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I hereby recommend that the thesis prepared under my supervision by JOHN BERGER d'ARMAND

entitled THE BASS VOICE IN CONTEMPORARY CHAMBER MUSIC

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS

Approved by:

Darrell Handel

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THE BASS VOICE

IN CONTEMPORARY CHAMBER MUSIC

A thesis submitted to the

Division of Graduate Studies
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of

DOCTOR OF MUSICAL ARTS IN VOICE

in the College-Conservatory of Music

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by

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PREFACE

The true bass has been neglected by most composers throughout the history of music. In opera, where vocal power is needed to carry over a large orchestra in a large hall, even a low F is rare. Only a few art songs include the low range in their original keys. A notable exception is "Im Spätboot" by Richard Strauss, which ends on low Db, sustained for ten andante beats. Otherwise, most low notes exist in transpositions from the original keys, which often disturb the clarity of the piano accompaniment.

Chamber music, because of the implication of an intimate environment and a small ensemble, is the ideal medium for the bass voice. There is a great variety of instruments from which the composer may choose in order to provide a texture in which the timbre of the voice is distinctive. Modern chamber music is the medium most used by composers to exploit the unusual characteristics (such as extreme ranges) of instruments and voices. As perfectly suited as the bass voice seems to be to such a purpose, it rarely is used. Stephen Albert promised, five years ago, to write a chamber work to include my voice. When I began to collect scores for my thesis, I called him to ask about the promised composition. "I started a piece for bass," he said, "but it ended up as a work for soprano."

Nevertheless, my search has generated some interest in the medium. I have talked to, or corresponded with, Milton Babbitt, George Crumb, David Amram, and other composers, who have expressed interest in the idea of using the bass voice in chamber compositions. Vaclav

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Nelhybel is now writing such a work, which he plans to complete before the end of the year.

The American Music Center was a great help, not only in providing me with scores, but in directing me to other sources of contemporary chamber music. Notices of my search have been published in the newsletters of composers' societies in the United States and Europe. I have received catalogues and letters from many parts of the world (Israel, Poland, Australia, Finland, etc.).

I sent over five hundred letters, and made dozens of telephone calls, to composers, singers, conductors, societies, music schools, and publishers. Even though my announcement stipulated a search for music for bass, not baritone, I received many scores with extremely high tessiture and no low notes (even though the title pages often indicated "bass" or "low voice"). Many others were written for chamber or full orchestra (rather than an ensemble of one player to a part) or called for more than one voice.

After the elimination of all inappropriate works, about fifty scores remained. Of these, five, which represent a variety of styles, were chosen for analysis. Very conservative works, even if by major composers (such as Dover Beach by Samuel Barber), were excluded. Shakespeare Sonnets by Ben Johnston calls for the alteration of about half of the pitches to conform to just intonation and, therefore, would be extremely difficult to perform accurately. Morton Feldman's Intervals contains only the one nonsensical word "A-ha-va", thus affording little opportunity to review the text setting. Eight Songs for a Mad King by Peter Maxwell Davies is a stage work, a great deal of whose

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effect is not apparent in a purely musical analysis. The Owl and the Pussycat by Ezra Sims calls for the singer to play harmonica during the interludes. Most of the scores, unfortunately, are amateurish, leaving very few of substantial musical worth -- a fact which justifies my project, whose primary purpose is to demonstrate the need for a repertoire for bass voice and chamber ensemble. I hope that my search, my thesis, and my performances of some of the works discovered will encourage good composers to direct more of their creative energy toward that repertoire.

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Analysis I

Composer:	Hermann Reutter
Title:	Ein kleines Requiem
Text:	Federico Garcia Lorca
	(German translation by Enrique Beck)
Instrumentation:	Bass voice, 'cello, and piano
Date of composition:	1961
Publisher:	B. Schott, Mainz (No. 5190)
Date of publication:	1962

The five poems of this Requiem were organized as such by Reutter, not by Garcia Lorca. In fact, in the writings of Garcia Lorca, only four of the five appear in the same collection (Poem of the Deep Song), and Reutter even has changed the order of those.

One would expect the common theme of a Requiem to be death. Indeed, with one exception, death either is mentioned or is implied in each of the poems of Ein kleines Requiem. The exception is "Tanz der Petenera", which is followed immediately by "Tod der Petenera", thus associating the nocturnal, shadowy gypsy dancers of the former song with the subject of death in the latter.

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"Trockne Erde"

This song begins with a single melodic line, played by the 'cello, which becomes absolutely static (D sustained for six measures) when the vocal line, an inversion of the 'cello line, starts at measure eleven. At the entrance of the piano (measure 17), the texture attains its greatest density. The pace quickens considerably here, as the half- and quarter-notes of the vocal line diminish to quarters and eighths. The 'cello still plays whole-notes, but now with double stops, a trill, an acciaccatura, and a Nachschlag. The piano line, with its eighth-note triplets and thirty-second notes, is the most active line of all. In addition to this increased activity in all the parts, the tempo is doubled at measure seventeen. However, this doubling of tempo is offset by the change of meter from 2/2 to 4/4.

This sudden increase in activity reflects a dramatic change in the text. The opening lines tell of the dry, peaceful earth with its endless nights. Suddenly, at measure seventeen, the wind appears in the olives, in the mountains, and in the music.

Just as suddenly, at measure twenty, the wind is gone as the poet presents a picture of the old land of the oil lamp (implying darkness), of sorrow, of deep cisterns (suggesting dryness), of sightless death, and of arrows (which inflict death). "Tempo primo" is the composer's response. The character of the vocal line is similar to that of its initial appearance. The 'cello line is more active this time, however, moving in quarter-note triplets by steps and narrow leaps over the range of a diminished sixth (enharmonic perfect fifth) except for the G pedal from measure 26 forward in double stops.

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Once again, the piano is silent until the wind reappears in the text at measure 31, this time along the roads and in the poplar groves. The treatment of all three parts here is identical to that at measure 17 (the first mention of the wind).

The form of the song, dictated by the text, is ABA'B':

A	measures 1-16	Langsam
B	measures 17-19	Doppeltes Tempo
A'	measures 20-30	Tempo I
B'	measures 31-34	Doppeltes Tempo

The first two measures of the song imply some sort of organization around the minor third, implying B minor. However, the third measure outlines the C-minor triad. The truth is that all twelve tones of the chromatic scale are used in the first nineteen notes (six measures) of the melody in the 'cello. The absence of tonality is suggested further by the lack of a key signature and by the abundance of accidentals.

As implied in the first measure, the minor third is an important unifying element in "Trockne Erde". The vocal line at measure 11, as an inversion of the opening 'cello line, is obligated to emphasize the same interval. The minor third is prominent at the beginning of the piano line in measure 17 and, of course, at the repetition of this idea at measure 31. In the second Langsam section (measures 20-30), the minor third, descending in every instance, appears four times (measures 22, 24, 27, and 30). The last of these links the slow section to the final fast section, where the vocal line begins with a G-E descent, following the descending minor third (D-B) in the piano at the beginning of that same measure (31). The descending minor third is given a final emphasis

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with its appearance in the last two notes of the vocal line (C-A in measure 33).

Stepwise melodic movement, such as the sequence in measures six and seven of the 'cello, emphasizes a linear secundal relationship. The vertical importance of this relationship begins at measure sixteen. The Db in the voice creates a minor-second clash with the D in the 'cello before descending a minor second to end its phrase on C. This resolution is to a vertical major second (C-D), but the minor second proves to be the more important of the two, not only in this song, but in the entire Requiem. Consider the following three measures (17-19), in which the F#-G trill (a minor second) in the 'cello creates the interval of a major seventh (G-F#), the complement of the minor second, with the double stop, resolving to an octave G in measure nineteen.

In measures eighteen and nineteen, all three parts end with linear minor seconds: Db-C in the voice, F#-G in the 'cello, and Gb-F in the piano. The importance of the minor second is emphasized in the continuation of the 'cello line at measure twenty (through measure thirty), in which 39 minor seconds appear melodically. The very last motion in the song is a resolution of the major-seventh C#-D to the octave D in the 'cello (measure 34).

There is no strong implication of tonality, either vertically or horizontally. The octave D in the 'cello at the end of the song seems to conflict with the E-B open fifth of the pianist's left hand and with the A-E open fifth of the pianist's right hand. Both instruments, taken together, imply two open fifths a second apart (D-A and E-B). At first glance, it seems meaningless to interpret this collection of tones as

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an eleventh chord, in first inversion, built on E, with the ninth omitted. There is an aspect of this E, however, which increases its prominence in the final measure of the song. Although the other eleven notes of the chromatic scale appear in the opening statement by the piano (measures 17-18), E appears only once in the piano part in the entire song -- in the final chord (by a Hanson analysis, a p3ns2).

Although each instrument has its own character, each one uses all twelve tones of the chromatic scale. The function of each instrument in relation to the text seems clear. The piano plays only in the two fast sections, where it is the most active of the three parts, playing a variety of rhythms in short note values. Its melody has a weaving contour and is entirely in the treble staff (with octave doubling) -- obviously representing the wind. The elusive nature of the wind is depicted by the dynamic markings of piano and pianissimo (in contrast to the forte vocal line at the opening cry of "Dry earth"), and the wind shimmers in the trill of the 'cello.

With its long introductory descent, the 'cello, in the manner of the Baroque affections, represents the earth. In its static quality (measures 11-16), it represents the quietness of the earth. With its worm-like undulation (measures 20-30), it resumes its portrayal of the earth. It even suggests a ground, with measures 20-21 being repeated almost literally at measures 22-23, these latter measures being repeated literally at measures 26-27 along with the addition of a pedal point on G, perhaps representing the deep cisterns mentioned at that point.

The character of the vocal line is dictated, to a small degree, by the 'cello since its opening two measures (11-12) are an inversion of

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the first two measures (1-2) of the 'cello line. Measures 9-10 of the 'cello line (immediately preceding the entrance of the voice) also are an inversion of the first two measures of the song. This melodic contour is preserved in the vocal line even in the fast sections (measures 17 and 31).

Except for the brief imitation by the voice of the 'cello line, along with the similarity of mood between voice and 'cello generally, the individual character of each instrument precludes extensive imitation. Unity is achieved by the balanced form, which is based on almost strict repetition, intermittent in most cases. It is perhaps a stretch of imagination to conclude that measures 23-24 of the vocal line, which bridge an almost exact repetition of measures 20-22 by measures 25-27, quote the beginning of "Dies Irae". Certainly, the mention of death itself is set in a chantlike fashion, enhanced by the faster pace of triplets (measures 28-30).

Rhythm is straightforward for the most part. In a predominantly duple structure, triplets are used to quicken the pace; the most complex rhythm appears, surprisingly, in the second slow section (at measure 26), with the 'cello double stops producing a sesquialtera against the vocal line.

"Spottverse auf Don Pedro zu Pferd"

This second (and longest) song of the collection is unified by points of imitation and much repetition. The beginning of the vocal line is an approximate imitation of the opening line of the piano

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(right hand). The harmony in the piano, when the voice enters, is a p2m4n2s4d1t2. This is a prominent melody in the song, appearing at measures 9, 11, 22 (with altered rhythm), 39, 68 (slightly extended), and 134 (with the same extension) in the piano. Its appearance at measure 39 is the beginning of an active section of imitation, in stretto fashion, between piano and 'cello, lasting just over four measures. Thus, all three instruments make use of this theme or of segments thereof. This basic theme, two measures long, contains ten notes of the chromatic scale -- all but C♯ and A, which appear in the countermelody of the left hand. This countermelody is present, even if slightly altered, at every appearance of the principal theme. The opening melody of the vocal line (measures 2-9) also contains all twelve notes of the chromatic scale.

There is one melodic idea which appears at only one place in the song, but is extended by imitation. At measure 86, the piano establishes a new idea, which alternates briefly with a new idea in the 'cello. Yet another theme, consisting mostly of stepwise eighth notes, begins at measure 98 in the 'cello. This is overlapped by imitation at the unison (with slight changes in rhythm and pitch) by the piano. This imitation continues through measure 107, where it yields to the alternation of ideas heard at measure 108. The imitation resumes at measure 119 and is slightly extended to end at measure 125. This 40-measure section (measures 86-125) contrasts dramatically, in tempo and character, with the rest of the song, giving it a broad ternary design. The beginning of this section (measure 86) is the golden mean of the song.

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The minor second, so prominent in "Trockne Erde", is important in "Spottverse auf Don Pedro zu Pferd", too. A pedal D appears in the piano on the last beat of measure 24 and continues through the first beat of measure 39. In measure 24, it creates the interval of a major seventh with the C# in the right hand of the piano, in the 'cello, and in the voice. This C#, in turn, creates the complementary interval of a minor second with C-natural, the other note in the left hand of the piano. The identical interval relationship happens at the repetition of the phrase, beginning on the second beat of measure 28. The pedal tone creates the interval of a minor ninth with D#, which appears in the 'cello and piano right hand at measures 28 and 32 (the first beat in each case). The same D# appears against the D pedal in the voice and the piano right hand in measure 34.

At measure 39, the pedal D descends to C#. However, the C# in the right hand of the piano, which sounds the major seventh with the left hand, ascends to D just as the left-hand D descends to C#, ergo preserving the dissonance (merely by substituting a minor ninth for a major seventh).

Emphasis on the minor second occurs linearly over the first four chords of the piano part. The outer notes of both left and right hands remain constant while the inner voice of the right hand ascends by semitones and that of the left hand descends by semitones (except for the whole-step from D to C):

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measure:	3	4	5	6
	F	F	F	F
RH	C#	D	Eb	E
	G	G	G	G
	B	B	B	B
LH	E	Eb	D	C
	A	A	A	A

Even the outer voices produce sevenths (right hand) and ninths (left hand) with each other. Each chord contains six of seven possible letter names, such as E-F-G-A-B-C (a secundal series) in measure six.

This secundal emphasis begins on the first beat of the song (C# against D) and recurs throughout, rarely resolving to tertian consonance. At measure 53, for example, the Db-major-major-seventh chord of the piano clashes with the D in the vocal melody. The preceding vocal anacrusis (measure 52) on C creates the same kind of conflict. There is further dissonance in measures 54-55, where F# and A conflict with the Db-major-major-seventh chord of the piano.

The 'cello theme, in spite of a character (of stepwise sixteenth-notes) different from the melodies of the voice and piano, outlines the same contour in its first four notes and frequently thereafter. This motive also contains all the notes of the chromatic scale.

At measure 24, the text depicts Don Pedro's arrival at the town, thus the character of all three instruments changes. The vocal line, in even values, begins as a free augmentation of the 'cello line which accompanies it. Even the piano line, with its quarter-note motion, resem-

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bles the voice and 'cello lines in contour. An approximate repetition of all three lines begins on the second beat of measure 28.

"Spottverse auf Don Pedro zu Pferd", like "Trockne Erde", contains many linear minor thirds. Although they abound in all three instruments, the most striking example appears in the vocal line at measures 15, 62, and 128, where the voice ascends from C to Eb. The interval is pronounced because, within the space of several measures, it is the only change of pitch in the vocal line. The minor third is used often, again as in "Trockne Erde", to connect the end of a melodic line in one instrument with the beginning of a line in another, such as the concluding Ab in the vocal line at measure 59 followed by the initial F of the 'cello line in the same measure.

At measures 19-20, the last four notes of the 'cello line are identical to the last four pitches of the vocal line, but are presented in a different order and in different note values.

An example of text painting exists with the static line on C at every occurrence of the text "Unter dem Wasser" (measures 13, 60, and 126), followed immediately by the higher pitch Eb to represent the words "Über" (measures 15 and 62) and "Auf" (measure 129).

The pace quickens considerably at measure 86 to depict the burning town. There is no indication of a return to the opening tempo at measure 126. This seems to be an oversight, for the music here is almost identical to that at measure thirteen, where the text also is similar.

There are solo passages for both piano and voice, but the 'cello never appears alone. When the three instruments appear simultaneously, each usually has a texture distinct from the others. For example, at

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measures 13-17, the piano sustains a single chord for the entire five measures, the voice chants its text in both triple and duple eighth notes (first on C, then on Eb), and the 'cello plays an undulating pattern of sixteenth-notes.

The song does not seem to conform to the usual, traditional design. It is unified by recurring elements in all three voices and rounded out at the end by an almost literal repetition of the piano introduction.

An important aspect of the form of this song is the spacing of the musical ideas. The distance from one statement of an idea to the next statement becomes progressively longer. For example, the main theme is stated by the piano at measure one and repeated immediately (at measure three) by the voice. Its subsequent appearances (disregarding the fragmented stretto series from measure 40) are at measures 10, 23, 40, 69, and 135 (to conclude the song). The second most prevalent idea is the combination of voice and 'cello at each appearance of the words "Unter dem Wasser". This duet appears at measures 13, 60, and 126. A third idea (a melodic pattern in the voice) occurs at measures 19, 67, and 133. Generally, the more important ideas occur earlier and more frequently in the song than do the less important ones.

A common device is a major/minor triad such as the A-C-Db-E of measures 13-17, 60-65, and 126-131 in the piano, producing a sonority of p1m3n2d1, an obvious emphasis on the interval of a third.

In measures 60-68, a minor second appears vertically in every measure of the piano part, and horizontally in every measure of the 'cello part. The three instruments, together, in this short passage,

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sound every note of the chromatic scale except Gb and B. There is an interesting expansion of a tone cluster from measure 46 through measure 53 in the piano part. If condensed into the same octave, the expansion looks like this:

measures:	46-47	48-49	50-51	52	53
	C	C	C	C	C
	B	B	Bb	Bb	Ab
	Bb	Bb	A	G	F
	A	A	F	E	Db
		G			

The last two chords create a Neapolitan relationship with their progression: C-seventh to Db-major-major-seventh. In every example above, there exists a minor-second dissonance between a member of the piano chord and a note in the voice line and in the 'cello line (except, of course, for the 'cello tacet of measure 53). The expansion of the chords is evident in a Hanson analysis:

measures	46-47	=	n1s2d3
measures	48-49	=	p1m1n2s3d3
measures	50-51	=	p2m1n1s1d1
measure	52	=	p1m1n2s1t1
measure	53	=	p2m2n1d1

In contrast to the recurring ideas in the piano part, the figure at measure 82 appears nowhere else in the song. In the space of three beats, it presents ten pitches of the chromatic scale (all but E and Ab).

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Dynamics are exploited to emphasize both textual and musical ideas. Consider the principal theme of the piano, played mezzo-forte at measures 1 and 10, forte at measure 23, molto forte at measure 40, then piano at measures 69 and 135. This not only creates an arch of dynamics, but gives increasing emphasis to the theme in the early part of the song, as if to insist that it be recognized and remembered.

The text which begins "Unter dem Wasser . . ." (measures 13, 60, and 126) is sung pianissimo and accompanied by a pianissimo sustained chord in the piano and by a muted 'cello playing very softly -- an obvious reflection of the text.

Rhythm is elementary -- never more complicated than dotted rhythms and simple cross rhythms, with the beat always clearly defined. There are fifteen changes of meter, but the quarter-note is retained throughout as the beat unit. A melody sometimes recurs with a changed rhythmic structure (such as the dotted values in the principal piano theme at measure 23 and the tremolo of the principal 'cello melody at measure 126).

At measure 21, the sixteenth-note staccato chords, alternating between the two hands of the piano, text-paint the cymbals in the poem, appear nowhere else in the song, and are played softly because it is the night which plays the cymbals.

"Tanz im Garten der Petenera"

Two chords, which appear in more than half of the 83 measures of this song, occur in the piano at the outset. The first is in measure one -- the major/minor G-Bb-B in the left hand, and D-C# in the right,

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with a chemistry of p1m2n3s1d2t1. The minor second, which Reutter has used so much up to this point in the Requiem, is the strongest feature of this chord. Throughout the song, this chord appears in two forms: block chords (usually alternating between left hand and right), as in measures 1-2, and arpeggiated sixteenth-notes (as in measures 3-4).

The other prominent chord is presented at measure five and occurs always in block form. It consists of Ab-C-A in the left hand, and F-C-Eb in the right. This, in effect, is a seventh chord built on F -- major/minor, with a chemistry of p2m2n3s1d1t1. Although the chord at measure 5 duplicates none of the pitches of the chord at measure 1, its chemistry is the same except that it has one more perfect interval and one less minor second than the chord in measure one. F# replaces F for the remainder of the song, creating a sonority of p1m1n4s1d1t2, in which the minor third is, by far, the most prominent interval.

E is the only member of the chromatic scale missing from the above chords. The importance of this omission is emphasized by the opening melody in the 'cello (measures 3-10), in which E is the only member of the chromatic scale absent.

E seems reserved for the vocal line, where it appears as the second note in the vocal theme at measure ten -- one of four appearances of E in the voice. It first appears in the piano as a doubling of the vocal melody at measure ten (the first of only seven appearances in the piano).

E appears only twice in the 'cello line: first, at measure 27, where the 'cello imitates the vocal melody; and, second, at measure 71, where it appears in unison with the vocal line. The 'cello concludes

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the song with an F-Eb double stop, as if to embrace the absent E.

Harmonies among the three instruments rarely seem completely in accord. An exception occurs at measures 7, 24, and 44, where the 'cello outlines a G-D open fifth above the ambiguous triad (G-Bb-B-D) of the piano. The 4-3 appoggiature (C-B over G) in the 'cello line at measures 9, 26, 30, 46, and 81 suggest the importance of the major triad on G.

The opening melody in the 'cello outlines an ascent of Bb-C-Db-Eb-F-G# before descending almost two octaves. The entrance of the voice, at measure ten, then duplicates, almost literally, the last seven notes of this 'cello melody. The beginning of this principal theme in the voice suggests the melodic-minor scale on F: D-E-F on ascent, and F-Eb-Db on descent. The piano doubles the beginning of the vocal melody at measures 10 and 47, further unifying the three instruments.

The instruments are closely related at measure 27, where the 'cello doubles the beginning of the vocal melody while the piano plays the 'cello theme. This 'cello theme is altered rhythmically at measure 40, where it appears in dotted rhythm.

The same treatment is given the second theme of the piano at measure 50. This theme appeared first at measure 13. At these two points, the piano theme implies a harmonic progression of Ab7-Db, which it reverses at measure 31, suggesting a retrogression (including the Neapolitan relationship) of Db-Ab7-G. At measure 50, this piano melody appears in octaves. At measures 13 and 31, however, it appears in conjunction with the two opening chords of the piano part.

At measure 52, the vocal melody is extended at the word "schreiben" and altered by octave transposition upward (as though the word were

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"schreien"). At measure 58, the second part of the vocal theme (cf., measures 58-60, 13-15, and 31-32) is presented alone.

At measure 66, after a chromatic descent of five measures, the piano settles into an octave C in the left hand, the upper member of this octave alternating with B (in the manner of a slow trill) before settling back to the octave C at measure 71. At the same time, D alternates with Eb in the right hand. Therefore, several secundal relationships exist. For most of this time (measures 66-71), there is a pedal G in the 'cello.

In contrast to the many meter changes of the previous song, "Tanz im Garten der Petenera" is in 3/8 throughout except for a measure of 2/8 at the end of each of the three statements of the vocal theme.

The song may be divided into four similar sections (corresponding approximately to the four stanzas of the poem), each about twenty measures long and beginning with the 'cello theme (measures 3, 20, 40, and 61). Even though there is some imitation of ideas among the three instruments, each instrument, for the most part, has its own musical material. The vocal line is unusually melodically prominent.

The character of the gypsy dance is represented by the forte block chords which alternate between the hands of the piano at measures 17-19 (beneath the text which tells of the dancing gypsies). These chords have appeared before, quietly, as the introduction to the song. They appear often, with the most excitement at measures 35-45, where they crescendo from piano to forte, are compressed by the 2/4 measure (37), and double their rhythmic motion and energy at measure 40, where they change from eighth-notes to sixteenths.

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"Tod der Petenera"

The melodic interest lies almost entirely in the voice; the poem consists of three short stanzas, each with a refrain ("Hundert Pferdchen . . ."). The music for this refrain is the principal vocal melody, the most tonal of the entire Requiem; it appears at measures 4, 11, and 18 -- quite evenly spaced. Alone, it seems obviously in Bb major. Other aspects of the composition tug against that tonality, however.

The 'cello accompanies every statement of the vocal melody with a pizzicato, soft, arpeggiated series of eighth-notes, which outlines a major-major-seventh chord built on C. Against the feeling of Bb major in the vocal line, this creates a secundal relationship, a common occurrence in this work. The 'cello line is extended by two beats (a simple repetition) in measure 12, causing it to start before, and end after, the vocal line.

There is great variety among the three instruments in both character and harmonic implication; uniquely, the piano plays only one chord in this song, with a polychordal chemistry of p3m4n3s1d3t1, alternating it with periods of silence, especially during the principal theme of the voice, when the piano is tacet. The piano's Bb-minor triad is juxtaposed to, but never superimposed upon, the Bb-major outline of the vocal line's principal theme, appearing with a wide range of dynamics (pianissimo to forte) and with varying duration: from half-a-beat (staccato) at measure 16 to 18½ beats at measures 6-10.

The chord is bitonal: A minor in the left hand and Bb minor in the right. These chords seem unrelated to anything else in the song (except the Bb-minor outline of the vocal melody at measure 13), but they do re-

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late to each other in a fashion common to these songs. They are a minor second apart.

There is variety of melodic ideas in the vocal line. Measures 1-2 are chant-like, weaving around F in strict stepwise fashion (a step above and a step below to create a linear cluster of five notes: Eb-E-F-Gb-G).

At measures 13-15, the harmonic feeling of the vocal line is that of Bb minor (the chord in the right hand of the piano). This vocal melody takes an abrupt turn away from Bb minor in measure 16 and ends on A, the root of the chord in the left hand of the piano. Measure 16 begins with a wide leap (minor seventh), unusual for this song but common elsewhere in the cycle (as at the beginning of "De Profundis").

The golden mean occurs at the end of measure 16, as the sforzando eighth-note chord depicts the breaking of the guitar string. This entire stanza of poetry (from measure 13) is marked forte in both piano and voice (although the long-sustained piano chord obviously will decay considerably). In extreme contrast, the song's only measure of silence (17) concludes this section. The rest of the song is marked piano and pianissimo.

If the opening three measures, which seem to introduce the dominant note and the bitonal Bb (along with the bimodality of the song), may be considered an introduction, a rondo form exists from the fourth measure:

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A = measures 4-5

B = measures 6-10

A' = measures 11-12

C = measures 13-17

A'' = measures 18-19

The same piano chord which precedes the first A section (measure 3) follows the last (measures 20-21).

"De Profundis"

The 6/4 meter of this song endures throughout. The entire song is quiet and slow.

There is less variety among the three instruments here than in the other songs of the set. In fact, imitation is a major feature of the song. The principal theme, which begins with the leap of a minor ninth, is sung at the outset. Its second part (at measure 3) has the same contour within a narrower range.

The principal theme becomes a ground bass as it is imitated every fifth measure -- first by the 'cello at the unison (measure 6), then by the piano at the unison with octave doubling (measure 11), and, finally, by the voice at the unison (measure 16). This theme contains all twelve notes of the chromatic scale. Except for the wide leaps mentioned above, the melody is almost invariably stepwise.

Imitations of the theme are altered, both rhythmically and melodically. For example, the three-beat rest of measure 2 is filled in at each imitation -- by added material at measures 7 and 12, and by con-

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tracting the melody at measure 17. Thus, the second part of the theme, which normally would begin on the last beat of the measure, begins on the third beat of measure 17 (because of the elimination of the rest). The 'cello plays it at its normal position (beginning on the last beat of measure 17) to create a stretto effect.

The static contour of the vocal line in measures 7-8 is similar to that in measures 4-5, and the rhythm is identical. This idea seems to have its roots in measure 5 of "Tod der Petenera".

All parts, including the right hand of the piano, are written in the bass clef almost entirely. The left hand, for the final six measures, is marked 8va bassa, and half the pitches already are below the bass staff. This produces a sombre effect, which certainly is appropriate in a song about the eternal sleep of lovers below the ground.

The voice and piano ascend only to middle C, but the 'cello plays a major seventh higher. Logically, the low point of the vocal line is on the word "Erdreich", having descended from its high point (c') in the first measure to an A in measure five. The piano ends the song with Contra C in the left hand.

The minor second retains its importance in this song -- all the way to the final chord: C-A-C#. Simple consonances are rare. The unison B among all three parts on the fifth beat of measure 14 is one of these rarities.

An interesting change of melody occurs in the imitations of the first beat of measure four in the voice (E preceded by the acciaccatura F). The 'cello, at measure nine, plays the acciaccatura D# before the E, and the piano does the same at measure 14 (doubled at the octave). In

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measure 19, the 'cello doesn't embellish the E at all.

The rhythm of the song is uncomplicated. The predominantly linear aspect is emphasized by imitation (including a single melodic line at the beginning of the song), the lack of double stops in the 'cello, and the absence of chords in the piano. The piano part consists entirely of octave doubling. There are many transient dissonances, and, because all parts move within the same general range, the lines often cross one another.

Many words and ideas recur in the poetry of Lorca. In this collection of five songs, a cyclic effect is suggested by the use of the words "trockner Erdreich" at measure 5 (cf., the title of the first song: "Trockne Erde") and the "grüne Oliven" of measures 9-10 (cf., "Wind in den Oliven" at measures 17-18 of "Trockne Erde").

Summary

One reason for the scarcity of chamber music which includes the bass voice is that it is difficult to give the prominence to the text-bearing instrument that usually is expected of it. Reutter uses several techniques to reduce this handicap in Ein kleines Requiem.

One of these techniques is to place other members of the ensemble in a range different from that of the voice. Reutter employs such a separation at measure 17 of "Trockne Erde", where both hands of the piano play in the treble staff while the bass sings in the bass staff.

The composer limits his chances of such separation by using the 'cello as a member of the ensemble. Of course, there are many Baroque works for bass voice, 'cello, and keyboard, but the two instruments func-

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tion together as the basso continuo. This is not the case in the Requiem. The 'cello is a totally independent instrument, developing its own personality and participating as an equal partner at points of imitation.

Reutter uses contrast in dynamics to minimize the risk of a muddy texture. When the 'cello is very loud, the voice usually is absent.

The music contains many examples of text-painting. There is a single mood for the duration of the song in most cases. Within this, however, Reutter usually uses each instrument to represent a different aspect of that mood. This is similar to the technique used so often by Schubert in such songs as "Gretchen am Spinnrade", in which the singer's line tells of Gretchen's anguish concerning Faust, while the piano accompaniment depicts the spinning wheel (which is mentioned only in the title of the song). When text recurs in Ein kleines Requiem, it usually is given the same music it had at its first appearance.

Repetition is the principal unifying tool of the Requiem. The Scarcity of literal repetition blurs the boundaries of the sections within the various designs. Still, the general effect is a series of forms which emphasize one thematic idea more than others. Repetition is so important in "De Profundis", that sixteen of its twenty measures are devoted to statements of the principal theme, allowing little opportunity for contrasting material to be presented. Even in the longest song, "Spottverse auf Don Pedro zu Pferd", there are few ideas and much repetition.

The voice often is given the least interesting music, with its text being depicted more by the 'cello and the piano. Variety is created by transformation of melodic material at points of imitation and

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repetition. Intensity is heightened by the limited use of stretto in imitative passages. An unusual type of imitation used a few times by Reutter is the splicing of dissimilar melodies. This is done by making the last few notes of one melody identical or similar to the first few notes of the melody which follows it in another instrument.

Ein kleines Requiem contains much pedal point, double stops in the 'cello part, and octave doubling in the piano part. In spite of its potential for being quite complex, the piano has a very transparent part, often consisting of block chords which are sustained or repeated on the beat (thus avoiding rhythmic complexity). Occasionally, it has no vertical structure at all, consisting of a single melodic line, perhaps doubled at the octave.

Every song begins with a single instrument (one song with 'cello, and two each with voice and piano). The other instruments then enter, one at a time, to increase the density of the texture. "Tod der Petenera" is unique in the fact that the three instruments never sound simultaneously.

Dynamics are used to reflect the text and to make musical ideas prominent, with a principal theme often bearing a dynamic marking a step above that of the surrounding material. Reutter uses silence often and with good effect, especially as an extreme contrast to a neighboring forte.

The rhythm is quite simple. Although there are many changes of meter, the beat unit almost always remains constant. Sesquialtera abounds but never obscures the beat. Tempo fluctuates, melodic rhythms

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change (usually from even to dotted values) with repetition of the melody, and melodies occasionally begin on different beats of the measure or in rhythmic relationship with the other instruments which is different from the original relationship.

An almost ubiquitous feature of the cycle's tonal organization is the minor second. It often seems to exist for the purpose of concealing the few traditional, if short-lived, harmonic relationships which are suggested. There are many deferences to tonality, which preclude adjudging the work atonal. Still, most chords seem to appear in succession rather than by progression.

Many of the melodies include all or most of the twelve members of the chromatic scale. Occasionally, the appearance of a tone is emphasized by its conspicuous absence elsewhere.

Open fifths are common, leaving the mode in doubt. At other times, a triad may appear with superimposed major and minor thirds, suggesting bimodality. The strongest suggestions of tonality appear in "Tod der Petenera", but different keys are suggested by the different instruments. Each song seems to be unified by its own collection of chords, thus distinguishing each song from the others harmonically.

Chord clusters are common. Some melodies, if reduced to a chord, create dense clusters. This is partly because almost all of the melodic movement is essentially stepwise, with only an occasional wide leap (made dramatic by the extreme contrast).

The only difficulty presented the singer is that of melodic intervals. It seldom is possible to relate a melodic passage to a key. Pitches and motives often conflict with the 'cello and piano parts, es-

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pecially when a pitch only a minor second away lures the singer's ear. Otherwise, the range, even for a low bass, is moderate, even gratifying, and the rhythm is elementary.

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Analysis II

Composer:	Harold Budd
Title:	Song of Paradise: 17 Illuminations on the Holy Koran (from The Pavilion of Dreams)
Text:	The Holy Koran, Sura nos. 55 & 56 (Rodwell's translation)
Instrumentation:	Bass-baritone voice, harp, glockenspiel, vibraphone, and percussion (wind bells, sleigh bells, suspended cymbal, gong, and tam-tam)
Date of composition:	1974
Publisher:	Basheva Music
Date of publication:	1975

Dedicated to the memory of Albert Ayler, Song of Paradise was composed specifically for the voice of Marvin Hayes with the aid of a grant from the National Endowment for the Arts.

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The instruments are well chosen to depict the gardens of paradise. None has a biting timbre. Even the bass-baritone voice is more mellow than a soprano, for example, might be. Like the gong, it is capable of being loud without being shrill. There are no reeds or brass; the harp (appropriately, the instrument of angels) is the most active of the ensemble.

The composer employs the least aggressive characteristics of every element of the music to depict these "Gardens of utter Delight", except at the first and last appearances of the words "Blessed Be the Name of the Lord, Full of Majesty and Glory". The first statement (page 4) is forte and begins in a strict 3/2 meter at a tempo suddenly a third faster than the preceding section. Its opening also is underscored by an ornamented sforzato accompaniment on the second beat of the measure. This show of musical power is short-lived, however. The 3/2 meter is abandoned, after one measure, in favor of recitative.

The last appearance of this text (page 11) is embraced by contrasting elements. Immediately preceding it is a general pause, through which the vibrations of the harp strings decay as the sound of the sleigh bells diminishes. Suddenly, at the double bar, the reappearance of the words "Blessed Be the Name of the Lord" is forte, in broad note values, in the high range of the voice, and accompanied by a forte succession of three major-major-seventh chords.

After this outburst, the vocal line quickens its pace and descends, through a series of repetitions of the word "Glory", to its lowest note of the piece as the sound of the entire ensemble fades, then disappears entirely.

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The general character of the vocal line is that of plainchant, especially with writing such as appears on page 7. Accompaniment is provided for the recitative in a manner which suggests the monodic writing of the Florentine Camerata. Frequent arpeggii in the harp resemble the rhythmically free broken-chord accompaniment of early-Baroque monody. However, the vocal line of page 7 more closely resembles Gregorian Chant. It lacks the declamatory quality of the seconda prattica, and it foregoes almost every opportunity for text-painting, unless the even note values on the same pitch may be interpreted as representing the text "Equal Age with them" at the end of page 7. However, the same type of setting is used at the top of the page for the expressive words "With Gushing Fountains". The best example (and a weak one at that) of text-painting is the fall of a third on the word "Recline" at the top of page 6. The lowest note of the entire vocal line is on the word "Glory" (page 11), and the highest on the word "in" (page 8: "With Large Dark Eyes kept close in their Pavilions"). The composition reflects the general atmosphere of the text, but individual words and lines seem carelessly treated here and there. For example, the second syllable of the word "Waters" is accented, both rhythmically and agogically, on the bottom line of page 5.

Because of the sparse texture, the generally low dynamic level of the entire ensemble, and the absence of strongly resonant instruments in the range of the voice, the vocal line stands out clearly. In fact, each instrument, because of its timbre unique to the ensemble, is clearly distinguishable from the others, but Budd seldom makes full use of this variety of timbre. For example, there is no contrapuntal texture, in

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which individuality of timbre would be useful in distinguishing the various lines. There is one brief hint of Klangfarbenmelodie. At the end of the middle line of page 6, the musical material is passed from one instrument to another in quick succession. Too often, the melodic instruments simply play in unison, such as in the 5/4 passage on page 4, in which the harp, doubling itself at the octave, is joined by the glockenspiel and vibraphone in the same melody. The block chords in the preceding measure are another example; as many as fifteen notes are sounded simultaneously, duplicating the four members of each in a series of seventh chords. Here, though, Budd needs the massive sound to make the contrast of alternating loud and soft chords more pronounced.

Among all the examples of unison melody among the instruments, there is one point at which this pattern is broken. At the double bar on the top of page 9, the harp and vibraphone begin their eighth-note melody in unison. On the second line, the vibraphone suddenly employs a tremolo and, although continuing the eighth-note pattern of the harp, assumes a new direction melodically.

The rhythm of Song of Paradise is free more often than it is measured -- so free, at times, that it produces a mildly aleatory rhythmic coordination of the ensemble, the first example of which is the ad-libitum repetition of the harp's arpeggio in the opening measure.

Once the voice has entered, the harp accompanies its recitative (marked "Free Time" and "Ad lib.") with arpeggiated chords. The flexibility of the rhythm is emphasized by the harp's accompanimental chords' being marked "Free Time" rather than something such as "colla voce" or "col canto", which might restrict the rhythm of the harp a bit more.

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There is no indication of meter for the recitative. Even though bar lines exist, there is no uniform number of beats among the measures. The number of beats in each of the last six measures of page 5 is, respectively: 4½, 5, 5, 6½, 4, and 6. All the while, the arpeggiated harp accompaniment is indicated merely as a whole-note in each measure.

The free barring sometimes (as in the first line of page 2) resembles that in a modern edition of a Renaissance polyphonic composition. In just this one line, the malleable rhythm is apparent in the number and variety of instructions for durations, points of entrance, and other temporal considerations: "Just as voice ends", "Ritard.", "Brief Pause", "Hold", "Rapid", "continue", "As Gong fades", "Long", and "Less 'Pulse'". Within the standard vocabulary of musical signs are fermatas, a triplet, open-ended ties, an irregular number of notes attached to a beam, and rests in parentheses.

In contrast, and, in this case, immediately following one of the freest sections of the work, is the 6/4 section which begins in the middle of page 2. Admittedly, duple and triple rhythm are juxtaposed, but they are not superimposed (except at the word "Hyacinths") until the 4/4 section on page 3, where triplet eighth-notes in the harp and vibraphone sound against sixteenth-notes in the glockenspiel. The rhythmic motion slows to a fermata, marked "Lunga", just before the double bar at the end of the page, to be followed by the block chords in free time on the next page.

The vocal line is almost entirely unornamented. Mild exceptions are the acciaccatura on the word "Gardens" on the first page, the anticipation of the last note of page 4, and the portamento from B to C

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(an unusually small interval for this device) on the word "Majesty" on page 6.

The instrumental ensemble provides much embellishment, primarily by its interesting use of rhythm. Such elements as unmeasured arpeggii, cross rhythms, acciaccature, tremolo, and ad-libitum repetitions are common among the melodic instruments, especially in the harp. Short bursts of sound from the percussion instruments, both pitched and pitchless, appear frequently. Typical are the vibraphone's solo at the bottom of page 1, the sforzato échapée-like figure in harp and vibraphone in the 3/2 measure of page 4, the subtle shimmers of the gong, the frequent rippling of the tam-tam, and the recurring triplets (outlining the interval of a perfect fourth) in the glockenspiel at the end of the work. Most significant of all is the composer's sparing, but idiomatic, use of the percussion instruments, tastefully adding a touch of color when it is needed.

The range of dynamics for most of the composition is from piano to pianississimo and even quieter; there are few sustained exceptions. The first measure of page 4 is unusual because of its rapid alternation of forte and piano chords. The several appearances of the unison sforzato in harp and vibraphone (pages 4, 6, 7, and 8) are short and, by definition, decay rapidly in volume.

The staple of this work's harmony seems to be the seventh-chord, and there are more ninth-chords than there are simple triads. In fact, there is only one unequivocal major triad in the entire work! This is in the final measure of page 7, where the singer sings Ab over the Db-major chord in the harp.

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At the top of page 6, the harp arpeggio outlines an Eb-major triad, with an apparent passing Ab. However, D, implying the major seventh of the chord, appears almost immediately in both voice and glockenspiel. Because tones which are not chord members seldom appear in the vocal line, the F on the words "Blessed" and "Be" might be considered the ninth of the chord. If we project this far, we might as well name it an eleventh-chord by reconsidering the function of the Ab in the harp arpeggio.

On the bottom line of page 6, the first chord (in vibraphone and harp) has only two members -- Db and F, implying a Db-major triad or a Bb-minor triad. On the second beat, F and Gb appear in quick succession, resolving immediately to Eb. Earlier, I referred to this as an échapée-like figure. However, assuming that all the tones struck by the two instruments on beats one and two continue to resonate together, the chord produced is a Db-eleventh chord, of which F, Gb, and Eb all are members (ergo consonant), thus leaving no non-harmonic tone to satisfy the definition of échapée.

Although the opening chord of the song is an Eb-minor-ninth, the final chord is Db-major with added sixth, which proves to be the most prevalent chord of the song. The Db-major-major-seventh chord with added sixth is the only chord present from the second line of the second page to the end of the first section of the song (the end of page 3), during which the voice sings only the fifth (Ab) and the added sixth (Bb).

When harmonies remain relatively static, as they do often in this piece, there are few relationships to discern. When they do move, as

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in the first measure of page 4 (a rhythmically free interlude), their relationships, based on root movement, often are not apparent; Budd relies heavily on common-tone relationships in moving from chord to chord. With seventh chords, the chance of common tones' occurring is much greater than with triads. This common-tone relationship does exist in the interlude at the top of page 4, which consists of a succession of major-major-seventh chords built on D, Eb, Gb, and D, followed by a G#-half-diminished-seventh chord in second inversion, the whole resolving to a Bb-minor triad (the first simple triad of the composition) at the 5/4 measure. The 5/4 and 4/4 measures consist of melismatic elaboration of the Bb-minor triad and offer rhythmic contrast to the preceding measure.

The second section of the work begins, at the 3/2 measure on the second line of page 4, with the same harmonic progression that launched the work (Eb-minor-ninth to Gb-major-major-seventh). On the third line of page 4, F becomes important in both vocal line and harmony. If Bb, with which the vocal line begins and ends, and which is almost omnipresent throughout, is considered a musical axis representing an important theological element of the Koran (such as the eye of God), it seems logical that it would be the center of musical activity a perfect fifth away in both directions (Eb below and F above). The song consists of much activity around the third below (G and Gb) and the third above (D and Db) as well.

Because of the vagueness of harmonic motion in much of the work, the idea of concentration around certain pitches seems plausible. Actually, my strongest reaction is that the work was composed more by ear

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than by harmonic logic. With its many seventh- and ninth-chords, the work has the flavor of jazz but lacks the harmonic organization which is such an important part of jazz.

From the top of page 5, after the initial Eb-minor-ninth chord, there, once again, is a series of major-major-seventh chords, built, respectively, on Eb, B, Eb, Db, A, Ab, E, Eb, E, and Db. At the same time, the vocal line, which, thus far, has remained relatively static, hovering around Bb or F, descends through Bb-Ab-G-F-E-Eb-Db-Cb-Bb-Ab.

The end of the section, at the end of the second line of page 6, is indicated by the words "Molto Rit. . . . softer . . . softer" (beyond pppp), a fermata marked "Lunga", the completion of this section of text, a tutti caesura, and the simple word "End".

The next section, which begins at the bottom line of page 6, is unified by the alternation of block chords (some of which include the échapée-like ornamentation described earlier) and a chanting vocal line, which hovers around Bb and often is accompanied only by the tam-tam.

The boundary between the end of this section and the beginning of the next at the top of page 8 is disguised by overlapping of different elements. The text changes to a description of two more gardens. Yet, its first line is chanted, with the most melodic vocal line of the song following at the end of the line ("In Earth the Fair . . ."). Also, the Db harmony (in the form of a ninth chord at the end of line one) is retained until an Eb-minor-ninth chord appears in line two to accompany the new melody. This chord is significant as the one with which both of the first two sections of the song began. Admittedly, the Db-major-major-ninth chord reappears in the second measure of line two, but the

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rest of the section, the most restless of the song harmonically, concentrates largely on chords built on Ab, Cb, and Eb (whose roots, taken together, comprise the dominant-minor chord of Db, which is emphasized in the preceding and following sections of the song).

On page nine, there is an interlude of four measures, in 4/4 meter, based on the Db-major-major-seventh chord. It differs from the similar interlude on page four in the duet between harp and vibraphone; the instruments played in unison on page four, but here they play in harmony.

The penultimate section of the song, an unmetered and essentially unbarred rubato recitative, begins with the words "How Happy Shall Be Those of the Right Hand" on page nine. There is little regular rhythm, and all the instrumental figures are short-lived. The vocal melody falls irregularly from its highest note, at the beginning, to its lowest, a major-tenth below, at the end. Harmonies are transient, moving toward a Db-major-ninth chord to end the section.

The climax of the song arrives with the final statement of the words "Blessed Be the Name of the Lord" after the double bar on page 11. It is accompanied by a series of major-major-seventh chords -- chords identical to those at the beginning of page four, at which point they <u>preceded</u> the words "Blessed Be the Name of the Lord".

The Db-major chord with added sixth returns on the second line of page 11 to conclude the song. Three statements of the word "glory" emphasize the third (F) and ninth (Eb) of Db (implying a Db-major-ninth chord), descending to low F immediately before the final statement on Bb (the added sixth). I feel certain that Budd would have written

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Contra Bb at the final statement (to continue the descent of the vocal line) if Marvin Hayes had been able to sing it.

The design, then, is sectional. Text recurs, as do certain musical elements, but they do not recur together. The harp-glockenspiel interludes of pages 4 and 9 comprise one of the best examples of a recurring musical idea, but such similarity is unusual. Some techniques appear more in some sections than in others; for example, the chanting on pages 6-8 is essentially unique to that section.

There is little melody among the instruments. Even the vocal line is rather static, most of its notes being derived from the accompanying chords, which have little enough variety themselves.

There is much unison playing. At the beginning of the second line of page two, the vibraphone plays F-Bb-C, which is played immediately afterward, by the glockenspiel, in retrograde (C-Bb-F). This, one of the most intricate interplays of parts in the entire song (in spite of its simplicity), is a hint of the melody to follow in the 6/4 section.

The vocal range covers a minor-fourteenth (F-eb') and has a low tessitura. Rhythmically, it is easy, and rarely does it conflict with the accompanying harmonies. Since it is almost totally stepwise, most professional basses should be able to sight-read it almost perfectly.

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Analysis III

Composer:	Daniel Foley
Title:	From the Diary of a Madman
Text:	Nikolai Gogol (translation by A. R. MacAndrew)
Instrumentation:	Low voice, flute/piccolo, viola, tenor trombone, percussion (3 timpani, vibraphone, large gong, and bass bow), and piano
Date of composition:	1978
Publisher:	None
Date of publication:	None

This monodrama for low voice and chamber ensemble was composed for John Weinzweig on his sixty-fifth birthday. The composer has pencilled optional (lower) notes in for the benefit of singers with exceptionally low ranges -- not, as is the case so often, for the salvation of those who can't reach the high ones.

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Text-painting appears at almost every opportunity in this work. The very first sound reflects the title. The quite consonant C-G open fifth appears in the viola as the only trace of sanity amid abnormality in the rest of the ensemble. This open fifth is sounded against C, Db, and F (a pmd) in the left hand of the piano. After muting and thus producing some overtones, the piano increases the dissonance.

Foley avoids idiomatic writing for the instruments in order to enhance the feeling of madness. The left hand of the piano plays a closely spaced dissonant chord low on the keyboard, where it sounds muddy. The gong, normally struck with a mallet, is bowed, making it possible to effect a crescendo of a sound which characteristically should decay. The trombone is tapped with a metal rod, the flute is sounded by slapping the keys, and the viola plays its benign open fifth col legno jeté and muted. Each member of the ensemble plays at a dynamic level of pianissimo or pianississimo.

As the music continues, fingertips play muffled timpani, the pianist plucks strings, the trombonist breathes through his instrument, and the flutist and trombonist fluttertongue; the violist plays pizzicato, legno tratto, sul ponticello, sul tasto, and tremolo; the singer uses falsetto, sotto voce, ¼-tone melody, and Sprechstimme.

Except for those used by the singer, who does not enter until page four, most of these unusual effects are exploited in the first two pages. Those in all instruments other than the viola and the voice are used sparingly (except for muting) until the last ten measures (174-183), which are an exact duplication of the first ten measures in retrograde. Measure 173 is the retrograde of measure 11 only in flute,

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viola, and percussion; the piano part in measure 173 is the retrograde of the piano part of measure 12 (rather than 11).

Retrograde is a prominent feature of From the Diary of a Madman. Measures 152-169 comprise an almost literal retrograde of measures 12-29 except for the absence of the voice in the latter measures.

Foley uses intermittent repetition to unify the work, an example being the imitation by the viola at measures 133-139 of the vocal melody at measures 54-59. There is a modified repetition by the piano, at measures 147-149, of the piano line at measures 50-52. The second note of the melody at measure 147 is a beat shorter than the same note at measures 50-51; Foley often uses such rhythmic variation to change the metric structure of a melody. The descending figure at the end of measure 52 becomes an ascending figure (over the same pitches) in measure 149.

Palindrome for as much as three measures at a time appears in every part except the tacet voice in the opening and closing sections. Strangely, it is the trombone, not the percussion, which provides the pitchless ostinato. The barlines between measures 1 and 2, and between measures 13 and 14, are the center points of brief rhythmic palindromes in the trombone, whose most characteristic figure of two sixteenth-notes separated by a half-beat rest appears at rhythmic intervals which vary from a half-beat (e.g., measure 6) to 1½ beats (e.g., measure 2).

Except for the bowed gong at the beginning, the percussion part employs pitched instruments to achieve palindromic melody as well as palindromic rhythm. The timpani are tuned to Ab, D, and Eb, producing a pdt sonority. The vibraphone sounds a C-G open fifth, which pivots

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on the barline between measures 13 and 14, to conclude the palindromic passage; it corresponds rhythmically to the only pitch sounded by the trombone in this section — E-natural (which completes a C-major triad with the timpani).

The open fifth of the vibraphone at measures 13-14 duplicates (an octave above) the only sonority which appears in the viola during the first nine measures. The viola's short (4 32nd-notes) rhythmically palindromic motive creates an arch of dynamics from pianissimo to forte and back to pianissimo. Its static texture is replaced, at measures 10-13, by a melodic palindrome of three beats, played pizzicato, and covering a range of a major 17th. There is an increase in rhythmic motion from three to four to five notes per beat in measures 10-11, with a consequent palindromic decrease in measures 12-13.

The flute plays three palindromic fragments through measure 21, the longest phrase structure of all the instruments. From its static, semi-pitchless key-slapping at the beginning, it plays an eighth-note Eb in the middle of its palindrome at measure 5, and an E-natural in the identical rhythmic pattern at measure 10. At measure 11, the flute part assumes a dramatically new character, moving in 16th-note leaps as wide as a major 10th, to mark the beginning of the most extended three-part palindrome of the entire composition: measures 11-21. The pivotal point lies between beats 2 and 3 (between the two middle C's) of measure 16. The entire eleven measures is strictly palindromic, both rhythmically and melodically. Even the dynamic markings are palindromic within individual segments of the extended palindrome. For example, the crescendo from piano to forte in measures 15-16 extends to the

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pivotal point, where it is followed by a decrescendo back to piano in measure 17.

As demonstrated to a lesser degree in the viola part at measures 10-13, rhythmic motion increases in the flute part from duple 16th-notes at the beginning through triplet 16ths in measures 13-14 to 32nds immediately surrounding the pivotal point in measure 16. By definition, the rhythmic motion retrogresses at the same rate in the second half of the palindrome.

The palindrome of the piano part is the most brief and the most complex. It occurs in measures 12-13 following a free piano part up to that point. As with other instruments in this section, melody, rhythm, and dynamics are palindromic in the piano part, which is made more complex by inversion (extending almost as far as four octaves between left hand and right).

Foley's contrapuntal writing appears in its most concentrated form in measures 63-70, in which the piccolo, viola, and trombone parts comprise a rondellus. The flute motive of measure 63 through the first half of measure 64 overlaps the beginning of the same motive in the trombone, which contracts the first interval (A-C#) and expands the last interval (Ab-F#) by an octave. The degree of transformation of the first motive is increased with the viola statement in measures 65-66, where the direction of the first interval is reversed (from ascending to descending) and the order of pitches in the last interval is retrograded (Ab-F# becoming F#-Ab). The next statement of this motive again is by the viola, which changes the quarter-note Ab to an eighth-note, which <u>ascends</u> an augmented sixth (rather than descending a dim-

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inished third) to F♯. The viola statement overlaps the next appearance of this motive, at measures 68-69 (in the piccolo, as at the beginning), which presents the first interval (A-C♯) in octave-displaced retrograde (C♯-A). The final statement (by the trombone at measures 69-70) uses retrograde and octave displacement to modify the original motive.

Similar techniques (octave-displacement, retrograde, rhythmic alteration, etc.) exist in the other two motives of the rondellus, the second of which is the four-note motive stated by the viola in measure 63. This second motive reappears successively in the piccolo at the end of measure 64, the trombone (twice) at the ends of measures 65 and 66, in the viola at the end of measure 68, and in the flute at measures 69-70.

The third motive appears first in the trombone (measure 63), then in the viola (measures 63-64), twice in the piccolo (measures 65-67), next in the trombone, and, finally, again in the trombone at measures 69-70.

At measures 22-29, the piano plays a series of short mirror-like patterns, which create a dialogue with the palindromic motives of the timpani. These motives decrease from a group of five notes in measure 24 to a group of two in measure 26, then increase again to five in measure 29.

From the Diary of a Madman uses a duodecuple technique with primary emphasis on melodic contour and sonorities. The collection of twelve tones often appears in an uninterrupted series within a part, an example of which is the first twelve tones of the flute melody at measures 13-14:

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F# - B - C - Bb - F - A - G - D - C# - D# - G# - E

This series, when divided into two successive hexachords, produces identical sonorities:

F# - B - C - Bb - F - A
= p3 m2 n2 s2 d4 t2
G - D - C# - D# - G# - E

The most prevalent intervals are the perfect fifth and the minor second, one of each of which exists in each of four sonorities when the row is divided into successive segments of three tones each:

F# - B - C = pdt

Bb - F - A = pmd

G - D - C# = pdt

D# - G# - E = pmd

As indicated by the vocal line in measures 53-59, Foley does not adhere strictly to serial technique, although all twelve tones often are sounded before any is repeated out of turn. The sonorities of successive trichords are significant in the passage beginning at measure 53:

Eb - Ab - A (pdt) - G - D - F# (pmd) - E - B - Bb (pdt) -

C - Db - F (pmd)
/ /
Db - F - Gb (pmd) - Ab - G - D (pdt) - C - E - B (pmd) -

A - Bb - Eb (pdt)
/ /
Bb - Eb - E (pdt) - D - C# - A (pmd) - B - Gb - F

(pdt) - G - C# - A (mst)

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The end of each of the first two series of twelve tones overlaps, by two common tones, the beginning of the next. The final sonority of mst (which is inconsistent with the regular alternation of pdt and pmd) exists because the series of 32 tones ends with C# and A, which appear out of order to take the place of the omitted C and G# (which, if combined with the antepenultimate tone, G, would create the anticipated pmd sonority).

The theory that Foley thinks more in terms of successions of sonorities than of successions of specific intervals or tones is supported in this passage (measures 53-59). Even though no tone is repeated before the other eleven have appeared in each of three successive statements of the collection of twelve tones (except for the very last two tones, C# and A), the order of appearance of the tones within the duodecuple group seems unimportant except for the sonority (pdt or pmd) which each group of three must create. The perfect interval sometimes is a fourth, sometimes a fifth; and the order of intervals within the melodic trichords varies; but the sonorities (as a general rule) remain consistent.

Various aspects of the important sonorities are illustrated by the instrumental ensemble in measures 53-59. The sonority in the piano part at measure 54 is p4 m2 n1 s2 d4 t2. However, the right hand alone sounds a pmd sonority, the same as that in the left hand (if the A-E open-fifth pedal tone is included).

In the preceding measure (53), besides the pdt chemistry of the vocal line, the first three notes of the viola line comprise a pmd sonority. In the trombone, from the end of measure 57 through measure

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60, a series of seven figures (each consisting of four tones which ascend by whole-step) appears in descending sequence (by semitone):

Ab - Bb - C - D

G - A - B - C#

Gb - Ab - Bb - C

F - G - A - B

E - F# - G# - A#

Eb - F - G - A

D - E - F# - G#

The vocal line "I have no strength", at measures 62-63, comprises a pdt sonority (D-G-Ab). Typically, the next three notes (Db-Gb-F), at measure 65 ("I cannot"), produce a chemistry of pmd. Such alternation of these two principal sonorities (in spite of occasional interruptions of the pattern) is inherent in the structure of the hexachords.

In addition to the madness depicted by the ensemble in the introduction and in the closing measures (the introduction in retrograde), there are many examples of text-painting throughout the work. The fortissimo ending of the active instrumental introduction yields to silence except for the words of the singer (measures 30-36): "No, I have no strength left. I can't stand any more." At measures 48-49, the text-painting is in the form of Sprechstimme for the words: "they don't hear me, they don't see me."

The rhythm of the vocal line quickens at the words "horses swift as wind" in measure 73. "Drive on, drive on, coachman" is accompanied by increasing numbers of notes per beat (5 to 6 to 7) in the viola, and

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a crescendo in the flute, which plays twelve 32nd-notes on the last beat of measure 75. "Let the harness bells ring" is depicted chiefly in the vibraphone and in the rhythmic open fifth and quartal trichord of the piano at measures 76-77, following which the vocal line rises for the words "Soar" (measure 77) and "upward" (measure 78). At measure 80, the vocal line is carried "away from this world" out of the normal vocal range to the high F# in the new world of falsetto. After the repetition of the word "nothing" at measure 85, there indeed is nothing (a measure of silence).

For the words "sky" (measure 90) and "star" (measure 92), the vibraphone is played with a bass bow, and the instruments play mostly in their upper registers -- especially the piano, which is entirely in the treble clef at this passage. The piccolo "twinkles far away" in measures 93-94, and the "forest rushes past" with a quickening of rhythm (triplets) in measure 95. In contrast to its playing in the treble clef to text-paint the sky and the star, the piano is totally in the bass clef for "dark trees" (measures 96-98).

The guitar string is "twanged" by a Scotch snap at measure 106, and the viola aids the effect by strumming in pizzicato, quadruple stops (measures 105-108). The 5/8 viola melody of measures 113-117 has a quasi-Russian flavor to paint the words "Russian huts". Composer Foley uses falsetto again to paint the text "blue in the distance" (measures 119-120).

The stepwise descent of the trombone line in measures 130-132 represents the falling of tears. The word "sick" is painted by a high, falsetto, portamento arch of five tones on the first beat of measure 132 in the vocal line.

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The pdt sonority of Ab-D-Eb appears (staccato) in the timpani on the third beat of every measure from 133 through 142, a static quality to paint the text "Hold me" of measure 135, as well as an annoying repetition (like the Chinese torture of dripping water) to paint the word "torture" of measure 134. The quick whisper of measure 144 is appropriate for the words "They are chasing him." Falsetto again text-paints sickness at measure 151.

At measures 146-150, Foley uses the two trichords of the first hexachord of the tone row in retrograde:

C - B - F# (pdt) - A - F - Bb (pmd)

After interpolating the non-serial D and F# in measures 150-151, Foley begins the wailing vocalise with a complete statement of the seventh transposition of the row (measures 152-156):

D - G - Ab - Gb - Db - F - Eb - Bb - A - B - E - C

A series of unusual vocal and musical effects concludes the work (from measure 160): quarter-tone intervals, rapid quasi-trills (measure 164) between a ¼-tone-flat G and a ¼-tone-sharp F on a hum (the "M" of "Mother") in juxtaposed triple and duple rhythm, rhythmic diminution (8ths to 16ths to 32nds) at measures 167-168 for the final syllable of "Mother" (with the initial consonant omitted) in quarter-tone motion, and the final melodic leap (measures 171-173) of 1½ octaves from a falsetto middle C (a low note for that technique) to F# below the bass staff.

Throughout the composition, there is much unity within, and di-

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versity among, the various parts. For example, at measures 146-151, while the bass is singing part of the tone row, the flute uses dotted rhythm and trills to emphasize the minor second, which is such an important interval in the pdt and pmd sonorities of the work. To reveal the purpose of these figures, Foley expands the melodic figures of the flute to produce (in measure 151) a three-beat series (excluding the trills) of the two basic sonorities in alternation:

A - G♯ - E (pmd) - Db - C - F♯ (pdt) - G - Eb - D (pmd)

The viola, at measures 148-150, uses double stops and dotted rhythm to emphasize the intervals within the pdt sonority:

measure 148, beat 2:	D♯ - E	=	d
measure 149, beat 2:	C♯ - G	=	t
measure 150, beat 1:	G♯ - D - D♯	=	pdt
measure 150, beat 2:	G - G♯ - D	=	pdt
measure 150, beat 3:	D - A - E	=	p2 s1

From measure 151 through the sextuplet at the beginning of measure 152, and excluding the pedal open strings (A and D), the viola plays a chromatic descent, which covers an octave plus a perfect fourth (from b' to small f♯) before the strict motion by semitone is broken.

The trombone, in measures 148-151, plays a series of widely leaping staccato eighth-notes, each of which appears either on the beat or in the middle of a triplet subdivision of the beat. The percussion, in measures 147-151, sounds its characteristic pdt sonority (D-Eb-Ab) in a mixture of duple and triple rhythmic patterns.

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The piano, in measures 147-150, illustrates the pdt and pmd sonorities both vertically and horizontally. At measure 148, for example, the first beat consists of a pdt sonority (Bb-Eb-E) in the right hand, and a pdt sonority (B-F-Gb) in the left hand. The second beat of measure 148 consists of a pdt sonority (Ab-C#-D) in the right hand, and a pmd sonority (C-G-Ab) in the left. In measure 149, the ascending melody of the right hand produces the pmd sonority of F-F#-Bb, leading to F-B-C (pdt) in the right hand, and F-A-Bb (pmd) in the left, on the second beat of the measure. At measure 151, the piano, from the C-D major second formed by one note in each hand, builds, by adding a tone to each hand on each successive half-beat, to a ten-tone cluster (with only B and Eb missing):

D - E - F - Gb - G - Ab - A - Bb - C - C#

Foley has set only the final entry of Gogol's Diary, ending with the madman's despairing cry for his mother. There might have been some release from the terrible mental suffering if Foley had included the last line of the Diary, which is the madman's observation of the wart on the nose of the King of Prussia. As it stands, the music ends, as it began, by depicting the agony of a demented social servant. The greatest challenge to the singer is to portray this suffering without revealing a pre-occupation with the vocal and musical difficulties of the score. Actually, beauty of tone production would be a hindrance. Necessary throat constriction, register breaks, and other reflections of the singer's suffering would enhance the effect of the drama and should be revealed without apology.

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Analysis IV

Composer:	Michael William Udow
Title:	Electric Silence
Text:	Winfield Townley Scott
Instrumentation:	Bass voice, flute/piccolo, bass clarinet, bassoon, trombone, musical saw, large tam-tam, crotale (f), suspended cymbal, Chinese cymbal, bass drum, piano, violin, 'cello, and contrabass.
Date of composition:	1970
Publisher:	American Composers Alliance
Date of publication:	1976

The poem "Electric Silence" concerns the death of President John F. Kennedy at Parkland Hospital, Dallas, Texas, on November 22nd, 1963. The title is taken from the words of Dr. Kemp Clark's announcement of the President's death: "There was electric silence of the President's heart."

The music was composed by Michael Udow during his junior year at the University of Illinois. John Reardon sang the first performance.

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Electric Silence is divided clearly into five sections, each based on one of the five segments of Scott's poem by the same title.

In the first section, which begins with a 12-measure instrumental introduction, the music reflects the irregular waves and pulses of the life-monitoring oscilloscope at Parkland Hospital, where President Kennedy died. The pitch of the musical saw, which is bowed, moves up and down in a rhythmically irregular portamento to depict the irregularity of Kennedy's brain waves. At the same time, the rolling bass drum is struck anew at widening intervals to represent the slowing of his heart. The soft rolling of the drum depicts the silence of the heart between beats.

If we consider the entire ensemble to represent the operating room, we are aware of diverse contributions to the gravity of the situation. Even before the saw and drum are heard, the piano plays an F-major triad plus E and G# (for a chemistry of p2m4n2d2) as a tremolo cluster in the low range of the piano. The pitches are virtually indistinguishable, and, as the music progresses, Udow eliminates the top pitch or two, which results in an mnd (in measure 4) and darkens the chord even more. An aura of eeriness is created by the use of soft mallets, which are rolled on the piano strings.

A major function of the piano here is to provide a mysterious envelope. The flute is the second instrument to enter, playing a pianissimo high C# (Three-line C#, to be exact), in whistle-tone, on the second quarter of the second beat, to add eeriness to the sombreness of the piano. Its pitch, a stranger to the chord played by the piano, increases the dissonance. There is no repose -- only tension in the room.

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The 'cello plays middle C, doubling it with a harmonic at the fifteenth. The bassoon contributes another middle C, and the bass clarinet plays a quickly descending chromatic figure of four quiet notes. The flute resumes the string of C-naturals, which is broken, in measure eight, by its tritone (F#) in the violin.

After a flurry of activity in measure eight, the brain wave ceases. In measure ten, the last, faint heartbeat is heard; the tam-tam, on the anacrusis to measure 11, is played in a quiet tremolo, on a single pitch, indicating the loss of signal from the brain.

Just after this cessation of life, the bass sings "When the fathers died . . ." in an angular, anguished forte. Instrumental entrances now are on the beat or the half-beat. Dissonances are maintained. After the third beat of measure 16, piano and double bass join in a pdt sonority. Meanwhile, the life-monitoring machines remain at a quiet hum.

The vocal line follows speech rhythm in its mixture of duple and triple values. However, as a singer, I'm especially sensitive to the misplaced stresses: "a" instead of the first syllable of "different" in measure 17, and "in" instead of "less" in measure 18. The ending on low D is fine. The optional ending, presumably for singers who lack the low E and D, retains the penultimate E, but changes the final D to F. Most significant, too, is the use of falsetto -- the substitution of one abnormal effect for another.

The optional substitution of one final pitch for another implies a relative unimportance of that pitch -- but how can any one pitch be much more important than any other at the end of a seven-measure phrase in which all twelve notes of the chromatic scale have been sung, es-

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pecially when the final note is accompanied by seven of them?

The second section of the work, which begins at measure 20, is distinguished from the first in several ways. First of all, there is a change in meter from 4/4 to 2/4, and the tempo is almost halved. The tam-tam and bass drum, which depicted the electrical silence of the first section, are absent. The life monitoring machines have been turned off. The heretofore sombre bass clusters of the piano are replaced by generally widely spaced chords of three or four members in and above the treble staff, ascending all the way to Four-line Ab to reinforce the high falsetto One-line Ab of the voice on the word "hero". The piano part does return to the bass clef for the reappearance of the words "electric silence" at the end of the section (measures 31-32).

In contrast to the low range of the voice in the opening section, the second section uses falsetto throughout. The text, which concerns the murder of the virile, young hero, is painted by an emasculated vocal line; if octave transposition is taken into account, the word "virile" is approached by a steadily descending chromatic melody of six notes (measures 20-22).

The words "Goes into earth" are painted by a descending melody, which covers a doubly diminished seventh: Gb-A♯. Immediately thereafter, the words "only to rise" are given an ascent from A♯ to Eb (a doubly diminished fifth, or an enharmonic perfect fourth).

The shock caused by the loss of the beautiful young man is reflected in the stark, high, unison Ab-G setting of the word "Hero" at measure 30. The high Ab, with piccolo and violin added to voice and piano, is the only note for the second syllable of "silence". There is a de-

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crescendo to pianissimo, as the crotale brings the section to a close with a quick, quiet flourish.

The strange quality of this section is damaged by the composer's slip of concentration at the first measure. At this point, he begins to misnumber the measures. At the same time, he substitutes the word "strange" for the word "slain" in measure 20 (which he calls measure 19).

The 'cello plays only double stops with harmonics in this section, and the flute continues its whistle-tone. The sustained sounds are not punctuated by short bursts of sound as much as they were in the first section.

The violin, as the only one with rhythmic motion in measure 23, divides that measure into five parts (sesquialtera); dissonance is somewhat milder in this section than in the first.

Section three (measures 33-50) is divided into two distinct parts. The first part (measures 33-37) is 18 beats long, is multi-metric, and lasts only 4½ seconds at the indicated tempo of 138. The rhythmically regular vocal line of alternating 3/8 and 3/4 is accompanied by four hammerstroke thrusts of sound at irregular intervals.

The dynamics, melody, and harmony are all static. The unchanging C♯ of the vocal line doubles the top member of the accompanying chord (C♯-D♯-G♯-A♯), which has a chemistry of p3n1s2.

The singer starts the second part of the third section (measure 38) on D, a semitone higher than his chanted C♯ of the first part. He is joined by the bassoon and the right hand of the piano in this upward shift. This new pitch is the only one in the texture which does not belong to the chord (C♯-D♯-G♯-A♯) carried over from the first part of

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the section. That dissonance is appropriate for the text: "We shall mourn this death until the day of our own." The vocal line does not stray from its D-natural until measure 41, at which point it makes the first of several downward turns. The instruments maintain their chord (if the F# in the left hand of the piano at measure 41 may be considered a misprint) until it is broken by two measures of silence (43-44). However, the instrumental ensemble uses the element of rhythm to look backward, and the element of dynamics to look forward; the former occurs on the last half-beat of measure 39, as the ensemble, maintaining its mezzo piano plays a staccato eighth-note as a reminder of the last blip on the oscilloscope.

On the third beat of measure 41, the ensemble plays subito forte to forecast the approaching wail of the singer. As the sound of the instrumental ensemble decays to its previous mezzo-piano dynamic level, there is a crescendo to fortissimo as the singer sings of his own death. The vocal line falls on "Grief prolific" (measure 43), again on "We suffer as . . ." (measure 47), and one last time on "Drama" (measures 48-49).

There is a terraced decrease in tempo in the third section. The opening tempo of 138 falls to 120 at the 4/4 meter (measure 38), and to 96 at measure 47, which contains a seven-note chromatic descent over three beats. The wail of suffering reaches its peak with algolagnic sobbing on the last syllable of text (measures 48-50).

When the singer executes his crescendo on the word "Pride" at measure 45, the instrumental ensemble supports him with a crescendo to forte on a dissonant chord (a p5m5n5s5d6t2), in which the left hand of the piano almost duplicates its own opening sound. It is an octave

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higher than before, the chord members are only slightly different, and soft mallets strike the strings again to produce a tremolo at measure 46.

The high unison E-F of the high melodic instruments is contrary to, and remote from, the falling line of the voice. The violin plays a short Bb to accompany the final sob of the vocal line on the same pitch at the end of measure 49.

When the fourth section begins at measure 51, the piano already has begun to recall the character of the opening section (e.g., measure 46). The rest of the ensemble now continues that trend with a sparsity of actual pitches scattered throughout a generally pitchless texture of percussive sounds, providing accompaniment to a single melodic line, the whole of which texture reduces to a pitchless wail on the last page of the composition.

The diversity of images created by the poetic lines (gushing blood, wind-blown flags, horses' clatter, drums, etc.) presents a fine opportunity for text-painting at the appearance of each line of text. Instead, Udow chooses to paint an overall mood of unbelieving witness to a confusing and seemingly unreal occurrence.

The trance-like vocal line, in unison with the bass clarinet, moves in even note values, with terraced dynamics (the one forte appearing on the seemingly innocuous words "to the flags"), over all twelve tones of the chromatic scale. There are tritone interjections by the flute at measures 52, 53, and 55; and the flute is doubled by the piano at measures 53 and 55. The piano sounds a quick perfect fourth with the voice at measure 52, and a perfect fifth at measure 57. The only other pitched sounds in this section appear at measure 59. Here, a unison C is sounded

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in piano, 'cello, and double bass against the Bb of the voice and bassoon. Dissonant to both of these pitches is the E-D-C#-B melodic fragment played by the flute.

Otherwise, this section is a rustle of sound created by a variety of percussive effects in multi-rhythms. The flutist and bassoonist click their keys, the string players tap their soundboards, the pianist taps various places (excluding the strings) inside the piano with a brass mallet (as well as on the strings with a metal stick later), the tam-tam is brushed, and the bass drum is struck.

There is a sudden change at measure 62. The extinguishing of life recalled by the words "silent flame" is sung as a chromatic descent ending in a downward leap of a tritone, accompanied by the bass clarinet at the unison -- both subito piano. In the following measure (63), the words "and autumn night" are given the same musical setting (chromatic descent ending with the fall of a tritone), but beginning a semitone below the last note of the preceding measure. In these two measures, the melody drops by 1½ octaves -- i.e., an octave plus a <u>tritone</u>!

As the ultimate reminder that life exists no longer in the hero, the pianissimo roll of the bass drum starts at measure 62; the only accompaniment to the melody, it continues to the double bar (at the end of measure 66) without a hint of the pulsations which represented life in the introduction.

The upward leap of a major seventh to the final F# in the vocal line ("hurtful peace") is accompanied by a tremolo low E in the double bass, a low F in the piano, and a scraping G (produced by a mallet between the two G strings at the narrow end of the piano). This is a

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four-note semitone cluster (E-F-F#-G), an n1s2d3, and thus emphasizes the sorrow within the "peace".

The last page of the score consists of a single measure, pitchless except for a cluster covering a minor sixteenth from middle C downward. All the other instrumentalists breathe heavily and irregularly into cupped hands while the singer speaks the final lament. The pitched sounds, which were becoming increasingly scarce, culminate in the seemingly pitchless massive dissonance of the piano, as the sounds of breathing, once a sign of the hero's life, fade, first to pianissimo, then to silence.

This page, a logical extension of the immediately preceding material, is a coda. It has dispensed with almost all the elements of music as we normally hear them -- rhythm, melody, harmony, etc. Like the singer, the instrumentalists are sorrowful. Like the President, the instruments are lifeless.

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Analysis V

Composer:	Arnold Schoenberg
Title:	Ode to Napoleon Buonaparte, Op. 41a
Text:	Lord Byron
Instrumentation:	Reciter, string quartet, and piano
Date of composition:	1943
Publisher:	Belmont Music Publishers, Los Angeles
Date of publication:	1944

The reciter's line, copiously marked with accidentals, does not imply a singing tone on definite pitches. The contour of the line suggests the direction and distance of movement within the reciter's normal speaking range; the one-line staff designates whatever pitch area is most comfortable and natural for the reciter, whoever he may be.

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The organization of tones in Ode to Napoleon Buonaparte is based on the twelve-tone system, although it violates the idea, implied by the word "serial", that the tones of the row appear repeatedly in a given order or in an order which relates, by retrograde and/or inversion, to that given order. Within the traditional technique of dodecaphony, the greatest freedom, in the treatment of the tone row, is provided by transposition to eleven pitch levels other than the original.

There is a unifying tone row in the Ode, which is designed, in one respect, for increased freedom in its use. Schoenberg considers the twelve tones a collection rather than a row. This implies that they may appear in any order. With this view, however, there must be some restriction which would distinguish this technique from atonality (in the broad sense of any note's being allowed to appear at any time). Schoenberg imposes such a restriction on his duodecuple collection of tones by dividing it into two hexachords, which relate to each other in significant ways.

Inversion and retrograde are not necessary to expand the possibilities of a group of tones which, when free to move in any order, already has a great deal of freedom; in fact, it is impossible to establish a unifying series of tones through inversion or retrograde when the series of tones to which these techniques are applied is not rigid. The exception to this arises in individual situations. At any point in the composition, the composer may build a melody from some or all of the notes of a given hexachord, after which, immediately or later, he has the option of presenting it in retrograde, inversion, or both.

Schoenberg goes even further in the freedom he allows himself in

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combining the melodic and harmonic material of the Ode. Not only does he superimpose the hexachords (e.g., by using one for the string quartet and the other for the piano), but he mixes elements of the two, either freely or in regular alternation. With this carried to the extreme, he may be said, at times, to abandon the hexachordal construction. This rarely happens, however, without some aspect of the hexachord being retained.

This brings me to the other aspect of the composer's design for the organization of tones in the Ode. Just as he allows himself more freedom here than he would in a strictly serial piece, Schoenberg imposes unusual restrictions on his composition. The two hexachords are designed identically, but a whole-tone apart, the basis of their design being the alternation of minor seconds and minor thirds. The Ode is replete with these two intervals, often in combination with each other; at other times, one or the other of these two intervals is emphasized by its predominance in a musical passage. Because of the strict alternation of minor seconds and minor thirds within each hexachord, which does not allow a succession of even two like intervals, the unity created by stringing a series of like intervals (in this case, minor seconds or minor thirds) together precludes exclusive adherence to one hexachord or the other.

Here is the original row (or group) of twelve tones, divided into its two basic hexachords. For quick comparison, the tones are arranged in ascending order. The basic group of twelve tones is called P-0; its two hexachords are called A and B:

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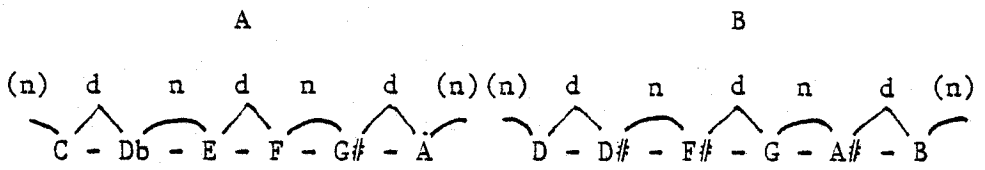
P-0



Including the interval between the last tone of the hexachord and the first, three minor seconds alternate with three minor thirds in each hexachord. This arrangement dictates the greatest restriction inherent in the hexachords -- restriction imposed by the designer, Schoenberg, upon himself.

Earlier, I said that, in strictly serial writing, transposition increases, twelvefold, the number of possibilities of presenting a tone row. However, transposition only doubles the possibilities for the hexachords of the Ode. If any member of hexachord A were raised by a whole-step or by any multiple of a whole-step (M3, A4, m6, m7), and if the intervals of the hexachord were retained, the newly created hexachord would be a duplicate of hexachord B (and vice versa).

The only transposition which would create a hexachord different from either of the two originals is transposition by a semitone. By semitone transposition, the new hexachord would consist of three members of each of the hexachords of P-0. The two new hexachord possibilities (together called P-1), which expand the hexachord vocabulary to its limit of four, are called C and D:

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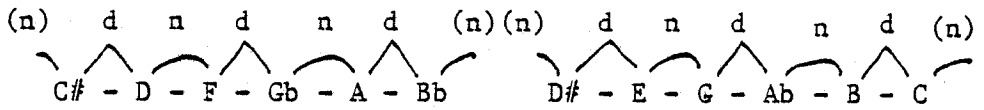
P-1



Now that the hexachords of the Ode have been defined, I shall give a detailed analysis of their use in the introduction (measures 1-24), adding further insight into the composer's intentions at specific points which apparently illustrate those intentions. Significant passages in the remainder of the score then will be considered for their reflection of the form, rhythm, texture, text-painting, etc., as well as for consistencies or permutations in the duodecuple construction of the work.

The first three chords of the piano part consist of different arrangements of the same four notes (F-G#-C#-E). all members of hexachord A. The only two missing members (A and C) appear as the last two notes of the measure in the left hand of the piano. Their function here is more than that of completing the hexachord. Together they outline the minor third, one of the two intervals most emphasized by the design of the hexachords. The C is conjunct with the preceding chromatic series of four notes, Eb-D-Eb(-C), illustrating the other important interval of the hexachords -- the minor second. Of course, since no more than two successive notes of one hexachord can be connected by semitone, the Eb and D are borrowed from hexachord B. Above this semitone motion, the right hand emphasizes the minor third (F-Ab), both tones of which belong to hexachord A.

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Meanwhile, the strings (with 16th-, 32nd-, and 64th-notes belying the indication of "Grave") rapidly emphasize two features of the hexachords -- secundal relationships and triadic possibilities. The first violin, for example, on the first two beats of measure 1, alternates B and A# repeatedly before outlining the G-minor triad. All of these tones are from hexachord B. With the minor third a prominent feature of the hexachord, especially with minor seconds interspersed to expand the stock of minor thirds to major as well, major and minor triads abound in the Ode.

Beneath this lucid violin part, in the other three string parts, the distinction between the hexachords is disguised. The Bb-Cb opening of the 'cello line is from hexachord B, but the Db-major triad which follows is from hexachord A. The second violin chooses its opening pair from both hexachords -- G from hexachord B, and Ab from hexachord A. Its Gb-major triad is derived from both. The opening D-Eb of the viola is from hexachord B, but its three-tone arpeggiated figure (F#-A-B) consists of notes from both hexachords.

Vertically, the first sound by the quartet emphasizes both major and minor triads: G-Bb-B-D, a p1 m2 n2 d1 sonority. The frequent clusters, such as the Db-D-D# (s1 d2) of the second 32nd-note of the third beat, seem quite dissonant until this semitone relationship is accepted as a unifying element of the entire composition.

From the third beat of measure 1 through the first quarter of the second beat of measure 2, each of the four string instruments, in playing its rapidly alternating seconds, chooses the first pitch from

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hexachord A and the second from hexachord B, thus emphasizing the minor-second relationship between the two primary hexachords.

I believe that Schoenberg, by mixing the hexachords in the first measure, deliberately obfuscates the distinction between the two primary hexachords -- perhaps merely to delight in the analyst's frustration. However, as the work progresses, even though he continues to mix elements of the hexachords, the borrowing becomes obvious (such as a single chord derived from hexachord B appearing within a succession of chords derived from hexachord A).

To interpret the eight tones of the strings in the first half of the first measure as an octachord would necessitate discarding the hexachordal construction (i.e., the alternation of minor seconds with minor thirds). Out of apparent chaos (at the beginning of the work) grows order. With the mixing of hexachords, all twelve tones (all of both hexachords) appear in the first measure, emphasizing the minor second, which is a very important element both within and among the hexachords.

The last three notes of the second beat of measure 2 produce the C♯-major triad in the first violin. The other three instruments emphasize the combination of minor second and minor third (taking complementary intervals and enharmonic spelling into account, e.g., the upward leaps of E-Eb diminished octave in the second violin and Eb-D major seventh in the viola):

G - E - Eb = violin II

Eb - D - B = viola

D - Db - B = 'cello

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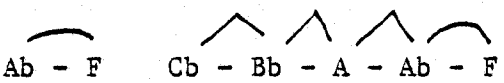
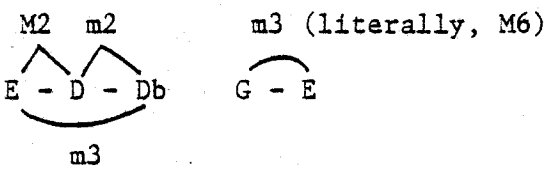
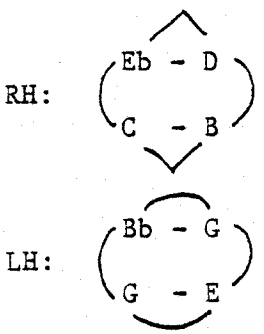
The bass line of the piano in measure 2 is saturated with these two intervals:



Often, the composer allows himself the freedom to emphasize the interval of a second without insisting that it be minor. The bass line of the piano illustrates this in measure 3. Of course, if the major and minor second are combined, they produce the ubiquitous minor third:



The last two chords of the piano in measure 3 emphasize the vertical minor third. In addition, the chords are connected linearly by minor thirds in the left hand, and by minor seconds in the right:



The triads outlined horizontally by the strings are higher in pitch with each repetition until they reach their peak within the second beat of measure 3. Here, the three-note figure is extended by eight notes over a descent of about three octaves through beats 3 and

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4. The melodic outline of each is an important reflection of the germinative elements of the Ode:

violin I: Bb-G-D-B-D-B-F#-D#-Bb-G-D = hexachord B

violin II: F-C#-A#-A-Bb-A-D-A-F#-C#-A# = hexachord C

viola: C-A-Ab-F-Ab-F-E-C#-C-A-E = hexachord A

'cello: G#-E#-E-C#-E-C#-Ab-F-Ab-F-Ab = hexachord A

Minor thirds (indicated by curved lines) predominate; there are 23. By contrast, there is only one major third. A case can be made for the importance, generally, of the perfect fifth and tritone, respectively, eight and one of which appear here. However, the interval of the fifth has an overall significance less than that of the minor second and third. It naturally occurs between the outer voices of triads, which are common in this work because of the design of the hexachords.

The minor second (indicated by an angular line), so important elsewhere in the work, appears here only seven times. This is quite significant. To employ the given hexachord constructions makes the minor second difficult to avoid. However, Schoenberg subordinates it here in order to emphasize it in the following measure (4), where the opening idea of semitone alternation returns with an emphatic forte-piano.

The long descent by the strings in measure 3 is important in terms of the pitches, as well as the intervals, of the two hexachords. The first violin plays all six pitches from hexachord B, and none from hexachord A. The viola and 'cello together exploit the six pitches of

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hexachord A exclusively. The second violin plays, exclusively, the six tones of hexachord C, the upward transposition (by semitone) of hexachord A.

Because of the length of these examples, and the fact that each line uses at least five members of its hexachord, the evidence of the composer's intentional use of hexachordal design here seems conclusive. However, the accompanying piano part (last two chords of measure 3), even though it can be related to hexachords B and D linearly, probably is defined more accurately as another illustration of the minor third, which is prevalent in the strings, but not as a derivative of the pitches of any one of the four hexachords. Nevertheless, if these two chords are organized according to their four individual voice leadings, the result, in terms of hexachordal construction, is significant:

Eb - D = hexachord B

C - B = hexachord D

Bb - G = hexachord B

G - E = hexachord D

The rhythmic configuration in the strings at measure four is similar to that at the opening. Pitches are different, but intervallic and hexachordal unity persist. The right hand of the piano, for example, chooses pitches from hexachord D to illustrate two minor thirds connected by semitone:

The left hand does the reverse (i.e., it illustrates a pair of semi-

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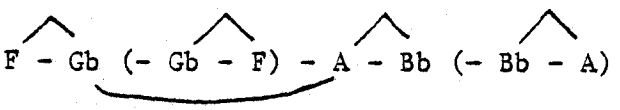
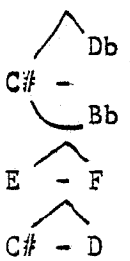
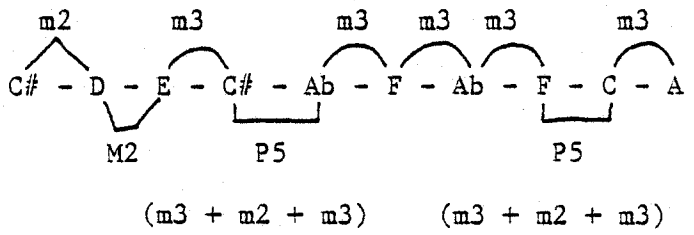
tones connected by a minor third) with members of hexachord C. The two minor ninths (octave-displaced minor seconds) are connected by a minor third:



With one exception, the right hand of the piano, in measure five and the first half of measure six, plays strictly within hexachord A. At the same time, its voice leadings, from one chord to another, are by semitone and minor third. For example, as the first chord of three members moves to a four-member chord, the lowest note, C#, moves a semitone up to D; the middle tone, E, moves up a half-step to F; and the top note, C#, moves half-a-step up to D and a minor third down to Bb:



The succession of top notes of the right-hand chords from measure five through the first half of measure six illustrates the two intervals most prominent within all of the hexachords:



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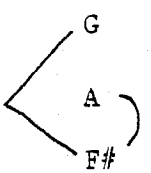
It is obvious, because of the appearance of the major second from D to E, that not every member of this succession of tones can be from the same hexachord. The hexachords are constructed so that every interval greater than a minor second has to be at least a minor third, and so that every interval greater than the minor third must be some combination of the two (minor second and minor third). This allows the perfect fifth (two minor thirds plus a semitone) but disallows the tritone, which consists of two minor thirds (or three whole-steps).

A further condition of the intervallic structure is that the number of minor thirds be no more than one more or one less than the number of minor seconds. Thus, the major sixth, which might be viewed as three minor thirds (by which logic it normally would be excluded), is permissible as a combination of three half-steps alternating with two minor thirds (e.g., C - Db - E - F - G# - A). By simpler logic, it is allowable as the inversion of the minor third.

The chord on beat 2 of measure 5 in the right hand of the piano is the exception mentioned earlier. Surrounded by chords built exclusively from hexachord A, its members (D-F-Bb) all belong to hexachord C. The msd sonority in the left hand on the second beat of measure 5 belongs to no hexachord (because it contains a major second), but it emphasizes the important intervals of minor second and minor third:



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The string parts in measures 4 and 5 illustrate two prominent features of the hexachords. The first 1¼ beats employ members of hexachords A and B to emphasize the minor second:

violin I	=	B - A#	=	hexachord B
violin II	=	G# - A	=	hexachord A
viola	=	C - Db	=	hexachord A
'cello	=	Eb - D	=	hexachord B

This rhythmic figure of 32nd- and 64th-notes originated in the first measure. It appears again on beat 3 (for 1¼ beats) of measure 5, with each instrument at a pitch level different from that at the beginning of the measure. Still, the pitches are chosen from hexachords A and B, and, although the possibilities of obtaining these semitone pairs are just as plentiful between the hexachords as within them, each voice chooses its pair from a single hexachord, a practice which remains consistent throughout the string quartet (with the exception of measure 1) until the end of measure 6. In measure 5, however, each of these semitone pairs is from hexachord C or hexachord D except for the C-Db of the 'cello on the second beat, which is from hexachord A.

The other feature of the hexachords illustrated by the strings in measures 4 and 5 is the triadic construction. Triads are outlined horizontally by all four instruments (which play in rhythmic unison for the first seven measures of the work) on the last three-quarters of beats 2 and 4 of measure 4, and beats 1 and 2 of measure 5. Having alternated with the semitone 32nd-notes in the first few measures of the

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Ode, this figure appears within three successive beats of measures 4 and 5 in order to emphasize its contrast with the minor-second monopoly of the last two beats of measure 5 and all of measure 6.

A well-known feature of the Ode is its final chord of E-flat major, which often is discussed in terms of its uniqueness to the work. As a derivative of hexachord B, it is bound to occur elsewhere in the composition. The fact is that it appears more commonly than most listeners seem to think it does. Of the dozen different triads outlined in measures 4 and 5, Eb major is the only one to appear more than once, and it appears three times!

In every hexachord of the Ode, minor seconds alternate with minor thirds, precluding the possibility of a diminished triad's being derived from any one of them (because it consists of successive minor thirds). On the other hand, the augmented triad may exist within a single hexachord because it consists of two major thirds (i.e., two minor thirds alternating with two minor seconds). The augmented triad G-B-D# within the second beat of measure 5 in the viola belongs to two hexachords -- B and its inversion, D. This dual derivation exists because G is followed by a minor third in hexachord B, and by a semitone in hexachord D:

hexachord B: G - A# - B - D - Eb

hexachord D: G - Ab - B - C - D#

From the third beat of measure 5 through measure 6, each of the string instruments plays 32nd-note semitone alternations. Observe the relationship among all of the tones taken together:

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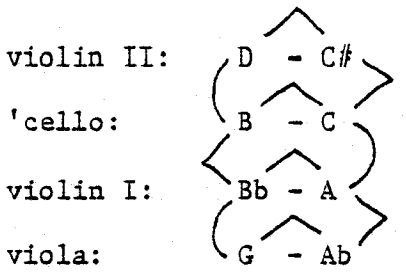

All four of the first notes are from hexachord B; all four of the second notes are from hexachord A.

Beneath this, in the left hand of the piano, Schoenberg writes a series of 22 sixteenth-notes (using all 12 tones), all doubled at the octave, which, except for two upward leaps of a minor third, descend by seconds (including two ascending sevenths, which are inversions of the descending second). Most of these seconds are major rather than minor; and, in many cases, the major and minor seconds alternate with each other, creating, as a pair, the interval of a minor third. Combined with the two ascending minor-third leaps, this suggests the composer's intention to emphasize that interval. I do not doubt that this occurred to him, but I believe that his primary purpose was to emphasize movement by second while, for contrast, scrambling the hexachordal organization. Already, in six measures, it is apparent that Schoenberg often establishes a highly consistent pattern for the purpose of maximizing the effect of a contrasting element within or against that pattern.

Such contrast is nowhere more pronounced than in measure 7, where the strings, in a rhythm of even sixteenth-notes (an idea expanded in measure 3 from the motive of measure 1), plays all six members of hexachord B <u>in unison</u> at a uniform dynamic level. Every element contri-

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butes to the homogeneity of the texture of this brief passage, which extends through the first chord of measure 8 and sounds four of the six major and minor triads inherent in Hexachord B (eb, G, g, and B -- omitting only Eb and b).

Consider the contrast presented by the piano in measure 7, however -- first with its sesquitertia rhythm against the strings. Block chords appear here against the linear motion of the strings. As a concession to uniformity, with exception of the final chord of the left hand, the roots of each set of three successive chords in each hand outline the first triad of the set. For example, the roots of the first three triads in the left hand in measure 7 are B, D, and F#; and the first triad of the left hand is spelled B-D-F#.

There are six pitches in each hand of the piano, but, overall, they are inconsistent with the given hexachords. The first three of the left hand and the last three of the right hand in measure 7 are taken from hexachord B. The last three of the left hand are derived from hexachord A, but the first three of the right hand comprise a diminished triad, A-C-Eb, which, by definition (i.e., consisting of three whole-steps or two minor thirds), is excluded from all four hexachords.

The two hands of the piano alternate to play an ascending series of triads in measure 7. The series ends on the downbeat of measure 8, a B-minor triad in the left hand, and an A-diminished triad in the right -- the identical triads that began the pattern at measure 7, where they appeared in succession; at measure 8, they appear simultaneously.

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The strings in measure 8 again emphasize the important intervals. The violins (an octave apart) play first a minor third (F-Ab) from hexachord A, then a descent of a minor third followed by a half-step (A-F#-F) from hexachord C. The viola and 'cello, on the other hand, while imitating the rhythm and melodic contour of the piano in the first measure, demonstrate the importance of the minor second with two short, chromatic descents (at the octave), covering, together, six tones: Eb-D-Db-C-B-Bb. By definition, such a series is not compatible with any one hexachord. In fact, if the interval defined by every pair of successive notes is considered, all four hexachords are represented:

Eb - D = hexachord B

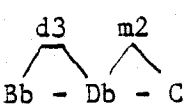
D - Db = hexachord C

Db - C = hexachord A

C - B = hexachord D

B - Bb = hexachord B

Measure 9 continues this technique, as semitone motion once again dominates the viola and 'cello lines. It should be pointed out that Schoenberg, just having established a pattern in the violins, begins to make subtle violations of his own precedent. In the first half of measure 9, the combination of third and second is observed according to letter names, but the third (B-Db) is diminished, not minor:



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The two hands of the piano double each other at the octave in a rhythm which seems entirely new in measures 8 and 9. There is rhythmic similarity between the piano and the violins in the use of two 32nd-notes followed by a double-dotted quarter-note.

When we consider the pitch relationships within the piano part, we find three important ideas emphasized:

1. The acciaccature attached to the sustained notes outline triads. They represent, in order, hexachords A (Db major), C (Bb major), A (F major), and C (D major). In each case, the sustained note following the acciaccatura is a semitone below the third of the major triad immediately preceding it, creating a major/minor sonority for each of the four triads.
2. Each long note and the 32nd-note which immediately precedes it create a minor second.
3. The two 32nd-notes together create a third, usually minor. The exception is the diminished third (F-double-sharp to A) at the end of measure 8.

The octave doubling is abandoned at the end of measure 9. The last five notes create a free mirror between the two hands of the piano. One is almost a retrograde inversion of the other. Each moves strictly by minor seconds and minor thirds, but the vertical intervals

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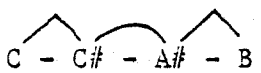
consist of one unison, two major seconds, and two major thirds -- no minor seconds or minor thirds!

At this point in the score, it has become clear that the composer's germinative elements include not only the minor second and the minor third, but a motivic cell which is made up of a combination of the two (minor third followed by minor second, or vice versa).

Measure 10 illustrates a decay of rhythmic motion in the strings. In the viola and 'cello, the three-note cell F#-G-Eb is followed by a semitone drop (Fb-Eb) and, finally, a repetition of the Eb. With a measure of rest to follow, these two instruments cease.

After defining the melodic cell as the combination of a minor second and a minor third, I should like to rationalize the composer's use of the major third at the beginning of measure 10. Perhaps it is there merely to keep the rule flexible. However, the major-third drop from G to Eb does produce a minor third between the first note (F#) and the last note (Eb) of the three-note cell, which yields a total chemistry of mnd.

There is a pedal-tone F in both hands of the piano in measure 10. Both hands emphasize the minor second; the traditional, straightforward technique is demonstrated by the left hand, with its alternating B and C, at the beginning of the measure. The melodic cell of minor second plus minor third appears on the first beat in the right hand -- in this case, a minor third embraced by two minor seconds:



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The other four examples in measure 10 include the forbidden interval of a whole step, but here it contributes to the minor-second emphasis. Within beats two and three, movement by whole-step is followed by half-step motion in the opposite direction, creating two semitone relationships (s1 d2):

beat 2: F - G - F#

beat 3: D - C - C#

This technique, because it includes whole-step motion, inserts a member of a foreign hexachord between two semitone neighbors of a single hexachord (which is hexachord C in all four examples in measure 10). The middle tones (G and C) are members of hexachord D. Therefore, the illustration, by these four three-note motives, is of the semitone relationship which exists between, as well as within, the hexachords.

In measure 11, the violins play a tremolo, pianissimo Ab over tacet viola and 'cello. This thinning out of harmonic motion, combined with the slowing down of rhythmic motion, seems to signify the end of a section. Here it marks the end of the opening, slow section of the introduction, which yields now to the Hauptstimmen in the viola and 'cello and to the accelerando into the allegro section at measure 16.

The piano part of measure 11 exploits hexachords A (right hand) and B (left hand) before coming to a temporary halt on beat 2 of measure 12, overlapping the Hauptstimme in the viola part. The piano part in measure 11 seems especially inactive when compared to measure 7, which was constructed of similar elements (block chords in triplet rhythm), but much louder and with a much thicker texture.

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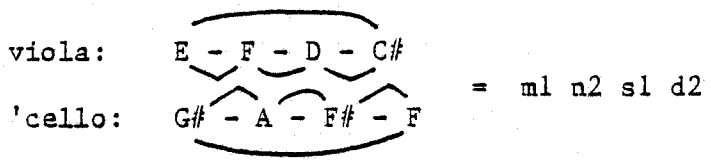
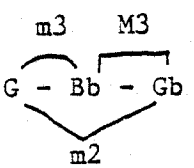
The basic idea of the Hauptstimme in measure 12 (viola imitated by 'cello) is the melodic cell (mentioned earlier) which combines the intervals of minor second and minor third. That basic idea is cleverly exploited by a simple change of direction in the cell at measure 12, creating two semitones and two minor thirds:



All of the above pitches are derived from hexachord A and its transposition, hexachord C. The one common tone between the statement by the viola and the imitation by the 'cello is F, which was the pedal tone of measure 10. Three of the pitches of the viola motive were forecast by the only chord in the right hand of the piano, in measure 11, and three of the 'cello pitches by the only chord in the right hand in measure 12 -- in each case, a combination of minor second and minor third.

As might be expected, with the viola and 'cello pitches derived from hexachords A and C, those of the violin parts are taken from another -- hexachord B. The first violin stresses the minor-third-minor-second relationship, as well as the major third, which results from the combination of the two (mnd):



The second violin plays a chord which seems to increase in importance as the work progresses -- Eb major. The 'cello reiterates this chord

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with its linear Bb-Eb in the following measure (13). The viola and second violin then imitate this ascending fourth on pitches which have nothing to do with the key of Eb -- but that is the point! The composer's emphasis of Eb major is not emphasis of a key, but of parts of a hexachord.

The ascending perfect fourth dominates all four string parts throughout measures 13 and 14, which contain eleven perfect fourths. Each is taken from a single hexachord, and only hexachord C is not represented. Of course, emphasis on the minor third and the minor second continues since the perfect fourth is constructed of the minor second plus the minor third.

Meanwhile, as is customary, a contrasting idea appears in the piano. The triplet figures, recently established, continue in measures 13 and 14; as a general rule, each triplet is derived from a single hexachord, consists of a combination of minor third and minor second, and starts a minor third lower than the beginning of the preceding triplet. In measure 14, the texture in each hand is expanded to a series of vertical thirds, again minor for the most part. The two hands together congeal into hexachordal unity at measure 15 (F-Ab-A♯-C = hexachord A).

At measure 15, over a tacet piano, the violins play two previously established figures -- a linear triad (Db major) based on a single hexachord (A) and a three-note motive consisting of a minor second and a minor third (E-F-D). In addition, a vertical minor third (C♯-E) appears in the second violin. The C♯ is the enharmonic root of the preceding Db-major triad, and the E is the enharmonic minor third above that Db

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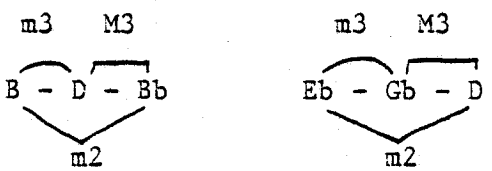
root, creating, as in the piano in measures 8-9, a major/minor (p1 m2 n2 d1) sonority. At the same time, the viola and 'cello play vertical sixths (inverted thirds).

Rhythmically, all five instruments converge to sound all six members of hexachord A on the first beat of measure 16. Immediately thereafter, the four members of the quartet abandon this unity as each pursues its own musical direction. Over the tacet piano, the 'cello descends by melodic pairs of major sevenths, the viola plays the M3-m2 cell (but with the minor third inverted to a major sixth) in a descent, and the second violin plays vertical minor thirds, while the Hauptstimme of the first violin plays two three-note ascending combinations of third and second (mmd), inversions of the viola motive in the same measure:



All of the pitches of the Hauptstimme (to its end in measure 19) belong to hexachord B. None of the instruments other than the first violin plays strictly within a single hexachord over this three-measure span. The piano, for example, vacillates between hexachords A and B with its block chords in measures 17-18, but each chord is derived from only one hexachord.

The major-seventh descending leaps of measure 16 in the 'cello are expanded to a descending leap of a minor sixteenth (a minor second displaced by two octaves) in measure 17. The viola and second violin continue, through measures 17 and 18, the patterns they established in

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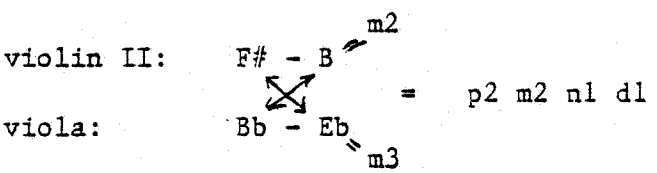
measure 16, the second violin playing triple stops while the other three string instruments play double stops.

Just as all five instruments converged rhythmically on the first beat of measure 16, they do so again on the last beat of measure 18, repeating the chord (which, this time, is derived from hexachord B rather than A) on the downbeat of measure 19.

The Hauptstimme of the second violin in measures 19-21 consists almost solely of alternating F# and B, accompanied, in identical rhythm, by the alternating Bb and Eb of the viola. Emphasis of the perfect interval dominates this passage, but there is a more subtle suggestion of the minor second (Bb-B) and third (Eb-F#):



'Cello and first violin are static, too, playing G and D, respectively; all four members of the string quartet do little more than repeat pitches sounded at the beginning of measure 19. They stray from hexachord B only for the second and third beats of measure 21, at which point hexachord A is the unifying set; hexachord B returns suddenly for the last beat of measure 19.

The second and third beats of measure 19 are significant, not only for the shift from one hexachord to another, but for the sudden reversal of rhythmic motion as well. Up to this point, the rhythmic values have become increasingly shorter as a forecast of the 16th-note motion of measure 22.

Meanwhile, from the third beat of measure 19 through measure 21,

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the perfect fourths support the piano part. The pedal-tone A of the left hand combines with the pedal-tone E of the right to create an open-fifth pedal point. At the same time, the C and F alternate in the left hand while G# and C# alternate in the right. If these intervals (including the A-E pedal) are considered in combination with the similar patterns in the inner string parts at this point, a complex pattern of intervals (including nine perfect intervals) results, using every note of the two original hexachords (A and B) except D and G, which appear in the left hand of the piano on the second and third beats of measure 21 (at which point the piano and the string quartet exchange hexachords).

The 16th-note rhythm of measure 22 is patterned after the string parts in measure 7, where the quartet played in unison. All voices move simultaneously throughout the measure except for the glissando in the piano on beat 4. The quite regular rhythm of measure 22 sets up a striking contrast to be realized with the irregular rhythm of measures 23-24.

Hexachords A and B, along with their intervallic implications (minor second and third), are displayed prominently in measure 22. The piano, with the right hand doubling the left at the octave, plays only the six notes of hexachord A (except for the glissando of beat 4), which are distributed so that the right hand plays three (Ab-C-E) and the left hand plays the remaining three (F-A-C#), each set of three combining to create an augmented triad. In addition, the vertical arrangement of the tones over the first three beats of measure 22 creates a series of seven minor thirds:

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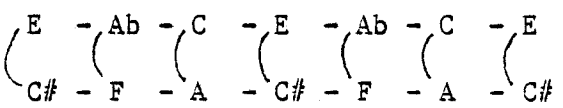
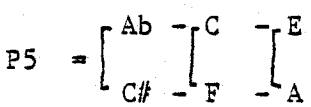
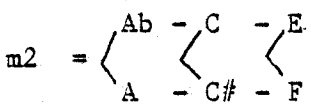
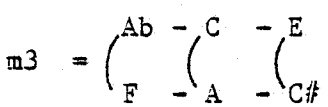


Schoenberg chose this matching of the augmented triads by minor third over the other two possibilities, which are minor second and perfect fifth; all three are inherent in the design of the hexachord:







The string quartet plays 64 tones in measure 22 -- all from hexachord B. Beats 1-3 of the second violin are imitated at the unison by beats 2-4 of the first violin; and beats 1-3 of the viola are imitated at the unison by beats 2-4 of the 'cello (except for the B-natural instead of Bb at the antepenultimate 16th-note of the 'cello in measure 22). The viola and 'cello lines are a strict inversion of the violin lines (except for the free treatment of the fourth beat in second violin and 'cello). The inner parts begin a semitone apart (D-D#) and end a perfect fifth apart.

With the exception of beat 4 in the second violin and 'cello, each beat in every part consists of the pattern semitone-perfect fourth -semitone; except for the perfect fifth between beats three and four of the second violin, the end of each beat in every part is separated from

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the beginning of the following beat by a minor third. Including the B and G with which the glissandi of the piano part end, the sonority among all the parts at the last 16th-note of measure 22 is p2 m2 n1 d1.

The rhythm becomes complex at measure 23, including juxtaposition of duple and triple as well as superimposed 6/16 and 3/8. Every tone in the first half of the measure is derived from hexachord A. While the right hand of the piano outlines the A-minor and C#-major triads inherent in the hexachord, the left hand plays an F-major triad (followed by Ab for the F-Ab-A-C major/minor sonority of p1 m2 n2 d1) and an A-major triad (followed by C-natural for the same sonority), and the strings play all six tones of hexachord A simultaneously.

The piano part in the second half of measure 23 consists of a succession of hexachords B, D, and C, each represented by two chords (one minor and one major) which together sound every tone of the hexachord:

hexachord:	B	D	C
chords:	b - Eb	E - c	D - bb

At the same time, the strings continue their succession of block chords with hexachords B, D, and C (the same order as in the piano part), all six notes of each hexachord appearing simultaneously. This strict adherence to, and separation of, the four hexachords in measure 23 has one inconsistency -- the E# in the penultimate chord of the 'cello. It is too foreign to the strict organization of the Ode generally, and of measure 23 specifically, to be viewed as anything other than a misprint (most likely intended to be D#).

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Measure 24 uses rhythmic diminution to drive toward the caesura at the end of the introduction. The piano plays 24 block chords, all of which are derived from hexachord A except chords 10-15, which represent hexachord D.

As so often happens, the violins, which play the major/minor chord F-Ab-A-C, for a sonority of p1 m2 n2 d1, throughout the measure, contrast with the low strings, which play the Hauptstimme in parallel minor sixths. With the exception of one minor third, only perfect fourths and fifths occur linearly in the viola and 'cello lines of measure 24. The first two notes in each of these two instruments belong to hexachord B; the second two represent hexachord A, corresponding exactly to the shift from hexachord A to hexachord D in the piano. The first two tones of the measure then return for the remainder of the measure:

interval:		P5	m3	P5	P5	P5	P5	P5	P5
pitch:	A5	F# - B	G# - C#	F# - B	- F# - B	- F#			
		Bb - Eb	C - F	Bb - Eb - Bb - Eb - Bb					
hexachord:		B	A	B					

The beginning of the following section (at measure 25), with its forte-piano duet between second violin and 'cello in harmonics, represents a marked contrast to the introduction -- except for the vertical interval of a minor third, a major unifying device for the entire composition.

The major/minor sonority, so prominent in measures 23-24, reappears in abundance in measures 29-30, outlined by the 'cello on E

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(E-G-G#-B), the viola on C# (C#-E-E#-G#), the second violin on G# (G#-B-C-D#), and the first violin on A (A-C-C#-E). The second violin and 'cello choose their tones from hexachord D -- the first violin and viola from hexachord A.

The D#-F# minor third of the piano at the beginning of measure 29 is derived from hexachord B, which contains, in addition, the pitches B, D, Fx, and A#, thus connoting two major/minor sonorities: B-D-D#-F# and D#-F#-Fx-A#. The same is true of the second chord of the measure (E-G) in relation to hexachord D: E-G-G#-B and C-Eb-E-G. At measure 30, the piano simply plays all the notes of two hexachords: A in the right hand, outlining the C#-minor and F-major triads; and C in the left hand, outlining the D-major and Bb-minor triads.

In measures 37-38, where the second stanza of the poem begins, hexachord A is exploited by the strings (especially the 'cello, which sounds all six tones of the hexachord. At the same time, the piano plays all six members of hexachord B: an mnd sonority in each hand (Bb-B-D in the left, and Eb-F#-G in the right).

All twelve tones appear in measure 49, which includes the major/minor sonority D-F-F#-A (all belonging to hexachord C) in the piano. leading to a block chord (which consists of all six tones of hexachord C -- a sonority of p3 m6 n3 d3) on the downbeat of measure 50 to accompany the last word ("littleness") of the stanza.

The fourth stanza of the poem begins at measure 58, which is similar in rhythm and sonority to the beginning of the Ode, emphasizing rapid minor seconds and arpeggiated triads in the strings, while the perfect intervals, both linear and vertical, dominate the piano part

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through measure 62. At measure 66, the piano begins an ostinato figure of minor seconds chosen from hexachord C (A-Bb in the right hand, and F-Gb in the left), which continues for four measures.

At measure 78, the minor-second figure in the strings is very short, barely a suggestion of the beginning of the Ode; but the melodic triads are quite pronounced, especially because the rhythm is syllabic throughout the ensemble (including the narrator) at that point (beat 3). Two major/minor triads are played simultaneously by the strings: Eb and G. Each hand of the piano moves in parallel sixths (inverted thirds), some of them major and some of them minor (as if to underscore the major/minor sonorities of the strings), and the right hand doubles the left at the octave. A further emphasis of the major/minor sonority is the melodic line Db-Bb-F-D which appears on beats 3-4 of measure 78.

At measure 150, the piano uses all six tones of hexachord D to emphasize the interval of the major third. The sonority of p3 m6 n3 s1 d3 t1 reveals this emphasis, which is identical to the sonority at any point where all the tones of any single hexachord are used.

The strings, in measure 150, play only the tones of hexachord C; each of the top three parts plays every tone of the hexachord. The second violin plays a major third below the first violin, and a major third above the viola. The 'cello plays only F# and D on the last beat of the measure, at which point five members of hexachord C are sounded by the strings, the piano adding the sixth (Bb). This sonority remains static throughout the following measure (151) and yields to a very active texture of minor seconds and minor thirds in measure 152. Even

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the non-specific pitches of the Sprechstimme imply motion by those same two intervals.

The most famous example of the alternation of minor second and minor third is the melodic pattern Bb-A-C-B (BACH). Since that same intervallic relationship (m2-m3-m2) is so prominent in the hexachordal structure of the Ode, BACH is bound to appear, as it does (transposed and inverted) in the first violin part of measure 258: G♯-A-F♯-G.

At measure 259, with the first violin and viola playing (an octave apart) a melody which uses all the tones of hexachord B, the second violin uses the same hexachord to create a melody which is based on the rhythm of the left hand of the piano part at the end of measure one. This is imitated a beat later by the 'cello, strictly at first, but then with some freedom; still, however, the melody and its imitation are restricted to the tones of hexachord B through measure 261 before gaining even more freedom by leaving the boundaries of that hexachord.

It is important to consider the events which immediately precede (ergo, which constitute the approach to) the final Eb-major triad (measure 267) because of the striking contrast it, with its consonance, offers to the dissonance of the rest of the work.

I said earlier that, because it is inherent in hexachord B, the Eb-major triad appears often in the Ode. Its consonance simply is obscured by other elements of the texture in all but its final appearance. It appears on the second half of beat two of measure 264 in the piano, and is followed, on beat three, by Bb, which would be significant (as the dominant of Eb) if Schoenberg were writing tonally. How-

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ever, as obvious as these sonorities appear in the printed score, they are disguised aurally by the F#, Cb, and D which appear concurrently in the string quartet; these three tones are significant as the three which combine with the Eb-major triad to comprise hexachord B.

The two hands of the piano double each other for almost all of the last three measures of the Ode. pmd (D-Eb-G) and mnd (Bb-F#-G) sonorities appear at the beginning of measure 265, all derived from hexachord B and including the linear Eb-major triad. Except for the lack of an Eb in the 'cello, every member of the string quartet plays all three tones of the Eb-major triad in measure 265; but they also play the other three members of hexachord B.

The argument for tonality seems strengthened by what appears to be an incomplete Bb-major chord on the downbeat of the penultimate measure (266) in the piano. However, because of the G in the first violin and the 'cello, the chord proves to be G minor.

Of the last four chords in measure 266, the first three, throughout the ensemble, use the six tones of hexachord B exclusively. By contrast, the last chord of the measure, though composed of seven tones, contains no more than four from any one hexachord. Every tone is found in two hexachords, the seven tones being distributed among the four hexachords as follows:

hexachord:	A	B	C	D
no. of tones:	3	4	3	4

Such even distribution contrasts with the hexachordal homogeneity so prevalent in the work. The penultimate chord of the composition con-

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sists of fifteen intervals (p2 m4 n2 s4 d1 t2), yet contains only one minor triad (c#) and one major triad (F#).

The nineteen stanzas of Bryon's poem are divided into four major sections, separated by interludes:

section	measures
introduction	1-24
stanzas 1-5	25-85
interlude	86-95
stanzas 6-8	96-125
interlude	126-135
stanzas 9-12	136-177
interlude	178-182
stanzas 13-19	183-267

There seem to be no techniques radically different from those examples cited thus far; and the instrumental ensemble, dealing with a narrator and not a singer of specific pitches, does not vary its technique according to whether or not the narrator is part of the texture. The exception to this independence is the text-painting influence of the words.

There is hexachordal unity from point to point, and the few basic unifying techniques are used in various guises and combinations. For example, in the piano, the last two beats of measure 93 and the first beat of measure 94 use hexachord B totally and exclusively to present a series of descending perfect fourths, each a major third above the

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preceding one. Ascending by major thirds over the space of an octave creates an augmented triad: Eb-G-B-Eb (left hand)

The first example of text-painting in Ode to Napoleon Buonaparte occurs before the text begins. The sparse texture and fermata of measure 25 mark the end of the very active introduction, which is followed by the opening words of the poem: "'Tis done".

In measure 29, the words "thou art a nameless thing" appear above incomplete, ergo nameless, chords in the piano. The question of survival in measure 33 is followed (measures 34-36) by steep descents in strings and piano, a decay of dynamics to pianissississimo, and a period of silence in every instrument. The end of this example, reinforced by the words "hath fallen so far", consists of a secundal rumble and descending triplets at the bottom of the keyboard.

The words "By gazing on thyself grown blind, thou taught the rest to see" are reflected, in measures 42-45, by the 'cello's gazing on itself (the repeated 32nd-note figure) until the violins imitate it (are taught to see), at which point the lower strings begin to stumble blindly.

There is a long descent, emphasizing minor seconds and thirds, in measures 47-48 in the strings, reflecting the words "grave" (measure 46) and "fall" (measure 48). Schoenberg seems to pass up a fine opportunity for text-painting at measures 53-55: "That spell upon the minds of men breaks, never to unite again . . .", choosing, instead, to follow the word "brass" with the trumpet-like, triadic figure (over a major 18th) in measure 57.

The word "triumph", in measure 59, is accompanied by a recurrence

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(a triumph) of the string and piano motives with which the Ode began. One of these figures (the Morse-code letter V of three dots and a dash in the piano) is picked up by the string quartet at measure 62. It is designated Hauptstimme at the end of measure 62. The series culminates in the opening motive of the Beethoven Symphony No. 5 in C minor -- in the correct key! The unison G of first violin and piano at the end of measure 63 resolves to a C-minor triad on the downbeat of measure 64 as accompaniment to the word "Victory". Even though the narrator's line implies only relative pitch areas of speech, if the one-line staff were interpreted as the top line of the bass staff, the pitches for the words "of Victory" would be Eb-C.

The rigidly alternating minor seconds of measures 68-69 reflect the "sway" of the text. The imitation between the violins is text-painting of the word "obey"; the ostinato and imitation stop suddenly at the words "all quell'd" in measure 69.

Measures 71-73 text-paint the words "madness of thy memory" with the madness of cross rhythms and unusual bowing effects in the strings (over the tacet piano) and the memory of the 32nd-note figure from measures 42-43 (in the viola). This activity ceases at the words "Desolator" and "desolate", at which point the very sparse accompaniment to the reciter's words consists mostly of harmonics in the strings.

The word "slave" in measure 83 is followed by a four-note motive in the 'cello, which is imitated at successive octaves by the other three (enslaved) members of the quartet.

The word "rebound" is painted by the viola leap in measure 99, which, in spite of the octave displacement, is "chain'd by the trunk

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he vainly broke" to the motivic cell which outlines the mnd sonority (E-F-Db), germane to the composition. The implication of movement by minor second and minor third exists even in the pitchless reciter's line (in measure 99 and many other places as well).

In measure 103, the words "an equal deed hast done at length" inspire the long-sustained (three measures) equality of minor-second tremolo in strings and piano. The "darker fate" of measure 104 is depicted by the low octave-displaced descending minor seconds in the piano. In measures 112-113, the "yoke" is borne by the 'cello and viola, which proceed, an octave apart, in the same melodic and rhythmic yoke.

The text-painting of "abandon'd pow'r" at measure 116 is achieved through thin texture, static rhythm, and diminuendo. At measure 142, the word "unstrung" is accompanied by pizzicato (unbowed = unstrung) strings. At measure 147, the word "trembling" is accompanied by 32nd-notes, and followed by a tremolo, in the strings.

"Freedom" is set free from all accompaniment at measure 148; a forte-piano by the quartet depicts the "fear" of measure 150; and "humblest guise" is accompanied by all of the tones of hexachord C (hexachord A in disguise) played by all the instruments quietly in their low (humble) range.

At measure 160, "dies" is accompanied by a rapid descent by viola and 'cello over the range of an octave, following which an ascent of two octaves precedes the word "arise". The words "solar height" in measure 164 are followed by high pitches (including harmonics) in the

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strings. The words "pass away" lead to a cessation of sound in the piano and lower strings at measures 172-173.

The animating, dazzling, and dismaying higher sparks of which the reciter speaks in measures 174-175 appear in the secundal 32nd-notes of the inner strings (taken from the beginning of the Ode) and in the high string parts generally (especially the first violin) at measure 176.

The words "clings to thy side" in measure 186 are painted by a tie over the barline between measures 186 and 187 in all the string parts. In measure 188, the word "share" is followed by a chord in which viola and 'cello share the F of hexachord C (which shares hexachords A and B), which the four strings share. Other examples of sharing are the two parallel lines, doubled (shared) at the octave, which share the Hauptstimme in the piano beginning on the fourth beat of measure 188. In measure 189, the Nebenstimme is shared, in imitation, by all four of the strings; the melodic cell of the Nebenstimme represents the sonority p1 m2 n1 d2.

The sound of the ensemble ceases (is killed) just before the word "Homicide" in measure 190. The three-note cell Ab-G-B (mnd) is "that gem" at measure 192. The "haste" of measure 193 marks the beginning of a four-note p1 m3 n1 d1 ostinato in the piano, which moves in steady, staccato eighth-notes all the way to the end of measure 200 (in which measure it is doubled at the octave).

As if each string player were too lazy to lift his left hand off the strings, glissandi appear in all four parts in measures 197-200 to paint the text: "trace with thine all idle hand in loitering mood".

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As might be expected, the words "captive's cage" in measure 203 are followed immediately by imitation between 'cello and second violin.

At measure 212 end the text "Life will not long confine that spirit pour'd so widely forth -- so long obey'd -- so little worth!" Immediately thereafter, the sparse texture, quiet dynamics, and gentle rhythm of the preceding measures ("all sense is with thy sceptre gone") give way to a driving cross rhythm in a full texture, which exploits the triadic possibilities of all four hexachords in quick succession.

The word "share" appears again on the fourth beat of measure 215; the strings respond immediately with tremolo in all parts, continuing, with a variety of rhythmic motives, in rhythmic unison through measure 220.

All but the negating first syllable of "immeasurable" are recited on measured eighth notes at measure 230; the regularity of the rhythm is broken suddenly by a Scotch snap on the word "power".

The words "faded garment" at measure 242 are surrounded by harmonics in the strings, mirror inversion of a triadic melody in the piano, and the strings' playing of two conjunct mnd melodic cells col legno, tratto.

Some of the most tantalizing possibilities for text-painting are offered by the text at measure 245: "are all thy playthings snatch'd away?" Embracing those words are three pairs (in inner strings, outer strings, and piano) of mirror inversion in triplet rhythm, using two hexachords (A and D) to outline major/minor triads whose roots (G# and A) are a semitone apart -- all musical toys. Beat 4 of measure 245 is silent; all sound is snatch'd away. The last of the mirror inversions

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appears timidly (pianississimo) at measure 246, which contains a seemingly random selection of tones which have no triadic or hexachordal implications; all the musical playthings are snatch'd away.

In measures 254-257 appears the text "Yes--one--the first--the last--the best--". Text-painting is achieved here through the use of all four hexachords; in the six-tone figures of the piano, the first three tones are from one hexachord, and the last three from another.

The last chord of the work, the simple Eb-major triad, is the final example of text-painting. It represents the last four words of the poem: "there was but one!"

There are a few basic rhythmic motives from which all others are derived; these appear early in the work. The first motive is stated by the piano at the outset; it consists of two even notes preceded by an anacrusis:

The first variation on this motive appears at the end of the first measure. The right hand doubles the length of both crusis and anacrusis, reducing the figure from three notes to two:

At the same time, in the left hand, the two eighth-notes are expanded to four sixteenths:

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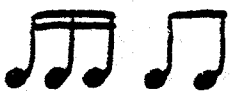
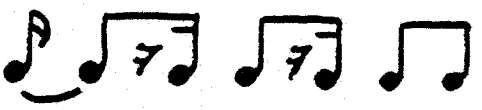
A similar five-note motive, with a different rhythmic stress, appears in piano and strings at measure 63:



An extension of the original motive appears in the Hauptstimme of the first violin at measure 52 (an idea which appears in all the strings at measure 79):



The second basic rhythmic idea, which appears in the strings in the first measure, consists of two parts -- rapidly alternating semitones (either 32nd-notes or 16ths) and an arpeggiated trichord (in slower note values):

The tremolo, which appears frequently (as in measure 6) in the Ode, is based on the first part of this motive:

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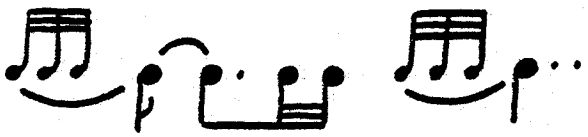
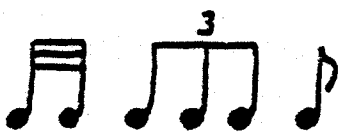
The arpeggiated sixteenth-notes of the basic rhythmic motive in the string quartet in the first measure are distinctive as much for their melodic contour as for their rhythm. A derivative of the basic motive appears in the piano at measure 8:

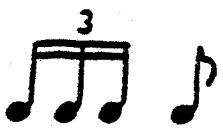


At measure 15, tremolo is added to the arpeggiated figure:

The arpeggiated figure is presented as eighth-notes at measure 58 (in the quartet). At measure 78, the arpeggiated figure appears as a triplet:



It appears in triplets again, but this time in 16th-notes, at measures 83-84 (in the strings):



At this point, it lacks the preceding 32nd-notes which link it (as in measure 79) to the first part of the rhythmic motive in the first measure. At measure 129, as even 16th-notes, its contour is the principal identifying characteristic of the rhythmic motive:

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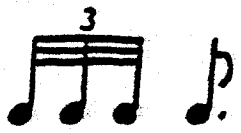
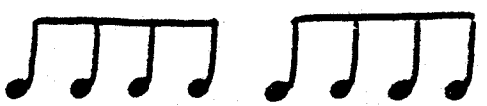
Another modification of the basic motive appears at the Hauptstimme of the piano in measure 141 (and, with slight alteration, in the lower strings at measure 172):



Successive 16th-notes in duple rhythm, such as those in the quartet at measure 7 (as well as the piano at measure 212), comprise another basic rhythmic motive of the Ode:

At measures 54 and 193 (in the piano), the same motive appears in augmented note values:



The original motive appears in diminution, this time in the strings, at measure 81:

The above motive is varied at measure 42 (in the strings):

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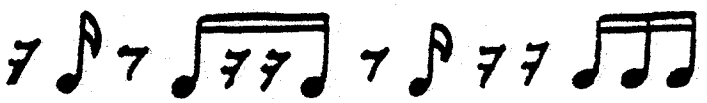
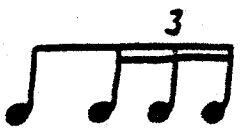
One of the most remote and disguised derivatives of this motive is that in the strings at measure 134, where the pattern is interrupted by rests:

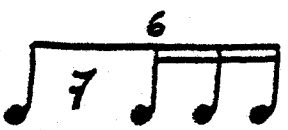


The last of the basic rhythms is the pattern of triplets in the piano at measure 7:

A derivative of the motive appears in the lower strings at measure 162, and throughout the quartet at measure 212:



The retrograde of the above motive (i.e., triplet 16ths followed by an 8th-note) appears at measure 131 in the 'cello beneath the basic triplet motive in the first violin and below the following derivative of it in the second violin and viola (creating hocket with the 'cello, and hemiola with the first violin):



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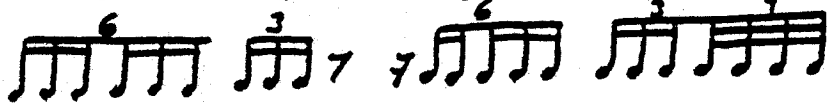
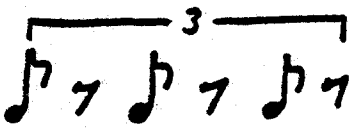
The right hand of the piano, on each beat of measure 23, plays a variation of the motive from measure 131:

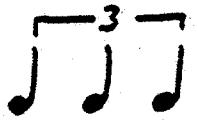
beat: 1 2 3 4



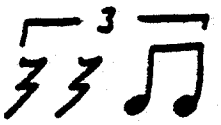
Over beats 3-4 of measure 23, the quartet plays the following broad quarter-note triplet in block chords:



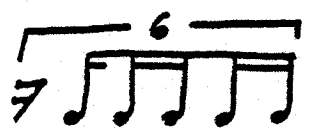
The same broad triplet, without the rests (and with tremolo in the second violin), appears in the upper strings at measure 164:



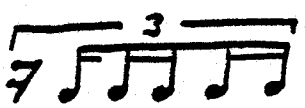
Beneath this motive, the lower strings play (with portamento connection of the two eighth notes):



There seems to be an inconsistency in the scoring of two derivatives of the triplet idea:



= measures 67 (violins) and 152 (piano)



= measure 243 (strings)

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The grouping of the notes by pairs in both cases connotes 3/8 rather than 6/16. The basic eighth-note triplet pattern appears in double diminution in the piano at measure 142 (and in the strings at measure 143):

The basic rhythmic motives of the Ode are quite simple, and they often are characterized as much by their intervallic relationships as by their temporal qualities. Minor seconds and thirds, along with perfect intervals and triadic combinations of tones (both vertical and linear), permeate the work as derivatives of the four restricted hexachords (with perfect fourths often appearing in inverted triads). Pedal point, tremolo, and ostinato (based on rhythm and melodic intervals) are used to freeze motion in the Ode.

The tones of the hexachords are freely ordered within the composition. The Hauptstimmen and Nebenstimmen are chosen to illustrate the unity within a single hexachord. The texture of the ensemble demonstrates the variety inherent in the combination of one hexachord in one timbre against another hexachord in a different timbre (e.g., hexachord A in the piano against hexachord B in the strings). The equality of the two basic hexachords is emphasized by the fact that the work begins with one (A) and ends with the other (B).

Schoenberg uses a wide range of bowing techniques, extreme con-

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trasts in dynamics, brief imitative passages, and numerous (usually short) examples of text-painting. However, in many cases, the texture is so dense and the rate of information so fast, that most subtlety of expression is lost. Furthermore, in spite of his cleverness in designing the hexachords, they, because of their identical structure, offer little contrast. Even within each hexachord, the predominance of two intervals contributes more to monotony than to variety.

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DISCOGRAPHY

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