

**SEASON SONGS:
A Song Cycle for Voice and Orchestra**

by

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Abstract

Season Songs is a song cycle for mezzo-soprano (or tenor) and medium sized orchestra (a performing version for voice and piano is appended). There are four songs and an orchestral prelude. The poems are by various authors and provide the programmatic elements of the cycle in that each poem is set in a different season of the year and time of day: winter/morning, spring/afternoon, summer/evening, and autumn/night respectively. The title of the prelude sets it just before dawn. The music of the prelude and the last song is closely related both motivically and tonally, thus reinforcing the cyclical nature of the work.

The accompanying commentary seeks to explain the compositional processes and aesthetic principles which guided the creation of *Season Songs*. The music explores non-functional tonality, in that means other than traditional tonic-dominant (i.e., V-I) relationships are sought by which to create a sense of forward propelled harmonic motion. This sense of harmonic "trajectory", in conjunction with appropriate rhythmic proportions, is held to be one of the most important factors contributing toward the sense of departure and return, tension and resolution in the music. The main means used toward this end is a four-note *source cell* which governs much of the harmonic and motivic activity in the work, from the most local level of leading motives of individual songs to the broadest level of key relationships among songs. The harmonic manifestation of the *source cell* promotes root movement by major thirds and minor seconds on the local as well as broad levels. Sonorities associated with traditional tonality, such as open fifths in the bass and major or minor triads, are common, although the contexts in which they are heard are usually non-traditional. The metric pulse is usually distinctly articulated and readily intelligible, although changes in metre are frequent in most of the songs.

The text setting aspires to a directness of expression. The words will be intelligible in performance and the music reflects and magnifies the emotional content of the the text. While there are several levels on which the music can be appreciated, over-obscurity is avoided, as a rule, especially in the composition of the musical surface.

Supervisor

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Season

Songs

A Song Cycle

for

Voice and Orchestra

by

Mark Mitchell

Instrumentation


2 Flutes
 2 Oboes
 2 Clarinets in A
 Bass Clarinet in B-flat
 2 Bassoons


2 Horns in F
 2 Trumpets in C
 2 Trombones
 (Tenor and Bass)
 Bass Tuba

Percussion I -
 Timpani (4), Marimba,
 Glockenspiel, Medium Cymbal
 Percussion II -
 Vibraphone, Xylophone, Anvil,
 Small and Large Cymbals,
 Bass Drum, Large Tom
 Celesta
 Harp
 Strings



Performance Notes


There are two gradations between speaking and singing, notated thus:

 closer to singing than speaking;
 breathy.

 closer to speaking than singing;
 pitched speaking.

Accidentals apply throughout the measure. However, cautionary accidentals have often been added.

Harp harmonics sound an octave higher than written. Thus  sounds 

In string parts  means "non divisi". Divisi are always marked as such.

The dynamic marking "n." is an abbreviation of "niente", meaning "silence".

All transposing instruments are notated at written pitch.

Duration ca. 16 - 17 min.

Prelude, Before Dawn

2

3 Quietly pulsating (♩=48) 4

4

2 Flutes *pp*

2 Oboes

2 Clarinets in A

Bass Clarinet in B♭

Bassoon 1. Solo *p*

2 Horns in F

Percussion I

Percussion II

Celesta *p*

Harp

3 Quietly pulsating (♩=48) 4

4 *con sord.*

Violins I *pp*

Violins II *pp*

Violas *con sord.*

Violoncellos *pp*

Contra Basses

div. a 3

div. a 2

div.

19

Fl. *ppp*

Ob.

Cl. *ppp* *pp*

B.Cl.

Ban.

Hrn. 1. *crescibile* *pp*

Perc. I

Perc. II

Celosa

Harp

Vln. I *n.*

Vln. II *n.*

Vla. *n.*

Vcl. *n.*

C.B. *n.*

Detailed description: This page of a musical score covers measures 19 through 24. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Ban.), Horn (Hrn.), Percussion I (Perc. I), Percussion II (Perc. II), Cello (Celosa), Harp (Harp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (C.B.). Measures 19-20 feature the Flute and Clarinet with *ppp* dynamics. Measures 21-24 show a crescendo in the Horns, marked *crescibile* and *pp*, while the Percussion, Cello, and Harp maintain a steady rhythmic pattern. The string section (Violins, Viola, Violoncello, and Contrabass) is marked *n.* (no part) throughout this section.

3
(17) 4

This musical score page contains three systems of staves. The first system, measures 17-18, includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B.C.), Bassoon (Bsn.), Horn (Hrn.), Marimba, Percussion I (Perc. I), Vibraphone (Vib.), Percussion II (Perc. II), Celesta, and Harp (Harp.). The second system, measures 3-4, includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (C.B.).

Measure 17: Flute and Oboe play a half note G4. Clarinet and Bassoon play a half note F#4. Bassoon and Horn play a half note E4. Marimba, Percussion I, and Vibraphone play a half note D4. Percussion II plays a half note C4. Celesta plays a half note B3. Harp plays a half note A3. Violin I and II play a half note G4. Viola and Violoncello play a half note F#4. Contrabass plays a half note E4.

Measure 18: Flute and Oboe play a half note A4. Clarinet and Bassoon play a half note G4. Bassoon and Horn play a half note F#4. Marimba, Percussion I, and Vibraphone play a half note E4. Percussion II plays a half note D4. Celesta plays a half note C4. Harp plays a half note B3. Violin I and II play a half note A4. Viola and Violoncello play a half note G4. Contrabass plays a half note F#4.

Measure 3: Flute and Oboe play a half note G4. Clarinet and Bassoon play a half note F#4. Bassoon and Horn play a half note E4. Marimba, Percussion I, and Vibraphone play a half note D4. Percussion II plays a half note C4. Celesta plays a half note B3. Harp plays a half note A3. Violin I and II play a half note G4. Viola and Violoncello play a half note F#4. Contrabass plays a half note E4.

Measure 4: Flute and Oboe play a half note A4. Clarinet and Bassoon play a half note G4. Bassoon and Horn play a half note F#4. Marimba, Percussion I, and Vibraphone play a half note E4. Percussion II plays a half note D4. Celesta plays a half note C4. Harp plays a half note B3. Violin I and II play a half note A4. Viola and Violoncello play a half note G4. Contrabass plays a half note F#4.

Measure 5: Flute and Oboe play a half note G4. Clarinet and Bassoon play a half note F#4. Bassoon and Horn play a half note E4. Marimba, Percussion I, and Vibraphone play a half note D4. Percussion II plays a half note C4. Celesta plays a half note B3. Harp plays a half note A3. Violin I and II play a half note G4. Viola and Violoncello play a half note F#4. Contrabass plays a half note E4.

Measure 6: Flute and Oboe play a half note A4. Clarinet and Bassoon play a half note G4. Bassoon and Horn play a half note F#4. Marimba, Percussion I, and Vibraphone play a half note E4. Percussion II plays a half note D4. Celesta plays a half note C4. Harp plays a half note B3. Violin I and II play a half note A4. Viola and Violoncello play a half note G4. Contrabass plays a half note F#4.

4
16 4 3
4

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Marimba

Perc. I

Vib.

Perc. II

Coloss.

Harp

4 3
4 4

Vln. I

Vln. II

Vla.

Vcl.

C.B.

[illegible]

*n. = niente : silence

B

25

FL.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Mar.

Perc. I

Vib.

Perc. II

Celesta

Harp

Vln. I

Vln. II

Vla.

Vcl.

C.B.

pp

p

con sord.

div. a 3

div. a 2

n.

pp

p

4

5

4

4

4

5

4

p

31

5 3 4

Fl. *pp* 1. *espressivo* *mp* *pp*

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Perc. I

Perc. II

Celista

Harp

5 3 4

Vln. I *espressivo* *ard.* *v* *mf* *una*

Vln. II *pp* *espressivo* *v* *mf*

Vla.

Vcl.

C.B.

C

36 $\frac{4}{4}$ $\frac{3}{4}$

Fl. *ppp* *pp* *p* *Tranquillo (un poco mosso)*

Ob. *pp* *p*

Cl. *pp* *p* *affrettato*

B.C. *pp*

Bass. *p* *pp*

Hrn. *pp*

Timpani

Perc. I *pp*

Perc. II

Celosa

Harp

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ *poco rit.* *Tranquillo (un poco mosso)* *pp*

Vln. II (ord.) *ppp*

Vla. *ppp*

Vcl. *div.* *una.* *pp*

C.B. *pp*

42

Fl.

Ob.

Cl.

B.Cl.

Bso.

Hrn.

Timpani

Perc. I

Perc. II

Celista

Harp

Vln. I

Vln. II

Vla.

Vcl.

C.B.

1. *asprezzito*

p

The musical score for page 42 features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B.Cl.), and Bassoon (Bso.). The brass section consists of Horn (Hrn.). The percussion section includes Timpani (Timpani), Percussion I (Perc. I), and Percussion II (Perc. II). The keyboard section includes Celesta (Celista) and Harp (Harp). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (C.B.). The score shows a complex arrangement of notes, rests, and dynamic markings across 11 measures. A specific instruction '1. asprezzito' is noted above the Clarinet part, and a dynamic marking 'p' is present below the Bass Clarinet part.

48

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Timpani

Perc. I

Perc. II

Coloss.

Harp

Vin. I

Vin. II

Vla.

Vcl.

C.B.

pp

pp

pp

ppp

lento

pp

p

4

4

3

2

4

4

3

2

53 3
2

Fl. *pp*

Ob.

Cl.

B.Cl.

Ban. *pp*

Hrn. *pp*

Perc. I

Perc. II

Celosa

Harp

3
2

Vln. I

Vln. II

Vla.

Vcl.

C.B.

An Early Start in Mid-Winter

Text by Robyn Sarah

3 Presto (♩=144) 2 5 (3+2) 3 5 (2+3) 7

4 4 8 4 8 8

2 Flutes *pp*

2 Oboes *pp*

2 Clarinets in A

Bass Clarinet in B♭

Bassoon

2 Horns in F

2 Trumpets in C

2 Trombones

Tuba

Percussion I

Xylophone

Percussion II *p*

Celesta

Harp *acc up*

Voice *p*
The freeze is on. At six a

3 Presto (♩=144) 2 5 (3+2) 3 5 (2+3) 7

4 4 8 4 8 8 *pizz. div.*

Violins I

Violins II

Violas

Violoncello

Contrabass

7 8 2^A 3 4 4

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hrn.

Trp.

Tbn.

Tuba

Marimba

Perc. I

Xylophone

Perc. II

Celista

Harp

Voice

ac - ter - ing of sick - ly lights shine pale in kit - chen win - dows.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

div.

pizz.

p

pp

div. a 3

13

4 4 9 (2+2+2+3) 3 4

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tpx.

Tbn.

Tuba

Marimba

Perc. I

Perc. II

Celesta

Harp

Voice

There - mo - nads are ad - just - ed. Per - na - cles blast on with a w - hood. And

4 4 9 (2+2+2+3) 3 4

Vln. I

Vln. II

Vla.

Vcl.

C.B.

18

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tpx.

Tbn.

Tuba

Perc. I

Xylophone

Perc. II

Celesta

Harp

Voice

day sun - blew up out of cel - lars to the tune of be - con - spit - ting in a green - y pan.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

24

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Marimba

Perc. I

Xylophone

Perc. II

Coloss.

Harp

Voice

p

Scrape your nail a - long the win - dow pane, shave off a curl of

2 4 4 4

Vln. I

Vln. II

Vla.

Vcl.

C.B.

34

4/4 2/4 4/4 C

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Marimba

Perc. I

Anvil (hammered)

Perc. II

Celesta

Harp

Voice

white to melt an eye on - to the fire as - cape All night

4/4 2/4 4/4

Vln. I

Vln. II

Vla.

Vcl.

C.B.

39

FL.

Ob.

Cl.

B. Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Perc. I
Marimba

Perc. II
Anvil (hammer cast)

Celcsta

Harp

Voice
pipes ticked and grum - bled like sore bones. The

Vln. I
mp

Vln. II
mp

Vla.

Vcl.

C.B.

43

5/4

Fl.

Oboe

Cl.

B. Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Celesta

Harp

Voice

tap - us r - us o - ver your chapped hands.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

mp

p

pp

5

4

3

4

3
4

47

4
4[♭]

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Marimba

Perc. I

Perc. II

Celesta

Harp

Voice

Sweep last night's toast crumbs off the ta - ble - cloth. Punc - ture your

3
4

4
4

Vln. I

Vln. II

Vla.

Vcl.

C.B.

div. a 3

p

pp

p

pp

[illegible]

63

5 4 3 4 3

4 4 4 4 4

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Timpani

Perc. I

Vibraphone

Perc. II

Coloss

Harp

Voice

The rad - i - o says you're out a - head with

5 4 3 4 3

4 4 4 4 4

Vln. I

Vln. II

Vla.

Vcl.

C.B.

68

4
4

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Timpani

Perc. I

Vibraphone

Perc. II

Cel.

Harp

Voice

time to spare. Your clothes are wait - ing fold - ed on the chair. This is your hour so dream

Vln. I

Vln. II

Vla.

Vcl.

C.B.

pp

pp

sec

b

p

div.

sf

sf

sf

pp

77 5 4 4 5 4 3 4

Fl.

Ob.

Cl.

B. Cl.

Ban.

Hrn.

Tpt.

Tbn.

Tuba

Perc. I Timpani

Perc. II

Celesta

Harp

Voice

and may go on weeks with - out end. You here - ly hear the warn - ing.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

81 3 G

Fl. 4 4 2 4 4

Ob.

Cl.

B.Cl. *p* *mp* *pp*

Ban. *p* *mp* *p*

Hrn. *pp*

Tpt.

Tbn. *p* *mp* *p*

Tuba *p* *mp* *p*

Perc. I

Perc. II

Celosa

Harp

Voice
Dreem - ing of or - sage and red, the hot - tongued flow'rs that win - ter sun - rise

Vln. I 3 4 4 Solo 2 4 4

Vln. II *p* *mp* *p*

Vla. *p* *mp* *pp div.*

Vcl. *p* *mp* *pp*

C.B. *p* *mp* *pp*

86

4/4

5/4

2/4

Fl.

Ob.

Cl.

B.Cl.

Ban.

Hrn.

Tpt.

Tbn.

Tuba

Marimba

Perc. I

Perc. II

Celesta

Harp

Voice

mi- nice, you go out in the dark.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

90

2 5 3 5 H 4 3

4 4 4 4 4 4

R. *mp* *pp* *mp* *cres.*

Ob. *mp* *cres.*

Cl. *mp* *pp* *mp* *cres.*

B.Cl. *mp* *pp* *p* *cres.*

Bsn. *mp* *pp* *p* *cres.*

Hrn. *mp* *pp*

Tpt. *mp* *pp*

Tbn. *mp* *pp*

Tuba *mp* *pp*

Marimba

Perc. I *mp*

Perc. II

Colona

Harp *gliss.* *a. b.*

Voice *p* *cresc.*
And so - ro floats you in - to morn - ing.

2 5 3 5 4 3

4 4 4 4 4 4

Vln. I *pp* *cres.* *tutti*

Vln. II *pp* *cres.*

Vla. *pp* *cres.*

Vcl. *pp* *cres.*

C.B. *pp* *cres.*

3
4
95

Fl.
Ob.
Cl.
B.Cl.
Bsn.
Hrn.
Tpt.
Tbn.
Tuba
Timp.
Perc. I
Xylophone
Perc. II
Celesta
Harp
Voice
Vln. I
Vln. II
Vla.
Vcl.
C.B.

The freeze is on, and may go on, and on, and on, and on, and on.

3
4

All This Slow Afternoon

Text by Raymond Souster

6 Largo e Tranquillo (♩=56)

4

Flute *p*

Oboe

2 Clarinets in A 1. *p*

2 Bassoons

2 Horns in F

Celesta *p*

Harp *p*

Voice *p* (Don't rush!)
 All this slow af - ter - noon the May winds blow - ing

6 Largo e Tranquillo (♩=56)

4

Violins I con sordini *sempre legato* *con sord.* *pp*

Violins II con sordini *pp*

Violas Divisi *al A* *pp*

Violoncellos *pp*

Contra Basses *pp*

④

Fl.

Ob.

Cl.

Bsn.

Hrn.

Celesta

Harp

Voice

boo - sy of the li - lace, sounds of waves wash - ing through the high - est branch - es of my

Vln. I

Vln. II

Vla.

Vcl.

C.B.

⑪

6
4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Cel.

Harp.

Voice

live; I will take death to-mor-row with-out his-ter-ess.

6
4

Vln. I

Vln. II

Vla.

Vcl.

C.B.

p

p

pp

pp

15 **B**

Fl.

Ob.

Cl.

Bsn.

Hrn.

Celesta

Harp

Voice

To - day all I ask is to be left a - lone in the wind in the

Vln. I

Vln. II

Vla. div.

Vcl.

C.B.

3
4

3
4

(18) $\frac{3}{4}$ $\frac{6}{4}$

Fl. *f* *p*

Ob. *f*

Cl. *f* *mf* *dim.* *p* *pp*

Bas. *f* *mf* *dim.* *p* *pp*

Hrn. *f* *dim.* *mp*

Celesta

Harp *mf* *mp*

Voice *dim.*
 sun - shine, with the bos - ey of the li - lacs down - the gar - den.

Vln. I $\frac{3}{4}$ $\frac{6}{4}$ *f* *dim.*

Vln. II *f* *dim.*

Vla. *f* *dim.* *pp*

Vcl. *f* *dim.* *pp*

C.B. *f*

22

FL.

Ob.

Cl.

Bsn.

Hrn.

Ccl.

Harp

Voice

Un poco meno mosso

Vln. I

Vln. II

Vla.

Vcl.

C.B.

to fall asleep tired of an all birds' gos - sip, of so much green - ness

pp

p

f

mp

div.

poco

p

[illegible]

An Evening Storm in Late Summer

Text by Mark Mitchell

6 *Largo Maestoso* ($\text{♩} = 52$) **11** *Allegro* ($\text{♩} = 144$)

4 *poco rit.* **8** ($\text{♩} = \text{♩}$) (2+2+3+2+2)

2 Flutes
2 Oboes
2 Clarinets in A
Bass Clarinet in B \flat
Bassoon
2 Horns in F
2 Trumpets in C
2 Trombones
Tuba
Timpans
Percussion I
Large Cymbal
Percussion II
Bass Drum
Celesta
Harp
Voice
Violins I
Violins II
Violas
Violoncellos
Contra Basses

gliss. (black notes) (L.H.)
gliss.
gliss.
ord. *div.* *poco rit.*
Rip! Rip! the sky!

3

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Trp.

Tbn.

Tuba

Perc. I

Perc. II

Celesta

Harp

Voice

Vln. I

Vln. II

Vla.

Vcl.

C.B.

p

cresc.

1.

2.

cresc.

cresc.

Solo spiccato

p

cresc.

In tar - red rags the cloude are strewn ac - ross the air by na'to - ons wind with na - or

6

5 A
4

This page contains the musical score for measures 5 and 4 of a symphony. The score is written for a large orchestra and a voice part. The instruments and parts are listed on the left side of the page: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B.C.), Bassoon (Bn.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, Percussion I (Perc. I) with Timpani, Percussion II (Perc. II) with Large Tom and Bass Drum, Celesta, Harp, Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (C.B.). The score is written in 4/4 time. The key signature has one flat (B-flat). The tempo is marked 'Allegro'. The score is divided into two systems. The first system contains measures 5 and 4. The second system contains measures 3 and 2. The score is written in a standard musical notation with various dynamics and articulations. The voice part has lyrics: 'claw! Shriek! Howl in rage! The'. The score is marked with '5' and '4' at the top right, indicating the measure numbers. The page number '44' is in the top right corner. The page number '6' is in the top left corner. The page number '5 A' is in the top right corner, next to the measure numbers. The page number '4' is in the top right corner, below the measure numbers.

Fl.

Ob.

Cl.

B.C.

Bn.

Hrn.

Tpt.

Tbn.

Tuba

Perc. I
Timpani

Perc. II
Large Tom
Bass Drum

Celesta

Harp

Voice
claw! Shriek! Howl in rage! The

Vln. I

Vln. II

Via.

Vcl.

C.B.

9

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Trp.

Tbn.

Tuba

Timpani

Perc. I

Bass Drum

Perc. II

Celesta

Harp

Voice

Violin I

Violin II

Viola

Violoncello

Contrabass

Lyrics: *base'n - base' tow't of black - new base - tens base - ing Aug - ust base and tor -*

Rehearsal mark 9 is indicated by a circled number 9 at the top left of the page.

13

2 **B** Broadly ($\text{♩} = 63$)
2 ($\text{♩} = \text{♩}$)

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Timpani

Perc. I

Small Cymbal

Perc. II

Bass Drum

Coloss.

Harp

Voice

rid vocal

Blunt

Flunt

2 Broadly ($\text{♩} = 63$)
2 ($\text{♩} = \text{♩}$) div.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

17

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hrn.

Trp.

Tbn.

Tuba

Timpani

Perc. I

Perc. II

Celesta

Harp

Voice

The sun - ing touch is - mine the air, the earth,

Vln. I

Vln. II

Vla.

Vcl.

C.B.

3
2

21 3 rit. 5 C Largo Maestoso (♩ = 52) 4 Rubato

Pl. 2 4 4

Ob.

Cl.

B. Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Medium Cymbal

Perc. I

Small Cymbal

Perc. II

Coloss.

Harp

Voice

the peng curz clouds on gorged in rud.

3 2 rit. 5 4 Largo Maestoso (♩ = 52) 4 Rubato

Vln. I

Vln. II

Vla.

Vcl.

C.B.

11 **D**
8 Largo Pesante (♩ = 66)
(2+2+3+2+2)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hrn.

Trp.

Tbn.

Tuba

Timpani

Perc. I

Perc. II

Small Cymbal

Cel.

Contra.

Harp

Voice

dy am - set's blood! Give Birth!

9 (2+2+2+3) rit.

11 (2+2+3+2+2) Largo Pesante (♩ = 66)

Vln. I

Vln. II

Vla.

Vcl.

C.B.

(29)

Fl. *p*

Ob.

Cl.

B.Cl.

Bsn.

Hrn. *p*

Tpt.

Tbn. *p*

Tuba

Timpani

Perc. I

Perc. II Small Cymbal

Celsta

Harp

Voice

Drench the ground! Quick on the air! Let rise the soil

Vln. I

Vln. II

Vla. *p*

Vcl. *p*

C.B. *p*

32 *poco rit.* 2 E 4 Presto ($\text{♩} = 132$)

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Timpani

Perc. I

Small Cymbal

Perc. II

pp

Celesta

Harp

Voice

En - vel - ope the world! Cleave! Cleave!

poco rit. 2 4 Presto ($\text{♩} = 132$)

Vln. I

Vln. II

Vla.

Vcl.

C.B.

(36)

FL.

Ob.

Cl.

B.Cl.

Bso.

Hrn.

Tpt.

Tbn.

Tuba

Medium Cymbal

Perc. I

Small Cymbal

Perc. II

Celasa

Harp

Voice

Violin I

Violin II

Viola

Cel.

C.B.

Clearse it all Clearse

(acum with both hands very loud and fast)

41

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hrn.

Trp.

Tbn.

Tuba

Medium Cymbal

Perc. I

Small Cymbal

Perc. II

Celesta

Harp

Voice

Vln. I

Vln. II

Vla.

Vcl.

C.B.

f

p

glia.

acc

all

Nocturne, October

Text by Dixie Partridge

3 Quietly Pulsating ($\text{♩} = 48$)

4

2 Flutes *pp* 1. *a.*

2 Oboes *pp* *a.*

2 Clarinets in A *pp* *a.*

Bass Clarinet in B \flat

Bassoon

2 Horns in F *pp* 1.

2 Trombones

Tuba

Percussion I

Percussion II *Vibraphone* *p*

Celesta *p*

Harp *p* *laissez vibrer*

Voice

3 Quietly Pulsating ($\text{♩} = 48$)

4

Violins I *con sord.* *div.* *pp* *PPP* *div. a 3* *PPP*

Violins II *con sord.* *div. a 3* *PPP*

Violas

Violoncellos

Contra Basses

7

2
4

3
4

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tbn.

Tuba

Perc. I

Perc. II

Celesta

Harp

Voice

The chap - el dark, or - gan pipes glow moon - al - ver. Sil - ence is filled af - ter - rip - pla, the

Vln. I

Vln. II

Vla.

Vcl.

C.B.

13 poco rit. 2 a tempo 3 4

Fl. 1. *p*

Ob.

Cl.

B.Cl. *pp* *p* *pp*

Bsn.

Hrn. 1. *mp*

Tho.

Tuba

Perc. I

Vibraphone

Perc. II *p*

Celesta

Harp *mp*

Voice
su-ra of liv-ing toces, Bach, Han-del

poco rit. 2 a tempo 3 4

Vln. I *p* *ord.* *pp* *div.* *p*

Vln. II *ord.* *pp*

Vla. *v* *pp*

Vcl. *p* *v* *div.*

C.B. *p*

19 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl.

Ob.

Cl. 1. *pp*

B.Cl.

Bsn.

Hrn.

Tbn.

Tuba

Clackenspiel

Perc. I *p*

Vibraphone *pp*

Perc. II *mp*

Coloss.

Harp *pp*

Voice

p

Leto, to-ward home, I see on-ly the street lamp.

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. I *pp*

Vln. II *pp*

Vla.

Vcl.

C.B.

pp

3 soli

(con sord.)

24

4 4 1. 2. 3 4 1.

Fl. *ppp*

Ob.

Cl.

B. Cl.

Bsn.

Hrn.

Tbn.

Tuba

Perc. I

Perc. II

Celesta *pp*

Harp *pp*

Voice

its light des - cend - ing, des - cend - ing like fine rain on one blue and spot, a brief ha - lo,

4 4 3 4

Vln. I *div. a 3 con sord.*

Vln. II *pp*

Vla.

Vcl.

C.B.

turn div. a 3

29

Fl.

Ob.

Cl.

B.C.

Ban.

Hrn.

Tbn.

Tuba

Perc. I

Vibraphone

Perc. II

Colonna

Harp

Voices

then dark - ne as A breath of wind moves my hair. The night lis - tens ... lis - tens ...

Vln. I

Vln. II

Vla.

Vcl.

C.B.

(41)

4 5 2 4 5

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn. (a2)

Tbn.

Tuba

Marimba

Perc. I

Vibraphone

Perc. II

Celosa

Harp

Voice

Night touch - es the bridle of all

4 5 2 4 5

Vln. I

Vln. II

Vla.

Vcl.

C.B.

45

5 4 3

4 4 4

Fl.

Ob.

Cl.

B.Cl.

Bao.

Hrn.

Tbn.

Tuba

Mar.

Perc. I

Vibraphone

Perc. II

Celista

Harp

Voice

it con- tains: each point of gram

5 4 3

4 4 4

Vln. I

Vln. II

Vla.

Vel.

C.B.

(49)

Fl.

Ob.

Cl.

B.Cl.

Ban.

Hrn.

Tbn.

Tuba

Musica

Perc. I

Vibraphone

Perc. II

Celeste

Harp

Voice

down - hill from the church, the rise and fall of des - sert soft - ly dy - nam - ic be - yond town, the ob - oo - y stream of the

Vln. I

Vln. II

Vla.

Vcl.

C.B.

54 **3**
4 senza rit.

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hrn.

Tbn.

Tuba

Perc. I

Perc. II

Celsta

Harp

Voice

riv - er's re-co-mov - ing.

3
4 senza rit.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

ppp

ppp

pp *ppp*

ppp

ppp

Season Songs:
A Composer's Commentary

I - Introduction

Explaining one's musical compositions is a task which many composers consider onerous, even objectionable. While it is almost always useful for the listener and student of the music to have a first-hand account of the composer's intentions and methods, by far the best way to appreciate and understand a piece of music is to listen to and contemplate the music itself. One reason is that many composers who have been able to produce great masterpieces have been decidedly inept at explaining how they did it. Another reason is that if one could adequately communicate the meaning, emotional and rational, of a piece of art by any other representation than the artwork itself, there would be no reason for that art to exist. Or in other words, there is no representation which *can* adequately express the meaning of a piece of music, other than a performance of that music. Even the written score is but an abstract representation of the sounds of the music, and an approximation at that. A musical composition is its own text, the finest representation of the various structures which it comprises, and in the end the only one which really matters.

Yet there are many composers, Berlioz, Wagner, Hindemith and Messaien to name a few, who seem to have benefitted from talking and writing about music and musical composition. The process of verbalizing one's approach to composition has the salutary effect of organizing, consolidating and, ultimately, justifying in an intellectual sense the techniques and aesthetic within which one chooses to work. For some composers such organization is an essential step in the creative process, for others it is anathema. While in the past I have not found it necessary to write about how I composed music, I am becoming aware that a certain amount of self analysis can indeed be beneficial.

The music of *Season Songs*, compared to much contemporary music, is quite traditional in terms of its rhythm and harmonic construction. Each piece is conceived around a tonic centre, and that centre is a major triad. The harmonic movement, however,

is not traditional in that it is not based on root movement by fourths, as in traditional tonality. Roots most often progress by thirds (usually major), seconds (usually minor), or, particularly in *An Early Start in Mid-Winter*, by tritones. Consistent use of such progressions in the music eventually produces an expectation in the listener such that these resolutions become satisfying and natural. This is not expected to have full effect during the first hearing, however. While on first hearing the listener may intuitively sense the harmonic coherence of the music, and perhaps sense the "rightness" of the harmonic progression in the final sixteen measures of the last song in relation to the preceding music, achieving this *heightened* sense of expectation and becoming conscious of the harmonic parallels throughout the work will require several hearings.

Another aspect of the music which gives the cycle coherence is the conscious use of major and minor triads and of low open-fifth sonorities in the accompaniment. While these are not used in their traditional harmonic roles, they give a feeling of stylistic familiarity to the music and enhance the sense of tonality in the songs, non-functional though it may be. Also, given their inherent acoustical properties, they are very strong and beautiful from a purely sonic point of view, apart from their traditional functional associations. An important facet of this music is the exploration of unusual linear and harmonic contexts for major and minor triads.

In this paper I will attempt to explain the general compositional processes which produced *Season Songs*, to give my interpretation of the poems and their relationship to the music, to analyze in detail the harmonic and motivic structures of each individual song, and finally to summarize the stylistic approach taken in this composition.

II - Over-arching Structures and Principles

i - The Poems

The four poems which comprise the texts of *Season Songs* are by various authors and were not themselves written as a set¹. However the styles of the poems are similar in that they are unrhymed, and, with the exception of *An Evening Storm in Late Summer*, unmetered. The style of the other three poems could be termed "poetic prose".

In all of the poems the meaning appears to be close to the surface. They are eloquent descriptions of the poets' sensations of the world around them and, overtly or implicitly, their emotional response to those sights and sounds, feelings and smells². One gains the impression that the writers are feasting on their senses, and, by savouring this food for the eyes and ears, skin and nose, are thereby nourishing their sense of being, of "aliveness". As the line in *All This Slow Afternoon* expresses it, "Enough in such hours to be simply alive; I will take death tomorrow without bitterness."

The most basic manifestation of an over-arching structure is found in the poems and encapsulated in the title, *Season Songs*. Each poem is set in one of the four seasons of the year, namely winter, spring, summer, and autumn. Additionally, the poems contain references to specific times of day: the first mentions sunrise, the second the afternoon sunshine, the third sunset, and the fourth night. This tendency toward divisions of four is reflected in several ways: there are four songs in four keys; a four note cell plays an important part in several levels of the music; even the title contains four s'. While lacking a text, the orchestral prelude is entitled *Prelude, Before Dawn*, which fits with the time-of-day cycle.

¹ The texts of the poems appear in Appendix II.

² I have counted in all four poems thirty-seven sensory descriptions, seventeen of them being references to sound, twelve to sight, six to touch and two to smell.

The titles manifest an arch-form which may be illustrated thus:

Prelude, Before Dawn
An Early Start in Mid-Winter
All This Slow Afternoon
An Evening Storm in Late Summer
Nocturne, October

This arch-form serves to link the outer movements, which are the most similar musically, and to highlight the importance of *All This Slow Afternoon*, which contains at its centre the statement of the central theme of the cycle, "Enough in such hours to be simply alive".

ii - The Music

The arch-form apparent in the titles of the movements is reflected in their tempi , being in the arrangement: slow-fast-slow-fast-slow. Such alternation of musical character among movements is one of the oldest and most fundamental ways to achieve contrast and variety within a unified context. Another obvious cyclical aspect of the work is the close harmonic and motivic similarity between the first and last movements. This close relationship was motivated by the desire to round out the harmonic and motivic elements of the cycle, thus enhancing both the sense of unity throughout the work and the feeling of closure at its end.

The overall harmonic structure is patterned after a four note cell which serves also as a motivic pattern. This cell, which we will call the *source cell*, is shown in Figure 1 as it appears in the bassoon in mm.3-5 of the prelude:

Fig. 1 The *Source Cell*



Use of the actual pitch relationships of the *source cell* is limited mainly to melodic appearances in the first and last pieces, where it permeates the music (especially in *Nocturne October*). However, in many places throughout the cycle the *source cell*'s pitch-class-set type [0,1,2,4] appears melodically, the order of the pitches changed from the that of the *source cell*. Such uses may be seen in *An Early Start in Mid-Winter*, m.87 (p.31), to the words "(you) go out in the (dark)"; in *All This Slow Afternoon*, mm.12-13 (p.37), to the words "I will take death tomorrow" (there are two sets which share the A of the word "death"; note also several occurrences of [0,1,2,4] in the bassoon and violin parts in m.13); and in *An Evening Storm in Late Summer*, mm.9-10 (p.45), to the words "the heaven-bent tower of blackness hastens". It is of interest to note that pitches of the *source cell* can be understood as the first three scale degrees of both a major *and* a minor scale. This juxtaposition of major and minor thirds of triads is an important musical element throughout the cycle.

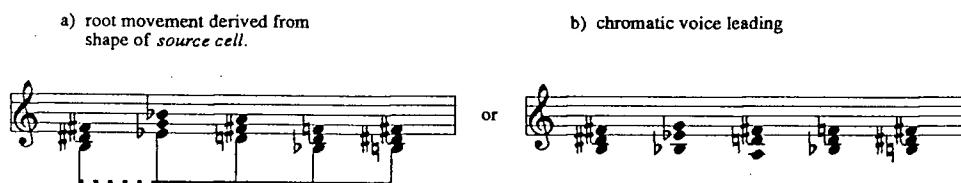
At least as important as the intervallic pattern or the pitch collection of the *source cell* is its shape -- two steps down and one up -- and its various permutations. It is this contour which generates the greatest variety of motives in the cycle. Each song contains as one of its main motives a variant of the *source cell*. These motives will be identified in the individual analyses.

Use of the *source cell* in long series of quarter-notes is characteristic in the cycle. There are examples of this in every movement, the most prominent of which is the climactic

section of *Nocturne, October*, mm.42-47, to the words "Night touches the braille of all it contains". The setting of this line was the very first music composed in the cycle, which accounts for the pervasiveness of this idea (i.e., the *source cell* set in long strings of even notes) throughout the cycle.

The tonal relationships in the cycle are also derived from the *source cell*. Each piece is centred in a certain tonality, and the succession of roots of these tonalities reflect the *source cell* contour. This pattern is illustrated in Figure 2:

Fig. 2 The Pattern of Tonal Relationships



As will be discussed, this pattern is also used to structure harmonic movement within songs. One result of this is that resolutions at prominent structural points (i.e., at major cadences) will tend to be by major thirds and minor seconds as mentioned in the introduction.

III - Individual Analyses

i - *Prelude, Before Dawn*

The *Prelude* was the last piece to be composed. As mentioned above, the addition of this introductory instrumental piece was motivated by a desire to heighten the cyclical aspects of the music. It also serves a dramatic purpose, introducing most of the important motivic, harmonic and stylistic elements of the cycle. Such preludes are more characteristic of oratorios and operas than of song cycles. This association with dramatic genres, as well as the mysterious mood of the *Prelude*, intensifies the dramatic effect and character of *Season Songs* and adds a certain weight to the whole.

Prelude, Before Dawn was constructed from a combination of elements of the four songs, especially the final song, and therefore to understand its form it is essential to understand its relationship to the songs. This technique of one movement methodically quoting other movements of the same work is reminiscent of the beginning of the fourth movement of Beethoven's *Ninth Symphony*. In the case of the *Ninth Symphony* the quotations appear interspersed within the contrasting texture of the bass recitative. In the case of *Prelude, Before Dawn* the quotations are interspersed within the slow, undulating texture characteristic of the last song. In the *Prelude* however, the quotations are made to fit within a seamless musical flow, and because most of the motives throughout the cycle are derived from the *source cell*, their somewhat veiled appearance in the *Prelude* serves to highlight their organic relationship.

There are at least eight musical ideas common to both the *Prelude* and the *Nocturne*. These are listed in Figure 3:

Fig. 3 Motives Common to the First and Last Movements

Designation	mm. in <i>Prelude</i>		mm. in <i>Nocturne</i>	
A	2	(Celesta)	30	(Celesta)
B	3-5	(Horn)	3-5	(I Vln.)
C	7-8	(Vcl., C.B.)	10-11	(Vcl., C.B.)
D	10-14	(Vlns.)	34-38	(Vlns.)
E	19-27	(Perc.)	30-34	(Harp)
F	28-33	(Vcl., C.B., + Vla.) ³	39-44	(Brass, + Voice)
G	41-42	(B.Cl.)	53-54	(Vla.)
H	52-54	(Flutes) (quarter-notes)	5-6 & 17-19	(Celesta) (Fl., I Vln.) (eighth-notes)

The order of appearance of these motives in the last movement is as follows: B H C H A E D F G. Apparently, this reordering of motives is free. The impression of freedom is heightened by interspersing, between some of these motives, quotations from the other three songs. Allusions to prominent motives from each of the other three songs are inserted after C, D, and G in the *Prelude*. These allusions appear in reverse order, so that the first song, *An Early Start in Mid-Winter*, is quoted last. This reversal accomplishes two things, 1) a further musical reflection of the arch-form, and 2) a strong connection between the end of the first movement and the beginning of the second, the main motive of *An Early Start in Mid-Winter* being foreshadowed directly before its appearance.

The quotations appear in the following places in *Prelude, Before Dawn*, 1) mm.13-18 allude to *An Evening Storm in Late Summer*, mm.1 and 22, 2) mm.21-26 (horn and oboe) allude to *All This Slow Afternoon*, mm.4-6 (voice), and 3) mm.49-52 (horns) allude to *An Early Start in Mid-Winter*, mm.11-12 (I Violins). The second quotation (mm.21-26) is particularly interesting in that it treats two adjacent phrases in the vocal line of *All This Slow Afternoon* contrapuntally. The other two quotations are veiled by their being

³ Note the I Violin's imitation of the Viola line in inversion, mm.31-33.

presented softly and slowly, as opposed to their generally loud and lively appearance in the songs.

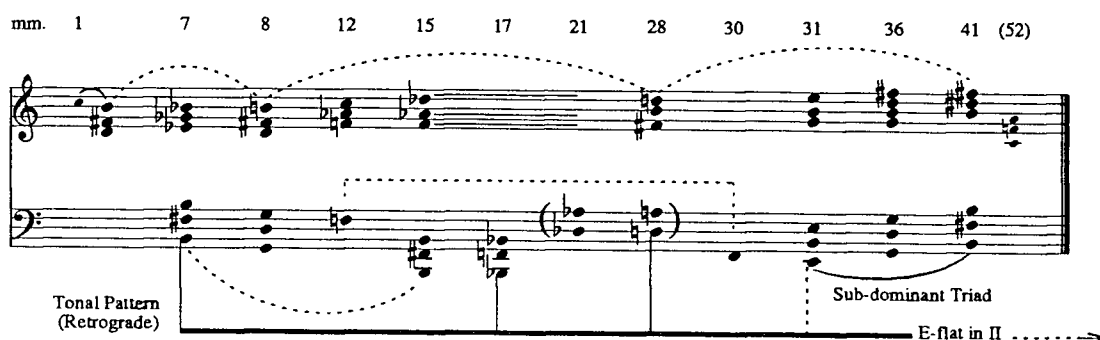
A final reference to motivic processes should be made, which is that the accompaniment pattern in the opening measures of *Prelude, Before Dawn* is the inversion of that heard in the opening of *Nocturne, October*, further emphasizing the symmetrical aspect of the work's form. This reverse symmetry is also seen in the *Prelude* itself, in the general downward movement at its opening, contrasted with the upward movement at its end.

Before we discuss the harmonic structure of the *Prelude* it would be well to explain the analytical approach taken and the graphing technique used in the pitch reductions (Figs. 4, 7, 9, 12, and 13). They resemble Schenkerian graphs and, indeed, the choice and meaning of symbols approximates that style of analysis. Stems identify bass notes of fundamental importance and beams link them in over-arching harmonic patterns. (Often the importance of these bass notes is attributable mainly to their place in an over-arching pattern. Sometimes the over-arching pattern shown by the beam is less justifiable on a purely analytical basis than on a compositional one. In such a case the graph may be best understood as illustrating a compositional process rather than a strict analysis.) Solid slurs group pitches which are understood as having particularly noteworthy relationships at a local level. There are three types of relationships thus slurred: 1) cyclic groups, or in other words groups which depart from and return to one pitch-class, 2) important scalar relationships between two pitches, 3) collections of three or more pitches which form discreet groups of particular significance. Dotted slurs connect pitches which are understood to be prolonged over significant portions of the music. Dotted square brackets connect pitches which are thought to have other kinds of significant recurrence (specified and explained in each case). A solid line extending from a notehead signifies that that pitch is sustained or rearticulated over the duration shown. Small noteheads are used for pitches

which are considered subordinate in the harmonic background (or perhaps more appropriately, middleground) being graphed.

The harmonic structure of *Prelude, Before Dawn* is represented in Figure 4:

Fig. 4 *Prelude, Before Dawn*: Pitch Reduction



As Figure 4 shows, the harmonic structure of the *Prelude* follows the pattern illustrated in Figure 2, except in retrograde (again the arch-form). The E-flat key-region may be understood to be represented by E minor, to which there is a strong movement in m.31, or to be delayed until the opening of the next piece. The second interpretation argues for a forward impetus in the harmonic structure of the *Prelude* which propels us into the song cycle. Another important feature of the music seen in the reduction is the vertical combination of simple sonorities (triads and open fifths) to create more complex ones. The tonic B-rooted triad, either major or minor, is heard in an especially wide variety of combinations, either as a triad in the upper register or as an open fifth in the lower register.

The root F which is heard at m.30 is significant in two ways. It is a chromatic upper neighbor to E, and is also a tritone away from the tonic B. Root progressions by

semitone or tritone are the most important types of cadential resolutions throughout the cycle. The F in m.12 may be understood as foreshadowing the one in m.30. Figure 4 also illustrates an outlining of the subdominant triad⁴, namely E-minor, at the close of the *Prelude*. The significance of this will be discussed in the analysis of *Nocturne, October*.

ii - *An Early Start in Mid-Winter*

In general this song is light, bright and crisp. The references to the radio invite allusions to popular music in the setting. The idea of writing a 'stylized Beatles song' strongly influenced the composition of this music. There is even an allusion to a specific song from the Sgt. Pepper album, *Within You Without You*:

Fig. 5 Allusion to George Harrison's *Within You Without You*



An Early Start in Mid-Winter is composed in three parts, characterized as follows, 1) introduction/main motive, mm. 1-23, 2) repeated-chord accompaniment (second motive), mm.23-58, and 3) climax/closing, mm. 66-100. The first and last sections may be further subdivided, mm.1-9 forming an introduction, and mm.93-100 forming a coda. The two main motives and their relation to the shape of the *source cell* are illustrated in Figure 6:

⁴ The term "subdominant" is used merely for convenience, being a familiar label for the triad rooted a fifth below the tonic, and is not meant to imply the traditional tonal function of the subdominant.

Fig. 6 *An Early Start in Mid-Winter: Principal Motives*

The figure displays two musical excerpts. The 'First Motive' is written for Violins I (I Vlns.) in 3/4 time, showing a sequence of eighth notes with a bracket labeled 'Source Cell, Inversion' spanning measures 12 and 13. The 'Second Motive' is written for Voice in 4/4 time, showing a sequence of eighth notes with a bracket labeled 'Source Cell' spanning measures 25 and 26, and a bracket labeled 'Retrograde Inversion' spanning measures 27 and 28.

The use of these two motives in the overall structure of the song suggests a miniature sonata form. The introductory section (mm.1-23) introduces the first motive, the repeated-chord section (mm.23-58) introduces the second motive⁵ and at m.45 begins to combine the two motives in succession and simultaneously in the nature of a development section. The climactic section (mm.66-100) combines the functions of recapitulation and development, concentrating on the first motive, but at mm.79-88 further developing and combining both motives.

Another significant motivic idea is the falling thirds first found in mm.2-3. This motive is used as a signal to mark off important structural points. It is found again at mm.21-22, just before the beginning of the repeated-chord section, and once more at mm.55-56 (this time also serving as 'word painting' for the line "so gold runs over the white") signalling the transition to the climactic section. As a motive, this succession of thirds, which if taken in pairs often make major-minor (0347-type) tetrachords, is equivalent to the motive labelled H in the *Prelude* (mm.52-54) and *Nocturne* (mm.5-6 and 17-18)⁶, which acts similarly as a transitional figure. In the case of the *Prelude* this

⁵ Note the invertible counterpoint between the voice and horn in mm.31-37, based on the second motive.

⁶ See Fig.3.

figure serves as a preparation for the first song, where it is answered in inversion almost immediately, in m.2.

The harmonic structure of this song is based on an octave descent from the tonic (E-flat) followed by a mirroring octave ascent. In the traversing of the octave the tritone plays a pivotal role. Figure 7 shows my reduction:

Fig. 7 *An Early Start in Mid-Winter: Pitch Reduction*



The lower tritone of the octave descent-ascent is filled in by whole tone steps, which in the ascent, especially mm.66-77, creates a considerable building up of tension. The tritone relation is very evident on the surface of the music, not only at cadences such as at mm.65-66, but also in a scalar application first seen in the I Violins at mm.12-15.

iii - *All This Slow Afternoon*

Of all the songs in the cycle, this is the one I find the most moving, yet the one about which I can find the least to say. The principles by which it was composed are simple and are carried out straightforwardly. This is probably one of its greatest strengths.

All This Slow Afternoon is loosely modelled on one of Mahler's *Lieder nach Rückert*, *Ich atmet' einen linden Duft*. It is in the same key (D major), emphasizes the same

key areas in modulations (namely F-sharp, B, B-flat, and E-flat majors), is in the same meter and tempo, and features a similar accompaniment and style of orchestration.

The main motive of this song, derived from the shape of the *source cell*, fairly saturates the vocal and accompaniment lines. It is characterized by the three note fragment in which a step of a major second is followed by a leap of a third or perfect fourth.

Fig. 8 *All This Slow Afternoon*: Principal Motive

The figure displays a musical score for the song "All This Slow Afternoon". The top staff is for the Voice, and the bottom staff is for the I Violins (muted). The voice part includes the lyrics "All this slow af - ter - noon the". A bracket labeled "Source Cell, Inversion" spans the notes "af - ter". The violin part features a melodic line with several annotations: "Inversion" points to a descending sequence, "Retrograde Inversion" points to an ascending sequence, and "Source Cell" points to a specific three-note fragment. The score is in 4/4 time.

This is the most traditionally tonal-sounding music of the cycle, containing two important cadences which are fourth-related, the only such cadences in the cycle.

Fig. 9 *All This Slow Afternoon*: Pitch Reduction

The figure shows a pitch reduction of the music from "All This Slow Afternoon". The top staff is labeled "Large Tonal Pattern" and the bottom staff is labeled "Small Tonal Pattern (Retrograde)". Above the staves, measure numbers are listed: mm. 1, 4, 5, 6, 7, 8, 11, 14, 18, 22, 23, 24. The Large Tonal Pattern consists of a series of chords and single notes. The Small Tonal Pattern is a retrograde version of the Large Tonal Pattern. Below the staves, Roman numerals indicate the tonal centers: (I) under measures 1-8, (IV) under measures 11-18, (IV) under measures 22-23, and (I) under measure 24.

The reduction in Figure 9 shows the cycle's key pattern⁷ in two levels of the song. The overall progression is structured by the pattern in its original order, beginning on D. The first eleven measures of the song emphasize the same pitches, but in retrograde. The dotted square brackets highlight the E-flat triad which is heard in various contexts throughout the song. E-flat is significant in two ways: as a link to the key of the preceding song, and 2) as the chromatic upper neighbor to the tonic D. Finally, we note that the last three bass notes (Cello, mm.22-26) form the motive fragment illustrated in Figure 8.

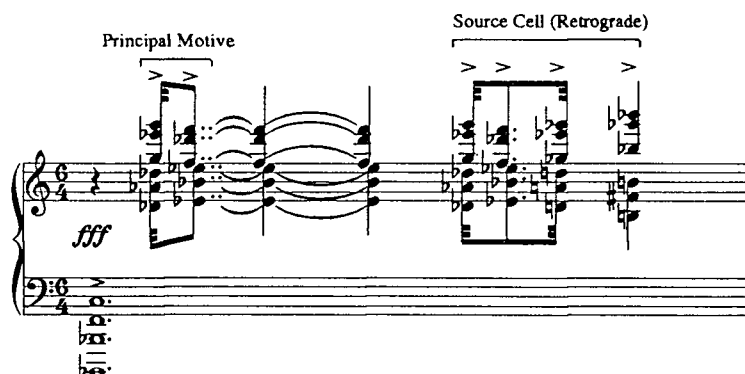
iv - *An Evening Storm in Late Summer*

The music of *An Evening Storm in Late Summer* is the most fluctuant of the cycle. It contains six changes of tempi, and the same number of extreme changes in dynamic. The main motivic idea is more a brief sonic entity than a pitch/rhythm collection. Most of the lines, both accompaniment and vocal, are free, depending on strong metric pulses and harmonic context for coherence. For this reason this song does not lend itself easily to motivic analysis. This musical volatility, of course, reflects the subject of the text: a thunderstorm.

There is a sonic entity which appears frequently enough to assume the function of a motive. It appears at the very beginning of the piece, as shown in condensed form in Figure 10.

⁷ See Fig.2 for an illustration of the key pattern.

Fig. 10 *An Evening Storm in Late Summer: Principal Motive*



This motive, evocative of flashes of lightning, appears in conjunction with the outbursts at the beginning of each stanza of the poem and thus serves as a tool to articulate structure. This motive is characterized by its rhythm (two chords, the first very short, the second held longer), register (always very high), shape (the upper and lower chords move in contrary motion), pitch content (the upper chord consists of sixths with the lower note doubled an octave higher, the lower chord is fourths, often with one element doubled at the octave), and orchestration (divided violins and violas doubled by high flutes and clarinets; often oboes, and sometimes trumpets are added). This motive is frequently imitated by the voice. In the third stanza (mm.14-26) it forms the main musical idea, in conjunction with the very low open fifth sonorities like the one which opened the song. This is the stanza which describes lightning and thunder.

One other motive appears in two places in the accompaniment. It is shown in Figure 11 as it appears in mm.10-12:

Fig. 11 *An Evening Storm in Late Summer: Accompaniment Motive*



This accompaniment pattern constitutes a development of the open-fifth sonority which is common to all of the songs and very prominent in this one. The harmonic principle of root motion by major thirds and semitones is an integral part of the construction of this pattern. It is conceived in four pairs of fifths (not including the tonic fifth), all but the first of which are a major third apart, thus forming major seventh triads. The octave ascent from D to D is divided into major thirds by the second and third pairs, based on G-flat and B-flat respectively. The first and fourth pairs are based on pitches a semitone lower than the pair which they directly precede, namely F leading to G-flat and D-flat leading to D respectively. This pattern thus divides into two parallel groups of three notes, {D,F,G-flat} and {B-flat,D-flat,D} which are in the relation of a rising major third with an intermediate semitone to the upper note, and which emphasizes the augmented triad on D.

This pattern appears again at the end of the song, much quicker and this time based on B-flat. The tonal relationship between the two occurrences of this pattern is a falling major third.

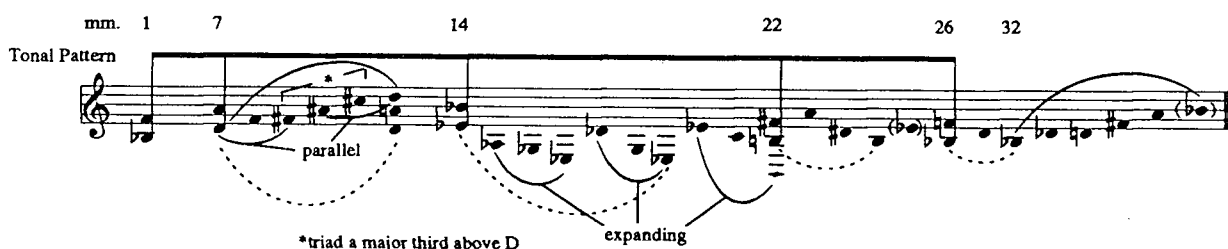
This exact tonal relationship (resolution by falling major third) is repeated six times as a surface progression in the passacaglia-like section at mm.27-32. In the bass the resolution from D to B-flat is repeated over and over. The passing G-flat which completes the augmented triad should also be noted. This is the same tonal progression which we saw in the accompaniment pattern just analyzed (mm.8-13) except falling instead of rising.

The rising pattern would seem to be inherently tension building, while the falling pattern releases or resolves tension. The incongruity between the *resolving* harmonic motion and the tension *building* tendencies of the other musical parameters (i.e., increasing volume and density and rising register) in mm.27-32 may be seen as a factor contributing to the building up of essentially unresolved tension at the end of this song.

On the subject of motives in the song it remains only to point out two places in the vocal line in which the *source cell* is manifested. One is the section of quarter-notes in mm.8-13 (we may extend this to include the occurrence at m.19). The other is the very last phrase of the song, mm.40-42. There are two other substantial sections of the vocal line, mm.3-6 and 21-32, which are composed freely, without reference to the principal motive or the *source cell*.

The pitch reduction of *An Evening Storm in Late Summer* is given in Figure 12:

Fig. 12 *An Evening Storm in Late Summer*: Pitch Reduction



This reduction clearly shows the tonal pattern of this song, again based on the overall tonal pattern⁸, but this time in retrograde. It is of interest to note that at mm.21-22,

⁸ See Fig.2 for an illustration of the key pattern.

the point of tonal change from E-flat to B, this major third root motion is explicit on the surface of the music. There is a C intervening between E-flat and B in the inversion of the cell described within the accompaniment pattern of mm.8-13. Now that the third is descending, the note of resolution is approached from a semitone *above*. This same pattern is also manifested on the largest scale. It has been noted that the two occurrences of the rising accompaniment pattern of fifths (Fig.11) are based on D and B-flat. They correspond to the D and closing B-flat sections beamed in the reduction, Figure 12. Note that in the reduction the final section in B-flat is preceded by a section in B, which in connection with the section in D forms the same pattern of resolution which we identified in mm.21-22.

The final section beginning at m.33, as has been mentioned, uses the motive of fifths in a rising pattern, outlining octave ascents from B-flat to B-flat. There are two ways in which this ending leaves unresolved tension. One has already been noted, which is that the motion of *rising* thirds is inherently tension building. The other is that the music does not complete the final ascent to the highest B-flat, but ends with a flourish on the A root, very high and loud. Thus the tonal pattern, the registral gesture (rising), the agitated tempo, and even the atonality of the vocal line (in relation to the surrounding B-flat tonality) all combine to build up a great deal of unresolved tension, which makes the peace of *Nocturne, October* all the more effective and rewarding.

v - *Nocturne, October*

Many of the important motivic ideas of *Nocturne, October* have been discussed relative to *Prelude, Before Dawn*. The *source cell* is the main arbiter of melodic structure in the song. There is hardly a phrase of the vocal line which is not dominated by it, and it often appears in the accompaniment as well.

The main source of musical interest in this song is found in the variety of orchestral textures. Each new idea in the text gives rise to a change in accompaniment texture. One of the principal goals in this song was to make the accompaniment as seamless as possible. There are no fewer than eighteen transitions between textures in the accompaniment (an average of about one every three measures), all of which are effected gradually in order to create the impression of seamlessness. Normally this is accomplished by gradually phasing out elements of one texture while, at the same time, gradually introducing and/or emphasizing elements of the next one. Such 'blurring' of edges is evocative of the visual experience of walking out at night, which the poem describes.

Three examples of this blending technique will be noted as representative of the process in general. The first and most simple is the principle accompaniment motive formed by two minor triads a semitone apart. In the first measure in the woodwinds we see that the triads are not simply sounded at the outset, but are built one note at a time, in alternation. This process creates a resultant rising line of eighth-notes which is played by the harp.

In the first two beats of m.11 the bassoons and horns begin building up B major (second inversion) and B-flat major (root position) in the manner of the opening measures just discussed. In the third beat a transition to 'rippling' sixteenths in the clarinet (the text is referring to "after-ripples") is accomplished by breaking the chord which would occur on final eighth-note, B-flat major, into three rising sixteenth-notes. The stressed sixteenth on the final eighth-note of the measure is D (sounded), thus seeming to echo the previous beat. In this case the rhythmic transition from eighth-notes to sixteenths at the end of the measure is softened by retaining the pitch/rhythm characteristics of the eighth-note motion in the first part of the measure.

Another example of gradual textural transition is at the end of the song, mm.53-56, where the quarter-note articulations of the B major chord by the clarinets are gradually phased out, leaving the C-F dyad of the horns alone articulating the off-beats. Instead of merely holding all three notes of the B major chord at the same time, its on-the-beat articulations are eliminated one by one, from the bottom of the chord to the top, during a diminuendo, and in the final measure the pitches are left to the strings. After the articulations of the clarinets are eliminated, the horns are left alone to articulate the off-beats five times. Further, as this is the only rhythmic activity in mm.55-56, there is an effect of metric transformation as the pulsating off-beat articulations begin to sound like they are actually on the beat.

There is little fundamental harmonic movement in this song. The only change in harmony occurs in the last third of the song. This harmonic suspension is evocative of the stillness of night-time. The harmonic reduction of *Nocturne, October* given in Figure 13 shows some important similarities to that of the *Prelude* (Fig.4).

Fig. 13 *Nocturne, October*: Pitch Reduction

mm. 1 10 11 14 16 29 36 42 43 44 47 50 53

Tonic Triad

Tritone pivot

As in the beginning of *Prelude, Before Dawn*, the bass traverses the octave from B to B by steps of major thirds (the E-flat is missing in the *Prelude* -- the tritone F appears instead). However, the direction is reversed in *Nocturne, October*. Here there is another interesting feature, in that the upper triads which sound in connection with the B-E-flat-G-B progression in the bass have those same roots: B, E-flat and G. They are staggered so that they never sound with a bass-fifth of the same root.

In the climactic section of the song, mm.42-47, to the words, "Night touches the braille of all it contains", we find that the tonic triad is outlined. (Note also the interposition of the C bass as a semitone approach to the final B, in the manner of the previous two songs. This gains further significance when it is remembered that the pitch succession C-B in the violins and flute opened the cycle.) This is the inversion of the outlining of the subdominant triad which was identified in the *Prelude*, and as that was rising, this is falling. The inversion of the chord around the tonic B, the fact that it is the tonic chord which is emphasized and the relaxing tendency of the downward direction of resolution all contribute to the sense of final closure at the end of this song.

IV - Other Considerations

i - Text Setting

Since clarity of expression is an important aesthetic principle in this music, the style of text setting is natural and should be quite readily understandable in performance. The text setting is mostly syllabic and follows the natural stresses of the words and phrases. Often words which are most important to the sense of the line are placed on downbeats. Because most of the poetry is unmetered on the syllabic level, this approach has important rhythmic and metric ramifications. Many of the frequent changes in metre may be attributed to the shape of the phrase being set. In the song *Nocturne, October*, the rhythm of the vocal line was the first thing to be set and notated, then the accompaniment was written. Deciding the pitches for the vocal line was generally the last step of composition.

For example, the poem *All this Slow Afternoon* is set mostly in 6/4 time, but at m.8 it switches to 4/4 for five measures, the only measures in duple time in the song. The only reason for this metric anomaly is the text. This is one of the most important lines in the cycle, "Enough in such hours to be simply alive", and requires special emphasis. The line could be set in even quarter-notes in triple time, but greater emphasis (and therefore expression) is achieved by setting it in duple time and prolonging the stresses on (En)ough, hours, and (a)live. The change to duple time, unique in this song, sets the whole line apart from the rest of the poem. This is one of the two places in the cycle where the poem is altered and the sense of the text is changed ever so slightly in the musical setting. The order of the words "be" and "simply" was reversed, so that the song text reads: "Enough in such hours to simply be alive". The motivation for this change was rhythmic (insofar as the rhythm effects the expression and meaning of the words), as one may see by trying the original order of words in mm.9-11. In the present setting, the original ordering would put an unnatural stress on the second syllable of "simply". Having both words "to be" as the anacrusis to m.10 would create problems for the setting of "simply alive", and would rob

the important word "be" of its essential stress. In order to have stress on both "simply" and "be", either the metre must be changed and another measure added, or the word order must be reversed. The second option was chosen, and to give added stress to "be", which falls on a medium metric stress, it is set as the highest pitch of the phrase. With apologies to the poet for any subtleties of meaning which may be lost, the musical needs of the song sometimes override details of the text.

There is one other example of text alteration which also occurs in *All This Slow Afternoon*, although it is perhaps somewhat milder. It is in m.19 where the poem reads, "with the honey of lilacs". In the song the text reads, "with the honey of *the* lilacs". Again this change was metrically motivated. The musical line cannot afford to give up any notes (we have here an important manifestation of the *source cell*) and a melisma on an insignificant word like "of" would be inappropriate. The word "the" fills in the metric gap in the text (created by the music, not by any deficiency in the poem) and changes the meaning only slightly, specifying which lilacs' honey is down the garden. It also sounds natural enough relative to the preceding list: "to be left alone in the wind, in the sunshine, with the honey . . .". The too frequent repetition of the word "the" may be detrimental to the spoken poetry, but is not objectionable in the song.

Another type of text change which is more of a convention in music is the repetition of text. This is done very sparingly, a more straight forward declamation of the text being preferred. However there are a few examples of repetition of words, namely in *An Evening Storm in Late Summer*, m.33-42 where the closing line "Cleanse, cleanse it all!" is fragmented and repeated variously, and in *Nocturne, October*, m.25 where the word "descending" is repeated at a lower pitch, thus reinforcing the idea of descent.

A more significant repetition occurs at the end of *An Early Start in Mid-Winter* (mm.96-100) where an earlier phrase of the poem, "the freeze is on, and may go on", is

repeated at the end of the song, after the completion of the poem proper. That this is the only such occurrence in the cycle correlates with the fact that this is the only song in the cycle with a coda which recalls music previously heard. At first the coda was composed with no vocal part, but it seemed desirable to have the soloist participate in so dramatic a finale, so the vocal line was composed using the words which opened the song and are repeated in the poem itself. This repetition of the phrase "The freeze is on" in the poem points to its importance as a thematic idea, and justifies its repetition at the end of the song. The song makes a play on words with the second phrase "and may go on" in that it subsequently repeats "and on" four times, the repetition of the words mimicking their meaning.

ii - Word Painting

One of the most natural tendencies in setting words to music is to make the music imitate the meaning of the words in some way. This can heighten the expression of the song and add subtle nuances to the meaning of the words. There are very many examples of word painting in *Season Songs* and I will attempt to identify most of them.

In the first song *An Early Start in Mid-Winter* the music of the first nine measures is meant to reflect the brittleness and spike of an intensely cold winter morning in Montreal, the poet's home where I assume this poem was written. At mm.16-20 the day rumbling out of the cellars is represented in the bass instruments. The banging of the pipes is depicted rather overtly in measures 37-42 with the short, loud chords coloured by a hammered anvil. The gold of the egg-yolk running over the white is reflected in the cascading thirds of mm.55-57. More subtle are the imitation of rock style in association with the reference to the radio in mm.66-78 and the wandering melismas on the word "dream" at mm.72-74 and 81. Finally the music accompanying the words "on, and on,

and on" at mm.96-100 seems to imply the possibility of endless repetition with its cyclic ascending pattern and the repetition of D-flat-E-flat in the voice.

In *All This Slow Afternoon* the tempo is reflective of the slowness referred to in the title. In mm.5-6 the waves of wind are depicted in the gentle curves of the vocal line. The word "highest" is naturally set to the highest note of the line. The idea of death and decline is reflected in the descending pitch and register in mm.12-14. The falling asleep mentioned at the end of the poem is paralleled by the gentle yet satisfyingly final resolution of the harmony at the end of the song, mm.22-27.

The musical mimicking of a thunderstorm in *An Evening Storm in Late Summer* hardly needs mentioning. Most visual and aural images in the text are reflected musically: the clouds being strewn in rags across the air at mm.3-6 (cf. the disjointed vocal line); the storm cloud rising in the air at mm.9-14; the blasting and flashing of the lightning at mm.14-23. The art is not in realizing that such depiction is possible and necessary, but in carrying it out in an effective yet musically coherent way.

Nocturne, October contains a large amount of word painting, some of the most overt in the cycle. One of the most important images in the poem is the personification of night. The constant eighth-note movement in the accompaniment gives a pulsating effect which is reinforced by the setting of the vocal line with stressed syllables always on the beat. This constant, quiet pulsating is meant to evoke the living, breathing world described in the poem.

The "rippling" sixteenth-notes in mm.11-12 are transformed in m.13 into a preparation of the Bach paraphrase (*His Sheep May Safely Graze*) in mm.14-17, which is counterpointed to a paraphrase of Handel's *Largo from Xerxes*. In mm.26-29 the "light descending like fine rain" is painted with an inversion of the rising motive of m.1. The painting of the "breath of wind" (mm.30-32) and of the stirring of the birds' feathers

(m.36) seems unavoidable. Finally, at the end of the song, mm.53-56, the "ebony stream" flows off into infinity, creating a sense of 'temporal suspension' which, paradoxically, provides a satisfying conclusion to the song and the cycle as a whole. Perhaps it is the implication of unendingness, of infinity (a concept inseparable from the consideration of the cycle of the seasons and of life in general), which makes this type of ending seem appropriate and satisfying. This cyclical infinity is, of course, implied by the cyclical key pattern (Fig.2) and the return in *Nocturne, October* of the motivic material of the *Prelude*.

iii - General Aesthetic

Since the music for *Season Songs* is quite traditional in many ways as compared with much contemporary concert music, a brief discussion of the reasons which motivated this approach seems necessary. The music of these songs reflects to a significant degree my own sensibilities concerning what is desirable in a musical experience. Many of these principles have been inferred by statements made above.

The construction of the cycle and of the individual songs show that a sense of trajectory and closure are highly valued. It has been stated that the use of the *source cell* to construct harmonic progressions in the songs and throughout the cycle will give the listener a sense of where the music is going and where it will end. One important effect of this is a control of the sense of closure. As mentioned, in the *Prelude* and *An Evening Storm in Late Summer* the feeling created is not one of closure, but of a lack of closure, thus propelling the music forward. At the end of the cycle the music provides a satisfying conclusion to several elements not only of the song but of the cycle as a whole. This reflects my desire to create a sense of "wholeness" or "roundedness" in my musical forms and thus a feeling that the journey has reached a satisfying resolution.

The idea that it is desirable to strive for unity within a piece of music is akin to Mahler's belief that a symphony (or, by implication, any extended form, such as a song

cycle) should be a universe within itself. In *Season Songs* this unity is achieved in three ways: 1) a clear harmonic construction, 2) organic motivic development and 3) stylistic consistency in the music and in the chosen texts. This approach has the advantage of being familiar to the majority of listeners, while retaining an unlimited potential for variety of means. The necessity for unity within an artwork has been a seemingly universal assumption in the history of our culture and seems to me so rational and obvious that I have no wish, nor can I imagine a persuasive reason, to challenge it.

Another important aspect of the songs is their relative simplicity of rhythm. This stems from my sense that strong, identifiable pulse (meter) is not only an aid to comprehension (for the performer as well as the listener), but can be one of the most powerfully expressive elements of music. To be expressive it must first be comprehensible. To explain the inherent power of repetitive rhythm one may look to cyclical rhythms in nature such as pambulation, the heartbeat, and the cycles of the planet. One may also cite the universal human tendency to dance. I often find it impossible to remain still while listening to music which contains any comprehensible pulse, and this means of expression, namely metric stability, is one which I retain and utilize in my composition. It should be mentioned here that the disruption or dissolution of metric stability can also be an expressive tool, but I find it most effective when used in relation to a section of metric stability. I am generally not attracted to music in which metric instability is the rule rather than the exception.

In these songs I have sought to combine an untraditional harmonic approach with my love of well-crafted and expressive linear counterpoint and rich harmonies. The harmonic motion is not conceived of in fourth-related root movements as in traditional harmony, but according to different linear principles. The details of the characteristic linear movement between harmonies may be different for each work but, if conceived according to aural criteria and carried out consistently, they will produce a satisfying result. By aural

criteria, I mean that the composition of the source material should be governed by whether it sounds convincing and has expressive potential, not by whether it can be explained logically or elegantly.

Another avenue I have explored in these songs which is unusual in "concert music" is the reference to "popular music" techniques and sounds. There are many very effective compositional tools which are common in popular music but are not used much in concert music. In their popular setting these techniques are often used in rather banal contexts, but this does not mean that the ways in which the music is effective should not be explored in the more meaningful context to which concert music aspires. One of those features of popular music is the manipulation of incessant, driving rhythm, which I tried to utilize in the climax' of *An Early Start in Mid-Winter* and *An Evening Storm in Late Summer*. Another is the fragmentation and close repetition of motivic material in varying rhythmic/metric contexts, characteristic of much rock and jazz music (cf. *An Early Start in Mid-Winter*, the vocal line of "The radio says you're out ahead with time to spare", mm.66-68). Another is the repetition of short chord progressions (as in a passacaglia, except shorter than the length usually found in traditional concert music) often building in intensity, but always rhythmically insistent (cf. *An Evening Storm in Late Summer*, mm.27-32).

Achieving an individual style is a never-ending pursuit of all composers. It is, however, something which cannot truly be synthesized. The best way to develop it is to write music which is truly expressive personally. One's individuality and intellectual curiosity will create a style which is unique. Whether that style will have any far-reaching effects on other's composition is beyond one's control. In relation to the setting of poems, the most important consideration must not be how to make the musical settings striking and original, but how to best express the texts in music.

Appendix I - Letters of Permission

Appendix 2 - The Poems

An Early Start in Mid-Winter

Robyn Sarah

The freeze is on. At six a scattering
of sickly lights shine pale in kitchen windows.
Thermostats are adjusted. Furnaces
blast on with a whoosh. And day
rumbles up out of cellars to the tune
of bacon spitting in a greasy pan.

Scrape your nail along the window-pane,
shave off a curl of frost. Or press your thumb
against the film of white to melt an eye
onto the fire escape. All night
pipes ticked and grumbled like sore bones.
The tap runs rust over your chapped hands.

Sweep last night's toast-crumbs off the tablecloth.
Puncture your egg-yolk with a prong of fork
so gold runs over the white. And sip
your coffee scalding hot. The radio
says you are out ahead, with time to spare.
Your clothes are waiting folded on the chair.

This is your hour to dream. The radio
says that the freeze is on, and may go on
weeks without end. You barely hear the warning.
Dreaming of orange and red, the hot-tongued flowers
that winter sunrise mimics, you go out
in the dark. And zero floats you into morning.

All This Slow Afternoon

Raymond Souster

All this slow afternoon
the May winds blowing
honey of the lilacs,
sounds of waves washing
through the highest branches
of my poplar tree.

Enough in such hours
to be simply alive;
I will take death tomorrow
without bitterness.

Today all I ask
is to be left alone
in the wind
in the sunshine,
with the honey of lilacs
down the garden;

to fall asleep tired
of small birds' gossip,
of so much greenness
pushed behind my eyes.

An Evening Storm in Late Summer

Mark Mitchell

Rip! Rip the sky!
In tattered rags the clouds are strewn
across the air
by ravenous wind with razor claws!

Shriek! Howl in rage!
The heaven-bent tower of blackness
hastens, heaving August heat
and torrid rain!

Blast! Flash! The searing torch ignites
the air, the earth,
the pregnant clouds
engorged in ruddy sunset's blood!

Give Birth!
Drench the ground!
Quicken the air!
Ignite the soil!
Envelope the world!
Cleanse, cleanse it all!

near Magrath, Alberta, June 28, 1990

Nocturne, October

Dixie Partridge

The chapel dark, organ pipes glow
moon-silver. Silence
is filled: after-ripples,
the aura of living tones,
Bach, Handel.

Late, toward home,
I see only the street lamp,
its light descending like fine rain
on one blessed spot, a brief halo,
then darkness.

A breath of wind moves my hair.
The night listens . . . listens . . .
feathers of birds in their places of sleep
stir. Behind me, a leaf strokes the pavement.

Night touches the braille of all it contains:
each point of grass downhill from the church,
the rise and fall of desert, softly
dynamic beyond town, the ebony stream
of the river's resonant moving.

Appendix 3 - Piano/Vocal Score

ba-con spit-ting in a greas-y pan. Scrape your nail a-long the

win-dow-pane, shave off a curl of frost.

Or press your thumb a-gainst the film of white to melt an

eye on-to the fire es-cape. All night

pipes ticked and grum - bled like sore bones. The

mp

tap r - uns r - ust o-ver your chapped hands.

pp (release gradually)

L.H.

delicately

Sweep last night's toast - crumbs off the ta - ble - cloth.

p

pp

punc - ture your egg - yolk with a prong of fork so gold runs

pp

R.H.

o ver the white. And sip your cof - fee scald - ing hot.

And

(con ped.)

p *mp* *pp* cresc.

The rad - i - o says you're out a - head with

ff

time to spare. Your clothes are wait - ing fold - ed on the chair. This is your hour

p

And

to dream _____ The rad - i - o says

ff

pp

ff

that the freeze is on, and may go on weeks with - out end. You bare - ly

mf

hear the warn - ing. Dream - ing of or - ange and red, the hot - tongued flow'rs

p

p_{sub}

that win - ter sun - rise mi - mics, you go out in the dark.

p

p_{sub}

pp

crisply
p

And ze-ro floats you in - to morn - ing.

mp

ff

The freeze is

pp cresc.

ff

on, and may go on, and on, and on, and on, and on!

ppp

p

*NB. - The pedal on the last beat should catch some residual vibration of the bass strings.

All This Slow Afternoon

Text by Raymond Souster

Largo e Tranquillo (♩ = 56)

All this slow af - ter - noon the May winds blow - ing
 hon - ey of the li - lacs, sounds of waves wash - ing through the high - est branch - es of my
 pop-lar tree. E - nough in such hours to simp - ly be a -

pp
p
legatissimo
con pedale

live; I will take death to - mor - row

with - out bit-ter-ness. To - day all I ask is to be left a -

pp

Sost.

lone in the wind in the sun-shine, with the hon - ey of the

f *dim.*

Sost.

li - lacs down the gar - den; to fall a - sleep

pp

poco meno mosso

poco rit.

pp

This system contains the first two lines of the musical score. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature has two sharps (F# and C#). The tempo is marked *poco meno mosso*. The dynamics are *pp* (pianissimo) at the beginning and end of the system. The lyrics are 'li - lacs down the gar - den; to fall a - sleep'.

tired of small birds' gos - sip, of so much green - ness pushed be - hind my

R.H.

This system contains the second two lines of the musical score. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature has two sharps (F# and C#). The tempo is marked *poco meno mosso*. The dynamics are *pp* (pianissimo) at the beginning and end of the system. The lyrics are 'tired of small birds' gos - sip, of so much green - ness pushed be - hind my'.

eyes.

L.H.

rit.

ppp

This system contains the third line of the musical score. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature has two sharps (F# and C#). The tempo is marked *poco meno mosso*. The dynamics are *ppp* (pianississimo) at the end of the system. The lyrics are 'eyes.'

An Evening Storm in Late Summer

114

Text by Mark Mitchell

Largo Maestoso (♩ = 52)

poco rit.

ff Rip! Rip the sky!

fff poco rit.

15

Allegro (♩ = 144)

(♩ = ♩)

mp cresc. In tat-tered rags the clouds are strewn ac-ross the air by

pp *staccato* cresc.

(2+2+3+2+2)

rav'n - ous wind with raz - or claws! Shrick! Howl in

f *ff*

8

p poco a poco cresc.

rage! The heav'n -- bent tow'r of black - ness has - tens heav - ____

p poco a poco cresc.

____ ing Aug - ____ ust heat and tor - ____ rid rain!

ff

Broader (♩ = 63)
(♩ = ♩)

Blast! Flash!

ff

The sear - ing torch ig - nites the air, the earth, the preg - nant

Largo Maestoso ($\text{♩} = 52$)
($\text{♩} = \text{♩}$)

clouds en - gorged in rud -

fff *mf* *Sost.*

(senza mes.) *freely dim.* *freely (with soloist)*

dy sun - set's blood! Give Birth!

rit *f* *mf* *poco a poco cresc.*

p *pp* *poco a poco cresc.*

Sost.

Drench the ground! Quick - en the air! Ig - nite the soil!

ff poco rit. Presto (♩ = 132)
En - vel-ope the world! Cleanse,

cleanse, cleanse it all!

First system of music, measures 1-4. The vocal line (treble clef) has a whole rest in measure 1, followed by a half note G4 in measure 2, and a triplet of eighth notes (A4, B4, A4) in measure 3. The lyrics "Cleanse" and "it" are under measures 2 and 3 respectively. The piano accompaniment (grand staff) features a complex arpeggiated figure in the right hand, with a sixteenth-note triplet in measure 2. The left hand has whole rests in measures 1 and 2, and a half note G2 in measure 3.

Second system of music, measures 5-7. The vocal line (treble clef) has a half note A4 in measure 5, a half note B4 in measure 6, and a half note A4 in measure 7. The lyrics "all!" are under measure 5. The piano accompaniment (grand staff) features a complex arpeggiated figure in the right hand, with a sixteenth-note triplet in measure 5. The left hand has whole rests in measures 5 and 6, and a half note G2 in measure 7. The dynamic marking *fff* is present in measure 7.

Nocturne, October

119

Text by Dixie Partridge

Quietly pulsating (♩ = 48)

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked 'Quietly pulsating (♩ = 48)' and 'pp'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice part enters in the second system with the lyrics 'The chap-el dark, or-gan pipes glow'. The tempo changes to 2/4 for the first system and back to 3/4 for the second. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' and 'poco rit.'. The lyrics continue with 'moon -- sil-ver. Sil-ence is filled: af-ter -- rip-ples, the au-ra of liv-ing tones.' The final system returns to 3/4 time and includes the names 'Bach, Han-del.' as part of the lyrics. The piano part features a complex texture with many chords and moving lines, while the voice part has a more melodic and lyrical quality.

pp
con pedale

p
loco

poco rit.

a tempo

a tempo

Bach, Han-del.

moon -- sil-ver. Sil-ence is filled: af-ter -- rip-ples, the au-ra of liv-ing tones.

The chap-el dark, or-gan pipes glow

p 3 3

(arpeggiate slowly throughout these six bars) Late, to-ward home, I see on - ly

pp (dim. upper L.H. only) *n.*

(loco)

hold down pedal for eight measures

pp

the street lamp, its light des-cend - ing, des-cend - ing like fine rain on

ppp

(loco)

n.

one bles - sed spot, a brief ha - lo, then dark - ne - ss.

loco

L.H.

A breath of wind moves my hair. The night lis - tens... lis - tens...

3 3

feath-ers of birds in their plac-es of sleep stir. Be-hind me, a leaf strokes the

pp

6

pave-ment.

p *cresc.*

Night touch-es the braille of all

f *ff*

it con-tains:

dim. *p*

each point of grass down-hill from the church, the rise and fall of des-ert, soft-ly dy-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics: "each point of grass down-hill from the church, the rise and fall of des-ert, soft-ly dy-". The piano accompaniment is in grand staff (treble and bass clefs) and features a continuous eighth-note pattern in the right hand and a more static bass line in the left hand.

nam-ic be-yond town, the e-bon-y stream of the riv-er's res-on-ant mov-ing.

The second system continues the musical score. The vocal line includes trills marked with a "3" and a triplet of eighth notes. The piano accompaniment features a dynamic marking of *pp* (pianissimo) at the start of the system and *p* (piano) later on. A *dim.* (diminuendo) marking is present over a series of chords in the right hand. The system concludes with a 3/4 time signature change.

(senza rit.)

The third system begins with the instruction "(senza rit.)" (without ritardando). The vocal line is mostly empty, with a few notes at the end. The piano accompaniment is in grand staff and features a dynamic marking of *ppp* (pianississimo) at the start. The system ends with a fermata over a final chord in the right hand.