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Musical time and revealed timelessness

Michael Vincent Blandino
Louisiana State University and Agricultural and Mechanical College

MUSICAL TIME AND REVEALED TIMELESSNESS

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ABSTRACT

Scholarship on musical time recognizes the depiction of timelessness in music as a possibility. However, many theories of musical timelessness center around total stasis as the ideal method for creation of the effect, tolerating relative motion only out of necessity and viewing such motion as a weakening force in this regard. There is little investigation of the interaction between other modes of musical time and the mode of timelessness. Hence, no theory offers a comprehensive expansion of scope to include more complex depictions of timelessness in relation to time.

This paper addresses these points, offering a framework for understanding musical timelessness as both an immediate and disclosed phenomenon. Support for the argument in favor of expanding the scope of envisioning musical timelessness is found through analysis of four final movements: "Der Abschied" from Gustav Mahler's *Das Lied von der Erde*, "Apothéose" from Igor Stravinsky's *Apollo*, "Louange pour l'Immortalité de Jésus" from Olivier Messiaen's *Quatuour pour la Fin du Temps*, and "Sea-Nocturne (for the end of time...)" from George Crumb's *Vox Balaenae*.

INTRODUCTION

As a temporal art form, music has the capability to influence our subjective experience of time. Where one passage might cause us to feel as though time has passed quickly, another might draw our attention into extended moments. Musical effects may be used to manipulate the various modes of time in our experience. Even timelessness, at an extreme end of the gamut of temporal experience, may be represented by music. The purpose of this paper is to examine four works that exemplify creation of the experience of timelessness. Works that show an interaction between a more traditional sense of time and a sense of musical timelessness have been chosen to illustrate this special accomplishment. This exercise should inform theories of compositional technique, enhance appreciation of the selected works, and expand analytical methods. Further, comparison of the methods found to be contributing factors in manipulating the sense of time reveals general principles at play in our experience of time in music.

The examples are four final movements. The final movement of Gustav Mahler's *Das Lied von der Erde* (1908) shall serve as our first example. Continuing chronologically, the final movement of Stravinsky's *Apollo* (1928) will be the second. That of Messiaen's *Quatuour pour la Fin du Temps* (1941) and Crumb's *Vox Balaenae* (1971) will be third and fourth. No definitiveness is implied by this selection; these works merely provide four varied, yet convincing, examples of musical timelessness in interaction with more traditional musical motion.

All of the selected pieces have a dramatic context that relates to the presence of musical timelessness therein. It is difficult to determine to what degree the extra-

musical aspects of the work (title, characterization, storyline, etc.) support the creation of timelessness or vice-versa. Insofar as this study is concerned, the musical evidence is the matter at hand. That the context of the work is related to the representation of timelessness shall serve only to support the notion that the composers of these works intended to manipulate the sense of time through demonstrable musical means to create such an effect.

Das Lied von der Erde is a work with a strange genesis in Romantic German translations of Ancient Chinese poems, grouping drinking songs alongside profound figurative musings on death and eternity. Stravinsky's *Apollo* depicts the god's birth, instruction of selected muses, and ascent in Apotheosis. As its title indicates, Messiaen composed the *Quatuour* to explore and depict the cessation of time. As with many of his works, the movements of the *Quatuour* are explicitly linked to divine subjects. The last movement is a reorchestration of a movement in a prior work for organ, *Dyptique* (1930). Crumb's *Vox Balaenae*, probably the first work for electric (amplified) Flute, piano, and cello, presents the whale throughout evolutionary time with movements depicting the beginning and end of time. These four unique works are examples in which great composers of the 20th century address time and timelessness.

LITERATURE REVIEW

First, it will be useful to establish what is meant by timelessness. The timeless, that which is "not subject to time; not affected by the lapse of time; existing or operating without reference to duration; eternal,"[1] is a state that exists alongside time at a level without change and sequential ordering. Without change it does not have reference to duration. In reference to other modes of time, the timeless is constant. As can be assumed from the above definition, timelessness in music consists of that which does not change sequentially.

Susanne Langer posits *virtual time* as a realm of time created by music, consisting of its forms (or more precisely, entities) and their relative motion.[2] She situates this classification in Henri Bergson's theory of pure duration.[3] Her theory of *virtual time* found support in the earlier observations of Basil de Selincourt.[4] Linking virtual time to the time of experience, Langer likens the former to an image of the latter.[5] Within virtual time, varieties of temporal experience can thus be depicted.

> The semblance of this vital, experiential time is the primary illusion of music. All music creates an order of virtual time, in which its sonorous forms move in relation to each other – always and only to each other, for nothing else exists there. [6]

Langer establishes a relationship between an abstract level of representation and an experience of time at that level in the listener. Through the conceptual framework of

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[1] The Oxford English Dictionary, 2nd ed., s.v. "Timeless, n2," http://dictionary.oed.com/cgi/entry/50252892 (accessed February 21, 2006).
[2] Susanne K. Langer, *Feeling and Form: a Theory of Art* (New York: Scribner, 1953).
[3] Henri Bergson, *Matière Et Mémoire:Essai Sur La Relation Du Corps À L'esprit* (Genève: A. Skira, 1946).
[4] Basil De Selincourt, "Music and Duration," *Music and Letters* I (1920): 286-293.
[5] Langer, *Feeling and Form*, *109*.
[6] Ibid.

virtual time, one is affected by models of experience in time. In that the time of experience is richer than the perception of absolute time and virtual time is an image of this time of experience, virtual time is the foundation for temporal experience in music beyond absolute, scientific, clock time.

Langer does not explore musical techniques that manipulate the image within virtual time, but her theory has influenced strongly the scholarship of time in music. Lewis Rowell equates the *apparent* nature of musical motion with the virtual time in music.[7] Jonathan Kramer accepts virtual time as the basis for time in music, renaming it *musical time*.[8]

Rowell examines apparent timelessness, recognizing it as a departure from normative musical motion, and relates potential images of musical timelessness to various cultural models. In defining the characteristics of the timeless in music, Rowell offers this description:

> The category of music which I am describing as 'static' or 'timeless' does have its laws, which may be inferred as rejections of or antitheses to the traditional dynamic/kinetic properties of music: such a music is consistent, continuous, and relatively unarticulated; it fails to imply a sense of progression, goal direction, increasing or decreasing tension, cumulation, phrases or other internal units that might suggest a temporal scale of periodicities. It is, in a word, a 'pool' of sound, a sustained esthetic surface in which the beauty lies in one's response to the surface itself, not in the syntactical relationships among its components. Such a piece neither begins nor ends – it starts and quits! A part represents the whole, and the piece may be of any length. The general illusion is one of a state rather than a process, a music more of being than becoming, a continuous Now.[9]

With this passage, Rowell describes a surface phenomenon of limited change in basic parameters of music. Constancy at the level of direct perception is the key

[7] Lewis Rowell, "Stasis in Music," *Semiotica* 66, no. 1-3 (1987): 181-195.
[8] Jonathan D. Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Schirmer Books, 1988), 9.
[9] Rowell, "Stasis in Music," 184.

requisite quality in this definition. He cites Edward T. Cone's[10] mode of immediate apprehension in recommending an approach to appreciating this phenomenon. Preferring *stasis* to *timelessness* as a unifying terminology, Rowell employs a subtractive approach that defines stasis in terms of reduction or removal of elements of music that contribute to the sense of motion. Though the above attempt to define musical stasis is somewhat restrictive, Rowell allows that stasis may be present in only select parameters while not being present in all of the basic elements of musical construction, yet still be effective in producing the timeless effect. Examples that Rowell offers as specimens of stasis also imply that a less restrictive prescription is effectively operative for timelessness to be present. Rowell does also take a positive approach in defining the characteristics of stasis or timelessness in his reference to a state of being rather than a process of becoming; this approach is supported by his later use of the term *abiding* in reference to stasis. The negative definition refers to subtraction of the sense of becoming or of subdivision, and the positive approach refers to the continuing constancy in duration. While these approaches are complementary in application, as descriptions, they are quite different in their emphasis.

Jonathan Kramer incorporates stasis with these immediate, constant properties (relatively undifferentiated, non-directed) into his taxonomy of musical time. He situates stasis within a form-based framework, considering interaction of stasis with sectional divisions or lack thereof. Stasis may be found in his catalog as a feature of moment form, forming internally static sections without hierarchy in *moment time*.[11]

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[10] Edward T. Cone, *Musical Form and Musical Performance*, (New York,: W. W. Norton, 1968).
[11] Kramer, *The Time of Music*, 210. Kramer purports that moment form is dependent on relative internal stasis.

His *vertical time* shares the defining features of stasis but in a constant formal manner comprising entire works. Kramer, like Rowell, leaves a degree of ambiguity regarding the degree to which a lack of change must be present and in what number of parameters for stasis to be present, a point he acknowledges:

> The threshold of perceiving stasis also depends on context. If there are large contrasts between sections, a moderately high degree of internal motion or contrast will not disturb the perceived (relative) stasis. Where the contrast between sections is small, the perception of stasis within sections will not tolerate much motion or contrast. The threshold ultimately depends on the rate of information flow. In a given context a certain amount of new information per unit time creates a static impression, while more information produces motion.[12]

The term *timeless* for Rowell is indicative to stasis in general. This is the case for Kramer as well, but he reserves the term primarily for vertical time and the pieces he categorizes as vertical. The degree of changelessness necessary to form vertical time is set higher in that it must be present throughout the whole of the work. Yet, as in Rowell's definition, concessions are necessary for Kramer to accommodate real musical examples. To include process music, in which change is generally constant, in the vertical category, Kramer reasons that the changes of process music are entirely predictable, thus unchanging on a higher level.

Both Rowell and Kramer point to stasis in selected parameters as properties relevant in the creation of musical timelessness, but the degree of stasis, the various contexts of its appearance, and the interaction of static parameters with others are left largely unexplored.

The parameters we examine in music require varying lengths of time for their features to become apparent. Texture can be very quickly perceived, whereas form

[12] Kramer, *The Time of Music*, 210.

requires unfolding in time to be noticeable. In the same fashion, the creation of timelessness through these parameters happens through a spectrum of relative immediacy. A sense of timelessness might be directly apparent, but it may also be implied through a process in time points to timelessness by unfolding through significant duration. The paradox of perceiving timelessness in time extends to the depiction of timelessness in music. Just as we should not presume that the depiction of changelessness is impossible in music, we should not look only to extreme stasis for the timeless to be displayed as an absolute in all parameters. Timelessness in a rich interaction with the relative modes of time can be found. For, within the changing world of time, timelessness is constancy.

ANALYSES

GUSTAV MAHLER: "DER ABSCHIED"

The final movement of *Das Lied von der Erde* provides an outstanding primary example of musical timelessness – a proof of concept, so to speak. The clarity of its language allows demonstration of distinct operations for conveying the timeless effect through interaction with a normative pattern of musical motion. Tonal forces are both employed to this end and reduced in importance in a compelling combination. A summary of the opening sections of the movement shall support a detailed discussion of the timeless nature of the final portion.

The form of the movement is straightforward, despite its disproportionate length in relation to the remainder of the symphony: it is binary, although it notably lacks a large-scale passage in the dominant key. The theme groups and the balanced construction of the sections support this categorization. The formal design is shown below:

	A	**B**	**A'**	**B'**
Prominent Key area	c /F/d	B-flat	c/F	C
Rehearsal #	-	r23	r38	r58
Length (measures)	168	114	172	113
Prominent Theme	I	II	I	II

Theme I: Theme II:

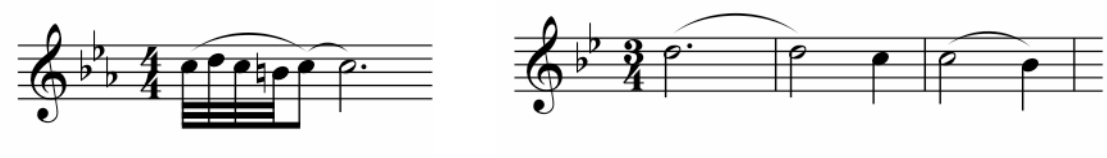

Figure 1 : Formal Design of "Der Abschied"

"Der Abschied" is longer than any preceding movement, and is nearly longer than all of them taken together. This proportional emphasis highlights the prominence of this movement in the overall meaning of the work. The proportional relationship also creates a separation as though the first five movements were setting the stage in preparation for this last one. Especially, the proportionate duration of this movement causes a decrease of expectation that an ending will come at a point similar to that of the previous movements. This suspension of a predictable length carries into the extension of the movement's ending.

The first section is characterized by repetition of theme A and the low attack from the beginning of the movement with sometimes abrupt and surprising repurposing of the material. Following the C minor introduction of the theme, the parallel C major is explored, followed by a return to the original minor, and, subsequently, somewhat unexpectedly, a move to the subdominant key area. Tonal preparation is made for movement to B-flat, but the arrival of section B and its joyous material comes as a discontinuous change following the morose, soft, descending material in d minor.

At the transition to section B, an anhemitonic pentatonic pitch collection is introduced whose components later contribute to the atmosphere of timelessness in the final section. Scale degrees $\hat{2}\ \hat{3}\ \hat{5}\ \hat{6}\ \hat{7}$ (D E G A B), superposed with the tonic triad, provide added tones and pentatonic character. Transitioning from the darker material of Section A to the bright major content of Section B, this between-state has the character of sunset or dawn. One could speculate on connection of this formal situation with the text references to the horizon. Continuing, the conclusion of section B consists

of a collage of recalled events from the first half of the movement set in harmonies leading to C minor, but in a disjointed fashion, creating a fractured, yet directed effect.

In section A', the material and texture of the introductory measures of the movement return in C minor as before. This section features, as does section A, the generous references to Theme I interspersed with a new minor theme carried by the middle strings. The transition from A' to B' is more continuous than that of its analogue in the first half of the movement. The gradual transition colored by the introduction of the anhemitonic pentatonic collection is replaced with a moment of great expectation and triumphant arrival. The collection found in the horizon between sections A and B is not found at this point, but at the conclusion of Section B' and the work itself.

Theme II marks the beginning of B', and it is joined later by the added tones to form a continuous texture that ultimately delivers the work to a timeless state. At r.58, Mahler instructs the conductor to "beat once in a measure very slowly" while emphasizing the slow tempo and soft dynamic level "without increase." This setting should pulsate at a very slow rate in a steady manner – a technique that will be found in the analyses of the other works below.

Section B' has connections to previous foreshadowing in the movement. Over the word "Ewig" [forever] the descending vocal line of theme II is sung. Eternity is, of course, the theme of the final words of the text. The $\hat{3}\ \hat{2}\ \hat{1}$ pattern of theme II is established very strongly as the great theme of the symphony paired with the musing on the eternal of the poem's subject.[13] Ascending lines of the added scale degrees $\hat{2}\ \hat{6}\ \hat{7}$

[13] Reference to "Lebewohl", the first movement of Beethoven's Sonata no. 26, Op. 81a, in Mahler's 9th symphony is generally accepted. One can assume that this descending line of "Der Abschied" is an additional example.

over a tonic pedal augment this pattern. These return from the minor sounds of the transition at the end of section A to the joyous passage of section B as noted above. Together, these lines create a general texture in which harp and celesta add shades of magical or wondrous orchestral color. This overall texture changes slowly with component processes.

The vocal descent is repeated, eventually no longer including the final tonic scale degree. In a larger sense, closure has already been provided, but the continuation sets up a pattern of repeating lines that lengthen in duration and are left midstream in their course, always implying further continuation, never signifying total closure.

These patterns weave a singular denouement that slows and fades. Expectation created by its characteristic lines and harmonic colors is present, but its singularity of rich texture and colorful harmony permits slowly fading, incomplete repetitions of its component parts. The piece ends, but not without delivering a musical representation of the eternal renewal marked with wonder in the text.

The motion of theme II is melodically directed toward complete tonal resolution. In its repetition, though, the final note is ultimately removed, leaving the implication of this direction unfulfilled. The added-tone lines of the upper winds lengthen and lose their final note, ending on $\hat{6}$. Combined, these patterns create a paradoxical effect of simultaneous extension and dissolution of expectation. The descent of the primary melodic line is left unresolved while added tones weaken the tonal forces that create the expectation of realization. Harmonically, the ambiguous richness creates the abiding sense of changelessness, yet melodically, there is a continuation expected beyond the actual end of the piece. The aforementioned pentatonic collection contributes to the

elements of timeless abiding while the tonal vestiges create expectation of continuation. As a positive abiding, there is both the abiding of the ambiguous harmony and the continuing texture, but a more subtle abiding of unrealized expectation is present in the remaining tonal implications.

Added-tone harmonies contribute to the timeless complexes in each of the works to be discussed below. In *Das Lied*, their presence is partially due to an interest in supporting the dramatic context with *chinoiseries*, as Kramer puts it.[14] At the same time though, our willing acceptance of the continued shimmering pulsation that concludes the work, despite the inclination to expect tonal resolution, speaks to the quality of dissolution and ambiguity found in their addition. Rather than a conclusive punctuation, Mahler instructs a fading away: "*ganzlich esterbend*."

With this movement, Mahler exemplifies fundamental methods for creation of timelessness within a tonal framework: implying continuation beyond an ending, creating an abiding atmosphere by textural and harmonic means (specifically, the added $\hat{6}$ and pentatonic collection superimposed with tonic harmony), and employing a component process of attenuation.

IGOR STRAVINSKY: "APOTHÉOSE"

Stravinsky's *Apollo* provides a rich example of the manipulation of musical time through harmonic, rhythmic, thematic, and formal techniques. While the ending is where we find musical timelessness, its effectiveness in this regard is dependent on

[14] Kramer, *The Time of Music, 44.*

connections across the ballet to the opening strains of the first tableau. Though the work operates through traditional control of expectation and careful leading of attention, that control is put to use, ultimately, to dissipate expectation and the sense of time associated with becoming. Here again, as in the Mahler example, a process of change is used to imply extension into timelessness.

The opening of the first tableau reveals key forces and features that operate throughout the time dynamic of the work. The first note is an arsis, sixteenth-note unison E, in octaves, immediately followed with a thesis dotted-eighth G. Rhythmically, a second attack is assumed as inevitable. This propulsive rhythmic relationship, hereafter referred to as the elemental rhythm, is very strong, pushing forward this characteristically opening gesture into a second sixteenth/dotted-eighth pair (see fig. 2). The two pairs, together, behave in a similar propulsive way in that the first group is answered, rhythmically, by the second. Hearing the first, we expect the second.

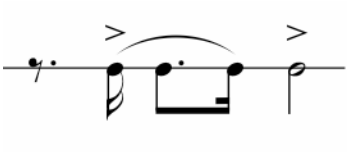

Figure 2: The Apollo motive

The four note rhythmic motive can thus be broken down into two elements, comprised of a weak anacrusic sixteenth followed by a strong note. The strength of this second note derives from both agogic accent and metric placement; however, in some instances, the weakness of the sixteenth note is countered, and the relative strength of

both notes somewhat equalized, by an accent mark on the initial sixteenth. This two-note elemental rhythm provides the most basic character of the motive. The motive, proper, should be thought of as the two elements together. Within it, the two elemental sets have a relative weakness and strength between each other in their own right. The first element creates expectation to be fulfilled by the second, just as arsis/thesis relationship does within the elemental rhythm. Thus, the final note of the full motive, which in many statements is the longest, is the strongest in terms of accent and, when set, melodic importance and voice leading.

In the introduction, the rhythmic aspects of this four note motive, hereafter referred to as the Apollo motive because of its dramatic context, are supported by melodic and harmonic content to function as an opening gesture, creating expectation for what is to come, and providing setting and a sense of key (see fig. 3). The stronger beats, the eighth notes, have a dominant melodic function.

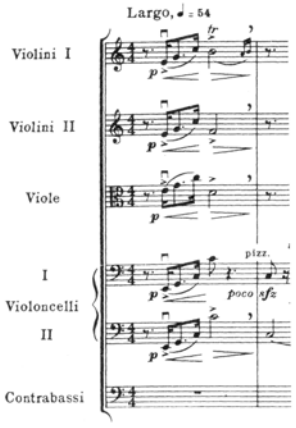

Figure 3: Introduction of the ballet – “The Birth of Apollo”, measures 1-2

While the cello I provides resolution, somewhat casually, with the pizzicato attack, resolution does not appear in the highest voice. The opening fragment of this first measure creates expectation through the unresolved note of violin I. This expectation is strengthened by the decoration at the end of the measure one and by the first measure's behaving as an arsis to the first metric attack in the second measure.

At r. 4, after tonicization of E major, the Apollo motive is rendered as a longer theme in E, hereafter referred to as the Apollo theme, which is clearly phrased in terms of traditional harmonic expectation. The strong beats of the motive carry notes of dynamic function while the accompaniment establishes a stately reshaping of the motive as a tonic pedal. Continuity is unbroken, as it is with almost all of the sections of the ballet, and the theme is carried into a restatement of the opening Apollo motive. The motives are set in the theme group in threes by harmonic function, posing and responding to one another as in language. After further working out of the motive (a feature of the whole ballet), the theme is stated in C at r.15, also with the intermittent, stately accompaniment pedal and followed by extensive motivic statements which lead to a cadence in C, concluding the first tableau, "The Birth of Apollo."

The final movement, "Apothéose," continues the coherence of the preceding material with the presence of the Apollo motive, but transforms the motive to evoke the sense of musical timelessness. It draws on the prevalence of the motive and the theme in prior passages, recalls associated relationships and dramatic contexts, and utilizes the accumulation of these experiences to transform the motive through reducing propulsive expectation and placing it in an increasingly changeless atmosphere.

Expectation is raised in the short introduction of the movement, both from measure to measure and in relation to the following sections. The key is established through a continuous progression and the resolution is slight enough to leave the anticipation well founded. The introductory section of the movement begins with a chord in thesis attack, which is answered, in kind, with a chord in thesis attack. This binary discussion continues in pairs of modified motive statements, building harmonic tension. That the first note of the motive is a thesis sets an immediately less urgent tone of expectation than that of the anacrusis of the opening of the ballet. The upper voice rises by leap to C#, setting expectation of D. A cadence casually arrives on D in the lower voices, but, as in the opening of the ballet, the top voice is left unresolved. The cadence is quickly left with the lower voices leading to B minor to begin a chorale. While, harmonically, it creates a stronger impetus to cadence through clearer functional signals, rhythmically, the propulsion of this section is weaker than that of the ballet's beginning in that it has only one element of the motive in pair with thesis responses. The associated experience with the paired, complete motive of the first tableau may compensate for some of what is reduced in this respect, but there is markedly less rhythmic drive than in the ballet's introduction.

The chorale, with its homogenous texture, conveys a smooth continuous passage of rising and descending lines in B minor with inflections of G major, and culminates in a D major cadence before r. 99. Its overall melodic shape transfers B_4 to B_5.[15] Within the passage are short rising lines, which, in turn, rise in sequence. Long descending lines in the inner voices create repose as the chorale theme emerges, emphasizing

[15] The octave designation system of the Acoustical Society of America will be employed throughout.

movement from B to C#, which ultimately tonicizes D in preparation for the progression to that key. From the repose of r. 98 and the violin statement of the theme comes an intensified progression rising to B_5 and a full cadence in D.

The chorale serves as a preparation for realization of the expectation raised by the introduction and its recall of the motive. There is, in the chorale, less emphasis on a melodic theme, serving as a foil to the stark emphasis on motive in other parts of the work, including the remainder of the final movement. Expectation builds incrementally from r. 98 through motive ascents onward to the cadence in D, where the sense of realization of the chorale's harmonic movement sets the stage for the realization of the introduction's melodic expectation, in its register, with the statement of the theme and its D_5.

The Apollo theme's statement in the Apotheosis is more delicately voiced than in the first movement. It is marked *p* over tremolo in the inner voice accompaniment and a D pedal in the bass. Rather than the previous stately accompaniment, the music here is less rhythmically charged, having more of a shimmering quality. This textural change heralds a setting of timelessness, and is similar to the appearance of celesta and harp in "Der Abschied." Arpeggiations in the cello draw the theme forward, continuously, into a melodic repose (on B) two beats before r. 100. There, rising alternate motives in the cello and violin raise the harmonic tension and crescendo. Upper bass lines in these measures rise in sequential succession, also increasing tension. Expectation reaches a high point at the B, two measures before r. 101.

The expectation of a cadence on D is left unresolved, melodically, and is followed by an ostinato section of repeated motives that effectively neutralize expectation. In this

section, the duration of the last note of the motive, lengthened through an additive process.

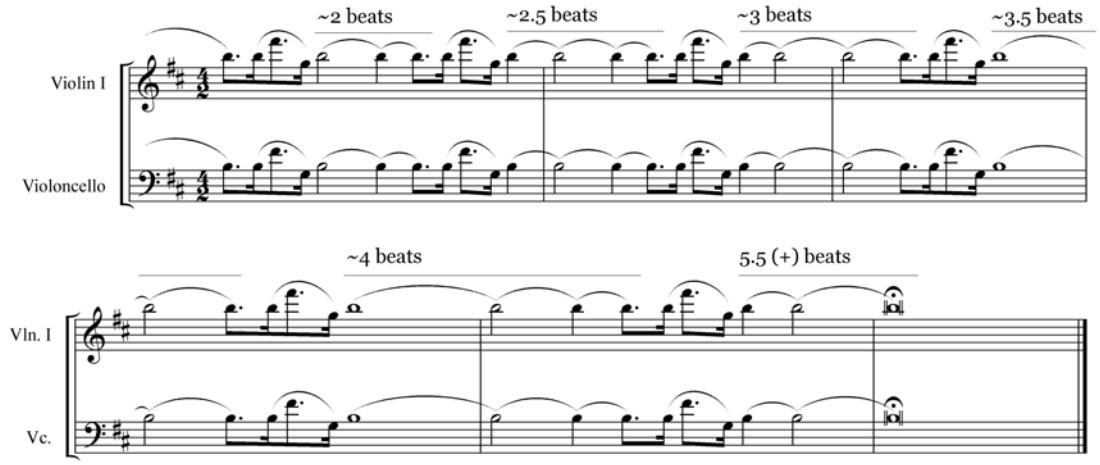

Figure 4: Reduction of violin I and cello I, rehearsal 101, "Apothéose"

Disregarding the final note of each statement, the duration of the other notes of the motive remain the same throughout this process, preserving the original rhythmic shape. Starting on b and ending on b, as a whole, the motive is directionless beyond any internal motion from B to F# and back through G. It is static, as a whole, in its effect. No expectation of an answer or response is created.

In terms of pitch, deviation from, and return to, a central note can be found in other voices of this section. The viola and violin II lines consist of an F#, which is departed from, and returned to, in a neighbor note motion to G and F, creating a prevalence of F# in that line, and a shape which defines that note as one of melodic importance. The bass line moves through a similar, arpeggiated version of this greater pattern around B.

Confluences of the patterns of the voices in ostinato and their pitches create inflections of G^7 and D major harmonies around the predominantly B minor harmony of the ostinato section. The cello II line and bass line both arpeggiate the G triad, but the cello arpeggiates a 2^{nd} inversion D triad as well, further adding to the G^7 and D presence. Alternation of F and F# color the D triad as major and minor and G^7 as a major 7^{th} and dominant 7^{th}. The mediant relationships of these keys create a gossamer-like effect of relatively motionless harmony (relative to traditional functional harmony) with overall motion acting in a non-functional or non-leading, fluctuating manner. Another resultant vertical sonority is the minor triad with added sixth. The ambiguity of the function of this harmony is analogous to the major triad with added sixth of "Der Abschied" as described above. Harmonic stasis causes a lack of a sense of becoming.

In addition to the durational lengthening in the violin I, each ostinato line undergoes an increasing process as well; however, in these cases the process is multiplicative, or, more precisely, a doubling in durational values. Beginning with the cello II and bass lines, the value doubles from quarters to half notes. This process occurs with doubling of the cello II values one quarter note ahead of the bass values, offsetting their half-note attacks by one beat and leaving their cumulative beat pattern a steady quarter-note rhythm. Then, viola and violin II double from quarters to half notes, aligned momentarily with the cello attacks. cello II and bass double again to whole notes, also staggered, this time by the half note value apart; however, the bass's whole note has an added quarter note to make five beats, thus aligning its whole note rhythm with the cello II in the penultimate measure. This is important in the cumulative rhythm of attacks and the direction of attention at the close.

At the moment when the cumulative rhythm begins to have a duration of two beats (beat three of the measure two after r. 101), changes of pitch, which have decreased in regularity, become more noticeable and have a greater effect in that they cause a more isolated harmonic change. As the harmony becomes more constant, deviations from that constant have a greater impact. The changes in the pattern and confluences of pattern notes are distilled in these final vertical sonorities.

There is an important moment when the process of lengthening becomes clear. Because of the nearness of neighbor note motion and the middle register of the viola and violin II lines, this line of the texture is most prominent, second only to the violin theme in this respect. This four-note pattern remains in its original durational state the longest, its beginning recurs on the strong beats of the measure most often, and its most common note (F#) recurs on strong beats. These factors cause it to be a segmenting force in the texture, naturally creating a phrase-length subunit to reference other phrase-length changes against. When its durational value doubles, after the cello II and bass have already begun their process, and long after the additive process in the figure has begun, the overall design of these lengthening durations becomes eminently clear, despite the fact that the cumulative rhythm will remain as quarter note attacks for another measure. Strengthening this key moment is the simultaneous attack of the fourth, strongest note of the motive. It should be noted as well that this strongest note also occurs when the cumulative durations double to two beats, strengthening that demarcation point.

Viewing this evidence together, there is, in the ostinato section, essentially a figure and ground complex (meant in the sense of environment, not *ground bass*), with

the figure of the motive retaining its temporal shape and appearing against an expanding temporal ground. The theme's statement following the chorale frames the image of Apollo, which is then reduced to the essential motive to be placed in this expanding setting. The direction of the increasing process leads and points to constancy, which arrives in the final note. As the temporal surface progresses through a gradient leading to constancy, the motive, along with the change within its duration, is imbued with timelessness. The Apollo motive itself is transformed through manipulation of its harmonic and rhythmic implications, and its apotheosis is intricately tied to influential changes in the accompaniment setting.

OLIVIER MESSIAEN: "LOUANGE POUR L'IMMORTALITÉ DE JÉSUS"

The eighth movement of *Quatuour pour la Fin du Temps,* "Louange pour l'Immortalité de Jésus," is the conclusion of a work composed to evoke the end of time. This fact and the theme of the movement's title are interrelated with what is accomplished musically, and cannot but contribute to the significance of the interpretation of its shapes, operations, and wonders in regard to the musical experience of time. This work, unlike the previous two examples, has a more general sense of timelessness from beginning to end. While it has a directed deliverance into timelessness, as do the previous works, its entirety bears features of changelessness.

The final movement is to be played "tenderly and ecstatically;" the tempo is "extremely slow." It must be slow enough to create stillness and constancy of texture, yet maintain enough motion to propel the emergence of the piece; it must strike a

balance between an experience in time and the evocation of timelessness. Its slowness provides a setting for apprehension of both possibilities.

With a metrically-consistent repeating rhythmic figure in the piano, a manifold shaping of time is created as a unit, through which the harmonic material flows.

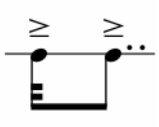

Figure 5: Manifold rhythm, "Louange pour l'Immortalité de Jésus"

The pulsation resembles that of a heartbeat, albeit a very slow one. This repeated rhythm, with the stillness created by its constant shape, is the setting for the changes of the accompaniment harmony. Pulsation of this rhythm encapsulates the developing harmonic change and the background of the whole of the movement within it. The sense of harmonic development and becoming takes place as a ground of which one aspect, a rhythmic unit, is unchanging. Change takes place on a changeless surface, as do moving images projected on a screen. What may appear in this manifold may change, but the entity itself is changeless.

The movement has a binary design, with the initial section followed by a modified repetition. The two formal sections each consist of an exposition and "commentary,"[16] where commentary refers, essentially, to a development of the theme. The expositions of six measures are exactly the same, but the commentaries differ. They are nine measures and eleven measures, respectively. Both commentaries represent an ascent,

[16] Olivier Messiaen, *Technique de mon langage musicale*, trans. J. Satterfield, 2 vols. (Paris: A. Leduc, 1956), 38.

but differences in their shapes provide a sense of transformation or becoming from the first formal section to the second.

The only deviations from the pulsating rhythm in the piano part are two sets of two low-register appoggiatura attacks. They are placed nine measures from the beginning (in the first case) and from the end (in the second). They are also nine measures from the beginnings of their respective expositions. This balanced placement of structural additions complements the formal symmetry and underpins the patterns in the ascents to be described below. The appoggiaturas create a subdivision of the whole into roughly equal parts, excepting the two supplemental final measures, adding to the stillness of the general time sense of the form.

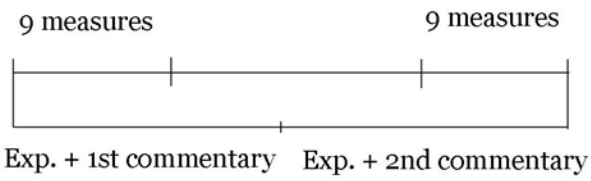

Figure 6: Appogiatura placement in relation to binary form

The harmony begins with a second-inversion E major chord with added $\hat{6}$ that is repeated through the manifold rhythm for three measures. In both expositions, the whole of the first statement of the theme is accompanied with this chord. As noted in the previous examples, this harmony creates an atmosphere conducive to combination with other elements that contribute to musical timelessness.

The texture, a simple violin melody with chordal accompaniment, gives the sense of a figure over a ground. Like the setting of the final measures of the Apotheosis described above, the figure here is imbued with the constant features of the ground, enveloped with the harmony in the changelessness of the manifold rhythm. In this case, though, there are no processes – the rhythm is entirely unchanging. The theme of the figure is a three-measure melody, featuring chromaticism and triplet figures. The relationship of the first note to the last note of the theme is a descent of a half step. In each exposition, the theme is immediately repeated, transposed a whole step downward, thus beginning one half step lower than the final note of the first statement. A descending pattern of half steps is thus created.

Under the second, transposed, statement, the new accompaniment harmony lasts not for three, but two measures, then changes again in the third. In this third measure (m. 6), the consequent nature of the diminished triad triplet figure followed by third descent, which precedes, prepares, and delivers the final note of the theme, completing the half step descent, is enhanced by the harmonic change of the piano. By this accelerated change in the piano, the change in direction of the melody is highlighted.

The commentaries are, as Messiaen describes, derived from this triplet melodic figure. The rate of harmonic change in the piano speeds up to changing once every two beats in the beginning of the commentary at r. B. The triplet, diminished triad followed by a major third descent is now followed by a stepwise descent to the first note of the triad. This F#-E motion is transferred up an octave in the second measure of the commentary (m. 8). The appoggiatura, half-note octave built on C_1 supports the upper

part of the accompaniment with faint overtones that resonate F#-E and marks the beginning of the melodic ascent and that of the accompaniment.

At measure 9, the triplet development is compressed. Specifically, the neighbor note patterns are set in eighth note triplets. The compression is paired with a rising pattern over an increased rate of harmonic change in the similarly rising accompaniment (four chord changes per measure). The melody reaches its apex (D_7) with a syncopated rhythm, over a similarly syncopated harmonic rhythm (one beat followed by two beats, then one beat again). Measure 13 has only one accompaniment chord, for its length, suspending the excitement of measure 12. A descent through F#-E, reminiscent of the initial part of the commentary, leads to B_5 over a dominant chord and on to B_4 over descending accompaniment with harmonic change in every beat. This concludes the commentary as it leads back to the theme.

Formally, there are two modes within which we may hear the structure. The theme and accompaniment of the first measure return with exactly the same melodic and harmonic content, including two statements again, with the second a whole step lower. The theme's accompaniment is, again, unchanged for three measures. The harmony of the piano changes in the third measure of the transposed restatement, as before, thus enhancing the melodic turn of the triplet figure and preparing the second commentary. This exact repeat of the exposition may be heard as a return after the commentary, or also as a regeneration of the whole of the first section. One entity is returning in its pure form after being developed and enhanced in commentary or one larger entity of exposition and commentary is beginning again after one iteration. These

hearings can both be operating in different levels of time. One reflects unchanging repetition, the other, large unit modification through varied repetition.

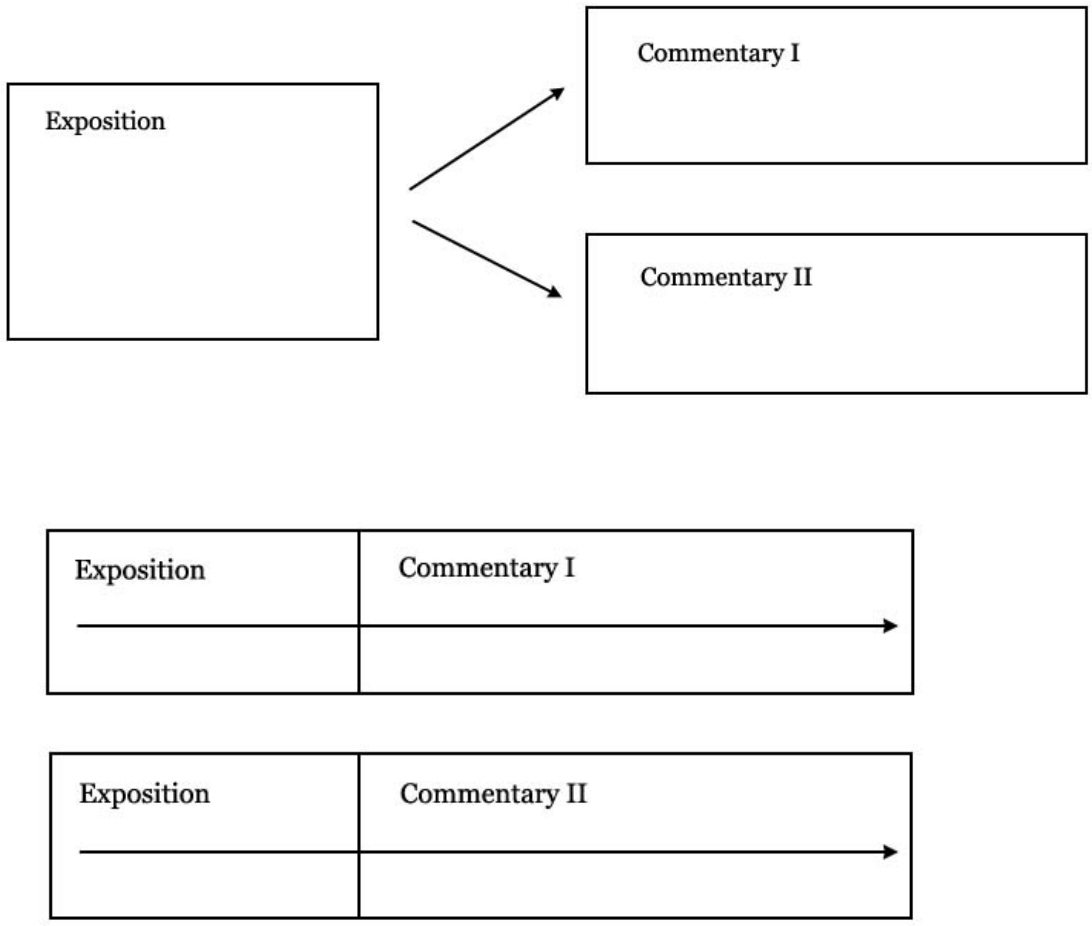

Figure 7: Two hearings of the form of "Louange pour l'Immortalité de Jésus"

The second commentary mimics the first until the octave transfer of the neighbor note F#-E figure in m. 23. Immediately after this figure (m. 24), the melody descends not to B_4, but to $G\#_3$ over a $C\#_1$ piano pedal (rather than C_1) with a dominant chord

instead of a minor seventh. The ensuing triplet compression is developed similarly, transposed a minor third lower. Measure 27 includes, as before, the syncopated harmonic rhythm and the syncopated melodic rhythm. The note motion is, this time, from $C\#_6$ to B_5, a fifth higher, over a pure first-inversion E chord.

The ascent of the second commentary covers a wider range of the pitch and dynamic spectra. This expansion creates a sense that this successful attempt ascends to the very apex of this instrumental compass. The highest tonic pitch of the instrument is reached by the violin and held for two additional measures (in comparison with the first commentary). Formal development through structural harmony is paired equally with range expansion in these parameters. From the lowest note of the piano appoggiatura to the high harmonic of the violin the aggregate range of the instruments is encompassed by the unfolding form.

What occurs in the commentaries is development of a theme fragment in an ascent, which in the first case is failed and despairing, passing through descent into a dominant harmony, and in the second is successful and joyous, ascending and rejoining to the tonic harmony. While there is motion in the harmonic parameter, in a large-scale sense these motions do not travel to a separate goal. Elided with conclusion of the descent of commentary one is a return to the initial E major added sixth chord at *pp*. Concluding the second commentary is the very same chord in a higher register at *ppp*. The departure in the initial exposition, the conclusion of the descent of the first commentary (also the beginning of the second exposition), and the moment of ultimate ascent are all the same harmony.

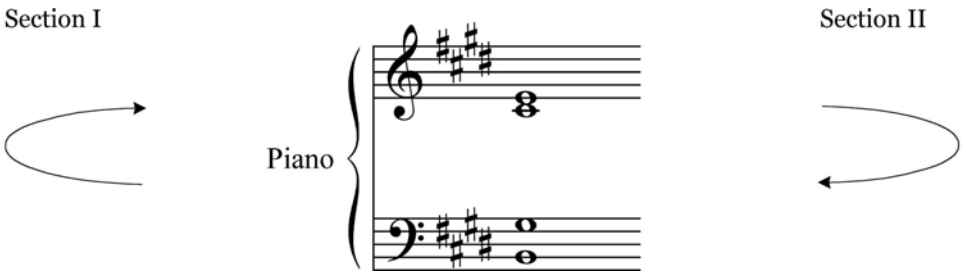

Figure 8: Harmonic rejoining in "Louange pour l'Immortalité de Jésus"

Viewing these points together, they also reveal a pattern of diminishing dynamic level: *p-pp-ppp*. The continuing decrescendo of the pervasive chord in each appearance implies a limit on silence to a point.

The accelerated harmonic rhythms of the ascents and descents and the development of the melodic motives lead, ultimately, to the same harmonic setting. The motion to the highest tone culminates with the sensation of completion simultaneous with rejoining. The time of this moment is representative of linearity within verticality as time in timelessness. The accompaniment has the instruction *perdendosi*: the piano is to lose itself in the high peak of the ubiquitous harmony.

GEORGE CRUMB: "SEA-NOCTURNE (FOR THE END OF TIME)"

Vox Balaenae features the subject of time in several conceptual aspects of its dramatic content. The whale in evolutionary time is the conceptual character that carries this content. Movements of the Variations on Sea Time progress through the geological eras. Opening the piece is a "Vocalise (for the beginning of time)" and closing the piece is a "Sea-Nocturne (for the end of time)." The whole of mammalian life on earth and time beyond that is thus set in a short work. The final movement's overt

subtitle is an immediate indication that timelessness may be represented here and suggests manipulation of the temporal aspect of our listening experience. Ranging from the clear to the subtle, many facets of this movement contribute to a sense of musical timelessness.

The form of the Sea Nocturne is ternary: a first section of thematic introduction (actually reintroduced from a prior movement), a second of elaboration and expansion of the theme, and a third of collage and reduction. The initial tempo is quite slow with 60 beats of sixteenth notes per minute. Throughout the whole of the work, there is no time signature. Tempi are notated and metric periodicity may be briefly established, but extended sectional meter is non-existent. Visually, as with other Crumb scores, the notation is quite novel. Staves float in two-dimensional space, into which tacit parts dissolve.

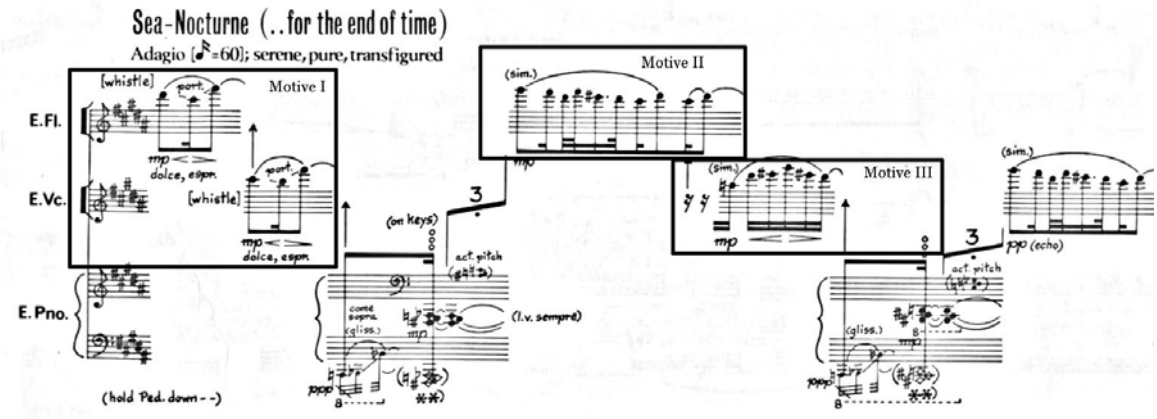

Figure 9: The three motives of the Sea Theme as set in the final movement

A "Sea Theme" from a prior movement of that title begins the movement. The Sea Theme is presented in whistled lines, interspersed with directly-strummed glissandi

and harmonics on the open piano strings, echoing the prior statement of the Sea Theme in the cello and its setting, where strummed piano harmonics are placed between phrases (see Fig. 9).

As before, the rhythmic motives and their melodic shape are articulated, yet they appear as though in open temporal space due to the lack of any other metric, pulsating articulation and due to separating time spans. Piano sounds divide the first section, where the theme is stated, into three parts, but due to the very soft and unarticulated nature of the piano part here, the effect of temporal suspension is only heightened by effectively coloring the space in which the statements take place, not measuring it into subdivided, timed progression. While the theme motives call and respond, reflecting the wholeness of the theme and its motivic relationships, the setting permeates this interaction of the three motives with openness. This time of undifferentiated spaciousness is the setting for the entry of section B at the rising glissando.

The sense of spaciousness is continued, but eventually filled with the expanded composing out of the motives in section B (see fig. 10). A repeated drone figure begins section B, firmly establishing B major with a lower register attack and decorating the sustained resonance with upper-register arpeggiation that is colored with added tones $\hat{2}$ and $\hat{6}$. Division between phrases continues for a time, with relatively short time spans separated by inserted silences and each phrase beginning with the drone figure. At the entry of the *cantabile* piano line, which expands upon motive II, the phrases begin to be elided, creating a continuous span of sound through to the end of section B.

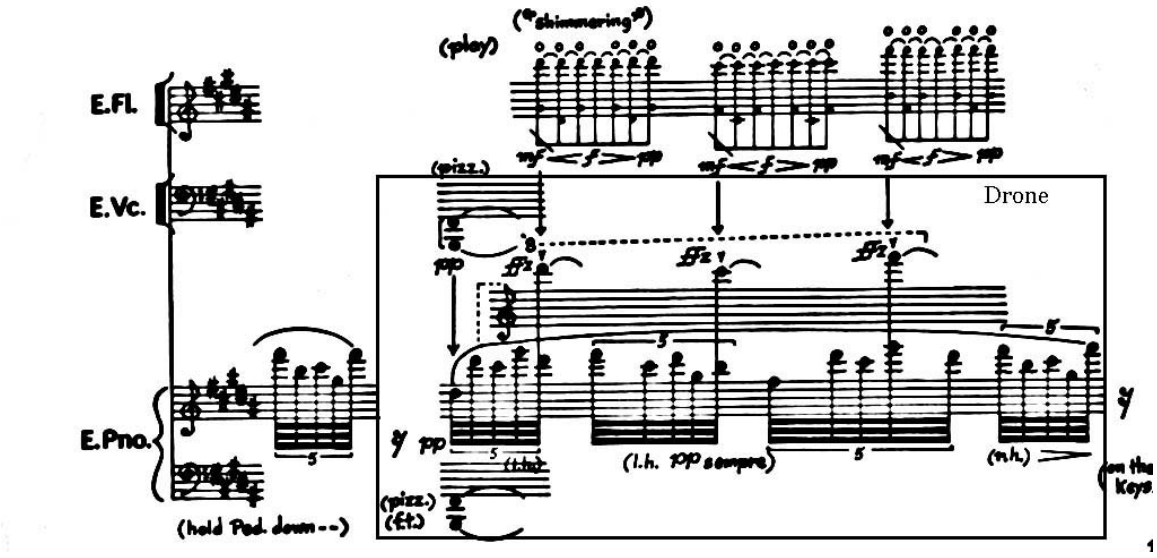

Figure 10: The primary drone phrase

The Sea Theme motives are expanded and ornamented in order through section B. Ornamentation, depending on position, propels into or from the attack of the decorated tone. Brilliant textures interact with the theme notes in this very organic way, filling out the space with differentiating metric and rhythmic elaboration. On a larger scale, whole phrases seem to emerge as ornamentation of the drone pulsation, propelled by its attack. Out of the separating rests, phrases begin with this attack and immediately continue into the rich decoration. Through this arrangement, each pulsation of the drone brings forth the setting of the motives in a differentiated time space, initiated by and encapsulated within the drone's attack and sustain.

The drone figure is modified to include a secondary drone attack with A and E, adding a mysterious quality through tritone intervals interacting with the major harmony. These notes can be derived from motive III, a fact that foreshadows interaction between these pitches at the elaboration of this motive. As this expansion

and accompaniment grow into a richer texture, the sense of time is more directed and progressive. A more traditional sense of time is ultimately created by the composing out of the motives, taking place within the sound propelled by the repeated drone in ever-lengthening spans of duration.

At the end of the motive II section, the piano drone attack shifts down a tritone, harmonically colliding with the soaring climax of the cello and piano duet (played *molto cantabile*, "with nobility"), which develops motive II. Similar shifts to natural notes are found in the decoration of the drone figure in the piano treble part (see fig. 11). This harmonic shift prepares the entry of the tone A of motive III, which is played by the Flute. The cello part incorporates A rather than F# into a motive II fragment, still over the altered dissonant harmony. It is as though the accompaniment has abandoned the melody.

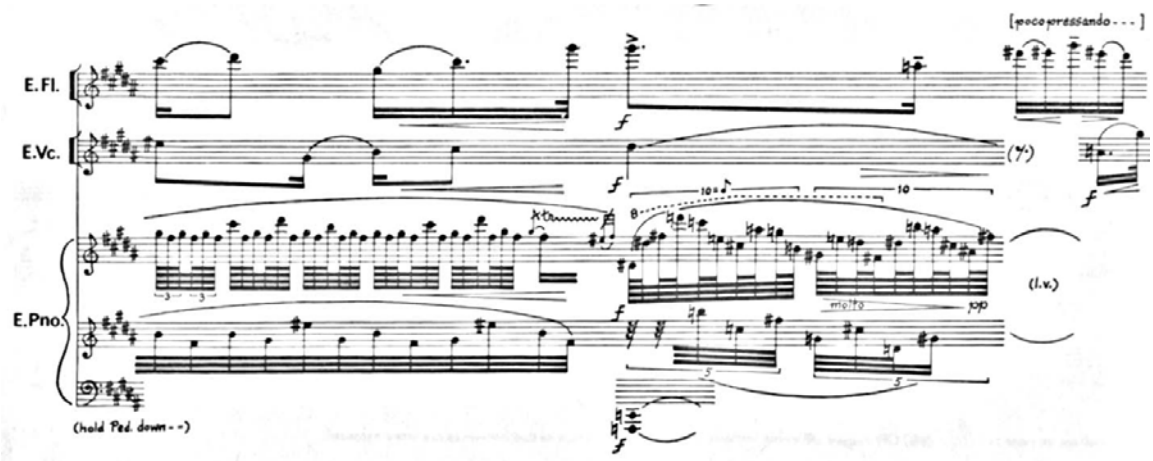

Figure 11: Alteration of the harmony preceding the arrival of motive III

At *tempo piû lento*, a retransitional section of "tenderly" played piano arpeggiation preserves the shifted dissonance of motive III notes A and F in alternation with major tones as the melody returns to scale degree 5 and major tonality. This ends

section B, and with the return of Motive I, marks the beginning of section C. The *piû lento* passage serves as an incremental step in returning to B major and the drone texture of section B, while dissipating the force of collision between the notes of motive 3 and the prevailing key of the piece.

The material of section C is a collage of the accompaniment textures of section A and B in combination with the treatment of the motives in those sections. The motives appear in order, but are set in different textures, accompanied in a discontinuous manner, separated by the chiming of the harmonics. The alternating tones of piano harmonics at a minor third interval are an overt symbol of time, which echoes a similar symbol from the first movement (see fig. 12). The sound is like the chiming of a standing clock. Where in the first movement there is the tocking of attacks alternating at an interval of a minor third on muted strings, here is the ringing of its chimes. This figure follows the return of an intervening silence between phrases, and is followed by a glissando over the open piano strings as in the first section.

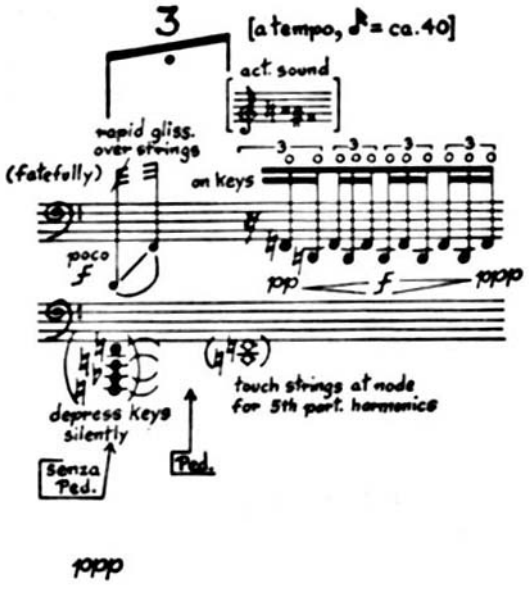

Figure 12: Chiming figure of Section C

Motive II returns in an unelaborated form with only the resonance of the glissando beneath it, as in section A. Following this is Motive III in a modified retrograde, ending on a higher A, which is sustained into the return of the drone. The retrograde's continuing into the return of the section B drone seems to reverse the collision of harmonies in section B. Through the tones of Motive I, prevailing consonance eventually overcomes the A dissonance.

With the final return of Motive I, a reduction process begins. The standard drone texture with shifted tritone setting accompanies the Motive I statement and sustained A of Motive II's retrograde. The shift returns to the B major setting after the A dissipates "*al niente*." The secondary drone is then removed, and Motive I completes its statement. Incrementally, adornments to the drone are removed. Separating rests increase in length as dynamics decrease. The full statement of Motive I's two parts is followed by a fragmentary statement of only the second part.

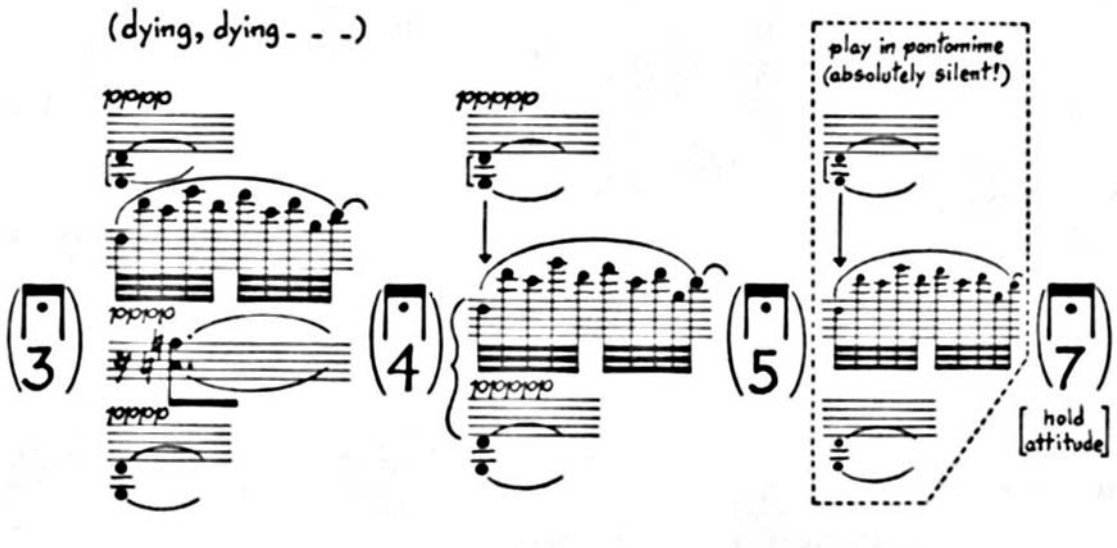

Figure 13: Final fading process

As the dynamic level diminishes from *ppp* to *ppppp*, the staves of the score grow smaller and closer together. In the final drone, an inaudible one, the players pantomime a last iteration. That the players are masked heightens this effect. This reduction is a process that proceeds to the smallest limit, even to an inaudible limit of intention in pantomime. Dramatically, it may appear that the instruments are still played. The players are further instructed to "hold attitude," implying even further continuation.

This final process takes the expanded time of the drone, which filled the spaciousness of silence, and reduces it to the point at the limit of nonexistence, taking a model of the whole of time and duration, and reducing it to a point where it is paradoxically present yet nonexistent. Continuation is both implied and impossible. Time, duration, and sequence are no longer possible. A model of time is objectively played out in this movement: a seminal theme is set in an open texture with no temporal development other than that which connects the motives of the theme together. This theme is then grown into progressive time of becoming, with temporal differentiation and musical motion. Finally, direction is collapsed through collage and reversal of theme order – spans of differentiated time are condensed, reduced to a paradoxical point of existence and nonexistence.

SPECTRUM OF TIMELESSNESS

From the above analyses, we find two means by which designs may create musical timelessness: immediate and disclosed. These two categories refer to the relative length of the span of time necessary to apprehend, and thus to create, the timeless effect. Immediate features are those that are readily apparent in a moment. Surface aspects that create a setting of timelessness do so by operating through musical parameters that are immediately perceived. Disclosed features are those that are made apparent through longer progressions in time. Patterns that imply timelessness through change utilize the dynamic between memory and expectation to disclose timelessness.

These categorizations are non-distinct. Immediate features are present in spans of time. Conversely, the disclosed may consist of processes that lead to or imply continuation to becoming surface-level textures evoking timelessness in a direct way, ultimately. The categories are separated by the means through which they operate, but they are dependent on one another. There are features of music that are apprehended very quickly, lending to categorization as immediate, but they can require a significant enough span of time to justify consideration as a disclosed variety. A technique referred to as an immediate one should be understood to function within proximity to immediacy.

Immediate features operate through creating an atmosphere of changeless abiding in the positive respect. A lack of change in a parameter, a negative respect such as unchanging rhythm or harmony, may create this sense. A motive or theme that is seminal may create a sense of expansive immediacy upon its return. Beginning with the immediate, then extending the length of the time span, the various techniques of

creating timelessness will be summarized and established by reference to comparison in the analyses.

Where the atmosphere of abiding is present, a sense of staying permeates the texture of the work. Atmospheric qualities of staying are the closest to momentary. Continuance may be implied or assumed or an impression of encompassing totality may be conveyed (in that it pervades the texture of the musical content), thus, a sense of eternity or a state of timelessness is effectively present.

An instance of harmony is readily apparent, and harmony that does not change or engender expectation of change creates an atmosphere of abiding in an immediate manner. The harmony of a triad with added sixth is cited as a key element in this regard within each of the examples above. The atmosphere of abiding created by the added tone is, in large part, due to the ambiguous harmonic function its addition lends. Both the ambiguity of the root and the dampened tonal functionality from the added tone contribute to the sense of abiding and the lack of expectation of change. The seconds and fourths when added to this sonority, further enrich the harmonic texture and heighten the aforementioned effects. A sense of expectation and inevitable change is thwarted in service of a staying timeless atmosphere.

Another example of a harmonic abiding, the initial chord of the "Louange pour l'Immortalité de Jésus," which is ultimately the central and final chord, is a major triad with added sixth in second inversion. As the first sound heard, it immediately creates an atmosphere of timelessness. The sonority harmonizes the entire first statement of the theme and changes only upon restatement of the theme in transposition, thus creating an unchanging harmonic unit for the first three measures of both versions of

the exposition. This unchanging harmony is also both the departure and goal of the beginning, middle, and end of the movement.

What becomes the standard pervasive drone of the Sea Nocturne is a major triad with added sixth and second. More tones are added in section B of the piece, as well as alteration of the drone upon expansion of theme III. Although, these latter layers and modifications are part of the section of the movement where time is continuous and expanded. The reductive process of the final strains concludes with the added sixth harmony, which remains as the sound fades away.

Finally, Mahler creates the timeless atmosphere of "Der Abschied" by overlaying a pentatonic collection with the major triad, adding scale degrees $\hat{2}$, $\hat{6}$, and $\hat{7}$ to the tonic harmony. The final chord's tonic with scale degree $\hat{6}$ in the woodwinds holds the staying texture for the final measure, concluding the long final passage. Because this example of the added sixth harmony intersects with the presence of a pentatonic collection, it is listed last here. The atmosphere of timelessness is resultant from the harmonic ambiguity lended by this particular anhemitonic pentatonic in that the added $\hat{6}$ is included. In this case, the pentatonic and tonic are supporting a paradoxical interaction between expectation and abiding. The latter is resultant from the added tones.

Expanding the classification of immediate properties, Pulsation may elicit a sense of singularity to the continuing sound with which it is generated. This singularity is articulated by the attack and decay of pulsation. The rhythmic or metric aspect of what pulsates must have some degree of changelessness for this to happen. Pulsation happens in significant spans of time, but the sensation of a continuing shape is immediate.

A pulsating rhythmic pattern may create a sense of a manifold that hosts content in the various other musical parameters occurring simultaneous with it. Manifolds are created by repeating, clearly defined shapes of rhythm that encapsulate time spans that may or may not be filled with changing content. The encapsulation is a result of repeated rhythmic distinction. It is considered a surface feature in that the enclosure of the manifold is constant, although its length may change.

The *Louange* has a beat-length, metric pulsation of a rhythmic pattern. The rhythm of the piano accompaniment forms a manifold in which the accompaniment harmony appears. This static envelope dominates the experience of listening to the movement to the extent that the other parameters (harmony, texture) appear as though through this manifold. Though there is movement in these parameters, the movement flows within a distinct and changeless shape.

A manifold shape may be subtler or more fluid than that of the *Louange*. Mahler instructs the conductor to beat at the measure-level of the meter, even with the superimposed duple and triple patterns found in the interaction with the harp lines. This is not a pulsation in sense of a continuing unit, but it does point to intention of a longer articulation of pulsated meter. In the Sea Nocturne, a manifold is established by phrase separations, combined with a drone that becomes a defining force in articulating phrases. This pulsation is at the phrase-length level and does include a process of expansion and reduction. The manifolds in this case change shape and lengthen, but the encapsulating effect is apparent.

We find another way of conveying an immediate sense of timelessness in recalling the whole of a work when hearing its seminal theme. Content expanded from

such seminal material is reduced into it and summarized by it. This effect is the result of a process in time, which, when completed, causes the return of a seminal motive to act as an expansive symbol or representation of the larger portion of the work. This happens through association by memory of preceding content and the unfolding of the seminal nature of the motive through development therein. It is through longer processes in time that recurrence is possible, but the effect is that of an expansive immediacy upon its instance.

The strongest example of this model is the Apotheosis of Apollo, where the Apollo motive is a referent for nearly all of the earlier content of the ballet. This motive becomes a musical character parallel to the dramatic character of Apollo. Upon hearing the motive in its self-contained, repeating setting in the final measures, the sense that the preceding material is recurrent is an immediate sensation of an encompassing statement. The apotheosis of Apollo is simultaneous with the apotheosis of the Apollo motive. This expansive time sense is entirely dependent on the presence of the Apollo motive and its elemental rhythm throughout the entirety of the ballet. The sense is also prepared by the restatement of the Apollo theme immediately prior to the ostinato section of the final measures.

Further expanding, disclosed displays of timelessness create patterns in time that either imply conclusion in a continued cessation of change, imply expansive encompassing, or reveal unchanging structural entities or governing principles. These techniques have changing surface features, but the patterning of these changes will imply or reveal properties of timelessness. With these displays, the negation of

properties of becoming remove change to reveal the positive abiding properties of timelessness in that which is continued as unchanging.

Rejoining patterns create the sense of persistent states that may be hidden while departed from, but reemerge as a result of either repetitive or leading dynamic forces. There are two types of rejoining: cycling and merging. Patterns of cycling cause rejoining of content to itself. The patterns develop in time, but return in unchanging or slightly changed states. Cycles may be combined with processes of change, but if the cyclic units retain a primary, unifying shape, they can display aspects of rejoining through their repetition. A cycle is in one sense, immediate, as that of a manifold. But, in another sense, it falls in the disclosed category in that the unit reunites with itself upon repetition. Any sense of becoming is transformed to abiding.

Merging patterns feature departures or embarkations in passages that eventually lead back to the point of departure. Rather than a return, a rejoining, merging pattern is simultaneously an eliding of beginning and ending. The passage is delivered back into its origin with a sense of inevitability. This differs from the return, where material that was once in another state returns in the tonic setting, or some other such transformation. Again, there are elements of immediacy to the rejoined moment, but the content spanned over the course of the passage leading to the rejoining and departing from the origin discloses the timeless effect.

The formal structure of the *Louange* creates a pattern of rejoining through the structural design and the harmonic sonority found at the ends of the large-scale structural units. The initial chord of the work is the goal of both the first commentary and the second commentary. The first commentary ends with the beginning of the exact

repetition of the exposition, thus eliding the ending and beginning of these sections. The second commentary ends with the initial chord in a higher register, revealing both change and changelessness. Each commentary leads to rejoining with the point of departure in the harmonic sense. There is a subtle persistence in this sonority revealed by development of the intervening content.

Gradient processes that lead to the perception of timelessness require directed implication through operational patterns. Taking these patterns to their ends through conceptual extension leads to a state of unchanging or unchangeable sound. These may be processes of increase or decrease. It is possible that increases of a parameter value cause a decrease of change, such as with the lengthening durational values of the ostinato of the Apotheosis of Apollo. There, the durational values cause a global effect of a decreasing rate of change, but this should be considered a process of increase at an operational level.

A process of lengthening increases the parameter of duration. Durational values may be increased such that constancy is effectively created. As note durations are lengthened, attacks are increasingly far apart. The subdivision of time will be less readily apparent, and the sounds of the notes will remain for longer periods, thus effecting constancy. Such lengthening may also imply the sense of eternity in that the increases may be taken to infinity, if the music were not to end.

The aforementioned increasing pattern of the Apotheosis ostinato is one example of lengthening. Mahler implies continuation in “Der Abschied” through a repeating and expanding process of lengthening durations where expectation of continuation is created through voice leading. This process is less clearly evident than that of the

Apollo example, but it is also supported by the considerable length of the movement in proportional relation to the preceding movements.

The process of expansion may be applied to any value, but in our examples we find it used to expand the registral range of a movement. This process may extend to a perceived or physical limit, or only imply a limit through an assumed conceptual extension of the process. Where increase in durational values expands the linear aspect of time, increase in registral range expands a gesture and formal sections in a vertical space. Completion or exhaustion of a range of an ensemble or within a system such as the tonal capability within an ensemble range can imply a sense of wholeness or totality that may affect time perception and changelessness through completion.

"Louange pour l'Immortalité de Jésus" exhibits the pattern of range expansion where the second commentary differs from the first: its ascent is of a wider range that culminates in the highest tonic note of the violin. Completion of this transformation of the commentaries' ascent to encompass the register of the instruments between the low note piano appoggiatura and the highest tonic of the violin unifies the time span of this process around exhaustion of the pitch capability of the movement. The entity of the registral range is encompassed in its totality.

Processes of decrease establish patterns by incremental reduction of components or aspects of change, or by incremental subtraction of parameter values. Some of these are patterns that can only be completed with silence or an impossible constancy, which cannot be realized in actual duration. Therefore, limits that imply completion at these ends may be employed to guide the time sense into timelessness.

As dynamics are incrementally reduced through a continuous pattern, the only result of continuation of this pattern must be silence or at the least, inaudibility. A fading ending, which has become so commonplace in recorded popular music, can express an apparent continuation. Combined with repetition through pulsation or cycling, the content of that continuation may appear as unchanging as well.

Three of these works exhibit a fading ending or an allusion to fading or dissipation. "Sea-Nocturne" displays a fading effect most prominently. Its drone pulsations continue repeating to the end of the work as the dynamic level is increasingly diminished. Textural accumulations elaborating the drone are removed in a reduction to the most basic statement. Spans of rest separating the attacks of the drone are increased, further separating each pulse into an isolated unit and allowing the decay of resonance to diminish. Ultimately, the dynamic is faded to nothing while the performers pantomime performance of the notes, extending the sense of continuation. Even following this, the instruction to "hold attitude" causes continuation to be assumed. This example combines repetition, reduction, and fading to create an image of an essential continuing unit to the point of paradox.

Less prominent examples are found in the instructions of Mahler and Messiaen. The conclusion of "Der Abschied" has the indication *Ganzlich Ersterbend* to signify a fading away. This fading away is applied to a decisive ending chord, in the sense of conclusive rhythm, but is combined with the abiding features of harmony, dissipation of the melodic lines, and large proportional continued duration of the passage. Similarly, "Louange pour l'Immortalité de Jésus" ends with the direction *perdendosi* for the piano attacks of the manifold to be lost in the heights of the apex of the pitch range and

diminished dynamic level upon conclusion of the work. This fading is combined with continuance of the figure and the unifying harmony as described above. Both of these cases call upon the performers to deliver this fading effect rather than a construction so explicit as the Crumb example. Nonetheless, articulation of perpetuation through fading rather than decisively articulated conclusion is apparent.

Processes that cause increasing constancy of sound can imply a continuation to a changeless state. The doubling process applied to the ostinato lines at the conclusion of "Apothéose" cause a decreasing rate of change and, thus, an increasing level of constancy. In this case the process is paired with an additive one applied to the final note of the Apollo motive. Taken to a significant number of iterations, the final note would be of considerable length in relation to the unchanging values of the remainder of the motive. This combined effect creates something of another limit: a limit on infinitesimal scope. As the ostinato values are doubled and the intervening length between motive statements increases, an image of magnification of time or slow-motion concentration is created, setting the unchanging motive shape further into a microscopic view of time. Taken to its end, constancy and instantaneous presence are the results of this process, with an atomic motivic span preserved there.

Complexes of the immediate and disclosed techniques are both possible and effective. One such model is figure and ground design. Where the ground establishes an immediate sense of timelessness, the figure unfolds in time, disclosing timelessness through patterning or recalling, through the motive, an encompassing recurrence of preceding material. The motive retains, though, its own progressive dynamic in time and includes the motivic content found throughout the preceding passages of the ballet.

As the ground is transported to timelessness, the figure and its span of time are set in timelessness.

The complex forms a model of time in timelessness. The figure and ground model is particularly interesting in that it melds immediate and disclosed aspects of timelessness and, ultimately, renders images of time in timelessness through creating symbols of spans of time imbued with timelessness. Each of these works has elements that may be described as figures and grounds that may exhibit recurrence or stasis, respectively. However, the most efficacious examples of figure and ground complexes are the Louange and the Apotheosis. Notably, these two share the most overt contexts of personal divinity, be they fundamental or realized.

Messiaen does not employ the recurrence of material in the way that Stravinsky causes the Apollo motive to be iconic or characteristic. The Louange is self-contained, save for the close semblance in style and setting to the previous, "Louange pour l'Éternité de Jésus." Over the exact repetition of rhythmic pulsation and immediacy of harmonic stasis, the theme unfolds as a figure over a ground.

CONCLUSIONS

Investigation of other combinations of these techniques of creating timelessness will extend this line of inquiry and lead to the discovery of rich complexes that construct images of combined modes of time. Analysis informed by these categorizations and methods applied to other pieces will reveal new interpretations and more precise discoveries of how time is manipulated by musical phenomena.

Techniques beyond those listed here are sure to be created or found. However, it is safe to assume that they will fall within the model of immediate and disclosed methods. The techniques listed above are not comprehensive, although the framework of immediate and disclosed modes of operation is taken as fundamental. Timelessness in music may be revealed through processes and designs in time. A case may be made that, on a subtle level, all music evokes timelessness to some degree. The basis for this argument may lie with virtual time itself. The boundaries of the virtual may transport our sense of time to a state beyond changing time experience. Further philosophical investigation of this possibility is surely welcome and will likely be fruitful.

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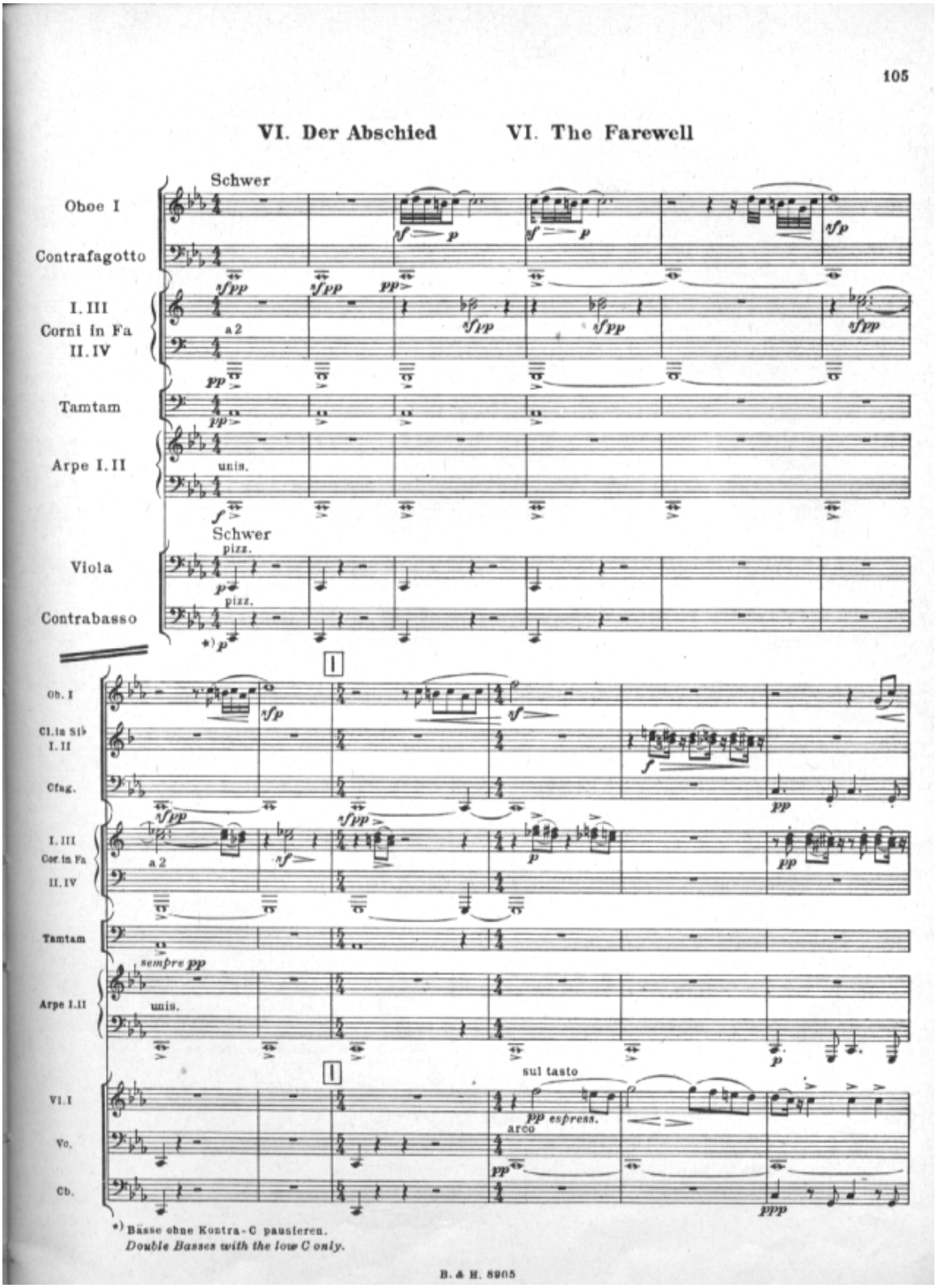
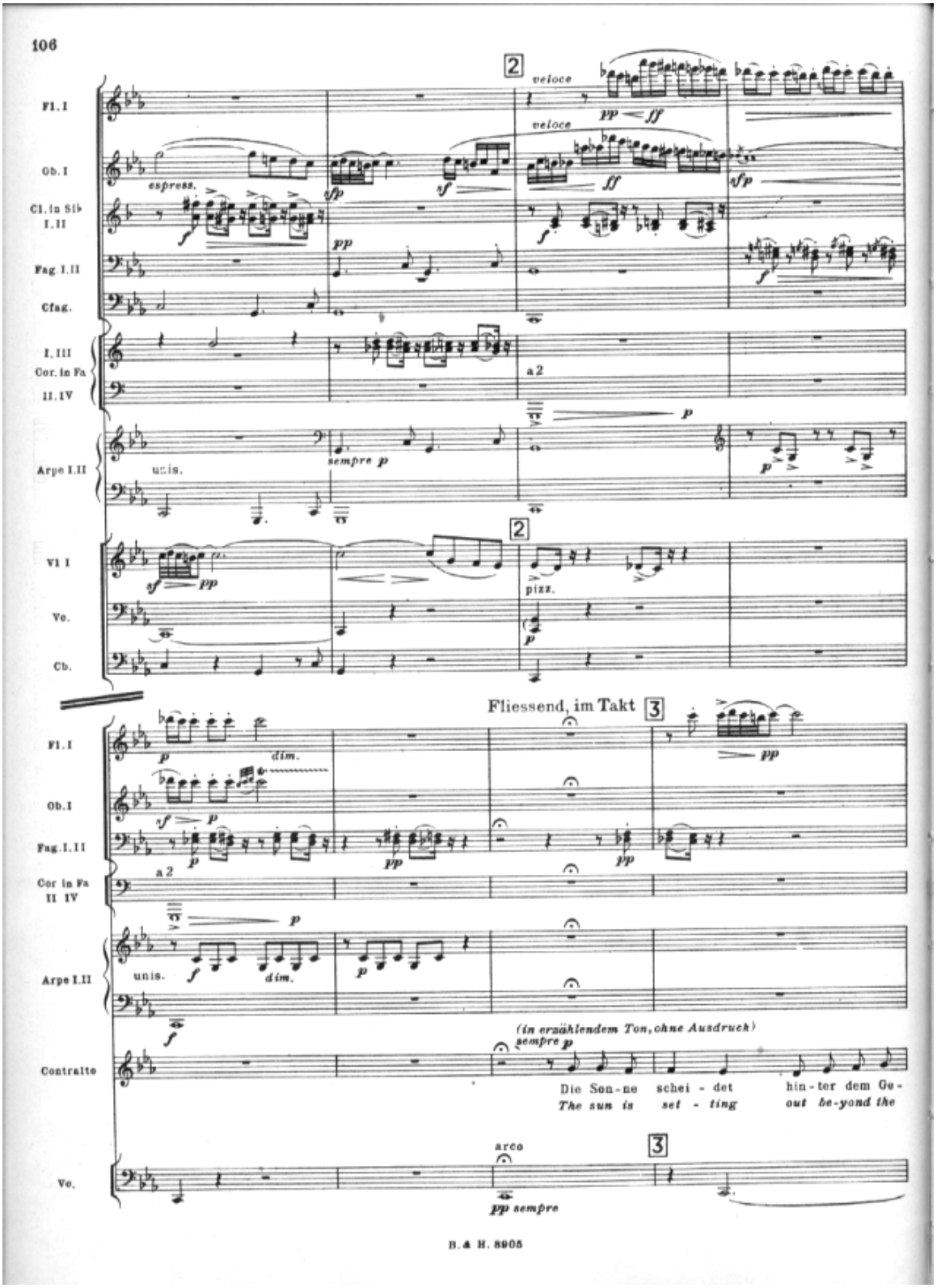
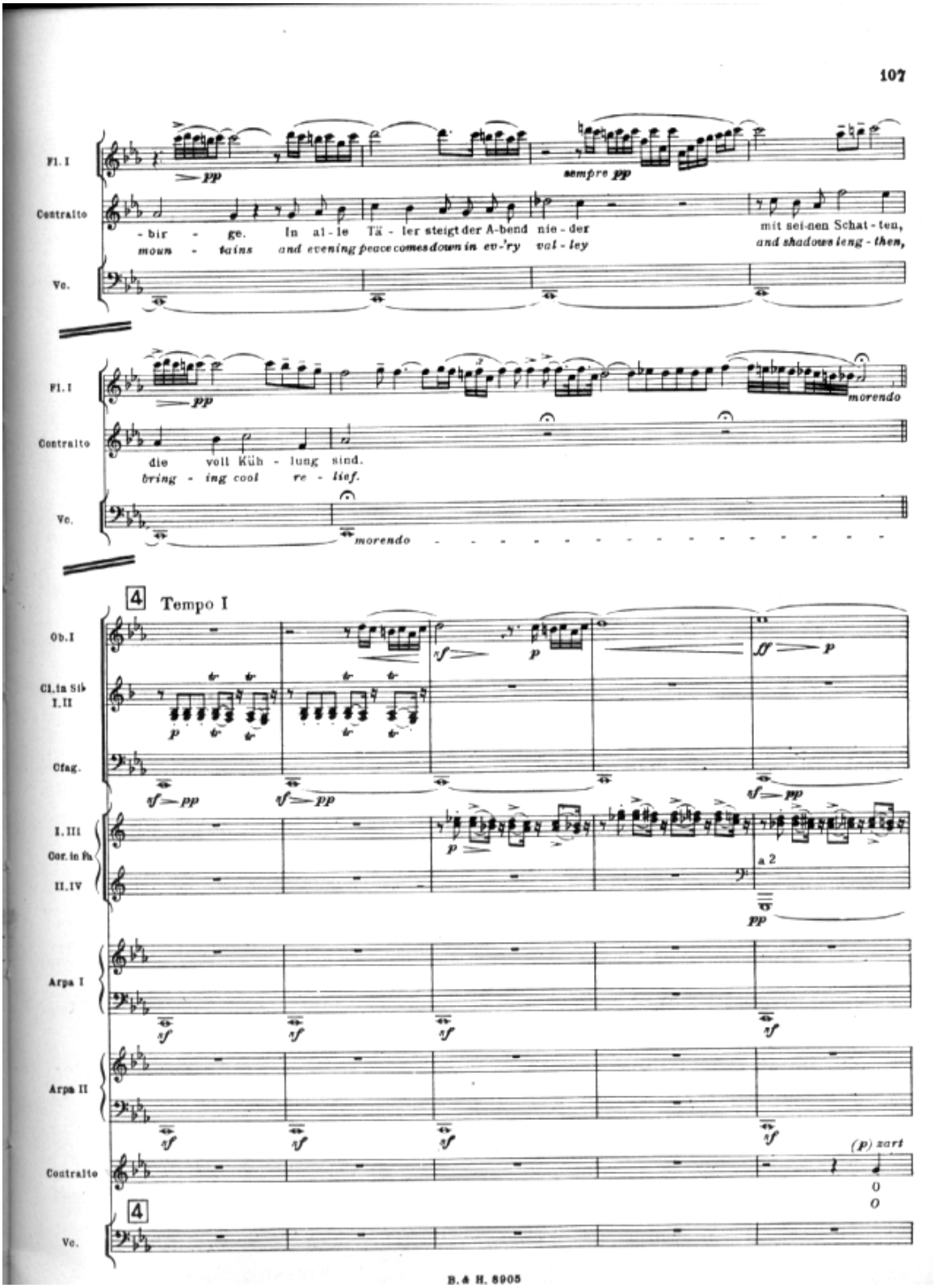
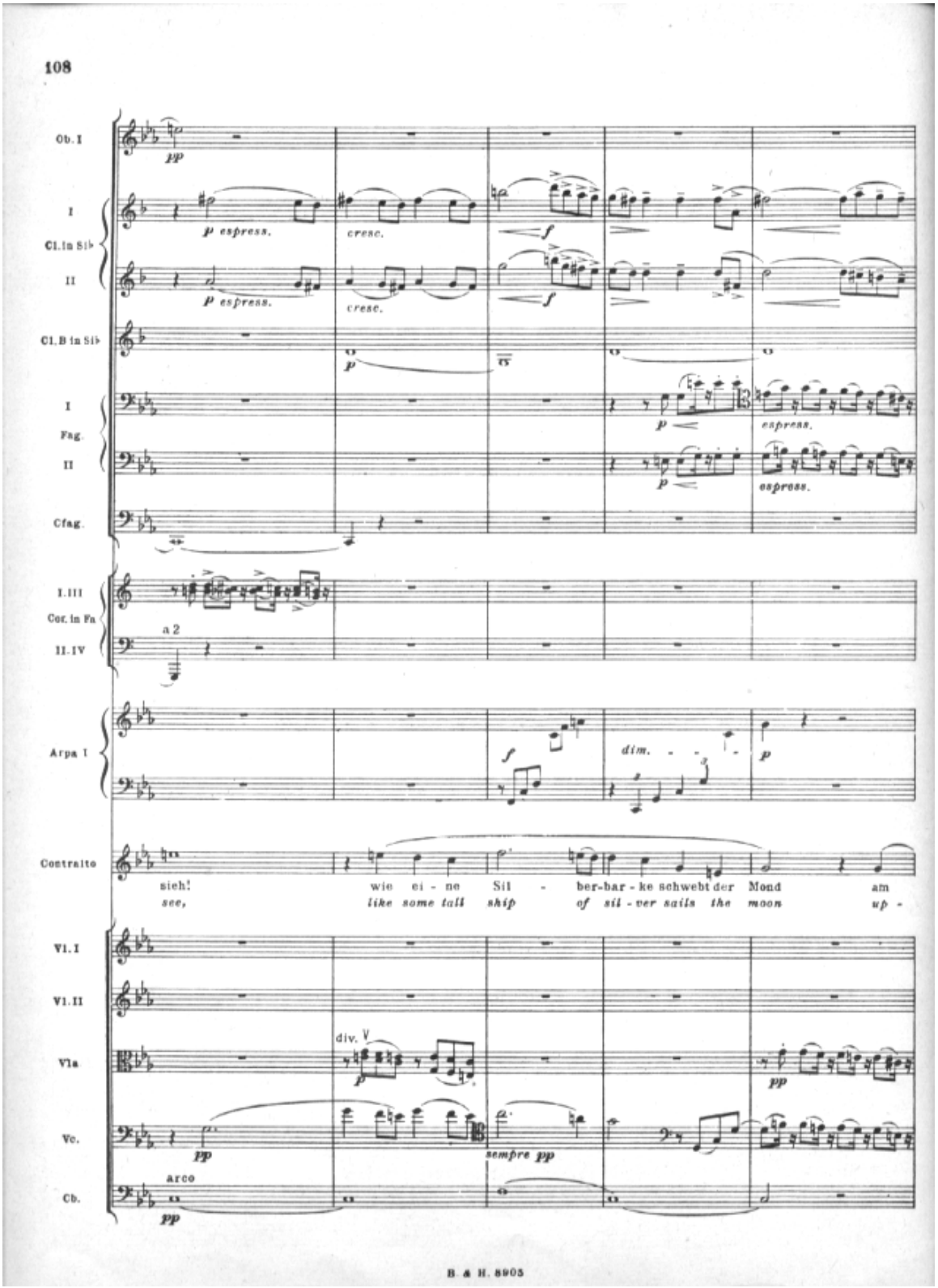
APPENDIX

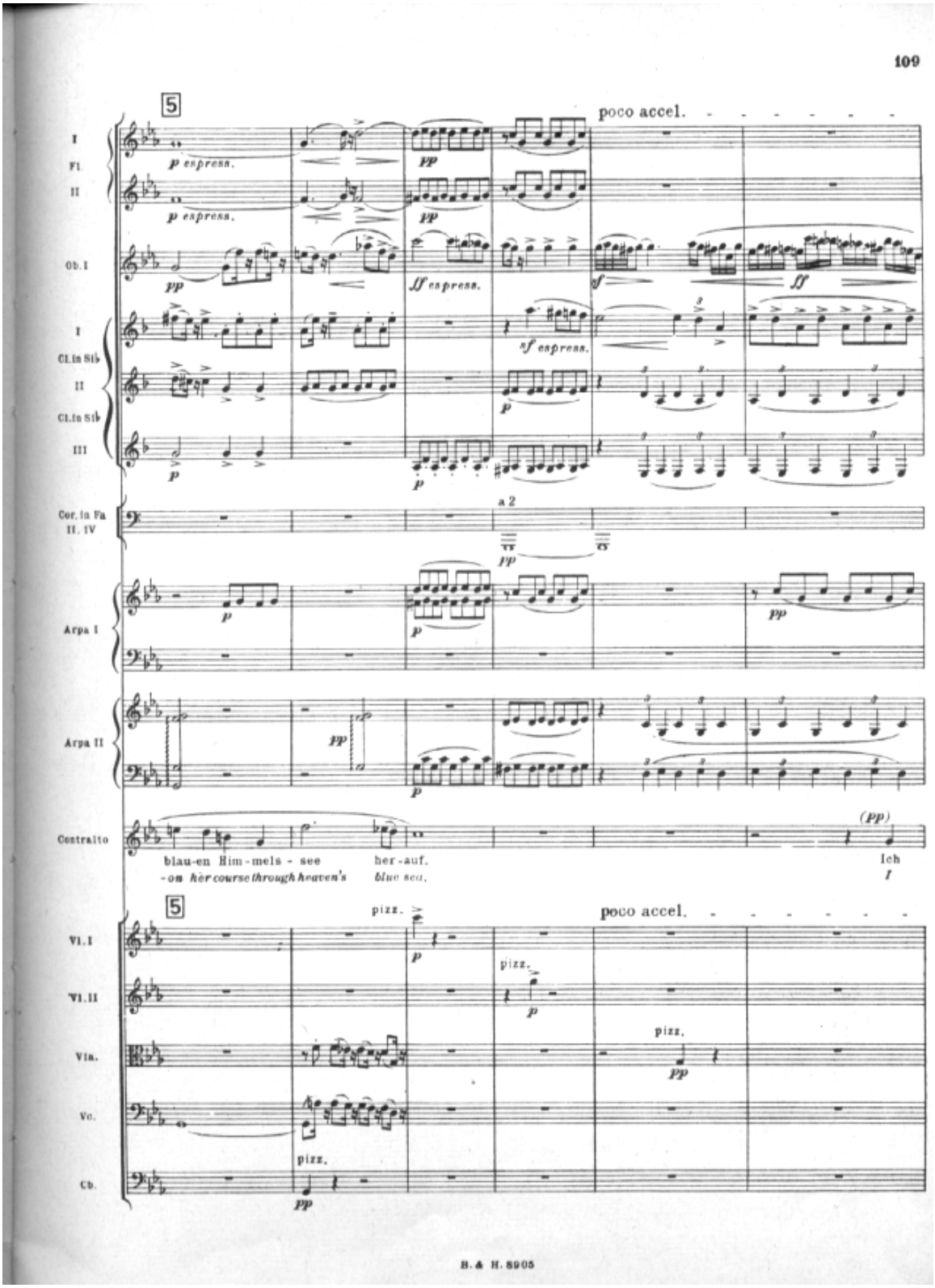
SCORE OF *DAS LIED VON DER ERDE:* "DER ABSCHIED"

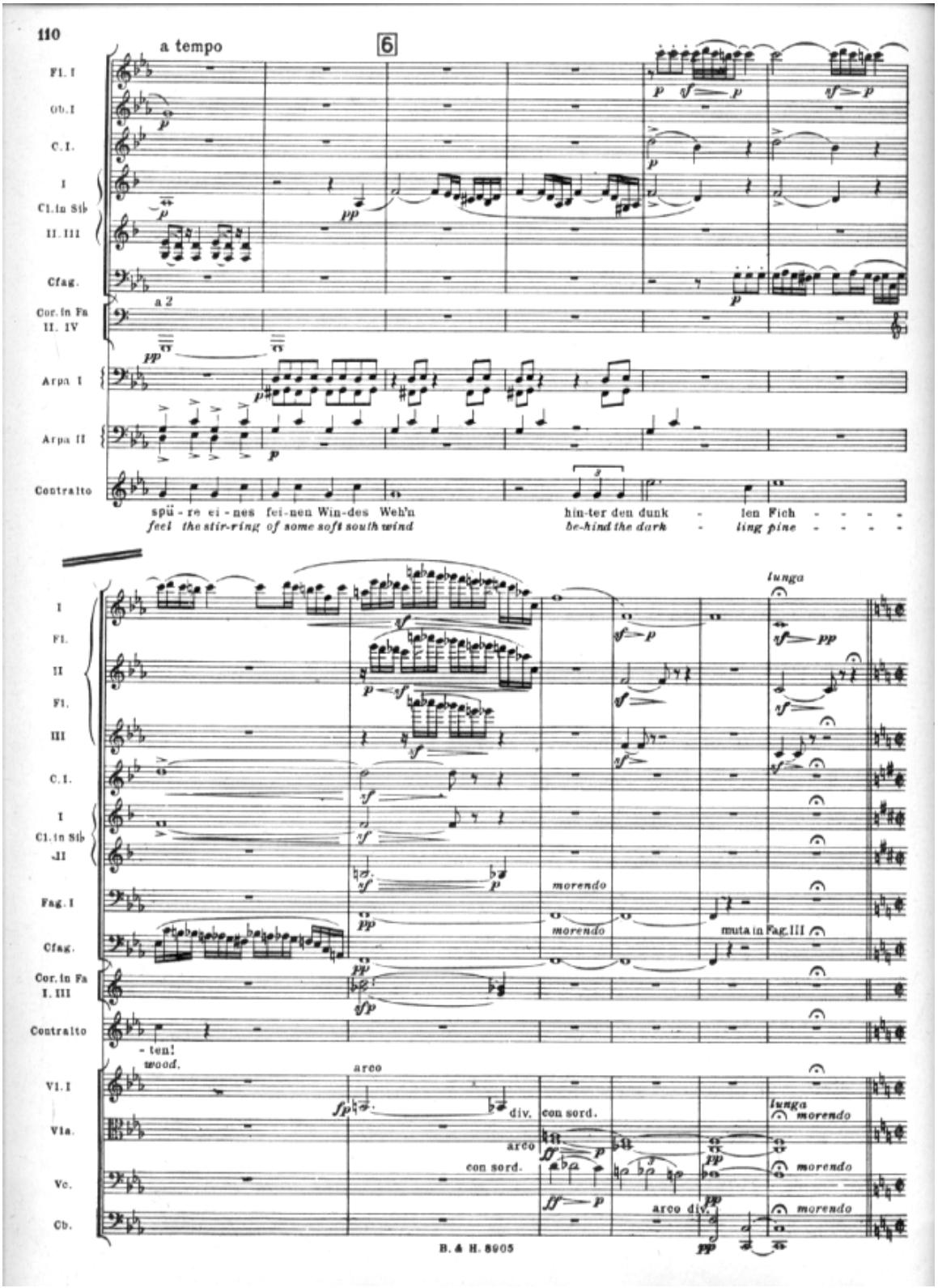


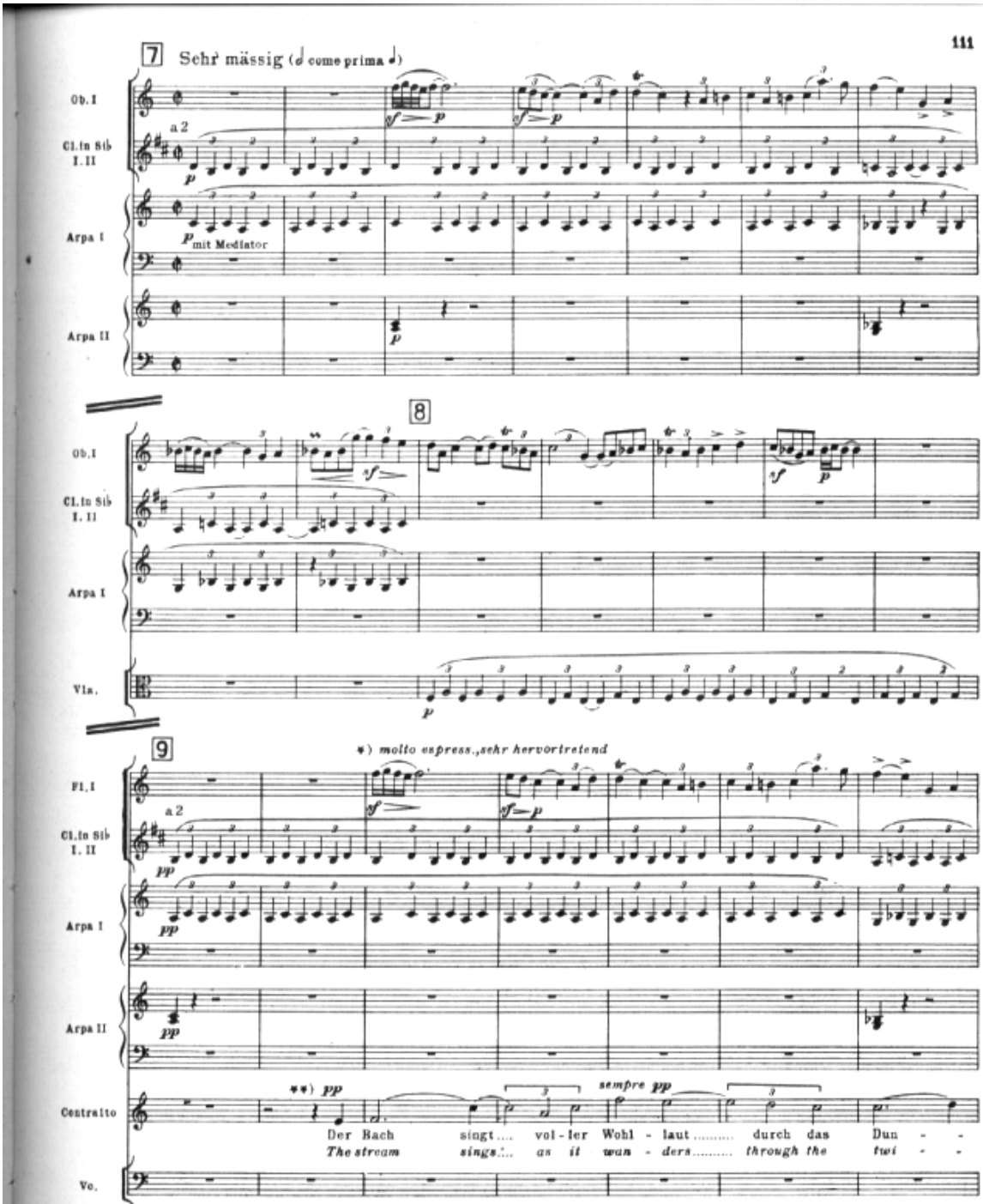

106
Fl. I
Ob. I
Cl. in Sib I. II
Fag. I. II
Cfag.
I. III
Cor. in Fa II. IV
Arpe I. II
Vl I
Vc.
Cb.
Fl. I
Ob. I
Fag. I. II
Cor in Fa II IV
Arpe I. II
Contralto
Vc.
veloce
espress.
unis.
sempre p
pizz.
a 2
Fliessend, im Takt 3
dim.
(in erzählendem Ton, ohne Ausdruck)
sempre p
Die Son-ne schei - det hin - ter dem Ge-
The sun is set - ting out be-yond the
arco
pp sempre
B. & H. 8905


Fl. I
Contralto
Vc.
pp
sempre pp
- bir - ge. In al - le Tä - ler steigt der A-bend nie - der
moun - tains and evening peace comes down in ev-'ry val - ley
mit sei-nen Schat - ten,
and shadows leng - then,
morendo
die voll Küh - lung sind.
bring - ing cool re - lief.
4 Tempo I
Ob. I
Cl. in Si♭ I, II
Cfag.
I, III
Cor. in Fa
II, IV
a 2
Arpa I
Arpa II
(p) zart
B. & H. 8905


108
Ob. I
pp
I
Cl. in Sib
II
p espress.
cresc.
f
Cl. B in Sib
p
I
Fag.
II
espress.
Cfag.
I. III
Cor. in Fa
II. IV
a 2
Arpa I
dim.
Contralto
sieh!
see,
wie ei - ne Sil - ber-bar - ke schwebt der Mond am
like some tall ship of sil - ver sails the moon up -
Vl. I
Vl. II
Vla
div. V
Vc.
sempre pp
arco
Cb.
B. & H. 8905

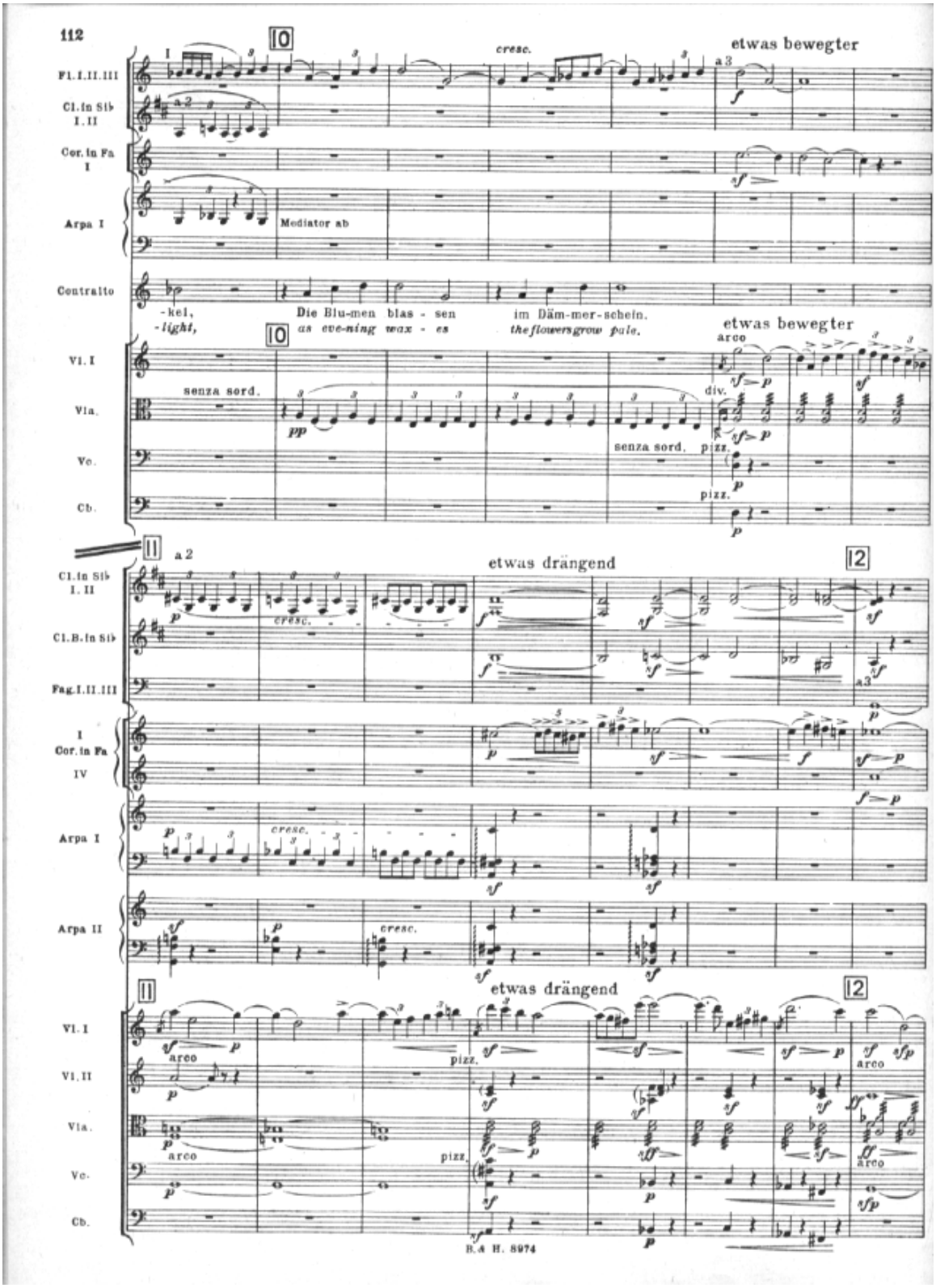

109
5
poco accel.
I
Fl.
II
p espress.
pp
Ob. I
ff espress.
sf
ff
I
Cl. in Sib
II
Cl. in Sib
III
sf espress.
Cor. in Fa
II. IV
a 2
Arpa I
Arpa II
Contralto
(pp)
blau-en Him-mels-see
-om her course through heaven's
her-auf.
blue sea,
Ich
I
5
poco accel.
Vl. I
Vl. II
Vla.
Vc.
Cb.
pizz.
B. & H. 8905

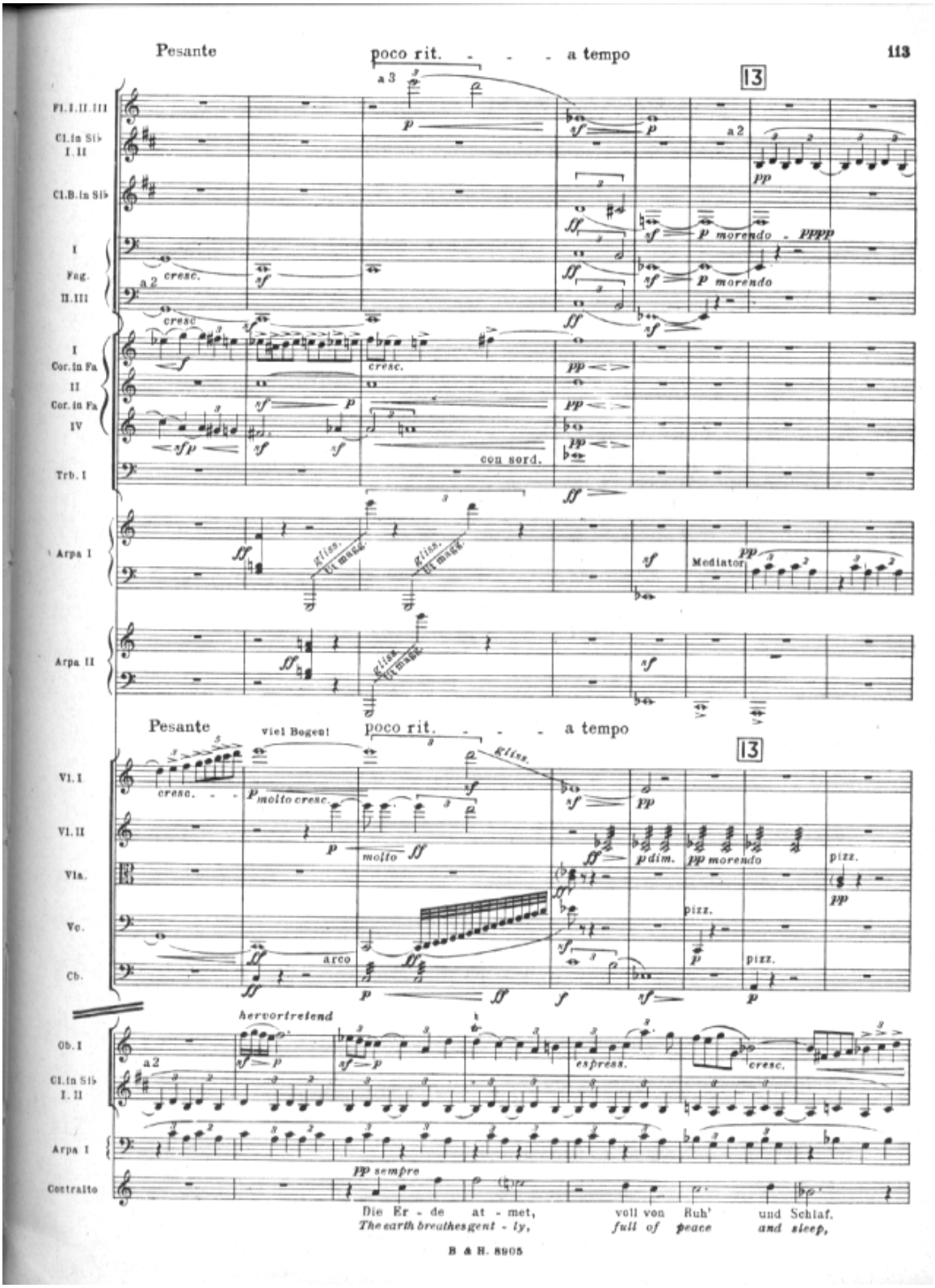

110
a tempo
6
Fl. I
Ob. I
C. I.
I
Cl. in Sib
II. III
Cfag.
a 2
Cor. in Fa
II. IV
Arpa I
Arpa II
Contralto
spü - re ei - nes fei-nen Win-des Weh'n
feel the stir-ring of some soft south wind
hin-ter den dunk - len Fich - - - - -
be-hind the dark - ling pine - - - - -
lunga
morendo
muta in Fag. III
- ten!
mood.
arco
div.
con sord.
Vl. I
Vla.
Vc.
Cb.
B. & H. 8905

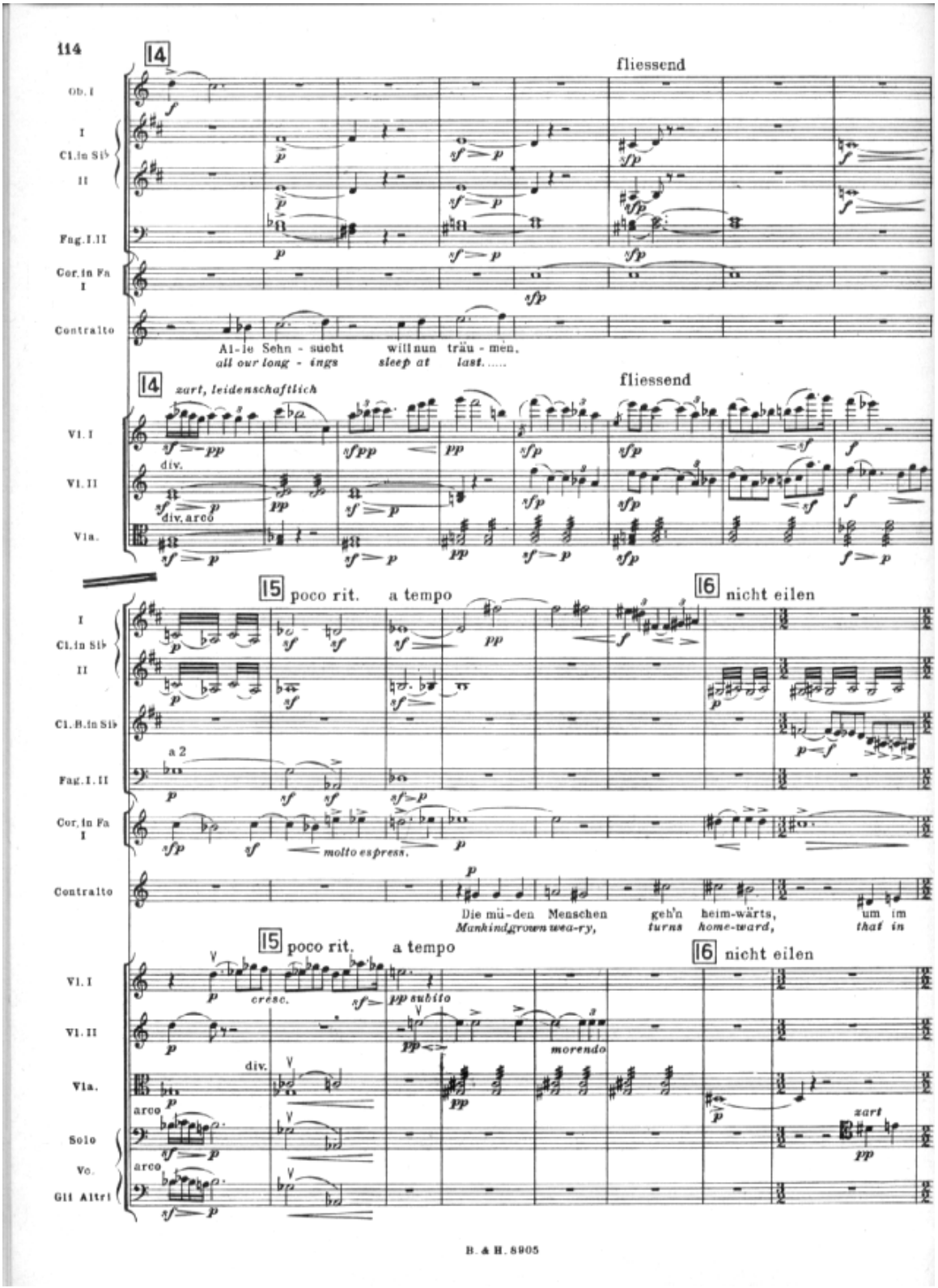


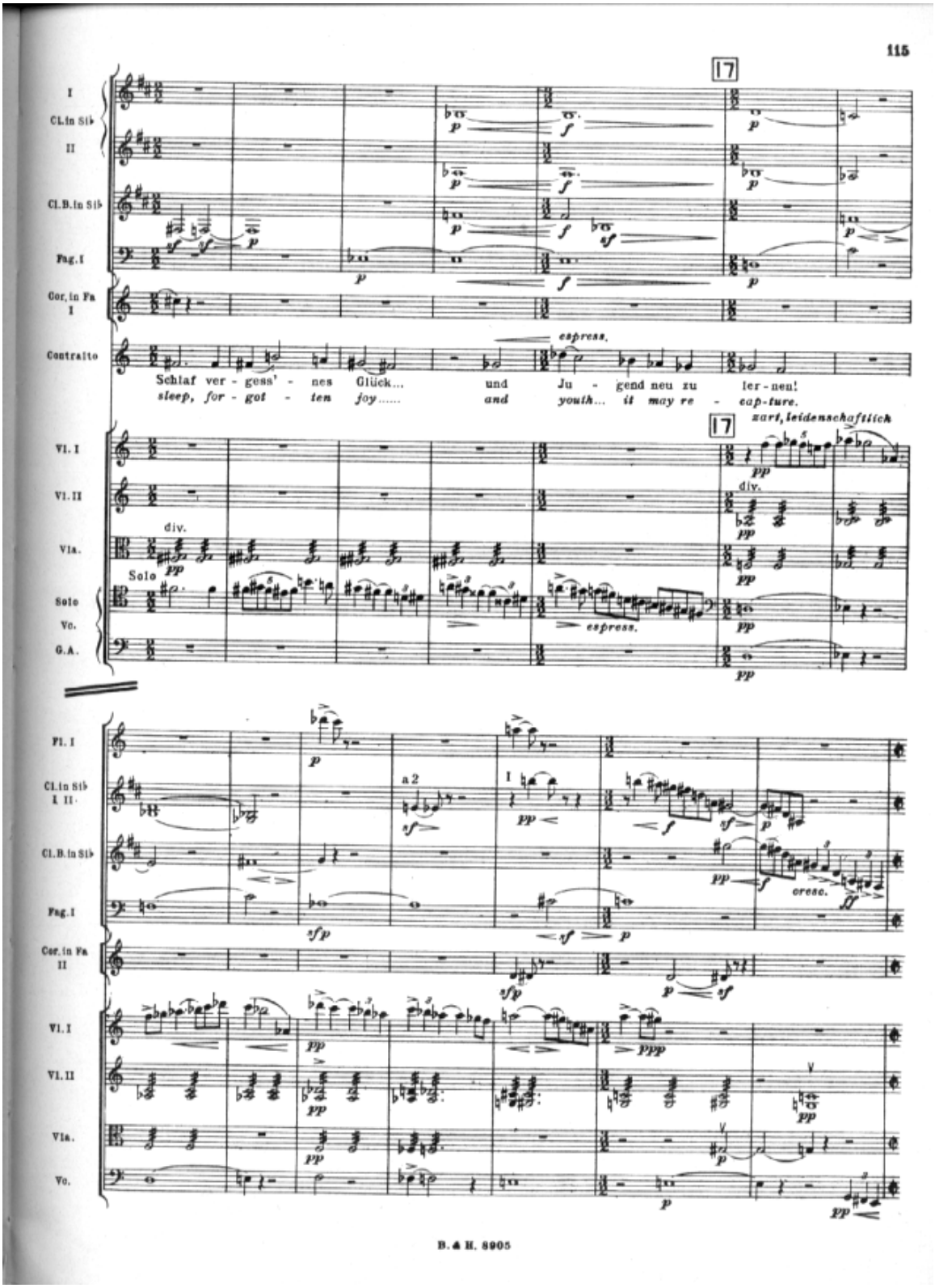
*) Wenn der Flötist keinen grossen Ton hat, so übernimmt die Oboe dieses Solo.
**) Die Alt-Stimme muss sehr zart sein und das Flöten-Solo nicht „decken."

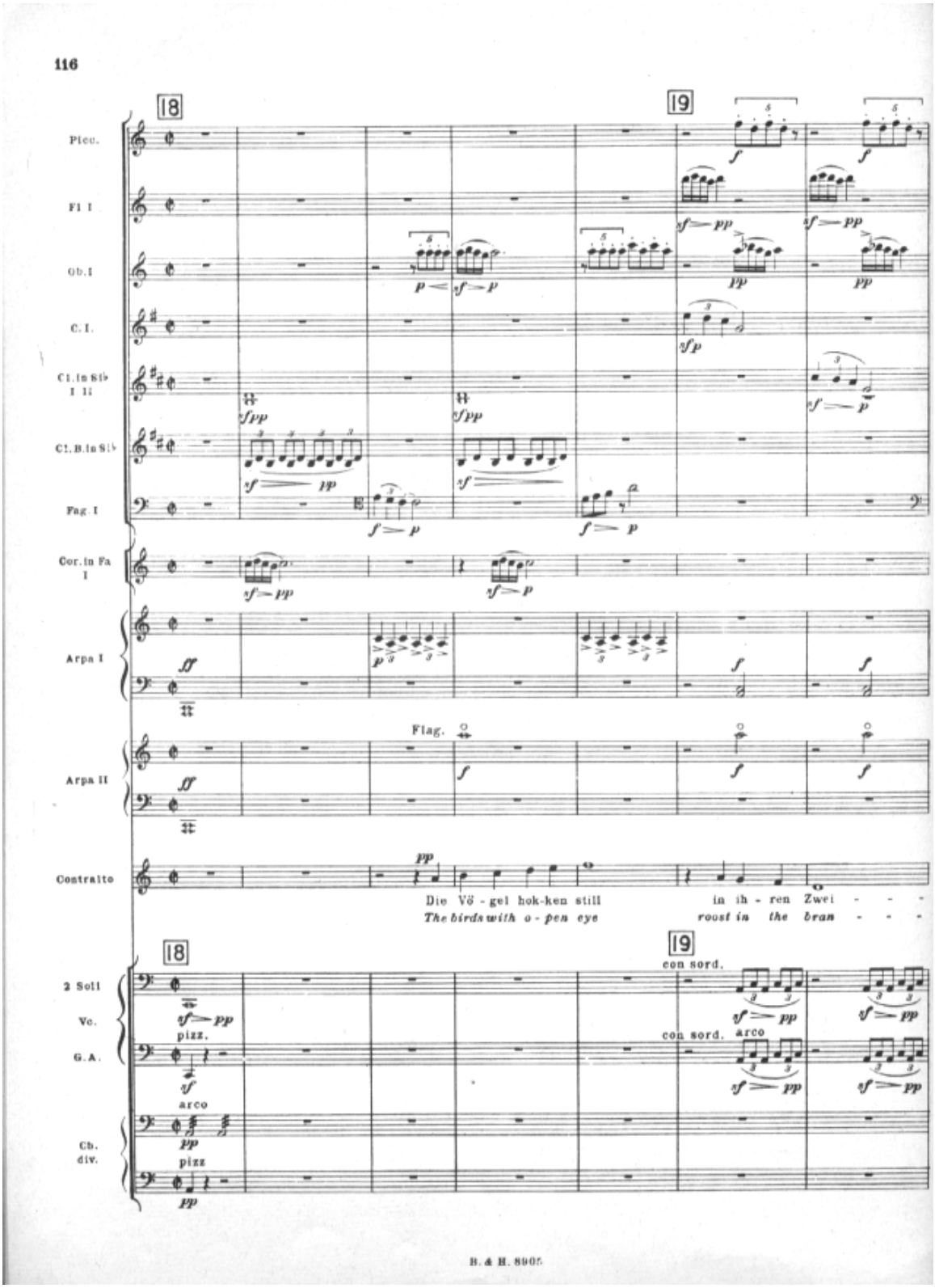
*) *If the flautist has not sufficient tone, the Oboe should play this Solo.*
**) *The Contralto must sing softly and not obscure the Flute Solo.*

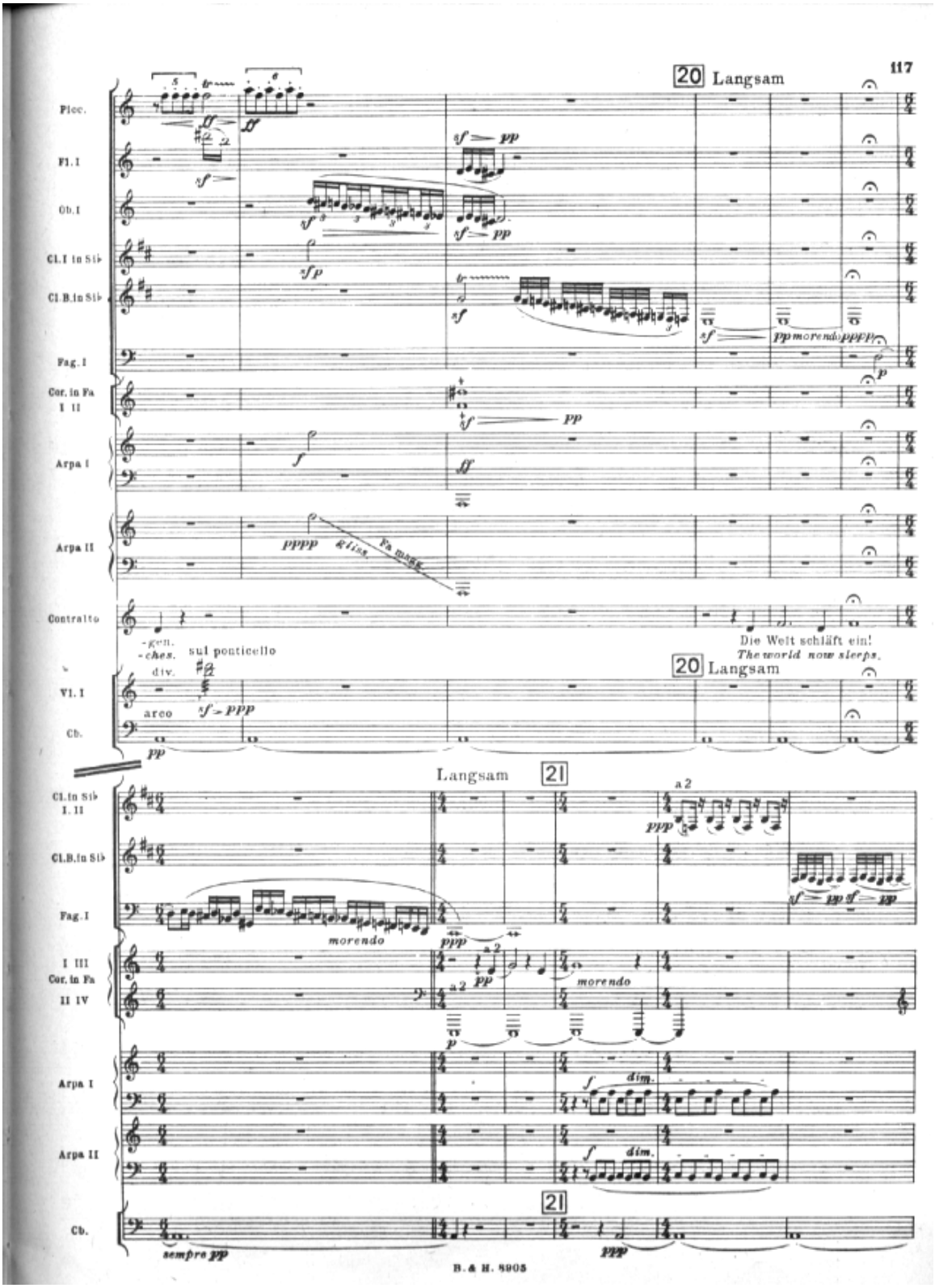

112
10
cresc.
etwas bewegter
Fl. I. II. III
Cl. in Sib I. II
Cor. in Fa I
Arpa I
Mediator ab
Contralto
-kel,
-light,
Die Blu-men blas - sen
as eve-ning wax - es
im Däm-mer-schein.
the flowersgrow pale.
etwas bewegter
arco
Vl. I
Vla.
senza sord.
div.
senza sord.
pizz.
Vc.
Cb.
11
a 2
etwas drängend
12
Cl. in Sib I. II
Cl. B. in Sib
Fag. I. II. III
Cor. in Fa I IV
Arpa I
Arpa II
Vl. II
arco
B. & H. 8974

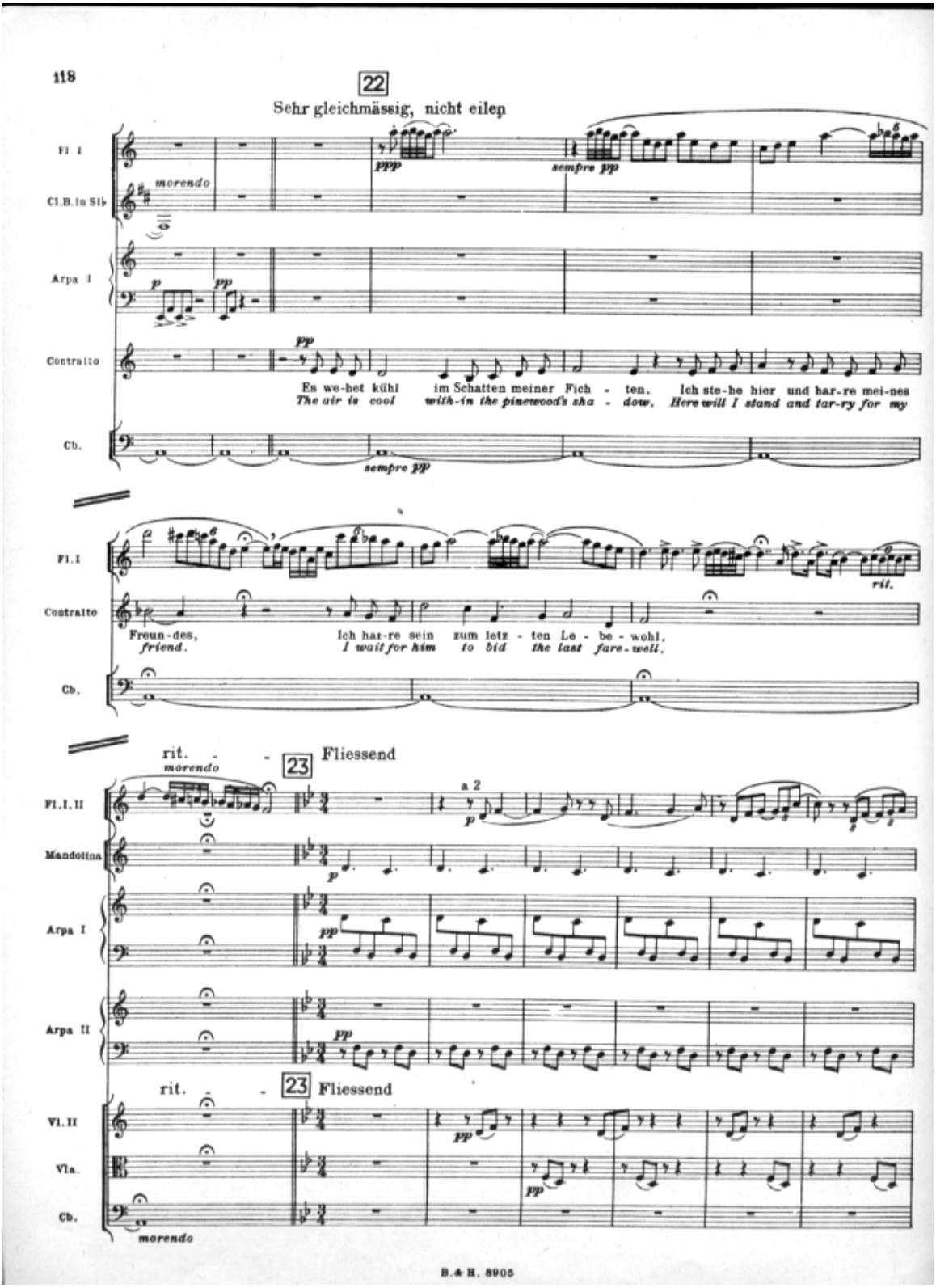

Pesante
poco rit. - - - a tempo
113
13
Fl. I. II. III
Cl. in Si♭ I. II
Cl. B. in Si♭
I
Fag.
II. III
I
Cor. in Fa
II
Cor. in Fa
IV
Trb. I
Arpa I
Arpa II
Pesante
viel Bogen!
poco rit. - - - a tempo
13
Vl. I
Vl. II
Vla.
Vc.
Cb.
hervortretend
Ob. I
Cl. in Si♭ I. II
Arpa I
Contralto
Die Er - de at - met,
The earth breathes gent - ly,
voll von Ruh'
full of peace
und Schlaf,
and sleep,
B & H. 8905

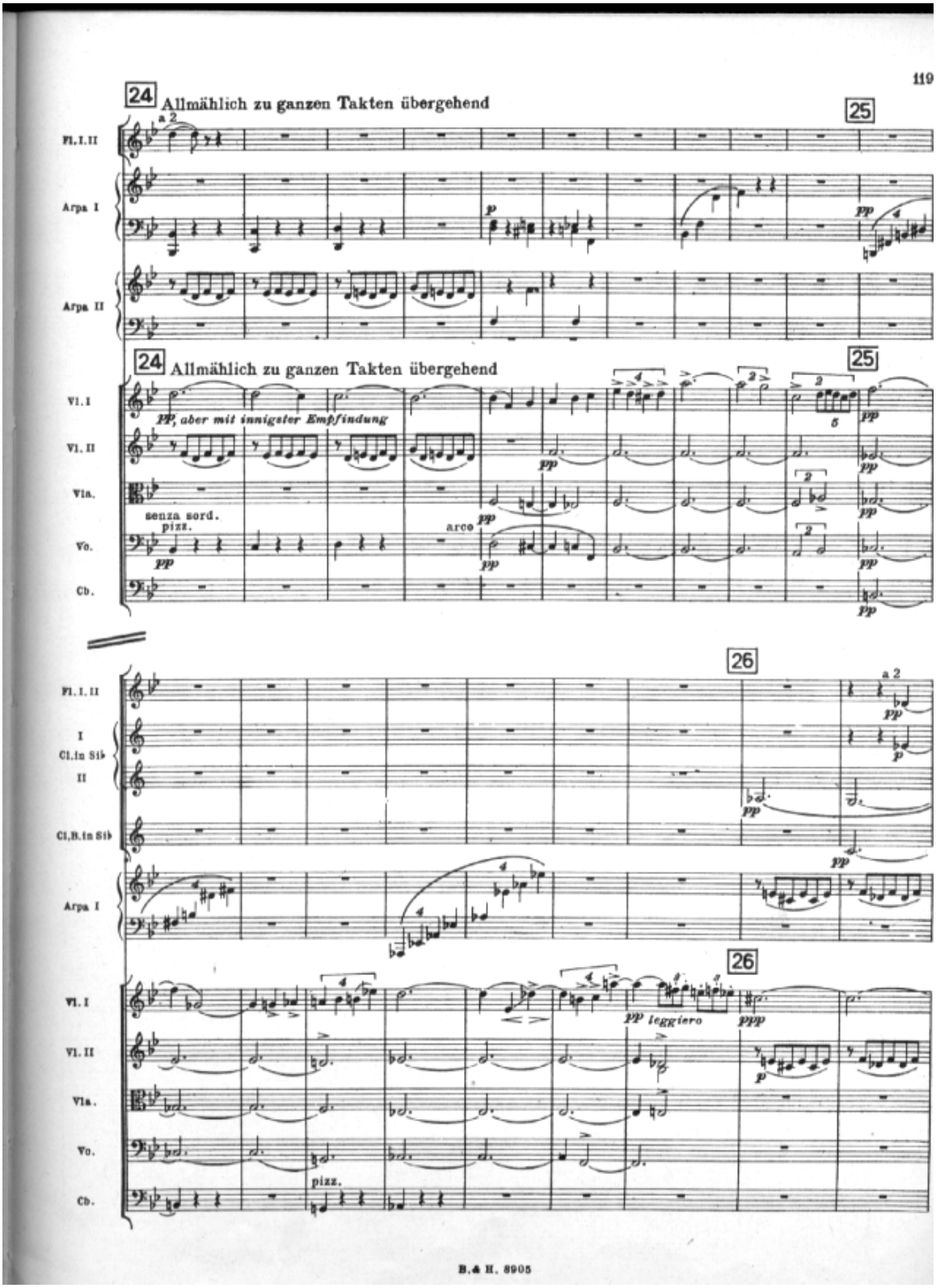

114
14
fliessend
Ob. I
I
Cl. in Si♭
II
Fag. I. II
Cor. in Fa
I
Contralto
All-e Sehn - sucht will nun träu - men,
all our long - ings sleep at last.....
14
zart, leidenschaftlich
fliessend
Vl. I
Vl. II
div.
div. arco
Vla.
15 poco rit. a tempo
16 nicht eilen
Cl. B. in Si♭
a 2
molto espress.
Die mü-den Menschen geh'n heim-wärts, um im
Munkindgrown weа-ry, turns home-ward, that in
cresc.
morendo
arco
Solo
Vc.
Git Altri
zart
B. & H. 8905

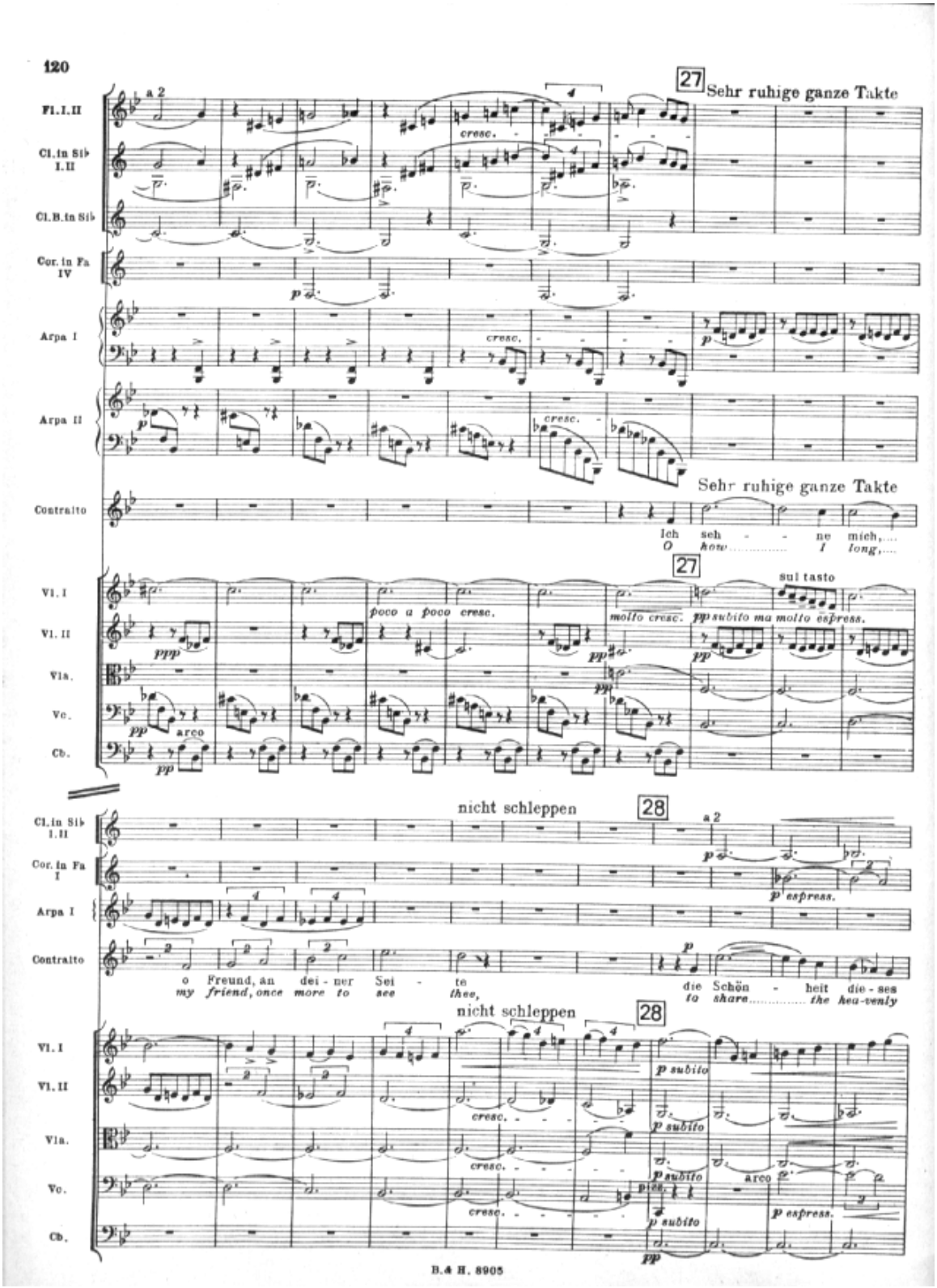

115
17
I
Cl. in Sib
II
Cl. B. in Sib
Fag. I
Cor. in Fa
I
Contralto
espress.
Schlaf ver - gess' - nes Glück... und Ju - gend neu zu ler - nen!
sleep, for - got - ten joy..... and youth... it may re - cap - ture.
17
zart, leidenschaftlich
Vl. I
Vl. II
div.
Vla.
Solo
Vc.
G. A.
espress.
Fl. I
Cl. in Sib
I II
a 2
I
Cl. B. in Sib
Fag. I
cresc.
Cor. in Fa
II
Vl. I
Vl. II
Vla.
Vc.
B. & H. 8905

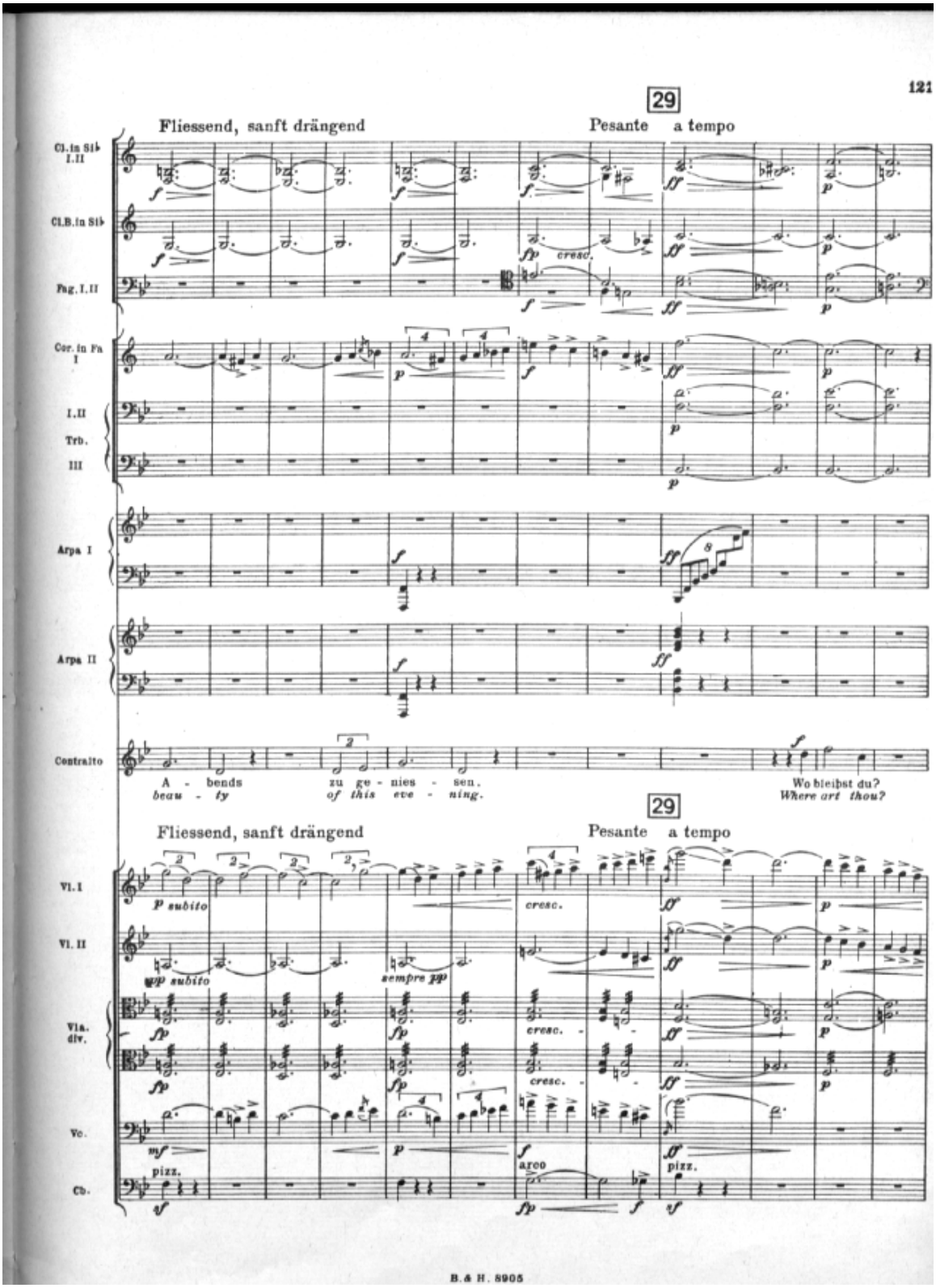

116
18
19
Picc.
Fl. I
Ob. I
C. I.
Cl. in Si♭ I II
Cl. B. in Si♭
Fag. I
Cor. in Fa I
Arpa I
Arpa II
Flag.
Contralto
Die Vö - gel hok-ken still
The birds with o - pen eye
in ih - ren Zwei - - -
roost in the bran - - -
con sord.
2 Soli
Vc.
G. A.
pizz.
arco
Cb. div.
pizz
B. & H. 8905

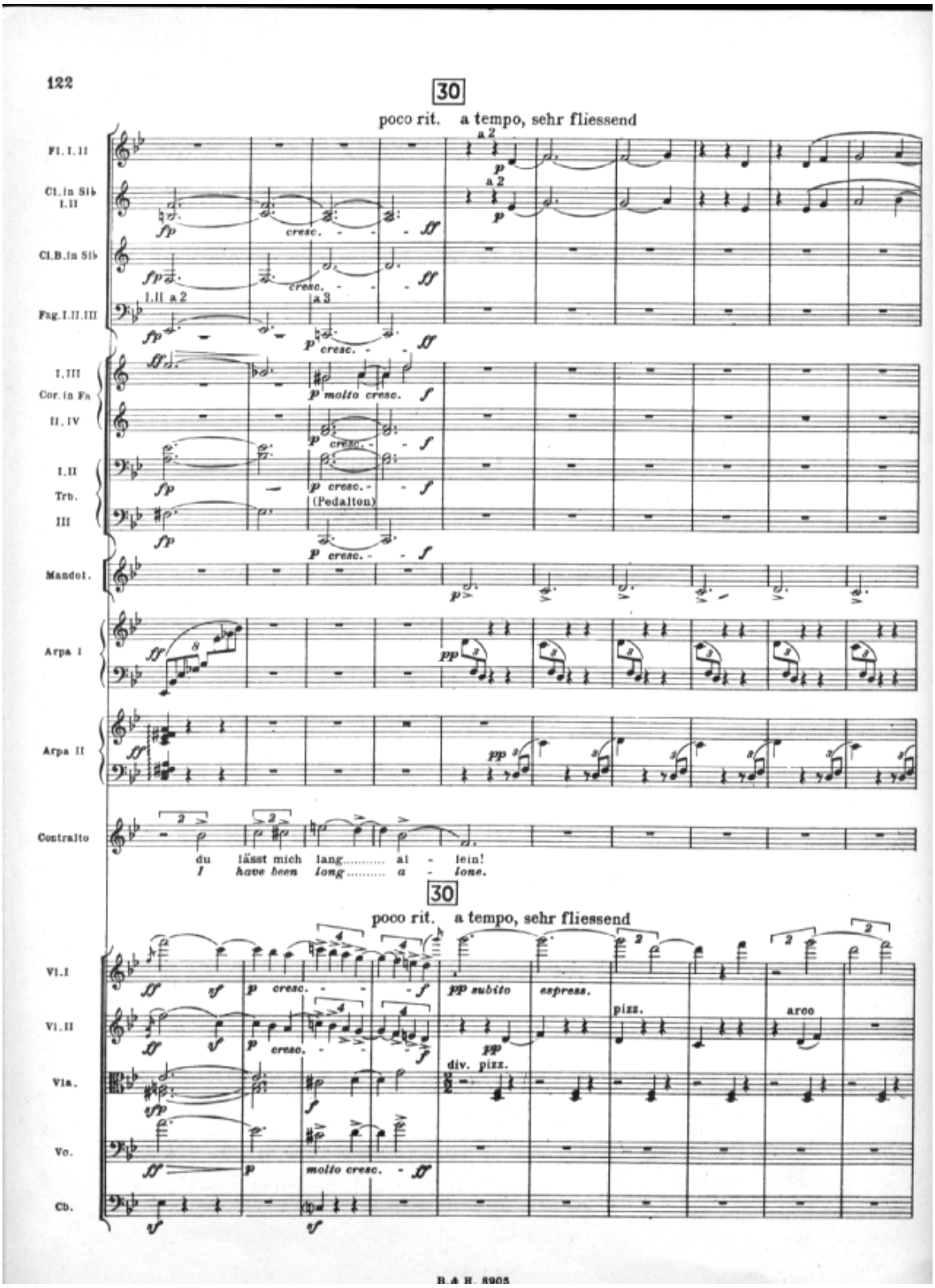

117
20 Langsam
Picc.
Fl. I
Ob. I
Cl. I in Si♭
Cl. B. in Si♭
Fag. I
Cor. in Fa I II
Arpa I
Arpa II
Contralto
Die Welt schläft ein!
The world now sleeps.
20 Langsam
Vl. I
Cb.
sul ponticello
div.
arco
Langsam 21
Cl. in Si♭ I. II
Cl. B. in Si♭
Fag. I
I III Cor. in Fa II IV
a2
morendo
Arpa I
Arpa II
dim.
21
Cb.
sempre pp
B. & H. 8905

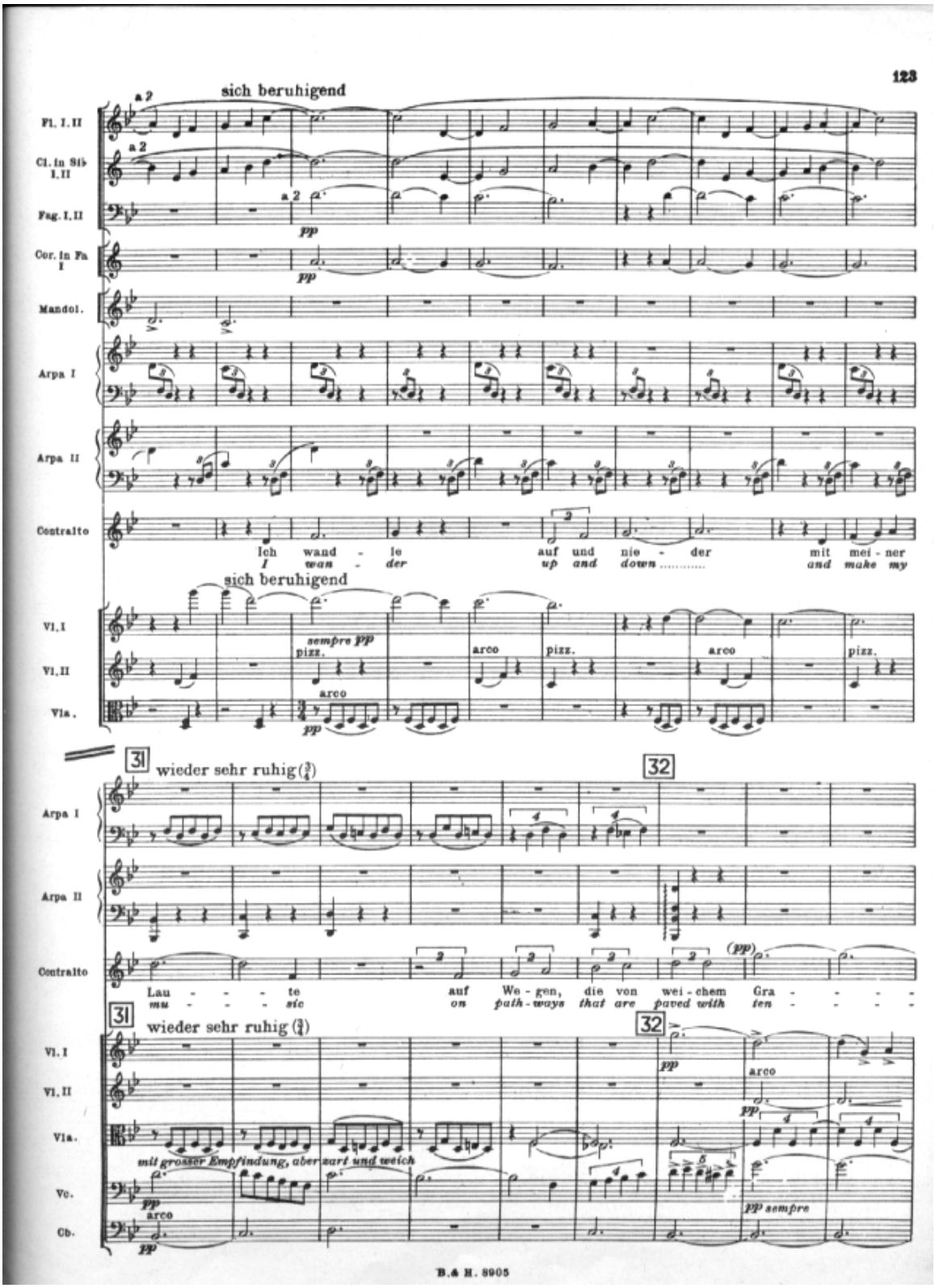

118
22
Sehr gleichmässig, nicht eilen
Fl. I
Cl.B.in Sib
Arpa I
Contralto
Cb.
morendo
ppp
sempre pp
p
pp
Es we-het kühl im Schatten meiner Fich - ten. Ich ste-he hier und har-re mei-nes
The air is cool with-in the pinewood's sha - dow. Here will I stand and tar-ry for my
sempre pp
Fl. I
Contralto
Cb.
rit.
Freun-des, friend.
Ich har-re sein zum letz - ten Le - be - wohl.
I wait for him to bid the last fare-well.
rit.
morendo
23
Fliessend
Fl. I, II
Mandolina
Arpa I
Arpa II
a 2
p
pp
rit.
23
Fliessend
Vl. II
Vla.
Cb.
pp
morendo
B. & H. 8905

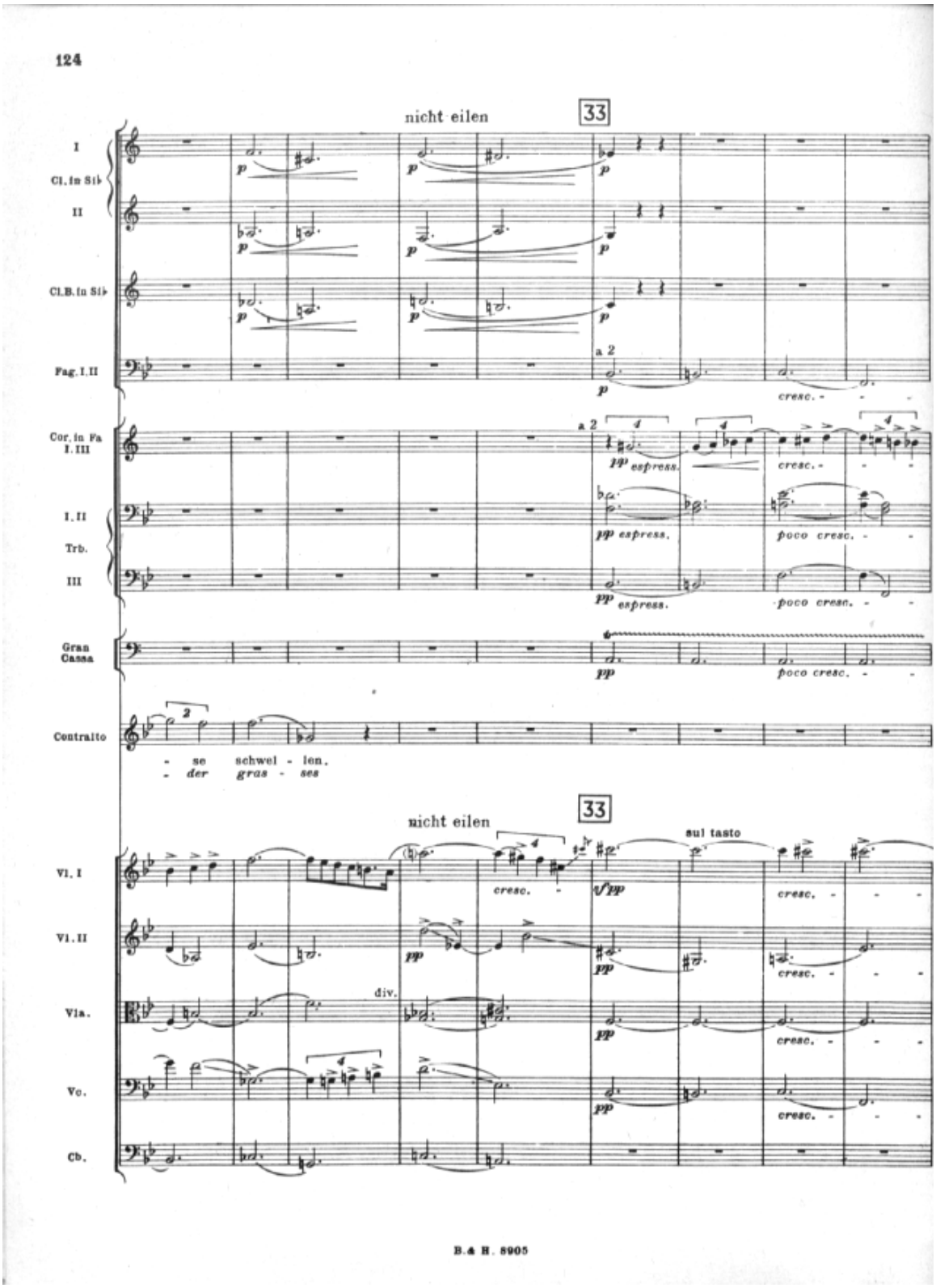

119
24
Allmählich zu ganzen Takten übergehend
25
Fl. I. II
a 2
Arpa I
Arpa II
pp
24
Allmählich zu ganzen Takten übergehend
25
Vl. I
pp, aber mit innigster Empfindung
Vl. II
Vla.
senza sord.
pizz.
arco
Vc.
Cb.
26
Fl. I. II
a 2
I
Cl. in Sib
II
Cl. B. in Sib
Arpa I
26
Vl. I
pp leggiero
ppp
Vl. II
Vla.
Vc.
pizz.
Cb.
B. & H. 8905

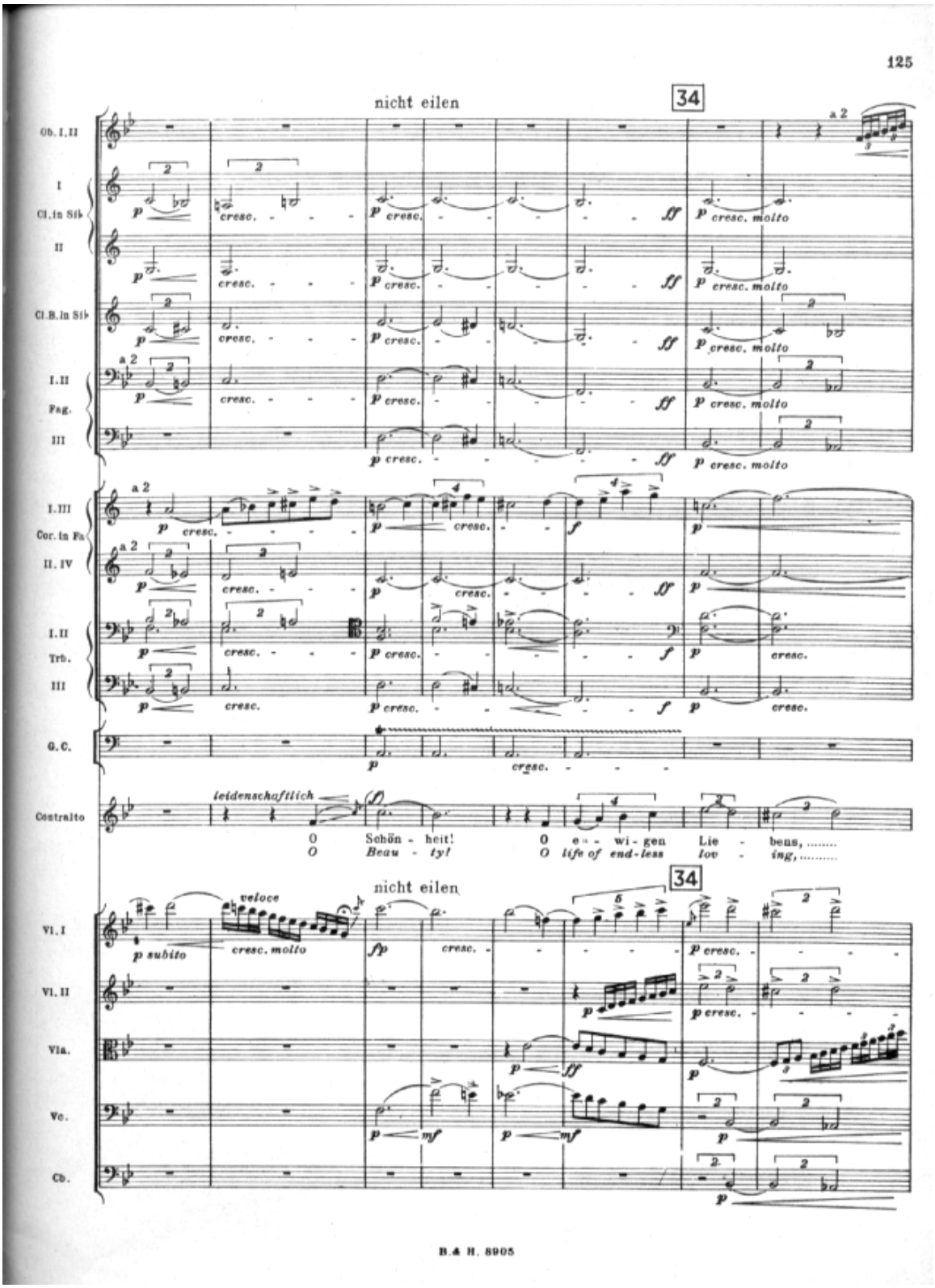

120
Fl. I. II
Cl. in Sib I. II
Cl. B. in Sib
Cor. in Fa IV
Arpa I
Arpa II
Contralto
Vl. I
Vl. II
Vla.
Vc.
Cb.
27
Sehr ruhige ganze Takte
a 2
cresc.
p
Ich seh - ne mich,....
O how..... I long,....
poco a poco cresc.
molto cresc.
pp subito ma molto espress.
sul tasto
ppp
pp
arco
nicht schleppen
28
Cor. in Fa I
o Freund, an dei - ner Sei - te
my friend, once more to see thee,
die Schön - heit die - ses
to share..... the heav-enly
p subito
p espress.
B. & H. 8905

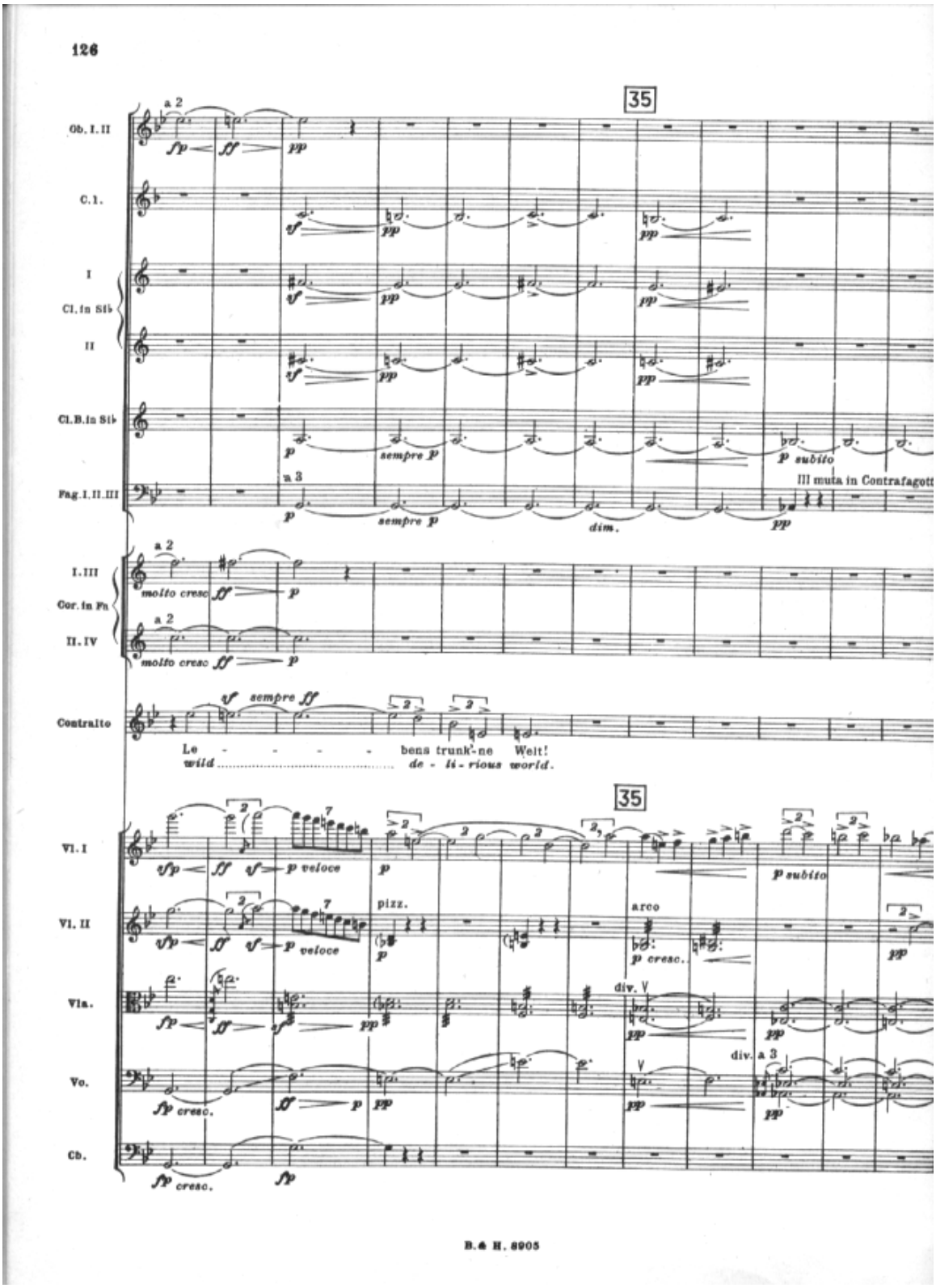

121
29
Fliessend, sanft drängend
Pesante a tempo
Cl. in Sib I.II
Cl.B. in Sib
Fag. I.II
Cor. in Fa I
I.II
Trb.
III
Arpa I
Arpa II
Contralto
A - bends
beau - ty
zu ge - nies - sen.
of this eve - ning.
Wo bleibst du?
Where art thou?
29
Fliessend, sanft drängend
Pesante a tempo
Vl. I
Vl. II
Vla. div.
Vc.
Cb.
pizz.
arco
pizz.
B. & H. 8905

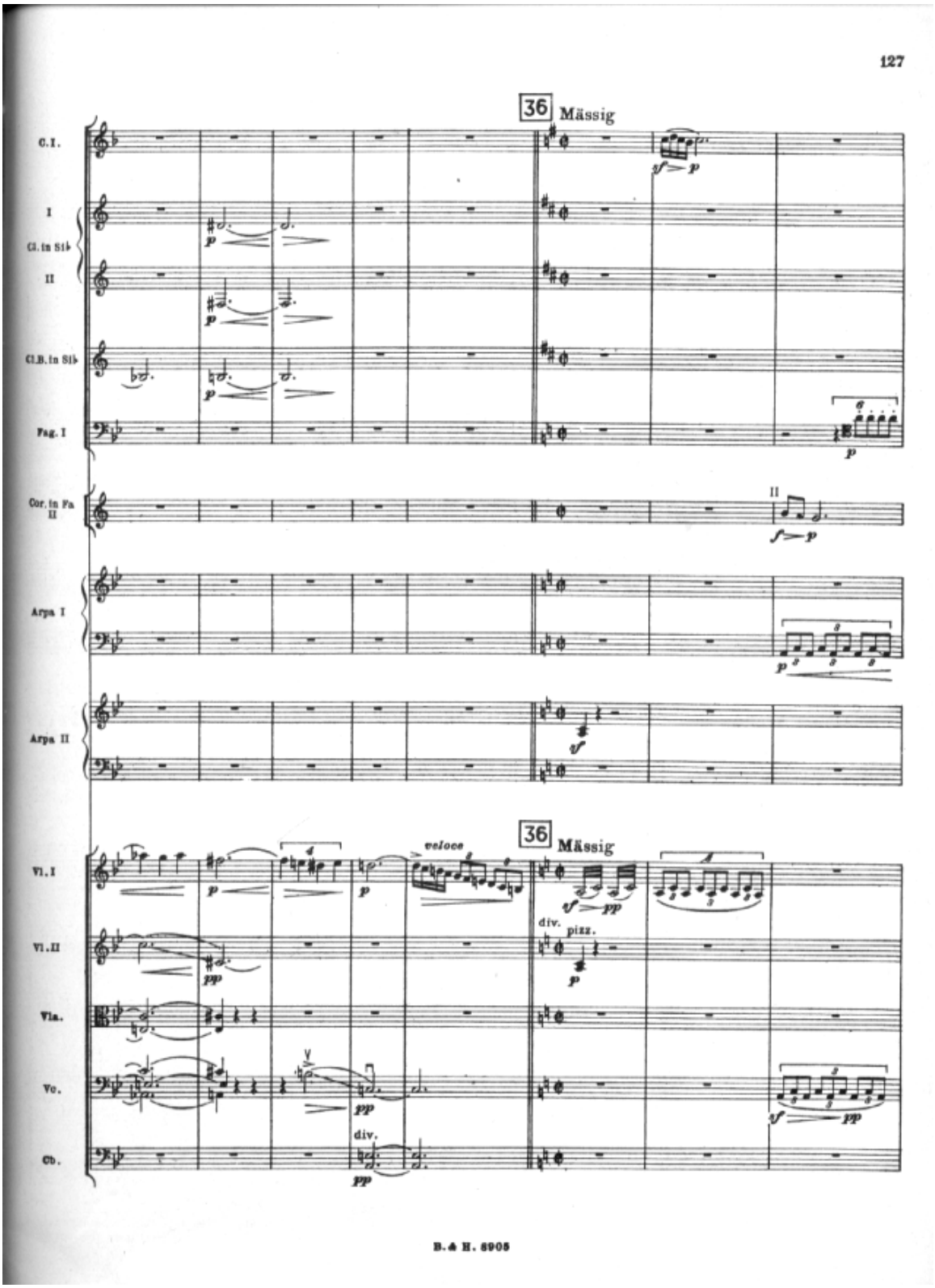

122
30
poco rit. a tempo, sehr fliessend
Fl. I. II
Cl. in Sib I. II
Cl.B. in Sib
Fag. I. II. III
I, III
Cor. in Fa
II, IV
I, II
Trb.
III
Mandol.
Arpa I
Arpa II
Contralto
du lässt mich lang..... al - lein!
I have been long..... a - lone.
30
poco rit. a tempo, sehr fliessend
Vl. I
Vl. II
Vla.
Vc.
Cb.
pizz.
arco
div. pizz.
molto cresc.

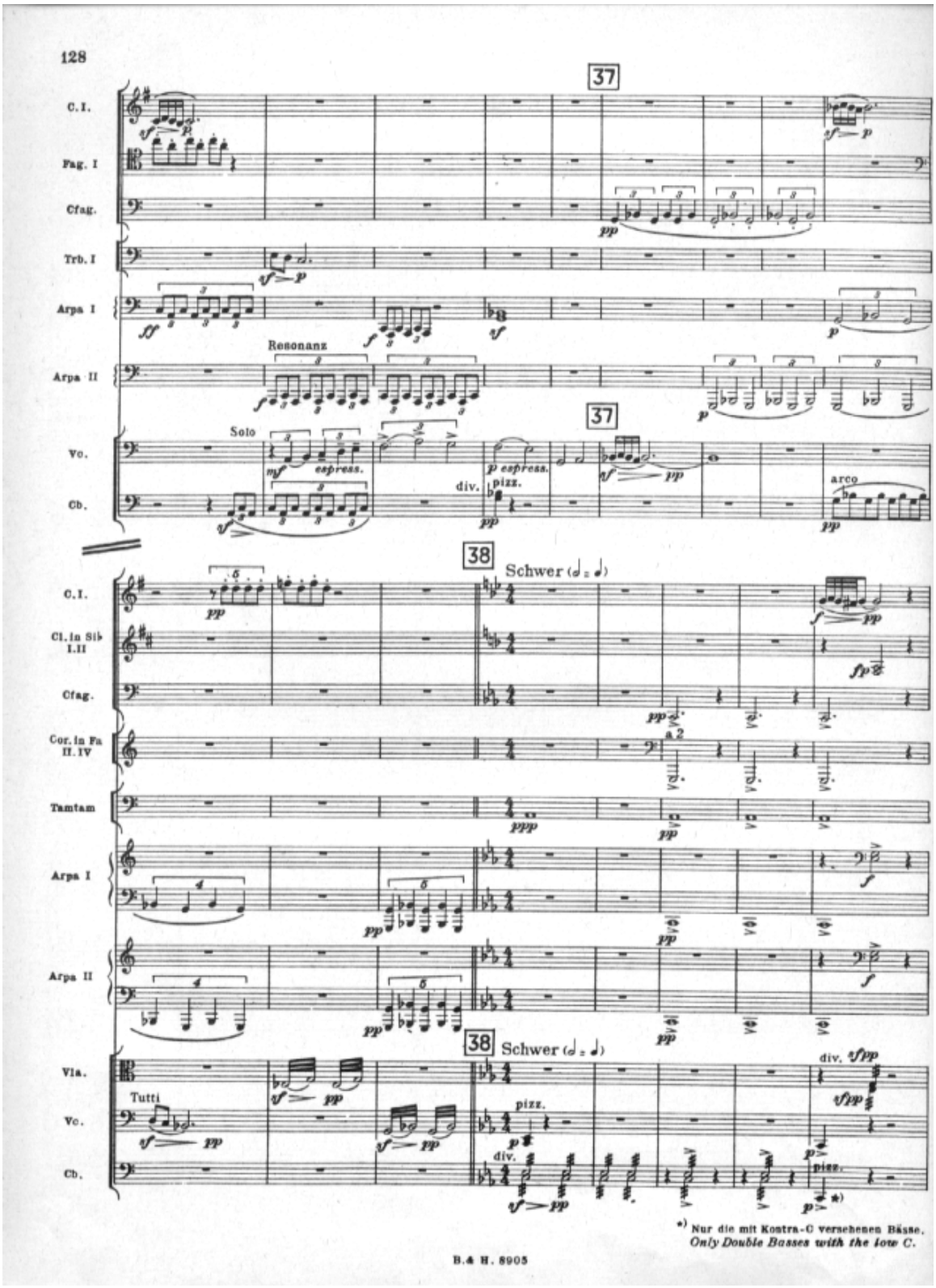

123
sich beruhigend
Fl. I, II
Cl. in Sib I, II
Fag. I, II
Cor. in Fa I
Mandol.
Arpa I
Arpa II
Contralto
Ich wand - le auf und nie - der mit mei - ner
I wan - der up and down and make my
sich beruhigend
Vl. I
Vl. II
Vla.
sempre pp
pizz.
arco
31
wieder sehr ruhig (3/4)
32
Lau - - - te auf We - gen, die von wei - chem Gra - - - -
mu - - - sic on path - ways that are paved with ten - - - -
mit grosser Empfindung, aber zart und weich
Vc.
Cb.
pp
arco
pp sempre
B.& H. 8905

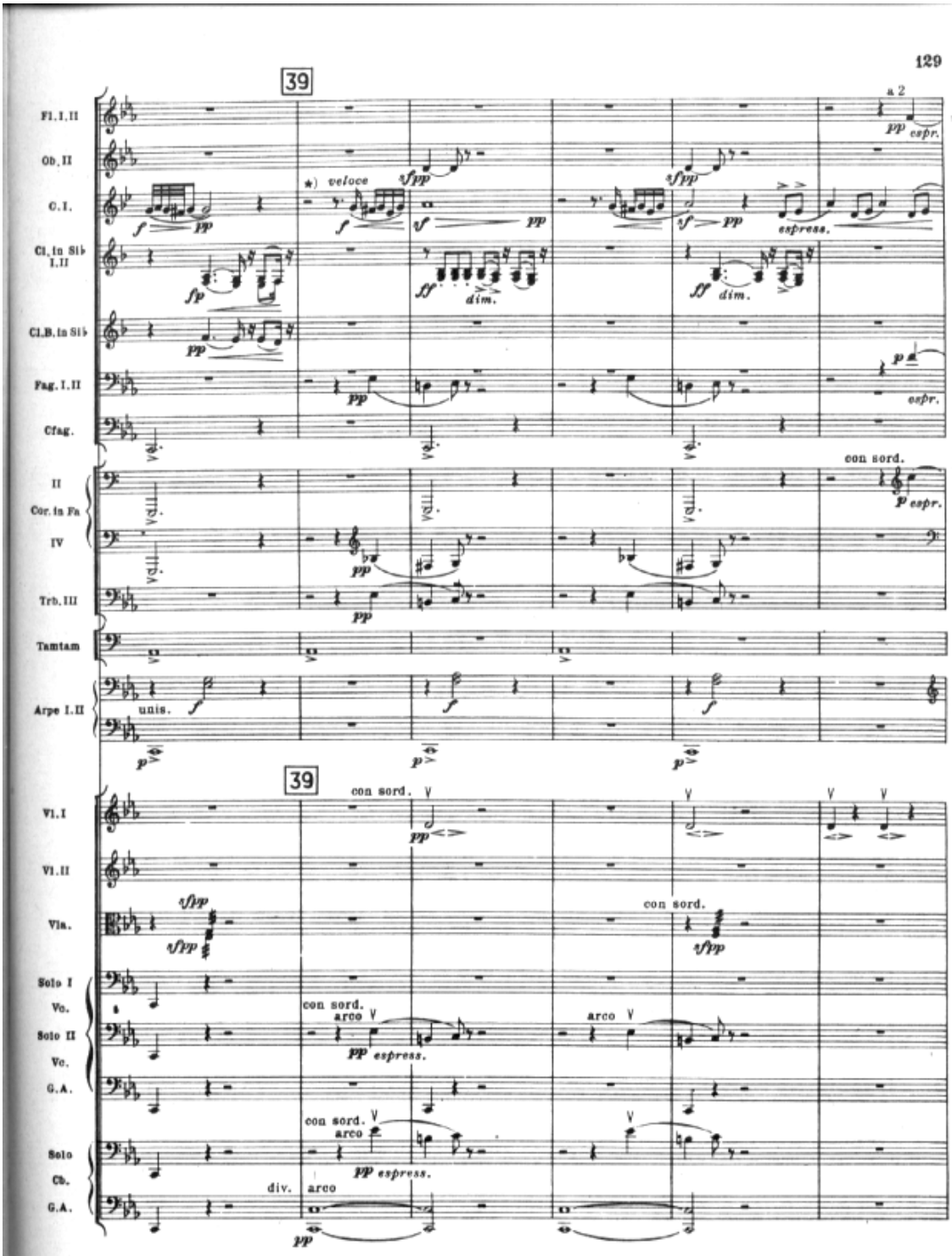

124
nicht eilen
33
I
Cl. in Sib
II
Cl.B. in Sib
Fag. I. II
a 2
cresc.
Cor. in Fa
I. III
a 2
pp espress.
cresc.
I. II
Trb.
III
pp espress.
poco cresc.
Gran
Cassa
pp
poco cresc.
Contralto
2
- se schwel - len,
- der gras - ses
nicht eilen
33
sul tasto
Vl. I
cresc.
Vl. II
pp
cresc.
Vla.
div.
cresc.
Vc.
cresc.
Cb.
B. & H. 8905


nicht eilen
34
Ob. I, II
I
Cl. in Sib
II
Cl. B. in Sib
I, II
Fag.
III
I, III
Cor. in Fa
II, IV
I, II
Trb.
III
G. C.
Contralto
leidenschaftlich
O Schön - heit!
O Beau - ty!
O e - wi - gen
O life of end - less
Lie - bens,
lov - ing,
nicht eilen
34
Vl. I
Vl. II
Vla.
Vc.
Cb.
veloce
p subito
cresc. molto
B. & H. 8905

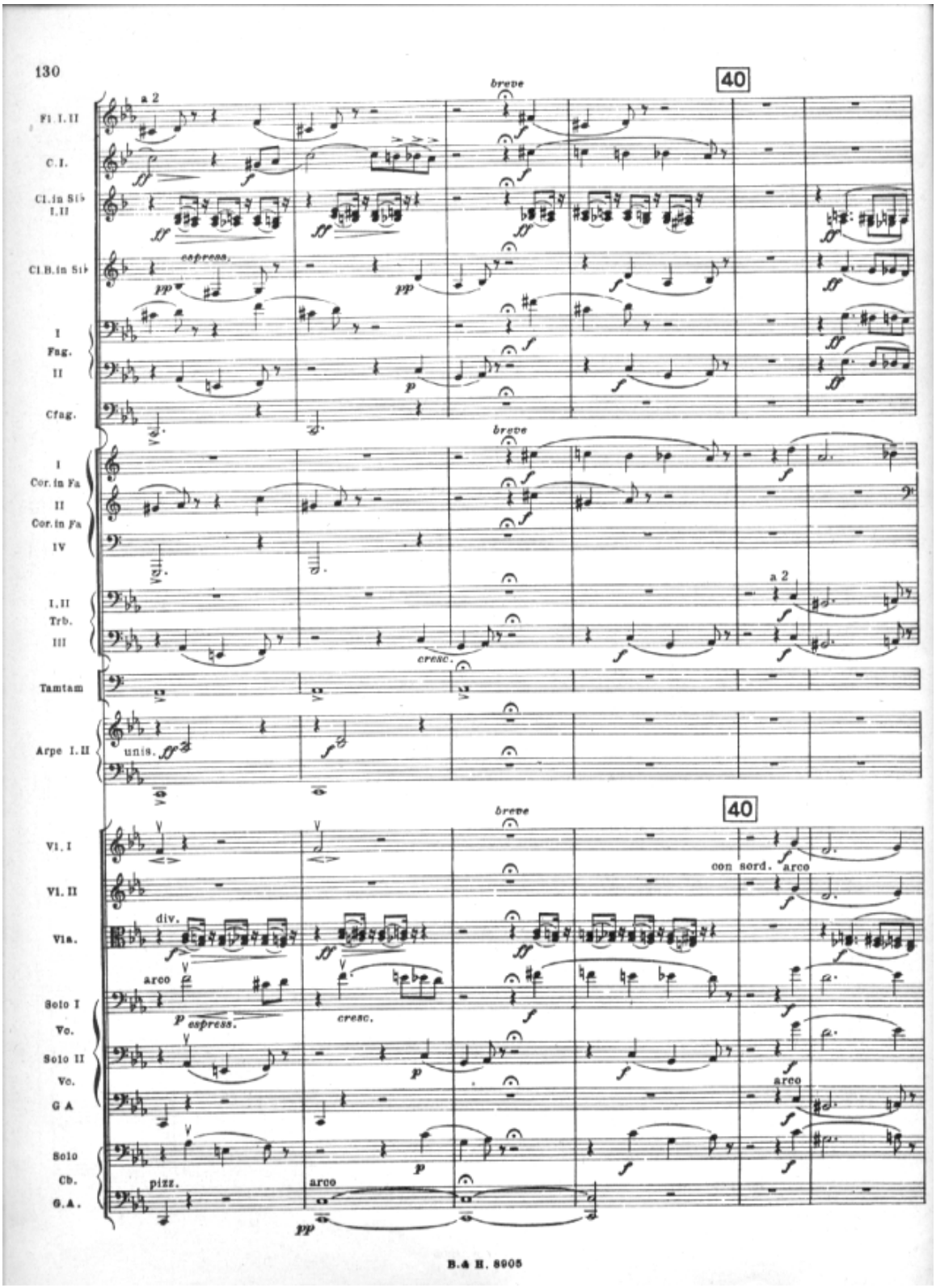

35
Ob. I. II
a 2
C. I.
I
Cl. in Sib
II
Cl. B. in Sib
Fag. I. II. III
a 3
III muta in Contrafagott
I. III
Cor. in Fa
II. IV
Contralto
Le - - - - - bens trunk'-ne Welt!
wild ..... de - li - rious world.
35
Vl. I
Vl. II
pizz.
arco
Vla.
div.
Vc.
div. a 3
Cb.

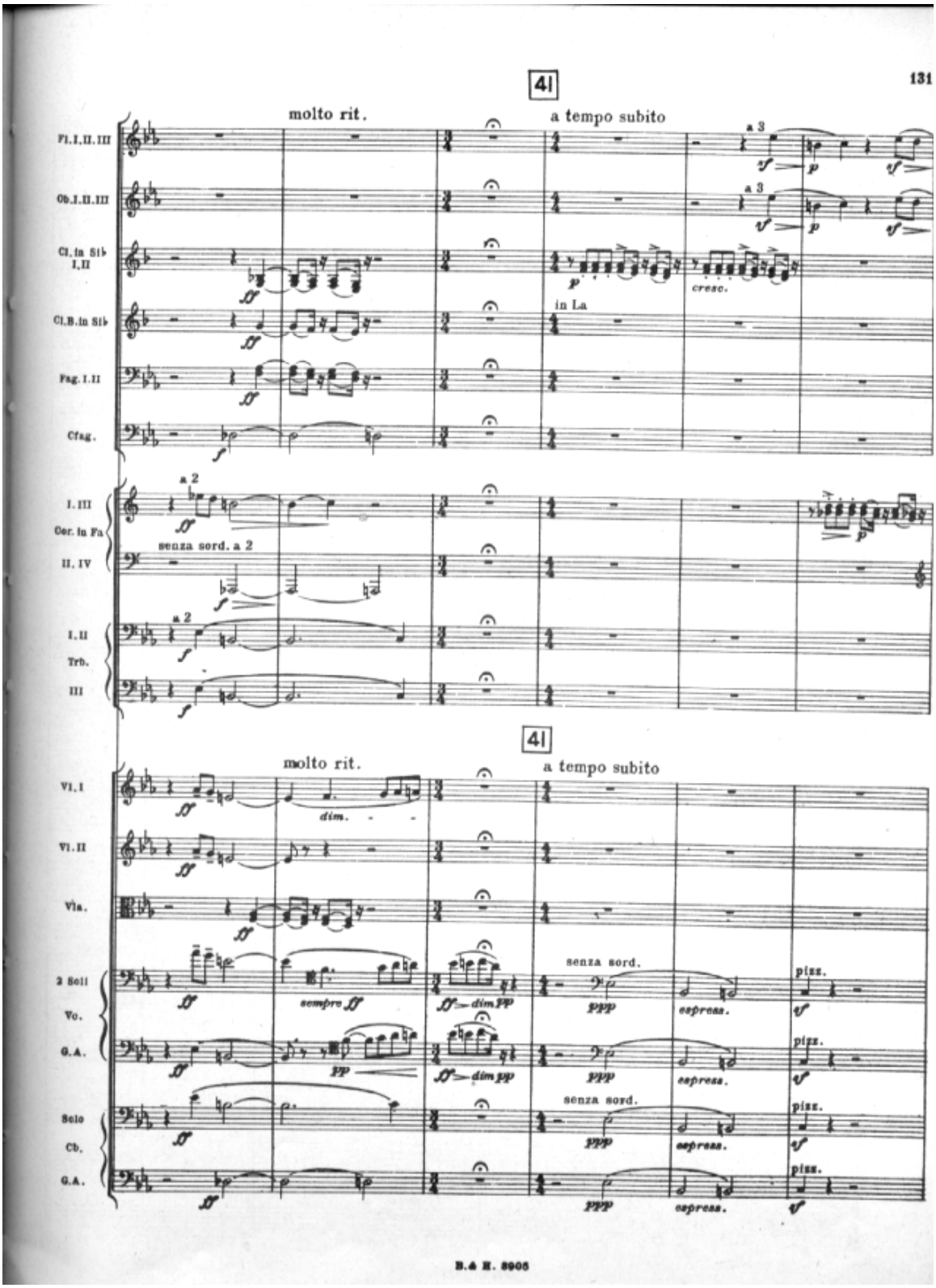

36 Mässig
C.I.
I
Cl. in Si♭
II
Cl.B. in Si♭
Fag. I
Cor. in Fa II
Arpa I
Arpa II
36 Mässig
veloce
Vl. I
Vl. II
Vla.
Vc.
Cb.
div.
pizz.
div.

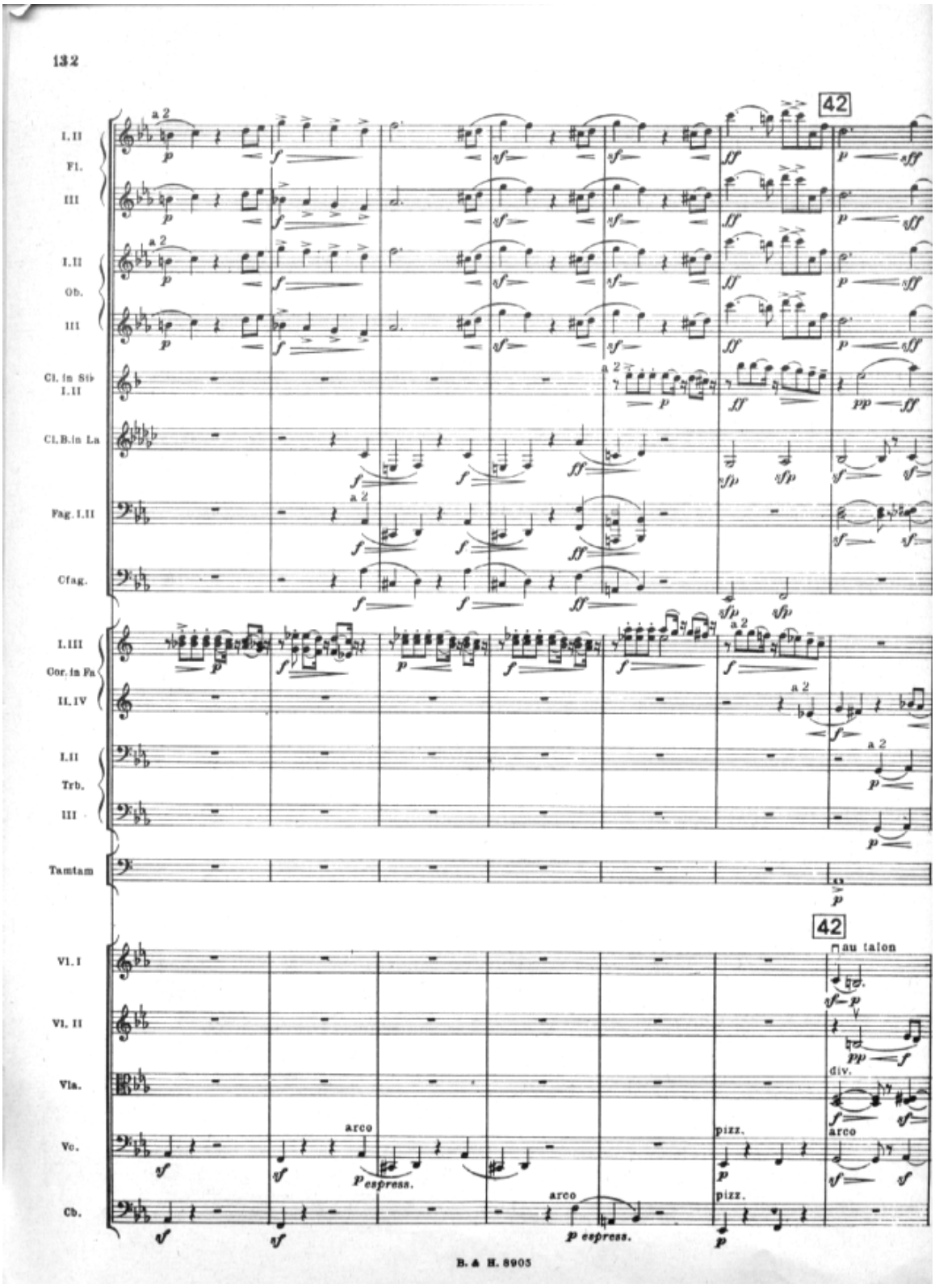

128
37
C.I.
Fag. I
Cfag.
Trb. I
Arpa I
Arpa II
Resonanz
Vc.
Cb.
Solo
espress.
pizz.
arco
38
Schwer
Cl. in Sib I.II
Cor. in Fa II. IV
Tamtam
Vla.
Tutti
div.
*) Nur die mit Kontra-C versehenen Bässe.
Only Double Basses with the low C.
B. & H. 8905

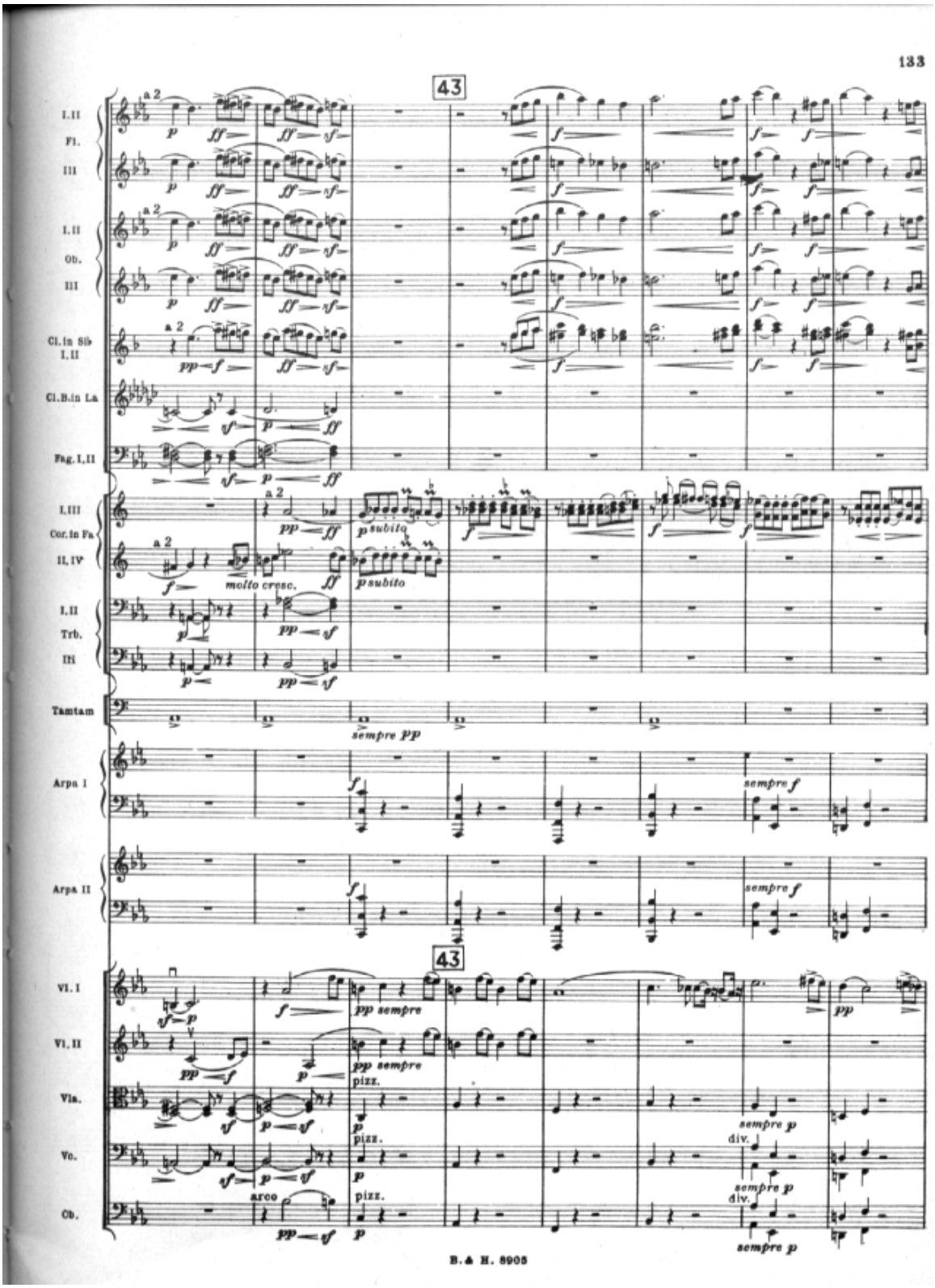


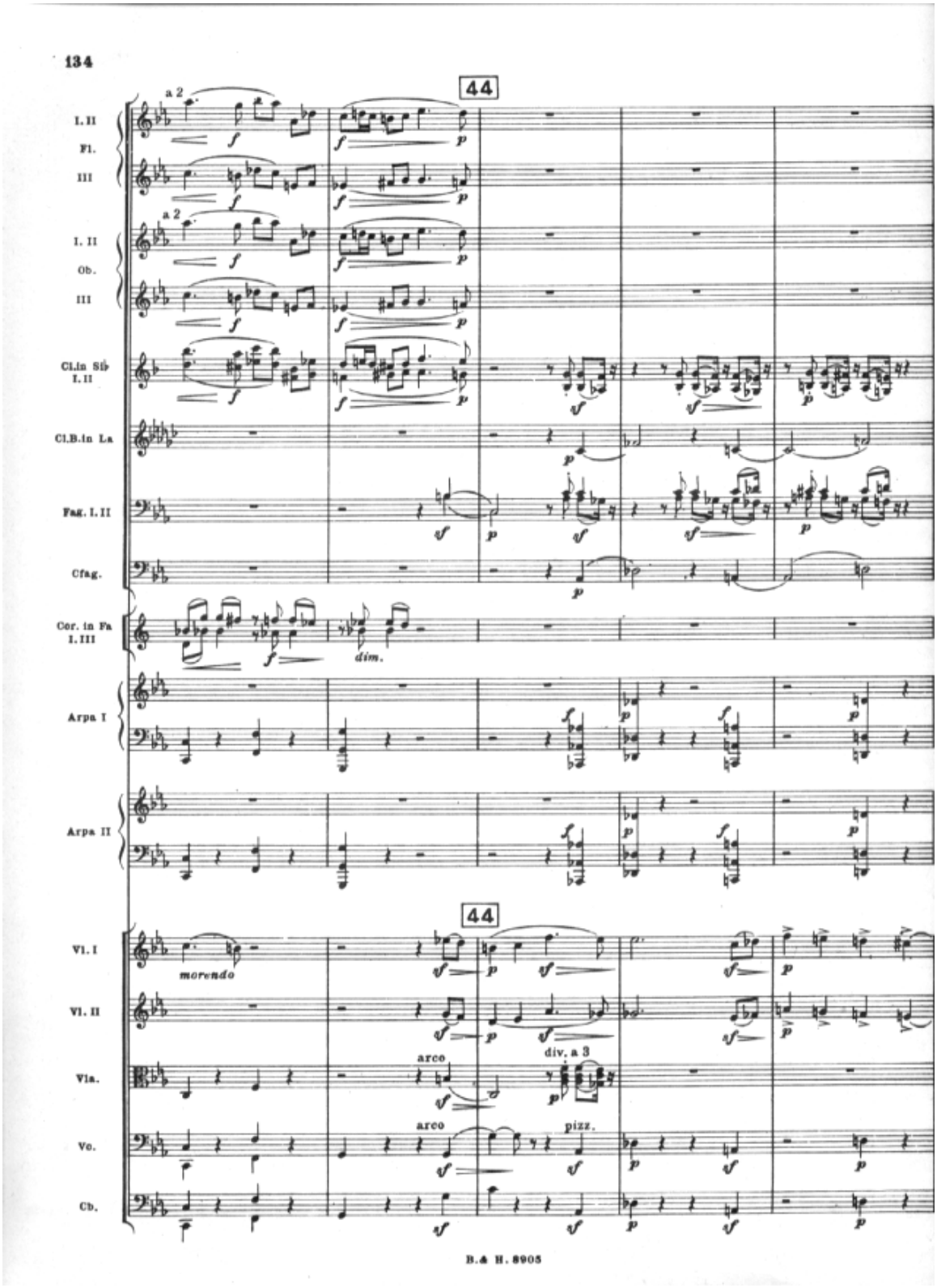
*) Pausen lang halten; die Figuren fliessend.
Hold the rests; the figures should be flowing.

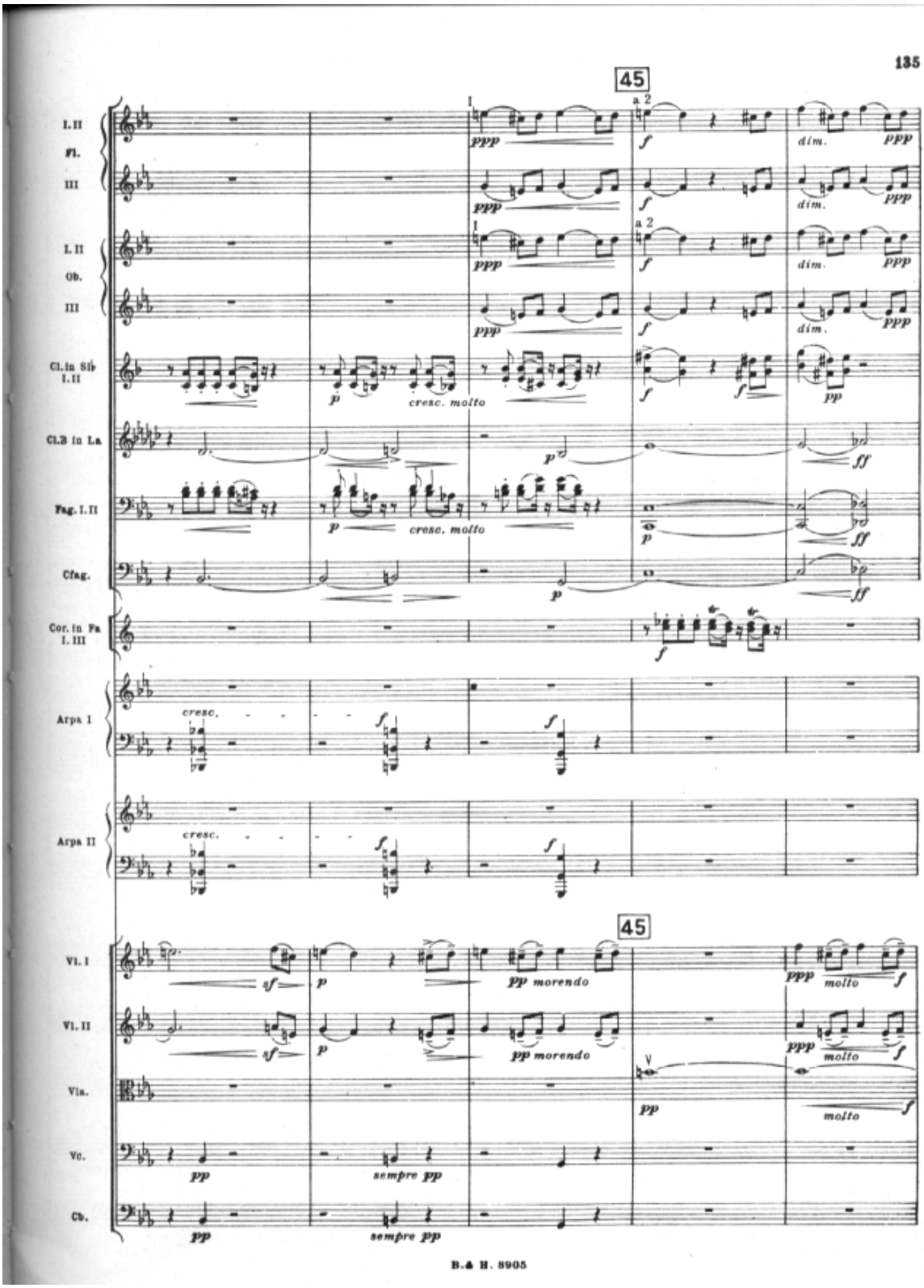

130
40
breve
a 2
Fl. I. II
C. I.
Cl. in Si♭ I. II
Cl. B. in Si♭
espress.
I
Fag.
II
Cfag.
Cor. in Fa
IV
I, II
Trb.
III
cresc.
Tamtam
Arpe I. II
unis.
Vl. I
Vl. II
Vla.
con sord.
arco
div.
Solo I
Vc.
Solo II
G. A
Solo
Cb.
pizz.
B. & H. 8905

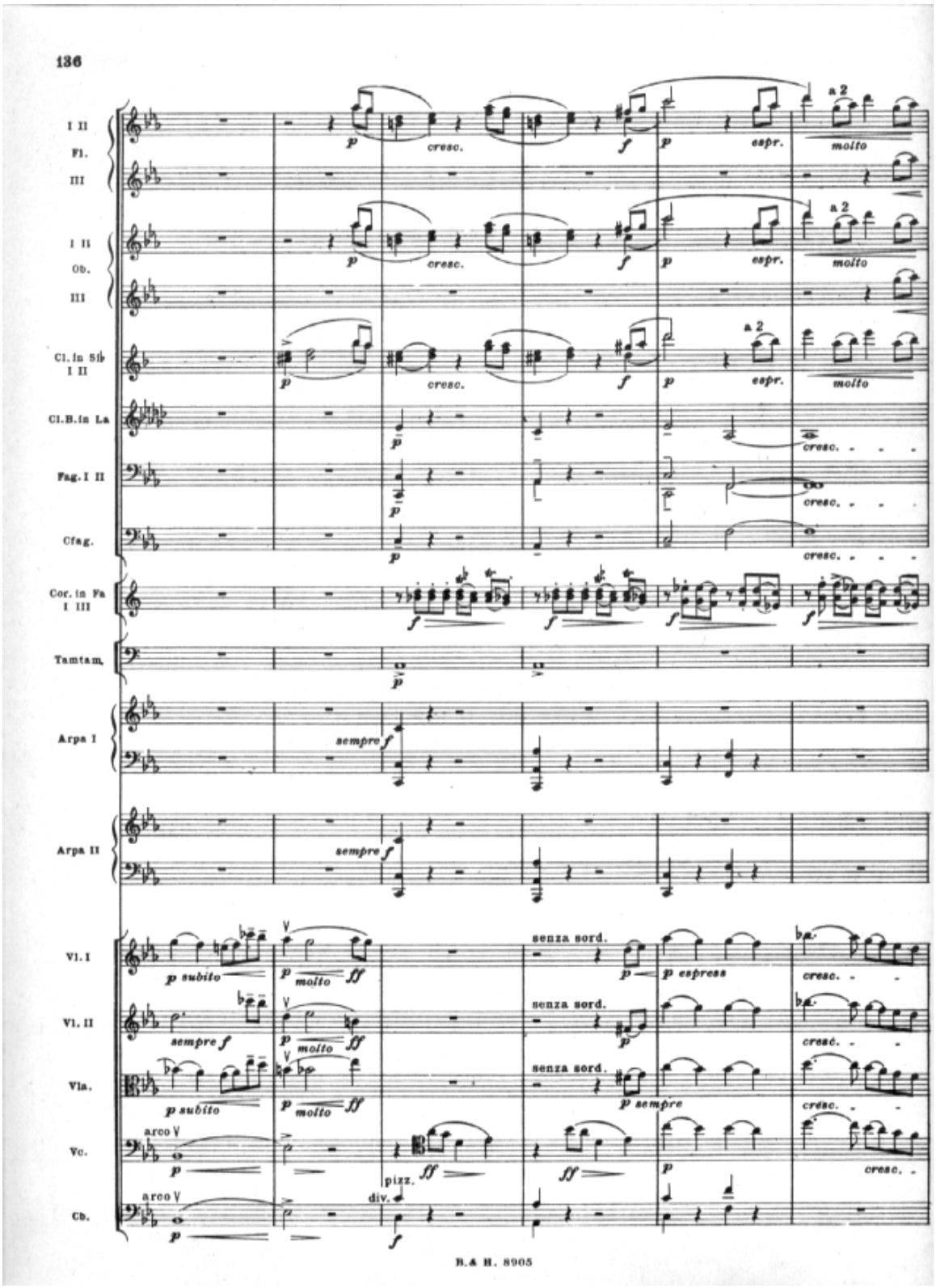

41
131
molto rit.
a tempo subito
Fl. I, II, III
Ob. I, II, III
Cl. in Si♭ I, II
Cl. B. in Si♭
Fag. I, II
Cfag.
a 3
in La
cresc.
I, III
Cor. in Fa
II, IV
a 2
senza sord. a 2
I, II
Trb.
III
41
molto rit.
a tempo subito
Vl. I
Vl. II
Vla.
2 Soli
Vc.
C. A.
Solo
Cb.
G. A.
dim.
sempre ff
ff dim. pp
senza sord.
ppp
espress.
pizz.
B. & H. 8905

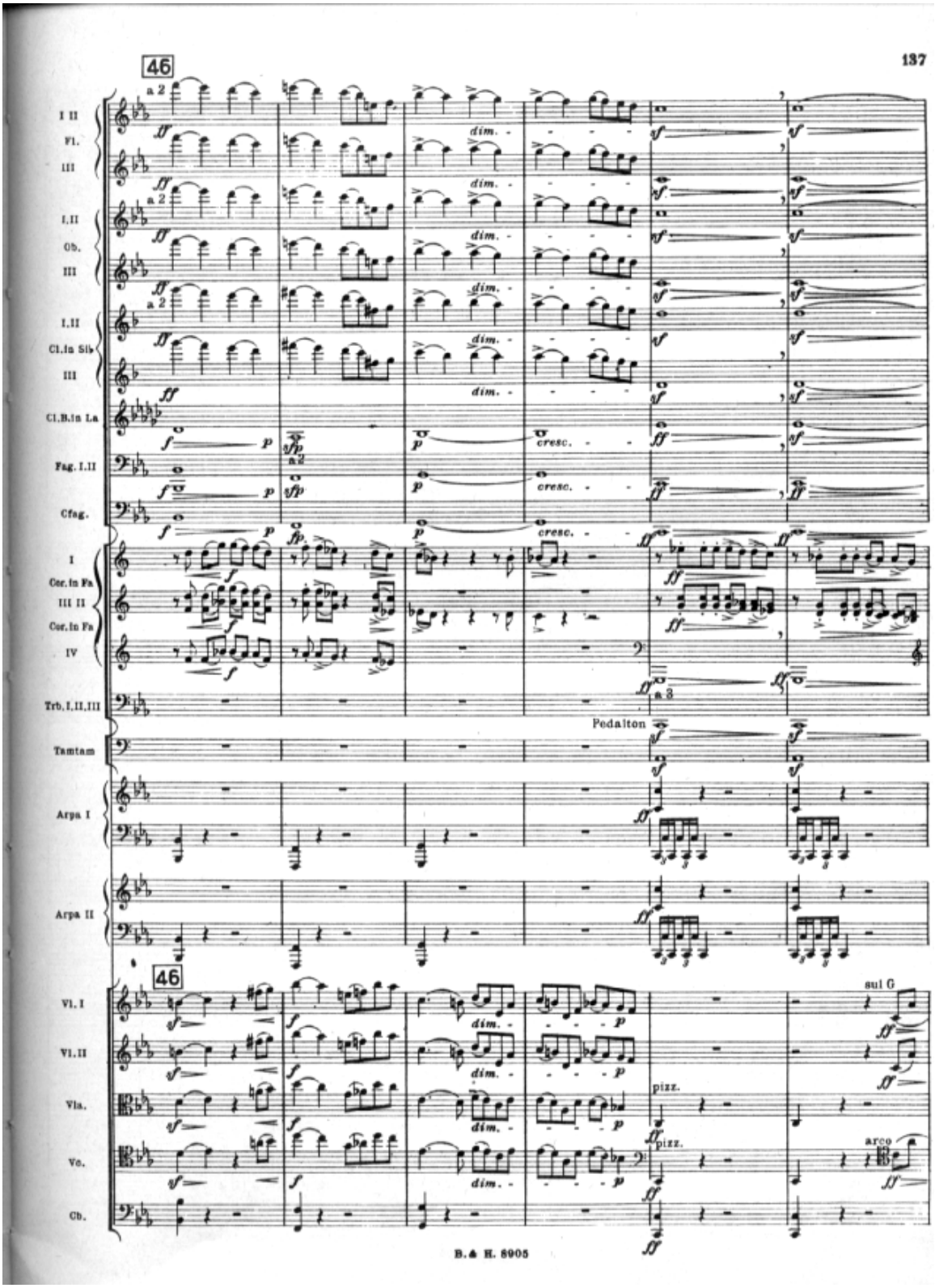

132
42
I. II
Fl.
III
I. II
Ob.
III
Cl. in Sib
I. II
Cl. B. in La
Fag. I. II
Cfag.
I. III
Cor. in Fa
II. IV
I. II
Trb.
III
Tamtam
42
au talon
Vl. I
Vl. II
Vla.
Vc.
Cb.
arco
espress.
pizz.
arco
espress.
pizz.
B. & H. 8905

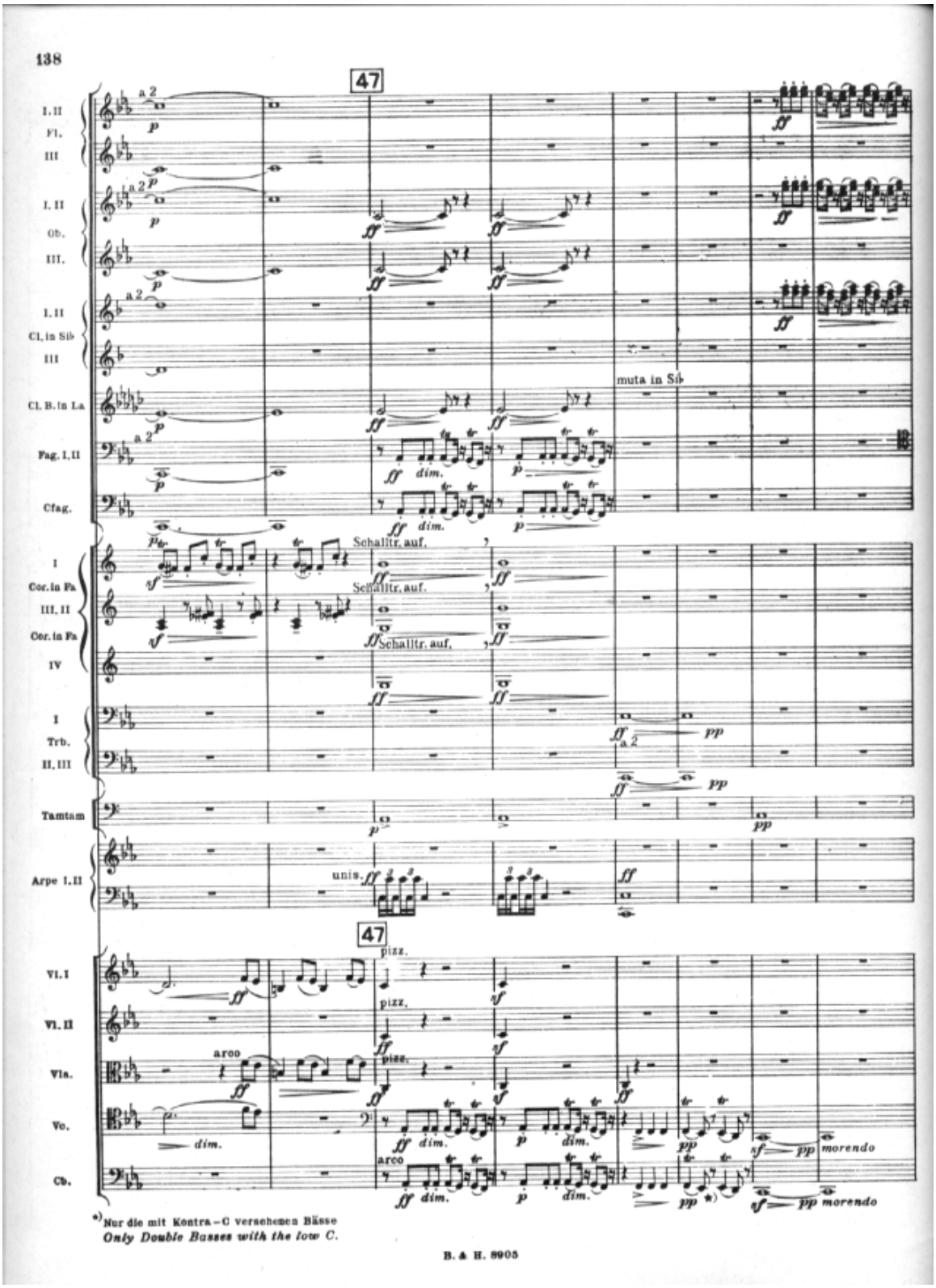

43
I. II
Fl.
III
I. II
Ob.
III
Cl. in Sib
I, II
Cl. B. in La
Fag. I, II
I, III
Cor. in Fa
II, IV
I, II
Trb.
III
Tamtam
Arpa I
Arpa II
43
Vl. I
Vl. II
Vla.
Vc.
Cb.
a 2
molto cresc.
p subito
sempre pp
sempre f
pp sempre
pizz.
arco
div.
sempre p

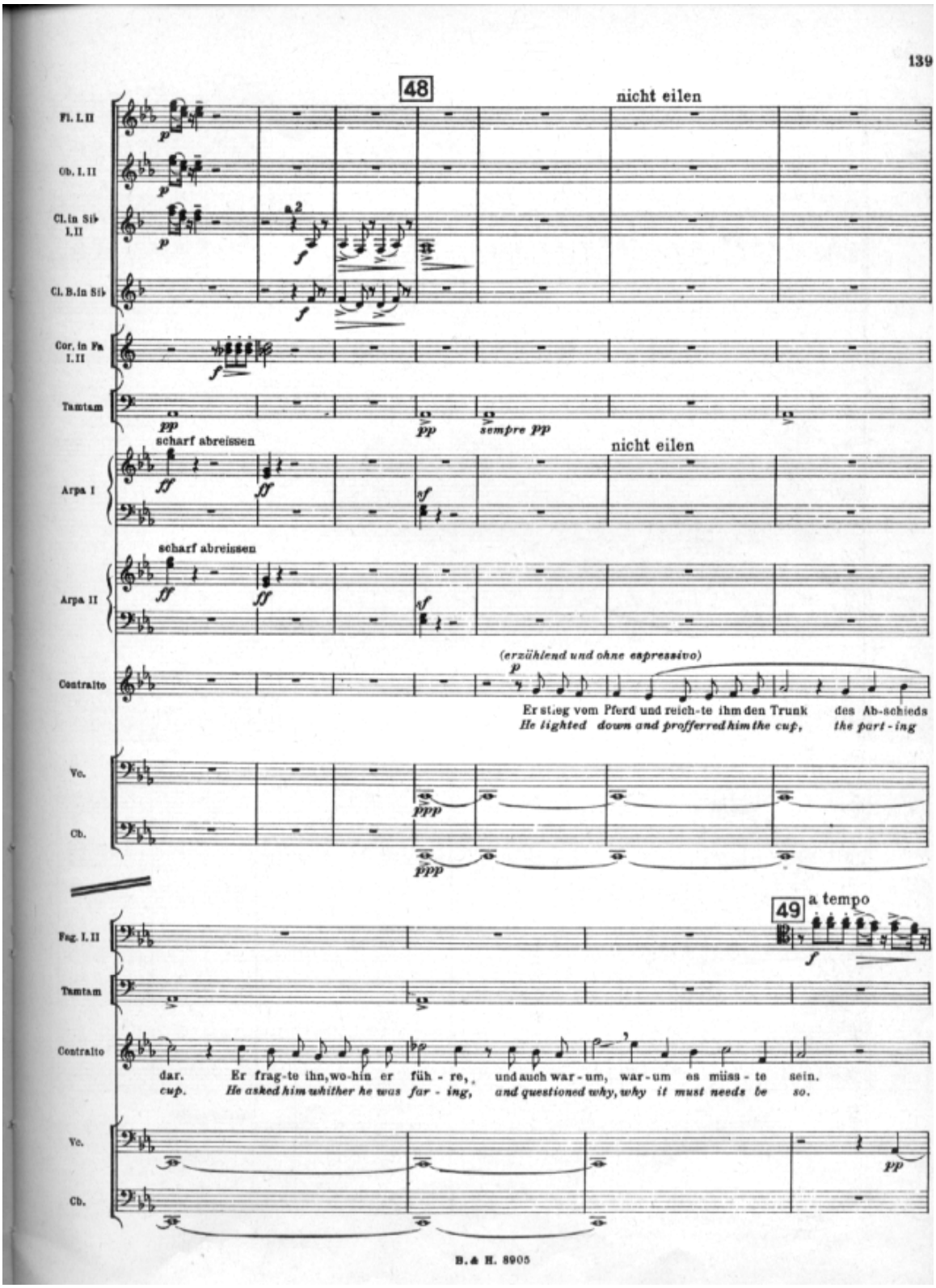

134
44
a 2
I. II
Fl.
III
I. II
Ob.
III
Cl.in Sib
I. II
Cl.B.in La
Fag. I. II
Cfag.
Cor. in Fa
I. III
dim.
Arpa I
Arpa II
44
Vl. I
morendo
Vl. II
arco
div. a 3
Vla.
arco
pizz.
Vc.
Cb.
B.& H. 8905

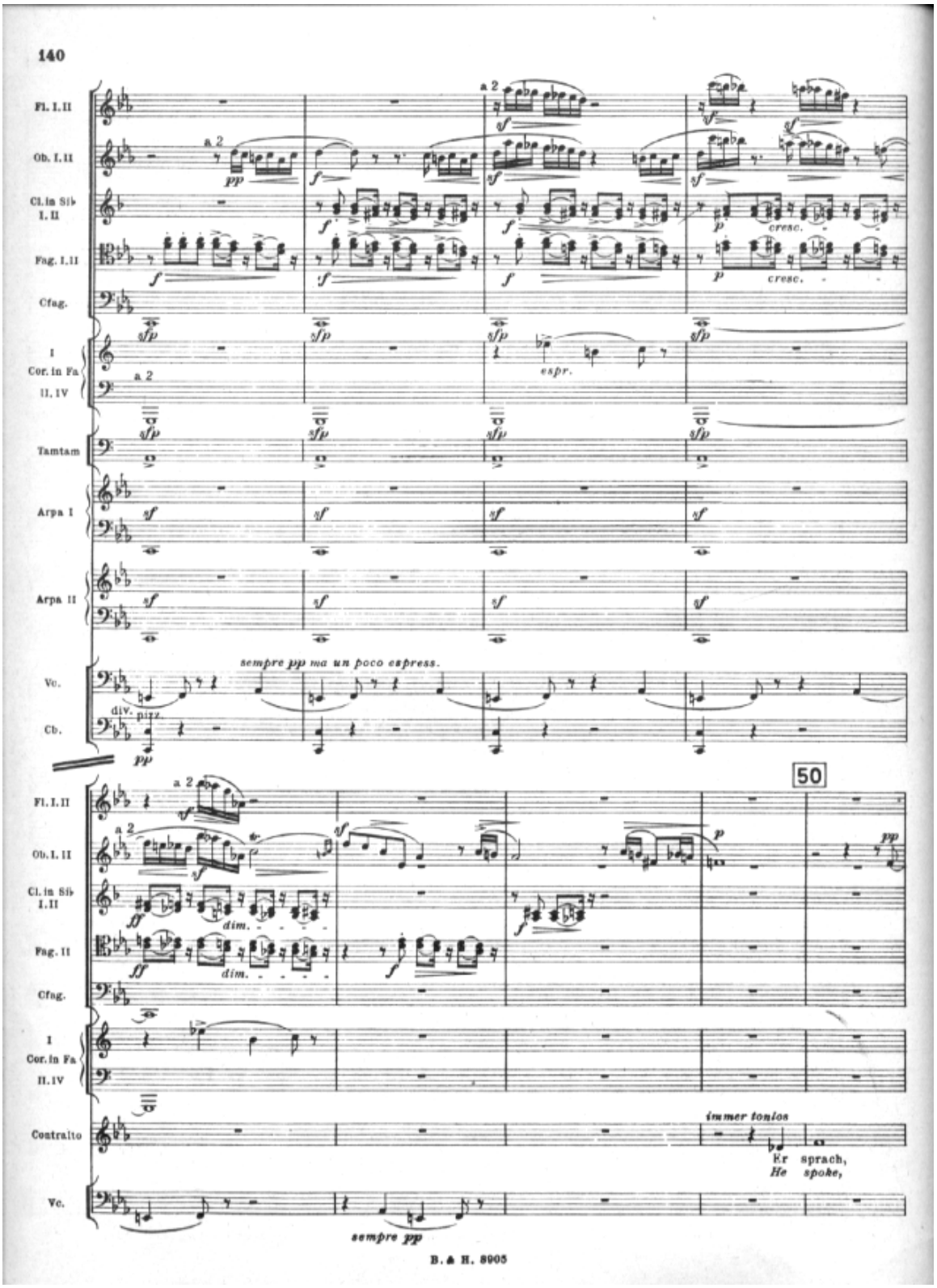

135
45
I. II
Fl.
III
I. II
Ob.
III
Cl. in Sib
I. II
Cl.B in La.
Fag. I. II
Cfag.
Cor. in Fa
I. III
Arpa I
Arpa II
Vl. I
Vl. II
Vla.
Vc.
Cb.
a 2
dim.
cresc. molto
cresc.
pp morendo
sempre pp
molto
B. & H. 8905

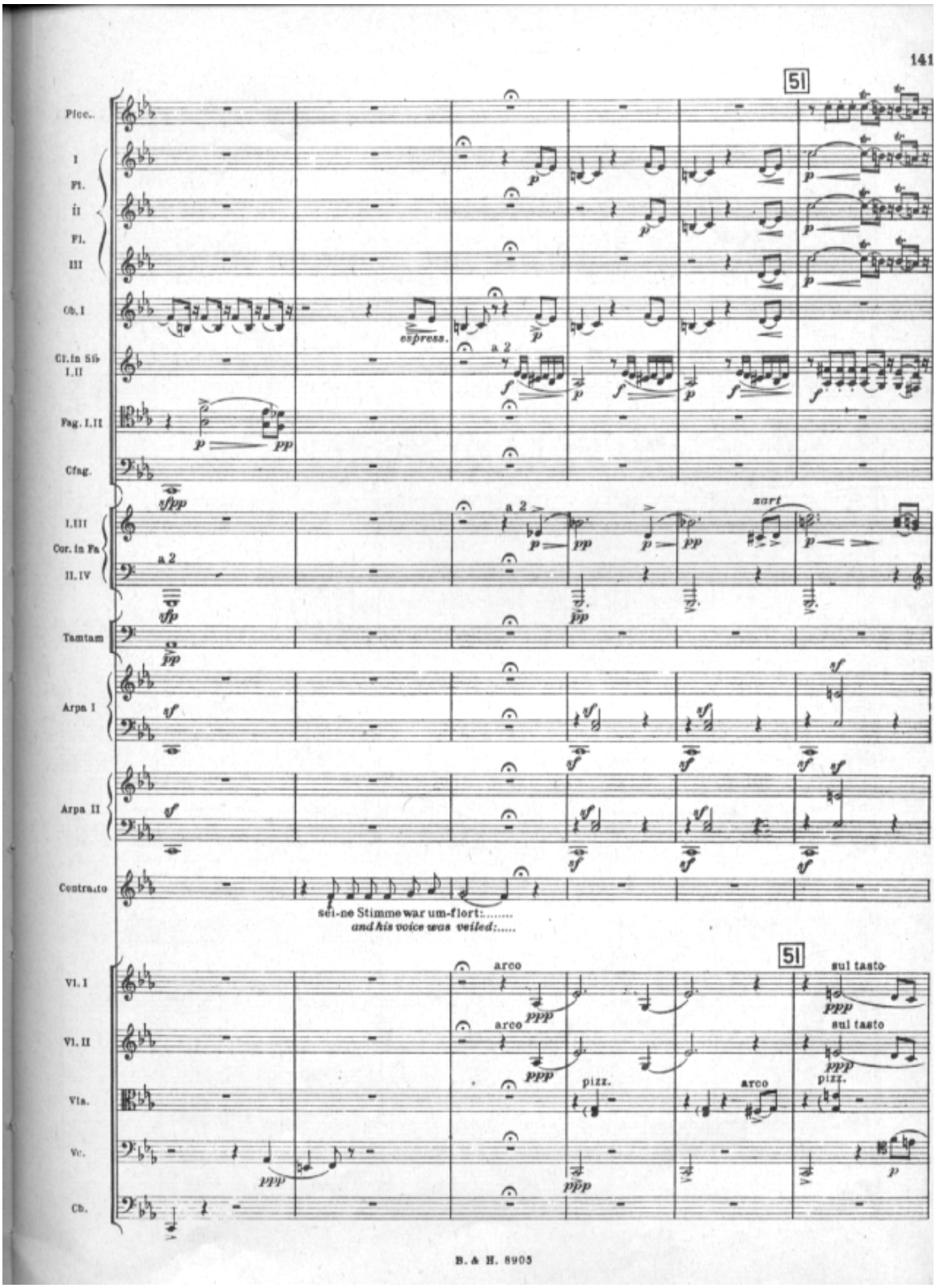

136
I II
Fl.
III
I II
Ob.
III
Cl. in Si♭
I II
Cl.B.in La
Fag. I II
Cfag.
Cor. in Fa
I III
Tamtam
Arpa I
Arpa II
Vl. I
Vl. II
Vla.
Vc.
Cb.
cresc.
espr.
molto
a 2
sempre f
p subito
molto
ff
senza sord.
p espress
p sempre
arco
pizz.
div.
B.& H. 8905

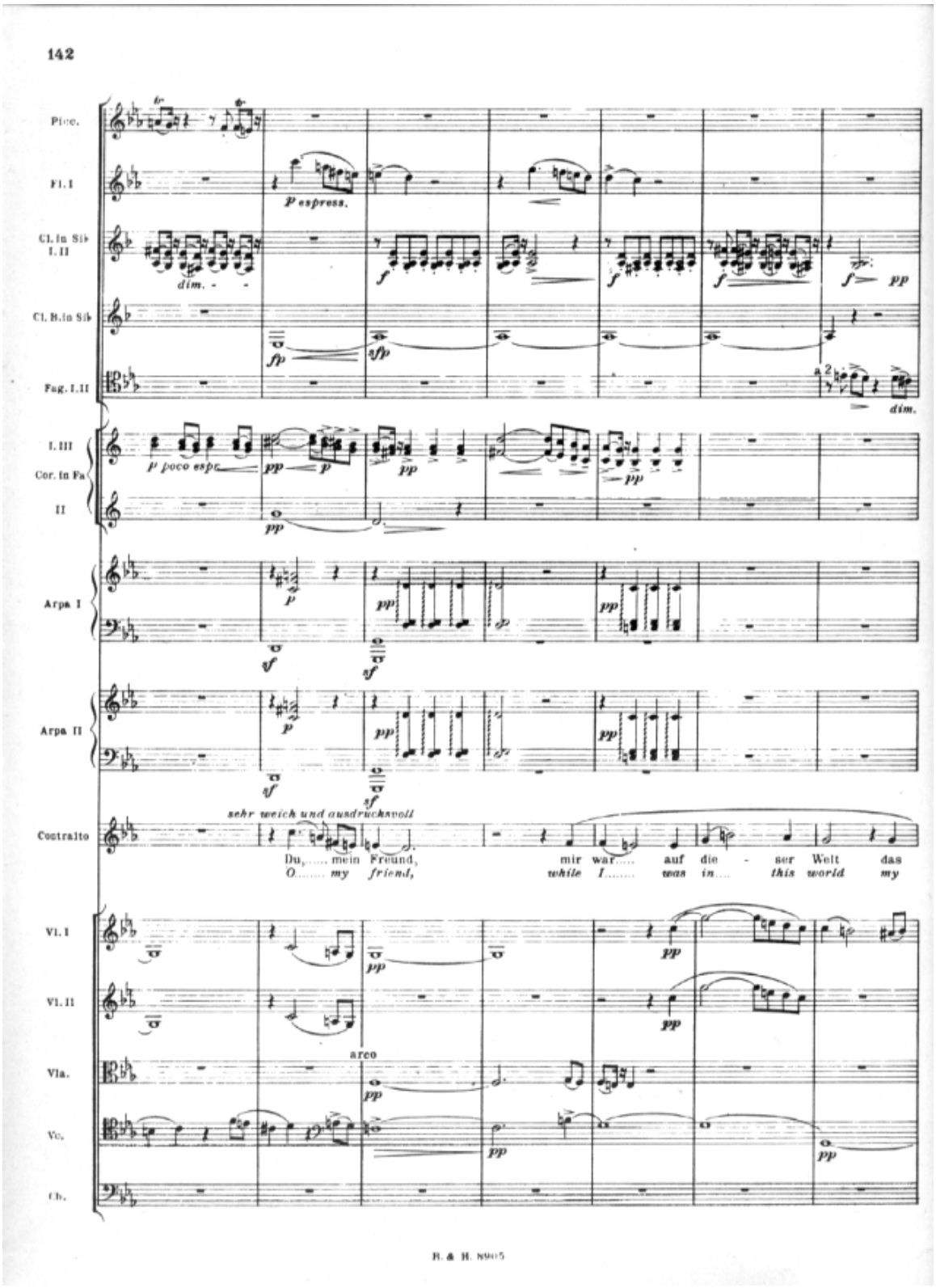

46
137
I II Fl. III
I,II Ob. III
I,II Cl.in Sib III
Cl.B.in La
Fag. I.II
Cfag.
I Cor.in Fa III II Cor.in Fa IV
Trb.I,II,III
Tamtam
Pedalton
Arpa I
Arpa II
46
Vl. I
Vl.II
Vla.
Vc.
Cb.
sul G
pizz.
arco
dim.
cresc.
B. & H. 8905

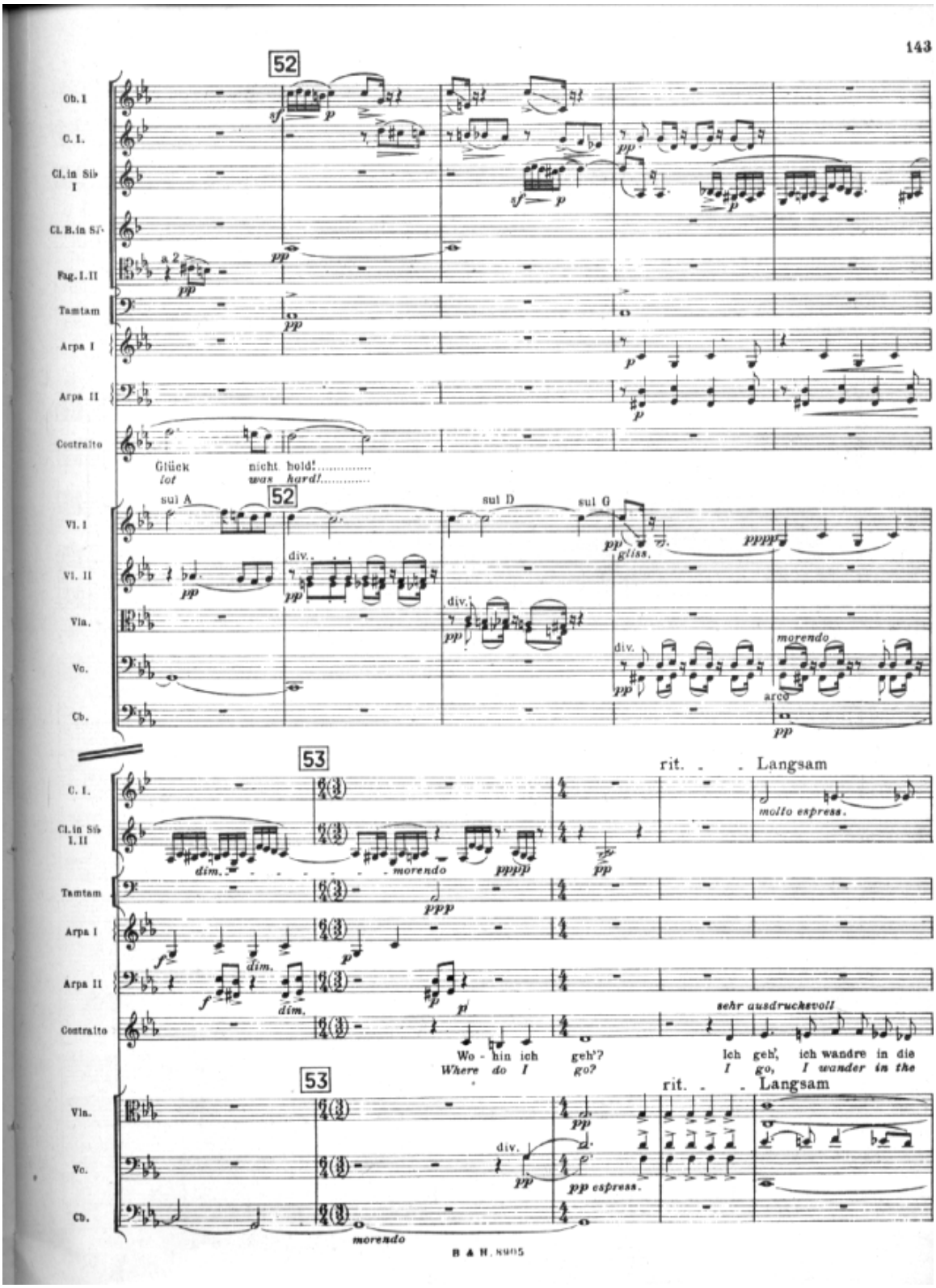

138
47
I. II Fl. III
I. II Ob. III.
I. II Cl. in Sib III
Cl. B. in La
muta in Sib
Fag. I, II
Cfag.
I Cor. in Fa III. II Cor. in Fa IV
Schalltr. auf.
I Trb. II. III
Tamtam
Arpe I. II
unis.
47
Vl. I
Vl. II
Vla.
Vc.
Cb.
pizz.
arco
dim.
morendo
*) Nur die mit Kontra-C versehenen Bässe
Only Double Basses with the low C.
B. & H. 8905

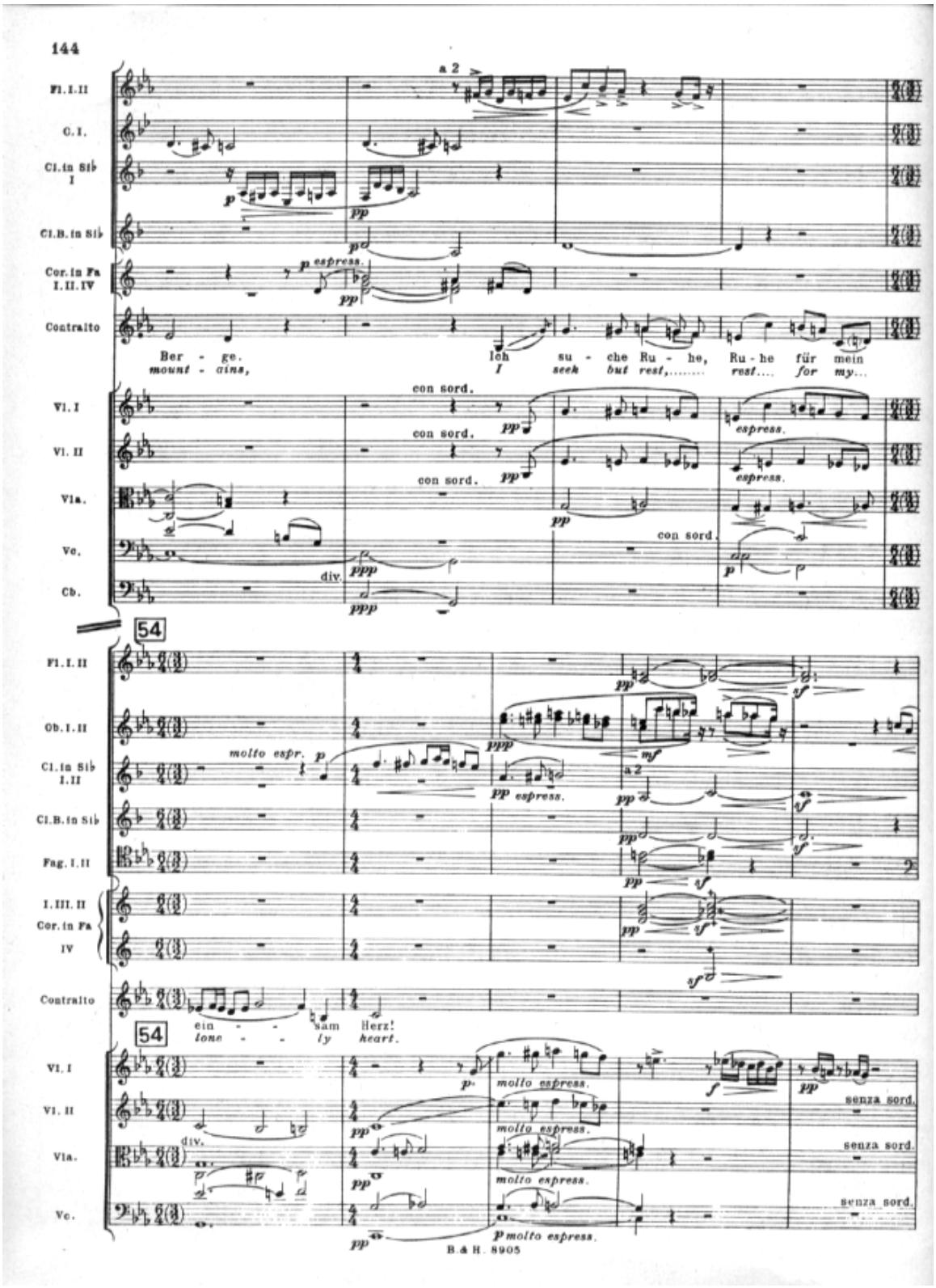

139
48
nicht eilen
Fl. I. II
Ob. I. II
Cl. in Si♭ I. II
Cl. B. in Si♭
Cor. in Fa I. II
Tamtam
pp
pp
sempre pp
scharf abreissen
nicht eilen
Arpa I
scharf abreissen
Arpa II
(erzählend und ohne espressivo)
Contralto
Er stieg vom Pferd und reich-te ihm den Trunk des Ab-schieds
He lighted down and profferred him the cup, the part-ing
Vc.
Cb.
ppp
ppp
49
a tempo
Fag. I. II
Tamtam
Contralto
dar- Er frag-te ihn, wo-hin er füh-re, und auch war-um, war-um es müss-te sein.
cup. He asked him whither he was far-ing, and questioned why, why it must needs be so.
Vc.
Cb.
pp
B. & H. 8905

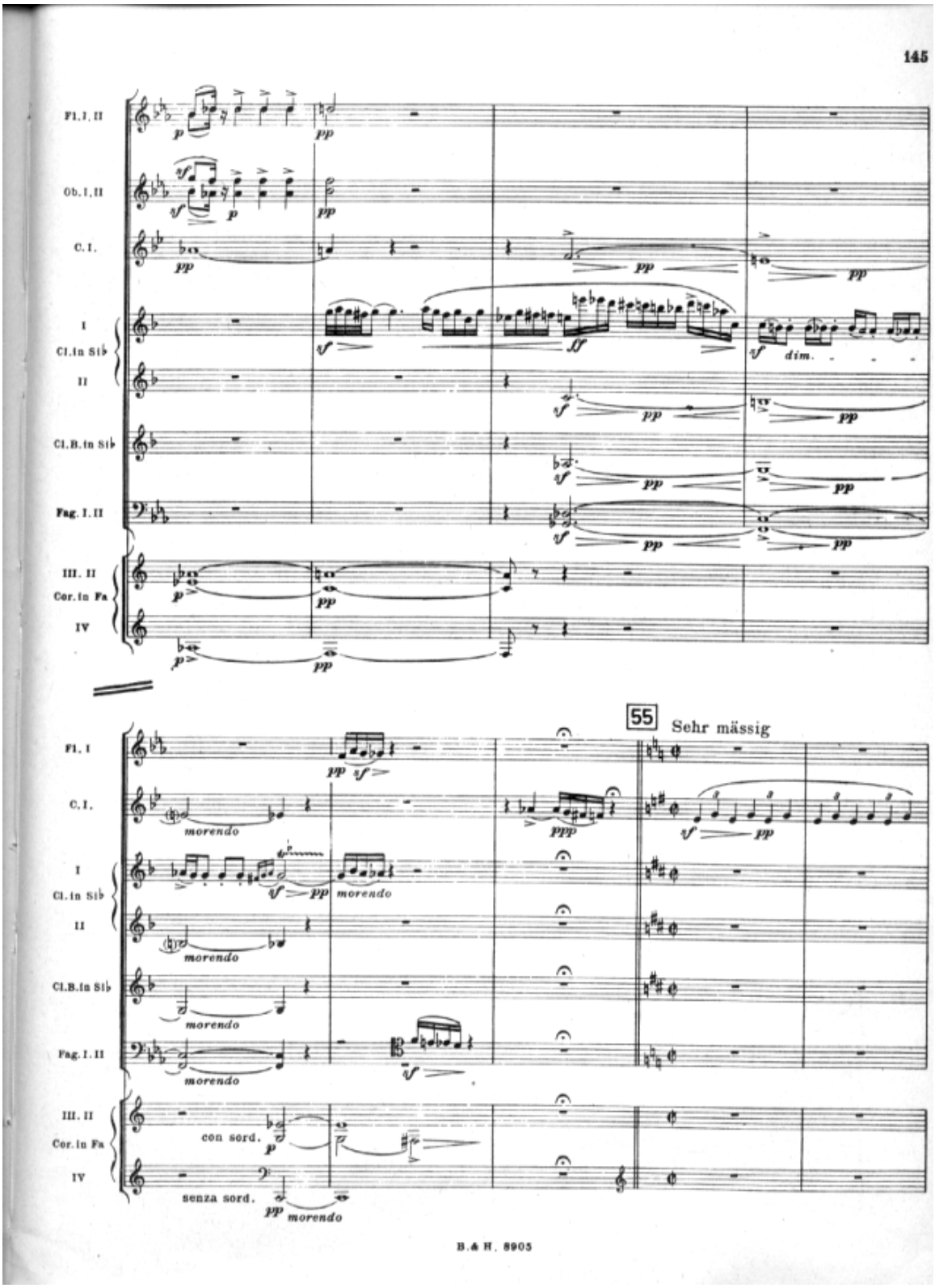

140
Fl. I, II
Ob. I, II
Cl. in Sib I, II
Fag. I, II
Cfag.
I Cor. in Fa II, IV
Tamtam
Arpa I
Arpa II
Vc.
Cb.
sempre pp ma un poco espress.
div.
pizz.
50
Contralto
immer tonlos
Er sprach,
He spoke,
sempre pp
B. & H. 8905

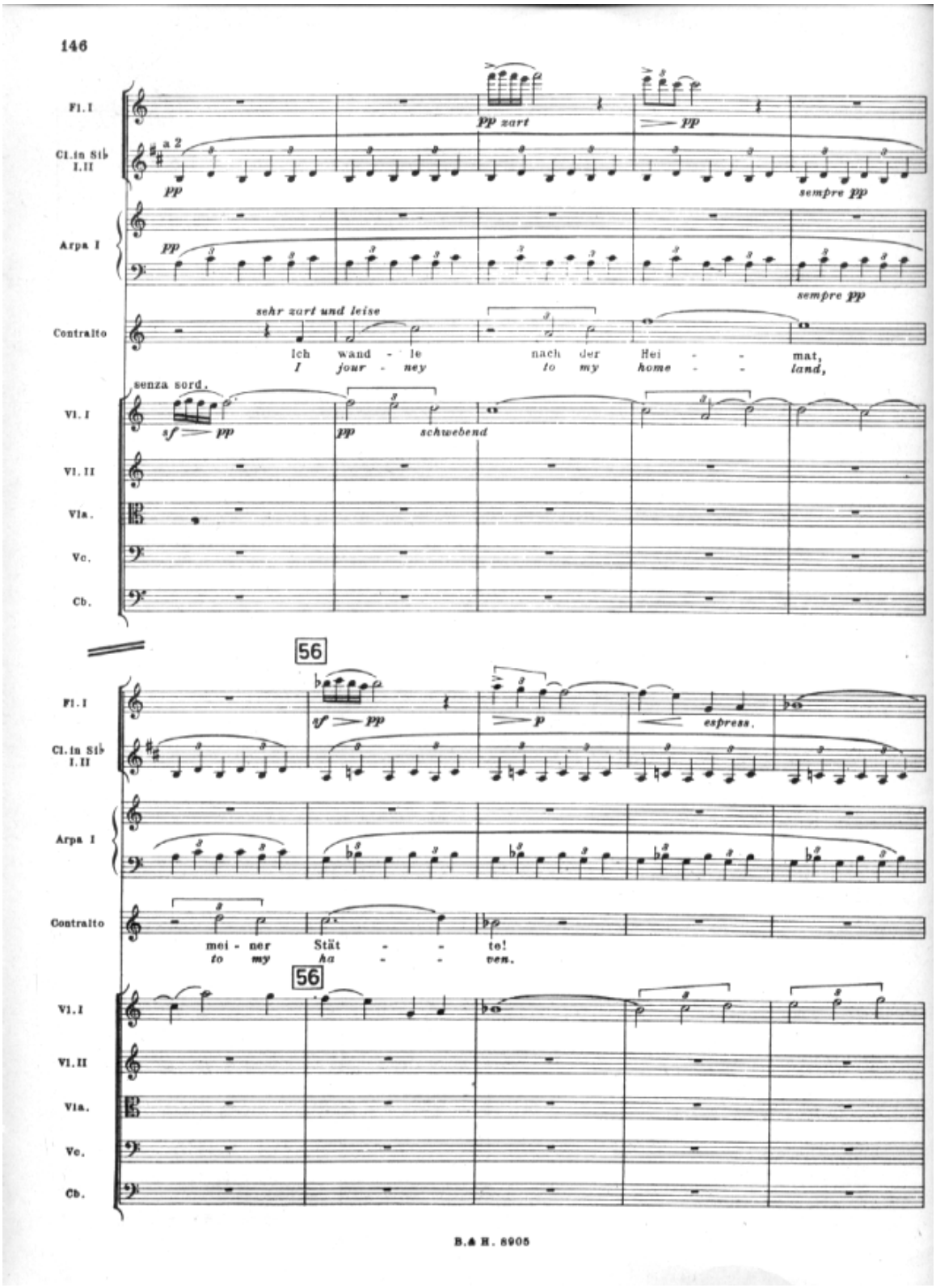

141
51
Picc.
I
Fl.
II
Fl.
III
Ob. I
espress.
Cl. in Sib I, II
a 2
Fag. I, II
Cfag.
I, III
Cor. in Fa
II, IV
a 2
sfpp
sfp
pp
Tamtam
Arpa I
Arpa II
Contralto
sei-ne Stimme war um-flort:.....
and his voice was veiled:.....
51
Vl. I
arco
sul tasto
Vl. II
Vla.
pizz.
Vc.
Cb.
B. & H. 8905

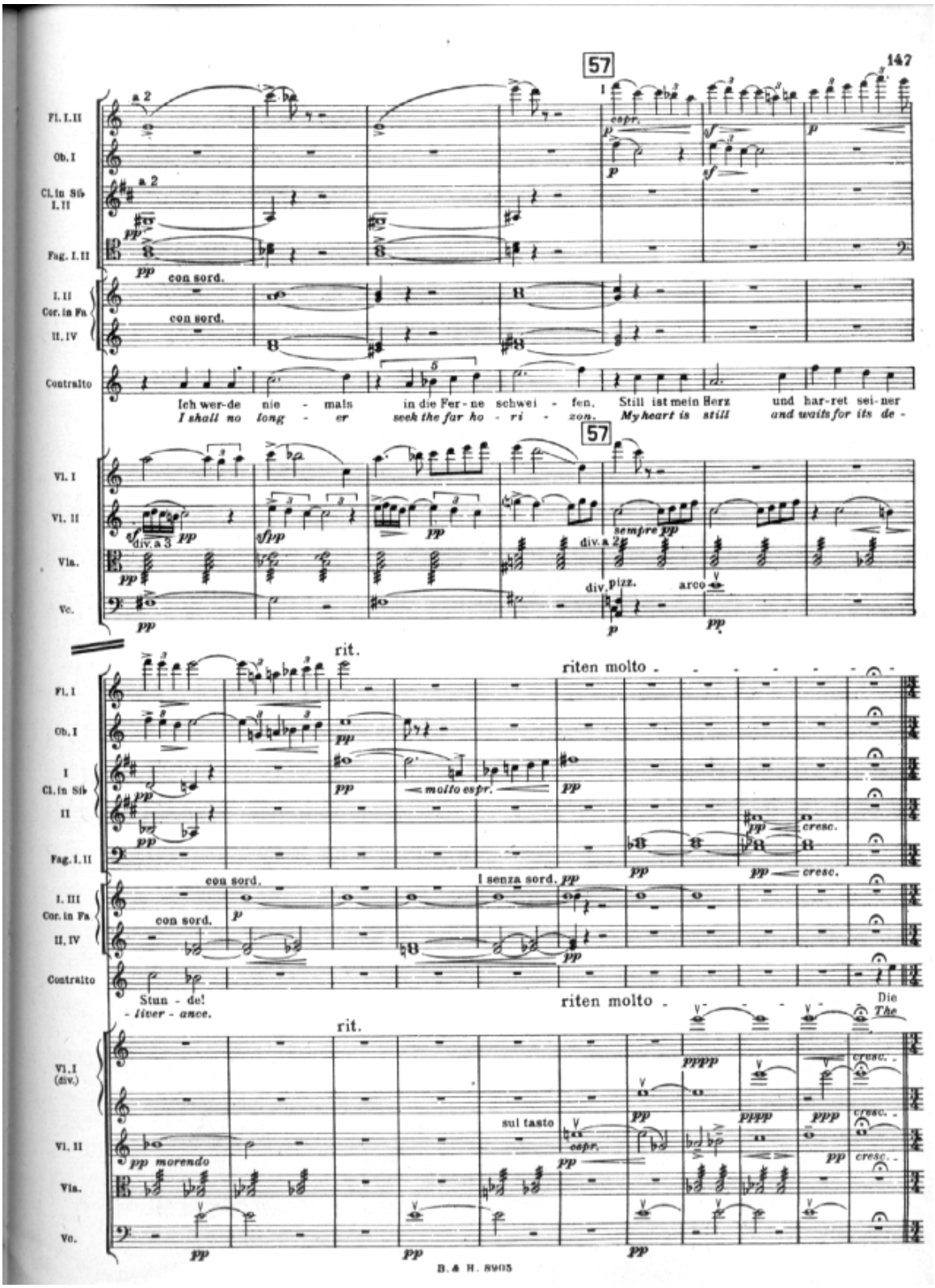

142
Picc.
Fl. I
Cl. in Sib I. II
Cl. B. in Sib
Fag. I. II
I. III
Cor. in Fa
II
Arpa I
Arpa II
Contralto
Vl. I
Vl. II
Vla.
Vc.
Cb.
p espress.
dim.
p poco espr.
sehr weich und ausdrucksvoll
Du, mein Freund,
O my friend,
mir war auf die ser Welt das
while I was in this world my
arco
B. & H. 8905

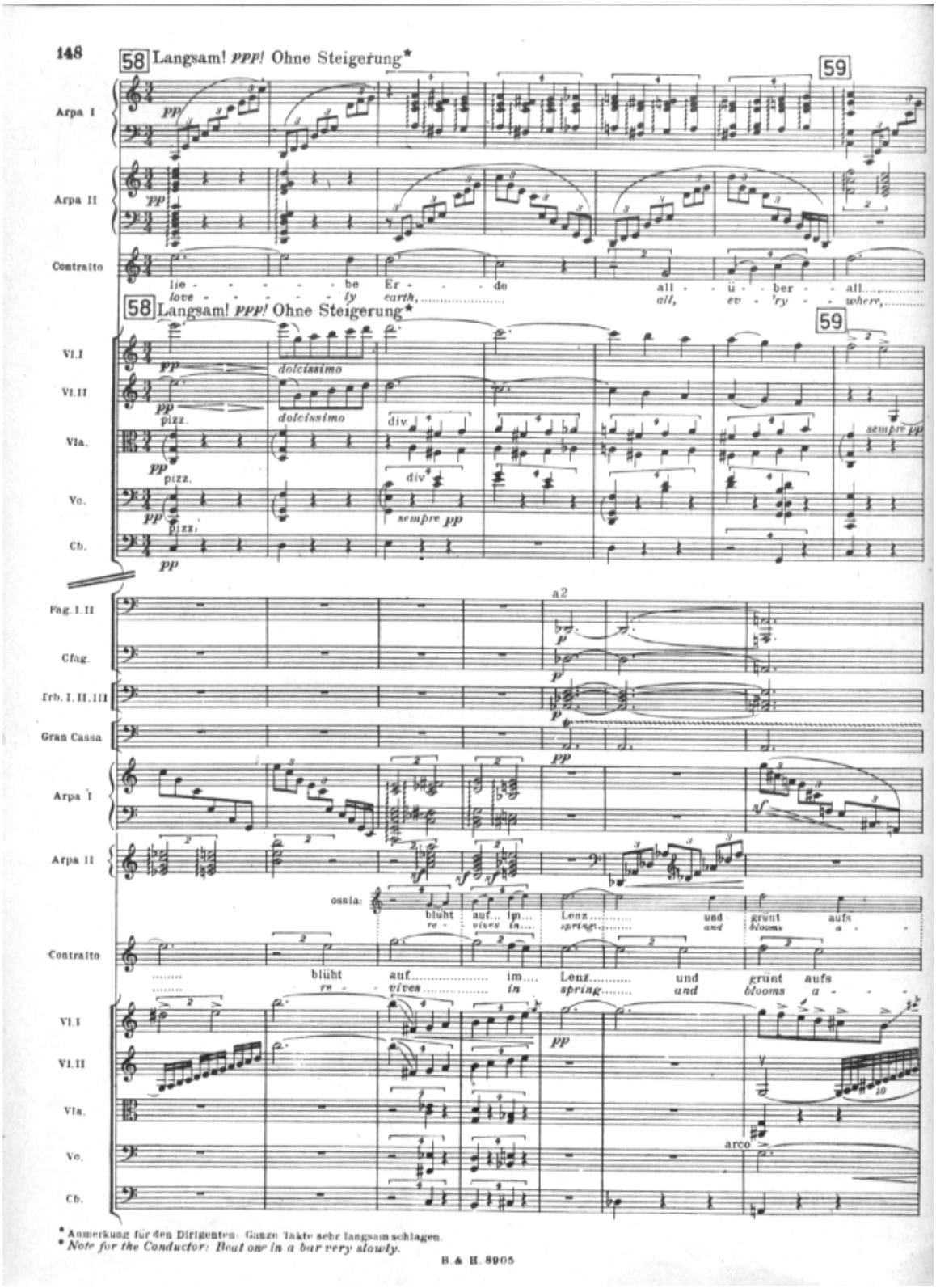

143
52
Ob. I
C. I.
Cl. in Sib I
Cl. B. in Sib
Fag. I. II
a 2
Tamtam
Arpa I
Arpa II
Contralto
Glück
lot
nicht hold!
was hard!
sul A
sul D
sul G
Vl. I
Vl. II
Vla.
Vc.
Cb.
div.
gliss.
morendo
arco
53
rit.
Langsam
molto espress.
C. I.
Cl. in Sib I. II
dim.
morendo
Tamtam
Arpa I
Arpa II
Contralto
sehr ausdruckevoll
Wo - hin ich geh'?
Where do I go?
Ich geh', ich wandre in die
I go, I wander in the
Vla.
Vc.
Cb.
pp espress.
B & H. 8905


144
Fl. I. II
C. I.
Cl. in Si♭ I
Cl. B. in Si♭
Cor. in Fa I. II. IV
Contralto
Ber - ge.
mount - ains,
Ich su - che Ru - he, Ru - he für mein
I seek but rest,..... rest.... for my...
Vl. I
Vl. II
Vla.
Vc.
Cb.
con sord.
54
Ob. I. II
Fag. I. II
I. III. II
Cor. in Fa IV
ein - sam Herz!
lone - ly heart.
molto espr.
molto espress.
senza sord.
B. & H. 8905


Fl. I, II
Ob. I, II
C. I.
I
Cl. in Sib
II
Cl. B. in Sib
Fag. I, II
III, II
Cor. in Fa
IV
55
Sehr mässig
Fl. I
C. I.
morendo
con sord.
senza sord.
dim.

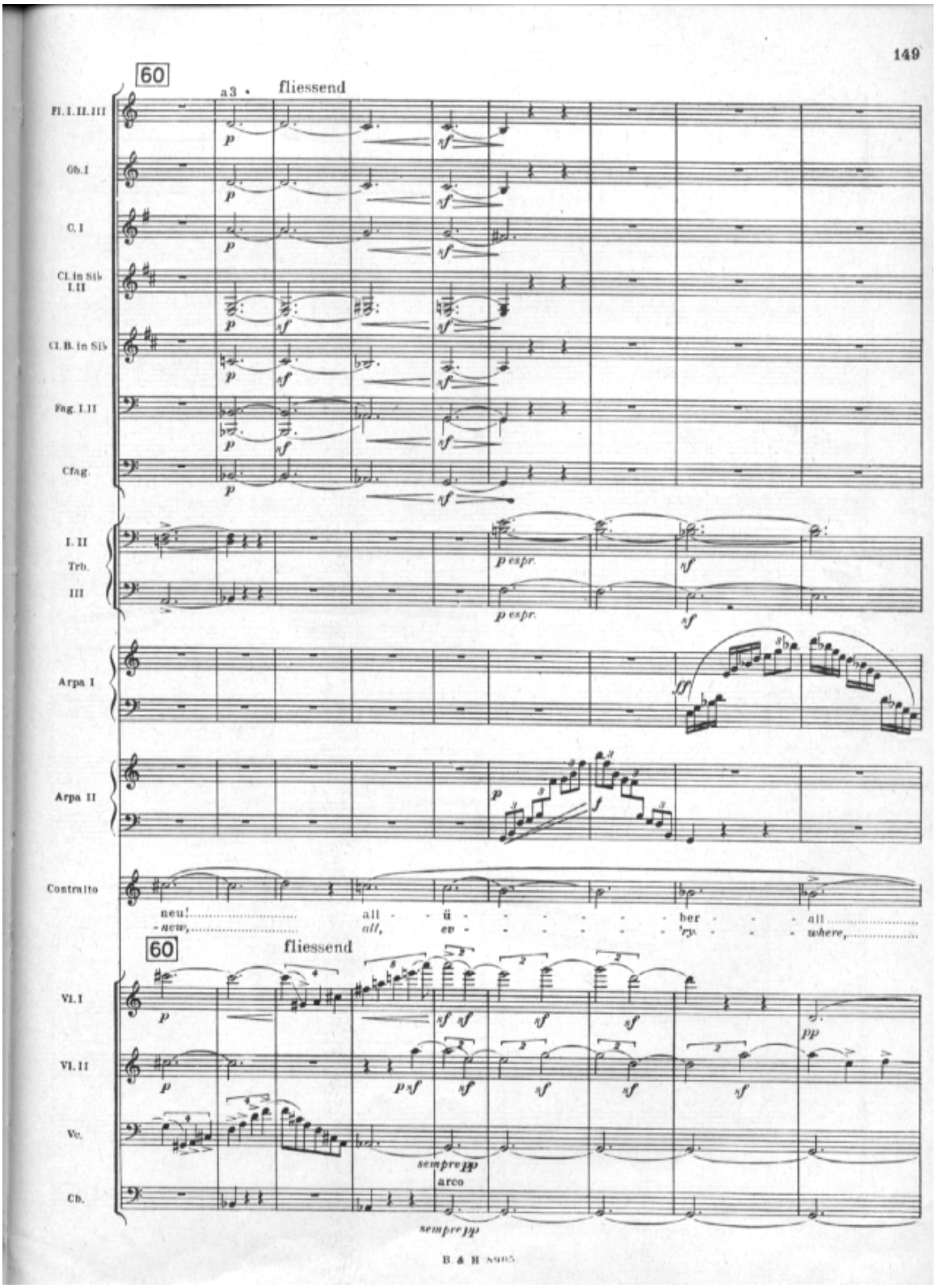

146
Fl. I
Cl. in Sib I. II
a 2
pp
pp zart
pp
sempre pp
Arpa I
pp
sempre pp
Contralto
sehr zart und leise
Ich wand - le nach der Hei - - mat,
I jour - ney to my home - - land,
Vl. I
senza sord.
sf pp
pp schwebend
Vl. II
Vla.
Vc.
Cb.
56
Fl. I
Cl. in Sib I. II
sf pp
p
espress.
Arpa I
Contralto
mei - ner Stät - - te!
to my ha - - ven.
56
Vl. I
Vl. II
Vla.
Vc.
Cb.
B.& H. 8905

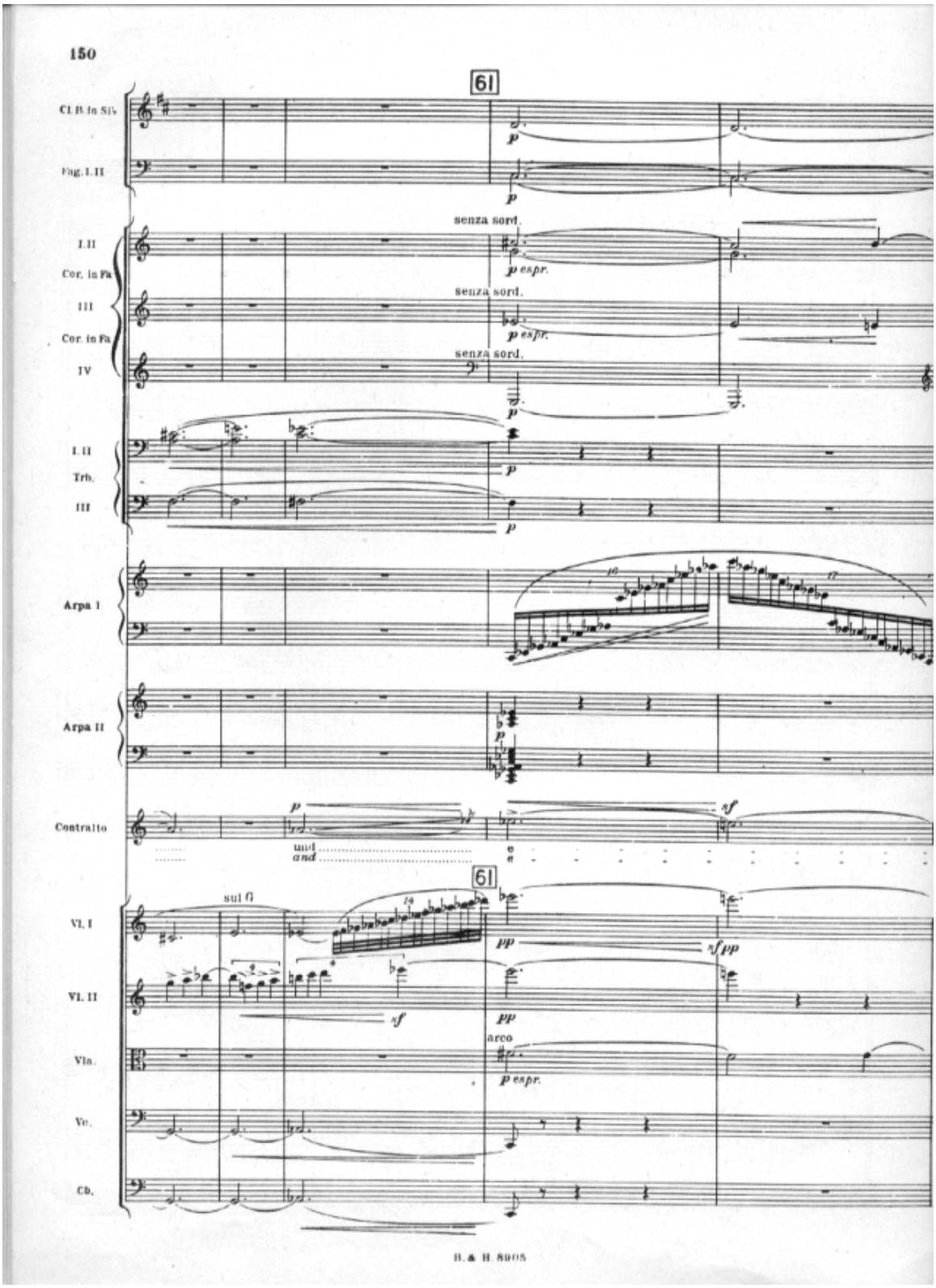

57
142
Fl. I, II
Ob. I
Cl. in Sib I, II
Fag. I, II
con sord.
I, II
Cor. in Fa
II, IV
Contralto
Ich wer-de nie - mals in die Fer-ne schwei - fen. Still ist mein Herz und har-ret sei-ner
I shall no long - er seek the far ho - ri - zon. My heart is still and waits for its de -
57
Vl. I
Vl. II
Vla.
Vc.
div. a 3
div. a 2
sempre pp
div.
pizz.
arco
rit.
riten molto
molto espr.
cresc.
I senza sord.
Stun - de!
- liver - ance.
Die
The
Vl. I (div.)
sul tasto
espr.
morendo
pppp
B. & H. 8905

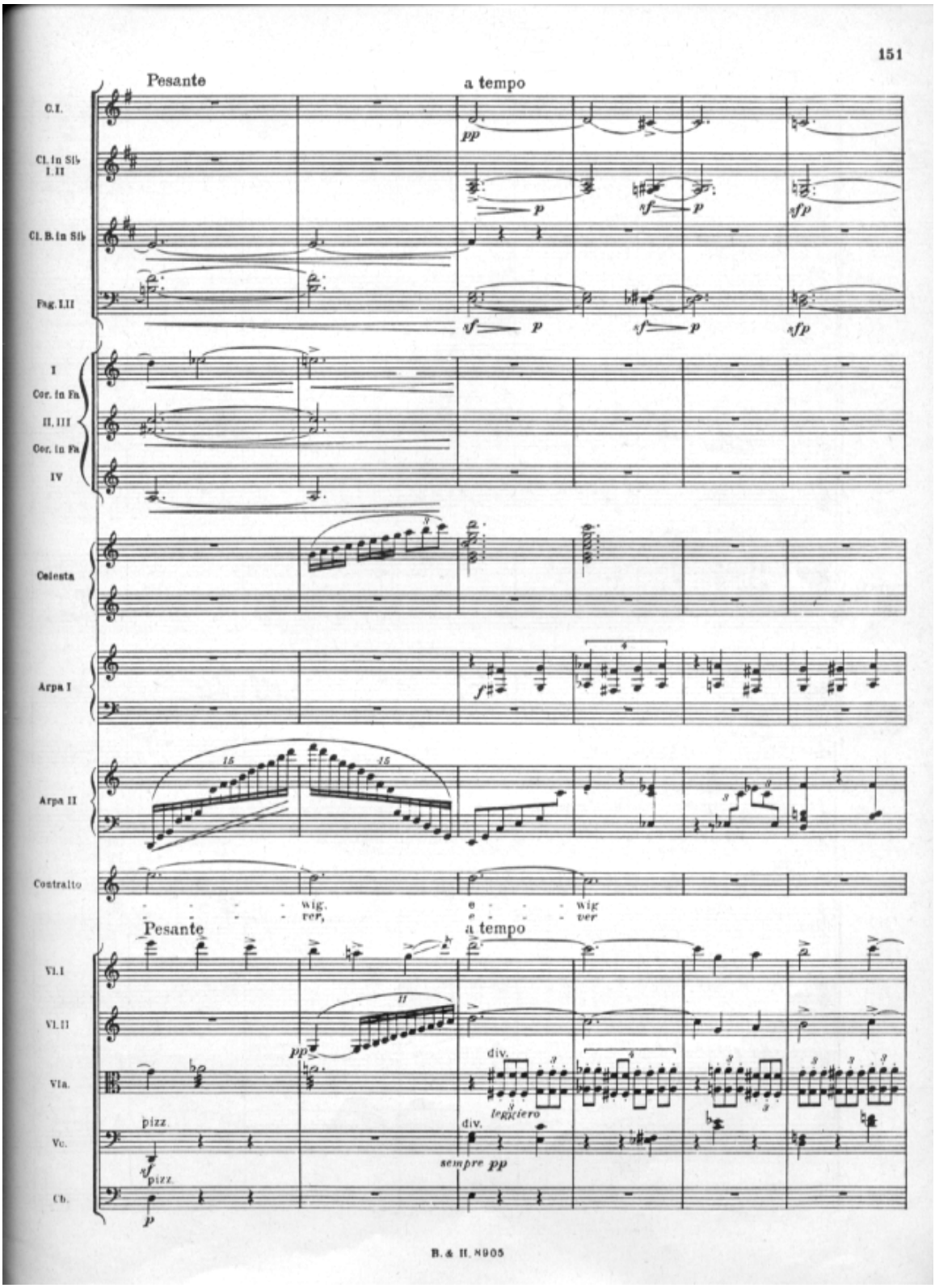


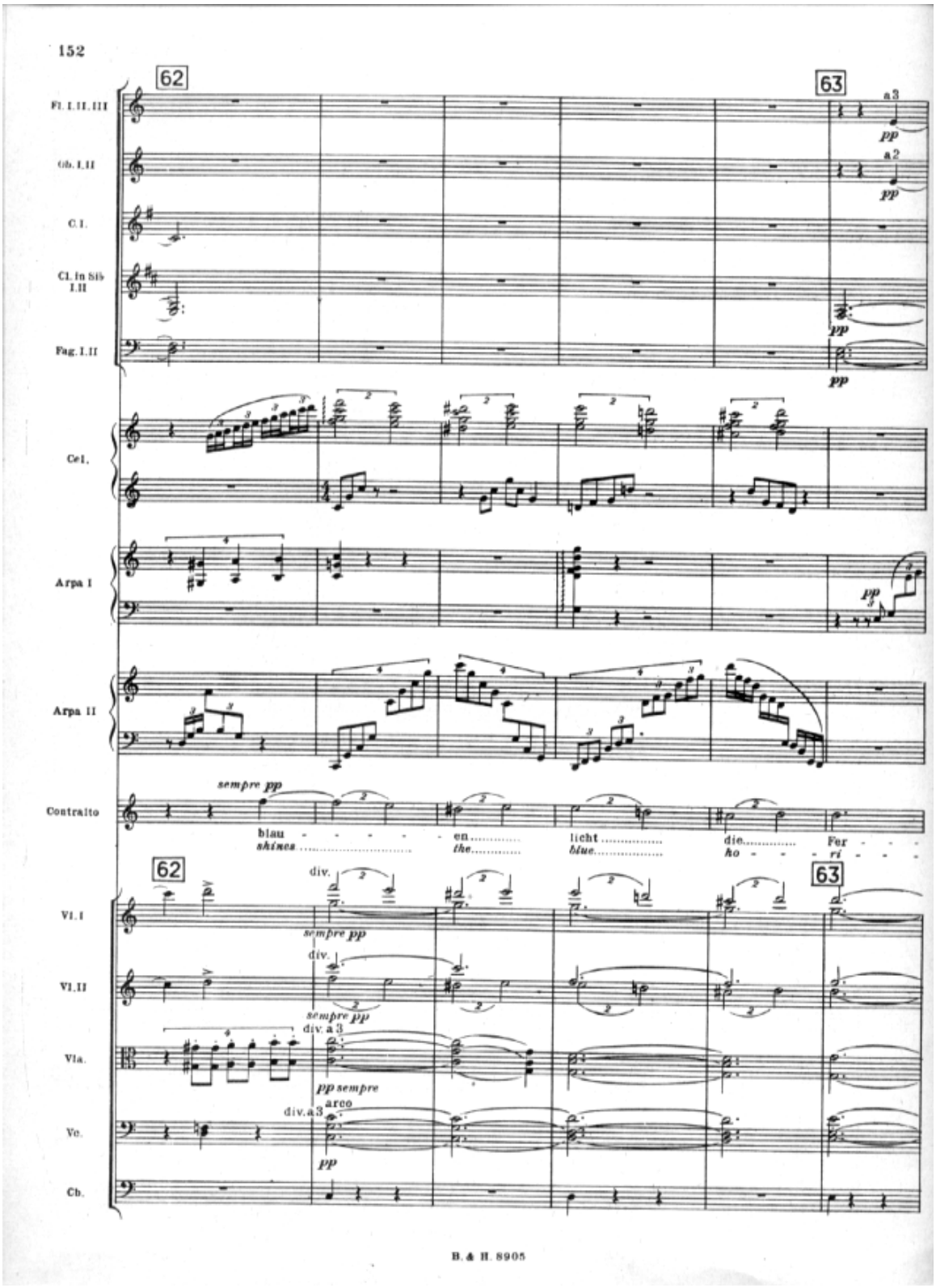
* Anmerkung für den Dirigenten: Ganze Takte sehr langsam schlagen.
* *Note for the Conductor: Beat one in a bar very slowly.*

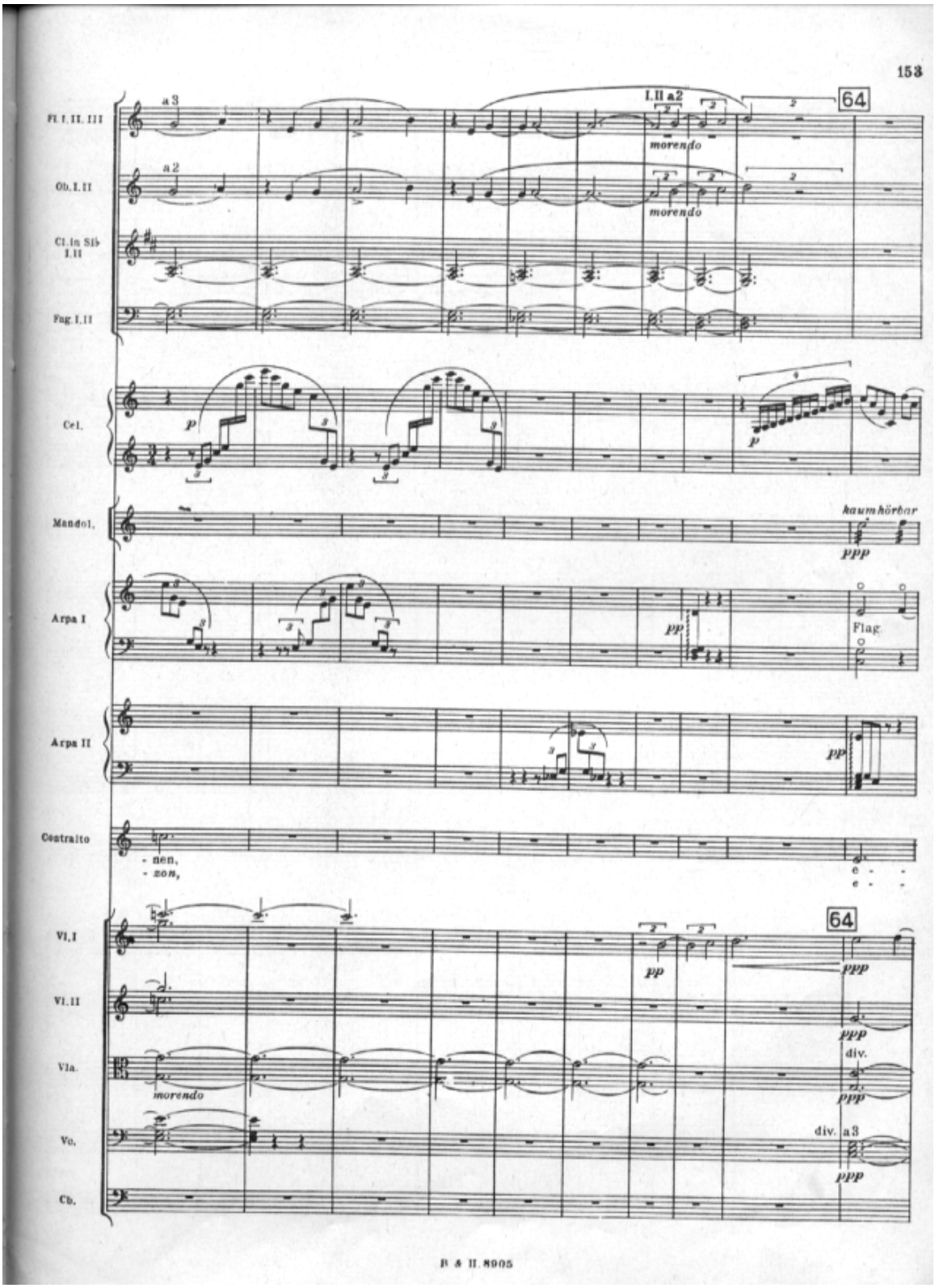
B. & H. 8905

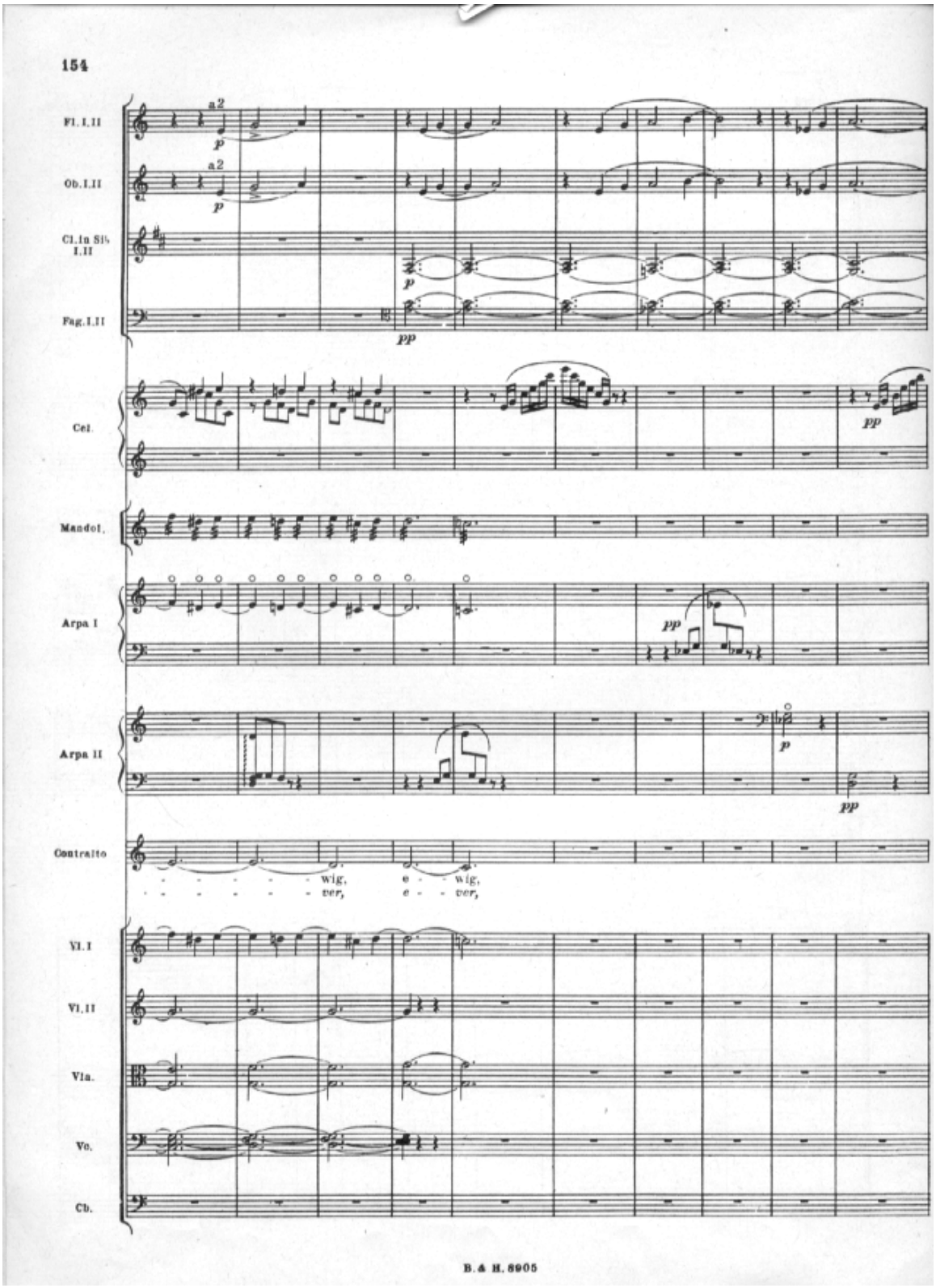

149
60
a3 .
fliessend
Fl. I. II. III
Ob. I
C. I
Cl. in Sib I. II
Cl. B. in Sib
Fag. I. II
Cfag.
I. II
Trb.
III
p espr.
Arpa I
Arpa II
Contralto
neu! all - ü - ber - all
- new, all, ev - 'ry - where,
60
fliessend
Vl. I
Vl. II
Vc.
Cb.
sempre pp
arco
sempre pp
B. & H. 8905

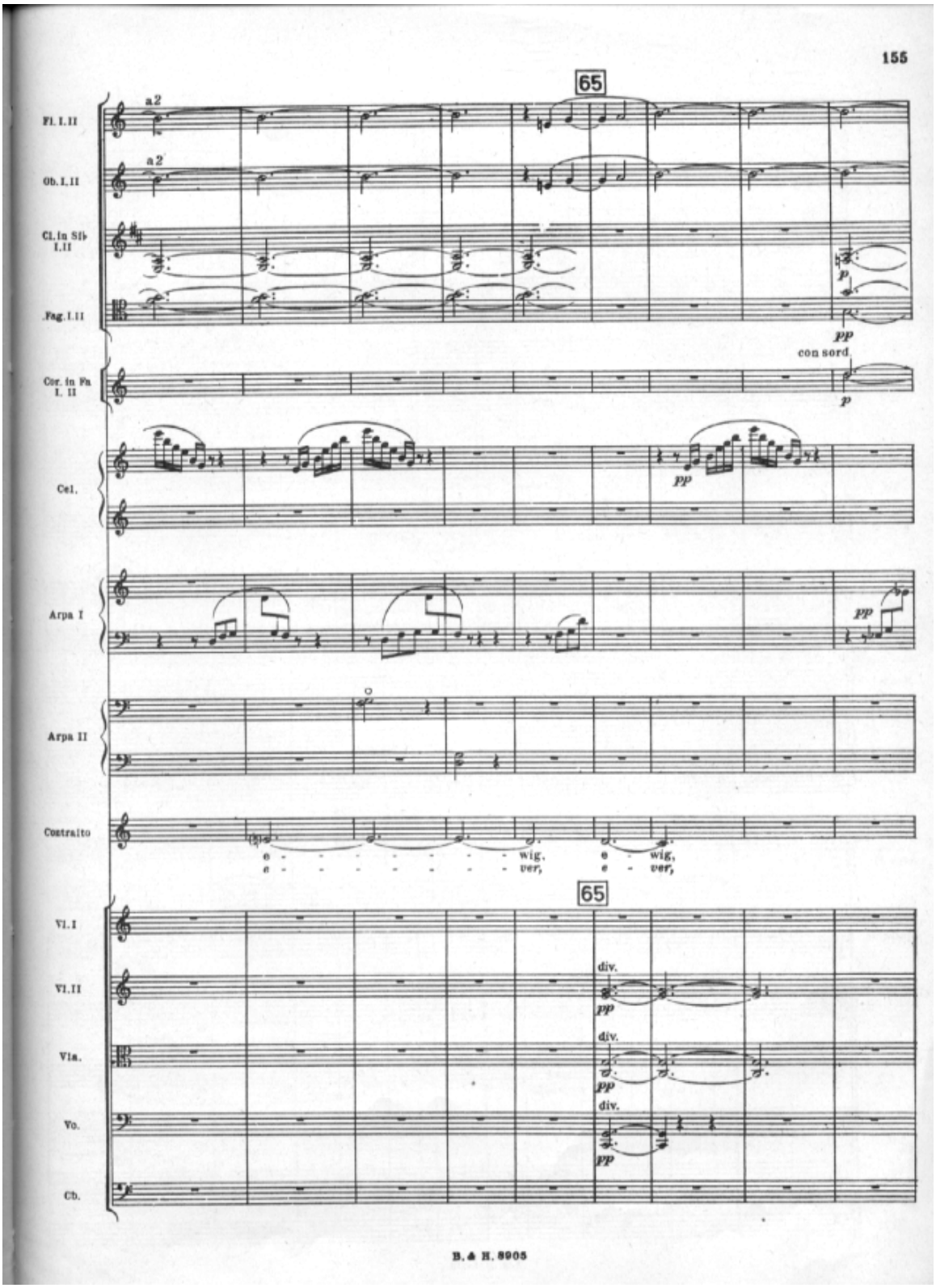

150
61
Cl. B in Si♭
Fag. I. II
senza sord.
I. II
Cor. in Fa
III
Cor. in Fa
IV
I. II
Trb.
III
Arpa I
Arpa II
Contralto
und
and
61
sul G
Vl. I
Vl. II
Vla.
Vc.
Cb.
arco
B. & H. 8905

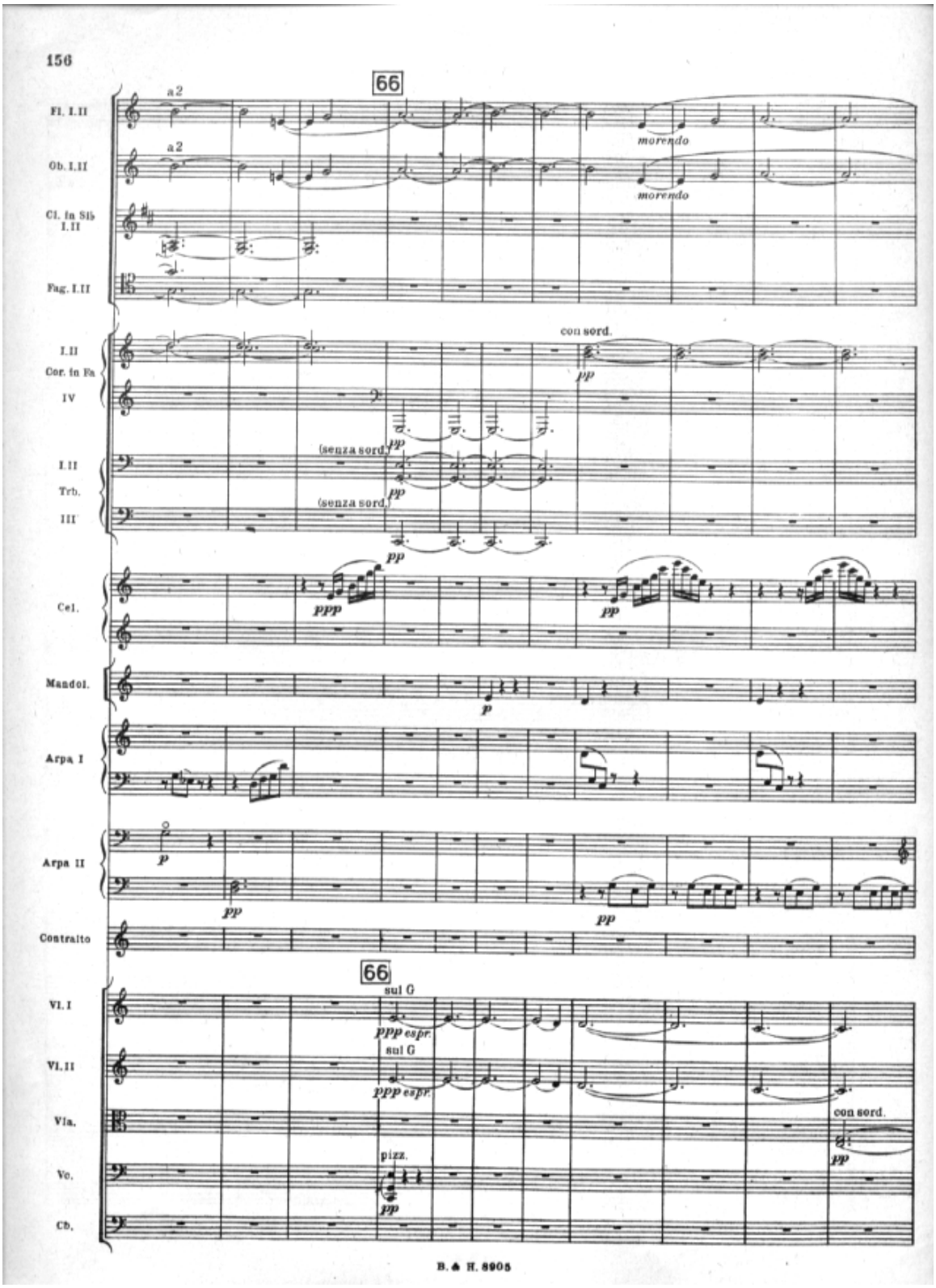

151
Pesante
a tempo
C.I.
Cl. in Sib I, II
Cl. B. in Sib
Fag. I,II
I
Cor. in Fa
II, III
Cor. in Fa
IV
Celesta
Arpa I
Arpa II
Contralto
wig.
ver,
wig
ver
Pesante
a tempo
Vl. I
Vl. II
Vla.
Vc.
Cb.
pizz.
div.
sempre pp
B. & H. 8905

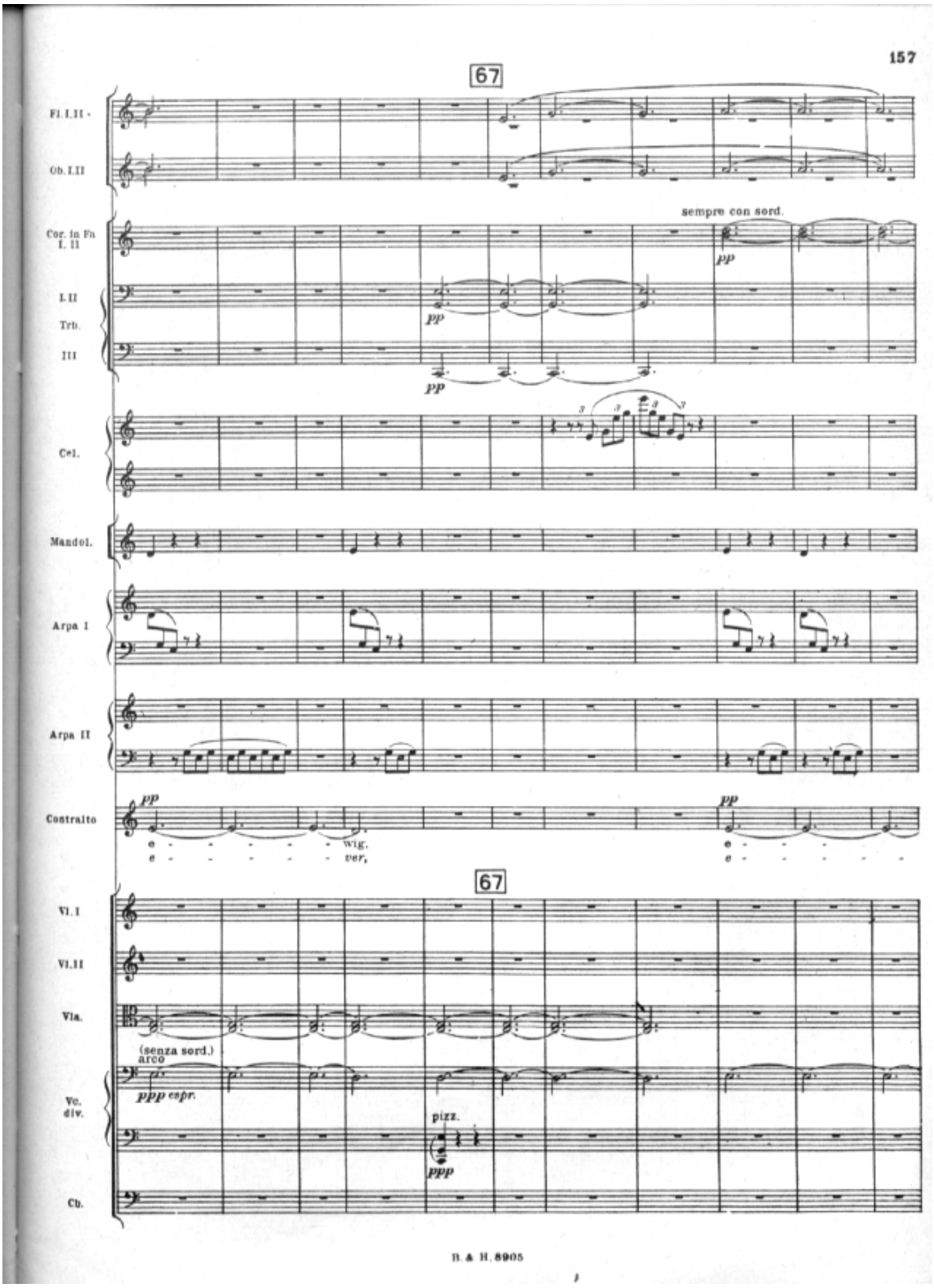

152
62
63
Fl. I. II. III
Ob. I. II
C. I.
Cl. in Sib I. II
Fag. I. II
Cel.
Arpa I
Arpa II
Contralto
sempre pp
blau en licht die Fer
shines the blue ho ri
62
63
Vl. I
Vl. II
Vla.
Vc.
Cb.
div.
sempre pp
div. a 3
pp sempre
arco
pp
B. & H. 8905

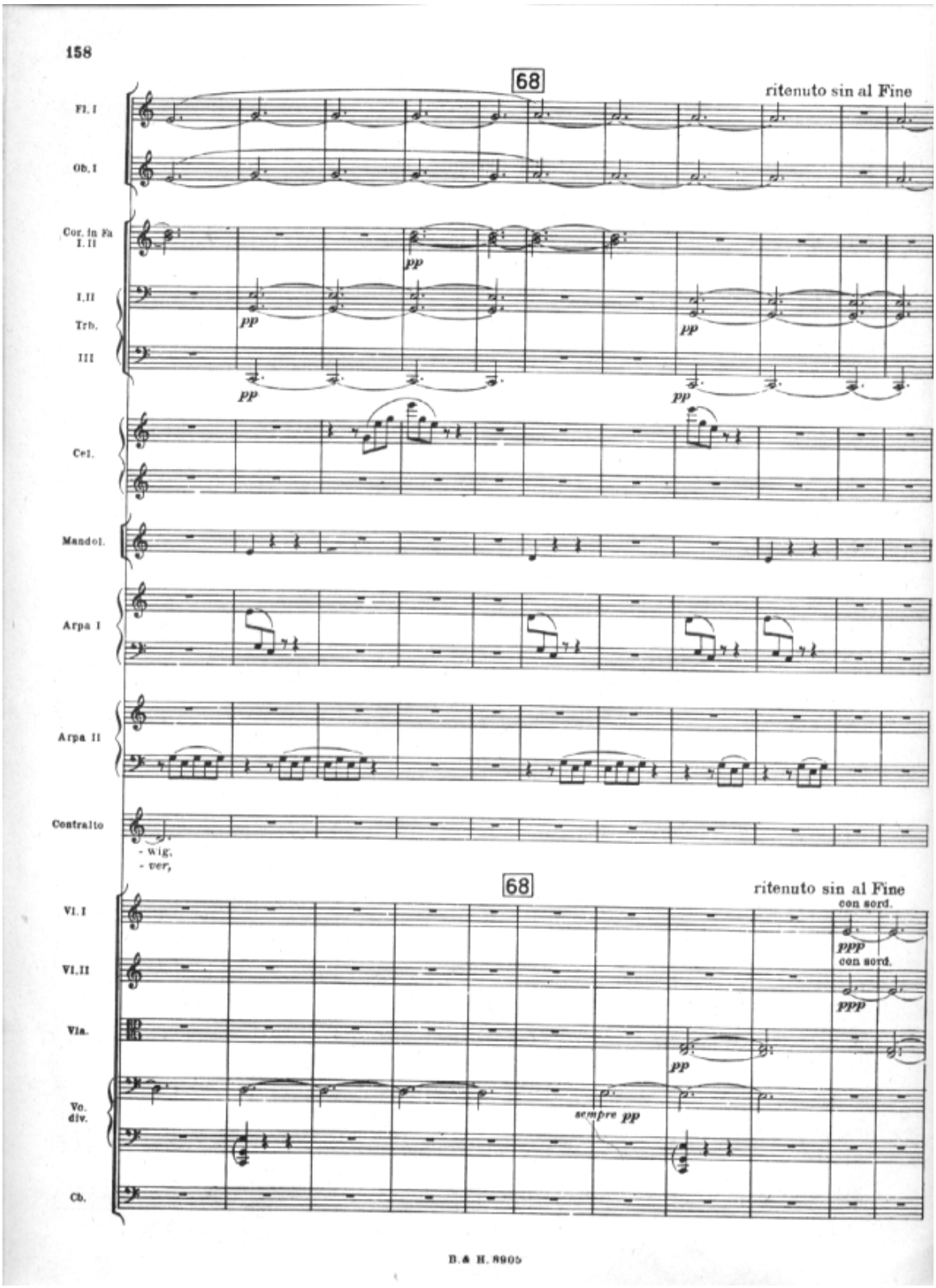

153
Fl. I. II. III
a 3
I. II a2
64
morendo
Ob. I. II
a 2
morendo
Cl. in Sib I. II
Fag. I. II
Cel.
p
p
Mandol.
kaumhörbar
ppp
Arpa I
pp
Flag.
Arpa II
pp
Contralto
- nen,
- zon,
e - -
e - -
Vl. I
64
pp
ppp
Vl. II
ppp
Vla.
morendo
div.
ppp
Vc.
div. a 3
ppp
Cb.
B & H. 8905

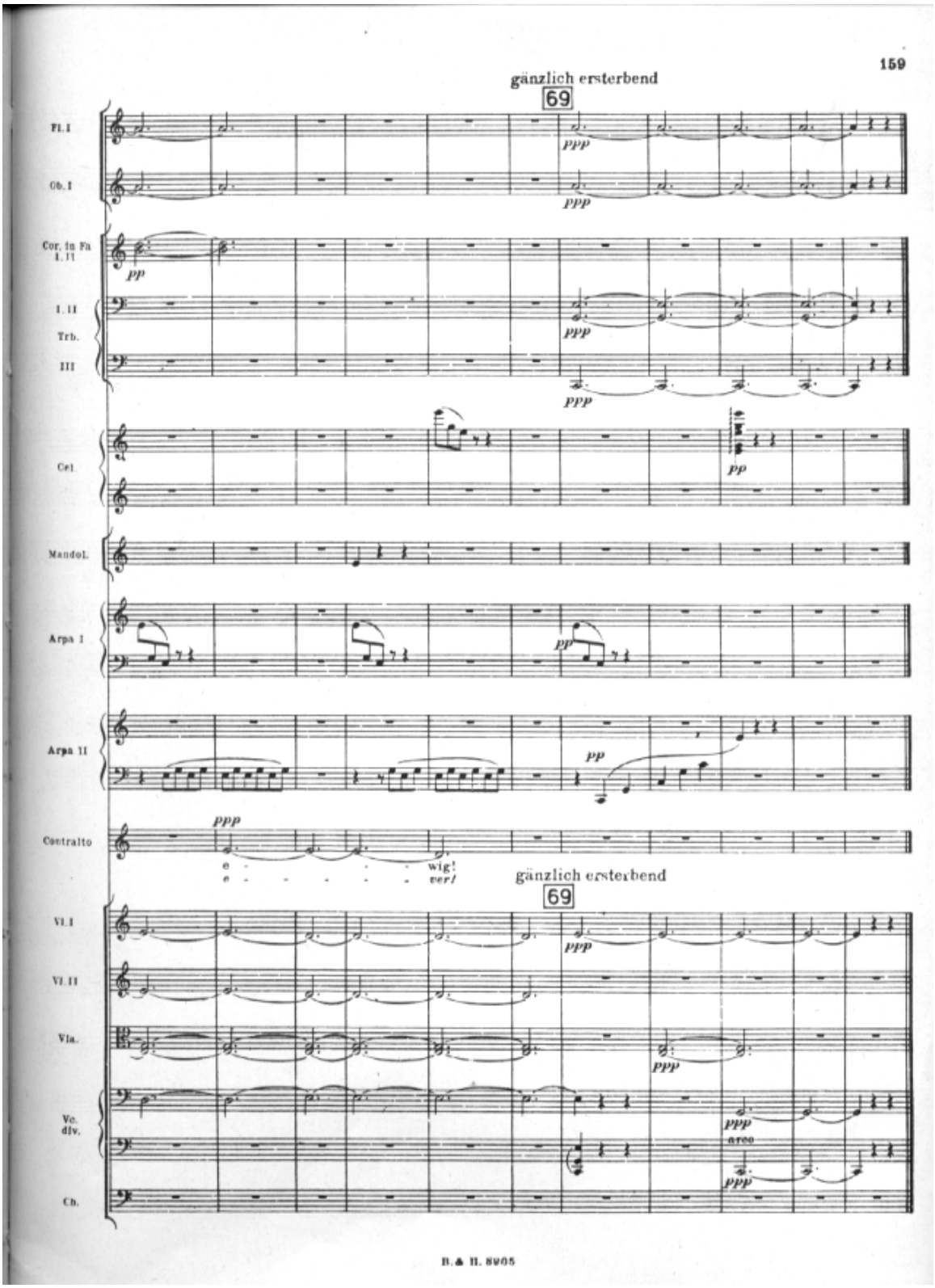

154
Fl. I. II
Ob. I. II
Cl. in Si♭ I. II
Fag. I. II
Cel.
Mandol.
Arpa I
Arpa II
Contralto
Wig, e - wig,
ver, e - ver,
Vl. I
Vl. II
Vla.
Vc.
Cb.
B. & H. 8905


155
65
Fl. I. II
Ob. I. II
Cl. in Sib I. II
Fag. I. II
Cor. in Fa I. II
Cel.
Arpa I
Arpa II
Contralto
Vl. I
Vl. II
Vla.
Vc.
Cb.
a 2
con sord.
div.
B. & H. 8905


156
66
Fl. I.II
Ob. I.II
Cl. in Sib I.II
Fag. I.II
a2
a2
morendo
morendo
I.II
Cor. in Fa IV
I.II
Trb. III
con sord.
pp
(senza sord.)
pp
(senza sord.)
pp
Cel.
ppp
pp
Mandol.
p
Arpa I
Arpa II
p
pp
pp
Contralto
66
Vl. I
Vl. II
Vla.
Vc.
Cb.
sul G
ppp espr.
sul G
ppp espr.
con sord.
pp
pizz.
pp
B. & H. 8905


157
67
Fl. I, II
Ob. I, II
Cor. in Fa I, II
sempre con sord.
pp
I, II
Trb.
III
Cel.
Mandol.
Arpa I
Arpa II
Contralto
wig.
ver,
67
Vl. I
Vl. II
Vla.
(senza sord.)
arco
ppp espr.
Vc. div.
pizz.
Cb.
B. & H. 8905


158
68
ritenuto sin al Fine
Fl. I
Ob. I
Cor. in Fa I. II
I, II
Trb.
III
pp
Cel.
Mandol.
Arpa I
Arpa II
Contralto
- wig,
- ver,
68
ritenuto sin al Fine
con sord.
ppp
con sord.
ppp
Vl. I
Vl. II
Vla.
pp
Vc. div.
sempre pp
Cb.
B. & H. 8905


159
gänzlich ersterbend
69
Fl. I
Ob. I
Cor. in Fa I. II
I. II
Trb.
III
Cel.
Mandol.
Arpa I
Arpa II
Contralto
e - - - - - wig!
e - - - - - ver!
gänzlich ersterbend
69
VI. I
VI. II
Vla.
Vc. div.
Cb.
arco
B. & H. 8905

VITA

Michael Vincent Blandino sought the Master of Music degree following completion of a minor in music during the course of his Bachelor of Arts in philosophy-religious studies at Louisiana State University, Baton Rouge. His undergraduate music study focused on composition and electro-acoustic music with performances in Baton Rouge and New Orleans and inclusion of a soundfile étude in electro-acoustic music textbook, *The Csound Book*. His other interests include an early career in collegiate student services and the study and performance of the rituals of Nyingma Dzogchen Tibetan Buddhism. He is currently Coordinator of Student Services for the LSU Honors College.