

NATURE TERNUA NATURE

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## ABSTRACT

The composition for my D. M. A. document is a song cycle featuring the poetry of Emily Dickinson, William Carlos Williams, and e. e. cummings. The four poems share the common theme of nature. The selected poems are 'South Winds Jostle Them' (Dickinson), 'The Murmuring of Bees has Ceased' (Dickinson), 'Pastoral' (Williams), and 'and what were roses' (E. E. Cummings). The duration of the song-cycle is 16 minutes.

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## POETRY

### II- South Winds Jostle Them (E. Dickinson)

South Winds jostle them,  
Bumblebees come,  
Hover, Hesitate  
Drink, and are gone  
Butterflies pause  
On their passage Cashmere;  
I, softly plucking,  
Present them here!

### III – Pastoral, part I (W. Carlos Williams)

The little sparrows  
hop ingenuously  
about the pavement  
quarreling  
with sharp voices  
over those things  
that interest them.  
But we who are wiser

shut ourselves in  
on either hand  
and no one knows  
whether we think good or evil.

IV - and what were roses perfume for I do, part I (e.e. cummings)

and what were roses. perfume? for I do  
forget. . . or mere music mounting  
unsurely  
twilight  
but here were something more maturely  
childish, more beautiful almost than you.  
yet if not flower, tell me softly who  
be these haunters of dreams always  
demurely  
half smiling from cool faces, moving purely  
with muted steps, yet somewhat proudly too-

VI - and what were roses perfume for I do, part II (e.e. cummings)

are they not ladies, ladies of my dreams  
justly touching roses their fingers  
whitely  
live by?

or better,  
queens, queens, laughing lightly  
crowned with far colors,  
thinking very much  
of nothing and whom dawn loves most  
to touch  
wishing by willows, bending upon  
streams?

VII - Pastoral, part II. (W. Carlos Williams)

Meanwhile,  
the old man who goes about  
gathering dog-lime  
walks in the gutter  
without looking up  
and his tread  
is more majestic than  
that of the Episcopal minister  
approaching the pulpit  
of a Sunday.  
These things  
astonish me beyond words.

VIII- The Murmuring of Bees has Ceased(E. Dickinson)

The murmuring of bees has ceased;

But murmuring of some

Posterior, prophetic,

Has simultaneous come,—

The lower meters of the year,

When nature's laugh is done,—

The Revelations of the book

Whose Genesis is June.



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## INTRODUCTION

The composition for my D. M. A. document is a song cycle featuring the poetry of Emily Dickinson, William Carlos Williams, and e. e. cummings. The four poems share the common theme of nature. The selected poems are ‘South Winds Jostle Them’ (Dickinson), ‘The Murmuring of Bees has Ceased (Dickinson), ‘Pastorale (Williams), and ‘and what were roses’ (E. E. Cummings). The duration of the song-cycle is 16 minutes.

### **Instrumentation**

The instrumentation is mezzo-soprano, flute, clarinet, cello, and marimba. Various instrumental combinations with the voice will be employed in the movements of the work. Additionally, a prelude, interlude, and postlude will feature instruments alone.

### **Form**

The form of the cycle will be divided into two parts, each with three movements.

#### Example 1: Diagram of Form

Prelude - instrumental

Part 1      ‘South Winds Jostle Them’

                 ‘Pastorale’ – part I

                 ‘and what were roses’ – part I

Interlude - instrumental

Part 2 'and what were roses' – part II

'Pastorale' – part II

'The Murmuring of Bess has Ceased'

Postlude - instrumental

### Pitch

The pitch material of the work is based on the following row:

<3 T 2 8 E 0 6 7 1 5 4 9>

Four transformations of the row form the main pitch structure for entire duration of the work: P3, P9, I3, and I9.

#### Example 2: Four Main Forms of the Row

P3

<3 T 2 8 E 0 6 7 1 5 4 9>

I3

<3 8 4 T 7 6 0 E 5 1 2 9>

P9

<9 4 8 2 5 6 0 1 7 E T 3>

I9

<9 2 T 4 1 0 6 5 E 7 8 3>

The rows are designed so that tetrachords in P3 remain invariant or near-invariant at I3, as do the tetrachords in P9 are at I9. As Example 3 demonstrates, tetrachord-A and tetrachord-C from P3 and I3 are near invariant, while tetrachord-B remains invariant.

### Example 3: Near Invariant and Invariant tetrachords

Near invariant tetrachords

P3 tetrachord-A <3 T 2 8>, I3 tetrachord-A <3 8 4 T> pcs 3,8,T are retained, note the order inversion of pcs 8 and T

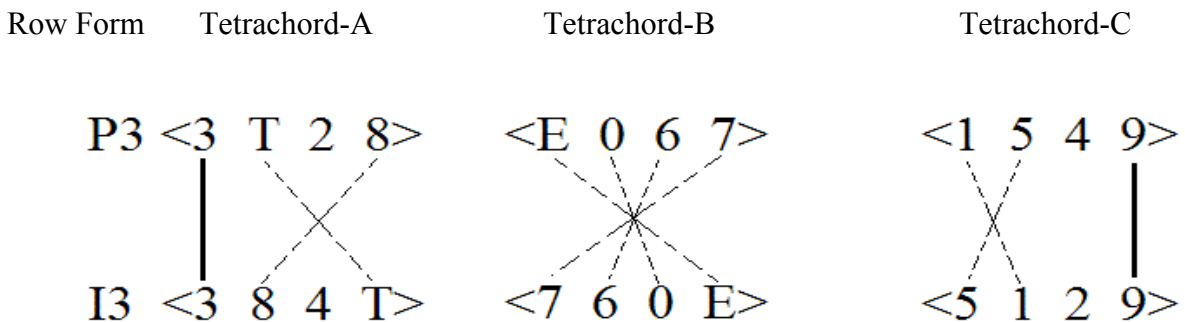
P3 tetrachord-C <1 5 4 9>, I3 tetrachord-C <5 1 2 9> pcs 1,5,9 are retained, note the order inversion of pcs 1 and 5

Invariant tetrachords

P3 tetrachord-B <E 0 6 7>, I3 tetrachord-B <7 6 0 E> invariant (retrograde)

Example 4 shows order inversion between P3 and I3. The solid lines show the pcs that have retained the same order number while the dotted lines show the pcs that have changed their order number. With the exception of pcs 2 and 4, all pcs remain in the same tetrachord between P3 and I3.

### Example 4



The composition also makes use of unordered segments of the row. Treated as unordered collections, some tetrachords are combined to form supersets as shown in

Example 5. The first occurrence of these supersets occurs in *Pastoral* by combining the discrete tetrachords between P3/I3 as well as P9/I9. This process occurs once again in *and what were roses* as the discrete tetrachords from all four row forms are combined to form another set of supersets.

#### Example 5: Discrete tetrachord supersets

Union of tetrachords in *Pastoral*

P3 tetrachord-A <3 T 2 8> + I3 tetrachord-A <3 8 4 T> = superset [2,3,4,8,T]

P3 tetrachord-C <1 5 4 9> + I3 tetrachord-C <5 1 2 9> = superset [1,2,4,5,9]

P9 tetrachord-A <9 4 8 2> + I9 tetrachord-A <9 2 T 4> = superset [2,4,6,9,T]

P9 tetrachord-C <7 E T 3> + I9 tetrachord-C <E 7 8 3> = superset [3,7,8,T,E]

Tetrachord-B unions for P3/I3 and P9/I9 are invariant therefore unordered segments were not used

Union of *Pastoral* supersets in *and what were roses*

P3 tetrachord-A <3 T 2 8> I3 tetrachord-A <3 8 4 T>

P9 tetrachord-A <9 4 8 2> I9 tetrachord-A <9 2 T 4>

P3, I3, P9, I9 tetrachord-A superset [2,3,4,6,8,9,T]

P3, I3, P9, I9 tetrachord-B superset [0,1,5,6,7,E]

P3 tetrachord-C <1 5 4 9> + I3 tetrachord-C <5 1 2 9> = superset [1,2,4,5,9]

P9 tetrachord-C <7 E T 3> + I9 tetrachord-C <E 7 8 3> = superset [3,7,8,T,E]

P3, I3, P9, I9 tetrachord-C superset [1,2,3,4,5,7,8,9,T,E]

Pitch, rhythm, and instrumentation directly relate to the style and progression of the poetry. The progression of the poems from Dickinson to Williams to Cummings becomes increasingly abstract in style and syntax. This process will then be reversed after the interlude.

# Nature Ternua Nature

David Mahloch (b. 1976)

I - Prelude  $\bullet = 60$

The musical score is for the piece "I - Prelude" by David Mahloch, marked with a tempo of 60 beats per minute. It is written for four instruments: Flute, Bb Clarinet, Marimba, and Cello. The score is in common time (C) and features dynamic markings of *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). The Flute part begins with a *pp* dynamic, followed by a crescendo to *mp* and a decrescendo back to *pp*. The Bb Clarinet part starts with a *pp* dynamic, followed by a crescendo to *mp* and a decrescendo back to *pp*. The Marimba part is marked "soft mallets" and begins with a *mp* dynamic, followed by a *p* dynamic and a *pp* dynamic. The Cello part starts with a *pp* dynamic, followed by a crescendo to *mp* and a decrescendo back to *pp*. The score is divided into two systems, each containing four measures. The first system covers measures 1-4, and the second system covers measures 5-8. The Flute and Cello parts have slurs over their respective lines. The Bb Clarinet part has a triplet of eighth notes in the eighth measure of the second system.

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7

Fl.

*p* < *mp* < *mf* > *p*      < *mp* > *pp*      *mp* < *mf* > *pp*

Cl.

*pp* < *mp* > < *mf* > *pp*      *pp* < *mf* > *pp*

Mrb.

*mp*      *p* <sup>3</sup> *pp*      *mf*      *mp*      *p*      *pp*      *p*

Vc.

*p*      < *mp* >      > *pp*



14

Fl.

Cl.

Mrb.

Vc.

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

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

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

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

3

Detailed description: This is a page of a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Maracas (Mrb.), and Violoncello (Vc.). The score is in 4/4 time and begins at measure 14. The Flute part features a melodic line with dynamics ranging from *p* to *pp*. The Clarinet part provides harmonic support with dynamics from *mp* to *pp*. The Maracas part consists of rhythmic patterns with dynamics *mp* and *pp*. The Violoncello part has a more complex melodic line with dynamics from *mf* to *pp*. A triplet of eighth notes is marked with a '3' in the Maracas part.

19

Fl. *pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp*

Cl. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp*

Mrb. *pp* *du* *dd* *du* *pp* *du* *pp*

Vc. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Detailed description: This musical score page contains four staves. The Flute (Fl.) staff features a melodic line with slurs and dynamic markings of *pp*, *mp*, and *pp*. The Clarinet (Cl.) staff has a melodic line with dynamic markings of *mp*, *pp*, and *mp*. The Maracas (Mrb.) staff consists of rhythmic patterns with dynamic markings of *pp*, *du*, and *dd*. The Violoncello (Vc.) staff has a bass line with dynamic markings of *pp*, *mp*, and *pp*. The page number 19 is located at the top left of the first staff.

II - South Winds (Emily Dickinson)

• = 80

Voice

Fl.

Cl.

Mrb.

Vc.

*fp*  $\rightrightarrows$  *mf* *mp*  $\rightrightarrows$  *f*

*fp*  $\rightrightarrows$  *mf* *mp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *p*

*fp*  $\rightrightarrows$  *f* *mp* *mf* *mp*  $\rightrightarrows$  *pp*

*pp* *s.p.*  $\rightrightarrows$  *mp* *s.p.*  $\rightrightarrows$  *p*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *p*  $\rightrightarrows$  *mf*

*s.p.*  $\rightrightarrows$  *grad*  $\rightrightarrows$  *ord*

Detailed description: This is a page of a musical score for the piece 'II - South Winds' by Emily Dickinson. The score is arranged in five staves: Voice, Flute (Fl.), Clarinet (Cl.), Maracas (Mrb.), and Violoncello (Vc.). The tempo is marked as quarter note = 80. The key signature has one flat (B-flat), and the time signature is 3/4. The Voice part consists of whole rests. The Flute part begins with a fortissimo piano (fp) dynamic, followed by a crescendo to mezzo-forte (mf), then a mezzo-piano (mp) section with a trill, and finally a crescendo to forte (f) with a sixteenth-note sextuplet. The Clarinet part starts with fp, followed by mf and mp sections with triplet markings, and ends with a crescendo from fp to mf and then a decrescendo to p. The Maracas part features a dynamic range from fp to f, then mp and mf, and concludes with a decrescendo from mp to pp. The Violoncello part starts with pp, includes a section marked 's.p.' (sotto piano), and features a dynamic range from p to mf, with a section marked 's.p. grad ord' (sotto piano, gradually, ordered) leading to a final mf. The score includes various musical notations such as slurs, trills, and dynamic hairpins.

5

Fl.

Cl.

Mrb.

Vc.

*mp* < *f*

*mp* < *f*

*f* > *mp*

*mp* < > *mp*

*f* > *mp*

*mp*

*f*

*f*

*p*

*p*

*p*

*s.p.*

3

6

6

6

3

8

Fl.

*p* < *f*

*mf* > *mp*

Cl.

*p* < *f*

*p*

Mrb.

*mp*

*p* < *mf* *mp* *p*

Vc.

*mf* > *p*

*p* < *f*

*mf* >

*p* >

11 *mp*  $\triangleleft$  *mf*  $\triangleright$  *mp*  $\triangleright$  *p*

South Winds jo-stle them bum-ble - bees come

Fl. *mp*  $\triangleleft$  *mf* *f* <sup>6</sup> *p* *mp* *sfz*

Cl. *p*  $\triangleleft$  *mf* *sfz* *mp* *sfz* *mp* *mf*  $\triangleright$  *p*

Mrb. *p*  $\triangleleft$  *f* *mp* *mf*

Vc. *pp*

15 *mf* *mp* *mf* *mp* *mf* *p*

ho - ver, hes - i - tate drink and \_ are gone

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

Cl. *sfz* *p* *pp* *pp* *mp* *mf*

Mrb. *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mp*

Vc. *p* *mf* *mp* *mf*

19 *mp*  $\rightrightarrows$  *p* *mp*  $\leftarrow$  *mf*

but - ter - flies pause on their pass - age cash - mere;

Fl. *p*  $\leftarrow$  *mp*  $\rightrightarrows$  *pp*

Cl. *mf* *p* *mp*  $\leftarrow$  *mf*  $\rightrightarrows$  *p*

Mrb. *pp* *mf* *mp* *mf*

Vc. *p*  $\rightrightarrows$  *ppp* *p*  $\rightrightarrows$  *ppp*

s.p. -----grad -----ord



24 *mp* *mf*

I soft - ly pluck - ing pre - sent them

Fl. *mf* *mp* *p*

Cl. *pp* *mp* *p*

Mrb. *mp* *pp*

Vc. *mf* *p* s.p.

27 *p*

here

Fl. 27 *p* *ppp* *p* *pp* *ppp*

Cl.

Mrb. 27 *mp*

Vc. 27 *mp* *mf* *p* ord. c.l.

30

Fl.

Cl.

Mrb.

Vc.

*p*

*mp*

*p*

*pp*

*mf*

*p*

*ppp*

pizz.

3

6

Detailed description: This is a page of a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Maracas (Mrb.), and Violoncello (Vc.). The page is numbered 30 at the top of each staff. The Flute part is mostly silent, with a few notes in the final measure marked *pp*. The Clarinet part starts with a *p* dynamic, followed by a *mp* dynamic with a crescendo hairpin, and ends with a *p* dynamic. It features a sixteenth-note triplet and a sixteenth-note sextuplet. The Maracas part begins with a *mf* dynamic, has a triplet of eighth notes, and ends with a *ppp* dynamic. The Violoncello part starts with a *pizz.* (pizzicato) marking and has a few notes in the first two measures.

III - Pastoral part 1 (W. Carlos Williams)

Voice:  $\bullet = 80$

Fl.:  $\bullet = 80$

Cl.:  $\bullet = 80$

Mrb.: Rubber Mallets  
 $b^{\times}.*$  *mp* *mf* *mp*  $\rightrightarrows$  *pp* *mp* *mf* *mp*  $\rightrightarrows$  *pp*

Vc.: Pizz.  
*mp* *mf*  $\rightrightarrows$  *p* *mp* *mf* *mp* *p* *pp*

\* - X note heads are to be played on the edge of the bar with the shaft of the mallet

9 *mp* *mf* *mp* *mf* *mp*

The lit - - - tle spar - rows hop in - gen - i - ous - ly

Fl. *pp* *p*

Cl. *pp* *p*

Mrb. *mp* *mf* *p* *mp* *mf* *mp* *mp* *mf*

Vc. *mp* *mf* *mp*

15 *mf* *mp*

a - bout the pave - ment

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

Cl. *mp* *mf* *mp* *mf* *p* *mp* *mf* *mp* *mf*

Mrb. *p* *mp* *mf* *mp*

Vc. *mp* *mf* *mp* pizz. 3

21 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

with sharp voi - ces quar - rel - ing o - ver those things

Fl. *pp* *ppp* *mp* *p* *mf* *mp* *p*

Cl. *pp* *ppp* *p* *mf* *p* *mf* *p*

Mrb. *f* *pp* *f* *mf* *p* *mp* *mf*

Vc. arco. *mf* *p*

*mf*       $\triangleleft$  *f*       $\triangleright$  *mf*       $\triangleright$  *p*

28

that in - ter - est them

Fl.

28

*mf*      *p*      *mf*      *p*      *f*      *p*

Cl.

*mp*       $\triangleleft$  *f*       $\triangleright$  *mp*      *f*      *mp*      *f*      *mp*

Mrb.

28

*mp*       $\triangleright$  *pp*

Vc.

28

*mp*      *mf*       $\triangleright$  *mp*



34 *mp* *mf* *mp* *mf* *p*

But we who are wi - ser Shut our-selves in

Fl. *pp* *mp*

Cl. *pp* *mp*

Mrb. *mp* *p* *pp*

Vc. *pp* s.t. *pp*

42 *p* < *mp* > *pp* *mp* < *mf* >

and no - one knows \_\_\_\_\_ whe - ther we think

Fl. *pp* < *mp* > *p* < *pp* >

Cl. *pp* < *mp* > *mp*

Mrb. *pp*

Vc. *pp* < *mp* >

Detailed description: This is a page of a musical score, page 25, featuring a vocal line and four instrumental parts. The vocal line is in treble clef and contains the lyrics "and no - one knows \_\_\_\_\_ whe - ther we think". The instrumental parts are: Flute (Fl.) in treble clef, Clarinet (Cl.) in treble clef, Maracas (Mrb.) in treble clef, and Violoncello (Vc.) in bass clef. The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte), along with crescendo and decrescendo hairpins. The number 42 is written above the first measure of each staff. The vocal line has a long horizontal line under "knows" indicating a sustained note or breath mark.

48 *mp* *mf* *mp* *ppp*

good or e - - - vil

Fl. *p* *pp* *pp* *p* *ppp*

Cl. *p* *pp* *pp* *p* *ppp*

Mrb. *ppp* *mp*

Vc. *pizz.* *p* *mp* *p* *mp*

IV - and what were roses part 1 (e.e. cummings)

Musical score for 'IV - and what were roses part 1 (e.e. cummings)'. The score is in 5/4 time and consists of five staves: Voice, Fl., Cl., Mrb., and Vc. The tempo is marked as quarter note = 85. The key signature has one flat (B-flat). The score is divided into four measures. The first measure is in 5/4 time, and the subsequent three measures are in 4/4 time. The Flute part features dynamics of *ppp*, *mp*, *mf*, and *mp*, along with a triplet in the third measure. The other parts (Voice, Clarinet, Maracas, and Violoncello) are marked with rests throughout the piece.

5 *mp* *mf* *p* *mp* *mf* *p* *mp*

and what were ro - ses per - fume? for I do for - get or

5 *mf* *mp* *ppp* *p* *pp* *mp*

5 *pp* *mp*

5 soft mallets *mp*

5 s.t. *p*

Detailed description of the musical score: The score is for page 28 and consists of five staves. The top staff is the vocal line, starting at measure 5 with lyrics 'and what were ro - ses per - fume? for I do for - get or'. The dynamics are marked as *mp*, *mf*, *p*, *mp*, *mf*, *p*, and *mp* respectively. The Flute (Fl.) part starts at measure 5 with a melodic line, dynamics *mf*, *mp*, *ppp*, *p*, *pp*, and *mp*. The Clarinet (Cl.) part is mostly silent, with a few notes at the end of the page, dynamics *pp* and *mp*. The Mallets (Mrb.) part is silent until measure 4, then plays a short phrase with 'soft mallets' and *mp*. The Violoncello (Vc.) part starts at measure 5 with a melodic line, dynamics *p* and *s.t.*.

9

*mf* *p* *mp*

mere mu - sic moun - ting un - sure - ly twi - light \_\_\_\_\_ but here

Fl.

*mp*

Cl.

*pp* *pp* *mp* *mf* *mp* *pp*

Mrb.

*mf* *mp* *p* *ppp*

Vc.

*mp* *p* *pp* *ppp* *mp*

*< mf > mp > p mp < mf mp mf > p*

14  
were some-thing more ma - ture-ly child-ish, more bea-u - ti-ful than you \_\_\_\_\_

Fl. 14  
*ppp* *p* *pp* *mp* *< mf*

Cl. 14  
*p* *p < mp < mf p < mf*

Mrb. 14  
*mp* *p < mf* *ord.* *mp*

Vc. 14  
*p* *ppp* *mp > p p* *p < mf*

19 *mp* *mf* *pp* *p* *mp*

yet if not flo - wer, tel me soft - ly who be these hun -

Fl. *mp* *ppp* *p* *mp* *pp*

Cl. *p* *mp* *pp* *p*

Mrb. *mf* *p* *ppp* *pp*

Vc. *mf* *p* *pp*



23 *mf*  $\rightrightarrows$  *mp* *mp* 3  $\rightrightarrows$  *mf*

ters of dreams al - ways de - mure - ly half smil - ling from cool fa - ces mo - ving pure - ly

Fl. 23 *pp*  $\rightrightarrows$   $\rightrightarrows$  *pp* *mp*  $\rightrightarrows$  *pp*

Cl. 23 *p*  $\langle \rangle$

Mrb. 23 *p*

Vc. 23 *p* *pp*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *pp* *p*  $\rightrightarrows$  *ppp*

28 *mp* *p* *pp* *p* *mp*

with mu - ted steps yet some - what proud - ly

Fl. 28 *p*

Cl. 28 *p* *pp*

Mrb. 28 *pp* 3

Vc. 28

Detailed description: This page of a musical score contains five staves. The top staff is for the voice, with lyrics 'with mu - ted steps yet some - what proud - ly' and dynamic markings *mp*, *p*, *pp*, *p*, and *mp*. The second staff is for Flute (Fl.), with a *p* dynamic marking. The third staff is for Clarinet (Cl.), with *p* and *pp* dynamic markings. The fourth staff is for Maracas (Mrb.), with a *pp* dynamic marking and a triplet of eighth notes. The fifth staff is for Violoncello (Vc.), with a *pp* dynamic marking. The score is in 3/4 time and features a key signature of one flat (B-flat).

31 *mp* *mf* *ppp*

too

Fl. *ppp*

Cl. *ppp*

Mrb. *mp* *pp* *pppp*

Vc. *pp* *ppp*

Detailed description: This page of a musical score covers measures 31 to 34. It features five staves: a vocal line at the top, followed by Flute (Fl.), Clarinet (Cl.), Maracas (Mrb.), and Violoncello (Vc.). The vocal line begins with the word 'too' and has a dynamic range from mezzo-piano (*mp*) to pianissimo (*ppp*). The Flute and Clarinet parts play sustained notes with a pianissimo (*ppp*) dynamic. The Maracas part includes a triplet of eighth notes in measure 32 and a dynamic range from mezzo-piano (*mp*) to pianissimo (*pp*) to pianississimo (*pppp*). The Violoncello part plays sustained notes with a dynamic range from pianissimo (*pp*) to pianissimo (*ppp*).

V - Interlude

♩ = 70

The musical score is arranged in four staves. The top two staves are for Flute and Clarinet, both in treble clef. The bottom two staves are for Marimba and Cello, both in treble clef. The music is in common time (C) and features a 3/4 time signature change in the second measure of each staff. The Flute and Clarinet parts play a melodic line with a dynamic of *mp* and include trills. The Marimba part provides harmonic support with chords, starting at *mf* and moving to *mp* and *mf*. The Cello part plays a bass line with a dynamic of *mp* and includes accents (*mf >*) on the second and third measures.

Flute

Cl.

Marimba

Cello

*mp*

*mp*

*mf*

*mf* *mp* *mf*

*mp* *mf >* *mf >*

6

Fl.

Cl.

Mrb.

Vc.

*mp* *mp* *pp*

*mp* *mp*

*f* *p* *mp* *p* *mf* *mp*

*mp*

Detailed description: This is a page of a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Maracas (Mrb.), and Violoncello (Vc.). The score is written in 2/4 time and consists of six measures. The Flute part begins with a sixteenth-note triplet (marked '6') and continues with a melodic line, including a trill in the second measure and a dynamic change to *pp* in the third measure. The Clarinet part also starts with a sixteenth-note triplet and has a dynamic of *mp*, with a trill in the second measure and a dynamic change to *mp* in the fifth measure. The Maracas part features a rhythmic pattern of eighth and sixteenth notes, starting with a dynamic of *f* that tapers to *p* in the second measure, and then fluctuates between *mp*, *p*, *mf*, and *mp* in the subsequent measures. The Violoncello part begins with a sixteenth-note triplet (marked '6') and maintains a dynamic of *mp* throughout. The score includes various musical notations such as trills, slurs, and dynamic markings.

13

Fl.

Cl.

Mrb.

Vc.

*mf*

*p* *mp* *mf*

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

*p* *pp*

Detailed description: This is a page of a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Maracas (Mrb.), and Violoncello (Vc.). The score is divided into five measures, each with a different time signature: 2/4, 2/4, 3/4, 2/4, and common time (C). The Flute part starts with a rest in the first three measures and then plays a melodic line in the last two measures, with dynamics *p*, *mp*, and *mf*. The Clarinet part plays a melodic line throughout, with dynamics *mf*, *mp*, *p*, *mp*, and *pp*. The Maracas part plays a rhythmic accompaniment of chords, with dynamics *p* and *pp*. The Violoncello part has rests in all five measures. The number 13 is written above the first measure of each staff.

18

Fl.

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

Cl.

*mf* *mf*

Mrb.

*ppp* *mf* *mf*

Vc.

*mf* *mf* *pp*

23

Fl. *p*

Cl. *mp*

Mrb. *mf mp p*

Vc. *mp mf mp mf pp mp ppp*



28

Fl.

Cl.

Mrb.

Vc.

*mp*

*mp*

*ppp*

*ppp*

*mp*

*mp*

*pp*

*ppp*

*mf*

*p*

*pp*

*ppp*

*mp*

*mp*

*ppp*

Detailed description: This is a page of a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Maracas (Mrb.), and Violoncello (Vc.). The score is in 2/4 time and begins at measure 28. The Flute part features a melodic line with dynamics *mp* and *ppp*, and includes trills. The Clarinet part has a more rhythmic accompaniment with dynamics *ppp*, *mp*, and *ppp*. The Maracas part consists of chords with dynamics *mf*, *p*, *pp*, and *ppp*. The Violoncello part has a simple bass line with dynamics *mp* and *ppp*. All parts conclude with a double bar line.

VI - and what were roses part 2 (e.e. cummings)

The musical score is for a piece titled "VI - and what were roses part 2 (e.e. cummings)". It features five staves: Voice, Flute (Fl.), Clarinet (Cl.), Maracas (Mrb.), and Violoncello (Vc.). The music is in 5/4 time, with a tempo marking of a quarter note equal to 80 (♩ = 80). The score is divided into two 4-measure sections by a double bar line. The Voice part has a dynamic of *mp* and the word "are" is written below the final note. The Flute part has a dynamic of *ppp* in the first measure, which increases to *mp* by the second measure. In the second section, the dynamics are *mf*, *mp*, *p*, *mf*, and *mp*. The Clarinet, Maracas, and Violoncello parts are mostly silent, with some rests and a few notes in the first section.

6 *mf* *mp* *mp*

they not la - dies la - dies of my dreams just - ly tou - ching ro - ses

Fl. *pp* *p* *mp* *pp*

Cl.

Mrb. *p*

Vc. *p* *ppp*

Detailed description: This is a page of a musical score, page 42. It features five staves: a vocal line at the top, followed by Flute (Fl.), Clarinet (Cl.), Mallets (Mrb.), and Violoncello (Vc.). The vocal line begins at measure 6 with the lyrics 'they not la - dies la - dies of my dreams just - ly tou - ching ro - ses'. The music is in a key with one sharp (F#) and a common time signature. The vocal line includes dynamics *mf*, *mp*, and *mp*, along with a triplet of eighth notes. The Flute part starts at measure 6 with dynamics *pp*, *p*, *mp*, and *pp*, featuring a melodic line with slurs and accents. The Clarinet part has whole rests. The Mallets part has whole rests until measure 7, then plays a few notes with a *p* dynamic. The Violoncello part has whole rests until measure 7, then plays a melodic line with dynamics *p* and *ppp*.

10 *p* *mp* *mf* *f*

their fin-gers white-ly live by? or bet-ter queens, queens, laugh-ing light-ly crowned with far

Fl. *mp* *pp* *mp* *pp*

Cl.

Mrb. *mp* *pp*

Vc. *mp* *p* *mp* *pp*

Detailed description of the musical score: The score is for measures 10 through 13. The vocal line starts at measure 10 with a triplet of eighth notes. Dynamics are marked as *p* (piano) for measures 10-11, *mp* (mezzo-piano) for measure 12, *mf* (mezzo-forte) for measure 13, and *f* (forte) for measure 14. The Flute part has dynamics of *mp* in measures 10-11, *pp* (pianissimo) in measure 12, *mp* in measure 13, and *pp* in measure 14. The Clarinet part has rests in all measures. The Maracas part has a dynamic of *mp* in measure 10 and *pp* in measure 12. The Violoncello part has dynamics of *mp* in measure 10, *p* in measure 11, *mp* in measure 12, and *pp* in measure 13.

14 *mf*  $\rightrightarrows$  *p* *mp*  $\rightrightarrows$  *mf*

co - lors think - ing ve - ry much of

Fl. *mp*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *mp*

Cl. *p*  $\rightrightarrows$  *mf* *p*  $\rightrightarrows$  *mf* *p*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *p*

Mrb. *p*  $\rightrightarrows$  *mf* *mp* *mf*  $\rightrightarrows$  *p*  $\rightrightarrows$  *ppp*

Vc. *p* *p*  $\rightrightarrows$  *mf* *pp* *p*  $\rightrightarrows$  *mf*

19 *mp*  $\leftarrow$  *mf* *mp* *p* *p*  $\leftarrow$  *mf* *mp*  $\leftarrow$  *mf*

no-thing and whom dawn loves most to touch wi-shing by wil-lows, ben-ding u-pon streams

Fl. *p*  $\leftarrow$  *mf* <sup>3</sup>  $\rightarrow$  *p* *p* *pp*

Cl. *pp*  $\leftarrow$  *p* *pp*

Mrb.

Vc. *p*  $\rightarrow$  *pp* *pp* *ppp*

25 *p*

Fl. *mf mp p ppp*

Cl. *mf mp p ppp*

Mrb. *mp pp mp pp*

Vc. 25

Detailed description: This musical score page contains four staves. The top staff is for Flute (Fl.) and the second staff is for Clarinet (Cl.), both in treble clef. The third staff is for Maracas (Mrb.) in treble clef, and the bottom staff is for Violoncello (Vc.) in bass clef. The Flute and Clarinet parts feature a dynamic crescendo from *mf* to *mp* to *p* to *ppp* across the first three measures, with hairpins indicating the volume change. The Maracas part starts with a *mp* dynamic and features a series of chords with a dynamic contour of *mp*, *pp*, *mp*, and *pp*. The Violoncello part consists of a long, sustained chord in the first measure, followed by rests in the subsequent measures. The page number 25 is written at the beginning of each staff.

VII - Pastoral part 2 (W. Carlos Williams)

Musical score for VII - Pastoral part 2 (W. Carlos Williams). The score is in 4/4 time and features five staves: Voice, Flute (Fl.), Clarinet (Cl.), Mallets (Mrb.), and Violoncello (Vc.).

**Tempo:** Quarter note = 80.

**Lyrics:** mean - while, the old man who goes a - bout

**Dynamic markings and performance instructions:**

- Voice:**  $mf > mp$ ,  $mp$ ,  $\langle mf \rangle mp$
- Fl.:**  $p$ ,  $\langle mp \rangle$ ,  $\rangle pp$
- Cl.:**  $mp$ ,  $\rangle p$
- Mrb.:** Rubber Mallets,  $mp$ ,  $mf$ ,  $mp \rangle pp$
- Vc.:** pizz.,  $mp$ ,  $mf$ ,  $\rangle p$



10 *mf* *p* *mp*

ga - ther - ing dog lime walks in the gu - tter

Fl. *p* *mp* *pp* *mf* *p* *mf* *mp*

Cl.

Mrb. *mp* *mf* *mp* (switch to soft mallets)

Vc. *mp* *mf* *mp*

17 *mf* *mp* *mf*

with - out loo - king up ——— and his tread is more ma - jes - tic

Fl. *p* *pp* *mp*

Cl. *mp* *mf* *p* *pp* *mp*

Mrb. soft mallets *p* *mp* *mf* *p*

Vc. arco. *pp* *mp*

26 *mp* *mf* *mp* *mf* *mp*

than that of the min - i - ster ap - proa - ching the pul - pit

Fl. *mp* *mf* *p* *pp* *mp* *mf*

Cl. *mp* *p* *mf* *p*

Mrb. *pp* *mp*

Vc. 26

33 *mf* *f* *mp*

on a sun - day

Fl. *mp* *p* *p* *mf* *mp* *pp*

Cl. *mp* *p* *mf* *pp*

Mrb. *mp* *p*

Vc. *mp* pizz. *p*

38 *mp* *mp* *mf* *mp*

these things a - ston - ish me be -

Fl. 38

Cl. *mp* *p* *ppp* *pp* *ppp*

Mrb. 38 *mf*

Vc. 38 *f*

Detailed description: This page of a musical score covers measures 38 to 42. The vocal line (top) begins at measure 38 with the lyrics "these things a - ston - ish me be -". The dynamics are marked *mp* at the start, *mp* above the first measure, *mf* above the second measure, and *mp* above the final measure. The flute (Fl.) part is silent throughout. The clarinet (Cl.) part starts at measure 38 with a melodic line that begins at *mp*, then gradually decays to *p* by measure 39, *ppp* by measure 40, *pp* by measure 41, and *ppp* by measure 42. The mallets (Mrb.) play a single chord at measure 38 with a dynamic of *mf*. The violin (Vc.) part plays a single chord at measure 38 with a dynamic of *f*. The score is written in a key with one flat (B-flat) and a common time signature.

43 *p* *ppp*

yond words

Fl.

Cl.

Mrb.

*p* *pp* *ppp*

Vc.

*mp* *p* *pp* *ppp*

Detailed description of the musical score: The score is for measures 43 to 48. The vocal line (top) starts with a half note 'yond' (Bb) and a dotted half note 'words' (Bb). A slur covers the vocal line from measure 43 to 48, with dynamics *p* at the start and *ppp* at the end. The Flute (Fl.) part is silent throughout. The Clarinet (Cl.) part has a quarter note (Bb) in measure 43, followed by rests. The Mridangam (Mrb.) part has rests in measures 43 and 44, then a half note (Bb) in measure 45, and a triplet of eighth notes (Bb, Bb, Bb) in measure 46. Dynamics are *p* at measure 45, *pp* at measure 46, and *ppp* at measure 47. The Violoncello (Vc.) part has rests in measures 43 and 44, then a half note (Bb) in measure 45, and a triplet of eighth notes (Bb, Bb, Bb) in measure 46. Dynamics are *mp* at measure 45, *p* at measure 46, *pp* at measure 47, and *ppp* at measure 48. Crescendos are marked with a wedge symbol.

VIII - The Murmuring of Bees (E. Dickinson)

• = 80

Voice

Fl.

Cl.

Mrb.

Vc.

*fp* *mf* *mp* *f* *fp* *mf* *p*

*fp* *f* *mp* *mf* *mp* *pp*

s.p. *pp* *mp* s.p. ---grad. ---ord. ord. ----- s.p.

6

3

3

5

Fl.

Cl.

Mrb.

Vc.

ord. s.p. ----- ord.

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

*f* *p* *mp* *pp* *mp* *p*

*mp* *<>* *mp* *f* *>* *mp* *p*



10 *mf* *mp* *mp* *mf*

The mur - mur - ing of bees has ceased but mur - mur - ing of

Fl. *p* *ppp* *p* *pp*

Cl.

Mrb. *pp*

Vc. *pp*

Detailed description: This page of a musical score contains five staves. The top staff is the vocal line, starting at measure 10 with a treble clef and a key signature of one flat. The lyrics are: "The mur - mur - ing of bees has ceased but mur - mur - ing of". Dynamic markings above the vocal line are *mf*, *mp* (with a crescendo hairpin), *mp*, and *mf* (with a decrescendo hairpin). The second staff is for Flute (Fl.), starting at measure 10 with a treble clef and a key signature of one flat. It features a melodic line with dynamics *p*, *ppp* (with a crescendo hairpin), *p*, and *pp* (with a decrescendo hairpin). The third staff is for Clarinet (Cl.), which is mostly silent with rests. The fourth staff is for Maracas (Mrb.), starting at measure 10 with a treble clef and a key signature of one flat, playing a rhythmic accompaniment with a *pp* dynamic. The fifth staff is for Violoncello (Vc.), starting at measure 10 with a bass clef and a key signature of one flat, playing a melodic line with a *pp* dynamic.

15 *p* *mp* *mf* *p*

some pos-ter-i-or pro-phe-tic has sim-ul-tan-e-ous come ———

Fl. 15 *p* *mp* *p* *ppp* 3

Cl. *p* *ppp* *mp*

Mrb. 15 *mp* *mf* 3

Vc. 15 *p* *mf* *p* *ppp*

21 *p* *mp* *mf* *mp*

the lo - wer me - ters of the year when

Fl. 21

Cl. *mf* *p* *mp* *pp*

Mrb. 21 *mp* *p* *pp*

Vc. 21 *pp*

25 *mp* *pp* *p*

na - ture's laugh is done, the

Fl. *mp* *mf* *p* *mp* *pp*

Cl.

Mrb. *mp* *pp*

Vc. *mp* *pp*

29 *mf* *p* *mp* *p*

re - vel - a - tions of the book whose Gen - e - sis is June

Fl.

Cl.

Mrb.

Vc.

IX - Postlude

The musical score is for a postlude in 4/4 time, featuring four instruments: Flute, Clarinet, Marimba, and Cello. The Flute and Cello parts are in treble and bass clefs respectively, while the Clarinet and Marimba parts are in treble clefs. The Flute part begins with a *pp* dynamic, followed by a crescendo to *mp* and a decrescendo back to *pp*. The Clarinet part starts with *pp*, crescendos to *mp*, decrescendos to *pp*, and then crescendos to *mp*. The Marimba part has a *mp* dynamic, followed by a *p* dynamic, a *mf* dynamic, a *p* dynamic, and finally a *mp* dynamic. The Cello part follows a similar pattern to the Flute, starting with *pp*, crescendoing to *mp*, and decrescendoing to *pp*.

6

Fl.

Cl.

Mrb.

Vc.

*tr*

*mp*

*mf*

*p*

*p* < *mp* > *pp*

*mf*

*p*

*mp*

*mf*

*p* < *mp* > *pp*

*mf*

*f*

*p*

*mf* >

*mf* >

*tr*

*tr*

*mp*

*mf*

*p*

< *mp* > *pp*

11

Fl.

*p* < *mp* < *mf* > *p*      < *mp*      > *pp*      *mp* < *mf* > *pp*      *mp*

Cl.

*mp* < *mf*      > *pp*      *pp*      < *mf*      > *pp*      *mp*

Mrb.

*mf*      *mp*      3      *p*      *pp*      *p*

Vc.

*p*      < *mp*      > *pp*      *mp*



17

Fl. *tr* *mp* *pp* *mp*

Cl. *tr* *mp* *pp* *mp* *pp*

Mrb. *mf* *pp* *mp*

Vc. *tr* *mf* *pp* *mp* *pp*

21

Fl. *pp* *pp* *mp* *pp* *mp* *pp* *ppp*

Cl. *mp* *pp* *mp* *pp* *mp* *pp* *ppp*

Mrb. *pp* *mp* *pp* *mp* *pp* *ppp*

Vc. *pp* *mp* *pp* *pp* *mp* *pp* *ppp*

Detailed description: This musical score page contains four staves. The Flute (Fl.) staff features a melodic line with a series of eighth notes, starting with a dynamic of *pp*, reaching *ppp* by the end. The Clarinet (Cl.) staff has a similar melodic line with dynamics ranging from *mp* to *ppp*. The Maracas (Mrb.) staff consists of rhythmic patterns with dynamics from *pp* to *ppp*. The Violoncello (Vc.) staff provides a harmonic accompaniment with dynamics from *pp* to *ppp*. All staves include dynamic markings and hairpins indicating volume changes. A wavy line above the first measure of each staff indicates a tremolo effect.