

Caroline Mallonee

Nature Motets

for mixed voices



Ink To Paper
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CAROLINE MALLONEE
NATURE MOTETS

DURATION
approx. 9 minutes

TEXT

I. Nature Is (John Muir)

Nature is ever at work building and pulling down,
creating and destroying,
keeping everything whirling and flowing,
allowing no rest but in rhythmical motion,
chasing everything in endless song
out of one beautiful form into another.

II. Nature Is Painting For Us (John Ruskin)

Nature is painting for us,
day after day,
pictures of infinite beauty
if only we have the eyes to see them.

III. I Stretched My Mind (Sara Teasdale)

I stretched my mind until I stood
Out in space, upon a star;
I looked, and saw the flying earth
Where seven planets are
Delicately interweaving
Like fireflies on a moist June night,
The planetoids among the planets
Played for their own delight.

I watched earth putting off her winter
And slipping into green
I saw the dark side of the moon
No one has ever seen
Like shining wheels in an open watch
They all revolved with soundless motion;
Each sparkled like a rain wet flower,
Bearing petals, plain and ocean.

IV. An Infinite Storm of Beauty (John Muir)

When we contemplate the whole globe as one great dewdrop,
striped and dotted with continents and islands,
flying through space with other stars all singing and shining together as one,
the whole universe appears as an infinite storm of beauty.

NATURE MOTETS

1. Nature Is Ever At Work

Words by John Muir

Caroline Mallonee

Adagio ♩ = 60 *mf* Andante ♩ = 88 *mp*

Soprano
Na-ture is ev-er at work, na-ture, na-ture is, na-ture is ev-er at work,

Alto
Na-ture is ev-er at work, mm

Tenor
Na-ture is ev-er at work, Na-ture is, na-ture is ev-er at work,

Bass
Na-ture is ev-er at work, mm

S
Na-ture, na-ture is, na-ture is

A
Na-ture, nature is, na-ture is ev-er at work, Na-ture, na-ture is, na-ture

T
Na-ture, na-ture is, na-ture is

B
Nature, nature is, na-ture is ev-er at work, Na-ture, na-ture is, na-ture

8

S *legato*
 ev-er at work, ev-er at work, na-ture is ev-er at work, build - ing, build - ing,

A *legato*
 is ev-er at work, ev-er at work, ev-er at work, build - ing, build - ing,

T
 8 ev-er at work, ev-er at work, na-ture is ev-er at work, oh,

B
 is ev-er at work, ev-er at work, ev-er at work, oh,

11

S *mf* *p*
 build - ing, build - ing and pull - ing down, pull - ing down, pull - ing down,

A *mf*
 build - ing, build - ing and pull - ing down, pull - ing down, pull - ing down, pull - ing

T *mf* *p*
 8 — build - ing, build - ing and pull - ing down, pull - ing down, pull - ing down,

B *mp* *p*
 pull - ing down, pull - ing down,

14 *p* *mp*

S Na - ture is ev-er at work, na-ture is,

A *p* *mp*
down, Na-ture is ev-er at work, na-ture is ev-er at work, na-ture is,

T *mp* *mp*
8 Na-ture is ev-er at work, na-ture is ev-er at work, na-ture is ev-er at work, build - ing,

B *mp* *mp*
Na-ture is ev-er at work, na-ture is ev-er at work, na-ture is ev-er at work, build - ing,

18 *p* *p*

S na-ture is ev-er at work, na-ture is,

A *p* *p*
na-ture is ev-er at work, na-ture is ev-er at

T *mf* *mp*
8 build - ing, build - ing and pull-ing down, build - ing and

B *mf* *mp*
build - ing, build - ing and pull-ing down, build - ing,

21 *mf*

S na - ture is cre - a - ting, cre - a - ting,

A *mf* work, na - ture is cre - a - ting, *mp* cre - a - ting, na - ture is

T *mf* pull - ing down, cre - a - ting, cre - a - ting, cre - a - ting,

B *mf* pull - ig down, is cre - a - ting, cre - a - ting, cre - a - ting,

25 *mf* *mp*

S cre - a - ting, na - ture is de - stroy - ing, de -

A *mp* ev - er at work na - ture is ev - er at work de - stroy - ing,

T *mf* *mp* cre - a - ting, na - ture is de - stroy - ing, de -

B *mp* *mp* na - ture is ev - er at work, na - ture is ev - er at work de - stroy - ing,

28

S *mf* *f*
 stroy - ing, de - stroy - ing, de - stroy - ing, de - stroy - ing, —

A *mf* *f* *mp*
 de-stroy - ing, de - stroy - ing, de - stroy - ing, de - stroy - ing, de -

T *mf* *f* *mp*
 stroy - ing, de-stroy - ing, de-stroy - ing, de - stroy - ing, de -

B *mf* *f*
 de-stroy - ing, de-stroy - ing, de-stroy - ing, de - stroy - ing, —



34

S *mp* *pp* *leggiero*
 de - stroy - ing, keep - ing ev'-ry-thing whirl - ing and flow³ - ing, whirl - ing and

A *pp* *leggiero*
 stroy - ing, de - stroy - ing, whirl - ing and flow - ing, whirl -

T *pp* *leggiero*
 stroy - ing, de - stroy - ing, oh, whirl - ing, whirl - ing,

B *pp* *leggiero*
 flow - ing, whirl - ing,



38 *p*

S flow³ - ing, keep-ing ev'-ry-thing whirl - ing and flow³ - ing,

A ing and flow³ - ing, whirl - - - ing,

T flow - ing, flow - ing and whirl³ - ing, flow - ing, flow³ -

B flow - ing, whirl - ing, flow - ing,

38

41 *mf* *p*

S flow³ - ing, flow - ing, al-low-ing no rest, no rest, no rest,

A flow, flow - ing, flow - ing, al-low-ing no rest, no rest, no rest,

T - ing, flow - ing, no rest, no

B flow³ - ing, oh, no rest, no

41

44 *mf* *mp*

S al-low-ing no rest, but in rhyth-mic-al mo-tion, (n) in

A *mf* *mp*
al-low-ing no rest, but in rhyth-mic-al mo-tion, (n) in

T *p*
rest, no rest, no rest, no rest, in rhyth-mic-al mo-tion, mo-tion,

B *p*
rest, no rest, no rest, no rest, in rhyth-mic-al mo-tion, mo-tion,

47

S rhyth-mic-al mo-tion, (n) mo-tion, mo-tion, mo-tion, (n)

A rhyth-mic-al mo-tion, (n) mo-tion, mo-tion, mo-tion, (n)

T *p*
mo-tion, al-low-ing no rest but in rhythmic-al mo-tion,

B *p*
mo-tion, al-low-ing no rest but in rhythmic-al mo-tion,

Un Poco Meno Mosso ♩ = 80

49 *p*

S mo-tion, mo-tion, mo-tion, (n) cha - sing ev' - ry - thing in

A *p* *mf*
mo-tion, mo-tion, mo-tion, (n) cha - sing ev' - ry - thing cha - sing ev' - ry - thing

T *p* *mf*
(n) no rest, cha - sing ev' - ry - thing, cha - sing

B *p* *mf*
(n) no rest, cha - sing ev' - ry - thing, cha - sing

49

52 *f*

S end - less, end - less, end - less song, out of

A in end - less, end - less song, out of

T ev' - ry - thing in end - less song,

B ev' - ry - thing in end - less song, out of

52

Broadly

55

S
one beau - ti - ful form in - to a - no - ther.

A
one beau - ti - ful form, ev - er at work.
na - ture is at work.

T
8
na - ture is ev - er at work, ev - er at work.

B
one beau - ti - ful form in - to a - no - ther.

55

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. It is in 3/2 time and the key signature has one flat (B-flat). The tempo/mood is 'Broadly'. The score is marked with the number 55 at the beginning of the first system and the middle of the second system. The lyrics are: 'one beautiful form into another.' for Soprano and Bass; 'one beautiful form, nature is ever at work.' for Alto; and 'nature is ever at work, ever at work.' for Tenor. The piano part provides harmonic support with chords and moving lines in both hands.

NATURE MOTETS

2. Nature Is Painting For Us

Words by John Ruskin

Caroline Mallonee

Soprano *p* *mp*
Na-ture is paint - ing for us, paint-ing for us, paint - ing

Alto *p*
Na-ture is paint - ing for us, paint-ing for, paint - ing

Tenor *p*
Na-ture is paint - ing for us, paint - ing

Bass *p*
Na-ture is paint - ing for us, paint - ing

7 *mp*
S for us, day af-ter day, day af - ter day, day af - ter day,

A *mp* *p*
for us, day af-ter day, pic-tures of,

T *mp* *p*
for us, day af-ter day, pic - tures,

B *mp* *p*
for us, day af-ter day, day af - ter day, pic-tures of

7

13

Meno Mosso

p *molto* *f* *mp* *p*

S pic - tures of in - fi - nite beau - ty, beau - ty, if

A in - fi - nite beau - ty, beau - ty, if

T in - fi - nite beau - ty, beau - ty, if

B in - fi - nite beau - ty, if

13

Meno Mosso

f *mp* *p*

19

S on - ly the eyes to see them.

A on - ly the eyes to see them.

T on - ly we have the eyes to see them.

B on - ly the eyes to see them.

19

p

NATURE MOTETS

3. I Stretched My Mind

Sara Teasdale

Caroline Mallonee

With much flexibility ♩ = 80

The musical score is for a four-part vocal ensemble and piano. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'With much flexibility' with a quarter note equal to 80 beats per minute. The score consists of five systems. The first four systems are for the vocal parts: Soprano, Alto, Tenor, and Bass. The fifth system is for the piano accompaniment. Each vocal part begins with a rest for one measure, followed by the lyrics 'I stretched, I stretched, I'. The lyrics are written below the notes. The vocal parts feature long, flowing lines with many slurs, indicating a need for flexibility. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics are marked as *mf* (mezzo-forte) and *f* (forte).

Soprano
Alto
Tenor
Bass

mf I stretched, I stretched, I
mf I stretched, I stretched, I
mf I stretched, I stretched, I
mf I stretched, I stretched, I

mf *f*

NATURE MOTETS
3. I Stretched My Mind

7

S stretched my mind

A stretched my mind,

T stretched my mind

B stretched my mind,

ff *mf* *f*

12

S un - til I stood up - on a star,

A un - til I stood out in space up - on a star,

T un - til I stood out in space up - on a star,

B

mp *mp* *mp*

NATURE MOTETS
3. I Stretched My Mind

leggiero Più Mosso ♩ = 88
p

15

S I looked, and saw the

A I looked, and saw

T *mp* un-til I stood out in space up-on a star, *leggiero* and

B *mp* un-til I stood out in space, up-on a star, I looked, and saw, and

15

19

S fly - ing earth del - i-cate-

A I looked, and saw,

T saw the fly - ing earth where sev-en plan - ets are,

B saw, I looked, and saw where,

19

NATURE MOTETS
3. I Stretched My Mind

22

S
ly in - ter-weaving, in - ter - wea-ving like

A
del - i - cate - ly in - ter-weaving del - i - cate - ly like

T
del - i - cate - ly in - ter-wea-ving,

B

24

S
fire - flies, fire - flies, fire - flies the plan-et - oids a -

A
fire - flies, fire - flies, fire - flies, the plan-et - oids, the plan-et - oids,

T
wea-ving, on a moist June night, the plan-et - oids,

B
on a moist June night, ah,

24

NATURE MOTETS
3. I Stretched My Mind

27

S mong, — a - mong the plan - ets *mf* played, played, played for their

A the plan-et - oids, the plan-et - oids *mf* played, played, played for their

T the plan-et-oids, the plan-et-oids *mf* played, played

B *mf* played, played

30

S own de - light, I watched earth *mf*

A own de - light, I watched, mmm, *mf* mmm,

T for their own de - light, *mf* I watched earth

B for their own de - light, I watched earth

30

NATURE MOTETS
3. I Stretched My Mind

leggiero *molto legato*

34

S put - ting off her win - ter, put - ting off her win - ter and slip - ping, in - to

A put - ting off her win - ter, *molto legato* in - to

T put - ting off and slip - ping *molto legato*

B

leggiero and slip - ping

34

37 *pp* *misterioso*

S green, I saw the dark side of the moon, I

A green, I saw the dark side of the moon, *pp* I

T in - to green, I

B in to green,

37 *pp*

NATURE MOTETS
3. I Stretched My Mind

41 *p*

S — saw — the dark side, — Like *p*

A saw the dark side — of the moon, — Like *p*

T saw the dark side — of the moon, no one has ev - er seen, *pp*

B — — — — — no one has ev - er seen, *p*

very precisely

45 *mp* *mf*

S shi - ning wheels in an o - pen watch, shi - ning wheels in an o - pen watch, they *mf*

A shi - ning wheels in an o - pen watch, shi - ning wheels in an o - pen watch, they *mf*

T wheels in an o - pen watch, wheels in an o - pen watch, *p* *mp*

B wheels in an o - pen watch, wheels in an o - pen watch, *p* *mp*

45 *very precisely* *mf*

NATURE MOTETS
3. I Stretched My Mind

49

S all re - volved, *mp* mmm mmm *mf* they all re - volved,

A all - re - volved, *mp* mmm mmm *mp*

T 8 they all re - volved, *mf* *mp* mmm mmm *mf* wheels

B wheels in an o - pen watch, all re - volved, —

49

S in sound - less mo - tion, sound - less mo - tion, — they all re - volved, *mp* *mf*

A mmm they all re - volved, *mp*

T in an o - pen watch, mmm all re -

B mmm sound - less mo - tion, sound - less mo - tion, they all re - volved,

54

54

NATURE MOTETS
3. I Stretched My Mind

59 *mp* *mf*

S Each spar - kled like a rain - wet flower,

A Each spar - kled like a rain - wet flower,

T volved, Each spar - kled like a rain - wet flower,

B Each spar - kled like a rain - wet flower,

59 *mf*

63 *f*

S bear - ing pe - tals, plain, and o - cean.

A bear - ing pe - tals, plain, and o - cean.

T bear - ing plain and o - cean.

B bear - ing plain, o - cean.

63

7

mp

S 1 When we con - tem - plate, _____

mp

A 1 When we con - tem - plate, _____

mp

T 1 When we con - tem - plate, _____

mp

B 1 When we con - tem -

S 2 plate, _____

A 2 tem - plate, _____

T 2

B 2

7

mp

14

S 1 *p*
When we con -

A 1 *p*
When we

T 1

B 1

plate, _____

S 2 *p*
When we con - tem - plate, _____

A 2 *p*
When we con - tem - plate, _____

T 2 *p*
When we con - tem -

B 2 *p*

When _____ we con - tem -

14

p

25

mp *mf*

S 1 When we con - tem - plate, the whole

A 1 *mp* *mf* When we con - tem - plate, the whole

T 1 *mp* *mp* When we con - tem - plate, Oh,

B 1 *mp* *mp* When we con - tem - plate, When

S 2 *mp* When we con - tem - plate

A 2 *mp* plate, When we con - tem - plate

T 2 *mp* When we con - tem - plate,

B 2 *mp* plate, When we con - tem - plate,

25

mp *mf*

NATURE MOTETS
4. An Infinite Storm of Beauty

30

S 1 *mf* globe, the whole globe,

A 1 *mf* globe, the whole globe,

T 1 *mf* when we con - tem - plate

B 1 we con - - - tem - - - plate

S 2 *mf* the whole globe, *mp* the whole

A 2 *mf* the whole globe, *mp* the whole

T 2 *mp* Oh, *p* When we con - tem - plate,

B 2 *mp* When we con - - - tem - -

30

36

mp

S 1 as one great dew drop,

A 1 as one great dew drop,

T 1 the whole globe,

B 1 the whole globe,

S 2 globe, as one great

A 2 globe, as one great

T 2 the whole

B 2 plate, the whole

mp

36

42

S 1 *p*
one great dew drop,

A 1 *p*
one great dew drop,

T 1 *p*
one great dew - drop,

B 1 *p*
one great dew - drop,

S 2 *p*
dew ³ - drop, one great

A 2 *p*
dew - drop, one great

T 2 *p*
globe, as one great dew - drop,

B 2 *p*
globe, as one great dew - drop,

42

42

47

accel.

Piu Mosso ♩ = 140

S 1

A 1

T 1

B 1

p leggiero

p leggiero

striped and dot - ted, with con - ti - nents and is - lands, striped and

p leggiero

striped and dot - ted

S 2

A 2

T 2

B 2

dew - drop,

dew - drop,

47

accel.

Piu Mosso ♩ = 140

51

S 1

A 1
with con-ti-nents and is - lands,

T 1
dot - ted with con - ti - nents and is - lands,

B 1

S 2

A 2

T 2
p leggiero
striped and dot - ted with con - ti - nents and is - lands,

B 2
p leggiero
striped and dot - ted with con - ti - nents and

51

55

p *leggiero*

S 1 striped and dot - ted with con - ti - nents and

A 1 striped and dot - ted with con - ti - nents and

T 1 striped and dot - ted with

B 1 striped and dot - ted with

S 2 striped and dot - ted with con - ti - nents and is - lands, dot - ted with

A 2 striped and dot - ted with con - ti - nents and is - lands, with con - ti - nents and

T 2 striped and dot - ted with con - ti - nents and is - lands,

B 2 is - lands, with con - ti - nents and is - lands,

55

59

Tempo I (♩ = 60)

S 1
is - lands,

A 1
is - lands,

T 1
con - ti - nents and is - lands,
fly - ing through space with oth - er

B 1
con - ti - nents and is - lands,
fly - ing through space with oth - er

S 2
con - ti - nents and is - lands,
stars,

A 2
is - lands,
stars,

T 2
fly - ing through space with oth - er stars,

B 2
fly - ing through space with oth - er stars,

mp legato 3 3 3

mp 3 3 3 3 3

59

Tempo I (♩ = 60)

mp 3 3 3 3 3

66

mf accel.

S 1
all sing - ing and shin - ing, all sing - ing and shin - ing to - geth - er as one,

A 1
mf
all sing - ing and shin - ing, all sing - ing and shin - ing to - geth - er as one,

T 1
mf
fly - ing through space with oth - er stars,

B 1
all

S 2
sing - ing and shin - ing, all

A 2
sing - ing and shin - ing, all

T 2
ing, shin - - - ing

B 2
ing, shin - - - ing as

66

accel.

Piano accompaniment for the second system, featuring chords and melodic lines in both treble and bass clefs.

70

f

S 1
sing - ing and shin - ing to - geth - er as one, sing - ing and shin - ing to - geth - er as one,

A 1
sing - ing and shin - ing to - geth - er as one, sing - ing and shin - ing to - geth - er as one,

T 1
sing - ing and shin - ing to - geth - er as one, sing - ing and shin - ing to - geth - er as one,

B 1
sing - ing and shin - ing to - geth - er as one, sing - ing and shin - ing to - geth - er as one,

S 2
sing - ing and shin - ing to - geth - er as one, sing - ing and shin - ing to - geth - er as one,

A 2
sing - ing and shin - ing to - geth - er as one, sing - ing and shin - ing to - geth - er as one,

T 2
sing - ing and shin - ing to - geth - er as one, sing - ing and shin - ing to - geth - er as one,

B 2
one, all sing - ing and shin - ing to - geth - er as one,

70

NATURE MOTETS
4. An Infinite Storm of Beauty

74 **Maestoso** (♩ = 84) *mf* **Broadly** (♩ = 92)

S 1
sing-ing and shin-ing to - geth-er as one, — the whole — u - ni - verse, — the whole

A 1
sing-ing and shin-ing to - geth-er as one, — the whole u - ni - verse, — the whole

T 1
sing-ing and shin-ing to - geth-er as one, — the whole u - ni - verse, — the whole

B 1
sing-ing and shin-ing to - geth-er as one, — the whole u - ni - verse, — the whole

S 2
sing-ing and shin-ing to - geth-er as one, — the whole — u - ni - verse, — the

A 2
sing-ing and shin-ing to - geth-er as one, — the whole u - ni - verse, — the

T 2
sing-ing and shin-ing to - geth-er as one, — the whole u - ni - verse, — the

B 2
sing-ing and shin-ing to - geth-er as one, — the whole — the

74 **Maestoso** (♩ = 84) **Broadly** (♩ = 92)

S 1
 u - ni - verse, the whole u - ni - verse ap - pears

A 1
 u - ni - verse, the whole u - ni - verse ap - pears

T 1
 u - ni - verse, the whole u - ni - verse ap - pears

B 1
 u - ni - verse, the whole u - ni - verse ap - pears

S 2
 whole u - ni - verse, the whole u - ni - verse, ap - pears,

A 2
 whole u - ni - verse, the whole u - ni - verse, ap - pears,

T 2
 whole u - ni - verse, the whole u - ni - verse, ap - pears,

B 2
 whole the whole u - ni - verse, ap - pears,

82

NATURE MOTETS
 4. An Infinite Storm of Beauty

88

p *molto crescendo* *molto ritard.* **Maestoso** (♩ = 92) *f*

S 1 as an in - fi - nite, in - fi - nite storm, _____

A 1 as an in - fi - nite, in - fi - nite storm, _____ beaut - y,

T 1 in-fi-nite, in-fi-nite, in - fi - nite, oh, in - fi - nite, ah, _____

B 1 as an in - fi - nite, ah, _____

S 2 as an in - fi - nite, in - fi - nite storm _____ of beaut - y,

A 2 as an in - fi - nite, in - fi - nite storm of beaut - y,

T 2 in-fi-nite, in-fi-nite, in - fi - nite, oh, in - fi - nite, ah, _____

B 2 as an in - fi - nite, ah, _____ a

88 *molto ritard.* **Maestoso** (♩ = 92)

94

S 1
storm of beaut - y,

A 1
storm of beaut - y,

T 1
storm of beaut - y,

B 1
ah,

S 2
storm of beaut - y, storm of beaut -

A 2
storm, storm of beaut -

T 2
storm, storm of beaut -

B 2
storm of beaut - y,

94

100

Tempo I (♩ = 60)

S 1 Mmm when we

A 1 *p* the whole globe, Mmm

T 1 *p* the whole globe, striped and dot-ted, with con-ti-nents and

B 1 *p* striped and dot-ted, with con-ti-nents and is-lands, whole globe,

S 2 y, Mmm when we

A 2 y, Mmm *p* the whole globe,

T 2 y, Mmm *p* one great dew drop,

B 2 Mmm *p* one great dew drop,

100

Tempo I (♩ = 60)

Mmm

one great dew drop,

molto ritard.

S 1
con - tem - plate, mmm.

A 1
mmm,

T 1
is - lands, mmm,

B 1
mmm

mp

S 2
con - tem - plate, mmm,

A 2
mmm,

T 2
mm.

B 2
mm.

mp

molto ritard.

105

molto ritard.



The music of American composer Caroline Mallonee (b. 1975, Baltimore, MD) has been programmed at venues in New York City including Carnegie Hall, Lincoln Center, Symphony Space, Merkin Hall, Bargemusic, Town Hall, and Roulette, as well as further afield at the Long Leaf Opera Festival (NC), Carlsbad Music Festival (CA), Bennington Chamber Music Conference (VT), Cambridge Music Festival (UK), Tokyo Opera City (Japan), the Corcoran Gallery (Washington, DC), Turner Ballroom (Milwaukee, WI) and Boston Symphony Hall.

Known for writing inventive pieces in English as well as motets in Latin inspired by early polyphony, Dr. Mallonee has been commissioned recently by the Baltimore Choral Arts Society, the Young People's Chorus of New York City, the Cecilia Chorus of New York, Vocális Chamber Choir, Buffalo Girlchoir, and A Prairie Home Companion, among others.

She has won the ASCAP/Morton Gould Young Composers Award, Yale Glee Club's Emerging Composers Competition, Ft. Myers Mastersingers Prize, and the Institute for Choral Creativity Competition, and has twice been awarded a MacDowell Fellowship.

She enjoys teaching students of all ages, and is the director of the Walden School Creative Musicians Retreat, a week-long festival for composers and improvisers held in New Hampshire each June.

A Fulbright scholar, Dr. Mallonee holds degrees in composition from Harvard University (A.B.), the Yale School of Music (M.M.), and Duke University (Ph.D.). For more information, please visit www.carolinemallonee.com.