

The Influence of Poetry Upon James Mulholland's
Compositional Process and Musical Style

by
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Signed: Tony Thornton

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ABSTRACT

According to James Mulholland, choral works in which the composer begins by using the text to inspire creativity evolve in three stages. First, the poet carefully chooses words and expressions as a vehicle for thoughts and emotions. The composer, in the second stage, enhances the artistic impact of the poem by setting it to music. In the final stage, conductor and performers give voice to the poet's work and to the composer's musical expression of it in a live performance.¹

Choral conductors serve two art forms, language and music. In this study, I will investigate the compositional process and musical style of James Mulholland in five of his choral works, focusing on the composer's use of scansion (measurement of metrical patterns in each line of poetry), vocalization, imagery, and *Leitmotif* to express the text. The choral works to be studied include *Heart, we will forget him!* (Emily Dickinson), *Fulfillment* (Anonymous), *The Wild Honeysuckle* (Philip Freneau), *What lips my lips have kissed* (Edna St. Vincent Millay), and *If love should count you worthy* (attributed to Sidney Royse Lysaght). These pieces were chosen in consultation with the composer to represent his general style. My desire to survey a variety of poets was an additional consideration.

Although the focus of my study lies in the second stage of the evolution of a choral work (the setting of the text by the composer), I suggest rehearsal considerations based upon my research. To provide historical context highlighting the circumstances under which each poem was written, poets' biographies (where applicable) are included.

¹ Mulholland, James. 2006. Interview by author. Indianapolis, Indiana. June 12.

Additionally, a synopsis of each poem will provide a cursory understanding of its meaning. Familiarity with the poem's historical context and basic vocabulary is essential to the performance in order to clearly communicate the emotion of the text to a live audience.

INTRODUCTION

Biography of James Mulholland

A native of Laurel, Mississippi, James Mulholland (b. 1935) completed his B.M. and M.M. degrees at Louisiana State University and completed all course work for the doctorate in Performance and Literature at Indiana University on a full fellowship. He joined the Butler University faculty in 1964, where as Professor of Music, Mulholland instructs students in composition, theory, and music history.

Mulholland's compositions have appeared as required repertoire on high school choral lists nationwide.² His works are performed regularly by universities and choral associations throughout the United States, Canada, and Europe.³ Mr. Mulholland accepts about a dozen commissions per year. In the past, he has received commissions from the Camerata Singers, the International Children's Choir Festival, and the Raymond W. Brock Commission in 1996, awarded by the American Choral Directors Association.⁴

Through the years, Mulholland has earned numerous awards for his work as a composer. In 1999, Carnegie Hall devoted an entire evening to his music. The most recent recording of his compositions is *Words & Music: The Music of James Mulholland*, recorded by the Kansas City Chorale.⁵

² Tyner, Barton L., Jr. "James Quitman Mulholland's Romance with the Written Word." *Choral Journal* 36 (1996): 10.

³ Burton, Sean. "James Mulholland: For the Love of Music." *Choral Director* (Aug./Sept. 2005): 20.

⁴ *Ibid.*, 22.

⁵ Mulholland, James. *Words and Music*. Kansas City Chorale. Charles Bruffy, Conductor. Indianapolis: Colla Voce Music, Inc., 2002.

Mulholland's love for music and literature is a direct result of the inspiration and support he received from his parents:

I grew up thinking that music was an extension of a person's personality, something that accompanied you throughout your day. As an only child and not around a lot of children when I was young, the association with my mother and father and the things they taught me were very impressionable to me. Throughout my mother's life, a song was always on her lips. She used music as a crutch to help her with problems and to help her through her daily chores. It was the piano, however, that served as her main instrument. It was my mother who arranged for me to study with no fewer than five private teachers by the time I was in high school.

Literature was my father's main forte. He had just about every major poet and their greatest works committed to memory. I grew up listening to him quote these great minds on a daily basis.

Seclusion in this environment of music and literature enhanced my love, appreciation, and dependency on these two art forms to express myself. Because of my ability with the spoken word and literature, I skipped two grades in high school, finishing at the age of 15, well versed in poetry and music.⁶

Because of the direct kinship with poetry from his father's influence, the majority of Mulholland's compositions in the last thirty years have been for choral ensembles.⁷ He currently maintains a file of fifty or sixty poems which are waiting to be set.⁸

Purpose of the Study

In James David Spillane's dissertation *All-State Choral Music: A Comprehensive Study of the Music Selected for the High School All-State Choirs of the Fifty States from 1995-2000*, Spillane states that the top five composers selected for all-state choruses

⁶ Mulholland, James. 2006. Interview by author. Indianapolis, Indiana. June 11.

⁷ Burton, Sean. "James Mulholland: For the Love of Music." *Choral Director* (Aug./Sept. 2005): 24.

⁸ Ibid.

between 1995-2000 are Handel, Brahms, Mendelssohn, Mozart, and Mulholland.⁹

Mulholland's compositional output runs the gamut from works for children's choir to more challenging pieces for advanced adult choruses. Despite his renown, one does not find a substantial amount of literature written about his compositions. Therefore, a guide to his compositional and musical style, coupled with examples of poetic analyses and rehearsal suggestions for five of his choral works, will prove a valuable resource for choral conductors at all levels. As it is also my intention to familiarize conductors with other of his choral compositions, a "List of James Mulholland's Choral Works" is included in Appendix A.

Methodology

I will attempt to demonstrate, through poetical and musical analyses of selected choral works by James Mulholland, that scansion, vocalization of the poetry, imagery, and the use of *Leitmotif* are integral to the composer's compositional process and musical style.

To provide historical context highlighting the circumstances under which each poem was written, poets' biographies (where applicable) are included. Additionally, a synopsis of each poem will provide a cursory understanding of its meaning. Familiarity with the poem's historical context and basic vocabulary is essential to the performance in order to clearly communicate the emotion of the text to a live audience.

⁹ Spillane, James David. All-State Choral Music: A Comprehensive Study of the Music Selected for the High School All-State Choirs of the Fifty States from 1995-2000. DMA Dissertation, University of Arizona, 2004.

In the “Scansion and Form” section in each chapter, the symbol (/) above a syllable represents a stressed syllable, while the symbol (_) will be used to represent an unstressed syllable. An asterisk (*) indicates a catalectic or curtailed ending, a metrical foot that is shortened by the absence of a final unstressed syllable. Scansion is not an exact science, therefore other interpretations may be possible. This document reflects the composer’s scansion of the poetry.

Chapter 6 includes suggestions for conductors who plan to rehearse the works included in this document, or any work where the composer has begun with the text to inspire creativity. These suggestions are based upon my research and interviews with the composer.

CHAPTER 1. *HEART, WE WILL FORGET HIM!*

Biography of Emily Dickinson

Emily Dickinson (1830-1886) was born in Amherst, Massachusetts into a prominent New England family. Her grandfather founded Amherst College in 1821 and her father, a distinguished lawyer, served as the school's treasurer.

As a youth, Dickinson attended Amherst Academy, and upon graduation she enrolled in Mount Holyoke Female Seminary (now Mount Holyoke College) in South Hadley, but left after the first year. Dickinson spent the rest of her life at her family's home, a mansion called The Homestead. She became reclusive, leaving her home only to visit relatives in nearby Boston, Cambridge, and Connecticut.

Only seven of Dickinson's poems were published during her lifetime.¹⁰ Following her death from nephritis (kidney disease) on May 15, 1886, her sister, Lavinia, discovered forty volumes containing over 1,700 of her poems. *Poems by Emily Dickinson* was published in 1890, four years after her death. Later volumes, containing all 1,775 poems and 1,045 letters, were published by Belknap Press in 1955 and 1958 respectively. According to Billy Collins, she and Walt Whitman are recognized as the two major American poets of the nineteenth century.¹¹

Dickinson's poems often are instantly recognizable from their lack of title, their short length, the use of dashes as an all-purpose punctuation, unconventional

¹⁰ Jason, Philip K., ed. *Critical Survey of Poetry*. 2nd rev. ed. Vol. 2 (Pasadena: Salem Press, Inc., 2003), 1037.

¹¹ Dickinson, Emily. *The Selected Poems of Emily Dickinson* (New York: The Modern Library, 2000), v-vi.

capitalization, her preference for common meter and parallel structure, and, of course, her colorful vocabulary and imagery. Gaston Bachelard has suggested that Dickinson's reclusive nature and her surroundings at The Homestead provided, "a safe enclosure where the imagination finds itself aroused and free to roam."¹² Dickinson wastes no time on introductions, details of the physical setting, or the occasion. She begins *Heart, we will forget him!* suddenly with a strong declaration:

Heart, we will forget him!
 You and I, tonight!
 You may forget the warmth he gave,
 I will forget the light.

When you have done, please tell me
 That I may straight begin;
 Haste! lest while you're lagging,
 I remember him!

Synopsis

Heart, we will forget him! may have been written by Dickinson following a disappointing love affair with Charles Wadsworth. Between 1858 and 1862, she wrote three "Master" letters. It is suspected that, although their relationship was always geographically distant, it was Wadsworth who was the great love of Dickinson's life. His move to California sparked an emotional crisis that fueled her most prolific years. Indeed, in the year 1862 alone she wrote over 350 poems.¹³

¹² Dickinson, Emily. *The Selected Poems of Emily Dickinson* (New York: The Modern Library, 2000), xiv.

¹³ Jason, Philip K., ed. *Critical Survey of Poetry*. 2nd rev. ed. Vol. 2 (Pasadena: Salem Press, Inc., 2003), 1036.

The poem “demonstrates the challenge of overcoming a broken heart by addressing it through repetition, rhyme, form, and personal experience.”¹⁴ Dickinson repeats the word “forget” three times in the first quatrain, the first four lines of the poem. While the tone is heartbreaking and represents her utter loneliness – realizing that she will never know love after this experience – and inner conflict between the heart and mind, Dickinson seems to be unfailing in her attempt to forget her lover.

The break in the stanzas results in a hesitation that strengthens the natural pause that follows the complete sentence in line 4.¹⁵ In the second quatrain, Dickinson pleads with her heart to “tell me, that I may straight begin.” She is asking for the secret of how to forget. Dickinson speaks for both the poet and her heart in this emotional poem. The final couplets in each quatrain are tied together through the poet’s reference to “you” and “I.”

Scansion and Form of the Poem

Line		Rhyme Scheme
1	$\begin{array}{ccccccc} / & \text{—} & / & \text{—} & / & \text{—} & \\ \text{Heart, we will for get him!} & & & & & & \end{array}$	a
2	$\begin{array}{ccccccc} / & \text{—} & / & \text{—} & / & * & \\ \text{You and I, to night!} & & & & & & \end{array}$	b
3	$\begin{array}{cccccccc} / & \text{—} & \text{—} & / & \text{—} & / & \text{—} & / \\ \text{You may forget the warmth he gave,} & & & & & & & \end{array}$	c

¹⁴ *An Analysis of Heart, we will forget him! by Emily Dickinson*. www.bookrags.com (accessed on August 4, 2007).

¹⁵ Jason, Philip K., ed. *Critical Survey of Poetry*. 2nd rev. ed. Vol. 2 (Pasadena: Salem Press, Inc., 2003), 1037.

Line		Rhyme Scheme
4	<div style="text-align: center;">/ ˘ ˘ / ˘ /</div> I will forget the light.	b
5	<div style="text-align: center;">/ ˘ ˘ / ˘ / ˘</div> When you have done, please tell me	d
6	<div style="text-align: center;">˘ / ˘ / ˘ /</div> That I may straight begin;	e
7	<div style="text-align: center;">/ ˘ / ˘ / ˘</div> Haste! lest while you're lagging,	f
8	<div style="text-align: center;">/ ˘ / ˘ / *</div> I re member him!	e

The poem is written in two four-line stanzas with a rhyme scheme of a-b-c-b d-e-f-slanted e. A slant rhyme occurs in lines 6 and 8, as the two words sound alike but do not exactly rhyme. Common meter (alternating tetrameter and trimeter lines) is the meter of nearly exclusive preference for the poet; however, *Heart, we will forget him!* is written in free meter. Lines 1, 2, 7, 8 are in trochaic trimeter (three metrical feet of strong-weak syllables). Trochaic trimeter evokes a more intense sense of agitation and celerity.¹⁶ As a common feature in trochaic verse, lines 2 and 8 are short one syllable in the last foot. A catalectic, or curtailed, ending occurs in this instance. Line 3 (except for the initial trochee) is written in iambic tetrameter (four metrical feet of weak-strong syllables). Line 5 includes one foot of dactylic meter (strong-weak-weak) and two feet of trochaic

¹⁶ Oliver, Mary. *A Poetry Handbook: A Prose Guide to Understanding and Writing Poetry* (New York: Harcourt, Inc., 1994), 39.

meter (strong-weak). With the exception of the trochee in the first foot of line 4, lines 4 and 6 are written in iambic trimeter (three metrical feet of weak-strong syllables). These varied, upset, and broken rhythms help to intensify the emotion in Dickinson's poem.

Mulholland's Use of Vocalization, Imagery, and *Leitmotif*

Following his scansion of the text, Mulholland begins to use his voice to create a melody for the composition.

In my compositional process, perhaps the second or third thing I begin to use is my voice. When I create a melody, I look for a perfect match between the text, the flow of the words, which words to emphasize, whether to set one note in a melody line higher or lower, or whether to place a syllable on an accented beat. I accomplish this with my voice.

Using the rhythms determined by my scansion of the poetry, I start emphasizing the words with a certain rising and falling of the voice. Always present when I am in the initial stages is the piano. I begin to accompany myself when singing through different rhythms and melodies. If I like it, I begin to jot things down. If not, I continue on and on until I am moved by what I have produced.

Having used my voice all my life, I feel that I have a complete vocal manual of what works and what does not work, what will produce the best results, what is possible and what is not possible.¹⁷

In Figure 1.1, the composer closely follows the scansion of the text in his construction of the melody. His vocalization of the text led him to create a symmetrical melodic line that begins with an upward sigh, followed by a descent in the vocal line that concludes with another upward sigh, clearly representing the frustration of the poet.

¹⁷ Mulholland, James. 2006. Interview by author. Indianapolis, Indiana. June 12.

/ / / /

Heart, we | will for | get him!

The image shows a musical score for the vocal parts of 'Heart, we will forget him!'. It features two staves: the top staff for Soprano (S) and Alto (A), and the bottom staff for Tenor/Bass (T/B). The lyrics are 'Heart we will forget him!' with a fermata over the word 'him!'. Above the lyrics, there are four slanted lines indicating phrasing or breath marks.

Figure 1.1, *Heart, we will forget him!*, mm. 5-8.

Mulholland's scoring of the poem provides auditory imagery by way of dialogue between the poet and her heart, with the chorus and pianist representing the voice of the poet and the Horn in F as the voice of the heart. In Figure 1.2, the heart literally "speaks" the text of the last line of the poem, "I remember him," before the poet (measure 43). Note that Mulholland has transposed the horn part in the vocal score to the key of C. Following a response by the poet (chorus and piano), the heart restates the rhythm a half-step higher, hovering on the seventh of the G7 chord as the poet makes the final statement.

The image shows a musical score for measures 41-45 of 'Heart, we will forget him!'. It features four staves: Horn, S/A (Soprano/Alto), T/B (Tenor/Bass), and Piano. The lyrics are 'Haste! lest while you're lag-ging' and 'I re-mem-ber him (her)'. The Horn part is in the key of C. The S/A and T/B parts have lyrics and musical notation. The Piano part has musical notation. There are triplets and fermatas in the S/A and T/B parts.

Figure 1.2, *Heart, we will forget him!*, mm. 41-45.

The altos and basses are lowered by one octave, which creates a calming effect in the poet's voice (see Figure 1.3).

The image shows a musical score for four parts: Horn, S/A (Soprano/Alto), T/B (Tenor/Bass), and Piano. The Horn part is in treble clef with a dynamic marking of *mp*. The S/A and T/B parts are in treble and bass clefs respectively, with lyrics 'I re-mem-ber him (her)' and a triplet of notes. The Piano part is in treble and bass clefs. The score is for measure 46 of the piece 'Heart, we will forget him!'.

Figure 1.3, *Heart, we will forget him!*, m. 46.

Figures 1.2 and 1.3 provide an additional level of imagery in the music through the use of triplet figures. Mulholland uses triplets to represent the slowing of the heartbeat.¹⁸ As stated above, this aids in producing a brief moment of calm for the poet and her heart. The composer's choice to use *fermati* heightens the emotional effect of the text.

As Mulholland begins to create a new melody, the need for a structured form leads to the development of a *Leitmotif*, or a musical building block, as a catalyst for creativity. The musical building block found in *Heart, we will forget him* – a half-step motive – represents two characters (the poet and the heart) in “an emotional state of

¹⁸ Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 1.

uneasiness.”¹⁹ The composer goes on to say that, “the half-step *Leitmotif* symbolizes agitation and skipping of the heart.”²⁰ In its original form, the motive consists of an ascending half-step from f-sharp to g, musically representing uneasiness, pain, and agitation.²¹ Melodic and harmonic tension is created as the point of dissonance resolves. As the piece unfolds, the motive occurs on the pitches c-sharp to d, g-sharp to a, and b-flat to b. The *Leitmotif* appears in the horn, voice, and piano parts alone, in the horn and vocal part simultaneously, and in vocal part and piano part simultaneously. Figures 1.4 through 1.10 trace the *Leitmotif* as it appears in the horn part.



Figure 1.4, *Heart, we will forget him!*, mm. 1-4.



Figure 1.5, *Heart, we will forget him!*, mm. 9-12.



Figure 1.6, *Heart, we will forget him!*, mm. 27-28.

¹⁹ Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 2.

²⁰ Ibid.

²¹ Ibid.

The melodic material in Figure 1.6 is repeated with even more intensity in measures 69-70 in preparation for climax of the piece (see Figure 1.7).



Figure 1.7, *Heart, we will forget him!*, mm. 69-70.

In Figure 1.8, Mulholland uses the horn (as the voice of the heart) to create tension on the word “light” by placing the half-step *Leitmotif* over the unison C in the voices. While the poet reflects upon the light her lover brought into her life, the tritone, an unsettling interval, echoes the obvious emotional struggle she is going through as she tries to forget him.

Musical notation for three parts: Horn, Soprano/Alto (S/A), and Tenor/Bass (T/B) in measure 35. The Horn part is on a single staff in treble clef, playing a half note C4. The S/A part is on a single staff in treble clef, playing a half note C4. The T/B part is on a single staff in bass clef, playing a half note C3. The word "light" is written below the S/A part.

Figure 1.8, *Heart, we will forget him!*, m. 35.

In the recapitulation, which begins at measure 47, the horn plays the complete melody for the first time, creating a moment of subdued reflection. In Figure 1.9, the half-step *Leitmotif* appears in the first and third measure (measures 47 and 49) in inversion.

Musical notation for the Horn part in measures 47-50. The notation is on a single staff in treble clef. Above the staff, it says "Slow, as beginning" followed by a quarter note symbol and "= 52". The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

Figure 1.9, *Heart, we will forget him!*, mm. 47-50.

The *Leitmotif* appears two more times as the melody continues in the horn part in measures 51-58. The chorus repeats text from the second quatrain, functioning as accompaniment to the melodic material in the horn part.²² See Figure 1.10 below.

Figure 1.10 shows a musical score for measures 51-55. The score is in 2/4 time and features three staves: Horn (top), S/A (middle), and T/B (bottom). The Horn part plays a melodic line starting on measure 51. The S/A and T/B parts provide harmonic support with chords and sustained notes. The lyrics "That I may straight be - gin!" are written below the S/A staff.

Figure 1.10, *Heart, we will forget him!*, mm. 51-55.

There are three occasions when the *Leitmotif* appears in the vocal part alone. All three occur in the first half of the piece. In Figure 1.11, the half-step motive appears on the final syllable of “forget.” The unison voices sing the motive in measures 13-14¹ (measure 14, beat 1) of Figure 1.12. A second appearance of the motive occurs in the alto voice in measure 15 in Figure 1.12.

Figure 1.11 shows a musical score for measures 6-8. The score is in 2/4 time and features two staves: S/A (top) and T/B (bottom). The S/A part has a melodic line with lyrics "we will for - get him!" and "(her)". The T/B part provides harmonic support with chords and sustained notes.

Figure 1.11, *Heart, we will forget him!*, mm. 6-8.

²² Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 1.

S/A *p*
T/B *p*
You may for - get the warmth he

Figure 1.12, *Heart, we will forget him!*, mm. 13-15.

Mulholland treats the word “warmth” in the same manner as he did “light” in Figure 1.8.

A sense of longing yet uneasiness is created through the use of the half-step motive in the bass voice in measures 30-32, as seen in Figure 1.13 below.

S/A
T/B
You may for - get the warmth he gave.

Figure 1.13, *Heart, we will forget him!*, mm. 29-32.

The *Leitmotif* appears in the piano accompaniment alone in measures 74-75 (see Figure 1.14). This statement of the motive in its original form (this time in augmentation) will be easily overlooked without a close analysis of the part.

Piano *mp*

Figure 1.14, *Heart, we will forget him!*, mm. 74-75.

Figures 1.15 through 1.17 trace the *Leitmotif* as it appears simultaneously in the horn and voice part. In Figure 1.15, the voice parts enter in unison with the horn, following the introduction of the motive by the horn in the first four measures.

Figure 1.15 shows three staves of music. The top staff is labeled 'Horn' and contains a treble clef with a key signature of one sharp (F#) and a melody of two notes: F#4 and G4. The middle staff is labeled 'S/A' and contains a treble clef with a key signature of one sharp (F#) and a melody of two notes: F#4 and G4. The bottom staff is labeled 'T/B' and contains a bass clef with a key signature of one sharp (F#) and a melody of two notes: F#3 and G3. The dynamics are marked 'pp' (pianissimo) for both the S/A and T/B parts. The word 'Heart' is written below the S/A staff.

Figure 1.15, *Heart, we will forget him!*, m. 5.

In measure 21 of Figure 1.16, the horn plays the original version of the *Leitmotif* (f-sharp to g) in unison with the voices, then doubles the alto voice two measures later on the c-sharp to d transposition of the motive.

Figure 1.16 shows three staves of music starting at measure 21. The top staff is labeled 'Horn' and contains a treble clef with a key signature of one sharp (F#) and a melody of two notes: F#4 and G4. The middle staff is labeled 'S/A' and contains a treble clef with a key signature of one sharp (F#) and a melody of two notes: F#4 and G4. The bottom staff is labeled 'T/B' and contains a bass clef with a key signature of one sharp (F#) and a melody of two notes: F#3 and G3. The dynamics are marked 'mf' (mezzo-forte) for all parts. A tempo marking 'A little faster ♩ = 60' is present. The lyrics 'Heart we will for - get him (her)' are written below the S/A staff.

Figure 1.16, *Heart, we will forget him!*, mm. 21-24¹.

Mulholland begins and ends the piece with a statement of the *Leitmotif* in its original form (f-sharp to g) by the horn. The chorus's final statement of the motive

appears in measures 77-79, the last three measures of the work, representing the only unaccompanied instance of the *Leitmotif* in the piece (see Figure 1.17).

Figure 1.17 shows the musical score for measures 75-79. The score is arranged in four staves: Horn, S/A (Soprano/Alto), T/B (Tenor/Bass), and Piano. The Horn part begins at measure 75 with a dynamic of *mp*, followed by *pp* and *pp*. The S/A and T/B parts have lyrics: "I re-mem-ber him Heart." The Piano part starts with *mp*, then *pp* and *rit.* in the final measures.

Figure 1.17, *Heart, we will forget him!*, mm. 75-79.

Certainly, the most intense statements of the *Leitmotif* occur during the climax of the piece beginning at measure 61, as seen in Figure 1.18. Here, Mulholland creates intensity in the piano and voice part by using three versions of the motive (c-sharp to d, f-sharp to g, and c-sharp to d) within a five-measure span, representing the sheer agony of the poet through his use of dissonance.

Figure 1.18 shows the musical score for measures 61-65. The score is arranged in four staves: Horn, S/A (Soprano/Alto), T/B (Tenor/Bass), and Piano. The Horn part starts at measure 61 with *rit.* and *a tempo*, followed by *ff*. The S/A and T/B parts have lyrics: "him (her) Heart! we will for - get him! (her)". The Piano part starts with *rit.* and *a tempo*, followed by *ff* and *simile*. The Piano part features complex rhythmic patterns and dissonance.

Figure 1.18, *Heart, we will forget him!*, mm. 61-65.

CHAPTER 2. *FULFILLMENT*

The Poem

Lo, I have opened unto you the gates of my being,
 And like a tide, you have flowed into me.
 The innermost recesses of my spirit are full of you
 And all the channels of my soul
 are grown sweet with your presence
 For you have brought me peace;
 The peace of great tranquil waters,
 And the quiet of the summer sea.
 Your hands are filled with peace as
 The noon-tide is filled with light;
 About your head is bound the eternal
 Quiet of the stars, and in your heart
 dwells the calm miracle of twilight.

I am utterly content.
 In all my being is no ripple of unrest
 For I have opened unto you the
 Wide gates of my being
 And like a tide, you have flowed into me.

Synopsis

While the focus of Dickinson's poem is on forgetting her lover, the anonymous poet who wrote *Fulfillment* is "utterly content" in having found a soul-mate. This eloquent, moving text presents a common youthful fantasy, in this case represented by the one person who brings us unlimited joy. The poet expresses the complete and rare vulnerability of lovers, who "open up the gates of their being" to each other. When I spoke with Mulholland about this text in an interview, he referred to it as, "a total

tranquilizer.” He went on to say, “work alone does not bring us tranquility. Love makes the challenges we face worth the effort – it is our reward, our fulfillment.”²³

Scansion and Form

Line		Rhyme Scheme
1	/ ˘ ˘ / ˘ / ˘ / ˘ / ˘ ˘ / ˘ Lo, I have o pened un to you the gates of my being.	a
2	˘ / ˘ / ˘ ˘ / / ˘ / And like a tide, you have flowed in to me.	b
3	˘ / ˘ ˘ / ˘ ˘ / / ˘ / ˘ / ˘ / The in nermost recesses of my spirit are full of you	c
4	˘ / ˘ / ˘ ˘ ˘ / And all the chan nels of my soul	
	˘ ˘ / ˘ ˘ / ˘ are grown sweet with your presence	d
5	˘ / ˘ / ˘ / For you have brought me peace;	e
6	˘ / ˘ / / ˘ / ˘ The peace of great tranquil waters,	f
7	˘ ˘ / ˘ ˘ / ˘ / And the quiet of the sum mer sea.	b (g)

²³ Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 3.

Line		Rhyme Scheme
8	<p style="text-align: center;"> ˘ / ˘ / ˘ / ˘ Your hands are filled with peace as </p>	
	<p style="text-align: center;"> ˘ / ˘ ˘ / ˘ / * The noon -tide is filled with light; </p>	h
9	<p style="text-align: center;"> ˘ / ˘ / ˘ / ˘ ˘ / ˘ About your head is bound the e ternal </p>	i
10	<p style="text-align: center;"> / ˘ ˘ ˘ / ˘ / ˘ / Quiet of the stars, and in your heart </p>	j
	<p style="text-align: center;"> / ˘ / / ˘ ˘ / ˘ dwells the calm mi racle of twilight. </p>	k
12	<p style="text-align: center;"> / ˘ / ˘ ˘ ˘ / I am utterly content. </p>	l
13	<p style="text-align: center;"> ˘ / ˘ / ˘ ˘ / / / ˘ ˘ / ˘ / In all my be ing is no rip ple of unrest </p>	m
14	<p style="text-align: center;"> ˘ / ˘ / ˘ / ˘ / ˘ For I have opened unto you the </p>	
15	<p style="text-align: center;"> / / ˘ ˘ / ˘ Wide gates of my being </p>	a ¹
16	<p style="text-align: center;"> ˘ / ˘ / ˘ ˘ / / / ˘ / And like a tide, you have flowed in to me. </p>	b

The poem is written in free verse without a set rhyme scheme; however, the poet does conclude the poem with a varied statement of the first two lines, inserting the word “Wide” to heighten the emotional impact. The text consists primarily of iambic (weak-strong, or $_ /$) and trochaic meter (strong-weak, or $/ _$). Because of its free structure, one will find a variety of meters in the poem: anapestic metrical feet, or a foot of weak-weak-strong beats, in lines 4, 7 and 10 (“of the stars” in line 10, for example), two examples of dactylic meter – strong-weak-weak – in lines 3 (“recesses”) and 12 (“utterly”), spondaic meter, or two strong beats within a metrical foot in lines 2 (“flowed in”), 10, 13, 15, and 16, and pyrrhic meter, or two unstressed syllables in a metrical foot, in lines 1 (“of my”), 2, 4, 7, 9, 10, 13, and 16.

In addition to the six common poetic feet, the poem includes an example of a less-used metrical unit called an amphibrachic rhythm, which contains weak-strong-weak beats. This metrical unit may be seen in line 10 on the text “of twilight.” As the last foot is short one unstressed syllable in line 8, a catalectic, or curtailed, ending occurs in this instance.

Mulholland’s Use of Imagery and *Leitmotif*

Mulholland begins the piece with an octave C in the piano, creating the effect of stillness in the first measure. The voices enter in measure two on a simple C major chord in root position. Imagery is created on the word “opened,” as the chord begins to unfold. This imagery continues through the first two lines of the poetry. Again, Mulholland closely follows the scansion of the text to create the rhythms in the music, accounting for

all punctuation and enjambed lines (those without a pause) in the poem and using triplet figures to highlight the text. See Figure 2.1.

Figure 2.1 shows the musical score for measures 1-4 of "Fulfillment". The score is in 4/4 time and features three staves: S/A (Soprano/Alto), T/B (Tenor/Bass), and Piano. The S/A staff has lyrics: "Lo, I have o - pened un - to you the gates of my". The Piano staff includes dynamic markings: *mf*, *pp*, *p*, and *mp*. A "Slow" tempo marking is present above the S/A staff. Triplet markings are used in the S/A and T/B staves.

Figure 2.1, *Fulfillment*, mm. 1-4.

Note in Figure 2.2 how he symbolizes “peace” in measures 19-20 by slowing the tempo, using the opening half-quarter-quarter rhythm in the piano accompaniment, and triplets, as he did in *Heart, we will forget him!* to provide a calming effect.

Figure 2.2 shows the musical score for measures 17-20 of "Fulfillment". The score is in 3/4 time and features three staves: S/A (Soprano/Alto), T/B (Tenor/Bass), and Piano. The S/A staff has lyrics: "pres - ence — For you have brought me peace;". The Piano staff includes dynamic markings: *rit.* and *Slower*. Triplet markings are used in the S/A and T/B staves.

Figure 2.2, *Fulfillment*, mm. 17-20.

The B section of the work begins, “The peace of great tranquil waters,” which Mulholland repeats – as he often does – in order to heighten the drama. The music modulates to the key of E major, creating a third relationship in the second repetition of the text. Imagery is created on the word “quiet” through a *sub. mp* indication in the score.

Mulholland also introduces a *Leitmotif* in the B section, which he calls the “ripples of peace.”²⁴ The motive (see Figure 2.3) is first heard in the piano accompaniment at measure 56. The use of a triplet rhythm provides a calming effect.²⁵



Figure 2.3, *Fulfillment*, mm. 56-58.

Figure 2.4 shows the *Leitmotif* as it appears in measures 71-74 in a slightly varied form that includes an additional beat at the end of the fourth measure of the phrase. The motive is accompanied by a descending line in the “tenor” voice over an E pedal.

The image shows a musical score for piano, measures 71-74. The key signature is E major (three sharps) and the time signature is 4/4. The right hand features a triplet of eighth notes in each measure, with a slur over the three notes and a '3' above it. The left hand has a descending line of quarter notes over an E pedal. A box labeled 'Piano' is positioned to the left of the score. The tempo marking 'A Tempo' and the dynamic marking 'mp' are present.

Figure 2.4, *Fulfillment*, mm. 71-74.

²⁴ Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 1.

²⁵ Ibid.

The final repetition of the *Leitmotif* occurs in measures 75-78, where the composer has transposed the motive up one octave (see Figure 2.5).

Piano

Figure 2.5, *Fulfillment*, mm. 75-78.

The motive is transformed from a triplet to an eighth-note, then a quarter-note pattern (see Figure 2.6). Following this two-measure transformation, the accompaniment becomes more still in anticipation of the return of C major in the recapitulation.

S/A

T/B

Piano

Figure 2.6, *Fulfillment*, mm. 79-82.

Perhaps the most stunning lines of text that characterize the speaker, who is truly fulfilled, open the return of material from the A section – “I am utterly content. In all my being is no ripple of unrest.” A repeat of the first two lines of text completes the poem. However, the poet becomes even more specific, adding the interpolation, “Wide,” into

the penultimate line. Mulholland repeats the final unrhymed tercet (or final three lines of the poem) to emphasize the powerful message of the text, ending on a C major root position chord an octave above its original scoring, as seen in Figure 2.7.

The image shows a musical score for three parts: S/A (Soprano/Alto), T/B (Tenor/Bass), and Piano. The score covers measures 102 to 105. The S/A part has a vocal line with a long note 'me.' in measure 102. The T/B part has a vocal line with a long note 'me.' in measure 102. The Piano part starts in measure 102 with a forte (ff) dynamic and a tempo marking 'Faster (♩ = 80)'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, ending on a C major chord in measure 105.

Figure 2.7, *Fulfillment*, mm. 102-105.

Mulholland captures the emotion of this text and allows it to resonate clearly through his music in his setting of this poem.

CHAPTER 3. *THE WILD HONEYSUCKLE*

Biography of Philip Freneau

Widely regarded as the “Father of American Literature” and the unrivaled “poet of the [American] Revolution,” Philip Freneau was born in New York City on January 2, 1752. Shortly after his birth, his family moved to Mt. Pleasant, New Jersey. He entered the College of New Jersey, now Princeton, in 1768. While it was Freneau’s intention to enter religious life, the curriculum at Princeton was designed to shape cultured gentlemen and not to prepare men for the ministry. Political concerns as well as the influence of a pre-Revolutionary-War Princeton turned his attention to public writing. His circle of friends included Hugh Henry Brackenridge (the first American novelist, lawyer, judge, and founder of the University of Pittsburgh), James Madison (the fourth President of the United States), and William Bradford (who eventually would become the Attorney General). Freneau, Brackenridge, and Madison revived the Plain Dealing Club as the American Whig Society, which is now the oldest college literary and debating club in the United States. Debates with the more conservative Clisophic Society, which included Aaron Burr (Jefferson’s vice-president), encouraged Freneau’s literary-political bent.²⁶

Prior to his graduation in 1771, Freneau wrote the *The Poetical History of the Prophet, Jonah* and collaborated with Brackenridge on *Father Bombo’s Pilgrimage to Mecca, 1770*. The work, which was acquired and published by Princeton University Press in 1975, may very well be the first work of prose fiction written in America.²⁷

²⁶ Jason, Philip K., ed. *Critical Survey of Poetry*. 2nd rev. ed. (Pasadena: Salem Press, Inc., 2003), 1330.

²⁷ Leitch, Alexander. *A Princeton Companion*. (Princeton: Princeton University Press), 403.

After graduation, Freneau taught for two years, while also pursuing further studies in theology. From 1776 to 1778, he spent much of his time writing about the beauty of nature and learning the basics of maritime navigation as he traveled and lived in the Virgin and Caribbean islands. It was during this time that he wrote *The Wild Honeysuckle* (1786). Prior to his return to America in 1778, however, Freneau was held captive on a British prison ship. This event inspired his 1781 work, *The British Prison Ship*, an account of the cruelty shown him and others during their incarceration on the vessel.²⁸

Following his release, Freneau served as a ship captain, sailing from the Atlantic to several ports in the Caribbean. The first edition of Freneau's collected poems, *The Poems of Philip Freneau: Written Chiefly During the Late War*, was published in 1786. Curiously, only about half of the poems actually contain war-related themes. A second collection of his works containing poetry and prose, *The Miscellaneous Works*, was published in 1788.²⁹

In 1790, at the age of thirty-eight, Freneau married Eleanor Forman and became the assistant editor of the *New York Daily Advertiser*. James Madison and Thomas Jefferson persuaded the Freneaus to relocate to Philadelphia, where Philip served as a translator for the State Department under Jefferson and as editor of *The National Gazette*. President Washington took a strong dislike both to Freneau's partisan newspaper and to Freneau himself for his frequent attacks on Washington's foreign policy.³⁰ Indeed,

²⁸ Jason, Philip K., ed. *Critical Survey of Poetry*. 2nd rev. ed. (Pasadena: Salem Press, Inc., 2003), 1330.

²⁹ Ibid.

³⁰ Ibid.

Leary's definitive biography of Freneau is entitled, *That Rascal Freneau*, which was President Washington's nick-name for him.³¹

With the collapse of *The National Gazette* two years after his appointment, Freneau and his wife returned to Mt. Pleasant, New Jersey. There he set up his own press to supervise publication of his poetry, occasionally returning to sea, taking up farming, or selling small pieces of his land to support his family. Freneau spent the last eight years of his life on a small farm near Freehold, New Jersey. He died on December 18, 1832, at the age of 80, while walking home from a library meeting in a snowstorm. The poet fell, broke his hip, and died from exposure. He is buried, along with his wife and mother, in the Philip Morin Freneau Cemetery on Poet's Drive in Matawan, New Jersey. His tombstone begins: "Poet's Grave."³²

Freneau's poems fall into four broad categories: politics, the imagination, theology, and nature. John C. Shields in *Critical Survey of Poetry* suggests that, "Freneau's works celebrate the innate American quest for freedom and reveal an inner struggle of one who was determined to find his own solutions to the human predicament."³³

The Wild Honeysuckle, a nature poem written in 1786, is considered an early conceptualization for the later Transcendentalist movement, of which Ralph Waldo Emerson and Henry David Thoreau were adherents. This so-called "nature poetry" is as potent as any genre in its ability to evoke tearful emotion.

³¹ Leary, Lewis Gaston, *That Rascal Freneau: A Study in Literary Failure* (New Jersey: Rutgers University Press, 1941).

³² Austin, Mary S. *Philip Freneau, The Poet of the Revolution: A History of His Life and Times*. (Detroit: Gale Research Company, 1968), 263.

³³ Jason, Philip K., ed. *Critical Survey of Poetry*. 2nd rev. ed. (Pasadena: Salem Press, Inc., 2003), 1331.

The Poem

Fair flower, that dost so comely grow,
 Hid in this silent, dull retreat,
 Untouched thy honeyed blossoms blow,
 Unseen thy little branches greet;
 No roving foot shall crush thee here,
 No busy hand provoke a tear.
 By Nature's self in white arrayed,
 She bade thee shun the vulgar eye,
 And planted here the guardian shade,
 And sent soft waters murmuring by;
 Thus quietly thy summer goes,
 Thy days declining to repose.

Smit with those charms, that must decay,
 I grieve to see your future doom;
 They died—nor were those flowers more gay,
 The flowers that did in Eden bloom;
 Unpitying frosts, and Autumn's pow'r
 Shall leave no vestige of this flower.

From morning suns and evening dews
 At first thy little being came:
 If nothing once, you nothing lose,
 For when you die you are the same;
 The space between, is but an hour,
 The frail duration of a flower.

Synopsis

Wild honeysuckle tends to bloom between March and May in warmer climates.

The bell-shaped flowers of the plant produce sweet, edible nectar and release a seductive fragrance into the air. Freneau's poem celebrates the beauty of the plant's white flower ("By Nature's self in white arrayed") and the transience of all things.

Imagery abounds in this poem. In an environment of seclusion by soft waters sent from nature herself, the flower is permitted to bloom freely until its beauty decays in the “Unpitying frosts, and Autumn’s pow’r.” The poet depicts its seclusion through diction such as “silent, dull retreat,” “untouched,” “unseen,” and “guardian shade.” Visual (“Fair flower”), kinesthetic (“dost so comely grow”), and olfactory imagery (“honeyed blossoms”), delineate the peacefulness of the flower, but also evoke pity for its short life span.

Our lives correspond to “The frail duration of a flower,” which from birth to death, “The space between, is but an hour.”³⁴ Everything in nature begins with “morning suns and evening dews” and returns to the same source when we die (“For when you die, you are the same”).

Scansion and Form

Line		Rhyme Scheme
1	/ / ˘ ˘ / ˘ / ˘ / Fair flower, that dost so come ly grow,	a
2	/ ˘ ˘ / ˘ / ˘ / Hid in this si lent, dull retreat,	b
3	˘ / ˘ / ˘ / ˘ / Untouched thy hon eyed blos soms blow,	a

³⁴ Jason, Philip K., ed. *Critical Survey of Poetry*. 2nd rev. ed. (Pasadena: Salem Press, Inc., 2003), 1332.

Line		Rhyme Scheme
4	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / Unseen thy lit tle bran ches greet; </p>	b
5	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / No ro ving foot shall crush thee here, </p>	c
6	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / No bu sy hand provoke a tear. </p>	c
7	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / By Na ture's self in white arrayed, </p>	a
8	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / She bade thee shun the vul gar eye, </p>	b
9	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / And plan ted here the guar dian shade, </p>	a
10	<p style="text-align: center;"> \bar{u} / / / \bar{u} / \bar{u} \bar{u} / And sent soft wa ters mur muring by; </p>	b
11	<p style="text-align: center;"> \bar{u} / \bar{u} \bar{u} / \bar{u} / Thus qui etly thy sum mer goes, </p>	c
12	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} \bar{u} \bar{u} / Thy days declin ing to repose. </p>	c
13	<p style="text-align: center;"> / \bar{u} \bar{u} / \bar{u} / \bar{u} / Smit with those charms, that must decay, </p>	a
14	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / I grieve to see your fu ture doom; </p>	b

Line		Rhyme Scheme
15	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / \bar{u} / They died —nor were those flowers more gay, </p>	a
16	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / The flowers that did in E den bloom; </p>	b
17	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / Unpity ing frosts, and Au tumn's pow'r </p>	c
18	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / \bar{u} / Shall leave no ves tige of this flower. </p>	c
19	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / From morn ing suns and eve ning dews </p>	a
20	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / At first thy lit tle be ing came: </p>	b
21	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / If no thing once, you no thing lose, </p>	a
22	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / For when you die you are the same; </p>	b
23	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / The space between, is but an hour, </p>	c
24	<p style="text-align: center;"> \bar{u} / \bar{u} / \bar{u} / \bar{u} / \bar{u} / The frail dura tion of a flower. </p>	c

This lyric poem is written primarily in iambic tetrameter (a line of four metric feet with weak-strong stresses) in four sextettes, or four stanzas of six lines. Each of the four stanzas represents a season in the life cycle of the flower. The rhyme scheme for each stanza is a-b-a-b-c-c.³⁵

In addition to iambic meter, one will find instances of other common metrical units in this poem: trochaic rhythms in lines 2 (“hid in”) and 10, anapestic meter in line 10 on the syllables “muring by,” spondaic meter in line 10 (“soft wa”), and pyrrhic meter in lines 11 (on the syllables “et ly”), 12, 18, and 24. Uncommon meters known as amphibrachs (weak-strong-weak) and antibacchius (strong-strong-weak) are also a feature of this poem. Amphibrachic rhythms are present in lines 15 (“those flowers”), 16, 18, and 24. Note that Mulholland shortens “flower” to “flow’r” in line 18, creating iambic meter in his musical setting rather than the poet’s amphibrachic meter. The one instance of the antibacchius occurs in the first metrical foot of the poem (“Fair flower”).

Mulholland’s Use of Vocalization, Imagery, and *Leitmotif*

Following his scansion of the text, Mulholland constructed a beautiful melodic line which ascends in order to depict the growth of the flower (see Figure 3.1).

The image shows a musical score for the lyrics "Fair flower, that dost so come-ly grow." The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Sustained" with a quarter note equal to 66 beats per minute. The dynamics are marked "mp" (mezzo-piano) and the performance instruction is "Unison". The melody begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Fair flower," are aligned under the first four notes. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics "that dost so come-ly grow," are aligned under the remaining notes. A box containing "S/A" is positioned to the left of the staff.

Figure 3.1, *The Wild Honeysuckle*, mm. 1-3².

³⁵Gibbens, V. E. “A Note on Three Lyrics by Philip Freneau.” *Modern Language Notes* 59 (1944): 313.

In Figure 3.4, the word, “bloom” is lengthened to provide an image of the blooming flowers in Eden. A dissonant second is added to the G major chord in measure 80 to depict the “frosts” (also see measures 52-56).

The image shows a musical score for two voices: Soprano/Alto (S/A) and Tenor/Bass (T/B). The score covers measures 76 to 81. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are: "in E - den bloom; Un - pity - ing frosts,". Above the vocal lines, there are performance instructions: "Rall." above measure 78, "ff" above measure 80, and "A Little Slower" above measure 81. The music features a dissonant second interval in measure 80.

Figure 3.4, *The Wild Honeysuckle*, mm. 76-81.

As his *Leitmotif* for this piece, Mulholland uses a recurring D major-major seventh chord, first seen in measure one of the piece (see Figure 3.5), to foreshadow the flower’s doom.

The image shows the beginning of a piano accompaniment for measure 1. The key signature is one sharp (F#) and the time signature is 6/4. The right hand plays a D major-major seventh chord (D-F#-A-C#-E-G) with a dynamic marking of *mf*. The left hand plays a bass line with a dynamic marking of *mp*. The dynamic markings are connected by a hairpin.

Figure 3.5, *The Wild Honeysuckle*, m. 1.

This musical concept appears in measure 9 (Figure 3.6) and again in measure 14 (Figure 3.7), now with accompanying triplets in the right hand of the piano, as the opening text is repeated.

The image shows the piano accompaniment for measure 9. The key signature is one sharp (F#) and the time signature is 6/4. The right hand plays a D major-major seventh chord (D-F#-A-C#-E-G) with a dynamic marking of *A Tempo*. The left hand plays a bass line.

Figure 3.6, *The Wild Honeysuckle*, m. 9.

Figure 3.7 shows the musical score for measures 13-15 of 'The Wild Honeysuckle'. The score is arranged for Soprano/Alto (S/A), Tenor/Bass (T/B), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are 'Rall.', 'mf A Little Faster', and '♩ = 76'. The lyrics for the S/A part are 'Fair flow - er, that dost so come - ly'. The T/B part has the lyrics 'voke a tear.'. The Piano part features a complex accompaniment with triplets and a 'Rall.' marking.

Figure 3.7, *The Wild Honeysuckle*, mm. 13-15.

At the end of the piece (see Figure 3.8), the major seventh (c-sharp) is left out of the chord at the climax in the phrase, “For when you die, you are the same.” Mulholland states that, “it would not resonate with the other chords because of its duration.”³⁶

Figure 3.8 shows the musical score for measures 113-115 of 'The Wild Honeysuckle'. The score is arranged for Soprano/Alto (S/A), Tenor/Bass (T/B), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are 'Rall.', 'A Tempo', and 'fff'. The lyrics for the S/A part are 'die you are the same;'. The T/B part has the lyrics 'die you are the same;'. The Piano part features a complex accompaniment with a '(Melody)' marking and a 'Rall.' marking.

Figure 3.8, *The Wild Honeysuckle*, mm. 113-115².

It returns more subtly on the text “The space between, is *but* [emphasis mine] an hour” to represent the transience of the flower in measures 118-120, as seen in Figure 3.9 below.

³⁶ Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 2.

The image shows a musical score for three parts: S/A (Soprano/Alto), T/B (Tenor/Bass), and Piano. The score is for measures 118-120 of 'The Wild Honeysuckle'. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Slow' with a metronome marking of 60 (♩ = 60). The dynamics are marked 'pp' (pianissimo). The lyrics are: 'The space between, is but an hour, — The'. A circled chord in the S/A part at measure 119 consists of a D major triad with a sharp sign above the F# note.

117 *Slow*
pp ♩ = 60

S/A 117 The space be - tween, is but an hour, — The

T/B 117

Piano 117

Figure 3.9, *The Wild Honeysuckle*, mm. 118-120.

CHAPTER 4. *WHAT LIPS MY LIPS HAVE KISSED*

Biography of Edna St. Vincent Millay

Edna St. Vincent Millay (Vincent, to her family and friends) was born in Rockland, Maine on February 22, 1892, and given a rather unusual middle name. Cora Millay received word that her youngest brother, a sailor injured during a storm at sea, was recovering well due to excellent care at St. Vincent's Hospital in New York. Confident that her baby would be a boy and grateful for her brother's recovery, Cora decided to name the baby after St. Vincent, patron saint of the sick. When the baby turned out to be a girl, Cora gave her daughter "St. Vincent" as her middle name.³⁷

In 1904, Millay's parents divorced. Edna, along with her mother and two sisters, moved from place to place, spending time with friends and relatives, finally settling in Camden, Maine. Cora taught her daughters to appreciate literature – often reading works by William Shakespeare and John Milton to them – and music. It was during these early years in Camden that Edna began to write poetry. By the age of 15, Millay had poetry published in Camden High School's literary magazine, in the *Camden Herald*, and the anthology, *Current Literature*.

At the urging of her mother, Edna entered her poem, "Renascence" into a contest, in which she won fourth place even though her poem was considered the best submission by the audience.

³⁷ Gould, Jean. *The Poet and Her Book: A Biography of Edna St. Vincent Millay* (New York: Dodd, Mead & Company, 1969), 3-4.

Following this event, a wealthy benefactor, Caroline B. Dow, heard Millay reciting poetry, and was so impressed that she paid for Millay's education at Vassar College.

At Vassar, then an all female school, Millay developed intimate relationships with several women. In 1917, the year of her graduation, she published her first book, *Renascence and Other Poems*. In 1921, she wrote her first verse-play, a drama in five acts called *The Lamp and the Bell*, in honor of the Fiftieth Anniversary of the Founding of the Vassar College Alumnae Association. The work is about love between women and it is dedicated to '1917.'

Following graduation, Millay moved to Greenwich Village in New York City. Her first important work from that era was *A Few Figs from Thistles*, published in 1922. The volume was considered controversial, since it maintained that the sexual freedom formerly allowed only to men was equally appropriate for women, a sentiment clearly expressed in "What lips my lips have kissed."

Millay was the first female poet to win the Pulitzer Prize in 1923 for her fourth volume of poems, *The Harp-Weaver and Other Poems*. During that same year, she married Eugen Boissevain, who managed her literary career and helped her become famous by setting up readings and public appearances. The couple lived near Austerlitz, New York, in a farmhouse they called Steepletop. Boissevain died in 1949 and Millay of heart failure in 1950.

"What lips my lips have kissed" was written in 1923 and included in her Pulitzer Prize-winning collection, *The Harp-Weaver*. It was completed prior to her marriage to

Boissevain, but after her stay in Greenwich Village. Millay was known to have had at least eighteen love affairs during those Greenwich Village years.

The Poem

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply,
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.
Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

Synopsis

When reading this poem for the first time, one may have the impression of an older person reflecting upon the many love affairs of her youth. Millay was only 31 years of age when she wrote it. There is a strange sense that the poet is sitting alone on a rainy night, reflecting upon her past love affairs, many of which are rapidly fading from her memory. She does not describe the people, but the lips she has kissed. The poet also mentions that she has forgotten where she kissed these lips and why. Millay then reflects upon “the arms that have lain under her head till morning,” again speaking about a body part and not a person. Yet, she feels a “quiet pain” for those lads “that not again will turn to me at midnight with a cry.”

Millay describes her past lovers as “ghosts” and “birds.” Correspondingly, she refers to herself as a “lonely tree,” recognizing the emptiness that surrounds her. Metaphors of the changing seasons reflect the changes in her own life. Millay uses a reference to “winter” in order to describe the pain of silence and solitude, and “summer” to symbolize her promiscuous youth. Certainly, at some level she felt her inevitable marriage to Boissevain represented an end to her exciting experiences. Though by her own account, the couple remained “sexually open” throughout their twenty-six year marriage.

Anne Cheney in *Millay in Greenwich Village* states that, “In our lives there are private people – those who become a part of our experience in a secret or private way. While we may never encounter them again, these private people represent the minor threads in our lives that intertwine to create the conditions for a major transformation.”³⁸

Elizabeth Atkins in *Edna St. Vincent Millay and Her Times* maintains that,

Perhaps Millay’s love sonnets reveal a greater knowledge of the complexities of love than any others that have ever been written. Certain moods of lessening love have never been treated by any poet in the world except her, so far as I know. And certainly there is nothing in Ovid, Freud, Plato or Jung that she seems to have disregarded in writing her love poems. And yet she can reduce all the welter of her experience to such simplicity as that of the sonnet concluding, “I only know that summer sang in me a little while, that in me sings no more.”³⁹

³⁸ Cheney, Anne. *Millay in Greenwich Village* (Tuscaloosa: The University of Alabama Press, 1975), 116.

³⁹ Atkins, Elizabeth. *Edna St. Vincent Millay and Her Times* (Chicago: The University of Chicago Press, 1937), 147.

Scansion and Form

Line		Rhyme Scheme
1	<p style="text-align: center;"> $\bar{ } / \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ What lips my lips have kissed, and where, and why, </p>	a
2	<p style="text-align: center;"> $\bar{ } / \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ I have forgot ten, and what arms have lain </p>	b
3	<p style="text-align: center;"> $/ \bar{ } \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ Under my head till mor ning; but the rain </p>	b
4	<p style="text-align: center;"> $\bar{ } / \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ Is full of ghosts tonight, that tap and sigh </p>	a
5	<p style="text-align: center;"> $\bar{ } / \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ Upon the glass and lis ten for reply, </p>	a
6	<p style="text-align: center;"> $\bar{ } / \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ And in my heart there stirs a qui et pain </p>	b
7	<p style="text-align: center;"> $\bar{ } / \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ For un remem bered lads that not again </p>	b
8	<p style="text-align: center;"> $\bar{ } / \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ Will turn to me at mid night with a cry. </p>	a
9	<p style="text-align: center;"> $\bar{ } / \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ Thus in the win ter stands the lone ly tree, </p>	c
10	<p style="text-align: center;"> $\bar{ } / \bar{ } / \bar{ } / \bar{ } / \bar{ } /$ Nor knows what birds have van ished one by one, </p>	d

Line		Rhyme Scheme
11	$\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / Yet knows its boughs more si lent than before:	e
12	$\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / I can not say what loves have come and gone,	d
13	$\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / I on ly know that sum mer sang in me	c
14	$\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / $\bar{\cup}$ / A lit tle while, that in me sings no more.	e

Millay excelled in sonnet form, both Shakespearean (also known as the English or Elizabethan sonnet) and Petrarchan (or Italian). “What lips my lips have kissed” is an Italian sonnet, and certainly one of her most beautiful. Italian sonnets, like English ones, are traditionally fourteen-line poems with a set metrical and rhyme-scheme. These poems usually contain lines of five metrical feet with two weak-strong beats per foot, or simply iambic pentameter. One exception to the iambic meter exists in line 3 (“Under”), which is in trochaic meter.

The poem is divided into two sections, the octave, or first eight lines, and the final six lines, called the *volta*, or turn. The octave describes the dilemma the poet faces and the *volta* closes the poem, sorting out the issues presented in the first section of the work. The final couplet serves as a summary of the experience. The rhyme-scheme for the octave is a-b-b-a a-b-b-a. The final *sestet*, or six lines, in the Petrarchan sonnet may have

either two or three rhyming sounds without a set form. In Millay's poem, the rhyme scheme is c-d-e-d-c-e.

Mulholland's Use of Vocalization, Imagery, and *Leitmotif*

Mulholland's setting of this Millay poem resulted in a work of profound beauty. The reflective ambiance is created by the piano accompaniment prior to the choral entrances on the last quarter-note of measure three. Mulholland, as may be seen in many of his compositions with piano accompaniment, utilizes the full range of the instrument. As seen in Figure 4.1 below, the imagery of rain may be heard in the ascending eighth notes in the piano part at measure 11.

The image shows a musical score for three parts: S/A (Soprano/Alto), T/B (Tenor/Bass), and Piano. The score covers measures 10 and 11. The S/A part has lyrics: "but the rain. What". The piano part features a prominent ascending eighth-note pattern in measure 11, which the text identifies as representing the imagery of rain. The score includes dynamic markings such as *p* (piano) and *rit.* (ritardando), and a *div.* (diviso) marking in the S/A part.

Figure 4.1, *What lips my lips have kissed*, mm. 10-11.

Mulholland indicates *subito piano* to highlight the text, "listen for reply." One feels the "quiet pain" of the poet through the composer's use of dissonance in measure 27 (see Figure 4.2).

Figure 4.2 shows a musical score for the song "What lips my lips have kissed" (mm. 26-27). The score is in G major, 4/4 time, and includes parts for Soprano/Alto (S/A), Tenor/Bass (T/B), and Piano. The lyrics are "And in my heart there stirs a quiet pain." The music features an *accel.* (accelerando) marking from measure 26 to the start of measure 27, followed by a *rall.* (ritardando) marking. The piano part has a *p* (piano) dynamic marking. The vocal lines end with a fermata and the word "Ah".

Figure 4.2, *What lips my lips have kissed*, mm. 26-27.

In Figure 4.3, the cry of the lads is depicted through a *fortissimo* dynamic and G augmented chord with an added fourth resolving into another dissonance – a D major chord with an added second and seventh. This musical moment represents one of three climactic points in the piece.

Figure 4.3 shows a musical score for the song "What lips my lips have kissed" (mm. 31-32). The score is in G major, 4/4 time, and includes parts for Soprano/Alto (S/A) and Tenor/Bass (T/B). The lyrics are "with a cry." The music features a *f* (fortissimo) dynamic marking. The vocal lines end with a fermata.

Figure 4.3, *What lips my lips have kissed*, mm. 31-32.

Mulholland represents Millay's lovers ("birds"), who "have vanished one by one" by a *molto ritardando* indication combined with a *decrescendo* from *mf* to *mp* to paint the text on the word "vanished" (see Figure 4.4).

mf molto rit. *mf* *mp*

van - ished one by one,

S/A

T/B

Figure 4.4, *What lips my lips have kissed*, m. 44.

In Figure 4.5, the unison chorus near the end of the work represents the loneliness of the poet, whose loves have “come and gone.”

S/A

T/B

Piano

50

can - not say what loves have come and gone, I

52 *pp*

on - ly know that sum - mer sang in me A

52

53

52 *pp*

Figure 4.5, *What lips my lips have kissed*, mm. 50-53.

The *Leitmotif* in *What lips my lips have kissed* (see Figure 4.6 below) is first introduced into the piano accompaniment in measures 24-25. Mulholland refers to this as the "memory motif."⁴⁰ The first time it is introduced it is not dissonant, yet one does feel a painful sense of mourning in this passage.

Figure 4.6, *What lips my lips have kissed*, mm. 24-25.

This same musical idea is repeated by the chorus in measure 28 (see Figure 4.7).

Figure 4.7, *What lips my lips have kissed*, mm. 28-29.

More painful memories appear in the *Leitmotif* in measure 45 (Figure 4.8) and again in 55 (Figure 4.9) through the introduction of a c-sharp in the alto voice of the piano accompaniment.

⁴⁰ Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 3.

Piano

45 *Tempo primo (very rubato)*

45 *f*

45 *f*

3

Figure 4.8, *What lips my lips have kissed*, mm. 45-46.

Piano

54 *rall.*

54 *rubato*

54 *mp*

3

Figure 4.9, *What lips my lips have kissed*, mm. 54-55.

CHAPTER 5. *IF LOVE SHOULD COUNT YOU WORTHY*

The final poem may have been written by Irish poet Sidney Royse Lysaght, but most sources list the author as unknown. The poem is entitled “Decision” in *Poems that Touch the Heart*,⁴¹ yet most collections – and Mulholland when he named the piece – chose to use the first line as the title.

The Poem

If love should count you worthy, and should deign
 One day to seek your door and be your guest,
 Pause! ere you draw the bolt and bid him rest,
 If in your old content you would remain.
 For not alone he enters; in his train
 Are angels of the mists, the lonely quest,
 Dreams of the unfulfilled and unpossessed.
 And sorrow and life’s immemorial pain.

He wakes desires you never will forget,
 He shows you stars you never saw before,
 He makes you share with him, for evermore,
 The burden of the world’s divine regret.
 How wise you were to open not! and yet,
 How poor if you should turn him from the door.

Synopsis

If love is granted to us and we accept it, we are changed. The poet cautions readers to pause and consider the opportunity at hand, lest we continue in our old way – not taking the chance to invite love in. He indicates that love enters life with unfulfilled dreams and pain from the past yet brings joy and shows you a part of life that you have

⁴¹ Alexander, A. L. *Poems That Touch the Heart* (New York: Doubleday, 1984), 291.

not experienced. “The burden of the world’s divine regret,” refers to the fact that one partner will die before the other, thus leaving one member of the couple alone.

Scansion and Form

Line		Form
1	◡ / ◡ / ◡ / ◡ / ◡ / If love should count you wor thy, and should deign	a
2	◡ / ◡ / ◡ / ◡ / ◡ / One day to seek your door and be your guest,	b
3	/ ◡ ◡ / ◡ / ◡ / ◡ / Pause! ere you draw the bolt and bid him rest,	b
4	◡ / ◡ / ◡ / ◡ / ◡ / If in your old content you would remain.	a
5	◡ / ◡ / ◡ / ◡ / ◡ / For not alone he en ters; in his train	a
6	◡ / ◡ / ◡ / ◡ / ◡ / Are an gels of the mists, the lone ly guest,	b
7	/ ◡ ◡ / ◡ / ◡ / ◡ / Dreams of the un fulfilled and un possessed.	b
8	◡ / ◡ ◡ / ◡ ◡ / ◡ ◡ / And sor row and life’s im memo rial pain.	a

Line		Form
9	◡ / ◡ / ◡ / ◡ / ◡ / He wakes desires you ne ver will forget,	c
10	◡ / ◡ / ◡ / ◡ / ◡ / He shows you stars you ne ver saw before,	d
11	◡ / ◡ / ◡ / ◡ / ◡ / He makes you share with him, for e vermore,	d
12	◡ / ◡ / ◡ / ◡ / ◡ / The bur den of the world's divine regret.	c
13	◡ / ◡ / ◡ / ◡ / ◡ / How wise you were to o pen not! and yet,	c
14	◡ / ◡ / ◡ / ◡ / ◡ / How poor if you should turn him from the door.	d

Like the Millay poem, “If love should count you worthy” is written in Italian sonnet form and primarily in iambic pentameter. Trochaic meter in lines 3 (“Pause! ere”), 7, and 8, pyrrhic meter in lines 8 (on the syllables “row and”) and 12, and anapestic rhythm in line 8 (“rial pain”) are also present in this poem. The rhyme scheme of the octave is a-b-b-a a-b-b-a and for the *volta* is c-d-d-c-c-d. The final couplet provides a summary of the poem, encouraging us to choose love when it knocks on our door.

Mulholland's Use of Vocalization, Imagery, and *Leitmotif*

Mulholland does utilize imagery in this piece to highlight the word, “angel,” which appears as the highest note in the first 39 measures, as seen in Figure 5.1.

Figure 5.1, *If love should count you worthy*, mm. 37-39.

He also expresses pain musically through the use of dissonance on the text “life’s immemorial pain” in measure 44. See Figure 5.2.

Figure 5.2, *If love should count you worthy*, mm. 43-44.

Two very distinct *Leitmotifs* appear in the work. The first (Figure 5.3) is the love melody introduced by the horn in measure 3.

The image shows a musical score for a Horn. It consists of two staves of music in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The first staff begins with a box labeled 'Horn'. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The second staff begins with a measure rest labeled '7', followed by a melody that includes a long note with a fermata and a slur over the final two notes.

Figure 5.3, *If love should count you worthy*, mm. 3-13.

The love melody is then repeated by the sopranos and altos of the chorus in measure 15.

See Figure 5.4.

The image shows a musical score for Soprano and Alto (SA) voices and piano accompaniment. The top staff is for the SA voices, starting at measure 15. The lyrics are: "If love should count you wor - thy, and should". The melody features a long note with a fermata and a slur over the final two notes, with dynamic markings *mf* and *p* and the instruction "no breath". The piano accompaniment is shown in two staves below, with dynamic markings *mf* and *p*.

Figure 5.4, *If love should count you worthy*, mm. 15-19.

The final statement of the complete melody, in the coda section at measure 70, begins with men voices (see Figure 5.5). The melody is then picked up by the women's voices on the last beat of measure 76.

The image shows a musical score for Tenor Bass (TB) voices and piano accompaniment. The top staff is for the TB voices, starting at measure 70. The lyrics are: "How wise you were to o - pen". The melody begins with a dynamic marking of *mp*. The piano accompaniment is shown in two staves below, with dynamic markings *f* and *mp*. A tempo marking "70 Tempo primo ♩ = 72" is present at the beginning of the piano part.

Figure 5.5, *If love should count you worthy*, mm. 70-74.

The second *Leitmotif*, Figure 5.6, is referred to as “the heartbeat” by Mulholland.⁴² It is first introduced in the piano accompaniment in measure 13, in triplet rhythm following at measure 25 (Figure 5.7), and then to depict regret after the chorus sings the text, “divine regret,” as seen in Figure 5.8.

Piano

Figure 5.6, *If love should count you worthy*, mm. 10-14.

Piano

Figure 5.7, *If love should count you worthy*, mm. 24-26.

S/A

T/B

Piano

Figure 5.8, *If love should count you worthy*, mm. 56-58.

⁴² Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 2.

CHAPTER 6. REHEARSAL SUGGESTIONS

Careful preparation of the text and the music on the part of the conductor will enhance the teaching process and allow for a more communicative performance that represents both the poet and the composer. Mulholland suggested the following in an interview:

You must have a lesson plan with at least 50 percent of the time devoted to learning the text. The chorus must know about Dickinson's loneliness when singing *Heart, we will forget him!* Her heart was her only friend, the only object that she could feel in her presence. Dickinson spoke to insects, snakes, birds, and – in this poem – directly to her heart. If this careful preparation of the text does not begin with the conductor, it never filters down into the chorus.⁴³

Based upon my research of the poetry and Mulholland's music, I offer the following observations to conductors:

- Separate the poetry from the music in order to study the apparent scansion and form of the poem. Read the poem aloud several times, emphasizing the most important words and pausing when called for, until the meaning of the poem is completely understood.
- Research the poet and historical context surrounding the creation of the poem.
- Meet with the pianist (and horn player) prior to rehearsal to work out the subtle details of the accompaniment. An experienced accompanist will be needed, as Mulholland's piano accompaniments are often challenging and require large stretches in each hand.

⁴³ Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 2.

- Before beginning work on the notes in the piece, read and discuss the meaning of the poetry with the chorus (see “Synopsis” in each chapter). Mulholland’s works often include the poem on the inside cover of the published octavo, in hope that conductors and singers will refer to it first, remembering that, “the poetry is the mother of the music.”⁴⁴ If the composition does not include the poem on the inside cover of the printed octavo, locate an authoritative version to print and distribute to the singers.
- Mulholland suggests studying several sonnets by Millay when preparing this text to become more familiar with her output and overall style. In addition, the conductor should discuss the structure of a Petrarchan (or Italian) sonnet with the singers at the first rehearsal.⁴⁵
- Read the poem (or have an ensemble member read it) to the chorus, highlighting the stressed and unstressed syllables in each line. Allow the voice to ascend and descend in pitch to capture the emotion of the line. The singers should then repeat the text, using the same inflection.
- Following a discussion of the text with the ensemble, point out *Leitmotifs* and use of imagery in the score (see “Mulholland’s Use of Vocalization, Imagery, and *Leitmotif*” in each chapter). This will not only help the singers to grasp the structure of the piece, but it will direct their listening as they sing.
- The singers should also be aware of the pianist’s role in each piece. As the singers listen, have the pianist play key sections that demonstrate the piano’s role

⁴⁴ Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 3.

⁴⁵ Mulholland, James. 2007. Interview by author. Indianapolis, Indiana. July 2.

in the piece. In *Heart, we will forget him!*, the piano part supports the heart (the introduction, for instance), the chorus (measures 37-42), or both (measure 63).

Triplets in the piano part are used to create forward motion (measure 21), to represent the slowing of the poet's heart (measure 46), or to increase emotional intensity (measures 69-70).

- Pay careful attention to score indications such as “a little more motion,” “no breath,” or “faster.” Mulholland's music speeds up or slows down to highlight the most important words. Regarding this, Mulholland states, “If three measures of my music have the exact same tempo, the conductor has not interpreted my music correctly. The tempo needs some give and take to emphasize the scansion and emotion of the text.”⁴⁶
- Pay careful attention to dramatic contrasts in dynamics. The dynamic range in Mulholland's music is quite large, ranging from *ppp* to *fff* to highlight the text.

A complete understanding of the scansion of the text, poetic and musical imagery, and identification of the *Leitmotif* in each piece will allow the conductor and performers to present an artistically informed performance that represents the imagery created by both the poetry and the music.⁴⁷

⁴⁶ Wine, Tom, ed. *Composers on Composing for Choir* (Chicago: GIA Publications, Inc., 2007), 133.

⁴⁷ Mulholland, James. 2006. Interview by author. Indianapolis, Indiana. June 11.

CHAPTER 7. CONCLUSION

An understanding of scansion, imagery, and *Leitmotif* in the works of James Mulholland, coupled with knowledge of the historical context and meaning of each poem, allows the conductor and performers to present an artistically informed performance that represents the poetry as well as the music. It is hoped that the poetic analyses and related terminology, poet biographies, and synopsis of each poem will serve as a model for the conductor when studying the choral compositions of James Mulholland, or any piece in which the composer has begun with the text to fuel his or her inspiration. This careful preparation begins with the conductor and filters down into the chorus. The chorus must know, for example, about Emily Dickinson's loneliness when singing "Heart, we will forget him!" or Millay's adventures in Greenwich Village to understand the story in "What lips my lips have kissed," or the peace one feels when one is "utterly content." Our study must begin with the written word, for Mulholland was correct when he said, "The poetry is the mother of the music."⁴⁸

⁴⁸ Mulholland, James. 2006. Interview by author. Indianapolis, Indiana. June 12.

APPENDIX A: LIST OF JAMES MULHOLLAND'S CHORAL WORKS

Choral Works for Mixed Voices

Title	Voices	Publisher	Item Num.
A Dawn Song (unaccompanied)	SATB	Colla Voce Music, Inc.	12-50865
A Lad and a Lass	SATB	Colla Voce Music, Inc.	10-96700
A Psalm of Life	SATB	Colla Voce Music, Inc.	10-96805
Agnus Dei from <i>Missa Romantica</i>	SATB	Colla Voce Music, Inc.	10-96425
All Hail The Power Of Jesus' Name	SATB	Colla Voce Music, Inc.	12-50830
All Hail The Power Of Jesus' Name (brass parts)	Inst.	Colla Voce Music, Inc.	12-50831
America The Beautiful	SATB	Colla Voce Music, Inc.	11-20108
America The Beautiful (small brass ensemble/parts)	Inst.	Colla Voce Music, Inc.	11-20108A
America The Beautiful (full concert band score/parts)	Inst.	Colla Voce Music, Inc.	11-20108B
America The Beautiful (orchestra score/parts)	Inst.	Colla Voce Music, Inc.	11-20108C
Banks O' Doon, The from <i>Four Robert Burns Ballads</i>	SATB	European American Music Corp. /Helicon Music Corporation	EA00447
Behold My Love from <i>More Burns Ballads</i>	SATB	Colla Voce Music, Inc.	10-96920
Believe Me, If All Those Endearing Young Charms	SATB	Colla Voce Music, Inc.	11-20119
Benedictus, Hosanna from <i>Missa Romantica</i>	SATB	Colla Voce Music, Inc.	10-96430
Bredon Hill from <i>A Shropshire Lad</i>	SATB	Colla Voce Music, Inc.	12-50850
Bright Is The Ring Of Words	SATB	Colla Voce Music, Inc.	11-20118
Canticle Of Psalms	SATB	Colla Voce Music, Inc.	11-20109
Canticle of Psalms (brass ensemble score/parts)	Inst.	Colla Voce Music, Inc.	11-20109A
Carols of Christmas, The	SATB	Neil A. Kjos Music Co.	GE48
Carol to Beauty	SATB	Colla Voce Music, Inc.	21-20108
Carol to Beauty (score and brass parts)	Inst.	Colla Voce Music, Inc.	21-20108A
Charm Me Asleep: To Music	SATB	Colla Voce Music, Inc.	10-96740
Come Let's Be Merry from <i>Three 17th Century English Lyrics</i>	SATB	Colla Voce Music, Inc.	15-96890
Come Thou Fount Of Every Blessing	SATB	Colla Voce Music, Inc.	12-50810

Come Thou Fount Of Every Blessing (brass parts)	Inst.	Colla Voce Music, Inc.	12-50811
Come Thou Long Expected Jesus	SATB	Tetra/Continuo	TC-966
Darkling Thrush, The	SATB	Colla Voce Music, Inc.	13-96900
Down By The Salley Gardens	SATB	European American Music Corp. /Helicon Music Corporation	EA00472
Everyone Sang	SATB	Colla Voce Music, Inc.	10-96580
Fair and True from <i>Three 17th Century English Lyrics</i>	SATB	Colla Voce Music, Inc.	15-96900
Fair and True (chamber orchestra score/parts)	Inst.	Colla Voce Music, Inc.	15-96901
Fair Thee Well, Love	SATB	Colla Voce Music, Inc. J. Rankin/arr. Mulholland	10-96310
Four Stanzas On Love	SATB	Colla Voce Music, Inc.	11-20102
Fulfillment	SATB	Colla Voce Music, Inc.	10-96670
Gloria (unaccompanied)	SATB	Colla Voce Music, Inc.	10-96600
Gloria from <i>Missa Romantica</i>	SATB	Colla Voce Music, Inc.	10-96440
Green Grow The Rashes, O from <i>Four Robert Burns Ballads</i>	SATB	European American Music Corp. /Helicon Music Corporation	EA00446
Had I The Heaven's Embroidered Cloths (unaccompanied)	SATB	Colla Voce Music, Inc.	12-50860
Hail to Thee, Blythe Spirit	SATB	Colla Voce Music, Inc.	40-96790
Hat dich die Liebe berührt	SATB	Colla Voce Music, Inc. Marx/arr. Mulholland	10-96620
Heart, We Will Forget Him! From <i>Three Love Songs</i> (with Horn in F)	SATB	Colla Voce Music, Inc.	12-50900
Highland Mary from <i>Four Robert Burns Ballads</i>	SATB	European American Music Corp. /Helicon Music Corporation	EA00448
House Of Life	SATB	Colla Voce Music, Inc.	10-96720
How Can I Keep From Singing	SATB	Colla Voce Music, Inc.	10-96685
How Can I Keep From Singing (wind ensemble score/parts)	Inst.	Colla Voce Music, Inc.	10-96681
How Can I Keep From Singing (5 pc. brass score/parts)	Inst.	Colla Voce Music, Inc.	10-96682
How Can I Keep From Singing (brass ensemble score/parts)	Inst.	Colla Voce Music, Inc.	10-96683
How Can I Keep From Singing (orchestra score/parts)	Inst.	Colla Voce Music, Inc.	10-96684

How Do I Love Thee	SATB	Alliance Music Publications	AMP0279
I Lived with Love	SATB	Colla Voce Music, Inc.	10-96320
I Remember, I Remember	SATB	Colla Voce Music, Inc.	11-20106
I Wish I Had A Shepherd's Lamb	SATB	European American Music Corp. /Helicon Music Corporation	EA00474
If Love Is What The Rose Is	SATB	Colla Voce Music, Inc.	10-96710
If Love Should Count You Worthy (with Horn in F)	SATB	Colla Voce Music, Inc.	11-20105
If Thou Must Love Me	SATB	Colla Voce Music, Inc.	10-96900
Keramos	SATB	Colla Voce Music, Inc.	10-96820
Kyrie eleison (unaccompanied)	SATB	Colla Voce Music, Inc.	10-96510
Kyrie eleison from <i>Missa Romantica</i>	SATB	Colla Voce Music, Inc.	10-96445
Lad and a Lass, A	SATB	Colla Voce Music, Inc.	10-96700
Let My Voice Ring Out	SATB	Colla Voce Music, Inc.	10-96590
Life Has Loveliness To Sell	SATB	Colla Voce Music, Inc.	11-20101
Lord, Thou Hast Been Our Dwelling Place	SATB	Colla Voce Music, Inc.	10-96690
Loveliest of Trees	SATB	Colla Voce Music, Inc.	11-20107
Measure Me, Sky	SATB	Colla Voce Music, Inc.	21-20101
Measure Me, Sky	Inst.	Colla Voce Music, Inc.	21-20101A
Mementos of Millay	SATB	Colla Voce Music, Inc.	10-96400
Missa Romantica	SATB	Colla Voce Music, Inc.	10-96450
Missa Romantica (orchestra score/parts) fl; ob; cl; bn; tpt; 4hn; tbn; tba; vln1; vln2; vla; vlc; cb; hrp; perc.	Inst.	Colla Voce Music, Inc.	10-96451
Missa Romantica (chamber ensemble score/parts) fl; ob; tpt; 2hn; tbn; vlc; cb; perc.	Inst.	Colla Voce Music, Inc.	10-96452
Music	SATB	Colla Voce Music, Inc.	10-96850
My Jesus, I Love Thee	SATB	Colla Voce Music, Inc.	12-50820
My Jesus, I Love Thee (brass parts)	Inst.	Colla Voce Music, Inc.	12-50821
My Old Kentucky Home	SATB	Colla Voce Music, Inc.	10-96910
No Other Gifts	SAB	Colla Voce Music, Inc.	21-20401
O Whistle and I'll Come from <i>More Burns Ballads</i>	SATB	Colla Voce Music, Inc.	10-96930
Ode To Music	SATB	Colla Voce Music, Inc.	10-96950
Ode To Music (brass and percussion ensemble score/parts)	Inst.	Colla Voce Music, Inc.	10-96951
Oh See How Thick the Goldcup Flowers from <i>A Shropshire Lad</i>	SATB	Colla Voce Music, Inc.	12-50840

On Our Journey To The Kingdom	SATB	Colla Voce Music, Inc.	12-50800
On Our Journey To The Kingdom (brass parts)	Inst.	Colla Voce Music, Inc.	12-50801
Our Love is a Song (tenor solo)	SATB	Colla Voce Music, Inc.	10-96540
Our Love is a Song (brass quintet score/pts.)	Inst.	Colla Voce Music, Inc.	10-96541
Psalm 23 from <i>Canticle of Psalms</i>	SATB	Colla Voce Music, Inc.	11-20110
Psalm 27 from <i>Canticle of Psalms</i>	SATB	Colla Voce Music, Inc.	11-20113
Psalm 84 from <i>Canticle of Psalms</i>	SATB	Colla Voce Music, Inc.	11-20112
Psalm 103 from <i>Canticle of Psalms</i>	SATB	Colla Voce Music, Inc.	11-20111
Psalm 103	SATB	Colla Voce Music, Inc.	11-20301
Psalm 98 (O Sing Unto the Lord) with optional horn part	SATB	Colla Voce Music, Inc.	10-96330
Psalm 98 (horn part)	Inst.	Colla Voce Music, Inc.	10-96331
Psalm Of Life, A	SATB	Colla Voce Music, Inc.	10-96805
Red, Red Rose from <i>Four Robert Burns Ballads</i>	SATB	European American Music Corp. /Helicon Music Corporation	EA00445
Sanctus from <i>Missa Romantica</i>	SATB	Colla Voce Music, Inc.	10-96435
Schule Aroon (Come O Love)	SATB	European American Music Corp. /Helicon Music Corporation	EA00473
Seasons of Life	SATB	Colla Voce Music, Inc.	15-96310
Shall I Compare Thee To A Summer's Day	SATB	Alliance Music Publications	AMP0142
Songs Of America	SATB	Hope Publishing/Somerset Press	SP 418
Take Up the Song from <i>Mementos of Millay</i>	SATB	Colla Voce Music, Inc.	10-96395
That I Shall Never Look Upon Thee More	SATB	Alliance Music Publications	AMP0147
The Greatest of These is Love	SATB	Colla Voce Music, Inc.	10-96520
The Wild Honeysuckle	SATB	Colla Voce Music, Inc.	10-96800
There Is A Vale Which None Hath Seen	SATB	Colla Voce Music, Inc.	10-96630
There is God	SATB	Colla Voce Music, Inc.	10-96360
Think on Me	SATB	Colla Voce Music, Inc.	20-96895
This Is My Letter To The World	SATB	Colla Voce Music, Inc.	11-20100
Thou Art My Life, My Love, My Heart	SATB	Colla Voce Music, Inc.	10-96660

Three American Folk Hymns	SATB	Colla Voce Music, Inc.	10-96860
Three American Folk Hymns (brass parts)	SATB	Colla Voce Music, Inc.	10-96861
Timeless	SATB	Colla Voce Music, Inc.	10-96460
Tis A Little Journey	SAB	Colla Voce Music, Inc.	10-96610
Two Irish Aires (tenor solo)	SATB	Colla Voce Music, Inc.	10-96695
Two Shakespearean Lyrics	SATB	Colla Voce Music, Inc.	10-96760
We are the Music Makers	SATB	Colla Voce Music, Inc.	10-96350
We are the Music Makers (orchestra score/parts)	Inst.	Colla Voce Music, Inc.	10-96351
We Are The Music Makers (wind ensemble score/parts)	Inst.	Colla Voce Music, Inc.	10-96352
We'll Go No More A-Roving	SATB	Colla Voce Music, Inc.	11-20115
What Lips My Lips Have Kissed from <i>Mementos of Millay</i>	SATB	Colla Voce Music, Inc.	10-96370
When We Two Parted	SATB	Colla Voce Music, Inc.	11-20114
White In The Moon from <i>A Shropshire Lad</i>	SATB	Colla Voce Music, Inc.	12-50835
Wild Honeysuckle, The	SATB	Colla Voce Music, Inc.	10-96800
Will You Teach Your Children What We Have Taught Our Children	SATB	Colla Voce Music, Inc.	20-96625
Winter is Past, The from <i>More Burns Ballads</i>	SATB	Colla Voce Music, Inc.	10-96940
With Rue My Heart Is Laden from <i>A Shropshire Lad</i>	SATB	Colla Voce Music, Inc.	12-50845
You, Rose Of My Heart	SATB	Colla Voce Music, Inc.	11-20104

Choral Works for Treble and Female Voices

Title	Voices	Publisher	Item Num.
Psalm of Life, A	SSA	Colla Voce Music, Inc.	10-96810
At The Heart Of Music	SSA	Colla Voce Music, Inc.	10-96570
Breath of God, The	SA	Colla Voce Music, Inc.	10-96500
Carol to Beauty	SSAA	Colla Voce Music, Inc.	21-20232
Carol to Beauty (opt. brass parts)	Inst.	Colla Voce Music, Inc.	21-20232A
Children	SSA	Colla Voce Music, Inc.	18-96900
Come Let's Be Merry from <i>Three 17th Century English Lyrics</i>	SSA	Colla Voce Music, Inc.	20-96840
Come Let's Be Merry (chamber orchestra score/parts) 2ob; 2hn; vln1; vln2; vla; vlc; cb	Inst.	Colla Voce Music, Inc.	20-96841

Come My Little Children	SA	Colla Voce Music, Inc.	10-96530
Darkling Thrush, The	SSA	Colla Voce Music, Inc.	13-96900
Dawn Song, A	SSA	Colla Voce Music, Inc.	12-50865
Diary of Dickinson	SA	Colla Voce Music, Inc.	10-96840
Down By The Salley Gardens	SSA	Colla Voce Music, Inc.	12-50870
Each And All	SSA	Alliance Music Publications	AMP0216
Each And All (instrument parts)	Inst.	Alliance Music Publications	AMP216A
Everyone Sang	SA	Colla Voce Music, Inc.	10-96580
Fair And True from <i>Three 17th Century English Lyrics</i>	SSA	Colla Voce Music, Inc.	20-96850
Fair and True (chamber orchestra score/parts) 2ob; 2hn; vln1; vln2; vla; vlc; cb	Inst.	Colla Voce Music, Inc.	20-96851
Fairest Day, The	SA	Colla Voce Music, Inc.	10-96750
Footprints on the Sands of Time	SA	Colla Voce Music, Inc.	10-96770
For A Child	SSA	Colla Voce Music, Inc.	10-96650
Give Us Love, Give Us Peace	SA	Colla Voce Music, Inc.	10-96470
God Bless You from <i>Three Anonymous Blessings</i>	SA	Colla Voce Music, Inc.	20-96710
God Bless You (chamber orchestra score/parts) pic; 2fl; 2ob; 2cl; bcl; bn; 4hn; 3tpt; 3tbn; tba; timp; perc; vln1; vln2; vla; vlc; cb	Inst.	Colla Voce Music, Inc.	20-96711
Green Grows the Laurel from <i>Three Anonymous Irish Love Songs</i>	SSAA	Colla Voce Music, Inc.	10-96870
Heart, We Will Forget Him! from <i>Three Love Songs</i> (with Horn in F)	SSA	Colla Voce Music, Inc.	12-50890
Hey, Ho, the Morning Dew from <i>Three Anonymous Irish Love Songs</i>	SSAA	Colla Voce Music, Inc.	10-96790
How Can I Keep From Singing	SSA	Colla Voce Music, Inc.	10-96675
How Can I Keep From Singing (orchestra score/parts)	Inst.	Colla Voce Music, Inc.	10-96674
How Can I Keep From Singing (brass ensemble score/parts)	Inst.	Colla Voce Music, Inc.	10-96673
How Can I Keep From Singing (5 pc. brass score/parts)	Inst.	Colla Voce Music, Inc.	10-96672
How Can I Keep From Singing (wind ensemble score/parts)	Inst.	Colla Voce Music, Inc.	10-96671

Hungering Hearts	SSAA	Colla Voce Music, Inc.	10-96790
Hymn Of Life And Love	SSA	Colla Voce Music, Inc.	18-96820
I Could Not Let You Go from <i>Mementos of Millay</i>	SSAA	Colla Voce Music, Inc.	10-96390
I Will Walk With My Love from <i>Three Anonymous Irish Love Songs</i>	SSAA	Colla Voce Music, Inc.	10-96890
Joy	SSA	Colla Voce Music, Inc.	21-20237
La Danza (with four-hand piano)	SSA	Colla Voce Music, Inc. Rossini/arr. Mulholland	20-96030
Let My Voice Ring Out	SA	Colla Voce Music, Inc.	10-96590
Life Has Loveliness to Sell	SSA	Colla Voce Music, Inc.	11-20200
Life Owes Me Nothings	SA	Colla Voce Music, Inc.	10-96730
Loch Lomond	SSA	Colla Voce Music, Inc.	21-20223
Love Alters Not (Sonnet 116)	SSA	Colla Voce Music, Inc.	10-96420
Love Will Find Out the Way	SSA	Colla Voce Music, Inc.	11-20202
Love's A Lovely Lad	SSA	Colla Voce Music, Inc.	11-20201
Measure Me, Sky	SSA	Colla Voce Music, Inc.	21-20202
Measure Me, Sky (orchestra score and parts)	Inst.	Colla Voce Music, Inc.	21-20202A
Moments of Being	SSA	Colla Voce Music, Inc.	10-96340
Moments of Being (brass quintet score/parts)	Inst.	Colla Voce Music, Inc.	10-96341
Needs of The World, The from <i>Three Anonymous Blessings</i>	SSA	Colla Voce Music, Inc.	20-96720
Needs of The World, The (chamber orchestra score/parts) pic; 2fl; 2ob; 2cl; bcl; bn; 4hn; 3tpt; 3tbn; tba; timp; perc; vln1; vln2; vla; vlc; cb	Inst.	Colla Voce Music, Inc.	20-96721
Nobody Knows This Little Rose from <i>Three Love Songs</i>	SSA	Colla Voce Music, Inc.	12-50880
Portraits of a Neighbor from <i>Mementos of Millay</i>	SSAA	Colla Voce Music, Inc.	10-96380
Reeds of Innocence	SSA	Colla Voce Music, Inc.	21-20201
Seasons of Life	SSA	Colla Voce Music, Inc.	20-96760
Seasons of Life (brass score/parts) 2tpt; hn; tbn; tba	Inst.	Colla Voce Music, Inc.	20-96761
Shall I Compare Thee To A Summer's Day	SSAA	Alliance Music Publications	AMP0143
So I Let Him Lead Me Home from <i>Three Love Songs</i>	SSA	Colla Voce Music, Inc.	12-50885
Spirit of Delight	SSA	Colla Voce Music, Inc.	10-96640
Sunshine And Music	SSA	Colla Voce Music, Inc.	20-96730

Sunshine And Music (chamber orchestra score/parts) pic; 2fl; 2ob; 2cl; bcl; bn; 4hn; 3tpt; 3tbn; tba; timp; perc; vln1; vln2; vla; vlc; cb	Inst.	Colla Voce Music, Inc.	20-96731
Thanks Be to Thee	SA	Colla Voce Music, Inc.	10-96750
There Was an Old Farmer	SSA	Colla Voce Music, Inc.	21-20203
Think on Me	SA	Colla Voce Music, Inc.	20-96900
Thoughts On Music	SA	Colla Voce Music, Inc.	10-96490
When I Lay Me Down To Sleep	SA	Colla Voce Music, Inc.	20-96830
When I Lay Me Down To Sleep (chamber orchestra score/parts) 2ob; 2hn; vln1; vln2; vla; vlc; cb	Inst.	Colla Voce Music, Inc.	20-96831
Where Dwells the Soul of My Love	SSA	Colla Voce Music, Inc.	11-20203
Wi' A Hundred Pipers	SA	Colla Voce Music, Inc.	21-20224
Wi' A Hundred Pipers (score/brass quintet parts)	Inst.	Colla Voce Music, Inc.	21-20224
Widmung	SA	Colla Voce Music, Inc. Arr. Mulholland	20-96880
Will You Teach Me	SA	Colla Voce Music, Inc.	10-96550
Will You Teach Your Children What We Have Taught Our Children	SA	Colla Voce Music, Inc.	20-96630

Choral Works for Male Voices

Title	Voices	Publisher	Item Num.
Banks O' Doon, The from Four Robert Burns Ballads	TTBB	European American Music Corp. /Helicon Music Corporation	EA00816
Fair Thee Well, Love	TTBB	Colla Voce Music, Inc. J. Rankin/arr. Mulholland	10-96315
Green Grow The Rashes, O from <i>Four Robert Burns Ballads</i>	TTBB	European American Music Corp. /Helicon Music Corporation	EA00815
Heart, We Will Forget Him! from <i>Three Love Songs</i> (with Horn in F)	TTBB	Colla Voce Music, Inc.	12-50895
Highland Mary from <i>Four Robert Burns Ballads</i>	TTBB	European American Music Corp. /Helicon Music Corporation	EA00817
How Do I Love Thee	TTBB	Alliance Music Pub.	AMP0149

If Still Your Orchards Bear from <i>Mementos of Millay</i>	TTBB	Colla Voce Music, Inc.	10-96385
Passing By (unaccompanied)	TTBB	Colla Voce Music, Inc.	10-96780
Psalm 103 from <i>Canticle of Psalms</i>	TTBB	Colla Voce Music, Inc.	11-20301
Red, Red Rose from <i>Four Robert Burns Ballads</i>	TTBB	European American Music Corp. /Helicon Music Corporation	EA00814
That I Shall Never Look Upon Thee More	TTBB	Alliance Music Publications	AMP0148
Think on Me	TTBB	Colla Voce Music, Inc.	20-96905
When I Fall in Love	TTBB	Colla Voce Music, Inc.	11-20300
Winter Night from <i>Mementos of Millay</i>	TTBB	Colla Voce Music, Inc.	10-96375

Treble & SATB, TTBB/SSAA/SATB Choral Works

Title	Voices	Publisher	Item Num.
Breath of God, The	Treble & SATB	Colla Voce Music, Inc.	10-96500
Carol to Beauty	Treble & SATB	Colla Voce Music, Inc.	21-20900
Carol to Beauty (brass quartet parts)	Inst.	Colla Voce Music, Inc.	21-20900A
Giving	Treble & SATB	Colla Voce Music, Inc.	20-96740
How Can I Keep From Singing	Treble & SATB	Colla Voce Music, Inc.	10-96680
How Can I Keep From Singing (orchestra score/parts)	Inst.	Colla Voce Music, Inc.	10-96679
How Can I Keep From Singing (brass ensemble score/parts)	Inst.	Colla Voce Music, Inc.	10-96678
How Can I Keep From Singing (5 pc. brass score/parts)	Inst.	Colla Voce Music, Inc.	10-96677
How Can I Keep From Singing (wind ensemble score/parts)	Inst.	Colla Voce Music, Inc.	10-96676
Laugh and Be Merry	Treble & SATB	Colla Voce Music, Inc.	10-96480
Two Shakespearean Lyrics	TTBB/SSAA/SATB	Colla Voce Music, Inc.	10-96760

APPENDIX B: LETTER OF PERMISSION TO COPY AND PRINT MUSIC
EXAMPLES

April 5, 2008

To: Fred Hatfield, President
Colla Voce Music, Inc.
4600 Sunset Avenue, #83
Indianapolis, IN 46208

From: Tony Thornton
3457 East Edgemont Street
Tucson, AZ 85716

Dear Mr. Hatfield:

I am completing a document at The University of Arizona entitled, "The Influence of Poetry Upon James Mulholland's Compositional Process and Musical Style." I would like your permission to reprint in my document excerpts from the following:

- 1) "Heart, we will forget him!" (12-50900)
- 2) "Fulfillment" (10-96670)
- 3) "The Wild Honeysuckle" (10-96800)
- 4) "What lips my lips have kissed" (10-96370)
- 5) "If love should count you worthy" (11-20105)

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If these arrangements meet with your approval, please sign this letter where indicated below and return it to me at your earliest convenience. Thank you very much.

Sincerely,


Tony Thornton

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Fred Hatfield, President

Date: 8 April 2008

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