"Amelia"---An Orchestral Score for a Ballet in Six Movements.

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AMELIA
An Orchestral Score for a Ballet
in Six Movements

VOLUME I

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
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MANUSCRIPT THESSES

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three trombones; tuba; standard percussion; piano, harp and celesta; and strings.

The ballet calls for three principal dancers, one female (in the title role of Amelia Evans) and two male (in the role of Lymon Willis and Marvin Macy). In addition, there should be from four to six secondary solo dancers for one or two of the purely symbolic dance sequences, and a corps de ballet in the role of the townspeople. The role of Lymon, the hunchback dwarf, admittedly poses a casting problem in staging the work. The role could be filled, however, by a dancer of relatively small stature, especially gifted at character portrayals, who could be suitably made up to appear deformed.
I. THE STORY

Amelia Evans is the matriarch of a small mill village in southern Georgia. She runs a general store, selling everything from staple consumer goods to the fine home-made liquor which she produces in her own still outside of town. She is a masculine woman, tall and wiry, and she excels at such "masculine" crafts as carpentering, plumbing and masonry. She is, moreover, a shrewd business woman, who has amassed considerable wealth from her various enterprises. Yet she is a compassionate woman; she enjoys doctoring the sick, even doing minor emergency surgery, and she dispenses such services without charge.

One quiet evening in April when the town seems almost deserted, except for the usual gathering of men around the front porch of Amelia's store, a stranger on foot comes into view on the road approaching the town. At first sight, he appears to be a child. On arrival at the store he turns out to be a hunchback dwarf scarcely more than four feet tall. He carries his belongings in a dilapidated suitcase held together by a rope. In a pitiable, rambling discourse he identifies himself as Lymon Willis, a cousin of Miss Amelia Evans. Amelia listens to all this without speaking, studying the newcomer intently. One of the men on the porch utters a remark on the stranger's audacity, and it is tacitly acknowledged by the others. Suddenly, in an unusual display
of compassion, Miss Amelia (as the people of the town call her) walks over to Lymon, gives him a drink, and then takes him, after giving him supper, to her living quarters over the store.

The event sets the tongues wagging all over town. The rumors range all the way from an illicit love affair to the theory that Miss Amelia has murdered Lymon for the contents of the suitcase and has buried him in the swamp. The latter theory is given a certain credence by the fact that for the first few days after his arrival Lymon, sequestered as he is on the second floor of the store, is never seen. The former rumor poses a question which is left to the imagination.

The arrival of Lymon changes the life of Amelia and, indirectly, the life of the town. The store, after the rumors have subsided, becomes a café and a gathering place of the townspeople, especially on Saturday nights when the specialty of the house is a chicken dinner. And Lymon, with his curious hunchbacked charisma, has been the cause of it all.

Several years before Lymon's arrival, Amelia married a notoriously evil man named Marvin Macy. Inspired by his love for Amelia, Marvin managed to mend his ways and polish his manners enough to ask her to marry him. But the marriage was both ludicrous and tragic and it ended after ten days. Amelia threw Marvin off her property and he left town vowing he would get even with her some day. He returned to his
life of crime which eventually led to his imprisonment in the state penitentiary.

Now, Lymon's entrance into Amelia's life, curious as the relationship is, seems to bring from her the expression of a love that has been repressed in her for a long time. The relationship between the little hunchback, with his strange mixture of childlike artlessness, charm and wry wit, and the imposing amazon of a woman is enigmatic.

Whether it is conjugal or purely platonic is never revealed. Yet this relationship, certainly one of mutual attachment and interdependence, is the focal point of the story until it is shattered by the return of Amelia's former husband, Marvin Macy. In one of the most eloquent passages in the novel, the author probes the alliance of Amelia and Lymon with a searching commentary on the broad and many-faceted nature of love:

... love is a joint experience between two persons -- but the fact that it is a joint experience does not mean that it is a similar experience to the two people involved. There are the lover and the beloved. . . Often the beloved is only a stimulus for all the stored up love which has lain quiet within the lover for a long time hitherto. And somehow every lover knows this. He feels in his soul that his love is a solitary thing. He comes to know a new, strange loneliness and it is this knowledge which makes him suffer.1

---

Amelia's love for Lymon may very well be solely of a maternal sort, but she is clearly the lover and Lymon is the beloved. When Marvin Macy is released from prison on parole and returns to the town, an anomalous triangle develops. At his first sight of Marvin, Lymon is utterly captivated and makes a fool of himself trying to attract the attention of the infamous rogue. Marvin, contemptuous of the dwarf, is still in a sense the lover of Amelia and has the temerity, at Lymon's invitation, to move into Amelia's living quarters. Amelia, having tried several abortive schemes to rid herself of Marvin, is reluctant to evict him for fear that she will also lose her beloved. The outcome of such a strange triangular entanglement is inevitable.

Amelia and Marvin challenge each other to a fight. It is scheduled for Groundhog's Day at seven o'clock in the evening -- the number, seven, being Amelia's "magic number" -- and is held in the Café. The whole town turns out and bets are placed, most of them favoring Amelia to win. The crowd lines the walls of the Café and Lymon, eager with anticipation, stands on the counter. The wrestling match is even for a while, but then Amelia, with her superior strength, gains the upper hand. She straddles Marvin on the floor and grasps his throat. At that moment, Lymon, as if with wings, sails from his perch on the counter clear across the room onto the back of Amelia and clutches her throat. She is defeated.
Marvin and Lymon depart together, taking with them everything of value that they can carry, and destroying what property they can. Amelia languishes in lonely desolation. She has the Café boarded up and lives out her life inside it in total seclusion.

The town languishes with her. With the passing of the Café the heart of the town is virtually gone. None of the secondary figures in the story is of central importance other than to dramatize this fact. There is a particularly moving passage in the novel where the author focuses on this seemingly materialistic but simple and primary element of the tragedy. She speaks of a certain pride which the town held for the Café, a pride which the people had not known before its existence. She continues: "To understand this pride the cheapness of human life must be kept in mind."\(^2\) She goes on to describe the struggle simply for the bare necessities of food and clothing that exists in a small mill town. She then speaks of the value of life:

All useful things have a price, and are bought only with money, . . . But no value has been put on human life; . . . What is it worth? . . . Often after you have sweated and tried . . . there comes a feeling deep down in the soul that you are not worth much.\(^3\)

\(^2\) Ibid p. 55.
\(^3\) Ibid p. 55.
The Café brought a new sense of self-esteem:

There, for a few hours at least, the deep bitter knowing that you are not worth much in this world could be laid low.⁴

The closing of the Café is to the people of the town, in many respects, what the loss of Lymon is to Amelia. Before Lymon's arrival, Amelia was a self-sufficient woman. His departure destroys her. One misses only what one has experienced and no longer has.

⁴ Ibid. p. 55.
II. MUSICAL ANALYSIS

The music of the ballet employs the serial process of achieving atonality. However, the work cannot be called serial in the strict sense of that term. Firstly, the use of the dodecaphonic principle applies to the pitch parameter only. The exclusion of serial canons from rhythmic and dynamic aspects, as well as from considerations of timbre, is deliberate. In the matter of rhythm, especially as concerns music for the dance, a broad latitude and range of choice, though not necessary, was deemed desirable. It should be added here that purely abstract ballet lends itself to rhythmic serialization more readily than does the representational kind of dance for which the present work was conceived. Further, in consideration of the "extra-musical" nature of the work, however abstract the symbolic use of certain affections, the composer allowed himself freedom in the choice of dynamics and tonal coloration.

Secondly, there are devices employed in the score which are at variance with general serial methods. Most prominent of these perhaps is the device of repetition. There are frequent occurrences of repetition of all sorts, ranging from the rapid reiteration of a single pitch to the repetition of motives, literal and sequential as well as imitative. The use of motivic repetition always risks the incursion of a sense of tonality. An effort has been
made in such instances, however, to avoid this by the addition of counter motives or pitches which tend to dissipate the feeling of tonal polarization.

The entire score is based on the following set:\(^1\)

Set A: \(E \ G \ F^\# \ E^b \ F \ D \ D^b \ B^b \ C \ B \ G^\# \ A\)

The set is all-combinatorial, the original prime set being combinatorial with the transposed prime at the interval of a tritone, and the inversions being combinatorial with their transpositions likewise a tritone apart. It follows that the retrogrades of these aspects reflect the same intervallic combinatorial relationships. The complete set-complex matrix (Set A) is as follows:

\(^1\) The one exception is the third movement, which is discussed below.
SET-COMPLEX MATRIX A

I

0 3 2 11 1 10 9 6 8 7 4 5

P 0 E G F# E b F D D b B b C B G# A 0 R
9 C# E D# C D B B b G A G# F F# 9
10 D F E C# E b C B A b B b A F# G 10
1 F A b G E F# E b D B D b C A B b 1
11 E b G b F D E C# C A B B b G A b 11
2 F# A A b F G E E b C D D b B b B 2
3 G B b A F# A b F E C# E b D B C 3
6 B b D b C A B A b G E G b F D E b 6
4 A b B B b G A G b F D E E b C D d 4
5 A C B A b B b G G b E b F E C# D 5
8 C E b D B C# B b A G b A b G E F 8
7 B D D b B b C A A b F G F# D# E 7

RI

Note that not only are all aspects of the original set combinatorial with their transpositions at the tritone, but that, along with their transpositions:¹

\[ P_0 \langle C \rangle I_7 \] and \[ RI_{11} \];
\[ I_0 \langle C \rangle R_{11} \] and
\[ R_0 \langle C \rangle RI_7 \]

¹ The symbol \( \langle C \rangle \) means "is combinatorial with".
Such combinatorialities are a foregone conclusion, of course, in the case of any all-combinatorial set, but they are simply delineated here for convenient reference. Their stipulation, however, points up another interesting numerical coincidence. This has to do with the numbers "7" and "11" (note above I₇, R₁₁ and RI₇). Amelia, the heroine of the story, was superstitious: her lucky number was "seven". In the dice game, the numbers seven and eleven are significant. This will be discussed below in connection with the derivation of "Amelia's motive", but it should be pointed out here that the occurrence of these intervallic symbols in the context of combinatoriality was purely accidental.

In addition to the matter of combinatoriality, the composer sought one other feature in the construction of the original set. It might be called an extreme delimitation in the use of melodic resources or, in other words, intervallic construction. On examination of the original set, one finds that it is made up of only two basic intervals, the third and the second. The thirds are all minor, the seconds major and minor.

It was felt that such restriction bore a certain musical relationship to the essence of the story. The inexorableness of the tragedy, the compression, not only of the expanse of latent human emotion but of all the
events, both trivial and consequential, into a tiny module of time-versus-experience, all the elements of the story seem vertically rather than horizontally aligned. The Ballad of the Sad Café is like a dream. To be precise, the musical representation of this ballad should perhaps be a single chord. Indeed the work opens with a chord, which is built up gradually over the first seven measures by chronological entries of the twelve pitches of the original set. The confinement of the intervallic content of the set, moreover, to minor thirds and seconds (or major sixths and sevenths) contributes a rather high degree of chromatic intensity, which was desired. On the other hand, it also presents some interesting problems, especially in regard to the choice of certain vertical sonorities.

Examination of the original set reveals further structural properties. Note that it divides logically into four trichords, each of which is constructed of a minor third and a major or minor second:

(1) E G F#  (2) Eb F D  (3) Db Bb C  (4) B G# A.

Trichord (4) is an inversion of (1), and (3) is a mirror retrograde of (2). These properties are deliberately exploited in the closing section of the exposition of the sixth movement (mm. 95 - 146, p. 83 ff.), but they functioned in the initial design of the set simply as a melodically unifying principle. Generally speaking, not only the
trichordal, but also the tetrachordal and hexachordal dissections of the set are utilized, and re-orderings of pitches within each entity occur with some frequency.

There are four germinal motives on which the work is based. The first of these might be called the Grundgestalt of the piece, while the other three are on the order of Leitmotivs representing the three principal characters in the drama: Amelia Evans, Lymon Willis and Marvin Macy.

The first motive (a), which permeates the entire work, and might be thought of as representing the underlying tragic theme of the drama, consists of the first four notes of the original set:

\[
\text{(a) } \begin{array}{c}
\end{array}
\]

The motive of the infamous Marvin (b), which is not fully developed until the final movement, is the inversion of the first motive:

\[
\text{(b) } \begin{array}{c}
\end{array}
\]

Lymon's motive (c) consists of two segments: the rapid reiteration of a single pitch (1) followed by the second trichord of the original set (2):

\[
\text{(1) } \begin{array}{c}
\end{array}, \text{ (2) } \begin{array}{c}
\end{array}
\]

\[
\text{(c) } \begin{array}{c}
\end{array}
\]
Amelia's motive was derived from the original set, thus creating a derivative set complex. The derivation is based on Amelia's lucky number "seven" and is arrived at by taking, in chronological order, every seventh tone of the original set, creating the following series of pitches:

Set B: \[ E \ B^b \ G^b \ B \ F \ A \ C^\# \ G \ C \ E^b \ A^b \ D \]

The first five tones of this new row constitute Amelia's motive (d):

\[ (d) \]

By omitting the ninth tone (the pitch "C") from the newly derived 12-tone row, we arrive at a symmetrical 11-tone row in which the above pentachord (d) is repeated sequentially at the interval of a major sixth after the intervening pitch "A":

\[ (e) \]

This sequential repetition leads into the transposed (at the minor third or major sixth) prime versions of the derived set, and is exploited in the fourth movement, the movement featuring Amelia and her love for Lymon. The eleven-tone
row was evolved on the basis of considerations of melodic structure. In the light of Amelia's numeralogical superstition (i.e., the association of the numbers seven and eleven in the dice game), it is an interesting coincidence. This newly derived set complex (B) is shown here for reference:

**SET-COMPLEX MATRIX B**

I
0  6  2  7  1  5  9  3  8  11  4  10

P  0  E  B\textsuperscript{b}  G\textsuperscript{b}  B  F  A  C\#  G  C  E\textsuperscript{b}  A\textsuperscript{b}  D  0  R
6  B\textsuperscript{b}  E  C  F  B  E\textsuperscript{b}  G  C\#  F\#  A  D  A\textsuperscript{b}  6
10  D  G\#  E  A  E\textsuperscript{b}  G  B  F  B\textsuperscript{b}  D\textsuperscript{b}  G\textsuperscript{b}  C  10
5  A  E\textsuperscript{b}  B  E  E\textsuperscript{b}  D  F\#  C  F  A\textsuperscript{b}  D\textsuperscript{b}  G  5
11  E\textsuperscript{b}  A  F  B\textsuperscript{b}  E  A\textsuperscript{b}  C  F\#  B  D  G  D\textsuperscript{b}  11
7  B  F  D\textsuperscript{b}  G\textsuperscript{b}  C  E  G\#  D  G  B\textsuperscript{b}  E\textsuperscript{b}  A  7
3  G  D\textsuperscript{b}  A  D  A\textsuperscript{b}  C  E  B\textsuperscript{b}  E\textsuperscript{b}  G\textsuperscript{b}  B  F  3
9  D\textsuperscript{b}  G  E\textsuperscript{b}  A\textsuperscript{b}  D  G\textsuperscript{b}  B\textsuperscript{b}  E  A  C  F  B  9
4  A\textsuperscript{b}  D  B\textsuperscript{b}  E\textsuperscript{b}  A  D\textsuperscript{b}  F  B  E  G  C  G\textsuperscript{b}  4
1  F  B  G  C  G\textsuperscript{b}  B\textsuperscript{b}  D  A\textsuperscript{b}  D\textsuperscript{b}  E  A  E\textsuperscript{b}  1
8  C  F\#  D  G  D\textsuperscript{b}  F  A  E\textsuperscript{b}  A\textsuperscript{b}  B  E  B\textsuperscript{b}  8
2  F\#  C  A\textsuperscript{b}  D\textsuperscript{b}  G  B  E\textsuperscript{b}  A  D  F  B\textsuperscript{b}  E  2

RI
The following discussion will deal with the movements of the work individually, regarding both the utilization of motivic material discussed above and the relating of musical elements to the substance of the drama.

First Movement: Prologue

This opening movement sets the general tone of the work and, in so doing, follows the design of the novel, which begins by picturing the town and the boarded up café, after the events of the story have taken place. The mood is that of desolation, loneliness, boredom, the futility of life, poignantly emphasized by the wasted face of Amelia peering now and then from an upstairs window of the café. The music attempts to reflect this spiritless atmosphere while, at the same time, suggesting something of the human emotion and human failing that has led to the present state of things.

The movement is based entirely on $P_o$ of the original set (Set A). As mentioned above, the opening announcement of the set occurs as a pyramiding chord in chronological order. At m.2, the oboe states the principal motive which is treated contrapuntally in various permutations dictated by the order of the set. Beginning in m. 22, the combinatoriality of the set is exploited in canonic imitation between the first and second violins, and this imitative
treatment leads to the climax of the movement in m. 31. From this point there is a general subsiding of the tension, and the movement closes in the atmospheric mood in which it began.

Second Movement: Lymon's Entrance

The rather explosive declaration by the trumpet, followed by awkwardly syncopated ejaculations in the woodwinds, lower brass, piano, and low strings, signals the arrival in town of a most unusual visitor, Lymon Willis, the hunchback dwarf who claims to be a cousin of Amelia.

After the four-measure introduction described above, Lymon's unsettling entrance is characterized by two musical elements: (1) the muted trumpet, beginning in m. 9; and (2) the deliberately awkward, plodding, seven-beat accompaniment in the bassoons, piano, and strings. The entire trumpet theme (mm. 9-20) is constructed of the second trichord from each of the prime versions of Set A, taken in order from top to bottom as they occur in the set complex (See Matrix A above). Hence the series of pitches is: $E^b, F, D, C, D, B, C^\#, E^b, C$ etc. The bassoon, piano and string accompaniment consists of a re-ordering of the other nine pitches of Set A (i.e., excluding the second trichord, which is the opening trichord of the trumpet theme).

In mm. 20-23, the violins, violas and cellos give the
first hint of foreboding with Marvin's motive (b) in successive statements of $I_3$ and $I_{10}$ of Set Complex A.

The first harmonized version of Lymon's motive (c), in trumpets and horns, occurs in mm. 24-25 and is an example of one of the departures from serial practice mentioned earlier. It is simply a parallel statement, by each of the six instruments, of the second trichords of $P_0$, $P_9$, $P_4 P_{11}$, $P_7$ and $P_2$ of Set Complex A. Note, however, that in this trumpet and horn statement, followed by the 5-note unison answer in the strings, are found all twelve tones of the aggregate. The immediately succeeding harmonization of the motive (mm. 26-29) is more authentically serial in that it involves simultaneously all four trichords of the prime set ($P_0$), each of which is re-ordered to fit the general contour of the motive.

A similar kind of re-ordering of pitches occurs in the flute, clarinet and bassoon passage of m. 30, but a stringent attempt is always made in such instances to preserve the integrity of a given trichord, tetrachord or hexachord. Measure 30, for example, involves re-orderings of the three tetrachords each of $P_0$ (flute 1), $P_e$ (flute 2), $R_e$ (clar.), and $R_0$ (bassoon), all from Set Complex A. The only infraction of the rule here occurs in the first flute passage, wherein the fourth pitch of tetrachord 2 is exchanged with the first pitch of tetrachord 3, and this was done to
achieve the desired shape of the individual line. This example admittedly comes from a relatively minor, transitional point in the movement, but it is pointed out as a clear example of numerous such departures from the rule which occur throughout the work.

There is a period of relaxed tension (mm. 31-41) when Lymon pauses in his narrative to wipe the perspiration from his face and looks beseechingly for signs of understanding from his listeners. The recounting of his background resumes in m. 42 and from here to m. 71 Lymon's motive (c) continues to be developed and elaborated. There follows a transition passage (mm. 72-87), based on the principal germ motive (a), when Lymon finishes his story and begins weeping. Amelia approaches him, offers him a drink and comforts him (mm. 88-121). The music here obviously exploits Amelia's motive (d), using, in the melody only, the eleven-tone row from Set B - i.e., omitting the ninth tone of the set (the pitch C). In the closing measures of the movement (122-132), she takes Lymon into the Café, as the wind instruments mount a final stretto statement of Lymon's motive (C) beginning on all twelve pitches, or, in other words, using the second trichord of each of the twelve prime versions of Set A.
**Third Movement: Rumors**

This movement, scored for winds, percussion, and piano only, is based on a new set, the creation of which resulted from three considerations: (1) the subject of the movement (rumors of the townspeople about the Amelia/Lymon relationship) which suggests a condition far removed from the truth; (2) the desire for a comic relief of sorts from the emotional intensity of the drama; and (3) the further desire for an all-interval set, to contrast with the highly restricted intervallic structure of Set A. The movement is not, however, totally divorced from the rest of the work in terms of pitch material, as elements from Set Complex A are used in an accompanying role.

The new set (C) is as follows:

Set C: \[ F \, E_b \, G \, A \, D \, A_b \, G_b \, B_b \, C \, B \, E \, D_b \].

The movement is a sectional theme and variations, a form musically symbolic of "rumors". The 12-measure theme, stated by the first clarinet, is symmetrically constructed. The first half runs through the twelve tones of \( P_o \), then repeats the first tone (\( F \)); the second half reverses the series (\( R_o \)). Thus the pitch order of the theme is:

\[
\text{\( P_o \)} \quad \text{\( R_o \)}
\]
The theme is accompanied in the second clarinet by a countermelody consisting of a pitch re-ordering of the three tetrachords of the original set (Set A), $P_{10}$:

Tetrachord: 1 2 3

Like the main theme, the last half of the countermelody is the retrograde of the first twelve pitches.

The nine variations proceed in rather standard fashion. Note that, with each successive variation, the theme tends to become increasingly distorted, the general contour of the melody being the only element which is to some extent maintained. The distortion results from the gradual addition of instruments, causing a given pitch of the melody to fall in a different member of the vertically aligned aggregate with each recurrence of the pitch.

**Fourth Movement: Amelia**

As mentioned above, in regard to the derivations of motives, this movement -- which attempts to express musically both Amelia's loving care for Lyman and that complex amalgam of human qualities which define her persona -- is based entirely on "Amelia's motive," or Set B. It begins
with seven\(^1\) statements of the five-note motive in the transposed primes of the set in the following order: \(P_3, P_7, P_{11}, P_{1} \) and \(P_5\). The latter statement \((P_5)\) by the first oboe is fragmentary, consisting of the last three tones of the motive. This three-note fragment receives treatment later in the movement.

The first expanded statement of the motive begins with the violas in m. 14 \((P_o)\) and exploits the sequential nature of the eleven-tone set, discussed above, which invites "modulation" to various transpositions of the prime set. For example, the set begins in m. 14 with the first five tones of \(P_o\). The "intermediate" sixth tone \((A)\) follows in m. 15. The first violins, beginning on the fifth beat of m. 15, complete the row with tones 7, 8, 10, 11 and 12 of \(P_o\), and these last five tones become tones 1, 2, 3, 4 and 5 of \(P_g\). The sequential process is then repeated beginning with \(P_g\). Note that the ninth tone of the twelve-tone series has been omitted. This omission occurs only in the melodic use of the set; the omitted tone may, however, appear somewhere in the texture.

Generally speaking, the horizontal, or melodic, elements of this movement utilize the primes of Set Complex B,

---

\(^1\) Again an accidental numerological coincidence. The 7/4 meter of the movement, however, is a deliberate symbolism.
whereas the vertical elements—insofar as they perform purely harmonic functions and are not merely vertical alignments resulting from linear counterpoint—make use of aggregates chosen from the set inversions.

In the formal sense, the movement is broadly ternary (Introduction, ABA'). Section A extends from m. 14 to m. 23, followed by a brief transition (mm. 23-27). Section B (mm. 28-35) is again followed by a transition (mm. 36-37), and A' begins at m. 38.

The middle section exploits the three-note fragmentation of the motive, from $P_9$, in a modestly developmental fashion. It will be noted that the "slap-string" accompaniment in this section employs all twelve tones of the aggregate.

Section A' strives for an emotionally heightened and expanded restatement of the "Amelia motive," with the principal melody in the unison strings and a derivative counter-melody in the first horn, accompanied by the harmonic figuration in the harp and woodwinds. The final, tragically hopeful utterances of the motive occur in mm. 48-51 in the horn, English horn, harp and oboe.

Ideally, this movement should be danced by Amelia alone, but, because of the length of time involved, this may be impractical. Alternatives might be to include Lymon in a supportive capacity or to use two secondary
male solo dancers in an abstract supportive role. Whatever
the choreographic decision in this matter, Amelia should
certainly be the featured dancer.

Fifth Movement: Gathering at the Café

The movement is in three sections: (1) the gathering
of townspeople in the café -- the general confusion and
personal interactions (mm. 1-34); (2) Amelia's loving care
for a sick child (mm. 35-74); and (3), growing out of sec­
tion (2), an abstract commentary in music and dance on the
inexplicable and aleatory nature of human love (mm. 75-96).

It begins with the original set (A). The first two
measures illustrate the manner in which the pitch material
of the set complex is handled throughout the first section:
In the first measure, clarinets and bassoons sustain a
chord consisting of tones 1, 2, 9 and 11 (E, G, C and G#)
of P₀. This chord is picked up by the violins, violas
and cellos. The first and second violins do a glissando
from E and G to D# and F#, which is the first tetra-
chord of Set A. The violas glissando from C to Dᵇ, the
first two tones of RI₁, and the cellos glissando from G#
to A, the last two tones of P₀. The remaining four
tones of the 12-tone aggregate are filled in by trombones
and tuba in the second measure.

The row RI₁, begun in the violas, is continued in the
bass clarinet and bassoon (m. 4) with the last four tones of the first hexachord, while the string pizzicato, beginning in the same measure continues \( P_0 \), which was begun in the flutes and xylophone in measure 3.

The combination of \( P_0 \) and \( RI_1 \), (combinatorial aspects of Set A) continues through measure 7. In mm. 8-11, the strings employ \( RI_1 \) while the winds use \( R_0 \), the latter beginning with the second hexachord of \( R_0 \) in order to maintain combinatoriality. Beginning at measure 12, this process is repeated sequentially, using \( RI_5 \) and \( R_4 \) respectively.

In measure 16, the clarinets and bassoons exploit the minor second intervals in Set A, using \( P_{11} ^{11} \) \((A^\flat \rightarrow G, D^\flat \rightarrow C, B \rightarrow A^\#, \text{and} \ G^\flat \rightarrow F)\). The process is sequentially repeated in measures 17, 18 and 19, using \( P_5 \), \( P_2 \) and \( P_7 \) respectively. Running counter to this four-measure sequence, the piano uses the retrograde of the "Amelia motive" (Set B) with two measures of \( R_{10} \) and two of \( R_1 \). Note that the piano begins the statement of each of those two rows on the eighth tone of the row because the first seven tones are present in the clarinets and bassoons.

In mm. 21 ff., the piano begins a stretto carried on by the woodwinds, which is based on the "Amelia motive" (d). Note, however, that the piano employs \( R_0 \) of the original Set (A), making use of tetrachord permutations.
The pitches of each tetrachord, in chronological order, are so re-ordered as to suggest the general contour of Amelia's motive. The woodwinds, on the other hand, use various primes of Amelia's Set Complex (B), subjecting them to a different kind of permutation: the initial tritone, between the first two tones of the row, has been filled in by three chromatic sixteenth notes to make the point of imitation conform to the opening four-note scale in the piano. Regarding the connection between this sudden, rather turbulent, passage and the drama, it is intended again as an ominous foretelling of Amelia's ultimate fate.

The tetrachord re-orderings of the retrogrades of Set Complex A, described above, continue in the woodwinds and strings in measures 25-35. The six-voice brass chords in the same section (mm. 27-32) are composed of the trichords, taken in chronological order, of $R_{11}$ and $R_6$ of Set Complex A.

This succession of chords, incidentally, may serve to illustrate a prevailing predilection by the composer in the selection of vertical alignments throughout the work. As implied by the absence of such discussion thus far, there is no harmonic "system", or purely rational method, which is applied consistently throughout, other than a certain order which is governed by the order of the pitch material itself. The series of brass chords (mm. 27-32) is as follows:
The first governing factor is the chronological order of pitch material, as, for example in the present instance, the simultaneous, successive trichords of \( R_{11} \) and \( R_6 \) of Set A. Having thus established the order, the voicing and spacing of the pitches are decided by two factors: (1) the preferred sonority of each vertical aggregate; and (2) the voice leading in each horizontal strand of the texture. While there is no systematic process in the choice of vertical alignments, examination of the above series of chords will reveal a preference for a certain combination of intervals in each chord, notably the perfect fourth and the major or minor seventh. The seventh is present in all of the chords. The perfect fourth appears in all of them except nos. (11) and (13); each of these two chords, however, contains four intervals of the seventh.

The quiet section from measure 35 to measure 74, during which Amelia ministers to the sick child, makes use of various aspects of the original Set (A). The use of this set, and the absence of Amelia's motive at this point, emphasizes
the interdependence of Amelia and the people of the town. Hence, the germinal set of the entire work is appropriate here. It is, in a sense, the "motive of the Café".

The final section of this movement, beginning at measure 75, is an attempt to symbolize the multifarious nature of love. The initial symbolism is the simulated tuning of the orchestra, representing the striving for unity. Against the "tuning" in the strings, the first oboe states the "Amelia motive" which is answered by the first horn. The English horn then intones the "fate motive," the first five tones of $RI_8$ (Set Complex A), which is imitated in all eleven transpositions by various wind instruments. Against this sound complex of "tuning" and overlapping motives, the first flute, first clarinet, first trombone, fourth horn and first oboe interject quotations from famous works concerning ill-fated love. There is a dissolution of all this activity into the indeterminant measure (m. 94), out of which the first horn emerges with a final pronouncement of the "fate motive", from $RI_{10}$ of Set Complex A. The movement ends with the unanswered question in the strings and celesta.

Sixth Movement: Marvin, Amelia and Lymon; the Fight

This movement represents a summation of the entire drama. It is in sonata form and divides into six dance episodes:
Exposition (mm. 1-146)

(1) Theme I (mm. 1-40) - Marvin Macy returns from prison.

Transition (mm. 40-59)

(2) Theme II (mm. 60-94) - A flashback to the brief and unhappy marriage of Marvin and Amelia.

(3) Closing Section (mm. 95-146) - Lymon, at first ludicrously, then aggressively, tries to capture the attention and favor of Marvin.

Development (mm. 147-218)

(4) Evolution of the love triangle among the three principal characters; the fight between Amelia and Marvin begins at measure 181; at the close of the development (mm. 216-218) Amelia gains the advantage.

Recapitulation (mm. 219-333)

(5) Reprise of Theme I (mm. 219-252) - The fight continues; at measure 249, Lymon leaps into the fray, and Amelia is overcome.

Transition (mm. 253-265)

(6) Reprise of Theme II (mm. 266-333) - Amelia is left alone and desolate; the final stretto, beginning at measure 294, builds Amelia's 5-note motive to a climax at measure 311. In this closing dance sequence, Amelia could be joined by members of the corps in a symbolic expression of the ultimate, all-encompassing tragedy.
The opening theme, containing Marvin's motive (b), makes use of $I_0$ of Set Complex A. Against the theme, initially stated in the violins, the horns carry a dissonant, closed-chord accompaniment utilizing the combinatorial aspect $I_6$. The theme is elaborated and extended through two set transpositions, $I_3$ (mm. 12 ff.) and $I_3$ (mm. 25 ff.), before dissolving into the transition (mm. 40-59), which is based on $P_5$.

The Andante Tranquillo section (Theme II - mm. 60-94) exploits the Amelia motive in various aspects of Set Complex B: beginning with $I_3$ in the violins, violas and cellos; and continuing with $P_6$ in the clarinet and oboe, as well as in the double bass, pizzicato. At measures 76 and 77, the horn and English horn enter, respectively, with $P_9$.

The Closing Section (mm. 95-146) returns to Set Complex A, beginning with $I_4$, in trombones and tuba, and $P_9$ in clarinet and bassoons. The aggregates of both rows are completed by the violins and timpani. As the section builds, $P_9$ becomes the basis of the entire texture. Note the trichord re-orderings employed in the statements of Lyman's motive (mm. 110 ff.), all taken from $P_9$: the first trumpet makes the initial full statement of the motive with the second trichord; the second flute and second oboe follow with trichord (3), first flute and piccolo with (4), and second horn with (1). These four
initial entries are in original pitch order. Succeeding
statements of the motive, however, find the trichords
re-ordered.

A further pitch re-ordering occurs in the three
flutes at the beginning of the Development (mm. 147 ff.).
The three instruments interchange the four trichords of $P_9$
(Set A), each trichord re-ordered. Beginning in m. 165,
cellos and basses state Marvin's motive (b) from $I_7$,
followed by an ostinato on motive (a) in the piano, using
the first hexachord of $P_6$. The English horn enters
(m. 169) with Amelia's motive (d) from $P_5$ of Set B, fol-
lowed by Lymon's motive (c) in the oboe from $P_6$ of Set A.

This sequence of events is then repeated, transposed and
with a change in instrumentation.

Beginning with the stretto (mm. 181 ff.), when the
fight commences, the development deals primarily with
Marvin's motive (b), with occasional interjection of
Lymon's motive (c). Amelia's motive (d) does not enter
until m. 209, when it rises up in the bass to be echoed
by four horns in mm. 216-218.

The Recapitulation, beginning at m. 219, brings a
more agitated and climactic return of the first theme,
again using $I_6$ of Set A. This culminates with Amelia's
defeat, announced by horns, trombones, and trumpets in
mm. 249-252.
After the brief transition, Amelia's motive receives expanded treatment in various transpositions, beginning with $P_2$ (Set B) in the violas at m. 271. The final stretto (mm. 295 ff.) alternates prime and inversion aspects of Set B with each statement of the motive, beginning, for example, with $I_9$ in the bass clarinet and first bassoon, followed by $P_{10}$ in the second bassoon and contrabassoon, then $I_8$ in the third trombone, and so on. There are seven entries of the primes and seven entries of the inversions, climaxing with the horn, trumpet and flute statement of the motive on $P_7$ beginning at m. 310. The work closes with a return to the same atmosphere in which it began. The germinal motive (a) receives its final inversion in the closing notes of the English horn.
Edwin Armistead Freeman was born in Spartanburg, S.C., May 2, 1928. He received the Bachelor of Science degree in Civil Engineering at Clemson University in 1949, the Bachelor of Music degree at Louisiana State University in 1954, and the Master of Arts degree at Columbia University in 1968. In the summers of 1955 through 1958 he was a student of conducting at Ecole Monteux in Hancock, Maine. From 1959 to 1965 he was on the administrative staff of Columbia University, and, from 1965 to 1969, he was Director of the High School and Chairman of the Program in the Arts at the Dalton School, a private day school in New York City. In 1969, he joined the faculty of Clemson University, where he is currently Assistant Professor of Music.

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EXAMINATION AND THESIS REPORT

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Approved:

[Signatures of Major Professor and Chairman, Dean of the Graduate School]

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VOLUME II

A Dissertation

Submitted to the Graduate Faculty of the
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in partial fulfillment of the
requirements for the degree of
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in

The School of Music

by

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INSTRUMENTATION

3 Flutes (3rd doubling Piccolo)
2 Oboes
1 English Horn in F
2 Clarinets in B\textsuperscript{b}
1 Bass Clarinet in B\textsuperscript{b}
2 Bassoons
1 Contrabassoon

4 Horns in F
3 Trumpets (1\textsuperscript{st} in B\textsuperscript{b} and C; 2\textsuperscript{nd} and 3\textsuperscript{rd} in B\textsuperscript{b})
3 Trombones (2 Tenor; 1 Bass)
1 Tuba

Timpani (1 - 23"; 2 - 25"; 1 - 28")
1 Xylophone
1 Snare Drum
1 Suspended Cymbal
1 Pair Crash Cymbals
3 Temple Blocks: High: \[ \text{\textsuperscript{\textbullet}} \text{\textbullet} \text{\textbullet} \] Medium: \[ \text{\textbullet} \text{\textbullet} \text{\textbullet} \] Low: \[ \text{\textbullet} \text{\textbullet} \text{\textbullet} \]
1 Harp
1 Pianoforte
1 Celesta

Strings
NOTATION SYMBOLS

strings: Rap with knuckles on belly of instrument.

arp: Slap the four strings with the hand.

Rap with knuckles on sounding board.

Slap the strings in the approximate pitch vicinity indicated.

"Crushed" glissando within indicated pitch range and in direction indicated by arrow.

Dampen all vibrating strings at the point in time indicated by the symbol.

general: Main theme or motive

Secondary theme or motive

iii
Meno mosso (MM = c88)
III. Rumors

Animato ed a battuta (MM 1 = c. 120)

Flute

Oboe

Clarinet

B. Clarinet

Bassoon

C. 'Bass

2 Horns

2 Trumpets

2 Trombone

Percussion

Timpani

Piano

Var. 1

P1

Cl.
Change $D^\flat$ to $D^\natural$, $B$ to $E^\flat$
V. Gathering at the Café

Allegro (MM J = c. 116)
poco rallentando

Meno mosso (MM 1 + c 100)
Ispedizione A'suare - Repeat given motives at random until downbeat of next measure. No 1 and Temp. real begin on conductor's cue.

A tempo e ritenuto -

Flute
Harsher
Oboe
Woodwinds
Clarinet
Bass Clar

Horns
Last Horn

Bassoon
Last Bassoon

Trumpet
Tenor Horn

Tuba

Percussion
Tempo

Celeste

Violin I
Violin II
Oboe
Violin III
Cello
Double Bass
VI. Marvin, Amelia and Lyman; the Fight