

The Soul Unto Itself:  
A Collaboration Between a Performer and a Composer  
Creating a New Song Cycle  
by  
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## ABSTRACT

"The Soul Unto Itself," a chamber music song cycle, was commissioned by the author, Rosa LoGiudice, and composed by William Clay, a doctoral candidate in composition at Arizona State University. The cycle was conceived and composed in the summer and fall of 2019. The chamber ensemble was a sextet comprised of Megan Law, mezzo-soprano, Kristi Hanno, clarinet, Emilio Vazquez, violin, Rittika Gambhir, bassoon, Nathaniel De la Cruz, double bass, and Rosa LoGiudice, piano, all based in Tempe, Arizona. The song cycle was premiered in a lecture recital on December 8, 2019 at Hammer and Strings Conservatory in Gilbert, AZ.

"The Soul Unto Itself" is a cycle of six songs based on poems of Emily Dickinson. The poems all have common themes of personal transformation achieved through the introspective observations of the poet. An unusual chamber ensemble was chosen to include instruments not commonly used in vocal chamber music in order to create a greater variety of musical colors and timbres. This project included the creation of the musical score, a live performance that was video recorded, and the research paper. This document discusses the process of working with the composer, rehearsing the music as it was being composed, and negotiating revisions necessary to make the music more effective in performance. Each song is discussed in detail, especially the connection between the music and poetry, the overall form of the song, revisions discussed and implemented, and important motivic relationships between the songs that unify the cycle. In summary, the process of collaborating with a composer is a rewarding experience for both the performers and the composer, as everyone is challenged to improve their craft and overcome obstacles to achieve a successful performance.

## DEDICATION

This paper is dedicated to my parents, Tom LoGiudice and Kathleen Holmes, for always encouraging me to pursue my musical dreams and being supportive as I have made this lifelong journey to achieve my doctoral degree.

## ACKNOWLEDGMENTS

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## CHAPTER 1

### INTRODUCTION

#### **The Concept**

This project was conceived to create a new chamber music song cycle. Vocal chamber music is a rewarding but relatively unusual genre within the chamber music literature. *The Soul Unto Itself* is a song cycle for mezzo-soprano, clarinet, violin, bassoon, double bass, and piano that was created as a collaboration between me, Rosa LoGiudice, a doctoral candidate in collaborative piano at Arizona State University, and William Clay, a fellow doctoral candidate in composition at ASU. The cycle consists of six songs based on poems of Emily Dickinson (1831-1886), with a unifying theme of personal transformation. The personal transformation described in the poems is often reached through the internal thoughts of the narrator. Another theme common to these six poems is yearning or striving for spirituality, and this is represented in the music with an important motive central to the cycle, the Upward Striving Motive. In contrast to a song cycle that relates a story through connected poems, this cycle uses poetic themes as a way to create a cohesive series of songs. The poems are all by the same author to unify the tone of the text. An unusual instrumentation was chosen to create more diverse colors and timbres, and to include instruments like bassoon and double bass that are not often included in traditional vocal chamber music literature. The instrumentation was also chosen with specific colleagues in mind with whom Clay and I had worked previously.

## Previous Examples of Vocal Chamber Music

Before taking a closer look at the creation of this song cycle, here is a brief history of some examples of vocal chamber music within the Western classical music tradition. Some earlier examples of vocal music with solo instruments that influenced and inspired vocal chamber music of the nineteenth and twentieth centuries are sacred arias by Johann Sebastian Bach and operatic and concert arias with obbligato instruments by Wolfgang Amadeus Mozart. Bach wrote several arias for a solo singer and obbligato instruments such as oboe, viola d'amore, and horn, with continuo accompaniment. Mozart's arias are not chamber music, since they were written for full orchestra, but these examples were an influence on vocal chamber music in the nineteenth century. The connection is that these arias consist of one solo instrument featured with the solo singer, accompanied by the orchestra. The piano would then replace the orchestra in later chamber music. Some noted examples of these arias include the concert aria *Per Questa Bella Mano* for bass singer with double bass, and *Parto, parto* for mezzo-soprano with solo clarinet from *La Clemenza di Tito*. Examples such as these led to a form of vocal chamber music that became prolific in the nineteenth century: a trio consisting of a singer, one instrument, and piano. Some notable examples include *The Shepherd on the Rock* by Franz Schubert for soprano, clarinet, and piano, a collection of *Six German Songs* for the same instrumentation by the composer/clarinetist Ludwig Spohr, and the beautiful *Zwei Gesänge* for mezzo-soprano, viola, and piano by Johannes Brahms. These works are wonderful additions to vocal literature by featuring instruments other than only piano. A later Romantic work for a singer and a larger ensemble is *On Wenlock Edge*, a

cycle of six songs for tenor, string quartet, and piano by Ralph Vaughan Williams, written in the early twentieth century. This is a cycle with a unifying concept, featuring poems selected from *A Shropshire Lad* by A. E. Housman, a large collection of poems written from the perspective of soldiers who fought in World War I. A groundbreaking and influential work of vocal chamber music from the early twentieth century in a more avant-garde style is *Pierrot Lunaire* by Arnold Schoenberg for soprano, flute, clarinet, violin, cello, and piano, with the flute doubling on piccolo, the clarinet doubling on bass clarinet, and the violin doubling on viola. This work is a longer song cycle of twenty-one poems by Albert Giraud, all told from the perspective of one character and their thoughts on varying subjects. Another innovation in this work is the use of *Sprechstimme*, or speech singing, where the singer delivers the text by speaking on approximate pitches rather than singing a melody. This particular instrumental combination became a standard for many works in the twentieth century, so much so that now this combination of instruments is referred to as a “Pierrot ensemble.” The same doublings listed earlier are often used in these ensembles, sometimes with the addition of percussion. The song cycle Clay and I have created was inspired by both *On Wenlock Edge* and *Pierrot Lunaire*. Clay utilized the tradition of musical text painting to match the Romantic texts of Emily Dickinson; and the unusual instrumentation, contemporary instrumental techniques, and occasional use of *Sprechstimme* was inspired by the Pierrot ensemble.

## The Cycle and Poems

During the planning stages of this song cycle Clay and I chose six poems of Emily Dickinson to set to music reflecting the theme of personal transformation achieved through introspective thoughts. Dickinson is known for these perspectives in her poems, and her use of vivid images from the natural world to enhance these personal thoughts make her poems ideal for creating imaginative musical settings. The introduction to the authoritative edition *The Complete Poems of Emily Dickinson* by the Dickinson scholar Thomas H. Johnson is very informative in summarizing Dickinson's style and poetic development. Following is an overview of this text for some background information on the poems in our cycle.

Dickinson's work was not recognized in her lifetime. Her style was very personal, with strikingly descriptive elements. Her forms were unconventional, with her poems encompassing a wide variety of lengths. Other elements contributing to her unusual style was the use of dashes rather than standard punctuation, and capitalization of significant words. The dashes often indicate a shift in thought for the narrator, to separate important thoughts from the rest of the poem, or add an element of uncertainty when ending a poem. Dickinson's use of capitalizations may be a connection to the German language, which she spoke, where nouns are capitalized. The capitalizations draw the reader's attention to important words in the poems. Because of these innovative methods in her writing, her contemporaries did not understand her style. She sent her poems to several writers and publishers during her lifetime, and while they thought she should modify her style to be more conventional, she felt these modifications would not be true to her

artistic vision. Thomas Wentworth Higginson, a writer and literary critic to whom Dickinson sent some of her poems for his opinion, did not understand her work because of its unusual qualities, and he wrote that he found her verses “remarkable, though odd...too *delicate* --- not strong enough to publish.”<sup>1</sup> So she collected many poems she wrote during her life and bound them in booklets. After her death in 1886, her surviving relatives realized the extent of her writing, and eventually her poetic brilliance was recognized and her poems were published. Early editions of her poetry changed her idiosyncratic punctuation and use of capitalizations to make them more standard. Johnson’s edition was published in 1955 and was based on studying her manuscripts, where her original punctuation and capitalizations are preserved.<sup>2</sup>

Clay and I made sure to use this edition when selecting the poems and setting the texts to music. Clay suggested some Dickinson poems he was familiar with that resonated with his themes for the cycle, and we spent time together reading through many of her poems. I chose several poems myself that appealed to me and Clay was open to these suggestions. One consideration we had was choosing some poems that were not too familiar, in order to make this cycle different from earlier Dickinson settings by other composers. Since this cycle does not tell a story, Clay and I discussed at length an order where the poems flowed logically from one to the next to create a unified series of themes. We chose the poems and finalized the order before Clay began to compose the songs. This made setting the text in a musically descriptive way of primary importance in

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<sup>1</sup> Thomas H. Johnson, *The Complete Poems of Emily Dickinson*, New York, NY: Little, Brown & Company, 1955, vi.

<sup>2</sup> Johnson, *Emily Dickinson*, v-xi.

creating this song cycle. Musical considerations of what tempo and texture would fit each poem was also considered in determining the order.

### **The Process of Collaboration**

It is a wonderful experience and a privilege to work with a living composer, to be a part of creating a new work and interpreting it in a personal way. Throughout history the lines between composer and performer were not as distinct as they have been starting in the twentieth century. Starting well before the Baroque era most composers were also performers, and vice versa. There were also some notable examples of composers and performers working together in earlier time periods. Mozart wrote arias for specific singers and swapped arias depending on which singers would be in a particular opera performance. Schubert admired the bass-baritone Johann Michael Vogl, and Vogl equally respected Schubert's music, so much that Schubert wrote many of his lieder with Vogl in mind, including his renowned *Erlkönig*. Brahms had a friendship and musical partnership with violinist Joseph Joachim, who advised Brahms about writing for the violin in his great violin concerto.

The performer/composer collaboration is becoming more common these days, as composers continue to push the boundaries of writing extended techniques and non-standard musical figures, while performers help educate composers about what is functional and practical for their instruments. This type of collaboration can lead to issues that require some consultation and negotiation. One performer who has written extensively about working with composers is the pianist Zubin Kanga. For his doctoral

research paper, he documented ten different collaborations he had with living composers, and the varying levels of input he has with these composers. He makes a distinction between collaborations where the composer is more like a teacher and expects the performer to take all the composer's instruction without question or offering feedback for change, in contrast to collaborations where the composer and performer are on a more equal footing and both contribute suggestions to the creation of a new work. A third type of collaboration, where the composer wants to push the limits of the instrument's technical limits and range, requires some input from the performer about what is playable. According to Kanga, "testing of thresholds dominated the collaboration, with the limits of possibility constantly being challenged and negotiated."<sup>3</sup> The collaboration Clay and I experienced was a combination of being on an equal footing as colleagues and testing boundaries of what was performable for me, our singer, and the instrumentalists in our ensemble. Clay likes to push the limits of the performers' range and techniques to create unusual musical effects that illustrate the texts in a creative way. Fortunately for us, he also welcomes feedback from me and the other performers on what is possible, practical and most effective for our instruments and voices.

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<sup>3</sup> Zubin Kanga, "Inside Composer-Performer Collaboration," *Resonate Magazine*: May 15, 2014, accessed Jan 11, 2020, <https://www.australianmusiccentre.com.au/article/inside-composer-performer-collaboration>

## Composer Information and Background of Collaborations

I chose William Clay as the composer for this project because we had successfully collaborated on several previous projects.<sup>4</sup> We developed a good working relationship where, with my help, he understood how to write more effectively and practically for piano, voice, and other instruments. Additionally, he challenged me to push the boundaries of performing non-standard musical textures, patterns, and extreme ranges on the piano. Past collaborations with Clay included working with him as the rehearsal and performance pianist for two chamber operas: short operas about an hour in length for three or four singers and a small instrumental chamber ensemble. *Mignon*, for three singers, guitar and piano was premiered in the summer of 2017, and his chamber opera *Lorelai*, for four singers and an instrumental trio of flute, violin, and piano was premiered in the summer of 2018. These operas were a learning experience for all involved and dealt with the challenges of putting together an ensemble where each part had many rhythmic and technical difficulties. We also worked together with Megan Law, the singer for *The Soul Unto Itself*, on a song cycle for voice and piano entitled *Salome*, with text by Oscar Wilde on the Biblical story of Salome and John the Baptist. *Salome* was premiered at one of my doctoral recitals in April 2018. With each collaboration, the process of transforming the composer's original musical vision into something playable and comfortable to coordinate for the ensemble has become more refined.

This particular project featured the largest ensemble we had attempted thus far, and therefore came with its own set of different challenges. For me personally, Clay's

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<sup>4</sup> For a biography of the composer, please refer to Appendix A at the end of this document.

style of non-tonal passages that incorporate frequent whole steps, rapid chromatic shifts, and large disjunct leaps to extreme ranges can be difficult to execute, as I have small hands. For our singer Megan Law, frequent chromatic shifts and non-tonal passages, combined with large leaps, can be difficult to execute in real time, and modification from Clay's original version was occasionally needed. Writing effectively for the voice so the words can be understood is another important consideration in vocal writing. For the instrumental ensemble, issues of extreme range and non-idiomatic writing were important considerations that required some revisions.

Another issue for the entire ensemble was the rhythmic complexity. While rhythmic complexity makes all music interesting, there also need to be some sections where the instruments are more aligned rhythmically so the group can listen to each other and coordinate as a chamber ensemble. This issue caused some difficulty in our initial rehearsals, where due to the rhythmic complexity in Clay's original versions we were unable to rehearse and stay together without Clay conducting. Some new music chamber groups use a conductor in performance, especially with groups that have limited rehearsal time and do not perform together often. However, it was our goal and musical vision to make this true chamber music, and to develop the flexibility to listen to each other in rehearsal and performance. We wanted to create a more powerful and intimate group interpretation and stay coordinated rhythmically as an ensemble without a conductor. Fortunately for us, Clay was very cooperative about having meetings with me, Law, and the other musicians to work out revisions to make this song cycle playable for our ensemble. These revisions, combined with efficient rehearsals where we worked out

cueing among the instrumentalists, helped us achieve a successful chamber music performance without a conductor.

### **Recurring Musical Elements in this Song Cycle**

Throughout this song cycle there are several musical elements to unify and connect the songs. Structurally, the cycle as a whole has a symmetrical arched form. The first song uses a shorter poem but the musical length is nonetheless substantial. The second song is shorter and at a fast tempo, and this poem is slightly shorter than the first one. The longer and more substantial songs and poems are in the middle of the cycle, to give it a balanced feeling. The third and fourth songs are of similar longer length, with varying structures to match the poems. The fifth song is shorter and at a fast tempo to match the second song, but the poem is twice as long. The sixth and last song has a slower more expansive feel somewhat similar to the first one but is not as long as the first song. The poem is the same length as the first one to bring the cycle to a symmetrical close.

All of the songs in the cycle primarily use free atonality, combined with loose tonal centers in some sections. The pitch collections consist of four, five, or six note cells and motivic development of these cells, mixing and transposing these in different ways. Intervals can be altered from major to minor to change the color. Earlier compositional techniques such as imitation, augmentation, and diminution are utilized, but in a modern way with more jagged, disjunct intervals. Motives can be transformed by keeping the same melodic contour, but the intervals become smaller or larger with motivic

development. Imitative canons are used in the first and third songs. In general, the vocal part utilizes long lines with motivic unity but not much literal phrase repetition.

For most of the songs, word painting, or depicting the text with textures and timbres, is the major characteristic of the instrumental and vocal writing in this cycle. The musical sections in the songs correspond to specific lines or stanzas of the poems. One important motive that is introduced in the first song is a four-note ascending scalar motive that represents upward striving, and recurs to a greater or lesser degree in each subsequent song. This gesture will be referred to as the Upward Striving Motive (USM). Another important musical element that recurs in every song in varying degrees is the interval of a minor seventh. Ascending sevenths, particularly prominent in the piano, fill out the USM in the first and third songs in particular and create an effect of yearning. In the other songs the sevenths do not appear in scalar sequences but still appear frequently, and are important to the musical texture, especially in the piano and occasionally in violin double stops. Another recurring musical element is the use of rolled chords spanning large distances in the piano that draw attention to important words. In some dramatic moments, tremolos in the piano create suspense, and special effects in the strings that recur in the cycle include *col legno* (striking the strings with the wood of the bow), high harmonics, and descending glissandos that create an eerie effect.

The following chapters examine each song of this cycle in more detail, discussing the musical structure of each song and the connection between the music and text. There are numerous musical examples in this paper to illustrate this discussion, and a complete score is attached at the end of this document in Appendix C.

## CHAPTER 2

### THE SOUL UNTO ITSELF:

#### I. THE THRILL CAME SLOWLY LIKE A BOOM

The Thrill came slowly like a Boom for  
Centuries delayed  
Its fitness growing like the Flood  
In sumptuous solitude-  
The desolation only missed  
While Rapture changed its Dress  
And stood amazed before the Change  
In ravished Holiness-<sup>5</sup>

Clay and I collaborated extensively in discussing the poems and our interpretations of them, and this shaped how he composed the songs and created musical elements to depict these texts. The discussions about the poems in this and subsequent chapters give an overview of our personal interpretations, but there are many other possible interpretations of these great poems. Clay and I selected this poem to start the cycle because to us the text, describing a “thrill” like a “boom” sounds like a good beginning. The image of a “boom” in a person’s mind captures attention and is a striking way to start a series of connected songs. The spiritual awakening suggested by the text also makes this a compelling way to start a cycle about personal transformation. This poem, typical of Dickinson’s style, uses strong imagery to describe an important transformation in the mind of the speaker, although this is a slow transformation. The capitalizations show the reader which words are important to the meaning of the poem. A great deal of Dickinson’s poetry is about spiritual awakenings and this is a possible

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<sup>5</sup> Thomas H. Johnson, *The Complete Poems of Emily Dickinson*, New York, NY: Little, Brown & Company, 1955, 629.

interpretation of this poem. The “thrill” could be seen as a spiritual awakening that happens suddenly to give the speaker a new awareness, but then this spirituality develops slowly over their lifetime and when their mind is eventually transformed, “Rapture changed its Dress” they are “amazed” by the change and moved to “ravished Holiness.” The speaker is in awe of the change they have been inspired to effect over their life by this shift in awareness.

### **Musical Structure of the First Song**

This first song has the freest, fantasy-like form out of all the songs in the cycle. It does not have a formal structure of sections that repeat or relate to each other, but one unifying element is an imitative canon between the clarinet and bassoon that starts the piece and is further developed in later sections. A motive is introduced that is central to the entire cycle, and this returns in some form in all the subsequent songs. This is the Upward Striving Motive (USM), built of four ascending stepwise notes followed by some type of leap, at first ascending, and later descending. The USM appears early in this first song and is developed extensively in the piano and other instruments. This song is through composed with each section corresponding to two lines of the eight-line poem, resulting in four sections plus a long instrumental introduction and another substantial instrumental interlude after the climax of the song. The sections flow into each other without obvious sectional divisions. A more detailed look at the sections follows.

“The Thrill” starts quietly with a long instrumental introduction of twenty-one measures. The double bass starts the piece with a whole note, leading to the first

statement of the four-note ascending USM in m. 2. The four-note tetrachord is at first followed by a leap up of a major third. Another unifying structural element is a canon between the clarinet and bassoon, initially stated in the first eight measures of the piece. The clarinet starts the canon in m. 2, and the bassoon imitates three and a half measures later at the interval of a major second below the clarinet entrance. In later statements of the canon the imitation is a major ninth lower in the bassoon, as seen starting in m. 32. The canonic theme is disjunct, featuring large leaps. This canon is a musical representation of a boom that comes on slowly. The intervallic structure of the canonic theme is a minor ninth leap down followed by a minor seventh leap up. This theme utilizes other intervals later in the song, while maintaining the same melodic contour of downward and upward leaps. An example of this transformation is in mm. 31-32, where the clarinet starts the canonic theme with a minor ninth leap down in m. 31, but in m. 32 the upward leap is larger, a major tenth instead of a minor seventh.

**Example 1: Clarinet and bassoon canon: mm. 1-8**

The musical score consists of two staves: Clarinet in Bb (top) and Bassoon (bottom). The time signature is 4/4. The Clarinet part begins in measure 1 with a piano (p) dynamic and a trill. The Bassoon part begins in measure 2 with a piano (p) dynamic. The score includes various musical notations such as trills, slurs, and dynamic markings (p, mp, mf). The Clarinet part has a trill in measure 1, a piano (p) dynamic in measure 2, a mezzo-piano (mp) dynamic in measure 3, and a piano (p) dynamic in measure 4. The Bassoon part has a piano (p) dynamic in measure 2, a mezzo-forte (mf) dynamic in measure 3, and a piano (p) dynamic in measure 4. The score also includes a section starting at measure 5, marked with a '5' above the staff, with dynamics ranging from piano (p) to mezzo-forte (mf).

The piano states the USM in m. 8 that the bass initially stated in m. 2, but with parallel minor sevenths. Another difference is the USM is followed by another step up instead of a jump up of a major third. After the first piano statement in m. 8 the four ascending notes are followed by a leap down. For example, in mm. 11-12 the USM in the piano is followed by a leap down of a perfect fifth. This transformed version of the USM repeats with varying downward leaps for the rest of the song. Ascending minor sevenths are prominent in this cycle, especially in the first and third songs, and the interval of a minor seventh is frequently used in the other songs as well, although not always in an ascending sequence.

**Example 2: USM with ascending minor sevenths in the piano: mm. 8-14**

The image displays a musical score for piano, measures 8-14. The score is written in 4/4 time and consists of two systems. The first system (measures 8-10) features a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has a bracket labeled 'USM' above it. Dynamics include *p* (piano) and *mf p* (mezzo-forte piano). The second system (measures 11-14) continues the melodic and bass lines, with a *mf* (mezzo-forte) dynamic marking. The bass line in the second system shows a complex rhythmic pattern with many sixteenth notes. The overall texture is dense and rhythmic.

This sequence of ascending sevenths leads to the first sustained melodic line in the clarinet in mm. 13-14. The clarinet in this song is very virtuosic, with rapid, wild passagework here and in other sections later in the piece, to add increased dramatic activity. This line leads to the first climax of the song in m. 15 with a unison *ff* attack by all five instruments on an intense cluster chord sustained for two measures. This chord recurs several times in the song in different transpositions, always after a climactic sequence of the USM. According to Clay, this chord for him feels like “a dissonant V of a V-I progression.” He explains that it is not really a V chord but has that feeling of unresolved tension. The tonal collection of this chord resembles a “tertian chord in an inversion that makes it sound unstable, in the sense that it carries a sense of urgency to

continue moving. So, the consistent repetition of this chord but use of the inversion is meant to create a sense of anticipation of a thrill coming upon someone.”<sup>6</sup>

### Example 3: First climactic chord: m. 15



Another important feature of this song that is used repeatedly follows in m. 17: unison *sforzando* attacks, often preceded by grace notes. This is another musical way to represent a “boom.” In the following measures sudden dynamic drops to *ppp* followed by several *crescendi* to more attacks reinforce the idea of the “booms” in the poet’s mind.

After this instrumental introduction the voice starts quietly in a low register in m. 22, beginning the second section of the song. The word “boom” is emphasized by a leap up of a major ninth, followed by a crescendo. A passage similar to mm. 13-15 with a florid clarinet melody leading to a related cluster chord recurs in mm. 32-35. This musical repetition reinforces the importance of this melodic line and the build-up to the cluster chord in the structure of this song. The following lines of music intersperse instrumental interludes with the vocal melody singing the text in a declamatory fashion. The voice uses melodic minor sevenths several times to reinforce the significance of this interval. The instrumental parts continue the USM in sevenths and *sfz* attacks. In the

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<sup>6</sup> William Clay, Facebook message to author, January 20, 2020.

fourth line of the poem and third section of this song where the text describes “sumptuous solitude” the instrumental parts supporting the vocal line are reduced to violin and bass with short interjections from the piano. This is a musical illustration of “solitude” with a more intimate sound.

The high point of this song comes in the most dramatic line of the poem and the fourth section of the song, “while Rapture changed its Dress.” The singer builds up to the highest note of this song, a high A<sup>b</sup> in m. 60 on the word “Rapture,” with a dotted half note on the downbeat at a dynamic level of *ff*. In this and all of the songs instrumental interludes that come between the lines of the poem enhance the text by reacting to what the singer has said and setting the stage for the next line. This is a musical way to reinforce the importance of the words and give the listener a chance to absorb the musical intensity and emotion of what the singer has just expressed. An example of this process occurs in m. 65 with a climactic instrumental interlude reacting to the high point in the vocal line on the word “Rapture.” The USM with ascending sevenths continues to be developed in the piano, and the clarinet has rapid flurries of activity. The piano part becomes more active and has a featured cadenza-like improvisatory sounding passage in mm. 68-72. This leads to the final high point of the song with another unison *sfff* attack featuring a large cluster chord in m. 73 that resembles the earlier cluster chords but is even thicker with more pitches in the piano.

Example 4: Cadenza-like piano passage: mm. 68-74

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first system (mm. 68-69) begins with a treble clef and a sharp sign above the staff. It features a complex melodic line in the right hand with slurs and a sixteenth-note tremolo in the left hand. A dynamic marking of *g<sup>ma</sup>* is placed above the right hand. A bracket labeled '6' spans a group of notes in the right hand. The second system (mm. 70-71) continues the melodic development with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A dynamic marking of *g<sup>mb</sup>* is placed below the left hand. The third system (mm. 72-73) shows a continuation of the melodic line with a triplet of eighth notes in the left hand. The fourth system (mm. 74-75) concludes the passage with a triplet of eighth notes in the left hand and a final chord in the right hand. A dynamic marking of *sff* is placed below the right hand. The score is marked with a double bar line and a repeat sign at the end of the fourth system.

After this striking instrumental interlude, the music starts to wind down, leading to the final lines of the poem and fifth section of the song, where the singer is “amazed” by the change and feels “ravished Holiness.” The vocal line drops to a lower register and a softer dynamic for these last two lines to suggest a feeling of awe and reverence. The instrumental lines drop in dynamic level and slow to quarter notes followed by whole notes. The USM followed by a leap down returns, but in the instrumental ending of the song starting in m. 89, the ascending melodic lines that start in the piano and move to other instruments keep on ascending until a high register is reached for the end of the song. This is a musical way of describing an ascent to a spiritual plane and “ravished Holiness.” The song ends with very soft held whole notes in the violin, bassoon and clarinet in a high register, fading almost to nothing.

Example 5: End of song: mm. 89-97

The musical score consists of six staves. The Clarinet in Bb staff has a treble clef and a key signature of one flat, with a *mfmp* dynamic marking and a slur over the first two measures. The Violin staff has a treble clef and a key signature of one flat, with a *mfmp* dynamic marking and a slur over the first two measures. The Bassoon staff has a bass clef and a key signature of one flat, with a *mfmp* dynamic marking and a slur over the first two measures. The Double Bass staff has a bass clef and a key signature of one flat, with a *mfmp* dynamic marking and a slur over the first two measures. The Mezzo-Soprano staff has a treble clef and contains three whole rests. The Piano staff has a grand staff with a key signature of one flat, a *p* dynamic marking in the first measure, and a *mp* dynamic marking in the second measure. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *8va* marking above the final note of the right hand.

The image displays a musical score for a song cycle, consisting of six staves. The top two staves are vocal lines in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The first vocal line features a melodic phrase with a slur over the final two notes. The second vocal line has a long note with a slur underneath. The third and fourth staves are piano accompaniment in bass clef. The third staff begins with a melodic line and has a slur over the first two notes. The fourth staff has a long note with a slur underneath. The fifth and sixth staves are piano accompaniment in treble clef. The fifth staff has a long note with a slur underneath. The sixth staff has a long note with a slur underneath. Dynamic markings include *ppp* (pianissimo) and *n* (normal). The score is written in a standard musical notation style.

This first song sets the stage very effectively for this cycle, with the voice and instruments alternating sections to vividly depict this imaginative text. This style of musical word painting continues for the rest of this evocative song cycle.

## CHAPTER 3

### II. ME, CHANGE!

Me, change! Me, alter!  
Then I will, when on the Everlasting Hill  
A Smaller Purple grows-  
At sunset, or a lesser glow  
Flickers upon Cordillera-  
At Day's superior close<sup>7</sup>

This poem seemed to be a good choice for the second song. The shorter length of the poem combined with the strong and definitive statements made it a good fit for an energetic song with driving rhythm that captures the listener's attention after the more expansive and slower climax of the first song. The theme of change is a nice progression from the theme of the first poem, that of personal transformation that happens slowly over a person's life. The interpretation Clay and I have of this poem is one central idea: the speaker wrestling with the idea of change. There are differing interpretations of course, but our personal view of this poem is what shaped the music and structure of this song. Dickinson emphasizes the idea of change with exclamation points to start the poem. In the subsequent lines, the poet says that they will change only when certain events take place in the natural world. But these are changes to permanent or inevitable things in nature that are unlikely to change. Therefore, we feel that the poet is really saying they will never change, and the exclamation points add to the insistence of this sentiment. As a note of clarification for a term in this poem, Cordillera is the Spanish word for mountain range, and this may be a reference to a popular painting from 1854 by American painter

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<sup>7</sup> Johnson, *Emily Dickinson*, 122.

Frederick Church, “The Cordilleras.” This is a landscape painting featuring a mountain range at sunrise in South America. This painter and painting were very well known in the 1860s, and this made the term Cordillera a familiar word during the time Dickinson wrote this poem around 1861. According to Judith Farr in her book *The Passion of Emily Dickinson*, Dickinson used the term Cordillera in two other poems besides this one and “mountains figure in Dickinson’s poems as emblems of permanence.” Also, “the Andes were much in the American news in the 1860s.” Farr quotes this poem “Me, Change!” to make the point that Dickinson is referring to Church’s imagery with this verse.<sup>8</sup>

### **Musical Structure of the Second Song**

The length of this song is shorter because there is only one idea which dominates this poem: the poet contemplating a personal change. The overall character has a driving rhythm to create energy and momentum. The form of this song is more structured than the first song, as this discussion will show it is organized into A A’ B A’’ Coda. There is a long instrumental introduction that presents the entire A section of the song, and this instrumental material is repeated almost exactly when the singer enters. The vocal line presents a new melody centered on D that is more tonal than the instrumental introduction, stating and repeating the first line of the poem. The B section of the song declaims the rest of the poem, listing the events that would have to occur before the singer changes, and this is more unstable tonally. A brief restatement of the end of the A section by the instrumental ensemble occurs after the B section, followed by a coda with

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<sup>8</sup> Judith Farr, *The Passion of Emily Dickinson*, Cambridge, MA: Harvard University Press, 1992, 231.

more contrasting material, and a more sustained and grounded feeling with simpler, repeating rhythmic units. In this final section the singer reiterates the first line, for emphasis, as if defying the idea of change one more time. It was Clay's choice to repeat the first line to highlight its importance and to remind the listener that the idea of resisting change is, for him, the central theme of this poem.

The first instrumental presentation of the A section is twenty-six measures long and it is made up of two phrases, an antecedent and a consequent phrase. The antecedent phrase is sixteen measures long. The song starts with a six-bar piano introduction in the low register with a static rhythmic motion and repeated minor ninths in the bass every two beats, interspersed with syncopated attacks in the upper voice. The meter starts in 5/4 for two measures, shifts to 4/4 in m. 3, and then shifts again to 3/4 in m. 5. This changing rhythmic foundation adds an element of instability and creates suspense for what is to come in the song. The repeated low D in the bass, leading to a minor seventh with A in the bass in m. 7 when the rest of the ensemble enters, establishes D as a tonal center for this first section of the song.

**Example 6: Piano introduction: mm. 1-6**

The image shows a musical score for piano introduction, measures 1-6. It consists of two systems of staves. The first system (measures 1-3) features a treble clef staff with a piano (*pp*) dynamic and a bass clef staff. The second system (measures 4-6) features a treble clef staff with a mezzo-forte (*mf*) dynamic and a bass clef staff. The score includes various musical notations such as notes, rests, and dynamic markings.

The repeated use of minor sevenths in the piano and the violin emphasizes the continued importance of this interval from the first song, but in this song the sevenths are not featured in scalar motives. The USM makes some brief appearances in this section as isolated bursts of four ascending notes, first in the piano in m. 8 at the end of the measure in thirty-second notes. The entire instrumental ensemble enters in m. 7. The piano creates a rhythmic foundation with the repeated sevenths on A, and the rest of the ensemble trades disjunct interjections of anywhere from four to twelve sixteenth or thirty-second notes, with the piano joining this texture in m. 8. An important six-note gesture is first introduced in the bassoon in m. 7, consisting of C<sup>#</sup>-A-G<sup>#</sup>-D-G-B. The gestures for the rest of the song in the entire ensemble are derived from this six-note group, with



The image shows a musical score for a piano and voice piece, measures 17-26. The score is in 5/4 time and consists of six staves. The top two staves are for the voice, the next two for the bassoon, and the bottom two for the piano. The music is divided into two measures by a double bar line. The first measure is in 5/4 time, and the second measure is in 4/4 time. Dynamics include *mf*, *f*, *p*, and *mfp*. The piano part features syncopated rhythms and rests.

The consequent phrase of A is mm. 17-26. This phrase is more fragmented with less rhythmic drive, and suggests lingering, as if the singer is deliberating on the idea of change but is unsure about it. The singer has not entered yet, but the music represents her thoughts and sets the tone for the vocal entrance. The rhythmic bursts become less frequent, and more extended syncopation occurs with repeated attacks of eighth notes on the second half of the beats. The piano has short gestures with longer rests in between as the instruments trade these syncopated figures. The most fragmented part of this phrase is

in mm. 23-26, which features the clarinet and bassoon playing disjunct interjections in unison with a skeletal bass on G in the piano. A unison gesture of thirty-second notes in the clarinet, bassoon and piano on the last two beats of m. 26 lead to a restatement of the A section in m. 27, starting with the same material from the piano introduction.

This restatement of the A section features the same musical material as the instrumental introduction, with the added vocal line. Only the antecedent phrase of A is stated here for fifteen measures, then the music moves directly into the B section in m. 42, skipping the consequent phrase of the A section. There is one beat less because in m. 31 a  $5/4$  measure replaces two measures of  $3/4$  that occurred in mm. 5-6. The vocal line introduces a new melody and is centered on D minor, reinforcing the importance of D in the bass note of the piano. In mm. 29-31 the voice alternates between middle D and F natural, to establish a D minor tonality, with a lowered fifth in mm. 31-32. The vocal line is more tonal with consonant intervals than the instrumental parts, reflecting the insistence and repetitive nature of the vocal A section, with the singer constantly repeating “Me, change! Me alter!” This repetition emphasizes the importance of this line to the meaning of the poem.

**Example 8: Vocal melody: mm. 29-32**

*p* change! Me change! change me change! *mp p*

*mf* me me change! me change! me al - ter

The melody reaches a climax in m. 39 with a jump up to a high A natural, implying a dominant of D, then moving to a G# in mm. 40-41, implying a dominant of A. The pitch E in the double bass and clarinet that immediately follows this move to G# in the vocal line implies an E major chord. Rapid runs in the piano and bassoon in m. 41 lead directly to the B section in m. 42.

The B section occurs from mm. 42-57. This section is marked “Agitated” in the score and the bass and bassoon start with longer, more connected passages of sixteenth and eighth notes to add momentum. The USM appears more frequently in the bass in this section with scales running upwards, first appearing in m. 43. This section has a more flowing feeling of moving ahead, in contrast to the jagged, rhythmically disjunct A section. The tonality is more unstable and fluid and doesn’t settle into an implied tonal center as did the A section. The instrumental parts are chromatic and disjunct. The piano has interruptive rolled chords every three or four bars to add punctuation to the rapid moving lines in the other instruments. When the singer enters in m. 45 the tonality seems to linger on A minor briefly, then moves to an E tonal center in mm. 47-51.

The text in this section lists all the events in the rest of the poem that would have to occur before the singer would change. The rapidly moving lines echo the racing thoughts of the singer as she imagines all of these improbable things occurring to the physical world she knows. A high point in the song occurs with word painting on the word “flickers” in m. 51-52. The singer has several reiterations of the first syllable of the word, then arrives at a trill on a high F# to literally flicker in a musical way. The bassoon has a trill at the same time to add to this musical illustration. The piano bass arrives at a G in mm. 56-57, while the vocal melody comes to a final low G on a cadence on the downbeat of m. 57. The text of the poem ends on the word “close,” therefore, the cadence is a musical way to mark this end and the conclusion of the B section. This leads directly into a restatement of the consequent phrase of A in the second half of m. 57. Since the antecedent phrase of A ended in m. 27, the entire B section could be seen as an interruption between the two phrases of the A section.

The second consequent phrase of the A section is from mm. 57-61. It is shorter than the first consequent phrase from mm. 17-26, and it only uses the material that first appeared in mm. 22-26. This phrase is exactly the same as before, with the unison fragmented gestures in the bassoon and clarinet and the skeletal bass in the piano. The note G continues to be the foundation in the bass, as it was at the end of the B section. It is also an important pedal point here. A measure of silence adds suspense in m. 62 and leads to a coda with new material from mm. 63 to the end. This coda immediately establishes C as the tonal foundation, so the G at the ending of the B section can be seen as a dominant leading up to this point. C (as opposed to the D minor of the A section) has a more grounded feeling of finality for the ending, because it is a step lower, and the root,

low C is emphasized with attacks in the double bass and piano every two beats. The E $\flat$  in the treble of the piano implies C minor. The pounding low C in the double bass and piano, combined with the upper instruments and piano treble articulating syncopated attacks on the second eighth note of each beat gives a grounded and anxious feeling at the same time. The singer seems to be fighting with the tonality established by the lower instruments, as she insistently alternates between F and D, from the D minor earlier in the piece. There is no basis for this tonality, however. The clarinet, violin and bassoon further cloud the tonality with added cluster notes of A, E natural, and D.

**Example 9: Coda: mm. 63-66**

The musical score for Example 9: Coda (measures 63-66) is written in 5/4 time. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Music Stand (M.S.), and Piano (Pno.).

- Cl.:** Treble clef, 5/4 time. Measures 63-64: eighth-note runs with slurs. Measure 65: eighth-note runs with slurs. Measure 66: eighth-note runs with slurs.
- Vln.:** Treble clef, 5/4 time. Measures 63-64: eighth-note runs with slurs, marked *fff* and *(norm.)*. Measure 65: eighth-note runs with slurs, marked *fff* and *(norm.)*. Measure 66: eighth-note runs with slurs, marked *fff* and *(norm.)*.
- Bsn.:** Bass clef, 5/4 time. Measures 63-64: eighth-note runs with slurs, marked *fff* and *(norm.)*. Measure 65: eighth-note runs with slurs, marked *fff* and *(norm.)*. Measure 66: eighth-note runs with slurs, marked *fff* and *(norm.)*.
- Db.:** Bass clef, 5/4 time. Measures 63-64: whole notes, marked *(norm.)*. Measure 65: whole notes, marked *(norm.)*. Measure 66: whole notes, marked *(norm.)*.
- M.S.:** Treble clef, 5/4 time. Measures 63-64: whole rests, marked *fff*. Measure 65: whole rests, marked *fff*. Measure 66: whole rests, marked *fff*.
- Pno.:** Grand staff, 5/4 time. Measures 63-64: complex cluster chords in the treble and low C in the bass, marked *fff*. Measure 65: complex cluster chords in the treble and low C in the bass, marked *fff*. Measure 66: complex cluster chords in the treble and low C in the bass, marked *fff*.

A dashed line at the bottom of the piano part is labeled 8<sup>th</sup>.

change! me change! me

⑧.....

This final vocal melody is very dramatic and in a high register, repeating the first line of the poem, as if fighting the idea of change once more. The voice ends on a high G, which seems to reconcile with the C tonality, but by this point the instrumental bass has moved to a C#, throwing the tonality into uncertainty. The final chord in the piano, with the notes B, G and F imply a dominant chord of C, so this leaves the ending hanging tonally with no resolution. This non-resolution makes the listener question whether or not the poet will change, although they seem quite adamant that they will not change. This second song of the cycle very effectively sets this emphatic and short poem, and the repeating sections and formal structure make this setting a combination of a traditional art

song with modern elements of dissonant and chromatic pitch collections, percussive rhythm, and disjunct voice leading.

## CHAPTER 4

### III. NO NOTICE GAVE SHE, BUT A CHANGE

No Notice gave She, but a Change-  
No Message, but a Sigh-  
For Whom, the Time did not suffice  
That She should specify.

She was not warm, though Summer shone  
Nor scrupulous of cold  
Though Rime by Rime, the steady Frost  
Upon her Bosom piled-

Of shrinking ways- she did not fright  
Though all the Village looked-  
But held her Gravity aloft-  
And met the gaze-direct-

And when adjusted like a Seed  
In careful fitted Ground  
Unto the Everlasting Spring  
And hindered but a Mound

Her Warm return, if so she chose-  
And We- imploring drew-  
Removed our invitation by  
As Some She never knew-<sup>9</sup>

This third poem in the cycle explores another aspect of the theme of change and personal transformation. In this case, the subject is the ultimate personal transformation: the death of the person described in the poem, the acceptance of this, and the transition to a spiritual realm. Most interpretations of this poem suggest it describes the death of a woman, who died quietly without giving any notice. She remains unchanged in her “mound” through the changing seasons around her, and unaffected by the “gaze” of the

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<sup>9</sup> Johnson, *Emily Dickinson*, 392.

villagers visiting her grave. But with the spring (a metaphor used frequently by Dickinson) the woman is transformed like a seed in the ground, perhaps representing a spiritual ascent to the afterlife, leaving this physical plane behind, and becoming unknown to those she knew. Clay and I share this interpretation of the poem, and his writing was influenced by this. This is the longest poem yet in the cycle, and this song is longer to match that, with more varied sections to represent the changing images and thoughts that the poem presents.

### **Revision Process for This Song**

This song, more than the others, required some extensive revisions from Clay's original version to be playable for me, and singable for Megan Law. This is a good opportunity to expound further on this collaborative process in more detail. We are fortunate that Clay is open to revisions and modifying his original ideas. He wants the music to be accessible for the performers, and for us to be comfortable and confident when rehearsing and performing his works. Disjunct note patterns, gestures spanning larger distances with rapid chromatic shifts and changes of register, and patterns that are drastically different being played simultaneously with the hands all make for awkward and sometimes unplayable textures for me, as a pianist with small hands. For the vocal line, in the middle section of this song, the original version included too many large, dissonant leaps, rapid non-tonal passages and fast changes with not enough tonal references. This made the song impractical for Law to learn and perform in the time allowed. Clay was open to individual meetings with us to discuss options that would be

more practical to execute accurately, and we managed to create a new version that kept enough similarities with Clay's original intentions while being much more performable for us. Following are a few specific examples of passages, the problems they posed, and the new passages that addressed and solved these issues.

First, one passage that I started learning in the original version proved impossible to execute up to tempo, although I gave it my best effort and drilled in my most creative fingering solutions. As a performer, it is a learning process to differentiate between a passage that is difficult, but ultimately solvable and a good challenge, and a passage that is difficult because it is awkwardly written for the instrument and will not be possible to execute accurately up to tempo, no matter how much practicing and drilling one does. I have pushed these boundaries several times working with Clay, and these issues help him as a composer learn how to write passages that fit the piano better.

The following examples show a troublesome measure from the original version of this song. Visually it does not appear too difficult, but different patterns played simultaneously at a fast tempo, the large registral leaps between patterns in both hands, and the shape of the gestures themselves with the black to white key patterns all made this awkward for me with my hand size. A solution that worked well was to simplify the texture, keeping some of the moving lines the same, but having the sixteenth notes alternate between the hands. This solution made moving to different registers easier to execute. Some of the left hand sixteenth note runs that occurred simultaneously with the right hand were eliminated. Here is the original version followed by the second version that was presented in the performance.

**Example 10: Piano original version: mm. 36-37**



**Example 11: Piano revised version: mm. 36-37**



Below is another example of a similar, yet longer passage that proved to be a stumbling block for me in the original version. In the original passage the right hand is not difficult to play alone, but the left hand is quite difficult with the shape of the four-note gestures between the black and white keys, and the jumps in register that occur from one group to another without rests. Combining this gesture with an independent right hand line, even one that is simpler, proved impractical to execute. The solution here was again to decide which lines were most important, and simplify or reduce the texture, eliminating some of the sixteenth notes gestures in the left hand. With some longer note

values between the sixteenth note gestures, this solution gives the performer a chance to prepare each figure more accurately. The right hand kept some of its original countermelody, but with some longer note values, and more held notes when the left hand is more difficult. The passage is still challenging but was possible to execute effectively in performance. Here are the original and revised versions of this passage.

**Example 12: Piano original version: mm. 50-55**

The image displays two systems of musical notation for piano, measures 50-55. The top system shows the original score, and the bottom system shows a revised version. Both systems are in 3/4 time and feature a treble and bass clef. The original score (top system) begins with a piano (*p*) dynamic in measure 50, followed by a mezzo-piano (*mp*) dynamic in measure 51, and returns to piano (*p*) in measure 52. A dynamic marking of *mp p* is present in measure 52. A dotted line with the marking *8va* indicates an octave transposition in measure 52. The revised score (bottom system) maintains the same melodic and harmonic structure but uses longer note values and more held notes in the right hand to facilitate the performance of the more technically demanding left-hand passages.

**Example 13: Piano revised version: mm. 50-55**

The image displays a musical score for piano, consisting of two systems of staves. Each system has a treble clef on top and a bass clef on the bottom. The music is in 4/4 time. The first system begins with a piano (*p*) dynamic marking. The second system includes a mezzo-piano (*mp*) and piano (*p*) dynamic marking. A dashed line with an 8va marking indicates an octave shift in the bass line. The score features various musical notations including notes, rests, slurs, and ties.

The following is a brief discussion of the difficulties that arose in the vocal line, and a solution that allowed Law to perform the songs effectively and better communicate the text to the audience. One passage in the middle section of the song had excessive large leaps, frequent changes of pattern and not enough tonal reference for the singer to audiate and successfully perform up to tempo. After some discussions with Law, Clay decided to use quite a different vocal technique for this middle section of the song. Since this part of the song is more subdued and the text is important, he decided to use *Sprechstimme*, or speech singing with the singer enunciating the text in different registers but not on specific notes. The first part of this passage was simplified to be more in the same register, then moves to speech singing. This solution made for an interesting contrast with the rest of the song and highlighted the text even more in this highly descriptive part of the poem. This revision also took the focus away from large registral

jumps that distracted from the text and allowed Law to focus on enunciating the words clearly.

**Example 14: Vocal part original version: mm. 88-98**

*mf ff*  
Of shrink - - - ing ways she did not fright

*mp*  
though all the Vil - lage looked

but held Her gra - vi - ty a - loft and met the gaze di - rect

**Example 15: Vocal part revised version: mm. 88-98**

*mf ff mp*  
of shrink-ing, ways-she did not fright though

all the Vil-lage looked but held Her gra-vi - ty a -

*mf f*  
loft and met the gaze - di - rect

## Musical Structure of the Third Song

This third song is one of the longest of the cycle and has very expressive musical text painting to illustrate this poignant text. The musical sections of the third song correspond to stanzas of the poem, yet it is structurally freer than the second song. There are no exact repeats of sections; although some later sections resemble earlier ones in various ways, the music changes intensity, timbres and effects to match the character of the text.

One unifying musical element is a canon in the beginning between several of the instruments that recurs later in the song. The USM is also important in this song, especially in the second section with ascending minor sevenths in the piano that recur from the first song. Clay's interpretation of the overall mood of the poem is the dead woman "pining"<sup>10</sup> as she comes to terms with her death. This pining builds in intensity until a climax in the penultimate section of the song. After this, the final section is quieter and transcendent, as if the woman is finally accepting of death, and transformed with the spring as she rises out of the earthly world into a spiritual realm removed from those she knew in life.

This song has five sections to match the five stanzas of the poem. The first section starts quietly and distantly, to match the text about the dead woman giving "no notice" but dying quietly. The first musical material is a canon between the clarinet and violin, joined later by the other instruments and leading to the entrance of the voice on sustained whole notes. The clarinet starts as soft as possible alternating on a minor second from C-

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<sup>10</sup> William Clay, Facebook message to author, January 20, 2020.

B for five measures, leading to the entrance of the canon subject in m. 6. The violin enters one bar later in m. 7. The canon theme swirls around the notes C-B down to middle D until m. 13 before expanding out to other pitches. This close, repetitive texture in the beginning, along with the voice sustaining “ah” on long notes in a low register gives a hazy, eerie effect that represents the internal strife of the dead woman.

**Example 16: Clarinet and violin canon: mm. 6-11**

The musical score for Example 16 consists of two staves. The top staff is for Clarinet in Bb, and the bottom staff is for Violin. The Clarinet part begins in measure 6 with a melodic line of quarter notes: C4, B3, A3, G3, F3, E3, D3. The Violin part enters in measure 7 with a similar melodic line. The score includes dynamic markings 'tasto' and 'ppp'.

The piano right hand starts the canon subject much later in m. 15 to add to the complexity of the texture. The bass doubles the vocal line until m. 32, to give added resonance and richness to this understated, slow background line. In m. 35 the piano breaks away from the canon subject, building up with increasingly faster notes to intensify the woman’s internal anguish. The first big musical moment is on the word “change” in m. 37; the voice reaches a high F with a dynamic of *f*, and the piano has a rolled chord spanning a large distance to draw additional attention to this word. After the

fixation on the idea of change in the second song this is a connection between these two songs and poems. Highlighting this word when it reappears in the third song helps to unify the cycle. The canon subject begins again in m. 44 with the violin and clarinet, but descending groups of four sixteenth notes in the piano in m. 46 eventually moving to other instruments disrupts the canon subject, as if the dead woman's yearning can't be contained. These groups of sixteenth notes are the USM inverted to descending instead of ascending, and this could be interpreted as a musical representation of burial. The climax of the first section is on the last beat of m. 57 on the word "time," where the singer reaches a high B<sup>b</sup> preceded by rapid runs in the bassoon and piano that contribute to increased agitation. For the rest of this section the music drops in speed, intensity and volume to finish the last line of the first stanza and fourth line of the poem, transitioning to the second section which is softer, colder and more distant.

The second section begins with a vocal pickup into m. 66. Here, the music matches the text about how the dead woman remained cold through the changing seasons. The musical texture of the instruments is in a high register, with the piano very high in the top octave of the instrument playing thin, sparse lines that imitate each other. The strings have high tremolos, and the combination of these textures and timbres in the three instruments evokes coldness and distance. Other special effects in the strings, including *col legno* and high harmonics, add to the icy feel in this music. The voice is in a low register and quiet which also suggests removal from the world of the living. The winter season is especially emphasized here with a vivid description of Rime frost, a type of layered frost being piled on the dead woman's chest. This piling up of the frost is represented in the music with rising minor sevenths in the piano, reminiscent of the

upward striving sevenths from the first song. The violin and bass imitate this rising line in single notes.

**Example 17: USM with ascending sevenths: mm. 78-82**

The musical score for Example 17, measures 78-82, is presented in 4/4 time. It features four staves: Violin, Double Bass, Mezzo-Soprano, and Piano. The Violin and Double Bass parts play ascending seventh intervals, with dynamics ranging from piano (p) to fortissimo (fff). The Mezzo-Soprano part has a vocal line with the word 'piled' and a dynamic of ppp. The Piano part features a complex rhythmic pattern with sixteenth notes and a dynamic of f. The score includes performance instructions like 'col legno battuto'.

In m. 85 sixteenth notes in the piano lead to another loud rolled chord on the downbeat of m. 86, along with accented attacks of quarter and eighth notes in the other instruments. This measure marks the beginning of the third section of this song.

The third section starts with these sudden attacks in the instrumental parts as a contrast to the quiet and chilly atmosphere of the previous section. The voice comes in with a pickup to m. 88 to start the third stanza of the poem. The instrumental ensemble becomes even more active in m. 89 with a *piu mosso* increase in tempo, and an

expressive mark of “Fiery”. The voice starts to use *Sprechstimme* in this section to represent her distraction from her inner pining as she observes those around her. The strings play a variation of the first canonic subject in high harmonics starting in m. 91, hauntingly reminiscent of the first section. Descending glissandos in the strings at the end of this section in mm. 96-99 are a musical representation of the burial.

The fourth section starting in m. 100 contains the biggest, most climactic point of this song, and one of the most dramatic moments in the entire cycle. The section starts quietly with two eighth notes in the piano descending a half step, sounding like a fragment of the canonic theme. The voice starts this section in *Sprechstimme* as well. The text is about the woman being “adjusted like a seed” in the ground, and this is the final mention of burial. Clay felt that this section represents the dead woman’s internal anguish becoming compressed and intensified, and this is reflected in the music. The instrumental parts start to build up more intensity with sudden attacks of *ff* tremolos in m. 102 after the singer’s first line, and a figure that recurs in m. 106 and 108. The piano alternates sixteenth-note gestures running down the piano from a high register in a soft dynamic, that gives a cold effect, with these sudden tremolo attacks. This texture represents the conflict of burial with the subject’s intense, pining energy. The high point of this section and stanza happens on the word “mound,” which is the ultimate description of burial often used by Dickinson. The singer reaches the highest note in this song, and in the entire cycle, on a high C with this word in m. 121. Tremolos and increasingly loud dynamics and rapid gestures in the instrumental parts help support the voice in reaching this climax.

Example 18: Climactic point: mm. 118-123

Cl. *p*

Vln. *p* ...end colla voce

Bsn.

Db.

M.S. *f*  
and- hin-dered, hin-dered but a Mound but a Mound, a  
...end colla voce

Pno.

8<sup>va</sup>

The image shows a musical score for measures 121 and 122. It consists of six staves. The top five staves are for woodwinds and strings, and the bottom staff is for piano. The music is in 4/4 time and features a dramatic high point with a unison statement of the canonic theme. Dynamics include *ff* and *fff*. The piano part has a "Mourd" marking and a fermata. The piano part also includes a section with a *ff* dynamic and a *ff* marking.

The instrumental ensemble continues this dramatic high point in m. 122 with a *fff* unison statement of the canonic theme with all the instruments, and the piano filling out

the theme with augmented chords in the treble and octave tremolos in the bass. The ensemble gradually winds down in intensity, volume, and speed with a *ritard* starting in m. 126. This change of tempo starts a gradual slow down to the final section, which is significantly slower than the rest of the song.

The final section of this song, starting in m. 130, is an epilogue. The tempo is much slower and starting in m. 138 there is another gradual *ritard* to the ending of the song that is a very slow *Lento*. In the beginning of this section the piano has minor sevenths again, but this is the first time the sevenths are descending instead of the usual upward striving lines, another illustration of the burial. The strings have high tremolos that add atmosphere and illuminate the voice in a cold light. The voice is in a low register that gives a feeling of distance and less intensity, as the dead woman becomes removed from those she knew and leaves the earthly realm. The gradual slowing in tempo represents the woman's withdrawal from the earth. The ending features a mini cadenza for the piano, supported by high harmonics in the strings and clarinet. The piano has gestures in a high register that speed up and slow down as the song comes to an eerie and otherworldly close. This ending also foreshadows the arpeggios in the following song and sets the stage for the bassoon solo that starts the next song.

Example 19: Ending of song: mm. 148-151

The musical score is divided into three systems. The first system (mm. 148-149) features a Violin part with a long note on B $\flat$  marked *ppp*, and a Double Bass part with a long note on G $\flat$  marked *ppp very freely; rubato*. The Piano part begins with a melodic line marked *ppp* in the right hand and a bass line in the left hand. The second system (mm. 150-151) shows the Violin and Double Bass parts with notes marked *trill while fingering harmonic*. The Piano part continues with dense sixteenth-note passages in both hands, with the right hand marked *etc...*. The score concludes with a double bar line.

This third song is the dramatic high point of the cycle, with a dark theme of death and removal from the world. The music very effectively brings this drama to life in a manner that is theatrical and somewhat operatic.

## CHAPTER 5

### IV: FROM COCOON FORTH A BUTTERFLY

From Cocoon forth a Butterfly  
As Lady from her Door  
Emerged- a Summer Afternoon-  
Repairing Everywhere-

Without Design- that I could trace  
Except to stray abroad  
On Miscellaneous Enterprise  
The Clovers- understood-

Her pretty Parasol be seen  
Contracting in a Field  
Where Men made Hay-  
Then struggling hard with an opposing Cloud-

Where Parties- Phantom as Herself-  
To Nowhere- seemed to go  
In purposeless Circumference-  
As 'twere a Tropic Show-

And notwithstanding Bee- that worked-  
And Flower- that zealous blew-  
This Audience of Idleness  
Disdained them, from the Sky-

Till Sundown crept- a steady Tide-  
And Men that made the Hay-  
And Afternoon- and Butterfly-  
Extinguished- in the Sea-<sup>11</sup>

This fourth song of the cycle uses another longer text, to complete the pair of lengthier songs in the middle of the cycle's overall arch form. This poem is about another aspect of personal transformation, but in contrast to the darkness of the previous poem about death this poem is sunny and peaceful, about a butterfly emerging from a cocoon

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<sup>11</sup> Johnson, *Emily Dickinson*, 168.

and flitting about on a summer's day. The butterfly is compared to a lady as both seem to wander aimlessly, but the butterfly has a purpose of pollinating flowers. The butterfly is compared to those who seem to work with a clearer purpose; bees that gather pollen for honey, and men that work harvesting in the field. As the poem states, all have an important purpose in the fields on this summer afternoon. The butterfly and others that fly about the sky look down on and "disdain" the workers and bees that are stuck on the ground in the fields, perhaps as the lady and upper classes disdain workers and those beneath them. However, when the sun goes down all of them, the bees, workers, and butterfly are equally extinguished in the sea of darkness, as everyone becomes equal when leaving this earthly realm.

### **Revision Process for Ensemble Issues**

All of the songs went through revisions to both the instrumental and vocal parts, but with this song an interesting issue arose with the ensemble having difficulty aligning at one point in the middle of the song. Because it was our artistic goal to perform this song cycle without a conductor, revisions were required to keep our ensemble together. Solving these challenges were a learning experience for Clay, and for the ensemble, as we worked through various rehearsal techniques. This song is freer and more improvisatory sounding than the others, with several places where the ensemble has to start together after measures of long held notes. Most of these places were possible to work out by deciding who would cue the start of these measures, where several performers have a simultaneous attack after a long note. For example, there is a moment

like this in m. 47, where the piano enters with a rolled chord while the clarinet and violin have rapid figuration after a sustained note in the previous measure.

**Example 20: Instrumental ensemble: mm. 45-47**

The musical score for Example 20, measures 45-47, is presented in a multi-staff format. The instruments included are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Music Stand (M-S.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The score shows a dynamic shift from *p* to *sfp* to *mf* across measures 45, 46, and 47. The piano part features a rolled chord in measure 47. The violin and clarinet parts have rapid figuration after a sustained note in the previous measure. The bassoon and double bass parts are silent. The music stand part has a *pp* dynamic. The piano part has a *mf* dynamic. The score includes performance instructions such as "...ord." and "gradually to..." with a dashed line. The piano part has a rolled chord in measure 47.

After meeting for an initial rehearsal, we decided as an ensemble that the clarinet should give the cue with the breath to start m. 47 together. A similar moment happens in m. 55. Working out these cues helped to achieve a reliable performance where we were able to stay together as an ensemble. However, a duet between the bass and bassoon in mm. 79-84 at the beginning of the fourth section proved difficult to keep together rhythmically, and to make clear to Law where to enter correctly in m. 84. The ensemble would unravel at every rehearsal at this point, and by the time the entire ensemble was back together in m. 89 the parts would not be aligned correctly. The rhythmic patterns in the bass were irregular and did not clearly show the bassoonist where the downbeats were, and the bassoon had several measures with ties on the downbeats. During rehearsals we tried several solutions to overcome this problem. At early rehearsals the entire song was challenging to keep together so we tried several run throughs with a metronome. That would keep everyone together for the most part, but we could obviously not perform it that way. At some other rehearsals Clay would conduct to keep the group together, another temporary solution. Working out cues and having all of the instrumentalists understand how they fit with others' entrances helped with tricky spots to align earlier in the piece, but this one passage proved to be a stumbling block and was different every time we played through it. For an early performance of this song and the fifth song at a composition recital on September 23, 2019 we had to have a conductor lead this performance. But after this performance we kept trying to address this passage and align it without a conductor. The bass and bassoon rehearsed several times with and without a metronome and our bassist tried indicating downbeats with head nods. Consistency in successfully performing this section still proved to be elusive. Even at the

dress rehearsal for the world premiere the ensemble faltered at this point, but we were able to recover later in the song.

Finally, to come up with a more effective solution, some last-minute consultations between Clay and our bassist Nathaniel De la Cruz prompted a final revision several days before the performance! The bass part was simplified to steady sixteenth notes, and some of the ties the bassoon had on the downbeat were rearticulated to make the rhythm clearer. The first time we tried this modified version the group was finally able to stay together, and one last rehearsal the night before the performance helped to solidify this piece. The end result was a performance that was much more polished than the dress rehearsal, and this process was a valuable learning experience for all involved.

Example 21: Bassoon and bass original version: mm. 79-84

Musical score for Example 21, showing the original version for Bassoon (Bsn.) and Bass (Db.) parts, measures 79-84. The score is in 3/4 time. The Bassoon part features a triplet and a dynamic marking of *mp (subito)*. The Bass part features a dynamic marking of *fff* and a dynamic marking of *p*.

Example 22: Bassoon and bass revised version: mm. 79-84

Musical score for Example 22, showing the revised version for Bassoon (Bsn.) and Bass (Db.) parts, measures 79-84. The score is in 3/4 time. The Bassoon part features a triplet and a dynamic marking of *ff mp (subito)*. The Bass part features a dynamic marking of *fff mf* and a dynamic marking of *ff mp (subito)*.

## Musical Structure of the Fourth Song

This song is in a large scale A B A form, beginning and ending quietly with the solo bassoon. The form is more about beginning and ending with similar textures, timbres, and dynamic range, but there are not exact repeats of musical sections or melodic material from the beginning to the ending sections. The sections in the song correspond to stanzas in the poem, with two of the stanzas compressed into one section, so while there are six stanzas to the poem, there are five sections in this song. Most of the sections run smoothly from one to the other, giving the song a very free, through-composed and improvisatory feeling. The word painting is especially vivid in this song, and all the instruments have passages that evoke the flight and fluttering wings of the butterfly at some point. The song starts quietly, representing the butterfly stirring in the cocoon, builds up to several climaxes representing rapid flight in the middle, and ends quietly with the fall of night at the end of the poem. The USM is important in this song, but here it is transformed into an upward arpeggio motive resembling the disjunct upward motive in the second song, “Me Change.” Another recurring feature in this song that has been prominent in other songs are large rolled chords in the piano spanning several different registers, used for dramatic attacks and to draw attention to specific words and vocal entrances.

This song captures attention from the beginning because it is the first song to start with an extended solo melody for one instrument. The bassoon plays a solo for ten measures, representing the butterfly stirring in the cocoon. The melody is lyrical and has the feel of an improvised line, since the rhythm does not fall into a regular pattern but



cocoon as she begins to test her wings, and the clarinet line starts to have more motion. This gesture also marks the beginning of the second section and stanza of the poem.

The second section starts in m. 41 with the clarinet motion to illustrate the butterfly's first flight. There is imitation between the clarinet and voice: the voice echoes the line the clarinet starts in m. 42 one beat after the clarinet, with some slight changes to the accidentals. The imitation only lasts for seven notes before the clarinet part gets even more active, and the voice sustains a longer note on the second beat of m. 44. The piano enters for the first time in this section in m. 47, and the instrumental texture continues to increase the motion with faster note values in the clarinet and violin, and trills and rolled chords in the piano. The bassoon and bass rest for this entire second section, giving this section a lighter timbre and texture without this lower resonance. The darkness is absent for this moment as the butterfly has left the cocoon and is fluttering around apparently aimlessly on a summer day, so this section is still relatively calm without much activity.

**Example 24: Second section: mm. 41-46**

The musical score for Example 24, Second section: mm. 41-46, features five staves. The Clarinet (Cl.) part begins with a melodic line, marked *mf*, and includes a triplet in the final measure. The Violin (Vln.) part starts with a *ppp* dynamic and features a sustained chord in the final measure, marked *mf*. The Bassoon (Bsn.) and Double Bass (Db.) parts are marked *ppp* and consist of a few notes followed by rests. The Musician's Score (M.S.) part includes the lyrics "With - out De - sign that I could trace," and features a melodic line that transitions from *p* to *mf* dynamics.

The music transitions seamlessly into the third section in m. 61, leading up to the next vocal entrance in m. 63. The piano starts with a variation of the two eighth-note slurred melody in m. 61 that was traded between the clarinet and voice in mm. 41-44, and the voice echoes the piano in m. 63. This third section builds up to the first climactic moment of the song. There is more text painting in mm. 65-66 with the word “contracting:” the voice repeats this word three times with several melismas, and the piano gets quite busy here as well, with a different combination of quintuplets, sextuplets, and up to eight thirty-second notes on each beat. The meaning of “contracting” in this context, representing the butterfly’s wings opening and closing rapidly fits with more motion in the musical lines. The dynamic level continues to build up from this point as well. The bass and bassoon rejoin the ensemble by the beginning of this section, so the texture of the full ensemble returns. The clarinet, violin, and bass all start rapidly moving

repetitive thirty-second note patterns in m. 73, and the piano joins this texture in m. 76 with thirty-second note arpeggios sweeping down and up the instrument. This coincides with a high point in the vocal line on the word “hard,” as the singer sings a high B at this moment, and the entire ensemble reaches a dynamic of *ff*. This point represents the butterfly flying rapidly and “struggling hard with an opposing Cloud,” and also the activity of the men working in the field making hay. The bassoon is the only instrument with long sustained notes in this section, to add volume and intensity, but not the speed of the other instruments. Metaphorically the bassoon could represent the cloud the butterfly is struggling against, with its long, sustained tones. This climactic moment comes to an end in m. 79 as the ensemble suddenly stops all this rapid motion on the downbeat. That leads directly into the fourth section with a bass and bassoon duet.

Example 25: First climactic point: mm. 75-76

The musical score for Example 25, measures 75-76, is written in 4/4 time and features a first climactic point. The score includes parts for Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Male Soprano (M.S.), and Piano (Pno.).

- Cl.:** Plays a continuous eighth-note melody in the right hand, starting on G4 and ending on A4. A *ff* dynamic marking is present.
- Vln.:** Plays a melody in the right hand with slurs and a *ff* dynamic marking. The left hand has a tremolo effect on a high note.
- Bsn.:** Plays a sustained low note in the left hand with a *ff* dynamic marking.
- Db.:** Plays a rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand, both with *ff* dynamic markings.
- M.S.:** Sings the lyrics "then struggling hard" with a *ff* dynamic marking.
- Pno.:** Provides harmonic support with chords in the right hand and a single note in the left hand, both with *ff* dynamic markings.

The bassoon and bass are featured again at the beginning of this section in m. 79 to represent the return of darkness and mystery. The night has not fallen yet, but this stanza is about mysterious, “phantom parties” aimlessly flying about the sky with the butterfly. The constant motion in the bass represents the flight of the butterfly and the “phantom parties,” while the bassoon plays a melody reminiscent of the opening solo with more motion. The singer enters to start the fourth stanza in m. 84. The melody starts more subdued in a lower register, but quickly builds up to a second high point in m. 89

with the word “Nowhere” on a high A. This downbeat is also emphasized with a substantial rolled chord in the piano. The second instrumental climax of the song occurs here, representing the frivolous freedom of flight of the butterfly and other “parties” in the sky. However, this flight is not as busy as the previous one, and the rapid motion occurs only in the piano starting in m. 89 with thirty-second note arpeggios sweeping down and up again. The other instruments sustain longer notes, or repeated notes no faster than a triplet in some places. The violin has some trills and the bass has some tremolos to add to the activity of the piano. By measures 93-94 the motion starts to slow down in the piano, and the faster gestures become more sporadic with longer note values in between. The singer moves to the fifth stanza with the pickup to m. 95, and in this case the music really does not seem to have a sectional division but transitions smoothly into this section of the poem. In this transition there is a gradual diminution of the energy and fuller dynamics of the previous climactic section. The motion in the piano slows to quarter, eighth, and occasional sixteenth note gestures, and the rhythmic motion in the other instruments is similar. The piano drops out in m. 100 as the text describes the “Audience of Idleness” in the sky, and the rhythmic motion continues to slow and become freer in the other instruments. The piano has two final rolled chords, one that is articulated in m. 104 and held for two measures, and a final one in m. 106. This gesture brings the fourth section of the song to a close, as the flight of the butterfly and other “parties” slows down with the setting sun.

The final section of this song starts in m. 107. The piano, clarinet, and violin have dropped out for the remainder of the song, so the texture returns to the bassoon, bass, and voice from the opening section. The bassoon and bass now represent the darkness of the

night falling. The bass has frequent triplets on the downbeats of measures followed by rests; this represents the slowing down of the butterfly's flight until all activity is swallowed up by the darkness. The bassoon has a free, lyrical melody similar to the opening, but with slower note values, and nothing faster than some eighth note gestures. The voice drops to a soft dynamic, and the range is mid to high without the extreme high registers from the climactic moments. The dynamic level continues to get softer as the end of the poem is reached, and the voice drops to its lowest register. The bass has a final triplet on the last beat of m. 123, and m. 124 to the end is just bassoon and voice, so the instrument that opened the song is also the only one left at the closing. Both bassoon and voice end softly on a long note held for 2 measures, very low in register for both of them, as the day and the butterfly are "extinguished in the Sea" of darkness.

Example 26: End of song: mm. 123-129

Bsn.

Db.

M.S.

and but - ter - fly, ex - tin - guished

ex - tin - guished in the Sea

This song is similar in length and scope to the third song, but the character is quite different, with a dreamy, fantasy-like form that imaginatively depicts this mostly tranquil, joyful poem filled with beautiful images from the natural world.

## CHAPTER 6

### V: TO THE BRIGHT EAST SHE FLIES

To the bright east she flies,  
Brothers of Paradise  
Remit her home,  
Without a change of wings,  
Or Love's convenient things,  
Enticed to come.

Fashioning what she is,  
Fathoming what she was,  
We deem, we dream-  
And that dissolves the days  
Through which existence strays  
Homeless at home.<sup>12</sup>

For this fifth song in the cycle, after two substantial songs in the middle, a short, fast paced song with driving rhythm seemed best for the overall pace. A shorter poem was a good fit for this moment, and the theme of flight created continuity with the previous poem about a butterfly. “To the Bright East She Flies,” which presents a bright and hopeful vision of the afterlife, was written by Dickinson as an elegy to her mother after her death in 1883. In this poem, the bird represents the soul, and the flight is the journey to the spiritual world after death. Representing the destination as the bright east, or a sunrise, is a hopeful way of looking at death as the beginning of another journey for the soul, a journey to a better place than earth. “Brothers of Paradise” is a metaphor for angels helping the soul on her journey. The end of the poem is about people on earth “straying” through their existence in this life, but with the limitations of life on earth the

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<sup>12</sup> Johnson, *Emily Dickinson*, 652.

soul feels “homeless at home”, or lost in this world, separated from the ultimate spiritual home we reach after death.

### **Musical Structure of the Fifth Song**

This song is the liveliest in the entire cycle, with the most forward motion and driving ostinato patterns. The second song, “Me Change!” has an energetic feel as well, but the gestures are more fragmented, while the fifth song features longer, continuous melodic lines, and the ensemble keeps a sense of perpetual motion. One feature of this song is a new flapping motive with recurring two-beat gestures of dotted rhythms in the piano and other instruments that represent the bird’s wings flapping. The harmonies in the piano in these dotted gestures are sometimes jazzy with major seventh chords implied. This is another reference to the seventh, although major here, while the minor seventh was an important interval in some of the previous songs. Clay’s use of the major seventh in this piece goes with the more hopeful theme of the bird, or soul flying to the “bright east” as a joyful journey to the afterlife. This song has more consonant harmonies than the previous songs in the cycle, but they don’t remain in the same tonal center or resolve. This represents the soul’s sense of wandering and homelessness on earth. The song has four main sections, A B C A’. In this song, as opposed to the others, the musical sections are not determined by the stanzas of the poem, but certain important lines that are repeated and emphasized lead to new sections of music and contrasting material in this song.

In the opening A section the violin and bass begin an ostinato by alternating gestures, with the violin on the strong beats and the bass on eighth notes after each beat. The bass has occasional gestures of four sixteenth notes to break up this texture. These are four note ascending scales, once again the USM, which also appears frequently in scales in the piano. The piano is the first instrument to introduce the new flapping motive in m. 4 of Example 27, which is a two-beat motive of dotted sixteenth and thirty-second notes. The contour of this motive has pairs of descending broken thirds that sequence up in register. This motive is central to the song and represents the bird's wings flapping frantically during the flight. When the voice enters, the melodic line is more conservative and steadier, consisting of mostly quarter notes with one descending sixteenth note figure. The slower and steady rhythm of the voice is a contrast to the livelier, driving rhythms in the instrumental ensemble.

Example 27: Opening: mm. 1-7

The musical score for Example 27: Opening, mm. 1-7, is arranged in six staves. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Music Stand (M.S.), and Piano (Pno.).

- Cl.:** Remains silent throughout the passage.
- Vln.:** Plays a melodic line starting in the first measure with a *mf* dynamic. The line concludes in the seventh measure with a *p* dynamic.
- Bsn.:** Remains silent throughout the passage.
- Db.:** Plays a rhythmic accompaniment of eighth notes, starting with a *pizz.* (pizzicato) marking and a *mf* dynamic. The line concludes in the seventh measure with a *p* dynamic.
- M.S.:** Remains silent throughout the passage.
- Pno.:** Remains silent throughout the passage.

3

*b*

*f* *fmp* *(mp)*

*b* *f* *fmp*

*sfp* *mp*

**Flapping Motive**

The musical score consists of several staves. The top four staves are vocal parts. The fifth staff is a vocal line with lyrics: "to the bright". The dynamic marking *mf* is placed above the first note of this staff. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and phrasing.

6

east she flies brothers of pa - - ra - dise

mf

fp

mp

arco

f

mp

mf

mp

The rhythmic ostinato in the strings and the flapping motive continues, appearing in the clarinet in m. 8. The A section maintains this musical texture, with variants of these elements until m. 21, where there is a clear change of musical material.

The B section of the song starts in m. 21. This change does not occur at the beginning of the second stanza of the poem, but during the third line of the second stanza. The words are significant here “We deem, we dream,” and Clay thought this was a significant line to highlight by marking it with a change in the music. In the B section the piano and bass start an ostinato of eighth notes preceded by grace notes before each beat. The pattern consists of descending leaps repeating the same pair of notes each measure,

first a major ninth, and in the next measure descending fifths in the bass, and fourths in the piano. The rhythmic motion in the upper instruments decreases here as well. The vocal line reaches a high point with the last statement of the word “dream” in m. 24 on a high G<sup>#</sup> and a *forte* dynamic level. This gesture is followed by the USM in the piano and clarinet in m. 24. This represents a poetic way to show the upward striving toward the spiritual realm of those dreaming and wandering this earth. Another, more percussive interruption happens with the entire instrumental ensemble in m. 26. The entire ensemble interrupts in m. 26 with a percussive attack of eighth notes, pounding in rhythmic unison at *ff*, with thick chords in the piano featuring a major seventh in the upper voices, once again drawing attention to this interval.

Example 28: Percussive interruption: mm. 25-27

The musical score consists of six staves, each representing a different instrument. The time signature is 5/4. The key signature has one sharp (F#). The instruments and their parts are as follows:

- Cl. (Clarinet):** Treble clef. Starts with a quarter rest in the first measure, followed by a quarter rest in the second measure, and a quarter rest in the third measure. A fermata is placed over the first measure.
- Vln. (Violin):** Treble clef. Plays a rhythmic pattern of eighth notes with accents. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358,

A descending sixteenth note scale in the violin in m. 28 leads to a more fragmented part of the B section, where the flapping motive is featured in the violin, while the remainder of the ensemble has rests, with sporadic attacks in the piano. This texture matches the text about the dissolving of the days. Starting in m. 31 the USM alternates with the flapping motive several times as the singer completes the text of the poem. The piano remains fragmented in this section, with occasional full measures of the USM. The singer repeats the last line “homeless at home,” three times at the end of this section, to show the significance of this phrase to the meaning of the poem. The B section ends with the longest sequence of the USM in the piano in mm. 43-46, while the clarinet has the flapping motive at the same time. It is the first time these motives have appeared

together, those wandering the earth with the USM, and the bird flapping her wings on her flight to paradise.

The C section starts in m. 47, as the USM figures in the previous measures arrive at a strongly accented downbeat. This section is quite different from previous sections and is much more static. The rhythmic motion slows to alternating eighth notes in the piano on repeated notes, with the right hand on the beat in a very high register, and the left hand on the eighth note off beats very low in the register. This pattern is a reference, with exaggerated registral differences, to the violin and bass ostinato from the opening of the song. While the arrival at m. 47 is at a loud dynamic of *ff*, the music quickly drops to *pp* in m. 49. The violin and bass join the piano's ostinato in m. 51, and the clarinet and bassoon trade four note descending gestures in eighth notes, an inversion of the USM. The voice keeps repeating the text "homeless at home" with measures of rest between each iteration. In m. 56 the USM returns in its original upward form in the clarinet, then the bassoon. This mostly static, quiet and subdued C section is a musical illustration of wandering and feeling lost in this physical world, separated from the soul's eternal home.

Example 29: Static C section: mm. 47-55

Cl.

Vln. *ff* at the frog

Bsn. *ff* at the frog

Db. *ff* at the frog

M.S. *ff*

Pno. *ff* etc... *pp*

col legno battuto *pp* *mp*

*p*

col legno battuto at the frog *pp* *mp*

*p* *p*

home - -

The musical score consists of seven staves. The top staff is a single treble clef line with a woodwind instrument part. The second and third staves are a grand staff (treble and bass clefs) with a piano accompaniment. The fourth staff is a single bass clef line, likely for a second woodwind instrument. The fifth staff is a single treble clef line, likely for a vocal line. The sixth and seventh staves are a grand staff (treble and bass clefs) for the piano accompaniment. The score includes dynamic markings such as *pp*, *mp*, and *p*, and performance instructions like "col legno battuto" and "col legno battuto at the frog". The vocal line includes the word "home" with a long note value.



descending quarter notes with all the instruments, and cluster chords in the piano. This gesture leads to a final sequence of the flapping motive in the piano in mm. 74-75, but a gradual *ritardando* that starts in m. 73 puts a halt to the momentum of the bird's flight. The words "homeless at home" are repeated one more time to end the song on a fermata whole note for the voice and the entire ensemble. This repetition of that text draws attention back to those wandering on earth, as the bird flaps away to her destination and her rhythm slows as she flies out of sight to those remaining on the earth.

Example 30: Ending of song

*rit.*

Cl.

Vln.

Bsn.

Db.

M.S.

*mf*

home - - -

Pno.

*8va*

The image shows a musical score for a song. It consists of several staves. The top staff is a vocal line with lyrics: "less at less home". Below it are two piano accompaniment staves. The first piano staff has dynamics *p* and *mf*. The second piano staff has dynamics *p*, *arco*, and *mf*. Below the piano staves is a guitar part with dynamics *p* and *f*. The bottom staff is a grand piano accompaniment with dynamics *p* and *f*. The score is in a key with one sharp (F#) and a 3/8 time signature. The lyrics are: "less at less home".

This fifth song adds some energy and momentum to the cycle, and represents a more joyful and positive look at the soul's journey to the afterlife as a bird flying towards a beautiful sunrise, in contrast to those wandering and lost on earth yearning for an eternal, peaceful home. The lively flapping motive and stiller, repetitive wandering sections of the music represent this text very effectively.

## CHAPTER 7

### VI: THE SOUL UNTO ITSELF

The Soul unto itself  
Is an imperial friend-  
Or the most agonizing Spy-  
An Enemy- could send-

Secure against its own-  
No treason it can fear-  
Itself- its Sovereign- of itself  
The Soul should stand in Awe-<sup>13</sup>

For this final poem of the cycle Clay and I wanted something short, to match the length of the first poem, and simple yet profound at the same time. This poem is one of those concise Dickinson gems that says a great deal in a few words, and after all the poems about a personal journey or transformation of some sort it is nice to end on a tranquil, meditative reflection on one's inner thoughts about their soul. An introspective, spiritual text like this goes well with a calm, slower and expansive song, which was Clay's vision for the last song of the cycle. After considering possible titles for the cycle it seemed ideal, and most natural to use the title of this last poem, since aspects of the soul are a common element in all of these poems. Having a short last poem similar in length to the first brings the cycle to a symmetrical close. This poem is the most personal and inward looking of the collection, as it concerns the different sides of a person's soul. The last line of the poem implies that we could betray our true selves but are secure against this if our soul is in awe of itself; in other words if we have enough respect for ourselves we are safe from self-betrayal.

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<sup>13</sup> Johnson, *Emily Dickinson*, 338.

## Musical Structure of the Sixth Song

This song has a symmetrical arch form of A B C B' A'. The first two sections return in reverse order at the end of the song with a repeat of musical material from the beginning, but with some variations. This song is less dissonant than the earlier songs, with slower and smoother vocal lines and a gentler use of rhythm. The frequent use of the intervals of fourths and fifths adds harmonic stability and suggests spirituality with its reference to early chant music. This connection to earlier music, in addition to Neo-Baroque elements in the song represent the yearning for spirituality and longing to be at peace with one's soul that is expressed in this poem. The USM returns from earlier songs in the middle of this song, leading up to the climax. There is a new important motive particular to this song featured in the piano at the beginning. This motive will be discussed in greater detail in the next paragraph, but it has a decorative, Neo-Baroque feel. It is related to the USM, but the contour is a bit different. This song also features the large rolled chords in the piano, an important recurring element throughout this cycle. This final song starts with such a chord, the climactic moment in the middle of the song has a series of thick, widely spaced rolled chords in the piano that are held for several measures at a time, and the final sonority of the cycle is a slow, delicate rolled chord.

The A section is quite short, just six measures long. It is the instrumental introduction leading up to the singer's entrance and sets the tranquil, introspective mood. It starts with a soft chord struck together by the entire instrumental ensemble while the piano chord is rolled, built on a series of fourths in the treble staff. The first two measures are whole notes with fermatas, so it feels as if time is suspended. In the third measure the

piano begins the Neo-Baroque sixteenth-note triplet motive, through which the tempo for the song is established. This distinctive melodic motive starts with a sixteenth-note triplet on the second half of the second beat in m. 3, ascending an octave from middle G to treble G, with the fifth D in the middle. This gesture is followed by another sixteenth note triplet on the third beat with a turn figure. The bass of the piano moves down in fourths in m. 3, emphasizing the importance of this interval. This downward motion suggests a ground bass *Passacaglia* figure, also a connection to early music. These fourths shift from black to white keys and this prevents a tonal center from being firmly established, although the music does have a more consonant sound. The other instruments have descending fourths featured as well, but generally in a slower rhythm.

**Example 31: Piano opening: mm. 1-4**



The piano continues to vary and elaborate the opening Neo-Baroque motive, ending with a trill on the last beat of m. 6. This gesture leads directly into a long held chord with open fifths in m. 7 to start the B section.

The motion slows suddenly with this open chord to signal the beginning of the B section. There is a C in the bass of the piano which establishes a tonal center for the moment, giving this section a calm and stable feeling at the start. There is a rolled chord

in the piano on the downbeat of m. 7 but it covers a smaller distance, just an added second chord in the treble clef. The chord is rolled faster as if a harpsichord would play it, contributing to the Neo-Baroque style of this song. The voice enters with a pickup into m. 8 with a simple, chant-like melody in quarter notes, made up of mostly fourths to add to the open feel. The rhythmic motion in all the instruments in the B section is slower and more regular with quarter notes or whole notes in all of the parts. The piano has some of the same descending fourth patterns in the bass that first appeared in the A section to keep the ground bass feeling but this move shifts the tonality away from C major. The B section is also quite short, and at the end of measure 16 the piano and voice transition with more active upbeats into the C section.

Example 32: B section: mm. 6-10

The musical score for Example 32, B section, mm. 6-10, features six staves. The Clarinet (Cl.), Violin (Vln.), and Bassoon (Bsn.) parts are marked *mp* and play sustained notes with slurs. The Double Bass (Db.) part is also marked *mp* and plays a single note. The Musician's Score (M.S.) part is marked *mp* and *mf*, with lyrics "the soul un - to it - self" and dynamic markings < and >. The Piano (Pno.) part is marked *mf* and *mp*, playing a complex accompaniment with slurs and an 8va marking.

The C section starts in m. 17 with more activity and tension in the music, reflecting the text that describes how the soul could be an “agonizing spy” against itself. There is more dissonance and a chromatic rolled chord in the beginning of m. 17, along with a high F<sup>#</sup> in the vocal line that draws attention to the word “agonizing.” There are more eighth notes in the instrumental parts, highlighting this increased activity, but the descending fourths continue as one cohesive and stable element from the previous section to ground this more dramatic section.

Example 33: C section: mm. 16-21

Cl. *mp* pont. *p*

Vln. *f* *p* (*subito*)

Bsn. *mp* pont. pizz. *p*

Db. *sfmf* *mf* *f* *mf*

M.S. or the most a - gon-i-zing spy

Pno. *mf* *p*

The image shows a musical score with seven staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef, with 'tasto arco' markings. The fifth staff is a vocal line in treble clef with lyrics: 'an e-nem-y could send'. The bottom two staves are piano accompaniment in bass clef. Dynamics include 'pp' and 'p'. A '7' and '8va' marking are present in the piano part.

The Neo-Baroque motive from the beginning of the A section returns in the piano in mm. 23-24, and this transitions into a varied restatement of the B section in m. 25.

This second B section starts in a similar way to the first, with a long rolled chord in the piano, but this time the piano chord covers a wider range from low to high, and the lowest note is a B natural. The chord is a G major triad in first inversion with an added second; the inversion provides a less stable feeling than the root position C chord from the first B section. The vocal melody starts exactly the same, with chant-like fourths moving in quarter notes. The rhythmic motion starts to pick up more in m. 28, with a

thirty-second note gesture in the violin, and some eighth notes in the clarinet. The thirty-second notes in the violin are the first reappearance of the USM in this song. This represents the soul striving to be more secure in itself and reach a spiritual place. In mm. 32-33 the piano and strings start a rising scalar sequence in quarter notes, with the piano playing in fourths. The rhythmic motion speeds up suddenly in m. 34 with the ensemble passing around thirty-second note runs of the USM moving to a higher register. This gesture leads to a climactic extended section of new material added to this B section in m. 35. This point is a dramatic moment in the poem too, where the speaker says the soul should be “sovereign” of itself. This climax of the song is centered on the word “sovereign” as the singer reaches a high G with a *ff* dynamic in m. 35, along with a big rolled chord in the piano made up entirely of fourths. The fourths make this moment the spiritual high point of the song.

Example 34: Climactic extended section: mm. 34-41

Cl. *sff*  
norm.

Vln. *f*

Bsn. *sff*

Db. norm.  
*ff*

M.S. *ff > f*  
so - - - verign so - verign,

Pno. *f*

The singer repeats “sovereign” several times and moves down the scale by steps. The strings have sustained lines moving slowly in half notes as well, but the clarinet and bassoon add some motion with eighth notes, and the bassoon moves through fourths and fifths. The piano has several more expansive rolled chords, one in m. 39, and another in m. 41, using fourths mixed with other intervals. The vocal line moves lower in register as the music winds down from the climactic moment, culminating with a treble G in m. 42, an octave lower than the high point at the beginning of m. 35.

A varied restatement of the A section starts in m. 43 that brings the song to a symmetrical close. The chord in m. 43 is quite similar to the opening chord; the only

difference is that the piano bass has an octave on low Bs, instead of the fifth E-B that was in the first chord. The fourths in the treble clef are the same. This time there is no fermata, and the piano bass starts the rhythmic motion with a quarter note pick up into m. 44. The Neo-Baroque motive returns exactly as the beginning for the next three measures. In m. 47 the treble part is elaborated a bit more, and a *ritard* starts in this measure that continues until the last held chord to dissipate the momentum toward this final ending. The vocal part slows to mostly quarter and eighth notes in this last section, as do the other instruments, and the chant-like feeling returns. In mm. 48-49 the piano and strings start a stepwise ascending scale to a higher register. The treble in the piano starts to move faster in sixteenth notes in m. 49, but the gradual *ritard* keeps these faster figures calm and tranquil. A final appearance of the USM keeps ascending without pause, reaching a high rolled chord in m. 50 with a fourth on top. The whole ensemble strikes this chord together and holds it on a fermata for the final two measures. The strings play high harmonics, but the voice is not particularly high for the last note. The clarinet and bassoon are in a lower register to match the bass of the piano, which descends in fourths again to a very low register, culminating in a low G<sup>b</sup> octave in the final chord. This shows the juxtaposition of the upward striving of the soul, while the human being remains firmly grounded on earth. This peaceful ending illustrates the text very effectively, that the soul should stand in “awe,” as the singer holds this last note and word with the entire ensemble.

Example 35: Ending of song: mm. 48-52

The musical score for Example 35, ending of song: mm. 48-52, features the following parts and dynamics:

- Cl.:** Dynamics include *p*, *mf*, *pp (subito)*, and *n*.
- Vln.:** Dynamics include *mf*, *pp (subito)*, and *n*.
- Bsn.:** Dynamics include *p*, *mf*, *pp (subito)*, and *ppp*.
- Db.:** Dynamics include *mf*, *pp (subito)*, and *n*.
- M.S.:** Dynamics include *f*, *mp (subito)*, and *n*. Lyrics: "soul should stand in awe".
- Pno.:** Dynamics include *pp (subito)*.

This final song closes the cycle in a peaceful and introspective way. After all the previous songs about different aspects of change and personal transformation this song

focuses on self-reflection and one's individual striving for inner peace and spirituality. The musical language of chant, more consonant harmonies, fourths and fifths, and Neo-Baroque figurations in the keyboard add to this tranquil effect and leaves the listener with a sense of rest and repose.

## CHAPTER 8

### CONCLUSION

I have been a collaborative pianist for most of my career as a musician, and have worked with singers, instrumentalists, and composers since I was a young undergraduate majoring in piano performance. I played with the contemporary music ensemble at the University of California, Santa Barbara, and premiered student compositions in recitals at both UCSB and at Arizona State University. I have also performed with the Arizona Contemporary Music Ensemble based at ASU for the past two years, where I have gained experience performing new chamber works in varying styles and have had the privilege to premiere several new works by composition faculty and students. I have always found working with composers and premiering their new works to be a unique and rewarding experience, as I offer them a crucial service bringing their music to life while adding my own personal interpretation. I also learn and gain valuable experience about working with them to create music that expresses their vision while showcasing the piano in the most effective way for performance.

For these reasons I chose the culminating project of my academic career to be a combination of a performance and written project, creating a new chamber music song cycle with a composition colleague, premiering it in a performance, and writing about it. I, my fellow performers, and the composer William Clay have all found this to be a challenging but worthwhile learning experience. I have observed more directly by working with Clay through every step of this process how the selection of a unifying theme, choosing the poet and poetry, and setting the poetry to music in the most effective

way is the first challenge. Another challenge is writing creatively in a contemporary style with challenging rhythms and tricky disjunct passagework that will still work for a chamber ensemble without a conductor. The transformation from original vision to finished product involved many steps, and this turned out to be a more ambitious project than any of us anticipated. I am grateful to Clay, and my ensemble, for helping me complete this project successfully, as the performance was well received. The audience informed me that they found it informative and fascinating to learn about these poems by Emily Dickinson. They also enjoyed the chance to observe firsthand how Clay's imaginative settings brought these texts to life very vividly using his own creative, contemporary style, while also using elements of earlier music to connect to this text from the nineteenth century. I hope that this contribution to the chamber music song cycle, with texts by one of the greatest American poets, Emily Dickinson, will be a valuable addition to the repertoire for future singers and instrumentalists to study, perform, and share with new audiences.

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APPENDIX A  
COMPOSER BIOGRAPHY

William Clay is a composer, classical guitarist, and music educator who lives in Tempe, Arizona. William's compositions and musicological research projects have been presented locally and at regional and national conferences around the country. He is published in the Society of Composers (SCI) journal of musical scores and ABC-CLIO's "100 Greatest Bands" publication. William is a member of SCI and has studied composition at Arizona State University School of Music and the University of Missouri - Kansas City, Conservatory of Music and Dance. He is currently a DMA candidate in Music Composition at ASU. Bill has experience teaching music at every level of education, from kindergarten to college level. Bill believes strongly in collaboration with local musicians. He often plays in Valley Guitar Duo and the Holy Trinity Lutheran Church Chamber Concert music series.<sup>14</sup>

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<sup>14</sup> "Biography," on William Clay's professional website, accessed January 11, 2020, [https:// www.billclaymusic.com](https://www.billclaymusic.com)

APPENDIX B  
AUTHOR BIOGRAPHY

Rosa LoGiudice, pianist, holds a Doctor of Musical Arts degree in collaborative piano at Arizona State University completed in May 2020, under the tutelage of Dr. Andrew Campbell. Ms. LoGiudice earned a Master of Music in collaborative piano at University of California, Santa Barbara in 2015, studying with the professional collaborative pianist and professor Robert Koenig. She collaborates frequently with solo instrumentalists, opera singers, composers, and choirs, performing regularly at ASU, Scottsdale Community College, and in the community at the Tempe Center for the Arts, the Kerr Cultural Center in Scottsdale, and the new music series at Holy Trinity Lutheran Church in Chandler. Ms. LoGiudice was pianist for the premier of William Clay's opera *Mignon* at the Studio Theater in the Tempe Center for the Arts in July 2017, and also performed for the premiere of Clay's opera *Lorelai* in August 2018 at St. Matthew's Episcopal Church in Chandler. As a resident of southern California from 2003-2015 Ms. LoGiudice performed solo piano and chamber music with the acclaimed Glendale Noon Concert series and with the Santa Barbara Music Club series. Ms. LoGiudice has been a dedicated teacher for more than fifteen years and is currently a piano instructor at the East Valley School of Music in Chandler, Arizona.

APPENDIX C

MUSICAL SCORE FOR *THE SOUL UNTO ITSELF*

# The Soul Unto Itself

A song cycle for Mezzo-Soprano,  
Clarinet in Bb, Bassoon, Violin, Double Bass, and Piano  
Music by William Clay  
Text by Emily Dickinson

## I. The Thrill Came Slowly Like a Boom

*i* = 60

The musical score is for the piece "I. The Thrill Came Slowly Like a Boom" in 4/4 time, with a tempo of 60 beats per minute. The score includes parts for Clarinet in Bb, Violin, Bassoon, Double Bass, Mezzo-soprano, and Piano. The Clarinet part begins with a dynamic of *p* and includes trills. The Mezzo-soprano part features a melodic line with dynamics ranging from *p* to *mp*. The Piano part provides harmonic support with dynamics from *pp* to *mp*. The Bassoon part has a few notes in the later measures, and the Double Bass part has a rhythmic accompaniment.

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2 6

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

Vln. *tasto*

Bsn. *pp* *mf* *p* *mf* *p* *mf*

Db. *mp* *p*

M-S.

Pno. *mp* *p* *mf* *p*

The musical score consists of six staves. The Clarinet staff (Cl.) has a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by eighth notes A4 and B4, and a quarter note C5. A dynamic marking of *p* is placed below the first measure. In the second measure, there are trills on B4 and C5, with a dynamic marking of *mf* below. The third measure has a half note D5 with a dynamic marking of *p*. The fourth measure has a half note E5 with a dynamic marking of *mf*. The fifth measure has a half note F#5 with a dynamic marking of *mp*. The sixth measure has a half note G5 with a dynamic marking of *mp*. The Violin staff (Vln.) has a treble clef and a key signature of one sharp. It features a *tasto* marking above the first measure. The Bassoon staff (Bsn.) has a bass clef and a key signature of one sharp. It begins with a half note G3, followed by eighth notes A3 and B3, and a quarter note C4. A dynamic marking of *pp* is placed below the first measure. In the second measure, there are trills on B3 and C4, with a dynamic marking of *mf* below. The third measure has a half note D4 with a dynamic marking of *p*. The fourth measure has a half note E4 with a dynamic marking of *mf*. The fifth measure has a half note F#4 with a dynamic marking of *p*. The sixth measure has a half note G4 with a dynamic marking of *mf*. The Double Bass staff (Db.) has a bass clef and a key signature of one sharp. It begins with a half note G2, followed by eighth notes A2 and B2, and a quarter note C3. A dynamic marking of *mp* is placed below the first measure. In the second measure, there is a trill on C3, with a dynamic marking of *p* below. The Mute Saxophone staff (M-S.) has a treble clef and a key signature of one sharp, and contains whole rests for all six measures. The Piano staff (Pno.) has a grand staff (treble and bass clefs) and a key signature of one sharp. It begins with a half note G2, followed by eighth notes A2 and B2, and a quarter note C3. A dynamic marking of *mp* is placed below the first measure. In the second measure, there is a trill on C3, with a dynamic marking of *p* below. The third measure has a half note D3 with a dynamic marking of *mf*. The fourth measure has a half note E3 with a dynamic marking of *p*. The fifth measure has a half note F#3 with a dynamic marking of *mf*. The sixth measure has a half note G3 with a dynamic marking of *p*. There is a *8va* marking below the piano staff in the fifth measure.

10 3

Cl. *mf* *p* *mf* *p* *mf* (as possible)

Vln.

Bsn. *p* *mf* *p* *mf*

Db. *mp*

M-S.

Pno.

8<sup>va</sup>

Detailed description: This is a page of a musical score for measures 10, 11, and 12. The score includes parts for Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mute Saxophone (M-S.), and Piano (Pno.). Measure 10 starts with a key signature of one flat and a common time signature. The Clarinet part features a melodic line with dynamics *mf*, *p*, *mf*, *p*, and *mf*, including a triplet and a trill. The Bassoon part has a similar melodic line with dynamics *p*, *mf*, *p*, and *mf*. The Double Bass part provides a harmonic accompaniment with dynamics *mp* and *mf*. The Piano part has a complex accompaniment with chords and moving lines. The Mute Saxophone part is silent. The Violin part has a sustained chord. The page number '10' is at the top left, and a rehearsal mark '3' is at the top right.

4

13

Cl. *p < mf* *ff*

Vln. *ff*

Bsn. *ff*

Db. *ff*

M-S. *mp* *ff*

Pno. *mf* *ff*

The musical score consists of six staves. The Clarinet (Cl.) staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melodic line with triplets and a trill, starting at a piano (*p*) dynamic and reaching fortissimo (*ff*) by the end of the passage. The Violin (Vln.) staff has a treble clef and provides a sustained accompaniment, also reaching *ff*. The Bassoon (Bsn.) staff uses a bass clef and includes a triplet in the second measure, reaching *ff*. The Double Bass (Db.) staff is in bass clef with a sixteenth-note triplet in the second measure, reaching *ff*. The M-S. (Mellophone/Saxophone) staff is in treble clef and remains mostly silent, with a *mp* dynamic in the first measure and *ff* in the final measure. The Piano (Pno.) staff is in grand staff (treble and bass clefs) with a *mf* dynamic in the first measure and *ff* in the final measure, featuring a complex accompaniment with chords and moving lines.

16 5

Cl. *sf*  $\rightrightarrows$  *mp* *sfmf*  $\leftarrow$  *f*

Vln. *sf*  $\rightrightarrows$  *mp* *sfmf*  $\rightrightarrows$  *p*

Bsn. *sf*  $\rightrightarrows$  *mp* *sfmf*  $\rightrightarrows$  *p*

Db. *sf*  $\rightrightarrows$  *mp* *sfmf*  $\rightrightarrows$  *p*

M-S. *sf*  $\rightrightarrows$  *mp* *sfmf*  $\rightrightarrows$  *p*

Pno. *sf* *ppp*  $\leftarrow$  *sfmf* *ppp*  $\leftarrow$  *mp*

8<sup>th</sup>

22

Cl. *p* *sffmf* *p*

Vln. *mp* *sffmf* *p*

Bsn. *mp* *sffmf* *p*

Db. *mf* *mp* *sffmf* *p* *f*

M-S. *pp* *mp* *ppp* *f* *ppp*

Pno. *pp* *mp* *ppp* *f* *ppp*

The Thrill came slow

⑧.....

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The page is numbered '6' at the top left and '22' at the top of the first staff. The score is arranged in six systems. The first system contains the Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), and Double Bass (Db.) parts. The second system contains the Music Soloist (M-S.) part with lyrics 'The Thrill came slow' and the Piano (Pno.) part. The Pno. part is written in grand staff notation. Dynamic markings include *pp*, *mp*, *ppp*, *f*, and *sffmf*. The tempo is marked 'came slow'. The score ends with a double bar line and a circled '8' followed by a dotted line.

27 b 7

Cl. *mfmp* *f* *mp (subito)* *trww*

Vln. *mfmp* *f*

Bsn. *mfmp* *f* *p (subito)*

Db. *mfmp* *f* *p (subito)*

M-S. *mf* *mfmp* *f* *p (subito)*  
 ly \_\_\_\_\_ like a Boom...  
 8<sup>no</sup>

Pno. *mf p* *mf* *ppp* *mp*

(8)

8

32

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

The musical score consists of six staves. The Clarinet (Cl.) staff has a treble clef and a key signature of one flat (B-flat major). It begins with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes with triplets and a sextuplet. The Violin (Vln.) staff has a treble clef and a key signature of one flat, playing a sustained chord of G4 and B4. The Bassoon (Bsn.) staff has a bass clef and a key signature of one flat, starting with a quarter rest and then playing eighth notes with triplets. The Double Bass (Db.) staff has a bass clef and a key signature of one flat, playing a simple eighth-note bass line. The Mute Saxophone (M-S.) staff has a treble clef and a key signature of one flat, playing a sustained chord of G4 and B4. The Piano (Pno.) staff has a grand staff with a treble and bass clef and a key signature of one flat, playing a complex accompaniment with chords and moving lines in both hands. Dynamics include *p* (piano) and *ff* (fortissimo). Performance markings include accents, slurs, and breath marks.

36 9

Cl. *sf* *f* *ff*

Vln. *ff* *sff* *sffmf*

Bsn. *sff* *sffmf*

Db. *sff* *sffmf*

M-S.

Pno. *sff* *sff*

Detailed description: This page of a musical score, numbered 36 and 9, features six staves. The top staff is for Clarinet (Cl.) in 2/4 time, starting with a dynamic of *sf*, followed by a crescendo to *f* and then *ff*. The Violin (Vln.) staff begins with *ff*, moves to *sff*, and ends with *sffmf*. The Bassoon (Bsn.) and Double Bass (Db.) staves both start with *sff* and end with *sffmf*. The M-S. staff is empty. The Piano (Pno.) staff has *sff* markings in both hands. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

10

40

Cl. *mf* *sfp* *sfp*

Vln. *sfp* *sfp*

Bsn. *sfp* *sfp*

Db. *sfp* *sfp*

M-S. *mf*  
For Cen-tu-ries de-layed its fit-ness grow

Pno. *p* *sfp* *pp* *p* *mp* *pp*

Detailed description: This page of a musical score covers measures 40 through 43. The score is arranged in six staves. The Clarinet (Cl.) part begins with a melodic line in measure 40, marked *mf*, and continues with a sustained note in measure 41, marked *sfp*, and another sustained note in measure 42, also marked *sfp*. The Violin (Vln.) part features a sustained chord in measure 40, marked *sfp*, and another sustained chord in measure 42, marked *sfp*. The Bassoon (Bsn.) part has a sustained note in measure 40, marked *sfp*, and another sustained note in measure 42, marked *sfp*. The Double Bass (Db.) part has a sustained note in measure 40, marked *sfp*, and another sustained note in measure 42, marked *sfp*. The Musician (M-S.) part is silent in measures 40 and 41, then enters in measure 42 with the lyrics "For Cen-tu-ries de-layed its fit-ness grow", marked *mf*. The Piano (Pno.) part has a chord in measure 40, marked *p*, a chord in measure 41, marked *sfp*, a chord in measure 42, marked *p*, and a chord in measure 43, marked *pp*. There are also markings for *mp* and *pp* in the piano part.

44

Cl. *mp mfmp*

Vln. *mp*

Bsn.

Db. *mp pizz.*

M-S. *f > mf mp p*  
ing like the Flood

Pno. *mp*

12

46

Cl. *pp*

Vln. *mp* *mf*

Bsn. *mf*

Db. *mf* *mf*

M-S. *mf* *mf*  
in sump - tu - ous

Pno. *p*

48

Cl.

Vln.

Bsn.

Db.

M-S.

sol - i - tude, sump - tu - ous,

Pno.

14

50

Cl.

Vln. *mp*

Bsn.

Db. *mp*

M-S. *f* *p*  
sump - - - tu - ous

Pno.

52

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

so - li - tude the des - o - la - tion

*p*

*pp*

16

56

Cl. *mp*

Vln. *mf* *p* pont.

Bsn. *mp*

Db. *mf* *p* pont.

M-S. *mf* *p*  
on - ly missed on - ly missed while

Pno. *mp*

59

Cl. *f*  
tasto (subito, as possible)

Vln. *sff*

Bsn. *sff*

Db. arco, tasto (subito, as possible)  
*sff*

M-S. *ff*  
Rap - ture changed Rap - - ture

Pno. *mp* *f*

18

61

Cl. *mf*

Vln. *mf*

Bsn. *mf*

Db. *mf*

M-S. *f*  
changed, its

Pno.

62

Cl. *mp* *< f*

Vln. *mp* *< f*

Bsn. *mp* *< f*

Db. *mp* *< f*

M-S.  
Dress its Dress

Pno. *mp*

20 **Piu Mosso**

65

Cl. *sf* *ff* *ff*

Vln. *sf* *ff* *mp* *ff*

Bsn. *sf* *ff* *mp* *ff*

Db. *sf* *ff* *mp* *ff*

M-S.

**Piu Mosso**

Pno. *sf* *f* *ff* *mp* *ff*

Detailed description of the musical score: The score is for a section titled 'Piu Mosso' starting at measure 65. It features five staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), and Piano (Pno.). The Clarinet part has a complex melodic line with many notes and slurs, starting with a *sf* dynamic and reaching *ff*. The Violin, Bassoon, and Double Bass parts have more sustained lines with dynamic markings of *sf*, *ff*, *mp*, and *ff*. The Piano part consists of chords and arpeggiated figures. The score includes various musical notations such as slurs, accents, and fingering numbers (e.g., #IV, #V, #VI).

68

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

21

*sf* *f*

*sf*

*sf*

*tr*

*6*

*8va*

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Music Stand (M-S.), and Piano (Pno.). The music is in 4/4 time and the key signature has one sharp (F#). Measure 68 shows the Clarinet playing a half note with a breath mark (^) and a dynamic of sf, followed by a whole note with a dynamic of f. The Violin plays a half note with a breath mark (^) and a dynamic of sf, followed by a whole note with a dynamic of f. The Bassoon plays a half note with a breath mark (^) and a dynamic of sf, followed by a whole note. The Double Bass plays a half note with a breath mark (^) and a dynamic of sf, followed by a whole note. The Music Stand is empty. The Piano part consists of two staves. The right hand starts with a tremolo (tr) and a half note with a breath mark (^) and a dynamic of sf, followed by a whole note with a dynamic of f. The left hand plays a half note with a breath mark (^) and a dynamic of sf, followed by a whole note. The score ends with measure 21, which features a sixteenth-note run in the Clarinet and a sixteenth-note run in the Piano right hand. The Clarinet part has a dynamic of sf and a breath mark (^). The Piano right hand has a dynamic of sf and a breath mark (^). The Piano left hand has a dynamic of sf and a breath mark (^). The score is marked with *sf* and *f* dynamics. There are also markings for *tr* (tremolo), *6* (sixteenth notes), and *8va* (octave up).

22

70

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*ff*

8<sup>va</sup>

3

3

8<sup>va</sup>

Detailed description: This page of a musical score covers measures 70 and 71. The score is arranged in a system with six staves. The top staff is for Clarinet (Cl.) in treble clef, showing a long note with a slur. The second staff is for Violin (Vln.) in treble clef, with a dynamic marking of *ff* and a slur. The third staff is for Bassoon (Bsn.) in bass clef. The fourth staff is for Double Bass (Db.) in bass clef, with a few notes. The fifth staff is for M-S. (Mezzo-Soprano) in treble clef, with a dotted line indicating a rest. The sixth staff is for Piano (Pno.) in grand staff (treble and bass clefs), featuring complex rhythmic patterns and triplets. A first-octave sign (8<sup>va</sup>) is present at the beginning of the piano part.

71 23

Cl. *ff*

Vin. *f*

Bsn.

Db.

M-S.

Pno.

24 **A Tempo**  
 72 *accel.* . . . . . ♩ = 60

Cl. *f* *fff* *sffp* *mfp*

Vln. *fff* *sffp* *mfp*

Bsn. *fff* *sffp* *mfp*

Db. *fff* *sffp* *mfp*

M-S. *accel.* . . . . . **A Tempo** ♩ = 60

Pno. *sff* *mf*

76

Cl. *mf* *mp* *p*

Vln. *p* *mf* *p*

Bsn. *pp*

Db. *p* *mf* *p*

M-S. *mp*  
And stood a-mazed

Pno. *ppp* *mp* *pp* *ppp*

Detailed description: This page of a musical score contains six staves for measures 76 through 80. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Musician's Score (M-S.), and Piano (Pno.). The Clarinet part begins with a melodic line in measure 76, marked *mf*, which transitions to *mp* and then *p* in the following measures. The Violin part features a sustained, legato line with dynamics *p*, *mf*, and *p*. The Bassoon part is mostly silent, with a *pp* dynamic marking. The Double Bass part has a similar sustained line with dynamics *p*, *mf*, and *p*. The Musician's Score part shows the vocal line starting in measure 79 with the lyrics "And stood a-mazed" and a *mp* dynamic. The Piano part is highly textured, with dynamics *ppp*, *mp*, *pp*, and *ppp* across the measures.

80

Cl. *sfp* *mp* *sfmf*

Vln. *sfp* *mp* *mp* *sfmf*

Bsn. *sfp* *pp* *mp* *mp* *sfmf*

Db. *sfp* *mp* *mp* *sfmf*

M-S. *mp* *mf* *p*  
 \_\_\_\_\_ be-fore the Change in ra - vished

Pno. *mp* *mp* *ppp* *f*

85

Cl. *p* *mfmp* *mfmp*

Vln. *p* *mfmp* *mfmp*

Bsn. *p* *mfmp* *mfmp*

Db. *p* *mfmp* *mfmp*

M-S. Ho - li - ness

Pno. *ppp* *mf* *p*

(8).....

28

90

Cl.

Vln.

Bsn.

Db.

M-S.

Pno. *mp*

*su*

*su*

*b*

Detailed description: This page of a musical score contains measures 28, 29, and 30. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). The piano part is marked *mp*. The key signature has one sharp (F#). The time signature is 3/4. The Clarinet part starts with a whole note chord (F#4, C5) and a half note (F#4). The Violin part has a whole note chord (F#4, C5) and a half note (F#4). The Bassoon part has a whole note chord (F#4, C5) and a half note (F#4). The Double Bass part has a whole note chord (F#4, C5) and a half note (F#4). The Mellophone part is silent. The Piano part has a whole note chord (F#4, C5) and a half note (F#4). The piano part has a *su* marking above the first measure of measure 29 and below the first measure of measure 30. The piano part has a *b* marking below the first measure of measure 30.

93

Cl. *ppp*

Vln. *n*

Bsn. *ppp*

Db. *n*

M-S.

Pno. *ppp*

Detailed description: This page of a musical score contains measures 93 through 97. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Music Stand (M-S.), and Piano (Pno.). The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. In measure 93, the Clarinet and Bassoon play a half note G4 (F#5 line) with a *ppp* dynamic. The Violin and Double Bass play a half note G4 (F#5 line) with a *n* dynamic. The Bassoon has a melodic line starting in measure 94. The Piano part consists of a sustained chord of G4 (F#5 line) and B4 (F#6 line) in the right hand, and G2 (F#1 line) and B2 (F#3 line) in the left hand, marked *ppp*. The Music Stand (M-S.) is silent. The score ends with a double bar line at the end of measure 97.

## II. Me, Change!

♩ = 80

With Growing Intensity

The musical score is arranged in a vertical staff system. The instruments and their parts are as follows:

- Clarinet in Bb:** Treble clef, 5/4 time signature. The staff contains three measures of whole rests.
- Violin:** Treble clef, 5/4 time signature. The staff contains three measures of whole rests.
- Bassoon:** Bass clef, 5/4 time signature. The staff contains three measures of whole rests.
- Double Bass:** Bass clef, 5/4 time signature. The staff contains three measures of whole rests.
- Mezzo-soprano:** Treble clef, 5/4 time signature. The staff contains three measures of whole rests.
- Piano:** Grand staff (treble and bass clefs). The piece begins in 5/4 time and changes to 4/4 time in the third measure. The piano part features a *pp* (pianissimo) dynamic. The right hand plays a melodic line with slurs and rests, while the left hand provides a rhythmic accompaniment with eighth and quarter notes.

2 4

Cl. *mf*

Vln. arco *mf*

Bsn. *mf*

Db. *mf*

M-S.

Pno. *mf* *p* *mf*

8<sup>th</sup>

Detailed description of the musical score: The score consists of six staves. The Clarinet (Cl.) part starts in measure 2 with a whole rest, then in measure 4 plays a quarter note B-flat, followed by eighth notes A-flat, G, and F. The Violin (Vln.) part has whole rests in measures 2 and 4, then in measure 4 plays a half note chord of B-flat and G, followed by quarter notes F and E. The Bassoon (Bsn.) part has whole rests in measures 2 and 4, then in measure 4 plays a quarter note B-flat, followed by eighth notes A-flat, G, and F. The Double Bass (Db.) part has whole rests in measures 2 and 4, then in measure 4 plays a quarter note B-flat, followed by quarter notes G and F. The Music Stand (M-S.) part has whole rests in measures 2 and 4. The Piano (Pno.) part has a half note chord of B-flat and G in measure 2, a whole rest in measure 4, and a half note chord of B-flat and G in measure 4. The piano part also includes a dashed line labeled '8th' at the bottom.

8 3

Ci. *f*

Vln. *f*

Bsn.

Db. *mf* *f* *mf*

M-S.

Pno. *p* *mf* *mfp* *mfp* *p*

(8).....

4

10

Cl.

Vln. *mf* *f* *mf*

Bsn.

Db. *f* *mf*

M-S.

Pno. *mf p* *mf* *f* *mf*

Detailed description: This page of a musical score covers measures 10 and 11. The score is for a chamber ensemble consisting of Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). Measure 10 begins with a dynamic of *mf* for the Violin and *f* for the Double Bass. The Clarinet and Bassoon have rests. The Mellophone also has a rest. The Piano part features a complex texture with multiple dynamics: *mf* and *p* in the first half, and *mf* and *f* in the second half. Measure 11 continues the textures, with the Violin and Double Bass maintaining their dynamics, and the Piano part concluding with *mf* dynamics. The Clarinet and Bassoon enter in measure 11 with eighth-note patterns.

12

Cl. *ff* 5

Vln. *f*

Bsn. *ff*

Db. *f* *mf*

M-S.

Pno. *mp* *mf*

6

14

Cl. *f*

Vln.

Bsn. *f*

Db. *ff*

M-S.

Pno.

Detailed description: This page of a musical score contains measures 14 and 15. The score is for a full orchestra and piano. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. Measure 14 begins with a dynamic marking of *f* (forte). The Clarinet (Cl.) part features a melodic line with a slur over the first four notes and a fermata over the fifth. The Violin (Vln.) part has a whole rest in measure 14 and enters in measure 15 with a quarter note. The Bassoon (Bsn.) part has a melodic line with a slur and a dynamic marking of *f*. The Double Bass (Db.) part has a melodic line with a slur and a dynamic marking of *ff* (fortissimo). The Music Stand (M-S.) part is empty. The Piano (Pno.) part has a complex accompaniment with slurs and ties across both staves.

15

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*ff*

*ff*

*ff*

7

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). The score begins at measure 15. The Clarinet, Violin, and Bassoon parts have melodic lines with slurs and accents, and are marked with a forte (*ff*) dynamic. The Double Bass part has a rest until measure 19, then enters with a melodic line marked *ff*. The Mellophone part has a whole rest throughout. The Piano part has a whole rest throughout, with a forte (*ff*) dynamic marking in the bass clef. The key signature has one sharp (F#) and one flat (Bb). The number '7' is written above the final measure of the Clarinet part.

8

16

Cl.

Vln.

Bsn.

*mf*

Db.

M-S.

Pno.

*8va*

Detailed description: This page of a musical score covers measures 16 through 19. The score is arranged in a system with six staves. The top staff is for Clarinet (Cl.), the second for Violin (Vln.), the third for Bassoon (Bsn.), the fourth for Double Bass (Db.), the fifth for Music Stand (M-S.), and the sixth for Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 5/4. Measure 16 is marked with a rehearsal mark '16'. The Clarinet and Violin parts are silent throughout. The Bassoon part begins in measure 17 with a melodic line starting on a half note G2, moving through A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and ending on a half note G4. The dynamic is marked *mf*. The Double Bass part has a long, sustained note (G2) from measure 16 to the end of measure 19, with a fermata over it. The Music Stand part is silent. The Piano part features a complex accompaniment with arpeggiated chords and moving lines in both hands. A dynamic marking of *8va* is placed above the piano part in measure 18.

17

Cl. *mp* *f*

Vln. *mf* *ff*

Bsn. *ff* *mp* *f*

Db. *ff* *mp* *f* (as possible)

M-S.

Pno. *ff* *mp*

8va

8va

Detailed description: This page of a musical score contains six staves. The top staff is for Clarinet (Cl.) in 4/4 time, starting at measure 17 with a mezzo-piano (*mp*) dynamic and ending with a forte (*f*) dynamic. The second staff is for Violin (Vln.) in 4/4 time, featuring a triplet of eighth notes in measure 17 and a dynamic range from mezzo-forte (*mf*) to fortissimo (*ff*). The third staff is for Bassoon (Bsn.) in 4/4 time, with dynamics of fortissimo (*ff*), mezzo-piano (*mp*), and forte (*f*). The fourth staff is for Double Bass (Db.) in 4/4 time, with dynamics of fortissimo (*ff*), mezzo-piano (*mp*), and forte (*f*) with the instruction '(as possible)'. The fifth staff is for M-S. (Mute Saxophone) and is empty. The sixth staff is for Piano (Pno.) in 4/4 time, with dynamics of fortissimo (*ff*) and mezzo-piano (*mp*), and includes two 8va (octave up) markings.

10

19

Cl. *mp* *f*

Vln. *mf* *ff*

Bsn. *mp* *f*

Db. *mp* *f*  
(as possible)

M-S.

Pno. *ff*

The musical score consists of six staves. The Clarinet staff (Cl.) has a treble clef and a key signature of one flat. It begins with a melody at *mp* and crescendos to *f*. The Violin staff (Vln.) has a treble clef and a key signature of one flat. It features a triplet of eighth notes at *mf* and ends with a fortissimo (*ff*) chord. The Bassoon staff (Bsn.) has a bass clef and a key signature of one flat, playing a steady eighth-note pattern that crescendos to *f*. The Double Bass staff (Db.) has a treble clef and a key signature of one flat, playing a steady eighth-note pattern that crescendos to *f* (as possible). The Mute Saxophone staff (M-S.) is empty. The Piano staff (Pno.) has a grand staff with a key signature of one flat and a dynamic marking of *ff*. The piano part is mostly silent, with some chords in the right hand.

22

Cl. *mp* *f*

Vln. *sf* at the frog

Bsn. *mf* *f* *mp* *f*

Db. *sf* at the frog

M-S.

Pno. *f ppp* *f*

8<sup>va</sup>

12

24

Cl. *mp* *f* *mp*

Vin. - - - - -

Bsn. *mp* *f* *mp*

Db. - - - - -

M-S. - - - - -

Pno. *mp* *f* *mp*

⑧.....

26

Cl. *mp* *f*

Vln.

Bsn. *mp* *f*

Db.

M-S.

Pno. *sf* *ff* *pp (subito)*

⑧.....

Detailed description: This page of a musical score contains measures 26, 27, and 28. The score is for a chamber ensemble consisting of Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). The music is in 5/4 time. Measures 26 and 27 feature the Clarinet and Bassoon with dynamics *mp* and *f*. The Piano part in measure 26 has dynamics *sf* and *ff*. Measure 28 features the Piano with a dynamic of *pp (subito)*. The Violin, Double Bass, and Mellophone parts are silent throughout these measures. A rehearsal mark ⑧ is located at the beginning of measure 26.

14

29

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*p* *mp* *p*

change! Me change! change me change! me me change! me change!

*fff*

8<sup>va</sup> 8<sup>va</sup>

32

Cl. *p*

Vln. (norm.) *mp*

Bsn. *p*

Db. (norm.) arco *mp* *mf*

M-S. me al - ter al - ter me al - ter me

Pno. *mp* *p* *mp* *p* *mf* *p*

(8).....

16

34

Cl. *mp*

Vln. *mf* *mp* *f*

Bsn. *mp*

Db. *mp* *mp* *f* *mf*

M-S. al - - - ter.

Pno. *mfp* *mfp* *p* *mp* *p* *mf*

36

Cl. *p*

Vln. *mf* *f*

Bsn. *p*

Db. *f*

M.S. me al ter me me al - ter al - ter

Pno. *f* *mf* *mp*

18

38

Cl. *mp* *mf*

Vln.

Bsn. *mp* *mf*

Db. *mf*

M-S. me

Pno. *mf*

39 19

Cl. *mp* *ff*

Vln. *ff*

Bsn. *mp* *ff*

Db. *ff* *ff* *< ff*

M-S. change me

Pno. *ff*

**Agitated**

20

Musical score for measures 41 and 42, marked "Agitated". The score includes parts for Clarinet (Cl.), Violin (Vin.), Bassoon (Bsn.), Double Bass (Db.), Mute Saxophone (M-S.), and Piano (Pno.).

- Cl.:** Measure 41 has a whole rest. Measure 42 has a whole rest.
- Vin.:** Measure 41 has a whole rest. Measure 42 has a whole rest.
- Bsn.:** Measure 41 starts with a half note G2, followed by a sixteenth-note triplet (A2, B2, C3) and a quarter note D3. Measure 42 starts with a half note E2, followed by a sixteenth-note triplet (F2, G2, A2) and a quarter note B2. Dynamics: *mf* in measure 41, *ff* in measure 42.
- Db.:** Measure 41 has a whole note chord (G2, B1, D2). Measure 42 has a quarter note G2, followed by a quarter note F2, and a quarter note E2. Dynamics: *mf* in measure 41, *ff* in measure 42.
- M-S.:** Measure 41 has a whole rest. Measure 42 has a whole rest.
- Pno.:** Measure 41 has a sixteenth-note triplet (G2, A2, B2) in the right hand and a sixteenth-note triplet (G2, A2, B2) in the left hand. Measure 42 has a quarter note G2 in the right hand and a quarter note G2 in the left hand. Dynamics: *mf* in measure 41, *ff* in measure 42.

43

Cl.

Vln.

Bsn. *mf*

Db. *mf*

M-S.

Pno. *f*

no ped. ....

22

45

Cl.

Vln.

Bsn.

Db.

M-S.

Then I will, when on Ever last - ing Hill

Pno.

.....

47

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

\_\_\_\_\_ a smal-ler Pur-ple grows. At sun - set..

no ped. ....

24

49

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

...or a les - - - ser glow. a les - ser

*mp*

no ped. ....

51

Cl. *p*

Vln. *p*

Bsn. *mp* *pp*

Db. *f*

M-S. glow flick flick flick - ers

Pno. *pp*

(normal pedaling)

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mezzo-Soprano (M-S.), and Piano (Pno.). The Clarinet part begins with a dynamic marking of *p* and features a melodic line with a slur and a fermata. The Violin part is mostly silent, with a few notes appearing later in the measure, marked *p*. The Bassoon part starts with a dynamic of *mp*, then changes to *pp* for a series of notes. The Double Bass part has a dynamic of *f* and plays a few notes. The Mezzo-Soprano part has lyrics: 'glow', 'flick', 'flick', and 'flick - ers'. The Piano part has a dynamic of *pp* and includes a section marked *8va* with a dashed line above it. At the bottom, there is a dotted line and the text '(normal pedaling)'.

26 52

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*mf* *f* *ff* *pp*

flick - - - - - ers

53 27

Cl. *mp* *p*

Vln. *mp*

Bsn.

Db.

M-S. *f* *ff*  
up - on, up - -

Pno.

28

54

Cl. *mp*

Vln. *p* *mp*

Bsn.

Db. *mp*

M-S. *f*  
- on les - - ser Cor -

Pno.

55

Cl. *p* *mp* *p*

Vln. *p* *mp* *p*

Bsn. *p*

Db. *mf* *f*

M-S. dil - ler - a at Day's sup - er - ior

Pno. *mp*

30

57

Cl. *mp* *f*

Vln. at the frog *sf*

Bsn. *mp* *f*

Db. *p* *sf* *mf*

M-S. close

Pno. *f ppp* *f*

8<sup>va</sup>

59

Cl. *mp* *f* *mp*

Vln.

Bsn. *mp* *f* *mp*

Db.

M-S.

Pno. *mp* *f* *mp*

Ⓢ.....

61

Cl. *mp* *f* *fff*

Vln. (norm.) *fff*

Bsn. *mp* *fff*

Db. (norm.) *fff*

M-S.

Pno. *sf* *ff* *fff*

8<sup>b</sup>..... ] 8<sup>b</sup>.....

64

Cl. *f*

Vln. *f*

Bsn. *f*

Db.

M-S. *f* *ff*  
change! me

Pno. *f*

65

Detailed description: This page of a musical score contains measures 64 and 65. The score is arranged in a system with six staves. The top staff is for Clarinet (Cl.), the second for Violin (Vln.), the third for Bassoon (Bsn.), the fourth for Double Bass (Db.), the fifth for Musician's Solo (M-S.), and the sixth for Piano (Pno.). Measure 64 begins with a fermata over the first measure. The Cl., Vln., and Bsn. parts feature melodic lines with accents and slurs. The Db. part has a simple harmonic accompaniment. The M-S. part is silent in measure 64. The Pno. part has a complex texture with many notes. Measure 65 starts with a fermata over the first measure. The Cl., Vln., and Bsn. parts continue with their melodic lines. The Db. part has a simple harmonic accompaniment. The M-S. part has the lyrics "change!" and "me" under the notes. The Pno. part continues with its complex texture. The page number "33" is in the top right corner. The measure numbers "64" and "65" are at the beginning of their respective staves. Dynamics include *f* and *ff*. The M-S. part has a fermata over the first measure of measure 65.

34

66

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

change! me al - - - -

*fff*

*fff*

*fff*

*fff*

(8).....



### III. No Notice Gave She But a Change

♩ = 90  
Coldly

blend with violin as much as possible until...

Clarinet in B $\flat$

Violin

Bassoon

Double Bass

Mezzo-soprano

Piano

*ppp*

*ppp*

Detailed description: This is a musical score for a section of a piece. It features six staves: Clarinet in B $\flat$ , Violin, Bassoon, Double Bass, Mezzo-soprano, and Piano. The Clarinet part is the only one with notes, consisting of a melodic line of eighth notes with slurs over groups of four. The Bassoon part has a few notes in the fourth measure, also slurred. The other parts (Violin, Double Bass, Mezzo-soprano, and Piano) are mostly silent, indicated by rests. The tempo is marked as quarter note = 90, and the mood is 'Coldly'. Dynamic markings of *ppp* (pianissimo) are present under the Clarinet and Bassoon parts. A performance instruction 'blend with violin as much as possible until...' is written above the Clarinet staff.

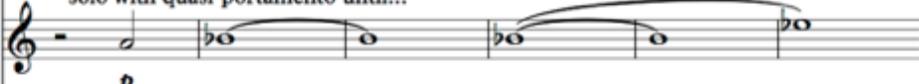
6

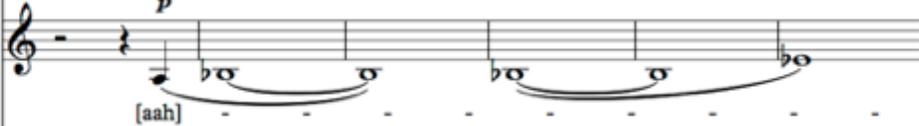
Cl. 

blend with clarinet as much as possible until...

Vln. *tasto*   
*ppp*

Bsn. 

Db. *colla voce, expressive*  
solo with quasi-portamento until...  
*p* 

like sighs, quasi-portamento until...  
*p*  
[aah] 

Pno. 

12 3

Cl. Musical notation for Clarinet (Cl.) in treble clef, showing a melodic line with slurs and dynamics *p*.

Vln. Musical notation for Violin (Vln.) in treble clef, showing a melodic line with slurs and dynamics *p*.

Bsn. Musical notation for Bassoon (Bsn.) in bass clef, showing a melodic line with slurs and dynamics *p*.

Db. Musical notation for Double Bass (Db.) in bass clef, showing a melodic line with slurs and dynamics *mf*.

M-S. Musical notation for M-S (Mandolin/Sitar) in treble clef, showing a melodic line with slurs and dynamics *mf*.

Pno. Musical notation for Piano (Pno.) in grand staff, showing accompaniment with dynamics *pp* and *p*.

4

18

Cl. *pp*

Vln. *pp*

Bsn. *pp*

Db. *p*

M-S. *p*

Pno. *pp*

The musical score consists of six staves. The Clarinet (Cl.) staff is in treble clef with a key signature of one flat and a dynamic marking of *pp*. The Violin (Vln.) staff is also in treble clef with a key signature of one flat and a dynamic marking of *pp*. The Bassoon (Bsn.) staff is in bass clef with a dynamic marking of *pp*. The Double Bass (Db.) staff is in treble clef with a dynamic marking of *p*. The Mellophone (M-S.) staff is in treble clef with a dynamic marking of *p*. The Piano (Pno.) staff is in grand staff (treble and bass clefs) with a dynamic marking of *pp*. The music spans measures 18 to 21. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes various musical notations such as slurs, ties, and dynamic markings.

24

Cl. *p pp*

Vln. *p pp*

Bsn. *mp pp*

Db. *mf*

M-S. *mf*

Pno.

Detailed description: This page of a musical score contains measures 24 through 27. The score is arranged in a system with six staves. The top staff is for Clarinet (Cl.), the second for Violin (Vln.), the third for Bassoon (Bsn.), the fourth for Double Bass (Db.), the fifth for Music Stand (M-S.), and the bottom two staves are for Piano (Pno.). Measure 24 begins with a treble clef and a key signature of one flat. The Cl. and Vln. parts feature a melodic line with a crescendo leading to a *p* dynamic, followed by a decrescendo to *pp*. The Bsn. part has a long note in measure 24, followed by a crescendo to *mp* in measure 25, and then a decrescendo to *pp* in measure 27. The Db. and M-S. parts play a steady *mf* accompaniment. The Pno. part provides harmonic support with chords and moving lines in both hands.

29

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*pp*

*ppp*

*pp*

*molto tasto*

(norm.) to... *pp* ...end like sighs, quasi-portamento *n* ...end solo, *colla voce* ...tasto *p*

No

34

Cl.

Vln.

Bsn.

Db.

M-S.

No - tice gave She, but a

Pno.

8

37

... (end blending)

Cl.

*p* *mf* *f*  
*(subito)*

... (end blending)  
ord.

Vln.

*p* *mf* *f*  
*(subito)*

Bsn.

*p* *mf* *f*  
*(subito)*

ord.

Db.

*f*

M-S.

*f*

Change

Pno.

40

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*ff* *f* *mf*

*mf* *p* *f (subito)*

No \_\_\_\_\_ Mes-sage, but a

10

44

blend with violin as much as possible  
(except for offbeats) until...

Cl.

*pp*

blend with clarinet as much as possible  
(except for offbeats) until...  
*tasto*

Vln.

*pp*

Bsn.

*pp*

*colla voce expressive solo*  
quasi-portamento,  
like a sigh, until...

Db.

*ppp* ← *mp*

like sighs, quasi-portamento until...

M-S.

sigh

Pno.

*pp*

8<sup>th</sup>

48 11

Cl. *p*

Vln. *p*

Bsn. *mp* *p*

Db.

M-S.

Pno. *p*

12

51

Cl. *mf mp*

Vln. *mf mp*

Bsn. *mp p*

Db. *f* *mf*  
ord.  
...end solo, *colla voce*

M-S. *f* ...end like sighs, quasi-portamento  
for

Pno. *mp p*  
8<sup>va</sup>.....

54

Cl.

Vln. ord.

Bsn.

Db.

M-S.

Whom, \_\_\_\_\_ the Time \_\_\_\_\_ the

Pno.

14

56

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*mf*

*ff*

Time the Time

58

Cl. *ff* *pp (subito)*

Vln. *ff* *pp (subito)*

Bsn. *ff* *pp*

Db. *ff* *> pp*

M-S. *p*  
the Time did not suf-

Pno. *ff* *pp* *mf*



67

Cl.

Vln.

Bsn.

Db.

M.S.

*mp*

*pp*

though sum-mer shone \_\_\_\_\_

nor scrup-u-lous of

Pno.

(8)

Detailed description: This page of a musical score contains measures 67, 68, and 69. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mezzo-Soprano (M.S.), and Piano (Pno.). Measures 67 and 68 feature sustained notes in the Cl., Vln., and Db. parts, with a crescendo leading to a *pp* dynamic in measure 69. The M.S. part has lyrics: "though sum-mer shone" in measure 67 and "nor scrup-u-lous of" in measure 69. The Pno. part has a melodic line in the right hand and a bass line in the left hand, with a circled 8 in measure 67. Dynamics include *mp* and *pp*.

18

70

Cl.

Vln.

Bsn.

Db.

M-S.

*mf* *pp* *p* *ppp*

cold though Rime by Rime, the

Pno.

*ppp*

74

Cl.

Vln.

Bsn.

Db.

M-S.

stead-y Frost up - on Her Bo - som

Pno.

20 78

Cl.

Vln. *col legno battuto*  
*n p*

Bsn.

Db. *col legno battuto*  
*n p*

M-S. *p* *ppp*  
piled

Pno.

Detailed description of the musical score: The score is for measures 78-82. The Clarinet (Cl.) part is silent. The Violin (Vln.) part starts with a tremolo in measure 78, then a sustained note in measure 79, and a melodic line in measure 80. The Bassoon (Bsn.) part is silent. The Double Bass (Db.) part has a sustained note in measure 78, then a melodic line in measure 80. The Mallets (M-S.) part has a sustained note in measure 78, then a melodic line in measure 80. The Piano (Pno.) part has a complex accompaniment in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/4. The score is marked with dynamics *p*, *ppp*, *n*, and *p*. The Violin and Double Bass parts are marked 'col legno battuto'. The Mallets part is marked 'piled'. The Piano part has fingering numbers (5) and (8) indicated.

83 21

Cl. *pp*

Vln.

Bsn. *pp*

Db.

M-S.

Pno. *8va*

86

Cl. *sf* *fff* *f*

Vln. ord. *f* (*subito*)

Bsn. *sf*

Db. ord. *f* *mf* *ff*

M-S. of shrink - ing,

Pno. *f* *mf* *p* *f*

Detailed description: This page of a musical score contains measures 86, 87, and 88. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a system with six staves. The Clarinet (Cl.) part starts with a *sf* dynamic, followed by a crescendo to *fff* and then a decrescendo to *f*. The Violin (Vln.) part is marked *f* and includes the instruction *(subito)*. The Bassoon (Bsn.) part begins with *sf*. The Double Bass (Db.) part starts with *f* and includes the instruction *ord.* (ordinario). The Musician's Score (M-S.) part shows the vocal line with the lyrics "of shrink - ing,". The Piano (Pno.) part features a complex texture with dynamics *f*, *mf*, *p*, and *f* across the measures.

**Piu Mosso**  
**Fiery**

23

89

Cl. *p* *f* *mf*

Vln. *sf* *mf*

Bsn. *p* *mf*

Db. *mf*

M-S. *f*  
ways - she did not fright

Pno. *ppp* *f* *mf*

91

Cl. *ppp* *mf* *f*

Vln. *pp* *sff*

Bsn. *ppp* *f*

Db. *pp* *sff*

M-S. *mp*  
though all the Vil-lage looked

Pno. *ppp* *sf*

95

Cl. *ppp* *pp*

Vln. *pp* *pp* *mf (subito)*

Bsn. *ppp* *sf*

Db. *pp*

M-S. *mf* *p*  
but held Her gra - vi - ty a - loft and

Pno. *ppp* *sf pp*

97

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

met the gaze-di-rect

*pp* *mf* (*subito*) *pp* *sf* *p* *sf* *fpp* *f* *pp* *ppp* *mp* *ppp*

*trm* *trm* *pont.* *8va* *8va*

100 flutter tongue 27

Cl. *sf*

Vln. *sf*

Bsn. *sf*

Db. ord. *sf*

M-S. ....to norm. singing *mf p* *f*  
 and when adj - us - ted \_\_\_\_\_ adj

Pno. *ff*

8<sup>va</sup> ..... | 8<sup>vb</sup> .....

104

Cl. *mp* *sf*

Vln. *p* (*subito*) *sf*

Bsn. *p* (*subito*) *sf*

Db. *mf* *mp* *sf*

M.S. *mp* *f*  
.....to norm. singing

just - - - ted like a Seed

Pno. *ppp* *sf*

107 29

Cl. *ff*

Vln. *p (subito)* *ff*

Bsn. *p (subito)* *ff*

Db. *mf* *mp* *ff*

M-S. *f* *mp* *f*  
 like a Seed

Pno. *ppp (subito)* *sf ff*  
 8<sup>va</sup>

30

110

Cl. *p*

Vln. *p*

Bsn. *p*

Db. *ff* *ff* *(ff) mf* *p (subito)*

M-S. in care - ful

Pno. *mf* *f* *p*

114

Cl. *mf*

Vln. *mf* > *p* *ppp* (subito)  
Sul D, *colla voce*, until...  
pont. pont.

Bsn. *mp*

Db. *mf* > *p* *ppp* *colla voce*, until...

M-S. *mf* *sf* *mf*  
fit - ted Ground Un - to the Ev - er -

Pno. *mp* *mf* *pp* *colla voce*, until...

Detailed description of the musical score: The score is for measures 114 to 117. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mezzo-Soprano (M-S.), and Piano (Pno.). The key signature has one flat (B-flat) and the time signature is 4/4. Measure 114 starts with a 3-measure rest for the woodwinds and strings, followed by a melodic line in the Clarinet and Violin. The Mezzo-Soprano has lyrics: "fit - ted Ground Un - to the Ev - er -". The Piano accompaniment includes a tremolo in the right hand and a melodic line in the left hand. Dynamics include *mf*, *mp*, *sf*, *p*, and *ppp*. Performance instructions include *colla voce*, *pont.*, and *subito*.

117

Cl. *pp*

Vln. *p* ...end *colla voce*

Bsn. *p*

Db. ...end *colla voce*

M.S. *f*  
las - ting Spring and hin - dered,

Pno.

119

Cl. *p*

Vln.

Bsn.

Db.

M-S.  
hin-dered but a Mound \_\_\_\_\_ but a Mound, a  
...end *colla voce*

Pno.



124

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

rit. . . . .

*fff*

36 . . . . ♩=60-63  
**Coldly**

129

Cl. *n*

Vln. *molto pont gradually to... norm. p*

Bsn. *p*

Db. *pp*

M-S. Her Warm re

Pno.

134

Cl.

Vln. *pp*

Bsn.

Db. *pp*

M-S. *< mp*  
turn, if so she chose if so she chose and We-im-plor-ing

Pno. *p*

38

138 *rit.* . . . . .

Cl.

Vln.

Bsn.

Db.

M.S.

Pno.

*pp* *n* *n* *pp*

*pp* *p* *ppp*

drew... im-plor-ing drew... Re - moved... our in-vi-ta-tion by... as

*rit.* . . . . .

142 very soft, ghostly tone

Cl. *pp*

Vln.

Bsn.

Db.

M-S.  
Some She ne - ver... she ne -

Pno.

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Male Soprano (M-S.), and Piano (Pno.). The music is in a key with one sharp (F#) and a common time signature. The tempo and mood are indicated as 'very soft, ghostly tone'. The Clarinet part begins with a *pp* dynamic marking. The Bassoon part is mostly silent, indicated by rests. The Double Bass part features long, sustained notes with hairpins. The Male Soprano part has lyrics: 'Some She ne - ver... she ne -'. The Piano part provides harmonic support with chords and a melodic line in the right hand, and a bass line in the left hand.

145 **Lento**

Cl. *ppp*

Vln. *n* *pp* *ppp*

Bsn.

Db. *n* *pp* *ppp*

M-S. *p* *ppp*  
- ver knew

Pno. *ppp*  
very freely; rubato  
**Lento** *8<sup>va</sup>*

149

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*ppp*

*ppp*

*ppp sempre*

trill while fingering harmonic

trill while fingering harmonic

rit. accel. rit. accel. etc...

Detailed description of the musical score: The score is for measures 149, 150, and 151. The Clarinet (Cl.) part has a treble clef and a key signature of one sharp (F#). It plays a series of notes with trills and harmonics, with the instruction "trill while fingering harmonic" above it. The Violin (Vln.) part has a treble clef and a key signature of one flat (Bb). It plays a series of notes with trills and harmonics, with the instruction "trill while fingering harmonic" above it. The Bassoon (Bsn.) part has a bass clef and is silent. The Double Bass (Db.) part has a treble clef and a key signature of one flat (Bb). It plays a series of notes with trills and harmonics, with the instruction "trill while fingering harmonic" above it. The Music Stand (M-S.) part has a treble clef and is silent. The Piano (Pno.) part has a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It plays a complex rhythmic pattern with dynamic markings and performance instructions. The dynamic marking is *ppp* (pianissimo) and *ppp sempre* (pianissimo throughout). The performance instructions are "rit. accel. rit. accel. etc..." (ritardando, acceleration, ritardando, acceleration, etc.).

# IV. From Cocoon Forth A Butterfly

♩ = 68

Very Delicately--A Butterfly Stirs in a Cocoon

*1*

Clarinet in B $\flat$

Violin

Bassoon

Double Bass

Mezzo-soprano

Piano

The musical score is arranged in six staves. The top five staves are for Clarinet in B $\flat$ , Violin, Bassoon, Double Bass, and Mezzo-soprano. The bottom staff is for Piano. The tempo is marked as ♩ = 68. The performance instruction is 'Very Delicately--A Butterfly Stirs in a Cocoon'. The score begins with a first ending bracket over the first measure of the Clarinet, Violin, and Mezzo-soprano staves. The Bassoon part has a melodic line starting with a piano (*p*) dynamic, followed by a phrase marked *mp* and *p*. The Piano part is currently silent.

2

6

Cl.

Vln.

Bsn.

mp *p*

Db.

cocooned strings  
stirring

*pp*

M-S.

Pno.

Detailed description: This musical score page contains six staves. The Clarinet (Cl.) and Violin (Vln.) staves are empty. The Bassoon (Bsn.) staff has a melodic line starting at measure 6, marked with *mp p*. The Double Bass (Db.) staff has a triplet of notes in measure 11, marked with *pp* and the annotation "cocooned strings stirring". The M-S. and Pno. staves are empty.

12

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*very dry*

*(pp)*

3

3

4

17

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

Detailed description: This is a page of a musical score for a woodwind and string ensemble. It contains six staves. The top staff is for Clarinet (Cl.), the second for Violin (Vln.), the third for Bassoon (Bsn.), the fourth for Double Bass (Db.), the fifth for Mellophone (M-S.), and the sixth for Piano (Pno.). The score begins at measure 17. The Clarinet and Violin parts are mostly rests. The Bassoon part has a melodic line in measures 17-19, ending with a half note. The Double Bass part has a melodic line in measures 17-19, ending with a triplet of eighth notes in measure 20. The Mellophone and Piano parts are mostly rests. The time signature changes from 4/4 to 3/4 at measure 18 and back to 4/4 at measure 19. The key signature has one flat.

23

Cl.

Vln.

Bsn.

Db.

M.S.

Pno.

*pp* *mp*

*p* (*very dry*)

*pp*

From Coc - oon Coc

Detailed description: This is a page of a musical score, page 5, starting at measure 23. The score is for a full orchestra and includes a vocal soloist (M.S.). The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Music Soloist (M.S.), and Piano (Pno.). The music is in 4/4 time, with key changes to 5/4 and 3/4. The vocal line has the lyrics 'From Cocoon Coc'. The Bsn. part features a melodic line with dynamics *pp* and *mp*. The Db. part has a triplet and a 'very dry' instruction. The M.S. part has a triplet and the lyrics 'From Cocoon Coc'. The Pno. part is mostly silent.

6

28

Cl.

Vln. *tasto* always until...  
# *tr*  
*ppp*

Bsn. *mf mp*

Db. *mp mf*

M-S. *mp mf*  
oon\_\_\_\_ forth\_\_\_\_ forth,\_\_\_\_ forth,\_\_\_\_ a But-ter-fly\_\_

Pno.

7

32

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*p*

*p*

*mf*

*mp*

*mp*

*mf*

— as La-dy from her door e merged... a Sum-mer Af-ter-noon

36

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*mf*

*n pp*

*mf*

*n*

*p*

*n*

Re-pair - ing Ev - ery-where...

An Emerged butterfly tests her wings

9

41

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*pp*

*ppp*

*mf*

*p*

*mf*

With-out De-sign that I could trace,

10

45

Cl. *p* *sfp* *mf* *p*

Vln. *p* *sfp* *mf* *p* ...ord. gradually to... *tasto*

Bsn.

Db.

M-S. *pp*

Pno. *mf* *tr*

Detailed description: This page of a musical score contains six staves. The first staff is for Clarinet (Cl.), starting at measure 45 with a piano (*p*) dynamic, moving to sforzando (*sfp*) in measure 46, then mezzo-forte (*mf*) in measure 47, and ending at piano (*p*) in measure 48. The second staff is for Violin (Vln.), which has a long rest in measure 45, then enters in measure 46 with a piano (*p*) dynamic, moving to *sfp* in measure 47, then *mf* in measure 48, and ending at *p*. Above the Vln. staff, the instruction "...ord." is placed above measure 47, and "gradually to..." with a dashed arrow points to the *tasto* instruction above measure 48. The third staff is for Bassoon (Bsn.), which is silent throughout. The fourth staff is for Double Bass (Db.), which is also silent. The fifth staff is for Mute Saxophone (M-S.), which plays a few notes in measure 45 with a pianissimo (*pp*) dynamic and then has a long rest. The sixth staff is for Piano (Pno.), which is silent until measure 47, where it enters with a mezzo-forte (*mf*) dynamic and includes trills (*tr*) in both hands.

49

Cl.

Vln.

Bsn.

Db.

M.S.

Pno.

*mf*

*mf*

*mf*

Ex-cept to stray a - broad.

Detailed description: This page of a musical score contains measures 49 through 52. The score is for a full orchestra and a soloist. The instruments are arranged vertically: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mezzo-Soprano (M.S.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 3/4. The Clarinet and Violin parts are marked with a mezzo-forte (*mf*) dynamic. The Violin part features a triplet in measure 52. The Mezzo-Soprano part has lyrics: "Ex-cept to stray a - broad." The Bassoon, Double Bass, and Piano parts are currently silent, indicated by rests.

53

Cl.

*p* *sfp* *mf* *p*

Vln.

*p* *sfp* *mf* *p*

ord.

Bsn.

Db.

M-S.

*p*

Pno.

57

Cl. *sfp* *mf* *p*

Vln. *sfp* *mf* *p*

Bsn. *pp*

Db.

M-S. *mf* *f*  
On Misc - el - lan-c-ous En-ter prise, the Clo - vers un-der

Pno. *p*

14 60

Cl. *mf*

Vln. *mf*

Bsn. *mf*

Db. *p*

M.S. *mf*  
stood. Her pret-ty Par - a -

Pno. *mf*

64

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

sol be seen con - -

16

65

Cl. *fp* *f*

Vln. *fp*

Bsn. *fp*

Db. *fp*

M-S. *f* *mf*  
tract - ing\_ con - tract - ing, con - tract - ing\_

Pno. *f* *p*

Detailed description: This page of a musical score contains measures 16 and 17. The score is for a full orchestra and a soloist. The instruments and their parts are: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mezzo-Soprano (M-S.), and Piano (Pno.). The key signature has one flat (B-flat major or D minor), and the time signature is 6/4. Measure 16 begins with a dynamic marking of *fp* (fortissimo piano). The Clarinet part has a long note with a slur, followed by a triplet of eighth notes marked *f*. The Violin part has a whole note chord marked *fp*. The Bassoon and Double Bass parts also have whole notes marked *fp*. The Mezzo-Soprano part has a melodic line with a slur and a triplet of eighth notes, with dynamics *f* and *mf*. The Piano part has a complex rhythmic pattern with a slur and dynamics *f* and *p*. Measure 17 continues the patterns from measure 16, with the Clarinet part marked *f* and the Piano part having a dynamic marking of *p*.

67

Cl. *mf* *sfp*

Vln. *f* *sfp*

Bsn. *f*

Db. *f*

M-S.

Pno. *f* *p* *sfp*

Detailed description: This page of a musical score covers measures 67 to 70. The Cl. part begins with a melodic line in measure 67, marked *mf*, which transitions into a more rhythmic, sixteenth-note passage in measure 68, marked *sfp*. The Vln. part features a sustained chord in measure 67, marked *f*, followed by a sixteenth-note figure in measure 68, marked *sfp*. The Bsn. and Db. parts play sustained notes in measure 67, marked *f*, and then have rests in measure 68. The M-S. part is silent throughout. The Pno. part has a complex texture: measure 67 features a triplet in the right hand and sustained chords in the left hand, marked *f*; measure 68 features a sixteenth-note run in the right hand, marked *p*, and sustained chords in the left hand, marked *sfp*.

18

69

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*mf* *p*

*mf* *p*

*p*

*p*

Con -

*mf* *p*

Detailed description: This page of a musical score contains six staves. The first staff is for Clarinet (Cl.), starting at measure 69 with a melodic line that includes a trill and a dynamic shift from *mf* to *p*. The second staff is for Violin (Vln.), playing a similar melodic line with a dynamic shift from *mf* to *p*. The third staff is for Bassoon (Bsn.), playing a sustained note with a dynamic of *p*. The fourth staff is for Double Bass (Db.), also playing a sustained note with a dynamic of *p*. The fifth staff is for Music Stand (M-S.), which is mostly silent with a few notes at the end of the measure, marked 'Con -'. The sixth staff is for Piano (Pno.), with a complex texture in both hands, including a trill in the right hand and a sustained note in the left hand, with dynamics of *mf* and *p*.

71

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*sfmf*

*sfmf*

*sfmf*

*mf*

tasto

tract - - - ing in a Field

Detailed description: This page of a musical score contains measures 71, 72, and 73. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Musician-Singer (M-S.), and Piano (Pno.). Measure 71 features a complex texture with a rapid sixteenth-note run in the Clarinet, a similar but slower run in the Violin, and sustained notes in the Bassoon, Double Bass, and Musician-Singer. Measure 72 continues the Clarinet and Violin runs, with the Bassoon and Double Bass playing sustained notes. Measure 73 concludes with a final note in the Clarinet and Violin, and sustained notes in the Bassoon, Double Bass, and Musician-Singer. The Piano part provides harmonic support with chords and single notes. Dynamics include *sfmf* (sforzando mezzo-forte), *p* (piano), and *f* (forte). The Musician-Singer part includes the lyrics "tract - - - ing in a Field".

20

73

Cl.

*sfmf*

Vln.

norm.

*sfmf*

Bsn.

Db.

*sfmf*

*f*

M-S.

where Men made hay, \_\_\_\_\_ made

Pno.

sfmf

sfmf

f

sfmf

sf

74

Cl.

Vln.

Bsn.

Db.

M-S.

hay

Pno.

22

75

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

then strug - gling

76

Cl. *ff*

Vln. *ff*

Bsn. *ff*

Db. *ff*  
*ff*

M-S. hard hard

Pno. *ff*

Detailed description: This page of a musical score, numbered 23, contains measures 76 through 80. The score is arranged in a system with six staves. The top staff is for Clarinet (Cl.) in 4/4 time, marked *ff*, with a long slur over the entire line. The second staff is for Violin (Vln.) in 4/4 time, also marked *ff*, featuring a rhythmic pattern of eighth notes with slurs. The third staff is for Bassoon (Bsn.) in 4/4 time, marked *ff*, with a long slur. The fourth staff is for Double Bass (Db.) in 4/4 time, marked *ff* and *ff*, with a rhythmic pattern of eighth notes and slurs. The fifth staff is for Mallets (M-S.) in 4/4 time, with two notes marked "hard" and a long slur. The bottom staff is for Piano (Pno.) in 4/4 time, marked *ff*, with a complex rhythmic pattern in the right hand and a long slur in the left hand.

24

77

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

with an op -

78 25

Cl. tr

Vln.

Bsn.

Db. 6  
3

M-S.  
pos - ing Cloud,

Pno.

Detailed description: This page of a musical score covers measures 78 to 82. The score is for a full orchestra and includes a vocal soloist. The instruments and their parts are: Clarinet (Cl.) with a melodic line and a trill at the end; Violin (Vln.) with a rhythmic pattern of eighth notes; Bassoon (Bsn.) with a single note; Double Bass (Db.) with a bass line featuring a triplet and a sextuplet; Music Soloist (M-S.) with the lyrics "pos - ing Cloud,"; and Piano (Pno.) with a complex accompaniment in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/4. Measure numbers 78 and 25 are indicated at the top.

26

79 *(tr)* *>*

Cl.

Vln.

Bsn.

*ff*

*ff mf* *ff mf* *ff mf* *ff mf*

*ff*

M-S.

Pno.

Detailed description: This page of a musical score covers measures 26 and 27. The score is for a full orchestra and includes parts for Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). The music is in 3/4 time. The Clarinet part has a trill marked with a 'tr' and an accent. The Violin part has a bowing mark 'v'. The Bassoon part features a long note with an accent and a triplet of eighth notes. The Double Bass part has a complex rhythmic pattern with accents and dynamic markings of *ff* and *mf*. The Mellophone part has a sustained chord with an accent. The Piano part is mostly silent, with a few notes in the first measure.

81

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*fff mf* *fff mf* *fff mf* *fff mf*

28

84

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*ff mp*  
*(subito)*

*mf* *b*  
*tr*

Where Par - ties Phan - tom, phan - tom, —

87

Cl. *pp* *ff*

Vln. *pp*

Bsn. *tr*

Db. *6* *6*

M.S. *b*  
phan - - - tom, phan-tom as Her - self to

Pno.

30 **Frivolous Freedom of Flight**

89

Cl. *f*

Vln. solo, like a butterfly until...  
*ff* *mf* 3

Bsn. *(ff as possible)*

Db. *ff* 3

M-S. No - - - - - where,

**Frivolous Freedom of Flight**

Pno. *ff*

The musical score is for a piece titled "Frivolous Freedom of Flight". It is in 4/4 time and consists of six staves. The Clarinet (Cl.) part starts with a whole note chord marked *f*. The Violin (Vln.) part begins with a whole note chord marked *ff*, followed by a melodic line marked *mf* with a triplet of eighth notes. The Bassoon (Bsn.) part has a whole note chord marked *(ff as possible)*. The Double Bass (Db.) part has a whole note chord marked *ff* and a triplet of eighth notes. The Musician-Singer (M-S.) part has the lyrics "No - - - - - where,". The Piano (Pno.) part features a complex texture with a whole note chord marked *ff* in the right hand and a sustained bass line in the left hand.

90

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

no - - - - - where seemed to

32

91

Cl.

Vln.

Bsn.

*ff*

Db.

M-S.

go

Pno.

Detailed description: This page of a musical score covers measures 91 and 92. The score is for a full orchestra and includes parts for Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 91 features a long, sustained note in the Clarinet, Bassoon, and Mellophone parts, while the Violin and Piano parts play rhythmic patterns. Measure 92 continues these patterns, with the Bassoon part marked *ff* and the Mellophone part marked *go*. The Piano part has a complex texture with a rapid sixteenth-note run in the right hand and sustained notes in the left hand.

92

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*mf*

3

3

In pur - pose - less Cir - cum - ference as-'twere a Tro-pic

34

94

Cl. *mf*

Vln. *mp*

Bsn. *mf*

Db.

M.S. *f*  
Show and non-with-stand-ing Bee that worked

Pno. *mf*

97

Cl. *mf* *p*

Vln. *f* *p*

Bsn. *mf* *p*

Db. *mf* *f* *mf*

M-S. and Flo - wer that zeal - ous blew

Pno. *mp* *mp*

8va

Detailed description: This page of a musical score contains measures 97 through 100. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mezzo-Soprano (M-S.), and Piano (Pno.). The Clarinet part starts with a mezzo-forte (*mf*) dynamic and transitions to piano (*p*). The Violin part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The Bassoon part starts at *mf* and moves to *p*. The Double Bass part starts at *mf*, has a brief *f* dynamic, and returns to *mf*. The Mezzo-Soprano part has the lyrics "and Flo - wer that zeal - ous blew" and features a dynamic shift from *mf* to *f* and back to *mf*. The Piano part starts at mezzo-piano (*mp*) and remains at that dynamic level. A first ending bracket labeled "8va" spans the final measure of the piano part.

36

100

Cl.

Vln.

Bsn.

Db.

M.S.

Pno.

*mp* *p* *mp* *p* *mp* *p*

*mp*

*mp*

This Au - di - ence of I - dle - ness Dis - tained them from the

Detailed description: This page of a musical score covers measures 36, 37, and 38. The tempo is marked as 100. The score includes parts for Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Musician's Score (M.S.), and Piano (Pno.). The Clarinet part features a long, sustained note across the three measures. The Violin part has a melodic line with triplets and sixteenth-note runs, with dynamic markings of *mp*, *p*, *mp*, and *p*. The Bassoon part plays a rhythmic pattern of eighth notes. The Double Bass part provides harmonic support with chords. The Musician's Score part contains the vocal line with lyrics: "This Au - di - ence of I - dle - ness Dis - tained them from the". The Piano part is currently silent, indicated by rests in both staves.

103

Cl. *p* *p* *f*

Vln. *p* *f*

Bsn. *p* *f* *p*

Db. *p* *f*

M-S. *mf* *p*  
Sky

Pno. *mf*

Detailed description: This page of a musical score contains six staves. The top staff is for Clarinet (Cl.), starting at measure 103 with a piano (*p*) dynamic, moving to mezzo-forte (*f*) by measure 105. The Violin (Vln.) staff begins in measure 104 with a piano (*p*) dynamic, reaching forte (*f*) in measure 105. The Bassoon (Bsn.) staff starts in measure 104 with a piano (*p*) dynamic, peaks at forte (*f*) in measure 105, and returns to piano (*p*) in measure 106. The Double Bass (Db.) staff begins in measure 104 with a piano (*p*) dynamic, reaching forte (*f*) in measure 105. The Musician's Score (M-S.) staff shows a vocal line starting in measure 104 with a mezzo-forte (*mf*) dynamic, moving to piano (*p*) in measure 105, with the lyrics "Sky" written below. The Piano (Pno.) staff starts in measure 104 with a mezzo-forte (*mf*) dynamic, playing a sustained chordal texture.

38

Sundown

106

Cl. *mf* *p*

Vln. *tasto* *pp*

Bsn. *mf*

Db. *sfp* *pp*

M.S. *p (as possible)*

Pno. *Sundown*

Till Sun - downcrept, a stead - y Tide

Detailed description: This page of a musical score is for the piece 'Sundown'. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Male Soprano (M.S.), and Piano (Pno.). The score is in 4/4 time and consists of four measures. The first measure is in 4/4 time, the second in 3/4, the third in 4/4, and the fourth in 5/4. The Clarinet part starts with a dynamic of *mf* and a slur over the first two measures, ending with a dynamic of *p*. The Violin part is marked *tasto* and *pp*, with a slur over the first two measures and a double bar line. The Bassoon part starts with *mf* and has a slur over the first two measures. The Double Bass part features triplet markings and dynamics of *sfp* and *pp*. The Male Soprano part has the lyrics 'Till Sun - downcrept, a stead - y Tide' with a slur over the last two measures. The Piano part is marked *Sundown* and has a slur over the first two measures. The page number 38 is in the top left, and the number 106 is above the first measure of the Clarinet staff.

111

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

And. Men. that made the Hay. And Af - ter-noon, af-ter

115

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

121

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

42

125

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

tin - guished ex - tin - guished in the Sea

# V. To the Bright East She Flies

♩ = 85-90

*1*

Clarinet in B $\flat$

Violin

Bassoon

Double Bass

Mezzo-soprano

Piano

The musical score is arranged in six staves. The Clarinet in B $\flat$  and Bassoon parts are mostly silent, with a final measure in the second system marked *p*. The Violin part plays a rhythmic pattern of eighth notes with slurs, marked *mf*. The Double Bass part plays a similar rhythmic pattern, marked *mf* and *pizz.* The Mezzo-soprano part is silent. The Piano part is silent in the first system and plays a short melodic phrase in the second system, marked *p*. The tempo marking  $\text{♩} = 85-90$  is repeated below the Mezzo-soprano staff.

2

Cl. <sup>3</sup> *f* *fmp* (*mp*)

Vln.

Bsn. *f* *fmp*

Db.

M-S.

Pno. *sfp* *mp*

5

Cl.

Vln.

Bsn.

Db.

M-S. *mf*  
to the bright

Pno.

6

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

east she flies brothers of pa - - ra - - dise

8

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

5

*mf*

*tr*

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). The score is divided into two measures. Measure 8 is the first measure shown, starting with a treble clef and a key signature of two flats. The Clarinet part has a complex rhythmic pattern of eighth and sixteenth notes. The Bassoon part has a similar rhythmic pattern. The Double Bass part has a simple bass line. The Mellophone and Piano parts are silent. Measure 5 is the second measure shown, starting with a treble clef and a key signature of one flat. The Clarinet part has a trill. The Bassoon part has a trill. The Double Bass part has a simple bass line. The Mellophone and Piano parts are silent. The dynamic marking *mf* is present in the Double Bass part of measure 5.

6

10

Cl. *mf* *mp*

Vln. *mf*

Bsn. *mf*

Db. pizz.

M-S. re -

Pno.

Detailed description: This page of a musical score covers measures 6 and 7. The key signature has one sharp (F#) and the time signature is common time (C). The Clarinet (Cl.) part starts with a dynamic of *mf* and a hairpin crescendo leading to *mp* by the end of measure 7. The Violin (Vln.) part plays a rhythmic pattern of eighth notes with accents, starting at *mf*. The Bassoon (Bsn.) part has a whole note rest in measure 6 and a half note G4 in measure 7, marked *mf*. The Double Bass (Db.) part plays a pizzicato eighth-note pattern in measure 6 and a quarter-note pattern in measure 7. The Musician's Solo (M-S.) part is silent in measure 6 and has a quarter note G4 in measure 7, labeled 're -'. The Piano (Pno.) part is silent in both measures.

12

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*f*

*f*

*f*

*mf* *f f*

mit her home with - out a change in her wings

*f*

8

14

Cl. *fp* *p*

Vln. *fp* *p*

Bsn. *fp* *p*

arco

Db. *sffp* *p* *mf* *mp*

M-S. *mf*  
or love's con -

Pno. *mf* *p*

Detailed description: This page of a musical score contains measures 14 through 17. The score is arranged in a system with six staves. The top staff is for Clarinet (Cl.), the second for Violin (Vln.), the third for Bassoon (Bsn.), the fourth for Double Bass (Db.), the fifth for Musician's Score (M-S.), and the bottom two staves for Piano (Pno.). Measure 14 is marked with a '14' above the Cl. staff. The Cl. part begins with a forte-piano (*fp*) dynamic and a hairpin crescendo leading to a piano (*p*) dynamic. The Vln. part also starts with *fp* and a hairpin crescendo to *p*. The Bsn. part follows a similar pattern with *fp* and a hairpin crescendo to *p*. The Db. part is marked 'arco' and starts with *sffp*, followed by a hairpin crescendo to *p*, then a hairpin decrescendo to *mf*, and finally a hairpin crescendo to *mp*. The M-S. part features a long note with a hairpin decrescendo, followed by the lyrics 'or love's con -'. The Pno. part has a *mf* dynamic in the first half of the measure and a *p* dynamic in the second half, separated by a vertical dashed line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

16

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

vien - ent things en - ticed to come

*mp*

10

18

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*mp*

*mf*

fash-ion-ing what she is fath-om-ing what she was

20

Cl. *f*

Vln. *mf*

Bsn. *f*

Db. *f*

M-S. *f*  
we deem, we

Pno. *f*

Detailed description of the musical score: The score is for measures 20 and 21. The key signature has one flat (Bb). Measure 20: Clarinet (Cl.) plays a triplet of eighth notes (F4, G4, A4) followed by a quarter note (Bb4) and a half note (C5), marked *f*. Violin (Vln.) plays a quarter note (F4), a quarter note (G4), and a half note (A4) with a decrescendo hairpin, marked *mf*. Bassoon (Bsn.) plays a quarter note (F3), a quarter note (G3), and a half note (A3), marked *f*. Double Bass (Db.) plays eighth notes: F3, G3, A3, Bb3, C4, D4, E4, F4, marked *f*. Male Soprano (M-S.) has a whole rest, then a quarter note (F4) with the lyric 'we', a quarter rest, a quarter note (G4) with the lyric 'deem,', a quarter rest, and a half note (A4) with the lyric 'we'. Piano (Pno.) right hand: quarter note (F4), quarter note (G4), quarter note (A4), quarter note (Bb4), quarter note (C5), quarter note (Bb4), quarter note (A4), quarter note (G4), quarter note (F4), marked *f*. Piano (Pno.) left hand: quarter note (F3), quarter note (G3), quarter note (A3), quarter note (Bb3), quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), marked *f*. Measure 21: Clarinet (Cl.) plays a quarter note (Bb4), a quarter note (C5), and a half note (Bb4), marked *f*. Violin (Vln.) plays a quarter note (F4), a quarter note (G4), and a half note (A4), marked *mf*. Bassoon (Bsn.) plays a quarter note (F3), a quarter note (G3), and a half note (A3), marked *f*. Double Bass (Db.) plays eighth notes: F3, G3, A3, Bb3, C4, D4, E4, F4, marked *f*. Male Soprano (M-S.) has a whole rest, then a quarter note (F4) with the lyric 'we', a quarter rest, a quarter note (G4) with the lyric 'deem,', a quarter rest, and a half note (A4) with the lyric 'we'. Piano (Pno.) right hand: quarter note (F4), quarter note (G4), quarter note (A4), quarter note (Bb4), quarter note (C5), quarter note (Bb4), quarter note (A4), quarter note (G4), quarter note (F4), marked *f*. Piano (Pno.) left hand: quarter note (F3), quarter note (G3), quarter note (A3), quarter note (Bb3), quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), marked *f*.

22

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

dream, \_\_\_\_\_ we deem, \_\_\_\_\_ we

24

Cl. *ff* *v*

Vln. *ff* *mf*

Bsn. *ff*

Db. *ff* *mf* *pizz.*

M-S. dream!

Pno. *ff* *v*

Detailed description: This page of a musical score covers measures 24 and 25. The score is for a full orchestra and includes a vocal soloist (M-S.). The key signature has one sharp (F#) and the time signature is 5/4. Measure 24 features a rapid sixteenth-note ascending scale in the Clarinet (Cl.), a sustained chord in the Violin (Vln.), a whole note in the Bassoon (Bsn.), a rhythmic eighth-note pattern in the Double Bass (Db.), and a sustained chord in the Piano (Pno.). Measure 25 continues with a sustained chord in the Cl., eighth-note chords in the Vln., a whole note in the Bsn., eighth-note chords in the Db., and a sustained chord in the Pno. The vocal soloist (M-S.) has the lyrics "dream!" under a long line. Dynamics include fortissimo (ff) and mezzo-forte (mf). Performance markings include accents (v) and pizzicato (pizz.).

14

26

Cl.

Vln. *sff*

Bsn.

Db. *arco*

M-S.

Pno.

Detailed description: This page of a musical score contains measures 26 and 27. The score is for a full orchestra and includes parts for Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). The music is in 5/4 time, with a key signature of one sharp (F#). Measure 26 begins with a 5/4 time signature and a key signature of one sharp. The Clarinet part has a melodic line with slurs and accents. The Violin part plays a rhythmic pattern of eighth notes with accents, marked *sff*. The Bassoon part has a melodic line with a slur and an accent. The Double Bass part plays a rhythmic pattern of eighth notes with accents, marked *arco*. The Mellophone part is silent. The Piano part has a complex texture with chords and a rhythmic pattern in the bass. Measure 27 begins with a 4/4 time signature and a key signature of one sharp. The Clarinet part has a melodic line. The Violin part has a rhythmic pattern of eighth notes with accents, marked *sff*. The Bassoon part has a melodic line. The Double Bass part has a rhythmic pattern of eighth notes with accents. The Mellophone part is silent. The Piano part has a complex texture with chords and a rhythmic pattern in the bass.

28

Cl. *p* (subito)

Vln. *p* (subito)

Bsn. *p* (subito)

Db. *p* (subito)

M-S.

Pno. *p* (subito)

16

29

Cl. *f*

Vln. *f*

Bsn.

Db. *f* arco

M-S.

Pno. *f*

Detailed description: This page of a musical score covers measures 29, 30, and 31. The music is in 5/4 time and the key signature has two flats (B-flat and E-flat). The instruments and their parts are: Clarinet (Cl.) in treble clef, playing a single note with an accent and dynamic *f* in measure 29, then rests in 30 and 31; Violin (Vln.) in treble clef, playing a melodic line with dynamics *f* and accents throughout; Bassoon (Bsn.) in bass clef, playing a single note with an accent and dynamic *f* in measure 29, then rests in 30 and 31; Double Bass (Db.) in bass clef, playing a melodic line with dynamics *f* and accents, marked 'arco' in measure 29; Music Stand (M-S.) in treble clef, with rests in all three measures; and Piano (Pno.) in grand staff (treble and bass clefs), playing chords with dynamics *f* and accents in measure 29, then rests in 30 and 31.

30

Cl. *sf*

Vln.

Bsn.

Db.

M-S. *f* *pp*  
and that dis - solves

Pno. *sf*

Detailed description: This page of a musical score contains six staves for measures 30 and 31. The top staff is for Clarinet (Cl.) in treble clef, starting with a dynamic marking of *sf* and a fermata over the first measure. The second staff is for Violin (Vln.) in treble clef, playing a complex melodic line with many accidentals. The third staff is for Bassoon (Bsn.) in bass clef, which is mostly silent. The fourth staff is for Double Bass (Db.) in bass clef, playing a simple harmonic line. The fifth staff is for the Musician's Score (M-S.) in treble clef, with lyrics 'and that dis - solves' and dynamic markings *f* and *pp*. The bottom two staves are for Piano (Pno.) in grand staff, with a dynamic marking of *sf*.

31

Cl. *pp* *f*

Vln. *pp* (subito)

Bsn. *pp* *f*

Db. (no breath in between notes) *pp* (subito)

M-S. *p* *f*  
and that dis - solves the days

Pno. *sf* *pp*

33

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*f*

*pp*

arco

*f*

*f*

20

34

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*f* *pp* *p*

through which ex - is - tence through which ex -

36

Cl. *pp* *f* *mf*

Vln. *pp* (*subito*) *f*

Bsn. *f* *mf* arco

Db. *pp* (*subito*) *f* *mf* pizz.

M-S. is - tence strays

Pno. *pp* *f*

22

38

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

home - - -

*sf*

Detailed description of the musical score: The score is for measures 38 and 39. The Clarinet (Cl.) part in measure 38 has a melodic line starting with a quarter note G4, followed by a quarter note F#4, a quarter note E4, and a quarter note D4, all slurred together. In measure 39, it has a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4, also slurred together. The Violin (Vln.) part is silent in both measures. The Bassoon (Bsn.) part in measure 38 has a rhythmic pattern of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. In measure 39, it has a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3, followed by a quarter rest. The Double Bass (Db.) part in measure 38 has a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. In measure 39, it has a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3, followed by a quarter rest. The Music Stand (M-S.) part is silent in measure 38. In measure 39, it has a single note G4 with a fermata. The Piano (Pno.) part in measure 38 is silent. In measure 39, the right hand has a quarter note G4, a quarter note F#4, and a quarter note E4, followed by a quarter rest. The left hand has a quarter note G3, a quarter note F#3, and a quarter note E3, followed by a quarter rest. The dynamic marking *sf* is placed above the right hand. The word 'home' is written under the Music Stand part in measure 39.

40

Cl. *f*

Vln. *f*

Bsn.

Db.

M-S. *p*  
- less at home

Pno. *sf* *f*

24

41

Cl.

Vln.

Bsn.

Db.

*mp*

M-S.

home - less at home at home

Pno.

43

Cl. *p*  
(subito)

Vln. *p*  
(subito)

Bsn. *p*  
(subito)

Db. *p*  
(subito)  
*mf* *p*

M-S. home - less at

Pno. *p*

44

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

arco

8<sup>va</sup>

home at home

46

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*ff*

at the frog

*ff*

*ff*

*ff*

*ff*

8<sup>va</sup>

8<sup>vb</sup>

Detailed description: This page of a musical score contains measures 46 and 47. The score is for a full orchestra and includes parts for Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 46 shows the Clarinet playing a melodic line with slurs and accents, while the Violin, Bassoon, and Double Bass provide harmonic support. The Piano part features a dense texture of chords and arpeggios. Measure 47 begins with a dynamic marking of *ff* (fortissimo) and the instruction 'at the frog' for the Clarinet, Violin, and Double Bass. The Piano part continues with a similar texture. The score concludes with a double bar line and a repeat sign.

28

48

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

etc...

*pp*

⑧.....

51

Cl. *pp* *mp*

Vln. *col legno battuto* *p*

Bsn. *pp* *mp*

Db. *col legno battuto at the frog* *p*

M-S. *p*  
home - - -

Pno.

30

53

Cl.

*pp*  $\longleftarrow$  *mp* *pp*  $\longleftarrow$  *mp*

Vln.

Bsn.

*pp*  $\longleftarrow$  *mp* *pp*

Db.

M-S.

less..

Pno.

55

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

home - less

*pp*

*mp*

*pp*

31

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Musician's Score (M-S.), and Piano (Pno.). The Clarinet part begins at measure 55 with a rest, followed by a *pp* (pianissimo) melodic line. The Violin part plays a rhythmic accompaniment of eighth notes. The Bassoon part has a *mp* (mezzo-piano) melodic line that ends with a *pp* (pianissimo) flourish. The Double Bass part plays a steady eighth-note accompaniment. The Musician's Score part shows the lyrics 'home - less' under two notes. The Piano part provides a complex accompaniment with sixteenth-note patterns in both hands. The page number '31' is in the top right corner, and the measure number '55' is at the start of the Clarinet staff.

32

57

Cl. *mp*

Vln.

Bsn. *mp*

Db.

M-S.  
home - - - - less...

Pno.

(8)

Detailed description: This page of a musical score contains measures 32 and 33. The score is for a chamber ensemble consisting of Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mezzo-Soprano (M-S.), and Piano (Pno.). Measure 32 begins with a key signature change to one flat (B-flat major/D minor) and a dynamic marking of *mp*. The Clarinet part has a single note (B-flat) with a breath mark. The Violin part plays a rhythmic pattern of eighth notes. The Bassoon part has a melodic line with a slur and a dynamic marking of *mp*. The Double Bass part plays a rhythmic pattern of eighth notes. The Mezzo-Soprano part has a vocal line with the lyrics "home - - - - less...". The Piano part has a complex accompaniment with a dynamic marking of *mp* and a circled number 8 above the first measure.

59

Cl. *pp* *mp*

Vln.

Bsn. *pp* *mp*

Db.

M-S. at home...

Pno.

6

34

61

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

64

Cl.

*fff*  
arco  
(ord.)

Vln.

*fff*

Bsn.

*fff*  
arco  
(ord.)

Db.

M-S.

Pno.

*fff*

Detailed description: This page of a musical score covers measures 64 and 65. The score is for a full orchestra and includes parts for Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mellophone (M-S.), and Piano (Pno.). The music is in 7/8 time, which changes to 4/4 time at the beginning of measure 65. The key signature has one sharp (F#). The Clarinet part features a melodic line with slurs and accents. The Violin part plays a rhythmic pattern of eighth notes with accents. The Bassoon part has a melodic line with a grace note and slurs. The Double Bass part plays a rhythmic pattern of eighth notes with slurs. The Mellophone part is silent. The Piano part features a complex texture with chords and a rhythmic bass line. Dynamics are marked *fff* (fortissimo) for the Cl., Vln., Bsn., and Pno. parts. The instruction 'arco (ord.)' is present for the Cl., Bsn., and Pno. parts.

66

Cl. *p* (subito) *mf* *p* *mf*

Vln. *p* (subito) *mf* *sfp*

Bsn. *p* (subito) *mf* *p* *mf*

Db. *p* (subito) *mf* *sfp*

M-S. *mf*  
to the bright—

Pno. *p* (subito) *mf* *ff*

8<sup>va</sup>

Detailed description: This page of a musical score covers measures 66, 67, and 68. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Musician's Score (M-S.), and Piano (Pno.). The Clarinet, Bassoon, and Double Bass parts begin with a dynamic of *p* (subito) in measure 66, which then crescendos to *mf* by measure 67. In measure 68, the Clarinet and Bassoon return to *p*, while the Double Bass remains at *mf*. The Violin part starts with *p* (subito) in measure 66, reaches *mf* in measure 67, and then plays a *sfp* (sforzando) accent in measure 68. The Musician's Score (M-S.) part is silent in measures 66 and 67, then enters in measure 68 with the lyrics "to the bright—" and a dynamic of *mf*. The Piano part begins with *p* (subito) in measure 66, moves to *mf* in measure 67, and reaches *ff* (fortissimo) in measure 68. A first ending bracket labeled "8<sup>va</sup>" is shown at the bottom of the page.

68

Cl. *sfp*

Vln. *sfp* *mf*

Bsn. *sfp* *mf*

Db. *mf* *mf* arco

M-S. east she flies bro-thers of pa - - - ra - dise

Pno. *mf* 8<sup>va</sup>

37

38

70

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*fff* arco

*fff*

*ff*

*fff*

Detailed description of the musical score: The score is for measures 38 to 70, in 4/4 time. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), M-S (Mellophone/Saxophone), and Piano (Pno.). The key signature has one sharp (F#). The Clarinet part starts with a melodic line of eighth notes. The Violin part plays a rhythmic pattern of eighth notes, marked *fff* arco. The Bassoon part plays a rhythmic pattern of eighth notes, marked *fff*. The Double Bass part plays a rhythmic pattern of eighth notes, marked *ff*. The M-S part has a few notes at the beginning, then rests. The Piano part has a complex texture with many chords and moving lines, marked *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

rit.

39

73

Cl.

Vln.

Bsn.

Db.

M-S.

*mf*

home - - -

Pno.

8<sup>va</sup>.....

Detailed description: This page of a musical score covers measures 73 through 79. The score is for a full orchestra and includes a vocal soloist. The instruments and parts are: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Music Soloist (M-S.), and Piano (Pno.). The tempo is marked 'rit.' (ritardando) at the top left. Measure 73 is the first measure on this page. The Clarinet part has a treble clef and a key signature of two flats. The Violin part has a treble clef and a key signature of two flats. The Bassoon part has a bass clef and a key signature of two flats. The Double Bass part has a bass clef and a key signature of two flats. The Music Soloist part has a treble clef and a key signature of two flats. The Piano part has a grand staff with treble and bass clefs and a key signature of two flats. The vocal soloist part has a treble clef and a key signature of two flats. The vocal line begins in measure 78 with the word 'home' and a long note. The piano part features a complex texture with chords and moving lines in both hands. A first ending bracket labeled '8<sup>va</sup>' spans measures 75-79. The dynamic marking 'mf' (mezzo-forte) is placed above the vocal line in measure 78.

40

75

Cl.

*p* *mf*

Vln.

*p* *mf*

Bsn.

*p* *mf*

Db.

*p* *mf* *f* arco

M-S.

less at home

Pno.

*p* *f*

# VI. The Soul Unto Itself

♩ = 65 Very Delicately

The musical score is arranged in a system with six staves. The top five staves are for Clarinet in B $\flat$ , Violin, Bassoon, and Double Bass, and the bottom staff is for Piano. The tempo is marked as ♩ = 65 Very Delicately. The key signature is one flat (B $\flat$ ), and the time signature is 4/4. The Clarinet, Violin, Bassoon, and Double Bass parts each play a half note followed by a dotted half note, with dynamics *p* and *pp*. The Mezzo-soprano part has a whole rest. The Piano part features a complex texture with a dotted half note in the right hand, a half note in the left hand, and a triplet of eighth notes in the right hand.

Clarinet in B $\flat$

Violin

Bassoon

Double Bass

Mezzo-soprano

Piano

8<sup>va</sup>

8<sup>va</sup>

2

4

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*n pp*

*p*

*pp*

*mp p*

8<sup>va</sup>.....

Detailed description: This page of a musical score contains measures 2 and 3. The score is for a woodwind and string ensemble with piano accompaniment. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Music Stand (M-S.), and Piano (Pno.). Measure 2 begins with a 4-measure rest for the Clarinet. The Violin part features a long note with a hairpin crescendo leading to a dynamic marking of *n pp*. The Bassoon part has a similar long note with a hairpin crescendo. The Double Bass part has a melodic line starting with a dynamic of *p* and ending with *pp*. The Music Stand part is silent. The Piano part has a complex accompaniment with sixteenth-note runs in the right hand, marked *mp p*, and a bass line in the left hand. A first-octave sign (8<sup>va</sup>) is present at the bottom of the piano part.

6

Cl. *mp*

Vln. *tasto* *mp*

Bsn. *mp*

Db. *tasto* *mp*

M-S. *mf* < >  
the soul un-to it - self

Pno. *mf* *mp*

4

11

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

is an im - per - i - al friend

*mf*

*mf*

*mf*

*mf*

*mf*

8<sup>va</sup>

Detailed description: This page of a musical score contains measures 4 through 7. It features six staves: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Musician's Solo (M-S.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 2/4. The Clarinet, Violin, and Bassoon parts are marked with a dynamic of *mf* and include crescendo hairpins. The Double Bass part has rests in measures 4-6 and a note in measure 7. The Musician's Solo part has rests in measures 4-5 and vocal-like phrasing in measures 6-7 with the lyrics "is an im - per - i - al friend". The Piano part features a complex accompaniment with a dotted line and an 8<sup>va</sup> marking in measure 4.

16

Cl. *mp* *p*

Vln. *f* *p* (subito) pont.

Bsn. *mp* *p*

Db. *mf* pont. pizz.

M-S. *sfmf* *f* *mf*  
or the most a - gon-i zing spy

Pno. *mf* *p*

6

19

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

tasto

tasto arco

an e nem-y could send

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

8<sup>va</sup>.1

22

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

Detailed description: This page of a musical score contains measures 22, 23, and 24. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Music Stand (M-S.), and Piano (Pno.). Measure 22 features a Clarinet part with a half-note chord (F#4, C5) and a Violin part with a half-note chord (F#4, C5). Measure 23 shows the Clarinet playing a half-note chord (F#4, C5) and the Bassoon playing a half-note chord (F#4, C5). Measure 24 is more complex, with the Clarinet playing a half-note chord (F#4, C5), the Bassoon playing a half-note chord (F#4, C5), and the Piano playing a half-note chord (F#4, C5) with a triplet of eighth notes in the right hand. The Music Stand (M-S.) is empty throughout the page.

25

Cl. *mf* *p* *p*

Vln. *mf* *p*

Bsn. *mf* *p*

Db. *mf* *p* *mf*

M-S. se - cure a- gainst its own

Pno. *mf* *p*

28

Cl. *mp*

Vln. *mp*

Bsn. *mp*

Db. *mp*

M-S. *mp*  
no — trea-son it can fear it -

Pno. *mp*

10

32

Cl.

Vln.

Bsn.

Db.

M-S.

self \_\_\_\_\_ it - self \_\_\_\_\_

Pno.

*p* *sf*

34

Cl. *sf* norm.

Vln. *f*

Bsn. *sf*

Db. norm. *ff* > *f*

M-S. so - - - verign so -

Pno. *f*

Detailed description: This page of a musical score contains measures 34 through 37. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Male Soprano (M-S.), and Piano (Pno.). Measure 34 is marked with a '34' and a 'v' (accents) above the notes. The Clarinet part has a dynamic marking of *sf* (sforzando) and 'norm.' (normal). The Violin part has a dynamic marking of *f* (forte). The Bassoon part has a dynamic marking of *sf*. The Double Bass part has a dynamic marking of 'norm.' and *ff* (fortissimo) with an accent (>) leading to *f*. The Male Soprano part has the lyrics 'so - - - verign so -' under the notes. The Piano part has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

12

38

Cl. *sf*

Vln.

Bsn. *sf*

Db.

M-S. *sf*  
verign, so - verign, so - verign of it - self it-

Pno. *mf*

42

Cl. *mp*

Vln. *mp sfmf*

Bsn. *mp*

Db. *mp sfmf p mf*

M-S. self it - self

Pno. *f p*

Detailed description: This page of a musical score contains measures 42, 43, and 44. The instruments are Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), Mezzo-Soprano (M-S.), and Piano (Pno.). Measure 42 shows the Cl. and Vln. playing sustained notes with a *mp* dynamic. The Bsn. has a melodic line starting in measure 42. The Db. has a sustained note in measure 42. The M-S. has the lyrics "self" under a note. The Pno. has a complex texture with chords and arpeggios. Measure 43 shows the Cl. and Vln. still sustained, with the Vln. dynamic changing to *sfmf*. The Bsn. continues its line. The Db. has a sustained note with a *mf* dynamic. The M-S. has a rest. The Pno. continues with *f* dynamics. Measure 44 shows the Cl. and Vln. still sustained, with the Vln. dynamic changing to *p*. The Bsn. has a sustained note. The Db. has a sustained note with a *p* dynamic. The M-S. has the lyrics "it - self" under notes. The Pno. continues with *p* dynamics and includes triplets and a 7th fret marking.

14

45

Cl.

Vln.

Bsn.

Db.

M-S.

Pno.

*p* *pp*

*p* *mf* *pp*

the soul should stand the

8<sup>va</sup>

47 rit. . . . . 15

Cl.

Vln.

Bsn.

Db.

M-S.

soul should stand the soul should

Pno.

*f* *mf*

*mf*

rit. . . . .

16

49

Cl. *p* *mf* *pp* (subito) *n*

Vln. *mf* *pp* (subito) *n*

Bsn. *p* *mf* *pp* (subito) *ppp*

Db. *pp* (subito) *n*

M-S. *f* *mp* (subito) *n*  
stand in awe

Pno. *pp* (subito)

8<sup>va</sup> 8<sup>va</sup>

Detailed description: This page of a musical score contains six staves. The top five staves are for woodwinds and strings: Clarinet (Cl.), Violin (Vln.), Bassoon (Bsn.), Double Bass (Db.), and Music Stand (M-S.). The bottom staff is for Piano (Pno.). Measure 49 is indicated by a dotted line and the number '49'. The Clarinet part starts with a half note, dynamic *p*, which crescendos to *mf* by the end of the measure. In measure 50, it begins with a half note, dynamic *pp* (subito), which then crescendos to *n*. The Violin part starts with a half note, dynamic *mf*, and in measure 50 begins with a half note, dynamic *pp* (subito), which crescendos to *n*. The Bassoon part starts with a half note, dynamic *p*, which crescendos to *mf*. In measure 50, it begins with a half note, dynamic *pp* (subito), which then crescendos to *ppp*. The Double Bass part starts with a half note, dynamic *pp* (subito), which then crescendos to *n*. The Music Stand part has the lyrics 'stand in awe' under a half note in measure 49. In measure 50, it begins with a half note, dynamic *mp* (subito), which then crescendos to *n*. The Piano part features a triplet of eighth notes in the right hand and a half note in the left hand in measure 49. In measure 50, it begins with a half note, dynamic *pp* (subito). The score includes dynamic markings (*p*, *mf*, *pp*, *ppp*, *n*, *f*, *mp*), performance instructions like '(subito)', and a hairpin crescendo. A dashed line labeled '8<sup>va</sup>' spans across the bottom of the piano part.