

# Part Five

## Modern Compositions

T

he pieces in Part V illustrate some of the most important developments in the music of our eventful century—a period characterized first of all by the decline of common-practice tonality and the rise of various new approaches to pitch organization. The summary below surveys all the pieces, following essentially a tonal to post-tonal path. It constitutes one (but only one) sequence in which the pieces might be studied.

Though common-practice tonality, strictly defined, ceased to be a viable option for most composers, tonality in a broader sense did not disappear.<sup>1</sup> On the contrary, many composers, of very different backgrounds and points of view, have sought to extend or re-invent it. Debussy's *L'après-midi d'un faune*, though original in many ways, is original largely within the operations of traditional triadic tonality. Ravel's *Sonatine*, with its parallel motion and "added tones" is only somewhat distanced from it. Debussy's *La cathédrale engloutie* is organized along more radical lines; some may prefer to regard it as post-tonal. The much later and quite different *Sonnet* from Britten's *Serenade*, though not based on the tonic-dominant relation, is essentially tonal.

Another style of tonality is represented by the three Hindemith pieces and Bartók's *Bulgarian Rhythm*: Chords of high rank, such as final chords of phrases or sections, are triads (or perfect fifths), but chords of subordinate rank are not necessarily so; also, chords of secondary-dominant function are generally avoided, though the functional dominant can occur as an element of high rank.

The pieces in the next group represent a particularly problematic repertoire about which there is little consensus. Should they be viewed as somehow tonal? On the one hand, they seem so because triads and/or diatonic collections are prominent on their surface, but on the other, they do not consistently adhere to the constraints of the tonal system (e.g., functional harmony, traditional voice leading). Another reason these pieces make a tonal impression is that they frequently feature one or more pitches that, for many possible reasons, are perceived as the main, or "primary," tones of the entire work, or of a large section thereof. Such pitches may take the form of a triad, a triad with one or more

<sup>1</sup> Traditional tonality has flourished in its purest form in popular music and jazz, which has followed in the wake of classical music. This development is so distinct that it requires a separate section (see page 537).

added tones (e.g., chord of the added sixth), a diatonic or chromatic polytriad, or a non-triadic (but still diatonic, or nearly so) group of tones. The exact means by which such constructs are compositionally established as primary vary widely from work to work.

Debussy's *La cathédrale engloutie*, in which tonal functionality still operates to some extent, provides rich examples of added tones; the problem is to determine their status. A kind of tonal functionality also can be heard in the structure of the bass line of Bartók's *Syncopation*, but the work's primary sonority is not a triad but a group of tones bounded by the major seventh G–F#. The surface of Copland's Dickinson song is diatonic, but only partly triadic; certain long-range pitch relationships constitute a "modulating" structure. Charles Ives' "General William Booth Enters into Heaven" incorporates explicit references to traditional keys, but these are "in quotes" within a clearly post-tonal composition. The remaining pieces in this highly varied group feature polytriads. Relatively simple examples are provided by Variation 1 of Stravinsky's *Theme with Variations* and the short movement from Schuman's *Three-Score Set*, the first being diatonic, the second chromatic. Considerably more complex are the *Marche* from Stravinsky's *L'histoire du soldat* and the excerpt from his *Le sacre du printemps*, both of which, of course, deserve study for many reasons.

A group of pieces by Bartók demonstrates inversional symmetry. *Bulgarian Rhythm* provides the simplest example—the "mirror writing" at bars 18–19. In *Diminished Fifth* the tetrachords played by one hand are continually reflected inversionally in the other. Two other virtues of this little piece are that it can serve to introduce the octatonic scale, and that it is clearly founded on a non-triadic primary sonority. Symmetry on the structural level (not on the note-to-note level) is exemplified by the great fugue from *Music for Strings, Percussion and Celesta*. Here the single tone a<sup>1</sup> is the primary axis of symmetry. An axis is not necessarily also a primary sonority, but in this case the a<sup>1</sup> is that as well.

"Free" atonality is a term used to characterize the post-tonal, predodeca-phonic repertoire of Schoenberg and his school, but it is applicable to some other music as well. Ives's song, "The Cage," the fourth movement of Webern's string quartet, Op. 5, and Berg's song from his Op. 2 will prepare the student for the larger, more complex piano piece of Schoenberg's Op. 11. The orchestral *Summer Morning by a Lake* of Schoenberg is not only a famous experiment in color, but is interesting also for its pitch organization, which is founded on a five-note primary sonority. Related to this work is Ruth Crawford's remarkable string quartet movement, with its "contrapuntal dynamics."

Stravinsky's two-piano *Theme with Variations* treats its theme somewhat in the manner of a tone row. More rigorous nondodeca-phonic serialism is exemplified by the *Dirge-Canons* from his *In Memoriam Dylan Thomas*. Of the eight strict twelve-tone pieces, the simplest is Krenek's movement for solo cello, which uses only one set-form. Dallapiccola's lyrical *Quartina* shows all four aspects of the set, set transposition, and one way in which two set-forms can be combined. Webern's song, "Wie bin ich froh!" makes significant compositional use of pitch duplications between inversionally complementary set-forms. A more complex demonstration of the same principle is embodied in the movement from Webern's *Variations for Piano*. Combinatoriality is exemplified by Schoenberg's well-known *Piano Piece*, Op. 33a, which relates directly to Babbitt's *Semi-Simple Variations*. Babbitt's piece, which serializes other dimensions besides pitch, is supplemented by his children's song, "Play on Notes."

Not all the choices in Part V were made on the basis of pitch organization. Rhythm was also a factor in selecting certain pieces, notably the excerpt from *Le sacre*, Bartók's *Syncopation*, Carter's brilliant study in metrical modulation for solo tympani, and Crumb's madrigal. Meterless beats control Ives's "The Cage," and completely free rhythm occurs in Saylor's *Psalm*. More radical indeterminacy is represented by John Cage's piano piece and Terry Riley's minimalist *In C*. And



Cowell's *The Banshee* is included for its experimental approach to sound production, and for fun.

One final criterion has influenced a number of choices: the persistence of certain ancient forms and genres (sometimes just their wraiths) into modern times. Index I locates twentieth-century examples of short binary and ternary forms, sonata form, variations, fugue, canon, and rondo.

In addition to the literature cited in the body of Part V, the following books are recommended to the student:

#### THEORY AND ANALYSIS

Perle, George, *Serial Composition and Atonality* (Berkeley: University of California Press, 1962; 6th rev. ed., 1991).

Rahn, John, *Basic Atonal Theory* (Longman, 1980; Schirmer Books, 1987).

Lester, Joel, *Analytic Approaches to Twentieth-Century Music* (Norton, 1989).

Straus, Joseph N., *Introduction to Post-Tonal Theory* (Prentice-Hall, 1990).

#### HISTORY

(with much analytic comment)

Simms, Bryan, *Music of the Twentieth Century: Style and Structure* (Schirmer Books, 1986).

Watkins, Glenn, *Soundings: Music in the Twentieth Century* (Schirmer Books, 1987).

Morgan, Robert P., *Twentieth-Century Music* (Norton, 1991).

Antokoletz, Elliott, *Twentieth-Century Music* (Prentice-Hall, 1992).

## PRÉLUDE À "L'APRÈS-MIDI D'UN FAUNE"

(1892–1894)

Piano arrangement: Leonard Borwick (1868–1925)

Claude Debussy (1862–1918)

Debussy's evocative masterpiece, *Prelude to "The Afternoon of a Faun,"* is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, antique cymbals tuned to  $e^2$  and  $b^2$ , two harps, and strings. We give it in piano reduction to facilitate analysis, mindful that many details can be fully perceived only by recourse to the full score. A sample page of the score is on page 420.

Notice the numerous transformations of the opening theme that appear throughout the work. It is also instructive to reduce a portion of the work, such as bars 1–30, to its essential voice leading. Do chords progress in traditional fashion? What is the function of the whole-tone material in bars 31–36, 48–50, 58, and 92? Does dominant-tonic functionality exist in this work? What aspects of the work were unprecedented at the time of composition?<sup>2</sup>

Before the era of recordings, orchestral works were often issued in piano arrangements as a means of making them more widely available. This 1914 transcription by Leonard Borwick, a well-known English pianist of the time who championed the music of Debussy and Ravel, was intended for concert performance.

**Très modéré**

PIANO

Fl.

*p doux et expressif*

3

4

m. g.

Cor

pp

7

m. g.

pp

ppp

10

Fl.

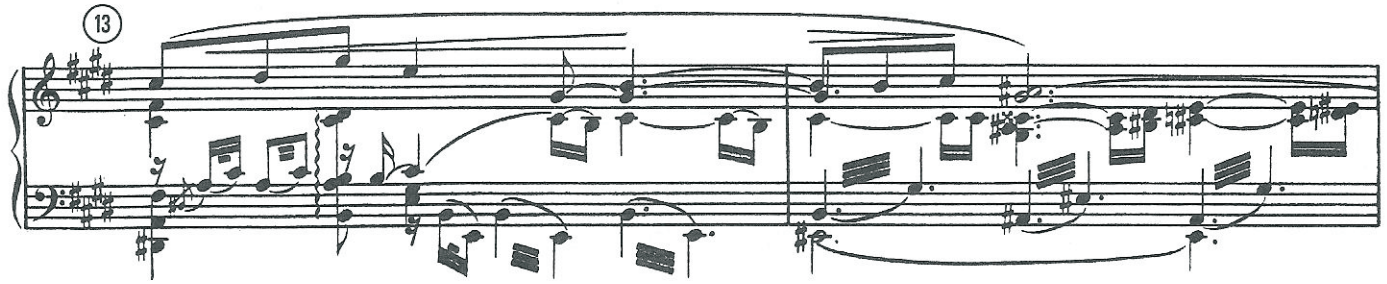
3

pp

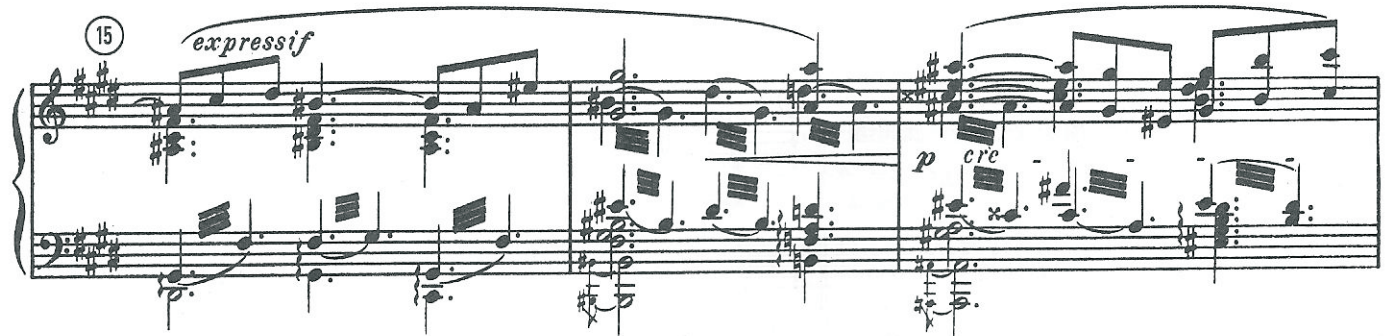
<sup>2</sup> The first large section (bars 1–30) is analyzed by Felix Salzer in *Structural Hearing*, op. cit., vol. II, Graph 455. Aspects of bars 31–55 are discussed in Charles Burkhart, "Schenker's 'Motivic Parallelisms,'" in *Journal of Music Theory*, Fall 1978, p. 155f. Analytic comment on the entire work is given on pp. 69–96 of Debussy: *Prelude to "The Afternoon of a Faun,"* edited by William W. Austin, in the Norton Critical Scores series (New York: Norton, 1970).



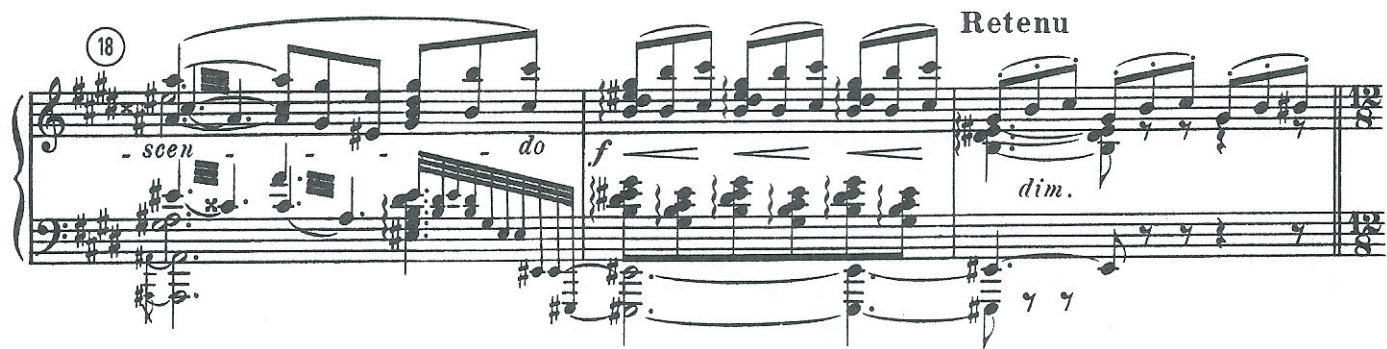
13



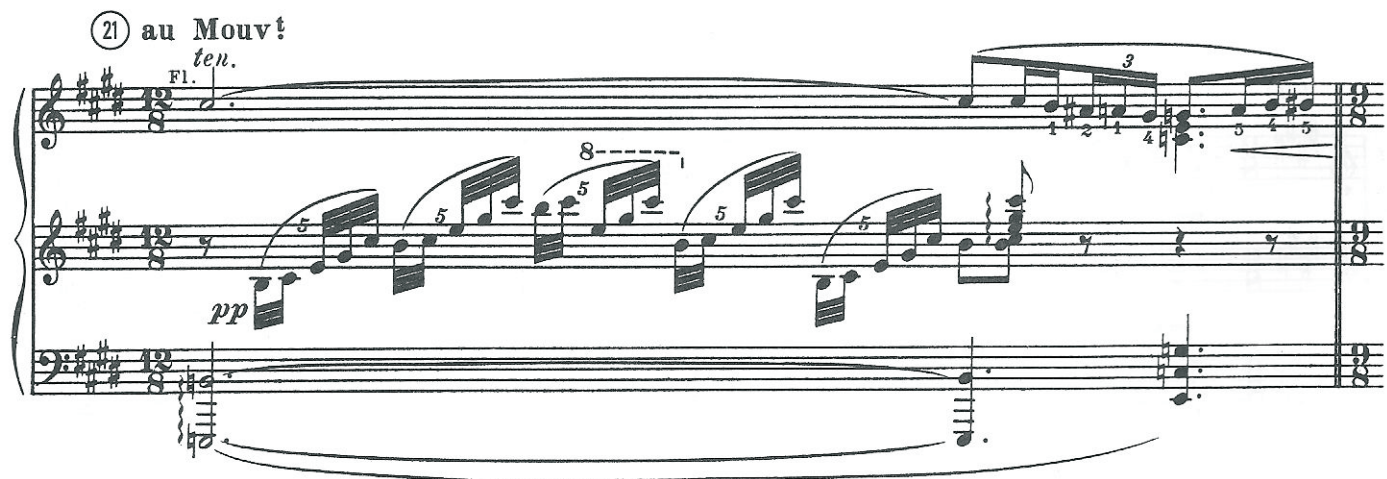
15 *expressif*



18 *scen - do* **Retenu** *f* *dim.*



21 **au Mouvt** *Fl. ten.* *pp*





22

*ten.*

*pp*

3 3

8

5 5 5 5

24

*m.g.*

*f*

3 3 3 3

1 3 2 1

5 5 5 5

25

*p*

*ten.*

5 4

1 2 1 5 4 5

5 5 5 5

27

4 5 4 5

5 5 5 5



28

Measures 28-29. Measure 28 features a forte (f) dynamic and a triplet of eighth notes in the right hand. Measure 29 continues with a triplet of eighth notes and a half note in the right hand, and a half note in the left hand.

29

Measures 29-30. Measure 29 includes a piano (p) dynamic, a mezzo-forte (m.f.) dynamic, and a mezzo-piano (m.p.) dynamic. Measure 30 features a piano (p) dynamic and a half note in the right hand, and a half note in the left hand.

31

Measures 31-32. Measure 31 includes a fortissimo (f<sup>ten.</sup>) dynamic, a sforzando (sfz) dynamic, and a mezzo-forte (m.f.) dynamic. Measure 32 features a piano (p) dynamic, a mezzo-piano (m.p.) dynamic, and a piano-piano (pp) dynamic.

32

Measures 32-33. Measure 32 includes a mezzo-forte (m.f.) dynamic, a mezzo-piano (m.p.) dynamic, and a piano-piano (pp) dynamic. Measure 33 features a mezzo-forte (m.f.) dynamic, a mezzo-piano (m.p.) dynamic, and a piano-piano (pp) dynamic.



34 *sfz ten.*

*m. g.*

*m. d.*

*pp*

*p*

35

*f*

*sfz*

37 **En animant**

Hrb.

*doux et expressif*

*p*

*m. d.*

*cre - - - -*

Cordes

40 von

*mf*

*scen - - - - do*



## Toujours en animant

43

*p*

*cresc.*

-6 5

45

*mf*

Cor A.

*f*

*m.g.*

*piu f*

Cordes

3

3

3

6

3

Cor

48

Retenu

*dim.*

*p*

Hrp.

*pp*

Cl.

*p doux et expressif*

*pp*

52

*p*



## 55) Même mouv!

*p* *expressif et très soutenu* *mf* *pp*

This system contains measures 55 through 58. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The upper staff features a melodic line with slurs and ties, marked *p* and *mf*. The lower staff provides harmonic support with chords and single notes, marked *pp*. The tempo/mood is indicated as *expressif et très soutenu*.

## 59

*p* *m.g. cre -* *m.d. - scen -* *m.g. - do* *f*

This system contains measures 59 through 61. The upper staff has a vocal line with lyrics: *m.g. cre - m.d. - scen - m.g. - do*. The music is marked *p* in measure 59 and *f* in measure 61. The lower staff continues the harmonic accompaniment. A triplet of eighth notes is marked with a '3' in measure 61.

## 62

*très expressif* *pp subito* *pp* *m.g.*

This system contains measures 62 through 64. The upper staff features a melodic line with slurs and ties, marked *très expressif* and *m.g.*. The lower staff has a more active accompaniment with triplets, marked *pp subito* and *pp*. A triplet of eighth notes is marked with a '3' in measure 62.



65

cre - - - - - scen - - - - - do

67

8

*mp* cre - - - - - scen - - - - - do *molto*

69

8

*mf* *ff*

71

*f* *mf* *p*



(74) *p* *expressif et doux* *très doux* von Solo

(77) *pp*

(79) *Mouv<sup>t</sup> du début* *pp* Fl.

(81)



**83 Un peu plus animé**

Musical score for measures 83-84. The system consists of a grand staff with a treble and bass clef. Measure 83 features a treble staff with a 7-measure rest followed by a series of eighth notes, and a bass staff with a 7-measure rest followed by a series of eighth notes. Dynamic markings include *pp* and *p* in the bass staff, and *sfz* in the treble staff. Measure 84 continues the pattern with similar dynamics and articulation.

Musical score for measures 85-86. The system consists of a grand staff with a treble and bass clef. Measure 85 features a treble staff with a 7-measure rest followed by a series of eighth notes, and a bass staff with a 7-measure rest followed by a series of eighth notes. Dynamic markings include *pp* in the bass staff. Measure 86 continues the pattern with similar dynamics and articulation.

**86 1<sup>er</sup> Mouvement**

Musical score for measures 87-88. The system consists of a grand staff with a treble and bass clef. Measure 87 features a treble staff with a 7-measure rest followed by a series of eighth notes, and a bass staff with a 7-measure rest followed by a series of eighth notes. Dynamic markings include *pp* in the bass staff. Measure 88 continues the pattern with similar dynamics and articulation.

Musical score for measures 89-90. The system consists of a grand staff with a treble and bass clef. Measure 89 features a treble staff with a 7-measure rest followed by a series of eighth notes, and a bass staff with a 7-measure rest followed by a series of eighth notes. Dynamic markings include *pp* in the bass staff. Measure 90 continues the pattern with similar dynamics and articulation.

90 Dans le mouv<sup>t</sup> plus animé

ppp 8

*sfz* *sfz* Red.

92

*p* *m.d.* Retenu

\* Red. \*

94 Dans le 1<sup>er</sup> Mouvt avec plus de langueur

*pp* *pp*



96

3 3 3 3 3 3

98

3 3 3 3 3 3

*ppp*  
*pp*

100

*m.g.*  
*ten.*  
*m.g.*  
*Harpe*  
*m.d.*  
*m.d.*  
*m.g.*  
*m.d.*

102 Retenu

*m.d.*  
*m.d.*  
*m.d.*  
*a Tempo*  
*m.g.*

104

Très retenu *m.g.*

*p dim.*

*pp*

Très lent et très retenu jusqu'à la fin

2 4 4

106 très lent et très retenu jusqu'à la fin

Fl.

Hautb.

Cors.

Cymb. ant.

1. II Harpe

très lent et très retenu jusqu'à la fin

Deux 1<sup>re</sup> vns

1<sup>re</sup> vns

2<sup>de</sup> vns

Altos

1<sup>re</sup> vllé solo

Violoncelles

Contrebasses

(div.)  
pizz.  
pizz.  
pizz.



## LA CATHÉDRALE ENGLOUTIE

from *Preludes, Book I* (1910)

Claude Debussy (1862–1918)

Apart from the medium, how does the style of *The Sunken Cathedral* differ from that of *Prelude to "The Afternoon of a Faun"*? How do you explain the tones in bar 1? bar 17? bar 86? Are concepts such as voice leading and overall harmonic structure relevant to an understanding of this music?

Debussy chose to notate the meter of *The Sunken Cathedral* in a highly idiosyncratic manner that has confused many readers of the score. His time signature  $\frac{6}{4} = \frac{3}{2}$  does not mean that a bar of  $\frac{6}{4}$  is to equal in duration a bar of  $\frac{3}{2}$ , but rather that the quarter note in the sections notated chiefly in quarter notes is equal in duration to the half note in the sections notated chiefly in half notes. The following are the metrical proportions that Debussy intended: At the start of bar 7, the preceding  $\frac{1}{2}$  equals the coming  $\frac{1}{2}$ ; similarly, at bar 13,  $\frac{1}{2} = \frac{1}{2}$ ; at bar 22,  $\frac{1}{2} = \frac{1}{2}$ ; at bar 84,  $\frac{1}{2} = \frac{1}{2}$ , and finally,  $\frac{1}{2} = \frac{1}{2}$  at bar 86.<sup>3</sup>

**Profondément calme ( Dans une brume doucement sonore)**

**Doux et fluide**

8

<sup>3</sup> In support of this assertion see Charles Burkhardt, "Debussy Plays *La cathédrale engloutie* and Solves Metrical Mystery," in *The Piano Quarterly* (Fall 1968), pp. 14–16.

13

*pp* *pp* *(sans nuances)*

Peu à peu sortant de la brume

16

*sempre pp* *p marqué pp*

18

*p marqué pp* *p* *marqué*

20

Augmentez progressivement (Sans presser)

*p* *p* *p*

22

*p* *più f*



26 **Sonore sans dureté**

*sf* *ff* 8<sup>a</sup> bassa

31

8<sup>a</sup> bassa 8<sup>a</sup> bassa

36

8<sup>a</sup> bassa 8<sup>a</sup> bassa 8<sup>a</sup> bassa 8<sup>a</sup> bassa

41

*p* *più p* *pp* *più pp*

46 **Un peu moins lent (Dans une expression allant grandissant)**

*pp expressif et concentré*

51

pp

pp

56

p

f

60

ff

molto dim.

64

p

p

70

au Mouvt

pp

pp

Comme un écho de la phrase entendue précédemment

Flottant et lourd

8<sup>a</sup> bassa



(73)

8<sup>a</sup> bassa

(76)

8<sup>a</sup> bassa

(79)

8<sup>a</sup> bassa

(82)

Dans la sonorité du début

piu pp

pp

8<sup>a</sup> bassa

(85)

8

8

8

## No. 1 of THREE PIANO PIECES

Op. 11 (1909; revised 1942)

Arnold Schoenberg (1874–1951)

This powerful and expressive composition is one of Schoenberg's earliest atonal works. It should be performed with clear projection of the crescendo and diminuendo marks, and with a degree of rubato.

First, play or hear the piece repeatedly, and discover its motives, themes, and large sections. Listen in particular for recurrences of materials presented in the first 13 bars. They are frequently somewhat modified in repetition, but still retain their basic shape and are quite recognizable. For example, what is being repeated in bars 34–36?

Then listen for finer details of pitch organization. Notice especially the intervallic content of the first three notes  $b^1$ - $g\sharp^1$ - $g\sharp^1$ , and how this set of notes is subsequently treated to various operations such as transposition, change of register, verticalization, inversion, and retrograde. For example, see in bars 4 and 5 the  $G\sharp$ - $b$ - $g^1$ ; see also bar 10 (right hand only), bar 12's first four notes, bar 19—and many more places. (But do not look for a twelve-tone set; Schoenberg was still years from that concept.) While this three-note set is important in the piece, there are other, related sets that are also prominent. Not every note in the piece can be understood as a member of a set—only quite a few.<sup>4</sup> (Another well-known and shorter atonal work—the fourth of Webern's *Five Movements for String Quartet*, Op. 5—is on page 484.)

**Piano**

**Mäßige** 

**6** 

*langsamer*

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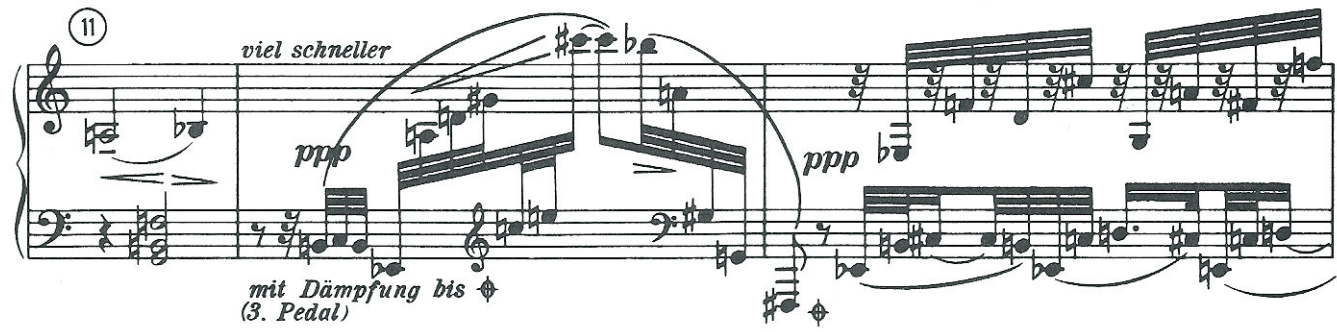
<sup>4</sup> George Perle gives extensive analytic comment on this movement in his *Serial Composition and Atonality*, 6th rev. ed. (Berkeley: University of California Press, 1991), p. 10ff. He discusses it further in *Twelve-Tone Tonality* (Berkeley: University of California Press, 1977), p. 162ff.



(11) *viel schneller*

*ppp*

*mit Dämpfung bis ♯*  
(3. Pedal)

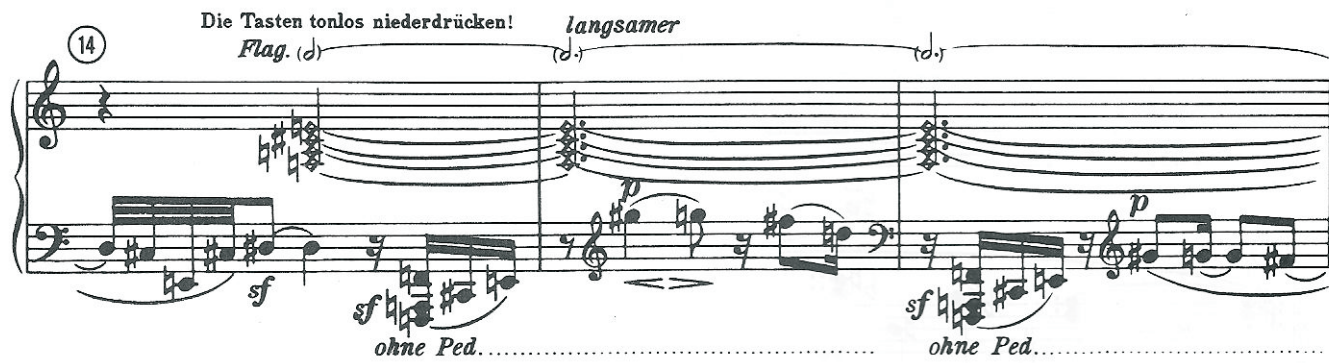


(14) *Die Tasten tonlos niederdrücken!* *langsamer*

*Flag. (d.)* *(d.)* *(d.)*

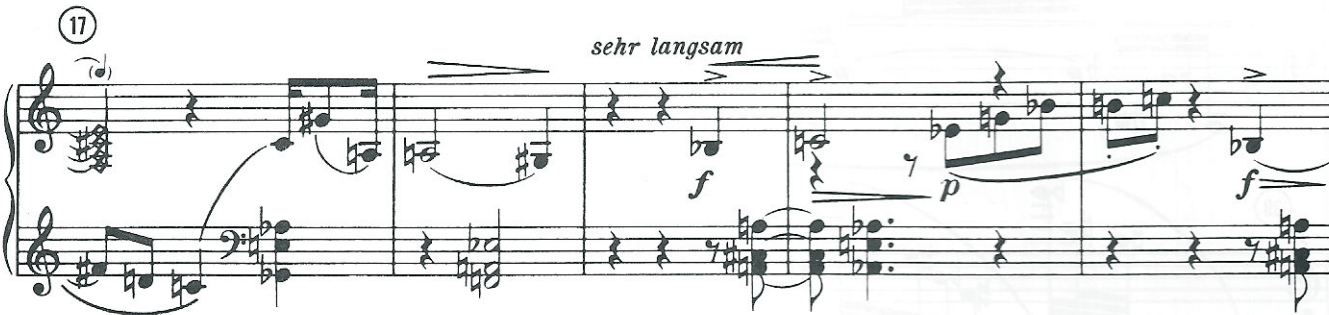
*sf* *sf* *p*

*ohne Ped.* *ohne Ped.*



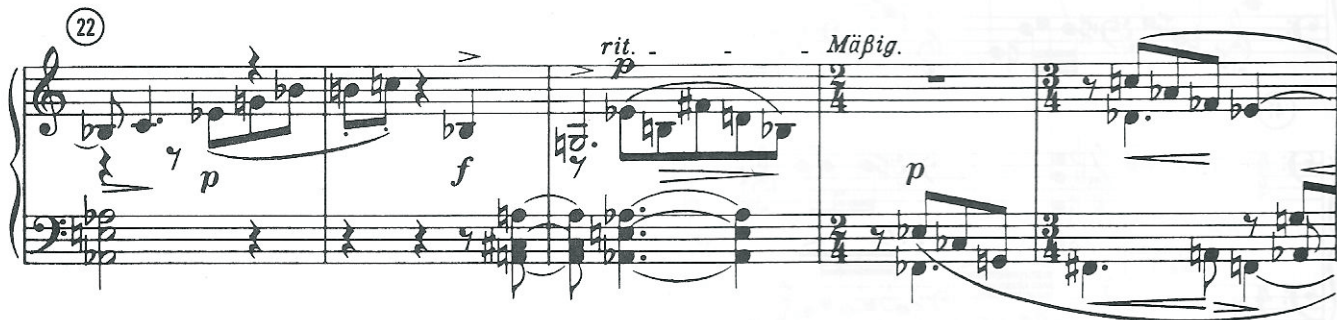
(17) *sehr langsam*

*f* *p* *f*



(22) *rit.* *Mäßig.*

*p* *f* *p*



(27) *rascher* *langsam*

*p* *f*





30 *f* *pp* *pp*

34 *fließender* *pp* *ppp*

37 *p cresc.*

39 *ppp*

41 *pp* *sf* *pp* *sf* *f* *pp*

43 *f* *pp* *pp*

This musical score consists of six systems of piano notation, each with a circled measure number at the beginning. The notation is in treble and bass clefs with a key signature of one sharp (F#). Measure 30 starts with a forte (*f*) dynamic and includes a crescendo hairpin. Measures 34 and 37 feature piano (*pp*) and pianissimo (*ppp*) dynamics, with measure 37 also including a crescendo hairpin. Measure 39 is marked *ppp*. Measure 41 contains a series of dynamic changes: *pp*, *sf*, *pp*, *sf*, *f*, and *pp*. Measure 43 begins with a forte (*f*) dynamic and includes a decrescendo hairpin. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.



46 *pp*

49 *f* *accel.* *ff* *martellato ohne Pedal*

51 *pp* *p gebunden*

54 *cresc.* *f*

57 *p* *f dim.*

61 *pp*

# SUMMER MORNING BY A LAKE (COLORS)

No. 3 of *Five Pieces for Orchestra*, Op. 16 (1909)

Arrangement for two pianos: Anton Webern (1913)

Arnold Schoenberg (1874–1951)

The idea for this composition, Schoenberg's famous experiment in "tone color melody" (*Klangfarbenmelodie*), came to him from an impression of the colors of the sunrise reflected in the waters of a lake. Because the work must be understood first of all in terms of color, we show the beginning of the orchestral score (in the 1949 revision); but we give the entire piece in a piano arrangement (made by a noted student of Schoenberg) because it facilitates enormously the study of this fascinating work.

The piece was long the victim of a popular misconception, namely, that it consisted of but a single chord, sustained from start to end, that changed only in its color, that is, in its instrumentation. Although it is true that the instrumentation does so change, there is much more to the pitch organization than just one chord. Perceptive listening will also reveal that, though this piece has no tonic triad, the chord that both opens and closes it is obviously of the highest priority. What happens to this chord *besides* the changes in instrumentation as the work progresses?<sup>5</sup>

Mäßige Viertel

Pianoforte I

ppp

Mäßige Viertel

Pianoforte II

ppp

Piano arrangement continues on page 432.

No. 3 "Farben" from *Five Pieces for Orchestra* by Arnold Schoenberg, arranged for 2 pianos by Anton Webern. Copyright 1913 by C. F. Peters Corporation, 373 Park Avenue South, New York, N.Y. 10016. Copyright renewed 1941 by C. F. Peters Corporation. Permission granted by the publisher.

<sup>5</sup> The instructions at the bottom of the sample page of score are Schoenberg's. His famous statement on "tone-color melody" occurs on the last pages of his *Harmonielehre* (first ed. 1911), published in English as *Theory of Harmony*, trans. Roy E. Carter (Berkeley: University of California Press, 1978). Three of the many published analyses of Opus 16, No. 3 are: Charles Burkhart, "Schoenberg's *Farben*," *Perspectives of New Music* (Fall–Winter 1973), p. 141ff., Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973), p. 166ff., and John Rahn, *Basic Atonal Theory* (New York: Longman, 1980), p. 59ff.



# Sommormorgen an einem See—Summer Morning by a Lake

(Farben) (Colors)

ARNOLD SCHOENBERG

Moderato  $\text{♩} = 64$ 

Piccolos I, II

Flutes I, II

Oboe I, II

English Horn

Clarinet in Eb

Clarinet I, II in Bb

Bass Clarinet in Bb

Bassoons I, II

Contra Bassoon

I, II  
Horns in F  
con sord.

III, IV

I, II  
Trumpets in Bb  
con sord.

III

I, II  
Trombones

III

Tuba

Harp

Celesta

Violins I

Violins II

Violas

Violoncellos

Double Basses

The change of chords in this piece has to be executed with the greatest subtlety, avoiding accentuation of entering instruments, so that only the difference in color becomes noticeable. The conductor need not try to polish sounds which seem unbalanced, but watch that every instrumentalist plays accurately the prescribed dynamic, according to the nature of his instrument. There are no motifs in this piece which have to be brought to the fore.



5

pp

This system contains measures 5 through 8. It features two staves, I and II, in a key with two flats. The music consists of sustained chords and moving lines. A *pp* dynamic marking is present in measure 7.

9

*pp* *ppp*

This system contains measures 9 through 12. It features two staves, I and II. Measure 12 includes a *ppp* dynamic marking. There are asterisks (\*) under measures 10 and 11, and a circled '3' under measure 11.

13

*ppp* *pp*

This system contains measures 13 through 16. It features two staves, I and II. Measure 13 has a *ppp* dynamic marking. Measure 16 has a *pp* dynamic marking. There is an asterisk (\*) under measure 14.



17

I

II

20

I

II

24

I

II



[illegible]



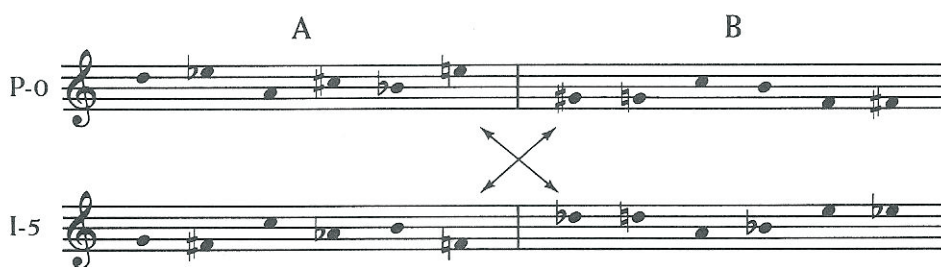
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## PIANO PIECE

Op. 33a (1928)

Arnold Schoenberg (1874–1951)

In a series of works composed in the early 1920s Schoenberg gradually developed the basic principles of the twelve-tone system. However, he was dissatisfied with the early form of his theory in that it provided no systematic basis for simultaneity in twelve-tone composition, particularly for the simultaneous statement of two or more forms of a twelve-tone set. Schoenberg later solved this problem for himself (others were to find different solutions) in his far-reaching discovery that a set could be constructed in such a way that its first hexachord (A) would consist of six entirely different pitches from those of the first hexachord (A) of the set's inversion transposed five semitones upward.<sup>6</sup> Thus, P-0's A would not duplicate I-5's A, but would necessarily be identical in pitch content (not pitch order) with I-5's second hexachord (B); conversely, P-0's B would exclude I-5's B and duplicate I-5's A, as illustrated below.



Although Schoenberg nearly always worked with the pair P-0/I-5, twelve-tone sets can be devised that yield such mutually exclusive hexachords at other transposition levels. Not all twelve-tone sets will so operate. The special property of those that do (can you discover that property?) has been termed *combinatoriality* by Milton Babbitt, who has extensively developed Schoenberg's idea in his own theory and composition (see pages 524 and 525).

Schoenberg's famous Opus 33a, an independent piano piece, is a brilliant demonstration of composition with combinatorially related set pairs. Its primary twelve-tone set, however, is *not* shown above, nor can it be completely deduced from the work's first two bars. But bars 3–5, compared with 1–2, will soon yield it. Remember that bar 1 decides which form is to be called P-0.

Make a complete twelve-tone analysis of this piece. You need not place an order number beside every note; simply encircle each of the four-note or six-note subsets that, taken together, form a twelve-tone set, and identify each set-form. (In two bars there are apparently small inconsistencies or misprints.)

Do not forget that you are analyzing a piece of music. Locate the different themes and sections of the work. What is the role of the fluctuations in tempo? What is the form? How do the various set-forms used help create that form? And for what *musical* reason may Schoenberg have omitted four pitches in bar 20?

<sup>6</sup> See Schoenberg's essay, "Composition with Twelve Tones," in *Style and Idea* (New York: St. Martin's Press, 1975), p. 225.



10 11 03  
10 9 83  
45 15 14 13 8

Mäßig

♩ = 120

cantabile

mod 12 3214  
become 1/2  
farch in  
march

corresponding  
here.

poco rit - - - - - molto rit - -

12

*fp*

*p dolce*

2/4 *f* 4/4

14

a tempo  
*cantabile*

*p*

4/4

16

*p cantabile*

19

heftiger

*f martellato*

poco rit

21

ruhiger  
*cantabile*

*p*



rit - - - - - a tempo

23

*p* *f energisch* *ff* *dolce* *p*

26

*scherzando* *f* *p martellato*

steigernd

28

*f* *f*

29

30

*f*

(31)

Handwritten: *high*

mp

5  
4

Detailed description: This system contains measures 31 and 32. Measure 31 features a treble staff with a complex chordal texture and a bass staff with a more rhythmic line. A handwritten star and the word 'high' are next to measure 31. Measure 32 continues the texture. The key signature has two flats. The time signature is 5/4.

(32)

5  
4

ff

p

9  
8

6  
8

Detailed description: This system contains measures 32 and 33. Measure 32 has a treble staff with a melodic line and a bass staff with a rhythmic line. Measure 33 continues the texture. The key signature has two flats. The time signature is 5/4.

3A

(33)

rit - - - Ruhig

6  
8

4  
4

p dolce

Detailed description: This system contains measures 33 and 34. Measure 33 has a treble staff with a melodic line and a bass staff with a rhythmic line. Measure 34 continues the texture. The key signature has two flats. The time signature is 6/8. A handwritten '3A' is above measure 33. The word 'rit' is written above the staff, followed by a dashed line and the word 'Ruhig'. The time signature changes to 4/4 in measure 34. The dynamic 'p dolce' is written below the staff.

(36)

steigernd

p cresc.

Detailed description: This system contains measures 36 and 37. Measure 36 has a treble staff with a melodic line and a bass staff with a rhythmic line. Measure 37 continues the texture. The key signature has two flats. The time signature is 6/8. The word 'steigernd' is written above the staff. The dynamic 'p cresc.' is written below the staff.

(38)

rit - - - - -

3  
4

f

ff

Detailed description: This system contains measures 38 and 39. Measure 38 has a treble staff with a melodic line and a bass staff with a rhythmic line. Measure 39 continues the texture. The key signature has two flats. The time signature is 3/4. The word 'rit' is written above the staff, followed by a dashed line. The dynamic 'f' is written below the staff. The time signature changes to 4/4 in measure 39. The dynamic 'ff' is written below the staff.



## TWO SONGS

*Charles Ives (1874–1954)*

The first great American composer of the modern era, Charles Ives produced a body of experimental music remarkable for its avoidance of conventional formulas. The first of the two songs below is rather unusual for Ives in its consistent employment of a kind of systematic procedure. More typical is the heterogeneity of the second song. How are its disparate elements fused into an esthetically successful unity?

### THE CAGE

(1906)

Text: *Charles Ives*

This song is from a collection called *114 Songs* that Ives, whose work went long unrecognized, privately printed in 1922 and sent free to many musicians, critics, and libraries. What seems to be the world view underlying its text? Consider the relation of the voice and piano parts in purely musical terms and in light of the meaning of the text. Could the bar line before "wonder" be a slip of the pen? (The absence of meter and bar lines in no way contradicts Ives's demand for a precisely measured performance. Note also that the accidentals apply only to the notes they immediately precede.)<sup>7</sup>

*evenly and mechanically,  
no ritard., decresc., accel. etc.  
(repeat 2 or 3 times)*

*f* A leopard went a-round his cage from one side

back to the other side; he stopped on-ly when the keeper came a-round with meat;

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<sup>7</sup> This version of "The Cage" is essentially that given in the *114 Songs*. Two other versions were published as part of *A Set of Pieces for Theatre or Chamber Orchestra* in *New Music* (San Francisco: Pacific Music Press, January 1932), vol. 5, no. 2. Because the later versions are notated with more rhythmic precision, a few rhythmic details therefrom have been incorporated in the version given here. The other versions also clarify the second chord in the second system: It is correctly written as dotted half notes and should be held by the pedal through the following chord. All pitches here are exactly as given in *114 Songs*.

A boy who had been there three hours began to wonder, "Is life an-y-thing like that?"

## GENERAL WILLIAM BOOTH ENTERS INTO HEAVEN

(1914; publ. 1935)

Text: Lines 1–23 and 30–37 of Vachel Lindsay's poem of the same name.

Growing up in a small New England town, the young Charles Ives, son of the local bandmaster, soaked up the many and varied popular songs that were part of the common culture: patriotic songs, marches, minstrel songs, hymns, gospel songs, folk songs. He absorbed these early influences so thoroughly that many such tunes, or something like them, quite naturally appeared later in his compositions, but transformed—part of something larger.

The musical quotations in *General William Booth Enters into Heaven* are chiefly from the gospel song *Cleansing Fountain*, given below in the form it has taken since the mid-nineteenth century. Ives very likely heard it at the camp meetings of his boyhood. (William Cowper [1731–1800] is a noted English poet, some of whose poems became very well known as hymn texts.)

### CLEANSING FOUNTAIN

Wm. Cowper, c. 1771

American Traditional

1. There is a foun-tain filled with blood Drawn from Im-man - uel's veins;  
 2. The dy - ing thief re-joiced to see That foun-tain in his day;  
 3. Dear dy - ing Lamb, thy pre-cious blood Shall nev - er lose its pow'r  
 4. E'er since by faith I saw the stream Thy flow-ing wounds sup - ply,



5

And sin - ners, plunged be - neath that flood, Lose all their guilt - y stains:  
And there may I, though vile as he, Wash all my sins a - way:  
Till all the ran - somed church of God Be saved, to sin no more:  
Re - deem - ing love has been my theme, And shall be till I die:

9

Lose all their guilt - y stains, Lose all their guilt - y stains;  
Wash all my sins a - way, Wash all my sins a - way;  
Be saved, to sin no more, Be saved, to sin no more;  
And shall be till I die, And shall be till I die;

13

And sin - ners, plunged be - neath that flood, Lose all their guilt - y stains.  
And there may I, though vile as he, Wash all my sins a - way.  
Till all the ran - somed church of God Be saved, to sin no more.  
Re - deem - ing love has been my theme, And shall be till I die.

*General Booth* also quotes briefly from two other popular melodies: The first, quoted at bars 52 through 55 (piano part), is the minstrel song *Golden Slippers* by James A. Bland; the other, at bars 70 through 73, is too well known to need identification here.

The student of this music will want to analyze the relation of the gospel tune to Ives's composition. But there is much more in *General Booth*. The song is a virtual compendium of the innovations in harmony and rhythm that characterized much early twentieth-century music. These sometimes take the form of great washes of sound that tax the ten fingers of the human hand, but for all this the composition is actually quite tightly constructed, wholly convincing both in its large gestures and its details.

The words of *Cleansing Fountain* are not used in Ives's song, which uses only Vachel Lindsay's poem. (Lindsay quotes from another gospel song, *Are You Washed in the Blood of the Lamb?*, but Ives did not use the tune of that song.) Readers of the poem sometimes wrongly take it to be satiric. On the contrary, it is a tribute to William Booth, founder of the Salvation Army, whose uninhibited "soldiers" waged their battles in squalid slums and prisons to save society's lowest outcasts. In the poem Booth marches his motley band through the gates of heaven. Ives called the poem "a Glory trance." His music not only matches the color and high spirits of the poem, but also captures its underlying seriousness.<sup>8</sup>

<sup>8</sup> *General Booth* was also arranged for solo voice, chorus, and orchestra. The small notes in the score given here refer to the chorus part of that arrangement.

*Allegro moderato (March time)* *(marcato)*

Booth led bold - ly with his big bass drum (Are you

5 washed in the blood of the Lamb? Are you washed in the blood of the Lamb, of the Lamb?)

9 Hal - le - lu - yah

13 *mf* Saints smiled grave - ly and they said, "He's come" {Washed are you washed in the blood of the

17 Lamb? The blood of the Lamb?)

*Oct's sure basso ad lib.*



(21)

Walk - ing lep - ers fol - lowed rank on rank, Lurch - ing brav - oes from the ditch - es dank

*mf* *cresc.*

(25)

Drabs from the al - ley - ways and drug fiends

*f*

(28)

pale — Minds still pas - sion rid - den, soul powers frail: — Ver - min - eat - en saints with — moul - dy

(32)

breath, Un - washed — legions with the ways of — Death (Are — you — washed — in the blood of the

*(ad lib.)* *ff* *mf* *l.h. sfz*

(36)

Lamb? Are you washed in the blood of the Lamb?) —

*dim. e poco rit.* *p*



40 *f marcato* *legiero*

Ev - 'ry slum had sent its half -

44

a - score The round world o - ver. (Booth had groaned for more). Ev - 'ry ban - ner

48 *animato poco a poco*

that the wide world flies, Bloomed with — glo - ry — and trans - cen - dent dyes.

52 *molto animato* *ff*

Big - voiced lass - ies made their ban - jos bang, bang, bang, made —

*Golden Slippers*

(*sempre marcato*)

55 *fff*

— their ban - jos, — Tranced, fan - a - tical they shrieked and sang — They shrieked and — sang: 'Are you? Are you washed in the blood?



59

In the blood of the Lamb— of the Lamb? Hal-le-lu-jah! Hal - le-lu - jah

*f*

63

Hal - le - lu-jah, Lord, Hal - le - lu-jah, Lord,

The musical score is for the hymn 'Hallelujah, Lord'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'ff' (fortissimo). The lyrics are 'Hal - le - lu-jah, Lord, Hal - le - lu-jah, Lord,'. The score includes various musical notations such as notes, rests, and dynamic markings.

65

Hal - le - lu - jah! It was queer to see Bull-necked con-victs,

*l.h.* *r.h.* *l.h.* *ff*

*PRELIE QUOTE*

68

REVELLE QUOTE

Bull-necked con-victs with that land— make free. Loons — with trum-pets blowed

72

a blare

On, on, up - ward thro' the

*mf*

*poco meno*



The musical score is written for voice and piano. It consists of five systems of music, each with a measure number in a circle at the beginning.

- System 75:** The vocal line begins with "gold - en air! (Are you washed in the blood in the blood of the Lamb, in the". The piano accompaniment features arpeggiated chords and moving bass lines. Dynamics include *f* and *ff*.
- System 78:** The vocal line continues with "blood of the Lamb, the Lamb of the Lamb, the Lamb?". The piano part includes triplets and dynamic markings such as *mf*, *meno mosso*, and *dim. e rit. poco a poco*. There are also markings for *A* (accents) and *L.h.* (left hand).
- System 81:** The vocal line has a long rest followed by "Je - sus came from the court house door, Stretched his hands a - bove the pass - ing". The piano part is marked *Adagio* and *p* (piano). Dynamics include *pp* (pianissimo).
- System 85:** The vocal line continues with "poor. Booth saw not, but led his queer ones, Round and round the round and round and round the mighty court - house square,". The piano part includes *l.h.* markings and dynamic markings like *p* and *mp*.
- System 89:** The vocal line ends with "and round and round and round and round and round... Yet! in an instant all that". The piano part includes the instruction *poco e poco rit. e decresc.* and concludes with *Allegro* and dynamic markings *pp*, *p*, and *mp*.



93 *Allegro risoluto*  
 bleat re-view Marched on, marched on marched on marched on  
*mf* *f* *cresc.* *e accel.* *molto* *animato* *Allegro risoluto*

97 *Broadly-but very slightly slower*  
 on marched on marched on spot-less, clad in rai-ment new. The lame were  
*ff* *Broadly-but very slightly slower*

101 *(upper voices as a shout)*  
 Halle-li-yah  
 straight-ened, with-ered limbs un-curl'd And blind eyes opened on a new sweet  
*ritard* *poco rit. e decresc.*

105 *Adagio* *mp*  
 world— Are you washed in the blood of the Lamb? Are you washed in the blood of the  
*mf* *ppp* *Adagio* *poco rit.*  
*(A little faster recalling the march)*

110  
 Lamb?  
*p* *pp* *ppp* *pppp*



## SONATINE

(1905)

first movement

Maurice Ravel (1875–1937)

Though the lyrical first movement of this well-known work exemplifies the side of Ravel that is often called "Neo-Classical," it differs greatly in style from actual Classical works in the same form. How so? One thing to consider is the nature of the phrases. Where and how do they end? In traditional cadences? How do you explain the supposedly dissonant  $g\sharp^2$  in the final cadence? Is this a stable tone, or does it seem to require some kind of resolution? Compare it to the  $g\sharp^2$  in bar 3.

**Modéré** *doux et expressif*

**PIANO** *p*

3 *pp subito* *mf*

6

9

12 *Rall. - a Tempo* *en dehors* *p*



Un peu retenu  
*très expressif*

Rit. - -

17

*ppp*

Rall. - long a Tempo

22

*m.g.* *pp* *p*

1<sup>a</sup>

27

*pp subito* *p*

2<sup>a</sup>

29

*mf très expressif*

33

8

*f*

8- **36** *Poco rit.*

**40** *a Tempo* *pp* *mf* *ere - - scen - - do e acce - -*

**46** *- le - - ran - - do* *Animé* *f*

**51** *ff passioné* *dim. - - e* *rall. - -*

**56** *1º Tempo* *mp tres expressif* *pp subito*



59 *mf*

62

65 *f* *Rall.*

68 *a Tempo* *en dehors* *p*

73 *Rit.* *Un peu retenu très expressif* *ppp* *Rall. - long* *pp*

79 *a Tempo* *Ral - len - tan - do - Lent* *ppp* 8-7

# THREE PIECES

from *Mikrokosmos* (1926–1937)  
*Béla Bartók* (1881–1945)

*Mikrokosmos* ("the universe in small"), a series of 153 short piano pieces that grow progressively more difficult, is, in addition to its great value to the student of piano playing, a rich compendium of materials and techniques that displays the many facets of the composer's work. This selection emphasizes some of the most typical and basic of these facets.<sup>9</sup>

## BULGARIAN RHYTHM

No. 115, Vol. IV

What relates bar 2 to bar 1? What holds the whole piece together?

Vivace,  $\text{♩} = 80$

*scorrevole*  
*p*

4

8

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<sup>9</sup> *The Music of Béla Bartók* by Elliott Antokoletz (Berkeley: University of California Press, 1984) examines many individual works and views the composer's oeuvre in terms of a single comprehensive system. A monograph on Bartók's use of the "Golden Section" is Erno Lendvai's *Béla Bartók: An Analysis of His Music*, London: Kahn and Averill, 1971.



(13)

(18)

*cresc.* - - - - -

(21)

*mf*

*mf*  $\frac{1}{5}$   $\frac{1}{4}$

(25)

*cresc.* - - - - -

(29)

*poco rit.* - - - - -

*p*

[23 sec.]

# **SYNCOPIATION**

No. 133, Vol. V

How is the effect of syncopation created in this piece? Why would a listener who had never seen the score hear the rhythm as syncopated? Could you just as readily hear the eighth notes in bar 1 as 123, 1234, 123? Or as 123, 123, 12, 12? (See also the questions pertaining to rhythm in the comments on the Bartók orchestral work on page 459.) Aside from questions of rhythm what gives overall coherence and direction to the pitches?

**Allegro, ♩ = 152**

The musical score is written for piano and voice. It begins with a tempo marking of 'Allegro, ♩ = 152'. The piano part is in the left hand, and the vocal part is in the right hand. The score is divided into five systems, each starting with a measure number in a circle (1, 4, 8, 11, 14). The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal part includes lyrics in Italian, such as 'sopra' and 'sotto', and a 'cresc.' marking. The score concludes with a double bar line and an asterisk.



18 *ff*

22

26 *f* *mf* *p*

30 *pp* *pp*

34 *f* *sf* *ff*

[1 min. 5 sec.]



# **DIMINISHED FIFTH**

No. 101, Vol. IV

What scale is used in this composition? Exactly where do phrases begin and end? How are larger units created? To what does the title refer?

*Con moto*, ♩ = 110

1

2

1

8

2

*mp*

1

15

1

5

*p*

1

22

2

*mf*

1

29

3

5

5

1

1

1

*p1*

36

*p*

5

*ritard*

[57 sec.]



# MUSIC FOR STRING INSTRUMENTS, PERCUSSION, AND CELESTA

(1936)

first movement

Béla Bartók (1881–1945)

The fugue is an ancient musical form that has had a new lease on life in the twentieth century. In this famous example (which opens a four-movement work), subject and episode are readily located. But a more interesting aspect of this fugue is its overall "tonal" plan, which is a unique fusion of old and new. One way to begin exploring it is to make a diagram showing the pitch level of each statement of the subject. How does the powerful climax fit into the overall plan?

The rhythm of this fugue suggests another kind of question. Notice that many of its bars are divided into unequal parts (shown by dotted lines). See, for example, bar 19, which has a 3+3+2 grouping. Now turn to the Bartók piece starting on page 456 and see its second bar, which is likewise 3+3+2. Ignoring the difference in tempo, consider how these two passages differ in their basic rhythmic effect.

Another twentieth-century fugue is given on page 498.

Andante tranquillo,  $\text{♩}$  ca 116-112  
con sord.  
*pp*

1. 2. Viole

④

3. 4. Vl. *con sord.*  
*pp*

1. 2. Vlc.

⑦

3. 4. Vl.

1. 2. Vlc. *con sord.*  
*pp*

⑩

2. Vl.

3. 4. Vl. *con sord.*  
*pp*

1. 2. Vlc.

⑬

2. Vl.

3. 4. Vl.

1. 2. Vlc.



16

2. VI.  
3.4. VI.  
1.2. VIe.  
1.2. VIe.  
1.2. Cb.

con sord.  
p

25

1. VI.  
2. VI.  
3.4. VI.  
1.2. VIe.  
1.2. VIe.  
1.2. Cb.

p

19

2. VI.  
3.4. VI.  
1.2. VIe.  
1.2. VIe.  
1.2. Cb.

7  
8  
10  
8  
10  
8

28

1. VI.  
2. VI.  
3.4. VI.  
1.2. VIe.  
1.2. VIe.  
1.2. Cb.

8  
8  
8  
8  
8  
8

22

2. VI.  
3.4. VI.  
1.2. VIe.  
1.2. VIe.  
1.2. Cb.

8  
8  
8  
8  
8

31

Timp.  
1. VI.  
2. VI.  
3.4. VI.  
1.2. VIe.  
1.2. VIe.  
1.2. Cb.

senza sord.  
p

senza sord.  
(p)

senza sord.  
(p)



35

Timp. *senza sord.*  
(p)

1. VI. *senza sord.*  
(p)

2. VI. *senza sord.*  
(p)

3. 4. VI. *senza sord.*  
(p)

1. 2. VIc. *senza sord.*  
(p)

1. 2. Vlc. *senza sord.*  
(p)

1. 2. Cb. *senza sord.*  
(p)

*mf* *espr.*

38

Timp.

2. VI. *mf* *espr.*

3. 4. VI. *mf* *espr.*

1. 2. VIc. *mf* *espr.*

1. 2. Vlc. *mf* *espr.*

1. 2. Cb. *mf* *espr.*

*cresc.*

41

2. VI. *mf* *espr.*

3. 4. VI. *mf* *espr.*

1. 2. VIc. *mf* *espr.*

1. 2. Vlc. *mf* *espr.*

1. 2. Cb. *mf* *espr.*

*cresc.*

44

1. VI. *mf* *espr.*

2. VI. *mf* *espr.*

3. 4. VI. *mf* *espr.*

1. 2. VIc. *mf* *espr.*

1. 2. Vlc. *mf* *espr.*

1. 2. Cb. *mf* *espr.*

*cresc.*

47

1. 2. VI. *mf* *espr.*

3. 4. VI. *mf* *espr.*

1. 2. VIc. *mf* *espr.*

1. 2. Vlc. *mf* *espr.*

1. 2. Cb. *mf* *espr.*

*cresc.*

51

Piatti *mf*

Timp. *mf*

1. 2. VI. *mf* *espr.*

3. 4. VI. *mf* *espr.*

1. 2. VIc. *mf* *espr.*

1. 2. Vlc. *mf* *espr.*

1. 2. Cb. *mf* *espr.*

*cresc.*



54

tr. Tr.

Timp.

1. Vl.

2. Vl.

3. 4. Vl.

1. 2. Vle.

1. 2. Vlc.

1. 2. Cb.

tempo ca 116 - 112

con sord.

(p)

55

69

3. 4. VI.

con sord.

1. 2. Vlc.

II.

con sord.

1. 2. Vlc.

(p)

2. Vi.

3. Vi.

4. Vi.

1. Vie.

2. Vie.

3. 2. Vie.

con sord.

*p*

*piu p*

*p*

*piu p*

*p*

*piu p*

*p*

*piu p*

57

(non div.)

6 8

1. 2. V1.

3. 4. V1.

1. 2. V1c.

1. 2. V1c.

1. 2. Cb.

61

poco rall.

1. vl.

2. vl.

4. vl.

2. vlc.

2. vlc.

1. 2. cb.



74

2. VI.  
3. VI.  
4. VI.  
1. VIe.  
2. VIe.  
1.2. Vlc.

79

Cel.  
1. VI.  
2. VI.  
3. VI.  
4. VI.  
1. VIe.  
2. VIe.  
2. Vlc.

77

♩ ca 108

con sord.

Cel.  
1. VI.  
2. VI.  
3. VI.  
4. VI.  
1. VIe.  
2. VIe.  
1.2. Vlc.

80

Cel.  
1. VI.  
2. VI.  
3. VI.  
4. VI.  
1. VIe.  
2. VIe.  
1.2. Vlc.  
1.2. Cb.



(81)

Cel.

1. Vl.

2. Vl.

3. Vl.

4. Vl.

1. Vle.

2. Vle.

1. 2. Vlc.

1. 2. Cb.

(82)

1. Vl.

2. Vl.

3. 4. Vl.

1. 2. Vle.

1. 2. Vlc.

*poco rall.*

*ppp*

(85)

1. Vl.

2. Vl.

1. 2. Vle.

1. 2. Vlc.

*poco rall.*

*ppp*

Durée d'exécution ca 6'30"



## LE SACRE DU PRINTEMPS

(1911–1912)

Introduction to Part II

Arrangement for piano, four hands, by the composer

Igor Stravinsky (1882–1971)

Throughout his long creative life, Stravinsky sought to invest with new meaning musical materials inherited from the past. The four very different selections below all make salient use of traditional elements of various kinds. Consider how the composer has used them in untraditional ways.<sup>10</sup>

The introduction to the second of the two parts of *The Rite of Spring* depicts the night prior to the ritual sacrifice of the chosen maiden. It leads without pause into the next section, "Mysterious Circles of the Adolescents," the beginning of which also has been included here (bars 56–63). In the first bar, how do the *prima* and *seconda* parts relate to each other? Trace the evolution of the melodic idea first announced in bar 9 (*prima*, right hand). Analyze the conduct of the several ostinatos that gradually emerge between bars 27 and 47. How are they distinguished one from the other? How are they related harmonically?

Useful as piano reductions are, they are, of course, subordinate to the full score. Space forbids giving both in their entirety, but a sample showing bars 38–40 of the score (original version) appears on page 470. These bars provide a vivid example of "stratification," a characteristic of much of Stravinsky's work.<sup>11</sup>

<sup>10</sup> This general subject, with reference to Stravinsky and others, is treated by Joseph Straus in his *Remaking the Past*, Cambridge: Harvard University Press, 1990.

<sup>11</sup> Detailed analytic comment on *Le sacre du printemps*, especially its rhythmic organization, is given by Pierre Boulez in his *Notes of an Apprenticeship*, trans. by Herbert Weinstock (New York: Knopf, 1968). The opening of Part II is discussed on pages 75–79 and 99–105. See also Allen Forte, *The Harmonic Organization of The Rite of Spring* (New Haven: Yale University Press, 1978). Pieter van den Toorn's *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983) is a study of the octatonic element in Stravinsky's work.



**Largo. ♩ = 48**

**Prima.**

*pp* *Ossia*

*p*

**Seconda**

*p*

**Largo. ♩ = 48**

*p*

*poco cresc.*

*poco cresc.*

**7 8**

*mf*

*mf*

*p*

10 8

mf

This system contains measures 10, 11, and 12. It features a piano accompaniment with a complex, dissonant texture. The right hand plays a series of chords and intervals, while the left hand provides a more rhythmic foundation. The tempo is marked '8' (Allegretto). The dynamic is 'mf' (mezzo-forte).

13 8

mf

This system contains measures 13, 14, and 15. The piano accompaniment continues with a similar dissonant texture. The right hand features more complex chordal structures, and the left hand maintains a steady rhythmic pattern. The tempo is marked '8' (Allegretto). The dynamic is 'mf' (mezzo-forte).

16 8

mf

ôtez

This system contains measures 16, 17, and 18. The piano accompaniment continues with a similar dissonant texture. The right hand features more complex chordal structures, and the left hand maintains a steady rhythmic pattern. The tempo is marked '8' (Allegretto). The dynamic is 'mf' (mezzo-forte). The word 'ôtez' is written above the first measure of the system.



19

8

23

8

*ppp*

27

8

*ppp* *ppp* *ppp* *pp* *ppp*

31

Measures 31-33 of the piano reduction. The score is in 5/4 time. Measures 31 and 32 are in B-flat major (two flats), and measure 33 is in B-flat minor (three flats). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with eighth and sixteenth notes. The bass staff is empty.

34

Measures 34-35 of the piano reduction. Measure 34 is in B-flat major (two flats), and measure 35 is in B-flat minor (three flats). The right hand continues the melodic line. The left hand has a more complex accompaniment with chords and moving lines. The bass staff contains a melodic line with eighth and sixteenth notes.

36

Measures 36-38 of the piano reduction. Measures 36 and 37 are in B-flat major (two flats), and measure 38 is in B-flat minor (three flats). The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with eighth and sixteenth notes. The bass staff is empty.

Piano reduction continues on page 471.



38 39 40

1. Flag. *dolcissimo*

Fl. gr. 2. Flag. *dolcissimo*

3. Flag. *dolcissimo*

Clar. picc. (Mib)

Clar. 1. 2. (Sib)

Cor. 1. *con sord.* *pp*

Viol. 1. *sempre sim.*

3 pupitre. *senza sord.* Flag. *s*

Viol. 2. *con sord.*

2 pupitre. *con sord.*

V.le. *senza sord.* *pizz.* *mp*

2 pupitre. *con sordini* *pp*

Celli. *senza sord. pizz.* *pp*

gli altri. *pp*

Bassi div. a 3. *pp senza sord.*

*pp senza sord.*

*pp senza sord.*

*pp senza sord.*



38

Measures 38-39. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The upper system consists of two staves: the top staff has a treble clef and the bottom staff has a bass clef. The lower system also consists of two staves with treble and bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are several accidentals, including flats and naturals, and some notes are marked with a 'b' in parentheses. The notation includes many beamed notes and slurs.

40

Measures 40-41. The score continues in 4/4 time with two flats. The upper system has two staves (treble and bass clef), and the lower system has two staves (treble and bass clef). The music is highly rhythmic and complex, with many beamed notes and slurs. There are several accidentals, including flats and naturals, and some notes are marked with a 'b' in parentheses. The notation includes many beamed notes and slurs.

42

Measures 42-43. The score continues in 4/4 time with two flats. The upper system has two staves (treble and bass clef), and the lower system has two staves (treble and bass clef). The music is highly rhythmic and complex, with many beamed notes and slurs. There are several accidentals, including flats and naturals, and some notes are marked with a 'b' in parentheses. The notation includes many beamed notes and slurs.



45

48 *Più mosso* ♩ = 60 *Tempo I* ♩ = 48

*Più mosso* ♩ = 60 *Tempo I* ♩ = 48

53

CURTAIN — RIDEAU      NIGHT — LA NUIT



## CERCLES MYSTERIEUX DES ADOLESCENTES

56 Andante con moto  $\text{♩} = 60$

*p*

Andante con moto  $\text{♩} = 60$

*sempre stacc. e p*

60

## MARCHE DU SOLDAT

from *L'histoire du soldat* (1918)

Text: C. F. Ramuz

*Igor Stravinsky (1882–1971)*

What's the joke in bars 1–4 of this witty take-off on the conventions of the march? Distinguish among the various motives. How do they develop? More elusive are the harmonic and tonal aspects of this composition. Does any one tone, triad, or polytriad have priority in the movement as a whole? Also consider the handling of rhythm in this piece. What is  $\frac{3}{8}$  time doing in a march? Does the final chord in bar 90 sound like a strong or weak beat?

*L'histoire* was composed when wartime conditions argued against large orchestral works. What is the musical rationale of Stravinsky's choice of instruments?



M.M.  $\text{♩} = 112$

Clarinetto in La  
Fagotto  
Cornet à pistons in La  
Trombone  
(Ten.-Bas.)  
Batterie  
Violino  
Contrabasso

Tambour sans timbre  
Grosse caisse

*p* *sempre slacc. e p*

14

Fg.  
C.à P.  
Trb.  
Vi.  
C.B.

*p*  
*poco ff*  
*pizz.*  
*g' sub.*  
*dim.*

21

Cl.  
C.à P.  
Trb.  
Vi.  
C.B.

*arco*  
*pizz. (non arpeg.)*  
*arco*  
*poco ff*  
*p*

8

C.à P.  
Trb.  
C.B.

Lecture (rhythmic)  
Vorlesung (rhythmisch)  
Reading (rhythmic)

En - tre Denges et De - ne - zy,  
Zwi - schen Chur und Wäl - len - stad  
Somewhere twart Rock-hill and Lode,

Un sol - dat qui rentre chez lui.  
Heimwärts kun - dert ein Sol - dat.

A soldier on his home-ward road.

\*) Baguette en jone a tête en capor

27

Cl.  
Fg.  
C.à P.  
Vi.  
C.B.

Lecture (rhythmic)  
Vorlesung (rhythmisch)  
Reading (rhythmic)

Quinze jours  
Fünfzehn Tage  
Just ten days

de - con - gé qu'il  
hat er vier - zeln,  
days of hard earned leave,

*mf*  
*stacc.*  
*arco*  
*arco*  
*arco*

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50

Cl. Fg. C.à P. Trb. Batt. Vl. C.B.

*sempre*  
*arco*  
*arpeg.*  
*più sf*

57

Cl. Fg. C.à P. Trb. Batt. Vl. C.B.

*sub meno f*

Lecture (rhythmic)  
Vorlesung (rhythmisch)  
Reading (rhythmic)

A mar-ché, a beau-coup marché,  
Ur-laub hat er gan-ze vierzehn Tag.  
Still must trudge, tramp and trudge and roam,

a) Tenir dans la main droite une baguette en jonc à tête en capoc et se servir de celle-ci pour frapper le tambour de basque et la caisse claire; dans la main gauche - la mailloche pour frapper la grosse caisse

31

Cl. Fg. C.à P. Vl. C.B.

*p sub*  
*poco più sf*  
*sub*

(Solo)

*je te*

marche de - puis long temps dé - là  
wan-derl laas er wan-derl mag.  
And he's tramp'd from morn till eve.

37

Cl. Fg. C.à P. Vl. C.B.

*mf*  
*je te*  
*simile*  
*simile*  
*je te*  
*poco sf*

44

Cl. Fg. C.à P. Batt. Vl. C.B.

*plac*

Tamb de Basque  
Caisse claire sans timbre, grande taille  
Grosse Caisse



[illegible]

71

Cl.

Flg.

C. à P.

Tr.b.

Tde B.

C. cl. Gr. C.

Vi.

C. B.

*Solo*

*sempre stacc.*

78.

This page contains measures 78 through 83 of the musical score. The measures are arranged in two systems of three staves each. The instruments are Clarinet (Cl.), Flute (Fg.), Cello and Double Bass (C. & B.), Trombone (Tr.b.), Tuba and Euphonium (Tubo E.), and Violin (Vl.). Measure 78 features a solo for the Clarinet, marked 'Solo' and 'pp sub.'. The music continues through measure 83, which ends with a repeat sign. The key signature has one sharp (F#) and the time signature is 2/4.

Cl. Fg. C. & B. Tr.b. Tubo E. Vl.

85

C1.  
 Fg.  
 Vl.  
 C.B.

*poco cresc.*

*simile*

*Lecture (rhythmic)*  
*Vortsetzung (rhythmisch)*  
*Reading (rhythmic)*

Sym - pa - tiente  
 Won - der!

d'ar - ri  
 u - ber

ver parves qu'il a beau-coup mar-ché.  
 Stein, sehnt sich längst da-heim zu sein.

at home, Counts the wear - y miles to come.

90

Cl.  
Fg.  
à P.  
Trb.  
Cel.  
Dr. C.  
Vl.  
C. B.

Le rideau se lève. La musique (Batterie) continue. Le décor représente les bords d'un ruisseau. Le soldat entre en scène.  
(Szeneninh.) Die Szenerie gibt das Ufer eines Baches wieder. Der Soldat tritt auf.  
The curtain rises. The music (Batterie) continues. The scene shows the banks of a stream. Enter the Soldier.

*lunga ad libit.*  
*lunga ad libit.*  
*lunga ad libit.*  
*lunga ad libit.*  
*lunga ad libit.*  
*lunga ad libit.*  
*lunga ad libit.*  
*lunga ad libit.*

Le soldat s'arrête.  
Der Soldat steht still.  
The soldier stops

<sup>a)</sup> Pour les baguettes et leur distribution comme ci-dessus



## THEME WITH VARIATIONS

from *Sonata for Two Pianos* (1943–1944), second movement (excerpt)Igor Stravinsky (1882–1971)

This movement, the second of three, consists of a theme with four variations. In studying this excerpt, which extends through the first half of Variation 2, consider what technical and stylistic elements recall the music of earlier epochs, and what others announce at once that this is a twentieth-century work. But concentrate particularly on the question, "What is being varied?" Exactly how does the variation technique employed here differ from that of Mozart in the example on page 177.<sup>12</sup>

**Largo**  $\text{♩} = 40$

**Piano I** *legato mf cantabile*

**Piano II** *legato mf cantabile*

④

I

II

⑦

I

II

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<sup>12</sup> Donald C. Johns discusses this movement in an article in *The Music Review* (November 1962), p. 305. See also Charles Burkhardt, "Stravinsky's Revolving Canon" in *The Music Review* (August 1968), p. 161.



⑩

I

II

System 10: Treble and Bass staves for parts I and II. Part I (treble) has a melodic line with a slur over measures 10-11. Part II (bass) has a melodic line with a slur over measures 10-11. A cross connects a note in Part I measure 10 to a note in Part II measure 10.

⑬

I

II

System 13: Treble and Bass staves for parts I and II. Part I (treble) has a melodic line with a slur over measures 13-14. Part II (bass) has a melodic line with a slur over measures 13-14. A cross connects a note in Part I measure 13 to a note in Part II measure 13.

⑮

I

II

System 15: Treble and Bass staves for parts I and II. Part I (treble) has a melodic line with a slur over measures 15-16. Part II (bass) has a melodic line with a slur over measures 15-16. A cross connects a note in Part I measure 15 to a note in Part II measure 15.



## VARIATION 1

**Piano I**

*8va*

*mp dolce*

$\text{♩} = 54$

**Piano II**

*p non staccato*

$\text{♩} = 54$

**I**

*8va*

*(7)*

**II**

**I**

*8va*

*(13)*

**II**



## VARIATION 2

The musical score consists of four systems, each with two staves labeled I and II. The key signature is two sharps (F# and C#), and the time signature is 2/8. The tempo is marked as  $\text{♩} = 126$ . The first system is labeled "Piano I" and "Piano II". The first staff of each system (I) contains a melodic line with eighth notes and slurs. The second staff of each system (II) contains a bass line with eighth notes and slurs. The first system includes the markings *mf* and *leggiero*. The second system includes the marking *8va*. The third system includes the marking *8va*. The fourth system includes the marking *8va*. The measures are numbered 126, 127, 128, 129, 130, 131, 132, 133, 134, and 135.



## DIRGE-CANONS

from *In Memoriam Dylan Thomas* (1954)

Igor Stravinsky (1882–1971)

The work from which this excerpt is taken was written in response to the untimely death of the Welsh poet Dylan Thomas, who was to have collaborated with Stravinsky on an opera. It is in three parts, the second of which is a setting for tenor and string quartet of Thomas's poem that begins with the words: "Do not go gentle into that good night." The purely instrumental outer parts, a prelude and postlude to the song, are together called "dirge-cansons."

During the last period of Stravinsky's life, his method of composition gradually evolved in the direction of an ever more comprehensive serialism. *In Memoriam Dylan Thomas* is not a 12-tone work, but is based on quite strict serial procedures. Analyze the pitch organization of the canons, which is extremely economical. Also determine what underlies the length of the phrases.<sup>13</sup> (The analytic terms appearing in the music are Stravinsky's and likewise appear in the published score.)

*Prelude - A, B A<sub>2</sub> B A<sub>3</sub> Postlude*  
*Intonatio*  
*BABAB*  
*(Tr)(S)(Tr)(S)(Tr)*  
*parts switch from prelude*

**PRELUDE**

From *IN MEMORIAM DYLAN THOMAS* © 1954 by Boosey & Hawkes, Inc. Copyright renewed. Reprinted by permission.

<sup>13</sup> Robert Gauldin and W. Benson investigate this work in "Structure and Numerology in Stravinsky's *In Memoriam Dylan Thomas*," *Perspectives of New Music*, vol. 23, no. 2, 1985, p. 166.



5

17

17-27

affacca subito

# POSTLUDE

11

11-17

17-27

27-37

marc. ma p

marc. - cadaf.

M.M.  $\text{♩} = 100-102$

100-102

102-107

107-112

poco

con sord.

marc. - cadaf.



14

1' 23"

mp

ppp sub.

senza sord.

senza sord.

senza sord.

senza sord.

OF 87 3 note sonorities - 11 w (0,2,4) as  
10 are accidental

CANONS (S) T<sub>10</sub>

1 (2) 3 (4) 5

T<sub>10</sub>

← Pre Post →

5

con sord. mp

marc. - cant.

con sord. mp

marc. - cant.

marc. - cant.

marc. - cant.

9

mp

poco

marc. - cant.

mp

poco

marc. - cant.

marc. - cant.

marc. - cant.





### WIE BIN ICH FROH!

No. 1 of *Drei Lieder*, Op. 25 (1935)

Text: Hildegard Jone

Anton Webern (1883–1945)

*How happy I am!*

*Once more all grows green about me,  
and all is radiant.*

*Blossoms still cover my world!*

*Once more am I at the center of Becoming,  
once more am I on earth.*

Notice first the phrases and the larger sections of this delicate song: By what several means are they articulated? Do opening or closing pitches of any phrases or sections reveal audible structural connections? On a smaller level, notice how often the piano simultaneously (or nearly so) duplicates the exact pitch of the voice, producing a quite audible relation between the two.

Rarely is it immediately obvious that a work is written in the twelve-tone system. If it is so written, one will presumably find intervallic correspondences that eventually account for every note in terms of an ordered twelve-tone set. In "Wie bin ich froh!," the first twelve notes happen all to be different pitch classes, but this fact alone does not prove that they constitute a set that will be systematically exploited throughout the work. If they are such a set, the order of the sixth to ninth tones cannot be determined from the opening because these tones are stated simultaneously. Perhaps the voice part, which cannot state tones simultaneously, will corroborate the twelve opening piano tones. Does it? Consider the relation between the piano's opening and the voice's. The discovery of their exact relation will not only make it possible to establish the order of the piano's sixth to ninth tones, but will leave little doubt that the song is a twelve-tone work.

All the set-forms used in the piece can now be found, and an order-number placed beside every note. (These steps are necessary, but they do not constitute a complete twelve-tone analysis. They only make it possible to consider the truly interesting questions about a twelve-tone composition.) How are the characteristics of P-0 alone exploited in the composition? How do the various set-forms used in the piece relate to each other? How are these relationships compositionally exploited? How are the simultaneous occurrences of the same pitch in both voice and piano parts accounted for in twelve-tone terms? How is the dispersal of the various set-forms related to the form of the entire song? Answers to these questions will not only promote understanding of this song, but will also demonstrate that an early step in composing a twelve-tone piece is to devise a set whose properties will make possible the kind of piece one wants to write.



Row -  $G E D^{\#} F^{\#} C^{\#} F D B B^b C A G^{\#}$   
 014 014 014  
 if you take 1<sup>st</sup> lowest, highest notes → another (0,1,4)

**Langsam**  $\text{♩} = \text{ca } 60$  rit. - - tempo rit. -

**Gesang Voice**

Wie bin ich froh!  
 What great de-light!

**Piano**

*Handwritten notes: 21 bar, sf, p, f, p*

(3) tempo

noch ein-mal wird mir al - les grün und  
 Once more now all the green's un-furled and

*Handwritten notes: f, p, 3, 12, rit., p*

(5) tempo

leuch-tet so! shines so bright!  
 And still the

*Handwritten notes: IV, f, 3, rest of row completed by piano, sf, p, f*

7 I

rit. - - - - tempo

*f* *f* *f* *f* *f*

blühn\_ die Blu-men mir die Welt! noch ein -  
 world\_ is o - ver - grown with flow'rs! Once more

*f* *sf* *p*

9 P<sup>o</sup>

rit. - - - -

*f* *f* *f* *p*

mal\_ bin ich ganz ins Wer-den hin-ge - stellt  
 I\_ in cre - a - - - tion's por-tal live my hours,

11 end of P<sup>o</sup>

sehr langsam  $\text{♩} = \text{ca } 42$  tempo I

*pp* *pp* *ppp* *f* *p*

und bin auf Er-den.  
 and yet am mor-tal.

*pp* *ppp* *f* *p*

12 I<sup>o</sup>



# VARIATIONS FOR PIANO

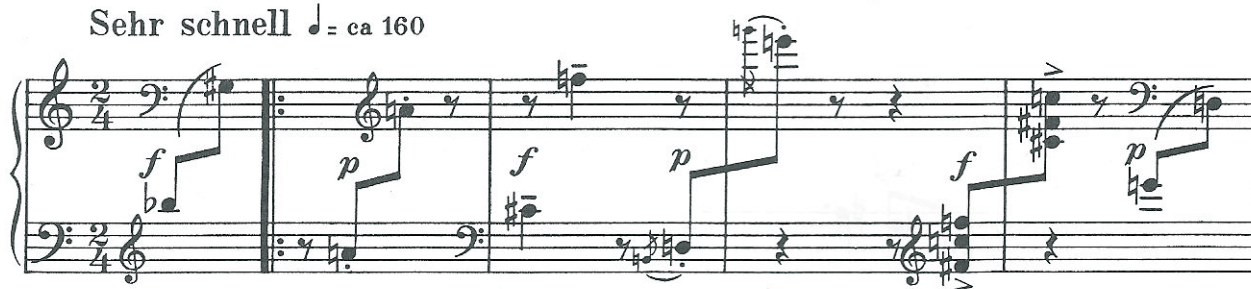
Op. 27 (1936), second movement

Anton Webern (1883–1945)

Throughout this piece, the upper staff is played exclusively by the right hand, and the lower by the left, notwithstanding changes of clef. What is the relation of each of the hands' parts to the other?

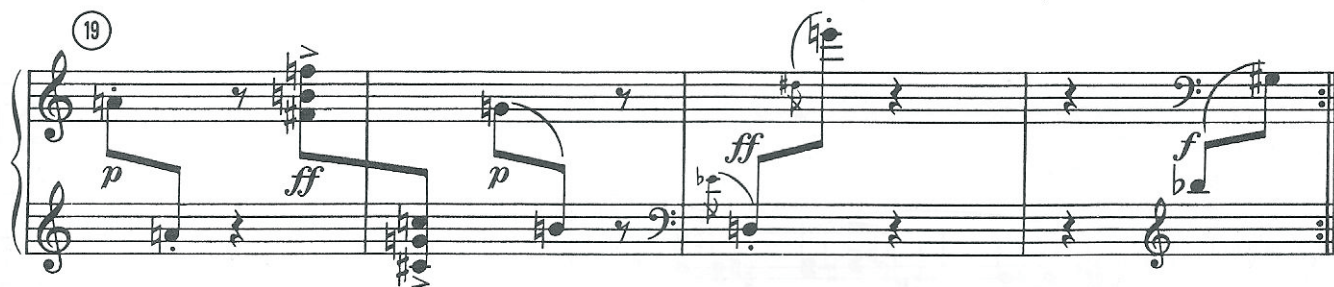
What is the twelve-tone set on which the piece is based? Study the progression from each pair of set-forms to the next: By what means are the opening two pitch classes, B $\flat$  and G $\sharp$ , arrived at in bars 11 and 22? Consider the way in which all the set-forms used are dispersed over the entire work, as well as the register in which each pitch class of each set-form lies. How much of the work was determined by precompositional decisions? What elements in the composition are "free?"<sup>15</sup>

Sehr schnell ♩ = ca 160



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<sup>15</sup> Peter Westergaard analyzes this famous movement in his article, "Webern and 'Total Organization,'" in *Perspectives of New Music*, vol. 1, no. 2 (1963), p. 107ff. He cites four of the many other writings that deal with it. See also Roy Travis, "Directed Motion in Schoenberg and Webern," *ibid.*, vol. 4, no. 2 (1966), pp. 87–89.



## SCHLAFEND TRÄGT MAN MICH

No. 2 from *Vier Lieder*, Op. 2 (1908–1909)

Text: Alfred Mombert

Alban Berg (1885–1935)

*In sleep I am borne unto my homeland.  
From afar I come, over peaks, over abysses,  
Over a darkened sea unto my homeland.*

Although Berg's earliest compositions were firmly rooted in tonality, the four songs of Opus 2 show him embarking on new paths. In this song, all the basic material is presented within the first four bars. Notice the melodic ideas there and trace them through the rest of the song. More far-reaching (and more significant for Berg's later work) is the way in which the harmony is controlled. Instead of the triad, another "chord," or better, collection of intervals, regulates the harmony throughout. Study the interval content of the opening seven piano chords and the progression from each chord to the next. How do they relate to the harmonies in the rest of the song?

It is possible to see Berg's use of a key signature here as totally anachronistic. Is any vestige of tonality still present in this music? Might the last chord in bar 15 contain a misprint?



## Langsam.

*pp*

Schla - fend trägt man mich in mein Hei - mat - land.

*pp*

*ein wenig bewegter*

⑥

*mf*

Fer - ne komm' ich

*mf espress.*

⑩

her, ü - ber Gip - fel, ü - ber Schlün - de, ü - ber ein

*rit.*

⑭

*dimin.* *a tempo* *rit.* *pp*

dun - kles Meer in mein Hei - mat - land.

*p* *p* *pp* *ppp*

## A SWAN

from *Six Chansons* (1939)

Text: Rainer Maria Rilke

Paul Hindemith (1895–1963)

A foe of atonality and serialism, Hindemith sought to create a musical language that was both contemporary and founded on tonal centers. Wherein does this chanson differ from a work in traditional E minor or E major? By what means is E projected as the tonic? Is the harmony triadic? How is dissonance treated? What tonal functions are preferred at cadences? (Hindemith's theory of tonality is briefly discussed on page 498.)

"A Swan" is the second of a set of six chansons for four-part unaccompanied chorus.

*A swan advances on the water,  
Quite surrounded by himself,  
Like a gliding picture.*

*Thus, at certain moments,  
A being that one loves  
Is [seen as] a moving space.*

*It draws near, doubled,  
Like this swimming swan,  
To our troubled soul,*

*Which adds to that being  
The trembling image  
Of happiness and doubt.*

Lento (♩ = 60–66)

Un cy-gne a-van-ce sur leau tout en-tou-ré — de lui-mê-me com-me un glis-sant ta -

S  
A

Un cy-gne a-van-ce sur leau en- tou - ré de lui-mê - me com-me un glis-sant ta -

Un cy-gne a-van-ce sur leau en- tou - ré de lui-mê - me com-me un glis-sant ta -

T  
B

Un cy-gne a-van-ce sur leau en - tou - ré de lui - mê-me com-me un glis-sant ta -

⑤

bleau; ain-si à cer - tains in-stants un ê - tre que l'on

bleau; ain-si — à cer - tains in-stants — un ê - tre que l'on

bleau; ain-si à cer - tains in-stants, cer - tains in - stants un ê - tre que l'on

bleau; ain-si à cer - tains in-stants un ê - tre que l'on

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*A Swan (Un Cygne)* from *Six Chansons* by Paul Hindemith. Copyright 1939, 1943 by B. Schott's Soehne, Mainz. Used by permission of European American Music Distributors Corp.



⑨ ai - me est tout — un e - spa - ce mou - vant. Il se rap - pro - che dou -

ai - me est tout — un e - spa - ce mou - vant. Il se rap - pro - che dou -

ai - me est tout — un e - spa - ce mou - vant. Il se rap - pro - che dou -

ai - me est tout — un e - spa - ce mou - vant. Il se rap - pro - che dou -

⑬ blé com-me ce cy-gne qui na - ge sur no - tre â - me trou -

blé com-me ce cy-gne qui na - ge sur no - tre â - me trou -

blé com-me ce cy-gne qui na - ge sur no - tre â - me, sur no - tre â - me trou -

blé com-me ce cy - gne qui na - ge sur no - tre â - me, no - tre â - me trou -

blé com-me ce cy - gne qui na - ge sur no - tre â - me trou -

⑰ blé-e...qui à cet ê-tre a - jou - te la trem-blant-e i - ma - ge de bon-heur et de dou-te.

blé-e...qui à cet ê-tre a - jou - te la trem-blant-e i - ma - ge de bon-heur et de dou-te.

blé-e...qui à cet ê-tre a - jou - te la trem-blant-e i - ma - ge de bon-heur et de dou-te.

blé-e...qui à cet ê-tre a - jou - te la trem-blant-e i - ma - ge de bon-heur et de dou-te.

## PIANO SONATA No. 2

(1936)

first movement

*Paul Hindemith (1895–1963)*

What is the tonality of this movement, and how is it achieved? Does the dominant-tonic relationship play any role? Is a tonic evident at all times? Is there modulation? A key plan? What relation has the form of this movement to traditional sonata form?<sup>16</sup>

Mäßig schnell (♩ 108)

The musical score is written for piano and treble clef. It consists of four systems of music. The first system begins with a mezzo-forte (mf) dynamic in the piano part and a piano (p) dynamic in the treble part. The second system starts with a forte (f) dynamic in the piano part. The third system begins with a mezzo-forte (mf) dynamic in the piano part. The fourth system starts with a piano (p) dynamic in the piano part, followed by a forte (f) dynamic, and then a mezzo-piano (mp) dynamic. The score includes various musical notations such as notes, rests, and slurs.

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<sup>16</sup> Felix Salzer analyzes this movement in his *Structural Hearing*, op. cit., vol. II, Graph 505.



(33) *einleiten*

mf f

(41) Im Zeitmaß

68

mf p f

This system contains measures 68 through 73. Measure 68 begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The right hand features a melodic line with a half note G4, a quarter note A4, and a half note B4, all beamed together. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* at the start, *p* at measure 70, and *f* at measure 73. The system concludes with a repeat sign.

74

p mp

This system contains measures 74 through 78. The right hand continues the melodic development with various intervals and accidentals. The left hand maintains the eighth-note accompaniment. Dynamic markings include *p* at the start and *mp* at measure 76. The system concludes with a repeat sign.

79

mf f mf f

This system contains measures 79 through 83. The right hand features more complex melodic patterns with many accidentals. The left hand continues the eighth-note accompaniment. Dynamic markings include *mf* at the start, *f* at measure 81, *mf* at measure 82, and *f* at measure 83. The system concludes with a repeat sign.

84

mf f

This system contains measures 84 through 88. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment. Dynamic markings include *mf* at the start and *f* at measure 87. The system concludes with a repeat sign.

89

cresc. ff

This system contains measures 89 through 94. The right hand features a rapid, ascending melodic line. The left hand continues the eighth-note accompaniment. Dynamic markings include *cresc.* at the start and *ff* at measure 92. The system concludes with a repeat sign.



94

Measures 94-98. Treble and bass staves. Measure 94 starts with a treble staff melodic line and a bass staff accompaniment. Measure 95 has a dynamic marking *f*. Measure 96 has a treble staff melodic line and a bass staff accompaniment. Measure 97 has a treble staff melodic line and a bass staff accompaniment. Measure 98 has a treble staff melodic line and a bass staff accompaniment.

99

Measures 99-105. Treble and bass staves. Measure 99 has a treble staff melodic line and a bass staff accompaniment. Measure 100 has a treble staff melodic line and a bass staff accompaniment. Measure 101 has a treble staff melodic line and a bass staff accompaniment. Measure 102 has a treble staff melodic line and a bass staff accompaniment. Measure 103 has a treble staff melodic line and a bass staff accompaniment. Measure 104 has a treble staff melodic line and a bass staff accompaniment. Measure 105 has a treble staff melodic line and a bass staff accompaniment. A dynamic marking *mp* is present in measure 101.

106

Measures 106-112. Treble and bass staves. Measure 106 has a treble staff melodic line and a bass staff accompaniment. Measure 107 has a treble staff melodic line and a bass staff accompaniment. Measure 108 has a treble staff melodic line and a bass staff accompaniment. Measure 109 has a treble staff melodic line and a bass staff accompaniment. Measure 110 has a treble staff melodic line and a bass staff accompaniment. Measure 111 has a treble staff melodic line and a bass staff accompaniment. Measure 112 has a treble staff melodic line and a bass staff accompaniment. A dynamic marking *f* is present in measure 106.

113

Measures 113-119. Treble and bass staves. Measure 113 has a treble staff melodic line and a bass staff accompaniment. Measure 114 has a treble staff melodic line and a bass staff accompaniment. Measure 115 has a treble staff melodic line and a bass staff accompaniment. Measure 116 has a treble staff melodic line and a bass staff accompaniment. Measure 117 has a treble staff melodic line and a bass staff accompaniment. Measure 118 has a treble staff melodic line and a bass staff accompaniment. Measure 119 has a treble staff melodic line and a bass staff accompaniment. A dynamic marking *mp* is present in measure 116.

120

Measures 120-125. Treble and bass staves. Measure 120 has a treble staff melodic line and a bass staff accompaniment. Measure 121 has a treble staff melodic line and a bass staff accompaniment. Measure 122 has a treble staff melodic line and a bass staff accompaniment. Measure 123 has a treble staff melodic line and a bass staff accompaniment. Measure 124 has a treble staff melodic line and a bass staff accompaniment. Measure 125 has a treble staff melodic line and a bass staff accompaniment. A dynamic marking *p* is present in measure 123, and a *cresc.* marking is present in measure 124.

(127)

*mf* *f*

(134)

*mf* *p*

(141)

*mp*

(149)

*mf* *p*



# FUGA PRIMA in C

from *Ludus Tonalis* (1942)  
*Paul Hindemith* (1895–1963)

In Hindemith's theory a "key" is a set of relationships among a group of tones in which one tone emerges as supreme. This tone is called the tonic. Its supremacy can be established by various means. These do not necessarily include triadic harmony or diatonic scales (though both often occur in Hindemith's music). Because "major" and "minor" do not denote separate tonics, only twelve keys exist—one for each pitch of the chromatic scale. Hindemith used no key signatures in his notation because of their traditional implications.

*Ludus Tonalis* (*The Play of the Tones*) is a series of twelve fugues (one for each key) interspersed with interludes, the whole framed by a prelude and postlude. Although the work clearly owes a debt to Bach's *Well-Tempered Clavier* (see page 114), it is also a demonstration of another of Hindemith's theories in that the keys of the fugues are arranged in an order—C, C, F, A, E, E $\flat$ , A $\flat$ , D, B $\flat$ , D $\flat$ , B, F $\sharp$ —that indicates their diminishing tonal relatedness to C.<sup>17</sup>

The first fugue, in C, has a calm, gentle quality often found in Hindemith's music. What species of fugue is it? What is the function of measures 30–34? How, in spite of its high degree of chromaticism, does the piece project C as its tonal center? (Another twentieth-century fugue is on page 459).

**Lento** ( $\text{♩} = 68$ )

**Fuga prima in C**

The musical score for the first fugue, 'Fuga prima in C', is presented in three systems. The first system shows measures 1 through 5, beginning with a piano (p) dynamic. The second system, marked with a circled '6', shows measures 6 through 9. The third system, marked with a circled '10', shows measures 10 through 13. The notation is in 4/4 time and includes various musical symbols such as notes, rests, and accidentals.

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<sup>17</sup> Hindemith's major theoretical statement is volume I of *The Craft of Musical Composition* (1935; English trans. 1941; rev. ed. 1945). See also David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale, 1986).

14

*cresc.* *mf*

18

*p*

22

*cresc. molto* *f* *agitato (pochissimo)*

26

*dim.*

30

*mp* *calmando*



(34)

*p molto tranquillo*

This system contains measures 34 through 37. The music is written for piano in a key with two flats (B-flat and E-flat). It features a complex texture with many sixteenth and thirty-second notes, often beamed together. A long, horizontal slur spans across the top of the system, covering measures 34, 35, and 36. The tempo/mood marking *p molto tranquillo* is placed in the middle of the system.

(38)

*cresc.*

This system contains measures 38 through 41. The musical texture continues with rapid sixteenth-note passages. A long slur is present over the top staff, extending from measure 38 to measure 41. The dynamic marking *cresc.* (crescendo) is located in the first measure of this system.

(42)

*mf* *dim.*

This system contains measures 42 through 46. The music maintains its intricate, fast-moving character. A long slur covers the top staff from measure 42 to measure 46. The dynamic marking *mf* (mezzo-forte) appears in measure 43, and *dim.* (diminuendo) appears in measure 45.

(47)

*p rit.*

This system contains measures 47 through 50, which concludes the piece with a double bar line. The music features a final, sustained chord in the right hand. The dynamic marking *p* (piano) and the tempo marking *rit.* (ritardando) are placed in measure 48.

## THE BANSHEE

(1925)

Henry Cowell (1897–1965)

One of the most active avant-garde composers of his day, the American Henry Cowell pioneered in the development of new musical resources. In this piece he experimented with novel ways of drawing sound from the piano, and carefully devised a special notation to show the player how to produce the desired effects. He associated these ghostly sounds with a figure from Irish folklore, the banshee, whose eerie shrieks about a house give warning to the family of an approaching death.

One can get no idea of this piece from merely looking at the score. It must be heard.<sup>18</sup> The unusual timbres are the most interesting feature, of course, but the pitches have also been carefully worked out. How do the two—timbre and pitch—contribute to the creation of an expressive form?

The composer's explanation of the notation is given on the next page.

<sup>18</sup> Cowell's own recorded performance is in *The Piano Music of Henry Cowell*, Folkways FM 3349. Another is in *Henry Cowell/Piano, Chamber and Vocal Works*, Musical Heritage Society MHS 7370.



## EXPLANATION OF SYMBOLS

"The Banshee" is played on the open strings of the piano, the player standing at the crook. Another person must sit at the keyboard and hold down the damper pedal throughout the composition. The whole work should be played an octave lower than written.

R. H. stands for "right hand." L. H. stands for "left hand." Different ways of playing the strings are indicated by a letter over each tone, as follows:

- (A) indicates a sweep with the flesh of the finger from the lowest string up to the note given.
- (B) sweep lengthwise along the string of the note given with flesh of finger.
- (C) sweep up and back from lowest A to highest B-flat given in this composition.
- (D) pluck string with flesh of finger, where written, instead of octave lower.
- (E) sweep along three notes together, in the same manner as (B).
- (F) sweep in the manner of (B) but with the back of finger-nail instead of flesh.
- (G) when the finger is half way along the string in the manner of (F), start a sweep along the same string with the flesh of the other finger, thus partly damping the sound.
- (H) sweep back and forth in the manner of (C), but start at the same time from both above and below, crossing the sweep in the middle.
- (I) sweep along five notes, in the manner of (B).
- (J) same as (I) but with back of finger-nails instead of flesh of finger.
- (K) sweep along in manner of (J) with nails of both hands together, taking in all notes between the two outer limits given.
- (L) sweep in manner of (C) with flat of hand instead of single finger.

## Tempo Rubato

pp rit.

a tempo p cresc.

f a tempo

mf

Faster Presto ff dim. e

Slow mp

p ppp



## SUITE FOR VIOLONCELLO SOLO

Op. 84 (1939), first movement

Ernst Krenek (1900–1991)

Krenek's five-movement suite is based on a single twelve-tone set. In the first movement, the set is used in only one of its 48 possible forms. After placing an order-number beside every note of the piece, consider how the composer has made music of his twelve-tone material. Identify the various melodic ideas, and analyze the form.

**Andante affettuoso** ♩ = 72

5 *accel.* *a tempo* **Più lento** ♩ = 60 *arco* *arco* *sul pontic.*

9 *normal* *sul pontic.* *normal* *pizz.* *pizz.* *sul pontic.* *normal* *mf espr.*

13 **Più mosso** ♩ = 90 *mf* *mf*

16 *poco rit.* *accel.*

20 *sostenuto sul tasto* *accel.* *normal*

23 **Allegro** ♩ = 96 *mf* *mf*

26 *rit.* **Tempo I°** *f* *f*

30 *rit.* *ff* *p* *f* *mf* *p*

## THE WORLD FEELS DUSTY

No. 4 of *Twelve Poems of Emily Dickinson* (1951)Aaron Copland (1900–1990)

What do you hear as the main sonority at the beginning of this song? How is the opening material left? Is it regained? What happens on the last word of the poem? How are the last three bars related to what has gone before? How does the music express the words?

Very slowly ( $\text{♩} = \text{circa } 52$ ) *mp* (darkly colored)

VOICE

The world feels dus - ty, when we

PIANO

*p* expressively

5 stop to die ..... We want the dew then Hon - ors taste

*mf*

*mp*

9 *f* press forward - - - - - *ff* trifle faster

dry. .... Flags ..... vex a dy - ing

*f* *ff* *mf* *ff* *mf*



13

face But the least fan..... stirred by a friend's hand Cools...

*mf*

*f* *mp* *mf* *p* *pp*

16

..... like the rain Mine be the

Tempo I (*very slowly*)

*mf*

*mp* *espress.*

20

min - is - try when thy thirst comes..... Dews of thy - self to fetch

24

and ho - ly balms.....

*poco sf* *rit.*

*poco sf* *mp* *p* *pp*

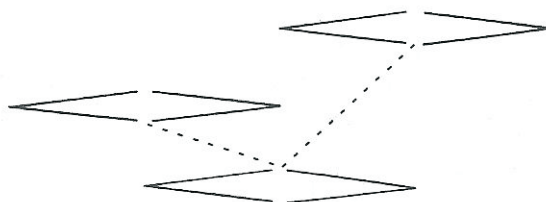
(*sf*) *ad.*

## STRING QUARTET 1931

third movement

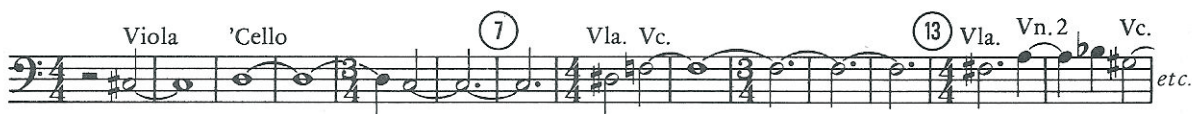
Ruth Crawford (Seeger) (1901–1953)

Ruth Crawford is identified with the American "experimental" group of composers active in the 1920s and 30s that included Charles Ives, Henry Cowell, and Carl Ruggles. Her compositions include works for piano, chorus, voice with instruments, and numerous pieces for various instrumental combinations, among which is the remarkable string quartet completed in 1931. The third movement (Andante) of this four-movement work was described by Cowell in a 1933 letter to Ives as "without question the best movement for quartet that any American has written." Though this movement seems to be related to the sound-world of Schoenberg's Op. 16, No. 3 given above on page 430 (how are the two works similar?), its four instrumental parts are differentiated by means of a highly original technique of "counttrapuntal dynamics." In bars 1–4, notice the rhythmic placement of the "hairpin"  $\langle \rangle$  in the viola part. How does this  $\langle \rangle$  relate rhythmically to the one in the cello? What larger effect do the two produce in combination? How does the effect change in bars 5–7? Working from the loudest point of each  $\langle \rangle$  to the loudest point of the next, thus:



discover the repetitive large patterns that emerge as the work progresses. What is the large pattern in bars 19–23? In the work as a whole, how are these patterns coordinated with other parameters, for example, with change of meter?

In a letter of May 29, 1948, to Edgard Varèse (who had requested information on her music), Crawford commented on this movement, pointing out, among other things, that she conceived of the entire movement in terms of a single melodic line formed of the succession of "new" pitches and passed from instrument to instrument, thus:<sup>19</sup>



In the score, how has Crawford marked each of these "melody notes" from bar 5 on? Where does each one occur within  $\langle \rangle$ ? Writing on the score, encircle all the notes of this melody and follow it as you listen to the movement. How is the melody brought out from bar 77 on? (Crawford's personal copy of the score confirms that there is a serious misprint in bar 35.)

Though Crawford used serial pitch organization in some works, the Andante's pitches are not serially ordered. But consider whether any particular pitches play a large-scale structural role.

Several decades would elapse before the approach to texture taken here by Crawford would be developed by other composers, notably György Ligeti.<sup>20</sup>

<sup>19</sup> I am grateful to Joseph Straus for this information.

<sup>20</sup> This string quartet and other Crawford works are discussed by David Nicholls in his *American experimental music, 1890–1940*, New York: Cambridge University Press, 1990.



The dotted ties (.....) indicate that the first tone of each new bow is *not* to be attacked; the bowing should be as little audible as possible throughout.  
 The decrescendi should be as gradual as the crescendi.  
 The movement must not drag.

### Andante (♩ = 116)

Vln. I

Vln. II

Vla.

Vcl.

*sempre legatissimo*

*ppp* *p* *ppp* *p* *ppp* *p*

*sempre legatissimo*

*ppp* *p* *ppp* *p* *ppp* *p*

7

*sempre simile*

*sempre simile*

13

*sempre legatissimo*

*pp* *mp* *pp* *mp*

*pp* *mp* *pp* *mp*

*pp* *mp* *pp* *mp*

19

*sempre legatissimo*

*pp* *mp* *pp* *mp* *mf* *p* *mf* *p*

*sempre simile*

*mf* *p* *mf* *p*

*mf* *p* *mf* *p*

*mf* *p* *mf* *p*

Accidentals affect only those individual notes before which they occur.

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(25) decrescendo to meas. 29

Musical score for measures 25-29, showing a decrescendo. The score is for a string quartet with four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#). The music features a decrescendo from measure 25 to measure 29. Dynamics include pp, mp, and pp. The time signature is 4/4.

(31) crescendo to meas. 43

Musical score for measures 31-43, showing a crescendo. The score is for a string quartet with four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#). The music features a crescendo from measure 31 to measure 43. Dynamics include mp, pp, mf, and p. The time signature is 4/4.

(37)

Musical score for measures 37-43, showing a decrescendo. The score is for a string quartet with four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#). The music features a decrescendo from measure 37 to measure 43. Dynamics include f, mp, and pp. The time signature is 4/4.

(43)

decrescendo

Musical score for measures 43-49, showing a decrescendo. The score is for a string quartet with four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#). The music features a decrescendo from measure 43 to measure 49. Dynamics include f, mp, and pp. The time signature is 4/4.



(49) crescendo to meas. 66

mf p mp f mp

mf p mp f mp

mf p mp f mp

mf p mp f mp

(55)

mf ff mf

mf ff mf

mf ff mf

mf ff mf

(61)

f

f

f

f

(66)

f

f

f

f



Handwritten musical score for "The Rose Tree". The score is on four staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score includes a "PEAK" marking and a "G D# C# E D" marking. The piano part has "sempre ff" markings. The vocal part has "ff" markings. The score is numbered 72 in the top left corner.

77 Doppio movimento  
accel. molto to meas. 88<sup>\*1</sup>

The musical score for measures 77-88 is written for four staves. The tempo is 'Doppio movimento' and the dynamics are 'fz' (forzando). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills and triplets indicated. The key signature has one sharp (F#). The score ends with a double bar line and a repeat sign.

84

rall. e dim. molto

Quasi tempo primo

The musical score for measures 84-87 of 'L'Espresso' by Franz Liszt is presented in four staves. The key signature has one flat (B-flat), and the time signature is 3/4. Measures 84-86 are marked 'rall. e dim. molto' (rallentando and diminuendo molto), while measure 87 is marked 'Quasi tempo primo' (quasi tempo primo). The music features a variety of dynamics, including fortissimo (f), mezzo-piano (mp), piano (p), and mezzo-forte (mf), along with articulation such as accents and slurs. The notation includes eighth and sixteenth notes, rests, and a key signature change to two flats (B-flat and E-flat) in measure 87.

92

Tempo primo (♩ = 116)

*p* *mf* *p* *mp* *pp* *mf* *p* *mf* *pp* *mp* *pp* *mp* *ppp* *p* *pppp* *attacc*

\* The half-notes in measures 85-88 should be faster than the quarter-notes in measure 77.



# QUARTINA

No. 11 from *Quaderno Musicale di Annalibera* (1952–1953)

*Luigi Dallapiccola* (1904–1975)

This is the final piece in a "musical notebook" dedicated to the composer's daughter, Annalibera, which recalls the Notebook for Anna Magdalena Bach (see page 71). The entire work has also been orchestrated. Its eleven pieces, all founded on the same twelve-tone set, are conceived as one large work, and are not to be performed singly.

*Quartina*, meaning "quatrain," is an expressive melody with chordal accompaniment. Identify all the set-forms used in the composition. To begin, you will need to consider two possibilities: (A) Is a single set-form providing the pitches for both melody and accompaniment? or (B) Are two set-forms being used simultaneously—one furnishing the pitches for the melody, the other for the accompaniment? (In either case, the complete serial order of the accompaniment's pitches obviously cannot be immediately determined.) When your set analysis is complete, consider possible musical reasons for (1) the order of the twelve pitches of the basic set, and (2) the choice of the particular set-forms used. Also, what is the form of the piece? (Dallapiccola was quite interested in this form and even lectured on it.) Consider its nature and possible advantages.

Study of this piece might be followed with study of the Webern song on page 485.<sup>21</sup>

*Molto lento; fantastico* (♩ = 40)

*con grande espress.*

*pp; sost.*

*espr.*

*non arp.*

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<sup>21</sup> An article of general interest is Hans Nathan's "On Dallapiccola's Working Methods," in *Perspectives of New Music* (Spring-Summer, 1977), p. 34.

10

con la massima espressione

(sostenutiss.)

espr.

14

ppp

ppp

m. s.

1 min. 20 secondi

## CANARIES

from *Eight Pieces for Four Timpani (One Player)* (1950–1966)

Elliott Carter (b. 1908)

This humorous, virtuosic take-off on a seventeenth-century French dance is offered here as an analysis problem in rhythm. It abounds in proportional changes of tempo, a device sometimes called "metrical modulation." Merely figuring out the arithmetic is not enough. Non-timpanists should practice tapping out at least the first 25 bars on a table top.

*Canaries* is also a study in what can be done with just four pitches. What is the form of the piece?<sup>22</sup>

<sup>22</sup> Non-timpanists will have enough to do without considering the elaborate performance directions (C, N, R, DS, NS), which refer to ways of striking the drum to produce different timbres. An indispensable part of the composition, they are fully explained in the published set of eight pieces. Pitches notated as an x indicate hand damping.



Musical score for the bass line of "L'Espresso" by Luciano Berio. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked as  $\text{♩} = 90$ . The score is divided into measures, with measure numbers 5, 11, 17, 23, 29, 36, and 42 indicated. Dynamics include *mf*, *p*, *f*, *marc.*, *meno f*, *f*, *meno f*, *f*, *più marc.*, *pp*, *f sub.*, *p stacc.*, *f sub.*, *f*, *mp sub.*, *cresc.*, and *f marc.*. Articulations include accents (*>*), slurs, and breath marks (*h*). Performance instructions include *marc.*, *meno f*, *f*, *meno f*, *f*, *più marc.*, *pp*, *f sub.*, *p stacc.*, *f sub.*, *f*, *mp sub.*, *cresc.*, and *f marc.*. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]





## THREE-SCORE SET

(1943)

second movement

William Schuman (1910–1992)

Polytriads—two (sometimes three) different triads sounding simultaneously—have attracted many composers in this century. In general, are polytriads heard as two separate entities or as a single sonority? In the piece below, how are they constructed? What role does spacing play? Does any tone or set of tones have overall priority?

For more complex examples of polytriads, see the excerpts from Stravinsky's *Le sacre du printemps* and *L'histoire du soldat*, pages 466 and 474 respectively.

*♩* circa 40

The musical score is written for piano and consists of four systems. The first system begins with a forte (*ff*) dynamic and a piano (*p*) dynamic. The second system starts with a forte (*ff*) dynamic and a mezzo-piano (*mp*) dynamic. The third system begins with a piano (*p*) dynamic. The fourth system starts with a piano (*p*) dynamic. The score features complex polytriads and chromatic movement.



# FOR PAUL TAYLOR AND ANITA DENCKS

(1957)

*John Cage (1912–1992)*

The decades immediately following the Second World War saw the rise of two quite contrasting approaches to the creation of music. One favored increased predetermination via an ever more comprehensive application of serial methods (see the piece on page 525 by Milton Babbitt); the other favored the removal of control over the processes of composition and/or performance via methods involving chance, or "indeterminacy." The most influential exponent of indeterminacy (and inventor of the term) was the American John Cage, who, beginning in the early 1950s, and motivated in part by his interest in Zen Buddhism, sought to create a "purposeless" music in which sounds did not express or symbolize any ideas, feelings, or formal schemes, but were simply allowed to exist for themselves—in short, merely to be. His stated aim was "to imitate nature in her manner of operation." Even silence—"what we hear if we are just quiet," such as some noise in the street, the wind blowing, our own breathing—became for Cage a "compositional" element. His scores of this period are written in various types of "graphic" notation that allow the performer varying degrees of freedom in their realization.

In 1957–58 Cage composed his *Concert for Piano and Orchestra*, which not only made great technical demands on the pianist, but employed eighty-four distinct compositional techniques, each pictured by a more or less distinct type of graphic notation. At about the same time Cage wrote several small occasional pieces using techniques used in the *Concert*. One of these is given below in Cage's manuscript. Though composed for a recital given by the dancers Paul Taylor and Anita Dencks, it is also intended as an independent piece of music. Study the score of this piece and realize it.

The entire three-minute piece stretches across the lower half of the page on an imaginary time line beginning with "12 seconds" on the left and ending at "3" (minutes) on the right. Four explicit points within this duration are given: 36", 60", 1' 24", and 1' 36". The four black dots each represent a single "sound event." There are only four in the piece. Sound No. 1, judging by the position of its dot on the time line, occurs at about 41", and Sound 2 at about 53". Where will you place Sounds 3 and 4?

Now see Cage's legend in the upper left corner. Note that Sounds 3 and 4 occur within "1", that is, "Interior Piano Construction," which would seem to mean that some point inside the piano, either the body or the strings, is to be struck. Sounds 1 and 2 are "A", that is, "Auxiliary" to the piano—anything but the piano. The remaining symbols on the page refer to

various parameters of each sound, as follows: The solid lines embracing A (and likewise I) represent the boundaries of a dynamic spectrum ranging from soft to loud. The closer a dot is to the dotted line (F), the lower in frequency it will be; the farther the higher. (Note: The rather isolated F... in the lower center of the score belongs to A, not to I.) Likewise, the closer a dot to the dashed line (D), the shorter in duration, and vice versa. And the closer to the dash-and-dot line (T) the fewer overtones, and vice versa.

You are now ready to complete your realization. Sound 1, since it is represented as closer to the soft end of the spectrum than to the loud, might be realized as, say, *mezzo piano*. Since it is nearly touching the dashed line it will be quite short (but Sound 4 will be even shorter). Since it's quite far from F-for-low-frequency, it will be quite high. (Sound 2 is somewhat lower. About how much so?) And since it's fairly far from the T-line, it will be rich in overtones. Such are the general characteristics of the sound, but the actual sound itself is undesignated. That choice is yours. What about a soft tap on a little bell, or on a metal bar, quickly dampened? Or a short soft blowing of air—something like "white noise?" Within the given limits, any sound-producing medium, of either determinate or indeterminate pitch, is allowed, including other instruments (for A). In choosing the precise sound, imagination and taste are assumed. Humor and perhaps even occasional irreverence are not ruled out, but remember that Cage always insisted on a disciplined performance. He aimed to make the performer free, but never foolish.

Work up your realization and perform it. Remember that its four sounds are little islands in a sea of silence (as someone has said of Webern's music), and that the silence is part of the piece.

Cage might well be considered more of a musical philosopher than a composer in the usual sense, and he has written much about his ideas. Donald Jay Grout has suggested that Cage's music is based on assumptions fundamentally different from those of traditional Western art—assumptions so "ingrained in our thinking that most of us never imagine it possible to question them."<sup>23</sup> What might such assumptions be? What assumptions underlie the tiny piece given here?<sup>24</sup>

Two further examples of indeterminacy, quite different from this one, are on pages 532 and 534.

<sup>23</sup> Grout, D. J., *A History of Western Music*, 4th edition, with Claude V. Palisca (New York: Norton, 1988), p. 750.

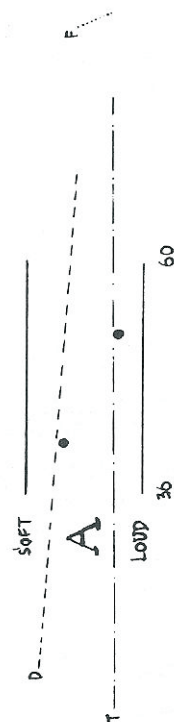
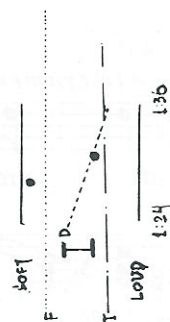
<sup>24</sup> Cage's major literary statement is *Silence* (Middletown: Wesleyan University Press, 1961). For an excellent summary of the evolution of Cage's career with its quite different yet related periods, see Paul Griffiths's *Cage in the Oxford Studies of Composers* series (New York: Oxford University Press, 1981). Parts of my account are indebted to this book. Also, for their generous assistance I am very grateful to John Holzapfel and David Tudor.

F.....LOWEST FREQ.  
D-----SHORTEST DURA.  
T-----LEAST OVERTONE STRONG.

INTERIOR PIANO CONSTRUCTION

Auxiliary Sounds

1/3 SECOND



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FOR PAUL TAYLOR AND

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# SONNET and EPILOGUE

from *Serenade for Tenor Solo, Horn and Strings*, Op. 31 (1943)

Text: John Keats

Benjamin Britten (1913–1976)

The major British composer of this century, Benjamin Britten remained committed throughout his life to both the tonal system and the Romantic esthetic. Though he composed for all media, he is particularly well-known for his operas and other vocal music. The *Serenade*, Op. 31, written for the tenor Peter Pears and the horn player Dennis Brain, is a cycle of six songs to poems on nocturnal themes, each by a different English poet. The obbligato horn appears in all songs but the last—the *Sonnet*—and frames the cycle with a prologue/epilogue for horn alone that is played entirely on the natural harmonics.

In this setting of Keats's evocative prayer to Sleep, do any individual words seem to you to be set with particular sensitivity or imagination? What is interesting about the *Sonnet's* opening chord? About its first phrase? What holds the piece together thematically? What is its key plan, or "harmonic structure"? How is this coordinated with the text? (Compare the harmonic structure of the *Epilogue*.) Note the almost complete absence of dominant harmony in the song. What chords are used instead of the dominant to progress to important tonics? What other music (or bodies of music) not founded on the V–I relationship might nonetheless be described as "tonal?"

## SONNET

**Adagio** (♩ = 40)  
*tranquillo e liberamente*

**VOICE**

O soft..... em - balmer of the still midnight, Shutting with careful

**String Orchestra (reduction)**

*pp espress. e sost.* *cresc.*

④ fingers and benign.... Our gloom-pleas'd eyes,..... embower'd from the light, En -

*più espress.* *ppp*



7 *cresc.* *pp* *pp*

- sha - ded.... in for - get - - - - ful - ness di - vine: O sooth -

*cresc.* *ppp subito espress.*

11 *(pp)* *espress.*

- est Sleep!..... if..... so it please thee,.... close In midst of this thine hymn

*ppp sempre sost.*

14 *pp* *legato* *espr.*

..... my wil - ling eyes, Or wait the 'A - men' ere thy poppy throws Around my bed its lul -

*ppp legatissimo* *poco cresc.*

18

- - - - ling chari - ties.

*pp* *pp espress. e sost.* *p espr.*



(22) *agitato*

Then save..... me, save..... me, or the passèd day..... will shine Up-on my pil-low,

*p* *espress.*

(25) *con forza* *più f*

breeding ma-ny woes,- Save me, save me from curious Con - science,

*f* *p*

(28) *f* *pp*

that still lords..... Its strength for dark-ness, bur-row-ing like a mole;

*f* *ppp*

30

*molto cresc.*

*marc.*

*f*

*pp*

Turn...the key deftly..... in the oil - ed wards,

33

*pp*

*ppp sempre sost.*

..... And seal the hush - ed Cas - ket of..... my Soul.....

## EPILOGUE

[off stage]

Andante (♩ = 80) *sempre ad libitum*

Horn in F

*\*Solo*

*p*

*pp*

*poco accel.*

*cresc.*

5

*a tempo*

*pp*

*più f*

9

*animato*

*molto cresc.*

*f*

*ff*

*a tempo*

*pp*

*molto rall.*

*dim.*

*ppp*

\*The Epilogue to be played on natural harmonics.



## PLAY ON NOTES

for children's voices and bells (publ. 1966)

Text: Milton Babbitt

Milton Babbitt (b. 1916)

In addition to creating a large body of compositions, Milton Babbitt has made a major contribution to twelve-tone theory. The following two pieces both demonstrate his extensions of Schoenberg's conception of combining different forms of a twelve-tone set (see page 436).

"Play on Notes" was written for performance by children.<sup>25</sup> It is clear that bars 1–2 form a twelve-tone aggregate expressed as two hexachords. What is the relation of these hexachords to each other? Rearrange the pitches of each hexachord to produce two stepwise scales. What is the nature of each scale, and what is the relation between them? Examine the rest of the piece. Would it be adequate to view its pitch material entirely in terms of a *six-tone* set? Notice the nature of the vertical dyads formed by the bell and voice parts. What produces such remarkable consistency? Finally, do not overlook the song's words.<sup>26</sup>

### Part I

Part I consists of two systems of music. The first system is marked with a circled 5. It features a 'Bells' part on a treble clef staff and a 'Voice' part on a treble clef staff. The Bells part plays a sequence of notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. The Voice part sings the lyrics: "Hear, play, and note the sound; sound and play the note here." The second system is marked with a circled 9. It continues the Bells part with the same sequence of notes. The Voice part sings the lyrics: "Here note the play and sound; sound the note, and play here."

### Part II

Part II consists of two systems of music. The first system is marked with a circled 9. It features a 'Bells' part on a treble clef staff and a 'Voice' part on a treble clef staff. The Bells part plays a sequence of notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. The Voice part sings the lyrics: "Hear, play, and note the sound; sound and play the note here." The second system is marked with a circled 13. It continues the Bells part with the same sequence of notes. The Voice part sings the lyrics: "Here note the play and sound; sound the note, and play here."

"Play on Notes" by Milton Babbitt, from *Exploring Music*, Book 6, edited by Eunice Boardman and Beth Landis. Copyright © 1975 by Holt, Rinehart, and Winston, Publishers. Reprinted by permission of the publishers.

<sup>25</sup> When the bell part must be played on the piano, double it in the higher octaves. Do not double the voice part. Use treble voices only!

<sup>26</sup> See Robert Gauldin's analysis in "A Pedagogical Approach to Set Theory," *Theory and Practice* (Ithaca: Music Theory Society of New York State, September 1978), p. 3.

## SEMI-SIMPLE VARIATIONS

*for piano (1956)**Milton Babbitt (b. 1916)*

Though this piece appears to be a theme followed by five variations, it is actually six variations on a twelve-tone set. The opening bars begin at once to "vary," or elaborate upon, the basic pitch materials.

The basic set (P-0) is clearly set forth as the topmost pitches of bars 1-12. Write it out in one register. What is the relation of its two hexachords? What is the basic pitch content of each hexachord? Which set-form duplicates P-0 exactly? How many actually different set-forms can P-0 yield? With which set-forms is P-0 combinatorial?

On the most fundamental level, the pitch of the piece is structured throughout in four continuous horizontal "lines." Each of the four lines is kept registrally distinct, but the registers change at formally important points. Figure 1 is a schematic diagram of bars 1-12. Each line is composed of a different set-form (the topmost being, as stated above, P-0). These set-forms are so constituted that twelve-tone aggregates are subsequently formed by vertically adjacent (1) hexachords (see ovals) and (2) trichords (see rectangles). This scheme continually repeats (with set-forms peculiar to each repetition) throughout the piece.

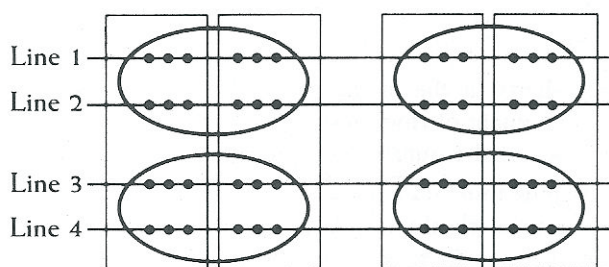


Figure 1

Figure 2 gives the first trichord of each line in its actual register. Comparison with the composition will show that these fundamental pitches are not expressed as four-note "chords," as pictured in Figure 2, but subjected to considerable rhythmic displacement and some repetition. The lines, for the most part, do not form "voices" in the conventional sense; instead, members of *different* lines are associated to form a pointillistic fabric of short sixteenth-note motives. Figure 2, then, represents a "background" that receives rhythmic elaboration in the "foreground." Following the start given in Figure 2, write out and identify each of the three remaining set-forms (lines 2, 3, and 4) of bars 1-12.



Figure 2



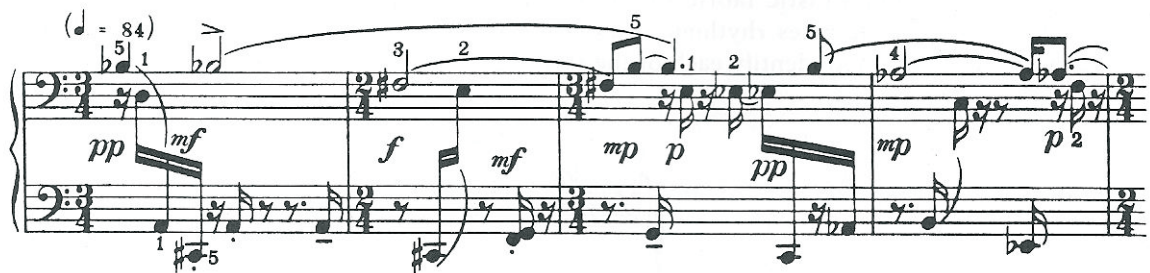
In bars 13–18, “variation” of a deeper sort occurs. The basic set (P–0) is itself now subjected to change, its members being permuted so that the ordering of the first hexachord reads: B $\flat$ -A-F $\sharp$ -B-A $\flat$ -G. What is the nature of this derived hexachord? Compare it with the first hexachord of P–0. What elements have remained the same? If the composer now follows a procedure consistent with that in P–0 (he does), what *must* the second hexachord of this derived twelve-tone set be? Now this derived set governs only the *top two* lines of Variation II. The bottom two are formed of another derived set. This set can readily be deduced from Figure 3, which begins to set out the linear background of Variation II. Can you complete it? What is the relation of the top dyads to the bottom ones? How does the foreground procedure in Variation II compare with that of bars 1–12?



Figure 3

Again following precedents in the music of the Second Viennese School, notably Webern, Babbitt has also serialized the domain of rhythm in this piece. The first sixteen beats comprise a series of all sixteen different partitions of the quarter note possible with a sixteenth-note unit. This series is the basic rhythmic “set.” It begins thus: |  $\text{quarter}$  |  $\text{eighth}$   $\text{quarter}$  |  $\text{quarter}$   $\text{eighth}$  |  $\text{quarter}$   $\text{eighth}$  | Finish it. (Notice that only *attack points* are considered.) Variation I has a fixed rhythmic relation to the theme: What is it? Babbitt’s method of “inverting” a rhythm in this piece is to replace an attack with a rest, and vice versa. For example,  $\text{quarter}$  inverts as  $\text{quarter}$   $\text{quarter}$ . What form of the rhythmic set occurs in Variation II? In addition to serialization on the quarter-note level, what larger, more obvious instances of rhythmic serialization occur in the piece?

There is even a dynamics series in *Semi-Simple Variations*. How is it distributed? From a more general point of view, how do dynamics and register help articulate each variation.<sup>27</sup>



Note: Accidentals affect only those notes that they immediately precede.

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<sup>27</sup> The foregoing owes much to Elaine Barkin’s “A Simple Approach to Milton Babbitt’s *Semi-Simple Variations*,” in *The Music Review*, 1967, vol. 28, p. 316, and to Christopher Wintle’s “Milton Babbitt’s *Semi-Simple Variations*,” in *Perspectives of New Music*, 1976, vols. 14:1/15:2, p. 111. Wintle’s very thorough article includes an instructive introduction to Babbitt’s theory. This volume of *Perspectives* also contains a bibliography of Babbitt’s own writings. *Semi-Simple Variations* is recorded on LP (OPUS ONE 67) and CD (*Complete Piano Music of Milton Babbitt*, HARMONIA MUNDI 905 160). The composer has approved a somewhat faster tempo than the one given in the score.

VAR. I

5 8 4 1 5 1 3

*mp p mp p f mf*

9 4 5 1 5 1 2 2

*mp fff f p ff f mp pp p*

## VAR. II

13

2 3 3 5 1 3

*pp mf f*

16

3 5 2 5 1 2

*mf mp p pp*

## VAR. III

19

5 1 4 5 2 3 5

*mp p mp*

5 2 (over) Ped.



(22)

2

*p*

*p*

*(r. h.)*

*(l. h.) \**

*Ped. 5 \**

*Ped. \**

5 1

This musical system contains measures 22 through 25. It is written for piano with a treble and bass staff. Measure 22 starts with a circled measure number (22). The key signature has two flats. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *p* (piano) in measures 23 and 24. Pedal markings are present: *(r. h.)* and *(l. h.) \** in measure 22, *Ped. 5 \** in measure 24, and *Ped. \** in measure 25. Fingering numbers 2, 5, and 1 are visible above notes in measures 22 and 24.

## VAR. IV

(25)

*f*

*mf*

*Ped. \**

2 1

5 3 1

This system contains measures 25 through 28, labeled as Variation IV. Measure 25 begins with a circled measure number (25). The key signature changes to one flat. The music continues with intricate rhythmic patterns. Dynamic markings include *f* (forte) in measure 25 and *mf* (mezzo-forte) in measure 27. A *Ped. \** marking is in measure 28. Fingering numbers 2, 1, 5, 3, and 1 are shown above notes in measures 27 and 28.

## VAR. V

(29)

*mp*

*fff*

*mf*

3 1 2

5 4

2

5 4 5

2

This system contains measures 29 through 32, labeled as Variation V. Measure 29 starts with a circled measure number (29). The key signature has one flat. Dynamic markings include *mp* (mezzo-piano) in measure 29, *fff* (fortissimo) in measure 30, and *mf* in measure 32. Fingering numbers 3, 1, 2, 5, 4, 2, 5, 4, and 5 are shown above notes in measures 29 and 30.

(33)

*p*

*ff*

*mp*

*pp*

*p*

1 3 5

5 4

3

5

4 5

1

This system contains measures 33 through 36. Measure 33 starts with a circled measure number (33). The key signature has one flat. Dynamic markings include *p* (piano) in measure 33, *ff* (fortissimo) in measure 34, *mp* in measure 35, *pp* (pianissimo) in measure 36, and *p* in measure 37. Fingering numbers 1, 3, 5, 5, 4, 3, 5, 4, and 5 are shown above notes in measures 33 and 34.

George Crumb (b. 1929)

*Why was I born surrounded by mirrors?  
The day turns round me.  
And the night reproduces me in each of her  
eyes.*

The original score contains the following translation by J. L. Gili:

\*) The notated pitches (sounding *Bva* lower than written) represent the actual desired pitches! The player must, therefore, compensate for the scordatura.



Tempo primo, tranquillo [ $\text{♩} = 144$ ]

Poco lento [doppio tempo,  $\text{♩} = 72$ ]

**8**

Soprano: *¿Por qué me-ci? en-tre es-pe-jos?* (half-sung) (ppp) mysteriously, with a sense of wonder

Flute in C: *ma-ci* (3rd part harm.)

Harp: *ma-ci* (pizz.)

Contrabass: *ma-ci* (arco) (sol. m.)

Percussion: Small Susp. Cymbal (pp) (asc. vibr. sempre) (lv.) (soft stick)

**15**

Soprano: *di—a me da vuel-tas. Y la no—che me co-pi-a en to-das sus es-tre-las.* (whisper)

Flute in C: *me co-pi-a* (sempre sim.)

Harp: *me co-pi-a* (poco f.)

Contrabass: *me co-pi-a* (poco f.)

Percussion: Large Susp. Cym. (poco f.) (lv.) (soft stick) (asc. vibr. sempre) (c#)

Scrape a coin rapidly over surface of cymbal (make a single stroke)

[illegible][illegible]



## IN C

(1964)

Terry Riley (b. 1935)

The 1960's saw the rise of a type of composition that features (sometimes wholly consists of) one or more simple patterns repeated exactly over long periods of time, with changes in some element of the pattern introduced only very slightly and very gradually. This trend, which came to be identified as *minimalism*, arose partly as a reaction to the complexity of serialism, and was concerned with producing a kind of suspended sense of time. Some minimal works make use of improvisation; some are very precisely notated in every detail. Terry Riley's influential *In C*, reproduced below, is of the former type.

Obviously the score of *In C* can give little idea of its effect. After reading the composer's directions, listen to the piece<sup>28</sup> and ponder its meaning. Notwithstanding its aleatory elements, is it founded on any sort of large-scale structure that would pretty much remain constant in all performances? Consider, too, the attitude that this piece seems to expect of its listeners. Does it ask that your way of listening be the same as your way of listening to a traditional piece? The question is not "Is this piece simpler?" but "Is the expected attitude different?"

The following directions are provided in the score by the composer:

All performers play from the same part.

There are 53 repeating figures, played in sequence.

They are to be taken consecutively with each performer determining the number of times he repeats each figure before going on to the next. The pulse is traditionally played by a beautiful girl on the top two octaves of a grand piano. She must play loudly and keep strict tempo for the entire ensemble to follow.

The tempo should be determined by how fast the ensemble can execute the smallest units (16th notes).

All performers must strictly adhere to the tempo of the pulse.

After the pulse has begun to sound, each performer determines for himself when to enter on the first figure.

As a general rule the performers should remain within a compass of 4 or 5 figures of each other, occasionally trying to merge together in a unison. This means that although each performer is essentially free to repeat a figure as many times as he wishes, he must ultimately abide by the pace taken on by the majority in the ensemble.

The ensemble should sit as close together as is comfortably possible, all performers radiating outward from the pulse, who should be in the center.

It is O.K. to amplify instruments that can't naturally play so loud, such as strings, flutes, harpsichords, etc.

All parts should be played at the written pitch. It is generally O.K. to transpose up an octave. Transposing down an octave should be discouraged unless several performers are doing so and even then they should be extremely careful in choosing alignments and try to absorb the tendency to stick out.

Since performances often go over an hour, each figure can easily be repeated for a minute or longer. (Performances could last days, months, a year—a figure for each week, with the closing one to start the new year.)

Don't be in a hurry to move from figure to figure. Stay on your part and keep repeating it, listening for how it is relating to what the rest of the ensemble is playing. If it sounds like everyone is playing in the same alignment of a figure, you may shift yours to create an opposing alignment.

Say that most of the ensemble is playing figure #12 like this:



you may chose to align like this:



or this:



and so on.

<sup>28</sup> There are two CD recordings: ARGO 430380-2ZH and CBS MK-7178.

In this way you have not 53 figures but literally thousands and it is part of the creative task of the ensemble to explore the different combinations.

Play at a good loud volume but avoid letting your part get isolated from the others. Make all exits and entries as inconspicuous as possible. In order to play continuously without fatigue, a figure can be repeated in groups of 4 or 5 with a rest included to form an overall pattern consisting of  $x$  number of repetitions plus a rest. The duration of the rest may be equal to the duration of the figure being repeated, as illustrated below.



This makes the part more stable and symmetrical and allows it to groove better with the rest of the ensemble, especially if everyone else is stabilized in a pattern formation. However, any number of repetitions and any duration of rest is permitted.

Changes should not be dramatic. The sequence should very gradually unfold.

When each performer reaches figure #53 he should stay on that figure until the entire ensemble has arrived and a unison is achieved.

The players can then gradually drop out, the pulse continuing a few moments after the rest of the ensemble has finished.

If a performer comes to a figure he cannot play, he may omit it.

The ensemble should learn all figures in unison before attempting any combination. It is essential that every one play the figures correctly.

Any number of instruments can play. In general the more players, the better it goes. Several keyboard instruments should be used as well as percussion instruments that are tuned, such as marimbas, vibraphones, and xylophones.

In figures #22 to #26 the dotted quarter notes are usually played as three eighth notes.





**PSALM 13**  
 from *Four Psalm Settings* (1976–1978)  
 Bruce Saylor (b. 1946)

Many composers of today are concerned with maintaining a relationship with the musical traditions of the past. What are some of the many ways tradition is manifested in the following piece? Are any of its aleatory passages controlled by "traditional" means? And what simple technique relates the piece to the one other psalm setting in this book (page 5, line 4)?<sup>29</sup>

### PERFORMANCE DIRECTIONS

1. The flutist plays in strict time except between bars 37 and 39. The singer, whose part is unmetered, watches the flute part and aligns her part approximately with it.
2. Between bars 37 and 39, where the flutist improvises, the situation is reversed: The flutist now watches the singer's text and interjects the *sf* notes as indicated.
3. Vocal symbols:  sustained tone;  
 short tone;  
 reciting tone: Sing the text crisply and rapidly in the rhythm of speech.
4. The symbol + (bar 8, flute) means *slap keys, tonguing sharply*.

(Unmetered time)

Voice

In strict time ♩ = 88

Flute

*mp* < *sub. ppp* *p*

5

*pp* *mf* *p* *mp*

8

*mf* *f* *ff* *ppp* *pp*

How

12

*mp* *p* *mp* *p* *mp* *mf*

long, O Lord? Wilt thou forget me for - ev - er?

*mp* *pp* *mp* *p*

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<sup>29</sup> *Four Psalm Settings* is recorded by ORION (ORS 80368), Orion Master Recordings, Inc., 5840 Busch Drive, Malibu, CA 90265.

long — shall — my — en — e — my — be ex — al — ted — o — ver me? —

(32)

sub. *mp* — — — — — , sub. *p*

Con — sid — er and an — swer me, O Lord my God; lighten my

(34)

*mf* rit. *pp* *mp*

eyes, lest I sleep the sleep of death;

(36)

*f* *p* *mp* *p* *mf*

"I have pre-vailed over him, pre-vailed over him."; lest my foes re-joice

(38)

a) Improvise freely and rapidly on these notes, varying the order, the groupings, and the articulations.

*mp* *f* *pp*

Wilt thou forget me for-ev-er?

(16)

*ppp*

wilt thou — hide — thy — face from me?

(20)

*mp*

How long must I — bear — pain — in — my —

(23)

*dim.*

soul, — and — have — sor — row — in — my heart —

(27)

*pp* *f*

all — the — day? — How —

(30)



*f* *pp*

because I am shaken. In strict time again (♩ = 88) But —

39 *f sf* *pp* *p*

43 *pp*

I have trusted in thy steadfast love; — my heart shall re-joice —

*b)*

49 *mp < sub. pp*

in thy sal-va-tion. I will sing unto the Lord because

55 *mf dim. sempre* *ppp*

he has dealt bountifully with me.

*b)* Sing text slowly, choosing from among these notes.