NATURE TERNUA NATURE

by

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A DOCUMENT

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TUSCALOOSA, ALABAMA

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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.

ACKNOWLEDGMENTS

This document would not have been possible without the generous help and support of many individuals. I would like to first recognize Dr. Craig First, my major professor, for his guidance to help me pursue my goals in music composition. I am especially grateful to Dr. Marvin Johnson for his dedication to organize and conduct the performances of this composition. I would like to thank Dr. Thomas Robinson for his guidance and support to help me fine-tune my ideas. I would also like to thank Dr. Linda Cummins for her suggestions that enabled me to find the poems by William Carlos Williams and e.e. cummins. I would also like to thank the other members of my committee, Dr. Joanna Biermann, Amanda Penink, and James Hall. I am especially indebted to my first composition teacher Dr. James Sclater for constantly reminding me of the basics.

I want to thank my parents, Jerry and Kathy Mahloch, my wife's parents, Les and Kathy Dunn, and my brother Jamie for their encouragement. Finally, I want to thank my wife Samantha for her patience and support throughout the entire process. This document would not have been possible without her being by my side.

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	P9
<3 T 2 8 E 0 6 7 1 5 4 9>	<9 4 8 2 5 6 0 1 7 E T 3>
I3	I9
<3 8 4 T 7 6 0 E 5 1 2 9>	<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

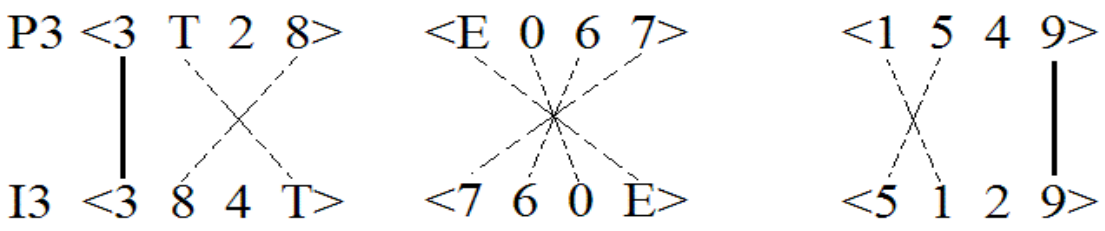
P3 tetrachord-C <1 5 4 9>, I3 tetrachord-C <5 1 2 9> pcs 1,5,9 are retained, note the order inversion of pcs 1 and 5

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]

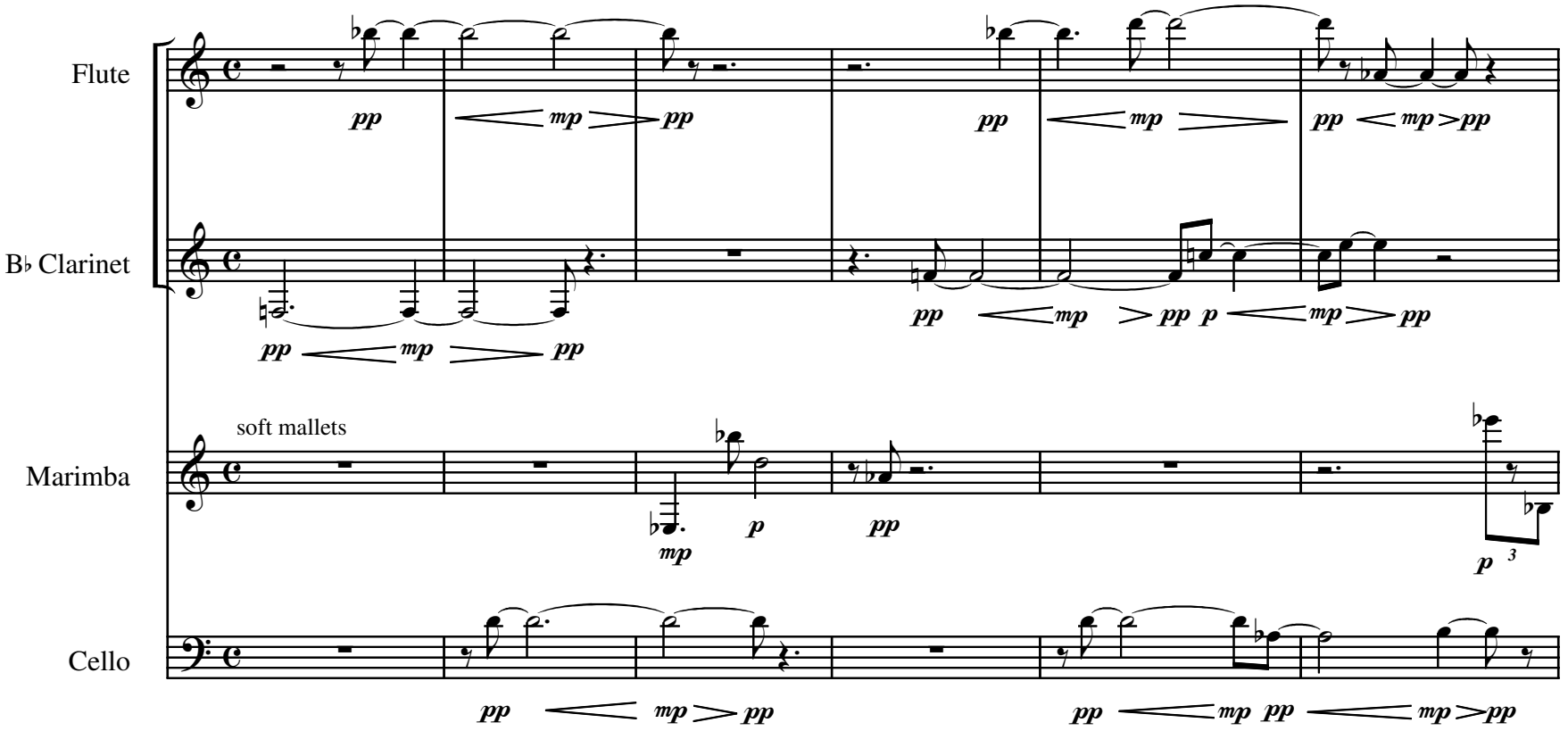
Pitch, rhythm, and instrumentation directly relate to the style and progression of the poetry. The progression of the poems from Dickinson to Williams to Cummings becomes increasingly abstract in style and syntax. This process will then be reversed after the interlude.

Nature Ternua Nature

David Mahloch (b. 1976)

I - Prelude

♩ = 60



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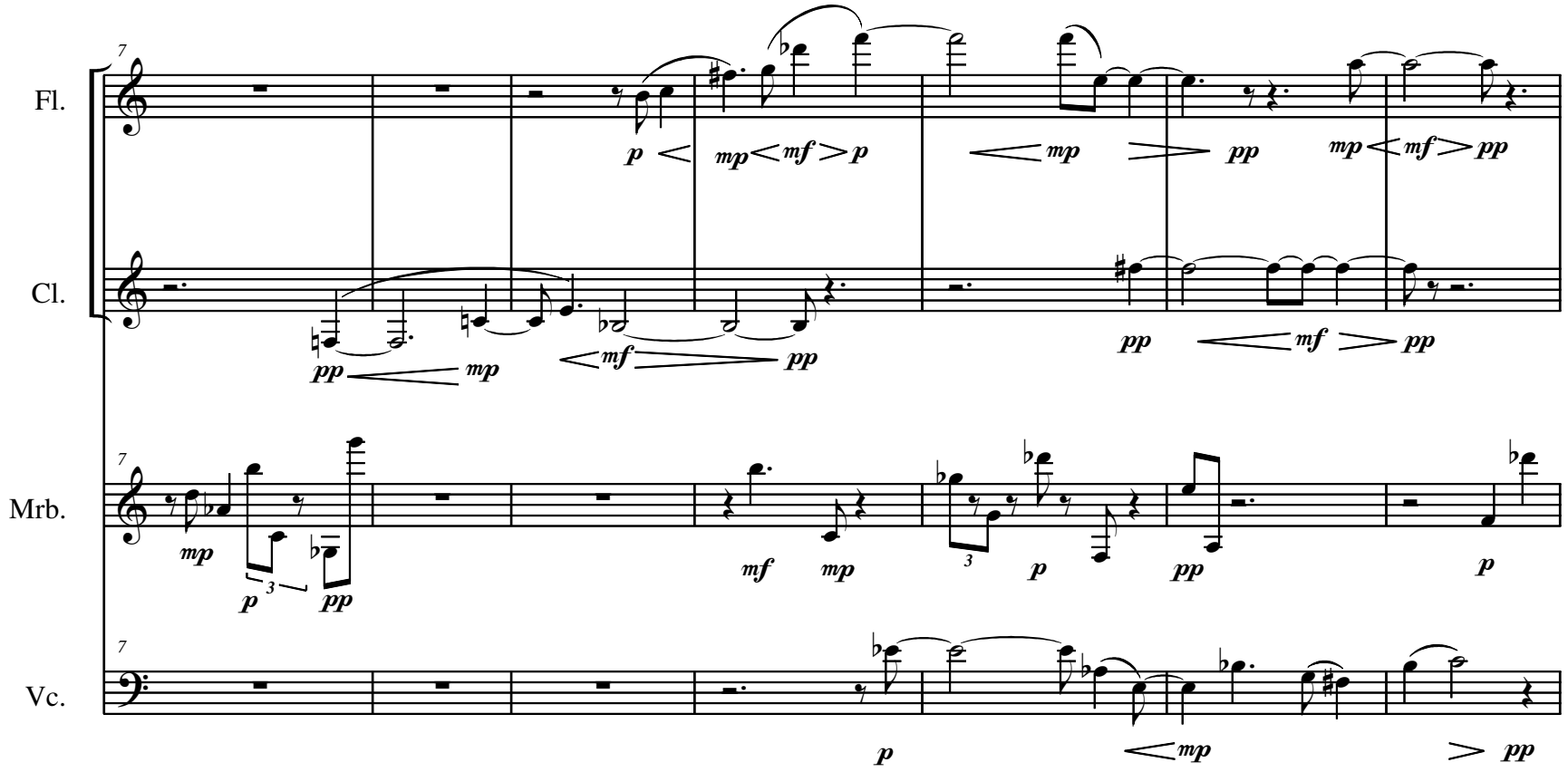
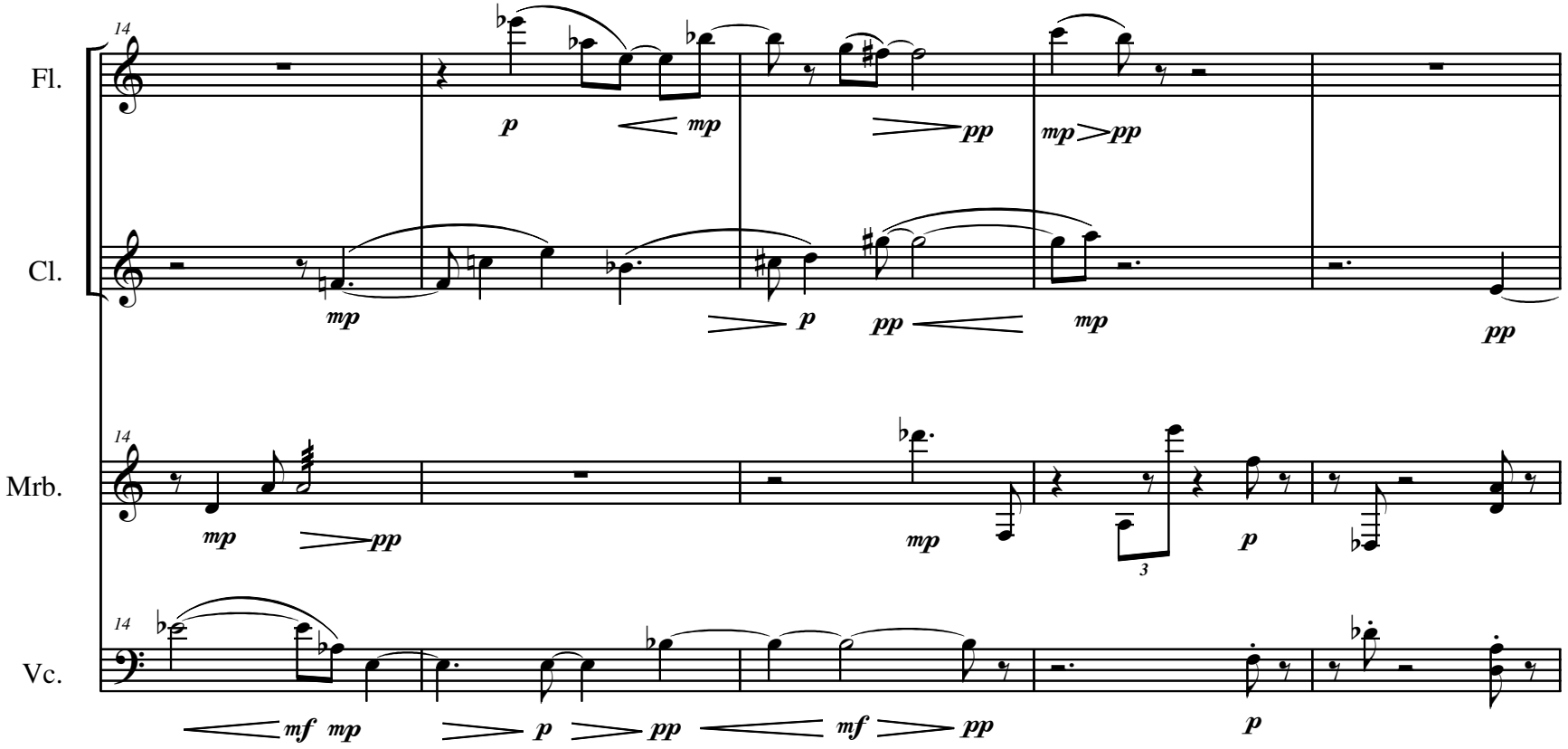
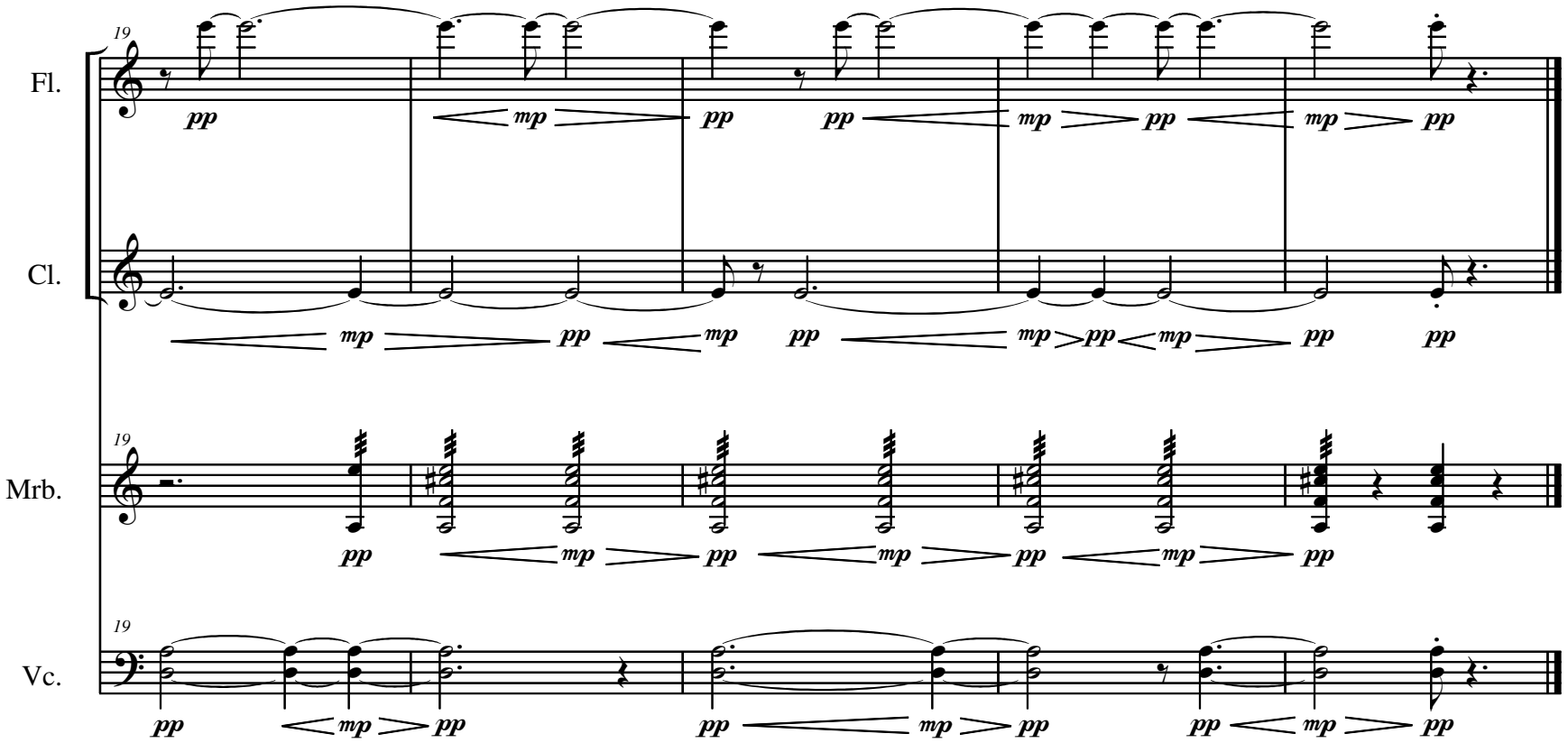
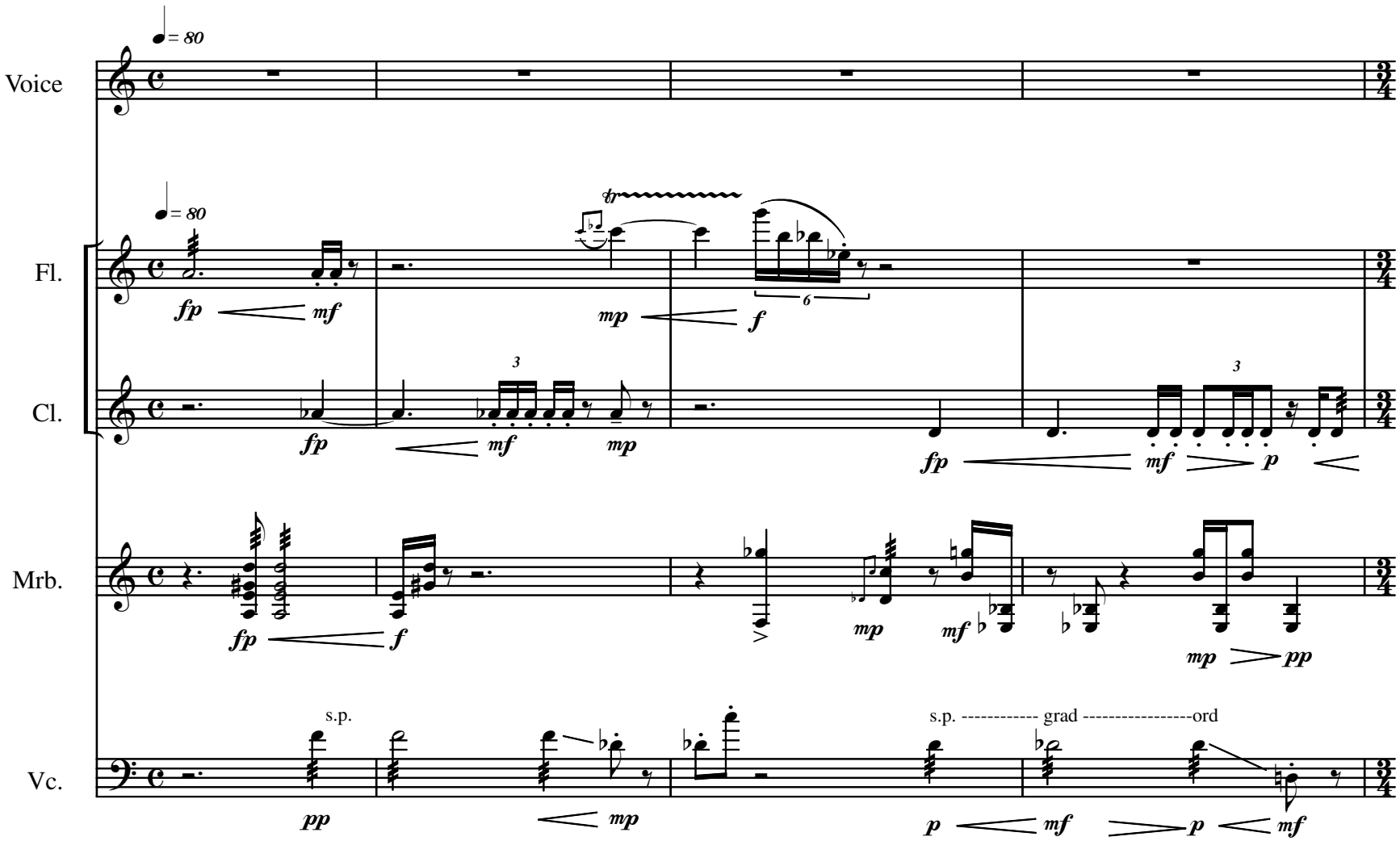
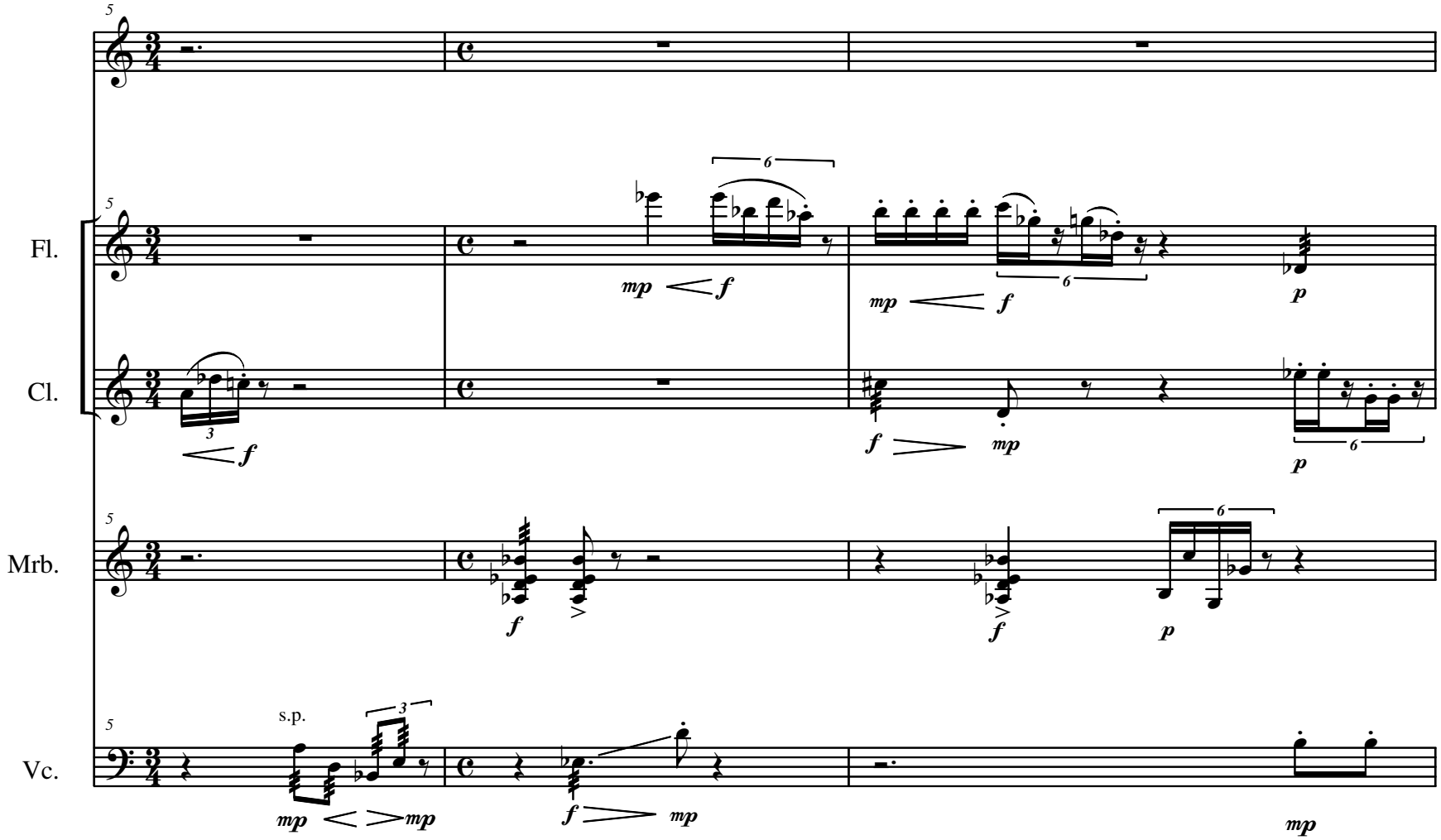

Fl.
Cl.
Mrb.
Vc.
7
p
mp
mf
p
mp
pp
mp
mf
pp
pp
mp
mf
pp
pp
mf
pp
mp
3
p
pp
mf
mp
3
p
pp
p
p
mp
pp

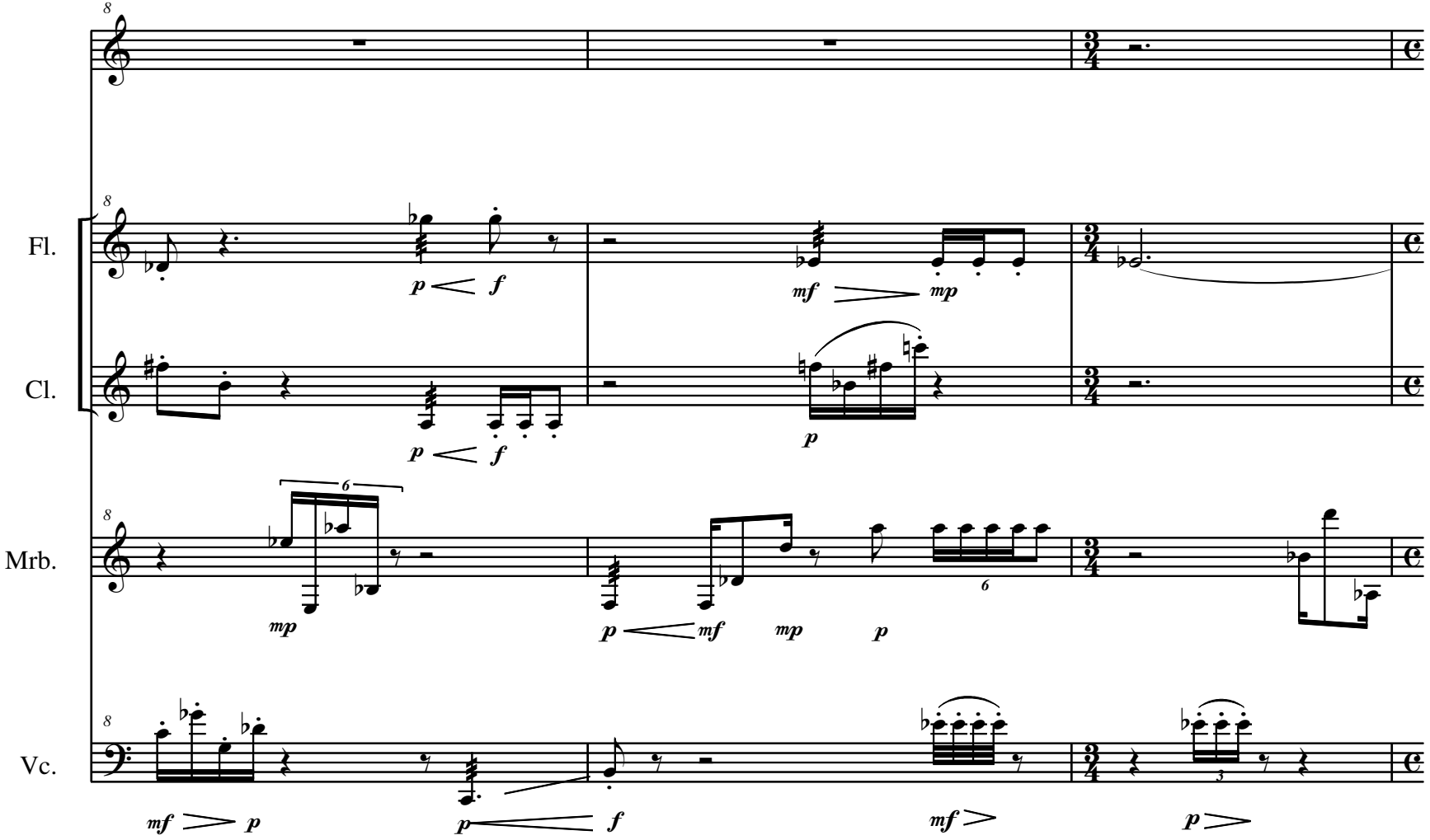

14
Fl.
Cl.
Mrb.
Vc.
p
mp
pp
mf
3

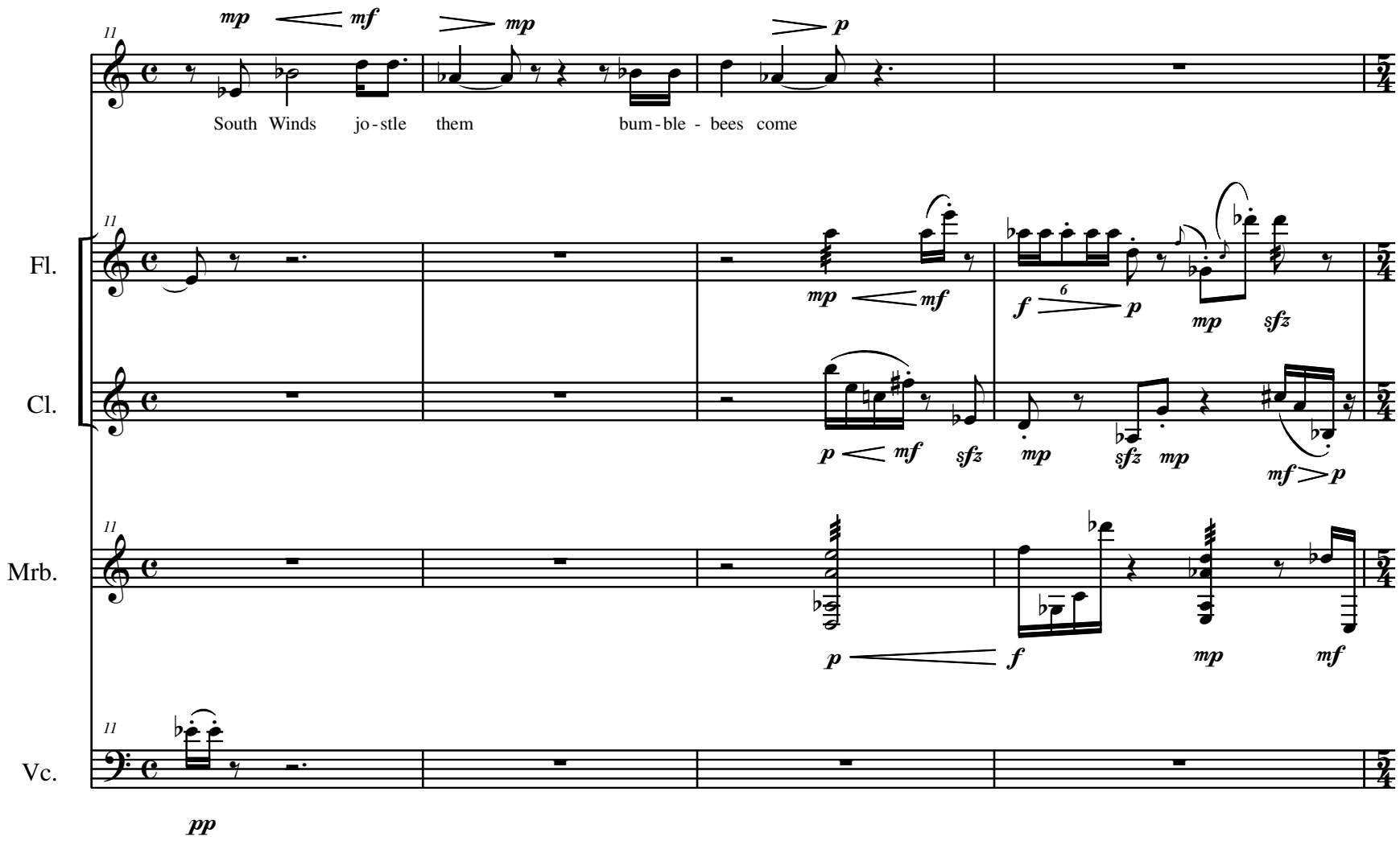

19
Fl.
Cl.
19
Mrb.
19
Vc.
pp
mp

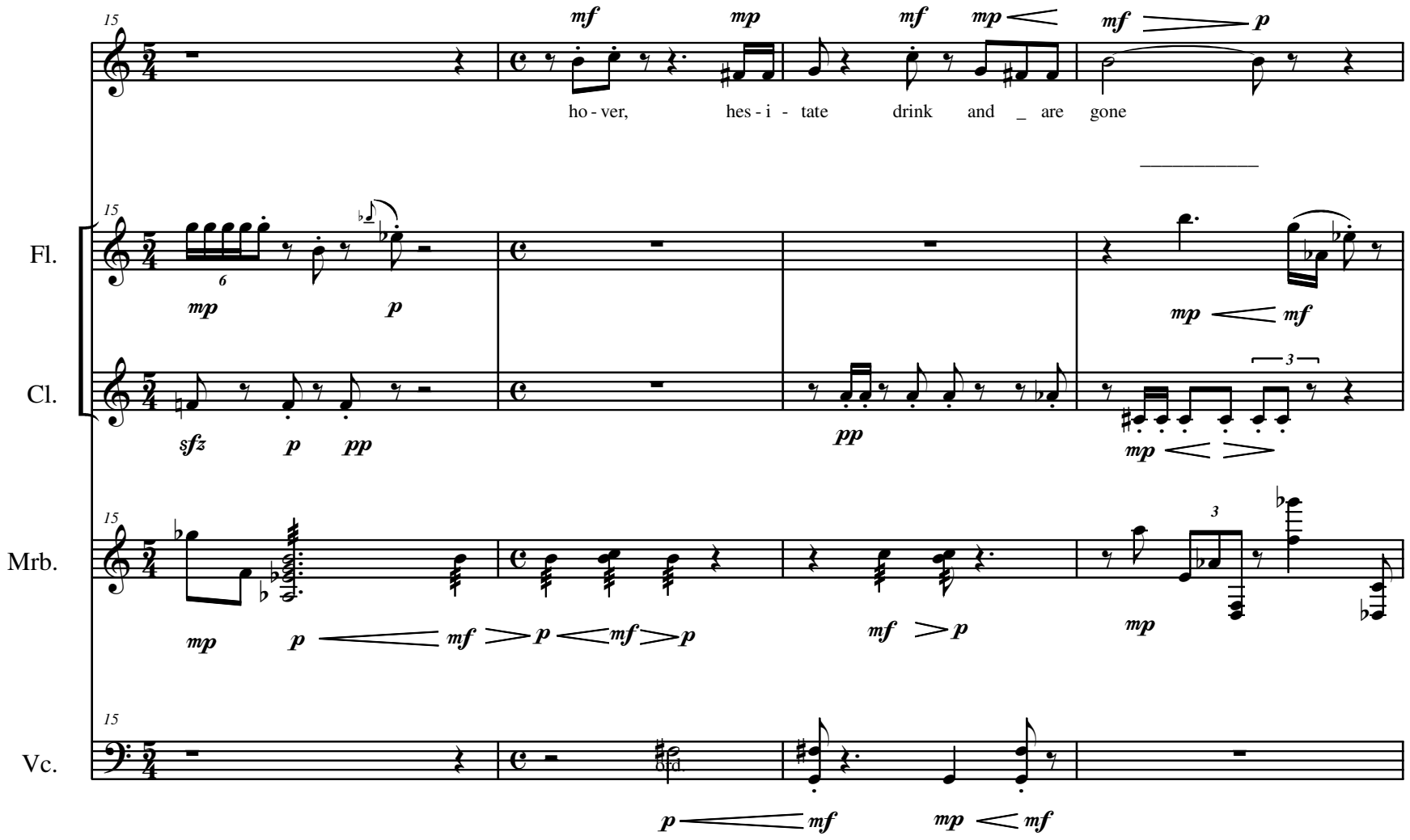
II - South Winds (Emily Dickinson)

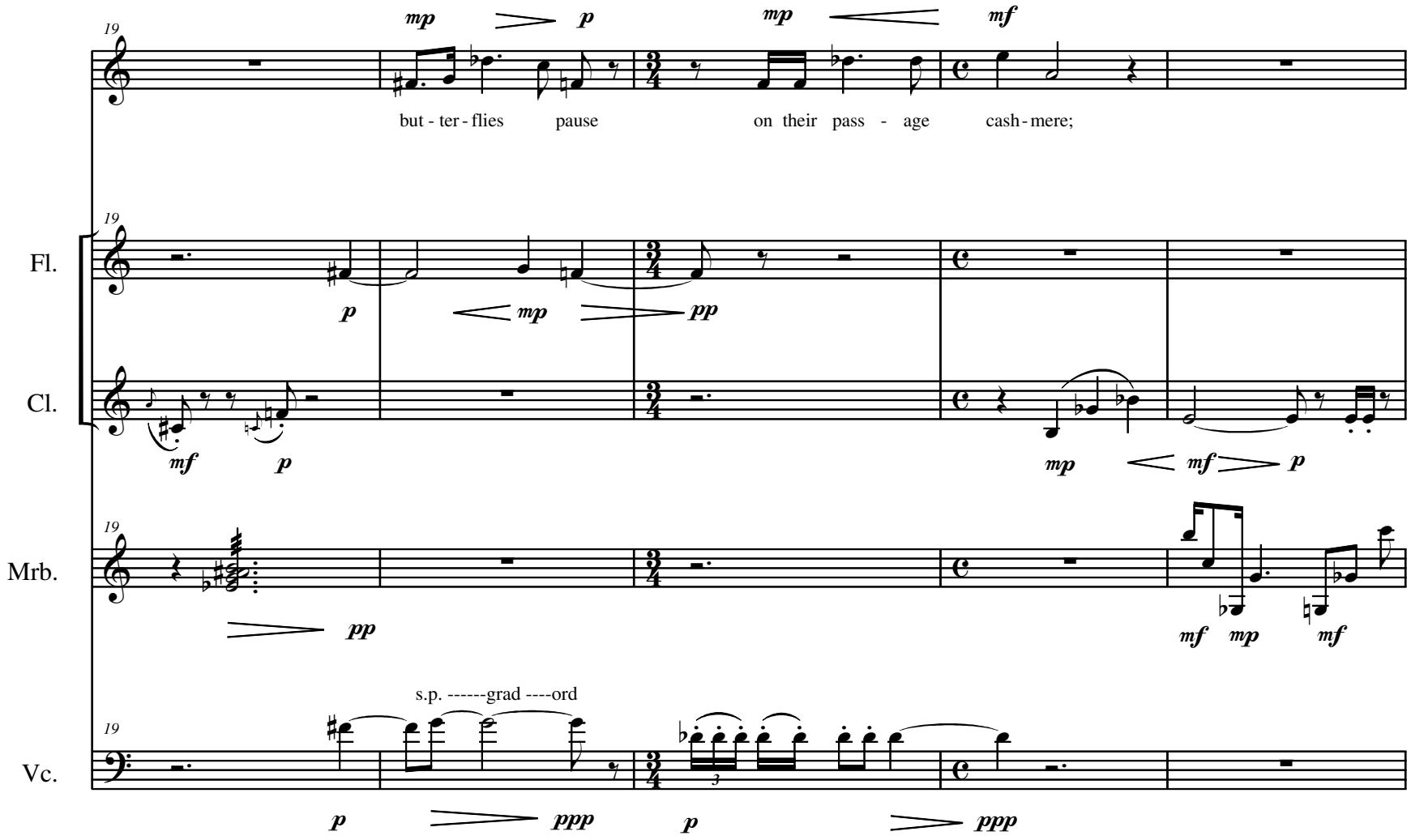


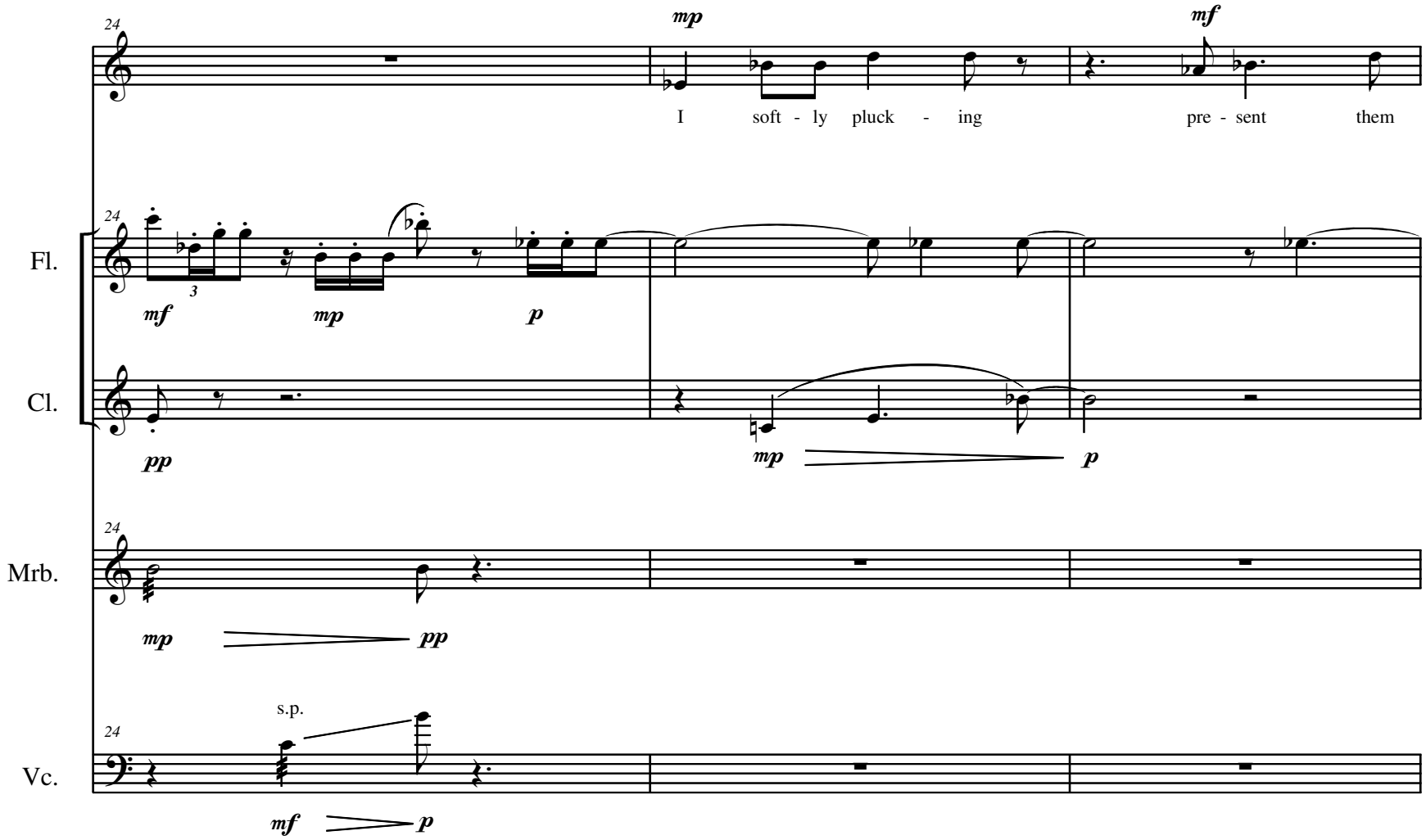

5
Fl.
Cl.
Mrb.
Vc.
s.p.
mp
f
p

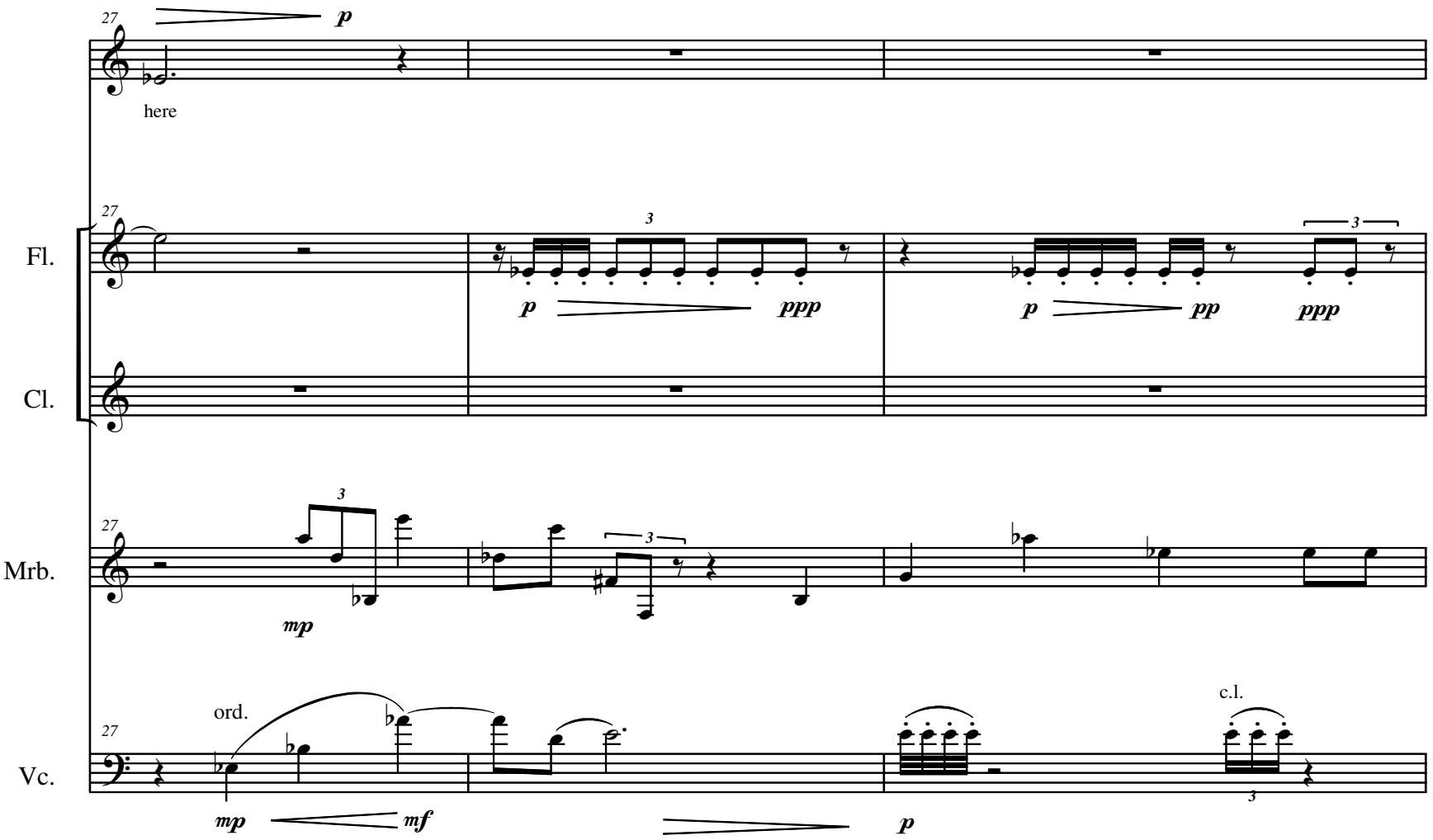

Fl.
Cl.
Mrb.
Vc.

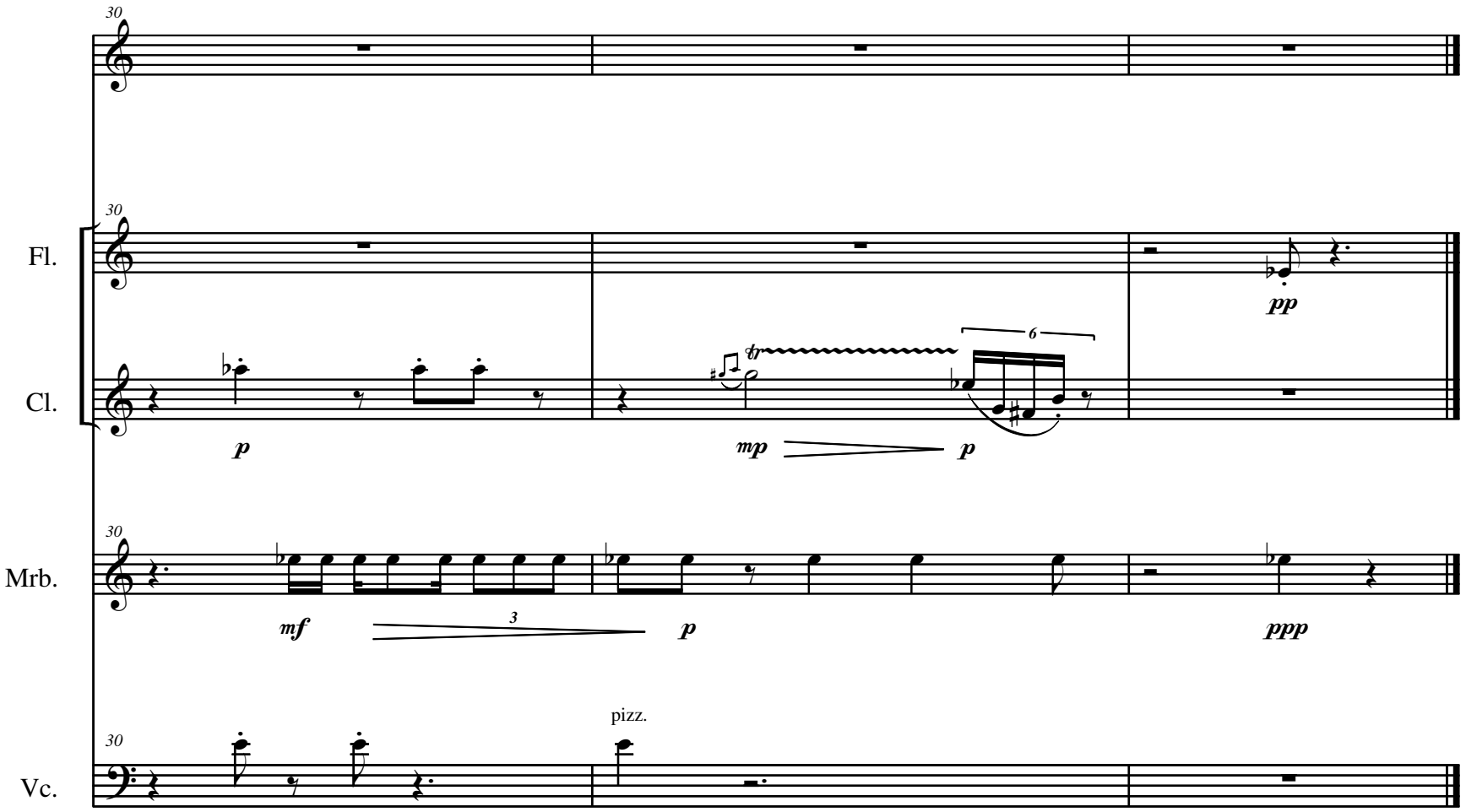

11
mp
mf
mp
p
South Winds jo-stle them bum-ble - bees come
Fl.
Cl.
Mrb.
Vc.
pp
f
6
sfz


15
mf
mp
mf
mp
mf
p
ho - ver,
hes - i - tate
drink
and _ are
gone
Fl.
15
6
mp
p
mp
mf
Cl.
sfz
p
pp
pp
mp
3
Mrb.
15
mp
p
mf
p
mf
p
mf
p
mp
3
Vc.
15
p
mf
mp
mf

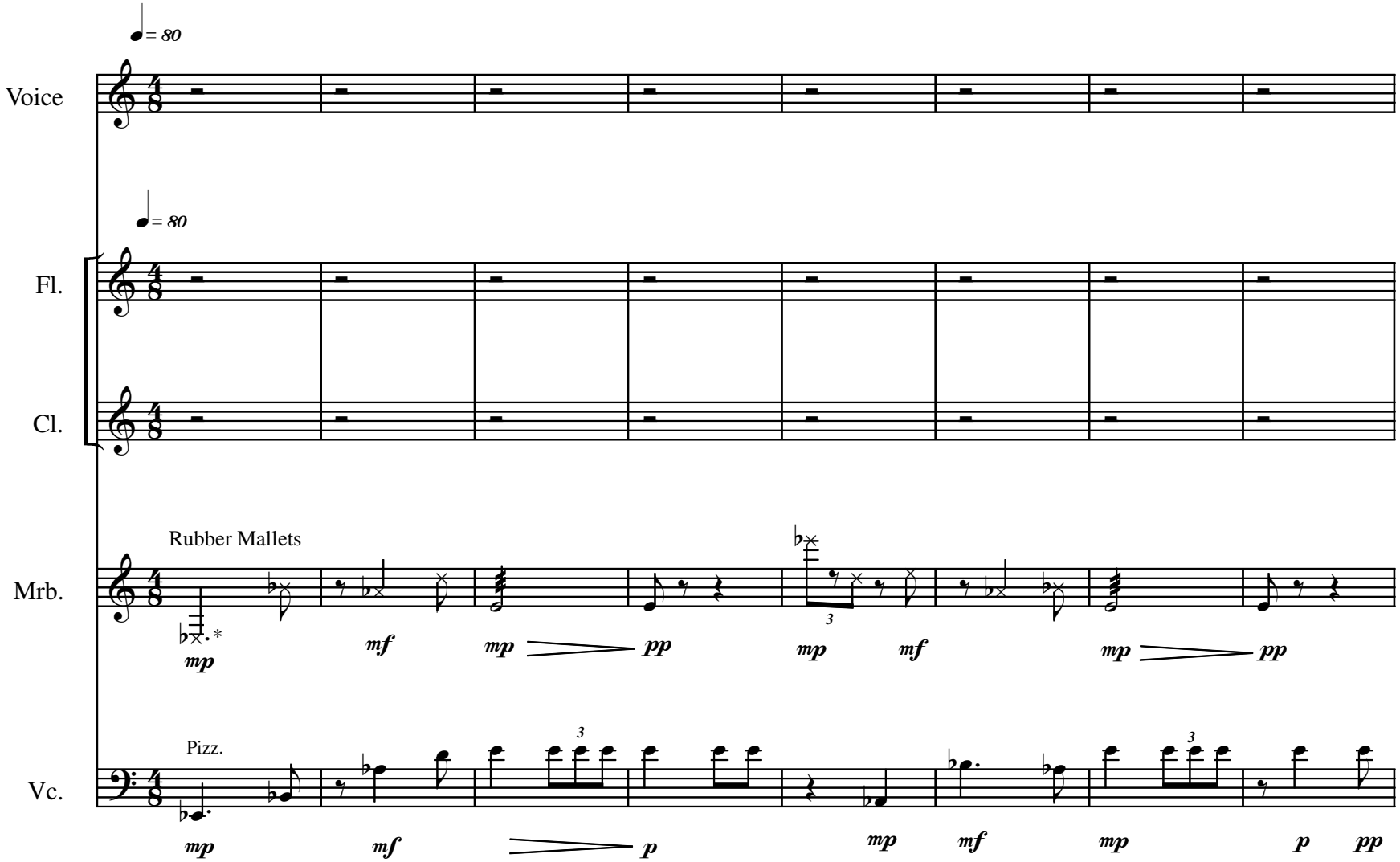

19
mp
p
mp
mf
but - ter - flies pause on their pass - age cash - mere;
Fl.
Cl.
Mrb.
Vc.
p
mp
pp
mf
p
mp
mf
p
pp
mf
mp
mf
s.p. ------grad ----ord
p
ppp
p
ppp


24
mp
mf
I soft - ly pluck - ing pre - sent them
Fl.
mf
mp
p
Cl.
pp
mp
p
Mrb.
mp
pp
s.p.
Vc.
mf
p

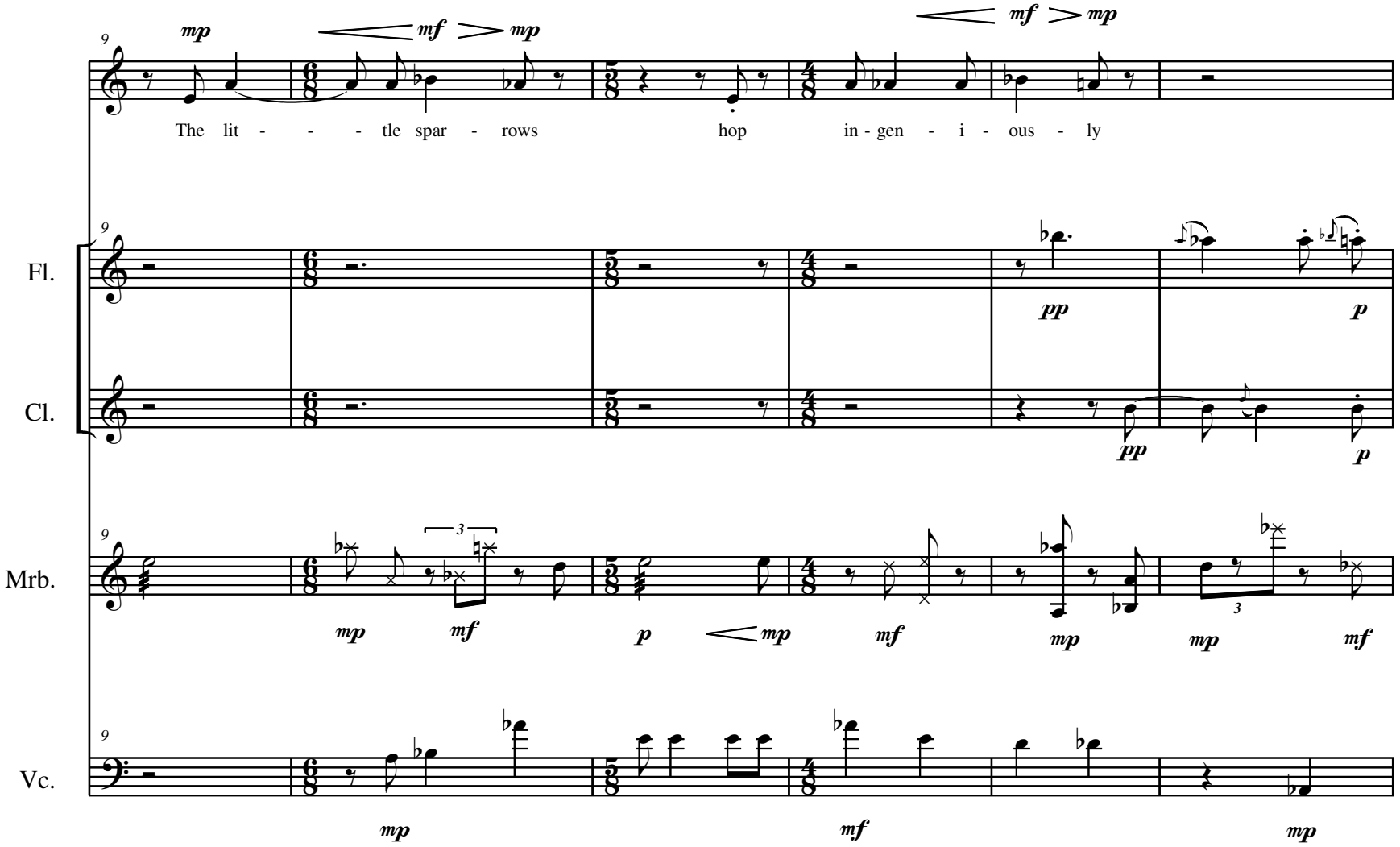

27
p
here
Fl.
Cl.
Mrb.
Vc.
3
p
ppp
pp
mp
ord.
mf
c.l.

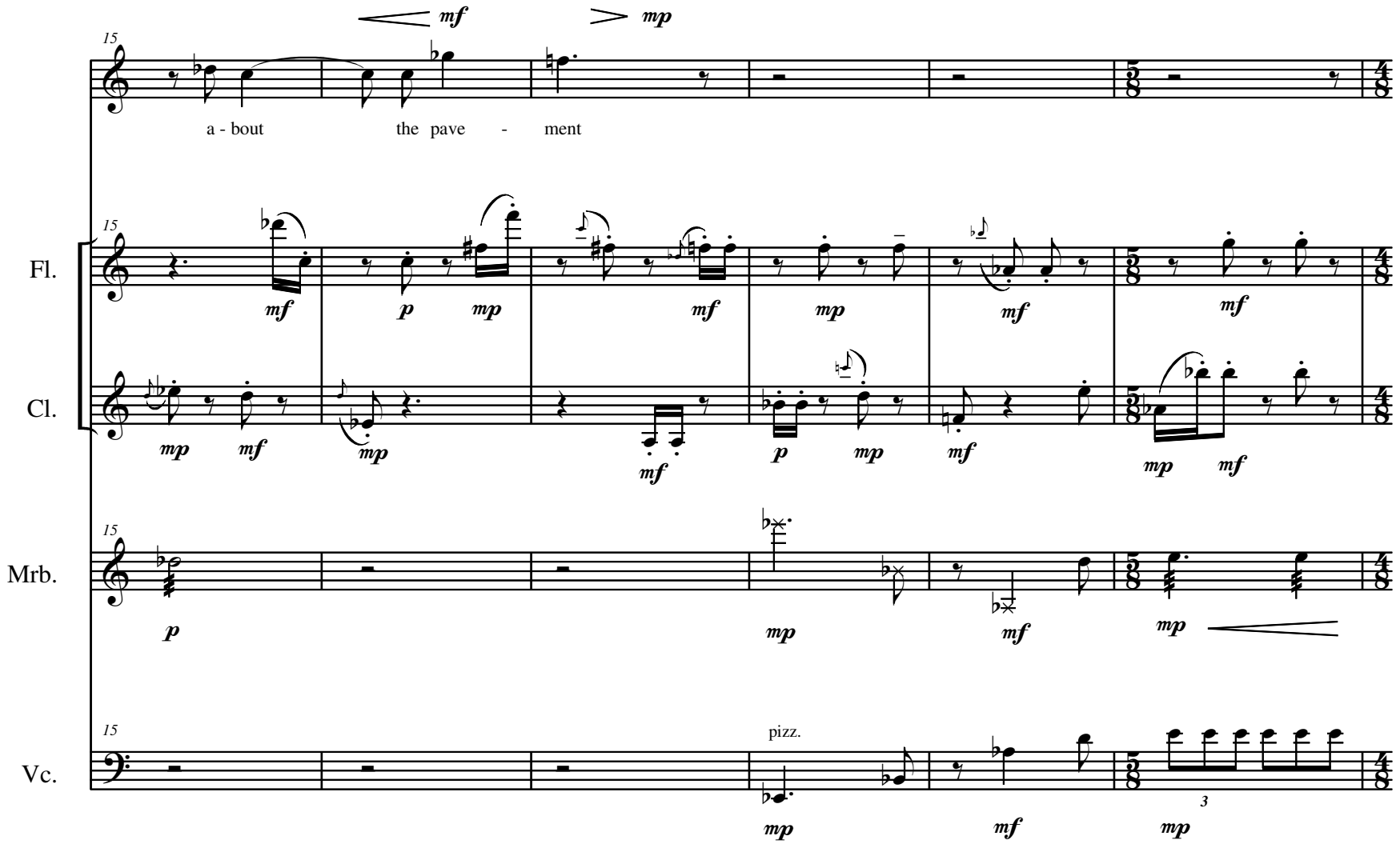

30
30
Fl.
Cl.
30
Mrb.
30
Vc.
pizz.
p
mp
p
pp
mf
3
p
ppp
6

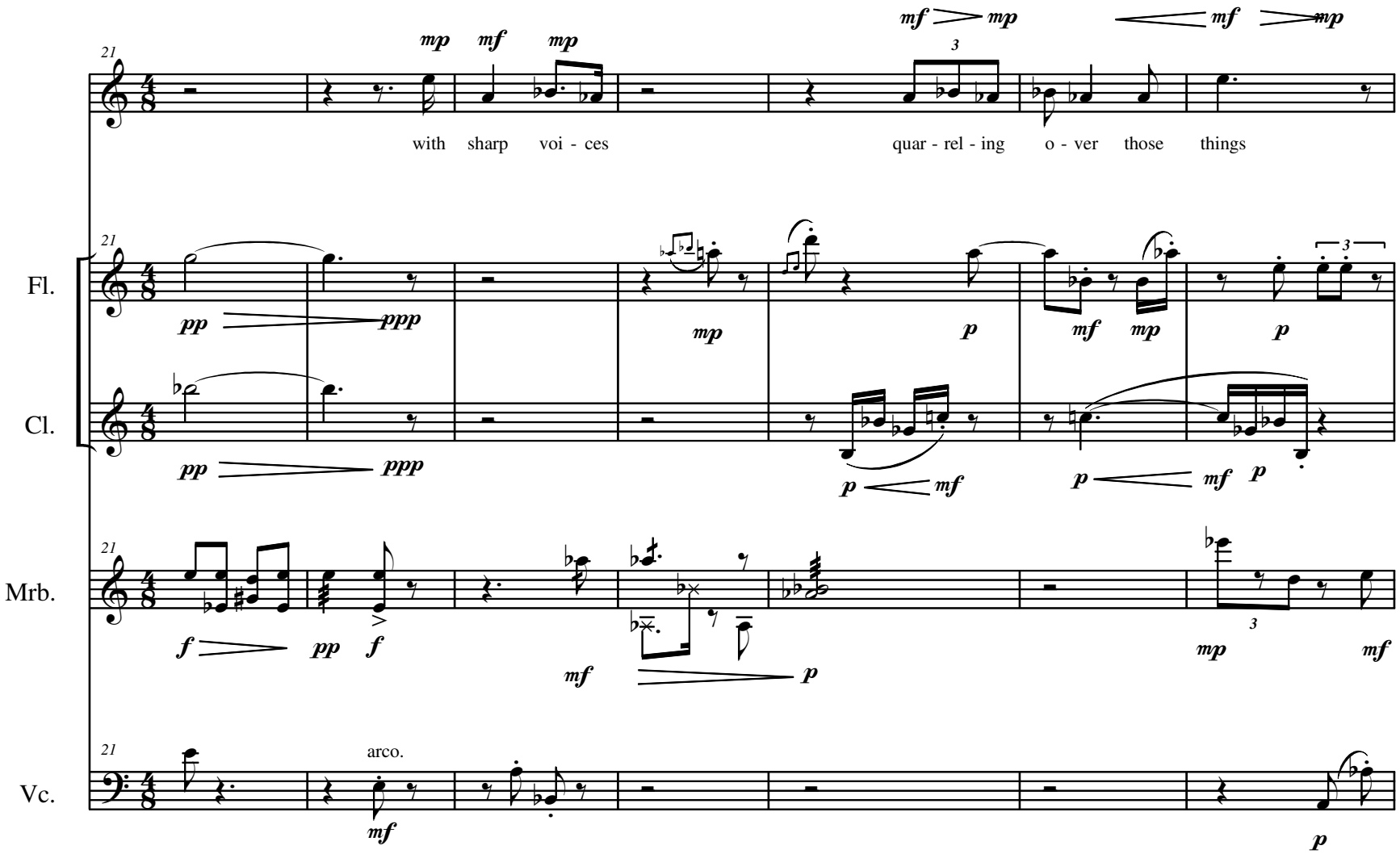
III - Pastoral part 1 (W. Carlos Williams)

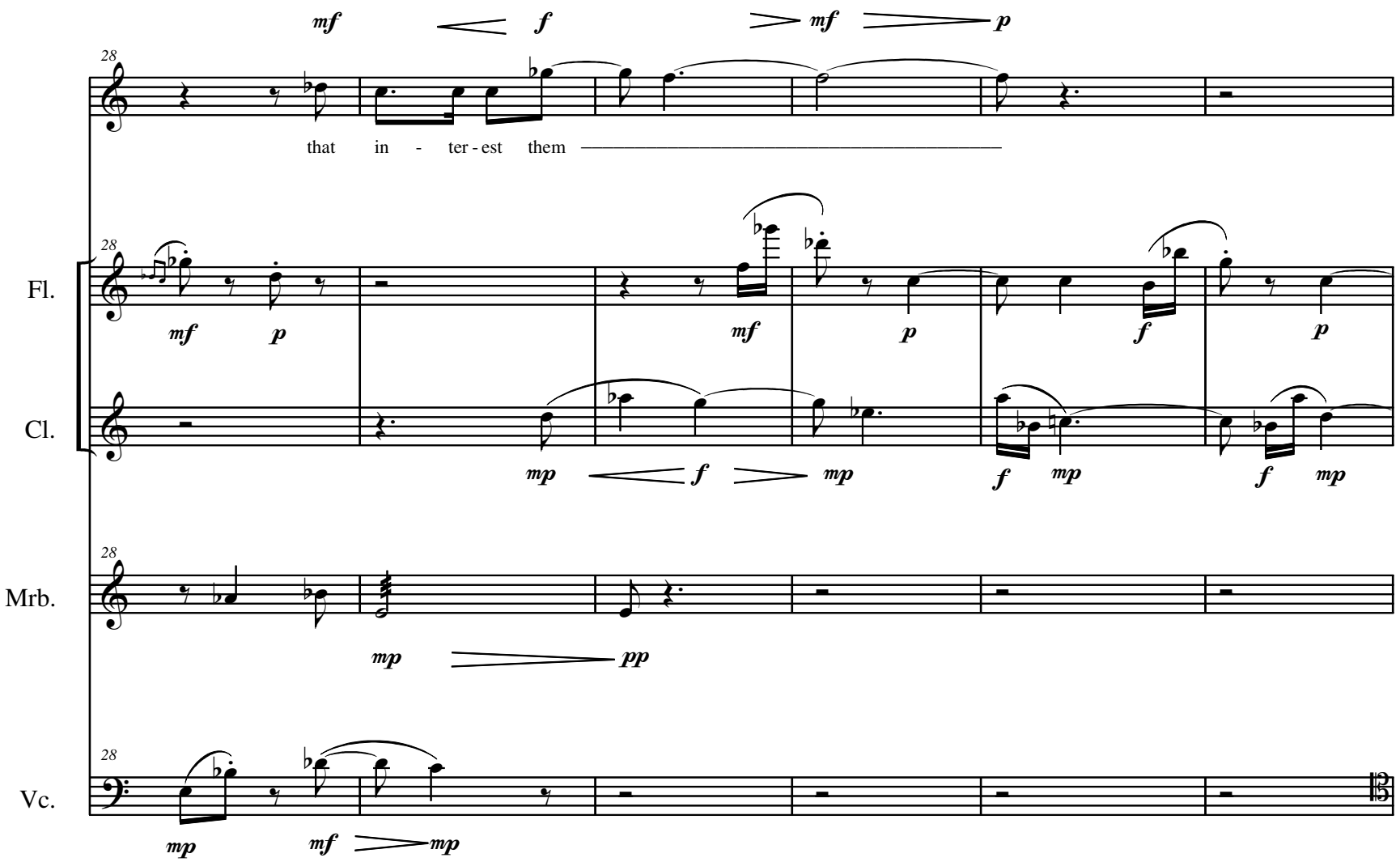


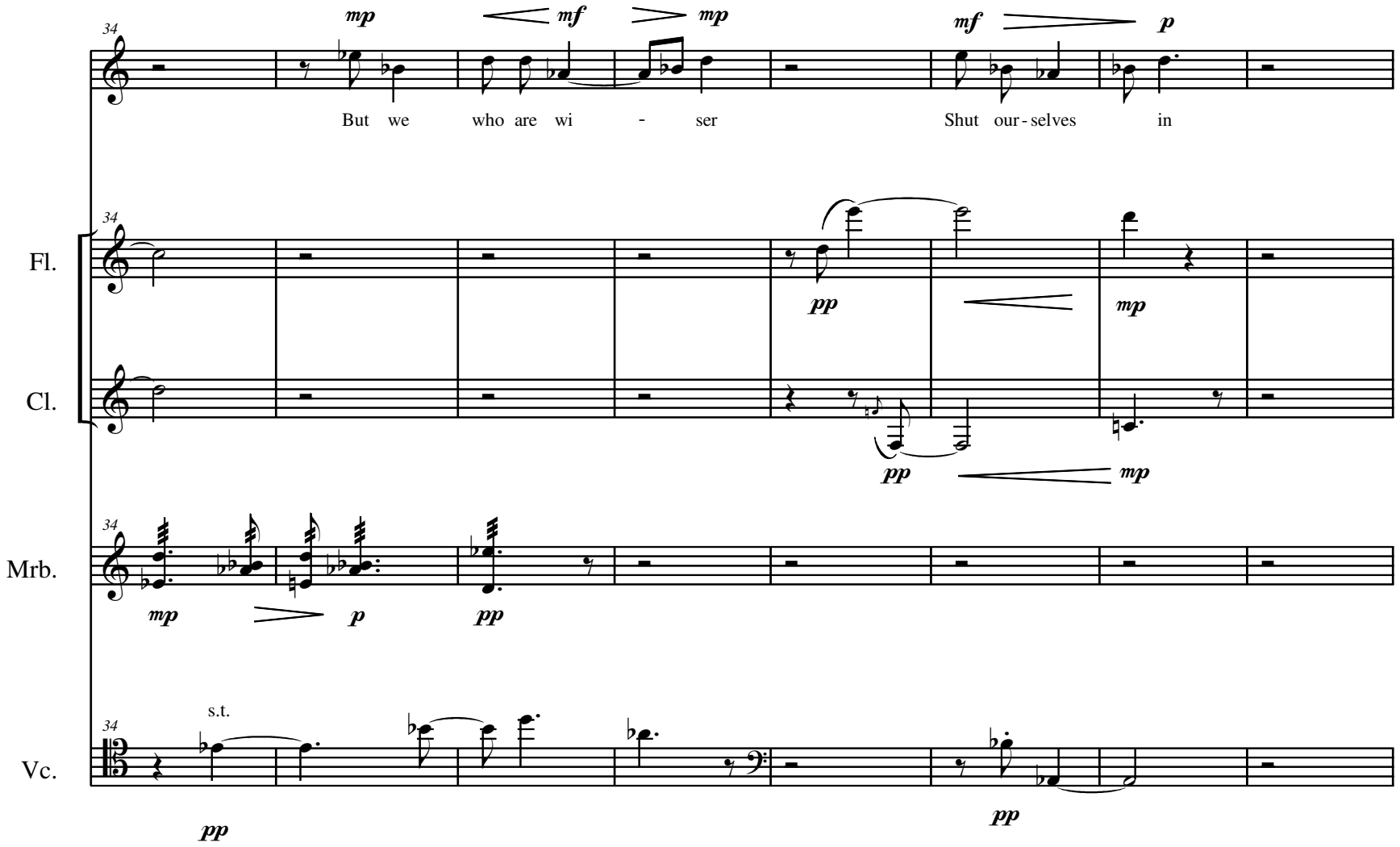
* - X note heads are to be played on the edge of the bar with the shaft of the mallet

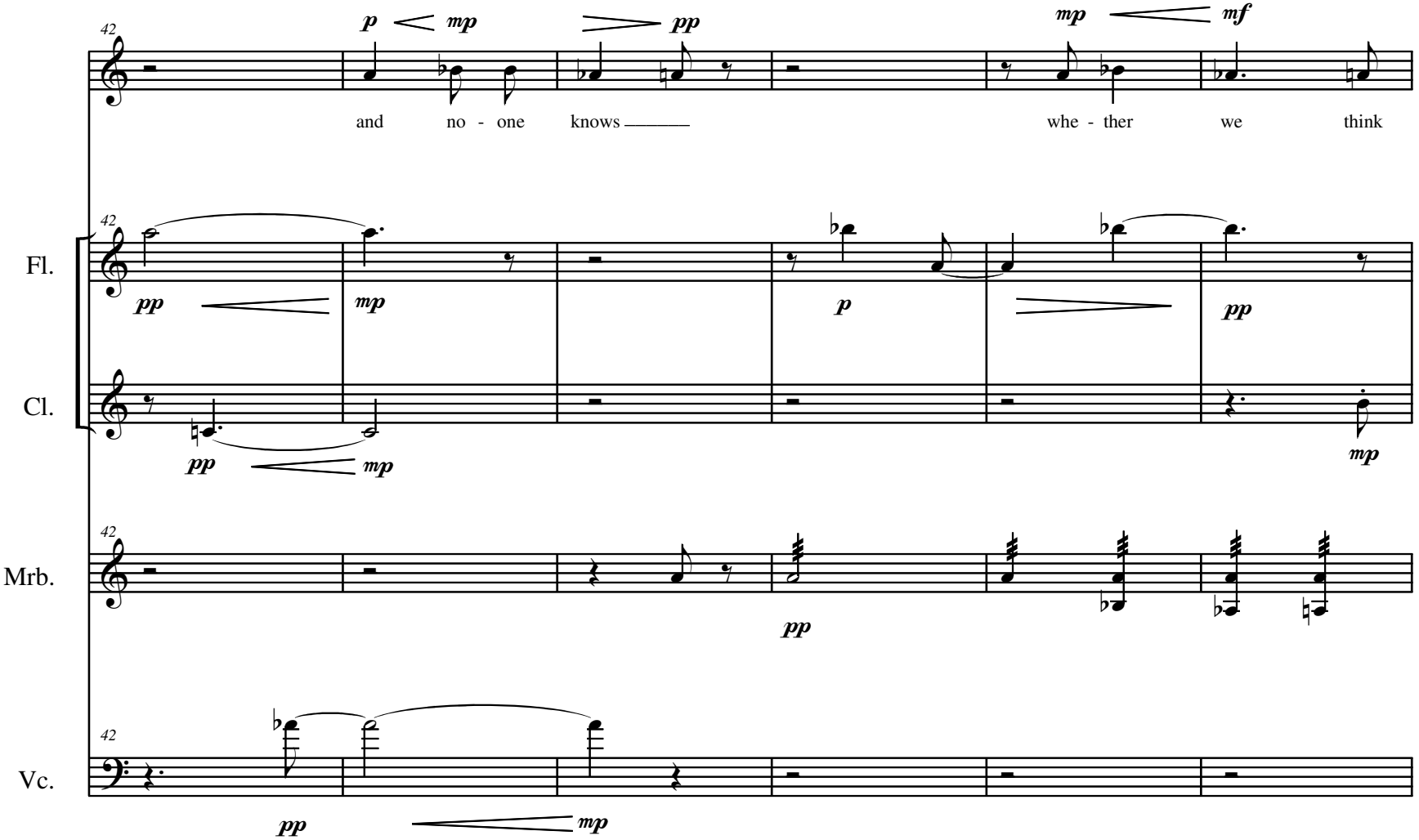

9
mp
mf
mp
mf
mp
The lit - - - tle spar - rows hop in - gen - i - ous - ly
Fl.
Cl.
Mrb.
Vc.
pp
p
3
mf

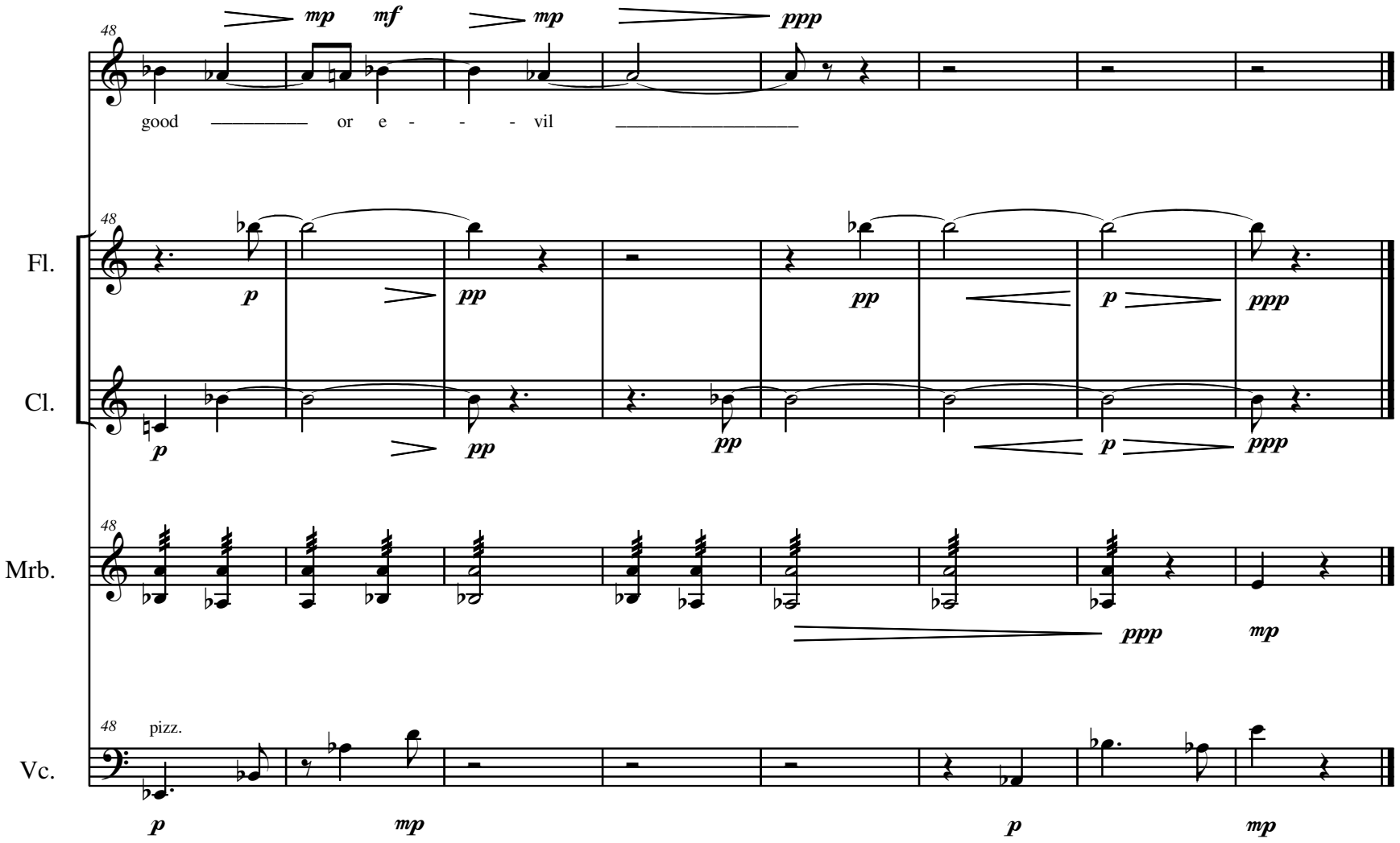

15
mf
mp
a - bout
the pave - ment
Fl.
Cl.
Mrb.
Vc.
pizz.
3


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

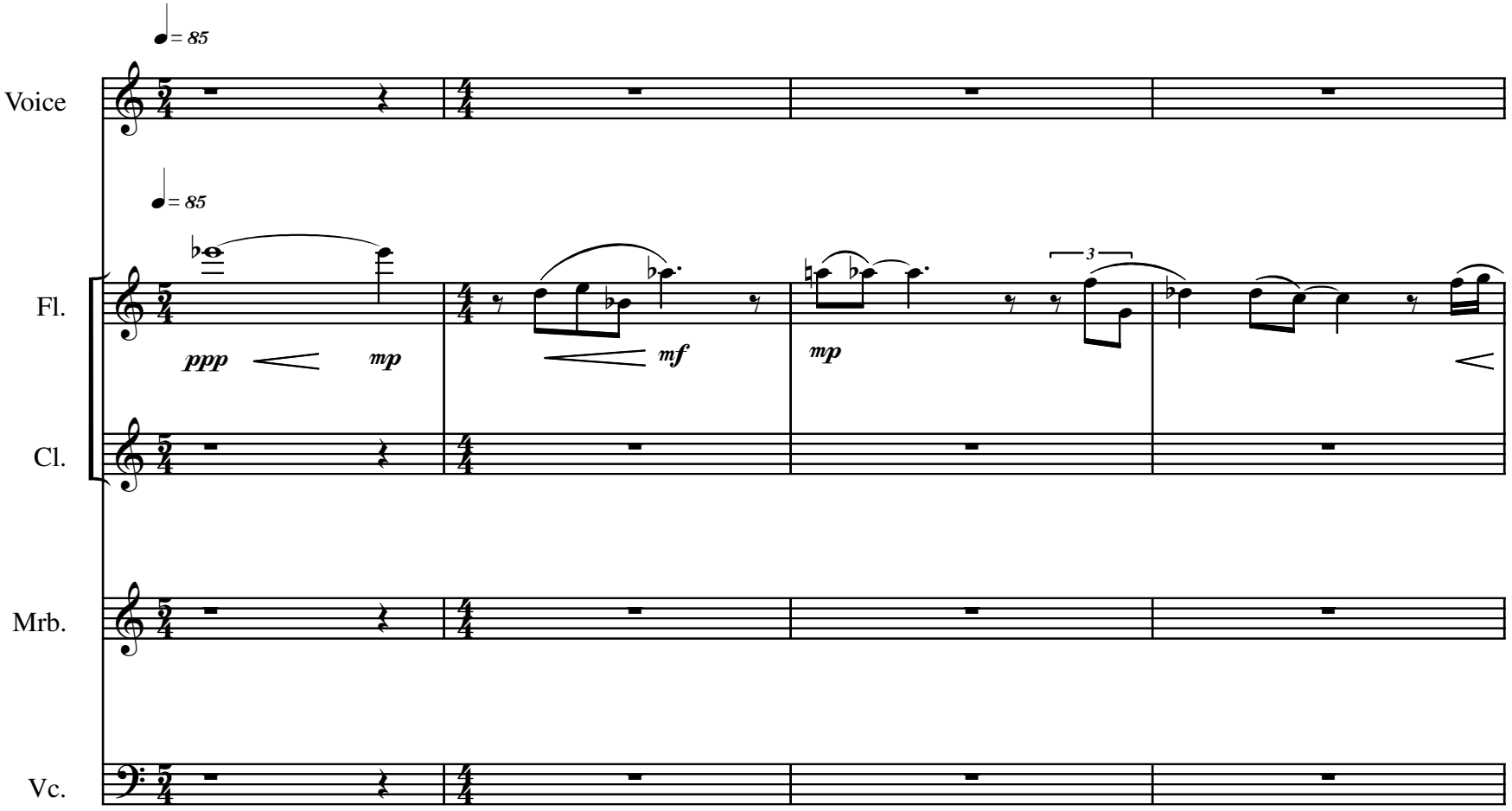

mf
f
mf
p
28
that in - ter - est them
Fl.
mf
p
mf
p
f
p
Cl.
mp
f
mp
f
mp
f
mp
Mrb.
mp
pp
Vc.
mp
mf
mp

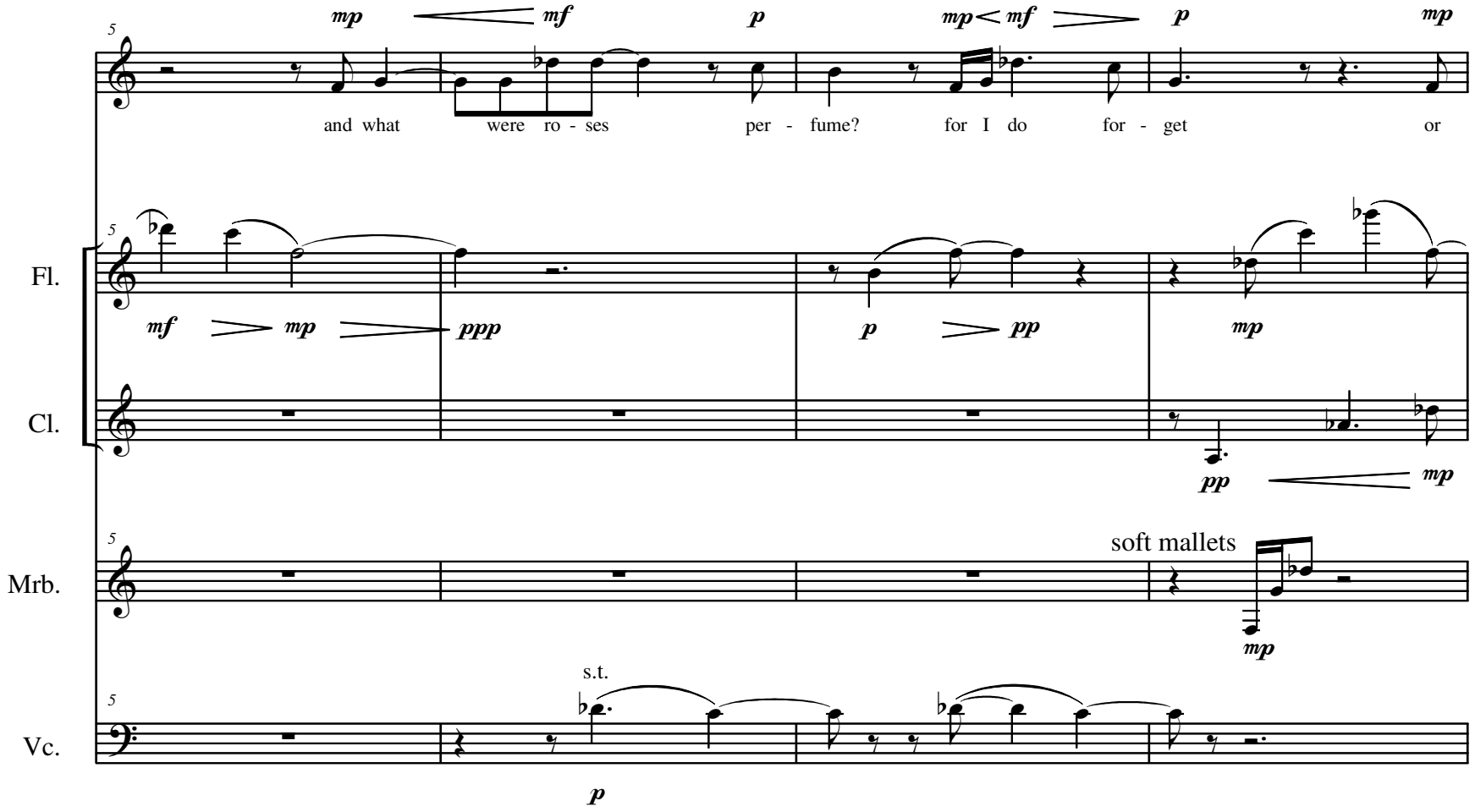

34
mp
mf
mp
mf
p
But we who are wi - ser Shut our - selves in
Fl.
Cl.
Mrb.
Vc.
pp
mp
p
s.t.

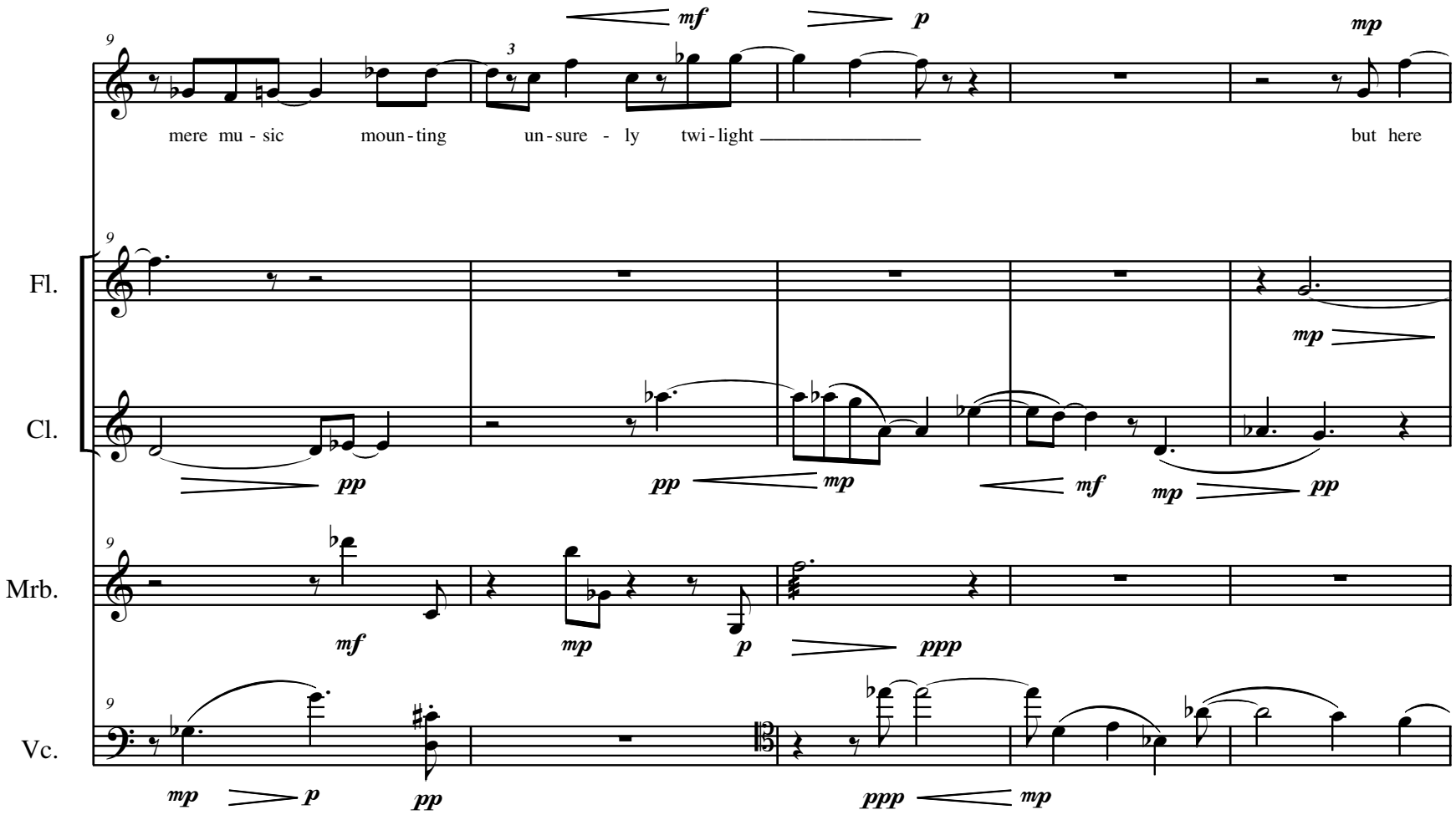

42
p
mp
pp
mp
mf
and no - one knows
whe - ther we think
Fl.
Cl.
Mrb.
Vc.
pp
mp
p
pp
mp
pp
mp
pp
mp

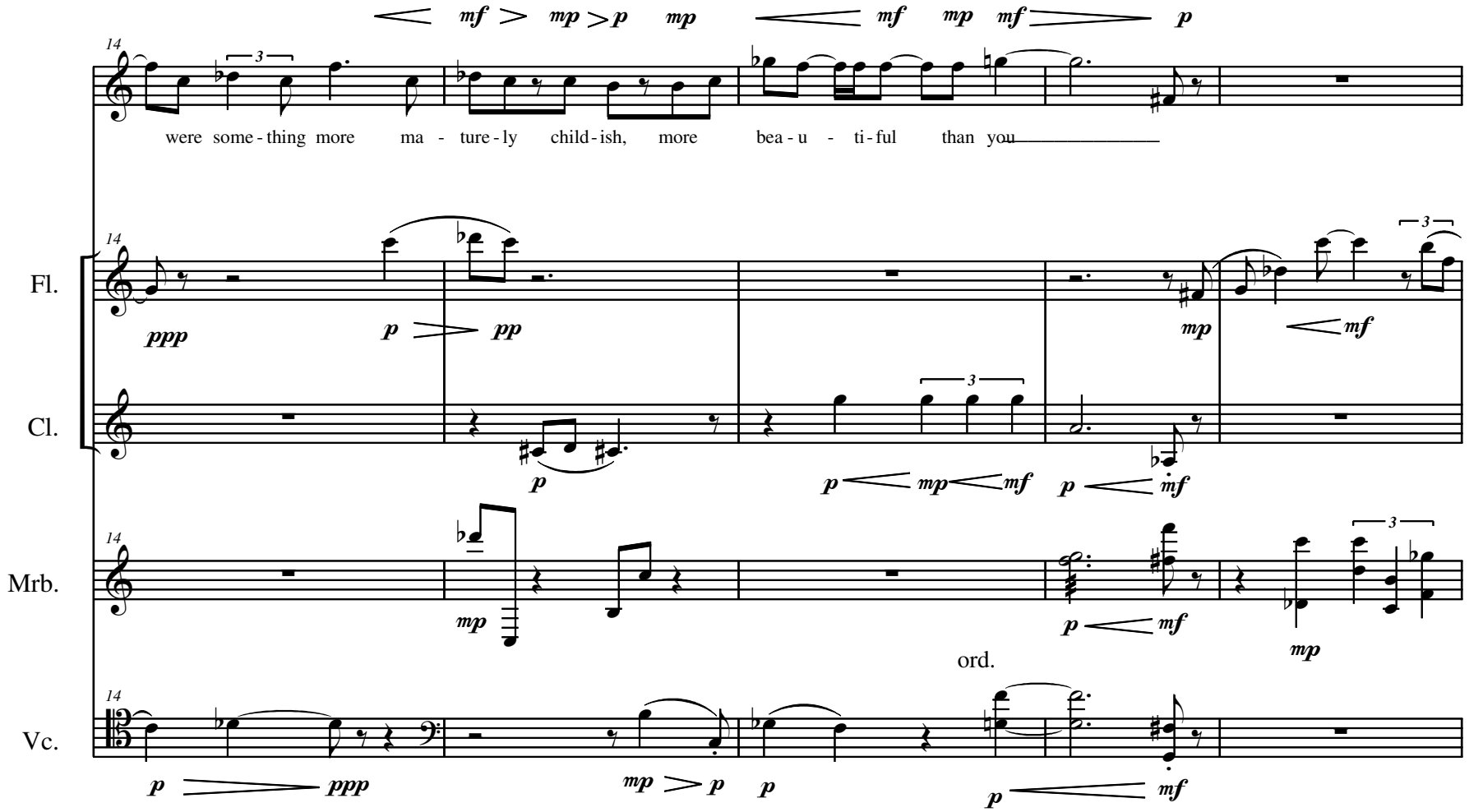

48
mp
mf
mp
ppp
good ——— or e - - - vil ———————
Fl.
Cl.
Mrb.
Vc.
pizz.
p
pp
ppp
mp

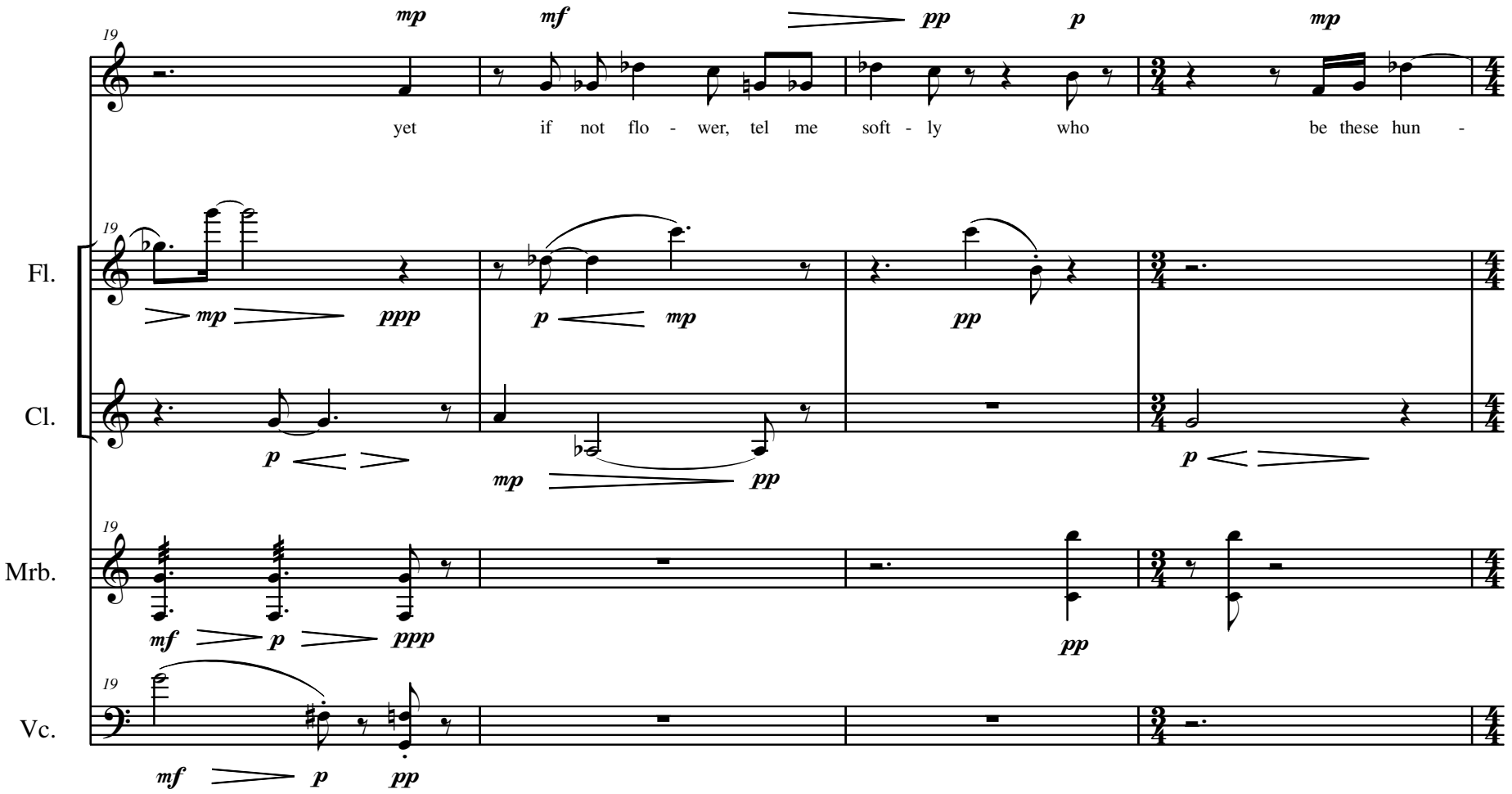
IV - and what were roses part 1 (e.e. cummings)

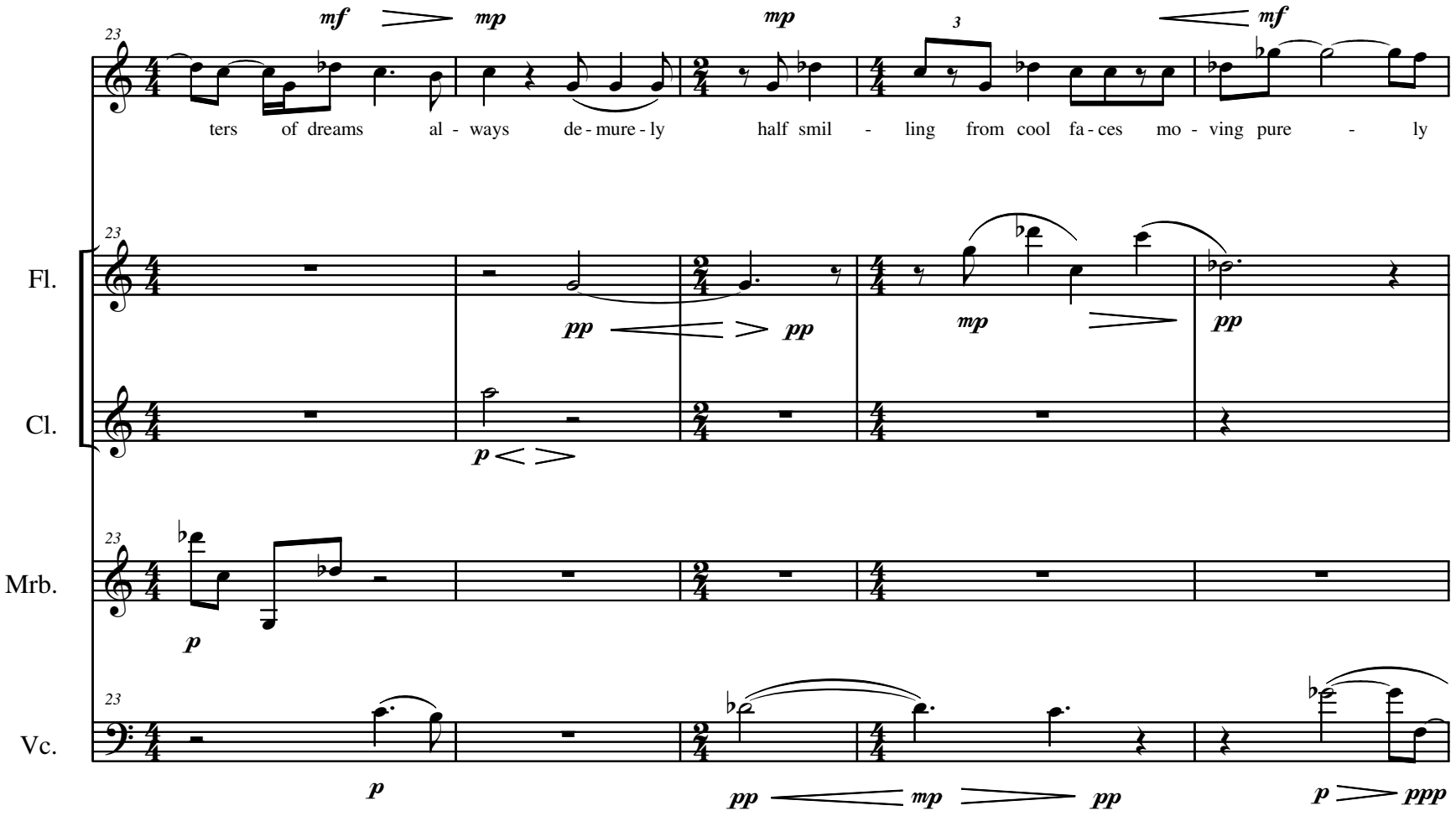


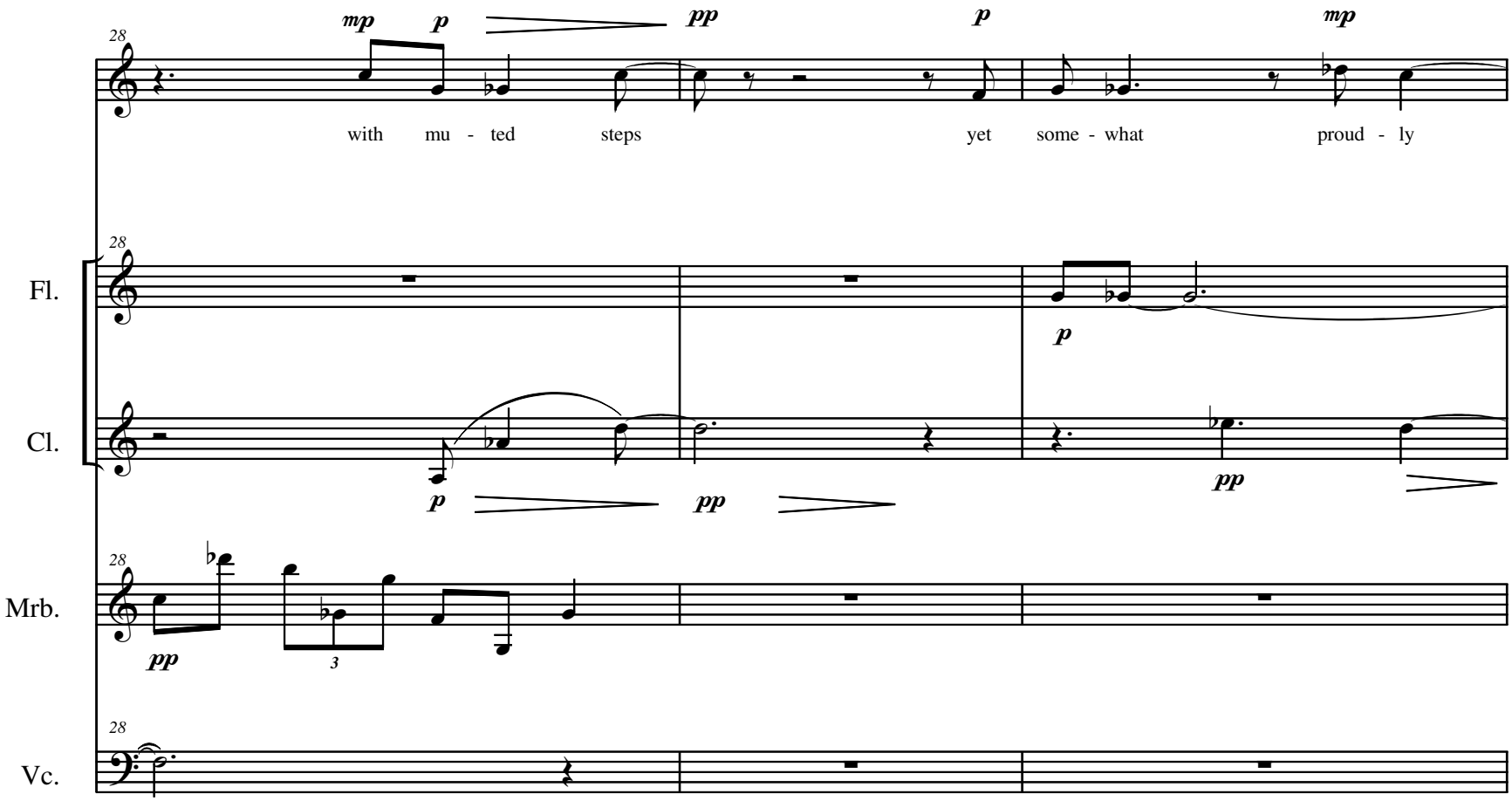

mp
mf
p
mp
mf
p
mp
and what were ro - ses per - fume? for I do for - get or
Fl.
mf
mp
ppp
p
pp
mp
Cl.
pp
mp
Mrb.
soft mallets
mp
s.t.
Vc.
p

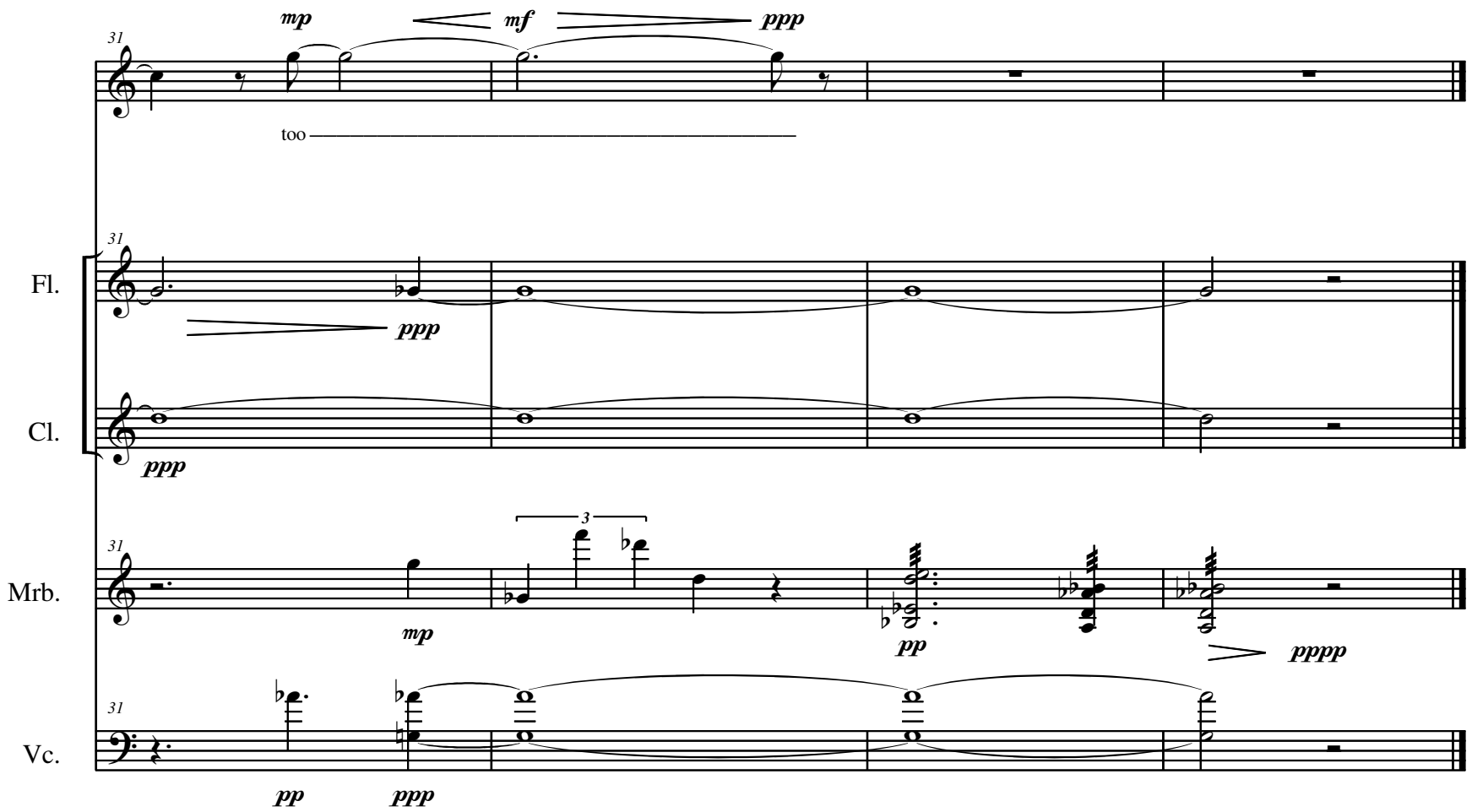

mf
p
mp
mere mu - sic
moun - ting
un - sure - ly
twi - light
but here
Fl.
Cl.
Mrb.
Vc.
pp
mp
mf
ppp


were some - thing more ma - ture - ly child - ish, more bea - u - ti - ful than you
Fl.
Cl.
Mrb.
Vc.
ord.

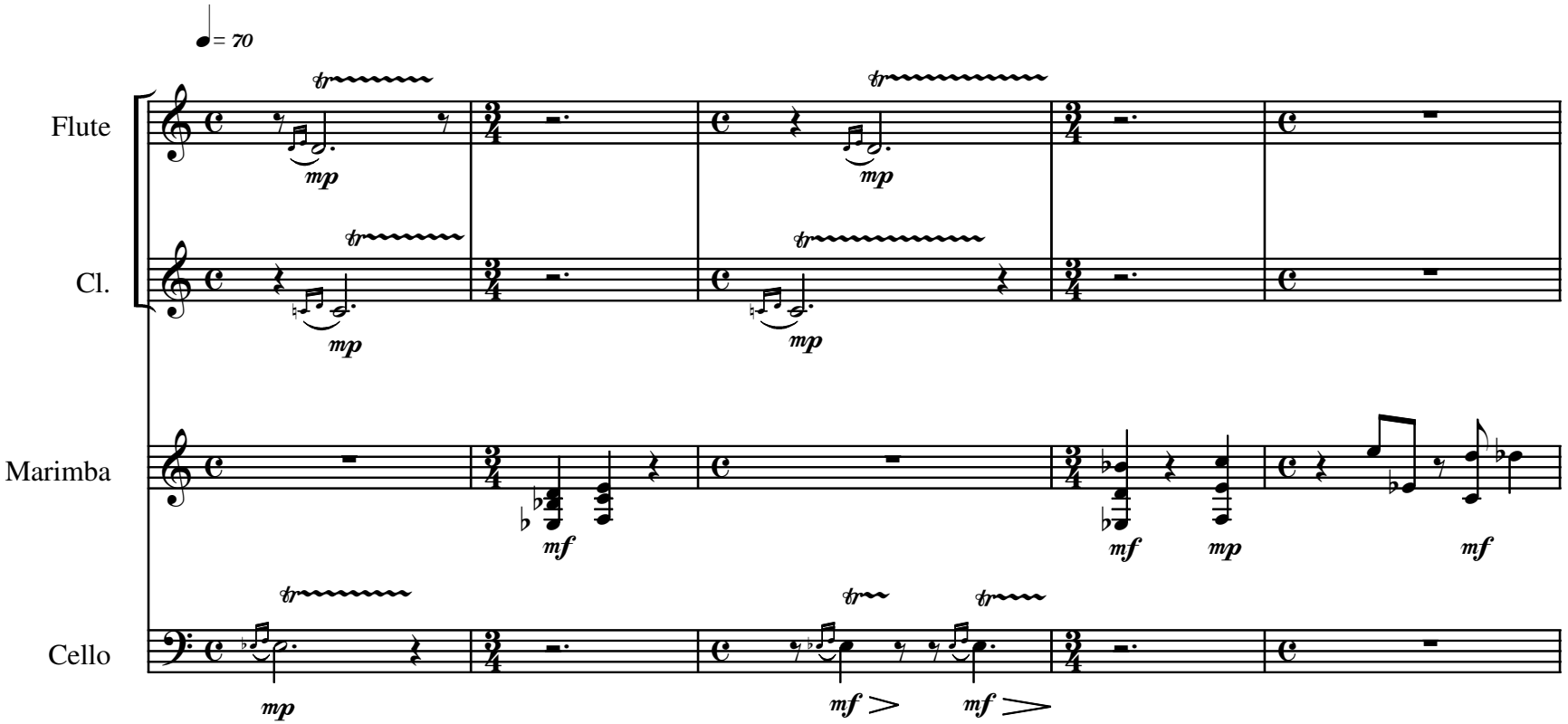

19
mp
mf
pp
p
mp
yet if not flo - wer, tel me soft - ly who be these hun -
Fl.
Cl.
Mrb.
Vc.
mp
ppp
p
mp
pp
p
mp
pp
mf
p
ppp
pp
mf
p
pp

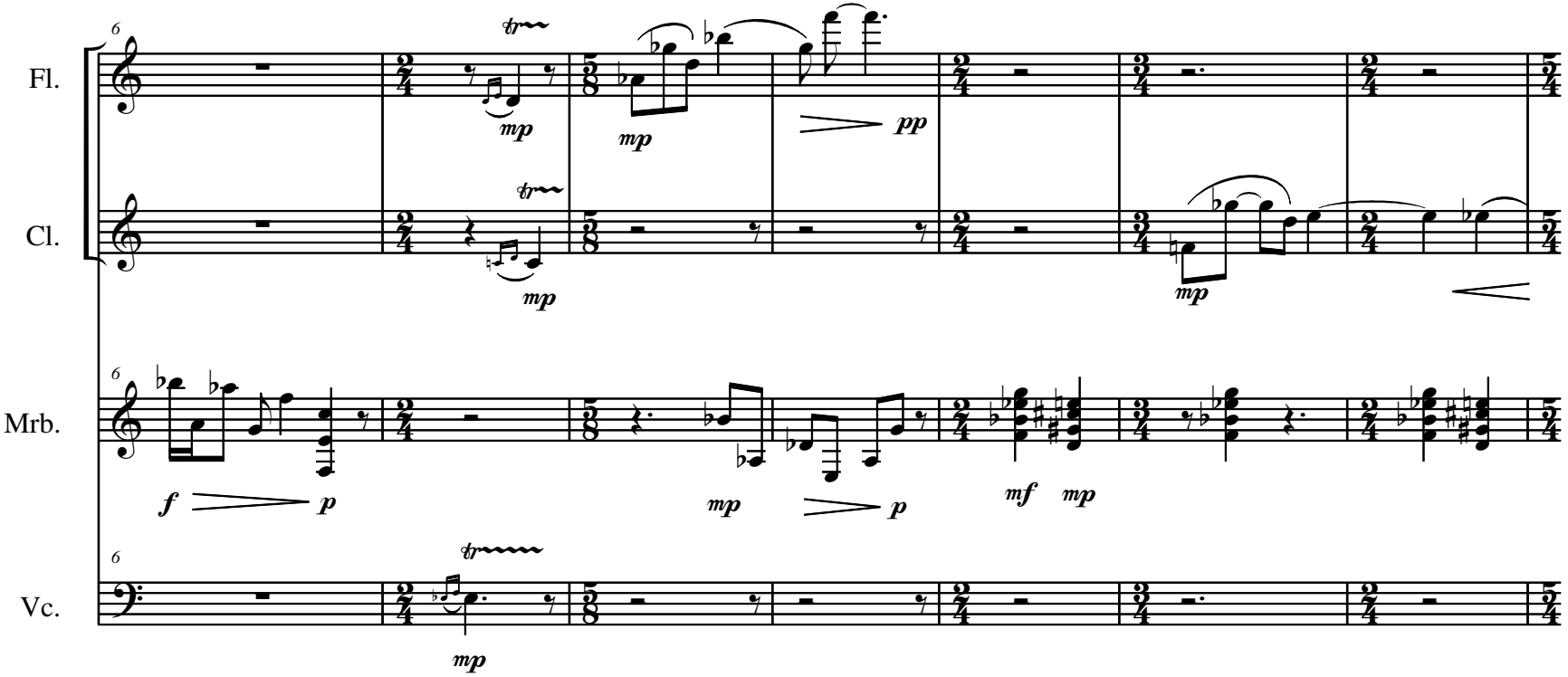

23
mf
mp
mp
3
mf
ters of dreams al - ways de - mure - ly half smil - ling from cool fa - ces mo - ving pure - ly
Fl.
Cl.
Mrb.
Vc.
pp
pp
mp
pp
p
p
pp
mp
pp
p
ppp

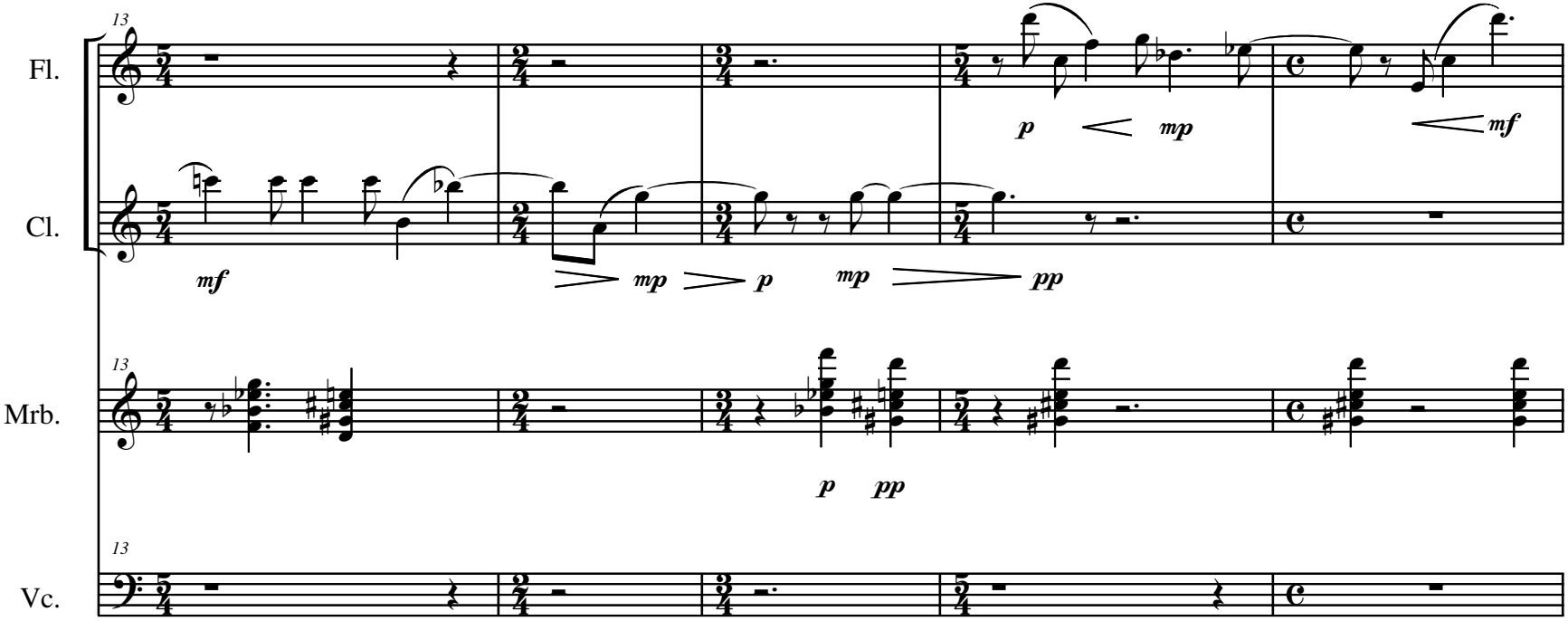

28
mp
p
pp
p
mp
with mu - ted steps yet some - what proud - ly
Fl.
Cl.
Mrb.
Vc.
p
pp
3

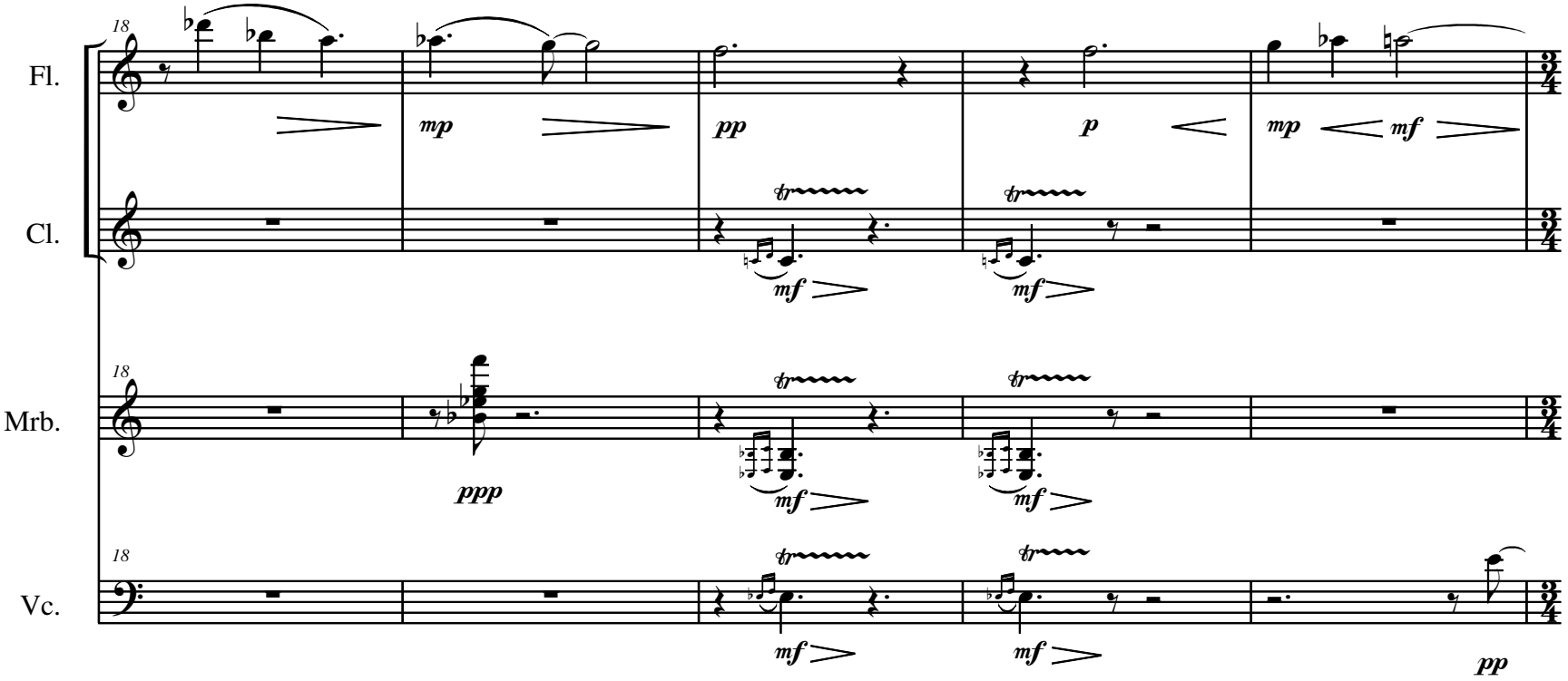

31
mp
mf
ppp
too
Fl.
ppp
Cl.
ppp
3
Mrb.
mp
pp
pppp
Vc.
pp
ppp

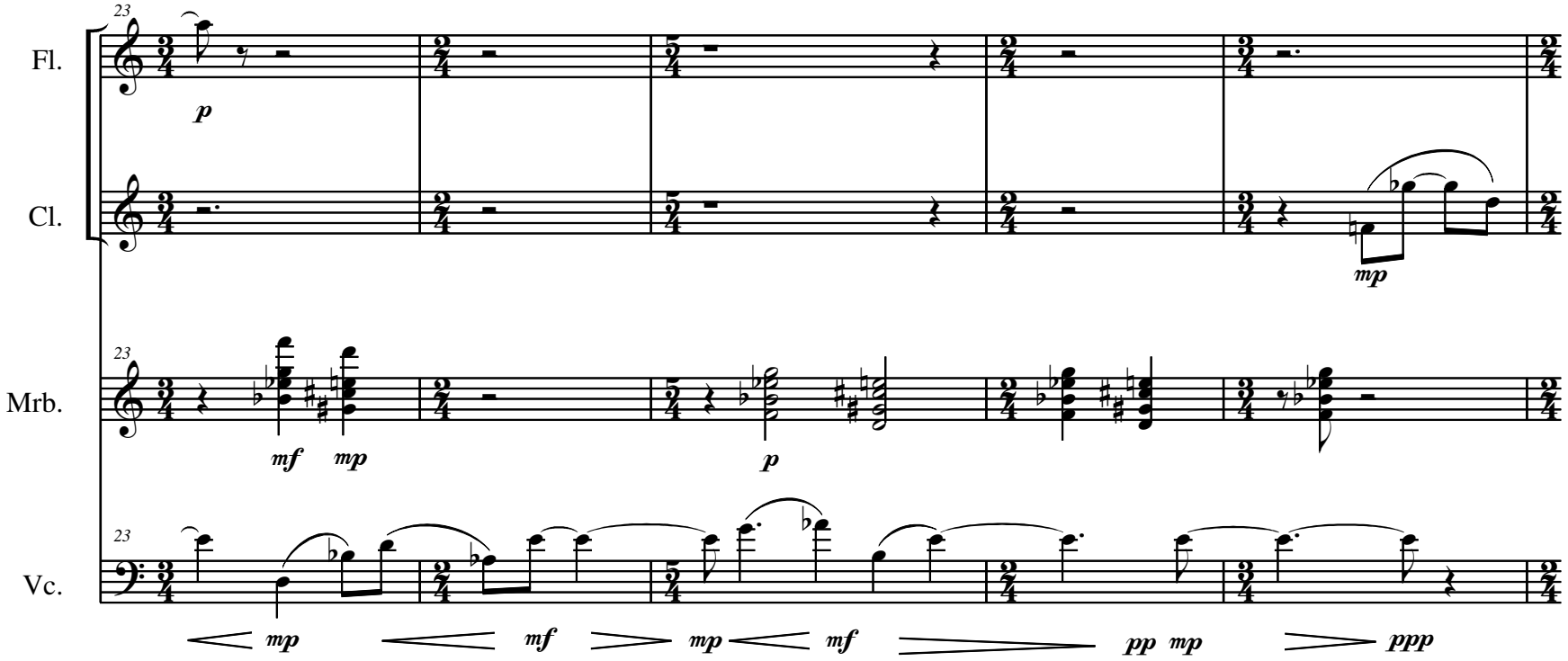
V - Interlude

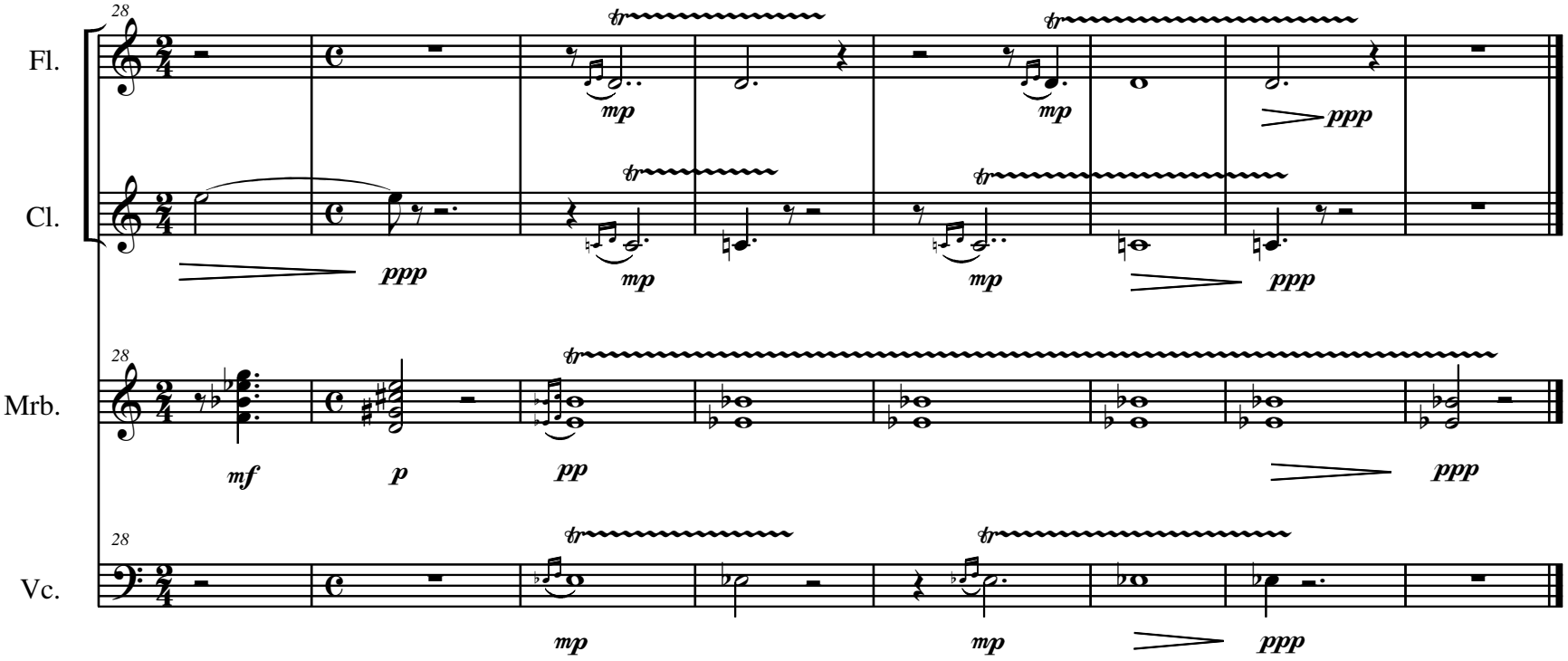



Fl.
Cl.
Mrb.
Vc.
6
tr
mp
mp
pp
tr
mp
mp
f
p
mp
p
mf
mp
tr
mp

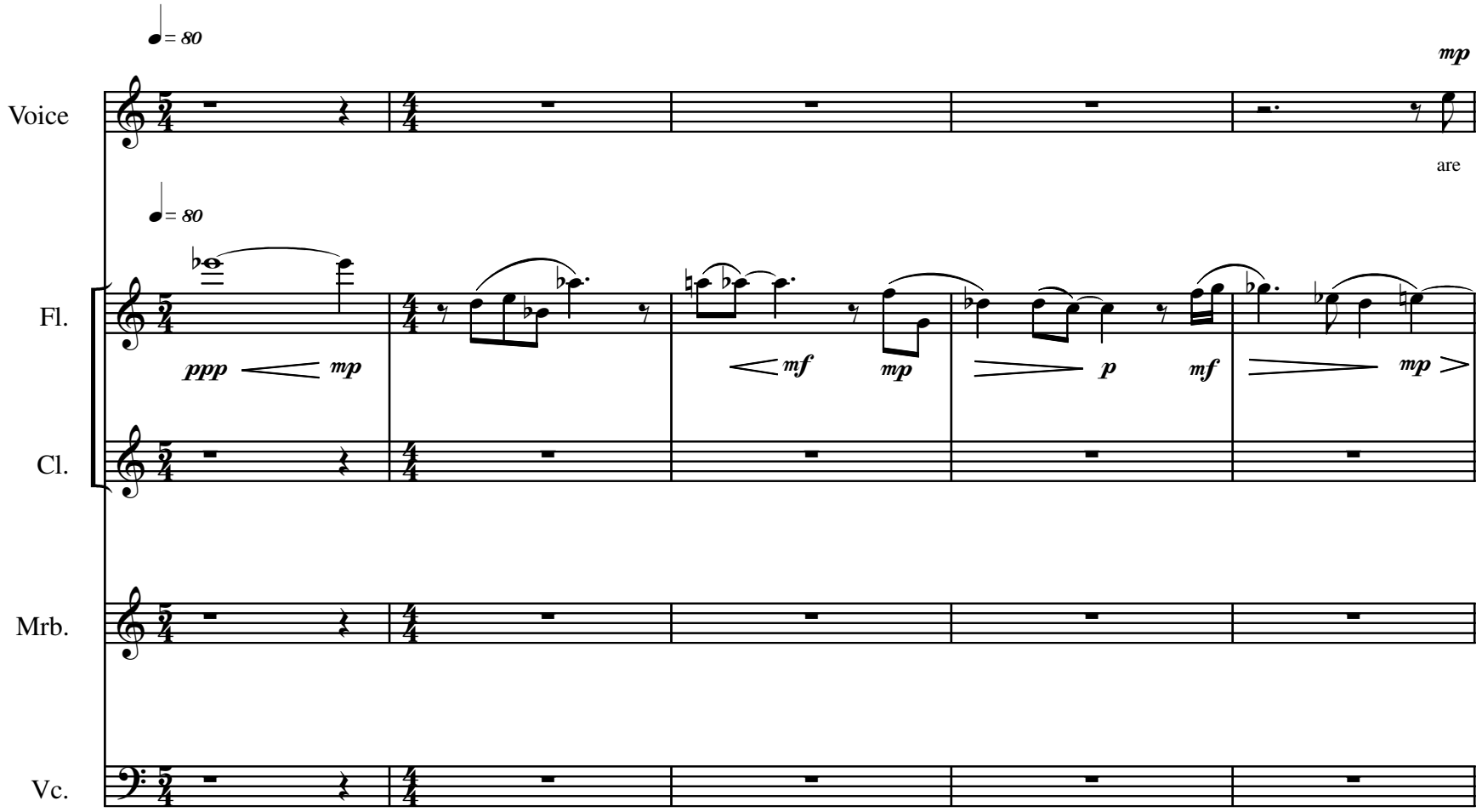

13
Fl.
Cl.
Mrb.
Vc.
mf
mp
p
mp
pp
p
mp
mf
p
pp

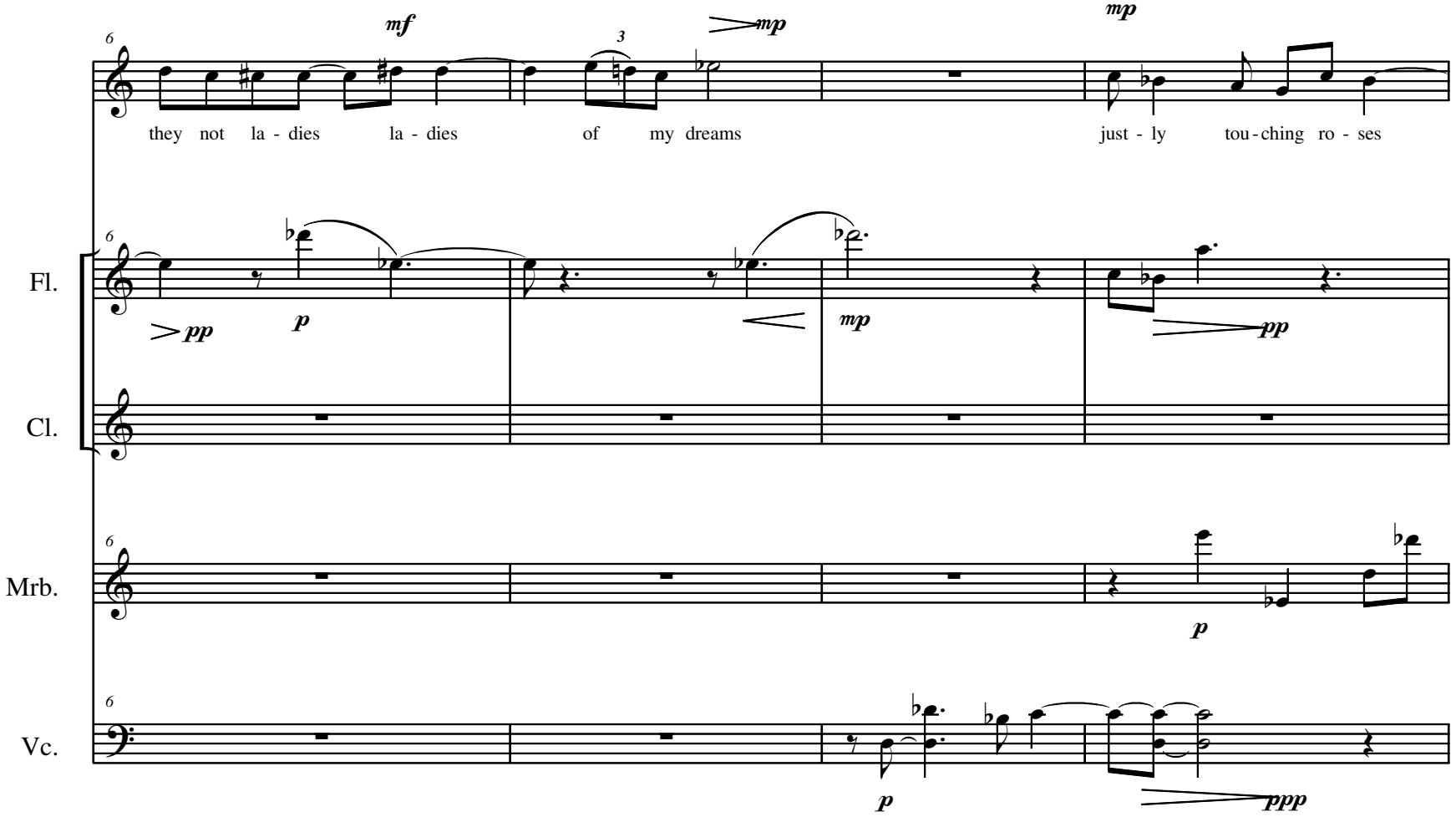

18
Fl.
mp
pp
p
mp
mf
Cl.
tr
mf
mf
18
Mrb.
ppp
tr
mf
tr
mf
18
Vc.
tr
mf
tr
mf
pp

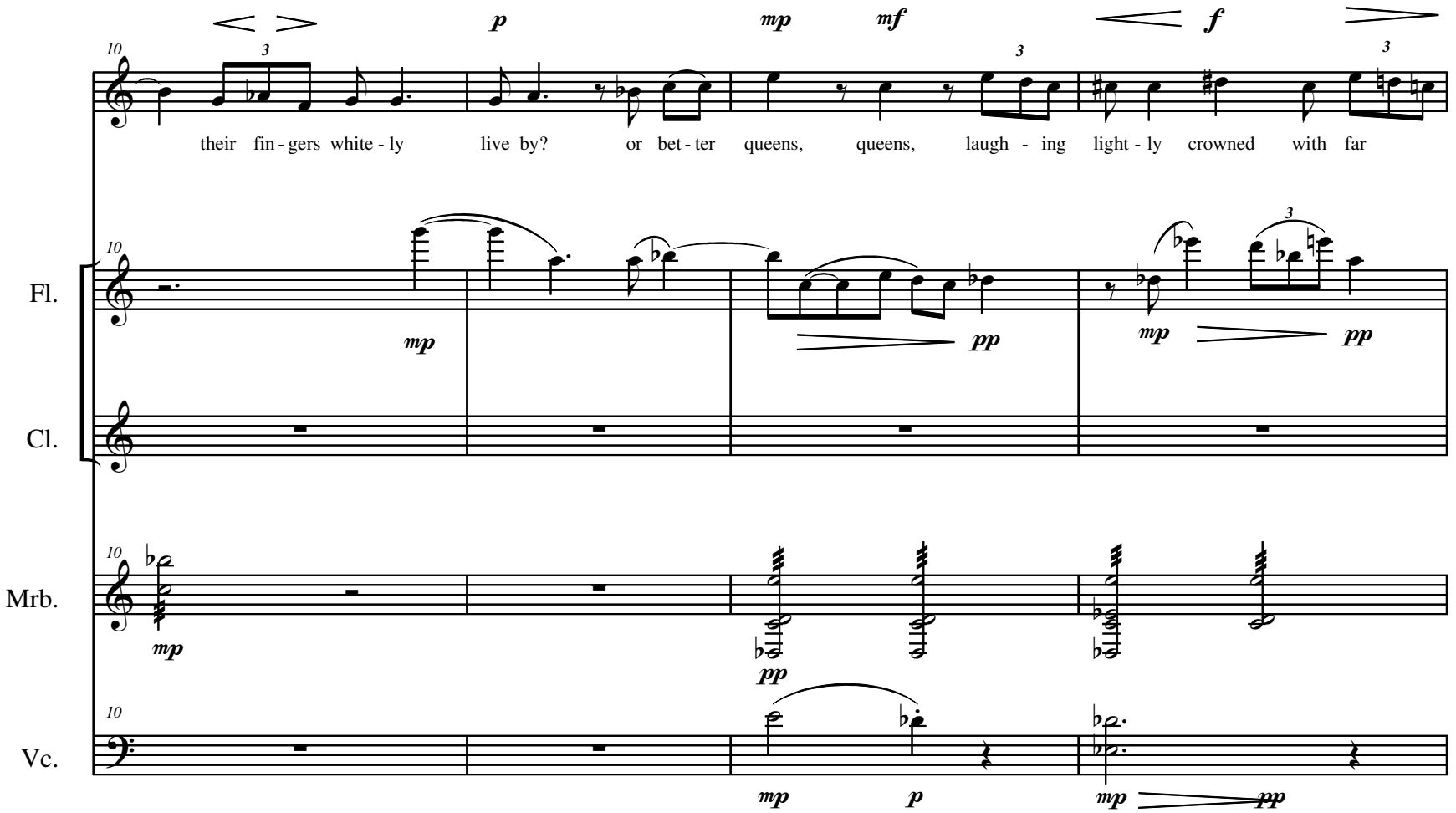

23
Fl.
p
Cl.
mp
23
Mrb.
mf
mp
p
23
Vc.
mp
mf
mp
mf
pp
mp
ppp

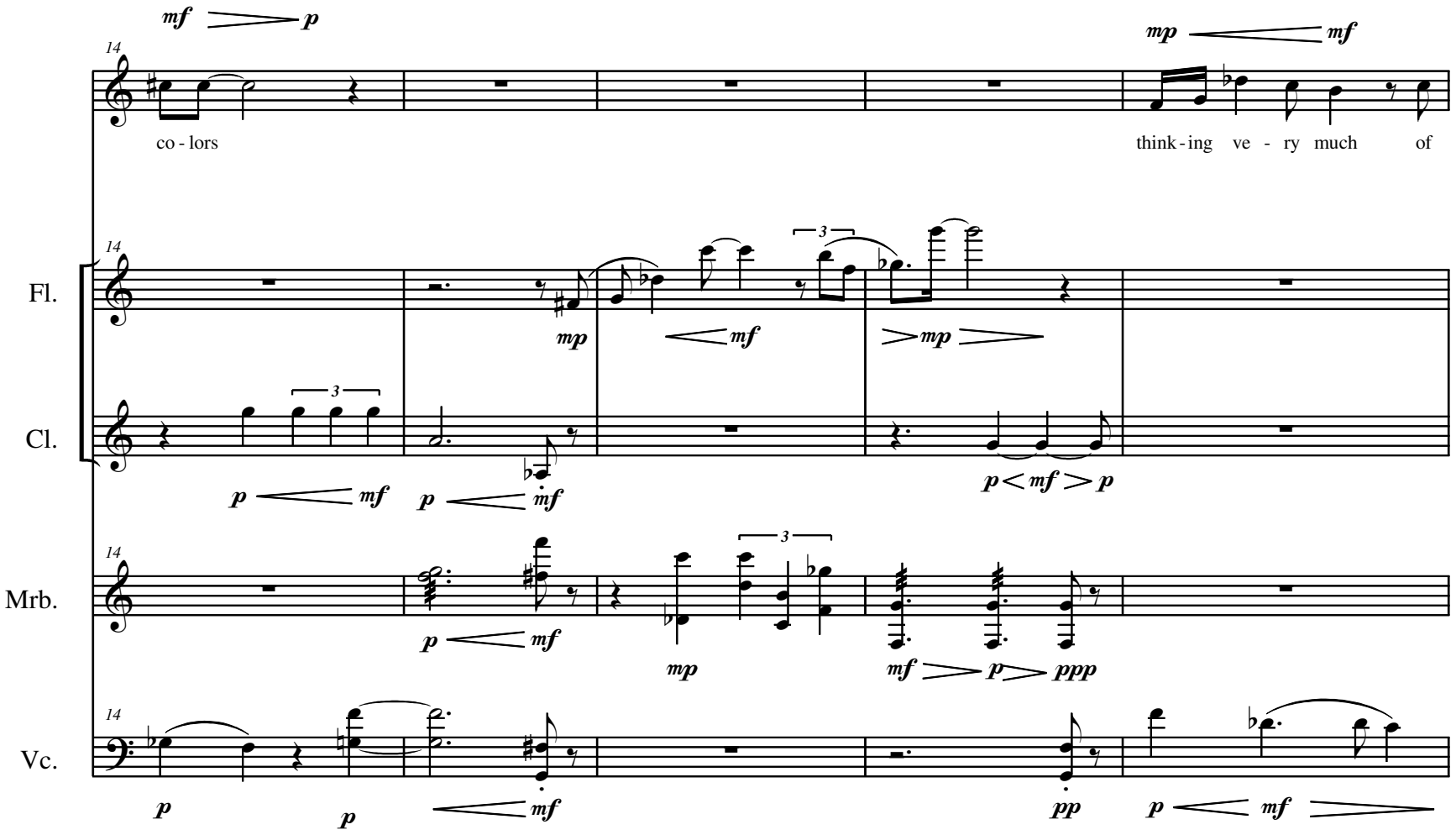

28
Fl.
tr
mp
tr
mp
ppp
Cl.
ppp
tr
mp
tr
mp
ppp
28
Mrb.
mf
p
tr
pp
ppp
28
Vc.
tr
mp
tr
mp
ppp

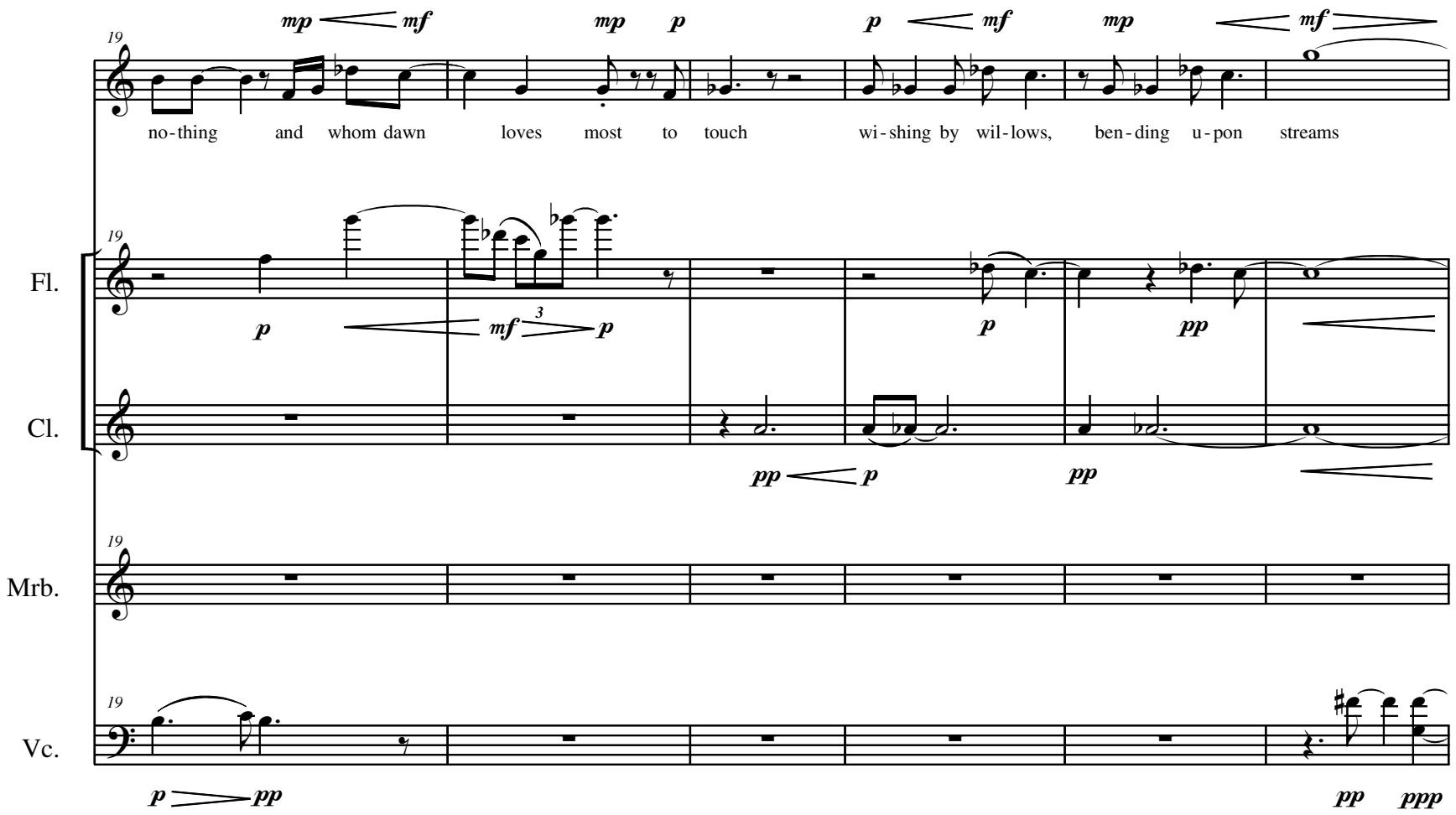
VI - and what were roses part 2 (e.e. cummings)

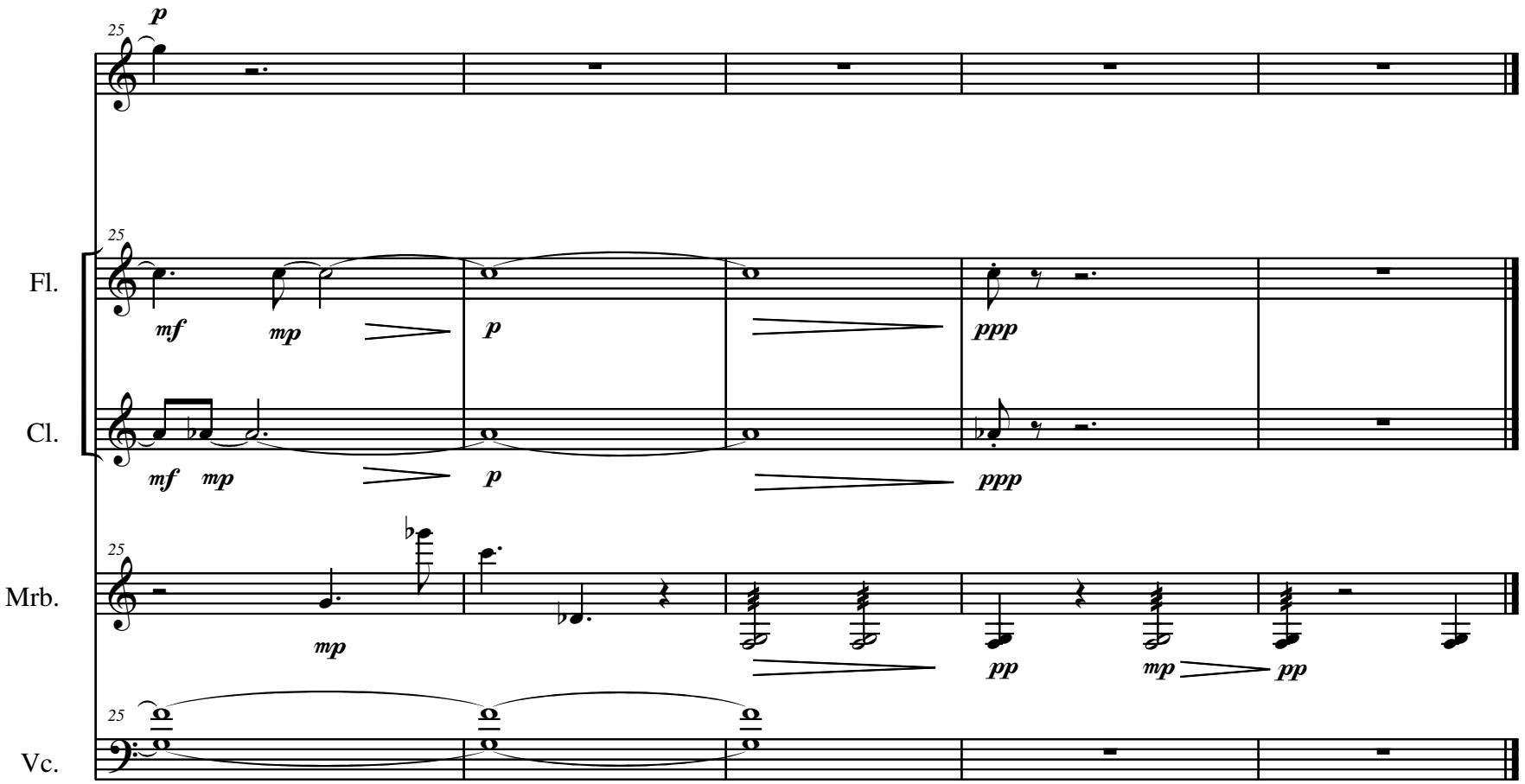



mf
mp
mp
they not la - dies la - dies of my dreams just - ly tou - ching ro - ses
Fl.
pp
p
mp
pp
Cl.
Mrb.
p
Vc.
p
ppp

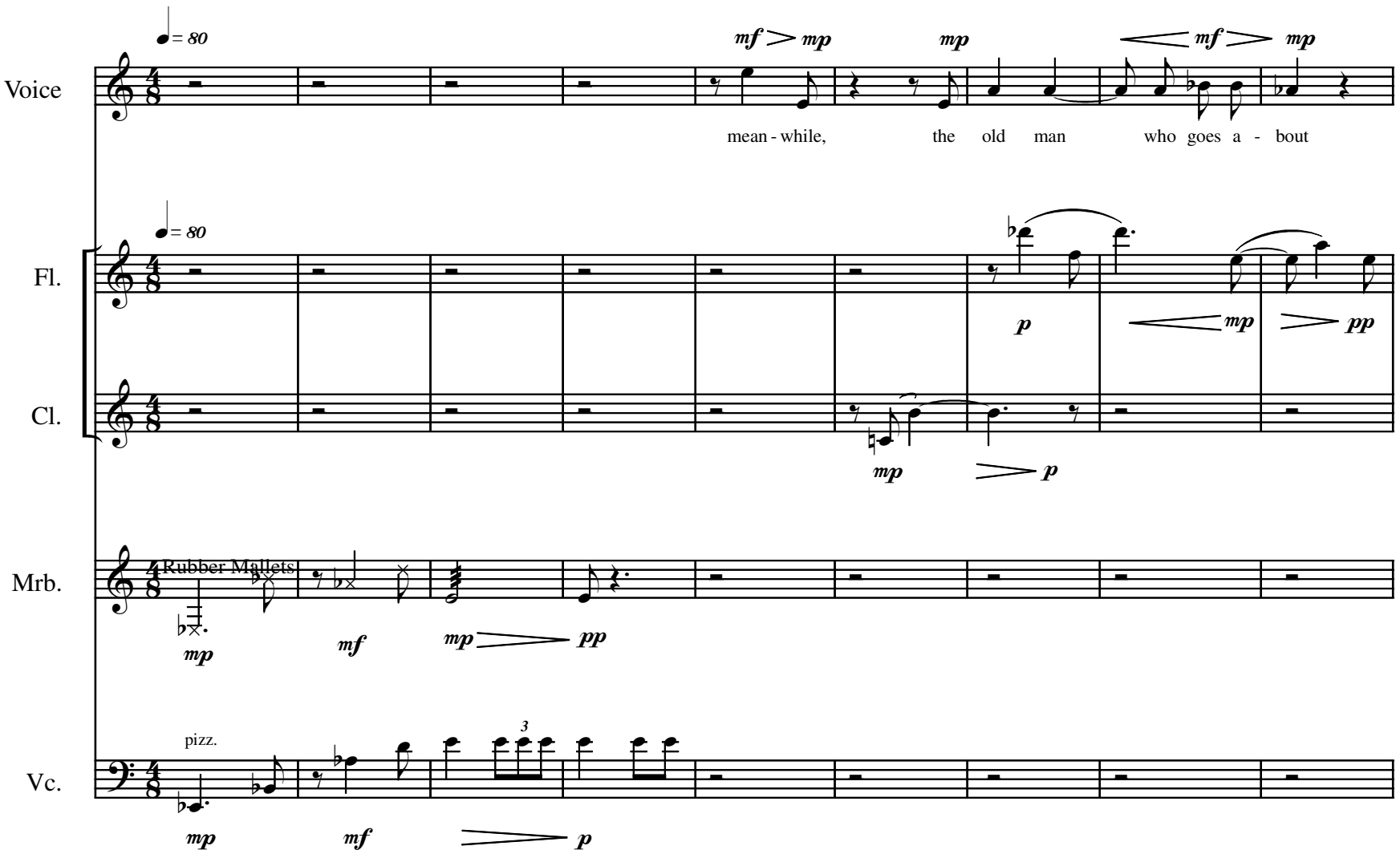

10
p
mp
mf
f
their fin - gers white - ly
live by?
or bet - ter
queens,
queens,
laugh - ing
light - ly
crowned
with far
Fl.
Cl.
Mrb.
Vc.
mp
pp
mp
pp
mp
pp
mp
p
mp
pp

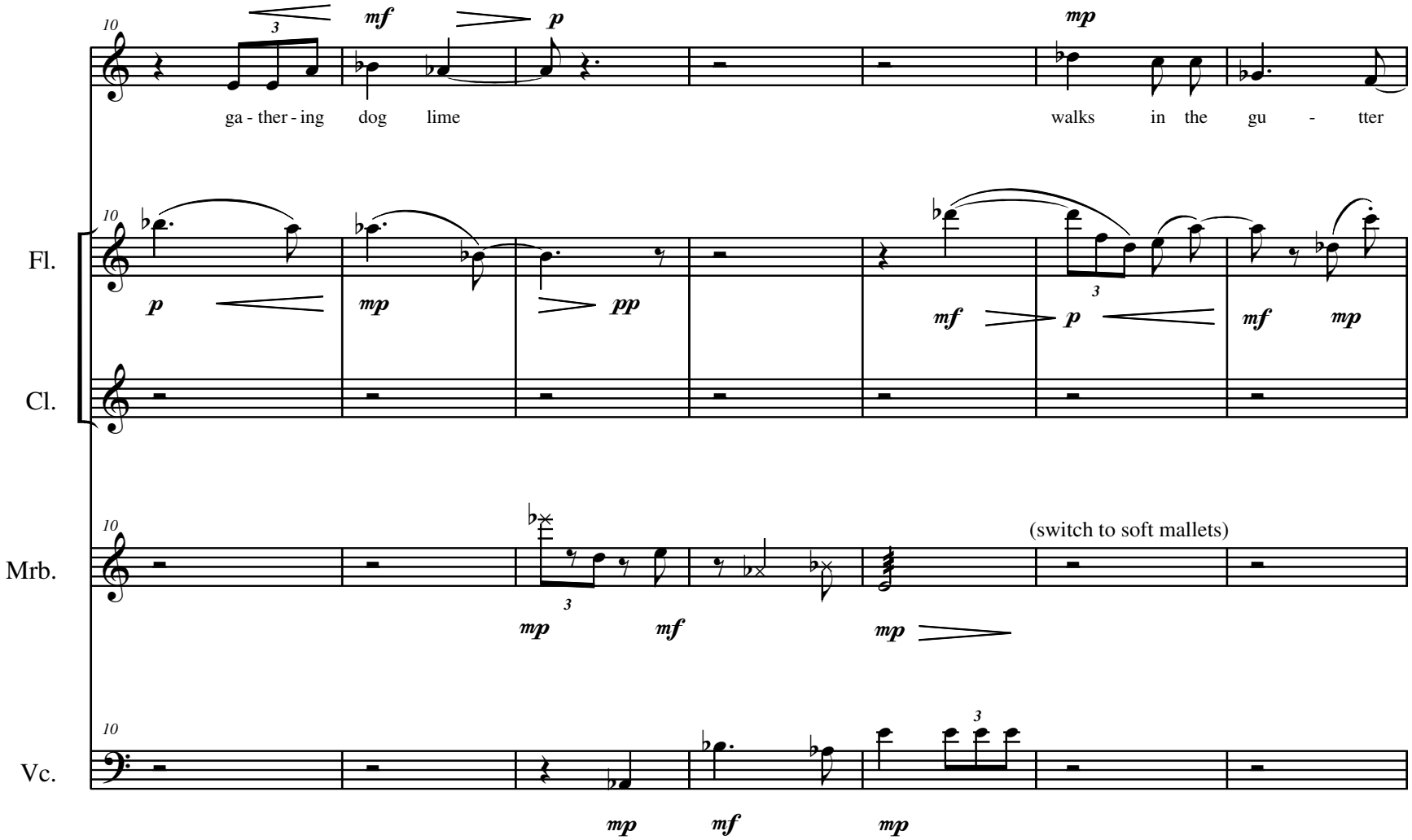

mf p
mp mf
14
co - lors
think - ing ve - ry much of
Fl.
Cl.
Mrb.
Vc.
3
mp mf mp
p mf p mf
p < mf > p
p mf
mp
mf > p > ppp
p p mf pp p mf

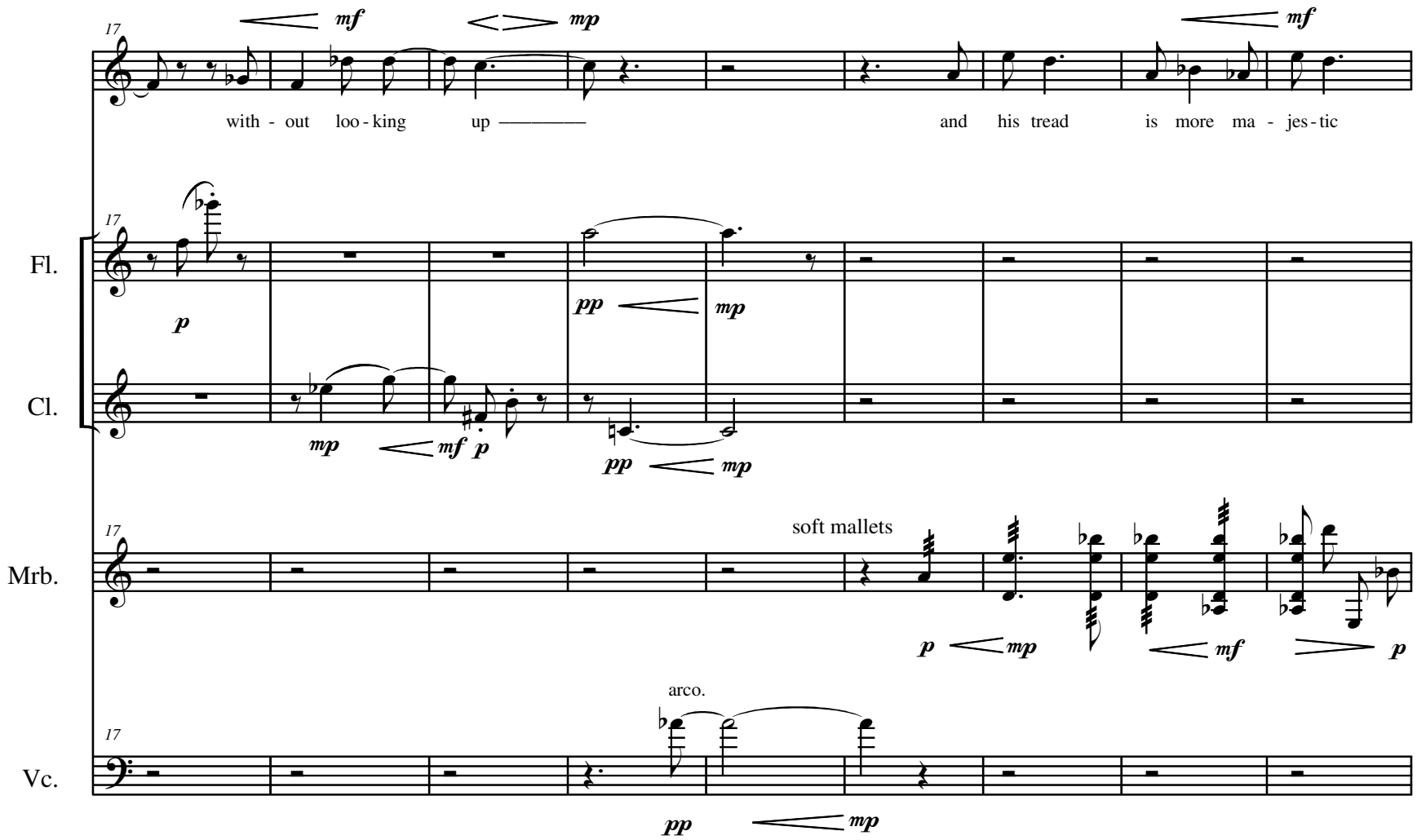

19
mp mf mp p p mf mp mf
no-thing and whom dawn loves most to touch wi-shing by wil-lows, ben-ding u-pon streams
Fl.
Cl.
Mrb.
Vc.
p mf 3 p p pp
pp p pp
p pp pp ppp

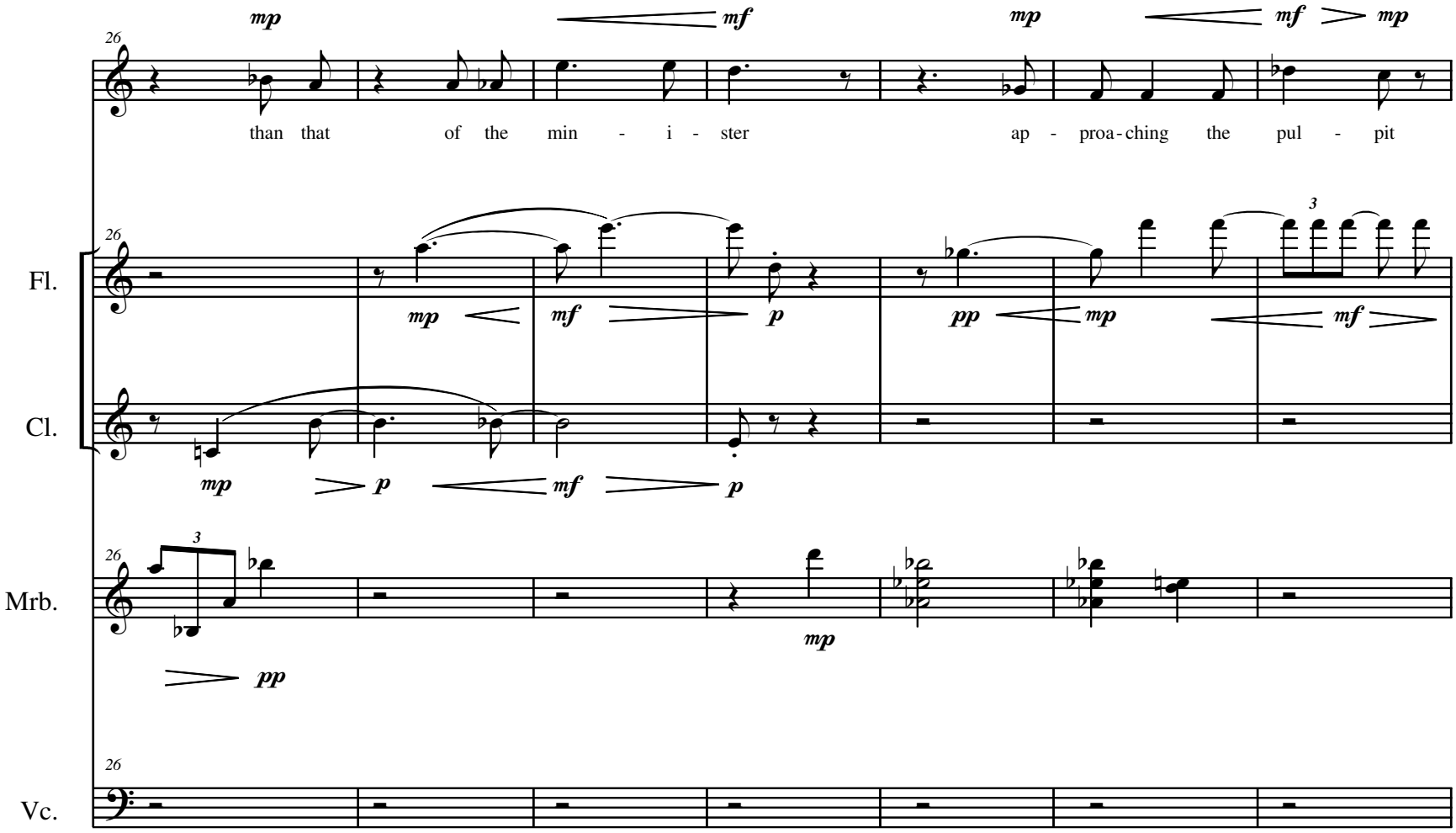

25
p
25
Fl.
mf
mp
p
ppp
Cl.
mf
mp
p
ppp
25
Mrb.
mp
pp
mp
pp
25
Vc.

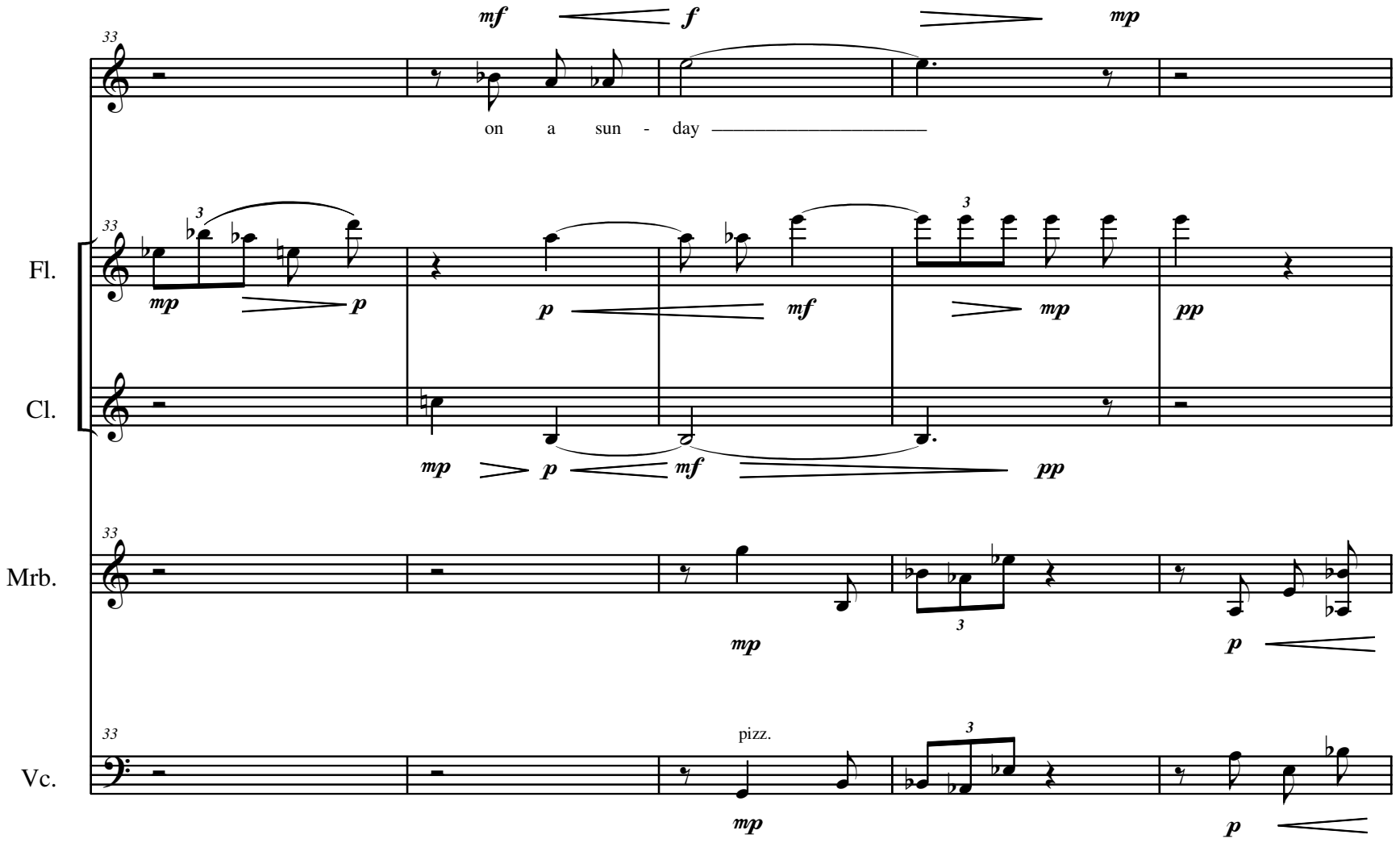
VII - Pastoral part 2 (W. Carlos Williams)

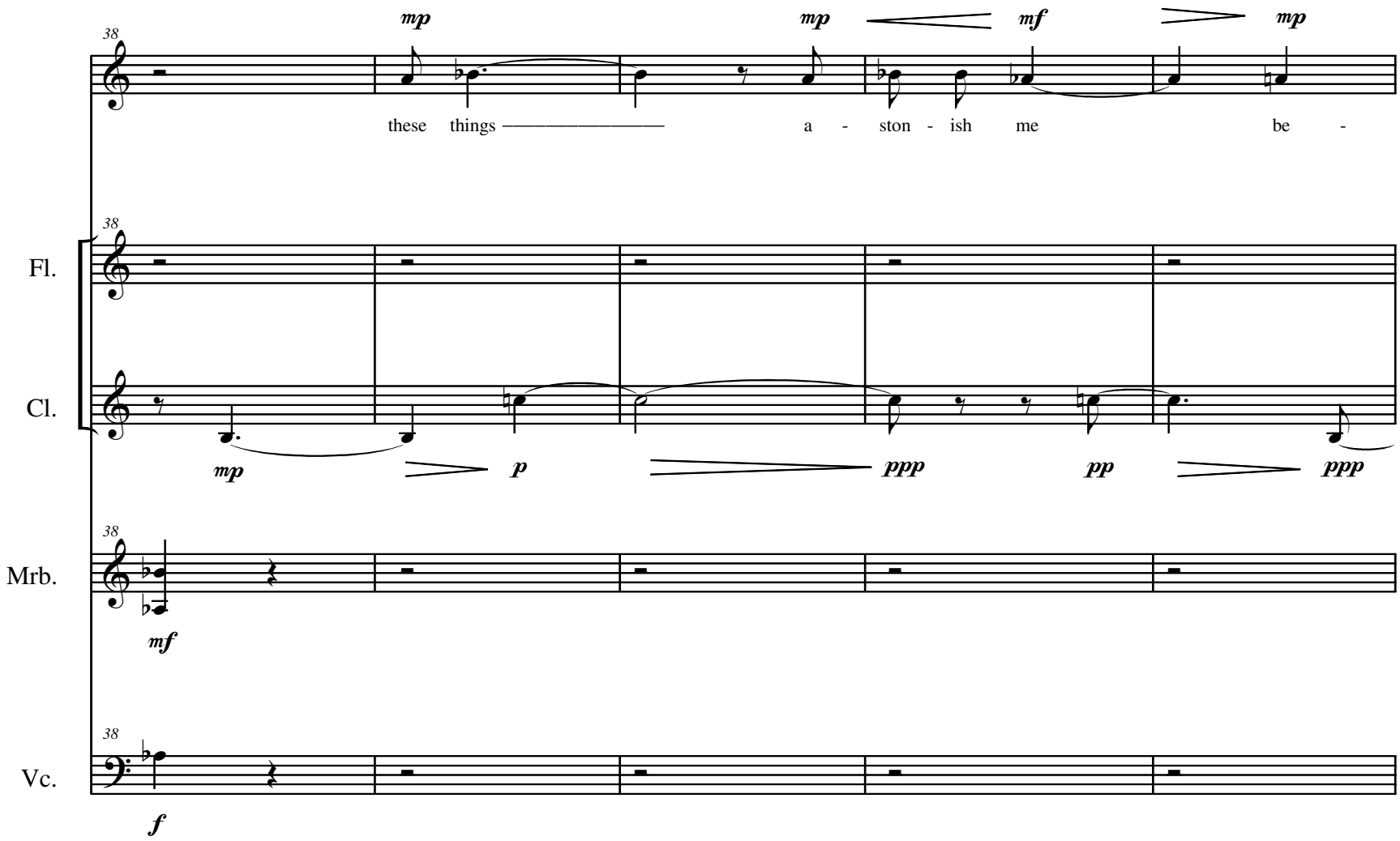


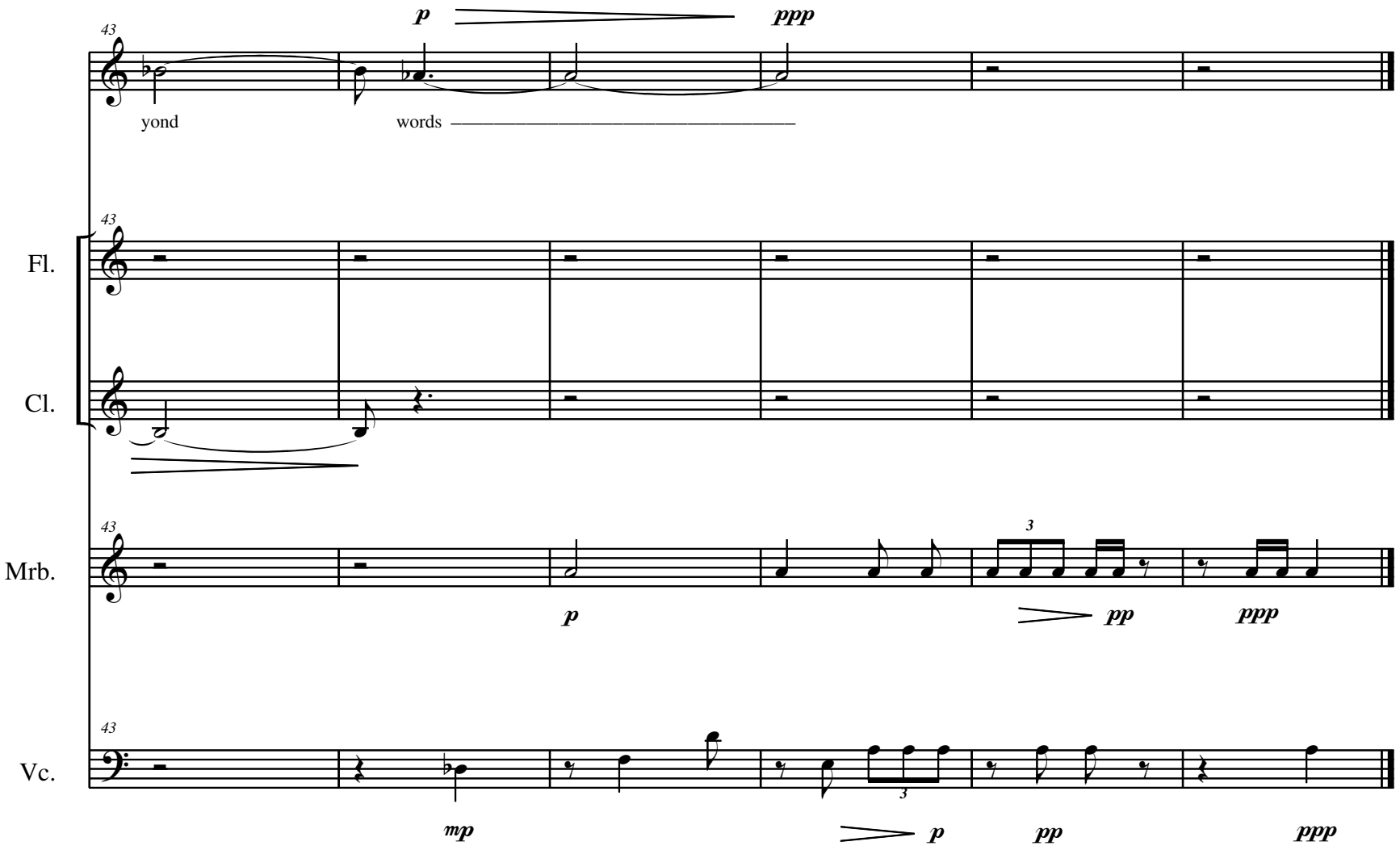

10
mf
p
mp
ga - ther - ing dog lime walks in the gu - tter
Fl.
Cl.
Mrb.
Vc.
pp
(switch to soft mallets)


17
mf
mp
mf
with - out loo - king up
and his tread is more ma - jes - tic
Fl.
Cl.
Mrb.
Vc.
p
pp
mp
mf
soft mallets
arco.

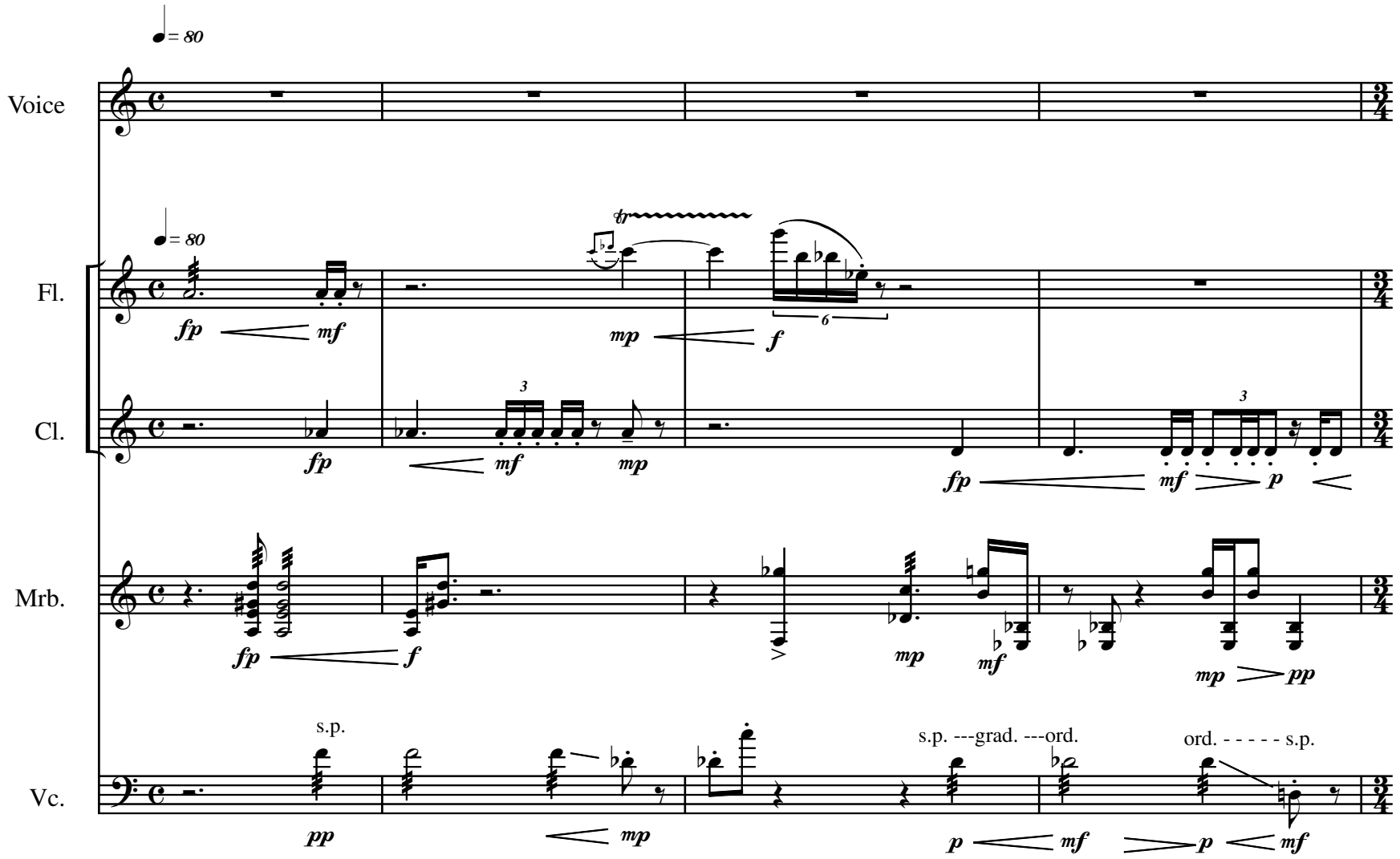

mp
mf
mp
mf
mp
than that of the min - i - ster ap - proa - ching the pul - pit
26
Fl.
Cl.
Mrb.
Vc.
mp
mf
p
pp
mp
mf
3
mp
p
mf
p
3
pp
mp

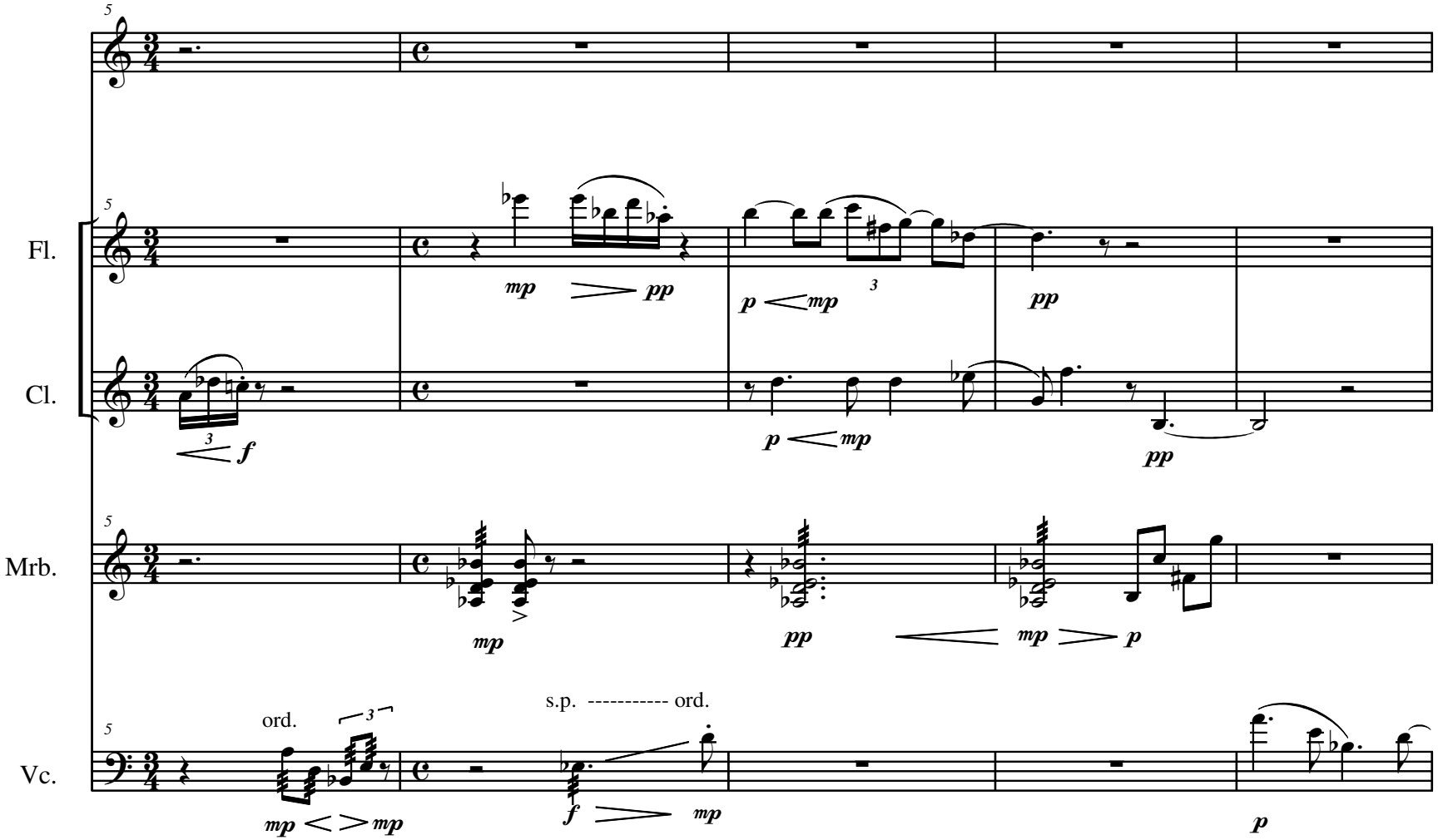

33
mf
f
mp
on a sun - day
Fl.
Cl.
Mrb.
Vc.
pizz.
mp
p
mf
pp

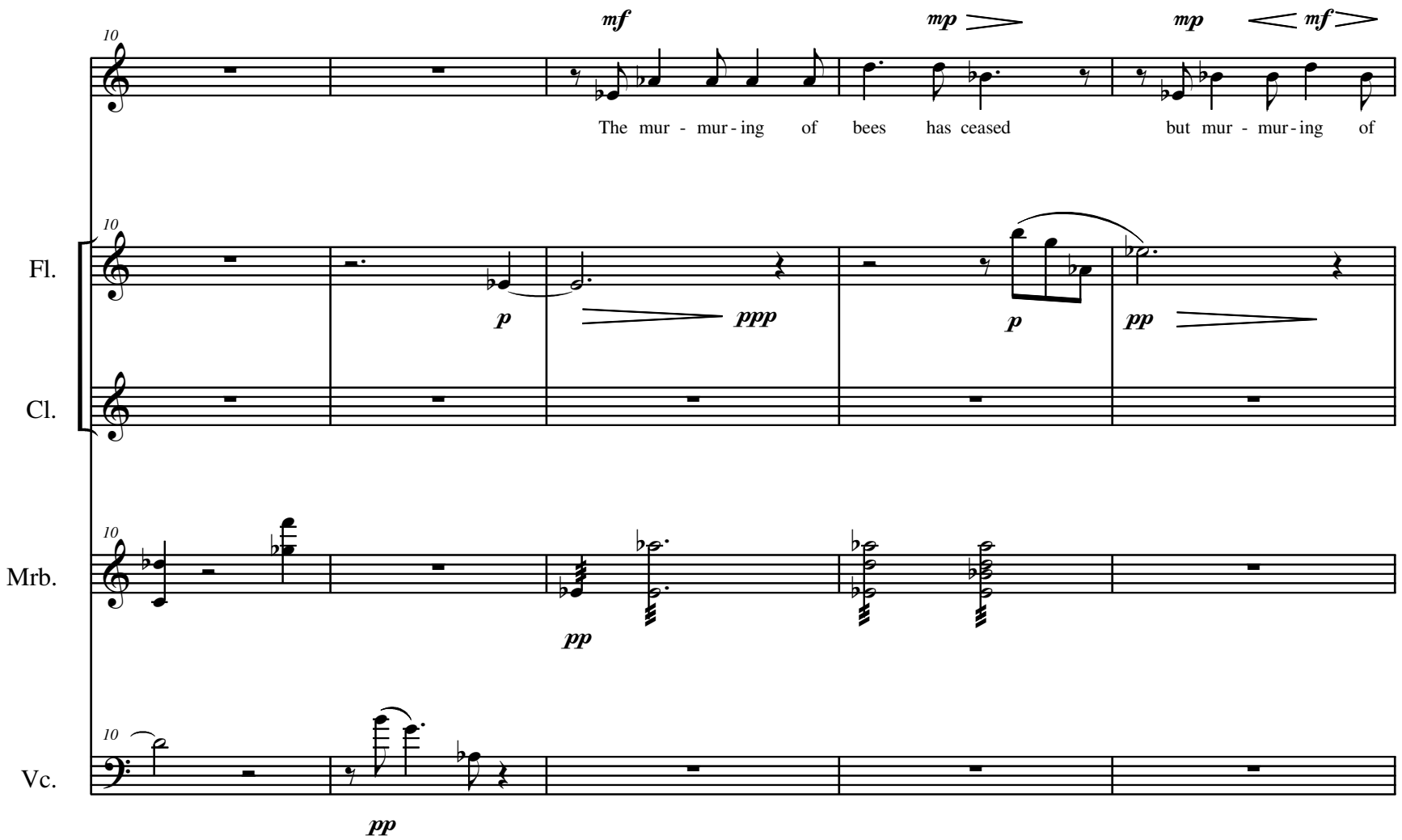

38
mp
mp
mf
mp
these things
a - ston - ish me be -
Fl.
Cl.
mp
p
ppp
pp
ppp
Mrb.
mf
Vc.
f

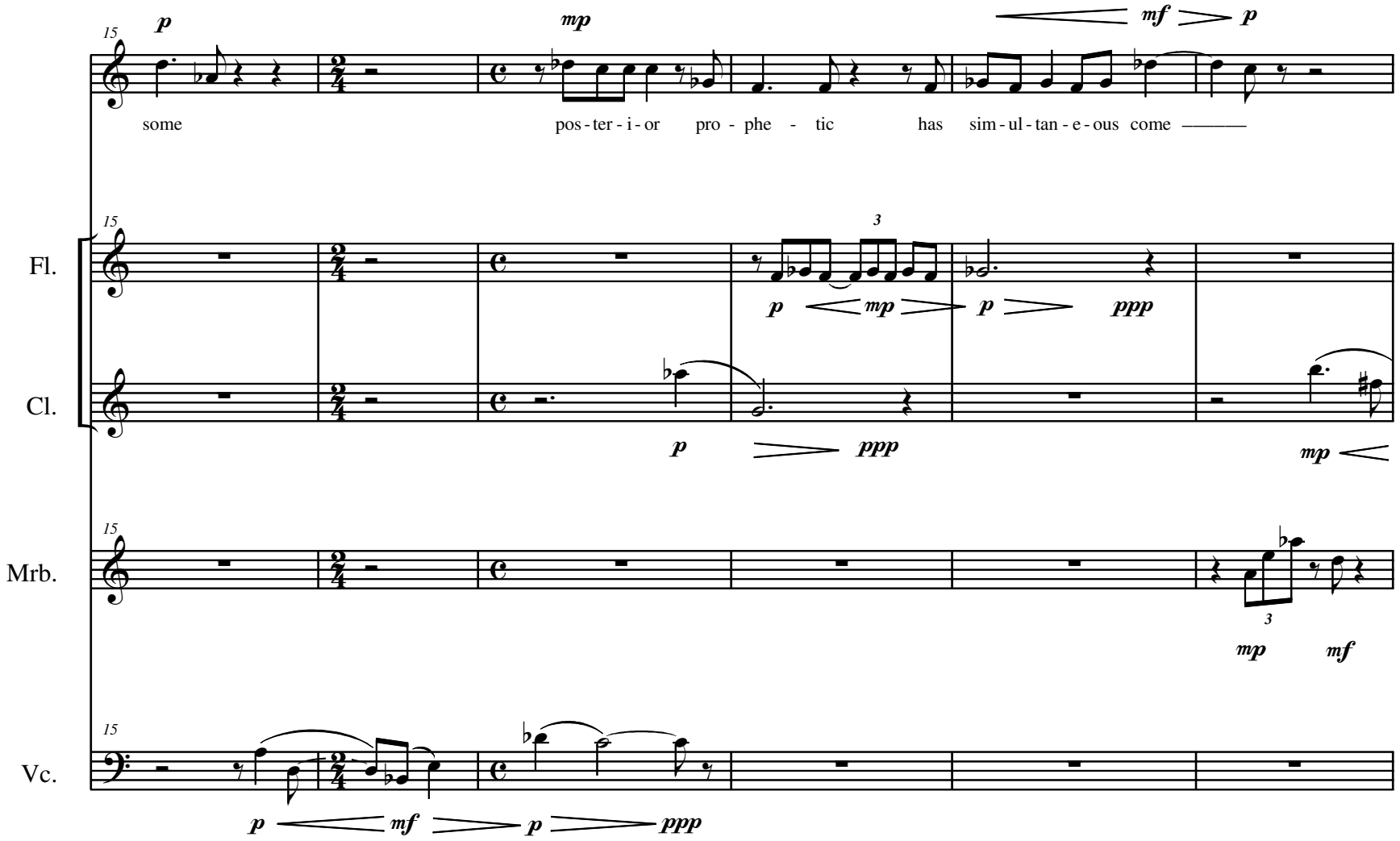

43
p
ppp
yond
words
Fl.
Cl.
Mrb.
pp
ppp
Vc.
mp
p
pp
ppp

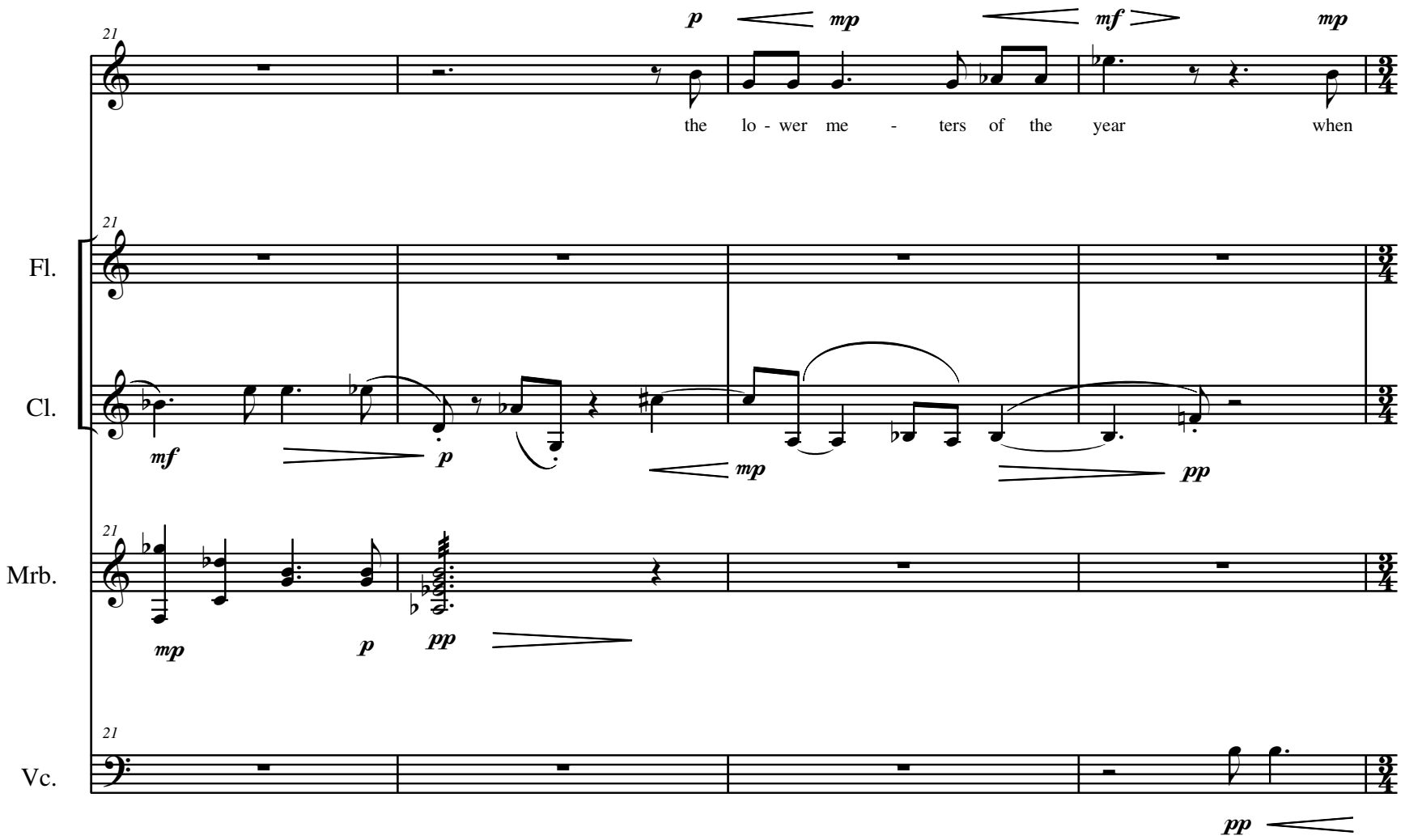
VIII - The Murmuring of Bees (E. Dickinson)

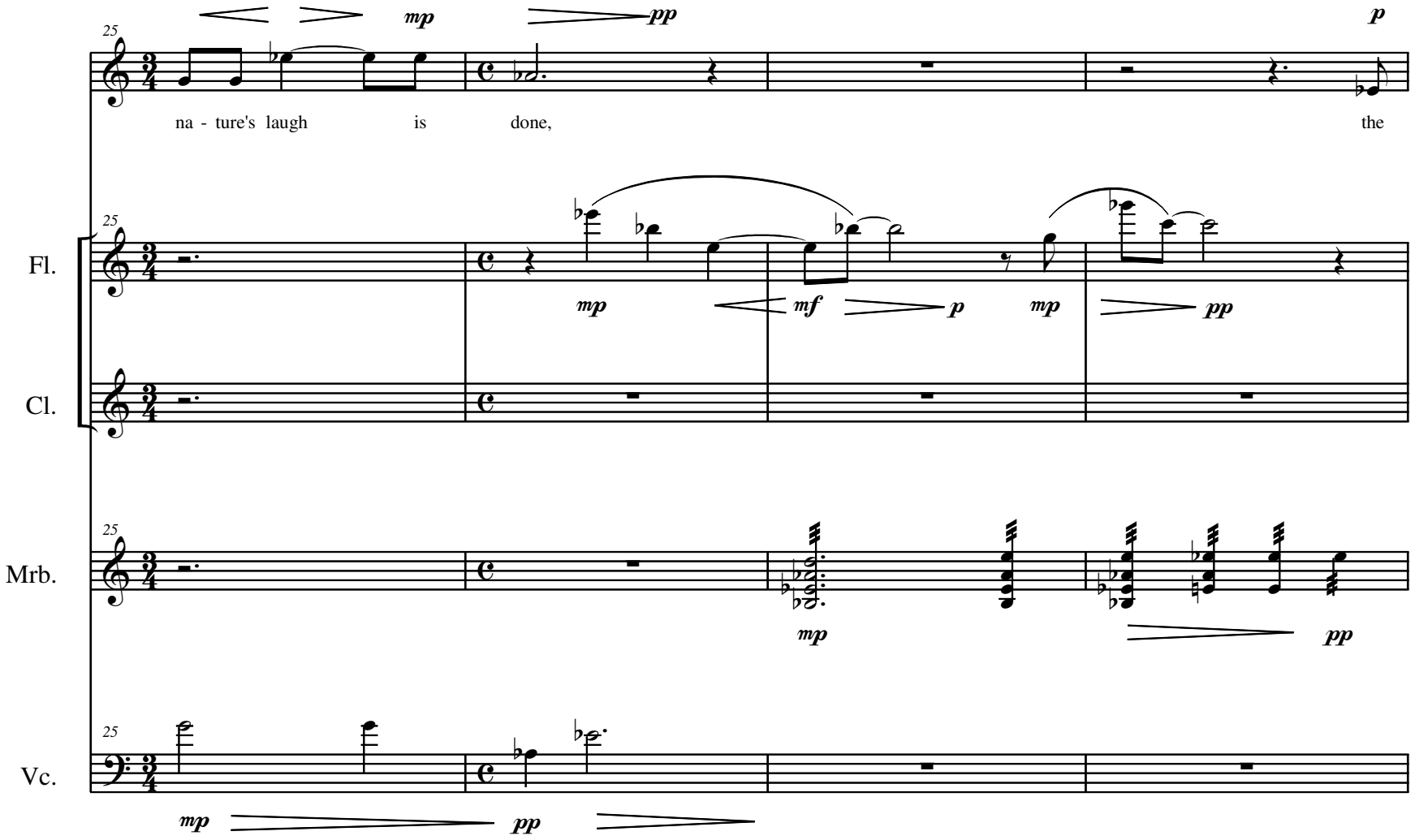


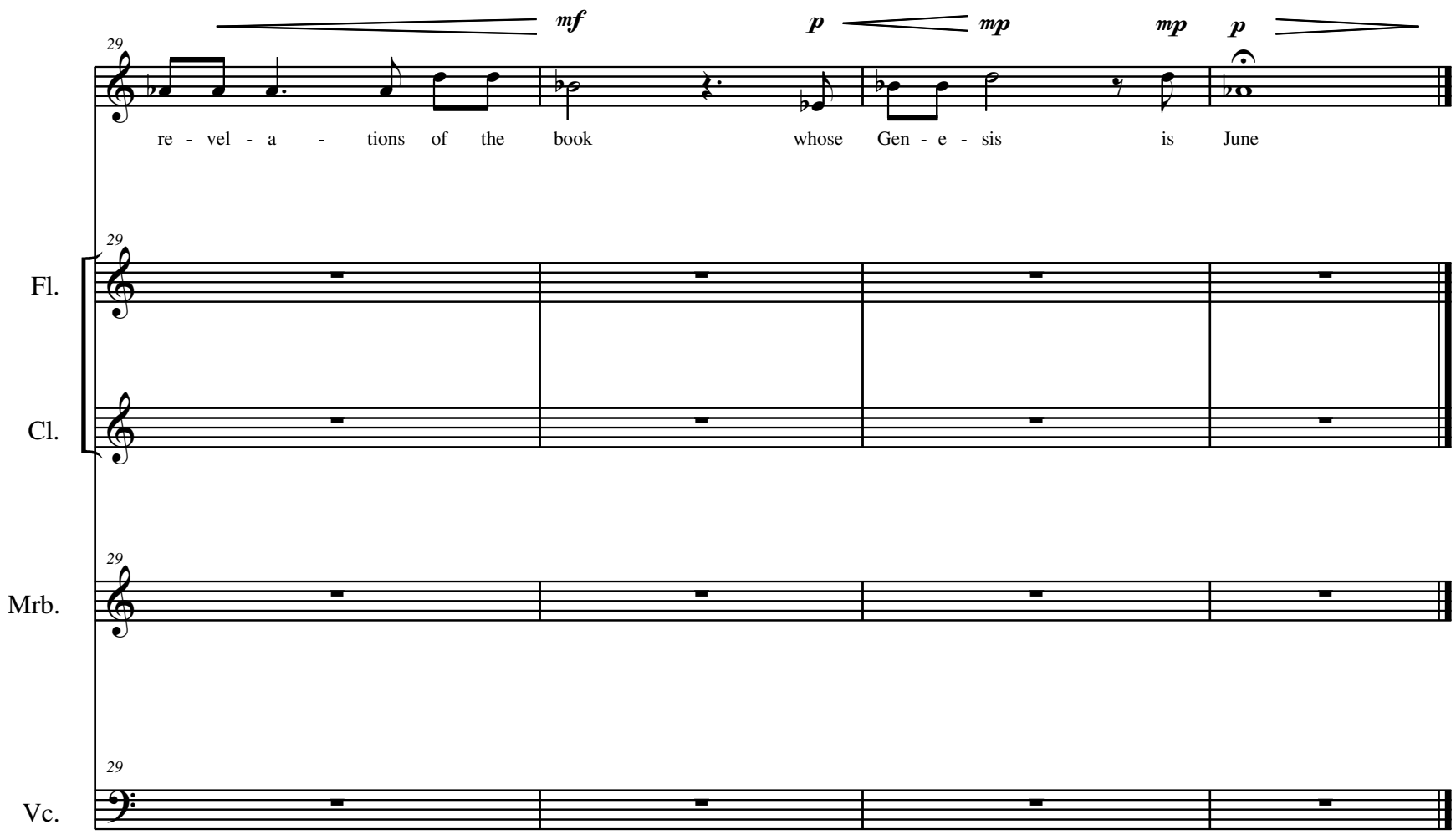

Fl.
Cl.
Mrb.
Vc.
ord.
s.p. ---------- ord.


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

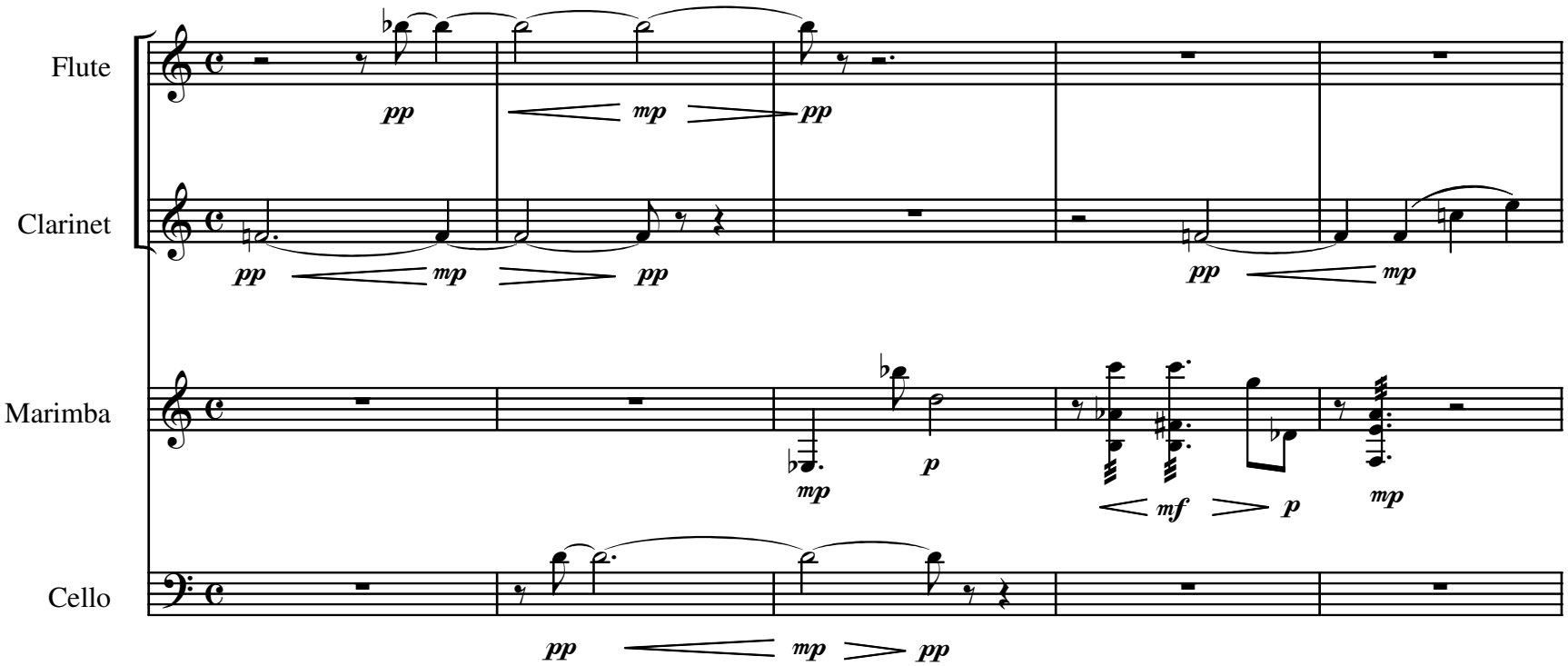

15
p
mp
mf
p
some
pos - ter - i - or
pro - phe - tic
has
sim - ul - tan - e - ous come ———
Fl.
Cl.
Mrb.
Vc.
3
p
mp
p
ppp
p
ppp
mp
mp
mf
p
mf
p
ppp

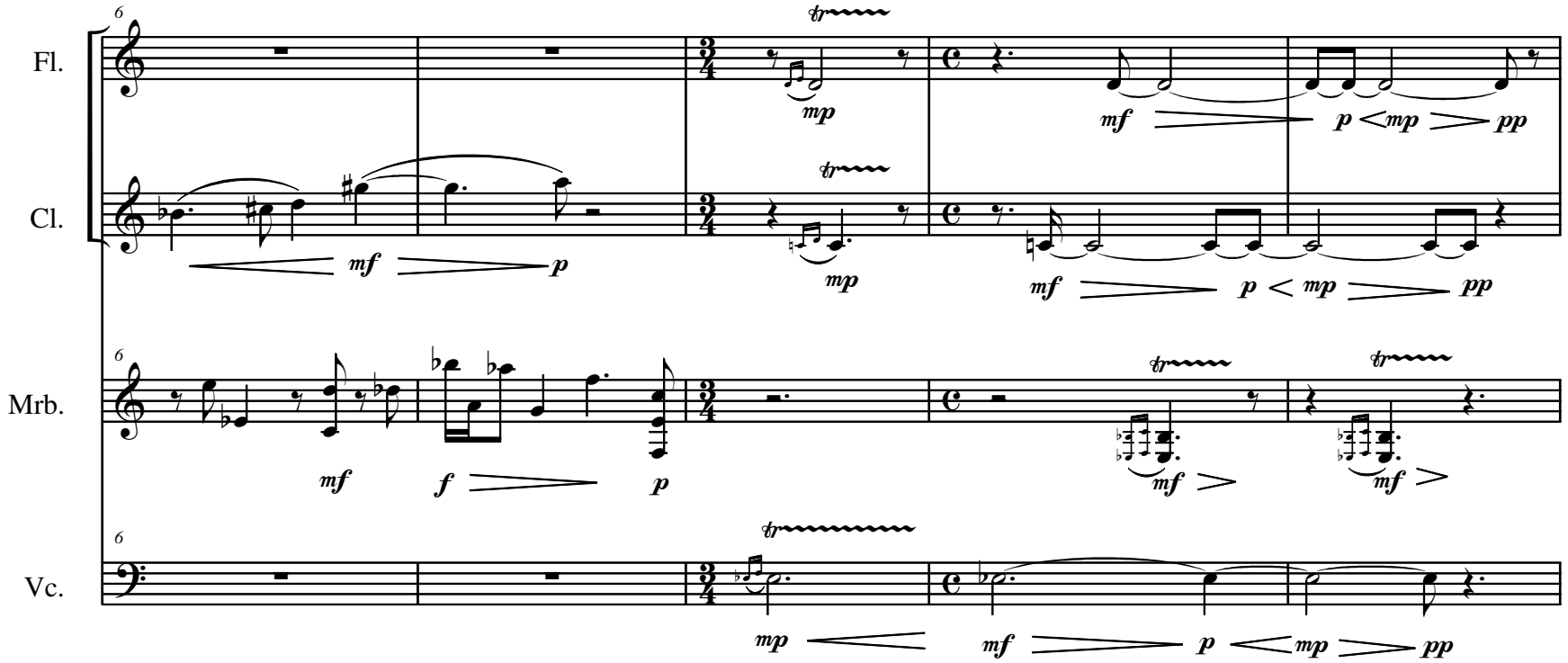

21
p
mp
mf
mp
the lo - wer me - ters of the year when
Fl.
Cl.
mf
p
mp
pp
Mrb.
mp
p
pp
Vc.
pp

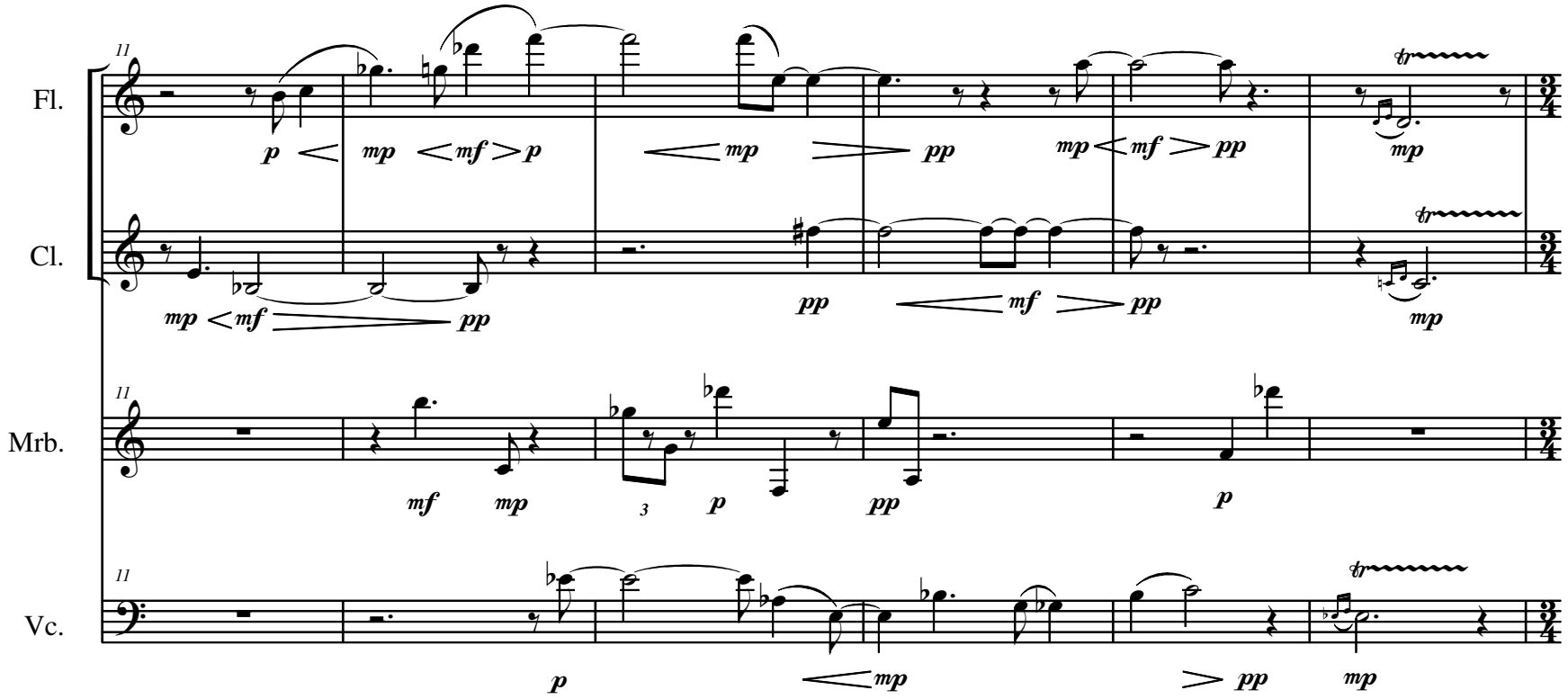

25
mp
pp
p
na - ture's laugh is done, the
Fl.
Cl.
Mrb.
Vc.
mp
mf
p
mp
pp
mp
pp
mp
pp

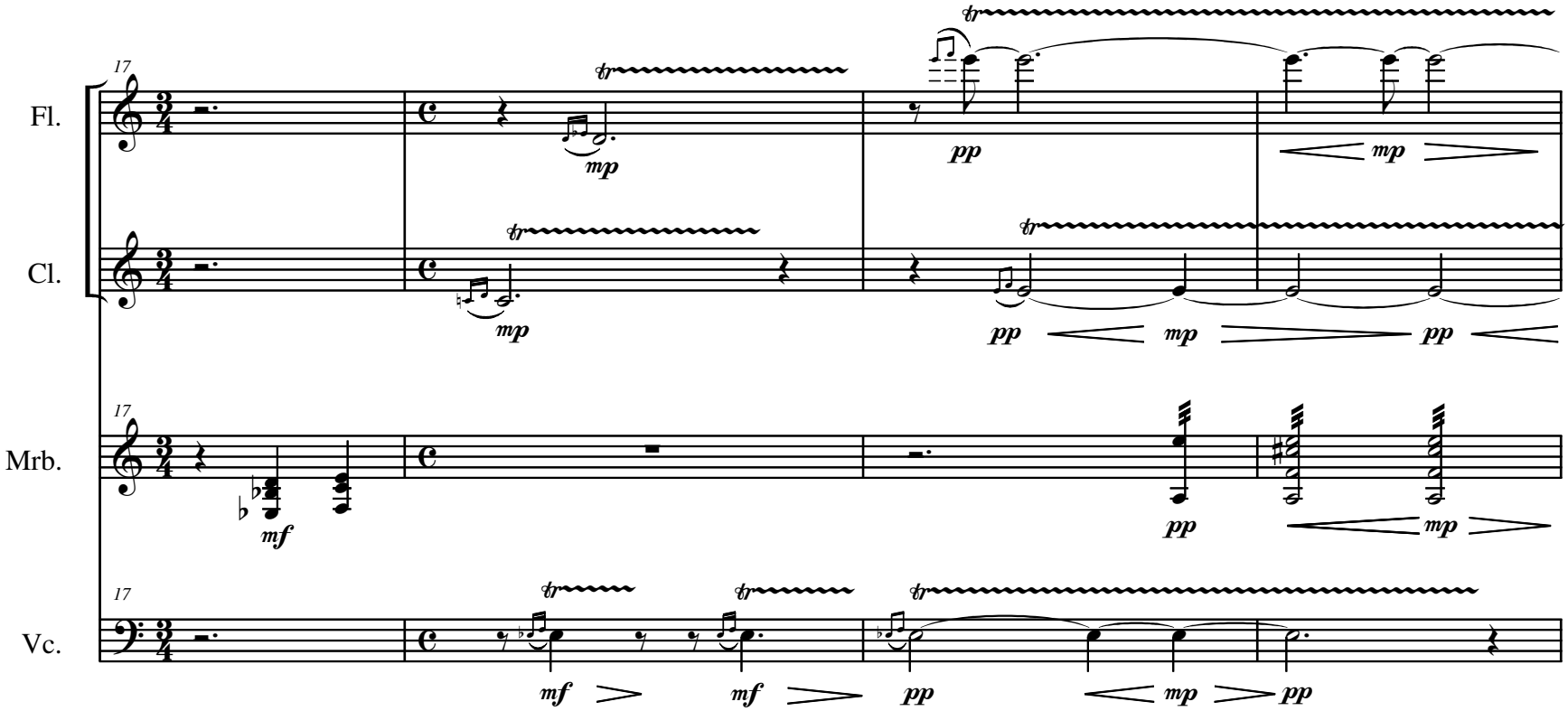

mf
p
mp
mp
p
29
re - vel - a - tions of the book whose Gen - e - sis is June
Fl.
Cl.
Mrb.
Vc.

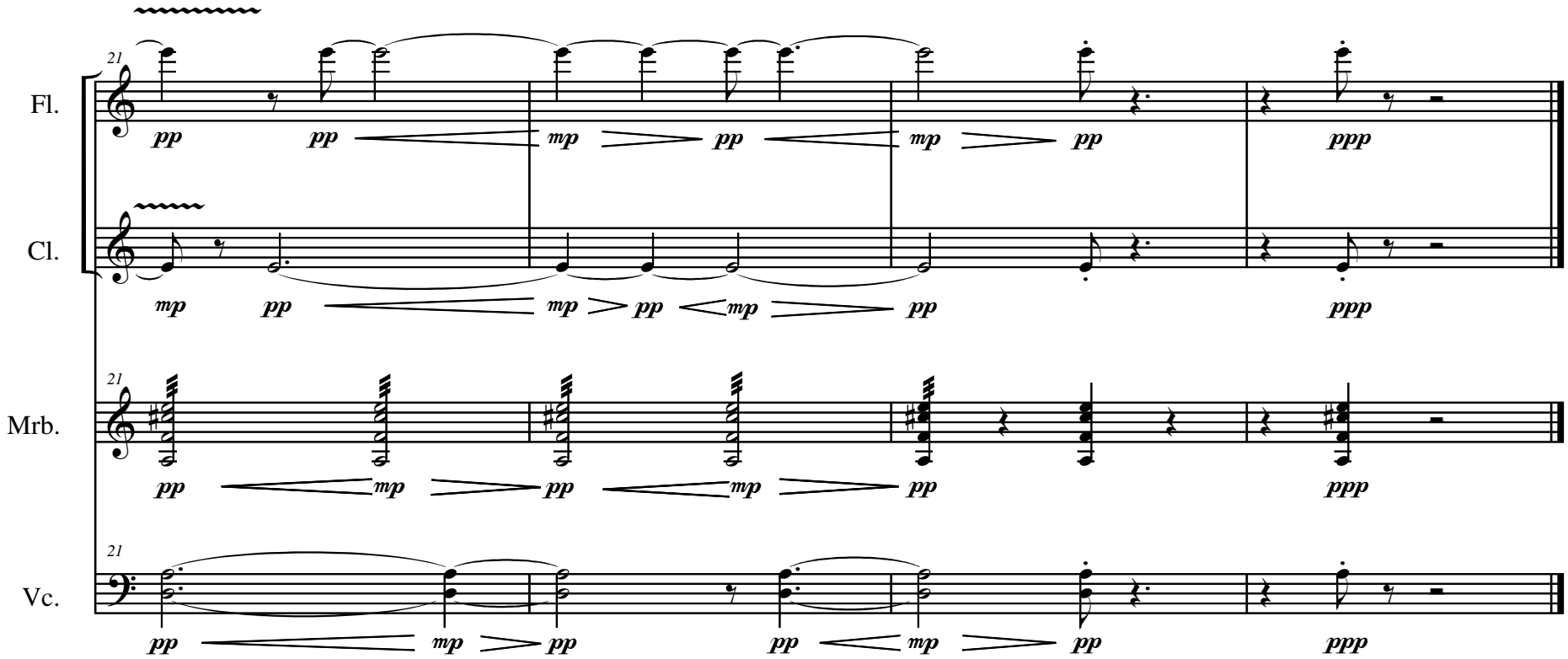
IX - Postlude


Flute
Clarinet
Marimba
Cello
pp
mp
pp
pp
mp
pp
mp
pp
mp
p
mf
p
mp
pp
mp
pp


Fl.
Cl.
Mrb.
Vc.
6
mp
mf
p
pp
f
tr


Fl.
Cl.
Mrb.
Vc.
11
p
mp
mf
p
mp
pp
mp
mf
pp
mp
mp
mf
pp
pp
mf
pp
mp
mf
mp
p
pp
p
p
mp
pp
mp


17
Fl.
Cl.
Mrb.
Vc.
mp
pp
mf


21
Fl.
pp
pp
mp
pp
mp
pp
ppp
Cl.
mp
pp
mp
pp
mp
pp
ppp
21
Mrb.
pp
mp
pp
mp
pp
ppp
21
Vc.
pp
mp
pp
pp
mp
pp
ppp