Amethyst Remembrance, for Mezzo Soprano, Chamber Choir and Orchestra

Jarski

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AMETHYST REMEMBRANCE, FOR MEZZO SOPRANO,
CHAMBER CHOIR AND ORCHESTRA

by

Laurie A. Jarski

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
School of Music

Western Michigan University
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AMETHYST REMEMBRANCE, FOR MEZZO SOPRANO, CHAMBER CHOIR AND ORCHESTRA

Laurie A. Jarski, M.M.

Western Michigan University, 1995

Amethyst Remembrance for mezzo soprano, chamber choir and orchestra is comprised of two texts from two different sources. The text The Jewel: a poem written by Emily Dickinson and Mary Ann: a traditional Scottish ballad are interwoven and shared by the chamber choir and the mezzo soprano. This work explores the relationships between the folk and artistic modes of expressing similar human experiences. A love's sad farewell is the chosen subject of both texts. Specific melodic material designated for each text is introduced separately at the beginning. "Tune I", representing the Dickinson text is composed of original material, whereas "Tune II" is derived from the "Mary Ann" ballad. By interchanging, superimposing, integrating and developing the two melodic material sets between instrumental groups, common ground relationships are discovered. The large percussion section which includes a cimbalom, (Hungarian hammered dulcimer) plays an integral role of connecting "Tune I" to "Tune II" by including aspects of both tunes in its texture.
ACKNOWLEDGMENTS

I wish to express my deepest appreciation to my instructor and committee chairperson, Ramon Zupko. The expertise, passion and eclecticism exhibited in his compositional craft, has helped to clear a path for my attaining the same aesthetic using my own unique musical voice.

A special thanks is given to my house mates; Linda Sobesky, Joy Griffin and Mary Peterson, for their positive energy and timely support. Without such a wonderful living environment, the numerous hours of creative work would have been far more difficult.

Last, but not least, I extend my heartfelt gratitude to my best friend, Donna G. Crabtree, for her relentless support and encouragement toward my completion of this work.

Laurie A. Jarski
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TWO TEXTS

The Jewel: Emily Dickinson

I held a jewel in my fingers
and went to sleep.
The day was warm, and winds were prosy
I said "twill keep"
I woke and chid my honest fingers'
The gem was gone,
and now an amethyst remembrance
is all I own.

Mary Ann: Scottish Ballad

I, IV. Then fare ye will, my own true love,
Fare ye well for a while,
The ship is awaiting and the wind blows high,
And I am bound away to the sea, Mary Ann;
And I am bound away to the sea, Mary Ann;

II. Ten-thousand miles away from home,
Ten-thousand miles away or more,
The sea may freeze and the earth may burn
If I never no more return to you, Mary Ann;
If I never no more return to you, Mary Ann.

III. O, do you see yon crow fly high?
She'll surely turn to white-
If I ever prove false to you, my love,
Bright morning turn to night, my dear Mary Ann;
Bright morning turn to night, my dear Mary Ann.

IV. Do you see the grass that's under your feet
Arise and grow again?
For love, it is a killing thing,
Did you ever feel the pain, my dear Mary Ann?
Did you ever feel the pain, my dear Mary Ann.

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INSTRUMENTATION

2 Flutes, 1 Piccolo
2 Oboes
2 Clarinets in Bb
2 Bassoons, 1 Contrabassoon

3 French Horns in F
2 Trumpets in Bb
2 Trombones

4 Timpani

1 Harp
1 Glockenspiel
1 Xylophone
1 Vibraphone
1 Piano
1 Cimbalom

1 Triangle
1 Suspended Cymbal
3 Wood Blocks

1 Set of Antique Cymbals
1 Tam Tam
5 Temple Blocks

1 Pair of Bongos
1 Conga
3 Roto Toms (Tom-Toms)

1 Snare Drum
1 Tenor Drum
1 Bass Drum

Mezzo Soprano Soloist
Soprano
Alto
Tenor
Bass

Full String Orchestra Section

Contrabass with extension desired but not necessary

v
EXPLANATORY NOTES

Amethyst Remembrance is written in "C" score with octave transpositions written in as normal for the piccolo, glockenspiel, contrabassoon and contrabass.

Accidentals on notes tied over the barline remain unchanged unless otherwise indicated.

*Each percussion instrument has a pre-designated placement on the staff. Entrances are written in the score for the reader's convenience.

Bongos and conga are to be played with hands throughout the score.

Noteheads indicated with an "x" in the vocal parts should be interpreted as chant-like singing with variable (relative to placement on staff), yet indefinite pitch.

When non-valve brass instruments are indicated with $1/2v----n$, it is to be interpreted as half voice (with mute) and normal voice (without mute).
Concertino

Flute 1st

Oboe 1st

Clarinet 1st in Bb

Bassoon 1st

Horn 1st II

Trumpet I, II

Tuba

Harp

Glock.

Vibes.

Piano

Celestes.

Triangle

Cymbals

Timpani

Snare Drums

Tenor Drum

Bass Drum

Soprano 1st

Alto 1st

Tenor

Bass

Violin I

Violin II

Viola

Cello

B.C. Bass
accelerando poco a poco

I  
III  
Trump. I, II  
Tromb. I, II  
Timp.  
Harp  
Glock.  
Xylo.  
Vibe.  
Piano  
Cimb.  
Triangle  
Tom-Tom  
Bongos  
Bass Toms  
Snare Drum  
Tenor Drum  
Bass Drum  
Mezzo Sep.  
Solo  
Soprano  
Alto  
Tenor  
Bass  
Viola I  
Violin II  
Viola  
Cello  
C. Bass  

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