

Total Duration =
approx. 9 1/2 minutes

House of JATAMANSI

3-part Fantasy -for- Flute and Organ

Selected Reading | The Gospel of John 12:1-8

I. Twilight (3:30 min.)

Intimate perfume
Historic embers
Mystery . . .

"And the house was filled with the fragrance of the perfume."

Lynn Job
(2008)

Moderato (♩ = 112) *sweetly, soaring*

Solo C Flute *mp* *solo* (*) *end solo* [A]

Organ **Moderato** (♩ = 112) *mf* *man. II* *R.H.* *man. II* *L.H.* [A]

Pedal *mp* 2 5 6 7 8 9 10 [A]

Colorations and Stops (opt.)
- adjust at will throughout
- note the mood, flute part, & suggested combination ideas
- use bright foundations, set registrations for best effect
2 manuals minimum, 3 suggested.
- adjust scheme at will.

NOTES (flute and organ):
1) *tempi* are approximate, suggested for rooms with long decay. Keep it lively.
2) **accidentals** hold through the bar.
3) *legato* throughout.
4) **dynamics** and **articulations** may be adjusted.

(*) [One of several original themes in *Kidrish Fields* (1984, BMP-23)]

12 15 18 *f* *p* *mp* *tr*

12 13 14 15 16 17 18 19 *mf*

20 21 26 *mf* *tr* *end solo* *man. II (both hands)* *man. I* *L.H.*

27 30 35 *rall.* *a tempo I* *mf* *tr* *(opt.) add/change color* *rall.* *man. II* *a tempo I*

27 28 29 30 31 32 33 34 35 *man. I*

Commissioned for Kathleen Scheide and Žofie Vokálková as: *Due Solisti*

House of Jatamansi – by Job

115

Fl. *mp* *f* *p* *f* *ff*

Org. *cont. - (opt.) solo/oboe* R.H.

Pd. 115 116 117 118 119

120

Fl. *f* *p* *f* *mf* *f* *mp*

Org. man. II L.H.

Pd. 120 121 122 123 124

125

Fl. *mf*

Org. *mp*

Pd. 125 126 127 128 129 130

131

Fl. *p* *mf* *ff* *mp* *f* *p* *ff*

Org. both hands *end solo* *full with Reeds* man. II man. I

Pd. 131 132 133 134 135 // 136

Andante
(♩ = 84) *brassy, majestic*

144

Fl. *mf*

Org. man. II R.H. *brassy, majestic* both hands man. I L.H.

Pd. 138 139 140 141 142 143 144 145 146 147 148

End of "II. Moonsong"

House of Jatamansi – by Job

(3:15 min.)

III. Reverie

Sanctuary,
Last dreams . . .

149 Adagio (♩ = 72)

Fl. (♩ = 72)

Org. Principal Chorus man. II L.H.

Pd. 150 151 152 153 154 155 156 157 158

159 Andante dreamy, but bold (♩ = 102)

Fl. Andante

Org. Strings (cello) solo-man. I

Pd. 162 163 164 165

(*) [Reprise. One of several original themes in *Kidrish Fields* (1984, BMP-23)]

167 end solo

Fl. end solo

Org. both hands simile . . . (man. II or III)

Pd. 168 169 170 171 172 173

175 solo end solo

Fl. solo end solo

Org. man. II L.H. R.H. echo (man.III-opt.) simile . . . solo-man. I

Pd. 176 177 178 179 180

182 solo end solo

Fl. solo end solo

Org. man. II R.H. L.H. echo (man.III-opt.) simile . . . solo-man. I R.H.

Pd. 183 184 185 186 188

(** - these brackets have no effect on performance.)

SPECIAL STUDY NOTES: This introduction for III. "Reverie" was constructed with symbolic meter groupings indicated by the brackets. This pallindromic arch: 3+4, 4+4, 4+3 yields layers of nested relationships emphasizing sums 7 (Heaven) and 8 (Messiah), elements 3 (Trinity) and 4 (Earth). Refer to traditions of Christological Gematria (sacred number symbolism) to derive unlimited programmatic layers beyond the initial story assignment. One good summary reference for gematria traditions within Church art including an extensive bibliography is found in Volume I (treatise) of *"ELATIO: Praises and Prophecies"* by Dr. Lynn Job (Diss. UNT/Microfilms Intl., 1998). Also relevant, "Cups with Saucers: Impressionistic Strata within Job's Mixed Poetics," *Living Music Journal* (Birmingham, AL: Living Music Foundation, Inc., Carson Cooman, editor, Vol 21, no. 1, Spring 2006): pp. 5-10.