

INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.
5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

Xerox University Microfilms

300 North Zeeb Road
Ann Arbor, Michigan 48106

75-6537

MILLER, Melvin Eugene, 1937-
A STYLISTIC STUDY OF THE SONGS OF
GORDON BINKERD.

The University of Oklahoma, D. Mus.Ed., 1974
Music

Xerox University Microfilms, Ann Arbor, Michigan 48106



1974

MELVIN EUGENE MILLER

ALL RIGHTS RESERVED

THIS DISSERTATION HAS BEEN MICROFILMED EXACTLY AS RECEIVED.

THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

A STYLISTIC STUDY OF THE SONGS
OF GORDON BINKERD

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSIC EDUCATION

BY
MELVIN EUGENE MILLER

Norman, Oklahoma

1974

A STYLISTIC STUDY OF THE SONGS
OF GORDON BINKERD

APPROVED BY

Bruce M. Louish
Gene Braught
Raymond V. Venter
Ernest Trumble
Armin L. Wagner

DISSERTATION COMMITTEE

ACKNOWLEDGMENTS

The writer expresses appreciation to Dr. Bruce Govich, chairman of the doctoral committee, for his personal encouragement and scholarly guidance during the course of this project. Deep gratitude is due Dr. Ernest Trumble, whose invaluable critical comments followed many hours of detailed study of the song analyses. Grateful acknowledgment is given Dr. Ralph Verrastro for guidance in the final stages of the writing, Dr. Irvin Wagner for his continuing interest in the study, and Dr. Eugene Braught for his confidence.

Appreciation is due Boosey and Hawkes, Inc. for permission to reproduce excerpts from copyrighted works.

Special acknowledgment is given Gordon Binkerd, whose concern and cooperation were sources of help and encouragement, whose music was a source of inspiration, and whose acquaintanceship is a source of pleasure.

The writer is indebted to Mr. and Mrs. Harold McCurley for the hospitality and provision of facilities offered during the course of this study.

Deep gratitude and affection are given my wife, Irene, and my sons, Jeffrey and Randall, whose assistance, understanding, and encouragement made the project possible and gave the accomplishment special meaning.

TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	iii
 Chapter	
I. INTRODUCTION	1
Purpose of the Study	1
Need for the Study	2
Procedures of the Study	6
Definition of Terms	9
Limitations of the Study	11
Organization of the Remainder of the Manuscript	11
Biographical Sketch of the Composer	12
II. THE SONGS	16
"Somewhere I Have Never Travelled"	16
"And I Am Old To Know"	35
"What Sweeter Musick"	56
"Peace"	62
"Her Definition"	73
"The Fair Morning"	86
"Nursery Ode"	97
"If Thou Wilt Ease Thine Heart"	108
"The Wishing Caps"	121
III. THE SONG CYCLES	140
<u>Shut Out That Moon</u>	140
"Shut Out That Moon"	143
"Shut Out That Moon"	155
"A Bygone Occasion"	165
"The Riddle"	177
<u>Three Songs for Mezzo-Soprano</u>	192
"Never the Nightingale"	193
"How Lillies Came White"	204
"Upon Parting"	212
IV. SUMMARY AND CONCLUSIONS	226
Findings and Conclusions	227
Implications for Vocal Music Education	236
Recommendations for Further Study	237

APPENDIXES

A. CLASSIFIED CHRONOLOGICAL LISTING OF WORKS BY GORDON BINKERD	238
B. CHRONOLOGICAL LISTING OF THE PUBLISHED SONGS OF GORDON BINKERD WITH PERFORMANCE DATA	245
BIBLIOGRAPHY	249
VITA	254

CHAPTER I

INTRODUCTION

There is every indication that Gordon Binkerd will emerge as a major figure in the consideration of American music of the latter half of the twentieth century. He has been described by contemporaries as a thoughtful, deliberate, productive composer who has maintained an integrity to the expressive nature of the art, and is held in high regard by those acquainted with his work. Binkerd's published compositions to date include three symphonies, several orchestral compositions, two string quartets, other chamber works, ten keyboard compositions, sixty-four choral works, eleven songs, and three song cycles.¹ Despite this productivity, the music of Gordon Binkerd is not well known or understood and thus not performed as widely as would seem merited. This condition, in part, is explained by inherent technical and interpretive difficulties as well as the recency of much of his compositional endeavor. The larger portion of the song literature to which the present study was directed, for example, has been composed since 1965.

Purpose of the Study

The purpose of the study was to provide an analysis of the poetic, formal, rhythmic, melodic, textural, and harmonic components of

¹Appendices A and B list all of Binkerd's published compositions with publishers, years of composition and publication, commissions, and recordings.

the songs of Gordon Binkerd and foster understandings of the composer's style by providing teachers and prospective performers with insights leading to more stylistic, expressive, and frequent realizations.

Need for the Study

A stylistic study of Binkerd's songs potentially can be helpful to the vocal music educator endeavoring to select for performance music from a wide variety of historical and contemporary compositional styles. Although vocal compositions from most stylistic eras are available, in the selection of contemporary music for study the educator must choose from a storehouse of song literature characterized by great stylistic diversity. Students of singing would benefit from the study of works representative of the various contemporary styles and compositional approaches. In the quest for such diverse types of recent song literature, teachers of singing need current information as a basis for selecting music which both represents the various styles and merits study. The present study may serve the educator by providing insights regarding stylistic characteristics of a contemporary composer and his challenging repertoire of song literature.

At the time the present study was conducted, current and complete information regarding Binkerd's song literature was not available in written form. Primary bibliographies of song literature by Coffin¹ and Kagen² did not include reference to Binkerd's works. The two major

¹Berton Coffin, Singer's Repertoire (4 vols., 2nd ed.; New York: Scarecrow Press, 1960).

²Sergius Kagen, Music for the Voice (rev. ed.; Bloomington, Indiana: Indiana University Press, 1968).

reference sources containing biographical and bibliographical information regarding Binkerd were Baker's Biographical Dictionary of Musicians¹ and The International Cyclopedia of Music and Musicians.² The information presented in these sources is no longer pertinent as evidenced by publication dates. An article by Hagan,³ until recently the only available substantive account of Binkerd's life and works, makes reference to only the two songs published prior to 1965.

In addition to researching standard reference sources and other available substantive studies, the teacher of singing who searches for new music and untapped resources for study also may seek such information from fellow pedagogues, recitalists, pamphlets from music publishers, periodical reviews, and advertisements. Unfortunately, information regarding contemporary song literature from most of these sources frequently is opinionated and incomplete. Although recital listening experiences are helpful in the discovery of new music, the teacher may find that the single hearing of a song frequently yields little more than surface impressions of the work's textual and musical language.

In 1973, Hawthorne⁴ completed the only in-depth study of Binkerd's music accomplished to date. It was Hawthorne's purpose to

¹Nicolas Slonimsky, Baker's Biographical Dictionary of Musicians (1965 supplement to 5th ed.; New York: G. Schirmer, 1958), p. 13.

²Oscar Thompson, ed., The International Cyclopedia of Music and Musicians (9th ed., edited by Robert Sabin; New York: Dodd, Mead & Co., 1964), p. 222.

³Dorothy Veinus Hagan, "Gordon Binkerd," American Composers Alliance Bulletin, X/3 (September, 1962), 4.

⁴Loyd Furman Hawthorne, "The Choral Music of Gordon Binkerd" (unpublished D.M.A. dissertation, University of Texas at Austin, 1973).

apprise choral musicians of Binkerd's choral repertoire and to evaluate the works from a choral conductor's viewpoint. The treatise focused on the stylistic characteristics of the music and textual implications influencing Binkerd's musical language. Following the analyses, Hawthorne discussed rehearsal and performance problems related to harmony; rhythm, tempo, and pacing; range and tessitura; and dynamics.

Hawthorne's research fulfilled the need for a definitive study of Binkerd's choral music; however, a thorough study of Binkerd's song literature remained to be accomplished.

In light of the continuing need for new resources in song literature which merits study and the unavailability of complete information regarding Binkerd's songs, it seemed that bibliographical and analytical information regarding Binkerd's song literature would have significant value for performers and teachers of singing.

Critical reviews of Binkerd's vocal music seem agreed that he is a skilled craftsman. Monaco, for example, writes:

The current extremes of style undoubtedly are contributing to the demise of choral music, but it is still possible to write strong, fresh, meaningful music for the chorus. . . . Boosey and Hawkes has published four new works by Binkerd, all of which I recommend to conductors of choruses whose musicianship is secure. Each of the works has challenging difficulties to overcome, but they are the work of a master, and that is a rarity.¹

In the critical review of a song, Crawford writes:

Gordon Binkerd has exercised his usual compositional skill and style to create this eight-minute art song. . . . The performer

¹Richard A. Monaco, "Secular Choral Octavos," Music Library Association Notes, XXVII/1 (September, 1970), 167.

of this song will be rewarded by a sense of accomplishment but it will require good musicianship.¹

It appears that Binkerd's music is growing in recognition with the recent completion of a major study regarding the composer and his choral music,² recent recordings, and plans for future recordings. Gail Kubik, a close acquaintance of Binkerd, expresses confidence that in due time Binkerd will gain wider recognition. Kubik states:

. . . if the values of the West can hold against the forces of anarchy that seem to me--and I suspect to Gordon--to be ever-menacing, then I'm sure history will credit Gordon Binkerd with a very substantial contribution to the art of music.

In a world of sound which has so much gimmickry and in which, it seems to me, there is so much evasion of the responsibility to communicate and to treat music responsibly as a pattern of sound, I find that Gordon Binkerd's work is a model of integrity. Binkerd is not widely played, but as the century gets its values straightened out, I am sure he will have a recognition consistent with the high qualities of his music.³

Analysis of musical works can lend valuable interpretive insight into the expressive performance of music. Supportive of this view, Townsend writes, "Analysis of compositions has far reaching implications in regard to the performance and pedagogy of music."⁴ An understanding of the composer's choices of musical elements and procedures which enhance textual themes and moods has the potential to lead the performer toward insightful, expressive musical interpretation. Regarding this view, Cone states:

¹Hadley Crawford, "Music Review," The NATS Bulletin, XXV/4 (May-June, 1969), 42.

²Hawthorne, "The Choral Music of Gordon Binkerd."

³Gail Kubik, personal letter, February 2, 1972.

⁴George David Townsend, "A Stylistic and Performance Analysis the Clarinet Music of Paul Hindemith" (unpublished Ed. D. dissertation, University of Illinois, 1967), p. 11.

An analysis is a direction for performance. . . . In order to explain how a given musical event should be heard, one must show why it occurs. . . . What is often referred to as musical logic comprises just these relationships of each event to its predecessors and to its successors, as well as to the whole. The job of analysis is to uncover them explicitly, but they are implicitly revealed in every good performance.¹

Notwithstanding limitations in describing musical expression and aesthetic values through musical analysis, meaningful interpretations can be drawn from analytical data. LaRue summarizes the rationale thus:

Some of the meaning is certainly lost in this immobilization. . . . and other analytical procedures may also seem to violate the basic principles of art by reducing subjective feelings to objective quantities. Yet, although analysis can never replace nor rival feeling, it can enhance our perception of a composer's richness of imagination, his complexity (or utter simplicity) of material, his skill in organization and presentation. The performer and listener must incorporate these insights into the full context of their personal response.²

Procedures of the Study

Each song was analyzed to determine salient characteristics of Binkerd's compositional style. Theoretical data was examined from the point of view of the teacher-performer and served primarily as a means to the disclosure of compositional elements and procedures which enhance musical expression. Interpretive implications for performance evolving from the analysis were made implicit in analytical discussion and presented in descriptive terms of textual motivations for the composer's expressive treatment of each musical component.

Analysis of each song included study of the following: (1) the

¹Edward T. Cone, "Analysis Today," Musical Quarterly, XLVI/2 (April, 1960), 172-88.

²Jan LaRue, Guidelines for Style Analysis (New York: W. W. Norton & Co., Inc., 1970), pp. 1-2.

poetry for style, theme, mood, and form, (2) musical form, (3) rhythm, (4) melody, (5) texture, (6) harmony.

Poetry. The text of each song was examined for the purpose of determining its style, theme, mood, and form. Pertinent information regarding the poet and writing style was considered. Close relationships between text and music unique to the vocal-music idiom suggest that understandings of textual characteristics are germane in interpretive considerations.

Form. Analysis of form served to examine the balance and pattern of similarities and contrasts in musical materials which determine the architectonic shape of each song. In term, these relationships revealed the composer's enhancement of textual relationships through musical form. The formal study was designed to foster understandings of patterns in musical form relative to poetic form which would provide bases for determining expressive vocal treatment of recurring and contrasting musical and textual materials.

Rhythm. Dallin¹ has listed five new rhythmic devices introduced by twentieth-century composers--nonaccentual rhythms, shifted accents, asymmetric divisions, asymmetric meters, and changing meters. Binkerd's use of these five devices and more traditional procedures was analyzed to reveal each song's basic style and mood, word-painting effects generated through rhythmic means, implications in rhythmic patterns for expressive nuances of textual and musical articulation, and changing levels of rhythmic complexity relative to the rise and fall of musical

¹Leon Dallin, Techniques of Twentieth Century Composition (2nd ed.; Dubuque, Iowa: Wm. C. Brown Co., Pub., 1964), pp. 103-13.

tension coordinated with textual moods.

Melody. Analysis of melody included melodic range, contour, sequences, thematic transformation, motivic development, and the rise and fall of melodic tension. Implications of melodic analysis for musical interpretation were numerous, and included the following: (1) the locations of melodic climaxes relative to textual moods, (2) the rate and procedure of rise and fall of melodic tension leading into and away from climactic passages, (3) the types of scale--major, minor, modal, and others--upon which the melody is based, (4) unique word-painting effects in which the text is given specific representation by the vocal line, (5) textual motivations for contrasts in conjunct and disjunct melodic movement.

Texture. Texture analysis dealt with the relationships "between horizontal, vertical, and, in a sense, diagonal aspects of music."¹ Horizontal analysis determined whether the music was conceived as individual moving lines or as vertical blocks of sound in succession. In this phase of analysis, contrapuntal procedures were discussed in terms of voicing, imitation, and general contrapuntal treatment. Vertical analysis examined textual motivations for the changing textural densities. Diagonal analysis revealed harmonic implications of the counterpoint. Study of these various aspects of texture disclosed the function of the vocal line as a contributing element to homophonic texture, the role of the vocal melody as a moving contrapuntal line, the expressive potential of the vocal line relative to changing densities of texture,

¹Allen M. Garrett, An Introduction to Research in Music (Washington, D. C.: The Catholic University of America Press, 1958), p. 57.

and the rise and fall of musical tension generated by changes in texture.

Harmony. Harmonic analysis examined chord structures, chord progressions, dissonance, and tonality. Most of Binkerd's harmonic language was clearly that of the twentieth century, thereby requiring, for the most part, a contemporary approach to analysis. The contemporary harmonic vocabulary utilized in the study was based on theories of Dallin¹ and Persichetti² who hold the view that more than one tonal center can be established within a single chord structure. The vocabulary was useful for describing Binkerd's harmonic language in terms of: (1) traditional intervallic and chordal structures, (2) contemporary tertian structures which included chords with embellishing tones, chords with extended tertian characteristics, bimodality, polyharmony, and polytonality, (3) secundal structures, (4) quartal and quintal structures. Each song was harmonically analyzed to reveal implications for performance through understandings of the general function of the vocal line in the harmonic scheme, textual motivations for non-harmonic tones in the vocal melody, the location and nature of climaxes generated through harmonic means, and the varying levels of dissonance coordinated with textual themes and moods.

Definition of Terms

Chord. For the purpose of this study, a chord is any sonority conceived vertically whether realized in a block of sound, in an

¹Dallin, Twentieth Century Composition.

²Vincent Persichetti, Twentieth-Century Composition (New York: W. W. Norton & Co., Inc., 1961).

arpeggio, or in a fragmented manner. As defined, the term would exclude vertical sonorities resulting from the interaction of contrapuntal lines.

Key. In this study, the term is used in a traditional sense as one would speak of tonality in the eighteenth and nineteenth centuries. According to Westrup and Harrison, the definition is thus:

[Key is defined as] a term used to indicate the precise tonality of music which uses as its basic material one of the major or minor scales and accepts certain relationships between the notes of the scale and chords built on them. . . . the acceptance of the tonic chord (the triad on the first note of the scale) as the base or centre is fundamental to the conception of key.¹

Nonaccidental rhythms. This procedure preserves the bar lines as a convenience of notation, but disregards their usual metric or accentual implications. Through this procedure, bar lines are neither heard nor felt.

Shifted accents. This rhythmic procedure accents normally unaccented notes in the measure.

Tonal center. This term refers to the broader and freer concepts of tonality in the twentieth century. It is the tone which serves to orient the flow of sounds and is implied by harmonic articulation around the tone or chord base. Tonality in this sense is free of the restrictions observed in traditional major-minor music in which there is the assignment of definite functions to certain harmonic elements.

Tonality. For the purpose of this study, the term is used interchangeably in reference to key or tonal center.

¹J. A. Westrup and F. Ll. Harrison, The New College Encyclopedia of Music (New York: W. W. Norton & Co., Inc., 1960), p. 352.

Limitations of the Study

The study was limited to the sixteen Binkerd songs published prior to 1972. Four songs were not included because of their relative unimportance or the proximity of their date of composition to completion of this study.¹

The outcomes of the study are limited to the songs selected for inclusion in the study, the stylistic analysis criteria, and interpretive implications for performance derived from the analysis.

Organization of the Remainder of the Manuscript

Chapter II presents a stylistic analysis of the Binkerd songs. The analyses are presented in chronological order of composition. Information pertaining to each song, such as year composed, preferred voice type, range, performance time, and the like is provided in Appendix B. Mention of these factors in Chapter II is restricted to specific performance considerations.

Chapter III presents a stylistic analysis of the song cycles. While out of chronological order with respect to Binkerd's total output, the textual and musical relationships inherent in the cycles necessitated consideration apart from the individually composed songs.

Chapter IV presents the summary and conclusions of the study. The generalized findings resulting from the song analyses are presented

¹Gordon Binkerd, interview, May 14, 1974. Mr. Binkerd remarked that he did not consider "A Song of Praise and Prayer" to be important in his song output. It is a simple setting originally set for children's choir.

Appendix B is a listing of Binkerd's songs with years of composition.

and appropriate conclusions drawn.

Appendix A presents a classified chronological listing of all Binkerd's works, with exception of the songs, published at the time this study was near completion. A discography is included in this section.

Appendix B presents a chronological listing of the published songs of Binkerd with performance data, poets, and years of composition.

Biographical Sketch of the Composer

Gordon Binkerd was born May 22, 1916, in Lynch, Nebraska.

Although neither parent developed exceptional musical abilities, Binkerd's mother possessed some keyboard competency, playing for various church and civic functions. During Binkerd's early years his musical interests included choral singing and piano study. . Notable proficiency at the keyboard was evidenced by consistent top ratings in local and national school music contests.

As an undergraduate piano major at Dakota Wesleyan University, a slowly developing interest in musical composition was begun under the teaching of Gail Kubik and Russell Danburg. Voice lessons provided a background for subsequent teaching and compositional endeavors in vocal music. Binkerd gained experience in instrumental music performance and conducting as assistant to Gail Kubik, director of the school and town orchestras. As described by Kubik, Binkerd had a deep love for music, was very curious about musical sound, and showed the profile of a man who would go his own way and follow a unique path.¹

Following graduation in 1937, Binkerd taught voice, organ, piano,

¹Gail Kubik, personal letter, February 2, 1972.

music history, and music theory at Garden City Junior College in Kansas, and Franklin College in Indiana. Experience in vocal pedagogy and church choral music contributed to an understanding of the singing voice which would serve him in later years.

In 1940, Binkerd entered Eastman School of Music for further piano study and pursuit of the master's degree in composition. Here, study of composition with Bernard Rogers stimulated a growing interest in the orchestra and musical composition; however, Binkerd's commitment to a career of composition was yet to be established.

Upon leaving Eastman with the master's degree, Binkerd was confronted by the military draft and subsequently entered the Navy in 1942. That same year he married Patricia Walker in St. Louis, Missouri. During military service Binkerd's vocational goals became clearly defined.

Resolved to pursue musical composition, Binkerd enrolled at Harvard University in February, 1946. For three years he worked as a teaching fellow and studied composition with Walter Piston, who proved to be of significant influence in Binkerd's compositional style. It is Binkerd's view that "the study of Bach fugues and of the Gedalge fugue book with Walter Piston proved the most important single factor" in his preparation as a composer.¹ He was further challenged and stimulated through assistant teaching with Irving Fine. In this environment Binkerd's creative energies were set functioning.

The composer joined the University of Illinois music faculty in

¹Gordon Binkerd, cited by Dorothy Veinus Hagan in the article "Gordon Binkerd," p. 1.

1949, as instructor in counterpoint, music theory, and composition. Here, performances of his works by capable soloists, choirs, and instrumental ensembles, and musical occasions such as the biennial Festival of Contemporary Arts provided impetus for composing. Binkerd's work as a composer began in earnest and most of his published works were composed following his move to the University of Illinois.

His music was held in high regard by colleagues at the university. Harold Decker, choral director and long-time associate of Binkerd, considers the composer's choral works always musically sensitive and considerate of the human voice.¹ Bruce Foote, formerly of the voice faculty at the University of Illinois, has sung all of Binkerd's songs composed for the baritone voice. With a knowledge and understanding gained through years of acquaintanceship with Binkerd and his songs, Foote states:

Gordon Binkerd always kept in touch with musical sanity and reality. He is a fine craftsman, and what is more, he is one of the few contemporary composers who writes from an inspirational motivation. His songs are not easy to learn or to sing, but they are extremely rewarding to perform.²

While Binkerd has composed choral music throughout his career, most of his solo vocal works are of rather recent vintage. His first published song, "Somewhere I Have Never Travelled," was composed in 1950, one year following his arrival at the University of Illinois. The second song, "And I Am Old To Know," was composed in 1958, eight years following the first song. The third solo vocal work, the song

¹Harold Decker, personal letter, January 21, 1972.

²Bruce Foote, personal letter, January 26, 1972.

cycle Shut Out That Moon, was completed in 1965. Since 1965, Binkerd appears to have taken more interest in the solo-voice idiom, composing songs on a more regular basis. In the interim, 1950-1965, Binkerd composed three symphonies, the Cello Sonata, orchestral transcriptions, String Quartet No. 1, other chamber music, and numerous choral works.

The recency of most Binkerd songs is a significant stylistic factor. Binkerd believes that the establishment of a secure style in his song composition has been enhanced through broad understandings of compositional procedure gained from earlier composing experience in other idioms.

Binkerd retired from the University of Illinois in 1971, to devote all his time to composition. Presently, he is actively composing music at a rural setting in Urbana, Illinois. Literally hundreds of poems earmarked for musical settings give evidence of his determination to continue composing in the vocal idiom. He is currently under contract with Boosey and Hawkes, Inc. and a member of ASCAP.

Considering that Gordon Binkerd presently is devoting full time to musical composition, one can speculate that he will continue to make significant contributions to American music literature.

CHAPTER II

THE SONGS

1. "Somewhere I Have Never Travelled"

somewhere i have never travelled, gladly beyond
any experience, your eyes have their silence:
in your most frail gesture are things which enclose me,
or which i cannot touch because they are too near

your slightest look easily will unclothe me
though i have closed myself as fingers,
you open always petal by petal myself as Spring opens
(touching skilfully, mysteriously) her first rose

or if your wish be to close me, i and
my life will shut very beautifully, suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;

nothing which we are to perceive in this world equals
the power of your intense fragility: whose texture
compels me with the colour of its countries,
rendering death and forever with each breathing

(i do not know what it is about you that closes
and opens; only something in me understands
the voice of your eyes is deeper than all roses)
nobody, not even the rain, has such small hands¹

The singer may find it difficult to achieve an effective interpretation of this E. E. Cummings² poem without some insight into the

¹E. E. Cummings, *Poems 1923-1954* (New York: Harcourt, Brace & World, Inc., 1954), p. 263.

²Although the poet printed his name with lower-case letters, in this study this writer chooses to capitalize the poet's name.

poet's literary style. This discussion will reveal that despite such background, the connotations of certain poetic terminology may be obscure to the reader. One author states:

. . . Cummings' language is frequently unintelligible because he disregards the historical accumulation of meaning inherent in words in favor of merely private and personal associations.¹

E. E. Cummings (1894-1962) was an American poet whose unorthodox writing style is most noticeably characterized by typographical oddities such as the exclusive use of lower-case letters, the use of unusual punctuation, and the splitting up of words into ordinary or extraordinary syllables. The poet's practice of printing his name without the use of capitalization is indicative of his propensity for this practice in general. Several of these stylistic oddities are evident in the poem with which this discussion is concerned.

It is difficult, if not impossible, to provide a term which adequately describes the poet's style. Millett exemplifies this when he says that one could "link him with the metaphysical poets, if his metaphors were more intellectual and less emotionalized."²

One of the most definitive statements that this writer has encountered notes that:

No American poet of the twentieth century has ever shown so much implied respect for the conventions of his milieu through conscious blasphemy as E. E. Cummings. If Cummings's verse seemed 'revolutionary' and radical (which it was in the sense that its

¹Norman Friedmann, e. e. cummings: The Art of His Poetry (Baltimore: Johns Hopkins Press, 1960), pp. 61-62.

²Fred B. Millett, Contemporary American Authors (New York: Harcourt, Brace & Co., 1944), p. 145.

wit was concerned with the roots of syntax and grammar) it was because its life was and still is so completely surrounded by conventions. . . . The entire question of Cummings's maturity in the writing of his poetry has been and still remains a private matter. In the light of Cummings's accomplishments and in the recognition of the boundaries or limits that they have circumscribed, it is very nearly an impertinence for anyone to tell him to "grow up," for one must not forget that he is one of the finest lyric poets of all time.¹

These writings suggest that the singer should consider a particularly careful and thorough study of this poet and his message, generally and specifically, to be of prime importance.

Written in 1931, "somewhere i have never travelled" is one of the poet's more romantic and comparatively straightforward poems. This may have been a factor in Binkerd's selection of the poem for a musical setting. In addition to being one of Cummings' more idealistic poems on the central theme of love, it treats birth and death uniquely.

Regarding the integration of these topics, Wegner states:

Growth, birth and dying are manifestations of love, dependent upon love for their existence, and hence subsidiary to love as a topic in Cummings' poems. One of Cummings' most beautiful poems, "somewhere i have never travelled, gladly beyond," . . . integrates these topics.²

Binkerd's eight-minute setting of "somewhere i never travelled," composed in 1950, became his first published song. Although composed at a time when the composer was involved in twelve-tone writing, the song was not composed serially.

¹Horace Gregory and Marya Zaturenska, History of American Poetry (New York: Harcourt, Brace & Co., 1947), pp. 337-47.







²Robert E. Wegner, The Poetry and Prose of E. E. Cummings (New York: Harcourt, Brace & World, Inc., 1965), p. 52.

Form

The setting is through-composed in five somewhat contrasting sections. Although both the poem and the music are in five sections, the musical form does not strictly parallel the text's five stanzas. Stanza 1 is musically represented in section 1. Then, the first two lines of stanza 2, which speak of the power of "your slightest look," are treated as a poetic formal unit in section 2. In section 3, lines 3 and 4 of poetic stanza 2 are united with stanza 3 as a six-line unit which metaphorically compares the opening of the poet's life with the blooming of a spring rose and the closing of his life with winter's falling snow. Poetic stanzas 4 and 5 then are represented in formal sections 4 and 5 respectively.

Structural divisions are defined by changes in melodic and harmonic procedure, musical texture, and tempos. The formal structure can be diagrammed as follows:

Figure 1. Musical and Poetic Form of "Somewhere I Have Never Travelled."

<u>Section</u>	<u>Measures</u>	<u>Text</u>	<u>Tempi</u>	<u>Cadences</u>
1	1-23	Stanza 1	 = 88	Sections overlap in m. 23. Sudden tempo increase.
2	23-36	First two lines of stanza 2	 = 100	Ostinati, breathing mark.
3	37-72	Last two lines of stanza 2 and all of stanza 3	 = 112  = 88	Texture thins to single line which ascends to G, the new tonal center.
4	73-91	Stanza 4	 = 88	Sustained chord.
5	92-123	Stanza 5	 = 88 (come recitativo)	Sustained chord.

Frequent solo piano passages contribute to the song's formal unity and also expressively reflect the essential moods of its various formal sections. For example, the prelude in measures 1 through 5 recurs slightly varied as the postlude in measures 117 through 123. The open fifths which open and close the setting in the left hand of the keyboard enhance the text's mysticism.

Rhythm, Meter, and Tempo

The song is mostly in 6/8 meter with brief excursions into 9/8 meter and one striking change to 4/8 meter. In measures 91 through 110, this change into a simple duple meter unites with a come recitativo vocal style to enhance the particularly intimate mood of the final poetic stanza. In other sections, the steady pulsation of six eighth notes to the measure frequently interrupted by syncopation and subdivision is common.

Occurring periodically in the song is a subtle shifting of accents reminiscent of the hemiola of the Middle Ages and Renaissance. A striking example of its expressive use occurs in measures 86 and 87 where it unites with a growth in dynamic intensity to reflect the poignancy of the textual passage, "rendering death and forever with each breathing." In measure 86, one can note the left hand of the piano against the right hand and voice. Then, in measure 87, occurs a shift to the opposite voicing arrangement (Example 1).

Example 1. "Somewhere I Have Never Travelled," measures 86 and 87.
Copyright 1969 by Boosey & Hawkes, Inc.



The composer's choice of tempos sensitively reflects poetic meanings. Beginning with a designation of $\text{♩} = 88$ for section 1, the tempo accelerates with a *più mosso* to $\text{♩} = 100$ for section 2, as the poet speaks of love's power to "unclose" him. This faster tempo is enhanced in the accompaniment by the rhythmic undulation of a chromatic duplet figure of two sixteenth notes per beat which further serves to drive the music forward. Rhythmic intensity continues to grow as section 3 opens with another *più mosso* to $\text{♩} = 112$, in measure 37. This *più mosso* at the opening of section 3 (the last two lines of poetic stanza 2) is justified by the textual reference to love's power to open his life. In the third poetic stanza, the poet acknowledges love's power to close his life, an idea that is matched with a return in measure 45 to the original tempo, $\text{♩} = 88$. This tempo prevails for the remainder of the song.

It is interesting to observe that the sixteenth-note duplet figure in the accompaniment, measures 29 through 34, with the words, "your slightest look easily will uncloze me," recurs in measures 50 through 52 with the words, "if your wish be to close me," seeming to

link this rhythmic idea with Cummings' idealistic concept of the power of love.

The more rapid piano passages may be best described as contrapuntally propelled dance rhythms. Within the accompaniment are numerous complex rhythms which probably will challenge the pianist. On the other hand, the voice line is rhythmically uncomplicated despite frequent appearances of syncopations and suspensions.

Melody

Generally, the voice maintains a lyrical coolness and airiness throughout the song. Much of the rhythmic energy and dynamic intensity is generated by the piano.

Although the contrasting formal sections do not include extensive recurrence of melodies, recurring melodic patterns do exist and give unity to the through-composed form. Study of the voice line reveals that the intervals that constitute the opening motive in the voice (measures 6 and 7)--the major and minor second, the perfect fourth and its inversion, the perfect fifth--dominate the melodic line (Example 2).

Example 2. "Somewhere I Have Never Travelled," measures 6 and 7, voice line. Copyright 1969 by Boosey & Hawkes, Inc.



The descending half step from F to E, in measure 7 with the word "travelled," returns frequently at various pitches and returns literally

in measure 57 with the words "sudden, sudden," in measures 97 and 103 with the word "closes," in measures 112 and 113 with the words "than all roses," and finally, at the end of the song's vocal line in measure 115, with the words "has such small hands." The interval of the perfect fourth which is a part of the motive in measures 6 and 7, likewise frequently recurs either in its original form or inverted as a perfect fifth. Perhaps the clearest example of Binkerd's repeated use of intervals from this motive is the last formal section of the song in which the entire vocal melody consists of these four intervals, with exception of the minor third in measures 94 and 95 and measures 106 and 107, and the minor seventh in measure 113.

This concentrated and somewhat restricted intervallic vocabulary naturally results in part from Binkerd's emphasis upon quartal harmony in this song, for the perfect fourth, the major and minor second and their inversions are recurring intervals in these chords. Details regarding harmonic procedures in this song will be discussed below.

Although the voice line generally is quite angular, contrasting conjunct passages reflect poetic meanings. For example, the smoothness of the vocal style in section 2 greatly contrasts with the angularity of preceding and subsequent sections. In measures 29 through 34, the easily flowing conjunct line reflects "your slightest look easily will unclothe me." This vocal line then culminates in a beautifully expressive passage, in measures 33 and 34, where the voice descends by whole-steps with a decrescendo, effectively mirroring the words, "have closed myself as fingers." One also may observe the manner in which keyboard lines here converge to reinforce the poetic imagery.

The final formal section creates a particularly intimate mood implied by the text. One means through which Binkerd reflects this intimacy is lowering the tessitura of the voice line in this section below that of the song in general.

The voice line ends very simply with two statements of the minor-second interval. The simplicity of the closing words and melody creates an atmosphere of tenderness and intimacy.

Texture: Harmony and Counterpoint

In this song, as in many contemporary compositions, the analyst should not attempt to label each chord as to its appointed place or function in a traditional harmonic system. Rather, one must speak in terms of shifting tonal centers which are implied through harmonic articulation--tension and relaxation--created by chord structures around a tone or chord base.

The song does not use a key signature because conventional key signatures are too restrictive to permit the quick and subtle changes that are an integral part of Binkerd's musical language.

This setting's harmonic language which speaks through a predominantly contrapuntal texture is created mostly by two types of harmonic structures--quartal and quintal harmony. Tertian and secundal structures occur less frequently.

A frequent occurrence of chords by fourths and fifths generally seems to reflect the poem's highly symbolic and unorthodox language, for

these chord structures are tonally ambiguous because any member can function as the root.¹

Measures 1 through 3 illustrate quintal and quartal chords. The influential role of quintal harmony in this song is suggested in the fact that the setting opens (Example 3) and closes (Example 4) with passages of quintal construction. It can be observed that in measure 3 harmonic structures are clearly quartal (Example 3). Example 3 further illustrates how Binkerd arrives at structures differently---through counterpoint, measures 1 and 2, and chords, measure 3.

Example 3. "Somewhere I Have Never Travelled," measures 1-3 with diagrammed harmonic structures. Copyright 1969 by Boosey & Hawkes, Inc.

The image shows a musical score for three measures, labeled 1, 2, and 3 at the top. The score is written on four staves. The top staff is a single line with a treble clef and a key signature of one flat (B-flat), containing whole notes for each measure. The second staff is a single line with a treble clef and a key signature of one flat, containing eighth and quarter notes. The third staff is a single line with a treble clef and a key signature of one flat, containing eighth and quarter notes. The bottom staff is a single line with a bass clef and a key signature of one flat, containing whole notes. Brackets and arrows are used to indicate harmonic structures: a bracket connects the first two staves in measure 1, and another bracket connects the second and third staves in measure 1. In measure 3, arrows point from the second and third staves to the bottom staff, indicating a quartal structure.

The closing two measures spell out the same quintal structure with which the setting opens in the first measure (Example 4).

¹Vincent Persichetti, Twentieth-Century Harmony (New York: W. W. Norton & Co., Inc., 1961), p. 94.

Example 4. "Somewhere I Have Never Travelled," measures 122 and 123.
Copyright 1969 by Boosey & Hawkes, Inc.



The partial inversion of quartal structures creates compound constructions which may include both thirds and fourths as well as other intervals. ". . . most of the chord members must be placed a fourth apart in order to preserve the distinctive quartal sound; otherwise the quartal structures may sound like eleventh, thirteenth, or added-note chords."¹ If the number of thirds and fourths is equal, the chord may be considered as either a tertian or quartal structure.

This song includes all of the harmonic structures above. For example, measures 42, 44, and 50, include very clear intervallic successions and chordal progressions constructed in fourths. On the other hand, measure 114 illustrates that some chord structures possess both quartal and tertian characteristics (Example 5). On the first beat is formed a tertian chord in C with a major triad, minor seventh, major ninth, perfect eleventh, and major thirteenth. However, the tones D, G,

¹Persichetti, p. 94.

and C are arpeggiated in the piano right hand as ascending perfect fourths which emerge through the sonority and add a quartal quality to the tertian sound (Example 5).

Example 5. "Somewhere I Have Never Travelled," measures 113-115. Copyright 1969 by Boosey & Hawkes, Inc.

The musical score for measures 113-115 is presented in a three-staff format. The top staff is the vocal line, the middle staff is the piano right hand, and the bottom staff is the piano left hand. The key signature has one sharp (F#) and the time signature is 3/8. The lyrics are written below the vocal staff: 'ros-es' (measure 113), 'no-bod-y' (measure 114), 'not' (measure 115), and 'ev-en the rain, has such small hands' (measure 115). The piano accompaniment features arpeggiated perfect fourths in the right hand and a bass line with consecutive perfect fourths in measure 114.

As can be observed in the bass line in measure 14, arpeggiated consecutive perfect fourths occur periodically to create the distinctive quartal sound. This measure contains a six-note quartal chord built on E. Also, in measures 42 and 43, one can observe a progression by fourths which is connected by common tones.

Tertian harmonic structures are present in the song and contribute to the harmonic language in an expressive manner. For example, in measures 62 through 64, with the words, "snow carefully everywhere descending," a beautiful culminating "snow" figure is elaborately conveyed by the piano. Both hands play chromatically descending parallel thirds which collectively make up the 4 inversion of the major seventh chord. Note that the effect is not literal as in some sixteenth-century madrigals. Here the descending musical motion and the word "descending" are only loosely associated (Example 6).

Example 6. "Somewhere I Have Never Travelled," measures 62-64. Copyright 1969 by Boosey & Hawkes, Inc.



For contrasts in harmonic color the composer periodically alternates quartal and tertian structures into the harmonic fabric. For example, upon crossing the bar line from measure 86 into measure 87, the composer changes from quartal to tertian construction. Here the change of harmonic color joins with the hemiola effect of measure 87 to generate a musical intensity for the climax in measure 88 (Example 7). As illustrated, the three tertian chords in measure 87 are respectively: (1) a diminished triad with a diminished seventh built on D-sharp, (2) a major triad with a major seventh built on F, (3) a major triad built on F. Measure 87 further serves to illustrate some characteristics of Binkerd's treatment of dissonance in tertian structures. An F-natural sounds through the measure. The F-natural in the first chord of measure 87 could be considered either as an anticipation of the tone as it appears in the second chord of the measure or as a non-harmonic tone that is resolved within the chord to F-sharp. Should the latter view be taken, the F-natural may be seen as a passing tone from the E-natural of the preceding measure to the F-sharp that serves as the third of the diminished chord. The non-harmonic F-sharp that sounds in the third

chord of measure 87 may be labeled an appoggiatura that is approached by leap from the preceding A and resolved to F-natural within the same chord (Example 7).

Example 7. "Somewhere I Have Never Travelled," measures 86 and 87.
Copyright 1969 by Boosey & Hawkes, Inc.

The image shows a musical score for measures 86 and 87. The top staff is the vocal line in treble clef, with lyrics "and for - ev - er with each". The middle and bottom staves are the piano accompaniment in treble and bass clefs. Measure 86 features a complex chord structure with many sharps. Measure 87 shows a resolution of the chord, with the vocal line moving from a sharp note to a natural F.

Secundal chord structures occasionally appear in the song either as the dominant sound of a measure or as sonorities which alternate with quartal harmonies. As illustrated in measure 8, secundal structures with wide spacing draw further apart during the measure (Example 8).

Example 8. "Somewhere I Have Never Travelled," measure 8. Copyright 1969 by Boosey & Hawkes, Inc.

The image shows a musical score for measure 8. The top staff is the vocal line in treble clef. The middle and bottom staves are the piano accompaniment in treble and bass clefs. The piano part features wide spacing between the notes, which increases as the measure progresses. Dashed arrows point from the piano accompaniment to a separate staff at the bottom, which shows the individual notes of the accompaniment.

Because of the inherent qualities of secundal and quartal structures and the composer's treatment of non-harmonic tones within tertian structures, dissonances occur frequently in this song. However, in spite of dissonances which emerge from a contemporary harmonic style, Binkerd retains traditional ingredients and a certain warmth in his basically tonal harmonic language through his highly individual style of voicing, spacing and general harmonic manipulation.

Contrapuntal composition comprises the predominant fabric in the setting. As illustrated in measures 6 and 7, imitative counterpoint is an influence in the setting's horizontal texture (Example 9). Here, the voice sounds a four-note figure that is imitated in stretto by the accompaniment.

Example 9. "Somewhere I Have Never Travelled," measures 5-7. Copyright 1969 by Boosey & Hawkes, Inc.



Within this basically contrapuntal style exists a wide variety in vertical texture. Beginning in measure 37, the piano presents in octaves four measures of a disjunct melodic line which interacts with the voice to create a two-part contrapuntal texture. This textural sparsity and delicacy skillfully enhances the image of a rose opening

"petal by petal." In contrast, the passage in measures 57 and 58, illustrates the composer's use of heavier five-part contrapuntal texture to support the climactic moment with the word "suddenly."

In this song, as in other Binkerd songs, when chordal passages are inserted into the contrapuntal fabric, they often are used for their dynamically intense characteristics. For example, the dense chords in measure 87 build to the climactic apex of measure 88. In contrast, one also can hear dense chords presented in a subdued, subtle manner. For example, in measure 45, seven-note chords of soft, lush sonorities reflect the mystery and delicacy of the moment in which spring opens "her first rose."

Most of Binkerd's songs include passages of monophonic recitative which frequently reflect particularly poignant, intimate poetic ideas. For example, measures 92 through 99 present a particularly intimate poetic passage. Up to this point the poet has spoken of specifics regarding his beloved--"your eyes," "your most frail gesture," "your slightest look." However, in this particular passage he addresses her total person with the words, "I don't know what it is about you." A profound intimacy is skillfully enhanced with employment of the voice alone.

In this music one usually can hear tonal centers, especially if the voice line is observed closely. Tonal ambiguity inherent in quartal-harmony sections places much of the burden of tonality verification on the most active or most important melodic line. However, both in tertian and quartal sections, the notation does not always give a visual impression of tonality because Binkerd does not necessarily use sharps

and flats to indicate tonality, but rather will choose enharmonic spelling for ease of readability and convenience. For example, in measure 30, D-sharps which serve as chord members in the accompaniment appear as E-flats in the voice line. Also, tones which serve to support a certain tonality may appear chromatically altered within a measure. For example, in measures 11 and 12, tones of F-sharp, C-sharp and G-sharp support an A tonality while the G-sharp also appears as a G-natural and a D-natural appears rather than a D-sharp. In such a situation tonal polarities established by the voice line usually become the decisive element.

Because the setting opens and closes in the tonality of A, thereby strengthening formal unity, and because A returns periodically in the song, it is the predominant tonality. Many other tonalities are established or implied and some progressions are to remote keys. Although no conventional pattern of tonality progression is apparent, one can observe that some sections (1 and 2) include progressions by fourths and tonalities freely shift from the minor to the major mode within a tonality (measures 19 through 23 and 49 through 54) and from a minor key to its relative major (measures 100 through 110). Binkerd uses free shifting between major and minor modes for expressive purposes. For example, in measures 15 through 18, the words "in your most frail gesture" are reflected in E-minor and with the words "are things which enclose me" the tonality shifts to A-major. Thus, Binkerd associates frailty with the minor mode and strength with the major mode. The tonality scheme can be diagrammed as follows:

"Somewhere I Have Never Travelled" is a sensuous song. Poetic subject matter is reflected through an expressive vocal line which develops against a dissonant piano accompaniment. Word-painting, both obvious and subtle, is artistically conceived.

2. "And I Am Old To Know"

No place seemed farther than your death
 But when I went there - gone from there,
 It was from your love you spoke
 And it was to your love I moved.

And as you speak it - oh my own,
 In the days, in the nights of your voice,
 Always the world of love opens,
 Opens into all its meaning.

And as I longer move to you,
 As you wait and as you take me,
 Not like a lover but like love
 You tell me and I am old to know:

Love is to the farthest place...
 Love is to a place so far
 That now - now from its greater distance
 To see where death was, I look back.¹

This text was written by Pauline Hanson to whom the composer dedicated the musical setting. The poem deals with the recurring mystical theme of love and death in eternal time and infinite space.

Considering the significance of a song composer's choice of texts, it is worthwhile to continue textual study by considering the poetess's personal view:

. . . my always full-time business position and the fact that I write slowly, has left me with little more than no time for reading. This has had its great blessings for I never think of, am never aware of, "style." Which is why, I suppose, whether people like or don't like my work, they say my voice is only my own.²

Since 1950, Hanson has been the resident secretary at YADDO, Saratoga Springs, New York. YADDO is a foundation and retreat where

¹Pauline Hanson, The Forever Young and Other Poems (Chicago: Swallow Press, 1957), p. 11.

²Pauline Hanson, personal letter, February 2, 1972.

writers, composers, painters and sculptors go to immerse themselves in creativity. It was here that Binkerd first met the poetess.

"And I Am Old To Know" was composed in 1958, eight years after "Somewhere I Have Never Travelled," Binkerd's first published song.

"And I Am Old To Know" is a tranquil musical setting well suited to the mysticism of the poem. One of the most apparent stylistic changes from the earlier song is a much more subtle word painting.¹

Form

While the song is essentially through-composed, it is organized into strophes in order to reflect the organization of the poem. Additional unity is achieved by basing each strophe on similar musical motives and sonorities, together with sufficient variety to maintain the effect of through composition. One might say that the form is a highly developed strophic variation form with an essentially through-composed effect. The form can be diagrammed as follows:

¹For further discussion on this subject refer to Dorothy Veinus Hagan "Gordon Binkerd," American Composers Alliance Bulletin, X/3 (September, 1962), pp. 4-5.

Figure 3. Musical and Poetic Form of "And I Am Old To Know."

<u>Text</u>	<u>Measures</u>
Strophe 1	1 - 18
Interlude	18 - 24
Strophe 2	24 - 42
Interlude	42 - 48
Strophe 3	48 - 92
Interlude	92 - 93
Strophe 4	93 - 122

The principal melody, which first appears in measures 1 through 6, consists of a head motive in the first four notes which are then repeated in somewhat modified, compressed form in the last four notes. These two groups of four notes are joined together with a G-sharp. Within the song itself, Binkerd uses mainly the head motive of sometimes three, sometimes four notes in a transposed and varied manner. For example, what appears to be a new melodic idea at the beginning of the second strophe, in measure 24, is merely a filling in of the melodic skips in the head motive. It then becomes somewhat of a conjunct version of the beginning of the first strophe. In the illustration below, in order to more clearly show the relationship between the two melodies, the melody beginning in measure 24 is transposed down one whole step (Example 10).

Example 10. "And I Am Old To Know," relationship between the beginnings of the first and second strophes. Copyright 1971 by Boosey & Hawkes, Inc.

m.24 (transposed down a whole step)

And as you speak, oh my own,

No place seemed far (ther)

At the beginning of third strophe, in measure 48, appears another conjunct version of the head motive which is similar to the beginning of the second strophe (Example 11).

Example 11. "And I Am Old To Know," relationship between the beginnings of the first and third strophes. Copyright 1971 by Boosey & Hawkes, Inc.

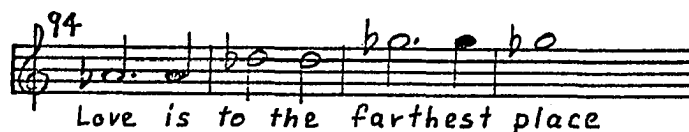
m.48 (transposed up one-half step)

And as I long-er move to you

No place seemed far (ther)

The fourth strophe begins in measure 94 with the first three notes of the original head motive transposed and the second interval changed from a major third to a perfect fourth (Example 12).

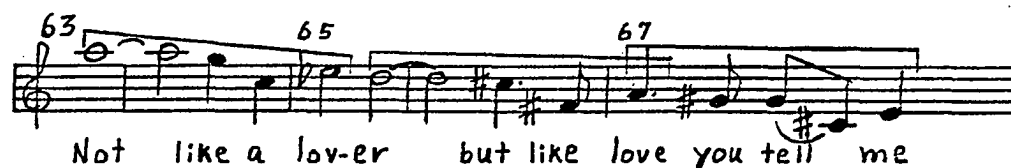
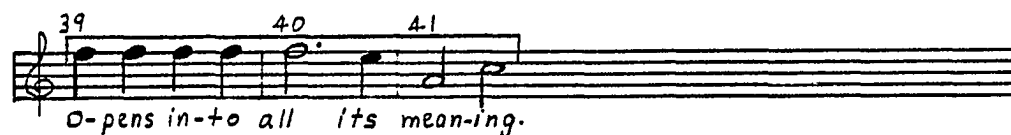
Example 12. "And I Am Old To Know," measures 94-97, voice line. Copyright 1971 by Boosey & Hawkes, Inc.



Because strophe 3 contains the poem's climax and ends with the phrase that Binkerd chose as the title of the poem, "And I Am Old To Know," it is the longest, most elaborate and most important section, musically and textually. The section, which includes forty-five measures, 48 through 92, consists of two distinct and approximately equal parts. The first part, measures 48 through 69, encompasses all of the text up to the last phrase, "And I am old to know." The second part, measures 70 through 92, is based entirely on the last phrase which is the title phrase of the song. The melody consists entirely of recapitulated material taken from the beginnings of the first and second strophes and the piano interlude between them. This organization ties the ideas of "knowing," "aging" and "maturing" to the earlier ideas of death (first strophe) and love (second strophe).

Another example of how Binkerd ties the idea of maturing to the idea of love occurs as the repeated notes at the end of strophe 2 become the sustained notes of strophe 3 (Example 13).

Example 13. "And I Am Old To Know," relationship between melodic passages of strophes 2 and 3. Copyright 1971 by Boosey & Hawkes, Inc.



For the most part, the piano interludes and postlude are involved in contrapuntal treatment of the head motive from measures 1 through 3, in its original form and transformed. For example, the head motive recurs imitatively in measures 18 through 23 (Example 14).

Example 14. "And I Am Old To Know," measures 18 - 23, piano only. Copyright 1971 by Boosey & Hawkes, Inc.



Formal unity is reinforced through the recapitulation of more or less extended passages. Measures 113 through 128 are a tonal recapitulation of measures 1 through 9, but with long lines of rhythmic

augmentation. One can observe that the piano interlude illustrated in Example 14 recurs rhythmically augmented and transposed in measures 74 through 86.

The final four bars of the postlude close the setting as it opened with two tones in three-octave spacing preceded by widely spaced grace notes.

This is a very compact work which is based largely on a single motive. It is masterful construction of a very effective setting for the text.

Rhythm, Meter, and Tempo

An alla breve time signature is used throughout and except for a più mosso in the third strophe, the song maintains a relatively slow, deliberate tempo ($\text{♩} = 40$), which is well suited to the mysticism of the poem.

The voice line, which moves mostly in quarter, half, and dotted-half notes, is rhythmically uncomplicated. In the last strophe, reflecting the poem's suggestion of maturity, the voice line settles more into half and whole notes. The rhythmic augmentation culminates in a line which is mostly whole notes, to the text, "To see where death was, I look back."

The keyboard part is significantly different inasmuch as it possesses great rhythmic variety which ranges from the two sustained tones in octaves, which open and close the setting, to complex rhythms of the third strophe which include rapid sixteenth-note figures. Between these extremes also exists variety. For example, the piano part

of the first strophe includes a good deal of quarter-note movement as compared to the interlude in measures 74 through 86, which includes only half and whole notes, thereby reflecting the emotional stability which usually accompanies the aging process.

The third strophe includes a rhythmic treatment which contrasts with the remainder of the setting. Here, in measures 48 through 69, rhythmic intensity is born out of the increasing excitement of the text. The music seems to catapult forward as the piano proceeds from eighth-note movement into triplet figures in measure 59; and from there into sixteenth-note movement beginning in measure 61. Above this agitation, the voice soars in a more sustained manner, which climaxes with the words, "As you wait and as you take me/Not like a lover but like love/ You tell me. . . "

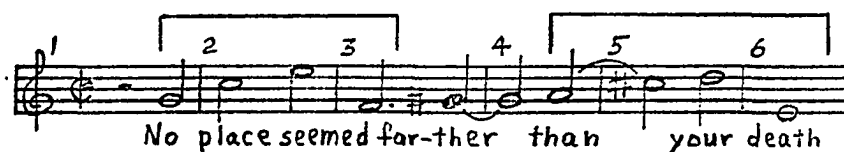
In this setting, as in other Binkerd songs, much of the rhythmic intensity is generated by the piano.

Melody

This composition consists of a slow lyric vocal line over a stylistically varied accompaniment. The voice line progresses in a noticeably more conjunct manner than the earlier song, "Somewhere I Have Never Travelled." This earlier song includes approximately one-third conjunct intervals whereas "And I Am Old To Know" includes approximately two-thirds conjunct intervals. As a result, "And I Am Old To Know" sounds more tuneful and singable to some listeners. Most of the conjunct vocal passages proceed chromatically in long, sustained lines.

The principal melody, which first appears in measures 1 through 6, consists of a head motive in the first four notes which are then repeated in somewhat modified, compressed form. The two groups of four notes are joined together by the chromatic passing tone G-sharp. Each group of four notes is ended by a falling seventh. Intervals between the notes of the second group are smaller than those of the first group. Thus, the perfect fourth, major third, and major seventh of the first group become a major third, minor second and minor seventh in the second group. At the beginning of the song in measures 1 through 6, the falling back of the melody with descents of a seventh represents the words "seemed farther" and "your death." This illustrates how the melody is used to represent dejection (Example 15).

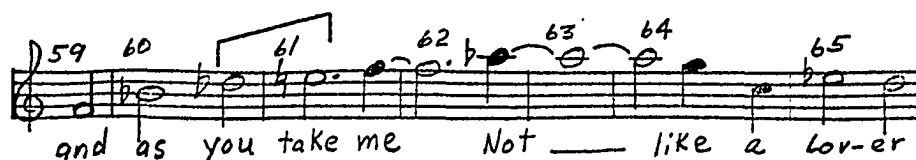
Example 15. "And I Am Old To Know," measures 1 - 6, voice line only.
Copyright 1971 by Boosey & Hawkes, Inc.



As illustrated in Example 10, the second strophe begins with a conjunct version of the principle melody.

In the third strophe, the principal melodic line is straightened out. What in the original head motive was a falling seventh was inverted to become an ascending augmented second with the text, ". . . you take me" (Example 16).

Example 16. "And I Am Old To Know," measures 59-65, voice line only.
Copyright 1971 by Boosey & Hawkes, Inc.

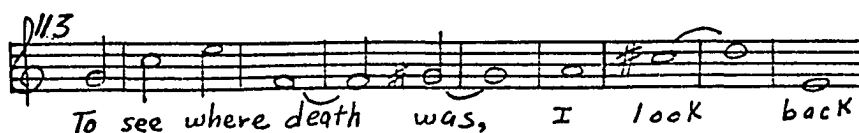


Here, in measures 59 through 65, the text becomes more hopeful and so the line continues to ascend rather than fall back as it did in the first strophe with the words "seemed farther" and "your death." With the words, ". . . and as you take me/Not like a lover," the song's climactic apex is reached.

The final strophe begins in measure 94 with the first three notes of the head motive set to the words, "Love is to the farthest place." Then, the next phrase in measures 100 through 103, is lengthened by one note, B-flat. It continues ascending and rises to its highest point on the text, "Love is to a place so far."

Note that perhaps the clearest statement of the principle melody, which illustrates a marriage of text and music, occurs near the end in measures 113 through 122. The melody clearly falls back a seventh on the key words, "where death" and "look back" (Example 17).

Example 17. "And I Am Old To Know," measures 113-121, voice line only.
Copyright 1971 by Boosey & Hawkes, Inc.

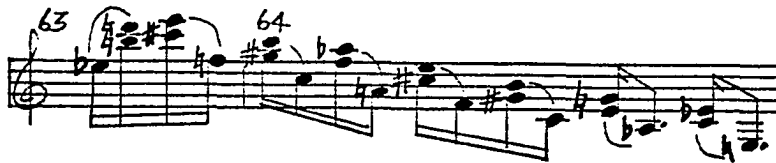


Score study reveals that the melody is highly motivated by textual considerations. Sensitivity to poetic detail is characteristic of Binkerd's songs in general.

Texture: Harmony and Counterpoint

With certain exceptions, such as at the beginning and end, the harmony, whether suggested contrapuntally or realized in homophonic progressions, is tertian. Within this broad category much variety is possible, and Binkerd avails himself of most of the possibilities. In measures 63 and 64, for example, the single interval of a third is used as part of a sequential pattern in the right hand of the accompaniment (Example 18).

Example 18. "And I Am Old To Know," measures 63 and 64, right hand of accompaniment only. Copyright 1971 by Boosey & Hawkes, Inc.



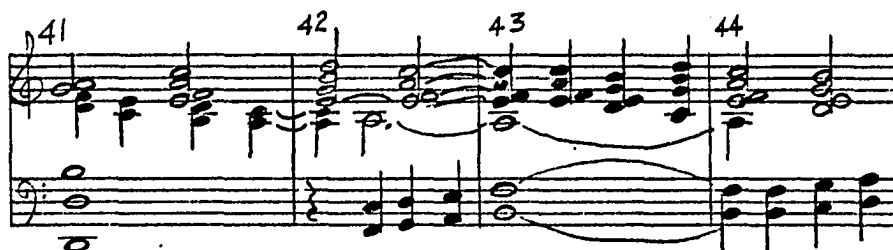
A progression of parallel thirds is heard in a thicker texture in measures 34 through 37. Here exists also a bit of word painting, for as the text speaks of the world of love "opening," various lines in the accompaniment and voice in measures 36 and 37 seem to open up through contrary motion (Example 19).

Example 19. "And I Am Old To Know," measures 34-37. Copyright 1971 by Boosey & Hawkes, Inc.

Several thirds are combined to make seventh chords, with an occasional ninth chord, in the right hand of the keyboard in measures 41 through 44. Against the seventh chords in the right hand, the bass counters with its own moving line doubled in fifths. There is no predictable chordal progression in a traditional sense, but rather Binkerd simply uses chordal sonorities to reinforce and fill out the sound of the two moving contrapuntal parts (Example 20). This style is reminiscent of Binkerd's teacher, Walter Piston, who characteristically pursued two-part contrapuntal writing "supported by chords laid out in blocks."¹

¹Otto Deri, Exploring Twentieth-Century Music (New York: Holt, Rinehart and Winston, Inc., 1968), p. 477.

Example 20. "And I Am Old To Know," measures 41-44, accompaniment only.
Copyright 1971 by Boosey & Hawkes, Inc.



Chordal textures based upon tertian harmony used in rather simple, vertical sonorities as illustrated above are rather rare in the song as a whole. Usually the sonorities are rendered in contrapuntal form. In addition, one hears a rich mixture of dissonance and consonance created with conventional passing tones, neighboring tones, appoggiaturas, suspensions and the like. However, the dissonance is not always resolved in the manner of eighteenth and nineteenth-century music. There are many new possibilities, but three types of resolution are predominant in this song: (1) resolution of dissonance may be free in that it may be resolved in another voice, another octave, or even later in the measure, (2) the resolution may be avoided as the composer simply continues his musical line as though the dissonance had not occurred, (3) dissonance may occur simultaneously with its resolution and the resultant sound is lacking in the quality of resolution in the traditional sense. The free alternation of major and minor thirds is another harmonic complication which can either generate dissonance or simply cause the mode to fluctuate between major and minor.

The following example illustrates the manner in which Binkerd realizes the polyphonic implications of a progression of tertian harmonies. The illustration includes measures 48 through 51, with additional staves beneath to illustrate the implied chordal structures. The fluctuating major or minor thirds are indicated in parentheses and the non-chord tones are in brackets. One can observe that in this excerpt the root of the sonority in the left hand is always a third below that of the right hand. Putting both hands together often creates a seventh chord, sometimes with a clash between the thirds or fifths, as in measures 48 and 49. Specific instances of the use of non-chordal tones are as follows:

Measure 49: the F-sharp and G at the beginning of the measure is an example of a suspension and its resolution heard simultaneously.

The right hand D is an example of free resolution to a note an octave above its normal register. Here the C-sharp in the left hand, notated as a D-flat in the original score, resolves to the D.

There are several examples of alternating minor and major thirds with octave displacement in both the right and left hands.

Measure 50: In this measure, the melody note, A-sharp, is a non-chord tone. The composer treats it as an accented passing tone which resolves upward to B.

Measure 51: Here the composer sets up an ostinato-like alternation of B, the root of the third in the left hand, and A, the fifth of the chord in the right hand.

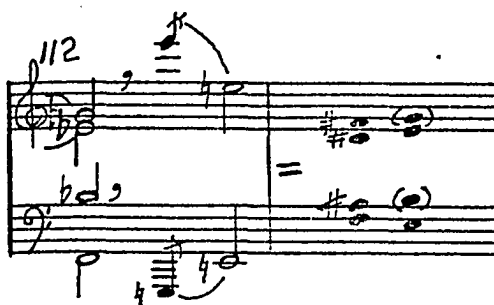
Example 21. "And I Am Old To Know," measures 48-51 with implied chords.
Copyright 1971 by Boosey & Hawkes, Inc.

As a whole, one cannot find any principle governing chordal progressions. Any harmonization is a consequence of the voice line. Perhaps the composer wrote the voice line first following it with an accompaniment which simply fills it out harmonically and provides rhythmic activity.

Several good examples of Binkerd's use of harmonic progressions for dramatic purposes occur near the end of the song. Two final statements of a recurring motto which consist of E's in three-octave spacing preceded by grace notes occur in measures 112 and 131. This single note, E, is quite simple and undramatic in itself and so, owing to its importance to the song as a recurring motto, the composer goes to unusual lengths to introduce it with the proper dramatic impact. His solution is to introduce the E's as unexpected resolutions of the chords

immediately preceding them. In the first example from measure 112, the tonal center leading up to the E-flat minor chord over the F pedal tone is D-flat. In functional harmonic terms, one hears this sonority as a supertonic chord in D-flat over a mediant pedal. By suddenly resolving the chord to the single note E, the composer shows that this sonority can also be considered as the mediant of B-major, with a simultaneous major and minor third, resolving to the root of the subdominant. This is quite unexpected, but dramatically effective because it reintroduces the unharmonized notes of E in unexpected yet believable fashion. In order to illustrate the irregular resolution, in the example below, the progression appears as it occurs in the song followed by an enharmonically changed version so that the changed direction of the chord tones can be clearly seen (Example 22).

Example 22. "And I Am Old To Know," measure 112, irregular harmonic progression. Copyright 1971 by Boosey & Hawkes, Inc.



The second example in measure 131, introduces the E's again, but in yet a different way. Unlike measure 112, the chord at the beginning of measure 131 is consonant. In context it sounds like the tonic of G-sharp major (C=B-sharp). But with its sudden and unexpected resolution to E, the composer shows that it can also serve as the altered

mediant of E major (V/VI). In this resolution, the G-sharp remains in one's ear while the final E's are sounding thereby suggesting a tièrce de Picardie. Thus the song ends on a hopeful note achieved only by suggestion (Example 23).

Example 23. "And I Am Old To Know," measure 131, irregular harmonic progression. Copyright 1971 by Boosey & Hawkes, Inc.



In this music, one can usually hear tonal centers, especially if one listens to the voice line alone. As is true in most Binkerd songs published thus far, the notation does not give a visual impression of traditional tonality because, for one reason, sharps and flats do not indicate the direction of musical lines or indicate a key. No key signatures are provided and, in one measure or group of measures, there may be so many chromatic alterations and non-harmonic tones that a key relationship is quite impossible to detect by visual means.

The tonality of strophe 1, for example, is generally in D, major or minor, not always discernable and often mixed. Toward the end of the strophe, in order to emphasize the cadence Binkerd leads the voice up to an E-flat in measure 13, and then down through D to D-flat. The D-flat is broadened into a tonal center for a few measures, 14 through 17, but the phrase itself returns to D at its end in measure 18. It should be

clear from context that the D-flat actually functions as a prolonged leading-tone area in order to emphasize the final cadence of the strophe on D. In earlier times, this area would probably have been notated as C-sharp instead of D-flat; however, the key of D-flat entails the use of fewer accidentals than the key of C-sharp, and so, without resorting to a change of key signatures the accidentals for D-flat are used for convenience.

Overall, the first two strophes are generally in a D tonality. The first few measures of the first strophe, however, are rather ambiguous tonally because D is at first avoided. The piano first strikes E's alone and with no other tones for reference, one does not know whether this is the tonal center or not. Then, the voice enters outlining the C-major triad in measures 1 and 2. The voice part suggests that the opening E was the third of the C-major triad. However, this impression is soon dispelled by the entry of the tones G-sharp and C-sharp, both foreign to the key of C, in measure 3. In measures 4 and 5, it is apparent that C-sharp is the leading tone to the tonal center, D, and G-sharp is the leading tone to its dominant.

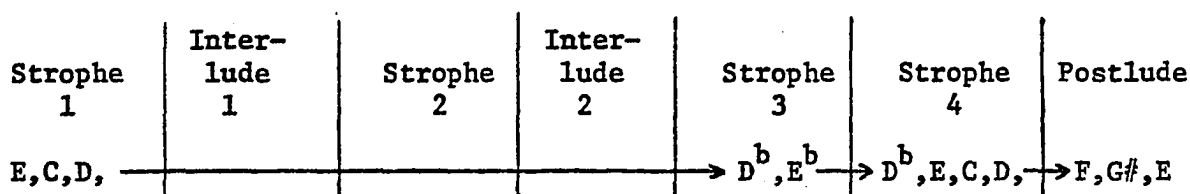
A tonality of D generally prevails through strophe 2 and the first part of strophe 3. In measure 59, where the opening motive appears in its new, continuously ascending form at the words, "And as you take me," the tonality shifts decisively from D to D-flat. It remains in effect until measure 74, where it changes to E-flat.

At the beginning of the last strophe, measure 94, the composer returns to D-flat. Here the penultimate statement of the original motive occurs as it is expanded upward to its farthest point on the

words, "Love is to a place so far."

The return of the opening section after measure 112 is tonally ambiguous, just as was the beginning itself. In measure 123, the piano postlude turns to F major, then, in measure 127, to G-sharp major. In measure 131, G-sharp major ceases abruptly and the song ends as it began with widely spaced E's. The key scheme, based to a great extent on the voice part, is diagrammed below.

Figure 4. "And I Am Old To Know," tonality scheme.



The tonal scheme is unified by proximity rather than through traditional relationships between closely related keys in a circle of fifths. All keys used are grouped together around or near D. Arranged in ascending chronological order they are D-flat or C-sharp, D, E-flat, E, F, and, briefly, G-sharp. The order in which these tonal centers appear shows great sensitivity to musical structure.

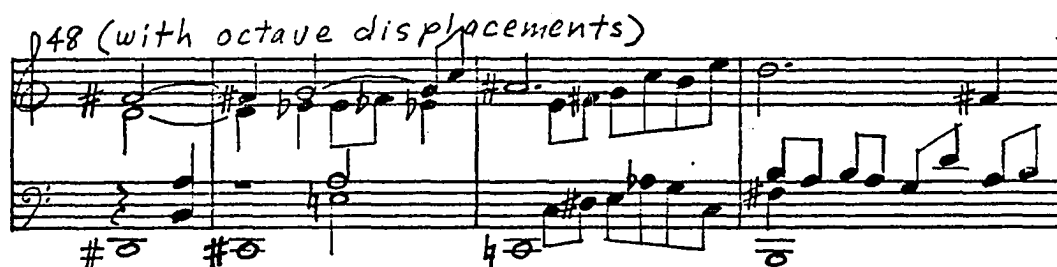
Although much of the musical texture is contrapuntal, homophony is used for contrast with telling effect. The song opens with two tones in three-octave spacing which begin percussively by means of widely spaced grace notes. The effect is a certain emptiness which enhances the text's basic mysticism in its dealing with the subject of death. Following the setting's opening, the texture is homophonic until measure 6 at which point counterpoint becomes predominant and remains so through measure 69. As illustrated in Example 14, imitative counterpoint is a

significant compositional element in this setting.

Mixtures of texture exist also. For example, the passage in measures 36 through 44, includes both homophonic and contrapuntal elements.

Close observation of the contrapuntal implications in measures 48 through 51 seems appropriate, for it reveals much regarding Binkerd's style in his songs in general. In its form as accompaniment to the voice, it is quite fragmented, somewhat like the lutenistic stile brisé. Frequently, because of the constant use of octave displacement, simultaneous use of major and minor thirds, free use of nonchord tones and the like, the movement of even the suggested counterpoint is quite obscure. Therefore, to illustrate that the working out of contrapuntal passages frequently is polyphonically oriented, an example of measures 48 through 51 is included below. In the illustration, octave displacements and prolonged lines have been equalized where necessary in order to realize the melodic implications of each voice. The result is more bland than the original version, but it proves that the accompaniment is a contrapuntal realization of a basically chordal harmonization of the vocal melody. However, as can be observed, it remains far removed stylistically from eighteenth-century counterpoint (Example 24).

Example 24. "And I Am Old To Know," measures 48-51, accompaniment only equalization of parts. Copyright 1971 by Boosey & Hawkes, Inc.



"And I Am Old To Know" is a beautifully sensitive setting of the Hanson text. In the words of one writer who has analyzed much Binkerd music, "It is a remarkable conception musically and an unusually successful merging of the poetic with the musical thought."¹

¹Hagan, "Gordon Binkerd," pp. 4-5.

3. "What Sweeter Musick"¹

What sweeter musick can we bring,
Then a Carroll, for to sing
The Birth of this our heavenly King?
Awake the Voice! Awake the String!

To do Him honour; who's our King;
We see Him come, and know Him ours,
Who, with His Sunshine, and His showers,
Turnes all the patient ground to flowers.²

"What Sweeter Musick," by Robert Herrick (1591-1634), is a poem that conveys a simple charm. Its Advent message is an unpretentious tribute to Christ, the King. In fact, most of Herrick's sacred poetry deals with the nativity and crucifixion of Christ. The works tend to be uncluttered and straightforward, or, as one writer has stated, "The combination of genuineness with absence of depth is the key-note of all Herrick's work."³

"What Sweeter Musick" is one of several poems set to music by Herrick's contemporary, Henry Lawes. The text is a portion of a poem entitled in the original Old English, "A Christmas Caroll, sung to the King in the Presence at White-Hall," that Lawes set for four solists and chorus. Binkerd extracted his text from the three sections that

¹The music in this setting originally was composed for another text, "A Bygone Occasion." Since "A Bygone Occasion" was the first text set to this music, a more detailed musical analysis follows later in this study. Binkerd also arranged "What Sweeter Musick" for mixed voice choir (see Appendix A).

²F. W. Moorman, ed., The Poetical Works of Robert Herrick (Oxford: Clarendon Press, 1915), p. 364.

³George Saintsbury, ed., The Poetical Works of Robert Herrick, I (London: George Bell & Sons, 1900), XL.

Lawes set for chorus. The result is an abbreviated version of the original "Christmas Carol" that retains its basic message and spirit.¹

Binkerd's musical setting is a contrafactum in which Herrick's sacred text is united with music previously composed by Binkerd for the secular song, "A Bygone Occasion," from the song cycle, Shut Out That Moon. During an interview the composer related how a young lady sought a vocal composition for performance in an Advent church service.²

Realizing that time for composing original music was not available, Binkerd attempted to uncover a poem that would suit the music composed for "A Bygone Occasion." Upon encountering the Herrick poem, Binkerd was delighted to discover the compatibility of text and music. It appears that "What Sweeter Musick" is no less an artistic work because the music pre-existed the selection of this text. As a compositional procedure this practice is not without precedent among significant composers. Richard Strauss, for instance, told Siegmund von Housegger in 1893, that he attempted to find poems to match existing musical ideas.³

The setting in which this music is first used, "A Bygone Occasion," will be discussed separately in the section of the study which deals with song cycles. That discussion includes detailed analytical data, most of which is applicable for "What Sweeter Musick."

¹For more information regarding the original poem, refer to Moorman, p. 364.

²Gordon Binkerd, private interview, Urbana, Illinois, October 16, 1971.

³James Husst Hall, The Art Song (Norman: University of Oklahoma Press, 1953), p. 123.

In order to avoid repetition, the reader is referred to the analytical discussion of "A Bygone Occasion" for information of a technical nature. The present analysis deals exclusively with Herrick's poem.

Form

The two-stanza poem is musically presented in ternary form, A B A'. The incomplete restatement of poetic stanza 1 in a da capo manner is musically paralleled by an abbreviated recapitulation of section 1. As diagrammed below, each musical section represents a poetic stanza.

Figure 5. Musical and Poetic Form of "What Sweeter Musick."

<u>Section</u>	<u>Measures</u>	<u>Poem</u>	<u>Key Relationships</u>
1 (A)	1-26	Stanza 1	Begins in G major, ends with ii-I cadence in A major.
2 (B)	26-52	Stanza 2	Begins with chromatic modulation to B-flat minor, ends in D-flat major with chromatic pivot tone for modulation to G major.
3 (A')	53-67	3 lines of stanza 1	Begins and ends in G major, cadences at end on V-I over a pedal point.

Unlike other Binkerd songs, "What Sweeter Musick" can be analyzed by using the traditional language of common-practice harmony. Consequently, one hears clear-cut key relationships as well as other musical contrasts defining formal sections.

Rhythm, Meter and Tempo

A spirit of reverence that permeates the poem is musically enhanced through various rhythmic characteristics that impart a sense of solemnity to the setting: (1) the basic tempo is largo, (2) rhythmic movement of the vocal line is deliberate and uncomplicated, moving mostly in quarter and half notes, (3) a single meter, alla breve, is used.

The second stanza receives a more energetic musical representation than does the first stanza. In measure 27, a poco più mosso designation for the opening of section 2 creates an increased rhythmic energy which strengthens the poem's appeal for the bestowment of honor to the King who "Turnes all the patient ground to flowers."

Melody

The poetic spirit of reverence is further reflected in the song's basic melodic style. In spite of contour angularity, the lyric vocal line is a sustained and connected legato. This melodic style is supported by legato notations for the piano in measures 1 and 38.

Considering that composition of the music occurred prior to selection of the text, the manner in which the melodic line supports accents in the poetic line is remarkable. The ease with which the Herrick poem is united with pre-existing music is primarily a result of metric similarities between the Hardy poem, "A Bygone Occasion," and Herrick's text. Both are in iambic meter, each foot consisting of an unstressed syllable followed by a stressed syllable. Most of the Hardy poem is in iambic dimeter--two iambic patterns to the poetic

line. Herrick's poem is in iambic tetrameter--four feet to the line. A scan of both poems reveals that although the Hardy and Herrick poems consist of four and two stanzas respectively, the total number of feet (metric patterns) in each poem are quite close. "A Bygone Occasion" contains a total of forty metric feet, while the Herrick text with its repeated lines contains forty-four feet. Compensation for the difference in overall poem length is not achieved through the changing of note values, but rather the tying of several notes and textual repetition.

The setting's dynamic climax occurs in measures 45 and 46. This musical treatment of the textual passage, "Who, with his sunshine, and showers,/Turnes all the patient ground to flowers," appropriately emphasizes the King's concern for Mankind.

Texture: Harmony and Counterpoint

Most of the setting is based on canonic imitation and motivic development. Section 1 is a three-part canon at the fifth. At a glance one might consider it merely a three-part contrapuntal exercise, but close scrutiny reveals the appropriateness of contrapuntal treatment of this seventeenth-century poetry. Section 3, an abbreviated recapitulation of musical ideas from section 1, is a mixed canon wherein the voice and lower piano part execute a two-part canon at the octave while the two or three inner parts fill in the harmony. Section 2 is a contrasting middle section. Through a change to thicker, more homophonic texture, an increase of tempo and rhythmic activity, a general increase in dissonance, and a higher dynamic level, the middle section

provides a foil for the relative calmness in sections 1 and 3. In so doing, it places dynamic emphasis upon the second poetic stanza. Although section 2 presents new musical ideas, the recurrence and mirroring of lines from section 1 occurs as well.

"What Sweeter Musick" in a sense is a Christmas carol.

Although the song is musically more complex than the traditional carol, the simplicity of Herrick's text is joined with a musical setting which, with its controlled dissonance and clear tonality, is relatively uncomplicated music as compared to other Binkerd songs. The result of this union of text and music is a charming song of praise to Christ.

4. "Peace"¹

My soul, there is a Countrie
 Far beyond the stars,
 Where stands a winged Centrie
 All skilfull in the wars,
 There above noise, and danger
 Sweet peace sits crown'd with smiles,
 And one born in a Manger
 Commands the Beauteous files,
 He is thy gracious friend,
 And (O my Soul awake!)
 Did in pure love descend
 To die here for thy sake,
 If thou canst get but thither,
 There growes the flowre of peace,
 The Rose that cannot wither,
 Thy fortresse, and thy ease;
 Leave then thy foolish ranges;
 For none can thee secure,
 But one, who never changes,
 Thy God, thy life, thy Cure.²

The text was written by Henry Vaughan (1622-1695), an English metaphysical poet who took a special interest in the perception of God in natural objects and in communion with the God of nature. "Peace" is an ode of praise which speaks of God as the source of peace. It is metrically more regular than many Vaughan poems,³ and this poetic rhythm lends itself well to musical setting.

Although the poem is published as one twenty-line unit, it thematically consists of five quatrains (four-line stanzas), each of

¹"Peace" is published in high and low ranges. This analysis will study the high version.

²Leonard C. Martin, ed., The Works of Henry Vaughan, II (Oxford: Clarendon Press, 1914), 430.

³E. C. Pettet, Of Paradise and Light (Cambridge: Cambridge University Press, 1960), p. 189.

which includes a concept of the nature of God. The poetic organization can be diagrammed as follows:

Figure 6. Poetic Organization of "Peace."

<u>Text</u>	<u>Theme</u>
first quatrain (lines 1 through 4)	The majesty and power of God.
second quatrain (lines 5 through 8)	The peace of God.
third quatrain (lines 9 through 12)	The love of God.
fourth quatrain (lines 13 through 16)	God - the eternal source of peace.
fifth quatrain (lines 17 through 20)	An appeal to man to turn to the immutable God for answers to life's problems.

The poem includes contrasting concepts of the nature of God. It can be observed that the first and fifth quatrains include concepts presented as strong proclamations--the majesty and immutability of God. In contrast, the second and third quatrains speak in a more subjective, comforting manner of the providence and fatherhood of God. The fourth quatrain is the turning point of the poem, for here, following thoughts on the majesty, peace, and love of God, Vaughan concludes that God is the eternal source of peace. This conclusion then leads into the final quatrain's climactic appeal for men to turn to God.

Form

The song's ternary form reflects the poem's organization, as follows:

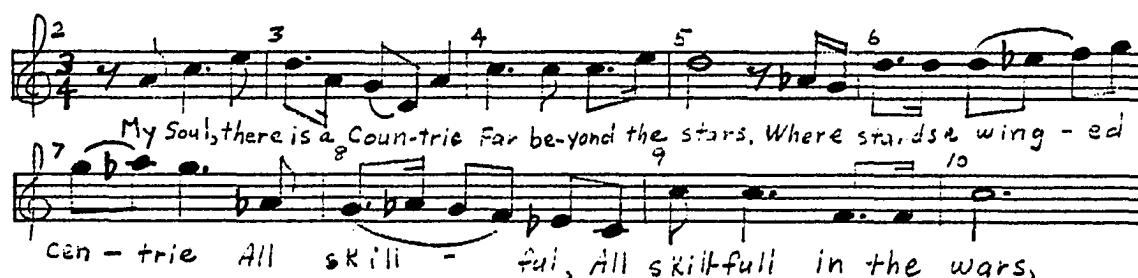
Figure 7. Musical and Poetic Form of "Peace."

<u>Sections</u>	<u>Musical Themes</u>	<u>Measures</u>	<u>Text</u>	<u>Textual Themes</u>
A	a ¹	1-11	first quatrain	The majesty and power of God.
	b ¹	12-23	second quatrain	The peace of God.
B	b ²	24-35	third quatrain	The love of God.
	a ² (second half of melody)	35-44	fourth quatrain	God as the eternal source of peace.
A'	a ¹ (repeated)	45-54 55-65	fifth quatrain (repeated)	An appeal for Man to turn to the immutable God.

Unity is achieved through the recurrence of two melodies; the middle section includes the same two melodies, at least in part, that appeared in the first section. As discussed below, contrasts between sections are created primarily by other than melodic means.

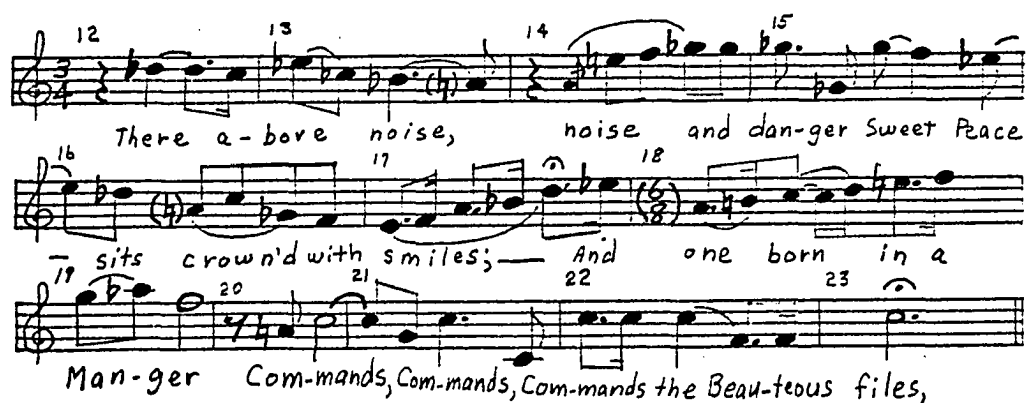
Each of the melodies represents a general concept of the nature of God. One can observe in the above diagram that theme "a" represents the more or less impersonal concepts of the majesty, timelessness, and immutability of God, as presented in the first, fourth, and fifth quatrains. The melody itself, which first appears in measures 2 through 10, is stately, disjunct, and tonally strong in its outlining of chords in the C tonality (Example 25). The melody's strength is realized at the song's strong beginning and climactic ending. In the middle section, Binkerd uses the second half of the "a" theme in a subdued recitative which points to God as the eternal source of peace.

Example 25. "Peace," measures 2-10, vocal line only. Copyright 1968 by Boosey & Hawkes, Inc.



The "b" theme represents the peace and love of God as presented in the second and third quatrains. The subjectivity of this portion of the text is reflected in the change to a less angular, more chromatic, tonally ambiguous melodic line (Example 26). The theme first appears in the first section, measures 12 through 23, then immediately recurs with a different ending in the middle section, measures 24 through 35.

Example 26. "Peace," measures 12-23, vocal line only. Copyright 1968 by Boosey & Hawkes, Inc.



The climactic final section is a recapitulation of the "a"¹ theme and piano part from the first section. Whereas other sections include two poetic quatrains, section "A'" includes only the final

quatrain which Binkerd climactically emphasizes through repetition of text and music.

Because the middle section includes themes which occur in other sections, musical contrasts between sections are achieved primarily by means other than melodic contrast, which include: (1) melodies that occur both in sections "A" and "B" have different keyboard parts, (2) the middle section is preceded and concluded by double bar lines and pronounced rhythmic changes--a fermata in measure 23, and an a tempo in measure 45, (3) whereas the first and last sections are without a key signature, the middle section changes tonality with a key signature of three flats, (4) the middle section is less dynamically intense than other sections.


Rhythm, Meter and Tempo

The setting maintains a high level of rhythmic activity which is well suited to the poem's message of hope through the power and providence of God. This intensity is generated by recurring active rhythmic patterns, syncopations, and in much of the song, a marked metric pulse which is sustained by a predominant triple meter (3/4) and a seldom altered tempo moderato. Rhythmic and metric pulse is further intensified through Binkerd's score indication for all parts, "Emphatic and sonorous."

Binkerd makes expressive use of regularity and irregularity of rhythmic and metric pulse between the two principal melodies. Theme "a¹," which proclaims the majesty and power of God, includes recurring and predictable rhythmic patterns and a strong metric pulse which is

generated by rhythmic stresses on the first beat of each measure. The result is a stately effect that enhances the poetic message of the majesty of God.

In contrast, theme "b," which reflects poetic lines that suggest a less forceful presentation, is characterized by unpredictable rhythmic patterns and an indistinct metric pulse. As illustrated in Example 26, the text "There above noise. . ." is represented in a more flowing, less metrical manner, as rests on the first beat of measures, ties over the bar lines, and other types of syncopations create a prose-like presentation.

A recurring rhythmic figure consisting of a dotted-eighth note followed by a sixteen note () occurs frequently in the setting. In the piano part, this active figure plays a particularly expressive role in a melodically ascending leitmotif that appears extended and contracted in passages which associate it with the concept of God's majesty and immutability. First appearing in measure 1 in its short, motivic form as a very brief introduction, it recurs in measure 10 in extended form to outline the poem's first quatrain which speaks of God as "a winged Centrie/All skillful in the wars." The figure lengthens to its fullest extent with the next statement in measures 42 through 44, as it introduces the final climactic section (Example 30). Recurring in shortened form in measures 53 and 54, it generates a renewed rhythmic intensity for a restatement of the poem's closing quatrain. The figure's quite brief final appearance is in measure 63 where it punctuates the setting's textual and musical strength.

Melody

As discussed above, the song's vocal line includes two somewhat contrasting melodies which represent contrasting concepts of God.

Although differences exist between melodies "a" and "b," they also possess some common characteristics which demand flexibility of the singer. For example, the voice line, which includes leaps of major sevenths and octaves, generally is quite disjunct and angular. As illustrated in Example 25, it frequently covers a wide range in a comparatively short time, such as in measures 7 and 8, where the voice moves through a minor thirteenth in two measures.

Within each theme, Binkerd uses group contrasts in conjunct and disjunct movement for expressive purposes. For example, in measures 29 through 35, the line of the first three measures is angular and convoluted, changing abruptly to the conjunct, chromatic line which follows. Following the melodic descent with the word "descend," the change to a more conjunct, chromatic line emphasizes the poignant text, "To die here, for thy sake" (Example 27).

Example 27. "Peace," measures 29-35, vocal line only. Copyright 1968 by Boosey & Hawkes, Inc.



Binkerd has included an optional ending for the song which the singer may choose on the basis of personal taste and vocal capabilities.

To this writer it is preferable because the high range enables the singer to render it in a more climactic manner.

Texture: Harmony and Counterpoint

In this setting, chord structures mostly are tertian. This is easily realized in the homophonic texture that accompanies each statement of theme "a." In measures 1 and 2, the rising thirds in the piano illustrate Binkerd's use of tertian chords (Example 28). Example 28 further illustrates four textural and harmonic means by which Binkerd musically reflects portions of the text which deal with the power and majesty of God: (1) strong chordal action in the piano, (2) use of the ascending whole-tone scale beginning on A-flat, (3) the intermittent use of cluster chords, (4) the predominance of major chords.

Example 28. "Peace," measures 1-3 and whole-tone scale. Copyright 1968 by Boosey & Hawkes, Inc.

1 2 3

My soul, there is a Coun-trie

whole-tone scale

In this song, as frequently occurs in other Binkerd songs, counterpoint obscures harmonic construction. To illustrate tertian structures implied in a contrapuntal texture and Binkerd's treatment of dissonances, measures 12 and 13 are included below in Example 29. In measure 12, the chord is C_7 . The D-flat in the voice and piano, and the F in the piano, form a double appoggiatura. The D-flat resolves conventionally in the vocal line to C. The F resolves unconventionally within the same chord to G two octaves below in the left hand of the piano (Example 29).

Example 29. "Peace," measures 12 and 13 with chords and dissonances. Copyright 1968 by Boosey & Hawkes, Inc.

The musical score for measures 12 and 13 of "Peace" is presented in four staves. The top staff is the vocal melody with lyrics "There a-bove noise,". The second staff is the piano right hand, the third is the piano left hand, and the fourth is a bass line. Measure 12 features a double appoggiatura between the vocal D-flat and the piano F. Measure 13 continues the vocal line. Chords are indicated below the bass line: C_7 in measure 12, and $ii^7 \text{ of } G$, G^b7 , and a in measure 13.

As discussed above a recurring rhythmic figure which consists of a series of dotted-eighth notes followed by sixteenth notes characterizes a leitmotif associated with the power and majesty of God. Measures 42 through 44, illustrate how Binkerd builds tension for the return of the final climactic section through increasing dissonance

and texture density in a passage based on this rhythmic pattern. Beginning with two parts in measure 42, ascending thirds alternate with interjections of percussive seconds. In measures 43 and 44, texture thickens and dissonances become more frequent as a C pedal and other tones are added. The passage culminates in a bichordal sonority--the simultaneous sounding of F-minor and G-minor triads in the final chord of measure 44 (Example 30).

Example 30. "Peace," measures 42-44. Copyright 1968 by Boosey & Hawkes, Inc.



Unlike most Binkerd songs, tonalities in this setting are suggested in key signatures. Sections "A" and "A'" mostly are in C-major, thereby reinforcing structural unity through recapitulation of tonality. Although other tonalities are suggested in the middle section, it includes a key signature of three flats and begins and ends in C-minor.

This basic tonality scheme reflects the poem's changing themes and moods. Textual passages dealing with the majesty and power of God are reflected in major keys. For example, in measures 1 through 10, the first poetic quatrain is presented mostly in C-major with one brief excursion in measure 7 into E-flat major. Section "B," which reflects the love and peace of God, is treated less dynamically and

and mostly in the key of C-minor.

In his songs, Binkerd frequently uses a monophonic voice line to highlight particularly meaningful poetic lines. In this setting, measures 35 through 38, Binkerd underlines with use of the voice alone the poignant passage, "If thou canst get but thither/There grows the flowre of peace."

"Peace" is an effective proclamation of God as the source of peace. It is, in fact, one of Binkerd's favorites from his output of songs.¹ Evidently, the song has appeal for other persons as well, for one writer states, "I am sure we will have many enthusiastic disciples of the music of Mr. Binkerd when this song is sung."²

¹Gordon Binkerd, private interview, Urbana, Illinois, October 16, 1971.

²Hadley Crawford, "Music Review," The NATS Bulletin, XXV/4 (May-June, 1969), 38.

5. "Her Definition"

I lingered through the night to break of day,
Nor once did sleep extend a wing to me,
Intently busied with a vast array
Of epithets that should outfigure thee.

Full-featured terms - all fitless - hastened by,
And this sole speech remained: "That maiden mine!"
Debarred from due description then did I
Perceive the indefinite phrase could yet define.

As common chests encasing wares of price
Are borne with tenderness through halls of state,
For what they cover, so the poor device
Of homely wording I could tolerate,
Knowing its unadorned held as freight
The sweetest image outside Paradise.¹

This love sonnet is one of five poems by Thomas Hardy set to music by Gordon Binkerd. It presents a situation in which a man during a sleepless night realizes the inadequacy of words in describing his beloved. Reflecting poetic implications that the narrator is a man, Binkerd composed the song specifically for the baritone voice.

Form

The musical setting closely follows the structure and mood of the sonnet. A sonnet consists of fourteen lines divided into three sections. The first eight lines in poetic terminology are called the "octave," which consists of two quatrains. The closing six lines are the "sestet." The octave is concerned with a fitful search for words that adequately describe the poet's beloved. As is customary, the eight lines are divided into two quatrains, each with a rhyme scheme,

¹Thomas Hardy, Collected Poems of Thomas Hardy (New York: Macmillan Co., 1925), pp. 204-05.

a b a b. In the first quatrain the poet describes a sleepless night spent in an unsuccessful search for "epithets that should outfigure thee." Then, in the first half of the second quatrain, the poet finds the only suitable epithet, "That maiden mine!" This is the climactic point in the octave. The composer suggests, however, that the epithet is not entirely satisfactory by accompanying it with a dissonant combination of simultaneous B-major and B-minor chords (measure 17).

After this climax, the final two lines of the octave return to the mood of restless dissatisfaction expressed in the first stanza. Reflecting this return, the music of the second half of the first quatrain recurs here in modified form. The musical-textual setting of the octave can be diagrammed as follows:

Figure 8. Musical and Poetic Form of "Her Definition," octave.

<u>Music</u>	<u>Lines of Text</u>	<u>Measures</u>
a	1 & 2	1-5
b	3 & 4	5-11
c	5 & 6	12-18
b'	7 & 8	19-24

The following sestet consists of three pairs of lines with the rhyme scheme, a b a b c c. Within this poetic section the composer again makes use of recurring but modified musical material. The music of the first and last pairs of lines are similar. This section could be diagrammed as follows:

Figure 9. Musical and Poetic Form of "Her Definition," sestet.

<u>Music</u>	<u>Lines of Text</u>	<u>Measures</u>
d	9 & 10	26-32
e	11 & 12	33-41
d'	13 & 14	41-49

Except for some recurring motives and harmonies from the first part of the song, the music of the sestet generally is new. Here the poet philosophically resigns himself to tolerate the "homely epithet . . . that maiden mine," realizing the priceless treasure that it covers. The composer emphasizes lines 11 and 12, the middle pair of the sestet, through text repetition and meter changes.

Following the sestet, the composer brings back the first two lines of the octave accompanied by a modified version of the music from the first quatrain, as a coda. The overall musical and poetic form can be diagrammed as follows:

Figure 10. Complete Musical and Poetic Form of "Her Definition."

	Octave	Sestet	Coda
Music:	a b c b'	d e d'	a' b''
Lines of Text:	2+2+2+2	2+2+2	2

Rhythm, Meter, and Tempo

Binkerd apparently sensed the shift of emphasis between octave and sestet, for basic rhythmic characteristics of the vocal line reflect

this poetic change. The octave's narrative style is reflected in speech-like rhythms in the vocal line. Here, through syncopations, tied notes, tempo variations, and meter changes, the voice takes on the style of a story teller. The philosophical sestet, the sostenuto section (measures 26 through 49), is treated in a cantabile manner, for whereas the octave's vocal line moved mainly in eighth notes, in this section, quarter notes are predominant.

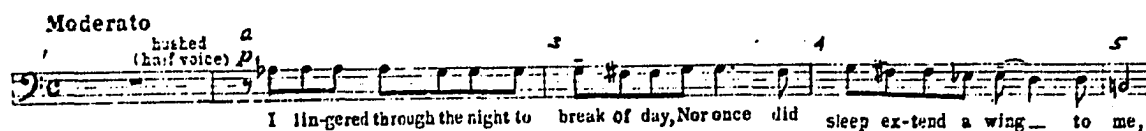
Binkerd uses frequent changes of meter to heighten the drama of climactic moments. Beginning in measure 8, these changes accompany the search for a descriptive epithet, leading to the climactic, "That maiden mine!" In the sostenuto section referred to above, 4/4 meter prevails until, in measure 35, this time emphasizing "So the poor device of homely wording I could tolerate," meter changes again occur.

Melody

The vocal line moves in an autonomous manner, rarely doubled by the piano. Being syllabically treated, it contributes to the song's narrative style. It is basically a lyrical melody which frequently moves on a chromatic path.

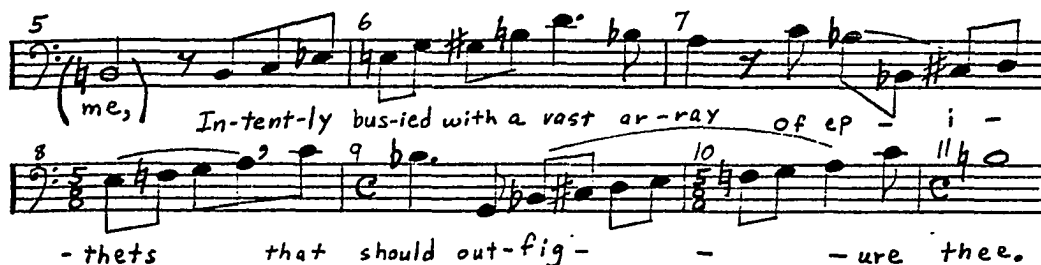
The two types of vocal lines which occur in this song are illustrated in the first eleven measures. The first is chromatic, as illustrated in measures 1 through 4. This particular passage with a rather meandering, directionless line mirrors the textual idea of "lingering through the night" (Example 31).

Example 31. "Her Definition," measures 1-4, vocal line only. Copyright 1968 by Boosey & Hawkes, Inc.



The second type of melody is more disjunct, moving in seconds and thirds, as illustrated in measures 5 through 11 (Example 32). Textual representation through melodic means is further revealed here, inasmuch as the melody becomes less chromatic and more active, reflecting the activity of "Intently busied with a vast array . . ." (Example 32).

Example 32. "Her Definition," measures 5-11, voice line only. Copyright 1968 by Boosey & Hawkes, Inc.



Binkerd makes expressive use of melodic contour. In measures 5 and 6, giving added dimension to the word "vast," an ascending vocal line rises on eighth notes, emphasizing the dotted quarter note at the top. Of a more subtle nature, the vocal line in measures 5 through 17, exemplifies expressive melodic contour in a broader sense. Here, a series of ascending lines builds a tension which represents the search for an appropriate epithet. Then, in measures 15 through 17, as the quest reveals its only answer, "that maiden mine," tension is released

through descending lines.

It is interesting to observe in measures 33 and 34, and 48 and 49, that the vocal line with two consecutive ascending fourths followed by the drop of a fifth contrasts melodically with the predominant movement in seconds and thirds. This contrast serves to emphasize the phrases, "for what they cover" and "outside Paradise."

Generally, the vocal line is rather delicate and subdued, never becoming dynamically forceful. Beginning in a hushed tone, which reflects the silence and isolation of the night, and closing with a "ppp" marking, the setting includes only one forte passage. In measure 20, realizing that he is "debarred from due description," the poet suddenly realizes that the search for a fitting term is futile. Emphasis on the moment of perception is achieved through a forte designation and elongation of the word "then."

Texture: Harmony and Counterpoint

The elusiveness of the epithet for which the poet searches is reflected through two harmonic procedures. One recurring idea is a chromatic alternation between two tones, as illustrated in measures 5 and 6 (Example 39). After frequent returns to the pitch A-flat in the song's first five measures, the A-flat changes enharmonically to G-sharp in measure 6, which then begins to alternate with G-natural. This occurs in the vocal line, and more extensively, in the left hand of the piano. An extended example of this chromaticism is in the vocal line of the sostenuto section, measures 26 to 32, and 41 to 46. Here the melody frequently alternates between B and B-flat.

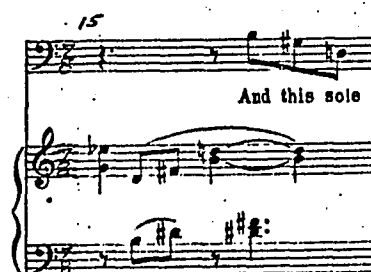
This linear chromaticism evolves into bimodality when a tone and its chromatic alteration sound as simultaneous major and minor thirds in a triad. For example, in measure 13, E-natural and E-flat sound above C (Example 33). Another example occurs in measure 15, as both a minor and major third are formed above B (Example 33).

Example 33. "Her Definition," measures 13 and 15. Copyright 1968 by Boosey & Hawkes, Inc.

m. 13



m. 15



Further reflecting the indecision of the poet in his quest for a term, the composer writes pianistic figures that include some irregular and quite unexpected resolutions. One particularly interesting passage occurs three times. In measure 9, sounding with the voice's B-flat as an augmented fifth, the F-sharp in the right hand of the piano has a strong tendency to resolve upward to G. This resolution, however, unexpectedly occurs two octaves below in the piano left hand. In measures 21 and 22, the unexpectedness of the resolution reflects "the indefinite phrase" (Example 34). The question regarding a fitting epithet seemingly is not resolved in this song, for the setting closes with the same deceptive resolution in wide spacing (Example 34).

Example 34. "Her Definition," measures 21-22 and 56-58. Copyright 1968 by Boosey & Hawkes, Inc.

mm. 21-22

21 22 *mp*

— did I Per-ceive th' in-def'inite phrase— could

p

This musical score for measures 21-22 features a vocal line and a piano accompaniment. The vocal line, written in a soprano clef, begins with a melodic phrase in measure 21 and continues into measure 22. The piano accompaniment, written in a grand staff (treble and bass clefs), provides harmonic support. Dynamic markings include *mp* (mezzo-piano) for the vocal line and *p* (piano) for the piano accompaniment.

mm. 56-58

(b) 56 57 58 *ppp*

p *pp*

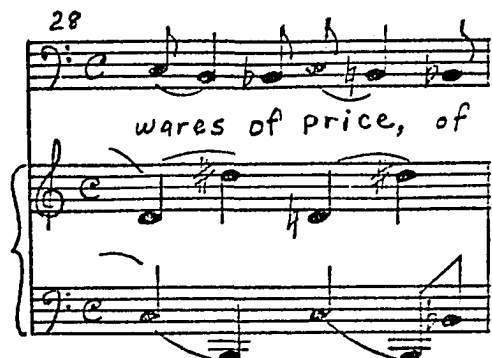
Ped.

This musical score for measures 56-58 shows a continuation of the vocal and piano parts. The vocal line is marked with a *ppp* (pianissimo) dynamic. The piano accompaniment includes a *p* (piano) marking in measure 56 and a *pp* (pianissimo) marking in measure 57. A *Ped.* (pedal) marking is present at the bottom of the piano part in measure 58.


Somewhat similar to the medieval technique of vocal interchange, lines in the piano and voice reverse positions with some octave displacement. For example, in measure 28, the line in the piano right hand recurs in the voice line of measure 43, and the vocal line in measure 28 becomes the accompaniment of measure 43 (Example 35).

Example 35. "Her Definition," measures 28 and 43. Copyright 1968 by Boosey & Hawkes, Inc.

m. 28



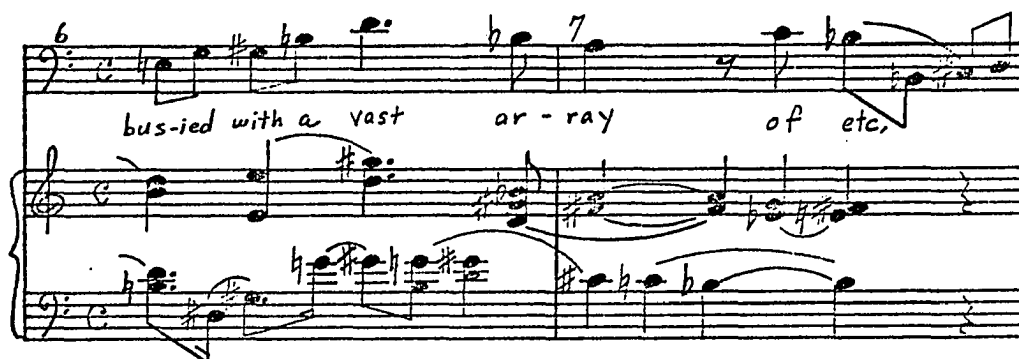
m. 43



Another example of the interchange of parts occurs in measures 25 to 27, where the piano right hand recurs transposed in the vocal line of measures 38 to 40.

Of harmonic interest is the Italian-sixth chord on B-flat in measure 6 on the last eighth note in the right hand of the piano. Although B-flat and G-sharp resolve to A as expected, the progression of the other parts to an F-sharp minor six-four chord is quite unexpected (Example 36).

Example 36. "Her Definition," measures 6 and 7. Copyright 1968 by Boosey & Hawkes, Inc.



Tonal centers are generally obscure, as if to mirror the uncertainty in the search for "her definition." Tonal polarities are suggested by the recurrence of particular tones. For example, in measures 1 to 6, A-flat and G-sharp recur with frequency. In measure 11, approaching the second quatrain, the pitches D and D-sharp begin to occur, introducing a new harmonic element for this quatrain. Of particular interest is the transition between the octave and the sestet in measure 24 through 26. In measure 25, after establishing an ostinato pattern, the piano unexpectedly changes it to prepare for a new departure into the sestet. After repeatedly sounding D-flat and C, the piano unexpectedly lowers the C to C-flat on the last note, and following the bar-line, in measure 26, the D-flat is raised to become a D-natural (Example 37).

Example 37. "Her Definition," measures 23-26. Copyright 1968 by Boosey & Hawkes, Inc.

Although the song generally is contrapuntal in style, textural variety is present. As illustrated in measures 1 through 3, the setting includes thin-textured passages of intervallic changes over a bass pedal. In this specific passage, the comparatively inactive accompaniment joins with the voice in a hushed effect (Example 38).

Example 38. "Her Definition," measures 1-3. Copyright 1968 by Boosey & Hawkes, Inc.

Measures 5 and 6 illustrate a rather thin texture that possesses characteristics of both intervallic and contrapuntal composition. Here, the accompaniment becomes more active, representing the idea of being

"intently busied" (Example 39).

Example 39. "Her Definition," measures 4-6. Copyright 1968 by Boosey & Hawkes, Inc.

4 5 6

cresc. (full voice) *mf*

sleep ex-tend a wing— to me, In-tent-ly bus-ied with a vast ar-

piu f a cresc.

Although the texture is generally sparse, measure 20 illustrates thicker harmonies with much doubling and some complete triads. The passage further illustrates the use of increasing textural complexity to build tension for climactic effects. Here, the music builds to a forte for the words, "then did I perceive" (Example 40).

Example 40. "Her Definition," measures 19-21. Copyright 1968 by Boosey & Hawkes, Inc.

19 20 21

cresc. *f*

De-barred from due des-crip-tion then— did I Per-ceive

In a manner typical of other Binkerd songs, the setting closes with a thinly textured, widely spaced sonority.

Regarding general impressions of this Binkerd song, a reviewer writes:

It contrasts sotto voce recitative-like vocal lines with soaring, full-voiced, cantabile song. Around this is set a piano accompaniment that ranges from bell-like sonorities to full chords, all with Binkerd's highly individual sense of harmonic color.¹

¹James W. Pruett, "Music Reviews," Music Library Association Notes, XXVI/2 (December, 1970), 354.

6. "The Fair Morning"

The clear bright morning, with its scented air
 And gaily waving flowers, is here again;
 Man's heart is lifted with the voice of prayer,
 And peace descends, as falls the gentle rain;
 The tuneful birds, that all the night have slept,
 Take up, at dawn, the evening's dying lay;
 When sleep upon their eyelids gently crept
 And stole, with stealthy craft, their song away.
 High overhead the forest's swaying boughs
 Sprinkle with drops the traveler on his way,
 He hears far off the tinkling bells of cows
 Driven to pasture at the break of day;
 With vigorous step he passes swift along,
 Making the woods reecho with his song.¹

The poem by Jones Very (1813-1880) is an exuberant, pictorial description of a clear, spring morning with its "scented air, waving flowers and gentle rain." It describes a mood seldom used by Binkerd. Whereas this song is descriptive and spontaneously joyful, most of his earlier songs employ texts that are more philosophical and symbolic. However, it is felt that Binkerd's compositional style successfully encompasses these contrasting moods and attitudes.

"The Fair Morning" is written for soprano in an extraordinarily wide range which, in the final cadenza, extends from f-flat'' down to b. Fortunately for the singer, these pitch extremes occur only in the composed cadenza.

Form

The poem consists of fourteen lines, which Binkerd treats in

¹Jones Very, Poems by Jones Very (Boston: Houghton, Mifflin & Co., 1883), p. 100.

pairs so that an individual musical section represents each pair of lines. The poem itself is grouped into pairs of lines which deal with various senses as follows:

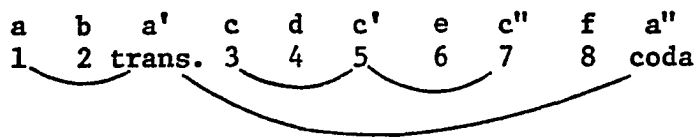
- 1 { 1. The clear bright morning, with its scented air
2. And gaily waving flowers, is here again;
- 2 { 3. Man's heart is lifted with the voice of prayer,
4. And peace descends, as falls the gentle rain;
- 3 { 5. The tuneful birds, that all the night have slept,
6. Take up, at dawn, the evening's dying lay;
- 4 { 7. When sleep upon their eyelids gently crept
8. And stole, with stealthy craft, their song away.
- 5 { 9. High overhead the forest's swaying boughs
10. Sprinkle with drops the traveler on his way,
- 6 { 11. He hears far off the tinkling bells of cows
12. Driven to pasture at the break of day;
- 7 { 13. With vigorous step he passes swift along,
14. Making the woods reecho with his song.

Structural divisions are defined by changes in harmonic procedure, dynamic intensity, musical texture, and tempi, which reflect the changing moods of the text. Cadences at the close of sections are achieved by rhythmic, melodic, harmonic, and other means that are indicated in the figure below:

Figure 11. Musical and Poetic Form of "The Fair Morning."

Section	Measures	Themes	Lines of Text	Meter	Tempo	Final Cadences
1	1-21	a	1 & 2	3/4	$\text{♩} = 120$	Tonal: e minor (Phrygian)
2	22-56	b	3 & 4	3/4	$\text{♩} = 152$	Dissonance, widely spaced
Transition	57-66	a'	end of line 4	3/4	$\text{♩} = 120$	Fermata & dissonance
3	67-83	c	5 & 6	3/2	$\text{♩} = 132$	Ostinato on C
4	84-113	d	7 & 8	3/2 (m. 104)	$\text{♩} = 144$ $\text{♩} = 168$	Fermata & dissonance
5	114-150	c'	9 & 10	3/2	$\text{♩} = 132$	Cadenza in <u>tempo rubato</u>
6	151-181	e	11 & 12	3/2	$\text{♩} = 144$	Tonal: a minor & fermata
7	182-220	c''	13 & 14	3/2	$\text{♩} = 132$	Tonal: c minor
8	221-265	f	Fragments of lines 1, 5, 9, and 13	3/2 and <u>ad lib.</u>	$\text{♩} = 152$	Cadenza & fermatas
Coda	265-end	a'	End of line 4	3/4	$\text{♩} = 60$	Dissonance, widely spaced

As shown in the above table, the composer has given certain lines of poetry independent musical material while other poetic lines employ the same or similar musical material in varied forms. The overall form is quite unique and can be likened to a double rondo with variations. The "a" and "c" themes recur, alternating with new sections, as follows:



Rhythm, Meter, and Tempo

The entire song is notated in triple meter, either 3/4 or 3/2; however, this apparent regularity is more visual than aural. The sound of triple division is usually obscured by syncopations and the avoidance of traditional rhythmic patterns associated with triple meter in earlier historical periods. In addition, in measures 244 through 264, there occurs a lengthy section marked "ad lib." with measures of irregular length ranging from 7 to 21 quarter notes each. The effect is one of spontaneity and improvisation.

This quasi-improvisatory section occurs at the end of the setting. The composer has set the poem in toto, then randomly selects certain poetic images that remain in his memory. The effect is an exuberant conclusion to a sensuous and joyful song.

The text's subject matter apparently has influenced the composer's choice of tempi. With the exception of the final 14 measures of the setting which follows a metronomic marking of ♩ = c. 60, the poem's exuberance is reflected through modified allegri. In metronomic values they vary from ♩ = c. 120 to ♩ = c. 168. More specifically, variations of allegro are designated at the beginning of each section, adjusted to best represent the poetry. These tempi are listed in Figure 11.

The delight expressed in the first section is represented rhythmically by an allegro moderato. In section 2, Binkerd chooses a più allegro to represent "man's heart is lifted with the voice of prayer." In the transition in measures 57 to 66, both the melody and tempo of the first section return. After describing the gentle rain, the setting again increases in tempo as section 3 reflects nature's awakening in

the songs of the "tuneful birds." Although section 4 recalls sleep taking away the song of the birds, the tempo accelerates. Score study, however, will reveal that the faster pace compensates for the longer note values in the vocal line, thereby simply maintaining the setting's rhythmic momentum. In measure 104, the subito più allegro takes the song into its fastest tempo which, with the piano's staccato effects, expresses "stealthy craft." Section 5 represents the peacefulness and spaciousness of the scene, which would suggest the designated meno allegro. The più allegro tempo for section 6 brings the song out of its subjective, contemplative mood into a moving, narrative style. In measures 174 to 177, the return to the melody of measures 3 to 5 is matched by a meno mosso designation which brings the tempo closer to that of section 1. With a più allegro, section 7 presents a strong narrative passage. A tempo increase for section 8 serves to balance the melody's long-note values. A striking decrease in tempo in measure 268, contributes to the coda's reflective and intimate mood.

Melody

The melody generally is rhythmically and melodically independent of the accompaniment. For the most part, melodic phrases consist of short and sometimes fragmentary lines which impart a sense of agitation and fervor. It is a lyrical vocal line of wide vertical dimensions, moving in a basically disjunct manner with infrequent contrasts of conjunct movement.

The voice line reflects both textual implications of individual sections and the setting's gradual buildup to the climactic pitches of

the final cadenza. The voice begins conjunctly, reflecting the "clear, bright morning." In the second section, it becomes a little more disjunct as "man's heart is lifted." The melody then returns to a conjunct, descending line for word-painting of "as falls the gentle rain" (measures 40 to 50). The vocal line becomes broader and somewhat more disjunct in section 3, as a new idea is introduced in the text. The repetitive nature of the melody in a context of clear tonality well represents "tunefulness" in the songs of the birds. Inasmuch as the setting has moved primarily in quarter and eighth notes, the longer note values in section 4 are of contrast and well represent "sleep upon their eyelids." From this point on the melody generally becomes higher in tessitura and more disjunct. A striking example of word-painting occurs in measures 145 to 148 as an angular ascending line depicts "swaying boughs." The melody continues to ascend, arriving at three high cadenzas with melodic similarities in measures 244, 247 and 248. After a series of sustained tones, in measure 263, the melody leaps upward to a fortissimo e-flat'''. This climactic sound is followed by descending melismas. In the coda the melody becomes more conjunct in recalling "the gentle rain."

Several vocal phrases serve as melodic sources for subsequent passages and illustrate Binkerd's ability to express textual subject matter through thematic transformation. A vocal melody with its falling diminished fourth first occurs in measures 3 to 5 (Example 41). It recurs in four instances rhythmically and melodically varied in original or abbreviated form.

Example 41. "The Fair Morning," measures 3-5, voice line only. Copyright 1971 by Boosey & Hawkes, Inc.



This melody does not serve as a leitmotif, for it represents different poetic passages. Apparently its recurrence serves mainly to reinforce structural cohesion. Recurring first in measures 60 to 64, it is rhythmically augmented, emphasizing the words "falls" and "gentle." The latter portion of the melody recurs in rhythmic augmentation in measures 109 and 110, with the falling diminished fourth reflecting the idea of sleep stealing away the song of the birds. In measures 174 to 177, it recurs, again rhythmically augmented, with the words "break of day." Again emphasizing the word "gentle," it is heard in measures 270 to 274 of the coda.

A second melody which first appears in measures 69 to 71, recurs in contrasting contexts in sections 3, 5 and 7. In its initial statement it is a light, lively melody reflecting "the tuneful birds" (Example 42).

Example 42. "The Fair Morning," measures 69-71, voice line only. Copyright 1971 by Boosey & Hawkes, Inc.



It recurs rhythmically augmented in measures 116 to 123. Here the long, sustained vocal lines contribute to a sense of spaciousness and awe as one sees "high overhead the forest's swaying boughs." In measures 69 to 71, the melody makes its last appearance to the words "with vigorous steps he passes swift along." It is interesting to observe how the composer has varied the rhythms within the melody to reflect the text. Whereas "with vigorous steps" is sung in half-note movement, the swiftness of the traveler's passing is expressed through a rhythmic change to quarter notes.

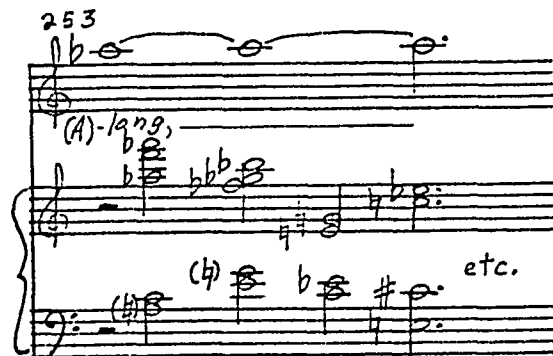
Texture: Harmony and Counterpoint

This song serves as a reminder that harmonic variety is one of Gordon Binkerd's strengths. Consequently, any single unifying harmonic element in the song would be difficult to define. Counterpoint is predominant with much dissonant two-part composition, such as occurs in the first two measures of the setting. In contrast, some homophony occurs, as illustrated in the ascending chords of measures 136 to 144. Section 3 (measures 67-83) contains many triadic chord structures and a rather conventional handling of dissonance. Non-harmonic tones are mostly neighboring tones. Secundal harmonies are heard, as illustrated in measures 119 to 121. Quartal structures can be observed in measure 11 and measures 221 to 229. Chord clusters serve to heighten the drama of more dynamic passages, as occurs in measure 262. Ostinato figures are played by the right hand of the accompaniment in measures 67 to 83, depicting the birds' song.

As in other Binkerd songs, extremes in pitch range contribute to harmonic color and variety. For example, in measures 54 and 55, following a vocal reference to "gentle rain," both high and low pitch extremes occur in the piano's delicate two-part counterpoint. Widely spaced intervals, a recurring characteristic in closing measures of Binkerd's songs, again occur in the last chord of the setting.

Measure 253 illustrates the composer's frequent use of dissonant progressions to heighten drama. As the voice soars strongly in the high range, the piano reinforces the voice with sonorities which vary in degrees of dissonance (Example 43). For instance, the first chord, which contains elements of both polymodality and bitonality, is only moderately dissonant due to the spacing of parts. The second chord is more highly dissonant because of the cluster effect and closer proximity of parts. Then, the third chord releases some of the tension in a less dissonant polymodal structure. The fourth chord increases in dissonance through its polyharmonic structure (Example 43).

Example 43. "The Fair Morning," measure 253. Copyright 1971 by Boosey & Hawkes, Inc.



With exception of section 3, tonal centers in the traditional sense are obscure, emerging periodically within phrases through sustained

tones, and ostinatos. As illustrated in Figure 11, tonal centers frequently emerge at the end of sections.

Section 3 (measures 67-83) is unique in that it is the only section of the song that establishes clear key relationships. It begins in C major, moves briefly into E-flat minor, then returns to C major. This section also is less dissonant than other sections of the setting, and it is significant that the consonance and tonal clarity of section 3 is joined with the textual idea of "tuneful birds."

Musical texture in this song ranges from sparse two-part counterpoint to thick eight-part chords, coordinated with the text to enhance poetic meanings. For instance, Binkerd uses sparsely textured counterpoint in the accompaniment which opens the setting to set an exuberant mood for the song. In section 3, textual representation is more specific as the high ostinato in the right hand of the piano seems to depict the song of the birds rather realistically. In section 4 (measures 84-113), the fast-moving counterpoint in the accompaniment serves to counterbalance the vocal line's sustained rhythm, thereby retaining the song's rhythmic drive. A sense of distance is created through wide melodic leaps in the right hand of the piano in measures 151 to 172, representing the hearing of "far off tinkling bells."

Likewise, chordal passages serve to represent various contrasting moods. Section 5 (measures 114-150) is primarily homophonic, containing many sustained tones and chords which enhance the image of "high overhead, the forest's swaying boughs." More specific word-painting of this image occurs in measures 135 to 143 as the right hand of the piano makes scalewise upward excursions in parallel sixths, enhancing the sense of

height and distance in the scene.

Other moments in the song provide pianistic sounds that combine percussive dissonances with rhythmic complexity. For instance, the accompaniment in measures 195 to 200 illustrates the composer's use of percussive cluster dissonances to reflect the vigor and activity of the traveler's vigorous steps. An example of extremely wide-spaced, thick percussive textures occurs in measures 241 to 243 as the accompaniment's sonority strength builds to the fortissimo vocal cadenza on the word "bright."

Like harmonic variety, textural variety also is a strength in the composer's songs. Furthermore, as illustrated, changes in musical texture occur in a manner in which poetic subject matter is illuminated and enhanced.

"The Fair Morning" is a ray of spring sunshine. Binkerd has proven that he can be lightly lyrical, moving, and spontaneously exuberant. The song is singable and should prove gratefully challenging to many good sopranos; however, the range and some quick modulations may make it difficult for a singer whose basic vocal and musical technique is not well established.

7. "Nursery Ode"

Dimply damsel, sweetly smiling,
 All caressing, none beguiling,
 Bud of beauty, fairly blowing,
 Every charm to nature owing,
 This and that new thing admiring,
 Much of this and that enquiring,
 Knowledge by degrees attaining,
 Day by day some virtue gaining,
 Ten years hence, when I leave chiming,
 Beardless poets, fondly rhyming,
 (Fescu'd now, perhaps, in spelling,)

On thy riper beauties dwelling,
 Shall accuse each killing feature
 Of the cruel, charming, creature,
 Whom I knew complying, willing,
 Tender, and averse to killing.¹

The text was written by Ambrose Philips (1674-1749), an English poet and fellow of St. Johns College, Cambridge. Philips came under verbal attack by contemporaries, such as Alexander Pope and Jonathan Swift, for his sentimental poetry about children. This particular poem was among those criticized. The text, the musical setting of which Binkerd titled "Nursery Ode," was titled by Phillips, "To Miss Margaret Pulteney, daughter of Daniel Pulteney, Esq; in the Nursery." In spite of the poem's simplicity and sentimentality, it possesses a certain charm and warmth, and is among Philip's "pleasantest pieces."²

The poem is a gentle and intimate monologue by the poet to a young girl for whom he feels a deep affection. It mixes moods of delight

¹M. G. Segar, ed., The Poems of Ambrose Philips (New York: Russell & Russell, 1937), p. 122.

²Sir Paul Harvey, ed., The Oxford Companion to English Literature (Oxford: Clarendon Press, 1967), p. 641.

and admiration with hints of melancholy. As illustrated in Figure 12, the first four lines and each subsequent couplet present a specific theme and mood. From a longer perspective, the poem also is in two somewhat contrasting halves. In the first eight lines, the poet delights in the little girl's beautiful countenance, her busy curiosity, and her daily learning and development. The final eight lines possess a touch of sadness, for the poet realizes that he probably will not live to see the girl mature. "Ten years hence," young men will criticize the very charms that they so admire. However, in the last couplet, Philips reminds us that the girl whom the young men will consider cruel, he knows only as a gentle and tender creature.

The poem is in trochaic tetrameter, which with its stressed - unstressed lilt (/ x), "is best suited to light and tripping . . . tones."¹ This poetic rhythm seems appropriate for a poem that describes an active little girl. However, as discussed below, at Binkerd's unhurried tempos, trochaic meter can also suggest the rocking of a crib, toy horse, or rocking chair.

Form

The setting's formal design is ternary, as follows:

¹Karl Shapiro and Robert Beum, A Prosody Handbook (New York: Harper & Row, Pub., 1965), p. 38.

Figure 12. Musical and Poetic Form of "Nursery Ode."

<u>Section</u>	<u>Musical Themes</u>	<u>Measures</u>	<u>Lines of Text</u>	<u>Textual Themes</u>
A	a ¹	1-7	(piano introduction)	
	b ¹	8-16	1-4	The little girl's beauty.
B	c	17-31	5-6	Her busy curiosity.
	d	32-46	7-8	Her learning and development.
A'	a ²	46-51	9-10	Future young poets.
	b ²	52-63	11-12	Admiration of her "riper beauties."
	a ³	64-71	13-14	Young poet's criticisms of her cruel charms.
	b ³	72-82	15-16	The young girl as the poet knows her--gentle and tender.

As can be observed in the above figure, Binkerd mirrors the poem's organization by matching musical themes with poetic passages of similar theme and mood. Although themes "a" and "b" are varied through changes in voicing, tonality, rhythm, harmony, and abbreviation, they are recognizable in their recurrence, and thus reinforce structural unit. Theme "a" first appears as the piano introduction, then subsequently with textual lines 9-10 and 13-14, which speak with a touch of sadness of future years in which the poet will not be present to watch the girl grow. Musical theme "a" reflects this sadness in a legato, cantabile line which ends with a descent. The piano opens with the theme in a low range, which gives the listener a premonition that all thoughts in the setting are not happy ones.

Theme "b" appears with happier thoughts of the young girl's beauty (lines 1-4), her "riper beauties" (lines 11-12), and her tenderness and gentleness (final couplet). These thoughts are reflected in theme "b," which includes a strong metric pulse and closes with a slightly ascending countour.

Themes "c" and "d," which comprise the contrasting middle section, reflect the active nature of the young girl and her learning acquired through curiosity.

Although Section A' is a clear recapitulation of musical materials from section A, the last section is much longer than either of the first two sections, for Binkerd emphasizes the poet's regrets by representing the final eight poetic lines in one musical section.

Rhythm, Meter, and Tempo

The poet's feelings of affection for the girl as manifest in the gentle, intimate monologue, are reflected in rhythmic characteristics, meters, and tempos. Because of the relaxed and unhurried tempos ($\text{♩} = 50$ and $\text{♩} = 60$), triple meter throughout ($3/4$ and $9/8$), and generally uncomplicated rhythms, for the most part, a subdued rhythmic activity enhances the poem's intimacy and tenderness.

In the middle section, the little girl's liveliness and curiosity are mirrored in several rhythmic procedures: (1) the tempo increases with a più mosso designation, (2) triplet against duplet figures increase rhythmic complexity (measures 21 through 25), (3) rapid piano flourishes generate an increase in rhythmic activity--in measures 29 through 31, piano flourishes reflect the girl's busyness and energy, and in measures 42 through 46, piano flourishes build and

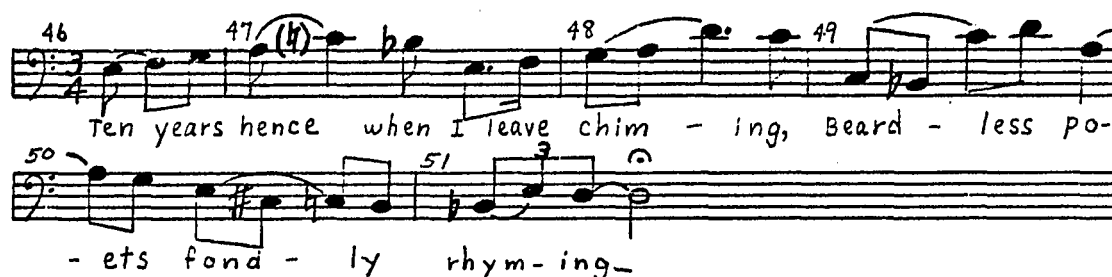
maintain a rhythmic energy to match the song's only dynamically intense passage (measures 45 and 46).

As discussed above, the poem is in trochaic meter. For the most part, Binkerd disguises regularities of the poetic meter with syncopations and tied notes in the vocal line. However, at the beginning of theme "b," Binkerd emphasizes this meter by placing stressed word syllables on the first and second beats of the measure (measures 8-9 and 72-73). This metric effect of the voice line is joined by a rocking effect in the base line of the piano, which is created by tones sounded on each beat preceded by grace notes. The musical result suggests the rocking of a crib, toy horse, or rocking chair.

Melody

Melodic lines reflect poetic themes and moods in various expressive ways. Theme "a" is somewhat ambiguous because it first appears in the piano introduction without text. Then, it later returns in measures 46 through 51, where the poet seriously and philosophically conjectures on how young men will respond to the girl's charms in future years. As illustrated in the example below, in the later presentation with text, the musical theme possesses a definite, purposeful contour in which the line is motivated to its highest point, D, on the words "chiming, beardless poets." The line then falls off to a cadence with the words "fondly rhyming."

Example 44. "Nursery Ode," measures 46-51, vocal line only. Copyright 1971 by Boosey & Hawkes, Inc.



In contrast, theme "b" (measures 8 through 16), in an indecisive line that turns in on itself, reflects the poet's lighthearted observations of the little girl in poetic lines 1 through 4. In measures 10 and 11, contributing to its overall static effect, the melody outlines the C-sharp minor triad. In the example below, some notes are displaced an octave in order to illustrate the melody's static movement.

Example 45. "Nursery Ode," measures 8-16, vocal line only. Copyright 1971 by Boosey & Hawkes, Inc.

In the middle section, the little girl's active curiosity is mirrored in the vocal line. As the little girl moves about inspecting her surroundings, the vocal line is broken up with rests and reiterations of "new thing" and "inquiring." Her animation is further

reflected in a vocal line that is more angular than in the preceding section.

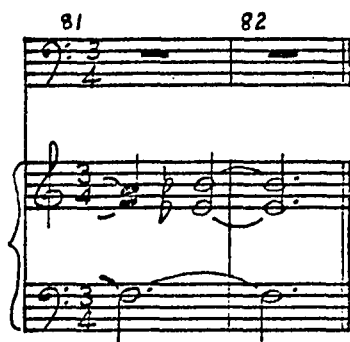
The singer's musicianship and vocal technique will be challenged by the generally disjunct melodic movement which includes skips of the tritone, and leaps of major sevenths and major ninths. However, as discussed above, the vocal line is artistically conceived and motivated by Binkerd's sensitivity to textual implications.

Texture: Harmony and Counterpoint

Mirroring the text's gentleness and intimacy is a generally thin musical texture. Within this texture, Binkerd avails himself of much variety. For example, widely spaced five-part sonorities, measures 23 through 25, are contrasted abruptly with unaccompanied vocal recitative which follows in measures 26 through 28. Most of the setting is homophonic with chords either formed vertically or arpeggiated. However, counterpoint is present and involved both imitatively (measures 46 through 48) and non-imitatively (measures 1 through 7). In these two passages, theme "a" is accompanied in these two different ways.

The song closes with a chord structure that Binkerd's teacher, Walter Piston, used to some extent in his compositions. Although most chord structures in "Nursery Ode" are tertian, this particular closing sonority is the partial inversion of a quintal chord on E-flat with the tone F two octaves below its position in the uninverted chord (Example 46).

Example 46. "Nursery Ode," measures 81 and 82. Copyright 1971 by Boosey & Hawkes, Inc.



One cannot find any principle governing chord progressions. Sounding as vertical chords or formed in counterpoint or arpeggiation, sonorities serve to add meaning to the vocal melody. Chords frequently progress to unexpected and remote tonalities. The result is a harmonic language that is Binkerd's own unique style.

Most chord structures are tertian. Measures 32 through 41 illustrate this point quite well; however, in most other passages, because of enharmonic spellings, non-chord tones, voicing, counterpoint, arpeggiation, and the like, simple triadic chord types are not so obvious. For example, as illustrated in Example 47, in measures 17 through 21, tertian chords are formed both in vertical structures (measures 17 through 19) and in arpeggios (measures 20 and 21).

Example 47 also illustrates Binkerd's use of biharmony and his conventional and unconventional treatment of dissonances.

Measures 17 through 19: The tonality is E minor. In measure 17, III of E minor is briefly established until the voice leads into a biharmonic passage which extends through measure 19. As illustrated below, an F-sharp-nine chord (V_9/V in E minor) sounds against a B-nine chord (V_9 in E minor).

Measure 20: A tonic-ninth chord in E minor is implied. The chord includes a diminished third and both a perfect and diminished fifth.

Measure 21: In a G-flat-major-seventh structure, the C-flat and A in the voice line are treated conventionally as an appoggiatura and neighboring tone respectively.

Example 47. "Nursery Ode," measures 17-21, with chord structures. Copyright 1971 by Boosey & Hawkes, Inc.

The musical score for "Nursery Ode" measures 17-21 is presented in two systems. The first system contains measures 17, 18, and 19. The voice line (soprano) has the lyrics "This and that new thing, new". The piano accompaniment (piano) features a tonic-ninth chord in E minor in measure 20, indicated by the symbol $e: III$. The second system contains measures 20 and 21. The voice line continues with "thing," in measure 20 and "new thing," in measure 21. The piano accompaniment in measure 21 features a G-flat-major-seventh structure, indicated by the symbol $G^b7 (e: Y/X)$. Various other symbols and annotations are present, including $Y^9 \text{ of } Y$, app , 3 , NT , and $(b.o.)$.

In this setting, dissonances occur frequently. As discussed above, dissonances resolve freely and unconventionally. Another contributor to the setting's dissonance is bitonality. For example, in measures 32 through 40, alternating between E-minor, C-major and A-minor triads with common tones E and G, the piano right hand establishes a tonal center of C. Above this, in measures 35 through 40, the voice is

in D-flat, with its dominant, A-flat, sounded in the bass (Example 48).

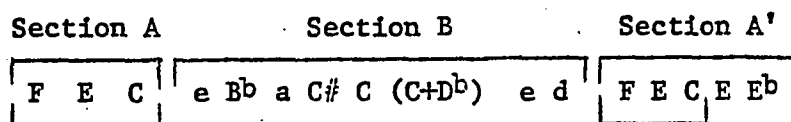
Example 48. "Nursery Ode," measures 32-37. Copyright by Boosey & Hawkes, Inc.

The image shows a musical score for measures 32 through 37. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The lyrics are: "knowl - - - edge by de-grees at-tain - ing,". The piano part features complex, dissonant chords and rapid sixteenth-note passages in the right hand, while the left hand plays a more rhythmic, eighth-note pattern. The overall texture is dense and bitonal.

Because of biharmony, bitonality, dissonance, enharmonic spellings, octave displacement of notes, unexpected chord progressions, and other factors, tonal centers frequently are obscure. As in most Binkerd songs, there is no key signature, and thus the composer is free to choose enharmonic spellings based on ease of readability and convenience. Preliminary study of the tonalities of the voice and piano parts individually usually renders the tonal structures in more clearly discernible terms. Although in many cases it is nearly impossible to determine the precise tonality, some characteristics of the implied tonal scheme are significant. Reinforcing structural unity, the first

and last sections begin in the same tonalities--F - E - C. Reflecting the girl's active curiosity, in section B, there is more tonal ambiguity and a greater rate of tonality change than in other sections. The tonal scheme of predominant tonalities can be diagrammed as follows:

Figure 13. Tonality Scheme of "Nursery Ode."



In this setting, Binkerd has sensitively reflected poetic themes and moods in music. The intimacy of the scene, the gentleness, the deep affection, all are sensed both in text and music.

8. "If Thou Wilt Ease Thine Heart"

If thou wilt ease thine heart
 Of love and all its smart,
 Then sleep, dear, sleep;
 And not a sorrow
 Hang any tear on your eyelashes;
 Lie still and deep,
 Sad soul, until the sea-wave washes
 The rim o' th' sun to-morrow,
 In eastern sky.

But wilt thou cure thy heart
 Of love and all its smart,
 Then die, dear, die;
 'Tis deeper, sweeter,
 Than on a rose bank to lie dreaming
 With folded eye;
 And then alone, amid the beaming
 Of love's stars, thou'lt meet her
 In eastern sky.¹

The text, titled "Wolfram's Dirge," is from Death's Jest Book, a play written by the eccentric Englishman, Thomas Beddoes (1803-1849). The play is "a Gothic horror relieved by delicately interwoven lyrics,"² one of which is this text. In the play, Duke Melveric has slain Wolfram out of jealousy for Sibylla. In act II, Scene 1, the Duke, Sibylla, and some knights are assembled round the corpse of Wolfram, which is lying on a bier, as a dirge is chanted to the words of text, "If thou wilt ease thine heart . . . "

The imagery in the poem is delicately drawn in each strophe. In the first, the soul sleeps to ease the pain of love and,

¹F. L. Lucas, ed., Thomas Lovell Beddoes (London: Cambridge University Press, 1932), p. 53.

²Louis Untermeyer, Lives Of The Poets (New York: Simon and Schuster, 1959), p. 280.

on awakening, the opening of eyes filled with tears is compared with the sun rising on the eastern horizon at sea. In the second stanza, death is said to be sweeter than dreaming on a rose bank with closed eyes which inwardly gaze on love's stars in a perpetual night. One is loosed from his earthy surroundings--water, light, sun, and sky--and he is concerned only with heaven and stars.

Form and Melody

The poem consists of two parallel stanzas of ten irregular lines each. The sentiment expressed in each stanza is summed up in the first three lines. The first stanza explains that sleep will ease the heart of love's pain, while the second stanza extends the thought to cease the pain by death. Binkerd's setting mirrors the parallel but irregular structure of each strophe by grouping the lines differently within each stanza. Thus, the lines of the first stanza are grouped 5 + 4 while the lines of the second stanza are grouped 3 + 3 + 3, with each group of lines being set off by a short interlude, as shown in the figure below. The musical setting of the second stanza is twice as long as the first. Musically, each of these groups of lines, Stanza 1, lines 1-5, lines 6-9, Stanza 2, lines 1-3, 4-6, and 7-9 is set to different music unified, in some cases, by common motives. Overall, however, the song is through-composed, as illustrated below.

Figure 14. Musical and Poetic Form of "If Thou Wilt Ease Thine Heart."

<u>Stanza</u>	<u>Theme</u>	<u>Measures</u>	<u>Text</u>	<u>Tempos</u>	<u>Cadences</u>
1	a ¹	1-16	Stanza 1, lines 1-5	♩ = ca. 52	
	Interlude	16-18			
	a ²	19-30	Stanza 1, lines 6-9		fermata, <u>poco più mosso</u>
2	Interlude	31-36		♩ = ca. 60	
	a ³	37-52	Stanza 2, lines 1-3		
	Interlude	53-55			
	a ⁴	56-67	Stanza 2, lines 4-6		fermata, <u>meno mosso</u>
	Interlude	68-69		♩ = ca. 44	
	a ⁵	70-92	Stanza 2, lines 7-9		

The first sixteen measures of the vocal melody contain all of the melodic, rhythmic, and tonal materials from which the remainder of the song is constructed. This principal melody is different from Binkerd's other song melodies in that it is quite static and declamatory throughout. The melody consists of three parts: (1) the introductory flourish, as seen in measures 1, 4, and 10-11, (2) the reciting or sustained tone, measures 2-4, 6-7, and 11-14, (3) the final descending cadence, measures 8-9, and 14-16. As illustrated in the example below, Binkerd first states this melodic type in its simplest form without an intermediate cadence at the beginning of the song, measures 1 through 4. The next statement is more elaborate. The incipit is altered

somewhat and extended rhythmically. The voice declaims its text on the reciting tone A which is followed by a descending cadence on E. The final statement from measures 10 through 16, is the most elaborate of all. The incipit is extended in range and length, the reciting tone is embellished by upper and lower neighboring tones, and the final cadence is lengthened (Example 49).

Example 49. "If Thou Wilt Ease Thine Heart," measures 1-16, vocal line only. Copyright 1971 by Boosey & Hawkes, Inc.

1 incipit reciting tone incipit 5 reciting

tone cadence 10 15

If thou wilt ease thine heart, ease thine heart of love and
all its smart, then sleep, sleep, dear, And not a sor-row hang an-y,
an-y tear on your eye-lash-es;

This style is similar to the reciting style used for psalms in the Roman, Orthodox, and Greek Catholic, Anglican, Lutheran, and other liturgical rituals. There are obvious differences; the liturgical psalm tune has a less elaborate incipit than this song, its reciting tone is repeated mechanically to the rhythm of the words, not to a measured rhythm as does this song, and the psalm tone has an intermediate cadence which the song melody does not have. Nevertheless, the style of the song is close enough to the style of a psalm tone to recall the rather mechanical declamation of psalmodic texts in religious rites. Thus, this song about death is set in a pseudo-liturgical

style of chanting which the composer elaborates upon in various ways throughout the song.

This style is eminently suited to express the emotion contained in the text as well as the manner in which it is expressed. At the beginning, for example, the poet tells one that if he will ease his heart (flourish), "of love and all its smart" (reciting tone), "then sleep, sleep dear" (slowly descending cadence). Each part of the sentence comes out clearly with the "sleep, sleep dear" providing a quiet relaxation of the sustained recitation heard just before it.

In the following lines of text, Binkerd uses these same elements over and over in changing relationships which depend upon the text. For example, in the last part of the first strophe, the text begins with the words "Lie still," which Binkerd sets in a reciting style on A with upper and lower neighbors until the line ends with the words "sea-wave washes." At this point the line moves decisively downward and then back up in a musical line that literally represents a washing sea-wave. This wave-like motion also strongly resembles the introductory flourish that began musical lines in the first part of this strophe. Here, in the second part, because the text suggests it, the flourish comes at the end.

In principle, the next line follows suit. The reciting tone reappears at the beginning of the line on "The rim o' th' sun tomorrow" (measures 25 through 28) and is ended with an ascending move toward the "eastern sky." This last wave is an inversion of the wave-like motion that ended the preceding line. Thus, Binkerd uses unifying contrapuntal devices for expressive, not abstract, purposes.

The reciting style (measures 37 through 41, 42 and 43, and 48 through 51) and the introductory flourish of measure 1, also dominate the first part of the second strophe, but here the flourish comes in the middle of the line (measures 43 and 44) instead of at its beginning or end as the first strophe.

The second group of lines beginning "'Tis deeper, sweeter" goes back to the short descending cadential figure on the words "Then sleep, sleep dear" (measures 8 and 9) as its source. The slowly descending line that was so appropriate for the expression of falling to sleep also brings out the meanings of "deeper" and "sweeter." Next is heard the flourish with the words "Than on a rose bank" (measures 61 and 62) and again the repetitious reciting style appropriately with the words "To lie dreaming with folded eye" (measures 62 through 66). Besides reflecting the meaning of the text, the musical setting for these three lines provides unity in the melodic material used and contrast in the order and tonal organization.

Finally, in the last three lines beginning "And then alone" the slowly descending cadential figure previously heard in measure 56 through 59, at the words "'Tis deeper, sweeter" replaces the reciting style which was a common part of the preceding setting. The reciting style is essentially static and declamatory. Since here we approach the climax of the composition, movement is called for. The descending three-note figure is sequenced upward until it reaches the high point in measure 79, where a long scalewise descent begins that symbolizes death, alone in the star-lit eastern sky. Although they are closely related, the melody of this final setting of the phrase "In eastern sky" is expansive in comparison to the earlier statement at the end

of the first strophe (measures 29 and 30). Significantly, the last melody makes a great effort to sweep upward as though to get away, but then falls back to where it began. The earlier setting in measures 29 and 30, actually did escape from its origin and without such effort. The final melodic phrase is an augmentation of the flourish in measure 1.

Rhythm, Meter, and Tempo

Subdued rhythmic characteristics enhance the poem's solemnity. The entire setting moves quite slowly. It begins with a moderately slow tempo ($\text{♩} = \text{ca. } 52$). In the second strophe, as the poet presents death as a "cure" for the pain of love, the tempo increases slightly to $\text{♩} = \text{ca. } 60$. Finally, as the dirge describes the lovers' reunion following death, the tempo decreases to its slowest pace, $\text{♩} = \text{ca. } 44$. In the first strophe, the setting moves basically in eighth notes either in the voice (measure 1) or the piano (measures 2 and 3), but rarely simultaneously. In the first part of the strophe the piano is quite active, more so than the voice, until we approach the end of the strophe. As though obeying the command of the text in measures 19 through 21, "Lie still and deep, sad soul," the piano almost ceases to move, letting the voice finish the strophe.

There is some contrast between the metrical character of the first and second strophes. The first strophe is set in $3/4$ meter throughout except for the penultimate measure in $7/8$. The second strophe, on the other hand, changes meters frequently until the last fourteen measures which are all in $12/8$. Before that, however, from

measures 31 through 79, there are twenty-two meter changes, an average of one nearly every two measures. This metrical instability reflects the instability of the text in discussing the subject of death as a cure for love's pain. Finally, when the poet accepts death as the only possible way to meet his beloved among the stars in eastern sky, the meter becomes stable and the rhythmic activity is slower and more regular.

Texture: Harmony and Counterpoint

The thin and widely spaced texture contributes to the setting's dynamically subdued style, which in turn enhances the poem's solemnity.

Although the setting includes some counterpoint, homophony is predominant. It should be further pointed out that passages which include contrapuntal elements occur mostly in the first strophe. As the poet accepts death as the only answer in the second strophe, the setting becomes progressively more homophonic and sustained.

An example of a basically contrapuntal procedure used in a homophonic context occurs in measures 68 through 76 (Example 50). The example also illustrates motivic development of the melodic fragment first heard in measures 7 and 8. In the illustration below, the motive is presented imitatively in original form in the voice and piano right hand, against the inverted version of the motive in the left hand. However, because of octave displacements, interruptions, and a lack of sustaining power in the piano, the contrapuntal interplay of parts is rather difficult to follow. As illustrated in the example below, the motive appears as follows:

- (a) motive inverted, beginning on B-flat,
- (b) motive beginning on G,
- (c) motive imitated in voice line, beginning on A,
- (d) motive imitated in piano, beginning on B,
- (e) motive inverted, beginning on D.

Example 50. "If Thou Wilt Ease Thine Heart," measures 68-76 with motives identified. Copyright 1971 by Boosey & Hawkes, Inc.

68 *Meno mosso, but flexible (J. ca. 44)* 69 70 *(trance-like) pp* 71

And C then a

72 73 74 75 *poco più f* 76

lone, a - mid the beam-ing.

d e *poco più f*

Just as neighboring tones are prominent throughout the song in the melody, so they are a logical part of the harmony. Measures 54 and 55, are an example of slow harmonic rhythm in which a simple E-G-B triad is outlined in the piano left hand while the right hand plays unresolved upper and lower neighboring tones. In the example below, some tones are

enharmonically respelled and resolutions of the neighboring tones, which are not in the song, are included (identified with an x) so that the harmonic simplicity of the passage can be realized (Example 51).

Example 51. "If Thou Wilt Ease Thine Heart," measures 54-55, piano only with enharmonic respellings and added resolutions. Copyright 1971 by Boosey & Hawkes, Inc.



An example of static melody with moving harmony occurs in measures 6 to 9. This passage moves toward the goal of an A-C-E triad, which is marked with x's in the example below. This triad on A is suggested by the prominence of the reciting tone on A, but while the reciting tone remains the same, the harmony moves, mainly through the use of nonharmonic tones to the consonant goal of A-C-E at the end of measure 8. It is never reached, however, because by the time the voice arrives at E, the accompaniment has already moved on to the next chord, C-E-G.

Example 52. "If Thou Wilt Ease Thine Heart," measures 6-9. Copyright 1971 by Boosey & Hawkes, Inc.

The image shows a musical score for measures 6 through 9. It consists of three staves: a vocal line at the top, a piano right-hand line in the middle, and a piano left-hand line at the bottom. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written under the vocal line: "of love and all its smart, Then sleep, sleep,". Measure 6 starts with a vocal note on G4 and piano accompaniment. Measure 7 continues the vocal line and piano accompaniment. Measure 8 features a vocal note on A4 and piano accompaniment. Measure 9 ends with a vocal note on G4 and piano accompaniment. The piano accompaniment includes various chords and single notes, with some notes marked with an 'x'.

The passage in measures 42 through 48, illustrates four compositional procedures used by Binkerd in this song: (1) cluster harmonies, (2) imitation, (3) deceptive resolutions, (4) overlapping phrases. In measures 42 and 43, cluster harmonies of B-C-D^b-E^b reflect the stepwise movement of the melody and their harsh dissonance represents the "smart of love." In measures 45 and 46, the upper part in the piano imitates the final four notes of the preceding vocal line, but in C-minor. Because of this imitation in C-minor, the ear expects to hear a C-minor harmony in measure 46; however, Binkerd deceptively resolves to an E-flat major triad. Below this triad in the piano left hand, an A-natural, which is the first note of the next phrase and the fifth in a D-major triad, overlaps with the last notes of the previous phrase (Example 53).

Example 53. "If Thou Wilt Ease Thine Heart," measures 42-48. Copyright 1971 by Boosey & Hawkes, Inc.

The musical score consists of two systems. The first system, measures 42-45, shows a vocal line with the lyrics "of love and all its smart," and a piano accompaniment. The key signature changes from D major to D minor in measure 42. The second system, measures 46-48, continues the piano accompaniment, with the key signature changing to C major in measure 46.

Both bimodality and biharmony appear in measures 10 through 16. In this passage, the bass line is in D-major. However, in measures 10 and 11, the other parts, and particularly the vocal line strongly suggest D-minor. In measures 12 through 16, the tonality of C-major in the other parts sounds against D-major in the bass line.

Despite unresolved dissonances in cluster chords, bimodality and biharmony, tonalities emerge, particularly through the predominant vocal line. The entire first section is in D, sometimes major (measures 6 through 9), minor (measures 10 and 11, and 19 through 30), or Dorian (measures 4 through 6 and 12 through 16). The first part of the second strophe (measures 37 through 51) seems to be in C-major modulating to

C-flat (=B-major and minor) in measure 56 and extending to measure 66. The end of the second strophe, measure 70 to the end, seems to be in D-major (measures 70 through 73), B-minor (measures 75 through 77), D-minor with chromatic alterations (measures 79 through 88), and ending with a tiérce de Picardie.

Being a dirge, the text lends itself well to musical setting. Binkerd has artistically reflected the poem's sustained solemnity in a musical setting that is dynamically subdued and unhurried.

9. "The Wishing Caps"

Life's all getting and giving,
 I've only myself to give.
 What shall I do for a living?
 I've only one life to live.
 End it? I'll not find another.
 Spend it? But how shall I best?
 Sure the wise plan is to live like a man
 And Luck may look after the rest!
 Largesse! Largesse, Fortune!
 Give or hold at your will.
 If I've no care for Fortune,
 Fortune must follow me still.

Bad Luck, she is never a lady
 But the commonest wench on the street,
 Shuffling, shabby and shady,
 Shameless to pass or meet.
 Walk with her once -- it's a weakness!
 Talk to her twice -- it's a crime!
 Thrust her away when she gives you "good day"
 And the besom won't board you next time.
 Largesse! Largesse, Fortune!
 What is Your Ladyship's mood?
 If I've no care for Fortune,
 My Fortune is bound to be good!

Good Luck she is never a lady
 But the cursedest quean alive!
 Tricksy, wincing and jady,
 Kittle to lead or drive.
 Greet her -- she's hailing a stranger!
 Meet her -- she's busking to leave.
 Let her alone for a shrew to the bone,
 And the hussy comes plucking your sleeve!
 Largesse! Largesse, Fortune!
 I'll neither follow nor flee.
 If I don't run after Fortune,
 Fortune must run after me!¹

In this poem, Rudyard Kipling (1865-1936) demonstrates his typically rollicking, carefree style. "The Wishing Caps" is the only Binkerd song with a Kipling text. It sets a mood not previously

¹Rudyard Kipling, Rudyard Kipling's Verse (Garden City, NY: Doubleday and Co., Inc., 1940), pp. 630-31.

encountered in Binkerd's songs, for whereas the song most akin in spirit, "The Fair Morning," is generally exuberant with brief moments of reverent contemplation, "The Wishing Caps," which includes some ribald metaphors, is carefree and light-hearted throughout. In this Kipling poem, the enduring philosophy that considers fortune-seeking a futile pursuit is taken a step further with the belief that good fortune will come in due time to those who see to their daily tasks. Or, to paraphrase the poem, if one does not run after fortune, fortune will in due time find the person.

The poem is in three stanzas, each of which views fortune from a particular perspective. In the first stanza, Kipling proposes that as a man decides his life's work, his primary purpose should be to "live like a man" and let luck, which Kipling thinks of as female and fickle, "look after the rest." The second stanza metaphorically compares bad luck to a common wench ("besom"), who is to be thrust away. In the third stanza, the poet also compares good luck to an immoral woman ("quean"), who is to be left alone. Bad luck is "shuffling, shabby and shady"; good luck is "tricksy, wincing and jady." Both, he pretends, are unattractive and degrading, but he wants them to run after him, nevertheless. As an expression of the late nineteenth-century British gentleman's studied nonchalant pose, this poem is perfect. All things come to him who waits.

The poem is similar in form to the ballade, which normally consists of three octaves (eight-line stanzas) followed by a four-line envoy--a sort of conclusion. Kipling, however, places an envoy at the end of each octave so that each stanza includes twelve lines. Thus,

the envoy serves as a varied refrain to each stanza. The first lines of the refrains are identical--"Largesse! Largesse, Fortune!"--and the remaining lines are of the same structure and thought although the words may differ. As discussed below, Binkerd musically distinguishes the refrains from the octave of each stanza.

Form

Binkerd has set the entire poem to music in a form similar to the medieval French Ballade, but with important differences. The medieval form was small--a typical stanza consisted of six lines which were set to music as couplets in the following design: a a b. Each stanza of the Ballade used the same music. In Binkerd's setting, each stanza is through-composed so that they do not exhibit the internal repetitious scheme of the medieval Ballade. The a a b design is reflected in the relationships of the strophes. The second strophe is a close variant of the first while the third consists of new or thoroughly reworked material from the first two stanzas. Thus the overall stanzaic form of Binkerd's setting is A A' B, as shown in the following figure.

Figure 15. Musical and Poetic Form of "The Wishing Caps."

<u>Section</u>	<u>Themes</u>	<u>Measures</u>	<u>Text</u>	<u>Tempos</u>
Stanza 1				
A	Piano Introduction	1-7		Allegro moderato ♩. = ca. 60
	a	8-63	Stanza 1, Lines 1-8	
	b (refrain)	64-86	Lines 9-12	Piu allegro ♩. = 84
	Retransition	87-98		
Stanza 2				
A'	Piano Introduction	99-104		Tempo I ♩. = ca. 60
	a	105-160	Stanza 2 Lines 1-8	
	b (refrain)	161-183	Lines 9-12	Piu allegro ♩. = 84
	Transition	184-193		Presto ♩. = 120
Stanza 3				
B	c	194-268	Lines 1-8	Presto (cont.) ♩. = 120
	d (refrain)	269-296	Lines 9-12	
	Transition	297-302		
	Coda	303-323	Lines 11-12	

Although the first two strophes use essentially the same music, there are subtle differences in detail. The last six lines of the second strophe, beginning with "Thrust her away" in line 7 (measure 146), is abruptly thrust one-half step higher than the corresponding lines of strophe 1. This unexpected shift upward not only illustrates "thrusting

away," but also intensifies the expression of the second strophe, especially its refrain. Another, more subtle variation occurs in the accompaniment to the refrains, measures 64 through 86 and 161 through 183. The chords in the right and left hands of the first strophe are reversed in the second strophe. It is a subtle change, probably undiscernible to most listeners, which helps to create the impression of endless musical variety in Binkerd's music.

Binkerd musically sets off the final poetic stanza with changes in melody, harmony, and texture. In so doing, he depicts the constant pursuit of elusive fortune.

The piano plays a vital role in the delineation of the form of this song. A seven-measure introduction with its thin, two-part texture and rhythmic activity sets the rollicking mood of the song. Following the first stanza, a retransition leads to stanza 2 which is set to music similar to that of the first stanza. Following the second stanza, a piano transition leads into the new musical materials of stanza 3. Frequent solo piano passages and brief interjections punctuate textual phrases and maintain the setting's intense rhythmic activity.

Rhythm, Meter, and Tempo

The poetic theme of the pursuit of fortune's elusive favors is mirrored in the setting's highly intricate and active rhythms. The voice line and piano part frequently are syncopated against the metric pulse and against each other, thus creating a rhythmic agility and unpredictability. Rhythmic energy generated by syncopations, suspensions, and displaced accents is further intensified through allegro and presto tempos.

The song begins moderately fast ($\text{♩} = 60$) and ends twice as fast ($\text{♩} = 120$). Contradicting the nonchalant facade conjured by Kipling, Binkerd tells us that one must indeed run faster and faster after fortune. Within the song, tempo changes are held to a minimum for maximum dramatic impact. In the first two strophes, the refrains are almost half again as fast as the octaves; then the entire last strophe is twice as fast as the first octaves. Binkerd makes his effects with a few big tempo changes rather than several smaller ones. This technique allows the natural momentum of the song to become securely established at each new level before moving ahead or temporarily dropping back. There is no sense of hesitation, only a steady forward drive.

The entire song is in triple meter. It begins in $3/4$ where it remains with almost no change until the third strophe, where Binkerd changes the notation, perhaps because of the speed. At measure 245, he changes from measures of $3/4$ meter to measures of $6/8$ and $9/8$ in which one beat (♩) equals one measure of the previous $3/4$ (♩). The change is purely notational and the ear detects no shift.

In style the song corresponds to an instrumental scherzo with its thin texture, active rhythms and triple meter. However, the rhythmic activity is not as regular as in Beethoven's or Mendelssohn's conventional scherzos. By frequent changes of patterns, irregular use of rests, unexpected combinations of short and long notes, and syncopations, Binkerd creates a constantly moving rhythm but with shifting accents, and unexpected but short-lived slow-downs, speed-ups, and blank spaces. For example, the first entry of the voice in measures 8 through 11,

creates the following deceptively simple, composite rhythm with the accompaniment:



etc. The irregular manner in which the notes are distributed between the voice and the two hands of the accompaniment, however, adds a touch of the grotesque to the essentially simple rhythm. Other patterns are quite straightforward and uncomplicated, as in measures 14 through 17, 32 through 34, 37 through 39, and 46 through 49. The constant shifting of accents and change of rhythmic pattern is best seen in the refrain where the singer calls for "Largesse" and "Fortune" and commands them to "Give or hold at your will." The first six measures, 64 through 69, fall into groups of two measures each followed by a four-measure group, measures 70 through 73, as follows:



Shortly after this (measures 78 through 82) the voice and both hands of the piano shift into conflicting or competing duple meters (still notated in triple). In this section, from measure 78 through 82, the voice rhythms are variants of the piano rhythms of measures 64 through 73 and vice versa, as follows:

voice

right hand

left hand

etc.

Melody

The voice part at the beginning of each strophe consists of several short fragments of irregular length that move along quickly until they culminate in a long, sustained tone which ends the phrase, as seen at the very beginning from measure 8 through 16 (Example 54).

Example 54. "The Wishing Caps," measures 8-16, vocal line only. Copyright 1971 by Boosey & Hawkes, Inc.

8

Life's all, all get-ting and giv-ing, I've on-ly my-self,

13

on-ly my-self to give.

Following this opening phrase, the fragments composing the phrases become longer and more sustained (measures 23 through 33, 40 through 47, 49 through 56, and 57 through 63) leading to the most sustained and intense statement in the refrain. In the refrain, the line is still somewhat fragmented but the rests separating fragments are short and lend a kind of breathless, insistent quality to the statement

of the text (measures 64 through 72). The climax is reached at the end of the refrain with a long, uninterrupted phrase in duple division of ten measures (78 through 87). Melodically this phrase becomes more and more repetitious as the three-note motive, A, B-flat, E-flat, becomes dominant from measures 64 through 84. The poet repeats mechanically, as though trying to convince himself, that he has no care for Fortune and that Fortune will follow him still (Example 55).

Example 55. "The Wishing Caps," measures 64-87, vocal line only. Copyright 1971 by Boosey & Hawkes, Inc.

64 *Larg-esse! Larg-esse, For-tune! For-tune! Give or hold at your*
 70 *will. If I've no care for For-tune,*
 77 *For-tune, For-tune must, must fol-low, must fol-low*
 84 *me still.*

In the third stophe, one hears a similar type of fragmentary and discontinuous lines at the beginning which build to longer, sustained lines, especially in the refrain. Some of the phrases of the octave of the third strophe are in a reciting style such as those passages from measures 194 through 198, and 246 and 247 (Example 56).

Example 56. "The Wishing Caps," measures 194-198, vocal line only. Copyright 1971 by Boosey & Hawkes, Inc.



The climax of this last section arrives in the refrain where is heard a sinuous line descending gradually and chromatically with the well known "Largesse, Fortune!" We think that perhaps the young man's ideas of his future are settling down to a more realistic appraisal of possibilities. But then in the coda, the line begins to rise again with the tantalizing and plaintive statement that sounds like a question-- "Fortune must run after me?"

Texture: Harmony and Counterpoint

The setting includes a wide variety of changing textures which effectively serve the text. Generally speaking, the extremes range from monophony and light accompaniment near the beginning of strophes to thick chordal structures in the refrains. In the first and second strophes, the accompaniment is sparse and at times the voice part is accompanied only sporadically. In effect one hears a rapid and irregular alternation between monophonic and homophonic and polyphonic textures as in measures 8 through 10, 35 through 44 (Example 57), 58 through 61, 105 through 107, 131 through 133, 155 through 158, and 178 through 184.

Example 57. "The Wishing Caps," measures 35-44. Copyright 1971 by Boosey & Hawkes, Inc.

The musical score for measures 35-44 of "The Wishing Caps" is presented in two systems. The first system (measures 35-40) shows a vocal line with lyrics "it? End it? I'll not find an - oth - er." and a piano accompaniment with dynamics *p*, *cresc.*, and *mf*. The second system (measures 41-44) continues the vocal line with lyrics "Spend it? Spend — it? Spend — it? But" and the piano accompaniment, ending with a *con ped.* marking.

Additional extended passages of monophony appear in the last strophe, measures 246 and 247, 250 and 251, 258 through 262, and especially the coda, measures 308 through 312, 313 through 316, and 318 through 320.

At the opposite extreme we hear a continuous chordal accompaniment for the refrain of the first and second strophes. The beginning of the refrain is accompanied by staccato triads in root position (measures 64 through 66, 74 through 76) and second inversion (measures 67 through 69, and 77) in a syncopated pattern discussed above. For the final bravura statement of the refrain, "Fortune must follow me still," the accompaniment changes to thick chords that give impressive weight to the statement.

In the last strophe, the pattern of textures changes but the

procedure of rapid change and great variety still holds true for the most part. The first part of the last strophe (measures 184 through 244) consists of a nearly unchanging ostinato in the piano left hand. The right hand provides irregular punctuation with chords (measures 199 through 201), intervals (measures 188, 206, 211 through 213), single tones (measures 202 through 204 and 218 through 222) or rests (measures 186 and 187, 189, 195 through 198, 205, 207 and 208, 210, etc.). The song's most striking and vigorous use of percussive dissonance occurs here in measures 184 through 244. The bass ostinato is met with frequently dissonant percussive chords in the piano right hand. The ostinato, percussive dissonance, and displaced rhythmic accents are reminiscent of Stravinsky. From measures 245 through 268, one hears a new, thicker ostinato which sometimes alternates with the voice, sometimes accompanies it. Finally, for the refrain of the last strophe, one hears an interlocking or intertwining series of chromatic lines slowly descending with the voice as the hapless young man calls for "Largesse" and "Fortune" for the last time. The harmonic movement seems to deflate his casualness and his self-confidence making it sound like a plea rather than the command which was heard in the first two strophes.

The coda is the most sparsely accompanied section. It contains more monophonic texture than any other section and its accompaniment, when present, is of the lightest.

The text's carefree spirit and casual good humor are reflected in an active voice line supported and embellished by a variety of piano flourishes and percussive chordal effects. The piano flourishes are spiced with frequent dissonances. Rapidly running lines in the piano

interact with each other and with the voice line to generate flashes of dissonance which impart a restless forward impetus to the music.

On the other hand, percussive dissonance occurs frequently in chordal structures. In the first two sections, for example, the refrain includes progressions of two triads which, although sounded on successive beats, are united by the piano sustaining pedal into bitonal sonorities. The fortissimo designation and rapid tempo enhance the percussive effect. Illustrated below, in measures 64 through 67, the sonorities are as follows: (1) measures 64 and 66, D-major and F-sharp-major triads together make a D7 chord with simultaneous perfect and diminished fifths and a major seventh, (2) measure 65, B-major and F-sharp-major triads together make a major ninth chord on B, (3) measure 67, E-major and E-flat-major triads together make a harsh dissonance (Example 58).

Example 58. "The Wishing Caps," measures 64-67. Copyright 1971 by Boosey & Hawkes, Inc.

Handwritten musical score for a piece titled "Largo - esse! For - tune!". The score is written on three staves. The top staff is a single melodic line in bass clef, starting with a treble clef and a key signature of one flat (B-flat). The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time, indicated by the "64" and "b" at the beginning. The tempo/mood is "Largo - esse!". The lyrics "Largo - esse! For - tune! For - tune!" are written below the top staff. The score includes various musical notations such as notes, rests, and accidentals.

It is interesting to note the harmonic techniques employed in the above example and following measures to achieve the desired harmonic effects and preserve a unified sense of movement. From

measures 64 through 66 and 74 through 76, a common tone, F-sharp, holds the progression together. In measures 67 through 70, the chord progressions are chromatic with no common tones. In measures 70 through 73, the progression of parallel sixths in the pianist's right hand is unified by the pedal in the left hand. Finally, in measures 78 through 81, the progression is ordered by means of a whole-tone scale, b^b -c-d-e-f \sharp -a b (lower tones in piano right hand), which controls the root relationships of the major and minor triads in the right and left hands. Thus in the short space of eighteen measures Binkerd employs four different principles of chordal organization. Therefore, to the kaleidoscopic variety of texture, melody, and rhythm, one must add harmonic progression.

As in most of Binkerd's songs, the voice part is cast quite securely in a key in the traditional sense. Around it the piano adds a variety of coloring chords, altered chords, polytonal chords and dissonant chords which tend to obscure the tonal center of the voice part except at cadences where it is less obscure than usual.

The principle key that governs most of the song from the beginning of the voice part to just before the final refrain is G, with modal variations of several kinds. In this analysis, one must remember that each of the tones of the original scale of G and especially the alteration can be spelled enharmonically. Thus, the Phrygian second can be G-sharp, the Aeolian third and sixth can be A-sharp and D-sharp, the Lydian fourth can be D-flat and the leading tone can become G-flat. Most of these possibilities are realized in the course of the song.

At the beginning, the voice begins simply on the dominant of G and uses a simple tonal scheme for the first five measures where the only departure from tradition is the use of first a minor third (measure 10) and then a major third (measure 14). Then, following in measures 13 and 14, is a brief modulation to the Phrygian mode on E. Then comes the main question, "What shall I do for a living?" Binkerd sets this simply in G (measures 23 through 25), then provides a variety of melodic styles for the variety of answers the young man arrives at. First he replies to himself that he "has only one life to live." Here the line rises slowly and chromatically to a high point on D-sharp and E-flat. The modal alterations in this line are the Lydian fourth and Aeolian sixth. His next reply, "End it? I'll not find another" is a sweeping diatonic line in G major which descends from d' to d, then ascends back to d', the dominant. Then he queries, "Spend it?" Here the line becomes highly disjunct and moves sequentially up a third and down a fifth (measures 40 through 43). For color, both the fifth and third of the key are lowered at the beginning of the question, then raised at the end. Then, for the next question, "But how shall I best?" Binkerd writes an ascending whole-tone passage (measures 45 through 47) which by lowering the second and third scale degrees fits into G major. Thus, the voice line represents the young man's quandary as he approaches maturity and responsibility. The voice line literally searches for an answer.

Then comes the answer, "Sure the wise plan is to live like a man" which is set to a melody that simply sequences down a half step the preceding eight measures. This technique of repetition at a

slightly lower pitch level makes the answer seem both familiar and relaxed. But the relaxation does not last long; the next phrase, "and luck may look after the rest," begins the build-up that leads directly to the high point of the strophe, the refrain. The line rises in short three-note patterns using consistent alteration including the lowered second and third so that one actually hears a chromatic line cast in a diatonic form (measures 57 through 63). As illustrated below (Example 59), the line actually rises chromatically from F-sharp (G-flat) to D-flat, but the actual ascending movement is in whole tones. This line is a variant of the rising chromatic line previously noted in measure 28 through 34. One encounters this kind of line frequently throughout the song in both ascending and descending form.

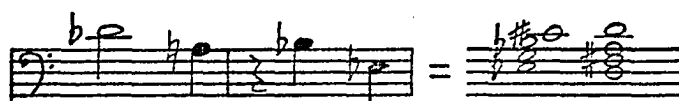
Example 59. "The Wishing Caps," measures 57-63, voice line only with chromatic implications. Copyright 1971 by Boosey & Hawkes, Inc.



In the refrain, Binkerd writes a repetitious, disjunct melody which serves both a musical and dramatic purpose. Musically, it brings the first strophe to a firm conclusion by means of repeated cadential figures, and dramatically, it illustrates the doubt in the mind of the poet as he says, "Largesse, Fortune! Give or hold at your will. If I've no care for Fortune, Fortune must follow me still." The melody repeats the same four notes over and over as though the inexperienced

young man is trying to convince himself by incessant repetition. The repeated four-note figure, D-flat, A-natural, B-flat, E-flat, suggests the German augmented sixth chord and the dominant of G, as shown in the following example. The impression of these chords is reinforced by much of the piano accompaniment which doubles the chord tones and supplies some of the missing tones. There are, however, many non-chord tones heard as well which somewhat obscures the traditional progression so that, stylistically, it does not sound out of place with the rest of the composition. The final resolution of this progression is realized in the piano accompaniment after the voice has stopped singing (measures 90 through 92)..

Example 60. "The Wishing Caps," implied chords in the vocal line of measures 64-67 and 74-80. Copyright 1971 by Boosey & Hawkes, Inc.



Musically the second strophe is almost identical to the first, except that the second half (measures 146 through 184) is a semi-tone higher. Surprisingly, the transposition does not change the key center. In fact, the second half of the second strophe is more firmly in G than the second half of the first. Because the second strophe is more stable tonally than the first, it might be more accurate to say that the second half of the first strophe is transposed down a half step. The second strophe fits better into the key of G because many of the alternations are eliminated upon transposition. It is possible that Binkerd wrote

the music of the second strophe first, then lowered the second half of the first strophe for textual or coloristic reasons. The refrain especially fits the key of G more simply because the dominant, D, is unaltered and Binkerd dwells on B-flat and B-natural extensively, which suggests the conflict of G major and minor heard throughout the work.

The tonal scheme of the third strophe is less unified than that of the first two strophes. It begins firmly in B-flat with the ostinato previously discussed, which lasts for forty-one measures. The second half of this ostinato (measures 209 through 244) is also raised a half step, from B-flat and C to B-natural and C-sharp. Thus, Binkerd carries out the conflict between B-flat and B-natural that he emphasized in the refrain of the second strophe and elsewhere.

The third strophe is dominated by ostinati and pedal points. The ostinato figures from measures 184 through 268 are all based on a three-note figure that leads up to the climactic vocal statement of the refrain in measure 269. The ostinati move gradually upward in pitch. In measure 265, it achieves its final chordal shape before becoming vocal in measure 269. At this point, as the voice embarks on the refrain, the harmonic accompaniment becomes stationary. One hears only pedal points for most of the remainder of the song.

The long line from measures 277 through 284, is a good example of the manner in which Binkerd sustains dissonant tension for an entire phrase, gradually coming to a resolution on a major third in measure 284. Both upper lines descend in staggered fashion so that the tonic triad of E major is not reached in all voices until measure 283. This phrase is repeated to firmly establish E-major.

In the coda, however, the key changes to C-sharp which is established by repeated ascending scale passages that ascend from tonic to dominant with the dominant degree emphasized by a raised fourth (measure 304 through 307, 309 through 312, and 314 through 319). However, near the end in measures 316 and 317, while the voice sustains G-sharp, the piano suggests A as a tone of resolution. This possibility is especially appealing to the ear because the voice line had ascended nearly to A and the piano figure descends toward it. Thus, both parts seem to converge on A. However, no sooner has the G-sharp in the voice resolved to A than it moves away and comes to rest on E. The piano then plays A-E-A, leaving the key in doubt. The listener probably is uncertain as to whether the song ended in E which was so firmly established at the end of the refrain or on A which was emphasized at the very end of the song. Binkerd probably wanted to leave the listener in doubt because the text at the end presents us with a non sequitur: (1) if I don't run after Fortune, (2) Fortune must run after me. The conclusion doesn't necessarily follow from the premise and so we are left hazy about the tonality at the end of the song.

"The Wishing Caps" is a robust, virile song. It is a welcome mood which is enhanced by the dramatic motivation Binkerd has given it through his own unique musical language.

CHAPTER III

THE SONG CYCLES

I. SHUT OUT THAT MOON

Shut Out That Moon, composed in 1965, was published in 1968.

This cycle of four songs was given its first performance April 9, 1967, by singer Delreen Hafenrichter and Malcom Bilsen, accompanist, at the University of Illinois.

The four poems by Thomas Hardy were not only unrelated, but were written at different times; however, in content they constitute a sequence in the life of a woman who loses her lover. Binkerd has so selected and arranged the poems that various intimate concerns and feelings are expressed in a variety of ways. The sequence begins in "She, to Him" with the woman expressing her concern that an affection still should exist as the two age. The second and third poems, "Shut Out That Moon" and "A Bygone Occasion," express the bittersweet emotions of fond remembrance and despair as the fears of rejection in old age are realized. The close of the setting, "The Riddle," finds her emotionless and resigned to fate. According to the composer, the cycle's name was taken from the second poem because it seemed the most striking of the four titles.¹

Binkerd's settings of the four poems are unified by

¹Gordon Binkerd, telephone interview, Urbana, Illinois, November 4, 1972.

style, mood, meter, range, tessitura and, to a lesser extent, tonality. Furthermore, the cycle includes a cyclic connection between the first and last songs. The tone rows in the last song of the cycle, "The Riddle," are in part formed of melodic materials from the first song, "She, To Him." These relationships are as follows:

<u>Melodic materials of</u> <u>"She, To Him"</u>	<u>Recurrence in</u> <u>"The Riddle"</u>
Measures 14-17, vocal line	Measures 21-23, piano
Measures 1-4, vocal line	Measures 25-29, vocal line
Measures 1-4, vocal line	Measures 48-51, vocal line
Measures 14-18, vocal line	Measures 52-58, vocal line
Measures 1-4, vocal line	Measures 60-63, piano

In these melodic relationships Binkerd has not attempted to link together any common words or moods between the two songs, but rather has strengthened formal unity by using common melodic materials in the first and last songs of the cycle.

Except for the second song, "Shut Out That Moon," the songs are written in a sober and reflective mood sustained throughout by a legato vocal line in duple meter. "Shut Out That Moon" is quite different, however: its first two strophes are in a light, staccato style with frequently changing meters. All of the four songs are in nearly the same range, from b, c' or d' at the lower extreme to g", a^b", or a" in the upper extreme. The tessitura of each song lies approximately in the octave from e' to e". The tonalities of the first and last songs are generally based on E. Otherwise, there are a great many other tonal centers established, suggested, or avoided. This practice will be discussed with the individual songs.

Performance of all four songs requires approximately seventeen minutes. The individual songs require approximately five, four and one-half, three and one-half, and four minutes respectively.

1. "She, To Him"

When you shall see me in the toils of Time,
 My lauded beauties carried off from me,
 My eyes no longer stars as in their prime,
 My name forgot of Maiden Fair and Free;

When, in your being, heart concedes to mind,
 And judgment, though you scarce its process know,
 Recalls the excellencies I once enshrined,
 And you are irked that they have withered so:

Remembering mine the loss is, not the blame,
 That Sportsman Time but rears his brood to kill,
 Knowing me in my soul the very same --
 One who would die to spare you touch of ill! --
 Will you not grant to old affection's claim
 The hand of friendship down Life's sunless hill?¹

The text, written by Thomas Hardy in 1866, when he was twenty-six years of age, is the first of three different poems with identical titles. The words of this sonnet express a woman's fervent desire to keep her lover's affection and friendship after time has taken its toll of youth and beauty. Although the poem's basic mood has elements of melancholia and foreboding, it lacks despair, for the woman's youth and beauty are yet with her.

In the octave, the first eight lines of text, the woman is imagining the effects future years will have on her physical appearance and the reactions of her lover to this inevitable change. Then, in the first four lines of the sestet, she comes to her defense, reminding her lover that it will be her loss as well as his, and that although her beauty will wane with time, she would die to save him from "ill." In the final couplet the woman honestly faces the cause for her anxiety,

¹Thomas Hardy, Collected Poems of Thomas Hardy (New York: MacMillan Co., 1925), pp. 11-12.

as she pleads for their continuing affection and "The hand of friendship down Life's sunless hill."

Binkerd has paced the song slowly so that its performance time extends to approximately five minutes. The pitch range encompasses b to a-flat". Although the tessitura lies generally in the octave between e' and e", sustained and climactic vocal passages around g" and a-flat" occur at key phrases of the text: "Recalls the excellencies," "knowing me in my soul the very same," and "the hand of friendship . . ."

Form

The formal structure resembles an arch form: a b c b a' (+b')

Coda. Following the return to theme "a" is a brief return of "b" and a coda. There exists an unconventional relationship between the first two sections, for the vocal line of section "b" is a real inversion of the vocal line of the "a" section. This relationship, although more visual than aural, is logical inasmuch as the two quatrains of the octave deal with the effects of time on the woman's physical appearance and her lover's reaction to the changes. The accompaniments in these two sections differ.

The musical independence of section "c" reflects the new direction in text and the woman's increased agitation as she defends her position.

When the music of section "b" returns accompanying the final couplet, it is almost precisely the same vocal line and accompaniment as in its first appearance. The "a'" section is a brief return to the vocal melody which opens the song, followed by an inversion of the

brief melody. The coda is a sequential treatment of the first four notes of the vocal line in section "b." The song's formal structure can be diagrammed as follows:

Figure 16. Musical and Poetic Form of "She, To Him."

<u>Section</u>	<u>Measures</u>	<u>Text</u>
a	1-13	Octave: { First Quatrain
b (=v)	14-27	
c	27-46	Sestet: { Third Quatrain
b (=v)	47-56	
a'+b'	47-64	Final Couplet repeated
coda	64-72	Final Phrase of final couplet

Each quatrain of the sonnet is set in a separate musical section. The final couplet is represented by a return to music of sections "a" and "b." The particularly summative and poignant nature of the sonnet's final couplet is reflected through text repetition in measures 47 to 72, thereby receiving a substantial share in the song's performance time.

Rhythm, Meter, and Tempo

Rhythmic characteristics lend a certain sustained gravity to the setting which effectively enhances the sense of intimacy and honesty implied in the text. A slow-moving, broad tempo varies slightly through ritardandi and stentati. Using predominantly quarter notes and 4/4 meter throughout, the music is rhythmically uncomplicated.

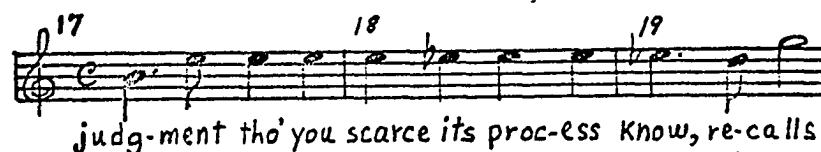
In section "c," the vocal line reflects an increased dramatic

intensity as the woman defends herself with the words, "Remembering mine the loss is, not the blame." Here, in measures 30 to 36, an increase in rhythmic activity enhances the woman's increased agitation. Whereas quarter notes are predominant in other sections of the song, at this point the vocal line gains energy through rhythmic patterns in which eighth notes are predominant.

Melody

Contrasts in melodic composition serve to enhance textual meanings. For instance, measures 2 to 3 and 17 to 19, illustrate how the vocal lines which accompany the poetic octave include melodically conjunct passages (Example 61).

Example 61. "She, To Him," measures 17-19, vocal line only. Copyright 1968 by Boosey & Hawkes, Inc.



In contrast, the vocal line of section "c" (measures 27 through 46) is characterized by very disjunct melodic movement, thereby representing the woman's more forceful defense of herself (Example 62).

Example 62. "She, To Him," measures 30-32. Copyright 1968 by Boosey & Hawkes, Inc.

freely
poco f

30 31 32 a tempo

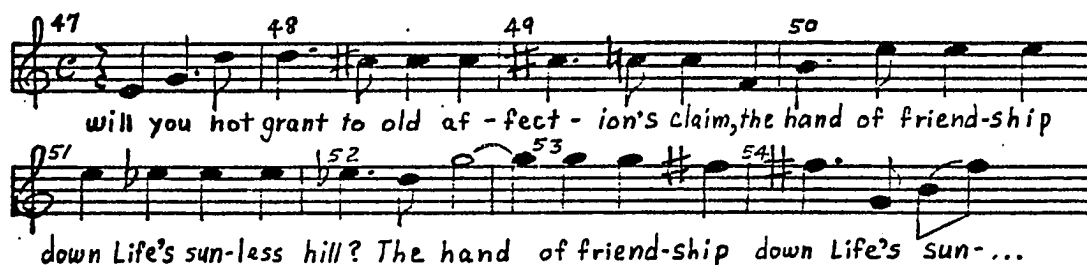
Re-mem-bring mine the loss is, not the blame,

pp a tempo

Binkerd also has created contrasts in phrasing to heighten the drama of the setting. Whereas the vocal lines of sections "a" and "b" move in a long, sustained, cantabile manner, uninterrupted by piano interludes, vocal phrases in section "c" are more declamatory and separated by piano passages.

The composer uses melodic sequences to build tension for the most emotionally intense passages. In measure 19, the climactic impact of the g" is intensified through sequential passages which lead into and away from the note. The basic melodic idea is first presented in measures 14 through 16, then restated twice with each subsequent statement occurring at a higher pitch level. The melody in the return of section "b" (measures 47 through 56), is identical to the first presentation, but is even more climactic because of the emotionally intense poetry of the last two lines. Measure 52 is the emotional apex of the setting, again created to a large extent by sequential treatment of the melody which first appears in this section in measures 47 through 49 (Example 63).

Example 63. "She, To Him," measures 47-54, vocal line only. Copyright 1968 by Boosey & Hawkes, Inc.



Texture: Harmony and Counterpoint

The absence of a key signature typifies most Binkerd songs and is a common characteristic of twentieth-century music. The reason for this practice is that tonal centers in much of the music shift rapidly and "the enharmonic choice of spelling is determined by the ease of readability."¹

Although the song begins on and frequently returns to an E tonality, tonal centers frequently shift, creating kaleidoscopic harmonic color changes, reminiscent at times of Impressionistic composition from the early twentieth century. The subjective effect of the song is suspended time and introspection, thereby reflecting the woman's predictive vision of things to come. This effect is created through at least five procedures: (1) shifts to remote and unexpected tonalities, (2) chromatic tonality shifts to tonal centers one-half step removed, (3) pedal-points, (4) anticipations, (5) ostinati.

Example 64 illustrates four of these procedures. Extensive use

¹Vincent Persichetti, Twentieth-Century Harmony (New York: W. W. Norton & Co., Inc., 1961), p. 41.

of pedal-points is clearly seen. Tonality change to a remote tonal center occurs as the implied E tonality of measure 1 abruptly yields to a B-flat chord without a third, in measure 2. A chromatic tonal shift is illustrated in measure 5, as the G tonality changes to G-sharp on the second beat of the measure. Then, in measure 6, as the G-sharp chord is sustained, a B-natural in the vocal line appears on the third beat, anticipating the E-minor chord in measure 7.

Example 64. "She, To Him," measures 1-7. Copyright 1968 by Boosey & Hawkes, Inc.

The musical score for "She, To Him," measures 1-7, is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 7. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The time signature is common time (C). The key signature is one flat (B-flat). The lyrics are: "When you shall see me in the toils of time, My laud-ed beau-ties" (measures 1-4) and "car-ried off from me, My eyes" (measures 5-7). The piano accompaniment features a descending arpeggio pattern in the right hand and a chromatically descending base line in the left hand.

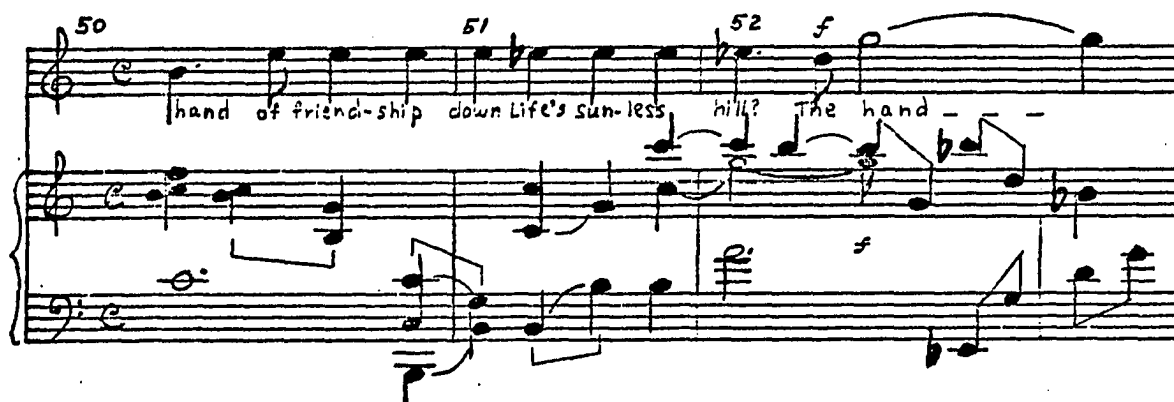
Ostinatos occur in measures 11 through 13, where the piano right hand plays descending arpeggios against a chromatically descending base line (Example 65).

Example 65. "She, To Him," measures 11-13. Copyright 1968 by Boosey & Hawkes, Inc.

The image shows a musical score for three measures (11, 12, and 13) of the piece "She, To Him". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The time signature is common time (C). The lyrics are: "for-got of Maid - en Fair and Free;". Measure 11 starts with a double bar line and a repeat sign. Measure 12 has a key signature change to two sharps (F# and C#). Measure 13 ends with a double bar line and a repeat sign.

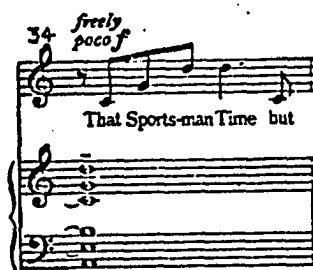
One means by which Binkerd creates tension for climactic moments is through the simple process of using recurring dissonant chords or intervals and immediately resolving them to a consonant chord. This procedure can be observed in the accompaniment of measures 50 and 51. On the second and fourth beats of these measures, the pitches of B and C form minor seconds or ninths which resolve to the consonant G-B sonority. Accompanied by a crescendo, this passage builds to the climax of measure 52. The drama is heightened by the sudden emergence of a strong, clearly defined E-flat major chord on the fourth beat of measure 52, which is a consonant relief from preceding measures (Example 66).

Example 66. "She, To Him," measures 50-53. Copyright 1968 by Boosey & Hawkes, Inc.



In section "c," measures 27 through 46, the woman's words imply an increased fervor and agitation. Binkerd represents this dramatic change with a strong, dissonant piano passage in measures 28 and 29, and dissonant sustained chords in measures 30 and 34. Measure 34 also is an example of a chord structure that could be analyzed in traditional terms as an eleventh chord, but which in context and through the stressing of perfect fifths has lost its traditional tertian significance, taking on a new harmonic meaning (Example 67).

Example 67. "She, To Him," measure 34. Copyright 1968 by Boosey & Hawkes, Inc.



Motivic development is a significant compositional procedure, particularly in section "c" in which the motive first appears in stretto in the accompaniment of measures 26 to 28 (Example 68).

Example 68. "She, To Him," measures 26-28. Copyright 1968 by Boosey & Hawkes, Inc.



This motive recurs imitatively in measures 36 through 39, followed by a repetition of the motive in measures 39 and 40. The bitonality in measures 37 to 40 is of particular harmonic interest. Here, the vocal line suggests the motive in A-flat in stretto with the motive in G in the accompaniment (Example 69).

Example 69. "She, To Him," measures 36-40. Copyright 1968 by Boosey & Hawkes, Inc.

Although the texture of the song is primarily contrapuntal, homophonic texture frequently is used for variety. Ranging from

unaccompanied vocal recitative to six-part sustained chords, texture is varied to enhance poetic meaning.

As in the song composed prior to this, "And I Am Old To Know," widely spaced intervals open and close the setting. This seems significant since the texts of both songs have to do with the element of time. "And I Am Old To Know" saw the poet looking backward in time. In this later song, the woman is speculating about the future. In either case, the widely spaced sonorities seem to generate a sense of dimension and space which enhances the overall theme and mood of the text in relation to time.

Beginning with a sparse two-part texture, the song gradually gains momentum and strength through the addition of parts to the contrapuntal texture and an increase in rhythmic vitality through smaller note values.

Insertions of sustained chords into the contrapuntal texture serve either to lead into subsequent formal sections of the setting or to emphasize particular textual passages. For example, the sustained piano part which begins on the last beat of measure 13, prepares the scene for entrance into the "b" section. In measure 34, a sustained piano part allows the singer a rhythmic freedom to communicate the woman's defensive fervor.

When Binkerd composes recitative-like vocal monophony, it usually dramatizes the textual passage in a particularly sensitive manner. In this song, with the words "And you are irked that they have withered so," the woman exposes a truth that her lover probably would not wish to have verbalized. The frankness and honesty with which

the woman says these words is made more poignant through the directness of vocal recitative.

Despite occasional forte passages, the setting is never heavy or dynamically overpowering, but rather is very sensitive and controlled. The sober and reflective nature of the setting creates a moving scene in which the listener may experience an empathy for the woman as she bares her innermost feelings and anxieties.

2. "Shut Out That Moon"

Close up the casement, draw the blind,
 Shut out that stealing moon,
 She wears too much the guise she wore
 Before our lutes were strewn
 With years-deep dust, and names we read
 On a white stone were hewn.

Step not out on the dew-dashed lawn
 To view the Lady's Chair,
 Immense Orion's glittering form,
 The Less and Greater Bear:
 Stay in; to such sights we were drawn
 When faded ones were fair.

Brush not the bough for midnight scents
 That come forth lingeringly,
 And wake the same sweet sentiments
 They breathed to you and me
 When living seemed a laugh, and love
 All it was said to be.

Within the common lamp-lit room
 Prison my eyes and thought,
 Let dingy details crudely loom,
 Mechanic speech be wrought:
 Too fragrant was Life's early bloom,
 Too tart the fruit it brought!¹

In this poem, Hardy describes the anguish of a forsaken woman. Apparently, in the preceding poem, "She, To Him," her plea was in vain, for she has lost her lover. In the first three stanzas of "Shut Out That Moon," she recalls certain sights and sensations with highly personal emotional associations which heighten her anguish. But in the last stanza, she capitulates entirely to her gloomy surroundings in which she must live in solitude and dejection. In the last two lines the poet suggests that the very intensity of pleasurable experiences

¹Hardy, p. 201.

with her lover now only intensifies the pain of her solitude. Binkerd has set the text so that the mood gradually deteriorates from disturbed agitation to oppressive gloom.

Form

Mirroring the four-stanza poetic form, the song is in four sections which can be diagrammed as follows:

Figure 17. Musical and Poetic Form of "Shut Out That Moon."

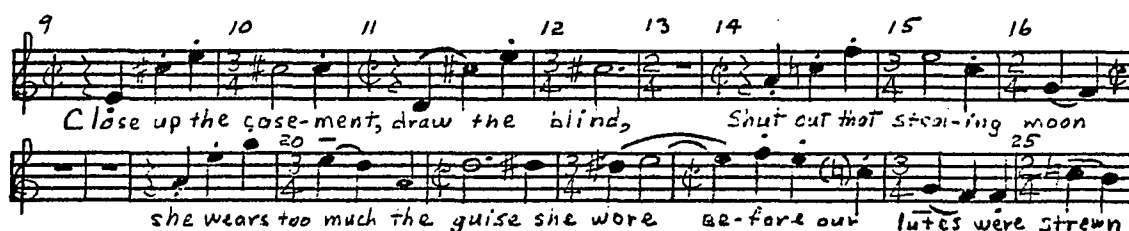
	<u>Section</u>	<u>Measures</u>	<u>Text</u>	<u>Tempos</u>	<u>General Characteristics</u>
1	a ¹	1-52	Stanza 1	$\text{♩} = 168$	mostly staccato
	a ²	53-166	Stanza 2	$\text{♩} = 112$	staccato and legato passages
	a ³	167-219	Stanza 3	$\text{♩} = 168$	legato and sustained
2	b	220-279	Stanza 4	$\text{♩} = 84$	very sustained and in recitative style

As illustrated above, from a longer perspective, the song's four sections can be grouped in two unequal parts. Because the first three sections include variations of one single melodic idea, they tend to coalesce, forming a larger formal unit. Section "b" is both musically and textually quite different from the three preceding sections, and thus constitutes a separate formal section.

This formal musical structure closely follows the organization of the poem. Moods and associations that the first three poetic stanzas have in common are musically reflected in the first three musical sections by a single melody that recurs in strophic variation.

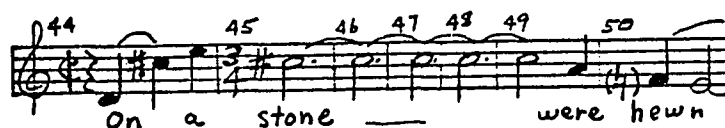
The melody, which constitutes approximately the first half of the voice line in each section, first appears in measures 9 through 25 (Example 70). It subsequently recurs transposed and rhythmically augmented in the second and third sections, measures 65 through 88 and 168 through 190.

Example 70. "Shut Out That Moon," measures 9-25, vocal line only.
Copyright 1968 by Boosey & Hawkes, Inc.



In each of the first three sections, the final vocal phrases, which are derived from the opening vocal passage, also are identical to each other except for transposition and rhythmic augmentation. The final vocal phrase of "a¹" occurs in measures 44 through 50 (Example 71), and subsequently recurs in measures 140 through 147 and 207 through 212.

Example 71. "Shut Out That Moon," measures 44-50, vocal line only.
Copyright 1968 by Boosey & Hawkes, Inc.



Between these opening and closing vocal passages, the voice line in each of the first three sections varies through reiteration of

melodic motives and intervals from the main melody (measures 28 through 43, 92 through 139, and 190 through 206).

Although sections "a¹," "a²," and "a³" are melodically unified, they still maintain a certain individuality through changes between sections in the piano part, rhythm, and tonality.

Section "b," the last musical section, stylistically is quite different from the three preceding sections, thereby reflecting the last poetic stanza's change to the dark and gloomy surroundings in which the woman mourns. Whereas the first three sections include recurring musical ideas which unite the sections in a larger formal unit, the last section, which consists mostly of new musical materials, stands alone.

Binkerd consistently places the pianist in an important expressive role. In this song, each section opens with a piano passage that establishes the section's prevailing mood and musical style. Within each section, piano interludes of varying lengths establish and maintain the various changing moods. The brief postlude, which consists of two sustained tones in octaves in the piano's lower register, greatly contrasts with the light, staccato style of the prelude. Thus, the piano reflects the woman's evolving mood, which changes greatly between the first and last measures of this setting.

Rhythm and Melody

The poem's gradual change of mood is musically enhanced through various rhythmic and melodic means. As each section presents a progressively more sustained and legato style with ever-increasing note

values, the woman's state of mind evolves from troubled agitation to gloomy despair.

In section "a¹," the woman's agitated behavior is reflected by various rhythmic and melodic means. Musical lines in the piano and voice move mostly in staccato quarter notes in a rapid tempo. Meters change frequently and syncopations and suspensions create a rhythmic irregularity and unpredictability. An interaction of independent rhythmic schemes between the voice and piano further generates an intense rhythmic animation and agility. The overall rhythmic effect of this section mirrors the woman's agitation as she hurries to "close up the casement" and "draw the blind."

In the second poetic stanza, the woman's annoyance begins to yield to troubled reminiscence as she visualizes the sights which she cannot shut out of her memory. In section "a²," Binkerd reflects this change of mood through several rhythmic and melodic changes: (1) in measure 53, the piano suddenly shifts from a staccato to a legato style, (2) the voice line becomes more legato and sustained as half notes and dotted-half notes occur much more frequently than in the preceding section, (3) although both the first and second sections include frequent changes of meter, meter changes in the second section occur less frequently and triple meter is predominant, thereby further contributing to a more legato style with less rhythmic complexity.

Also, in the second section, as the woman's mood begins to change, she vacillates between moods of agitation and reminiscence. Binkerd mirrors this struggle in the interspersion of staccato vocal and piano passages into a basically legato section.

In the third section (measures 167 to 219), the woman's agitation has completely given way to reminiscence of "sweet sentiments." This is rhythmically and melodically represented by a very sustained vocal line which moves in half and whole notes, thereby enhancing the introspective mood of this section.

Section "b" is a change to "the common lamp-lit room." The despair and gloom of the scene is rhythmically and melodically reflected through a predominance of sustained whole notes and a decrease in tempo to half that of the first three sections. The composer's designation, "like a recitative," further enhances the mood of dejection by allowing the singer a certain freedom to imitate the woman's slow, sorrowful delivery of lines.

Binkerd reflects the woman's mood changes by creating contrasts in melodic movement. In the first three sections, the woman's agitated state of mind is musically represented by angularity and disjunct movement in the recurring melody. As illustrated in Example 70, the melody moves primarily in thirds, fourths, fifths; there are, in addition, one major sixth and two major sevenths. In contrast, the voice line of section "b" changes to a more conjunct style which contributes to the isolation and despondency of the scene (Example 72).

Example 72. "Shut Out That Moon," measures 227-237, voice line only.
Copyright 1968 by Boosey & Hawkes, Inc.



Typical of Binkerd's songs, the voice line for the most part is a product of contrapuntal conception. Consequently, it frequently is an independent line with few doublings in the piano.

Texture: Harmony and Counterpoint

The song's harmonic language includes a variety of chord structures which either are heard as vertical sonorities or, more frequently, are implied in sparsely textured counterpoint or fragmented and arpeggiated lines. Most chord structures in the setting are tertian. Occurring less frequently, but still harmonically significant, are quintal structures which occur with tertian structures in the second section. Quartal and secundal structures are heard only occasionally and briefly in various parts of the setting.

Tertian chord structures appear both in chordal and arpeggiated forms. In the last section, because of slow harmonic rhythms in a basically chordal texture, structures clearly are tertian. However, in the first three sections, because of the linear style, rapid harmonic rhythm, voicing, and enharmonic spellings, tertian chords frequently are both aurally and visually disguised in the texture. For example, in measures 18 through 22, a typical tertian passage occurs. The three measures preceding 21 include a dominant-seventh harmony on A embellished with non-chord tones leading to the D in measure 21. As illustrated, non-chord tones are treated rather conventionally (Example 73).

Example 73. "Shut Out That Moon," measures 18-22, with non-chord tones.
Copyright 1968 by Boosey & Hawkes, Inc.

In contrast to other sections, the second section includes quintal structures. As illustrated below, section "a²" opens (measures 52 through 54) with ostinato figures in which the piano left hand arpeggiates consecutive perfect fifths above G which join with E in the piano right hand to form three-note and four-note quintal structures. Then, in measures 55 through 57, three-note quintal structures are built on D (Example 74).

Example 74. "Shut Out That Moon," measures 52-57, piano part only.
Copyright 1968 by Boosey & Hawkes, Inc.

Binkerd's treatment of dissonance mirrors the organization of the poem. The woman's agitation as described in the first three poetic stanzas is reflected in the first three musical sections in flashes of dissonance generated in rapid arpeggiated and fragmented lines. In contrast, in the last section, the basic sobriety of the final poetic stanza is represented musically in a sustained, chordal texture that renders the dissonances softer than those in preceding passages.

Binkerd's tonality scheme apparently is influenced by the poem's organization. Within each section exists a predominant tonality. The close textual relationship of the first three stanzas is represented by proximity of the predominant tonalities. These tonalities in sections "a¹," "a²," and "a³," are A-major, A-flat major, and B-major, respectively. A change of scenery presented in the final poetic stanza is represented in the last formal section by a shift at the beginning of the voice line to the more or less remote tonality of E-flat minor. The particularly despondent mood in the final section is further reflected in a change from the predominantly major modes in the first three sections to the E-flat minor mode of the last section.

Reinforcing the song's structural unity, the postlude returns to a tonality of A-major which was predominant in the first section.

Although texture varies from unaccompanied vocal recitative to five-part chords, it is most frequently thin two-part and three-part textures. When linear movement is interrupted by sustained chords, it often serves to enhance poignant textual passages. To cite an example, in measures 205 to 207 of section "a³," the word "love" is emphasized by this textural change. Perhaps the most striking change in texture

occurs as the last section takes on a more chordal style, thereby providing a heavier texture for the scene's gloomy atmosphere.

The final poetic couplet seems to focus on a primary cause for the woman's deep sense of loss. Binkerd highlights this poetry by presenting it in unaccompanied vocal recitative.

Typical of Binkerd's songs, the setting closes with widely spaced intervals. In this particular setting, A is sounded in two-octave spacing in the piano's low register. The resultant effect is a deep, subdued sonority which serves as an effective close to a sober, reflective song.

3. "A Bygone Occasion"¹

That night, that night,
That song, that song!
Will such again be evened quite
Through lifetimes long?

No mirth was shown
To outer seers,
But mood to match has not been known
In modern years.

O eyes that smiled,
O lips that lured;
That such would last was one beguiled
To think ensured!

That night, that night,
That song, that song;
O drink to its recalled delight,
Though tears may throng!²

In 1965, Binkerd composed this song to the text printed above. He later used the music to set another text, "What Sweeter Musick," by Robert Herrick. Because "A Bygone Occasion" was the original text set to the music, we shall devote most of our attention to this setting.

The preceding poem in this cycle, "Shut Out That Moon," described the anguish of a woman who has lost her lover. In this third poem of the cycle, "A Bygone Occasion," the woman finds strength within herself to cope with her memories. Her reminiscence focuses on a specific occasion which the first and last stanzas refer to as "that night" and "that song." Although all the stanzas are related through a

¹This song is published (in high and low ranges) separate from the cycle. This analysis will study the high version.

²Hardy, pp. 570-71.

common theme and mood, a particularly close thematic relationship exists between the first and last stanzas inasmuch as the last stanza returns to the poem's opening couplet.

As discussed below, Binkerd represents the poem's retrospection by drawing upon contrapuntal, rhythmic, and harmonic practices born of bygone stylistic eras.

Form

The four-stanza poem is musically represented in a three-section design, as follows:

Figure 18. Musical and Poetic Form of "A Bygone Occasion."

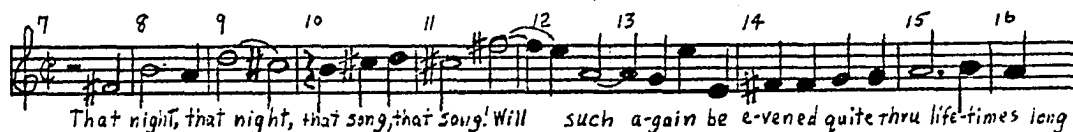
<u>Section</u>	<u>Measures</u>	<u>Text</u>	<u>Key Relationships</u>
a	1-26	Stanza 1 and three lines of stanza 2.	G - D - A
b	26-52	The last couplet of stanza 2 and all of stanza 3.	Modulatory
a'	53-67	Stanza 4	G

The woman's recollection of a "bygone" event is musically represented by a centuries-old contrapuntal practice which Binkerd places in a significant structural role. The principal unifying factor in this regard is canonic procedure. Both first and last sections include canonic imitation of the same subject. Although the middle section does not include extended use of canonic imitation, motives from the canon subject of the first section recur in ways explained below.

The structural basis of the first section, "a," is a double

statement of a three-part canon at the fifth. The subject in the voice, measures 7 through 16 (Example 75), is repeated without essential change in measures 16 through 25.

Example 75. "A Bygone Occasion," canon subject, measures 7-16. Copyright 1968 by Boosey & Hawkes, Inc.



Preceding the canon, the pianist plays an introductory contrapuntal passage based on altered and abbreviated canonic material. Because the introductory contrapuntal material is handled so smoothly and consistently, the listener may have difficulty detecting where the canon proper begins.

The canon itself begins on E in the left hand of the keyboard part on the second beat of measure 5. The three canonic entries occur successively in measures 5, 6, and 7, at the interval of one measure. Entrances are in ascending perfect fifths in the left hand, right hand, and voice respectively (Example 76).

Example 76. "A Bygone Occasion," measures 5-16. Copyright 1968 by Boosey & Hawkes, Inc.

The musical score consists of two systems. The first system covers measures 5 to 10. The vocal line begins in measure 5 with a whole note G4, followed by a half note A4 in measure 6, and then a half note B4 in measure 7. The piano accompaniment features a right hand with eighth-note patterns and a left hand with a steady eighth-note bass line. The second system covers measures 11 to 16. The vocal line continues with a half note C5 in measure 11, followed by a half note D5 in measure 12, and then a half note E5 in measure 13. The piano accompaniment continues with similar patterns, with the right hand doubling the vocal line in measure 15.

The second canonic statement, beginning in measure 15, differs in some respects from the first statement. An increase in texture density results from the right hand of the piano doubling the voice line. The voice line, which is at the same pitch as the first statement, now becomes the middle voice rather than the top voice in the texture, for the piano parts enter a fifth below and a fifth above it. Whereas the first entry in the first canon statement was on E, the first entry of the second statement is on B. In order to achieve smooth piano fingering, this first entry begins in the right hand, then is transferred to the left hand on the first beat of measure 16. Section "a" ends in measure 26, at the completion of the second canon statement.

Although section "b" does not include extended use of canonic imitation, the canon subject from section "a" appears in various forms. For example, in the lower part of the accompaniment in measures 38 through 46, the inverted canon subject is stated in its entirety. It is not a real inversion, because in order to remain within the key of D-flat major, the line is transposed downward one-half step from the third note to the end of the subject (Example 77).

Example 77. "A Bygone Occasion," measures 38-46, piano part only.
Copyright 1968 by Boosey & Hawkes, Inc.



Another form in which selected parts of the canon subject recur, can be observed in measures 30 through 35. Here, the voice sings the sixth through the twelfth tones of the original subject, only to embark, in measure 32, on an inversion of the remainder of the subject (Example 78).

Example 78. "A Bygone Occasion," measures 30-35, vocal line only.
Copyright 1968 by Boosey & Hawkes, Inc.

6th thru 12th tones
of canon subject

Inversion of
14 thru 20th tones
of canon subject

30 31 32 33 34 35

But mood to match, mood to match has not been known in mod-ern years.

Reflecting the textual similarities between the first and last stanzas, the final section, "a'," includes a recapitulation of musical ideas from the first section. Although canonic imitation is basic to the formal structure of both the first and last sections, section "a'" differs from section "a" in four basic ways: (1) section "a'" includes a two-part canon, as compared to the three-part canon in section "a," (2) in section "a'," several parts are added which do not participate in canonic imitation, (3) the canon in the last section is at the octave rather than the fifth, (4) non-canonic ideas from section "b" recur in section "a'."

In addition to the traditional treatment of canon, the harmonic language conforms to common practices of the eighteenth and nineteenth centuries. Consequently, as illustrated in Figure 18, formal sections are defined through clear key relationships. Modulations between sections are chromatic and pivot on a single tone. For example, at the beginning of section "b," in measure 26, Binkerd modulates from the key of A major to B-flat minor by means of an F-natural pivotal tone which serves simultaneously as a lowered sixth in A-major and a dominant for B-flat minor (Example 79).

Example 79. "A Bygone Occasion," measures 24-28. Copyright 1968 by Boosey & Hawkes, Inc.

24 25 26 27 28

not been known,

A: IV ii I₆ A: bb VI^h V I I₆ V²/_{iv} iv

At the end of section "b" in measure 52, Binkerd modulates from D-flat major to G major by means of a B-natural pivot tone which serves as a raised sixth in D-flat major and the mediant of G major.

Structural unity is reinforced through a return in the last section to the key in which the setting opened--G major.

Rhythm, Meter, and Tempo

A quietude and seclusion implied in the text's reminiscence is mirrored in various rhythmic characteristics of the setting. Among these characteristics are: (1) the time signature is alla breve throughout the song, (2) the tempo is largo, varying only through a poco più mosso and poco tenuto, (3) rhythmic movement is uncomplicated, moving mostly in quarter and half notes.

The woman's increased emotional response to the words, "But mood to match has not been known/In modern years," is rhythmically reflected in a poco più mosso designation for the second statement of the poetic phrase. In measure 26, the first measure of section "b," this tempo increase suggests that the woman, realizing the significance

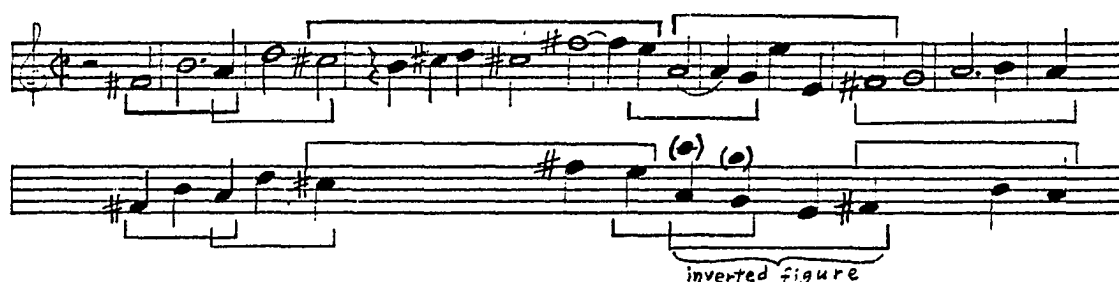
of the words she has uttered, is prompted to reiterate them with increased emotional intensity.

Linking the text's reminiscence with compositional practices of earlier stylistic eras, Binkerd has adopted for use in this song pre-Baroque cadential rhythmic practices. At the close of each section, in measures 24 through 26, 51 through 53, and 64 through 67, a sense of slowing is produced by lengthening note values, particularly in the voice, rather than by tempo designations such as ritardando or rallentando.

Melody

The voice line mostly is involved with statements of the canon subject. As previously discussed, in the first and last sections, the vocalist is a participant in canonic imitation. Furthermore, as illustrated in Example 78, passages in the voice line of section "b" state portions of the canon subject. Consequently, a good deal of the voice line includes recurring melodic figures in the canon subject. As illustrated below, the canon subject is constructed primarily of overlapping melodic figures which include an ascending perfect fourth followed by the descent of a major or minor second. Other tones in the canon subject occur either as embellishments or as connecting tones within the figure (Example 80).

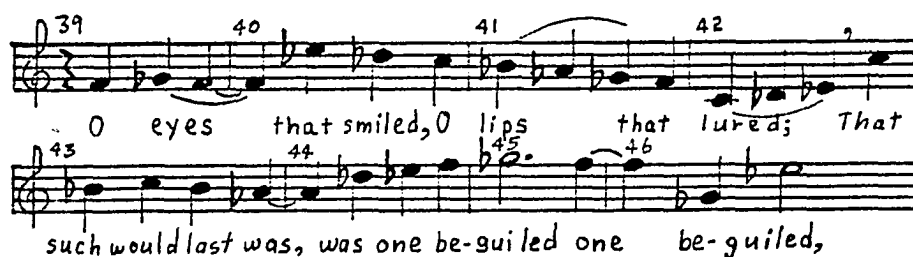
Example 80. "A Bygone Occasion," recurring melodic figures within the canon subject. Copyright 1968 by Boosey & Hawkes, Inc.



In the third poetic stanza, the woman seems to relish thoughts of "eyes that smiled" and "lips that lured." A quickening of the senses aroused by recalling this pleasure is represented in measures 39 through 45 by an increase in rhythmic activity of the voice line to predominantly quarter-note movement.

This same vocal passage, measures 39 through 45, also illustrates two melodic means by which Binkerd builds to the song's climactic point in measure 45: (1) quarter-note movement serves as a foil for the sustained, climactic g-flat", (2) the descending melodic line of measures 40 through 42 provides a contour preparation for the melodic ascent to the climax of measure 45 (Example 81).

Example 81. "A Bygone Occasion," measures 39-46, vocal line only. Copyright 1968 by Boosey & Hawkes, Inc.



The voice line includes a good deal of disjunct movement, yet remains lyric and legato. Melodic movement, which is primarily diatonic, is well motivated and the high g-flat" climax in measure 45, is a natural culmination of the rising intensity of expression.

Texture: Harmony and Counterpoint

The basic structure of this song can be described aptly with eighteenth and nineteenth-century terminology for chord structures, chord progressions, key relationships, and the handling of dissonance.

Binkerd reflects the poem's basic theme of reminiscence in music that recalls stylistic characteristics of earlier years in musical practice. As has been discussed, Binkerd uses a compositional style born of medieval times, canonic imitation. The tertian harmonic structure, however, is post-medieval. Unlike other Binkerd songs, dissonances, for the most part, are handled conventionally.

In the first section, dissonances occur as traditionally prepared and resolved non-harmonic tones. With the exception of a vii_3^4 chord which appears on the second beat of measure 20, all chords in the first section are triads. Of the non-chord tones, suspensions are used most frequently, with neighboring tones and passing tones occurring on fewer occasions. Appoggiaturas--accented non-harmonic tones approached by leap--are heard only occasionally in this song. Conventional handling of dissonances is illustrated in measures 7, 8, and 9, where a suspension, two neighboring tones, and a passing tone occur (Example 82).

Example 82. "A Bygone Occasion," measures 7-9. Copyright 1968 by Boosey & Hawkes, Inc.

In section "b," musical stylistic changes mirror changes in poetic mood. Whereas the first poetic stanza and the opening couplet of the second stanza deal strictly with the past, the closing couplet of the second stanza speaks in terms of "modern years," the present. In the third stanza, the woman is reminded that she was "beguiled" to think that pleasurable experiences with her lover would endure. Her increased emotional involvement with the text and the poem's reference to "modern years" is reflected in an increase in dissonance, a fuller, more sonorous sound, and a more homophonic texture that results from strong chordal action by the piano and the doubling of parts.

Apparently, in this section, Binkerd uses increased dissonance to bring the musical style closer to "modern years," thereby reflecting the poetic idea of moving from the past into the present. This increase of dissonance results from at least four compositional procedures: (1) a thicker texture and forte designation for much of the section impart some percussive qualities to the overall sound, (2) chords frequently include sevenths and ninths, (3) appoggiaturas with their accented

dissonance occur more frequently than in other sections, (4) non-harmonic tones frequently are doubled.

Poetic relationships between the first and last stanzas are reflected in similar harmonic characteristics between the first and last formal sections. Similar to the first section, harmonic structures in the last section are mostly triads with only an occasional chord of the seventh or ninth.

The closing open-fifth sonority joins with the composer's use of canonic imitation and his handling of rhythmic cadences to impart an archaic flavor to the setting. To these ingredients is added an exciting style of controlled dissonance which, with some rather unexpected chord progressions and harmonic colors, draws from compositional practices of more recent stylistic eras. This blending of the ancient and modern in compositional style adds a dimension of time that enhances the text's reminiscence.

4. "The Riddle"

I

Stretching eyes west
 Over the sea,
 Wind foul or fair,
 Always stood she
 Prospect - impressed;
 Solely out there
 Did her gaze rest,
 Never elsewhere
 Seemed charm to be.

II

Always eyes east
 Ponders she now--
 As in devotion--
 Hills of blank brow
 Where no waves plough.
 Never the least
 Room for emotion
 Drawn from the ocean
 Does she allow.¹

This last poem of the cycle depicts a seascape in which a woman is described in contrasting attitudes. Although the poem does not reveal specific causes for her reversal of profile and attitude, an answer for the riddle is fairly obvious, for the solution is suggested by the cycle's poetic context in which the poem appears. Albeit Hardy most likely did not write the poem with this particular idea in mind, clues are given regarding the fate of the woman's lover to whom the cycle frequently refers. In the first stanza, the woman stands facing the ocean, totally engrossed in thoughts of her lover who is away at sea. The second stanza pictures her facing from the sea, apparently

¹Hardy, pp. 420-21.

drained of emotion as she realizes that he is lost, never to return. The text does not indicate a literal reversal of profile, but is symbolic of a change of mind or attitude. The woman's acceptance to fate, as presented in the closing stanza, provides a finality and closure both for this particular song and for the cycle as a whole.

Form

"The Riddle" can be divided into seven formal sections in which a form of the primary tone row is presented by the voice. Because two tone rows appear in the composition, the serial method of composition is of significant influence in this song. The row which begins the voice line is of primary significance for it subsequently appears in various forms which characterize the vocal melody of each formal section. A secondary tone row of eleven tones appears in the accompaniment only.

Binkerd's use of serial methodology in this song is of historical significance in view of the fact that while composing twelve-tone music in 1955, Binkerd "suddenly experienced an intense revulsion away from the system."¹ However, Binkerd believes that in spite of this reaction, experience with the serial method has influenced his musical language.²

Although the overall aural impact of the song is reminiscent of some strictly dodecaphonic compositions, the primary tone row is frequently rearranged and used in incomplete form. Furthermore, the

¹Hagen, "Gordon Binkerd," p. 2.

²Gordon Binkerd, private interview, Urbana, Illinois, October 16, 1971.

primary tone row, in any of its statements, original, inversion, retrograde, rearranged or incomplete, is reserved mostly for the voice part. The formal design can be diagrammed as follows:

Figure 19. Musical and Poetic Form of "The Riddle."

<u>Section</u>	<u>Measures</u>	<u>Vocal Themes</u>	<u>Text</u>
1	1-14	a (original row)	Stanza 1, lines 1 through 3
2	15-24	\bar{a}	Stanza 1, lines 4 and 5
3	25-39	b (row rearranged and incomplete)	Stanza 1, lines 6 through 9
4	40-52	\bar{a}	Stanza 2, lines 1 through 3
5	52-58	\bar{a}	Stanza 2, lines 4 and 5
6	59-64	c (consists of 3 intervals from row-- m3, m2, and M3)	Stanza 2, line 6 and part of line 7
7	65-79	Retrograde of sect. 1, both voice and piano	Stanza 2, remainder of line 7, lines 8 and 9
Coda	79-87		

The vocal melody in the first fourteen measures states the primary tone row, as illustrated in Example 83. The row is characterized by an emphasis upon perfect fourths or their inversion, perfect fifths, and upon minor thirds or their inversion, major sixths. Of the eleven intervals employed in the row, four are either perfect fourths or fifths and three are either minor thirds or major sixths. Only two

other disjunct intervals are used, an augmented fourth and a major third near the beginning (EXample 83).

Example 83. "The Riddle," measures 1-14, vocal line, and intervals in the tone row. Copyright 1968 by Boosey & Hawkes, Inc.

stretch-ing eyes west O-ver the sea, Wind foul or fair,

1 2 3 4 5 6 7 8 9 10 11 12

P4 A4 m3 M3 P5 m3 P5 M6 P4 m2 m2

In measures 15 through 22, following the initial statement of the tone row, a transposed inversion of the row is stated in the voice line (Example 84).

Example 84. "The Riddle," measures 15-22, voice line and original tone row. Copyright 1968 by Boosey & Hawkes, Inc.

mm. 15-22

Al-ways stood she Pros-pect im-pressed;

15 20

Original row

Although the primary tone row is used mostly in the voice part, a melodic figure constructed with intervals from the original row

initially appears in the accompaniment, measure 17 (Example 85). An inversion of the figure occurs in the piano part of measure 23 (Example 85). In subsequent passages, the figure recurs in various forms in the voice line. As illustrated, a four-tone fragment within the figure spells the first four tones of the primary row's transposed retrograde.

Example 85. "The Riddle," measures 16-17, and 23, piano part only. Original and transposed-retrograde forms of primary tone row. Copyright 1968 by Boosey & Hawkes, Inc.

Primary tone row

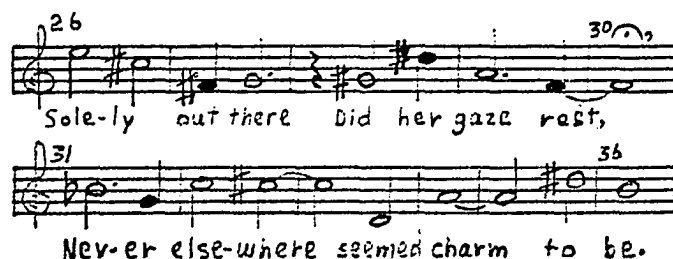
Measures 16-17, accompaniment

Row, transposed and retrograde

Measure 23, accompaniment

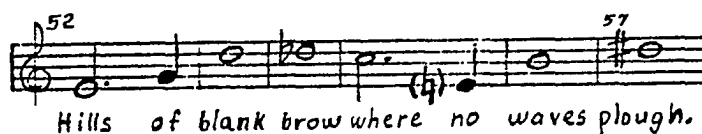
The figure from measures 16 and 17 recurs in the voice line in its transposed original form on two subsequent occasion, measures 26 through 30 and measures 31 through 36 (Example 86).

Example 86. "The Riddle," measures 26-36, vocal line only. Copyright 1968 by Boosey & Hawkes, Inc.



The figure's final vocal appearance occurs in measures 52 through 57. Here, it appears in modified inversion with the sixth tone transposed and sounding as an E rather than the expected F (Example 87).

Example 87. "The Riddle," measures 52-57, vocal line only. Copyright 1968 by Boosey & Hawkes, Inc.

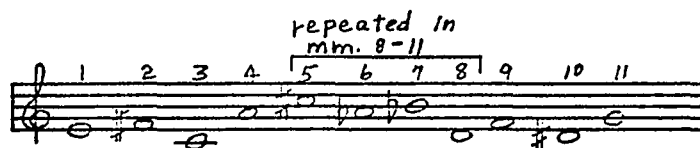


In measures 60 through 63, the figure is last represented as its first five tones appear transposed in the piano part (Example 88).

melodic motive in the song that does not recur in subsequent passages in one form or another.

The piano part at the beginning of the setting adheres to its own tone row, independent of the row in the voice. Eight tones of a row are sounded until, in measure 8, repetitions begin. Tones 5, 6, 7 and 8, are repeated several times like an ostinato, measures 8 through 11. In measures 12 through 16, other single tones are repeated out of the original order. Because this row essentially occurs only on one occasion, it is referred to here as the secondary row. As illustrated below, it consists of eleven tones.

Example 90. "The Riddle," secondary tone row from the piano part in measures 1-16. Copyright 1968 by Boosey & Hawkes, Inc.

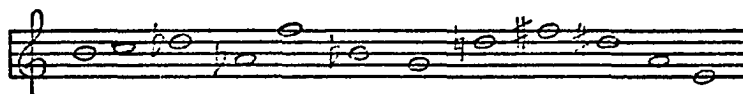


In measure 17, the piano part abandons the row it observed in the first sixteen measures. Here, in measure 17, the right hand plays a figure made up of intervals from the primary row. From measure 17 through 25, the piano part is wholly involved with elaboration upon the figure. From measure 26 to 65, the piano part apparently follows no systematic serial plan. Then, in measure 65, begins a retrograde of the first fourteen measures of the song.

Apparently, the complete retrograde form of the primary row is reserved for a particular role. In measures 65 through 79, both the voice line and piano part are retrogrades of the song's first fourteen

measures in which the primary tone row was sounded in the voice part. For assistance in locating the retrograde section, Example 91 presents the retrograde form of the primary row. Although more visual than aural, this retrograde procedure mirrors the woman's final pose in stanza 2 as an antithesis of the first scene in stanza 1. This is another example of Binkerd's careful attention to detail.

Example 91. "The Riddle," retrograde form of primary tone row. Copyright 1968 by Boosey & Hawkes, Inc.



Contributing to formal unity of the song cycle as a whole, piano parts that open and close the first song in the cycle, "She, To Him," and the last song, "The Riddle," are almost identical. Both open with the pitch E in three-octave spacing. Except for minor changes in notation, the closing five measures of both songs are identical.

Rhythm, Meter, and Tempo

A sense of spaciousness is generated in the poetic scene through references to expanses of sea and "hills of blank brow." To this is added the element of time, as the woman stands gazing over the sea, "Wind foul or fair." The vocal line rhythmically reflects these large dimensions through various expressive means. The vocal melody includes mostly notes of extended time value--half and whole notes with frequent ties. An unchanging common meter, an unhurried and flexible tempo rubato, and sustained vocal tones unite to create long, legato melodic lines.

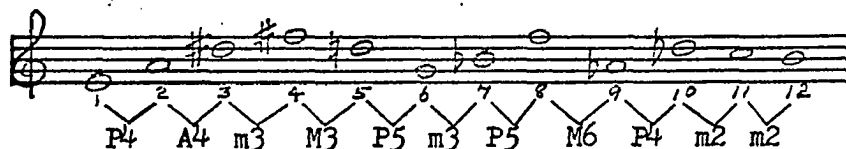
The piano part includes striking rhythmic contrasts for textual representation of a more specific kind. Following the sustained tones of the first seven measures, building to the words "Always stood she prospect impressed" (measures 15 through 23), the piano part begins to add notes of decreasing time value, until in measure 14, a flourish of sixty-fourth notes sets the pace for a rhythmically energetic passage that extends from measure 14 through 25. In this passage, sixty-fourth and thirty-second-note flourishes unite with a gradual crescendo and texture increase to build a high degree of dynamic and rhythmic intensity. During this musical growth to the dynamic summit of measures 22 and 23, the voice soars strongly with the words, "prospect impressed," thereby emphasizing the woman's solid determination in her vigil.

Melody

Because the vocal melody is derived mostly from various forms of the primary tone row, let us examine the row for further information about the vocal melody. The row is quite disjunct (Example 92). In its original form, only fourths or fifths and thirds or sixths occur until the last two intervals, which are two consecutive half steps. Statistically, there are five fourths or fifths, four thirds or sixths, and two seconds. Considering only the fourths or fifths, we find that perfect intervals predominate. Four of the intervals are perfect, but only one is augmented or diminished. Considering only thirds or sixths, we find that the composer used the third more frequently than the sixth. In the row's original form, three thirds appear, but only one

sixth. Of the seconds, only the minor second occurs; however, in the voice line of measures 32 and 33, through octave displacement, the minor second becomes a major seventh.

Example 92. "The Riddle," primary tone row with intervals identified.
Copyright 1968 by Boosey & Hawkes, Inc.



Despite the melodic angularity, a sustained, legato style of performance is suggested by the text. This should present no problem to the capable singer, particularly in view of the fact that the pitch range (d' to g-sharp") is not imposing.

Although the melody is not heavily involved in word-painting, several passages seem to represent the text in a particularly specific manner. In the first five measures, the text depicts the woman's far-reaching gaze. Here, the ascending melodic line represents a projection of her gaze over the expanse of ocean. Then, in measure 4, the melodic contour begins a descent, as if to project the gaze over and beyond the sea's horizon. The retrograde of this melodic passage occurs in measures 75 through 80, wherein its descending contour, an antithesis of the first five measures, reflects the woman's acceptance of her loss and the despondency of the scene.

Texture: Harmony and Counterpoint

Although serialism renders portions of this setting atonal--that is, passages "which abandon the consistent use of a tonic or key-centre to which all the notes and chords of a piece are related"¹--an interesting characteristic of this song is the contiguous appearance of atonal and tonal passages.

In the first section, measures 1 through 14, two independent tone rows are concurrently sounded by the voice and piano. As would be suspected, characteristics of serial composition are present--frequent dissonances and an absence of significantly strong tonal polarities. Obviously, in measures 65 through 79, the retrograde of all parts in the song's first fourteen measures possesses these same serial characteristics.

Several passages in the song possess definite tonal traits, and furthermore, many harmonic structures within these passages are tertian. For example, in measures 19 through 21, tones of the vocal passage which spell the inverted form of the tone row become members of tertian chords. In these structures, either two or three tones of basic triads are sounded. In spite of the many piano fourishes, a B-minor tonality emerges in measures 19 and 20. Then, in measure 21, the chords move upward by half steps, sounding the E-minor and F-minor chords respectively. It can be further observed that in measures 22 through 25, each piano fourish is followed by the sounding of a D-sharp-minor chord.

¹Westrup and Harrison, Encyclopedia of Music, p. 37.

Further illustrating tonal elements within the setting, the closing nine measures are in E-minor. In measures 83 and 84, illustrating tertian harmony, an E-minor-minor-seventh chord is arpeggiated by the piano. The final chord includes the tonic and third of the E-minor chord.

As previously suggested, most of the numerous piano flourishes are used primarily for their percussive and textural effects, hence, they do not significantly contribute to the harmonic scheme.

In "The Riddle," musical textures, viewed from both vertical and horizontal vantage points, present striking contrasts which reflect poetic implications. From a vertical standpoint, much of the setting is thin in texture. However, this general sparseness of texture highlights the one extended passage of thick texture. The dynamic peak of the setting occurs in measures 22 and 23. Here, Binkerd chooses to accentuate the woman's inner strength by emphasizing the words, "Always stood she prospect impressed." Musical growth toward and into the climax is supported by a steady increase in texture density. Of particular interest is the manner in which Binkerd adds to the musical fabric. In measure 19, appear three-note piano flourishes. Then, in the two subsequent measures, the flourishes include four and five tones. The climax of measures 22 and 23, then adds more tones to create eight-note and thirteen-note flourishes.

As would be surmised from an understanding of Binkerd's compositional style and characteristics of serial composition, the song's musical fabric is mostly contrapuntal. However, as frequently occurs in Binkerd's songs, the generation of dynamically intense and climactic

passages is supported by transition to a more homophonic style. As illustrated in measures 18 through 23, the woman's determination is further emphasized through transition to a more chordal style. The resultant increase in texture density with frequent doubling of parts facilitates a musical growth and dynamic strength.

In this setting, scene-painting is enhanced by pianistic effects. For example, in the first two measures, the scene's expansiveness is reflected through wide-dimensional use of the keyboard. Observing only the lowest and highest tones in these measures, the pitch range extends from the lowest E to the second-highest F-sharp on the standard keyboard. Then, in measure 5, a strong six-octave ascending arpeggio precedes the word "sea." In measure 74, the retrograde of this figure leads into the word "ocean."

Measure 30 illustrates a piano figure which is heard in other songs by Binkerd. This embellishment of rapid tones in widely spaced octaves usually punctuates and highlights a poetic idea--a sort of musical exclamation mark. Here, in measure 30, the figure seems to accentuate the woman's transfixed gaze. Then, in measures 30 through 35, the single, sustained tone which emerges from the embellishment seems to represent an immobility in her gaze which "Never elsewhere seemed charm to be."

As frequently occurs in Binkerd's songs, this setting closes with widely spaced tones in the piano part. For "The Riddle," the closing sonority serves as a final reference to the scene's wide dimensions of time and space. As the final sound in the song cycle, the heavy, sustained chord seems an appropriate conclusion for the

text's sober and melancholy themes.

The final two songs of the cycle Shut Out That Moon illustrate diverse means through which Binkerd represents poetic texts. In "A Bygone Occasion," he employs the historical procedure canonic imitation. Then, in the following and final song of the cycle, "The Riddle," the twentieth-century serial method is effectively employed. These characteristics illustrate Binkerd's resourcefulness and give evidence of his poetic sensitivity and attention to detail.

II. Three Songs for Mezzo-Soprano

These three songs are settings of three unrelated poems by two different poets.¹ The first poem, "Never The Nightingale," was written by Adelaide Crapsey (1878-1914). It is a dirge which soberly speaks of death's finality. The second and third poems, by Robert Herrick (1591-1634), are of contrasting moods. The second song of the cycle, "How Lillies Came White," is a whimsical fantasy in which Cupid and his mother give lilies their white color. The last setting, "Upon Parting," describes lovers' mixed emotions upon separating.

The three songs are in contrasting tempos--slow, fast, slow--which reflects the moods of the songs. The songs show no significant musical relationships.

The cycle was composed originally for voice and string quartet, but Binkerd has transcribed the original string parts for piano. Both versions are published.

¹During a telephone interview, July 7, 1972, Mr. Binkerd said that he does not perceive any significant thematic relationships between the poems.

1. "Never The Nightingale"

Never the nightingale,
 Oh, my dear,
 Never again the lark
 Thou wilt hear;
 Though dusk and the morning still
 Tap at thy window-sill,
 Though ever love call and call
 My dear, my dear, my dear.¹

Adelaide Crapsey (1878-1914) was an American poetess. Typical of her poetry, this first text of the song cycle sets a sombre mood.

Regarding Crapsey's style, Louis Untermeyer writes:

Tiny in bulk, frail in substance, the work of Adelaide Crapsey is extraordinary in its tactile delicacy. Hers is a reticent impressionism: a few monotonies in silver and gray, landscapes which have not been deserted by the sun but which seem conscious of the chill of dusk. Verse [a collection of Adelaide Crapsey's poems] has an almost autobiographical quality. Its pages are tense with the premonition of the author's death at Saranac Lake where her window looked down at the graveyard.²

This particular poem, entitled "Dirge," possibly was written by the poetess as a premonition of her imminent death.³ It speaks of sounds, sights, and emotions that after death will be "heard" no more. The poem's first four lines speak of audible sounds of the nightingale and lark, birds whose songs have enchanted many a poet. The fifth and sixth lines present visual images, "dusk and the morning," as being capable of producing sound--a "tap." The "call" of love is figurative

¹Louis Untermeyer, American Poetry Since 1900 (New York: Henry Holt & Co., 1923), p. 330.

²Untermeyer, p. 329.

³Untermeyer, p. 330.

language. Unlike the lark, nightingale, dusk and morning, love is an emotion. The refrain, "my dear," occurs in line 2 ("Oh, my dear") and line 9 ("My dear, my dear").

Form

The musical form is ternary, as follows:

Figure 20. Musical and Poetic Form of "Never the Nightingale."

	<u>Section</u>	<u>Measures</u>	<u>Text</u>
	Prelude	1-3	Piano
a		4-18	Lines 1-4, with the refrain, "Oh, my dear," repeated
	Interlude	18-20	Piano
b		21-48	Lines 5-8 (The word "love" omitted)
	Interlude	49-58	Piano
		59-62	Refrain
a'	Interlude	63-66	Piano
		67-70	Line 7
	Interlude	71-74	Piano
		78-83	Refrain
	Postlude	84-88	Piano

Binkerd sets the first four poetic lines in the first section and lines 5 through 8 in the middle section. The final section begins and ends with the refrain (lines 9 and 2). Binkerd emphasizes love's call by repeating line 7 in the final section. Note that the word "love" is omitted in the first setting of the line in the middle section.

The word's first appearance in measures 67 through 70 is one of the important details of the song. At first, in measures 32 through 40, there is only an unidentified "call." Then, in measure 68, it is identified as love's call.

For the most part, the final section is a musical recapitulation of the first section, with variations in tonality, voicing, rhythm, and meter. Although all sections of the song are unified by common characteristics, in the middle section, musical contrast exists. Contrasts in the middle section are: (1) the voice and instrumental parts are more active than in the opening and closing sections, (2) measures 32 through 40, the song's climax, are more dynamically intense than other sections, (3) it is more modulatory than other sections.

Most of the song is based on four motives of which the "call" is the most important. Besides its being the basis for the song's vocal line, variations of it occur in the instrumental score. The motive undergoes several changes during the song depending on its textual context. In clearest form it occurs at the song's climax as a simple repeated tone simulating an actual call (Example 93).

Example 93. "Never The Nightingale," measures 32-40, vocal line only.
Copyright 1971 by Boosey & Hawkes, Inc.



The motive takes other forms and shapes such as at the beginning of the song (Example 94).

Example 94. "Never The Nightingale," measures 4-6, vocal line only.
Copyright 1971 by Boosey & Hawkes, Inc.



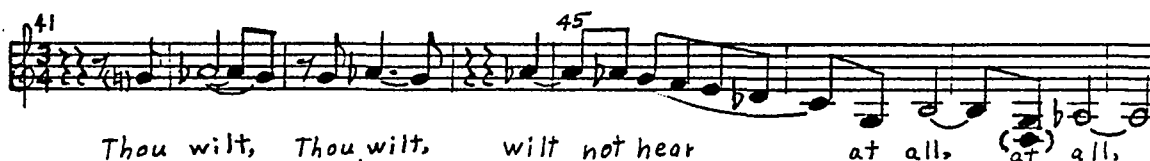
In measures 23 and 24, the call is represented by repeated tones with the words, "Tap, Tap, Tap." In measures 75 through 84, the call is heard in long, sustained tones. In measures 8 and 9, 12, 41 through 48, and 68 and 69, the call takes on an undulating form (Example 95).

Example 95. "Never The Nightingale," measures 8-10 and 41-48, vocal line only. Copyright 1971 by Boosey & Hawkes, Inc.

mm. 8-10



mm. 41-48



Binkerd uses the tritone as a recurring motive in conjunction with the various forms of the "call" motive. For example, in measures 4 through 6 (Example 94), the extended call on A-flat culminates with the tritone, E-flat to A-natural. In measures 8 through 10 (Example 95), 11 through 13, and 67 through 70, the "call" motive occurs between two tritones. In measures 16 and 17, and 79, the tritone is heard between

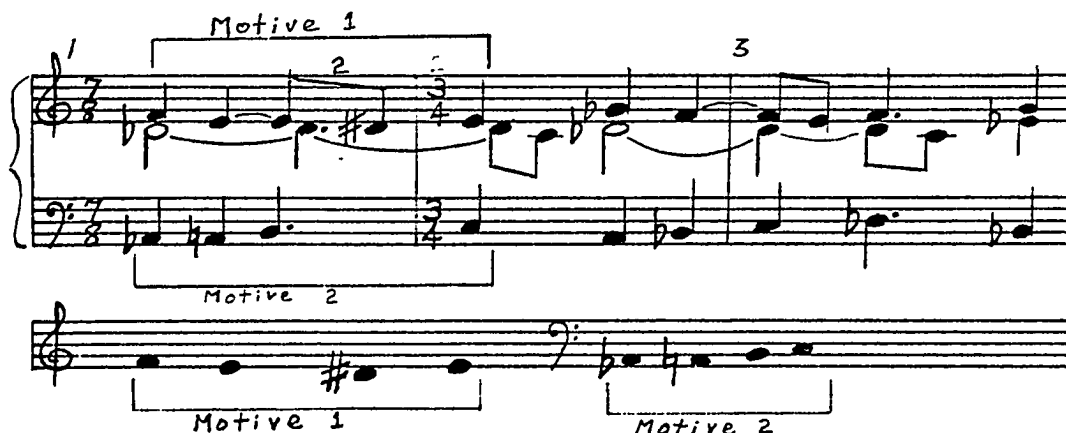
sustained tones of the "call" motive. In measures 21 through 24, successive ascending tritones lead to the repeated tones of the "call" motive (Example 96).

Example 96. "Never The Nightingale," measures 21 through 24, vocal line only. Copyright 1971 by Boosey & Hawkes, Inc.



Two basic motives from the prelude form the basis for a good deal of the instrumental score. The most important, motive 1, which first appears as the opening four notes in the upper part of the prelude, moves chromatically (Example 97). A secondary motive, motive 2, which initially appears as the first four notes in the bass line of the prelude, ascends by half steps with a whole step between the second and third tones (Example 97).

Example 97. "Never The Nightingale," measures 1-3, instrumental parts with motives. Copyright 1971 by Boosey & Hawkes, Inc.



The two instrumental motives frequently recur transposed and in various forms. For example, in section "b," measures 28 through 32, most notes of the interlude are involved in contrapuntal and chordal treatment of motives 1 and 2 (Example 98):


- (a) transposed inversion of first three tones of motive 1, with first tone displaced down an octave,
- (b) motive 1 transposed,
- (c) motive 2,
- (d) motive 1, transposed with second tone displaced an octave below,
- (e) motive 1 with second, third, and fourth tones sounded simultaneously.

Example 98. "Never The Nightingale," measures 28-32, with motives. Copyright 1971 by Boosey & Hawkes, Inc.

The image shows a musical score for measures 28 through 32 of the piece "Never The Nightingale." The score is written for piano, with a grand staff consisting of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#), and the time signature is 3/8. Measures 28 and 29 are marked with measure numbers. The score includes several annotations: (a) is a transposed inversion of the first three tones of motive 1, with the first tone displaced down an octave; (b) is motive 1 transposed; (c) is motive 2; (d) is motive 1 transposed with the second tone displaced an octave below; and (e) is motive 1 with the second, third, and fourth tones sounded simultaneously. The score shows a complex contrapuntal and chordal treatment of these motives, with various note values and rests. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving lines. The piece concludes in measure 32 with a final chord.

This is artistic construction of a compact work which is based mostly on four motives--the "call" motive, the tritone, and instrumental motives 1 and 2.

Rhythm, Meter, and Tempo

The poem's sombre mood is mirrored in a moderate tempo ( = ca. 120) and a generally low rhythmic activity which imparts a heaviness to the setting.

For the most part, the setting includes frequent meter changes. However, this metric characteristic serves as a foil for the single-meter passage in which the song's climax builds and culminates. Whereas meter changes have occurred frequently until measure 33, in measures 33 through 46, Binkerd generates the song's climax (measures 39 and 40) in a passage of unchanging 3/4 meter.

Melody

Binkerd reflects the text's pathos in a melody which, with sustained tones, tritones, and sorrowful texts, is a plaintive lament. To these elements is added a modal quality, for in each statement of the undulating form of the "call" motive the melody suggests the Lydian mode. For example, in measures 8 through 10, in the tonality of A-flat, the melody's first four tones sound the leading tone, G, the tonic, A-flat, the mediant, C, and the raised fourth step, D, of the Lydian scale on A-flat.

For dramatic purposes, Binkerd contrasts contoured melodic lines with sustained and repeated tones. He reserves extended use of the

"call" motive's simplest form (a single tone repeated) for the song's climax with the words, "Though ever call and call" (measures 39 and 40). The effect is further enhanced as the call gradually builds from a pianissimo to a fortissimo.

Sustained tones also occur in a subdued manner. For example, in measures 75 through 77, a sustained G with the word, "Oh," resembles a sorrowful moan.

Further mirroring the text's dirge-like mood, the tessitura is low. The range extends from a low g or optional d up to e".

In his songs, Binkerd repeatedly enhances poignant passages by setting them with either vocal monophony or the addition of very sparse accompaniment. In measures 44 through 47, the pathos of the words, "wilt not hear at all," is emphasized by a sparsely accompanied, descending vocal line. The descent of the line joins with the prominence of the voice to reflect the poet's realization that the call of love will not be heard.

Texture: Harmony and Counterpoint

From eight-part writing to unaccompanied voice, the song moves through frequently changing textures. Both contrapuntal and chordal textures are present; vertical structures appear both in chordal and arpeggiated forms.

The song includes a wide variety of traditional non-harmonic tones such as suspensions, appoggiaturas, and neighboring tones which are treated in a manner reminiscent of early Schoenberg. The late-nineteenth-century treatment can be observed in measures 1 through 3.

With these traditional dissonances also is heard twentieth-century dissonance generated in bimodal, polyharmonic, and polytonal passages. For example, in measure 37, occurs a polyharmonic passage in which an A-minor tonic triad sounds against its dominant, an E-major triad, and its subdominant, a D-major triad.

Much of the song's counterpoint and harmony is based on chromatic instrumental motives 1 and 2 which are first presented in the prelude, measures 1 through 3 (Example 97). The chromaticism of these motives permeates a good deal of the texture. In linear textures, chromatic movement of lines frequently generates dissonance. In measures 8 through 10, the chromaticism is heard vertically in a bimodal chord. Here, in the piano part, a C-natural in the right hand and a B (B = C-flat) in the left hand sound simultaneously as a major and minor third above A-flat (Example 99). Each subsequent statement of the basic melody, which this chord accompanies, likewise is accompanied with bimodality (measures 11 through 13, 64 through 66, and 67 through 70).

Example 99. "Never The Nightingale," measures 8 through 10. Copyright 1971 by Boosey & Hawkes, Inc.

Several tones of a motive may sound simultaneously. As a result, in this setting, minor seconds and sevenths frequently occur. As illustrated below, in measures 78 and 79, the first three tones of transposed motive 1 are heard (D^b -C-B), but with the first two sounding simultaneously as a minor second (Example 100).

Example 100. "Never The Nightingale," measures 78 and 79, instrumental part only. Copyright 1971 by Boosey & Hawkes, Inc.



Binkerd uses the song's most highly dissonant passage in a dramatic manner. In measures 35 through 39, growth in dynamic intensity and an increase in dissonance build for the climax of measures 39 and 40, with the words, "call and call."

Due in part to the octave displacement of motivic tones, many sonorities are widely spaced. As illustrated in measures 28 through 32 (Example 98), the sounding of a basic motive may encompass over four octaves in a pointillistic manner.

Tonalities generally are more obscure than in many other Binkerd songs, for they constantly shift and only occasionally are clearly established. However, tonal centers periodically emerge or are suggested through sustained and recurring tones and sonorities.

Following a tonally ambiguous prelude, the first section mostly is in A-flat with suggestions of the Lydian mode. The middle section

begins and ends in F-minor, the relative minor of the first section. Within the middle section, frequent tonality changes enhance musical growth for the song's climactic passage in measures 32 through 40. Beginning in C, measure 32, the tonality shifts to A-minor in measure 34, to D-major in measure 35, and briefly to E in measure 39. The song's climax culminates in measure 40, with bimodality in the tonality of C. Here, an E-natural and a D-sharp (D-sharp=E-flat) sound simultaneously with C. This tonality prevails until measure 44, at which point the tonality returns to that in which the middle section opened, F-minor.

Reinforcing structural unity, the final section begins in A, then, in measure 67, shifts to A-flat, the predominant tonality of the first section. The coda closes the setting in F. Again in the setting, bimodality is heard. In measures 81 through 88, above the recurring tonic F in the bass, the major third, A, and the minor third, A-flat, sound simultaneously.

Binkerd has sensitively mirrored in music the setting's sombre mood. While reflecting deep emotions, the setting avoids strong passions. Like many Binkerd songs, the musical treatment is assertive and expressive, yet carefully guided and dynamically restrained.

2. "How Lillies Came White"

White though ye be; yet, Lillies, know,
 From the first ye were not so:
 But Ile tell ye
 What befell ye;
 Cupid and his Mother lay
 In a Cloud; while both did play,
 He with his pretty finger prest
 The rubie niplet of her breast;
 Out of the which, the creame of light,
 Like to a Dew,
 Fell downe on you,
 And made ye white.¹

The text is a poetic legend by Robert Herrick (1591-1634). Its whimsical style greatly contrasts with the resigned despair of "Never The Nightingale." In "How Lillies Came White," the poet tells the lilies a tale of fantasy in which the flowers first became white.

Although written as a unified twelve-line stanza, the poem actually is in two unequal parts. In the first four lines, the poet sets the stage for telling his story by explaining that lilies were not always white. Lines 5 through 12 are a narration of the story proper.

Form

The form is ternary, as follows:

¹J. Max Patrick, ed., The Complete Poetry of Robert Herrick (New York: New York University Press, 1963), p. 106.

Figure 21. Musical and Poetic Form of "How Lillies Came White."

<u>Section</u>		<u>Measures</u>	<u>Text</u>
	Prelude	1-3	Instrumental
a	[	4-17	Lines 1 and 2
		18-19	Instrumental
	]	20-24	Lines 3 and 4
		25-36	Instrumental
b	[	37-47	Line 5 and part of line 6
		48-59	Instrumental
	]	60-77	Part of line 6 and lines 7, 8, and 9
		78-83	Instrumental
a'	[	84-95	Lines 10 and 11
		96-99	Instrumental
	]	100-105	Line 10
		106-108	Instrumental
	]	109-125	Line 11 (repeated)
		126-130	Line 12

Binkerd sets the first four poetic lines in the first musical section. Here, in conversation with the lilies, the poet proposes to tell the story.

Lines 5 through 9, which include most of the narration of the story, are set in the middle section. Here, the poem shifts to an idyllic scene in which Cupid and his mother are lying on a cloud. These changes are reflected in changes in musical style; the middle section

is stylistically quite different from the rest of the song.

In the final musical section, which sets poetic lines 10 through 12, the poet tells the lilies that they are white because "the creame of light, like to a dew, fell downe on you." Binkerd reflects completion of the promised explanation by a return to musical materials of the first section in altered form. In this final section, Binkerd emphasizes poetic lines 10 and 11 through repetition, then closes the setting with the final line, "And made ye white."

Frequent interjections by solo piano (string quartet) reflect and punctuate the text. In these instrumental passages, composed cadenzas, tremolos, glissandos, and other types of executions heighten the drama.

Rhythm, Meter, and Tempo

The setting's fanciful mood is reflected in a generally high rhythmic activity which is sustained through syncopations, frequent meter changes, irregular meters, and contrasting tempos.

In the middle section, as the poet tells the story, the vocal line takes on the style of a story-teller. Enhancing the narration, tempos change frequently. In measure 37, as the story begins, the tempo slows to ♩ = 80 with Binkerd's designations, "Slower - freely, calm, unruffled." In measure 47, reflecting the image of Cupid and his mother on a cloud, another tempo decrease (♩ = ca. 66) joins with the "gently rocking" instrumental rhythms. Then, in measure 53, the peaceful scene is abruptly changed as the tempo accelerates to ♩ = ca. 160. At this rapid tempo, in measures 53 through 59, preceding the words,

"while both did play," an instrumental interlude expressively introduces the playful scene. In measure 63, as the poet describes Cupid's actions, the tempo again slows to ♩ = ca. 66. Then, in measures 77 through 81, in an interlude which closes the middle section, a subito più mosso briefly returns to Tempo I (♩ = ca. 138), then slows again to ♩ = 66 to close the section.

As in many other Binkerd songs, rhythmic intensity is generated mostly in the instrumental part. While the accompaniment includes complex and unpredictable rhythmic patterns, the vocal line is relatively uncomplicated.

Melody

Reflecting the setting's whimsical style, the vocal line is convoluted and disjunct. Yet, in spite of its angularity, it moves in a sustained manner which contrasts with the rhythmically active and frequently agitated instrumental part.

In the middle section, the poet's description of Cupid and his mother is set in a fragmented vocal style in which instrumental interjections frequently punctuate the voice's narration in the manner of recitativo accompagnato.

Because this part of the story deals with specific images, wordpainting naturally comes into play. For example, in measures 44 and 45, note that the word "cloud" is set to a high, sustained a-flat". In measures 60 and 61, the words "while both did play," are reflected in a staccato, angular vocal passage and an extended, playful solo in the piano right hand (or first violin) that unfolds brightly in a

quasi-improvisatory manner. In measure 124, with the word "downe," the vocal line falls quickly downward a minor seventh. A more subtle word-painting occurs in measure 62. Here, as Cupid reaches out "with his pretty finger," the ascending vocal line stretches out in ever-increasing intervals (Example 101).

Example 101. "How Lillies Came White," measure 62, vocal line only.
Copyright 1971 by Boosey & Hawkes, Inc.



Texture: Harmony and Counterpoint

Typical of Binkerd's songs, from both a vertical and horizontal perspective, the texture includes a good deal of variety and contrast.

Binkerd's expressive use of light textures can be illustrated with several passages. In the middle section, passages of unaccompanied voice enhance the narrative style. In the instrumental score, measures 28 through 31, a mostly monophonic, rapid, staccato passage reflects the setting's caprice.

In the last section, measures 82 through 97, staccato notes in the instrumental score reflect the "creame of light" falling "like to a dew." This passage also illustrates that multi-note sonorities can, through staccato treatment and arpeggiated figures, create the effect of light texture.

Although the song mostly is light of texture, Binkerd uses heavier sonorities for expressive purposes. For example in measures 44 and 45, enhancing the story-telling style, widely spaced five-part secunda chords alternate with the voice.

Measures 1 through 17 illustrate the manner in which Binkerd uses both counterpoint and homophony. The setting begins in two-part counterpoint and gradually adds parts to the texture. In measure 4, the voice becomes the third contrapuntal part. In the following measures, more parts are added and the style evolves from counterpoint to arpeggiated tertian structures. Then, in measures 13 and 14, triads that ascend in successive thirds sound chordally. In measures 15 through 17, the texture returns to arpeggiated tertian structures.

In this song, Binkerd's harmonic language is a mixture of conventional and contemporary practices. A conventional characteristic is that most chord structures, whether sounded chordally or suggested in counterpoint or arpeggios, are tertian. However, as frequently occurs in Binkerd's songs, with tertian sonorities at least one dissonant tone is heard which spices the sonority and imparts a percussive quality to the sound. For example, in measures 8 and 9, Binkerd adds dissonant E-naturals and D-naturals to the arpeggiated E-flat-minor triad (Example 102).

Example 102. "How Lillies Came White," measures 7-9. Copyright 1971 by Boosey & Hawkes, Inc.

Musical score for measures 7-9 of "How Lillies Came White." The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: a right hand with a treble clef and a left hand with a bass clef. The time signature is 3/8. The lyrics are: "be; yet, Lill - ies, know,". Measure 7 starts with a whole note B-flat in the voice and a half note B-flat in the piano right hand. Measure 8 has a half note D-flat in the voice and a half note D-flat in the piano right hand. Measure 9 has a half note F in the voice and a half note F in the piano right hand. The piano left hand plays a steady eighth-note accompaniment.

In this setting, dissonances also are generated in bitonal sonorities. For example, in measures 110 and 111, in an F tonality, an A-minor triad in the lower staff of the instrumental score sounds with a diminished triad on B in the upper staff of the instrumental score (Example 103).

Example 103. "How Lillies Came White," measures 110-111. Copyright 1971 by Boosey & Hawkes, Inc.

Musical score for measures 110-111 of "How Lillies Came White." The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: a right hand with a treble clef and a left hand with a bass clef. The time signature is 3/8. The lyrics are: "downe, downe on (you)". Measure 110 has a whole note B-flat in the voice and a half note B-flat in the piano right hand. Measure 111 has a whole note D-flat in the voice and a half note D-flat in the piano right hand. The piano left hand plays a steady eighth-note accompaniment.

Counterpoint in the instrumental score is usually quite dissonant because of polytonal and polyharmonic writing. It also

includes frequent sevenths and ninths outlined in the moving lines. These characteristics join with rapid tempos to generate a high degree of musical energy that reflects the setting's whimsical spirit. These characteristics are exemplified in measures 1 through 3. Here, in a C tonality, tonic harmony in the right hand sounds against its dominant which is implied in the piano left hand.

In this song, Binkerd frequently uses ostinati in the instrumental part to generate rhythmic activity and contrapuntal interest against the voice line. For example, in measures 15 through 17, with the words "ye were not so," the accompaniment arpeggiates alternating C-major and D-minor triads against a more sustained vocal line. This musical passage recurs in measures 93 through 95, with the words "Fell downe on you."

Reinforcing structural unity, the predominant tonality of the first and last sections is F. Both sections also modulate to A--the first section modulates in measure 20, and the last section in measure 127. In the last section, with the words "made ye white," the tonality change to A is particularly expressive, for it reflects through an abrupt change of tonal center the change in the lilies' color. Enhancing the narrative style of the middle section, tonal centers are modulatory and ambiguous.

"How Lillies Came White" is an interesting fantasy, the whimsical nature of which Binkerd has enhanced through musical means. The result is a light-hearted relief from the sobriety of the first and last songs in the cycle.

3. "Upon Parting"

Goe hence away, and in thy parting know
tis not my voice, but heavens, that bids thee goe;
Spring hence thy faith, nor thinke it ill desert
I find in thee, that makes me thus to part,
But voice of fame, and voice of heaven have thunderd
we both were lost, if both of us not sunderd;
fould now thine armes, and in thy last looke reare
one Sighe of love, and coole it with a teare;
Since part we must Let's kisse, that done retire
with as cold frost, as erst we mett with fire;
With such white vowes as fate can nere dissever
but truth knitt fast; and so farewell for ever.¹

With this poem, the cycle closes on a melancholy note. The text, by Robert Herrick, captures thoughts and emotions of parting lovers. It alludes to a love affair broken by an irreconcilable conflict of personalities. One is attracted to fame and secular recognition while the other is devoted to a spiritual life.

The original poem by Herrick consisted of twelve lines of iambic pentameter; each couplet employs end rhyme. In the musical setting, as discussed below, Binkerd made minor but significant changes in the arrangement of poetic lines.

Form and Texture

Binkerd left the body of the poem untouched except that he reversed the order of Herrick's lines 7-8 and 9-10. Then, after Herrick's final couplet, Binkerd added two couplets composed of materials from preceding lines, as shown in the following Binkerd version.

¹Patrick, p. 552.

Figure 22. Poetic and Musical Form of "Upon Parting."

	Number of measures ¹	Theme
Goe hence away, and in thy parting know Tis not my voice, but heavens, that bids thee goe;	12	a
Spring hence thy faith, nor thinke it ill desert I find in thee, that makes me thus to part,	12	a
But voice of fame, and voice of heaven have thunderd We both were lost, if both of us not sunderd;	35	b and a
Since part we must let's kisse, that done retire with as cold frost, as erst we mett with fire;	33	b
Fould now thine armes, and in thy last looke reare One Sighe of love, and coole it with a teare;	30	a
With such white vowes as fate can nere dissever But truth knitt fast and so farewell for ever.	7	b
Fould now thine armes, fate can nere dissever But truth knitt fast and so farewell for ever.	22	a
Fould now thine armes and in thy last looke reare One Sighe of love, and coole it with a teare.	22	a

Binkerd allows the lovers' conflict to evolve naturally by subtle use of vocal melody and a continually unfolding contrapuntal accompaniment. In keeping with the mood of the poem, he treats the opening quatrain as introductory. In this quatrain, the poet rather pretentiously claims that the voice of heaven, not a personal conflict, has ordained his separation. He rather coldly orders his love to "Goe hence away." Binkerd's setting of this part is rather short and based on one musical idea.

¹Excluding measures for piano (string quartet) alone.

The next quatrain, as Binkerd sets it, deals with the separation itself; it is ordained by the "Voice of Fame" and "Voice of Heaven" and, once consummated with a kiss, is to take place with no emotional regrets. Here, Binkerd spends much more time developing his musical ideas than in the first quatrain; he mixes in a new, contrasting idea with his first idea. It is at this place in the poem that Binkerd reordered the couplets of Herrick's original poem. There are two reasons for this. Binkerd apparently felt that the lines dealing directly with the separation (Herrick's lines 5-6 and 9-10) belonged together. In the original poem, Herrick had separated them with the couplet of resignation and sorrow--"Fould now thine armes," and "Coole it with a teare"--that rather interferes with the impersonality of the narrative at that point. Besides, Binkerd, as shall be seen in later musical treatment, wanted to use the line "Fould now thine armes" as a refrain in the last half of the poem; it is more effective to wait until line 9 to introduce it rather than anticipate the feeling of resignation it arouses in line 7. Both of the last two couplets that Binkerd adds to Herrick's original poem begin with the phrase "Fould now thine armes." In this manner Binkerd ends the song with an emphasis upon human emotion rather than adherence to abstract principles or the imagery of natural phenomena as at the poem's beginning. In Binkerd's setting, the first eight lines deal with faith, heaven's and fame's thundering voices, cold frost, fire, and the like. The first command is abrupt and cold: "Goe hence away!" and the thought despairing, "We both were lost, if both of us not sundered."

The last eight lines, four of which were added by Binkerd, deal more with moving and warm human emotions than the first eight lines. Here, the poet writes "Fould now thine armes," "thy last looke," "one sighe of love," "coole it with a teare," "white vowes as fate can nere dissever, but truth knitt fast." Thus, by rearranging and adding lines, Binkerd has softened the harshness of the original poem and humanized it, especially at the end.

It can be seen by observing the number of measures devoted to each of the couplets as well as to the melodic material on which those couplets are based that Binkerd thought of the first two couplets as introductory and the last two as a coda. They are all based on the principle melodic idea of the song and are comparatively short, especially in comparison with the middle part of the song which encompasses couplets 3 through 6. In this middle section, the composer further works out his original theme of the introduction and introduces a new motive, theme "b," as well. All of the material undergoes extensive contrapuntal development reaching a climax around measure 119 with the words, "As erst we mett with fire." As suggested in the poem, this ardour quickly cools, and by measure 131, the voice has settled down to a somewhat aimless, unaccompanied recitative with the words "Fould now thine armes, and in thy last looke reare one Sighe of love, and coole it with a teare."

In this song, it is impossible to separate form and texture because the form of the piece is determined by contrapuntal and harmonic combinations of the two principle themes, "a" and "b." They appear to continuously unfold. In their simplest vocal forms, these two themes

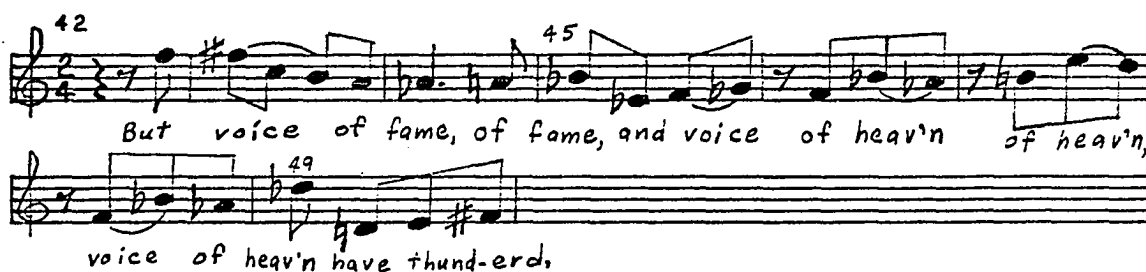
are illustrated below.

Example 104. "Upon Parting," measures 12-18, and 42-49, voice line only. Copyright 1971 by Boosey & Hawkes, Inc.

Theme "a"



Theme "b"



Binkerd subjects these ideas to a never-ending process of transformation from beginning to end. In order to comprehend the nature of the song, it is instructive to compare several versions of the principle ideas. Theme "a" is first introduced hesitantly and in harmonic form in the piano at the beginning (Example 105).

Example 105. "Upon Parting," measures 1-6, instrumental part only. Copyright 1971 by Boosey & Hawkes, Inc.



Then, following the vocal statement in measures 12 through 18, as emotional tension mounts, there follow two diminutions of theme "a" (Example 106).

Example 106. "Upon Parting," measures 19-23 and 32-36, diminution of theme "a." Copyright 1971 by Boosey & Hawkes, Inc.

Measures 19-23



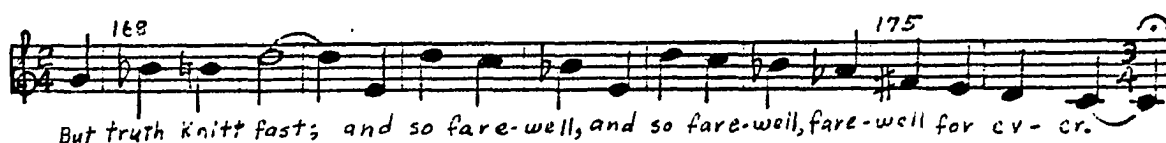
Measures 32-36



At the critical words, "But voice of fame and voice of Heaven have thundered," in measures 53 through 59, the opening vocal theme (Example 104) returns transposed and rhythmically altered at the end. By making these statements of the theme nearly the same, the composer symbolically underscores the fact that the "voice of fame and the voice of heaven" are the reason for the command, "Goe hence away."

Then, in the musical setting of the last line of the poem, "But truth knitt fast and so farewell for ever," Binkerd extends theme "a" to nearly twice its original length (Example 107).

Example 107. "Upon Parting," measures 167-177, theme "a" extended.
Copyright 1971 by Boosey & Hawkes, Inc.

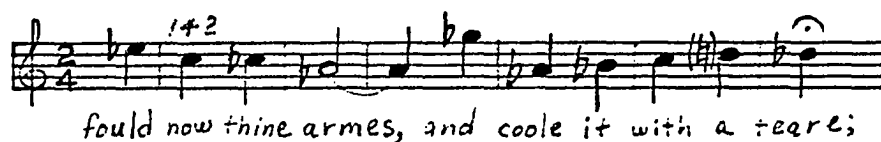


Another kind of extension, this time at the beginning of the theme, occurs in measures 179 through 187, immediately following the terminal extension illustrated above.

All in all, there are seven clear complete statements of theme "a" used throughout the song in different transpositions. There is no tonal center established in the theme by traditional means, and similarly the scale degrees on which the composer brings in the theme bear no resemblance to traditional usage based on tonic and dominant relationships. Variety is the ruling principle. Arranged in ascending order, there are entries on E, F, G, A-flat, B-flat, and C.

Theme "a" is also used in inverted form, as illustrated below.

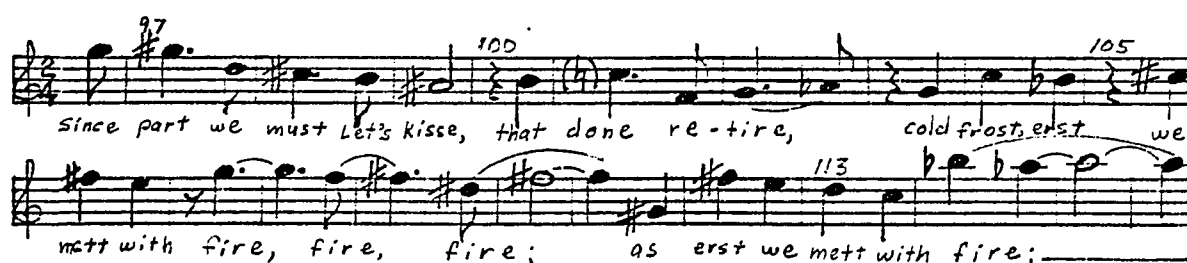
Example 108. "Upon Parting," measures 141-147, theme "a" inverted.
Copyright 1971 by Boosey & Hawkes, Inc.



It is quite apparent that the composer has inverted the original idea here in order to reflect the relaxation of tension in the text. Here occurs the refrain "fould now thine armes and coole it with a teare" rather than the tense "Goe hence away" which accompanied the


transposed up a minor third. However, after the theme has nearly run its course, in measure 108, contours change and a suggestion of the last half of theme "a" is heard. This surely ranks as a brilliant combination of two ideas accomplished so smoothly that one is not consciously aware of what has happened; its impact is psychological. This passage is illustrated below.

Example 110. "Upon Parting," measures 96-116, augmentation of theme "b" ending with theme "a." Copyright 1971 by Boosey & Hawkes, Inc.



Rhythm, Meter, and Tempo

Changes in rhythm, meter, and tempo serve the text. Mirroring the poem's sober mood, the setting opens with a slow tempo ($\text{♩} = \text{ca. } 76$). In measure 42, reflecting the increased dramatic intensity of poetic line 5, a *più mosso* designation accelerates the tempo to $\text{♩} = \text{ca. } 60$. Then, in measure 71, as the voice forcefully states, "we both were lost," the tempo accelerates to $\text{♩} = \text{ca. } 76$. At this rapid pace, the song builds to the climax of measures 114 and 115, with the words, "as erst we mett with fire." Also, in measures 97 through 113, building to the climax, rhythmic energy is intensified through a predominance of active eighth-note rhythms in the accompaniment. Following the climax, the

strong rhythmic energy is dissipated through reiteration of the words "fould now thine arms" and a change to quarter-note movement in the instrumental part. Following a fermata in measure 127, tempo returns to a slow  = ca. 76, with which the setting opened. From this point to the end, the setting's sadness is reflected in slow tempos and sustained tones in the instrumental part.

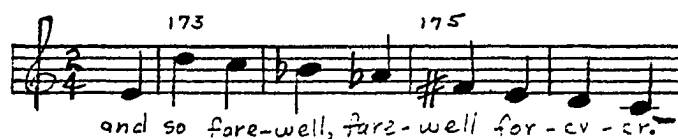
Passages which include frequent meter changes occur mostly in the prelude and interludes. For the most part, the voice line is in duple meter. In slower passages, regular metric patterns in the voice line reflect the poem's heavy mood.

Melody

Thematic transformation in this song is a primary musical procedure employed by Binkerd. Most of the vocal line is involved with statements of the principle themes and their various transformations.

Each melody uniquely reflects poetic implications. Melody "a" (Example 104) reflects the lovers' conflicting feelings of determination and regret. In the latter part of the melody, a descent by whole-steps creates a strong, determined descending tendency which is abruptly weakened by the final tone's half-step reversal of direction. However, in measure 173, the lovers apparently have firmly acknowledged their parting, for the line continues downward in a complete whole-tone scale (Example 111).

Example 111. "Upon Parting," measures 172-176, voice line only. Copyright 1971 by Boosey & Hawkes, Inc.



However, one final expression of regret is heard, for in the closing measures (188 through 201) melody "a" recurs with the reversal of direction in the final tone.

Melody "b" (Example 104), with its chromaticism and rhythmic energy, enhances the more dramatic poetic passages including the song's climax, measures 96 through 116.

Reflecting a wide range of emotions, the setting's vocal range is quite imposing. Extending from b-flat to b-flat", it joins with the vocal line's angularity to challenge even the singer with an established vocal technique.

Harmony and Counterpoint

Because of Binkerd's consistent use of motivic and melodic development in this song, the texture is predominantly contrapuntal. Several passages illustrate Binkerd's contrapuntal mastery. In measures 139 through 147, theme "a" appears simultaneously in several different forms in the voice line and instrumental part. In measure 139, the theme in its original form begins in the upper staff of the instrumental part. It is followed immediately by an inversion of the theme in the bass line, which is in turn imitated a measure following (measure 141) at the octave in the voice line (Example 112).

Example 112. "Upon Parting," measure 139-147. Copyright 1971 by Boosey & Hawkes, Inc.

140 145

could hold thine arms and close it with a kiss

Theme "b" first appears in the voice line, measures 42 through 49, accompanied by theme "a" which moves from the right hand to the left and back in the keyboard part (Example 113).

Example 113. "Upon Parting," measures 42-49. Copyright 1971 by Boosey & Hawkes, Inc.

42 45

But voice of fame, of fame, and voice of heav'n

of heav'n voice of heav'n have thund-er'd,

Then, in measures 52 through 59, the two themes reverse positions with "a" in the voice and "b" in the piano part (Example 114).

Example 114. "Upon Parting," measures 52-59. Copyright 1971 by Boosey & Hawkes, Inc.

Most measures include some dissonance. This results in part from linear motivic development. In addition, motives from theme "a" appear vertically as dissonant chords. For example, the song's final sonority consists of the first four tones of the theme sounding simultaneously--B-flat, C-sharp ($C\# = D^b$), D-natural, and F. Another example occurs in measure 20. Here, the first four tones of theme "a" starting on F-sharp are heard simultaneously as a bimodal sonority in the third chord of the measure (Example 115).

Example 115. "Upon Parting," measure 20. Copyright 1971 by Boosey & Hawkes, Inc.

The setting's final bimodal chord of B-flat seems to synthesize the poem's dual moods. Within the chord, the minor third recalls the lovers' feelings of sadness and regret upon parting; the major third reflects their determination to part and their hope in the realization that separation is in their best interest.

Recognition of tonalities in a good deal of the song would be subjective and fleeting. Because of whole-tone-scale passages, linear counterpoint, chromaticism, bimodality, biharmony, and other factors, tonal centers frequently are ambiguous. Structural unity is reinforced through a B-flat tonal center that opens and closes the first and last sections and emerges periodically in the setting. Tonally, the most ambiguous passage also is the most dynamically intense and includes the climax itself. However, in measure 123, even this section returns to a rather clear tonality of B-flat. It seems that the song's tonal ambiguity and modulatory character reflect the lovers' inner turmoil.

In Three Songs for Mezzo-Soprano, Binkerd has reflected in music a wide range of emotions and diverse poetic themes.

CHAPTER IV

SUMMARY AND CONCLUSIONS

Since joining the University of Illinois music faculty in 1949, Gordon Binkerd has maintained an active career as a composer. His works include three symphonies, several orchestral compositions, two string quartets and other chamber works, ten keyboard compositions, sixty-four choral works, eleven songs, and three song cycles. Despite this productivity and the personal esteem in which he is held by those acquainted with his work, Binkerd's music is not well known to teachers, performers, or the general public.

The foremost consideration of the present study was to present stylistic characteristics of the songs of Binkerd in order to provide insights leading to more expressive and frequent realizations. Analysis of each song included consideration of poetry, musical form, rhythm, melody, texture, and harmony. Theoretical data served primarily as a means to the revelation of compositional procedures which resulted in expressive representation of the text. Implications regarding performance problems and interpretation evolving from the analytical procedure employed were presented in descriptive terms of textual motivation for the composer's expressive treatment of each musical component.

Considering continuing needs in vocal music education for new resources in contemporary song literature, Binkerd's songs were

analyzed to provide information regarding the song repertory and stylistic characteristics of a contemporary composer.

Binkerd began significant song composition in 1950. The present study was concerned with the songs composed prior to 1972, all of which were published by Boosey and Hawkes, Inc. Exclusion of four works was determined on the basis of their relative unimportance or proximity of composition to completion of the present study.

Findings and Conclusions

Most of the sixteen songs were composed for a specific voice type and some for a particular individual. Three Songs for Mezzo-Soprano, for example, was composed for Mary Burdette and several baritone songs for Bruce Foote. Consequently, Binkerd determined that these songs be published in only one pitch range. In addition, many of the texts suggest or indicate the sex of the poetic narrator. Below are listed Binkerd's songs with suggested voice types for performance. Because determinations regarding voice type best suited for performance of a song frequently are based on subjective considerations, the following categorization is based on Binkerd's opinions or intentions¹ and published pitch ranges.

¹Gordon Binkerd, private interview, Urbana, Illinois, October 16, 1971.

Soprano

"Somewhere I Have Never Travelled"
 "And I Am Old To Know"
Shut Out That Moon
 1. "She, To Him"
 2. "Shut Out That Moon"
 3. "A Bygone Occasion"
 4. "The Riddle"
 "What Sweeter Musick"
 "Peace"
 "The Fair Morning"

Mezzo-Soprano

"A Bygone Occasion"
 "What Sweeter Musick"
 "Peace"
Three Songs for Mezzo-Soprano
 1. "Never the Nightingale"
 2. "How Lillies Came White"
 3. "Upon Parting"

Contralto

"Never the Nightingale"
 "A Bygone Occasion"
 "What Sweeter Musick"
 "Peace"

Tenor

"A Bygone Occasion"
 "What Sweeter Musick"
 "Peace"

Baritone

"A Bygone Occasion"
 "What Sweeter Musick"
 "Peace"
 "Her Definition"
 "Nursery Ode"
 "If Thou Wilt Ease Thine
 Heart"
 "The Wishing Caps"

Bass

"A Bygone Occasion"
 "What Sweeter Musick"
 "Peace"
 "Her Definition"

Tabulation of theoretical data was not an objective of the present study; however, recurring salient traits in Binkerd's musical language emerged as a definition of the composer's compositional style.

Role of the Piano. The piano parts are so vital in the songs that use of the term "accompaniment" is unrealistic. It has been written of Hugo Wolf's songs that "the fusion of voice and instrument is achieved without sacrificing either to the other."¹ Study of Binkerd's songs leads to a similar conclusion with regard to relationships between voice and piano. The piano is a good deal more than subordinate partner. The role of the pianist involves establishment

¹Donald J. Grout, A History of Western Music (rev. ed.; New York: W. W. Norton & Co., Inc., 1973), p. 620.

of scene and mood, counter-melodic and contrapuntal interest, and tonal pictorialisms which supplement and enhance the voice part. Piano preludes, postludes, transitions, and interludes, which vary considerably in length depending on thematic and stylistic considerations, appropriately and expressively establish and maintain moods implied in the text.

Poetry. Poems selected by Binkerd for musical settings are characterized by thematic and stylistic diversity, as illustrated in the following comparisons: (1) the simplicity of Robert Herrick's "What Sweeter Musick" greatly contrasts with the complex, unorthodox style of E. E. Cummings' "somewhere i have never travelled," (2) Rudyard Kipling's ribald metaphors in "The Wishing Caps" distinctly differ in spirit from sacred messages in Henry Vaughan's "Peace," (3) sombre thoughts of death and unfulfilled love in "Never the Nightingale" by Adelaide Crapsey are antitheses of spontaneously joyful messages in Jones Very's "The Fair Morning." Although there is no indication that Binkerd favors any specific poetic mood or form for musical setting, five of the sixteen songs are settings of Thomas Hardy poems which describe emotional or sentimental situations involving love between man and woman. Robert Herrick is the only poet other than Thomas Hardy represented in more than one Binkerd song. The three Herrick poems set by Binkerd--"What Sweeter Musick," "How Lillies Came White," and "Upon Parting"--are of diverse theme and mood.

Despite poetic diversity in Binkerd's song texts, two characteristics are common: most of the poems deal with human situations and emotions and all are recognized for their literary quality.

Musical form. Binkerd's formal designs, for the most part, are based on traditional forms of the eighteenth and nineteenth centuries. The ternary A B A' form which occurs in nearly one-third of the songs is most common. Strophic variations, although not the predominant form, illustrate Binkerd's economy of means in songs structurally based on one or several motives. "And I Am Old To Know," for example, is based primarily on one four-note motive. One song, "The Riddle," involves systematic use of the serial method of composition, though not as a means for complete tonal organization.

In each song, musical form appears to evolve from formal implications of the text and gives evidence that Binkerd's intense interest in poetry has fostered a deep sensitivity to poetic implications.

Rhythm. Binkerd has employed both traditional and non-traditional rhythmic procedures in his songs. Characteristic traditional procedures include constant metric patterns, regularly spaced bar lines, and symmetric division of measures. Dallin¹ lists five procedures which characterize twentieth-century rhythm, four of which Binkerd employs significantly: (1) nonaccentual rhythms, (2) shifted accents, (3) asymmetric meters, (4) changing meters.

Nonaccentual rhythms preserve bar lines as a convenience of notation but disregard their metric or accentual implications. The song "Peace" illustrates Binkerd's use of nonaccentual rhythms and the contiguous use of traditional and contemporary procedures. The

¹Leon Dallin, Techniques of Twentieth Century Composition (2nd ed.; Dubuque, Iowa: Wm. C. Brown Co., Pub., 1964), pp. 103-13.

first and last sections of the song include traditional constant metric patterns; in the middle section, nonaccentual rhythms render the text in free prose.

Shifted accents achieve the effect of rhythmic flexibility. Binkerd's use of this procedure is illustrated in the piano part of "Shut Out That Moon" where shifted accents generate high rhythmic complexity to enhance textual implications. In "The Wishing Caps," the prevailing triple meter is disguised in rhythmic unpredictability and agility generated by the procedure.

Asymmetric meters can be observed in "Her Definition." Here, the procedure enhances the song's story-telling style.

Binkerd employs changing meters to generate rhythmic complexity ("Shut Out That Moon") and present the text in the manner of free prose ("How Lillies Came White").

Melody. Diverse poetic themes and moods represented in Binkerd's songs are matched by vocal melodies which greatly vary in style and character. For example, the fragmented vocal line of "The Wishing Caps" distinctly differs from the long-spun lines of "And I Am Old To Know," and the staccato style of "Shut Out That Moon" contrasts with the cantabile lines of "She, To Him."

Three melodic characteristics identify most Binkerd melodies: (1) wide vocal ranges, (2) frequent angular and disjunct movement, (3) expanded concepts of tonality.

A characteristic Binkerd melody includes striking stylistic changes within the song. Contrasts between conjunct passages and disjunct passages which include rapid melodic movement through extremes

of pitch range are employed with telling effect. Distinct changes between diatonic and chromatic melodic movement reflect poetic implications.

Although Binkerd frequently draws from traditional compositional practices, his melodies do not include folk or popular elements of simple charm and appeal. Binkerd periodically makes use of modes, but rarely as the basis for complete melodic organization. Melodic phrase lengths usually are irregular and melodic procedure complex.

As a natural outgrowth of Binkerd's emphasis on counterpoint, vocal lines are autonomous and rarely doubled in the piano score.

Texture. Within this broad category much variety is possible and Binkerd avails himself of many of the possibilities. Textural variety is characteristic between and within individual songs. The predominant characteristic texture, however, is contrapuntal.

Binkerd's contrapuntal language includes imitative procedures. The structural basis of "What Sweeter Musick," for example, is canonic imitation which includes inversion and retrograde. In both imitative and non-imitative writing, the counterpoint varies from somewhat simple two-part to complex five-part writing.

Notwithstanding the predominance of counterpoint in Binkerd's songs, homophonic sections frequently occur. Texture in "Nursery Ode," for example, is primarily homophonic. However, Binkerd's contrapuntal orientation frequently is evidenced even in homophonic sections where active parts within chord structures are involved in chord embellishments and arpeggios. Extended sections of sustained chords occur only occasionally and primarily in dynamically subdued passages.

In the songs, contrast in vertical texture is characteristic. Most songs vary in textural density from unaccompanied voice to thick chords. These extremes serve the text with monophonic vocal passages highlighting germane poetic ideas and thicker sonorities enhancing the text with tonal pictorialisms and the generating of climactic sections.

Binkerd makes wide-dimensional use of the piano with chords or intervals in very wide spacing and flourishes which include most octaves on the standard keyboard. In "The Riddle," for example, six-octave arpeggios represent expanses of "sea" and "ocean."

Harmony. Harmonic procedure is a particularly influential stylistic factor in the uniqueness of Binkerd's musical language. The harmonic sound is unmistakably contemporary; yet, the contiguous use of contemporary and traditional procedures is characteristic as well.

Most of the songs do not utilize a key signature because they are too restrictive to permit the quick and subtle changes that are an integral part of Binkerd's style. Use of traditional key signatures in several songs, other than for purposes of transposition, is indicative of other more traditional harmonic procedures employed in the music such as clear tonality, distinct key relationships, and the like.

The songs include a wide variety of harmonic structures. Most chords are tertian with periodic use of superimposed thirds. Quartal and quintal chords are used frequently, but in only one song, "Somewhere I Have Never Travelled," as a primary means of tonal organization. Secundal structures and chord clusters occasionally are employed for harmonic interest, variety, and expression.

Dissonance, an integral part of Binkerd's harmonic sound, is generated in quartal, quintal, secundal, extended tertian, polytonal, polyharmonic, and bimodal structures. Occasionally, dissonances are prepared and resolved in a traditional manner. In "A Bygone Occasion," for example, most chords and dissonances can be described with traditional harmonic terminology.

In the songs, for the most part, there exists no predictable chord progression in a traditional sense. Chordal sonorities often serve to reinforce and fill out the sound of contrapuntal moving parts. Binkerd, like his teacher, Walter Piston, frequently writes two-part and three-part counterpoint supported by chords laid out in blocks.¹

Binkerd's songs are tonal; however, tonality is established by harmonic articulation around a tone or chord base in a contemporary manner as well as traditionally in a key. Frequently the vocal line is cast quite securely in a key in the traditional sense while the piano adds coloring chords, altered chords, polytonal chords, and the like which obscure the tonality of the voice part. In tonally ambiguous passages, however, tonal centers emerge with sufficient clarity and frequency to establish tonal patterns.

In his songs, Binkerd has enhanced various poetic subject matter in unique and diverse ways. In the process, he has drawn from compositional practices both historical and new. Because Binkerd regularly includes in his contemporary style procedures derived from music of earlier centuries, he has been identified like his teacher,

¹Otto Deri, Exploring Twentieth-Century Music (New York: Holt, Rinehart and Winston, Inc., 1968), p. 477.

Walter Piston, with the neoclassicists.¹ Because of ambiguities in scholars' definitions of "neoclassicism," the term is inadequate for describing Binkerd's general compositional approach. A more viable description of which Binkerd himself approves² is offered by Cohen,³ who places Binkerd within the "radical center." The term refers to a center position between two contrasting compositional approaches. One approach discounts the role of harmony as a vital compositional consideration. In contrast, some contemporary composers take renewed interest in chords and even some well-worn formulas and achieve structural tension through discrepancy between material and context. The "radical center" is incompatible both with conventional tonal organization and procedures which substitute for functional tonality. Findings of the present study corroborate Cohen's description of Binkerd in regard to the composer's song literature. While employing contemporary rhythmic procedures and expanded concepts of tonality, Binkerd draws on procedures from earlier stylistic eras which include emphasis on counterpoint, imitation, ostinati, melodic shape, goal-oriented movement of musical ideas, and a strong form consciousness.

¹Arthur Cohn, "New on CRI: The Diverse Excellence of Six Americans," American Record Guide, XXXII (March, 1966), 601-02.

²Gordon Binkerd, private interview, Urbana, Illinois, January 8, 1972.

³David Cohen, "Music From the 'Radical Center,'" Perspectives of New Music, Fall-Winter, 1964, pp. 131-35.

Implications for Vocal Music Education

Although Binkerd's songs vary somewhat in performance difficulty, the music is generally complex. Hawthorne's study¹ indicates that in 1964, Binkerd began to give less consideration in choral composition to ease of performance and proceeded to use his resources at will. Interestingly, no parallel trend exists in Binkerd's song composition. Indeed, the two songs composed prior to 1964 are not among the more easily mastered. Study of variations in musical complexity do not indicate distinct trends between composition of the first and last songs analyzed in the present study.

Regarding levels of performance difficulty in the songs, suggestions are offered for the student and teacher of singing investigating Binkerd's songs for study. Musical complexities and vocal demands inherent in the songs preclude their general use in early stages of vocal training and development. Once a singer has achieved some stability of vocal technique in what could be termed the intermediate phase of voice study, several songs could be accessible for performance-- "She, To Him" (soprano), "A Bygone Occasion" and its contrafactum, "What Sweeter Musick," and "Never the Nightingale" (mezzo-soprano or contralto). The remaining songs should be performed only by advanced voice students and recitalists whose musicianship and vocal technique are solidly established and whose vocal mechanisms are reasonably mature.

¹Loyd Furman Hawthorne, "The Choral Music of Gordon Binkerd" (unpublished D.M.A. dissertation, University of Texas at Austin, 1962), Dissertation Abstracts, XXXIV/9 (March, 1974), 6022.

Despite musical complexity in the songs, vocal lines basically are lyric and considerate of the voice. These characteristics enable the intermediate or advanced student of singing to challenge and develop musicianship and vocal technique without making undue demands on the vocal mechanism.

Recommendations for Further Study

Listening experiences, stylistic analysis, and recital performances of Binkerd's songs lead to the conclusion that Binkerd's music in other idioms is of high aesthetic value. Considering needs for current information regarding resources in contemporary music literature, studies of Binkerd's orchestral, keyboard, and chamber works could be worthy and rewarding endeavors.

Some conjectures regarding Binkerd's future song output may be drawn from past productivity and present information. Future composition of a substantial body of song literature by Binkerd is a distinct possibility. Such being the case, research complementary to the present study may bring Binkerd's total song output into perspective.

Binkerd's artistic sensitivity and attention to detail are of the highest order. One can speculate that Binkerd's music will be recognized for its significant contribution to American music literature.

APPENDIX A

CLASSIFIED CHRONOLOGICAL LISTING OF WORKS BY GORDON BINKERD¹

Works for Orchestra

Three Canzonas for Brass Choir (1969) 3 3 3 1	Boosey & Hawkes
Symphony No. 1 (1969) Orchestra: 3 3 3 3 - 4 3 3 1 - timp, perc, hrp - str	Boosey & Hawkes
Studenten-Schmaus for Organ solo and Double Brass Choir	Boosey & Hawkes
Sun Singer (1969) Orchestra: 3 3 3 3 - 4 3 3 1 - timp, perc, hrp - str	Boosey & Hawkes
Symphony No. 2 (1970) Orchestra: 3 3 3 3 - 3 3 3 1 - str	Boosey & Hawkes Commissioned by the Fromm Music Foundation.
Movement for Orchestra (1971) Orchestra: 2 2 2 2 - 2 2 0 0 - timp - str	Boosey & Hawkes Commissioned by the St. Louis Symphony Orchestra
Symphony No. 3 (1971) Orchestra: 3 2 2 2 - 3 3 3 1 - timp - str	Boosey & Hawkes

Chamber Music

String Quartet No. 1 (1968)	Boosey & Hawkes
Sonata for Cello and Piano (1970)	Boosey & Hawkes
String Quartet No. 2 (1970)	Boosey & Hawkes

¹The songs are listed in Appendix B. This list includes only published works. The dates of publication are in parentheses.

Duo for Flute and Oboe (1970)	Boosey & Hawkes
Trio for Clarinet, Viola, & Cello (1970)	Boosey & Hawkes
String Trio (1971) (Violin, viola, cello)	Boosey & Hawkes

Works for Keyboard Instruments

Andante for Organ (1957)	Associated Music Publishers
Cantilena for Organ (1957)	Galaxy Music Corp.
Arietta for Organ (1959)	Associated Music Publishers
Sonata for Piano (1968)	Boosey & Hawkes
Organ Service (1968)	Boosey & Hawkes
Concert Set for Piano (1969)	Boosey & Hawkes
Entertainments for Piano (1969)	Boosey & Hawkes
Piano Miscellany (1969) (Teaching Pieces)	Boosey & Hawkes
The Young Pianist (1969)	Boosey & Hawkes
Studenten-Schmaus for Organ Solo and Double Brass Choir	Boosey & Hawkes

Choral Works for Mixed Voices

Psalm 93 - The Lord Is King (1961) SATB and Organ	C. F. Peters Corp.
Ad Te Levavi (1962) SATB	Associated Music Publishers
Let the Heavens Rejoice (1962) SATB and Organ	H. W. Gray Co.
Ave Maria (1963) SATB	Boosey & Hawkes
Madrigal-Eyes of Clear Serenity (1965)	Associated Music Publishers
Nativitas Est Hodie (1966) SATB (Liber Usualis)	Boosey & Hawkes

On the Shortness of Human Life (1966) SATB	Boosey & Hawkes
The Ebb and Flow (1967) SATB	Boosey & Hawkes
The Recommendation (1967) SATB	Boosey & Hawkes
Remember Now Thy Creator (1967) Chorus, soprano solo, SATB & organ	Boosey & Hawkes Commission by the All Saints Church, Brookline, Mass.
Ave Regina Caelorum (1967) SSAATB	Associated Music Publishers
Third Mass of Christmas and Octave Day of Christmas (1967) SATB and Organ	World Library of Sacred Music Commissioned by the Diocese of Pittsburgh
Autumn Flowers (1968) SSATB	Boosey & Hawkes
Confitebor Tibi (1968) SATB	Boosey & Hawkes
Omnes Gentes (1968) SATB	Boosey & Hawkes
Compleynt, Compleynt (1969) SATB	Boosey & Hawkes
In a Whispering Gallery (1969) SATB	Boosey & Hawkes
Memorial (1969) SATB	Boosey & Hawkes
Nocturne (1969) SSAATBB & Cello	Boosey & Hawkes
A Christmas Carol (1970) SSTAABB	Boosey & Hawkes Commissioned by the Ford Foundation
Epitaphs (1970) SATB	Boosey & Hawkes
Eternitie (1970) SSATB	Boosey & Hawkes

Garden (1970) SATB	Boosey & Hawkes
Huswifery (1970) SATB	Boosey & Hawkes
Institutional Canons (1970) SATB	Boosey & Hawkes
Jesus Weeping (1970) SSAATBB	Boosey & Hawkes Commissioned by the Ford Foundation
The Last Invocation (1970) SATB	Boosey & Hawkes
Salutis Humanae Sator (1970) SATB	Boosey & Hawkes
Wir Sind Die Treibenden (1970) SATB	Boosey & Hawkes
The Work (1970) SATB	Boosey & Hawkes
To Electra, Choral Suite (1970) Set 1:	Boosey & Hawkes
I - Love Looks for Love SSSAA	
II - I Dare Not Ask a Kisse SSATB	
III - 'Tis Ev'ning my Sweet STB	
IV - Upon Electra's Teares SATB	
V - More White Than Whitest Lillies Far SSSAATBB	
Set 2:	
VI - Ile Come to Thee In All Those Shapes	
VII - A Conjunction, to Electra	
VIII - The Vision to Electra (1971) SATB and soprano and tenor solo	
IX - Let not thy Tombstone SATBB	
The Lamb (1971) SATBB	Boosey & Hawkes

A Birthday (1971) SATB	Boosey & Hawkes
What Sweeter Music (1971) SATB	Boosey & Hawkes
My Soul There Is a Country (1972) SATB	Boosey & Hawkes
Never Weather-Beaten Sail (1972) SATB	Boosey & Hawkes
Psalm 23 (1972) SATB	Boosey & Hawkes

Choral Works for Women's Voices

Scapulis Suis (1964) SSAA	Associated Music Publishers
Alleluia for St. Francis (1969) SA, Piano or Organ	Boosey & Hawkes
The Beautiful Changes (1969) SSAA	Boosey & Hawkes
Feast of St. Francis of Assisi (1969) SA (or TB and Organ)	World Library of Sacred Music Commissioned by the Diocese of Pittsburgh
Hope is the Thing with Feathers (1970) SSAA	Boosey & Hawkes
Love Looks for Love (1970) SSSAA (from "To Electra" suite)	Boosey & Hawkes
Infant Joy (1971) SSAA	Boosey & Hawkes

Choral Works for Men's Voices

Dum Medium Silentium (1967) TTBB	Boosey & Hawkes
Liebeslied (1967) TTBB	Boosey & Hawkes
From Your Throne, O Lord (1968) Unis. Male Voices and Organ	World Library of Sacred Music Commissioned by the Diocese of Pittsburgh

Let My Prayer Come Like Incense (1968) TB and Organ	World Library of Sacred Music Commissioned by the Diocese of Pittsburgh
Alleluia for St. Francis (1969) TB Piano or Organ	Boosey & Hawkes
And Viva Sweet Love (1970) TBB Piano Four-Hands	Boosey & Hawkes
Songs from the Silver Tassie (1971) TTBB and Piano	Boosey & Hawkes
There is a Garden in Her Face (1972) TBB	Boosey & Hawkes
They Lie At Rest (1973) TBB	Boosey & Hawkes

Transcriptions

Es ist ein Ros' entsprungen (Brahms) (1960) (Transcribed for String orchestra)	Associated Music Publishers
Four Choral Preludes (Buxtehude) (1962) (Transcribed for orchestra)	Associated Music Publishers
Nun freut euch (Weckmann) (1963) (Transcribed for wind ensemble)	Associated Music Publishers
In Dulci Jubilo (Buxtehude) (1963) (Transcribed for wind ensemble)	Associated Music Publishers

Recordings

Symphony No. 1	Columbia ML-5961, St. Louis Symphony Orchestra, Edouard van Remoortel, cond.
Symphony No. 2	CRI 139, Oslo Philharmonic Orchestra, George Barati, cond.
Sonata for Piano	CRI 201, Stanley Fletcher pianist
Sun Singer	University of Illinois CRS No. 2, Univ. of Illinois Symphony Orch., Bernard Goodman, cond.

A Christmas Carol and Jesus Weeping

Recorded as "Aspects of
Jesus Christ," by Mid-
America Chorale, John
Dexter, cond. Gregorian
Institutes No. 5

Ad te Levavi

In: Sing Unto The Lord, CRI
191, The Mid-America Chorale,
John Dexter, cond.

Cello Sonata

CRI (SD 289), Roger Drinkall,
cellist, Richard Corbett,
pianist

APPENDIX B

CHRONOLOGICAL LISTING OF THE PUBLISHED SONGS OF GORDON BINKERD WITH PERFORMANCE DATA¹

"Somewhere I Have Never Travelled"

Poet - E. E. Cummings
Composed in 1950
Soprano
Range: b-flat - a-flat"
Performance time: 7 minutes

"And I Am Old To Know"

Poetess - Pauline Hanson
Composed in 1958
Soprano
Range: c-sharp' - b-flat"
Performance time: 5 minutes

Shut Out That Moon - song cycle

Poet - Thomas Hardy
Composed in 1965
Soprano

"She, To Him"

Range: b - a-flat"
Performance time: 5 minutes

"Shut Out That Moon"

Range: c-flat - a"
Performance time: 4½ minutes

"A Bygone Occasion"

Range: c' - g-flat"
Performance time: 3½ minutes

"The Riddle:

Range: d' - g-sharp"
Performance time: 4 minutes

Total performance time: 17 minutes

¹All of Binkerd's songs are published by Boosey & Hawkes, Inc.

"What Sweeter Musick" (contrafactum of "A Bygone Occasion")

Poet - Robert Herrick

Composed in 1965

All voices

Range: high c' - g-flat" : low a - e-flat"

Performance time: 3½ minutes

"Peace"

Poet - Henry Vaughan

Composed in 1966

All voices

Range: high c-flat' - a-flat" : low g-flat - e-flat"

Performance time: 3 minutes

"Her Definition"

Poet - Thomas Hardy

Composed in 1966

Baritone

Range: G - e-flat'

Performance time: 4 minutes

"The Fair Morning"

Poet - Jones Very

Composed in 1968

Soprano

Range: b - f-flat'''

Performance time: 8 minutes

Three Songs for Mezzo-Soprano (string quartet or piano)

Composed in 1969

Mezzo-Soprano

"Never The Nightingale"

Poetess - Adelaide Crapsey

Range: g - e"

Performance time: 6 minutes

"How Lillies Came White"

Poet - Robert Herrick

Range: g-sharp - a-flat"

Performance time: 6 minutes

"Upon Parting"

Poet - Robert Herrick

Range: b-flat - b-flat"

Performance time: 6 minutes

Total performance time: 18 minutes

"A Nursery Ode"

Poet - Ambrose Philips
 Composed in 1970
 Baritone
 Range: G-sharp - f-sharp'
 Performance time: 5 minutes

"If Thou Wilt Ease Thine Heart"

Poet - Thomas Beddoes
 Composed in 1970
 Baritone
 Range: A - f'
 Performance time: 7 minutes

"The Wishing Caps"

Poet - Rudyard Kipling
 Composed in 1970
 Baritone
 Range: B - f'
 Performance time: 4 minutes

Portrait Intérieur (violin and violoncello or piano)

Poet - Rainer Maria Rilke
 Composed in 1973
 Mezzo-soprano

"Le sublime est un départ"

Range: a - f"
 Performance time: 3 minutes

"Ce ne sont pas des souvenirs"

Range: a - a-flat"
 Performance time: 4 minutes

"Comment encore reconnaître"

Range: a - a"
 Performance time: 5 minutes

"Tel cheval qui boit à la fontaine"

Range: a-flat - g"
 Performance time: 3 minutes

Total performance time: 15 minutes

"Song of Praise and Prayer"

Poet - William Cowper
 Composed in 1971
 All voices
 Range: high e-flat' - f" : low c' - d"
 Performance time: 2 minutes

"Lightly Like Music Running"

Poet - Jean Garrigue

Composed in 1973

Soprano

Range: a-flat' - c-flat''

Performance time: 3 minutes

"One Foot in Eden"

Poet - Edwin Muir

Composed in 1974

Low voice

Range: c' - e-flat"

Performance time: 5 minutes

BIBLIOGRAPHY

Reference Works

- Apel, Willi. Harvard Dictionary of Music. 2nd ed. rev. Cambridge, Mass.: Harvard University Press, 1969.
- Harvey, Sir Paul, ed. The Oxford Companion to English Literature. Oxford: Clarendon Press, 1967.
- Organization of American States. Composers of the Americas. Washington, D. C.: Government Printing Office, 1970.
- Slonimsky, Nicolas. Baker's Biographical Dictionary of Musicians. 1965 supplement to 5th ed. New York: G. Schirmer, 1958.
- Thompson, Oscar, ed. The International Cyclopedia of Music and Musicians. 9th ed., edited by Robert Sabin. New York: Dodd, Mead & Co., 1964.
- Westrup, J. A., and Harrison, F. Ll. The New College Encyclopedia of Music. New York: W. W. Norton & Co., Inc., 1960.

Books

- Austin, William W. Music in the Twentieth Century. New York: W. W. Norton & Co., Inc., 1966.
- Coffin, Berton. Singer's Repertoire. 2nd ed., 4 v. New York: Scarecrow Press, 1960.
- Cummings, E. E. Poems 1923-1954. New York: Harcourt, Brace & World, Inc., 1954.
- Dallin, Leon. Techniques of Twentieth Century Composition. 2nd ed. Dubuque, Iowa: Wm. C. Brown Co., 1964.
- Deri, Otto. Exploring Twentieth-Century Music. New York: Holt, Rinehart and Winston, Inc., 1968.
- Friedmann, Norman. e. e. cummings: The Art of His Poetry. Baltimore: Johns Hopkins Press, 1960.
- Garrett, Allen M. An Introduction To Research In Music. Washington, D. C.: The Catholic University of America Press, 1958.

- Gregory, Horace and Zaturenska, Marya. History of American Poetry. New York: Harcourt, Brace & Co., 1947.
- Grout, Donald J. A History of Western Music. rev. ed. New York: W. W. Norton & Co., Inc., 1973.
- Hall, James Husst. The Art Song. Norman, Oklahoma: University of Oklahoma Press, 1953.
- Hanson, Howard. Harmonic Materials of Modern Music. New York: Appleton-Century-Crofts, Inc., 1960.
- Hardy, Thomas. Collected Poems of Thomas Hardy. New York: MacMillan Co., 1925.
- Kagen, Sergius. Music For The Voice. rev. ed. Bloomington, Indiana: Indiana University Press, 1968.
- Kipling, Rudyard. Rudyard Kipling's Verse. Garden City, N.Y.: Doubleday and Co., Inc., 1940.
- LaRue, Jan. Guidelines for Style Analysis. New York: W. W. Norton & Co., Inc., 1970.
- Lucas, F. L., ed. Thomas Lovell Beddoes. London: Cambridge University Press, 1932.
- Machlis, Joseph. Introduction to Contemporary Music. New York: W. W. Norton & Co., Inc., 1961.
- Martin, Leonard C., ed. The Works of Henry Vaughan. Oxford: Clarendon Press, 1914.
- Millett, Fred B. Contemporary American Authors. New York: Harcourt, Brace & Co., 1944.
- Moorman, F. W., ed. The Poetical Works of Robert Herrick. Oxford: Clarendon Press, 1915.
- Patrick, J. Max, ed. The Complete Poetry of Robert Herrick. New York: New York University Press, 1963.
- Persichetti, Vincent. Twentieth-Century Harmony. New York: W. W. Norton & Co., Inc., 1961.
- Pettet, E. C. Of Paradise and Light. Cambridge: Cambridge University Press, 1960.
- Reti, Rudolph. Thematic Process in Music. Mystic, Connecticut: Verry, Lawrence, Inc., 1961.
- _____. Tonality, Atonality, Pantonality. London: Rockliff, 1958.

- Saintsbury, George, ed. The Poetical Works of Robert Herrick. London: George Bell & Sons, 1900.
- Salzar, Felix. Structural Hearing. 2 v. New York: Charles Boni, 1952.
- Segar, M. G., ed. The Poems of Ambrose Philips. New York: Russell & Russell, 1937.
- Shapiro, Karl, and Beum, Robert, A Prosody Handbook. New York: Harper & Row, Pub., 1965.
- Slonimsky, Nicolas, ed. Music Since 1900. Boston: Coleman-Ross, 1949.
- Ulehla, Ludmila. Contemporary Harmony. New York: Free Press, 1966.
- Untermeyer, Louis. American Poetry Since 1900. New York: Henry Holt & Co., 1923.
- _____. Lives of the Poets. New York: Simon and Schuster, 1959.
- Very, Jones. Poems by Jones Very. Boston: Houghton, Mifflin & Co., 1883.
- Wegner, Robert E. The Poetry and Prose of E. E. Cummings. New York: Harcourt, Brace & World, Inc., 1965.

Periodicals

- Cohen, David. "Music From the 'Radical Center,'" Perspectives of New Music, Fall-Winter, 1964, pp. 131-35.
- Cohn, Arthur. "New on CRI: The Diverse Excellence of Six Americans," The American Record Guide, XXXII (March, 1966), pp. 601-2.
- Cone, Edward T. "Analysis Today," Musical Quarterly, XLVI/2 (April, 1960), pp. 172-88.
- Crawford, Hadley. "Music Review," The NATS Bulletin, XXV/3 (February, 1969), p. 50.
- _____. "Music Review," The NATS Bulletin, XXV/4 (May-June, 1969), p. 38.
- _____. "Music Review," The NATS Bulletin, XXVI/4 (May-June, 1970), p. 42.
- _____. "Music Review," The NATS Bulletin, XXVII/2 (December, 1971), p. 38.
- _____. "Music Review," The NATS Bulletin, XXVIII/3 (February-March, 1972), p. 49.

- Hagan, Dorothy Veinus. "Gordon Binkerd," American Composers Alliance Bulletin, X/3 (September, 1962), p. 4.
- Monaco, Richard A. "Secular Choral Octavos," Music Library Association Notes, XXVII/1 (September, 1970), p. 167.
- Pruett, James W. "Music Reviews," Music Library Association Notes, XXVI/2 (December, 1970), p. 354.

Unpublished Materials

- Hawthorne, Loyd Furman. "The Choral Music of Gordon Binkerd." Unpublished D.M.A. dissertation, The University of Texas at Austin, 1973.
- Litten, Jack Dane. "Three Song Cycles of Benjamin Britten." Unpublished Ed. D. dissertation, Columbia University, 1969.
- Moore, Gerald Lynn. "A Musical Analysis of Selected Choral Compositions of Jean Berger." Unpublished D.M.E. dissertation, University of Oklahoma, 1970.
- North, William Sills Wright. "Ned Rorem as a Twentieth Century Song Composer." Unpublished D.M.A. dissertation, University of Illinois, 1965.
- Pittman, Elmer Everett. "Harmony in the Songs of Alban Berg." Unpublished Ph. D. dissertation, Florida State University, 1966.
- Pullano, Frank Louis. "A Study of the Published German Songs of Yrjö Kilpinen." Unpublished D.M.A. dissertation, University of Illinois, 1970.
- Townsend, George Davis. "A Stylistic and Performance Analysis of the Clarinet Music of Paul Hindemith." Unpublished Ed. D. dissertation, University of Illinois, 1967.
- Vogel, Donald Eugene. "A Recital of Selected Songs for the Low Male Voice Composed by Gerald Finzi Using the Poetry of Thomas Hardy." Unpublished Ed. D. dissertation, Columbia University, 1966.

Other Sources

- Binkerd, Gordon. Private interview, Urbana, Illinois, October 16, 1971.
- _____. Private Interview, Urbana, Illinois, January 8, 1972.
- _____. Telephone interview, July 7, 1972.
- _____. Telephone interview, January 14, 1974.

_____. Telephone interview, June 13, 1974.

Decker, Harold. Personal letter to Eugene Miller, January 21, 1972.

Foote, Bruce. Personal letter to Eugene Miller, January 26, 1972.

Hanson, Pauline. Personal letter to Eugene Miller, February 2, 1972.

Kubik, Gail. Personal letter to Eugene Miller, February 2, 1972.

VITA

Melvin Eugene Miller was born in Cornell, Wisconsin, January 22, 1937. Following graduation from Cornell High School, Cornell, Wisconsin, he received the degree of Bachelor of Science with a major in music from Anderson College, Anderson, Indiana, January, 1960. June, 1960, he entered the Graduate College of The University of Oklahoma where he received the Master of Music degree in 1962. During 1963 and 1964, he performed leading tenor roles with the National Opera Company. In 1964, he entered Officers Training School of the United States Air Force, subsequently serving as instructor pilot for the Air Force of West Germany and the United States Air Force. During the year 1969, he served as combat pilot in the Republic of South Vietnam. February 1970, he entered the Graduate College of The University of Oklahoma. From 1970 to 1971, he was appointed teaching assistant by the School of Music. He was elected to Pi Kappa Lambda in 1971. Since 1971, he has been a member of the faculty of Anderson College where he teaches applied voice, choral music, and music education. He holds the rank of assistant professor.