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"Through a Glass Darkly," for Soloists, Double Chorus and Orchestra.

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Louisiana State University and Agricultural & Mechanical College

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Through a Glass

THROUGH A GLASS DARKLY

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
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May, 1978

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I would like to thank Dr. Kenneth Klaus, Alumni Professor of Music at LSU Baton Rouge, for his help, insight and encouragement with this project. Special thanks go to my student, artist Bill McGreal, for his pen drawings placed at the opening of each movement of the score. They are indeed a true visual realization of the musical and poetic ideas and imagery of this work.

I would also like to express my deepest gratitude to Dr. Kenneth Mitchell, my spiritual father and friend, whose creative efforts on my behalf aided in rekindling a creative life-course in which this project is but another step.

And to my family, my children, Tami and Mark, and especially my husband Harvey, whose love and support sustained me through the creation and final realization of this work goes my heartfelt appreciation.

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GLOSSARY OF TERMS

- Cluster - an aggregate or assemblage of pitches or sounds.¹
- the "a-cluster" is primarily an aeolian-mode cluster.
- Density - in general, the state of being dense, specifically: the quantity of anything per unit of volume or area.
- in music, the structural quality resulting from a cluster being performed in a specific manner in the musical texture.
- Density band - sustained performance of a density over a period of time.
- additive density band - a density band in which new elements are successively added, usually in a pre-set order, which modify the quality of the textural/timbral sound.
- moving density band - individual sounds in the density enter and re-enter giving the effect of textural/timbral fluctuation.
- static (or solid) density band - individual sounds in the density remain uninterrupted, resulting in a steady unbroken textural/timbral effect.
- "chatter" density band - a moving density band in which the articulations of the sound entries are fast and erratic, resulting in a high ratio of non-pitched to pitched sound.
- Density modulation - the process of changing from one density to another density.

¹This definition of cluster is somewhat different from those currently in print because of the exclusion of reference to specific pitch intervals. The reason for this is that the author wished to include the possibility of non-pitched clusters, as well as the possibility of "open-clusters", or cluster-inversion in the definition. The term "aggregate", used in the definition, implies close relationship of cluster elements in a sound-mass, but does not specify their exact distances. This word then, is a primary supporting word in the original definition.

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Development - in general, the process of growth from something small to something large;

- in music, the process of growth from an original basic idea to a full expression of that idea.

Evolution - development leading to a specific end, which is often an intricate form produced by a series of (repeated) motions.

Free generation - development, but without the (necessary) use of series and/or repetitions of the original idea.

Generating cell - the basic idea: interval, interval pattern, cluster or sound-entity which is the origin of that which follows. It is analogous to 'motive' in purely tonal music.

Heterophony - the simultaneous sounding of several variants of an idea, textual, melodic, rhythmic, timbral or textural.

Juxtaposition - the placing of similar or dissimilar music units side by side without necessarily preparing their relationship.

Layering - the disposition of instrumental groups in the texture by aurally perceptible strata.

- "functional layering" occurs when the compositional layering process involves instrumental groups each of which is performing a specific structural function.

Modulation - traditionally, a change of key within a (tonal) piece or the process of changing from key to key.

- more recently, the term has been extended to other parameters, e.g., the metric modulation of Elliot Carter and timbral modulation in electronic music.
- here the term is used to mean the interlacing of structural elements in a changing texture in order to arrive at a new textural entity. (This, in a broader sense, is analogous to the process which often occurs in pivotal modulations in the harmonic parameter in tonal music.)

Pillar - a verticalization (interval or sonority) which is being used as sectional divider, and may be a cluster inversion.

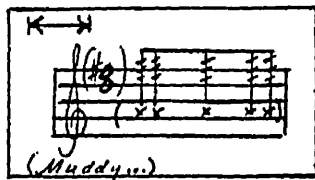
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- Serial - music which is usually, but not necessarily, non-tone-centered, and which has the order of succession of the units of one or more parameters pre-determined. Implied in the use of the word are the various non-hierarchical means for opposing the establishment of tone-centeredness, e.g., avoidance of regular use and patterning of consonant intervals in set construction, and the establishing of dissonance as a norm for aural perception; as well as the several compositional practices often employed in such music, e.g., the generation of the serial order of other parameters, or of the horizontal and vertical materials by interval cell, and the spacing and employment of textural elements in such a way as to avoid reinforcement of any pitch.
- Texture - in general, the manner of structure; the structural quality resulting from the artist's blending of elements.
- in music, traditionally, the disposition and interaction of horizontal (melodic) and vertical (harmonic) elements, (assuming that music is two-dimensional).
 - more recently, the term has been expanded to include for example, these other elements: thickness and range of instrumentation as well as the timbral effects of its use (orchestration); the overall effect of rhythmic heterophony; or the sound effect of "layering" of various types. (From this point of view then, musical texture is multi-dimensional.)
- Texture modulation - the process of changing from one texture to another.
- Tonal - tone-centered music. Implied in the use of the word are the various hierarchical means for establishing tone-centeredness: major/minor diatonicism, modal patterning, and pan-diatonicism; as well as the several compositional practices usually employed in such music, e.g., motivic evolution, construction of simultaneities by specific reference to acoustical roots (as in tertian, quartal, and quintal stacks), and spacing and doubling of the texture so as to reinforce certain pitches.
- Trope - additional text and/or musical settings interpolated into the original body of a text for purposes of clarification or description.

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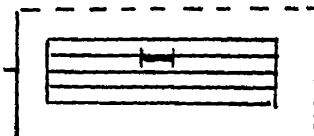
GLOSSARY OF NOTATION

s.p.	= sul ponticello
s.t.	= sul tasto
l.batt.	= legno battuto
ord.	= ordinario
<i>m</i>	= fast, molto vibrato
<i>w</i>	= slow, wide vibrato
<i>⤵</i>	= use chimes mallet
<i>N</i>	= non-metered



Speak words or play pitches indicated at the beginning of the box in fast repetition-groups in free rhythm. Avoid exact coincidence with other players' repetition-groups.

- ↔* indicates performance lasts the length of the measure.
- N↔* indicates performance lasts the length of arrow in N-measures.
- 7"↔* indicates performance lasts 7".



Temporary interruption of a repetition-figure.

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INSTRUMENTATION

2 flutes (fl.)
2 oboes (ob.)
2 clarinets (cl.)
2 bassoons (bn.)
4 horns (hn.)
3 trumpets (trpt.)
3 trombones (tbn.)
2 tubas (tba.)

Percussion: tympani (5, including piccolo tympani) (tmp.)
cymbals (12", 14", 16", suspended) (cymb.)
tambourine (tam.)
bass drum (played horizontally) (b. drm.)
tom-toms (t.t.)
chimes (ch.)
vibraphone (vib.)
piano

Strings: violins (vn.)
violas (vla.)
violoncellos (vc.)
double basses (db.)

Double chorus: sopranos (S.)
altos (A.)
tenors (T.)
basses (B.)

All instruments scored in c.

Duration: about 20 minutes.

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ABSTRACT

Through a Glass Darkly is an original musical composition for double chorus and orchestra based on an original poem by the composer. The text of the poem follows below.

The 'four-movement work employs both serial and non-serial procedures, melodic, contrapuntal, and density writing, as well as the development of musical materials designed to reflect the imagery of the text. The poetic verses portray four ages of man: Birth, Adolescence, Mid-age, and Old-age, and some of the difficulties of these ages. The overall feeling, however, is one of hope and optimism, since there is always an awareness of external Presence.

Specific features of interest in the work are: 1. the ensemble instrumental dialogues of movement I; 2. the functional layering of instrumental groups in the texture of movement II; and 3. the use of textual and musical tropes in movement III. Also of interest are the illustrative drawings opening each movement of the score which visually realize the idea of the text.

Beauty - glorious, new, tender, innocent

from darkness to darkness.

Our kind, crooked by our doing;

bent twig, fallen fruit

abandoned by will to will.

Where is good? love?

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* * *

Against wall, breakers of cries

unknown, unknowing, unwilling to be.

Hurt, sorrow, pain?

Song, joy, peace?

Place, plan, goal?

God? man?

They - thrive; I - hope.

* * *

Strung out, unresponsive, alien, dead.

Winner, nor man, angel, ancestor.

Demon, devil, nothing . . . thing,

Flesh, time, environ, conspire.

Cry, from before, beseeching, blind;

Who can. . .?

* * *

Time - faint, fearful, fleeting, full.

Question, sorrow, pain? Will . . . is.

Yesterday, tomorrow, now, the same.

being-Being; life-Life;

thought-Thought; center-Center.

Not alone, not by will,

only gracious gift.

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CHAPTER I

INTRODUCTION

Primary Goals

One of the principal goals of this work was to present sound imagery which was more or less directly related to the verbal imagery of the poetic text. There is ample precedent for this in textured music from Bach through the twentieth century. To label this process "text-painting" is less than adequate. All ideas must be clothed in tangible modes in order for other humans to comprehend them, e.g., myth, art, and indeed, words themselves. That two modes of representation must be dealt with is always the aesthetic problem of the composer employing text. It was particularly gratifying to the composer then, that the textual and musical imagery was perceived and represented with such visual fidelity by the artist, Mr. McGreal.

A second principal goal was to develop the use of density bands as a means of varied expressivity. Problems emerging from this goal were how to use serial techniques in the formation of densities, and how to combine serial/melodic writing with the use of densities. A third principal goal was to work in such a way that all the materials were developed by internal aural perception without reference to the keyboard.

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These goals have not perhaps been fully realized. However, the composer has discovered some of the limitations of expressivity and density bands, as well as some interesting ways of working with a pitch set. The goal of internal prehearing was in large measure realized. The a-cluster and its development as well as the construction of both serial sets and their full use in melodic and contrapuntal passages were arrived at by purely aural imagery.

Basic Materials and Formal Processes

It was the composer's intent from the beginning to develop basic materials which were both tonal and serial,¹ and to use both tonal and serial processes in combination and juxtaposition. Tonal clarity is employed at the macro-formal level and serial techniques at the micro-formal level. Dynamics and texture are the most significant parameters at the middle level of the form.

There are two basic formative elements in the work: the tonal a-cluster² used both in density bands, and as a generating cell, and two pitch sets, which serve as the sources for the melodic and sonority writing, and for the order of new pitches in several of the additive densities.

¹See Glossary, p. ix.

²See p. vii in the Glossary and p. 15 in Chapter III for further explanation of the a-cluster.

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The micro-formal (intra-section) process is freely generative rather than evolutionary, although there is, of course, some development. The mid-form (intra-movement; section to section) process is both juxtaposition and development. The macro-formal (inter-movement; movement to movement) process is antecedent/consequent binary, a, b; a', b', tonally controlled by the overall cadence architecture and the evolution of the a-cluster.

Instrumentation and Texture

Texture and timbre have been considered equally as important as pitch, sonority, and text in the formation of the music. For example, the choice of instrument for a solo or ensemble melodic line depended on the motivic material and on the textual image being presented. The use or omission of strings with the choral a-cluster depended on how much sound-space was to be opened up in a given presentation . . . a textural consideration.³

Specific textural devices employed in thick textures are
1. 'functional layering',⁴ 2. textual and linear heterophony,⁵ and

³The concept of sound-space is admittedly subjective. Any composer who places instrumentalists in the audience, for example, or uses speakers to surround or criss-cross a space with sound is dealing with the idea. In this work the activation of sound-space has been a consideration, especially with regard to the audience's perception of the various versions of the a-cluster.

⁴See p. viii in the Glossary.

⁵This is, in effect, a type of textural layering.

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3. antiphony between the two choruses and between chorus and orchestra. All wind instruments are scored in c.

Use of Chorus

In many sections, the chorus is used as a part of the orchestral texture (see movement II). Here, untexted use of voices on the syllables "tah" or "tuh" carry the same dynamic markings as the surrounding instrumentation; these choral lines are instrumental in nature and as such add to the overall texture. However, when the chorus is carrying a text, the dynamics reflect its greater prominence in the texture. Elsewhere, solo voices appear in equal ensemble with instruments, for example, the opening of movement I, and sections 3 and 4 of movement II.

The manipulation of the choral a-cluster in movements I and III, and in the accompanimental antiphonies of movement IV, is essentially an application of the processes of 'orchestration' to choral sound. Only in the closing sections of each movement is there a genuinely separate handling of the chorus.

Notation and Meter

The notation used has been either conventional notation or notation which has been fairly well standardized in the past decade and a half. Nonetheless a Glossary of Notation has been included both at the opening of the score and at the beginning of this paper, p. x.

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Meter has been employed throughout the work in the melodic and contrapuntal sections. In ensemble sections which employ a degree of indeterminacy, 'N-meter'⁶ and time lines were used.

A discussion of the text and its setting, tonality and atonality in the work, and a detailed analysis of each movement follows.

...

⁶N-meters are placed in measures that have their own internal rhythm which is not necessarily related to the rhythm of surrounding measures.

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CHAPTER II

THE TEXT AND ITS USE

The Poem

The original poem has been written from the viewpoint of a strong Christian commitment and influenced by some perceptual implications of that view. The four verses are four ages (or stages) of the seven ages of man. The ones represented by the poem are: I. - Birth/Childhood, II. - Adolescence, III. - Mid-age, IV. - Old-age. These ages, of course, may or may not be completely chronological by decade as in the ideal seven-part model of this concept. Instead, they may prescribe stages of maturity which overlap rather than occur successively. Therefore, while the poem and the musical setting are put in chronological order, there are both anticipations and back-references in the musical images.

In reading the poem, the third person point of view should be taken until the final line of each verse, when it then becomes first person. All the verses are pregnant with visual, aural, and conceptual imagery. For this reason, the composer has attempted to realize images as concretely as possible in several ways. First, the basic ideas of the poem have been given visual form in the sketches prefacing each

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movement. Second, the conceptual imagery of the poem proper has seemed to lend itself to a somewhat didactic approach. Therefore, all texted portions are set in syllabic or nearly syllabic style. Dialogue, antiphony, or textural sparcity have usually been employed when text occurs, in order to remain in keeping with this overall intent of clarity rather than obscurity, realistic musical images rather than veiled ones, and direct handling of the verbal/musical material rather than elaboration.

Third, a process has been employed which, in keeping with the goal of clarity, involves textual and musical expansion for the purpose of description and/or clarification of the poetic text. This process is 'troping'¹ and occurs sometimes as interpolation (as it has historically), and sometimes as part of an heterophonic simultaniety, or as a line emerging alone from the surrounding texture.¹

Fourth, the aural images have been designed so that the performers will better perceive and therefore better perform the conceptual images. Examples are: "bent twig, fallen fruit" set to descending ninths for the sopranos and altos in movement I, mm. 52-53; the tension of the words "strung out" reflected by the a-b^b tension in the opening choral section of movement II; and the setting of "flesh, environ, time" to interval pillars for the chorus in movement III, mm. 35 and 50.

¹See Movement IV, mm. 18 ff.

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The Musical Setting of the Poem

Verse 1. Beauty - glorious, new tender, innocent
 from darkness to darkness.
 Our kind, crooked by our doing;
 bent twig, fallen fruit
 abandoned by will to will.
 Where is good? love?

The first verse of the poetic text conveys, from an observer's point of view, the state of man in his beginnings (individual or universal), then poses the questions resulting from this observation . . . where is good? where is love? The music sets forth that state in the a-cluster, at first innocent, soon sullied, and always subject to dissonant influences. The resulting alienation is interpreted as abandonment and gives rise to the questions which are set to cell "x".²

In addition to the a-cluster, which chorally structures the first movement imagery, and the homophonic settings of cell "x", there are three woodwind trio-dialogues which function in two ways: they initially present the basic serial sounds from which most of the melodic and clearly vertical-sonority portions of the work derive, and they act as a perceptual foil to the on-going structural development of the a-cluster.

²See p. 18, note 2 for explanation of cell "x".

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Verse 2. Against wall, breakers of cries
 unknown, unknowing, unwilling to be.
Hurt, sorrow, pain?
 Song, joy, peace?
 Place, plan, goal?
 God? man?
They thrive; I - hope.

The second movement expresses the doubts, questions, and confusion of adolescence in ever-increasing "breakers" of dismay and complaint. Of all the movements, the text is most obscured here by the texture of the orchestral/choral sounds and by the truncated, explosive setting of the some of the one-word questions. From the final homophonic questions emerges some guarded optimism. The a-cluster is never directly present in this movement and the micro-formal organizational principle is a more physical one--the septuple rhythmic ostinato.

Verse 3. Strung out, unresponsive, alien, dead. . .
 Winner, nor man, angel, ancestor.
 Demon, devil, nothing . . . thing!
 Flesh, time, environ conspire.
Cry from before . . . beseeching, blind;
Who can . . . ?

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The tension of the third verse is directly expressed in the tension of the $\underline{a}-\underline{b}^b$ conflict present throughout the third movement. It starts as a single dissonance; but soon many more dissonances begin to color the basic one. The a-cluster never does appear in the body of the movement without this tension. The increasing interpolation of several musical and textual tropes, ends in confusion and choral screaming of the text: "Cry, from before, beseeching, blind" set to the $\underline{b}^b-\underline{a}$ interval, and a further question: "Who can deliver . . .?" set to its sequence, $\underline{c}-\underline{b}^b$. Here the body of movement III ends. The following section is both its coda and the bridge to the final movement. In this section, the a-cluster emerges to provide a solution to the continuing verbal confusion, that is both reminiscent of the beginning and interposed from outside of the course of the poetic text.

The Tropes.

Trope I: (Chorus II, basses, mm. 12 ff.)

And though this world with devils filled
Should threaten to undo us. . .

Trope II: (Chorus I, mm. 17 ff. and 27 ff.)

Demon, whoever, whatever, loathsome, foreign
Pervade, invade, pervert
Muddy, smear, shrink
the free . . . the new.

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Trope IIIa: (instrumental, mm. 40 ff. except for solo alto, mm. 47-49)

Flesh, familiar tyrant . . .!

Trope IIIb: (Chorus I & II, mm. 53 ff.)

(Flesh, environ, time . . . [each])'

Tyrant of naked want . . .

textual heterophony	{	beguiles and makes mind, sight, sense - a god!
		conspires to make the world - a god!
		(flesh, time) conspire to trap - the soul!

Trope IV: (solo tenor chant, m. 63 & m. 67)

-quis me liberavit de corpore mortis hujus?

-Gratia Dei per Jesum Christum Dominum nostrum!

Tropes Va and Vb: (Chorus II, tenors & basses, m. 68)

converging counter- point	{	Va -on earth is not His equal.
		Vb <u>-gratias Domino.</u>

The function of the tropes in this movement is highly varied.

Trope I, the Ein feste Burg-trope, appearing in mm. 14 ff., is a derivative of the a-cluster and here quietly coexists with the build-up of a counter-tonal peak opposing the a-b^b clash . . . more as a presence than as an active formative element. Further, it poses the germinal antecedent for the consequent reappearance of this trope in the coda.

Trope II, the demon-trope, is a textual spin-off of both trope I and line 3 of this verse, and functions clearly as

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description. Trope IIIa, the flesh-trope, an instrumental quasi-jazz trio with slap-bass, is also descriptive and ends with a solo statement of the verbal idea from which the germinal motive of its lines derives. Trope IIIb is the choral development of this trope material, and its parallel ideas are presented in homophonic textual-heterophony immediately preceding the final dissonances.

Trope IV, the quis me liberavit-trope, is a short tenor statement occurring simultaneously with the final question and emerging from it. The trope acts as the bridge to the coda, which in turn is a bridge to movement IV. The final tropes, Va, Ein feste Burg-trope 2, and Vb, the gratias-trope occur in the coda. Each is a different statement of faith, but merges into a union with the other at the end of the movement.

Verse 4. Time - faint, fearful, fleeting, full

Question, sorrow, pain? . . . will is.

Yesterday, tomorrow, now . . . the same

being-Being; life-Life;

thought-Thought; center-Center

not alone

not by will

only gracious Gift.

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The Tropes.

Trope VI: (Chorus II and various spoken solos, mm. 18 ff.)
- occurs with Trope I-3*

textual
hetero-
phony

Yesterday: - yesterday is but a part
- yesterday exists, a fragment of eternity

*- did we in our own strength rest. . .

Tomorrow: - after is a teeming wish
- tomorrow is a timeless hope

*- were the right Man on our side,

Now: - now is a link with beyond
- now is the experience of reality

*- Lord, Sabaoth is His Name;

Trope I-4: (Chorus I & II, basses, mm. 47 ff.)
- on earth is not His equal!

The final verse is a textual synthesis of the several dilemmas of the first three, but with additional perspective. Question and pain remain in one's existence, as does one's will. Time, an implicit element in the flow of the previous ideas of the poem, is confronted and dealt with; now is the link with beyond. Essential elements of one's experience: being, life, thought, and center are transformed by a new element supplied from without as a gift of Love.

Likewise, the musical setting is a synthesis of previous imagery, but with a different perspective. The dissonances of question and pain are encompassed by the ever-widening influence of the d-tonality. Time, (the septuple meter, and the seven-second choir/string antiphonal sections) passes at a slower tempo. The three-fold aspects

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of time: past, future, and present, receive careful heterophonic scrutiny, including the further commentary of the Ein feste Burg-trope 4, which leads to the dissolution of septuple-rhythm as a controlling formal element. The d-tonality in conjunction with trope I-4, envelopes all the other recapitulated sound elements, which appear either complete or truncated, in a final resolution.

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CHAPTER III

TONALITY AND ATONALITY IN THE WORK

Tonal Organization - the a-cluster

The a-cluster is primarily an a aeolian mode, complete. It is sometimes truncated, sometimes extended or otherwise manipulated. In the first movement, the a-cluster represents innocence, potential and quiescent, the ground-of-being out of which all resolution derives. Its first presentation is as a moving density band extending down a tritone to e^b, (mm. 18-19). Secondly, it occurs as a solid density band (mm. 26-31) and finally, it is extended outward to a different center, d (sounding with e, mm. 32-35). Conceptually, innocence once it is in existence, becomes almost immediately modified, and finally stretched out toward a different center, resulting only in questions.

The a-cluster is not actually present in movement II. A-cluster reference points occur in conjunction with other sonorities (trumpets, m. 15); by transient resolution (tympani, m. 20); and negatively, through a^b (choral bass/tympani, mm. 22 ff.) and b^b (mm. 27 ff.). There is, however, no direct reference to the a-cluster, and the final cadence of the movement is on d.

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In movement III, the a-cluster is brought into direct confrontation with challenging tonal elements: primarily \underline{b}^b , then \underline{b}^{\sharp} , \underline{d} and \underline{f} . A new, chromatic statement arises and passes among the choral sections, ascends up to, and finally establishes a stable position of challenge on $\underline{d-f-b}$ (m. 15). Meanwhile, trope I, the Ein feste Burg-trope, an \underline{a} major relative of the a-cluster, is presented by the basses of chorus II (m. 10), and co-exists more or less passively alongside the challenges to the a-cluster. Both are temporarily extinguished in a noisy choral/orchestral burst of 'chatter' density which includes a presentation of trope II, a text-trope in choric imitation.

The a-cluster reappears after the harsh m9 dissonances which close the body of movement III. In the coda section, the a-cluster and two \underline{a} -derived tropes (Va and Vb) are used. These tropes start in contrary motion, move into parallel motion and end finally on a unison \underline{a} .

The handling of the a-cluster in movement IV is direct and declarative. The cluster appears in three sequential fragments which realize the nature of time (mm. 18-28). The \underline{d} -element is introduced in m. 30 and ultimately envelopes the a-cluster. Conceptually, innocence, with the passing of time, becomes affirmatively merged with something else . . . or as the text states: ". . . only Love."

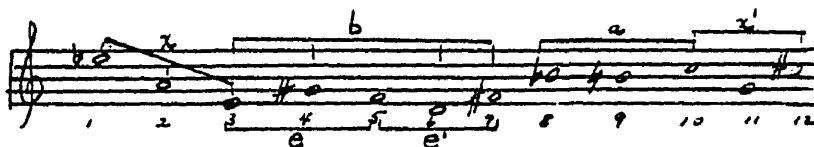
Through a Glass

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The overall tonal architecture of the work is e - d and a - d. All dissonances do not resolve into consonance, but gain new perception on a larger level because they are encompassed by the d-sonority. Trope I is strongly stated by basses from choruses I & II. All elements, the challenging dissonances, the trope and the extended a-cluster merge into the larger Ground-of-Being.

Atonal Organization - the Two Pitch Sets

Besides the tonal material of the a-cluster, the melodic and sonority material (especially that of movements I and II) is based on two pitch sets. The interval content of the sets is such that they are quite tonal. Triad patterns occur, but are used in the sonority construction in a specific manner.¹ The other pitch patterns of the sets are employed as germinal cells of various types and used in the free generation of ideas. (Example 1.)



Example 1. Set I and Its Germinal Cells

¹See Movement II-Analysis, p. 24.

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Cell "a"	= "sigh" figure, the figure from which all m2 and m9 melodic figures derive. Also the interval basis for <u>a-b</u> ^b harmonic dissonance of movement III.
"b"	= interlocked 3rds (M)
"e" & "e'"	= asc.M3 plus returning m3 ²
"x"	= tritone plus P4 ²
"x'"	= desc. P4 plus returning tritone

The idea implicit in cell "e" occurs in many forms. An example of how a germinal cell was generative of new material can be found in the use of the "e" cell: 1. as a melody expanded over an octave in the first bassoon solo of movement I, m. 1; 2. in a variant form in the soprano solo that opens movement II, section 2; and 3. extended to become another figure, cell "b", the interlocked thirds, which occur in the choral pillars of movement III (mm. 35 ff. and 50 ff.), and which also pre-exist in the Ein feste Burg-trope.

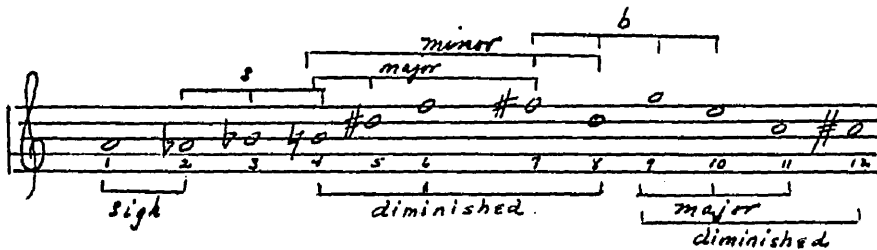
Set II is a derivative of set I; it has many of the same cellular ideas and its hexachords each contain four of the six notes of the corresponding hexachords of set I. However, it is a different

²The conceptual bases for cells "e" and "x" respectively, are "the beginning of knowledge" and "intellectual effort".

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set and is used melodically to open movement II, and as a basis for the brass-sonorities in that movement.³ (Example 2.)



Example 2. Set II and Its Germinal Cells

Cell "b"	= interlocked 3rds (M/m)
"s"	= sonority order
"major"	= major triad
"minor"	= minor triad
"diminished"	= diminished triad

³See p. 24.

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CHAPTER IV

MOVEMENT I - ANALYSIS

Basic Materials. a-cluster
Set I

Instrumentation. Strings
Choir I, SSAATTBB
Choir II, AATT
Flute solo
Oboe solo
Bassoon solo
Soprano solo

Specific Features of the Movement.

Presentation of Set I .

Presentation of a-cluster with development

Use of descending m9 melodic intervals¹

Use of textural modulation (this will be the basis of analysis in this movement only)

Begins on a-center; ends on e-center

Closing questions of the text and final tonal center determine the antecedent nature of this movement on the macro-formal level

¹The m9 is an octave version of the "sigh" cell. Its appearance in this movement is germinal to its full-scale use in movement III. This cell appears both as a melodic development of set I here and as the first interval of set II later.

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<u>Outline</u>			
<u>Material/Instrumentation</u>	<u>Textural Modulation</u> <u>Old features/New features</u>		<u>Measures</u>
A. Dialogue: sop/ob/bssn	-set I		1-7
B. a-cluster: chorus I		-moving density ¹ -plus ostinato I	8-19
A. Dialogue: fl/bssn	-set I -bssn	-fl/no sop	20-25
B. a-cluster: chorus I	-a-cluster	-static density -no ostinato -'twining' motive (sop/bass) -melodic 9ths (solo sop)	26-35
A. Dialogue: fl/ob/bssn	-set I	-str bass pedal pt -fl/ob/bssn	36-40
BC. Recap of choral a-cluster, other materials & final development			41-59
Part 1.	-ostinato I	-ostinato II (tenor imitation of ostinato I)	41-48 (45-48)
Part 2.	-choral static density -a-cluster -'twining' motive -melodic 9ths-alto	-plus strings -a-cluster ext.	49-52
Part 3.		-choral homophonic sonorities; "b" & "x" cells	54-55
Part 4.	-homophony -"x" cell	-two "x" cells used	56-59

¹This moving density band is a modified palindrome in SAT.
(Compare m. 15 with m. 12 and the following measures; mm. 13-14 are free.)

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CHAPTER V

MOVEMENT II - ANALYSIS

Basic Materials. This movement does not contain the a-cluster nor any lyric melodic material. Its development lies largely in the textural, rhythmic and vertical-sonority parameters. The sections are each built dynamically and instrumentally to parody "breakers" (p to sfz or ff, by means of additive instrumentation). Each section successively increases in density and intensity to the end.

Instrumentation. Several groups of freely combined instruments and voices are layered in the texture by specific function.¹

<u>Group</u>	<u>Instrumentation</u>	<u>Material</u>	<u>Function</u>
1.	cl/vln/sop/vib	-cell "x"	-explosive questions
2.	brass section	-set II	-forms breaker shape
3.	sop II/alto/ vln II/vla	-free atonal	-thicken texture (sections IV-VI)
4.	perc/cllo/ch bass	-rhythm patterns	-forms rhythmic and counter-rhythmic structure (basses have quasi-sung free rhythmic questions)
5.	chorus I	-set II and free	-asks final questions

¹The idea of textural layering and differentiation of instrumental function by layer, comes from the oriental gamelan orchestra.

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Specific Features of the Movement. The number seven is used as an organizing feature of this movement. There are seven breakers, a septuple metric ostinato, and several sections that last the number of beats which are multiples of seven or have seven as their last digit. There is flexibility in the application of the latter idea for dramatic and resonance reasons. The object of the use of a numerical pattern in this movement is the transfer of the primary control of the material from the tonal parameter, (the a-cluster) to the rhythmic one.²

Another feature specific to this movement is the derivation of the brass-sonorities from pitch set II. These sonorities are derived in the following manner: the trumpets use a major triad in second inversion in a three-note ascending pattern of root movement from hexachord I, #2-3-4. The tuba employs a diminished triad from hexachord II, #10-12-9, in counterpoint against the trumpets.

(Example 3a.) To this is added one pair of horns in interlocked thirds (cell "b") with the trumpets and a second pair of horns doubling the trumpets one octave lower. The trombone pattern uses

²Conceptually, this signifies that innocence apparently gives way to another, more physical law.

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successive thirds at a tritone transposition to the trumpet thirds plus an added note a M2 below them. (Example 3b.)

3 a. 3 b.

diminished

Examples 3a and 3b. Brass-sonorities

There are five statements of this brass sonority pattern: one initial statement and four sequential statements. These statements, while they are a basic pitch formation in the breaker sections, do not coincide with their sectional beginnings and endings. Rather, they are rhythmically stretched to freely overlap the breaker sections. The five brass statements begin in mm. 15, 26, 34, 37, & 40.

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Outline

<u>Section/Breaker/Group</u>	<u>Instrumentation</u>	<u>Material</u>	<u>Measures</u>
I. 1.	tympani cymbals tambourine	-breakers	45"
2.	same with SAT	-whimpers -sighs -aspirants	75"
Bridge	sop/fl	-permutation of set I	9-10
II. 3. 2.	brass chatter density	-from set II	11-19
	4. bass drum	-septuple pattern	
III. 4. 2.	brass-solid density	-from set II ³	20-26
	4. cello/bass drum	-septuple pattern	
	ADDED:		
	1. cl/vln/sop/vib	-cluster questions cell "x"	
	3. vln II	-free atonal	
	4. choral bass	-free questions (a ^b)	

³See Examples 3a and 3b above.

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<u>Section/Breaker/Group</u>	<u>Instrumentation</u>	<u>Material</u>	<u>Measures</u>
IV. 5. (21 beats)	1. cl/vln/sop/vib	-questions, "x" inverted	27-34
	2. brass-solid density	-set II	
	3. vln II	-free atonal	
	4. tympani bass drum choral bass	-septuple line -free questions (<u>e</u> ^b)	
	ADDED:		
	3. alto/sop II	-free atonal dialogue	
	4. cilo tom-toms	-re-entry <u>b</u> ^b -free rhythm	
V. 6. (18 beats)	1. cl/vln/sop/vib	-questions, cell "x"	34-39
	2. brass-chatter	-set II	
	3. alto/sop II/ vln II	-free atonal	
	4. tympani bass drum cilo	-rest and re-enter	
	ADDED:		
	3. vla	-free atonal	
	4. str bass	- <u>e</u> ^b pedal point	
VI. 7. (19 beats)	1-4. full instru- mentation	-each group = same functions	40-46
	5. full chorus I	-final questions -homophonic -major triad (set II) -free penultimate sonority	

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The movement ends on a d-center, approached by a chordal, chromatic, surrounding-tone pattern: c[#]-e^b-d. Present also at the end is the descending melodic m9, this time e^b-d. The homophonic sonorities and the final d-center determine the consequent structure of this movement on the macro-formal level.

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CHAPTER VI

MOVEMENT III - ANALYSIS

Basic Materials. This movement essentially develops the tension between $\underline{a-b^b}$, the use of choral and string densities, and the use of the pillars of interlocked thirds.¹ Juxtaposition and development are both employed as compositional processes. The form is sectional with each section containing its own material. However, there are large and small ternary implications within this movement, bracketed in the outline below.

Specific Features of the Movement. Five tropes are introduced which, in large measure, are textually and structurally descriptive.

Outline

<u>Section</u>	<u>Instrumentation</u>	<u>Material</u>	<u>Measures</u>
I.			1-16
a Part 1.	chorus I/strings	- $\underline{a-b^b}$ cell; additive development from set II #1-3; 4-6-8	1-5
a' Part 2.	same	-varied repetition 1.	6-9
a'' Part 3.	same, plus chorus II, BTAS chorus I, basses	-varied repetition 2. - \underline{c} pedal point -"winner"-canon -trope I	10-16 (12 ff.)

¹See pp. viii & 17.

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Outline

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<u>Section</u>	<u>Instrumentation</u>	<u>Material</u>	<u>Measures</u>
b II.	sop II/alto/ten strings	-demon-trope 2. -chatter-densities	17-25
III. b'(c)?	sop II/alto/ten trmpts/sop/vln	-demon-trope 2, cont. -solid density-band	26-34
	ADDED:		
	low strings choral basses	-aleatory lines -mocking questions	
IV.			35-64
c Part 1.	chorus I/strings	-interval pillars I	35-39
Bridge	string bass (pizz)	-recurrence of septuple rhythm	(36-39)
d Part 2.	ob/cl/bssn with str bass	-quasi-jazz trio (trope IIIa) -free variant from set II, #3,2,7,10...also controls order of entry	40-49
	solo alto	-free variant, above, with text	
	piano	-close	
c Part 3.	chorus I/strings	-interval pillars II	50-51
c' Part 4.	chorus I & II (a cappella)	-pillars I and II developed	52-60
a Part 5.	chorus I/strings	- <u>a</u> - <u>b</u> ^b cell recurrence - " " sequence	61-64 (63-64)
	tenor	-solo trope IV emerges	
a''' V. (Coda)	chorus I-spoken	-recurrence of lines and tropes	65-68
	-sung	-recurrence of a-cluster	66
	tenor	- <u>c</u> # introduced	67
	chorus II/TB strings	-ADDED: tropes Va & Vb (<u>a</u> -aeolian/ <u>a</u> -major)	68

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The harmonic m9, a-b^b remains the governing dissonance to the end of the body of this movement, except for the final 9th on b-c. The questions and the dissonant close to the body of the movement make it antecedent on the macro-formal level.

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CHAPTER VII

MOVEMENT IV - ANALYSIS

Basic Materials. The final movement in its four sections recapitulates several ideas from the previous movements. For example, the septuple ostinato from movement II recurs, this time at a slower tempo denoting the passage of time. The non-vibrato use of strings, which occur in movement III in a stark context, appear here differently, more peacefully. The a-cluster appears, transposed to e in the first section, but returning to a in the second section. The cluster is then finally absorbed into the d-centered sonority at the end. The brass sonorities in mm. 35 ff. are reminiscent of movement II and are based on cell "x". Like movement II, each section builds in texture and intensity to the end.

Specific Features of the Movement. The movement employs textual heterophony¹, (mm. 18 ff.), overlapping "waves" of a full-range version of the a-cluster in antiphony between chorus I and strings at seven second intervals (also mm. 18 ff.), and the elimination of meter.²

¹Like textural layering, the idea of heterophonic melodic processes has as a source, the oriental gamelan orchestra.

²Meter has not been used for two reasons: the rhythmic ostinato maintains the structure where necessary, but conceptually, the whole problem at issue in the text of this movement is time and its relation to Timelessness. Therefore, it has been appropriate to structure the time-space more freely.

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Outline

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<u>Section</u>	<u>Instrumentation</u>	<u>Material</u>	<u>Measures</u>
I.			1-17
Part 1.			
Intro	strings/percussion	- <u>e</u> -center -septuple ostinato	1-2
Body	ADDED: chorus I	-cell "x" variant	3-7
Part 2.			
Intro	modified repetition		8-9
Body			10-13
Bridge	chorus I (a cappella) sop	-interval pillars (interlocked 5ths) -m9 solo leap	14-16 17
II.			18-28
Part 1.	chorus I/strings	-a-cluster, ext. -overlapping antiphony (section shaped by dynamics)	18-21
	ADDED: chorus II & bass section solo	-a-cluster plus -trope I fragment	(19 ff.)
Part 2.	modified sequence 1.		22-24
Part 3.	modified sequence 2.		25-28
III.	brass/percussion	-sonorities based on cell "x" -leads to <u>d</u>	29-39
IV.	chorus I/full orchestra	- <u>d</u> -center established -"being" = completely <u>d</u> -"life" = <u>c#</u> / <u>e</u> ^b surrounding-tones -"thought" = cell "x" -"center" = <u>a</u> ^b / <u>b</u> ^b , other a-cluster itches, and <u>f#</u> -"only Love" = final absorption of all dissonances into d-center	40-54

The final m9 interval resolved as a m2, e^b-d. The cadence approach and tonal resolution make this movement consequent on the macro-formal level, paralleling the close of movement II.

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CHAPTER VIII

CONCLUSION

In conclusion, the antecedent-consequent pairing of the poetic verses is mirrored in the overall structure of the music. In the poem, Adolescence gave some temporary resolution to the questions of Birth and Childhood, and Old-age resolves some of the Mid-age questions. On a larger scale, however, the second pair of verses is necessary to truly resolve the first pair. In the macro-structure of the music, this is paralleled by the tonal cadential architecture: e-d; a-d. A primary reason for the false resolution of the second movement is the omission of the a-cluster.¹ Its inclusion in the final, encompassing perspective of the d-sonority is the factor which really resolves both the last pair of movements as well as the entire work.

The many, many threads of conceptual imagery and related musical imagery can only be partially described in an analysis such as this. The major task has been to outline the objective structure of the musical setting of the poem, point to and in some cases openly infer some of the conceptual relationships. But in the final analysis, a large portion of such perceptions must be left to the individual listener.

¹Note the conceptual significance of the a-cluster cited on p. 15.

Through a Glass

VITA

Esther M. (Clark) Olin was born in Oskaloosa, Iowa, on February 11, 1935. She graduated from Oskaloosa High School in June of 1953 and from Wheaton College, Wheaton, Illinois with a B.Mus. degree in theory and composition magna cum laude in June of 1957. She received a M.Mus. degree in theory from Indiana University in June of 1969.

She was Instructor of Theory and Piano at Malone College, Canton, Ohio from 1957-60; Graduate Assistant in Theory at Indiana University, 1961-62; Instructor of Theory at Bethany College, Lindsborg, Kansas from 1967-68; and Instructor and Assistant Professor of Theory at Loyola University, New Orleans, Louisiana from 1969 to the present. Other professional experience has included several recital tours as accompanist for her violinist husband, and a year as violist with the New Orleans Philharmonic Symphony Orchestra, 1968-69.

She is married to Dr. Harvey M. Olin, also of Loyola University, and mother of two children, Tamara, 19 years old, an undergraduate student at LSU-BR, and Mark, 14 years old, a freshman student at Benjamin Franklin senior high school, New Orleans.

Mrs. Olin is a candidate for the degree Doctor of Musical Arts at the Spring 1978 commencement.

Through a Glass

EXAMINATION AND THESIS REPORT

Candidate: Esther M. Olin

Major Field: Music

Title of Thesis: Through a Glass Darkly
For Soloists, Double Chorus and Orchestra

Approved:

Kenneth B. Klam
Major Professor and Chairman

James G. Trappanham
Dean of the Graduate School

EXAMINING COMMITTEE:

C.D. Wintambush

Paul Louis Abel

Don Wilson

William McKee

Date of Examination:

January 27, 1978

Through a Glass
Darkly

for soloists, double chorus,
orchestra

ESTHER M. OLIN

*... soprano solo dedicated to
Shirley Whitecolton*

Instrumentation:

Winds:

2 Flutes (Fl.)
 2 Oboes (Ob.)
 2 Clarinets (Cl.)
 2 Bassoons (Bn.)
 4 Horns (Hn.)
 3 Trumpets (Trpt.)
 3 Trombones (Tbn.)
 2 Tubas (Tba.)

Percussion:

Tympani (5, including piccolo tympani) (Timp.)
 Cymbals (12", 14", 16" suspended) (Cymb.)
 Tambourine (Tam.)
 Bass Drum (played horizontally) (B. Drum.)
 Tom-toms (T.T.)
 Chimes (Ch.)
 Vibraphone (Vib.)
 Piano

Strings:

Violins (Vn.)
 Violas (Vla.)
 Violoncellos (Vc.)
 Double Basses (Db.)

Double Chorus:

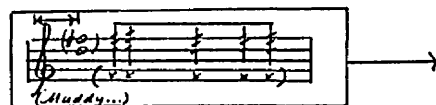
Sopranos (S.)
 Altos (A.)
 Tenors (T.)
 Basses (B.)

All instruments scored in C

Duration: about 20'.

Notation:

s.p. = sul ponticello
 s.t. = sul tasto
 l. batt. = legno battuto
 ord. = ordinario
 ~~~ = fast, molto vibrato  
 ~~~~ = slow, wide vibrato  
 A = use chime mallet
 N = mm. metered

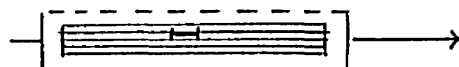


Speak words or play pitches indicated at beginning of the box in fast repetition-groups in free rhythm. Avoid exact coincidence with other players' repetition-groups.

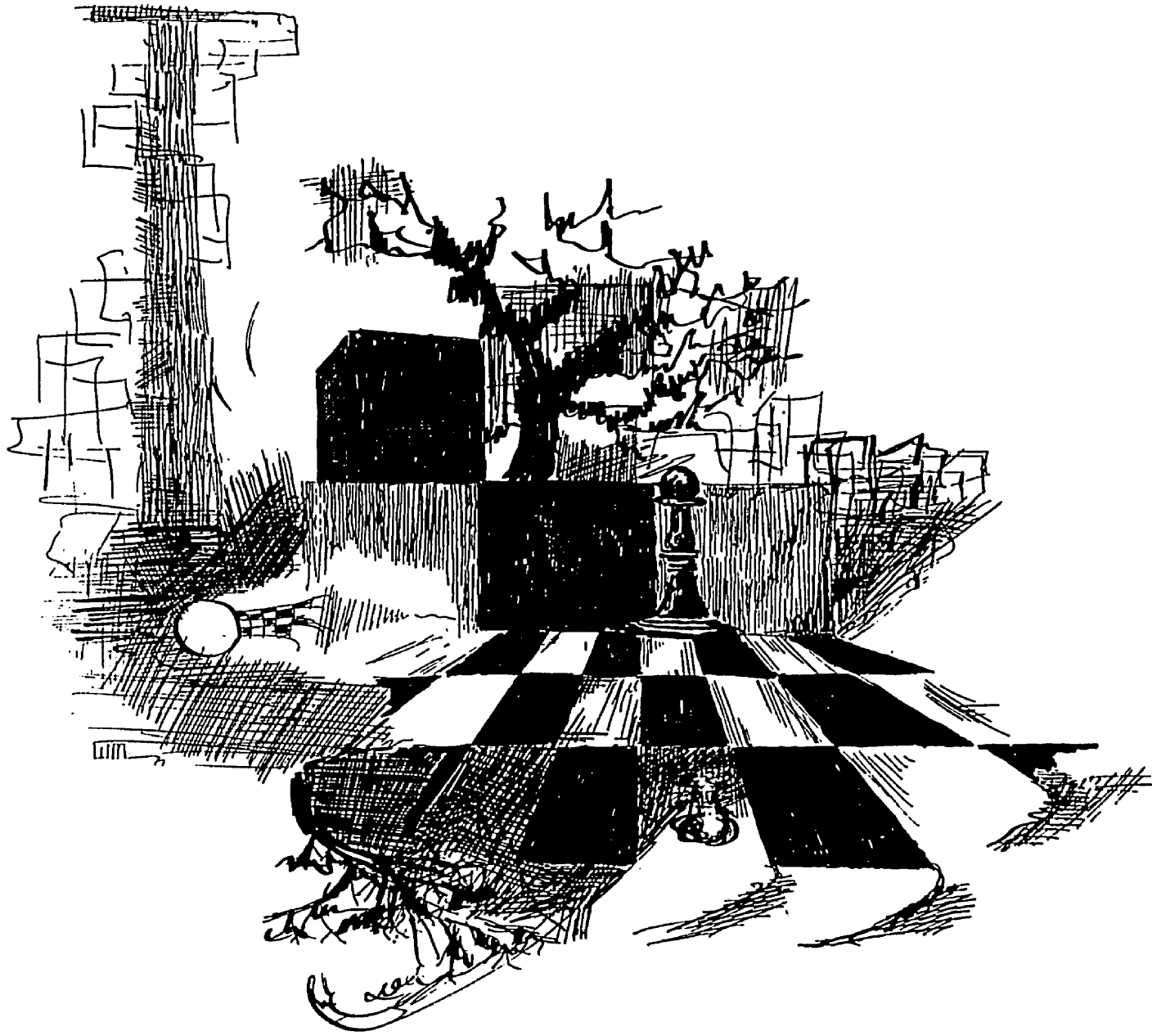
← indicates performance lasts the length of the measure.

←N indicates performance lasts the length of arrow in N-measures.

←7 indicates performance lasts 7."



Temporary interruption of a repetition-figure.



Through a Glass Darkly

Arthur H. Olive 1917

♩ = 66 Solo espressivo

Bassoon I *mf* *mp* *mf* *espressivo*

Soprano *Solo* *mf* *espressivo*

Beau - ty glo - rious new

5

Oboe I *mf* *mp* *mf* *espressivo*

Bn. *sempre f*

S. side *f* *espressivo*

ten - der in - no - cent, from darkness to dark - ness

♩ = 50

Chorus

S. I *mf* Tender in - no - cent tender in - no - cent

S. II *mf* Tender in - no - cent tender

A. I *mf* tender tender tender

A. II *mf* Beau - ty beauty

J. I *mf* New innocent

J. II *mf* Glorious new

16

S. I tender in - no - cent ten - der in -

S. II in - no - cent glorious

A. I tender

A. II beauty

J. I innocent

J. II beauty, glo - rious, new beauty

B. I Born from dark - ness in - to dark - ness

B. II Born from dark - ness in - to dark - ness

Soprano I: nocent, ten- der, in- nocent
poco a poco decresc.

Soprano II: ten- der

Alto I: der, ten- der, ten- der
poco a poco decresc.

Alto II: ty, beau- ty
poco a poco decresc.

Tenore I: nocent, new
poco a poco decresc.

Tenore II: new glo- rious
poco a poco decresc.

Basso I: Born from dark - ness in - to dark - ness.
poco a poco decresc.

Basso II: Born from dark - ness in - to dark - ness

Flute I $\text{♩} = 66$

Bass

S. II
 Beauty, glorious
 J. I
 Beauty, glorious
 J. I
 Beauty, glorious

S.I. *tender*

beauty,

beauty,

beauty,

B.I. *tender*

[illegible]

S. I tender, new and in-no-cent, Beauty, glorious

S. II beauty, glorious beauty, Beauty, glorious

A. I beauty, glorious beauty, Beauty, glorious

T. I beauty, glorious beauty, Beauty, glorious

B. II New Beauty, glorious

B. I tender, new and in-no-cent, Beauty, glorious

THE ROSE TREE.

Solo. *Alto f* *35*

Born from dark-ness to dark-ness.

S. I. beauty, new, tender in-no-cent.

S. II. beauty, new, tender in-no-cent.

I. I. beauty, now, tender in-no-cent.

T. I. beauty, now, tender in-no-cent.

B. II. beauty, new, tender in-no-cent.

B. I. beauty, new, tender in-no-cent.

Handwritten musical score for "The Rose Tree" featuring Flute I, Oboe I, Bassoon I, and Double Bass. The score includes dynamic markings like *f*, *p*, *poco cresc.*, *poco rall.*, and *pensive*, as well as performance instructions like *Cadenza* and *J = 66*.

♩ = 60 4

poes a poes cres.

I

B.I. Born from dark - ness in - to dark - ness

B.II Born from dark - ness in - to dark - ness

Ob. *poes a poes cres.*

I

J. Born from dark - ness in - to dark - ness

B.I Born from dark - ness in - to dark - ness

B.II born from dark - ness in - to dark - ness

Ob.

50 ♩ = 66

I

S.I Beauty, glorious, new, in-no-cent. Bent twig

S.II Beauty, glorious, new, in-no-cent. fallen fruit

A. Beauty, glorious, new, in-no-cent

J. Beauty, glorious, new, in-no-cent

B.I Born from dark - ness in - to

B.II Born from dark - ness in - to

II

A.I *f marcato* our kind crook-ed by our do-ing

A.II *f marcato* our kind crook-ed by our do-ing

J.I *f marcato* our kind crook-ed by our do-ing

J.II *f marcato* our kind crook-ed by our do-ing

Va.I

Va.II

Vla. 13

Vc.

Ob.

$J = 66$

I

S.I. by will to will

S.II by will to will

A. a-bandoned by will to will

T. by will to will

B.I. by will to will

B.II by will to will

by will to will

55

I

S.I. Where is good? Where is Love?

S.II Where is good? Where is Love?

A. Where is good? Where is Love?

T. Where is good? Where is Love?

B.I. Where is good? Where is Love?

B.II Where is good? Where is Love?

Vn.I

Vn.II

Vla.

Vc.

Db.

60



II

12" cymbal *pp* *poco a poco cresc.*

14" cymbal *mf* *poco a poco cresc.*

15"

15"

Soprano I *pp* *Whisper - rhythm ad lib: upper, middle range* *poco a poco cresc.*

Alto

Tenor

12" cymbal *ff* *sub pp* *poco a poco cresc.*

14" cymbal *ff* *sub pp* *poco a poco cresc.*

Tamborini *ff* *sub pp* *poco a poco cresc.*

15"

15"

Soprano I *mf* *mf*

Alto *Voiced eight - rhythm ad lib, middle range*

Tenor *mf* *Syllable: "dah" rhythm ad lib: slightly voiced, heavy aspirant* *poco a poco cresc.*

12 cymb. *mf*

14 cymb. *mf*

Tan. *mf*

15"

15"

Soprano *f* *molto cresc.* *molto agitato - higher pitch* (scream)
 Alto *f* *molto cresc.* *molto agitato - higher pitch* (scream)
 Tenor *f* *molto cresc.* *molto agitato higher pitch* (shout)
 12" cymb. *f*
 14" cymb. *f*
 Tam. *f*
 15" *f* 15"

10
 S. Solo *Recit., ad lib* *f* *un- known, unknowing, unwilling to be*
 Against walls, breakers of cries,
 Bass Drum *f* *med. hand T. m. articles*
 Vn. I
 Vn. II
 Vla.
 Vc.
 Db.

15

Horns I II

Horns III IV

Trumpets I II

Trumpet III

Trombones I II

Bass Trombone

Tuba I II

B. Drum

mp *cresc.* *mf*

poco cresc.

Hr. I II

Hr. III IV

Trpt. I II

Trpt. III

Tbn. I II

B. Tbn.

Tbn. III

B. Drum

mp *cresc.* *f*

poco - poco cresc.

poco - poco cresc.

poco - poco cresc.

Tympani

Cymbals, 16"

$$I[$$

* Do not try to match cello/bass drum rhythm.

[illegible]

♩ = 50 35

Cl. I. *sfz*

Fl. I. *mf* molto cresc.

Fl. II. *mf* molto cresc.

Tpt. I. *mf* molto cresc.

Tpt. II. *mf* molto cresc.

Tbn. I. *mf* molto cresc.

B. Tbn. *mf* molto cresc.

Vib. *sfz*

S. I. *sfz* use syllable "fal" joy? song?

S. II. *sfz* use syllable "fal" joy? song?

A. *sfz* Where is the song?

B. I. *sfz* Where is the song?

Vn. I. *sfz*

Vn. II. *f*

Vc. *molto cresc.*

Db. *molto cresc.*

I

[illegible]

90 $\text{♩} = 1$ $\text{♩} = 50$

Fl. II ♩

Cl. II ♩

Un. I ♩ non moto

Un. II ♩ non moto

Trpt. I ♩ non moto

Trpt. II ♩ non moto

Tbn. I ♩ non moto

B. Tbn. ♩ non moto

Trm. I ♩ non moto

Imp. ♩

Cymb. ♩

T.T. I ♩

B. Drm. ♩

Kb. ♩

Sample poco cresc.

Sample poco cresc.

Sample poco cresc.

Sample poco cresc.

I

S. I Who is God? Who is man? They

S. II Who is God? Who is man? They

A. I Who is God? Who is man? They

T. Who is God? Who is man? They

B. II Who is God? Who is man? They

Vn. I ♩

Vn. II ♩

Vla. ♩

Vc. ♩

Db. ♩

Sample cresc.

Sample cresc.

Sample cresc.

Sample cresc.

Sample cresc.

Sample cresc.

1. Play on A & E strings
2. Play on D & A strings
3. Play on G & D strings

Handwritten musical score for page 15. The score is written on multiple staves, each labeled with an instrument or vocal part. The notation includes notes, rests, and dynamic markings. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into three main sections: a top section for instruments, a middle section for vocal parts, and a bottom section for instruments.

Instruments:

- Fl. I
- Cl. I
- Tr. I
- Tr. II
- Trpt. I
- Trpt. II
- Tbn. I
- B. Tbn.
- Tba. I
- Imp.
- Cymb.
- T.T. III
- B. Drum
- Vib.
- Vn. I
- Vn. II
- Vla.
- Vc.
- Db.

Vocal Parts:

- S. Solo
- S. I
- S. II
- A. I
- A. II
- T. I
- T. II
- B. I
- B. II

Lyrics:

they thrive, _____ hope!

thrive. hope!

thrive. hope!

thrive. hope!

thrive. hope!

thrive. hope!

thrive. hope!



III

I

f $\text{♩} = 44$

S. II *f* Strung out. *f* strung out.

1. I *f* Strung out. *f* un - re - spon - sive. *f* un - re

J. II *f* Strung out. *f* alien

B. I *f* Strung out. *f* strung out.

Vh. I *f* *sfz*

Vh. II *f* *sfz*

Vla. I *f* *sfz*

Vla. II *f* *sfz*

Vc. *f* *sfz*

D.b. *f* *sfz*

I

5

S. I *dead!* *sfz* *Strung out.* *CRISC.*

S. II *strung out,* *sfz* *Strung out.* *CRISC.*

A. I *responsive,* *sfz* *Strung out.* *CRISC.*

A. II *sfz* *dead!*

J. I *sfz* *Strung out.* *CRISC.*

J. II *sfz* *alien*

B. I *sfz* *Strung out.* *CRISC.*

B. II *sfz* *un - re-sponsive* *CRISC.*

Vn. I *non-vib.* *sfz*

Vn. II *non-vib.* *sfz* *non-vib.* *sfz*

Vla. I *non-vib.* *sfz*

Vla. II *non-vib.* *sfz*

Vc. *non-vib.* *sfz*

Db. *non-vib.* *sfz*

10

S. I

S. II

A. I

A. II

T. I

T. II

B. I

B. II

Winner

Winner

Strung out,

strung out

an-cos-ter

Strung out,

strung out

Winner,

Winner not man nor an-gel

Winner

Winner not man nor

And

Vn. I

Vn. II

Vla. I

Vla. II

Vc.

Db.

15

S.I. *mf* Winner not man nor an-gel *f* *decresc.*

S.II Winner *sfz* *decresc.*

A.I strung out. *sfz* *decresc.*

A.II strung out. *sfz* *decresc.*

T.I an-cies-ter *f* strung out. *sfz* *decresc.*

T.II an-cies-tor *f* strung out. *sfz* *decresc.*

B.I *f* *decresc.*

S. Winner *sfz* *decresc.*

T. Winner not man nor an-gel *sfz* strung out. *decresc.*

B. an-gel *sfz* strung out. *decresc.*

B. though this world with de-vils filled *sempre f*

Vn.I *f* *decresc.*

Vn.II *f* *decresc.*

Va.I *f* *decresc.*

Va.II *f* *decresc.*

Vc. *f* *decresc.*

Db. *f* *decresc.*

[illegible]

Handwritten musical score for a symphony, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Snare, Violins I & II, Viola, Violoncello, Double Bass). The score includes dynamic markings like 'f' (forte) and 'p' (piano), and performance instructions such as 'Sings off' and 'L. bell. rest on any string. Gradually move it the entire string length'.

[illegible]

21

30

31

21

De-mon!

vade, invade, pervert, mud-dy, smear, shrink the free, the new

whatever loathsome, foreign pervade, in-lyade, pervert, muddy, smear, shrink the

Muddy ...

Free ...

Flesh

en-viron

time

free the new.

Musical score page 22, featuring a large section of staves on the left and a continuation on the right.

Left Side Staves (from top to bottom):

- Un. I*
- Un. II*
- Trpt*
- Tru.*
- I** (Grouped by a bracket):
 - S. I*
 - S. II*
 - A. I*
 - A. II*
 - T.*
 - B.*
- Vn. I*
- Vn. II*
- Vla.*
- Vc.*
- Db. solo*
- Db.*

Right Side Staff:

- Db. I* (Staff 40):
 - Measure 40: *mp*
 - Measure 41: *f*

The bottom section of the score (from *Db. solo* and *Db.*) continues across the bottom of the page, including markings for *rit.* and *f*.

Ob. I *Solo, ala giro impero.* *f rubato*

Cl. I *Repetit et expand ala giro alapitas* *f rubato*

Ob. Solo *f*

45

Ob. I *f* *decresc.*

Cl. I *mf*

Bn. I *mf rubato* *passivo*

Ob. Solo *f*

Flesh, *acq.* *sf p*

fa - mi - liar

Piano

ff *m.d.* *s.r.*

50

I

ty-rant

Piano

1. d. 2. d.

8^{va}

8^{va} *per. vis.*

m. d.

(S. I.)

Vn. I

Vn. II

Vla.

Vc.

J. & Kb.

S. I

Flesh, environ, time

S. II

Flesh, environ, time

T.

Flesh, environ, time

B.

Flesh, environ, time

* Allow time for hall to resonate

I

S. I Tyrant

S. II Tyrant

T. Tyrant

B. Tyrant

II

f marcato

A. of na - ked want

T. of na - ked want

f marcato

S. be - guiles and

be - guiles and

be - guiles and

be - guiles and

I

S. I mind, sight, sense god!

S. II mind, sight, sense god!

T. I mind, sight, sense

T. Flesh, time, con-spire

B. *molto cresc.* Flesh, time con-spire to trap the soul!

II

S. *f* makes *molto cresc.* the world a god!

A. *f* makes *molto cresc.* it - self a god!

T. *f* makes *molto cresc.* it - self a god!

B. to trap the soul!

II

I

Meno mosso
♩ = 40

S. I
Cry from before, be-seeching! blind! Who can de-liver?

S. II
Cry from before, be-seeching! blind! Who can de-liver?

J.
Cry from before, be-seeching! blind! Who can de-liver?

J.
Cry from before, be-seeching! blind! Who can de-liver?

B.
Cry from before, be-seeching! blind! Who can de-liver?

S.
Cry from before, be-seeching! blind! Who can de-liver?

J.
Cry from before, be-seeching! blind! Who can de-liver?

B.
Cry from before, be-seeching! blind! Who can de-liver?

J. Solo
* (chant)
quis me liberavit de corpore mortis hujus?

Vn. I
f

Vn. II
f

Vla.
ff

Vc.
ff

Ob.
ff

Sempre ff

Sempre ff

Sempre ff

Sempre ff

Sempre ff

Sempre ff

* Repeat twice. This solo may emerge alone from the texture.

I

S. *Test: from m. 18*

A. *Test: from m. 27-32*

T. *Test: from m. 35-37*

B. *Test: from m. 41-43*

(Individuals speak assigned text, tempo ad lib.)

II

Solo

mf (Chant)

dim.

gratia Dei per Jesum
Christum Dominum nostrum

on earth is not his equal

B. gra-ti-as Do - mi - no.

Vn I

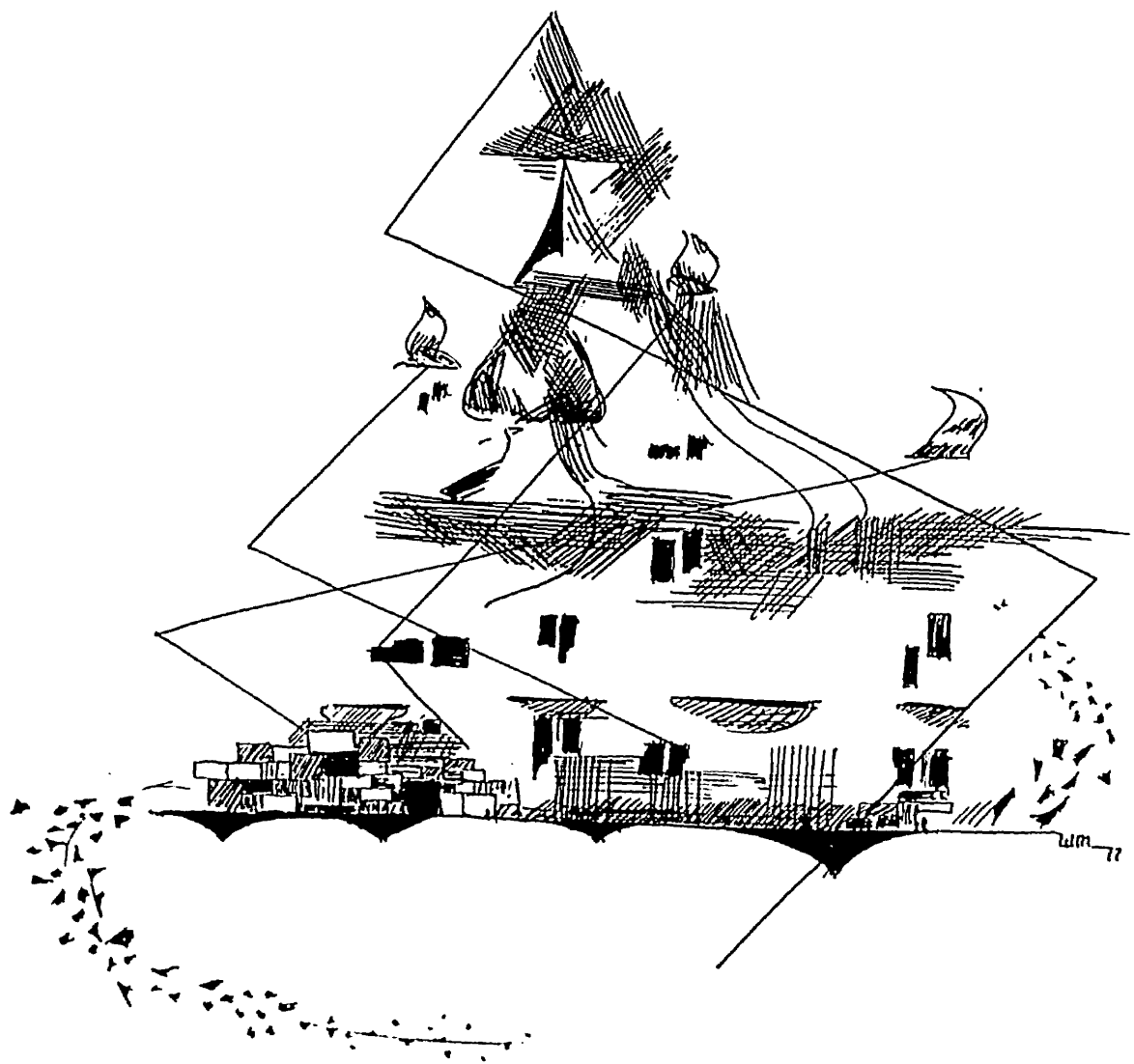
Vn II

Vla

Vc.

Db.

* Conductor assign equal number of singers to each pitch.
Gradually, beginning with Tenor a, individual singers
change from speech to assigned pitch. Continue same text.



IV

Adagio 5 = 96

Imp.

Ch.

I

S. I.

S. II.

1.

2.

B.

Vn. I.

Vn. II.

Vla.

Vc.

Db.

Imp.

Ch.

I

S. I.

S. II.

1.

2.

B.

Vn. I.

Vn. II.

Vla.

Vc.

Db.

sempre f

Handwritten musical score for "The Song of the Lark" by Gustav Mahler, measures 10-12. The score includes parts for Imp., Ch., S.I, S.II, I, J, B, Vn.I, Vn.II, Vla., Vc., and Db. The key signature is one flat (B-flat major or D minor). The tempo is marked "Imp." (Allegro). The score shows the beginning of the vocal solo section, with the Soprano I part starting on a whole note G4. The other parts enter in measure 11. The score is handwritten on aged paper with a large bracket on the left side grouping the vocal parts.

Handwritten musical score for a vocal ensemble and orchestra. The vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass) are marked with 'I' in a bracket. The instrumental parts include Impassioned (Imp.), Chorus (Ch.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 2/4 time and E-flat major. The vocal parts have lyrics: 'Question?', 'sorrow?', and 'pain?'. The instrumental parts have markings: 'f marcato', 'molto cresc.', and 'ff'.

Section I

S.I. Will is ...

S.II. Time

A. Time

T. Time

B. Time

Section II

S.I. Yesterday

S.II. Yesterday is but a part *dim.*

A. Yesterday is but a part *dim.*

T. Yesterday is but a part *dim.*

B. Yesterday is but a part *dim.*

Did: ... we in our own strength rest

Vn.I

Vn.II

Vla.

Vc.

7" 7" 7"

I

S. I

S. II

1.

2.

3.

II

S. I

S. II

1.

2.

3.

Tenor solo (spoken)
Yesterday exists... a fragment of eternity.

Tutti f
After is a team - ing wish
After is a team - ing wish
After is a team - ing wish
Were the right Man on our side!

dim.
dim.
dim.
dim.

Alto Solo (spoken)
Tomorrow is... a timeless hope.

Vn. I

Vn. II

Vla.

Vc.

I

S. I

S. II

1.

2.

3.

II

S. I

S. II

1.

2.

3.

Now the game
ff
Now is the link with be-yond
Now is the link with be-yond
Now is the link with be-yond
Now is the link with be-yond
Now is the link with be-yond

dim.
dim.
dim.
dim.
dim.

cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto

Bass solo (spoken) cresc. molto
Now is... the experience of reality.

Vn. I

Vn. II

Vla.

Vc.

Handwritten musical score for "The Rose Tree" by Franz Schubert. The score is for a full orchestra and includes parts for Flute I & II, Oboe I & II, Bassoon, Clarinet I & II, Violin I & II, Viola, Cello, Double Bass, and Piano. The tempo is marked "Allegretto" and the key signature is one flat (B-flat major or D minor). The score is written on a system of staves with various musical notations including notes, rests, and dynamic markings like "f" and "p".

Handwritten musical score for 'L'Espresso' by Liszt. The score is written on six staves:

- Horn I (Hr. I):** Treble clef, 2/4 time. Starts with a forte (*f*) dynamic and a glissando (*gliss.*) marking. A box highlights the first measure.
- Horn II (Hr. II):** Treble clef, 2/4 time. Starts with a forte (*f*) dynamic and a glissando (*gliss.*) marking. A box highlights the first measure.
- Trombone (Tbn.):** Treble clef, 2/4 time. Starts with a forte (*f*) dynamic and a glissando (*gliss.*) marking. A box highlights the first measure.
- Tuba (Tba.):** Treble clef, 2/4 time. Starts with a forte (*f*) dynamic and a glissando (*gliss.*) marking. A box highlights the first measure.
- Trumpet (Imp.):** Treble clef, 2/4 time. Starts with a forte (*f*) dynamic and a glissando (*gliss.*) marking. A box highlights the first measure.
- Bass Drum (B. Drum.):** Treble clef, 2/4 time. Starts with a forte (*f*) dynamic and a glissando (*gliss.*) marking. A box highlights the first measure.
- Timpani (T.T.):** Treble clef, 2/4 time. Starts with a forte (*f*) dynamic and a glissando (*gliss.*) marking. A box highlights the first measure.

The score includes dynamic markings such as *f* (forte) and *cresc. poco a poco* (crescendo little by little). The right side of the page shows the corresponding drum notation for the percussion parts.

1 = 40
Maestoso
f pesante sempre cresc.

Maestoso
f pesante sempre cresc.

B. Tbn.
f

Tbn.
f

Cym. 16"
(hard tympani sticks)
mf

Fl. I
f poco a poco cresc.

Ob. I
f

Cl. I
f poco a poco cresc.

Bn. I
f

Tr. I
f poco a poco cresc.

Tr. II
f

Trpt. III
f poco a poco cresc.

f poco a poco cresc.

f poco a poco cresc.

1 = 40

S.
bo-ing
f

A.
bo-ing
f

T.
bo-ing
f

B.
bo-ing
f

P.
Be-ing
f

A.
Be-ing
f

T.
Be-ing
f

B.
Be-ing
f

Vn. I
f

Vn. II
f

Vla.
mf

Vc.
mf

Db.
mf

I

II

[illegible]

35

45

Fl. I

Ob. II

Cl. II

Bsn. II

Hr. I

Trp. II

Tbn. I

B. Tbn.

Tba.

Tmp.

Ch.

S.

A.

T.

B.

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vcl.

Db.

center

center

center

center

Center

Center

Center

Center

Center

Not a-lone

Not a-lone

Not a-lone

Not a-lone

On earth

is

not by will

not by will

not by will

not by will

On earth is

* A few select sopranos

50

Handwritten musical score for "The Love Song" by J. S. G. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is divided into two systems, I and II. System I contains measures 1-4, and System II contains measures 5-8. The lyrics are "on - ly love, on - ly Love!". The piano part includes various markings such as "sfz", "molto rall.", "sempre ff", and "quali!". The score is written on ten staves, with the vocal parts grouped by brackets labeled I and II.

Handwritten musical score for page 37. The score is written on 24 staves, organized into two main sections: I and II. Section I includes staves for Flute I, Oboe I, Clarinet I, Bassoon I, Trumpet I, Trombone I, Horn I, Horn II, Trumpet II, Clarinet II, and a vocal part (S.). Section II includes staves for Flute II, Oboe II, Clarinet II, Bassoon II, Trumpet II, Trombone II, Horn II, Horn III, Trumpet III, Clarinet III, Bassoon III, and a vocal part (S.). The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The score is written in a cursive, handwritten style.

Section I:

- Fl. I
- Obl. I
- Cl. I
- Bsn. I
- Trpt. I
- Trpt. II
- Hrn. I
- B. Hrn.
- Hrn. II
- Trpt. II
- Cl. II
- S.
- A.
- T.
- B.

Section II:

- S.
- A.
- T.
- B.
- Vn. I
- Vn. II
- Va.
- Vc.
- At.