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

I wish to thank William Clay for composing this song cycle and working with me on this project, and my ensemble Megan Law, Kristi Hanno, Emilio Vazquez, Rittika Gambhir, and Nathaniel De la Cruz. I appreciate all the time and effort put into learning, rehearsing and performing this music with me - I could not have achieved this without their help! Many thanks to my collaborative piano professors Andrew Campbell and Russell Ryan for always supporting and inspiring me in their wonderful program at Arizona State University. Special thanks to Dr. Campbell for being my studio professor and helping me achieve successful degree recitals, and for all his help with preparing my lecture and final paper for this project. Thank you to Jody Rockmaker for serving on my committee - I am grateful for all the knowledge I gained from him on twentieth and twenty-first century theory and analysis.

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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."[1] 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.[2]

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

[1] Thomas H. Johnson, *The Complete Poems of Emily Dickinson,* New York, NY: Little, Brown & Company, 1955, vi.
[2] 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."[3] 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.

[3] 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.[4] 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

[4] 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-[5]

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

[5] 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.

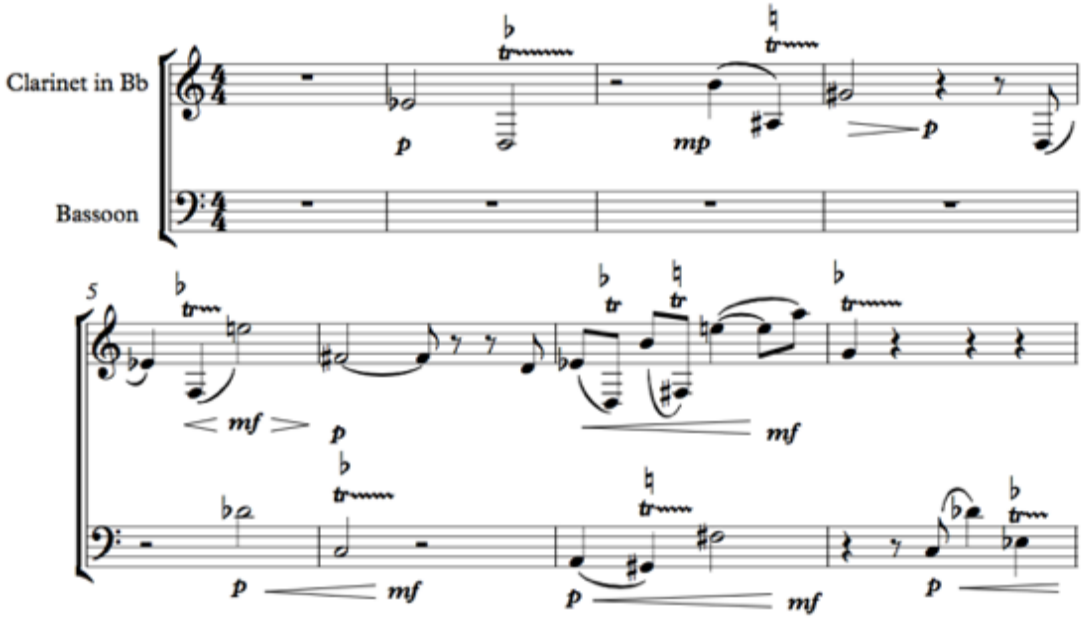
Musical Structure of the First Song

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

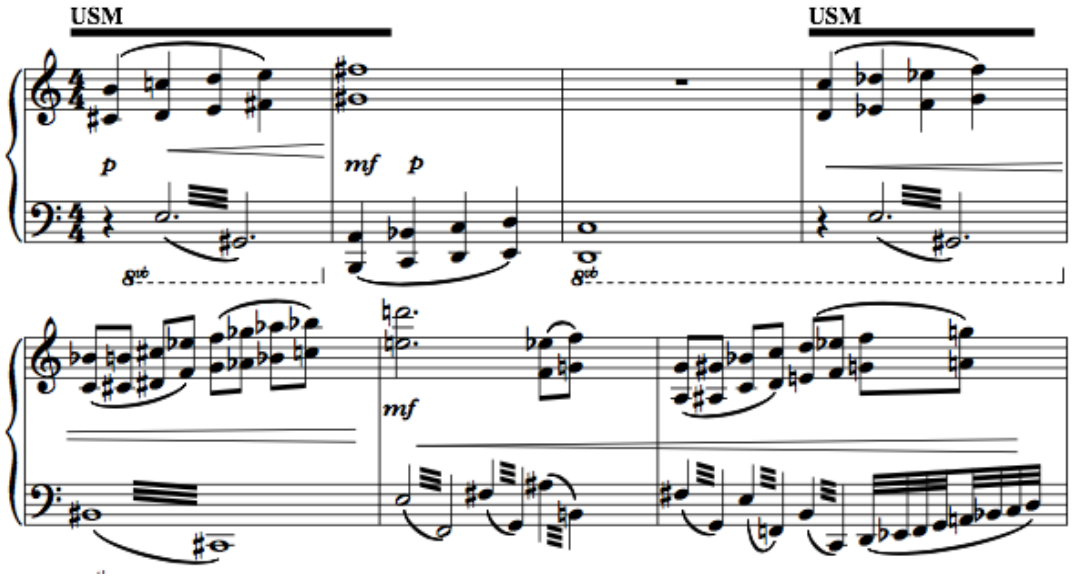
statement of the four-note ascending USM in m. 2. The four-note tetrachord is at first followed by a leap up of a major third. Another unifying structural element is a canon between the clarinet and bassoon, initially stated in the first eight measures of the piece. The clarinet starts the canon in m. 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 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.

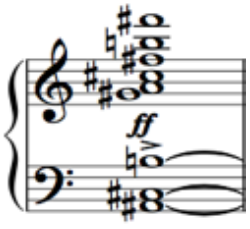
Example 2: USM with ascending minor sevenths in the piano: mm. 8-14



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."[6]

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.

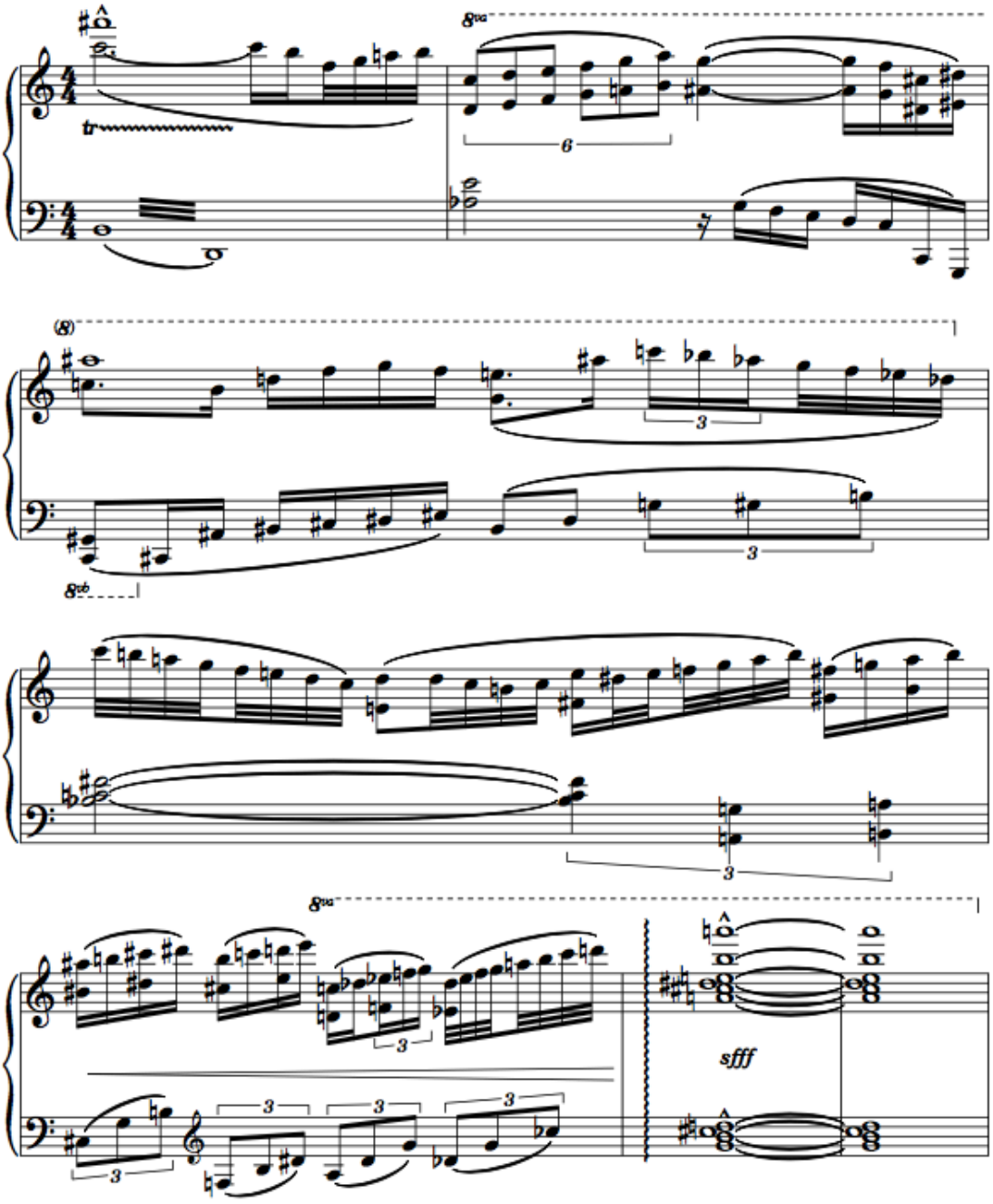
After this instrumental introduction the voice starts quietly in a low register in m. 22, beginning the second section of the song. The word "boom" is emphasized by a leap up of a major ninth, followed by a crescendo. A passage similar to mm. 13-15 with a florid clarinet melody leading to a related cluster 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

[6] 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.

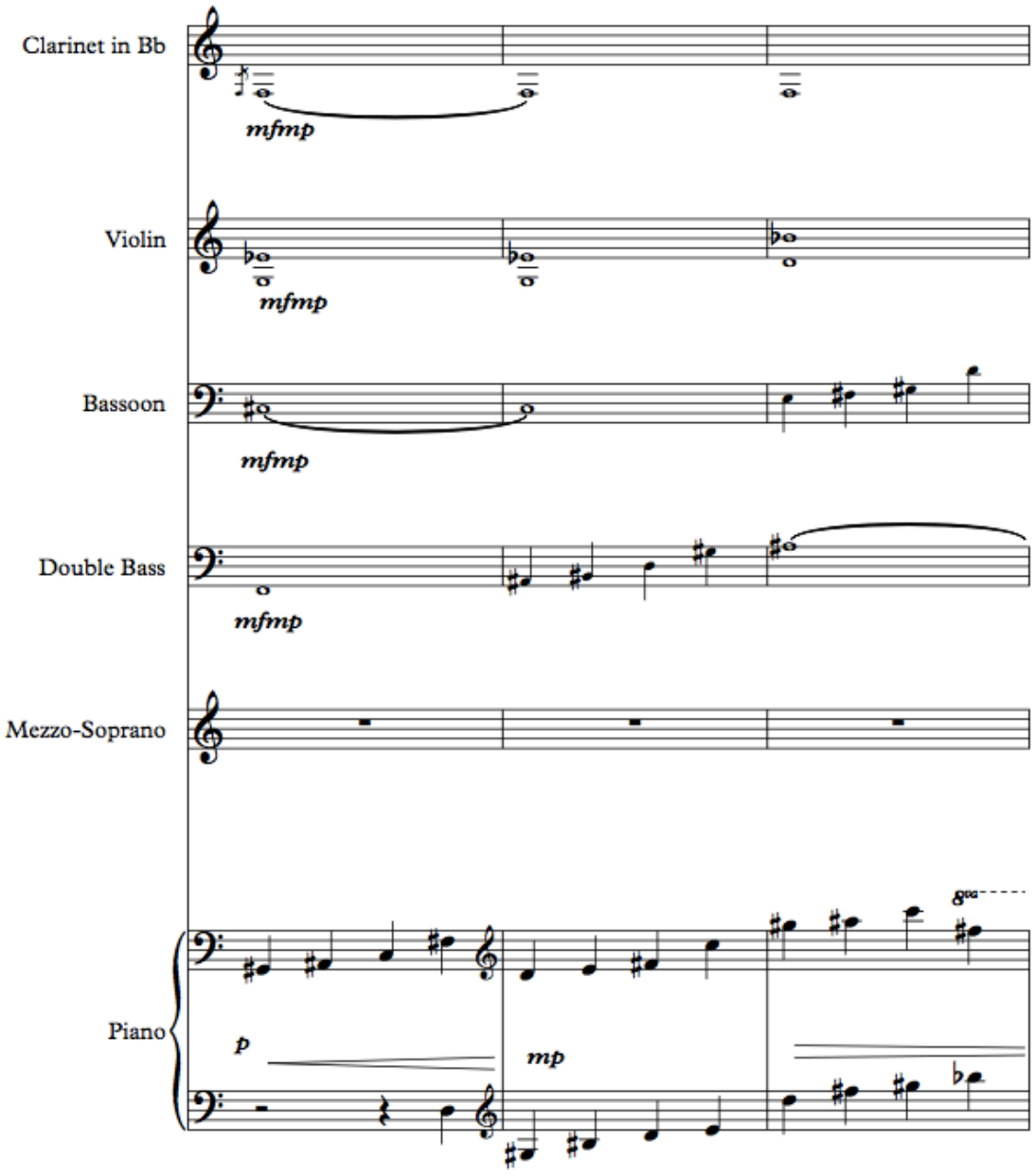
The high point of this song comes in the most dramatic line of the poem and the fourth section of the song, "while Rapture changed its Dress." The singer builds up to the highest note of this song, a high A♭ in m. 60 on the word "Rapture," with a dotted half note on the downbeat at a dynamic level of *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.

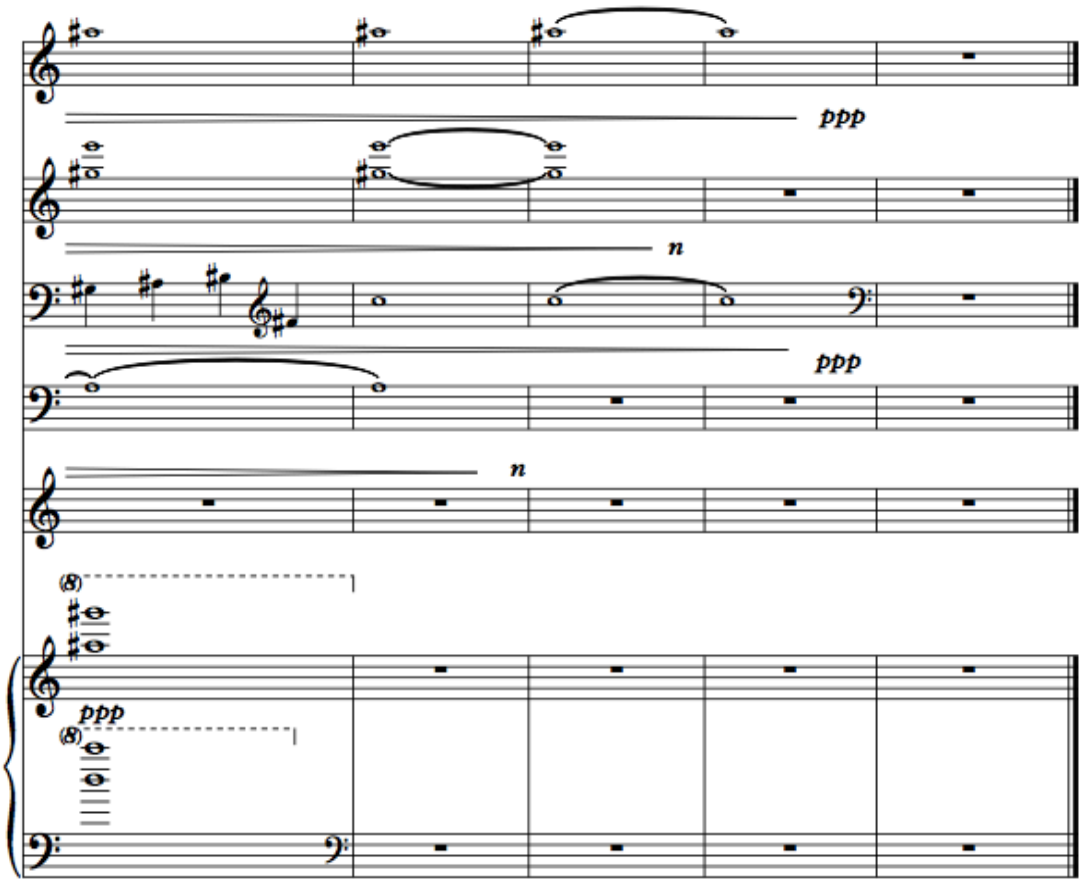
Example 4: Cadenza-like piano passage: mm. 68-74



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





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[7]

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

[7] 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.[8]

Musical Structure of the Second Song

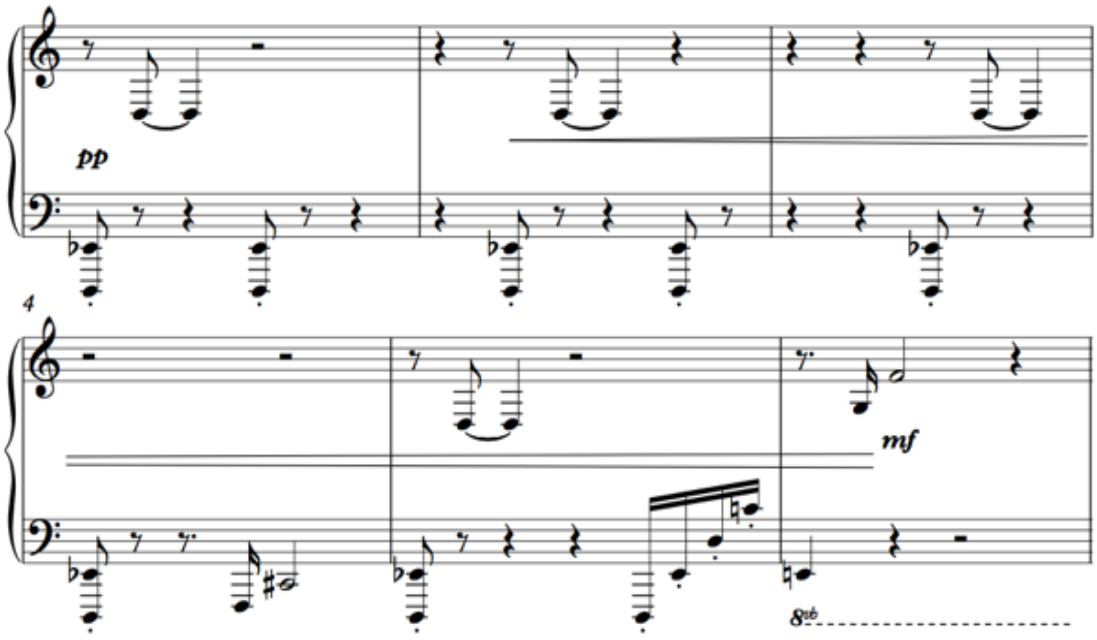
The length of this song is shorter because there is only one idea which dominates this poem: the poet contemplating a personal change. The overall character has a driving rhythm to create energy and momentum. The form of this song is more structured than the first song, as this discussion will show it 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

[8] 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.

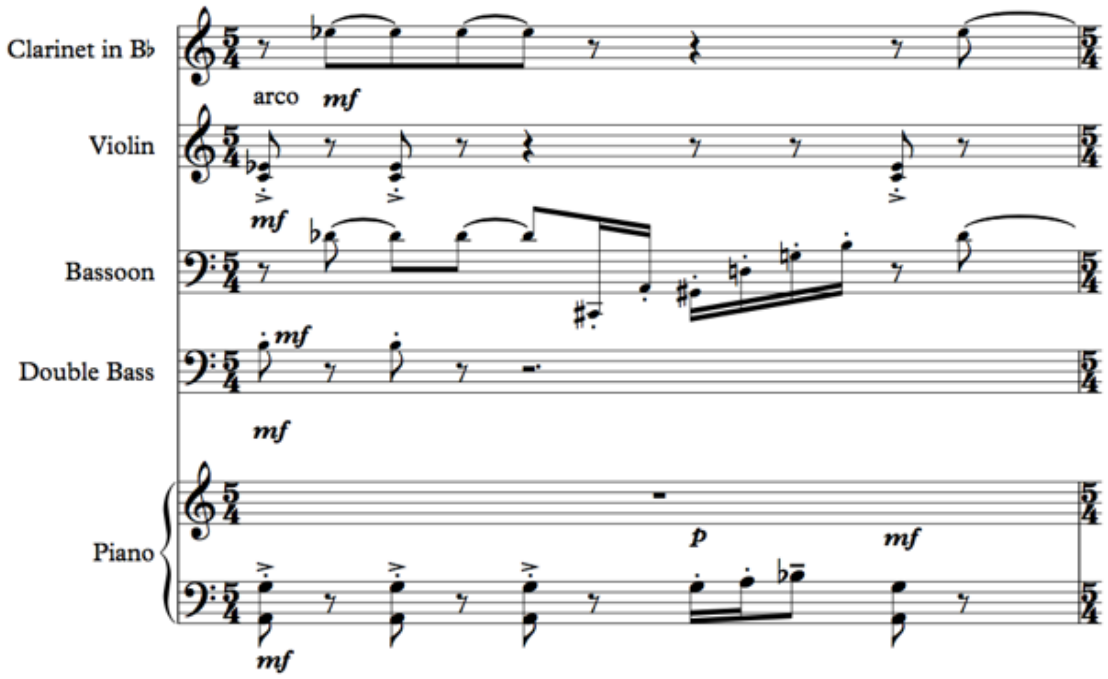
Example 6: Piano introduction: mm. 1-6

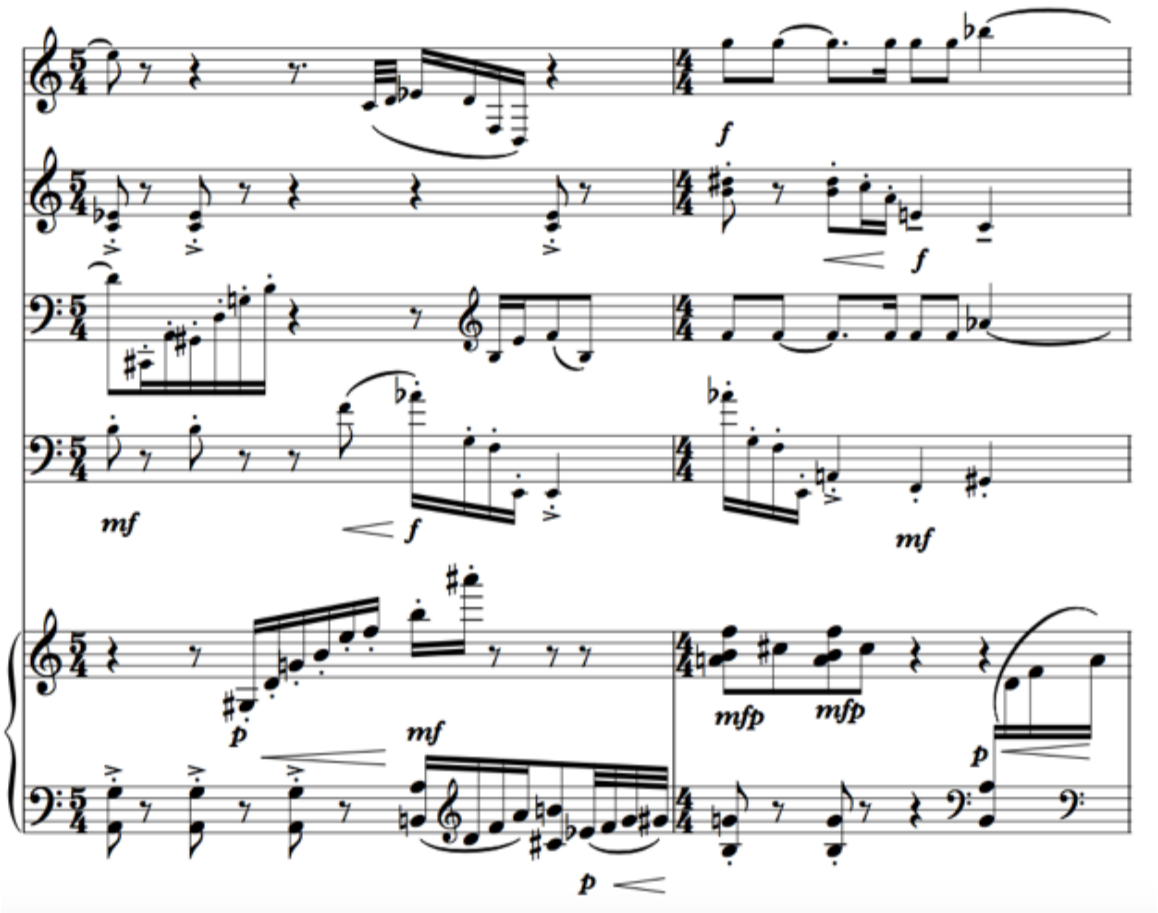


The repeated use of minor sevenths in the piano and the violin emphasizes the continued importance of this interval from the first song, but in this song the sevenths are not featured in scalar motives. The USM makes some brief appearances in this section as isolated bursts of four ascending notes, first 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♯-A-G♯-D-G-B. The gestures for the rest of the song in the entire ensemble are derived from this six-note group, with

transpositions. This jagged and rhythmically driving musical texture continues for the rest of this antecedent phrase until m. 17.

Example 7: Instrumental ensemble: mm. 7-9



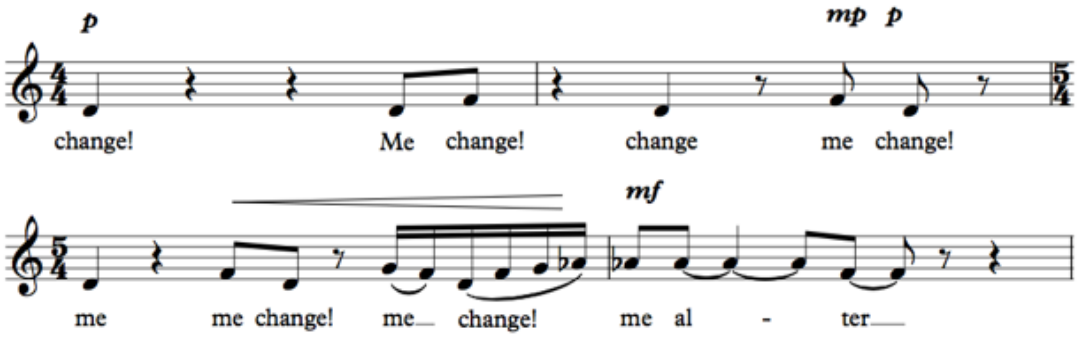


The consequent phrase of A is mm. 17-26. This phrase is more fragmented with less rhythmic drive, and suggests lingering, as if the singer is deliberating on the idea of change but is unsure about it. The singer has not entered yet, but the music represents her thoughts and sets the tone for the vocal 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



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.

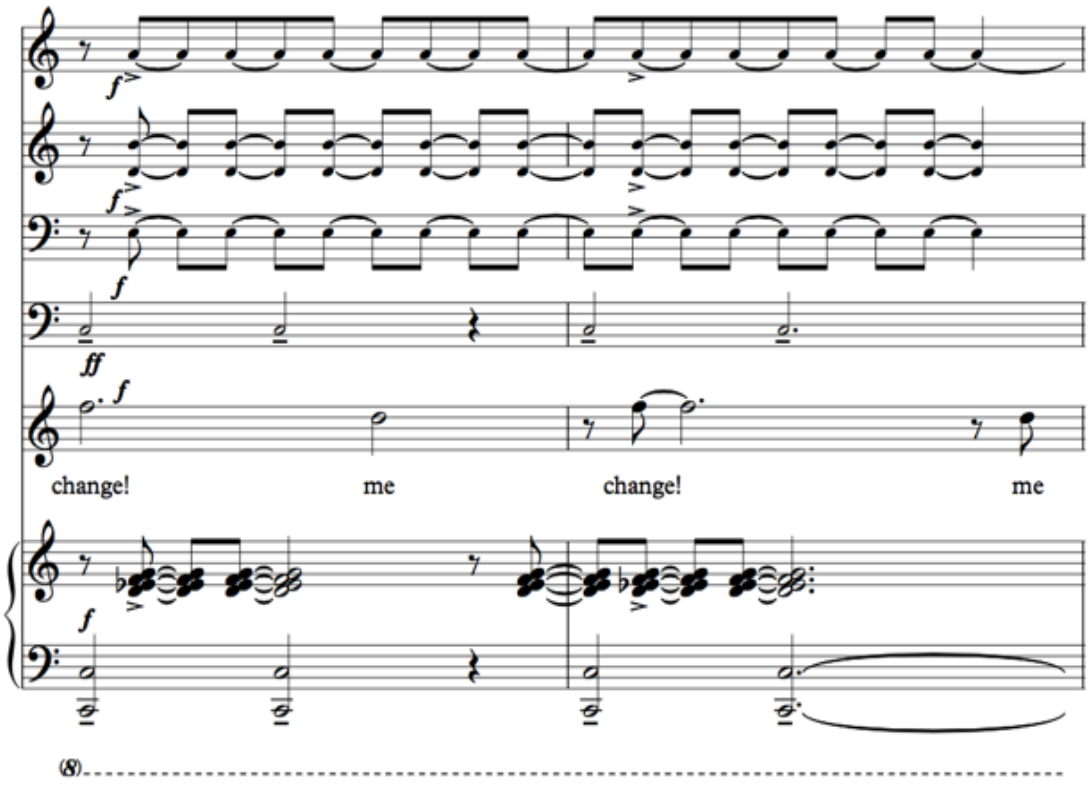
The B section occurs from mm. 42-57. This section is marked "Agitated" in the score and the bass and bassoon start with longer, more connected passages of sixteenth and eighth notes to add momentum. The USM appears more frequently in the bass in this section with scales running upwards, first appearing 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♭ 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



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-[9]

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

[9] 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

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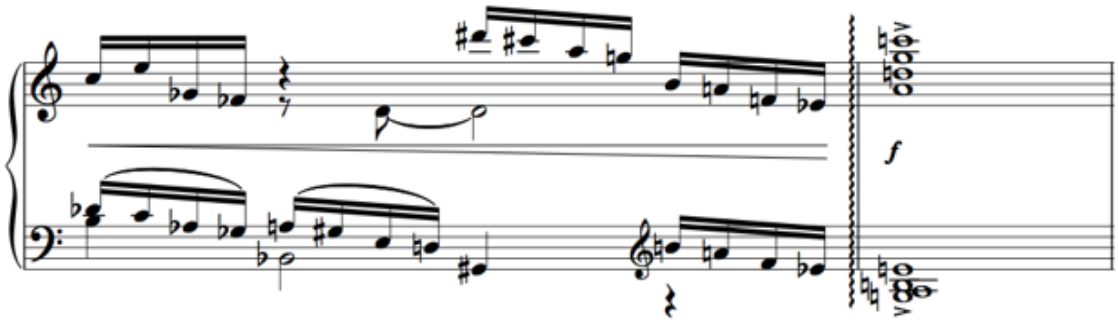
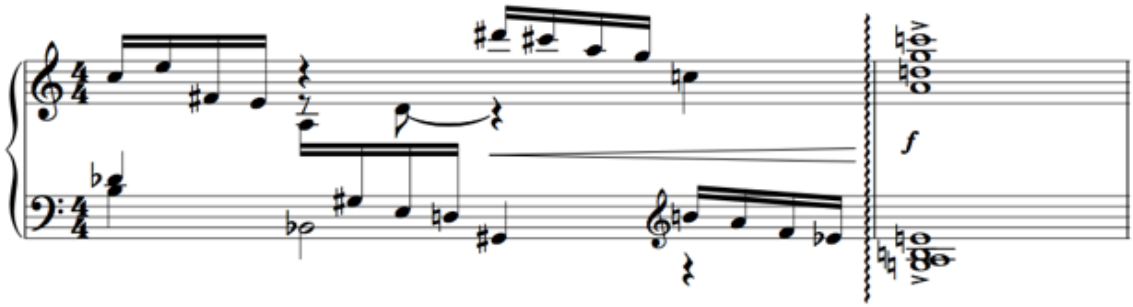


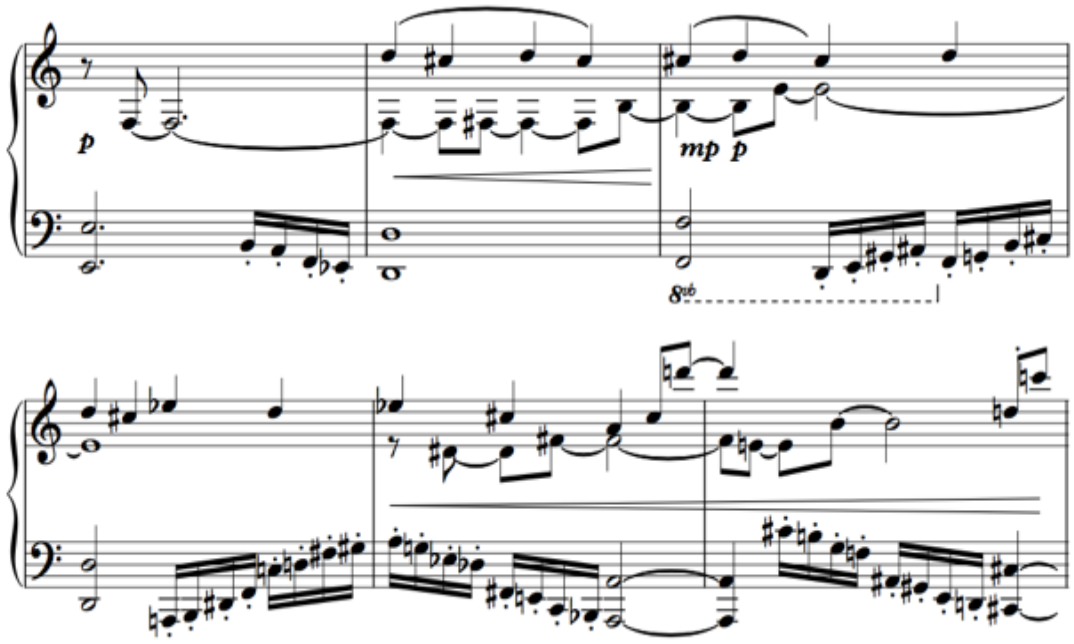
Example 11: Piano revised version: mm. 36-37



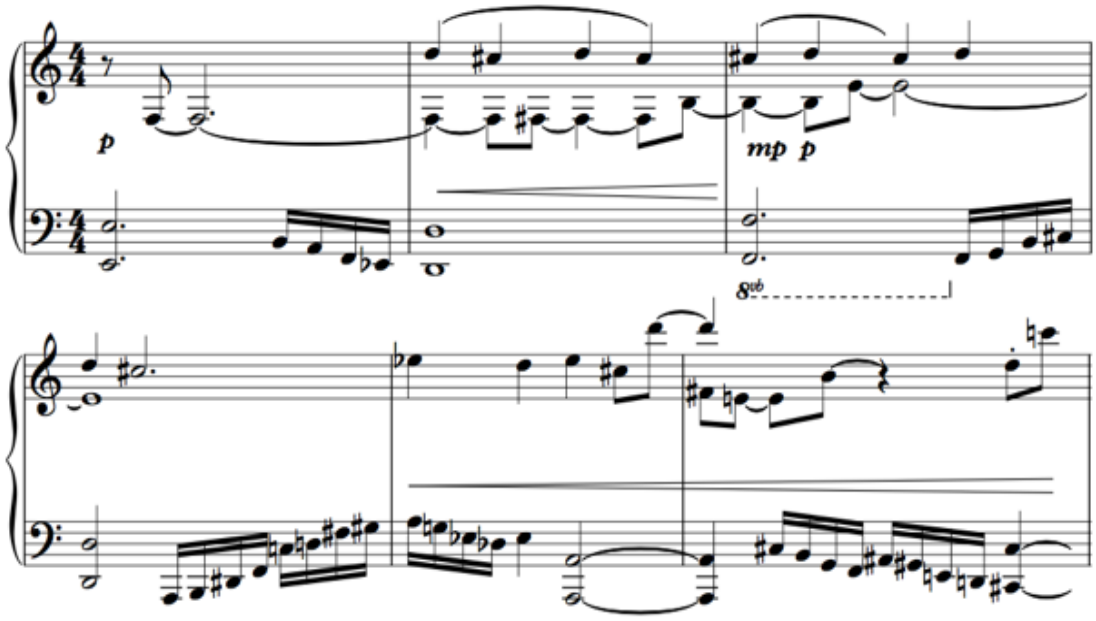
Below is another example of a similar, yet longer passage that proved to be a stumbling block for me in the original version. In the original passage the right hand is not difficult to play alone, but the left hand is quite difficult with the shape of the four-note gestures between the black and white 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



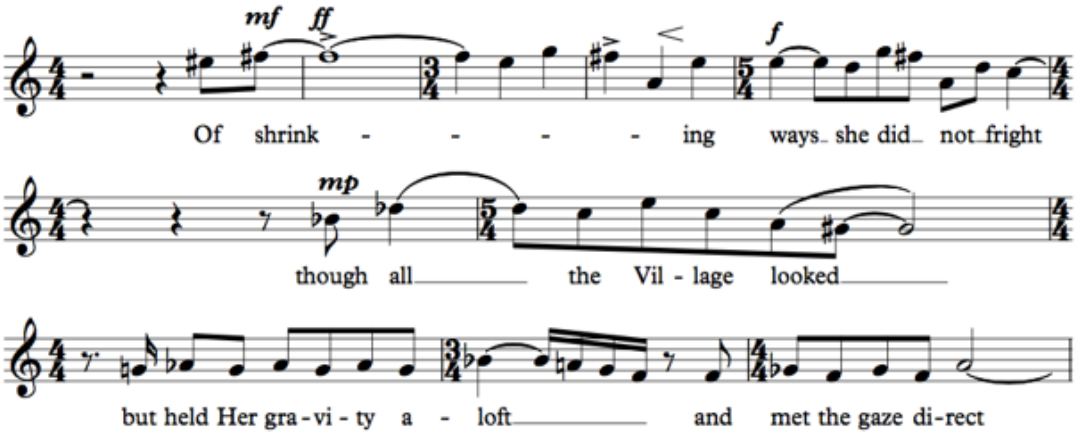
Example 13: Piano revised version: mm. 50-55



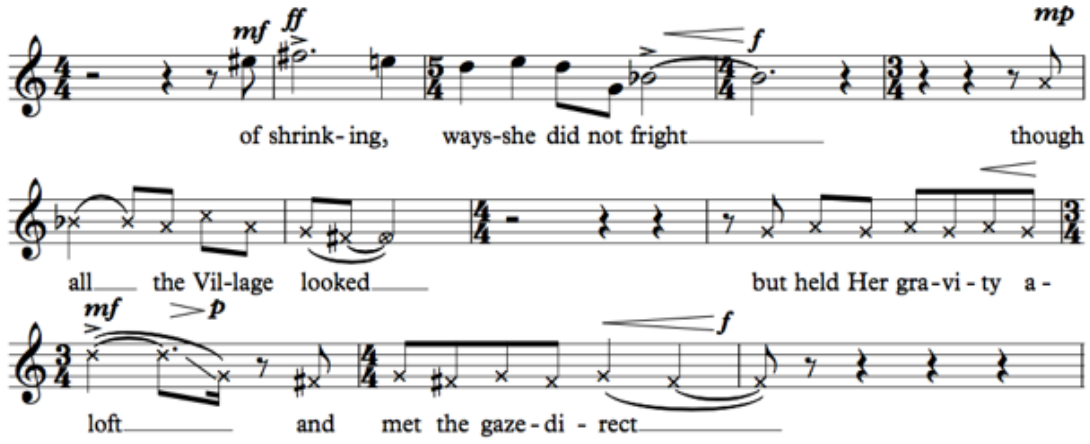
The following is a brief discussion of the difficulties that arose in the vocal line, and a solution that allowed Law to perform the songs effectively and better communicate the text to the audience. One passage in the middle section of the song had excessive large leaps, frequent changes of pattern 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



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



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.

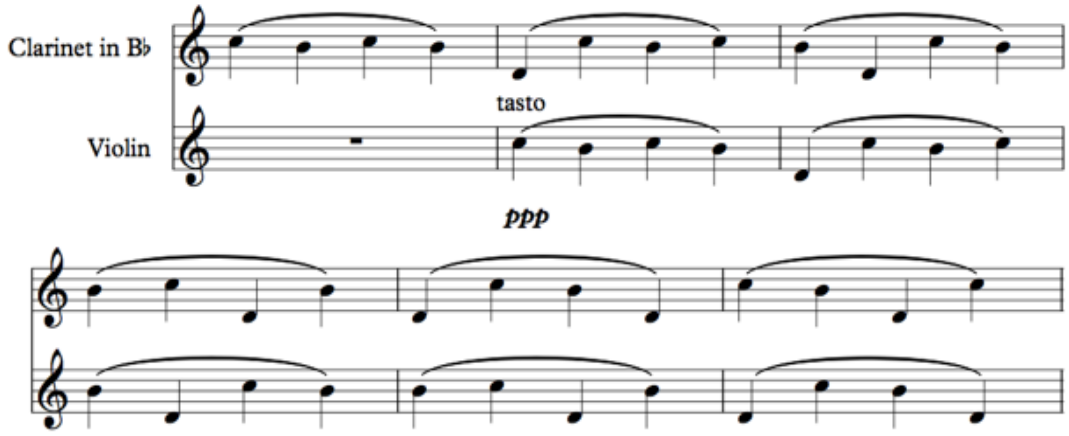
One unifying musical element is a canon in the beginning between several of the instruments that recurs later in the song. The USM is also important in this song, especially in the second section with ascending minor sevenths in the piano that recur from the first song. Clay's interpretation of the overall mood of the poem is the dead woman "pining"[10] 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-

[10] 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 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♭ 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

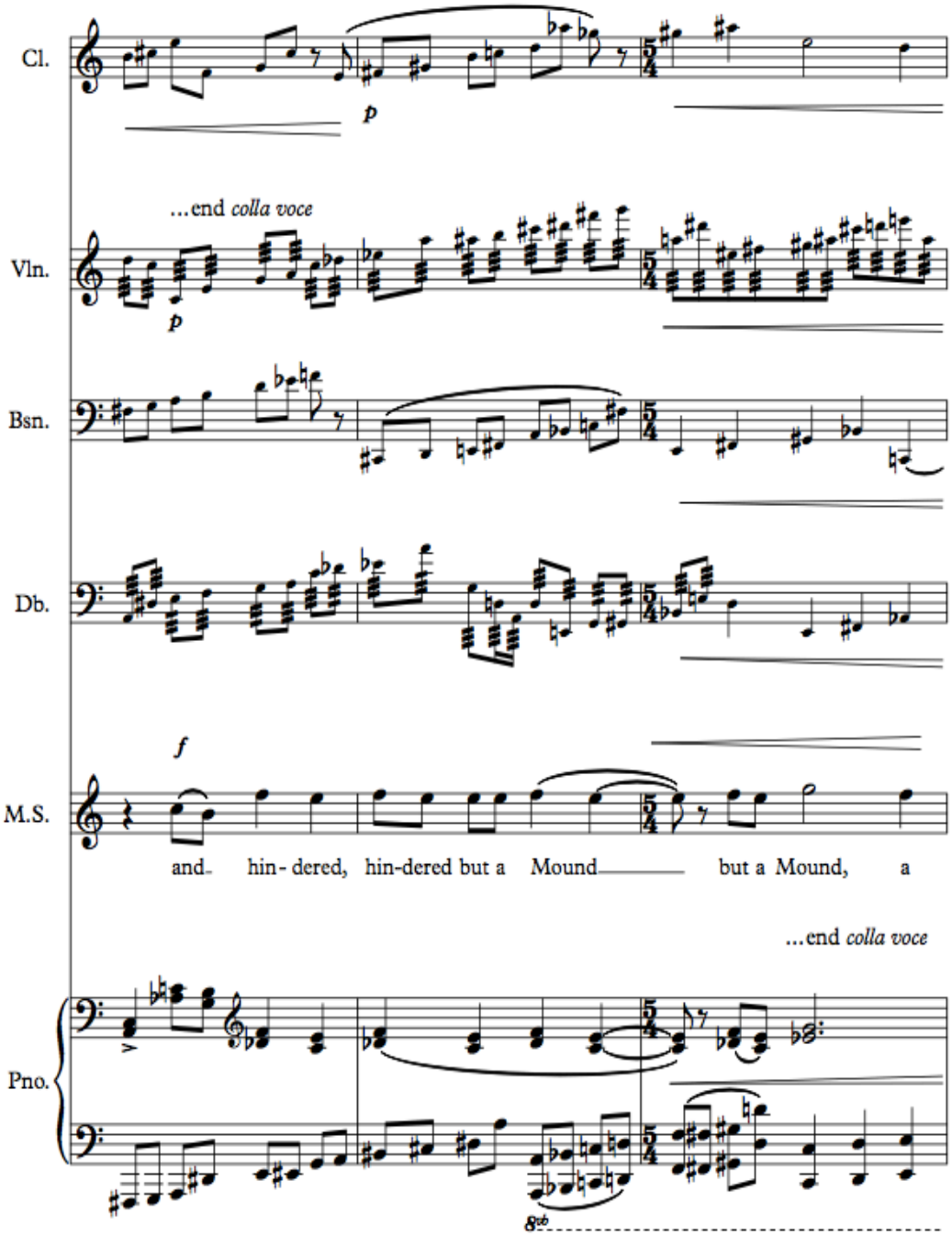
In m. 85 sixteenth notes in the piano lead to another loud rolled chord on the downbeat of m. 86, along with accented attacks of quarter and eighth notes in the other instruments. This measure marks the beginning of the third section of this song.

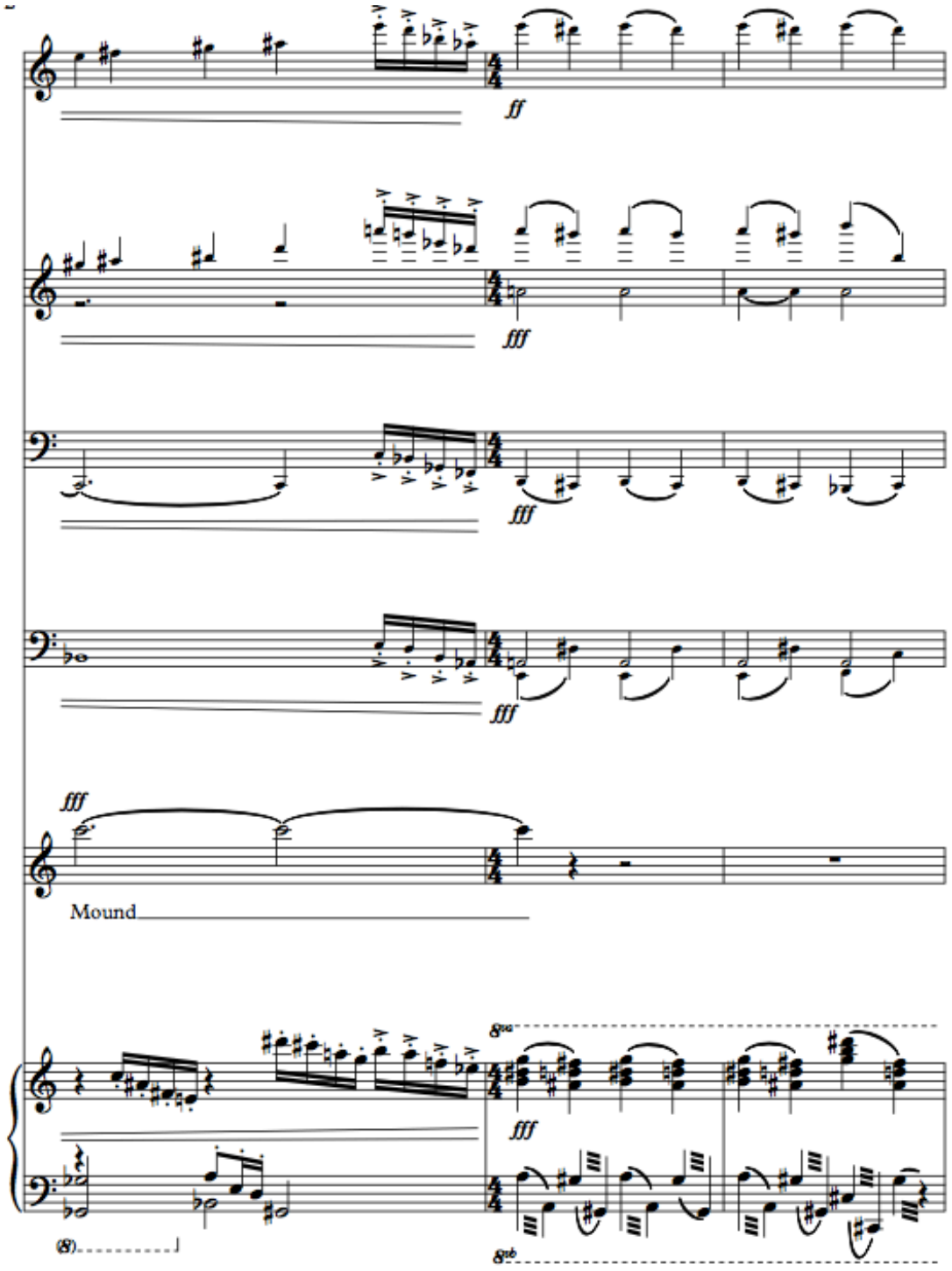
The third section starts with these sudden attacks in the instrumental parts as a contrast to the quiet and chilly atmosphere of the previous section. The voice comes in with a pickup to m. 88 to start the third stanza of the poem. The instrumental ensemble becomes even more active in m. 89 with a *piu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



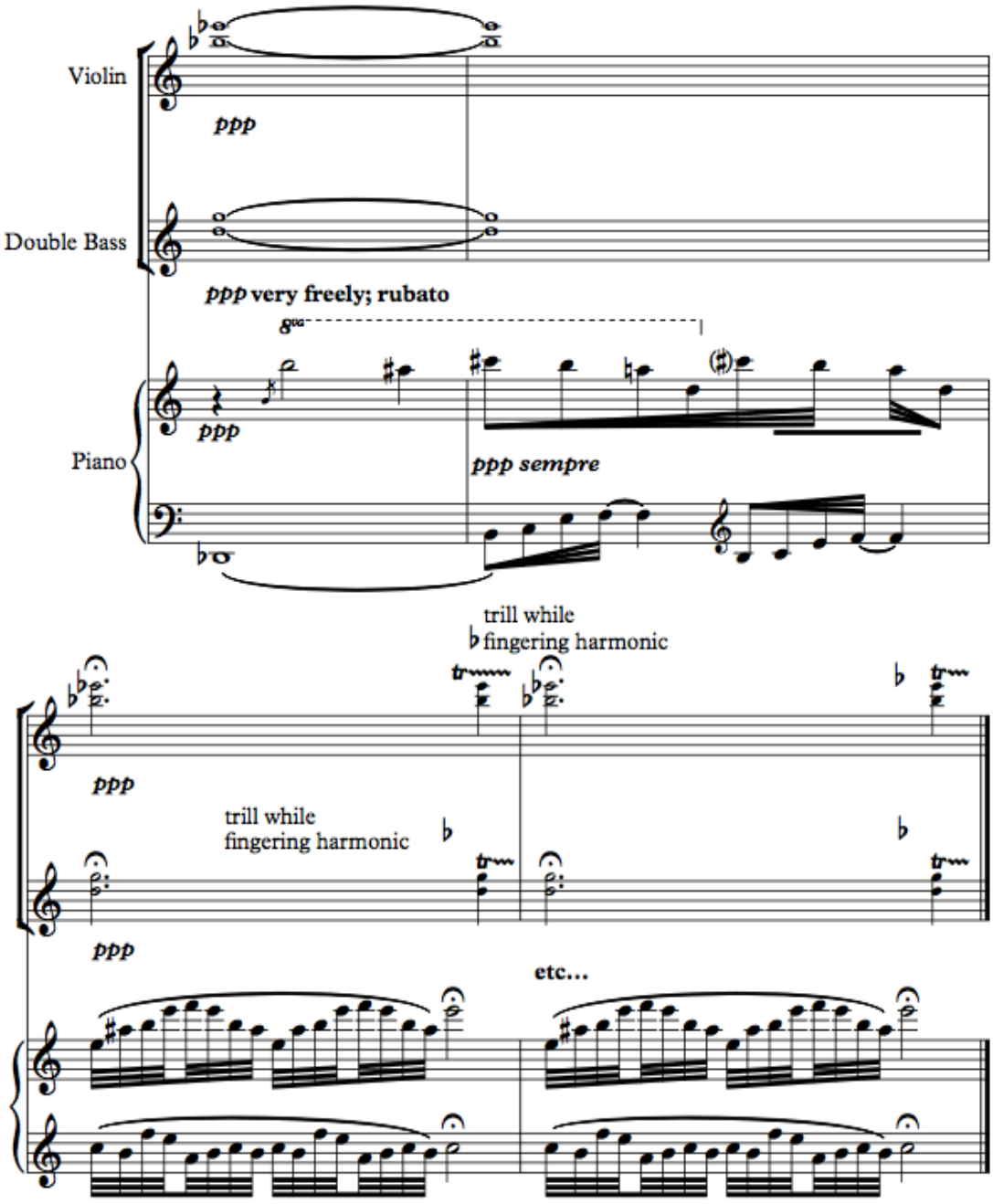


The instrumental ensemble continues this dramatic high point in m. 122 with a *fff* unison statement of the canonic theme with all the instruments, and the piano filling out

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



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-[11]

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

[11] Johnson, *Emily Dickinson,* 168.

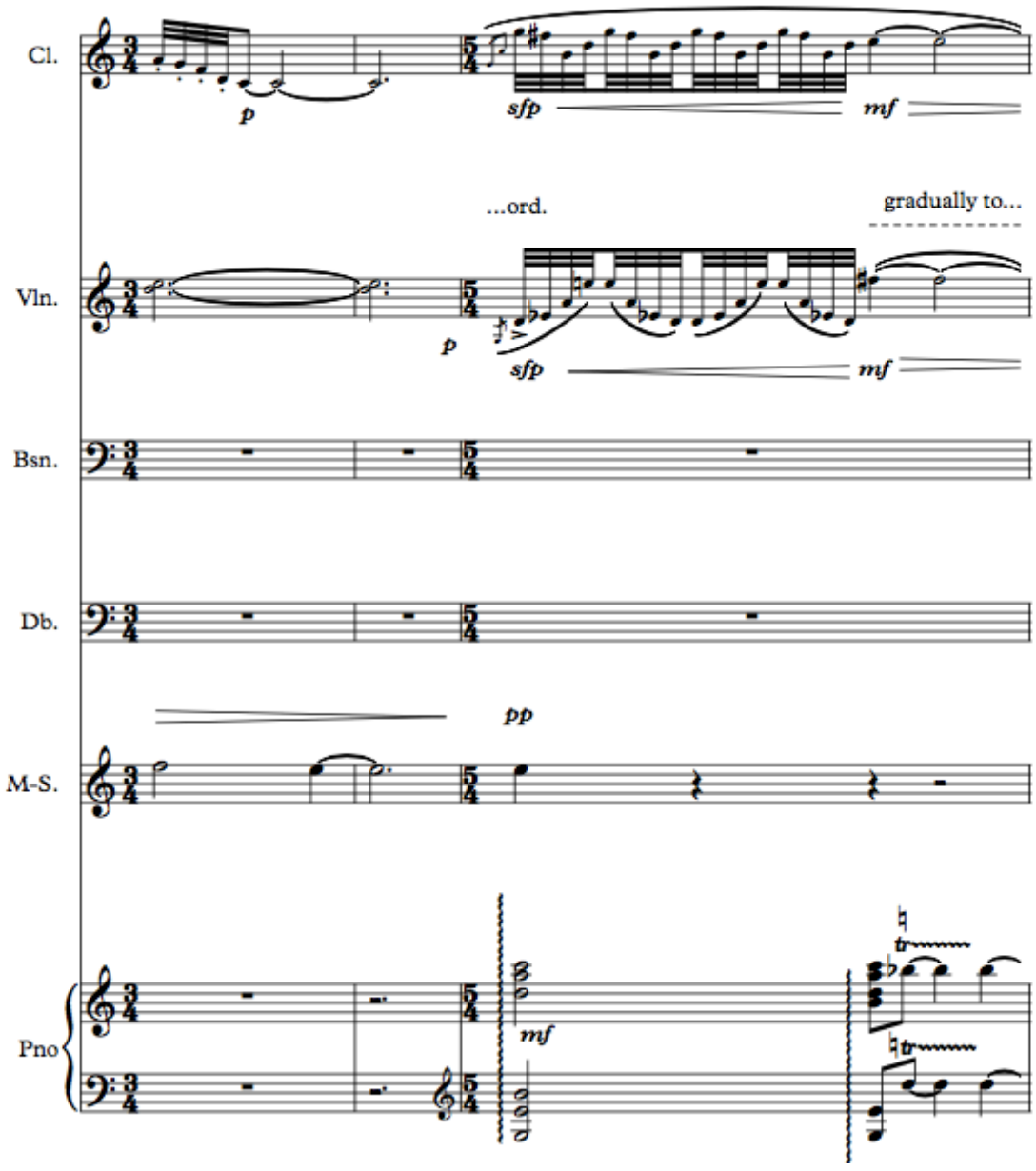
and flitting about on a summer's day. The butterfly is compared to a lady as both seem to wander aimlessly, but the butterfly has a purpose of pollinating flowers. The butterfly is compared to those who seem to work with a clearer purpose; bees that gather pollen for honey, and men that work harvesting 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

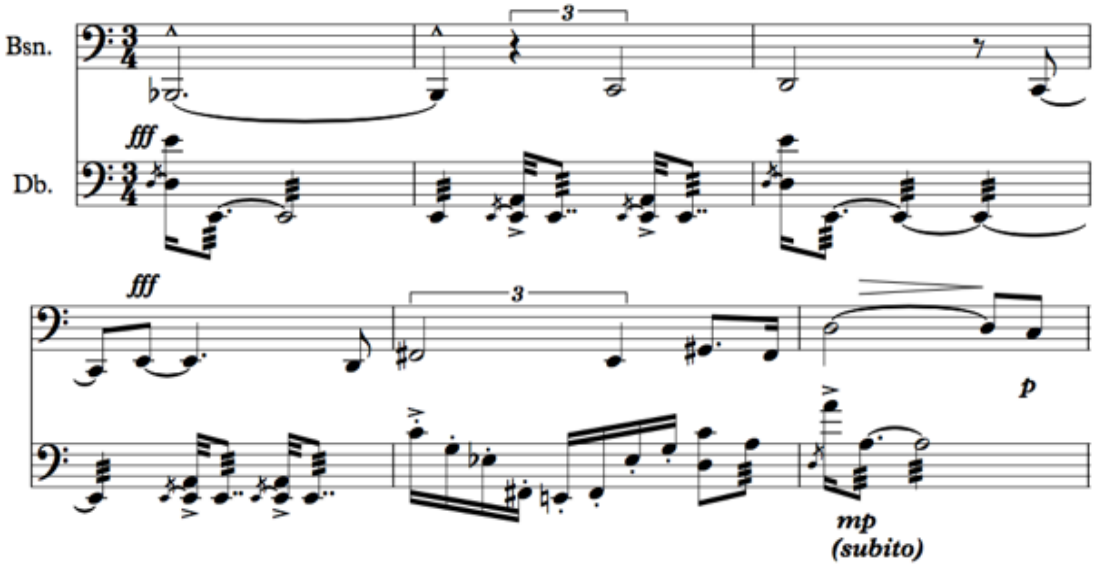


After meeting for an initial rehearsal, we decided as an ensemble that the clarinet should give the cue with the breath to start m. 47 together. A similar moment happens in m. 55. Working out these cues helped to achieve a reliable performance where we were able to stay together as an ensemble. However, 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

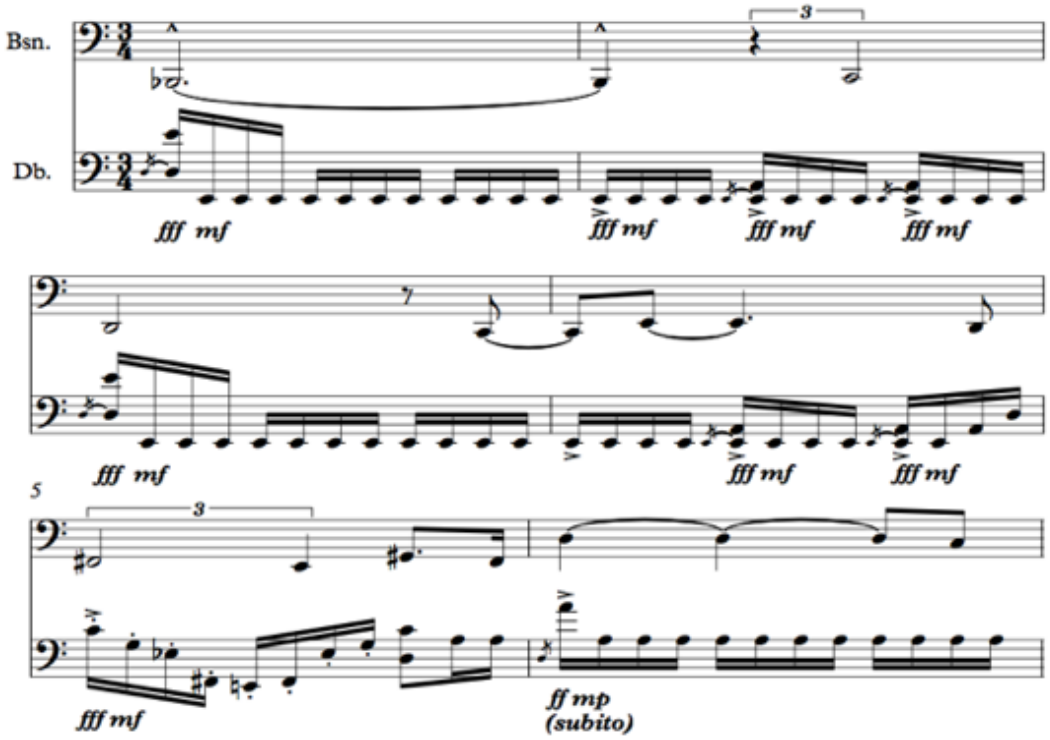
dress rehearsal for the world premiere the ensemble faltered at this point, but we were able to recover later in the song.

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



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



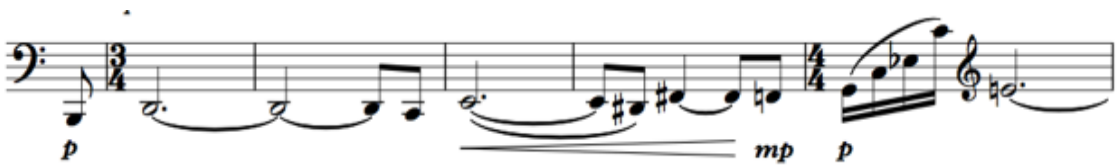
Musical Structure of the Fourth Song

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

features longer held notes interspersed with moving gestures. The upward arpeggio motive first appears in the bassoon in m. 5 on the downbeat, and variations of this motive appear frequently among other instruments throughout the song; some examples are in the clarinet in m. 38 and the violin in m. 39. The first climactic section of the song also features rapid ascending and descending arpeggios in all the instruments as a further development of this motive.

Example 23: Bassoon solo: mm. 1-5



The bass joins the bassoon in m. 11 to add more activity to the stirring with some tremolos. Throughout this song the lower resonance of the bass and bassoon represent darkness, at first the darkness inside the cocoon, and at the end, the darkness of nightfall. The vocal line enters in m. 26 as the bassoon and bass continue the stirring texture. The dynamic level remains soft and understated in this first verse to reflect the text, and the voice does not have any big climactic moments, although there is a slight crescendo to the word "butterfly" with a higher note, a G♭ above treble C. The violin enters in m. 31 with some text painting: as the singer sings the word "butterfly," the violin's trill represents the butterfly breaking out of the cocoon. The clarinet adds to the instrumental texture of fluttering in m. 35. By m. 41 the butterfly has completely emerged from the

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.

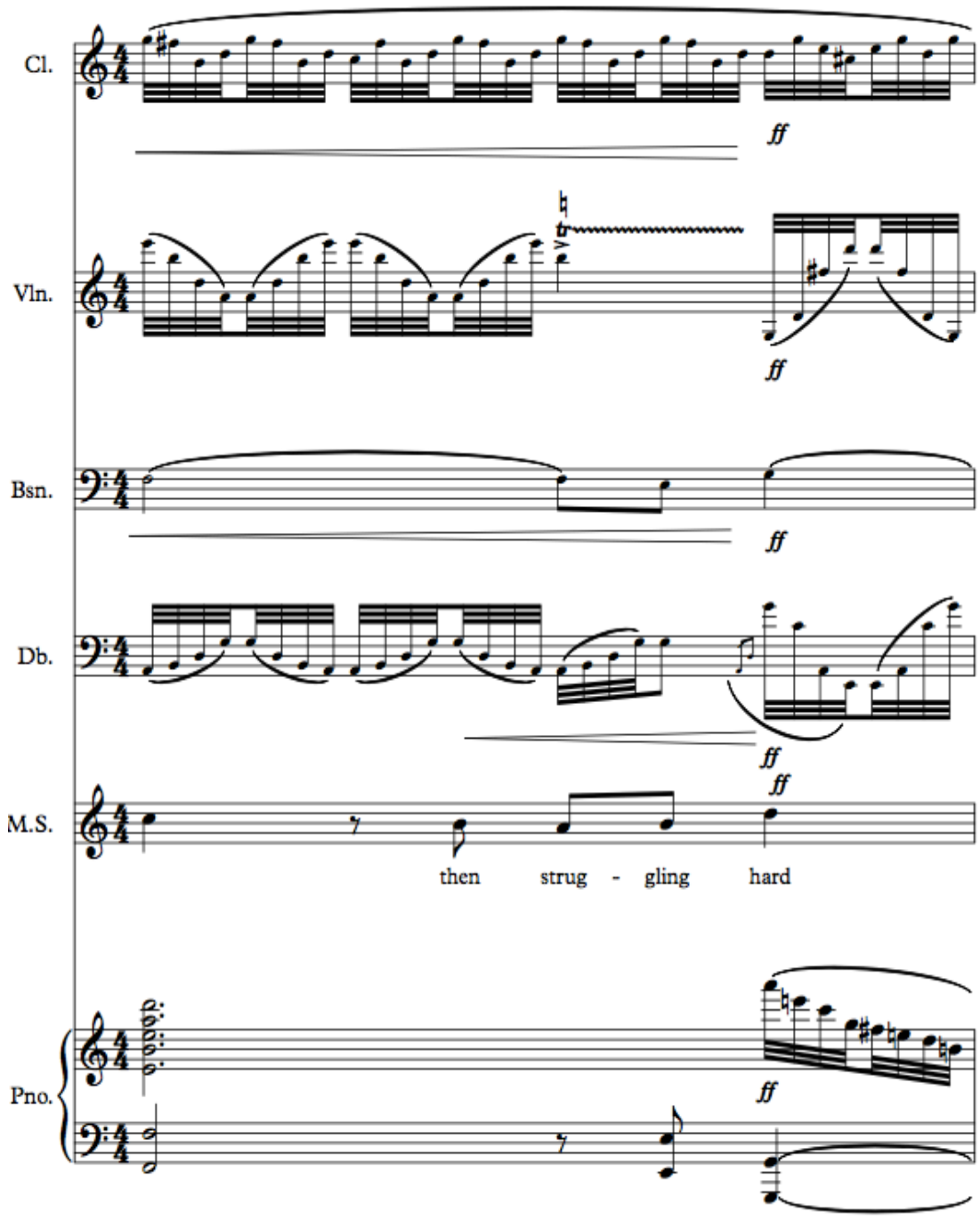
The second section starts in m. 41 with the clarinet motion to illustrate the butterfly's first flight. There is imitation between the clarinet and voice: the voice echoes the line the clarinet starts in m. 42 one beat after the clarinet, with some slight changes to the accidentals. The imitation only 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.

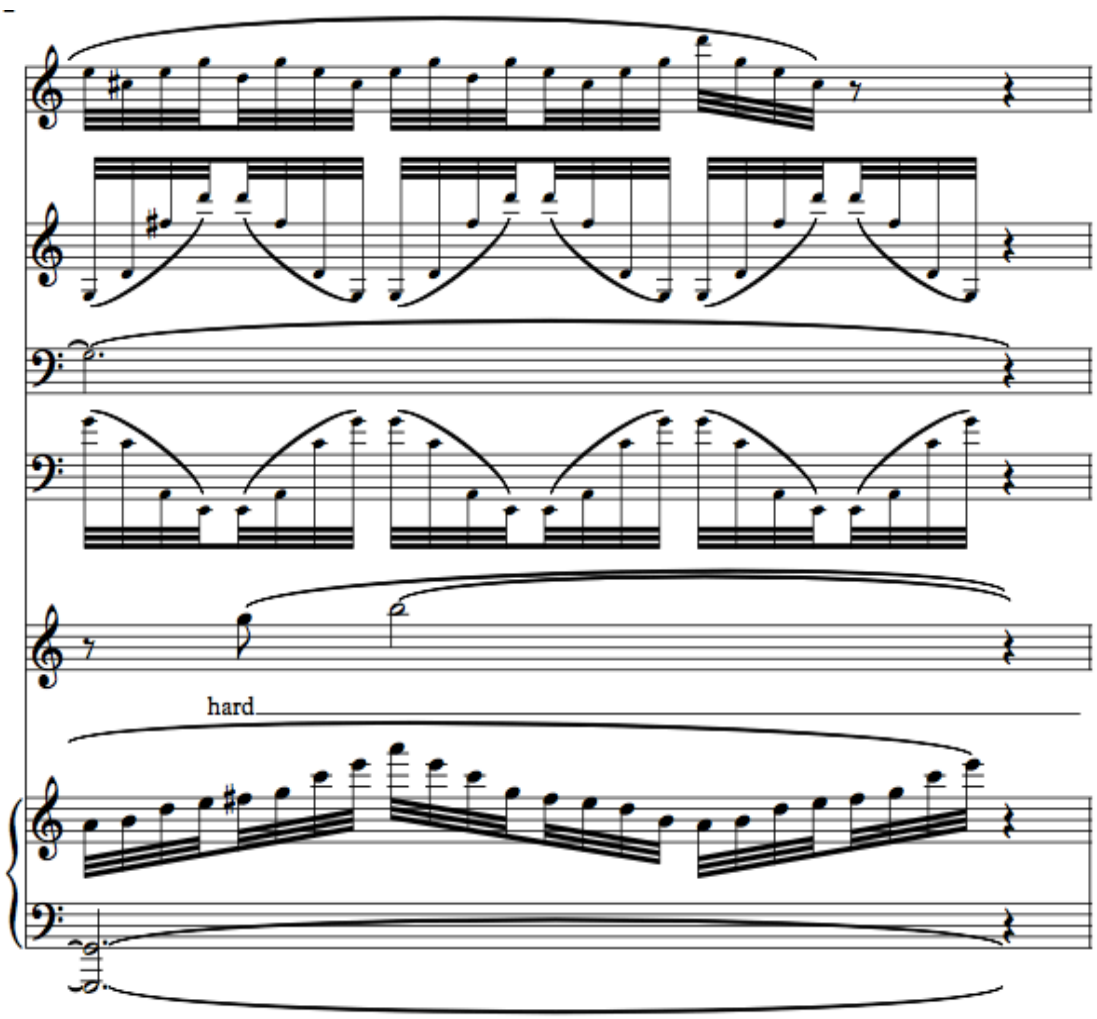
Example 24: Second section: mm. 41-46

The 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





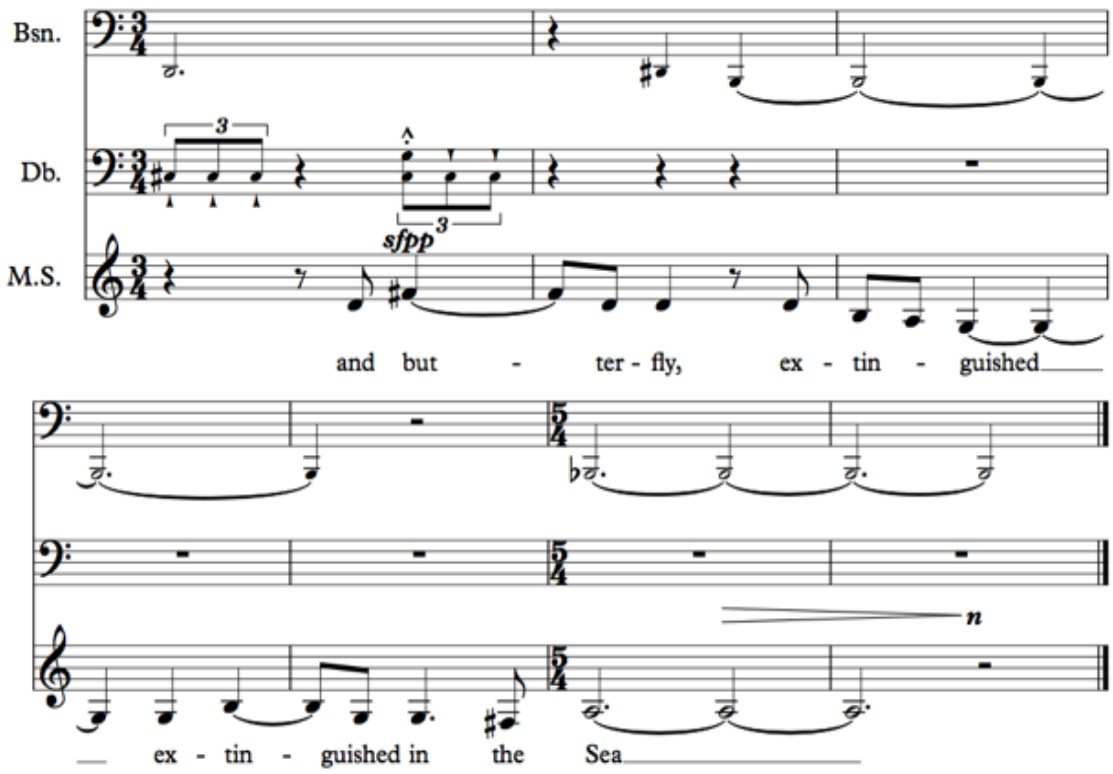
The bassoon and bass are featured again at the beginning of this section in m. 79 to represent the return of darkness and mystery. The night has not fallen yet, but this stanza is about mysterious, “phantom parties” aimlessly flying about the sky with the butterfly. The constant motion in the bass represents 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



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.[12]

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

[12] Johnson, *Emily Dickinson,* 652.

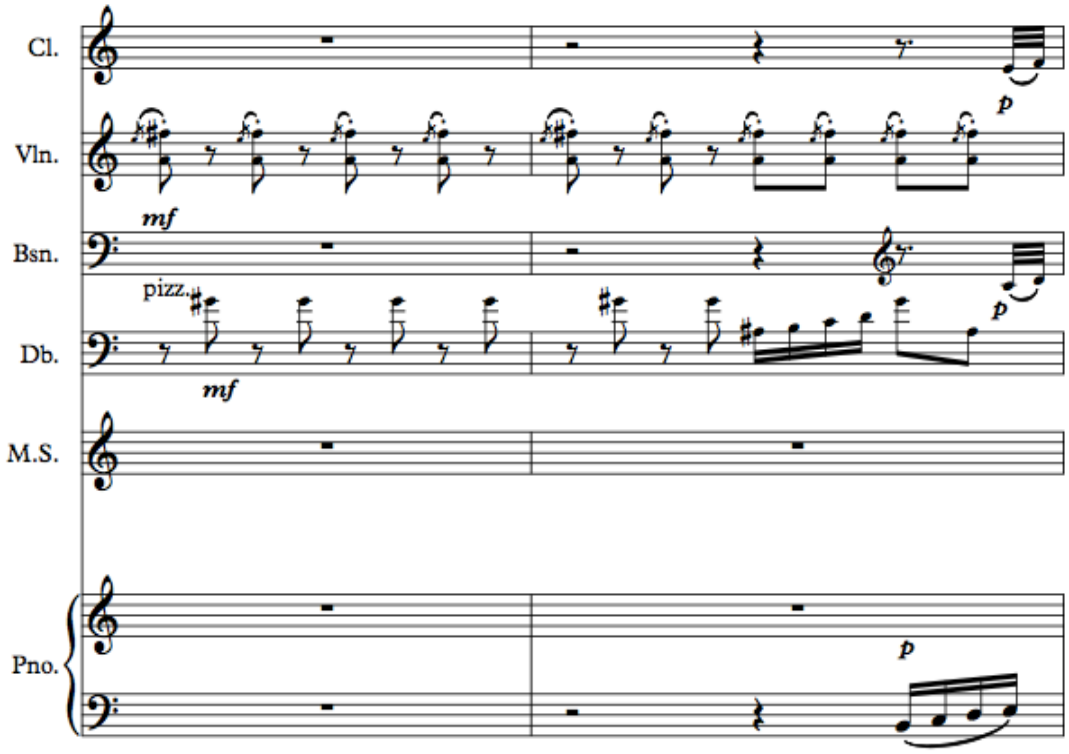
soul feels “homeless at home”, or lost in this world, separated from the ultimate spiritual home we reach after death.

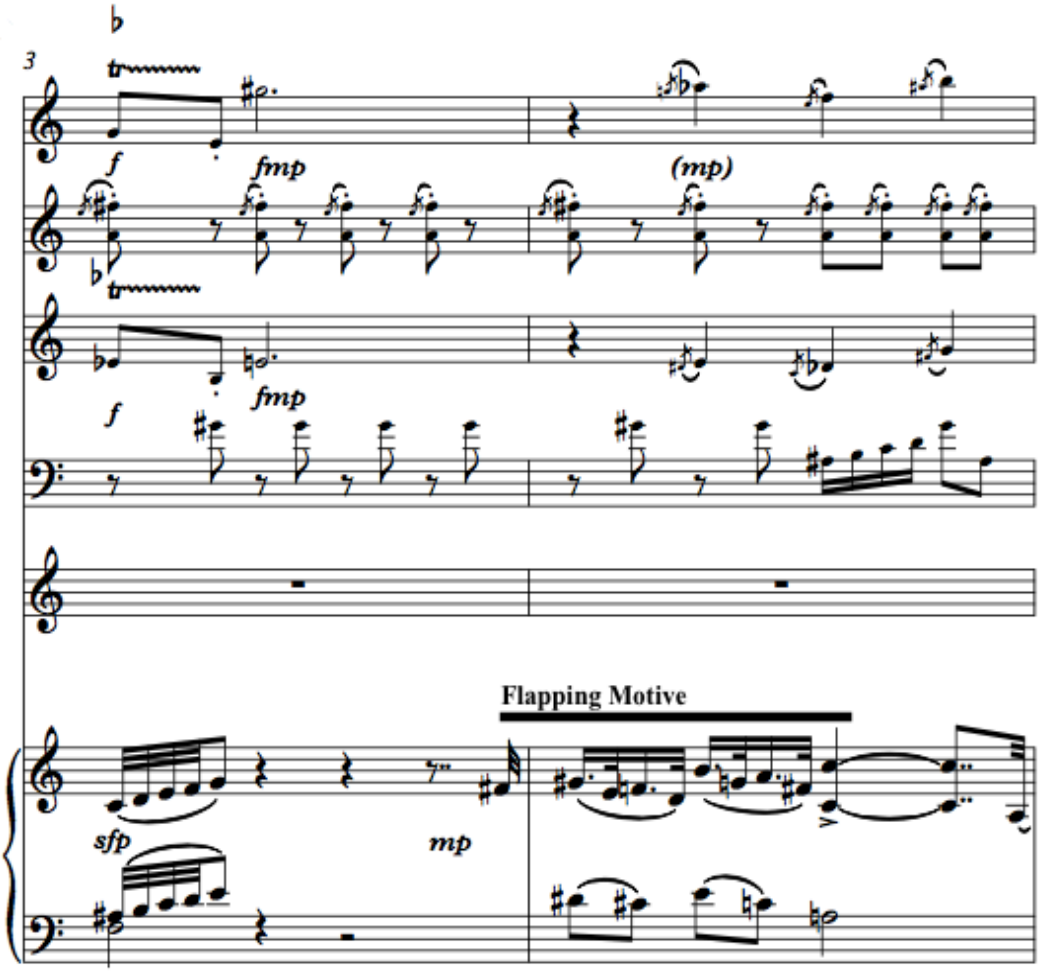
Musical Structure of the Fifth Song

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

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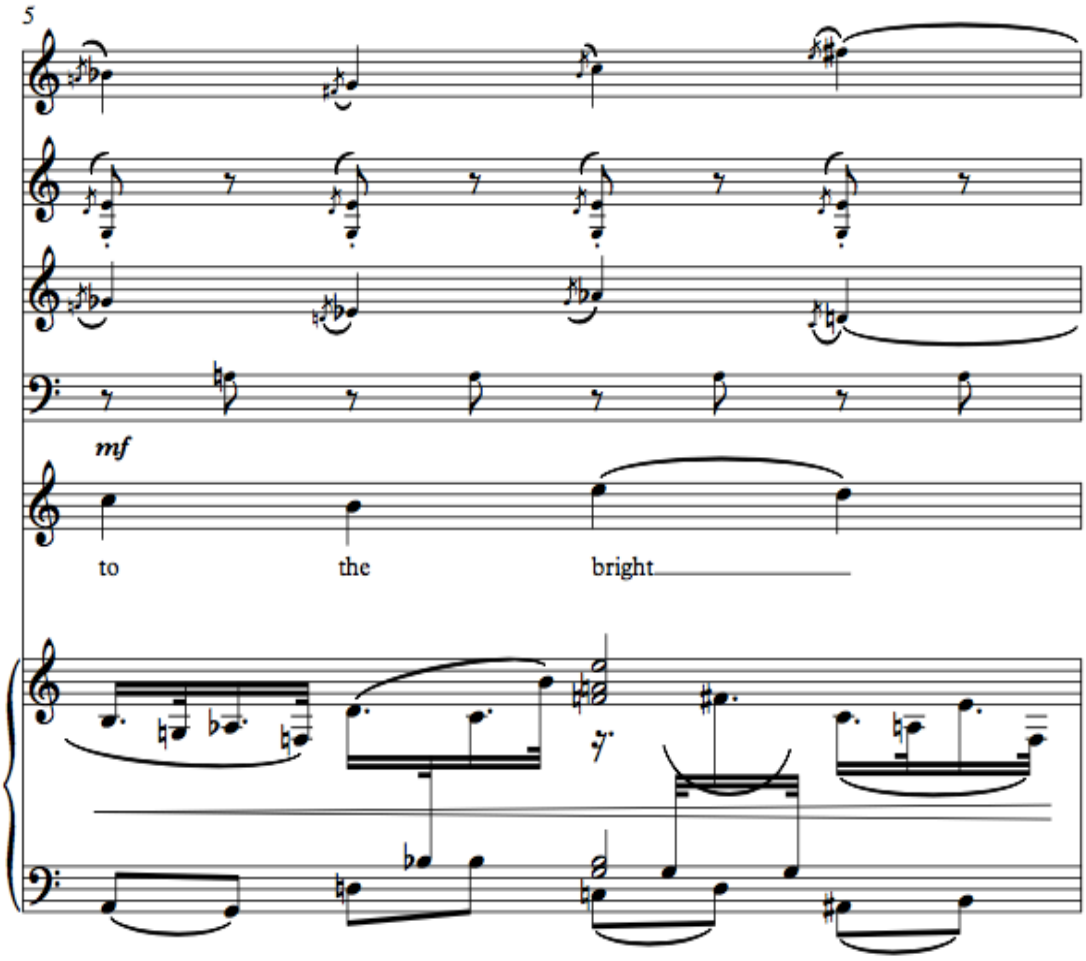
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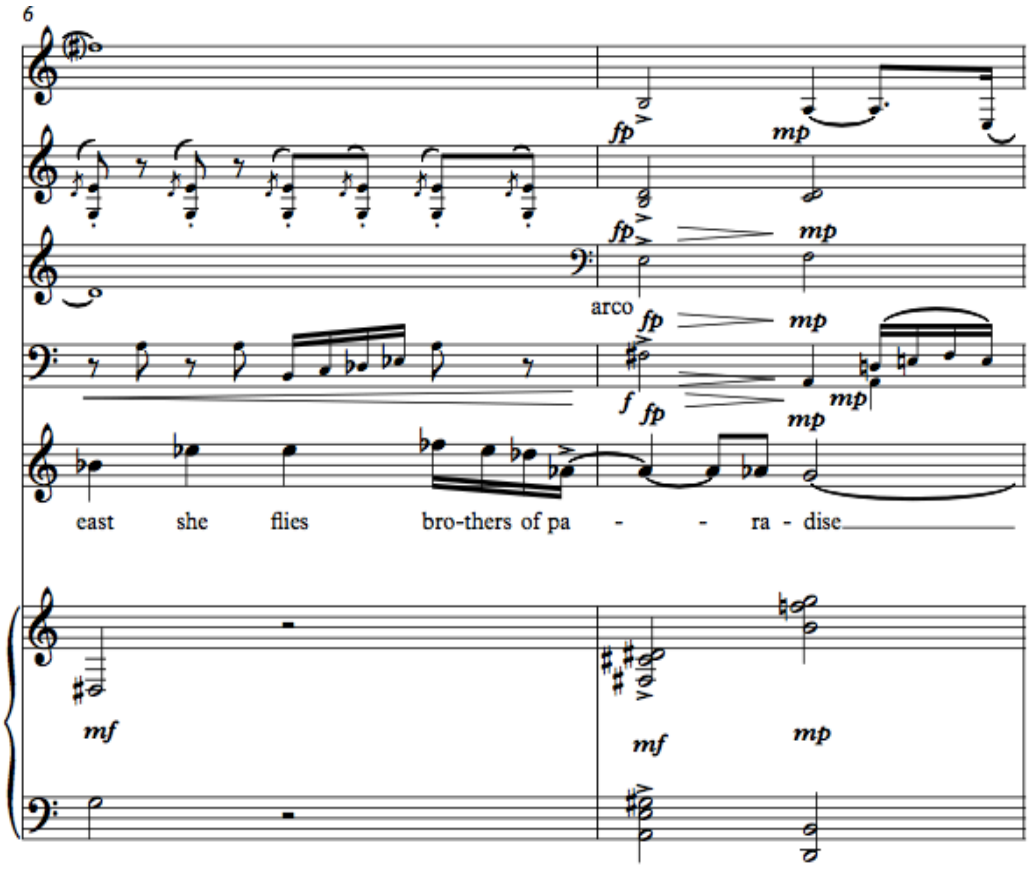
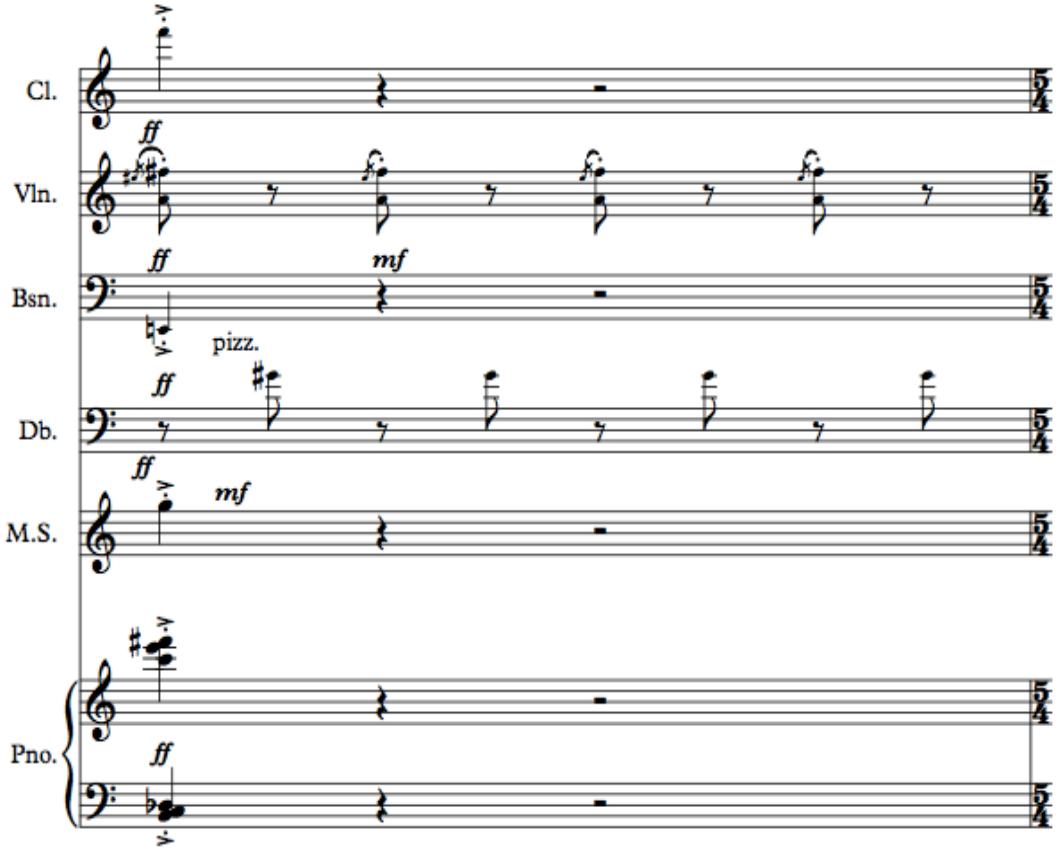


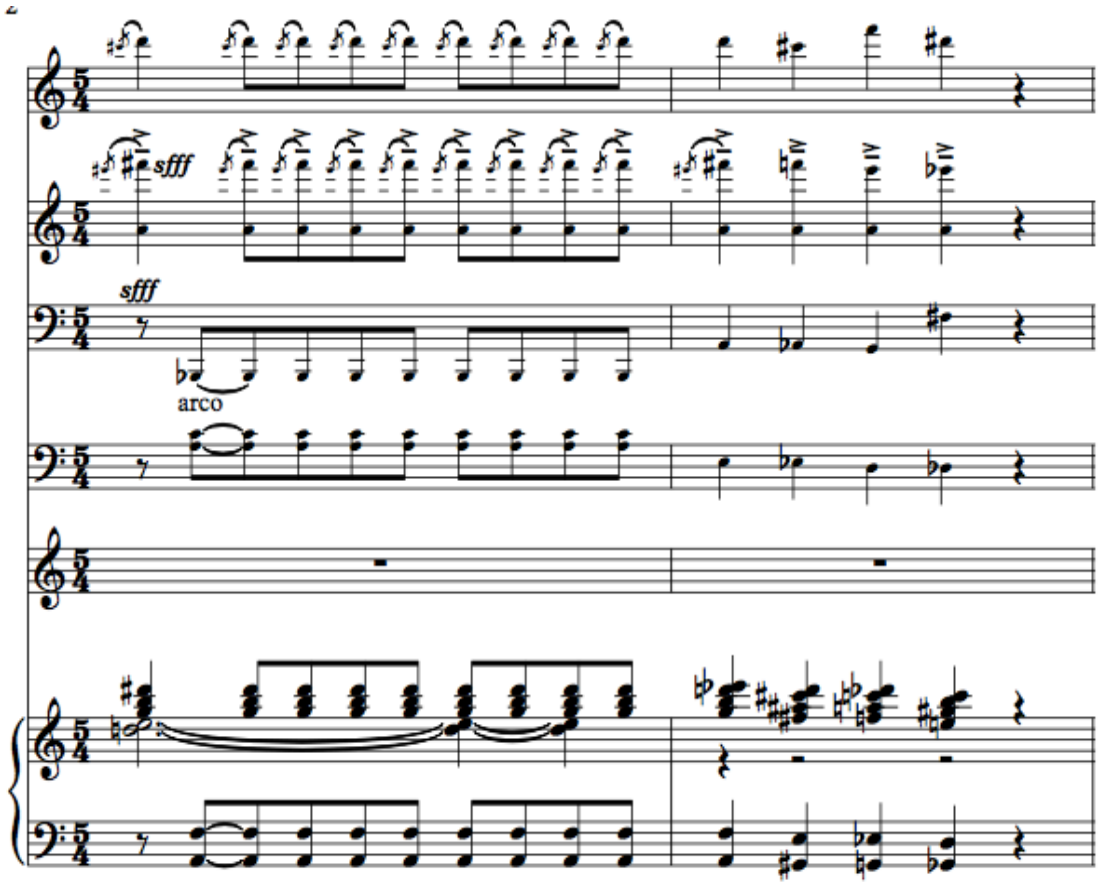
The rhythmic ostinato in the strings and the flapping motive continues, appearing in the clarinet in m. 8. The A section maintains this musical texture, with variants of these elements until m. 21, where there is a clear change of musical material.

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♯ 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



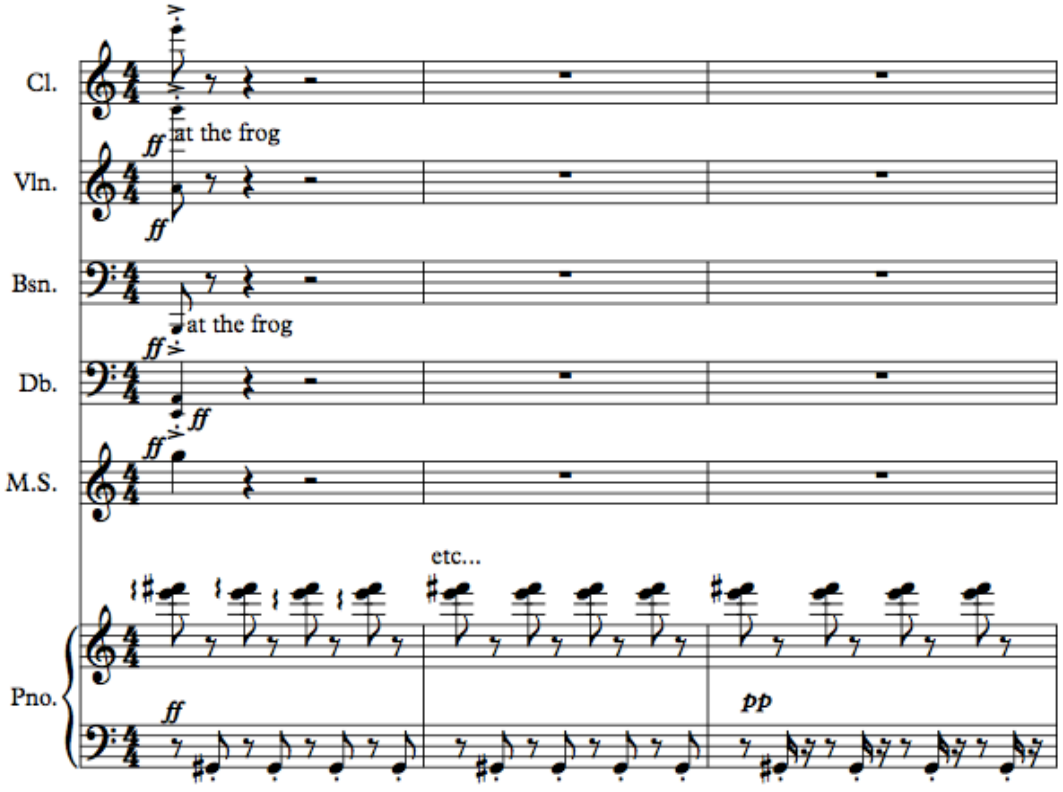


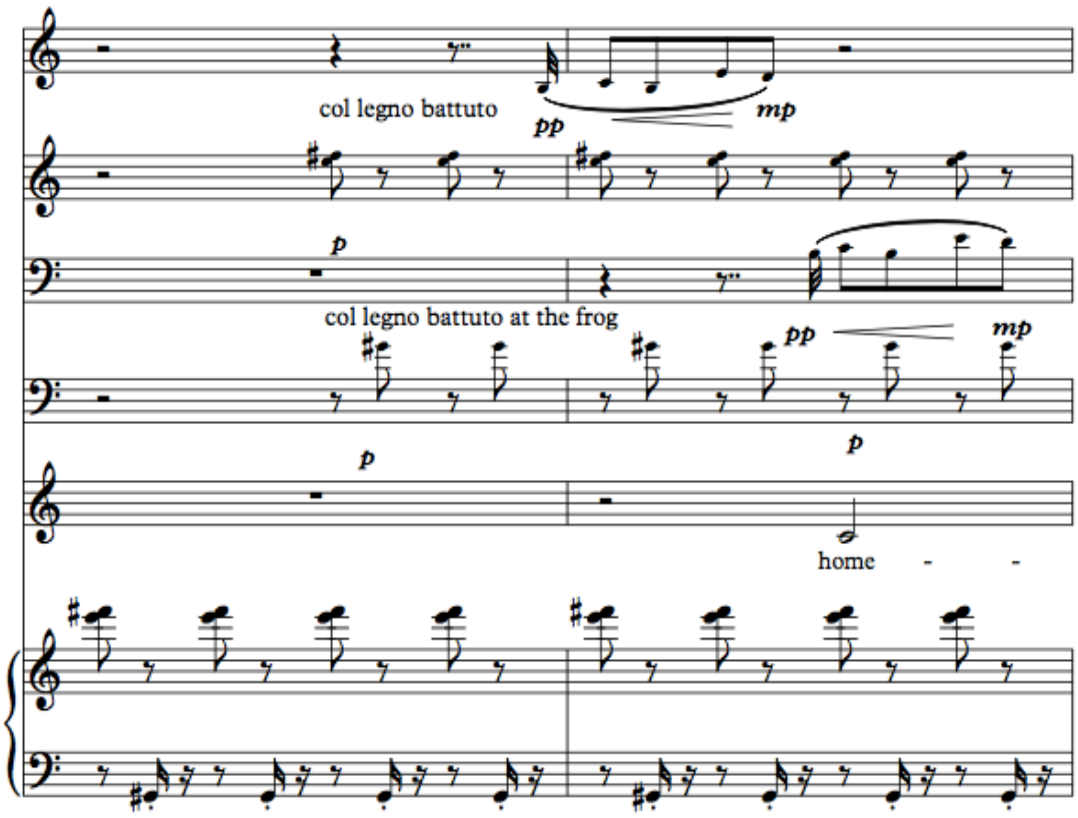
A descending sixteenth note scale in the violin in m. 28 leads to a more fragmented part of the B section, where the flapping motive is featured in the violin, while the remainder of the ensemble has rests, with sporadic attacks in the piano. This texture matches the text about the dissolving of the 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

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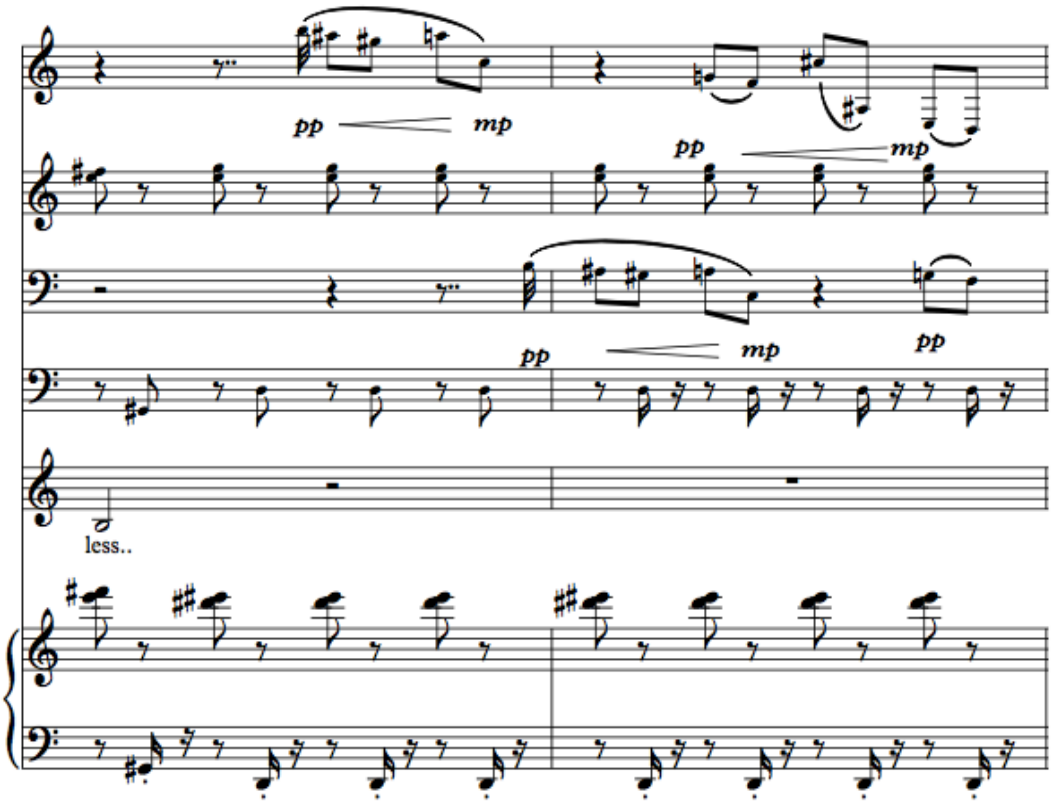
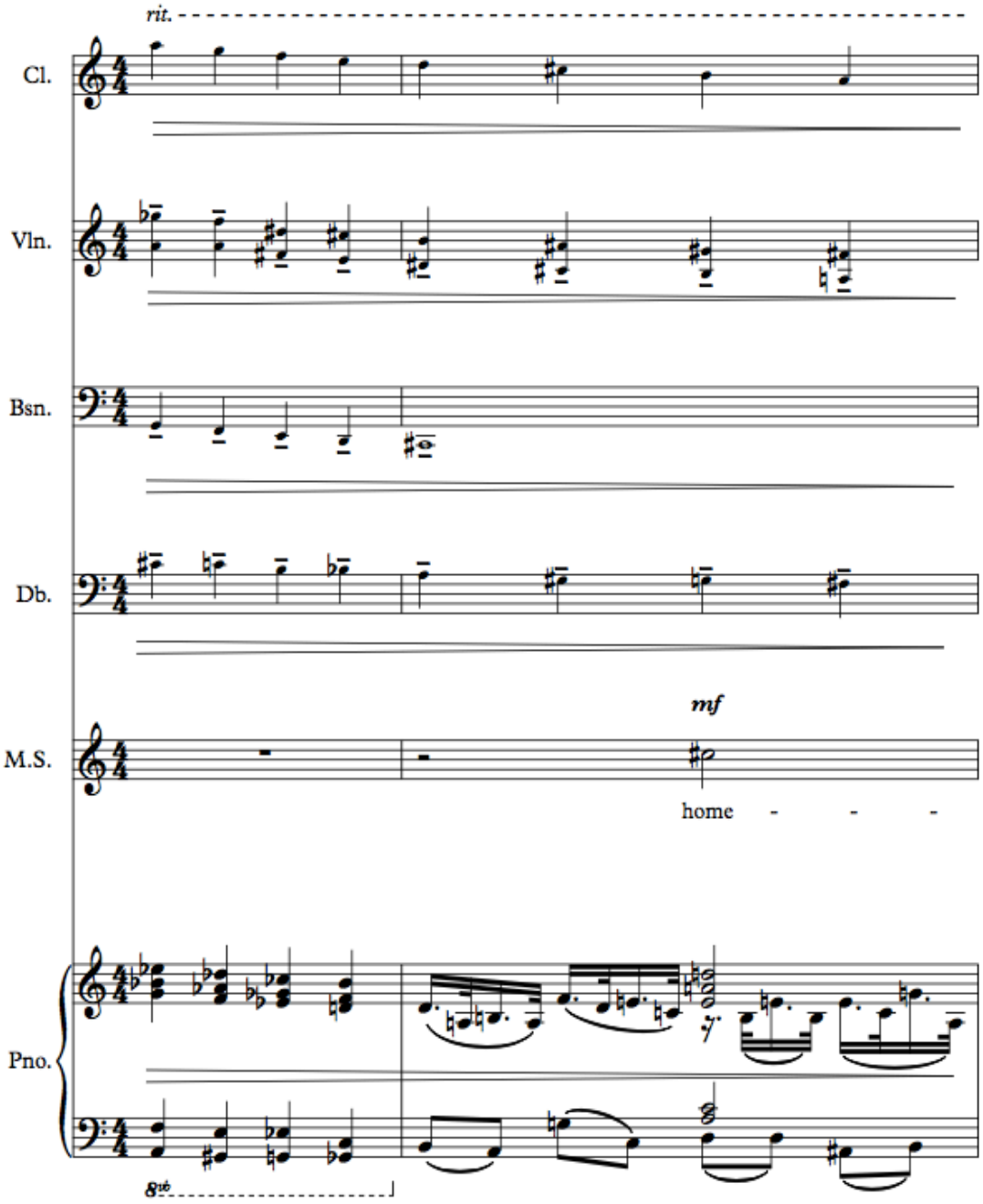
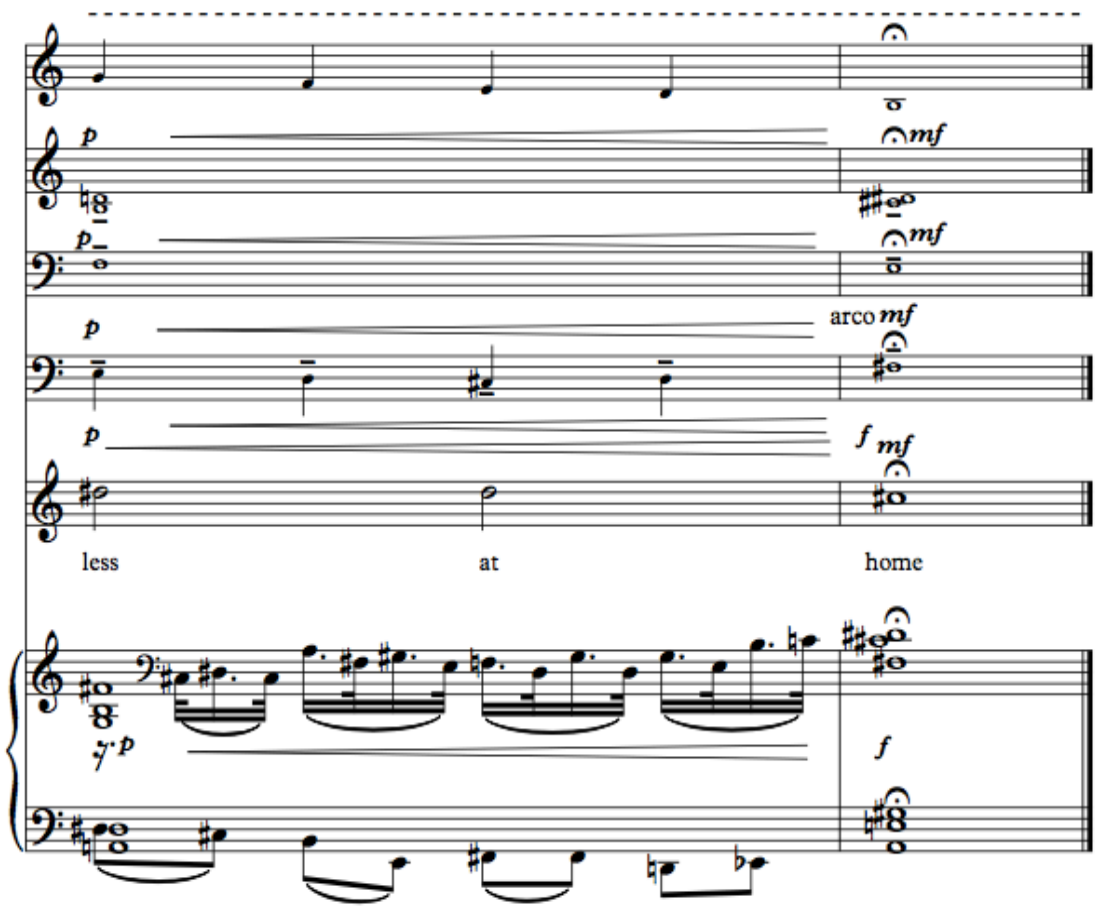


The static wandering of the C section is suddenly interrupted in m. 64 with the same pounding eighth note figures that occurred in m. 26. This texture starts the final A' section of the song, and this interruption leads to a restatement of the opening line of the poem "To the bright east she Flies" in m. 67. The vocal melody is actually exactly the same as the opening except for the last note, which ascends back up to a D♭ instead of dropping down to a G natural as it did earlier. However, the instrumental parts are different. The bass has an eighth note pattern, and some rising sixteenth notes occur in the upper instruments in m. 69, although this time they are not the original USM but a modified version containing some leaps. The first line in the vocal melody is interrupted by the pounding eighth notes one more time in m. 70, followed by a sequence of

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





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-[13]

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.

[13] Johnson, *Emily Dickinson,* 338.

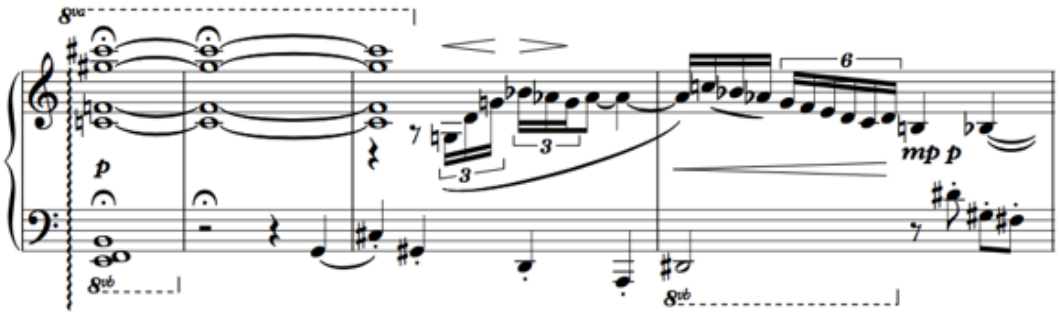
Musical Structure of the Sixth Song

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

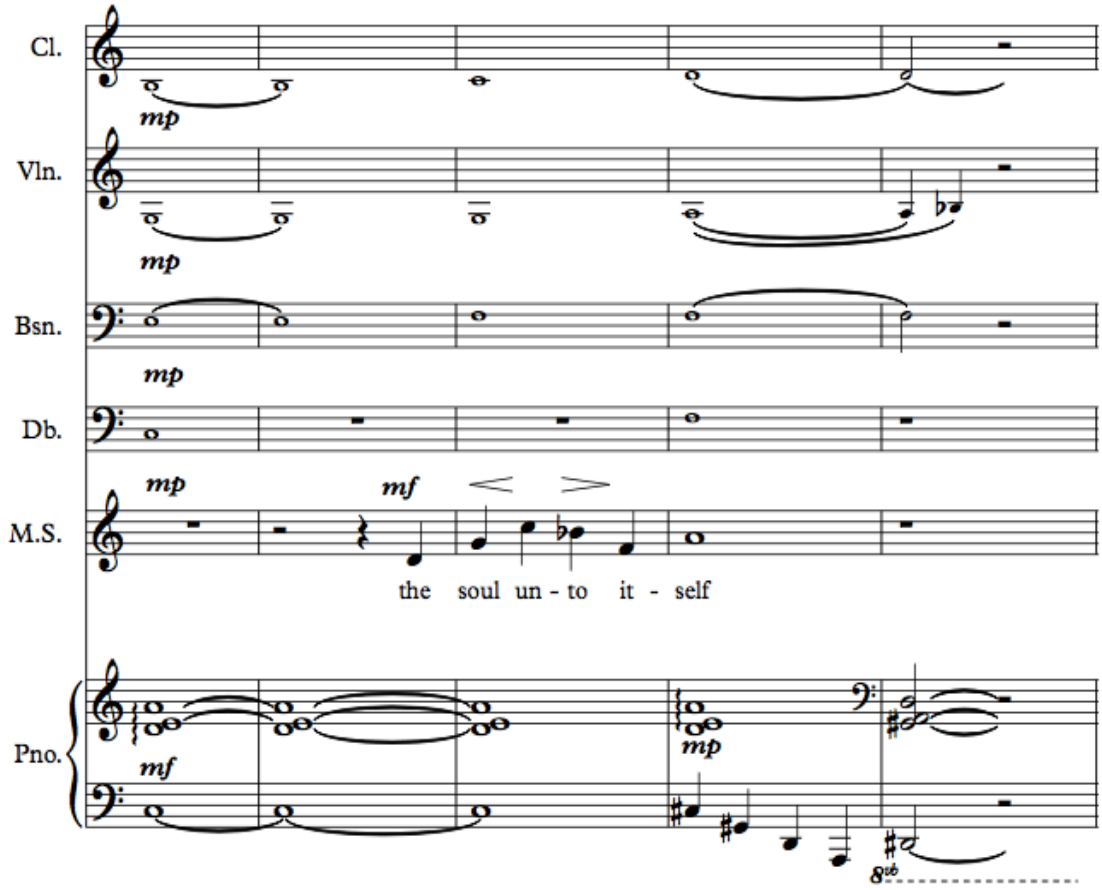


The piano continues to vary and elaborate the opening Neo-Baroque motive, ending with a trill on the last beat of m. 6. This gesture leads directly into a long held chord with open fifths in m. 7 to start the B section.

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

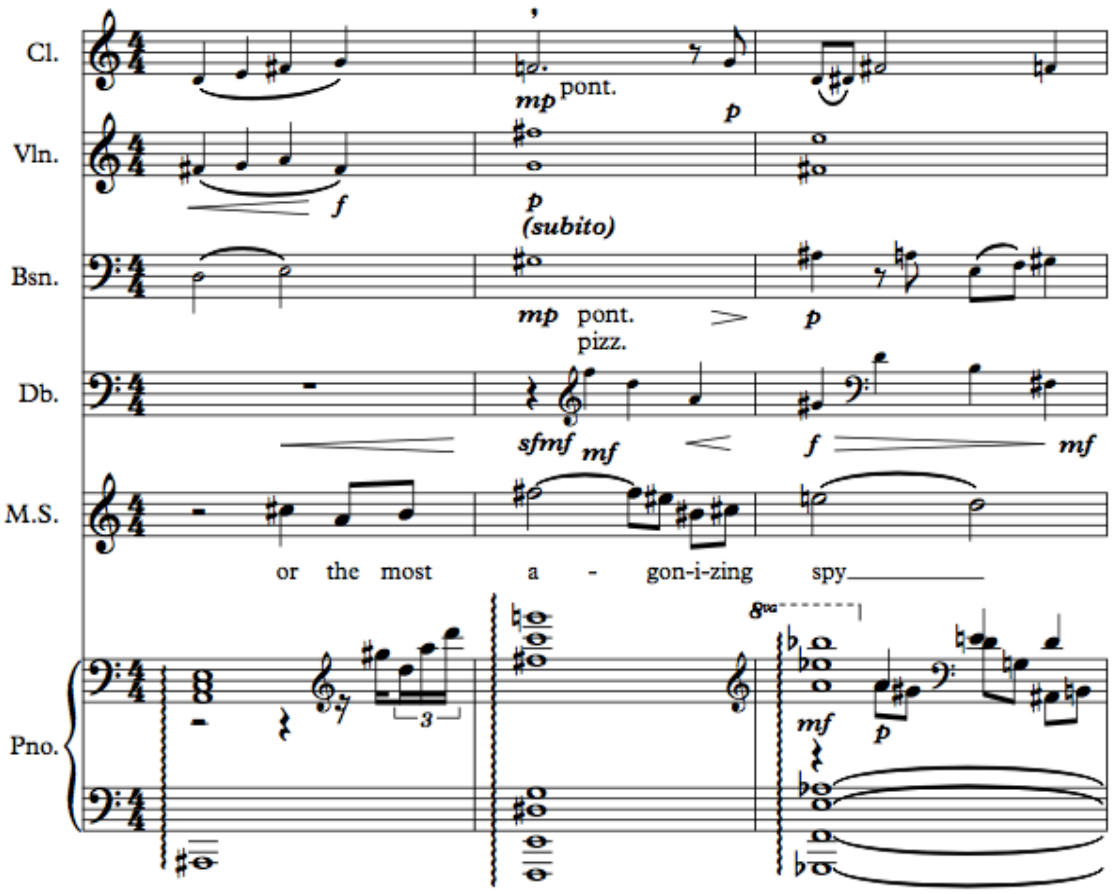
in the piano on the downbeat of m. 7 but it covers a smaller distance, just an added second chord in the treble clef. The chord is rolled faster as if a harpsichord would play it, contributing to the Neo-Baroque style of this song. The voice enters with a pickup into m. 8 with a simple, chant-like melody 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.

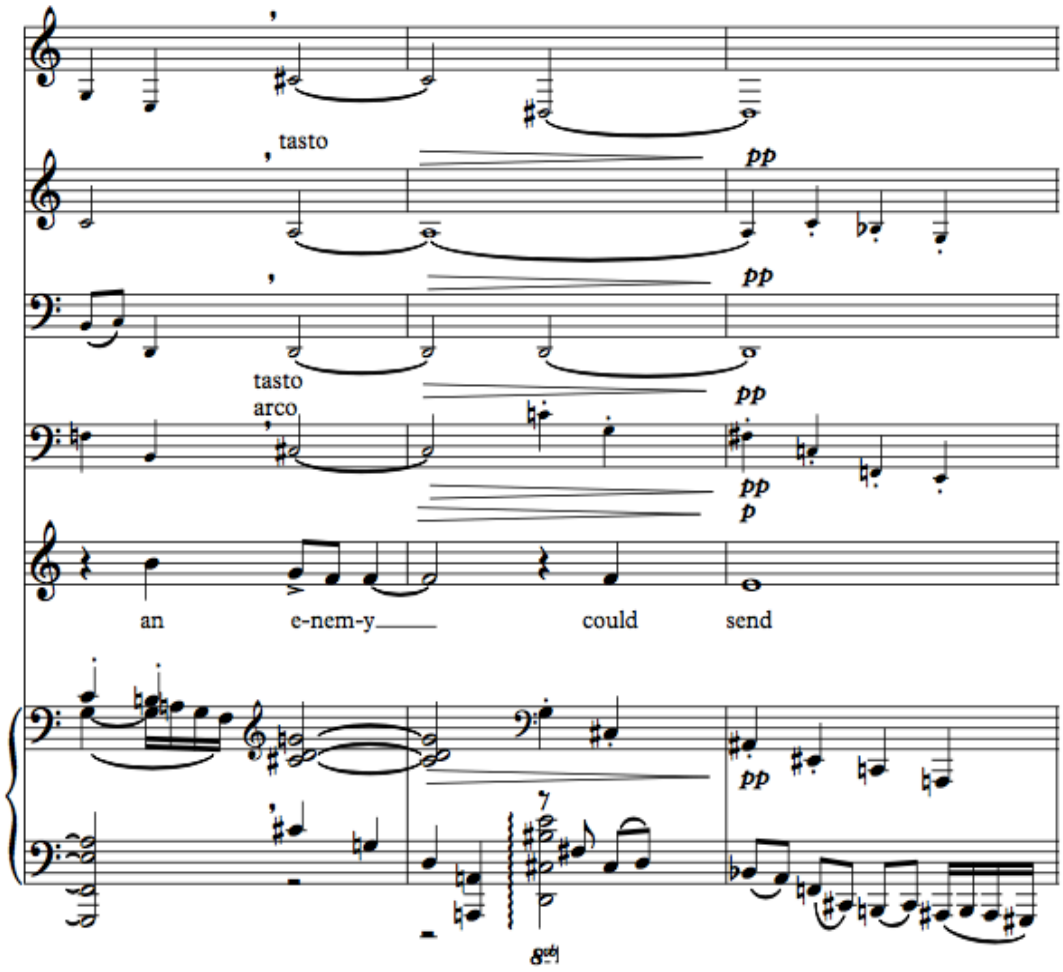
Example 32: B section: mm. 6-10



The 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♯ 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



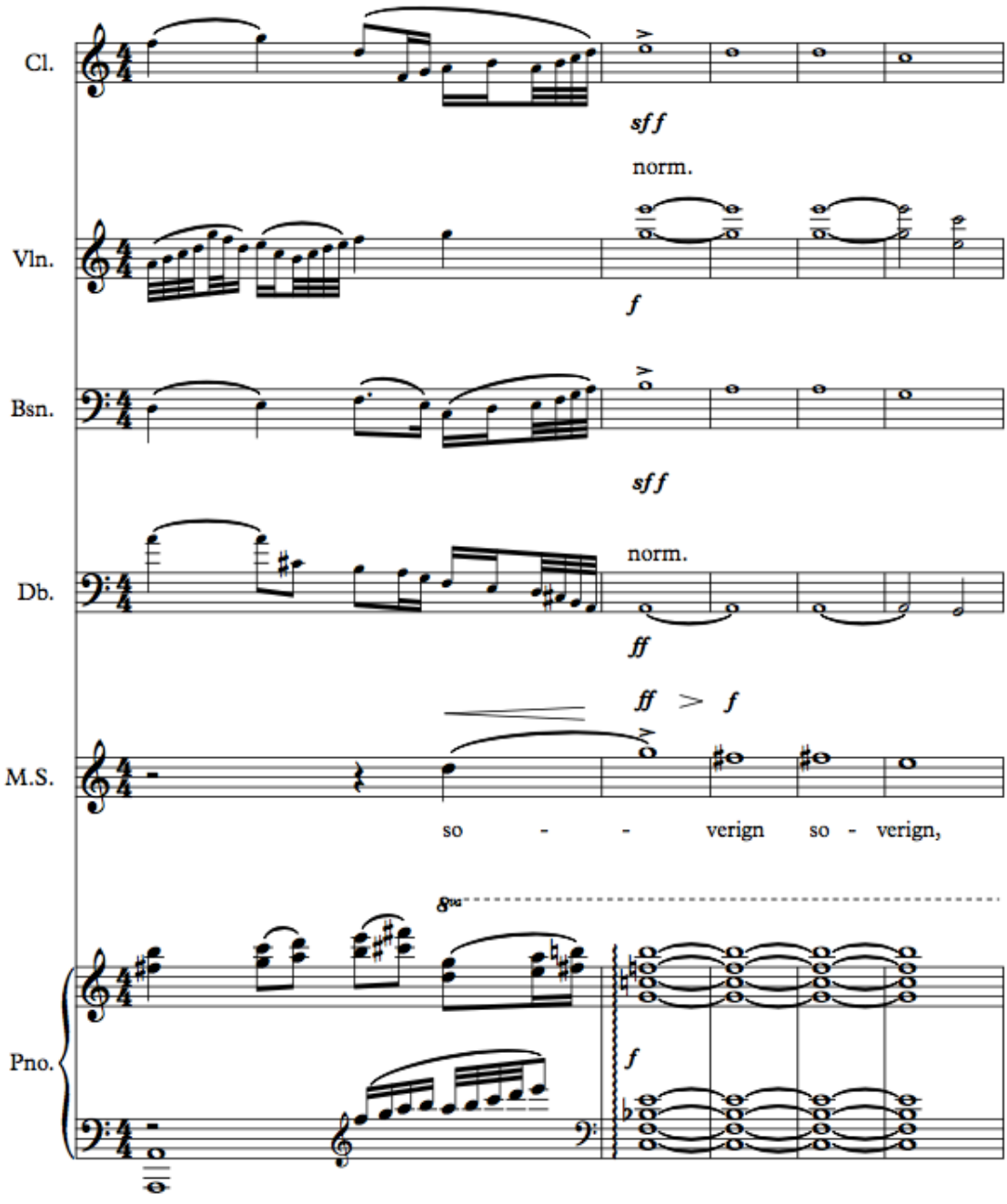


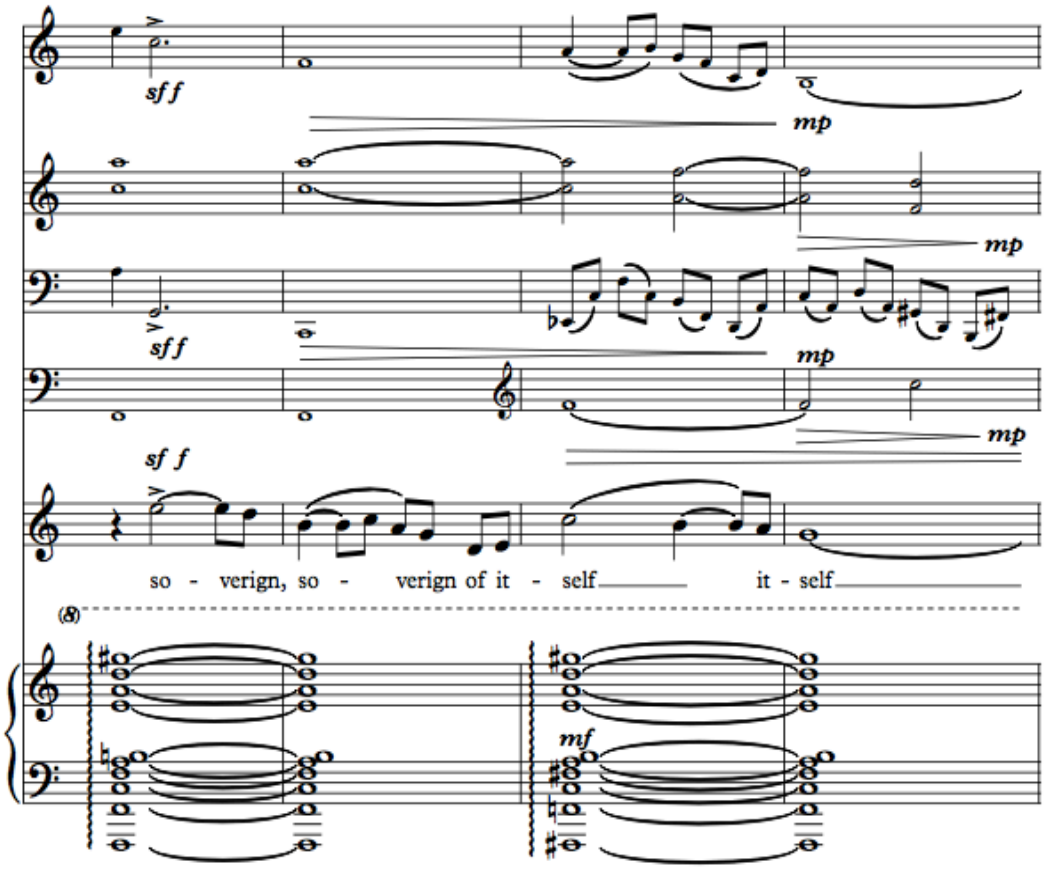
The Neo-Baroque motive from the beginning of the A section returns in the piano in mm. 23-24, and this transitions into a varied restatement of the B section in m. 25.

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



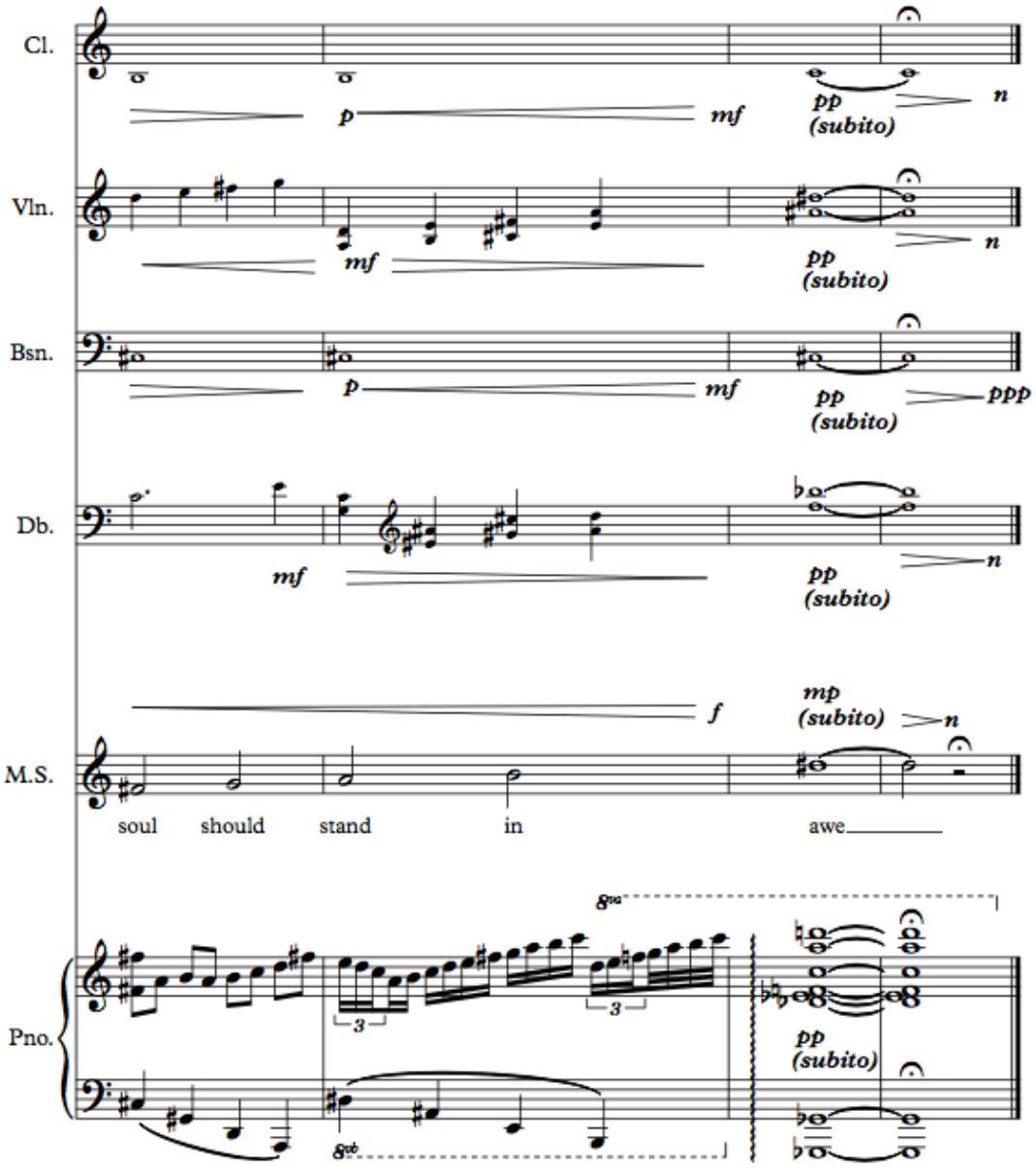


The singer repeats “sovereign” several times and moves down the scale by steps. The strings have sustained lines moving slowly in half notes as well, but the clarinet and bassoon add some motion with eighth notes, and the bassoon moves through fourths and fifths. The piano has several more expansive 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♭ 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



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.[14]

[14] "Biography," on William Clay's professional website, accessed January 11, 2020, 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.

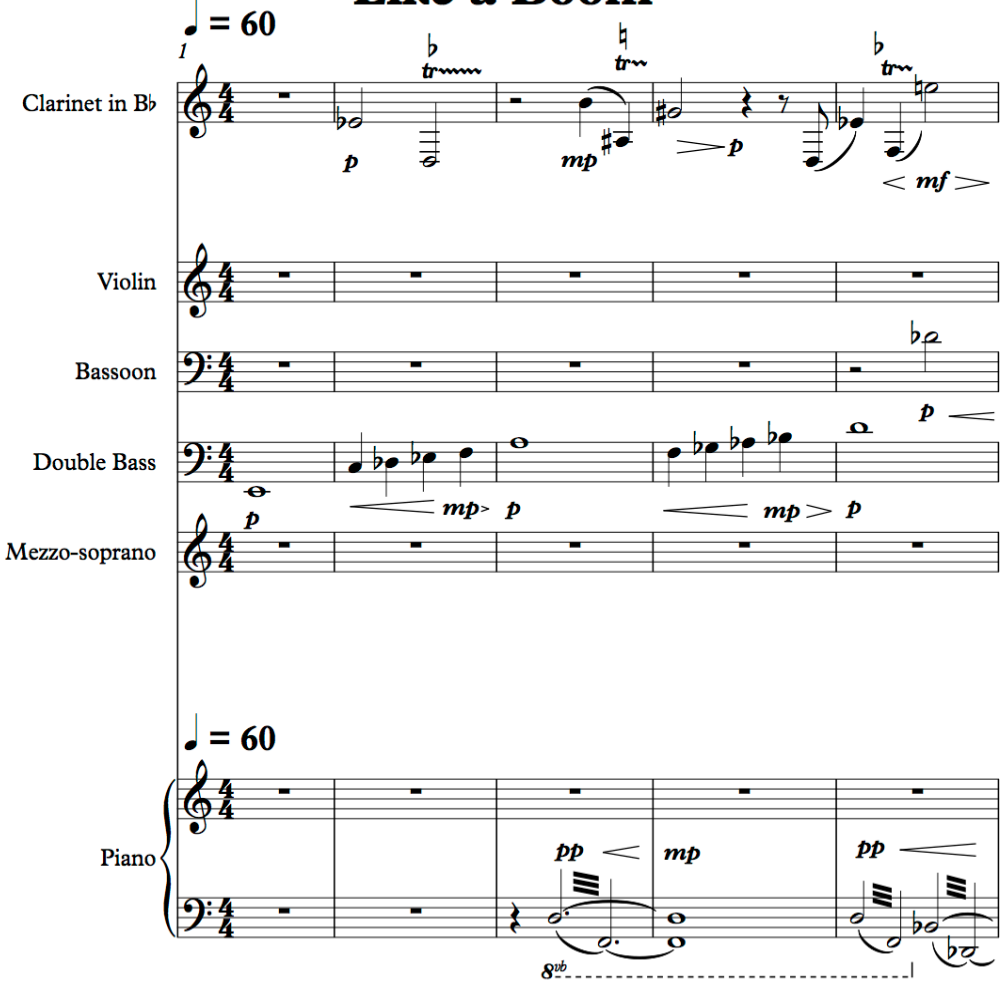
APPENDIX C

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



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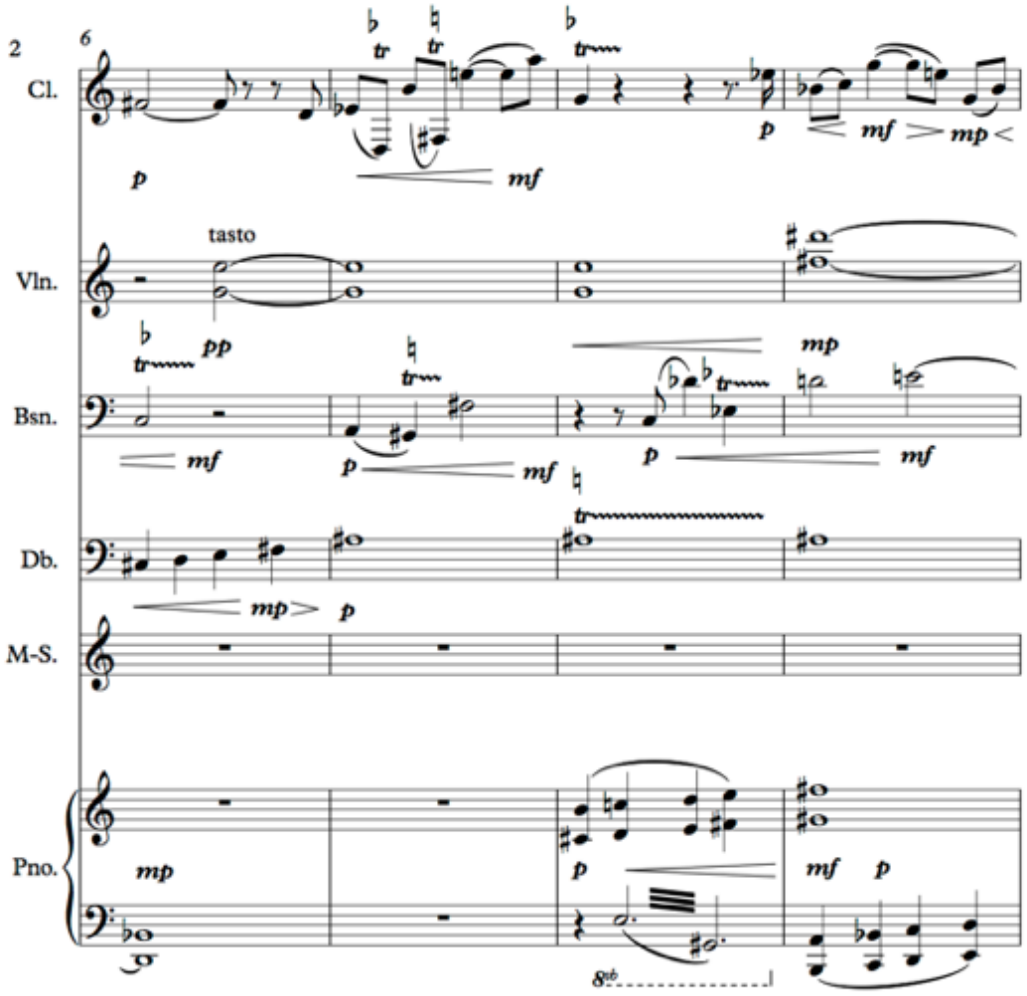
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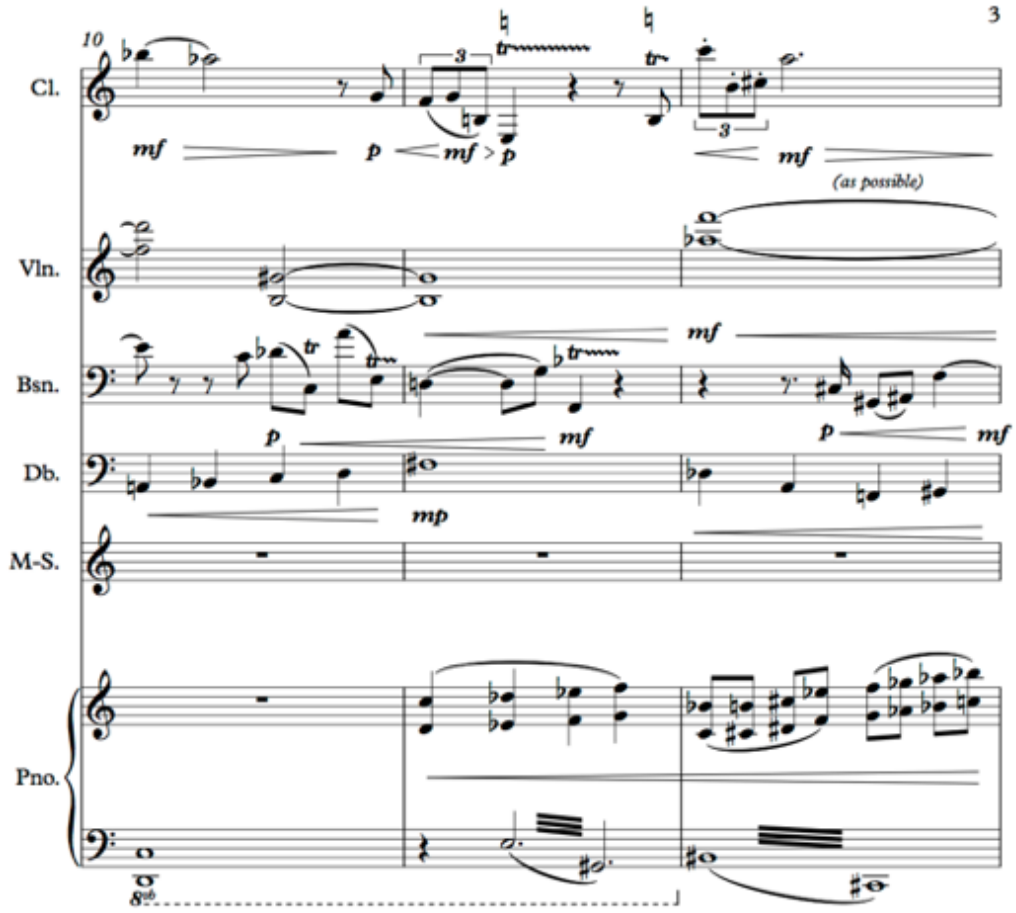
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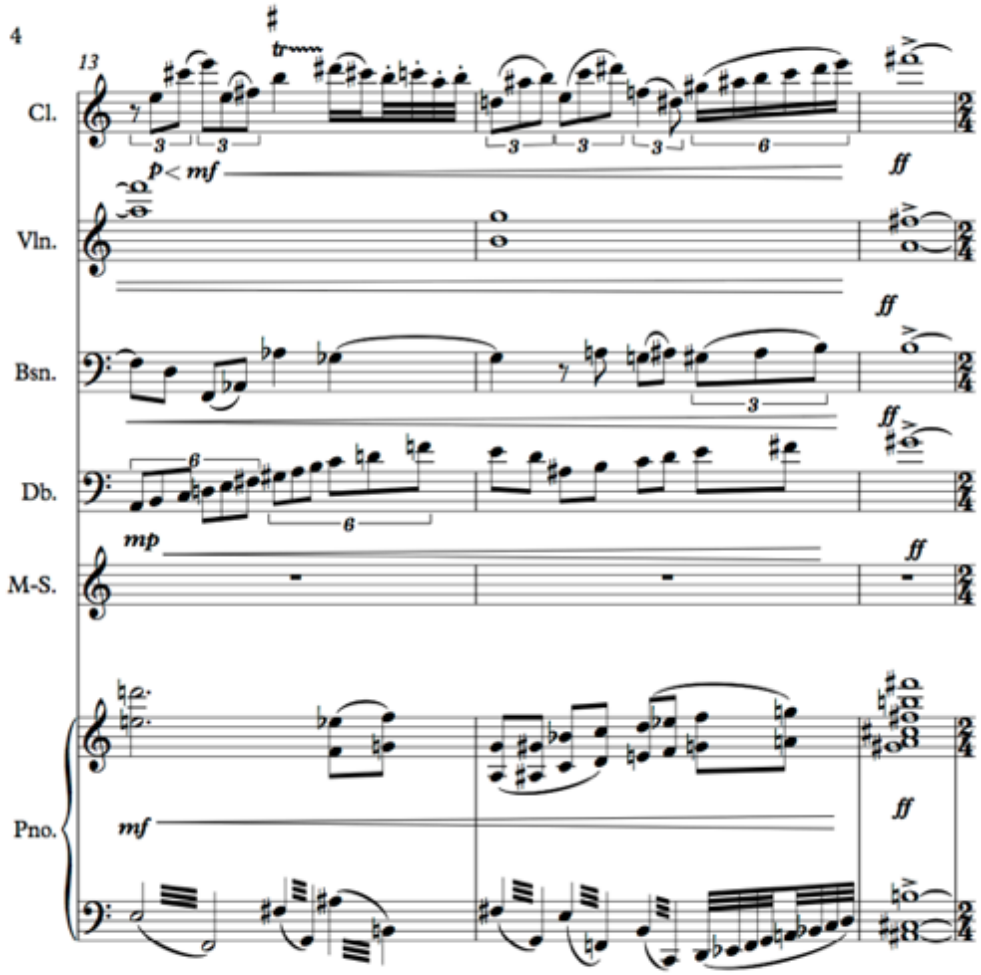
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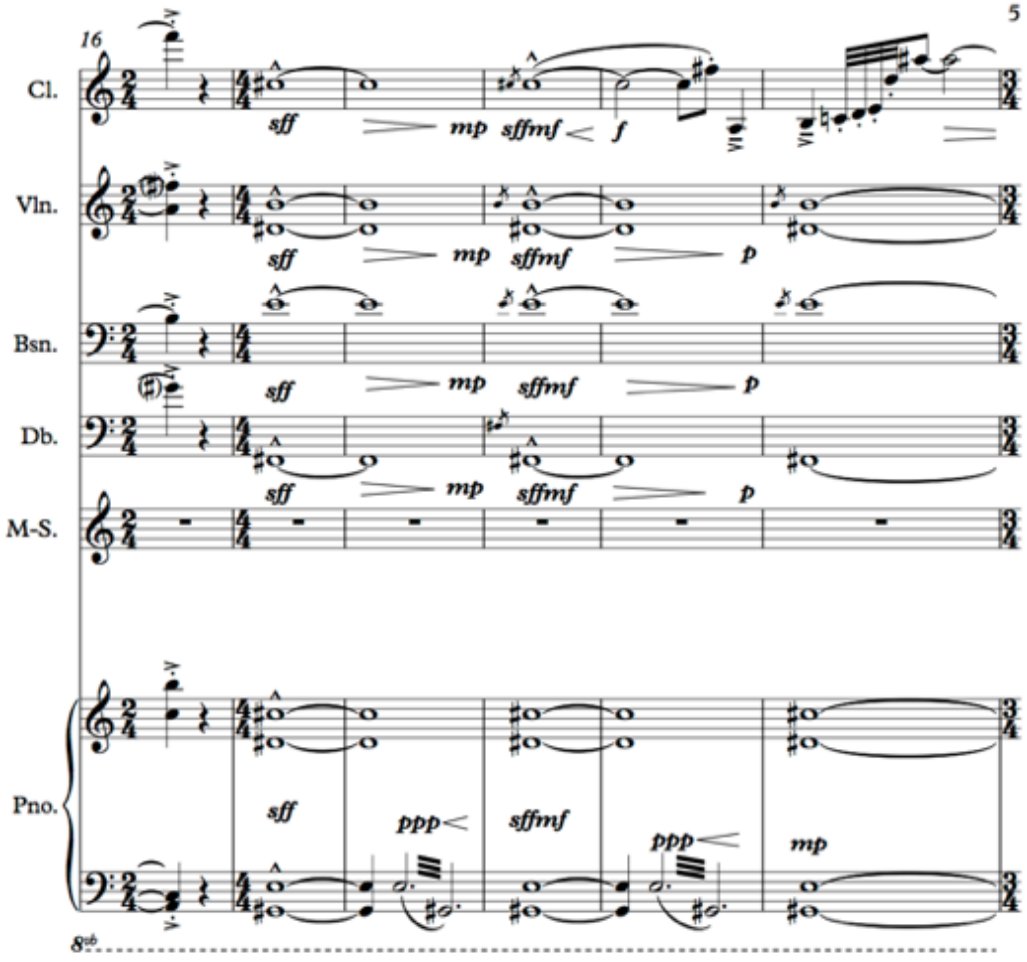
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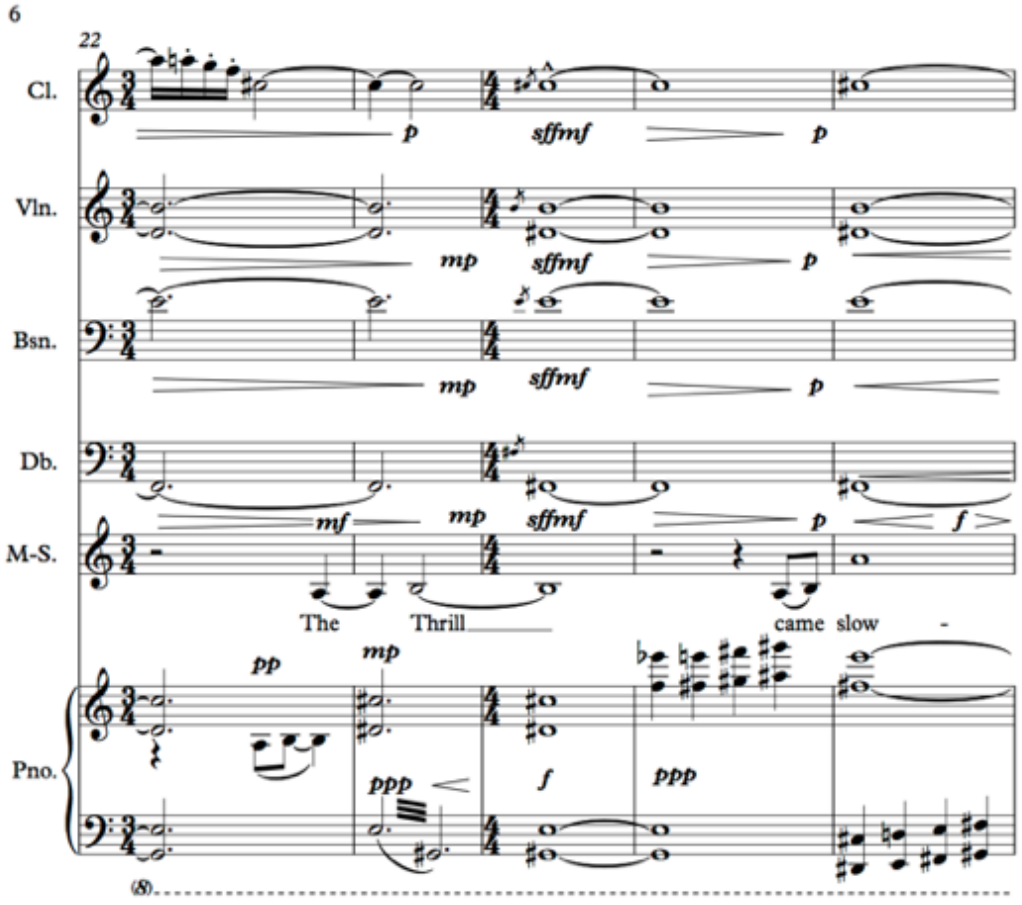
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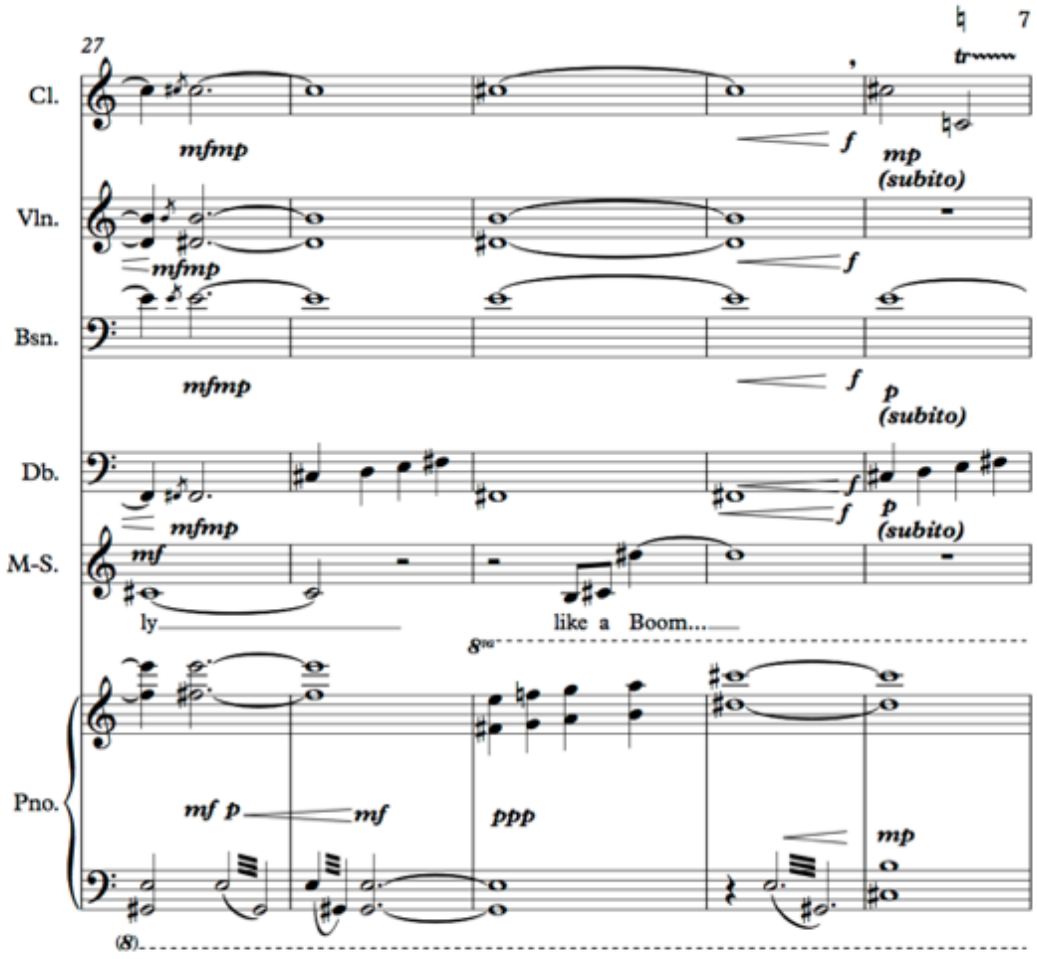
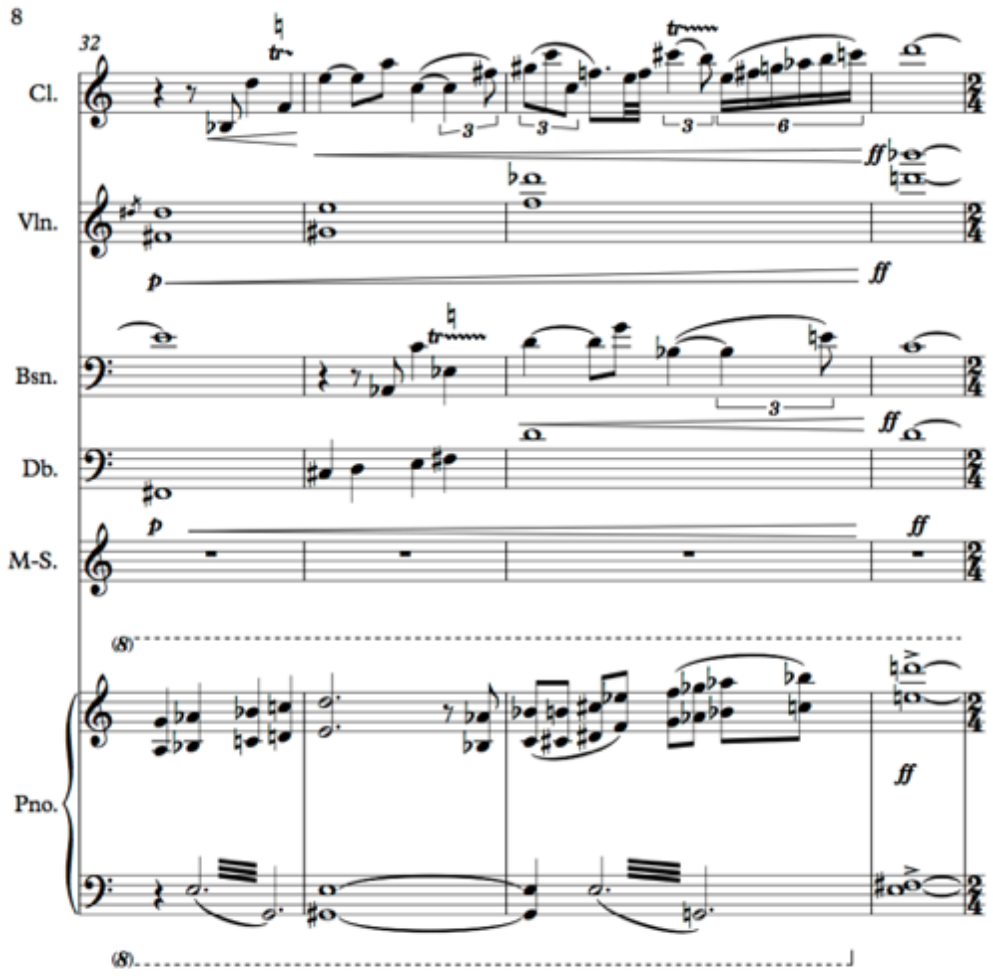
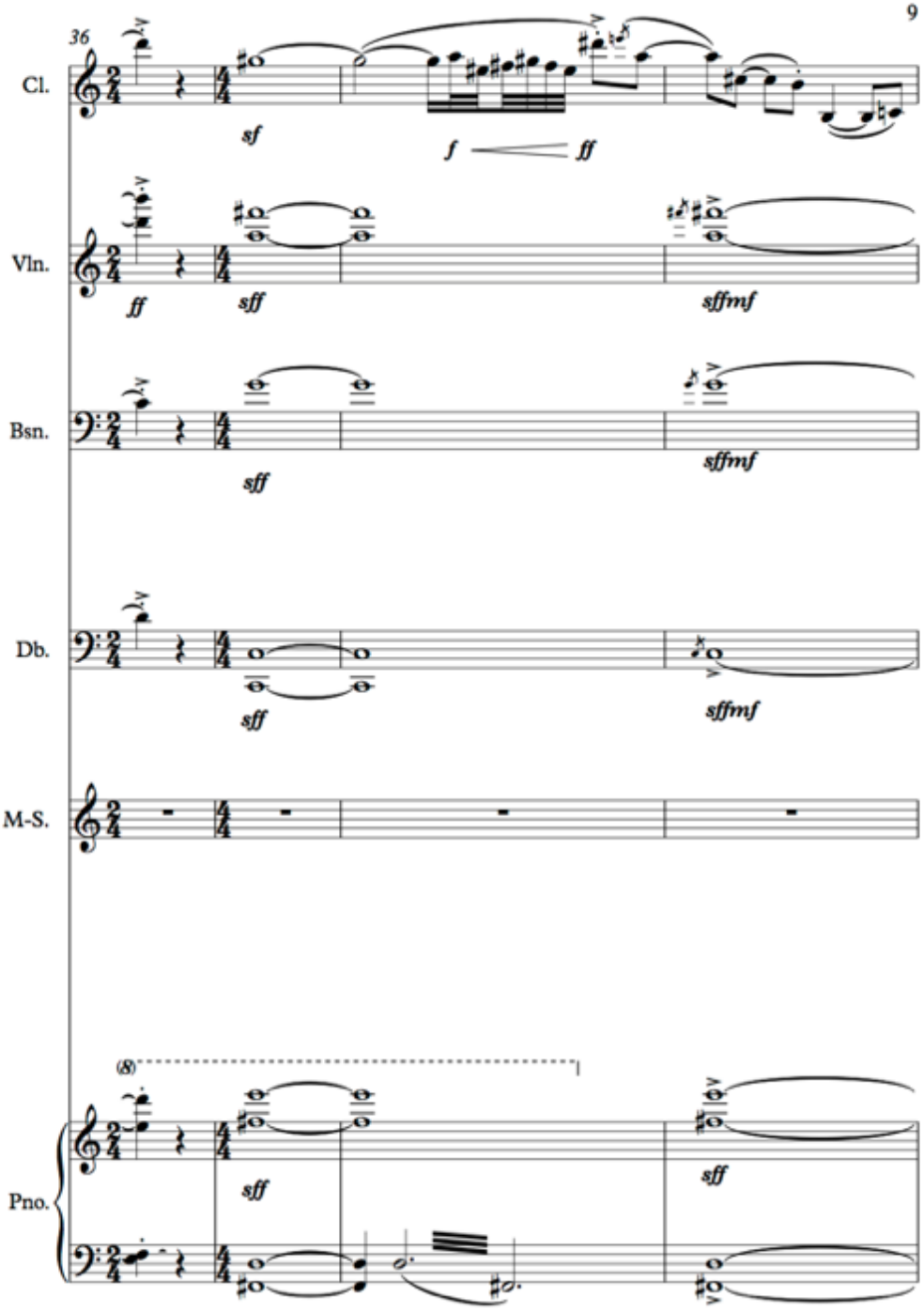
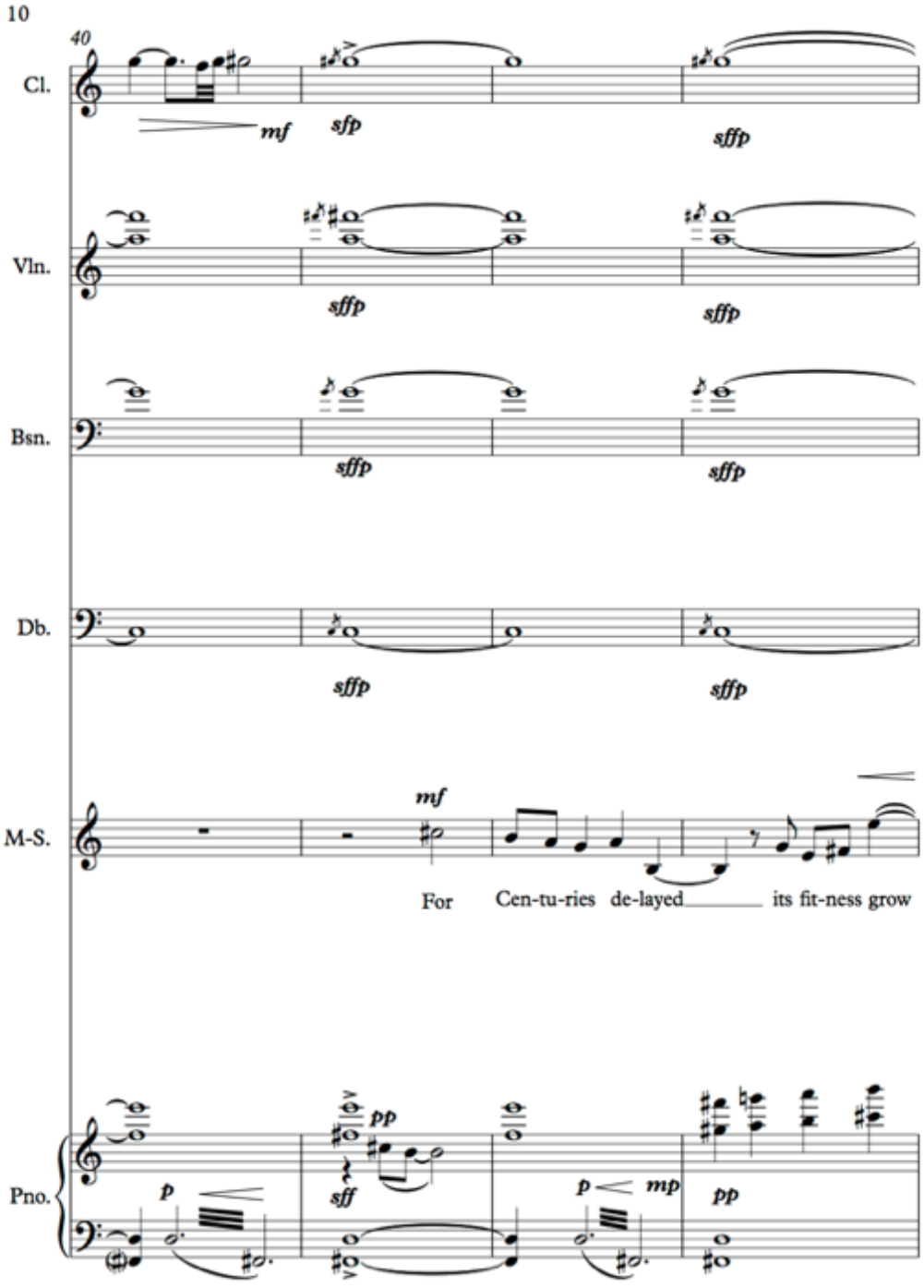
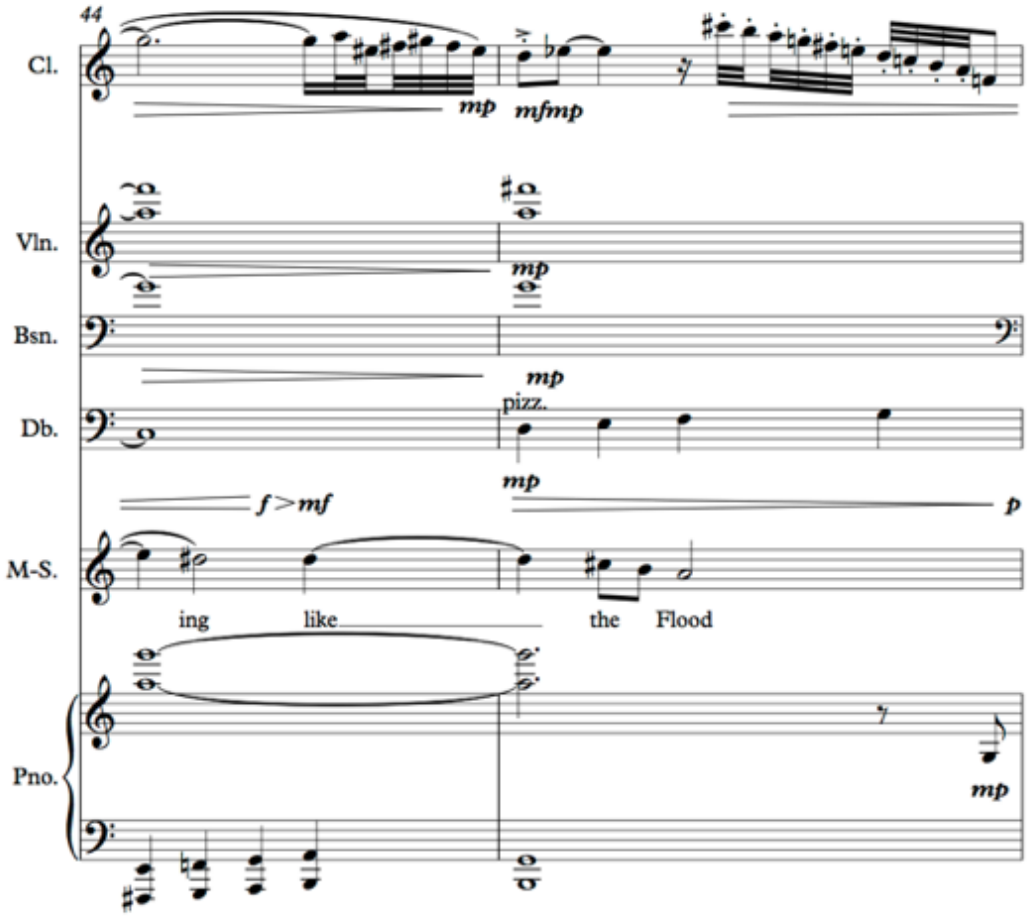
sffmf
p
mp
sffmf
p
mp
sffmf
p
mf
mp
sffmf
p
f
The
Thrill
came slow
-
pp
mp
ppp
f
ppp
(8)

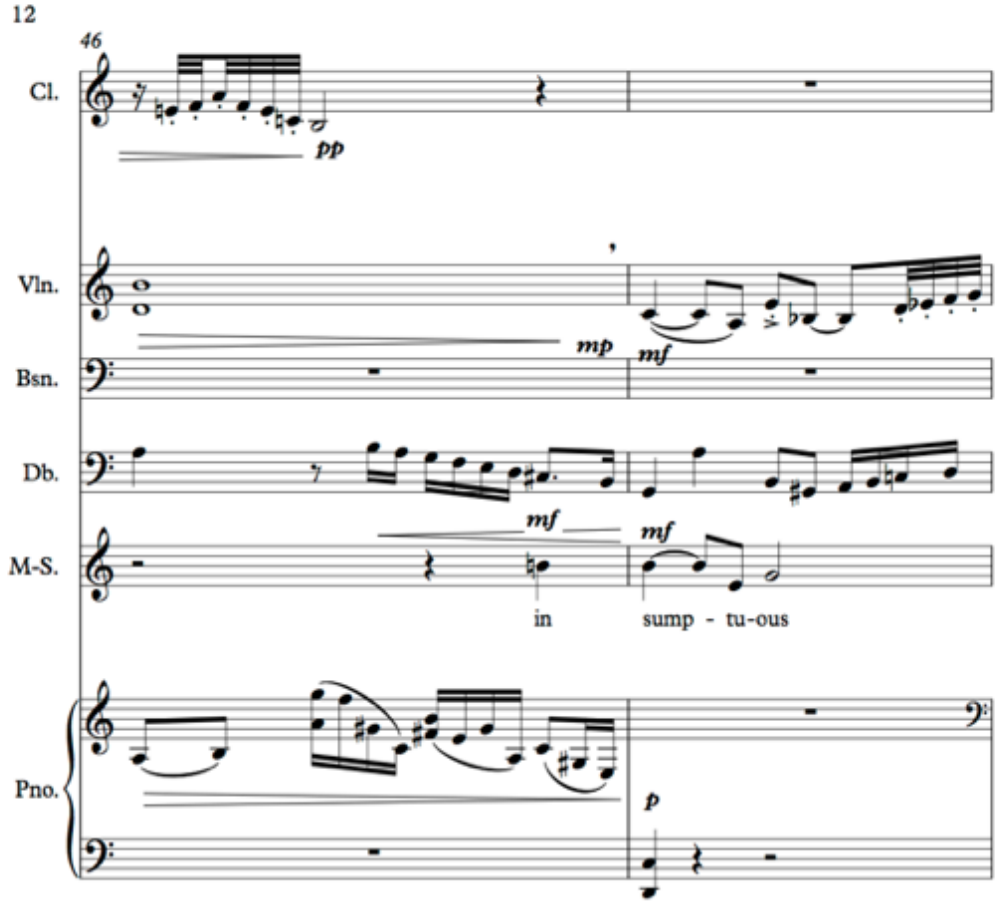

27
7
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
mfmp
f
mp
(subito)
p
mf
ly
like a Boom...
8va
mf p
ppp
(8)

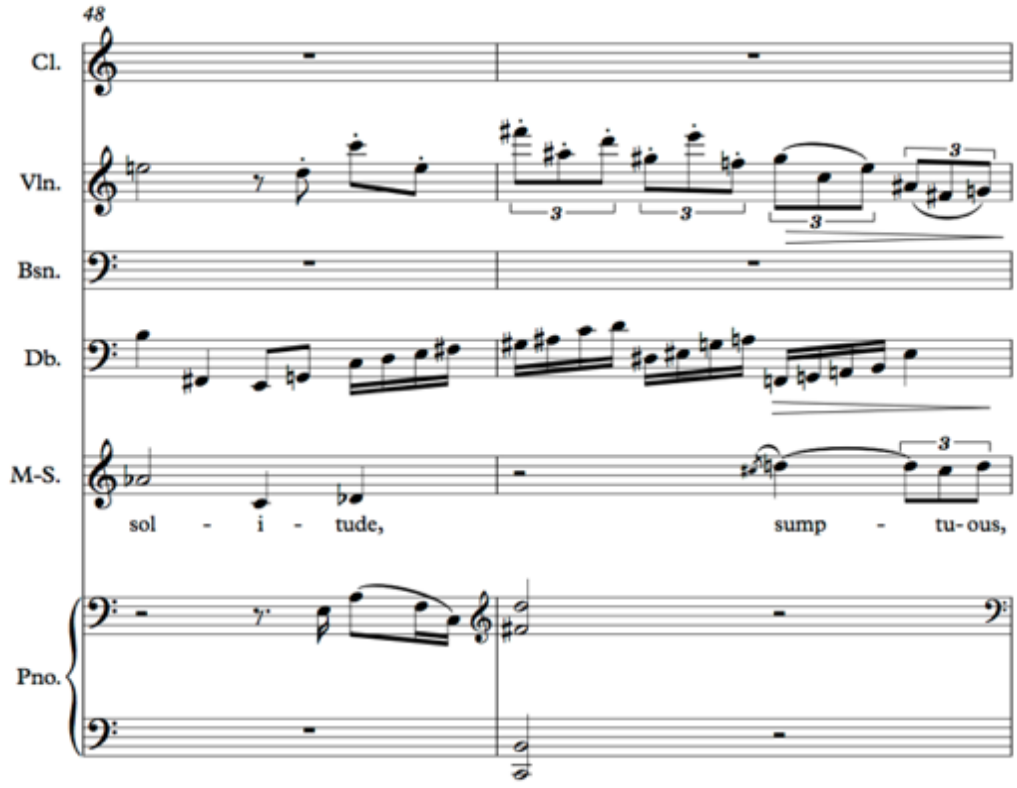

8
32
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
tr
3
6
ff
p
(8)

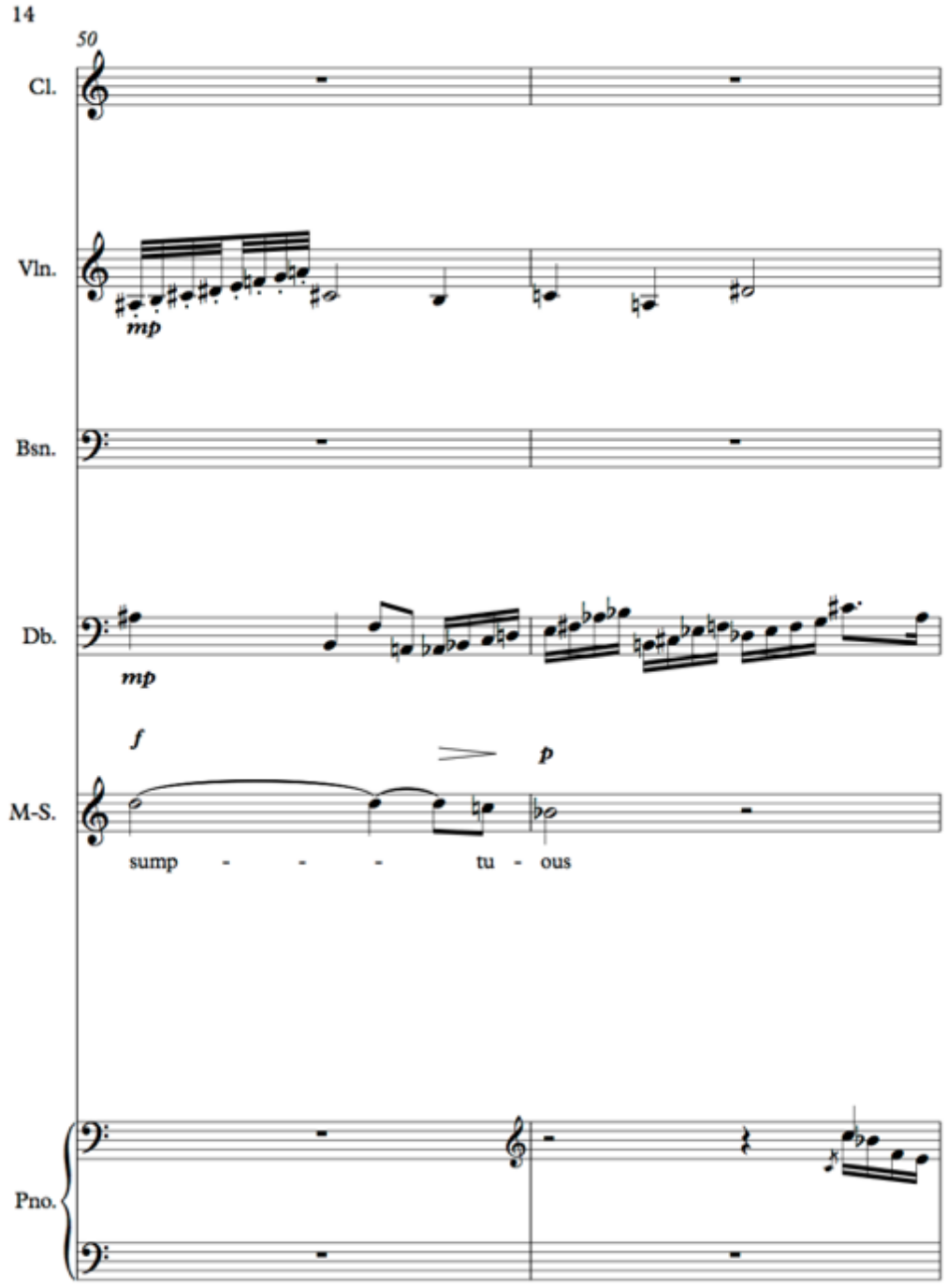

9
36
Cl.
sf
f
ff
Vln.
ff
sff
sffmf
Bsn.
sff
sffmf
Db.
sff
sffmf
M-S.
(8)
Pno.
sff
sff

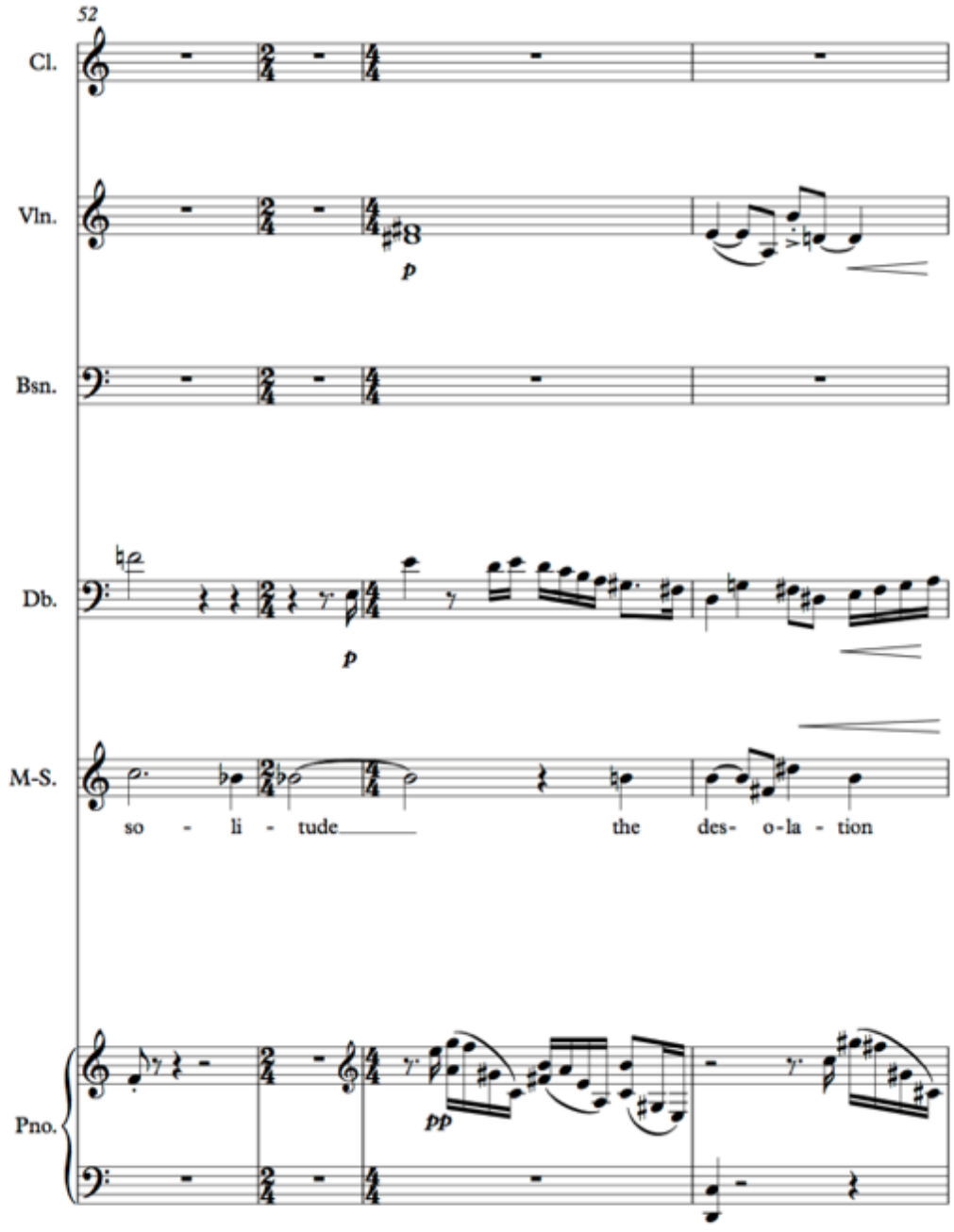

10
40
Cl.
mf
sfp
sffp
Vln.
sffp
sffp
Bsn.
sffp
sffp
Db.
sffp
sffp
M-S.
mf
For
Cen-tu-ries
de-layed
its fit-ness grow
Pno.
p
pp
sff
p
mp
pp

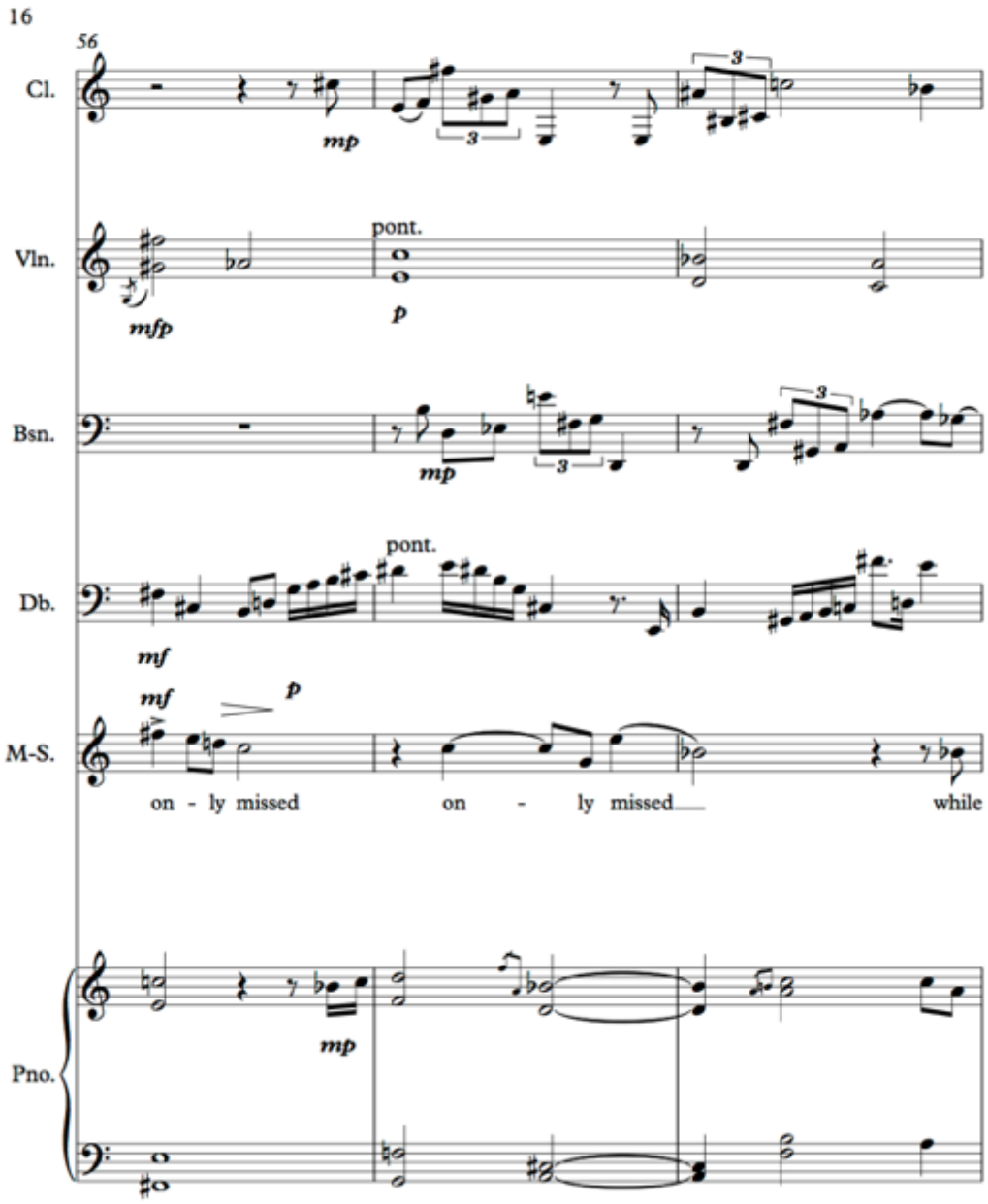

44
Cl.
mp
mfmp
Vln.
mp
Bsn.
mp
Db.
pizz.
mp
f > mf
p
M-S.
ing
like
the
Flood
Pno.
mp

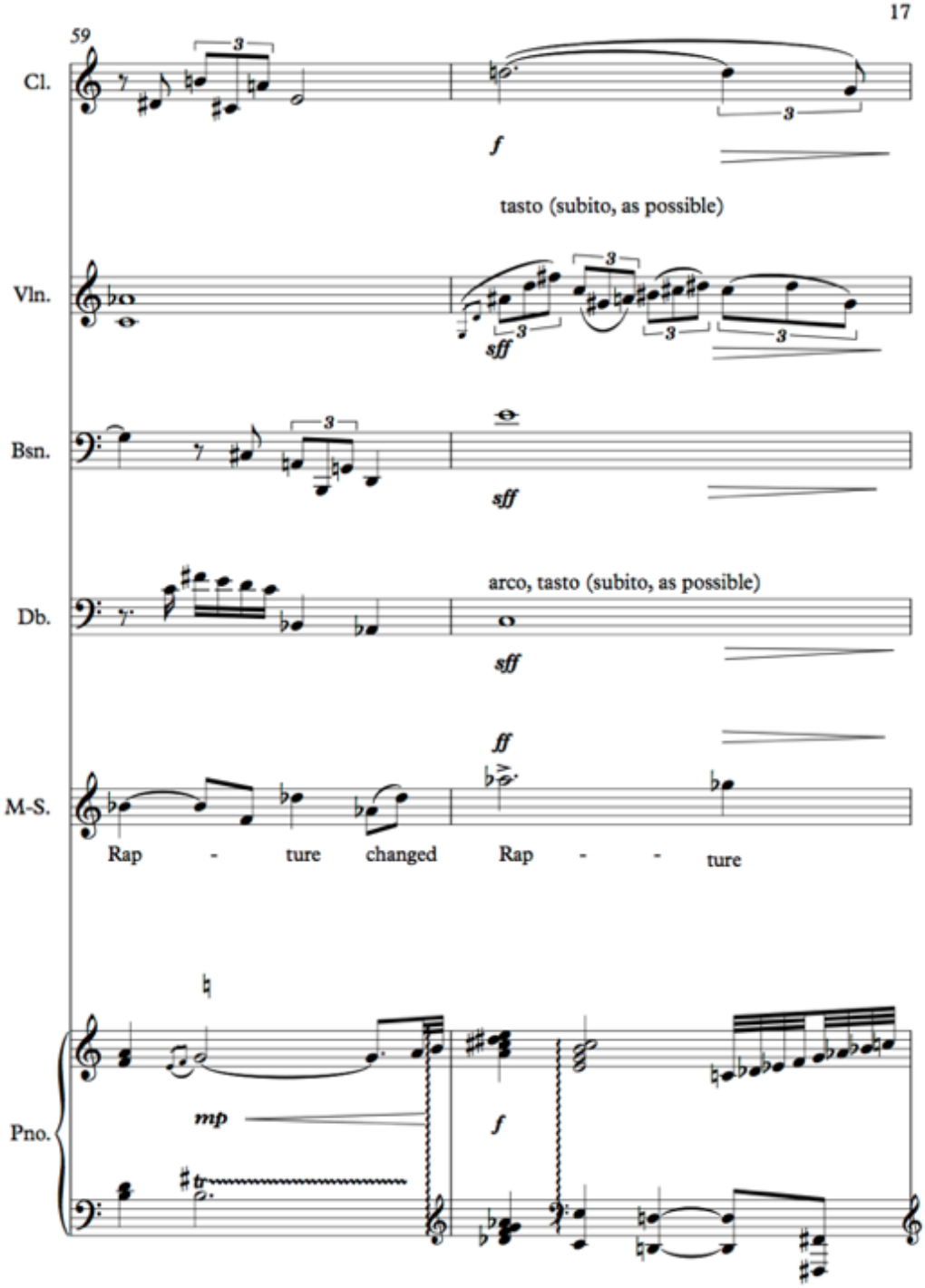

12
46
Cl.
pp
Vln.
mp
mf
Bsn.
Db.
mf
mf
M-S.
in
sump - tu-ous
Pno.
p

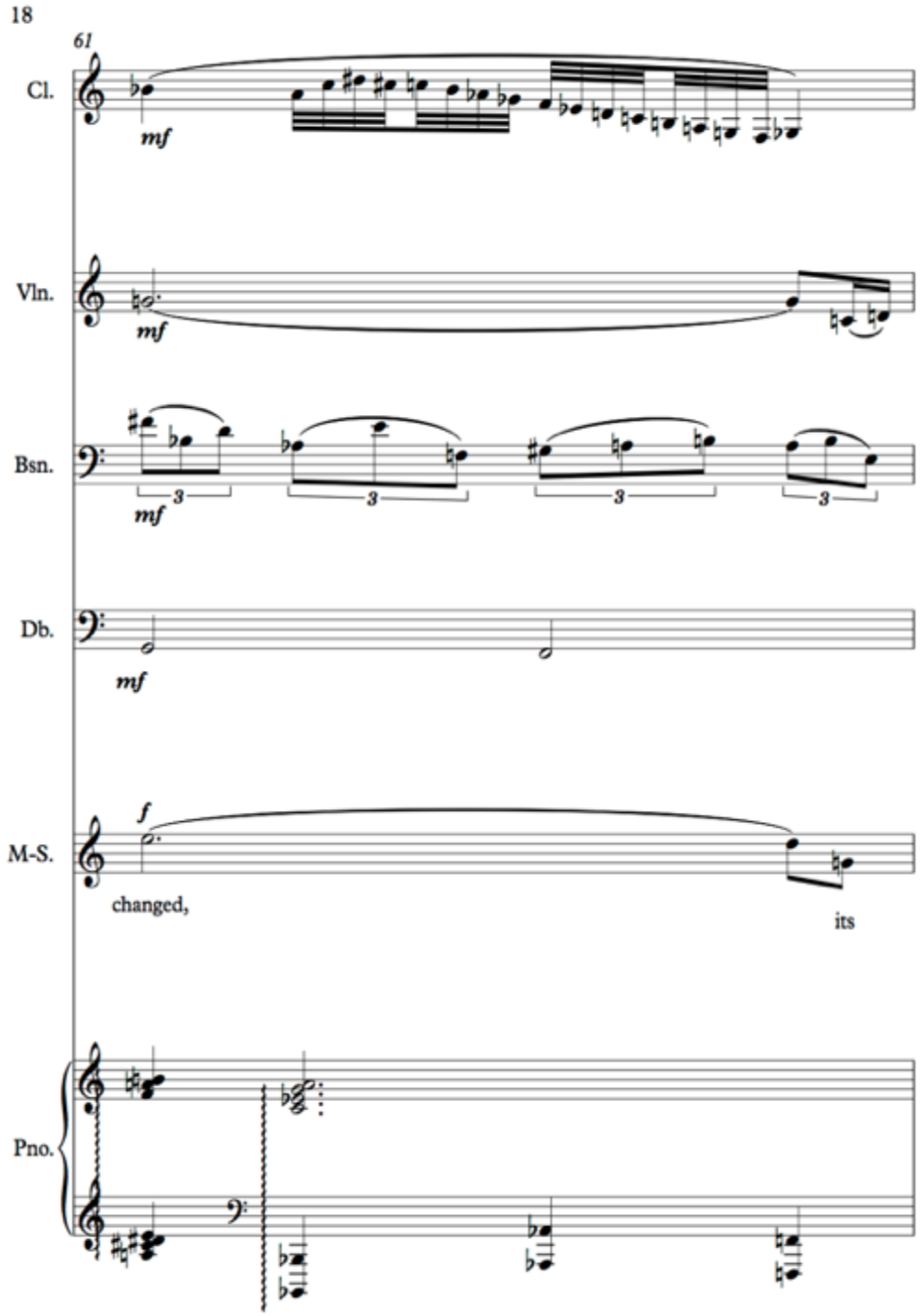

48
Cl.
Vln.
Bsn.
Db.
M-S.
sol - i - tude,
sump - tu- ous,
Pno.

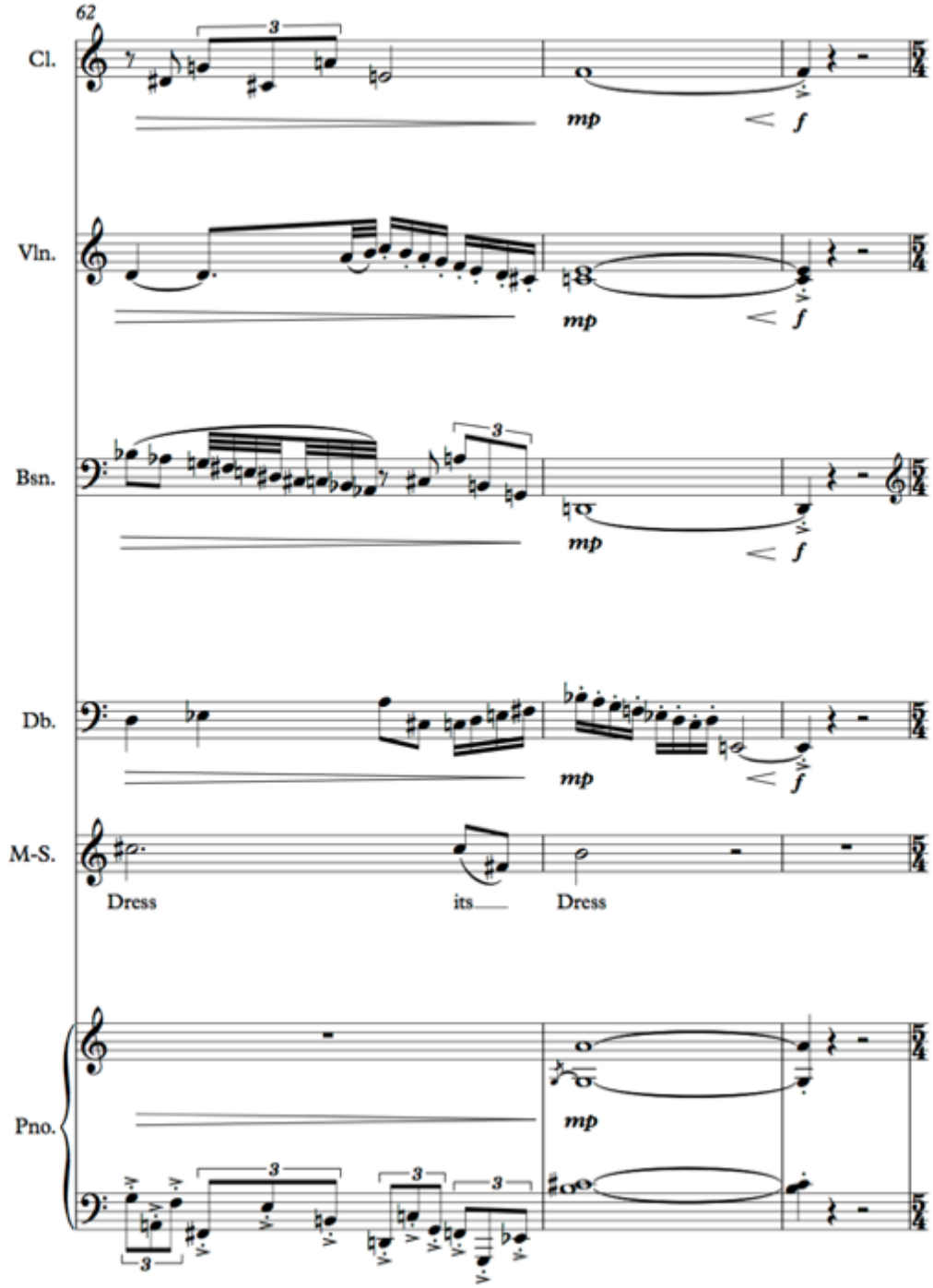

14
50
Cl.
Vln.
mp
Bsn.
Db.
mp
f
p
M-S.
sump - - - tu - ous
Pno.

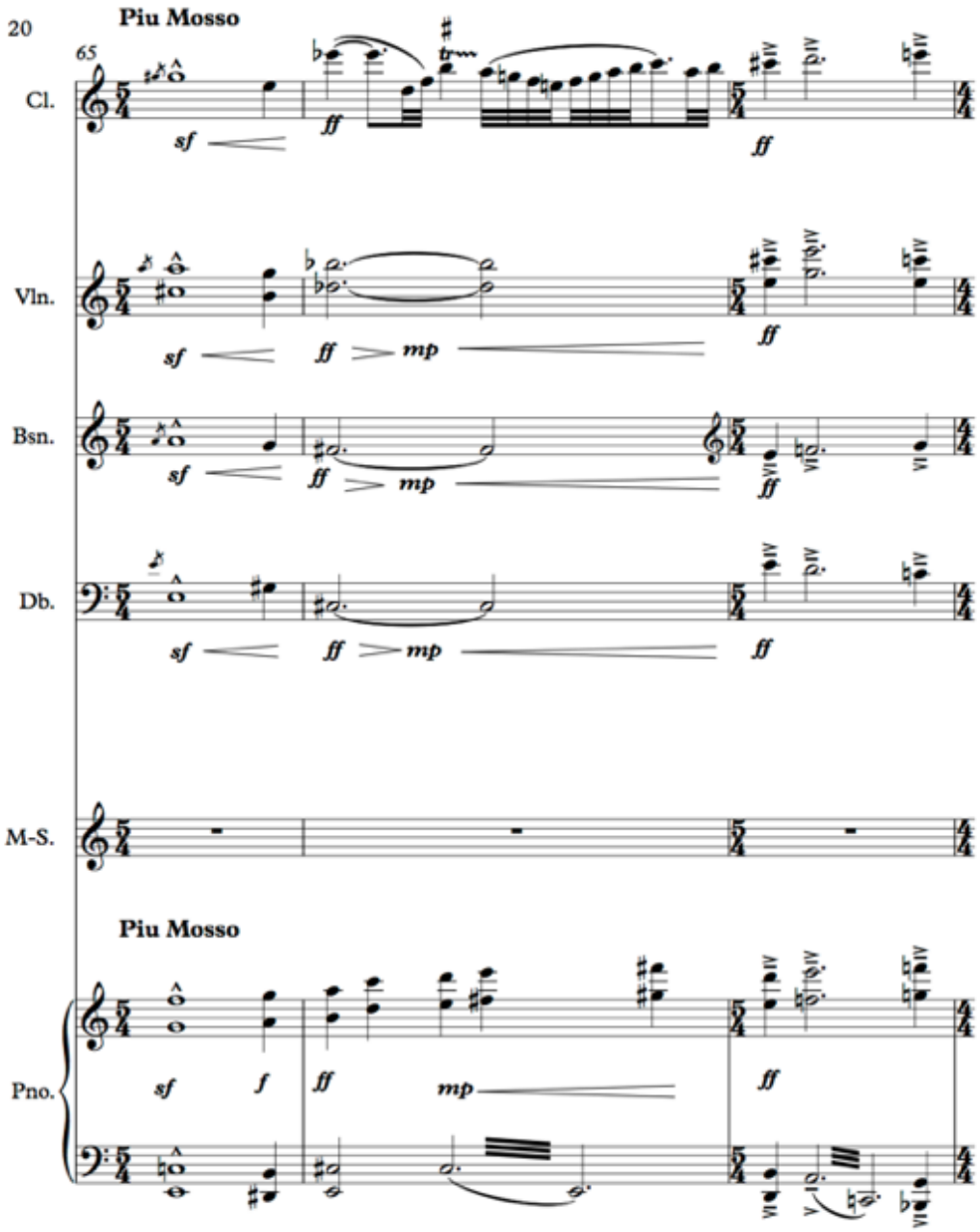

52
Cl.
Vln.
p
Bsn.
Db.
p
M-S.
so - li - tude
the des- o-la - tion
Pno.
pp

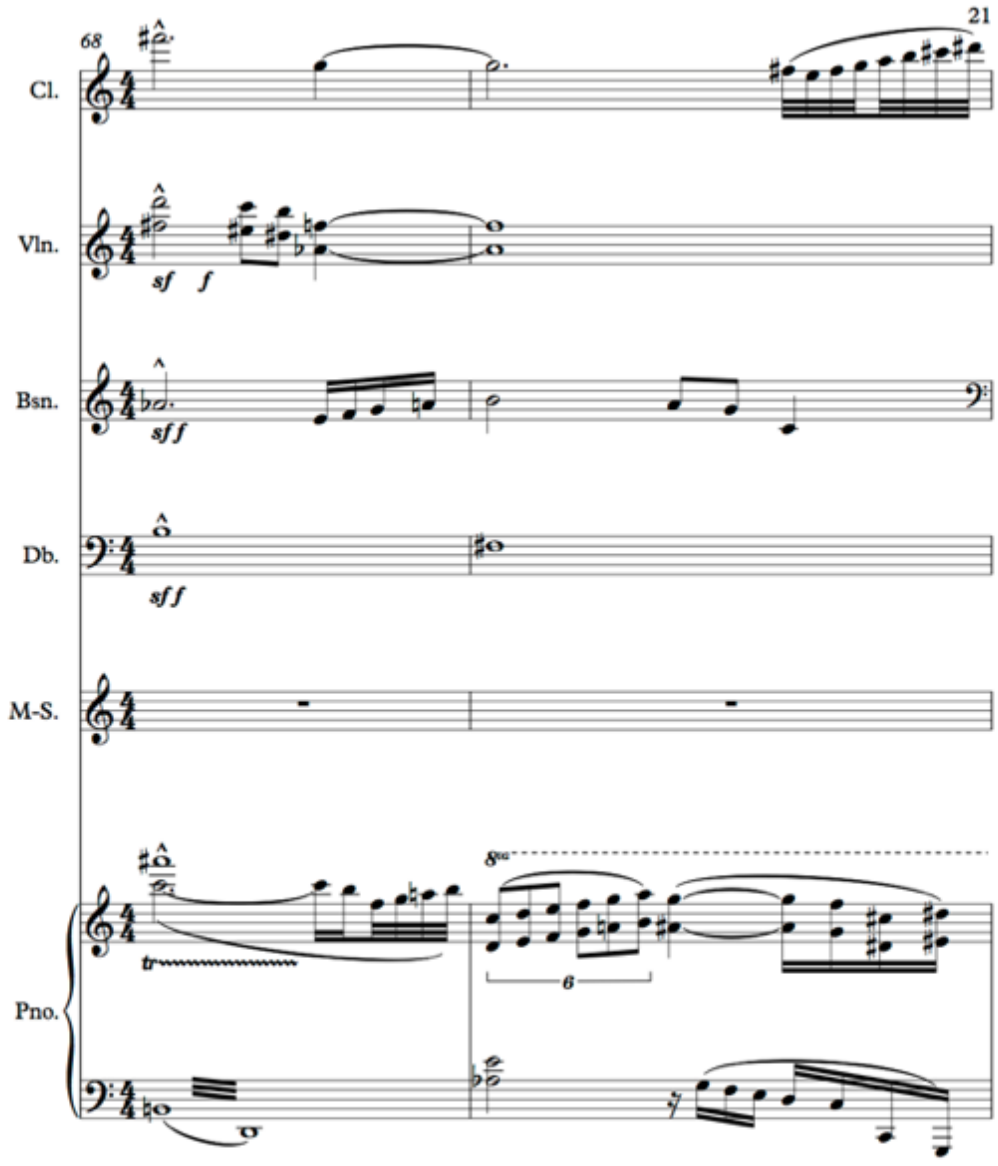

16
56
Cl.
mp
3
3
Vln.
pont.
mfp
p
Bsn.
mp
3
3
Db.
pont.
mf
mf
p
M-S.
on - ly missed
on - ly missed
while
Pno.
mp

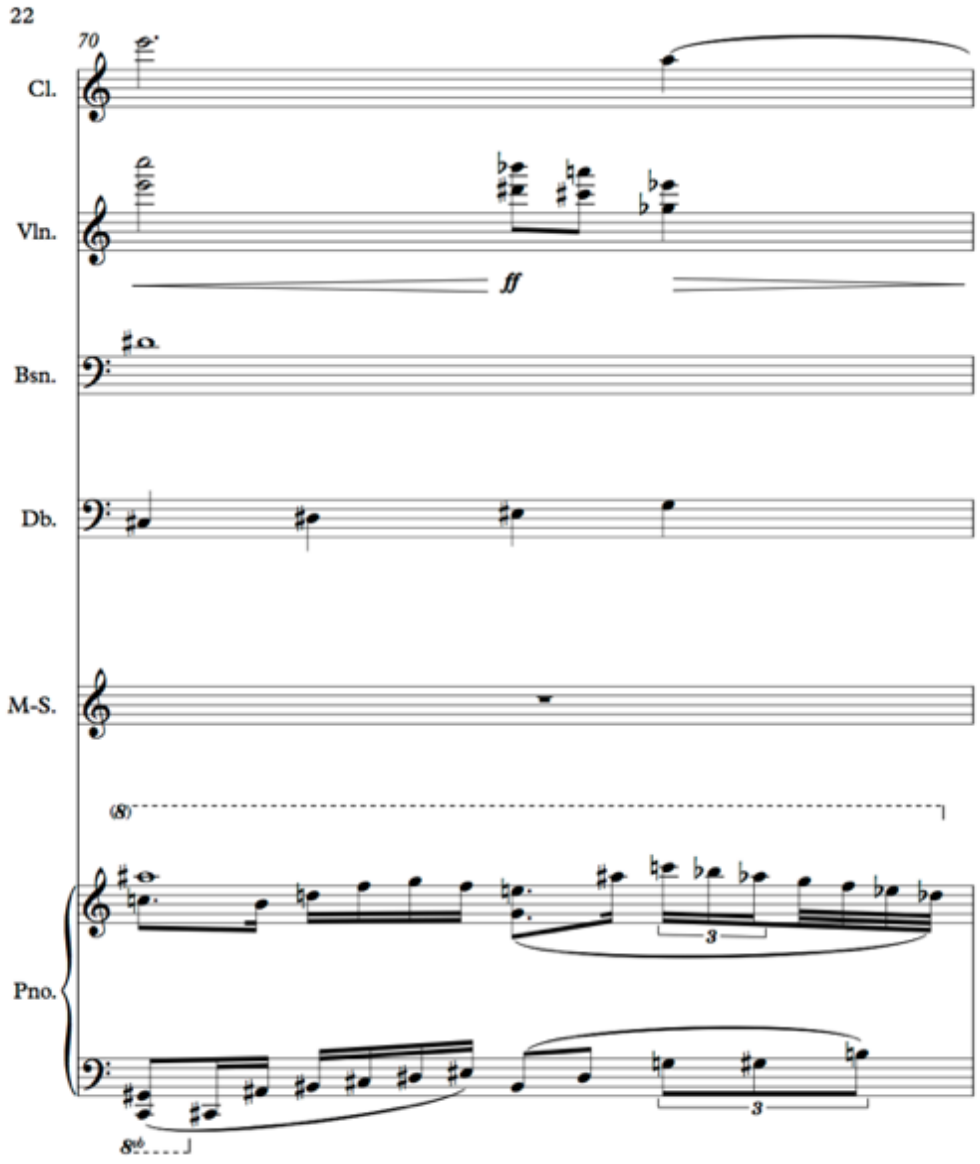

59
Cl.
f
tasto (subito, as possible)
Vln.
sff
Bsn.
sff
arco, tasto (subito, as possible)
Db.
sff
ff
M-S.
Rap - ture changed Rap - - ture
Pno.
mp
f

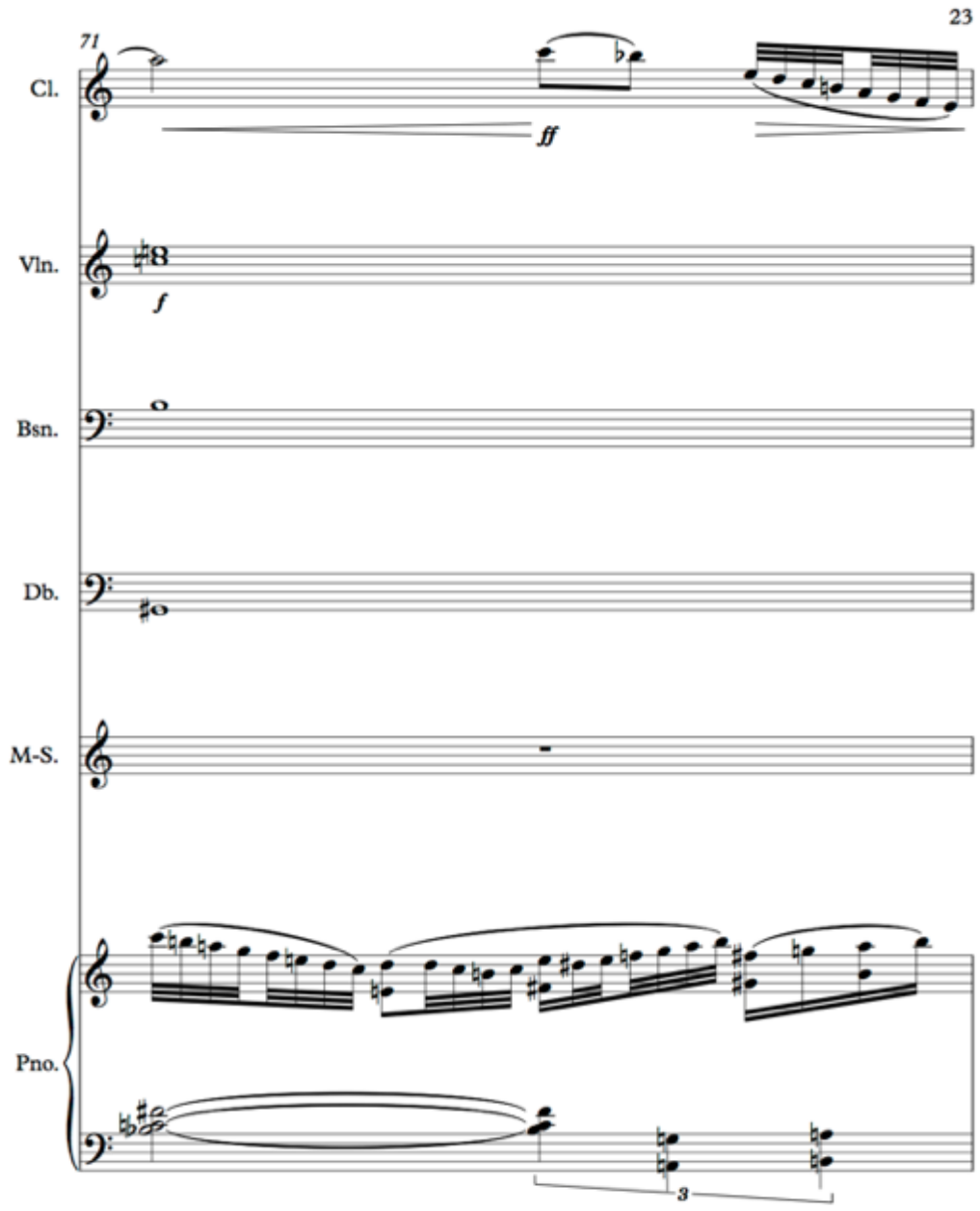

18
61
Cl.
mf
Vln.
mf
Bsn.
3
3
3
3
mf
Db.
mf
M-S.
f
changed,
its
Pno.

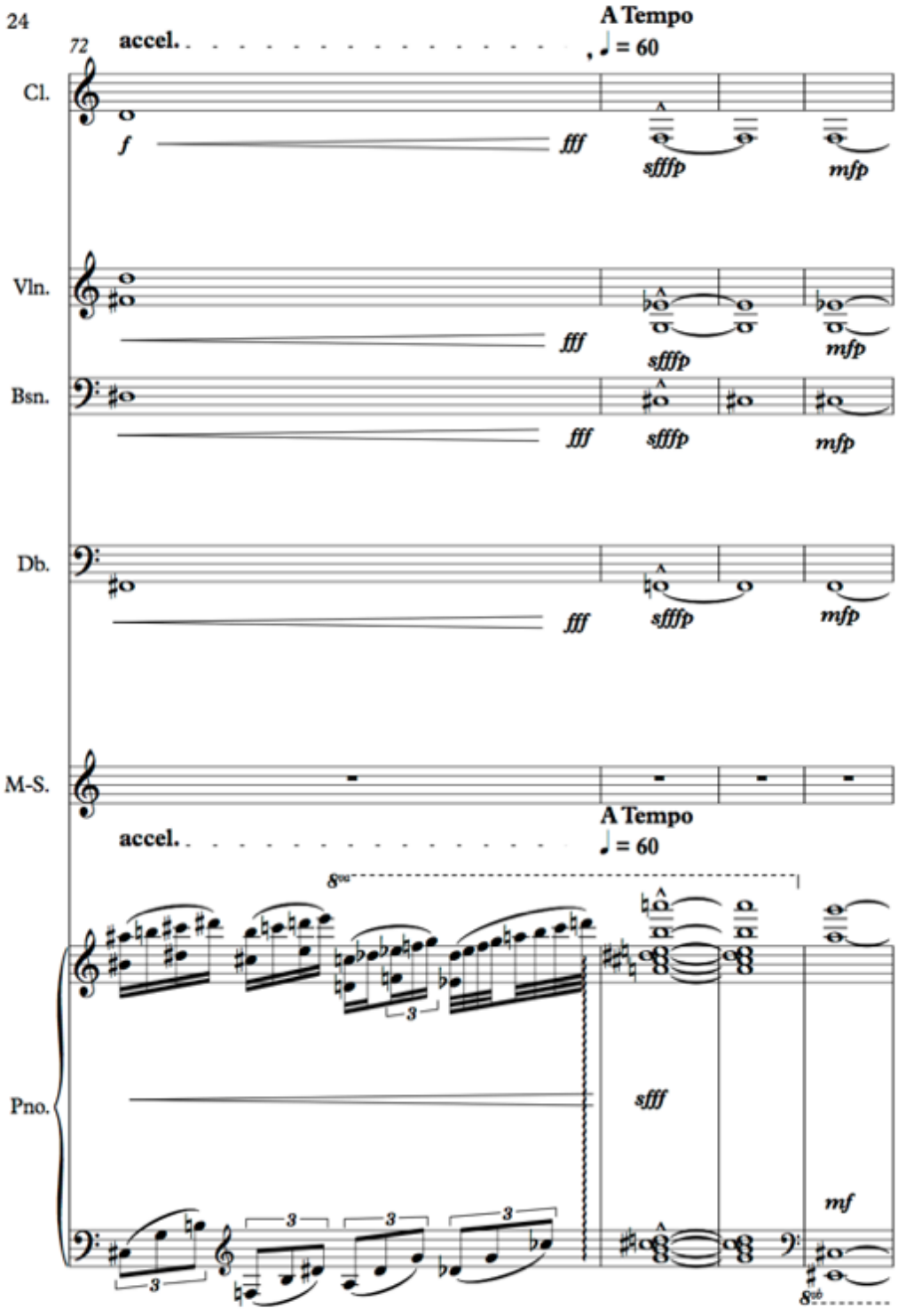

62
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
mp
f
Dress
its
Dress

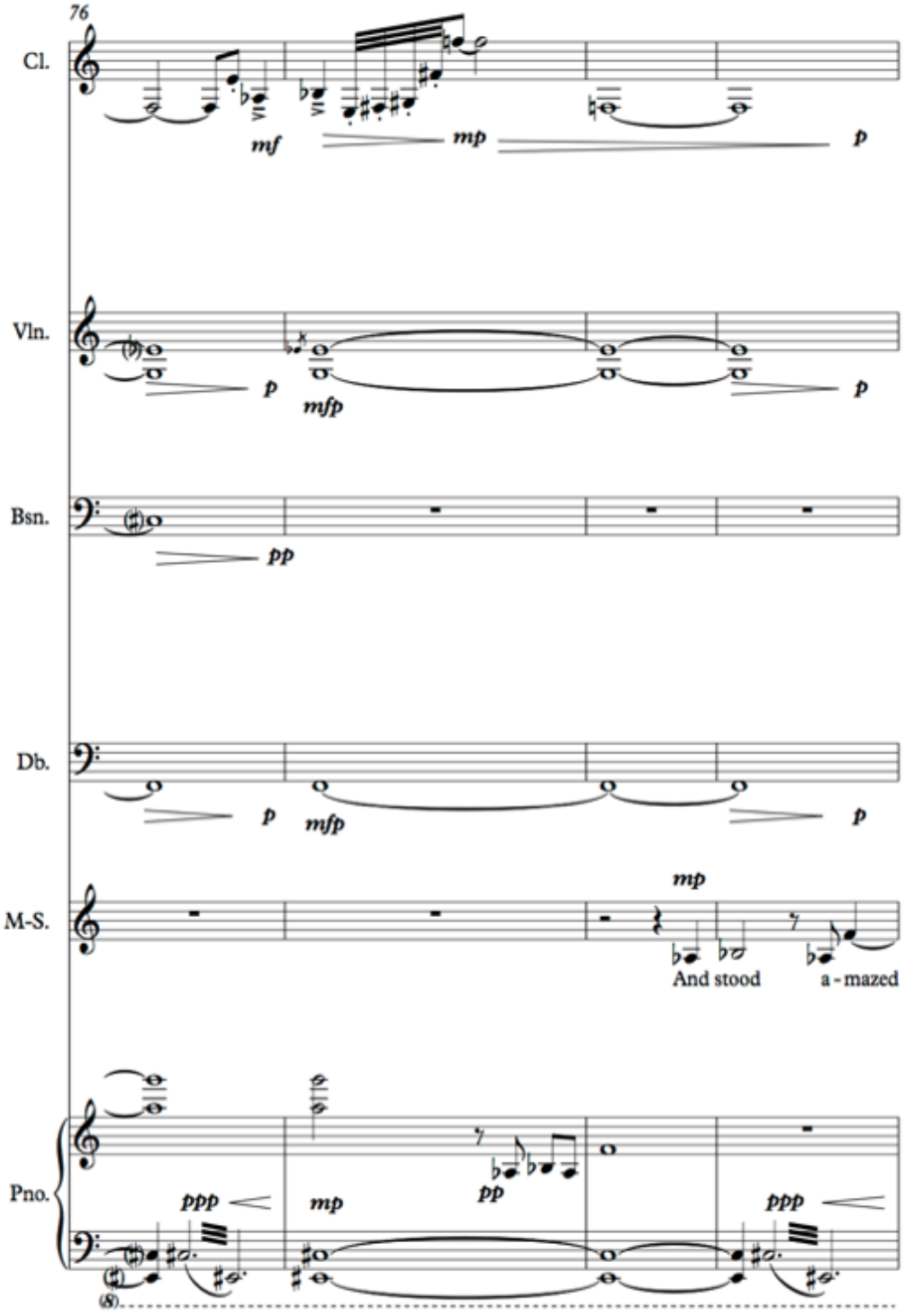

20
65
Piu Mosso
Cl.
Vln.
Bsn.
Db.
M-S.
Piu Mosso
Pno.
sf
ff
mp
f

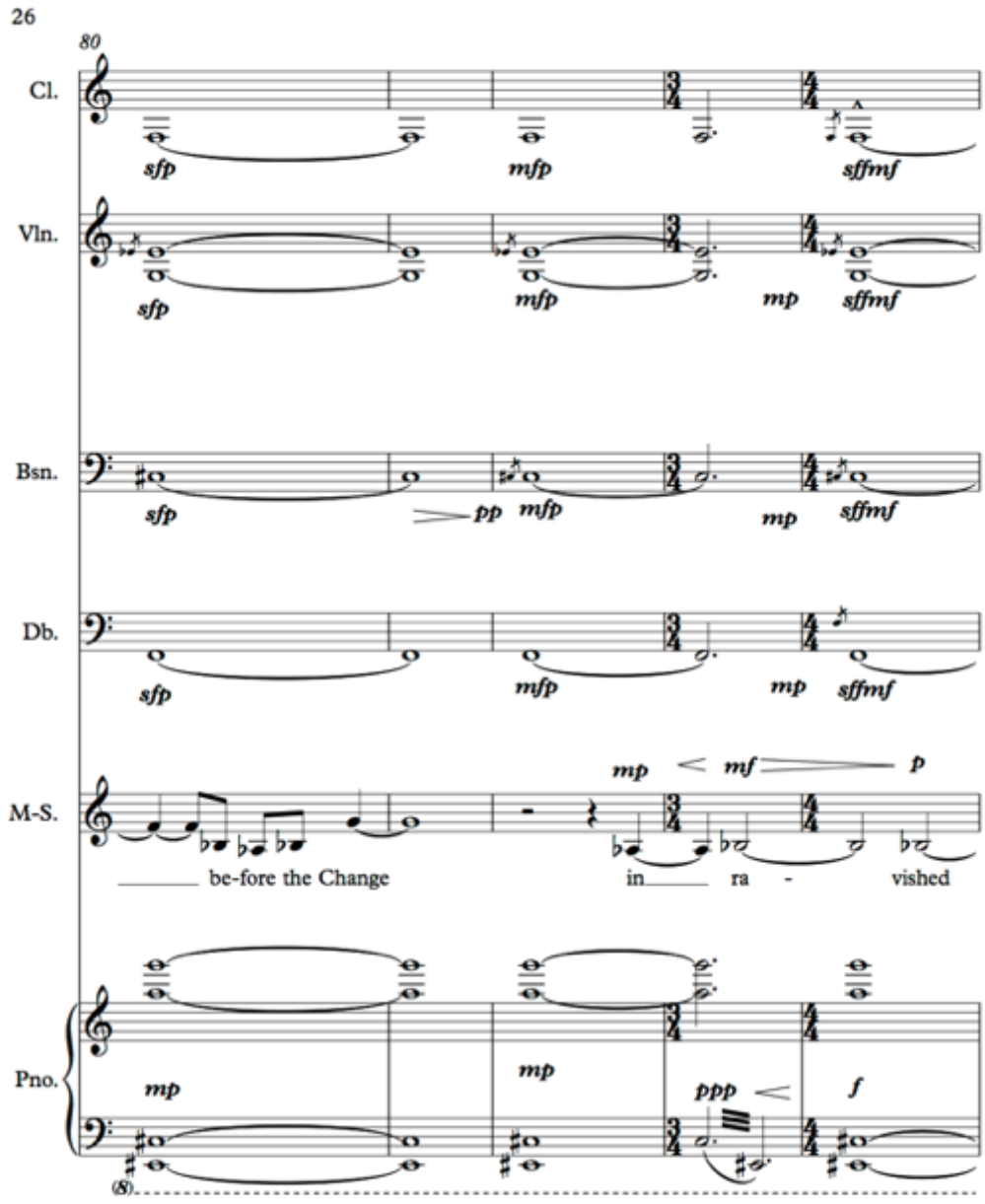

68
21
Cl.
Vln.
sf f
Bsn.
sff
Db.
sff
M-S.
Pno.
tr
8va
6

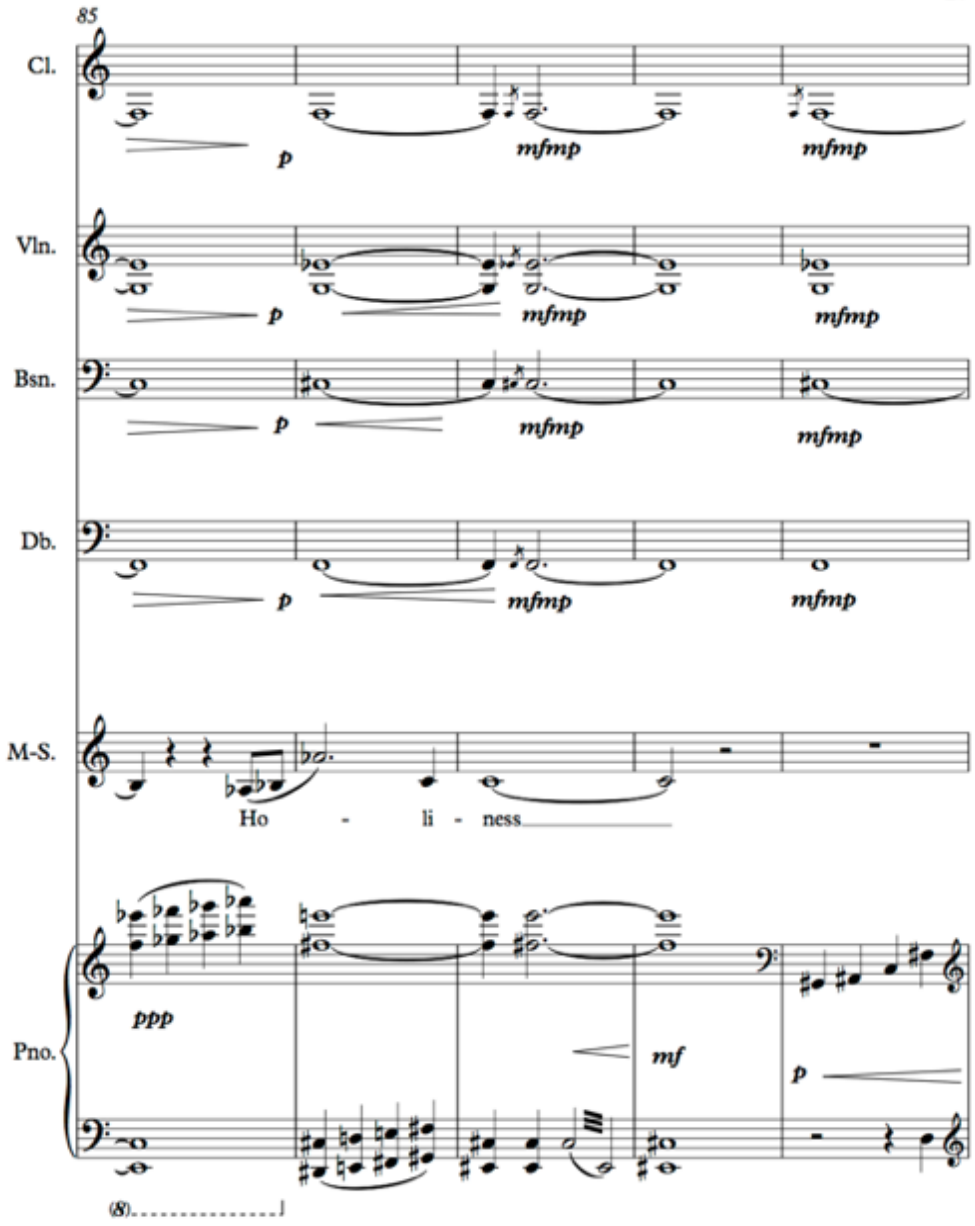

22
70
Cl.
Vln.
ff
Bsn.
Db.
M-S.
(8)
Pno.
3
3
8va

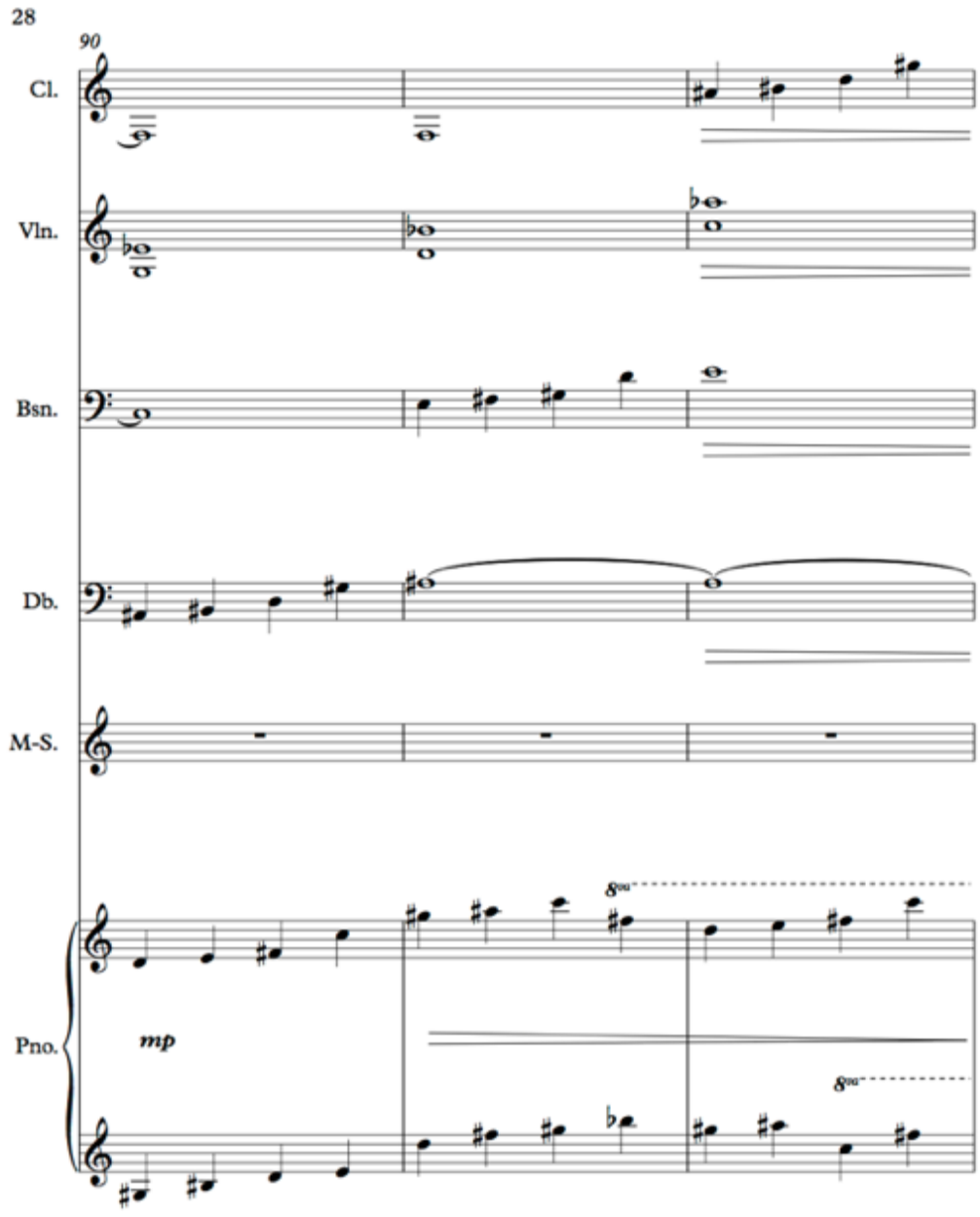

23
71
Cl.
ff
Vln.
f
Bsn.
Db.
M-S.
Pno.
3

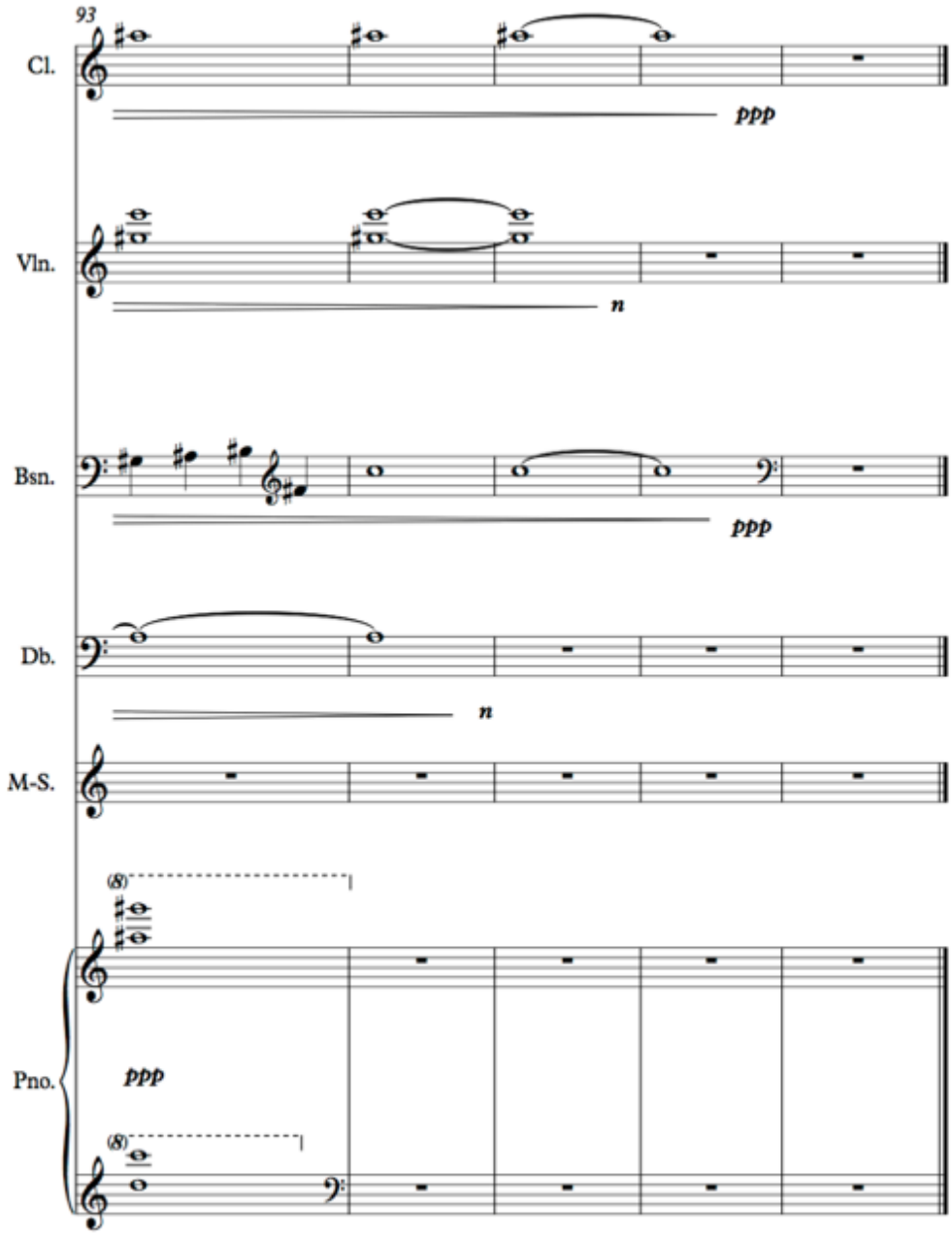

24
72
accel.
A Tempo
♩ = 60
Cl.
f
fff
sffffp
mfp
Vln.
fff
sffffp
mfp
Bsn.
fff
sffffp
mfp
Db.
fff
sffffp
mfp
M-S.
accel.
A Tempo
♩ = 60
Pno.
sfff
mf


76
Cl.
mf
mp
p
Vln.
p
mfp
p
Bsn.
pp
Db.
p
mfp
p
M-S.
mp
And stood
a - mazed
Pno.
ppp
mp
pp
ppp

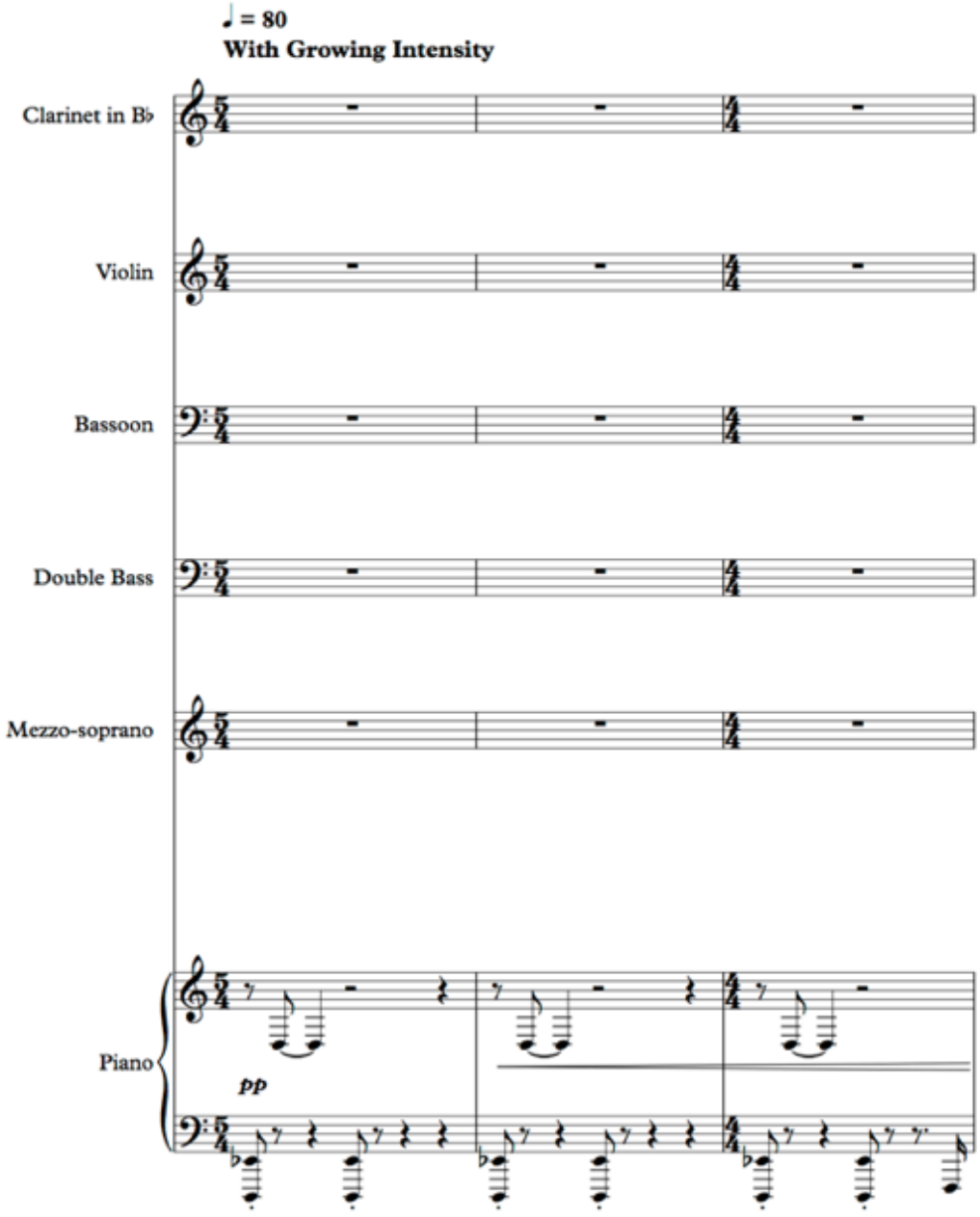

26
80
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
sfp
mfp
sffmf
mp
pp
mf
p
ppp
f
be-fore the Change
in ra - vished

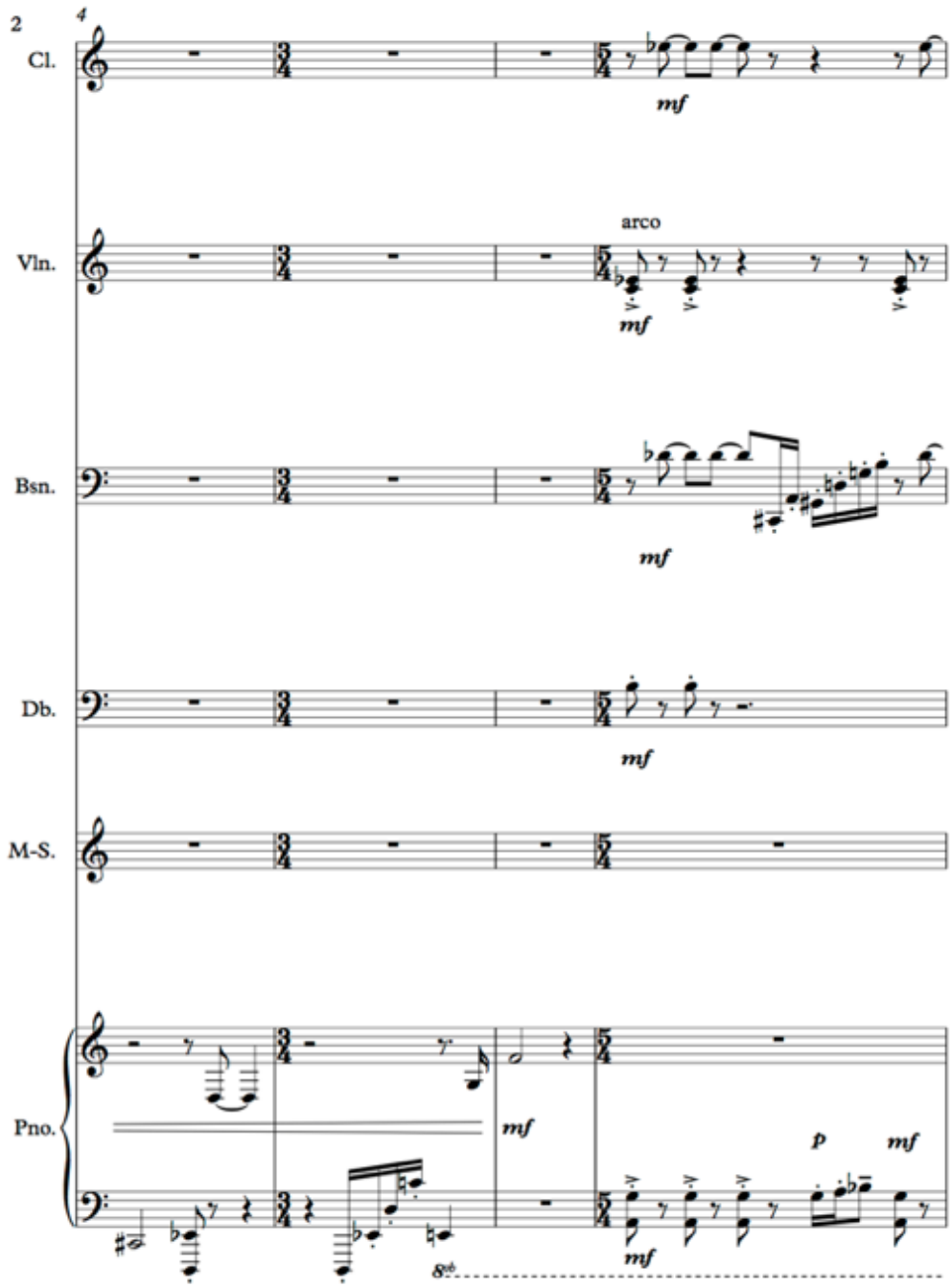

85
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
p
mfmp
mfmp
p
mfmp
mfmp
p
mfmp
mfmp
p
mfmp
mfmp
Ho - li - ness
ppp
mf
p
(8)

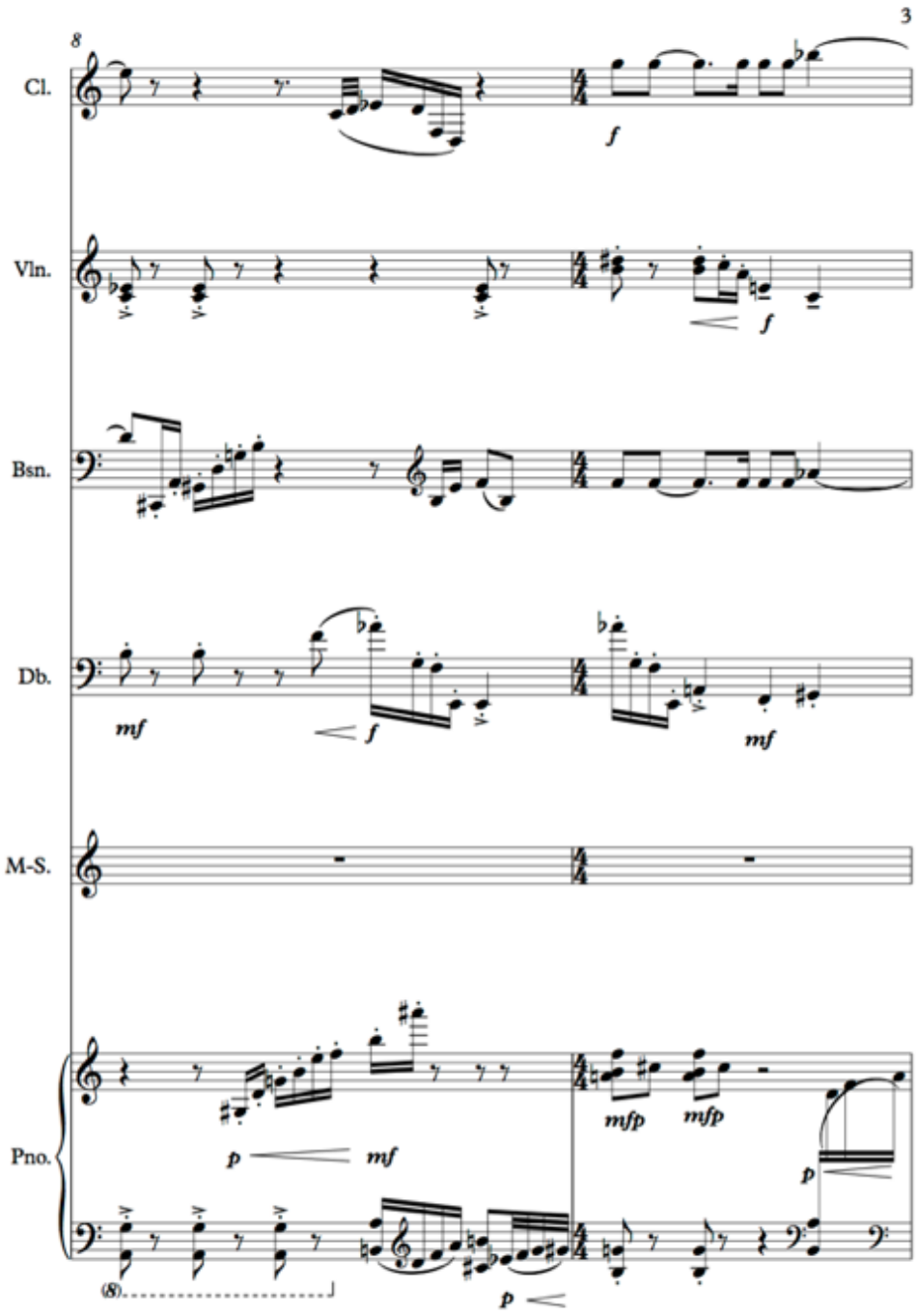

28
90
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
mp
8va
8va

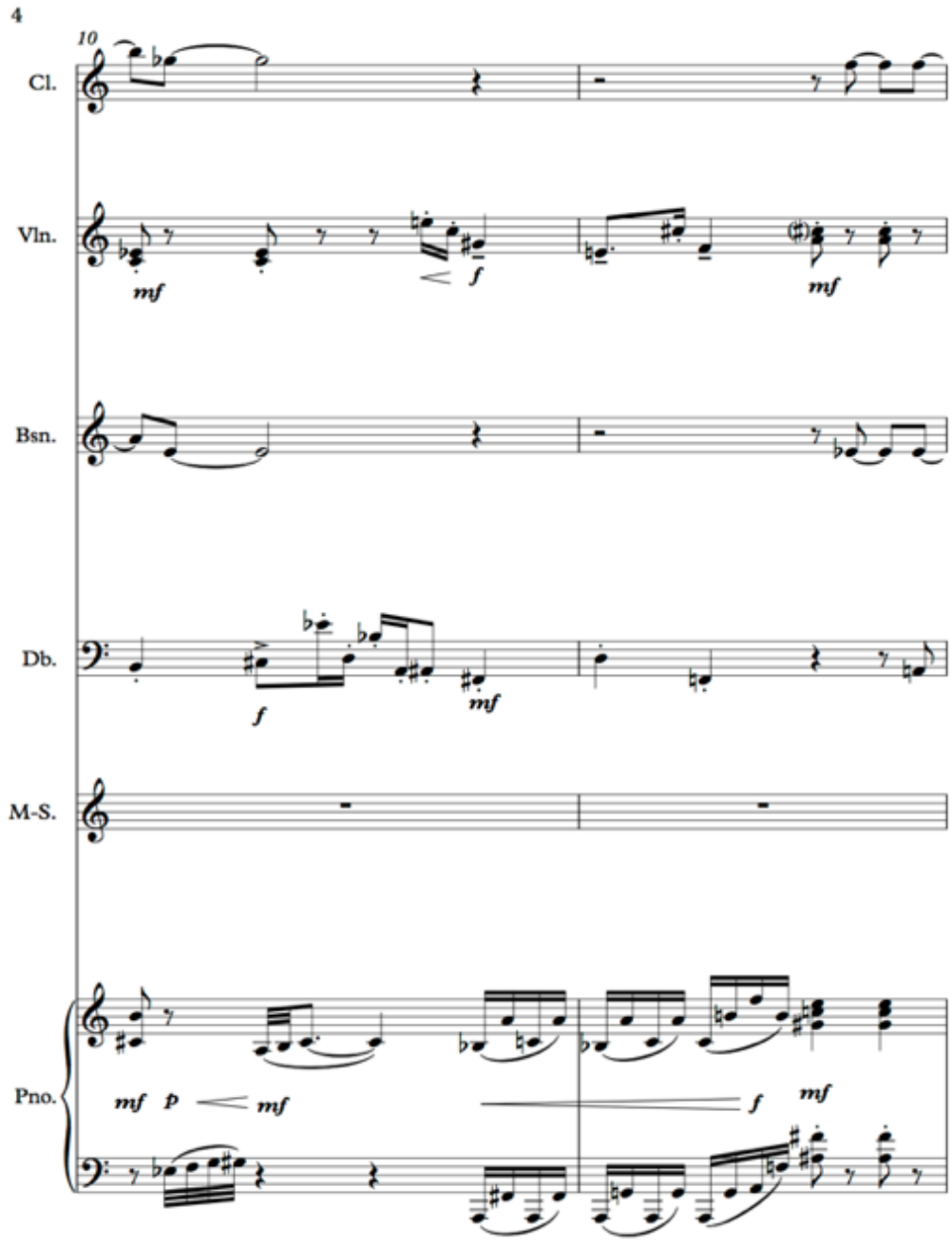

93
Cl.
ppp
Vln.
n
Bsn.
ppp
Db.
n
M-S.
(8)
Pno.
ppp
(8)

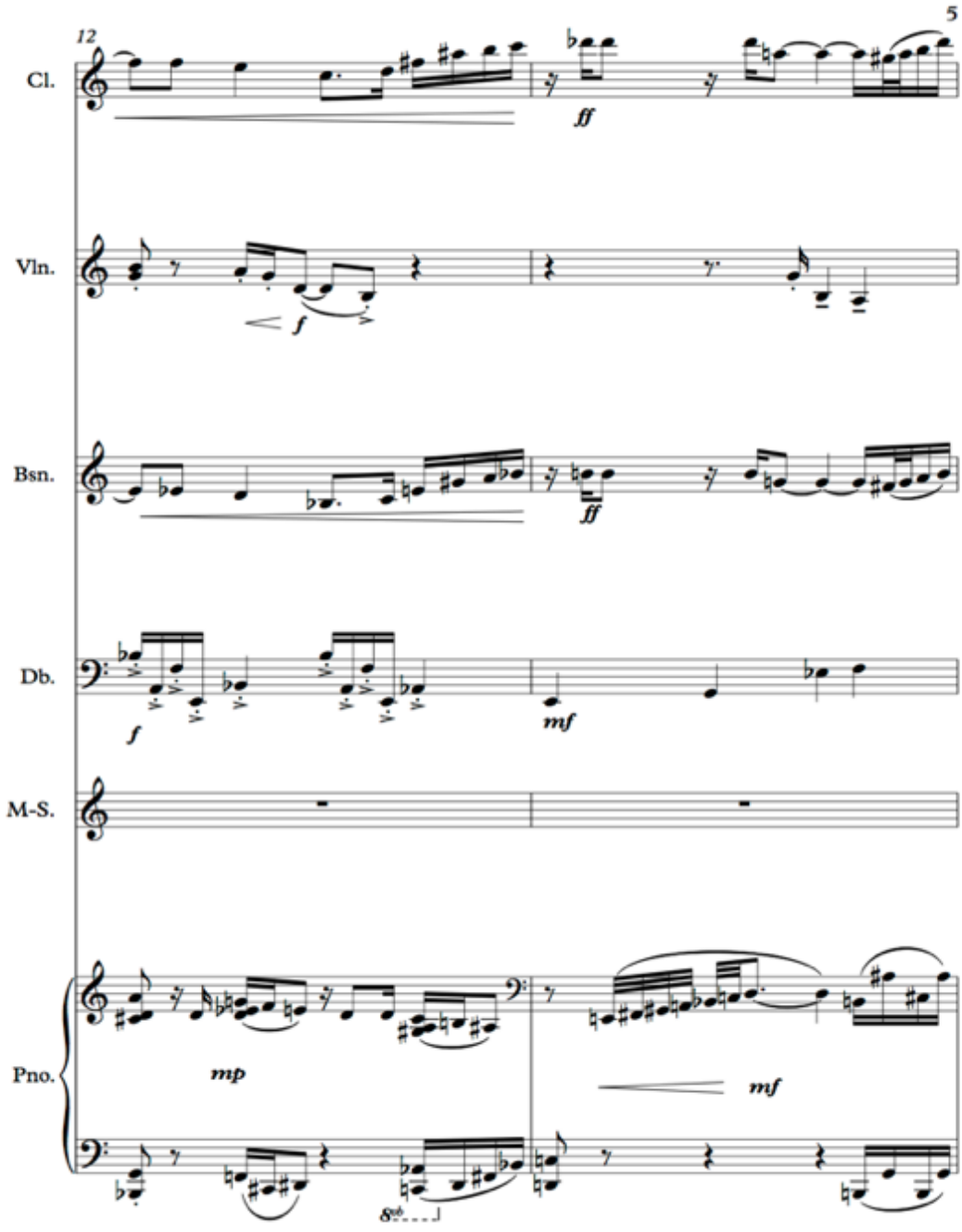
II. Me, Change!

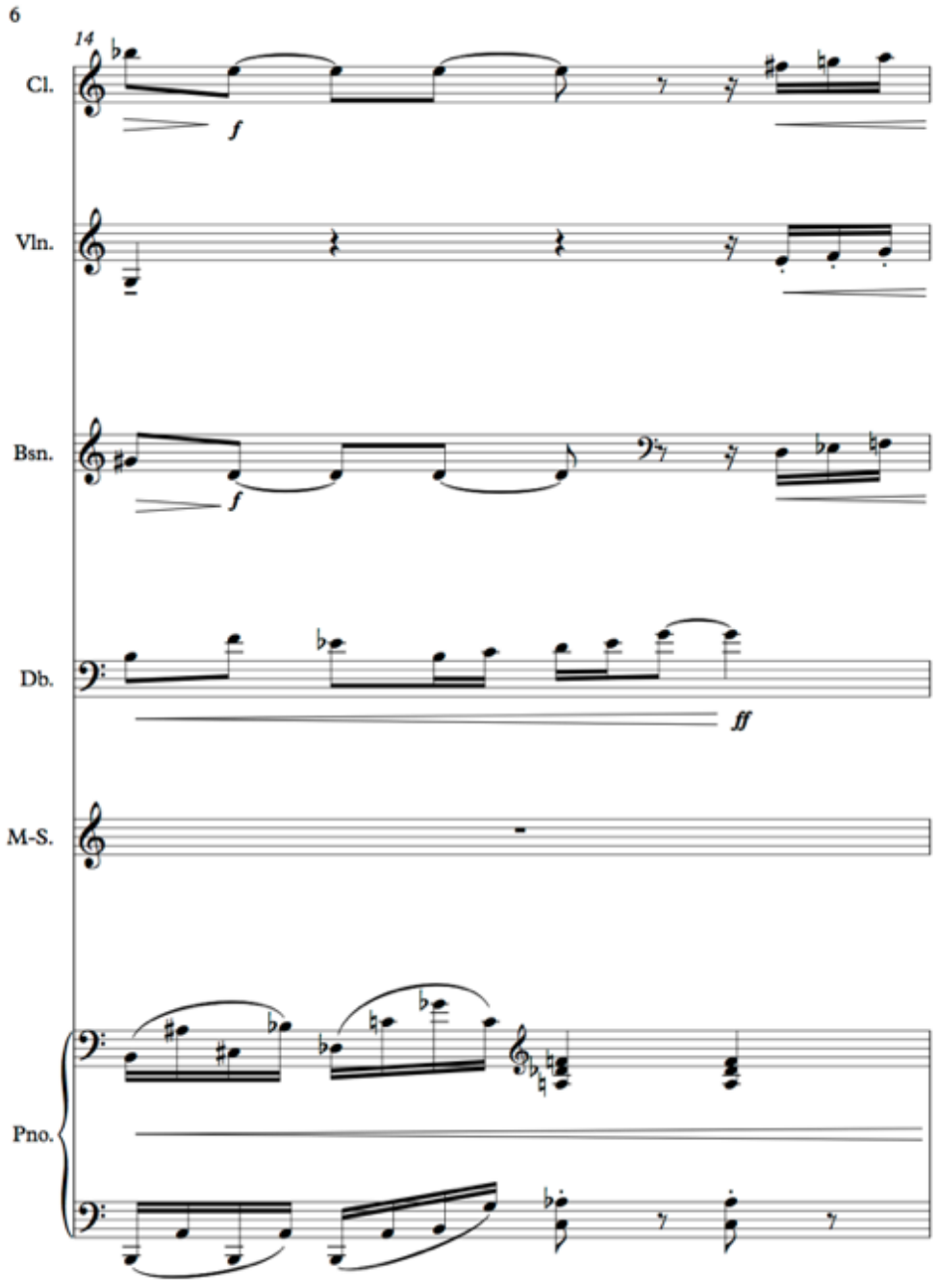

♩ = 80
With Growing Intensity
Clarinet in B♭
Violin
Bassoon
Double Bass
Mezzo-soprano
Piano
pp

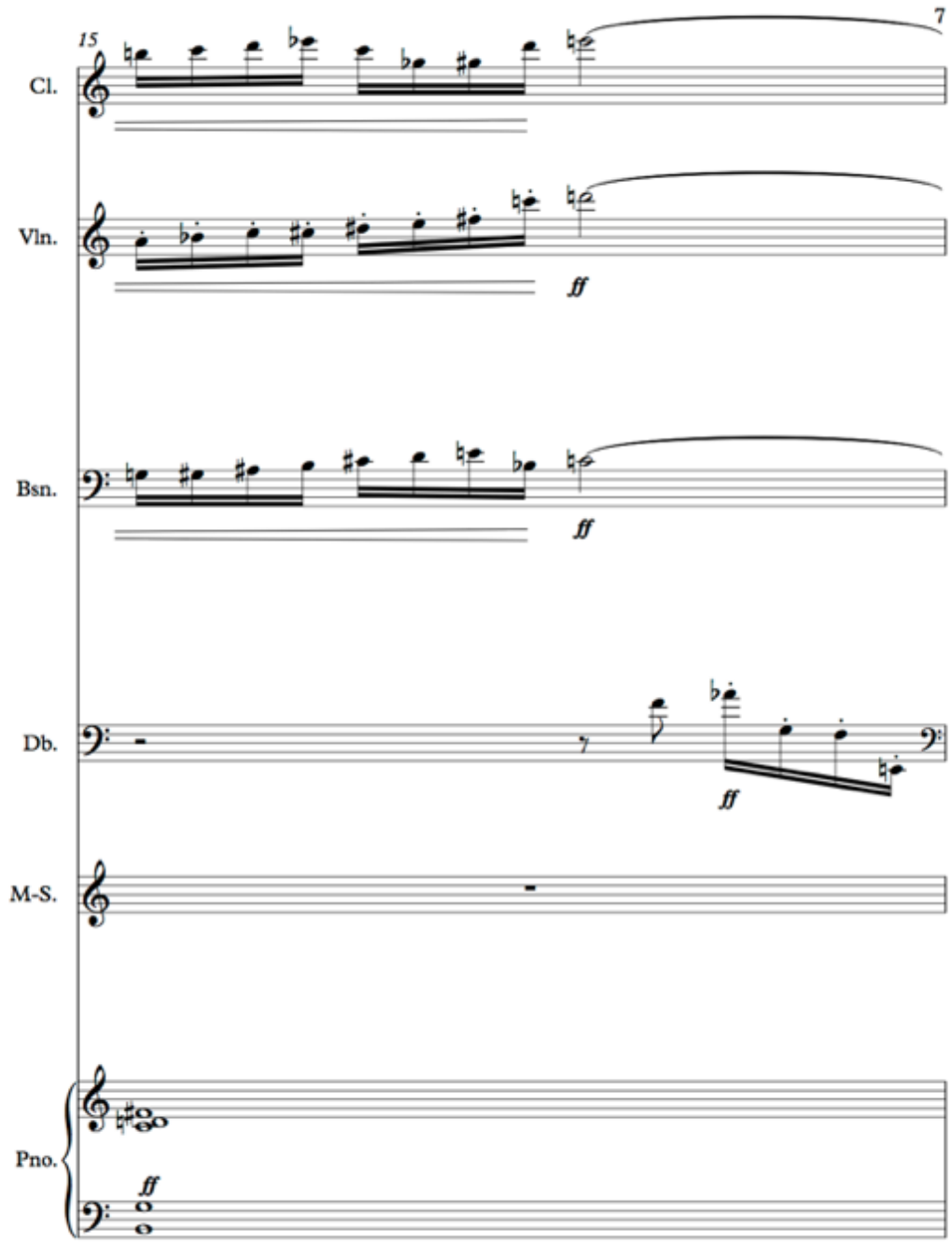

2
4
Cl.
mf
arco
Vln.
mf
Bsn.
mf
Db.
mf
M-S.
Pno.
mf
p
mf
mf
8va

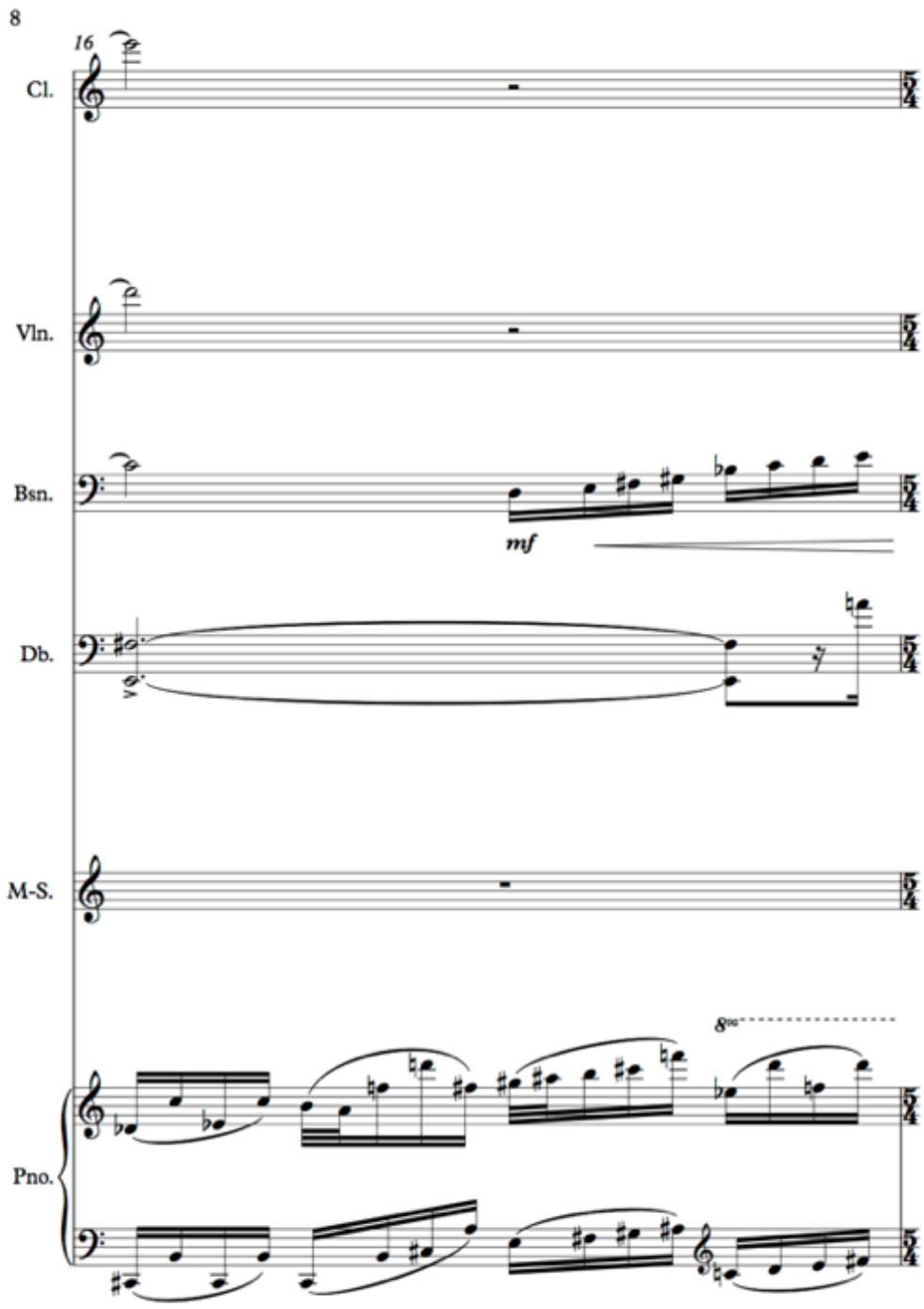

3
8
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
f
f
mf
f
mf
mfp
mfp
p
mf
p
(8)
p

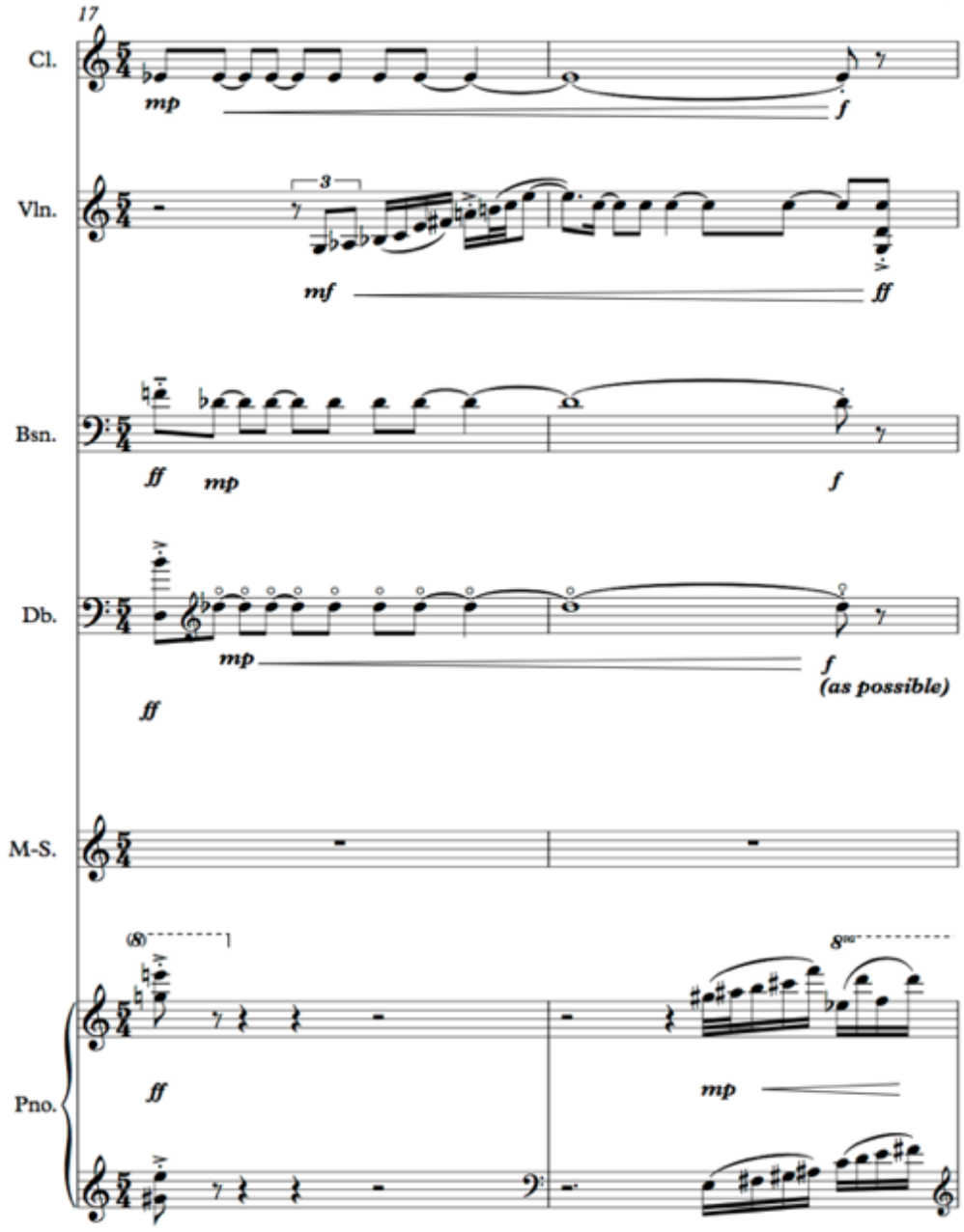

4
10
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
mf
f
mf
mf
f
mf
mf
p
mf
f
mf

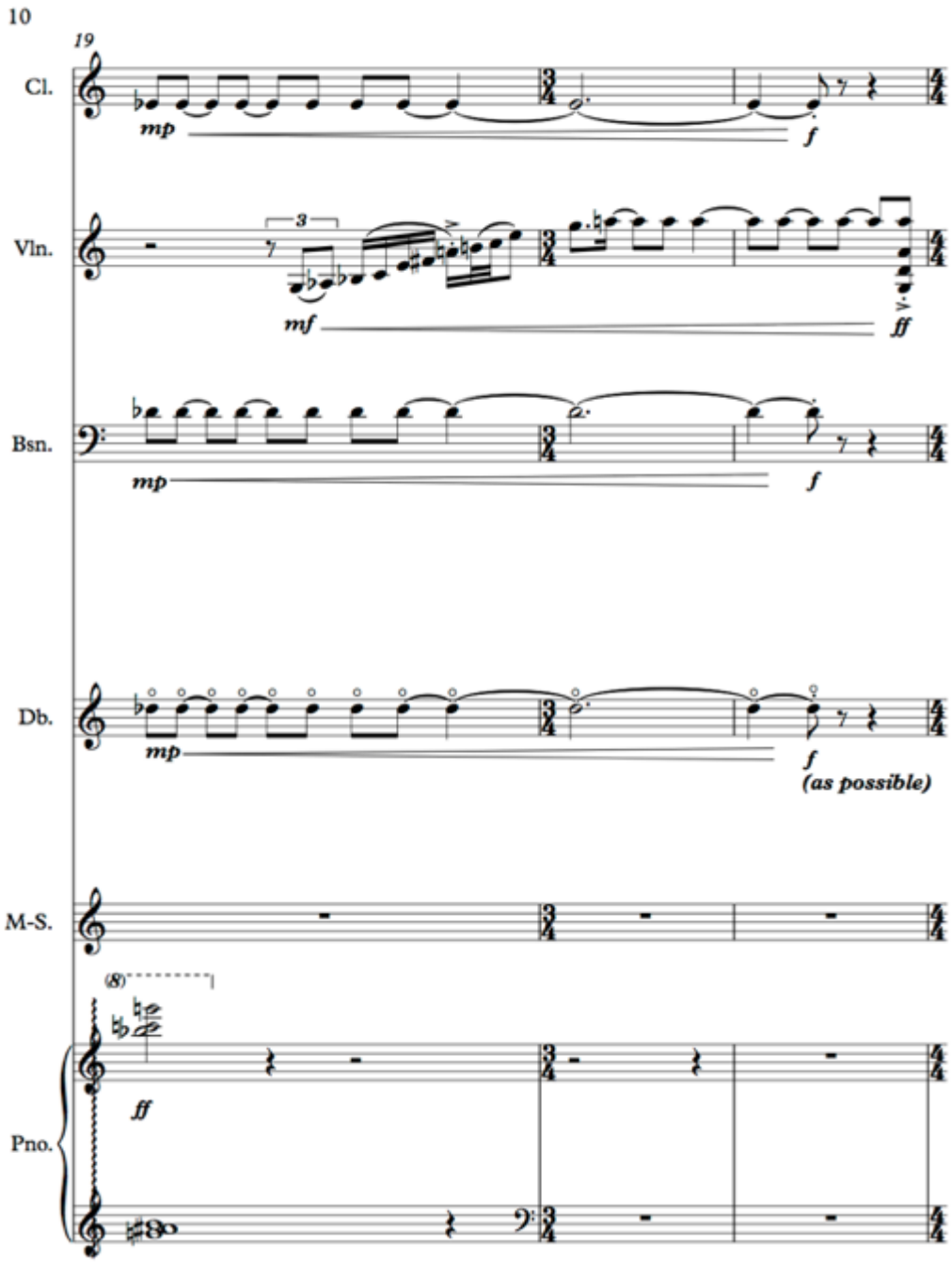

12
5
Cl.
ff
Vln.
f
Bsn.
ff
Db.
f
mf
M-S.
Pno.
mp
mf

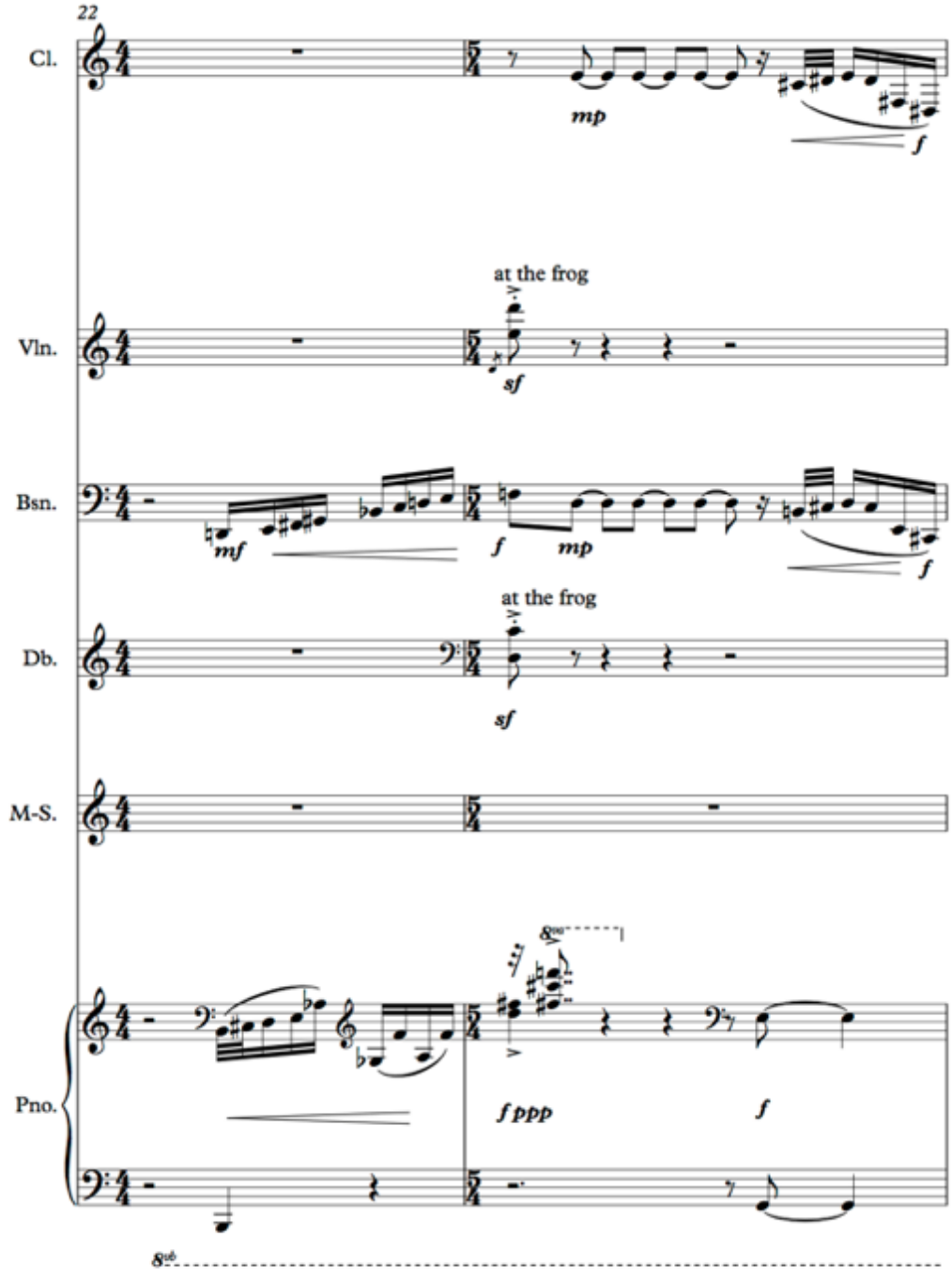

6
14
Cl.
f
Vln.
Bsn.
f
Db.
ff
M-S.
Pno.

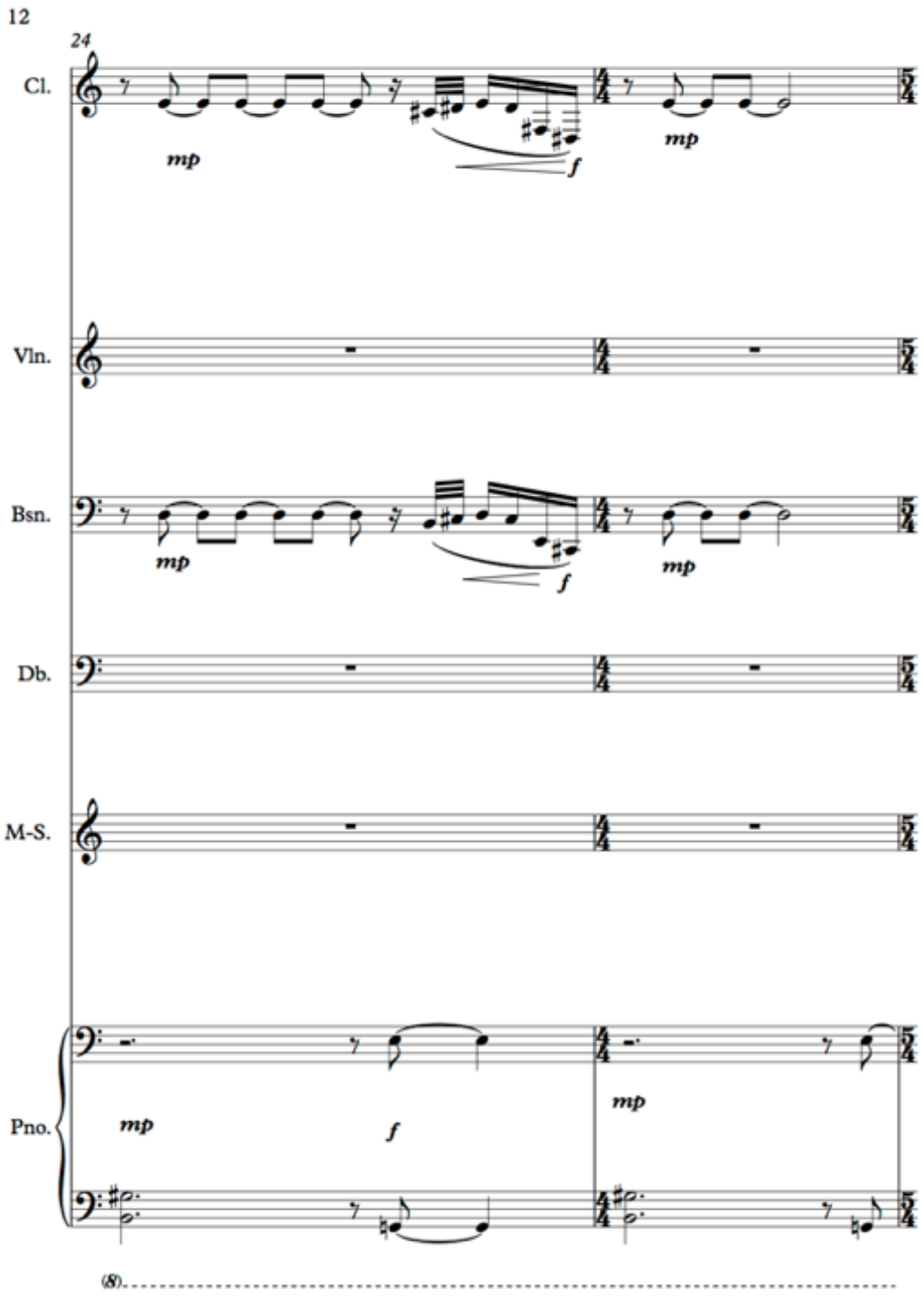

15
7
Cl.
Vln.
ff
Bsn.
ff
Db.
7
ff
M-S.
Pno.
ff

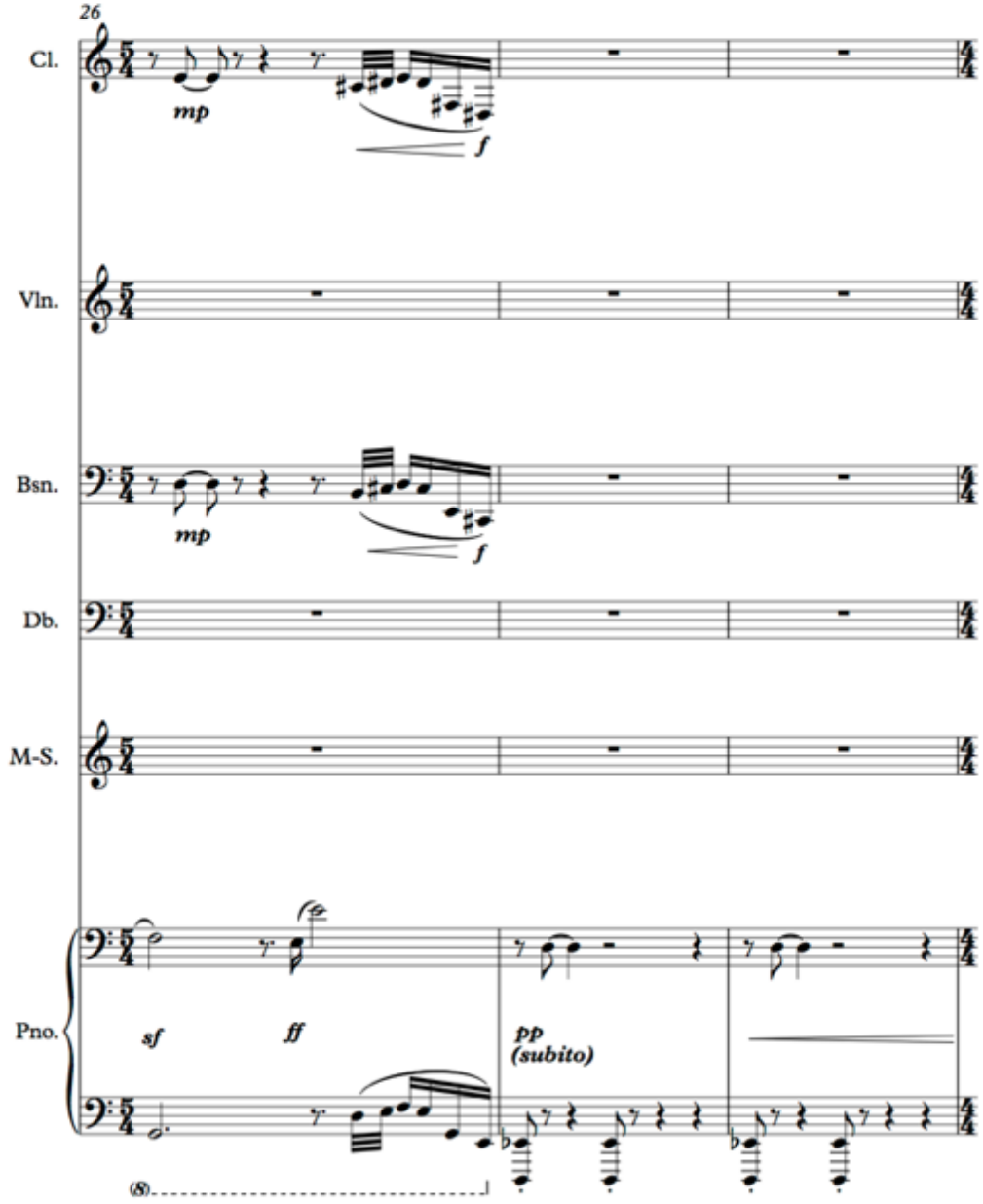

8
16
Cl.
Vln.
Bsn.
mf
Db.
M-S.
8va
Pno.

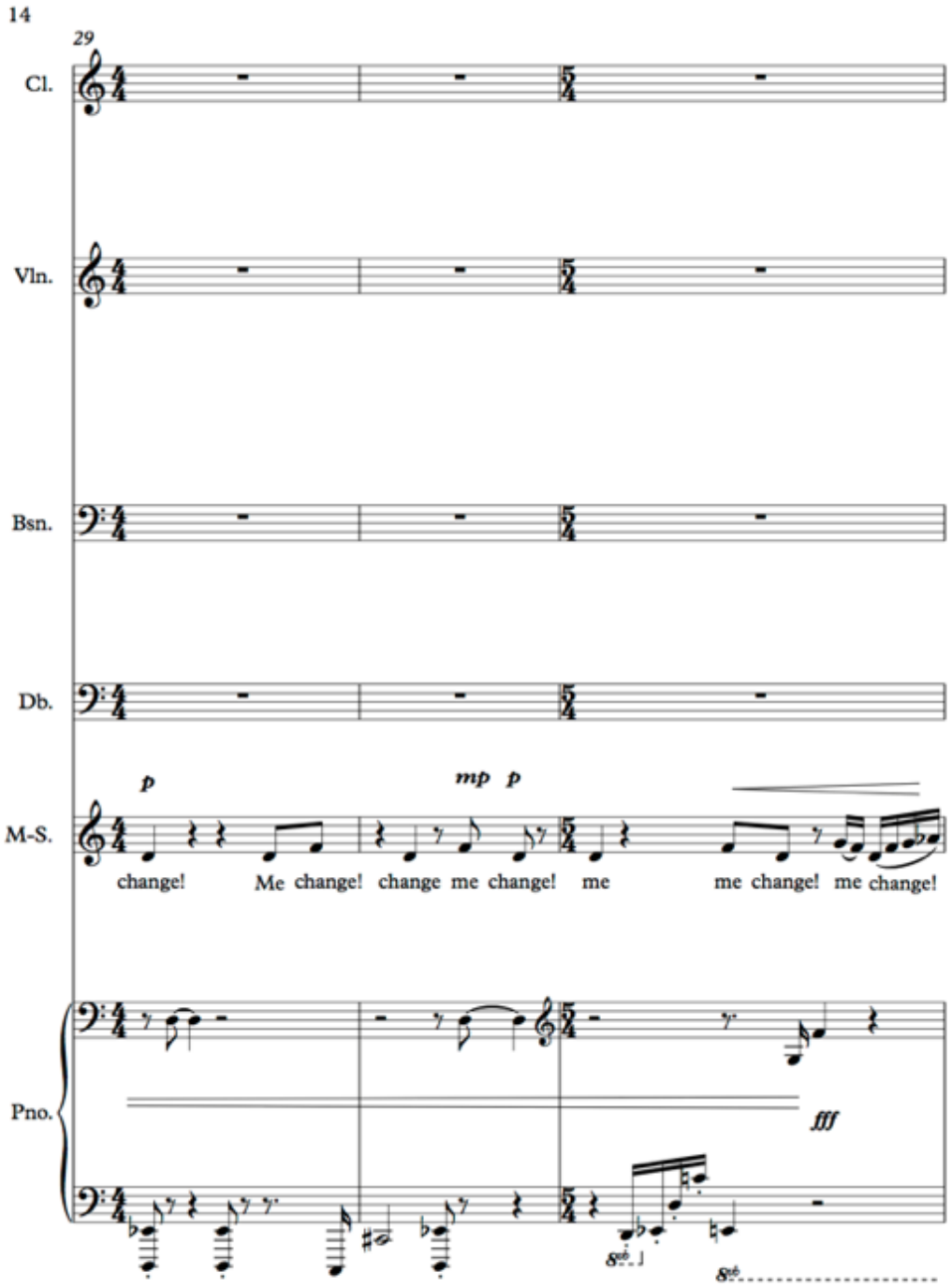

17
Cl.
mp
f
Vln.
3
mf
ff
Bsn.
ff
mp
f
Db.
mp
f
(as possible)
ff
M-S.
(8)
8va
Pno.
ff
mp

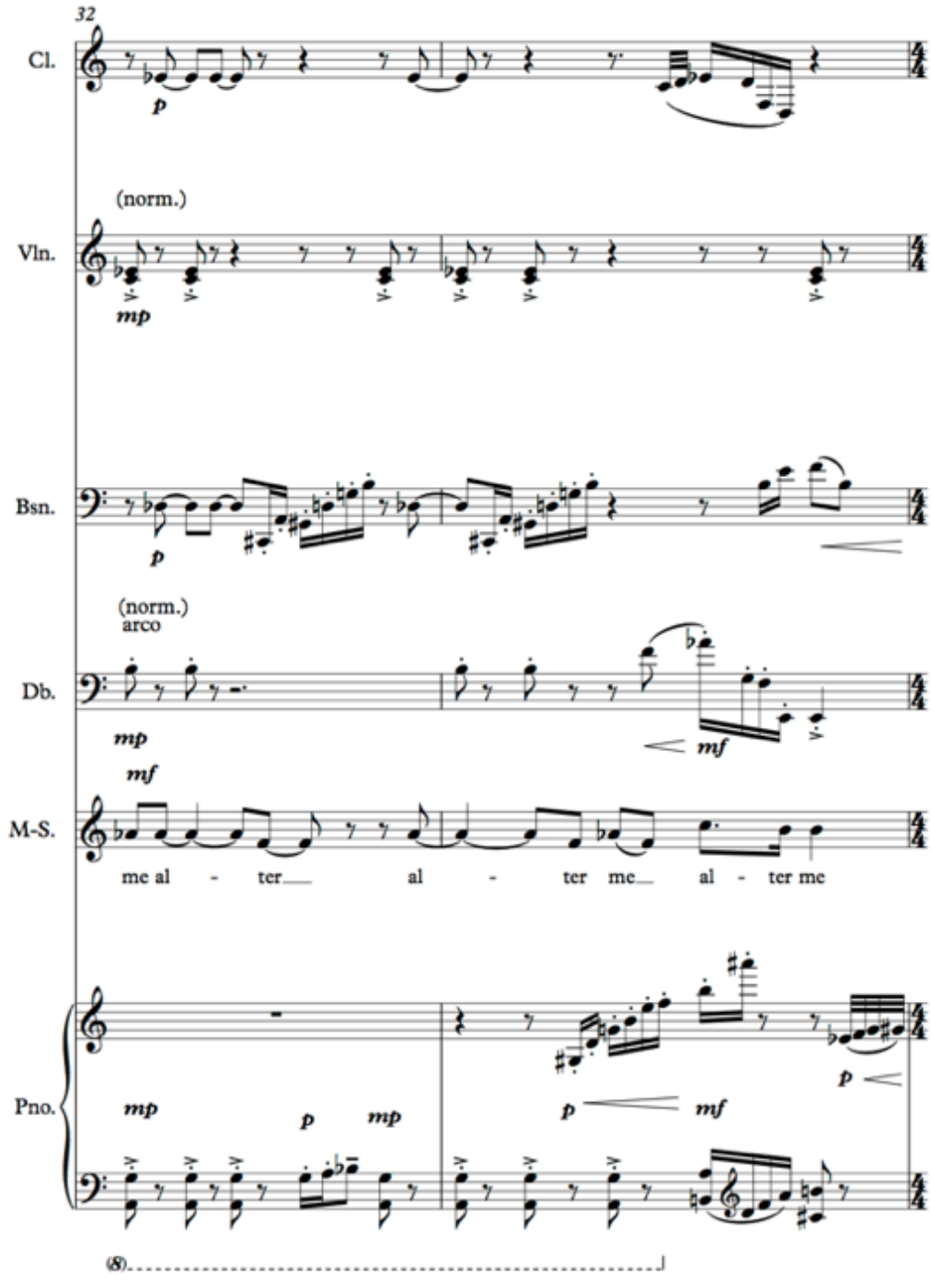

10
19
Cl.
mp
f
Vln.
3
mf
ff
Bsn.
mp
f
Db.
mp
f
(as possible)
M-S.
(8)
ff
Pno.

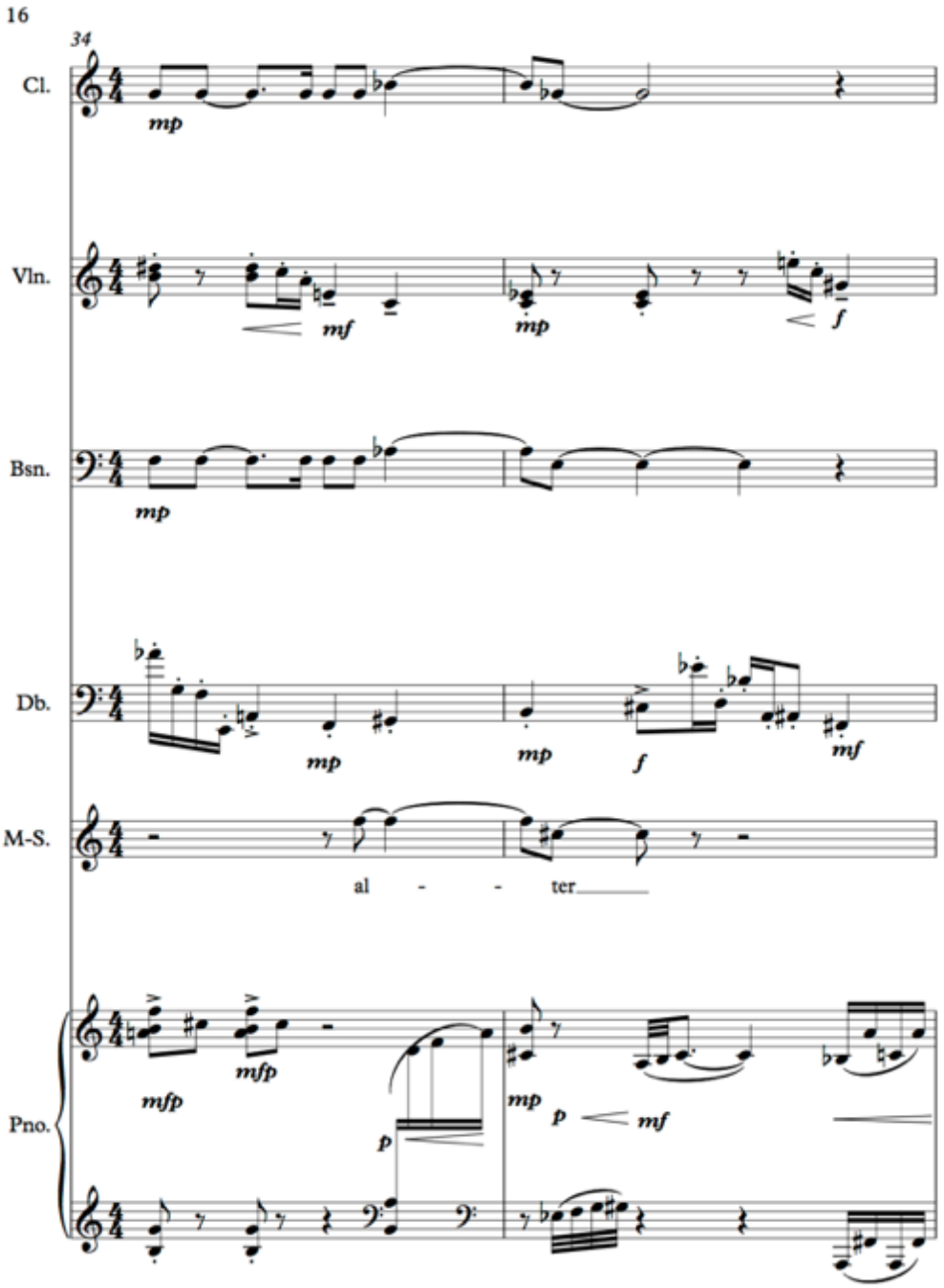

22
Cl.
mp
f
at the frog
Vln.
sf
Bsn.
mf
f
mp
f
at the frog
Db.
sf
M-S.
Pno.
f ppp
f

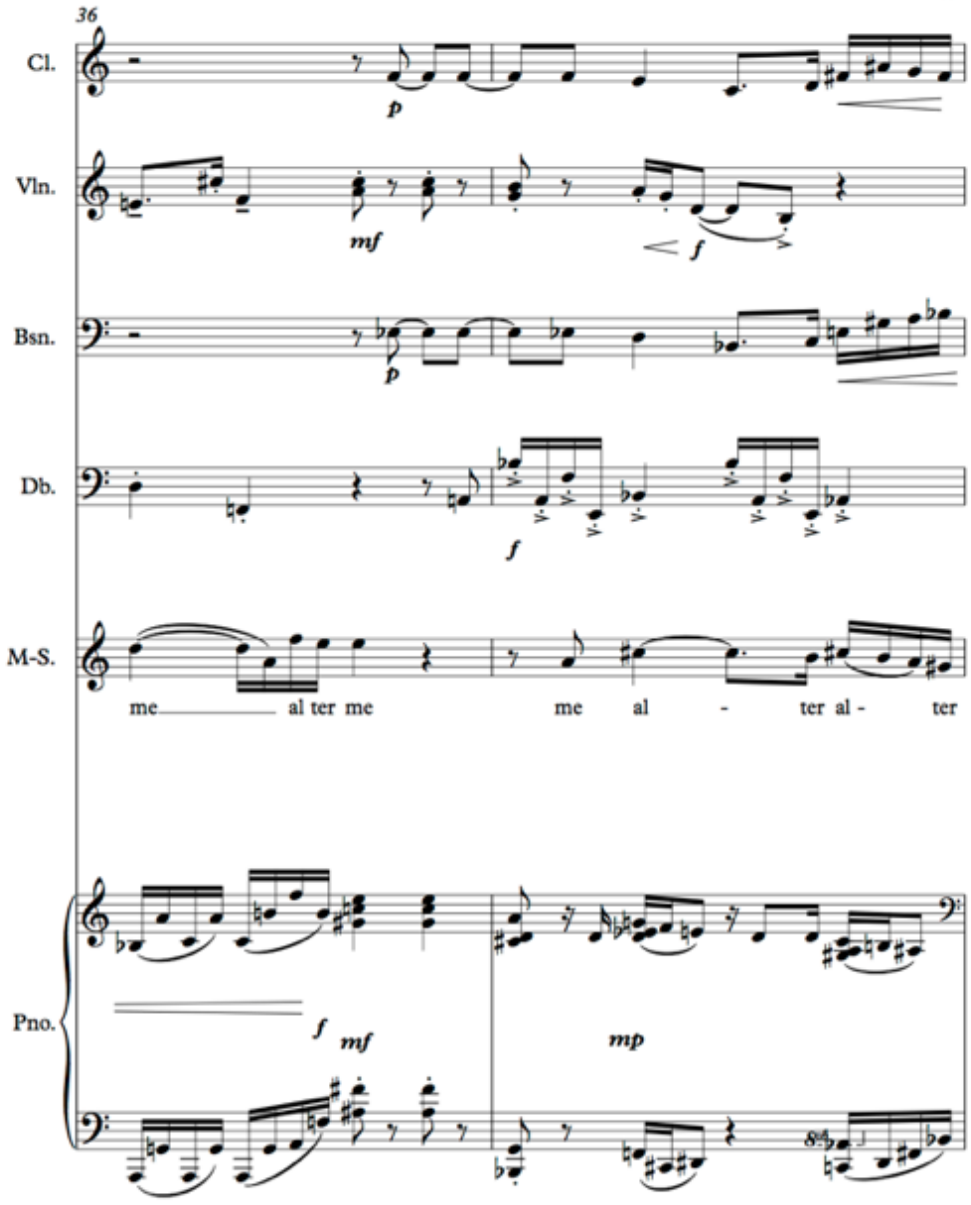

12
24
Cl.
mp
f
mp
Vln.
Bsn.
mp
f
mp
Db.
M-S.
Pno.
mp
f
mp
(8)

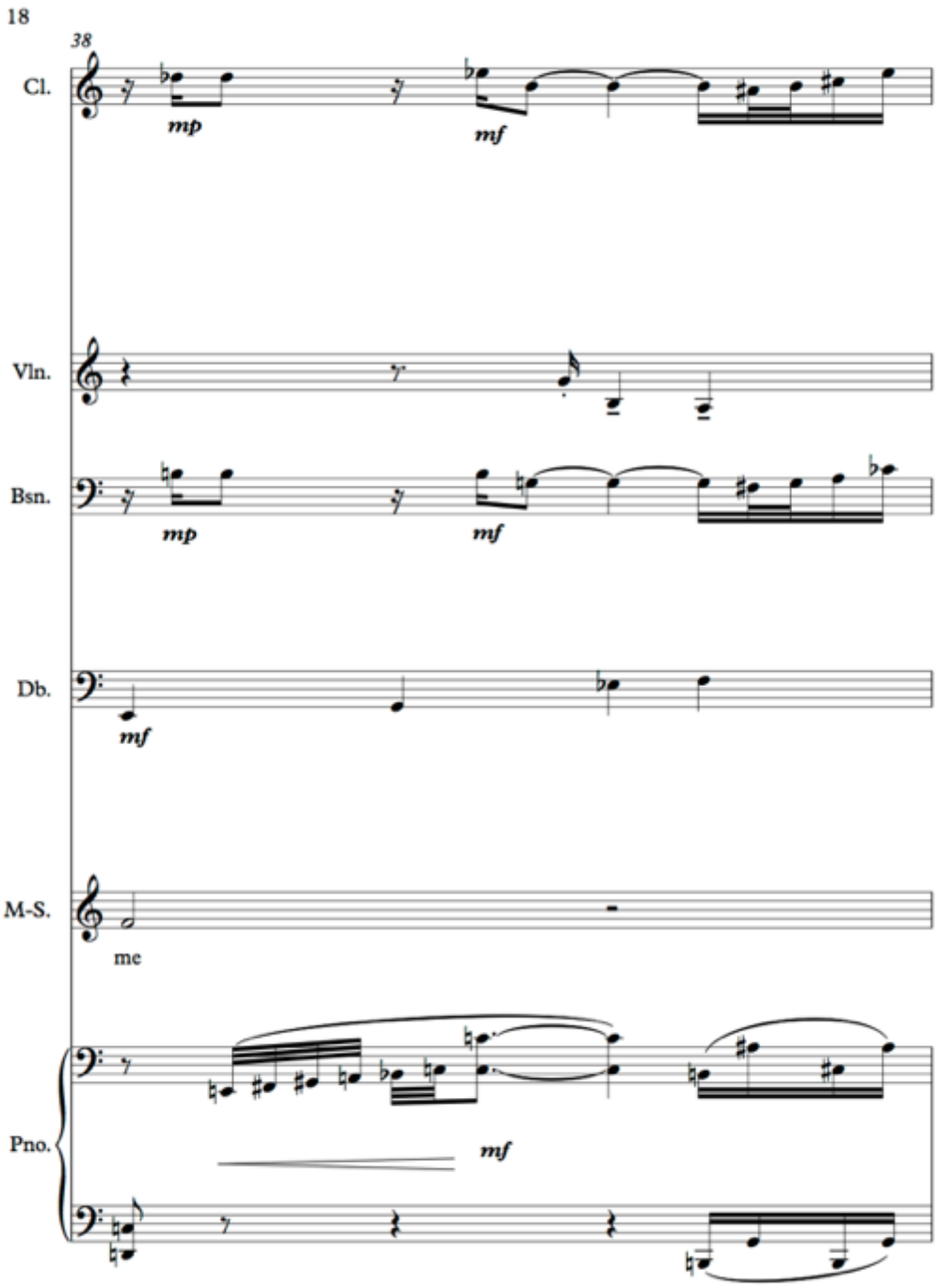

26
Cl.
mp
f
Vln.
Bsn.
mp
f
Db.
M-S.
Pno.
sf
ff
pp
(subito)
(8)

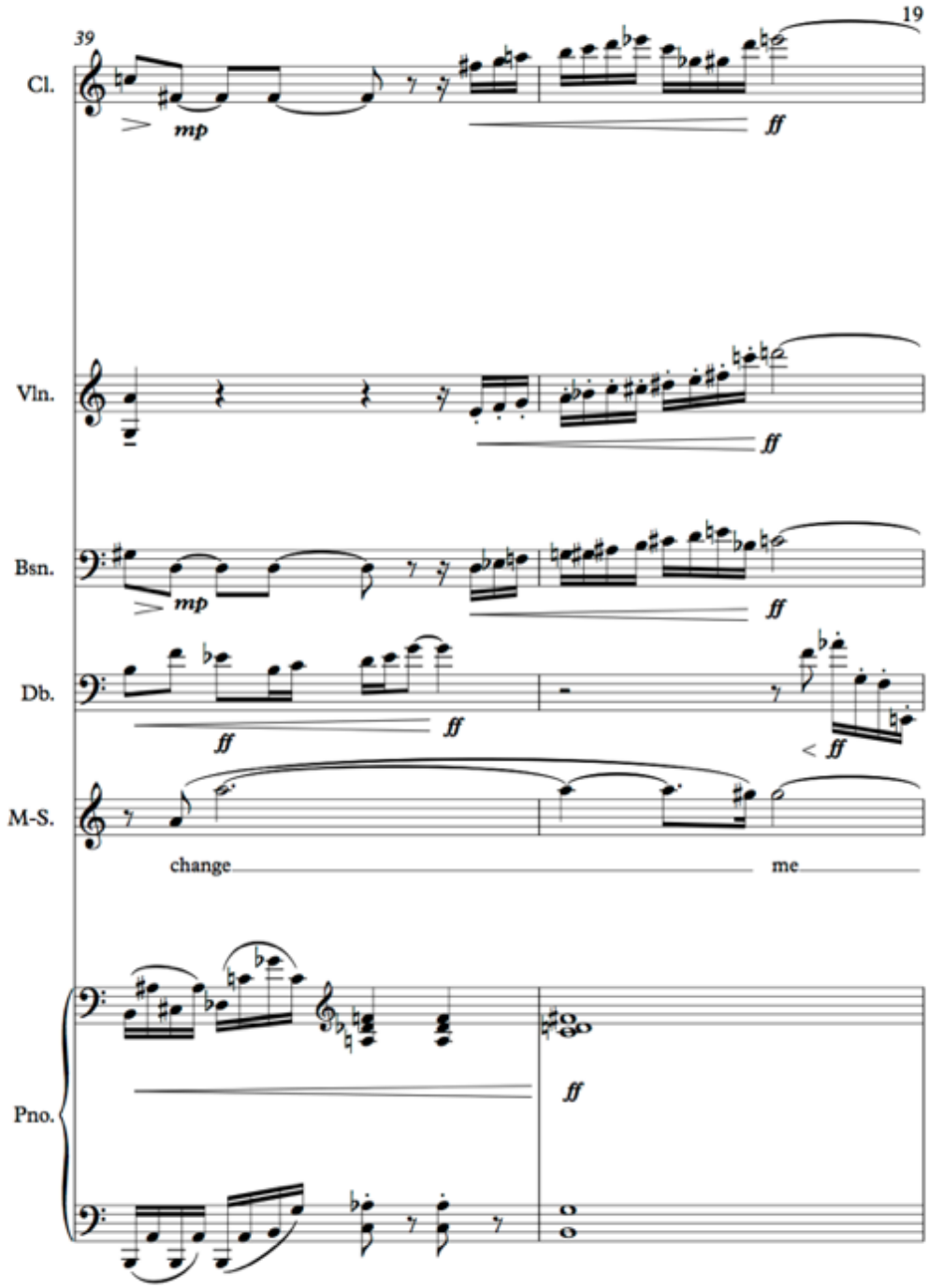

14
29
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
p
mp
p
change!
Me change!
change me change!
me
me change!
me change!
fff

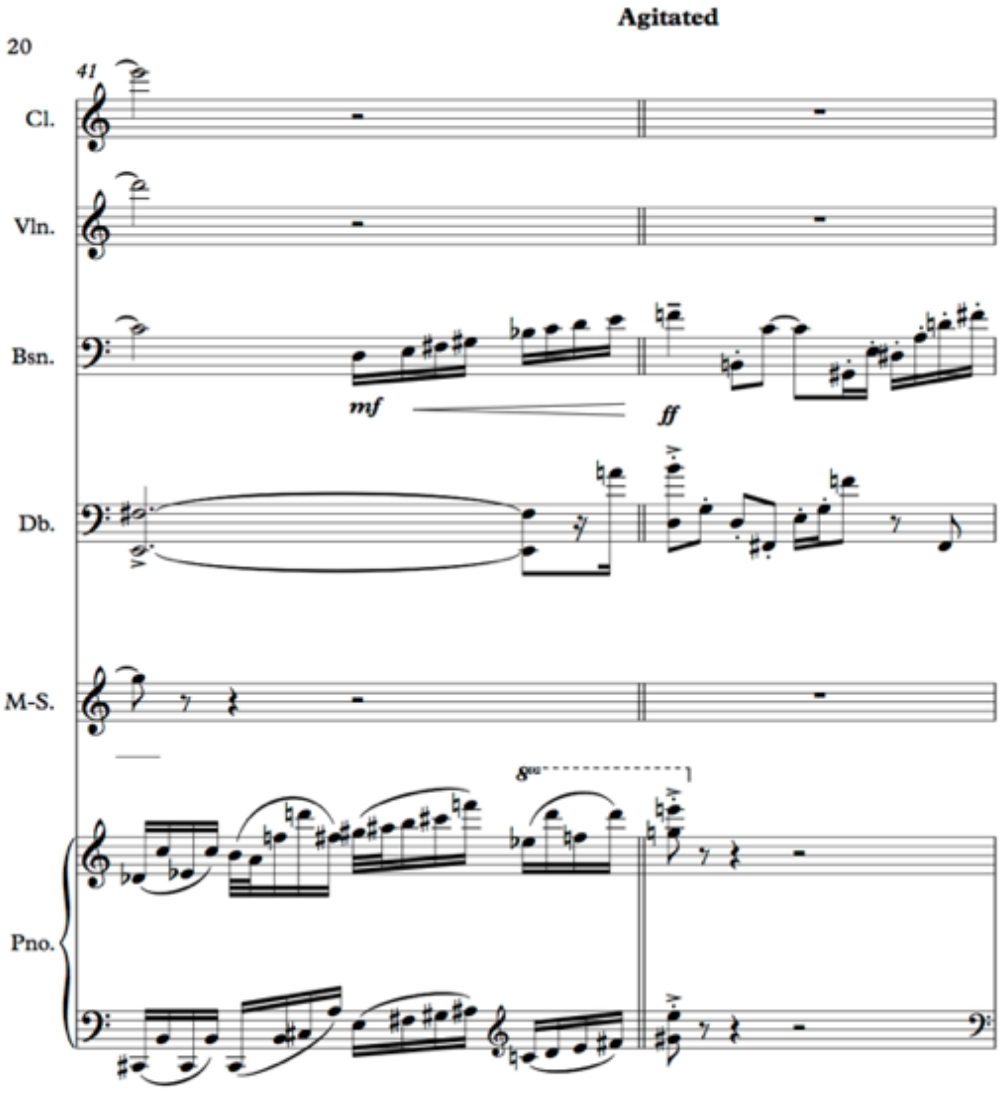

32
Cl.
p
(norm.)
Vln.
mp
Bsn.
p
(norm.)
arco
Db.
mp
mf
mf
M-S.
me al - ter al - ter me al - ter me
Pno.
mp
p
mp
p
mf
p
(8)

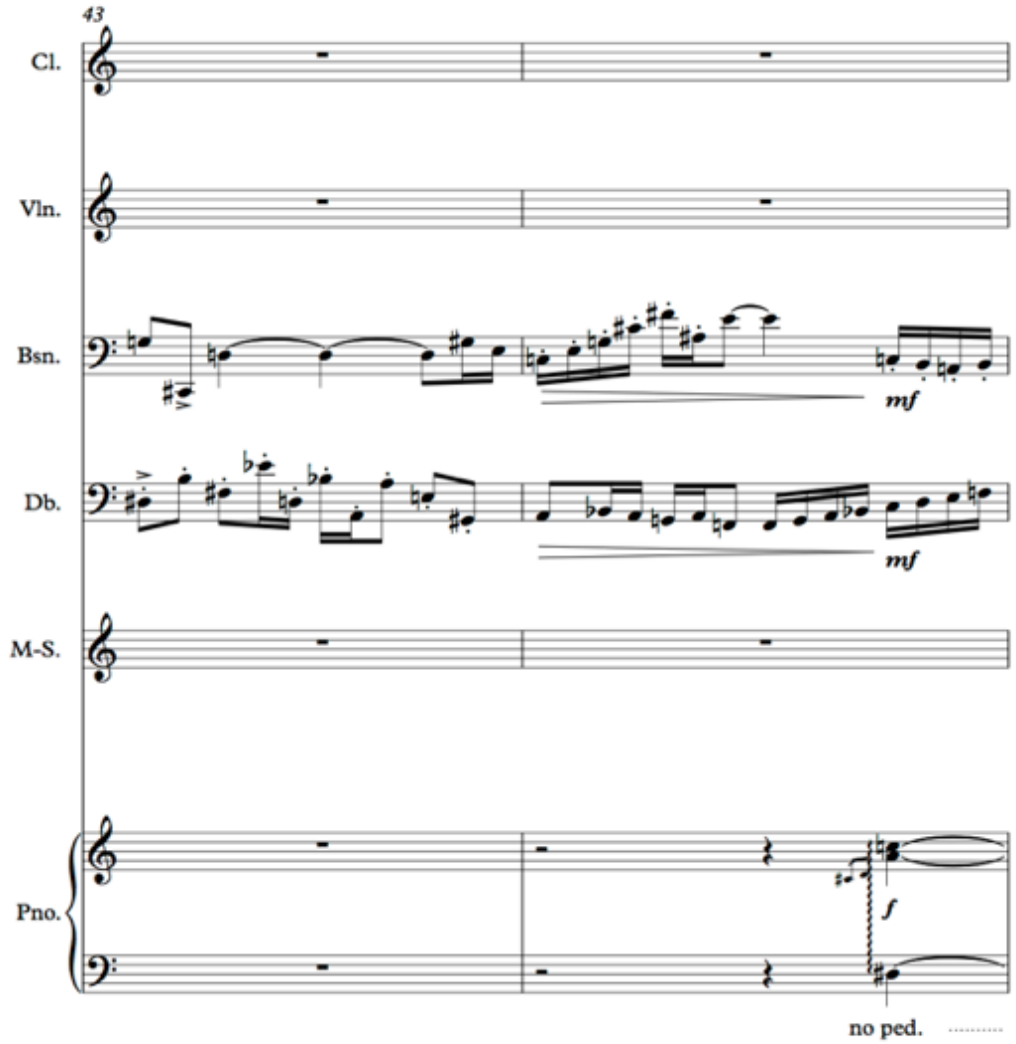

16
34
Cl.
mp
Vln.
mf
mp
f
Bsn.
mp
Db.
mp
mp
f
mf
M-S.
al - - ter
Pno.
mfp
mfp
p
mp
p
mf

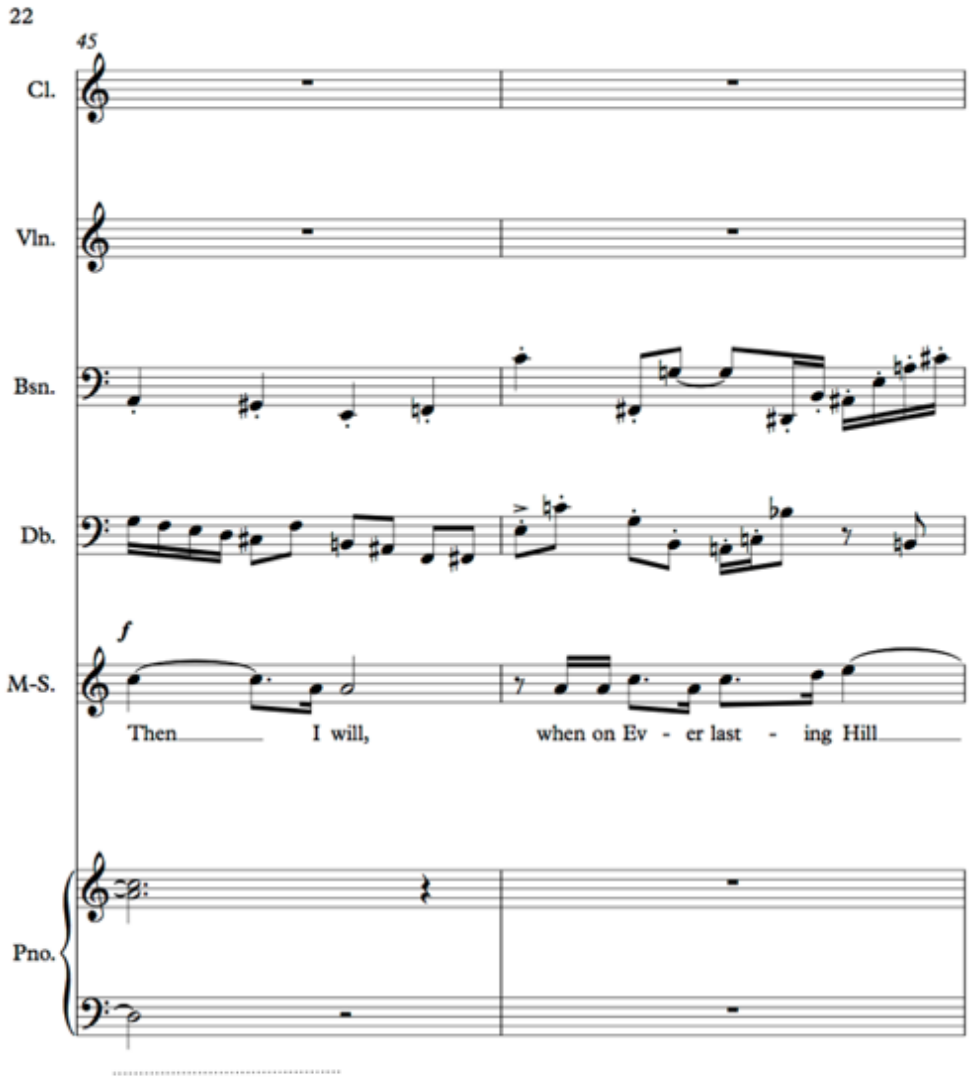

36
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
p
mf
f
p
f
me al ter me
me al - ter al - ter
f
mf
mp

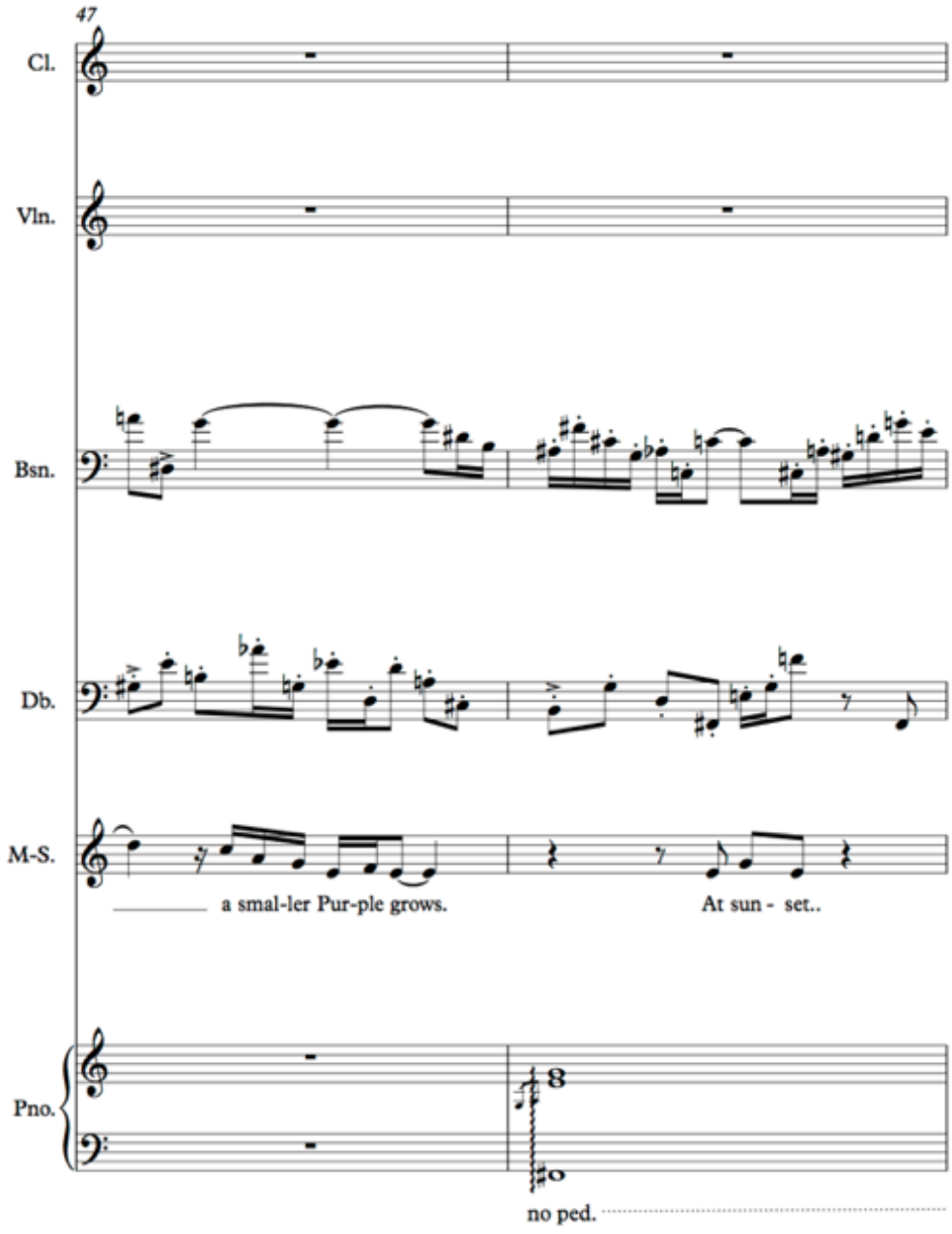

18
38
Cl.
mp
mf
Vln.
Bsn.
mp
mf
Db.
mf
M-S.
me
Pno.
mf

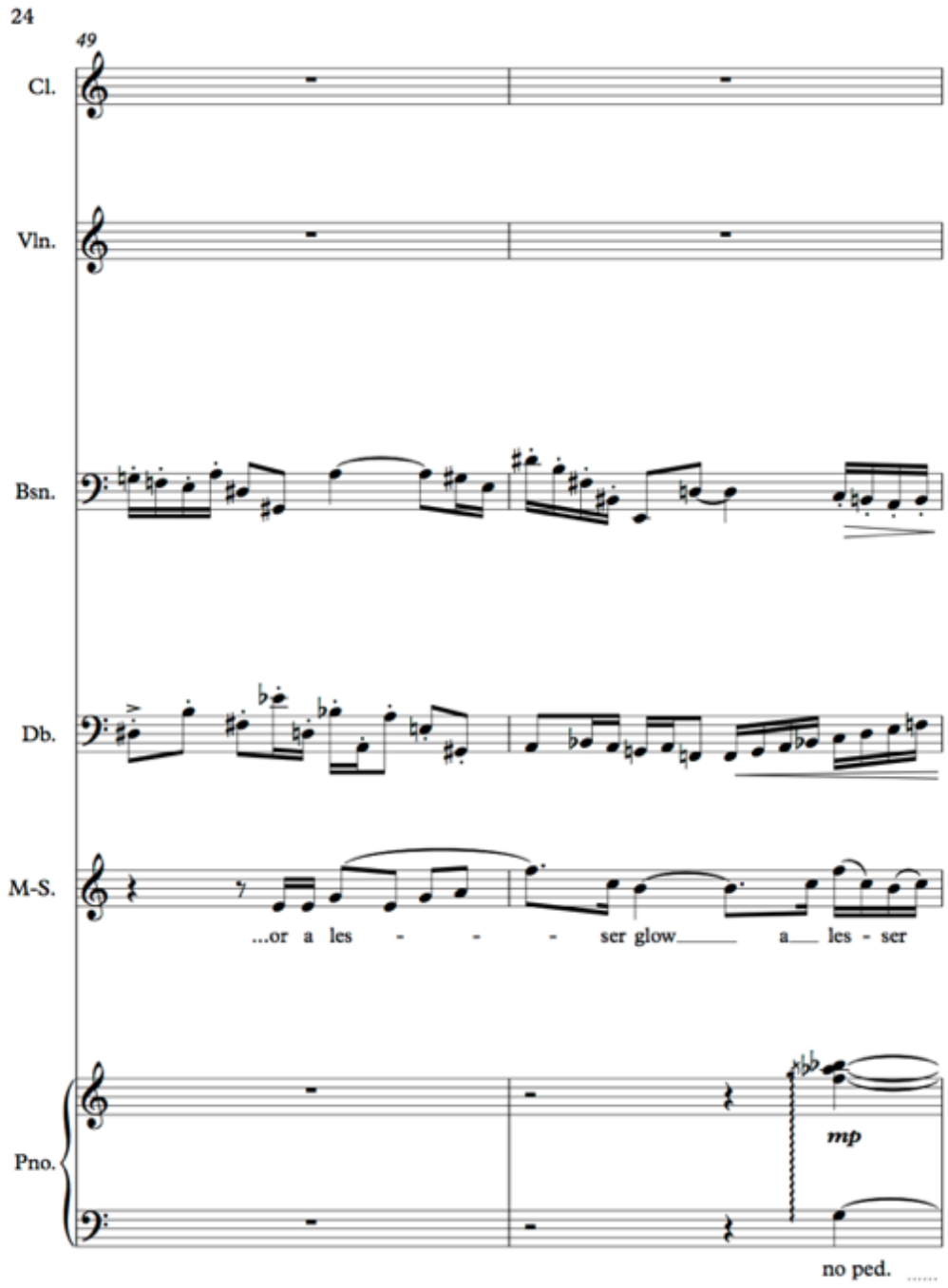

39
19
Cl.
mp
ff
Vln.
ff
Bsn.
mp
ff
Db.
ff
ff
ff
M-S.
change
me
Pno.
ff

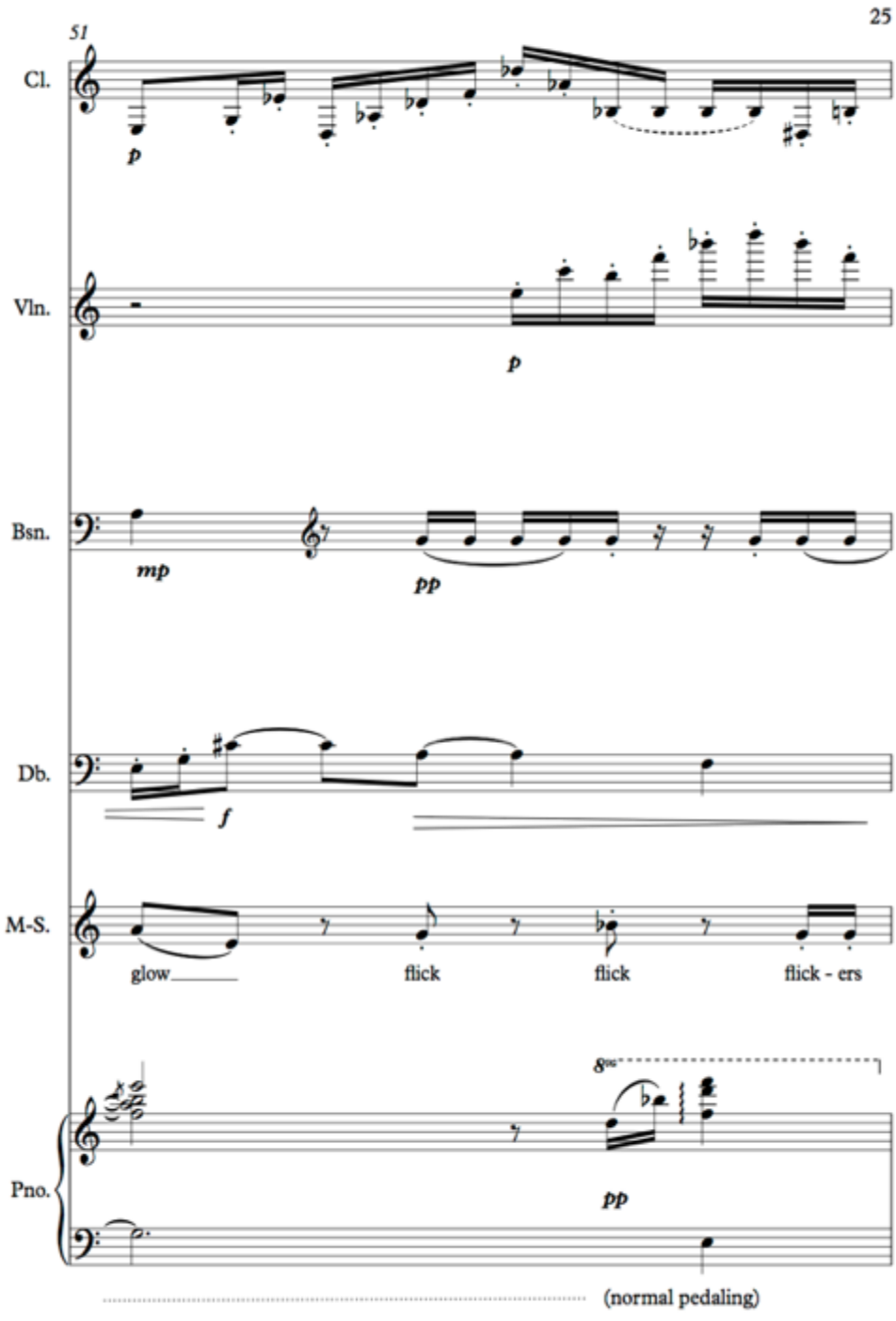

Agitated
20
41
Cl.
Vln.
Bsn.
mf
ff
Db.
M-S.
8va
Pno.

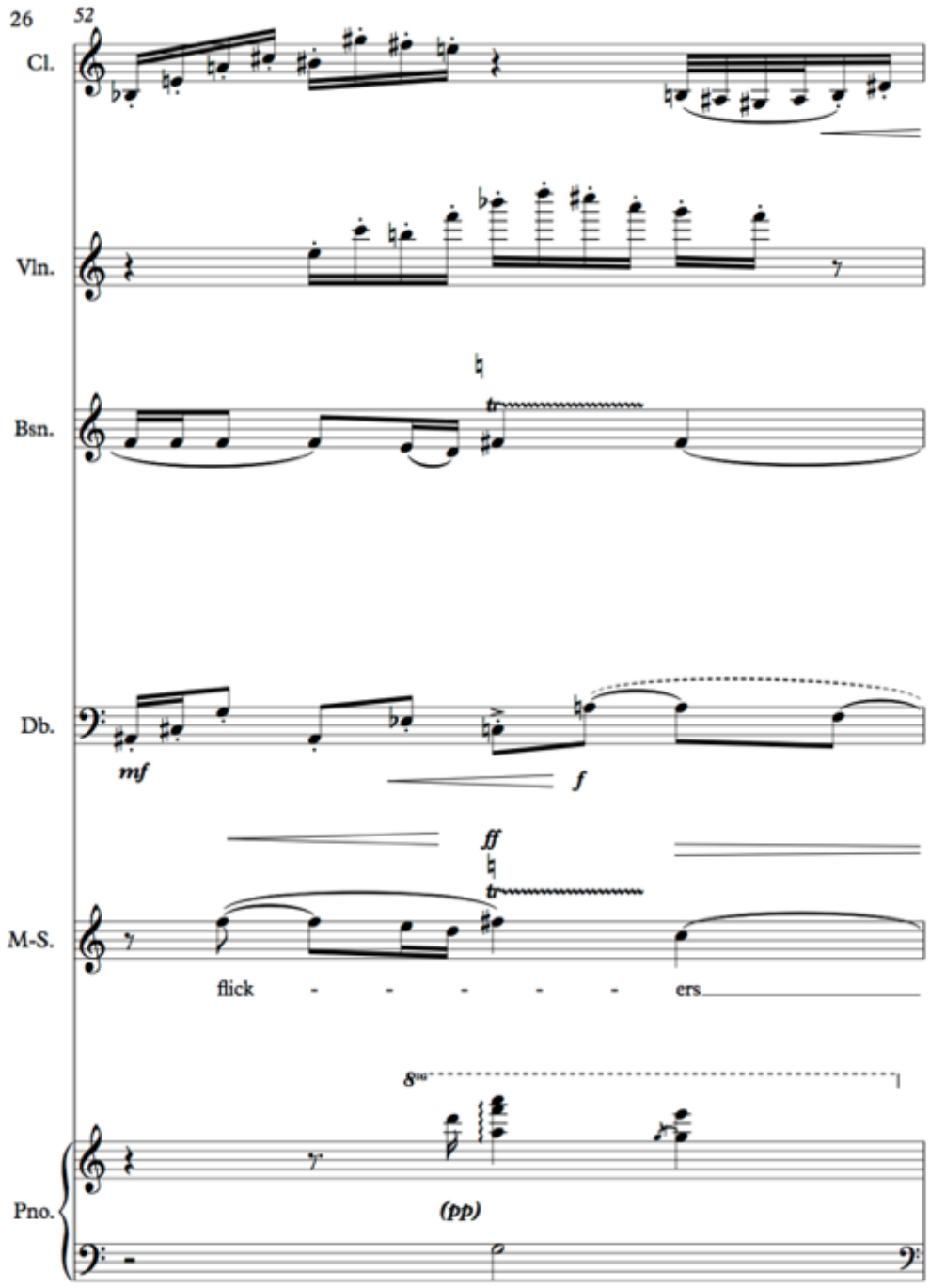

43
Cl.
Vln.
Bsn.
mf
Db.
mf
M-S.
Pno.
f
no ped.

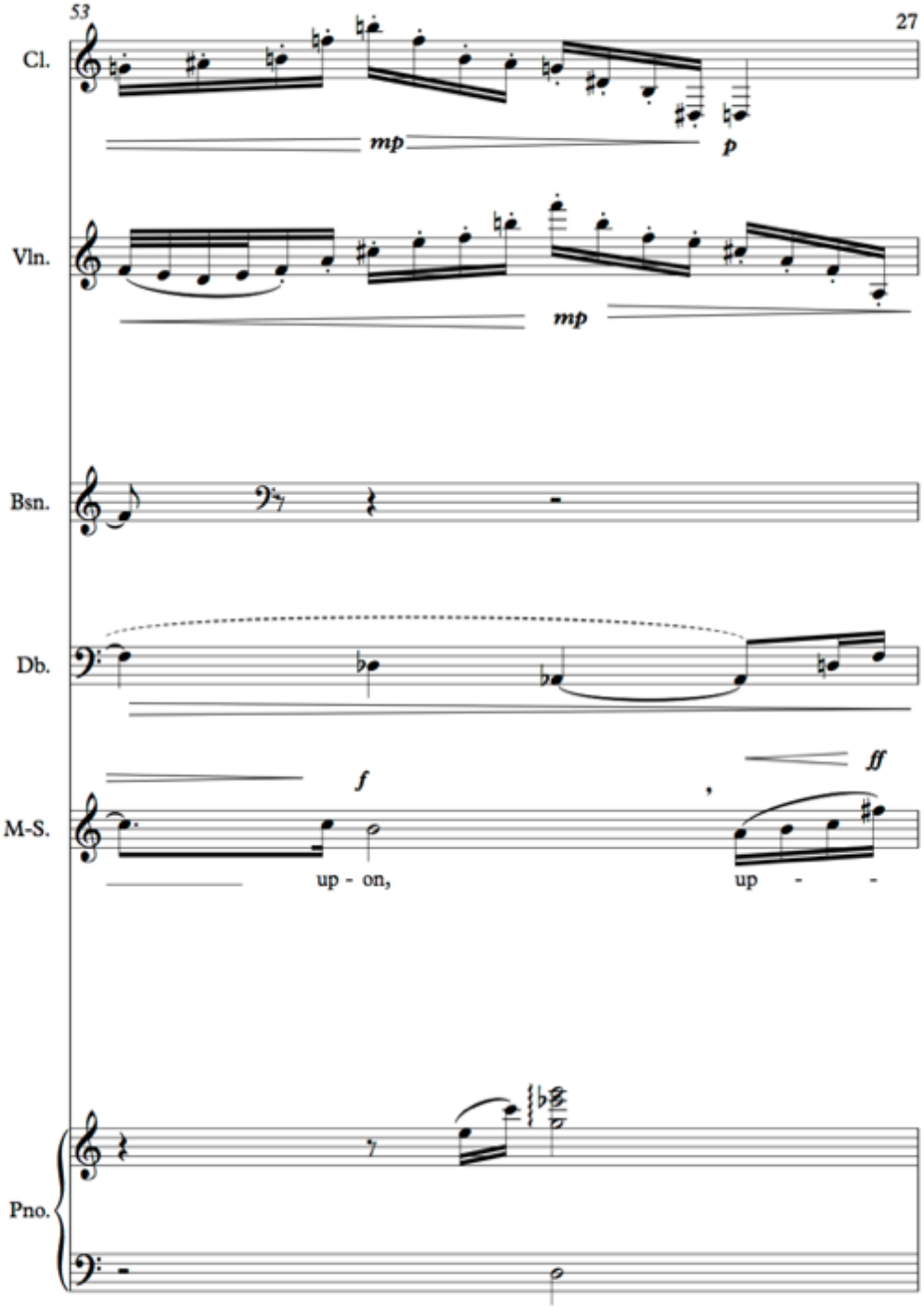

22
45
Cl.
Vln.
Bsn.
Db.
M-S.
f
Then I will, when on Ev - er last - ing Hill
Pno.

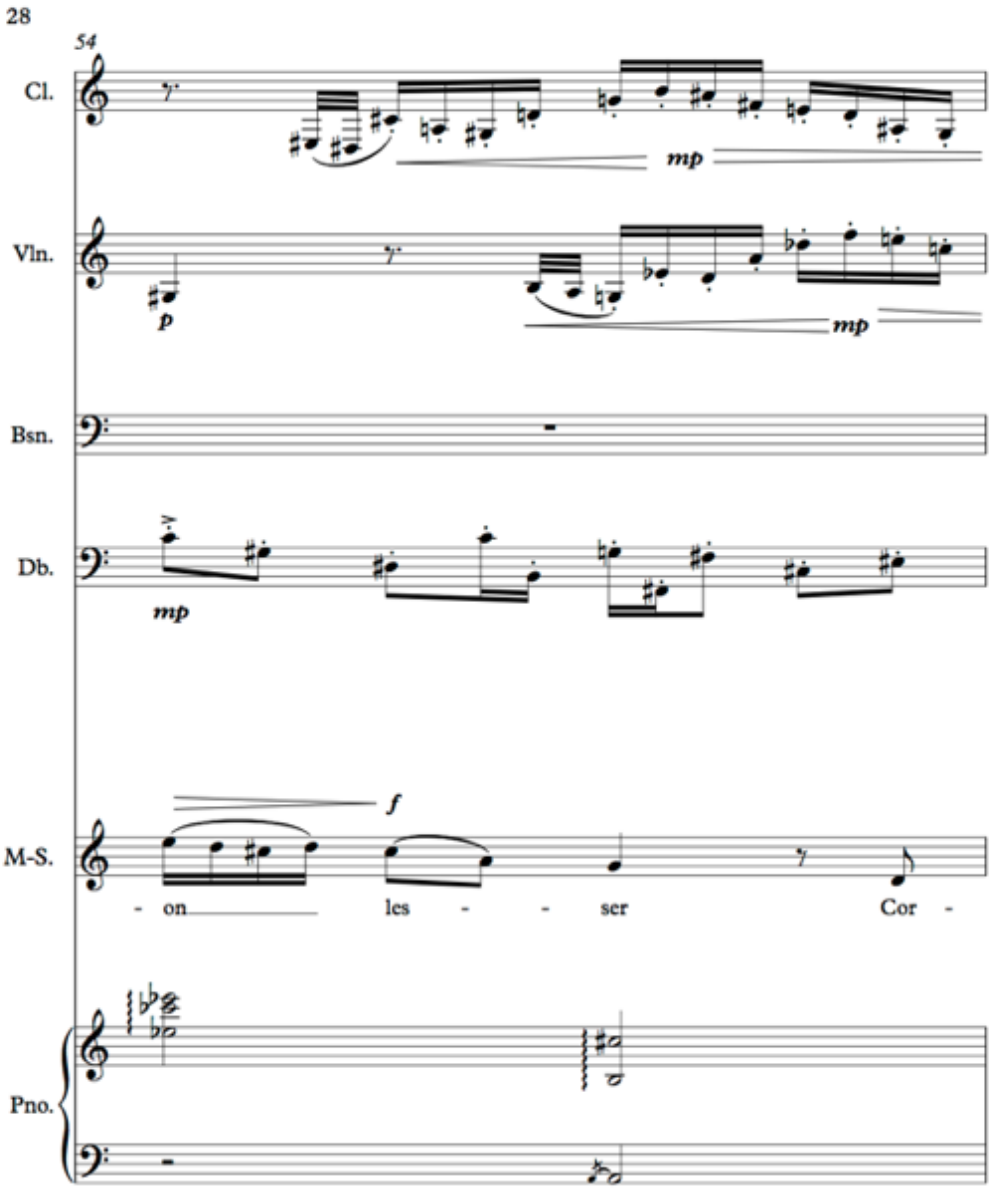

47
Cl.
Vln.
Bsn.
Db.
M-S.
a smal-ler Pur-ple grows.
At sun - set..
Pno.
no ped.

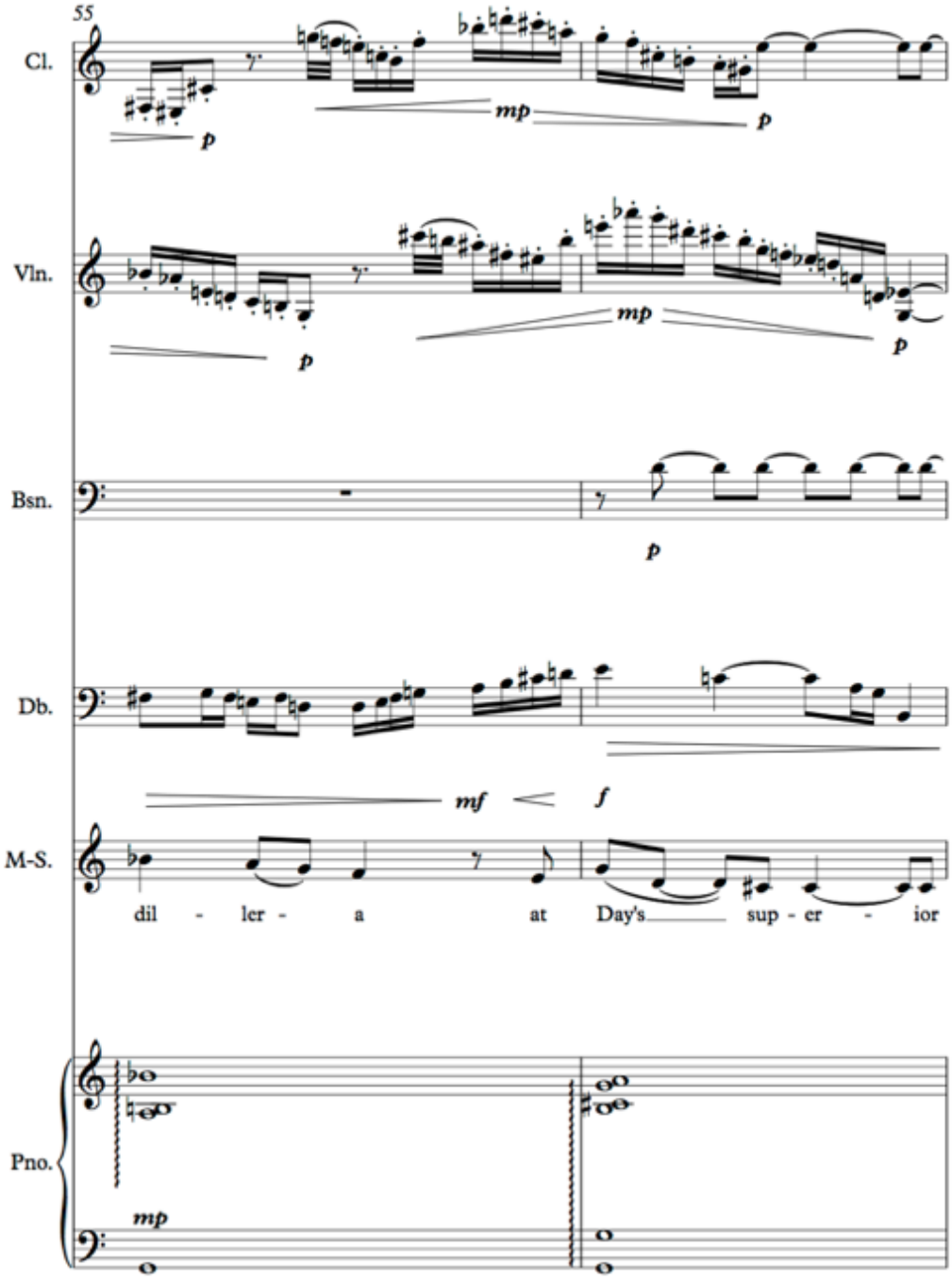

24
49
Cl.
Vln.
Bsn.
Db.
M-S.
...or a les - - - ser glow a les - ser
Pno.
mp
no ped.

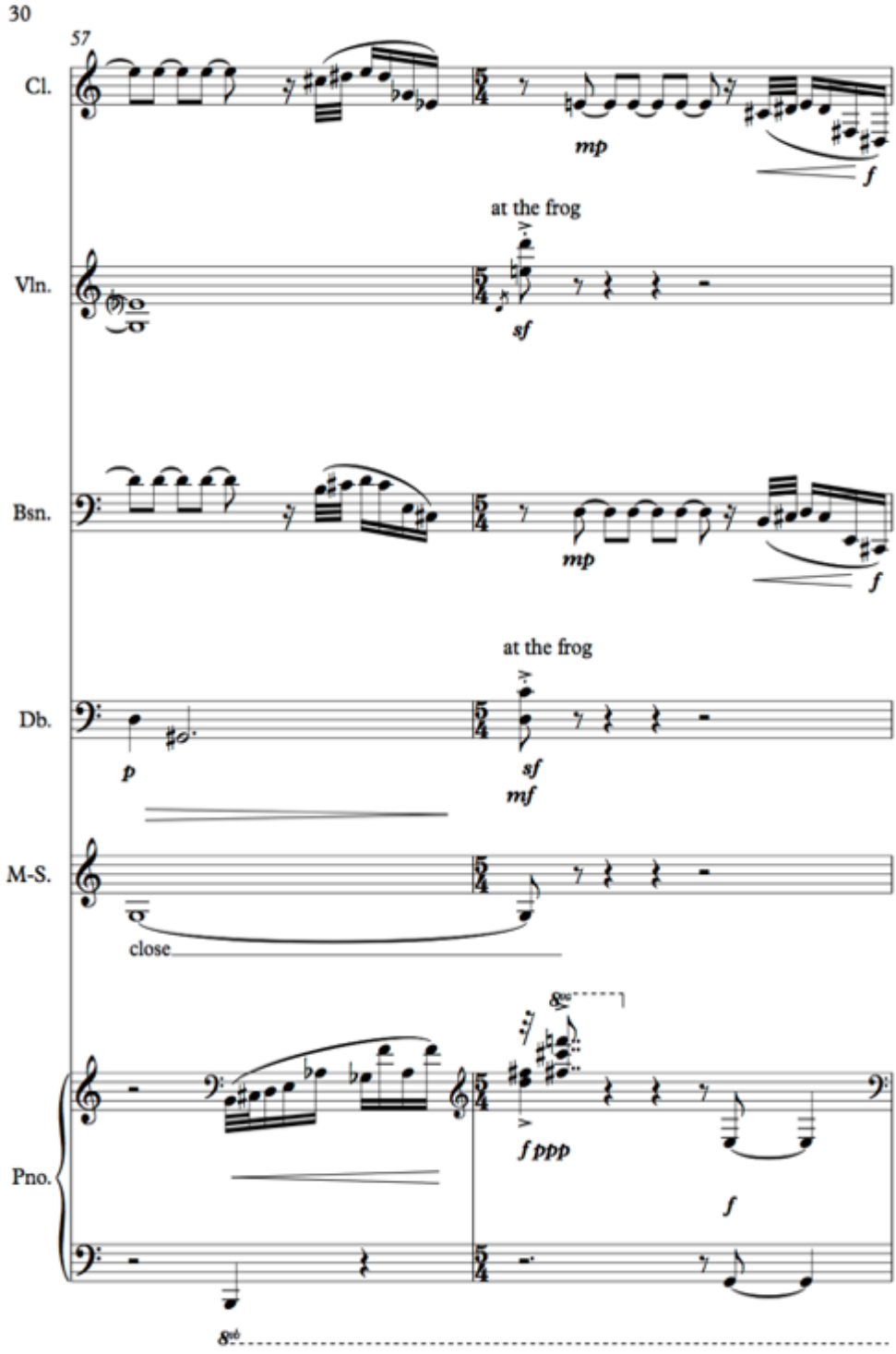

25
51
Cl.
p
Vln.
p
Bsn.
mp
pp
Db.
f
M-S.
glow
flick
flick
flick - ers
8va
Pno.
pp
(normal pedaling)

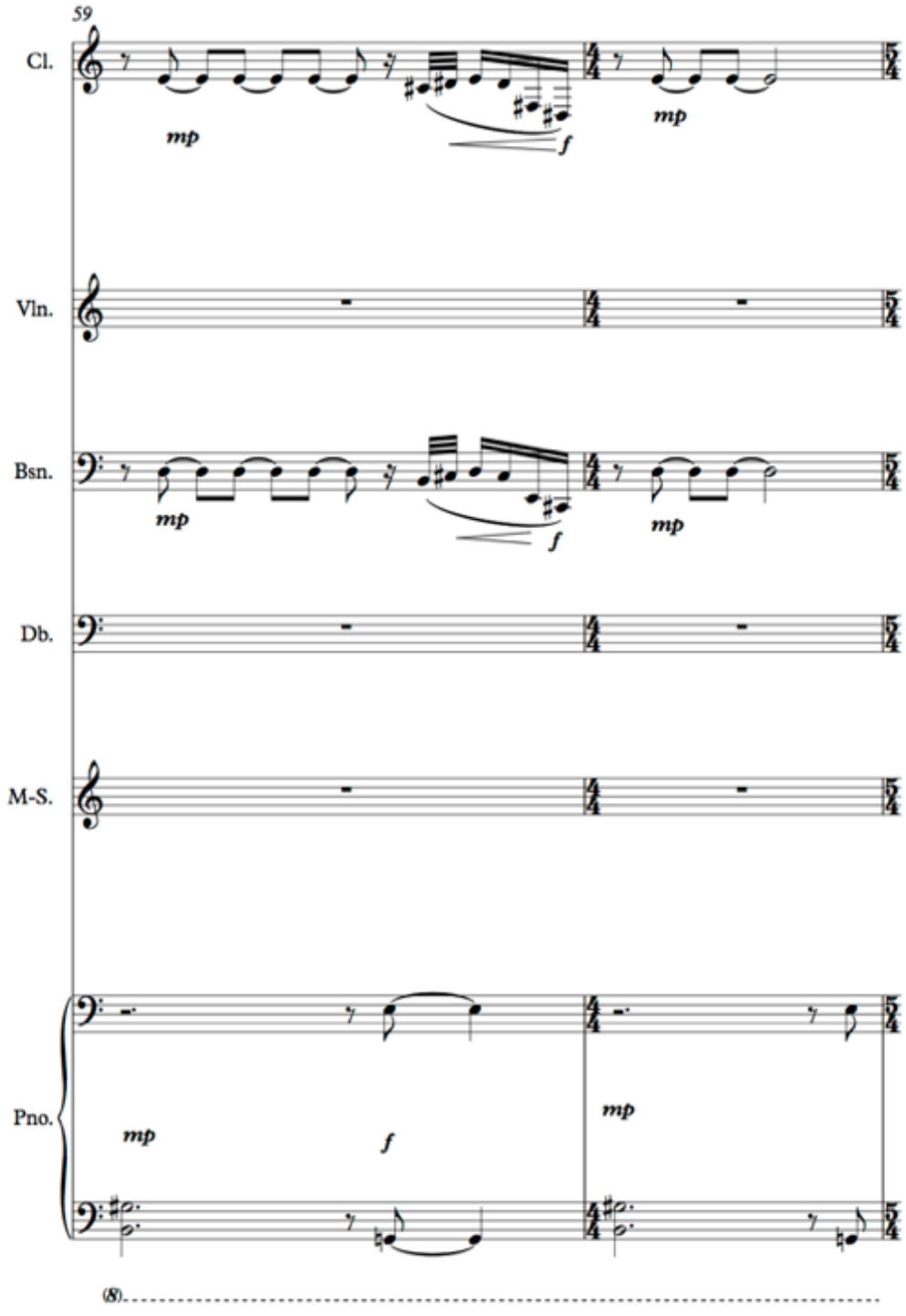

26
52
Cl.
Vln.
Bsn.
Db.
mf
f
ff
M-S.
flick - - - - - - ers
8va
Pno.
(pp)

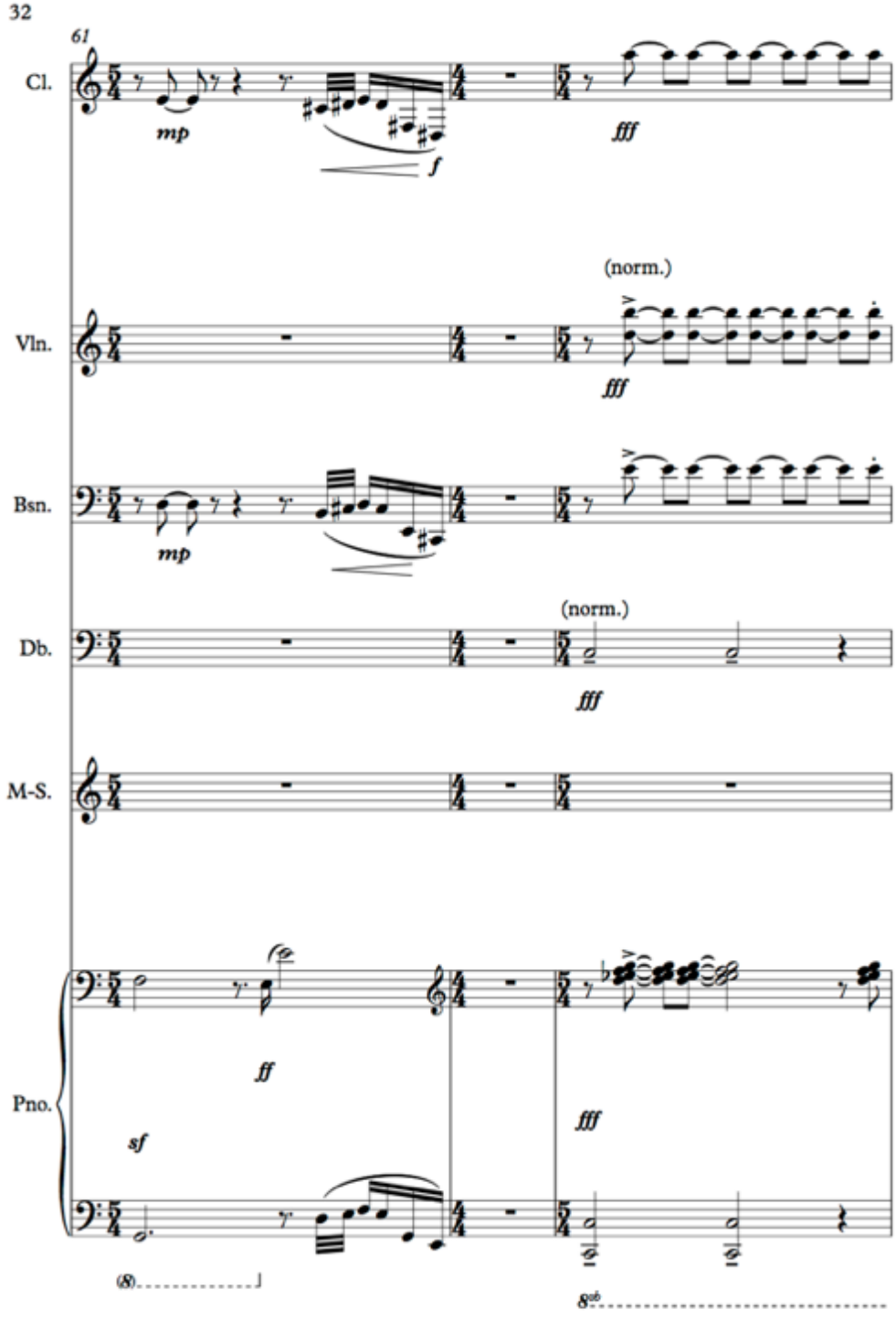

53
27
Cl.
mp
p
Vln.
mp
Bsn.
Db.
f
ff
M-S.
up - on,
up - -
Pno.

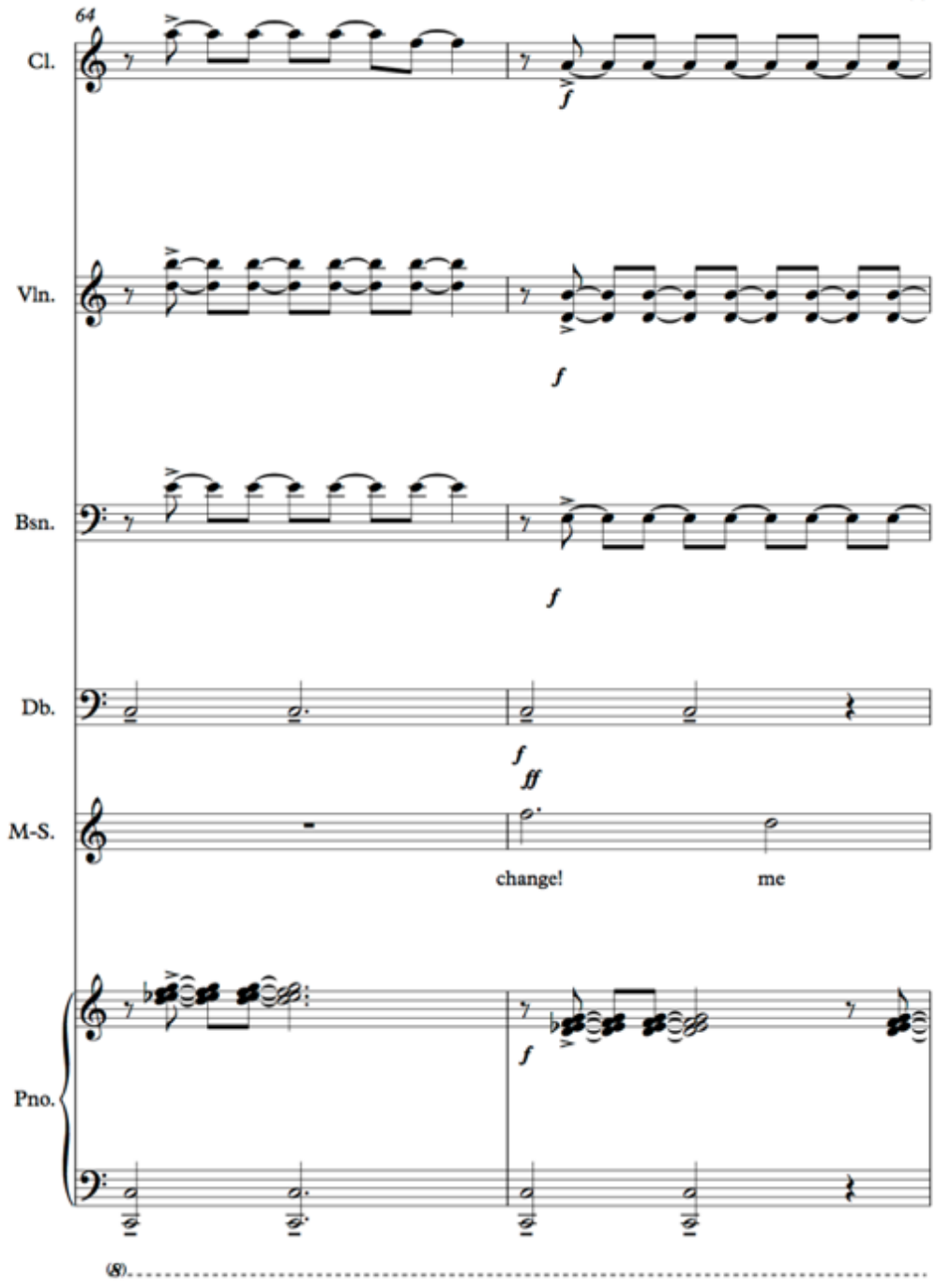

28
54
Cl.
mp
Vln.
p
mp
Bsn.
Db.
mp
f
M-S.
- on les - - ser Cor -
Pno.

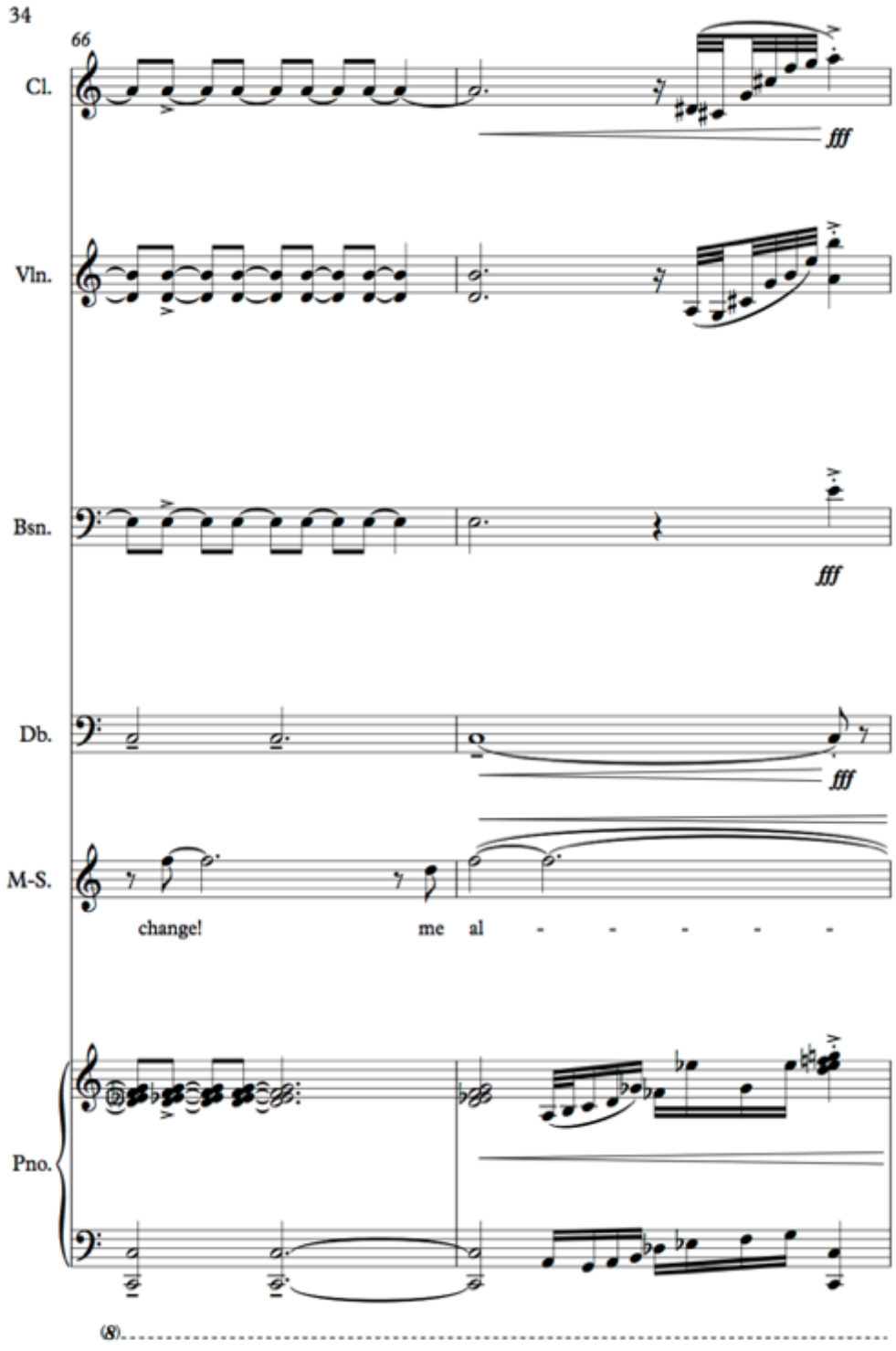

55
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
p
mp
p
p
mp
p
p
mf
f
mp
dil - ler - a at Day's sup - er - ior

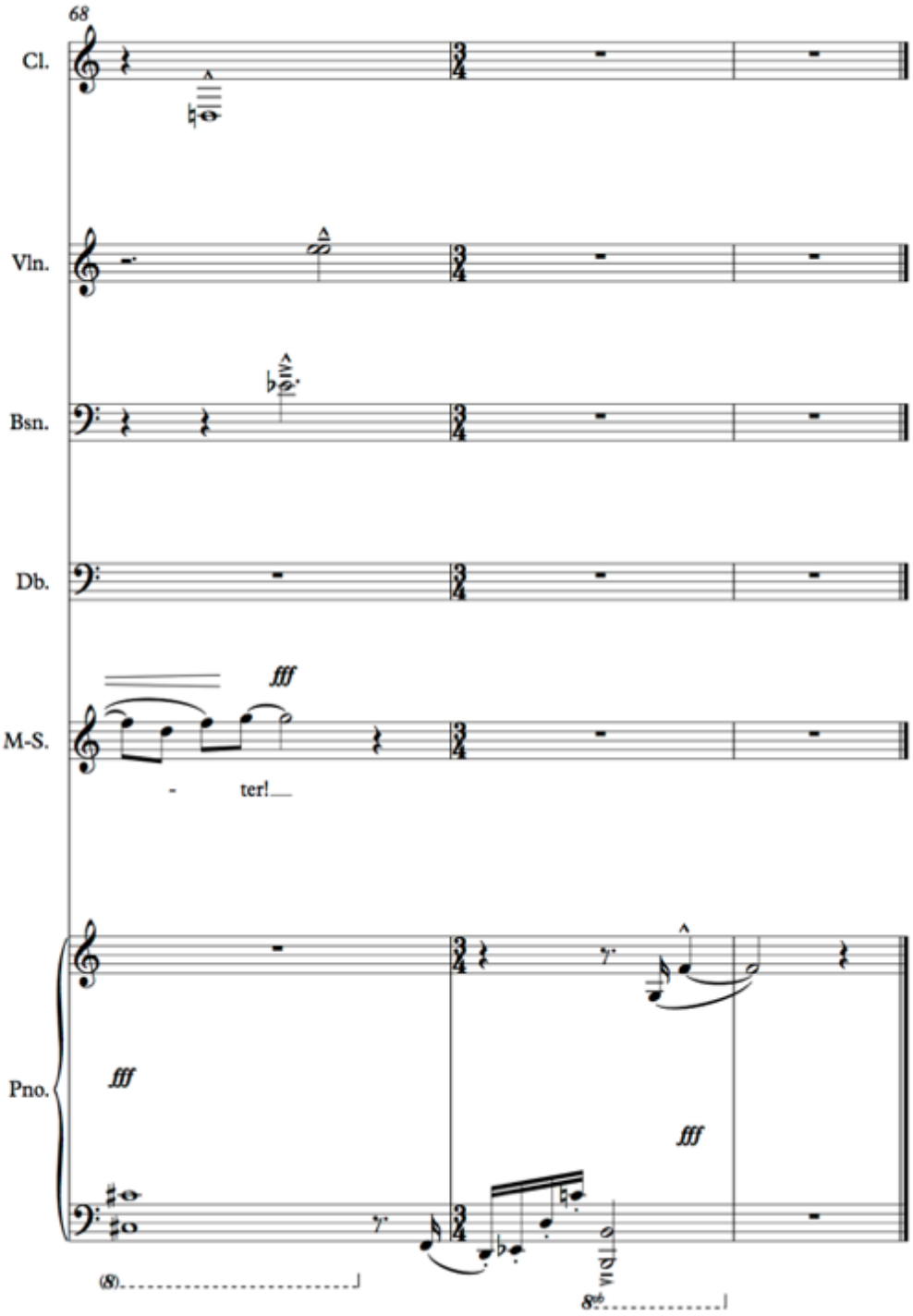

30
57
Cl.
mp
f
at the frog
Vln.
sf
Bsn.
mp
f
at the frog
Db.
p
sf
mf
M-S.
close
Pno.
f ppp
f


59
Cl.
mp
f
mp
Vln.
Bsn.
mp
f
mp
Db.
M-S.
Pno.
mp
f
mp
(8)

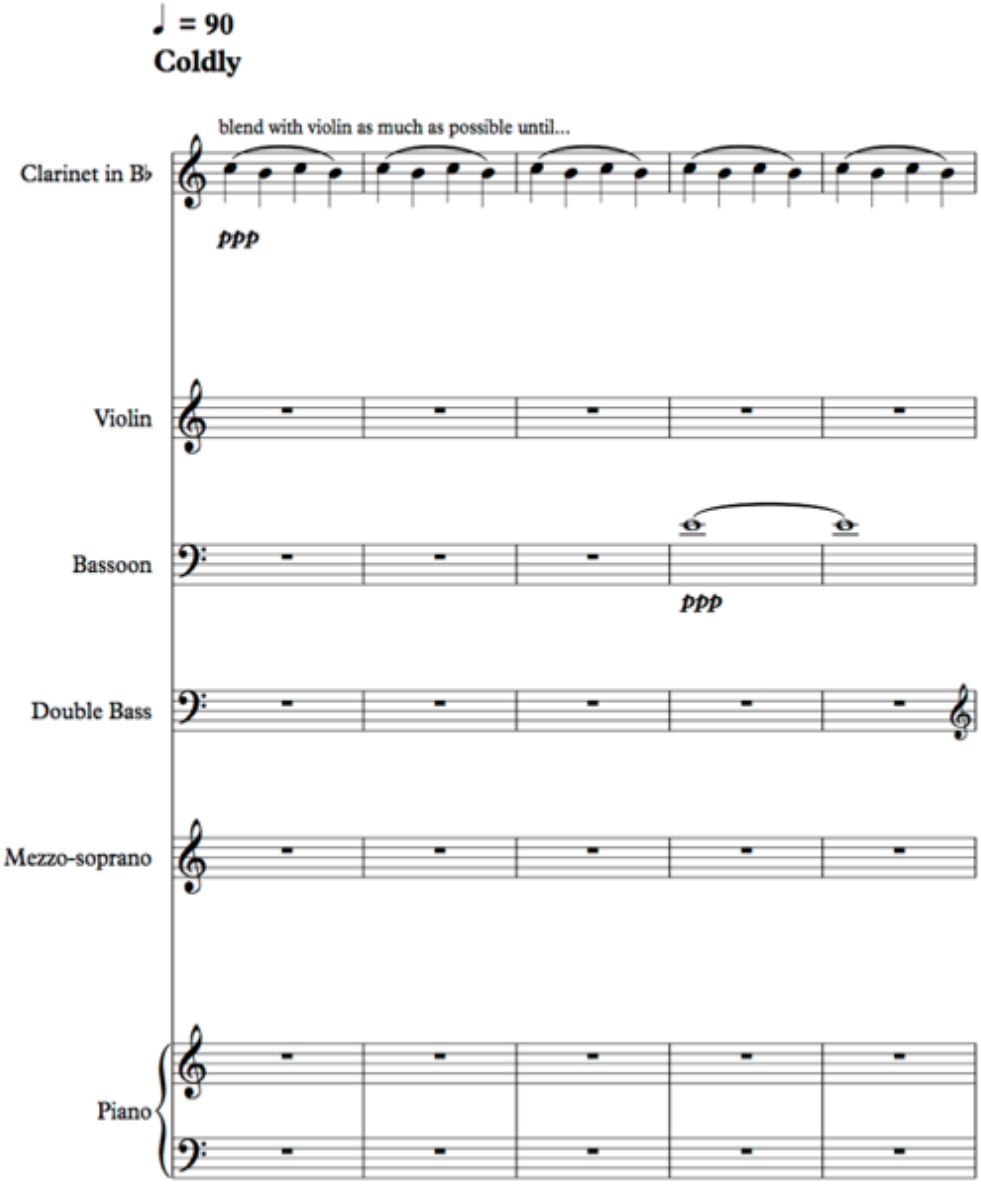

32
61
Cl.
mp
f
fff
(norm.)
Vln.
fff
Bsn.
mp
(norm.)
Db.
fff
M-S.
Pno.
ff
sf
fff
8
8vb

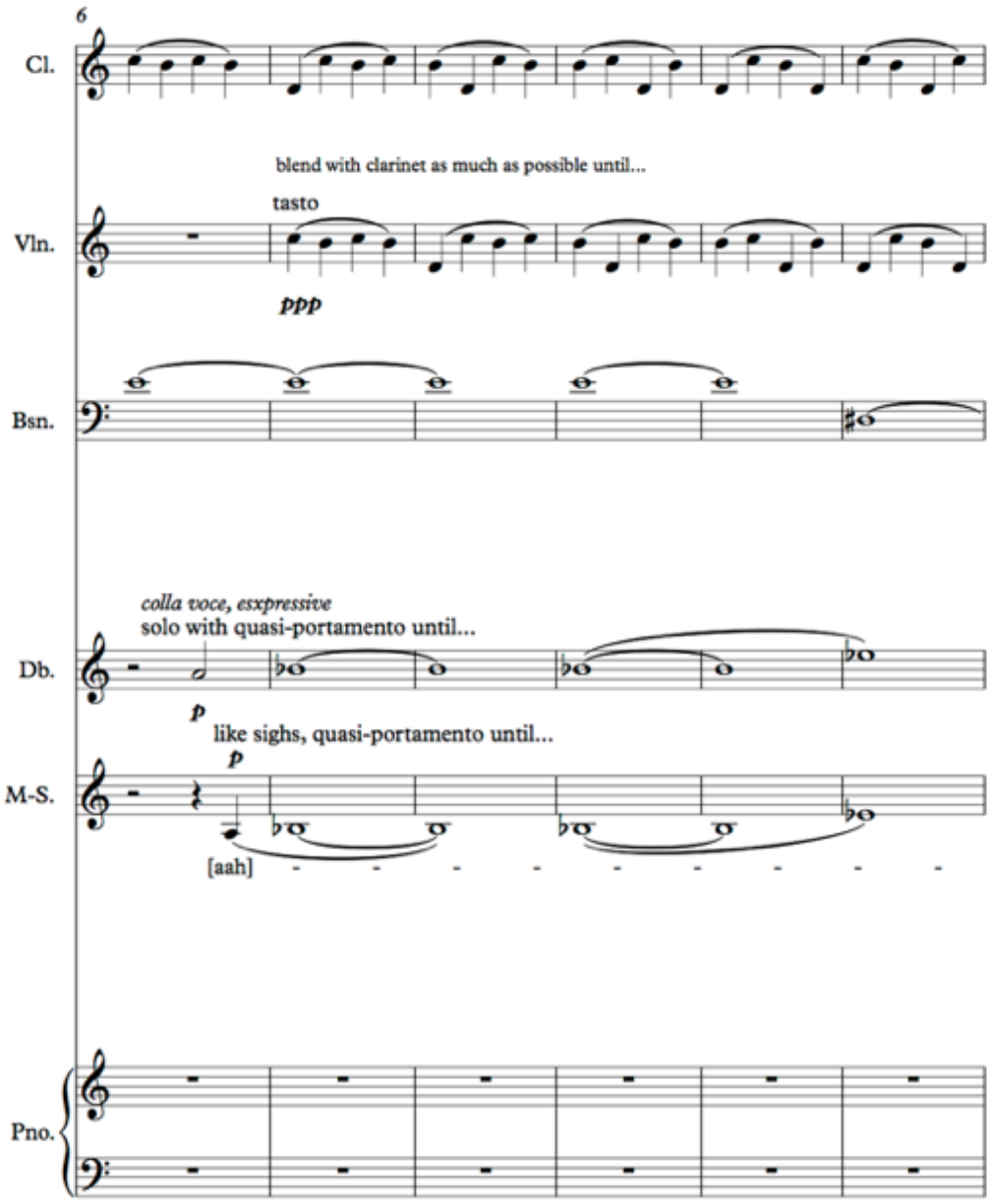

64
Cl.
Vln.
Bsn.
Db.
M-S.
change!
me
Pno.
f
ff

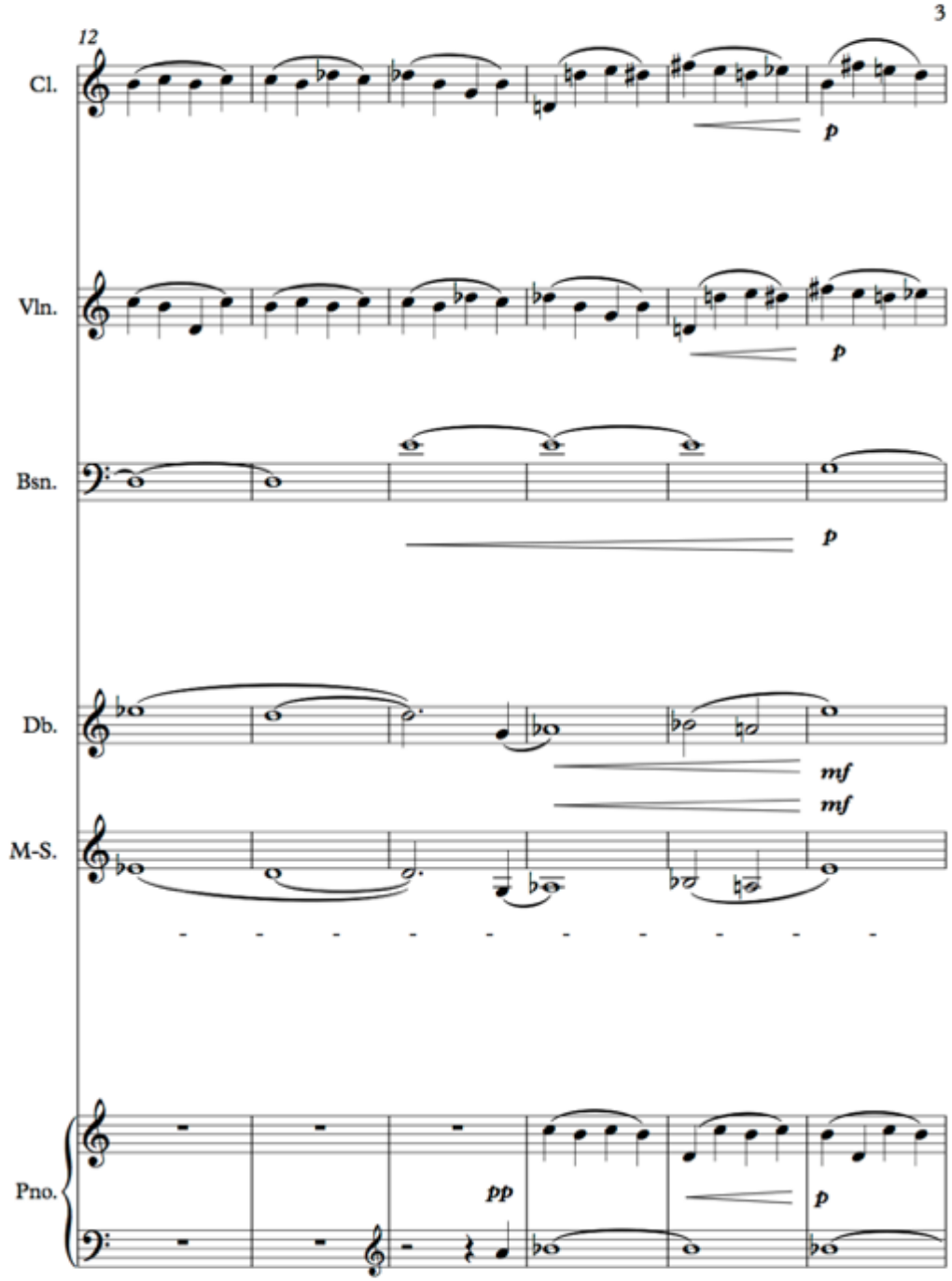

34
66
Cl.
fff
Vln.
Bsn.
fff
Db.
fff
M-S.
change!
me
al
Pno.
8

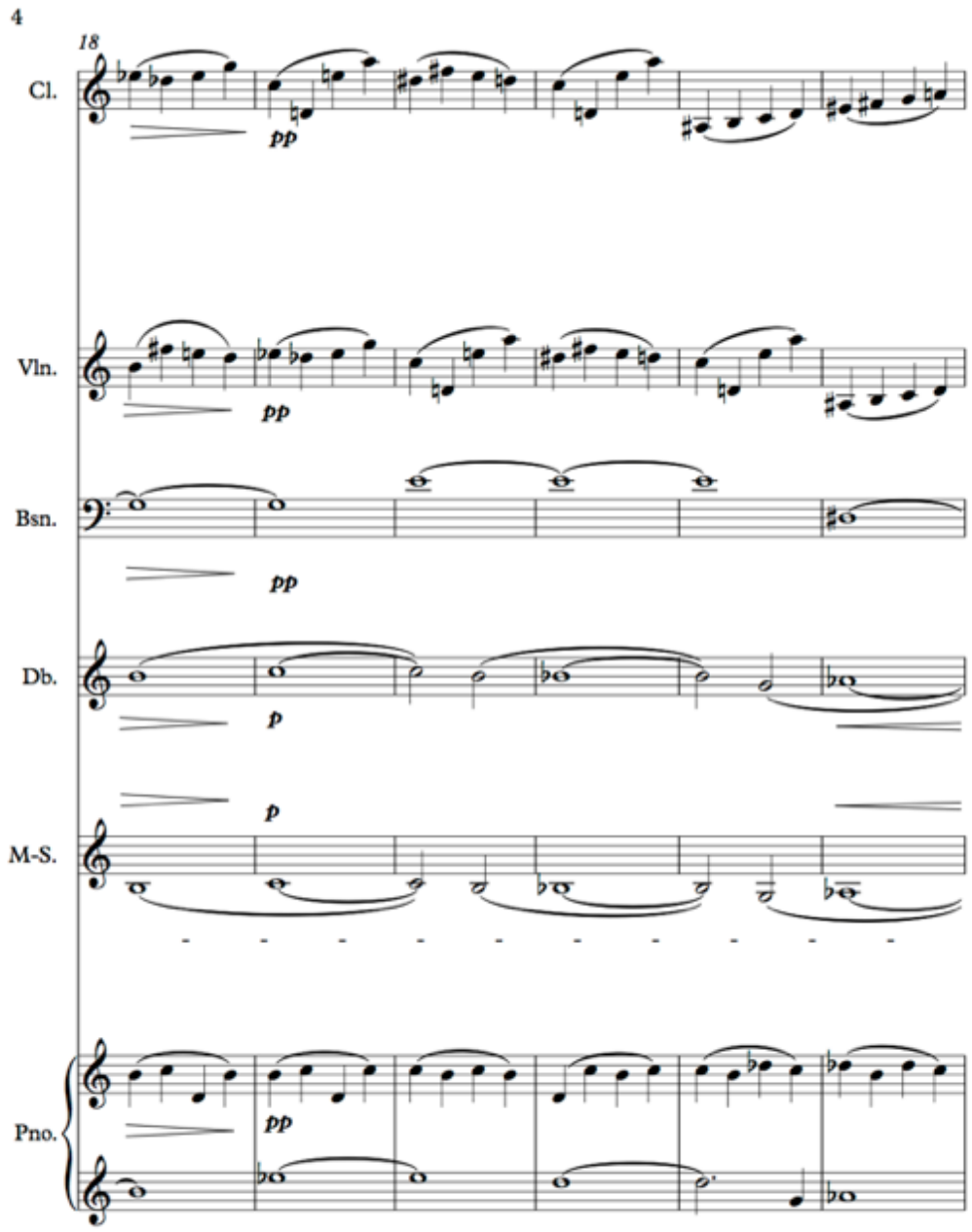

68
Cl.
Vln.
Bsn.
Db.
fff
M-S.
ter!
Pno.
fff
fff
8va

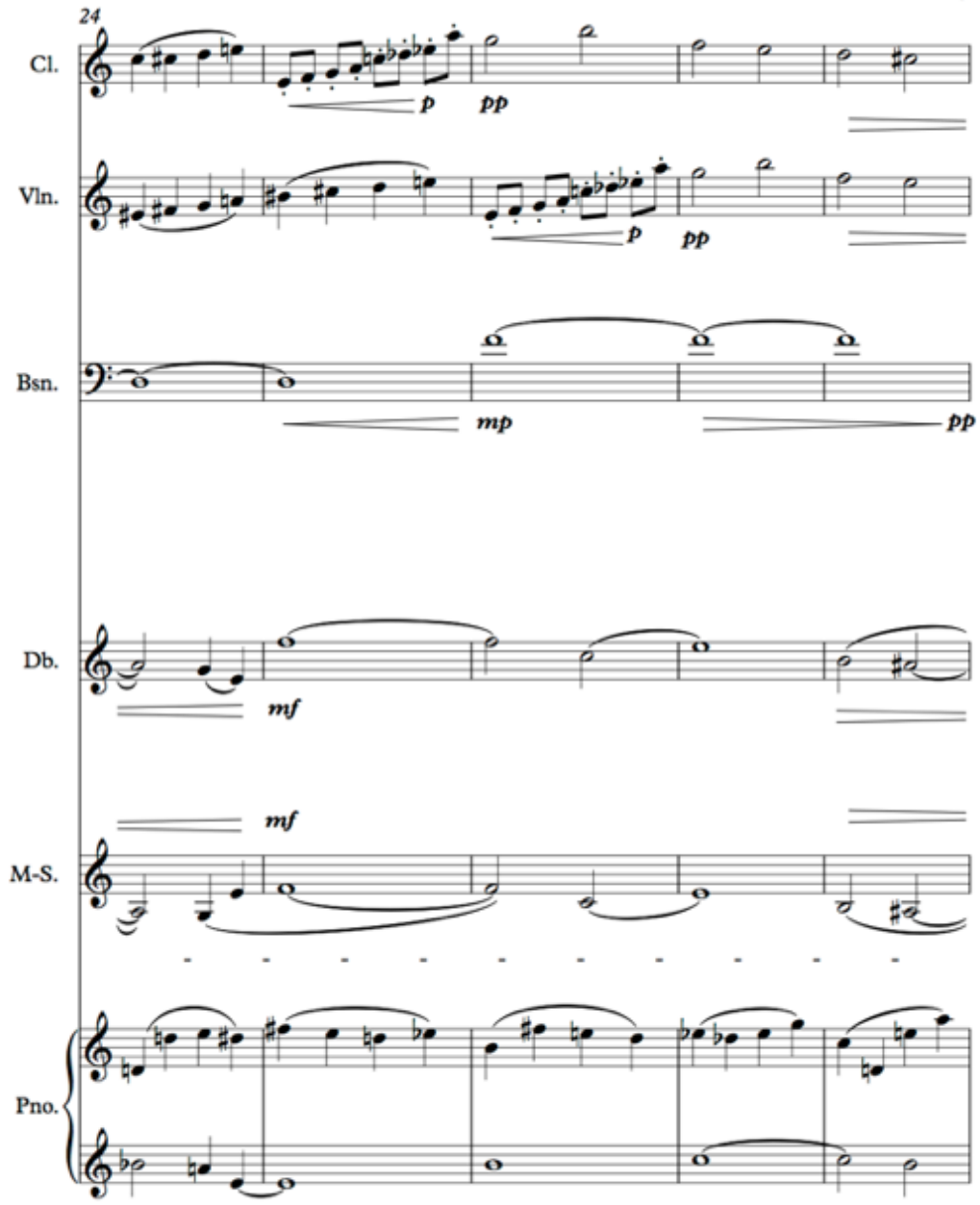
III. No Notice Gave She But a Change

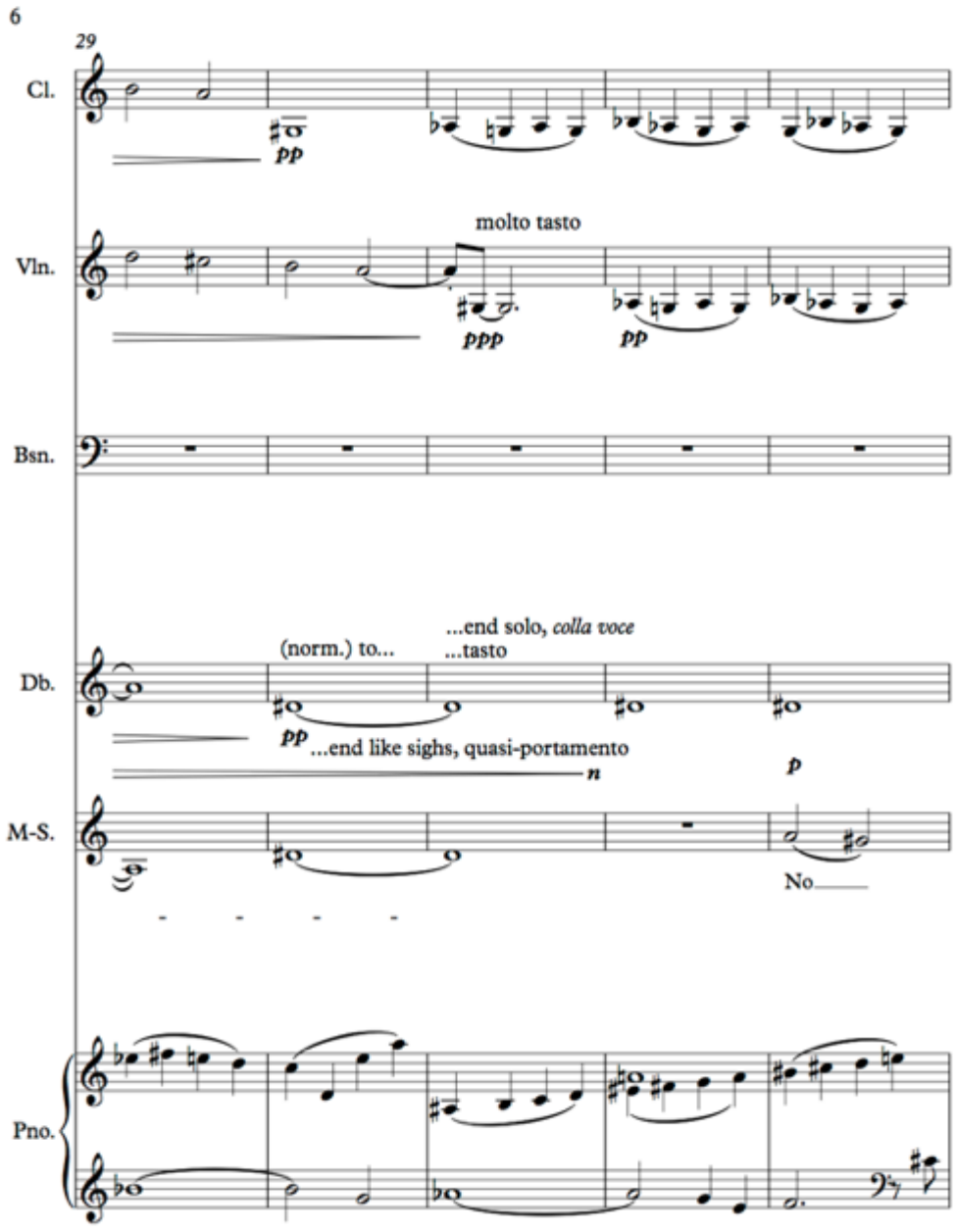


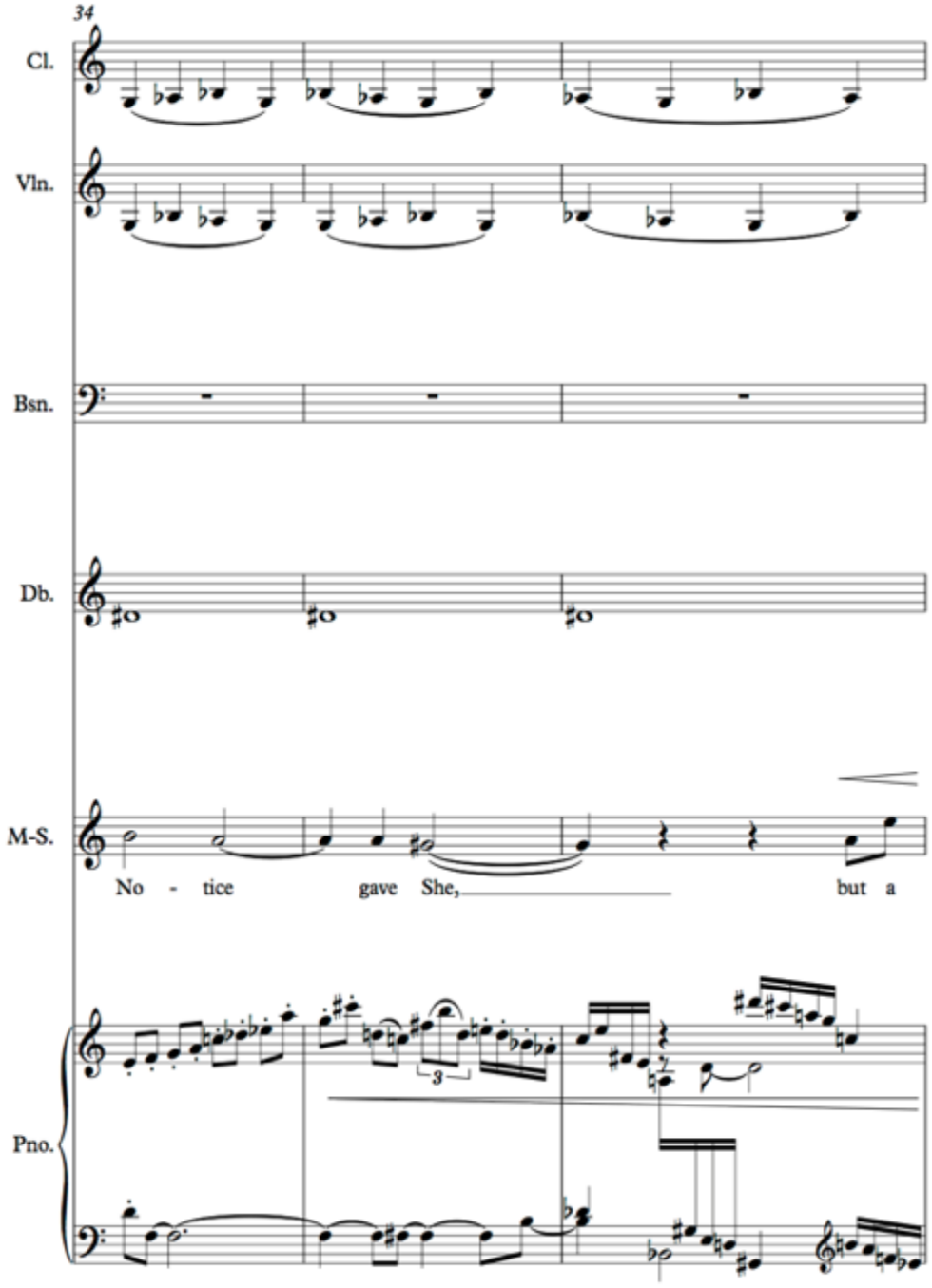

6
Cl.
blend with clarinet as much as possible until...
tasto
Vln.
ppp
Bsn.
colla voce, esxpressive
solo with quasi-portamento until...
Db.
p
like sighs, quasi-portamento until...
p
M-S.
[aah]
Pno.

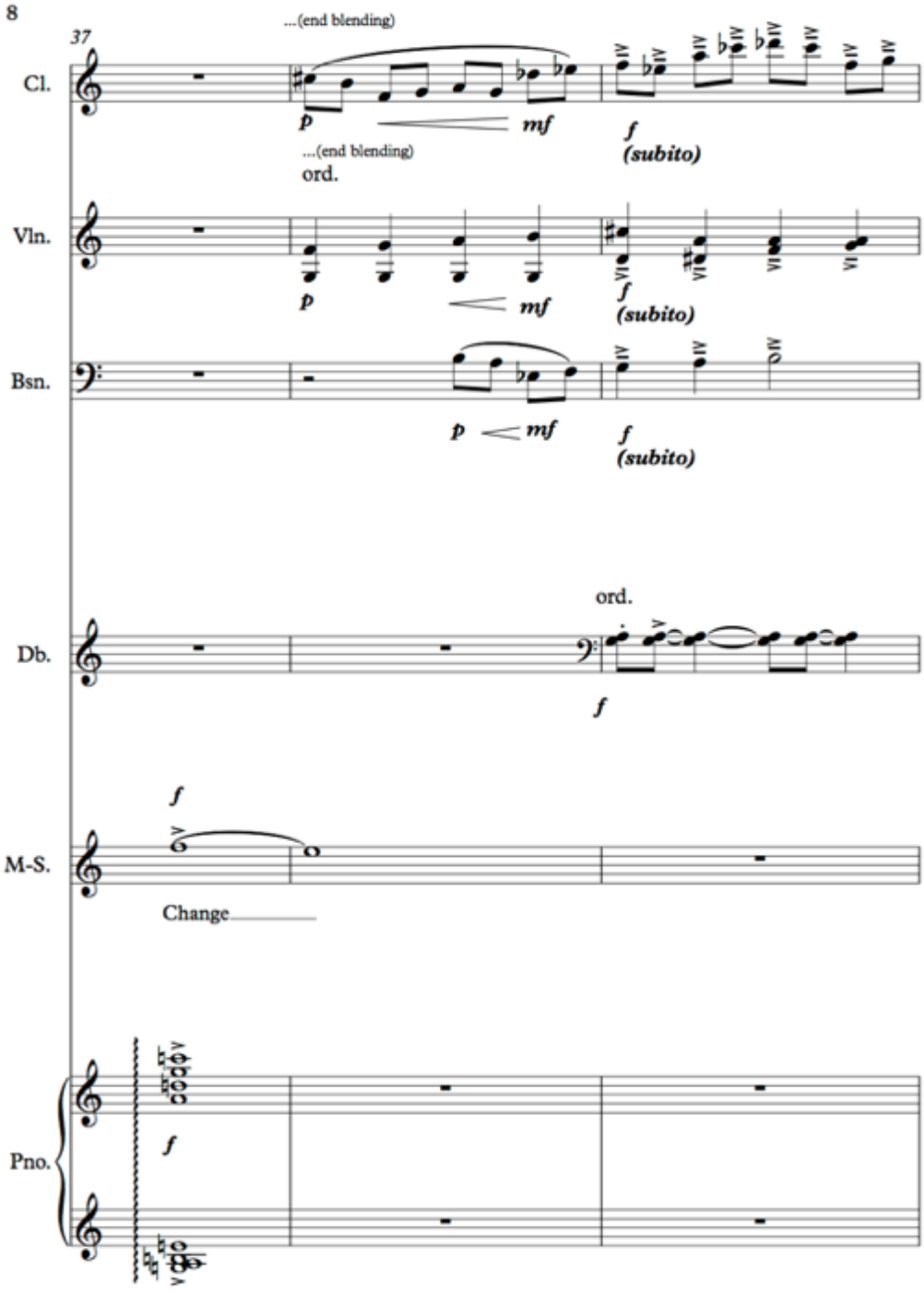

12
Cl.
p
Vln.
p
Bsn.
p
Db.
mf
mf
M-S.
Pno.
pp
p

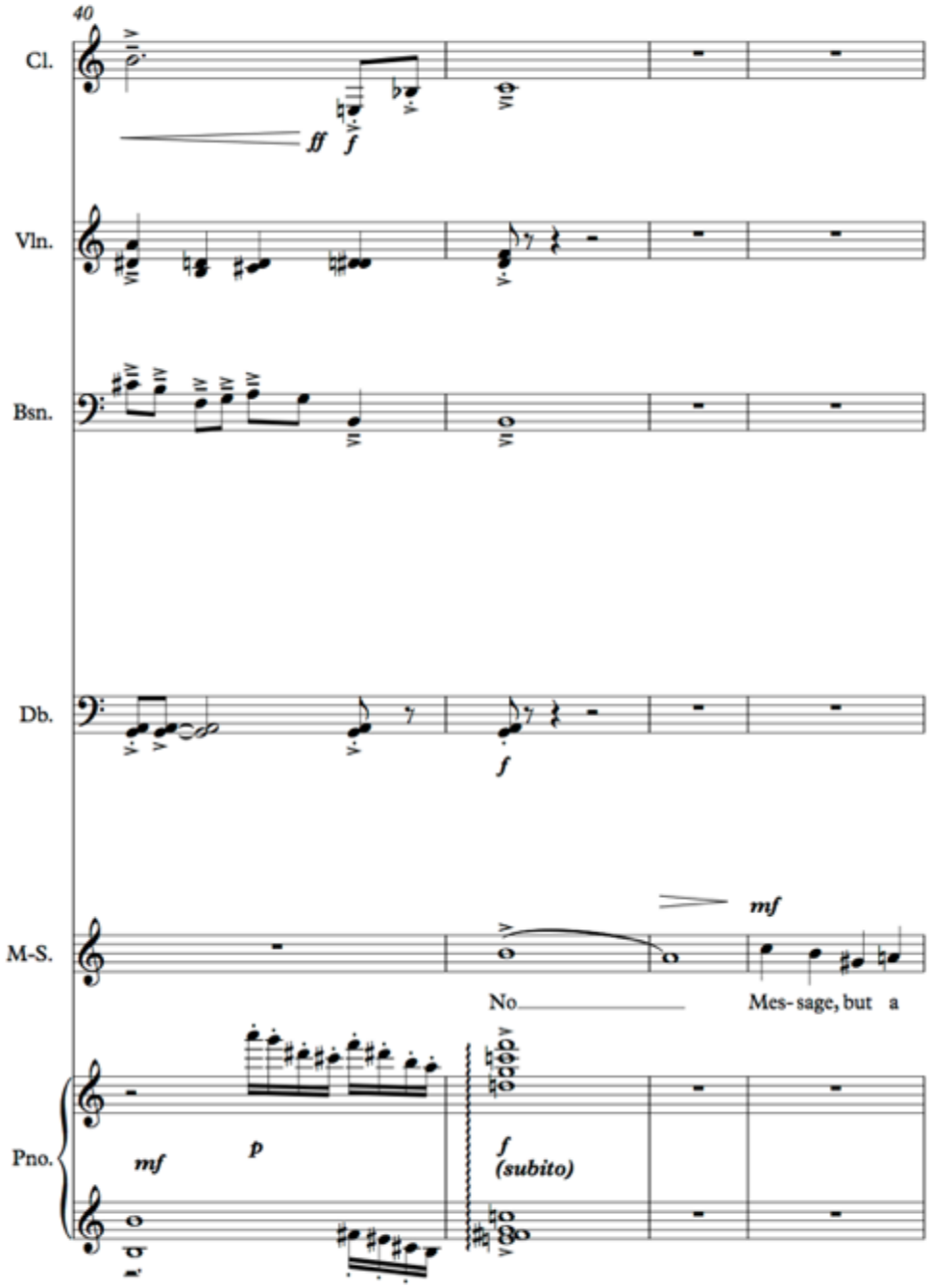

4
18
Cl.
pp
Vln.
pp
Bsn.
pp
Db.
p
M-S.
p
Pno.
pp

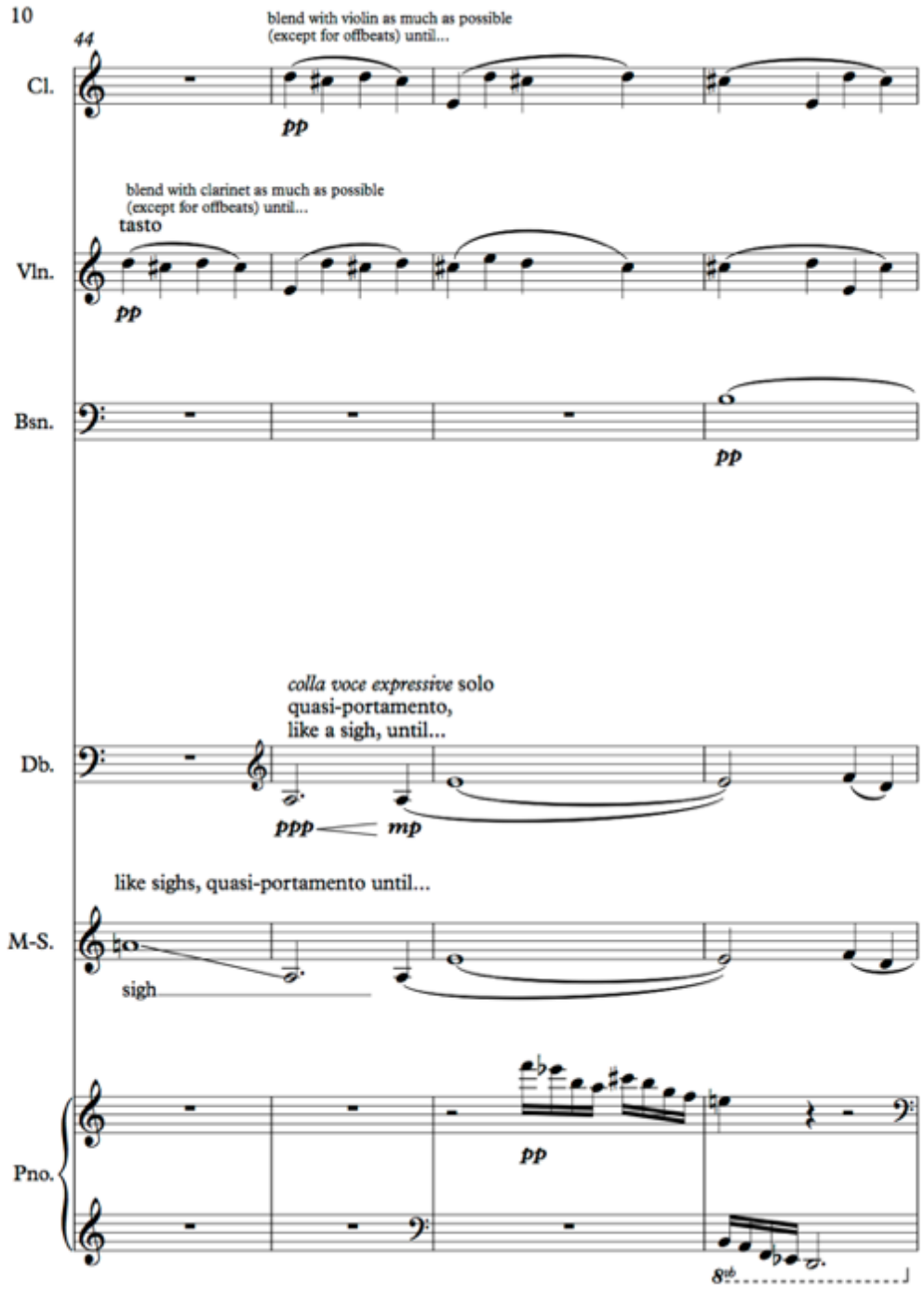

24
Cl.
p
pp
Vln.
p
pp
Bsn.
mp
pp
Db.
mf
mf
M-S.
Pno.

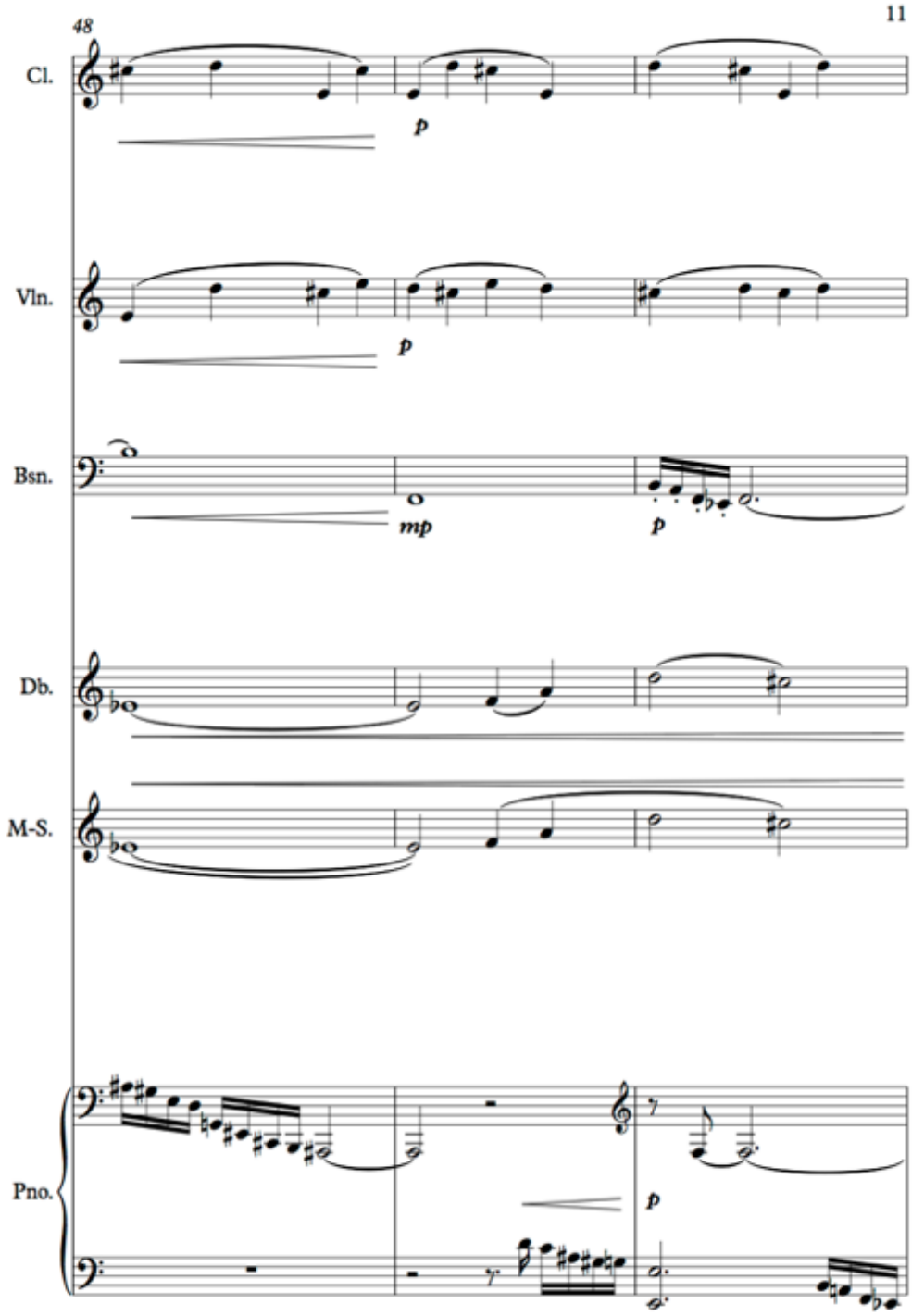

6
29
Cl.
pp
molto tasto
Vln.
ppp
pp
Bsn.
...end solo, colla voce
(norm.) to...
...tasto
Db.
pp
...end like sighs, quasi-portamento
n
p
M-S.
No
Pno.

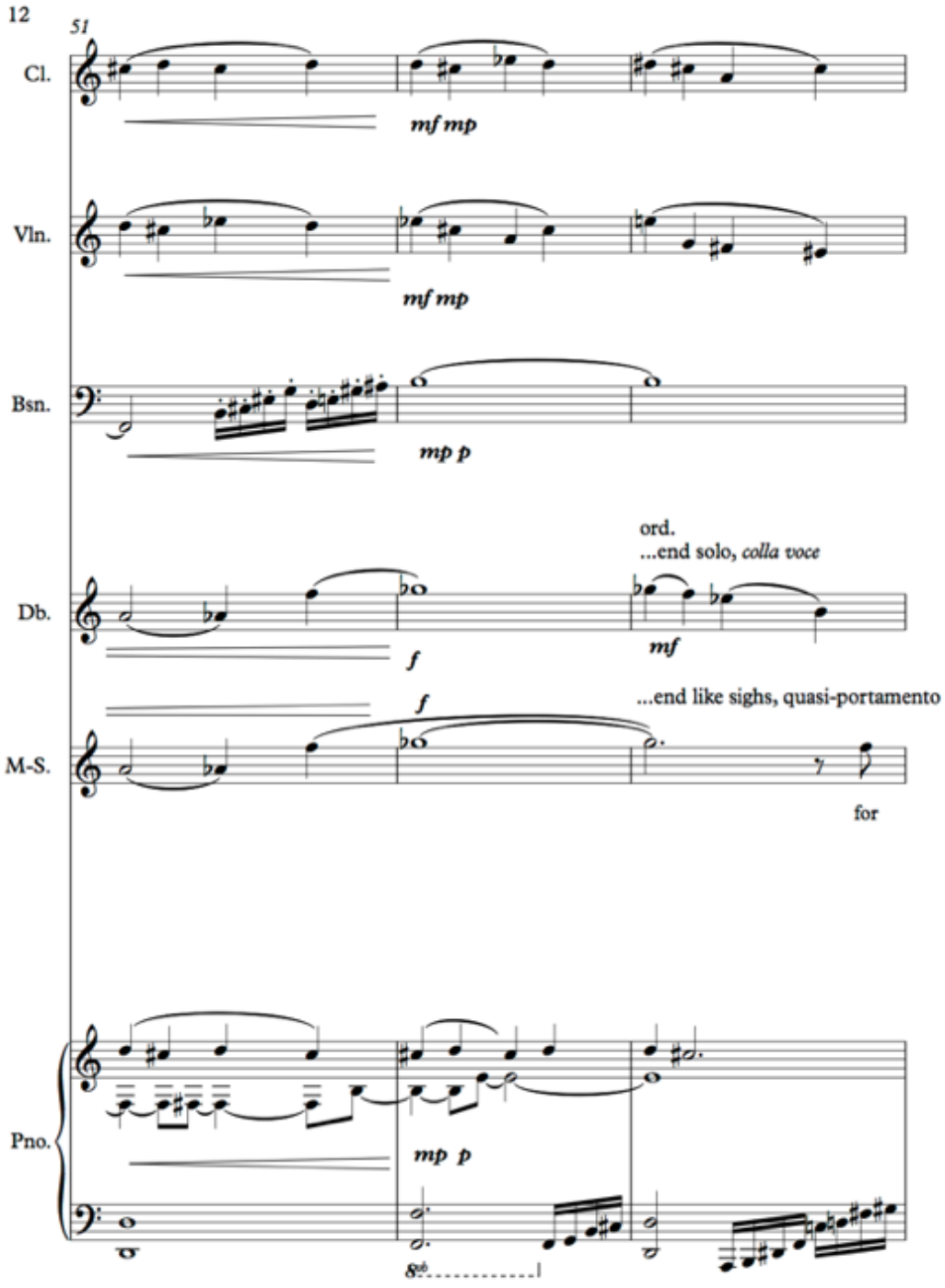

34
Cl.
Vln.
Bsn.
Db.
M-S.
No - tice gave She, but a
Pno.
3

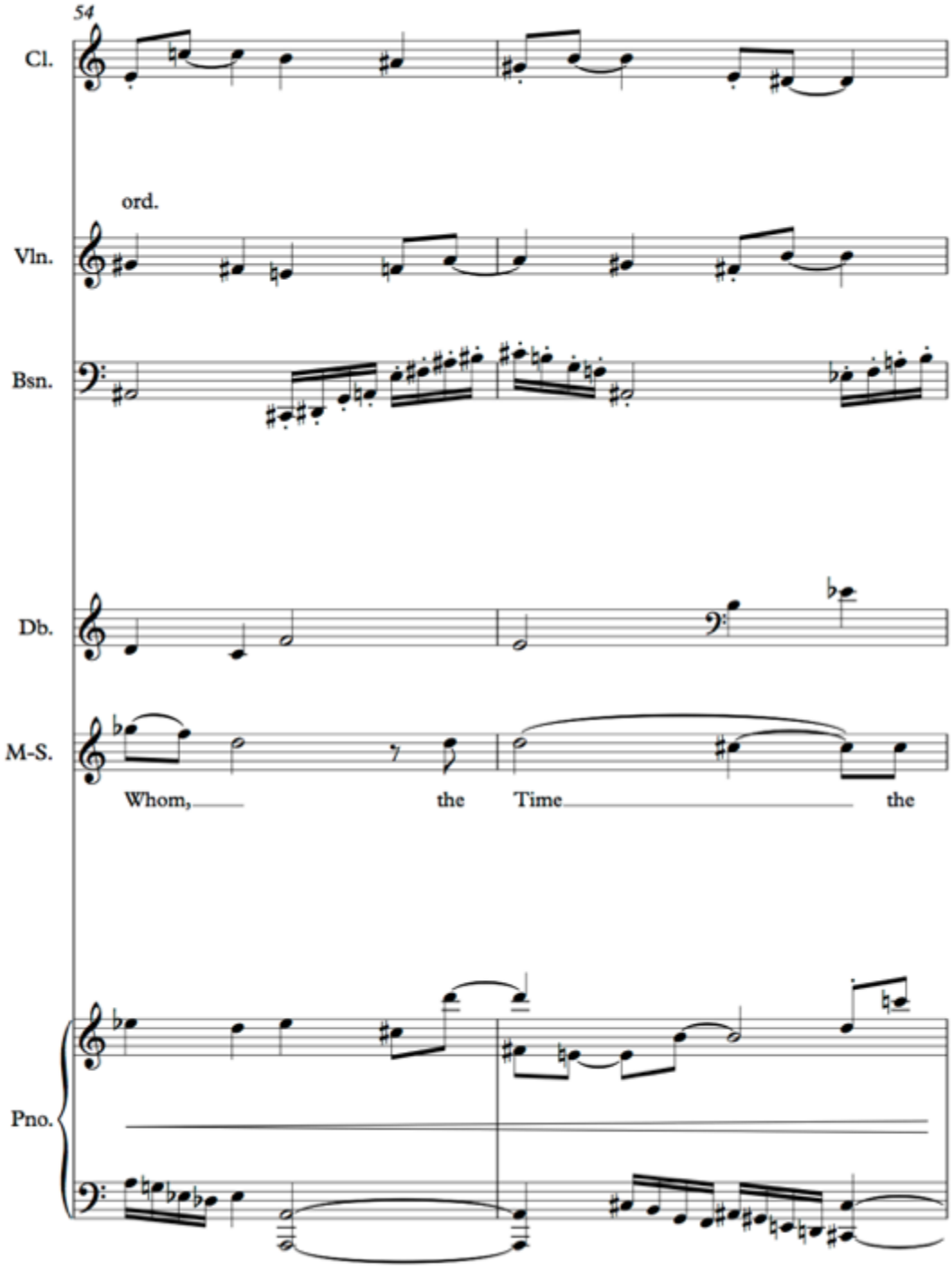

8
37
...(end blending)
Cl.
p
mf
f
(subito)
...(end blending)
ord.
Vln.
p
mf
f
(subito)
Bsn.
p
mf
f
(subito)
ord.
Db.
f
f
M-S.
Change
Pno.
f

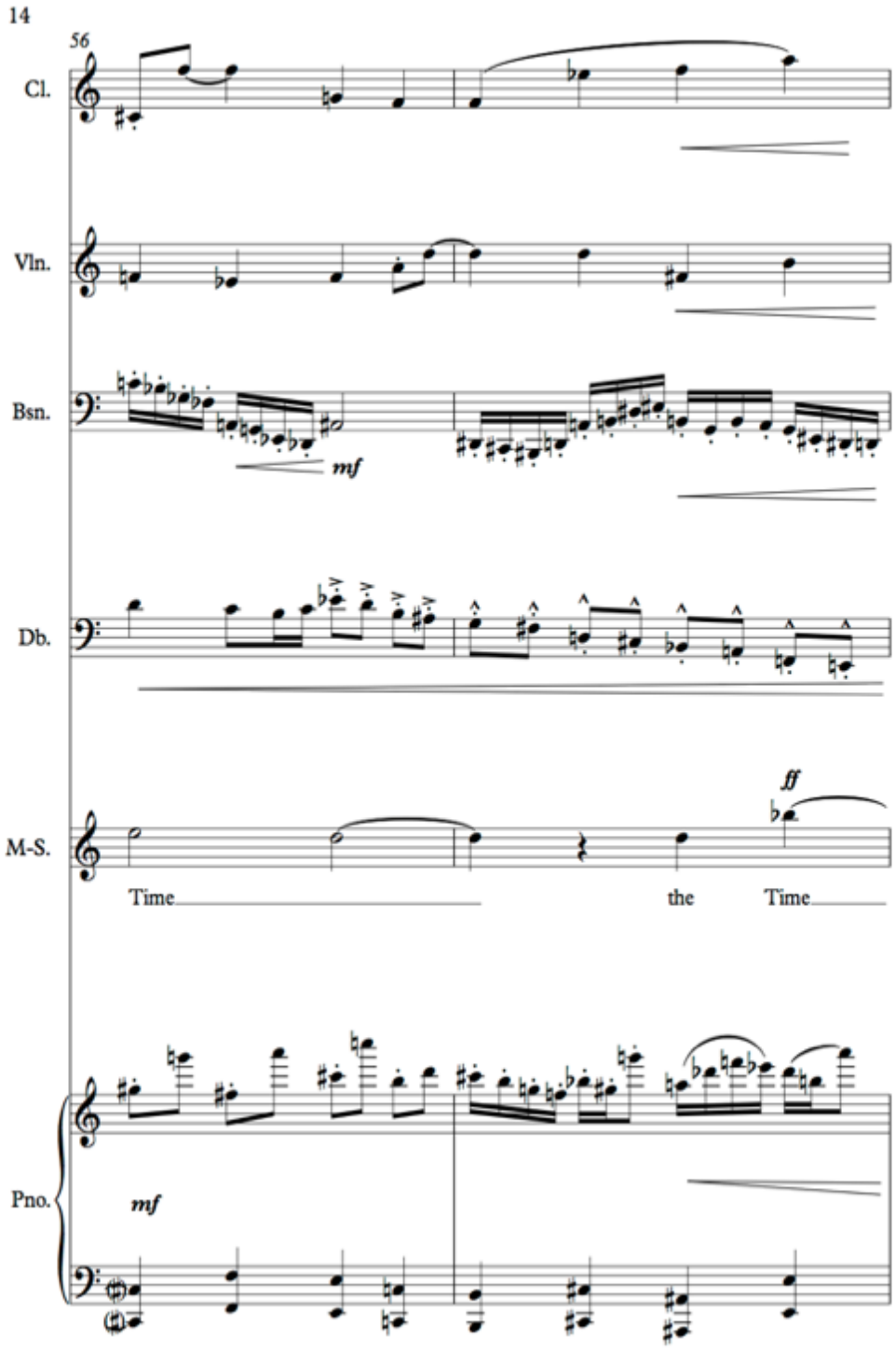

40
Cl.
ff
f
Vln.
Bsn.
Db.
f
M-S.
mf
No
Mes- sage, but a
Pno.
mf
p
f
(subito)

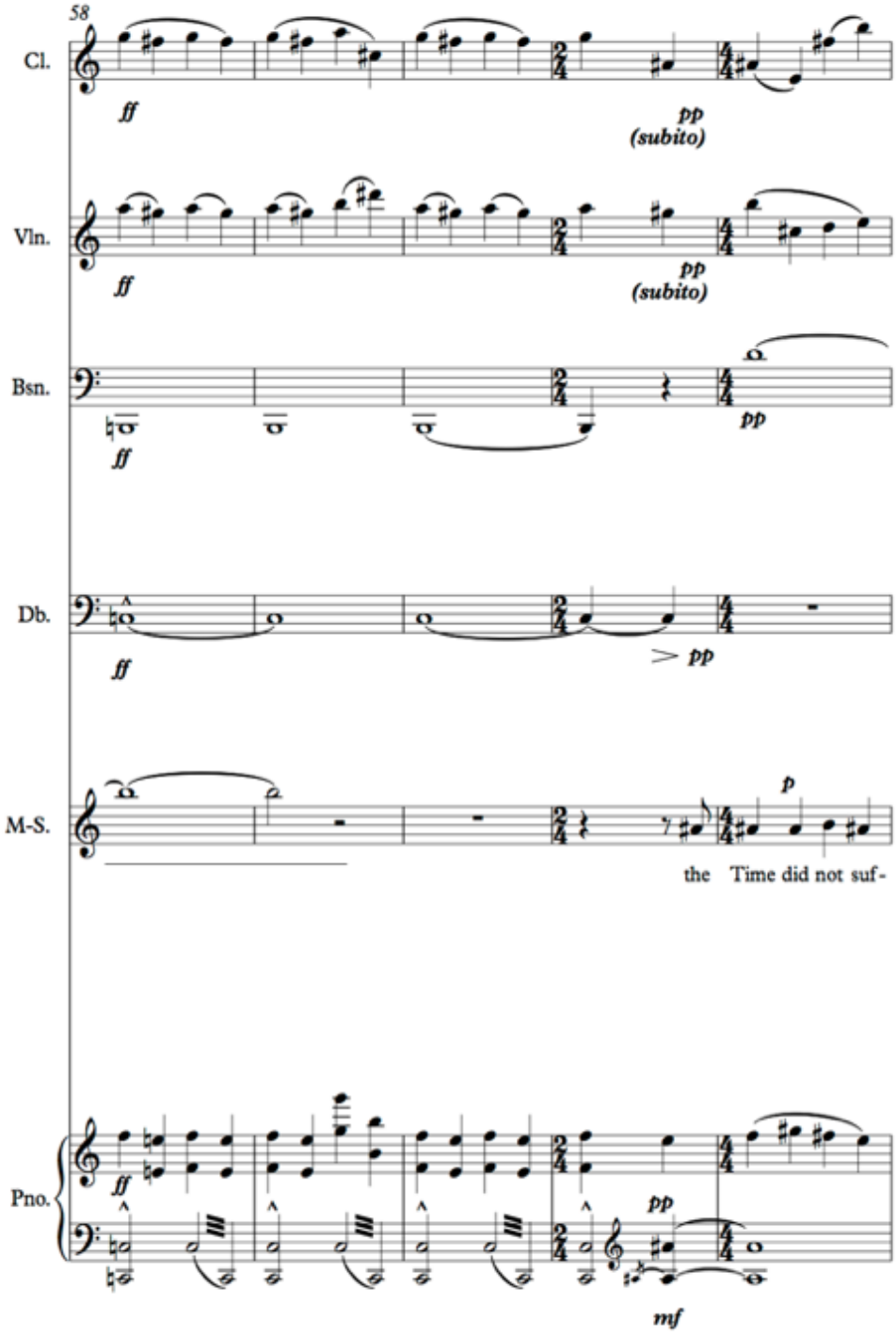

10
44
blend with violin as much as possible
(except for offbeats) until...
Cl.
pp
blend with clarinet as much as possible
(except for offbeats) until...
tasto
Vln.
pp
Bsn.
pp
colla voce expressive solo
quasi-portamento,
like a sigh, until...
Db.
ppp
mp
like sighs, quasi-portamento until...
M-S.
sigh
Pno.
pp
8vb

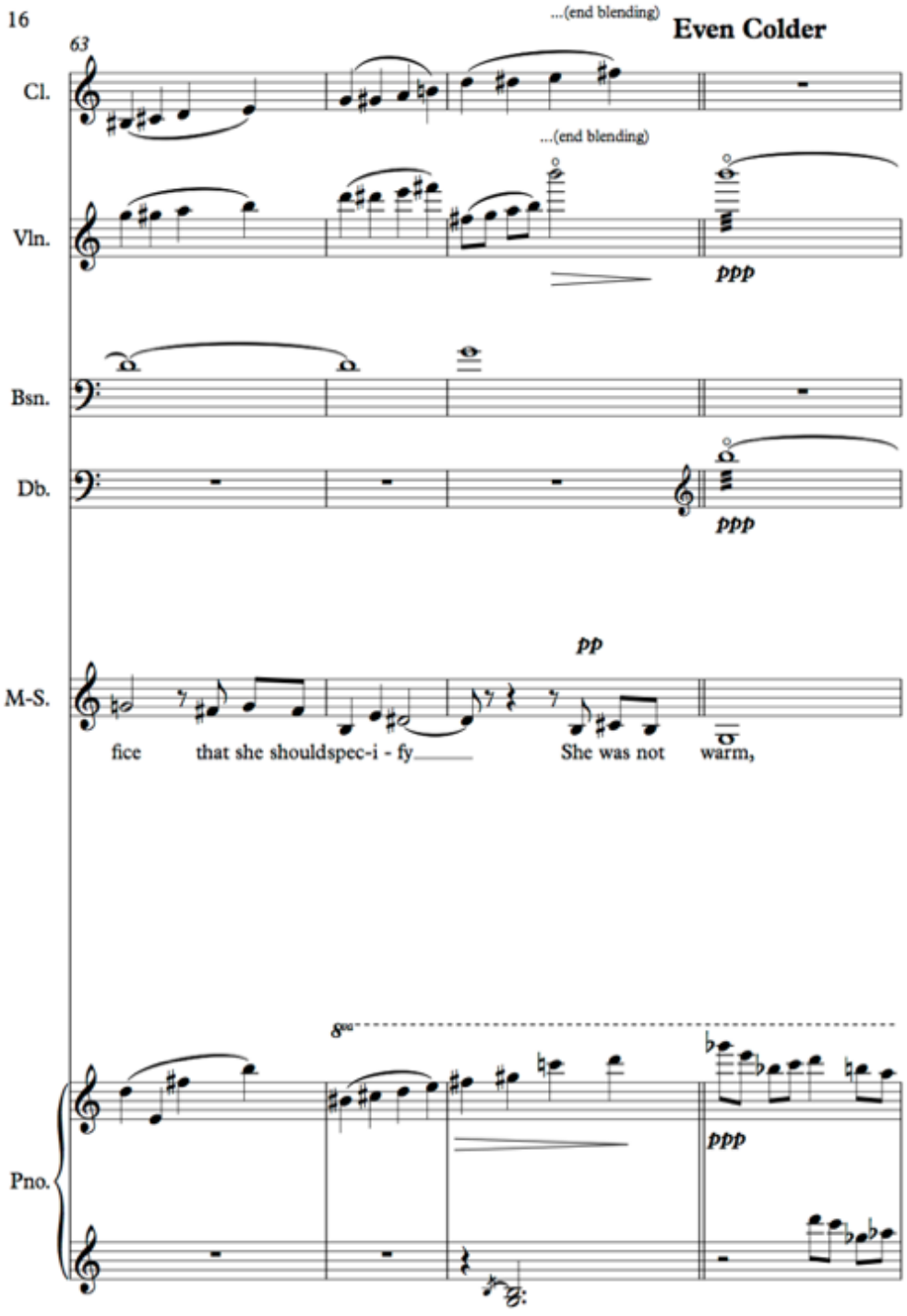

48
11
Cl.
p
Vln.
p
Bsn.
mp
p
Db.
M-S.
Pno.
p

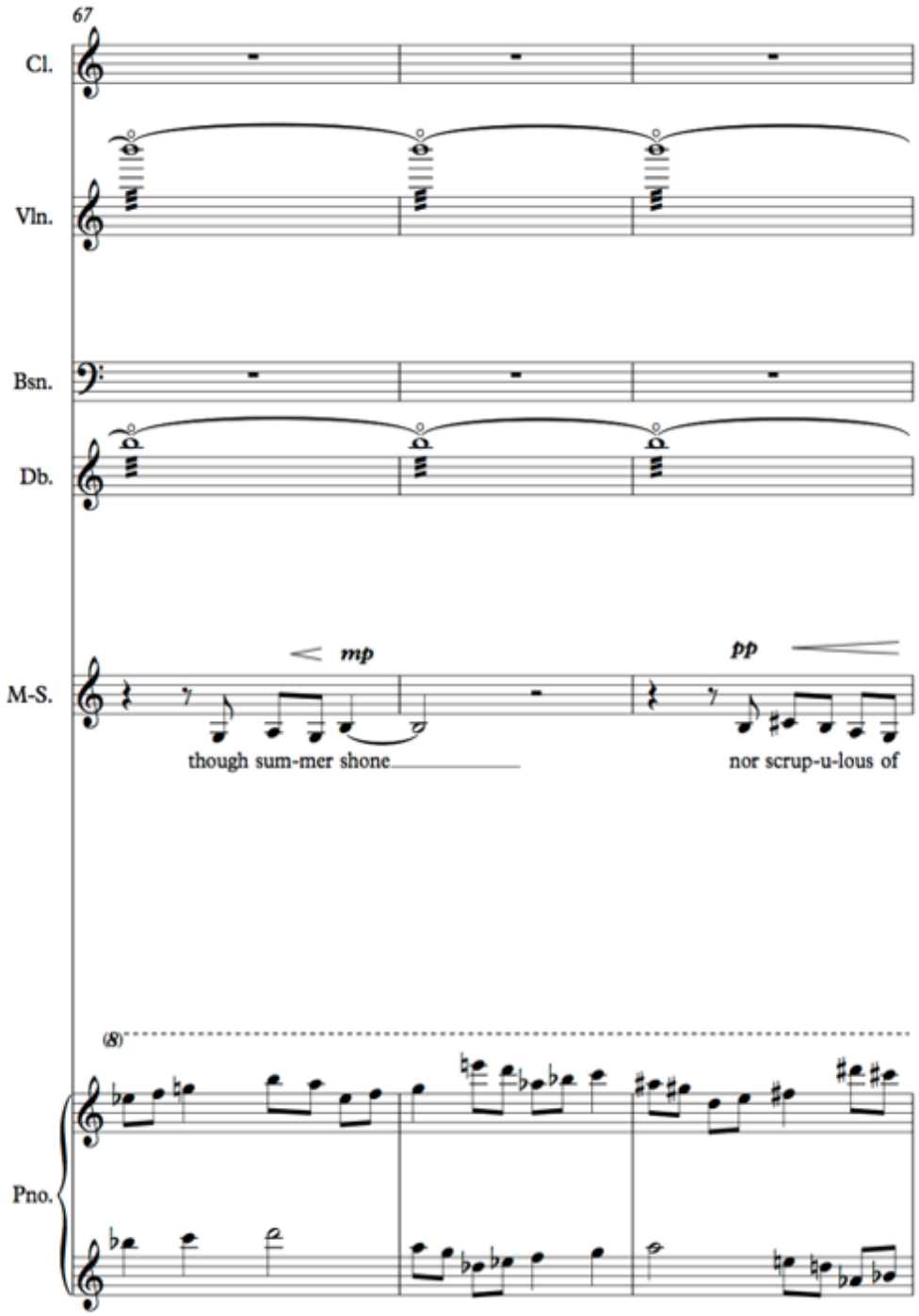

12
51
Cl.
mf mp
Vln.
mf mp
Bsn.
mp p
ord.
...end solo, colla voce
Db.
f
mf
f
...end like sighs, quasi-portamento
M-S.
for
Pno.
mp p
8va

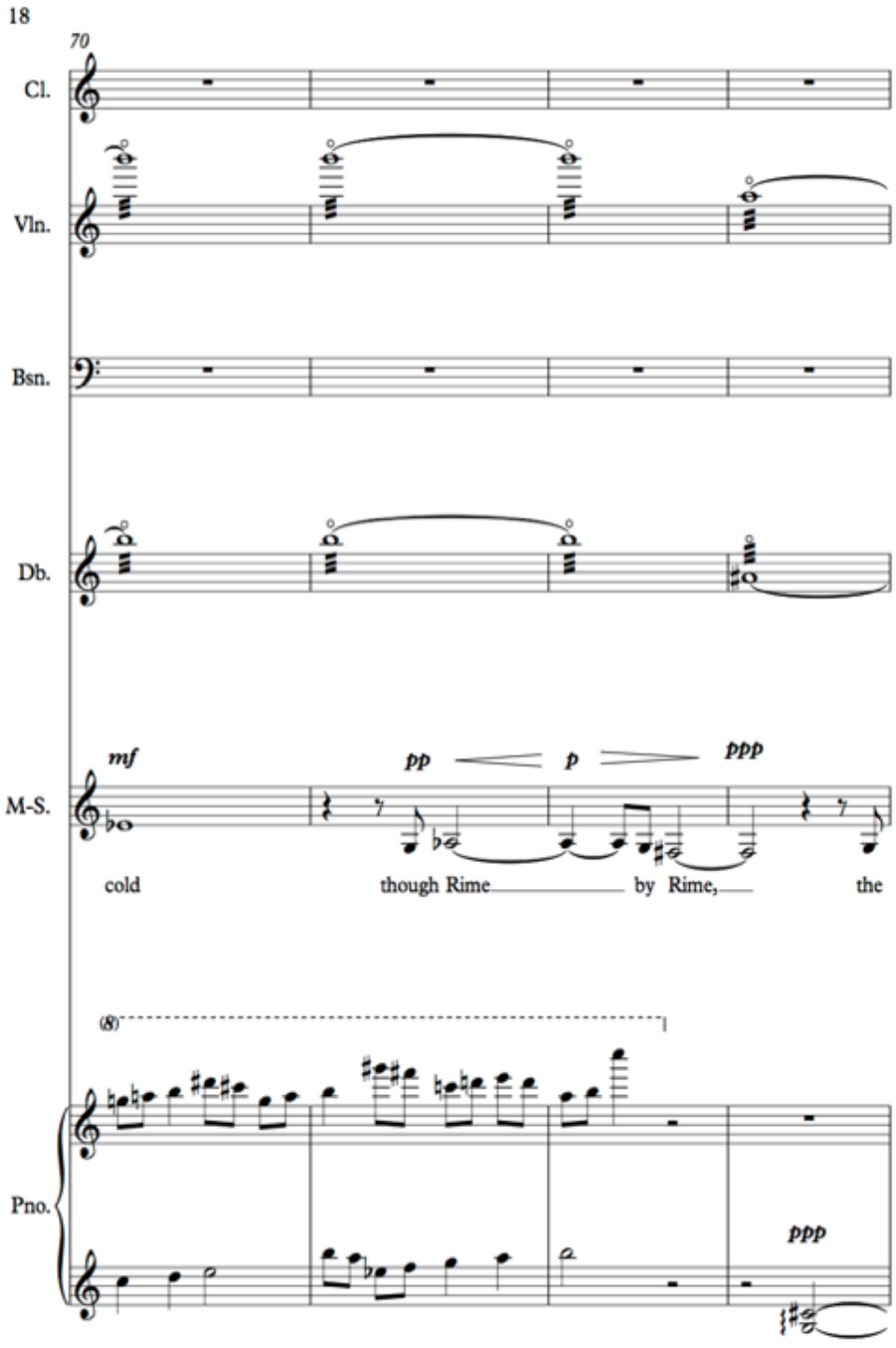

54
Cl.
ord.
Vln.
Bsn.
Db.
M-S.
Whom,
the
Time
the
Pno.

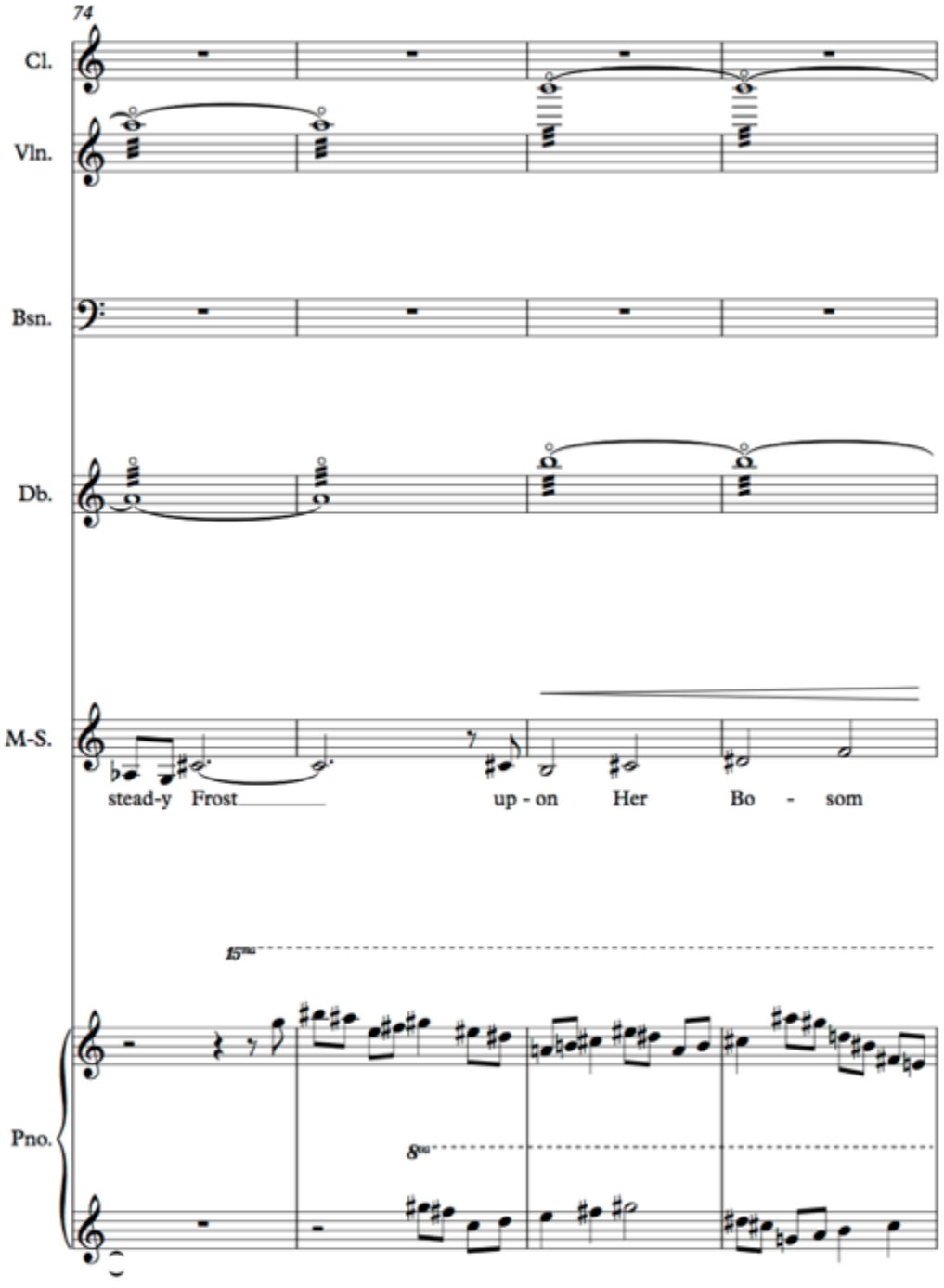

14
56
Cl.
Vln.
Bsn.
mf
Db.
M-S.
ff
Time
the
Time
Pno.
mf

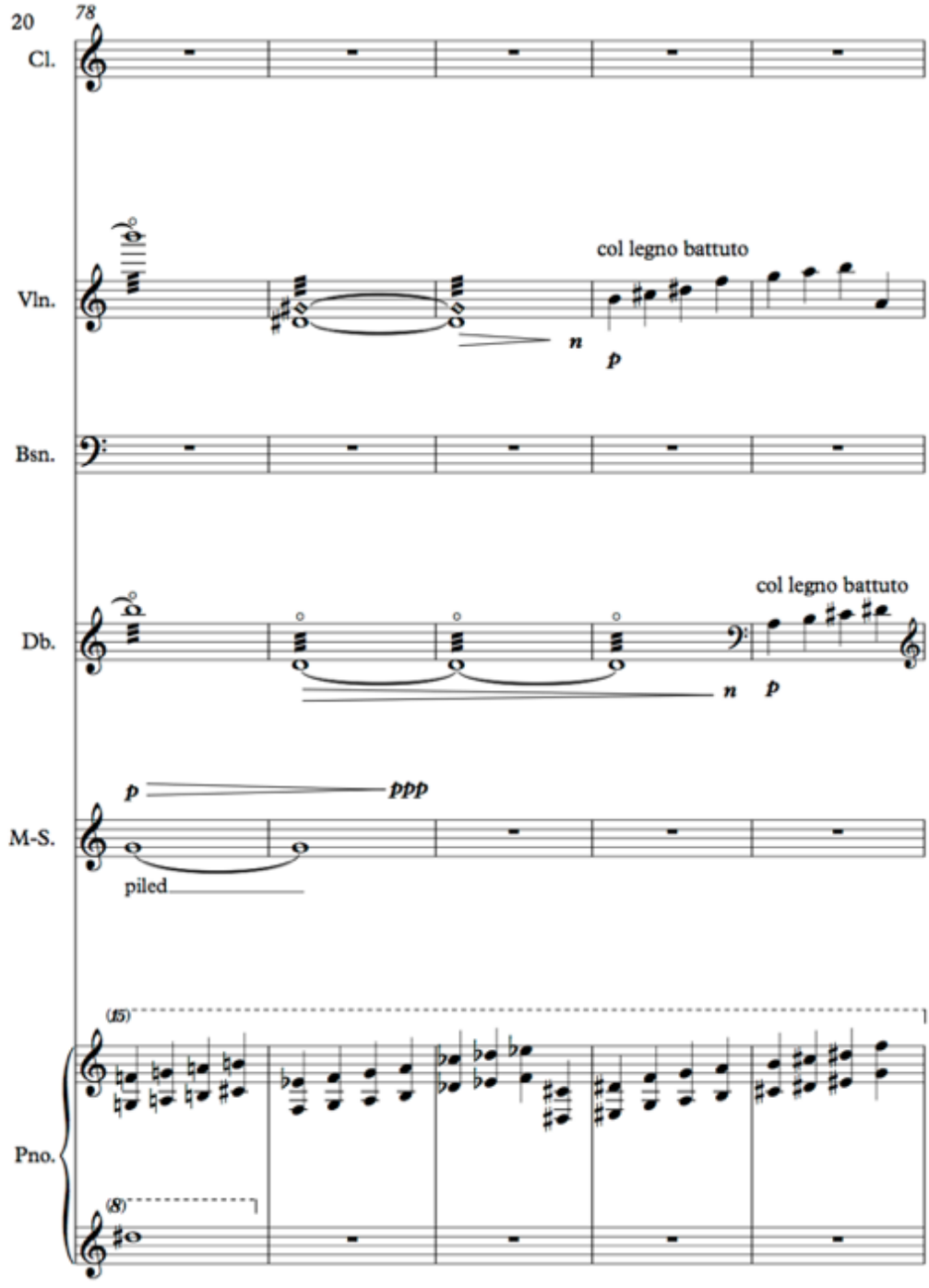

58
Cl.
ff
pp
(subito)
Vln.
ff
pp
(subito)
Bsn.
ff
pp
Db.
ff
pp
M-S.
p
the Time did not suf-
Pno.
ff
pp
mf

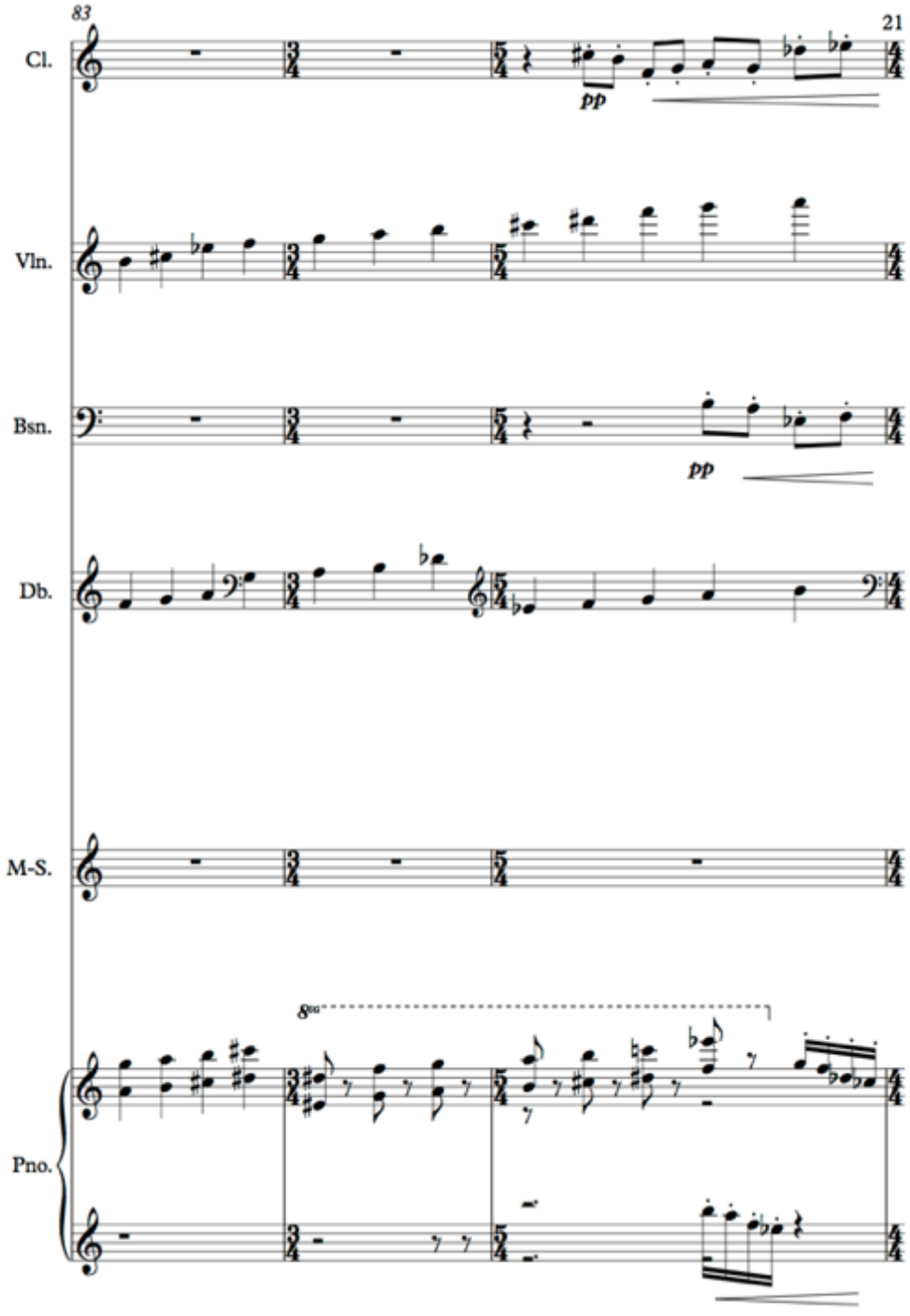

16
63
...(end blending)
Even Colder
Cl.
...(end blending)
Vln.
ppp
Bsn.
Db.
ppp
pp
M-S.
fice
that she shouldspec-i - fy
She was not
warm,
8va
Pno.
ppp

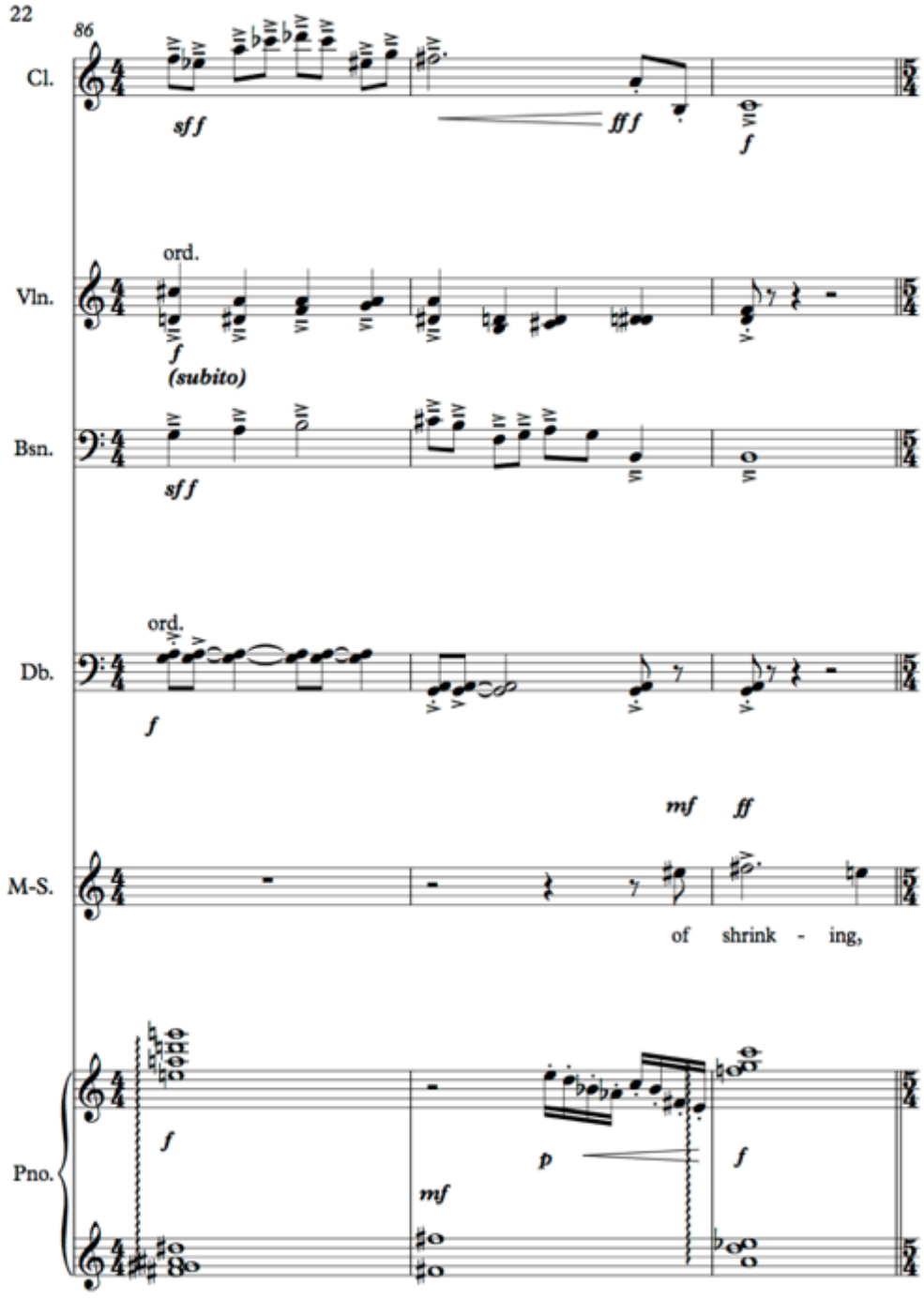

67
Cl.
Vln.
Bsn.
Db.
M-S.
mp
though sum-mer shone
pp
nor scrup-u-lous of
(8)
Pno.

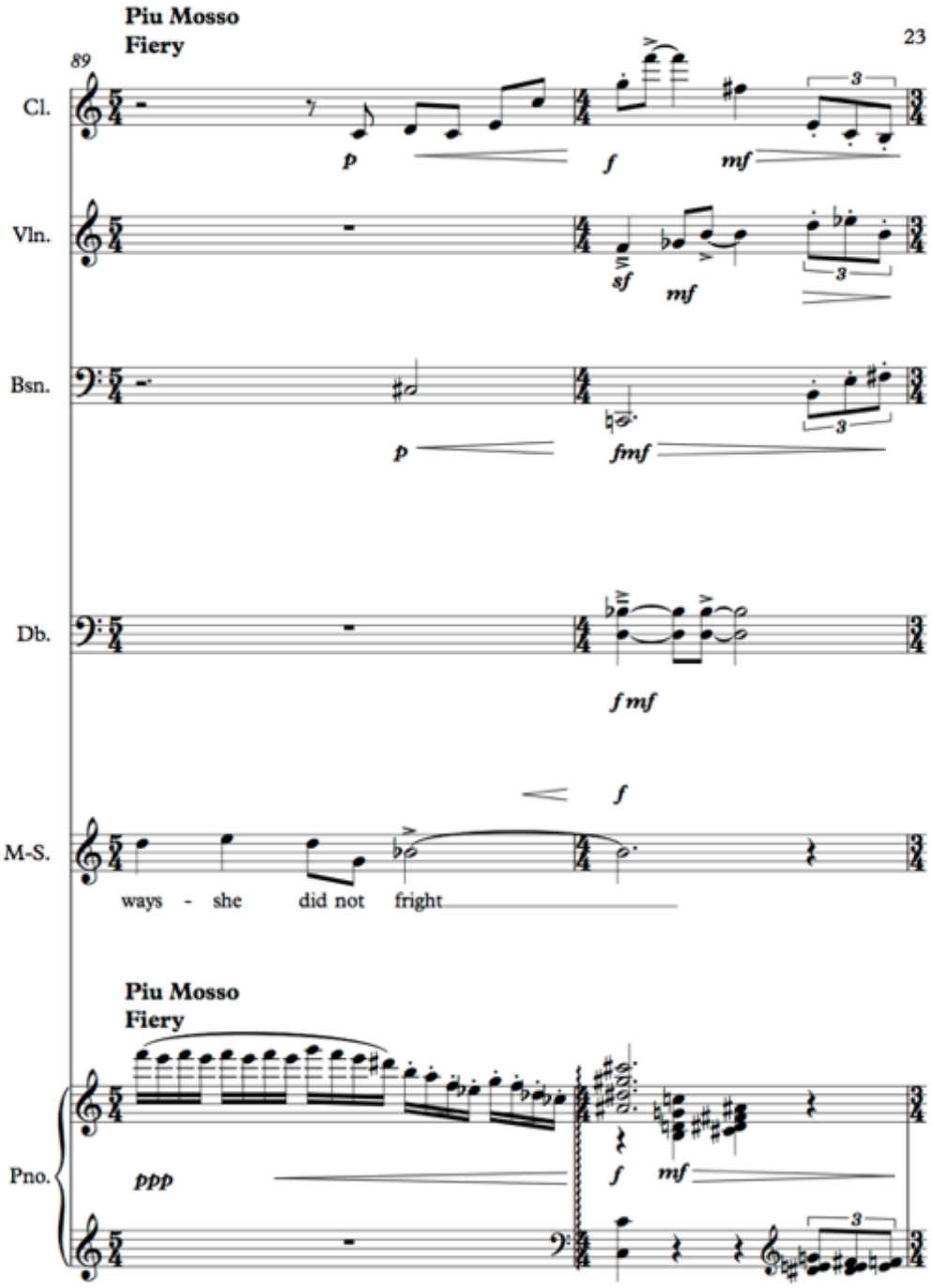

18
70
Cl.
Vln.
Bsn.
Db.
M-S.
mf
pp
p
ppp
cold
though Rime
by Rime,
the
(8)
Pno.
ppp

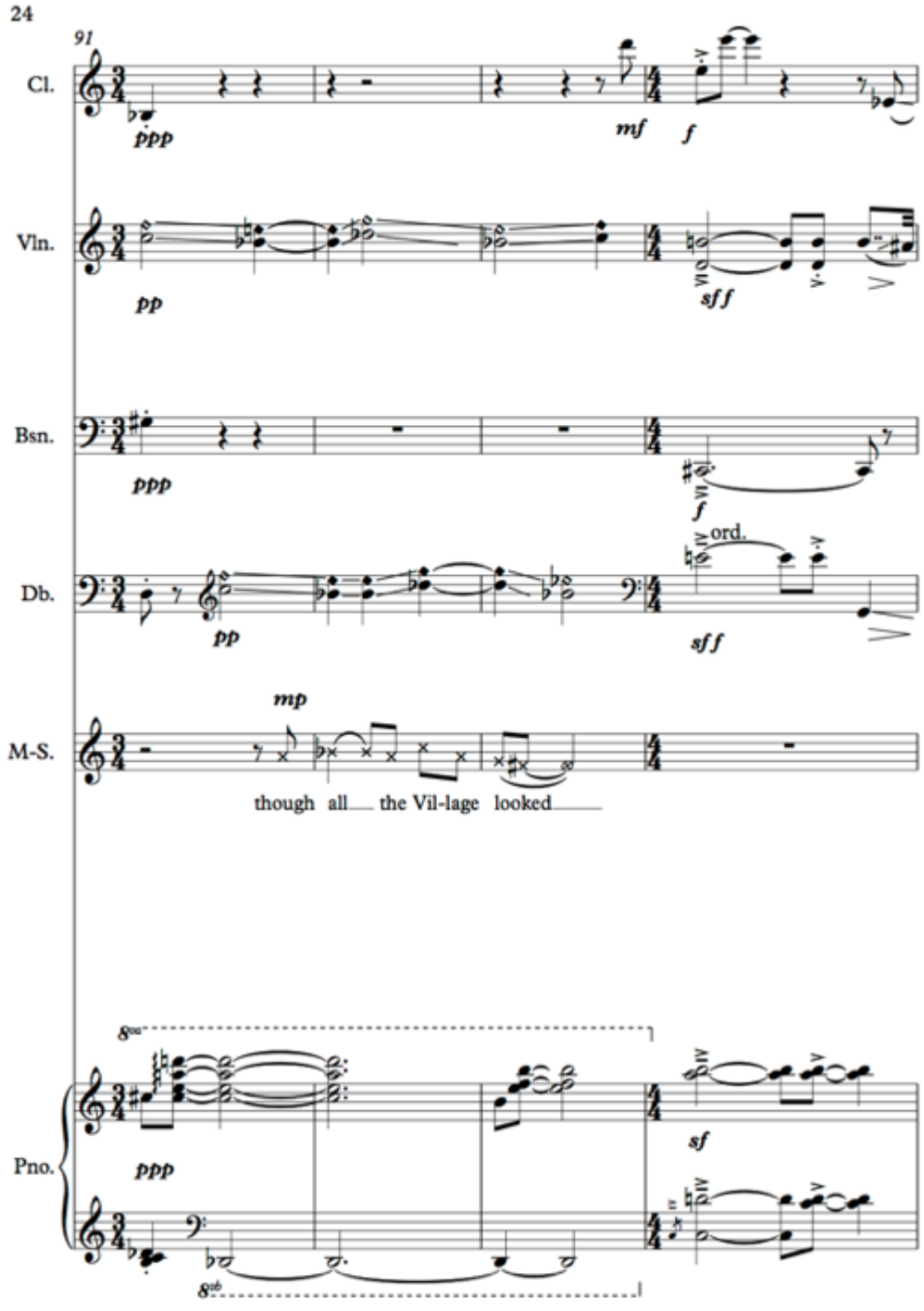

74
Cl.
Vln.
Bsn.
Db.
M-S.
stead-y Frost
up - on Her Bo - som
15ma
Pno.
8va

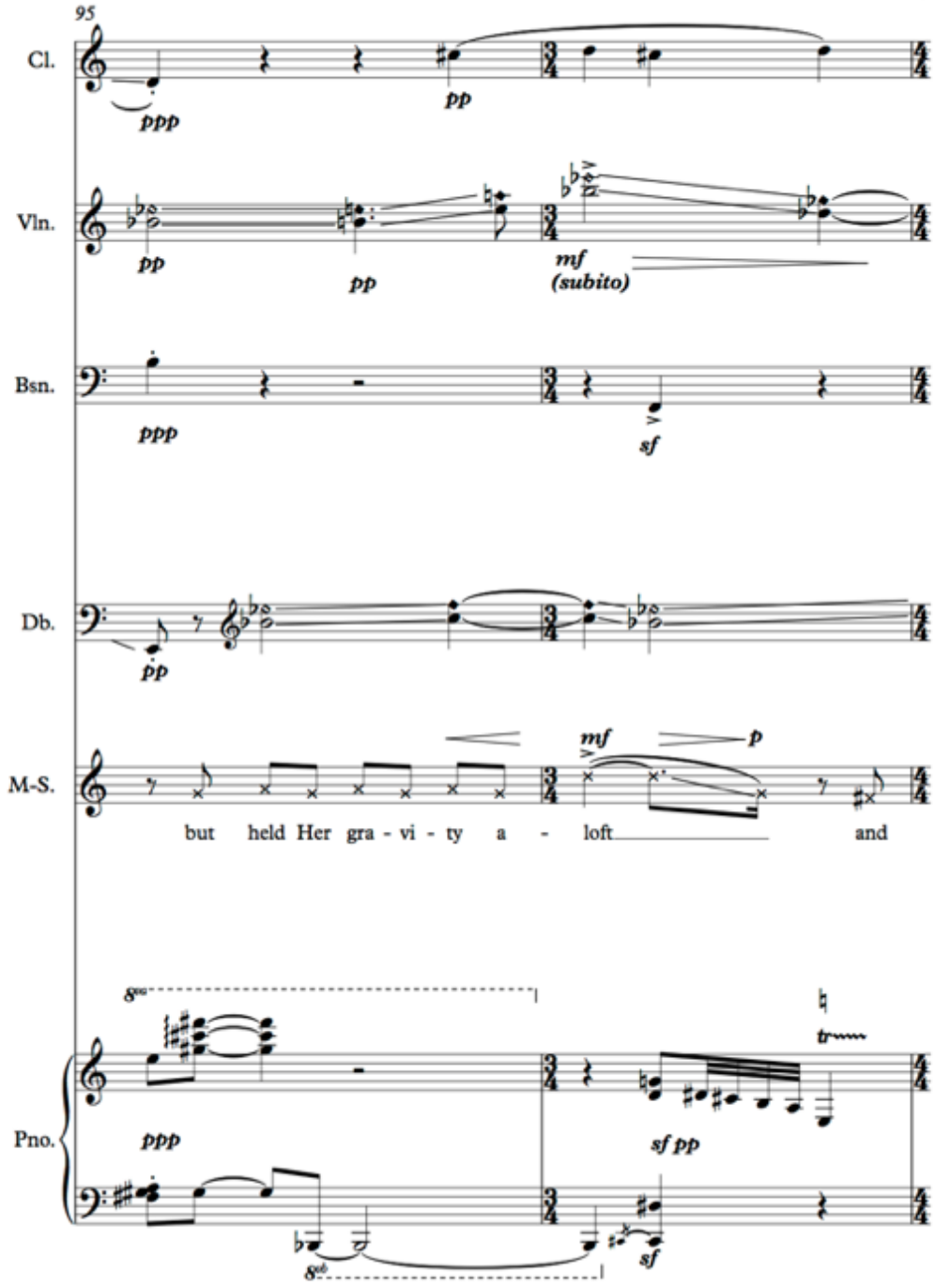

20
78
Cl.
Vln.
col legno battuto
n
p
Bsn.
Db.
col legno battuto
n
p
M-S.
p
ppp
piled
Pno.
(15)
(8)

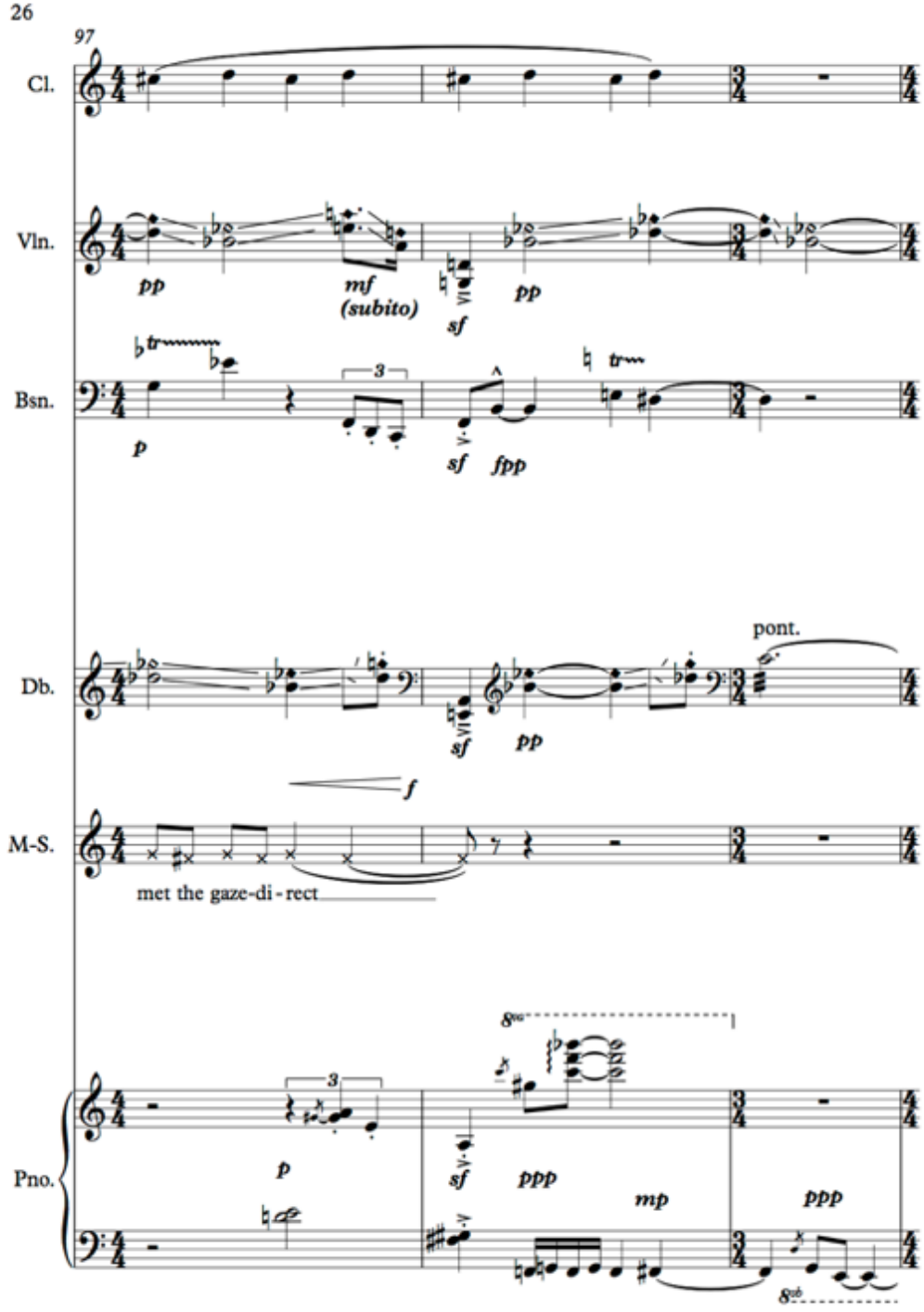

83
21
Cl.
pp
Vln.
Bsn.
pp
Db.
M-S.
8va
Pno.

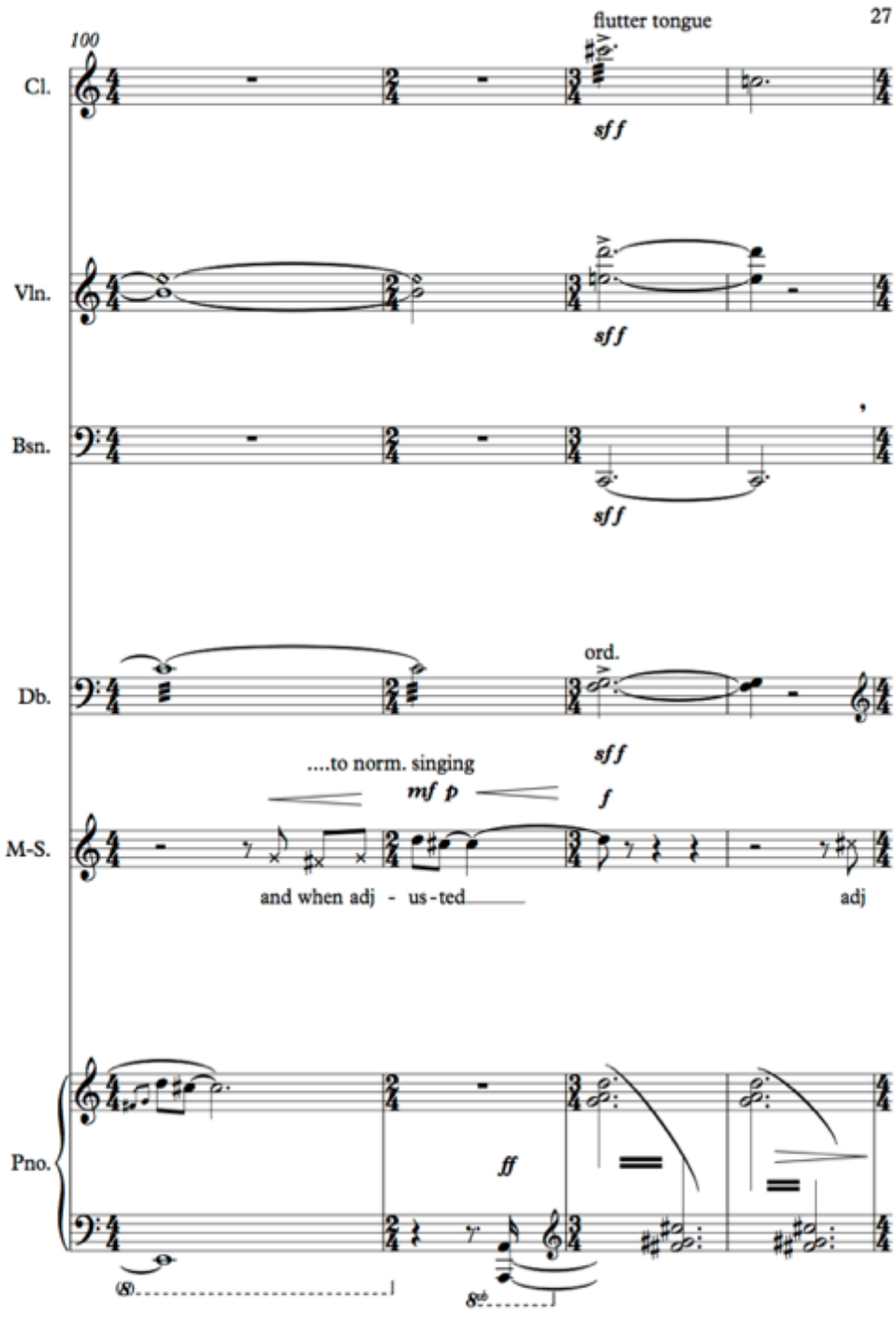

22
86
Cl.
sff
fff
f
Vln.
ord.
f
(subito)
Bsn.
sff
Db.
ord.
f
mf
ff
M-S.
of shrink - ing,
Pno.
f
mf
p
f

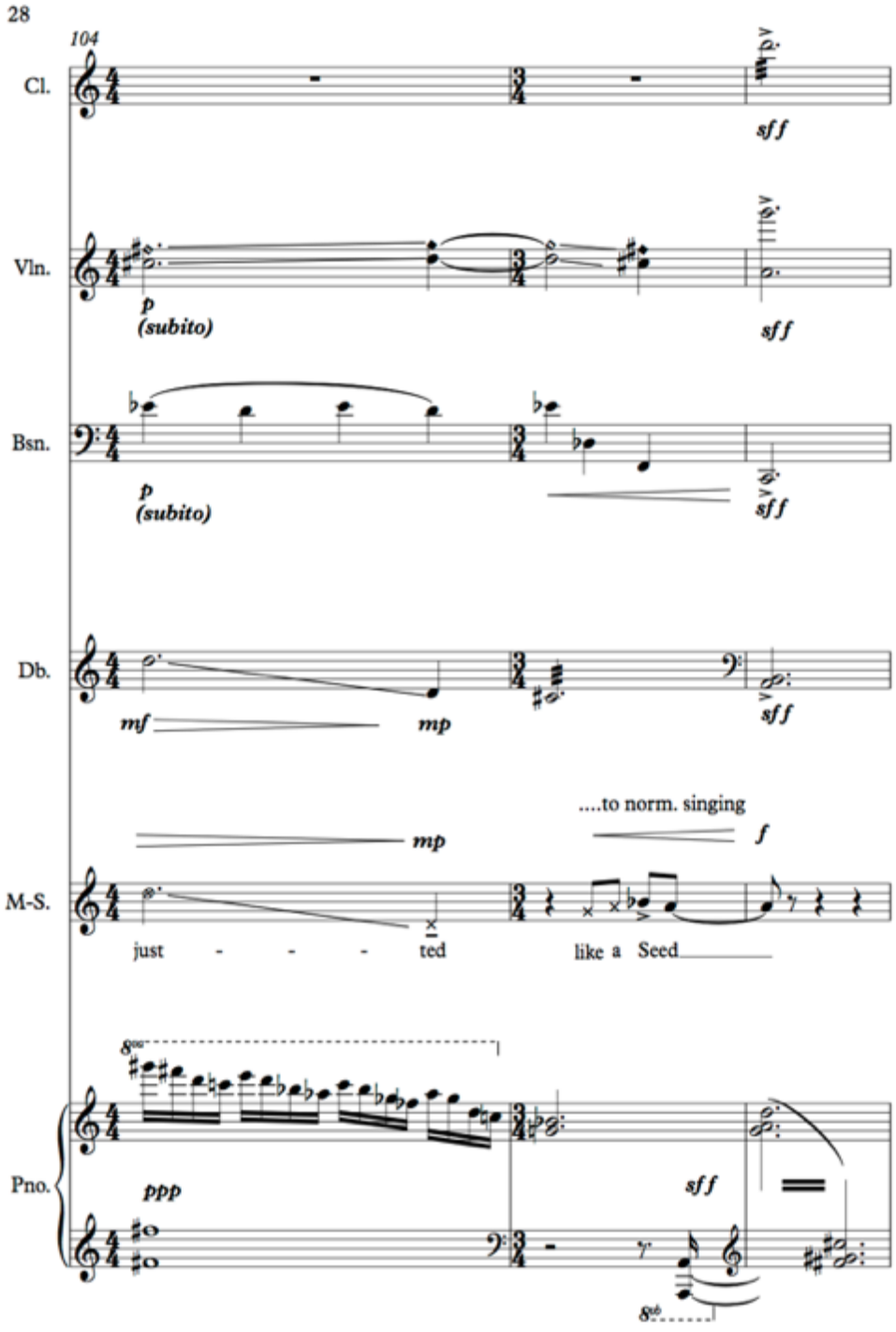

Piu Mosso
Fiery
89
23
Cl.
Vln.
Bsn.
Db.
M-S.
ways - she did not fright
Piu Mosso
Fiery
Pno.
ppp
p
f
mf
sf
fmf
f mf

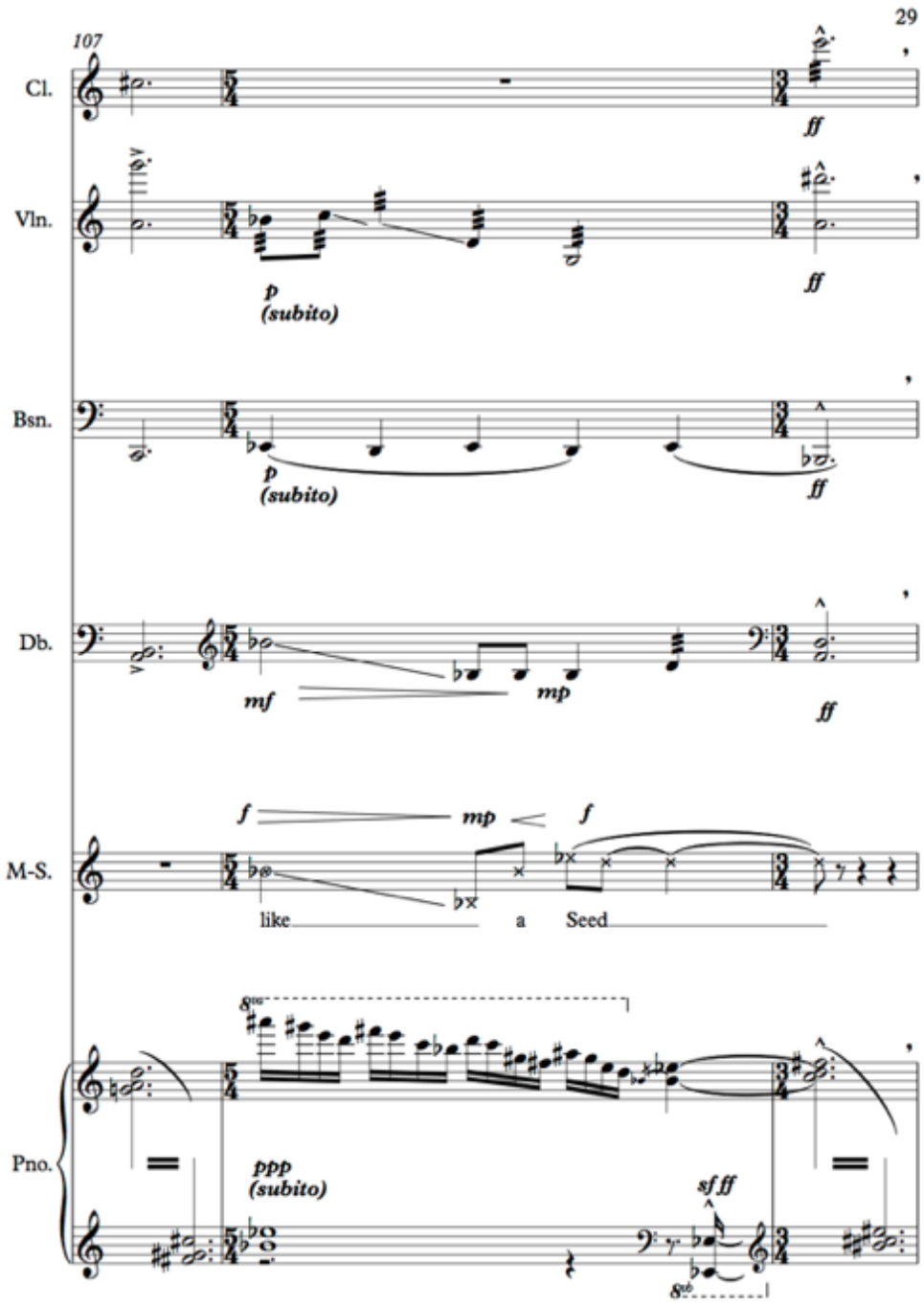

91
Cl.
ppp
mf
f
Vln.
pp
sff
Bsn.
ppp
f
Db.
pp
ord.
sff
M-S.
mp
though all the Vil-lage looked
Pno.
ppp
sf

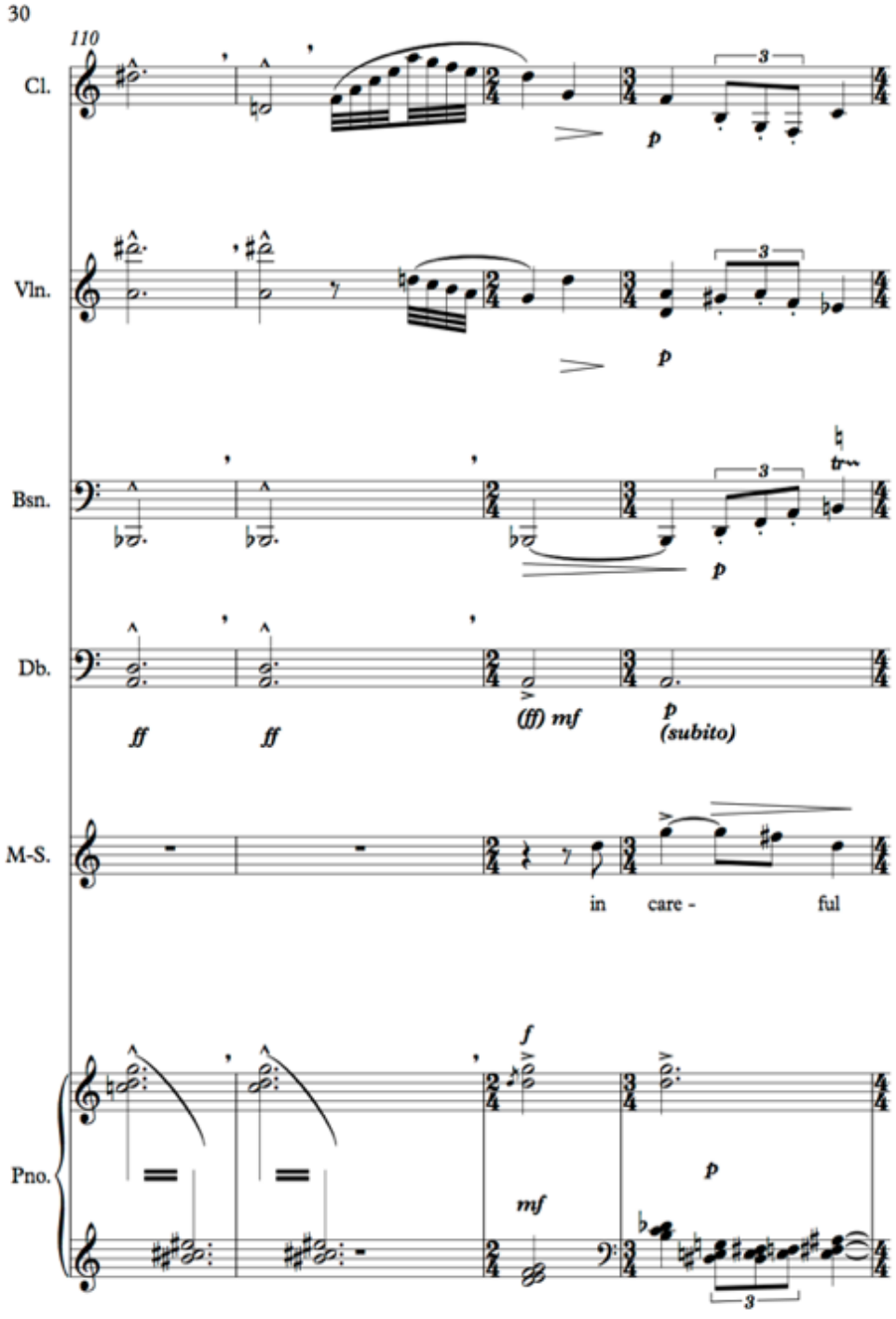

95
Cl.
ppp
pp
Vln.
pp
pp
mf
(subito)
Bsn.
ppp
sf
Db.
pp
M-S.
mf
p
but held Her gra - vi - ty a - loft and
Pno.
ppp
sf pp
sf

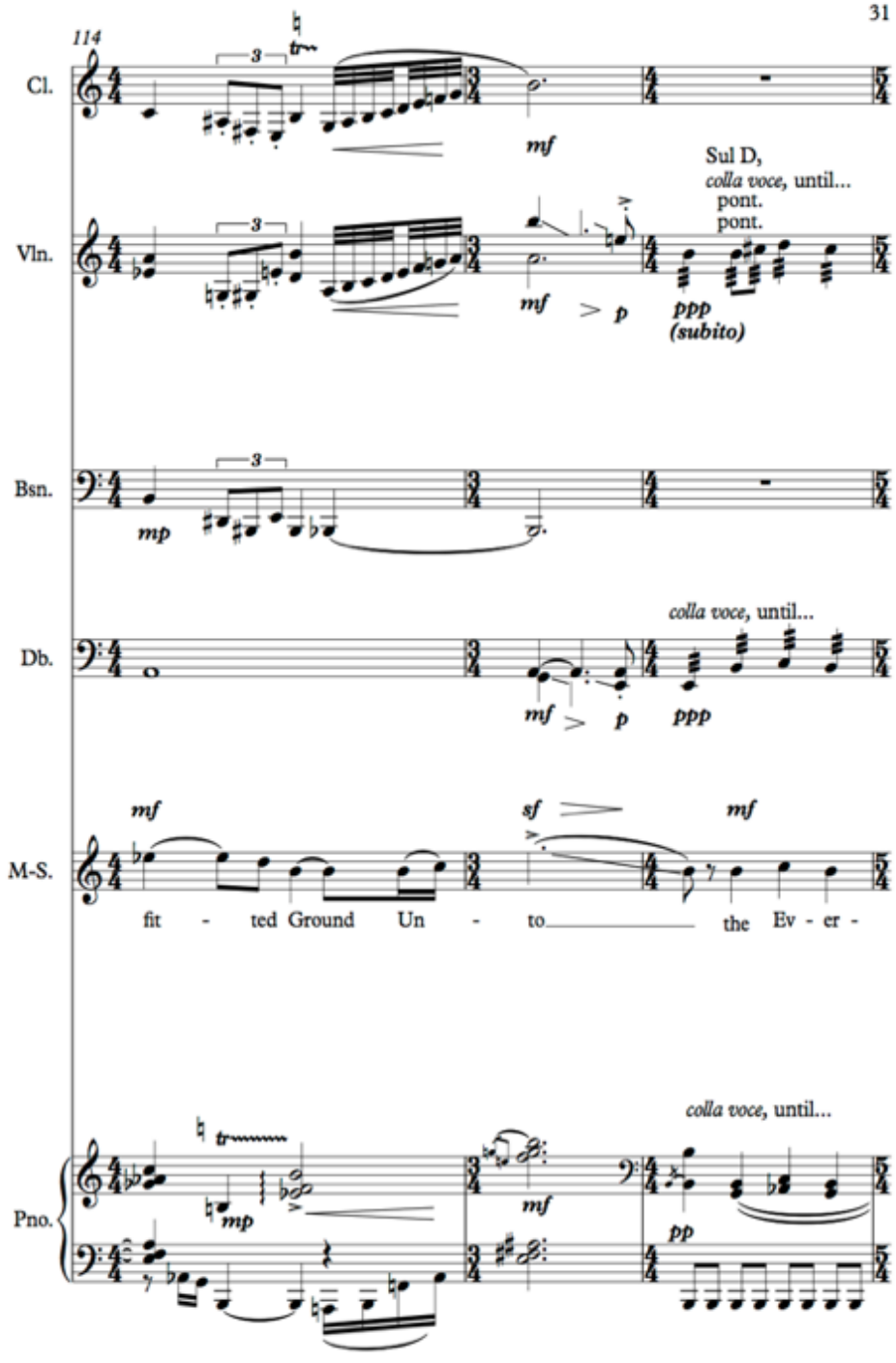

97
Cl.
Vln.
pp
mf
(subito)
sf
pp
Bsn.
p
sf
fpp
Db.
pont.
sf
pp
f
M-S.
met the gaze-di - rect
Pno.
p
sf
ppp
mp
ppp

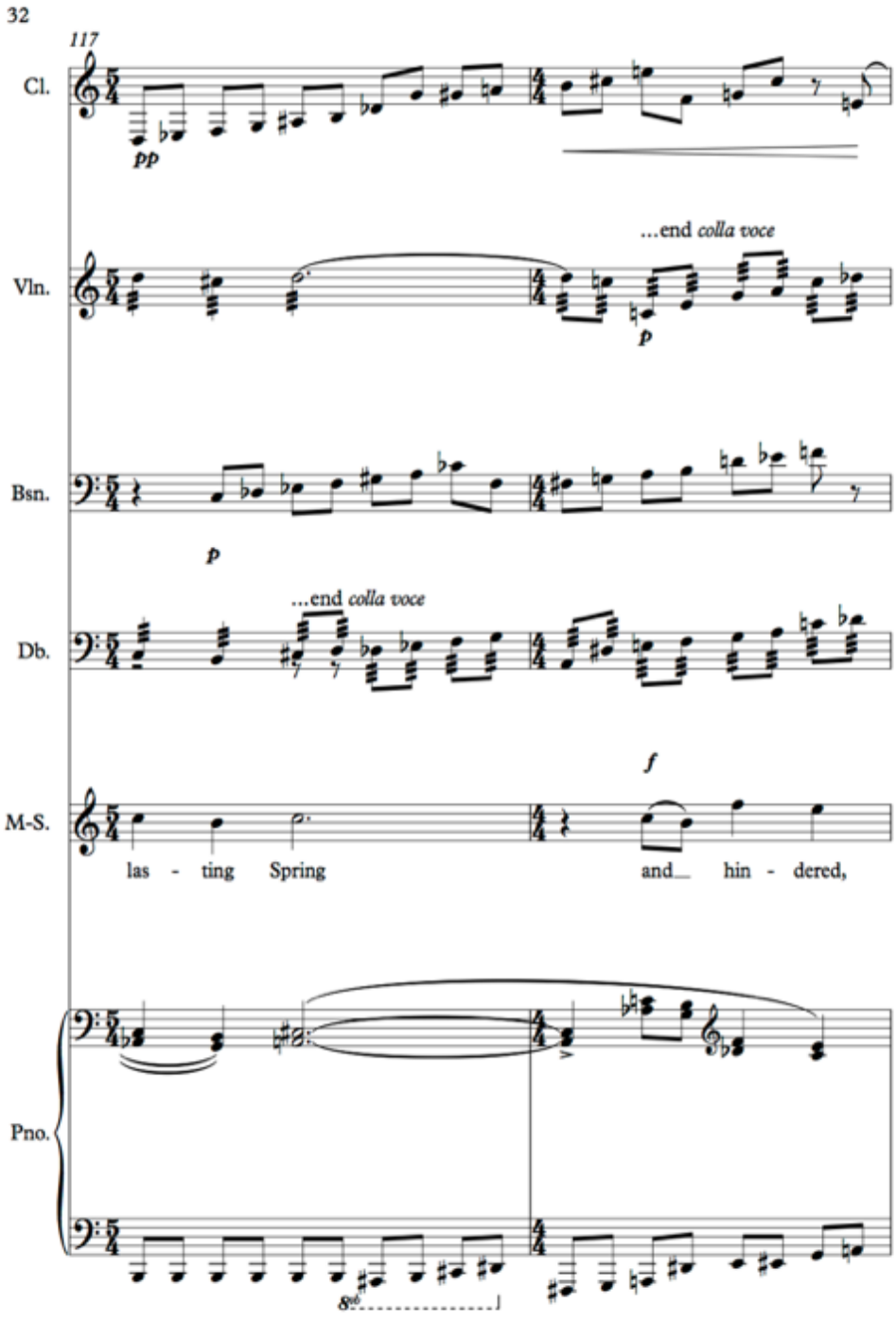

100
flutter tongue
27
Cl.
sff
Vln.
sff
Bsn.
sff
Db.
ord.
sff
....to norm. singing
mf p
f
M-S.
and when adj - us-ted
adj
Pno.
ff

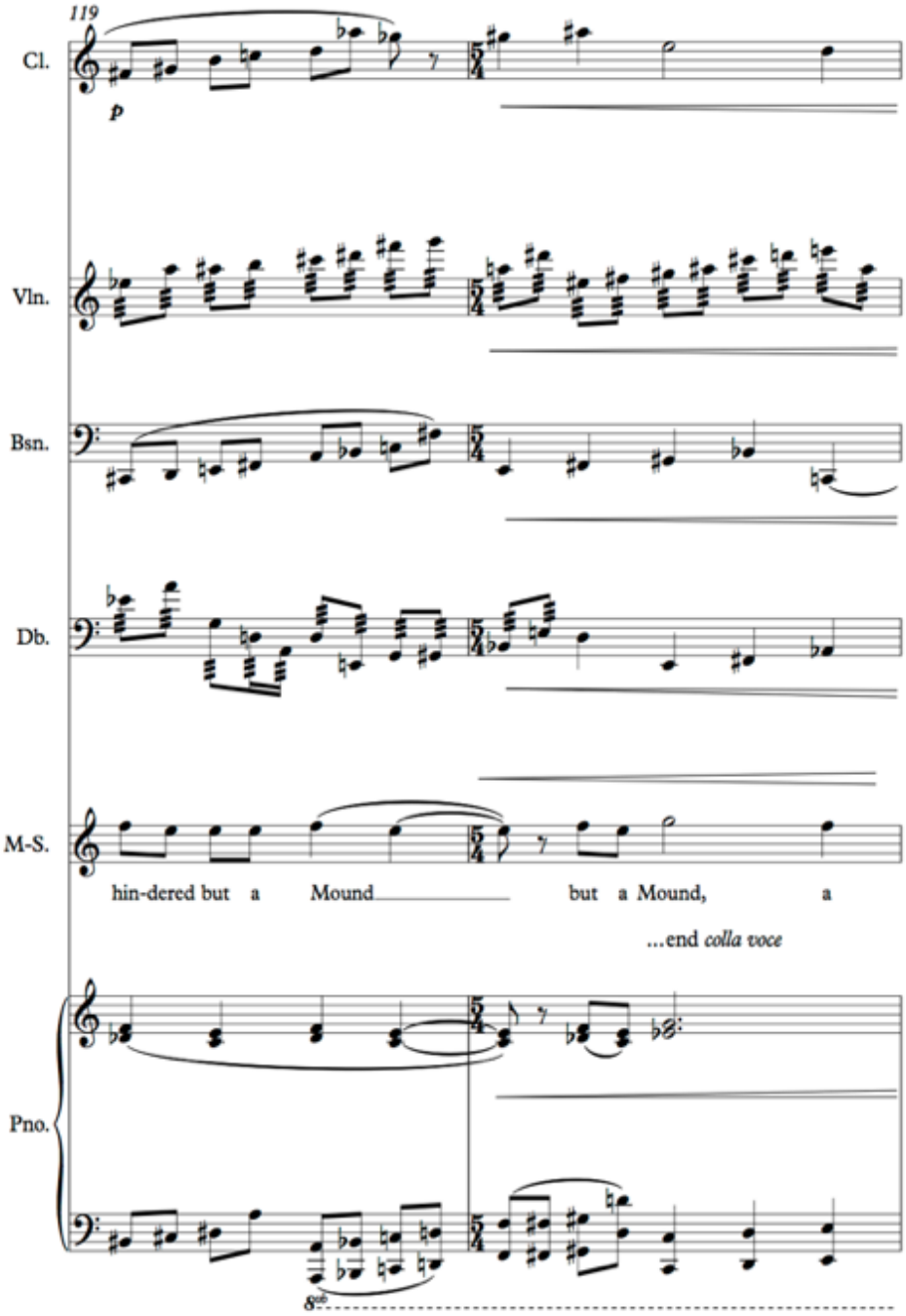

28
104
Cl.
sff
Vln.
p
(subito)
sff
Bsn.
p
(subito)
sff
Db.
mf
mp
sff
....to norm. singing
mp
f
M-S.
just - - - ted
like a Seed
Pno.
ppp
sff

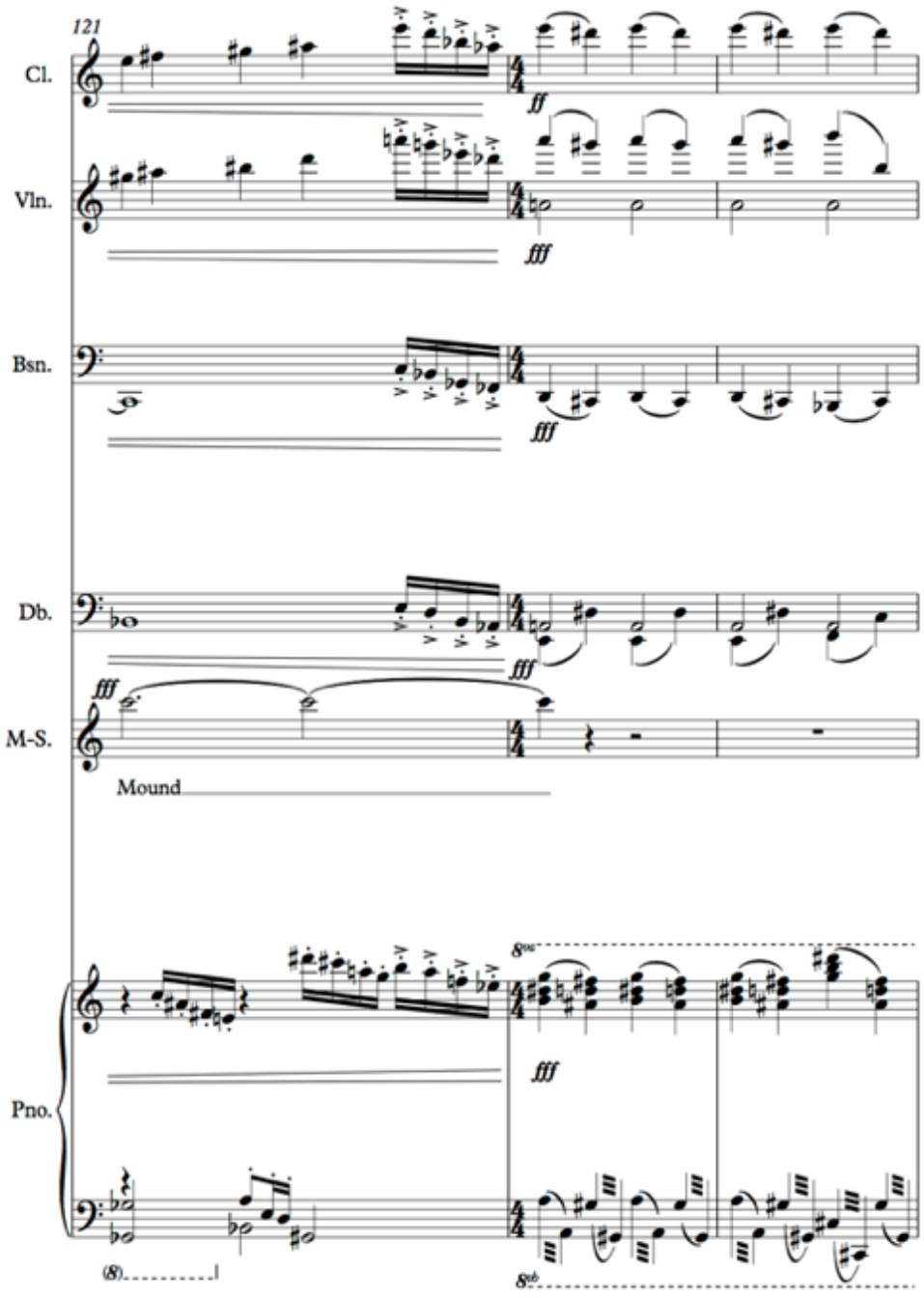

29
107
Cl.
ff
Vln.
p
(subito)
ff
Bsn.
p
(subito)
ff
Db.
mf
mp
ff
M-S.
f
mp
f
like
a
Seed
Pno.
ppp
(subito)
sf ff

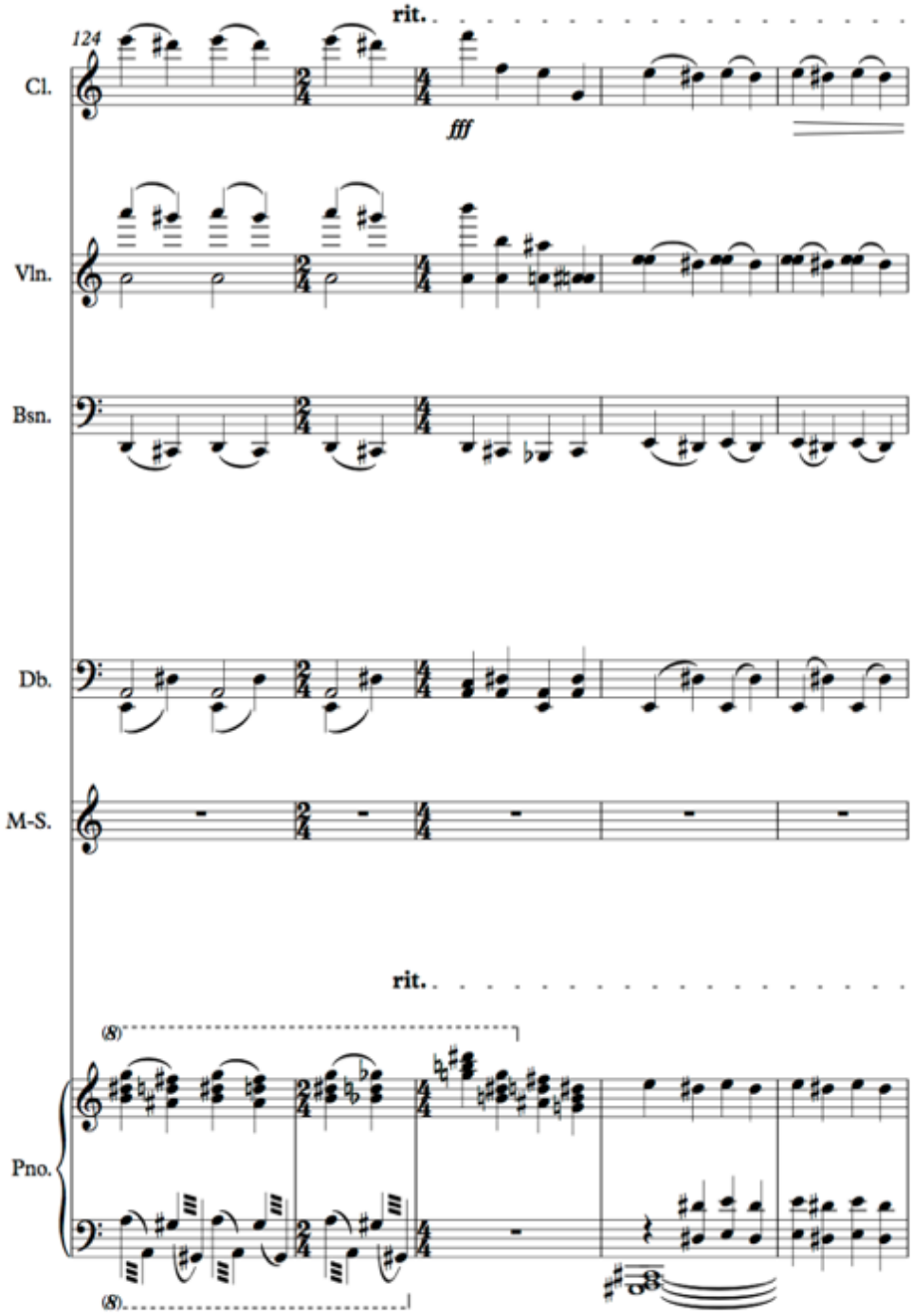

30
110
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
ff
ff
(ff) mf
p
(subito)
in care - ful
f
mf
p
3

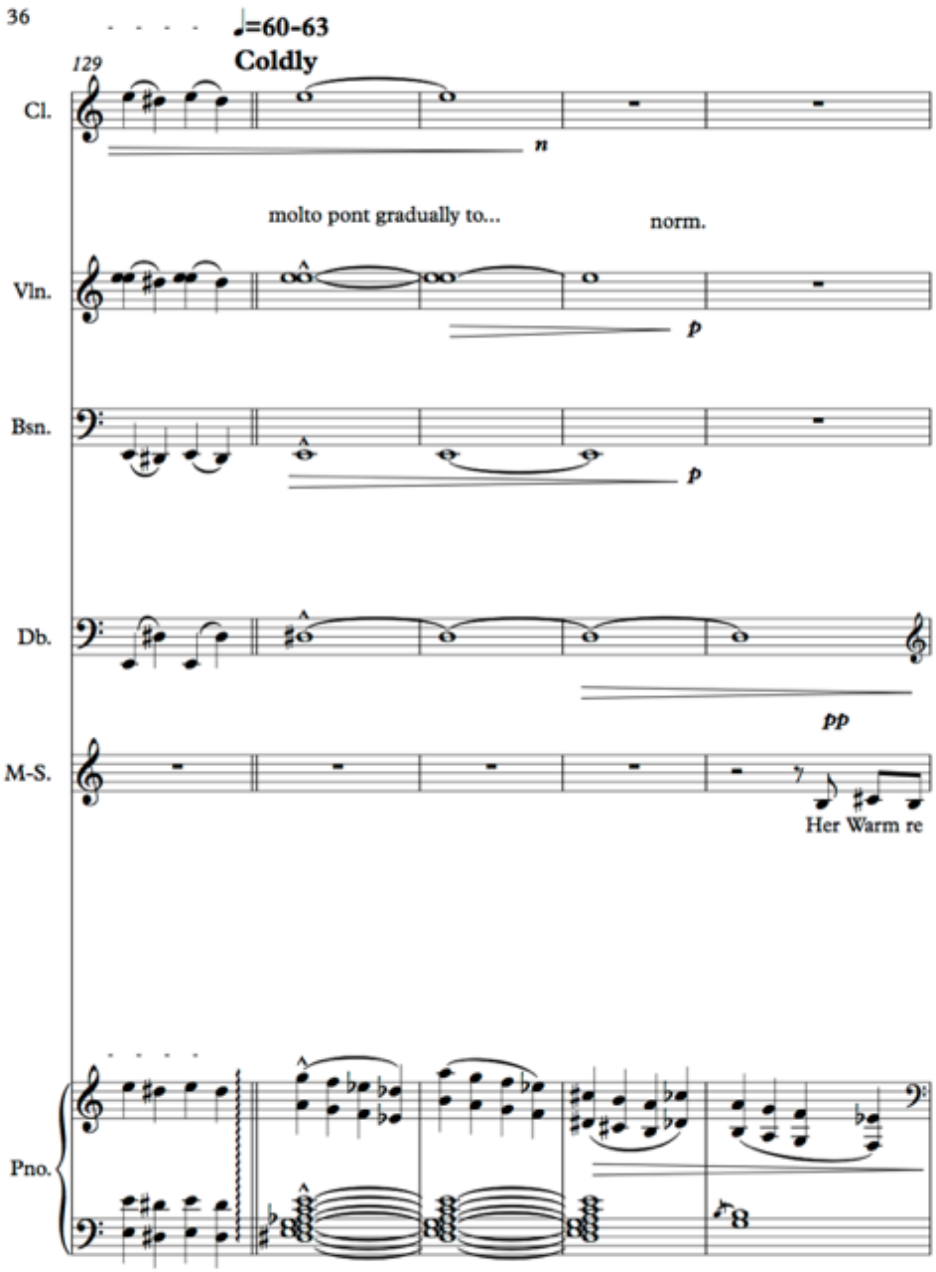

114
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
mf
Sul D,
colla voce, until...
pont.
pont.
mf
p
ppp
(subito)
mp
colla voce, until...
mf
p
ppp
mf
sf
mf
fit - ted Ground Un - to the Ev - er -
colla voce, until...
mp
mf
pp

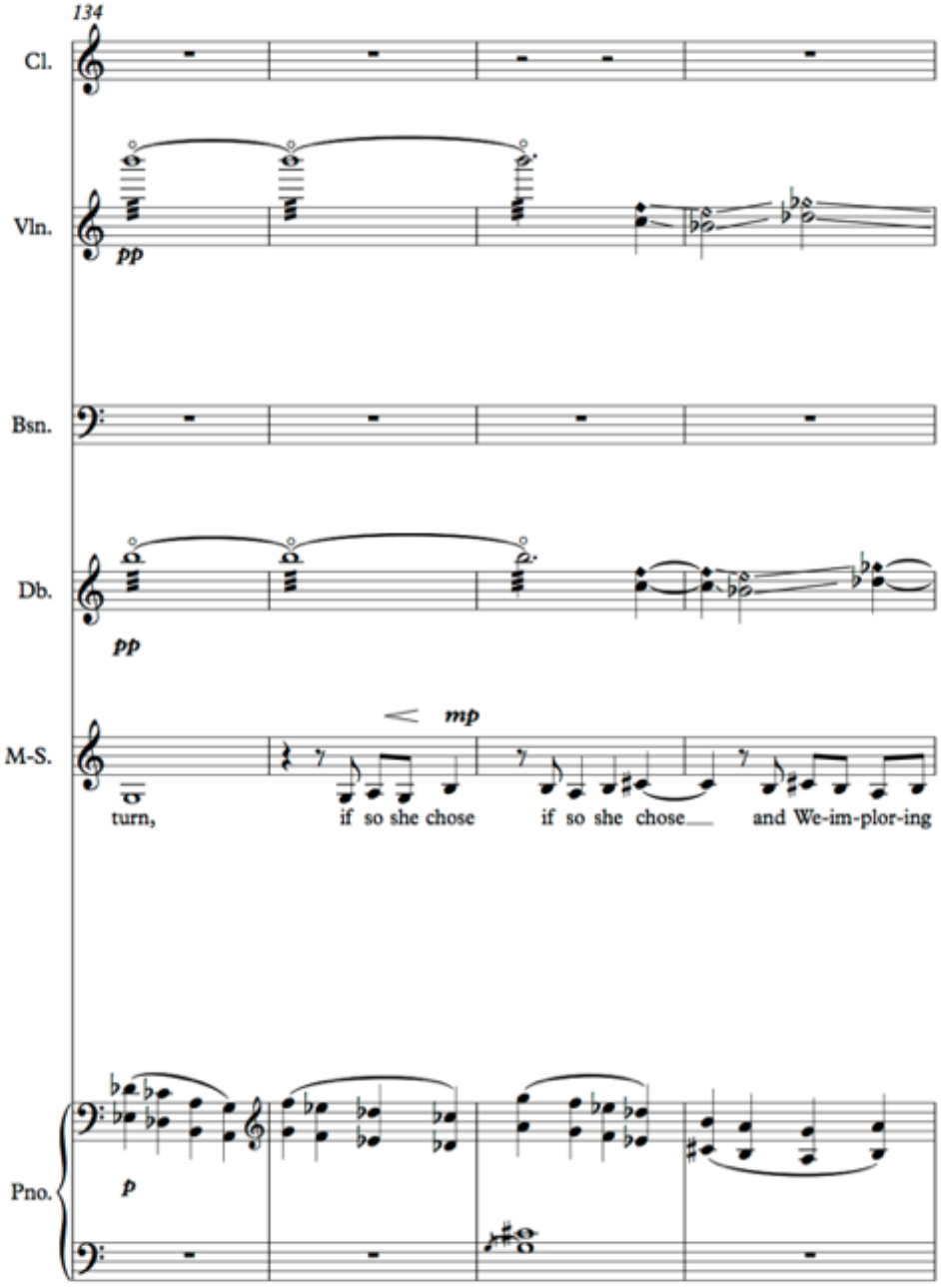

32
117
Cl.
pp
Vln.
...end colla voce
p
Bsn.
p
Db.
...end colla voce
M-S.
f
las - ting Spring and hin - dered,
Pno.

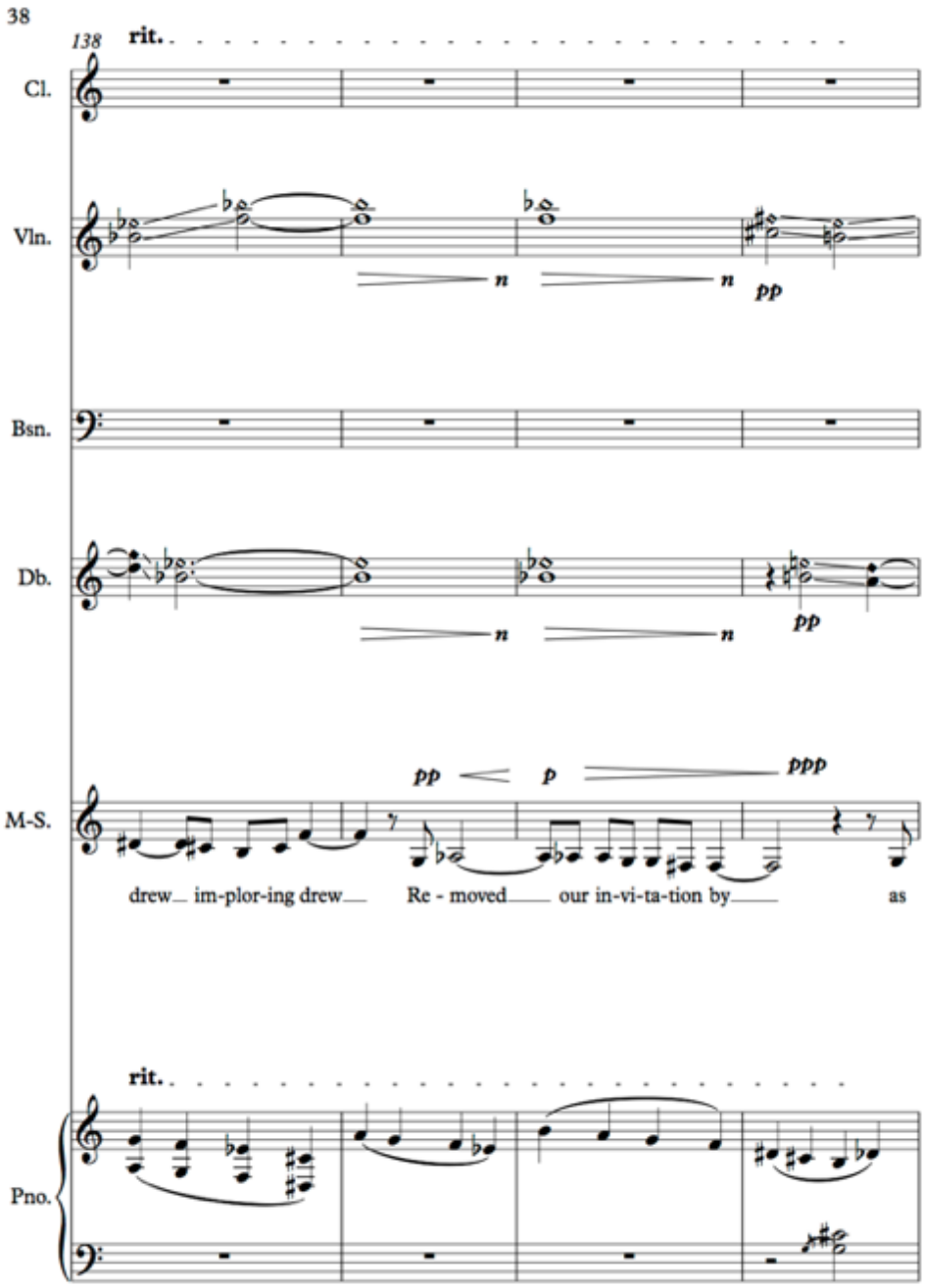

119
Cl.
p
Vln.
Bsn.
Db.
M-S.
hin-dered but a Mound but a Mound, a
...end colla voce
Pno.
8vb

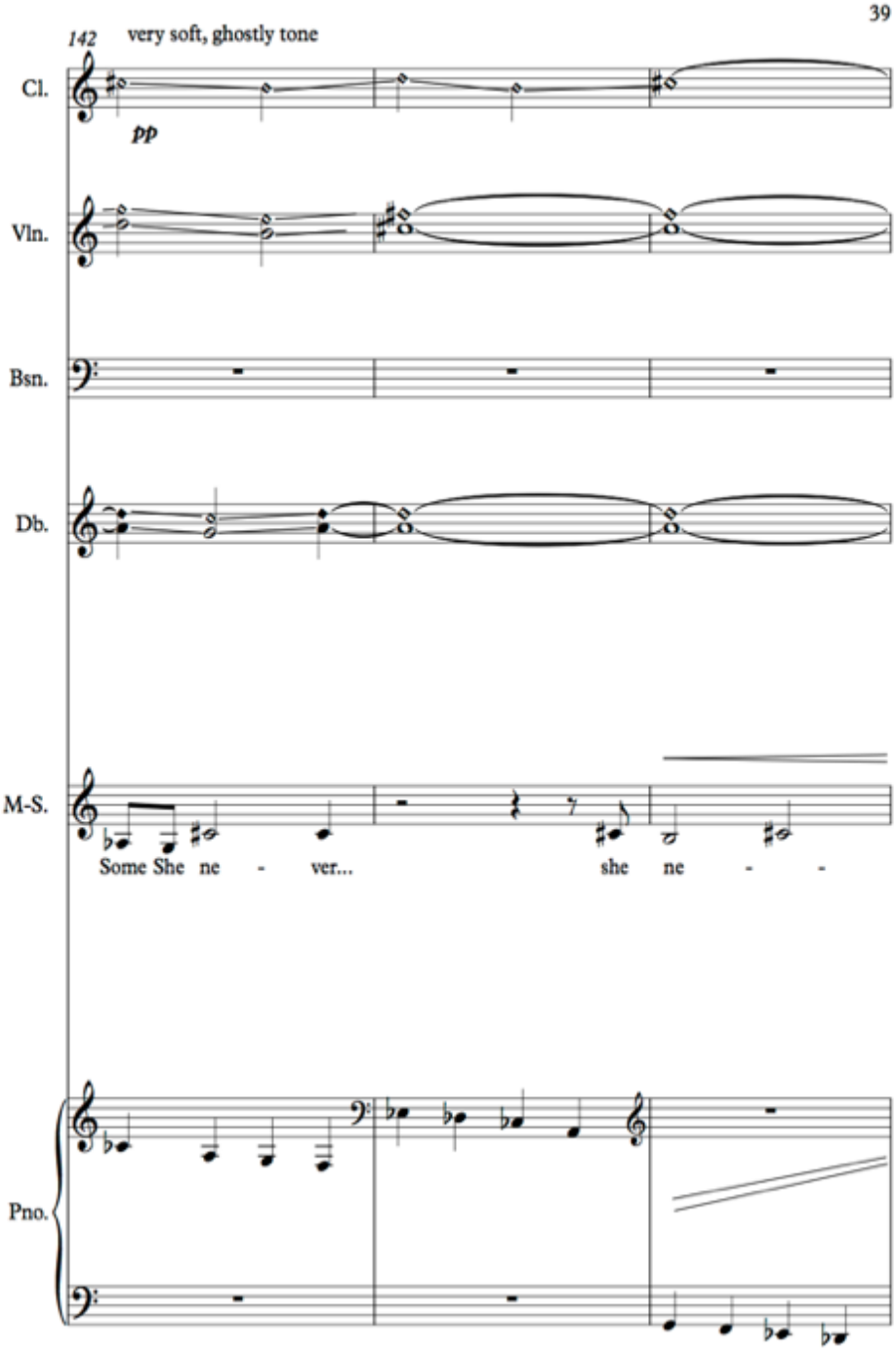

121
Cl.
Vln.
Bsn.
Db.
M-S.
Mound
Pno.
ff
fff
8va
8vb

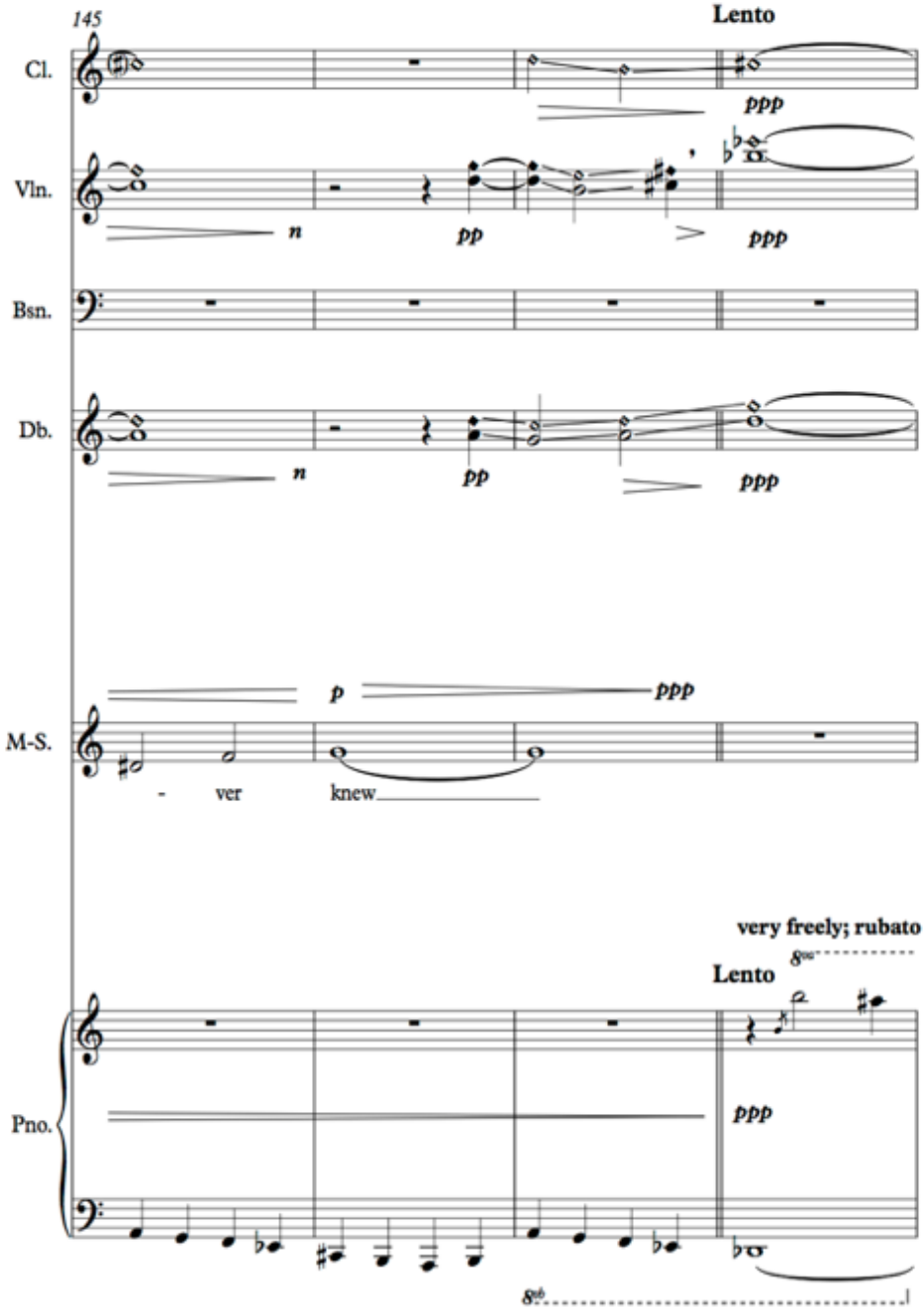

rit.
124
Cl.
fff
Vln.
Bsn.
Db.
M-S.
rit.
(8)
Pno.
(8)

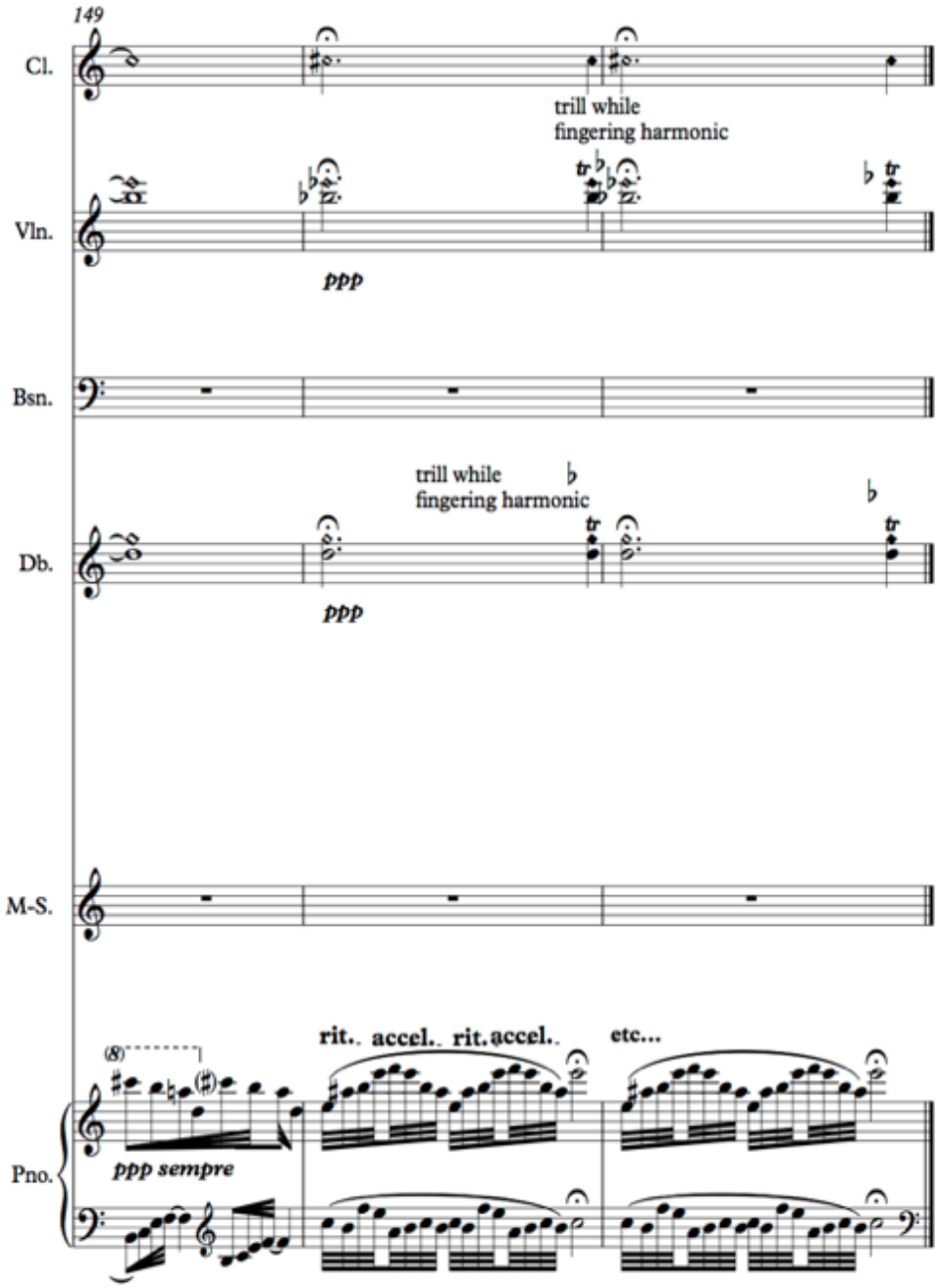

36
♩=60-63
Coldly
129
Cl.
n
molto pont gradually to...
norm.
Vln.
p
Bsn.
p
Db.
pp
M-S.
Her Warm re
Pno.


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

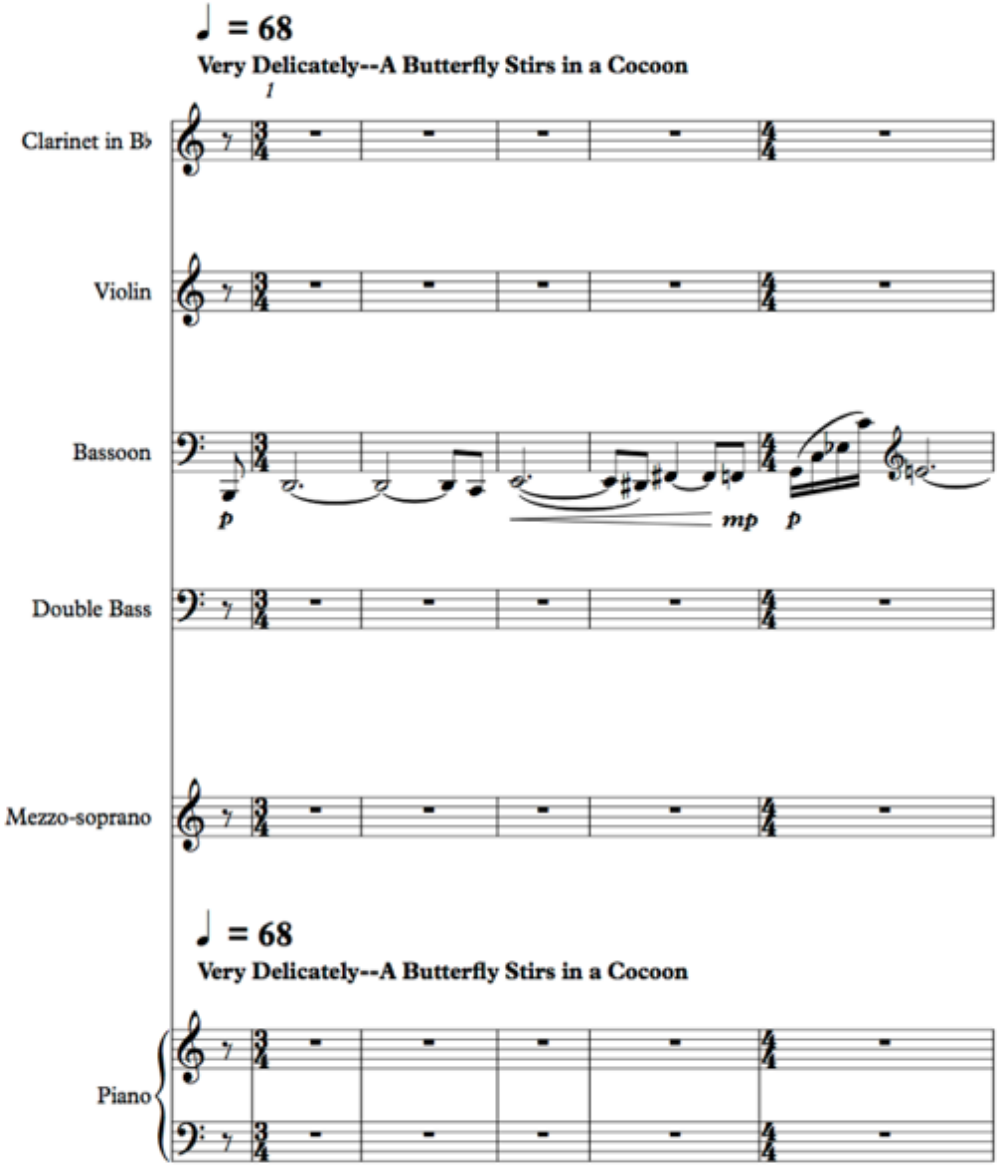

38
138
rit.
Cl.
Vln.
n
n
pp
Bsn.
Db.
n
n
pp
M-S.
pp
p
ppp
drew im-plor-ing drew
Re - moved
our in-vi-ta-tion by
as
rit.
Pno.

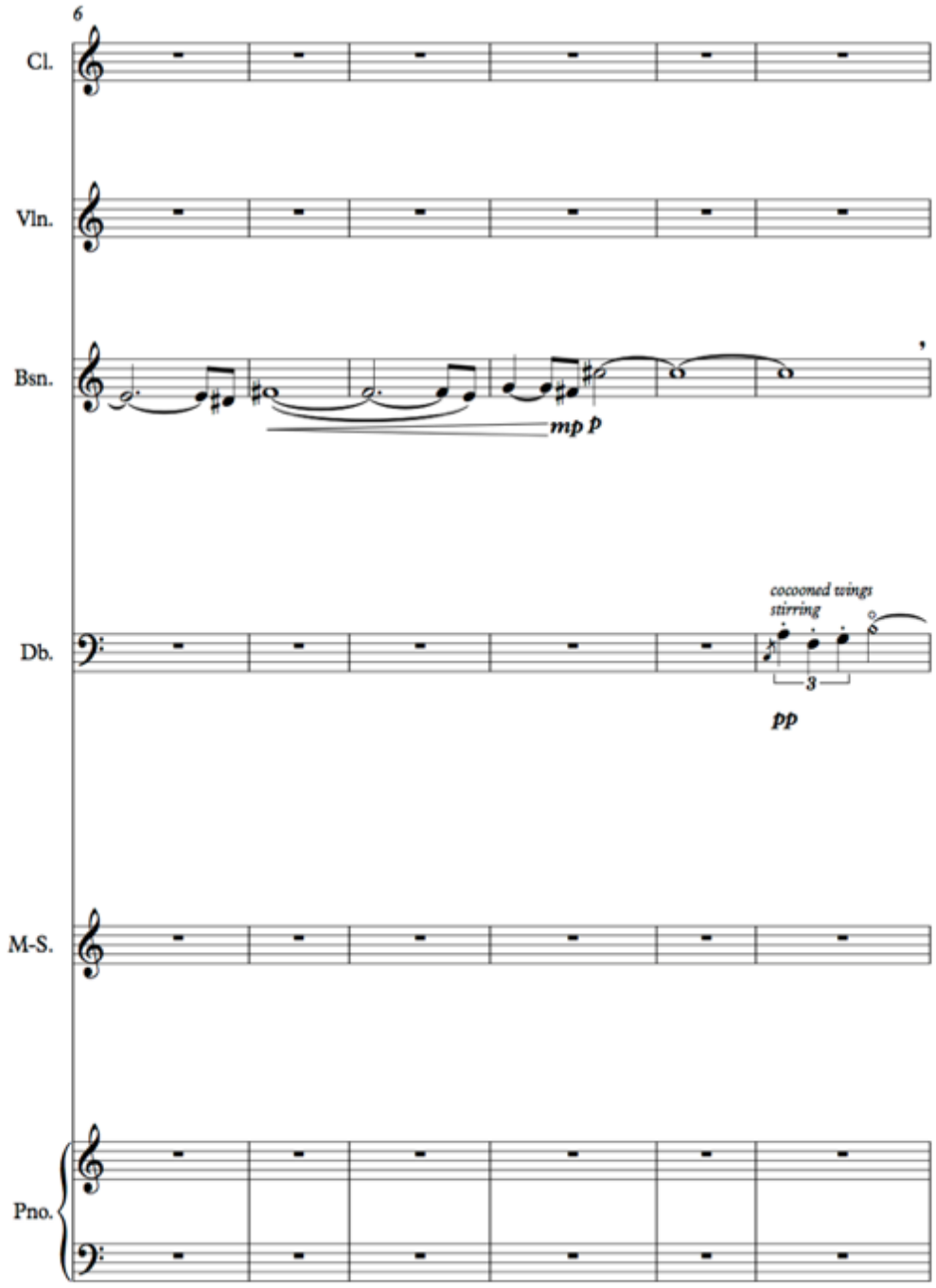

142
very soft, ghostly tone
Cl.
pp
Vln.
Bsn.
Db.
M-S.
Some She ne - ver... she ne - -
Pno.

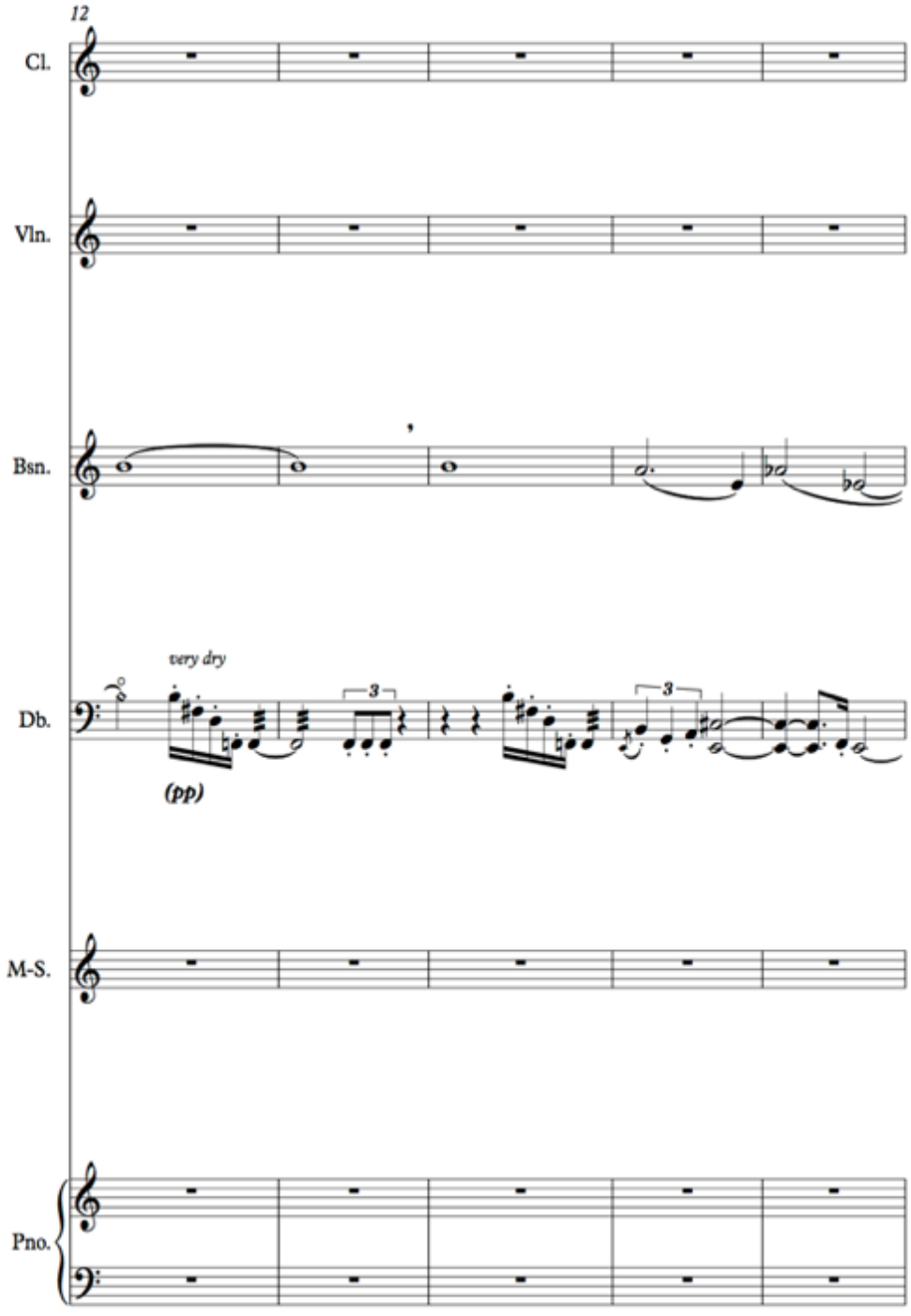

145
Lento
Cl.
ppp
Vln.
n
pp
ppp
Bsn.
Db.
n
pp
ppp
p
ppp
M-S.
- ver
knew
very freely; rubato
Lento
Pno.
ppp

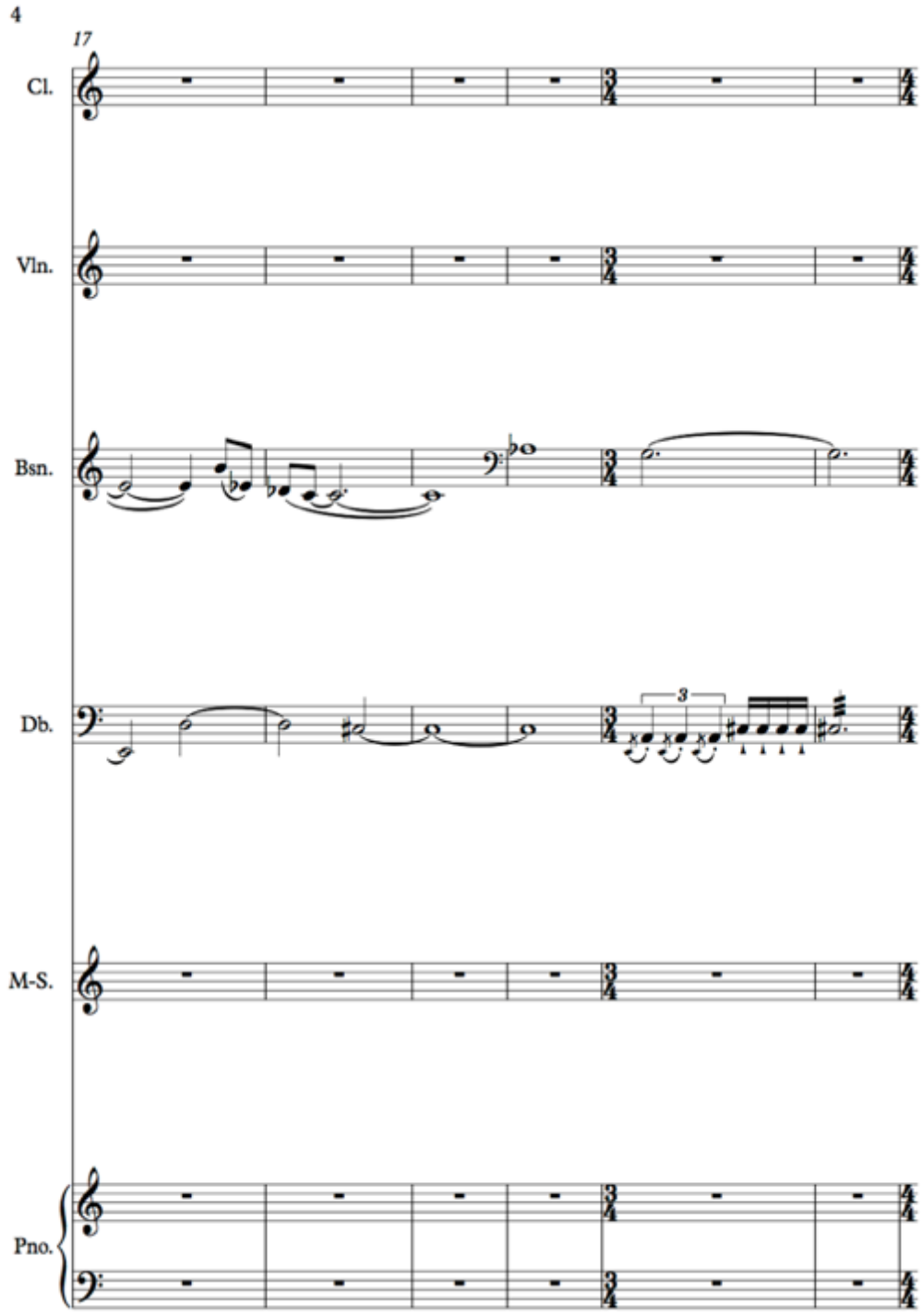

149
Cl.
trill while
fingering harmonic
Vln.
ppp
Bsn.
trill while
fingering harmonic
Db.
ppp
M-S.
rit.. accel.. rit. accel..
etc...
(8)
ppp sempre
Pno.

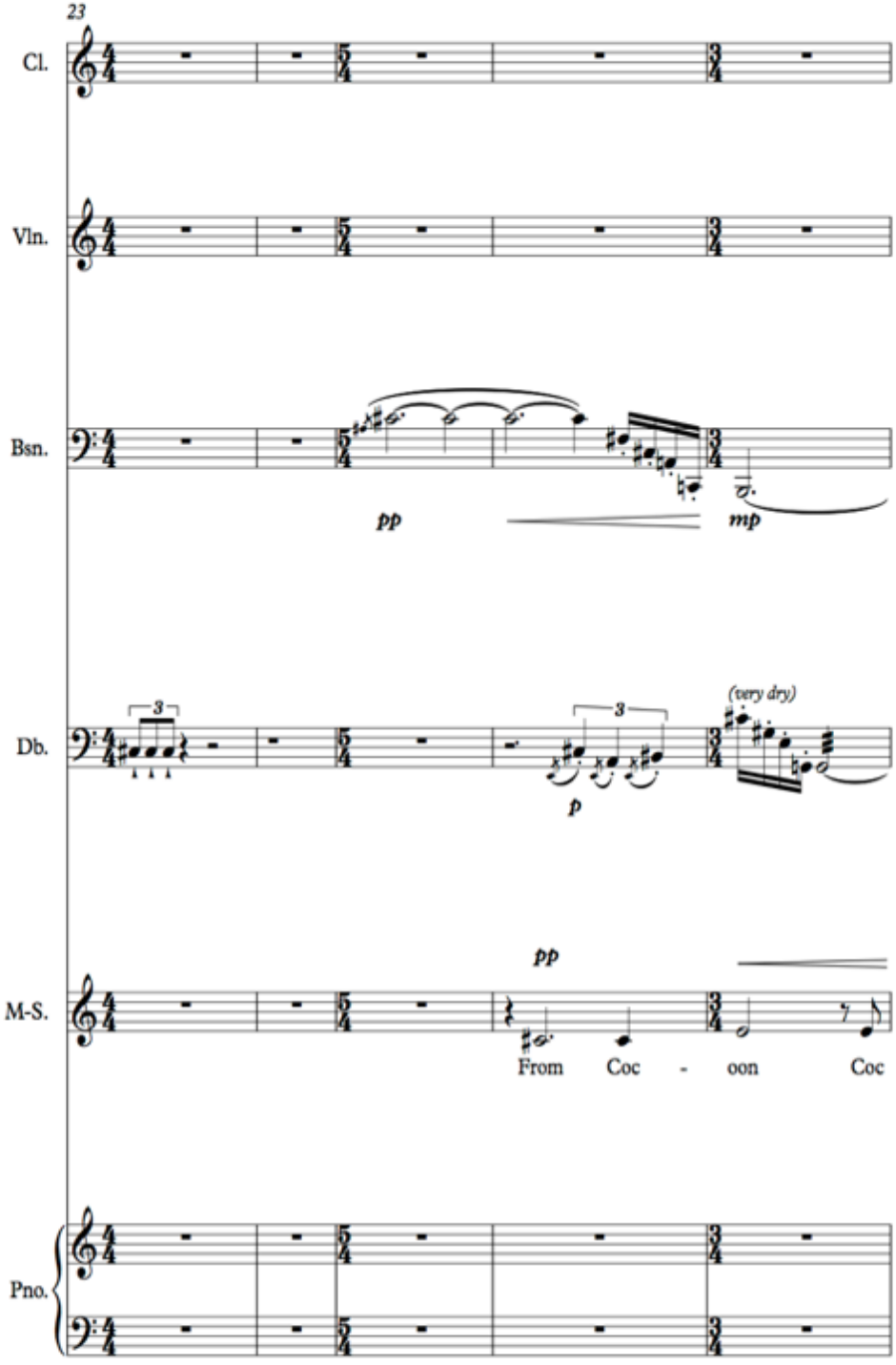
IV. From Cocoon Forth
A Butterfly

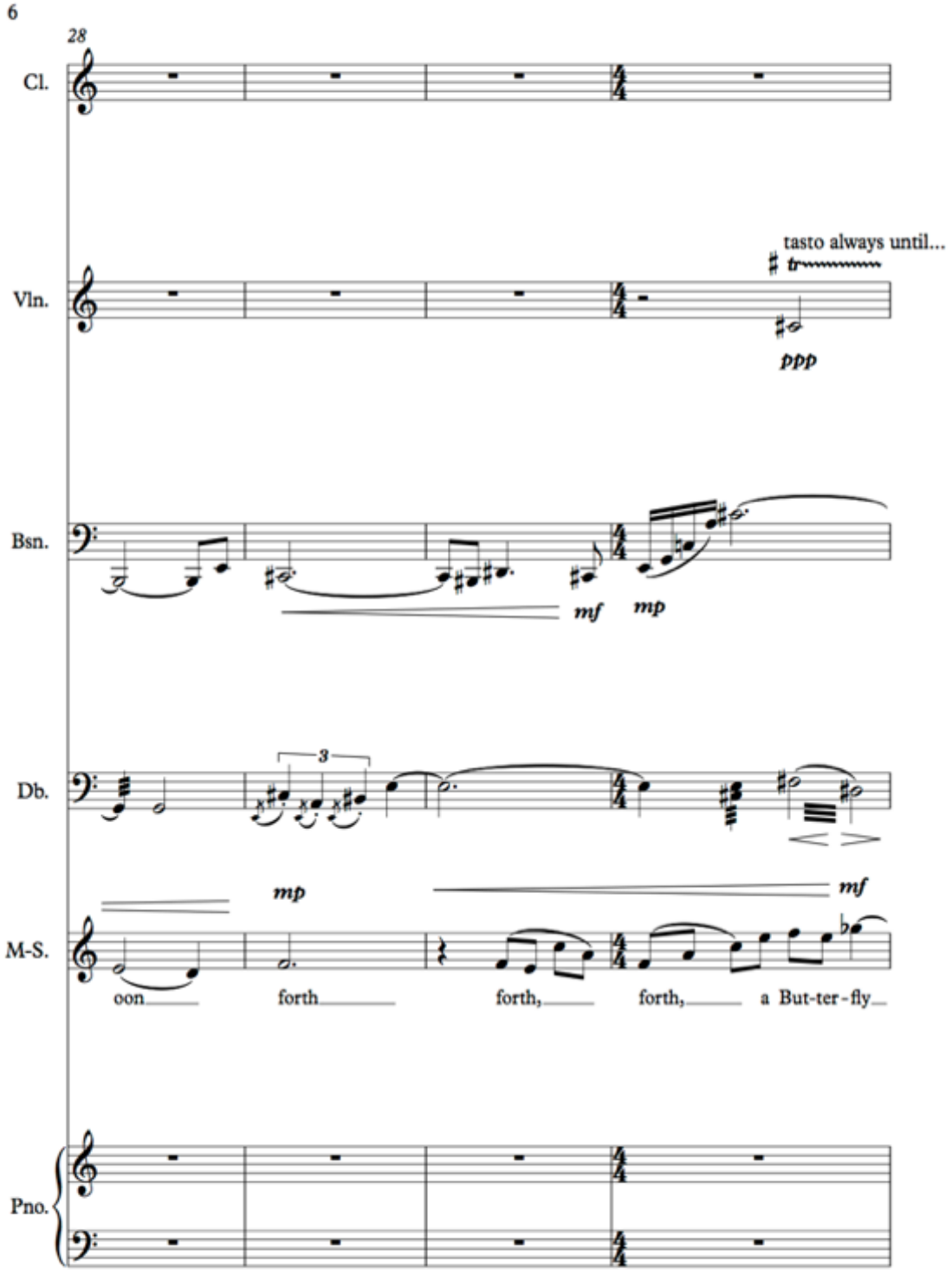


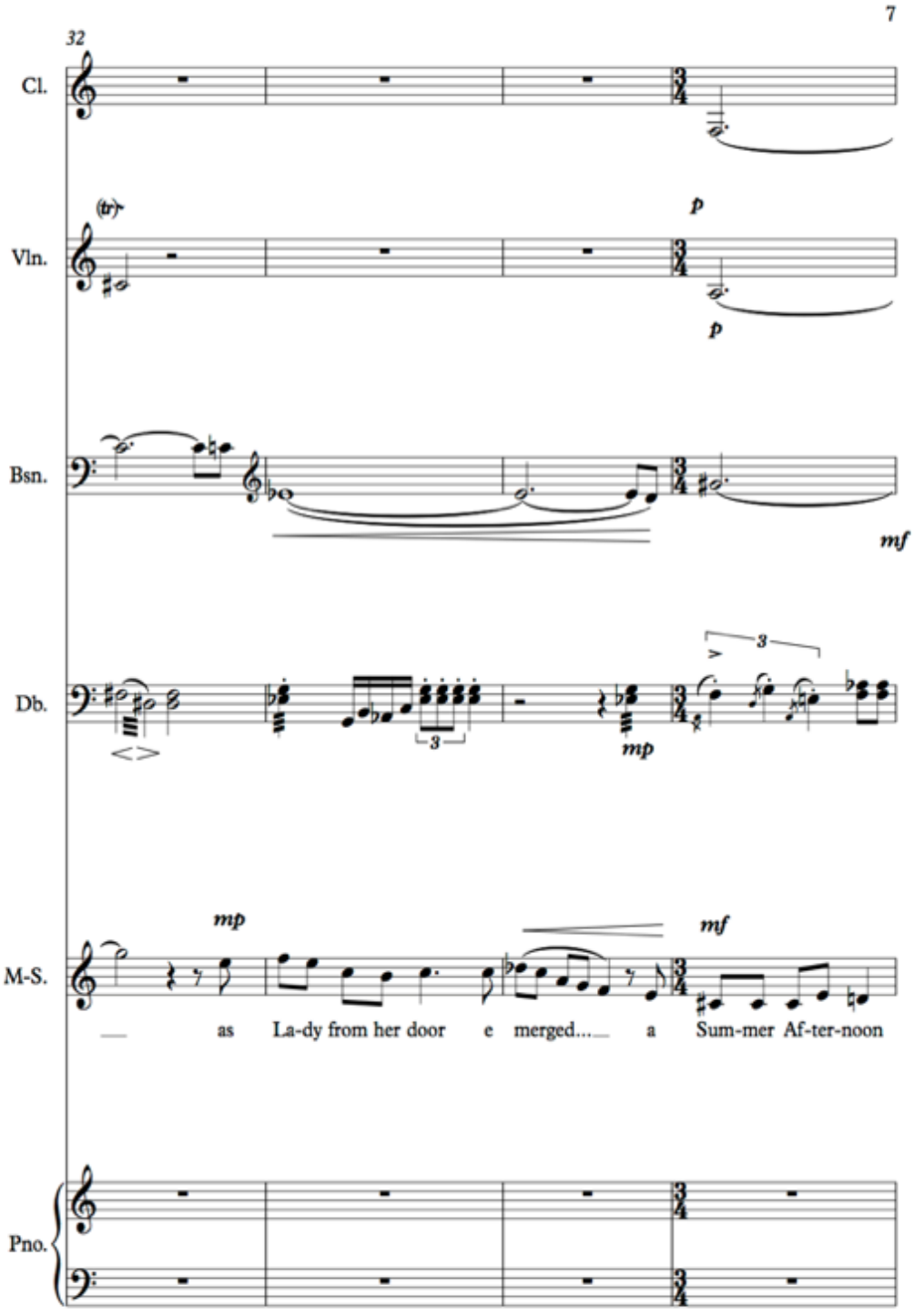

6
Cl.
Vln.
Bsn.
mp p
Db.
cocooned wings
stirring
3
pp
M-S.
Pno.

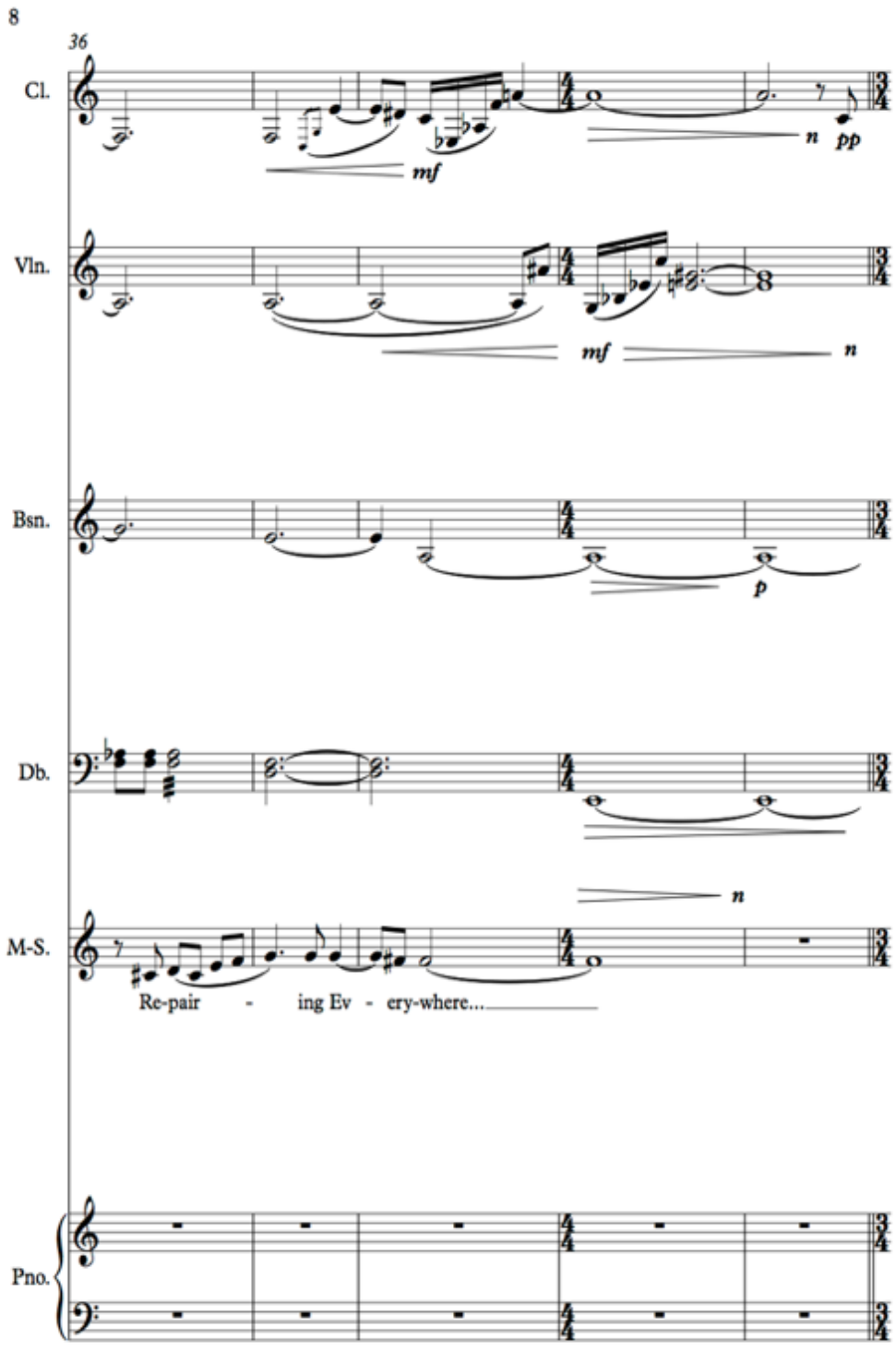

12
Cl.
Vln.
Bsn.
Db.
very dry
(pp)
M-S.
Pno.

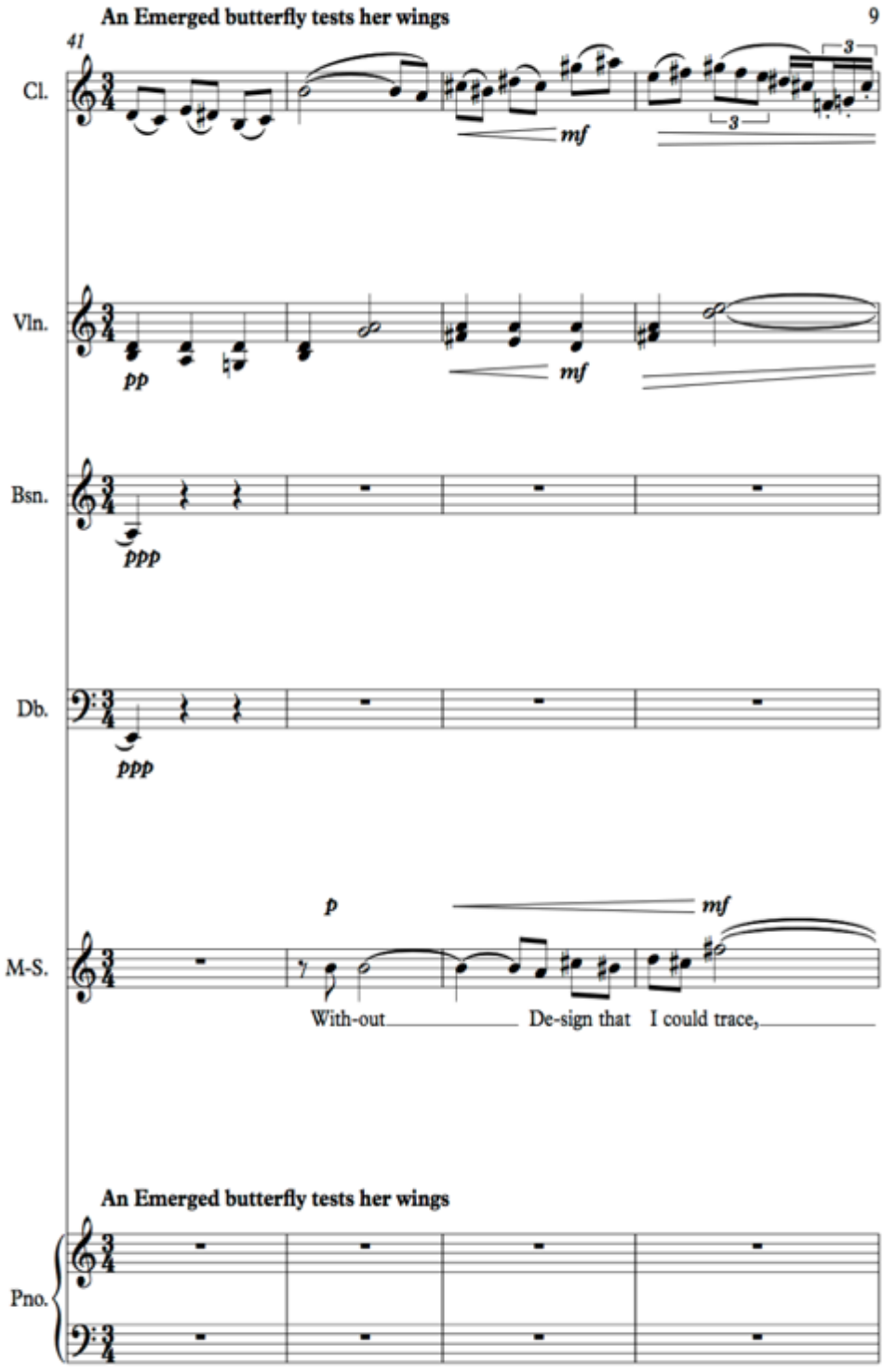

4
17
Cl.
Vln.
Bsn.
Db.
3
M-S.
Pno.

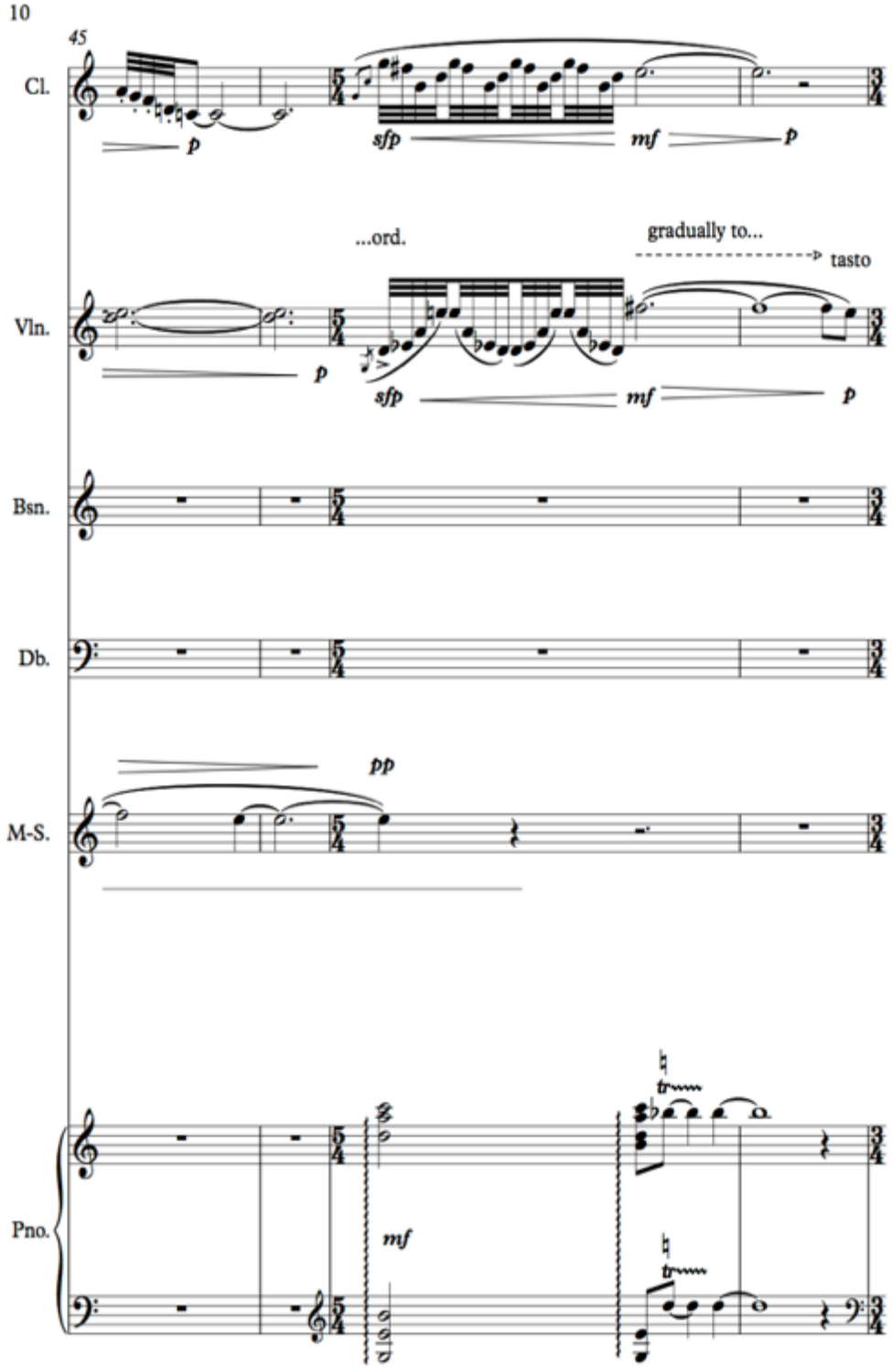

23
Cl.
Vln.
Bsn.
pp
mp
Db.
3
3
(very dry)
p
M-S.
pp
From Coc - oon Coc
Pno.

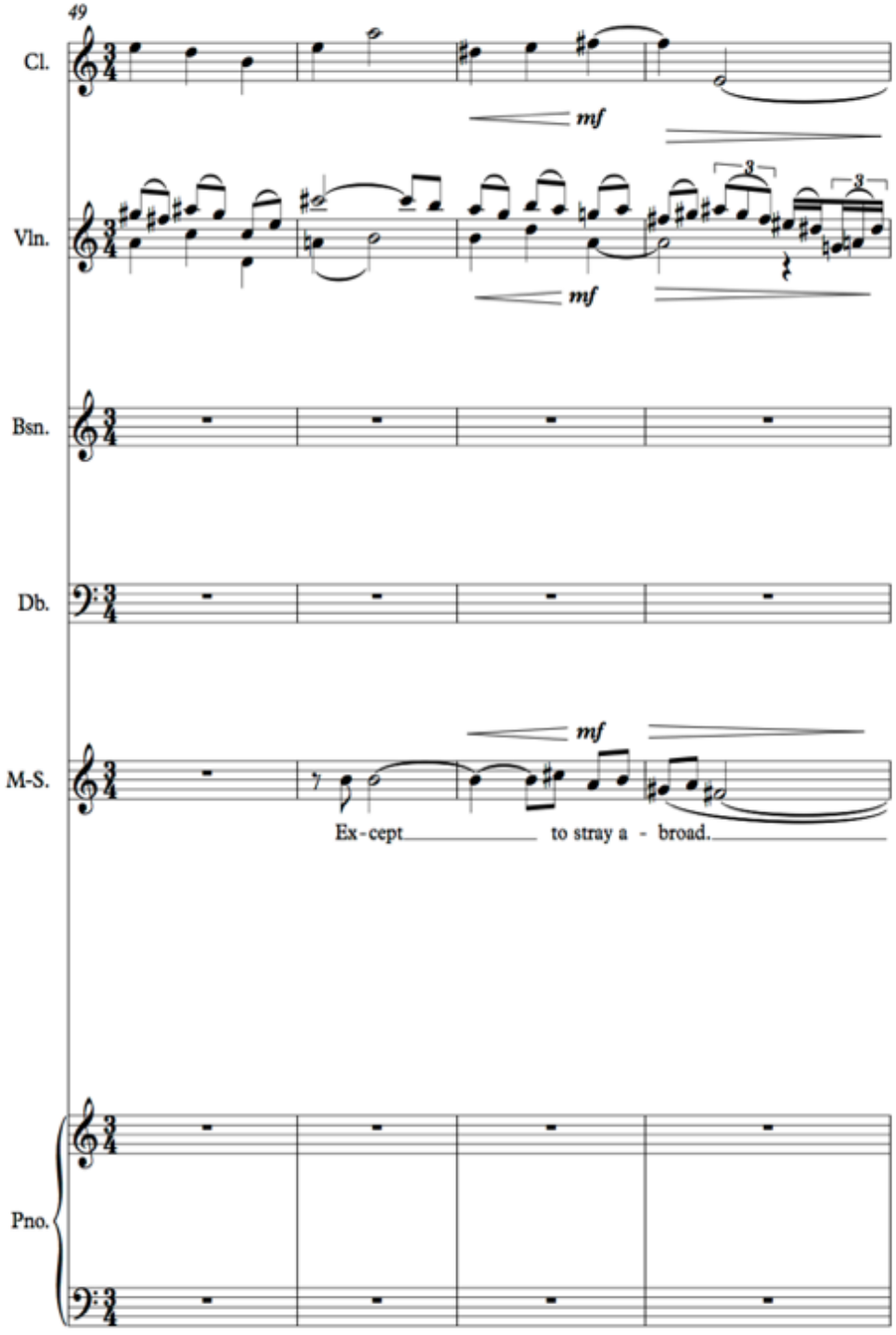

6
28
Cl.
Vln.
tasto always until...
tr
ppp
Bsn.
mf
mp
Db.
3
mp
mf
M-S.
oon
forth
forth,
forth,
a But-ter-fly
Pno.

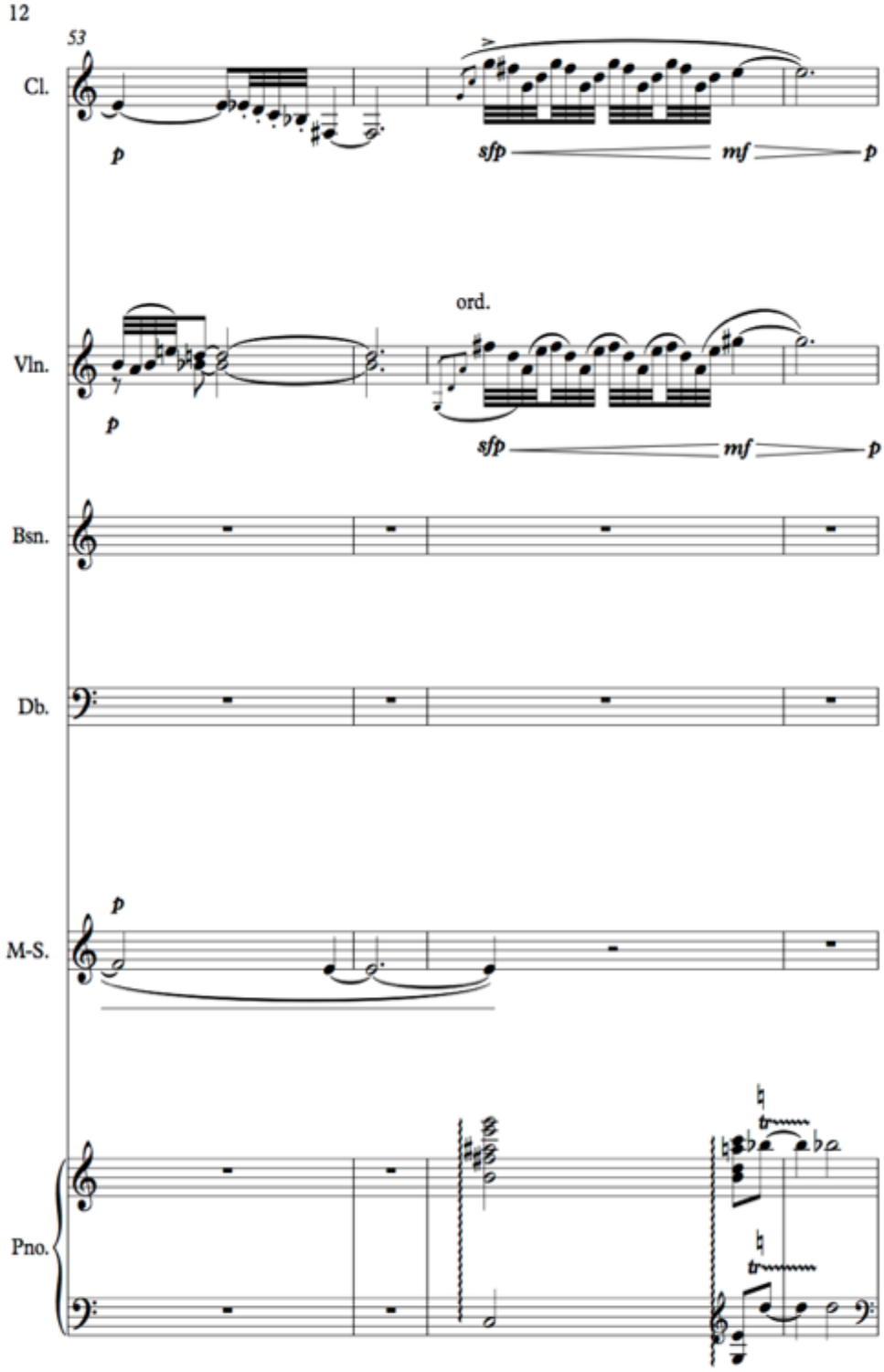

7
32
Cl.
Vln.
(tr)
p
p
Bsn.
mf
Db.
3
3
mp
M-S.
mp
mf
as La-dy from her door e merged... a Sum-mer Af-ter-noon
Pno.

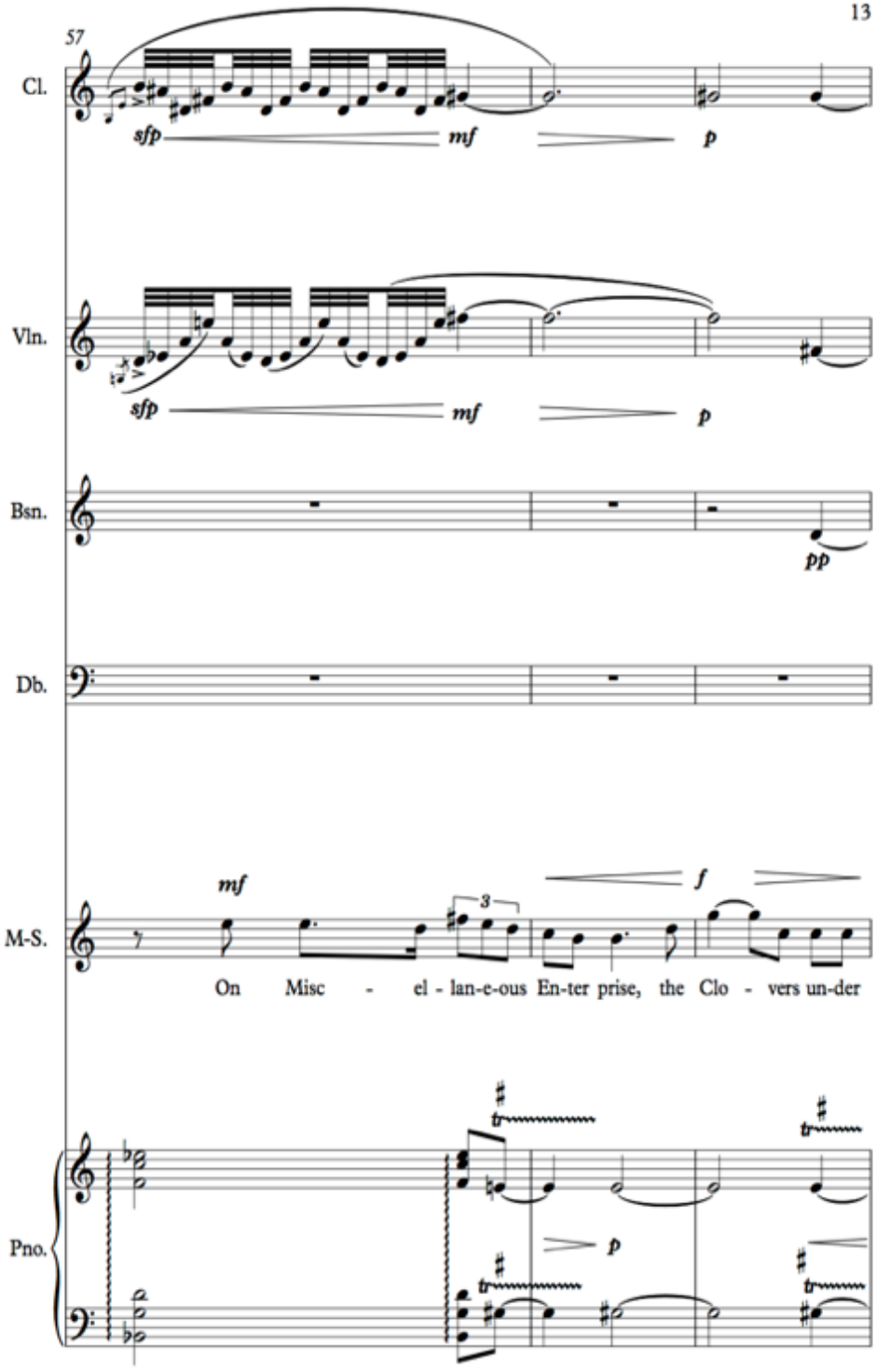

8
36
Cl.
mf
n
pp
Vln.
mf
n
Bsn.
p
Db.
n
M-S.
Re-pair - ing Ev - ery-where....
Pno.

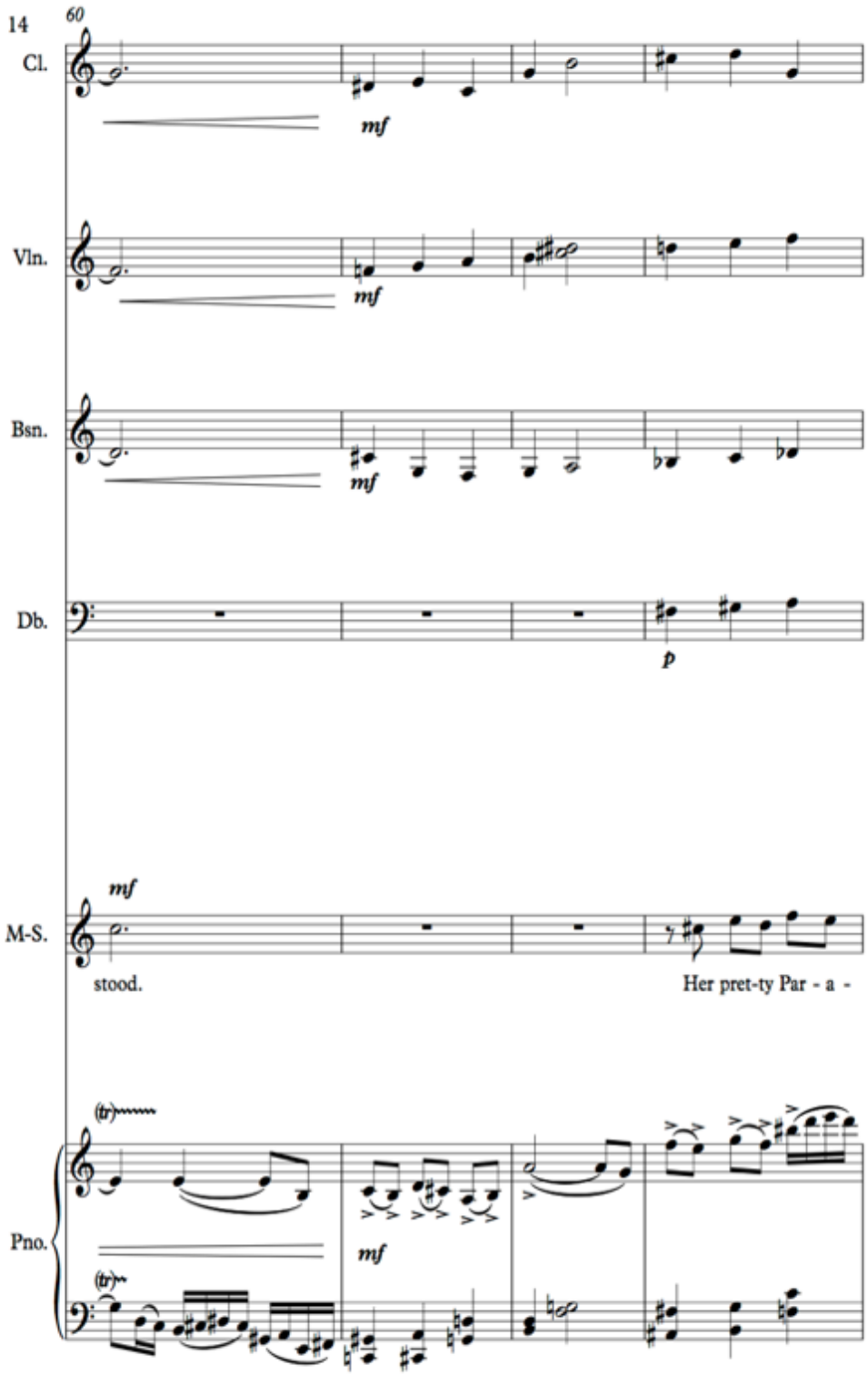

An Emerged butterfly tests her wings
9
41
Cl.
mf
3
3
Vln.
pp
mf
Bsn.
ppp
Db.
ppp
p
mf
M-S.
With-out
De-sign that
I could trace,
An Emerged butterfly tests her wings
Pno.

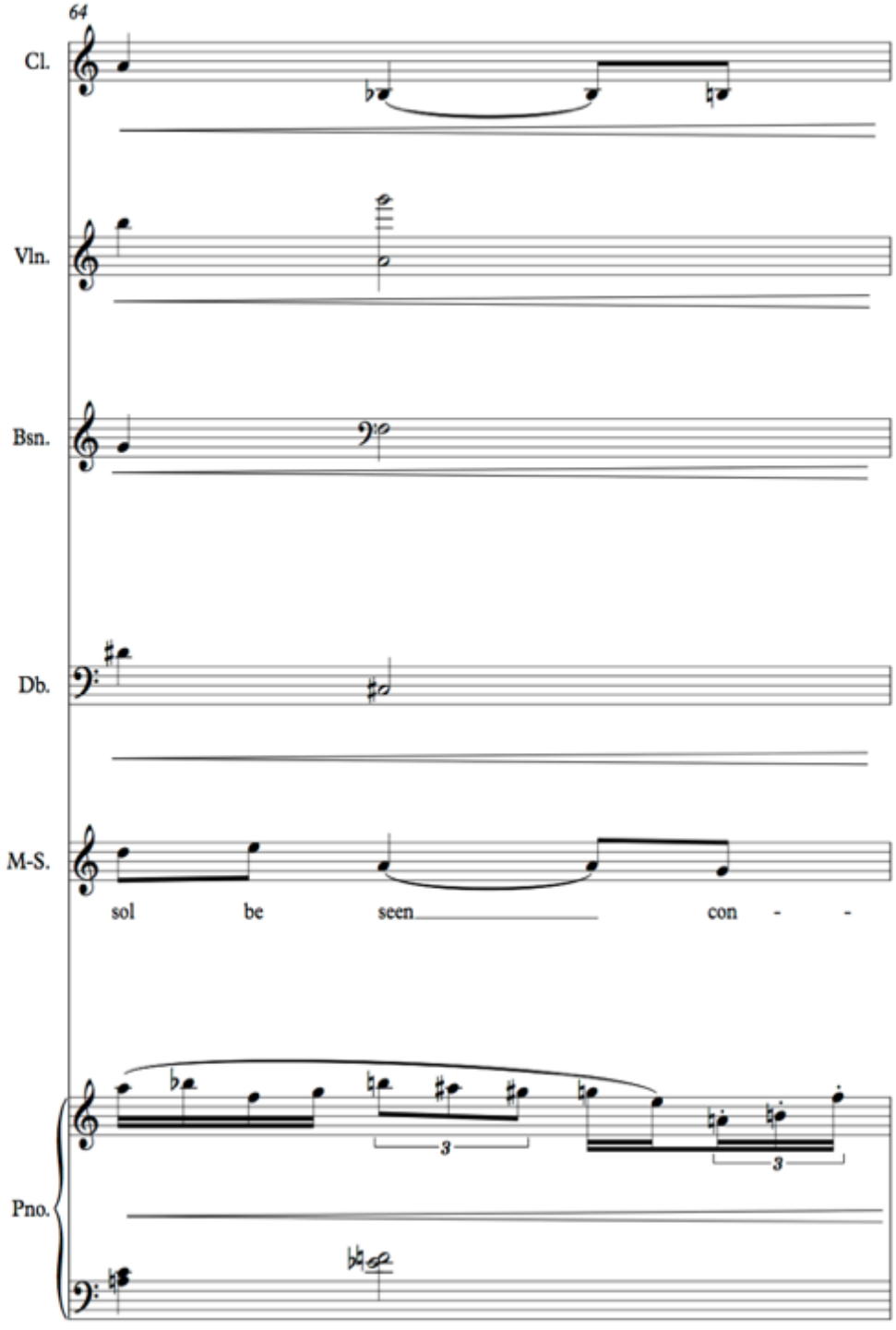

10
45
Cl.
p
sfp
mf
p
...ord.
gradually to...
tasto
Vln.
p
sfp
mf
p
Bsn.
Db.
pp
M-S.
Pno.
mf
tr
tr

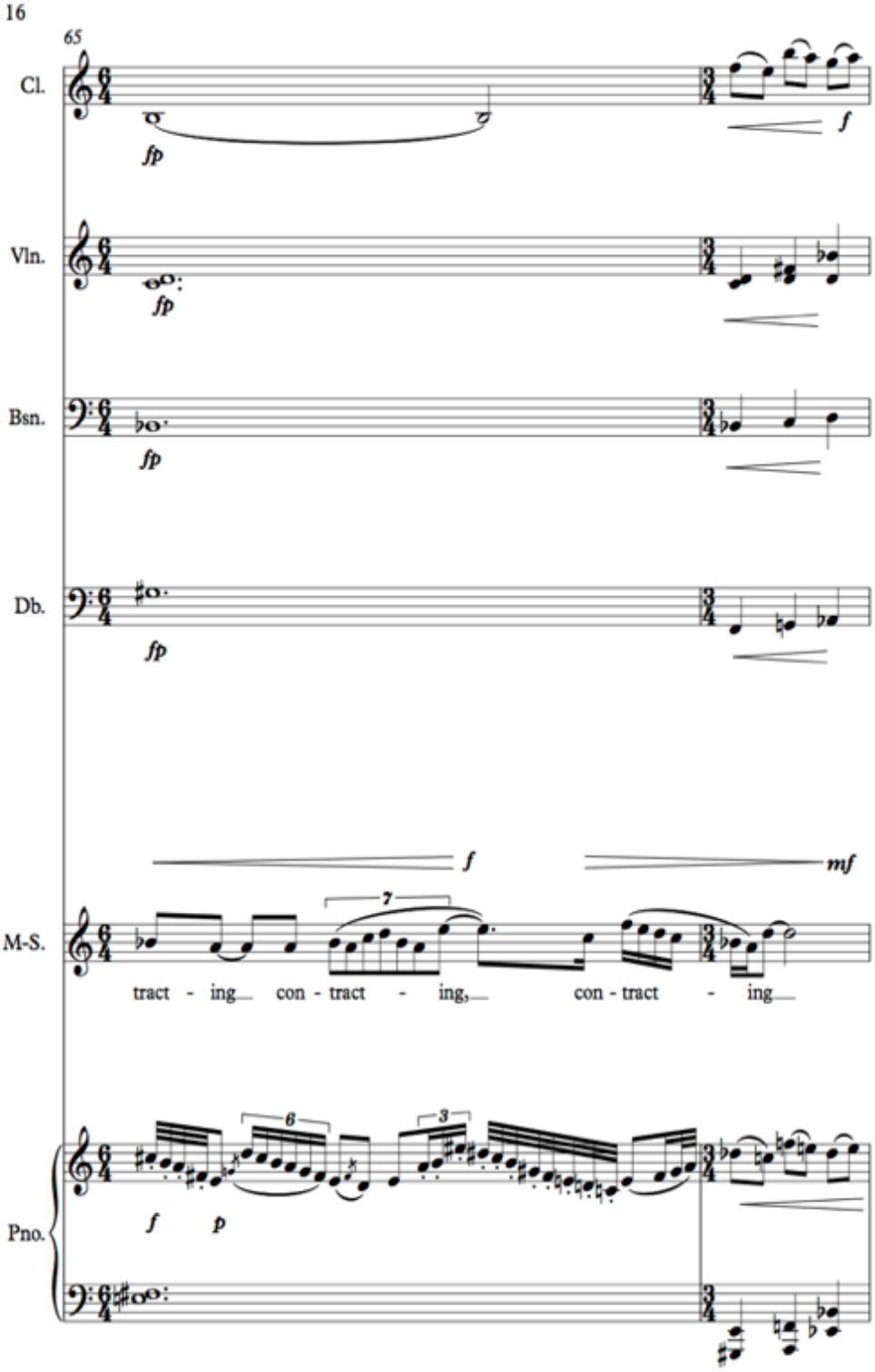

49
Cl.
mf
Vln.
3
3
mf
Bsn.
Db.
M-S.
mf
Ex - cept to stray a - broad.
Pno.

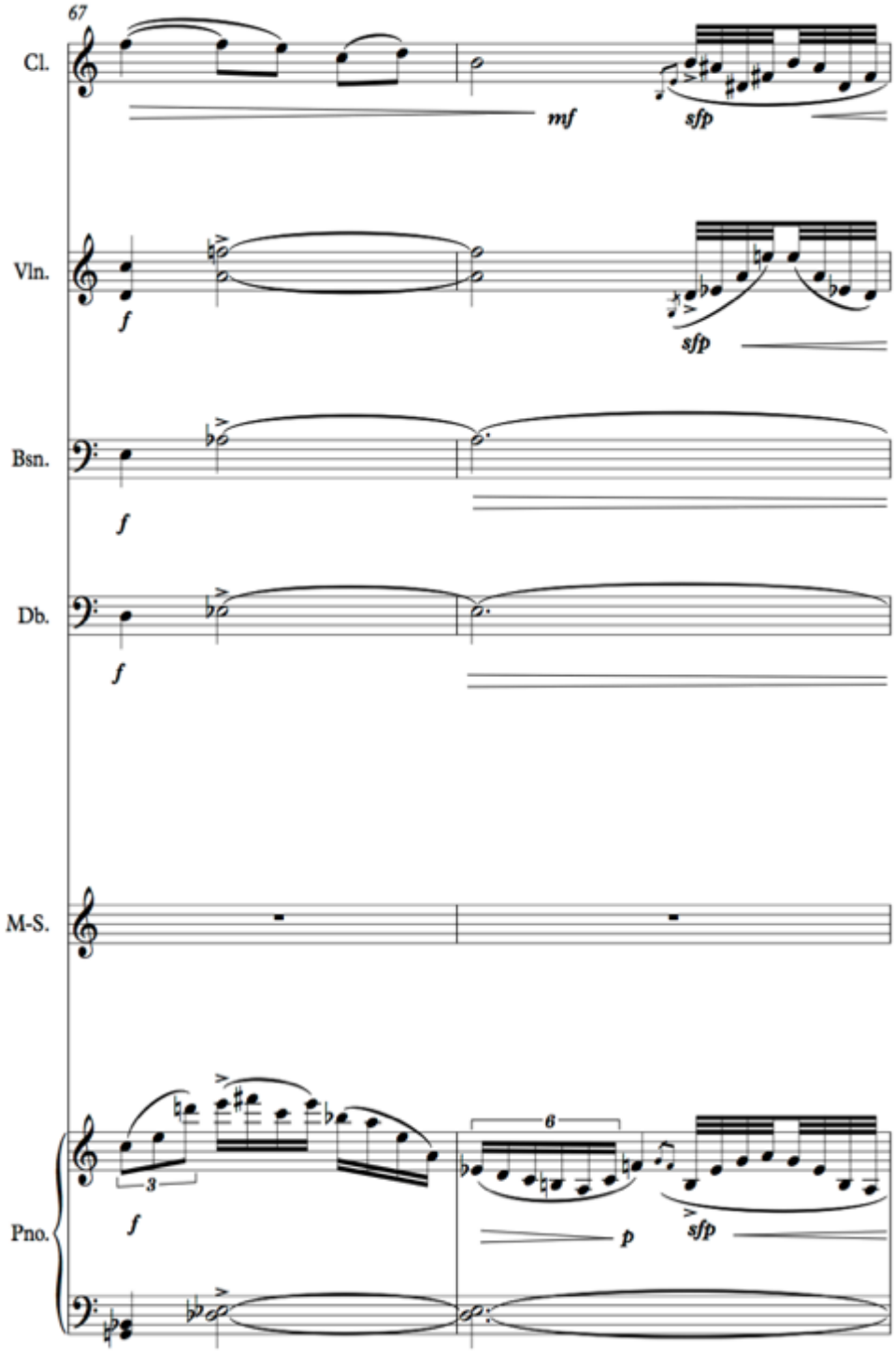

12
53
Cl.
p
sfp
mf
p
ord.
Vln.
p
sfp
mf
p
Bsn.
Db.
p
M-S.
Pno.
tr
tr

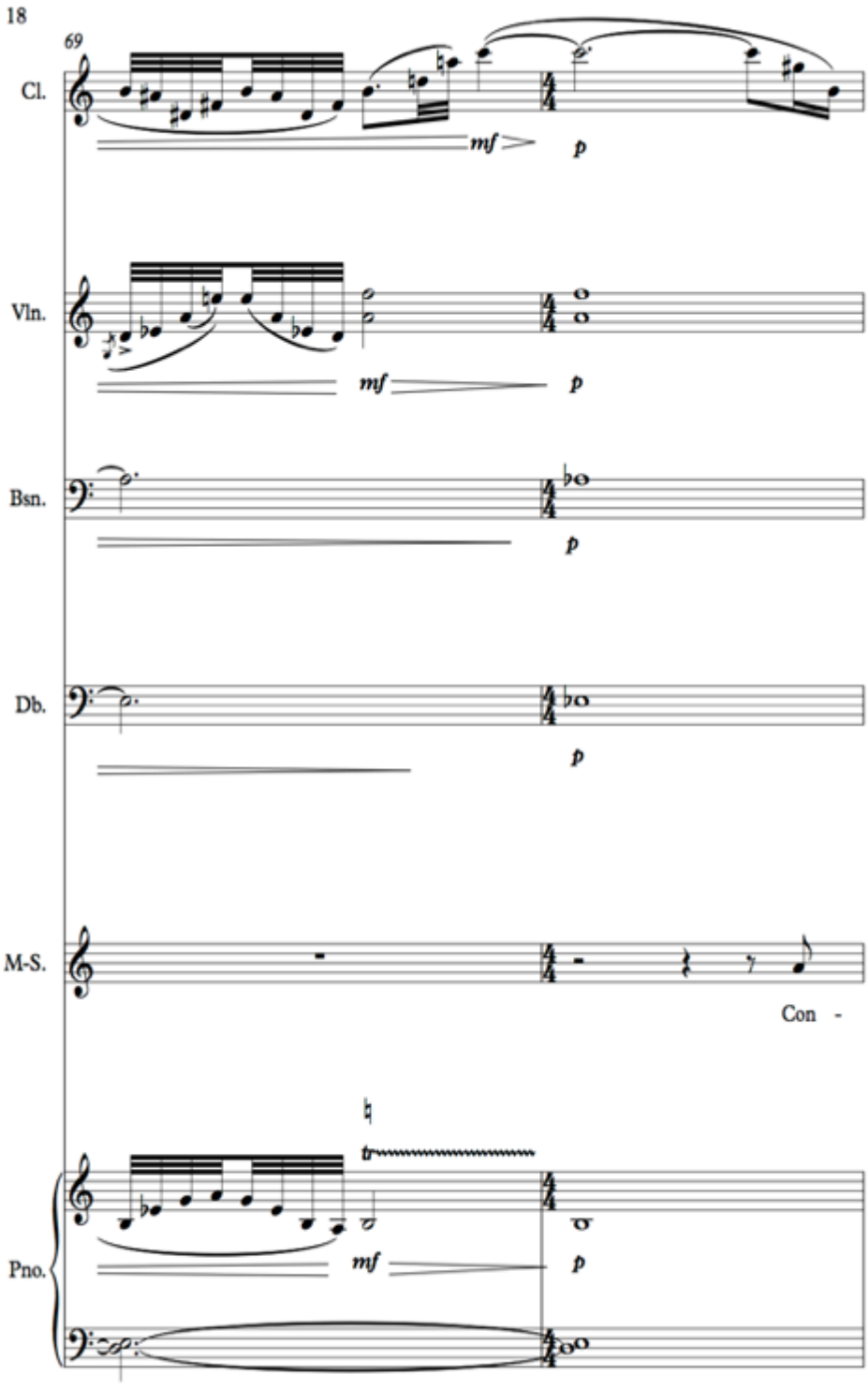

57
Cl.
sfp
mf
p
Vln.
sfp
mf
p
Bsn.
pp
Db.
M-S.
mf
3
f
On Misc - el - lan-e-ous En-ter prise, the Clo - vers un-der
Pno.
tr
p
tr
tr
tr

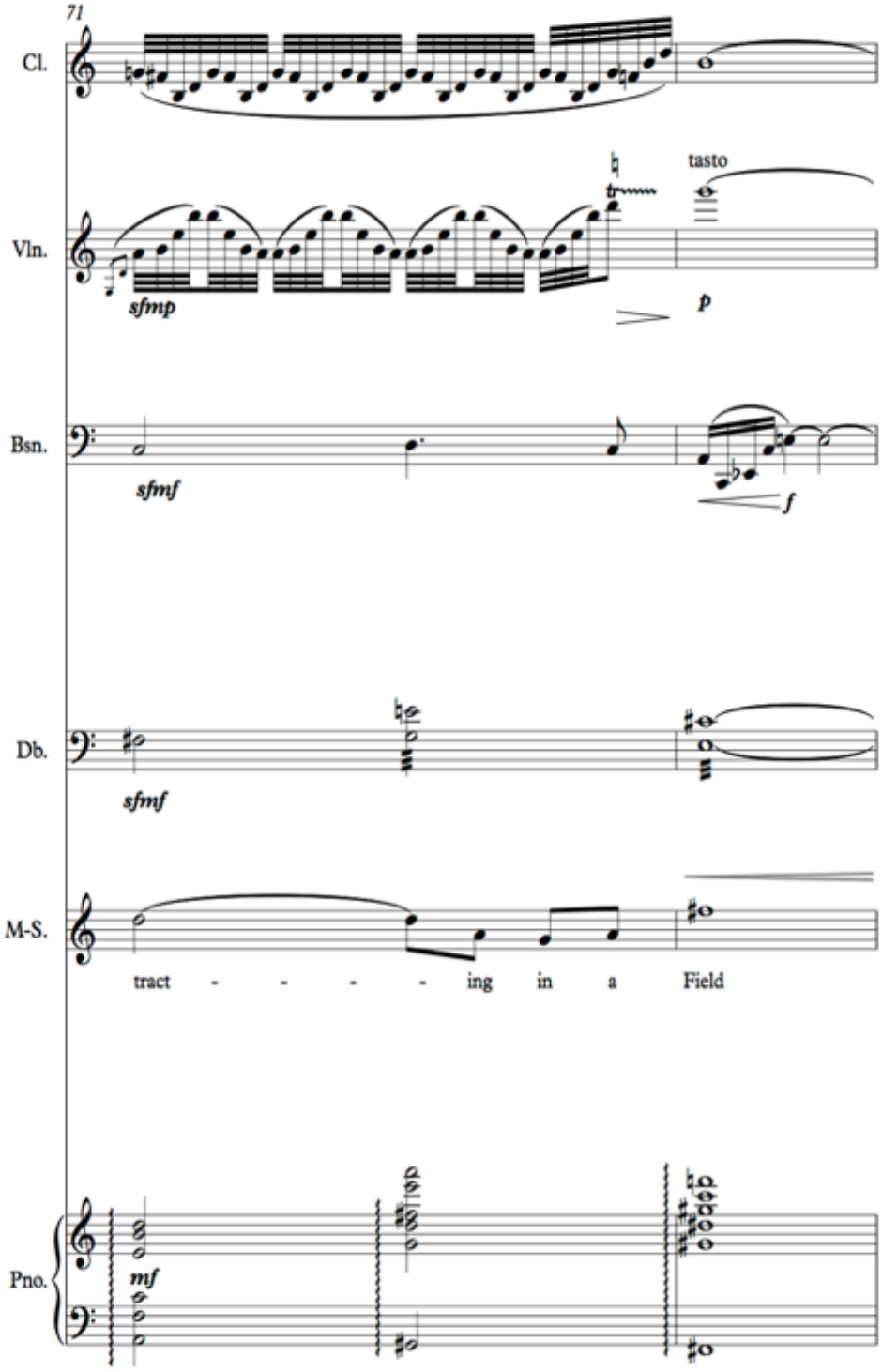

14
60
Cl.
mf
Vln.
mf
Bsn.
mf
Db.
p
mf
M-S.
stood.
Her pret-ty Par - a -
(tr)
Pno.
mf
(tr)

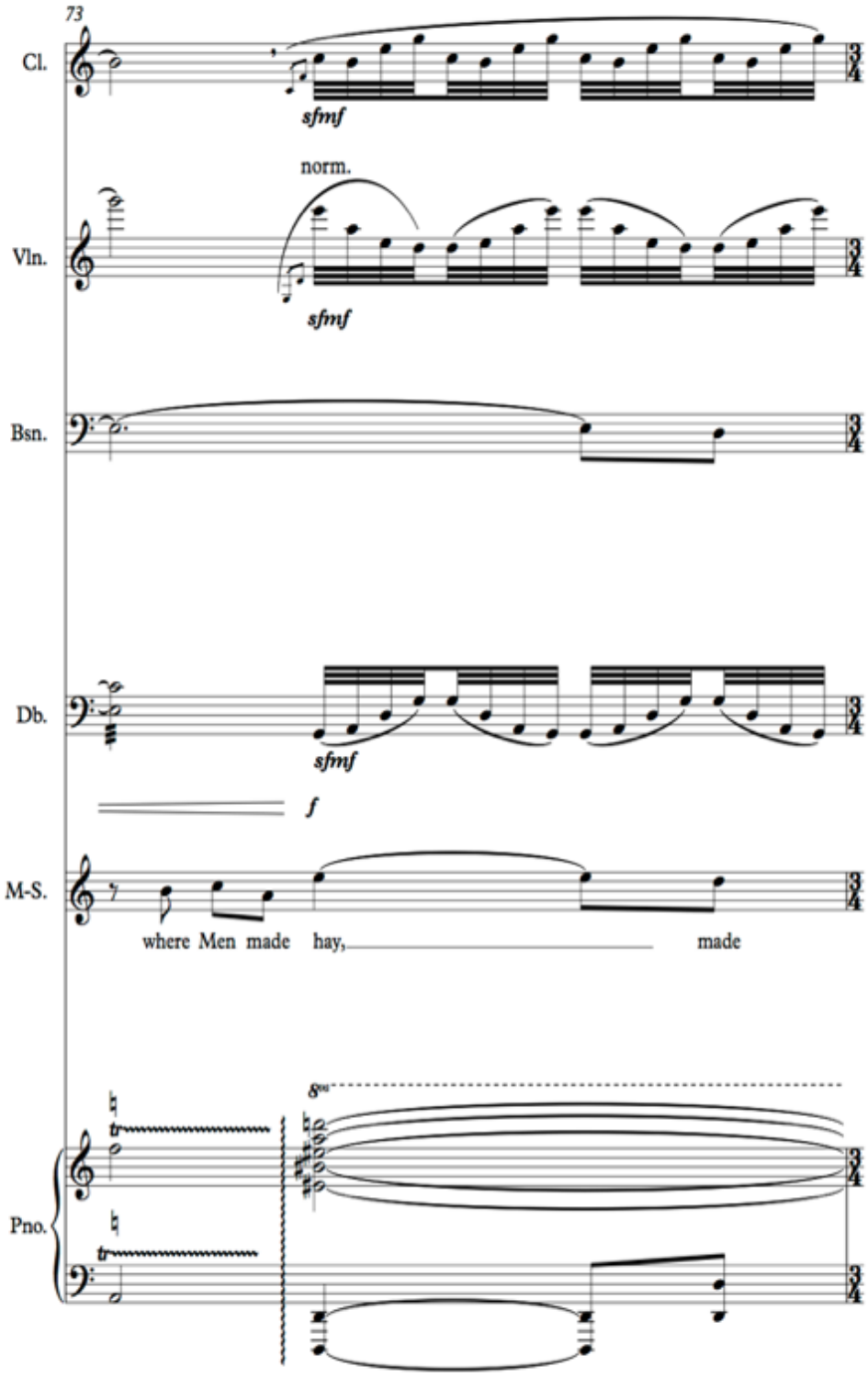

64
Cl.
Vln.
Bsn.
Db.
M-S.
sol be seen con - -
Pno.
3
3

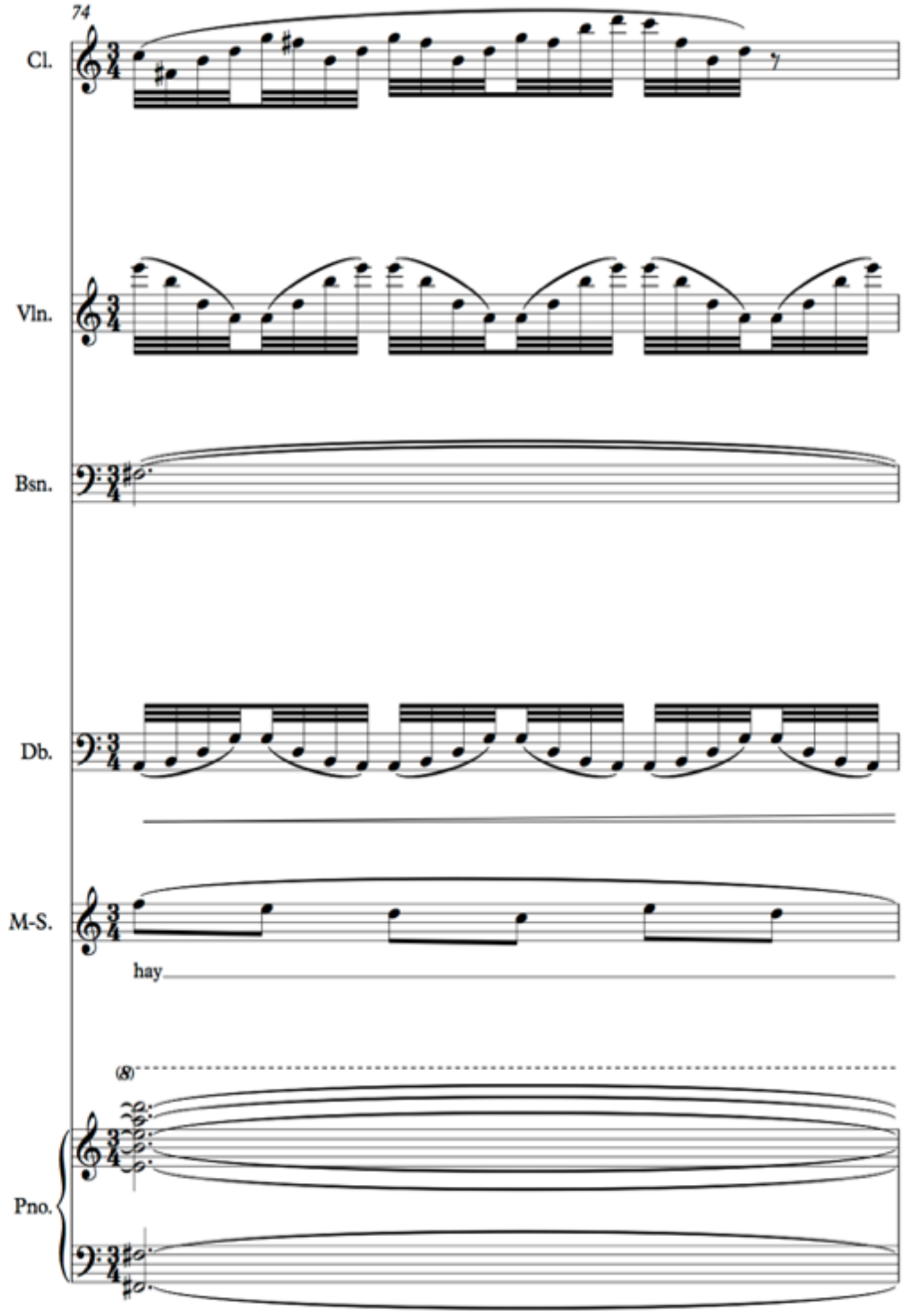

16
65
Cl.
fp
f
Vln.
fp
Bsn.
fp
Db.
fp
f
mf
M-S.
7
tract - ing con - tract - ing, con - tract - ing
Pno.
6
3
f
p

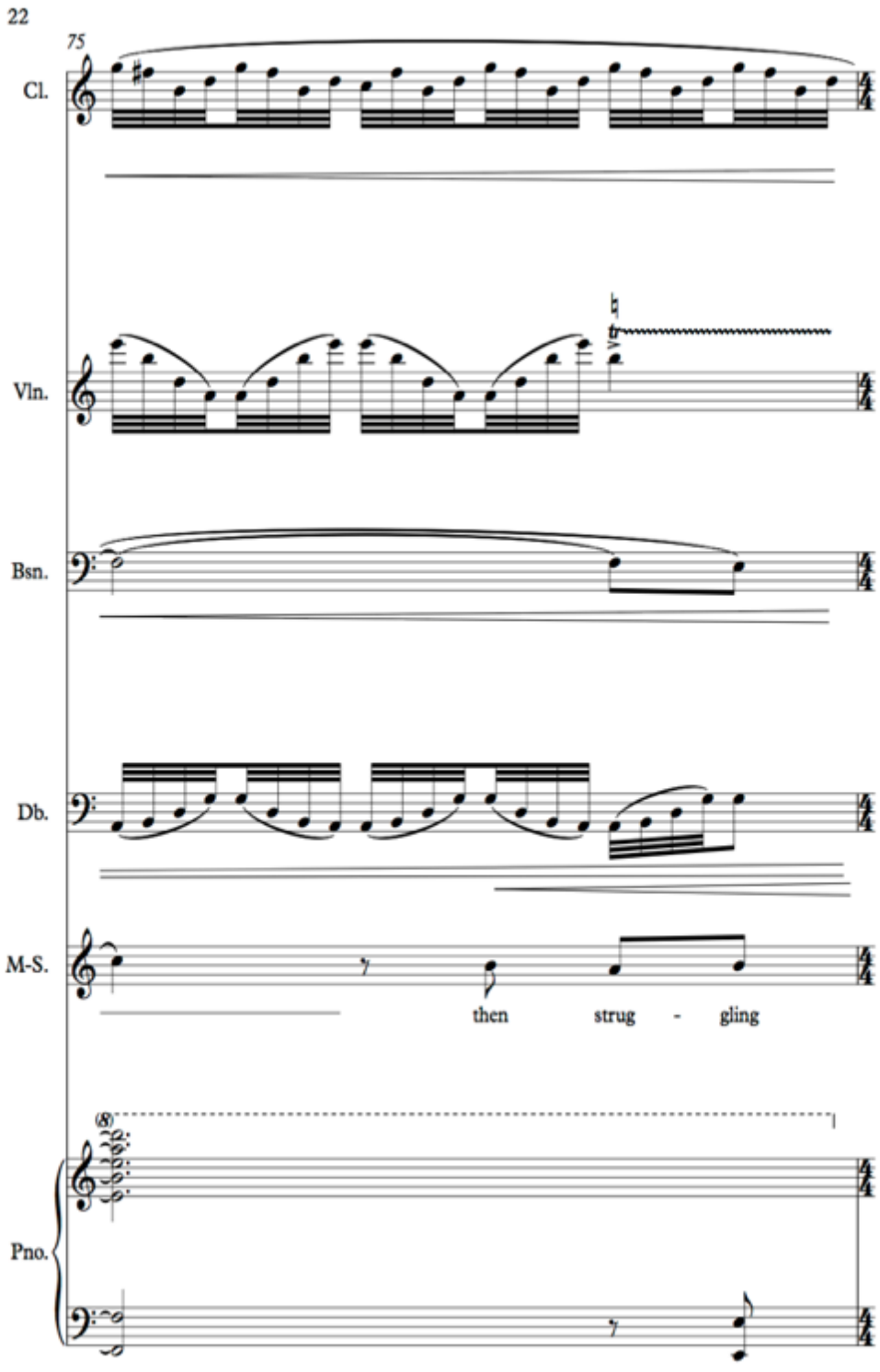

67
Cl.
mf
sfp
Vln.
f
sfp
Bsn.
f
Db.
f
M-S.
Pno.
3
f
6
p
sfp

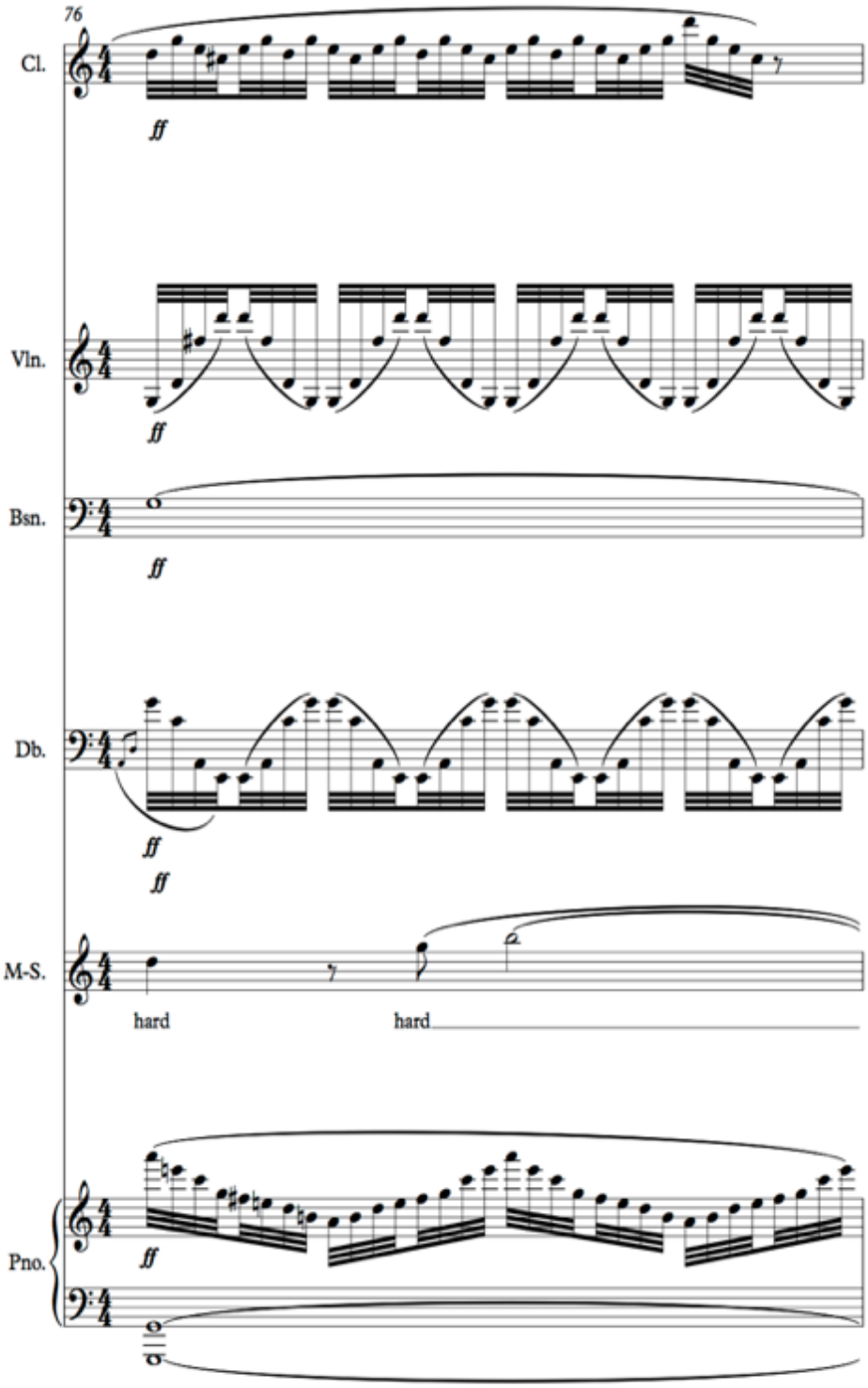

18
69
Cl.
mf
p
Vln.
mf
p
Bsn.
p
Db.
p
M-S.
Con -
tr
Pno.
mf
p

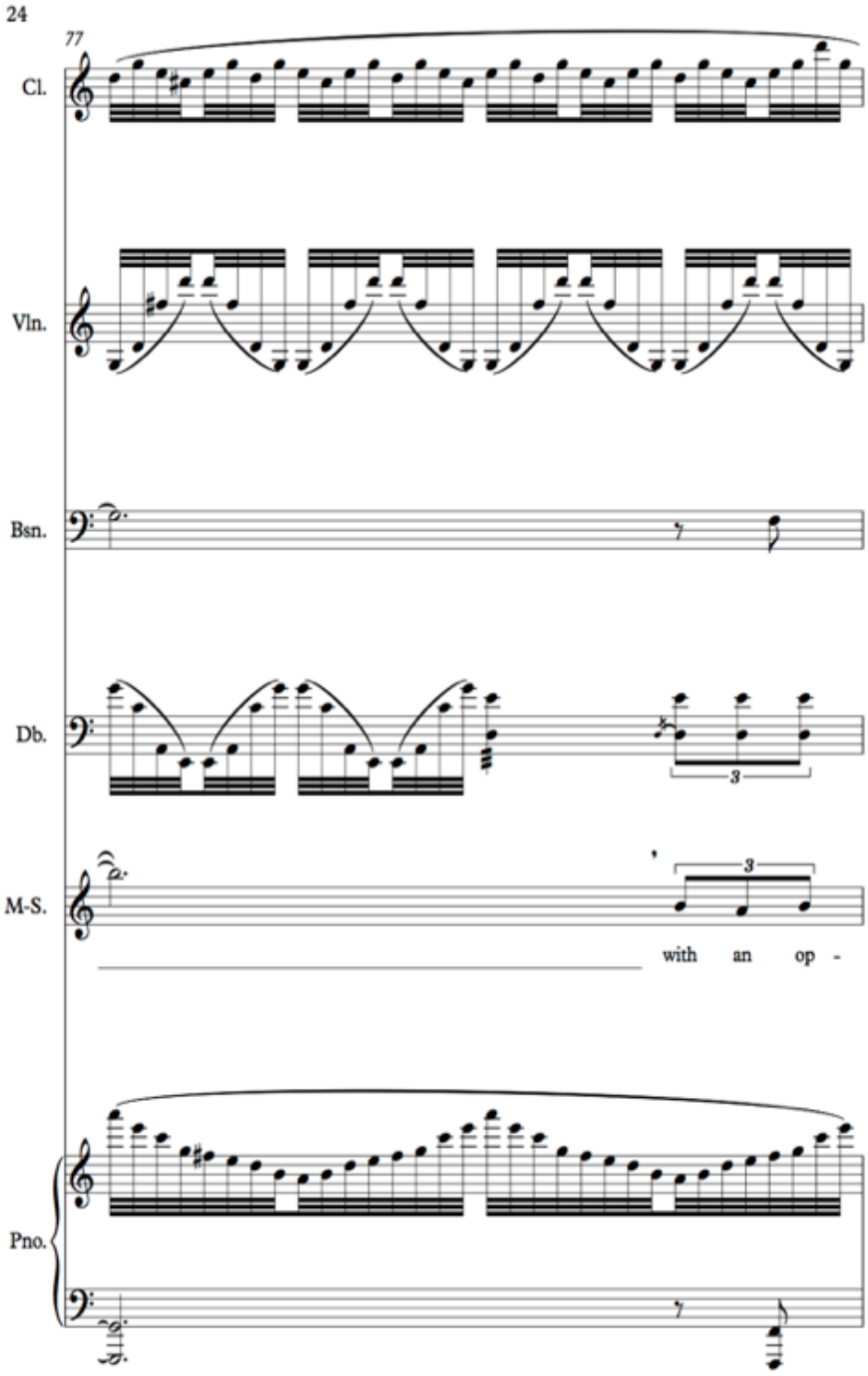

71
Cl.
Vln.
tasto
sfmp
p
Bsn.
sfmf
f
Db.
sfmf
M-S.
tract - - - - ing in a Field
Pno.
mf

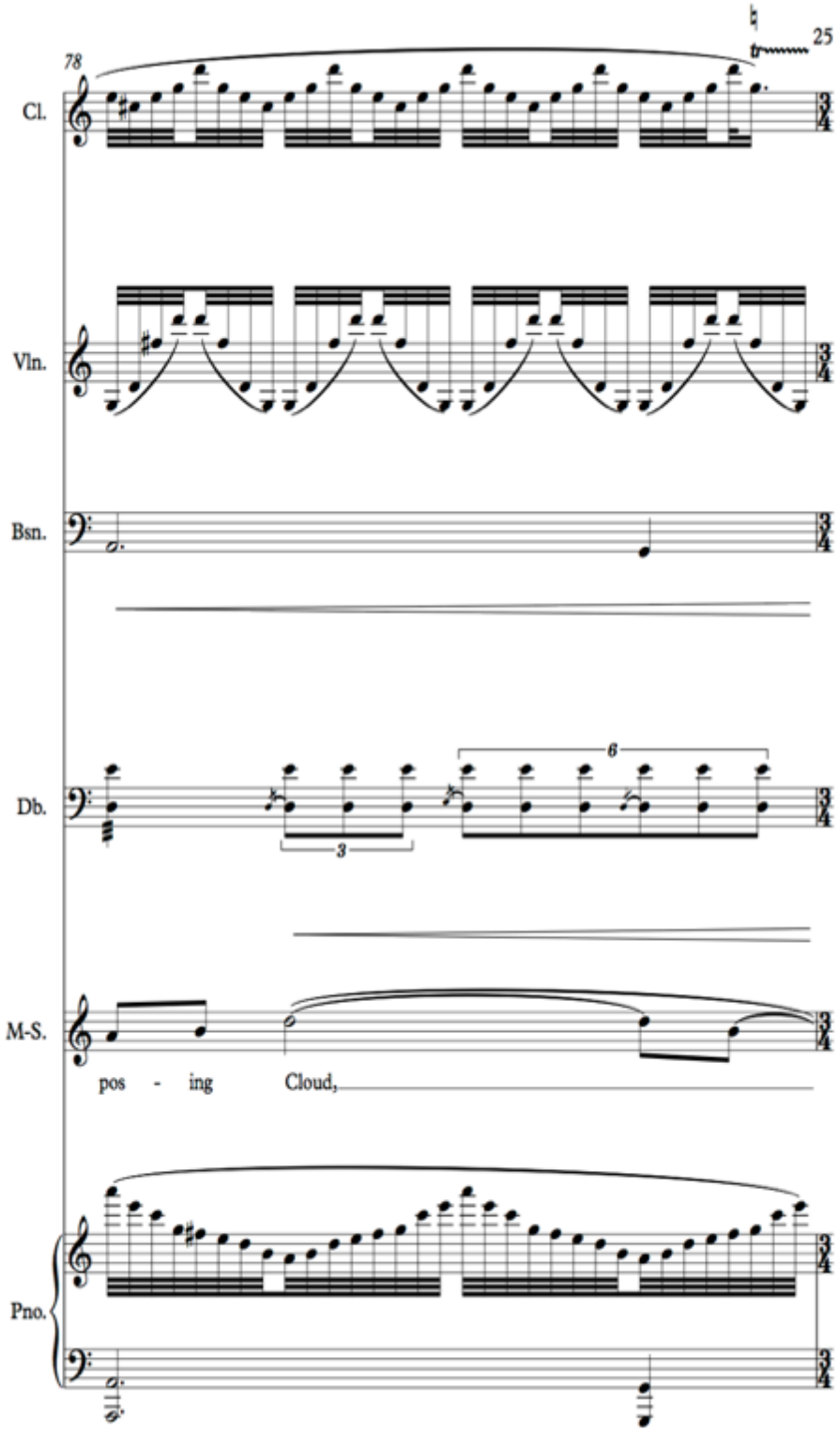

73
Cl.
sfmf
norm.
Vln.
sfmf
Bsn.
Db.
sfmf
f
M-S.
where Men made hay, made
8va
Pno.

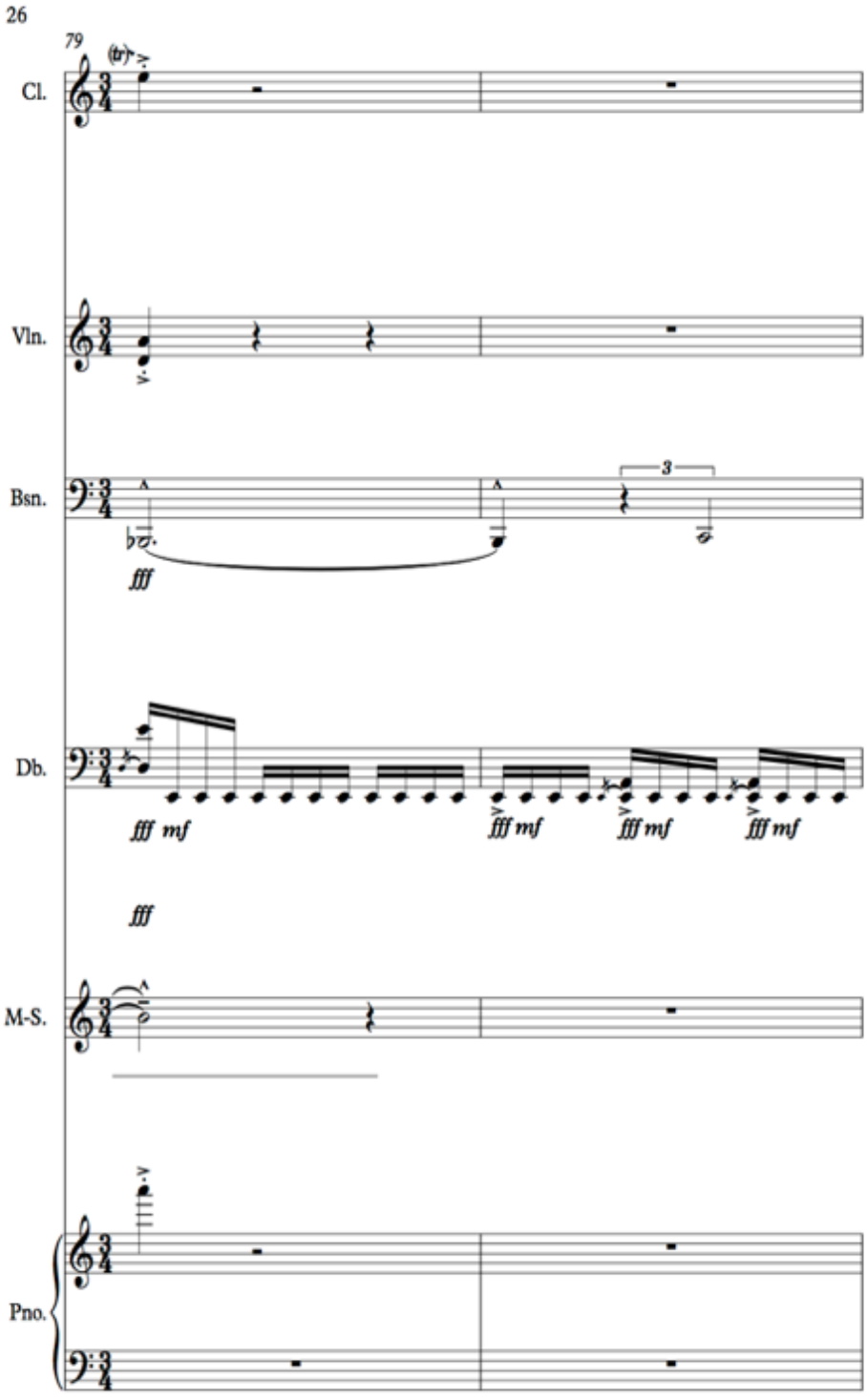

74
Cl.
Vln.
Bsn.
Db.
M-S.
hay
(8)
Pno.

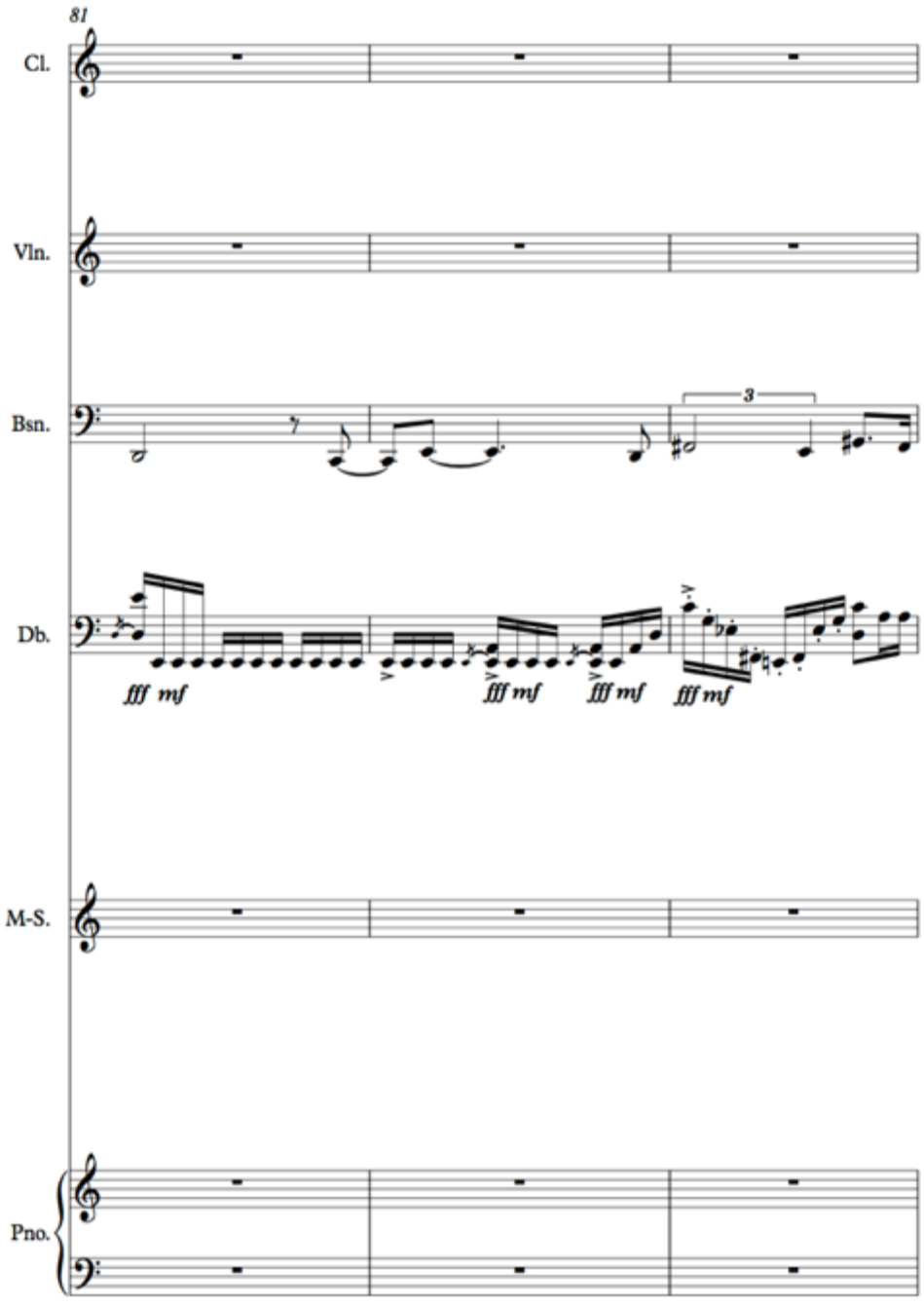

22
75
Cl.
Vln.
Bsn.
Db.
M-S.
then strug - gling
Pno.

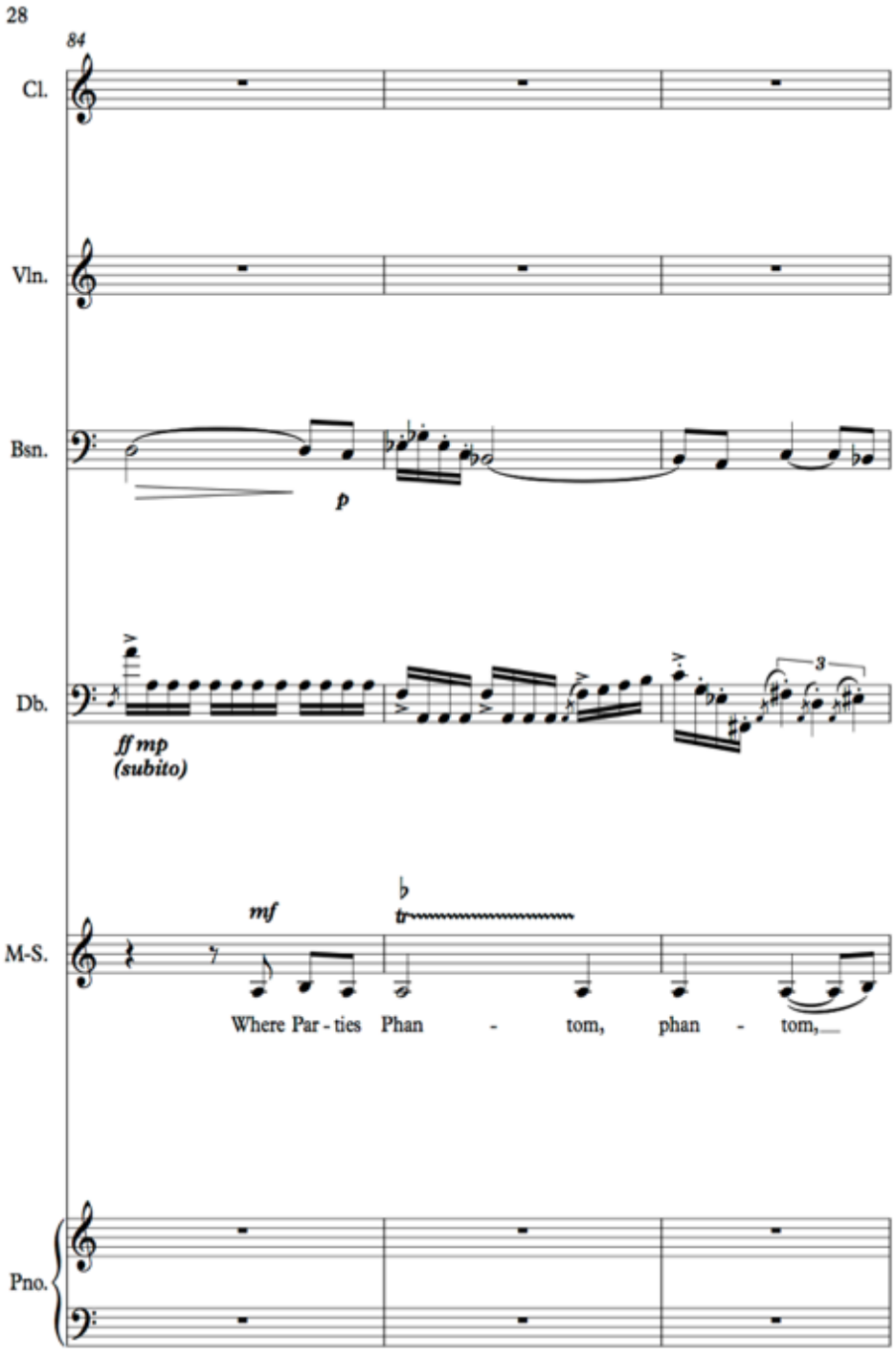

76
Cl.
ff
Vln.
ff
Bsn.
ff
Db.
ff
ff
M-S.
hard
hard
Pno.
ff

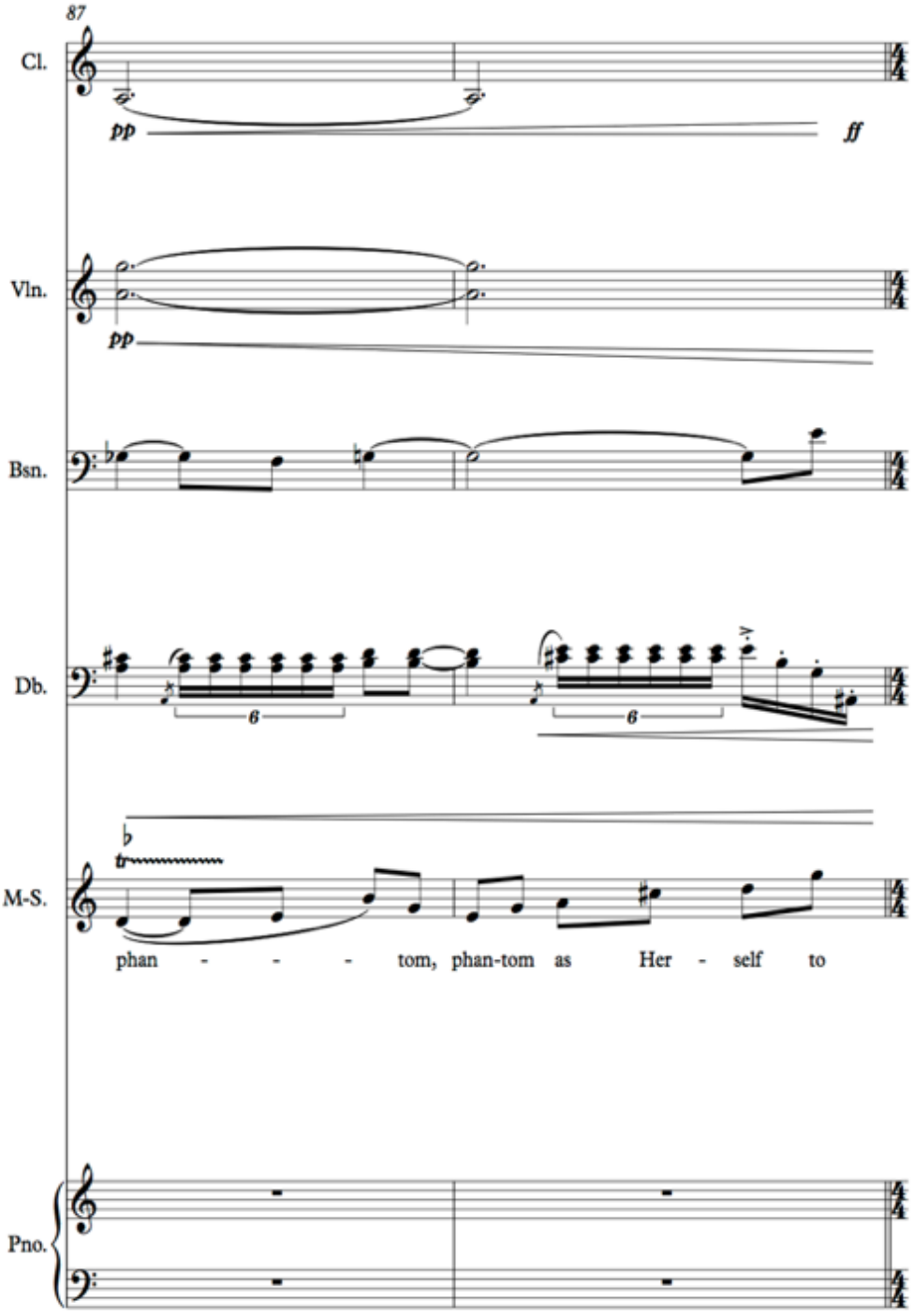

24
77
Cl.
Vln.
Bsn.
Db.
M-S.
with an op -
Pno.

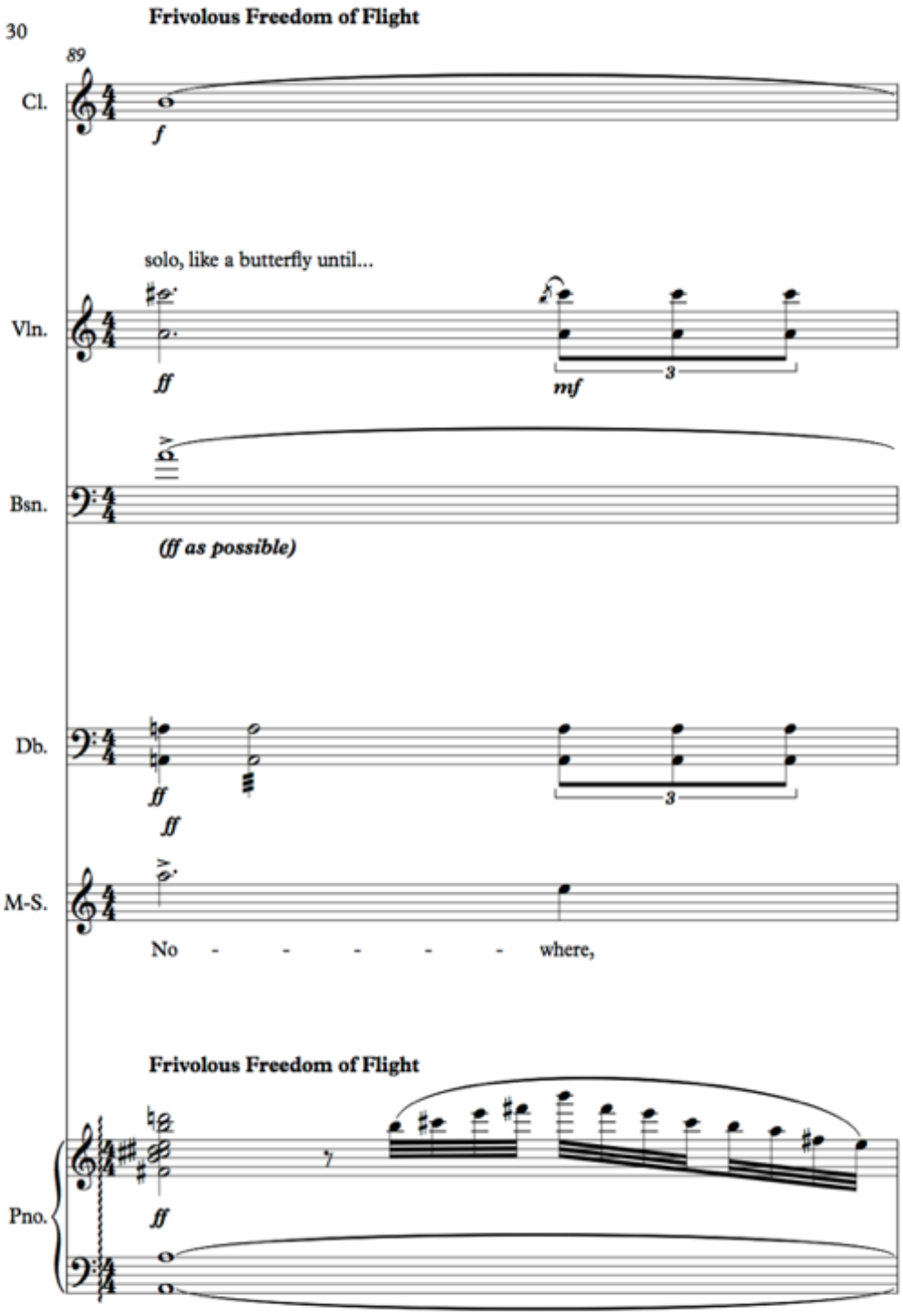

78
25
Cl.
Vln.
Bsn.
Db.
6
3
M-S.
pos - ing Cloud,
Pno.

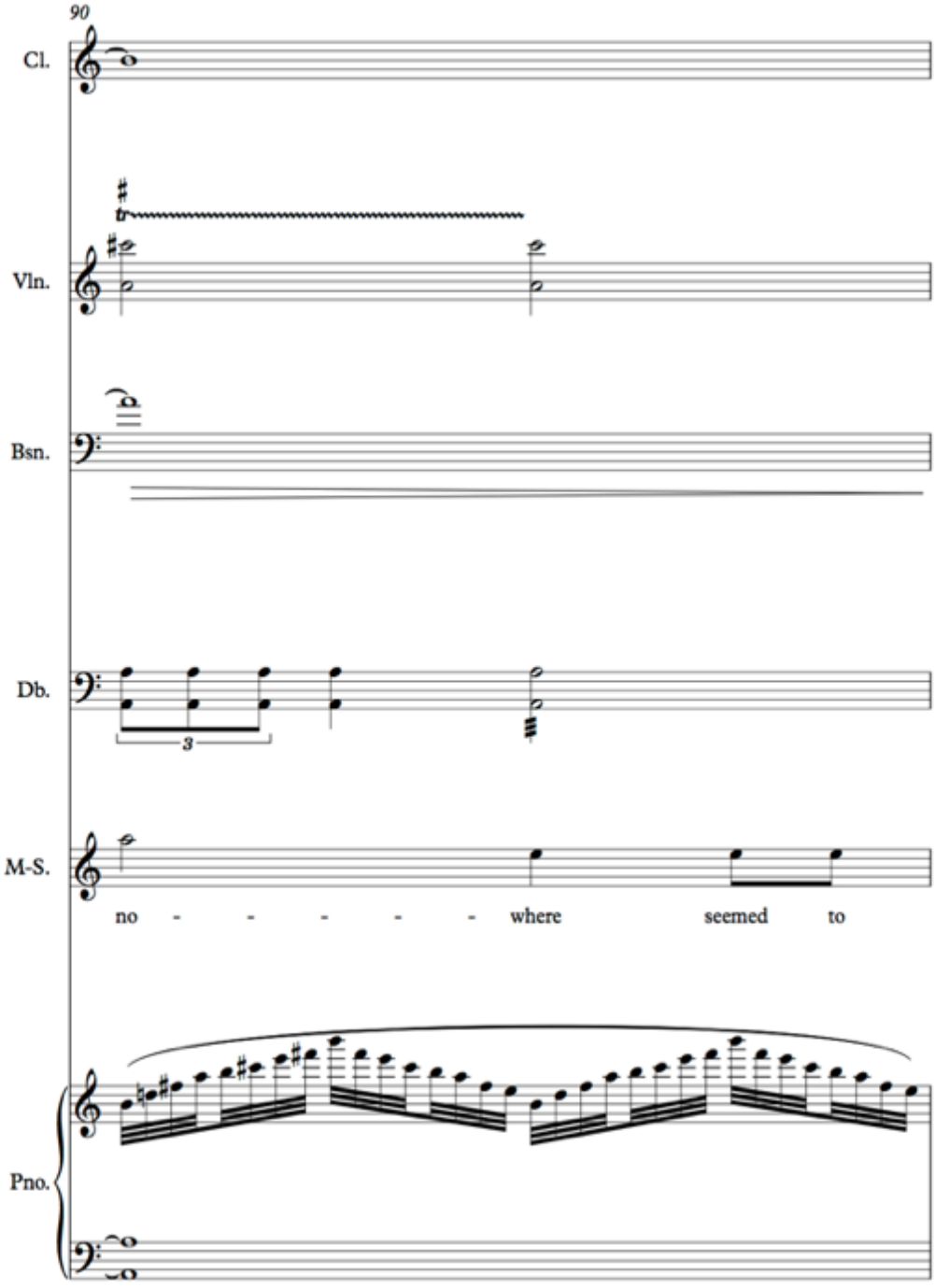

26
79
Cl.
Vln.
Bsn.
3
fff
Db.
fff mf
fff mf
fff mf
fff mf
fff
M-S.
Pno.

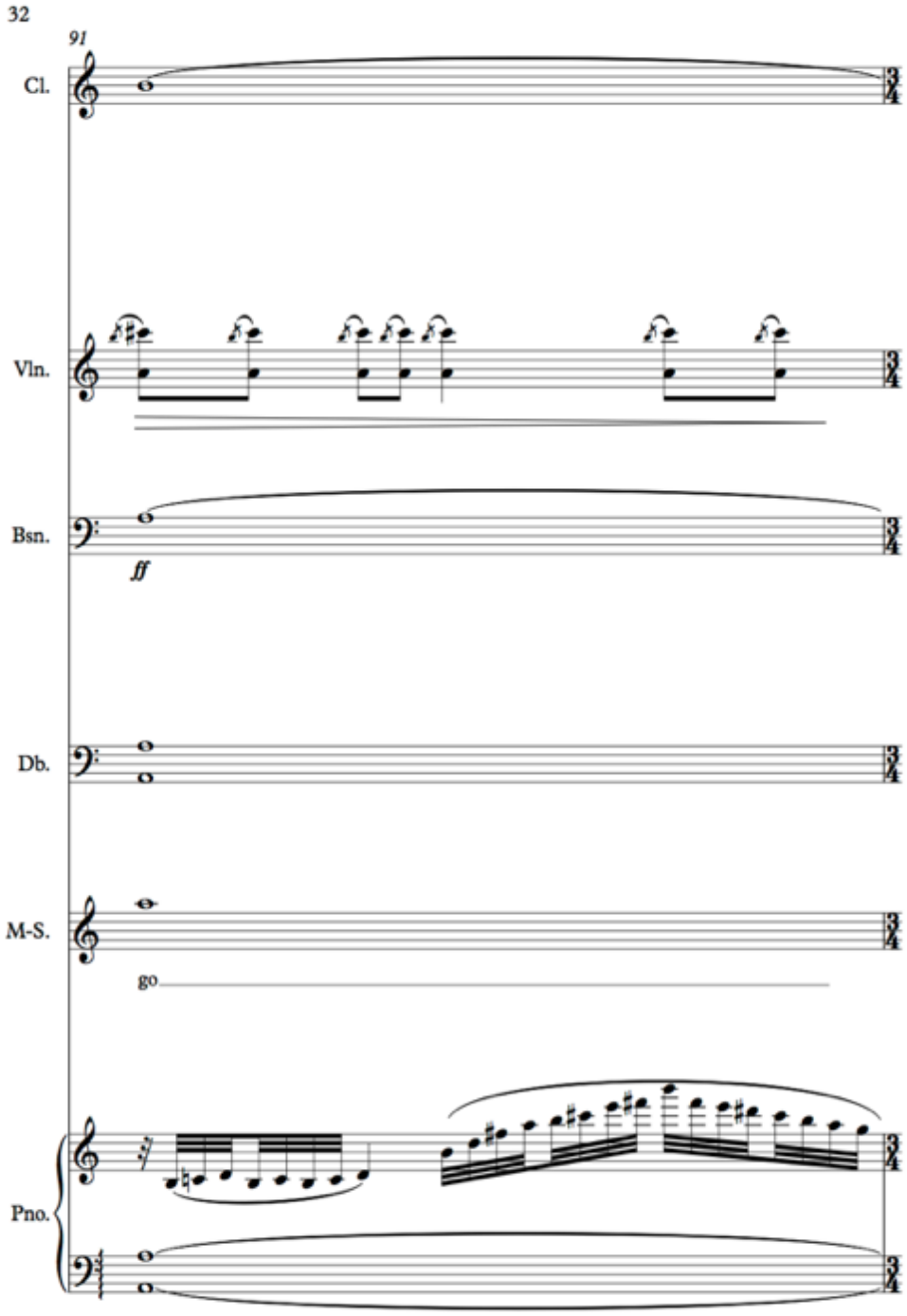

81
Cl.
Vln.
Bsn.
3
Db.
fff mf
fff mf
fff mf
fff mf
M-S.
Pno.

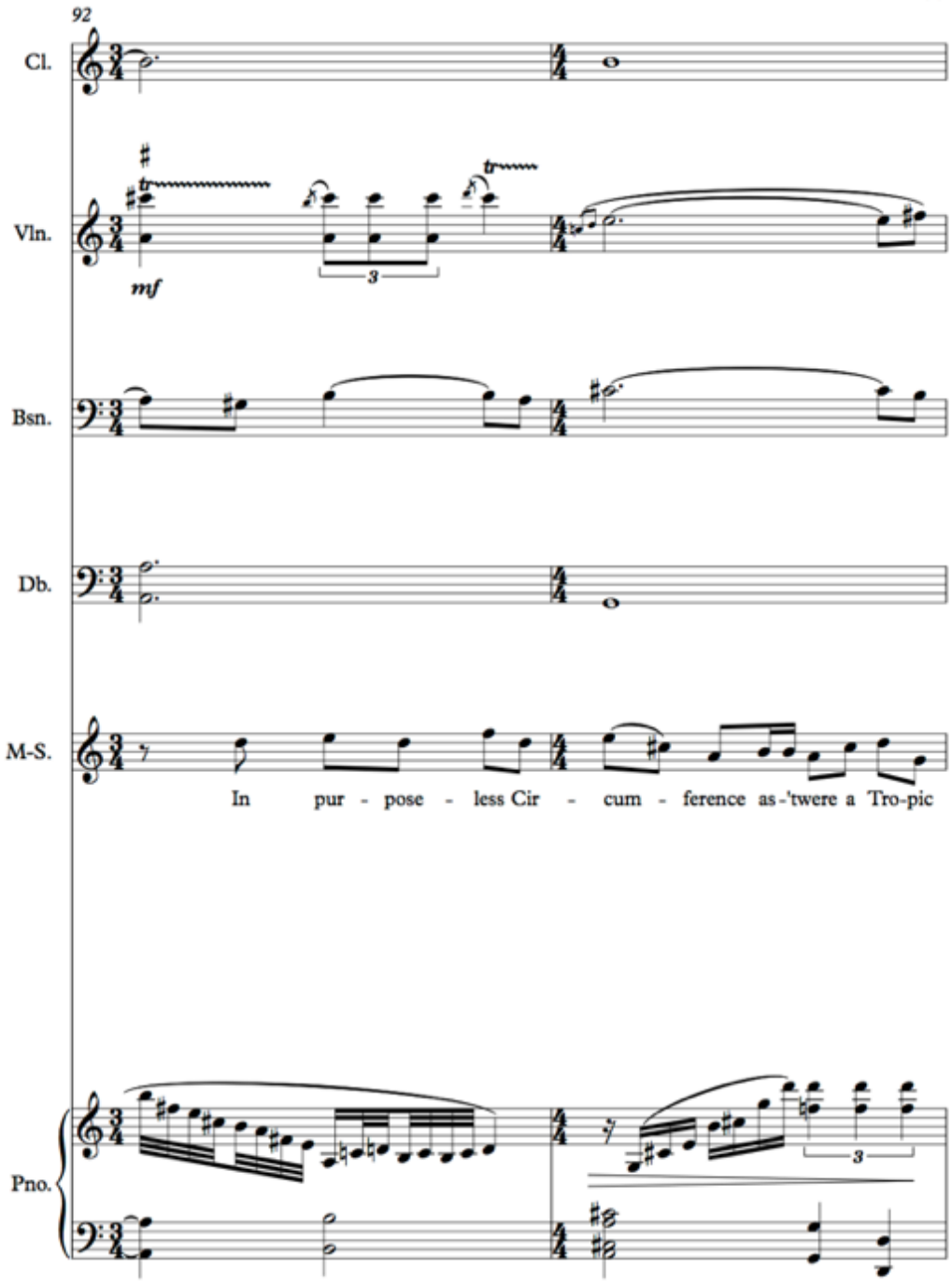

28
84
Cl.
Vln.
Bsn.
p
Db.
ff mp
(subito)
3
M-S.
mf
tr
Where Par - ties Phan - tom, phan - tom,
Pno.

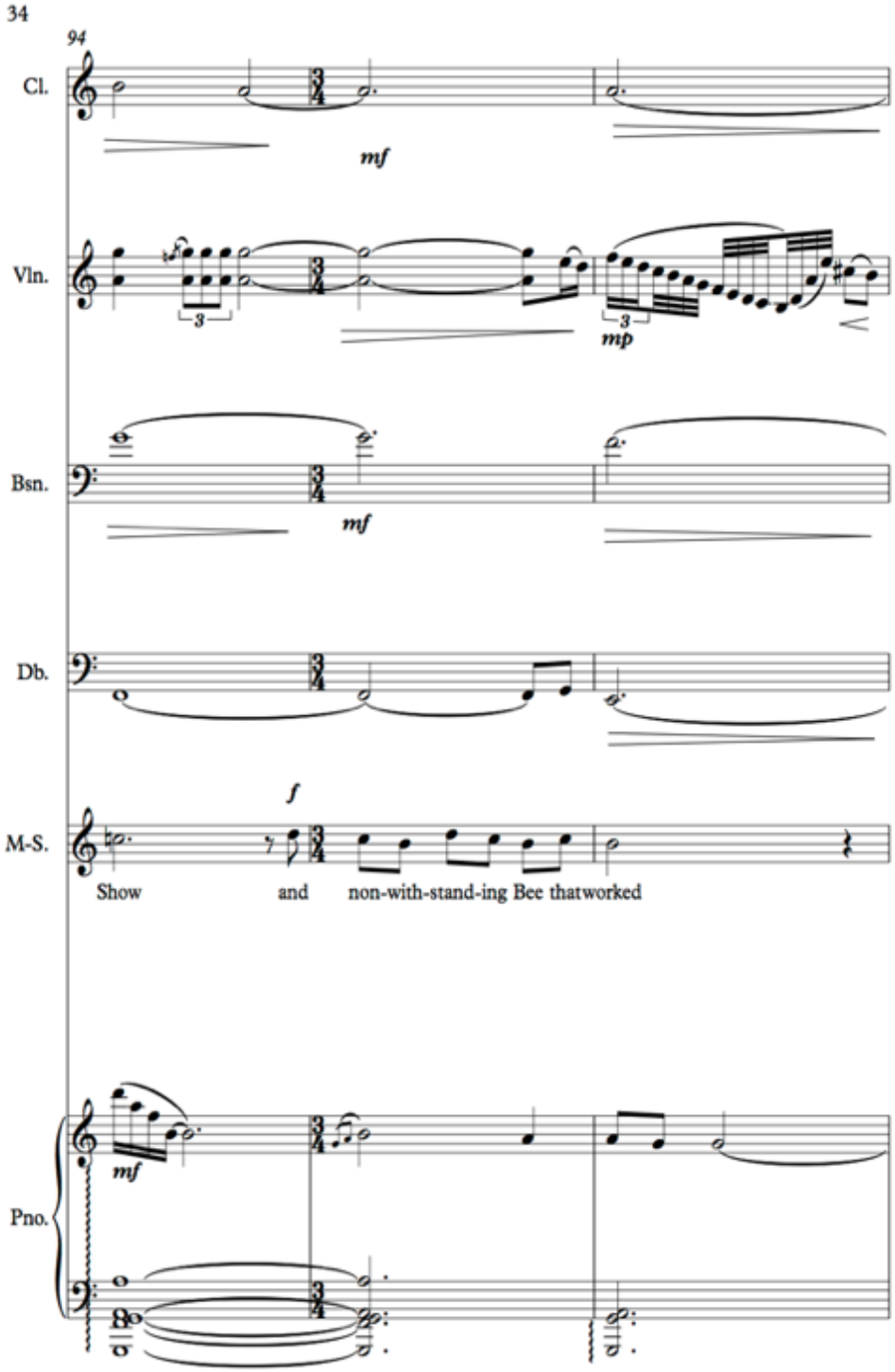

87
Cl.
pp
ff
Vln.
pp
Bsn.
Db.
6
6
M-S.
tr
phan - - - tom, phan-tom as Her - self to
Pno.

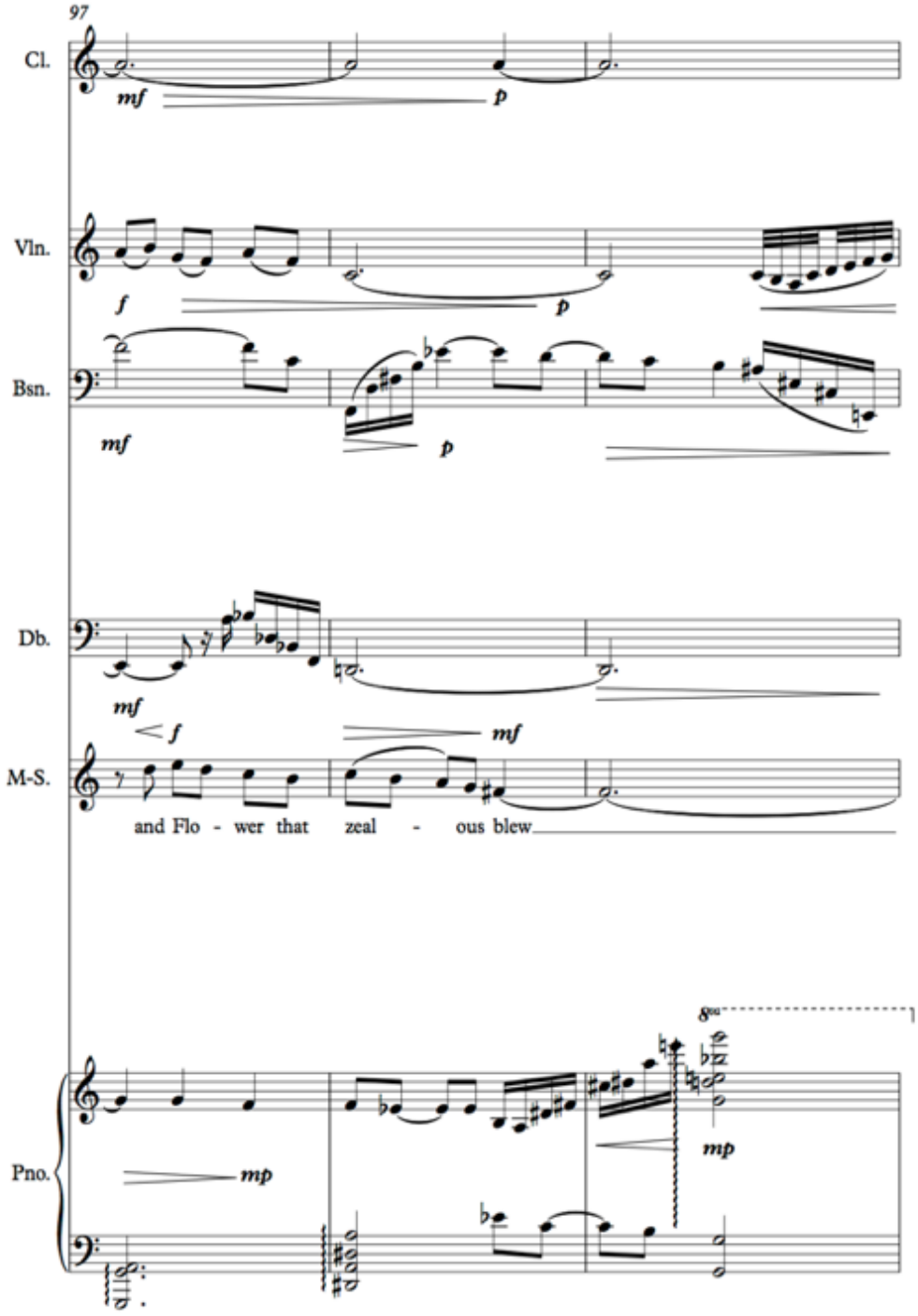

30
Frivolous Freedom of Flight
89
Cl.
f
solo, like a butterfly until...
Vln.
ff
mf
3
Bsn.
(ff as possible)
Db.
ff
ff
3
M-S.
No - - - - - where,
Frivolous Freedom of Flight
Pno.
ff

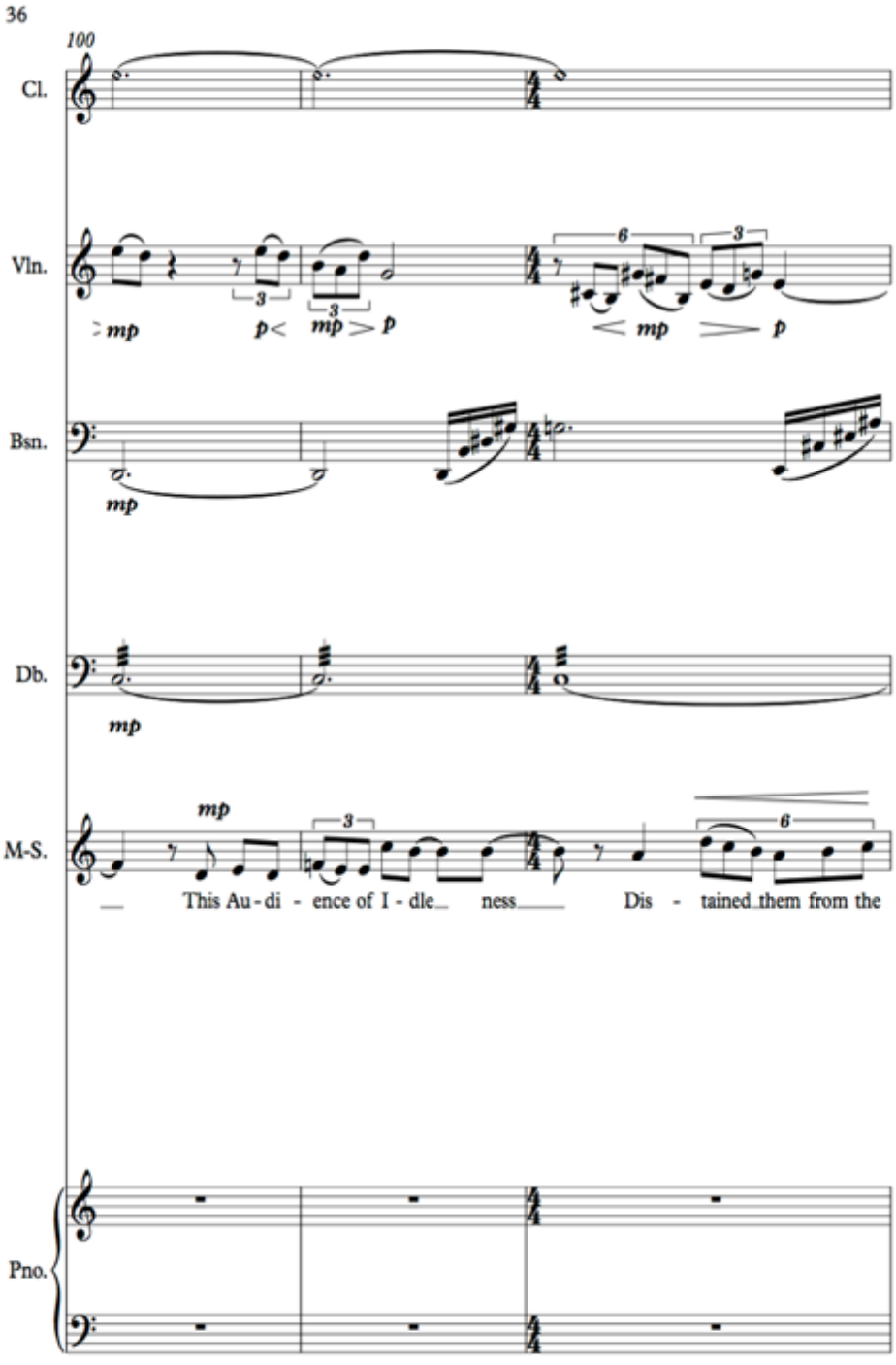

90
Cl.
Vln.
Bsn.
Db.
3
M-S.
no - - - - - - where seemed to
Pno.

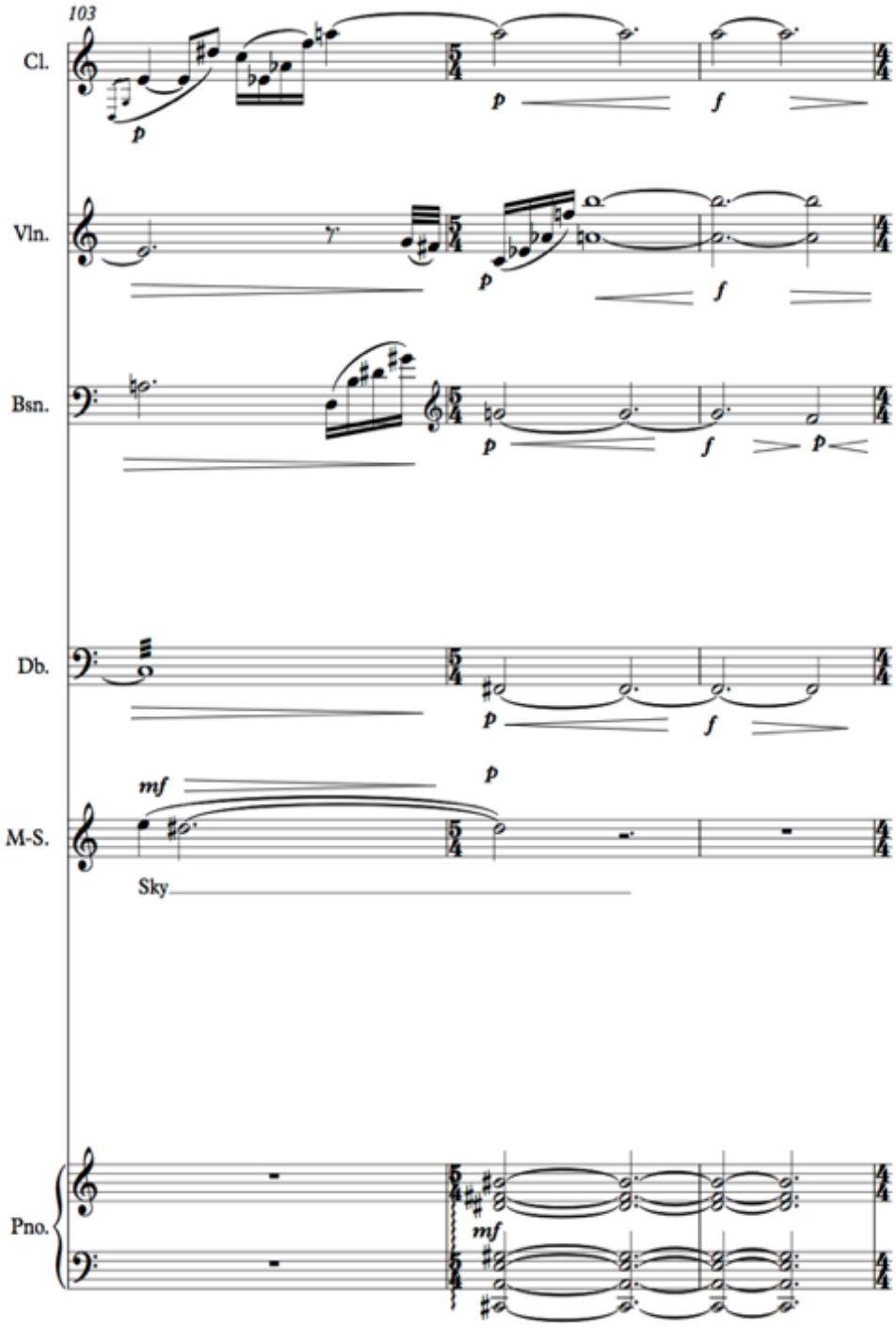

32
91
Cl.
Vln.
Bsn.
ff
Db.
M-S.
go
Pno.

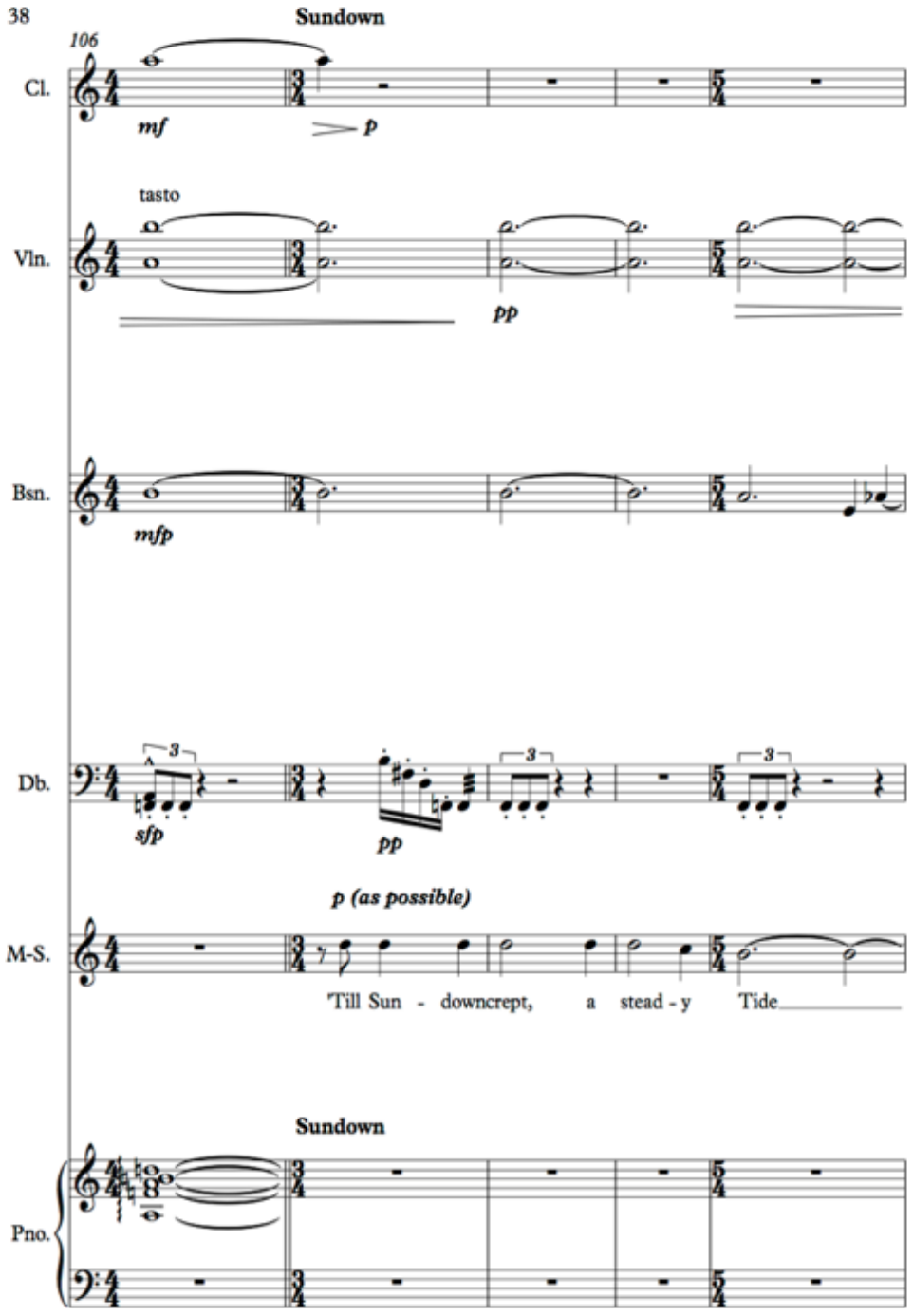

92
Cl.
Vln.
mf
3
Bsn.
Db.
M-S.
In pur - pose - less Cir - cum - ference as-'twere a Tro-pic
Pno.
3


34
94
Cl.
mf
Vln.
3
3
mp
Bsn.
mf
Db.
f
M-S.
Show
and
non-with-stand-ing Bee thatworked
mf
Pno.

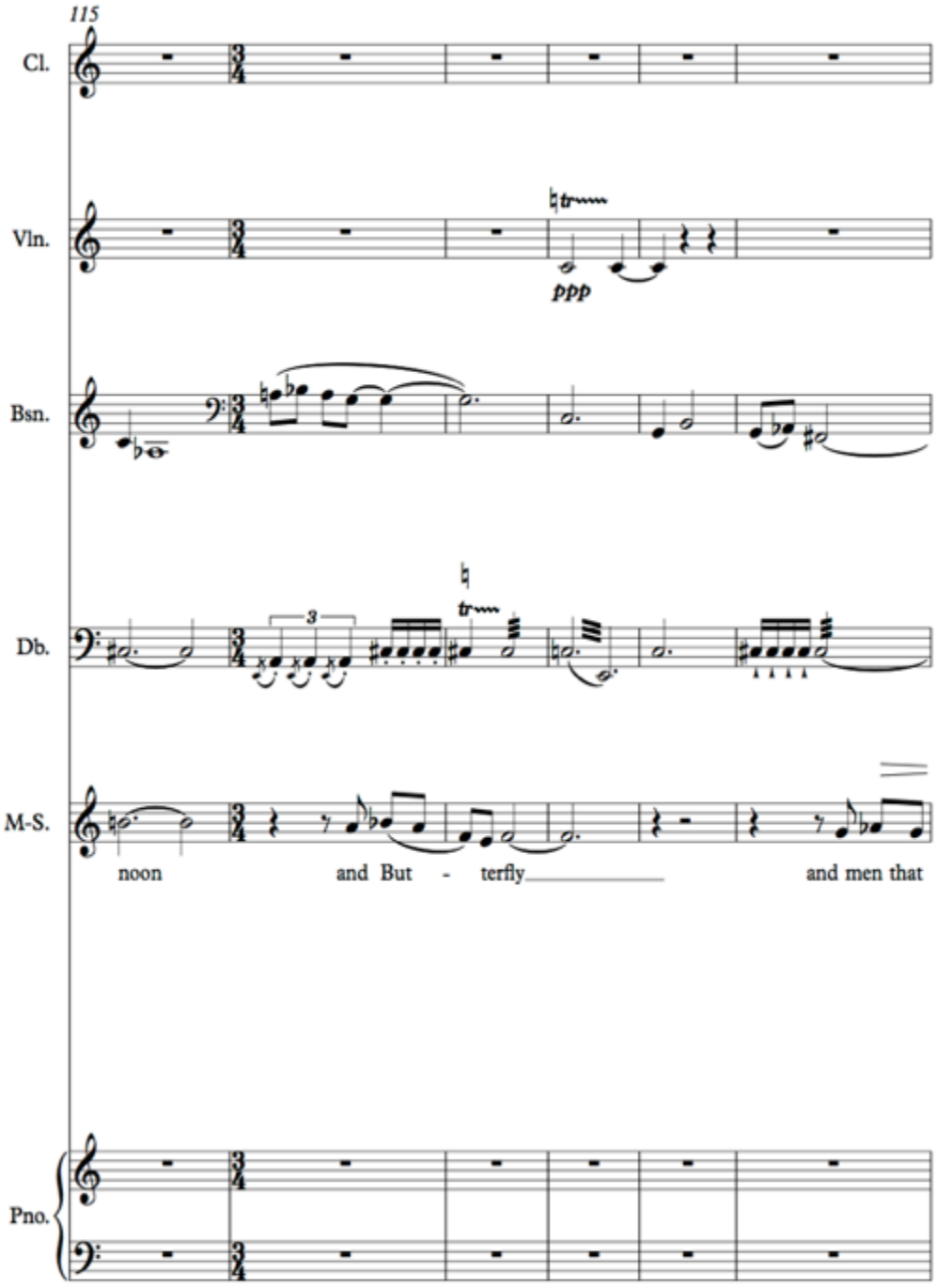

97
Cl.
mf
p
Vln.
f
p
Bsn.
mf
p
Db.
mf
f
mf
M-S.
and Flo - wer that zeal - ous blew
8va
Pno.
mp
mp

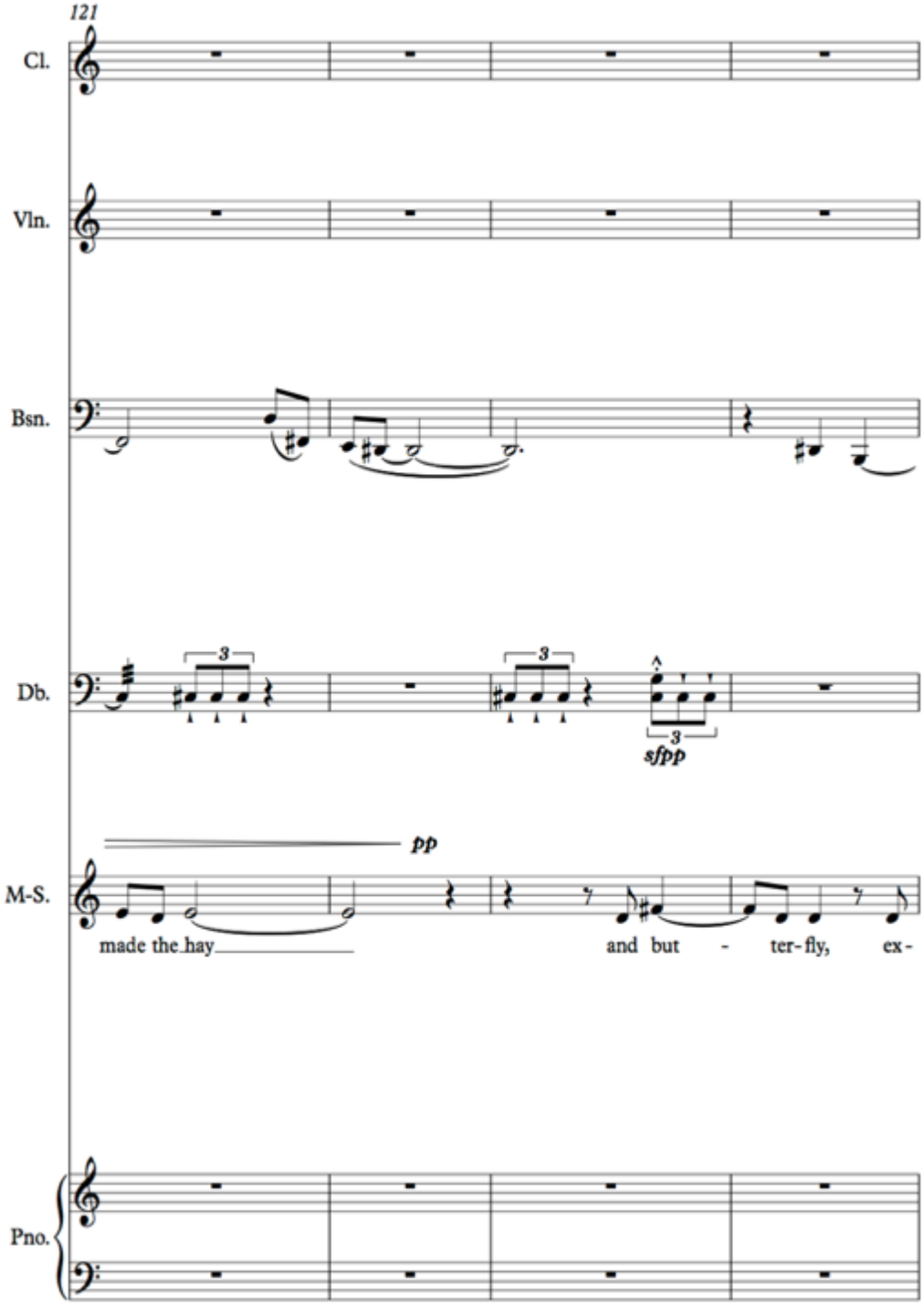

36
100
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
mp
p
This Au - di - ence of I - dle ness Dis - tained them from the

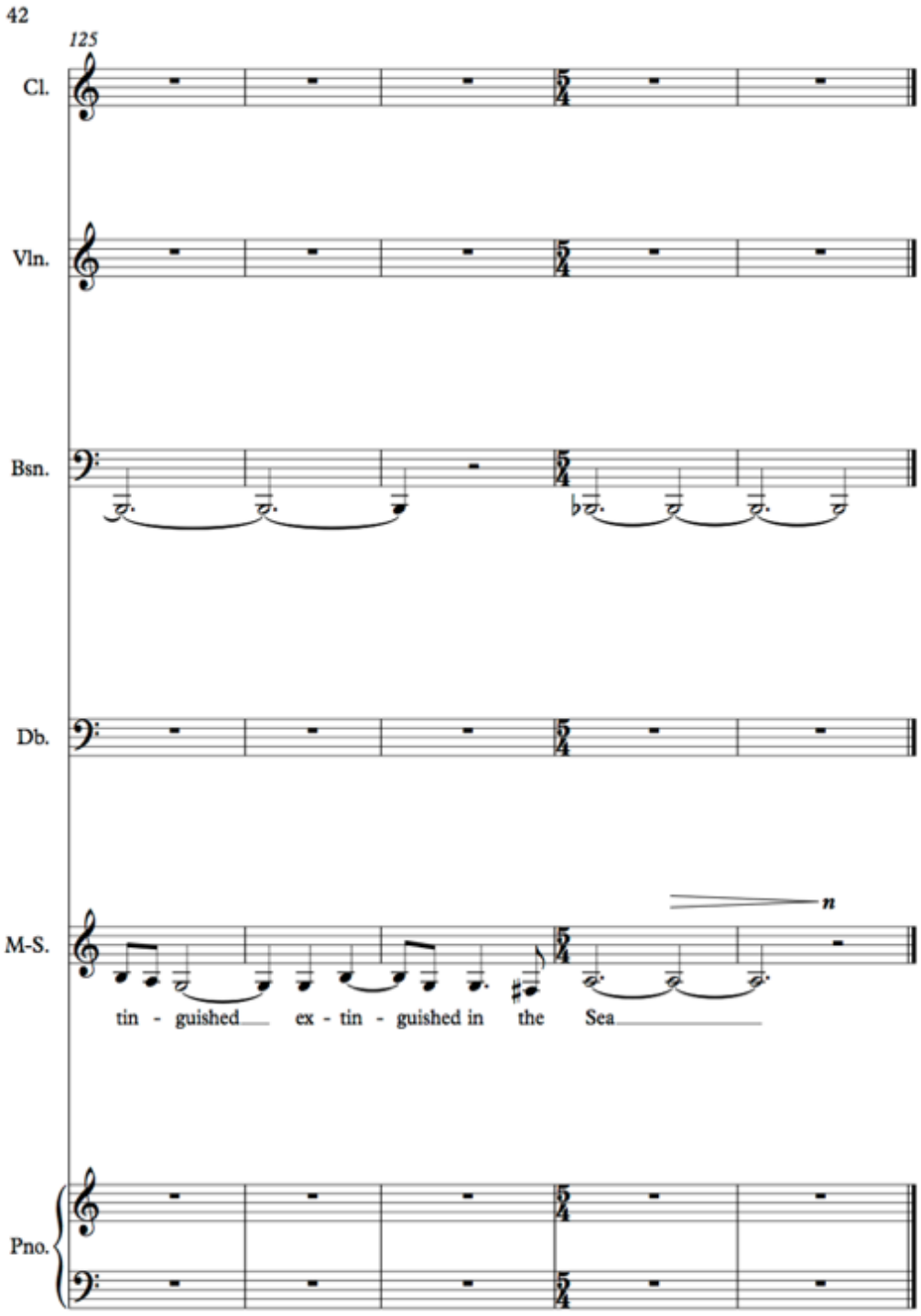

103
Cl.
Vln.
Bsn.
Db.
M-S.
Sky
Pno.
p
f
mf


38
Sundown
106
Cl.
mf
p
tasto
Vln.
pp
Bsn.
mfp
Db.
3
sfp
pp
p (as possible)
M-S.
'Till Sun - downcrept, a stead - y Tide
Sundown
Pno.

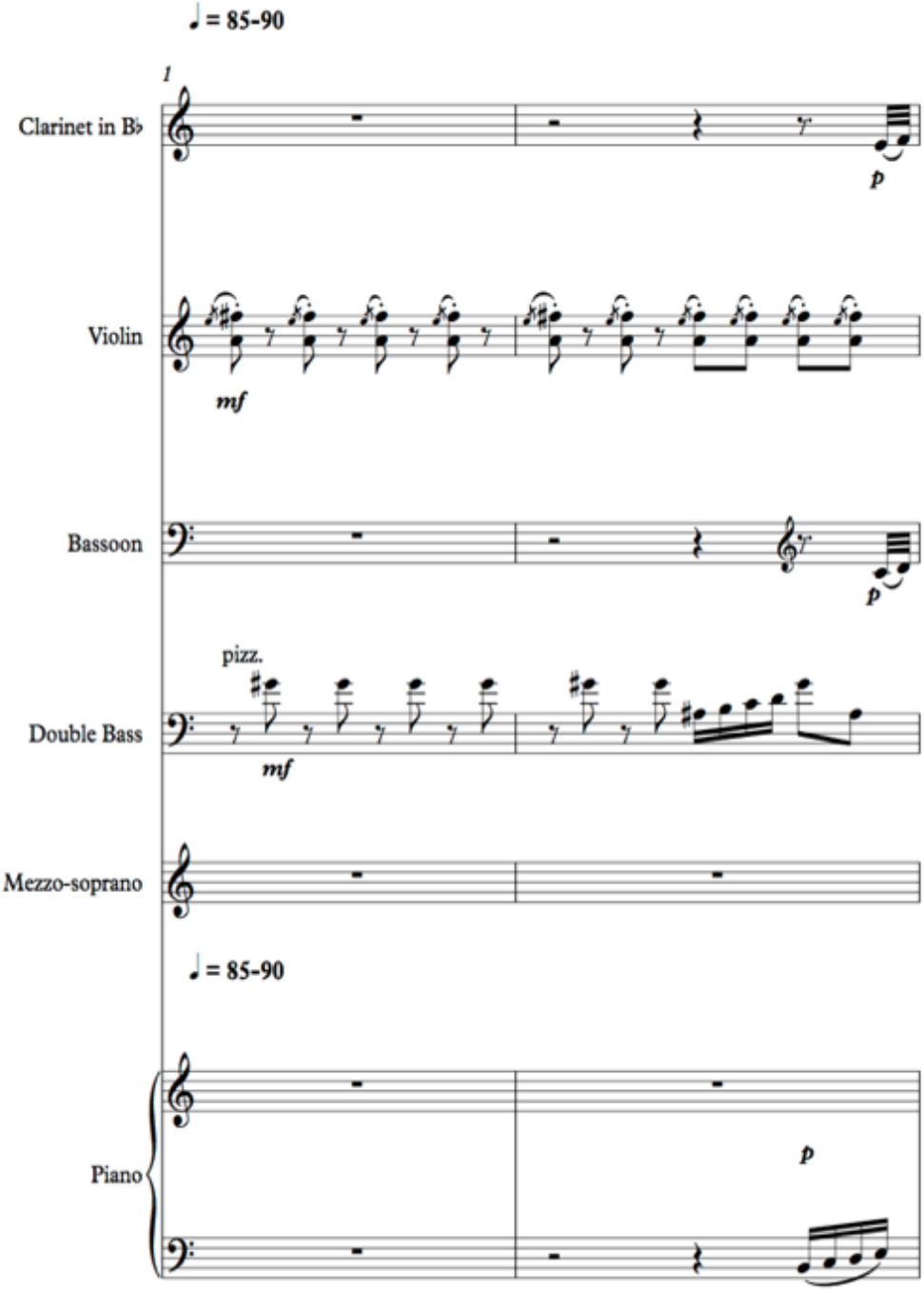
111
Cl.
Vln.
n
Bsn.
3
Db.
M-S.
And. Men that made the Hay And Af - ter-noon, af-ter
Pno.

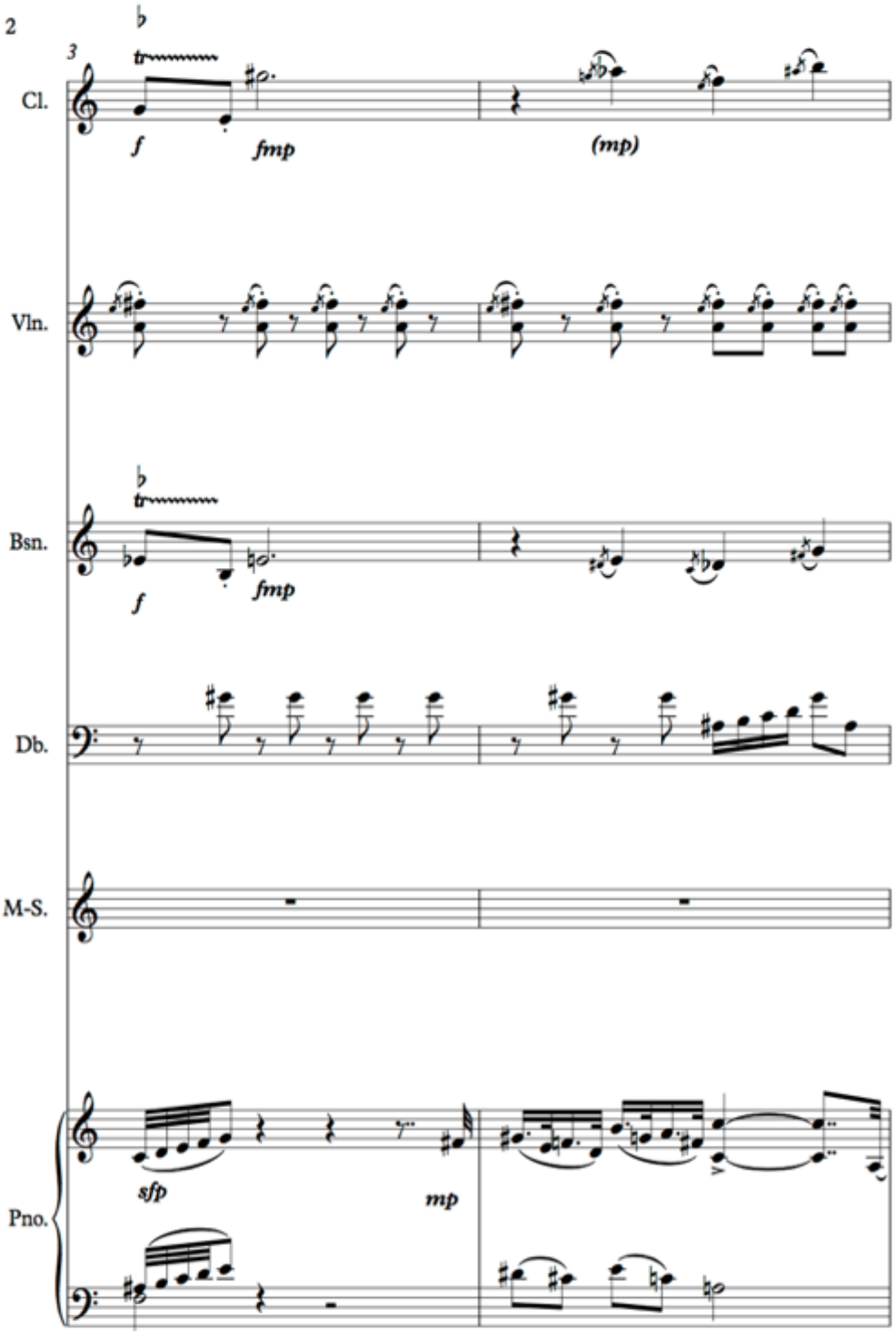

115
Cl.
Vln.
ppp
Bsn.
Db.
3
M-S.
noon
and But - terfly
and men that
Pno.

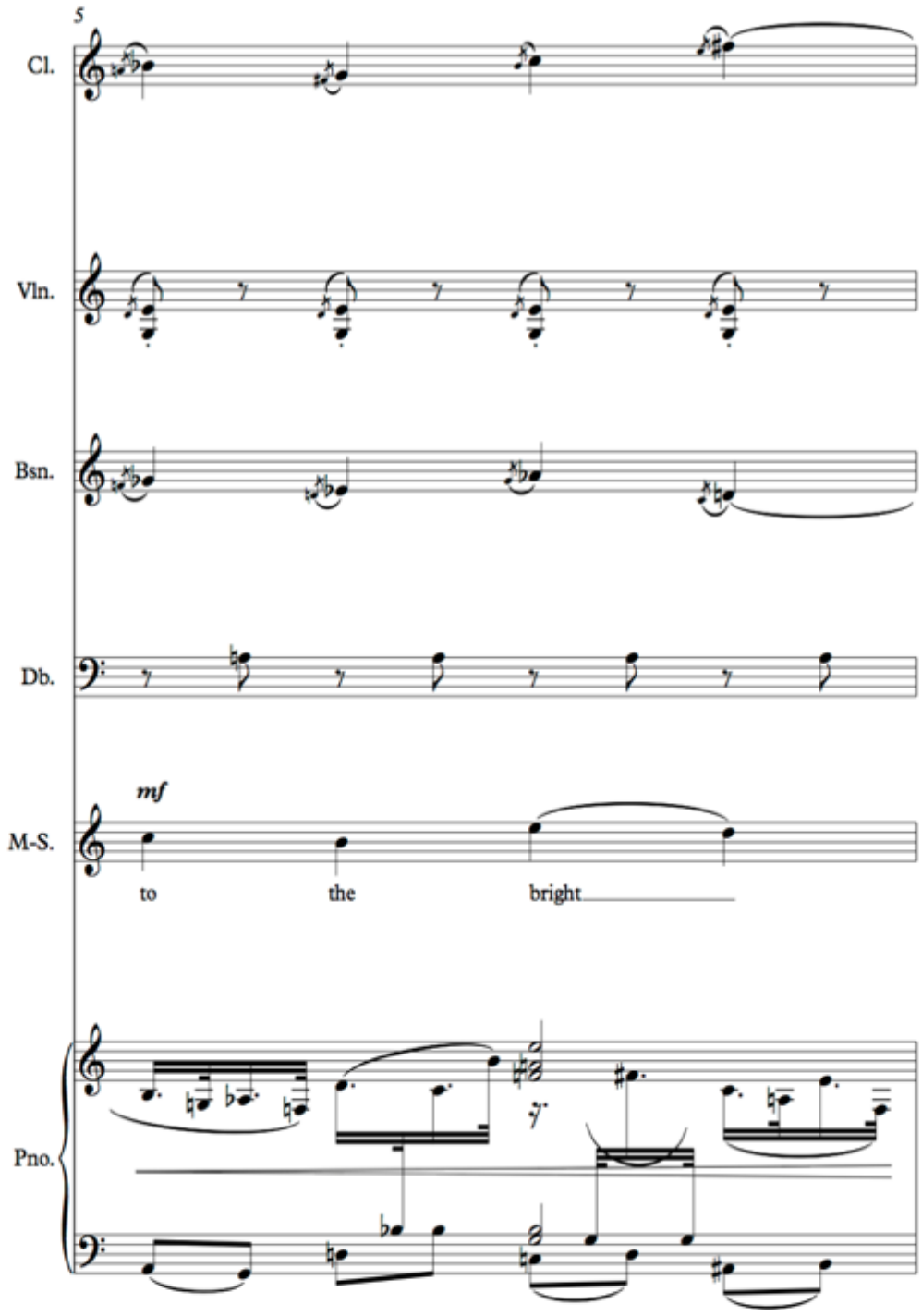

121
Cl.
Vln.
Bsn.
Db.
3
3
3
sfpp
M-S.
pp
made the hay
and but - ter-fly, ex-
Pno.

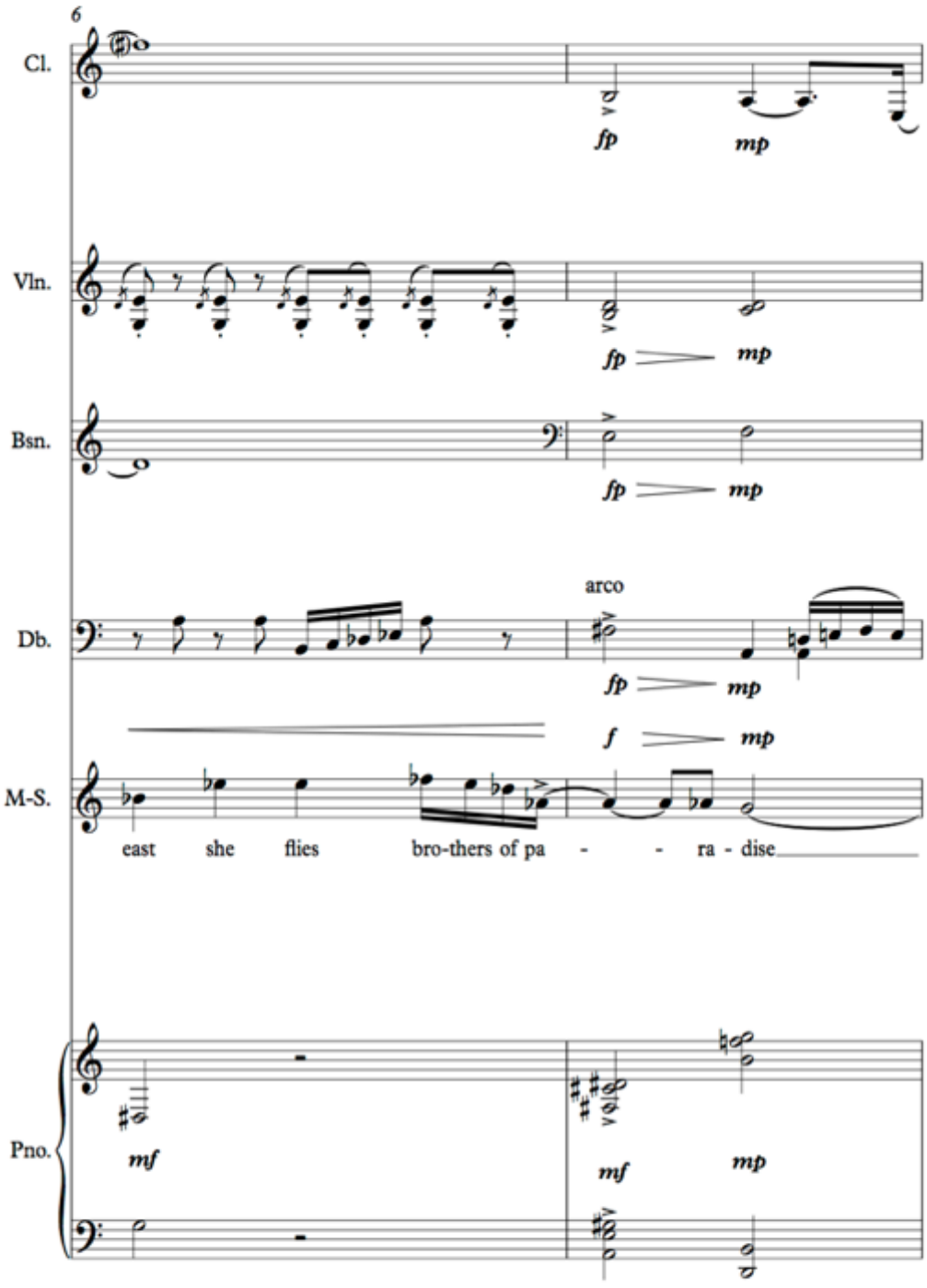

42
125
Cl.
Vln.
Bsn.
Db.
M-S.
n
tin - guished ex - tin - guished in the Sea
Pno.

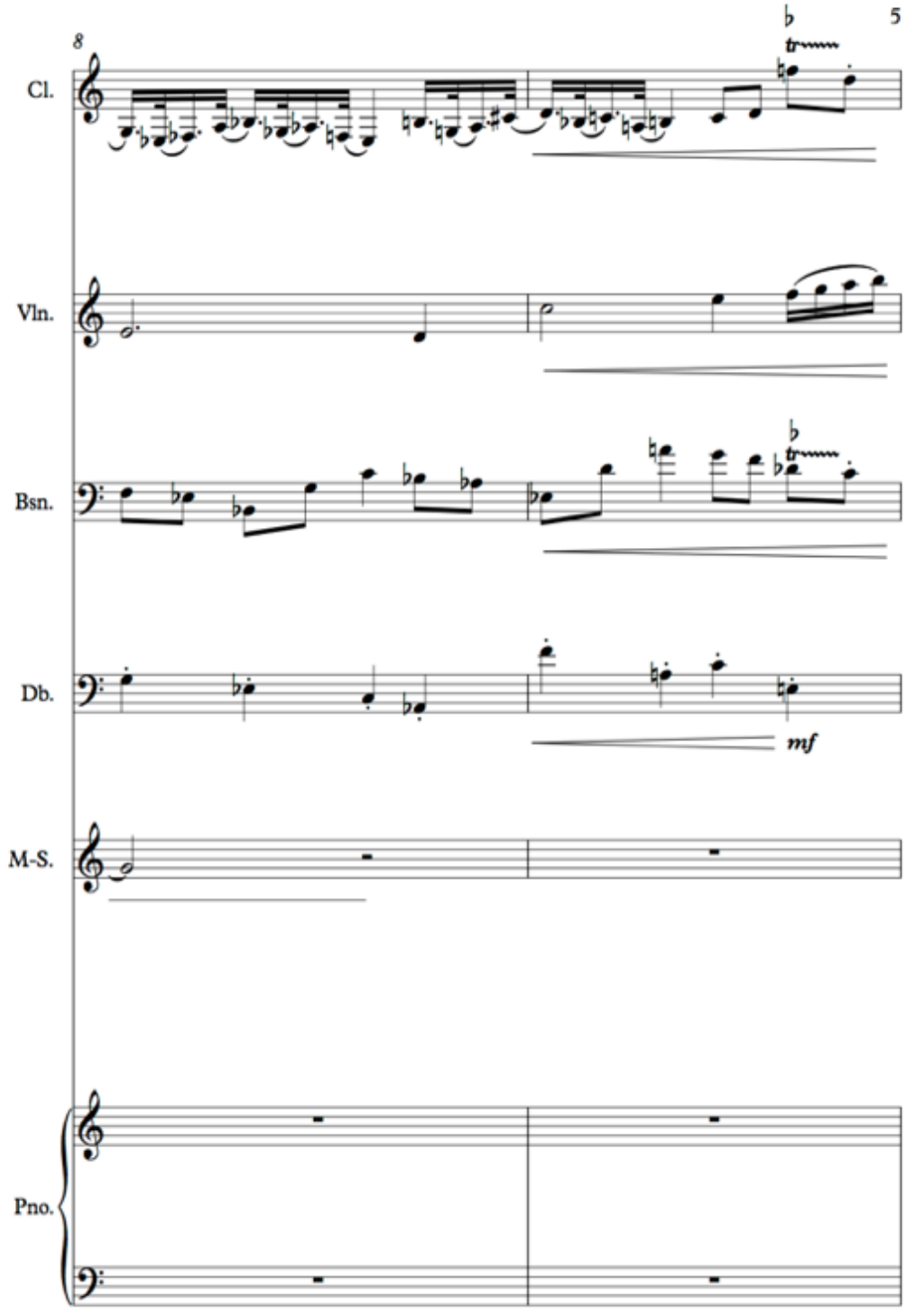
V. To the Bright East She Flies

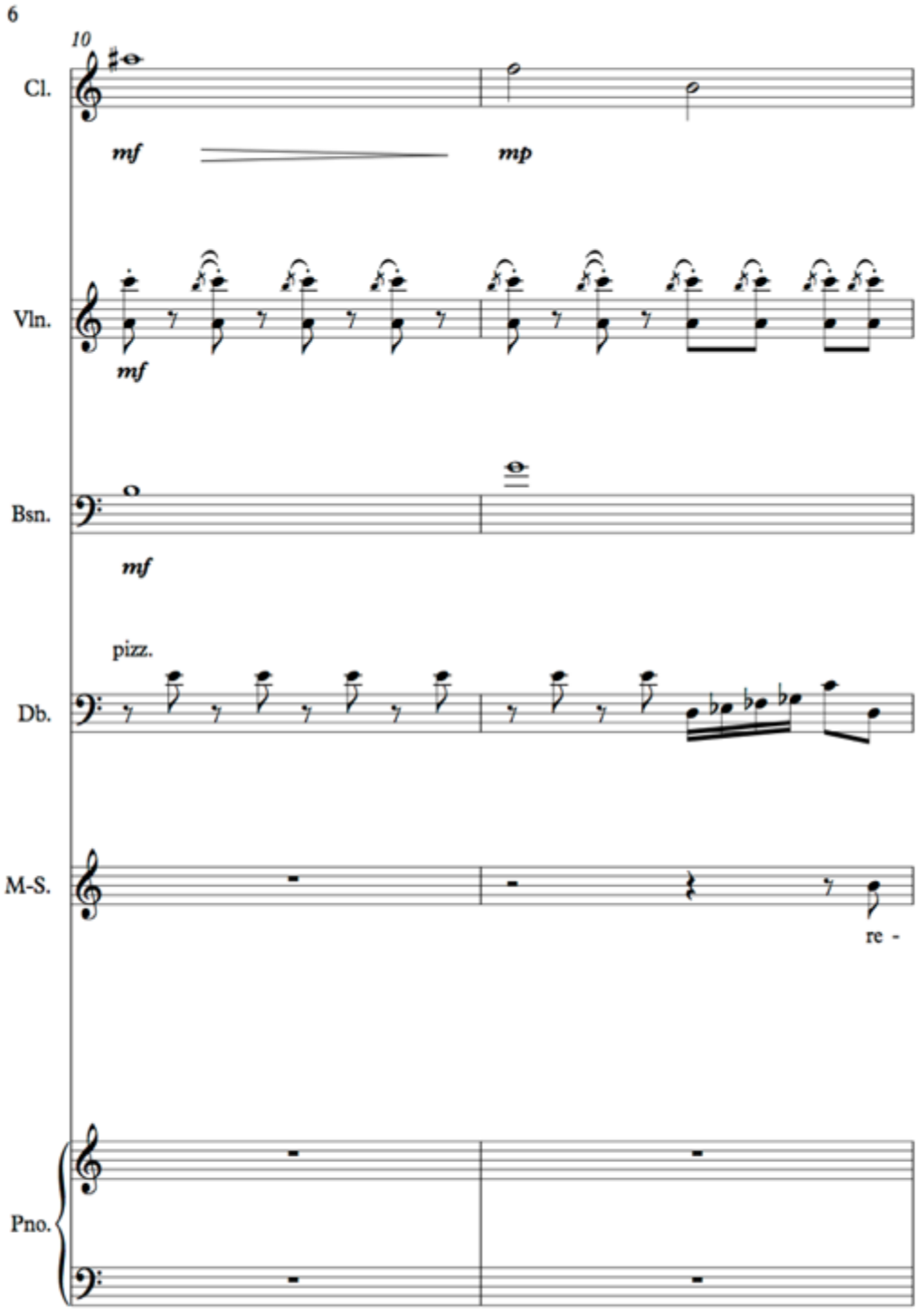


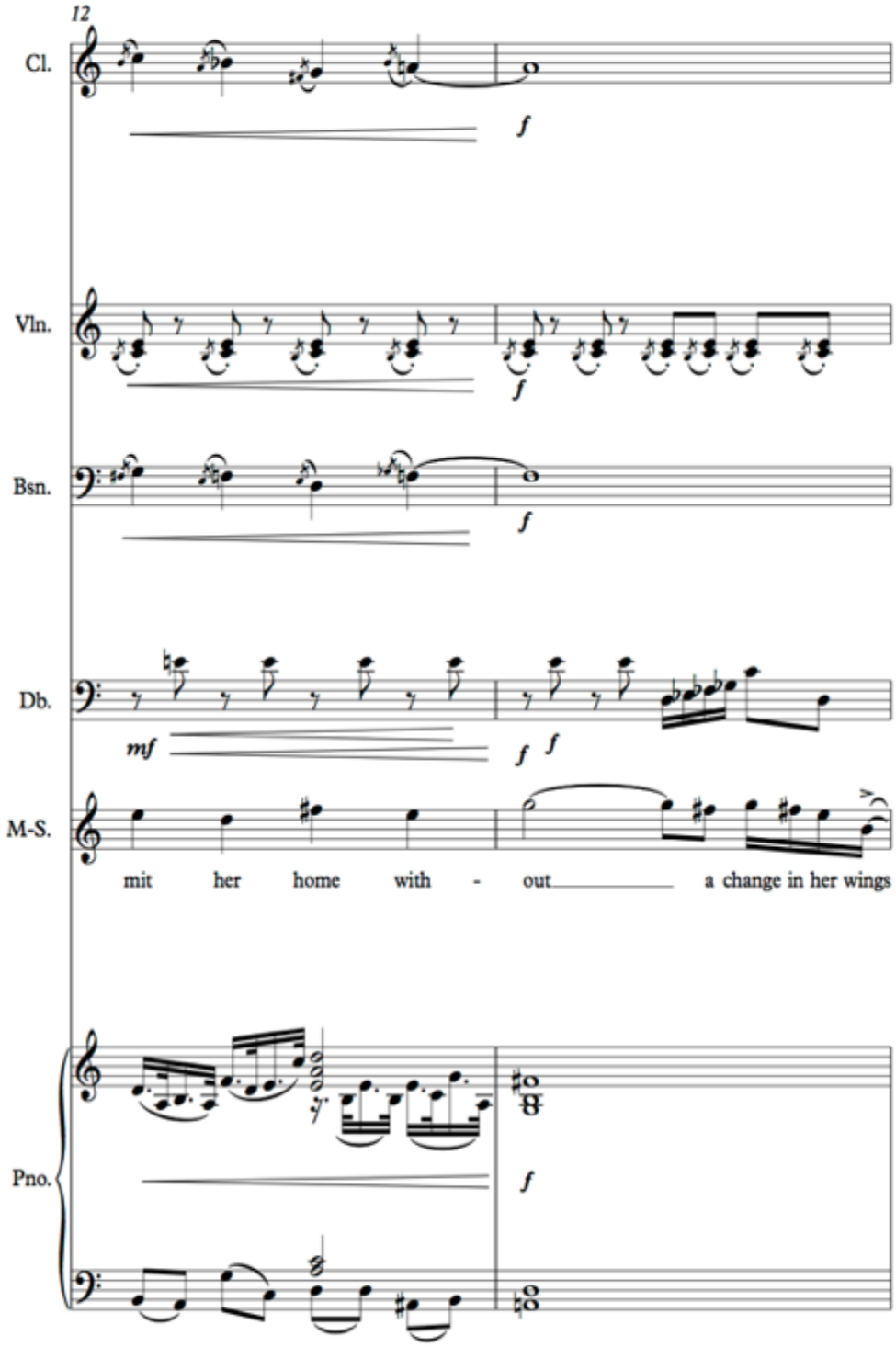

2
3
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
f
fmp
(mp)
f
fmp
sfp
mp

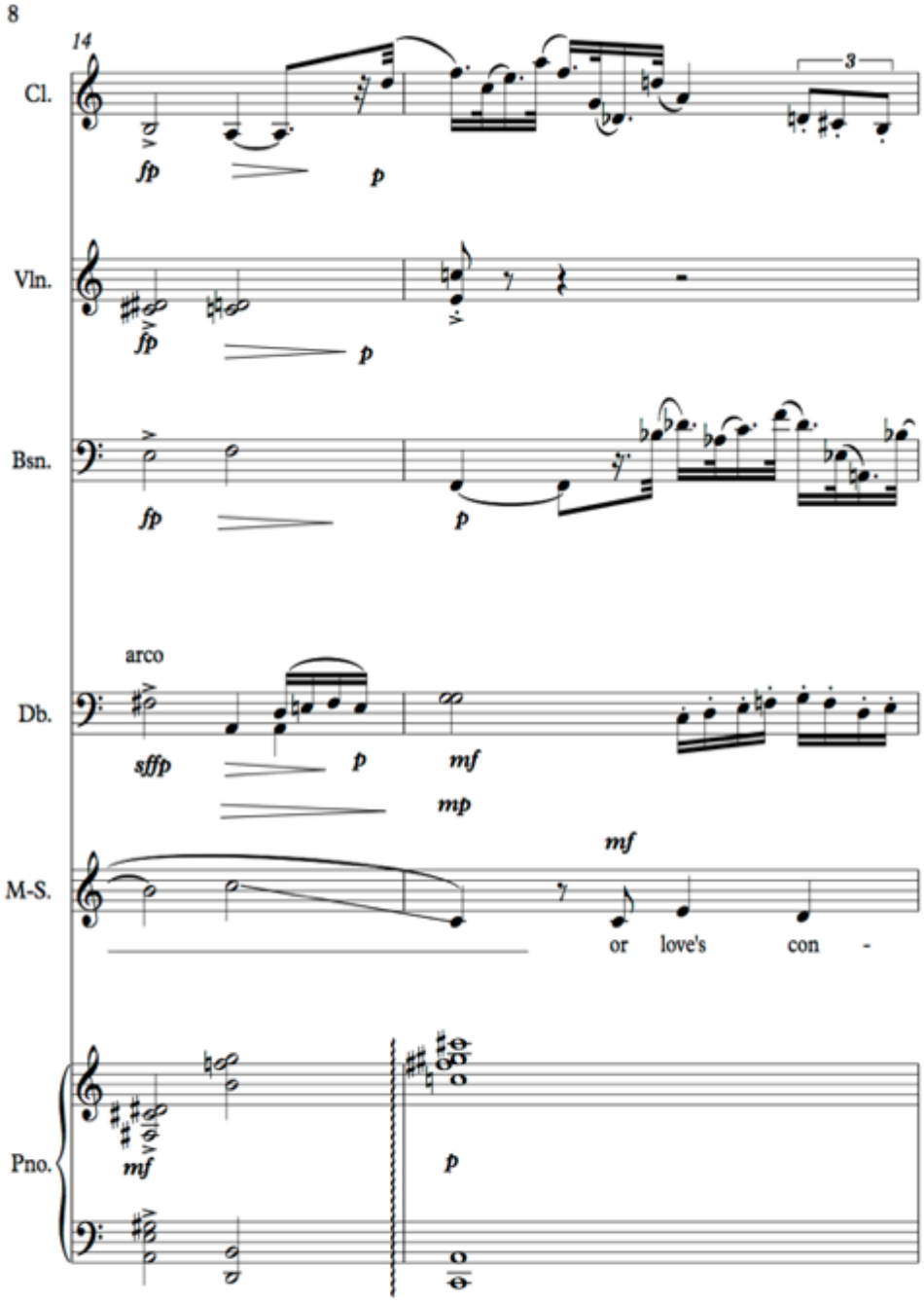

5
Cl.
Vln.
Bsn.
Db.
mf
M-S.
to
the
bright
Pno.

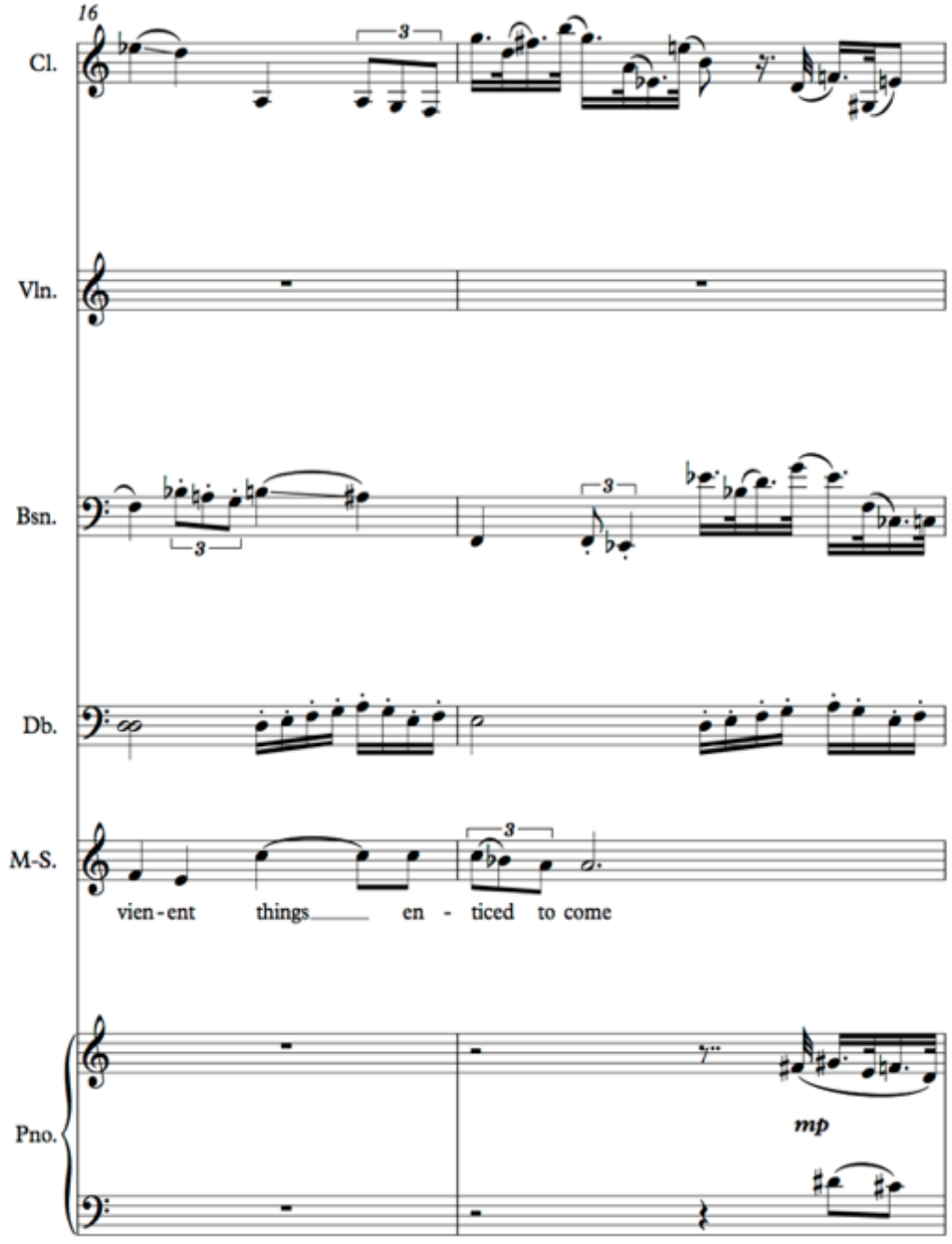

6
Cl.
fp
mp
Vln.
fp
mp
Bsn.
fp
mp
arco
Db.
fp
mp
f
mp
M-S.
east she flies bro-thers of pa - - ra - dise
Pno.
mf
mf
mp

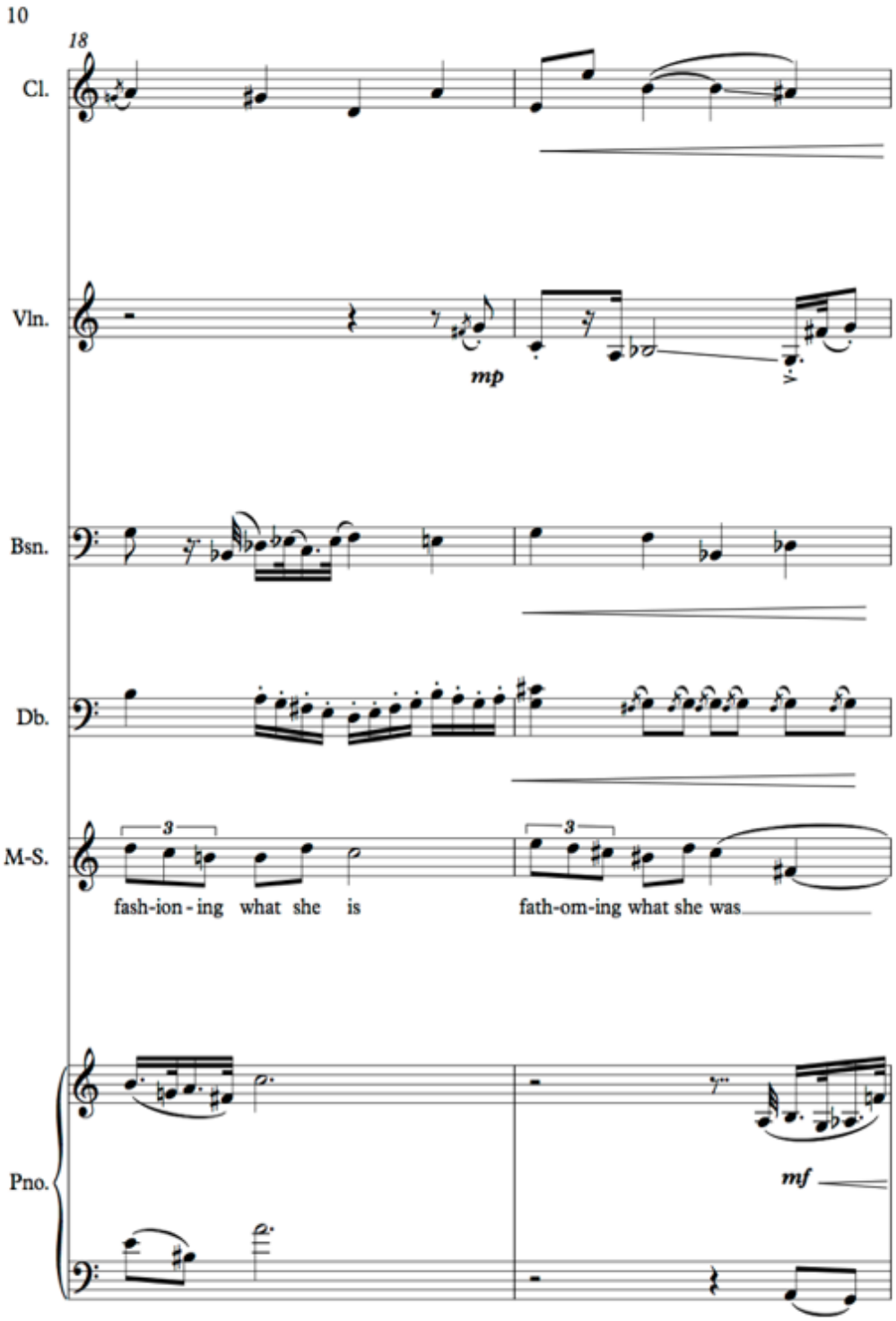

8
5
Cl.
Vln.
Bsn.
Db.
mf
M-S.
Pno.


6
10
Cl.
mf
mp
Vln.
mf
Bsn.
mf
pizz.
Db.
M-S.
re -
Pno.


12
Cl.
f
Vln.
f
Bsn.
f
Db.
mf
f
f
M-S.
mit her home with - out a change in her wings
Pno.
f

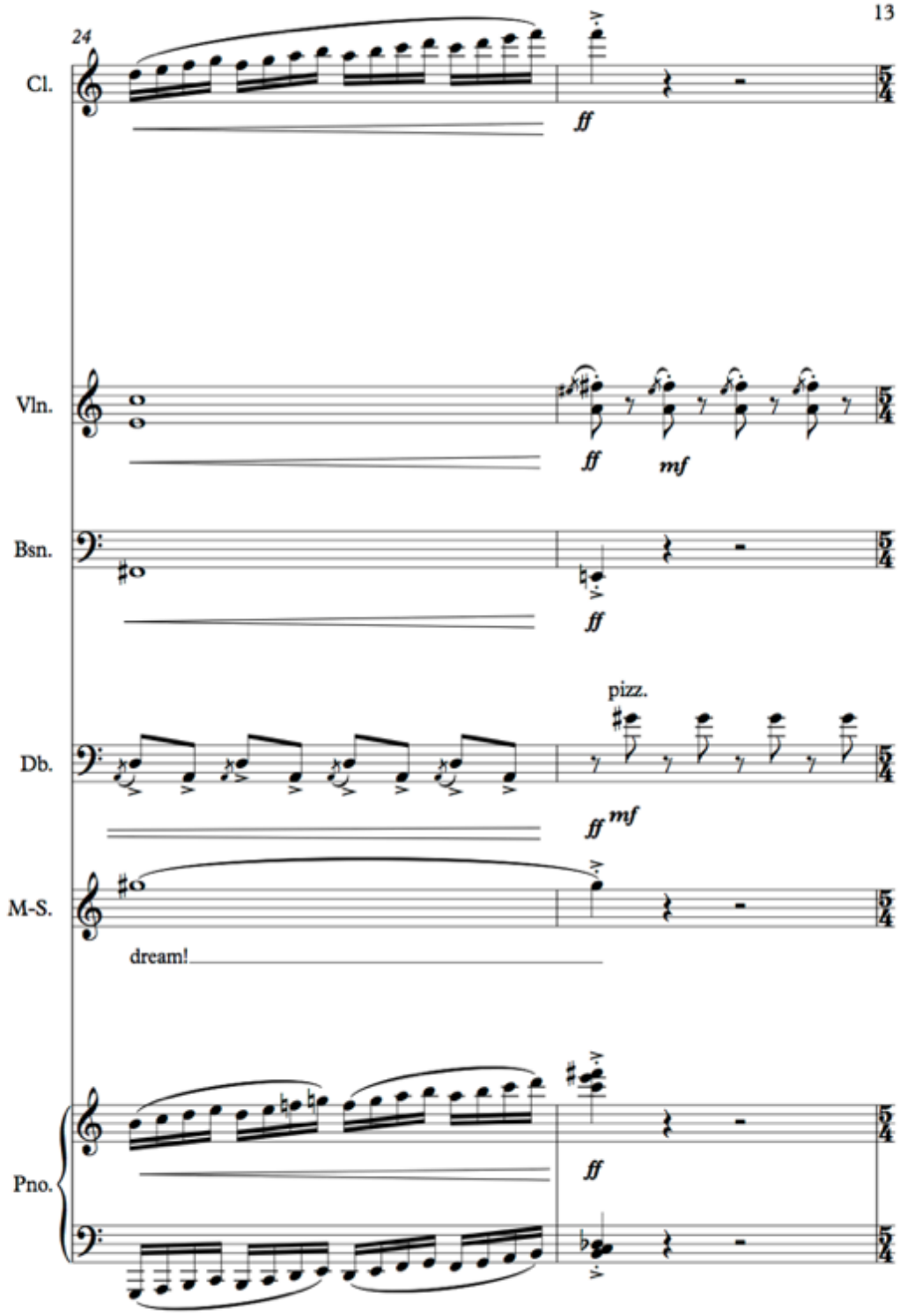

8
14
Cl.
fp
p
3
Vln.
fp
p
Bsn.
fp
p
arco
Db.
sffp
p
mf
mp
M-S.
mf
or love's con -
Pno.
mf
p

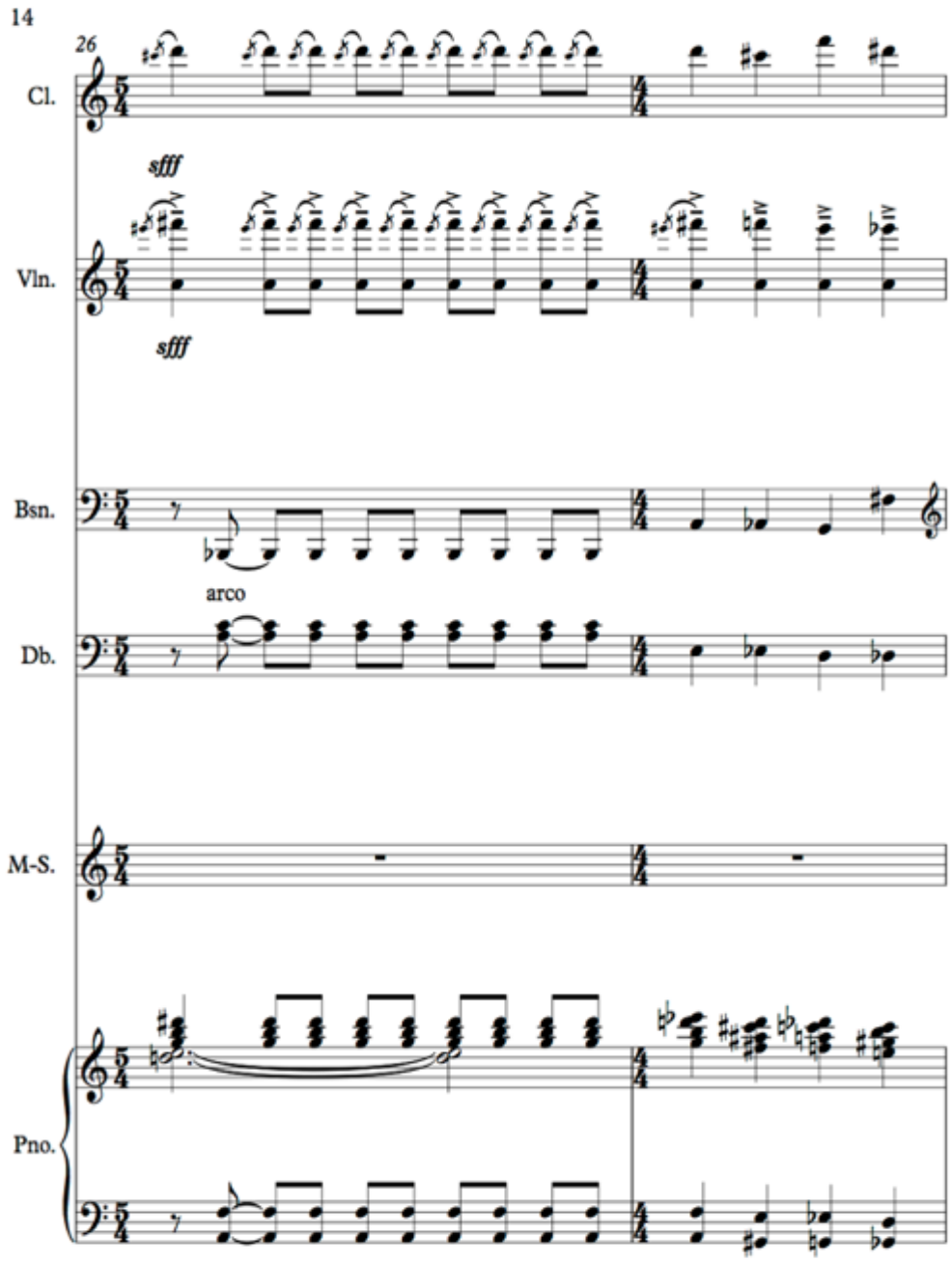

16
Cl.
Vln.
Bsn.
Db.
M-S.
vien - ent things en - ticed to come
Pno.
mp

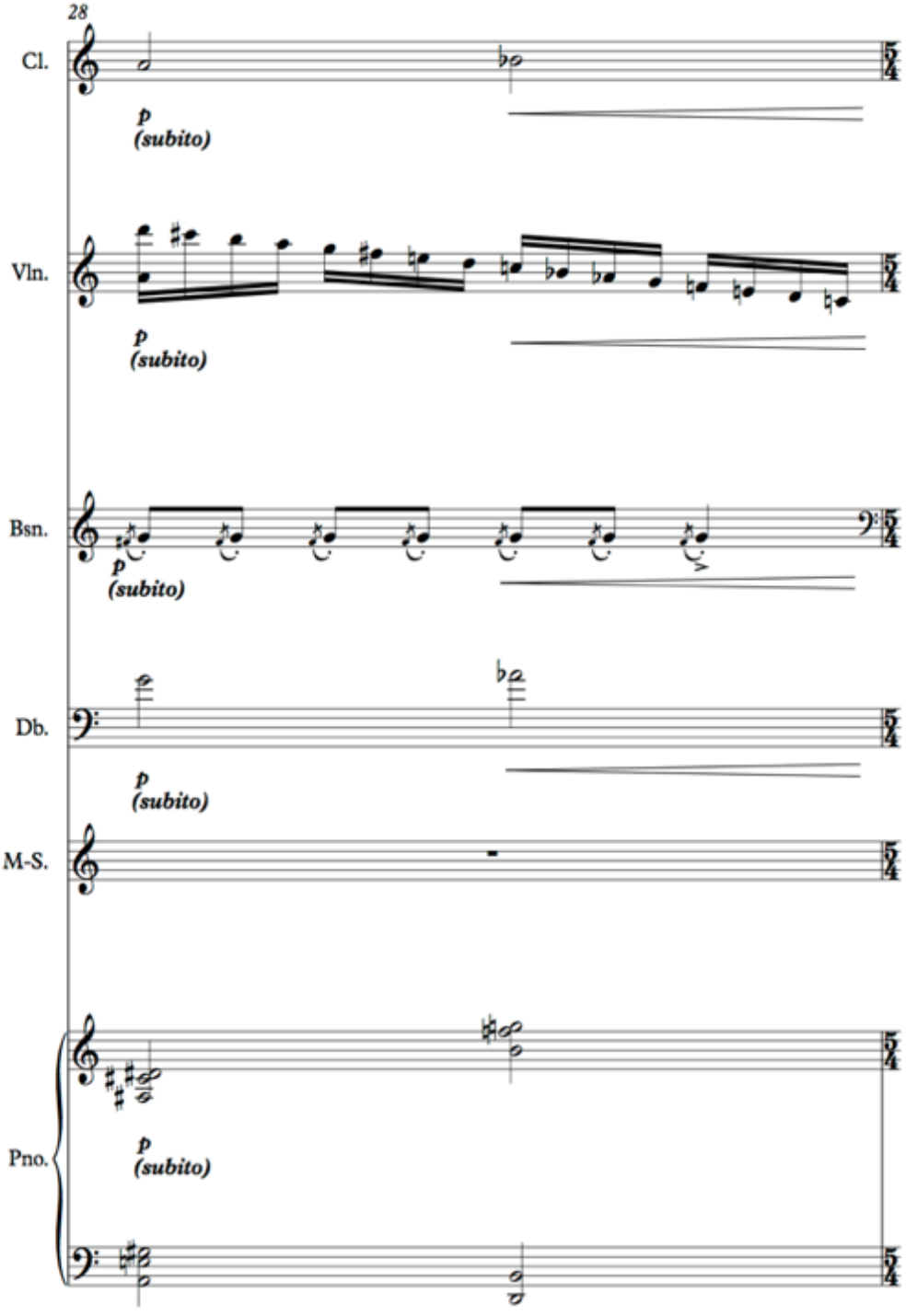

10
18
Cl.
Vln.
mp
Bsn.
Db.
M-S.
3
fash-ion - ing what she is
3
fath-om-ing what she was
Pno.
mf

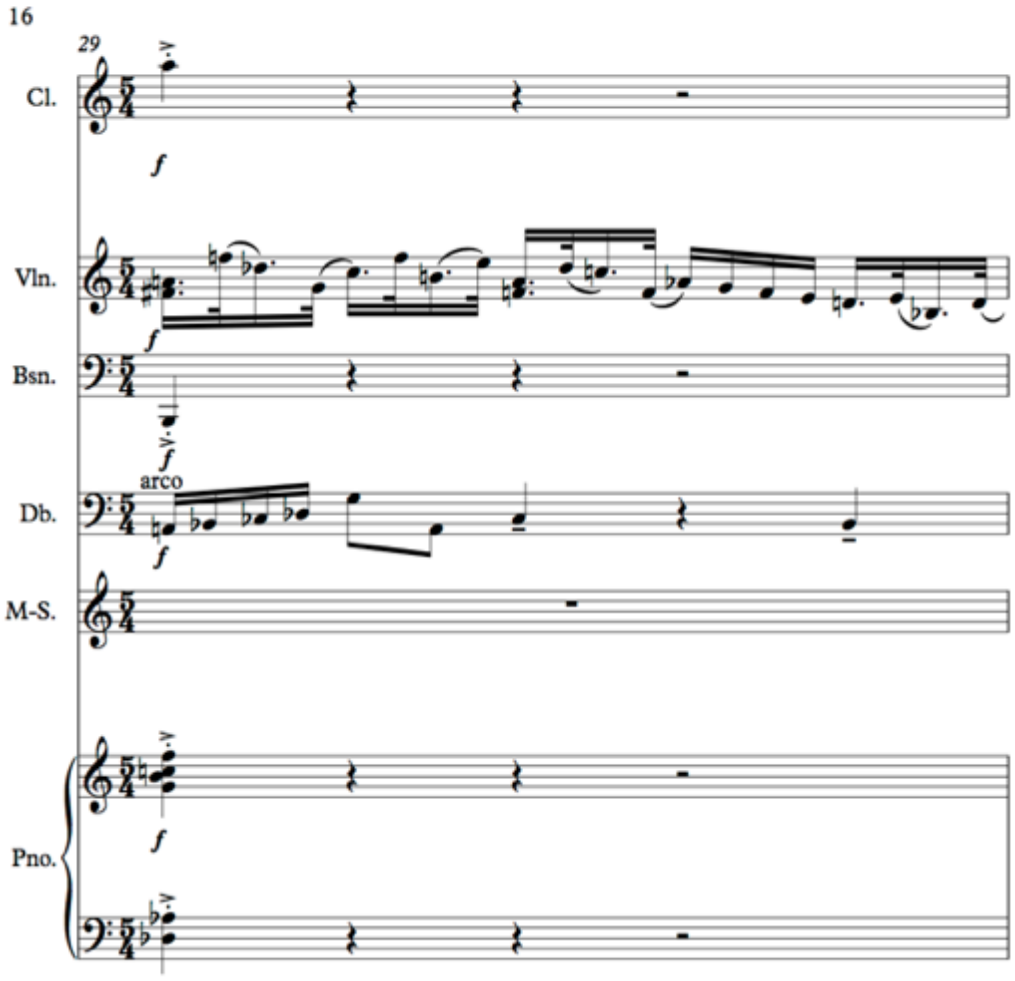
20
Cl.
3
f
Vln.
mf
Bsn.
f
Db.
f
f
M-S.
7
we
deem,
we
Pno.
f

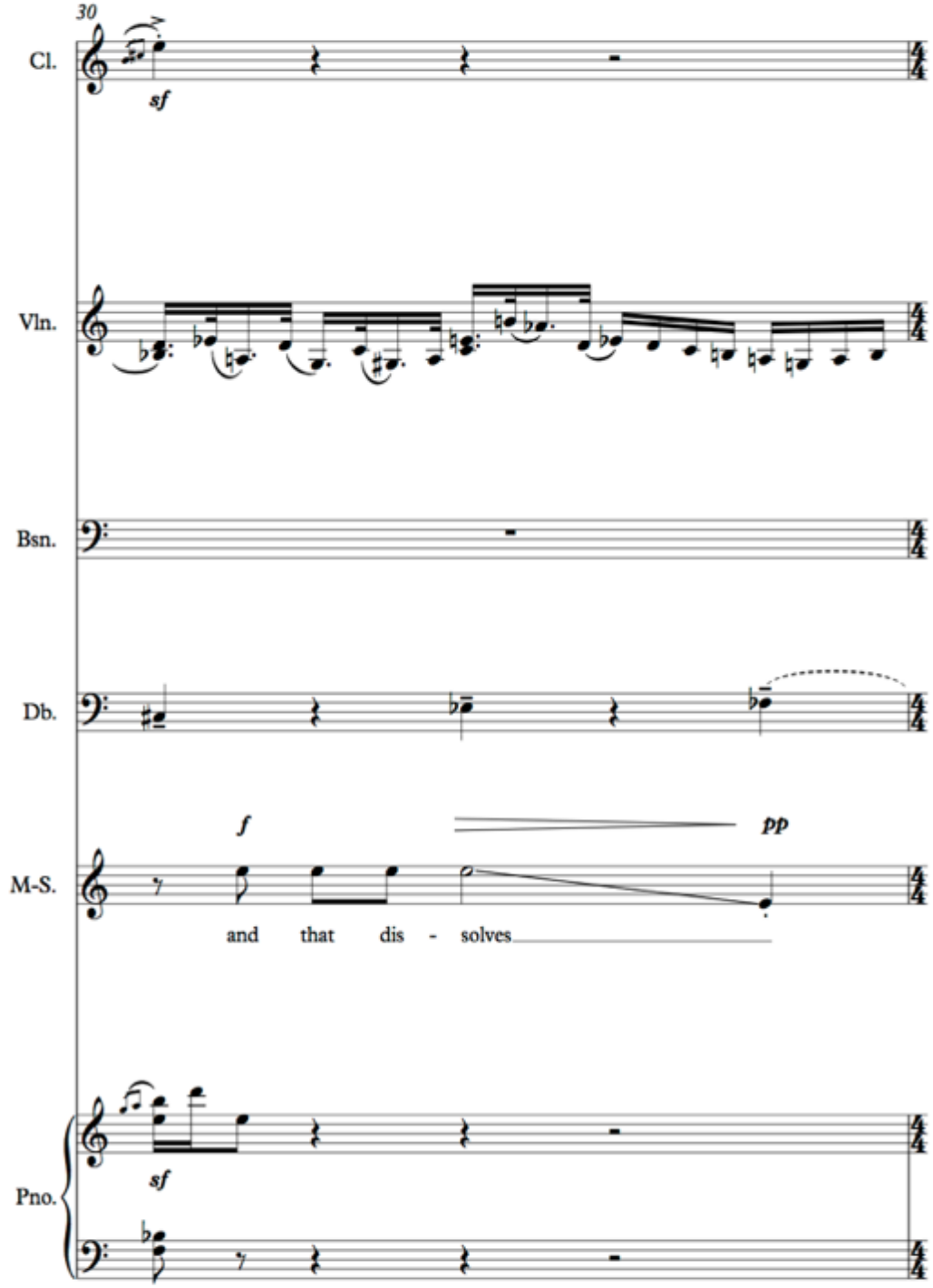
22
Cl.
Vln.
f
Bsn.
Db.
M-S.
dream, we deem, we
Pno.

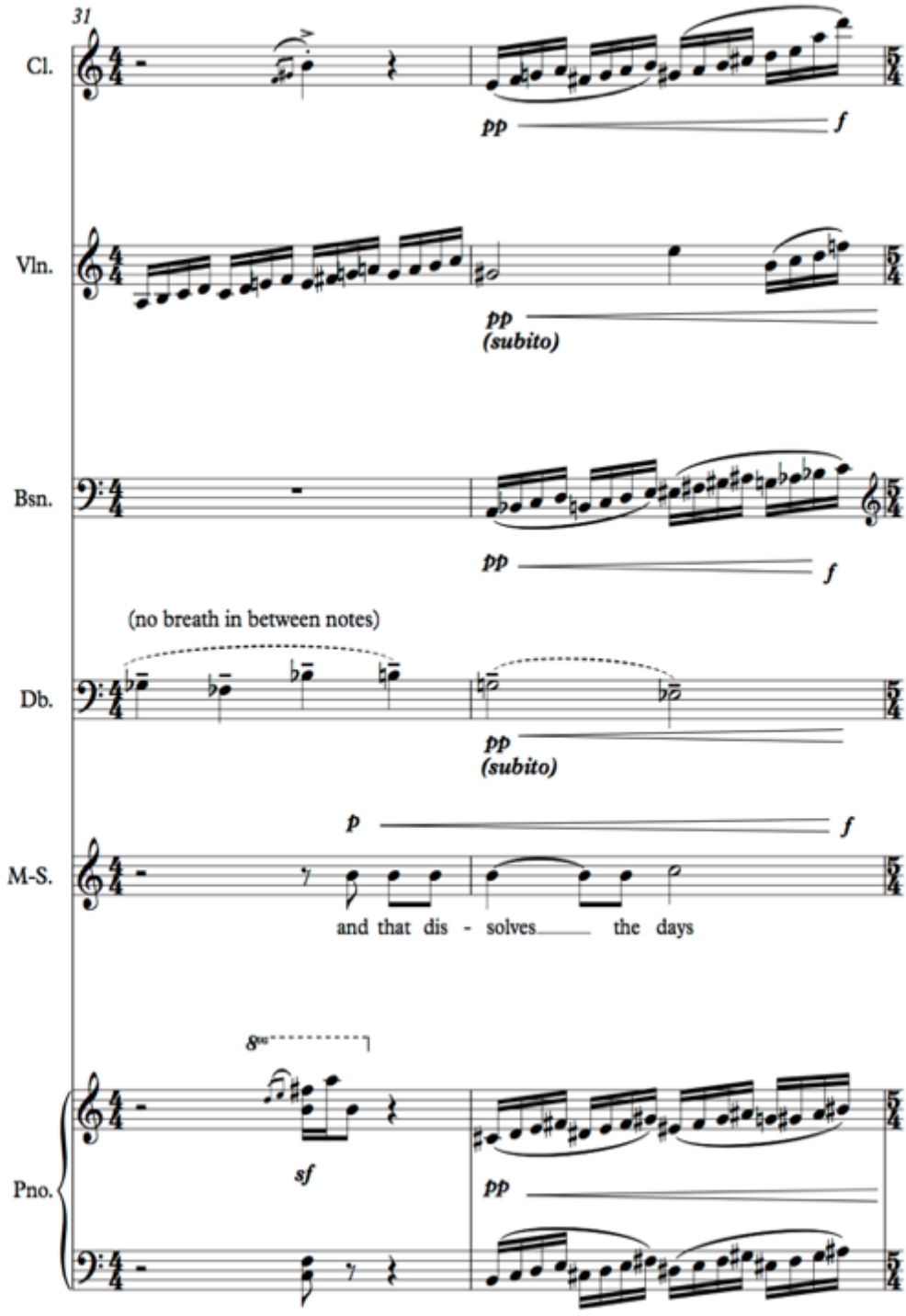

24
Cl.
ff
Vln.
ff
mf
Bsn.
ff
pizz.
Db.
ff
mf
M-S.
dream!
Pno.
ff

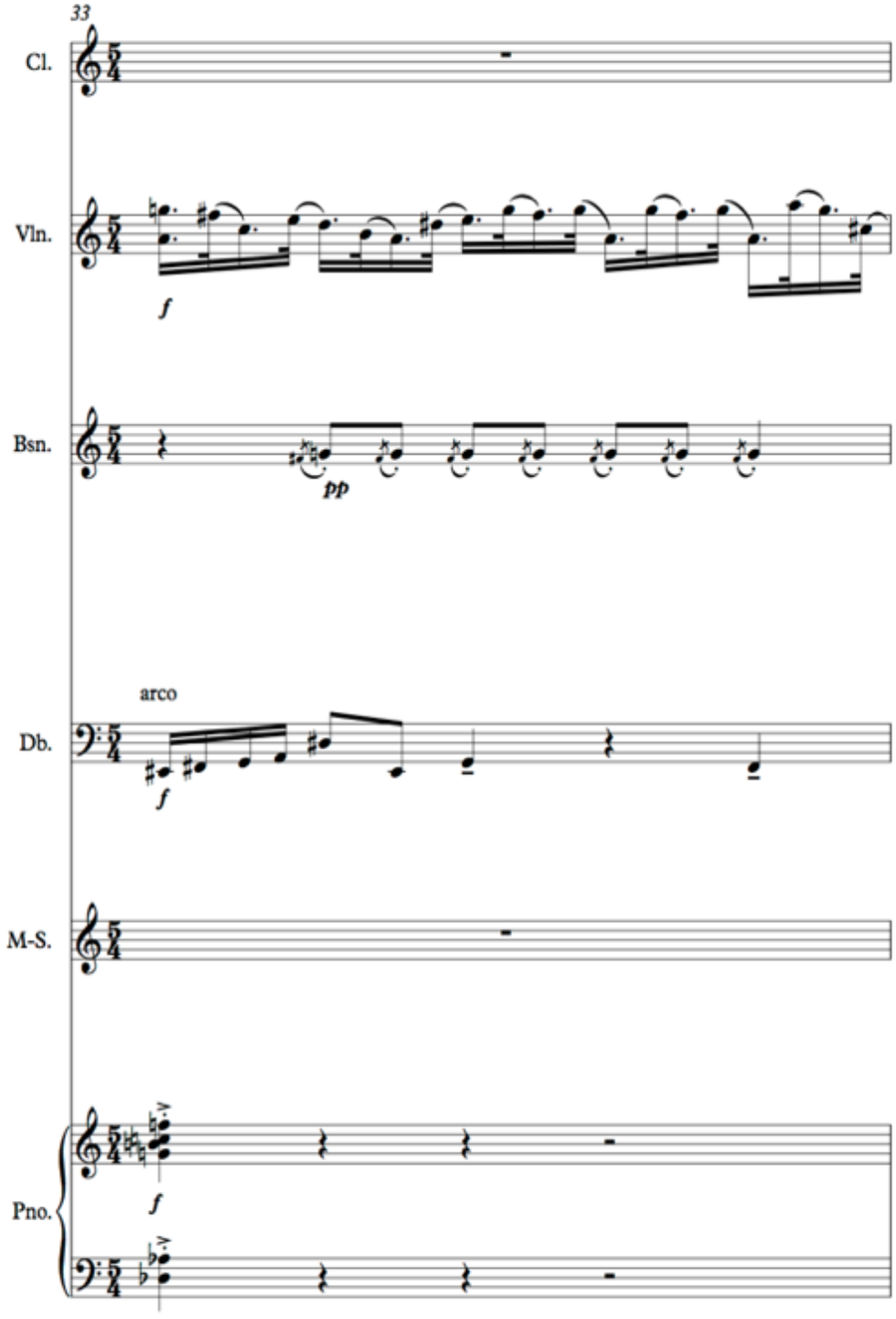

14
26
Cl.
sfff
Vln.
sfff
Bsn.
arco
Db.
M-S.
Pno.

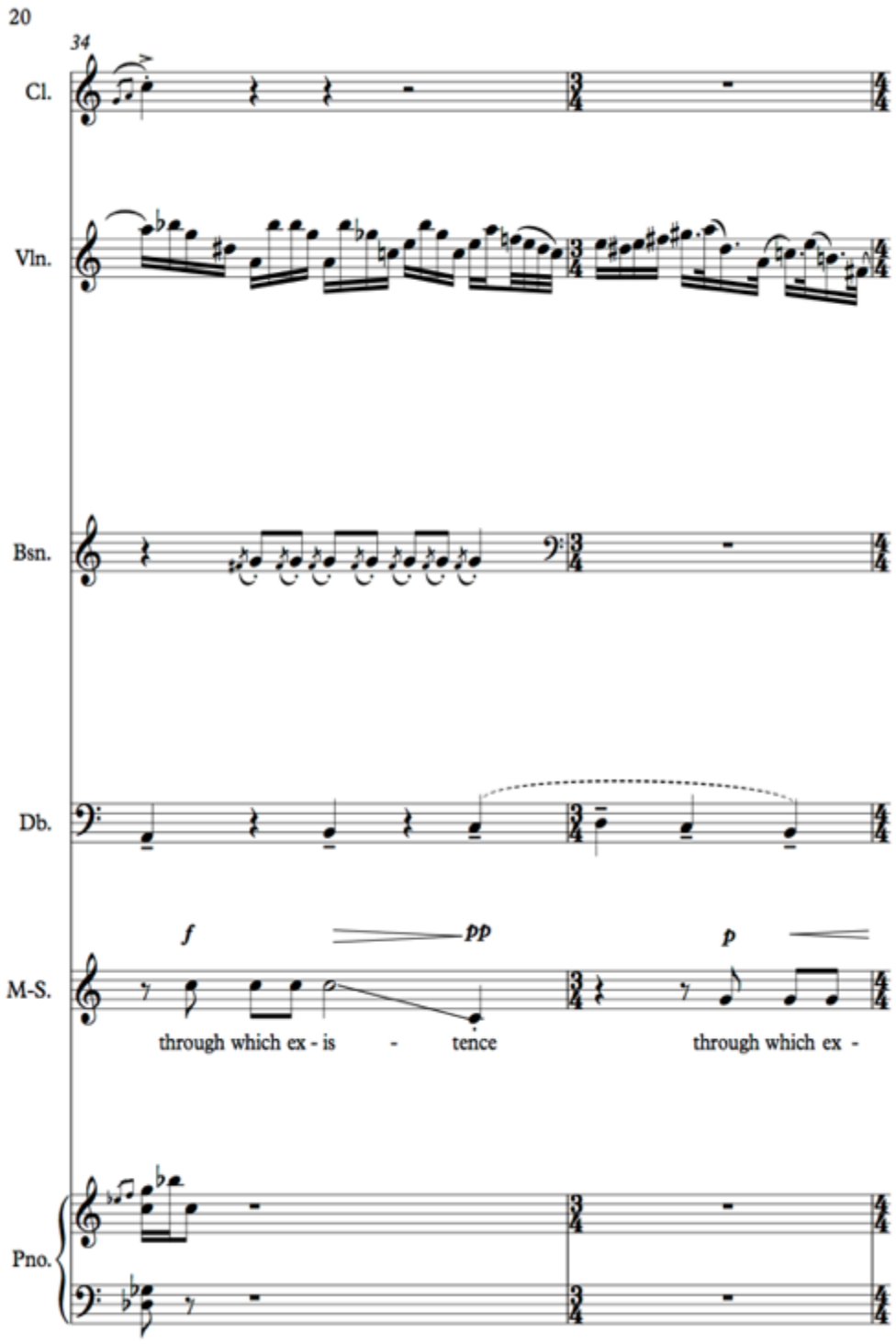

28
Cl.
p
(subito)
Vln.
p
(subito)
Bsn.
p
(subito)
Db.
p
(subito)
M-S.
Pno.
p
(subito)

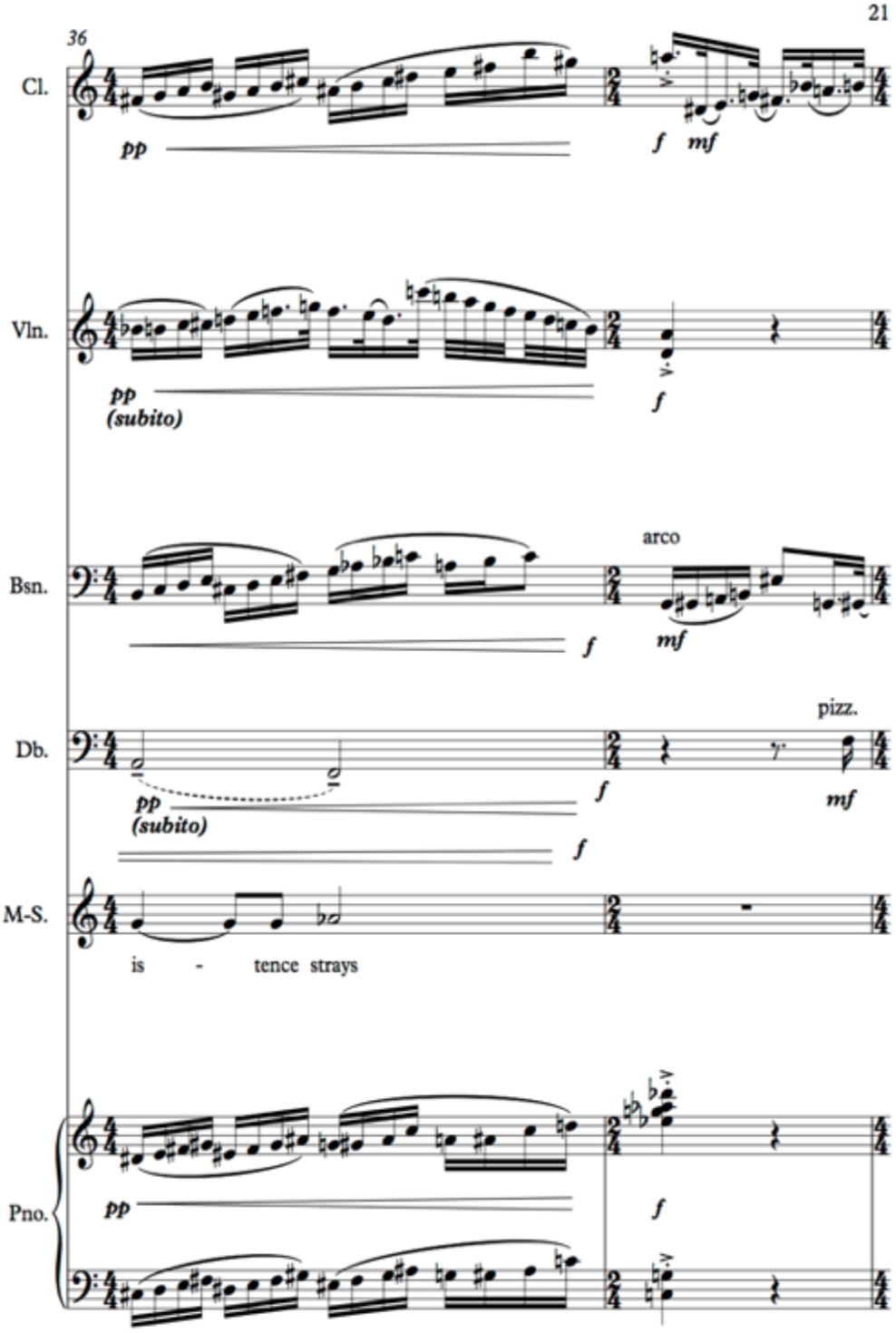

16
29
Cl.
f
Vln.
f
Bsn.
f
Db.
arco
f
M-S.
Pno.
f

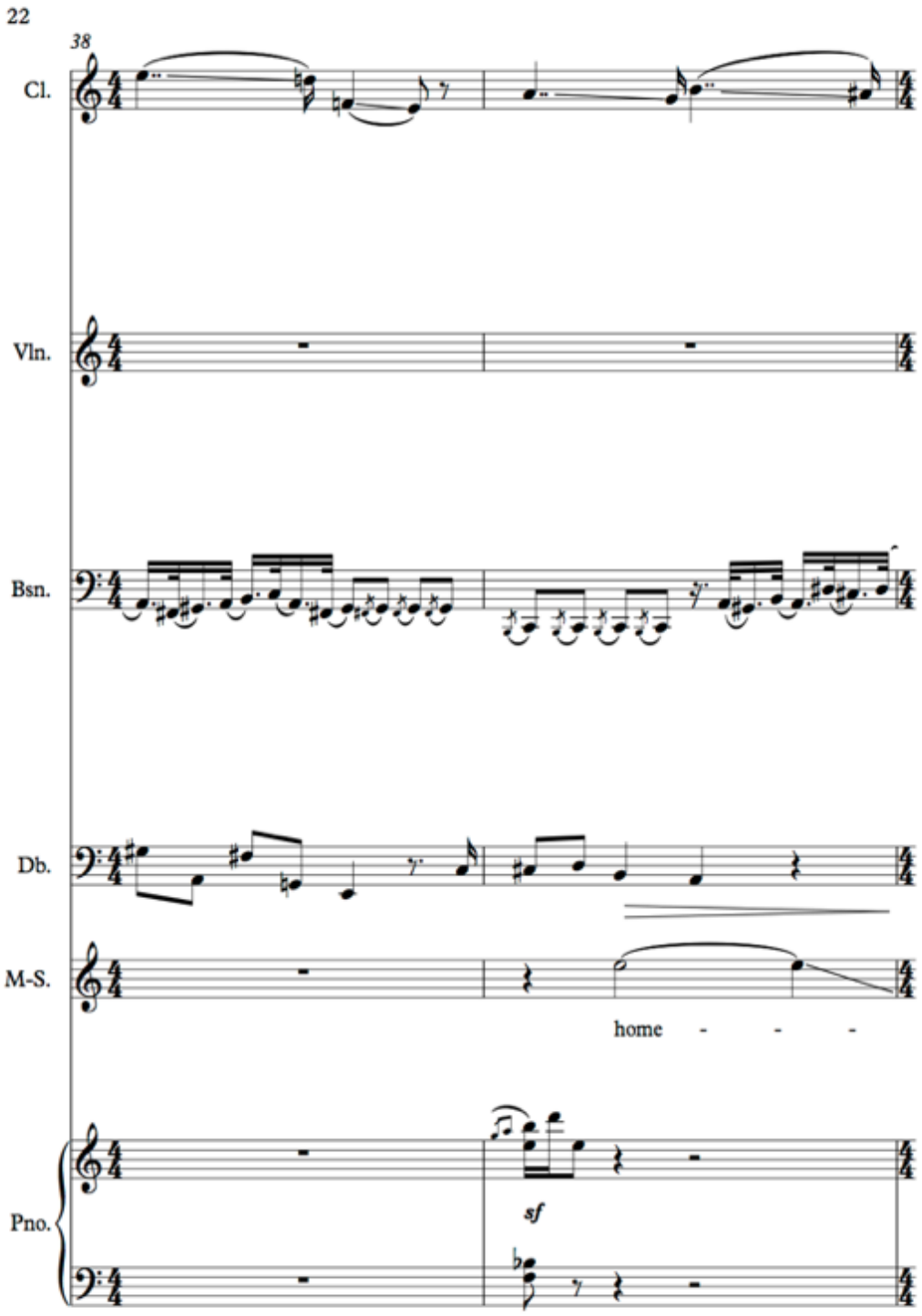

30
Cl.
sf
Vln.
Bsn.
Db.
f
pp
M-S.
and that dis - solves
sf
Pno.

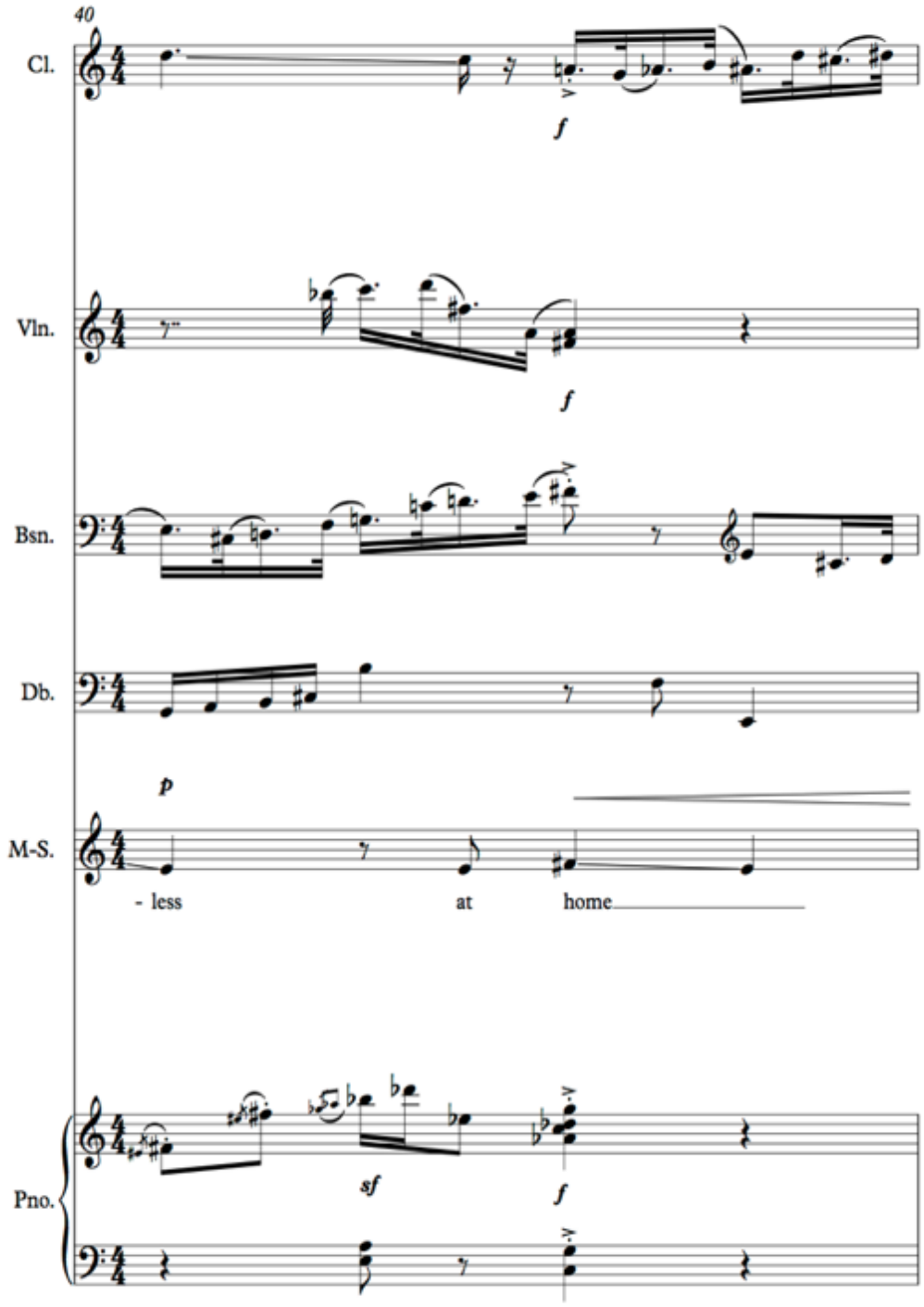

31
Cl.
pp
f
Vln.
pp
(subito)
Bsn.
pp
f
(no breath in between notes)
Db.
pp
(subito)
p
f
M-S.
and that dis - solves the days
8va
sf
Pno.
pp

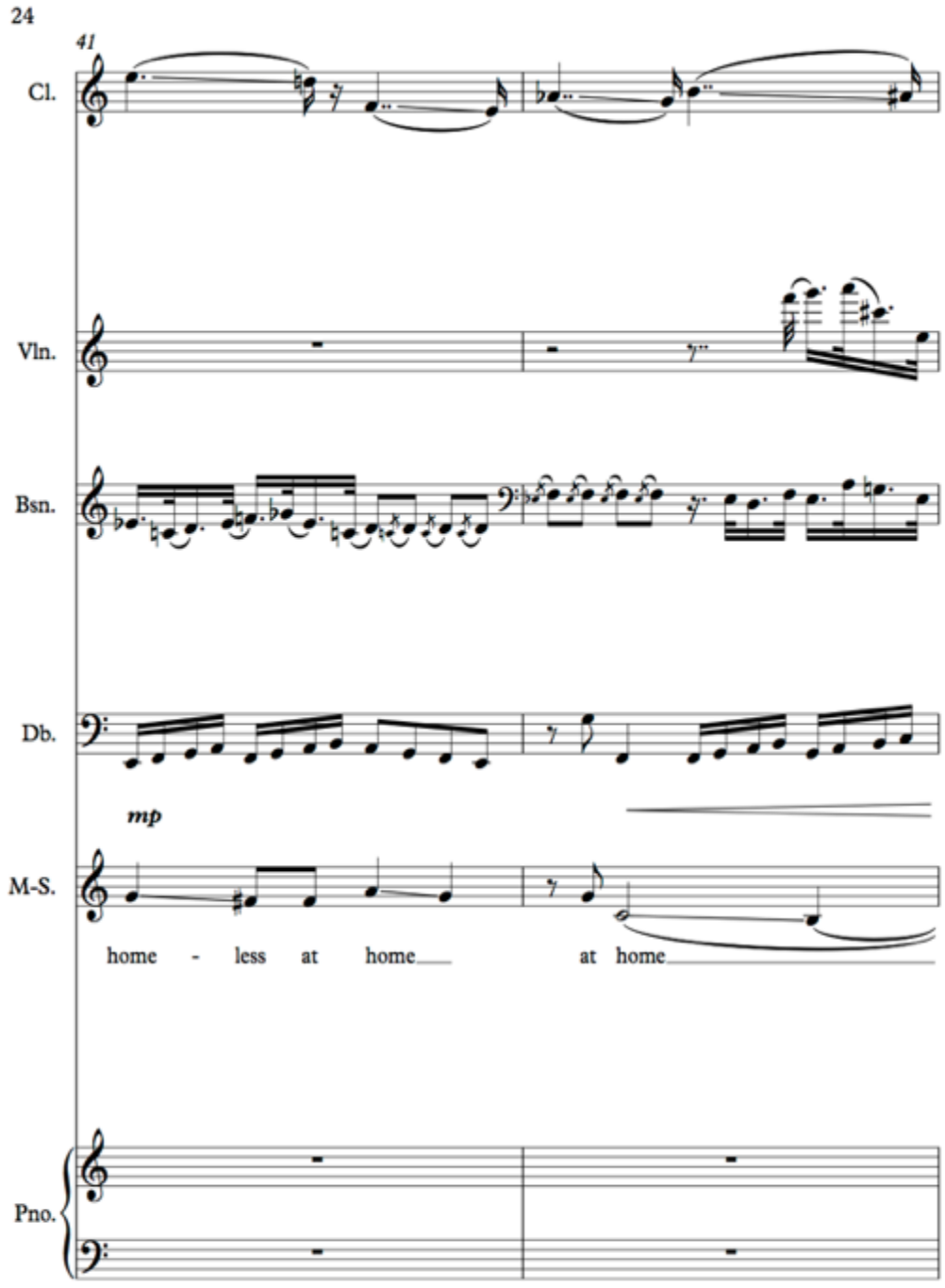

33
Cl.
Vln.
f
Bsn.
pp
arco
Db.
f
M-S.
Pno.
f

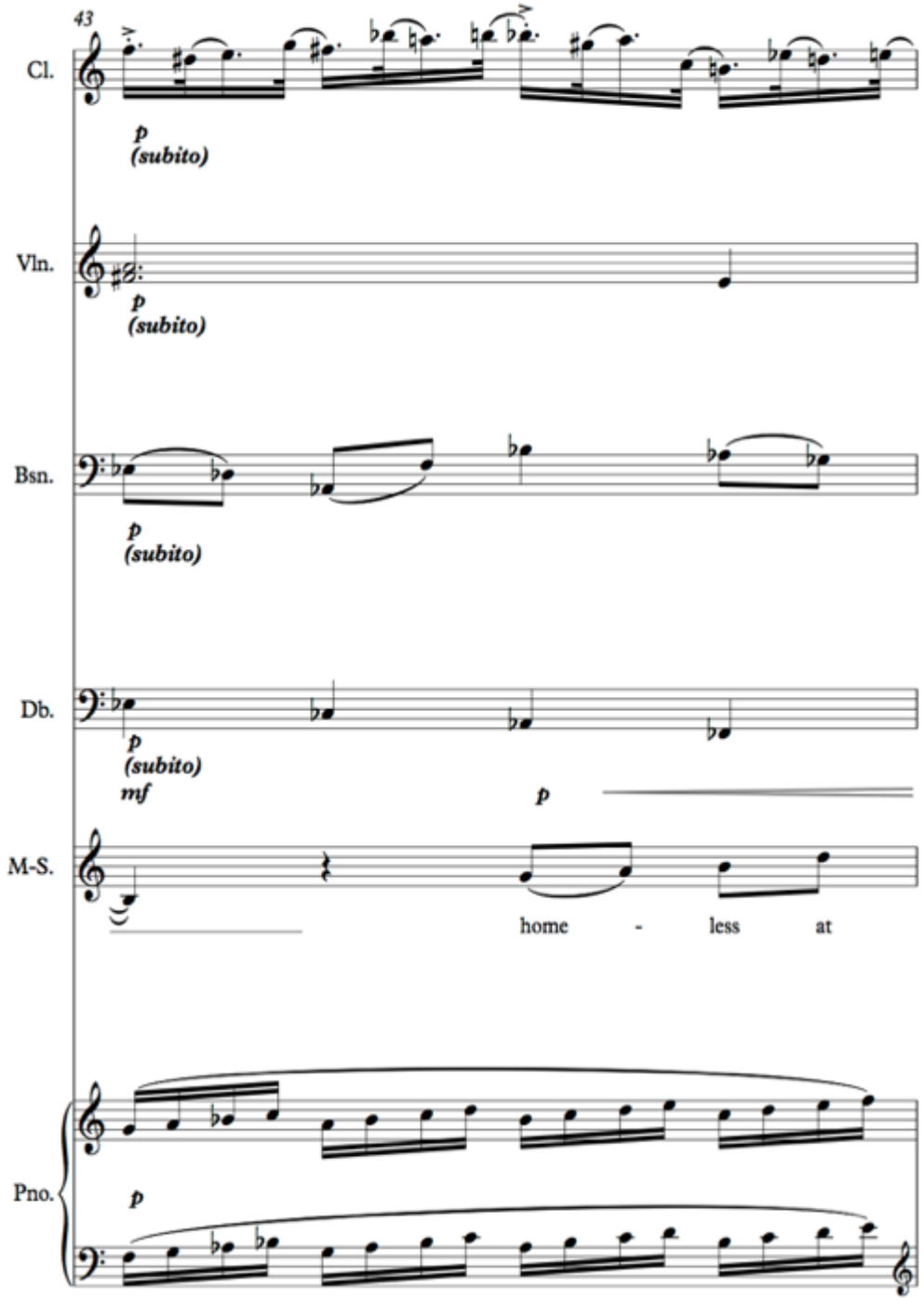

20
34
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
f
pp
p
through which ex - is - tence
through which ex -

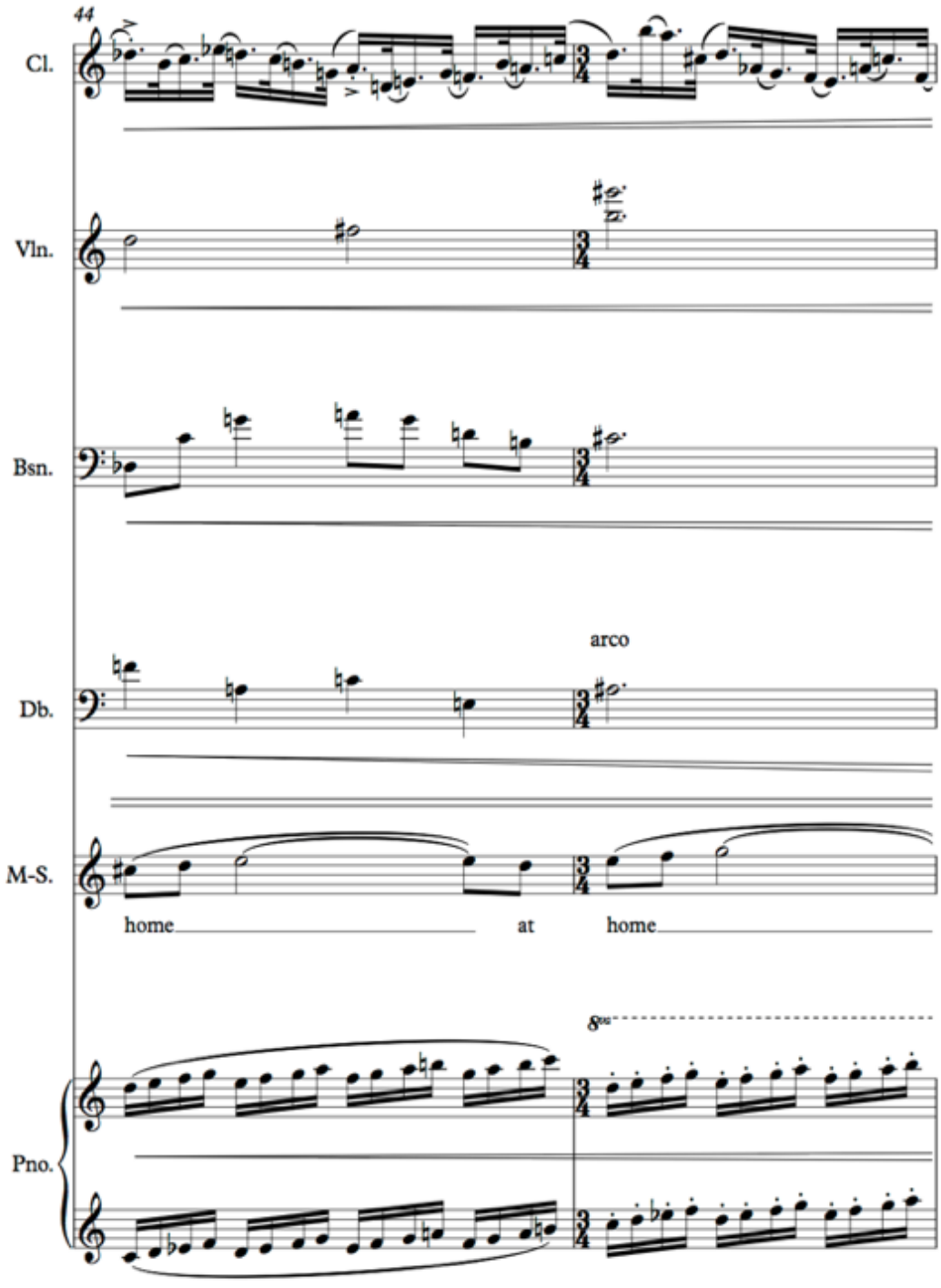

36
Cl.
pp
f
mf
Vln.
pp
(subito)
f
Bsn.
arco
f
mf
Db.
pizz.
pp
(subito)
f
f
mf
M-S.
is - tence strays
Pno.
pp
f

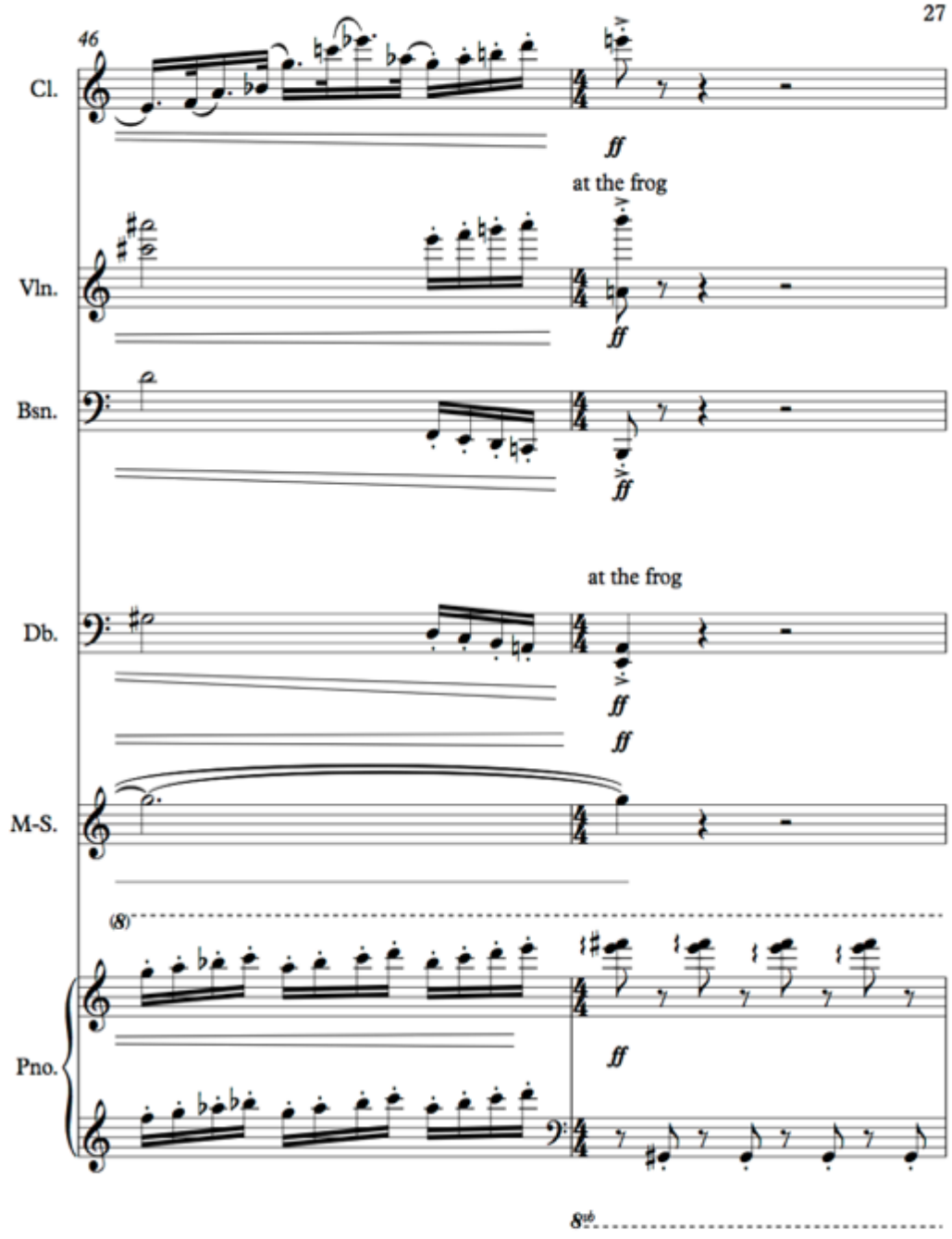

22
38
Cl.
Vln.
Bsn.
Db.
M-S.
home - - -
Pno.
sf

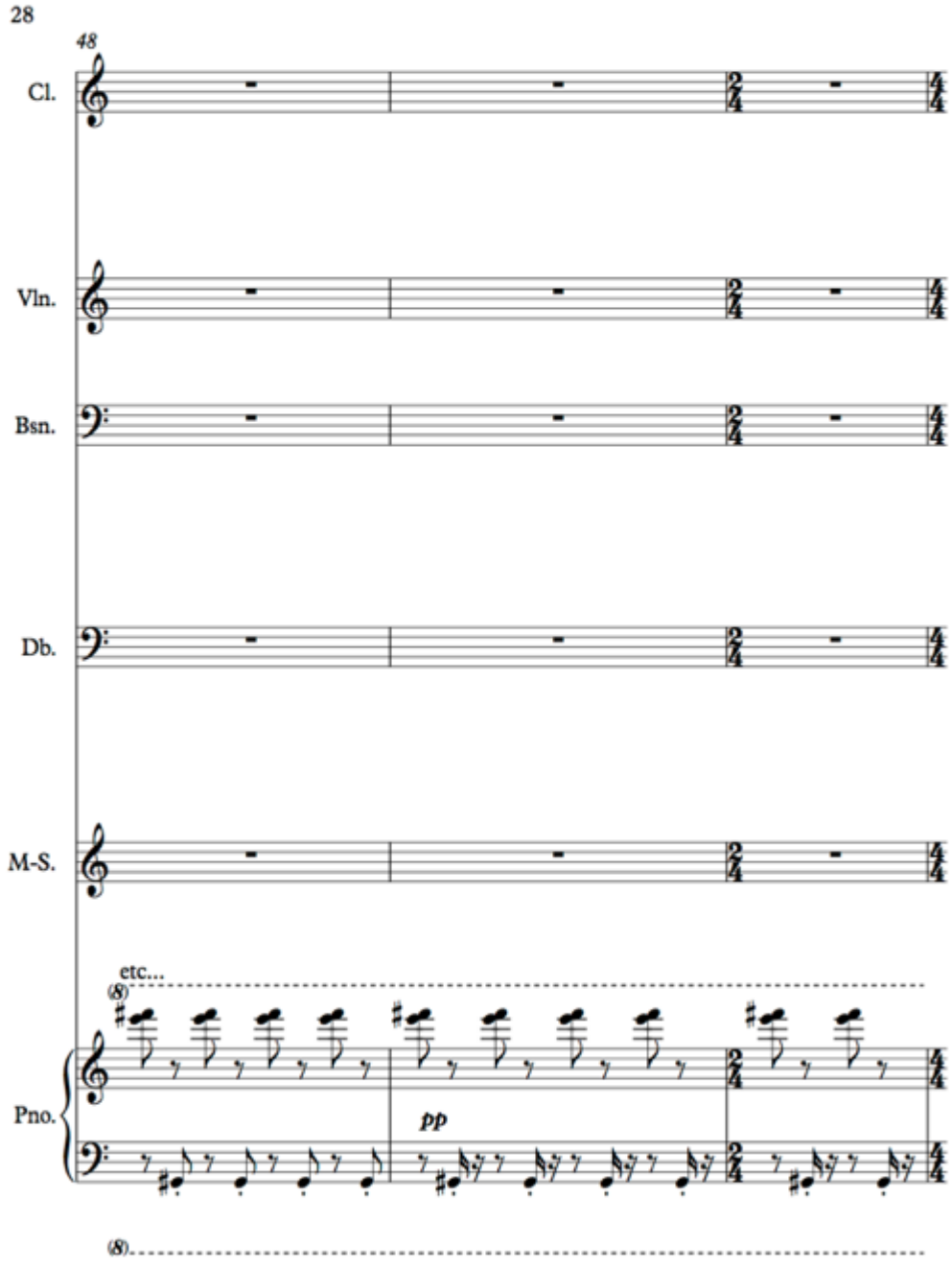

40
Cl.
f
Vln.
f
Bsn.
Db.
p
M-S.
- less
at
home
Pno.
sf
f

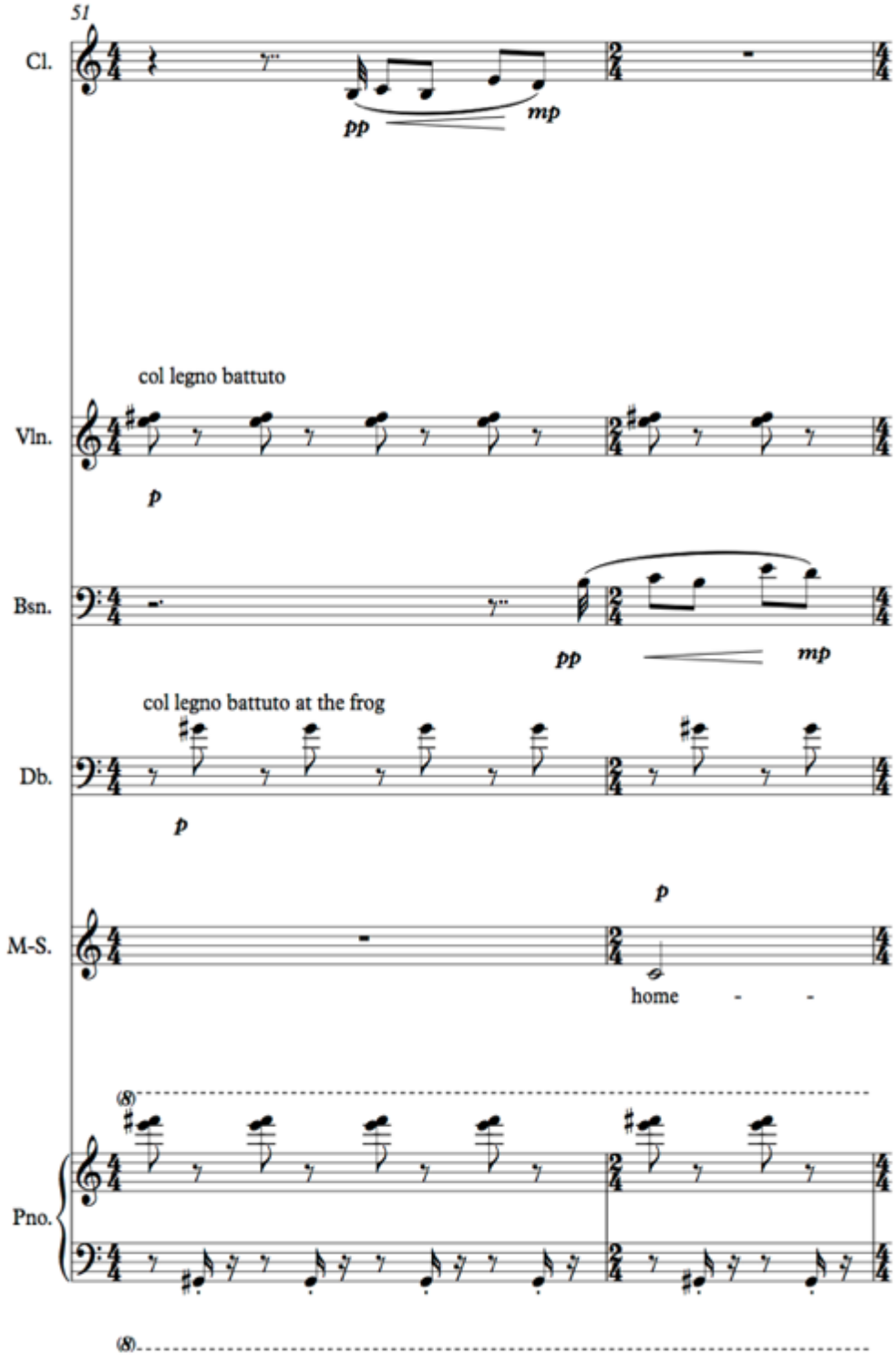

24
41
Cl.
Vln.
Bsn.
Db.
mp
M-S.
home - less at home at home
Pno.

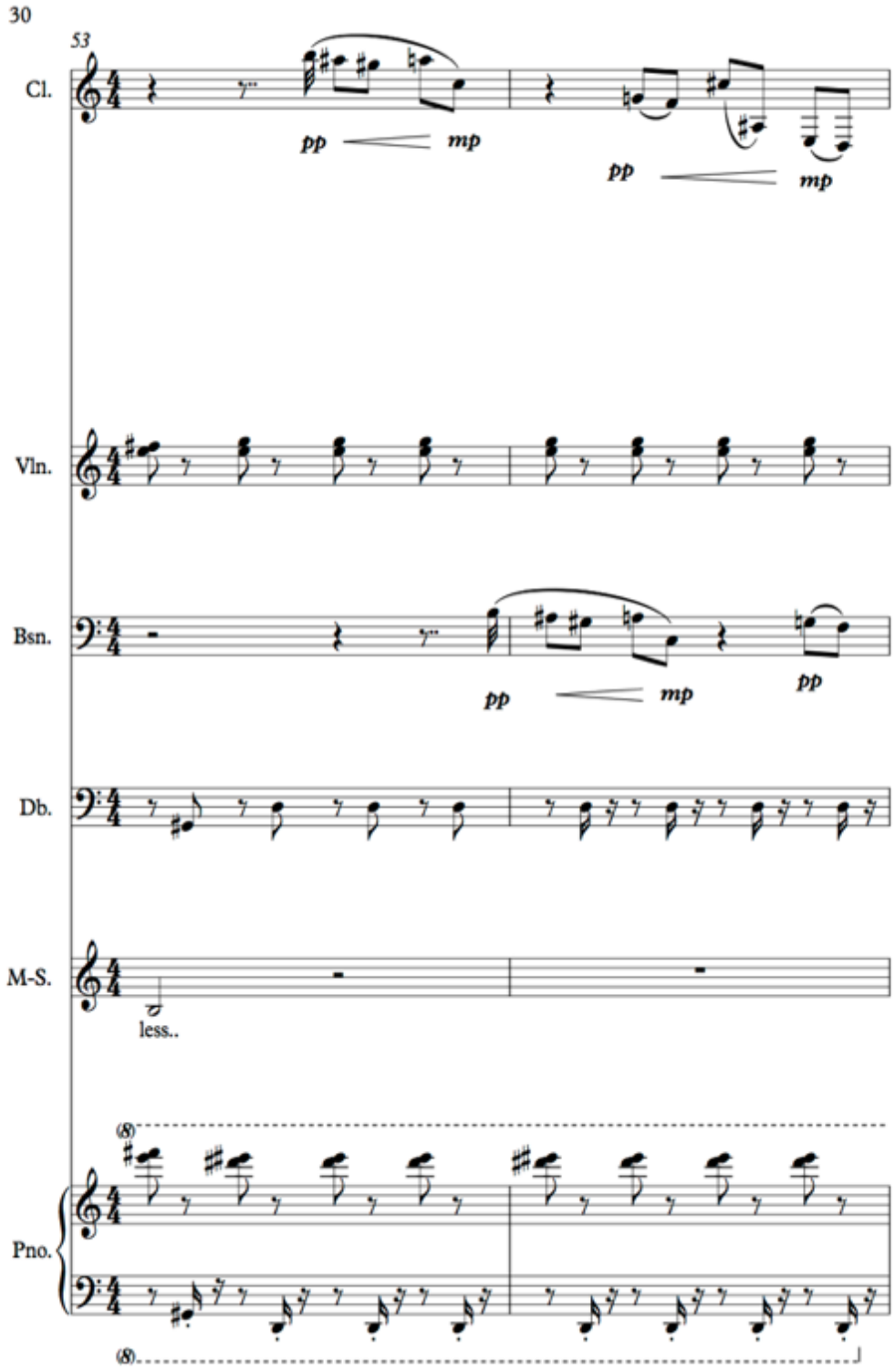

43
Cl.
p
(subito)
Vln.
p
(subito)
Bsn.
p
(subito)
Db.
p
(subito)
mf
p
M-S.
home - less at
Pno.
p

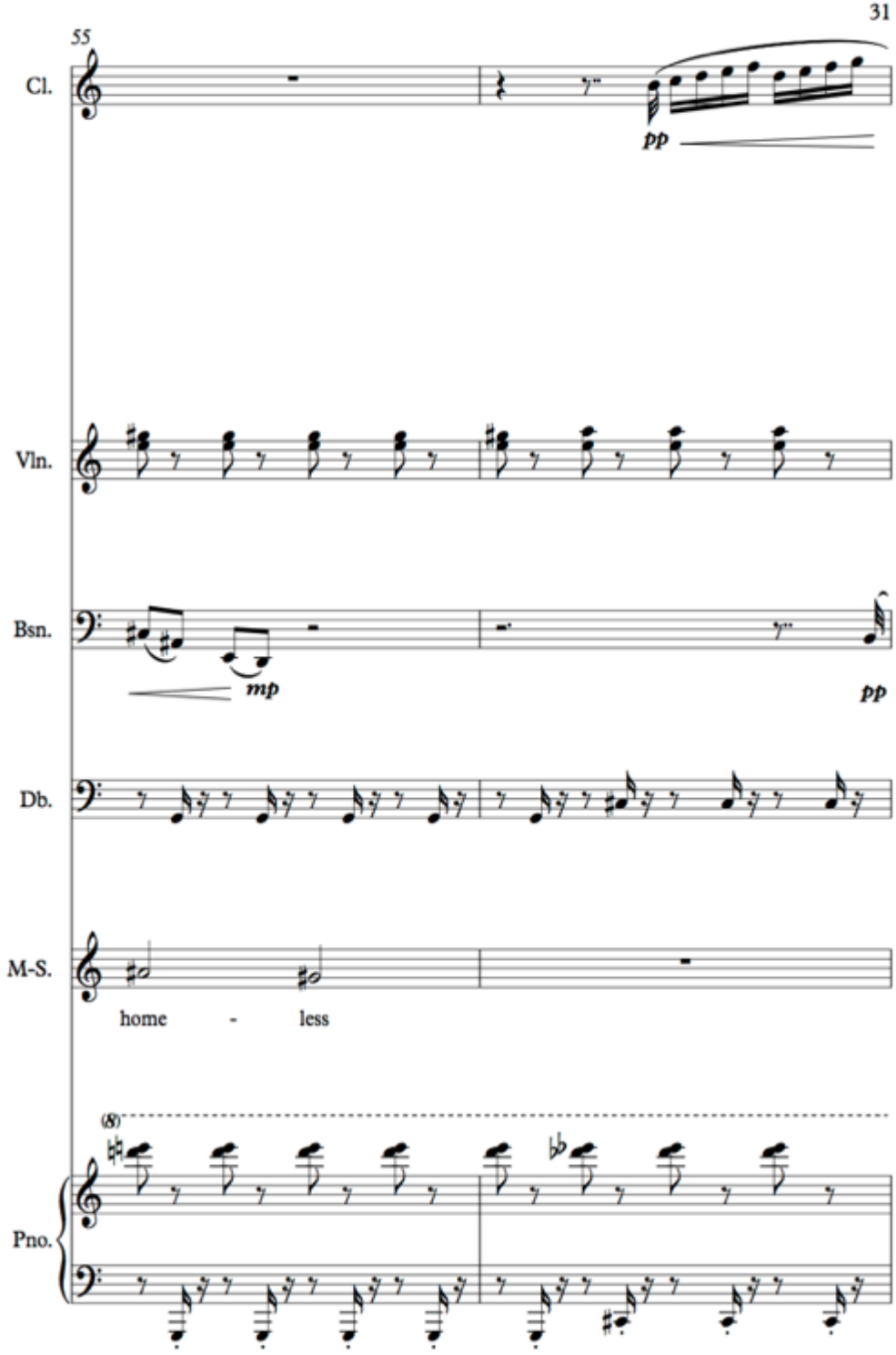

44
Cl.
Vln.
Bsn.
arco
Db.
M-S.
home
at
home
8va
Pno.


46
27
Cl.
ff
at the frog
Vln.
ff
Bsn.
ff
at the frog
Db.
ff
ff
M-S.
(8)
Pno.
ff
8vb

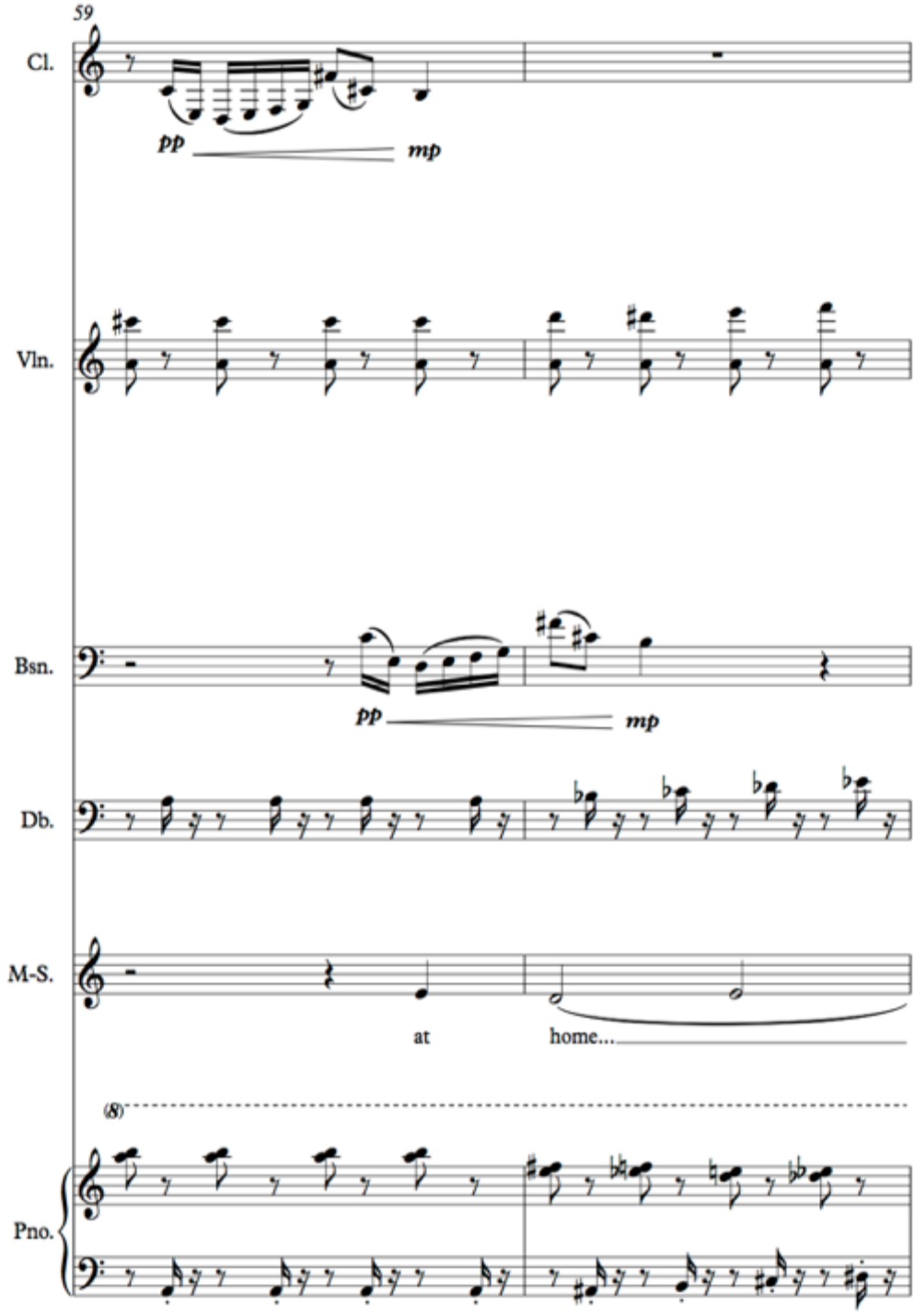

28
48
Cl.
Vln.
Bsn.
Db.
M-S.
etc...
(8)
Pno.
pp
(8)

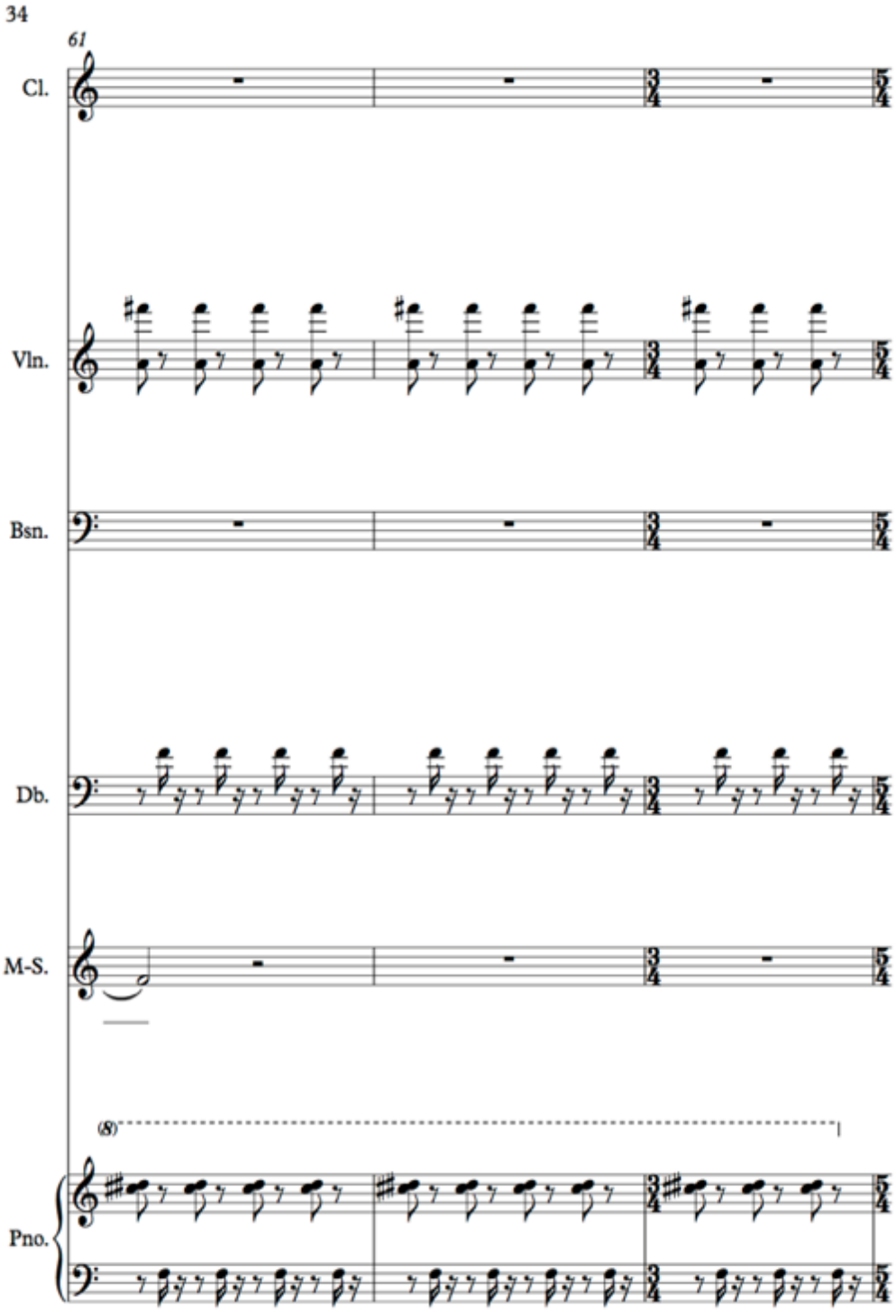

51
Cl.
pp
mp
col legno battuto
Vln.
p
Bsn.
pp
mp
col legno battuto at the frog
Db.
p
M-S.
p
home - -
Pno.
8
8

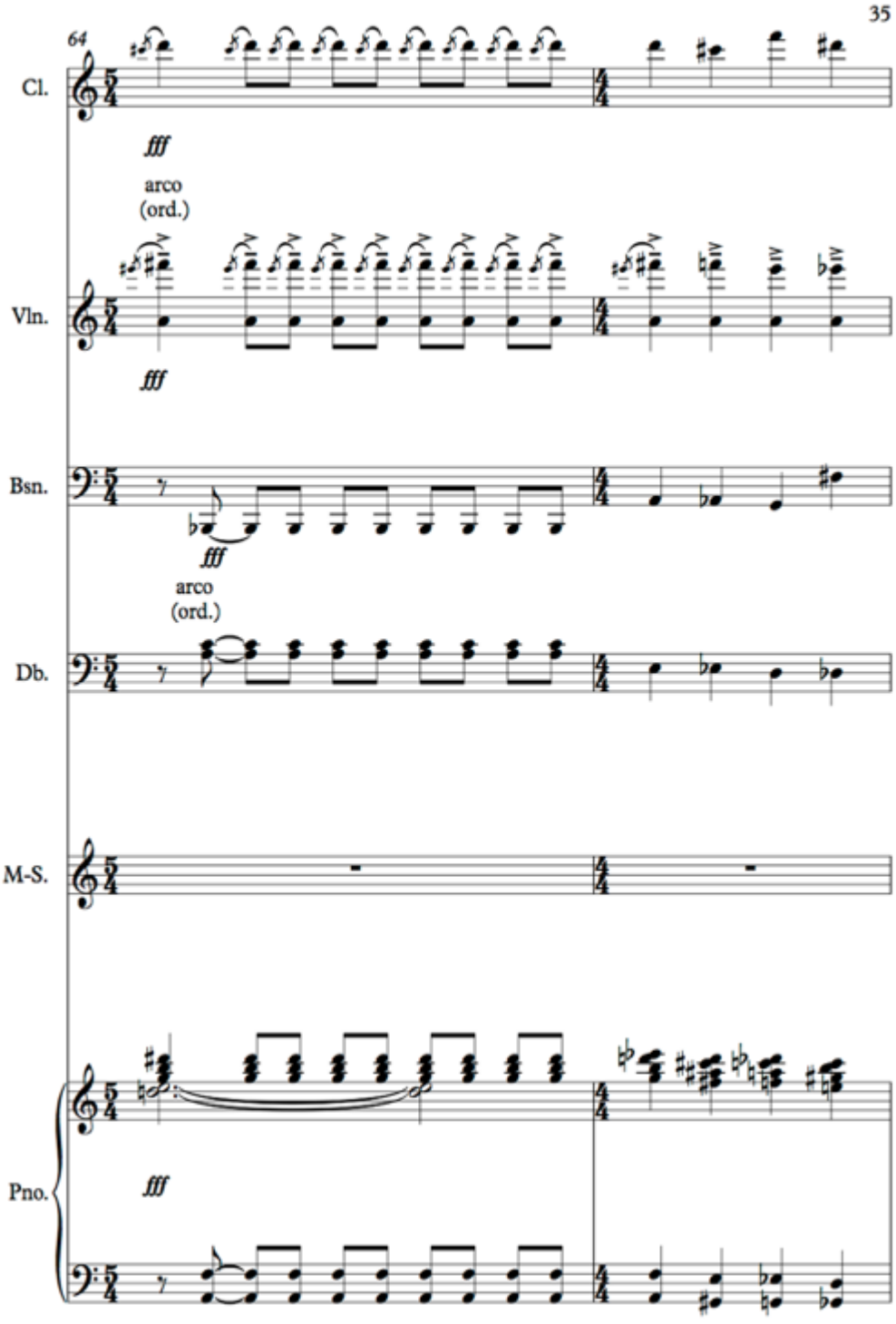

30
53
Cl.
pp
mp
pp
mp
Vln.
Bsn.
pp
mp
pp
Db.
M-S.
less..
Pno.

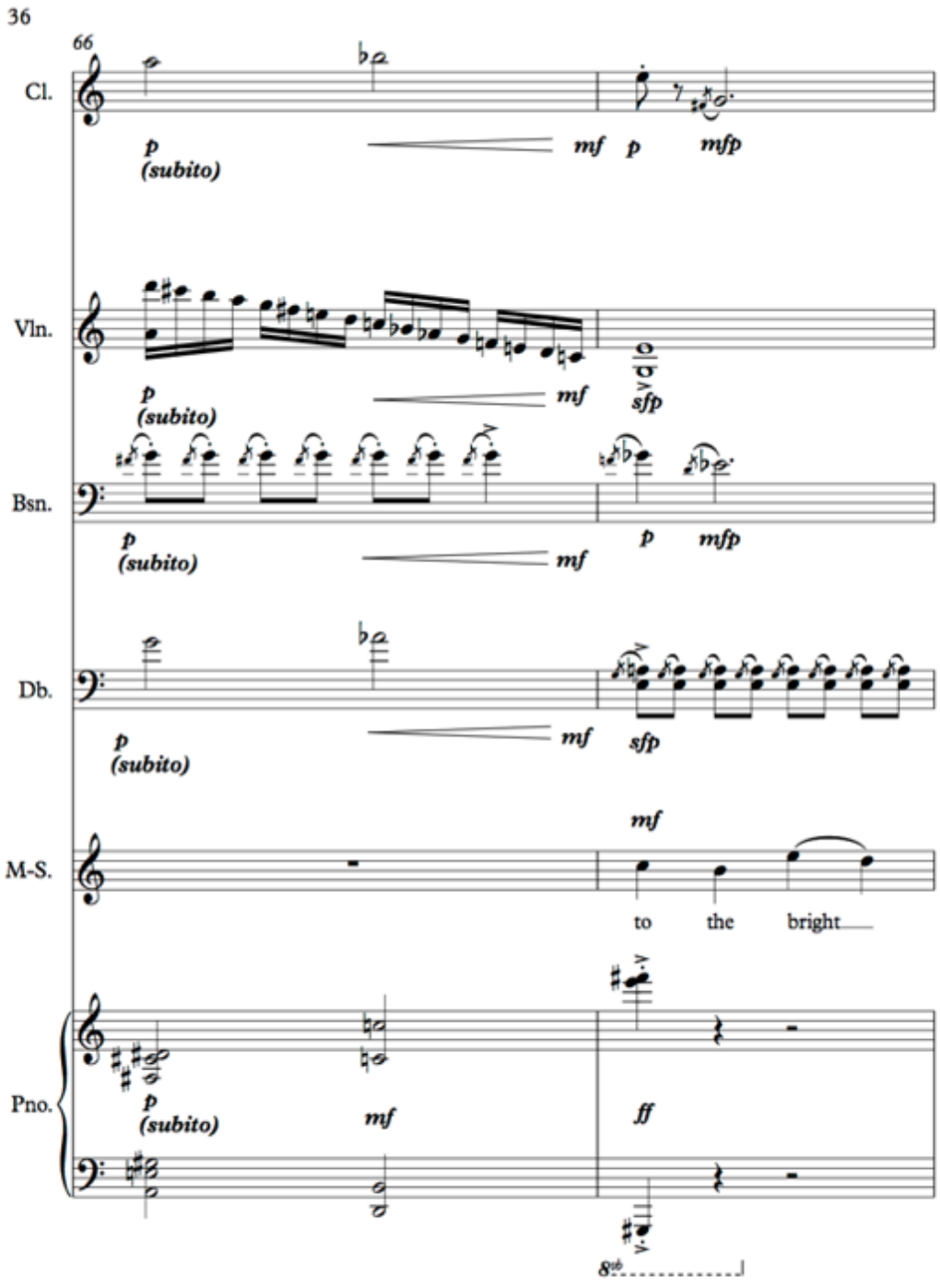

31
55
Cl.
pp
Vln.
Bsn.
mp
pp
Db.
M-S.
home - less
(8)
Pno.

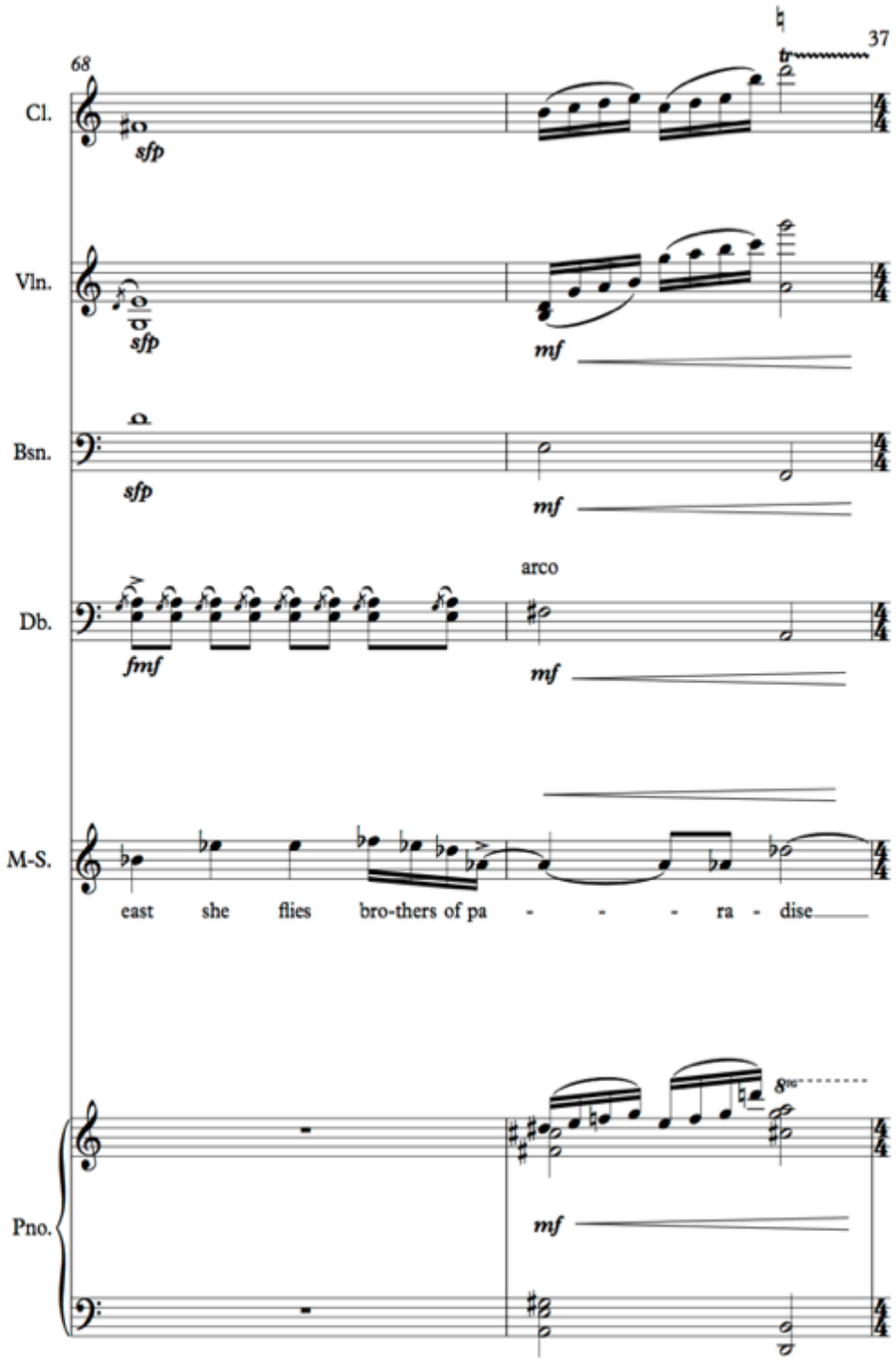
32
57
Cl.
mp
Vln.
Bsn.
mp
Db.
M-S.
home - - - - less...
(8)
Pno.

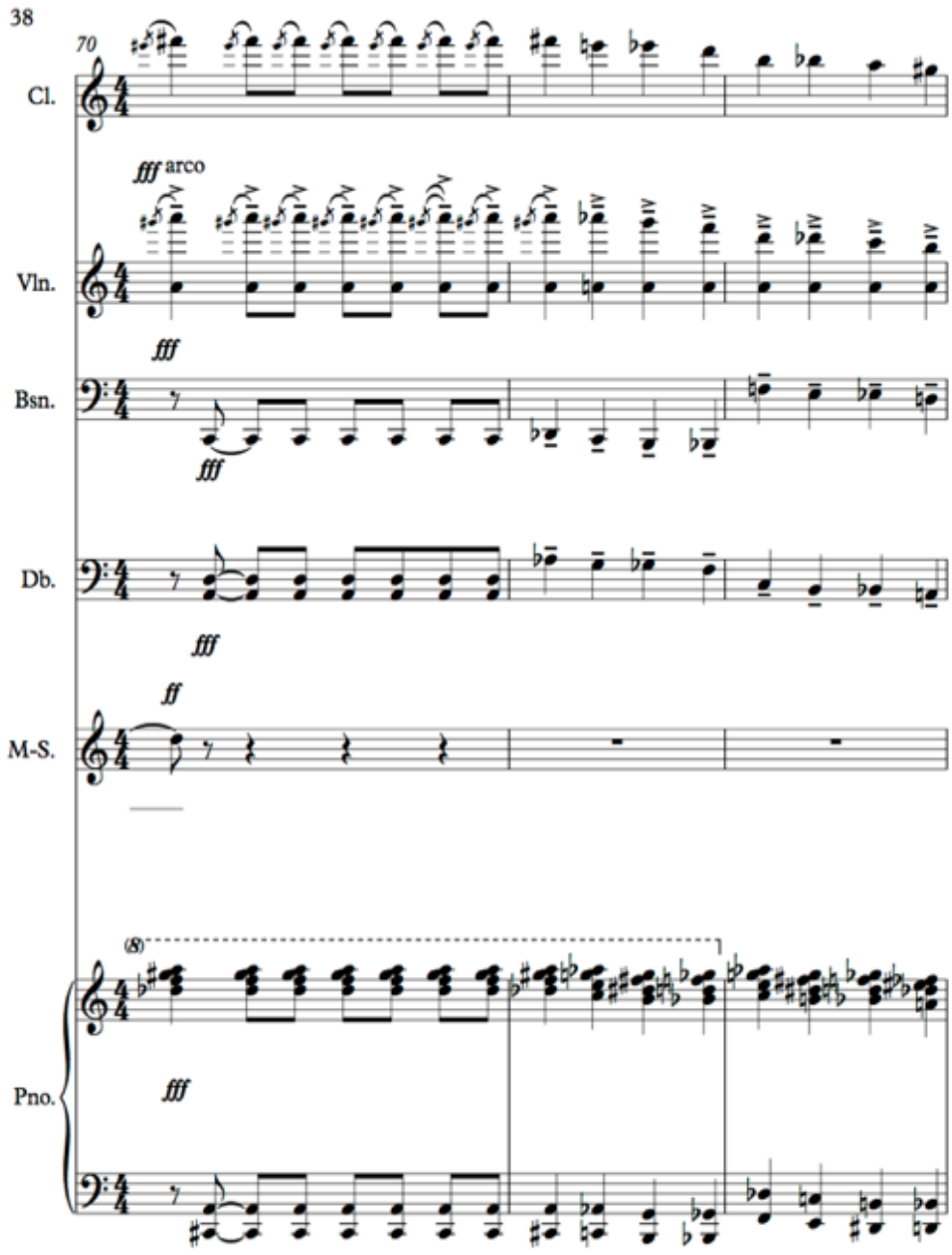

59
Cl.
pp
mp
Vln.
Bsn.
pp
mp
Db.
M-S.
at
home...
(8)
Pno.

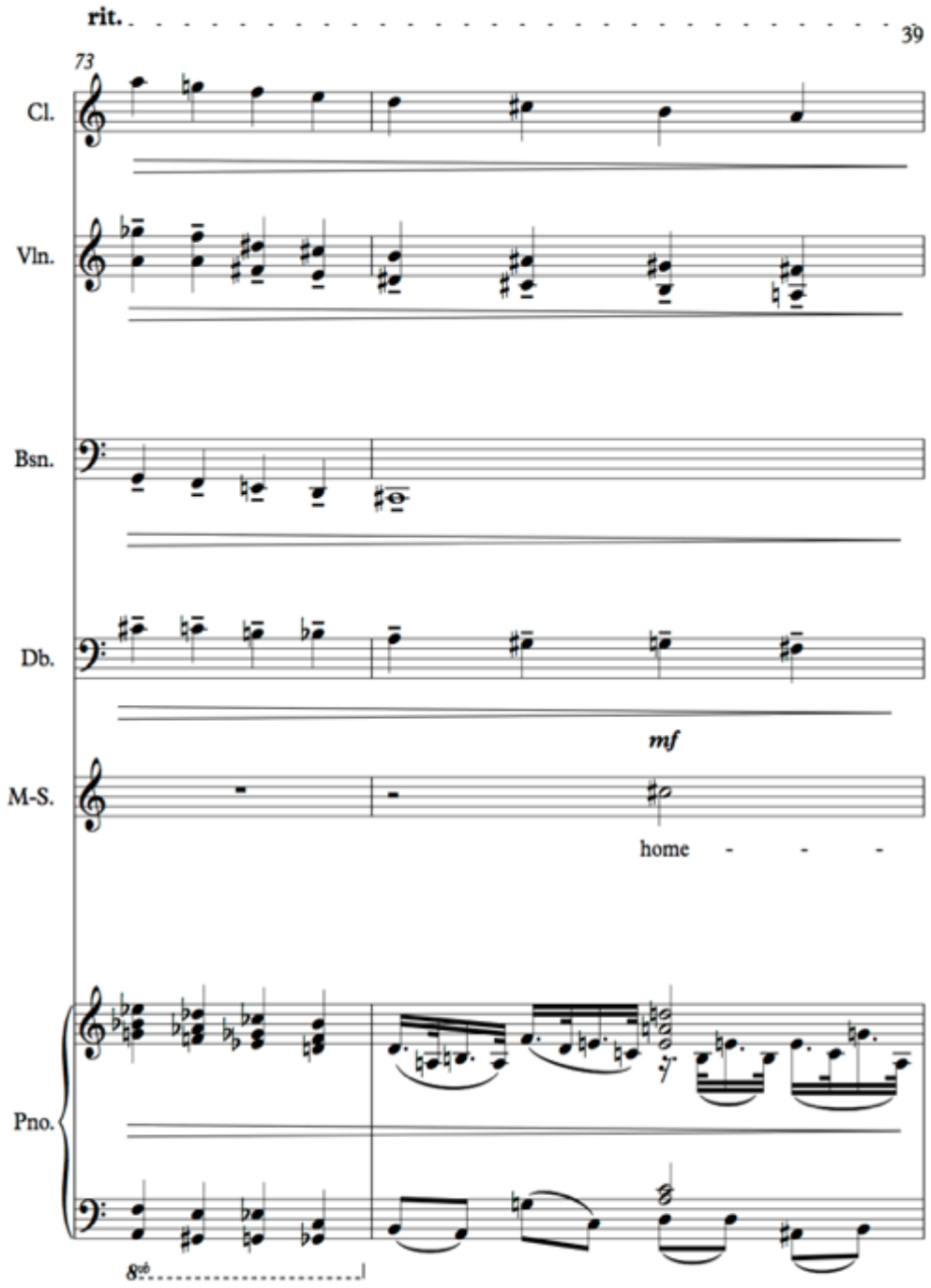

34
61
Cl.
Vln.
Bsn.
Db.
M-S.
(8)
Pno.

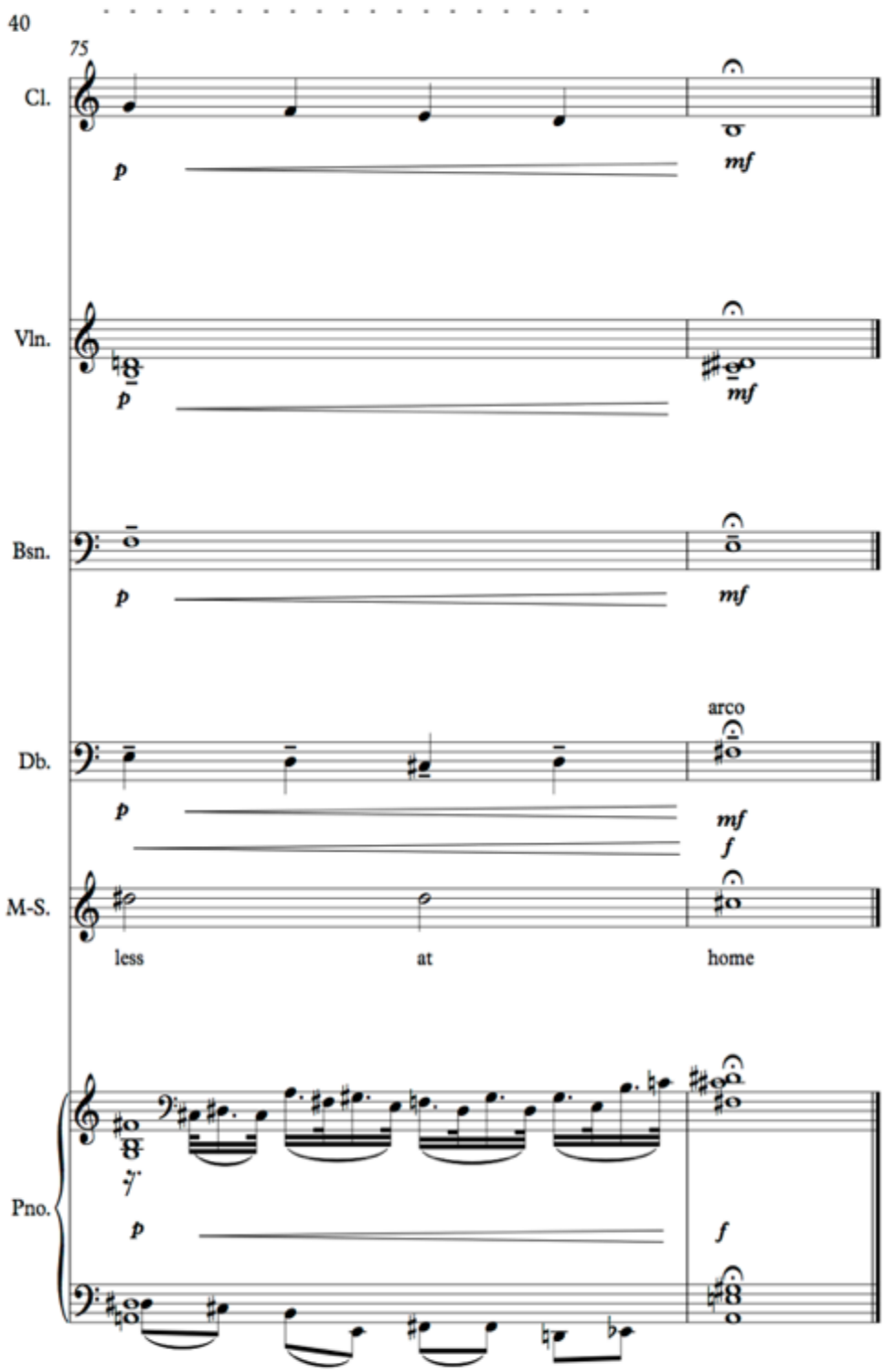

35
64
Cl.
fff
arco
(ord.)
Vln.
fff
Bsn.
fff
arco
(ord.)
Db.
M-S.
Pno.
fff


36
66
Cl.
p
(subito)
mf
p
mfp
Vln.
p
(subito)
mf
sfp
Bsn.
p
(subito)
mf
p
mfp
Db.
p
(subito)
mf
sfp
M-S.
mf
to
the
bright
Pno.
p
(subito)
mf
ff
8va

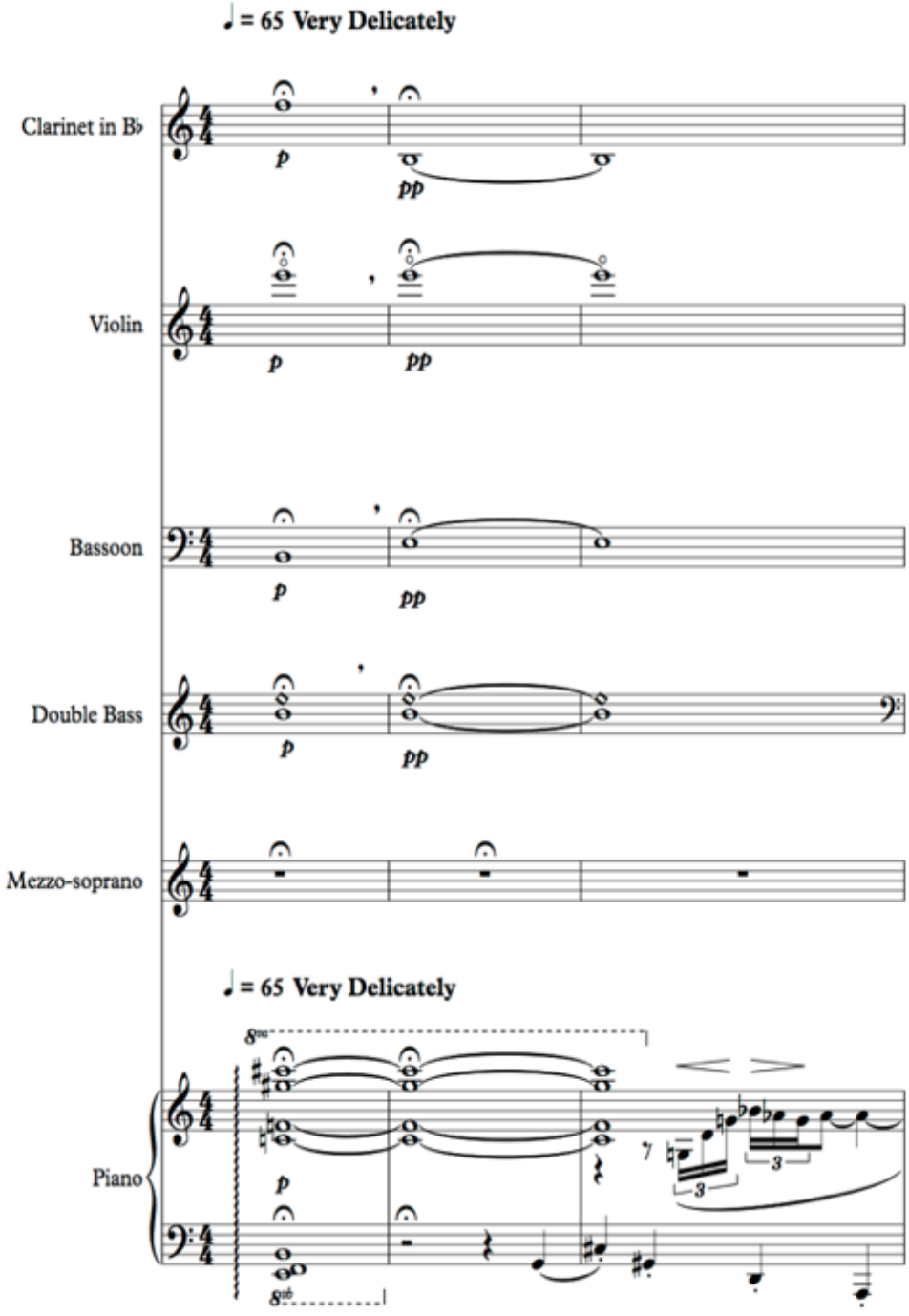

68
37
Cl.
sfp
Vln.
sfp
mf
Bsn.
sfp
mf
Db.
arco
fmf
mf
M-S.
east she flies bro-thers of pa - - - ra - dise
8va
Pno.
mf

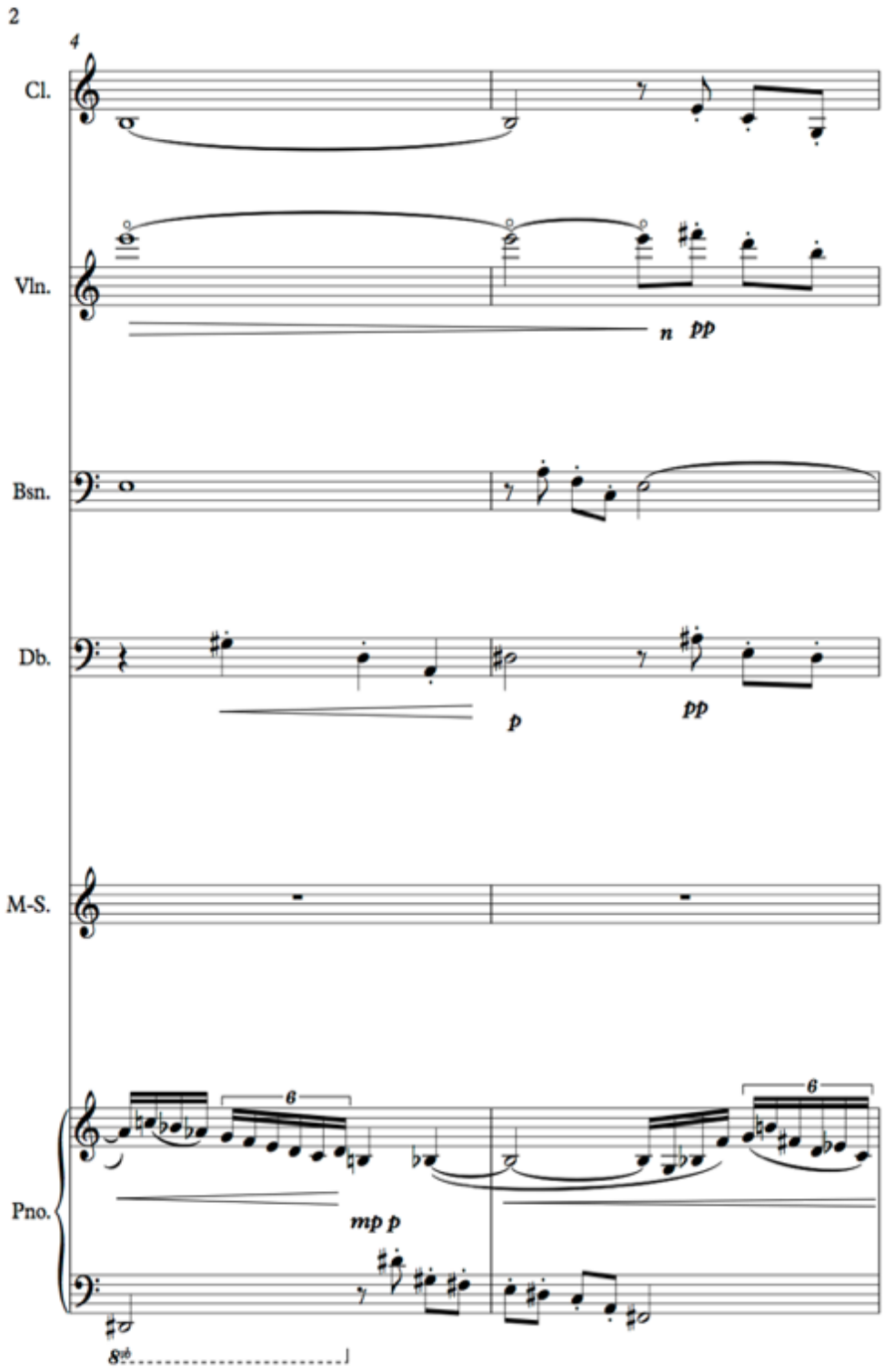

38
70
Cl.
fff arco
Vln.
fff
Bsn.
fff
Db.
fff
ff
M-S.
(8)
fff
Pno.

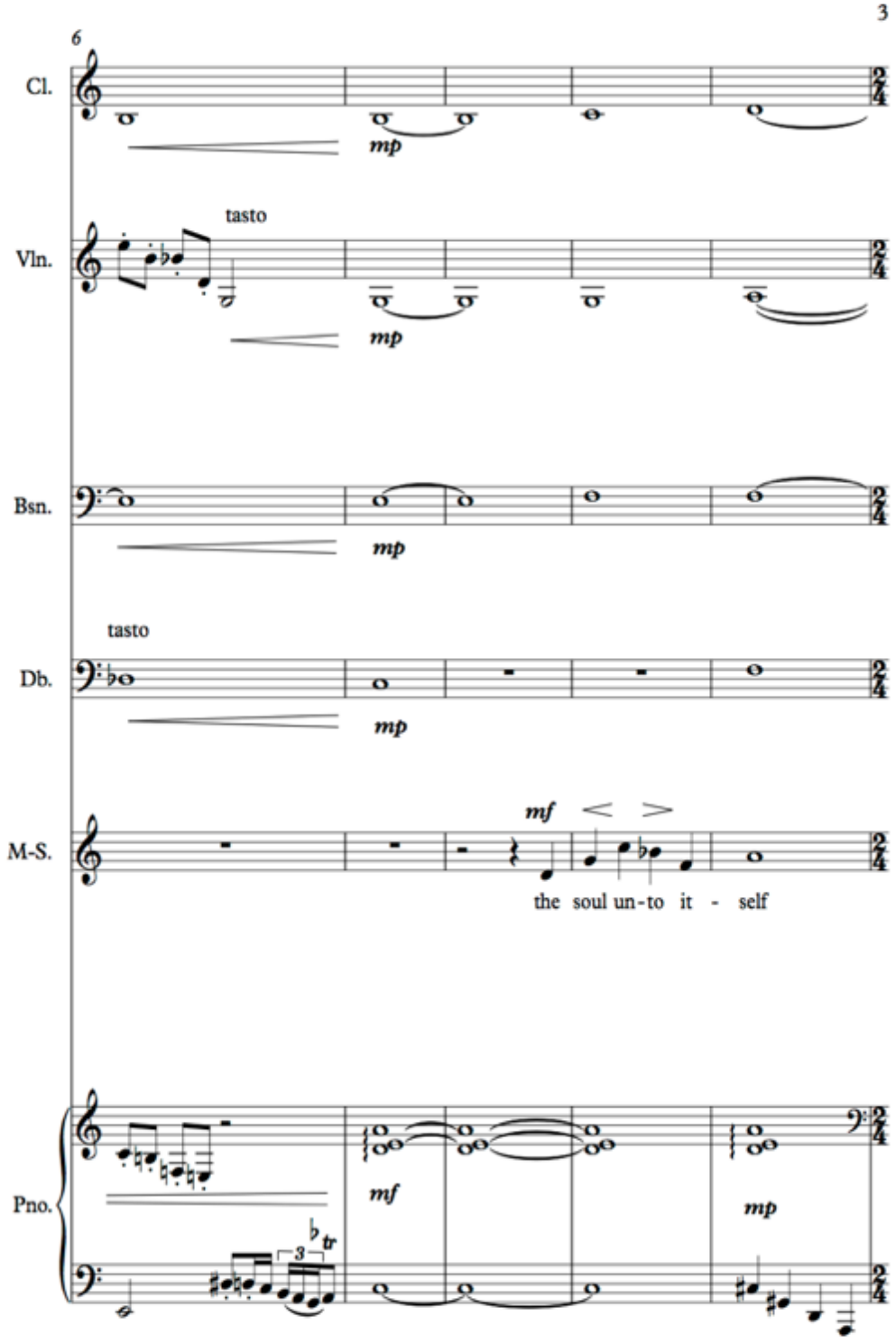

rit.
39
73
Cl.
Vln.
Bsn.
Db.
mf
M-S.
home - - -
Pno.

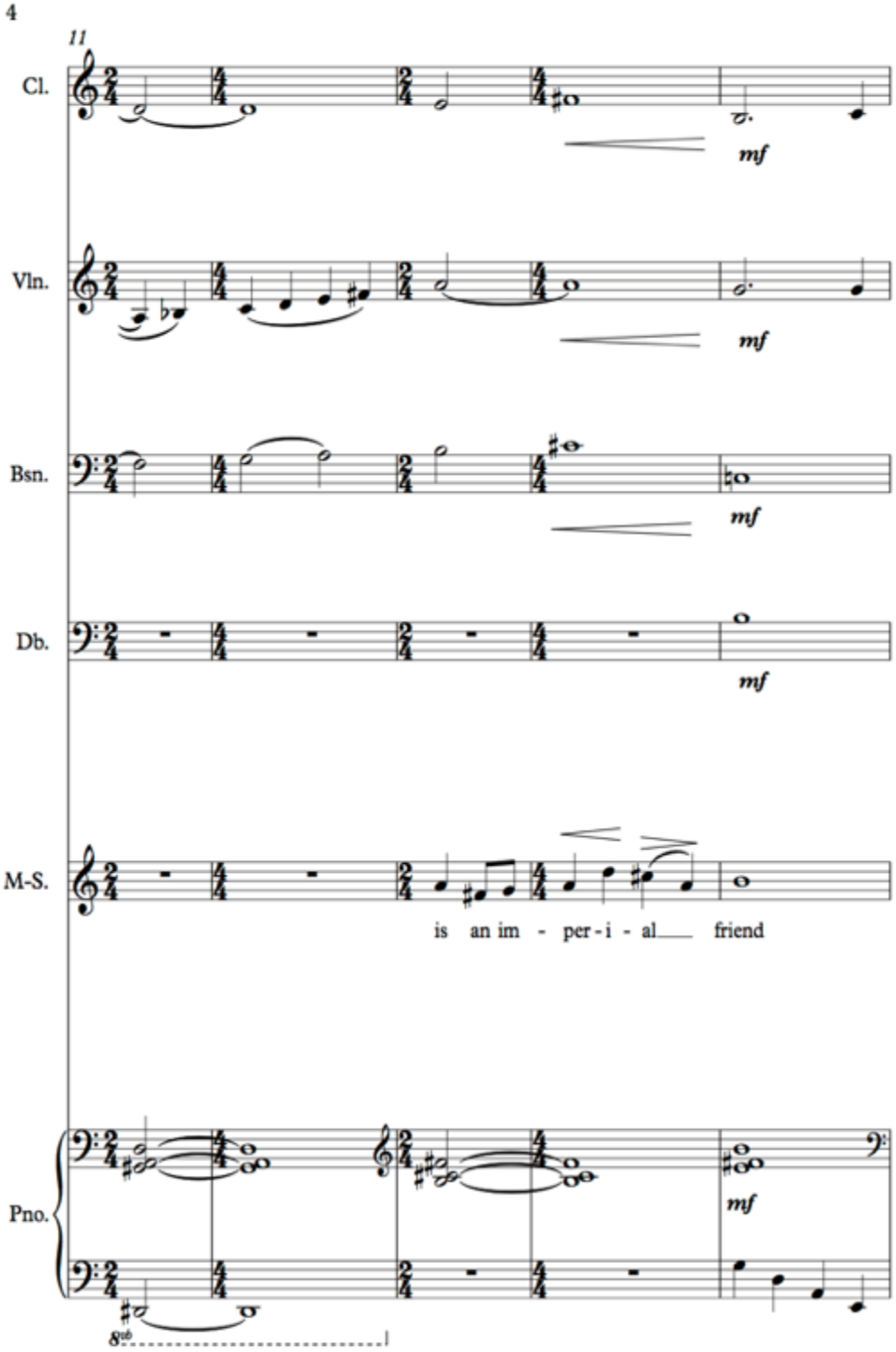

40
75
Cl.
p
mf
Vln.
p
mf
Bsn.
p
mf
arco
Db.
p
mf
f
M-S.
less
at
home
Pno.
p
f

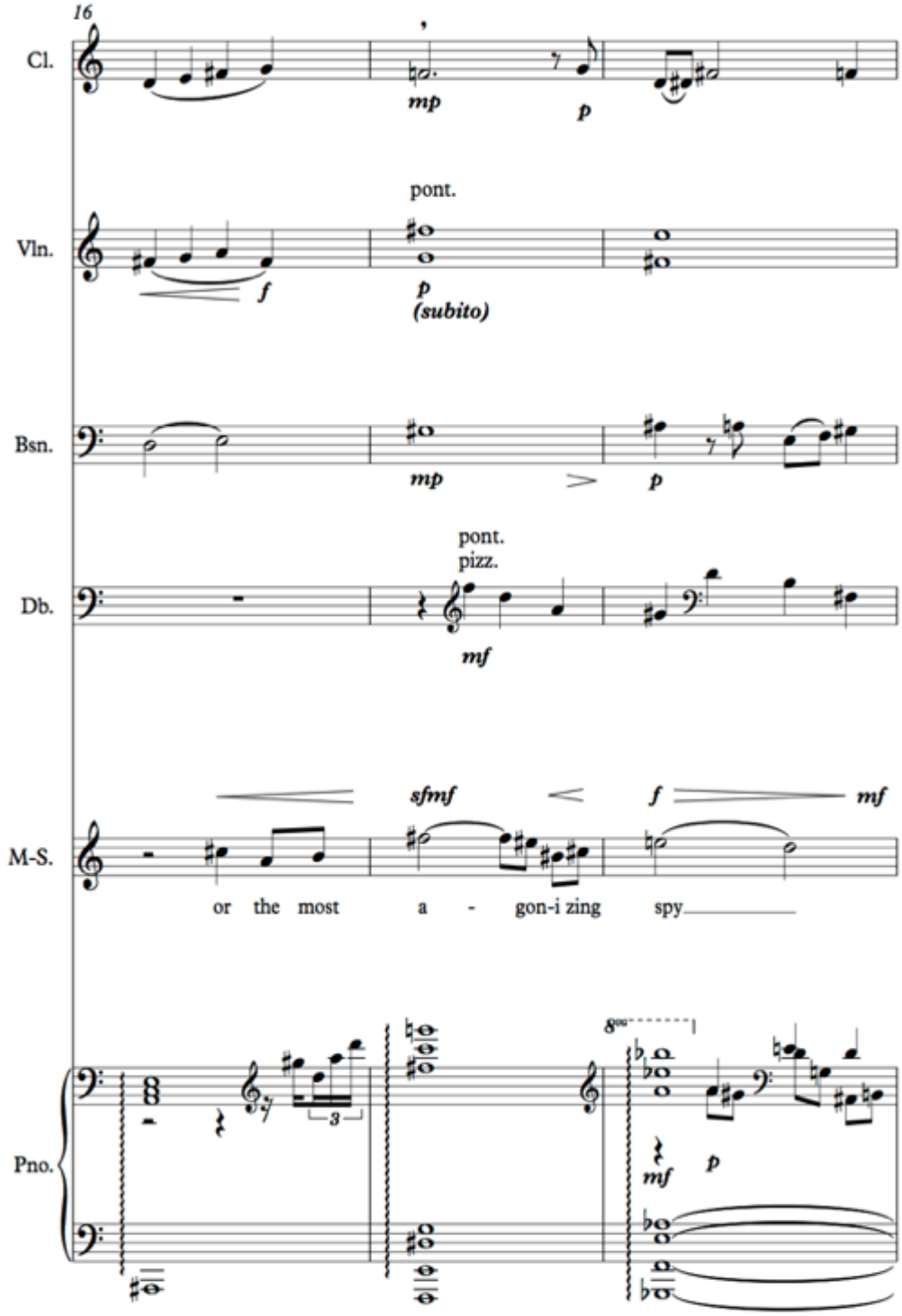
VI. The Soul Unto Itself

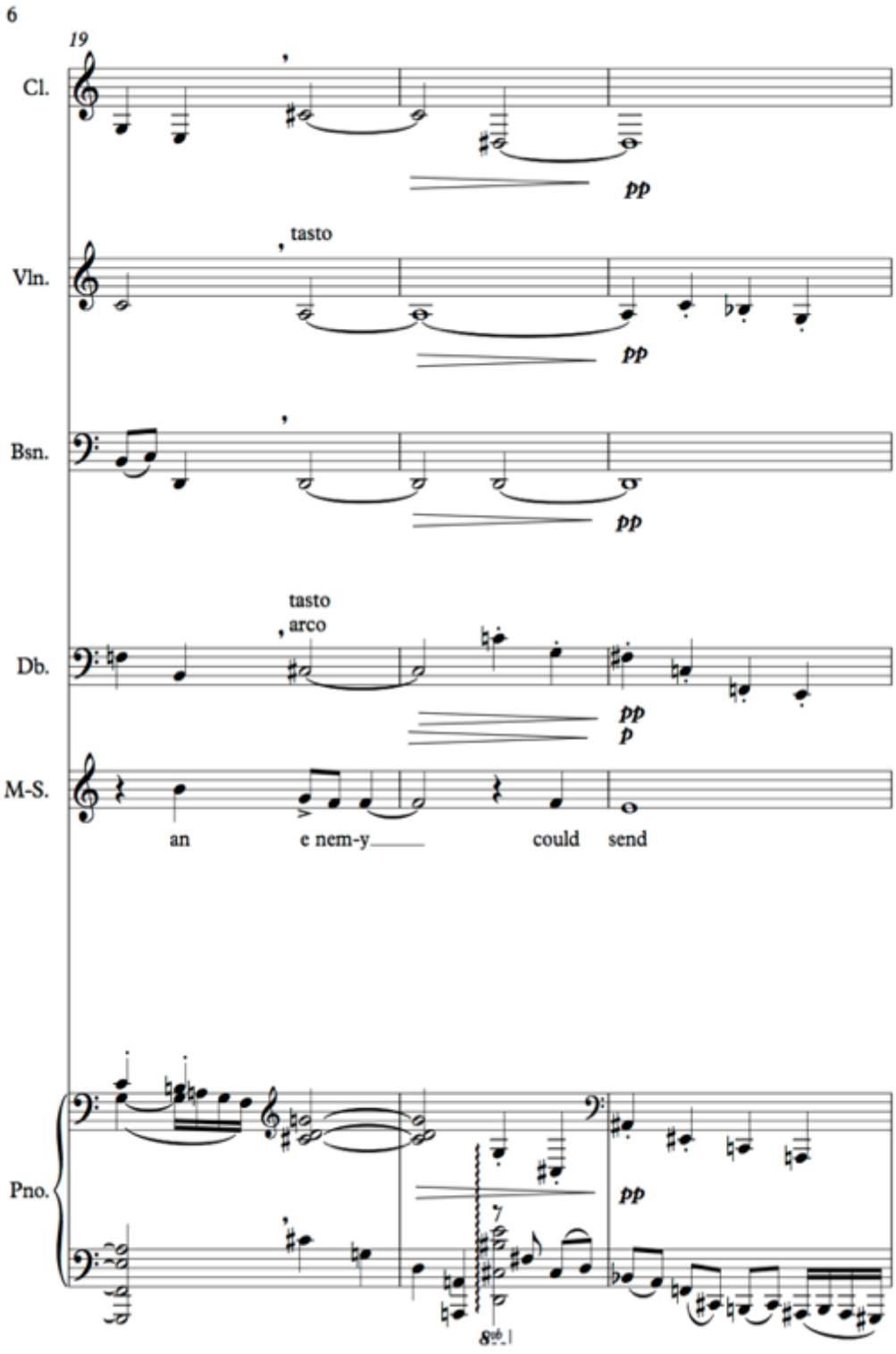


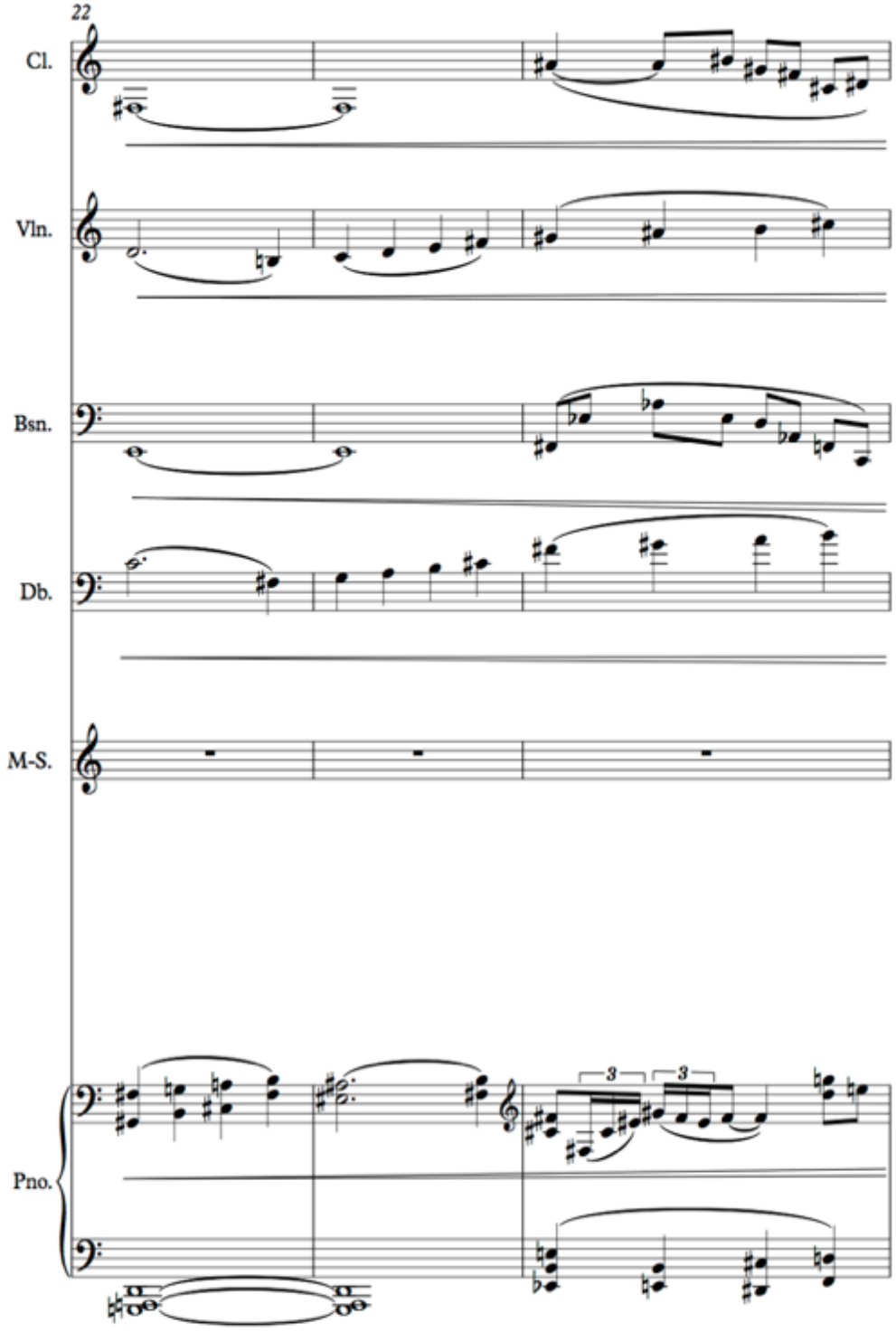

2
4
Cl.
Vln.
n pp
Bsn.
Db.
p
pp
M-S.
6
6
Pno.
mp p
8va

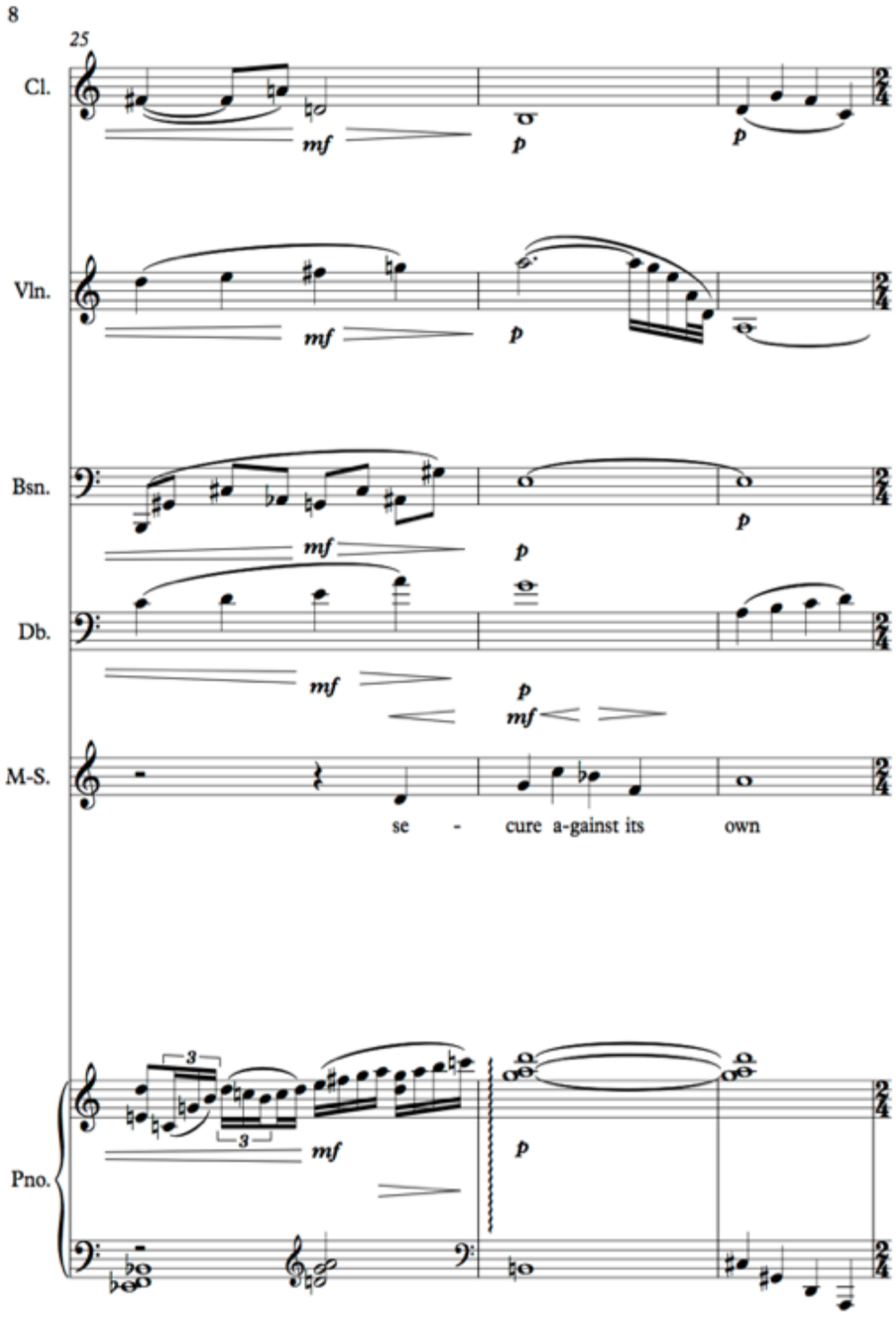

3
6
Cl.
mp
tasto
Vln.
mp
Bsn.
mp
tasto
Db.
mp
M-S.
mf
the soul un-to it - self
Pno.
mf
mp
3
tr

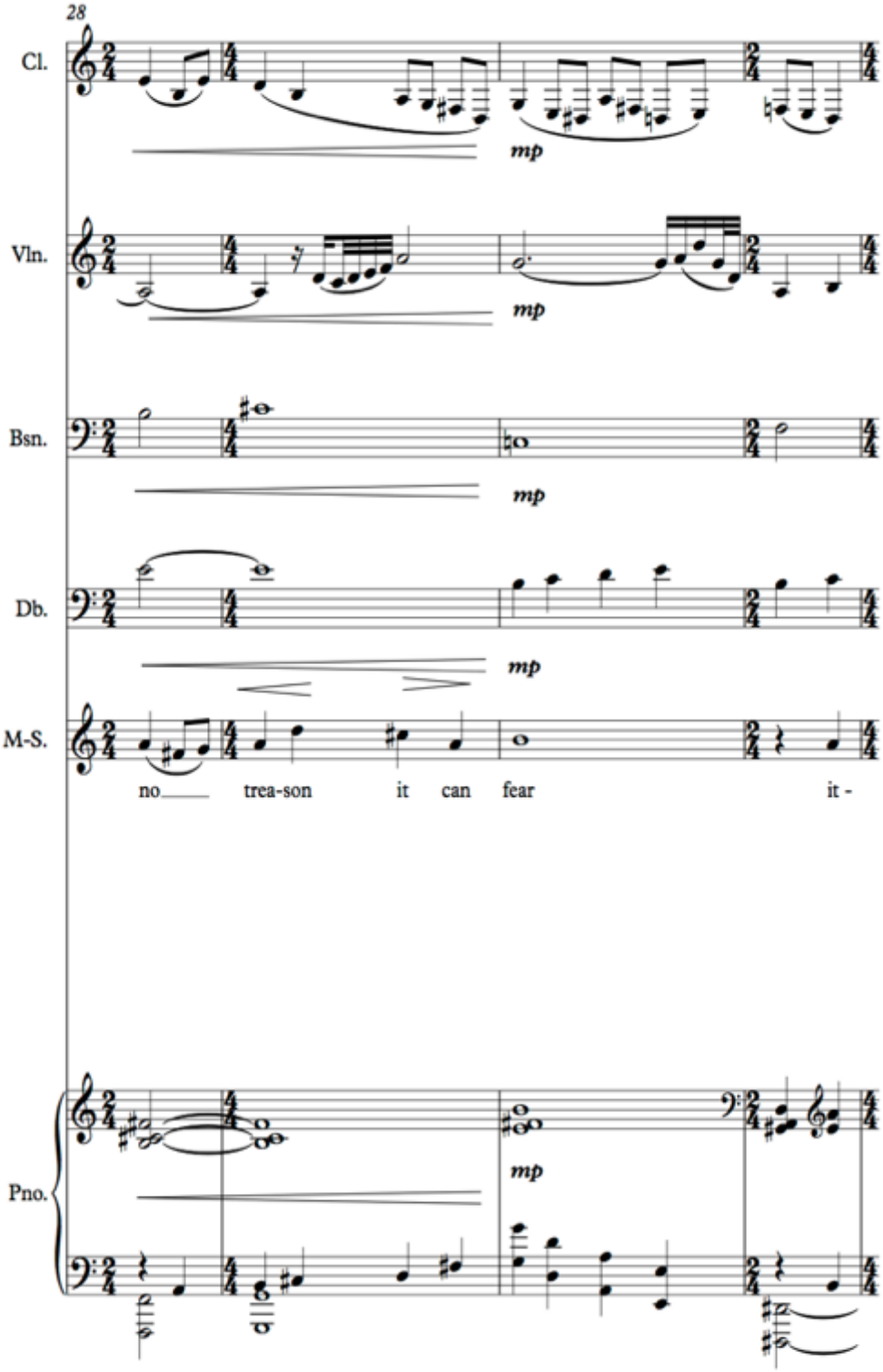

4
11
Cl.
mf
Vln.
mf
Bsn.
mf
Db.
mf
M-S.
is an im - per - i - al friend
Pno.
mf
8vb

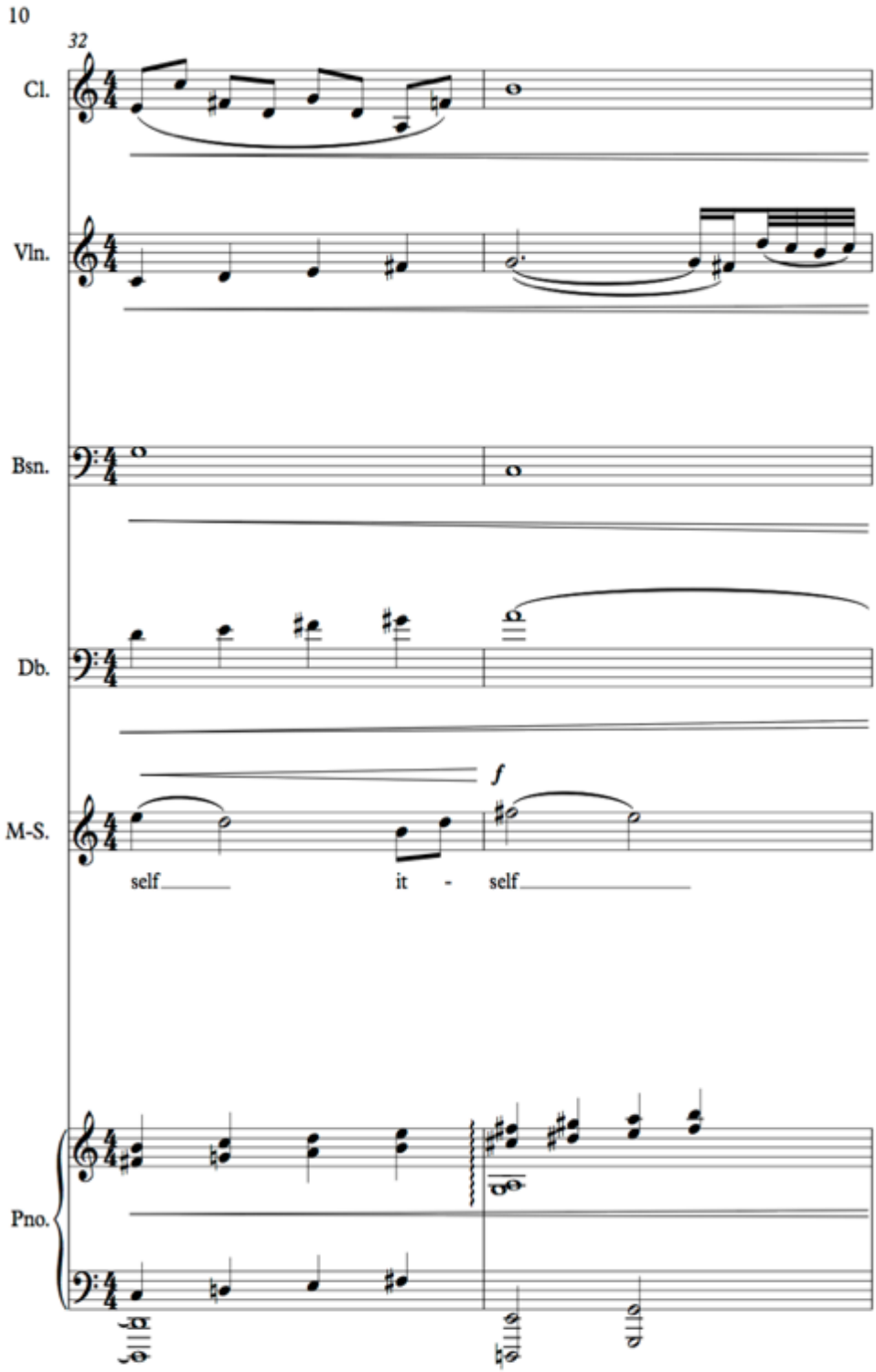

16
Cl.
mp
p
pont.
Vln.
f
p
(subito)
Bsn.
mp
p
pont.
pizz.
Db.
mf
sfmf
f
mf
M-S.
or the most a - gon-i zing spy
Pno.
3
8va
mf
p

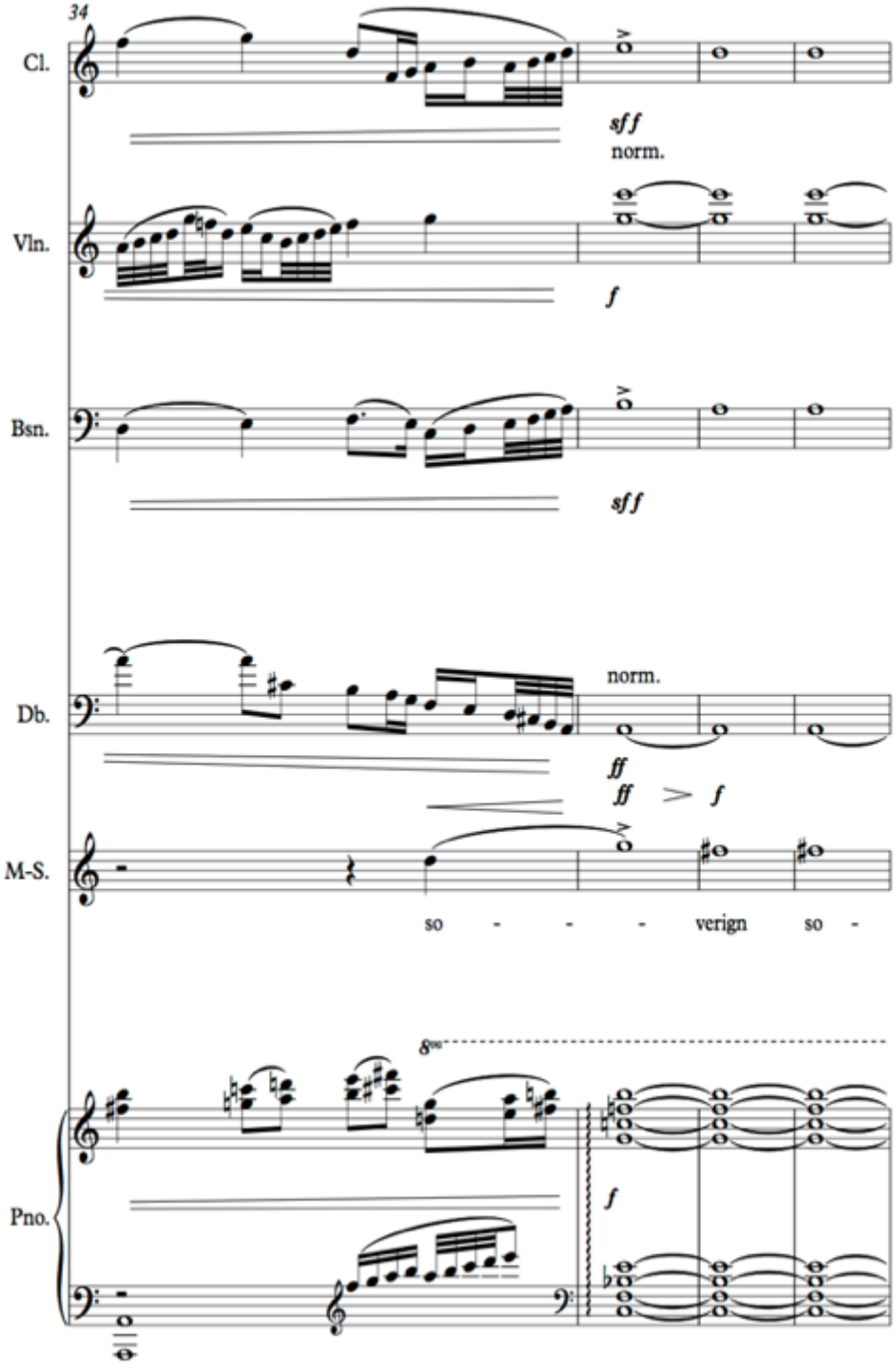

6
19
Cl.
pp
Vln.
tasto
pp
Bsn.
pp
Db.
tasto
arco
pp
p
M-S.
an
e nem-y
could
send
Pno.
pp

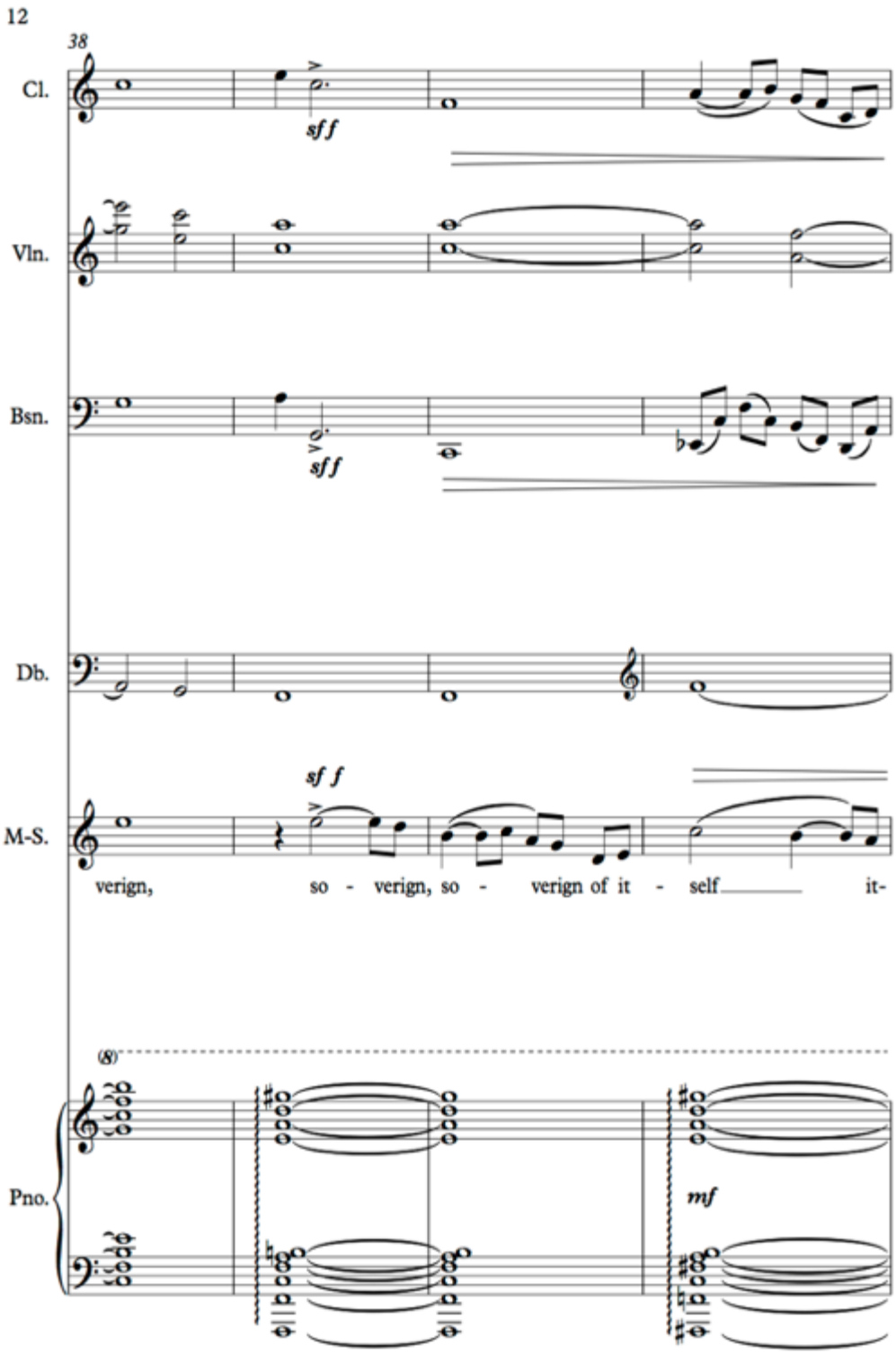

22
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
3
3

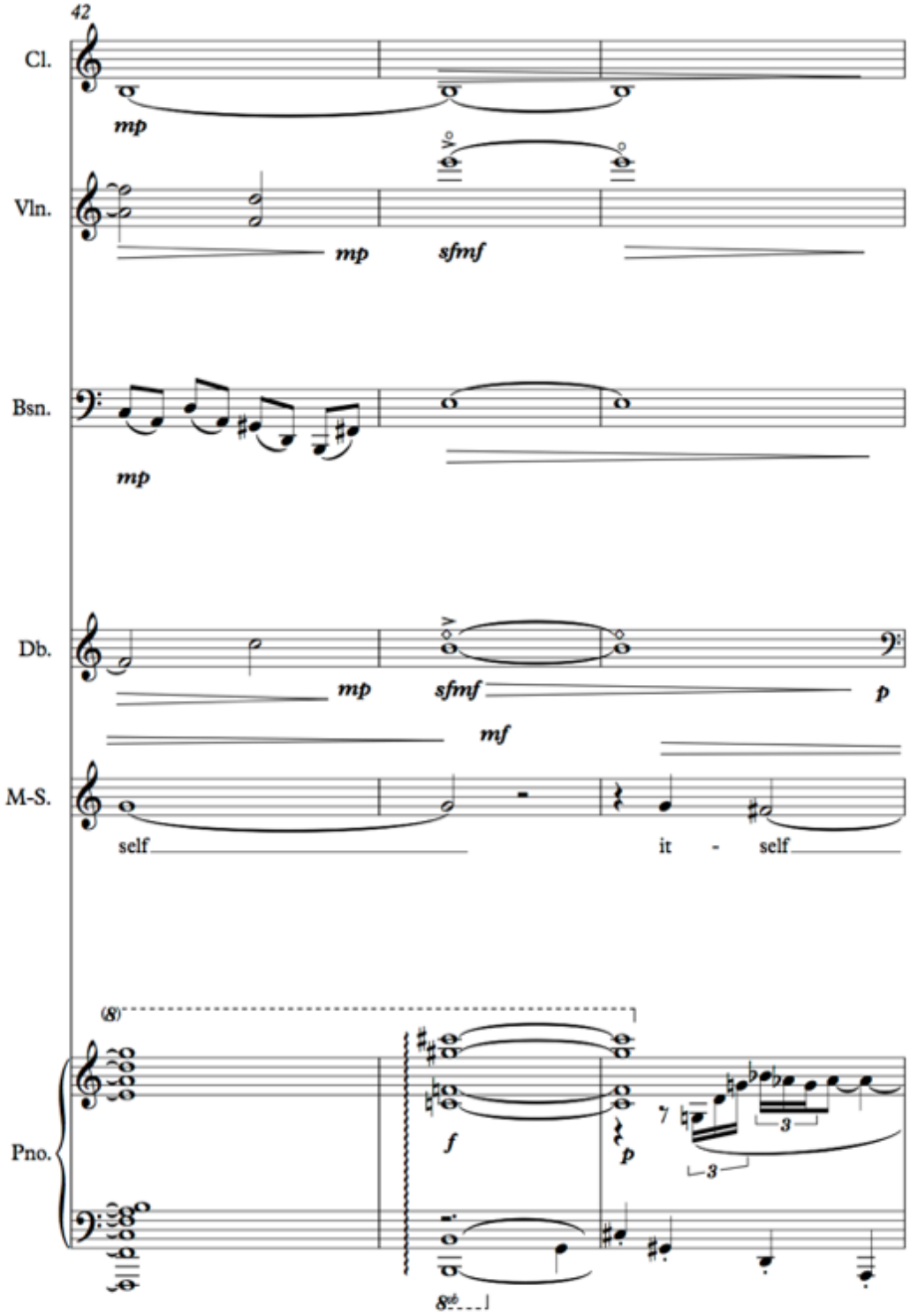

8
25
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
mf
p
se - cure a-gainst its own

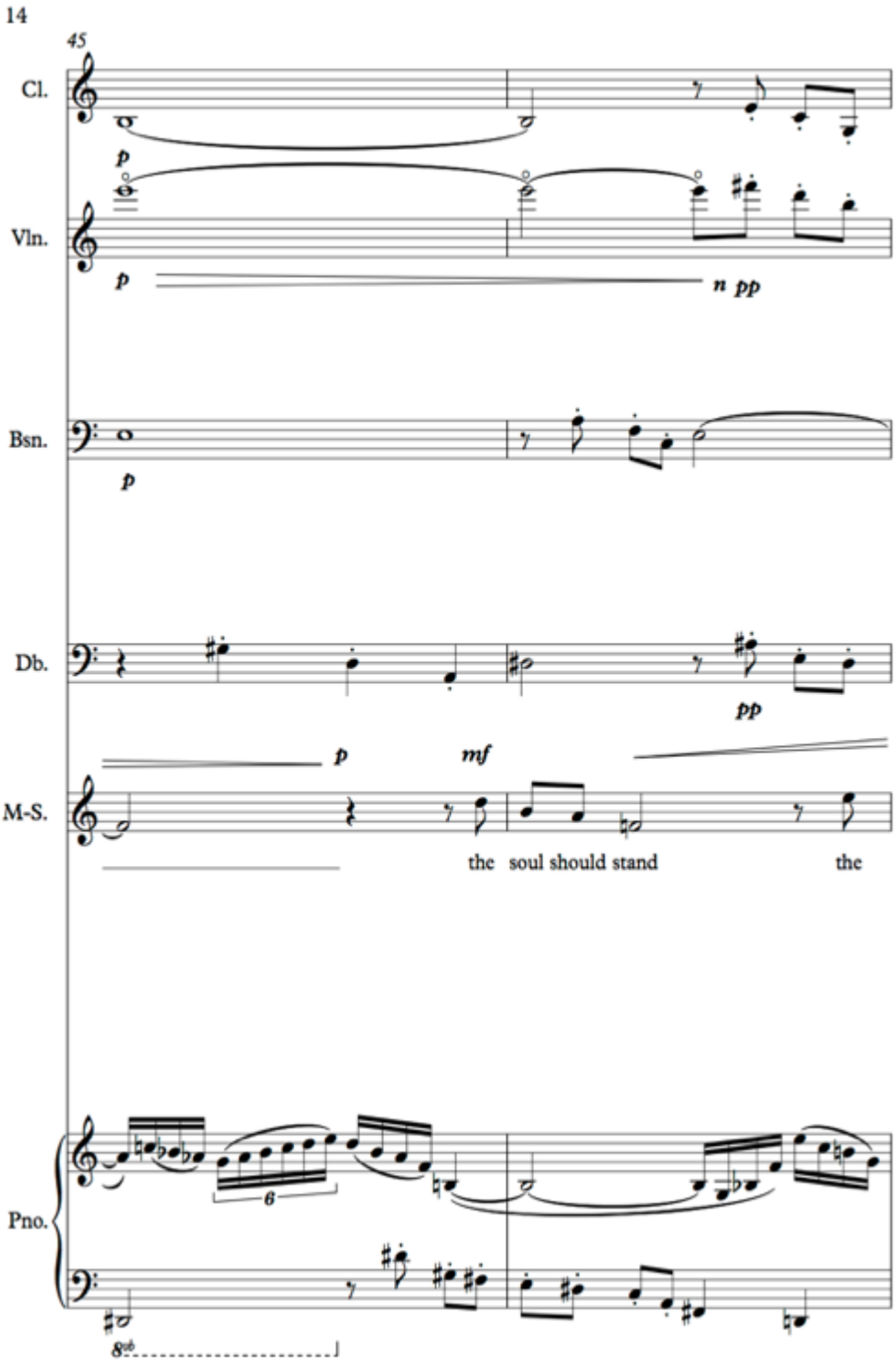

28
Cl.
mp
Vln.
mp
Bsn.
mp
Db.
mp
M-S.
no trea-son it can fear it -
Pno.
mp

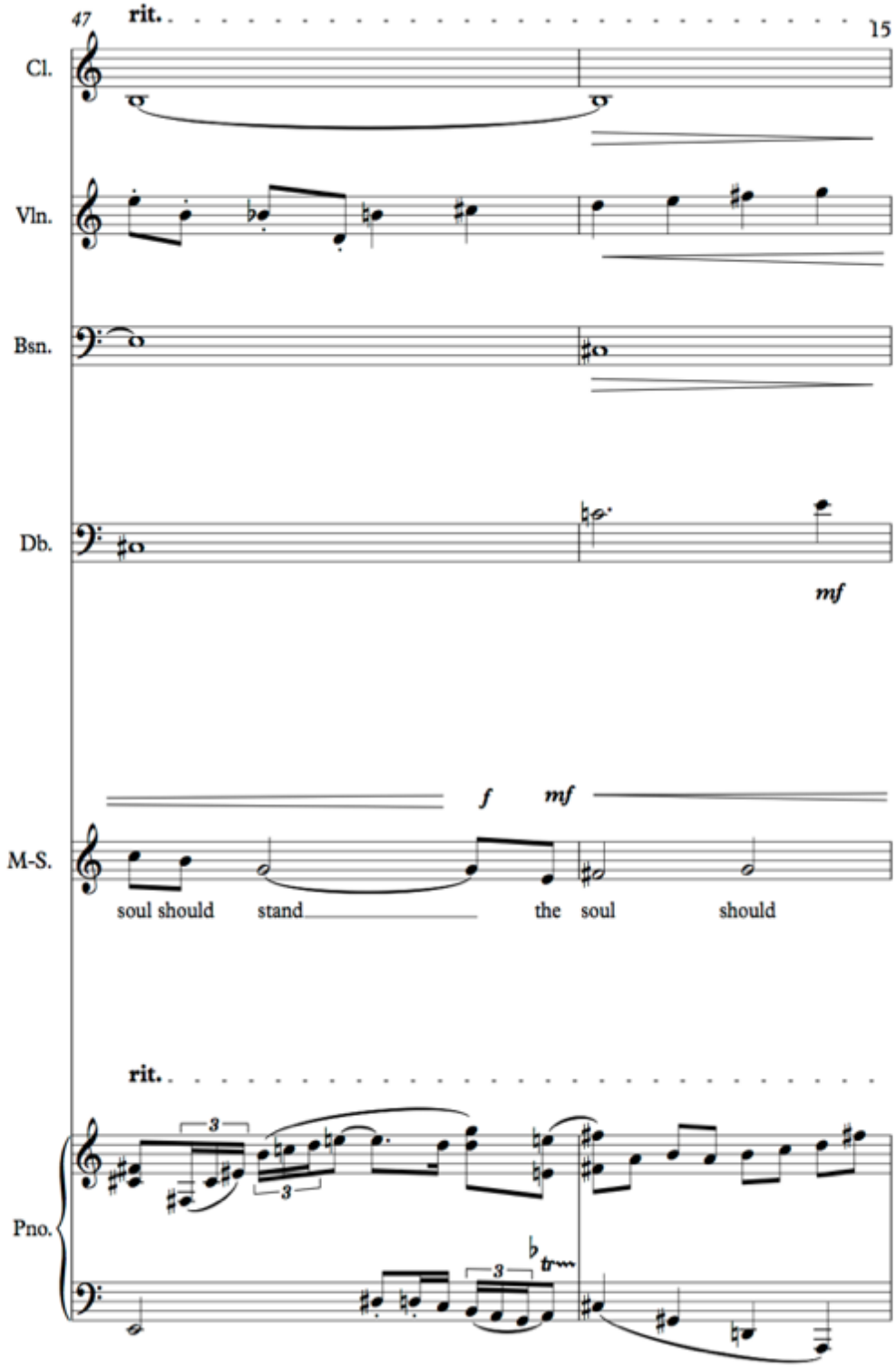

10
32
Cl.
Vln.
Bsn.
Db.
M-S.
f
self
it
-
self
Pno.

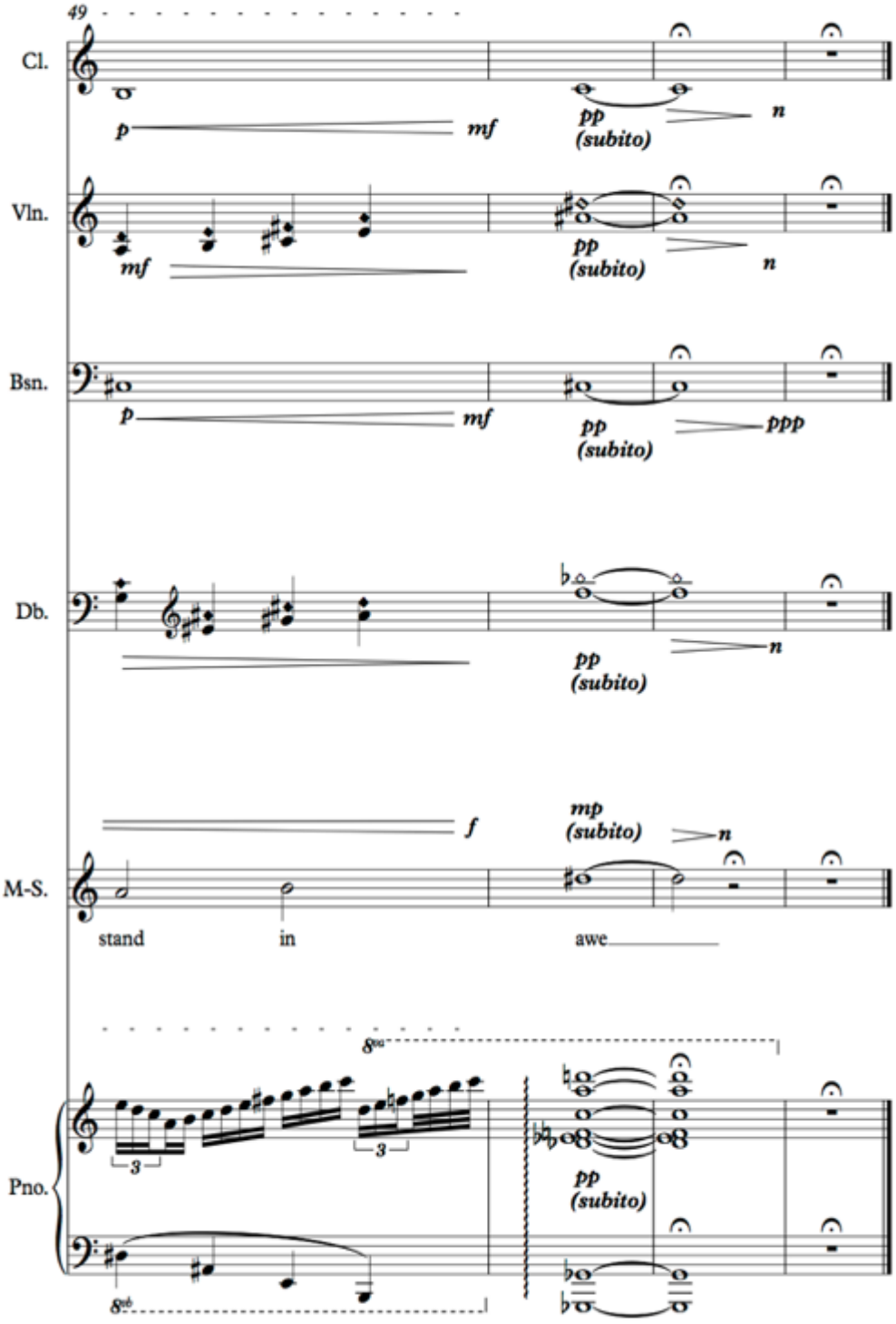

34
Cl.
sff
norm.
Vln.
f
Bsn.
sff
Db.
norm.
ff
ff > f
M-S.
so - - - verign so -
8va
Pno.
f


12
38
Cl.
sff
Vln.
Bsn.
sff
Db.
sf f
M-S.
verign, so - verign, so - verign of it - self it-
(8)
Pno.
mf


42
Cl.
mp
Vln.
mp
sfmf
Bsn.
mp
Db.
mp
sfmf
p
mf
M-S.
self
it - self
(8)
Pno.
f
p
3
3
7
8b


14
45
Cl.
Vln.
Bsn.
Db.
M-S.
Pno.
p
n pp
pp
mf
the soul should stand the
6
8vb


47
rit.
15
Cl.
Vln.
Bsn.
Db.
mf
f
mf
M-S.
soul should stand the soul should
rit.
Pno.
3
3
3
tr


49
Cl.
p
mf
pp
(subito)
n
Vln.
mf
pp
(subito)
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Bsn.
p
mf
pp
(subito)
ppp
Db.
pp
(subito)
n
f
mp
(subito)
n
M-S.
stand
in
awe
8va
3
3
Pno.
pp
(subito)
8vb