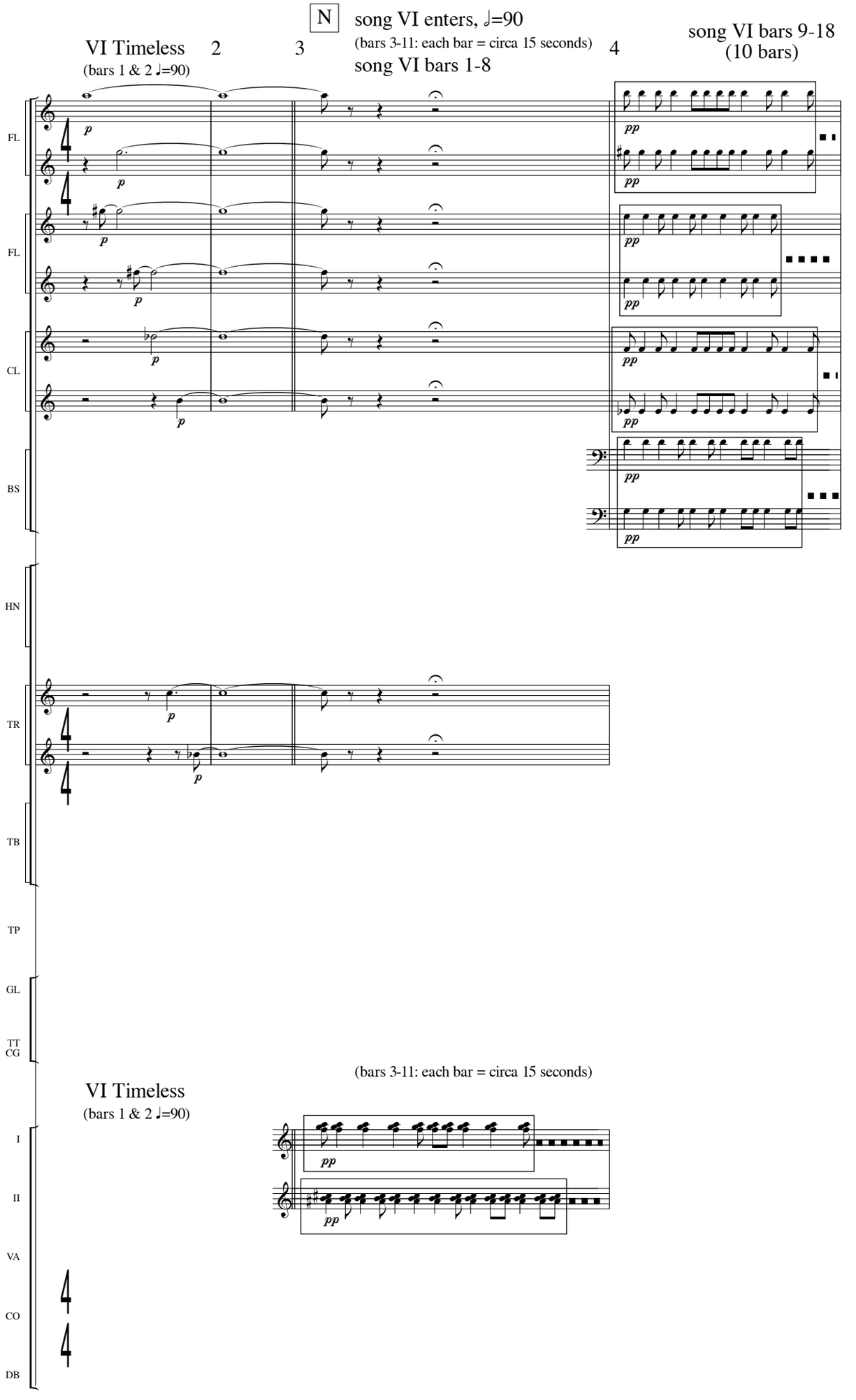

25
26
27
28
29
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
pp
G.P.

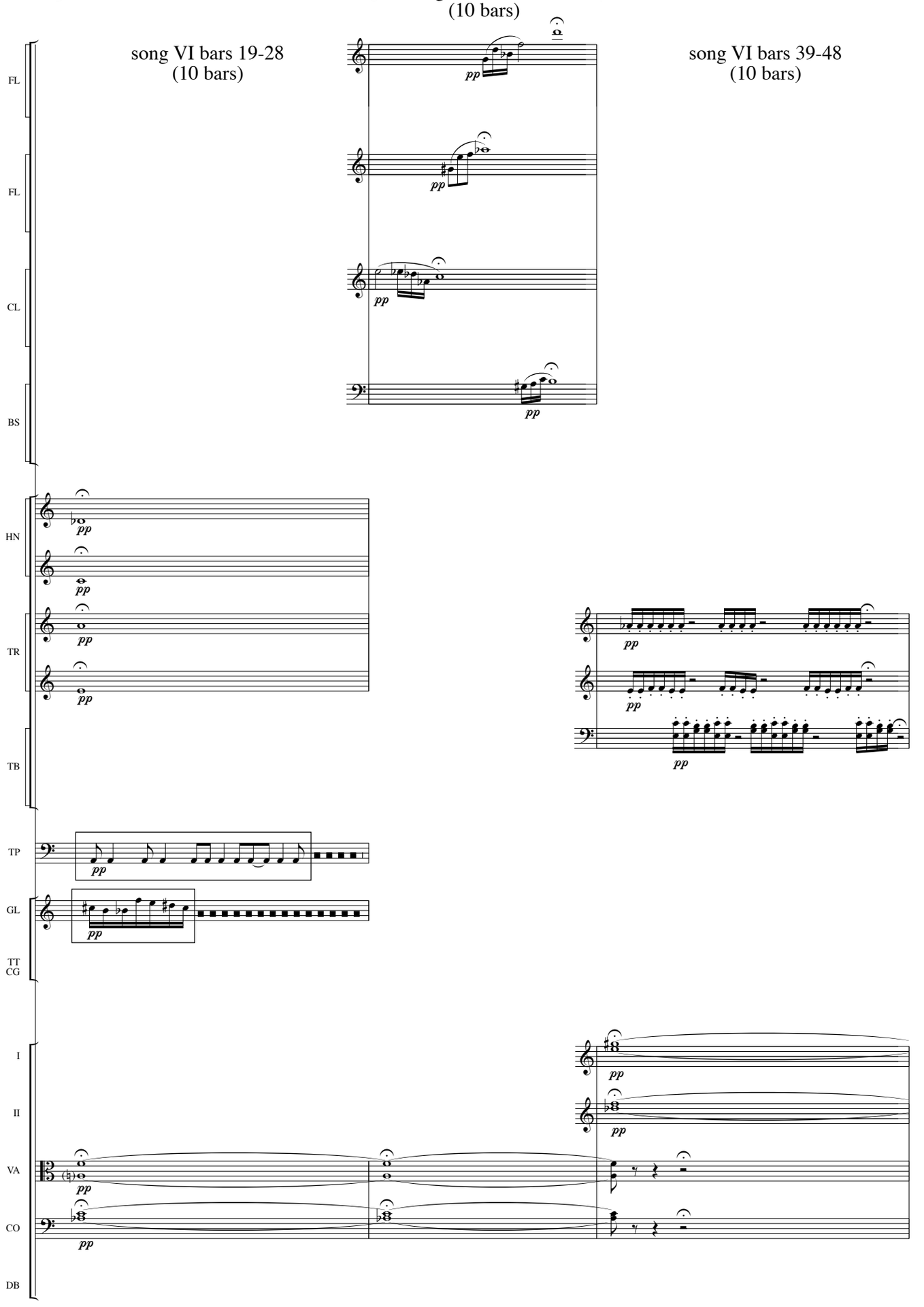

K
30
31
32
33
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp
gliss.


V Maliganantly, ♩=54
3
4
5
6
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
V Maliganantly, ♩=54
I
II
VA
CO
DB


7
8
9
10
11
12
13
14
L
song V enters
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
mf

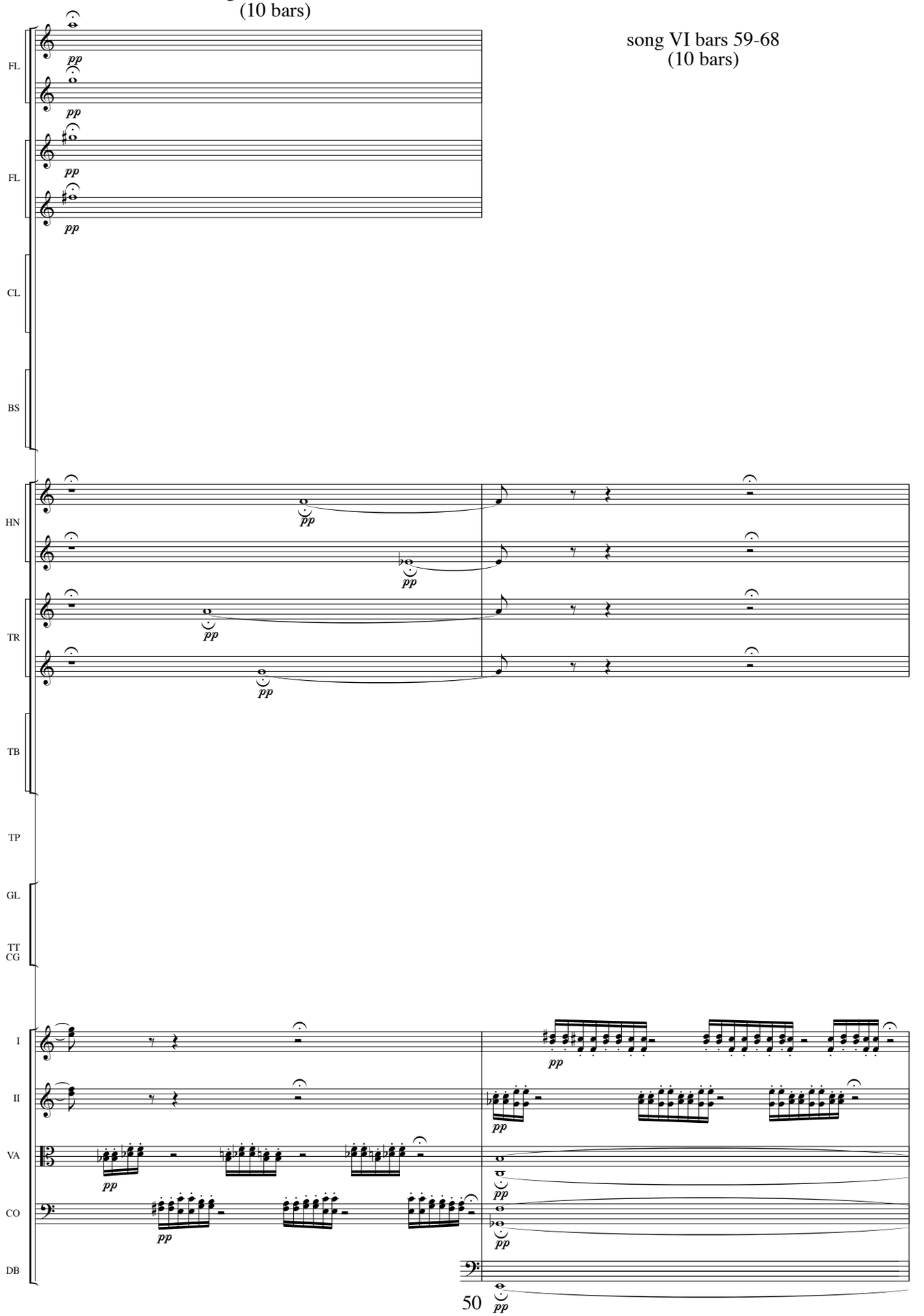

M
continue when song V has finsished
15
16
17
18
19
20
21
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
pp
pizz.


N
song VI enters, ♩=90
(bars 3-11: each bar = circa 15 seconds)
VI Timeless
(bars 1 & 2 ♩=90)
2
3
song VI bars 1-8
4
song VI bars 9-18
(10 bars)
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
p
pp


5
6
song VI bars 29-38
(10 bars)
7
song VI bars 19-28
(10 bars)
song VI bars 39-48
(10 bars)
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp

song VI bars 49-58
(10 bars)

song VI bars 59-68
(10 bars)

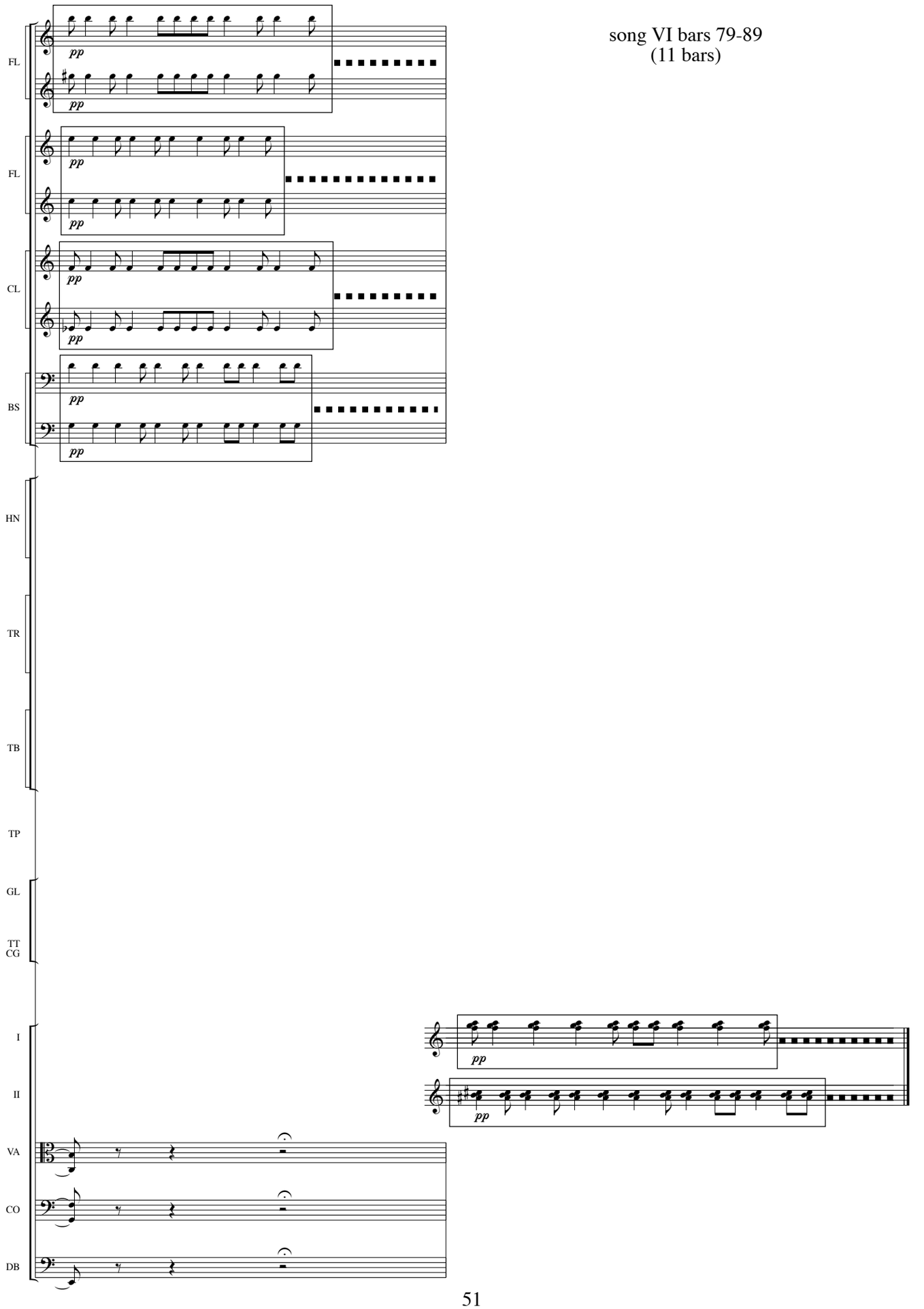


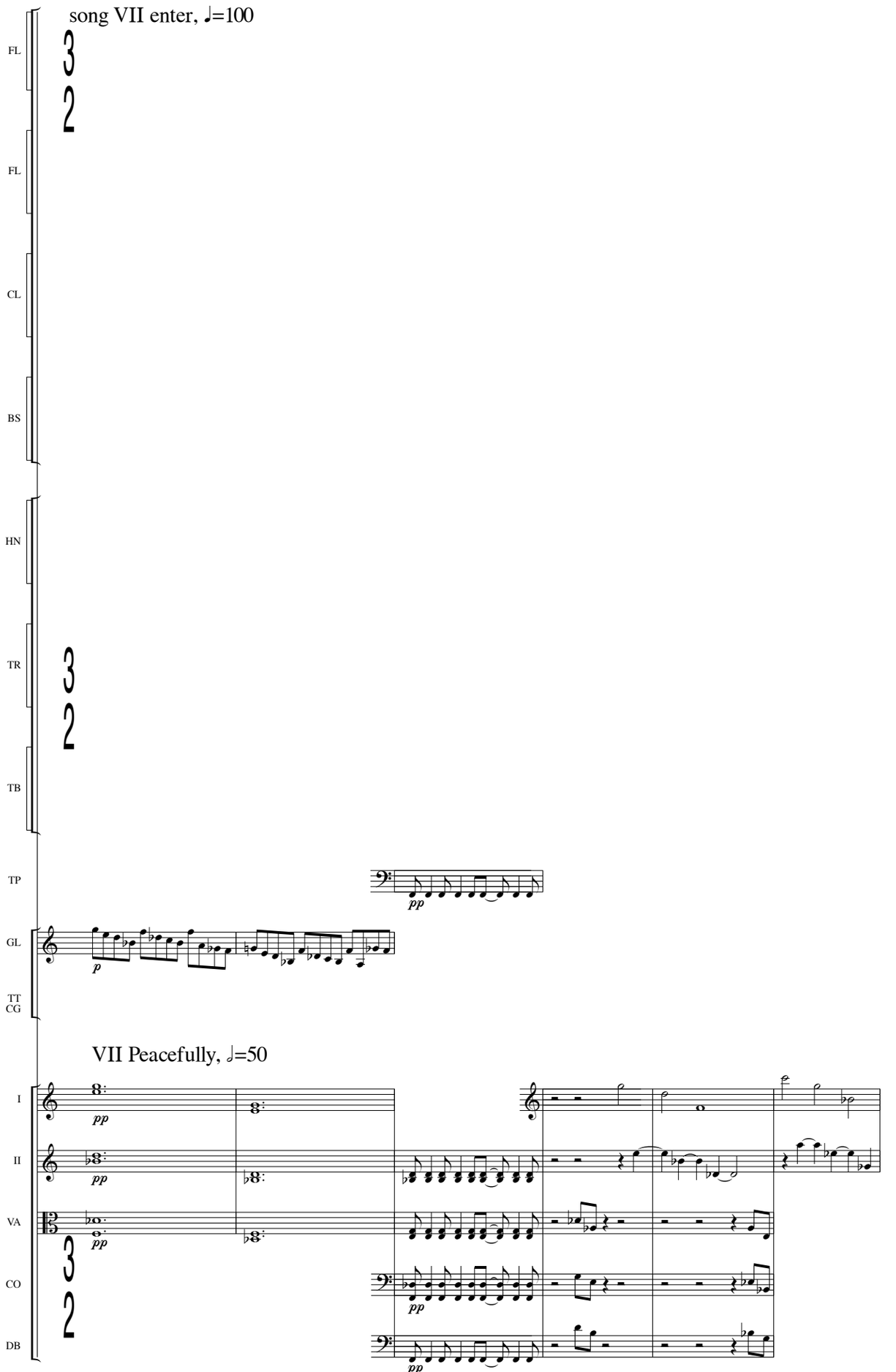
10

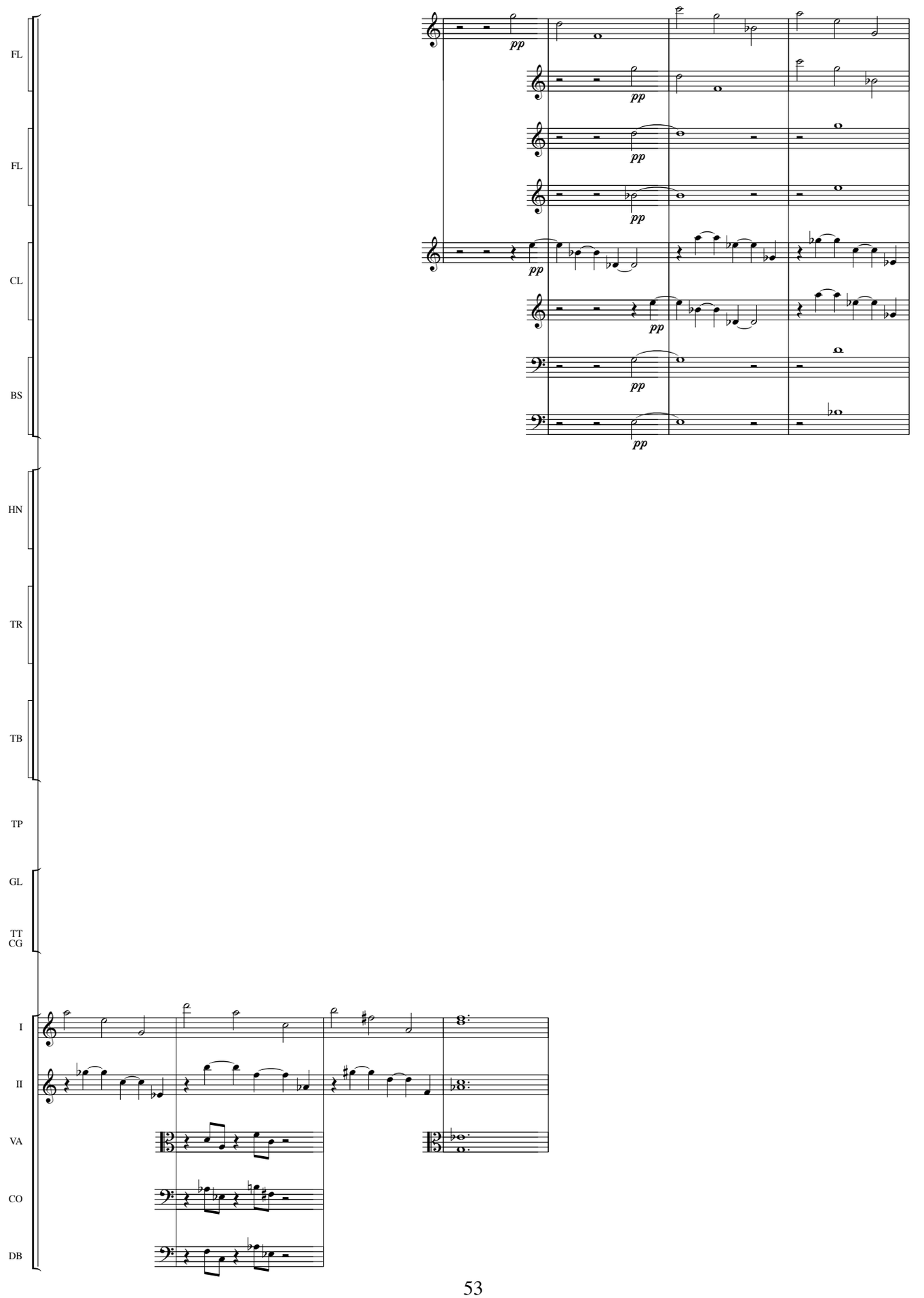
song VI bars 69-78
(10 bars)

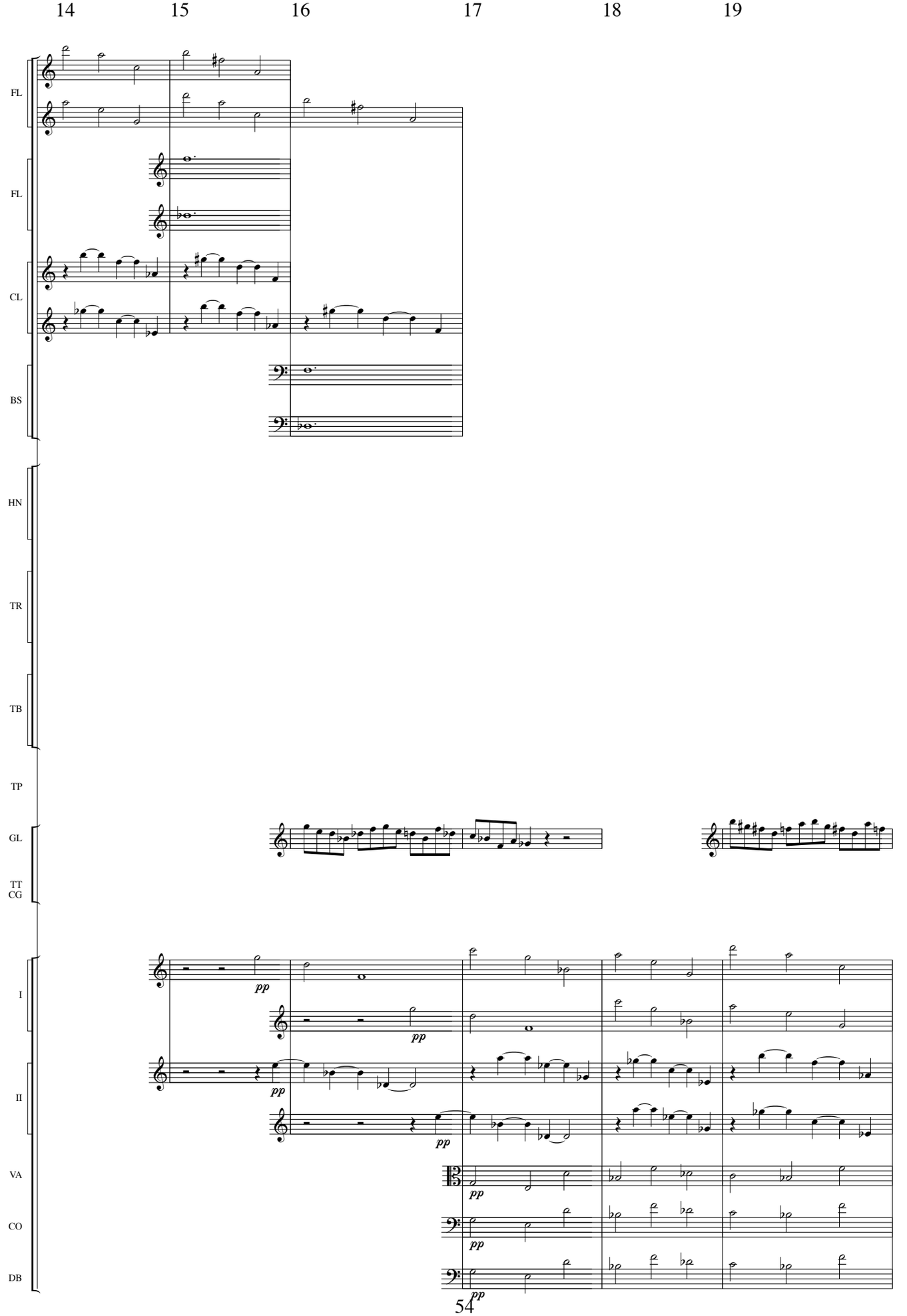
11

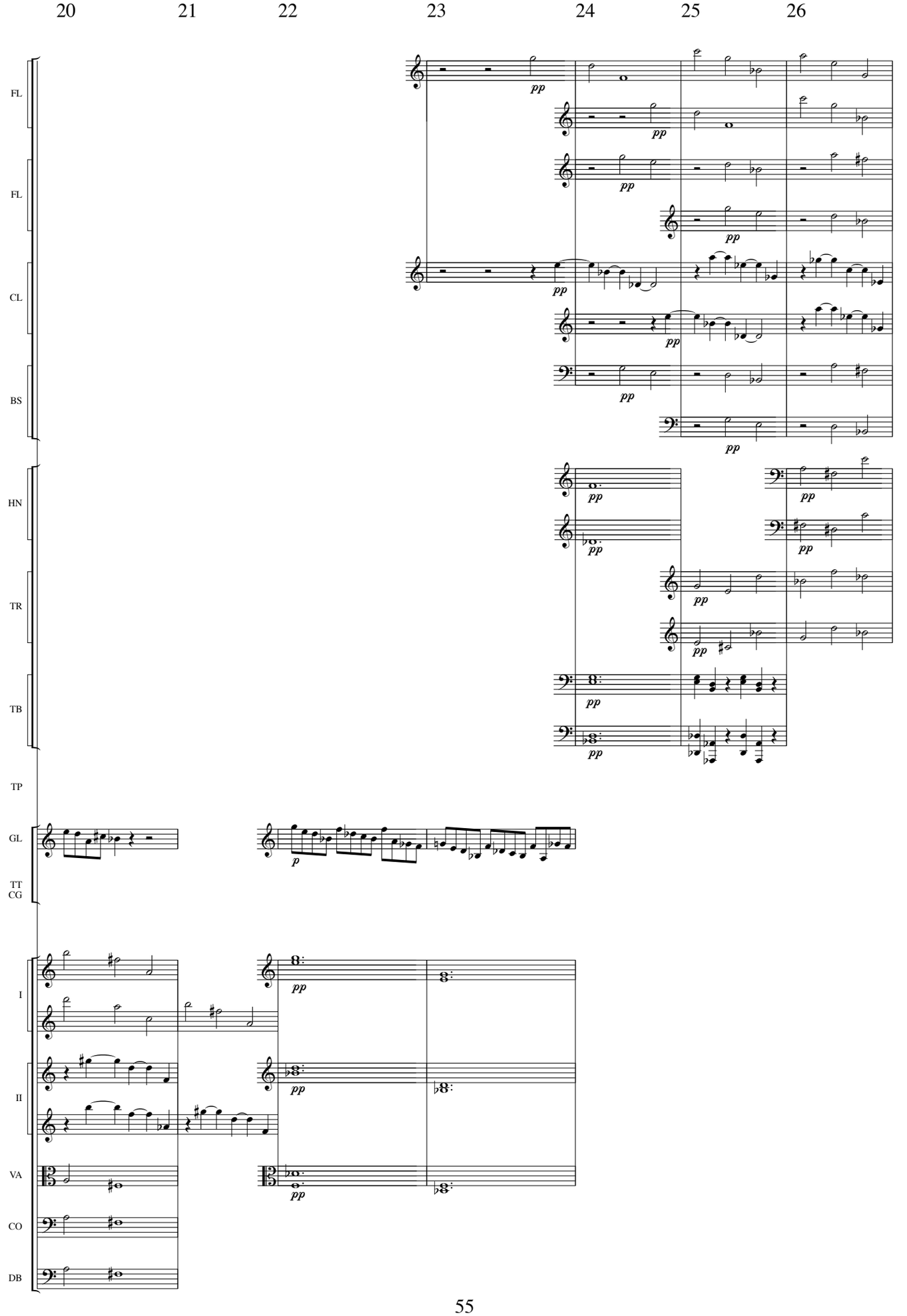
song VI bars 79-89
(11 bars)

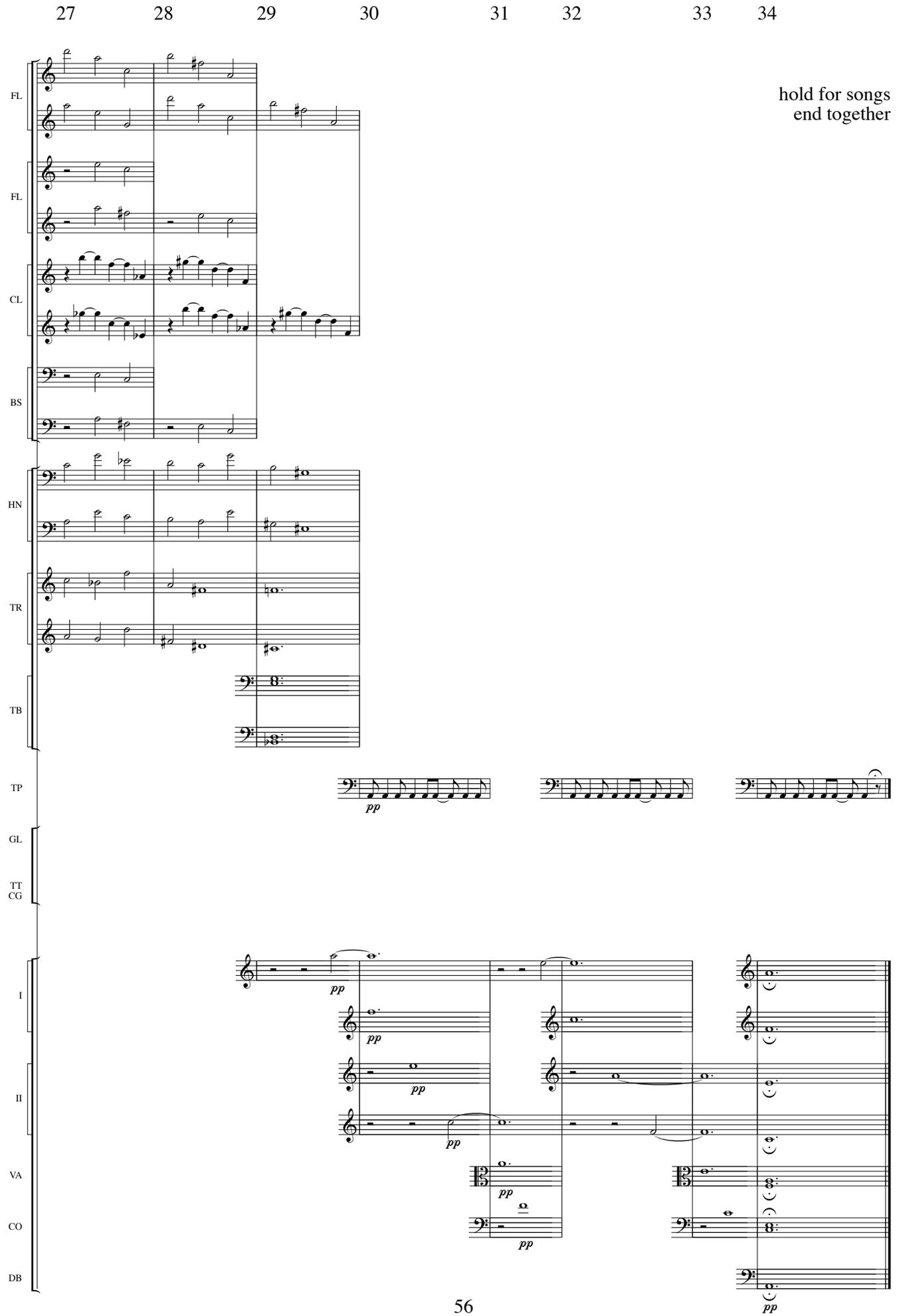



song VII enter, ♩=100
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
VII Peacefully, ♩=50
I
II
VA
CO
DB


7
8
9
10
11
12
13
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp


14
15
16
17
18
19
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp


20
21
22
23
24
25
26
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp
p


27
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29
30
31
32
33
34
hold for songs
end together
FL
FL
CL
BS
HN
TR
TB
TP
GL
TT
CG
I
II
VA
CO
DB
pp