THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

SONGS OF LIFE, LOVE, AND DEATH

A Cycle of Songs and Interludes for

Soprano and Tenor Soloists,

Chamber Choir, and

Instruments

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

BY

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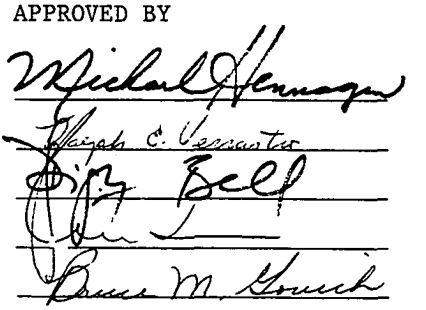
Norman, Oklahoma

1977

SONGS OF LIFE, LOVE, AND DEATH

APPROVED BY



DOCTORAL COMMITTEE

ACKNOWLEDGEMENTS

My thanks and appreciation go to Professor Michael Hennagin of the University of Oklahoma for his guidance and encouragement in the preparation of this document.

I would also like to thank the members of my committee, Dr. Gail deStowlinski, Dr. Digby Bell, Dr. Ralph Verrastro, Professor Legh Burns, and Dr. Bruce Govich, whose helpful suggestions contributed toward the completion of this work.

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SONGS OF LIFE, LOVE, AND DEATH

CHAPTER I

INTRODUCTION

The communication of poetic text and the technical limits of the human voice are two areas of concern unique to the composition of choral music. Whether or not a text is to be perceived by an audience is dependent upon the individual musical style--the "characteristic language"[1] of the composer. For example, Berio, in his Sinfonia, apparently did not consider complete textual perception essential for comprehension of the total musical entity. In the third movement of the Sinfonia, only selected portions of the complete text are made audible to the listener; in the second movement, the text is based solely upon the phonetic sounds encountered in the vocalization of the name "Martin Luther King".

In contrast to the Sinfonia, Randall Thompson, in his Frostiana, obviously considered the complete aural

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[1] Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964), p. 714.

perception of Frost's verses essential for comprehension of the musical whole. The work is characterized by a clarity in textual presentation.

Regarding the technical limits of the solo or composite choral voice, vocal possibilities have been greatly expanded in works such as the Penderecki Passion According to Saint Luke and the Stockhausen Momenti; yet, vocal capabilities are still not comparable to the technical facility of most orchestral instruments. Therefore, in certain choral works, such as the Kaddish by Bernstein, instrumental interludes not only add to the dramatic context, but also free the composer from the technical restrictions of the human voice.

Having selected poetic texts with the pre-compositional intention that their vocal presentations be clearly perceived by the listener, and desiring to demonstrate additional compositional and technical intricacies through instrumental interludes, the author proposed the following study.

Purpose of the Study

The purpose of the study was to compose a cycle of songs and interludes for soprano and tenor soloists, chamber choir and instruments. The songs were to be based upon poetic texts selected for their direct or indirect reference to themes concerning life, love, and/or death. The

interludes were to further develop musical ideas initially presented in the songs, and overall, the songs and interludes were to be conceived as an uninterrupted and inseparable musical totality--a gestalt.

Presentation of the Poems

In addition to direct or indirect references to poetic themes concerning life, love and/or death, the author selected the texts because of opportunities inherent in them for the employment of a variety of vocal and instrumental forces. The decision to utilize soprano and tenor soloists was a direct result of musical inferences noted in the poetry. This is dealt with in detail in the analysis of each of the songs.

The poems are presented below in the order that they appear in the cycle, thereby demonstrating a continual variance of poetic themes. The first poem is attributed to the Sanskrit poet Bhartrihari (c. 500). Its subject matter concerns the relentless passage of time and man's inability to forestall the sorrows and maintain the pleasures of life. In essence, life will take its inevitable course.

"Time"[2]

Time is the root of all this earth;
These creatures, who from Time had birth,
Within his bosom at the end
Shall sleep; Time hath nor enemy nor friend.

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[2]Mark Van Doren, editor, An Anthology of World Poetry (New York: Albert and Charles Boni, 1928), p. 65.

All we in one long caravan
Are journeying since the world began;
We know not whither, but we know
Time guideth at the front, and all must go.

Like as the wind upon the field
Bows every herb, and all must yield,
So we beneath Time's passing breath
Bow each in turn,--why tears for birth or death?

The second poem, by Edna St. Vincent Millay, was selected from her collection entitled Renascence.[3] The poem reflects upon the loneliness of life after one has suffered the loss of a very close love relationship.

"Ashes of Life"

Love has gone and left me and the days are all alike;
Eat I must, and sleep I will,--and would that night were here!
But ah!--to lie awake and hear the slow hours strike!
Would that it were day again!--with twilight near!

Love has gone and left me and I don't know what to do;
This or that or what you will is all the same to me;
But all the things that I begin I leave before I'm through,--
There's little use in anything as far as I can see.

Love has gone and left me,--and the neighbors knock and borrow,
And life goes on forever like the gnawing of a mouse.--
And tomorrow and tomorrow and tomorrow and tomorrow
There's this little street and this little house.

The English Renaissance poet Christopher Marlowe (1564-1593) is represented by the third poem. The verse communicates the idyllic state of romantic love as seen

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[3]Edna St. Vincent Millay, Collected Poems (New York: Harper and Brothers, 1950), p. 37.

through the eyes of a passionate shepherd wooing a maiden.

"The Passionate Shepherd"[4]

Come live with me and be my love,
And we will all the pleasures prove,
That valleys, groves, hills and fields,
Woods or steepy mountains yields.

And we will sit upon the rocks
Seeing the shepherds feed their flocks
By shallow rivers, to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses,
And a thousand fragrant posies,
A cup of flowers and a kintle
Embroidered all with leaves of myrtle;

A gown made of the finest wool,
Which from our pretty lambs we pull;
Fair-lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Come live with me and be my love.

The shepherd swains shall dance and sing
For thy delight each May morning;
If these delights thy mind may move,
Then live with me and be my love.

The fourth poem was written by the English Romanticist, Christiana Rosetti (1830-1894). Its subject is again the loss of love, but with a novel twist. Instead of the familiar "'Tis better to have loved and lost/Than

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[4]Van Doren, Anthology of World Poetry, p. 1030.

never to have loved at all,"[5] the poet seems to be proposing that it is better to forget than to remember lost love and incur the anguish and pain resulting from such thoughts.

"Remember Me"[6]

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go, yet turning stay.
Remember me when no more, day by day,
You tell me of our future that you planned:
Only remember me: you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

The fifth poem was written during the Sung Dynasty of China (860-1279), by Wei Chuang (c. 858-910). Simply stated, its theme is to enjoy the pleasures of life while one can.

"Gentlemen, I bid you all"[7]

Gentlemen, I bid you all, tonight we must get dead drunk.
With the cups before us, let us have no talk about tomorrow.
All hail the bounty of our friend and host--
The wine is deep, our feelings no less deep.
We all must sigh that springtime's span is short,
So don't protest when the golden cups are filled.
Whenever you come by wine, then laugh and shout--
After all, how long does a man's life last?

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[5]Lord Alfred Tennyson, "In Memoriam," 1850, Part XXVII, Stanza 4.

[6]Van Doren, Anthology of World Poetry, p. 1162.

[7]Cyril Birch, editor, Anthology of Chinese Literature (New York: Grove Press, Inc., 1965), p. 340.

The Armenian poet, Bedros Tourian (1852-1872), is the author of the sixth poem. According to Tourian, real death occurs only when one's existence is no longer recalled by friends and family.

"My Death"[8]

When Death's pale angel comes to me,
And smiling sweetly on my head,
Bids all my pains and sorrows flee,--
Believe not then that I am dead.

When my cold limbs they shroud with care,
And on my brow love's tear-drops shed,
And lay me on my ebon bier,--
Believe not then that I am dead.

And when the tolling bell shall ring
To my black coffin's muted thread
--Death's fiendish laughter, quivering,--
Believe not then that I am dead.

And when my black-robed priests shall sing,
And prayers and incense round me spread,
With faces dark and sorrowing--
Believe not still that I am dead.

When on my tomb they head the clay,
And leave me in my lonely bed,
And loved ones turn with sobs away--
Then never think that I am dead.

But if my grave neglected lie,
My memory too be gone and fled,
My dear ones pass unheeding by,
Ah, then believe that I am dead.

A second poet of the Sung Dynasty, Yen Hsiian (fl. 932), is represented by the seventh poem. Hsiian

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[8]Zabelle C. Boyajian, editor, Armenian Legends and Poems (New York: Columbia University Press, 1958), p. 50.

reflects upon the mental anguish of promised love which shall never be fulfilled.

"Autumn Rain"[9]

Autumn rain,
Autumn rain!
No moon, no night.
Drip, drip! pour, pour!
Lamp gone out, pallet cold, hating loneliness--
Pretty witch,
Unbearably sad!

West wind rustles faintly in the bamboo by the window,
Stops and begins again.
On her cold-creamed cheeks two teardrops hang like jade.
How many times he promised, "When the wild geese come--"
He broke the date;
The geese came back, he didn't.

The Haiku written by Matsuo Basho (1644-1694) served as the final literary source for the cycle. In the context of the entire cycle of songs, "Clouds" alludes to situations of sorrow and anguish which prevent man from realizing, in unending fashion, the pleasures of love and life.

"Clouds"[10]

Clouds come from time to time--
and bring men a chance to rest
from looking at the moon.

Selection of Instruments and Placement of Interludes

Because of the intimate nature of the poetry, it was

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[9]Birch, Anthology of Chinese Literature, p. 346.

[10]Harold G. Henderson, translator, An Introduction to Haiku (Garden City, New York: Doubleday and Co., 1958), p. 35.

decided that the vocal and instrumental forces should employ small ensemble proportions. Along with the two soloists, the chorus was conceived as a chamber choir consisting of a maximum of 40 voices.

Prior to selection of the supportive instruments, it was determined that all instrumental families be represented in a balanced registration. It was hoped that this would provide ample opportunity for instrumental color variation and tonal interest during both the interludes and the songs. The ensuing instrumental ensemble consists of flute, French horn, cello, piano and percussion (primarily mallet instruments).

The author decided that each interlude should convey a sense of musical and instrumental color dissimilarity, one from the other, and that each interlude should follow a different poetic theme. The following outline resulted from these initial instrumental and vocal considerations:

I. Chorus: "Time"
II. Duet: "Ashes of Life"
III. Interlude
IV. Tenor and Chorus: "The Passionate Shepherd"
V. Interlude
VI. Soprano and Chorus: "Remember Me"
VII. Tenor and Chorus: "Gentlemen, I bid you all"
VIII. Interlude
IX. Duet: "My Death"
X. Soprano, Tenor and Chorus: "Autumn Rain"
XI. Interlude
XII. Chorus: "Clouds and Time Reprise"[11]

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[11]The Haiku "Clouds" preceded the poetic recapitulation of the first verse of the initial poem "Time". The similarity

The following section of this paper presents an analysis of each of the songs and interludes. This analysis consists of a pragmatic study of the texts, an isolation of musical characteristics and principal compositional procedures, and a clarification of overall formal and structural ingredients.

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of subject matter (generalizations of life's inevitabilities) and word usage ("Clouds come from time to time..." "Time is the root of all this earth" and "Time hath nor enemy nor friend") were influential in the decision to unite the verses.

CHAPTER II

ANALYSIS OF THE SONGS AND INTERLUDES

The following analyses present pre-compositional considerations given to each of the songs and interludes and the musical settings ultimately realized.

Analytical Procedure Defined

The following seven items were considered in a pre-compositional analysis of the text of each of the poems: (1) the isolation of key words or phrases which appear to capture the essence of the poem and which could, therefore, be used in a repetitive or motto fashion; (2) tonal implications which indicate the use of particular solo, choral or instrumental forces; (3) stanza, rhyme scheme, or other constructions which isolate specific formal musical designs; (4) the overall atmosphere or mood inherent in the text and its meaning; (5) opportunities for tone-painting (the association of musical sound to extra-musical definition); (6) the particular pace or temporal rhythm inherent in the poem; and (7) any additional nuances which could affect a musical setting.

The analysis of the musical settings of the poems and interludes ultimately realized will include discussion of intervallic content, musical gestures, textural considerations, aspects of melodic and harmonic content which are considered organic in nature and therefore crucial to the establishment of specific compositional procedures, and the isolation of tonal, formal and structural designs.

I. "Time"

Several aspects of the poetic text were influential in determining the musical setting of the poem "Time". The overall form and musical direction of the setting was dictated by the poem's division into three equal stanzas with a climactic verse concluding each stanza: "Time hath nor enemy nor friend" [line 4]; "Time guideth at the front, and all must go" [line 8]; and "Why tears for birth or death?" [line 12].

The profound nature of the opening stanza and the concept of time as a root or cornerstone suggested a dramatic setting in which the word "time" could be treated as a musical clock-work having harmonic stability or immobility.

The second stanza compares life to a caravan in which we are all participants. To the author, the concept of caravan suggested a highly rhythmic, syncopated, forward-moving and contrapuntal allegro section, as well as a

percussive, staccato usage of the instrumental ensemble.

The final stanza, while possessing the all-climactic final verse, did not seem to suggest a musical setting uniquely different from that of the previous stanza.

No central character other than mankind in general is isolated in the text. This suggested the utilization of complete vocal and instrumental forces.

In reference to the finished song, the overall form can be outlined as follows:

Introduction	-	opening to 2/2/1*
A	-	2/2/2 to 5/2/4
B	-	6/1/1 to 15/2/2
Coda	-	15/2/3 to the end

The introduction is divided into two parts, the second part beginning at 1/3/3. Both parts present two principal intervals of melodic and harmonic construction: the tritone and the second. These two intervals are noted in all melodic and harmonic constructions found in the introduction, with the exception of measures 1/3/3-4. In addition, the tritone outlines the tonal motion of the introduction from A-flat to D.

The initial choral sound presents the musical clock-work setting of the word "time" (as shown in Example 1),

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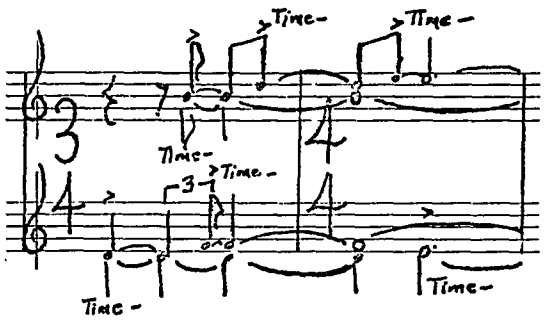
*Direct references to the score are made in the following manner: 2/2/1 means Page 2/System 2/Measure 1.

and marks the beginning of Part A of the overall form. As can be seen in Example 1, in the clock-work gesture the tritone and the second continue as principal constructive intervals.

Example 1. "Time," soprano and alto, 2/2/2-3.



Harmonic immobility is achieved as the vertical sonority established at 2/2/3, DFBE, remains constant for 18 measures, until 4/2/3 where it is replaced by a sonority consisting of EAB-flatDC. During these 18 measures, musical motion directly results from the minor variations encountered in the rhythmic repetition of the word "time" and new presentations of the poetic text.

Part B of the overall form presents four distinct contrasts to Part A: (1) a faster tempo; (2) the greater use of contrapuntal elements; (3) the replacement of the tritone by a third as the principal harmonic interval; and (4) a greater variety in the use of vocal and instrumental

forces.

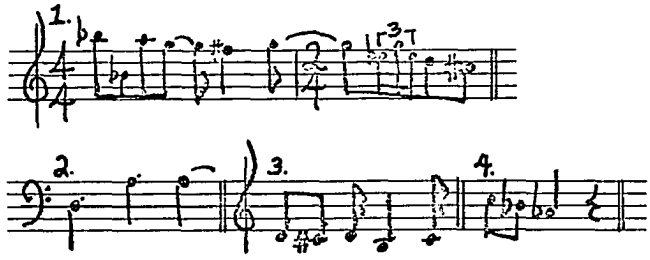
Closer investigation of the formal ingredients of Part B results in a further reduction into six internal sections beginning in the following measures:

a	-	6/1/1
a^1	-	7/2/4
b	-	9/2/5
a^2	-	10/2/3
b^1	-	12/1/4
c	-	13/2/3

The subsections of Part B are constructed from four unifying motives (as shown in Example 2) in the following plan:

subsection	a	a^1	b	a^2	b^1	c
motive	1,2	1,2	3	1,2,3	3,4	2

Example 2. "Time," No. 1, piano 6/1/1-2; No. 2, bass 7/1/1; No. 3, alto 9/2/5; No. 4, tenor 12/1/5.



The two unifying motives of subsections a and a^1 are first encountered at 6/1/1-2 in the piano, and 7/1/1 in the

bass. The vocal motive is used in both an imitative and homophonic manner, compare 7/1/1-4 to 8/2/3; and the instrumental motive in an additive/substractive procedure, see 6/1/1-4 followed by 6/2/1-3.

Subsection b is unified by the motive presented in the alto at 9/2/5, and subsection a^2 is constructed from all three previously introduced motivic elements, piano at 10/2/3-4, tenor at 11/1/2 and alto at 11/1/4.

Subsection b^1 employs not only the motivic idea from subsection b, but also a new motivic idea, which is first presented by the tenor at 12/1/5. The latter motive is treated in an additive procedure.

Subsection c begins with a direct statement of the second motive unifying a, but pursues, after 14/1/4, a different musical direction: longer note values, and a strict homophonic treatment.

The codetta combines motivic elements found both in Part B, compare 15/2/3 with 6/1/1, and the introduction, compare 16/2/1 with 1/1/1.

An overall sense of tonal centering around the pitch "D" characterizes Parts A and B, while the opening of the introduction and closing of the codetta clearly emphasize A-flat as the principal tonal region. Again, there is emphasis on the tritone.

The basic compositional procedures noted in the song

"Time" also serve as an additional distinction between Parts A and B. Part A and the introduction demonstrate an emphasis on intervallic concerns, the tritone and second, whereas Part B denotes an emphasis on motivic constructions. While both parts demonstrate the manipulation of motives, the essential organic concerns are basically different--interval versus motive.

II. "Ashes of Life"

The text of the poem "Ashes of Life" portrays extreme loneliness and strong emotional reactions. To the author, the loneliness suggested solo voices, or a duet with clear distinctions between the lines; and the emotional frame suggested a dramatic use of voices in accord with tenor and soprano tessitura. Such a vocal setting could be instrumentally enhanced with scoring that was both seemingly non-existent, to effect loneliness, as well as full and dissonant within the composition's musical context, to support powerful emotions.

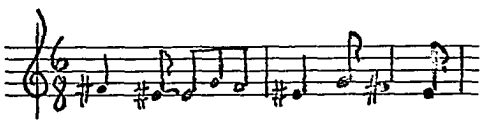
The repetition of the opening text in each stanza, "Love has gone and left me," and the repetitive use of the word "tomorrow" in line eleven, both suggested the use of recurring musical gestures. In order to bring the phrase "Love has gone and left me" into closer proximity, the verses were re-ordered in the following sequence: verse 1, 2, 5, 6, 9, 10, 3, 4, 7, 8, 11, and 12.

The overall form of the song can be outlined as follows:

Introduction	-	17/1/1 to 17/4/6
A	-	17/5/1 to 21/1/1
B	-	21/1/2 to 22/1/7
A^1	-	22/2/1 to the end

The opening flute passage of the introduction serves as an instrumental link to the previous song. It also presents the principal interval of melodic construction, the second, as well as the key melodic motive, as shown in Example 3. This melodic motive is duplicated by the soprano at 17/4/2, where it is rhythmically displaced as it is set to the four syllable phrase "and tomorrow," and is also utilized as accompaniment to the tenor solo beginning at 17/5/1.

Example 3. "Ashes of Life," flute, 17/3/2-3.



The tenor solo, which marks the beginning of Part A of the formal outline, is also developed from the three-note motive transposed to C-sharp, 17/5/1-2. The phrase construction of Part A is fairly regular and can be outlined as:

a - 8 measures

b - 9 measures

a - 8 measures

b - 9 measures

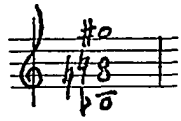
a^1 - 8 measures plus an 8 measure extension

Of particular interest in the instrumental setting is the doubling of the soprano one octave higher by the flute, and the doubling of the tenor one octave lower by the cello, 18/1/2. Such a spatial arrangement adds both to the loneliness and the hopelessness portrayed by the text. This doubling is inverted by the flute and cello at 19/1/2.

The tonal centering of Part A revolves around F-sharp, and contains a continual cross-relationship between the major and minor thirds above F-sharp, A and A-sharp, as is presented in the tenor at 18/1/3 and soprano in the following measure. Harmonic constructions are triadic with added notes, which, at times, achieve tone-cluster proportions, piano at 19/2/4-6.

A transition between the two main formal sections occurs at 20/1/4. Harmonic constructions (Example 4) are based on the linking together of two sixths an octave apart, one or both of the tones of the lower sixth a chromatic second away from the upper sixth.

Example 4. "Ashes of Life," vibraphone and piano, 20/2/4.



In the transition, the glissando effect in the cello and the rapid rhythmic figures notated in the flute are obvious attempts at tonal imagery suggested by the word "mouse".

Part B employs the organic melodic interval of a second, but uses a contrapuntal procedure in contrast to the homophonic texture of Part A. A sense of harmonic consistency is achieved in Part B through the use of the same vertical sonorities found in the transition, compare 21/2/3 to 20/2/4.

A brief transition, 22/1/7, links Part B to the recapitulation of the two initial phrases of Part A, 22/3/3. The song concludes with a final horn statement of the organic three-note figure transposed to C-sharp at 23/3/1.

The overall tonal organization of the song, while demonstrating much tonal fluctuation in Part B, is basically centered around F-sharp. This results from harmonic root implications occuring at phrase beginnings and endings at 17/4/2, 17/5/1, 18/1/2, 19/1/2, 20/1/4, 22/2/3 and 22/3/3. As has been noted above, compositional procedures again revolve around a balance of intervallic, motivic, homophonic

and contrapuntal concerns.

III. Interlude

The form of the first Interlude would appear to be through-composed, but a closer examination reveals three sections, the last two of which are developed from material utilized in the previous part:

I - 24/1/1 to 25/1/3

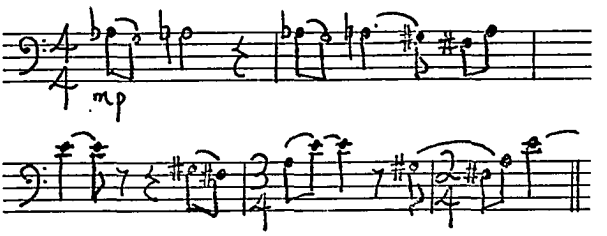
II - 25/1/4 to 25/4/3

III - 25/4/4 to the end

The latter part of the middle section contains the climactic portion of the Interlude, thereby creating an arch for the overall design of musical tension.

The opening section is developed from four principal ideas: (1) the irregular repetition of harmonic entities consisting of tritones, perfect fourths, perfect fifths and thirds, presented by the piano; (2) an opposing source of vertical sonorities, presented by the vibraphone, consisting of perfect fourths and thirds, which are sometimes horizontalized; (3) a French horn line, 24/3/1, which utilizes a variation of the initial vibraphone sonority; and (4) a cello line, 24/4/4, which is derived from the three-note motive of the previous song, F-sharp, E-sharp, G, and is projected in time by employment of the additive/subtractive technique of composition (Example 5).

Example 5. Interlude I, cello, 24/4/4-8.



The middle section of the work develops as a contrapuntal duet between horn and cello, and leads to the movement's musical climax at 25/4/3. The climactic measure is achieved through the use of the cross-relationship between C and C-sharp and the use of the minor second, E to F. The musical material employed by the soloists in this section is a further development of the line initially presented by the cello in the previous section.

The last section is developed from another presentation of the three-note motive of the last song, this time announced by the flute at 25/4/4, 26/1/4, 27/1/5, and from harmonic sonorities developed by the interlocking of major and minor thirds, 26/1/2-4, comparable to the interlocking of sixths noted in the "Ashes of Life," 21/2/3.

The first Interlude, as has been discussed above, presents a utilization of compositional procedures and melodic materials extracted from the second song of the cycle.

IV. "The Passionate Shepherd"

The third poem, which concerns a shepherd's amorous desires, suggested the use of a solo male voice. The employment of a tenor as opposed to a lower voice resulted from a musical consideration, that of constructing a lyric duet. A tenor and cello appeared to be the most appropriate choice of available timbre.

The essence of the poem is expressed in the opening verse: "Come live with me and be my love"; therefore, a motto phrase capturing the shepherd's romantic propositions was employed. The poetic reference to "madrigals" in line eight suggested the use of a choral interruption based upon the madrigalists' "fa-la-la" syllables.

The overall form of the third song can be outlined as follows:

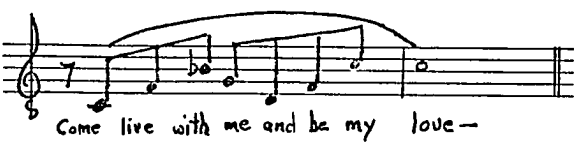
A - 28/1/1 to 29/2/2

B - 29/3/1 to 36/3/3

C - 36/3/3 to the end

The formal A part serves as an introduction to the fast B section. The recitative-like tenor solo of the introduction presents the motto phrase, "Come live with me and be my love," as shown in Example 6.

Example 6. "The Passionate Shepherd," tenor, 28/2/2.



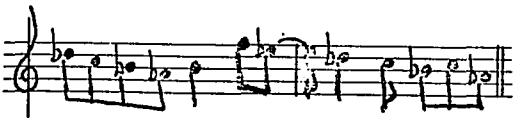
The vibraphone-piano accompaniment anticipates the burst of rhythmic activity characteristic of Part B. Harmonically, Part A is basically triadic with much use of major and minor sevenths; tonally, it is centered around C.

Part B can be divided into two sections: a, 29/3/1, and b, 32/2/1. Both sections a and b are characterized by much imitative counterpoint and off-beat accents in both male and female entrances and ensuing vocal lines.

The tenor and bass entrance at 30/1/4 presents a rhythmic variation of the tenor solo introduced in Part A, but now is scored against highly syncopated soprano and alto lines which continue vocalization on the "fa-la-la" syllables.

The opening of section b is based upon the canonic treatment of a 7½ beat musical phrase (Example 7), first introduced in soprano II at 32/2/1, and thereafter imitated in four-part female and instrumental voicing.

Example 7. "The Passionate Shepherd," soprano II, 32/2/1-2.



The tenor and bass entrance at 33/1/1 is based upon the opening fourths of the motto phrase and the rhythm of the previous "fa-la-la" section, compare 33/1/3-4 to 29/3/1-2. Section b continues with imitative entries in all voices, page

34, and concludes with an instrumental variation of the 7½ beat canonic subject (compare 35/1/4 to 32/2/1).

A link between Part B and C is provided for by a repetitive use of the opening measures of the introduction (compare 36/2/3-7 to 28/1/1-2). The tenor solo of Part C can be divided into two parts: a beginning at 36/3/3 and a^1 at 37/4/1. A closer analysis of compositional procedures in Part C reveals a consistent use of motivic statements within individual lines and in counterpoint. For examples of this procedure, compare the tenor, 36/3/3-5, to cello, 36/4/2, to cello, 37/2/2 beat 3, to tenor, 37/1/3; and compare the tenor, 36/4/3 beat 3, to cello, 37/1/1, to tenor, 37/1/2.

Predominant compositional procedures in "The Passionate Shepherd" develop from the use of imitative counterpoint cast in a diatonic harmonic setting and a generally clear tonal frame. The overall tonal motion can be diagramed as follows:

Part A - C

Part B - G D-flat G (E)

Part C - E (numerous tonal diversions) E

V. Interlude

The second Interlude follows the preceding song without interruption in the musical flow. Its principal intervals of melodic organization are the fourth and

seventh, the fourth being derived from the motto phrase of "The Passionate Shepherd" and the seventh from this song's harmonic content.

The overall form can be outlined as follows:

A - 39/1/1 to 42/1/3

B - 42/1/4 to 46/1/4

Codetta - 46/1/5 to the end

A further reduction of Part A reveals this musical design:

a - 39/1/1 to 40/1/2

b - 40/1/3 to 40/3/3

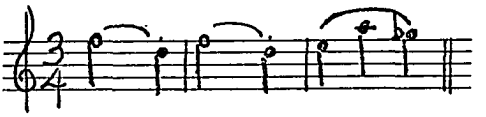
c - 40/3/4 to 42/1/3

Several compositional devices, which are employed throughout the second Interlude, are presented in section a of Part A: (1) the creation of a sense of nervous energy through the use of consistently varying rhythmic phrases and displaced metric accents; (2) the addition and subtraction of motivic elements in the construction of melodic lines, i.e., marimba, 39/1/4 to 39/3/2; (3) the continued use of the previous song's motto phrase, marimba, 39/2/2; and (4) the added-note chords employed in the piano part for percussive reasons, 39/1/8 to 40/1/1.

Section b of Part A presents a new melodic motive (Example 8), developed in irregular phrase lengths and harmonized by a series of perfect fifths. Note the

convergence of cello against flute and horn beginning at 40/1/3.

Example 8. Interlude II, flute, 40/1/3.

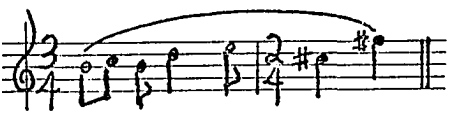


Against the harmonic stratification in the flute, horn, cello and marimba, the piano, section c at 40/3/4, presents a melodic line derived from the motto phrase of the last song, combined with an abundant use of the interval of a seventh.

The chorus is introduced at the beginning of Part B, 42/1/4, in an apparent attempt to unify "The Passionate Shepherd" and the following Interlude, and to aid in bringing the first temporal half of the cycle to a dramatic close.

The second part of this movement can be further divided into three sections: a, 42/1/4; b, 43/1/5; and a plus b, 44/1/2. Section a presents a new melodic motive, as shown in Example 9, which achieves principal importance in the remainder of the cycle.

Example 9. Interlude II, soprano, 42/1/4-5.



Section b returns to the predominant use of the interval of a seventh, piano, 43/1/5-6, ultimately being realized in full choral treatment beginning at 43/3/4. Section c combines the use of musical elements introduced in a and b (compare 44/1/2 to 42/1/4 and 44/1/6 to 43/3/4), but reverses the role of instruments and chorus at 44/1/2.

The codetta of the work returns to the instrumental phrase presented in Part B, 44/1/2, bringing the Interlude to a close under a long sustained choral unison.

Aurally, the Interlude appears to be tonally coherent, but so much tonal fluctuation occurs that it is difficult to isolate an overall tonal center. Yet, two tonal regions, G and F, are generally vying for prominence: G, 39/1/4; F, 41/2/3; G, 42/1/4; F, 45/2/2; and G/F, 46/2/3.

VI. "Remember Me"

The text of "Remember Me," like "The Passionate Shepherd," presents a definitive narrative personality, in this case an anguished female. Owing to the dramatic subject matter of the poetry, the utilization of a soprano in her full tonal range, employing distinctive angular lines, seemed appropriate. The abundant use of the phrase "Remember me", lines 1, 5, 7, 10 and 14, suggested the use of a prominent motto idea. The last two lines, "Better by far that you should forget and smile than that you should remember and

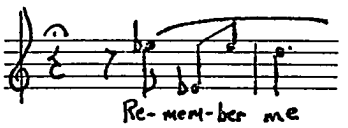
be sad," are very important to understanding the essence of the poem. Therefore the author felt these lines should be presented in a manner clearly distinct from the rest of the song.

The form of "Remember Me" represents the first through-composed song in the cycle. The main body of the song is preceded by an introduction, 48/1/1 to 48/3/5, and is followed by a rather lengthy coda, 52/2/2. Primary intervallic importance in both melodic and harmonic content is contained in the second, seventh, and third. The aural effect of the song is further delineated by the noticeable absence, with few exceptions, of the fourth, fifth, and sixth. Abundant chromatic usage is apparent in all melodic presentations.

The introduction is developed from the repetition, with slight modifications, of three motivic gestures, each associated with a particular instrument or instruments: piano and horn, 48/1/1, vibraphone, 48/1/2-3, flute and cello, 48/1/5.

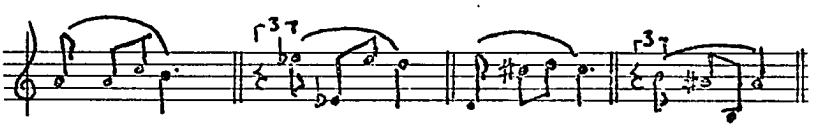
The soprano solo, beginning at 49/1/1, is characterized by angular melodic lines and irregular phrase lengths, as can be noted by the initial phrase groupings of three plus two plus one plus two. The motto idea is presented in the first textual utterance of "Remember Me," Example 10.

Example 10. "Remember Me," soprano, 49/1/1-2.



Thereafter it is presented rhythmically or rhythmically and intervallically with each succeeding statement of the phrase, Example 11.

Example 11. "Remember Me," soprano, 49/3/3-4; 50/1/4; 50/3/3-4; 51/3/1-2.



Structurally, the soprano melody represents continually ascending or descending chains of major and minor seconds, such as the descending motion E-flat, D, D-flat C, B, B-flat, beginning at 49/1/1, and the descending motion G, F, E, D, C-sharp, C at 49/2/2. The same type of chromatic motion, B-flat, B, C, D-flat, E-flat, E, F, F-sharp, G, but less ornamented than that noted in the soprano line, is presented by the cello beginning at 49/3/3. Overall, the line lacks a regular sense of metric punctuation, which creates a quasi-recitative or fantasy-like atmosphere. The accompaniment presents an obvious repetition of the motivic gestures initially employed in the introduction, piano at

49/1/2, vibraphone at 49/2/1, and flute and cello at 49/3/2.

After a brief transition, 52/1/1, the coda is presented. It serves as a recapitulation for the principal themes and gestures of the song. A further subdivision of the coda reveals the following: a, 52/2/2 to 54/1/3; b, 54/1/4 to the end.

A new compositional procedure is noted in the chorus beginning at 52/2/2. It consists of the retention of the individual syllables and pitches of the melodic line, resulting in the creation of vocal tone-clusters. The use of this device in the coda anticipates its role as the principal compositional procedure utilized in the final song.

Even though the setting of "Remember Me" is highly chromatic, an overall tonal center of D is clearly distinguished in most of the song. The second section of the coda is somewhat inconsistent with the D tonality in that the tonal emphasis appears to modulate and conclude the song on G.

VII. "Gentlemen, I bid you all"

The text of the fifth song at first glance appears to be a typical lighthearted drinking song; but the final verse--"After all, how long does a man's life last?"--portrays a deeper, more substantial poetic comment. To the author, this suggested a musical setting with harmonic and

rhythmic elements existing within an internally disoriented frame; that is, the choral and instrumental statements are not always in agreement with themselves or with each other.

The opening verse, in which an all male group is addressed by an individual, suggested the use of both a male soloist and an all male choir. The author felt that the utilization of the French horn would especially complement the nature of such an ensemble.

The overall form of "Gentlemen, I bid you all" can be outlined as follows:

Introduction	-	56/1/1 to 58/2/3
Chorus	-	58/2/4 to 61/1/1
Codetta	-	61/1/2 to the end

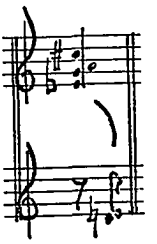
The introduction may be further subdivided into three sections beginning at 56/1/1, 56/4/1 and 57/3/1.

The opening recitative, 56/2/1, is preceded by an angular ad libitum horn call, which returns in the chorus at 60/1/1 to receive thematic significance. The opening section of the introduction is developed from a motivic interplay between the French horn and tenor.

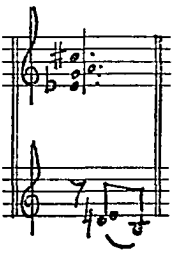
The principal intervals of melodic and harmonic construction in the middle section of the introduction are the second, tritone and ninth, as presented in the piano at 56/4/1, the flute at 57/1/1, and the French horn at 57/1/4. Motivically, the piano develops a duplet (Example 12) and a

triplet (Example 13), the latter which also serves as the compositional basis for the last part of the introduction beginning at 57/3/1.

Example 12. "Gentlemen, I bid you all," piano, 56/4/1.



Example 13. "Gentlemen, I bid you all," piano, 56/4/2.



In the middle section of the introduction, the duplet is given primary importance, whereas in the last section of the introduction, the triplet is given principal motivic importance. The result is a reversal in basic rhythmic grouping: duplet, duplet, triplet, duplet, triplet, duplet, duplet (56/4/1-5); triplet, triplet, duplet, triplet, triplet, duplet, duplet, triplet, triplet (57/3/1-4). Musical

construction in the introduction is analogous to a mosaic designed by the two-and three-note motivic cells.

The chorus may be subdivided into two sections, the first beginning at 58/2/4, the second at 60/1/1. The first section of the chorus opens with a pantonal "spinning-out" of melodic lines. This is supported in the accompaniment not only by a continued use of harmonic constructions based upon the interval of a second and its inversion the seventh, but also an occasional usage of the two- and three-note motivic elements initially presented in the introduction, 58/4/2-4.

In contrast to the harmonic sonorities of the accompaniment, the homophonic choral setting, which begins at 59/2/1, is based upon implied and real triadic sonorities which maintain a regularity of diminished and/or augmented intervals. A sharp textural contrast can be found beginning at 59/3/1. This is due to the absence of an instrumental accompaniment and to the initiation of a contrapuntal handling of the voices.

The second section of the chorus restates the horn call from the opening measures of the song, but now uses it as a vehicle for textual presentation, 60/1/3. Further musical constructions combine contrapuntal and homophonic textures, 60/2/4 to 61/1/1. The overall sound of this section is more consonant than the previous section.

The codetta, 61/1/2, presents a restatement of the two- and three-note motivic cells of the introduction, 59/3/1. Tonality in the song, while fluctuating during certain chromatic passages, 58/2/3 to 59/1/3, maintains an overall D center.

The analysis of "Gentlemen, I bid you all" revealed several compositional procedures: the mosaic treatment of motivic cells; the "spinning out" of melodic lines; the contrapuntal treatment of lines; and the construction of harmonies resulting from specific intervallic combinations.

VIII. Interlude

Two concepts are responsible for the generation of musical motion in the third Interlude: (1) the sudden contrast of extremely loud rhythmic activity with very soft lyrical statements, and (2) the use of instrumental color devices.

The overall form of the Interlude is through-composed:

A - 62/1/1 to 62/3/5

B - 62/3/6 to 63/1/5

C - 63/2/1 to 64/1/6

D - 64/2/1 to the end

The following tonal scheme accompanies the formal sectioning:

A - B

B - G-flat

C - B-flat to A to B-flat

D - E to B-flat to E-flat

Principal intervals in the Interlude are the second and third, and harmonic constructions are generally the result of sustained melodic activity and chordal arpeggiation; that is, timpani overlap at 62/1/1-3 and piano at 62/4/3-4.

IX. "My Death"

The morbid nature of the poetic text of "My Death" suggested a dirge-like musical setting. The poem identifies a singular narrative personality, but it does not distinguish between male or female.

The overall form of the poem is in six equal stanzas, each containing four verses. The last verse of the final three stanzas presents a variation of the text, "Believe not then that I am dead." This poetic format suggested a musical variation which parallels the text. The poem's obvious goal orientation toward the last stanza suggested a gradual building up of musical intensity leading to the final section of the song.

Many opportunities for tone-painting and the musical depiction of non-musical entities are inherent in the text. Since it would be difficult to capture all such nuances, the author selected only the initial reference isolated in each stanza. The following plan resulted from the association of

each reference to a particular instrument or musical effect: "Death's pale angel," timpani and piano; "Cold limbs. . . shroud with care," cello; "Tolling bell," piano; "Black-robed priests," male voices chanting; and "Head with clay," female voices building a tone-cluster.

The musical setting of "My Death" can be divided into six sections, which parallel the six stanzas of the poem:

A	-	65/1/1 to 66/1/4
A^1	-	66/1/4 to 66/3/4
A^2	-	66/3/4 to 67/2/5
A^3	-	67/2/5 to 68/2/2
A^4	-	68/2/2 to 70/1/2
A^5	-	70/1/2 to the end

The separation of the musical setting into six sections results primarily from the use of two distinct compositional procedures. First, each new stanza is constructed on a new melodic interval in the following manner: A uses the second; A^1, the third; A^2, the fourth; A^3, the fifth; A^4, the sixth; and A^5, the seventh. Secondly, the musical depiction of extra-musical entities introduced in each stanza remains in presentation until the climactic final stanza. The instrumental initiation of this procedure can be noted in the following measures: A, piano and timpani, 65/1/1-3; A^1, cello, 66/2/1; A^2, piano, 67/1/3; A^3, men,

67/3/4; and A^4, women, 68/2/4.

The ultimate tone-cluster achieved by the women at 69/2/5 contains the pitches C, D, E, F-sharp, G, A, B-flat and C. Additional intensity is created by the exact imitation of the vocal line in section A^4 by the French horn, 68/2/3, cello, 68/2/4, and flute, 68/2/5.

Tonal centers are constantly fluctuating throughout "My Death." For one to try to establish an overall tonal center or general pattern of motion would be open to conjecture.

X. "Autumn Rain"

The light, thin quality of timbre inherent in many of the words of "Autumn Rain," such as "autumn rain," "no moon," "no night," "drip," "pour," and "pretty witch," suggested an almost transparent musical fabric for the setting of the poem. Since the particular gender of the narrator of the poem is unclear, the author concluded that the use of a women's chorus would best duplicate the timbre quality inherent in the text. The references to "bamboo" and "jade" suggested an oriental atmosphere for the musical setting.

The overall formal design of the song can be outlined as follows:

Introduction - 72/1/1 to 72/2/4

A - 72/3/1 to 74/2/5

B - 74/3/1 to the end

The introduction presents the perfect fifth, which is the principal interval of construction for the accompaniment and vocal solos of Part A.

Part A consists of a series of musically contrasting sections composed of slow passages of vocal solo and rapid rhythmic presentations of choral material. The entire A section can be outlined as follows:

a - 72/3/1 to 72/4/2

b - 72/4/3 to 73/1/2

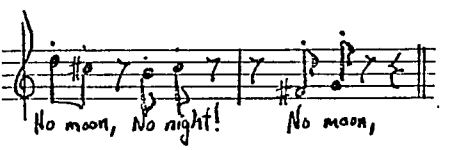
a^1 - 73/1/3 to 73/1/4

b^1 - 73/1/5 to 73/4/5

a^2 - 74/1/1 to 74/2/5

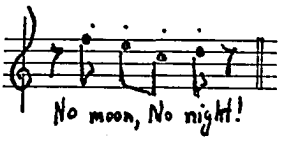
The solo vocal lines in Part A are reminiscent of the use of the open perfect fifth in the introduction, while the choral sections are developed from the interval of a second. The majority of the contrapuntal musical lines of the choral statements in Part A are projections of the two-note motive initially presented by the soprano (Example 14).

Example 14. "Autumn Rain," soprano, 72/4/3-4.



The motive in Example 14 is often coupled to create a four-note gesture (Example 15).

Example 15. "Autumn Rain," soprano, 73/1/5.



Part B, 74/3/1 to 75/2/2, is based upon the scale formation, E, F, F-sharp, A, B, C. The instrumental opening of Part B presents the free use of this scale in a polyrhythmic, contrapuntal setting. The choral entrance develops from a canonic presentation of melody, which utilizes the new scale formation.

While tonality is apparent throughout most of "Autumn Rain," it is difficult to isolate a specific center that lasts any appreciable length of time.

Compositional procedures used in "Autumn Rain" present a variety of approaches. All except one, the constructions based upon a new scale formation, have been used abundantly in the previous movements of the cycle.

XI. Interlude

The principal harmonic sonority of the last Interlude is constructed from the coupling together of two perfect fifths at the distance of a second, F - C/D-flat - A-flat,

77/1/5. Additional sonorities are based upon further combinations of perfect fifths and/or fourths, such as D-flat - A-flat/C - G, 77/1/5; D-flat - A-flat/E - A, 77/2/5; and C - G/E-flat - A-flat, 78/3/3.

The form of the movement can be outlined as follows:

Introduction	-	77/1/1 to 77/2/2
A	-	77/2/3 to 78/1/3
B	-	78/1/4 to the end

Melodic lines presented in the vibraphone, flute and cello of the introduction isolate the principal intervals of melodic construction: the second, fourth and fifth. These melodic lines also show the basic procedure of overlapping, which is used throughout the Interlude. Note the vibraphone and flute, 77/1/1-3, and cello and flute, 77/3/1-4.

Part A of the formal outline can be further reduced into two sections: a beginning at 77/2/3, and a^1 beginning at 77/3/2. Formal sectioning in Part A is created by harmonic repetition rather than by melodic or motivic substance. The melodies throughout the Interlude are developed in a continuous melodic flow, similar to the "spinning-out" technique demonstrated in "Gentlemen, I bid you all," cello, 77/2/3 to 77/3/4.

Part B presents a sharp contrast to the melodic constructions of Part A in that intervallic content is now basically confined to the second, French horn, 78/1/4, and

rhythmic values are elongated, cello, 78/2/1. Part B can be further reduced into two sections: b, beginning at 78/1/4, and c, beginning at 78/3/2. Principal distinctions between the two sections include: different melodic lines; varied instrumental forces; and minor variation in construction of harmonic sonorities (use of thirds and sixths at 78/3/2-5).

The overall tonality is C with obvious modal-mixture. Principal compositional devices include the "spinning-out" of melodic lines, a consistent harmonic usage, and the instrumental overlapping of melodic lines.

XII. "Clouds and Time Reprise"

The text of the Haiku "Clouds"--"Clouds come from time to time"--suggested the musical depiction of clouds in motion. Since no specific narrator is portrayed in the Haiku, the full vocal ensemble seemed appropriate. As was pointed out previously, the similarity of subject matter and word usage suggested the recapitulation of portions of "Time" in the finale.

The overall form of the last movement can be outlined as follows:

A - 80/1/1 to 84/1/3

B - 84/1/4 to 84/3/4

C - 85/1/1 to 87/2/4

D - 87/2/4 to the end

The predominant compositional procedure utilized in Parts A, B, and D of the last movement was previously introduced in the song "Remember Me". The procedure involves a retention of the individual syllables and pitches of a melodic line, resulting in the creation of vocal tone-clusters.

During the course of the presentation of Part A, motivic elements from four of the previous songs can be noted beginning in the following measures: "The Passionate Shepherd," bass, 80/1/3; "Remember Me," soprano, 80/1/2; "My Death," alto, 81/1/2; "Ashes of Life,", soprano and alto, 83/1/3. In addition, motivic gestures from the other three songs of the cycle are presented in the last movement: "Time," bass, 84/2/2; "Gentlemen, I bid you all," flute, 81/1/4; and "Autumn Rain," piano, 83/1/1. In effect, the principal motivic elements associated with each of the songs of the cycle recapitulate in the last movement.

An analysis of the pitch content of vocal tone-clusters established in Part A reveals the following three sonorities:

I. "The Passionate Shepherd - C, D, F, G, B-flat
"Remember Me" - C-sharp, D
"My Death" - E, F, G, A

II. "Ashes of Life" - C-sharp, D, A-sharp, B-sharp
"The Passionate Shepherd" - C, D, F, G, B-flat

III. "Ashes of Life" - C, D-flat, D, G, A-flat, B-flat and B

The combined pitch content of each of the three sonorities results in the following harmonic pattern:

I. C, C-sharp, D, E, F, G, A, B-flat

II. C, C-sharp, D, F, G, B-flat

III. C, D-flat, D, G, A, B-flat, B

The aural effect is motion from a diatonic scale system with C-sharp and B-flat as added tones, sonority I, to a more chromatic cluster of pitches, sonority III.

Part B presents the Haiku "Clouds" accompanied by a continuation of the vocal tone-cluster procedure initiated in Part A.

Part C denotes the recapitulation of thematic material from the first song, beginning at 85/1/1. An exact repetition of 11/1/2 to 13/1/4 is found at 85/2/3 to 87/2/2.

Part D is developed from the 7½ beat canonic phrases initially presented at 32/1/1-2. In the presentation beginning at 88/2/2, the retention of the pitches of the melody results in the tone-cluster A-flat, B-flat, C, D-flat, E-flat, F. The final flute tone, G-flat, establishes a mixolydian tone-cluster, linking the resultant A-flat tonal center to the opening A-flat tonality of the entire cycle.

CHAPTER III

SUMMARY AND HISTORICAL PLACEMENT OF THE SONG CYCLE

Compositional Procedures

The poetic sources used in the Songs of Life, Love, and Death represent an eclectic compilation of texts and poets. Included are works of Sanskrit, "Time," the English Renaissance, "The Passionate Shepherd," Medieval China, "Gentlemen, I bid you all" and "Autumn Rain," 17th Century Japan, "Clouds," 19th Century England, "Remember Me," 19th Century Armenia, "My Death," and 20th Century America, "Ashes of Life."

The poetic text influenced the musical settings in a variety of ways. It determined the overall atmosphere or mood of the setting, the gender of the solo and choral statements, and words or phrases which could be used in a motto fashion; it presented opportunities for tone-painting and musical imagery; and it helped in the establishment of overall pace and rhythm and in the construction of specific formal musical designs.

The order of presentation of the poems presents a continual variance of poetic themes. The Interludes

represent a further development of musical materials initiated in the songs. Sometimes they retain the overall atmosphere of the previous song, Interludes III and VI; other times, they provide contrast to the previous song, Interludes VIII and XI.

The instrumental ensemble, which consists of flute, French horn, cello, piano and percussion, provides a balanced registration and a representative from each of the instrumental families. It provides a variety of timbres throughout helping to establish the appropriate musical setting in the songs, as well as in the Interludes.

The overall song cycle is characterized by the following compositional procedures: the use of intervals in an organic sense for the creation of the majority of melodic and harmonic constructions; the use of the additive/subtractive method of melodic construction; the employment of motto figures; a balance of motivic and through-composed sections; a blend of contrapuntal and homophonic writing; the use of a variety of solo, choral, and instrumental mixtures; a multiplicity of musical textures and fabrics; the use of a variety of triadic and non-triadic harmonic sonorities; the use of a number of rhythmic devices, among which are rapidly changing meters, syncopation, hemiola, and polyrhythms; the clarity of textual statements; the predominant use of tonal centers;

and the use of clearly-defined sectional forms, as well as through-composed forms.

While there is not a motivic "germ" idea to link the various songs and interludes, there is a recapitulation of all the principal motivic ideas in the final movement. This, combined with the uninterrupted presentation of the songs, excepting between V and VI, serves to unify the entire work.

Historical Placement of the Song Cycle

Settings of two or more texts selected to express a particular emotion or to reflect a particular point of view are formally referred to as "occasional pieces" by Ulrich.[12] He considers such works to be a particular manifestation of the 20th century. Clearly then, the format of the Songs of Life, Love and Death should place this work under the heading of "occasional pieces".

However, the composition also contains elements peculiar to both the choral cantata and the 19th-century song cycle. According to Apel, the cantata is a vocal form originating in the Baroque era, usually consisting of arias, recitatives, duets and choruses which are based upon a

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[12]Homer Ulrich, A Survey of Choral Music (New York: Harcourt Brace Janovich, Inc., 1973), p. 209.

continuous narrative text, lyrical, dramatic, or religious.[13] Aside from the fact that the text for Songs of Life, Love, and Death is not narrative in nature, the formal design of the work does correspond to the above definition of "cantata". Twentieth-century usage of the term "cantata" is difficult to define by formal characteristics, since much of the time the term means nothing more than a "sung piece".[14] Even in the 19th century, Grout notes that there was no consistent usage of this term.[15]

The song cycle, a particular manifestation of the 19th century, is comprised of a series of songs relating to a common poetic subject.[16] It would appear then that the Songs of Life, Love and Death represents an integration of the musical form of the Baroque cantata and the 19th-century song cycle.

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[13]Apel, Harvard Dictionary, p. 114.

[14]Ulrich, Choral Music, p. 201.

[15]Donald Jay Grout, A History of Western Music, revised ed. (New York: W. W. Norton and Co., Inc., 1973), p. 553.

[16]Eric Blom, editor, Grove's Dictionary of Music and Musicians, fifth edition, Volume VII (New York: St. Martin's Press, Inc., 1954), p. 962.

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

SONGS OF LIFE, LOVE, AND DEATH

A Cycle of Songs and Interludes for

Soprano and Tenor Soloists,

Chamber Choir, and

Instruments

A MUSICAL COMPOSITION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

BY

ROBERT PETER GARWELL

Norman, Oklahoma

1977

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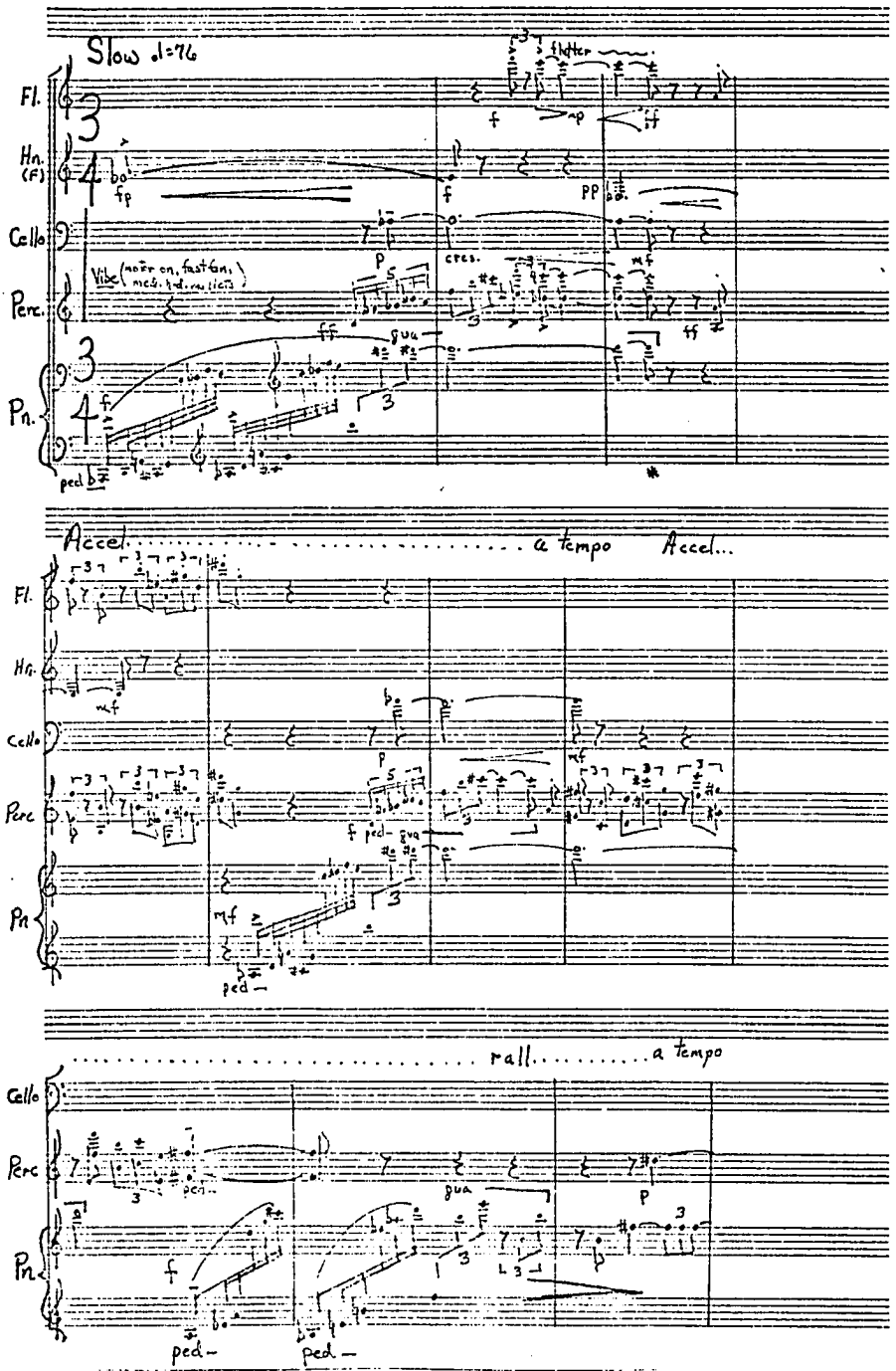
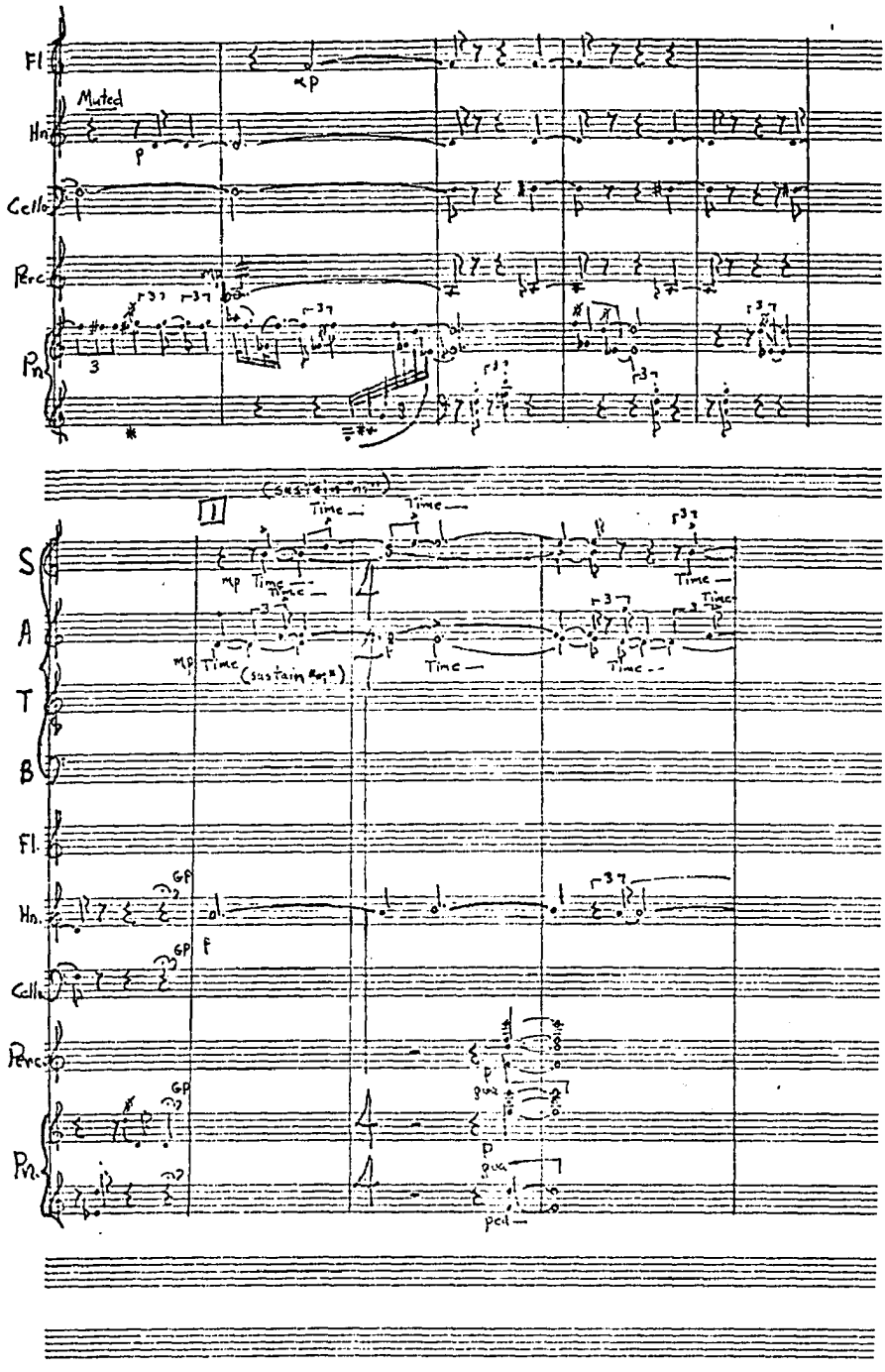
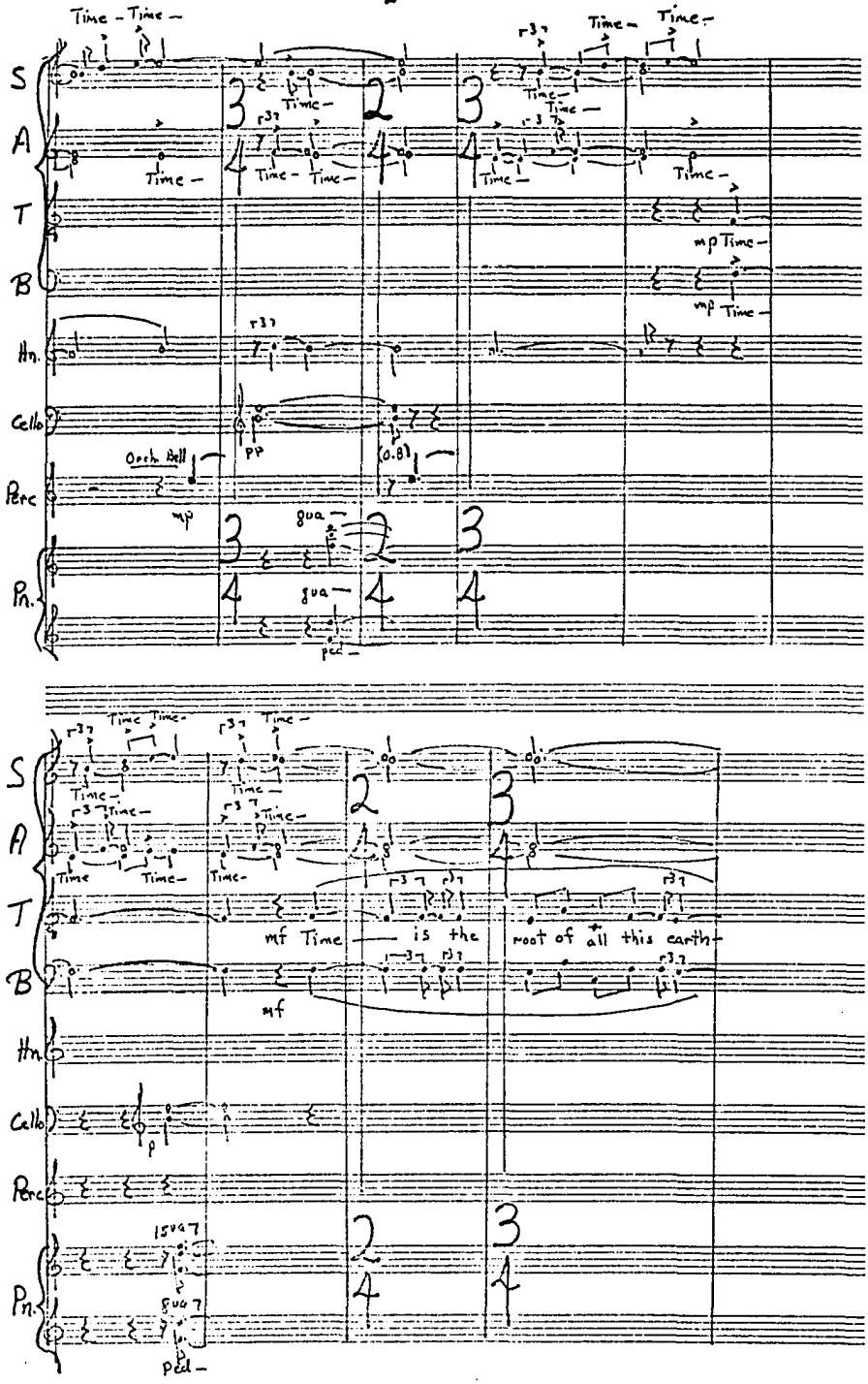
I.

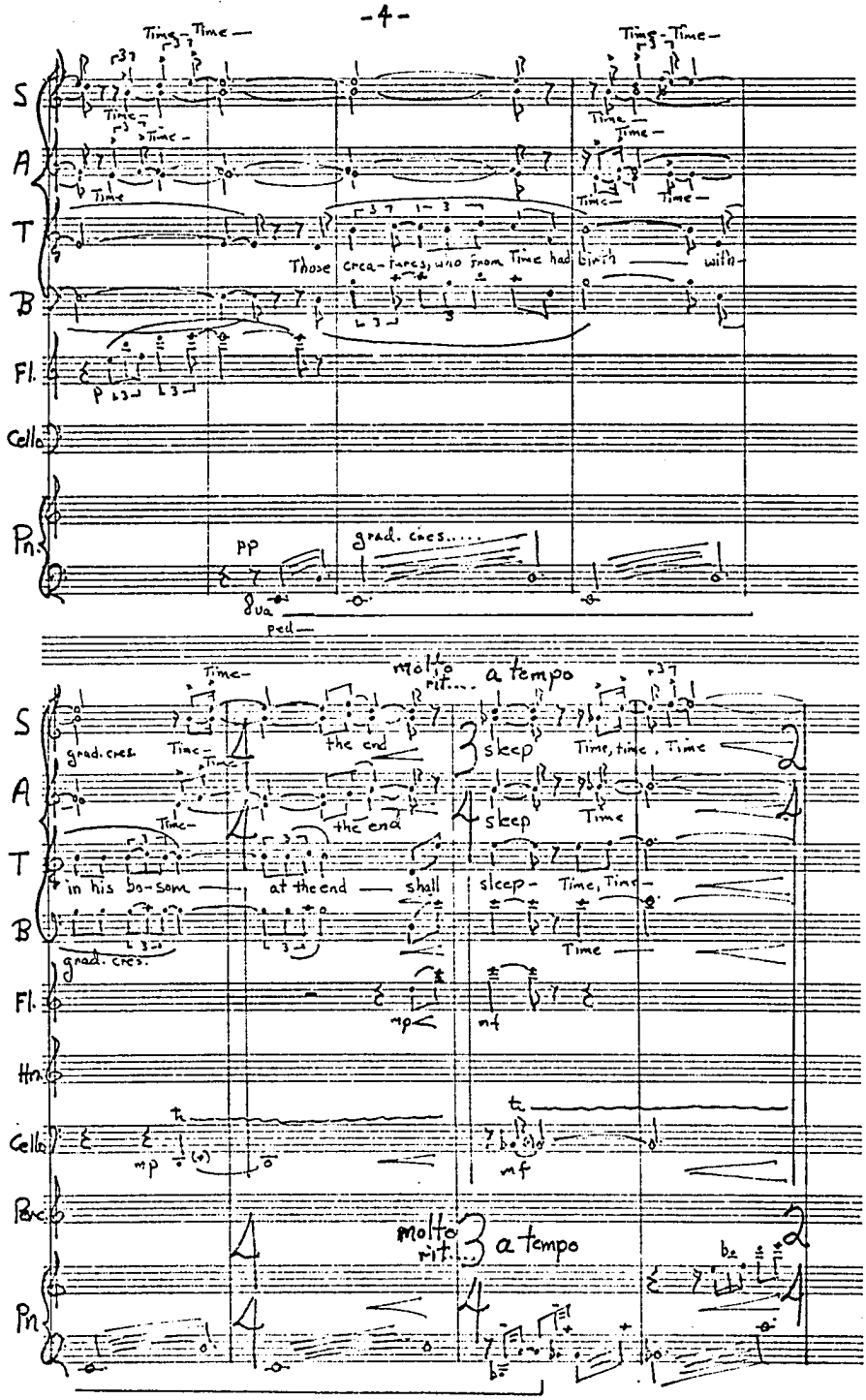
"Time"

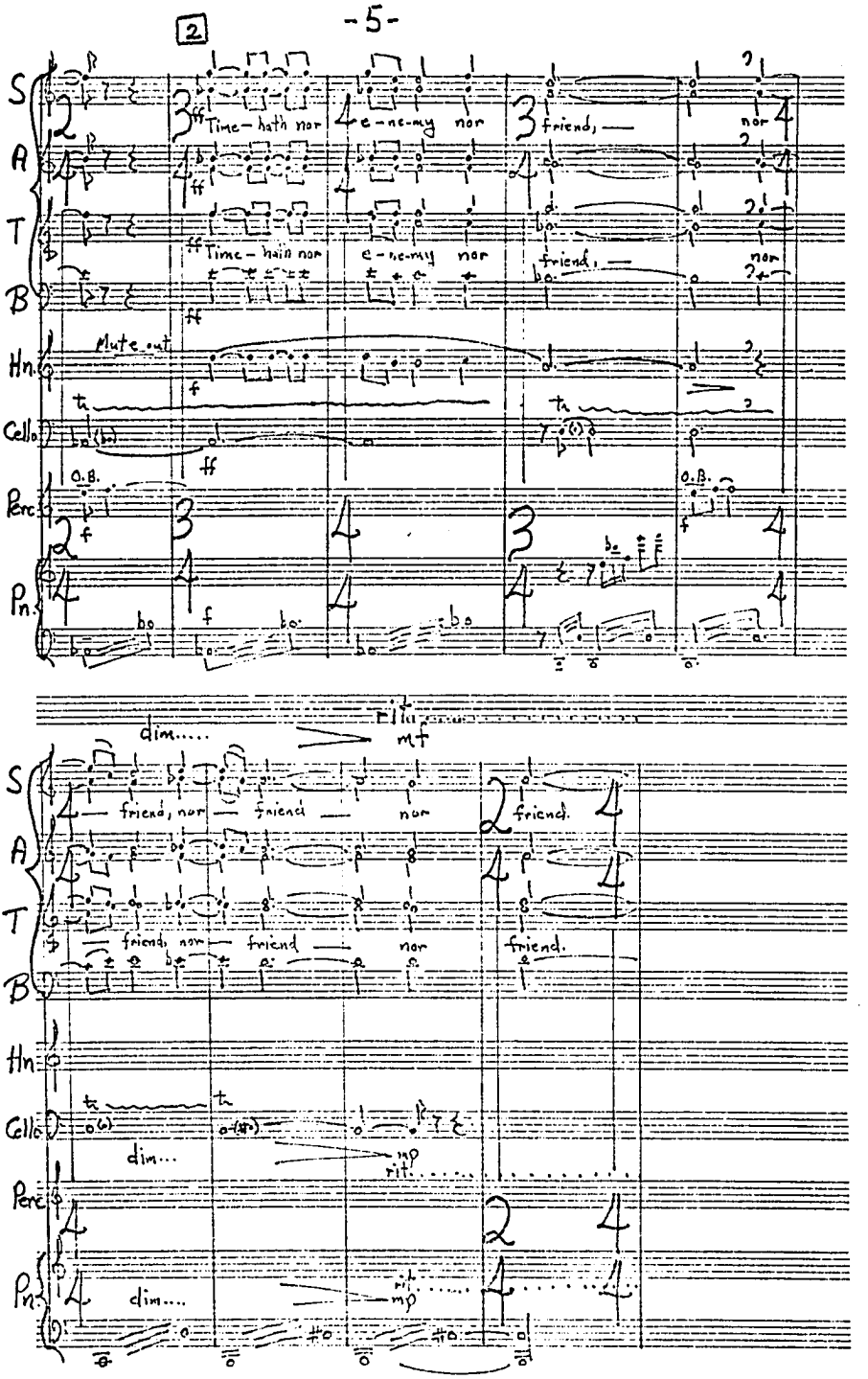
Bhartrihari (c. 500)

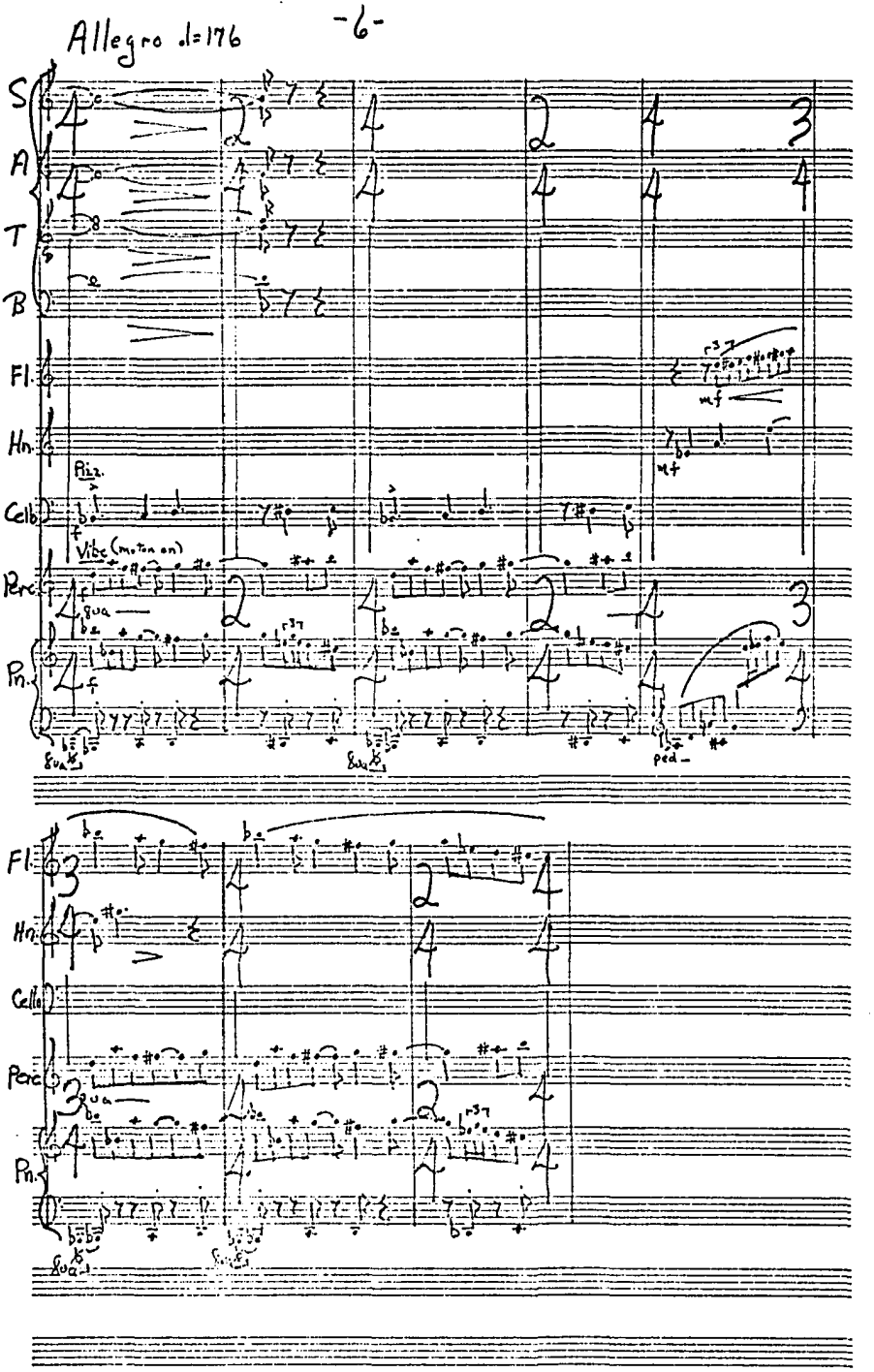


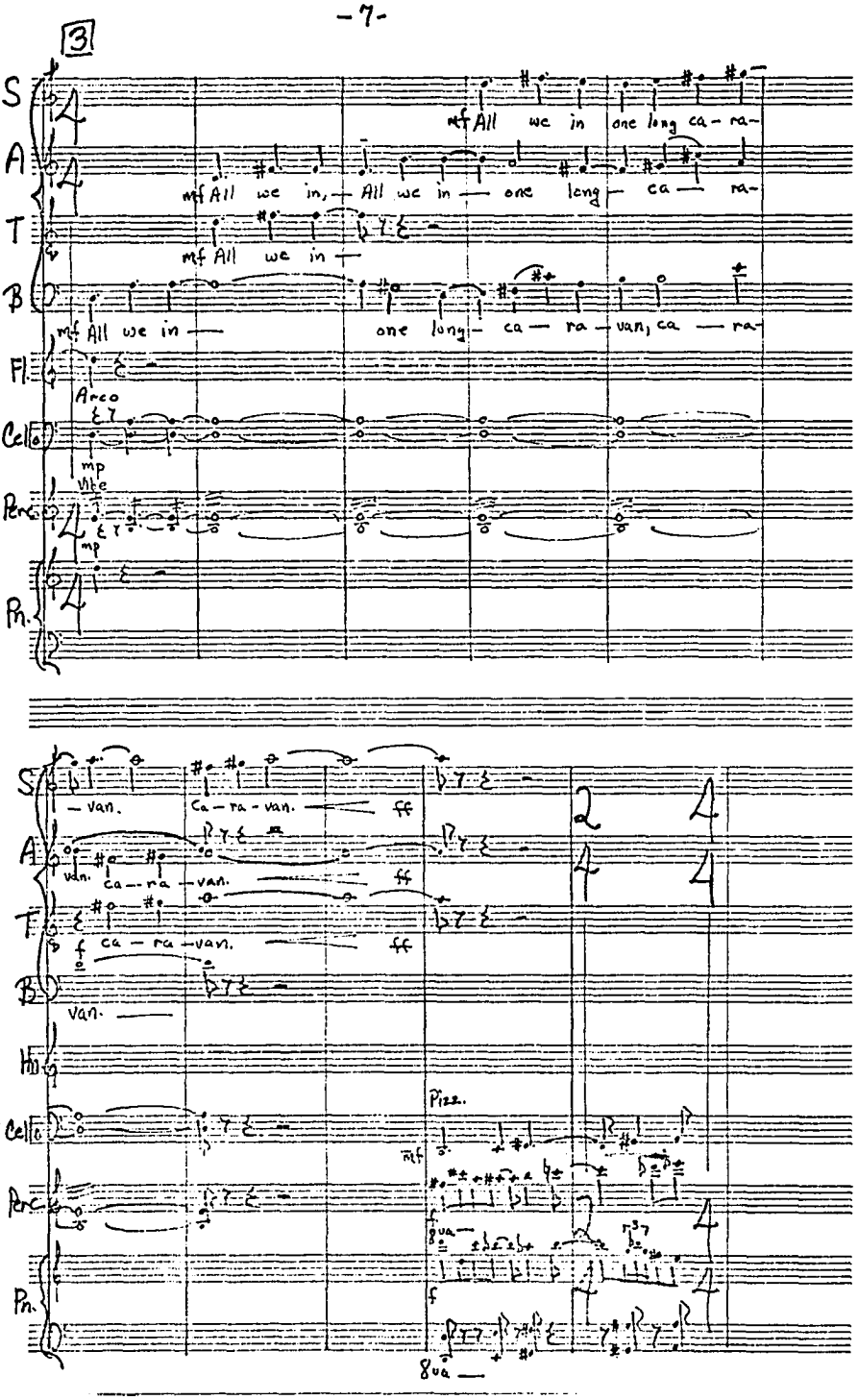

Fl
Muted
Hn
Cello
Perc
Pn
S
A
T
B
Fl.
Hn.
Cello
Perc.
Pn.
Time
(sustain "m")
GP
ped

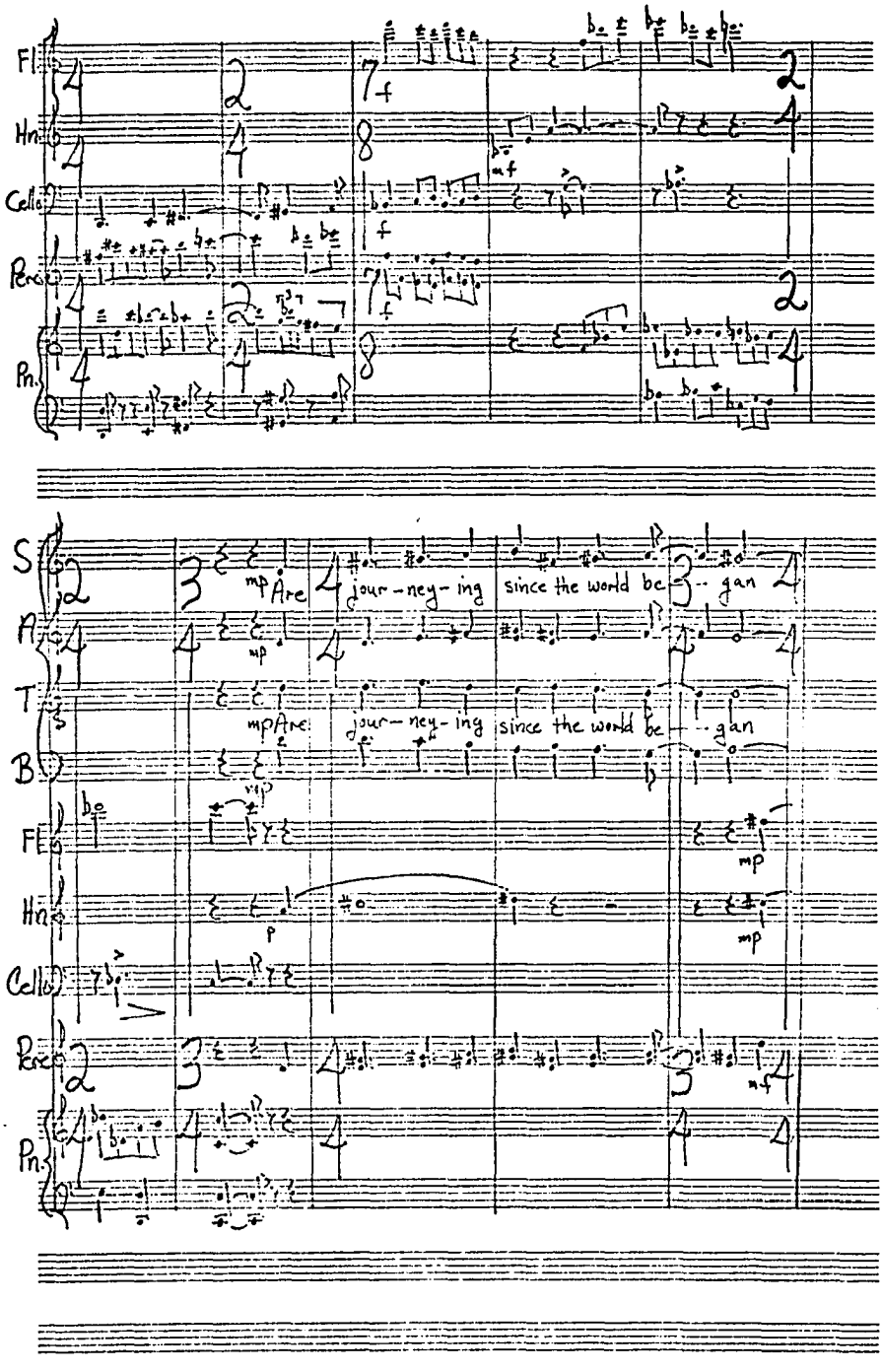

S
A
T
B
Hn.
Cello
Perc
Pn.
Time -
mp Time -
Orch. Bell
pp
(O.B.)
mp
gua
ped
mf Time is the root of all this earth
mf
p
15va
8va

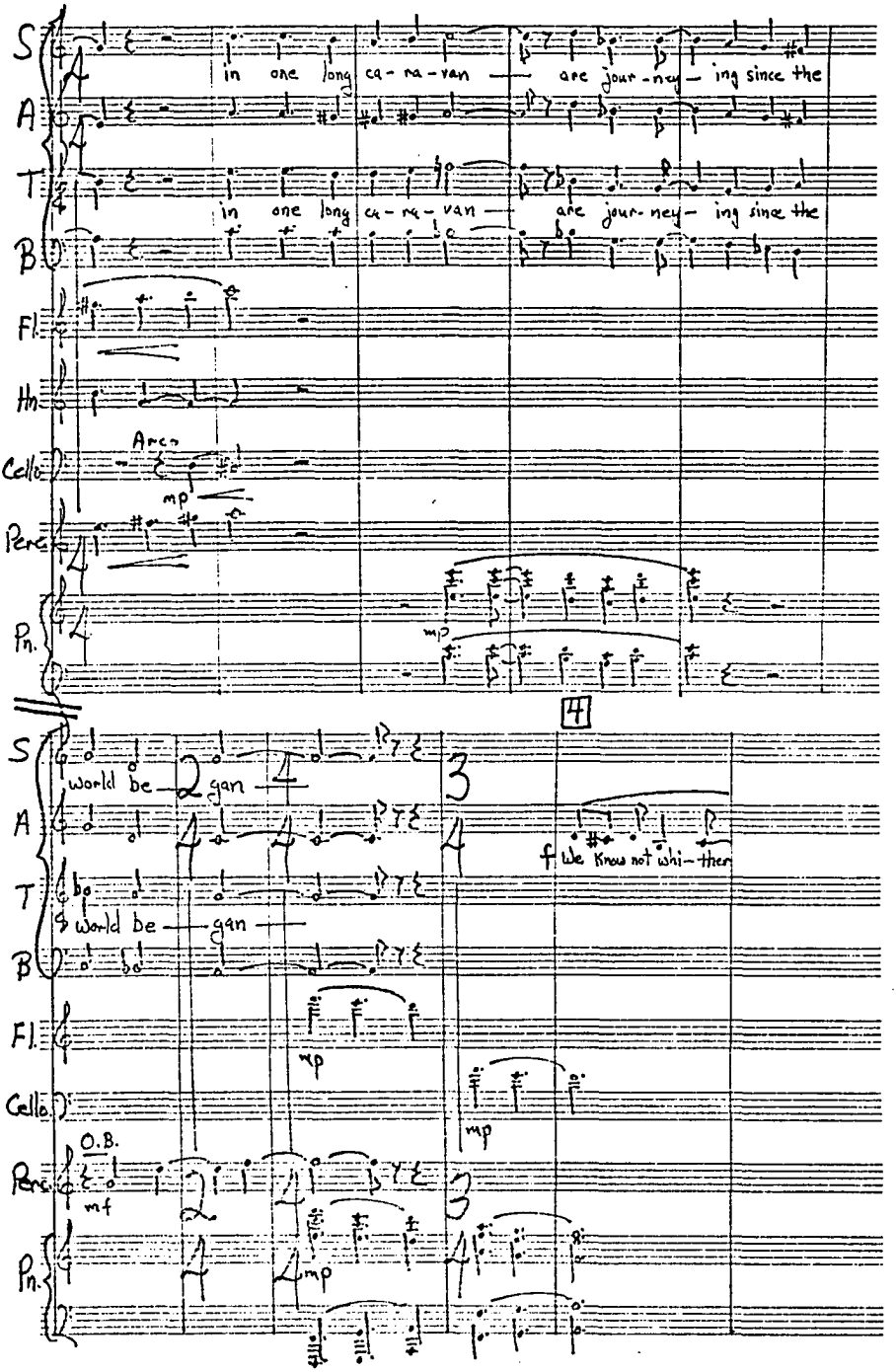

S
A
T
B
Fl.
Cello
Pn.
Time - Time —
Those crea-tures, who from Time had birth — with-
pp
grad. cres.....
8va
ped —
molto rit.... a tempo
grad. cres.
the end
sleep
Time, time, Time
in his bo-som — at the end — shall sleep - Time, Time -
Time —
mp
mf
Hn.
Perc.
molto rit.... a tempo

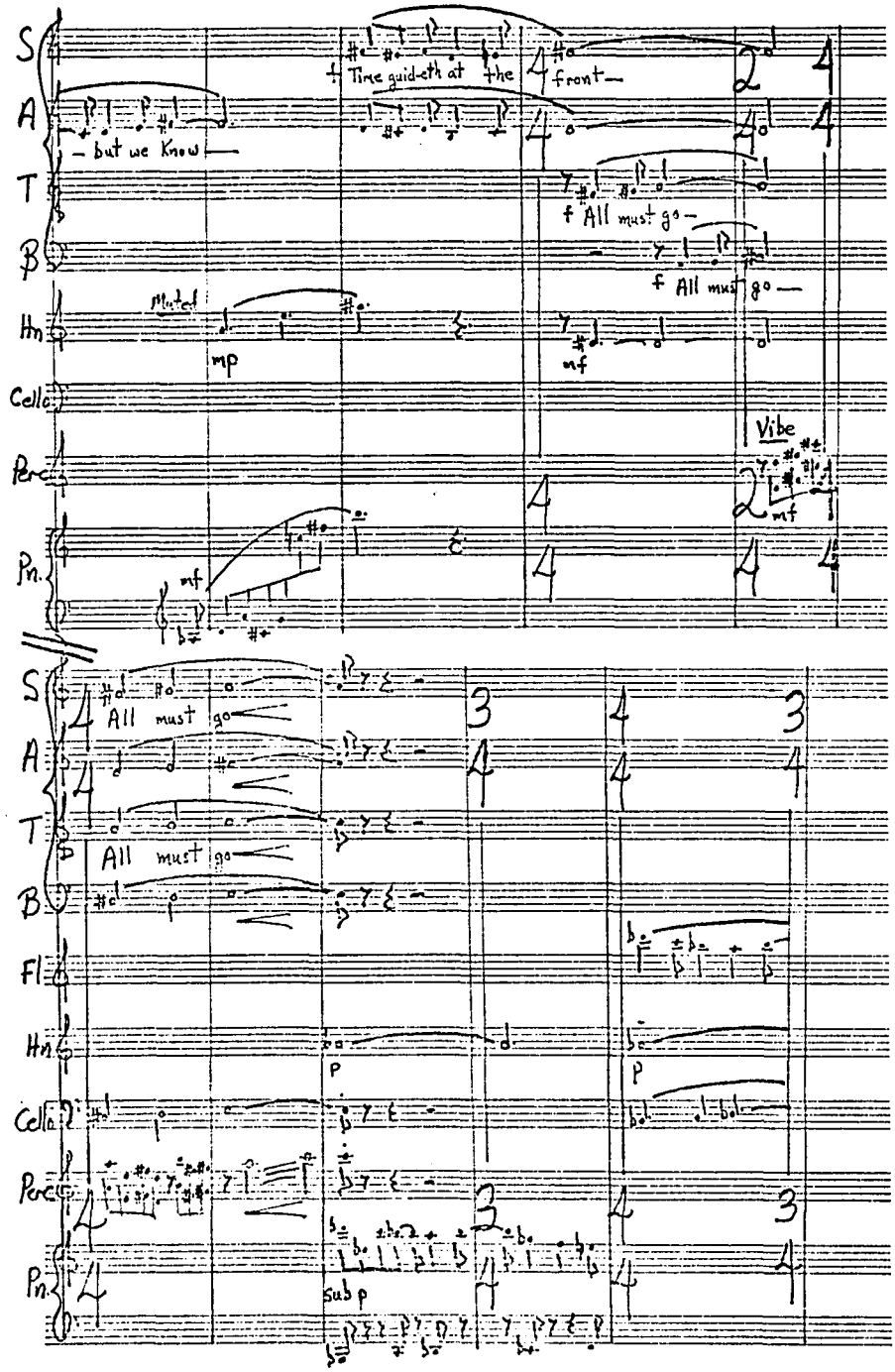

2
S
A
T
B
Hn.
Cello
Perc
Pn.
Time – hath nor
e – ne-my nor
friend, —
nor
Mute out
O.B.
dim.....
mf
friend, nor — friend — nor
friend.
dim...
mp
rit.

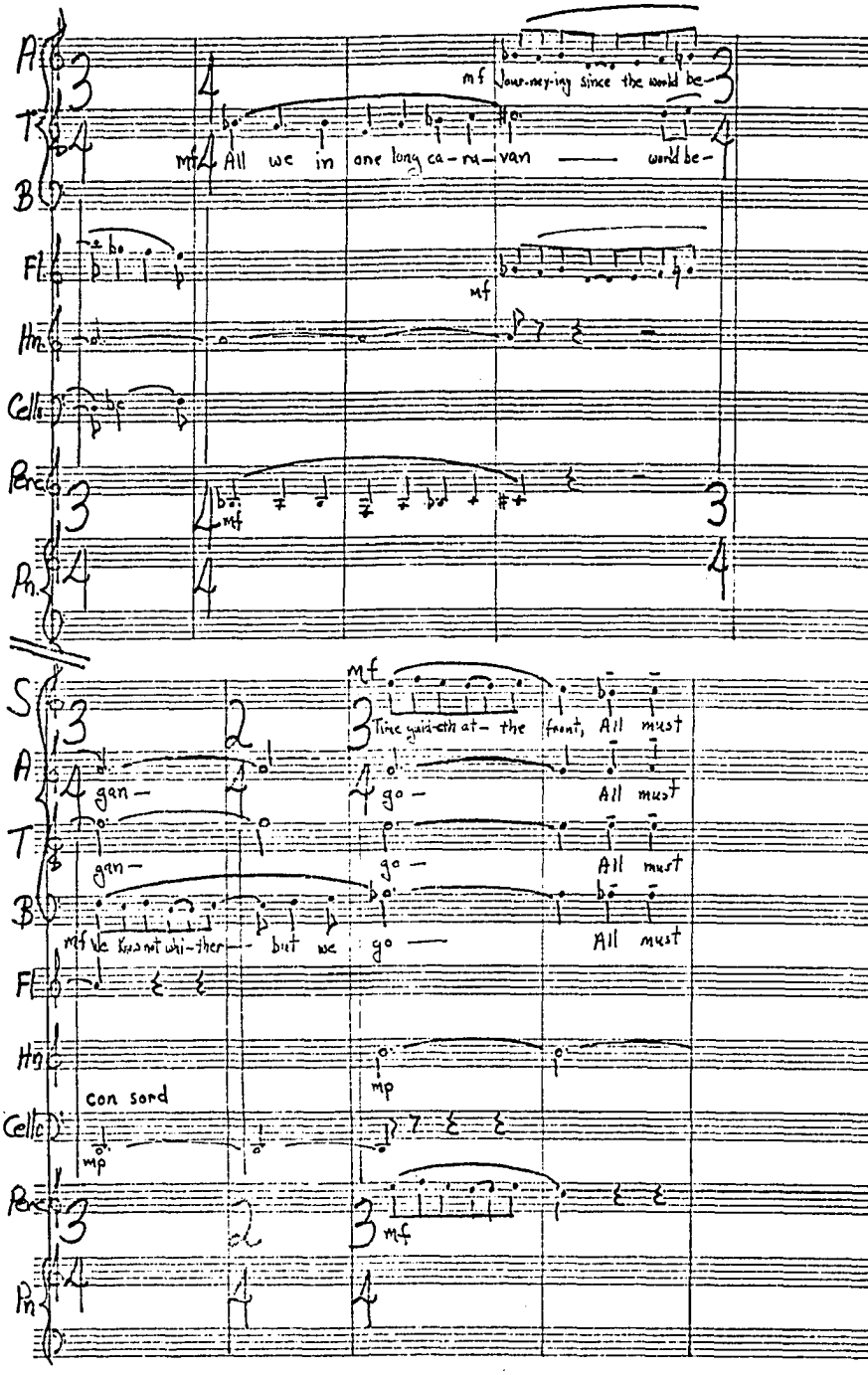

Allegro ♩=176
S
A
T
B
Fl.
Hn.
Celb
Perc.
Pn.
Vibe (motor on)
Fl.
Hn.
Cello
Perc.
Pn.


3
S
A
T
B
Fl.
Cello
Perc.
Pn.
mf All we in — All we in — one long — ca — ra —
mf All we in —
mf All we in — one long — ca — ra — van, ca — ra —
mf All we in, — All we in — one long ca — ra —
Arco
mp
Vibe
mp
— van.
Ca — ra — van.
ff
van. ca — ra — van.
ff
f ca — ra — van.
ff
van.
Pizz.
mf
8va
f
8va


Fl
Hn
Cello
Perc
Pn
S
A
T
B
FE
Hn
Cello
Perc
Pn
mp Are
jour-ney-ing
since the world be-gan
mp Are
jour-ney-ing
since the world be-gan
mp
mp
mf


S
A
T
B
Fl.
Hn.
Cello
Perc.
Pn.
in one long ca-ra-van are jour-ney-ing since the
in one long ca-ra-van are jour-ney-ing since the
Arco
mp
mp
4
S
A
T
B
Fl.
Cello
Perc.
Pn.
world be-gan
world be-gan
mp
mp
O.B.
mf
mp
f We know not whi-ther


S
A
T
B
Hn
Cello
Perc
Pn.
f Time guid-eth at the front—
— but we Know —
f All must go —
f All must go —
Muted
mp
mf
Vibe
mf
mf
All must go
All must go
Fl
p
p
sub p


A
T
B
Fl.
Hn.
Cello
Perc.
Pn.
mf Jour-ney-ing since the world be-
mf All we in one long ca-ra-van — world be-
mf
mf
S
A
T
B
Fl.
Hn.
Cello
Perc.
Pn.
mf
Time gain-eth at- the front, All must
gan- go- All must
gan- go- All must
mf We know not whi-ther — but we go — All must
mp
con sord
mp
mf

5

S: go — All must go.

A: go — All must go. — We know not whi- ther but

Subp

T: go — All must go. — mp But we know

B: Time guid-eth at- the front. — All must — mp We must go

Fl: mf

Mute out

Hn: f

Cello: mp

Perc: f

Pn: f

8va

S: mf Time guid — eth at the front

A: we must go But we know we know that we

T: mp we know not when we know not when —

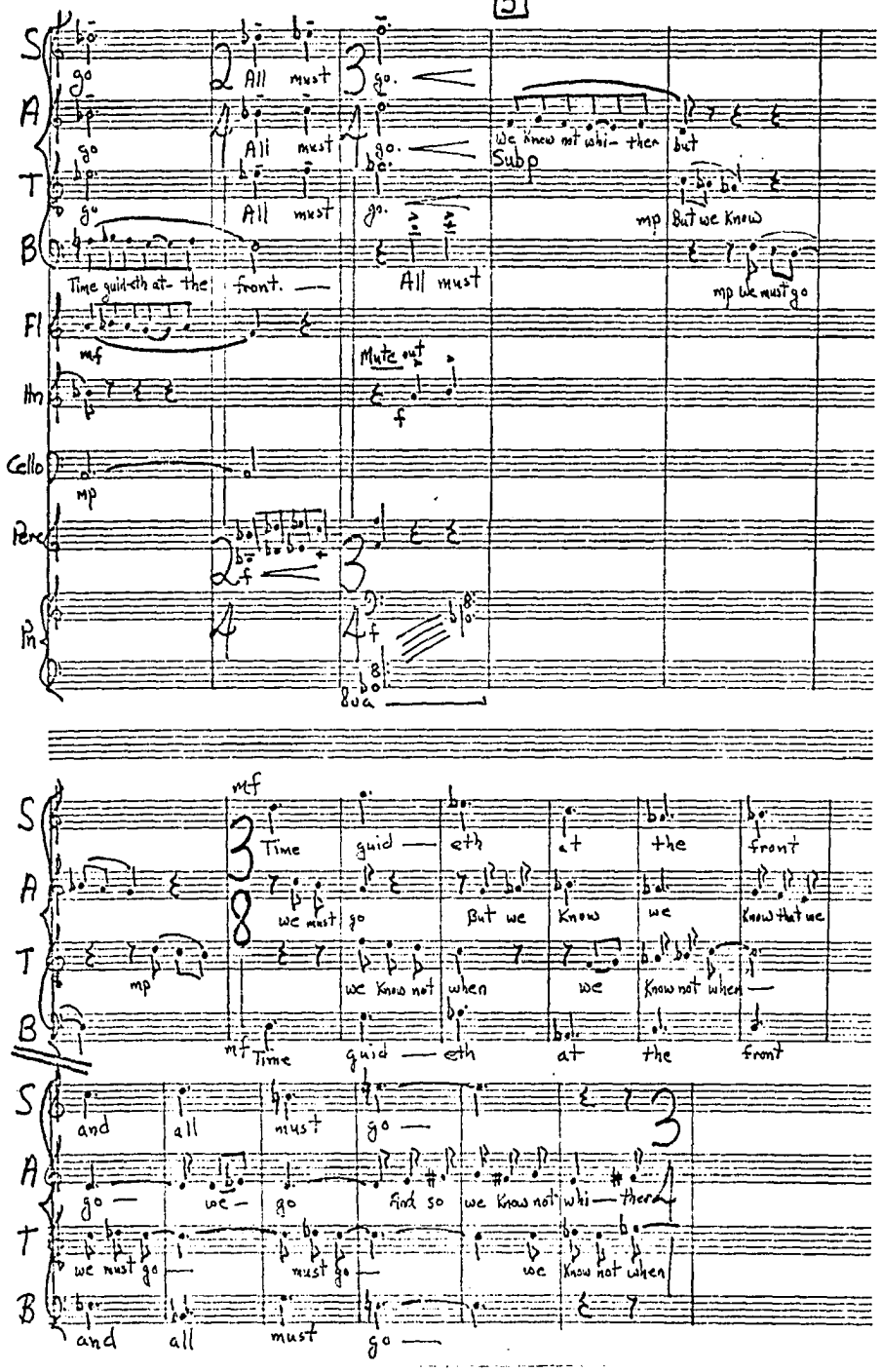
B: mf Time guid — eth at the front

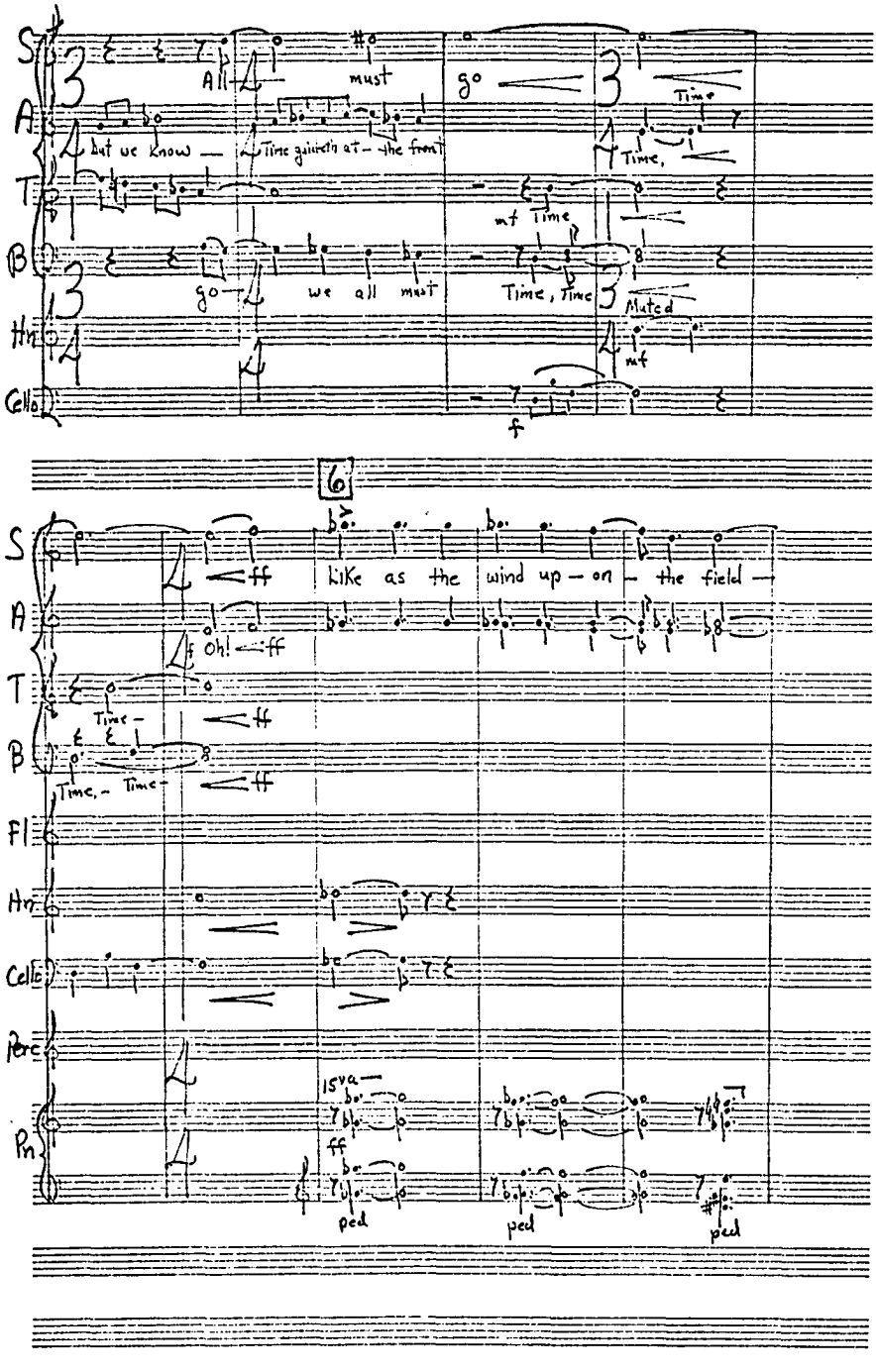
S: and all must go —

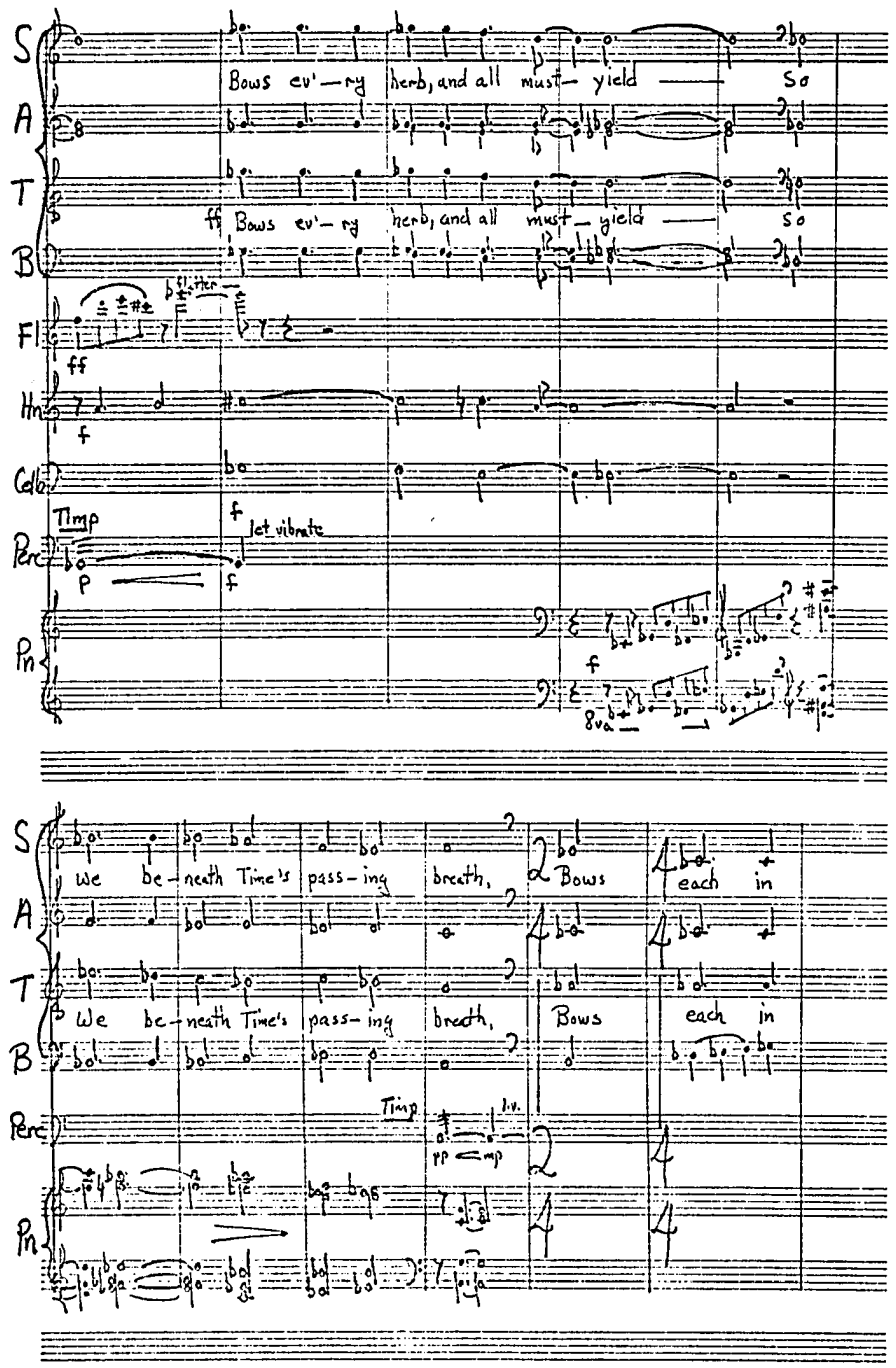
A: go — we — go find so we know not whi — ther

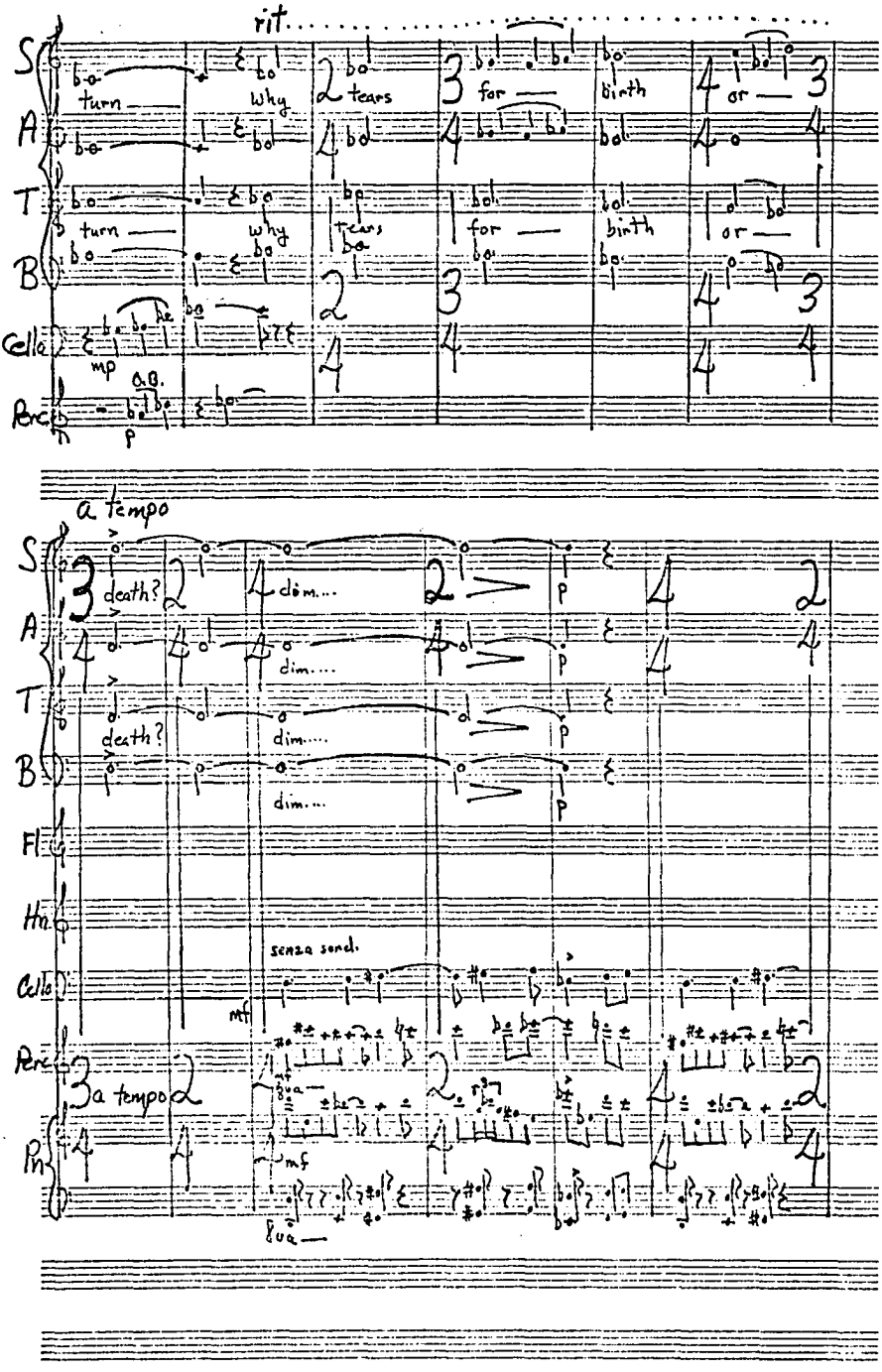
T: we must go — must go — we know not when

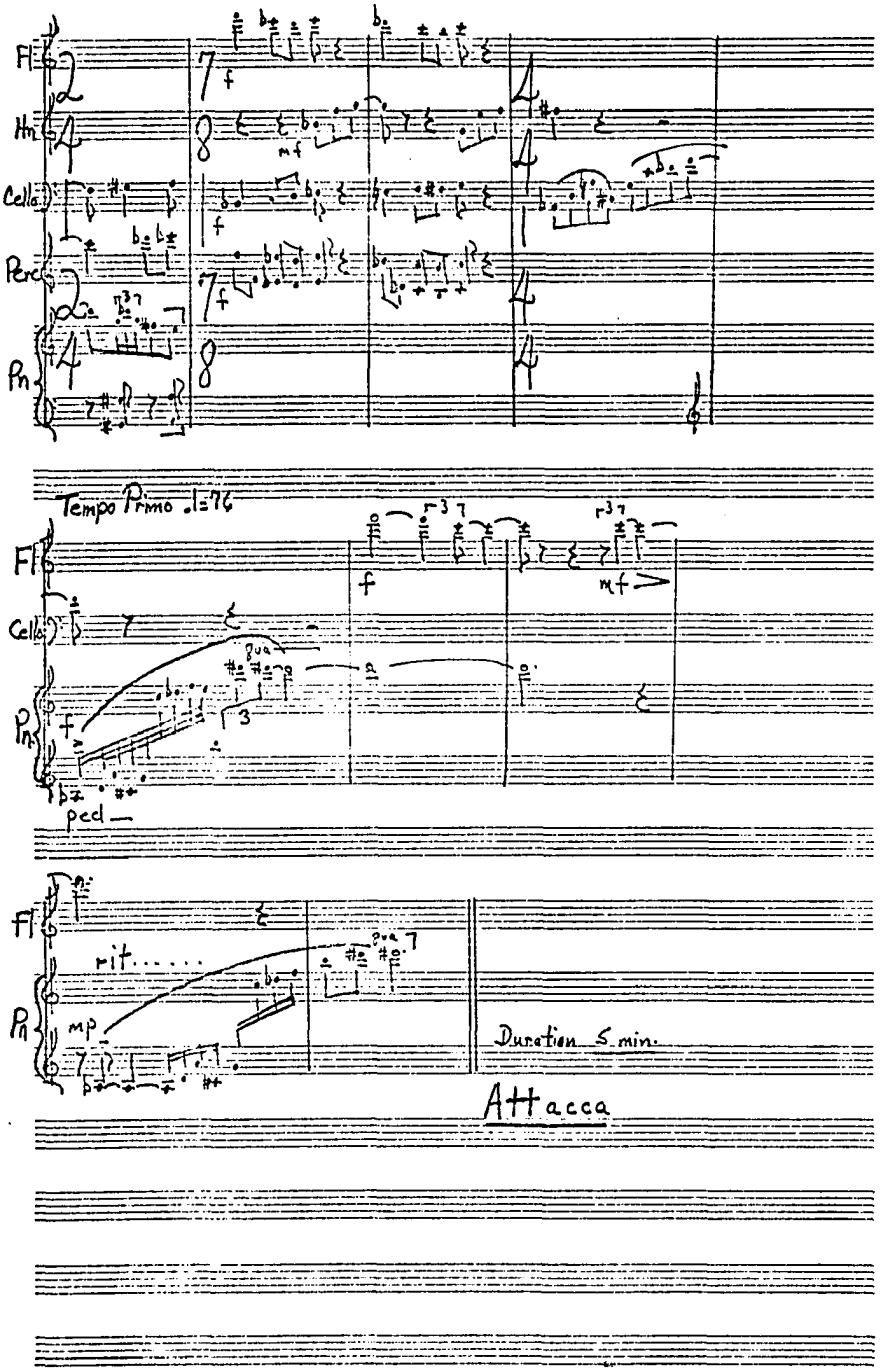
B: and all must go —




S
A
T
B
Hn
Cello
All must go Time
but we know — Time gaineth at — the front Time,
go we all must Time, Time Muted
mf Time
mf
f
6
S
A
T
B
Fl
Hn
Celli
Perc
Pn
ff like as the wind up — on — the field —
f Oh! ff
Time — ff
Time, — Time — ff
15va
ff
ped
ped
ped


S
Bows ev'—ry herb, and all must— yield — So
A
T
ff Bows ev'— ry herb, and all must— yield — So
B
Fl
flutter
ff
Hn
f
Celo
Timp
f let vibrate
Perc
P
f
Pn
f
8va
S
we be—neath Time's pass—ing breath, Bows each in
A
T
We be—neath Time's pass—ing breath, Bows each in
B
Perc
Timp
l.v.
pp < mp
Pn

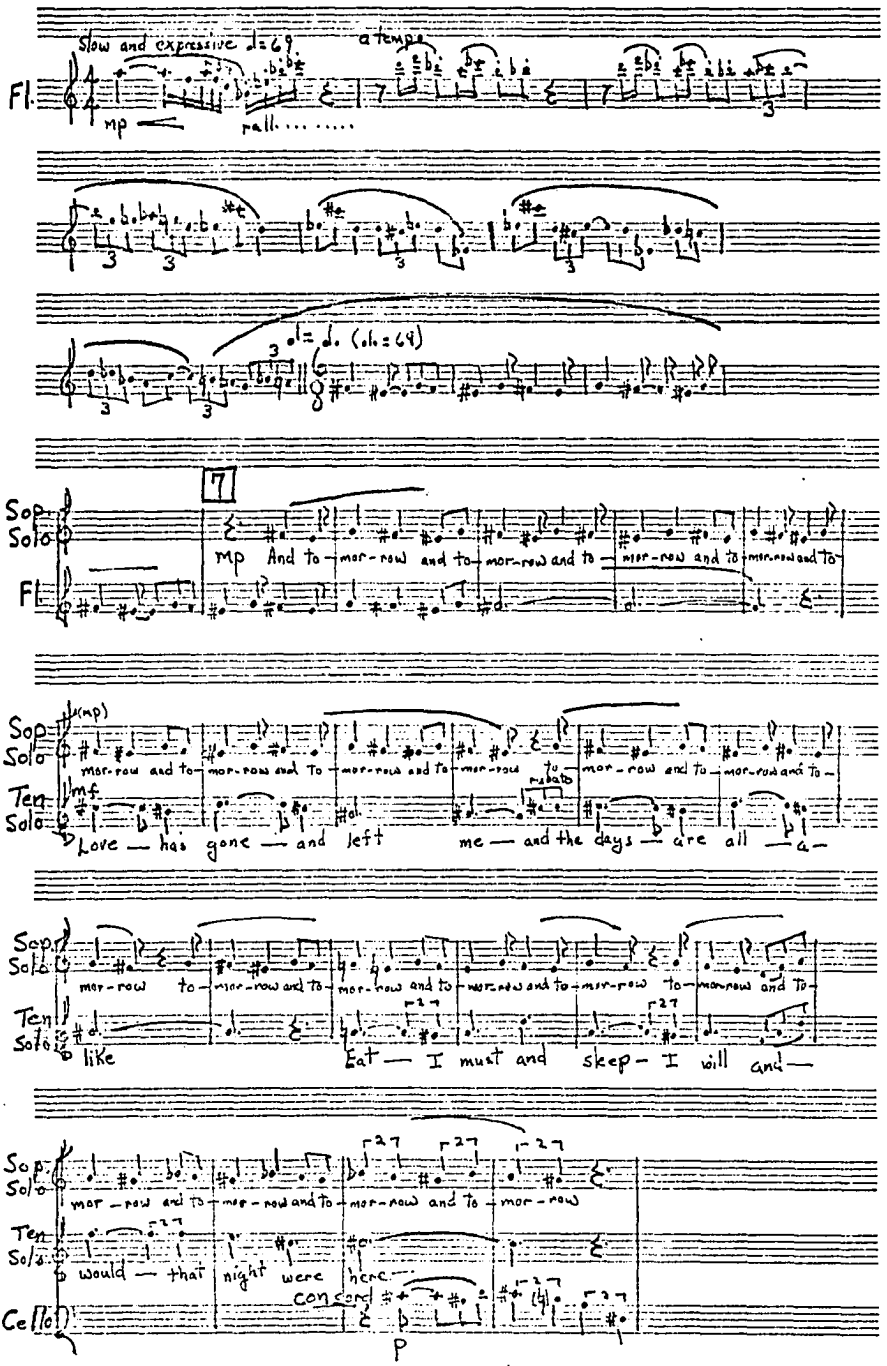

rit.
S
A
T
B
Cello
Perc
turn
why
tears
for
birth
or
mp
O.B.
p
a tempo
death?
dim....
Fl
Hn
senza sord.
mf
8va
Pn

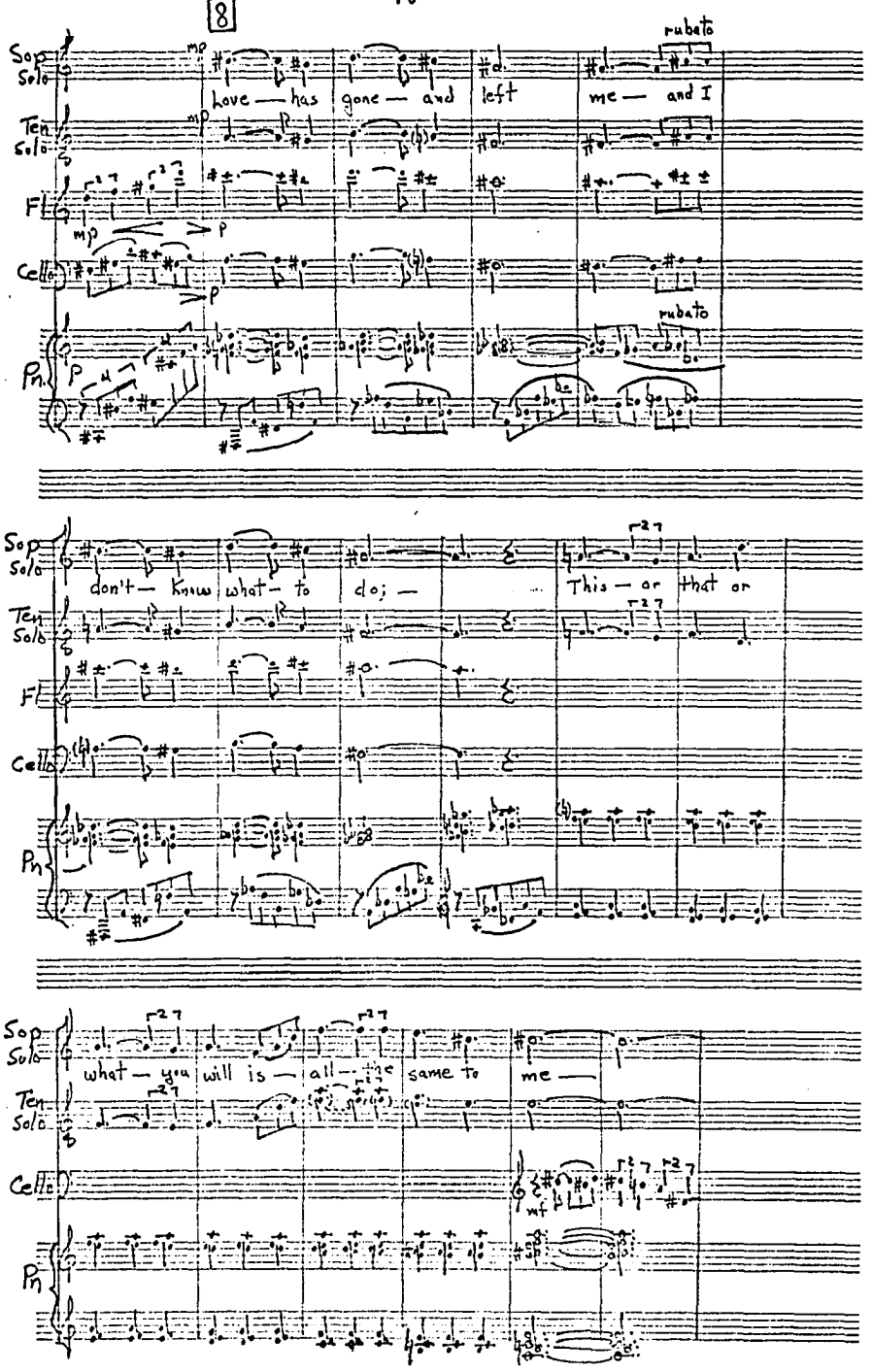

Fl
Hn
Cello
Perc
Pn
f
mf
Tempo Primo ♩=76
mf
ped
rit.....
mp
Duration 5 min.
Attacca

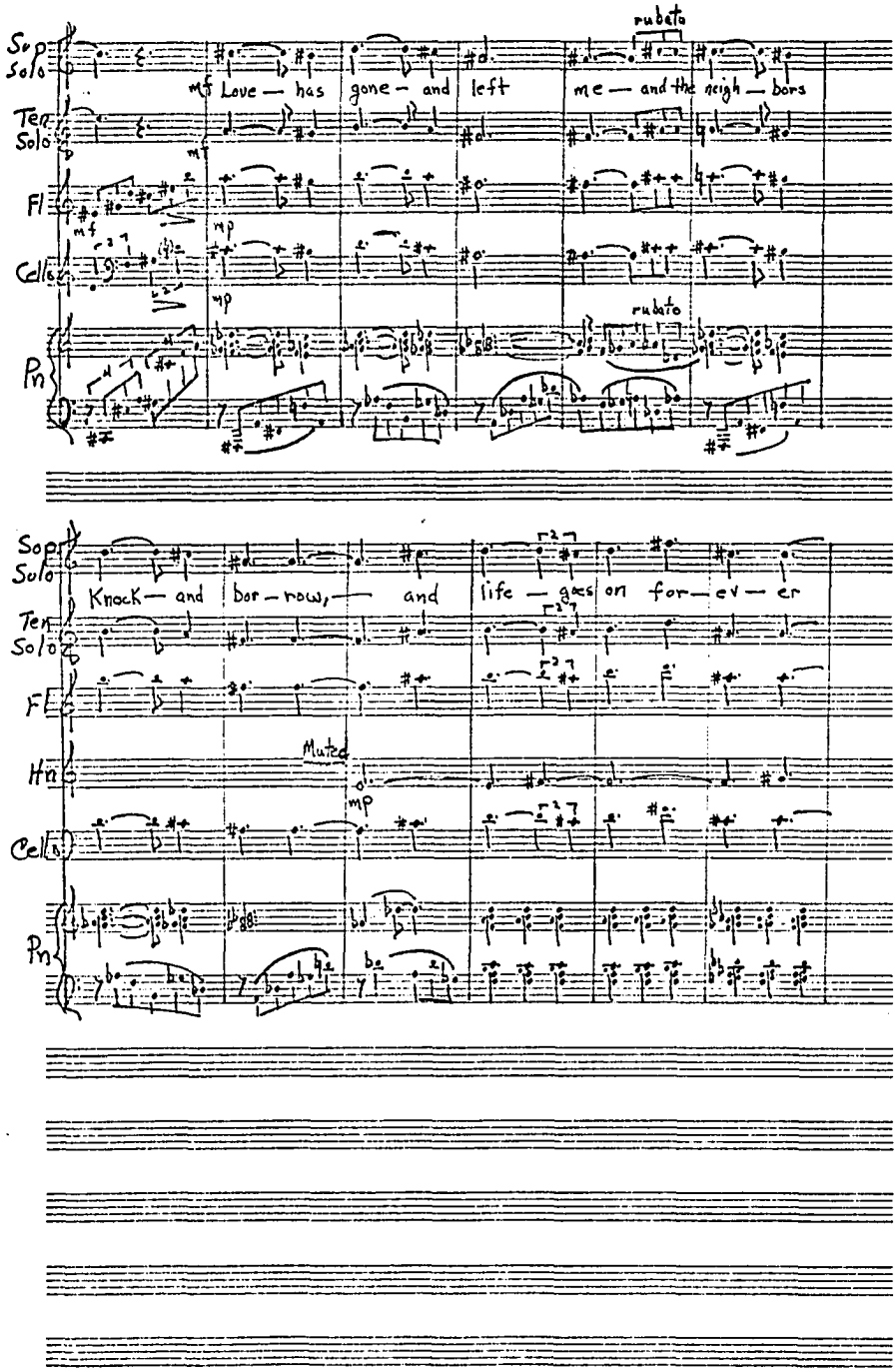
II.

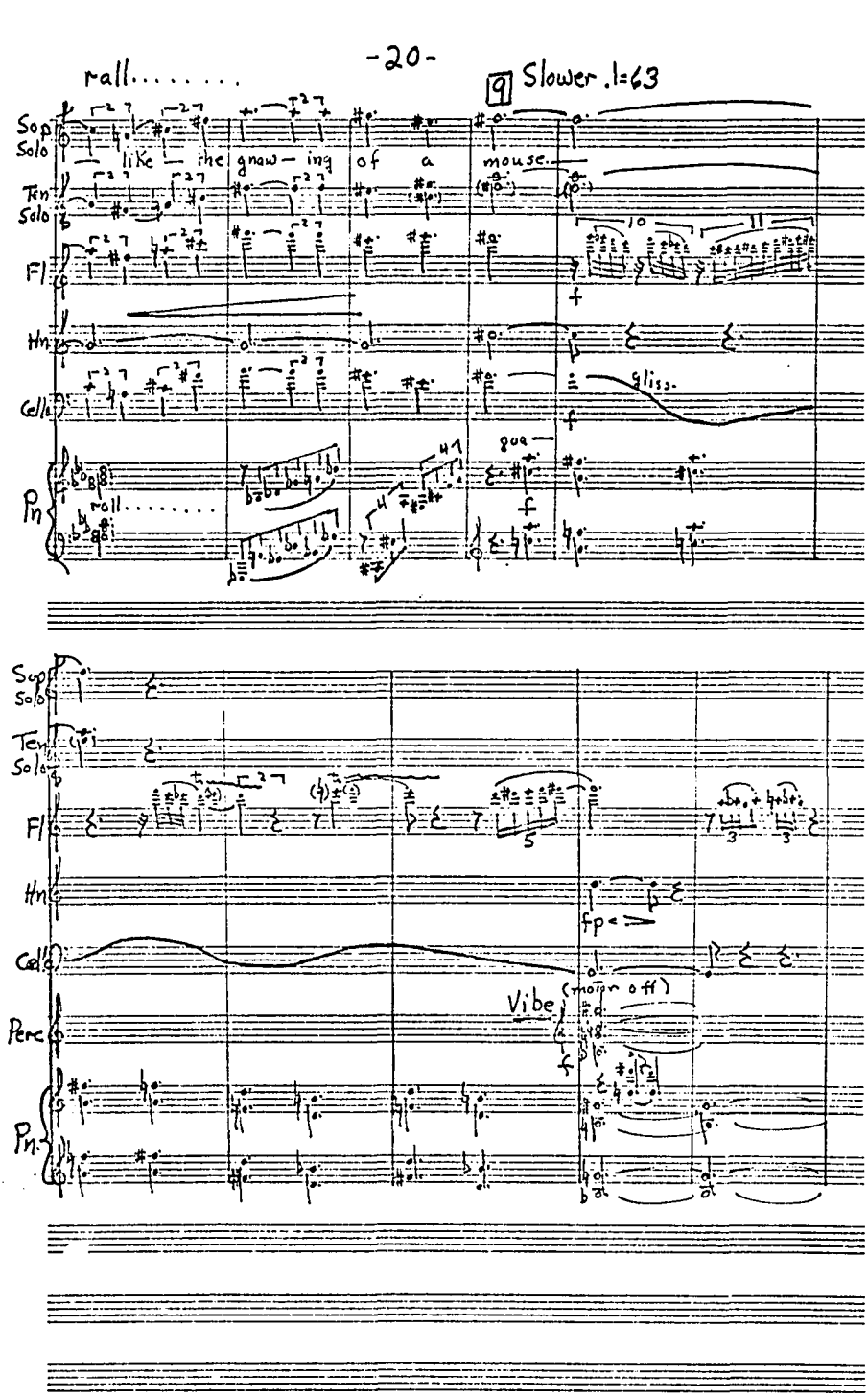
"Ashes of Life"

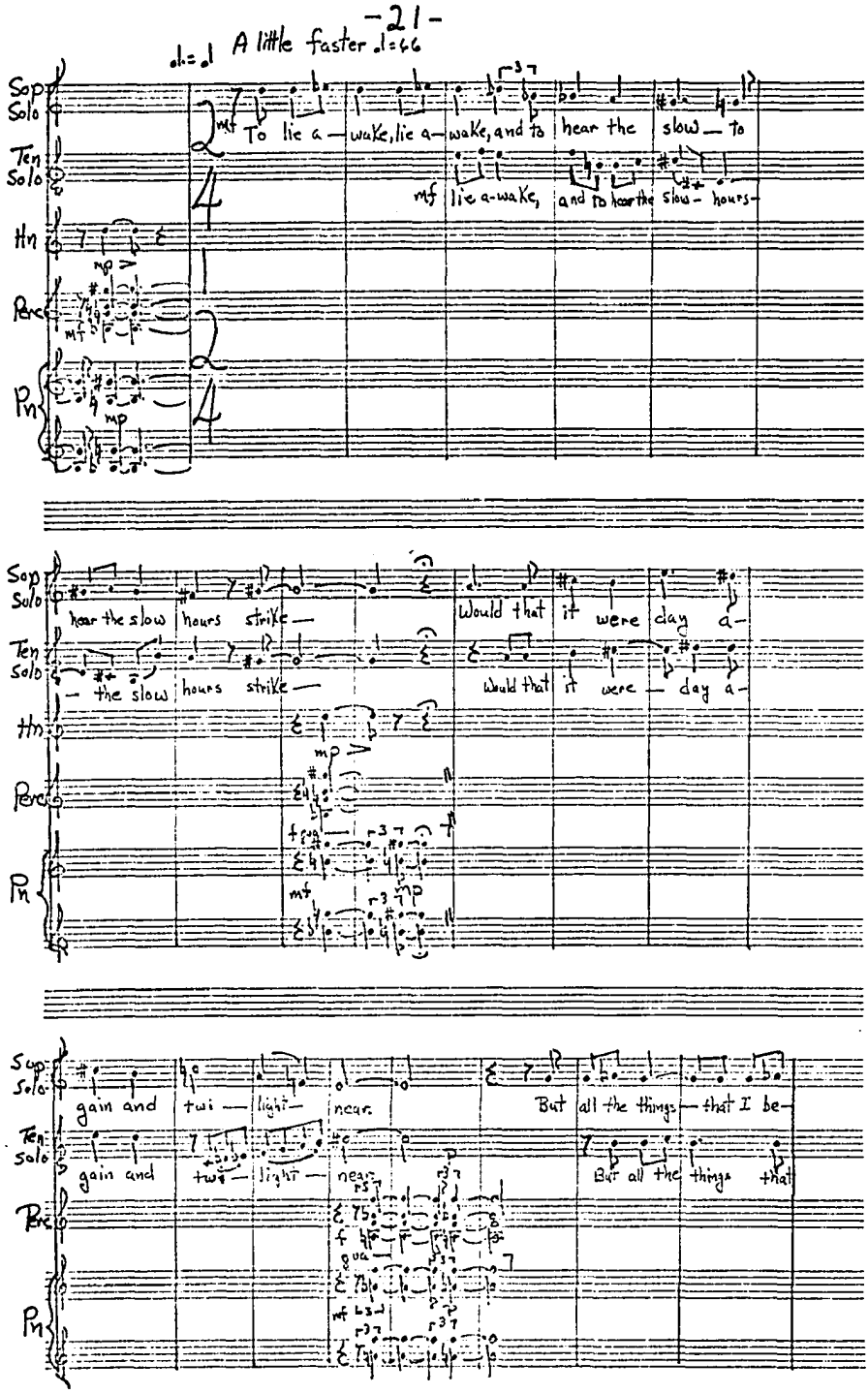
Edna St. Vincent Millay

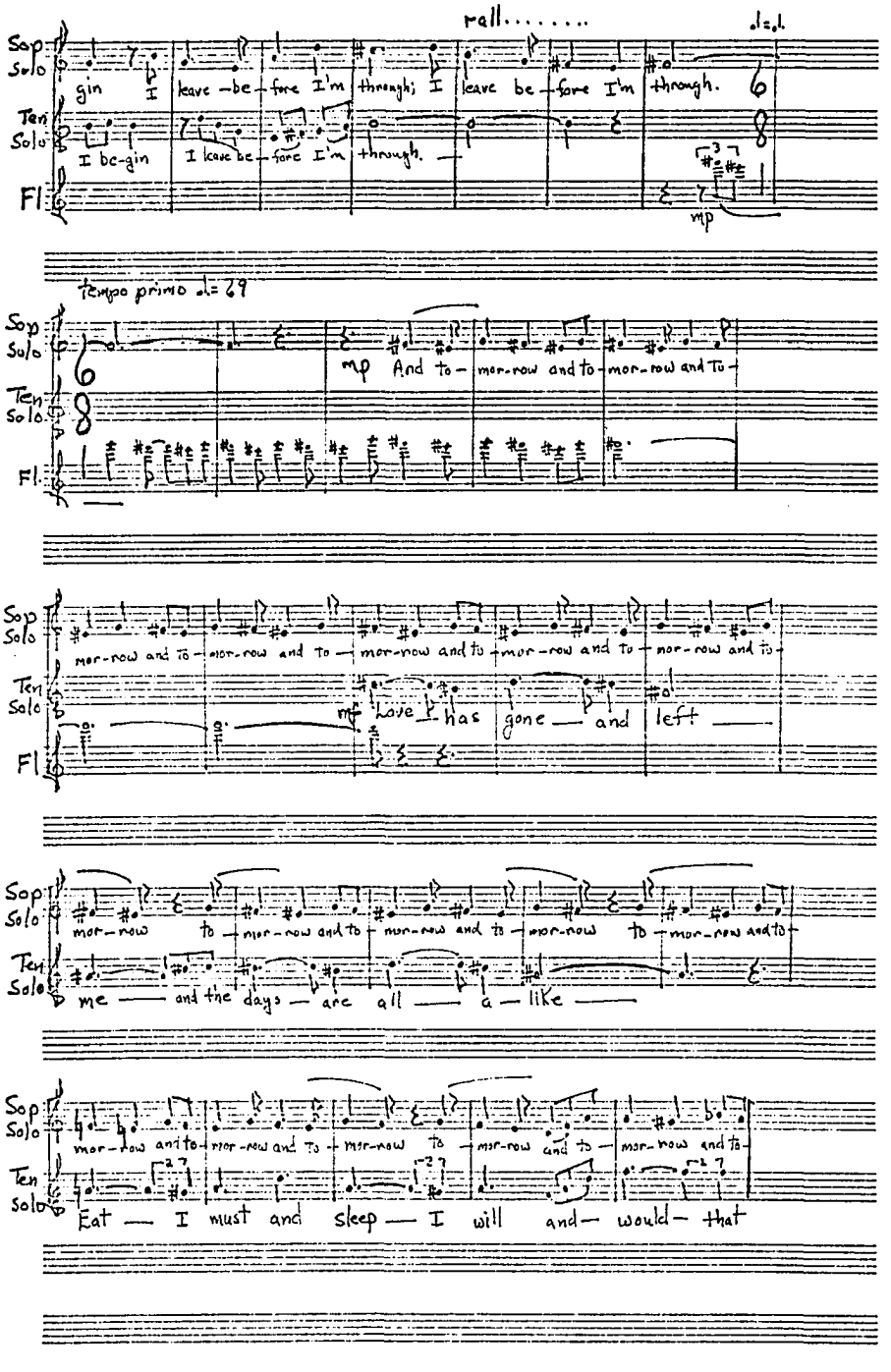


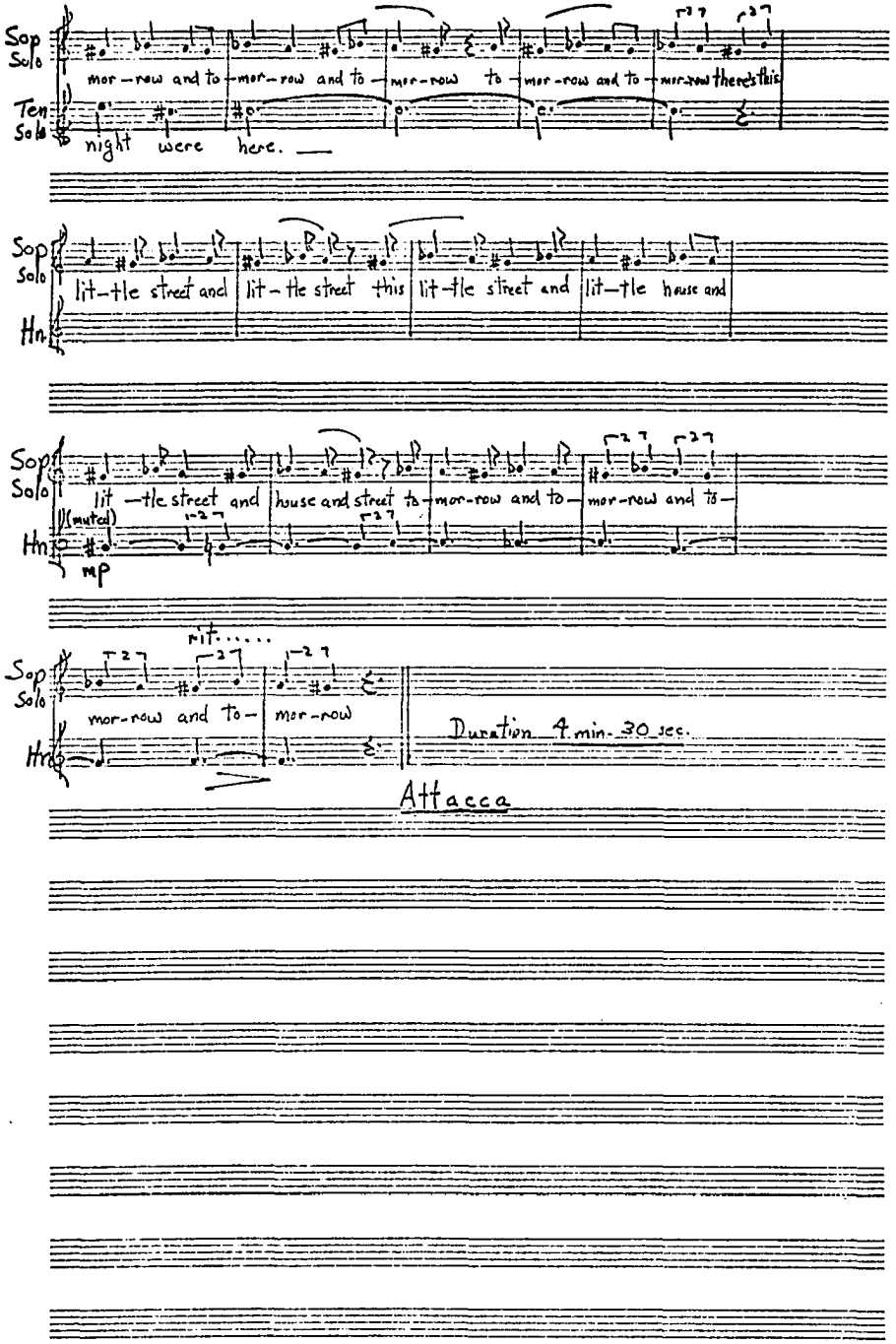

8
Sop Solo
Ten Solo
Fl
Cello
Pn
mp
Love — has gone — and left me — and I
rubato
don't — know what — to do; —
This — or that or
what — you will is — all — the same to me —
mf


Sop Solo
Ten Solo
Fl
Cello
Pn
mf Love — has gone — and left
me — and the neigh — bors
rubato
mp
Knock — and bor — row, — and
life — goes on for — ev — er
Muted

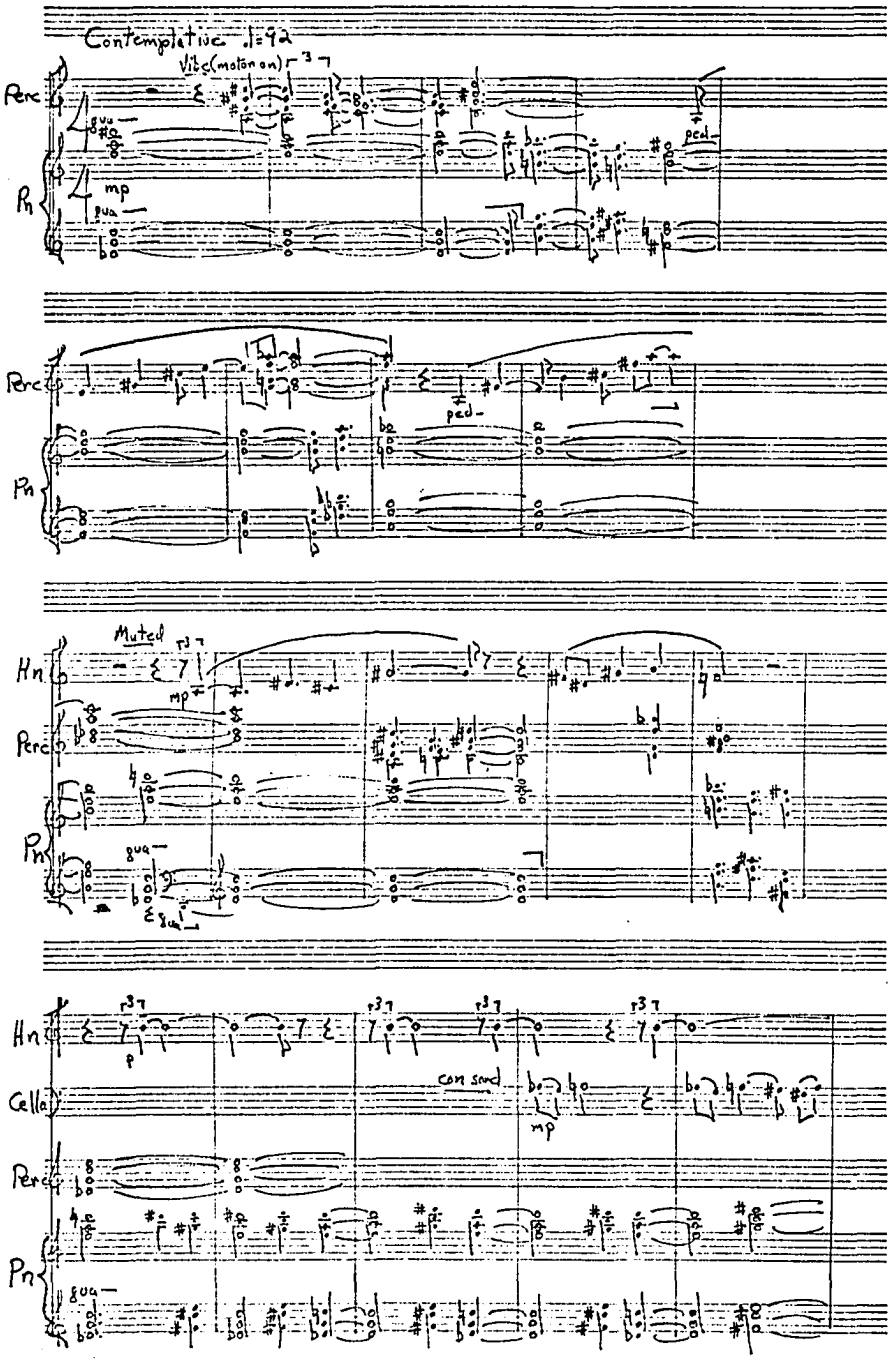

rall.....
9 Slower ♩=63
Sop Solo
like the gnaw-ing of a mouse.
Ten Solo
Fl
Hn
Cello
gliss.
Pn
roll.....
Perc
Vibe
(motor off)
fp

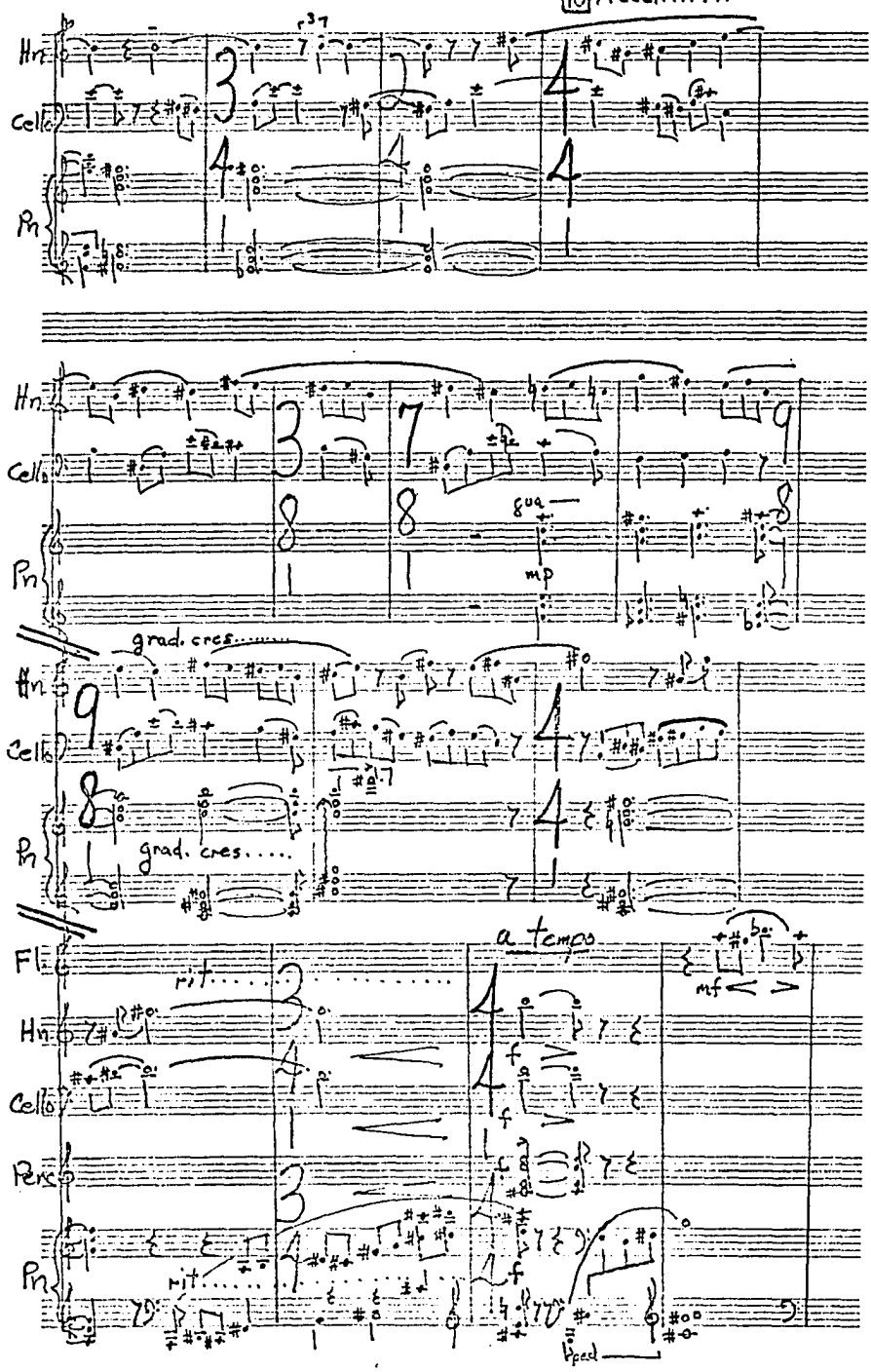

A little faster
Sop Solo
Ten Solo
Hn
Perc
Pn
To lie a-wake, lie a-wake, and to hear the slow- to
lie a-wake, and to hear the slow- hours-
hear the slow hours strike —
Would that it were day a-
gain and twi — light — near
But all the things — that I be-

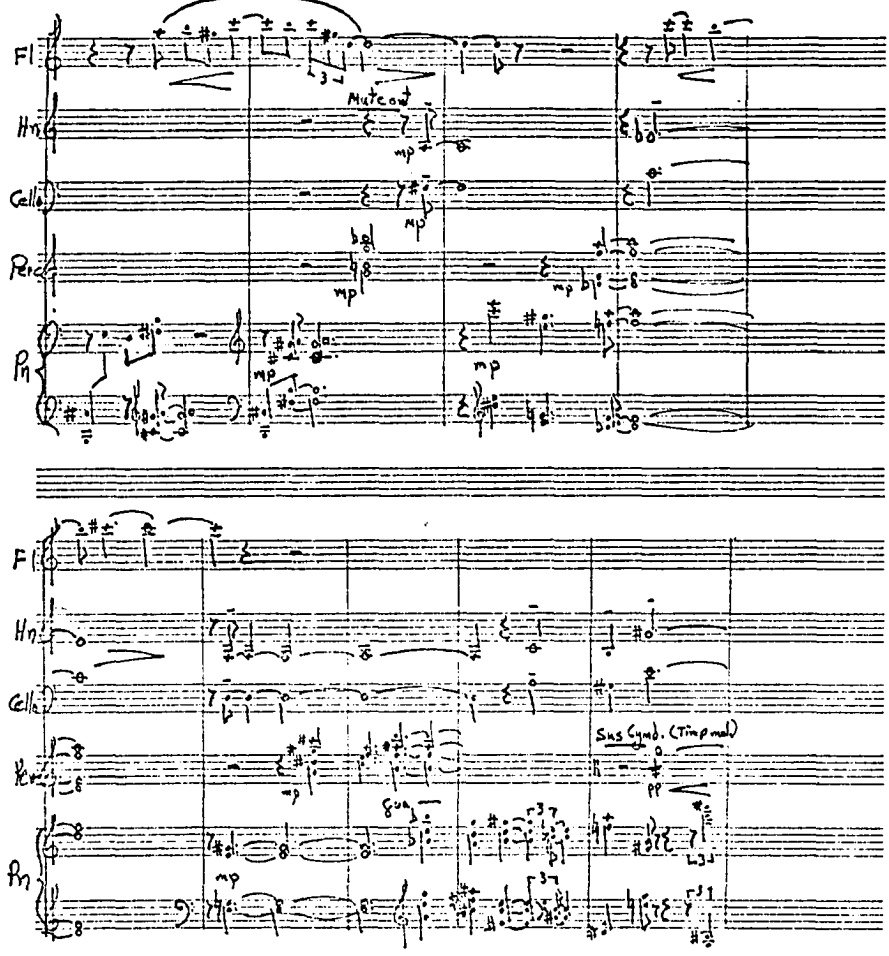

rall.....
Sop Solo
gin I leave be-fore I'm through; I leave be-fore I'm through.
I be-gin I leave be-fore I'm through.
Ten Solo
Fl
mp
tempo primo ♩= 69
mp And to-mor-row and to-mor-row and to-
mor-row and to- mor-row and to- mor-row and to- mor-row and to- mor-row and to-
mf Love has gone and left
mor-row to- mor-row and to- mor-row and to- mor-row to- mor-row and to-
me and the days are all a-like
mor-row and to- mor-row and to- mor-row to- mor-row and to- mor-row and to-
Eat I must and sleep I will and- would- that

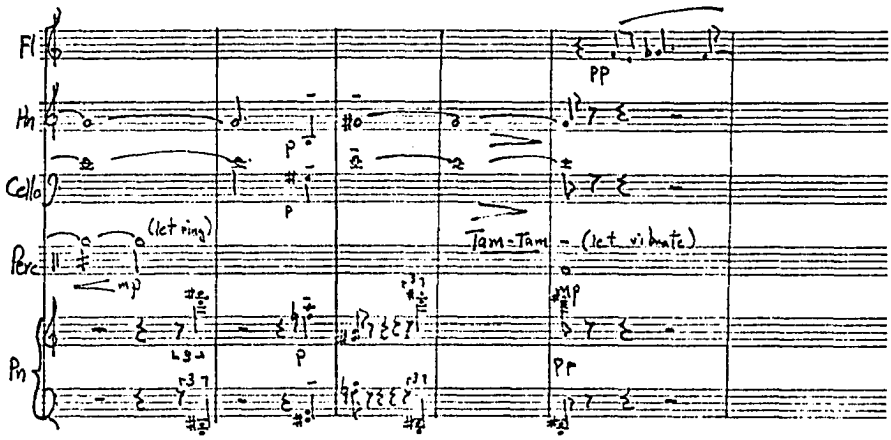

Sop Solo
mor-row and to- mor-row and to- mor-row to- mor-row and to- mor-row there's this
Ten Solo
night were here.
Sop Solo
lit-tle street and lit-te street this lit-tle street and lit-tle house and
Hn
Sop Solo
lit-tle street and house and street to- mor-row and to- mor-row and to-
(muted)
Hn
mp
rit.....
Sop Solo
mor-row and to- mor-row
Hn
Duration 4 min. 30 sec.
Attacca

III.
Interlude




10 Accel.....
Hn
Cello
Pn
gua
mp
grad. cres.....
grad. cres.....
a tempo
mf
Fl
Perc
rit.....
rit.....
ped


Fl
Hn
Cello
Perc
Pn
mp
Mute out
F
Hn
Cello
Perc
Pn
mp
Sus Cymb. (Timp mal)
pp
p


Fl
Hn
Cello
Perc
Pn
(let ring)
mp
Tam-Tam
(let vibrate)
PP
P
Pp

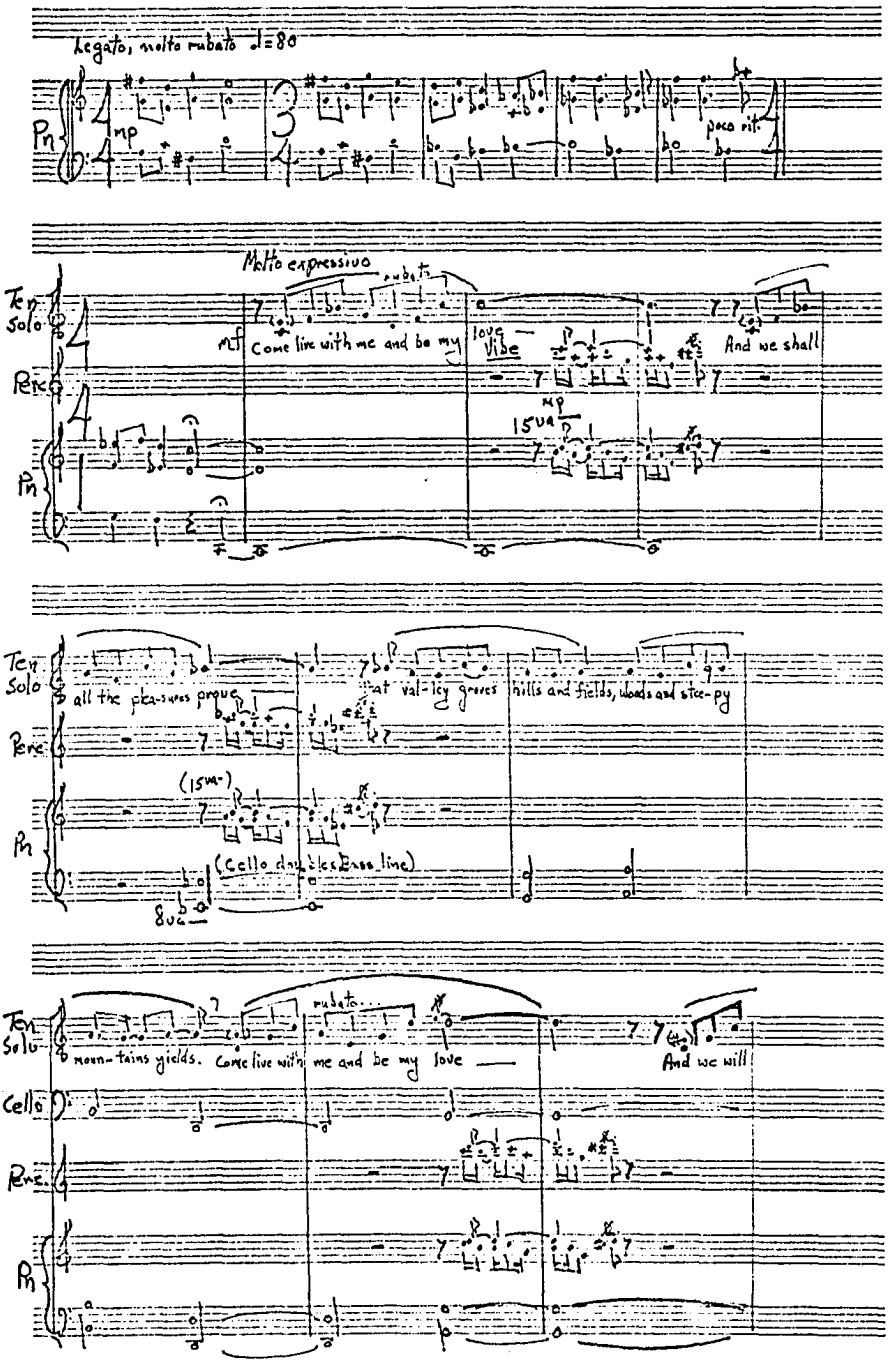
Fl.
Duration 2 min. 20 sec.

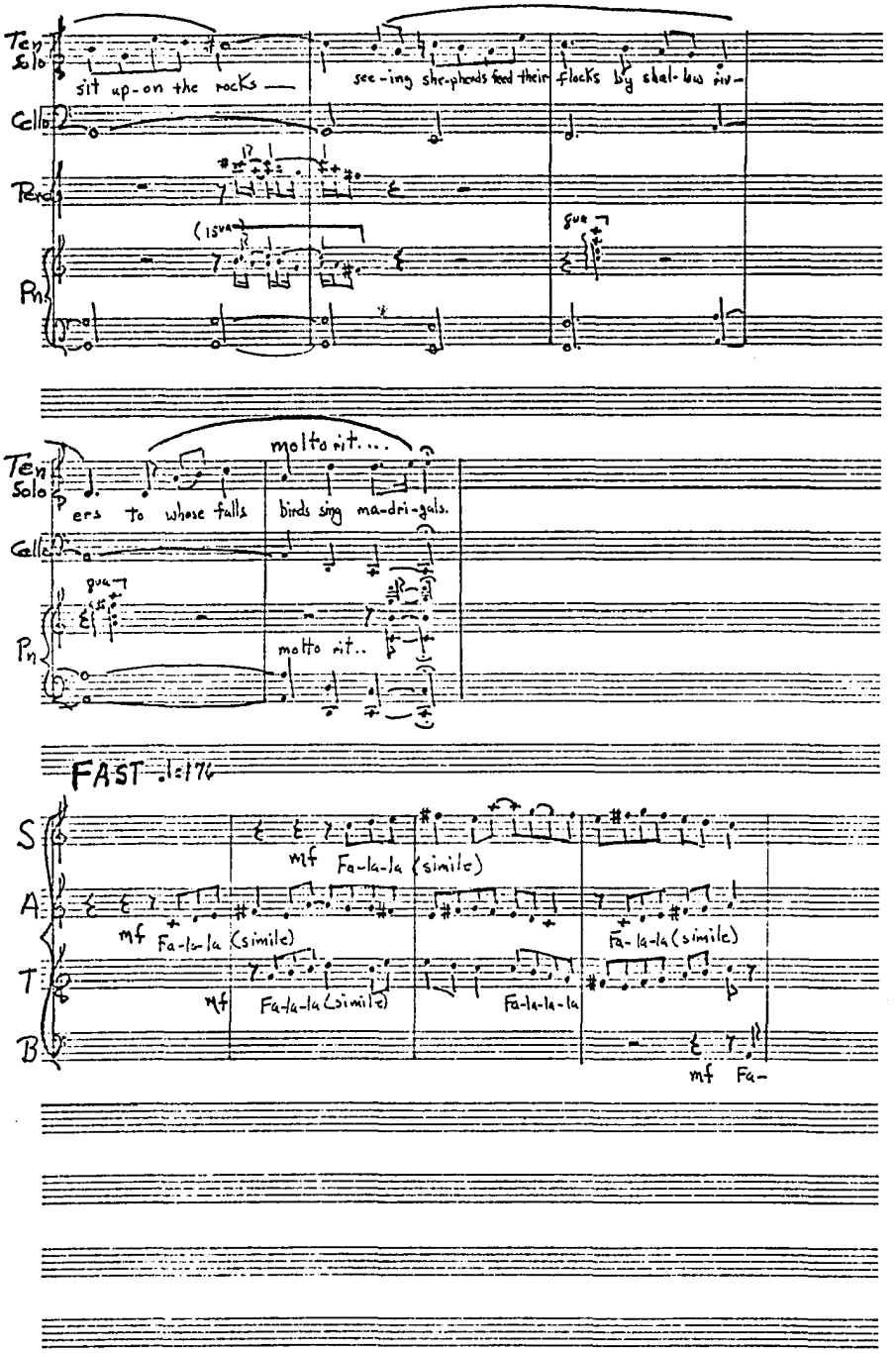
Attacca

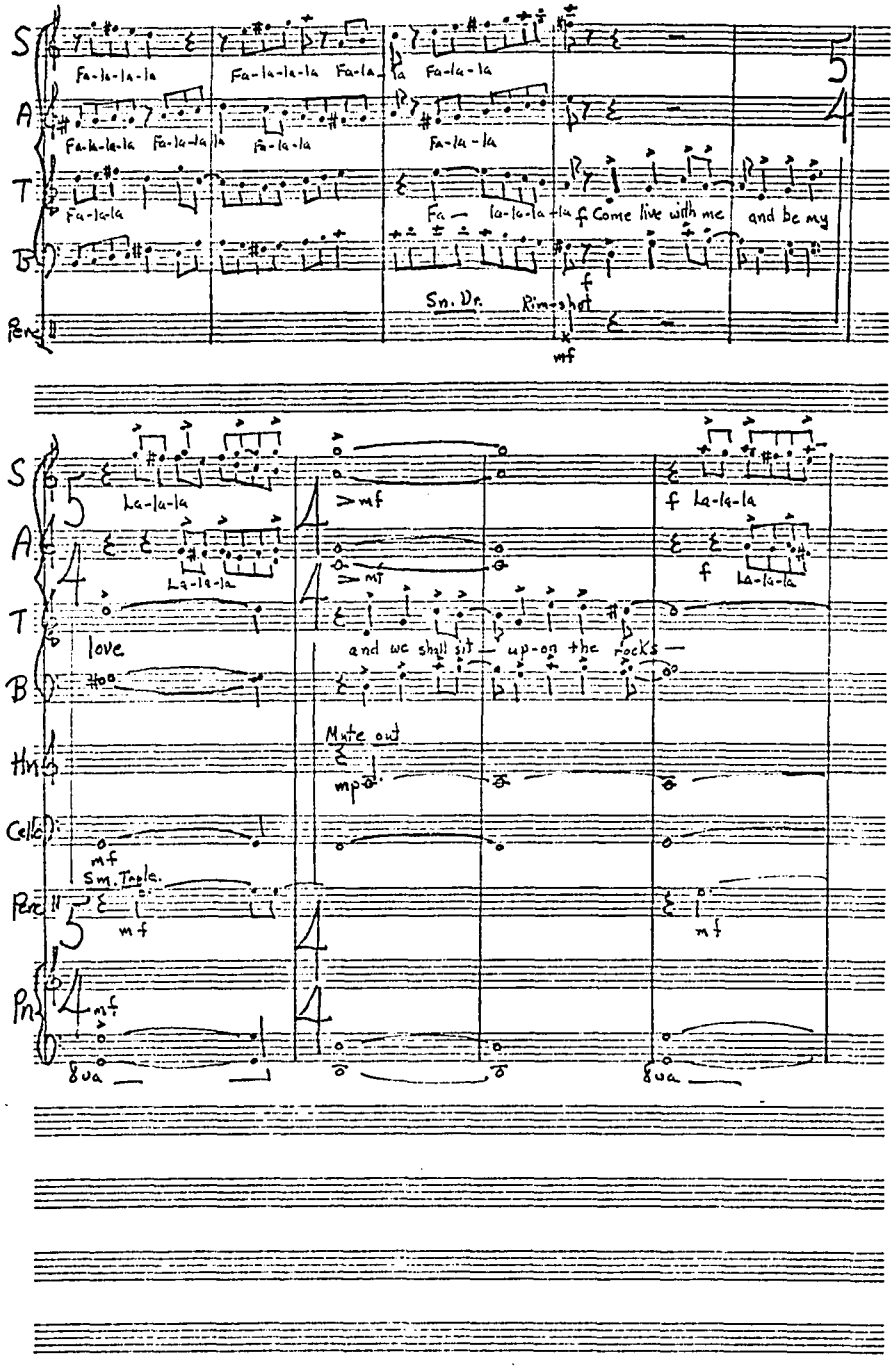
IV.

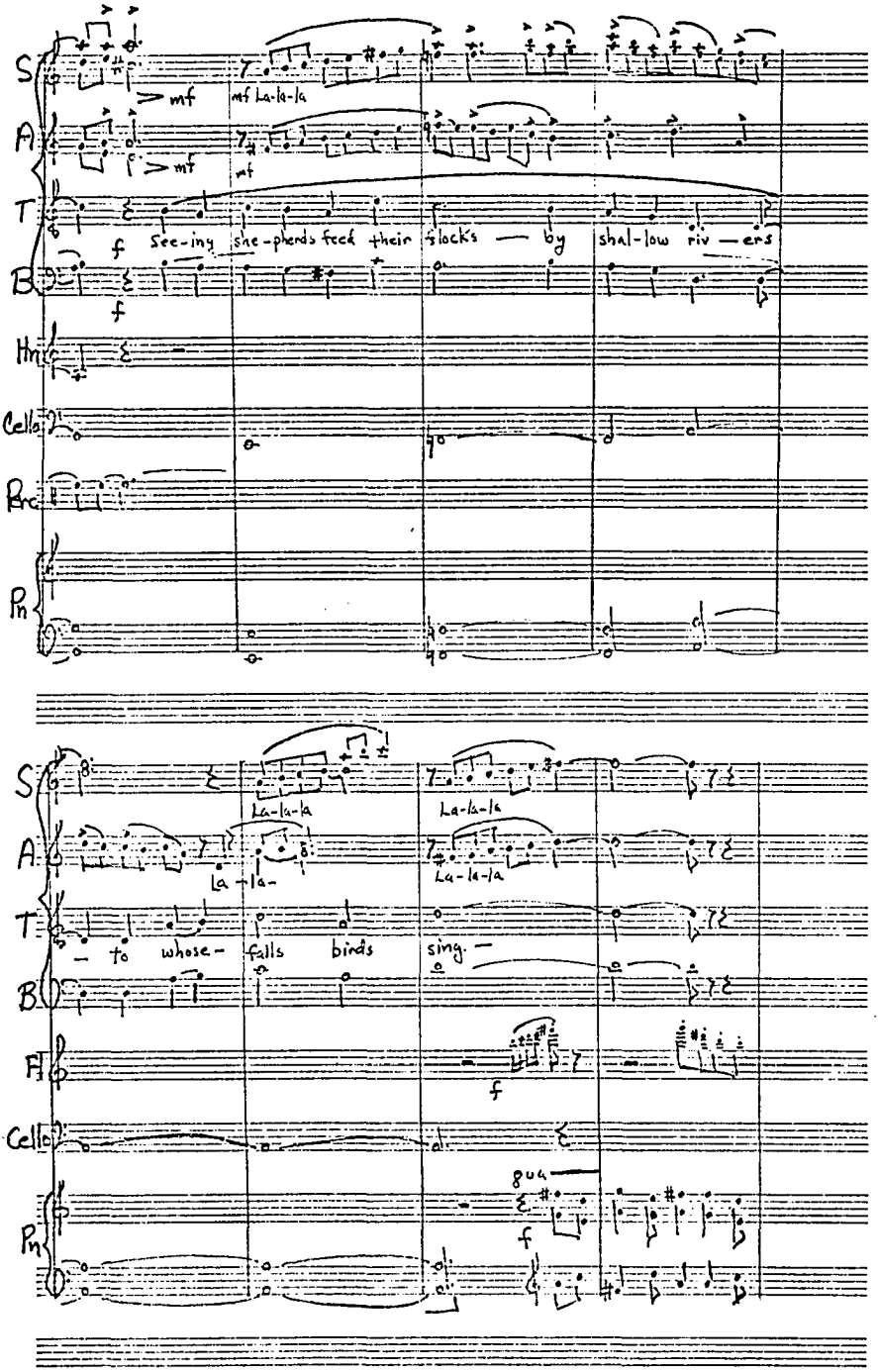
"The Passionate Shepherd"

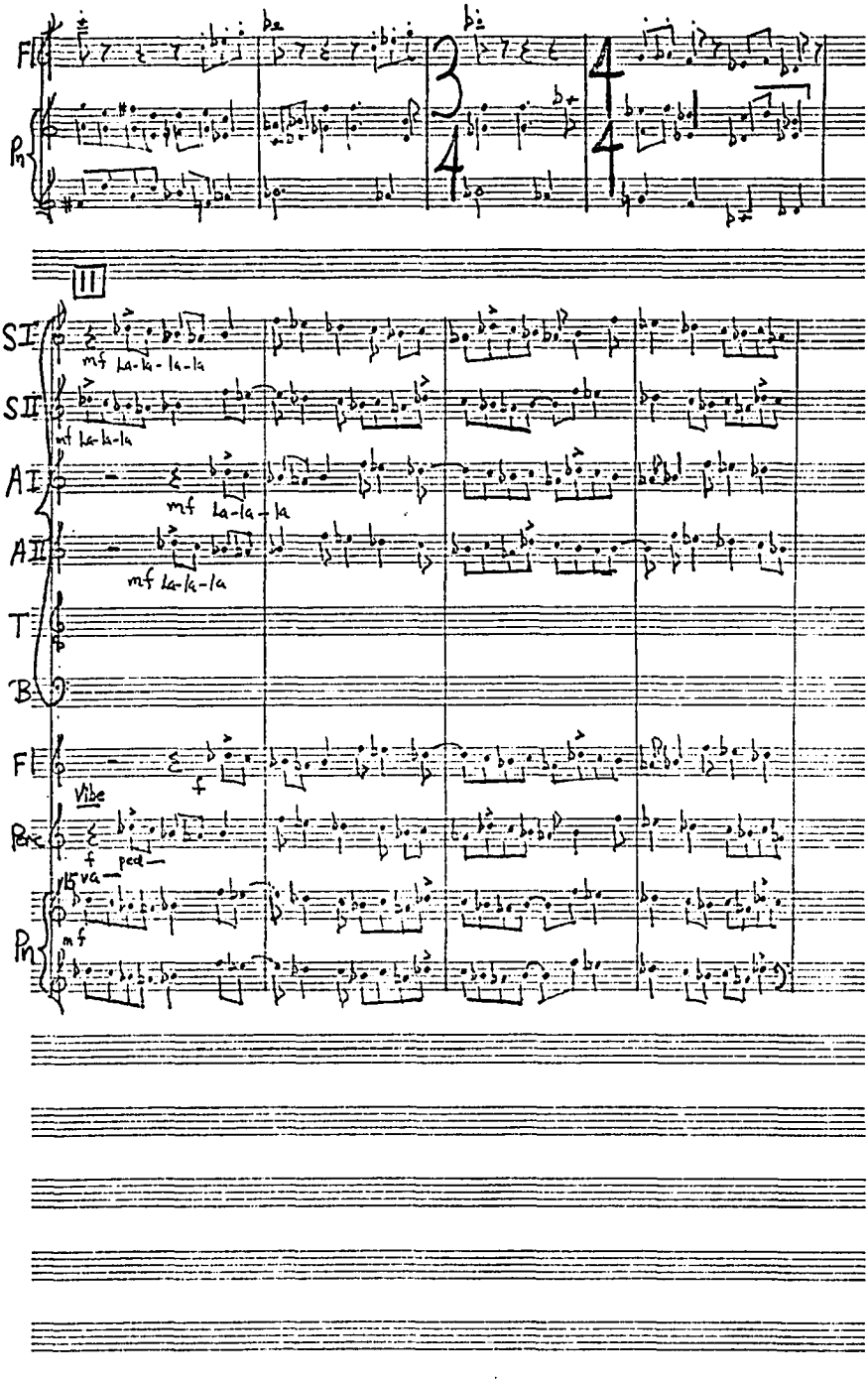
Christopher Marlowe

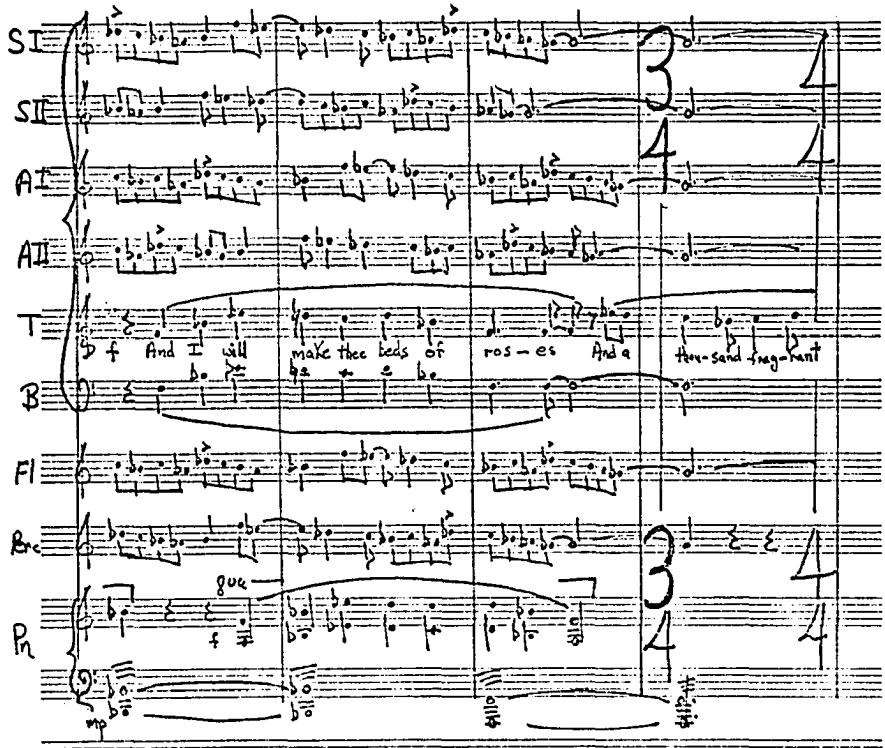


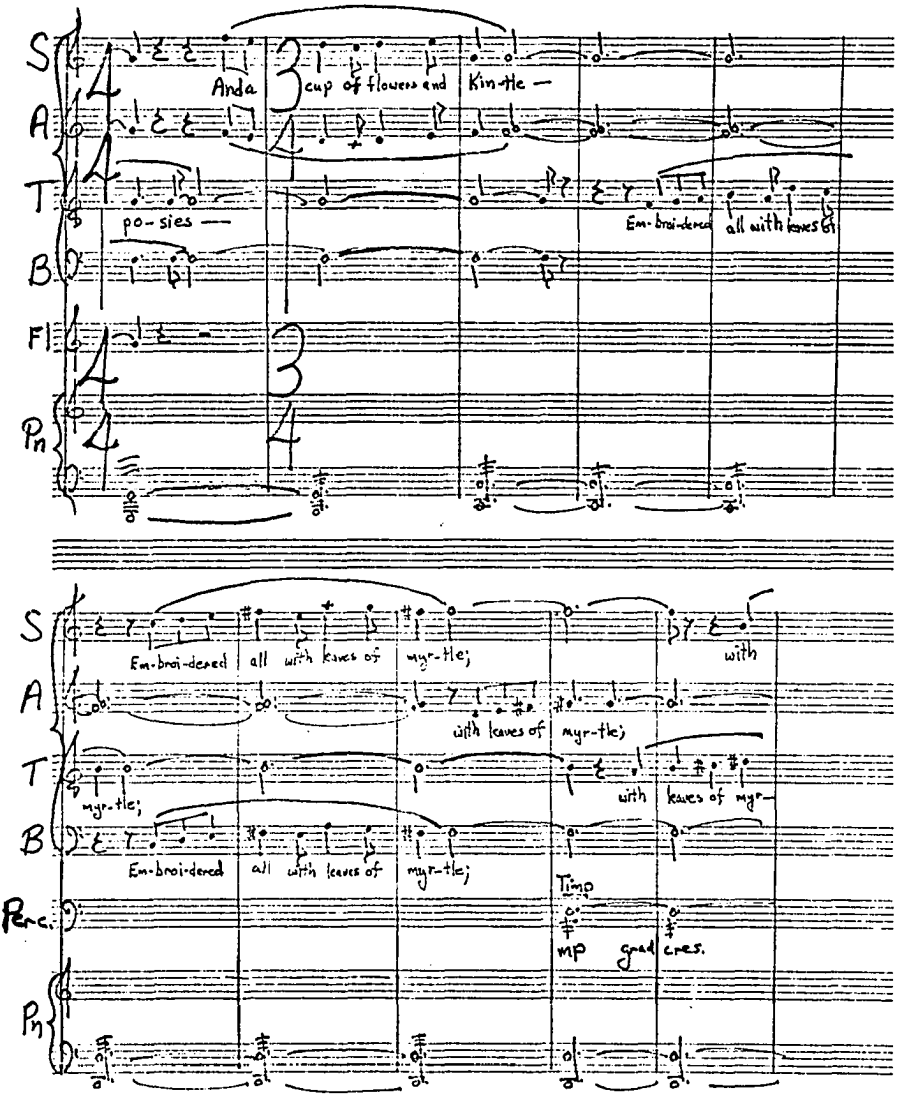

Ten Solo
sit up-on the rocks —
see-ing shep-herds feed their flocks by shal-low riv-
Cello
Perc
(15va)
gva
Pno
molto rit. . . .
ers to whose falls
birds sing ma-dri-gals.
molto rit..
FAST ♩=176
S
A
T
B
mf Fa-la-la (simile)
Fa-la-la-la
mf Fa-

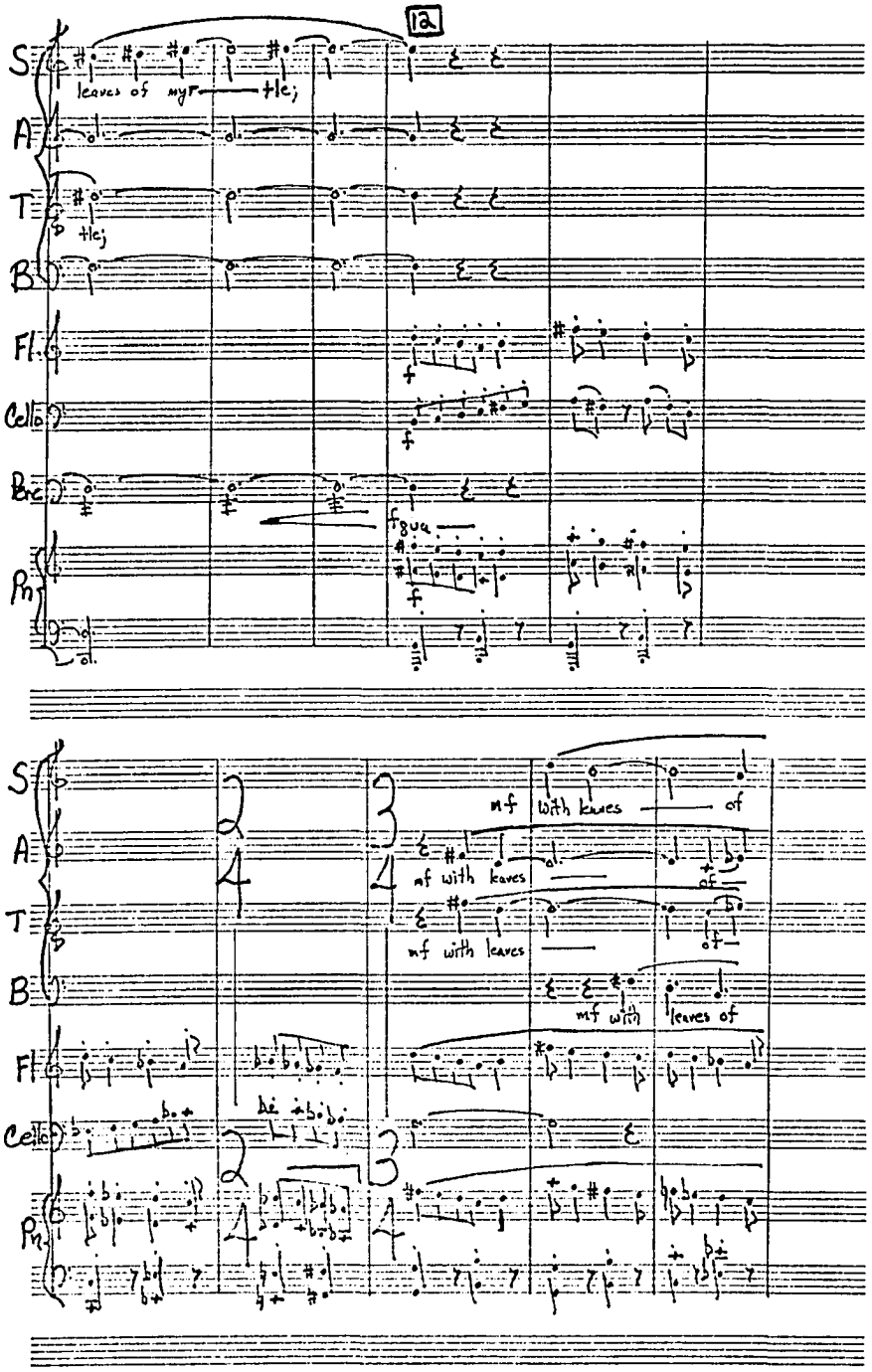

S
A
T
B
Perc
Fa-la-la-la
Fa-la-la-la Fa-la-la Fa-la-la
Fa-la-la-la Fa-la-la-la Fa-la-la Fa-la-la
Fa-la-la
Fa — la-la-la-la f Come live with me and be my
Sn. Dr.
Rim-shot
mf
La-la-la
>mf
f La-la-la
love
and we shall sit — up-on the rocks —
Hn
Mute out
mp
Cello
mf
Sm. Triple.
Pn
8va

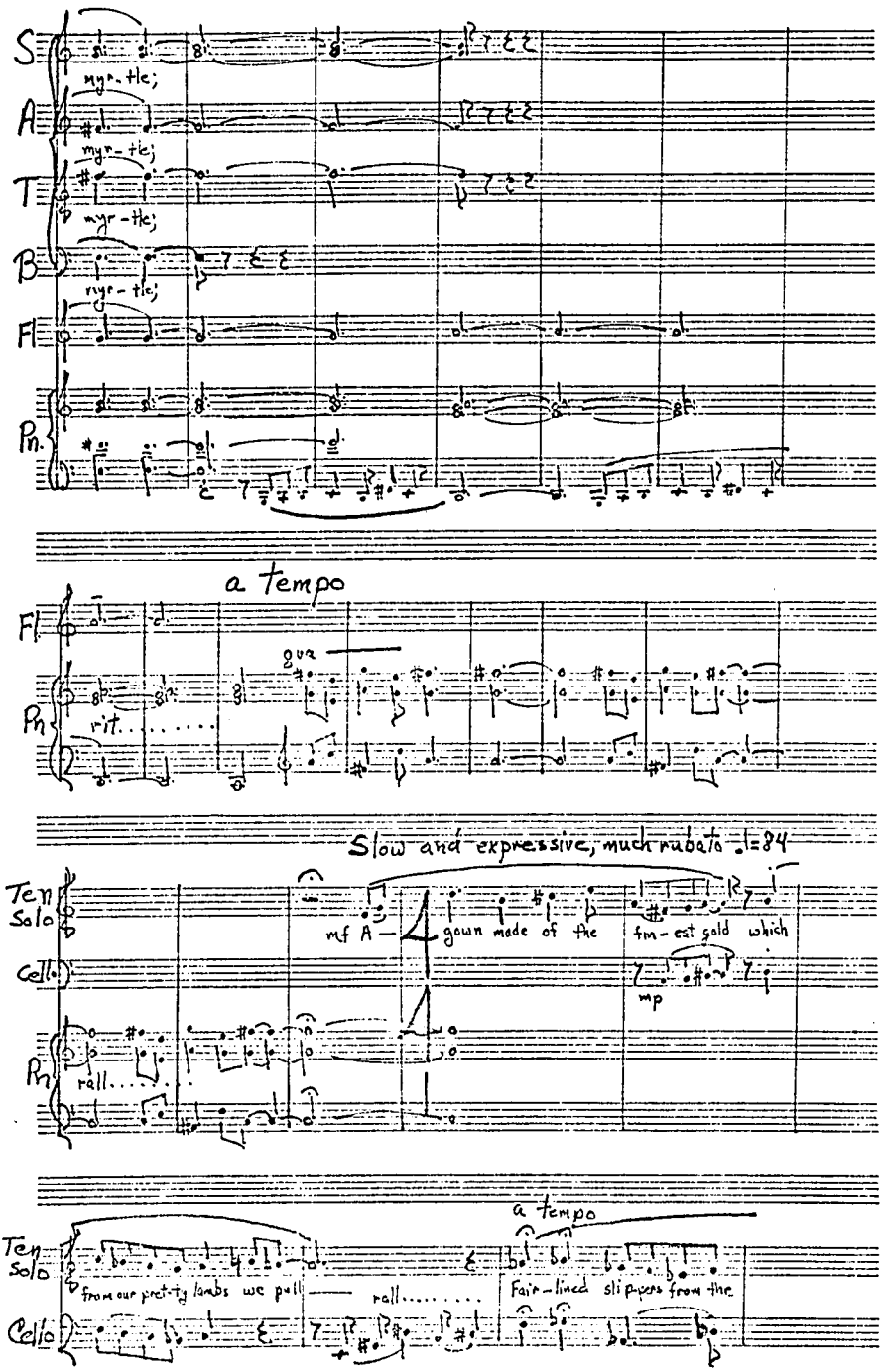

S
A
T
B
Hn
Cello
Bsn
Pn
mf
mf La-la-la
mf
f
See-ing
she-pherds feed
their
flocks
by
shal-low
riv-ers
La-la-la
La-la-la
La-la-la
La-la-la
to
whose-
falls
birds
sing.
f
8va
f

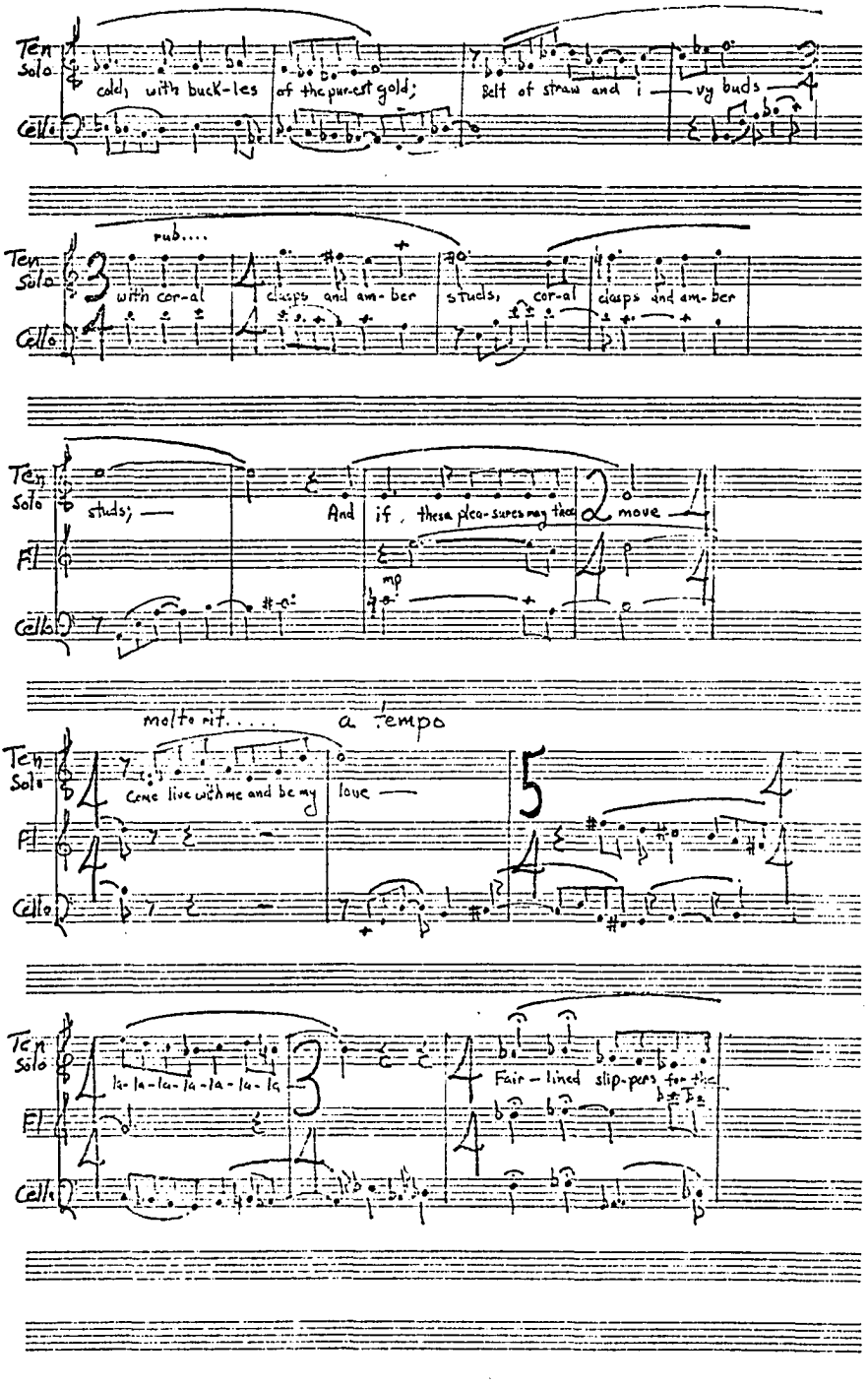

Fl
Pn
III
SI
SII
AI
AII
T
B
F
Perc
Pn
mf la-la-la-la
mf la-la-la
mf la-la-la
mf la-la-la
f
Vibe
f ped
15va
mf

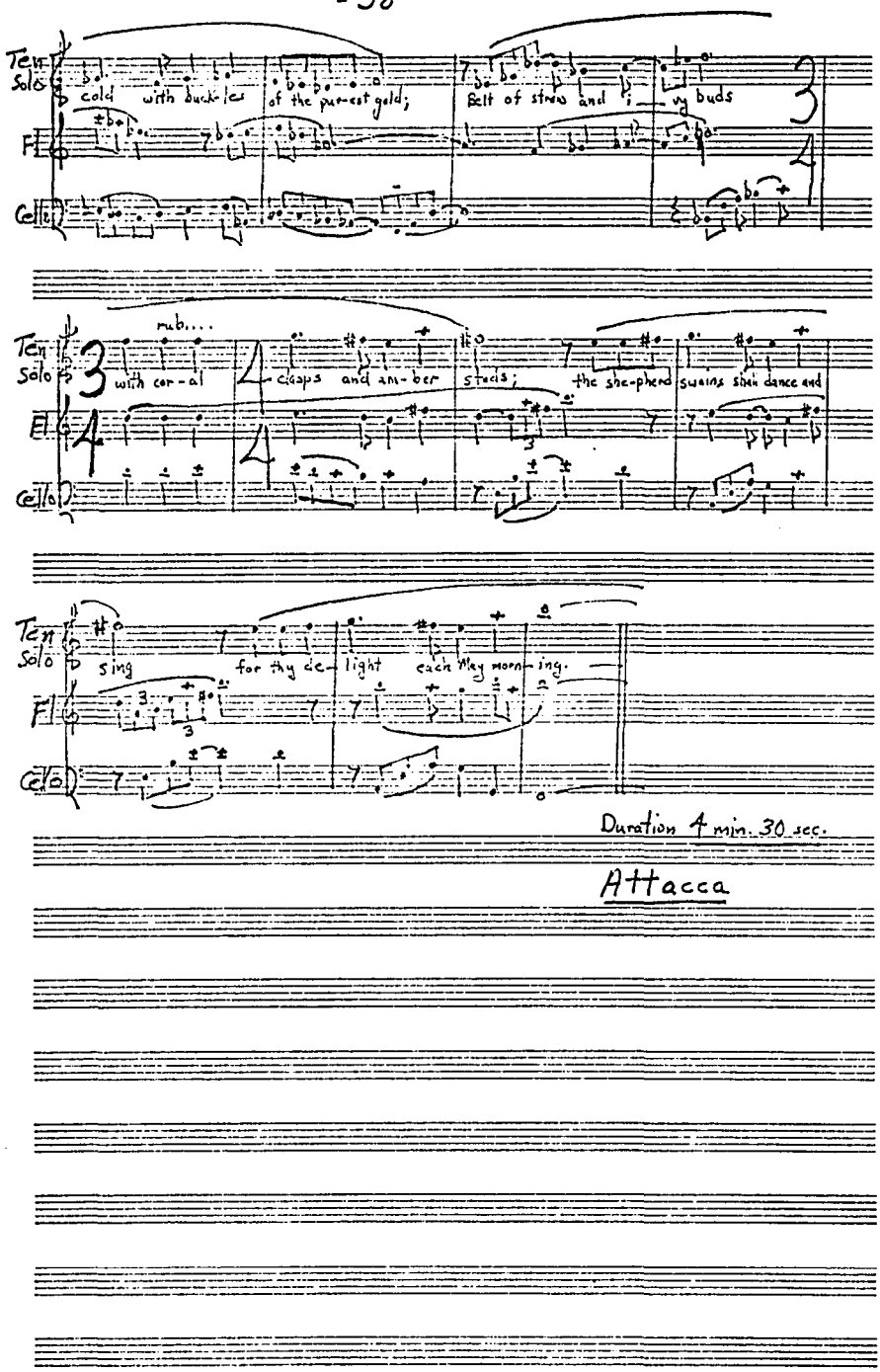

SI
SII
AI
AII
T
B
Fl
Bc
Pn
f And I will make thee beds of ros-es And a thou-sand fra-grant
que
mp


S
A
T
B
Fl
Pn
Anda
cup of flowers and
Kin-tle —
po-sies —
Em-broi-dered
all with leaves
Em-broi-dered
all with leaves of
myr-tle;
with
with leaves of
myr-tle;
myr-tle;
with
leaves of myr-
Em-broi-dered
all with leaves of
myr-tle;
Perc.
Timp
mp
grad
cres.


12
S
A
T
B
Fl.
Cello
Perc
Pn
leaves of myr — tle;
tle;
f
f
f gua
f
mf with leaves — of
mf with leaves — of
mf with leaves — of
mf with leaves of

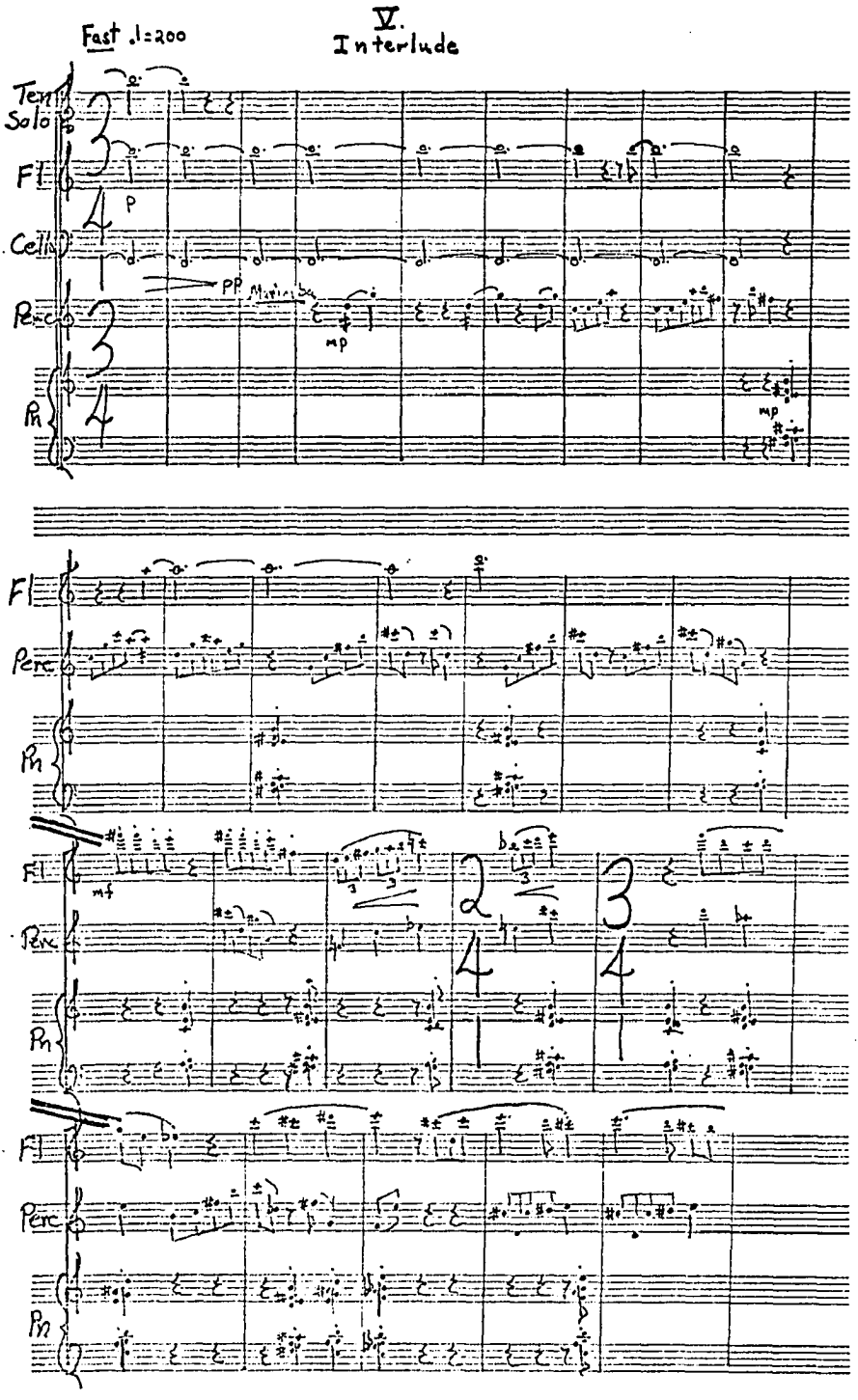

S
myr-tle;
A
myr-tle;
T
myr-tle;
B
myr-tle;
Fl
Pn.
a tempo
Fl
8va
Pn
rit.
Slow and expressive, much rubato ♩=84
Ten Solo
mf A—
gown made of the
fin-est gold which
mp
Cell.
Pn
rall.
a tempo
Ten Solo
from our pret-ty lambs we pull
rall.
Fair-lined sli-ppers from the
Cello

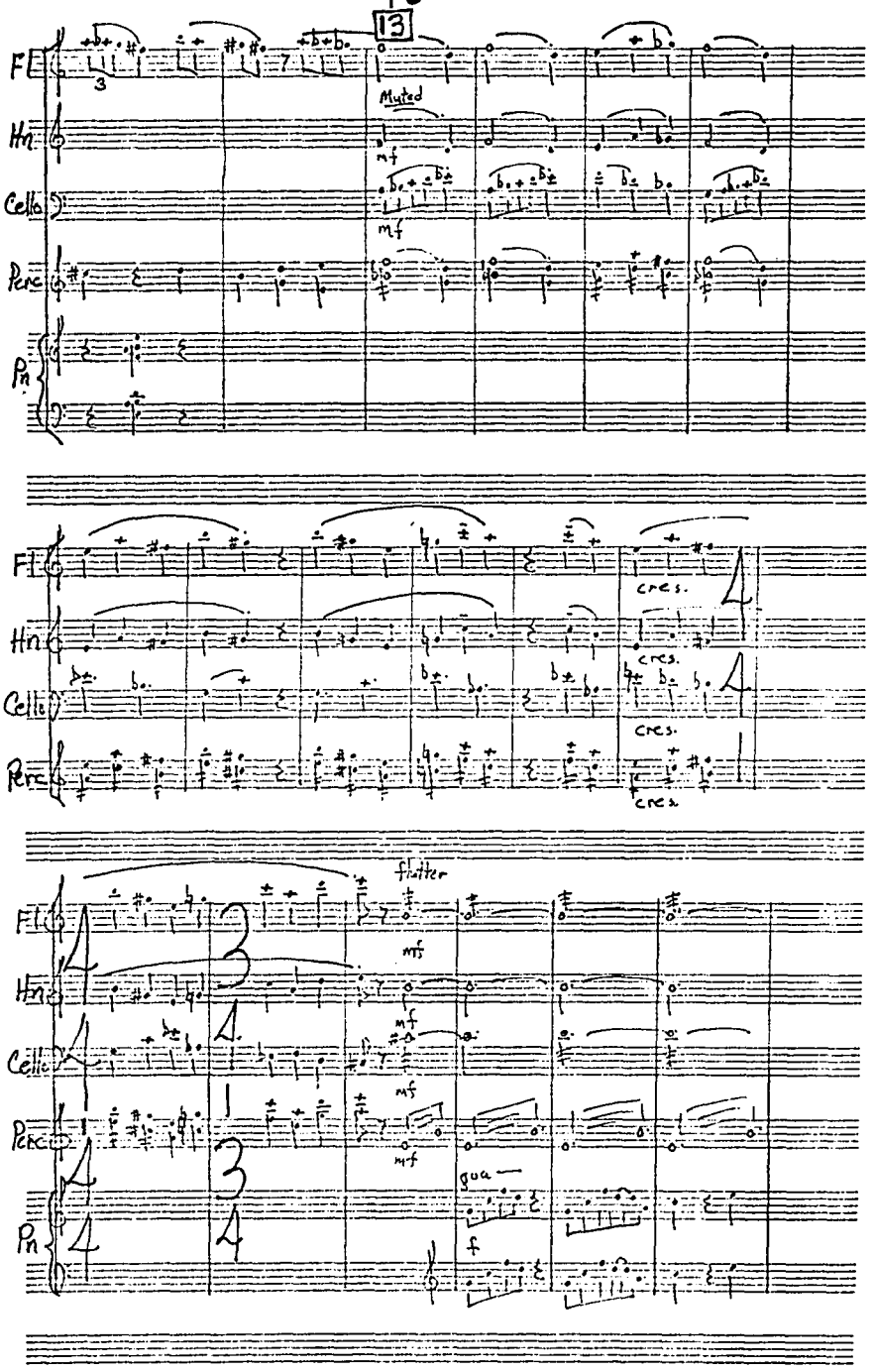

Ten Solo
Cello
cold, with buck-les of the pur-est gold;
Belt of straw and i — vy buds
rub....
with cor-al
claps and am-ber
studs,
cor-al
claps and am-ber
Fl
studs; —
And if these plea-sures may
move
mp
molto rit.....
a tempo
Come live with me and be my
love —
la-la-la-la-la-la-la-la
Fair-lined slip-pers for the

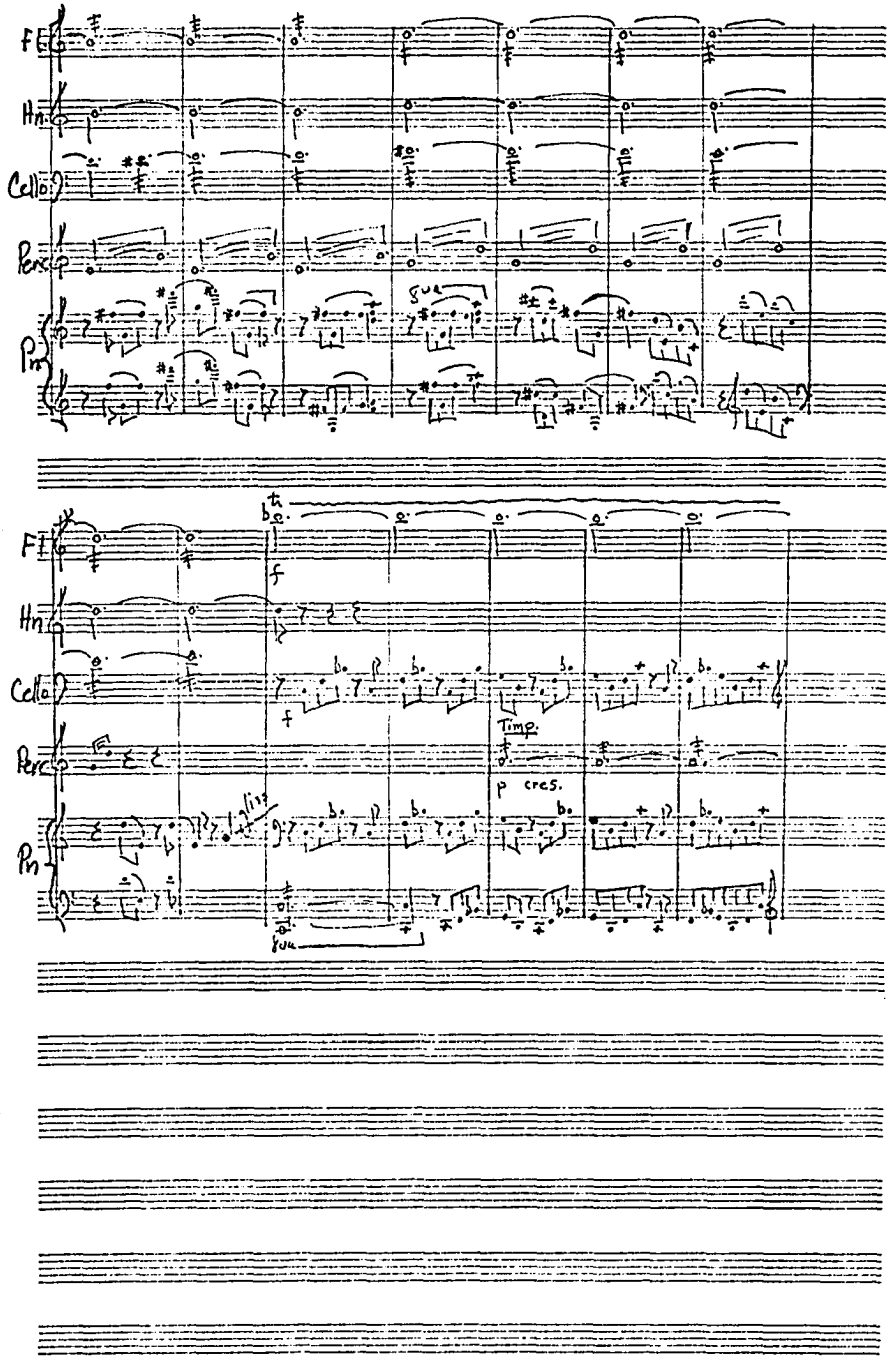


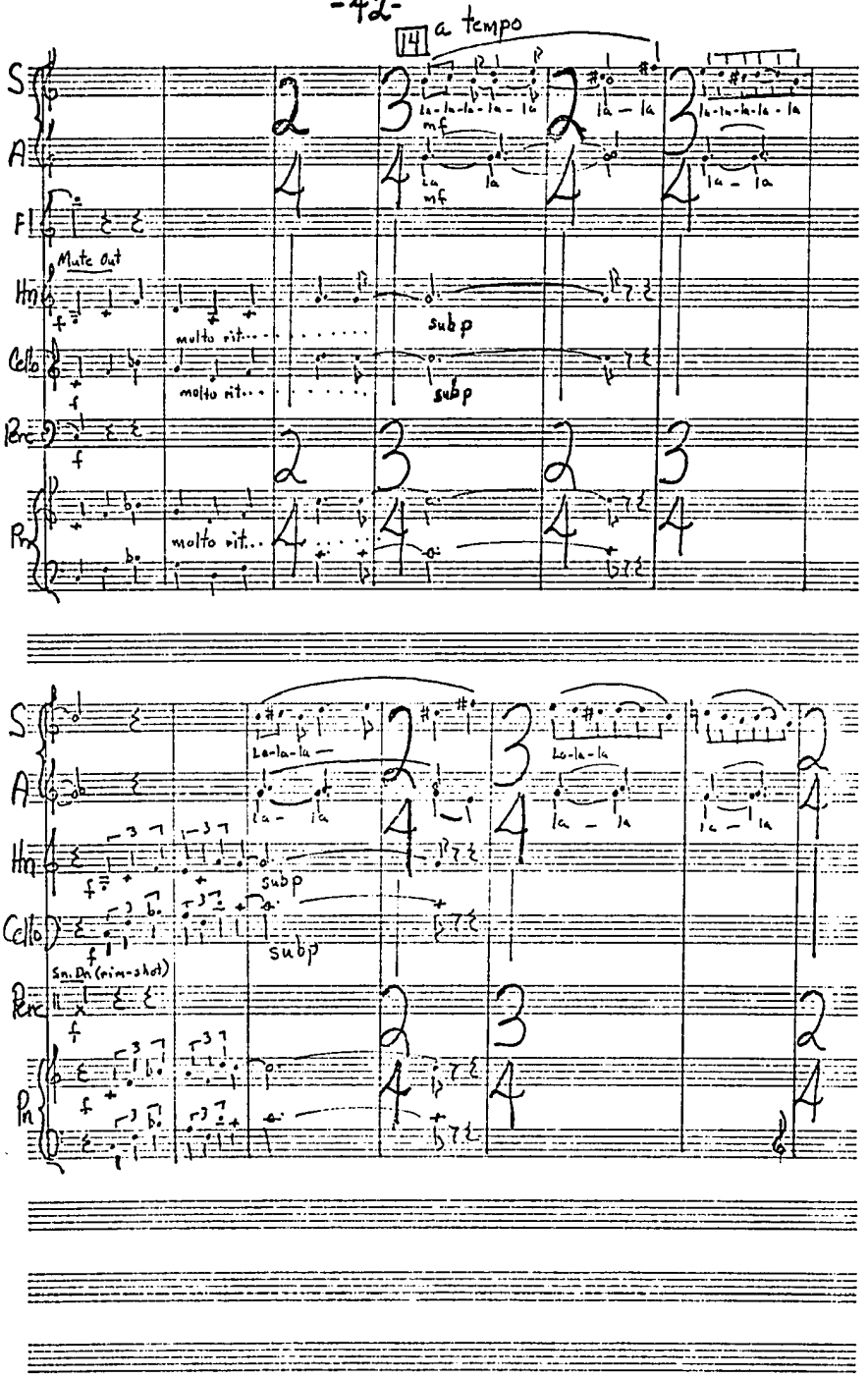
Duration 4 min. 30 sec.

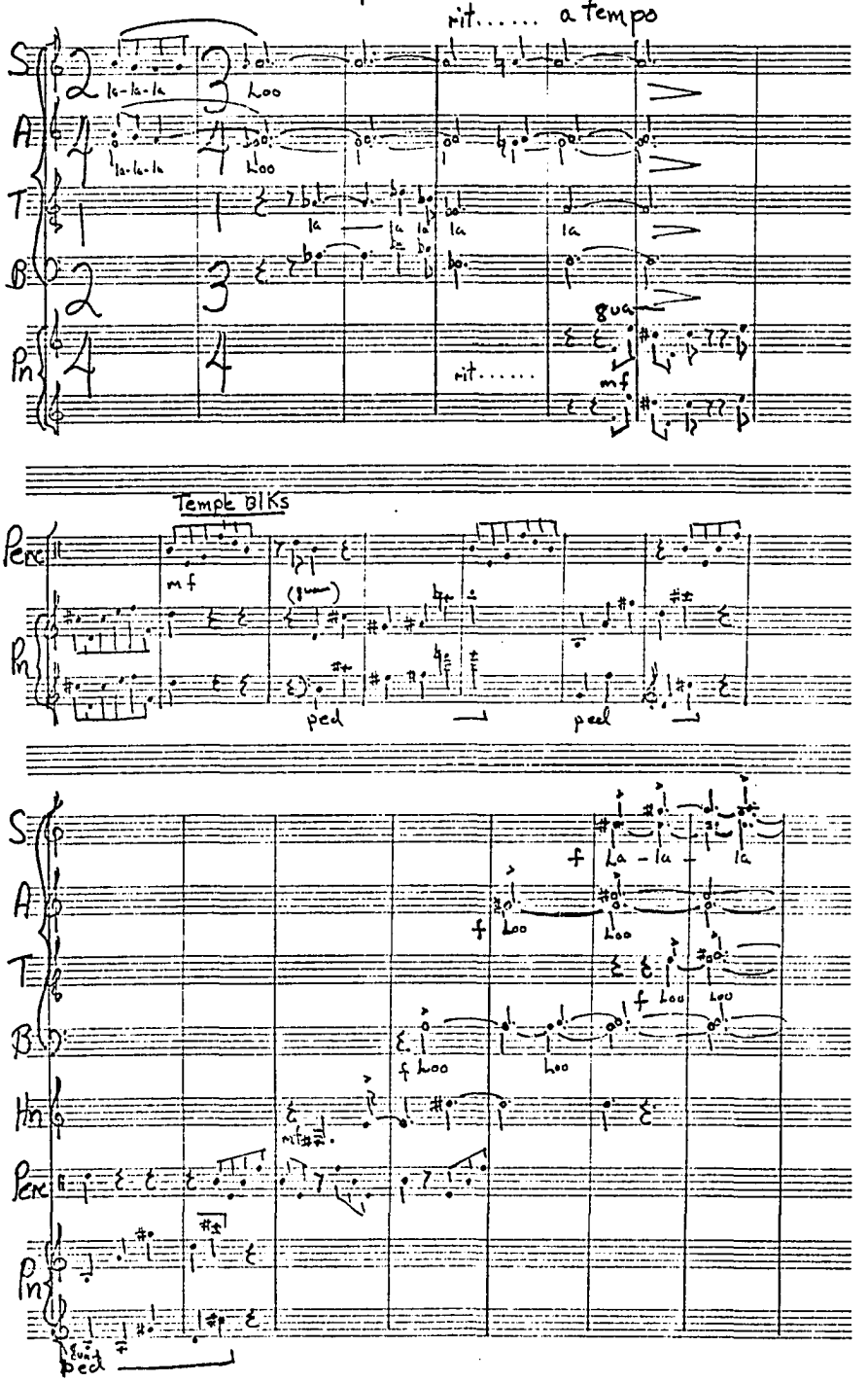
Attacca

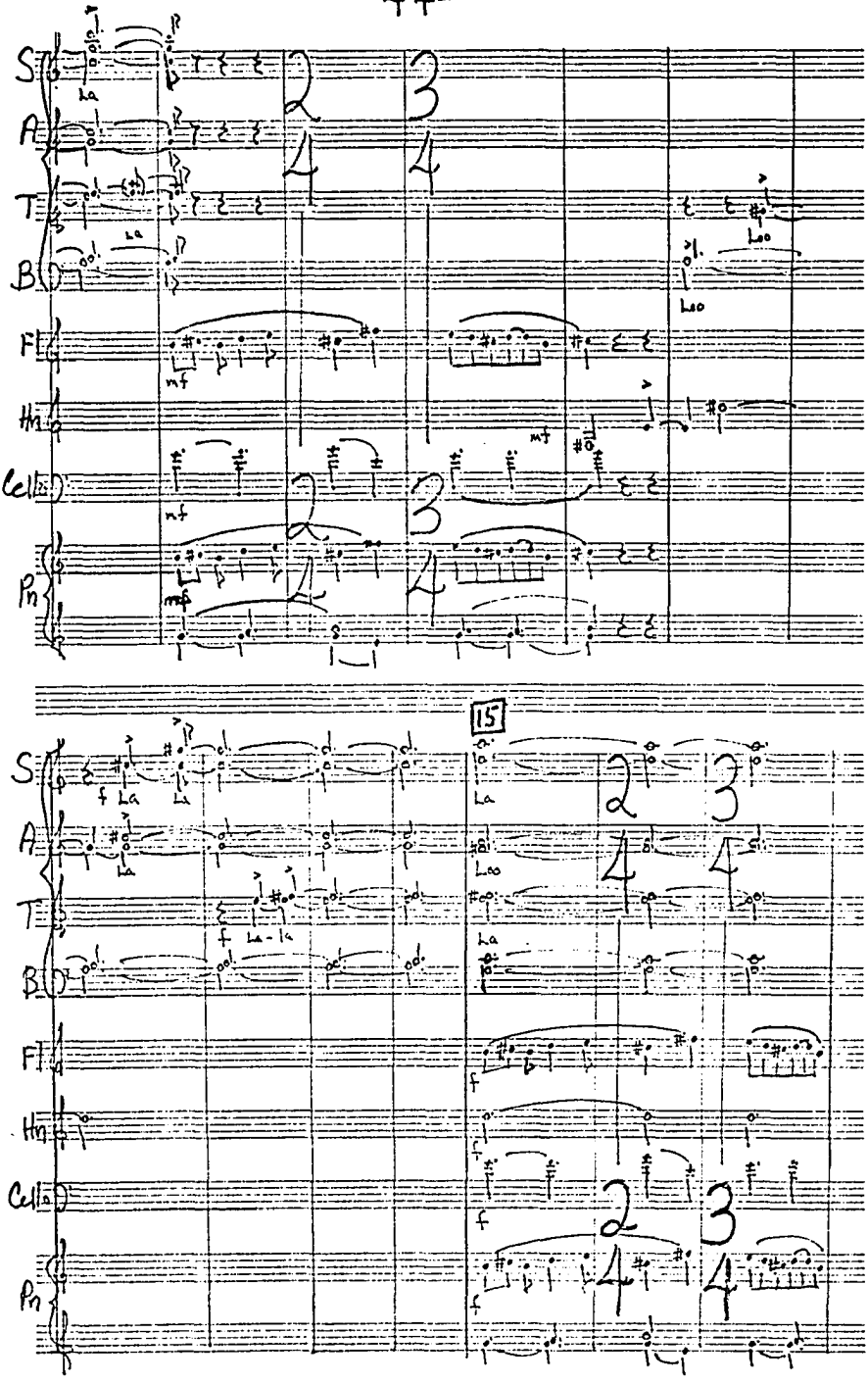

V.
Interlude
Fast ♩=200
Tem Solo
Fl
Cello
Perc
Pn
P
PP
mp
mf

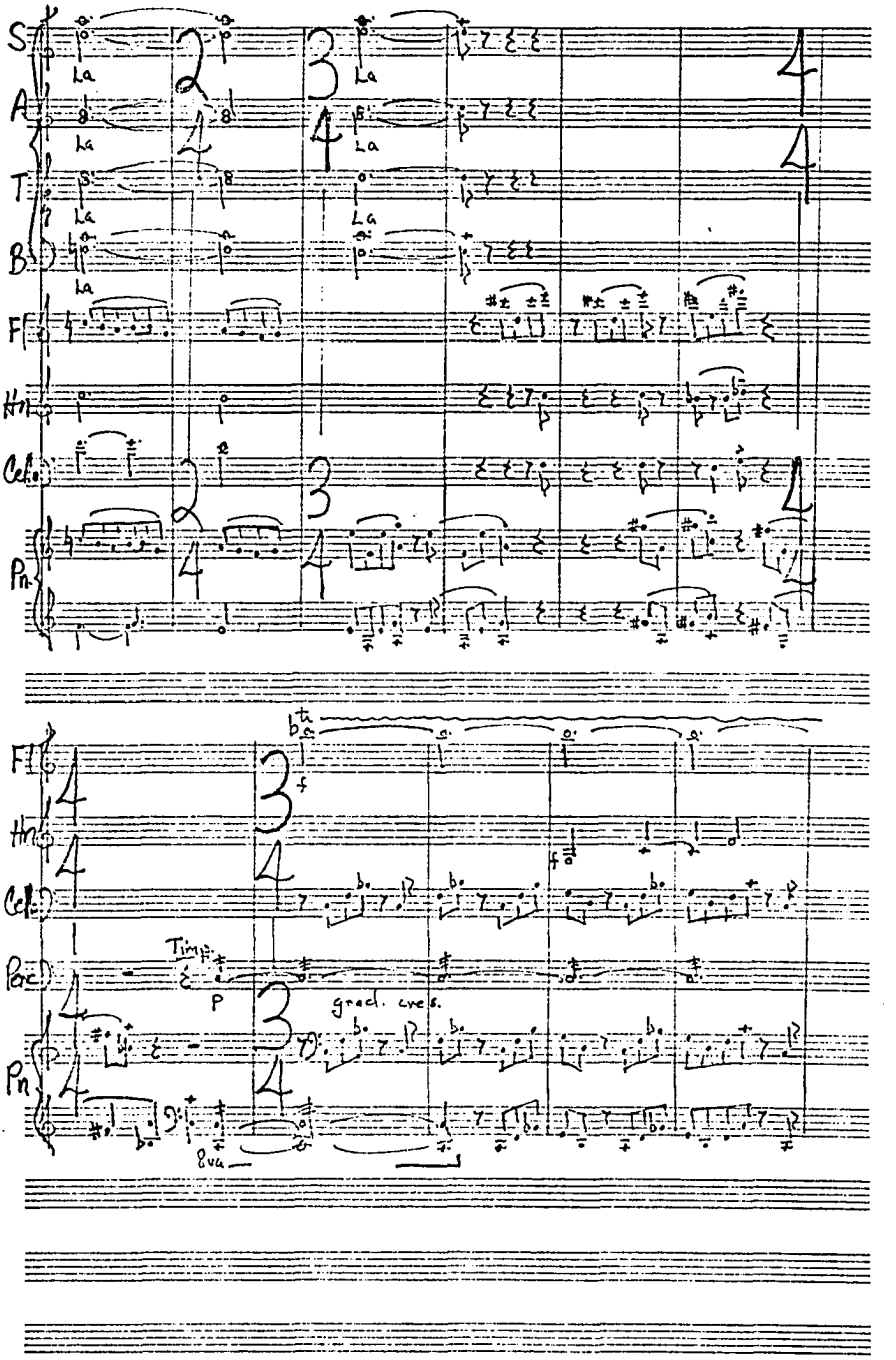

13
Fl
Hn
Cello
Perc
Pn
Muted
mf
cres.
flutter
mf
gua
f


Fl.
Hn.
Cello
Perc.
Pn.
sva
Fl.
Hn.
Cello
Perc.
Pn.
f
Timp.
p cresc.
sva

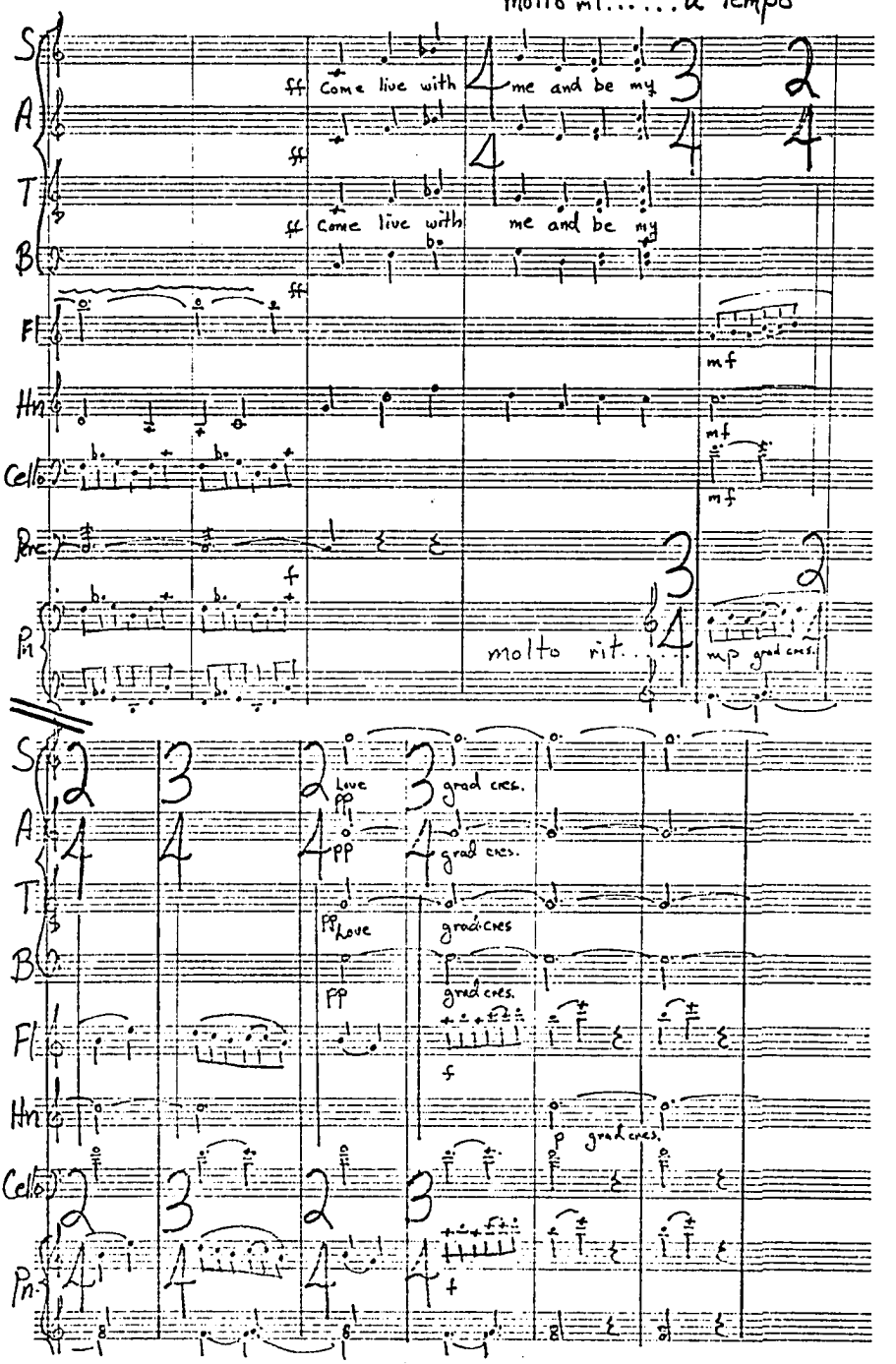

14 a tempo
S
A
Fl
Hn
Cello
Perc
Pn
Mute out
molto rit...
sub p
mf
la-la-la-la-la
la - la
Sn. Dr (rim-shot)

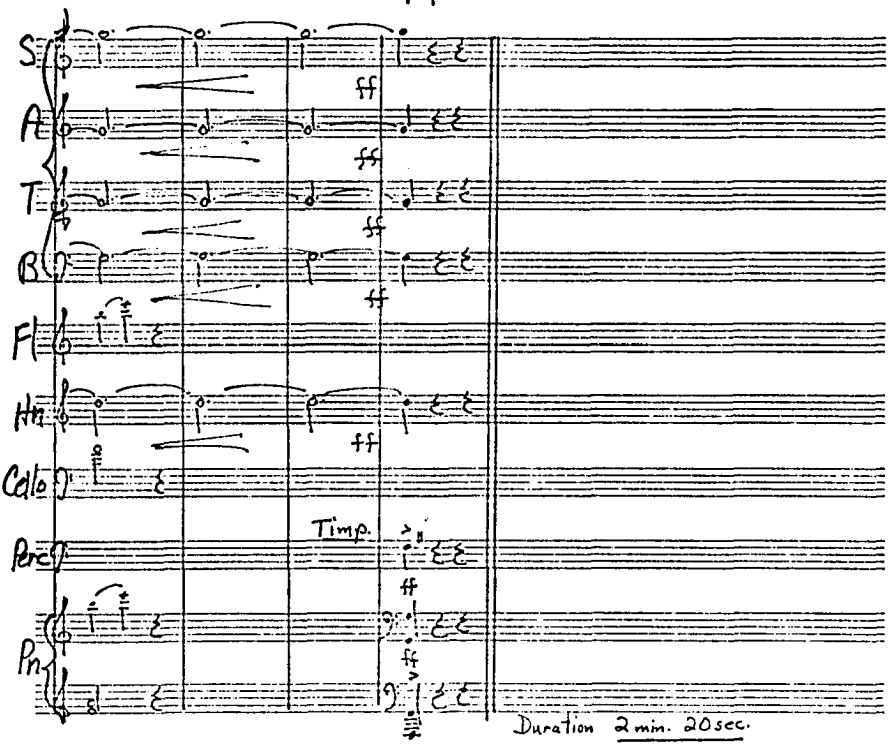

rit..... a tempo
S
A
T
B
Pn
la-la-la
Loo
la
gua
mf
rit.....
Temple Blks
Perc
mf
(gua)
ped
f
La - la - la
Hn
rit
gua
ped


S
A
T
B
Fl
Hn
Cello
Pn
15
La
Lao
mf
f


S
A
T
B
F
Hn
Cel.
Pn
La
Timp.
P
grad. cres.
8va

molto rit.....a tempo



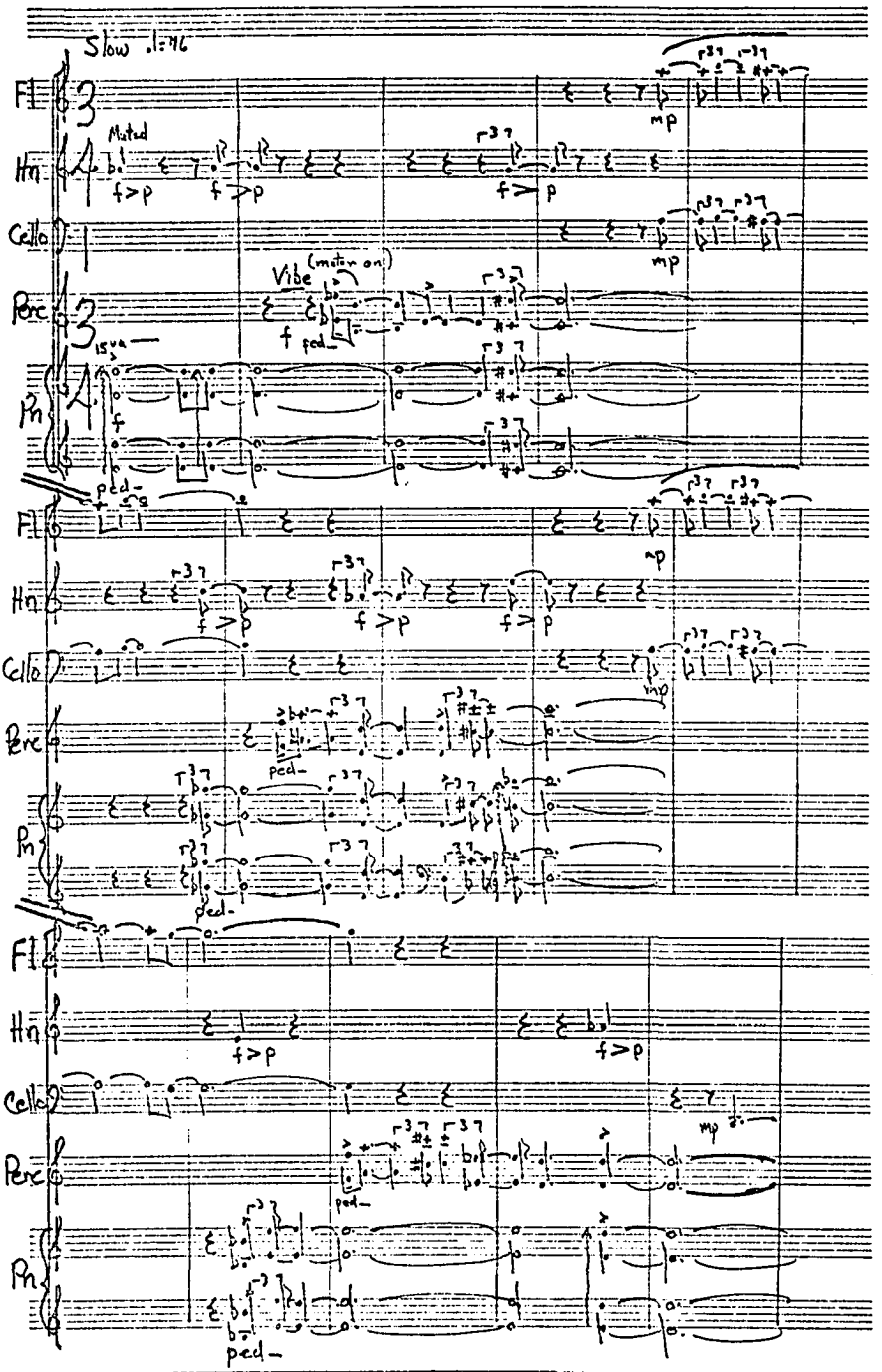


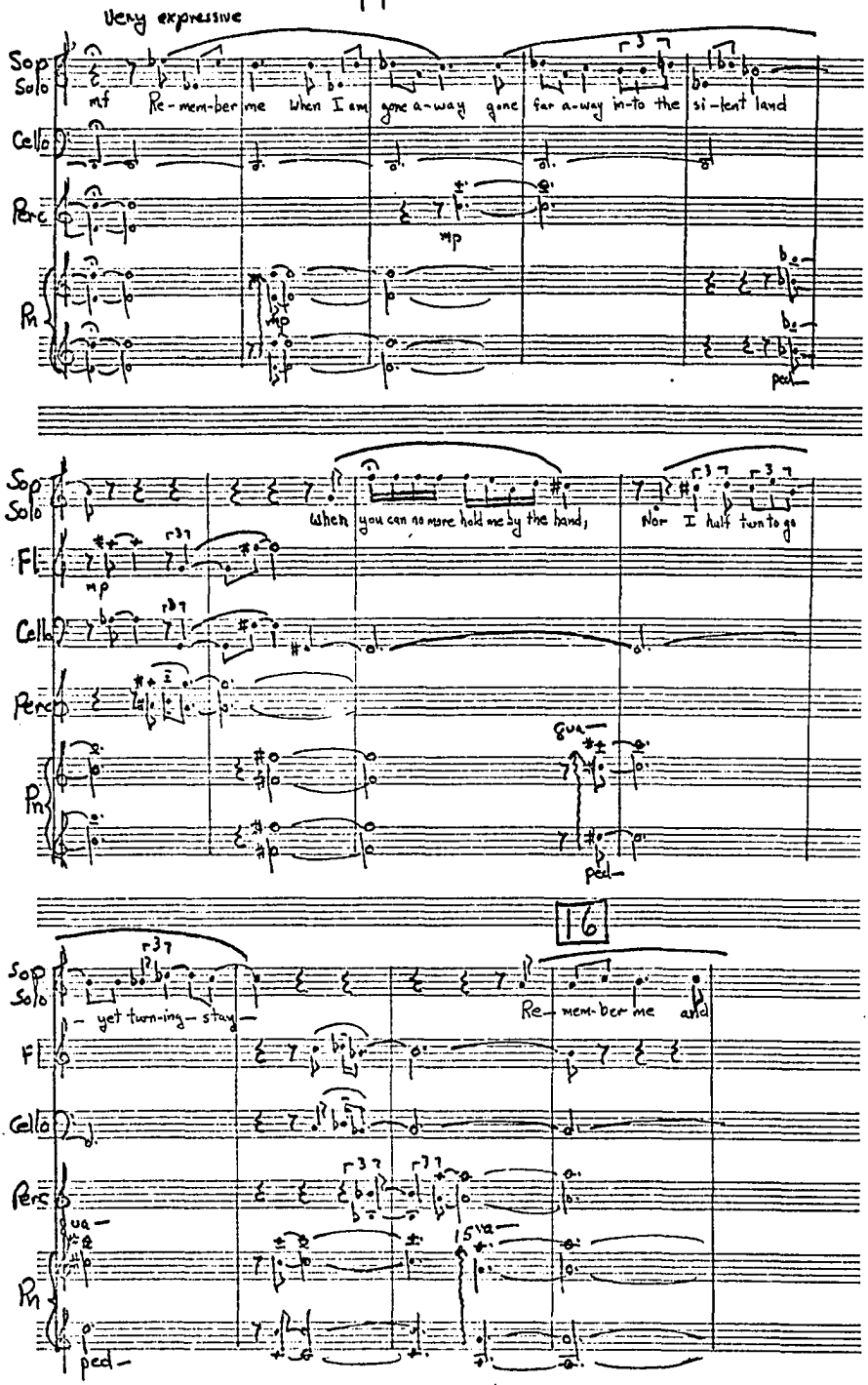
Brief pause

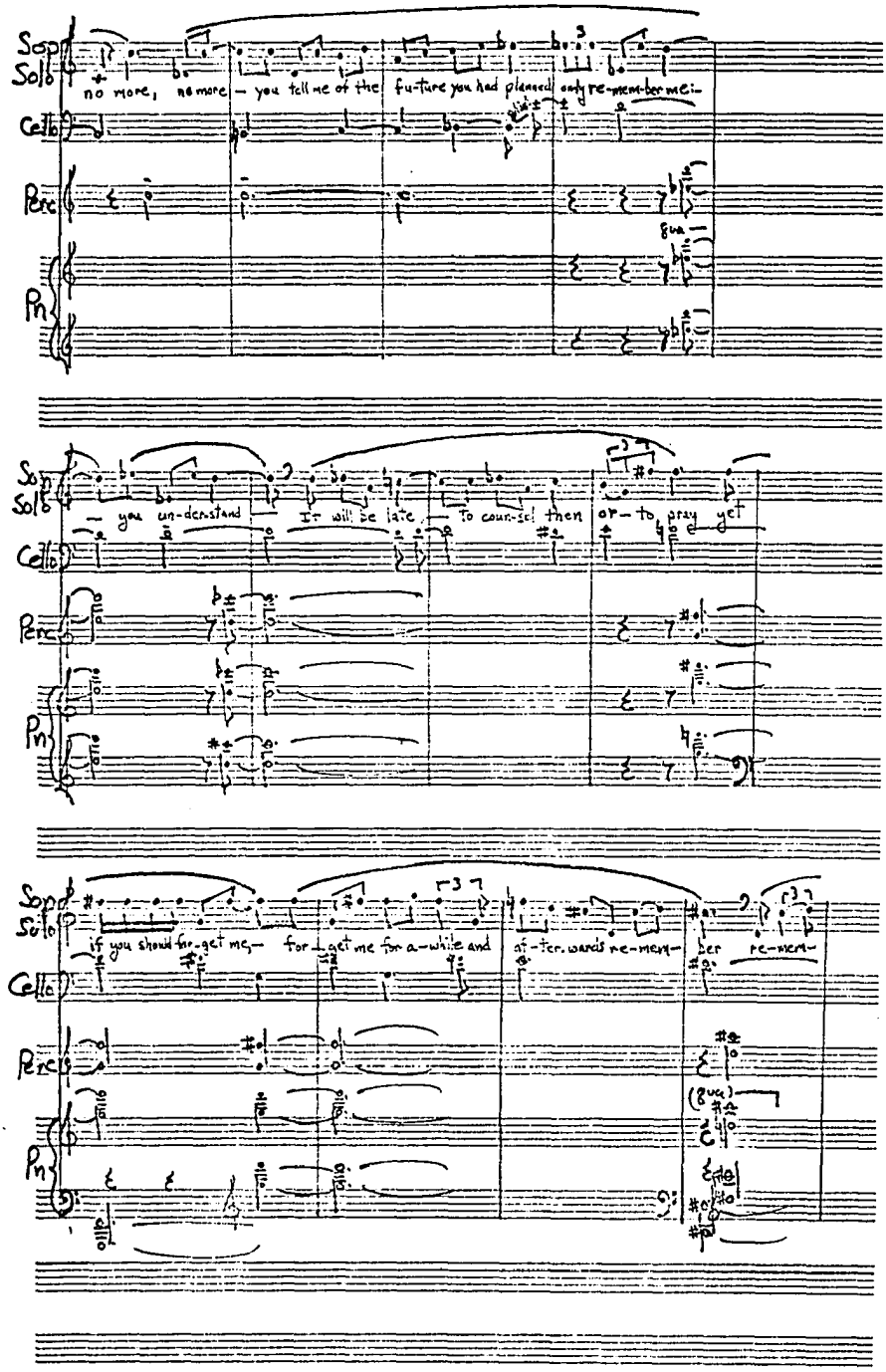
VI.

"Remember Me"

Christiana Rosetti
(1830-1894)




Very expressive
Sop Solo
Cello
Perc
Pn
mf
Re-mem-ber me When I am gone a-way gone far a-way in-to the si-lent land
mp
ped
when you can no more hold me by the hand,
Nor I half turn to go
Fl
mp
gua
16
- yet turn-ing- stay-
Re- mem-ber me and
15va


Sop Solo
no more, no more — you tell me of the fu-ture you had planned only re-mem-ber me:-
Cello
Perc
Pn
Sop Solo
— you un-der-stand It will be late — to coun-sel then or — to pray yet
Cello
Perc
Pn
Sop Solo
if you should for-get me — for-get me for a-while and af-ter-wards re-mem- ber re-mem-
Cello
Perc
Pn

Sop Solo

ber — Do not grieve, For if the dark-ness and cor-rup — tion leave a ves-tige

Fl

mp

Cello

Perc

Pn

Sop Solo

of the thoughts that once I had Bet-ter by far you should for-get and smile

Cello

Perc

8va

Pn

Sop Solo

Then that you should re-mem-ber re-mem-ber and be sad

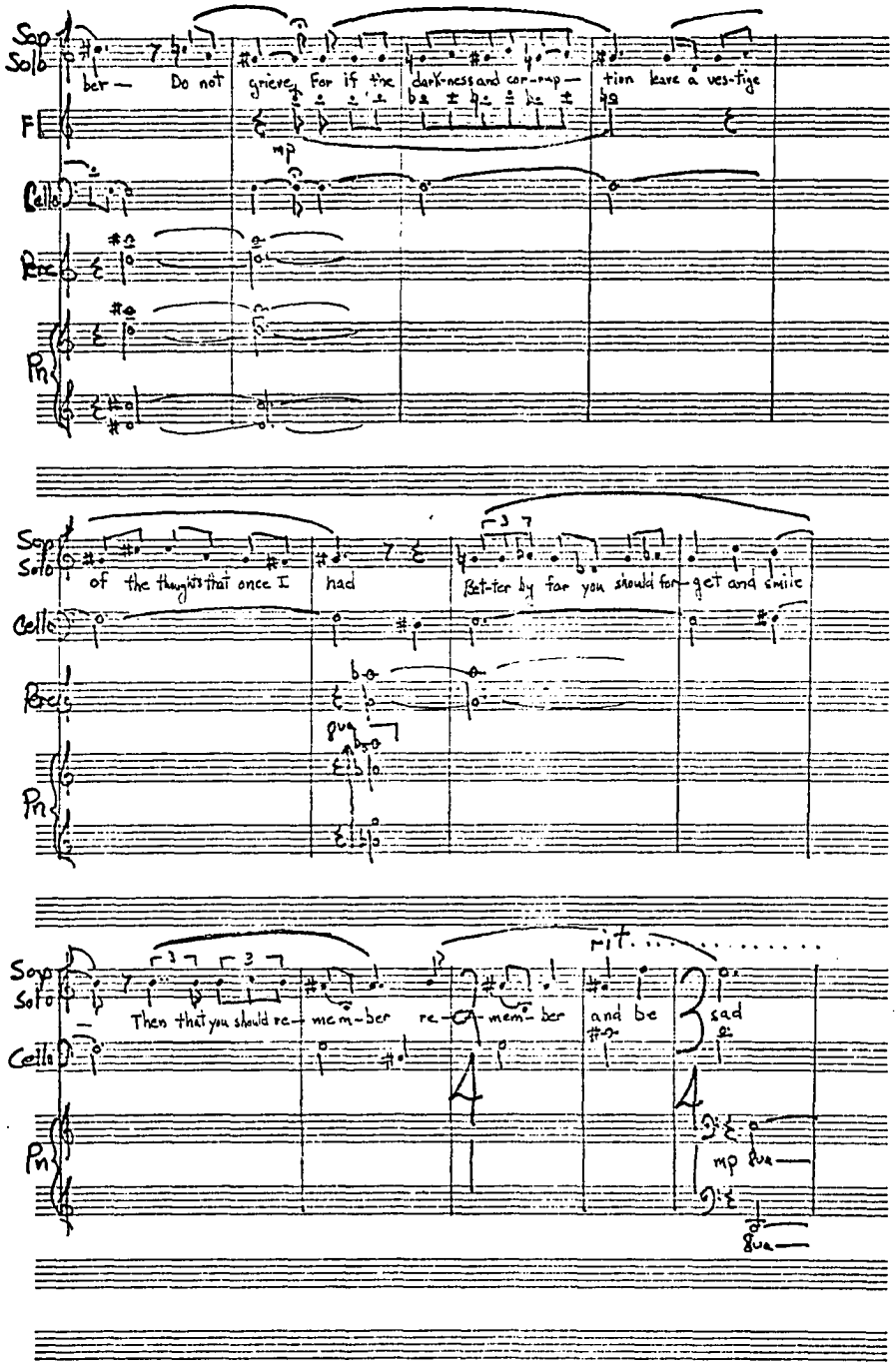
rit.

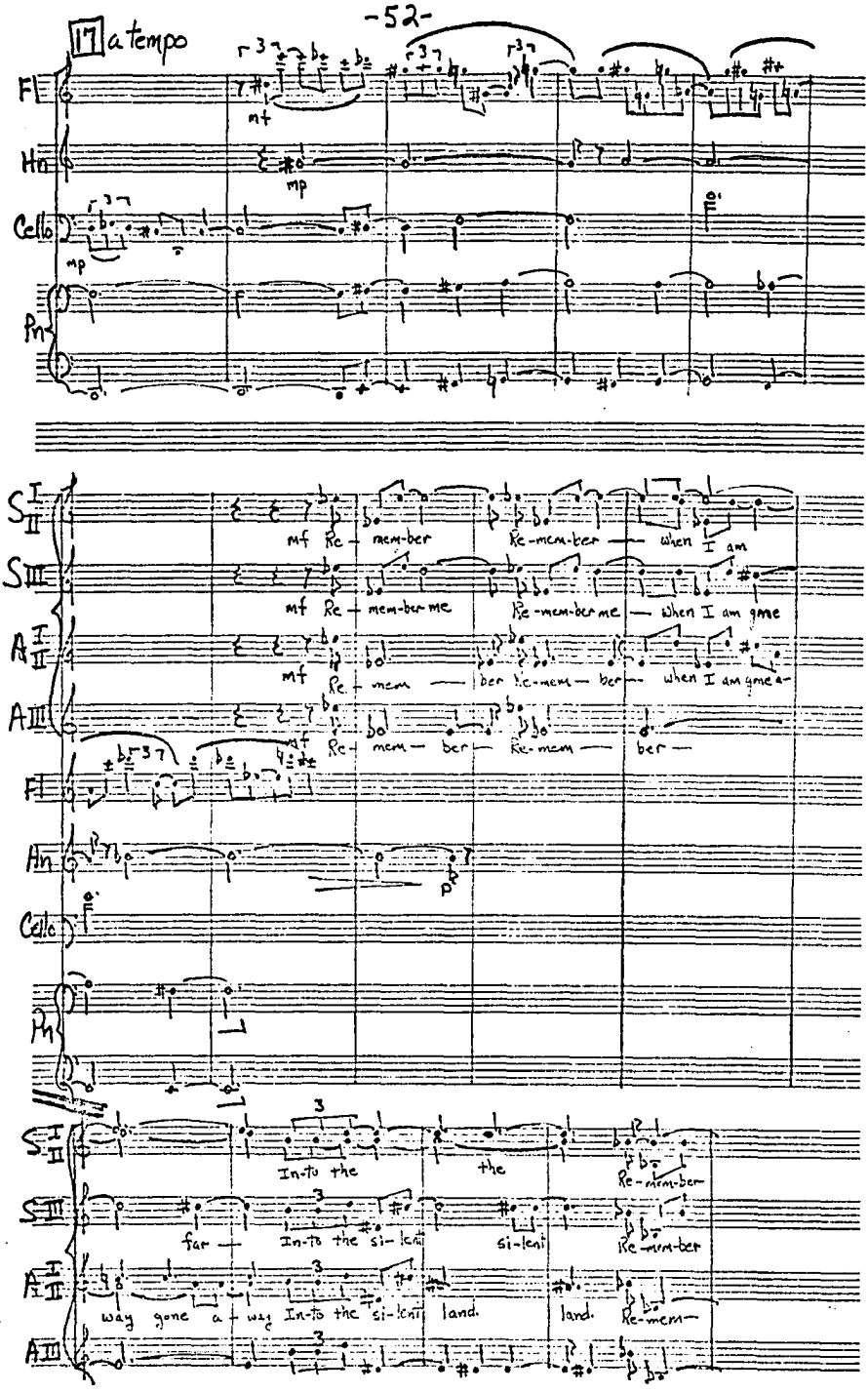
Cello

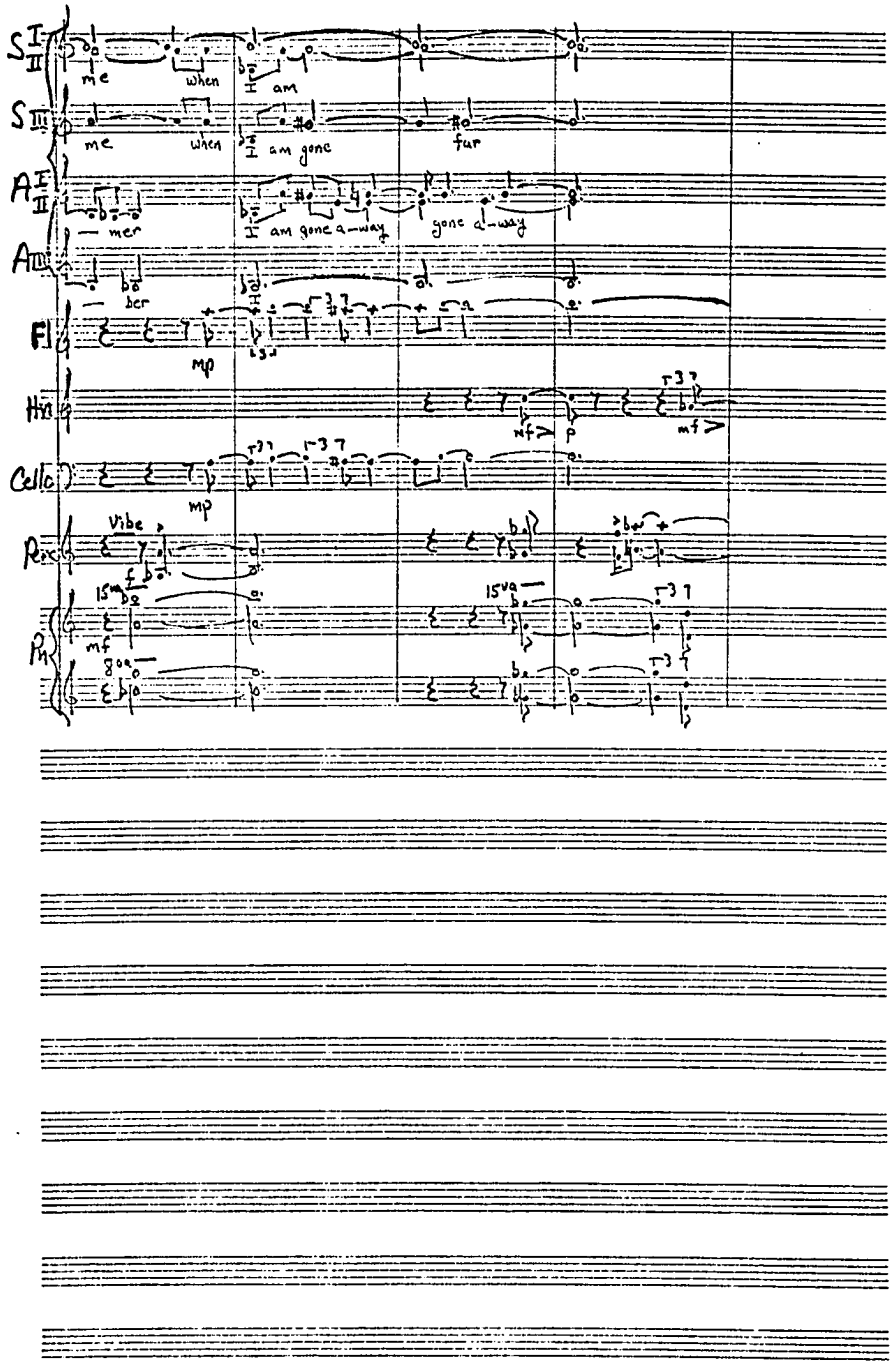
Pn

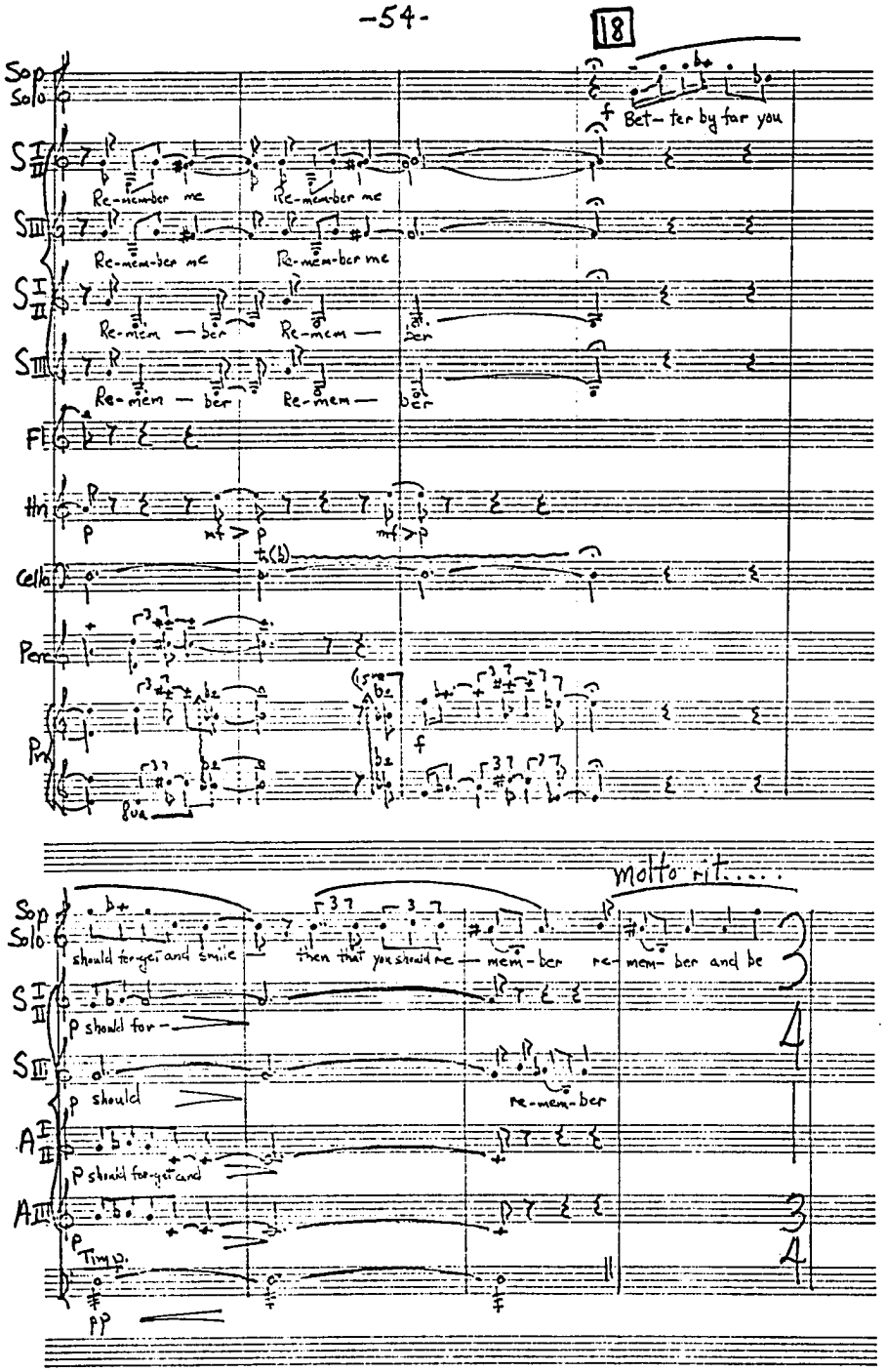
mp 8va

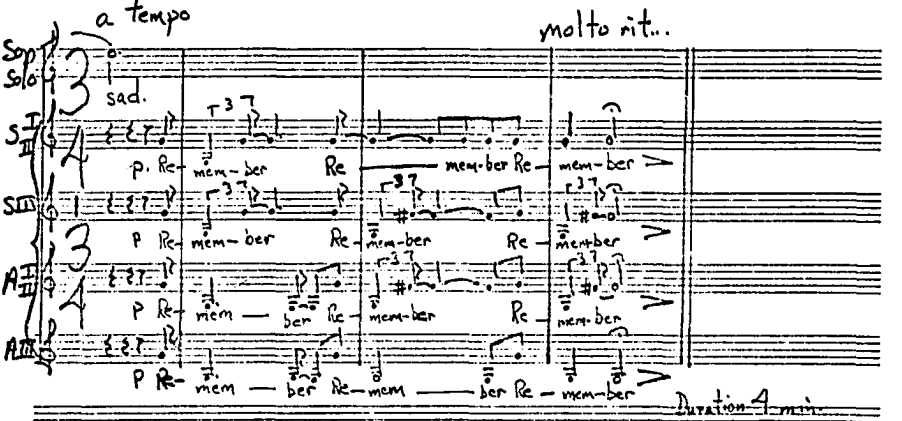
8va




17 a tempo
Fl
Hn
Cello
Pn
S I II
S III
A I II
A III
mf Re - mem-ber
Re-mem-ber — when I am
mf Re - mem-ber me
Re-mem-ber me — when I am gme
mf Re - mem — ber Re-mem — ber — when I am gme a-
Re - mem — ber Re-mem — ber
In-to the
the
Re-mem-ber
far —
In-to the si-lent
si-lent
Re-mem-ber
way gone a - way In-to the si-lent
land.
land.
Re-mem—


S I II
me
when
I am
S III
me
when
I am gone
far
A I II
— mer
I am gone a-way
gone a-way
A III
— ber
Fl
mp
Hn
mf
p
mf
Cello
mp
Vibe
f
Pn
mf


18
Sop Solo
f Bet- ter by far you
S I II
Re-member me
Re-member me
S III
Re-mem-ber me
Re-mem-ber me
S I II
Re-mem — ber
Re-mem —
S III
Re-mem — ber
Re-mem —
Fl
Hn
Cello
Perc
Pno
molto rit....
Sop Solo
should for-get and smile
then that you should re — mem - ber
re- mem- ber and be
S I II
p should for -
S III
p should
re-mem-ber
A I II
p should for-get and
A III
p
Timp.
pp

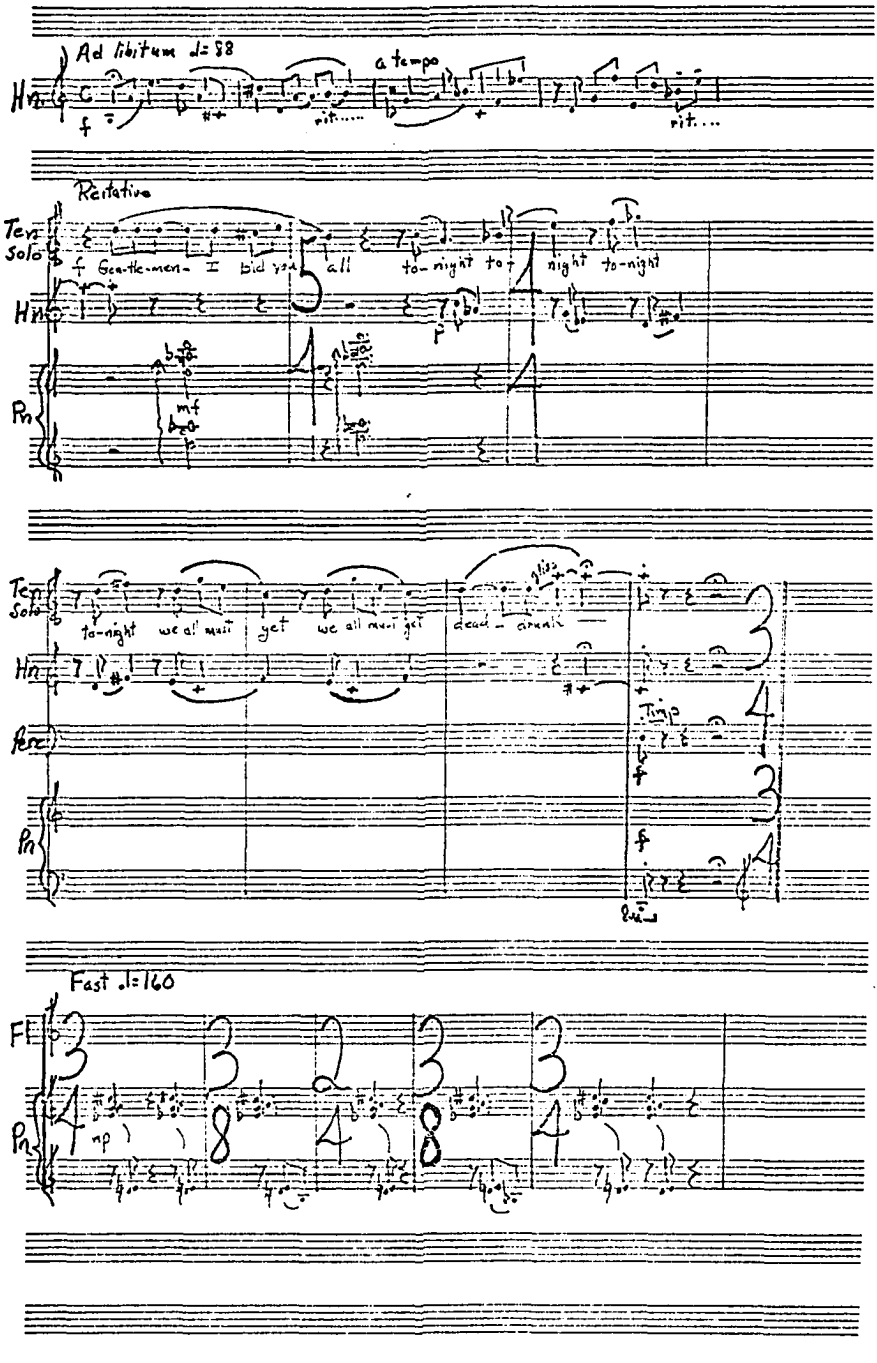

a tempo
molto rit...
Sop
Solo
sad.
S I II
p. Re- mem-ber Re mem-ber Re- mem-ber
S III
p Re- mem-ber Re- mem-ber Re- mem-ber
A I II
p Re- mem — ber Re- mem-ber Re- mem-ber
A III
p Re- mem — ber Re- mem — ber Re- mem-ber
Duration 4 min.

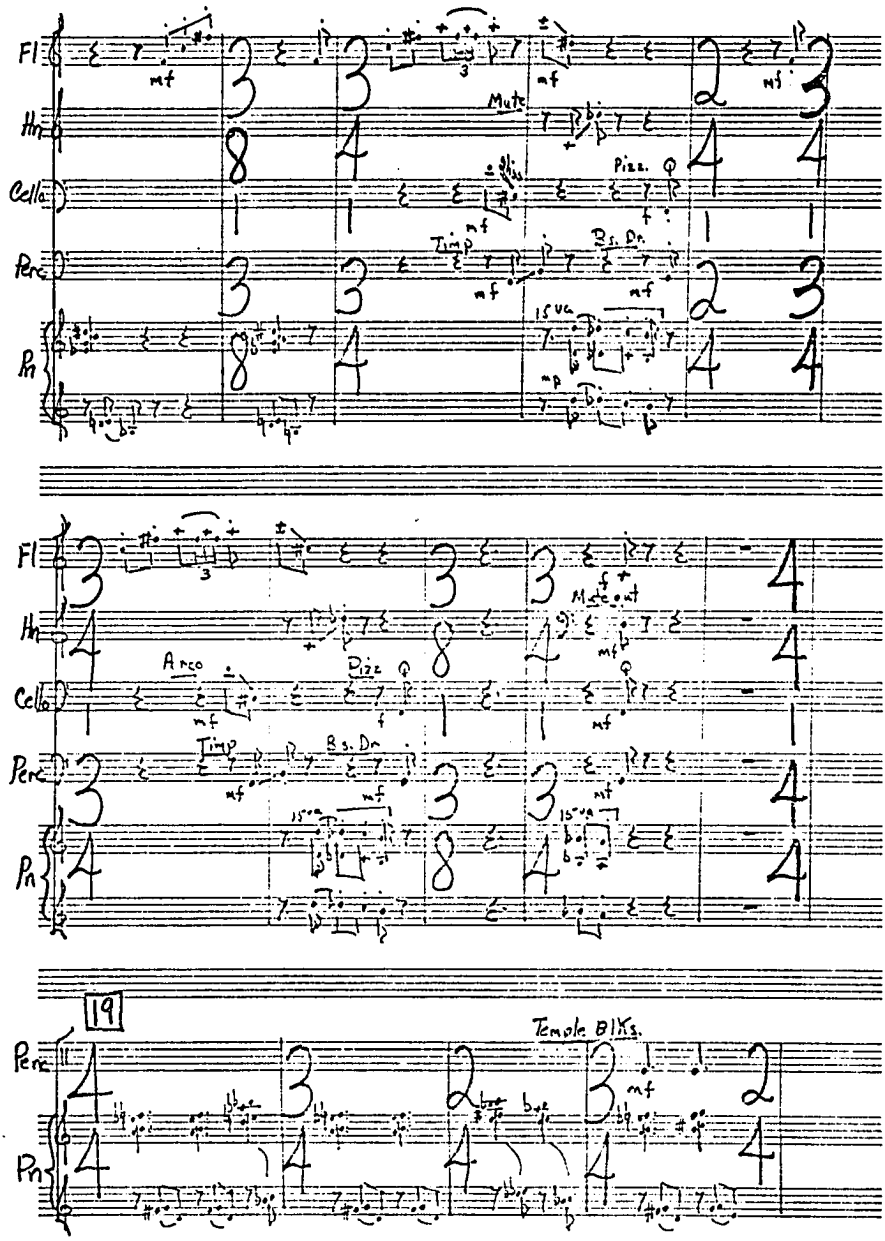
Attacca

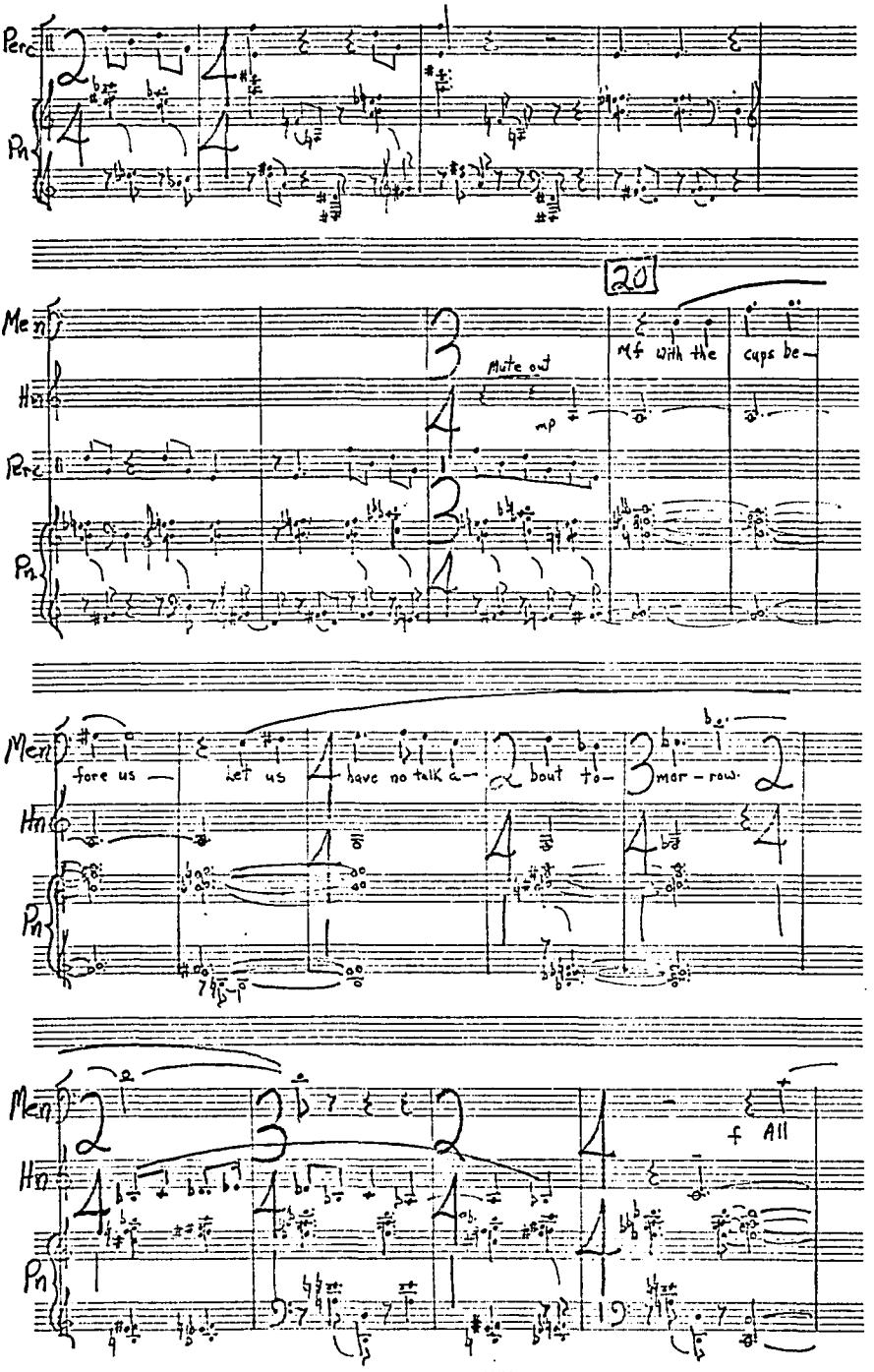
VII

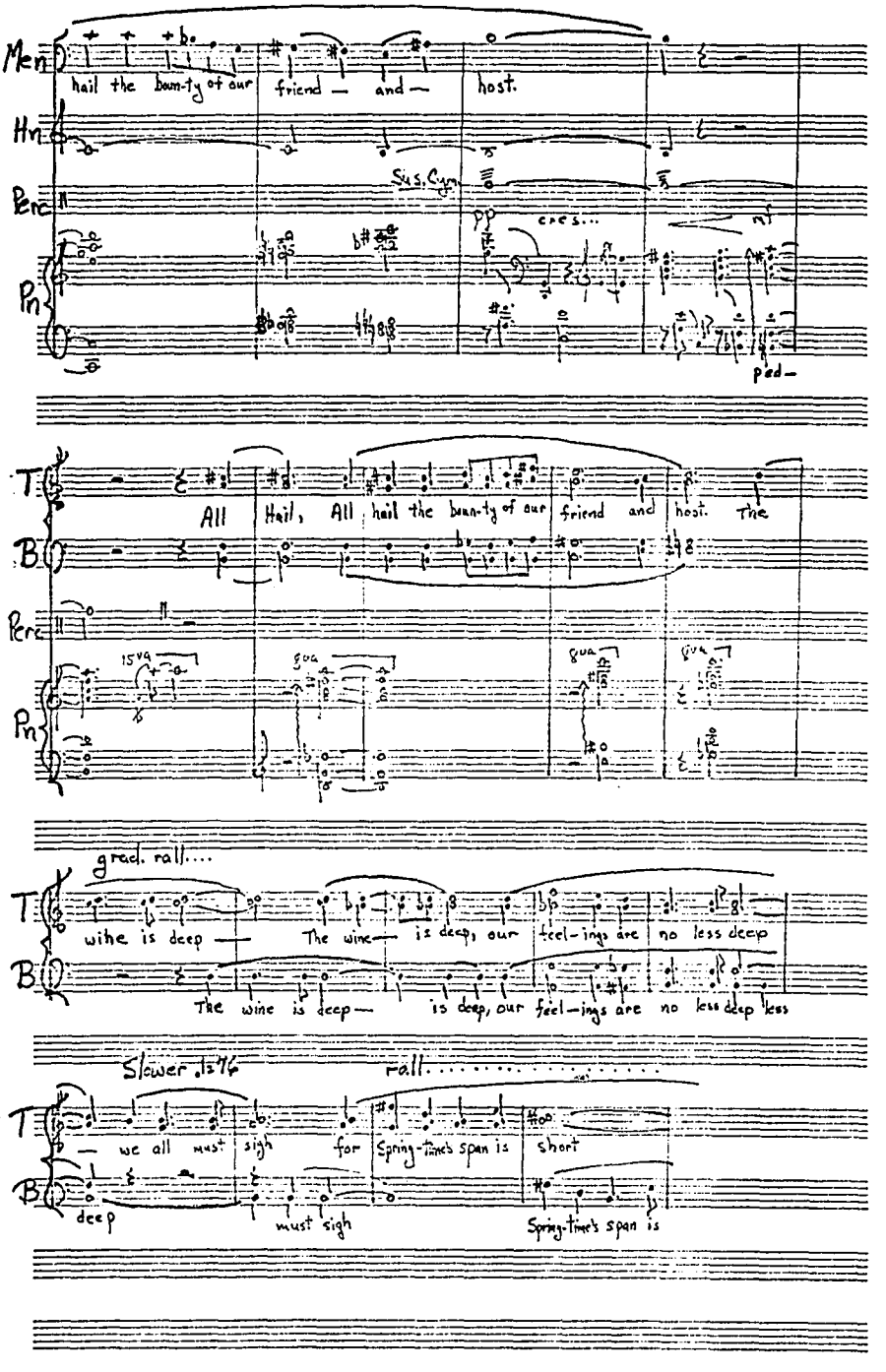
"Gentlemen, I bid you all"

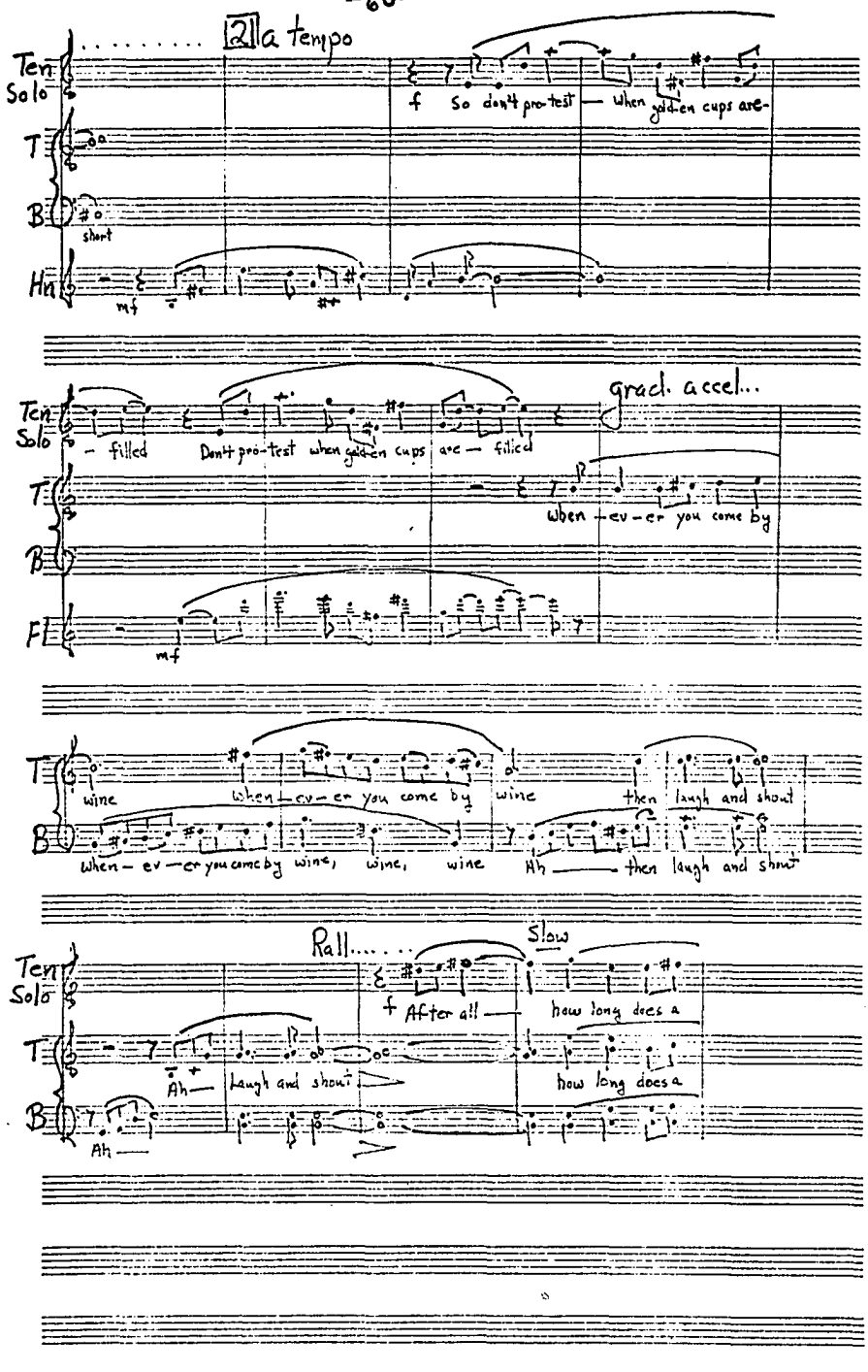
Wei Chuang (c. 858-910)

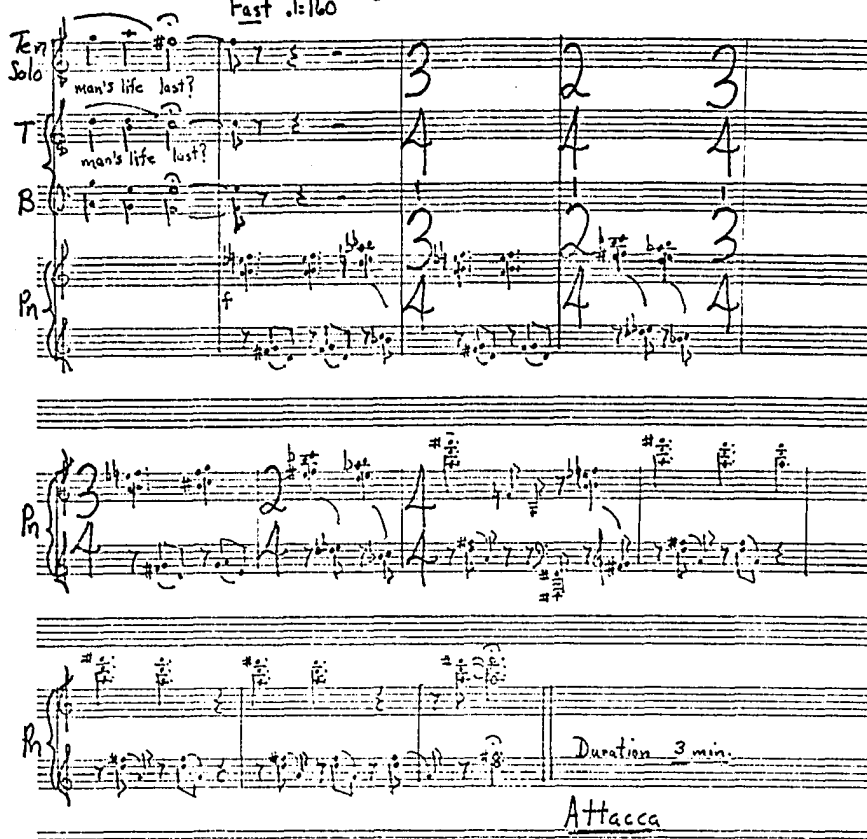



Fl
Hn
Cello
Perc
Pn
mf
Mute
Pizz.
Timp
B.s. Dr.
15va
mp
Arco
19
Temple Blks.


Perc
Pn
20
Men
Hn
Mute out
mp
mf with the
cups be-
fore us —
let us
have no talk a-
bout to-
mor - row.
f All

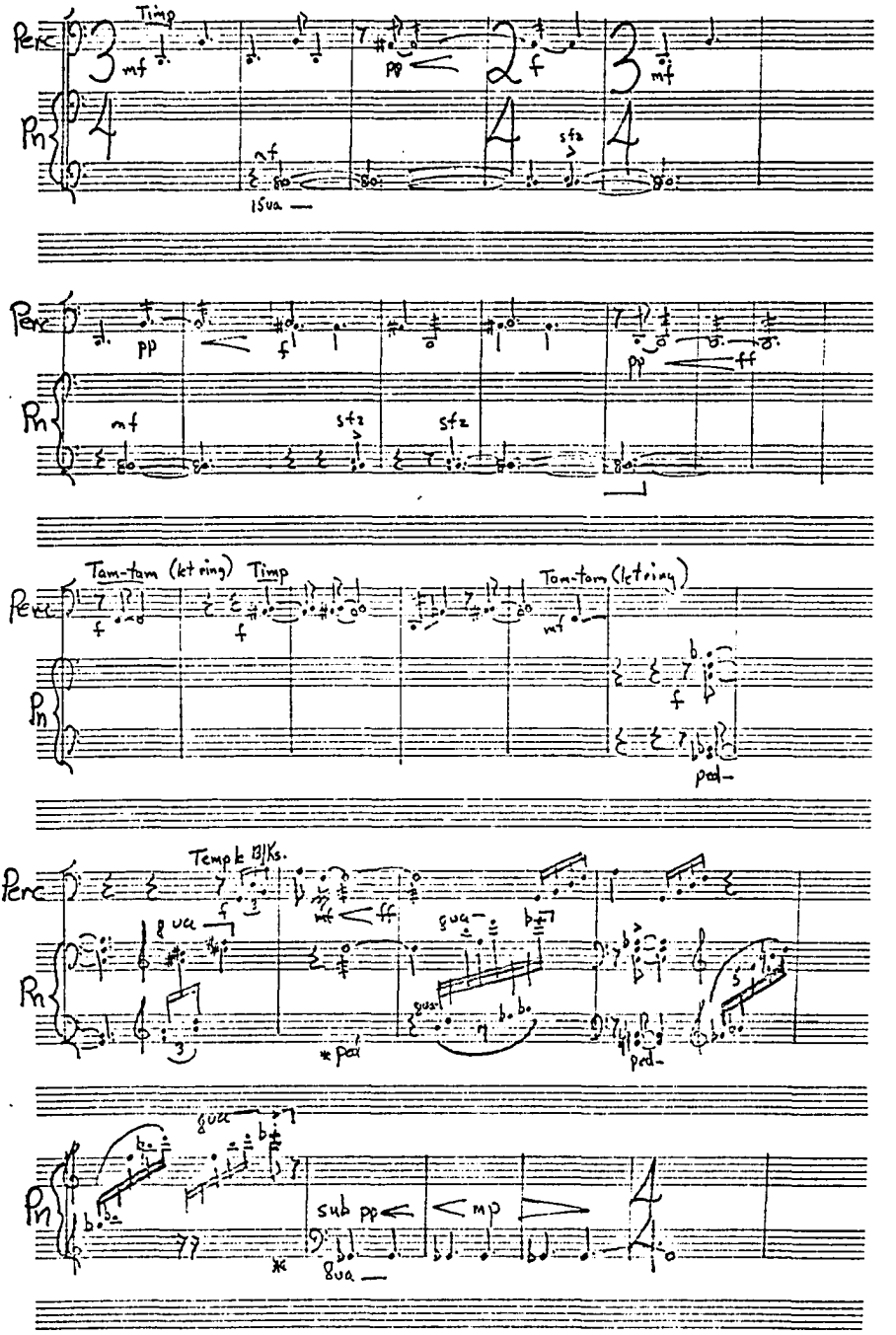

Men
hail the boun-ty of our friend — and — host.
Hn
Perc
Sus. Cym
pp cres...
mf
Pn
ped—
T
All Hail, All hail the boun-ty of our friend and host. The
B
Perc
15va
gva
gva
gva
Pn
grad. rall....
T
wine is deep — The wine — is deep, our feel-ings are no less deep
B
The wine is deep — is deep, our feel-ings are no less deep less
Slower. 1st rall.....
T
— we all must sigh for Spring-time's span is short
B
deep
must sigh
Spring-time's span is

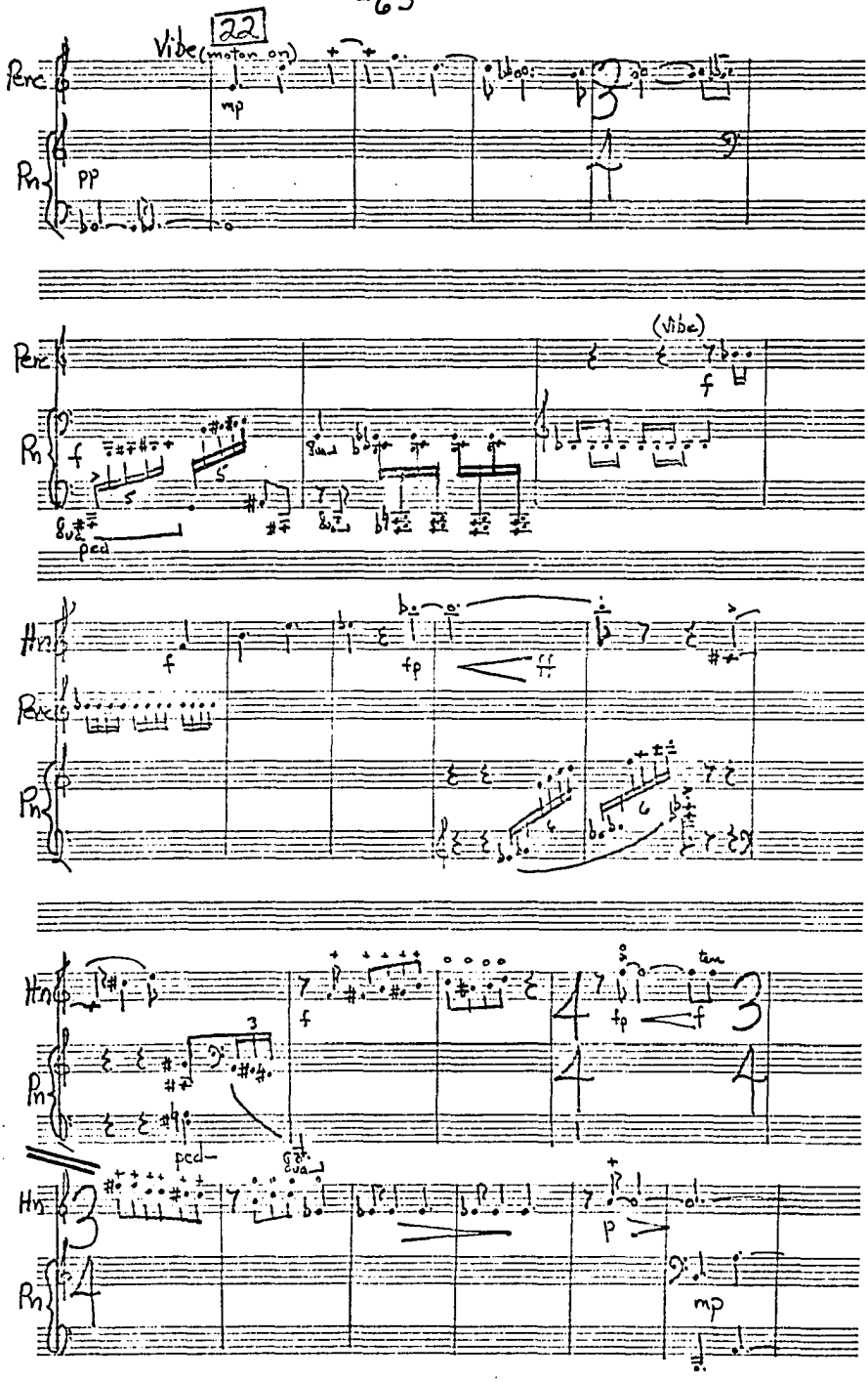

21 a tempo
Ten Solo
f So don't pro-test — when gold-en cups are-
short
mf
— filled Don't pro-test when gold-en cups are — filled
grad. accel...
when — ev — er you come by
wine
when — ev — er you come by wine
then laugh and shout
when — ev — er you come by wine, wine, wine
Ah — then laugh and shout
Rall.....
Slow
f After all — how long does a
Ah —
laugh and shout
how long does a
Ah —

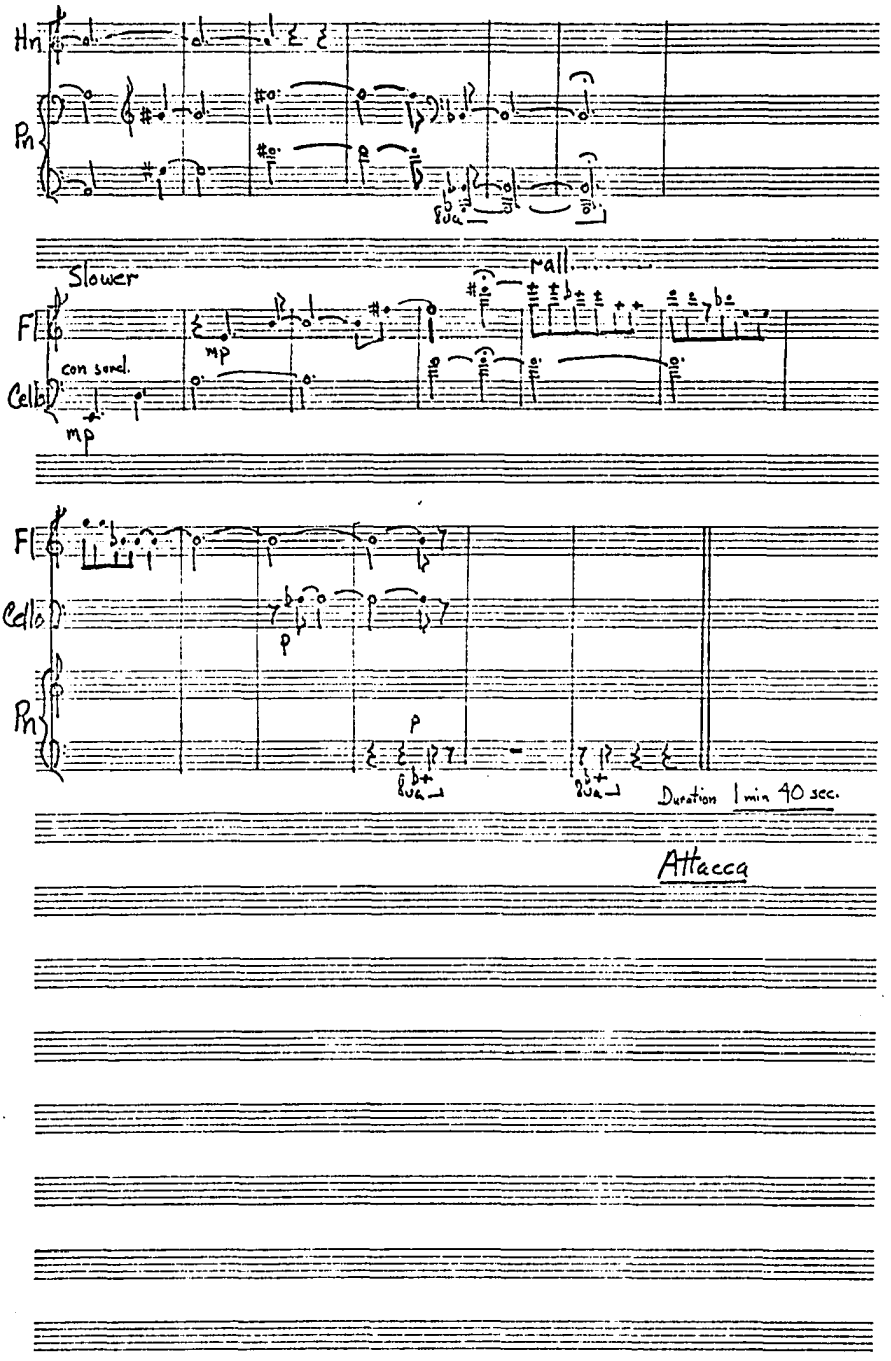

Fast ♩:160
Ten Solo
T
B
Pn
man's life last?
man's life last?
f
Duration 3 min.
Attacca

VIII.

Fast ♩= 184 Interlude



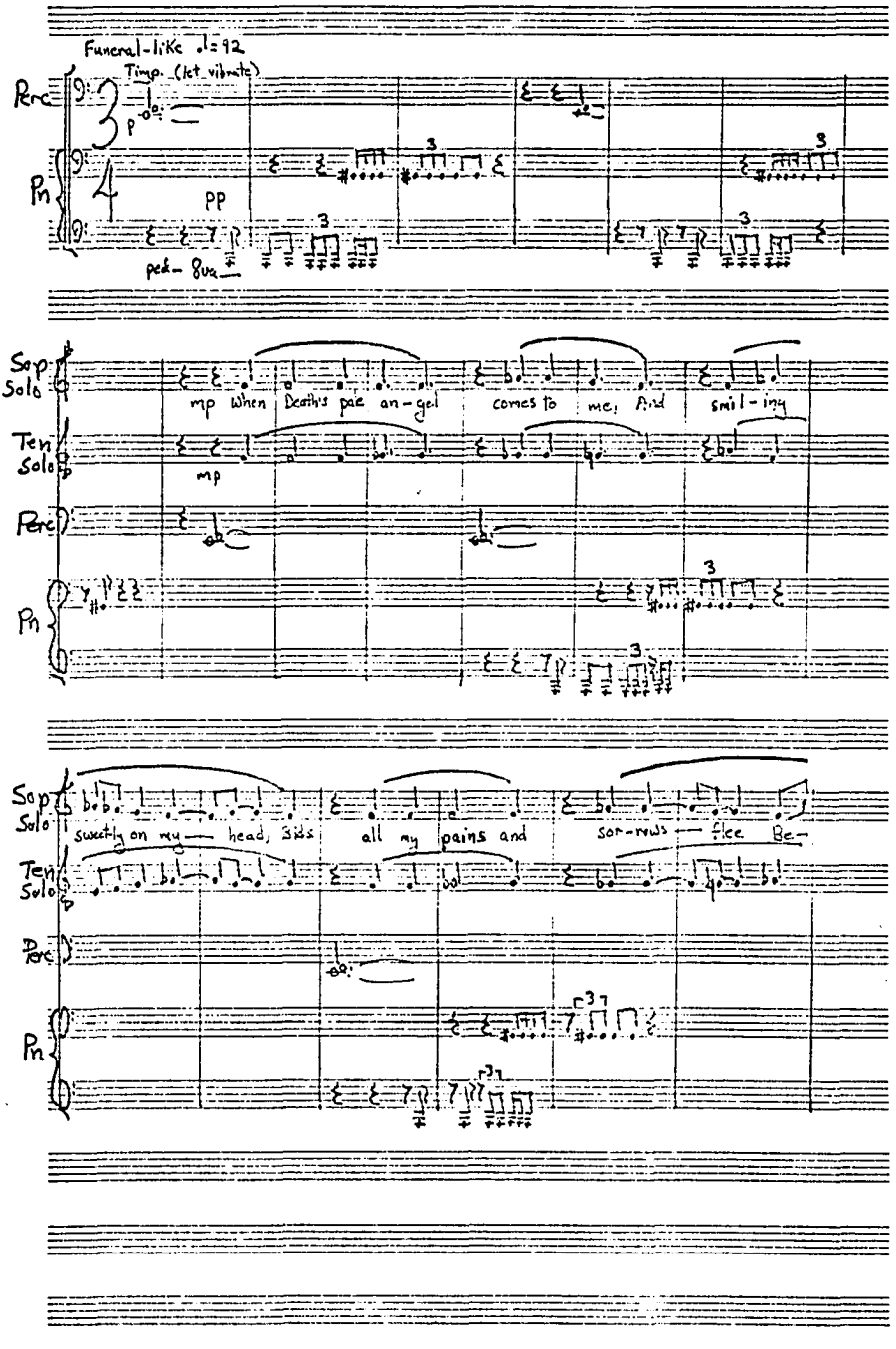

22
Vibe (motor on)
Perc
Pn
mp
pp
(Vibe)
f
ped
Hn
fp
ff
tem
p
mp

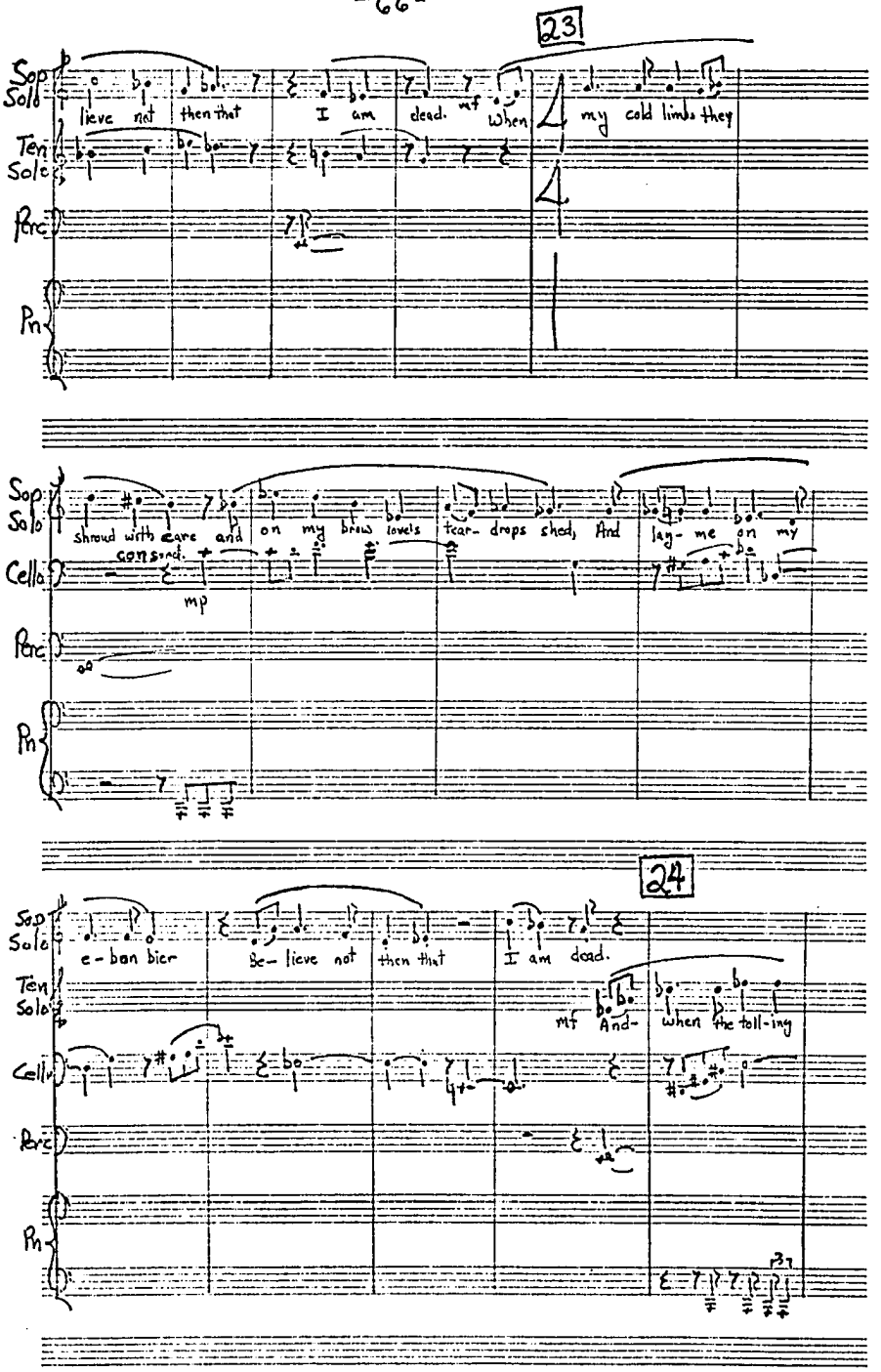

Hn
Pn
8va
Slower
rall.
Fl
mp
con sord.
Celli
mp
Fl
Celli
p
Pn
p
8va
8va
Duration 1 min 40 sec.
Attacca

IX.

"My Death"

Bedros Tourian (1852-1872)




23
Sop Solo
lieve not then that I am dead. mf When my cold limbs they
Ten Solo
Perc
Pn
Sop Solo
shroud with care and on my brow lovels tear- drops shed, And lay- me on my
cons.nd.
Cello
mp
Perc
Pn
24
Sop Solo
e- ban bier Be- lieve not then that I am dead.
Ten Solo
mf And- when the toll-ing
Cello
Perc
Pn

Ten Solo
bell shall ring To my black cot-tin's mut-ed thread — Death's fiend-ish laugh-ter

Cello

Perc

Pn

mp

25

Sop Solo
mf And when my

Ten Solo
qui-ver-ing Be — lieve — not then that I am dead

Cello

Perc

Pn

15va

8va

Sop Solo
black-robed priests shall sing, And — prayers and in-cense — round me spread, With
(chant-like, avoid pitch definition, avoid unison chanting)

Men
Requiem aeter-nam dona eis do — mine et lux per-pe-tua lucent

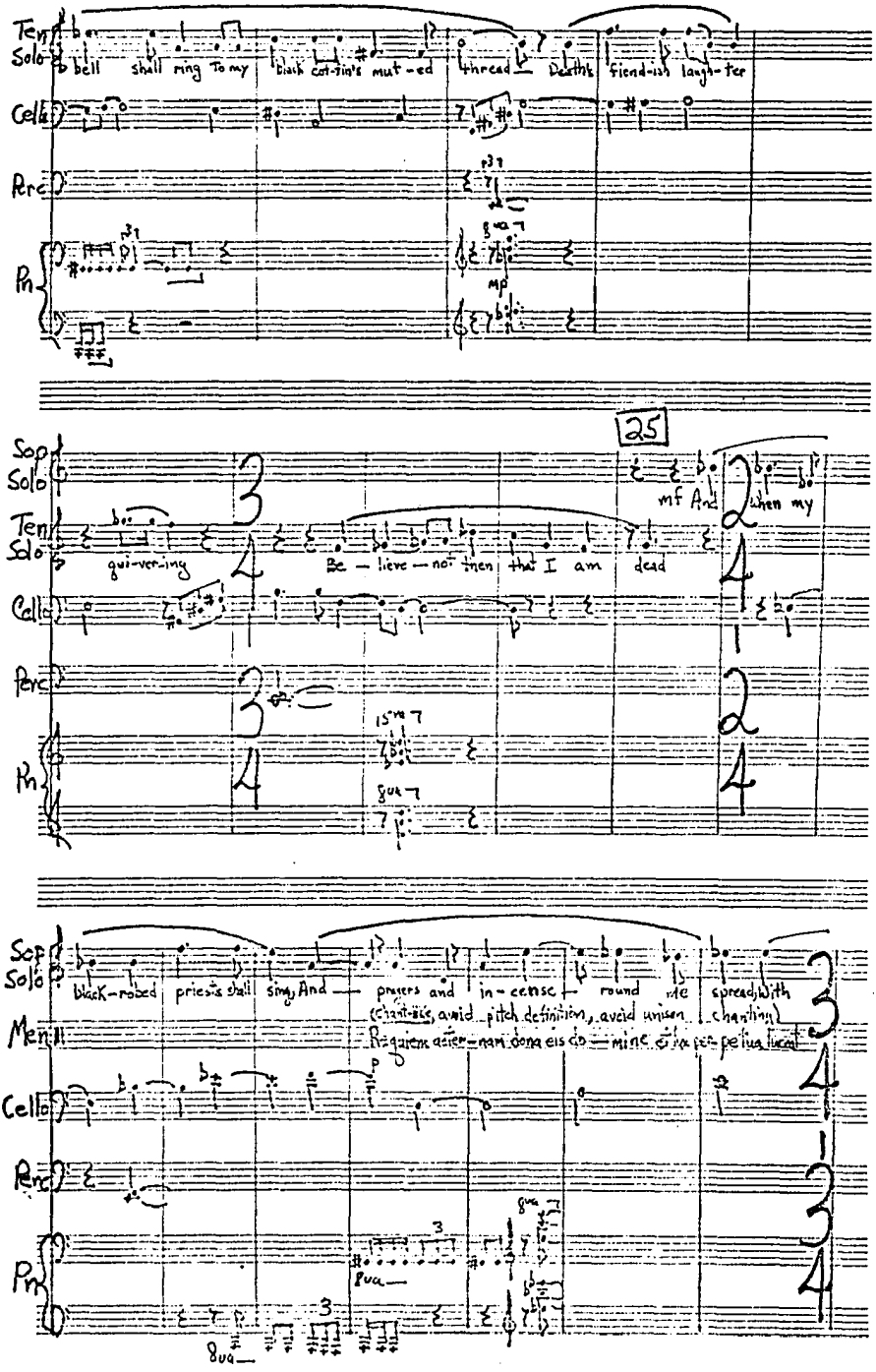
Cello

Perc

Pn

8va

8va



Sop Solo

fac-es dark and sor-row-ing Be-lieve not then that

Men

eis. Te decet hymnus Deus in Sion et tibi reddetur votum in Jerusalem, exaudi oratio

Cello

Perc

Pn

8va

26

Sop Solo

I am dead when on my tomb they head the clay, And

Ten Solo

when

Wom

(tutti)

mp when on

Men

nem meam, ad te omnis caro veniat. Requiem. Kyrie eleison. Kyrie eleison. Christe eleison.

Fl

mp

Hn

Muted

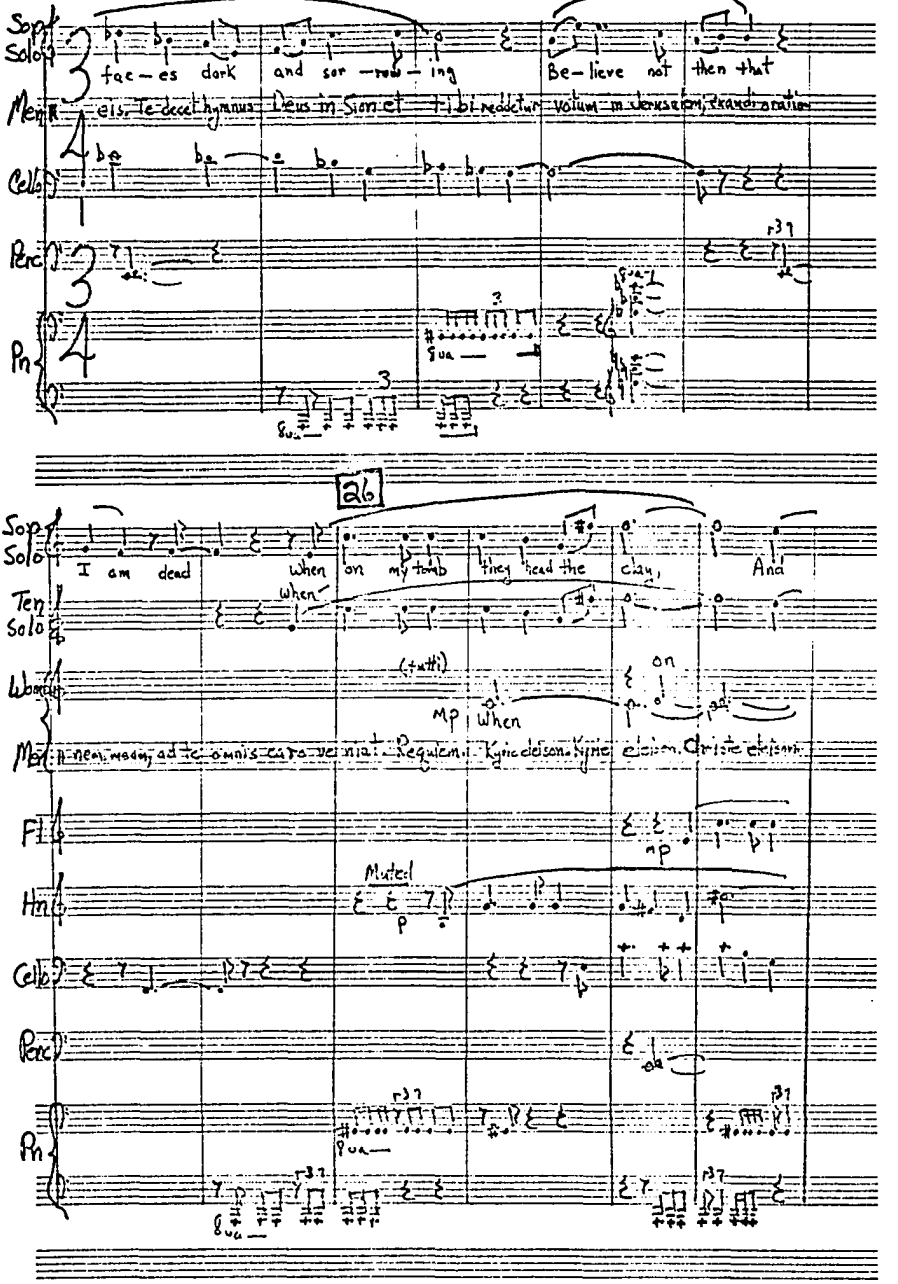
p

Cello

Perc

Pn

8va



Sop Solo: leave me in my lone-ly — bed, And dear ones turn with sobs a-

Ten Solo: the tomb they

Women: Christe eleison. Christe eleison. Kyrie eleison. Kyrie eleison. Christe eleison. Christe eleison.

Men: Christe eleison. Kyrie eleison. Ky-rie eleison. Christe eleison.

Fl

Hn

Cello

Perc

Pn

Sop Solo: way Then ne-ver think that I am dead.

Ten Solo: head the clay

Women: Christe eleison. Requiem aeternam dona eis Domine, et lux perpetua luceat eis, et lux perpetua luceat

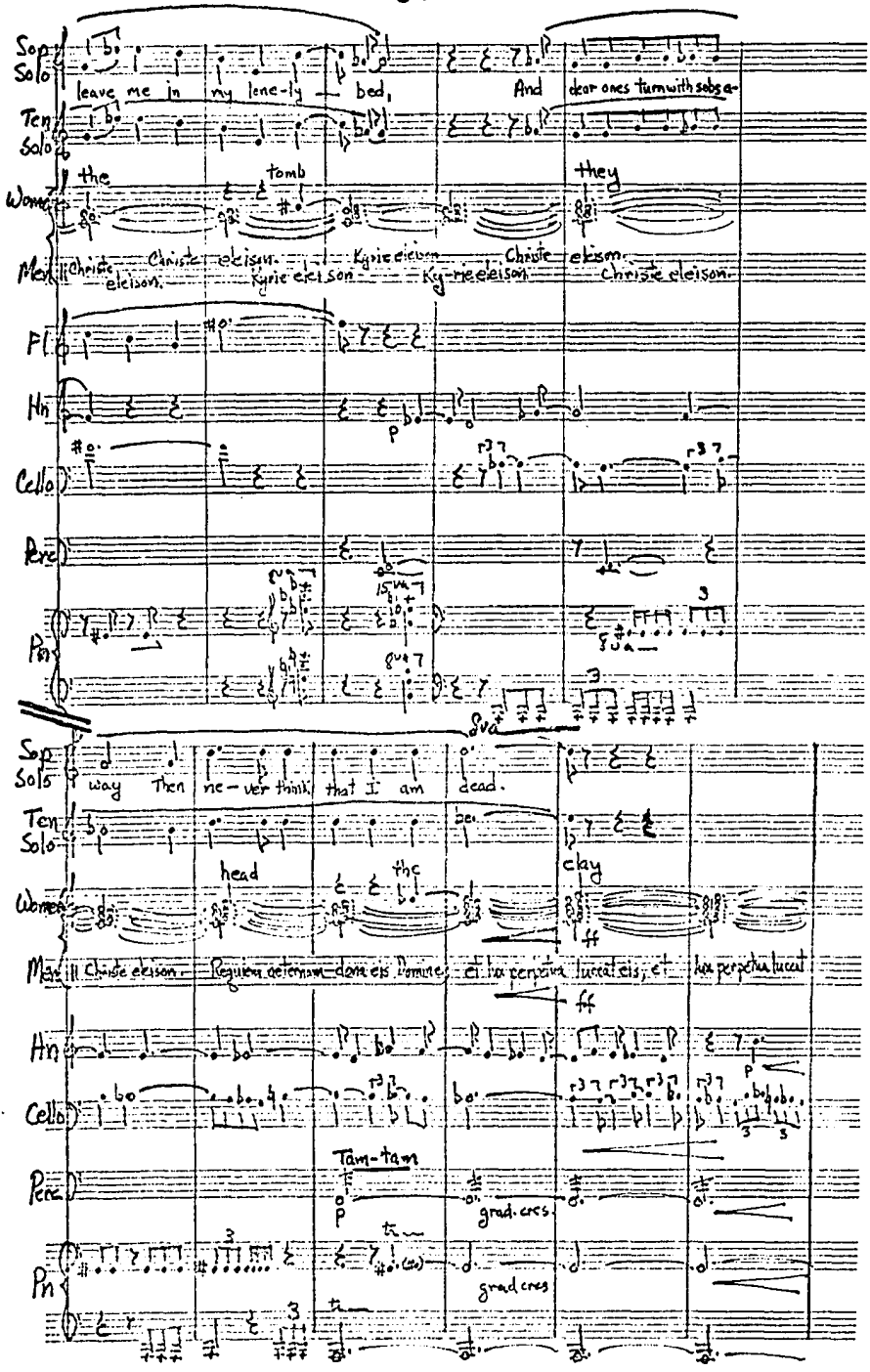
Men: Christe eleison. Requiem aeternam dona eis Domine, et lux perpetua luceat eis, et lux perpetua luceat

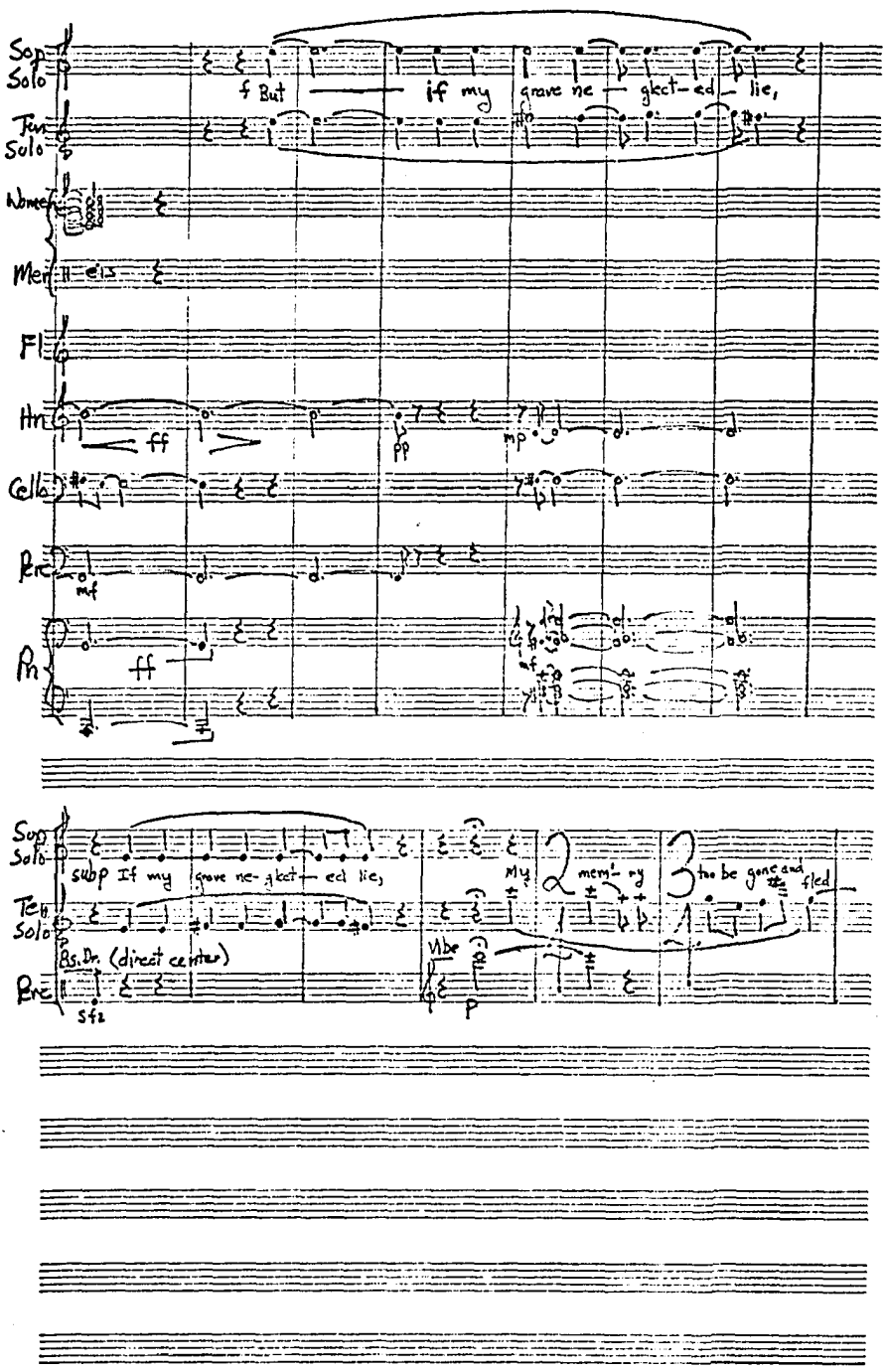
Hn

Cello

Perc: Tam-tam grad. cres.

Pn: grad cres




Sop Solo
f But if my grave ne - glect - ed - lie,
Ten Solo
Women
Men
Fl
Hn
ff
pp
mp
Cello
Perc
mf
Pn
ff
Sop Solo
subp If my grave ne- glect - ed lie,
My
mem'- ry
too be gone and fled
Ten Solo
Bs. Dr. (direct center)
Vibe
Perc
sfz
p

27 Slower ♩=76

Sop Solo: And dear ones pass un-heed-ing by, And dear ones

Ten Solo:

Fl: p

Cello:

Tam-tam

Perc: pp

Sop Solo: pass un-heed-ing by, Ah- then- be-lieve that-

Ten Solo:

Fl:

Cello:

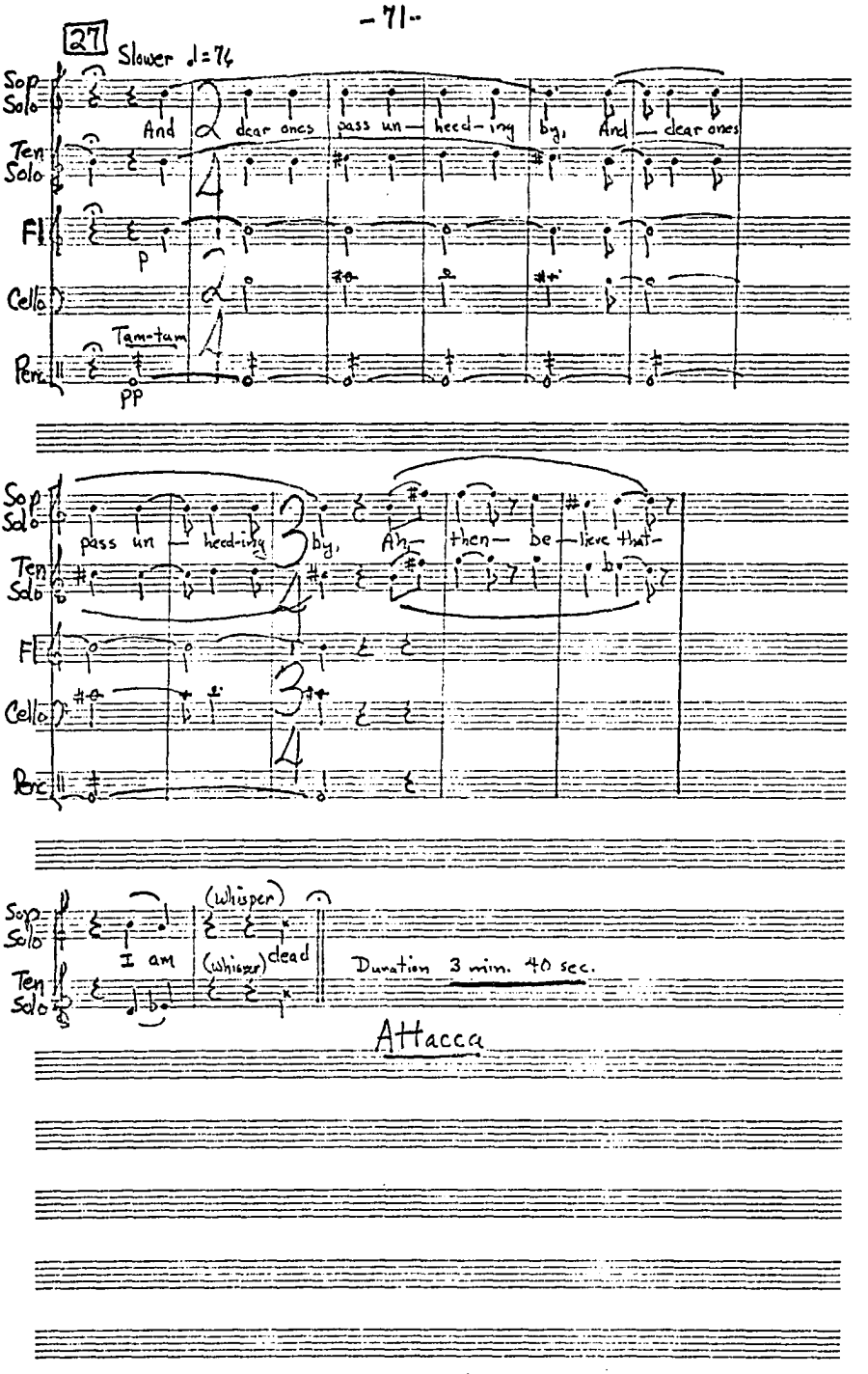
Perc:

Sop Solo: I am (whisper) dead

Ten Solo: (whisper)

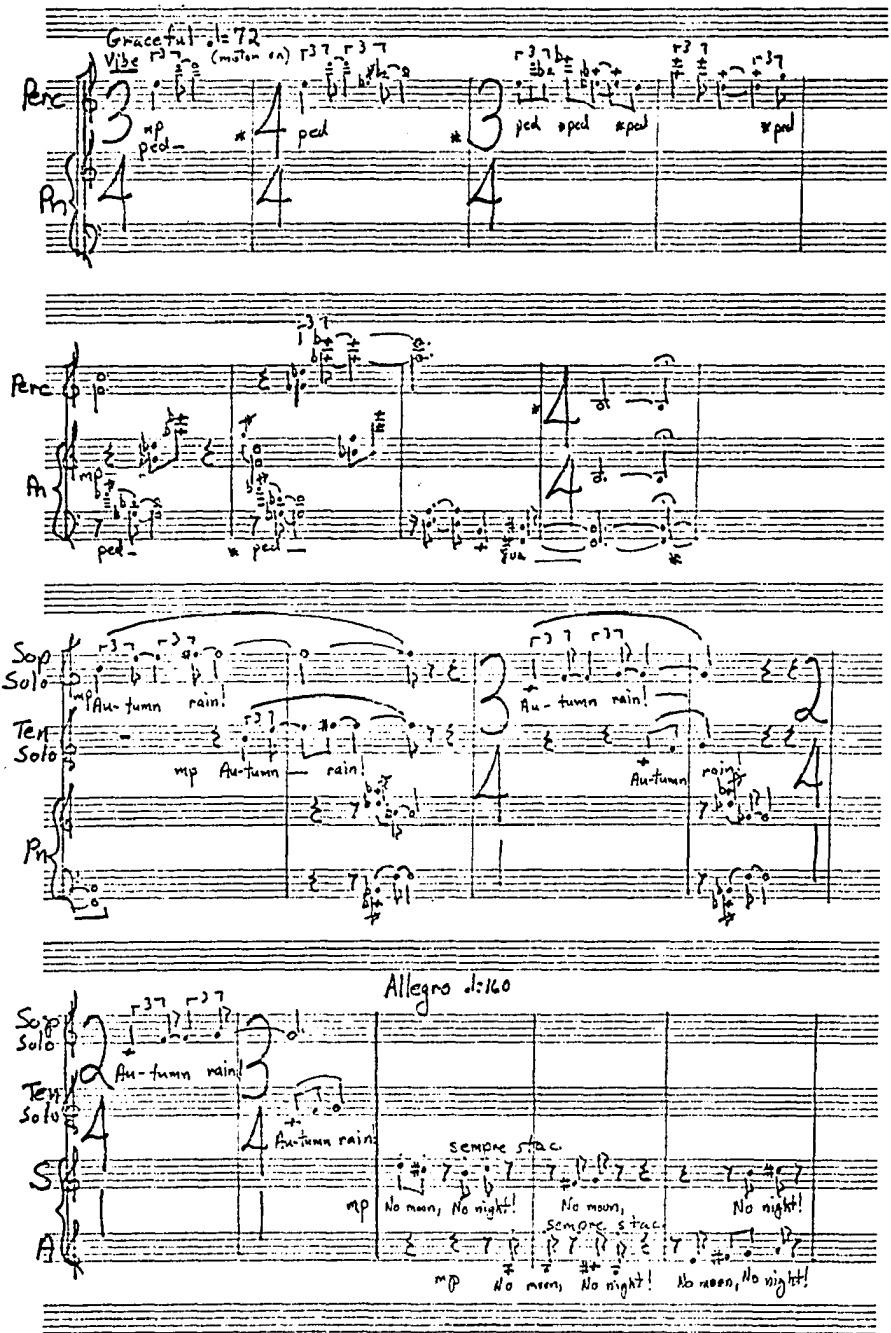
Duration 3 min. 40 sec.

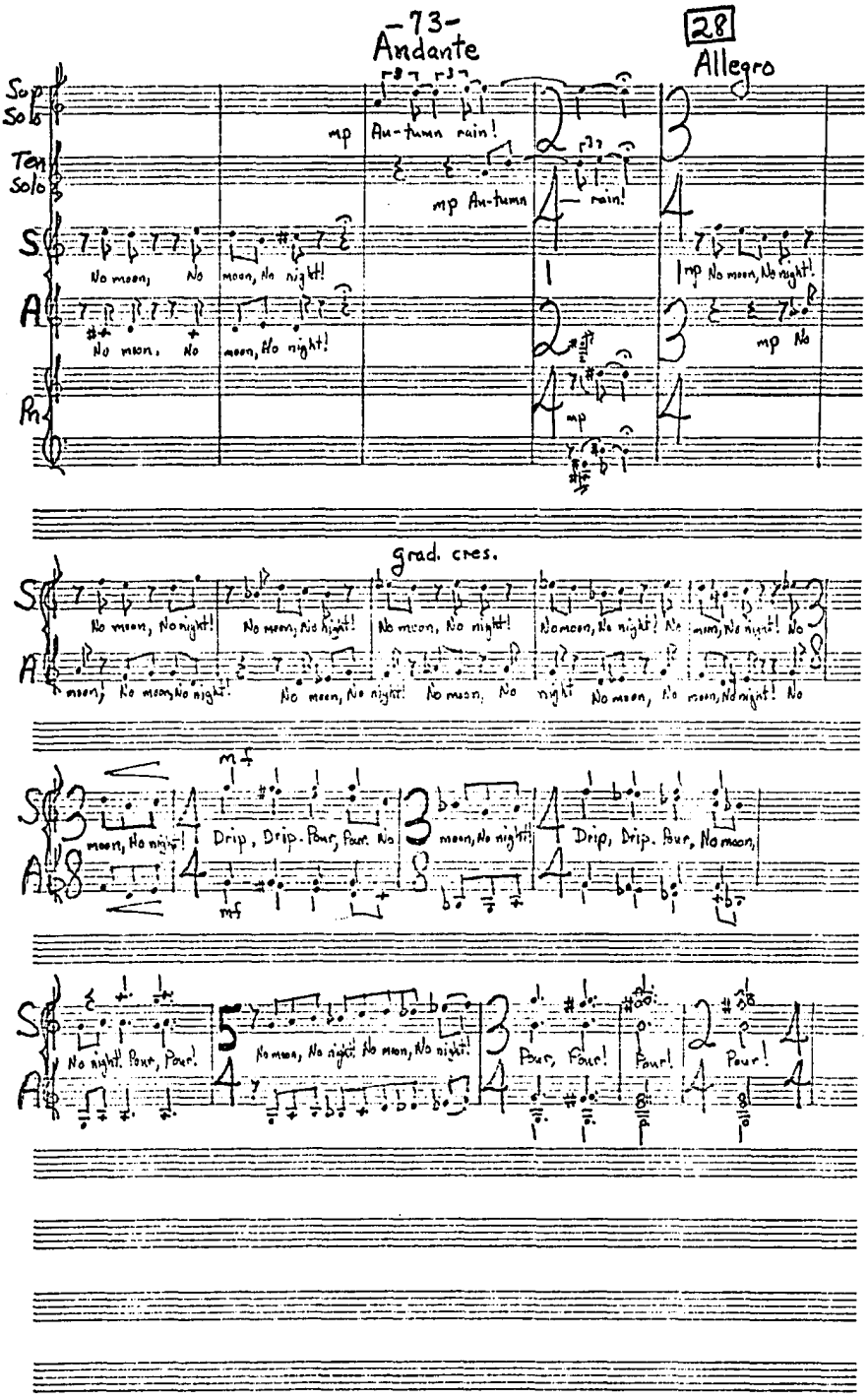
Attacca



I.
"Autumn Rain"

Yin Hsiian (fl. 932)




Andante
28
Allegro
Sop Solo
Ten Solo
S
A
Pno
mp Au-tumn rain!
mp Au-tumn rain!
No moon, No night!
No moon, No night!
mp No moon, No night!
mp No
grad. cres.
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
No moon, No night!
mf
Drip, Drip, Pour, Pour, No moon, No night!
Drip, Drip, Pour, No moon,
No night! Pour, Pour!
No moon, No night! No moon, No night!
Pour, Pour!
Pour!
Pour!

29 Andante

Sop Solo

Ten Solo

Cello

Pn

f Au-tumn rain!

f Au-tumn rain

p

ped ped ped

Sop Solo

S

A

Cello

Pn

mf Lamp gone out, pal-let cold, hat-ing lone-li — ness-

mp Pret-ty witch un-bear-a-bly sad! —

mp

mp

pp

A little faster ♩=176

Fl

Cello

Perc

Pn

p

mf

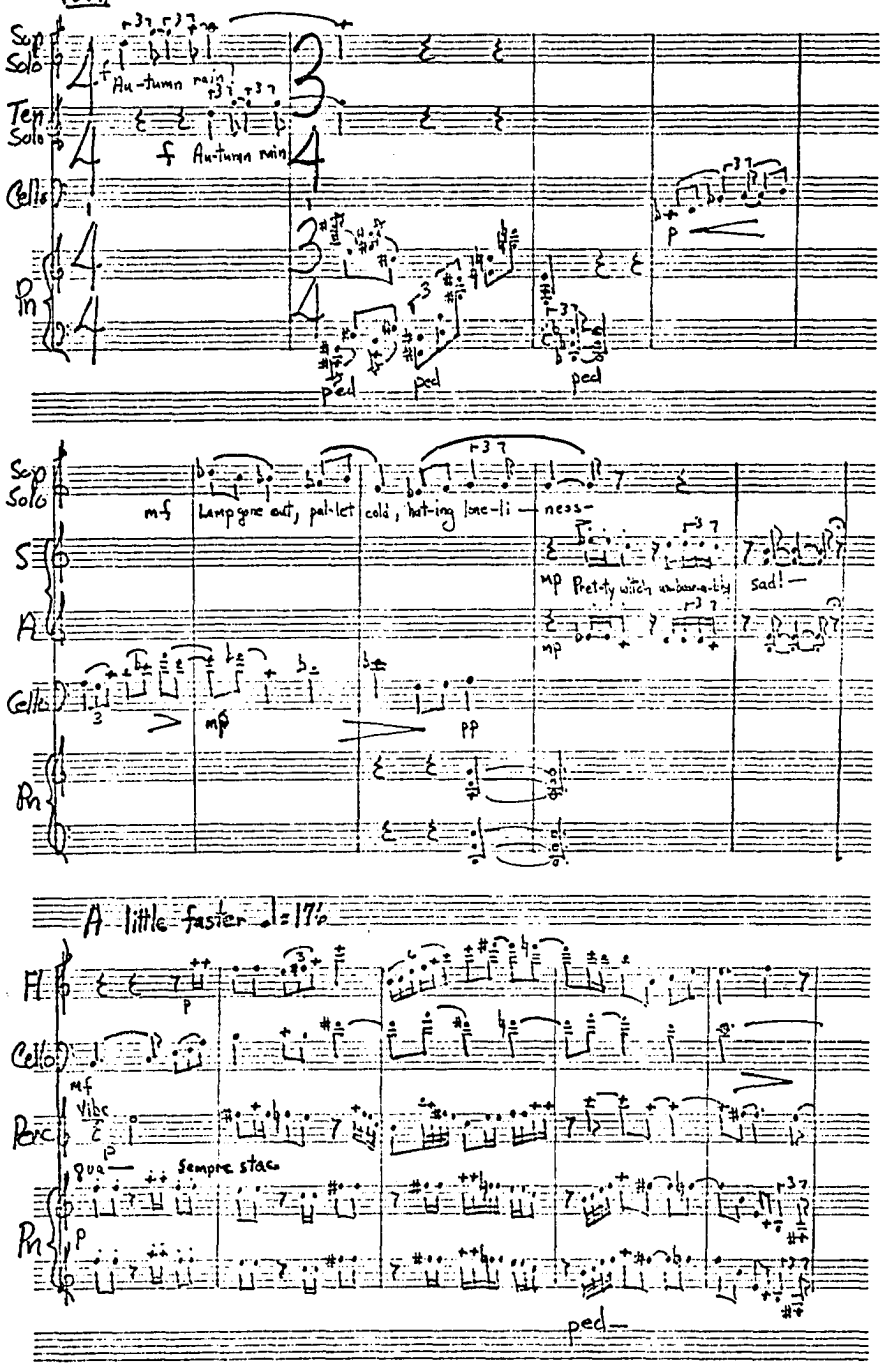
Vibe

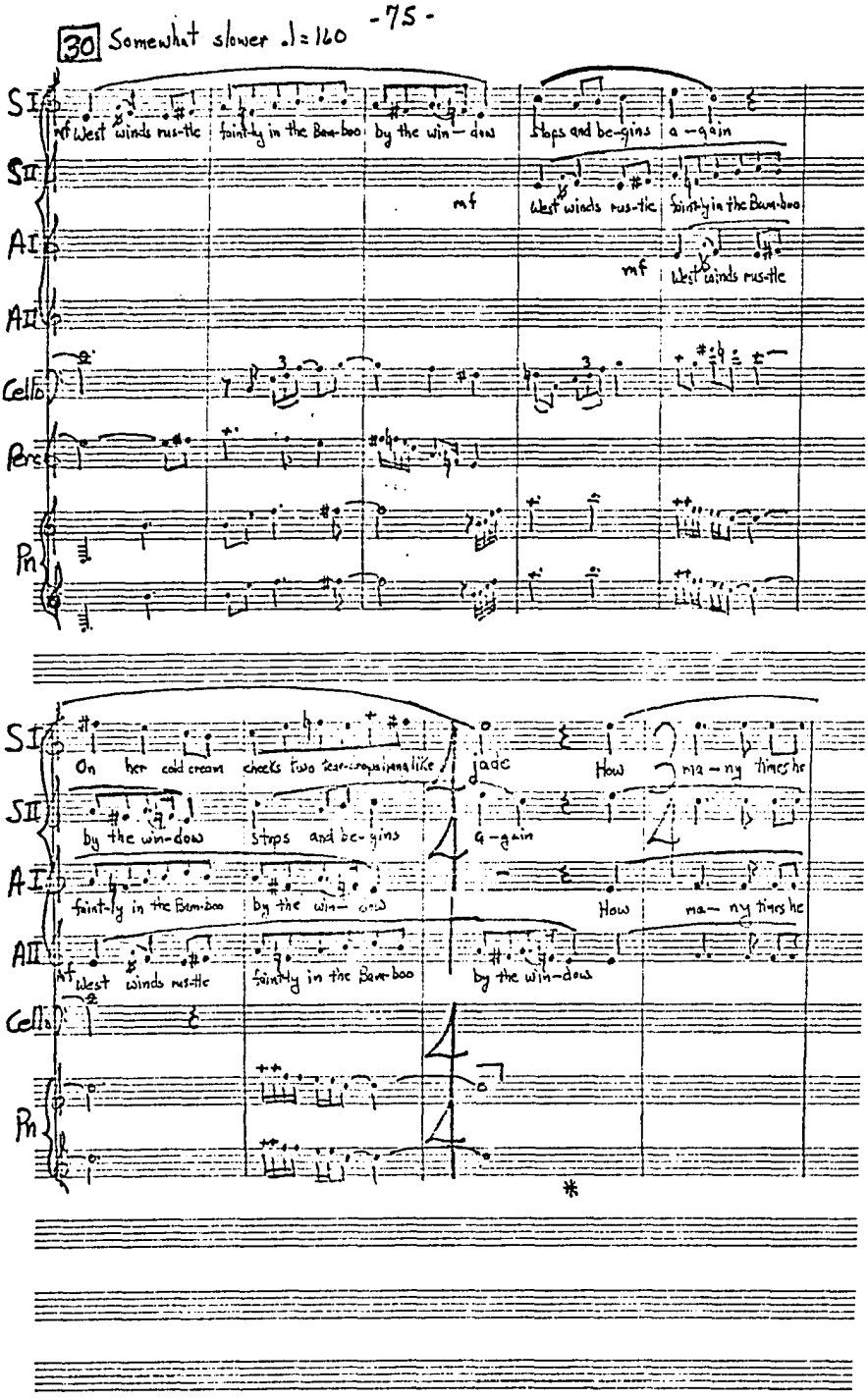
p

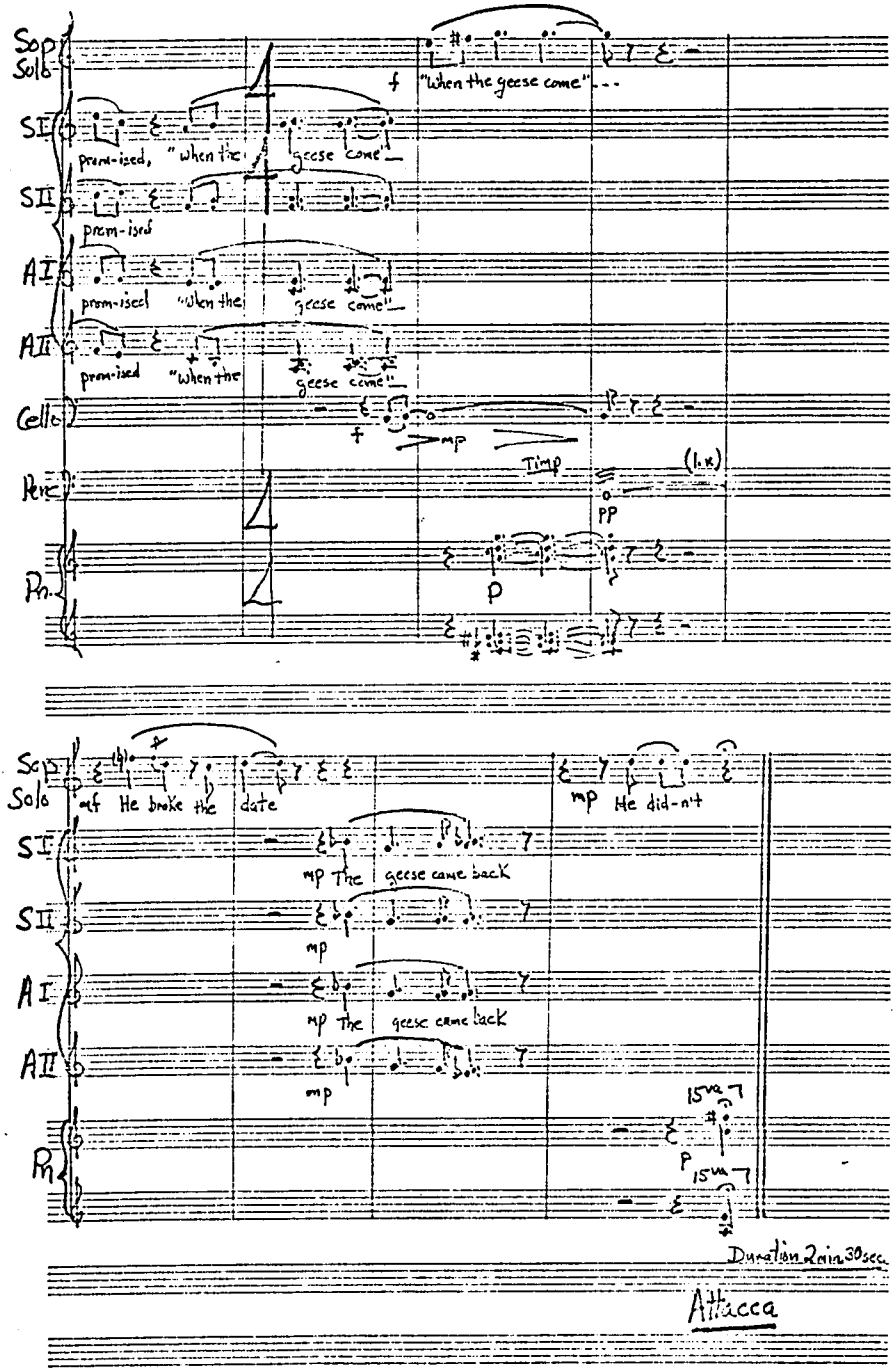
qua — Sempre stac

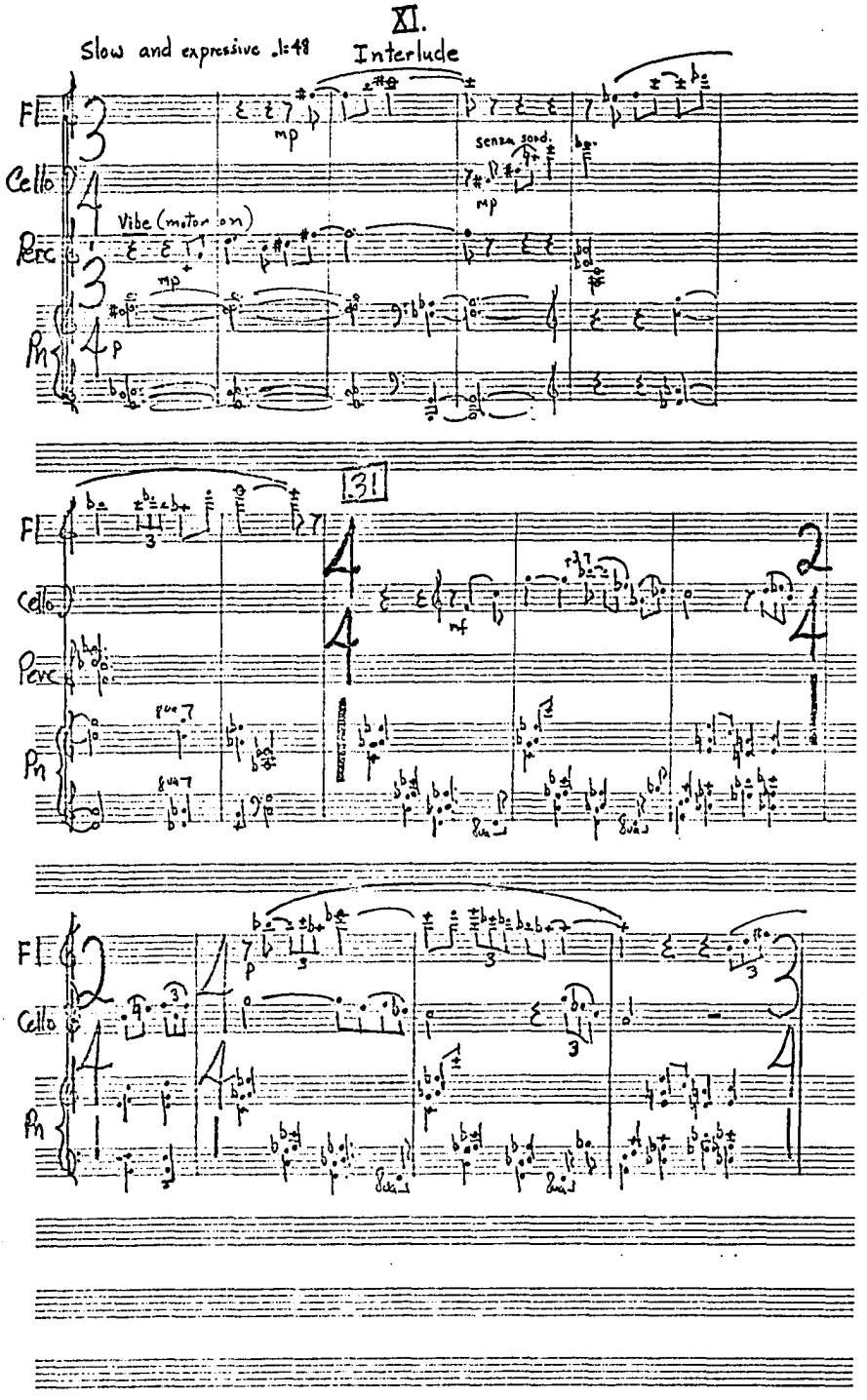
p

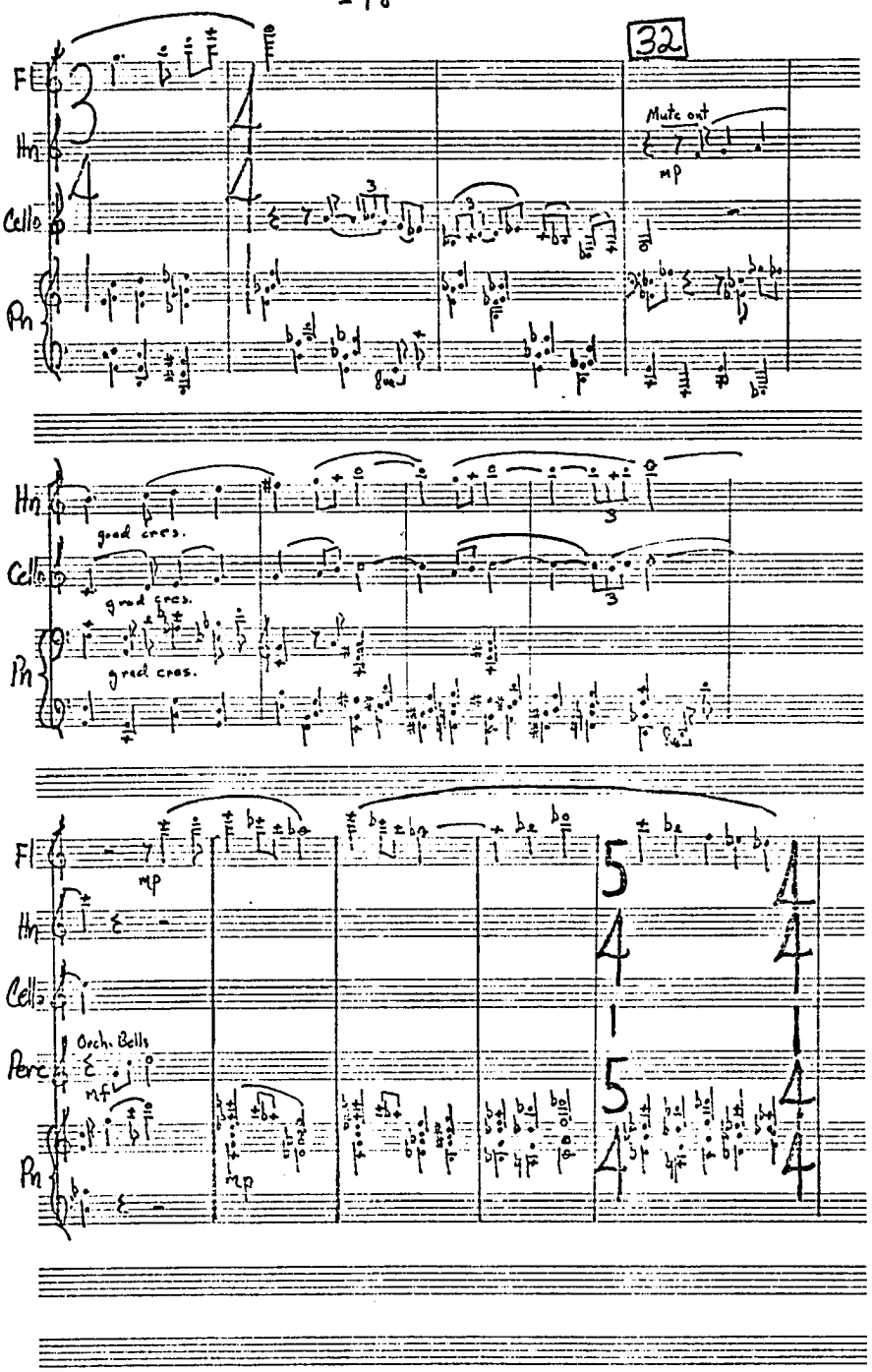
ped —

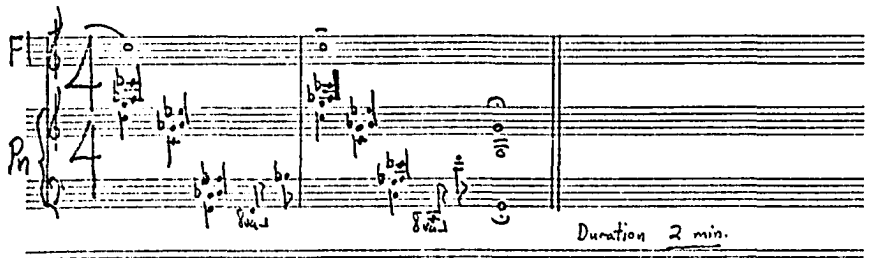



30 Somewhat slower ♩= 160
SI
SII
AI
AII
Cello
Perc
Pn
mf West winds rus-tle faint-ly in the Bam-boo by the win— dow stops and be-gins a —gain
mf West winds rus-tle faint-ly in the Bam-boo
mf West winds rus-tle
On her cold cream cheeks two tear-stains like jade
How ma— ny times he
by the win-dow stops and be-gins a-gain
faint-ly in the Bam-boo by the win— dow
How ma— ny times he
mf West winds rus-tle faint-ly in the Bam-boo by the win-dow
*


Sop Solo
f "when the geese come"
SI
prem-ised, "when the geese come"
SII
prem-ised
AI
prem-ised "when the geese come"
AII
prem-ised "when the geese come"
Cello
f mp
Timp
(l.v.)
Perc
pp
Pn.
p
Sop Solo
mf He broke the date
mp He did-n't
SI
mp The geese came back
SII
mp
AI
mp The geese came back
AII
mp
15va
p
15va
Duration 2 min 30 sec.
Attacca


XI.
Slow and expressive ♩=48
Interlude
Fl
Cello
Perc
Pn
Vibe (motor on)
mp
senza sord.
p
131
mf


32
Fl
Hn
Cello
Pn
Mute out
mp
grad cres.
Perc
Orch. Bells
mf
mp



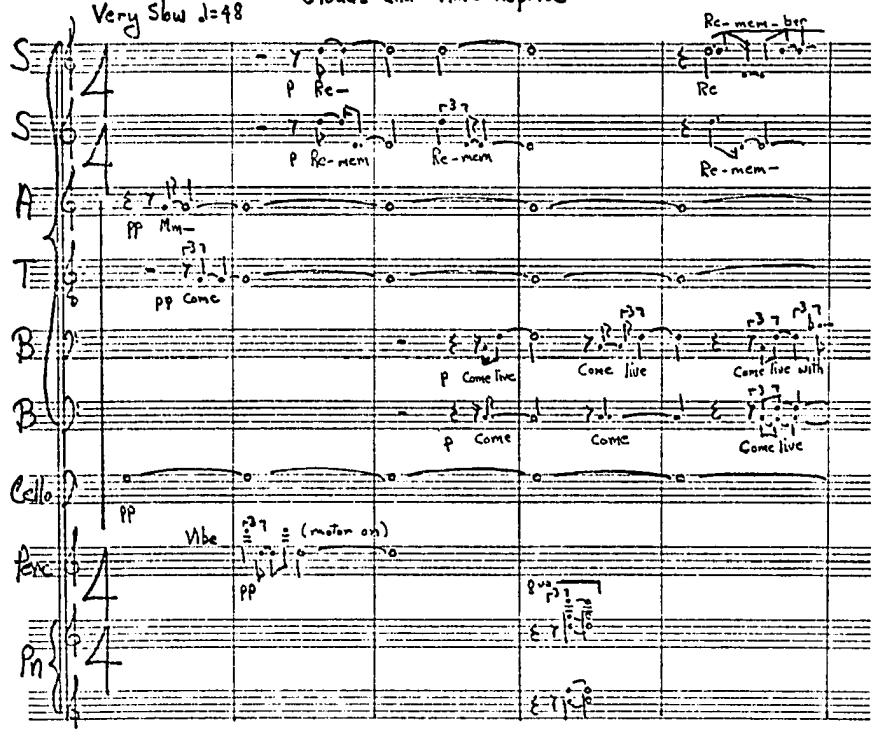
Duration 2 min.

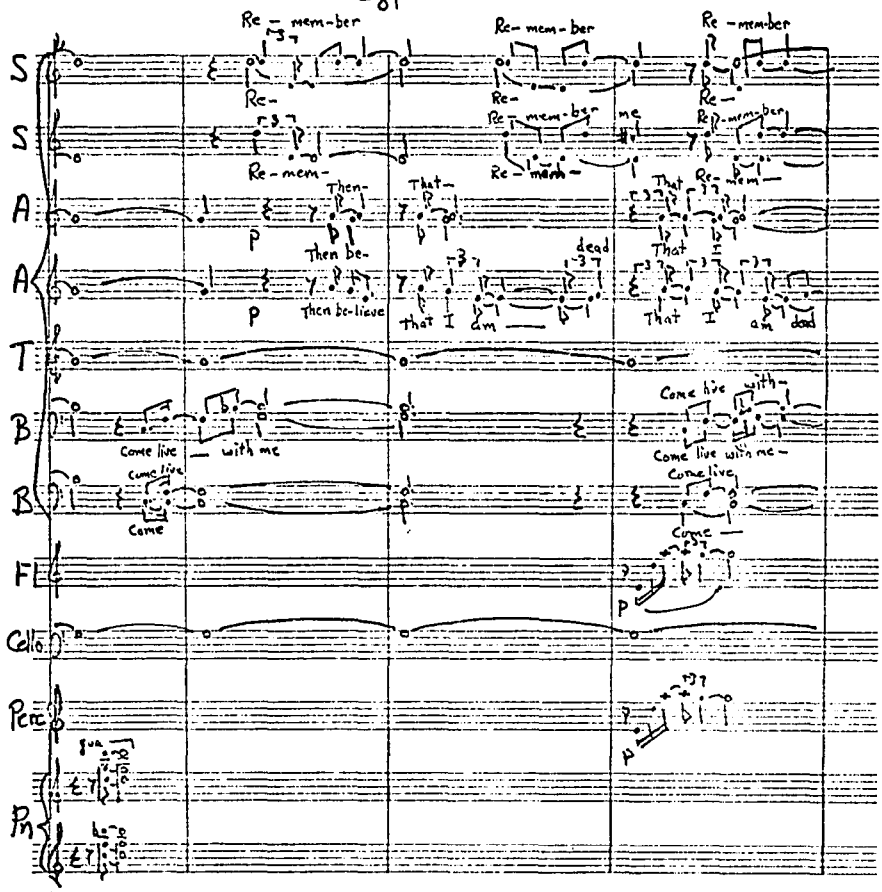
Attacca

XII.

"Clouds" and "Time" Reprise

Matsuo Basho (1644-1694)

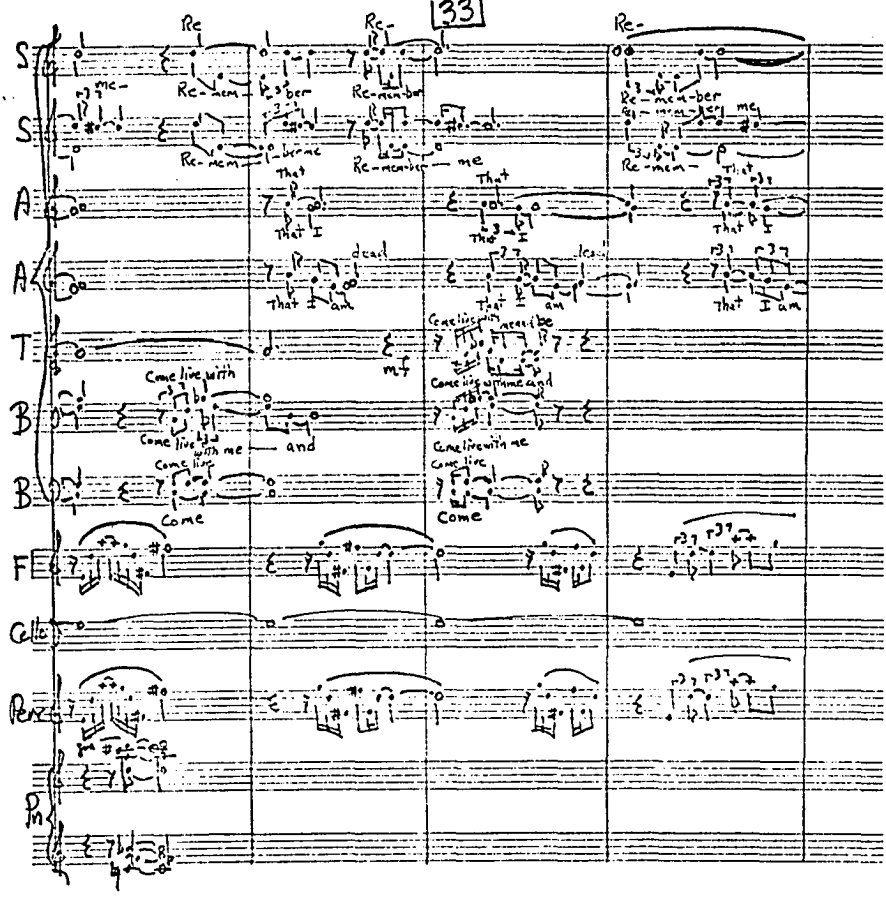


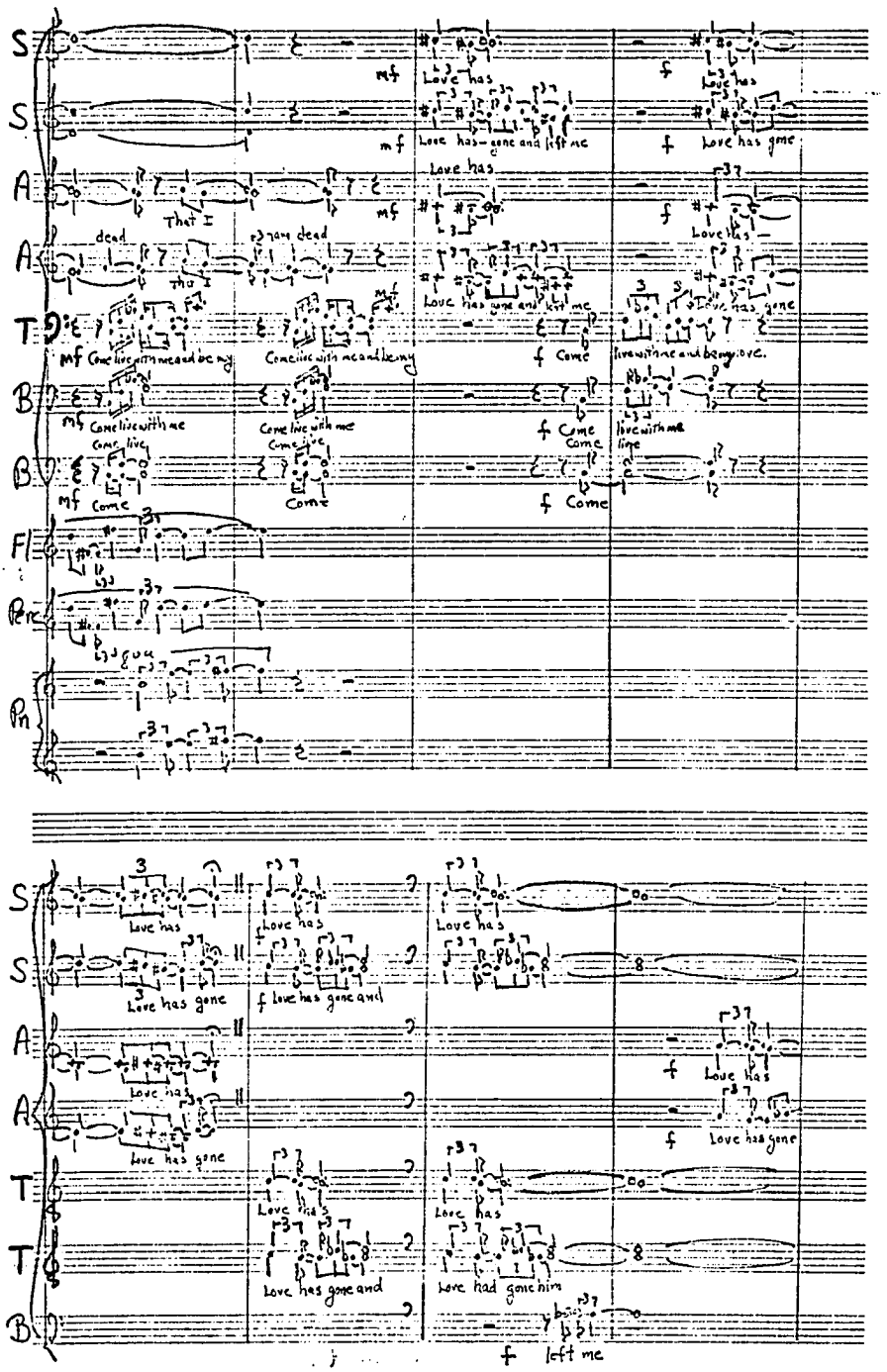

S
S
A
A
T
B
B
F
Cello
Perc
Pn
Re - mem-ber
Re-
Re-mem-
Then-
Then be-
Then be-lieve
That-
That I am
dead
Come live
with me
Come
Re-mem-ber
Re-mem-
me
That
That I am dead
Come live with-
Come live with me-
Come live
Come
p

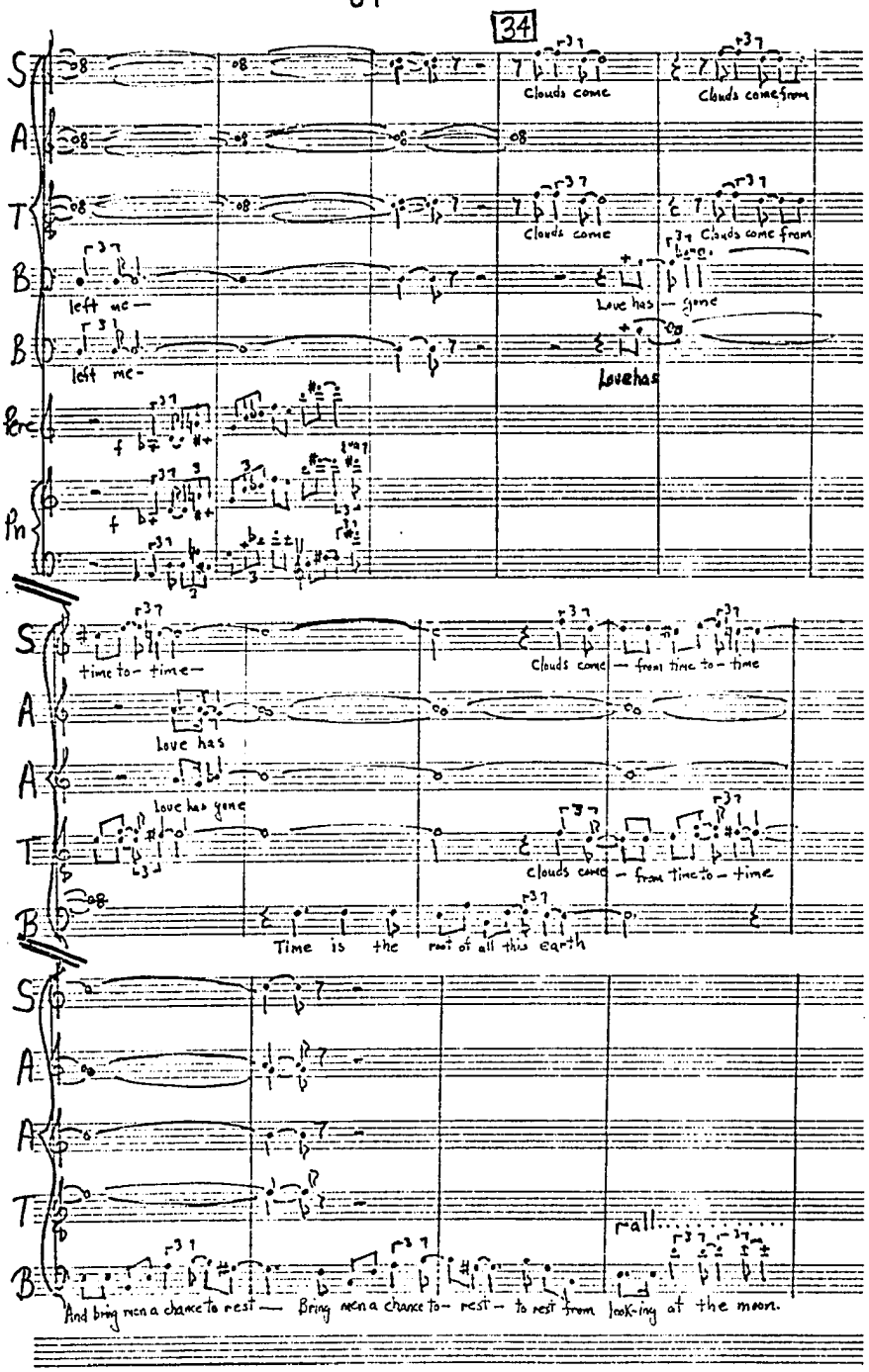
33

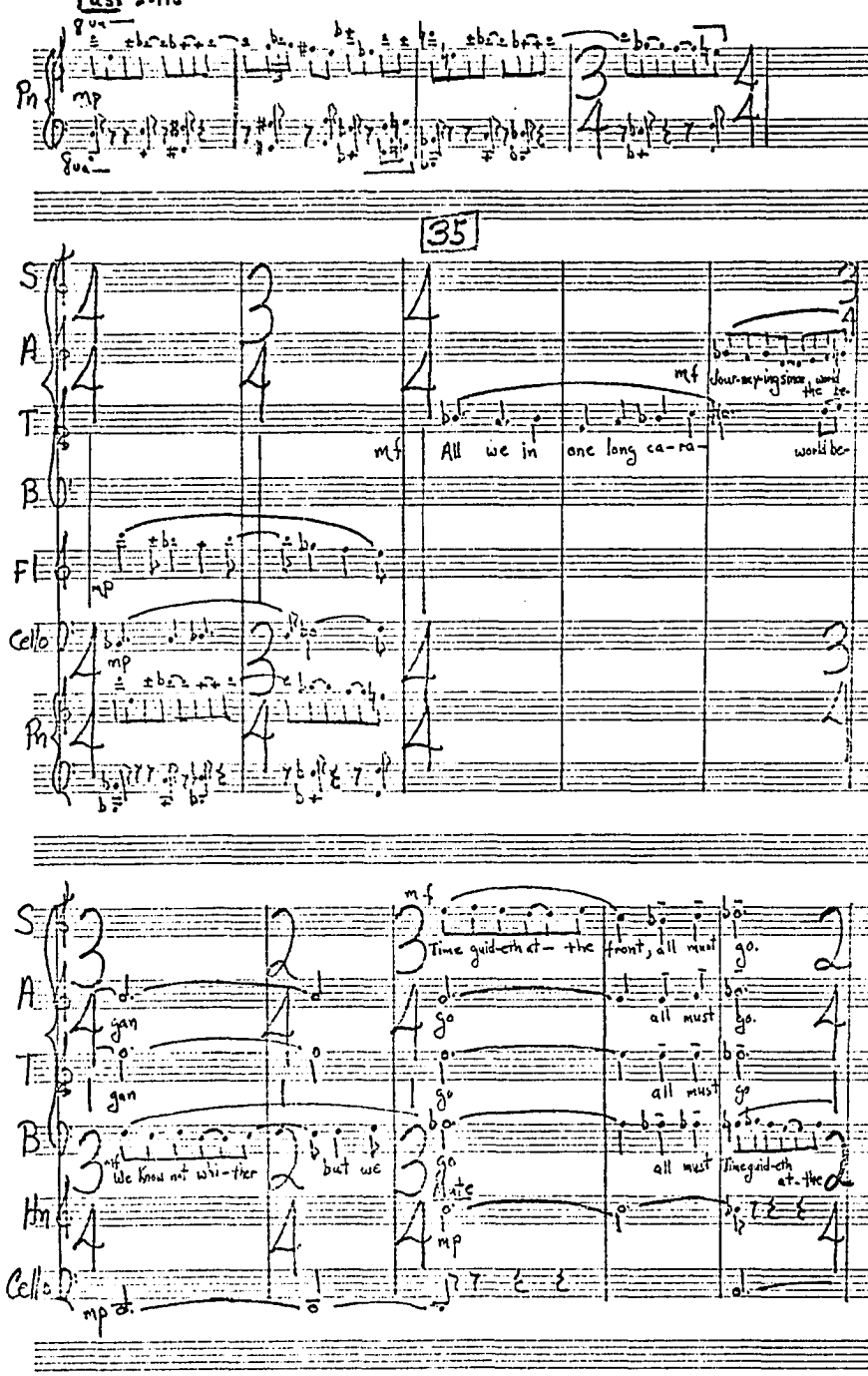
S
S
A
A
T
B
B
F
Cello
Perc
Pn

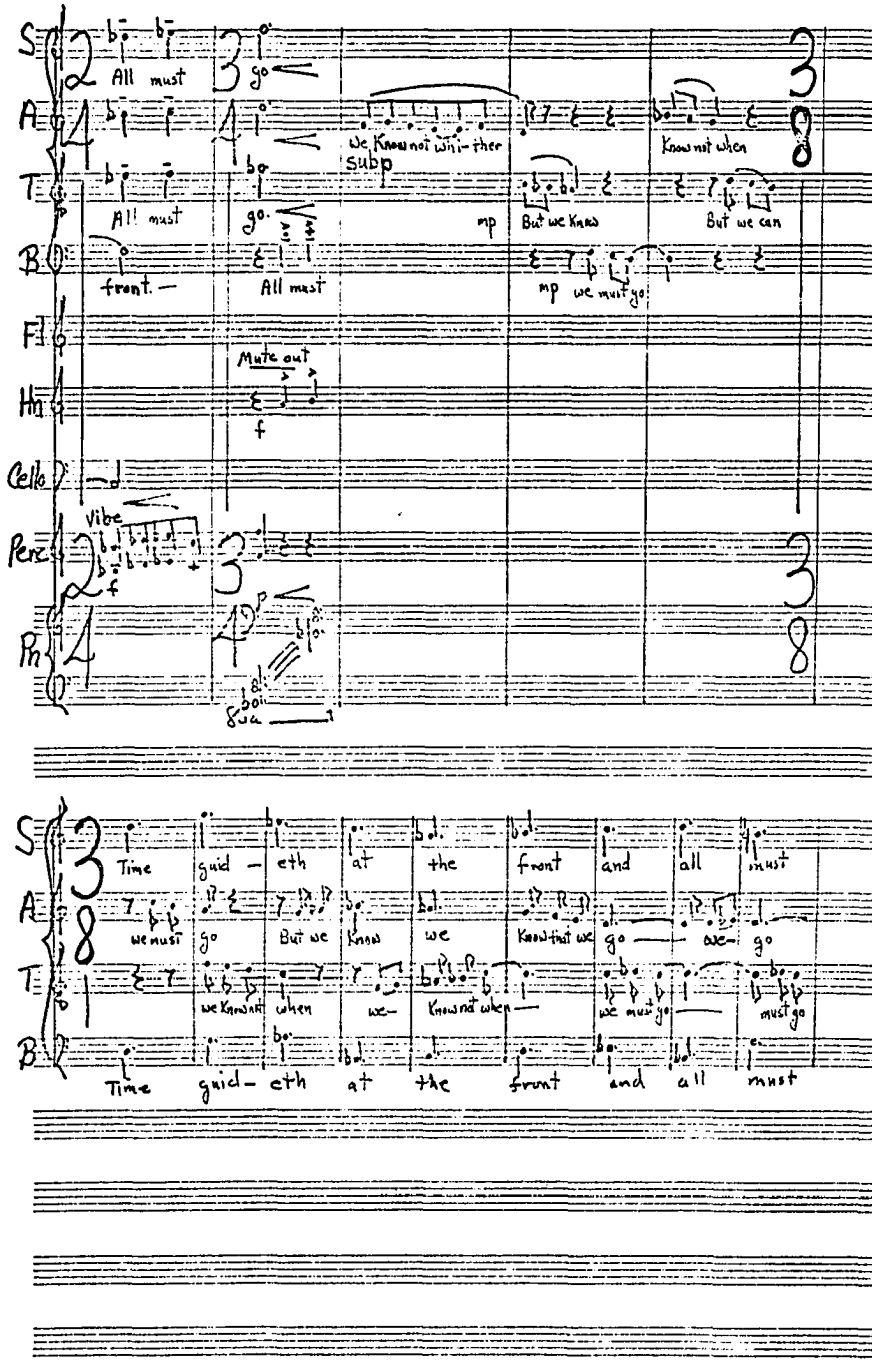
Re-mem-ber
Re-mem-ber me
That I am
dead
Come live with me and
Come live with me
Come live
Come
mf

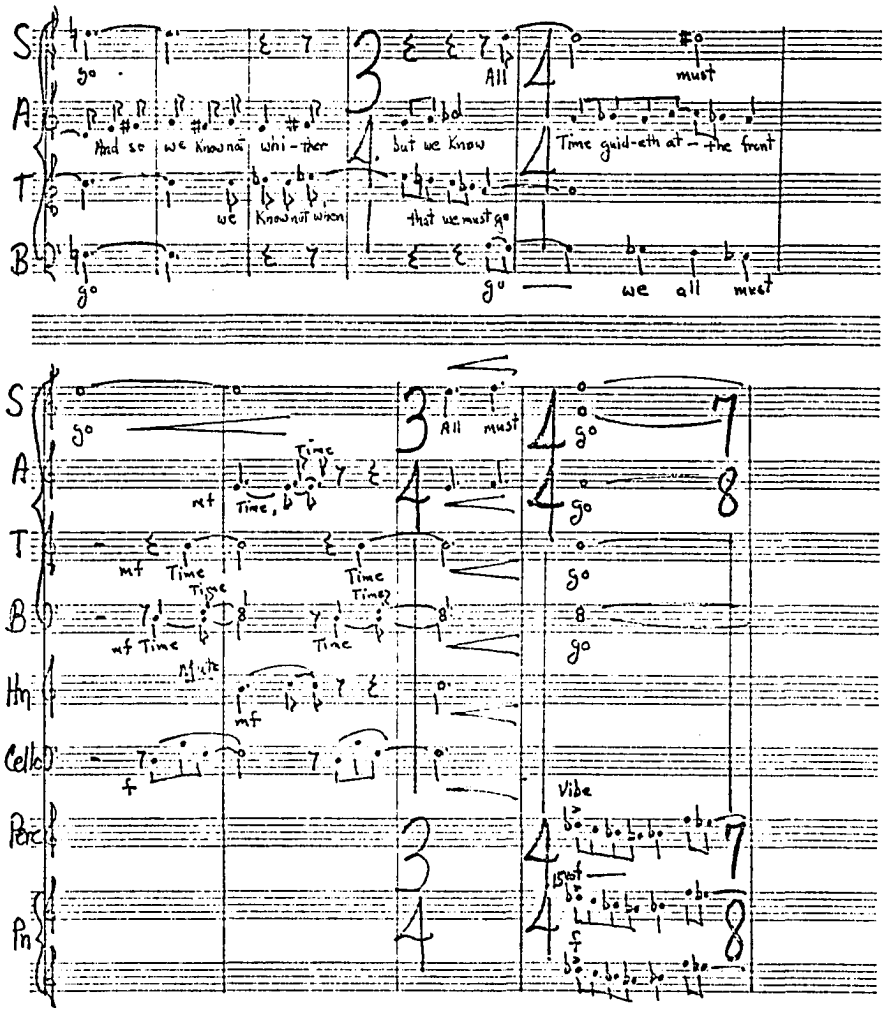


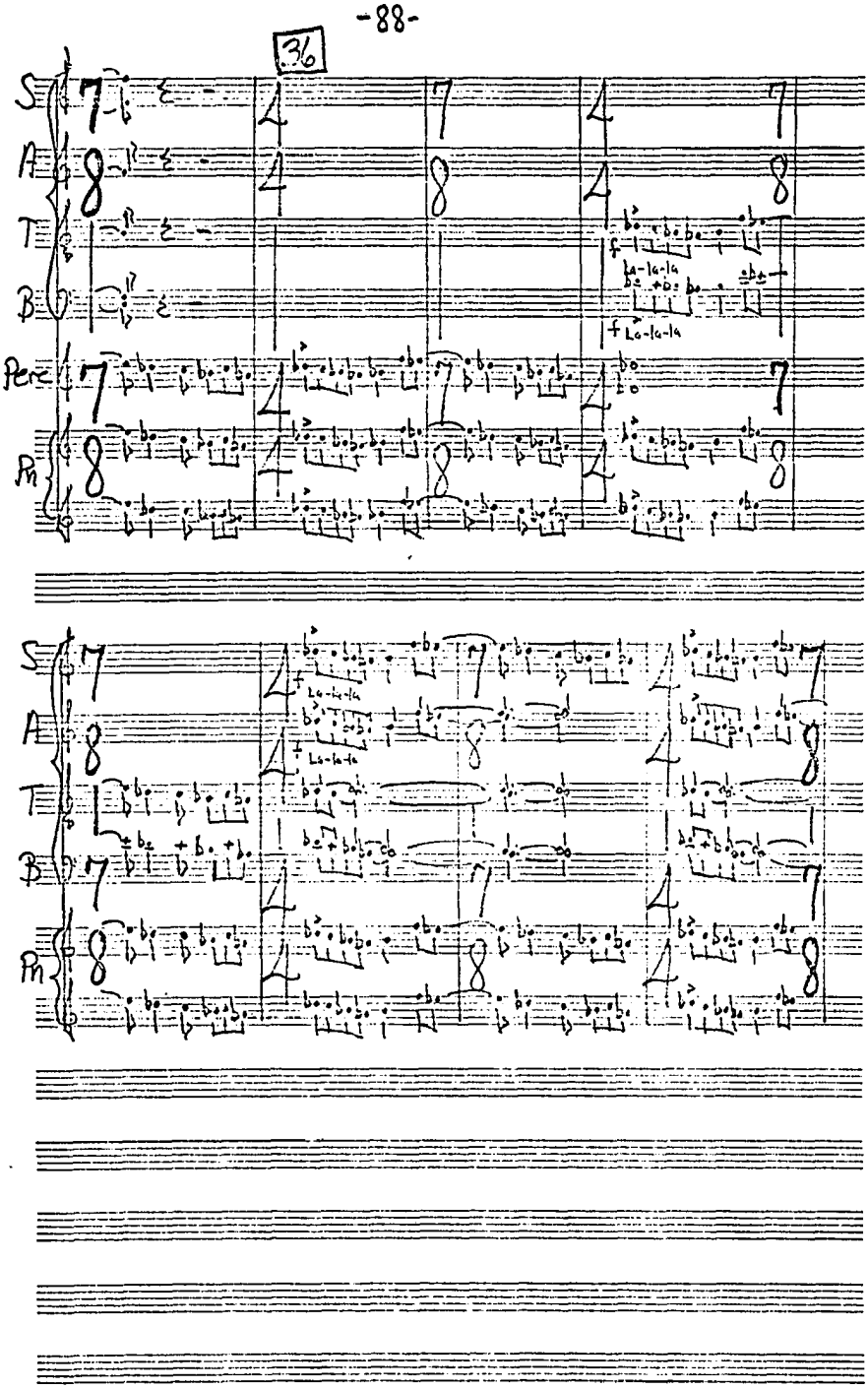

S
S
A
A
T
B
B
F
Perc
Pn
mf
Love has
Love has gone and left me
f
Love has gone
That I
dead
Come live with me and be my love.
Come live with me
Come
live with me and be my love.
Love has gone and left me
f Come
Come live with me
Come live with me and be my love.
Come live with me
Come
Come live with me
Come
f Come
live with me and be my love.
Love has gone
Love has
Love has gone
Love has gone and
f Love has gone and
Love has gone and
Love had gone him
f left me

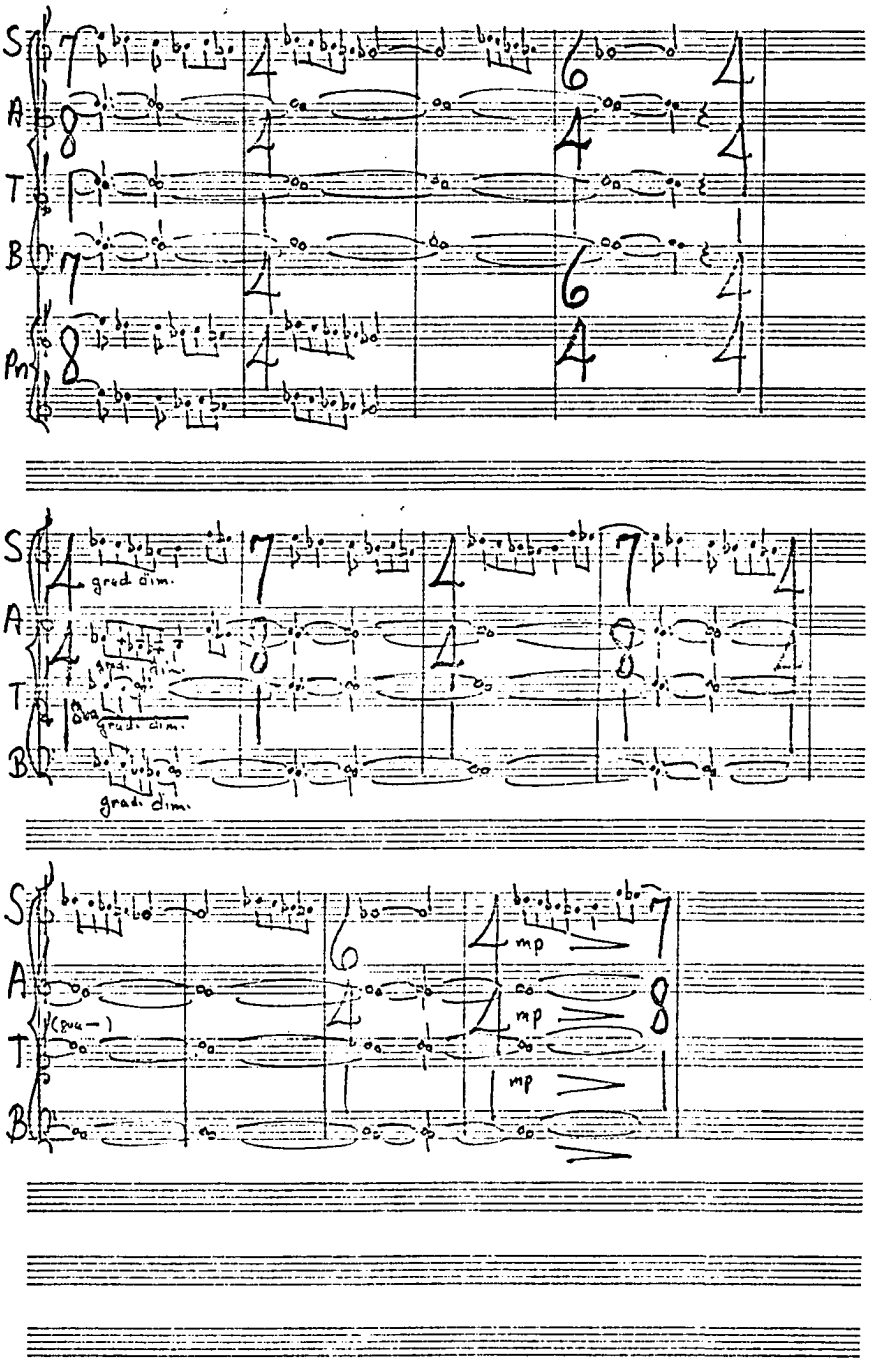

34
S
A
T
B
B
Bre
Pn
Clouds come
Clouds come from
Clouds come
Clouds come from
left me—
Love has — gone
left me-
Love has
time to- time—
Clouds come — from time to- time
Love has
Love has gone
Clouds come — from time to- time
Time is the rest of all this earth
rall.....
And bring men a chance to rest — Bring men a chance to- rest — to rest from look-ing at the moon.

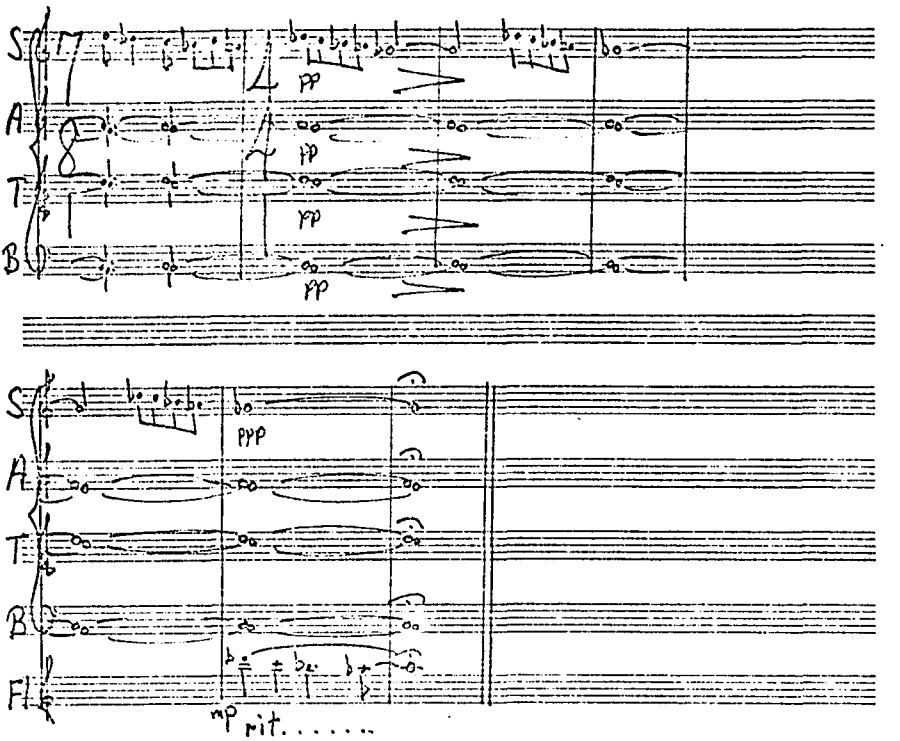

Fast ♩=176
Pn
mp
35
S
A
T
B
Fl
Cello
Pn
mf
All we in one long ca-ra-
mf
Jour-ney-ing since, world the be-
world be-
mp
S
A
T
B
Hn
Cello
mf
Time guid-eth at- the front, all must go.
gan
go
all must go.
gan
go
all must go
mf
We know not whi-ther
but we
go
all must
Time guid-eth at- the
Mute
mp
mp


S
All must
go
We Know not whi- ther
subp
Know not when
A
T
All must
go.
mp
But we Know
But we can
B
front.—
All must
mp we must go
Fl
Mute out
Hn
f
Celle
Vibe
Perc
f
Pn
8va
Time
guid — eth
at
the
front
and
all
must
we must
go
But we
Know
we
Know that we
go
we—
go
we Know not
when
we—
Know not when
we must go
must go
Time
guid- eth
at
the
front
and
all
must


S
A
T
B
go
All
must
And so we Know not whi-ther
but we Know
Time guid-eth at - the front
we Know not when
that we must go
we all must
Time
mf
Hn
Cello
Perc
Pn
f
Vibe
15vol


36
S
A
T
B
Perc
Pn
f La-la-la
f La-la-la
f La-la-la
f La-la-la


S
A
T
B
Pn
grad. dim.
mp
(qua-)



Duration 4min. 10 sec.

Total Duration 38 min. 40 sec.