TEXT PAINTING THROUGH NEO-RIEMANNIAN TRANSFORMATION AND RHYTHMIC MANIPULATION IN THE VOCAL MUSIC OF BENJAMIN BRITTEN

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DISSERTATION ABSTRACT

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The music of Benjamin Britten is both inspiring and intriguing: inspiring, because his music can move the listener; intriguing, because his use of triadic harmonies and rhythmic settings seems at once free, flexible, and spontaneous yet sensible and appropriate in representing the mood of the text. Although many of Britten's harmonies are traditional in nature, e.g. major and minor triads, it is difficult, almost impossible or cumbersome at best, to assign Roman numerals to his harmonies because his manner of chord progression does not always conform to functional theory.

In my analyses, I will demonstrate that the logic behind Britten's harmonic progressions can be explained through two types of neo-Riemannian transformation theories, namely Richard Cohn's *Four Hexatonic Systems* and Leonhard Euler's *Tonnetz.* In the case of the "Spinning Scene" from *The Rape of Lucretia,* Hindemith's "Table of Chord-Groups" will be used to explain the presence of harmonies that are not part of the four hexatonic systems. Throughout, Schenkerian graphs will be presented to illustrate how the underlying structure and overall harmonic design of each piece work in conjunction with the emotion of the text. In addition, I will show that his rhythmic manipulations, when coupled with the meaning behind his chord progression, vividly paint the emotion of the text, as well as the state of mind of the poet or the character in an opera.

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DEDICATION

To my loving wife, Bereniece Theresa Jones Centeno, and my wonderful parents, Mr. Evaristo Cabral Centeno Jr. and Dr. Victoria Desiongco Centeno.

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CHAPTER I

INTRODUCTION

> The principal difficulty in analyzing Britten's music is the lack of any systematic explanation of his use of tonal harmony. The conventions of functional tonality are the parameters within which he moves freely; an intensive comparative study of these aspects of his musical language is imperative.
> Margaret Stover Mertz, Ph.D.[1]

Benjamin Britten (1913 - 1976) was a British composer, conductor, and pianist. His compositions range from pieces that call for a solitary performer such as the *Cello Suites*, to works that require multiple forces such as the *War Requiem*. Though his dramatic works are considered his most important contributions, his creative output includes works in different genres. Several of his choral pieces have entered the canon, while the education-oriented *Young Person's Guide to the Orchestra*, and the one-act opera *Noye's Flood*, are compositions that have reached considerable fame. He is ever increasing in popularity to the extent that, at his centenary, performers around the world celebrated the landmark by dedicating concerts to his music. The Britten-Pears Foundation website at www.brittenpears.org contains an up-to-date web page displaying information regarding events pertaining to Britten around the world.

Britten's music is both inspiring and intriguing: inspiring, because his music can move the listener; intriguing, because his use of triadic harmonies and rhythmic settings seems at once free, flexible, and spontaneous, yet sensible and appropriate to the mood of the text. Although many of Britten's harmonies are traditional in nature, e.g. major and minor triads, it is difficult, almost impossible or cumbersome at best, to assign Roman numerals to his harmonies because his manner of chord progression mostly does not conform to functional theory, that is, the succession of the Roman numerals will not make sense. In a discussion of Britten's early works (*Sinfonietta*, *Quartettino* and the 1931 *String Quartet*), Christopher Mark explains two features that inform Britten's compositional technique for the rest of his career.

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[1] Margaret Stover Mertz, "History, Criticism and the Sources of Benjamin Britten's Opera 'The Rape of Lucretia'" (PhD diss., Harvard University, 1990), 203.

> The first concerns the role of functional harmony....only rarely does functional harmony control the direction of the music, while the circles of fifths that often regulate chromaticism and 'tonal excursions' are dissociated from root progressions and traditional voice-leading. The second is that across each movement there is a succession of often related yet distinct harmonic processes...[2]

It is the first feature that concerns us here. Such tonal enterprise exemplifies freedom and spontaneity in Britten's treatment of harmony so that at times, it can seem random. It is as if he chooses chords for their sonic qualities without regards to musical logic or pattern. My analyses will demonstrate that there is logic, meaning, and structure behind Britten's harmonic progressions and rhythmic settings, and that this logic is driven by the emotion of the text.

To illustrate Britten's manner of chord progression and rhythmic manipulation as text painting, the works that will be analyzed represent three forms of vocal music: choral, art song, and opera. To demonstrate how Britten's harmonic motions vividly paint the emotions of the text in these works, neo-Riemannian transformational theories will be the main tools for analysis, namely, the *Four Hexatonic Systems*, and the *Tonnetz*. In addition, Schenkerian graphs will be presented in order to demonstrate how Britten's chord progressions, when seen through the lens of the four hexatonic systems, work within the overall structure of the piece; hence, the graphs will show how the harmonic sweep of a composition reflects the emotion and meaning of the text.

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[2] Christopher Mark, *Early Benjamin Britten: A Study of Stylistic and Technical Evolution* (New York: Garland Publishing, Inc., 1995): 58.

The other, and equally important, aspect of my investigation of Britten's text painting is his manipulation of rhythm. I call it manipulation because, as we shall see in each analysis, his rhythmic settings within a given metric indication (or lack thereof as in "O Deus, ego amo te"*),* or choice of meter (as in *The Rape of Lucretia*) are another way in which Britten represents the emotional state of the poet, or a character in an opera.

My method of analysis will be an addition to scholarly analyses of Britten's music on two levels. First, two of the pieces I consider have not been analyzed in detail in previously published literature; Act 1, Scene II, the so called "Spinning Scene" from his opera *The Rape of Lucretia*, op. 37, and the art song "Midnight on the Great Western" from his *Winter Words,* op. 52. Although David Forrest has published an analysis of "O Deus, ego amo te," we will see that my approach is different in that my analysis is governed by determining how the pitch and rhythmic contents paint the emotion of the text. Second, a harmonic analysis that maps chord progressions onto the four hexatonic systems (and in conjunction with the *Tonnetz* as in the case of "Midnight on the Great Western"), while retaining Schenkerian structures as frameworks, has not been applied to the music of Britten.

"O Deus, ego amo te," the fifth of seven settings in Britten's *Ad majorem Dei gloriam* for unaccompanied SATB, text by Gerard Manley Hopkins, is a work that exemplifies harmonic progressions that do not easily lend themselves to Roman numeral analysis. David Forrest's analysis shows that a close look at interval cycles as prolongational devices may be used to gain a clearer understanding of voice-leading in Britten's choral pieces.[3] Because my primary concern is Britten's manner of text painting, my analysis will constantly refer to the text to explain the meaning behind Britten's harmonic language, specifically, how Britten represents the emotions of the text through harmonic progressions and rhythmic settings. To do this, both the harmonic progressions and the text will be mapped onto the four hexatonic systems; hence, an explanation of the mechanics of the four hexatonic systems will be provided in Chapter III, Methodology. This manner of analysis will illustrate the close relationship between the harmonic schemes and the poetry, while at the same time, allowing for a visual representation of how Britten's harmonic schemes reflect the emotions of the poem.

As stated, harmonic labels on the Schenkerian graphs will pertain to a chord’s location on the four hexatonic systems. This will allow for a better understanding of how the harmonic progressions coincide with the structure of each phrase, and how these progressions are guided by the meaning of the text. There is published analytical literature that commingles neo-Riemannian theories with Schenkerian analyses. It will be discussed in Chapter II, Literature Review. In addition to the Schenkerian graphs of each phrase, graphs of the entire piece showing its overall structure will conclude the analysis of "O Deus, ego amo te."

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[3] David Forrest, "Prolongation in the Choral Music of Benjamin Britten," *Music Theory Spectrum* 32, no. 1 (Spring 2010): 1 - 25.

"Midnight on the Great Western" is from *Winter Words*, op. 52, a collection of eight songs set to poems by Thomas Hardy. Irony is a key element in Hardy's poems. In a discussion on the writings of Thomas Hardy and Joseph Conrad, Richard Lillard states, "Irony runs through their writing like a Wagnerian leitmotif."[4] The analysis of the art song will show that both the harmonic and rhythmic domains create their own kind of irony in conjunction with specific words of the poem that can be seen as being used ironically. The irony here is that certain words, triads or rhythmic settings seem to "go against the grain" of their immediate context. The rhythmic setting of "Midnight on the Great Western" will be analyzed using the methods of Harald Krebs from his book *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*, and Yonatan Malin from his book *Songs in Motion: Rhythm and Meter in the German Lied.*

The analysis of the song will show how Britten manipulates his rhythmic setting of the piano accompaniment to prevent the listener from determining the meter of the piece. The confusion in metric perception from the listener's point of view may represent the unsteadiness of a traveling train. On a deeper level, it may represent the confused state of the speaker as he observes a boy riding alone on a midnight train. In either case, the irony here is that the uncertainty in the aural perception of the meter is situated against a backdrop of stable contrapuntal and harmonic structures as revealed in the Schenkerian graphs that culminate the analysis. Because the analysis of the song will mainly incorporate the *Tonnetz* to show its harmonic schemes, an explanation of the *Tonnetz* will be provided in Chapter III, Methodology.

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[4] Richard Lillard, "Irony in Hardy and Conrad," PMLA 50, no. 1 (March 1935): 316.

Britten stands as one of the twentieth century's major opera composers, and his thirteen operas are "perhaps the most substantial and important part of his compositional legacy."[5] Act I, Scene II from *The Rape of Lucretia,* commonly referred to as the "Spinning Scene," will be the final analysis in my dissertation. The analysis will demonstrate how Britten's use of harmonic progressions and rhythmic settings represents the essence of the scene and the emotions of the characters.

The scene's essence is the meaningless cycling of time, and how time "hangs on women." To represent this essence, Britten chooses the meter 1/2, a meter rarely encountered in music. The significance of this meter can be explained in two ways. On the surface, a 1/2 meter may compel the conductor to make quasi-circular motions, thus mirroring the spinning of looms that is happening on the stage. On a deeper level, the meter represents a circular pattern symbolizing the endless passing of time that has no conclusion, a path in time that is indeterminate. As the analysis will show, this indeterminate nature of the meaningless cycle of time manifests in the meter, melody, harmony, and rhythmic setting.

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[5] "Operas," Britten-Pears Foundation of England, http://www.brittenpears.org/page.php?pageid=466 (accessed July 9, 2014).

In similar fashion to the first analysis, the final analysis will involve the four hexatonic systems. However, we will notice Britten incorporates harmonies that are not part of the systems, namely the quartal harmony, the diminished triad, and a chord consisting of the intervals major second and tritone. The nature of these chords will be examined through the lens of Paul Hindemith's "Table of Chord-Groups" from his book *The Craft of Musical Composition.* The table establishes the indeterminate nature of the chords that our not part of the four hexatonic systems used in the "Spinning Scene", thus explaining the meaning behind their inclusion to paint the emotion of the scene.

At the conclusion of this dissertation, we will see that there is meaning, logic, and system behind Britten's choice of harmonies and manner of chord progressions. The analyses will also shed light on Britten's rhythmic manipulation, and how it dramatically paints the emotional state of the poet, or in the case of the opera, the characters.

CHAPTER II

LITERATURE REVIEW

"The past ten years have arguably witnessed the most significant advance in Britten scholarship thus far, with many offering entirely new perspectives on Britten's life and work."[6] There are five biographies of Benjamin Britten published since the early 1990s. The two most recently published are Neil Powell's *Benjamin Britten: A Life for Music*, and Paul Kildea's *Benjamin Britten: A Life in the Twentieth Century*. Both were published in 2013. The other three are Michael Oliver's *Benjamin Britten* (reprint 2008), David Matthew's *Britten* (2003), and Humphrey Carpenter's *Benjamin Britten: A Biography* (1992).

Kildea's extensive biography divides Britten's life into three periods – early, middle, and late. According to a recent review of published scholarship on Britten, Kildea's biography will "most likely become the scholarly text of choice, due to its notable musical concentration."[7] Although Kildea's analyses may not be detailed, he offers important information, as well as vivid descriptions, regarding certain pieces. For example, Kildea's discussion of *The Rape of Lucretia* includes topics such as characterizations, the opera's development and composition, the libretto, the themes and motifs, and the opera's critical reception. Kildea quotes a letter written by Britten describing how he closely worked with the poet: "The composer and poet should at all stages be working in the closest contact, from the most preliminary stages right up to the first night. It was thus in the case of *The Rape of Lucretia*."[8] Such statements support my insight about the close relationship between text and music in Britten's works. A musicologist, pianist, conductor, and broadcaster, Kildea also published two other books on Britten: *Selling Britten* (2002), and *Britten on Music* (2003).

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[6] Jonathan Manton, "Studying Britten: The Current Landscape of Published Britten Scholarship," *Notes* 70, no. 2 (December 2014): 229.

[7] Ibid., 231.

There are four published books containing some analyses and discussions of Britten's music. The most recent is *Rethinking Britten* (2013) edited by Philip Rupprecht. The other three are *Benjamin Britten: New Perspectives on His Life and Work* (2002) edited by Lucy Walker, *Britten's Musical Language* (2001) by Philip Rupprecht, and *The Music of Benjamin Britten* (1979) by Peter Evans. Rupprecht is an Associate Professor of Music Theory and Musicology at Duke University. He is a recipient of numerous honors, awards, and distinctions, and a contributor to *The Cambridge Companion to Benjamin Britten* (1999).[9] Lucy Walker is currently the Director of Learning and Development of the Britten-Pears Foundation, and Peter Evans is Emeritus Professor of Music at Southampton University, who has written extensively on twentieth-century music.

Rupprecht's *Rethinking Britten* is divided into four sections, each containing three essays representing topics unique to Britten's music. The essay titled "Post-

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[8] Paul Kildea, *Benjamin Britten: A Life in the Twentieth Century* (England: Penguin Group, Ltd., 2013), 272.

[9] "Philip Rupprecht," Faculty Database, Music, Arts & Sciences, Duke University, http://fds.duke.edu/db/aas/Music/faculty/philrupprecht1, (accessed July 8, 2014).

War Women in Britten" by J. P. E. Harper-Scott is a discourse on the symbolic meaning behind the harmony and harmonic tension in *The Rape of Lucretia*. He also discusses the censorship incident, and the characterization of women in Britten's operas. One discussion explains the significance of the harmonic tension created between the C major lullaby accompanying Lucretia as she sleeps before the rape in Act 2, and the Female Chorus's melodic line which circles endlessly around a prominent B-natural and refuses to resolve upward.[10] Though these observations differ with my approach to Britten's harmonies in that I focus more on the meaning behind his chord progressions, they strengthen my view that there is meaning behind Britten's approach to harmony in order to present the emotion of the text.

In *Britten's Musical Language,* Rupprecht blends "insights from linguistic and social theories of speech, ritual, and narrative with music–analytic and historical criticism."[11] He chooses important characteristics of a work and directs his analysis to sections that exemplify those characteristics. The driving force in his analyses is the idea of utterance and drama. It is not surprising that his book concentrates on the dramatic works namely, *Peter Grimes, Billy Budd, The Turn of the Screw, Death in Venice,* and the church parable, *Curlew River. War Requiem* is the only non-dramatic work discussed within the book.

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[10] Philip Rupprecht, ed., *Rethinking Britten* (New York: Oxford University Press, 2013): 98-100.

[11] Phillip Rupprecht, *Britten's Musical Language* (Cambridge: Cambridge University Press, 2001), i.

The analytical essays of contributing authors in Lucy Walker's *Benjamin Britten: New Perspectives of his Life and Work* tend to point towards influences on Britten, or comparative studies between Britten and other composers. Peter Evans's *The Music of Benjamin Britten* is a monumental volume and, as Arnold Whittall has noted, "is the first substantial study of any twentieth-century British composer to emphasize technical matters in a systematic manner."[12] Evans's chapter on *The Rape of Lucretia* gives a historical overview of the climate of the English audience towards musical stage works, and how Britten's chamber operas suited the needs of Glyndebourne, a small house intended for short summer seasons where *The Rape of Lucretia* premiered.

Evans makes musical comparisons between two of Britten's operas: *The Rape of Lucretia* (1946) and *Peter Grimes* (1945). Like Harper-Scott, Evans also discusses the B-natural that sounds against the background of C major, with the added discussion of instrumentation and tone color, and how these relate to the action, text, and mood that are occurring contemporaneously on the stage. In regards to harmony, Evans concentrates on Britten's use of major and minor modes, and how certain chords relate to a central key of a given scene. It is interesting how some of his harmonic analyses could have been easily explained through neo-Riemannian transformations. For example, his tonal plan for the interlude of Act 1, Scene 1, is as follows: E-flat - G - C - E-flat.

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[12] Mervyn Cooke, review of "Early Benjamin Britten: A Study of Stylistic and Technical Evolution," by Christopher Mark, *Music Analysis* 16, no. 3 (October 1997): 409.

I will now discuss four articles that analyze Britten's music in detail. They will be presented in the order they were published. "The Study of Britten: Triadic Harmony and Tonal Structure"[13] by Arnold Whittall begins with a survey of statements and criticisms written about Britten's works from as early as 1948. He then talks about published works that mainly discuss vagueness in tonality, as in Schoenberg's *Structural Functions of Harmony* (1954), in which Schoenberg arrived at a view of what he termed "extended tonality." This section is followed by his analyses of three Britten works: the second song of *Seven Sonnets of Michelangelo* (1940), the first song of the song cycle *Winter Words* (1953), and "St. Godric's Hymn" from a late work titled *Sacred and the Profane* (1975) for an unaccompanied five-part choir.

The essence of Whittall's analyses show that Britten's harmony balances between stability and instability, how enharmonic proximities in melodic shift direct harmonic transformations, and the modal alteration of major and minor thirds is a "familiar Britten characteristic . . . and its employment and deployment as a feature permeating all levels of structure and all types of relationship can lead naturally to an integration of all the chromatic degrees into a structure centered on a single triad."[14] Such statements that suggest neo-Riemannian operations support my conviction that an analysis of Britten's harmonic progressions under the lens of neo-Riemannian theories can yield results that will intimately connect their employment and deployment (to use Whittall's terms) to the emotions of the text. This is because patterns, or interruption in the patterns, of the harmonic progressions at certain words, phrases, or mood of the text can be visibly demonstrated using neo-Riemannian grids. Whittall declared in his article that "our knowledge of Britten and his music is still far from complete . . . there is so much material, so much information, so many opinions, to make any kind of decision about it all can seem, to the late twentieth-century mind, faintly improper."[15]

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[13] Arnold Whittall, "The Study of Britten: Triadic Harmony and Tonal Structure," *Proceedings of the Royal Music Association* 106 (1980): 27-41.

[14] Ibid., 33.

Christopher Mark's 1985 article, "Contextually Transformed Tonality in Britten,"[16] analyzes Britten's *String Quartet No. 1*. Mark introduces his article with this opening paragraph.

> It has been shown many times that tonal functions play a key role in articulating form in Britten's music. However, much of his harmony is 'non-functional', or contextual, and this aspect has so far elicited little in the way of detailed analysis. That such harmony is an essential ingredient of Britten's style, and therefore demands serious attention, is demonstrated succinctly by the opening passage of the First String Quartet, Op. 25, of 1941.

As the article continues, Mark mentions the word "pivot" no less than four times in the first page of his discussion regarding chords that govern the opening section. In one of the examples, he states that perhaps of "equal importance is the retention of a common note, suggesting a certain type of background coherence for the entire first section."[17] Throughout his analysis, it is apparent that a mapping of the chords onto the four hexatonic systems will show their harmonic motions visually, and these progressions relate to the structure of the quartet.

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[15] Arnold Whittall, "The Study of Britten: Triadic Harmony and Tonal Structure," *Proceedings of the Royal Music Association* 106 (1980): 27.

[16] Christopher Mark, "Contextually Transformed Tonality in Britten," *Music Analysis* 4, no. 3 (October 1985): 265-287.

In "Tonal Stratification and Uncertainty in Britten's Music,"[18] Philip Rupprecht's analysis of the "Prologue" in Britten's opera *Billy Budd* is enlightening in his concept of tonal stratification. He distinguishes the tonal content of strata in Britten's works from the layers of sounds found in music such as in Stravinsky's. He further illustrates the nature of interaction among strata, and their relationship within a textural design. My analysis will be an addition to his observations because I will analyze the chords and their progressions through the lens of the Neo-Riemannian hexatonic systems. In the case of "Spinning Scene" from *The Rape of Lucretia*, I include Paul Hindemith's "Table of Chord-Groups" in my discussion of the harmonies to guide my analysis. Such observations, when combined with Hindemith's "Table of Chord-Groups," will be an addition to Rupprecht's analytical method of Tonal Stratification.

David Forrest's 2010 article investigates choral music of Benjamin Britten in the aforementioned "Prolongation in the Choral Music of Benjamin Britten."[19] His analysis of the piece focuses on prolonged interval cycles. However, very rarely does he connect his findings to the text. My approach differs from Forrest's in that my plotting of the harmonic progressions onto the four hexatonic systems will give a visual presentation of how Britten’s progressions reflect the emotions of the text.

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[17] Christopher Mark, "Contextually Transformed Tonality in Britten," *Music Analysis* 4, no. 3 (October 1985): 281.

[18] Philip Rupprecht, "Tonal Stratification and Uncertainty in Britten's Music," *Journal of Music Theory* 40, no. 2 (Autumn 1996): 311-346.

[19] David Forrest, "Prolongation in the Choral Music of Benjamin Britten," *Music Theory Spectrum* 32, no. 1 (Spring 2010): 1-25.

Based on these analyses, the mapping of harmonies onto the four hexatonic systems or the *Tonnetz* to vividly show how Britten’s harmonic progressions reflect the mood of the text is a new concept in analyzing the music of Britten. The mapping will show the meaning behind Britten’s choice of harmonies especially when seen in conjunction with the emotions being presented by the text. Additionally, the labeling of harmonies according to their location in the four hexatonic systems will be presented within a Schenkerian context to show the composition’s harmonic sweep and how it paints the emotion of the text. Coupling these findings with Britten’s rhythmic setting of the poetry and the accompaniment (as in “Midnight on the Great Western”), my analyses will present new insights into Britten’s musical language.

This portion of my literature review will discuss three articles that use neo-Riemannian and Schenkerian theories in tandem in analyzing music by composers other than Britten. I will show that my approach combines neo-Riemannian and Schenkerian in different ways from others. They will be presented in the order they were published. The first is an article by Guy Capuzzo in which he applies the two theories to pop-rock music. The second by René Rusch in which neo-Riemannian and Schenkerian theories explain the harmonic progression from a passage in the fourth movement of Schubert’s D958. I will conclude this portion of my literature review with an article by Frank Lehman in which he investigates SLIDE operations in the music of Franz Schubert.

In his article "Neo-Riemannian Theory and the Analysis of Pop-Rock Music,"[20] Guy Capuzzo states, "like the music it seeks to elucidate, the field of pop-rock studies is young, and consensus regarding analytic method has yet to emerge." He asserts that his article "advances the use of neo-Riemannian operations for the analysis of certain pop-rock chord progressions whose features invite a transformational approach to harmonic progression."

He begins his discussion by demonstrating that the chord progression in "Shake The Disease" by Depeche Mode, if analyzed with Roman numerals, is anything but straightforward. By alternatively using neo-Riemannian operations (which he labels as NRO), correspondence emerges between chords that the Roman numeral analysis fails to reveal despite his attempts at different tonic orientations.

His subsequent examples also demonstrate that the NROs in the chord progression of other pop-rock songs yielded interesting patterns showing a high degree of harmonic organization otherwise lost in Roman numeral analysis. He concludes by stating his article "demonstrated ways in which NROs can aid in the analysis of a variety of pop-rock chord progressions, including sequences, progressions involving chromatic motions with ^8 or ^5, and progressions that combine triads and seventh chords."[21] Capuzzo's article is in-line with my thinking because "O Deus, ego amo te," as I mentioned above, does not lend itself to Roman numeral analysis.

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[20] Guy Capuzzo, "Neo-Riemannian Theory and the Analysis of Pop-Rock Music," *Theory Spectrum* 26, no. 2 (October 2004): 177-200.

Using Donald Francis Tovey's concept of "key-relation through mixture to rationalize remote harmonic excursions" as a point of departure, René Rusch combines Schenkerian analysis (diatony) with neo-Riemannian operations (parsimony) in her article "Schenkerian Theory, Neo-Riemannian Theory and Late Schubert: A Lesson from Tovey."[22] The late Schubert in question is a passage from the fourth movement of the *Piano Sonata in C minor*, D958. The harmonic scheme from bars 1 - 242, based on Schenker's own graph from his *Der freie Satz* that she provides, appear to "resist tonal unity" and "may raise the question as to whether the composer's tonality might be governed by a different logic."[23]

Rusch proceeds by outlining the chord progression explanation through modal change. What is interesting is that she provides Schenker's graph above her neo-Riemannian analysis that line-up the corresponding harmonies resulting in a somewhat hybrid version of Schenkerian/neo-Riemannian graph. I state "somewhat" because the two graphs are still separate even though the Roman numerals are made to line-up with the labels to show what neo-Riemannian operation is at work within a specific place in the Schenkerian graph. Not until after she maps the operations onto the *Tonnetz* and the *PL* and *PR* cycles, as well as creating a chart representing Tovey's key-relations theory, does she provide a version of a true hybrid Schenkerian/Neo-Riemannian graph.

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[21] Guy Capuzzo, "Neo-Riemannian Theory and the Analysis of Pop-Rock Music," *Theory Spectrum* 26, no. 2 (October 2004): 196.

[22] René Rusch, "Schenkerian Theory, Neo-Riemannian Theory and Late Schubert: A Lesson from Tovey," *Journal for the Society of Musicology in Ireland,* 8 (2012-2013): 3-20.

[23] Ibid., 8.

What makes her hybrid version different from mine is my Schenkerian graphs use the four hexatonic systems as harmonic labels without recourse to Roman numerals. This is because, in Schubert's music, Rusch can retain Roman numerals to indicate the harmonies, while she superimposes neo-Riemannian operation labels (*P, L, R*, etc.) to indicate the type of parsimony involved.

Frank Lehman's article titled "Schubert's SLIDEs: Tonal (Non-)Integration of a Paradoxical Transformation"[24] is very informative about the specific neo-Riemannian operation SLIDE. He not only discusses the different manifestations of SLIDE in Schubert's oeuvre, but he also provides an "evaluation of historical and group-theoretical conception of SLIDEs," and then "poses a set of functional paradigms through which the relation may be understood in Romantic harmony" as stated in his abstract. One table in his article provides a detailed inventory indicating which Schubert pieces SLIDEs can be found in, complete with measure numbers and what triads are involved.

Before Lehman discusses SLIDEs in Schubert, he help put into perspective the conception of SLIDE by different theorists including Hugo Riemann, Arnold Schoenberg, David Lewin, and Karg-Elert. In addition, he provides a table that lists eight paradigms "through which SLIDE may be incorporated into a common-practice idiom, and indicates whether or not the individual paradigm preserves tonal function."[25] With this table, Lehman is able to put into categories the different SLIDE operations in the Schubert.

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[24] Frank Lehman, "Schubert's SLIDEs: Tonal (Non-)Integration of a Paradoxical Transformation," *Music Theory & Analysis* 1, no. 1 and 2 (October 2014): 61-100.

Like Rusch, Lehman provides a Schenkerian graph that incorporates a label to represent where SLIDEs occur in *Lebensstürme*. There are two instances in the exposition of the work where Schubert maneuvers between third-related keys, and these instances Lehman labels with the symbol χ. Hence, this is another hybrid version of a Schenkerian graph that incorporates a neo-Riemannian operation.

The final portion of this chapter will be a review of Steven Rings's book *Tonality and Transformation* that was published in 2001. The book began "as an effort to connect neo-Riemannian theory more fruitfully to traditional ideas about tonal music."[26] Hence, the book shares a common theme with the above three articles: viewing the symmetric tonal space of transformational operations within an asymmetric tonal landscape.

In the Introduction of Chapter 1 of his book, he states, "most music theorists have at least a casual acquaintance with transformational ideas, but only a handful actively pursue research in the area."[27] His book, then, is "primarily about the application of transformational ideas to tonal phenomenon," and he hopes that "it can also serve as an accessible general introduction to transformational theory."[28] Also, from his introduction, we learn that Richard Cohn has been a supporter of Rings's work from the beginning, and instrumental in the "theoretical space" within which Rings's "ideas have unfolded." I mention this here because Richard Cohn's *Four Hexatonic Systems* is one of the technologies of choice in my dissertation. The others are the *Tonnetz*, Schenkerian analysis, and a brief reference to Paul Hindemith's "Table of Chord-Groups."

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[25] Frank Lehman, "Schubert's SLIDEs: Tonal (Non-)Integration of a Paradoxical Transformation," *Music Theory & Analysis* 1, nos. 1 and 2 (October 2014): 79.

[26] Steven Rings, *Tonality and Transformation* (Oxford, New York: Oxford University Press, 2011), 1.

[27] Ibid., 9.

Rings's book is divided into two parts. Part I – Theory and Methodology, containing three chapters, lays the foundational operations of transformational theory, as well as introducing the two branches of transformational thought, namely generalized intervals and transformational networks. An important part of his Chapter 1 is the sections that introduce "classical" Lewinian intervals and transformations based on Lewin's book, *Generalized Musical Intervals and Transformations*, the book that Rings confirms as the foundational text in the field. Part II – Analytical Essays, puts the operations into practice, with analyses of the music of Bach, Mozart, and Brahms that are spread throughout the four last chapters.

Section 1.4 of Chapter 1 compares transformational theories with Schenkerian theory. As Rings puts it,

> All new approaches to tonal analysis must at some point situate themselves with respect to the Schenkerian tradition, the *lingua franca* of tonal theory in the Anglo-American academy. The need to do this with transformational approaches is perhaps more pressing than usual, as developments in neo-Riemannian theory

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[28] Steven Rings, *Tonality and Transformation* (Oxford, New York: Oxford University Press, 2011), 9.

> have generated a degree of antagonism between adherents of the two methods.[29]

He continues by briefly comparing the methodological characters of transformational and Schenkerian approaches with the "aim of demonstrating that they differ in important ways in terms of analytical technique, theoretical content, and methodological goals ... with the ultimate purpose that any tension or competition between the two methodologies is misplaced and unnecessary."[30]

As we have seen in the two final portions of my literature review, connecting transformation theories with traditional tonal structures is one of the primary concerns when dealing with transformation. Connecting transformation theories with traditional Schenkerian tonal structures will not be discussed in my dissertation. Most of my Schenkerian analyses will prolong other tonal structures from the traditional ones, and I hope to show that the neo-Riemannian relationships work in concert with the unusual large contrapuntal structures to express the text of the pieces I will study.

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[29] Steven Rings, *Tonality and Transformation* (Oxford, New York: Oxford University Press, 2011), 35.

[30] Ibid.

CHAPTER III

METHODOLOGY

> I think that our present analytical techniques are rather successful. As I see it, the important thing is not so much to invent new techniques, nor to go on endlessly refining those we already have, bur rather to make the fullest possible *use* of them. One way in which the techniques can be made more useful is through their being employed in combination with one another…
>
> Nicholas Cook[31]

The three compositions that will be presented in this dissertation will be analyzed systematically by phrase or stanza. This will allow the music to be revealed in a similar manner as if it were in the process of being heard in a performance. Because the first two pieces are set to poetry, a scansion of each line will be provided in conjunction with the mood, meaning, and nature of the text. Scansions showing the natural accents of text will be immediately followed by scansions showing Britten's rhythmic setting for comparison. Then, a discussion regarding the relationship between the rhythmic and harmonic settings and their relation to the emotion of the text will be the main portion of the analysis. For reference, the complete text of the two poems is included in the Appendices. The "Spinning Scene" is not from a poem; hence, a discussion on the natural accentuation of the text will not be necessary. In its place, a synopsis of the opera, with highlights of the libretto, will open the discussion. Then, the complete libretto for the "Spinning Scene" will be presented in the body of the analysis itself.

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[31] Nicholas Cook, *A Guide to Musical Analysis* (New York: W.W. Norton & Company, Inc., 1987): 3.

The underlying harmonic scheme will be the major concern of each analysis through mapping of the chords onto the four hexatonic systems or *Tonnetz*. In the case of "Midnight on the Great Western," the *Tonnetz* will be the primary tool used for the mapping of harmonies. Interpretation of these mappings on how the harmonies paint the emotion of the text will highlight the discussion on the meaning behind Britten's harmonic choices.

A Schenkerian graph will cap the analysis of each phrase to illustrate how the underlying structure and overall harmonic design work in conjunction with the emotion of the text. To conclude each analysis, a final Schenkerian graph of the complete piece will be presented. These graphs will have information that is not normally included in Schenkerian analyses. For instance, the graphs will contain the text and, as already stated, the harmonic labeling will coincide with the four hexatonic systems in place of Roman numerals. In the case of "O Deus, ego amo te," the final graph will also incorporate Hopkins's literary ideas to allow for an even more complete presentation of the piece.

Another aspect that is out of the norm in my Schenkerian analytic technique is my use of slurs. Normally, pitches that are included within a slur prolong a certain harmony. My addition is I will provide slurs that point toward a goal. Therefore, pitches that are within a slur may represent a melodic motion that culminates at the final pitch of the slur.

I would like to state that in these analyses, my manner of using neo-Riemannian transformation is also out of the norm. Neo-Riemannian transformation is a theory in which non-functional harmonies in tonal and post tonal music can be explained through parsimonious voice-leading; and the proper labeling for such voice-leading are *P, R,* and *L* (Parallel, Relative, and Leading-tone). This manner of labeling will not be used here. We will find that, in the pieces included in this dissertation, parsimonious voice-leading is not the governing factor in the harmonic motions. However, the harmonic organization resulting from parsimonious voice-leading (in this case, Richard Cohn's *Four Hexatonic Systems*), when used to map the harmonies, explains Britten's manner of text painting through harmonic motion.

It can be argued that *P, R,* and *L* labeling may be used on some parts of "Midnight on the Great Western." I agree that such labeling can be used in this case. However, I find that the labeling will not be as effective in clarifying the relationship between Britten's harmonic motion and how it relates to the text. A visual representation of the *Tonnetz* and, at one instance, the use of the four hexatonic systems, more clearly illustrates Britten's dynamic use of harmonies as they pertain to the state of mind of the poet, or the nature of the scene in this particular art song.

The order that I choose to present the pieces in this dissertation does not reflect their order of publication; rather the order of presentation reflects the inverse relation between the complexity in texture and rhythmic setting. The first piece to be presented is "O Deus, ego amo te." Although it is the earliest of the three works to be composed (1939), it was published posthumously in 1989. It is the first to be presented in this dissertation because, of the three pieces, it has the simplest texture (consisting of only triads), while having a complex rhythmic setting (no metric indication). One can take a ruler, lay it vertically on the score, and then move it across to see triad after triad. This allows for an ideal starting point because there is no dialogue between voice parts. Rhythmically, however, it is the most complex. Although Britten did not provide a meter, there are barlines at strategic places in order to indicate words with the heaviest accents. We will find that this placement of barlines in a meter-less setting coincides with the poet's literary theories.

The next piece to be presented is the art song "Midnight on the Great Western" composed in 1953. The texture is more complex than "O Deus, ego amo te" because there is dialogue between the piano and the voice. Outside of the introduction and codetta, we will see that, for most of the accompaniment, determining the triads requires contextual consideration. Therefore, I thought it more appropriate for this piece to follow "O Deus, ego amo te" in my discussion. The rhythmic setting, though still complex, is not as complex as "O Deus, ego amo te." Although the listener will not be able to detect the meter, Britten does provide one, giving the performers a scaffold in which to operate his rhythmic manipulations.

The "Spinning Scene" from *The Rape of Lucretia* has more harmonic complexities than the two previous pieces. There is, of course, more dialogue between forces as well: the various instruments, the earthly characters on the stage, and the Female Chorus situated on one side of the stage. Therefore, it is the most complex texturally. First performed in 1946, chronologically it was composed between "O Deus, ego amo te" and "Midnight on the Great Western." Another aspect of the piece that makes it more complex is that it contains triads that are not part of the hexatonic systems. Therefore, I decided to present this work for the stage at the end of my discussion because the four hexatonic systems will be combined with Paul Hindemith's "Table of Chord-Groups."

Rhythmically, however, it is the most simple in that the setting adheres to the given meter, which, as we shall see, symbolizes that act of spinning and the endless repetition of time. Also, the scene generally uses steady quarter notes throughout in which the natural accents of the text adhere to duple meter; hence, the scene has the least rhythmic complexity.

Before concluding this chapter on Methodology, I will briefly present the mechanics of the four hexatonic systems and the *Tonnetz.* Regarding Paul Hindemith's "Table of Chord-Groups," this will be explained in the analysis of the "Spinning Scene," where it is used.

Richard Cohn presented his four hexatonic systems in his article *Maximally Smooth Cycles, Hexatonic Systems.*[32] There are four hexatonic systems. They are arranged geographically as North, South, East, and West, seen in Example 3-1. Each system comprises three major triads (symbolized with plus signs), and three minor

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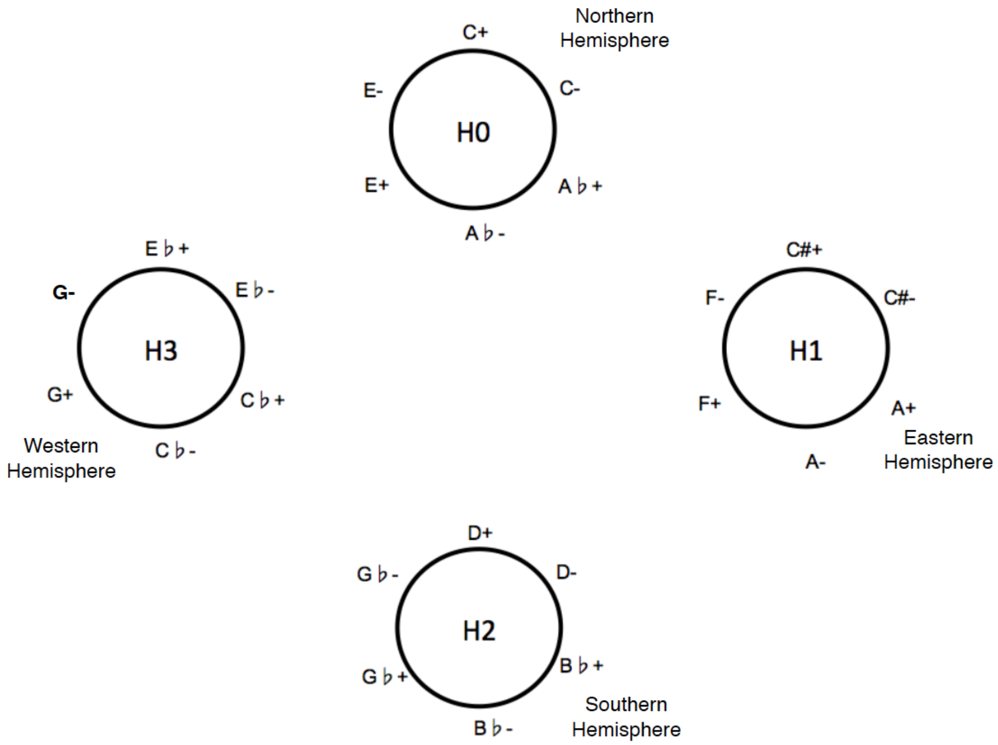
[32] Richard Cohn, "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions," *Music Analysis* 15, no. 1 (March 1996): 9-40.

Example 3-1. The four hexatonic systems.


C+
Northern Hemisphere
E-
C-
H0
E+
A♭+
A♭-
E♭+
G-
E♭-
H3
G+
C♭+
Western Hemisphere
C♭-
C#+
F-
C#-
H1
F+
A+
Eastern Hemisphere
A-
D+
G♭-
D-
H2
G♭+
B♭+
Southern Hemisphere
B♭-

triads (symbolized with minus signs). The Northern Hemisphere, or hexatonic system Ho, is indicated with the C major triad (C+) at its top. As we navigate around system Ho, we notice that the difference between adjacent triads is the adjustment of one pitch by a half step. For example, if we navigate clockwise, the relationship between the C major triad and the adjacent C minor triad are the notes E and E-flat. If we navigate counterclockwise, the relationship between the C major triad and the adjacent E minor triad are the notes B and C. Therefore, system Ho has six possible triads; hence, it is called a hexatonic system (also because the notes of the six triads add up to a hexatonic scale).

The Eastern hemisphere, or hexatonic system H1, starts with the C-sharp major triad at its top. By preserving the relationship between adjacent triads as in H0, H1 will produce a new set of six triads that consists of three major and three minor triads, with all its triads raised by a semitone in comparison to H0. Hexatonic system H2, the Southern Hemisphere, starts at D major, and hexatonic system H3 at E-flat major. There can only be four hexatonic systems. A fifth system will simply duplicate the triads of H0.

Organizing the triads in this manner departs from the tonal conception of harmony in that chords that are considered distant in functional terms (particularly chords related by chromatic mediants) are not so distant in this arrangement. This is because the chords are arranged in a manner that relates them to each other and not to a tonic chord. Therefore, C major has a closer relation to E major in neo-Riemannian terms than it would with its dominant chord in tonal terms. In actuality, the C major triad is closer in relationship to E major than its dominant of G major because the distance between the C major triad and the E major triad is only two semitones, while three semitones separate the C major triad from G major. The various natures of semitone motions within the four hexatonic systems are as follows.

- Triads from within the same hemisphere: the least motion requires only one semitone; the most requires three semitones.
- Triads from one hemisphere to its adjacent hemisphere: the least motion will require two semitones; the most will require up to three semitones.

- Triads from one hemisphere to its opposite hemisphere: the least motion is five semitones; the most is six.

Based on the above observations, triads that move or transform from one hemisphere to its opposite constitute the most distance in terms of the number of semitones.

The four hexatonic systems are also called *PL* systems, because adjacent triads within a system are related by either parallel or leading-tone transformations. For instance, in system H1 the triads C major and its adjacent C minor are related by the parallel transformation, while C minor and A-flat major triads are related by the leading-tone transformation. It can be argued that another type of neo-Riemannian system can be used to plot the triads of the pieces in this dissertation, namely the three octatonic systems. Here, each system consists of eight triads, and the adjacent triads within a system are either parallel or relative to each other, hence the octatonic systems are also called the *PR* systems, seen in Example 3-2. As we will see in my analysis of "O Deus, ego amo te," the use of the four hexatonic systems will be more effective in showing the dramatic use of harmonic motions in representing the meaning of the text.

Swiss mathematician and physicist Leonhard Euler (1707-1783) was the first to propose the *Tonnetz*. Presented in his *Tentamen novae theoriae musicae ex certissismis harmoniae principiis dilucide expositae* (1739), it is a way of representing just intonation.[33] The *Tonnetz* uses a network of notes that normally

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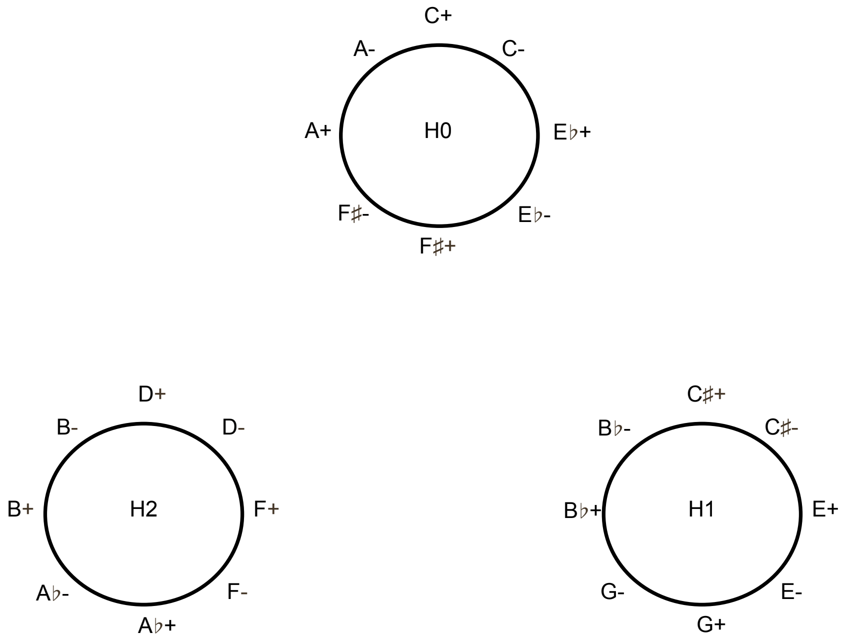
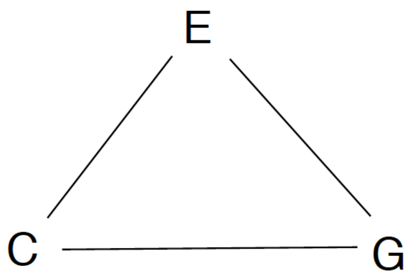
[33] Fred Lerdahl, *Tonal Pitch Space*, (Oxford: Oxford University Press, 2001): 43.

Example 3-2. The three octatonic systems.

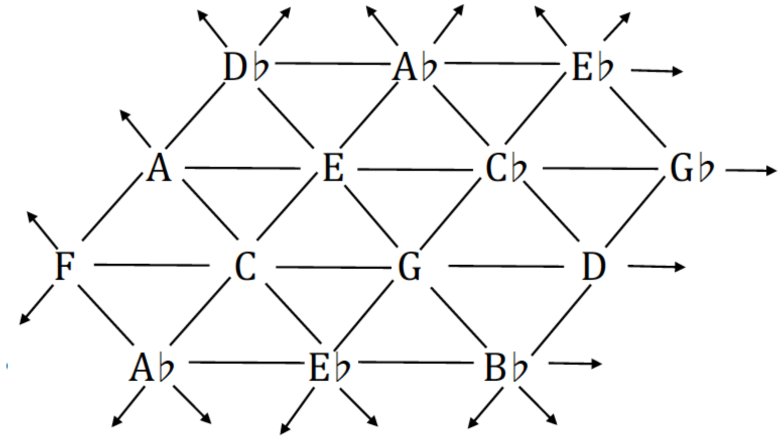


originates with the C major triad, with each note of the triad being represented at each angle of an equilateral triangle, seen in Example 3-3. The network spreads from this triangle in a specific manner that spells a rising perfect fifth in the horizontal axis from left to right, a rising major third on the left side of the triangle as it extends upward, and a rising minor third on the right side of the triangle as it extends downward. An example of the *Tonnetz* is seen in Example 3-4. The harmonic motions in the pieces discussed in this dissertation will be mapped onto these two types of graphs, the four hexatonic systems and the *Tonnetz*, to explain the nature of chord progressions as they relate to the text. And as we can see, these graphs only involve major and minor triads. The use of other forms of harmonies,

Example 3-3. The *Tonnetz* representing the C major triad.



Example 3-4. The *Tonnetz*.



such as the diminished triad, quartal harmonies, and a chord that consists of a tritone and a major second (labeled as <tritone, major second>), will be presented in the analysis of the “Spinning Scene,” and will be explained through the lens of Paul Hindemith’s “Table of Chord-Groups,” as already mentioned.

My method of analysis, then, will employ different techniques, even incorporating non-musical elements (Hopkins's literary theories) in my final Schenkerian graph as in the case of “O Deus, ego amo te.” This is my response to Nicholas Cook's call for employing in combination different analytical techniques.

CHAPTER IV

"O DEUS, EGO AMO TE"

FROM *AD MAJOREM DEI GLORIAM* FOR UNACCOMPANIED SATB

“The world is charged with the grandeur of God.” These are the opening words of the first chapter in Paul Mariani’s book *Gerard Manley Hopkins: A Life*.[34] By quoting the first line of Hopkins’s poem *God’s Grandeur* (1877), Mariani indicates that this philosophy is the guiding light through which Hopkins lived his life from his undergraduate years in Oxford as an Anglican seeker to his conversion to Roman Catholicism and eventual ordination as a Jesuit priest; a conversion not without months of patient examination of the two churches.[35]

Continuing the chapter, Mariani explains that Hopkins experienced this grandeur everywhere and with everything – “In the sublime Alps as in violets and running streams and in the ten thousand faces, which reflected the very face of God.”[36] But once the creator is beheld, continues Mariani, and the *inscape* of a thing "is *instressed* [emphasis added] in one’s eye, ear, tongue and mind, the heart could not help but rise up…” The beholder of such an experience will then be compelled to give himself “to a new reality more satisfying than everything else.”

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[34] Paul Mariani, *Gerard Manley Hopkins: A Life* (New York: Penguin Group, 2005):20.

[35] Catherine Phillips, ed., *Gerard Manley Hopkins: A Selection of His Finest Poems* (New York: Oxford University Press, 1995): xiii.

[36] Paul Mariani, *Gerard Manley Hopkins: A Life* (New York: Penguin Group, 2005):3.

And this reality, states Mariani, would “charge Hopkins’s own poetry incarnating it with the same reality.”[37]

Gerard Manley Hopkins was a poet and educator in Victorian England. As a literary philosopher, he developed new concepts in poetry such as *inscape* – the very essence of a thing, and *instress* – the ability of the poet to recognize and express this essence. The *Norton Anthology of English Literature* defines these two terms more clearly.

> [Hopkins] felt that everything in the universe was characterized by what he called *inscape*, the distinctive design that constitutes individual identity. This identity is not static but dynamic. Each being in the universe 'selves,' that is, enacts its identity. And the human being, the most highly selved, the most individually distinctive being in the universe, recognizes the inscape of other beings in an act that Hopkins calls *instress*, the apprehension of an object in an intense thrust of energy toward it that enables one to realize specific distinctiveness. Ultimately, the instress of inscape leads one to Christ, for the individual identity of any object is the stamp of divine creation on it.[38]

To imitate the rhythm of natural speech, Hopkins invented a new style of verse in which the first syllable carries the heavier accent, followed by a series of less-stressed syllables to propel the recitation, thus giving energy to the hearing or reciting of a line or lines. He called this technique *sprung rhythm*. As we shall see, these concepts play an important role in the analysis of Benjamin Britten’s “O Deus, ego amo te.”

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[37] Paul Mariani, *Gerard Manley Hopkins: A Life* (New York: Penguin Group, 2005):3.

[38] Stephen Greenblatt and Meyer Howard Abrams, eds., "Gerard Manley Hopkins," in *The Norton Anthology of English Literature* 8, vol. 2 (New York, London: W. W. Norton & Company, 2006): 2159.

Gerard Manley Hopkins was born on July 28, 1844 in Stratford, Essex. He was the first of eight children to Manley and Catherine Hopkins, their ninth child having died in infancy. His was a family that nurtured art, music, literature, and religion. Although his father was unable to attend a university due to lack of economic means, Manley Hopkins worked as an insurance broker and Consul-General in London for the Kingdom of Hawaii; Manley held this position for forty years.[39]

Together with his wife Catherine, Manley loved art, music, and poetry – even publishing a three-volume book containing most of his poems. It is only natural, then, that all eight children in the Hopkins household would be raised in a creative environment. The Hopkins family was a "congenial family, delighted in exchanging together their piquant and stimulating wit; they were an artistic family."[40]

Described as a precocious child, Gerard Manley Hopkins attended Highgate School, where his love for the classics was fostered. He then attended Balliol College, Oxford, earning a "double-first in 'Greats'". Benjamin Jowett, who later became the legendary Master of Balliol, dubbed Gerard Hopkins as one of the finest Greek scholars.[41]

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[39] Bro. Anthony Joseph, "Fr. Gerard Manley Hopkins: Priest and Poet." *The Angelus Online* (November 2003), http://www.angelusonline.org/index.php?section=articles&subsection=show_article&article_id=2237 (accessed October 30, 2014).

[40] James I. Wimsatt, *Hopkins's Poetics of Speech Sound: Sprung Rhythm, Lettering, Inscape* (New York: University of Toronto Press, c2006):15.

During his undergraduate years, "Gerard Manley Hopkins already had started to work through not only his religious convictions but also the philosophical problems of how man's experience of the world is shaped by internal as well as external forces."[42] In June 1867, he graduated with a first-class degree and began teaching at the Oratory, Birmingham, from September of the same year until the following April.

One month later, he decided to become a priest, although unsure of whether to join the Benedictines or the Jesuits.[43] After months of deliberation, he chose the Society of Jesus, which he entered in September 7, 1868. While with the Jesuits, he began to practice the Spiritual Exercises of Saint Ignatius, of which Catherine Phillips states the following:

> [The Spiritual Exercises'] pervasive influence on his life can be seen in his constant awareness of the potential religious significance and symbolism of much that he saw and experienced. This systematically Christocentric approach to the world suffuses his mature poetry, setting it apart from the writing of such other close and imaginative observers of nature as John Clare and Francis Kilver.[44]

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[41] Bro. Anthony Joesph, "Fr. Gerard Manley Hopkins: Priest and Poet." *The Angelus Online.* November 2003, http://www.angelusonline.org/index.php?section=articles&subsection=show_article&article_id=2237 (accessed October 30, 2014)..

[42] Catherine Phillips, ed., *Gerard Manley Hopkins: A Selection of His Finest Poems* (New York: Oxford University Press, 1995): xii.

[43] Ibid., xiv.

[44] Ibid.

After two years as a Jesuit novitiate at Manresa House in London, he was sent to Saint Mary's Hall at Stonyhurst, Lancashire. It was here that he was able to develop the idea of *inscape* after he came across the *Oxford Commentary* on the *Sentences of Peter Lombard* by Duns Scotus. Hopkins wrote in his Journal of the find that he was "flush with a new stroke of enthusiasm. It may come to nothing or it may be a mercy from God. But just then when I took in any *inscape* of the sky or sea I thought of Scotus."[45]

In 1876, he was sent back to Manresa House to prepare the Juniors for examinations in Classics and English for the University of London. It was during his preparations for one of his lectures about rhythm and rhyme that he furthered his experiments in a new concept he was already developing: the concept of *sprung rhythm*.[46]

During the coming years he not only continued to be an educator, he was also a priest and preacher in various Catholic Communities in London, Glasgow, and Liverpool. During his years in Dublin, when he was appointed Professor of Greek and Latin Literature at the University College, there were movements to separate England from Ireland. Being an English national in the midst of this troublesome time, he grew lonely - which was apparent in his journal and poetry. Early in 1889, he contracted typhoid, from which he died on June 8. His poetry was not published until 1918. Today, he is regarded as one of the leading Victorian poets.[47] *O Deus, ego amo te* is Hopkins's own translation of a Latin poem attributed to Saint Francis Xavier. Hopkins may have recognized in it his own literary philosophies, and chose to personally translate it into English.

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[45] Catherine Phillips, ed., *Gerard Manley Hopkins: A Selection of His Finest Poems* (New York: Oxford University Press, 1995): xiv.

[46] Ibid., xv.

(1) *O God, I love thee, I love thee, I love thee*___
(2) *Not out of hope of heaven for me*
(3) *Nor fearing not to love and be*
(4) *In the everlasting burning.*

The opening four lines of *O Deus, ego amo te* are a declaration of love towards God. This declaration, however, is not an outward burst of love; rather, the speaker is in a state of contemplation about the nature of that love. There are two fields of thought in these four lines. One field is the speaker making a definite statement, I designate as "Declaration": *O God, I love thee*. The other field of thought is the speaker making a stream of statements searching for the essence of that love. Applying Hopkins's philosophy, the speaker's love for God is undergoing a process of being identified in Lines 2, 3 and 4. It takes the speaker several lines because the *inscape,* or the very essence of that love, is not yet completely formed in the speaker's mind; love is still being contemplated upon. I designate these portions of the poem as "Contemplation."

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[47] Catherine Phillips, ed. *Gerard Manley Hopkins: A Selection of His Finest Poems* (New York: Oxford University Press, 1995): xvi.

Declaration:

O God, I love thee, I love thee, I love thee___

Contemplation:

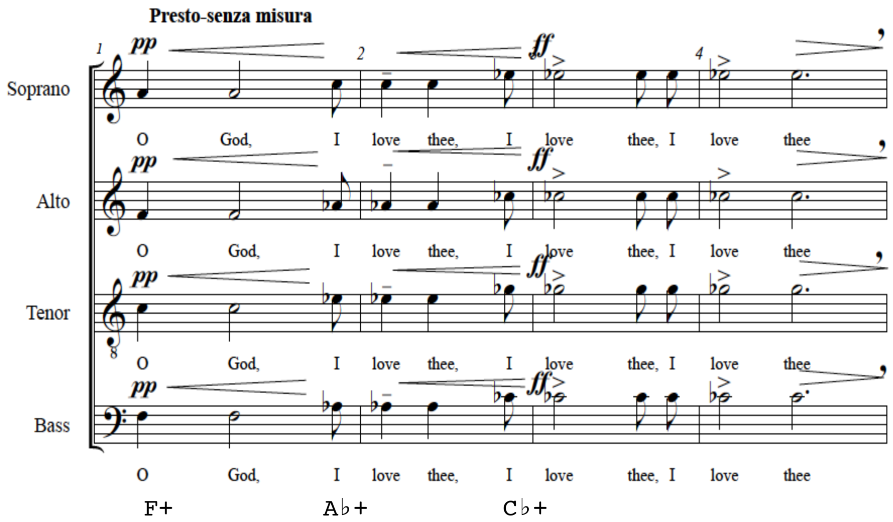
Not out of hope of heaven for me
Nor fearing not to love and be
In the everlasting burning.

Example 4-1 is the first four measures of Britten's setting of Line 1. It is striking that he did not provide a meter by indicating *senza misura* (without measure), making the piece recitative-like in nature. As the analysis will show, Britten did not provide a meter so that he would have the freedom to manipulate the rhythm of the poem for the purpose text painting. This technique of text painting does not limit itself to specific words. The state of mind of the speaker can also be represented in the rhythmic execution of the various lines of the poem.

A strict meter would limit Britten's possibilities of rhythmic manipulation; certain beats of a measure would have expected accents, and each measure would have a set number of beats. For Britten to set the words so that they flow from line to line, have a more marked utterance, or have the freedom to either forgo or add accents to select syllables, a meter-less setting is essential.

In addition to Britten's rhythmic manipulation as text painting, the analysis will show that his tempo markings play a role in his creating a certain scene in the delivery of the text. Finally, the analysis will show that Britten's harmonic progression, seen through the lens of neo-Riemannian transformation, is the canvas on which his rhythmic manipulation operates to paint both the text and the state of mind of the speaker.

Example 4-1. First four measures (Line 1) of "O Deus, ego amo te."



O DEUS EGO AMO TE (from 'A.M.D.G.'). Music by Benjamin Britten. Text by Gerard Manley Hopkins. © 1989 by Faber Music Ltd, London WC1B 3DA. Reproduced by permission of the publishers. All Rights Reserved.

Britten's setting of the opening line, seen in Example 4-1 above, is faithful to the natural accentuation of the text through the execution of different techniques:

- Placing accented syllables to notes with longer duration (half notes).
- Placing barlines immediately before the word *love* to give it more emphasis.
- Providing the word *love* with different articulations (*tenuto* and accent marks) each time it is uttered.

- Providing two *crescendo* markings, making for a louder utterance of the final *love* that is set to a longer duration note (half note).

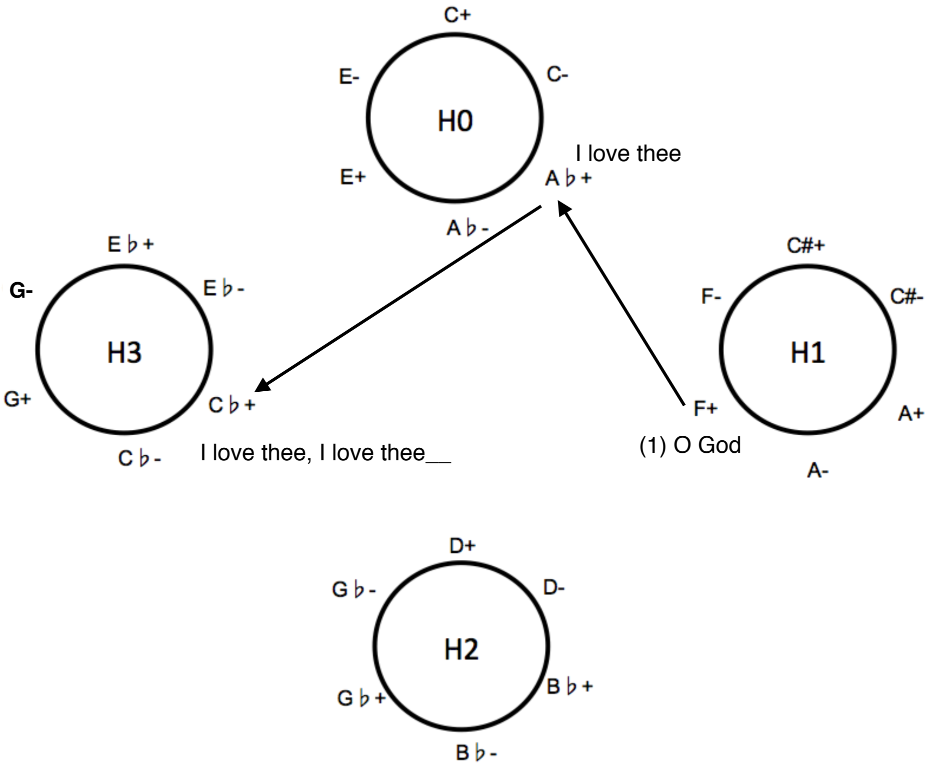
Although the final utterance of *thee* is set on the longest note, it would still receive a lesser accent because of the following reasons: a) the word does not occur immediately after the barline; b) there is no accent mark above the word, and; c) Britten provides a *decrescendo* above its note. All of this indicates that the apex has already been reached at the final utterance of *love*.

The triads in Example 4-1 are F major, A-flat major, and C-flat major, with each successive triad having the voices climb a minor third from the previous in parallel motion. To understand the manner of harmonic progression, the triads of measures 1 to 4 are mapped onto the four hexatonic systems, as seen in Example 4-2.

The example illustrates that the transformations travel adjacently around the systems in a counterclockwise direction beginning at system H1 on the F major triad, traveling to system H0 on the A-flat major triad, finally settling at system H3 on the C-flat major triad for a duration of two measures and an eighth note. The tempo marking of *Presto-senza misura* indicates that the line is to be sung at a fast tempo. At the same time, the *crescendo* from *pianissimo* to *fortissimo* musically paints an image of exhilaration that reaches its apex at the final utterance of *I love thee*.

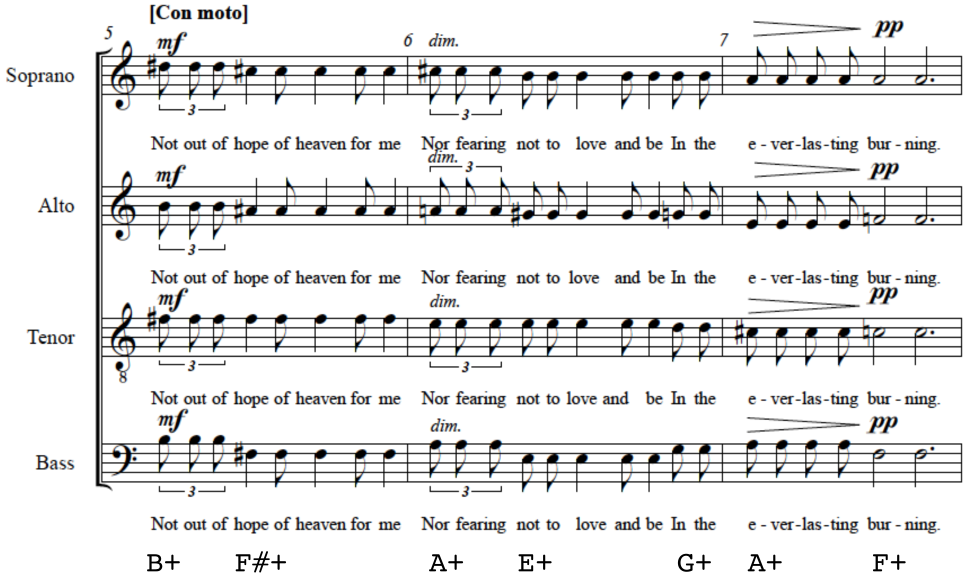
Beginning at the setting of Line 2, we notice that the climbing motion of the pitches changes direction in measures 5 to 7, seen in Example 4-3. The descent in pitches indicates that the phrase is at the point of leaving its apex because Britten softens the dynamics of the choir to *mezzo forte*, and must diminish to *pianissimo* towards the end of the line as the music approaches the words *everlasting burning*. Curiously, Britten adds the expression marking *Con moto* (with motion) even though the initial tempo is already at *Presto* - an indication of faster still.

Example 4-2. Mapping the triads of mm. 1 to 4.



Looking closely at the text, the *Con moto* is at the exact moment where the speaker speaks the three lines of contemplation as he searches for the essence of his love, its *inscape*. Because the *inscape* of that *love* has not yet fully formed in the speaker's mind, these lines are wordy and repetitive, thus describing acts of

Example 4-3. Change in direction, mm. 5 to 7.



[Con moto]
5
6
7
mf
dim.
pp
Soprano
Alto
Tenor
Bass
3
Not out of hope of heaven for me
Nor fearing not to love and be In the
e - ver - las - ting bur - ning.
B+
F#+
A+
E+
G+
A+
F+

O DEUS EGO AMO TE (from 'A.M.D.G.'). Music by Benjamin Britten. Text by Gerard Manley Hopkins. © 1989 by Faber Music Ltd, London WC1B 3DA. Reproduced by permission of the publishers. All Rights Reserved.

(2) *Not out of hope of heaven for me*

(3) *Nor fearing not to love and be*

(4) *In the everlasting burning*

searching and contemplating. Britten paints this image by setting the text to constant eighth notes, with the pitches steadily descending in register, as well as softening of the dynamics. Such manner of setting, when performed, suggests an image of the speaker speaking in stream of consciousness as described by J. A.

Cuddon in his *Dictionary of Literary Terms*: "to depict the multitudinous thoughts and feelings which pass through the mind."[48] However, the main musical element Britten uses that vividly paints this stream of consciousness image is in his manipulation of the natural accentuation of the poem through his rhythmic setting, as seen in Table 4-1. Note that I use Malin's scansion method of *u* to represent unstressed syllables, and – to represent stressed syllables.[49]

Table 4-1. Rhythmic manipulation of Lines 2 through 4.

Scansion

u - u - u - u u -
Not out of hope of heaven for me

u - u - u - u -
Nor fearing not to love and be

- u - u - u - u
In the everlasting burning.

Britten's setting

- u u - u - u u u
Not out of hope of heaven for me

- u u u u - u u
Nor fearing not to love and be

u u - u u u u u
In the everlasting burning.

---

[48] J. A. Cuddon, *Dictionary of Literary Terms* (Harmondsworth: Penguin Books, 1984), 660.

[49] Yonatan Malin, *Songs in Motion: Rhythm and Meter in the German Lied* (Oxford, New York:Oxford University Press, 2010), 6.

Britten's rhythmic setting of the poem diverges immensely from the poem's natural accentuation at two levels. First: By purposely placing *Not* and *Nor* immediately after a barline on a meter-less setting, Britten indicates that he prefers heavier accents on these words even though they are set to shorter notes. Second: Though it can be argued that the words *hope, heaven, love,* and *be* should have heavier accents because they are set to quarter notes, they do not because they occur within the measure and, most importantly, they are uttered in a fast tempo to make the choir sing through them without a 'bump.' The way Britten sets the music, there must be a forward motion that propels towards the next measure. To achieve this, the choir must utter every syllable after the first one with equal weight. And even though the syllables of *burning* are set to longer notes, it should be uttered without accents because of its placement at the end of the measure, as well as having a *decrescendo* before it is approached making for a *pianissimo* utterance on *burning*. Britten, through manipulation of the natural accentuation of the poem, is painting an image of the speaker speaking rapidly through the words. This setting, then, closely adheres to the *sprung rhythm* style of execution of these lines, a style developed by Hopkins. According to Hopkins, *Sprung Rhythm* is when "a foot may be one strong syllable or it may be many light and one strong."[50]

The chords indicated in the music at Example 4-3 are mapped onto the four hexatonic systems in Example 4-4. Here we notice the continuation of the pattern in harmonic progressions found in the opening line; the transformations travel adjacently in a counterclockwise direction around the four hexatonic systems. Line 2 begins at hexatonic system H3 on the C-flat major triad, the position where the previous line settled, and then moves toward hexatonic system H2 at the G-flat major triad. As the music continues, the transformation moves adjacently to hexatonic system H1 at the A major triad to begin Line 3, which then moves adjacently to hexatonic system H0 at the E major triad. To open Line 4, an adjacent motion is executed toward the G major triad of hexatonic system H3. This

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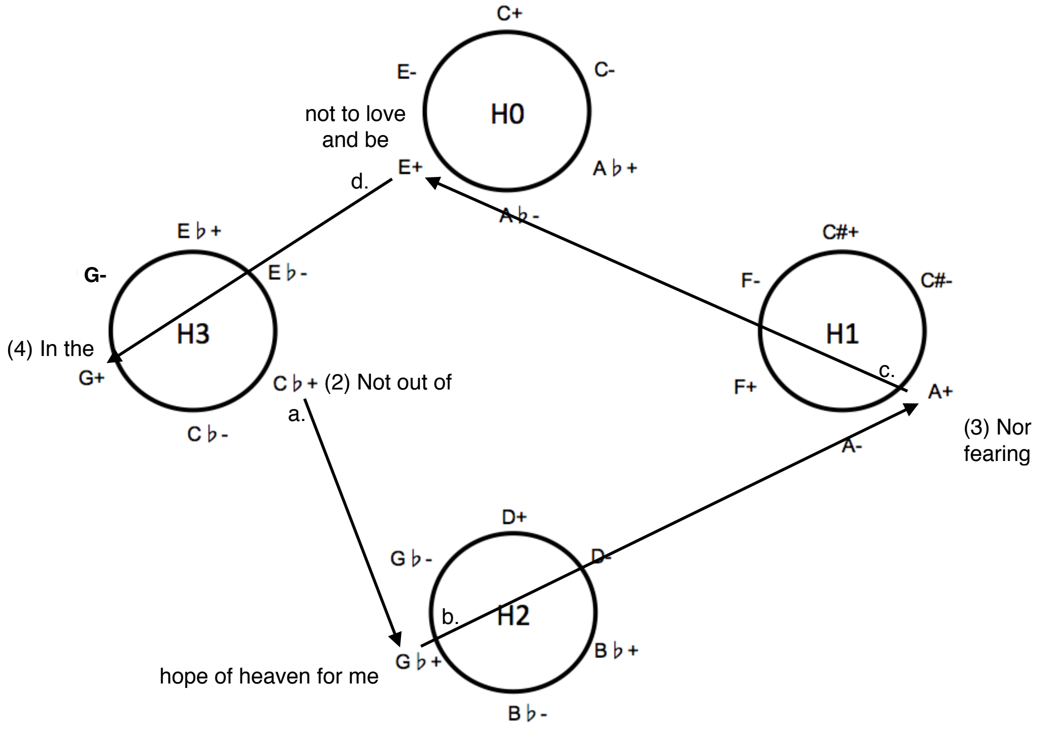
[50] Roland Greene et al., eds., *The Princeton Encyclopedia of Poetry and Poetics*, 4th ed. (Princeton: Princeton University Press, 2012), 1354.

Example 4-4. Chords of mm. 5 to 7 mapped onto the four hexatonic systems. Arrows are labeled with lowercase letters according to their order of occurrence.



C+
E-
C-
H0
not to love
and be
E+
A♭+
A♭-
d.
E♭+
G-
E♭-
H3
(4) In the
G+
C♭+ (2) Not out of
a.
C♭-
C#+
F-
C#-
H1
c.
F+
A+
(3) Nor
fearing
A-
D+
G♭-
D-
b.
H2
G♭+
B♭+
hope of heaven for me
B♭-

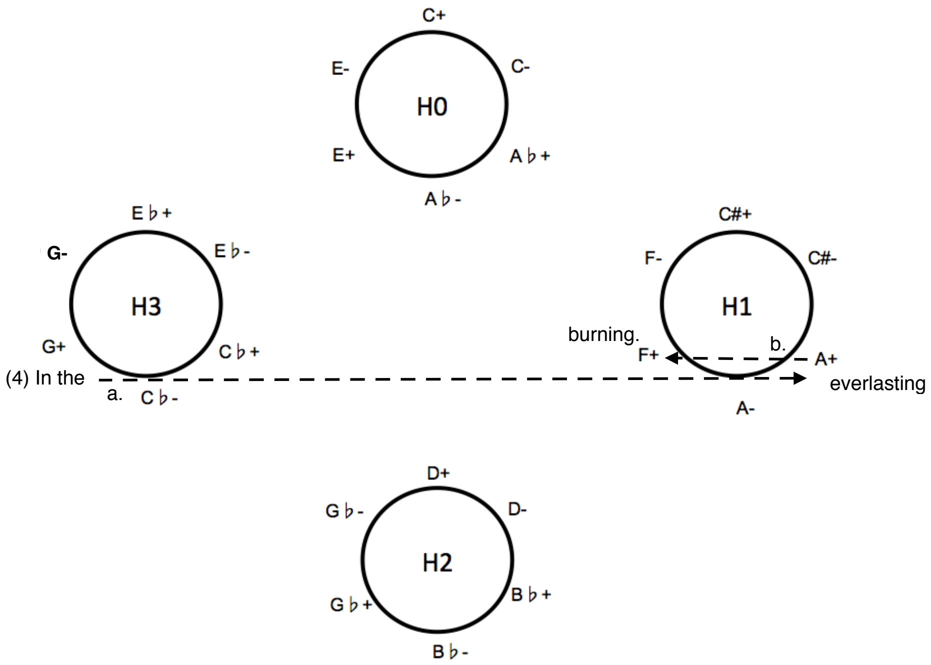
This example stops short, however, at the words *everlasting burning* of Line 4 for a better illustration of Britten's use of neo-Riemannian transformation as text painting.

The harmonic transformation that highlights *everlasting burning*, the darkest words in the poem thus far, interrupts the pattern of traveling adjacently around the four hexatonic systems with two types of transformations.

1. By a hyper-motion from hexatonic system H3 directly to hexatonic system H1.
2. By an intra-system motion within hexatonic system H1.

These motions are indicated by the dotted lines, as shown in Example 4-5.

Example 4-5. Harmonic transformations at *everlasting burning*.

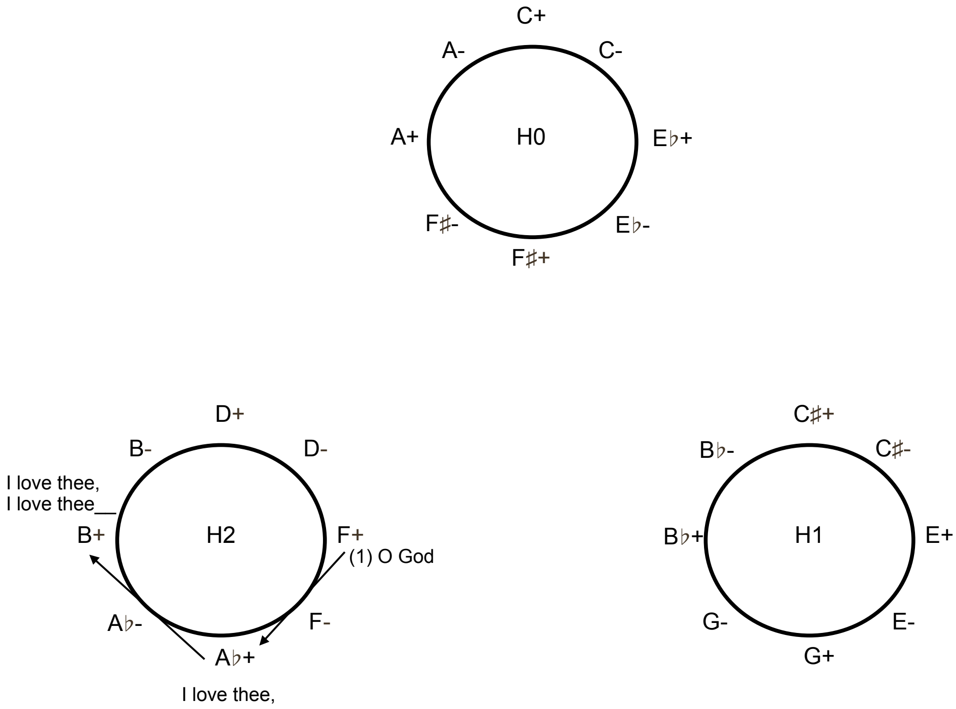


The chord on the words *In the* of Line 4 is the G major triad of hexatonic system H3. At the utterance of *everlasting*, Britten moves to the harmony at hexatonic system H1 on the A major chord, a move that must be achieved, not by an adjacent motion, but by a hyper-systems motion.

Finally, the word *burning* settles on long duration notes on the F major chord also in hexatonic system H1 achieved by an intra-system motion. At this point, the piece has returned to its first chord and dynamic marking, thus completing the arch form of the phrase. This interruption in the pattern of transformations at the darkest words visually apparent in the mapping of the triads onto the four hexatonic systems, is text painting explained in neo-Riemannian terms.

Before I continue with the analysis, I will show why the four hexatonic systems is the best tool to illustrate the meaning behind the harmonic scheme of the piece. The octatonic cycles, also known as the *PR* cycles, may be used to plot the harmonies of "O Deus, ego amo te." However, the octatonic cycles will not be as dramatic in showing the emotions of the text. The mapping of the opening harmonies onto the octatonic cycles is shown in Example 4-6. As we can see, the harmonic motions stay within the same system. As the piece continues through the second and third lines, there is a mixture of intra- and adjacent systems motion, seen in Example 4-7. Recalling Example 4-5 where the harmonic motions at the words *everlasting burning* are dramatically shown on the four hexatonic

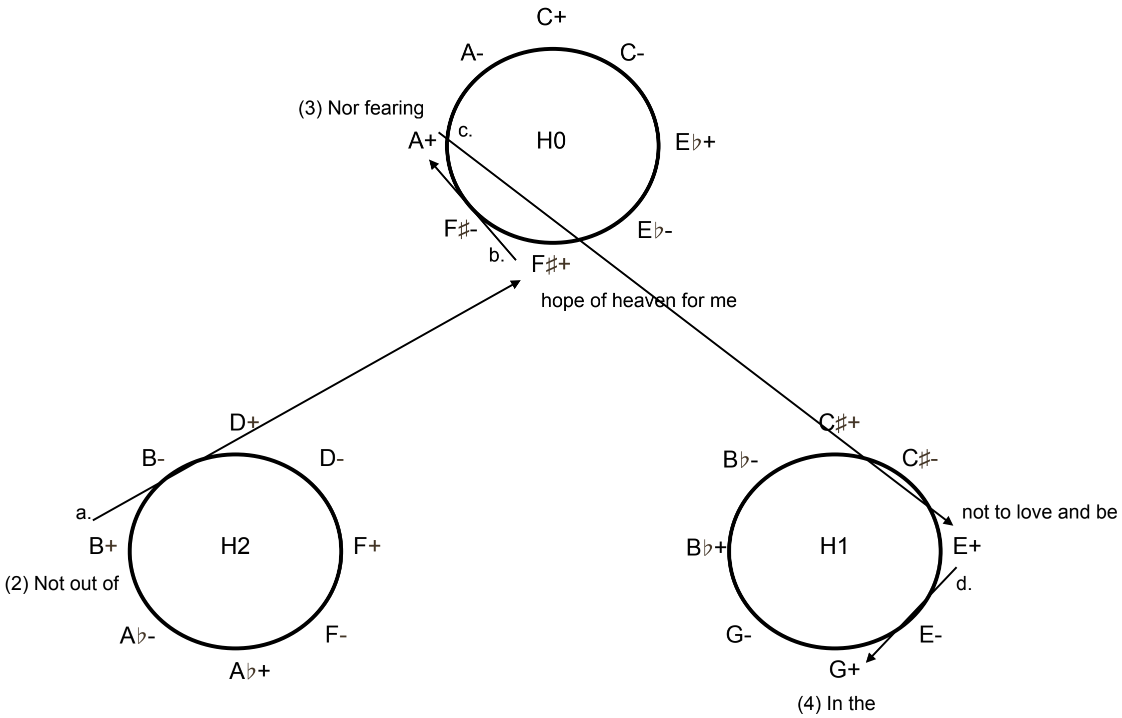
Example 4-6. The opening harmonies mapped onto the three octatonic systems.



systems because of the hyper-systems motion, plotting the same harmonies onto the three octatonic systems will not be as dramatic.

Example 4-8 simply shows another adjacent motion to H0 at the word *everlasting*, and another adjacent motion to H2 at the word *burning.* As we can see, the benefit of the four hexatonic systems is that it allows for a hyper-systems motion, a motion that is absent in a system of three in the octatonic systems; and the tension-filled words coincide with the hyper-systems motions. Hence, the four hexatonic systems best represents Britten's dramatic use of harmonic motions to paint the text.

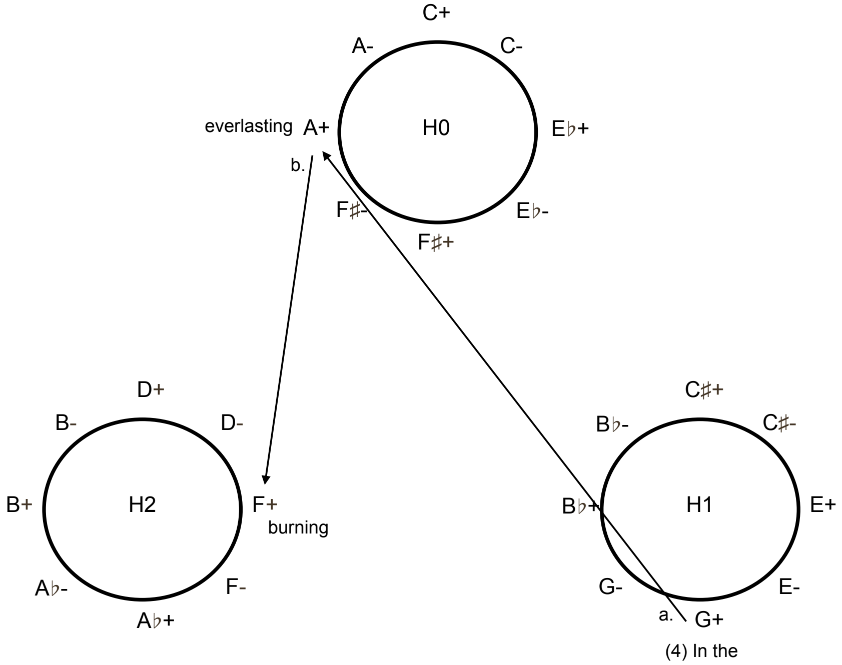
Example 4-7. Harmonies of the second and third lines mapped onto the three octatonic systems.


C+
A-
C-
(3) Nor fearing
A+
c.
H0
E♭+
F♯-
E♭-
b.
F♯+
hope of heaven for me
D+
B-
D-
a.
B+
H2
F+
(2) Not out of
A♭-
F-
A♭+
C♯+
B♭-
C♯-
not to love and be
B♭+
H1
E+
d.
G-
E-
G+
(4) In the

Comparing the mapping of the cumulative motions of the opening phrase between the two types of systems, we can clearly see that the four hexatonic systems is a more accurate depiction of the harmonic motions because it expresses root movement by second (like the G-A at "In the everlasting burning") as a jump from one side of the graph to the other, as seen in Examples 4-9 a and b.

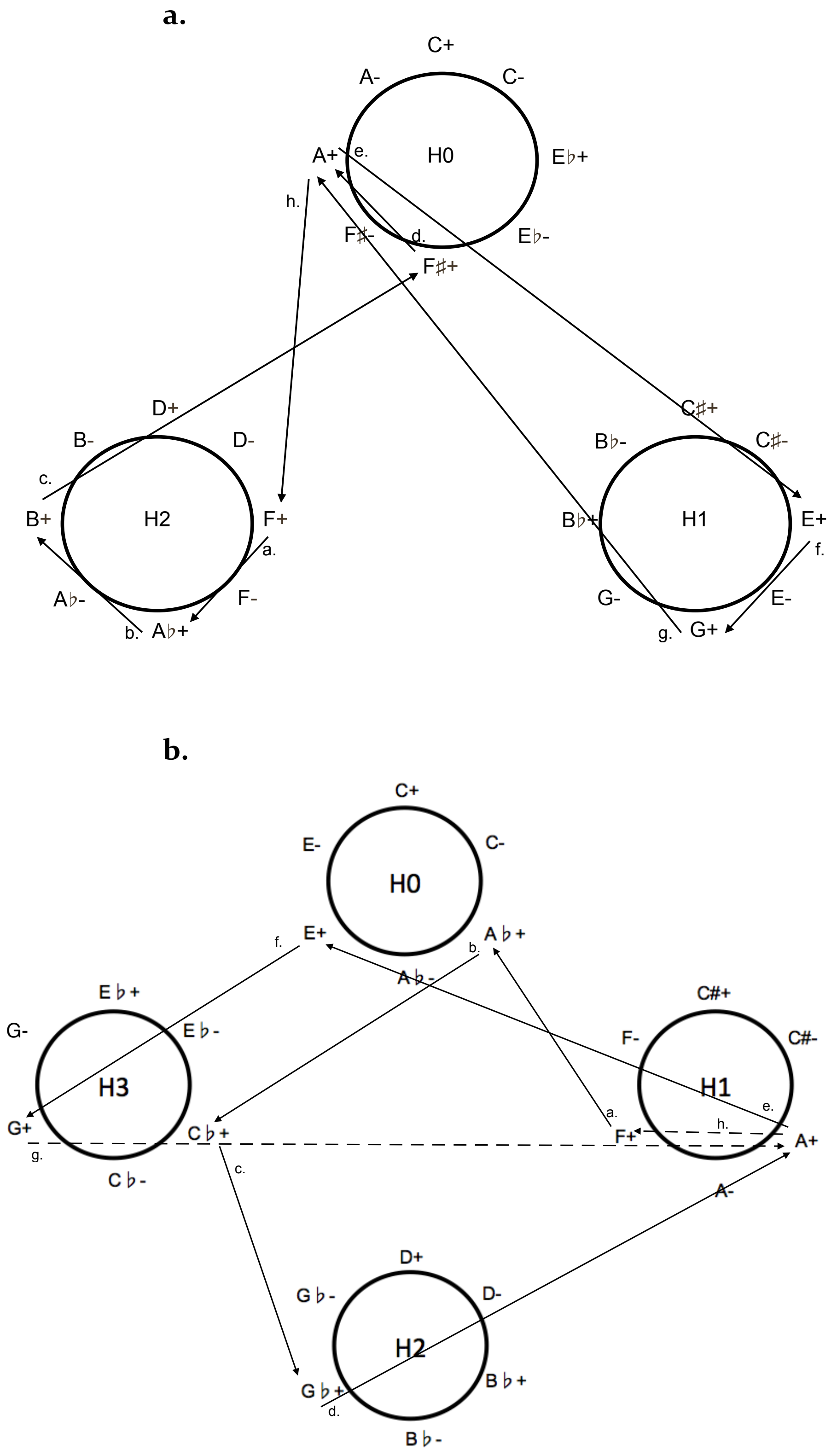
The Schenkerian graph of the first phrase, shown in Example 4-10, allows for a different and more complete representation of the various relationships that occur between the text, the transformations, the structural points, the melodic

Example 4-8. Mapping the harmonies at *everlasting burning* onto the three octatonic systems.

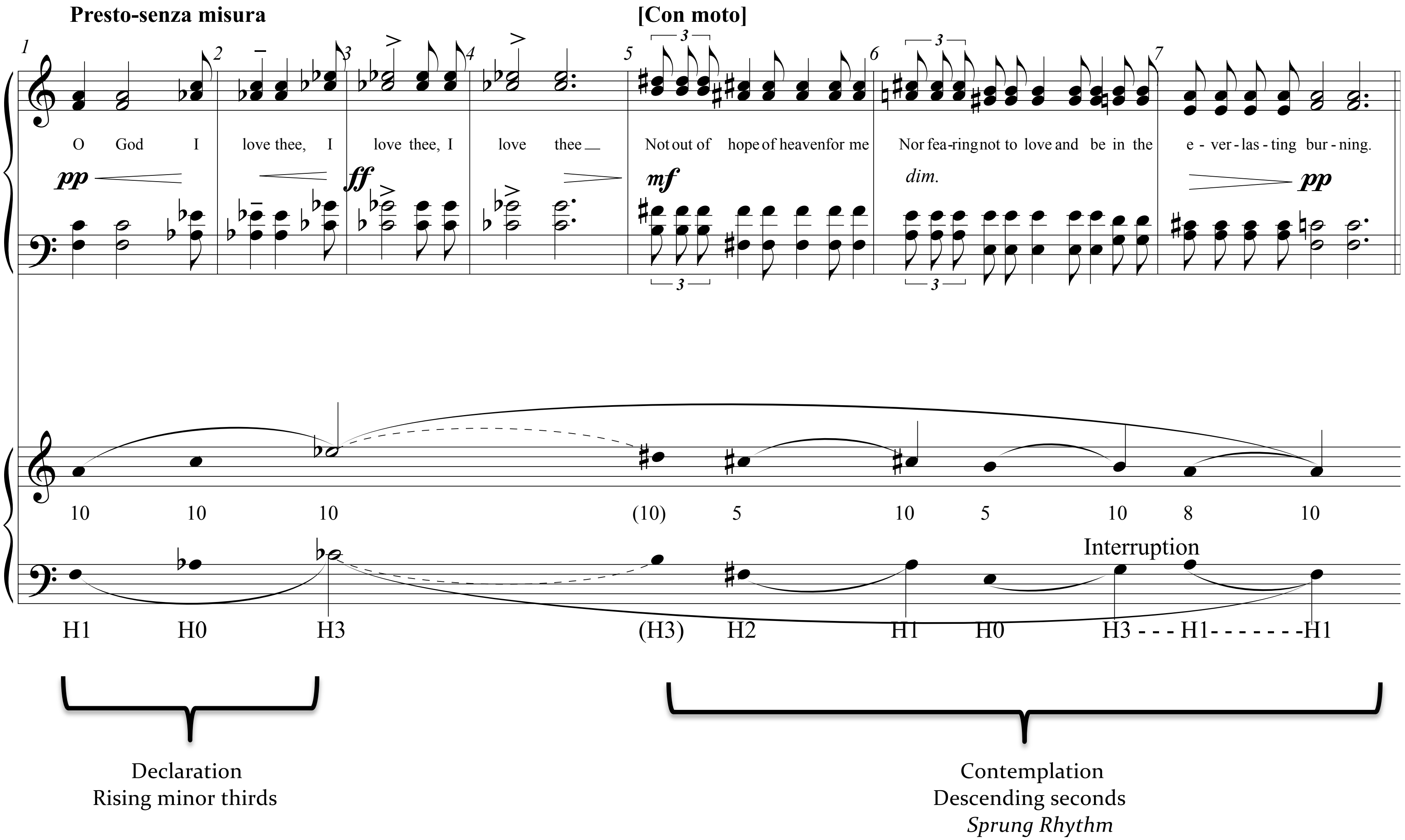


line and other features. The harmonic labels according to the four hexatonic systems replace the Roman numerals to show how neo-Riemannian transformations are used for text painting of the first phrase. We see the rising minor third pattern at the statement of Declaration: *O God, I love thee*. This rise culminates at the E-flat on the treble staff regarded as a structural point. This is because the sopranos in the opening measures move toward that E-flat and, once reached, the music lingers on the note for at least two measures sung in *fortissimo*. The passage creates an intervallic pattern of parallel 10ths between the treble and bass lines as the transformations move adjacently within the four hexatonic systems.

Example 4-9. Cumulative mapping of the first four lines onto three octatonic systems (a.), and the four hexatonic systems (b.).


a.
C+
A-
C-
A+
e.
H0
E♭+
h.
F♯-
d.
E♭-
F♯+
D+
B-
D-
c.
B+
H2
F+
a.
A♭-
F-
b.
A♭+
C♯+
B♭-
C♯-
B♭+
H1
E+
f.
G-
E-
g.
G+
b.
C+
E-
C-
H0
E+
f.
A♭+
b.
A♭-
E♭+
C#+
G-
E♭-
F-
C#-
H3
H1
e.
a.
h.
G+
C♭+
F+
A+
g.
C♭-
c.
A-
D+
G♭-
D-
H2
G♭+
B♭+
d.
B♭-

Example 4-10. Schenkerian graph of the first phrase.


Presto-senza misura
[Con moto]
O God I love thee, I love thee, I love thee
Not out of hope of heaven for me
Nor fea-ring not to love and be in the
e - ver - las - ting bur - ning.
pp
ff
mf
dim.
pp
3
10 10 10 (10) 5 10 5 10 8 10
Interruption
H1 H0 H3 (H3) H2 H1 H0 H3 - - - H1- - - - - - -H1
Declaration
Rising minor thirds
Contemplation
Descending seconds
Sprung Rhythm

At the setting of Lines 2 and 3, where the Speaker is forming the essence of that *love* in his mind, we notice that the melodic line follows a pattern of descent by a sequence of major seconds until the melody reaches the note A, a tritone from where it initiated. The harmonic progression that accompanies this *sprung rhythm* – painting an image as if the speaker were speaking in streams of consciousness – is further highlighted by a harmonic pattern of two leaps of fifths: B major to F-sharp major, and A major to E major. We also notice that the parallel 10ths has changed to a 10 – 5 intervallic pattern. Again, the harmonic sequence is labeled, not with Roman numerals, but with labels representing the four hexatonic systems to better illustrate the motions of the transformations. Hence, a relationship can be made that when the music paints the image of the speaker speaking in a state of contemplation (at the *Con moto* passage of descending major seconds), it is within the realm of adjacent motions of transformations that creates a sequential pattern harmonically. Together, these elements give an effect of moving forward and spiraling downward, thus supporting the *sprung rhythm* idea of Hopkins.

However, the pattern of adjacent motions of transformation is immediately interrupted at the precise moment where the tension-filled words, *everlasting burning*, are delivered. These are clearly shown in the neo-Riemannian harmonic labels on the Schenkerian graph. In addition, the Schenkerian graph vividly shows that the 10 – 5 intervallic pattern is also interrupted by the sudden shift in harmonic motion around the four hexatonic systems, transforming to a 10–8 pattern. We can conclude that the hyper-systems motion and the intra-system motion interrupt, not only the adjacent motions of transformations, but also the harmonic sequence of the circle of fifths and the 10 – 5 intervallic pattern. Hence, the mapping shows that the use of neo-Riemannian transformation is a dramatic way to end the first musical phrase, as well as to highlight the tension-filled words. Although the interruption in the harmonic pattern is visible from the Schenkerian graph alone, the value of the four hexatonic systems interpretation is that it shows that break to move across the four hexatonic systems, and thus better represent the distance involved; this sudden shift in distance creates a sonic tension used as text painting.

The second phrase consists of Lines 5 through 9. The mind of the speaker has changed direction; instead of stating the essence of the *love* the speaker feels for God, his thought has directed itself toward Jesus's love for the speaker, and what He endured because of that love. Thus, the lines express Jesus's suffering, eventual death, and the reason He endured such fate. In contrast to the previous lines, the declaration is made in an attempt to answer the reason for Jesus's suffering; hence, the attempt at realization is redirected.

(5) *Thou, thou, my Jesus, after me*
(6) *Didst reach thine arms out dying,*
(7) *For my sake suffer'dst nails and lance,*
(8) *Mocked and marrèd countenance,*
(9) *Sorrows passing number,*

Declaration - redirected:

after me

For my sake

Contemplation:

reached thine arms out dying

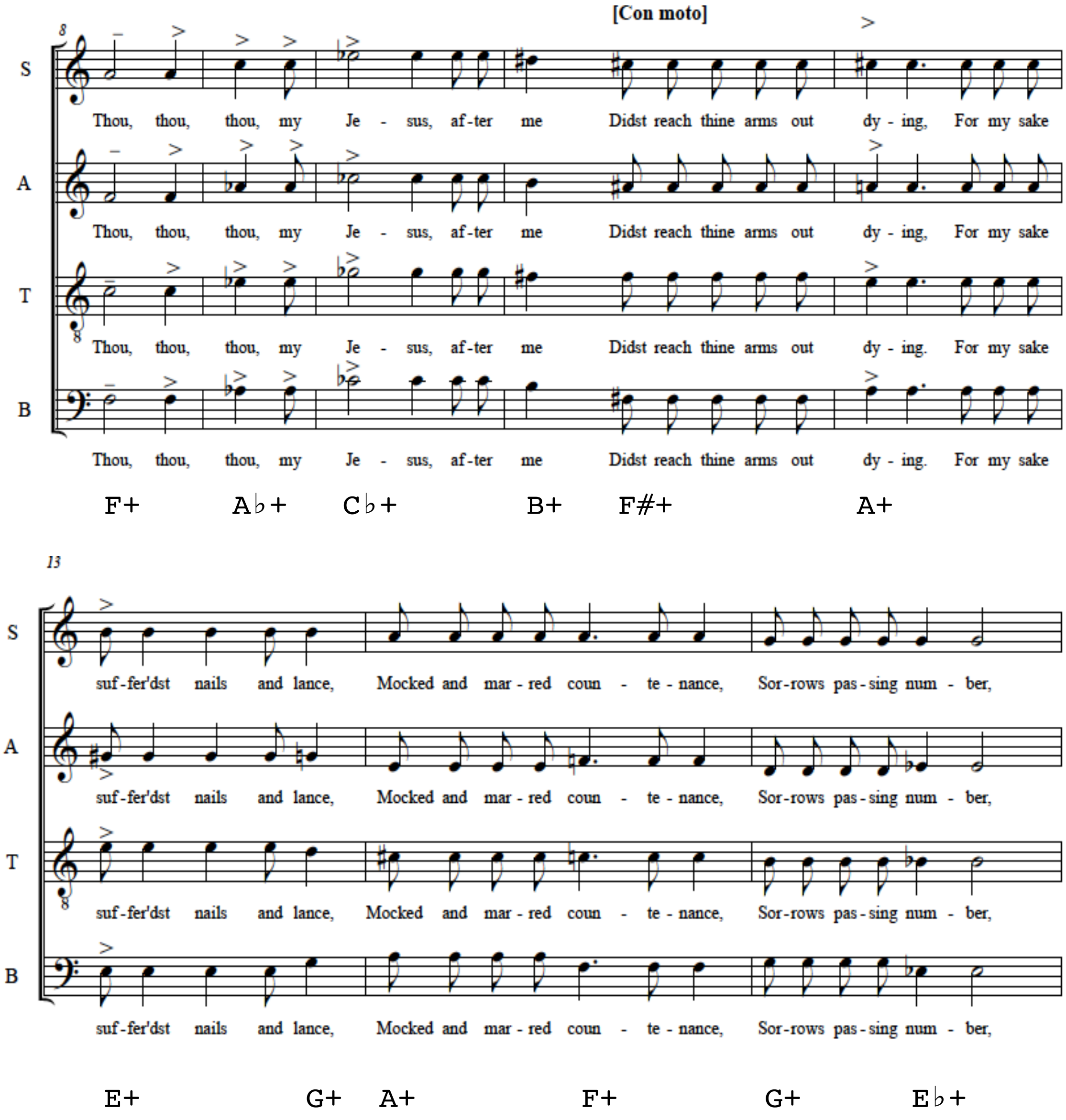
suffer'dst nails and lance

Mocked and marrèd countenance

Britten manipulates the natural accents again as a way of text painting. His musical setting of the second phrase is seen in Example 4-11, and his manipulation of the natural accents (Lines 5 thought 9) is shown in Table 4-2. A close examination of the score will show that the similarities in structure of the first and second phrases are reflected in the music, with the exception of the opening of the second phrase. While there are four measures that open the first phrase, only three measures open the second phrase to allow for a quicker opening. In fact, the high E-flat at measure 9 is uttered only for one measure and a quarter note, unlike the first phrase where it is uttered for a duration of two measures and an eighth note. However, the chords, the rising minor thirds, and the manner of transformations just before the tension-filled words *Mocked and marréd* are preserved, as seen in Example 4-12.

The second phrase begins at system H1 on the F major chord where the first phrase ended. The harmonic transformations return to adjacent motions in a counterclockwise direction as Line 5 continues; first to hexatonic system H0 on the

Example 4-11. Setting of the second phrase.


[Con moto]
8
S
A
T
B
Thou, thou, thou, my Je - sus, af-ter me Didst reach thine arms out dy - ing, For my sake
F+
A♭+
C♭+
B+
F#+
A+
13
suf-fer'dst nails and lance, Mocked and mar - red coun - te - nance, Sor-rows pas-sing num - ber,
E+
G+
A+
F+
G+
E♭+

O DEUS EGO AMO TE (from ‘A.M.D.G.’). Music by Benjamin Britten. Text by Gerard Manley Hopkins. © 1989 by Faber Music Ltd, London WC1B 3DA. Reproduced by permission of the publishers. All Rights Reserved.

Table 4-2. Rhythmic manipulation of Lines 5 through 9.

Scansion

- - - u - u - u -
Thou, thou, thou, my Jesus, after me

u - u - u - u
Didst reach thine arms out dying.

- u - - u - u -
For my sake suffer'dst nails and lance,

- u - u - u -
Mocked and marrèd countenance,

- u - u - u
Sorrows passing number,

Britten's setting

- - - - - u u u -
Thou, thou, thou, my Jesus, after me

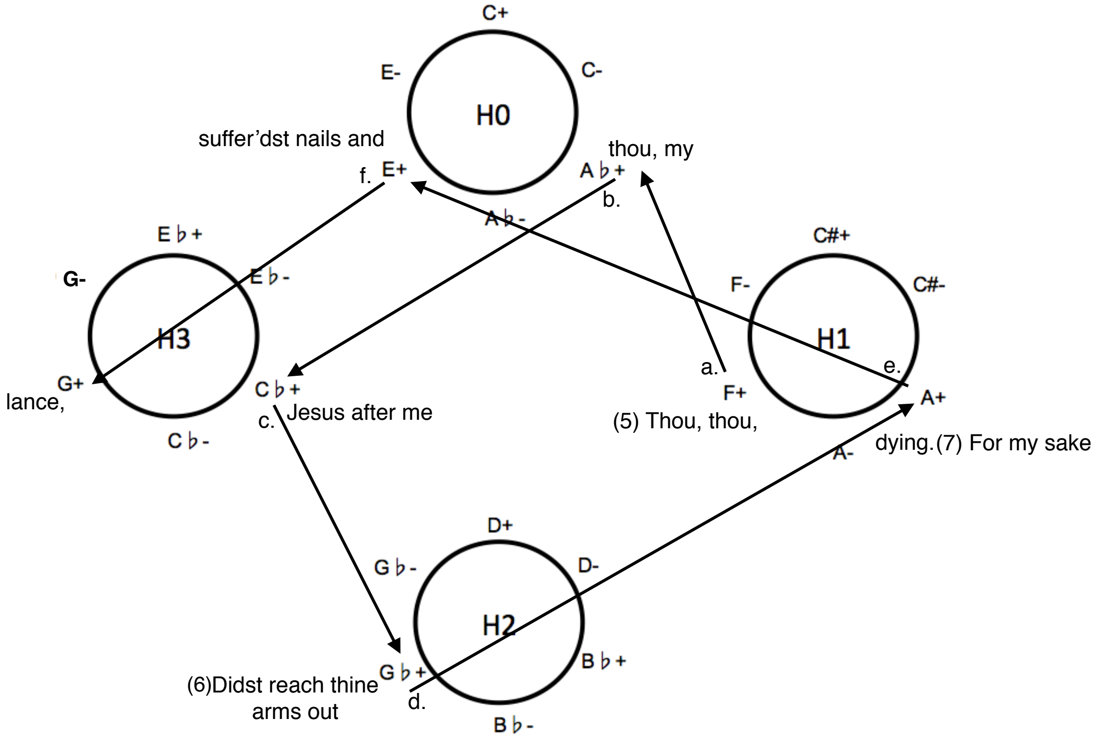
u u u u u - u
Didst reach thine arms out dying.

u u u - u u u u
For my sake suffer'dst nails and lance,

- u u u u u u
Mocked and marrèd countenance,

- u u u u u
Sorrows passing number,

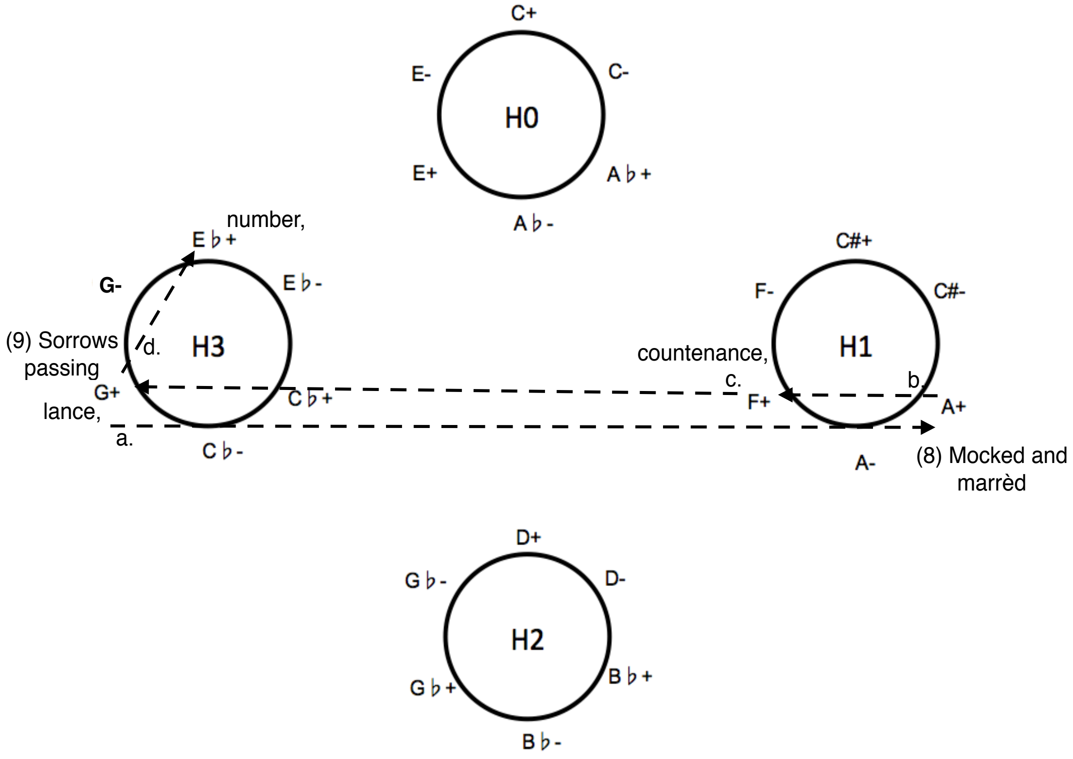
Example 4-12. Manner of transformations in the second phrase just before the tension-filled words *Mocked and marrèd.*


C+
E-
C-
H0
suffer'dst nails and
thou, my
f.
E+
A♭+
b.
A♭-
E♭+
C#+
G-
E♭-
F-
C#-
H3
H1
a.
e.
G+
lance,
C♭+
F+
A+
c.
Jesus after me
(5) Thou, thou,
C♭-
A-
dying.(7) For my sake
D+
G♭-
D-
H2
B♭+
(6)Didst reach thine
arms out
G♭+
d.
B♭-

A-flat major chord, and then to hexatonic system H3 on the C-flat major chord. To move forward to Line 6, an adjacent motion to hexatonic system H2 on the G-flat major chord follows, before ending the line with another adjacent motion to hexatonic system H1 at the A major chord. Line 7 begins on the same A major chord, which travels adjacently to hexatonic system H0 on the E major chord as the line continues, and concluding with an adjacent motion to system H3 on the G major chord.

The opening of Line 8 utters the most tension-filled words of the phrase which, to our expectation, is approached by a hyper-systems motion across the four hexatonic systems landing at hexatonic system H1 on the A major chord for text painting purposes, thus interrupting the adjacent motions of the harmonic transformations, as seen in Example 4-13, where the harmonies of measures 14 and 15 are mapped onto the four hexatonic systems.

Example 4-13. Harmonies of mm. 14 and 15 mapped onto the four hexatonic systems.



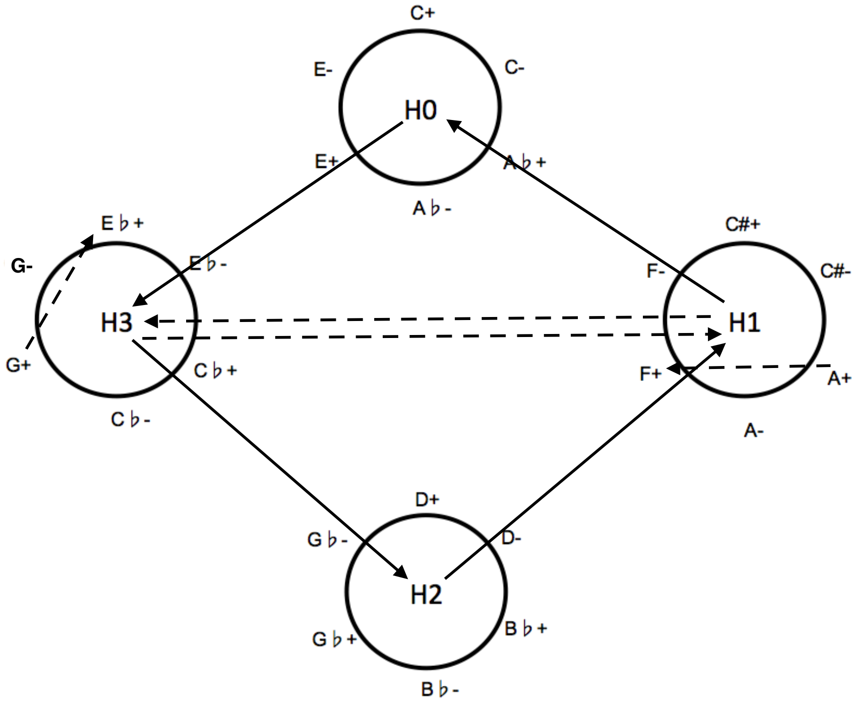
C+
E-
C-
H0
E+
A♭+
A♭-
number,
E♭+
G-
E♭-
(9) Sorrows passing
d.
H3
G+
C♭+
lance,
a.
C♭-
C#+
F-
C#-
countenance,
H1
c.
b.
F+
A+
A-
(8) Mocked and marrèd
D+
G♭-
D-
H2
B♭+
G♭+
B♭-

After the interruption, adjacent motions cease; the adjacent patterns of the first phrase now make way for different patterns in this phrase. As the tension-filled Line 8 continues, the word *countenance* is approached by an intra-system motion within hexatonic system H1 on the F-major chord, followed by a hyper-systems motion across to hexatonic system H3 on the G major chord to utter the words *Sorrows passing*.

The phrase concludes at the word *number* reached by an intra-system motion within hexatonic system H3 on the E-flat major chord. This is where the second phrase ends, instead of the F major chord of hexatonic system H1. Hence, the hyper-system motion of transformation occurs twice in this phrase, together with the two intra-system motions. This contrasting finish of the second phrase is only appropriate because, as mentioned above, the line of thought of the speaker has changed by directing it toward Jesus's love.

Example 4-14 is a cumulative mapping of the transformations in the first and second phrases. The adjacent motions circumnavigate the hexatonic systems only in a counterclockwise direction. Then, at the tension-filled words, hyper-systems motions interrupt the adjacent motions by harmonic progressions moving across the systems between the regions of hexatonic systems 1 & 3. Intra-system motions, however, follow each hyper-systems motion: once at the end of the first phrase and twice at the end of the second phrase. By this observation, it becomes obvious that Britten's harmonic progressions are related to the emotions of the text, and this relationship can be easily seen when the harmonic progressions are mapped onto the neo-Riemannian four hexatonic systems. Another way of observation is that the mapping depicts the formal scheme of the phrases; as the

Example 4-14. Cumulative map showing the type of transformations in the first and second phrases.



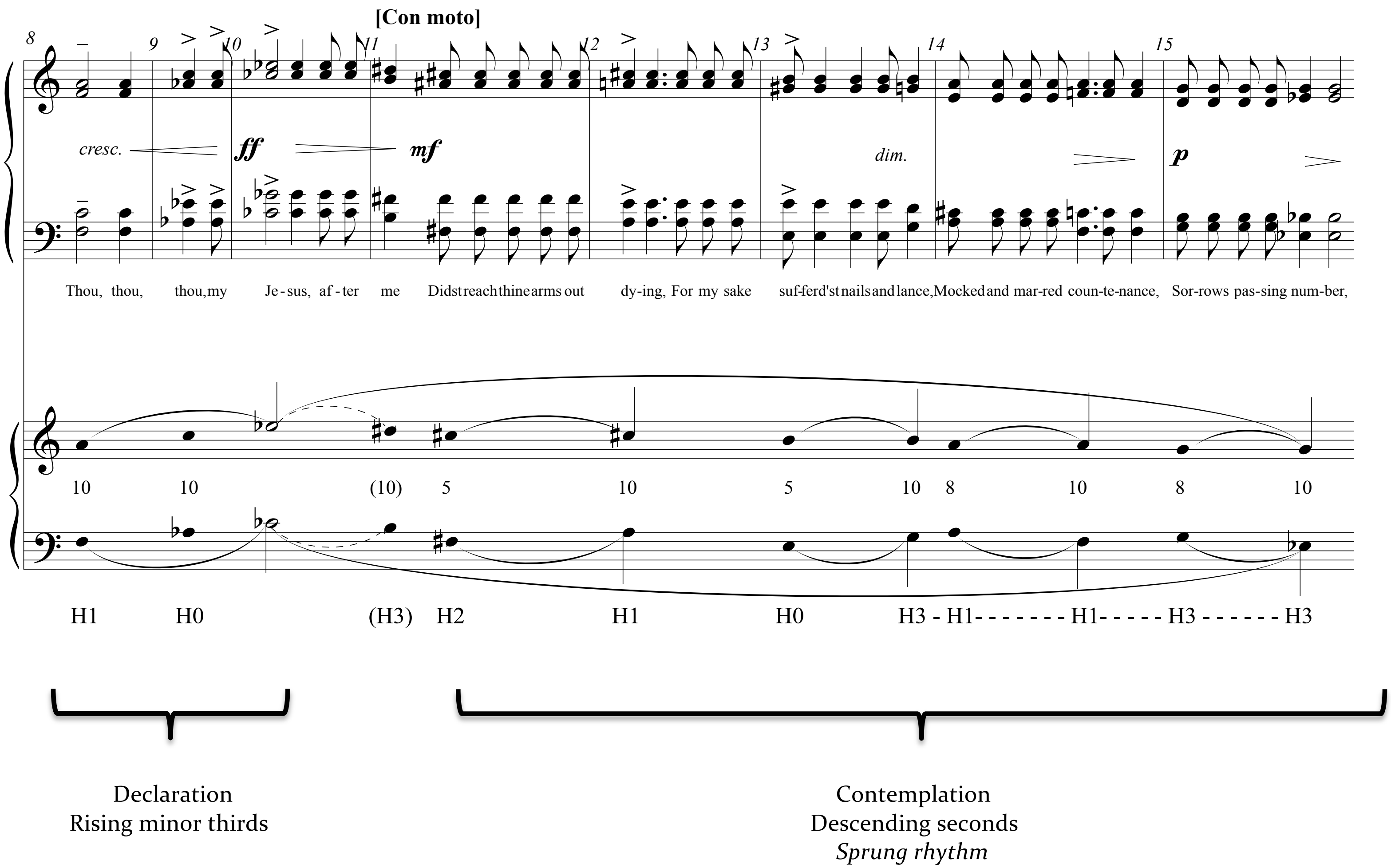
final words of each phrase are approached, the adjacent motions are interrupted, hence "structural text painting," which refers to "making the music parallel and highlight features of the text's structure."[51] The mapping also makes visible the balance achieved in the harmonic pattern created between the intra- and hyper-systems motions.

Example 4-15 is the Schenkerian graph of the second phrase, a very similar graph to that of the first phrase seen in Example 4-10. Both use rising minor thirds at the Declaration in parallel tenths. The Contemplation follows with a 10 – 5

---

[51] Jack Boss, "The "Continuous Line" and Structural and Semantic Text-Painting in Bernard Rand's Canti D'Amor," *Perspectives of New Music* 36, no. 2 (Summer, 1998), 144.

Example 4-15. Schenkerian graph of the second phrase.


[Con moto]
8
9
10
11
12
13
14
15
cresc.
ff
mf
dim.
p
Thou, thou, thou, my Je-sus, af-ter me Didst reach thine arms out dy-ing, For my sake suf-ferd'st nails and lance, Mocked and mar-red coun-te-nance, Sor-rows pas-sing num-ber,
10 10 (10) 5 10 5 10 8 10 8 10
H1 H0 (H3) H2 H1 H0 H3 - H1- - - - - - - H1- - - - - H3 - - - - - - H3
Declaration
Rising minor thirds
Contemplation
Descending seconds
Sprung rhythm

intervallic pattern only to be interrupted by a hyper-systems transformation, and changing the 10 – 5 to a 10 – 8 intervallic pattern. As the second phrase progresses towards its conclusion, the texture of descending seconds in the treble above the descending fifths sequence is also present. As in the first phrase, the *Con moto* represents the speaker speaking in streams of consciousness (Contemplation) present in the melody's downward spiral by way of major seconds until it reaches its final destination.

The use of neo-Riemannian harmonic labels on the Schenkerian graph helps show that the tension-filled words of Lines 8 and 9 (*Mocked and marrѐd countenance…*) are uttered using hyper-systems motions, thus suddenly interrupting the adjacent motions by alternating between hexatonic systems H3 and H1, as well as with intra-system motions. Thus, Britten's manner of text painting of the tension-filled words of the second phrase is consistent with his manner of text painting of the first phrase. The only difference lies in the fact that there are now two intra-system motions. In addition, a balance is achieved at the final chord of E-flat major; the shortened presentation of the high E-flat at the beginning of the second phrase is counter-balanced by the E-flat major triad that concludes the phrase. This difference can be interpreted as akin to a classically-conceived piece in which the second phrase’s closing harmony is different from the first. In a classically-conceived piece, a cadence on the dominant is an indication of an upcoming contrasting section. If this is the case here, what follows should contain contrasting materials and, as we shall see, it is exactly what Britten does.

The third phrase consists of Lines 10 through 12. Again, the pattern persists with a statement of Declaration supported by a statement of Contemplation.

(10) *Sweat and care and cumber,*
(11) *Yea and death, and this for me,*
(12) *And thou couldst see me sinning:*

Declaration:

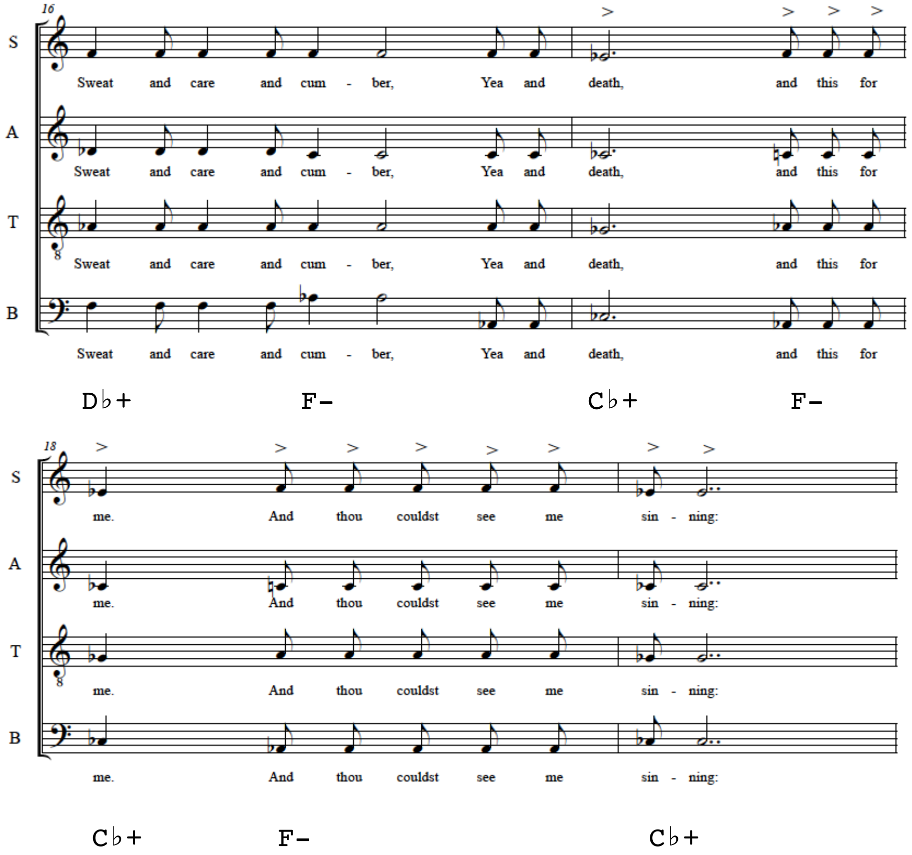
and this for me

Contemplation:

Sweat, care, cumber (Jesus)
Death (Jesus)
See (Jesus)
sinning (Speaker)

Here, however, the speaker utters the essence of the resulting death of Christ's suffering, expressed in the previous phrase. However, what is in contrast from the previous is that the statement of Contemplation is being indicative. It is indicative, not only towards the action of Jesus, but also in the action of the speaker in the word *sinning*. The poetic material has reached a new level within the speaker's field of thought. In answer to the unexpected chord of E-flat major at the conclusion of the previous phrase, Britten introduces new and contrasting materials, seen in Example 4-16.

Example 4-16. Introduction of new and contrasting materials, mm. 16 to 19.


16
S
A
T
B
Sweat and care and cum - ber, Yea and death, and this for
D♭+
F−
C♭+
F−
18
me. And thou couldst see me sin - ning:
C♭+
F−
C♭+

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The contrasting elements of the third phrase are:

1. Concentration on the lower register, especially in the soprano line. The dynamic marking of *pianissimo* highlights this lowering of the register with slight *crescendos*, which are accompanied by accent

marks above the words of Line 12 to indicate a more marked utterance.

2. The mapping of the chord progressions onto the four hexatonic systems does not contain any adjacent motion. Instead, every triad in the phrase is approached via a hyper-systems motion, but only through oscillations between two hexatonic systems, H1 and H3.
3. An F minor chord, the only minor chord in the entire piece, is encountered.
4. Finally, and more importantly, the phrase introduces a new level of text painting: the words *death*, *me,* and *sinning* are uttered only on hexatonic system H3, hence giving it a symbolic nature.

Considering factors 2 and 4 strengthens the obvious use of text painting through neo-Riemannian transformations and, based on his setting seen above in Example 4-16, the natural accents are, again, manipulated in order for Britten to paint the manner in which the speaker is speaking, as seen in the scansion and Britten's rhythmic setting in Table 4-3. Though the natural accents of Line 10 are preserved, Line 11 has changed in that the line now has fewer accents. Line 12 is the most transformed due to the fact that only the first syllable of *sinning* is with an accent.

Because this series of lines are set with lesser accents than they naturally would have, the default delivery at a fast tempo will be in the manner of *sprung*

Table 4-3. Rhythmic manipulation of Lines 10 through 12.

Scansion

- u - u - u
Sweat and care and cumber,

- u - u - u -
Yea and death, and this for me,

u - u - u - u
And thou couldst see me sinning:

Britten's setting

- u - u - u
Sweat and care and cumber,

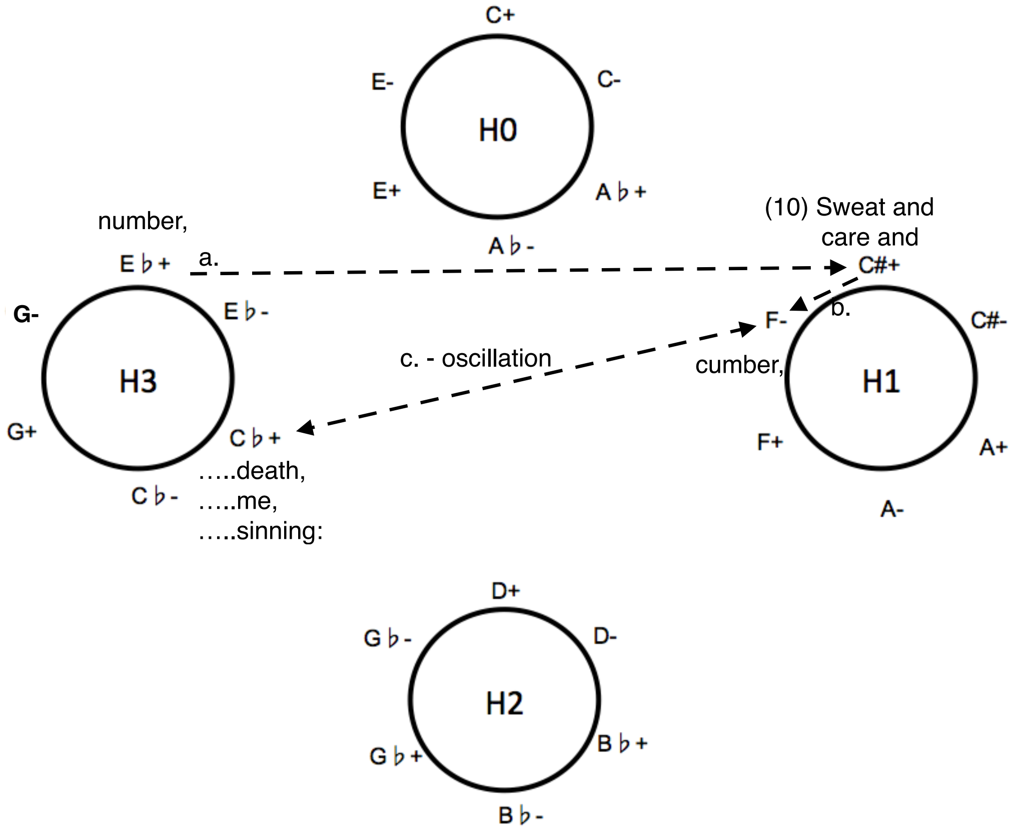
u u - u u u -
Yea and death, and this for me,

u u u u u - u
And thou couldst see me sinning:

rhythm through the lines; they will constitute a forward motion until the word *sinning* is reached.

Example 4-17 shows the chord progression of the third phrase mapped onto the four hexatonic systems. This contrasting phrase begins on a different chord from where the previous phrase ended; this is already a contrasting element. From the word *number* of the previous phrase at hexatonic system H3, the opening words of the third phrase must be reached by way of a hyper-system motion.

Example 4-17. Mapping of the chord progression of the third phrase, mm. 16 to 19.

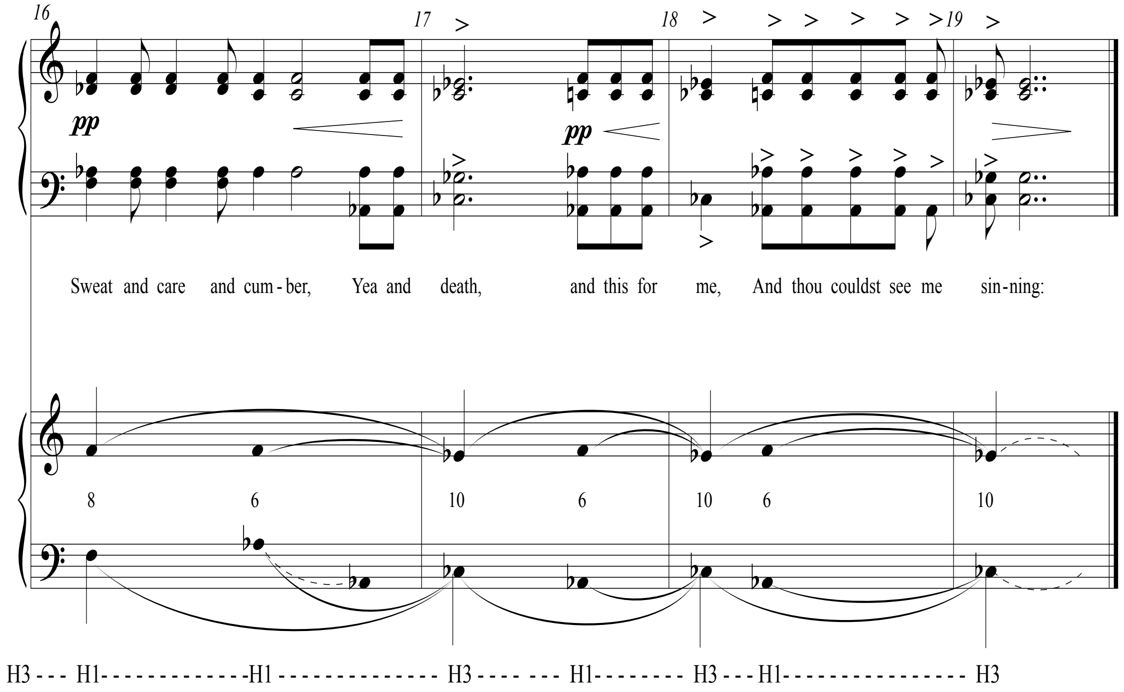

C+
E-
C-
H0
E+
A♭+
A♭-
number,
E♭+
a.
(10) Sweat and
care and
C#+
G-
E♭-
F-
b.
C#-
c. - oscillation
cumber,
H3
H1
G+
C♭+
F+
A+
…..death,
C♭-
…..me,
…..sinning:
A-
D+
G♭-
D-
H2
G♭+
B♭+
B♭-

Hence, the opening words of Line 10, *Sweat and care and*, are uttered at hexatonic system H1 on the D-flat major chord. At *cumber*, the F minor chord is reached by way of an intra-system motion.

The following two lines contain the darkest words of the poem yet, as the lines express Christ's death for the sake of the speaker even though He *couldst see* the speaker *sinning*. As if to interlock the three words together, making one the reason for the other, Britten concentrates their utterances into a single system. Although Britten would venture outside hexatonic system H3 and move across to hexatonic system H1, he persists in immediately returning the words *death*, *me,* and *sinning* to hexatonic system H3 on the C-flat major chord, as if hammering on them on the very system that initiated every hyper-system motion thus far.

The Schenkerian graph seen in Example 4-18 reveals another aspect that is newly present in the third phrase. The repeated 10-6 intervallic pattern is a new idea, and it outlines all of the hyper-systems motions throughout the phrase. As the poem reaches the darkest moment, speaking of Christ's death for the sake of the speaker, Britten concentrates the pitches at the lower register with the dynamic marking *pianissimo* as a way of painting the state of mind of a brooding

Example 4-18. The Schenkerian graph of the third phrase.


16
17
18
19
pp
pp
Sweat and care and cum-ber, Yea and death, and this for me, And thou couldst see me sin-ning:
8
6
10
6
10
6
10
H3 - - - H1- - - - - - - - - - - - -H1 - - - - - - - - - - - - - - H3 - - - - - - - H1- - - - - - - - H3 - - - H1- - - - - - - - - - - - - - - - H3

speaker pounding over Christ's dying despite his *sinning*. In addition, the sonic distance in transformation between the F minor chord of hexatonic system H1, and the C-flat major chord of hexatonic system H3, coupled with concentration of the dark words of *death*, *me,* and *sinning* only on hexatonic system H3, further illustrates this brooding; it is indeed a dramatic use of the four hexatonic systems as the speaker utters the word *me* in the same harmonic realm of *death* and *sinning*. It is of note that at this darkest moment is where the only minor triad throughout the entire piece is encountered.

The third phrase ends with a dynamic marking of *decrescendo* while staying on the longest note in the piece thus far (double-dotted half note). This small, but important, rhythmic detail allows Britten to heighten the tension in preparation for the most animated phrase of the entire piece. This is Britten painting a quiet moment before the storm.

The following two phrases, the fourth and fifth phrases, are elided musically by the use of an articulation of *legato* to connect measure 26 to 27. These two phrases, comprising the most animated moment in the piece, are also the most dramatic due to the following reasons:

1. The two phrases comprise the longest musical unit in the piece because it consists of two elided phrases.
2. Two opposing *tempi* create a heightened drama: *Vivace* is quickly followed by *Più lento* at the precise moment of elision at measure 26 and 27.

3. The rapid rising parallel minor thirds, coupled with a *crescendo* from *pianissimo* to *fortissimo*, return to open the fourth phrase.
4. There is a sudden full-octave drop in pitch through all four voices at the point of elision, which coincides with the sudden change in tempo from *Vivace* to *Più lento*.
5. The contemplation motif dominates both phrases presented in the rapid succession of words sung *Vivace* and *fortissimo*, hence faithful to Hopkins's *sprung rhythm*.
6. The speaker is not making a Declaration; rather he is making a self-interrogation.

The two musical phrases comprise Lines 13 to 19. The poem is now fully blooming as it extends the Declaration of love: the Declaration now extends to both Jesus and the speaker. For the first time, the speaker contemplates on the essence of *love* of Jesus with his *love* within the same phrase and, similar to the first phrase, the speaker answers by stating what that *love* is not of.

(13) *Then I, why should not I love thee,*
(14) *Jesus, so much in love with me?*
(15) *Not for heaven's sake; not to be*
(16) *Out of hell by loving thee;*
(17) *Not for any gains I see;*
(18) *But just the way that thou didst me*
(19) *I do love and I will love thee:*

Declaration:

love (Jesus-Line 14, Speaker-Line 19)

Contemplation:

Love (Speaker-Line 13)

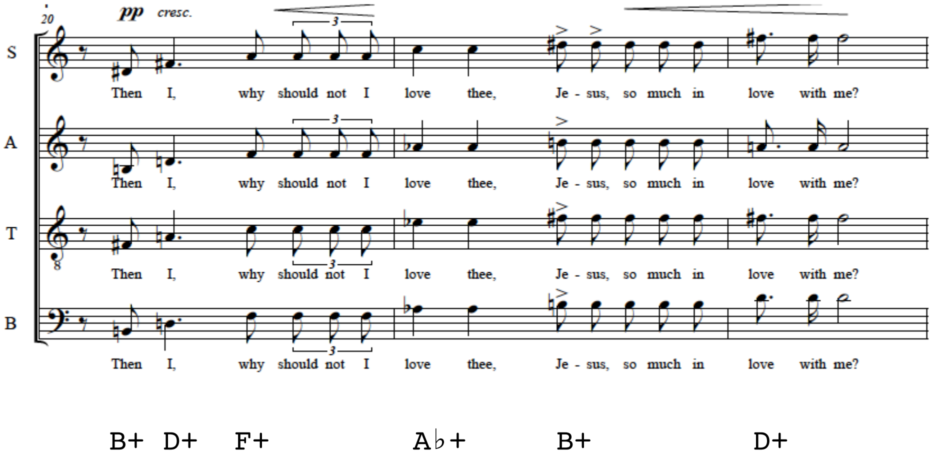
Not for heaven's sake; not to be

Out of hell by loving thee

not for any gains I see

Britten introduces the first word of Line 13 with a dynamic marking of *pianissimo* to seamlessly connect it with the previous phrase's *decrescendo*. However, Britten provides an eighth-rest between Lines 12 and 13 so that they are separated musically, as seen in measure 20 of Example 4-19. This also eliminates an accent on

Example 4-19. The eighth-rest at measure 20 separating Lines 12 and 13.


20
pp
cresc.
S
A
T
B
Then I, why should not I love thee, Je - sus, so much in love with me?
Then I, why should not I love thee, Je - sus, so much in love with me?
Then I, why should not I love thee, Je - sus, so much in love with me?
Then I, why should not I love thee, Je - sus, so much in love with me?
B+ D+ F+ A♭+ B+ D+

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the word *Then*, because the word would have occurred as the first note of the measure if the eighth-rest was not present. Table 4-4 shows the scansion of Lines 13 and 14. Again, Britten's rhythmic manipulation takes on fewer accentuations. He does, however, provide accent marks above both syllables of *Jesus* of Line 14, hence accentuating the full name. Even though the word *me* occurs at the end of the measure, it is provided with an accent because it is sung on a half note, as well as a *crescendo* leading to the word. The listener is compelled to hear the word with emphasis.

Table 4-4. Rhythmic manipulation of Lines 13 and 14.

Scansion

u - - u - u -
Then I, why should I love thee,

- u u - u - u -
Jesus, so much in love with me?

Britten's setting

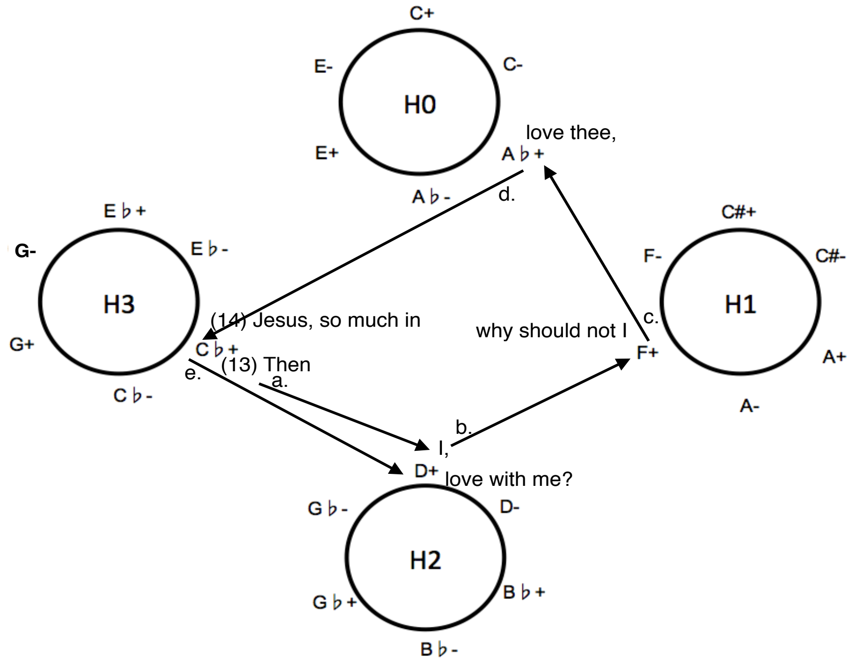
u - u u u - u
Then I, why should I love thee,

- - u u u - u -
Jesus, so much in love with me?

Once the first word of Line 13 (*Then*) is uttered, the pitches rapidly rise to more than an octave through all the voices. In addition, Britten adds a *crescendo* that increases to *fortissimo*, with the expression marking of *vivace* at measure 23, thus painting a scenario of the speaker growing in excitement.

The mapping of the harmonic progression, seen in Example 4-20, shows that the harmonic motions of the opening of the fourth phrase are very similar to that of the first and second phrases; that is, the harmonies circumnavigate the four hexatonic systems in a counterclockwise direction in adjacent fashion. This creates a dichotomy given that the text is of a different nature; it is an interrogative text. One would assume that the harmonic motions would be dominated by hyper-systems because the questioning text evokes tension.

Example 4-20. Mapping of the opening of the fourth phrase.

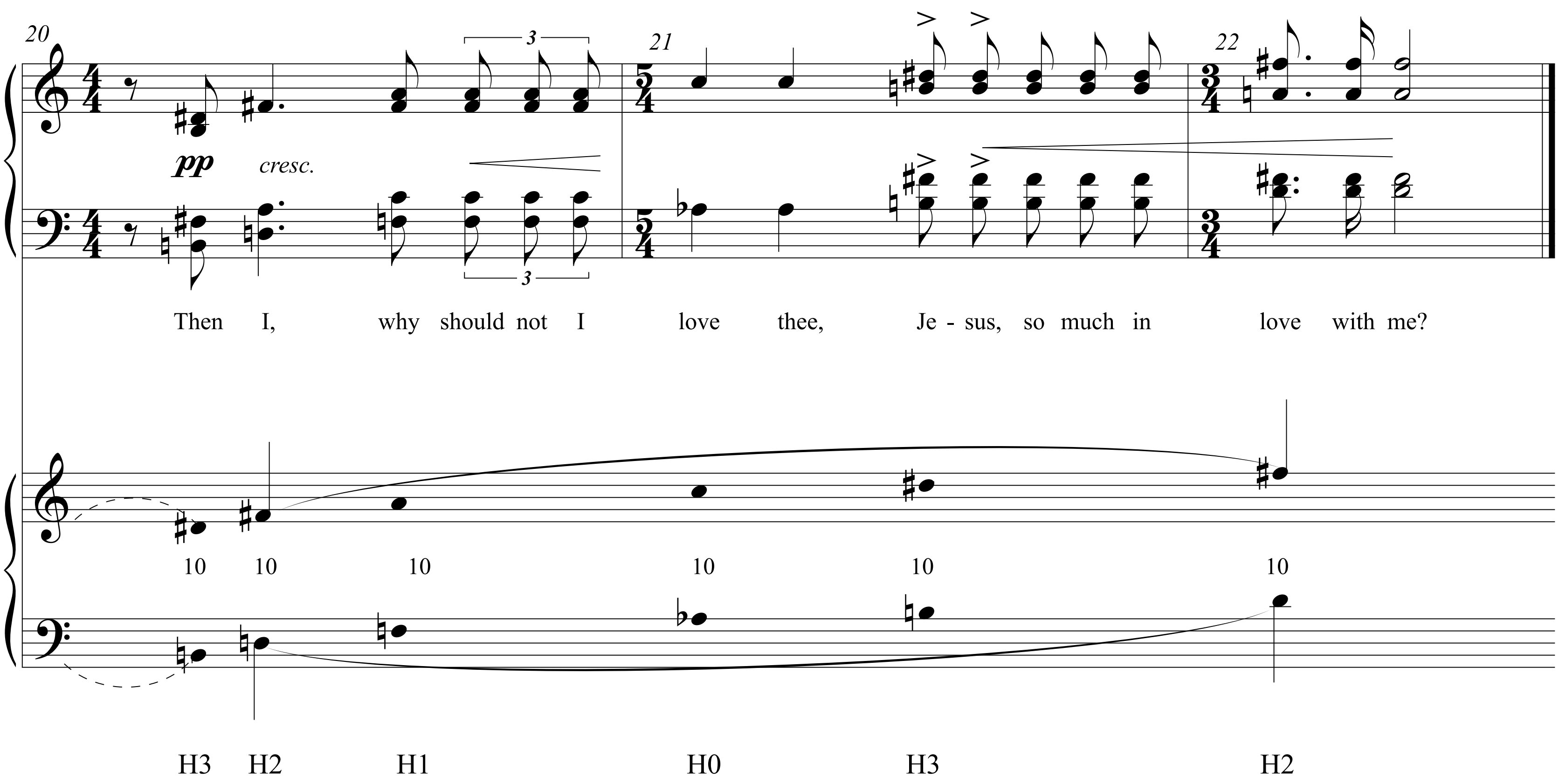

C+
E-
C-
H0
love thee,
E+
A♭+
A♭-
d.
E♭+
C#+
G-
E♭-
F-
C#-
H3
H1
(14) Jesus, so much in
why should not I
c.
G+
C♭+
F+
A+
e.
(13) Then
a.
C♭-
A-
b.
I,
D+
love with me?
G♭-
D-
H2
G♭+
B♭+
B♭-

What we are actually witnessing is another "calm before the storm" at the harmonic level. As the miniscule rhythmic detail mentioned above heightens the listener's tension, this return to adjacent motions of the harmonic progression is also a way of heightening the tension because, as we shall see, the upcoming fifth phrase will have a very adventuresome path around the four hexatonic systems.

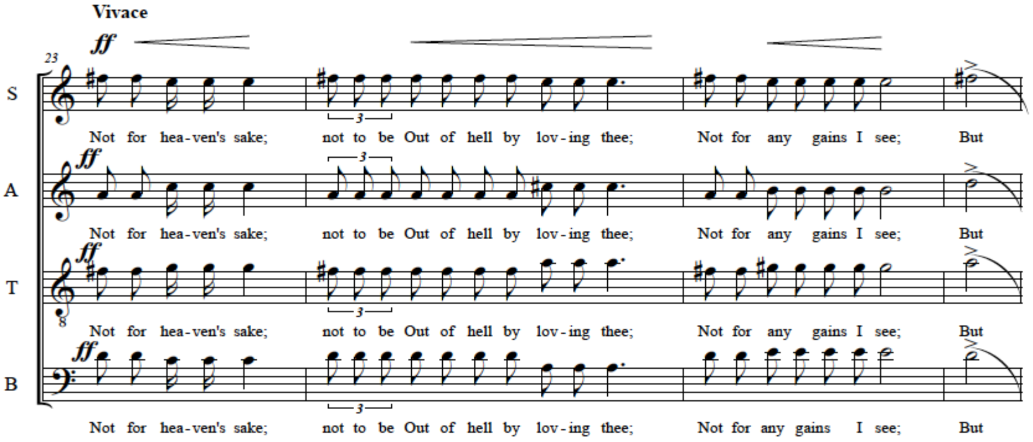
The Schenkerian graph of the opening of the fourth phrase, seen in Example 4-21, reveals that Britten extends the use of parallel 10ths to rocket the pitch upward until all voices have reached one octave higher from their starting point. The first time a succession of 10ths was encountered was in the opening phrase, albeit only for a brief time; similar to the first time, the harmonic progression utilizes only adjacent motions. This relatively uneventful passage is ironic, given that the piece is approaching its most animated moment.

Measures 23 through 26, seen in Example 4-22, consist of Lines 15, 16, and 17, and the words are uttered in a rapid succession of eighth notes, again, painting a scene of a contemplating speaker brooding over the *inscape.* Based on where Britten arranged the barlines, the accented words occur only on the word *Not*. The longer quarter notes at the words *sake, thee,* and *see* are not accented because they occur before the barline. Instead, there is a feeling of forward motion moving across the barline. Notice that these words have a punctuation that asks for a slight pause before the next word. In addition, providing a *crescendo* above each measure adds to the forward motion in execution that will call for the singers to ignore the semi-colons. These words that must have a heightened forward motion

Example 4-21. Schenkerian graph of the fourth phrase.


20
21
22
3
pp
cresc.
Then I, why should not I love thee, Je - sus, so much in love with me?
10 10 10 10 10 10
H3 H2 H1 H0 H3 H2

Example 4-22. Closing of the fourth phrase, mm. 23 - 26.



Vivace
ff
23
S
A
T
B
Not for hea-ven's sake; not to be Out of hell by lov-ing thee; Not for any gains I see; But

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are underlined in the reading shown in Table 4-5. If recited aloud in this way, the three lines will sound as one rapid, continuous line.

Sung in *fortissimo* with *crescendo*, and at expression marking of *Vivace*, the music has reached its loudest, fastest, and highest pitch; hence, the most animated moment. Britten's manipulation of the natural accentuation in these lines is at its greatest distance from the natural rhythm of the lines shown in Table 4-5. Accents are so few in Britten's setting of these lines that only three of the original thirteen accents remain. Britten's setting makes rapid singing inevitable, thus creating a heightened tension and excitement to both listener and performer. The tension is further heightened by the fact that the rapid singing is superimposed against a harmonic progression that is the most adventurous in the entire piece. One important harmonic factor that highlights the six elements listed above, and

Table 4-5. Rhythmic manipulation of Lines 15 and 16.

Scansion

```
 -  u   -  u    -    -  u  -
Not for heaven’s sake; not to be

  -  u  -   u  - u    -
Out of hell by loving thee;

 -  u  - u   -   u  -
Not for any gains I see;
```

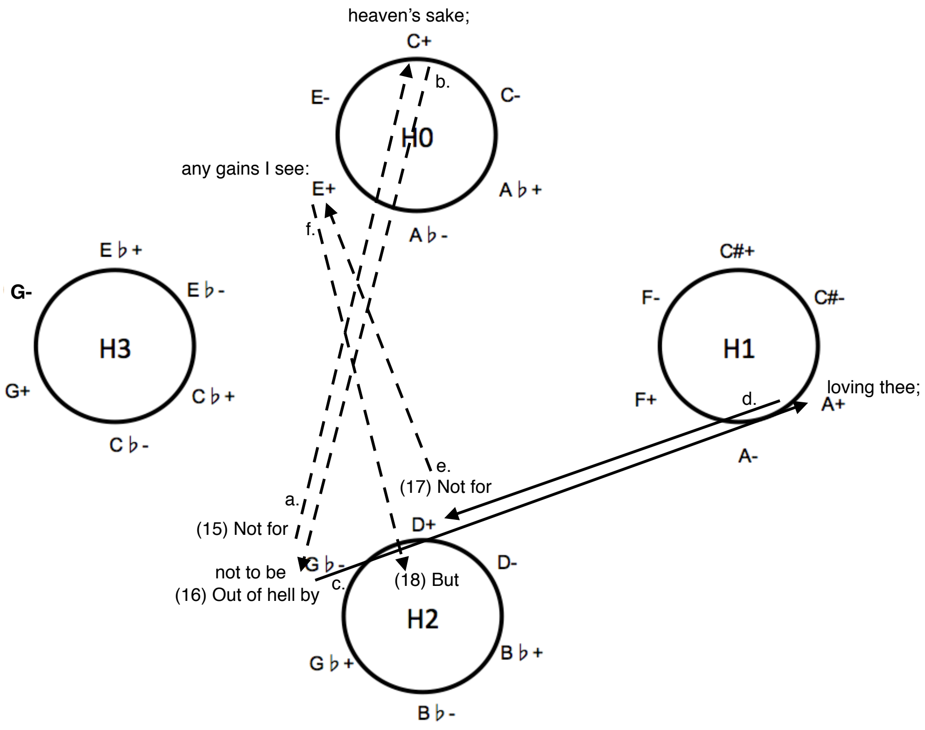
Britten's setting

```
-  u   u  u    u    -  u  u
Not for heaven’s sake; not to be

 u  u  u   u  u  u    u
Out of hell by loving thee;

 -   u  u u  u    u  -
Not for any gains I see;
```

makes these phrases differ from all previous progressions, is that Britten creates hyper-systems motion between two of the four hexatonic systems that have not yet had such type of motion between them, namely hexatonic systems H0 and H2.

The mapping of this passage onto the four hexatonic systems, seen in Example 4-23, reveals that Britten paints the speaker’s questioning lines by alternating adjacent motions with hyper-systems motions. The first two hyper-systems motions occur at Line 15, between hexatonic systems H0 and H2; and the two adjacent motions at Line 16 occur between hexatonic systems H2 and H1 that

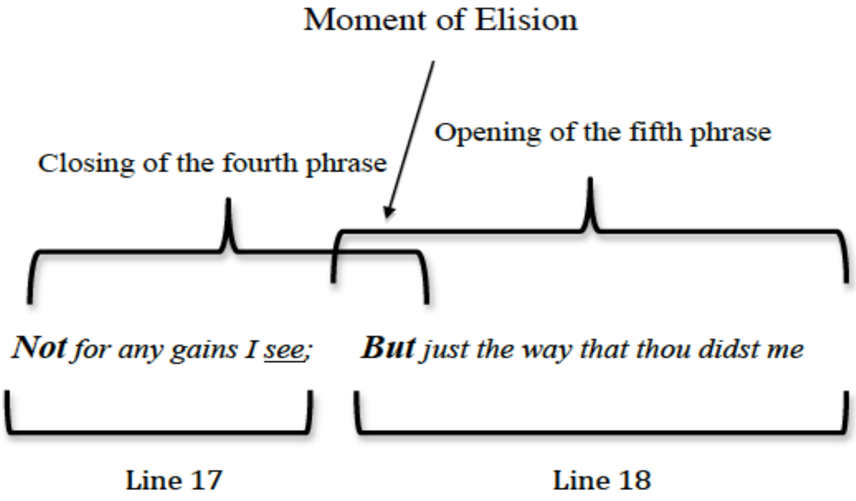
Example 4-23. Mapping of the chord progression of the fourth phrase.


heaven's sake;
C+
b.
E-
C-
H0
any gains I see:
E+
A♭+
f.
A♭-
E♭+
C#+
G-
E♭-
F-
C#-
H3
H1
G+
C♭+
F+
d.
loving thee;
A+
C♭-
A-
e.
(17) Not for
a.
(15) Not for
D+
not to be
G♭-
D-
(16) Out of hell by
c.
(18) But
H2
G♭+
B♭+
B♭-

quickly follow. Then, the final line of the phrase, Line 17, is uttered with two hyper-systems motions, again between H2 and H0.

At measure 26, the fourth phrase ends musically with all the voices singing at a high D major chord. However, this is also the point in which the new line begins at the word *But*. Britten connects this word with a slur to the following measure, because the fifth phrase also begins at this word. This is the point of elision between the two phrases. An interesting aspect is that Britten uses the first word of Line 18 on the word *But* as the end of the fourth phrase, thus interlocking the musical phrase with the textual phrase as seen in Diagram 4-1. This

Diagram 4-1. Elision of the fourth and fifth phrases.

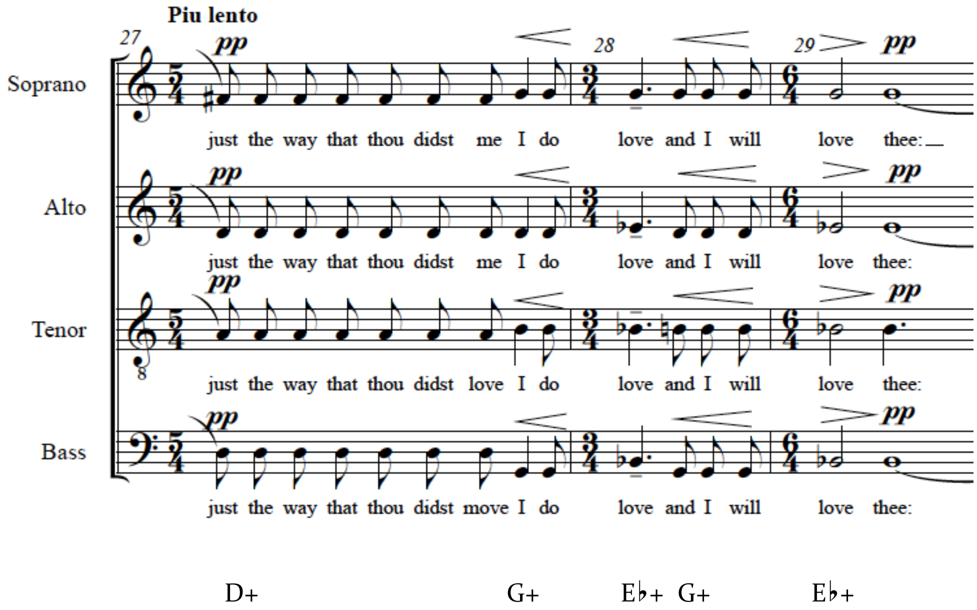

Moment of Elision
Opening of the fifth phrase
Closing of the fourth phrase
Not for any gains I see;
But just the way that thou didst me
Line 17
Line 18

interlocking is the very reason that the fourth and fifth phrases create the longest musical unit in the piece.

Immediately, Britten marks the fifth phrase with *Più lento* as all the voices quickly drop one octave under a dynamic marking of *pianissimo*, as seen in Example 4-24. But even at this slower tempo, Britten continues with the *sprung rhythm* of contemplation, affecting his rhythmic setting as the constant eighth notes persist with the quarter notes only indicating where the natural accents occur. However, because of the fast tempo, the line just passes through quickly, stringing one word to the next. Again, notice how Britten manipulates the natural accentuation of the lines, seen in Table 4-6.

The fifth phrase sounds incomplete due to its brevity; with a sudden halt on the long held word *thee* in the middle of measure 29. This ending doesn't have a

Example 4-24. Measure 27 to part of measure 29.


Piu lento
27
28
29
pp
Soprano
just the way that thou didst me I do love and I will love thee:
Alto
just the way that thou didst me I do love and I will love thee:
Tenor
just the way that thou didst love I do love and I will love thee:
Bass
just the way that thou didst move I do love and I will love thee:
D+
G+
E♭+ G+
E♭+

O DEUS EGO AMO TE (from ‘A.M.D.G.’). Music by Benjamin Britten. Text by Gerard Manley Hopkins. © 1989 by Faber Music Ltd, London WC1B 3DA. Reproduced by permission of the publishers. All Rights Reserved.

Table 4-6. Rhythmic manipulation of Lines 18 & 19.

Scansion

u - *u* - *u* - *u* -
But just the way that thou didst me

- *u* - *u* - *u* - *u*
I do love and I will love thee:

Britten's setting

- *u* *u* *u* *u* *u* *u* *u*
But just the way that thou didst me

- *u* - *u* *u* *u* - -
I do love and I will love thee:

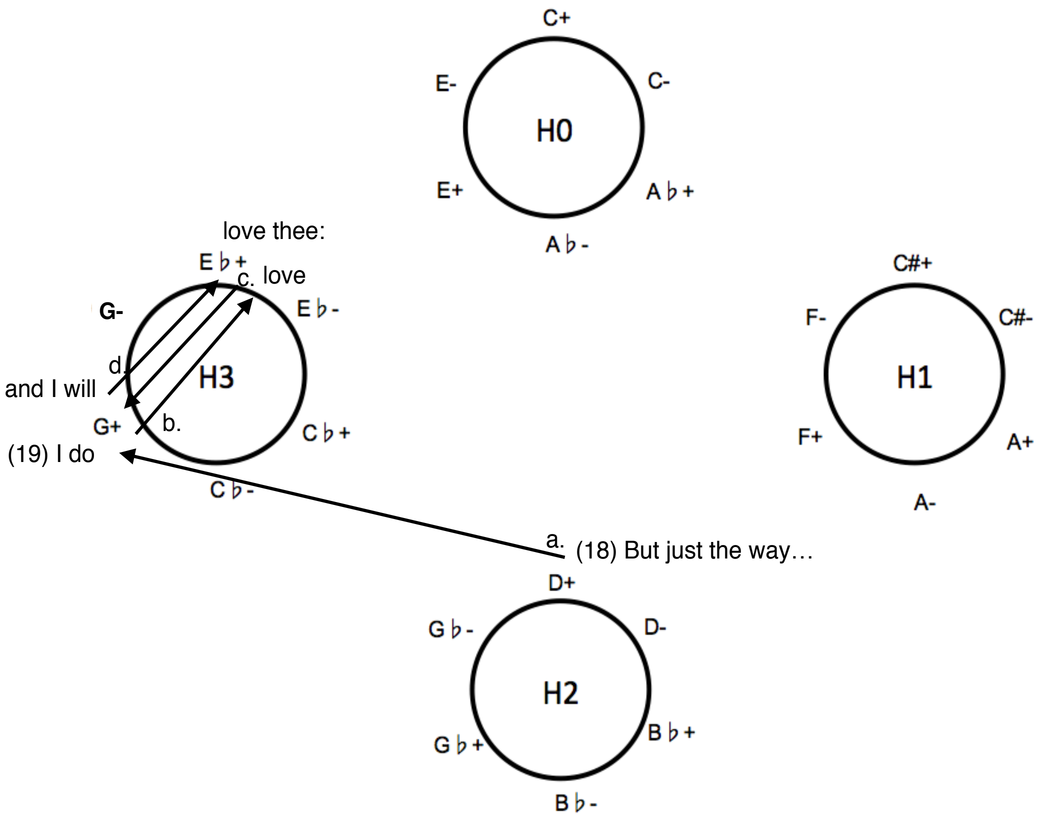
---

closing sound in comparison to the previous phrases. It is at this sudden stop that the music, without warning, completely changes in texture. As the three vocal lines (Soprano, Alto and Bass) hold on an E-flat major chord, the remaining Tenor line breaks into a slow chant (still *Più lento*) comprising Line 20 of the poem in which the speaker utters the most important question: *What must I love thee, Lord, for then?* Thus, Britten is painting a picture that sounds as if the speaker has become exhausted from the preceding excitement, and is now in the process of calming down. With all the previous contemplation (*inscape*), the speaker is about to arrive at a realization (*instress*), which is revealed in the sixth phrase.

The harmonic mapping of the fifth phrase in Example 4-25 vividly shows the decrease in activity within the four hexatonic systems, as there are only two systems involved. There are only three harmonies used in this phrase: D major in H2, G major, and E-flat major in H3. The lack in motion around the four hexatonic systems is in harmony with the tempo of *Più lento*, the dynamic marking of *pianissimo*, and the register of the voices as they are all concentrated at a lower range of their respective voice type. Although there are two *crescendo* markings, these are only slight because the dynamics throughout the phrase is within the *pianissimo* range.

The Schenkerian graph in Example 4-26 shows both the fourth and fifth phrase. Here, we see how both phrases flow from one to the other seamlessly due to the text. An option would be to have the fourth phrase end at measure 25, and the fifth phrase start at measure 26. However, Britten places the *Più lento* at

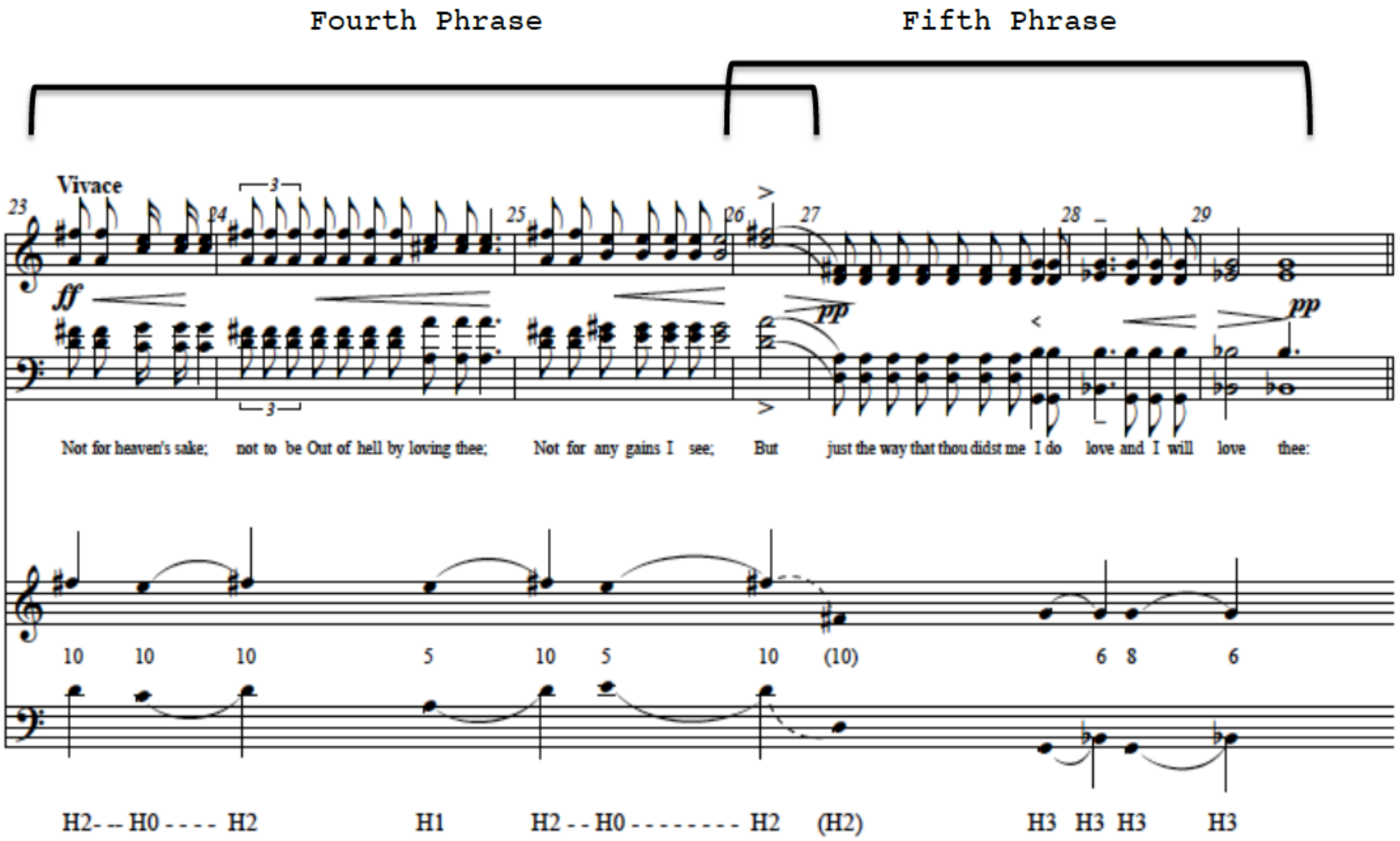
Example 4-25. Mapping of the chord progression of the fifth phrase.


C+
E-
C-
H0
E+
A♭+
A♭-
love thee:
E♭+
c. love
G-
E♭-
d.
and I will
H3
G+
b.
C♭+
(19) I do
C♭-
C#+
F-
C#-
H1
F+
A+
A-
a.
(18) But just the way…
D+
G♭-
D-
H2
G♭+
B♭+
B♭-

measure 27 to indicate a new beginning. This can also indicate that the fifth phrase begins at measure 27. This would pose a bigger problem because this way of phrasing will not coincide with the textual phrase, making the fifth phrase begin on the second word of the line.

The way these phrases are set, Britten is fully exemplifying the speaker speaking in a continuous flow of thoughts and feelings, arriving to an uncontrolled excitement. The fast tempo of the fourth phrase and eliding it with the slower, but shorter, fifth phrase is a way of indicating that these lines should be uttered under one breath to create the seamlessness between them. It is clear that the

Example 4-26. Schenkerian graph of the fourth and fifth phrases.

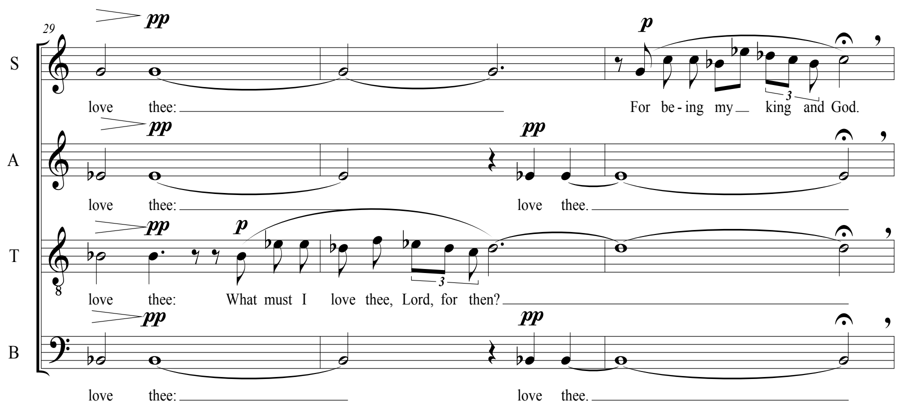

Fourth Phrase
Fifth Phrase
Vivace
23
24
25
26
27
28
29
3
3
ff
pp
pp
Not for heaven's sake; not to be Out of hell by loving thee; Not for any gains I see; But just the way that thou didst me I do love and I will love thee:
10 10 10 5 10 5 10 (10) 6 8 6
H2- -- H0 - - - - H2 H1 H2 - - H0 - - - - - - - - H2 (H2) H3 H3 H3 H3

heightened use of the four hexatonic systems in the fourth phrase, seen in Example 4-23, and the sudden lack of use of the hexatonic systems of the shortened fifth phrase, seen in Example 4-25, paints not only the text, but the state of mind of the speaker as well; an exhilarated speaker represented by the pronounced use of the systems, which comes to an exhaustion represented by the diminished use of the systems. As the piece comes to its conclusion, we see dramatic reason for a shortened and unfinished fifth phrase. Without warning, the piece is interrupted.

At measures 29 to 31, the harmonic motions cease as the voices hold their pitches, spelling an E-flat major chord in second inversion. At the same time, the tenors break into a chant asking the question one last time as the sopranos follow with the answer, seen in Example 4-27. The chant consists of the final two lines of the poem, 20 and 21.

(20) *What must I love thee, Lord, for then?*
(21) *For being my king and God. Amen.*

Example 4-27. The interruption of the chant consisting of the final two lines.



O DEUS EGO AMO TE (from 'A.M.D.G.'). Music by Benjamin Britten. Text by Gerard Manley Hopkins. © 1989 by Faber Music Ltd, London WC1B 3DA. Reproduced by permission of the publishers. All Rights Reserved.

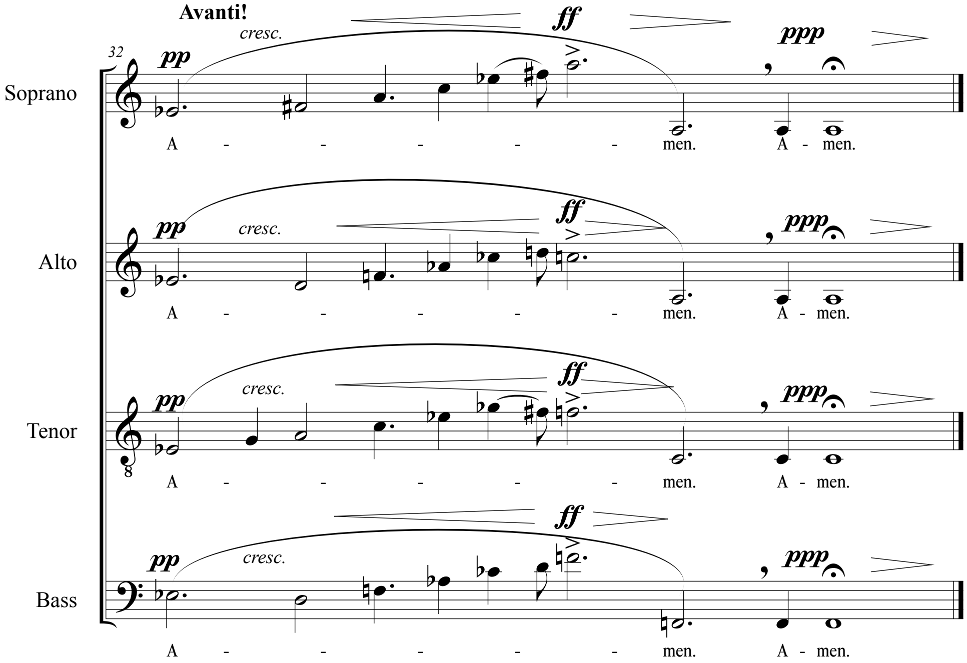
Because these lines are sung plainchant style, there is no need for scansion. Suffice it to say, Britten preserves the syllabic style in the plainchant, prominent throughout the entire piece. Only slight melismas highlight the words *Lord* and *my king*. At Line 21, the speaker beholds the *inscape,* and is now quietly able to *instress: For being my king and God.*

This restful section with the held chord, a chant, and containing the only *fermata* in the piece, is an oasis to the intense contemplation that has been happening unceasingly throughout the piece. A mapping onto the four hexatonic systems will not be necessary for this interrupting phrase because it would show only one point in hexatonic system H3, the E-flat major triad.

The closing phrase is the final outburst of exhilaration by the speaker on the word *Amen*. Britten provides the music with an unusual expressive marking complete with a punctuation: *Avanti!*. Seen in Example 4-28, the *Amen* begins at *pianissimo* with all the voices singing in unison for the only time in the piece. The pitches quickly rise, accompanied by a *crescendo* that races to *fortissimo* on a high register in all voices. Similar to the point of elision, all voices quickly drop, only this time, it is more than an octave, with the sopranos and basses dropping two full octaves. The full use of range is coupled with the full use of the four hexatonic systems as the music circles it. The final utterance of *Amen* rests on hexatonic system H1, the system where the piece began.

At this exhilarating final phrase and at the exclamation of *Amen*, Britten circumnavigates the four hexatonic systems one-and-a-half times. First, he starts

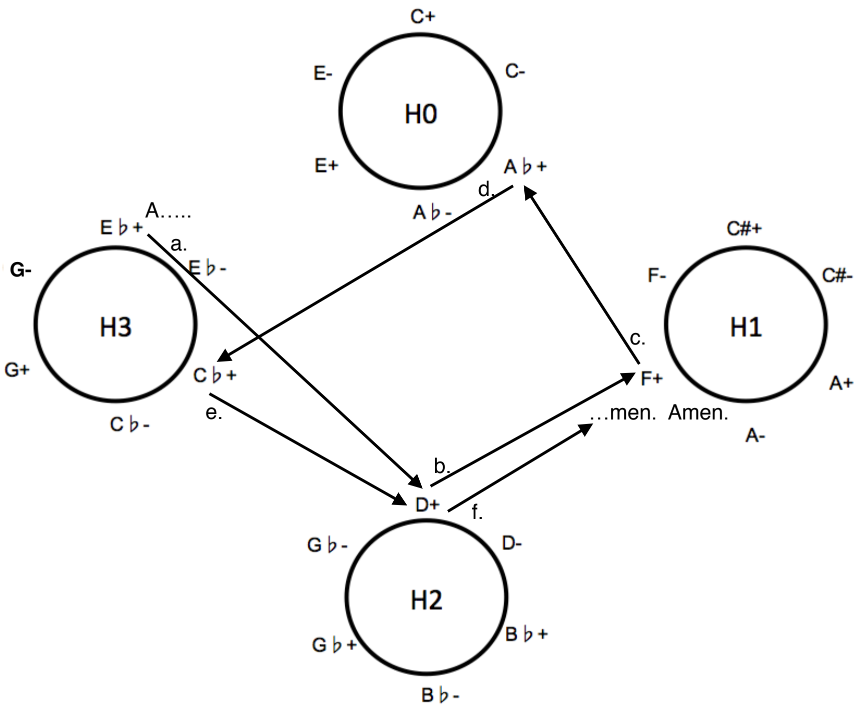
Example 4-28. The final phrase, *Amen.*



O DEUS EGO AMO TE (from 'A.M.D.G.'). Music by Benjamin Britten. Text by Gerard Manley Hopkins. © 1989 by Faber Music Ltd, London WC1B 3DA. Reproduced by permission of the publishers. All Rights Reserved.

at hexatonic system H3 on a unison E-flat, the only time this texture will occur. Adjacent motions proceed in a counterclockwise fashion until hexatonic system H1 is reached a second time, then finally resting on the F major chord. These are shown in Example 4-29. On further examination of the score, we see that Britten includes both utterances of *Amen* within one measure. If the measure were to have a time signature, it would contain twenty beats if a quarter note is equal to one beat. By not adding a barline, Britten is indicating that the complete measure is to be thought of as one musical unit, with only a slight breath (as marked) before the final utterance of *Amen*. As stated, this phrase fully uses the four hexatonic systems by circumnavigating it one-and-a-half times to paint the speaker's utter exhilaration.

Example 4-29. Mapping of the *Amen* phrase onto the four hexatonic systems.

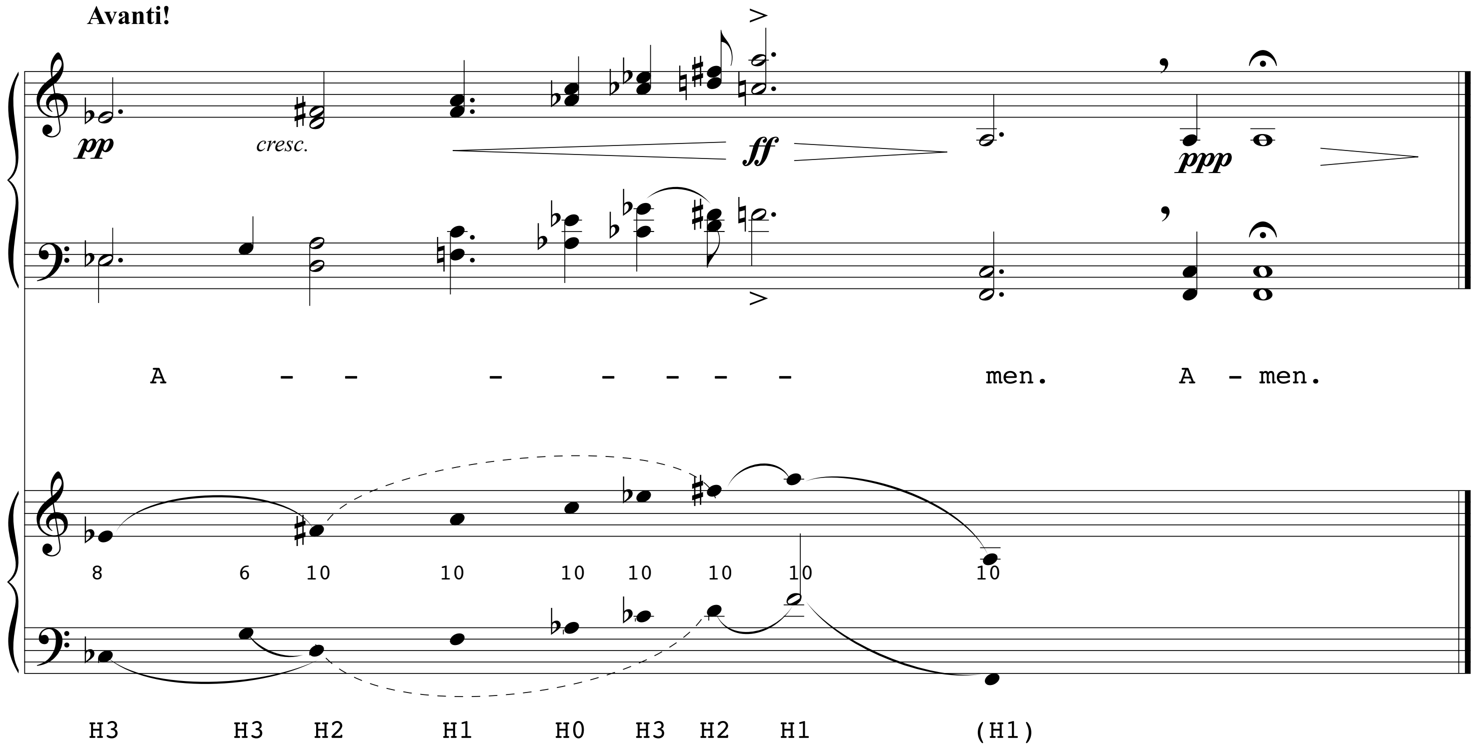


Example 4-30 is the Schenkerian graph of the *Amen.* The parallel 10ths prevail after a brief unison and 6th, and as the harmonic labels show, adjacent motions going in a counterclockwise direction reach all of the four hexatonic systems as the piece settles on the F major chord, the chord that began the piece.

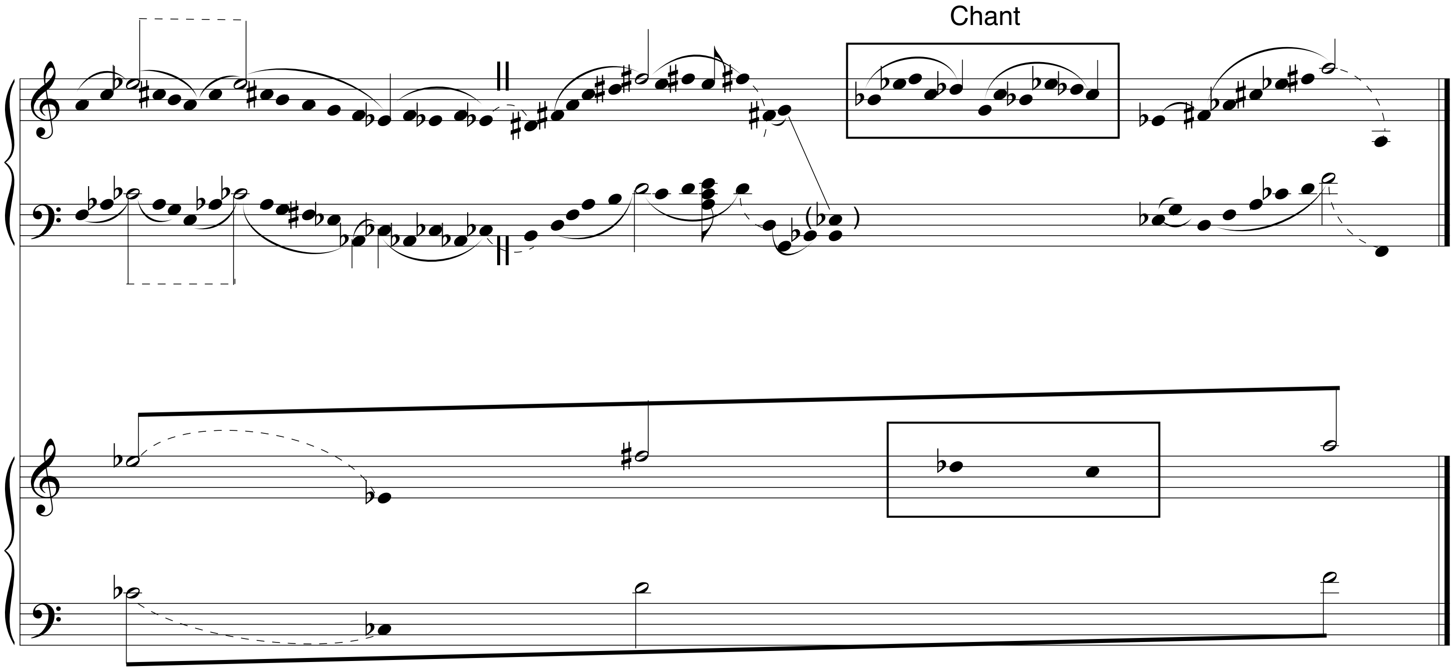
The middle- and background Schenkerian graphs of the complete piece, seen in Example 4-31, are non-traditional in that the piece does not constitute an overall I-V-I harmonic progression, nor does it have a ^3-^2-^1 melodic line that would conform to the traditional *Ursatz*.

As explained in the beginning of this analysis, the opening phrase leads up to the E-flat on the third space of the treble clef. Once reached, the piece lingers

Example 4-30. Schenkerian graph of the *Amen*.


Avanti!
pp
cresc.
ff
ppp
A - - - - - - men. A - men.
8 6 10 10 10 10 10 10 10
H3 H3 H2 H1 H0 H3 H2 H1 (H1)

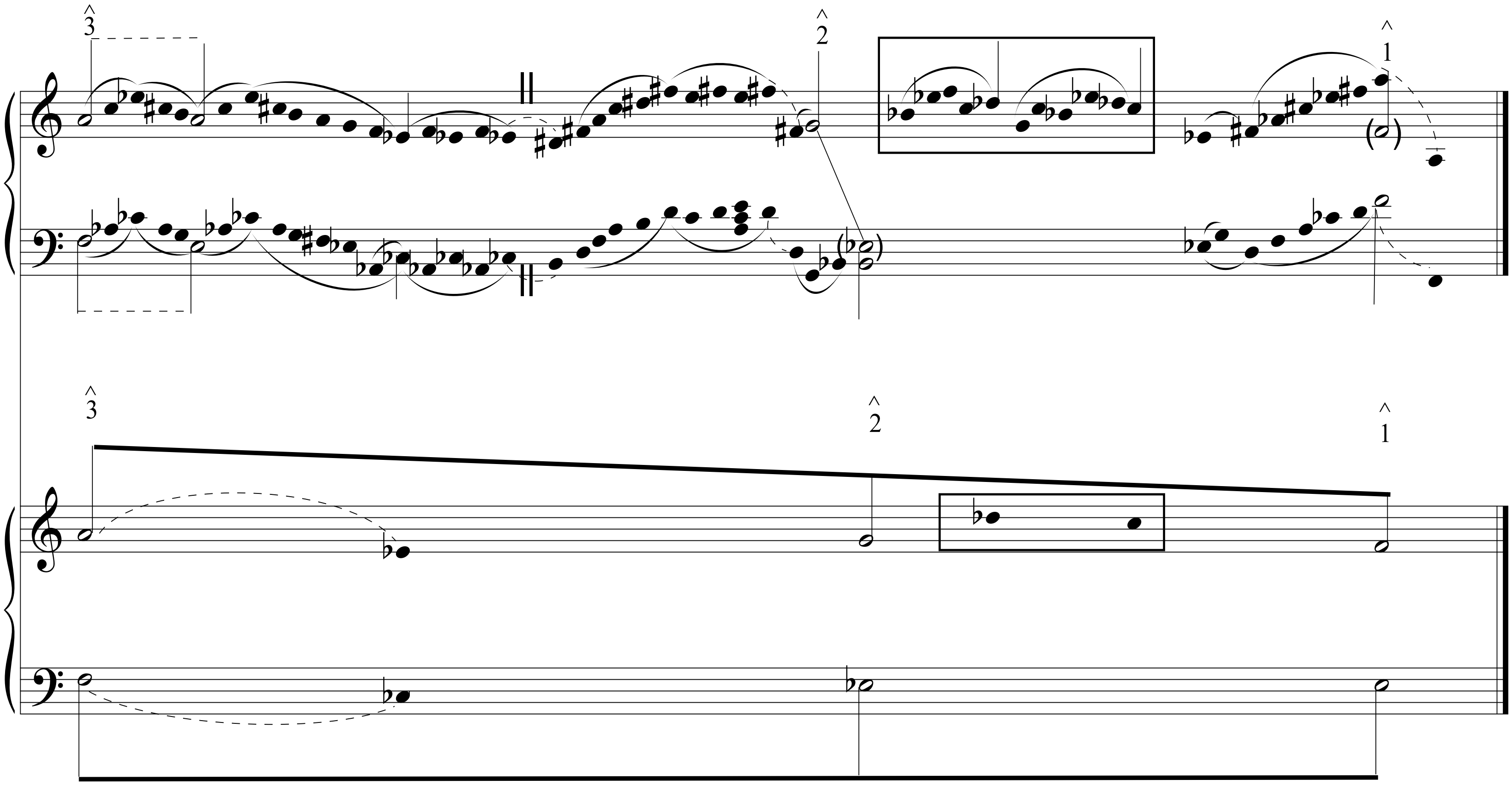
Example 4-31. Middleground and background graphs of the entire piece.



there as the words *I love thee, I love thee* are uttered. This setting renders the E-flat as the point of arrival. Because the opening of the second phrase is similar in pitch and harmonic structure to the opening of the first, it is a repeat. Both iterations of the structural E-flat are followed by a descending major second passage that reaches a full octave the second time. The piece lingers at this low register at the words *death, me,* and *sinning*. Then, a quick rise to F-sharp follows the break. The second structural tone is the high F-sharp after a rapid climb immediately after the break. Just as the first structural tone, there is a one octave drop, only rapidly this time. Then, quite suddenly, the piece is interrupted by a chant. This is shown in the middleground graph, and less detailed in the background graph. The pitches do not form a continuous line in the *Urlinie,* which further justifies the designation of "interruption."

A second version of Schenkerian graph of the piece that includes the middleground and background is provided in Example 4-32. This graph is closer to the traditional *Ursatz* because the treble line constitutes a ^3-^2-^1 *Urlinie*, which would be possible if I were to read the first structural tone as A, the first note heard in the piece sung by the sopranos. The advantage of this graph shows that, in this composition, Britten's non-functional use of harmonies still tends to the framework of tonal music. David Forrest has a different reading from my Example

Example 4-32. Second Schenkerian graph.



4-32, in which I give the pitch A a *Kopfton* status.[52] In his analysis of "O Deus, ego amo te," Forrest argues that Britten wrote a significant amount of music following a different prolongation model. With this argument, Forrest examines three choral works that "employ symmetrical interval cycles as catalysts for prolongation." He explains that in "O Deus, ego amo te," the middleground minor-third and whole-tone scale cycles prolong a background minor-third cycle.

Forrest's analysis also states that, "a close look at the interval cycles as prolongational devices may be used to gain a clearer understanding of voice-leading in Britten's choral pieces." It is a penetrating analysis, especially when he compares his findings to Britten's manner of text painting. As my analysis shows, Britten's text painting is put on additional paths from Forrest's and concentrates on Britten's harmonic progressions viewed through the lens of Richard Cohn's Neo-Riemannian theory of the Four hexatonic Cycles. As such, the chord progressions function as text painting devices on two levels: painting the text itself, and painting the state of mind of the speaker. Additionally, I examined Britten's reading of the poem through his manipulation of the poetic meter, and how his reading closely adheres to the idea of Gerard Manley Hopkins, namely his idea about *sprung rhythm*.

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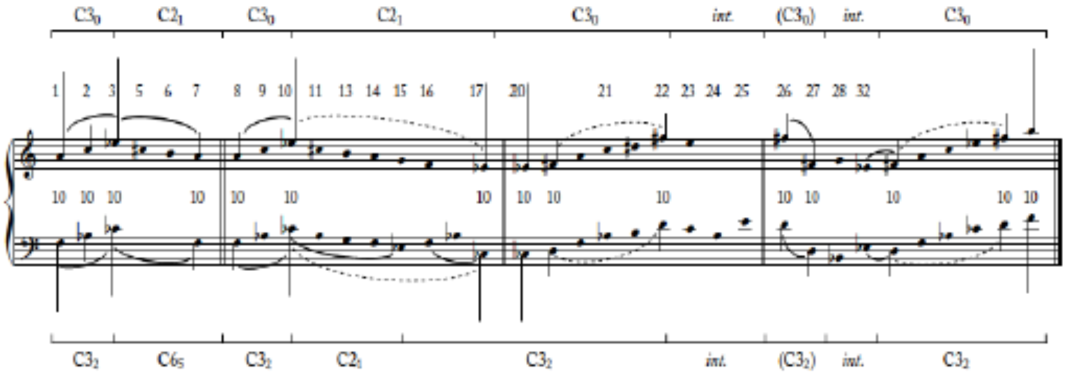
[52] David Forrest, "Prolongation in the Choral Music of Benjamin Britten." *Music Theory Spectrum* 32, no. 1 (Spring 2010): 1 – 25.

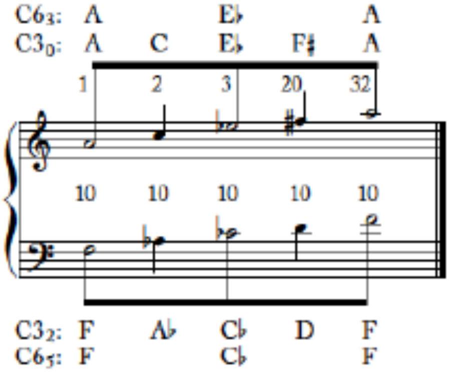
Forrest's middleground and deep background Schenkerian graphs are seen in Example 4-33.[53] His analysis of the piece shows that the first sounded pitch, A, is his structural tone. Merging this analysis with mine will yield an *Urlinie* that is

Example 4-33. Middleground and Deep background Schenkerian graphs by David Forrest.

(a) Middleground


$C3_0$ $C2_1$ $C3_0$ $C2_1$ $C3_0$ int. ($C3_0$) int. $C3_0$
1 2 3 5 6 7 8 9 10 11 13 14 15 16 17 20 21 22 23 24 25 26 27 28 32
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
$C3_2$ $C6_5$ $C3_2$ $C2_1$ $C3_2$ int. ($C3_2$) int. $C3_2$

(b) Deep background


$C6_3$: A E♭ A
$C3_0$: A C E♭ F♯ A
1 2 3 20 32
10 10 10 10 10
$C3_2$: F A♭ C♭ D F
$C6_5$: F C♭ F

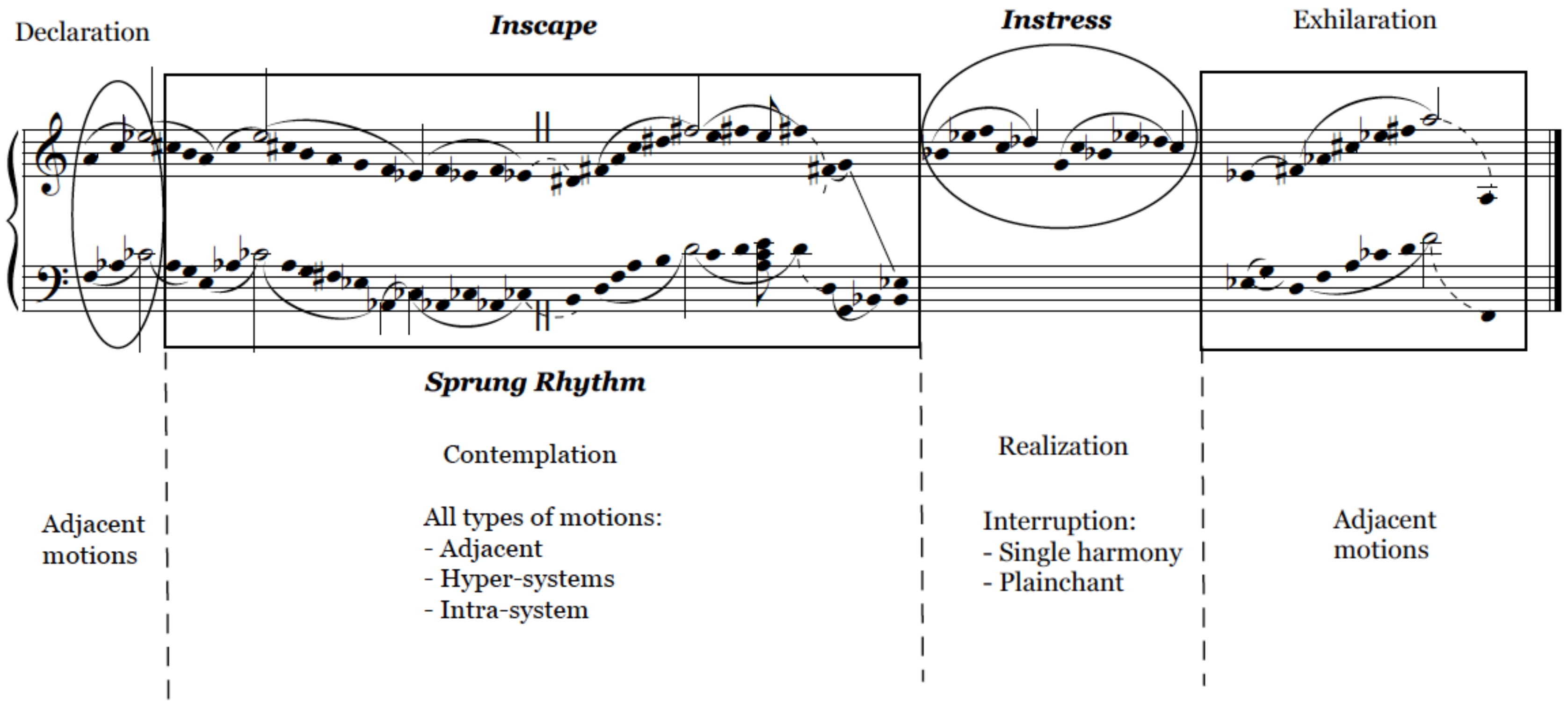
---

[53] David Forrest, "Prolongation in the Choral Music of Benjamin Britten," *Music Theory Spectrum* 32, no. 1 (Spring 2010): 23

closer to the traditional *Ursatz* had Forrest given the interrupting chant more importance. Compared to my analysis, Forrest disregards the chant in his graphs. I include the chant in my graph because it is an important part of Hopkins's poem; the chant, as explained above, is the precise moment in which the speaker has come to the realization of the essence of his love for God, thus the chant is the point of *instress*. Using the interrupting chant's held chord of E-flat major, the Soprano's G on the words *love thee* can then be the designated ^2 of the *Ursatz*, as seen in my Example 4-32 of the middleground and deep middleground graphs.

Benjamin Britten's text painting techniques of harmonic, melodic, and rhythmic manipulations to express specific words also express the state of mind of the speaker which, in turn, adheres to the literary philosophies of Gerard Manley Hopkins. Britten's setting of "O Deus, ego amo te" is the sonic manifestation of the poem in all its facets as envisioned by Hopkins. Hopkins's ideas of *inscape, instress,* and *sprung rhythm* are integral to the music. The Schenkerian graph in Example 4-31 is hereby shown again in Example 4-34 integrating the literary philosophies of Hopkins. It fully illustrates the melding of Britten's rhythmic setting with Hopkins's literary concepts. The Declaration uttered in Line 1 is represented with only adjacent motions on the four hexatonic systems, while at *inscape,* increased activity around the systems is in conjunction with *sprung rhythm* manner of execution of the line. At the same time, H3 takes on a symbolic nature as the words *death, me,* and *sinning* are persistently returned to it at the C-flat minor triad. The graph also reveals the importance of the interrupting chant,

Example 4-34. Schenkerian graph integrating the literary philosophies of Hopkins: *Inscape, Instress* and *Sprung Rhythm*.


Declaration
Inscape
Instress
Exhilaration
Sprung Rhythm
Contemplation
Realization
Adjacent motions
All types of motions:
- Adjacent
- Hyper-systems
- Intra-system
Interruption:
- Single harmony
- Plainchant
Adjacent motions

the place where the speaker voices the essence of his love for God, the *instress*; hence, making the interrupting chant the keystone to the structure of the composition. Without this keystone, the structure of the poetry and the music is not complete. Finally, the Speaker is in exhilaration exclaiming *Amen!* after arriving at the realization. Britten paints this ecstatic moment by circumnavigating the four hexatonic systems by more than just a complete cycle.

As stated, my analysis of "Midnight on the Great Western" will mainly concentrate on the use of the *Tonnetz.* We will find that Britten's harmonic progressions, when mapped onto the *Tonnezt*, also reveal his manner of painting both the text and the state of mind of the speaker.

CHAPTER V

"MIDNIGHT ON THE GREAT WESTERN"

FROM *WINTER WORDS,* OPUS 52

Thomas Hardy was born in 1840, the third year of Queen Victoria's reign as Queen of England. When he died in 1928, the Queen's eldest son, King Edward VII, has been reigning for twenty-seven years. Hence, Thomas Hardy lived at a time when Britain was in the midst of its great age of industrial and empirical expansions, and economic progress. "Thomas Hardy was unique among English writers in achieving recognition both as major novelist and as a major poet."[54]

He was born into a family of humble means who lived in a cottage that his father, also named Thomas, built. It is situated in Higher Brockhampton, near the town of Dorchester. The place, located in South West England, would inspire Hardy's writings throughout his life, as he would set his major novels, as well as many of his poems, in this geographical area. He gave the area the fictitious name, Wessex, and the heath that dominates it he called, Egdon Heath.

Thomas's paternal lineage boasts of hardy stonemasons. Thomas II, the poet's father, was a builder who also loved music and played the violin in the local church and for local dances. His mother, Jemima Hardy née Hand, was brought up in poverty and had only a basic education. However, she read widely, and encouraged Hardy to do the same.[55] "Tom, by his own and others' account, could read before he was three."[56] Thomas had three siblings, Mary, Henry, and Katharine. "Jemima's main concern for her children – perhaps because of her past glimpses of wealthier lifestyles – was always directed towards their acquisition of the linguistic, educational, and social skills that she was equipping them to rise out of their background and into the middle class."[57]

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[54] Michael Millgate, *Thomas Hardy: A Biography Revisited* (New York: Oxford University Press, 2004), 7.

When Hardy was eight years old, he attended a local school in Higher Brockhampton. It was run by a Thomas Fuller, of whom Hardy wrote, "While he was more learned than a schoolmaster in his position needed to be, he was a 'drunkard.'"[58] The unusual and contemplative little boy caught the attention of Mrs. Martin and was later admitted to 'her' school, in which, he did well. She claimed, years later when Hardy gained notoriety, that it was she "who taught him his letters." [59]

After one year with Mrs. Martin, Hardy's parents sent him to Dorchester British School, a commercial school run by a Mr. Isaac Lust. There, Hardy studied for several years and was able to learn Latin. At the age of sixteen, Hardy left the school and became an apprentice of the architect, John Hicks in Dorchester. It was also at this time that Hardy taught himself Greek, and received the encouragement to write poetry by the poet and philologist William Barnes who was living next door to Hicks's office.[60]

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[55] Adnax Publications, "Thomas Hardy: A Short Biography," http://www.adnax.com/biogs/th.htm (accessed December 26, 2015).

[56] Martin Seymour-Smith. *Hardy: A Biography* (New York: St. Martin's Press, 1994), 21.

[57] Michael Millgate, *Thomas Hardy: A Biography Revisited* (New York: Oxford University Press, 2004), 31.

[58] Martin Seymour-Smith. *Hardy: A Biography* (New York: St. Martin's Press, 1994), 23.

[59] Ibid., 23.

In 1862, Hardy moved to London and enrolled as a student at King's College. While in London, Sir Arthur Blomfield, who was looking for "a young Gothic draughtsman who could restore and design churches and rectory-houses," hired him.[61] In 1863, Hardy won a competition at the Architectural Association in which the prizes were copies of Nesfield's *Specimens of Medieval Architecture,* and Norman Shaw's *Architectural Sketches from the Continent.*[62] However, "architecture as represented by the routine tasks he performed for Blomfield, left him bored and unfulfilled, and offered few prospects of advancement."[63]

Hardy's early writings were mainly poetry, but failed to get anything published. His small satirical sketch, *How I Built Myself a House*, was the first to be published in 1865 by *Chambers' Journal*.[64] But by the summer of 1865, he was becoming poetically active and had received from the editor of *Chambers* the message that he was capable of writing what magazines were interested in printing. However, he remained sharply aware of the need for further education if he were to be successful in a literary career, or any other career for that matter. He then "developed a habit of making short daily visits to the National Gallery," and enrolling in a French extension class at the college.[65]

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[60] Adnax Publications, "Thomas Hardy: A Short Biography," http://www.adnax.com/biogs/th.htm (accessed December 26, 2015).

[61] Michael Millgate, *Thomas Hardy: A Biography Revisited* (New York: Oxford University Press, 2004), 74.

[62] Ibid., 77.

[63] Ibid. 93.

[64] Ibid., 84.

Hardy fell in love with a woman named, Eliza Nichols, who was a lady’s maid. She was the most important figure in Hardy’s early emotional life.[66] The romance inspired Hardy to write the sonnet sequence *She to Him.* However, his involvement with her ended in 1867.[67]

Hardy returned to Dorchester in July 1867, and he had to face the scorn of friends and neighbors who interpreted his retreat as a sign that he had been defeated in the attempt to win his way in the larger world. However, he knew he had developed intellectually, accumulated experiences and memories, and learned how much his writing mattered to him. "But it was also obvious that he had neither made substantial progress in the architectural profession nor gained an alternative foothold in journalism."[68]

Hardy worked for Hicks again, but this time, their arrangement allowed Hardy to attend the Dorchester office more or less at his own convenience. Hardy continued to write poetry and read voraciously, besides doing his architectural drawings. By January 1868, Hardy completed the first draft of his first novel, *The Poor Man and the Lady.* It was with reluctance that he turned to fiction as he recognized that he would have to subsidize his poetry by writing saleable prose. But even with this first novel, Hardy interspersed the beginning of the prose narrative with poems. The novel was never published, and his manuscript is now lost. However, "he dispersed much of the original text into various other works, including in particular the opening of *Under the Greenwood Tree*."[69]

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[65] Michael Millgate, *Thomas Hardy: A Biography Revisted* (New York: Oxford University Press, 2004), 88.

[66] Ibid., 81.

[67] Adnax Publications, “Thomas Hardy: A Short Biography.” http://www.adnax.com/biogs/th.htm (accessed December 26, 2015).

[68] Michael Millgate, *Thomas Hardy: A Biography Revisted* (New York: Oxford University Press, 2004), 97.

In 1871, Hardy had his novel, *Desperate Remedies,* printed in a magazine, and it would be Hardy's first published work. This was followed by a publication of *Under the Greenwood Tree* in 1872 . Then, from 1872 to 1873 his novel *A Pair of Blue Eyes* was serialized, as well as, bearing his name for the first time as the previous novels were published anonymously.

For the next twenty years, from 1874 to 1894, Hardy would have no less than eleven novels published that include some of his greatest and most popular: *Far from the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *Tess of the d'Urbervilles* (1891-92), and *Jude the Obscure* (1894-95). In addition, Hardy also published several short stories.

It is after the book form publication of *Jude the Obscure* in 1895 that Hardy stopped writing novels. "The book shocked the reading public on both sides of the Atlantic. The Bishop of Wakefield announced that he had burned the book; that it was ordered withdrawn from Smith's Circulation Library; Hardy received it back as a packet of ashes from distant Australia."[70] Although it may have been due to the outcry that Hardy stopped writing novels, such assumption has been disputed. However, from 1895 until his death in 1928 at the age of 87, Hardy would publish over 900 hundred of his poems[71]; and though he was known for his novels at the time of his death, Hardy always considered himself a poet than a novelist.

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[69] Martin Seymour-Smith, *Hardy: A Biography* (New York: St. Martin's Press, 1994), 83.

Notable British twentieth-century composers have set Hardy's poem to music. Gerald Finzi's song cycle *By Footpath and Stile* (1922), the third movement from No. 2 of *English Pastorals and Elegies*, and the ten songs *A Young Man's Exhortation* are set to Hardy's poems. Gustav Holst's choral piece for male voices titled *The Homecoming* is set to Thomas Hardy's poems. His orchestral piece *Egdon Heath* (1927) is a musical homage to Thomas Hardy. In 1954, Britten published his *Winter Words,* op. 52, for tenor and piano. The cycle contains eight songs set to Hardy's poems. "Midnight on the Great Western" is the second song of the set.

"For Hardy the railway was a potent symbol of the way in which the Industrial Revolution was uprooting traditional life-styles, and adding to its new horizons a new loneliness of deracination"[72] or alienation. This new loneliness is apparent in Thomas Hardy's poem, *Midnight on the Great Western*, as we are introduced to a speaker observing a sleepy boy traveling alone in a train during the darkest hour of the night. The dramatic effect of the scene is a “boy” dwarfed in the midst of a massive technology at midnight alone. And then there are two additional elements in the poem: uncertainty and meaninglessness.

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[70] Robert C. Slack. "The Text of Hardy's *Jude the Obscure.*" *Nineteenth-Century Fiction* 11, no. 4 (March 1957): 261.

[71] As of December 28, 2014, the Thomas Hardy Society website (www.hardysociety.org) lists 947 individual poems.

[72] Trevor Johnson, *A Critical Introduction to the Poems of Thomas Hardy* (New York: St. Martin's Press, 1991), 165.

The speaker is faced with questions about a boy, a lone passenger in the cheapest section of the train. Where did he come from? Where is he going? Why is he on this train traveling alone?

(1) *In the third-class seat sat the journeying boy,*
(2) *And the roof-lamp’s oily flame*
(3) *Played down on his listless form and face,*
(4) *Bewrapt past knowing to what he was going,*
(5) *Or whence he came.*

At the second stanza of the poem, the speaker introduces us to three objects that have stirred a number of interpretations from literary critics. Because the purpose of these objects is not explained, they add to the uncertainties presented in the first stanza. The speaker notices a key belonging to a box, which is tied around the boy’s neck.

(6) *In the band of his hat the journeying boy*
(7) *Had a ticket stuck; and a string*
(8) *Around his neck bore the key of his box,*
(9) *That twinkled gleams of the lamp’s sad beams*
(10) *Like a living thing.*

The tone of the poem changes in the third stanza; the third person narrative suddenly becomes second person, as the speaker suddenly seems to be speaking directly to the boy rather than just observing him. There is a sense of perplexity in the part of the speaker, even a sense of frustration. The word *incurious* will almost certainly conjure this emotion – why is this boy indifferent to his ominous situation – why is he not crying, nor fearing the unknown?

(11) *What past can be yours, O journeying boy*
(12) *Towards a world unknown,*
(13) *Who calmly, as if incurious quite*
(14) *On all at stake, can undertake*
(15) *This plunge alone?*

At the fourth and final stanza, the poem takes on a different atmosphere, moving into a new dimension.

(16) *Knows your soul a sphere, O journeying boy,*
(17) *Our rude realms far above,*
(18) *Whence with spacious vision you mark and mete*
(19) *This region of sin that you find you in,*
(20) *But are not of?*

In his book *A Critical Introduction to the Poems of Thomas Hardy* Johnson observes that Hardy has taken on religious implications, which is unusual in Hardy; emphases and parenthetical statements are his.

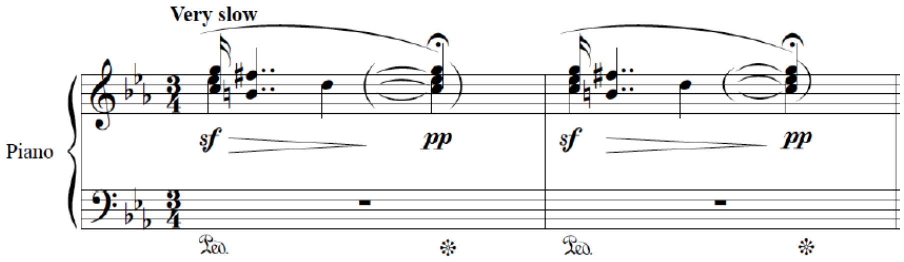
> But he [Hardy] now moves the poem into a new dimension and the language becomes, unusually for Hardy, unmistakably religious in implication. The contrast between the *sphere* of the *soul* – Heaven – and the *rude realms*, of Earth (*rude* is used in the sense of crude or imperfect) leads to the plainly mystical conception of another existence in which the feeble, friendless, one might easily say

> 'despised and rejected', child was (and will be?) omnipotent and omniscient, as is shown by *spacious vision* and *mark and mete* (for *mete* implies the dispensation of justice.[73]

Johnson continues by stating that "the boy is a Christ figure, maybe *en route* to a new Calvary, he is *in* but not *of* this world." Johnson concludes by revealing the uniqueness of the poem in Hardy's oeuvre by stating that he does not recall the word *sin* elsewhere in Hardy's verse.

To musically represent the train, Britten sets the opening piano introduction with three root-position triads played in succession representing the Doppler shift of a sounding train whistle, seen in Example 5-1. He chooses a high register instead of the more majestic sounding middle or lower registers to paint a languorous atmosphere.

Example 5-1. Opening measures of "Midnight on the Great Western," mm. 1 and 2.



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[73] Trevor Johnson, *A Critical Introduction to the Poems of Thomas Hardy* (New York: St. Martin's Press, 1991), 165.

Initiating the first triad of C minor with a *sf* (*mf* in the original manuscript, courtesy of the Britten-Pears Foundation), it is quickly transformed to a B major triad achieved by sliding the outer tones down a semitone (G to F-sharp, C to B), while keeping the E-flat (D-sharp) depressed on the keyboard. The two chords, then, share a third, a type of transformation Lewin calls a SLIDE.[74] The second transformation changes the B major triad to its parallel minor by way of moving the E-flat down a semitone to D-natural, while the outer tones are held depressed on the keyboard. Throughout these transformations, the piano's damper pedal is kept engaged to allow the sound of each chord to drone on top of each other throughout the measure – all the while, the dynamics must decrease to a *pianissimo*. This gesture is repeated; and because of the *fermata* at the end of each measure, both *tempo* and meter are obscured to the listener.

Example 5-2 shows the gesture of the first two measures mapped onto the *Tonnetz.* The train whistle motif yields three triangular shapes, each triangle representing a triad. The transformation from the C minor triad to the B major triad is achieved by sharing a common tone of E-flat. The transformation from the B major triad to the B minor triad (labeled as 3 in Example 5-2) is called Parallel, because the two triads are parallel of each other: major and minor. Hence, the SLIDE and Parallel transformations conjoin to represent the train whistle. The next transformation, from the B major triad to its relative minor, is achieved using two pitches as common tones: B and F-sharp.

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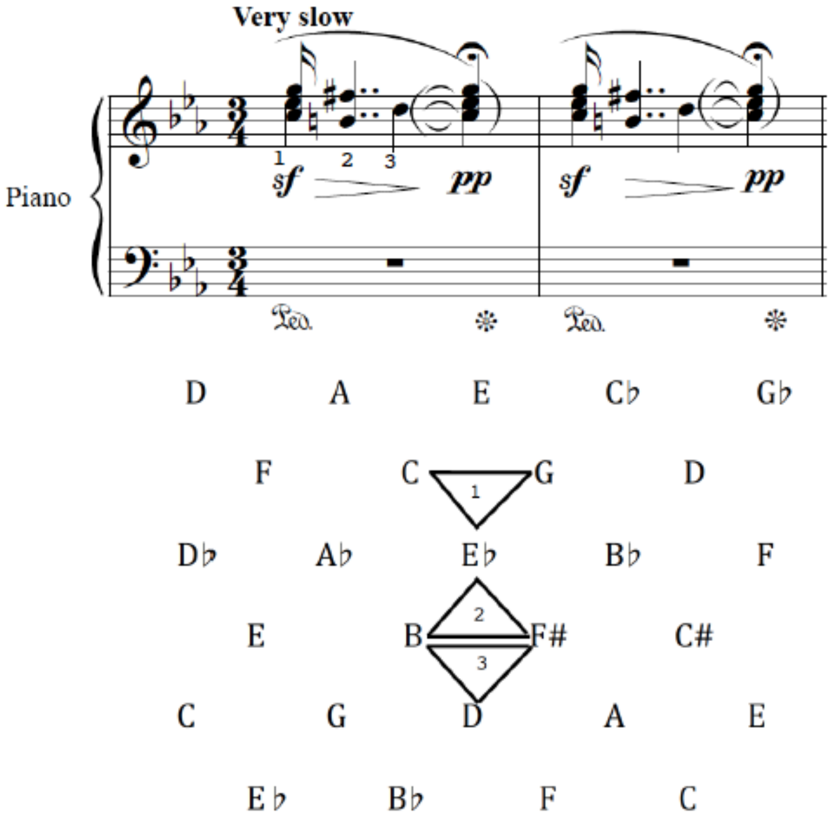
[74] David Lewin, *Generalized Music Intervals and Transformations* (New Haven: Yale University Press, 1987): 178.

Example 5-2. Mapping of the train whistle motif onto the *Tonnetz*.


Very slow
Piano
1
2
3
sf
pp
sf
pp
Ped.
Ped.
D A E C♭ G♭
F C G D
D♭ A♭ E♭ B♭ F
E B F# C#
C G D A E
E♭ B♭ F C
1
2
3

The plotting of the transformations onto the *Tonnetz* allows a visual representation of the train whistle's harmonic progression: a chromatic alteration of two pitches, followed by a chromatic alteration on only one pitch. By conjoining opposing types of transformations (SLIDE and Parallel) under a dynamic change of contrasting poles, and framing them within obscured *tempo* and meter, Britten paints a scene of loneliness and uncertainty due to the following:

- Loneliness is expressed through the drooping sounds of the falling triads as they soften in dynamics, a kind of "sigh" motif.
- Uncertainty is painted through the lack of an established meter.

The SLIDE is not an unusual operation for Britten when painting a mood of uncertainty or confusion. Rupprecht discusses the operation in his book *Britten's Musical Language.* In the opera *Billy Budd,* Rupprecht states his particular interest is thus:

> ...how the elusiveness of the literary Claggart – of whom Melville can say only "To pass from a normal nature to him one must cross 'the deadly space between'" – finds expression in the shifting harmonic and tonal maneuvers that animate the Master-at-Arm's operatic presence.[75]

Rupprecht states that the intriguing harmonic dichotomy in the Prologue of *Billy Budd* has long fascinated operatic listeners as a discourse of musical uncertainty setting the tone for the moral ambiguities of the drama to follow.[76]

The train whistle motif is heard again for the third time; only this time, a bass line supports it, and no *fermata* occurs at the end of the measure. A *tremolo* on the lower register of the piano interrupts the train whistle motif representing the train starting to accelerate. Finally, what follows is a pulse in the accompaniment – a common compositional technique used by composers to symbolize a traveling train. At this point of my analysis, I will concentrate on Britten's rhythmic manipulations before I return to my analysis of the pitch content. Then, I will present his harmonic transformations and the harmonic landscape through Schenkerian graphs.

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[75] Philip Rupprecht, *Britten's Musical Language* (New York: Cambridge University Press, 2001), 90.

[76] Ibid., 76.

As soon as the train whistle is stated the third time, it is ironic that the arrival of the pulsing motif representing the traveling train does not establish Britten's notated meter of 3/4. In fact, we will see that there will be possibilities of different metric perceptions from the point of view of the listener. By setting the rhythm of the traveling train motif this way, Britten continues to paint an atmosphere of uncertainty in accordance with the poem.

Because we have the benefit of the score, we know that Britten uses a triple meter, with quarter note as unit. To the listener, however, assuming that he has not seen the score, the rhythmic pattern at the start of the train on measure 6 dictates a duple meter. This is because the recurring low Cs creates registral accents, as seen in Example 5-3a, with the perceived beats circled. Hence, the train motif is producing a metric dissonance with the notated meter unbeknown to the listener. Based on his book, *Fantasy Pieces,* Harald Krebs would describe this as a metrical dissonance achieved by "combining equivalent but nonaligned groups of pulses."[77] Therefore, even at the entrance of the train motif, the listener will still not have the opportunity to hear an established 3/4 meter – the notated meter. As far as the listener is concerned, the piece is in duple meter.

As the accompaniment progresses, however, the listener will be compelled to hear a larger grouping that is seemingly within a 3/2 meter, with half note as the unit, shown in Example 5-3b. This is due to the dynamic accents created by the *fortepiano* markings Britten provided. The probability of this second hearing overriding the first is quite high because of the added *crescendo* marking on the sixteenth notes at measure 7. This dynamic marking will create a feeling of motion toward the first beat of measure 8. Whichever the listener perceives as the grouping of the pulses, there is going to be metric indeterminacy issuing from these introductory measures.

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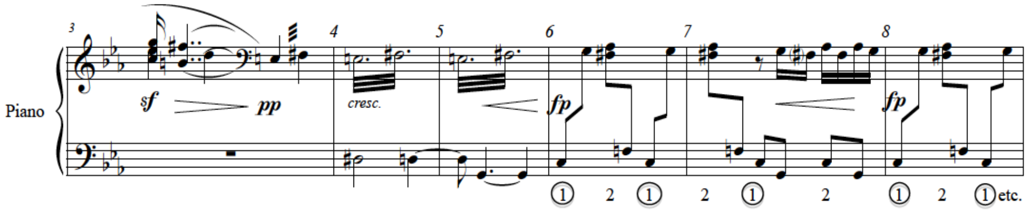
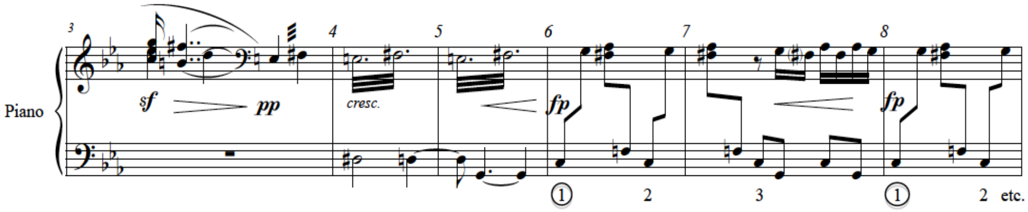
[77] Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999), 3.

Example 5-3. The beginning of the traveling train motif.

a. Perceived duple meter with unit as 1=quarter note in 2/4 meter.



b. Perceived triple meter with unit as 1=half note in 3/2 meter.



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Example 5-4 is the musical score showing the setting of Line 1 of the poem. The example incorporates both layers of groupings of Examples 5-3a. and b.

A close examination will reveal that the metric indeterminacy continues due to the following reasons.

- The entry of the voice begins at the notated beat 2 rather than 1, while the accompaniment is on the perceived “upbeat,” thus confusing where the main beat occurs
- The melismatic text painting on the word *journeying* furthers the obscurity of the main beats
- The important word, *boy*, which occurs on the notated beat 2, will be perceived as beat 1. This is because it is provided with an accent, which gives it an even heavier stress because it already has a natural accent due to the letter "B," a consonant in the English language made with a voiced bilabial stop

There is a pattern in the poetic feet of Line 1: two anapests (uu- uu-), each followed by an iamb (u-). Thus, the Line 1 consists of the pattern uu- u- uu- u-, where the stresses are on the syllables *third-, seat, jour-* and *boy.* Despite the uncertainties created by the metric displacement, Britten's rhythmic setting of the text does not deviate too much from the line's natural accentuation on both levels, notated or perceived, even though Britten adds a stress on the first syllable of the line by assigning it to a long note. The natural accentuation of the poem, and Britten’s setting, are indicated in Table 5-1. Example 5-4 is the score showing Britten’s setting of Line 1.

Table 5-1. Rhythmic manipulation of Line 1. Note that Hardy spells *thirdclass* as a single word.

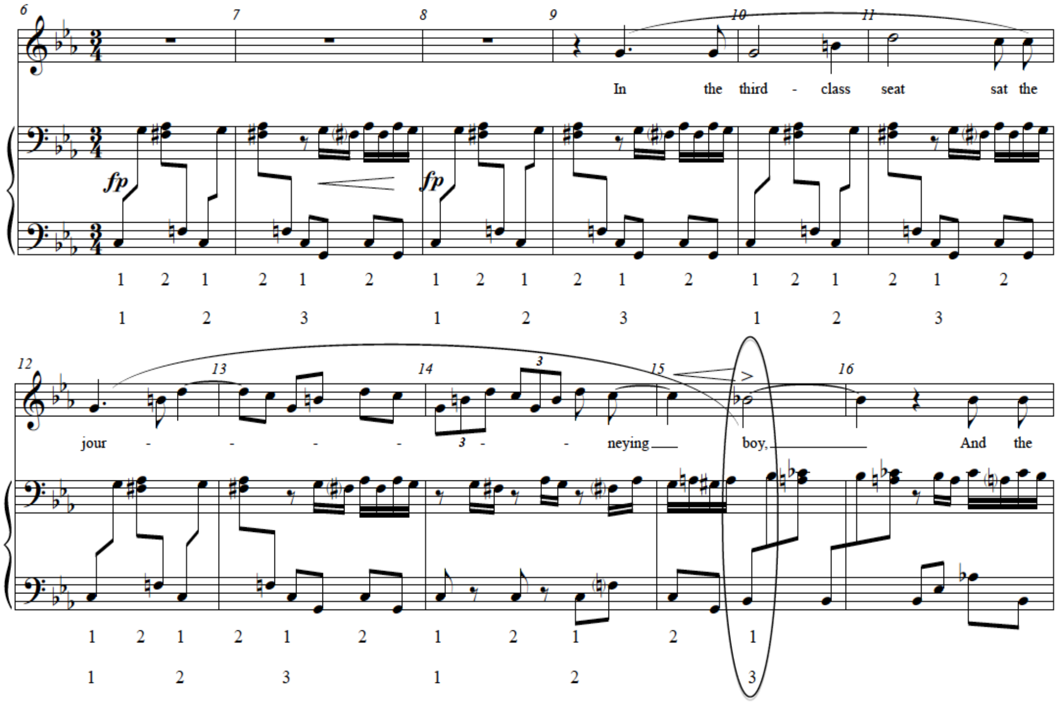
Scansion

u u - u - u u - u -
In the thirdclass seat sat the journeying boy

Britten's setting

- u - u - uu - u -
In the thirdclass seat sat the journeying boy

Example 5-4. Setting of Line 1.


In the third - class seat sat the
jour - - - - - neying boy, And the
fp
fp

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An examination of the notation will show that almost all the stressed syllables occur on the notated beat 1 of the measure, a setting that would be appropriate. Only two stressed syllables are not set on beat 1: the first syllable (the one Britten assigned to a long note) and the last syllable. The first syllable of the line *In*, the word that starts the poem, is set to beat 2; and *boy*, which is the most important syllable of the line, is also set to beat 2. Hence, from the first line, Britten is preventing the listener from establishing a meter.

Examining both layers of the perceived meters, *seat* does not occur on beat 1, while the stressed syllables of *thirdclass* and *journeying* do. *Boy*, the most important word of the line, is interestingly placed because it occurs on the notated beat 2; but as perceived, it occurs on beat 1 of the smaller grouping, and beat 3 of the larger grouping. This makes *boy* disrupt whatever metric perception a listener may deduce at a point in which the listener had not had the opportunity to hear an established 3/4 meter, the notated meter; nor did the performers have the opportunity to establish it. The resultant uncertainty in metric perception from the point of view of the listener at the onset of the piece is Britten's way of portraying the uncertainties expressed in the text, and the unsettling situation of the boy who should be enjoying a ride in a train with friends or family.

The disorienting metric displacements do not come to order as the piece continues. At the next utterance of the word *boy*, the accompaniment takes on new rhythmic patterns to further dissuade the listener from settling on any metered framework. Due to the intricacies of metric displacements in the following measures, I will use Harald Krebs's system of labeling metric dissonance to demonstrate what he refers to as *events*[78] that are in operation in the next three lines of the poem; and because of such intricacies, it will be beneficial to refer to each layer of events using units of 1=quarter note, or 1=eighth note, depending on the situation. I will also use Krebs's term "layer" to mean the grouping of perceived pulses. Hence, a grouping that consists of three pulses is referred to as 3-layer; a grouping that consists of four pulses is referred to as 4-layer.

What we've seen thus far is what Krebs refers to as *subliminal displacement dissonance*, "a class of metric dissonance that arises when all musical features – accents, groupings, etc. – establish only one interpretive layer, while the context and the metrical notation imply at least one conflicting layer."[79] In this case, however, the accompaniment, seen in Example 5-4, establishes not one, but two possible interpretive layers of large groupings; the 3/2 grouping or 2/4 grouping, while the metric notation of 3/4 implies a conflicting layer to both. However, this conflict is only subliminal because the listener is not aware of metric dissonance being created; he has not had the opportunity to hear the notated meter.

At the word *boy,* the accompaniment quickly changes events due to a new rhythmic pattern that interrupts. Based on registral accents, the perceived meter for this interruption is a 3-layer (unit 1=eighth note); and this short interruption permeates the accompaniment until the end of the stanza. In fact, the layers of different metric perceptions change rapidly as seen in Example 5-5. After two presentations of 3-layer passages between measures 15 and 16, a 4-layer interjects at the latter part of measure 16. Then, the 3-layer event returns four times occupying measures 17 and 18. Although there are sixteenth-note figures in measure 19, the overall perception would be a 4-layer. Hence, the 4-layer interjects again three times occupying measures 19 and 20. What follows complicates metric perceptions even further due to the following reasons.

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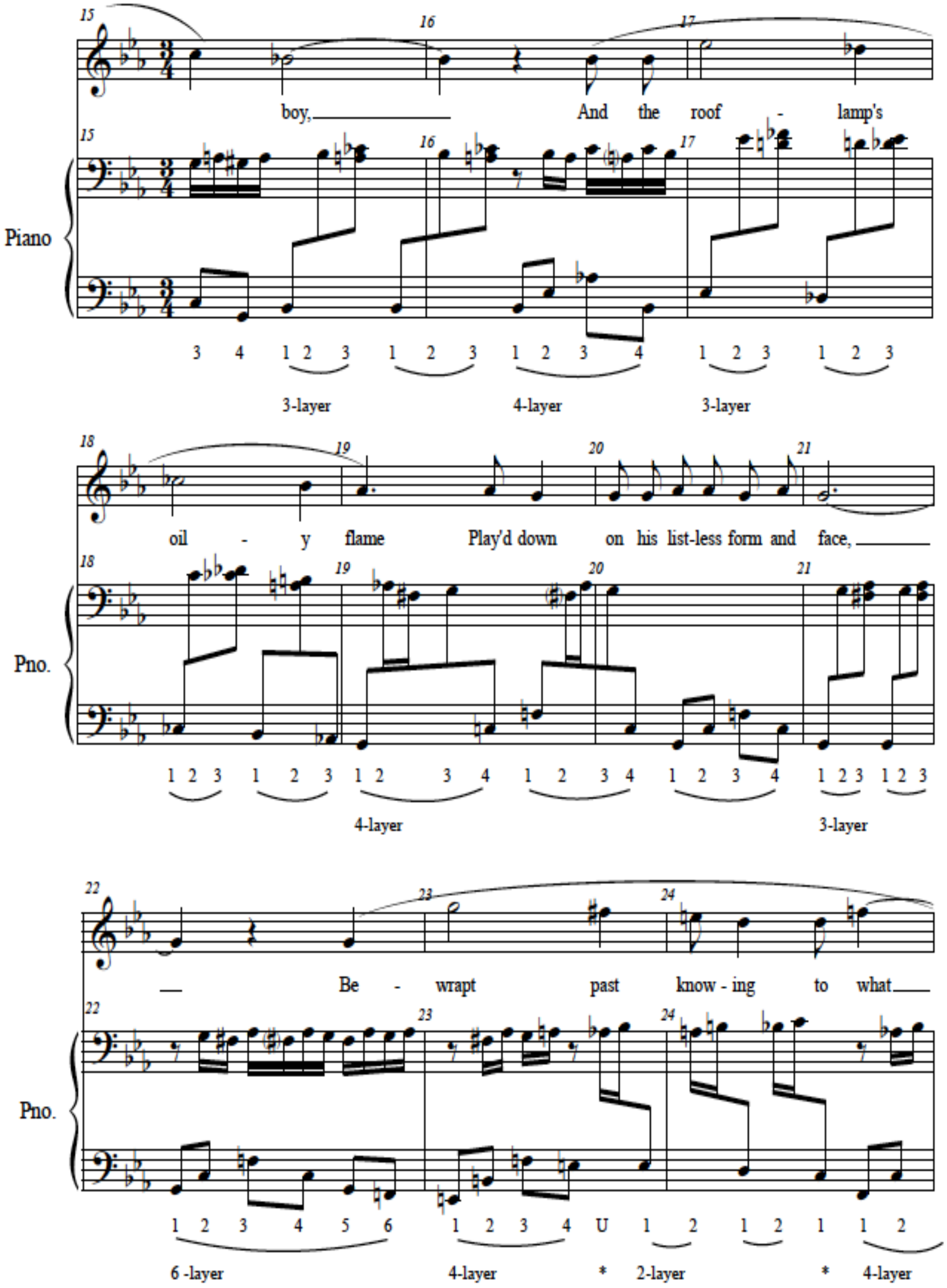
[78] Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999)., 22.

[79] Ibid., 46.

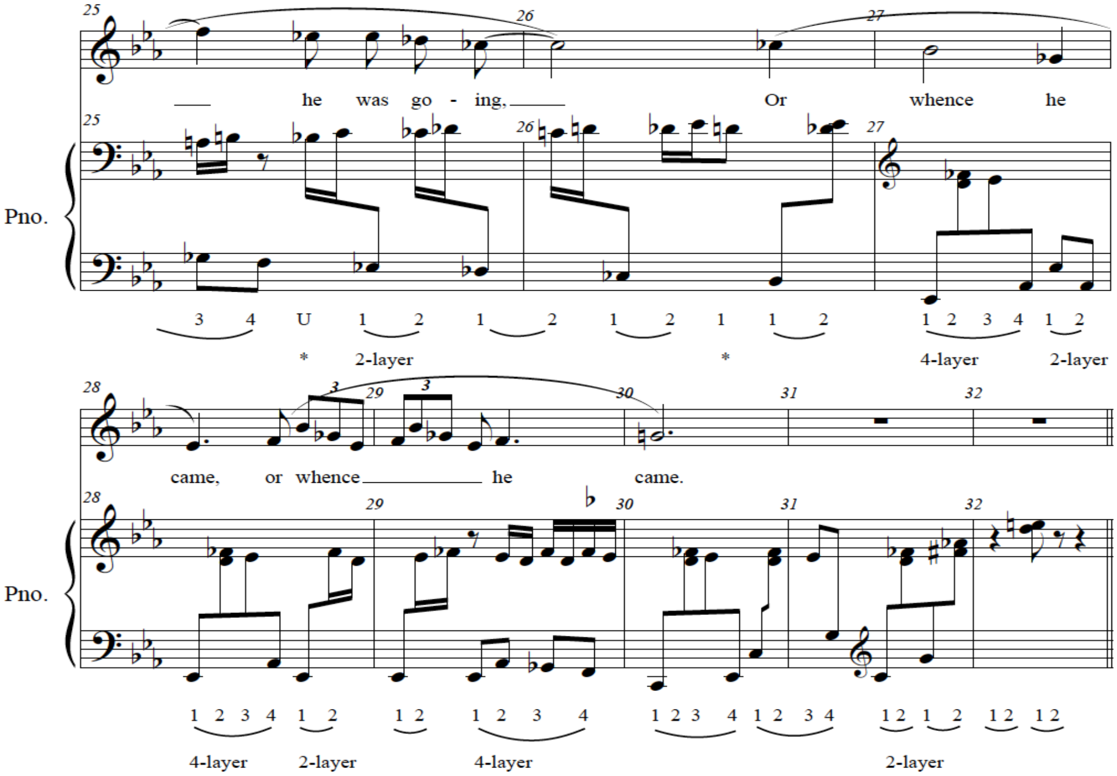
- Measure 21 employs two events of the 3-layer figure.
- Measure 22 employs a 6-layer (a new event) disrupting both the 3- and 4-layer, due to registral accents in the bass that will be created between the first G of the measure, and the E-natural of measure 23, only to return to the 4-layer for the first two beats of measure 23.

The final beat of measure 23 will be even more jarring. The two-sixteenths and eighth-note figure will create a directional feel towards the last eighth-note of the measure (E-natural) giving this note the perceived downbeat. This would mean that there are two upbeats occurring side by side: the fourth eighth-note of the 4-layer, and the two-sixteenths. In the example, the sudden upbeats are indicated with the letter ‘U’ to show this phenomenon; and the phenomenon lasts until the end of Line 4 of the text.

Example 5-5. Perceived metric interruptions with unit as 1 = eight note.


15
16
17
boy, And the roof - lamp's
Piano
3 4 1 2 3 1 2 3 1 2 3 4 1 2 3 1 2 3
3-layer
4-layer
3-layer
18
19
20
21
oil - y flame Play'd down on his list-less form and face,
Pno.
1 2 3 1 2 3 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 1 2 3
4-layer
3-layer
22
23
24
Be - wrapt past know - ing to what
Pno.
1 2 3 4 5 6 1 2 3 4 U 1 2 1 2 1 1 2
6 -layer
4-layer
* 2-layer
* 4-layer

Example 5-5. (continued.)


25
26
27
he was go - ing,
Or
whence
he
Pno.
3 4 U 1 2 1 2 1 2 1 1 2 1 2 3 4 1 2
* 2-layer
*
4-layer
2-layer
28
29
30
31
32
came,
or whence
he
came.
1 2 3 4 1 2 1 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 1 2 1 2 1 2
4-layer
2-layer
4-layer
2-layer

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All these rhythmic interjections between the different layers that happen at Lines 2 through 4 is where Hardy expresses the full irony of the scene in his choice of words. For instance, the word *Played* is on the same line as *listless,* while the word *Bewrapt,* which conjures an image of swaddling cloth protecting a child, is used metaphorically to indicate that the boy is engulfed in uncertainty. *Bewrapt*, then, is being ironically used in this poem because it doesn't fit within its immediate context.

Comparing Example 5-6 with Table 5-2, Britten's melodic setting (1=quarter note) shows that Britten did not deviate from the natural accentuation until Line 3 where he eliminates the stresses by setting the words to constant eighth-notes until the word *face* (mm. 20 – 21). The stressed syllable *roof-lamp's* of Line 2 comes at the downbeat of measure 17, as well as the stressed syllable of *oily* and the word *flame.* The first stressed syllable of Line 3, *down*, is at the weak beat (beat 3) of measure 19, followed by constant eighth-notes until the stressed syllable *face*, which lands on the strong beat of measure 21 (beat 1). The vocal line does align with the notated meter of 3/4, thus rendering the accompaniment as the entity that exemplifies metric obscurity where the unit is 1=eighth note. The accompaniment to Line 4 is where sudden changes in layers, as well as jarring moments occur. I use the word "jarring" because there are places in the accompaniment that will be perceived as upbeats occurring on a main beat of the

Example 5-6. Setting of Lines 2 and 3. The perceived meter is from the piano accompaniment.

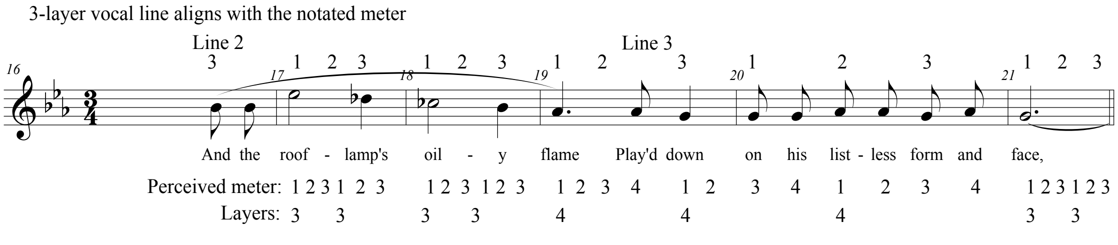

3-layer vocal line aligns with the notated meter
Line 2
Line 3
3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
16
17
18
19
20
21
And the roof - lamp's oil - y flame Play'd down on his list - less form and face,
Perceived meter: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 1 2 3
Layers: 3 3 3 3 4 4 4 3 3

Table 5-2. Rhythmic manipulation of Lines 2 and 3.

Scansion

u u - u   - u -
And the roof-lamp's oily flame

u - u u - u - u -
Play'd down on his listless form and face,

Britten's setting

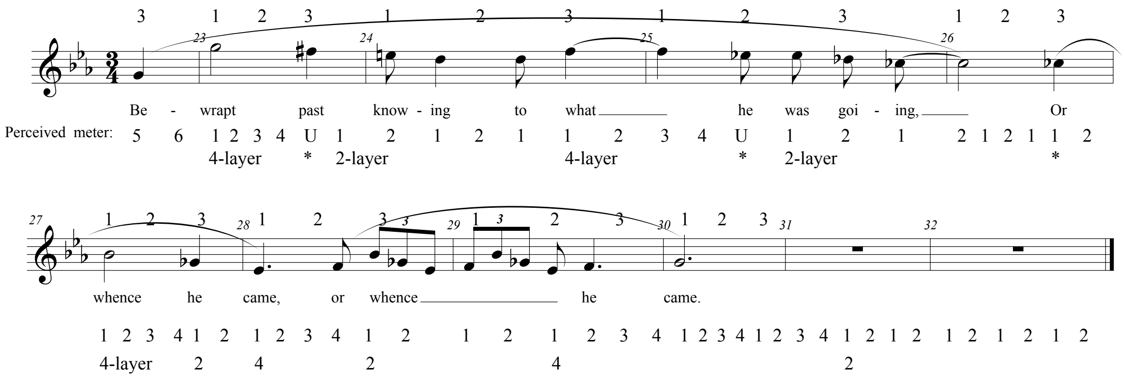
u u - u   - u -
And the rooflamp's oily flame

u   -   u u u u   u   u -
Play'd down on his listless form and face,

---

measure, or there will be perceived two downbeats that follow each other. The asterisks at measures 23, 24, 25 and 26 of Example 5-5 above indicate these jarring moments. Upbeats that occur on a main beat are marked with 'U' and an asterisk under it in measures 23 and 25. These places will be perceived as upbeats because the two-sixteenths point to the following eighth-note due to their momentum, as well as the registral accent on the eighth note. The double downbeats are indicated with "1" and an asterisk under the first downbeat in measures 24 and 26. These eighth notes are perceived as downbeats because of the two-sixteenths that precede them. And as already pointed out, this line contains the word *Bewrapt*, a word that is used ironically. Example 5-7 shows the interplay of layers between the voice and accompaniment.

Example 5-7. Setting of Lines 4 and 5. Vocal line 1=quarter note. Accompaniment 1=eighth note.


3 1 2 3 1 2 3 1 2 3 1 2 3
23
24
25
26
Be - wrapt past know - ing to what he was goi - ing, Or
Perceived meter: 5 6 1 2 3 4 U 1 2 1 2 1 1 2 3 4 U 1 2 1 2 1 2 1 1 2
4-layer * 2-layer 4-layer * 2-layer *
27
28
29
30
31
32
1 2 3 1 2 3 3 1 3 2 3 1 2 3
whence he came, or whence he came.
1 2 3 4 1 2 1 2 3 4 1 2 1 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 1 2 1 2 1 2 1 2
4-layer 2 4 2 4 2

Britten's rhythmic setting of the melody of Line 4 is also more pronounced in comparison with the melodic setting of the previous lines. Measures 24 and 25 have syncopated rhythms based on the notated 3/4 meter on the words *knowing* and *going*. On both accounts, though their stressed syllables land on the beat, their unstressed syllables are the ones with the longer notes, thus creating syncopations. Table 5-3 shows the natural accentuation of Lines 4 and 5. The natural accentuation of Line 4 is slightly different on *knowing* and *going* in the way Britten set these words rhythmically.

At Line 5, the final line of the first stanza, Britten returns the *journeying* motif as the speaker speaks of *whence he came* a second time, a repetition that is not in the original poem. The accompaniment begins to calm as the 4-layer and 2-layer events interchange, while decreasing in volume towards the end of the first section of the song. Britten's rhythmic manipulation to obfuscate the notated meter as a way of painting the uncertainties in the poem is reflected in the harmonic landscape of the piece. The key signature indicates C minor, and the opening triad of the train whistle is indeed a C minor triad. However, as the motoric accompaniment begins, key centers can only be discerned by suggestion; and the primary voice that helps the discernment is the bass line in the accompaniment, seen in Example 5-8.

Table 5-3. Rhythmic manipulation of Lines 4 and 5.

Scansion

u - u -u u - u u -u
Bewrapt past knowing to what he was going.

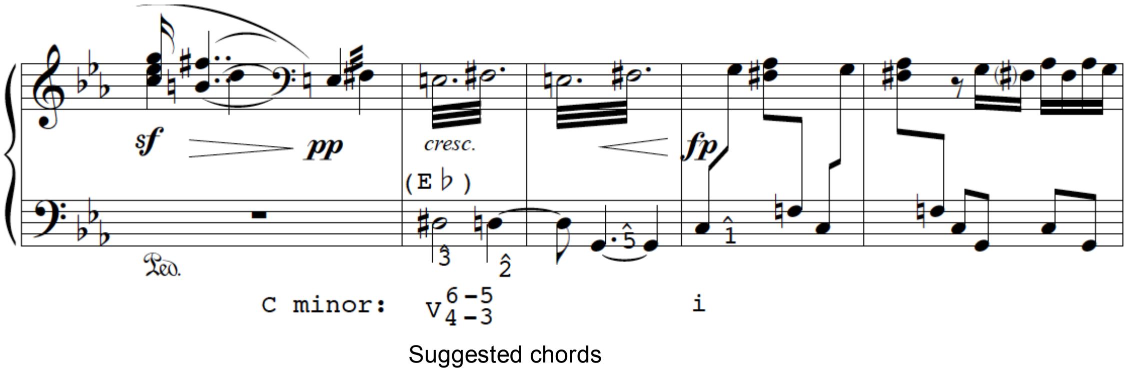
u - u -
Or whence he came.

Britten's setting

u - u u - u - u u u-
Bewrapt past knowing to what he was going.

u - u -
Or whence he came.

Example 5-8. Bass line suggesting a cadence to C minor, mm. 3 to 7.



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The written D-sharp at measure 4 may be respelled as E-flat, which represents ^3 to render a bass line of 3-2-5-1, a bass line that may be encountered in tonal music. Harmonically, the chord that could accompany the bass D-sharp would be a second inversion C minor, and the chord that could accompany the bass D-natural would be a G major in root position. Hence, another interpretation for measures 4 and 5 would be a cadential 6/4 to 5/3 progression that leads to the tonic at measure 6.

The suggested, but highly possible, cadential 6/4 progression compels me to conclude that Britten chose to respell E-flat to D-sharp as a way of obscuring the harmonies from our eyes just as he obscures the meter from our ears. Another reason that strengthens my estimation is that a notated D-sharp normally indicates a move upward to E-natural. The trill between the E-natural and F-sharp on the upper staff does move up to G at measure 6, following the rules of voice-leading. The obscuring of the harmony continues through the accompaniment for some time by the constant avoidance of the third representing the confused state of the speaker. This avoidance can be seen in the accompaniment in Example 5-9a in which the circled tones of measures 6 and 7 constitute F-sharp, A-flat and F-natural; tones that highlight G. Avoidance of a certain sound as text painting can also be found in Fanny Mendelssohn's Lied.[80] However, E-flat (or E-natural for that matter) is not found anywhere in the measure. What suggests that the passage in Example 5-9a is in C minor is the A-flat, a note that is part of the C minor scale. This note complements the recurring C and the highlighting of the G, especially at the sixteenth-notes gesture. This gesture gravitates the tones to G, which in turn directs the ear to C because of the dominant-tonic relationship seen in Example 5-9b.

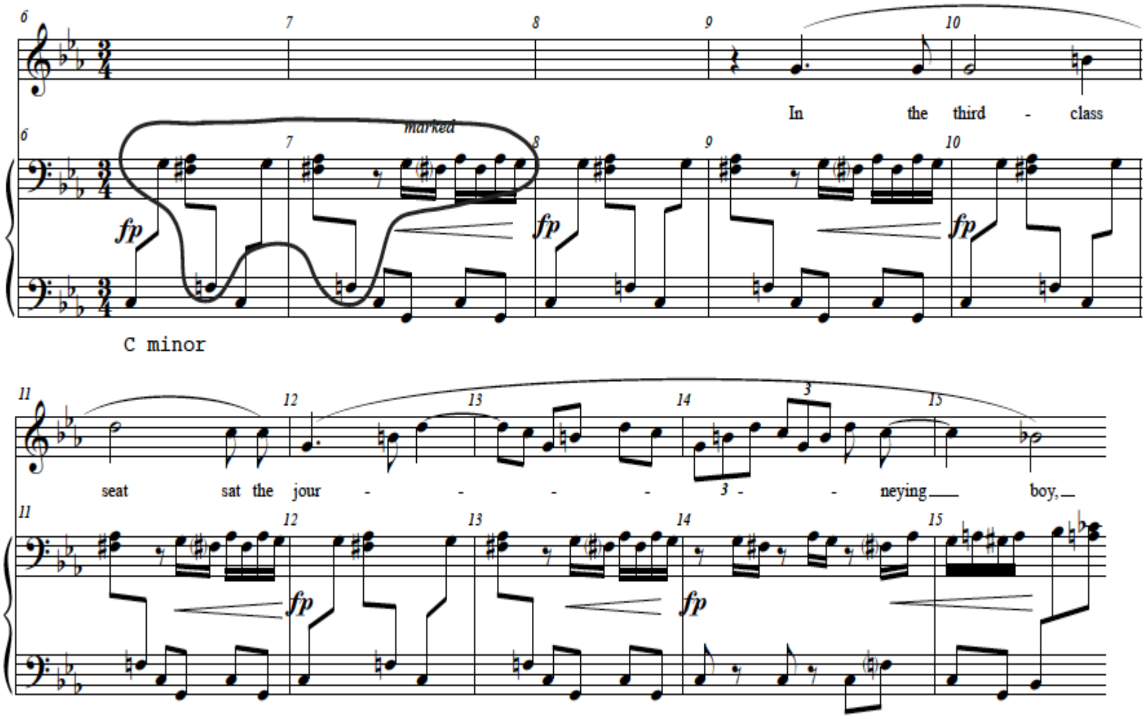
The harmony changes at the word *boy*. Here, both the bass and melodic lines are on B-flat; but just as before, all the pitches in the accompaniment do not define whether the harmony is B-flat major or minor. The only indication that might suggest that the B-flat chord is a dominant seventh chord is the appearance of the A-flat at measure 16; and the resolution to a suggested E-flat major chord at measure 17, seen in Example 5-10, strengthens the suggestion. However, what makes the suggested B-flat dominant seventh chord questionable is that the arpeggiated notes that include the A-flat spell a quartal harmony, a type of chord that is not easily defined as a specific chord because of the avoidance of the third.

---

[80] Stephen Rodgers, "Fanny Hensel's Lied Aesthetic," *Journal of Musicological Research,* 30 (2011): 175-201.

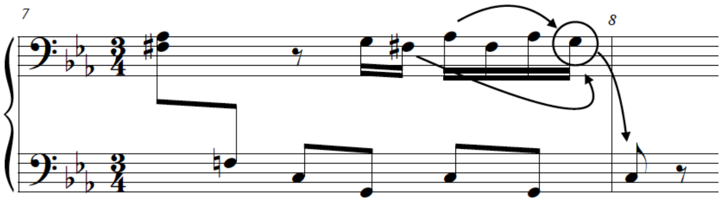
Example 5-9. Measures 6 to 15.

a. Avoidance of the third representing the confused state of the speaker.



6
7
8
9
10
In the third - class
marked
fp
C minor
11
12
13
14
15
seat sat the jour - - - - 3 - - neying boy,
3

b. Sixteenth-notes gesture towards the beginning of the following measure.



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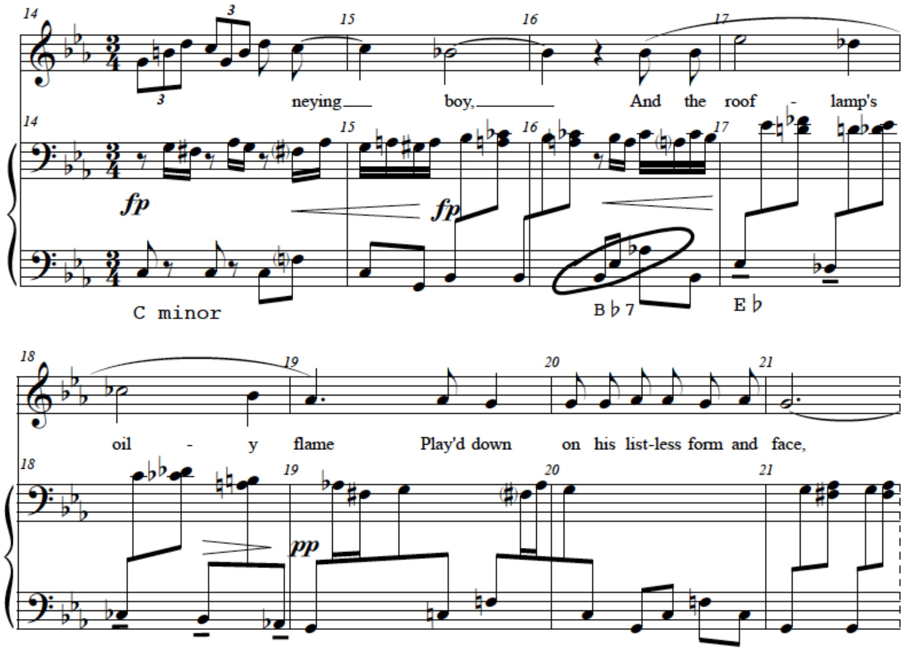
Also, seen in Example 5-10, is the descent of the bass line after the arrival of E-flat at measure 17, which is to be played clearly by the accompanist due to the *tenuto* marking that is provided below each descending note.

Example 5-10. Resolution to a suggested E-flat minor at measure 17. The circled quartal tones may be replaced with a B-flat dominant seventh chord.


neying boy, And the roof - lamp's
fp
fp
C minor
B♭7
E♭
oil - y flame Play'd down on his list-less form and face,
pp

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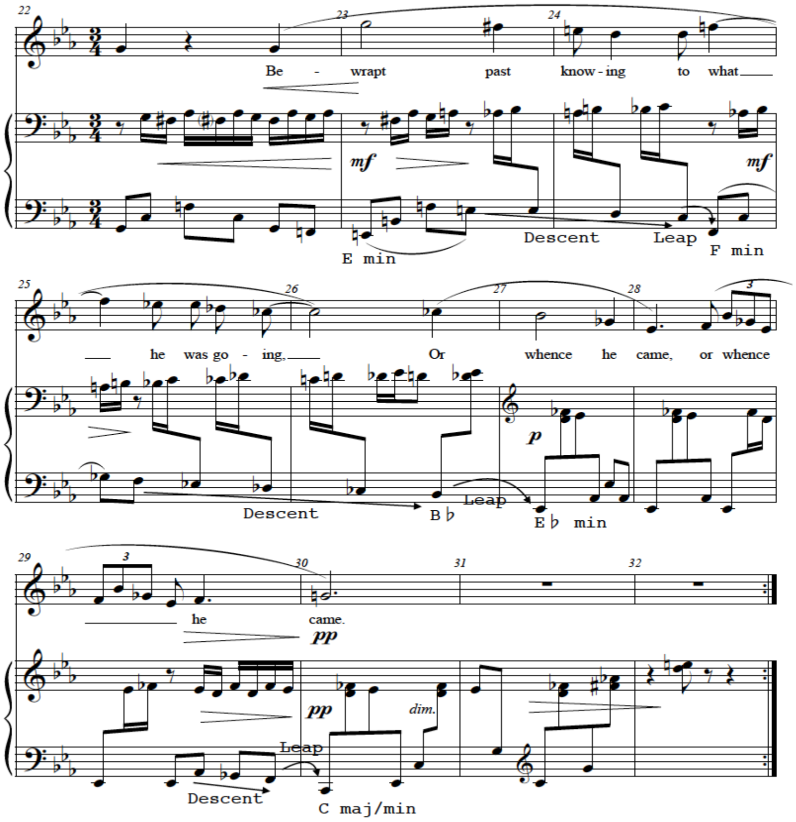
As the music approaches the ninth line of the text, the bass continues to descend as seen in Example 5-11. At the octave leap on the word *Bewrapt,* there are, finally, for the first time, pitches that fully define a triad. Measure 23 includes all the pitches that would define E minor: E and B on the lower staff, and G on the upper staff. Recalling Hardy's ironic use of the word *Bewrapt*, Britten sets it with an octave leap coupled with the sudden appearance of a fully voiced triad, a way to highlight the text. Looking ahead at the accompaniment after *Bewrapt,* we notice that the third of a chord suddenly appears, seen in Example 5-11. The appearance of the third of the chord parallels the irony achieved in *Bewrapt* in that the third doesn't fit within the context of the missing thirds at the onset of the accompaniment, as the word *Bewrapt* seems to go against the grain of its context.

Example 5-11. The third of a chord suddenly appears; the sequential patterns in the setting of Lines 4 & 5.


22
23
24
Be - wrapt past know - ing to what
mf
mf
E min
Descent
Leap
F min
25
26
27
28
he was go - ing,
Or whence he came, or whence
3
p
Descent
B♭
Leap
E♭ min
29
30
31
32
3
he came.
pp
pp
dim.
Descent
Leap
C maj/min

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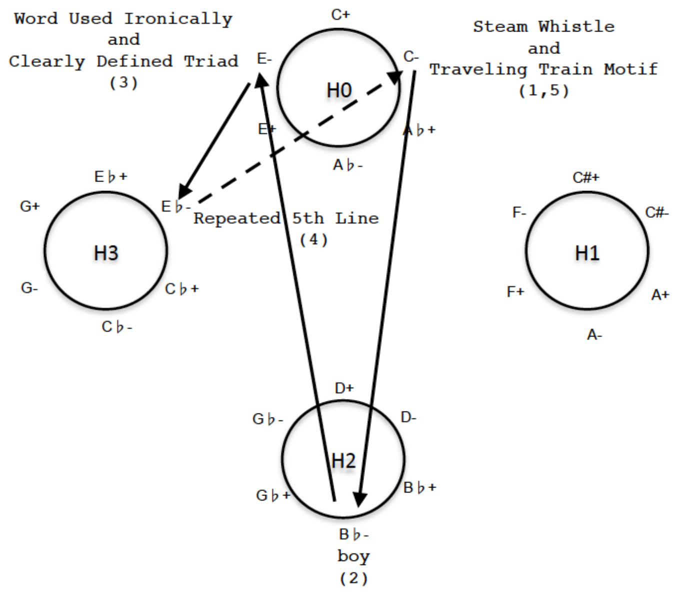
A close examination of the music shows that Britten creates a sequential pattern of a descending bass line that culminates in a downward leap of a perfect fifth. This pattern occurs on measures 23 – 24, 25 – 27, and very briefly on measures 29 – 30. It is fitting that Britten would create a sequence in these sections of the poem because the fourth line is the only line in the stanza with an internal rhyme. And by stating the fifth line twice, Britten created a second internal rhyme echoing the fourth line. It is only fitting then that he concludes the second utterance of the fifth line with the same sequential pattern of descending bass followed by a downward leap, albeit a very brief descent, and a leap by only a perfect fourth. The sequence could represent the idea of traveling.

At the final word of the stanza, the accompaniment returns to its vague quality. The harmony from measures 30 to 32 could either be C major or C minor because both E and E-flat are present, with the E being spelled as F-flat. Although there is an A-flat present in measure 31 that helps strengthen the C minor tonality, the phrase ends with simultaneity of D and E-natural suggesting a Picardy Third cadence. However, the presence of each E-natural only balances with the presence of the A-flat and E-flat rendering an undefined quality.

Example 5-12 shows the harmonic landscape of the first section mapped onto the four hexatonic systems. It shows that the train whistle motif, the word used ironically (*Bewrapt)*, and the area where the clearly defined triad appears, are all within the H0 region. The word *boy,* however, is a hyper-system away harmonically; hence highlighting the word sonically through the distance achieved, a manner of text painting we already saw in my analysis of "O Deus, ego amo te." The map shows a dotted line between systems H3 and H0 because H3 is where the section truly ends. The return to C minor at H0 (the quality of which I will refer to here) is achieved through repetition of Line 5, and to recall the train whistle motif.

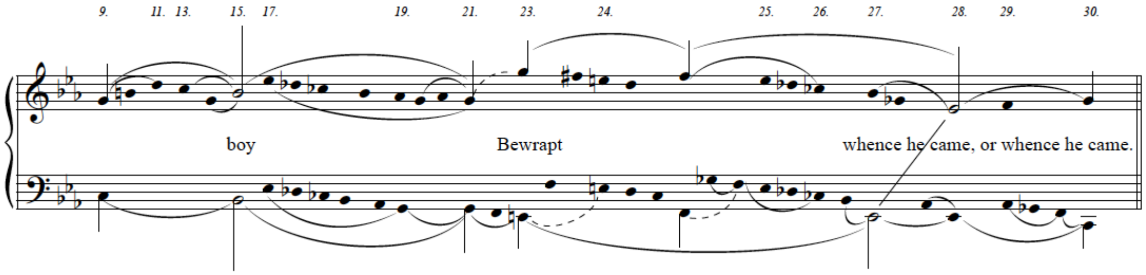
Example 5-12. Mapping of the first section onto the four hexatonic systems.


Word Used Ironically
and
Clearly Defined Triad
(3)
C+
E-
C-
H0
Steam Whistle
and
Traveling Train Motif
(1,5)
E+
A♭+
A♭-
E♭+
G+
E♭-
Repeated 5th Line
(4)
H3
G-
C♭+
C♭-
C#+
F-
C#-
H1
F+
A+
A-
D+
G♭-
D-
H2
G♭+
B♭+
B♭-
boy
(2)

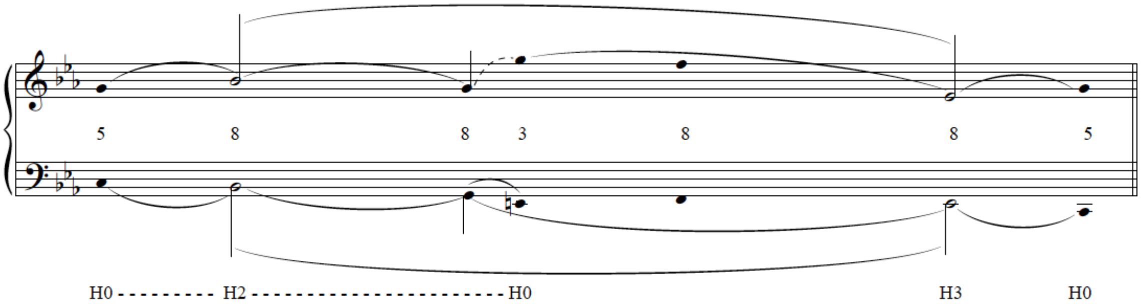
A Schenkerian analysis of this first section of the song shows an opposing side to the vagueness in the presentation of the notated meter, and the lack of thirds in the triads. The middleground graph in Example 5-13a shows that the counterpoint of the structural tones is mostly composed of parallel octaves. At the same time, the deep middleground graph, seen in Example 5-13b, shows a symmetrical structure: outer intervals consist of a fifth, inner intervals of an octave, and a central interval of a third, the very point in which the fully defined E minor triad is located. It is indeed ironic, yet fitting to the text, that the obscurities found on the surface (lacking a way to perceive an established meter, and the triads have missing thirds) are situated within a stable foundation that consists mostly of parallel octaves.

Example 5-13. Middle- and Deep middleground graphs of the first section.

a. Middleground


9.
11.
13.
15.
17.
19.
21.
23.
24.
25.
26.
27.
28.
29.
30.
boy
Bewrapt
whence he came, or whence he came.

b. Deep middleground


5
8
8
3
8
8
5
H0 - - - - - - - - - H2 - H0
H3
H0

At the second stanza, we notice that the speaker takes a closer notice of the boy. Through the speaker's eye, we see the boy and what little, yet mysterious, possessions he has.

(6) *In the band of his hat the journeying boy*
(7) *Had a ticket stuck; and a string*
(8) *Around his neck bore the key of his box,*
(9) *That twinkled gleams of the lamp's sad beams*
(10) *Like a living thing.*

Britten uses exactly the same accompaniment for the second stanza as he simply provides a repeat sign at the end of the first section, which will be referred to as the second section. A close examination will show that not all of the corresponding lines of Stanzas 1 and 2 have the same number of syllables, and that some of the stressed syllables occur in slightly different places. In order to accommodate these differences, Britten adjusts the rhythmic setting of the melody. For instance, in the comparison of Lines 1 and 6 seen in Table 5-4, we see that there are differences in the natural accentuation even though both have the same number of syllables. Example 5-14 shows that both melodic settings have slight differences. However, important places for text painting are preserved: *Journeying* occurs on the same portion of the musical phrase; *boy* is set on the second beat of the measure.

The corresponding second and third lines of Stanzas 1 and 2 are set to the second musical phrase. Again, there is a slight difference in the natural accentuation between these corresponding lines, as well as a different number of syllables as seen in Table 5-5.

Table 5-4. Comparison of the scansions of Lines 1 and 6.

Scansion of Line 1

u u - u - u u - u -
In the thirdclass seat sat the journeying boy,

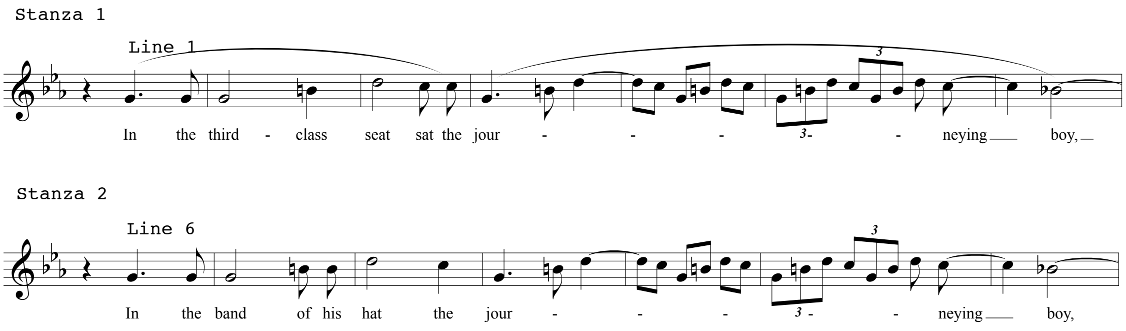
Scansion of Line 6

u u - u u - u - u -
In the band of his hat the journeying boy,

From Table 5-4, we can deduce the following patterns.

Line 1	u u - u - u u - u -	10 syllables
Line 6	u u - u u - u - u -	10 syllables

Example 5-14. Setting of Lines 1 and 6.



Stanza 1
Line 1
In the third - class seat sat the jour - - - 3 - - neying boy,
Stanza 2
Line 6
In the band of his hat the jour - - - 3 - - neying boy,

Table 5-5. Scansions of corresponding lines: Lines 2 & 3 and Lines 7 & 8.

Scansion of Lines 2 and 3

u u - u -u -
And the roof-lamp's oily flame

u - u u - u - u -
Played down on his listless form and face,

Scansion of Lines 7 and 8

u u - u - u u -
Had a ticket stuck; and a string

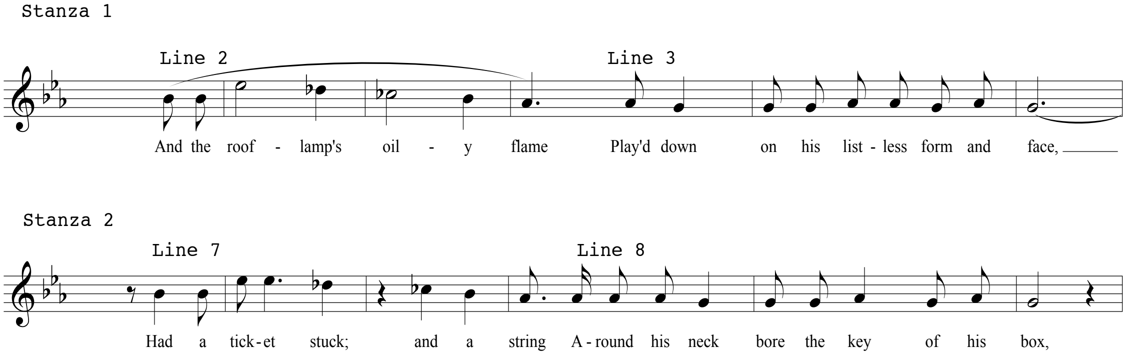
u - u - u u - u u -
Around his neck bore the key of his box,

From Table 5-5, we can deduce the following patterns.

Line 2	u u - u - u -	7 syllables
Line 7	u u - u - u u -	8 syllables
Line 3	u - u u - u - u -	9 syllables
Line 8	u - u - u u - u u -	10 syllables

Example 5-15 compares Britten's musical settings of these lines. Line 7 begins on an upbeat to create a balance with the word *ticket* that needed to take up two notes, hence the rhythmic setting for *Had a ticket* consists of the pattern long-short / short-long.

Example 5-15. Corresponding lines.


Stanza 1
Line 2
Line 3
And the roof - lamp's oil - y flame Play'd down on his list - less form and face,
Stanza 2
Line 7
Line 8
Had a tick - et stuck; and a string A - round his neck bore the key of his box,

Continuing with comparison of differences between the two stanzas, Example 5-16 compares their rhythmic settings, which are not as pronounced as with the previous musical phrase. Eighth notes are added to the melodic line to accommodate the added syllables. Table 5-6 shows the natural accentuations of Lines 4 and 5 with the corresponding Lines 9 and 10.

Example 5-16. Setting of corresponding lines of Stanzas 1 and 2.

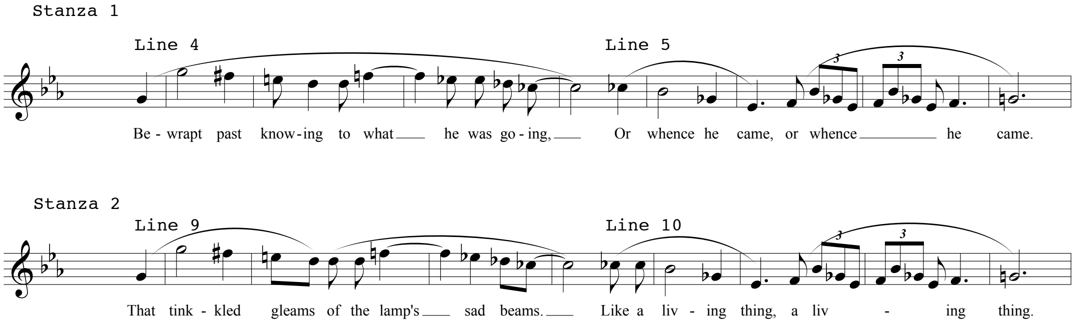

Stanza 1
Line 4
Line 5
3
3
Be - wrapt past know-ing to what he was go-ing, Or whence he came, or whence he came.
Stanza 2
Line 9
Line 10
3
3
That tink - kled gleams of the lamp's sad beams. Like a liv - ing thing, a liv - ing thing.

Table 5-6. Scansions of corresponding lines: Lines 4 & 5 and Lines 9 & 10.

Scansion of Lines 4 and 5

u - u - u u - u u - u
Bewrapt past knowing to what he was going,

u - u -
Or whence he came.

Scansion of Lines 9 and 10

u - u - u u - u -
That twinkled gleams of the lamp's sad beams

u u - u -
Like a living thing.

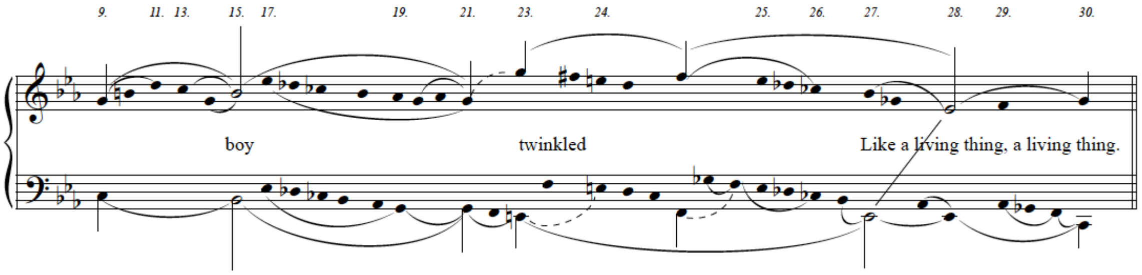
Based on the scansions above in Table 5-6, we can deduce the patterns below.

Line 4	u - u - u u - u u - u	11 syllables
Line 9	u - u - u u - u -	9 syllables
Line 5	u - u -	4 syllables
Line 10	u u - u -	5 syllables

As we have seen, the first two stanzas are set to the same music; the first section of the music has been referred to as the setting for Stanza 1, and the second section in which the music is the same has been referred to as the setting of Stanza 2. Again, there are slight rhythmic variations of the vocal line between the two sections to accommodate the differences in the number of syllables, and the occurrences of stressed syllables.

Recalling the Schenkerian graph of Example 5-13a, Example 5-17 is the same graph provided with the words from the second stanza. The first significant structural point of the section is where the word *boy* occurs, the same place where it occurs in the first section. Then, the point in the music where the ironically used word *Bewrapt* occurs, is replaced by the word *twinkled.* An examination of the text will show that *twinkled* is also used ironically in the second stanza in that *Twinkle* connotes something that intermittently shines. For instance, a twinkling star, or “a twinkle in one’s eye.” Twinkling is a word used mostly in a positive way, and usually associated with something that is beautifully sparkling. However, Hardy

Example 5-17. Schenkerian graph of the second section.



uses the word in a negatively sad way when the line states *That twinkled gleams of the lamp's sad beams. Twinkled* is used ironically because, like *Bewrapt*, it too doesn't fit within its immediate context. Twinkling is usually used in a positive manner – twinkling star, or a twinkle in one's eye. Hence, the ironic words occur at the same place of the music where the third stands out in its context as "ironic." Finally, Britten repeats the fifth line of the second stanza, just as he repeats the fifth line of the first stanza.

Suddenly, the musical setting changes completely at the third section, which sets Stanza 3 of the poem. A quick glance of the score, seen in Example 5-18, makes it evident that the music has entered into a new style that has no semblance to the previous sections; it is a recitative to be performed 'freely' as indicated in the notation. In addition, the accompaniment is composed solely of blocked triads, which is in contrast to the previous sections. Just as the chant of "O Deus, ego amo te" acts as an interruption to the syllabic and homophonic landscape of the choral piece, the third section of "Midnight on the Great Western" acts as an interruption to the melodic, rhythmic, and non-triadic landscape of the song. There are two elements connecting the third section to its predecessors: the traveling train motif in the accompaniment at measures 37 and 38, and the text painting on the word *journeying*. Other than these, this section has no similarity to the previous sections. By making the setting of Stanza 3 different, Britten is highlighting an important idea that is stated from the previous stanza regarding a key.

… and a string

Around his neck bore the key of his box

That twinkled gleams of the lamp's sad beams

Like a living thing, a living thing.

There are several interpretations regarding the key. One such interpretation states:

> …the boy's *ticket* and *key* are both symbolic significance, blending hope and fear. Where is he going? What apart from his box will the *key* unlock by way of the future?[81]

Another interpretation states:

> …there is something sinister in the key's proximity to the boy's neck, as if the living thing could suddenly lash out and bite the unsuspecting figure.[82]

---

[81] Trevor Johnson, *A Critical Introduction to the Poems of Thomas Hardy* (New York: St. Martin's Press, 1991), 165.

[82] Katherine Kearney Maynard, *Thomas Hardy's Tragic Poetry: The Lyrics and the Dynasts* (Iowa City: University of Iowa Press, 1991), 128.

Still another:

> The only 'key' to life which he will discover is to put a rope around his neck and hang himself. He carries both this noosed key and his coffin with him.[83]

It is very plausible to interpret that the textural change in the setting of the third stanza is due to Britten's personal interpretation of the "living thing" approach to the key. His expanded use of the train whistle motif surrounding each line of the freely executed text is a clear indication that Britten transforms the train whistle motif of the midnight train into the living-key motif of the box. Thus, Britten is making a parallel interpretation between midnight and key; midnight is the passage between the darkening of the night and the lightening of the day, the key that unlocks a box is the passage between the state of unknowing and the state of knowing.

As stated above, it is in the third stanza where the poem changes its tone to second-person narrative making the change in musical style coincide with the tone of the text. Showing the natural accentuation of Stanza 3 is no longer necessary due to the free flowing manner in which this section is set. Suffice it to state that Britten sets the text in a manner that resembles natural speech; his native tongue is English after all.

The train whistle motif, now the living-key motif, takes a prominent role in the accompaniment replacing the rhythmic pulse of the traveling train. In addition, the living-key motif develops beyond its simple harmonic

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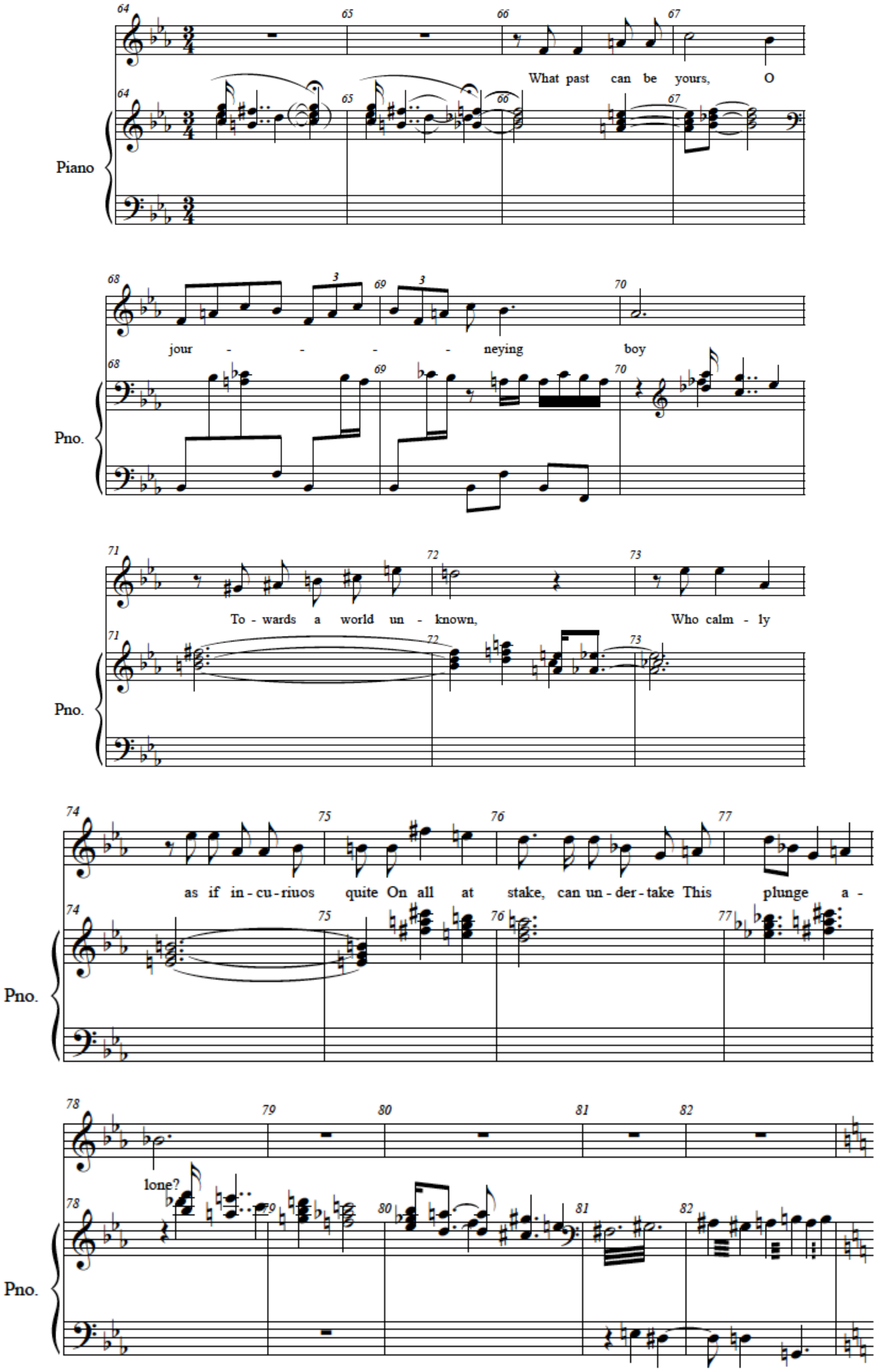
[83] Tom Paulin, *Thomas Hardy: The Poetry of Perception* (New Jersey: Rowman and Littlefield, 1975), 196.

Example 5-18. The complete third section.


What past can be yours, O
jour - - - - neying boy
To - wards a world un - known, Who calm - ly
as if in - cu - riuos quite On all at stake, can un - der - take This plunge a -
lone?
Piano
Pno.

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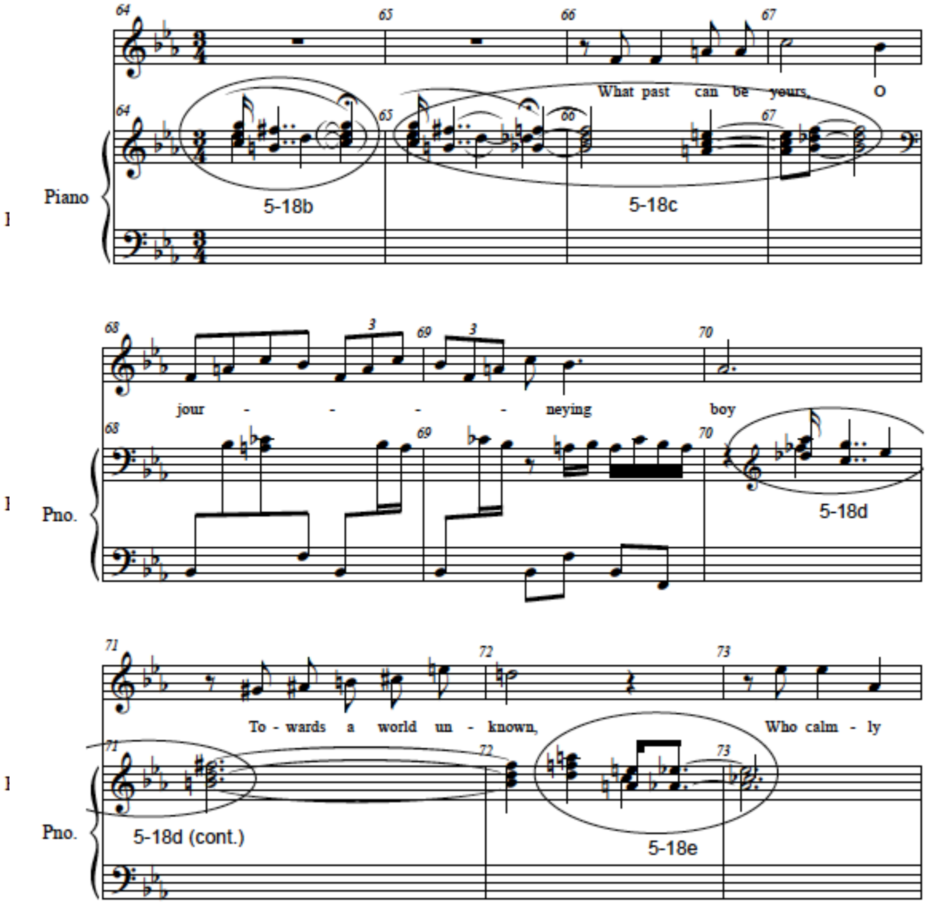
transformation, seen in Example 5-2, thus having a life of its own apart from its predecessor. To show how the living-key motif expands, each triad will be mapped onto the *Tonnetz* in the manner that the train whistle motif was introduced in Example 5-2.

Example 5-18a is the complete third section, with each of the living-key motif occurrence labeled. Example 5-18b is the train whistle motif heard at the beginning of the piece, which also acts as an interlude between sections. The three triads, as explained earlier, are conjoined opposing types of transformations: the SLIDE and Parallel transformations. The alterations are conjoined because, as Example 5-18b shows, each resulting triad shares one or two common tones from the previous triad.

Example 5-18c shows the living-key motif transformation slightly expanded. Beginning with the initial three transformations of triads 1, 2 and 3, the B minor triad (3) transforms to B-flat minor (4), then to A minor (5), and finally back to B-flat minor (6). Notice that the transformations from triads 3 to 6 of Example 5-18c do not share any common tones. The parsimonious motions of the initial three triads have been expanded to non-parsimonious motions. As explained above, the following vocal line and accompaniment for the word *journeying* are preserved as a way of tying the second section with the previous two sections. However, the accented word *boy* is, for the first time, set on the first beat of the measure. Ironically, the listener, because of the improvisatory nature of the third section, will not notice this.

Example 5-18a. The score of the complete third section again, with each of the living-key motif occurrences labeled for easy reference with Examples 5-18b. to h.


64
65
66
67
What past can be yours, O
Piano
5-18b
5-18c
68
69
70
jour - - - - neying boy
Pno.
5-18d
71
72
73
To - wards a world un - known, Who calm - ly
5-18d (cont.)
5-18e

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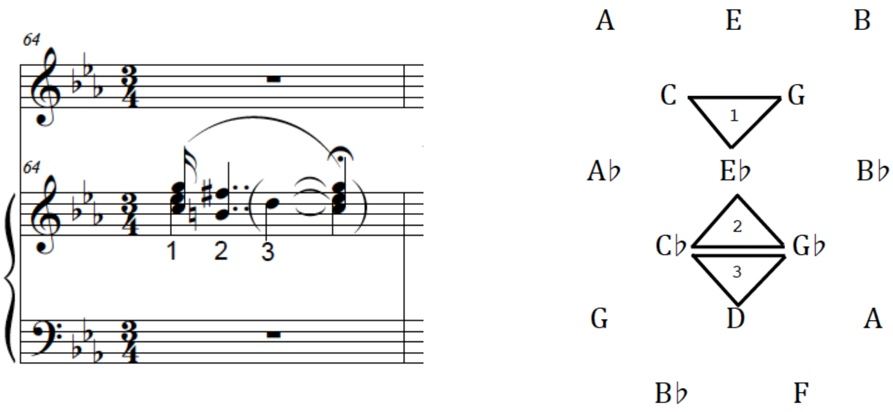
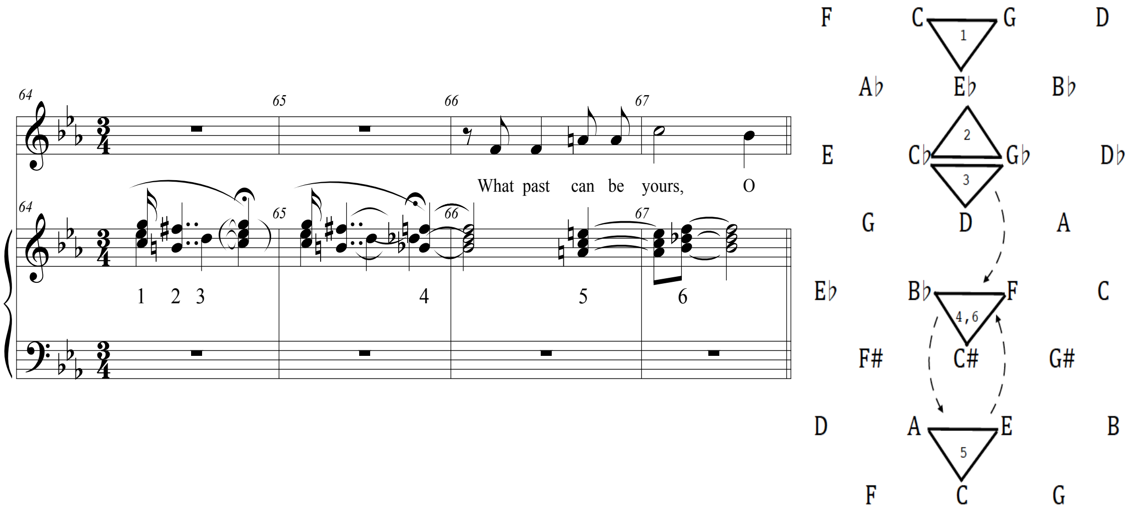
Example 5-18b. Score and mapping of triads onto the *Tonnetz*, m. 64.


64
1
2
3
A
E
B
C
G
1
A♭
E♭
B♭
2
C♭
G♭
3
G
D
A
B♭
F

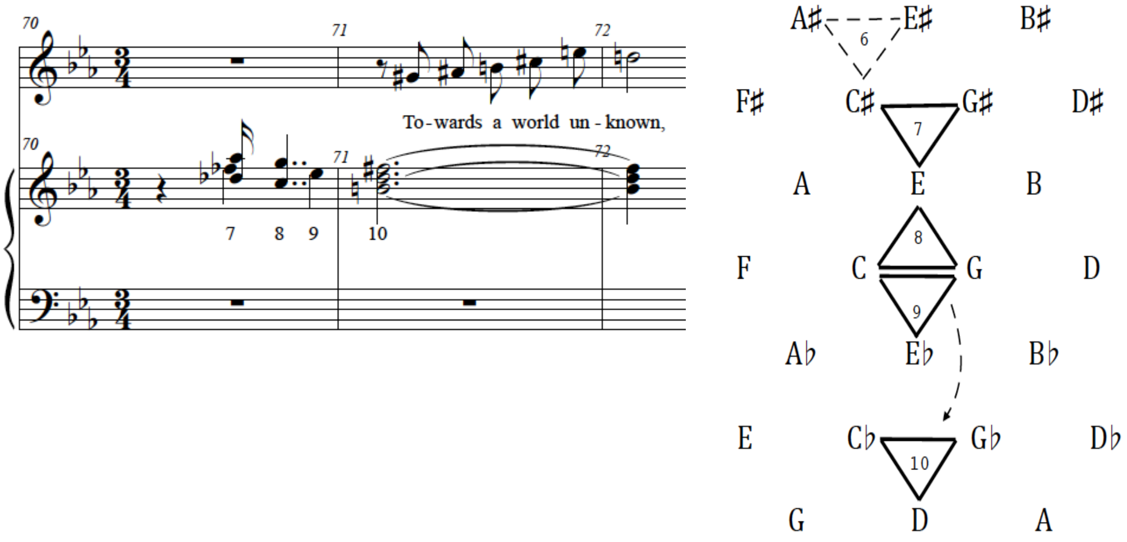
Example 5-18c. Score and *Tonnetz* mapping of mm. 64 to 67.



Towards a world unknown is set to a vocal line that is new, and is uttered between two living-key motifs as seen in Example 5-18d. The living-key motif is transposed a semitone higher ending on B minor. As the example shows, the last triad of Example 5-18c (B-flat minor) has a tone in common with the first triad of Example 5-18d, hence, they are joined parsimoniously. The chord progression at Example 5-18e consists of parsimonious motions, which is also connected parsimoniously with the last triad of Example 5-18d.

The direction of the triadic motions begins to differ within the *Tonnetz*, as seen in Example 5-18e. The triads no longer move in a straight corridor, if you will, on the *Tonnetz*; there is a slight zigzag. Then, the final chord of Example 5-18e is the E minor triad, the triad where the ironic words of the previous two sections occur, as well as, the only triad that was fully defined outside of the train whistle

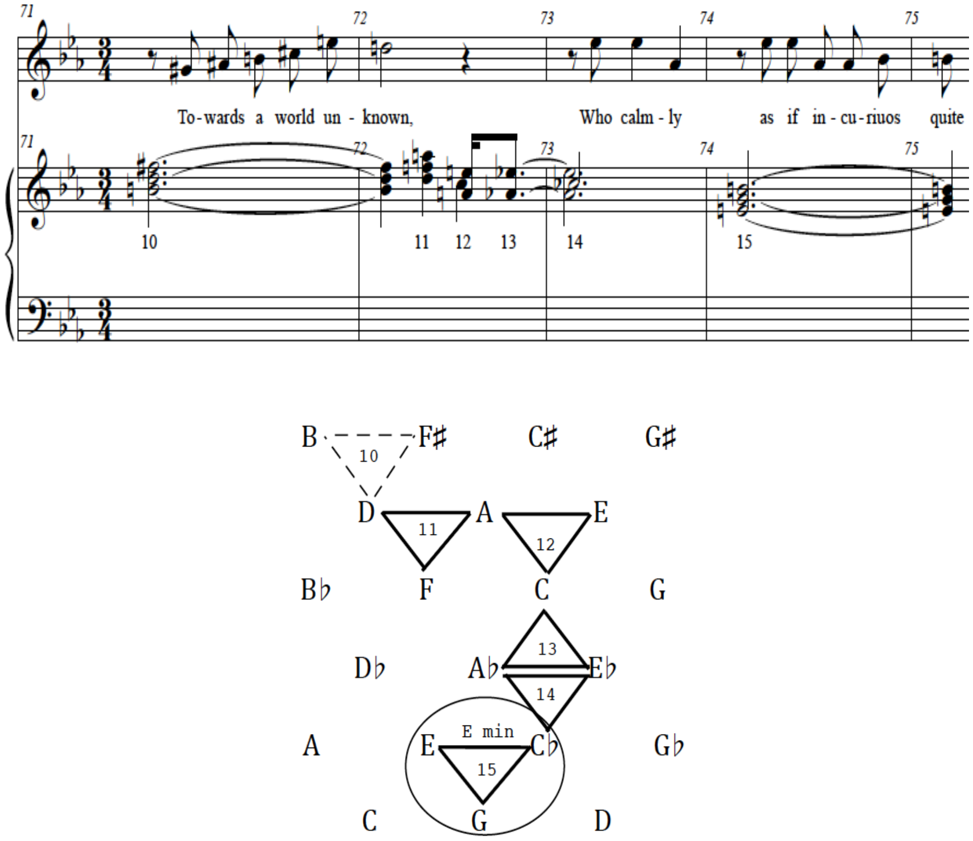
Example 5-18d. Score and *Tonnetz* mapping of mm. 70 to 72.



motif. This chord is significant in this section as well. Example 5-18f shows that the motions within the *Tonnetz* differ from the previous motions as soon as the E minor triad is heard; the motions are now in a diagonal direction within the *Tonnetz*. This sudden change in direction is painting the word *incurious* as it is heard atop the E minor chord. As we recall, *incurious* is the word that conjures frustration to the speaker.

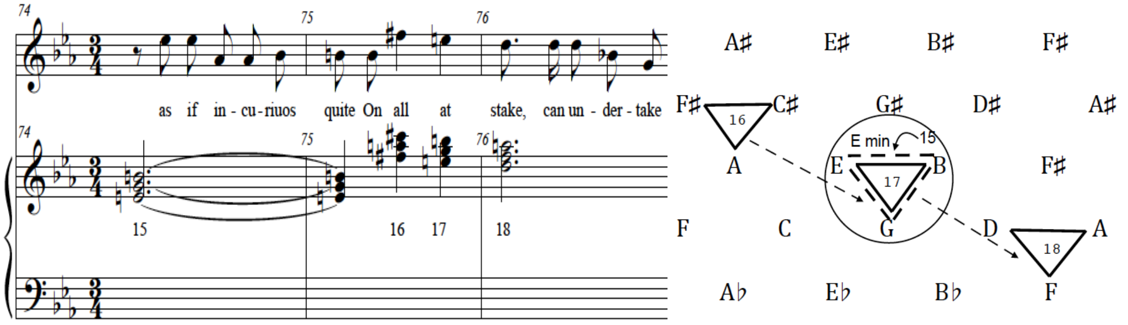
The chord progressions at Examples 5-18g and h will be mapped together onto one *Tonnetz* to show the dramatic use of transformation in painting the final words of the third section. As we flip back and forth between Example 5-18f (above) and Examples 15-18 g and h (below), triads D minor (18), and E-flat minor (19), do not share a common tone, while E-flat minor (19) and F-sharp minor (20)

Example 5-18e. Score and *Tonnetz* mapping of triads, mm. 71 to 75.



71
72
73
74
75
To-wards a world un - known,
Who calm - ly
as if in - cu - riuos quite
10
11
12
13
14
15
B
F♯
C♯
G♯
D
A
E
B♭
F
C
G
D♭
A♭
E♭
A
E
E min
C♭
G♭
C
G
D

Example 5-18f. Score and mapping of triads onto the *Tonnetz*, mm. 74 to 76.



74
75
76
as if in - cu - riuos quite On all at stake, can un - der - take
15
16
17
18
A♯
E♯
B♯
F♯
F♯
C♯
G♯
D♯
A♯
A
E min
15
E
B
F♯
F
C
G
D
A
A♭
E♭
B♭
F

do. This means that, as soon as the word *plunge* is uttered, parsimonious and non-parsimonious motions become intermingled. It is important to note that the *Tonnetz* in this example is register specific in that the placement of the triangles coincides with the rise and fall of the pitches. Hence, the downward arrows from triads 21 through 30 reflect the drop in pitch, a further painting of the word *plunge*. Finally, these triads (21 through 30) move through the same corridor, with the last five triadic transformations looking very similar to the train whistle motif. The living-key motif has run its course and is transforming back to its previous train whistle motif; only this time, the train whistle motif is expanded to more than just three triads never to return to its original state.

We shall see that the train whistle motif expansion, and other differences that distinguish Section 4 from its corresponding sections, are the ways Britten represents the new realm the poem has entered in Stanza 4. As Stanza 3 transforms the poem to a new dimension, Stanza 4 transcends the poem further as the speaker philosophizes about the state of humanity represented in the boy. Maynard writes:

> The boy becomes an emblematic figure of humanity hurtling toward the unknown, and the journey a metaphor for human existence... The poem transforms an ordinary train ride into an excursion bound for a "world unknown." There is poignancy to Hardy's ironic suggestion in the last stanza that the boy "knows" another sphere besides the "rude realms" he now occupies. If anyone exemplifies the precariousness of human fate, it is this boy.[84]

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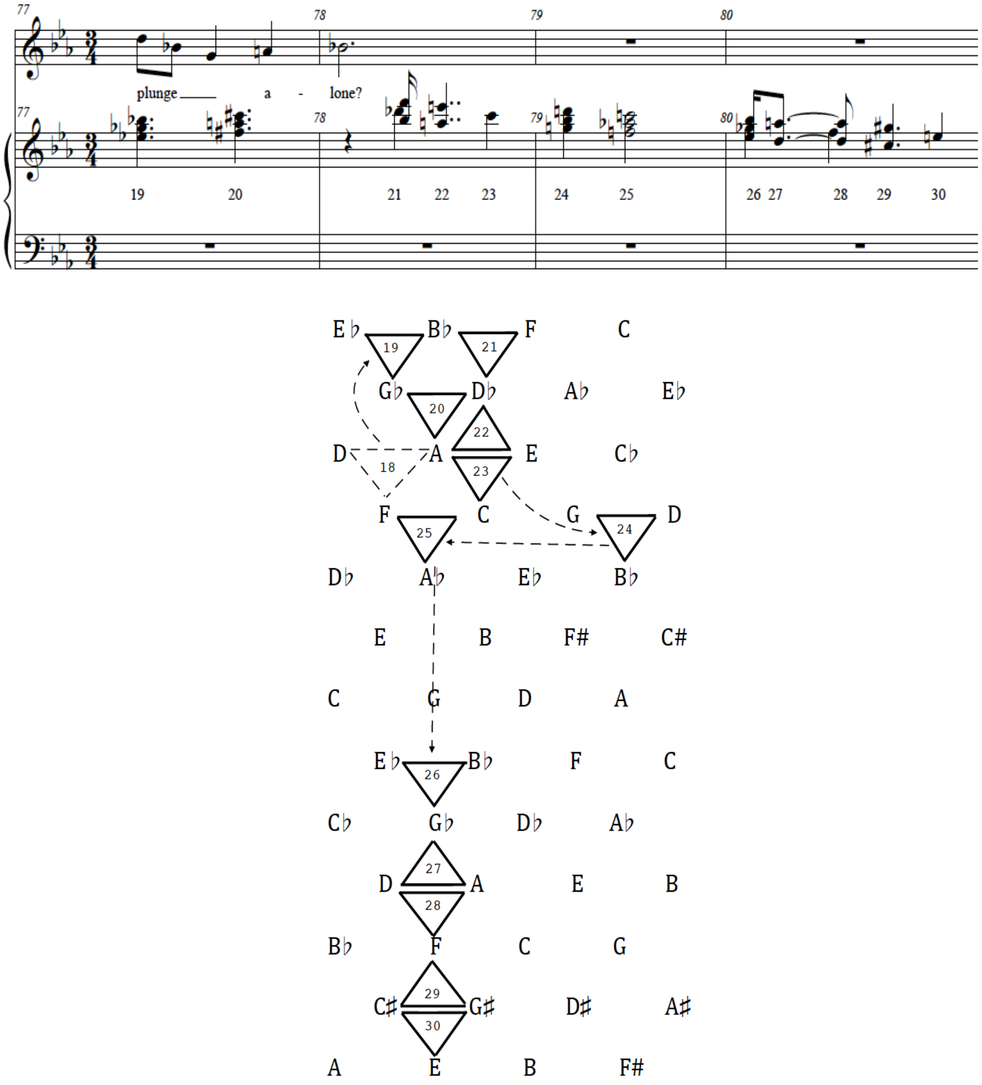
[84] Katherine Kearney Maynard, *Thomas Hardy's Tragic Poetry: The Lyrics and the Dynasts* (Iowa City: University of Iowa Press, 1991), 129.

Examples 5-18g. and h. Score and mapping of triads onto the *Tonnetz,* mm. 77 to 80.

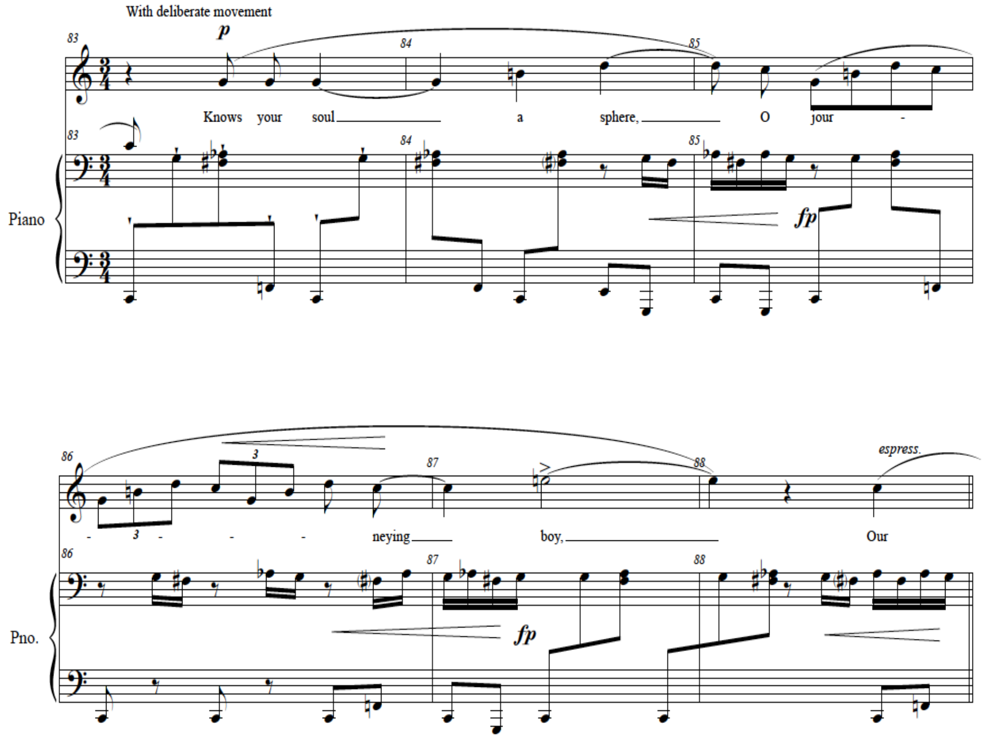

77
78
79
80
plunge a - lone?
19
20
21
22
23
24
25
26
27
28
29
30
E♭ B♭ F C
G♭ D♭ A♭ E♭
D A E C♭
F C G D
D♭ A♭ E♭ B♭
E B F# C#
C G D A
E♭ B♭ F C
C♭ G♭ D♭ A♭
D A E B
B♭ F C G
C♯ G♯ D♯ A♯
A E B F#
18

This section's expansion of the train whistle motif is what sets it apart from Britten's representation of confusion. The SLIDE, as mentioned earlier, represents uncertainty in *Billy Budd* and the confused state of the speaker in Hardy's poem. The expanded transformations in this section show that some of the consecutive triads are no longer confined to one type of transformation. Visually, this creates a motion on the *Tonnetz* that is no longer a straight-line descent. As we shall see, skipping a triad, in this case B major (spelled as C-flat, D-flat, and G-flat on the *Tonnetz*), will also be another change.

In Example 5-18d above, the transformation from the B-flat minor (6) to C-sharp minor (7) is achieved by relative and parallel transformations (*PR*). This is followed by the train whistle motif consisting of a SLIDE to C major (8), and a parallel transformation to C-minor (9). A further expansion of the train whistle motif is expressed by the transformation from C minor (9) to B minor (10). This is a further expansion of the motif because the transformation between two consecutive triads, (9) and (10), is achieved by an operation that must consist of both a SLIDE and a parallel, thus skipping B-major.

At measure 81, the tremolo and bass line of 3-2-5-1 is heard to usher-in the traveling train motif, thus signaling the return of the music heard in Stanzas 1 and 2. Although the key change for Stanza 4 indicates C major, there are no alterations in the accompaniment and melody until measure 87, where the word *boy* is sung, not on the usual B-flat, but a tritone higher on E-natural, as seen in Example 5-19. Additionally, E-natural is the third of the C major triad, thus fully defining the triad for the first time on the utterance of *boy*. Recalling that, in the corresponding sections, the fully defined triad on the accompaniment occurs only at the utterances of the ironically used words *Bewrapt* and *twinkling*, this heightens the significance of the final utterance of *boy* as it is now being used ironically, and in a grander scale. It is an ironic use of the word because the helpless *boy,* dwarfed

Example 5-19. Line 16 with the word *boy* sung on E-natural.


With deliberate movement
p
83
84
85
Knows your soul a sphere, O jour - - 3 - - - neying boy, Our
Piano
fp
86
87
88
3
espress.
Pno.
fp

Midnight on the Great Western by Benjamin Britten.
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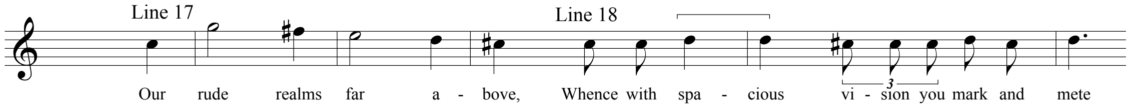
inside humanity's creation of a gigantic iron container that can traverse the earth with tremendous speed, is the "emblematic figure" for that humanity.

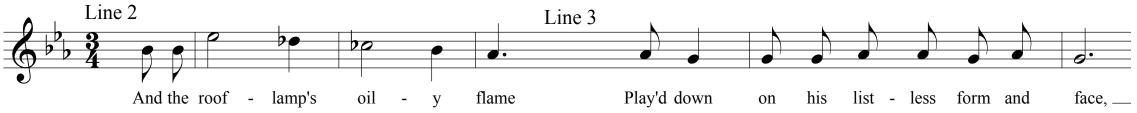
The differences between the settings of Lines 17 and 18, with their corresponding lines, are seen in Example 5-20. The number of measures and general rhythmic setting are the same between them. The differences lie in the melodic contour in the setting of Lines 17 and 18, in which it is set to higher pitches with louder dynamics to paint the idea of *far above*; and the words *spacious vision* *you mark and mete* are to be sung markedly to paint the idea of measure and judgment.

Example 5-20. Lines 17 and 18 with their corresponding lines.

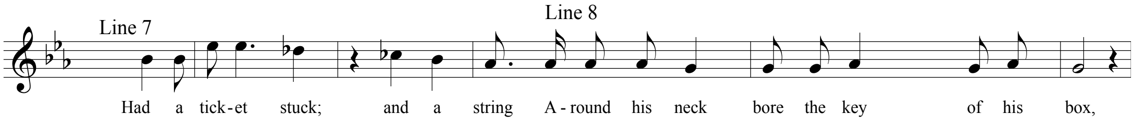
a. Lines 17 and 18


Line 17
Line 18
3
Our rude realms far a - bove, Whence with spa - cious vi - sion you mark and mete

b. Lines 2 and 3


Line 2
Line 3
And the roof - lamp's oil - y flame Play'd down on his list - less form and face,

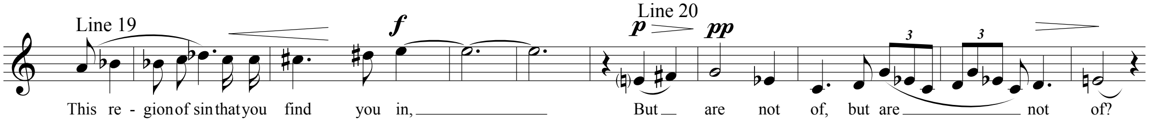
c. Lines 7 and 8


Line 7
Line 8
Had a tick-et stuck; and a string A - round his neck bore the key of his box,

Example 5-21 compares the setting of the final two lines, 19 and 20, with their corresponding lines of the previous stanzas. The one pronounced difference in the text is that Line 19 does not contain a word that is used ironically. Therefore, the octave leap that was associated with the ironic words is replaced with stepwise motions. This eliminates the need for a full vocal production that would be more appropriate in the words *Bewrapt*, *twinkled*, the final utterance of *boy*; and the full voice would be better reserved for the extra measure pointed out in Example 5-21. Here, Britten seems to be creating a dramatic effect by suspending the note at *forte* just before uttering the final line that states the climactic irony of the poem: *But are not of?*

Example 5-21. Setting of the Lines 19 and 20, with their corresponding lines.

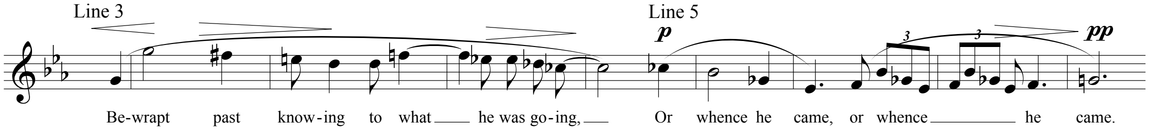
a. Lines 19 and 20


Line 19
f
Line 20
p
pp
3
3
This re - gion of sin that you find you in,
But are not of, but are not of?

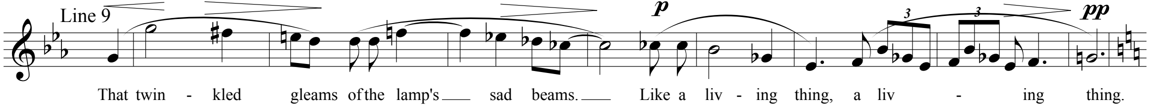
More activity

Extra measure

b. Lines 3 and 5


Line 3
Line 5
p
pp
3
3
Be-wrapt past know-ing to what he was go-ing,
Or whence he came, or whence he came.

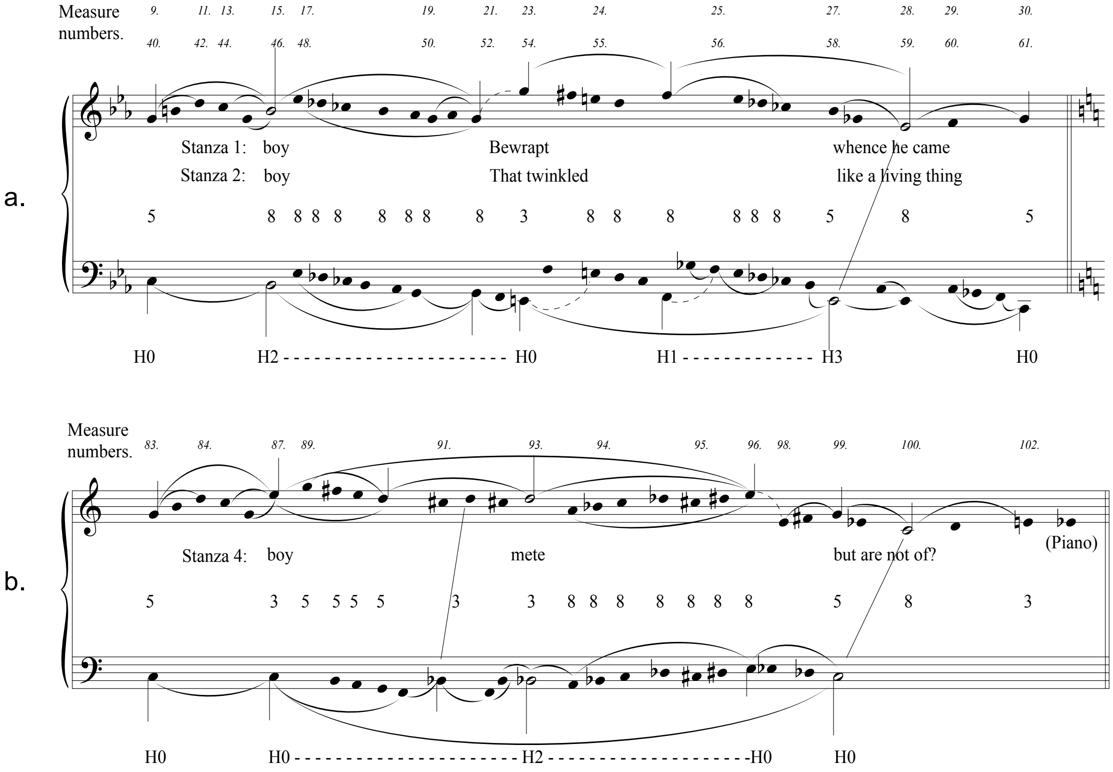
c. Lines 9 and 10


Line 9
Line 10
p
pp
3
3
That twin - kled gleams of the lamp's sad beams.
Like a liv - ing thing, a liv - ing thing.

A comparison of the Schenkerian graphs of the corresponding Stanzas 1, 2 and 4, seen in Example 5-22, further illustrates how the Stanza 4 differs musically to paint the ethereal quality of its text. Example 5-22a is the Schenkerian graph of Stanzas 1 and 2, and Example 5-22b is the Schenkerian graph for Stanza 4, as can be discerned from the texts provided within the staves. It is immediately apparent that both examples show symmetrical harmonic transformations, and the triads in the hexatonic systems H0 are the outer harmonies.

The differences are in the use of harmonic motion that lies between the outer H0. Stanzas 1 and 2 use hexatonic systems H1, H2, and H3; hence all four hexatonic systems are presented. Also, there is a symmetric mixture of adjacent and hyper-motions: two hyper-motions are balanced by having an adjacent motion

Example 5-22. A comparison of the Schenkerian graphs of the corresponding Stanzas 1, 2 and 4.


a.
Measure numbers.
9. 11. 13. 15. 17. 19. 21. 23. 24. 25. 27. 28. 29. 30.
40. 42. 44. 46. 48. 50. 52. 54. 55. 56. 58. 59. 60. 61.
Stanza 1: boy Bewrapt whence he came
Stanza 2: boy That twinkled like a living thing
5 8 8 8 8 8 8 8 8 3 8 8 8 8 8 8 5 8 5
H0 H2 - H0 H1 - - - - - - - - - - - - H3 H0
b.
Measure numbers.
83. 84. 87. 89. 91. 93. 94. 95. 96. 98. 99. 100. 102.
Stanza 4: boy mete but are not of?
(Piano)
5 3 5 5 5 5 3 3 8 8 8 8 8 8 8 5 8 3
H0 H0 - H2 -H0 H0

between them. Stanza 4, however, only uses hexatonic systems H0 and H2, both being hyper-motions from each other. Thus, the whole of Stanza 4 is in a sonic state that symbolizes tension in Britten because of the distance involved in harmonic motions, which is similar to “O Deus, ego amo te” where hyper-motions paint the tension-filled passages in the text. The tension in Stanza 4 is not localized in one word, albeit the word *boy* is being used ironically as stated above. The difference in Stanza 4 is that the tension is more globalized; the stanza's message of the "precariousness of the human fate," as Maynard puts it, goes beyond the specific scene inside the train; the tension is about the state of humanity. Britten's portrayal of the more universal tension in the stanza is through his use of only hyper-motions throughout the stanza.

There are differences, as well, in the infrastructure of Stanzas 1 and 2 with the infrastructure of Stanza 4. The interval patterns in Stanzas 1 and 2 mostly consist of octaves, with fifths in the outer regions, and the third at the ironic words. Stanza 4, however, uses mostly fifths in the early part of the stanza. It is of note that all three stanzas use the interval pattern of a third when the word that is used ironically is uttered; and because the word *boy* occurs early, the intervallic pattern of a third recurs in Stanza 4 where the ironic word should be, even though the third is already used for the word *boy*.

There is one text painting technique that must be mentioned, and that can easily be seen is the Schenkerian graphs. The melody and bass lines that exemplify parallel octave intervallic patterns of Stanzas 1 and 2 are descending. However, the parallel octave intervallic patterns in Stanza 4 ascend, hence representing the *rude realms far above* of the text. Britten treats the final stanza differently because it is set apart from its previous stanzas. The boy, in the fourth stanza, has become an "emblematic figure of humanity" as observed by Katherine Maynard. The image of the text in the first and second stanzas is temporal, while the fourth stanza is spiritual. The falling parallel octaves represent temporality, its rising spirituality.

For my final observation, I would like note that the vagueness in modal quality of measures 30 to 32 is finally made clear at the end of the song. As we recall, measures 30 to 32 could either be in C major or C minor. Though piano accompaniment ends Stanzas 1 and 2 with D and E-natural played simultaneously suggesting a Picardy Third, the presence of each E-natural only balances with the presence of the A-flat and E-flat rendering an undefined quality. Here, at the final Stanza, the vocal line's final pitch is E-natural, as seen in Example 5-22b above. This makes it seem that the song is ending in C major. However, the train whistle motif returns, and its final chord is C minor (shown as the final E-natural in the Schenkerian graph), thus seeming to insist that the piece is in the minor mode.

As we have seen, Britten's text painting by the use of rhythmic manipulations, neo-Riemannian transformations, and underlying interval patterns seen in the Schenkerian graphs, show Stanza 4 to be different from the other stanzas due to the more profound and philosophical turn of the text, which agrees with the literary observations shown above.

In the final analysis of *The Rape of Lucretia* in Chapter VI, I will return to using the four hexatonic systems. However, the composition in question does contain chords that are not part of the four hexatonic systems. It is astonishing that Hindemith’s designation of these chords is consistent with the essence of the scene: time’s indetermination. It is of note that Hindemith published his work in German around the same time Britten composed his opera.

CHAPTER VI

THE "SPINNING SCENE"

FROM *THE RAPE OF LUCRETIA,* OPUS 37

Britten's third dramatic work, *The Rape of Lucretia,* premiered July 12, 1946. His first, *Paul Bunyan,* op. 17, is an operetta in two acts, which premiered in 1941. Virgil Thomson wrote in the *New York Herald Tribune*: "Mr. Britten's work in *Paul Bunyan* is sort of witty at best. Otherwise it is undistinguished."[85] It would take another thirty-five years before *Paul Bunyan* would be performed again.[86]

In contrast to Virgil Thomson's observation of *Paul Bunyan*, the success of Britten's second opera *Peter Grimes*, op. 33, was "immediate and decisive"[87], and would be a turning point for Britten. *Peter Grimes* premiered June 7, 1945, just a few weeks after the war ended in Europe. David Matthews, composer, writer, music editor, and Britten's apprentice during the late 1960s states:

> All the critics recognized that here was something very new and striking. Britten wrote to Imogen Holst, Gustav Holst's daughter and a new acquired friend: *I think the occasion is actually a greater one than either Sadler's Wells or me, I feel. Perhaps it is an omen for English opera in the future.* Britten's life was changed: from now and for the rest of his life he was to be, first and foremost, an opera composer.[88]

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[85] Michael Oliver, *Benjamin Britten* (London: Phaidon Press, Inc., 1996), 86.

[86] Peter Evans, *The Music of Benjamin Britten* (Oxford: Clarendon Press, 1996), 95.

[87] Eric Walter White, *Benjamin Britten: His Life and Operas,* 2nd ed. (Berkeley: University of California Press, 1983), 50.

[88] David Matthews, *Britten* (London: Haus Publishing, 2003), 82.

In the years to come, like Igor Stravinsky's *Renard*, and Gustav Holst's *Savitri*, Britten would explore a more intimate form of the genre. In a chapter by Arnold Whittall in *The Cambridge Companion to Benjamin Britten*, Whittall includes a 1946 manifesto by Britten: "I am keen to develop a new art-form (the chamber opera, or what you will) which will stand beside the grand opera as the quartet stands beside the orchestra. I hope to write many works for it."[89] Britten wrote these words just weeks before the premiere of *The Rape of Lucretia*, his first chamber opera. It would turn out that only two out of a dozen operas by Britten demanded the resources of the largest opera houses.[90]

The Rape of Lucretia, op. 37, is an opera in two acts. It has eight characters:

Female Chorus (soprano)
Male Chorus (tenor)
Collatinus (bass) - a Roman general
Junius (baritone) - a Roman general
Prince Tarquinius (baritone) - son of the Etruscan King
Lucretia (contralto) - wife of Collatinus
Bianca (mezzo-soprano) - Lucretia's nurse
Lucia (soprano) - Lucretia's maid

The score calls for thirteen instrumentalists: flutist (doubling piccolo and alto flute), oboist (doubling English horn), clarinetist (doubling bass clarinet), bassoonist, horn player, percussionist, harpist, four string players, and double bass player. The opera's recitatives are accompanied on the piano that may be played by the conductor.[91]

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[89] Mervyn Cooke, ed., *The Cambridge Companion to Benjamin Britten* (New York: Cambridge University Press, 1999), 95.

[90] Peter Evans, *The Music of Benjamin Britten* (Oxford: Clarendon Press, 1996), 124.

One of the earliest writings about the tragic story of Lucretia is found in Chapters 57 through 59 of *Ab Urbe Condita Libri* (The Founding of the City), Titus Livius's (64 or 59 BC to AD 17) monumental history of ancient Rome.[92] Titus Livius explains that it was Lucretia's suicide that initiated the revolt of the Roman generals against King Tarquinius, thus beginning the era of the Roman Republic. In chapter 59 of *Ab Urbi Condita Libri,* Livius writes:

> Brutus, while the others were absorbed in grief, drew out the knife from Lucretia's wound, and holding it up, dripping with gore, exclaimed, "By this blood, most chaste until a prince wronged it, I swear, and I take you, gods, to witness, that I will pursue Lucius Tarquinius Superbus and his wicked wife and all his children, with sword, with fire, aye with whatsoever violence I may; and that I will suffer neither them nor any other to be king in Rome!"[93]

Act 1 of the opera opens with the Female and Male Choruses introducing the situation at hand: the Roman army, being led by their Roman generals, who are in turn under the rule of Prince Tarquinius Sextus, son of the tyrannical Etruscan king of Rome, Tarquinius Superbus, are encamped preparing for war against the Greeks. The Male and Female Choruses, throughout the opera, will comment as the drama unfolds, similar in manner to that of the chorus in Greek drama. The difference here is that a soloist, not a group of singers, sings each of the chorus.

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[91] Benjamin Britten, *The Rape of Lucretia*, op. 37 (opera in two acts), libretto by Ronald Duncan, (London: Hawkes & Son, 1946, 1947).

[92] Benjamin Oliver Foster, "Titus Livius (Livy), the History of Rome, Book 1," Perseus Digital Library, January 20, 2015, http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0151%3Abook%3D1%3Achapter%3D59 (accessed January 20, 2015).

[93] Ibid.

At the first performance of the chamber opera at Glyndebourne, the program note explained that Ronald Duncan's libretto had been written "after the play *Le Viol de Lucrèce* by Andrè Obey and based on the works of Livy, Shakespeare, Nathaniel Lee, Thomas Heywood and F. Ponsard, with the main Latin sources from Livy and Ovid."[94] The premiere received mixed reviews, more so than *Peter Grimes*'s premiere. Criticisms concentrated more on the libretto by Ronald Duncan, and especially the Christian epilogue, which was Britten's idea and who was ready to defend it. In a letter to Imogen Holst soon after the premiere, Britten wrote:

> I've discovered that being simple and considering things spiritual of importance produces reactions nearly as violent as the Sacre did! I have never felt so strongly that what we've done is in the right direction and that the faded 'intellectuals' are dangerously wrong.[95]

The inclusion of Christ in a tale that takes place during the pre-Roman Republic era is a dissonance indeed. Immediately at the opening scene, the Female and Male Choruses sing in perfect unison declaring that, as the opera unfolds, "We'll view these human passions and these years/ Through eyes which once have wept with Christ's own tears" (Act 1, scene 1).[96] At the moment of Lucretia's seduction, the Choruses again sing in unison: "Here though this scene deceives Spirit's invincible, Love's unassailable; All this is endless Crucifixion for Him" (Act 2, Interlude after Scene 1). At the Epilogue, in answer to the Female Chorus's question as to the meaning of the tragedy, the Male Chorus replies that it is through Christ's death "that we might live" for "He forgives wounds that we make and scars that we are." Indeed, the inclusion of Christ is one of the important themes of the libretto, which Britten highlights by setting the Choruses to sing in perfect unison whenever the text has a Christian theme.

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[94] Eric Walter White, *Benjamin Britten, His Life and Operas*, 2nd ed. (Berkeley: University of California Press, 1983), 142.

[95] David Matthews, *Britten* (London: Haus Publishing, 2003), 89.

As the curtain rises, the two Choruses are situated on thrones on either side of the stage, each reading from a book. The score instructs "they frame the tragedy but do not take part in it." As they discuss Rome's current situation, they allude to the tragedy that is about to unfold. Please note that the text and musical examples of the opera in this dissertation are from the revised edition published by Hawkes & Son in 1947.

Male and Female Choruses
Whilst we as two observers stand between
This present audience and that scene;
We'll view these human passions and these years
Through eyes which once have wept with Christ's
own tears!

While in their tent drinking, the generals, Collatinus, Junius, and Tarquinius are discussing the previous night's events.

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[96] Benjamin Britten, *The Rape of Lucretia*, op. 37 (opera in two acts), libretto by Ronald Duncan, (London: Hawkes & Son, 1946, 1947).

Male Chorus

Last night some generals rode back to Rome
to see if their wives stay'd chaste at home.

Unfortunately, many of the women were found wanting of faithfulness.

Junius

Love, like wine, spills easily as blood . . .

Tarquinius

And husbands are the broken bottles.

But Collatinus tells them that they should have heeded his advice.

Collatinus

You were fools to go at all!
Fools to set the honour of your wives
Against drunken bet! - I warned you not to go.

We soon learn that Collatinus's wife, Lucretia, was the only one found honorable.

Tarquinius

Why should you complain?
We found Lucretia safe at home.

Junius

The only wife who stood the test.

Shortly after, Tarquinius and Junius are left alone in the tent as they discuss the "happy" and "lucky" man, Collatinus, for having Lucretia as his wife. However, their conversation darkens.

Junius

Virtue in women is a lack of opportunity.
Women are chaste when they are not tempted.
Lucretia's beautiful but she's not chaste.
Women are all whores by nature.

Tarquinius

I'll prove Lucretia chaste.

Junius

No, that you will not dare!
That you will not dare!
Good night, Tarquinius.

Male Chorus

Tarquinius does not dare,
When Tarquinius does not desire;
But I am the Prince of Rome
And Lucretia's eyes my Empire.
It is not far to Rome, not far to Rome, not far.
Oh, go to bed, Tarquinius, go to bed!
The lights of Rome are beckoning . . .
The city sleeps. Collatinus sleeps.
Lucretia! Lucretia!

Tarquinius

My horse! My horse!

While Tarquinius rides in the night towards Rome, Lucretia and her entourage are spinning their looms in the hall of Lucretia's room. The Female Chorus observes how time passes aimlessly among women.

Female Chorus

Their restless wheel describes
Woman's delirium;
Searching and searching,
Seeking the threads of their dreams,
Finding and losing, finding and losing!
Time treads upon the hands of women. Whatever
happens, they must tidy it away.

When Tarquinius arrives, he is welcomed with hospitality and respect because he is the Prince. In answer to Lucretia's request for news, Tarquinius assures her that Collatinus is well. He then asks to remain for the night.

Female Chorus

He claims Lucretia's hospitality.
He says his horse is lame.
…so Lucretia leads Prince Tarquinius to his
chamber…

That night, Tarquinius comes into Lucretia's bedchamber and, though she tries to resist, he seduces her with the threat of his sword. At the interlude immediately following, the libretto returns to the Christian theme.

The following morning the women wake up amidst the beauty of the morning and flowers brought by the gardener. Lucretia, however, still lies asleep. Upon waking, she tries to stay calm to admire the flowers, but quickly loses all self-control. She asks Lucia to send a messenger to Collatinus with a message.

Lucia

Give him this orchid.
Tell him I have found its purity Apt;
And that its petals contain
Woman's pleasure and woman's pain,
And all of Lucretia's shame.

When Collatinus arrives, he is with Junius, and quickly learns that Tarquinius was in this place.

Junius

Last night I heard him gallop from the camp
and I watched his return. . .
Fearing his jealousy of you
He came back at dawn with his horse founder'd
So I came to warn you.

Lucretia tells Collatinus what had happened. He tries his best to console her to no avail. With a concealed knife, she stabs her heart.

Collatinus

If spirit's not given, there is no need of shame.
Lust is all taking, in that there's shame.
What Tarquinius has taken can be forgotten.
What Lucretia has given, can be forgiven.

Lucretia

Now I'll be forever chaste,
with only death to ravish me.
See, how my wanton blood washes my shame away!

The scene concludes with Lucia, Bianca, Junius, and Collatinus singing over Lucretia's body; and as stated above, the Epilogue that ends the opera brings the final comments of the Choruses by returning the subject of Christ.

The final analysis to be presented in this dissertation is of the "Spinning Scene" of Act 1 of *The Rape of Lucretia*. Just as in the previous two analyses, this analysis will demonstrate Britten's manner of text painting through the lens of Neo-Riemannian transformation. What is different here is that, in addition to major and minor triads, the harmonies will include diminished triads, quartal harmonies, and the use of chords that consist of tritones and perfect fourths. The analysis will show that Britten uses these non-major or -minor chords to highlight the meaning of the text and the mood of the scene; and the mapping of these chords onto the Hexatonic Systems will illustrate Britten's dynamic use of harmonic progression.

As the score of the scene shows, there is only a steady pulse throughout in the rhythmic delivery of the text and accompaniment; a contrast to the previous two pieces. I will explain that, even this steady and almost uneventful rhythm, is a musical choice to present the essence of the scene.

Act 1, Scene 2 is commonly referred to as the "Spinning Scene." The men of Rome are off to war, and the women await their return. As the scene opens, we see Lucretia in the hall of her home sewing. Her entourage, Bianca and Lucia, are with her spinning looms. The Female Chorus observes.

Female Chorus
Their spinning wheel unwinds
Dreams which desire has spun.
Turning and turning, turning and turning,
Twisting the shreds of their hearts…
Over and over and over…

Lucretia
Till in one word, all is wound.
Collatinus! Collatinus! Collatinus!
Whenever we are made to part,
We live within each other's heart,
Both waiting, each wanting…

Female Chorus
Their humming wheel reminds
Age of its loss of youth;
Spinning and spinning, Spinning and spinning,
Teasing the fleece of their time;
Restless, so restless, so restless.

Bianca
Till like an old ewe
I'm shorn of beauty, of beauty,
I'm shorn of beauty!
Though I have never been a mother,
Lucretia is my daughter…
When dreaming, when dreaming, when dreaming!

Female Chorus

Their restless wheel describes Woman's delirium;
Searching and searching,
searching and searching.
Seeking the threads of their dreams...
Finding and losing, Finding and losing!

Lucia

Till somebody loves her
From passion and pity.
Meanwhile the chaste Lucretia
gives life to her Lucia who lives.
Her shadow and echo...

Female Chorus

Their little wheel revolves,
Time spins a fragile thread;

Before the Female Chorus completes her final line, Lucretia and her entourage join in singing forming a vocal quartet before all is interrupted by the arrival of Tarquinius.

Female Chorus

Turning and turning, turning and turning.
They spin and then they are spun.
Endless, so endless, endless, so endless,
endless, so endless, endless, so endless
endless, so endless . . .

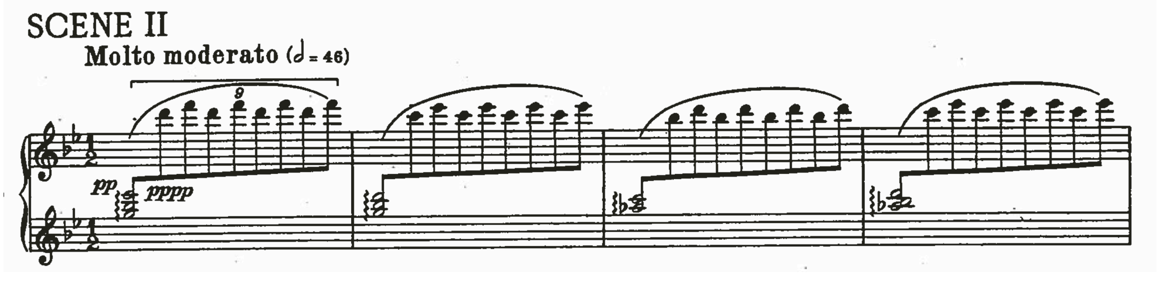
Lucia, Bianca, Lucretia

Till our fabric's woven,
And our hearts broken.
Death is woman's final lover
In whose arms we lie forever,
With our hears all broken,
With our hearts all . .

[A knock is heard. Lucretia stops the spinning with a gesture.]

The scene uses all the instruments the opera calls for but without the doublings. Hence, the instrumentation is flute, oboe, clarinet, bassoon, horn, string quartet (violin 1, violin 2, viola, cello), harp, and percussion (gong and cymbal). The harp is the instrument that musically suggests the act of spinning as the right hand oscillates on two notes to decorate the uppermost note of the chord being played by the left hand, seen in Example 6-1. This gesture on the harp is consistent throughout the scene, which is reminiscent of the constant circular gesture of the right hand in the piano accompaniment of Schubert's *Gretchen am Spinnrade*. Although at specific moments (usually at transitions), the harp ascends or descends on a scalar pattern, the oscillation persists. Notice how Britten uses a nine-tuplet to discourage the listener from predicting a downbeat, thus representing the freely spinning wheel. The strings provide the harmony in an organ-like fashion as the gong tolls at Lucretia and Bianca's passages, seen in Example 6-2.

Example 6-1. Opening measures of the " Spinning Scene."



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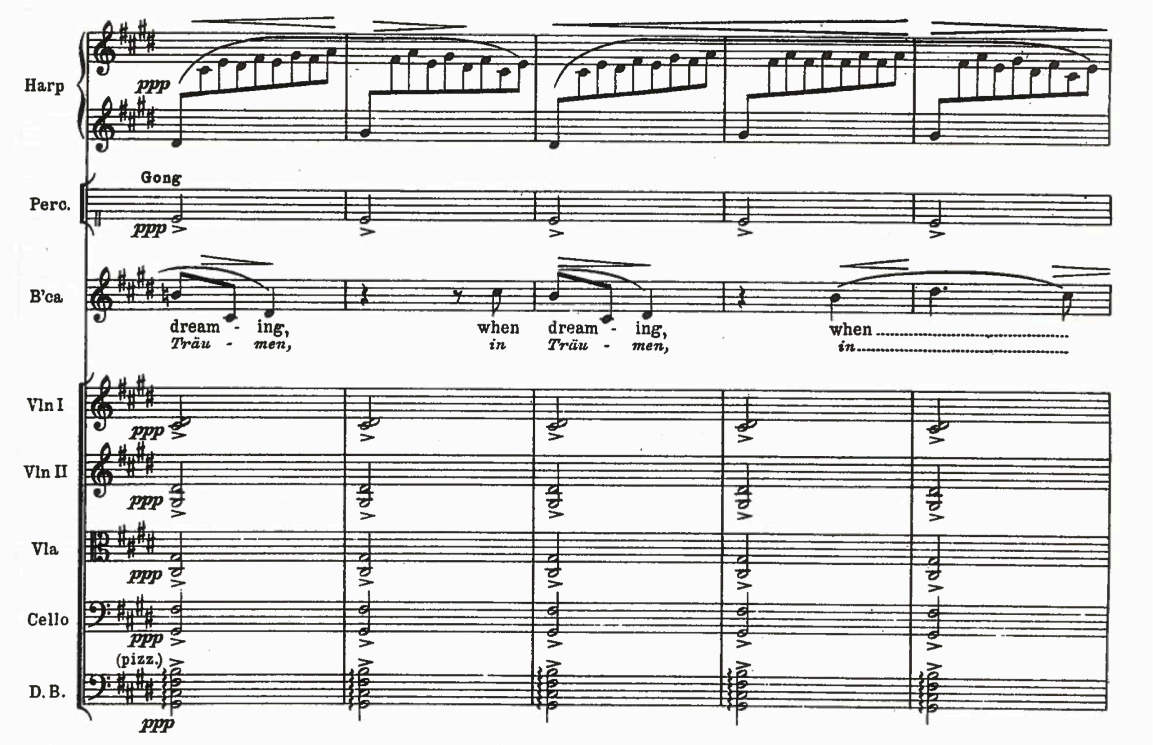
Example 6-2. The added gong at Bianca's passage.


Harp
ppp
Gong
Perc.
ppp
B'ca
dream - ing,
Träu - men,
when
in
dream - ing,
Träu - men,
when
in
Vln I
ppp
Vln II
ppp
Vla
ppp
Cello
ppp
(pizz.)
D. B.
ppp

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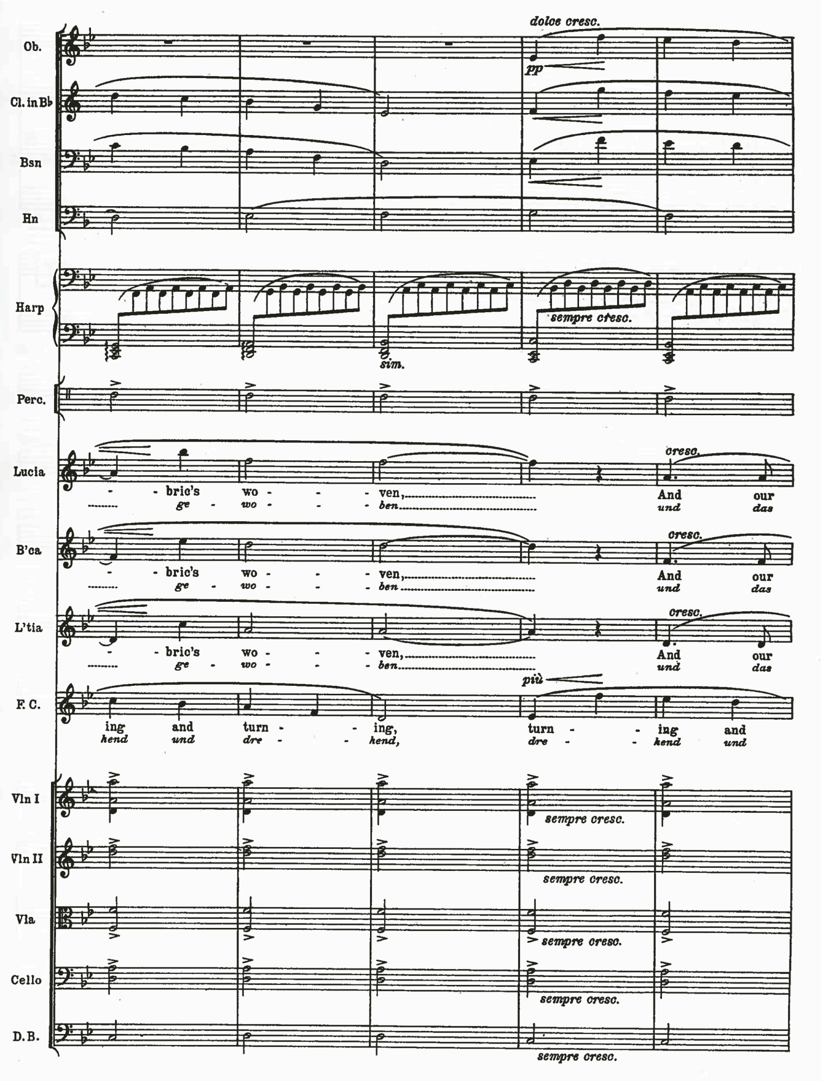
In this scene, a woodwind instrument always accompanies the Female Chorus in unison whenever she sings to augment the color of her voice, and differentiate it from the other female characters. The first to accompany the Female Chorus is the flute, then later the clarinet. The oboe accompanies her when her melody is turned upside down. At the final stanza, when she sings with Lucretia and her entourage, all of the woodwind instruments play in unison with her melodic line, while Lucretia and her entourage sing in harmony, seen in Example 6-3. The horn also joins thickening the texture to highlight the moving line in the harmony played on the harp.

Example 6-3. All the forces called for in the “Spinning Scene.”


dolce cresc.
Ob.
Cl. in B♭
Bsn
Hn
pp
Harp
sempre cresc.
sim.
Perc.
Lucia
- bric's wo - - ven,
ge - wo - - ben
cresc.
And our
und das
B'ca
L'tia
F. C.
ing and turn - - ing,
hend und dre - - hend,
più
turn - - ing and
dre - - hend und
Vln I
Vln II
Vla
Cello
D.B.
sempre cresc.

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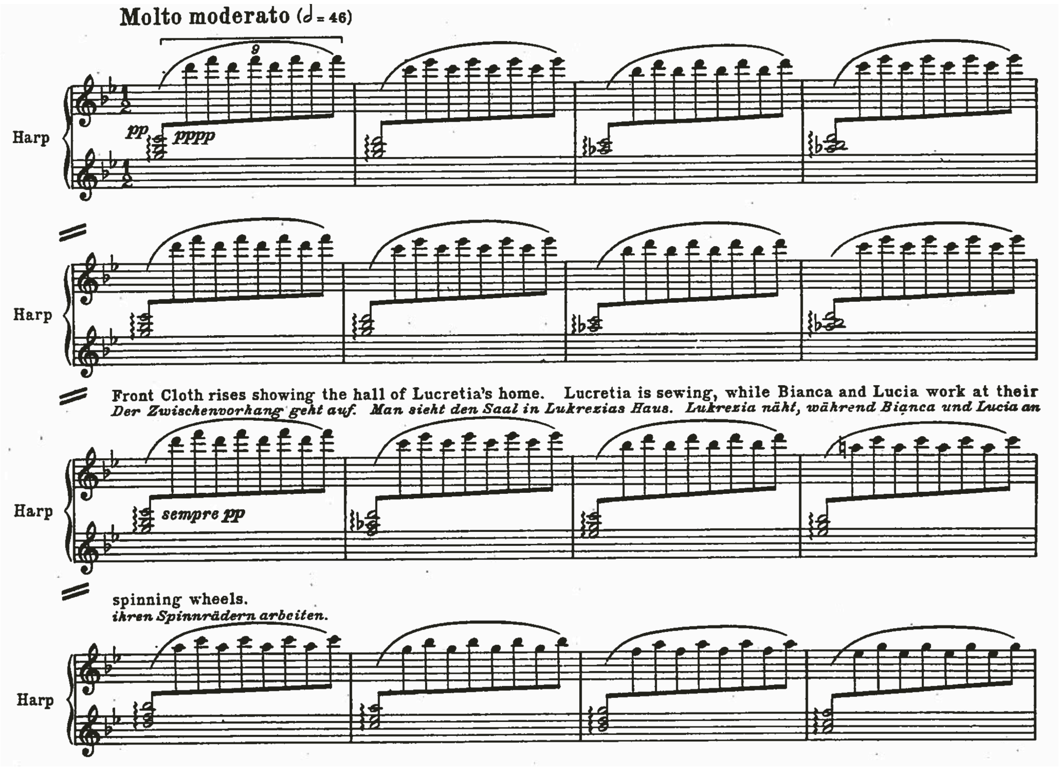
As the scene opens, an instrumental introduction is heard on the harp, musically painting the earthly women spinning their looms, seen in Example 6-4. Britten's instructed tempo is *Molto moderato,* and provides a very unusual meter of 1/2. By assigning a single beat to a measure, the conductor is compelled to use a quasi-circular motion per measure, thus mimicking the spinning of a wheel. In contrast to “Midnight on the Great Western,” in which the time signature is not clear in the execution of the song, Britten strategically uses the time signature in this scene to clearly illustrate the spinning action beyond motivic suggestions.

Example 6-4. The Introduction of the “Spinning Scene.”


Molto moderato (𝅗𝅥 = 46)
9
Harp
pp
pppp
Harp
Front Cloth rises showing the hall of Lucretia's home. Lucretia is sewing, while Bianca and Lucia work at their
Der Zwischenvorhang geht auf. Man sieht den Saal in Lukrezias Haus. Lukrezia näht, während Bianca und Lucia an
Harp
sempre pp
spinning wheels.
ihren Spinnrädern arbeiten.
Harp

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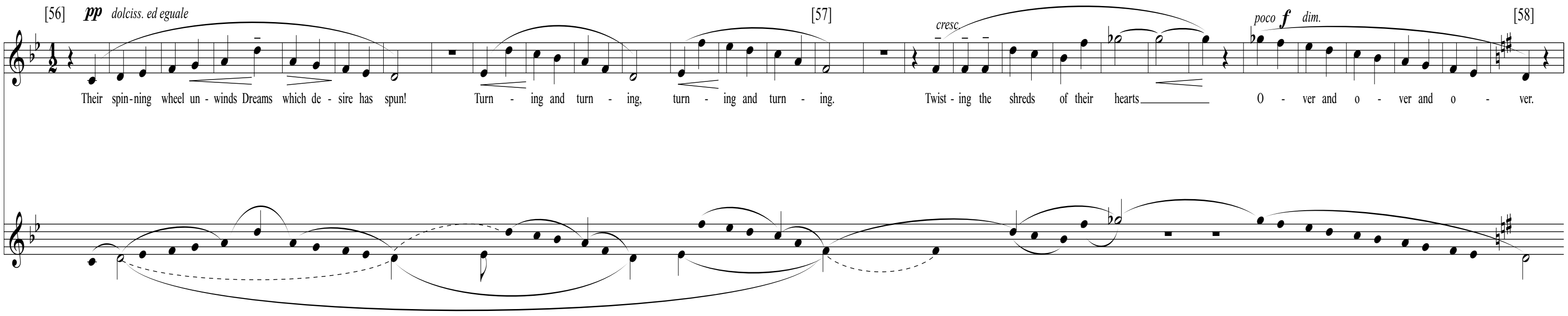
As we have seen, only the female characters of the opera are present in this scene, and the text represents the circularity of time that seems to have no goal. The Female Chorus expresses the parallel between the endless repetition of time hanging on the shoulders of women and the spinning wheels, while Lucretia, Bianca and Lucia (the earthly women) express how their lives pass through time without purpose or meaning. The Female Chorus could have sung through her text in the scene continuously without interruption. However, each of the earthly women's lines are interwoven within the Female Chorus's declamation; first Lucretia, then Bianca, and finally Lucia, the youngest of them. We will see that the melodic design throughout, whether of the Female Chorus or the earthly women, is circular in contour. To couple this with the rhythmic simplicity using steady quarter notes, and with very little eighths or dotted notes, pedantically paints the monotonous passing of time that revolves "over and over" and is "endless, so endless."

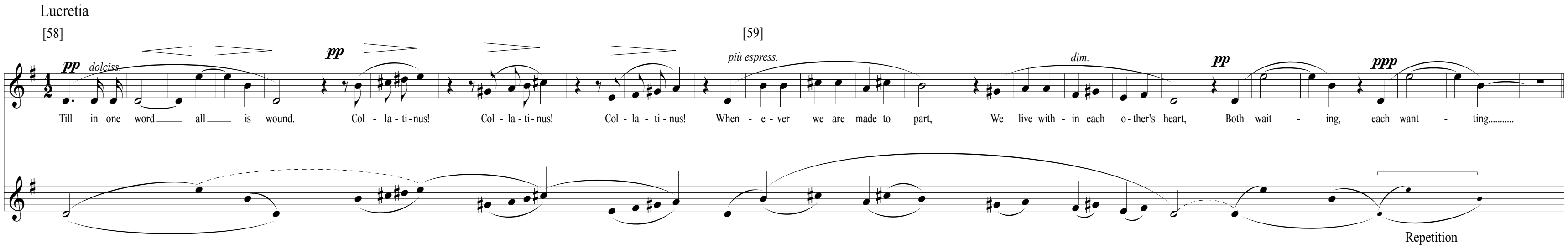
Britten, however, differentiates the melodic property between the Female Chorus and her earthly opposites. The Female Chorus's melody throughout moves in stepwise motion with only occasional skips, only to return to her starting pitch. It is only in her final utterance at the end of the scene that her melody does not return full circle. Her stately stepwise motion suggests an aura of objectiveness, because the melody seems unaffected; it simply rises and descends reflecting the simplicity of her text that states facts, seen in Example 6-5.

The contrasting melodic properties of the earthly women, seen in Example 6-6, always begin with an upward leap of a ninth followed by a downward leap of a fourth, which suggests a sense of longing because of the yearning sensation leaps provoke. This melodic gesture will be referred to as the yearning-motif. The melodic contour of the women, similar to the Female Chorus, is circular; the yearning-motif begins and ends their melodic statements.

Example 6-5. The first passage of the Female Chorus.


[56]
pp dolciss. ed eguale
[57]
cresc.
poco f dim.
[58]
Their spin-ning wheel un-winds Dreams which de-sire has spun! Turn - ing and turn - ing, turn - ing and turn - ing. Twist-ing the shreds of their hearts O - ver and o - ver and o - ver.

Example 6-6. The first passage of Lucretia.


Lucretia
[58]
pp dolciss.
pp
[59]
più espress.
dim.
pp
ppp
Till in one word all is wound. Col - la - ti - nus! Col - la - ti - nus! Col - la - ti - nus! When - e - ver we are made to part, We live with - in each o - ther's heart, Both wait - ing, each want - ting..........
Repetition

Similar to the analyses of the two previous pieces, this final analysis will plot the structural harmonies of the scene to show Britten's manner of text painting through the lens of neo-Riemannian theories. Unlike the other two analyses, structural harmonies in this scene are harmonies not part of the four hexatonic systems; diminished triads, quartal harmonies, and a chord cluster of superimposed tritone and perfect fourth. Hence, we shall see that Britten's structural harmonies in this scene spin in-and-out of the four hexatonic systems, and that the presence of such harmonies vividly paints the essence of the text, that is, the indetermination of time's circular passing.

To show that the harmonies not part of the four hexatonic systems are pertinent to the scene, they will be examined through Paul Hindemith's theory of chords he introduced in his book *The Craft of Musical Composition* published in English by Schott in 1942. The book is in three volumes. In Book 1, Hindemith presents his theories, while in Books 2 and 3, he provides ample musical exercises in two- and three-part counterpoint.

In presenting his music theories, Paul Hindemith always uses the scientific approach. He writes:

> The initiated know that most of the music that is produced every day represents everything except the composer: memory, cheap compilation, mental indolence, habit, imitation, and above all the obstinacy of the tones themselves. Our principal task is to overcome the latter. To do this we need precise knowledge of the tones and of the forces that reside in them, free from aesthetic dogma and stylistic exercises such as have characterized previous methods of

> instruction, but leading the composer rather according to ***natural laws*** [emphasis added] and technical experience.[97]

As a result, he not only discusses modern Western scales on his section on "Paths to Scale-Formation," he briefly discusses scales of oriental peoples, medieval Europe, Greeks and Arabian music, albeit in general terms. In his discussions about pitches and the overtones, he provides their vibrations per second (vps), e.g., pitches as low as the bass clef C below the 6th ledger line that vibrates at 16 vps; or pitches as high as B-sharp on the fifth ledger line above the treble clef which vibrates at 2015.94 vps.

The theory that will pertain to my analysis of the “Spinning Scene” is Hindemith's classification of chords. In the *Chord Analysis* section of Chapter III under *The Nature of the Building Stones,* Hindemith states: "requirements of a new system of chord analysis follow from our criticism of the conventional theory of harmony."[98] In this chapter, he classifies many different chords, from major and minor triads, to seventh chords, to chord clusters that may be found in the atonal compositions of Arnold Schoenberg and Igor Stravinsky. In addition, Hindemith devises a method of how to determine the root of a chord that is not based on the conventional harmonic theory up to his time. One of his reasons for a new system of chord analysis is because of the resultant "inaccuracies" in the conventional theory's "double reckoning," as he calls it. He states:

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[97] Paul Hindemith, *The Craft of Musical Composition*, 4th ed. (Mainz: Schott, 1942), 12.

[98] Ibid., 94.

> A major triad thus consists of a fifth, a major third, and a minor third. Here we see the difference between our method and that of the conventional theory of harmony, which relates the chord factors to the bass tone, a process which makes inversions possible. But at the same time it reckons with the intervals of the uninverted fundamental position of the chord, so that the root remains the same in all inversions, and the other tones of the original position also retain their original functions in the inverted postion. This double reckoning is inaccurate; there can be but one basis of calculation if misunderstandings are to be avoided.[99]

The chapter culminates in Hindemith's creation of his “Table of Chord-Groups,” seen in Example 6-7. In light of this table, we see two chord groups that Hindemith categorizes as “indeterminate,” Group V and Group VI. Suffice it to say that Group V chords consist of the augmented triads and quartal harmonies; group VI chords are the quartal harmonies and diminished triads with the tritone as "predominating." We will see that Britten uses the quartal harmonies and diminished triads as points of arrival, defining them as structural harmonies. The only character whose structural harmony is a chord cluster that consists of a superimposed perfect fourth and tritone is Lucia, the youngest person in the opera. The reason for incorporating Hindemith’s theory of chords is to define quartal harmonies and diminished triads as indeterminate chords, thus providing the meaning of their use in the scene.

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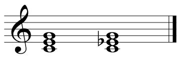
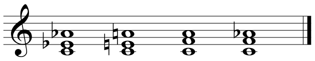
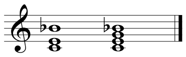
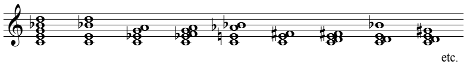
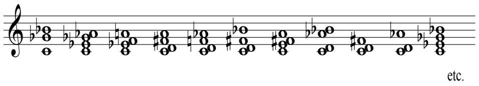
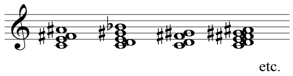
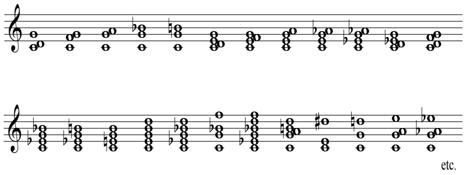
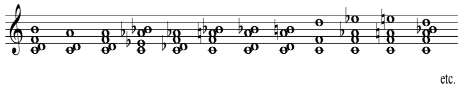
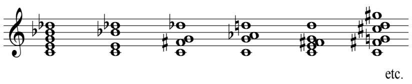
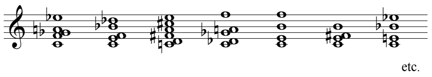
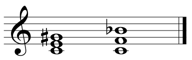
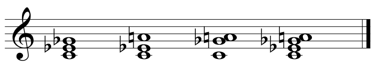
[99] Paul Hindemith, *The Craft of Musical Composition*, 4th ed. (Mainz: Schott, 1942), 97.

Example 6-7. Hindemith's "Table of Chord-Groups."

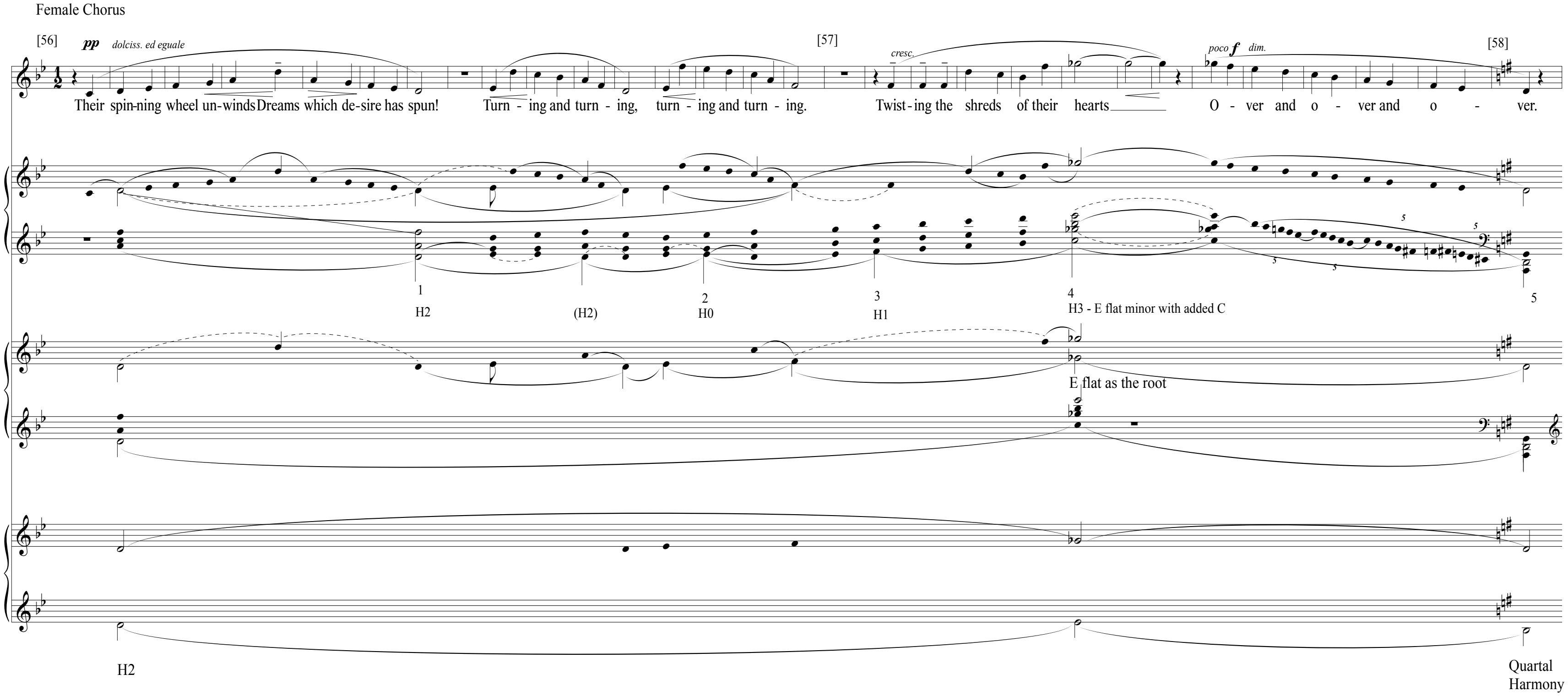
A Chords without Tritone	**B** Chords containing Tritone
I Without seconds or sevenths **1.** Root and bass tone are identical  **2.** Root lies above the bass tone 	**II** Without minor seconds or major sevenths The tritone subordinate **a.** With minor sevenths only (no major second) Root and bass are identical  **b.** Containing major seconds or minor sevenths or both **1.** Root and bass are identical  **2.** Root lies above the bass tone  **3.** Containing more that one tritone 
III Containing seconds or sevenths or both **1.** Root and bass tone are identical  **2.** Root lies above the bass tone  	**IV** Containing minor seconds or major sevenths or both **1.** Root and bass tone are identical  **2.** Root lies above the bass tone 
V Indeterminate 	**VI** Indeterminate. Tritone predominating 

Hindemith CRAFT OF MUSICAL COMPOSITION, VOL. 1. Copyright © 1942 by Schott Music, Mainz, Germany. Copyright © renewed. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music, Mainz, Germany.

The first character to be heard is the Female Chorus. As the women are spinning their looms in the hall of Lucretia's house, the act of spinning and its endless repetition is a metaphor for women's “dreams that twist the shreds of their hearts.” Example 6-8 presents the opening line of the Female Chorus with Schenkerian graphs. Again, notice the steady quarter notes as the melody ascends in stepwise motion. Although there are occasional leaps, the melody compensates the leap with stepwise motion or smaller leaps going in the opposite direction. A combination of leaps and stepwise motions continues as the phrase progresses toward the apex that occurs at the word *hearts*. The rise in pitch is compensated with the stepwise descent from the high G-flat down to the D below the treble clef staff. The structural harmonies, as seen on the graph, can be plotted onto the four hexatonic systems. However, the goal of the harmonic progression is the quartal harmony, the chord heard immediately after the key change at rehearsal number 58. The scalar descent played on the harp is what segues into to the quartal harmony, which usher-in the next section. At the arrival of the quartal harmony, it is used as a drone accompanied with the tolling gong.

Britten’s use of the quartal harmony to paint the meaning of the text, a chord designated as indeterminate in Hindemith’s theory, is an appropriate one; the indeterminacy of the chord represents indeterminacy in the text as expressed by the Female Chorus.

Example 6-8. Opening line of the Female Chorus with middleground, deep middleground, and background graphs.


Female Chorus
[56]
pp
dolciss. ed eguale
[57]
cresc.
poco f
dim.
[58]
Their spin-ning wheel un-winds Dreams which de-sire has spun! Turn - ing and turn - ing, turn - ing and turn - ing. Twist-ing the shreds of their hearts O - ver and o - ver and o - ver.
1
H2
(H2)
2
H0
3
H1
4
H3 - E flat minor with added C
5
E flat as the root
H2
Quartal Harmony

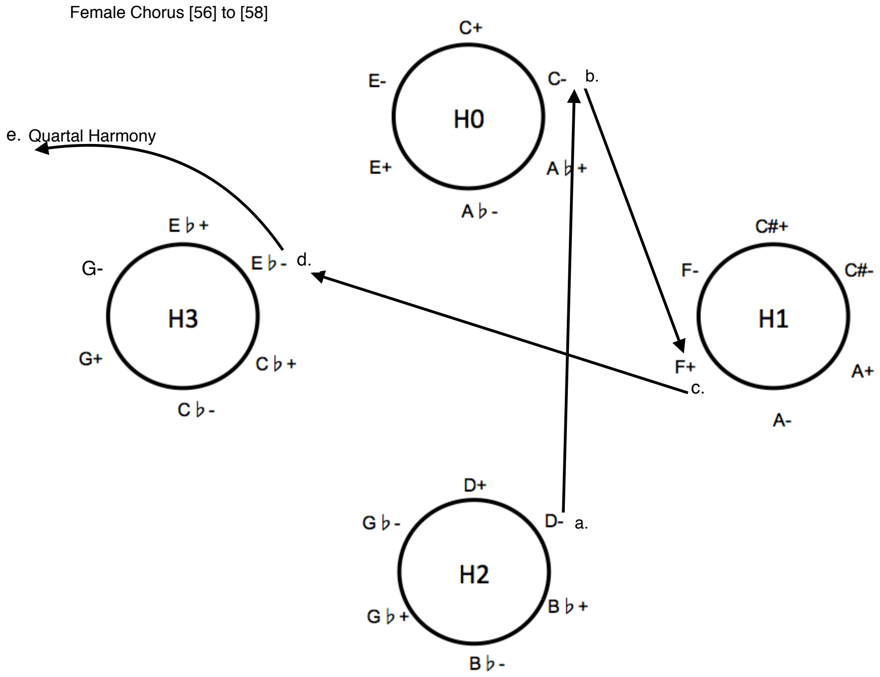
There is a connection between Britten's choice of pitches for the quartal harmony and the principal structural pitch of the Female Chorus's melody, as seen in the graph of Example 6-8. "D" is the structural tone, and the descending scale played on the harp that usher-in the quartal harmony finalizes on "D," which is the middle tone of the quartal harmony. Furthermore, the structural tones of the apex of the passage at the word *hearts,* are parsimoniously connected with the quartal harmony: E-flat and B-flat descend by a semi-tone, while the G-flat ascends by a semitone. C is the only one that moves by a whole step. It is of note that the harmony on the word *hearts* contains a tritone, a very unstable interval; hence, an added dimension to Britten's text painting, turning the harmony into a neighbor between the structural D at the start of the passage, and the D that is within the quartal harmony.

Mapping the structural harmonies onto the four hexatonic systems, seen in Example 6-9, demonstrates Britten's brief use of the four hexatonic systems, and that in order to paint the text by using an indeterminate chord, Britten has to spin out of the systems. Starting at H2, the harmony immediately travels by hyper motion to H0 before arriving at E-flat minor in H3; the C bass that supports the E-flat minor chord acts as a lower neighbor to the structural D.

Lucretia's passage is then heard over the droning quartal harmony as she sings of her longing for Collatinus. Her longing and wanting, as we already know, is unanswered and will have a tragic outcome; hence, the spinning out of the hexatonic systems to use an indeterminate chord paints, not only the text, but also

Lucretia's fate in the scene. Not all of Lucretia's line is accompanied by the tolling or sustained quartal harmony, as it ceases at the text *Whenever we are made to part/ We live within each other's heart*. It returns very fittingly at the indeterminate words *Both waiting, each wanting,* as seen in Example 6-10.

Example 6-9. The harmonies of the Female Chorus's opening line mapped onto the Four Hexatonic Systems.

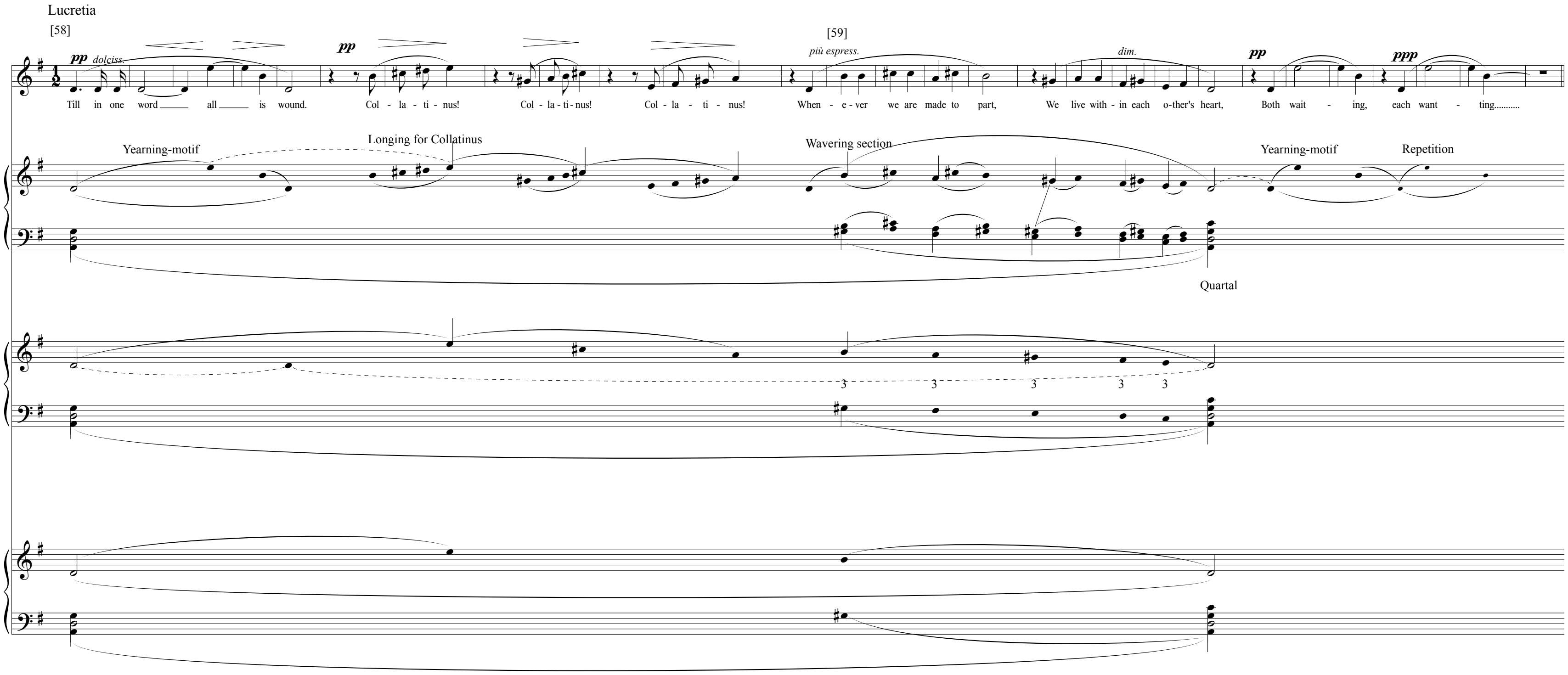


Lucretia's melody is different in nature from the Female Chorus's melody. As already mentioned, Lucretia's is not as stately, because her melody begins with a series of leaps to give it a sense of longing. The upward leap of a major ninth, that quickly descends by a perfect fourth, only to descend again to the starting pitch, create a circular pattern as if reaching for something only to fall back to where it started. This is what gives this opening melody a sense of yearning. We will find that this pattern of leaps will be a recurring gesture with the earthly women in this scene.

After the yearning-motif, Lucretia's melody proceeds to a sequential passage as she utters her husband's name. What follows is a wavering melody that descends to the starting pitch when she reaches the word *heart*. At this point, the tolling of the quartal harmony returns as her yearning-motif is heard again to conclude her melody that vividly paints the words *Both waiting, each wanting*. However, the repetition of the yearning-motif is incomplete; it doesn't descend to its staring pitch, which can be interpreted as an unfulfilled longing. The return of the quartal harmony is expanded to a 4-note chord, giving it a heavier and more pronounced sound. It is of note that the yearning-motif is the essence of Lucretia's melody. As the background graph of Example 6-10 shows, the reductive process reveals that the yearning-motif is embedded within the melody.

The harmonic accompaniment of Lucretia's melody constitutes only the quartal harmony. The parallel thirds that accompany the lines *Whenever we are made to part/ We live within each other's heart* may suggest triads and would be mapped onto the four hexatonic systems. However, I choose otherwise because Britten avoided complete triads, hence the structural harmonies in the accompaniment throughout Lucretia's melody fittingly do not belong in the systems, as only the indeterminate quartal harmony is used.

Example 6-10. Lucretia's line with middleground, deep middleground, and background graphs.


Lucretia
[58]
pp dolciss.
pp
[59]
più espress.
dim.
pp
ppp
Till in one word___ all___ is wound. Col - la - ti - nus! Col - la - ti - nus! Col - la - ti - nus! When - e - ver we are made to part, We live with - in each o-ther's heart, Both wait - ing, each want - ting..........
Yearning-motif
Longing for Collatinus
Wavering section
Yearning-motif
Repetition
Quartal
3
3
3
3
3

Although the avoidance of the complete triad is also present in “Midnight on the Great Western,” the difference is that, in the art song the bass note, which is also the root of the suggested triad, is made prominent by repetition. In addition, there are tones within the accompaniment that highlight other tones that gravitate toward the root, thus strengthening my decision to allow for a suggested triad. At this passage in the scene, the bass line, which could be treated as the root of a suggested triad, is a melodic passing tone. In other words, the bass notes are part of a melodic line that is supported by a third above for sonority.

As Lucretia's passage fades, and the quartal harmony droned in the strings decreases in volume that finally stops, the transitional scalar pattern on the harp usher the next section. This time, however, the harp ascends culminating on a different indeterminate chord; the gesture ends on a diminished triad as the Female Chorus resumes. The nature of her melody depicts her first passage, at least, in its contour and simple rhythmic setting. Example 6-11 compares the melodies of the first two Female Chorus passages. As we can see, the Female Chorus's second passage has the sense that she is being affected by the situation at hand, which is opposite to what Britten seems to indicate at the introduction of this character’s portion of the score.

> The Choruses are situated throughout the opera on thrones at either side of the stage. They frame the tragedy, but do not take part in it.

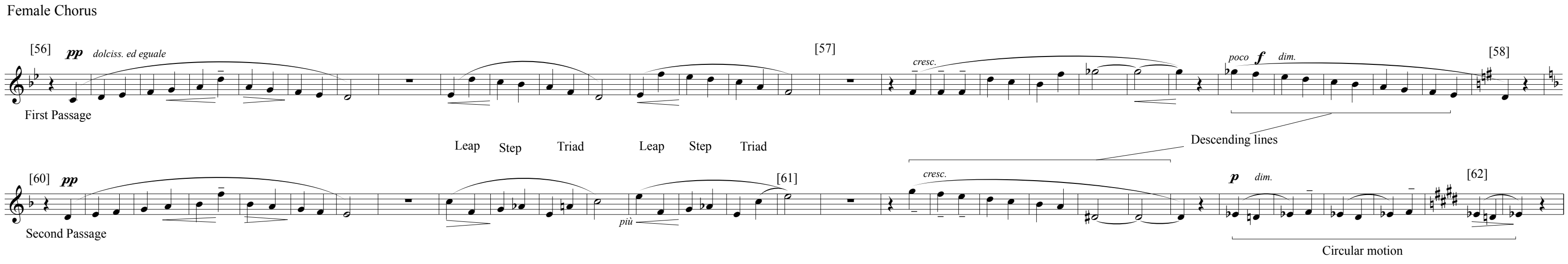
The fact that the Choruses "frame" the tragedy and "do not take part in it" suggests an objective attitude on the part of the Choruses; hence the Female Chorus's stepwise ascent in steady rhythm is appropriate. However, her second passage gives a sense of tension because of the following reasons.

- The ascending stepwise motion is transposed one whole-step higher.
- The first leap is wider: Perfect 5th.
- After the complete measure of rest the melodic motion is reversed making the broken triad approach to the half-note a rise.
- The highest note before the long descent is reached with an upward leap.
- The final note is approached by a downward tritone leap.
- The section ends with a circular melodic pattern that can potentially continue indefinitely

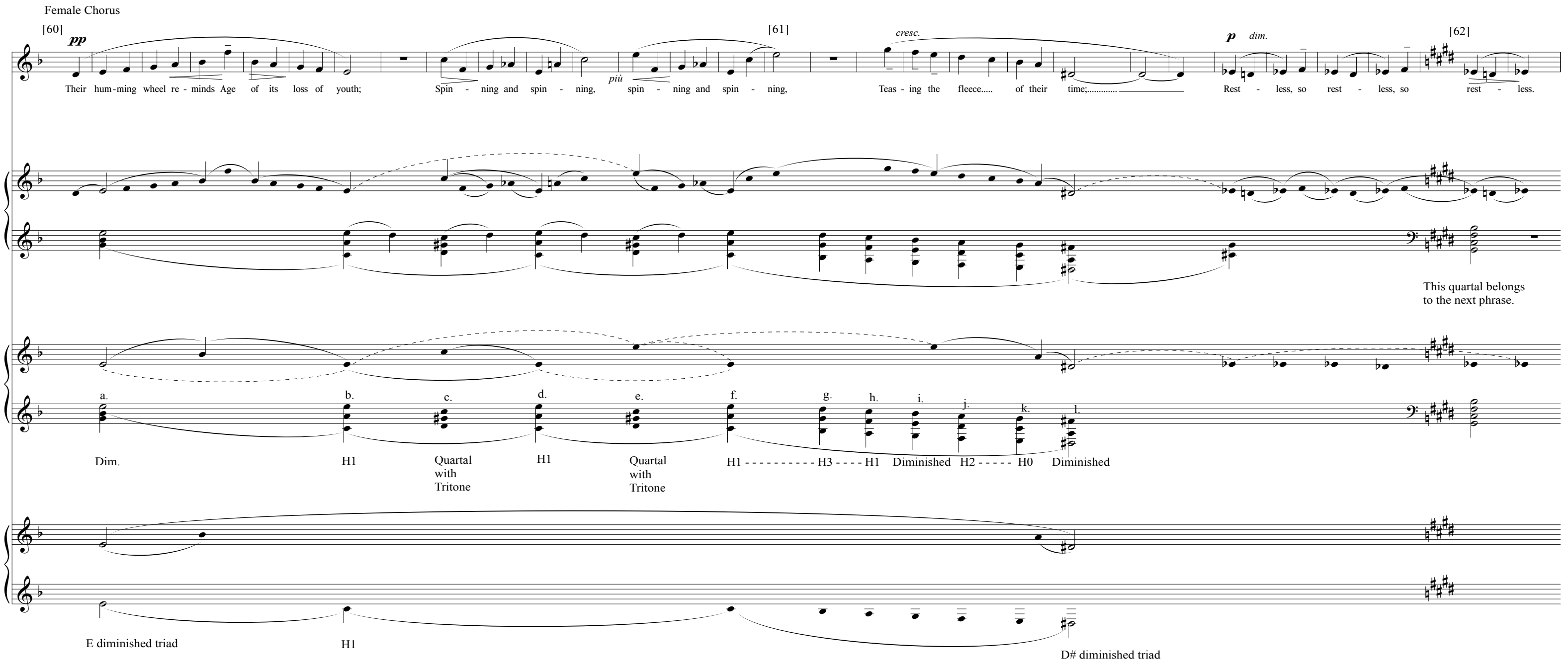
Harmonically, the sense that the Female Chorus is being affected by the women's situation is reflected in the accompaniment. Recalling Example 6-9, where the harmonies of the Female Chorus's first passage are mapped, the harmonies concentrate within the four hexatonic systems – the quartal harmony on the map actually accompanies Lucretia's passage, hence, the indeterminate chord does not belong to the Female Chorus. At this second passage, we notice that the Female Chorus’s harmonic accompaniment begins outside of the systems, thus, incorporating an indeterminate chord. Example 6-12 includes the graphs of the Female Chorus's second passage, and Example 6-13 shows the harmonies of the accompaniment mapped onto the systems.

The next woman interwoven into the Female Chorus's line is Bianca, Lucretia's nurse. Similar to Lucretia, Bianca's phrase, seen in Example 6-14, begins with the leaps that were referred to as the yearning-motif. In Bianca's version,

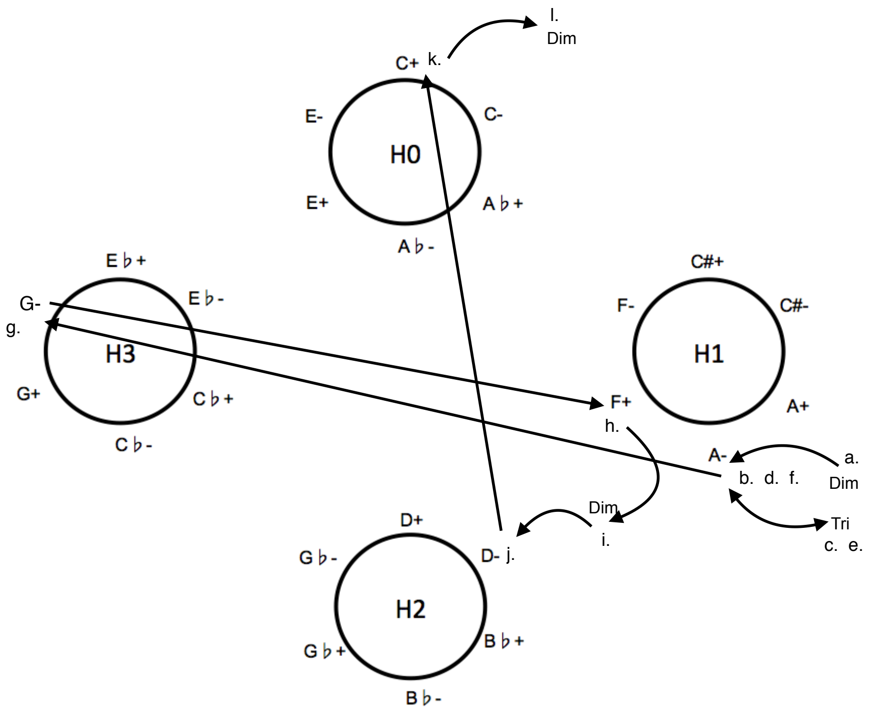
Example 6-11. Comparison of the first two passages of the Female Chorus.


Female Chorus
[56]
pp
dolciss. ed eguale
First Passage
[57]
cresc.
poco f
dim.
[58]
Leap
Step
Triad
Leap
Step
Triad
Descending lines
[60]
pp
Second Passage
più
[61]
cresc.
p
dim.
[62]
Circular motion

Example 6-12. Female Chorus's second passage.

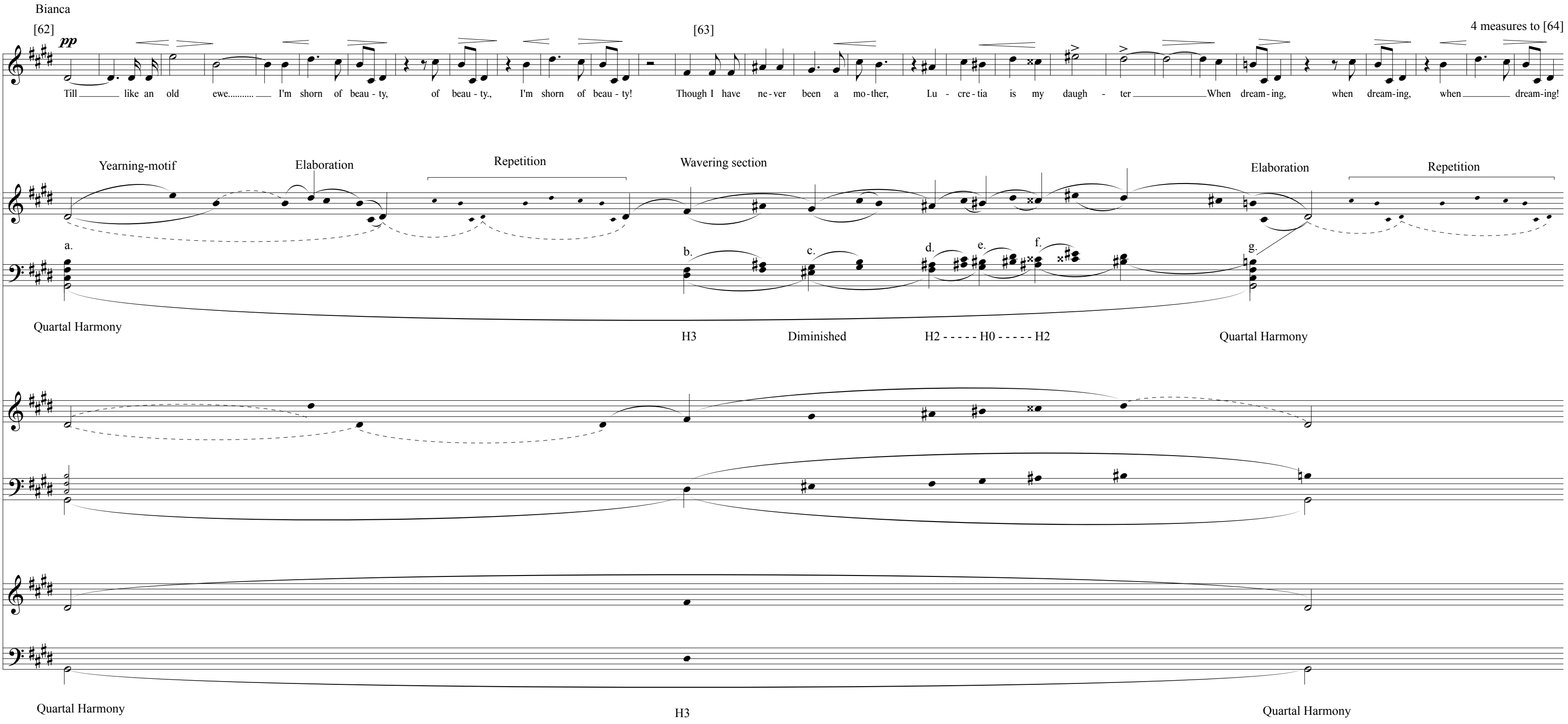

Female Chorus
[60]
pp
Their hum-ming wheel re-minds Age of its loss of youth;
più
Spin - ning and spin - ning,
spin - ning and spin - ning,
[61]
cresc.
Teas - ing the fleece..... of their time;..........
p
dim.
Rest - less, so rest - less, so
[62]
rest - less.
This quartal belongs to the next phrase.
a.
b.
c.
d.
e.
f.
g.
h.
i.
j.
k.
l.
Dim.
H1
Quartal with Tritone
H1
Quartal with Tritone
H1 - - - - - - - - - - H3 - - - - H1
Diminished
H2 - - - - - H0
Diminished
E diminished triad
H1
D# diminished triad

Example 6-13. Harmonies at the Female Chorus's second passage mapped onto the four hexatonic systems.

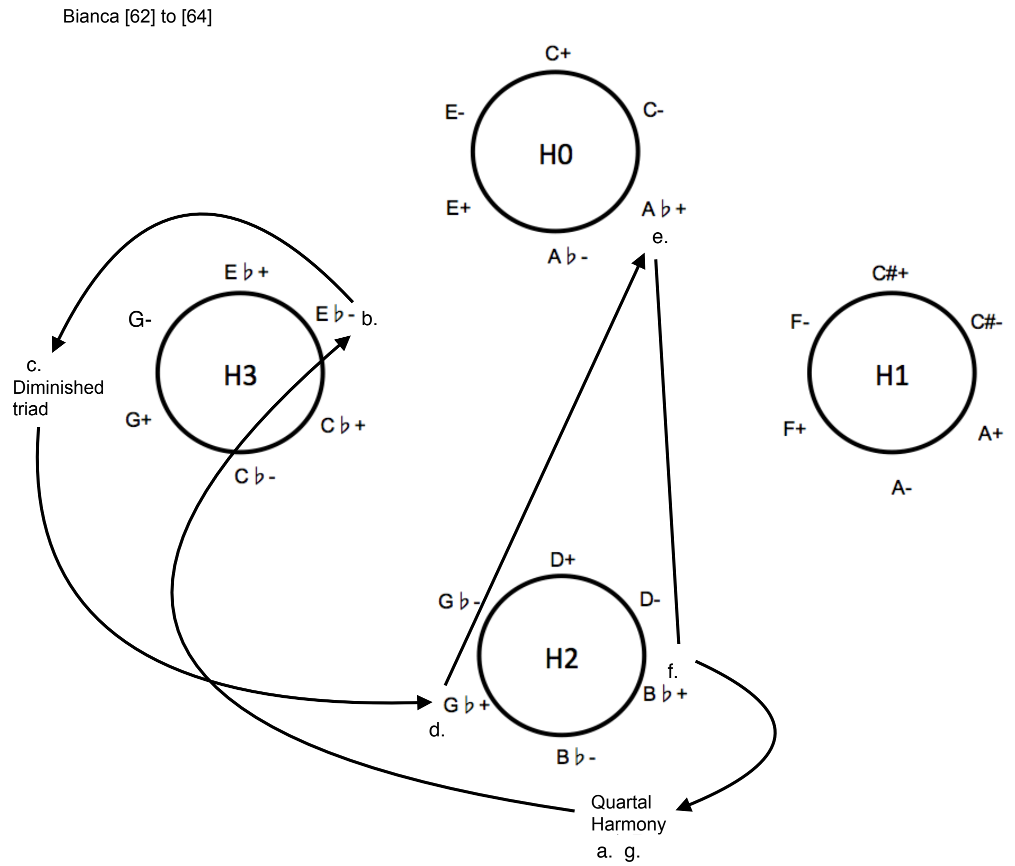


however, the presentation is elaborated at the words *I'm shorn of beauty,* which could symbolize her maturity over Lucretia and Lucia. Bianca's melody has a wavering middle section that spirals downward accompanied by harmonies in thirds, which is similar to Lucretia's. However, the chords in Bianca's accompaniment are more defined because of the arpeggiation of the thirds that spell a complete triad, hence, they can be mapped onto the four hexatonic systems, as seen in Example 6-15. The mapping of Bianca's harmonic progression is more indicative of the harmonic nature of the scene in that we can clearly see the harmonies weave in and out of the four hexatonic systems.

Example 6-14. Bianca's melody [62] to [64] with middleground, deep middleground, and background graphs.

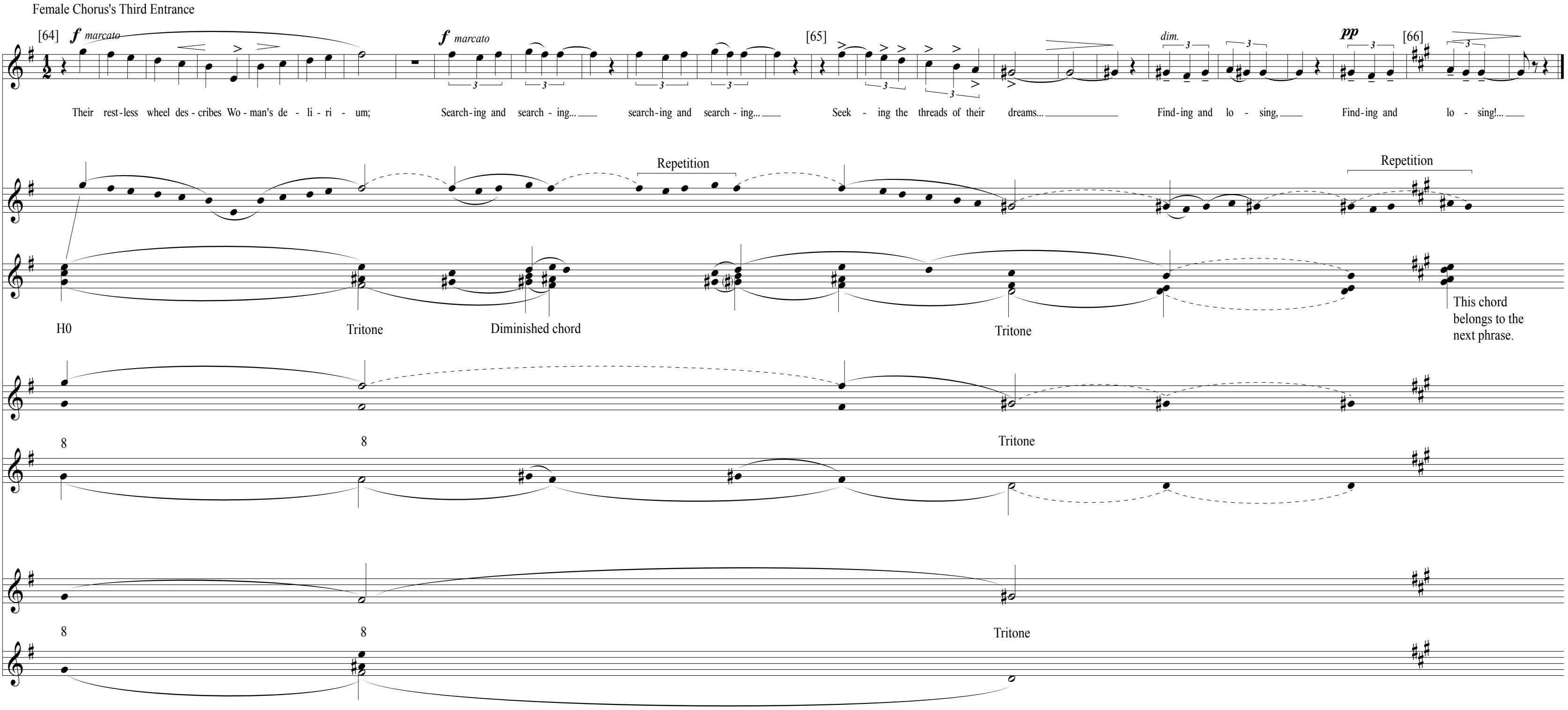

Bianca
[62]
pp
[63]
4 measures to [64]
Till ___ like an old ewe.......... ___ I'm shorn of beau - ty, of beau - ty., I'm shorn of beau - ty!
Though I have ne - ver been a mo - ther, Lu - cre - tia is my daugh - ter ___ When dream - ing, when dream - ing, when ___ dream - ing!
Yearning-motif
Elaboration
Repetition
Wavering section
Elaboration
Repetition
a.
b.
c.
d.
e.
f.
g.
Quartal Harmony
H3
Diminished
H2 - - - - - H0 - - - - - H2
Quartal Harmony
Quartal Harmony
H3
Quartal Harmony

Example 6-15. Harmonic accompaniment for Bianca's melody mapped onto the Four Hexatonic Systems.


Bianca [62] to [64]
C+
E-
C-
H0
E+
A♭+
e.
A♭-
C#+
E♭+
G-
E♭-
b.
F-
C#-
c.
Diminished
triad
H3
H1
G+
C♭+
F+
A+
C♭-
A-
D+
G♭-
D-
H2
f.
G♭+
B♭+
d.
B♭-
Quartal
Harmony
a. g.

The Female Chorus enters for the third time following Bianca's line, seen in Example 6-16. At this passage, the Female Chorus is even more affected by the women's predicament. The opening line of the melody is inverted, causing her to linger on a higher register, as seen in Example 6-16. The higher register gives a sense that she is no longer as stately and objective, rather, it gives a sense of yearning. In addition, the stately quarter note rhythm is disrupted by the triplet quarters at the words *Searching and searching/ Seeking the threads of their dreams.*

Example 6-16. Female Chorus's third passage.


Female Chorus's Third Entrance
[64]
f marcato
f marcato
[65]
dim.
pp
[66]
Their rest-less wheel des-cribes Wo-man's de - li - ri - um;
Search-ing and search - ing...
search-ing and search - ing...
Seek - ing the threads of their dreams...
Find-ing and lo - sing,
Find-ing and lo - sing!...
Repetition
Repetition
H0
Tritone
Diminished chord
Tritone
This chord belongs to the next phrase.
8
8
Tritone
8
8
Tritone

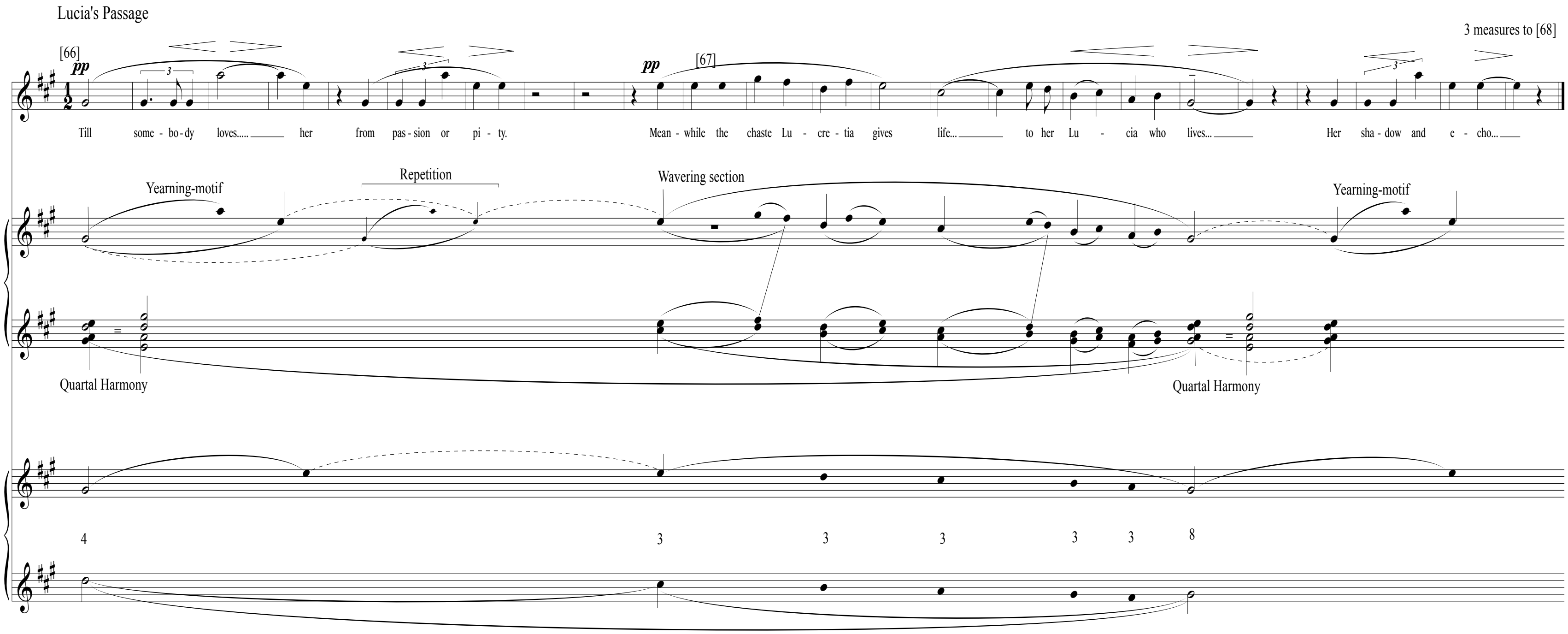
Also, notice that Britten provides more articulation such as accent and *tenuto* markings, and *marcato*. Most importantly, this is the first time the strings are scored to accompany the Female Chorus in the scene. Thus far, the strings only accompanied Lucretia and Bianca. In addition, the strings are asked to create a *tremolo* on high pitches with a dynamic marking of *sempre forte* (please refer to the full score, rehearsal [64], of the opera found in Appendix D). The instrumentation also reflects this change in the Female Chorus. At her first passage, the wind instrument that accompanies her is the gentle sound of the flute. At her second passage, it is the deeper sound of the clarinet. At this third passage, the piercing sound of the oboe is beckoned to compensate for the *tremolo* of the strings, compelling the Female Chorus to sing fuller and louder than the previous passages. Additionally, the high pitched *marcato* triplet quarter-notes sung at *forte* (*Searching and searching...)* will give an impression of yearning; hence, a sense that the Female Chorus is being affected by the scene's essence of indeterminacy.

The most convincing aspects strengthening this interpretation are the harmonies and intervals involved in the passage. Recalling Example 6-9, the Female Chorus's first passage only involves minor triads (the quartal harmony belongs to Lucretia). At her second passage, seen in Example 6-13 above, her accompaniment begins to involve a harmony outside of the four hexatonic systems; however, her melodic line still preserves her stately manner in that there are no additional expressive markings, articulations, or change in rhythmic settings. The manner of execution of the third passage, seen in Example 6-16, is different due to added expression and articulation markings, as well as, the added quarter-note triplets in the rhythmic setting, all within an inverted melodic contour. Additionally, the graph shows that a diminished triad is now a structural point in her passage, resulting in a background graph that begins on one type of indeterminate chord, and ends on another. All these musical features depict the Female Chorus's character development within the scene.

Mapping the harmonies of the accompaniment onto the four hexatonic systems is unnecessary for this third passage of the Female Chorus, because it would just entail an arrow coming into the systems at H1 from an indeterminate chord, and coming out of it to return to another indeterminate chord. Hence, the now affected Female Chorus harmonically resides generally outside the systems.

The only woman who has not entered yet in the scene is Lucia, Lucretia's maid and the youngest of the earthly characters. Lucia’s passage, seen in Example 6-17, is only 24 measures long, which could be interpreted as a reflection of her youth. Lucretia's passage is 27 measures long, while Bianca’s, the eldest, is 30 measures. Lucia's melodic contour is similar to the older women, in that the yearning-motif begins and ends her passage. Her wavering middle section is also accompanied by parallel thirds that do not fully realize triads. However, the unique feature that separates her from Lucretia and Bianca is the quarter-note triplet rhythm, which is surprisingly similar to the Female Chorus’s third passage. In addition, Lucia’s wavering segment is commenced by two eighth notes.

Example 6-17. Lucia's passage.

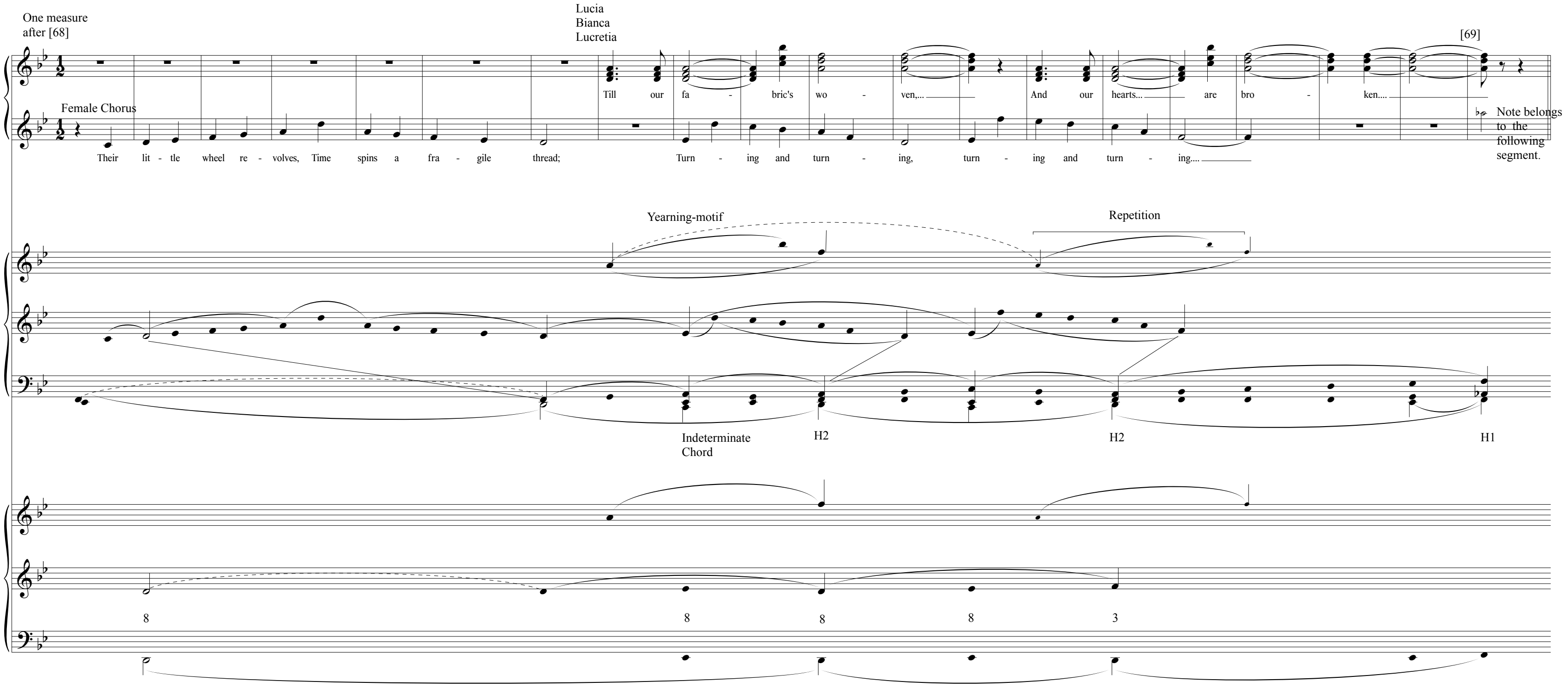

Lucia's Passage
[66]
pp
3 measures to [68]
[67]
pp
Till some - bo - dy loves..... her from pas - sion or pi - ty.
Mean - while the chaste Lu - cre - tia gives life... to her Lu - cia who lives...
Her sha - dow and e - cho...
Yearning-motif
Repetition
Wavering section
Yearning-motif
Quartal Harmony
Quartal Harmony
4
3
3
3
3
3
8

One other unique factor in Lucia’s passage are the accompanying strings that are on the high register; again, displaying a similarity with the Female Chorus's third passage. Only this time, it is without the added tension of the *tremolo*, and the tone quality of the strings has a glassy-like timbre, because the Cello and Violin 1 are asked to play harmonics, seen in rehearsal [66] of the full score. Finally, the gong that tolls for Lucretia and Bianca has been replaced with the lighter sound of a suspended cymbal.

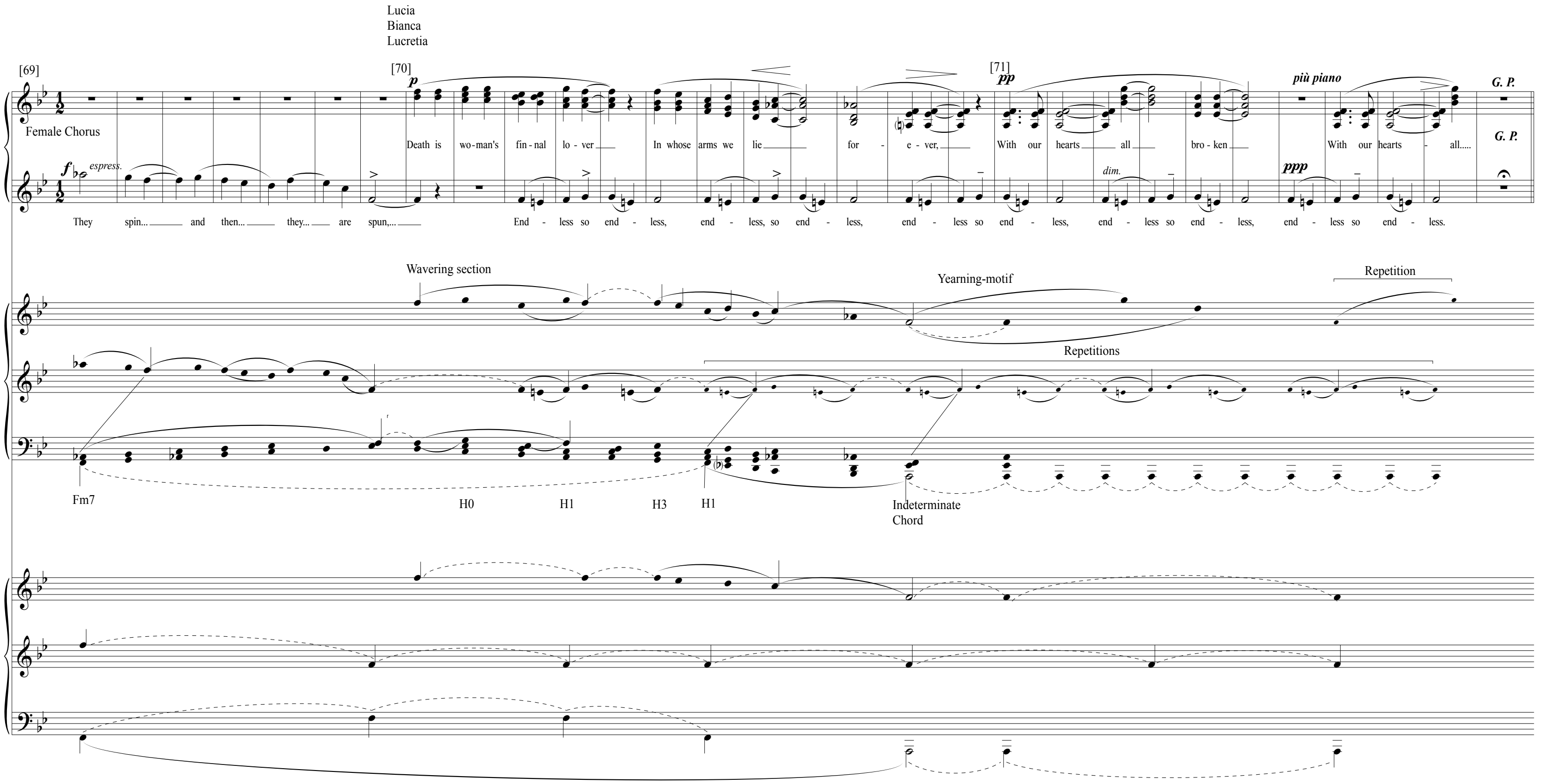
Lucia's passage, based on the observations above, seem lighter in spirit to represent her youthfulness, albeit, subtly so as not to disturb the overall solemn canvas. It is of note that Lucretia and Bianca’s passages have something unique about them as well. Lucretia's unique feature is the passage where she calls Collatinus's name three times, a representation of longing for her husband. Bianca's unique features are the extended yearning-motif, and her wavering segment that rises in pitch instead of spiraling downward, which is in contrast with Lucretia and Lucia’s.

As seen in Examples 6-18a and 6-18b, the vocal texture of the final passage exemplifies constant exchange between solo sections of the Female Chorus, and the vocal quartet sections when she is joined by Bianca, Lucretia and Lucia. The final words that they sing as a quartet prominently underlines the air of indetermination throughout the scene.

Example 6-18a. Vocal quartet passage (beginning).


One measure
after [68]
Lucia
Bianca
Lucretia
[69]
Till our fa - bric's wo - ven,... And our hearts... are bro - ken....
Female Chorus
Their lit - tle wheel re - volves, Time spins a fra - gile thread; Turn - ing and turn - ing, turn - ing and turn - ing....
Note belongs
to the
following
segment.
Yearning-motif
Repetition
Indeterminate
Chord
H2
H2
H1
8
8
8
8
3

Example 6-18b. Vocal quartet passage (ending).


Lucia
Bianca
Lucretia
[69]
[70]
[71]
Female Chorus
p
pp
più piano
G. P.
Death is wo-man's fin-nal lo-ver In whose arms we lie for - e-ver, With our hearts all bro-ken With our hearts - all.....
f
espress.
dim.
ppp
They spin... and then... they... are spun,...
End - less so end - less, end - less, so end - less, end - less so end - less, end - less so end - less, end - less so end - less.
Wavering section
Yearning-motif
Repetition
Repetitions
Fm7
H0
H1
H3
H1
Indeterminate Chord

Female Chorus

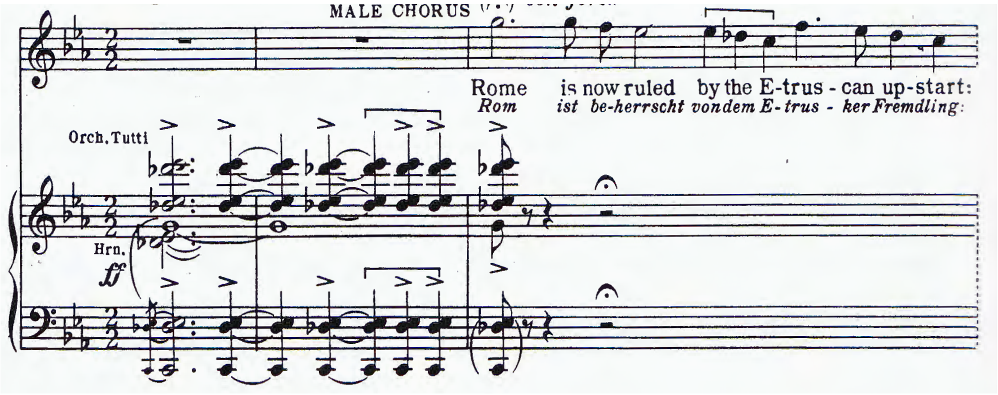
Turning and turning, turning and turning.
They spin and then they are spun.
Endless, so endless, endless, so endless,
endless, so endless, endless, so endless
endless, so endless . . .

Lucia, Bianca, Lucretia

Till our fabric's woven,
And our hearts broken.
Death is woman's final lover
In whose arms we lie forever,
With our hears all broken,
With our hearts all . . .

The melodic nature that separates the Female Chorus with the named characters is preserved. The Female Chorus incorporates both her stately composure and unaffected state. Her passage is exactly how she began the scene; very stately, with an air of being unaffected. The difference is in the harmonic accompaniment that incorporates a major second. This interval recalls the opening harmony that begins the opera itself minus the minor second, as seen in Example 6-19. As her melody approaches the middle segment, the three earthly women enter to form a vocal quartet. The three women begin with their usual yearning-motif, this time presented in three-part harmony with Lucia at the top voice, Bianca in the middle, and Lucretia at the lowest voice. Example 6-18a is the first part of the passage in which the Female Chorus sings her opening stately solo. At the end of this section, the three women sing their yearning-motif in three-parts, while the Female Chorus sings her middle section. The structural tone 'D' of the Female Chorus is clearly harmonized by a D minor triad as fully defined by the passage of the three women. Britten, however, does not allow the harmony to have a sense of stability. The accompaniment that supports the fully realized D minor triad on the words *Till our* is a D-bass with a passing tone of G. Then, at the first syllable of the word *fabric's* sung by the three women, the harmony that supports the D minor triad are the notes C, E-flat, and A. Though the chord (C, E-flat, A) is a neighbor chord because D minor returns at the word *woven*, the chord constitutes an indeterminate chord designated as category V in Hindemith's "Table of Chord-Groups. Hence, the opening section of the final passage superimposes D minor of H2 with an indeterminate chord. The superimposition returns as the three women holds their D minor triad on the second syllable of *woven*; the accompaniment contains the C and E-flat, while the A is present in Lucretia's line.

Example 6-19. The opening measures of the opera (piano reduction).


MALE CHORUS
Rome is now ruled by the E-trus - can up-start:
Rom ist be-herrscht vondem E-trus - ker Fremdling:
Orch. Tutti
Hrn.
ff

The Rape of Lucretia, op. 37 by Benjamin Britten

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At the word *hearts*, sung by the three earthly women, a sense of repose is achieved. The harmony in the accompaniment is D minor, the Female Chorus rests on F one measure later, and the yearning-motif rests on a D minor triad in second inversion at the word *broken.* Hence, there is an attempt for repose to the yearning among the three earthly women. However, this is short lived. As the middle segment of the passage commences, seen in Example 6-18b, the Female Chorus sings a descending melodic line starting from a high A-flat that has a wavering nature similar to the three women, hence, another indication that the Female Chorus continues to be affected by the three women. The earthly women, after a long pause during the Female Chorus's solo segment, continue with their wavering segment in harmony. The tension of the scene is now at full force in this final passage because of the following factors:

- The Female Chorus starts by singing at the highest note she sings in the scene.
- The Female Chorus's descending line is accompanied by an ascent in the accompaniment.
- The dynamic marking of *fortissimo,* and the expression marking of *espressivo*, give an expressive quality to the Female Chorus not yet heard in the scene.

- After the descent, the Female Chorus repeats the words *Endless, so endless* in a circular melodic pattern that has the potential of perpetuity, while being superimposed with the three women's wavering segment and the yearning-motif.

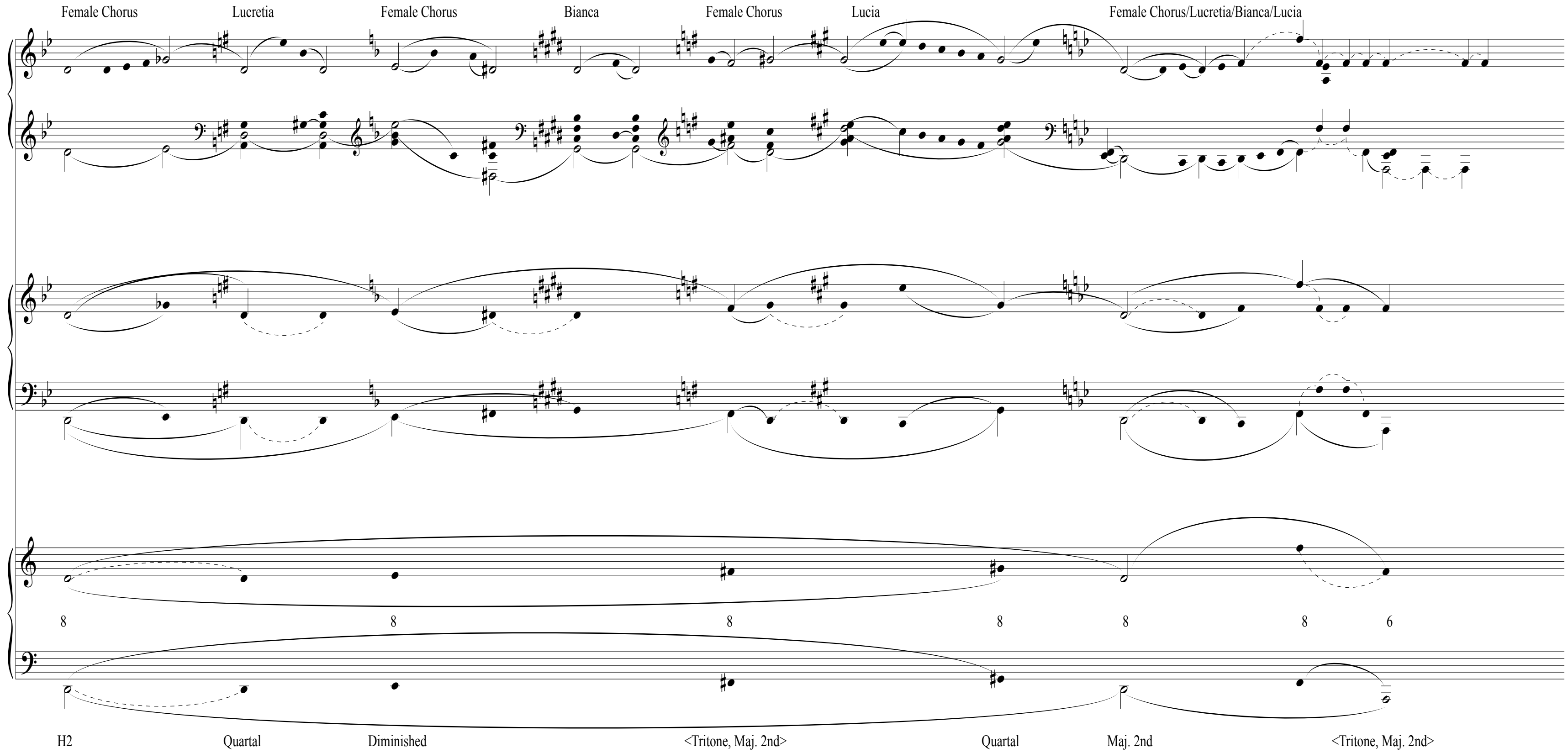
The most striking factor that highlights the intensity of this last passage is the culmination of the accompanying harmony. The ascent in the accompaniment, as the Female Chorus descends from her high A flat, is followed by a descent that concludes with a low A on the string bass at rehearsal number [71]. At this low tone, the harmony above constitutes a tritone because of the E-flat, and the interval of a major second between E-flat and F, an interval that recalls the beginning of the opera.

The significance of this final harmony of the passage is the combination of tritone and major second. By looking at the harmony in this manner achieves two things: the major second ties the scene within the rest of the work as it is a prominent interval in the beginning of the opera, and the tritone closely relates the harmony to an indeterminate chord because the significance of Group VI Chords is that they contain a tritone. The final chord of the scene can be considered an F7 chord, which contains the indeterminate diminished triad of C, E-flat and A. However, the C is not present; instead, the intervals consist of a tritone and a major second. The harmony is literally an F dominant seventh chord with a missing C. The purpose of the chord <Tritone, Major 2nd> is to unite the scene with the rest of the opera, as well as, highlighting the indeterminacy of the text.

The final graph, seen in Example 6-20, is the cumulative graph of the scene. The background graph of every passage is hereby connected to create one complete graph of the whole scene (seen in the uppermost grand staff of Example 6-20). This is then reduced to a deep middleground (middle grand staff of Example 6-20), and finally to a background (lowest grand staff of Example 6-20). The background shows that the scene begins with an ascending whole tone scale at its melody and bass line. After reaching G-sharp, both the melody and bass lines drop to their starting pitch, which tail end into an octave, and then a sixth. Harmonically, the only hexatonic system that is in use is H2, while the rest of the harmony does not appear in the hexatonic systems, hence, emphasizing the notion of indetermination due to the type of chords used that are outside of the systems, namely the diminished triad, quartal, major 2nd, and <Tritone, Major 2nd>.

Further examination of the graph recalls certain elements that are present in the two previously analyzed pieces. As mentioned, the graph of the "Spinning Scene" begins with an ascending whole tone scale that, once reaching its apex at G-sharp, plunges downward to its starting pitch. Similarly, in "O Deus, ego amo te," the final phrase's structural pitches that rapidly rise up on the word Amen spell a diminished chord. Both pieces exemplify a rising pattern that can keep rising indefinitely to paint the text. At "O Deus, ego amo te," the rise paints the speaker's ecstatic gladness in realizing the nature of his love for God, hence, his

Example 6-20. Cumulative graph of the "Spinning Scene."


Female Chorus
Lucretia
Female Chorus
Bianca
Female Chorus
Lucia
Female Chorus/Lucretia/Bianca/Lucia
8
8
8
8
8
8
6
H2
Quartal
Diminished
<Tritone, Maj. 2nd>
Quartal
Maj. 2nd
<Tritone, Maj. 2nd>

exhilaration bursts in a pattern that can go on indefinitely. The rise in whole tone scale in the "Spinning Scene" paints the mood in which all three earthly characters are in constant "wonderment about the meaning of time's passing in their lives, hence, the rise in whole tone scale can continue indefinitely painting the women's unanswered wonderment.

Similarities can also be made with the "Spinning Scene" and "Midnight on the Great Western" in the parallel octaves present in the background level of their respective Schenkerian graphs. In "Midnight on the Great Western," the fact that the piece is resting on rhythmically shaky ground has, in fact, a very stable structure revealed in the parallel octaves that prevail. In the "Spinning Scene," we saw that most of its structural harmonies fall in the category of indeterminate chords. However, the fundamental structure of the scene is itself very stable due to parallel octaves that practically govern the entire scene.

Finally, all three pieces have an element of interruption. As we saw in "O Deus, ego amo te," the choir suddenly halts on a held chord, while a vocal line sings a plainchant at the point of realization. In "Midnight on the Great Western,", the song breaks into a recitative when the poetry changes its narrative. In the "Spinning Scene," the vocal quartet passage is interrupted with a knock. This is, of course, a dramatic staging effect, but an interruption of the music nevertheless – the three earthly women suddenly stop their yearning-motif mid stream, while the Female Chorus stops her circular melodic pattern.

The idea of interruption, or juxtaposition, is a feature in Britten's masterpiece *War Requiem*. Here, juxtaposition is the essence of the work in which secular poems constantly interrupt the text of the Catholic Requiem mass. Juxtaposition is a tool Britten uses effectively. By juxtaposing the English war poems of Wilfred Owen with the Latin text of the Requiem Mass, the dichotomy between war and prayer is made apparent. In similar fashion, the juxtaposition of Christ in *The Rape of Lucretia* is a manner of interruption: secular and sacred subjects are juxtaposed, and the subject of Christ interferes with the historical time frame of the story.

The main subject of the text of the "Spinning Scene" is time, and how it hangs on women. The use of spinning wheels as metaphor for the repetition of time is echoed in Britten's choice of meter and rhythmic delivery of the Female Chorus's text. In the melodies of the earthly characters, the mode of repetition is present in the motif that, it not only outlines a circular motion itself, it is present both at the beginning and end of each individual passage of the earthly women. But the most vivid representation of the repetition of time that seems to have no end or conclusion, are the harmonies. As we have seen, chords used in the scene do not remain within the four hexatonic systems; they spin in and out of the systems, thus painting the indeterminate nature of the scene, as well as, metaphorically presenting the spinning of looms. Both rhythm and harmonic progressions, then, paint the very essence of the scene.

One final observation needs to be addressed. It can be argued that the death of Lucretia can be seen as ending the indeterminate nature of the scene. On the contrary, Lucretia's death further heightens the indeterminacy. The lives of Bianca and Lucia are anchored on Lucretia. Bianca sees Lucretia as her "daughter when dreaming," while Lucia sees the chaste Lucretia as the one who "gives life to her Lucia who lives," and being her "shadow and echo." After Lucretia's death, the two women face an indeterminate future. Britten exemplifies the anchoring nature of Lucretia in his setting of the vocal quartet. While the Female Chorus sings her melodic line independently, the three earthly women sing in closed position triads with Lucretia as the bottom voice. Thus, by assigning the contralto voice to Lucretia, Britten can set Bianca (mezzo-soprano) and Lucia (Soprano) to sing above Lucretia's part giving the sonic impression that Lucretia is the grounding force who gives meaning to the lives of Bianca and Lucia. The death of Lucretia, then, perpetuates the indeterminacy.

CHAPTER VII

CONCLUSION

As we have seen, Britten’s harmonic motions, when mapped onto Richard Cohn’s four hexatonic systems, begin to show their logic and meaning when compared with the text they underline. The visual aspect of mapping the harmonic motions onto the four hexatonic systems or the *tonnetz*, with the added arrows and text, is a dynamic way of presenting the chord progressions, because it can show the reason why Britten chose such harmonic motions. Most importantly, the mapping showed that Britten’s choice of harmonies was made, not just for their sonic qualities, but also for their effectiveness in supporting the text they underlie.

As demonstrated, the four hexatonic systems more accurately demonstrate the dramatic use of harmonies than the three octatonic systems. One important reason is that a hyper-systems motion is not present in the three octatonic systems, a motion that plays a significant role in understanding Britten’s text painting through harmonic progression. One only has to be familiarized with the four hexatonic systems in order to understand the Schenkerian graphs that are labeled according to the systems. Once familiarity is achieved, the types of harmonic motions (adjacent, hyper-systems, intra-system) are easily seen within the local and global structures of the piece. In “O Deus, ego amo te,” the use of adjacent, intra-system, and hyper-systems motions vividly highlights the emotions of the text of each stanza. Sonic tension is achieved at hyper-systems motions because of the distance between the harmonies on the four hexatonic systems (distance being measured by the chords' places on the system, meaning that parallel and relative chord relationships are seen as close), and these hyper-motions concentrate on text that exemplify tension. Adjacent motions, which exemplify less distance between harmonies, as we have seen, underline texts that do not have as much tension in comparison. What is also revealing in the mapping of the harmonies is Britten's use of intra-system motions. Example 4-14 shows that intra-system motions appear at the end of phrases, and that this type of motion is a way of creating a kind of harmonic balance because intra-system motions compensate the hyper-motions.

The Schenkerian graphs of "O Deus, ego amo te" are important tools to my analyses. They illustrate local harmonic progressions phrase-by-phrase, as well as, illustrate the overall harmonic scheme as they pertain to the four hexatonic systems in the concluding graphs. Additionally, inclusion of the text in the graphs offers a better insight as to the use of harmonic progressions as text painting. Furthermore, by including Hopkins's literary ideas in these graphs widen the graph's use because Hopkins's ideas are directly related to Britten's rhythmic setting of the piece.

In "Midnight on the Great Western," the plotting of triads onto the *Tonnetz* is a more appropriate method than plotting the triads onto the four hexatonic systems. This is because the plotting on the *Tonnetz* demonstrates how Britten develops the train whistle motif as the piece progresses. We notice that the path on the *Tonnetz* can be preserved (Example 6-18c), lengthened (Examples 6-18g and h), varied (Example 6-18e), or obliterated (Example 6-18f). Each type, however, always has a connection with the text or the state of mind of the speaker, as we have seen. In other words, harmonic motions explained through the mapping of the harmonies onto the *Tonnetz* also gives meaning to Britten's harmonic progressions according to how they paint the emotion of the text.

The four hexatonic systems are more effectively used as harmonic labels in the final Schenkerian graph of the song. The graph not only shows the stability achieved by the prominence of parallel octaves, but also the symmetric harmonic scheme when seen in the light of the four hexatonic systems. In addition, this symmetry is being supported by a stable counterpoint. Hence, stabling musical elements ironically supports the seemingly troubled rhythmic delivery that creates metric uncertainties.

The "Spinning Scene" from *The Rape of Lucretia* contains harmonies that are within the four hexatonic systems, as well as, harmonies that are not (diminished harmonies, quartal harmonies, and harmonies based on combined intervals, such as the <Tritone, Major 2nd>). However, this should not deter one from mapping the harmonies onto the four hexatonic systems because, as we have seen, the meaning of the use of such harmonies may be revealed by the way the chords spin in and out of the systems. As we have seen, Hindemith categorizes these harmonies that outside of the four hexatonic systems, as indeterminate chords. Hence, their use in this particular scene is an effective way of painting its emotional content. The manner of their use, in which they weave in and out of the systems, further paints the metaphorical spinning of looms.

Equally important with using neo-Riemannian transformation to show text painting, is Britten's manipulation of rhythm. As we have seen in the three analyses, the sculpting of the rhythmic setting is an important compositional tool that Britten uses to deliver the emotion of the text at hand. Hopkins's literary theories in his poetry are vividly exemplified by Britten's manipulation of the rhythmic setting in "O Deus, ego amo te." First and foremost is Britten's unmetered setting. Because Hopkins specifically prescribed the evolutionary delivery of a poem, from the state of *inscape,* which is to be delivered with *sprung rhythm*, to the realization at *instress,* Britten did not see fit to have the music framed within a set meter. This allows a musical execution that is free and spontaneous amidst harmonic scaffolding that is at one with the text.

As we have seen, Britten's freely expressed rhythmic setting is also apparent in "Midnight on the Great Western," in which he provides a meter, but hides it in the execution of the piece. Again, however, this is an exact presentation of the confused state of the speaker. Then, the break into a rhythmically free recitative coincides with the change in tone of the poetry. Finally, the listener's uncertainty in determining a meter, due to the accompaniment, is ironically supported by the stable parallel octaves and symmetric harmonic motions, as seen in the Schenkerian graphs of Example 5-22.

The simple rhythmic setting of the “Spinning Scene” is in stark contrast to the previous two pieces. But here, too, the simplicity is a way of text painting. The simple rhythmic setting symbolizes the monotonous passing of time among women. This simplicity is countered with the complex harmonies that interrupt a motion within the four hexatonic systems by moving out of it. The final Schenkerian graph of the scene (Example 6-20) shows that almost all the structural harmonies are classified as indeterminate chords, hence the harmony of choice to paint the emotion of the scene.

In Chapter II, Literature Review, I discussed published analytical articles by Whittall, Mark, Rupprecht, and Forrest. I would like to suggest insights that are possible in some of the pieces they study using the methods I have introduced in this dissertation.

Arnold Whittall's article analyzed three vocal pieces: No. 2 from, *Seven Sonnets of Michelangelo;* No. 1, from *Winter Words;* and a five-part choral piece, "St. Godric's Hymn," from *Sacred and Profane.* In the song from the *Seven Sonnets,* Whittall states, "it is a conveniently concentrated demonstration of Britten's way with triadic harmony, with a structure rooted in a subtly consistent manipulation of the connection between a tonic and a dominant, even when the context is far from purely diatonic."[100] The discussions on major – minor relationships, through an alteration of one note (C major to C minor) and transformations in harmony by similar motion (A flat minor to E major), may be more dynamically explained by demonstrating the path of the harmonies on the *Tonnetz*, or by plotting the harmonies onto the four hexatonic systems. The path on either may yield some interesting results when put into the context of the text. The text expresses the dichotomy within one's self about death, which may be reflected in the plotting of the harmonies.

---

[100] Arnold Whittall, "The Study of Britten: Triadic Harmony and Tonal Structure," *Proceedings of the Royal Music Association* 106 (1980): 32.

> *A che 'l cor lass' a più morir m'invoglia, S'altri pur dee morir?*[101]
>
> To what purpose does my weary heart long to die, when
> all must die?[102]

In Whittall's analysis of the opening song from *Winter Words*, he states "we find one of Britten's most powerful and compact structures, in which the relationships between tonic and dominant triads, and tonic triad and tonic note, as well as between minor and major forms of the tonic triad, are explored in an original, completely logical way."[103] Plotting the harmonies of "At day-close in November," (the first song of *Winter Words*) onto the four hexatonic systems would be an exciting endeavor, because Britten constantly superimposes two different triads throughout, hence, a two-dimensional hexatonic systems might be one ideal method of analysis. The text may explain the superimposition of triads because the poem speaks of an elderly person at the twilight of his age superimposing the present scene with his youthful past:

---

[101] The LiederNet Archive, "Sonetto XXXI," http://www.recmusic.org/lieder/get_text.html?TextId=11374. (accessed February 24, 2015),

[102] Ibid., translation by Carl Johengen.

[103] Arnold Whittall, "The Study of Britten: Triadic Harmony and Tonal Structure," *Proceedings of the Royal Music Association* 106 (1980): 34.

> *I set every tree in my June time,*
> *And now they obscure the sky.*
> *And the children who ramble through here*
> *Conceive that there never has been*
> *A time when no trees, no tall trees grew here,*
> *That none will in time be seen.*[104]

In Christopher Mark's analysis of *String Quartet No. 1*, there are opportunities in the instrumental piece's harmonic progressions that can be illustrated using neo-Riemannian methodologies. Although text is not present, the development of motions plotted onto the systems may demonstrate patterns and relationships between sections of the piece.

David Forrest's *Prolongation in the Choral Music of Benjamin Britten* examines three choral works "employing symmetrical interval cycles as catalysts for prolongation," namely the A section of *Hymn to St. Cecilia*, "Rosa Mystica," and "O Deus, Ego Amo te," the same piece I analyzed here. After making a very general overview of the harmonic structure through the lens of the four hexatonic systems, and then applying the text, I found that at the opening lines of section A of *Hymn to St. Cecilia,*[105] Britten's tonal center lies within system Ho by making a cadence at E major (end of the first phrase), and C major (end of the second phrase).

---

[104] Benjamin Britten, *Collected Songs*, Richard Walters, ed. (London: Boosey & Hawkes, 2013): 214-216.

[105] Benjamin Britten, *Hymn to St. Cecilia*, *Op. 27*, words by W. H. Auden, (New York: Boosey & Hawkes, 1967).

In a garden shady this holy lady
With reverent cadence and subtle psalm.
Like a black swan as death came on
Poured forth her song in perfect calm.

At the precise moment in which Forrest states where the texture and harmony "begin to splinter," the text speaks of St. Cecilia constructs an organ.

And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,

Here, Britten's structural harmonies venture into the regions of H2 (*ocean's*), H3 (*innocent)*, and a *crescendo* toward H1 (*organ*), before landing back at a *pianissimo* H0 (*prayer*). Only this time, Britten uses A-flat major instead of E or C major, thus giving a sense that the music has travelled in a remote key from the beginning.

At the section of the text where the organ's sounds are heard, the harmony concentrates in system H3 by use of B major and E-flat minor, before returning back to H0 at C minor and A-flat.

And notes tremendous from her great engine
Thundered out on the Roman air.
Blonde Aphrodite rose up excited
Moved to delight by the melody
White as an orchid she rode quite naked;
In an oyster shell on top of the see;

At the final lines of the section, the harmony returns its focus within H0.

At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

My observations will yield a harmonic outline of Section A as H0---H3---H0, where H3 happens at the moment in which the text represents the creation of the organ and it's thunderous effect on the pagan world (Aphrodite, Rome), while H0 represents Christian themes.

Forrest refers to the text in his analysis of "Rosa Mystica," adding even more depth of his analysis because he explains the meaning behind his findings. It is interesting to note that he includes the text where the poem is about to answer the question *Who can her Rose be?* – the poem is approaching the *instress* after a long *inscape*. In light of the four hexatonic systems, the piece is mainly in H3 as it approaches the realization as it ventures away from the predominantly H1 in the *inscape.*

Forrest makes note that the entire second part of the answer, *Christ Jesus, our Lord, her God and her Son*, is set to declamatory octave As as it solves the mystery that is posed in the opening of the text. Britten is consistent in his treatment of the *instress* as seen in "O Deus, Ego Amo te," in which the piece breaks into a chant at the point of *instress*.

In light of the above observations of the different analyses of Britten's music, my approach to analysis of Britten's music that refers to the text as I plot the harmonies onto the four hexatonic systems offers another dimension to the meaning behind Britten's harmonic language. Was Britten aware of the triadic organization based on neo-Riemannian theories? He may have been aware of the harmonic relationships akin to neo-Riemannian operations, or that his intuitive mind may have heard such triadic relationships, and governed his harmonic motions accordingly to paint the emotion of the text.

I am in the conviction that Britten meant everything he set down on his manuscript whether it is rhythm, melody, instrumentation, etc.; but especially his harmonic motions in their meaningfulness. As we have seen, Britten was adamant about the inclusion of Christian themes, and his insistence for constant communication with the librettist right up to the opening night, as in *The Rape of Lucretia*. Such adamancy compels me to trust my conviction.

As a final thought, my analyses of these pieces seem to shed light on different aspects of Britten's spirituality. Through his juxtaposition of harmonic transformation that can be described with neo-Riemannian analysis and rhythmic settings, there is a sense of hope that emanates despite the wars that happened during his lifetime, as well as the social issues that surrounded his homosexuality; and this hope is centered on Christ. In his "O Deus, Ego Amo te," the heightened musical activities presented in the transformations and rhythmic settings at the *Inscape*, are countered with the interrupting chant at the point of *Instress*. Britten set the chant over one single harmony, the E-flat major triad, which has been symbolized as the heroic key, especially by Beethoven. The fact that the E-flat chord is in second inversion gives it a sense of quiet unrest; a sense one may have at the precise moment when one realizes the reason for loving God.

The balancing act between the confused rhythm, and the stable parallel octaves atop a symmetric harmonic scheme in "Midnight on the Great Western," may be a symbol of hope. As we have seen, the questioning and confused Speaker, who may represent humanity (or maybe Britten himself), is countered with the appearance of a “calmly, as if incurious” boy who may represent the Christ child. Christ, then, is in the midst of humanity’s journey that is traveling westward to where the sun sets. Yet, because it is midnight, humanity may be at a threshold for something hopeful under the watchful Christ.

Finally, Britten’s message in *The Rape of Lucretia* is less esoteric. Britten believes that all sins are forgiven as the message in the epilogue makes plain: the Male Chorus states it is through Christ's death "that we might live" for "He forgives wounds that we make and scars that we are.” These words are sung in perfect unison between the Female and Male Choruses to underline the words. Therefore, like in “Midnight on the Great Western” in which parallel octaves and symmetry support the metric and harmonic obscurities, the indeterminate harmonies are counterbalanced by Christian motifs sung in perfect unison.

APPENDIX A

TEXT OF *O DEUS, EGO AMO TE*

BY GERARD MANLEY HOPKINS

O GOD, I love thee, I love thee-
Not out of hope of heaven for me
Nor fearing not to love and be
    In the everlasting burning.
Thou, thou, my Jesus, after me
    Didst reach thine arms out dying,
For my sake suffer'dst nails, and lance,
Mocked and marrèd countenance,
    Sorrows passing number,
    Sweat and care and cumber,
Yea and death, and this for me,
    And thou couldst see me sinning:
Then I, why should not I love thee,
Jesus, so much in love with me?
Not for heaven's sake;
not to be out of hell by loving thee;
Not for any gains I see;
But just the way that thou didst me
I do love and I will love thee:
What must I love thee, Lord, for then?
For being my king and God. Amen[106].

---

[106] Catherine Phillips, ed., *Gerard Manley Hopkins: A Selection of His Finest Poems* (New York: Oxford University Press, 1995): 89-90.

APPENDIX B

TEXT OF *MIDNIGHT ON THE GREAT WESTERN*

BY THOMAS HARDY

In the third-class seat sat the journeying boy,
          And the roof-lamp's oily flame
Played down on his listless form and face,
Bewrapt past knowing to what he was going,
                Or whence he came.

In the band of his hat the journeying boy
         Had a ticket stuck; and a string
Around his neck bore the key of his box,
That twinkled gleams of the lamp's sad beams
                Like a living thing.

What past can be yours, O journeying boy
         Towards a world unknown,
Who calmly, as if incurious quite
         On all at stake, can undertake
         This plunge alone?

Knows your soul a sphere, O journeying boy,
         Our rude realms far above,
Whence with spacious vision you mark and mete
This region of sin that you find you in,
         But are not of?[107]

---

[107] Katherine Kearney Maynard, *Thomas Hardy's Tragic Poetry: The Lyrics and the Dynasts* (Iowa City: University of Iowa Press, 1991): 127-129.

APPENDIX C

SCORE OF “O DEUS, EGO AMO TE”

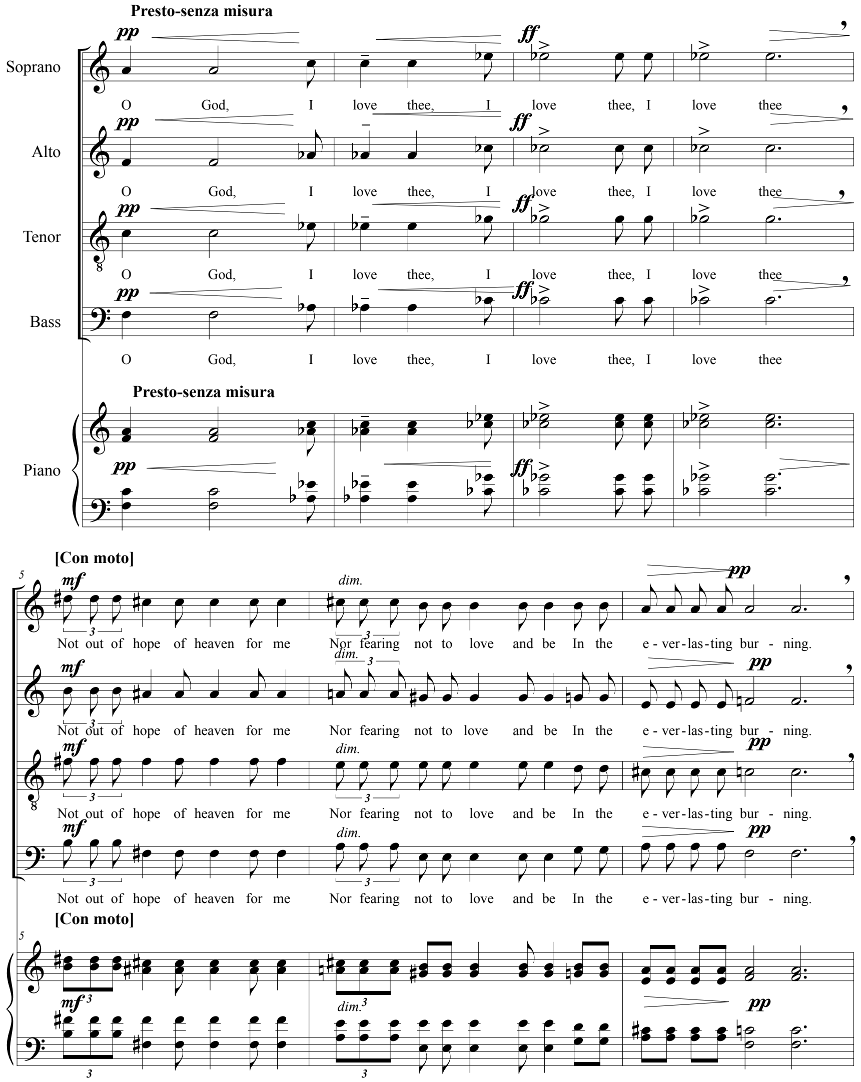
Score

O DEUS, EGO AMO TE

from *A.M.D.G.*

Gerard Manley Hopkins

Benjamin Britten


Presto-senza misura
Soprano
Alto
Tenor
Bass
Piano
pp
ff
O God, I love thee, I love thee, I love thee
[Con moto]
S
A
T
B
Pno.
mf
dim.
Not out of hope of heaven for me
Nor fearing not to love and be In the
e - ver-las-ting bur - ning.

O DEUS EGO AMO TE (from ‘A.M.D.G.’)
Music by Benjamin Britten
Text by Gerard Manley Hopkins
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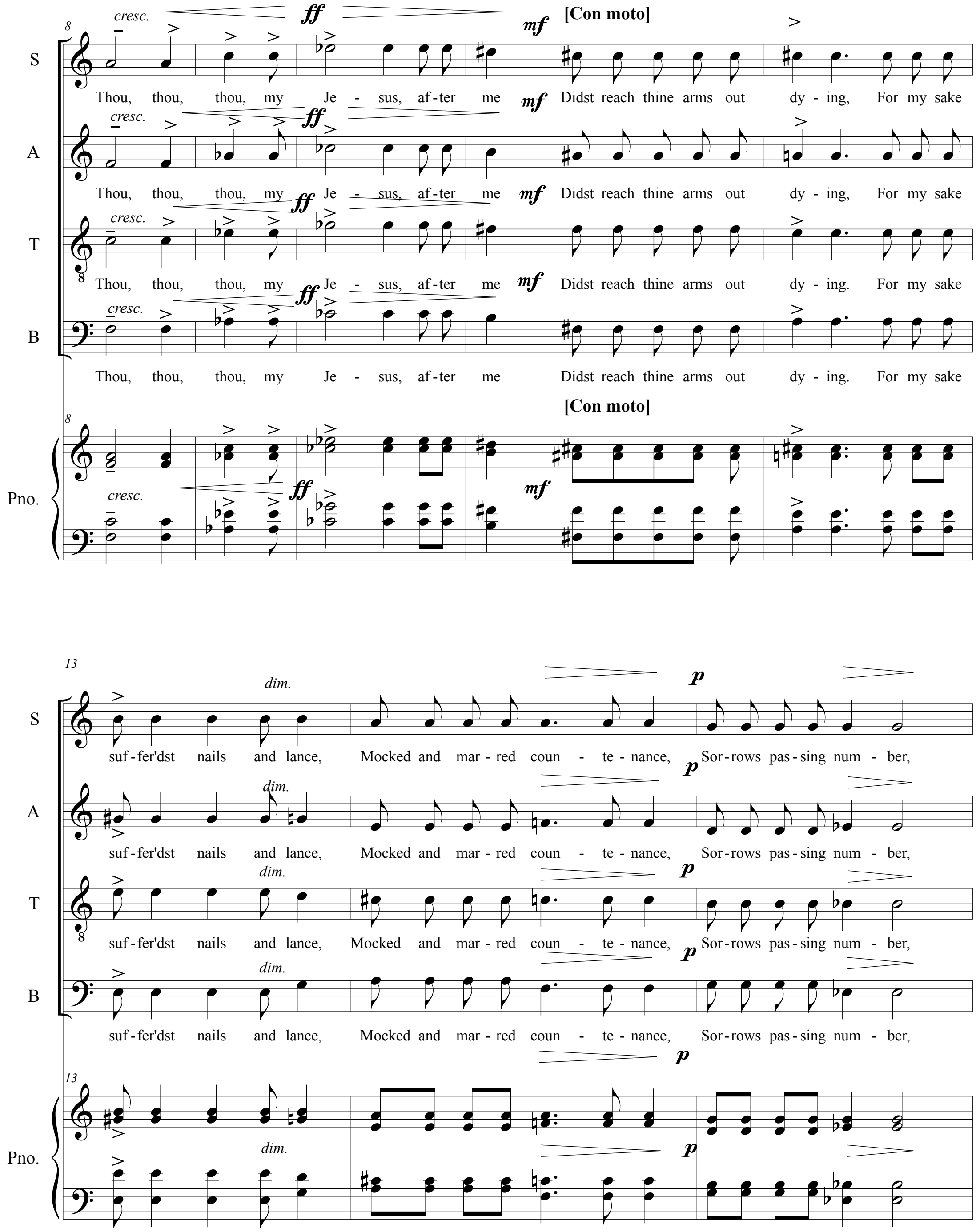
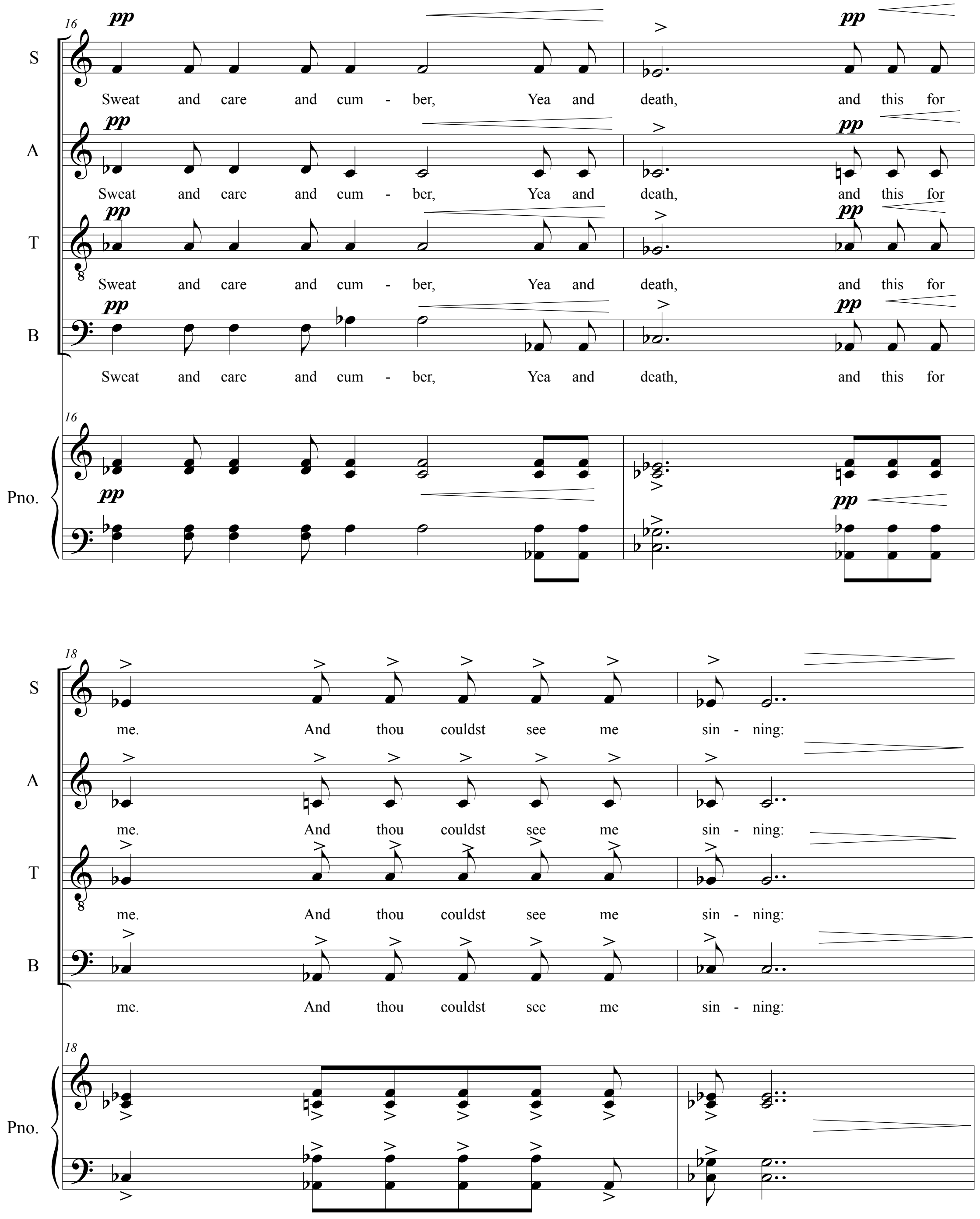
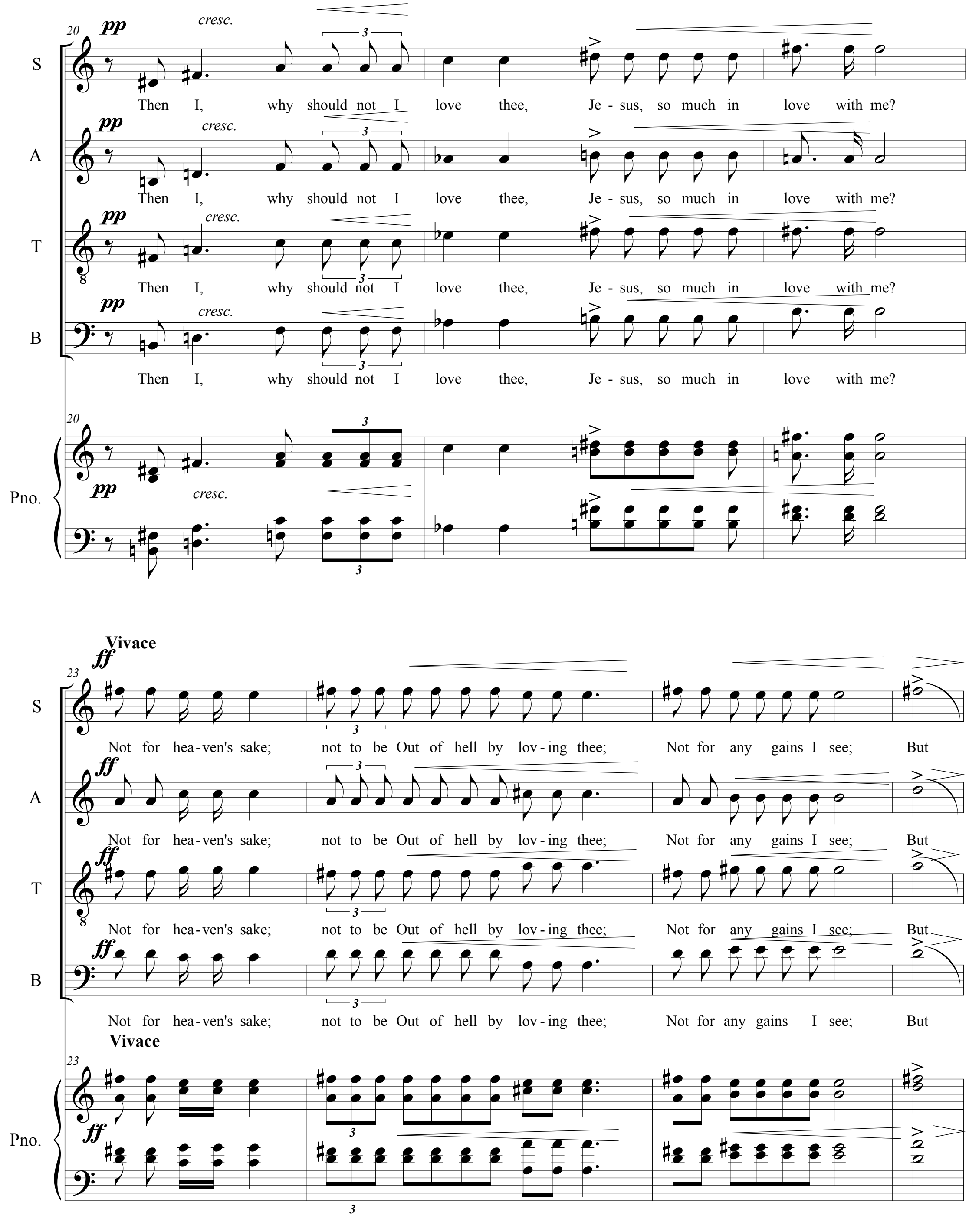
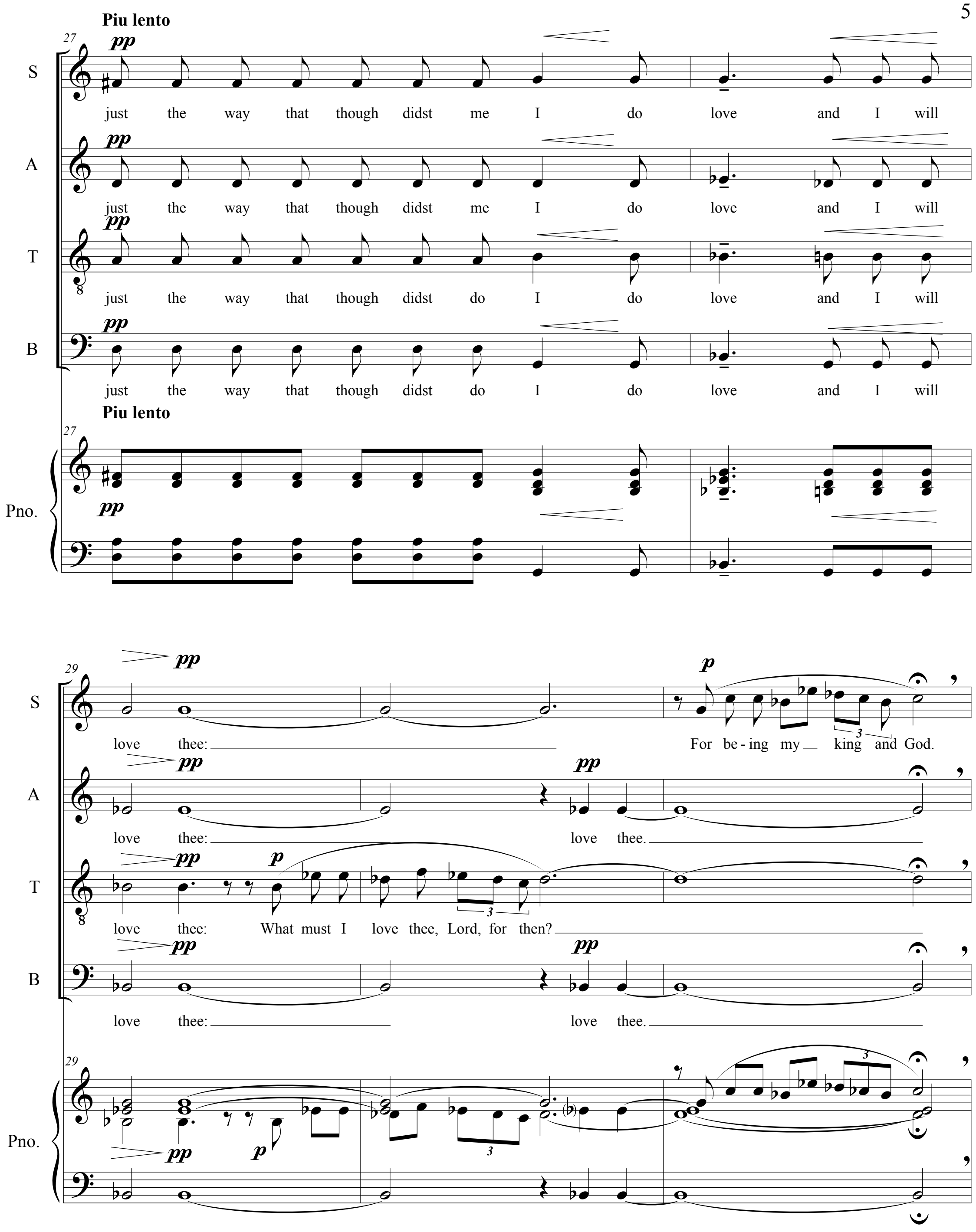
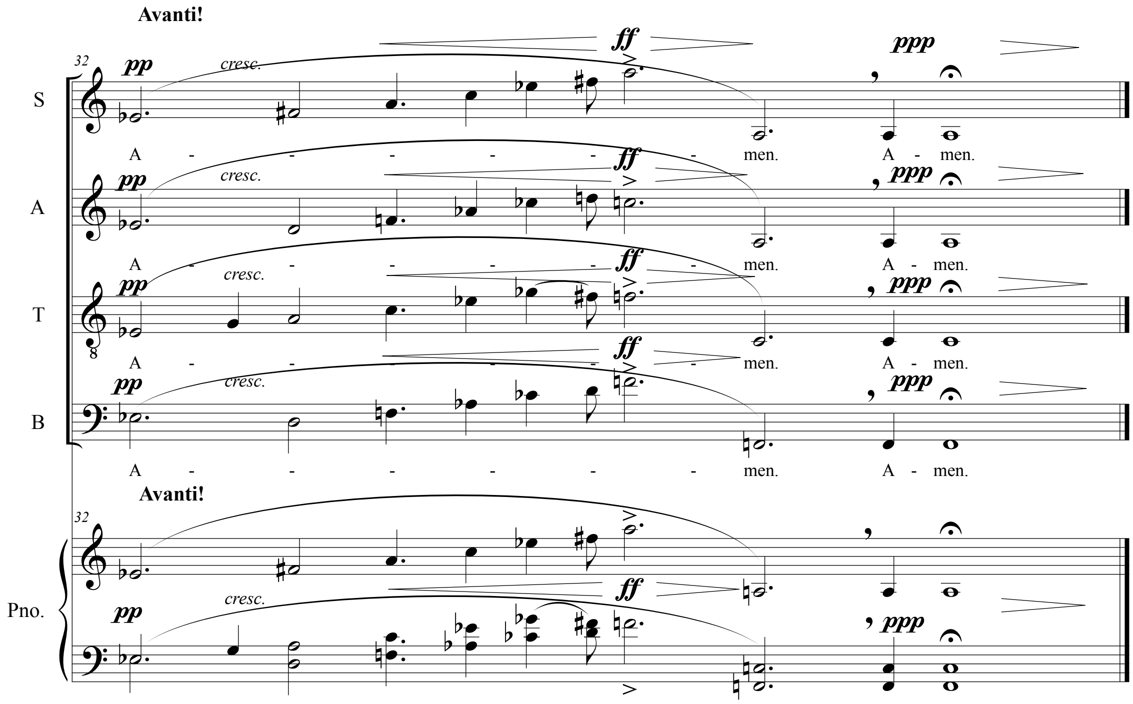

8
cresc.
ff
mf
[Con moto]
S
A
T
B
Pno.
Thou, thou, thou, my Je - sus, af - ter me Didst reach thine arms out dy - ing, For my sake
Thou, thou, thou, my Je - sus, af - ter me Didst reach thine arms out dy - ing. For my sake
13
dim.
p
suf - fer'dst nails and lance, Mocked and mar - red coun - te - nance, Sor - rows pas - sing num - ber,


16
S
A
T
B
Pno.
pp
Sweat and care and cum - ber, Yea and death, and this for
18
me. And thou couldst see me sin - ning:


20
pp
cresc.
S
A
T
B
Then I, why should not I love thee, Jesus, so much in love with me?
Pno.
Vivace
ff
23
Not for heaven's sake; not to be Out of hell by loving thee; Not for any gains I see; But


Piu lento
S
A
T
B
Pno.
pp
just the way that though didst me I do love and I will
just the way that though didst me I do love and I will
just the way that though didst do I do love and I will
just the way that though didst do I do love and I will
love thee: For be-ing my king and God.
love thee: love thee.
love thee: What must I love thee, Lord, for then?
love thee: love thee.
p


Avanti!
32
S
A
T
B
Pno.
pp
cresc.
ff
ppp
A - - - - - - - men. A - men.
Avanti!

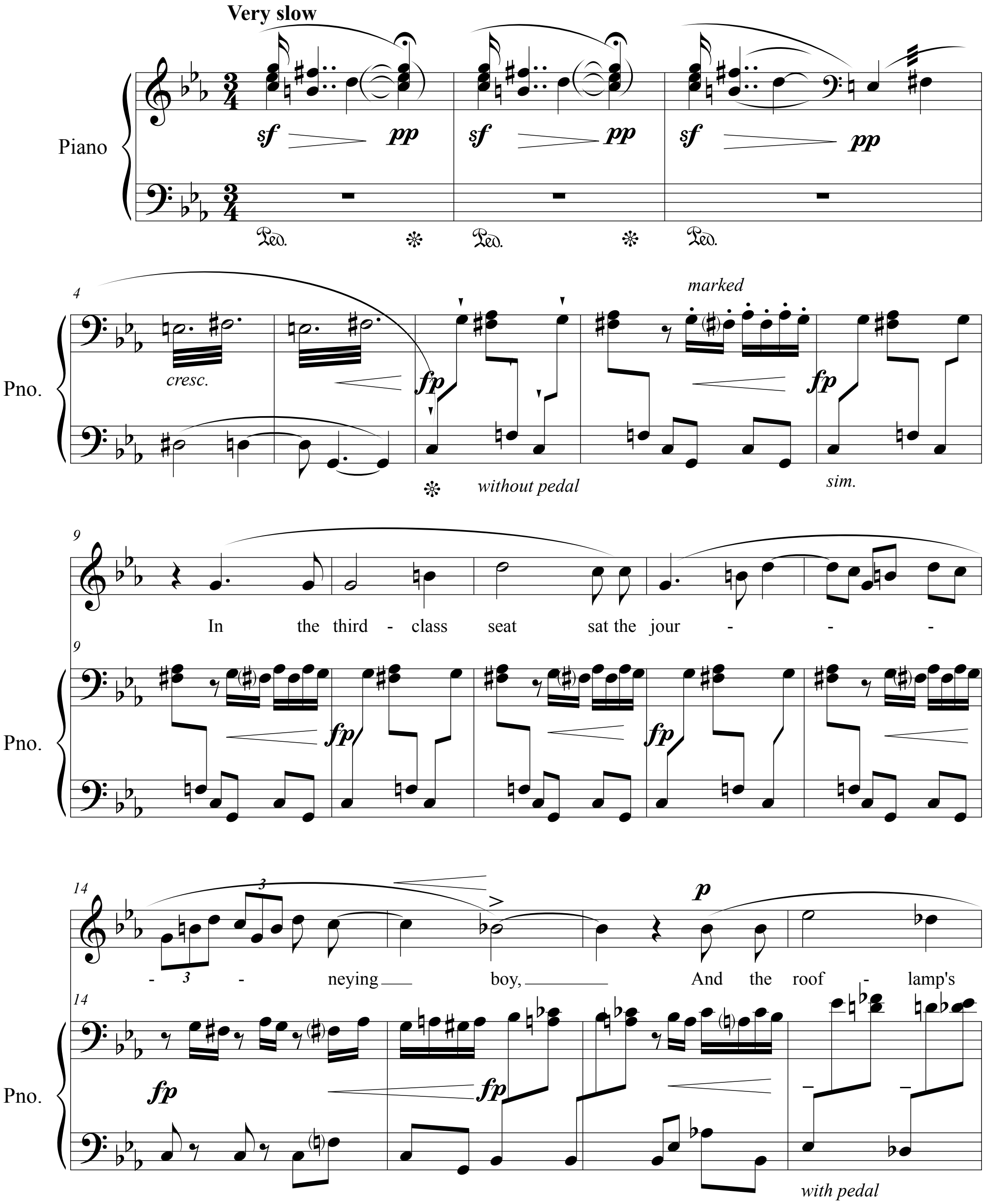
APPENDIX D

SCORE OF "MIDNIGHT ON THE GREAT WESTERN"

Score

Midnight on the Great Western

Benjamin Britten


Very slow
Piano
sf
pp
Ped.
Pno.
cresc.
fp
without pedal
marked
sim.
In the third - class seat sat the jour - - - - neying boy,
And the roof - lamp's
p
with pedal

Midnight on the Great Western by Benjamin Britten
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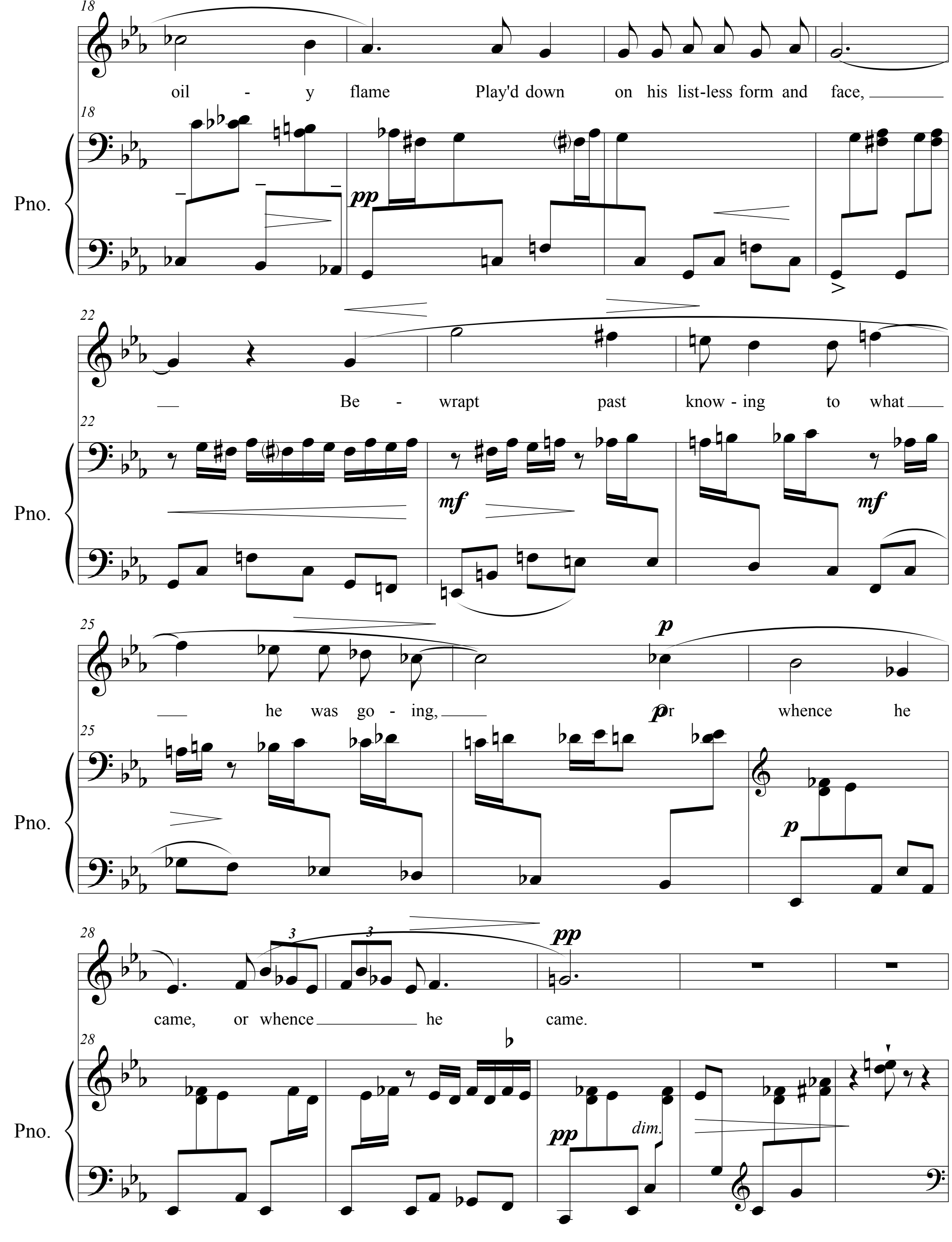
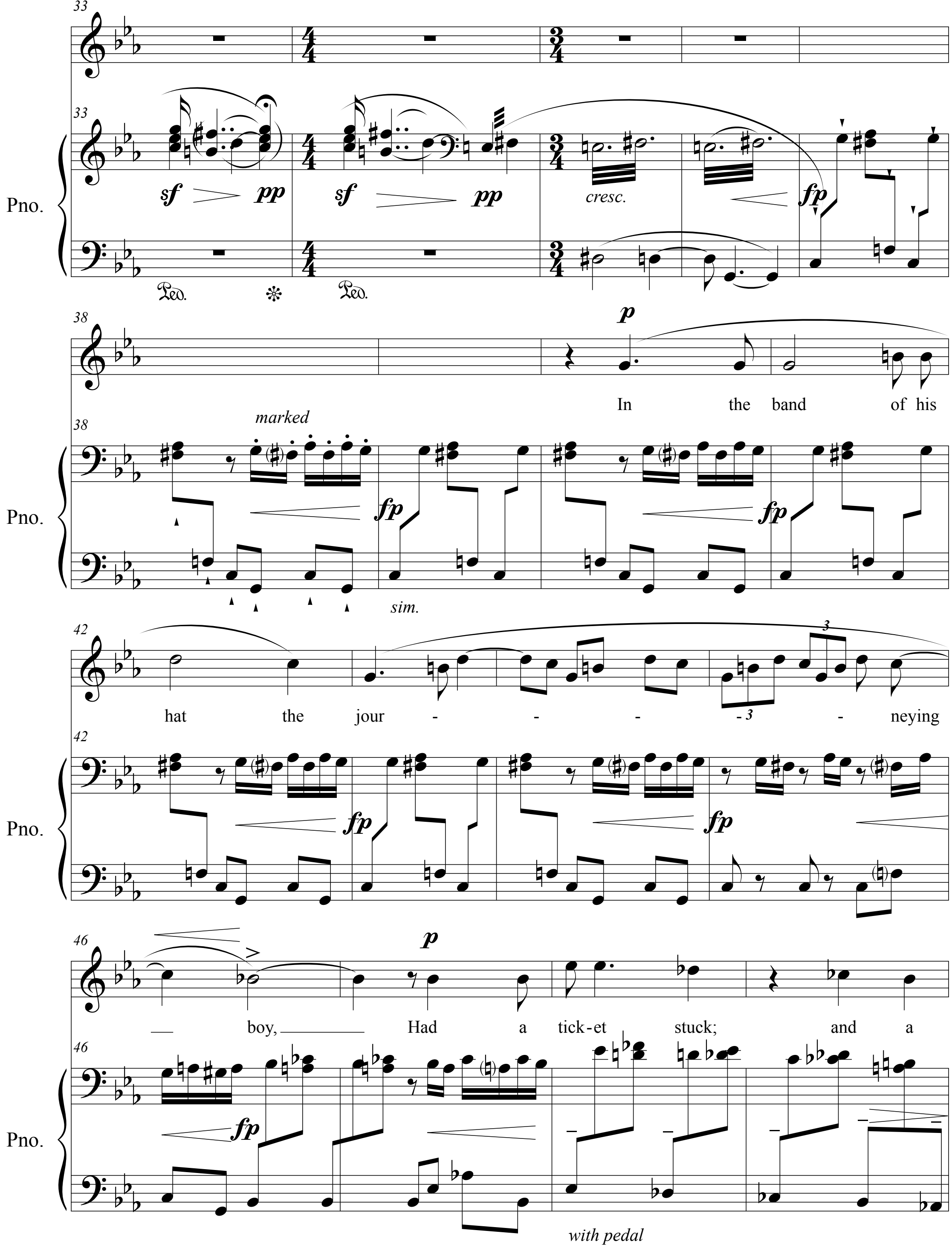
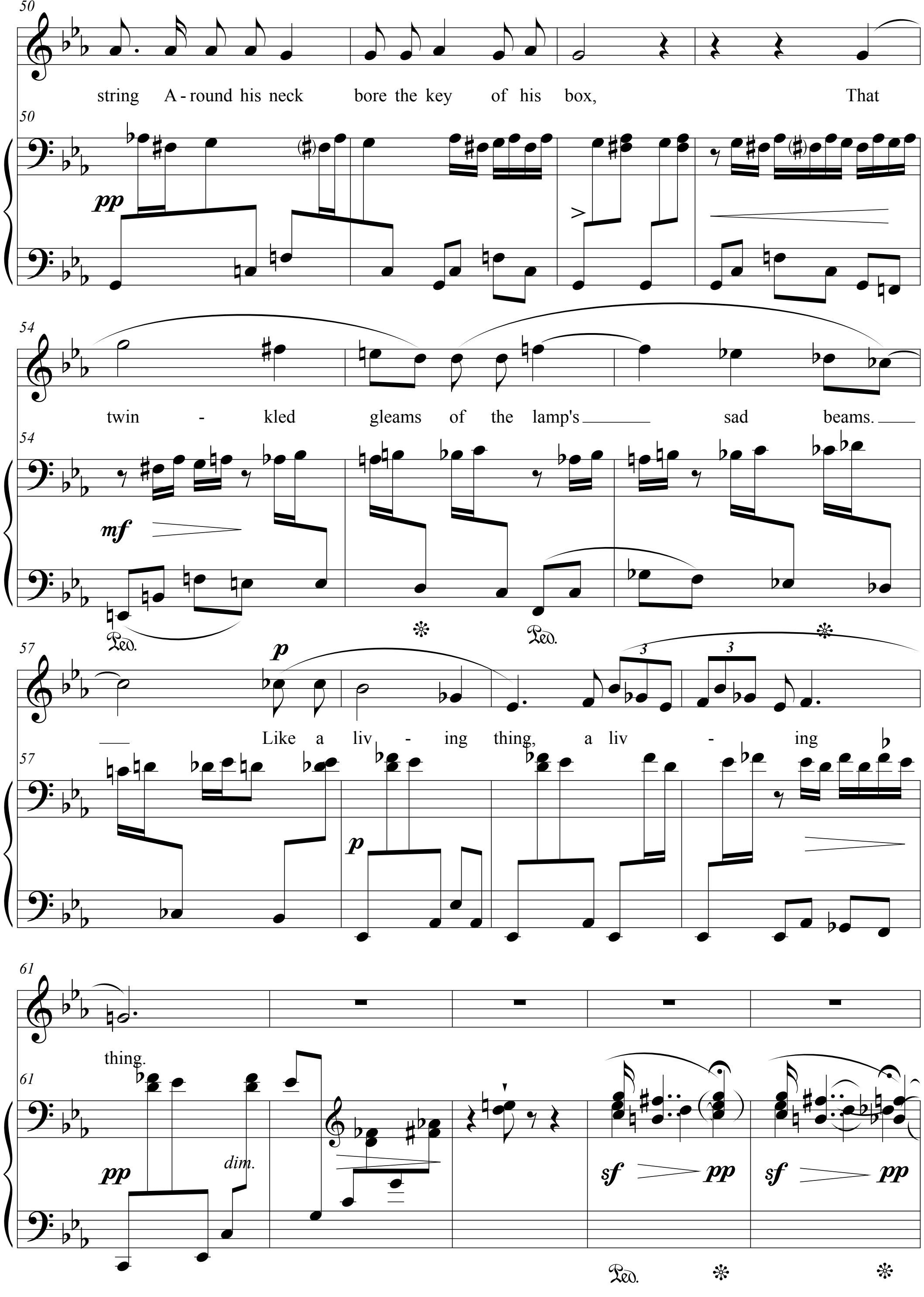
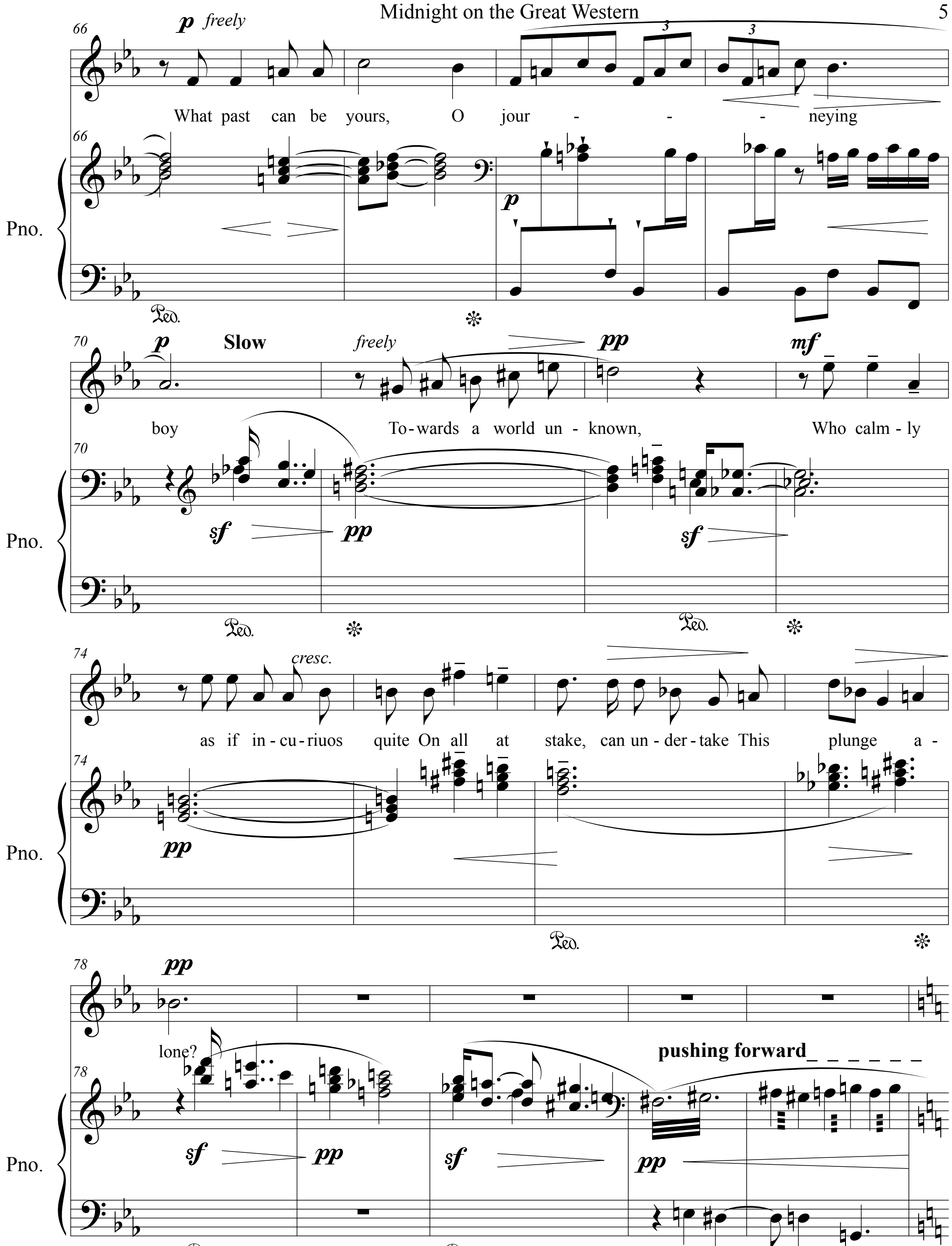
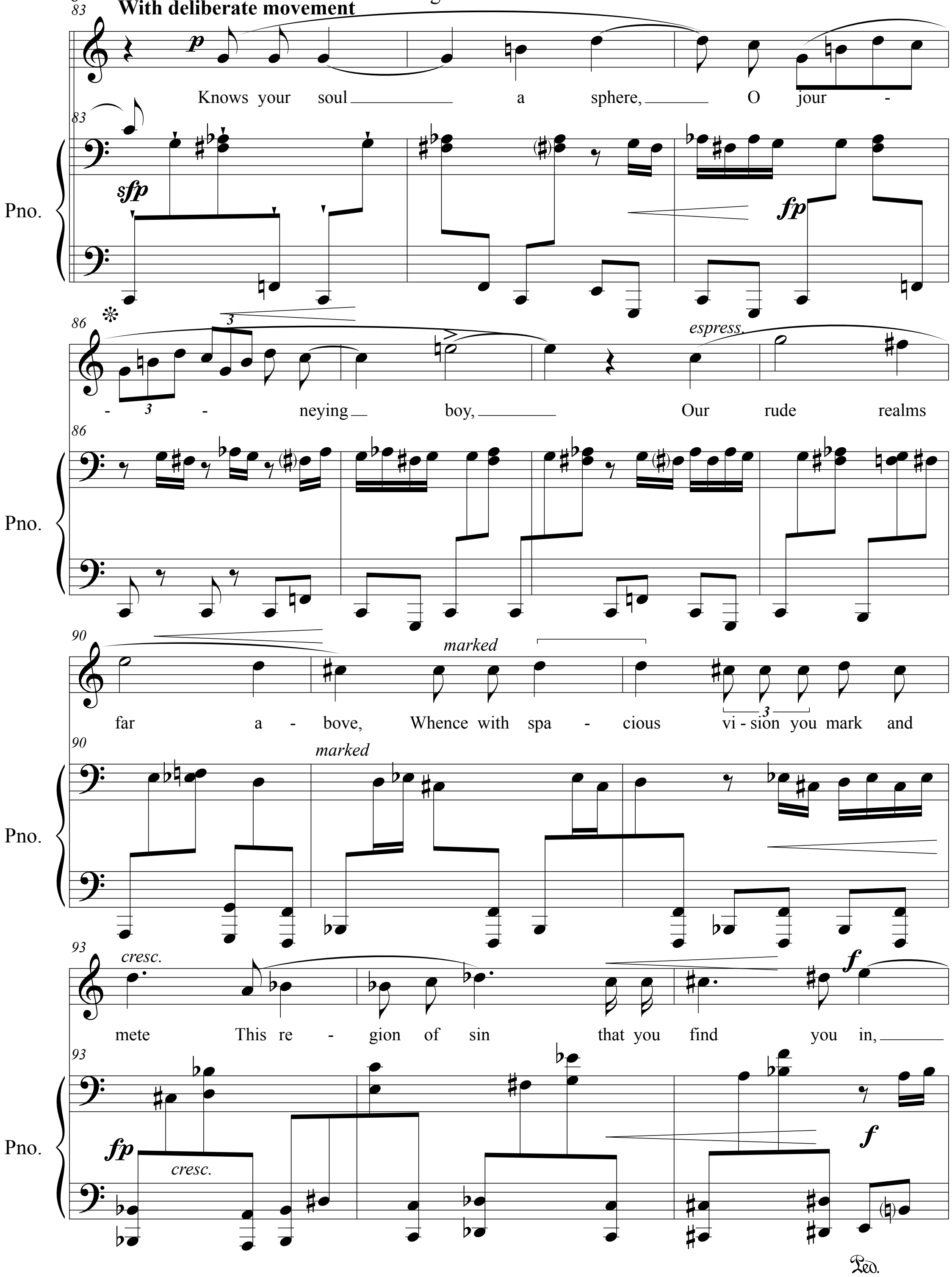
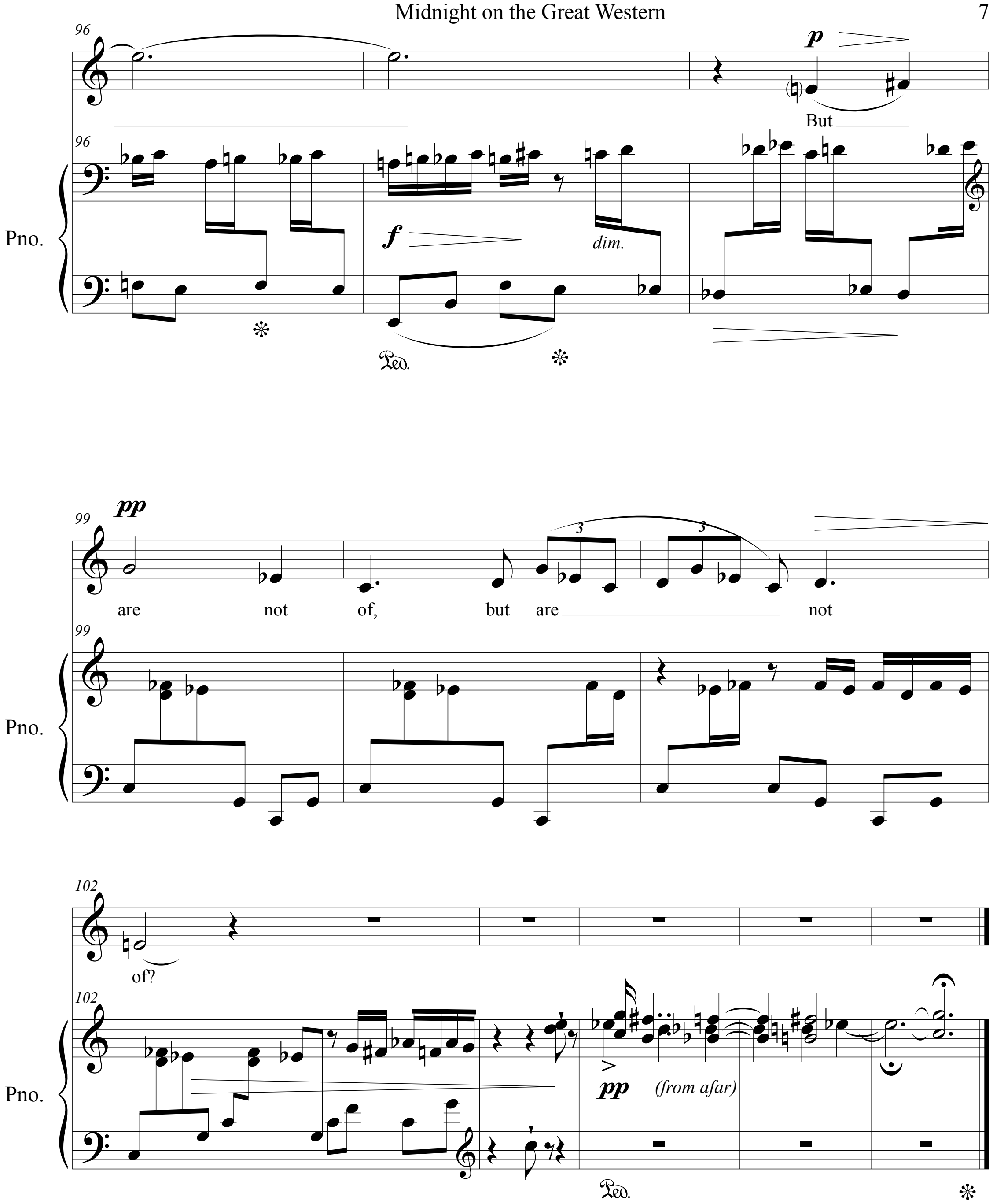

18
oil - y flame Play'd down on his list-less form and face,
Pno.
pp
22
Be - wrapt past know - ing to what
mf
25
he was go - ing,
p
or whence he
28
3
came, or whence he came.
pp
dim.


33
Pno.
sf
pp
cresc.
fp
Ped.
❊
38
marked
sim.
p
In the band of his
42
hat the jour - - - - 3 - neying
46
boy, Had a tick-et stuck; and a
with pedal


50
string A-round his neck bore the key of his box, That
Pno.
pp
54
twin - kled gleams of the lamp's sad beams.
mf
57
p
Like a liv - ing thing, a liv - ing
3
3
61
thing.
pp
dim.
sf
pp
sf
pp

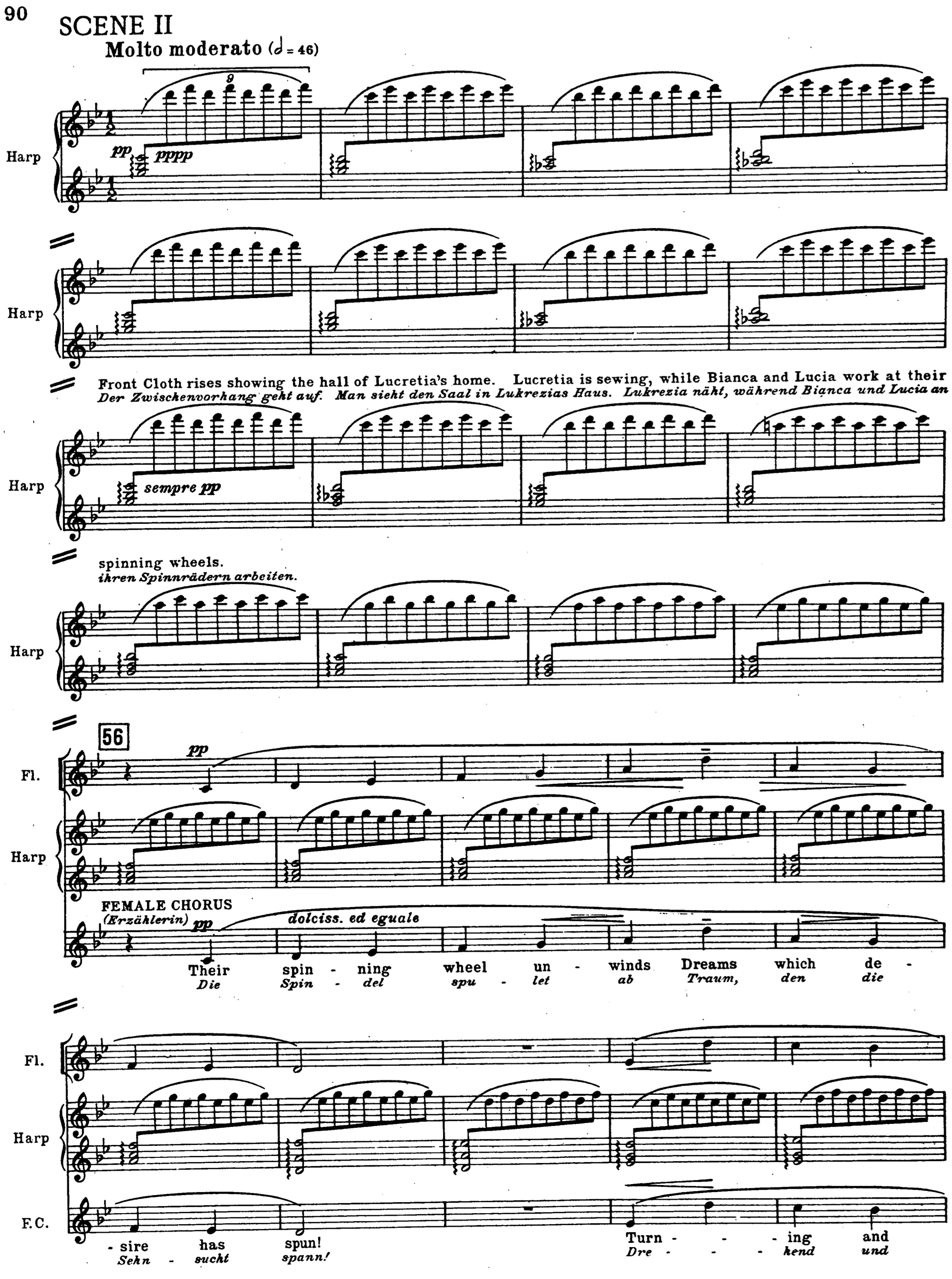

66
p freely
What past can be yours, O jour - - - neying
Pno.
p
Ped.
70
p
Slow
freely
pp
mf
boy Towards a world un - known, Who calm - ly
sf
pp
sf
74
cresc.
as if in - cu - riuos quite On all at stake, can un - der - take This plunge a -
pp
78
pp
lone?
sf
pp
sf
pushing forward
pp


With deliberate movement
83
p
Knows your soul a sphere, O jour - - neying boy,
Our rude realms far a - bove, Whence with spa - cious vi - sion you mark and mete
This re - gion of sin that you find you in,
86
90
93
3
espress.
marked
cresc.
f
Pno.
sfp
fp
f
Ped.


96
p
But
Pno.
f
dim.
99
pp
are not of, but are not
3
102
of?
pp
(from afar)

APPENDIX E

SCORE OF THE “SPINNING SCENE"


90
SCENE II
Molto moderato (𝅗𝅥 = 46)
9
Harp
pp
pppp
Front Cloth rises showing the hall of Lucretia's home. Lucretia is sewing, while Bianca and Lucia work at their
Der Zwischenvorhang geht auf. Man sieht den Saal in Lukrezias Haus. Lukrezia näht, während Bianca und Lucia an
sempre pp
spinning wheels.
ihren Spinnrädern arbeiten.
56
Fl.
FEMALE CHORUS
(Erzählerin)
dolciss. ed eguale
Their spin - ning wheel un - winds Dreams which de -
Die Spin - del spu - let ab Traum, den die
F.C.
- sire has spun! Turn - - - ing and
Sehn - sucht spann! Dre - - - hend und

The Rape of Lucretia, op. 37 by Benjamin Britten
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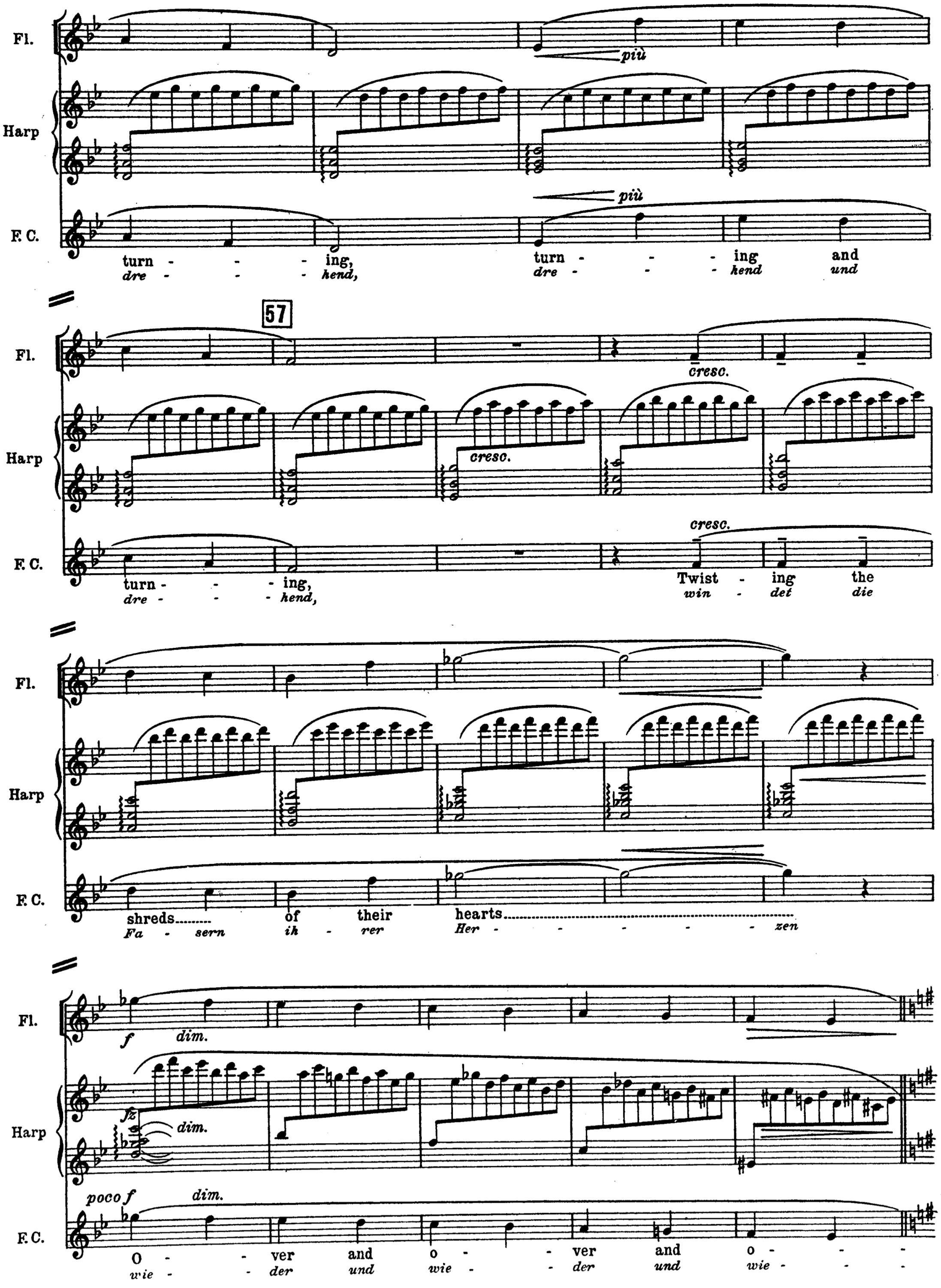
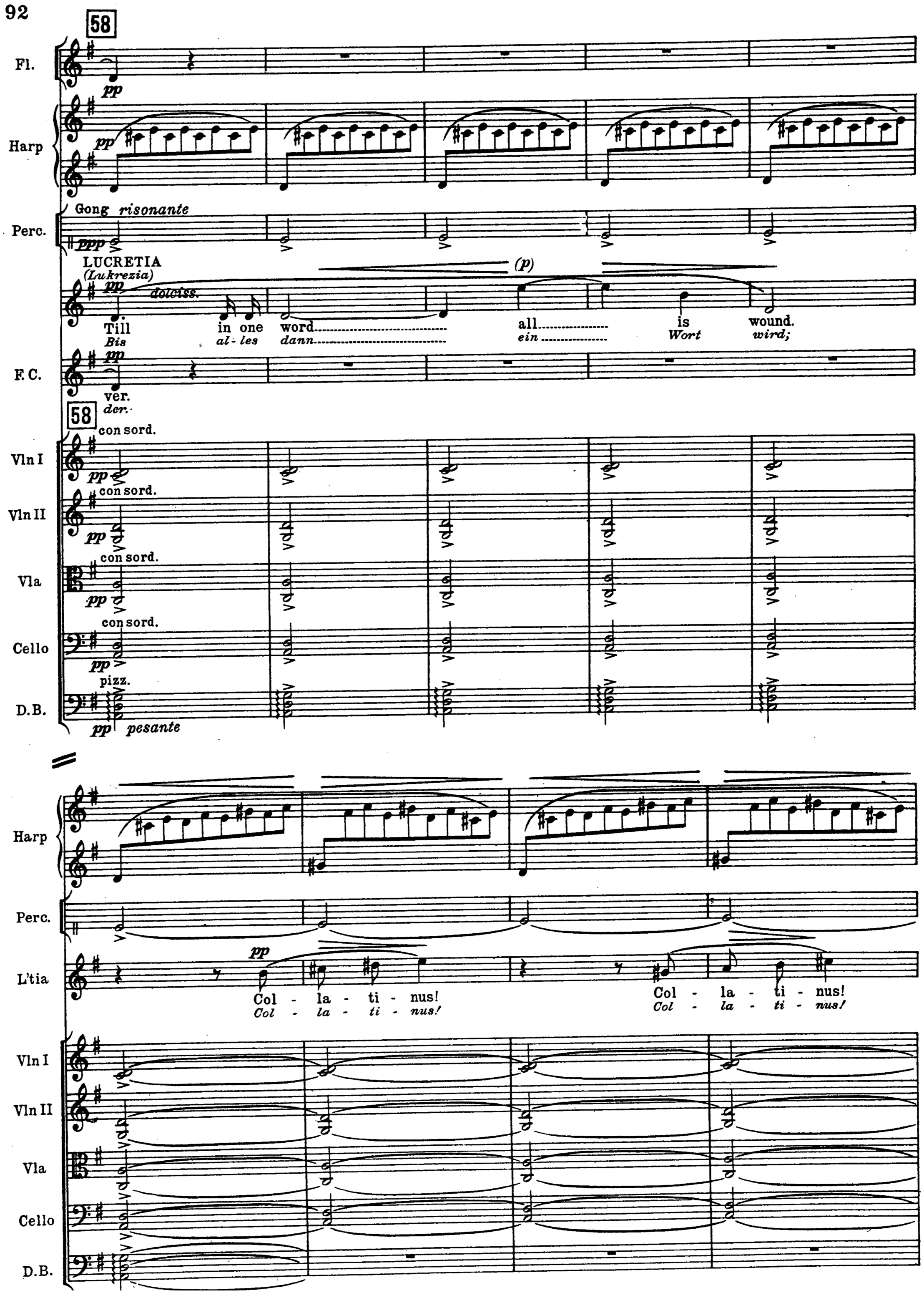
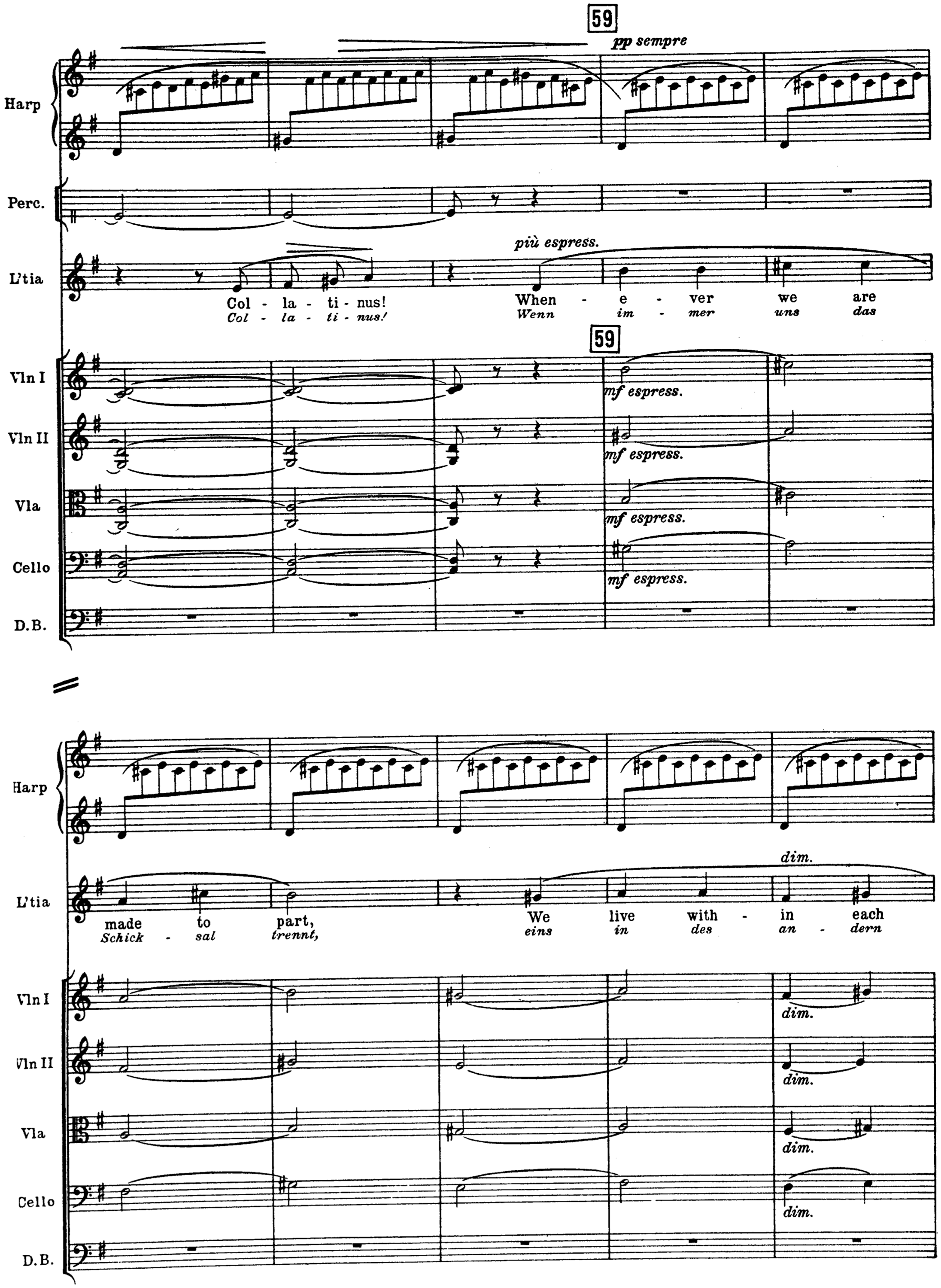
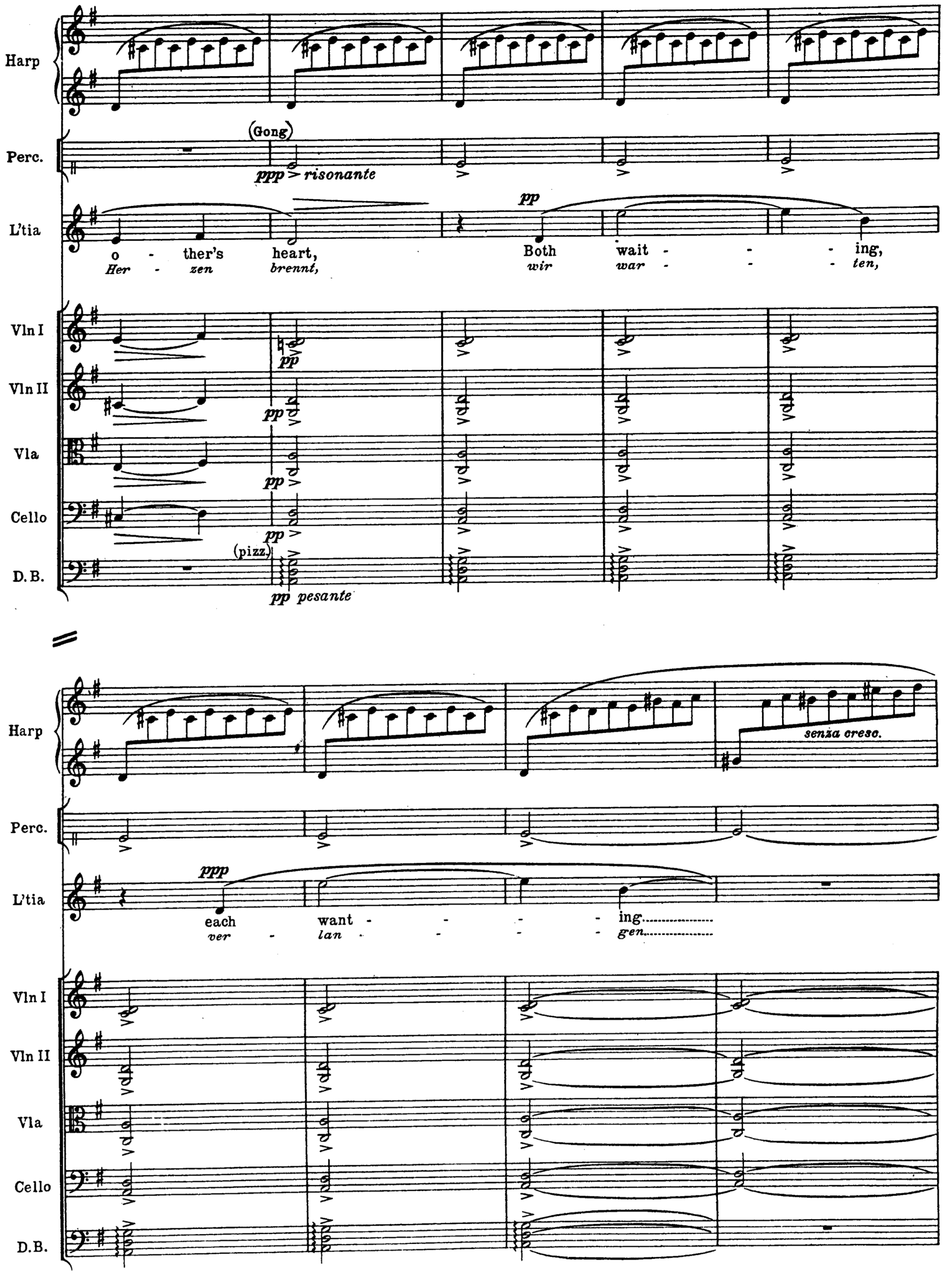
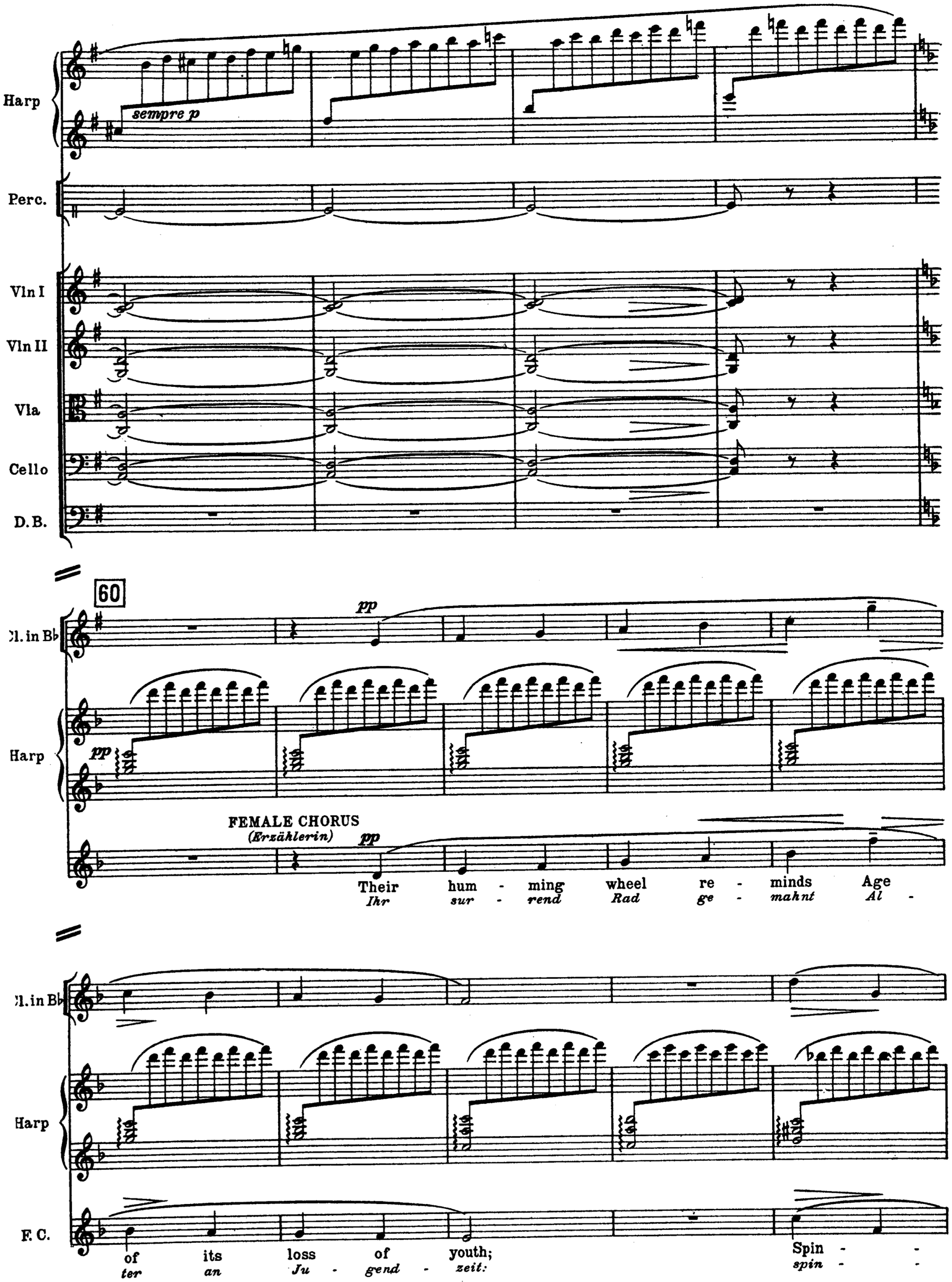
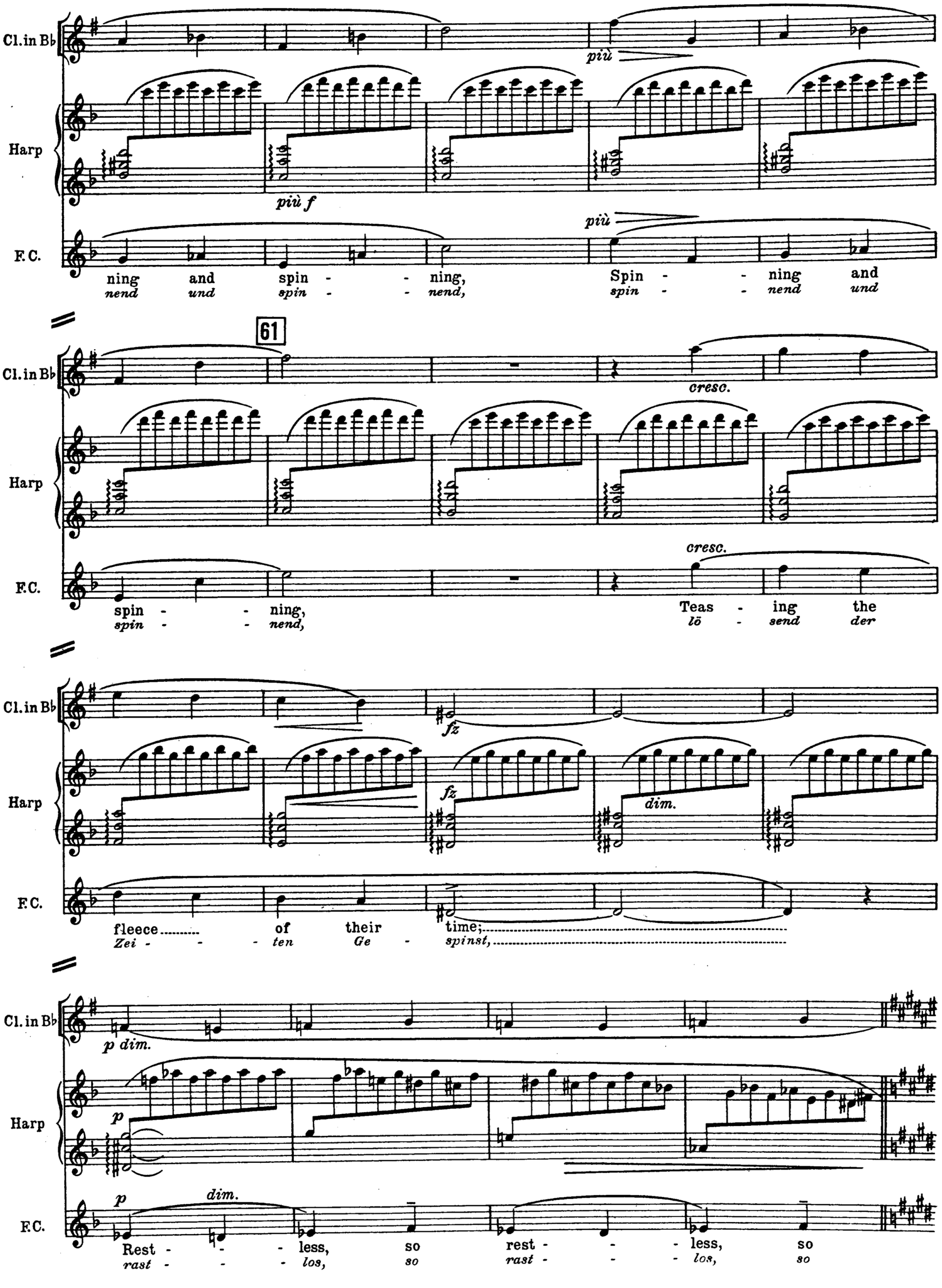

Fl.
Harp
F. C.
più
più
turn - - - ing,
dre - - - hend,
turn - - - ing and
dre - - - hend und
57
cresc.
cresc.
cresc.
turn - - - ing,
dre - - - hend,
Twist - ing the
win - det die
shreds........ of their hearts..........
Fa - sern ih - rer Her - - - - - - zen
f dim.
fz dim.
poco f dim.
o - - ver and o - - ver and o - - - -
wie - - der und wie - - der und wie - - - -

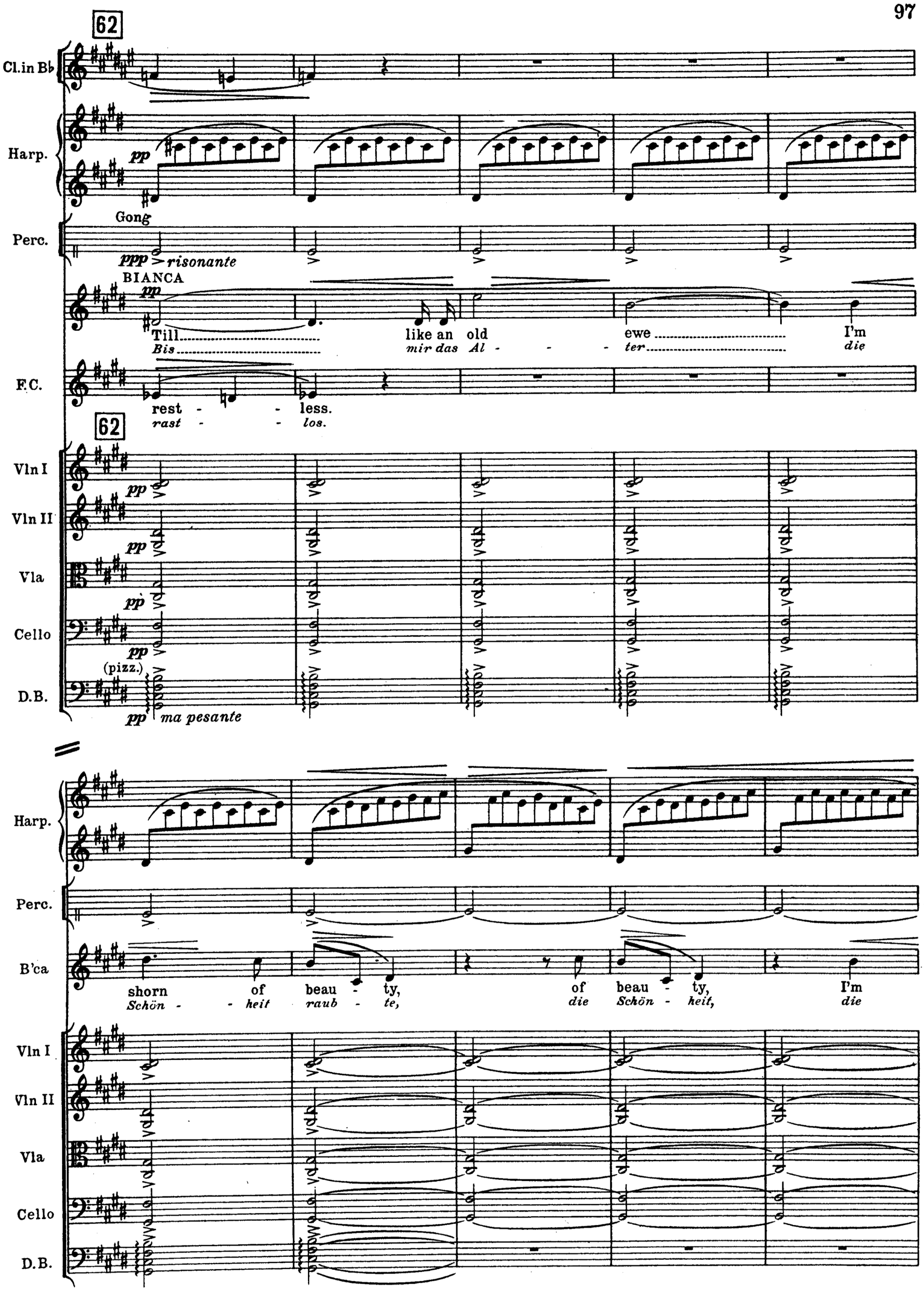

58
Fl.
pp
Harp
pp
Gong risonante
Perc.
ppp
LUCRETIA
(Lukrezia)
pp dolciss.
(p)
Till in one word all is wound.
Bis al-les dann ein Wort wird;
F.C.
pp
ver.
der.
58
con sord.
Vln I
pp
con sord.
Vln II
pp
con sord.
Vla
pp
con sord.
Cello
pp
pizz.
D.B.
pp pesante
Harp
Perc.
L'tia
pp
Col - la - ti - nus!
Col - la - ti - nus!
Col - la - ti - nus!
Col - la - ti - nus!
Vln I
Vln II
Vla
Cello
D.B.

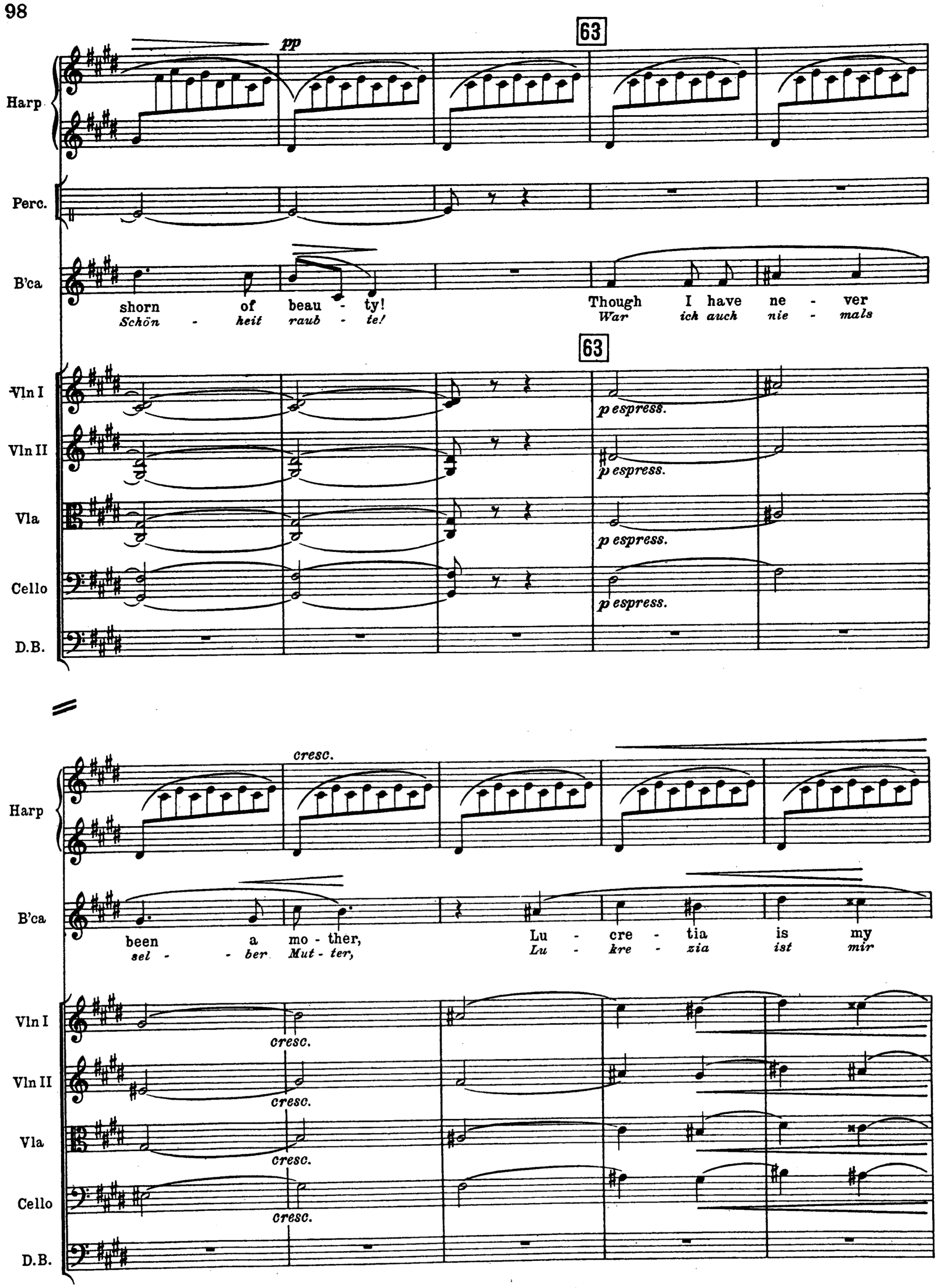

59
pp sempre
Harp
Perc.
L'tia
più espress.
Col - la - ti - nus! When - e - ver we are
Col - la - ti - nus! Wenn im - mer uns das
59
Vln I
mf espress.
Vln II
mf espress.
Vla
mf espress.
Cello
mf espress.
D.B.
Harp
L'tia
dim.
made to part, We live with - in each
Schick - sal trennt, eins in des an - dern
Vln I
dim.
Vln II
dim.
Vla
dim.
Cello
dim.
D.B.

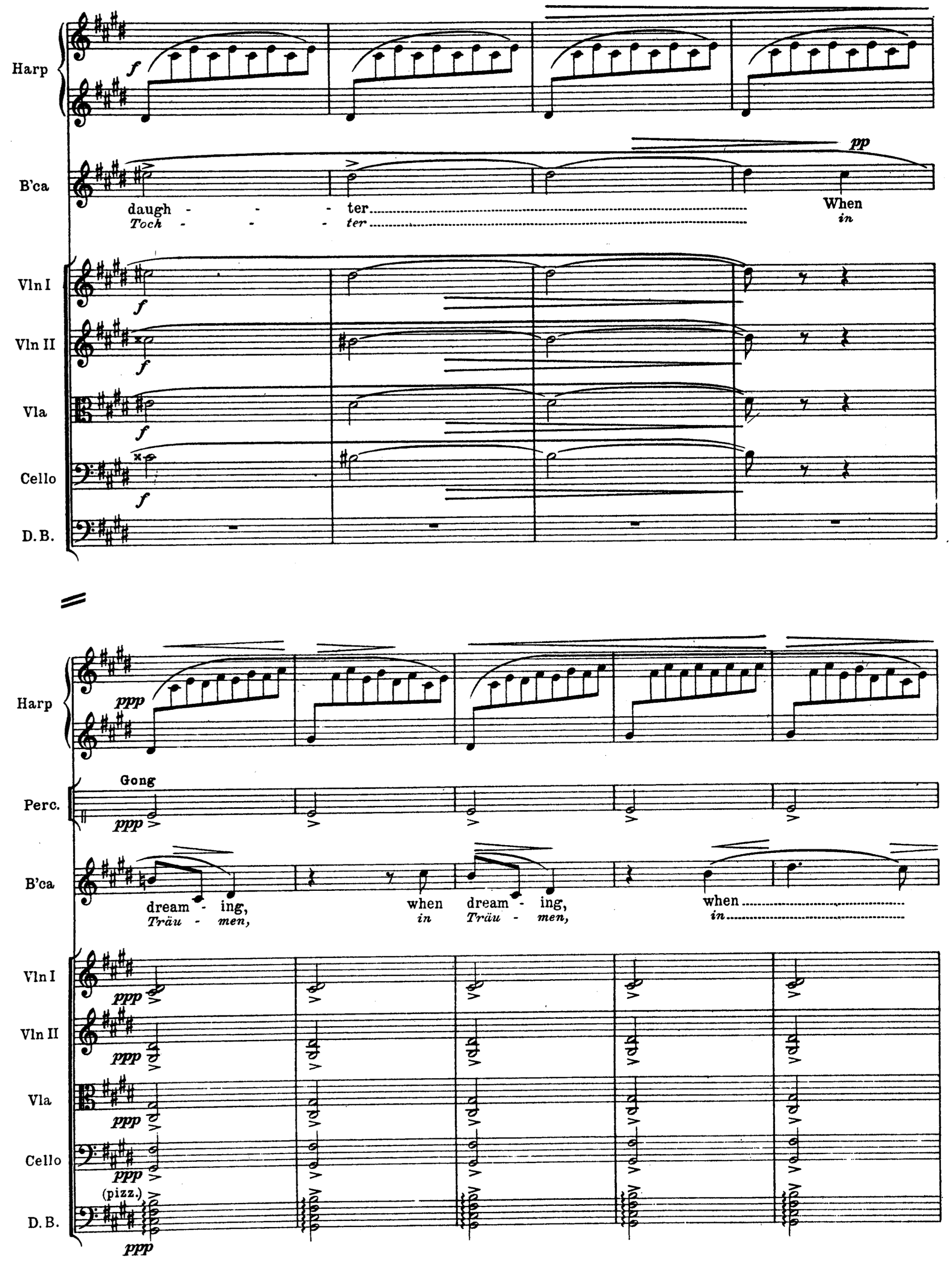

Harp
Perc.
(Gong)
ppp > risonante
L'tia
pp
o - ther's heart, Both wait - - - ing,
Her - zen brennt, wir war - - - ten,
Vln I
Vln II
Vla
Cello
D.B.
pp
(pizz.)
pp pesante
senza cresc.
ppp
each want - - - - ing
ver - lan - - - - gen

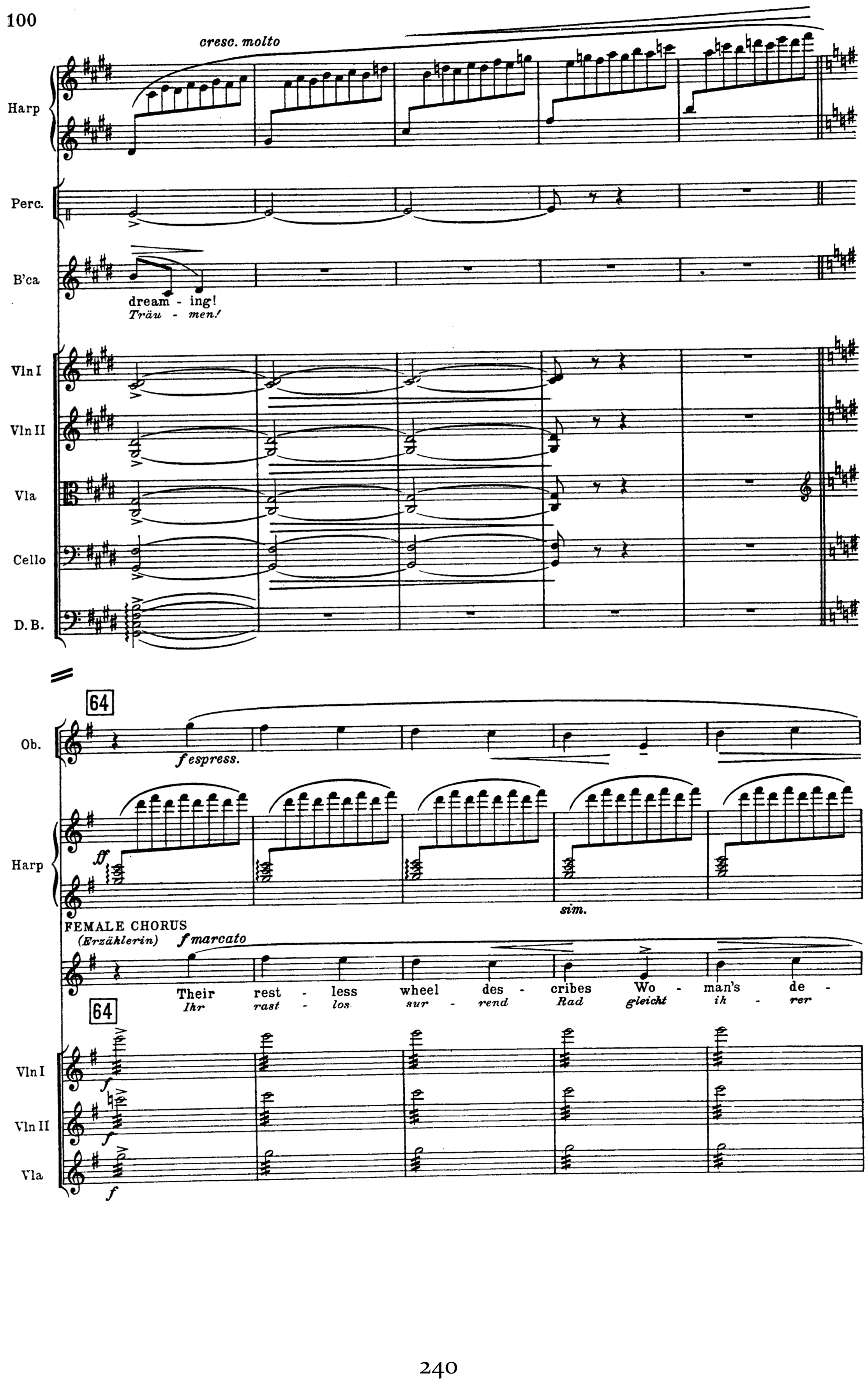

Harp
sempre p
Perc.
Vln I
Vln II
Vla
Cello
D.B.
60
Cl. in B♭
pp
Harp
pp
FEMALE CHORUS
(Erzählerin)
pp
Their hum - ming wheel re - minds Age
Ihr sur - rend Rad ge - mahnt Al -
Cl. in B♭
Harp
F. C.
of its loss of youth;
ter an Ju - gend - zeit:
Spin - -
spin - -

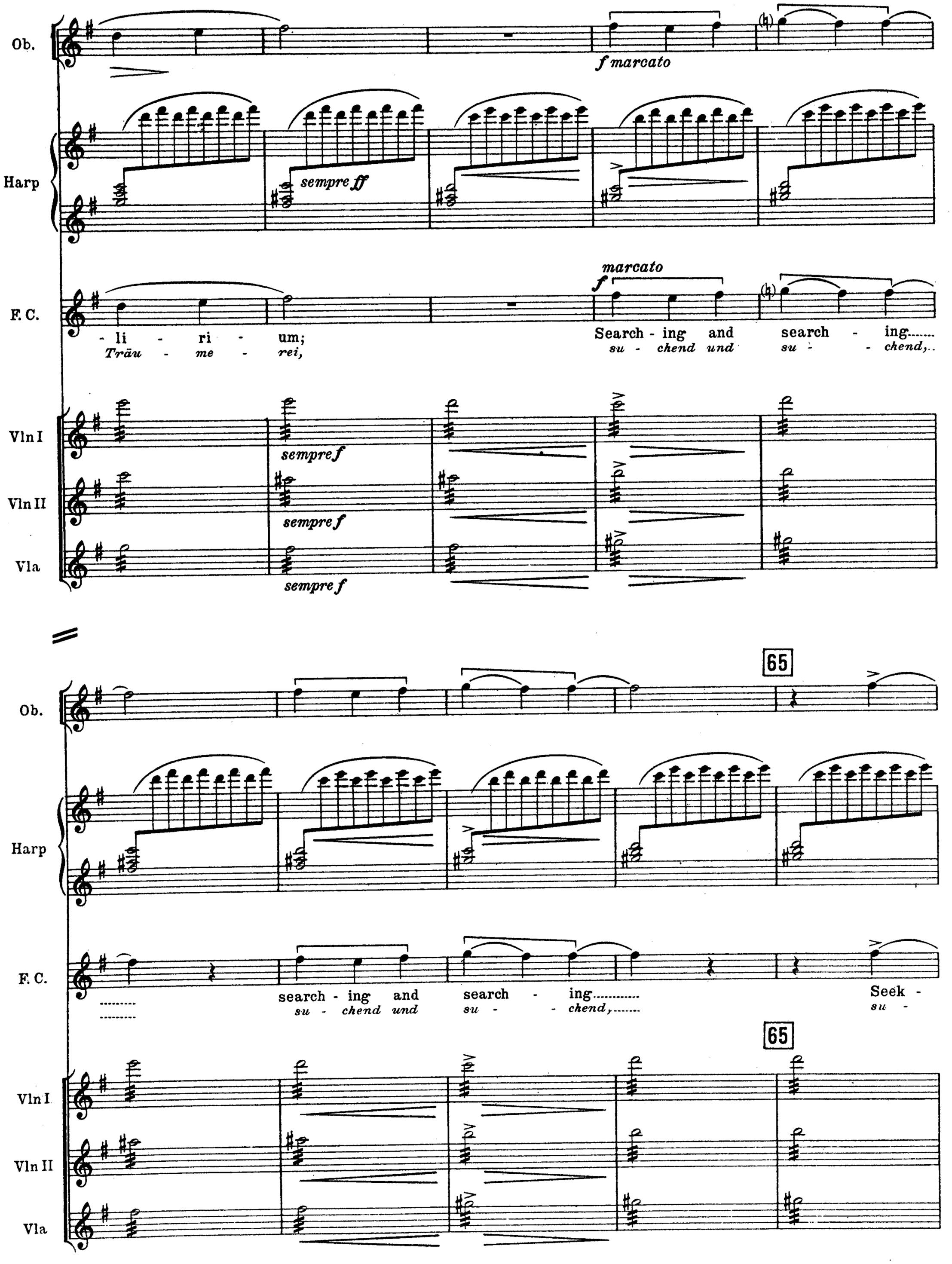

Cl. in B♭
Harp
F. C.
più
più f
ning and spin - - ning, Spin - - ning and
nend und spin - - nend, spin - - nend und
61
cresc.
spin - - ning, Teas - ing the
spin - - nend, lö - send der
fz
dim.
fleece.......... of their time;
Zei - - ten Ge - spinst,
p dim.
p
Rest - - - less, so rest - - - less, so
rast - - - los, so rast - - - los, so

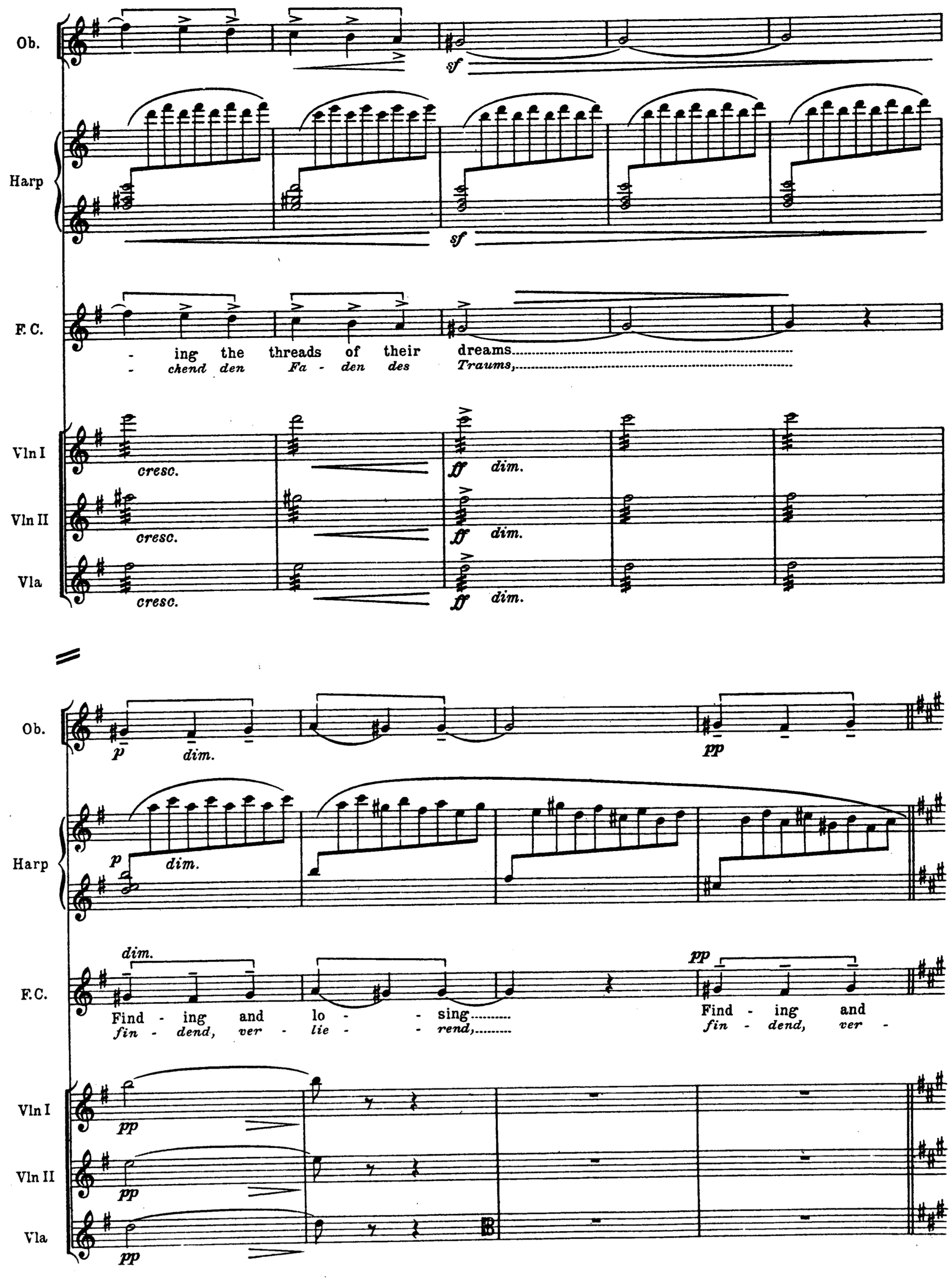

62
Cl. in B♭
Harp.
pp
Perc.
Gong
ppp risonante
BIANCA
pp
Till like an old ewe I'm
Bis mir das Al - ter die
F.C.
rest - less.
rast - los.
62
Vln I
pp
Vln II
pp
Vla
pp
Cello
pp
(pizz.)
D.B.
pp ma pesante
Harp.
Perc.
B'ca
shorn of beau - ty, of beau - ty, I'm
Schön - heit raub - te, die Schön - heit, die
Vln I
Vln II
Vla
Cello
D.B.

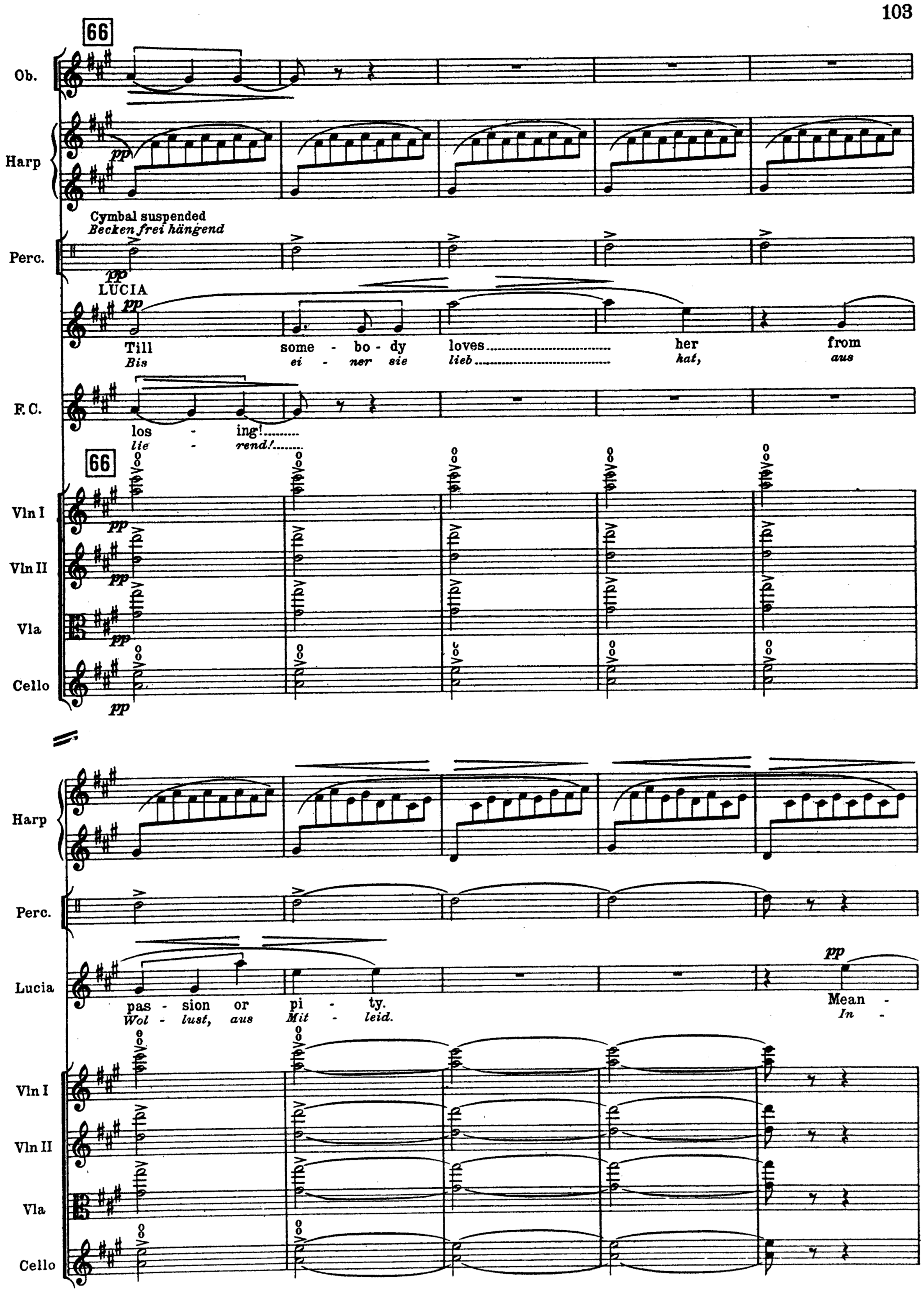

Harp
Perc.
B'ca
Vln I
Vln II
Vla
Cello
D.B.
pp
63
shorn of beau - ty!
Schön - heit raub - te!
Though I have ne - ver
War ich auch nie - mals
p espress.
p espress.
p espress.
p espress.
cresc.
been a mo - ther,
sel - ber Mut - ter,
Lu - cre - tia is my
Lu - kre - zia ist mir
cresc.
cresc.
cresc.
cresc.

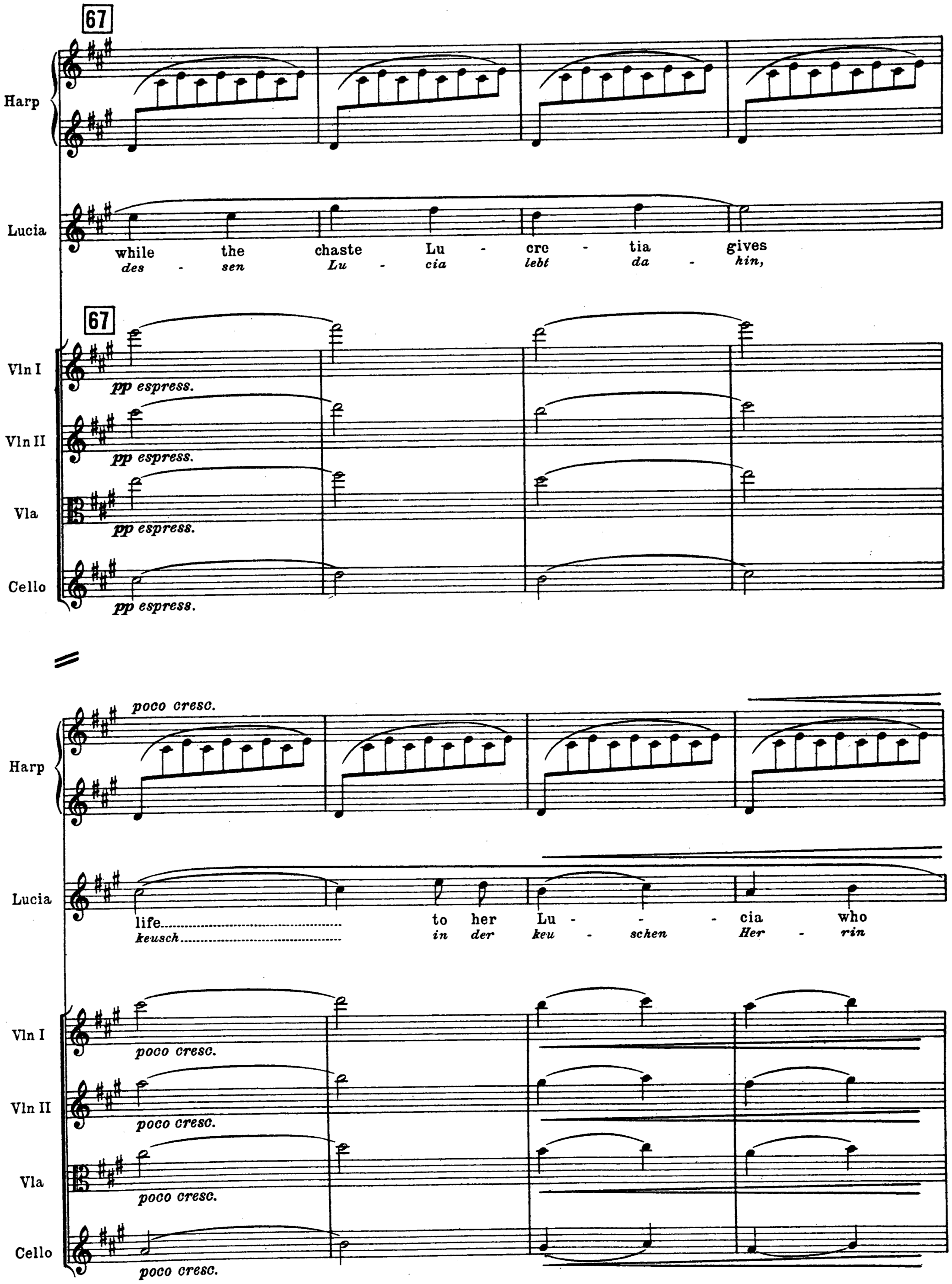

Harp
f
B'ca
pp
daugh - - - ter
Toch - - - ter
When
in
Vln I
Vln II
Vla
Cello
D. B.
f
Harp
ppp
Gong
Perc.
ppp
B'ca
dream - ing, when dream - ing, when
Träu - men, in Träu - men, in
Vln I
Vln II
Vla
Cello
(pizz.)
D. B.
ppp

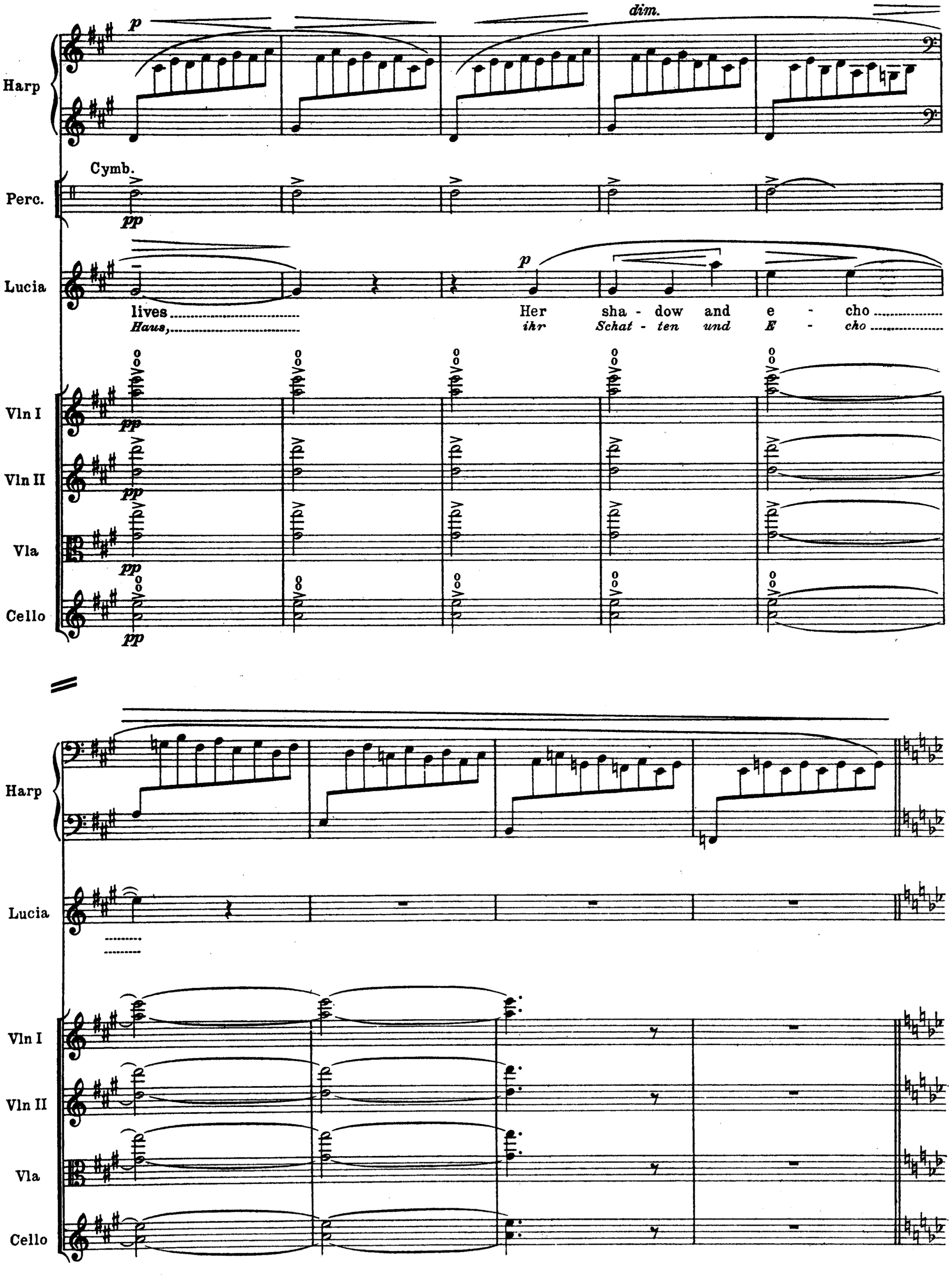

100
cresc. molto
Harp
Perc.
B'ca
dream - ing!
Träu - men!
Vln I
Vln II
Vla
Cello
D. B.
64
Ob.
f espress.
Harp
ff
sim.
FEMALE CHORUS
(Erzählerin) f marcato
Their rest - less wheel des - cribes Wo - man's de -
Ihr rast - los sur - rend Rad gleicht ih - rer
64
Vln I
f
Vln II
f
Vla
f


Ob.
Harp
F. C.
Vln I
Vln II
Vla
f marcato
sempre ff
marcato
f
-li - ri - um;
Träu - me - rei,
Search - ing and search - ing........
su - chend und su - - chend,..
sempre f
sempre f
sempre f
65
search - ing and search - ing............
su - chend und su - - chend,........
Seek -
su -
65

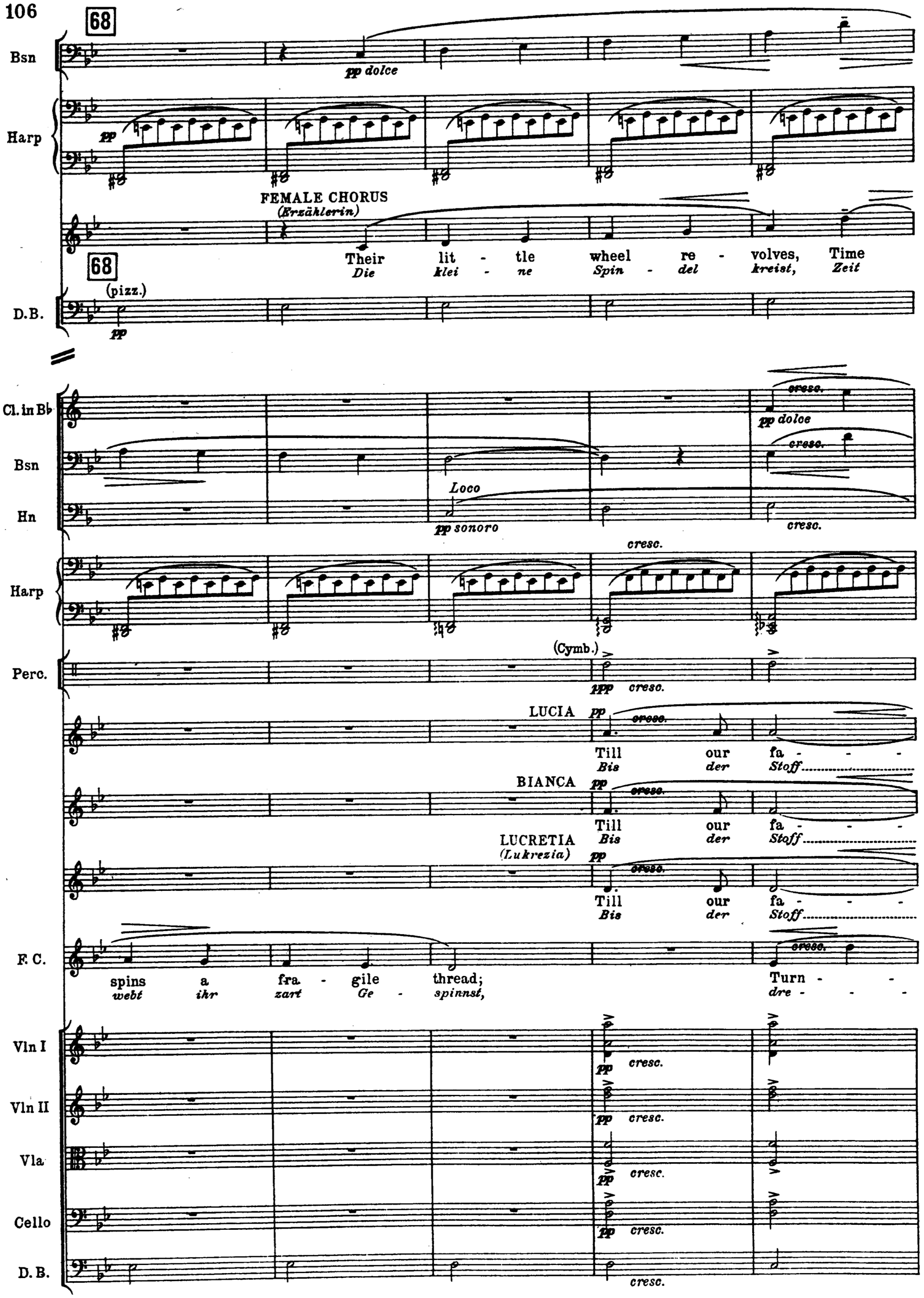

Ob.
Harp
F. C.
Vln I
Vln II
Vla
sf
cresc.
ff
dim.
p
pp
- ing the threads of their dreams
- chend den Fa - den des Traums,
Find - ing and lo - - sing
fin - dend, ver - lie - - rend,
Find - ing and
fin - dend, ver -

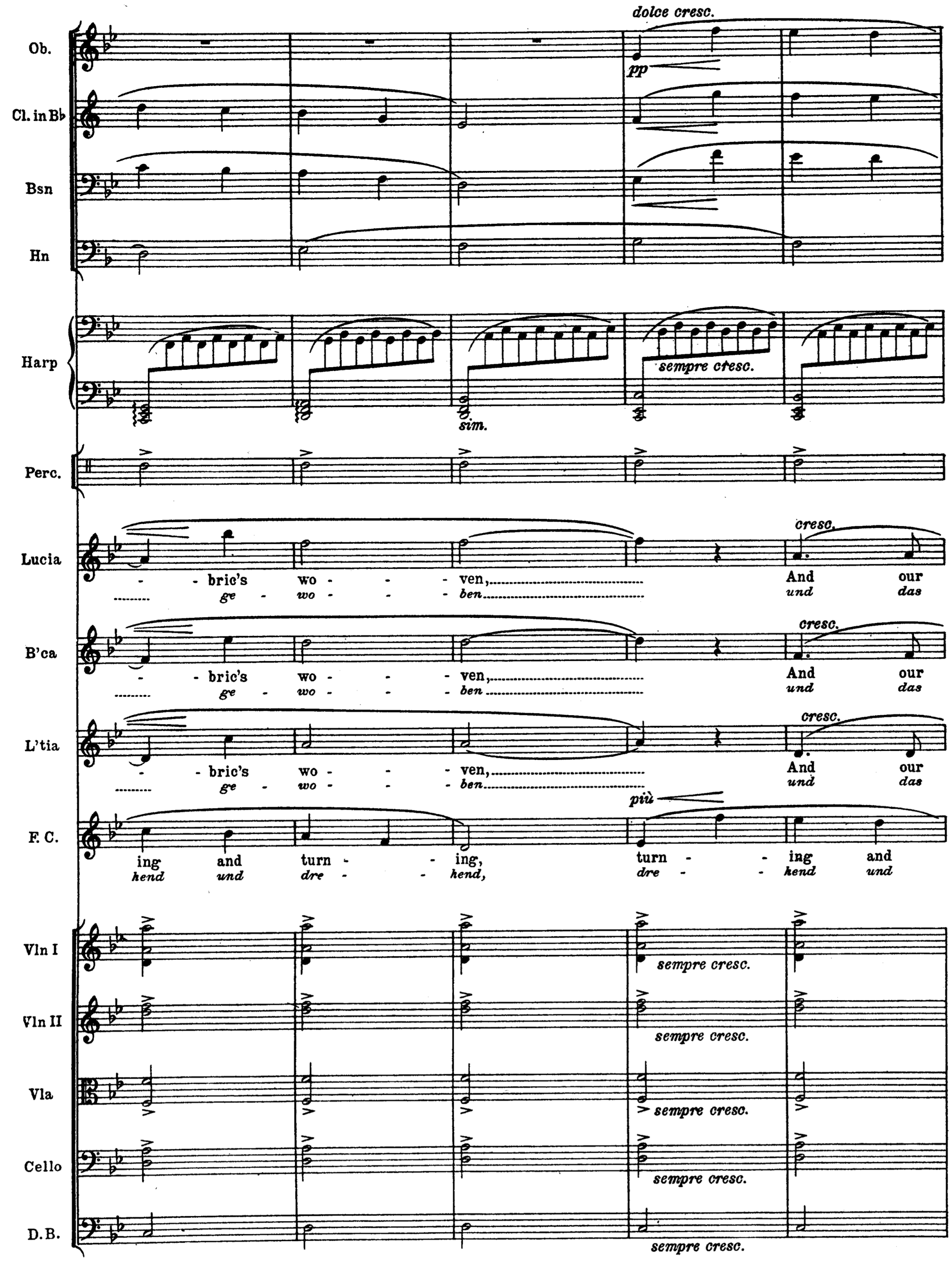

66
Ob.
Harp
pp
Cymbal suspended
Becken frei hängend
Perc.
pp
LUCIA
pp
Till some - bo - dy loves........................ her from
Bis ei - ner sie lieb........................ hat, aus
F.C.
los - ing!
lie - rend!
66
Vln I
pp
Vln II
pp
Vla
pp
Cello
pp
Harp
Perc.
Lucia
pas - sion or pi - ty.
Wol - lust, aus Mit - leid.
pp
Mean -
In -
Vln I
Vln II
Vla
Cello


67
Harp
Lucia
while the chaste Lu - cre - tia gives
des - sen Lu - cia lebt da - hin,
67
Vln I
pp espress.
Vln II
pp espress.
Vla
pp espress.
Cello
pp espress.
poco cresc.
Harp
Lucia
life.......... to her Lu - - - cia who
keusch.......... in der keu - schen Her - rin
Vln I
poco cresc.
Vln II
poco cresc.
Vla
poco cresc.
Cello
poco cresc.

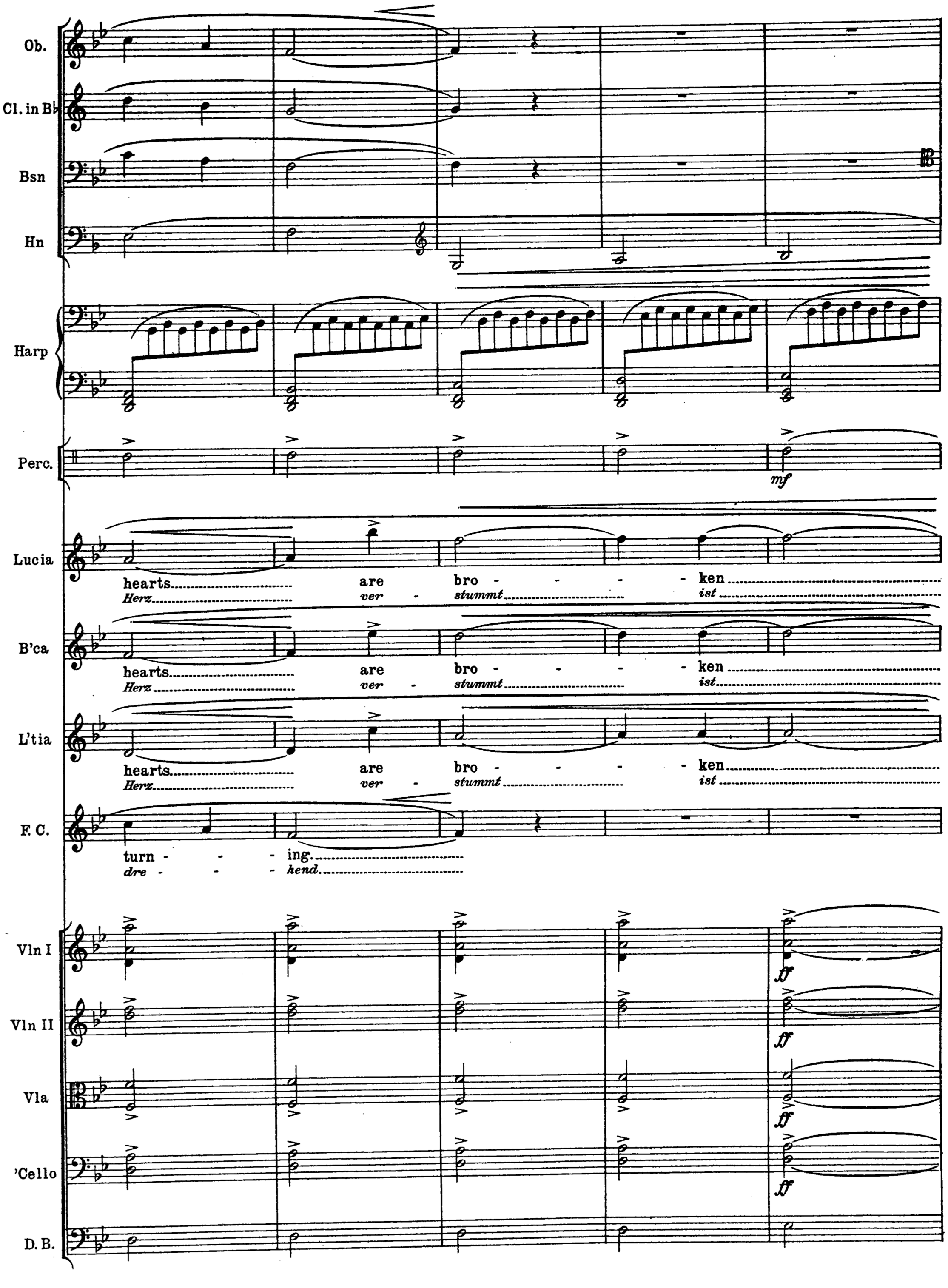


Harp
Perc.
Cymb.
Lucia
Vln I
Vln II
Vla
Cello
p
pp
dim.
lives
Haus,
Her sha - dow and e - cho
ihr Schat - ten und E - cho

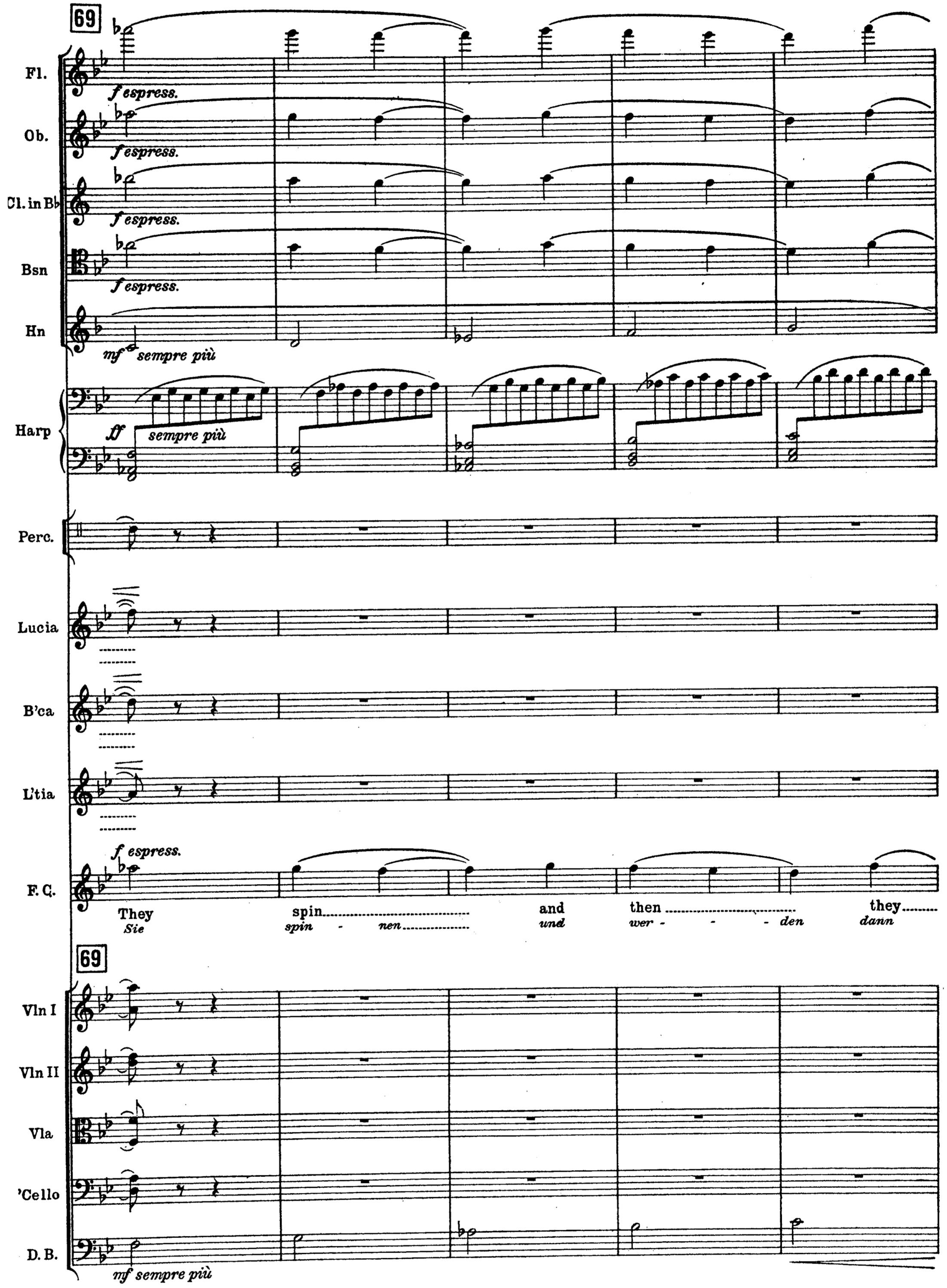

68
Bsn
pp dolce
Harp
pp
FEMALE CHORUS
(Erzählerin)
Their lit - tle wheel re - volves, Time
Die klei - ne Spin - del kreist, Zeit
68
(pizz.)
D.B.
pp
Cl. in B♭
cresc.
pp dolce
Bsn
cresc.
Hn
Loco
pp sonoro
cresc.
cresc.
Harp
(Cymb.)
Perc.
ppp cresc.
LUCIA
pp cresc.
Till our fa - - -
Bis der Stoff
BIANCA
pp cresc.
Till our fa - - -
Bis der Stoff
LUCRETIA
(Lukrezia)
pp cresc.
Till our fa - - -
Bis der Stoff
F. C.
spins a fra - gile thread;
webt ihr zart Ge - spinnst,
cresc.
Turn - - -
dre - - - -
Vln I
pp cresc.
Vln II
pp cresc.
Vla
pp cresc.
Cello
pp cresc.
D. B.
cresc.

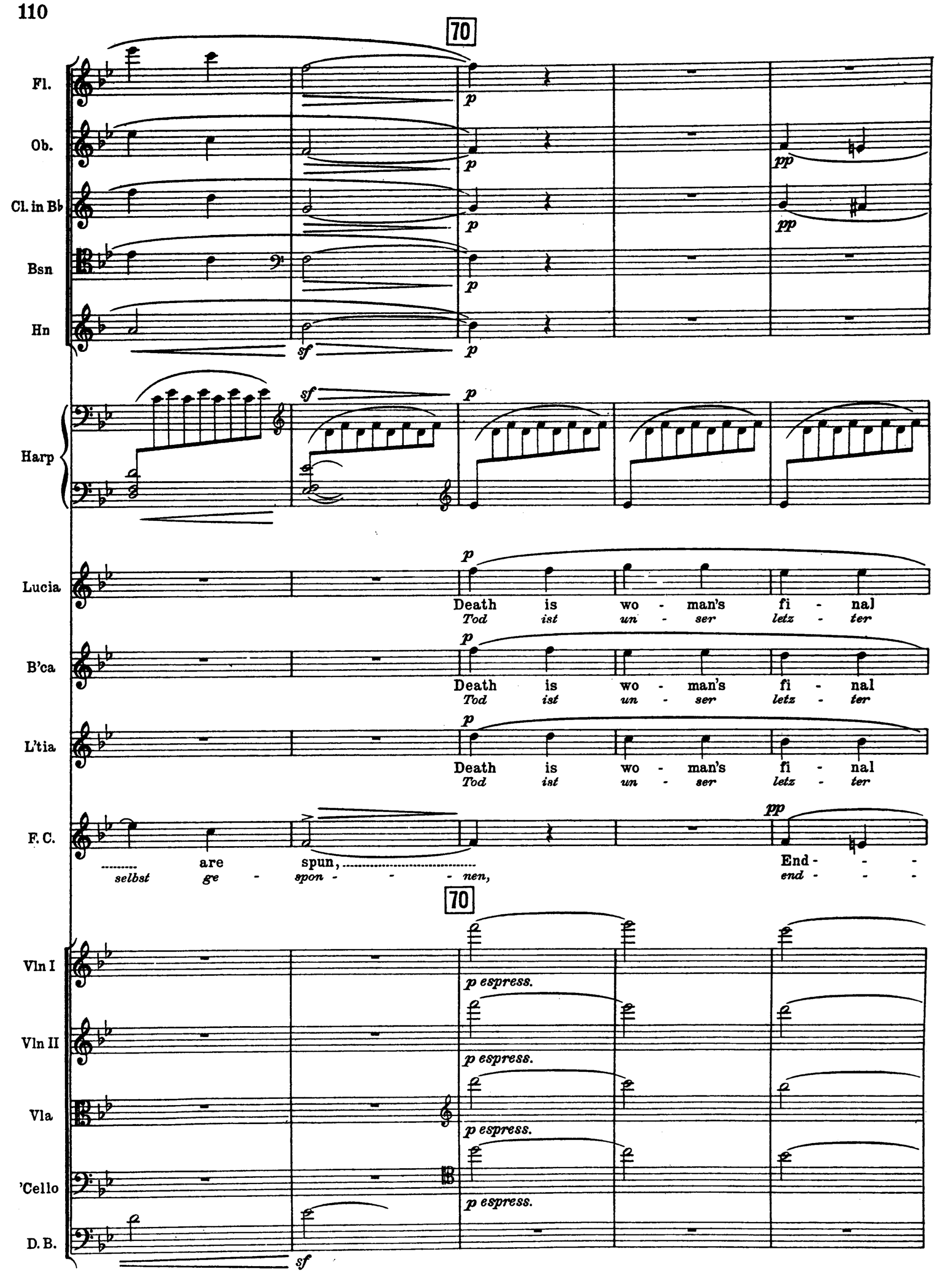

Ob.
Cl. in B♭
Bsn
Hn
Harp
Perc.
Lucia
B'ca
L'tia
F. C.
Vln I
Vln II
Vla
Cello
D.B.
dolce cresc.
pp
sempre cresc.
sim.
cresc.
- bric's wo - - ven, And our
ge - wo - - ben und das
più
ing and turn - - ing, turn - - ing and
hend und dre - - hend, dre - - hend und
sempre cresc.

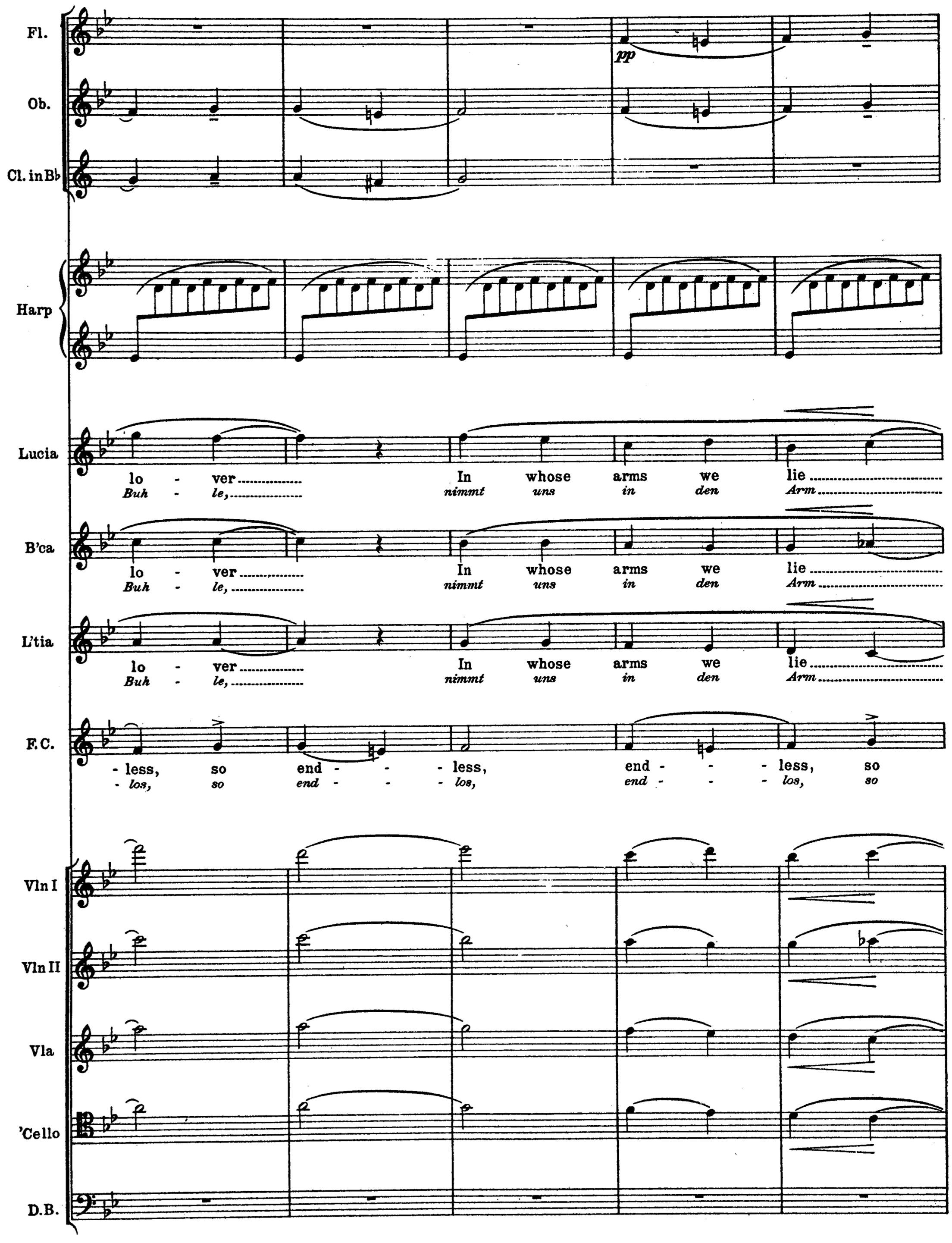
108

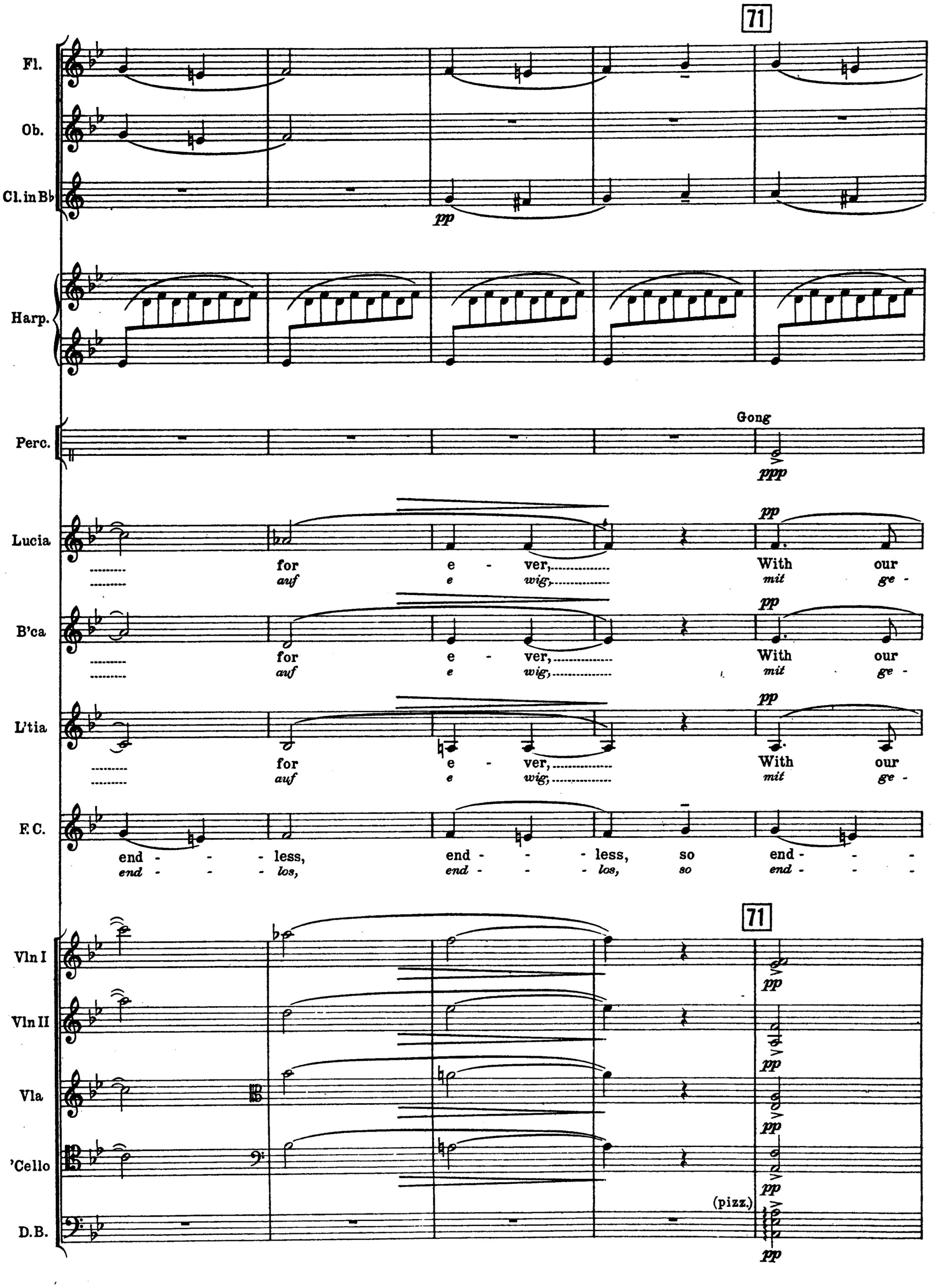


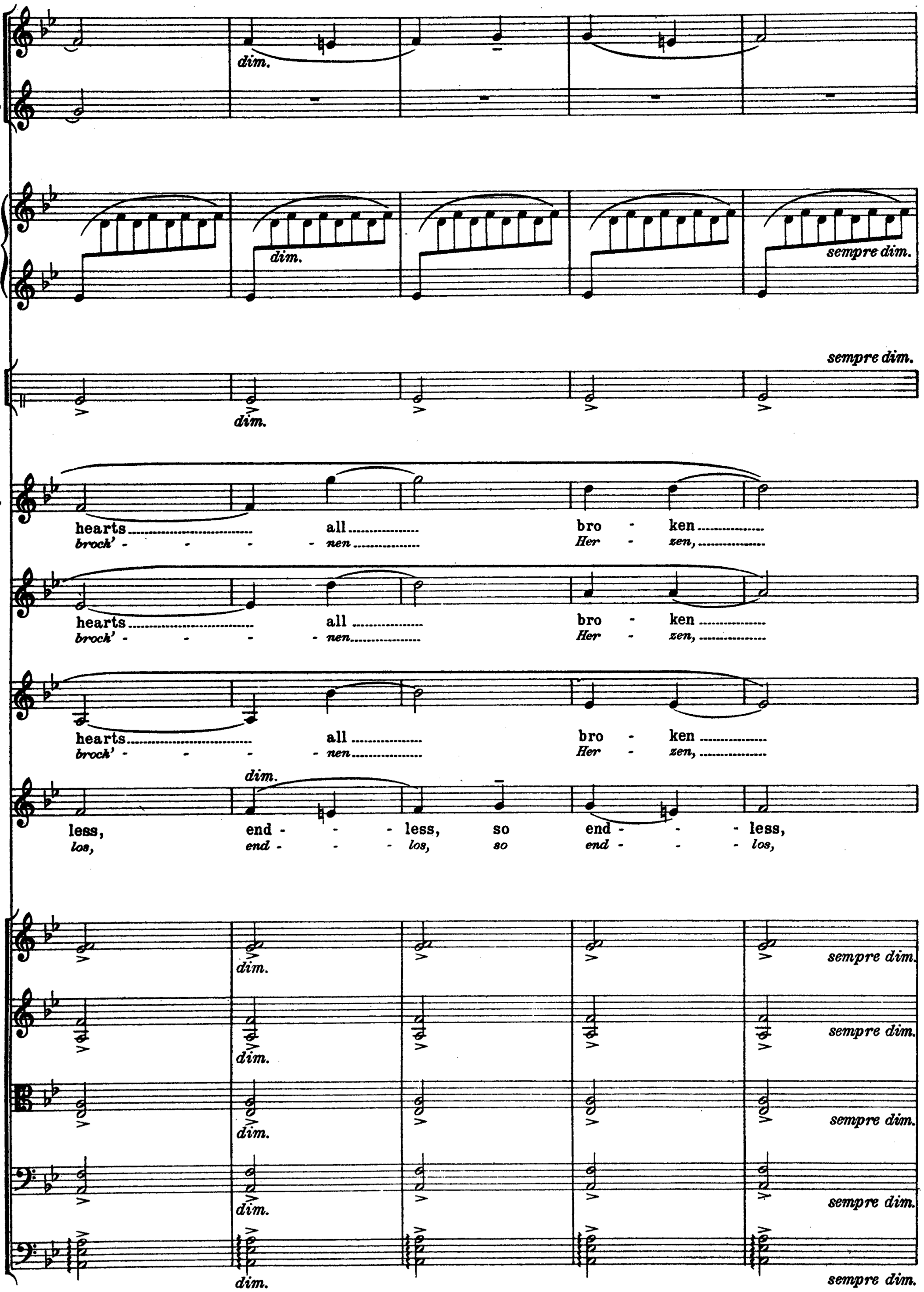
Ob.
Cl. in B♭
Bsn
Hn
Harp
Perc.
mf
Lucia
hearts are bro - - - - ken
Herz ver - stummt ist
B'ca
hearts are bro - - - - ken
Herz ver - stummt ist
L'tia
hearts are bro - - - - ken
Herz ver - stummt ist
F. C.
turn - - - ing
dre - - - hend
Vln I
Vln II
Vla
'Cello
D. B.
ff

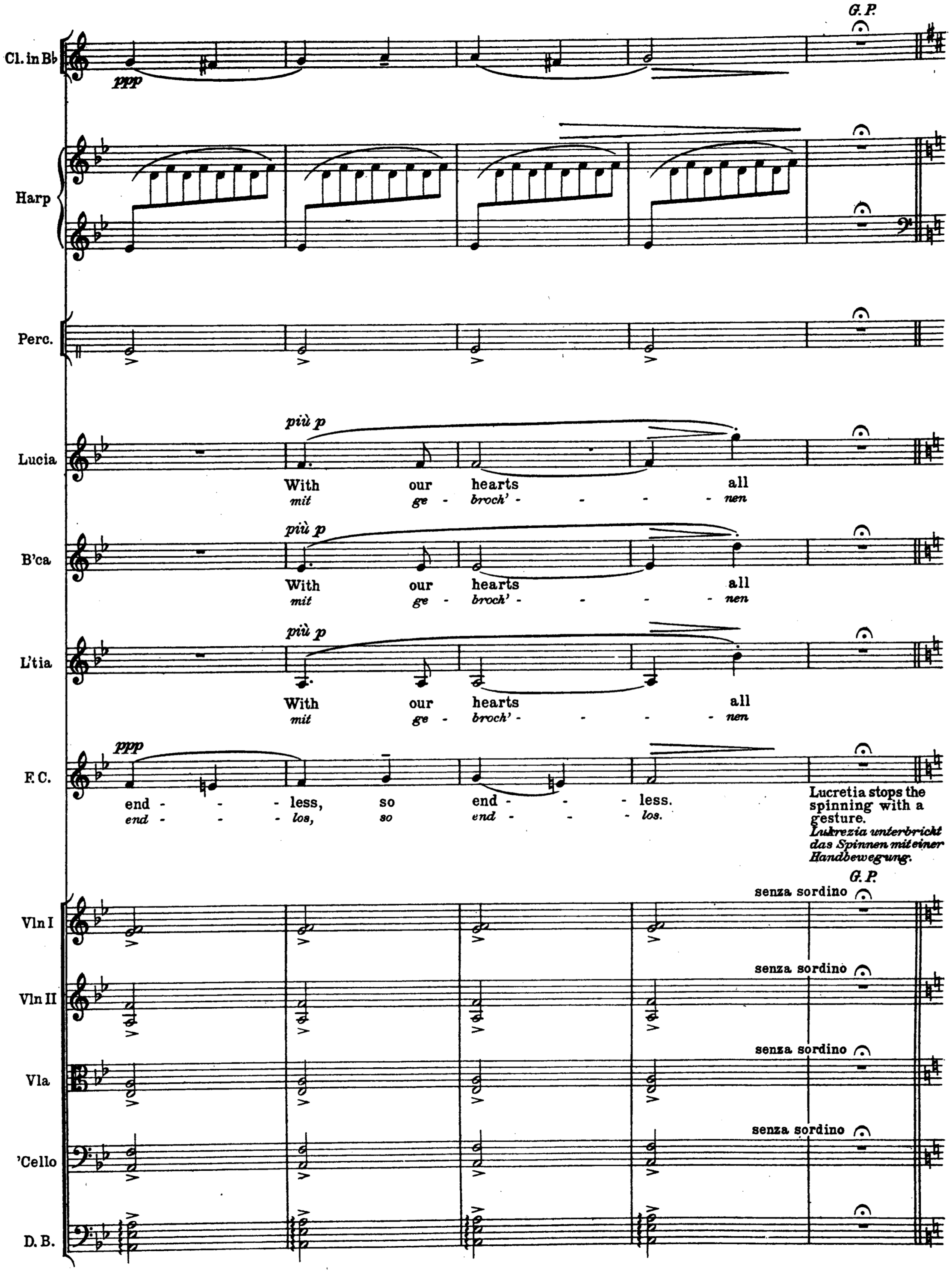

69
Fl.
f espress.
Ob.
f espress.
Cl. in Bb
f espress.
Bsn
f espress.
Hn
mf sempre più
Harp
ff sempre più
Perc.
Lucia
B'ca
L'tia
F. C.
f espress.
They spin and then they
Sie spin - nen und wer - - - den dann
69
Vln I
Vln II
Vla
'Cello
D. B.
mf sempre più


70
Fl.
Ob.
Cl. in B♭
Bsn
Hn
Harp
Lucia
B'ca
L'tia
F. C.
Vln I
Vln II
Vla
'Cello
D. B.
p
pp
sf
p espress.
Death is wo - man's fi - nal
Tod ist un - ser letz - ter
are spun,
selbst ge - spon - nen,
End - - - -
end - - - -
70


Fl.
Ob.
Cl. in B♭
Harp
Lucia
B'ca
L'tia
F.C.
Vln I
Vln II
Vla
'Cello
D.B.
pp
lo - ver
Buh - le,
In whose arms we lie
nimmt uns in den Arm
- less, so end - - less, end - - - less, so
- los, so end - - - los, end - - - los, so


71
Fl.
Ob.
Cl. in B♭
pp
Harp.
Perc.
Gong
ppp
Lucia
pp
for e - ver, With our
auf e wig, mit ge -
B'ca
pp
for e - ver, With our
auf e wig, mit ge -
L'tia
pp
for e - ver, With our
auf e wig, mit ge -
F. C.
end - - - less, end - - - less, so end - - -
end - - - los, end - - - los, so end - - -
71
Vln I
pp
Vln II
pp
Vla
pp
'Cello
pp
(pizz.)
D.B.
pp


Fl.
Cl. in B♭
Harp
Perc.
Lucia
B'ca
L'tia
F. C.
Vln I
Vln II
Vla
'Cello
D. B.
dim.
sempre dim.
hearts all bro - ken
brock' - nen Her - zen,
less, end - less, so end - less,
los, end - los, so end - los,


G.P.
Cl. in B♭
ppp
Harp
Perc.
Lucia
più p
With our hearts all
mit ge - broch' - - - - - nen
B'ca
più p
With our hearts all
mit ge - broch' - - - - - nen
L'tia
più p
With our hearts all
mit ge - broch' - - - - - nen
F. C.
ppp
end - - - less, so end - - - less.
end - - - los, so end - - - los.
Lucretia stops the spinning with a gesture.
Lukrezia unterbricht das Spinnen mit einer Handbewegung.
G.P.
Vln I
senza sordino
Vln II
senza sordino
Vla
senza sordino
'Cello
senza sordino
D. B.

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