'Senses': an Oratorio for Soloists, Double Chorus, and Orchestra.

Bert Braud

Louisiana State University and Agricultural & Mechanical College
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The Louisiana State University and Agricultural and Mechanical College, D.M.A., 1971
Music

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S E N S E S
AN ORATORIO FOR SOLOISTS, DOUBLE CHORUS, AND ORCHESTRA

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

in

The School of Music

by
Bert Braud
B.M.E., Loyola University, 1958
M.M.E., University of Southern California, 1965
December, 1971
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The writer is indebted to the following people for advice and encouragement: Dr. Kenneth B. Klaus of Louisiana State University who through his position as major professor, has guided the technical skill and musical understanding required to compose a work such as Senses; Mr. Victor Klimash, conductor of the Louisiana State University Chorus, for some valuable comments on the solo writing; Dr. Wallace McKenzie, music historian at Louisiana State University, for offering valid suggestions on the choral writing. Last, but not least, much gratitude is expressed to my brave and courageous wife, Elodie, who has shared the agonies, frustrations, and joys which have gone into the creation of Senses and to whom the work is respectfully dedicated.
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ABSTRACT

*Senses* is an original musical composition for soprano and bass soloists, double chorus SSATB, and large symphony orchestra. The text is original and was taken from the author's poem quoted below.

The composition is in four movements, the third of which is set *a cappella*. The composer has set the work as a dramatic monologue in which both instrumental and vocal forces compete to speak to an unseen, all knowing unity referred to in the text as "Eternal consciousness of all truth."

The poem deals with the perception of this truth through the five known senses and through an additional, mysterious sixth sense. As the composition unfolds, certain musically symbolic entities are introduced which affirm the composer's Judaeo-Christian beliefs.

Musically the piece derives from a single twelve-tone row borrowed from *The Passion of Jesus Christ according to St. Luke* by Krysztof Penderecki (b. 1933). The style of the composition shows that the present composer has been influenced by both Penderecki and Gyorgy Ligeti (b. 1923).

Serial procedures were used both traditionally and nontraditionally. The finale contains a section based upon a system of cell multiplication and transmutation devised by the author.

In the accompanying analysis to the score, the composer gives a discussion of the musical manipulations used in the piece.
Senses

O Time! O Eternal consciousness of all Truth!

I hear the breath of the Universe blowing,
from the cataclysmic darkness which is forever.

I feel the raindrops of eternity upon,
the foreboding head of the cosmic void.

Out of the deepest depths arise to my sight,
the sparkling pearls of existence.

I taste of the fruit called eternal life,
Taken from the tree of truth.

The pungence of purposefulness is upon me as
the flowers of infinity are brought near.

I sense the minuteness of the galaxy engulfed
within the dust of time.

I hear the breath of the Universe blowing;
The silence is Deafening!

Bert Braud
November 11, 1970
INTRODUCTION

The new musical idioms which came into being after the advent of total serialism (ca. 1945-55), will, in my opinion, add a whole new dimension to dramatic music without the use of electronics. The significance of this style of composition, represented by the works of Krysztof Penderecki (b. 1933), and Gyorgy Ligeti (b. 1923), and others, has been in the fulfillment of a vital twentieth century musical drama.

The style has intrigued me from the beginning and has occupied my thoughts for quite some time. After assiduously studying the scores of these composers, several of my own experiments were begun, as in the third movement of my string quartet (1968). After two years I decided that a large work, which would incorporate some of these experiments, would be attempted.

It was my original intention to use a text of a religious nature as the basis of a large choral work. After a systematic perusal of religious material had failed to satisfy me, however, I began to think of an original text. The poem Senses was the result and was composed on November 11, 1970. Aside from its religious significance, the poem also represents my feelings about the general direction of music, art, and science during the latter part of the twentieth century.

The text was organized so that the first two lines were enclosed in Movement I. The second two are the texts for the Bass
aria in Movement two, while the fifth couplet is presented à cappella in the third movement. The Finale contains the musical and literary conclusion of the whole.

Upon examination of the text, the reader will see that it is addressed to all that is infinite which is "Time" and the "Eternal consciousness of all truth (bar 94)." This sets the entire work as a monologue. The text deals with the five known senses of mankind as well as the sixth, or "inner" sense (line six). Line seven is a recapitulation of the whole and a conclusion. It is understandable how the sense of hearing was given preference over the others for it not only represents the deepest sense in an abstract way, but it is the universal sense of music.

The vocal and instrumental forces compete to speak to an all-knowing unity which man has somewhat helplessly referred to as Universe, Nature or God. In the first movement the reader will note that the mensuration canons addressing "Eternal Consciousness of all Truth" begin and end on D symbolizing Deus. This setting is a miniature representation of two elliptics beginning and ending on the same horizontal axis. The result is a geometric oval, traditionally viewed as the shape of the universe. The purpose of the text involves religious symbolism. Although the words themselves may or may not make the meaning clear, when they appear in their respective musical contexts the meaning becomes apparent.

Musically the piece derives from the matrix shown below which was based upon a twelve note row used in The Passion of Jesus Christ
according to St. Luke, by Krysztof Penderecki. This row was introduced in the passion in the Contra Bassoon in bar three of that score. In Senses, serial procedures were used rather traditionally at certain points but other organizational principles were also involved. This is particularly noticeable in the Finale, which aurally resembles Ligeti's use of cellular webs but which entails a system of permutations of original design. The use of the whole values of two and three, their multiples and combinations were regarded both melodically and metrically in the work, as the universal balance of even and odd entities.
|    | C# |    | D |    | F |    | E |    | D# |    | F# |    | G |    | G# |    |
|----|----|----|---|----|---|----|---|----|----|----|---|---|----|---|---|
|    | C  |    | C#|    | E |    | Eb|    | D  |    | F  |    | Gb |    | G  |    | Bb | A  |    |    | G# |    | B  |
| A  | Bb |    | C#|    | C  |    | B  |    | D  |    | Eb |    | E  |    | G  |    | F# | F  |    | Ab |
| A# | B  |    | D  |    | C#|    | C  |    | D#|    | E  |    | F  |    | G# | G  | F# | A  |    |
| B  | C  |    | Eb |    | D  |    | C# |    | E  |    | F  |    | F# | A  | G# | G  | A# |    |
| G# | A  |    | C  |    | B  |    | A# |    | C# |    | D  |    | D# | F  | F# | F  | E  |    | G  |
| G  | G# |    | B  |    | Bb| A  |    | C  |    | C# |    | D  |    | F  | E  | Eb | F# |
| F# | G  |    | Bb |    | A  | G# |    | B  |    | C  |    | C# |    | E  | Eb | D  | F  |
| D# | E  |    | G  |    | F# | F  |    | G# | A  |    | Bb |    | C# | C  | B  | D  |
|    | E  |    | F  |    | Ab | G  |    | F# | A  |    | A# |    | B  | D  | C# | C  | D# |
|    | F  |    | F# | A  | G# | G  | A# | B  | C  |    | Eb | D  | C# | E  |
|    | D  |    | D# |    | F# | F  |    | E  | G  |    | G# | A  | C  | B  | A# | C# |
Senses

I hear the breath of the Universe blowing,
from the cataclysmic darkness which is Forever.

I feel the raindrops of Eternity upon,
the foreboding head of the Cosmic Void.

Out of the deepest depths arise to my sight,
the sparkling pearls of Existence.

I taste of the fruit called Eternal Life,
Taken from the tree of Truth.

The Pungence of purposefulness is upon me as
the flowers of Infinity are brought near.

I sense the Minuteness of the Galaxy engulfed
within the dust of Time.

I hear the breath of the Universe blowing;
the Silence is Deafening!

Bert Braud
November 11, 1970
MOVEMENT I

The overall formal outline of the first movement is as follows:

**Orchestral Introduction** Bars 1-77

**Part I** Bars 78-130

**Part II** Bars 131-188


Beginning with the 0 form of the tone row on G, the material is introduced in the cellos and basses (bar 1). The note G is symbolic of Universal Purity (Goodness) and is quickly followed by alternate three and two note cells representing the balance of Nature. Example 1 shows the scheme based upon an arch.

\[
G(\text{Purity})/G#,B,Bb/A,C/C#, D/F,E,Eb/Gb(\text{Purity obscured})
\]

**Example 1 Universal Arch Scheme**

In bar 16 (Section 2), C is taken as the center of the universe as it makes its appearance between Bb and D in the flutes. The muted violin glissandi (bar 15) are an example of the partitioning of three note cells.

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**Example 2 (Bar 15) Partitioning of three note cells**
The section also shows note movement in two's:

Example 3 Note Movement In Two's

Bar 20 begins the original form of the row on C# and leads to a small climax (bars 33, 34, 35).

A further development in three note cells at bar 48 in the horns and trombone leads into section 5 (bar 63). Example 4 shows how the notes within the cells were permuted in two distinct voices in this section.

Example 4 (Bar 48) Cell Permutations

The use metrically of 2 threes, 3 threes, and 5 twos (bars 63-64) further shows the structural balance of two and three developing simultaneously throughout the movement. The grouping of pitches in double and triple note cells is also a part of this structure (bars 66, 67).

Part I

Part I of the composition proper takes up the addressment of the chorus to "Time" and "The consciousness of all truth." This part is made up of two sections (bars 78-104; 105-130). At Bar 95, the voices speak in four canons with mensurations based upon two and three.
If the reader refers to the twelve tone matrix above, the symbolism of the canons will become clear. The Center of the matrix is D and four arms extending outward from this point form a geometric cross in which is encumbered the individual pitch classes of the canons. See example 5.

Example 5 Matrix Cross Canons (Bar 94)

The dux of canon I (alto 2) is triple while the comes (Soprano Choir 1) is formed by subtracting a quarter note value from each successive pitch. Historically the utilization of addition and subtraction of note values is a technique developed by Olivier Messiaen (b. 1908). Each canon is written so that the voices (dux and comes) turn back on themselves. Thus is formed a musical representation of an oval or the...
symmetrical universe. The procedure is analogous to the crab canons of
the Renaissance composers especially the great Flemish master Johannes
Ockeghem (Circa 1430-1495). Here the philosophical intention was all
things begin and end with the eternal truth (Deus). The dux of canon
II (right arm) is in the first alto voice and matched against the triple
comes (soprano Choir 2). The dux is formed by adding an eighth note to
each successive pitch while its comes subtracts a quarter note triplet.
Likewise, from the comes of canon III (top arm) in tenor 1 is sub-
tracted a quarter note while its respective dux is in triple mensura-
tion. The dux in canon IV (bass 2) adds an eighth note value and in
the same way matches its canonic partner in triple mensuration. Canon
IV forms the left arm of the matrix cross.

The second section (bar 105) begins the text proper utilizing
the O form of the Penderecki row on C# in the altos and tenors. Here
the play on the pitch of D has not lost significance (nor does it
throughout the work) as it continues through this section forming the
declaratory statement on "Universe" in the second sopranos and altos in
bars 110 and 111.

Part II

Part II is formed by a soprano aria on couplet two of the text.
This section, based upon the inversion on C#, grows to include a Webern-
like passage (141-151) to a lyrical passage (149-161) and a dramatic
version of eternity beginning at bar 162. Here the symmetry of
microcosm and macrocosm is shown (bar 164) on the pitches Ab, G, E, F.
The intention was to show eternity as a spectrum of symmetrical time
entities related to each other. The section resolves on A (bar 166),
the dominant of D. All time resolves with the creator. The eternity
motive is developed throughout the movement (as well as being an
integral part of the entire work). Example 6 shows some of the motivic
uses in the first movement.

Example 6 Eternity Motive

The aria itself is through-composed and each phase is treated
descriptively by the orchestra. Based upon the C# inversion, the note
C natural retains its significance as the center of the universe given
the word "Time" (bar 133). It is also the first sounded pitch on the
word "void" in the male choral sequence at bar 180. The center of the
universe as viewed from either extremity would seem an endless void.

The cell D, C, Bb, introduced earlier in the flutes (Introduction) is developed in this section. Example 7 shows the development.

Example 7 Development on Universal Cell (D, C, Bb)

The spatial section depicting raindrops (bar 141) also shows the influence of the three note cell.

MOVEMENT II

The second movement is cast as a solo for bass and, although it appears to be the simplest in style and accessibility, it was one of the most difficult to organize.

Upon examination of the texture, the striking resemblance to a Baroque oratorio movement becomes apparent. The musical form is similar to the old Concerto Grosso principle and consists of the following:
Orchestra Introduction (bars 189-202); Part A (203-219);
Ritornello (219-227); B (228-235); Ritornello (235-248); C (249-262);
A (265-274); Ritornello (275-295); D (296-301); Ritornello (301-335);
E (335-341); Ritornello (342-355); F (356-387); Ritornello (387-397);
coda (398-404). The text is based upon the next two couplets of the
poem. The musical form is AxBxCx Dx Ex Fx. Thus the spirit, motion,
basso continuo and concerto grosso form all fuse to give a feeling for
the Baroque in construction. There are, however, many differences.
Some of the orchestration is heavier and although there are tonal
implications throughout the movement it was entirely composed in the
twelve tone technique. The function of the basso continuo in the
baroque was to stabilize the tonality as well as the rhythm. Here it
only adds a rhythmic pulse and continuos chromatic melody throughout.

The concerto grosso form above delineates threes, in that it can
be divided into three sections, a center (A), and three more sections.
It pictures a balanced universe. Keeping the idea of the simultaneous
development of 2 and 3, the entire movement is also divided into two
but much more subtley. After the great climax (bars 314-317), the
movement begins to turn back on itself. Bar 324 begins a retrograde
in the bass of the portion of the movement from bar 257 to the
beginning. The retrograded section was chosen from the musical material
underlying the word "existence," which is a connotation of infinity.
The movement from bar 324 to the end is an exact variation of the
portion from bar 257 to the beginning. It is in essence a retrograde
variation. The musical material in each bar of the variation is
exactly the same as in the original portion but in an opposite direction. In some cases some notes are omitted or reorchestrated and given different musical contexts, but in most cases the bass, at least, is a literal retrograde. Example 8 shows bars 327-332 contrasted to their original sequence in bars 249-256.

Example 8 Retrograde variations

MOVEMENT III

Movement III is the shortest of the work but the most difficult to perform since it is cast in a cappella vocal style and entirely in double mensuration canon. The technique in this movement is similar to Ligeti's cellular web in such compositions as the Requiem and Lux Aeterna. One major difference is that the complete exposition of all twelve notes has been allowed to unfold in each voice instead of working with row segments built primarily on small intervals.

The chorus is divided into three sections including 4 sopranos,
4 altos, 2 tenors, and 2 basses combined. Each entering section contains the two different mensuration canons. The first is based upon the inversion on B and the second on the retrograde inversion. The three separate entrances of the canons (bars 405, 422, 439) form, by their respective keynotes, the triad B, G, G# which inevitably would resolve to A in the end (dominant of D). The text takes up the subject of infinity and purpose and it seemed appropriate to give it a very tightly constructed setting.

As each canon enters after bar 422, the sopranos (dux) add two additional canonic voices so that at the climactic center (bar 439) there are in essence 12 separate voices all in canon and all based upon the original purpose contained in the first double canon section (405-421).

The portion of canon in the sopranos at bar 441 is an interesting use of micro-variation of the texture beginning at bar 405. Here the combined tones of the four voices form a projected new row (not dodecaphonic) by their successive entrances. At bar 441 this projected row is varied in four part mensuration. Example 9 shows the scheme.

Example 9 Resultant row from taking successive high pitches from section I (bars 405-421).
Different mensurations of this row (example 9a) were used as an accompanying web to the developing canon at bar 441.

Example 10 shows the graph of the resultant rhythmic forces in just one set of canons. Note that no two measures have the same rhythmic projection.

Example 10 Rhythmic graph of section I (bars 405-421)
MOVEMENT IV

The fourth movement represents a development or rather an evolution of the other three. Three note cells discussed earlier are further permuted and divided into two's, fives, and sixes, as can be seen from the introduction (bars 472-490).

The large formal outline is as follows:

**Introduction** Bars 472-490

**Part I (stanza six)** Bars 493-498

**Part II (stanza seven)** Bars 499-529

- **Section I** (499-529)
- **Section II** (530-533)
- **Section III** (534-555)
- **Coda** (556-587)

In the introduction the note G natural does not appear until bar 480 in the basses and trombones. The purposeful deletion carries the symbolism of purity obscured as in the first movement. All note cells have been redistributed and organized in two's and fives at bar 472. See example 11.

Example 11 Re-distributed note cells
This cellular redistribution into separate "webs" of sound is a technique to be found in portions of Penderecki's *St. Luke Passion* (pp. 20, 22, 46, 109, etc.) and completely throughout Ligeti's *Atmospheres*. The separate color clusters (webs) in *Senses* from bar 474 found in the strings and woodwinds form a blanket for the musical idea in the melodic percussion at bar 475. The woodwind portion of this blanket is based upon the obscurity of the universe in forming a web from Gb to Gbb. As mentioned above the pure G does not appear until bar 480. It was felt that the original row based upon C (center of the universe) should be engulfed in these textures. Thus the row is stated literally with the absence of G of course.

A similar process of the large enclosing the small occurs in the chorus at bars 495 and 496 on the word "engulfed." A unique experiment occurs at bar 490. The orchestra is divided into three separate contrapuntal lines, each line containing a web of sound. The end of this sequence yields the three note cell Cb, Bb, A in web form. See example 12.

Example 12 Web form of three note cell
Part I begins the sixth stanza of the poem (bar 493). The chorus speaks the words (Sprechstimme) on metrical combinations of two and three. The symbolic D precedes this section.

The beginning of Part II yields a very dark resonant canonic instrumental prelude (bar 500). The individual lines though not identical are reminiscent of the low bass portions of Movement I (bars 1-11, 20-29). Musical materials used in the choral portion of this section are easily recognized as also being from the first movement (bar 105). Part II is divided into three sections. The first (bars 499-529) is an exposition based upon musical fragments of the first movement which were associated with "the Breath of the universe" (bar 105). This section combines the Original and Inversion forms of the row based upon C#.

Section II (bars 530-533) is a bit more dramatic and it is in essence a summation of the entire poem. It is based upon the inversion on D. The third section (bars 534-555) is largely instrumental and was intended as a forceful conclusion to the movement as well as the entire work. Musically the section is based upon a transmutation of cells. Philosophically it represents the theory that cells of matter and energy which make up the universe may be physically or chemically mixed to form other cell combinations. The term Transmutation in the physical sense or mitosis in the chemical sense is descriptive of what occurs in this climactic section. The orchestral "sweep" (bars 534-540) is organized as follows. Segments of the original form of the row are presented on G#, B, E, C, and Eb respectively. These pitches form a harmonic cushion also. Symbolically these notes may be considered points of time which in this sequence are reached both horizontally and vertically.
(relativity theory). This dramatic sweep leads to the climax of the whole piece (bar 541) with a complete spectrum of three note cells. Example 13 shows how the transmutation or swapping of cell particles (bar 545) is accomplished through three successive stages which are referred to as Blocks. Block I contains the original triads. Note Block II is the mixing of each cell with its neighbor (represented on the brace immediately below it), and the sharing of one particle. Block III is the sharing of two particles. While each three note cell grows successively to four and then five there is also an independent system of permutations in effect. It will be noted that the general idea throughout the piece was permuted three note sonorities. In this last stage the sonorities grow larger and continue to permute. Although the piece only allows a growth of five part cells to occur it is to be understood that this process will repeat itself ad infinitum. Example 14 shows the permutations for Blocks II and III.
Example 13 System of sharing note particles

Block II permutations:

1234/213/412/143/214/123/412/3241/2314/1234/

Block III permutations:

12345/2134/123/1543/2154/12345/

Example 14 Permutations of note cells

These permutations occur precisely at the point where the text reads "xxv"
"is." The portion of score from bar 65 to 66 (First Movement) is reiterated at bars 556 and 557 immediately before the last measure of the piece proper. What follows is a coda and a definite return to the introduction in the first movement both in text and music. Note the symbolic cell in the trombones (bar 562), the note D sounded in three mensurations in the chimes (bars 567-569) and a literal repeat of the matrix cross canons (570-581) from Movement I. The original three note cell (flutes, bar 12) appears in the upper violin harmonics and is given a stronger dynamic marking (bar 578).

That which is written in a technical musical analysis of this sort is of little or no interest to the layman. Aside from the broad general concepts dealing with subject matter in a composition like Senses, explanations are not and should not be necessary. What is necessary for any valid work of art is perception on the part of the listening audience no matter how small that audience may be. It is true that those who have been and will be able to read this paper with some understanding may have increased their enjoyment in the experience of the work aurally. Without a valid performance, however, all that was written in this paper or in the score to Senses is useless to everyone including the composer.

As the composer of Senses, one might suppose that I would be able to offer a complete analysis of the work. This I do not believe to be true. Music, as an art, is the most abstract of all art forms. It is because of this very nature that music is impossible to analyze. Man's conscious mechanisms of creation have never governed the enormous

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abyss he calls Art. What has been written in this paper then is purely a methodical remembrance of certain conscious technical manipulations involved in the craft of creating music. What is missing is the much more important emotional remembrance which cannot be put into words. Indeed, this emotional factor, if successfully portrayed by the artist, can only be recalled and recorded for others in the performance.

Since music is not the total sum of all its individual parts, and the blueprint is not the art form, the only complete analysis that may be given must come from the listener through aural and spiritual reception. If only a fraction of the emotional factors experienced in the creation of Senses can be communicated to one other person through this performance media, I shall consider myself successful to the craft and purpose of my art.
VITA

Bert Anthony Braud was born in New Orleans, Louisiana, on July 8, 1936. He entered the public schools in New Orleans and was graduated from high school in 1954. He received the Bachelor of Musical Education degree from Loyola University in 1958 and a Master of Musical Education degree from the University of Southern California in 1965.

He is married to the former Elodie Pons.

Bert Anthony Braud is a candidate for the Doctor of Musical Arts degree at the Fall 1971 commencement.
Candidate: Bert Braud

Major Field: Music

Title of Thesis: Senses An Oratorio For Soloists, Double Chorus, And Orchestra

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

November 29, 1971

[Signature]
NOTES

1. PLAY DESIGNATED CLUSTER UNTIL CUT BY CONDUCTOR

2. PLAY HIGHEST NOTE POSSIBLE ON DESIGNATED STRING

3. DO NOT ENTER UNTIL CUE IS GIVEN BY CONDUCTOR

4. QUARTER TONES

5. REPEAT PREVIOUS FIGURE

6. WITH AN ACCENT

7. WITHOUT ACCENT
CONDUCTOR

QUARTERTONES

REPEAT PREVIOUS FIGURE

WITH AN ACCENT

WITHOUT ACCENT
SENSES

an Oratorio For

Soloists, Double Chorus, and Orchestra
Soloists, *Double Chorus*, and *Orchestra*

By

BERT BRAUD
October 22, 1971
3 FLUTES

3 OBOES

3 CLARINETS

2 BASSOONS

4 HORNs

4 TRUMPETS
Larghetto ($\mathbf{j = 92}$)
TROMBONES

TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto

6 7 4 4

4 4 4 4
Dramatique
TROMBONES

TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto

Accel
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Music Staff</th>
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</thead>
<tbody>
<tr>
<td>Flutes</td>
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<tr>
<td>Oboes</td>
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<tr>
<td>Clarinets</td>
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<tr>
<td>Bass Clarinet</td>
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<tr>
<td>Bassoons</td>
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<tr>
<td>Horns</td>
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<tr>
<td>Trumpets</td>
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<tr>
<td>Trombones</td>
<td></td>
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<tr>
<td>Tuba</td>
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</tbody>
</table>
TROMBONES

TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

Soprano

Alto

Tenor

Bass

Soprano I

Soprano II

Alto

Tenor

Bass

Soprano I

Soprano II

Alto
TROMBONES

TUBA

TIMPANI
ETC.

VIBRAPHONE

HARP

Soprano

Alto

Tenor

Bass

Soprano

Soprano

Alto

Soprano

Soprano

Alto

RECTOR: I HEAR THE
TROMBONES

TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

PReSTiG

Soprano I

Soprano II

Alto

Tenor

Bass

Soprano I

Soprano II

Alto

Breath of the Universe

Blowing from the

Cataclysmic Darkness

Which is Forever

which is forever
Con Scens Ness of All Truth
I hear the breath

Tenor

Bass

PIANO AND CELASTE

VIOLIN

VIOLA

CELLO

BASS

107

-172-
TROMBONES

TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

Soprano I

Soprano II

Alto

Tenor

Bass

CLHS MIC DARKNESS

Soprano I

Soprano II

Alto

Tenor
Alto
Tenor
Bass

PIANO AND
CELESTE

VIOLIN

VIOLA

CELLO

BASS

117
119
119
122
121

 ff Which is FOR EVER

172

172  f 172
Tempo (A little faster)
Agitato
ALLEGRO  \( \frac{d}{m} = 120 \)  Excitedly
Larghetto

[Tempo Prim]
TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Allegro Risoluto (♩ = 126)
Alto
Tenor
Bass

PIANO AND CELESTE

HARPSICHORD

VIOLIN

VIOLA

CELLO

BASS
Soprano I
Soprano II
Alto
Tenor
Bass

Solo at the deepest depths: A rise.
TROMBONES

TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

Soprano

Soprano II

Alto

Tenor

Bass

Soprano I

Soprano II

Alto
FLUTES

OBOES

CLARINET

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES
SIGHT THE SPARKLING PEARLS OF EXISTENCE
The music score includes the following instruments:

- Tuba
- Timpani Etc.
- Vibraphone
- Harp
- Soprano, Alto, Tenor, Bass

The notation includes the text "Out of the Deepest Depths."
TROMBONES

TUBA

TIMPANI
ETC.

VIBRAPHONE

HARP

Soprano I
Soprano II
Alto
Tenor
Bass

SOPRANO I
SOPRANO II
ALTO

SPARKLING PEARLS ARISE
To MY SIGHT
Soprano I
Soprano II
Alto
Tenor
Bass

Sparkling Pearls
Molto Crescendo
Tenor

Bass

PIANO AND CELESTE

VIOLIN

VIOLA

CELLO

BASS

NOS 3124
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
f to my sight goes the spark
Soprano I
Soprano II
Alto
MAY OUT OF THE DEEP
TROMBONES

TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

Soprano

Alto

Tenor

Bass

ff DEPTHS

I. Taste of the
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass

Taken

Taken From
The Tree
For Chorus a' Cappella
Expressivo (\( \text{\textbf{\textit{E}} = 112\textbf{\textit{E}}} \))

[EXTREMELY DELICATE]
| Instrument       | \[\]
|------------------|\[
| FLUTES           | \[\]
| OBOES           | \[\]
| CLARINETS       | \[\]
| BASS CLARINET   | \[\]
| BASSOONS        | \[\]
| HORNS           | \[\]
| TRUMPETS        | \[\]
| TROMBONES       | \[\]
TROMBONE
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
TROMBONES

TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

Soprano

1

2

3

Near

4

Brought Near

Alto

1

2

3

4
Mysterioso \((d = 50)\)

\[\text{Con Sorrida All Violins}\]

Each Note Concluded Ad Lib
All Violins Con Sorbo

* Conducted
I sense the ministrers of the galaxy.
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</table>
Slow And Lethargic \( \text{Tempo} = 78 \)

I hear the

Breath of the Universe blowing

The Silence is

Dreadened!
Movimento (in a flowing manner)

ff I hear the breath out of the deep of the

ff I hear the breath out of the deep of the

ff I hear the breath out of the deep of the

ff I hear the breath out of the deep of the

ff I hear the breath out of the deep of the

I hear the rain drops
Rubato temp
ff I TASTE

ff I HEAR THE BREATH

ff I HEAR THE BREATH

OUT OF THE

OUT OF THE

PIANO AND CELESTE

VIOLIN

VIOLA

CELLO

BASS
Alto

Tenor

Bass

PIANO AND
CELESTE

VIOLIN

VIOLA

CELLO

BASS

THE FRUIT

I SENSE

THE TIME

VERSE

VERSE

VERSE

VERSE

VERSE

VERSE

VERSE
AS LOUD AS Possible

Tuba

Timpani Etc.

Vibraphone

Harp

Soprano I

Soprano II

Alto

Tenor

Bass

Soprano I

Soprano II

Alto

Tenor
MOLTO RIT
TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

ACCEL

Soprano I

Soprano II

Alto

Tenor

Bass

Soprano I

Soprano II

Alto

Tenor

Bass
Larghetto e Maestoso \( \frac{1}{2} = 92 \)
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PIANO AND CELESTE

MORENDO

VIOIN

VIOLA

CELLO

BASS