

**R. Douglas Helvering**

**M A N D A T U S**

Aria for Oboe, Mezzo-Soprano, and Piano

Poetry by Pam Winn

*Commissioned by the Midwest Double Reed Society on the occasion of their 25<sup>th</sup> anniversary celebration*

**\$5.00**



R. Douglas Helvering (b. 1977) is a highly active composer of music, specializing in the choral/vocal genre. Already an accomplished composer at age 31, he has had his music performed across America and the world. Over the past few years Dr. Helvering's music has been featured at the national convention of the American Choral Directors Association, at various MENC Conferences, at the Piccolo Spoleto Festival in Charleston, SC, at ACDA regional conventions, and at the historic Carnegie Hall in New York. Dr. Helvering's music has been widely acclaimed by performers, scholars, and audiences around the world for its artistry and emotional appeal.

### **Background Information for MANDATUS**

The inspiration for the musical content of this work comes directly from the poetry of the composer's friend and poet Pam Winn. The poetry gives a highly romantic view of the passing of the seasons. More specifically, Pam gives us a nature-bound account of the coming of spring out of the doldrums of winter.

With the wonderful poetry in mind, the composer has crafted **MANDATUS**, a *da capo* aria for oboe, mezzo-soprano, and piano. The music is written in a style that owes its content to an extended romanticism. The form of the piece, as a *da capo* aria, remains intact. However, the composer has added a "prelude" and "postlude" to the work. These unique sections seek to depict the two seasons alluded to in the poetry both sonically and visually. The prelude's piano part visually spells the word *dead* while the oboe's part represents trees with bare limbs. In a similar manner, the postlude's piano part visually spells the word *alive* while the oboe's part depicts two birds of spring bound together through love, thus depicting the rejuvenation of life that occurs when spring has conquered winter.

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# Mandatus

Pam Winn

*Aria for oboe, mezzo-soprano, and piano*

R. Douglas Helvering, DMA  
(ASCAP)

Inhale the glow of organic emerald,  
Slithering into deciduous fingertips,  
Its passage 'neath haggard bark,  
Enough deed to refresh anticipation.

The old season clings tenaciously,  
At times ferociously,  
Always resisting against  
Its hemispheric migration.

Bipolar winds volley frost and freedom,  
Fertile clouds blindingly blink and cough  
And weep rivering tears of joy  
To see spring awakening.

## Molto espressivo, Lento

*freely \*\**

Oboe *mf*

Piano *mf*

*Red.*

\*\* Oboe & Piano: Play freely at a slow tempo. Piano should play notes as they come. Oboe should play vertically stacked notes as "free" arpeggios - with the freedom to play the notes ascending, descending, or out of order depending on the player's interpretation and skill.

4 **With Anticipation** (♩ = 68)

Ob. *mp* *f*

M-S. *mp* *f*  
 In - hale the glow of or - gan - ic em - erald slith - er - ing in - to de - ci - du - ous

Pno. *mp* *f*

9

Ob. *mf* *mp* *a tempo* *mp*

M-S. *p* *sfz* *mp*  
 fing - er - tips, Its pass - age 'neath hagg - ard bark e - nough deed

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

**Satisfied** (♩ = 76)

al Coda 5

16 *poco accel.*

Ob. *p mp mf < f mp p*

M-S. *p mp mf f*

to re-fresh an - ti - - ci - pa - tion.---

Pno. *poco accel. cresc. f rit. p*

24 **Vigorously** (♩ = 88)

Ob. *f 3 mf f*

M-S.

Pno. *f mf*

30

Ob.

M.S.

Pno.

*mp*

*f*

*f* 3

*sim.*

*f*

The old sea-son clings ten-a-cious-ly, at times fe-ro-cious-ly,

36

Ob.

M.S.

Pno.

*mp*

*f* 3

*mf*

*p*

Al - ways re - sis - ting a gainst \_\_\_\_\_ its hem - i - spher - ic mi - gra - tion. \_\_\_\_\_

♩ = ♪

43 ♩ = ♩

Ob. *mp*

M-S. *mp*  
Bi - po - lar winds voll - ey frost and free - dom,

Pno. *mf* *mp*

8va-1 8va-1

Red. Red.

51

Ob. *mf* *mp* *mf*

M-S. *mf*  
Fer - tile clouds blind - ing - ly blink and cough and weep

Pno. *mf*

8va-1 8va-1 8va-1 8va-1 8va-1 8va-1 8va-1 8va-1

Red. Red. Red. Red. Red. Red. Red. Red.

59

Ob.

M.S.

Pno.

*f*

*mf*

*mf*

3

ri - ver - ing\_ tears\_ of joy, to

66

Ob.

M.S.

Pno.

*mp*

*p*

*f*

3

see\_ spring\_ a - wak - en - ing, a -

70

Ob. *mp* *mf* *mf*

M-S. wak - en - ing, a - wak - en - ing, a -

Pno. *8va*

74

Ob. *f* *ff*

M-S. wak - en - ing, a - wak - en -

Pno. *mf* *mp* *mp* *8va*

77 D.S. al Coda

Ob. *mf* *mp* *p* *pp* *rit.*

M.S. *ing.*

Pno. *8va* *8va* *rit.* *8va* *8va* *p*

\*\* Oboe & Piano: Play freely at a slow tempo. Piano should play notes as they come. Oboe should play around the outside of the figures, starting in the first figure with the first A5, moving counter-clockwise. Start and end with the low c# while playing the second figure. Play the third figure by starting at the A5 with fermata, then play around the figure counter-clockwise, ending back at the A5 with fermata.

**Molto espressivo, Lento**  
*freely\*\**

82

Ob. *mf*

Pno. *mf*