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RIDDLES AND WAITING

for soprano or mezzo soprano, violin, clarinet/bass clarinet, and piano

texts from the Anglo-Saxon in translations by

MICHAEL ALEXANDER

music composed by

RICHARD M. KASSEL

**A dissertation submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements for the degree of
Doctor of Philosophy, The City University of New York**

1996

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THE CITY UNIVERSITY OF NEW YORK

Texts from Michael Alexander, *The Earliest English Poems*. Second edition. Harmondsworth: Penguin, 1977. Copyright Michael Alexander, 1966, 1977. All rights reserved. Used by permission.

I. Riddle 30

I am fire-fretted and I flirt with Wind/ and my limbs are light-freighted and I am lapped in flame/ and I am storm-stacked and I strain to fly/ and I am a leaf-bearing grove and a glowing ember.// From hand to friend's hand about the hall I go,/ so much do lords and ladies love to kiss me./ When I hold myself high, and the whole company/ bow quiet before me, their blessedness/ shall flourish skyward beneath the fostering shade.

II. Riddle 38

I watched a beast of the weaponed sex./ He forced, fired by the first of lusts,/ four fountains which refreshed his youth/ to shoot out shining in their shaped ways.// A man stood by that said to me./ "That beast, living, will break clods,/ torn to tatters, will tie men's hands."

III. Riddle 47

I heard of a wonder, of words moth-eaten./ that is a strange thing, I thought, weird/ that a man's song be swallowed by a worm,/ his binded sentences, his bedside stand-by/ rustled in the night--and the robber-guest/ not one whit the wiser for the words he had mumbled.

IV. Riddle 85

Many were met, men of discretion/ wisdom and wit, when in there walked. . . // Two ears it had, and one eye solo,/ two feet and twelve hundred heads/ back, belly, a brace of hands/ a pair of sides and shoulders and arms/ and one neck. Name, please./ A one-eyed garlic seller.* [*answer supplied by Michael Alexander]

V. Riddle 68

The wave, over the wave, a weird thing I saw,/ thorough-wrought, and wonderfully ornate:/ a wonder on the wave--water became bone

VI. Riddle 75

I saw a woman sit alone.

VII. Wulf & Eadwacer

The men of my tribe would treat him as game:/ if he comes to the camp they will kill him outright./ Our fate is forked.// Wulf is on one island, I on another./ Mine is a fastness: the fens girdle it/ and it is defended by the fiercest men./ If he comes to the camp they will kill him for sure./ Our fate is forked.// It was rainy weather, and I wept by the hearth,/ thinking of my Wulf's far wanderings./ one of the captains caught me in his arms./ It gladdened me then, but it grieved me too // Wulf, my Wulf, it was wanting you/ that made me sick, your seldom coming,/ the hollowness at heart; not the hunger I spoke of.// Do you hear, Eadwacer? Our whelp Wulf shall take to the wood./ What was never bound is broken easily,/ our song together.

Accent slightly.

SYMBOL :	FIRST ATTEMPT :	OLD VALUE :	NEW VALUE :	UNIT INTERPRETATION :
⌈-⌋	m 387	⌈	⌈	⌈-⌋-⌈-⌋
⌈-⌋	m 341	⌈	⌈	⌈-⌋-⌈-⌋
⌈-⌋	m 309	⌈	⌈	⌈-⌋-⌈-⌋
⌈-⌋	m 265	⌈	⌈	⌈-⌋-⌈-⌋
⌈-⌋	m 181	⌈	⌈	⌈-⌋-⌈-⌋
⌈-⌋	m 173	⌈	⌈	⌈-⌋-⌈-⌋

INTERPRETATION of metric modulation symbols:

Accents apply in note immediately following AND any note immediately following in repetition. Before the next barline.

PERFORMANCE NOTES (in addition to those in score):
 Clef and Bass Clef (Cb) are transposed.

Forms used (in order of appearance):
 Measures 30, 38, 47, 55, 63, and 75, with AND EVALUATE

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RIDDLES AND WAITING

For soprano, clarinet/bassoon, violin, and piano

Single System
translated by Michael Alexander

RICHARD KASSEL

♩ = 132 (♩-♩)

Clarinet (B^b)

Violin

Voice

PF

♩ = 132 (pedal lively, but obscure character) (♩-♩)

VI

VI

PF

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The first system of the musical score consists of four staves. The first two staves are crossed out with a large 'X'. The third and fourth staves contain musical notation, including notes, rests, and bar lines. The notation is somewhat faint and appears to be a transcription of a handwritten score.

The second system of the musical score consists of three staves. The top staff contains a series of notes and rests. The middle and bottom staves contain rhythmic notation, possibly representing a bass line or a specific instrument's part. The notation is clear and legible.

The third system of the musical score consists of four staves. The notation is more complex, featuring various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the first system. It consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and a common time signature (C), then changes to 4/4. The piano accompaniment starts with a bass clef and a common time signature (C), then changes to 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*.

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It features the same vocal and piano staves. The vocal line includes lyrics written below the notes. The piano accompaniment continues with complex rhythmic patterns and dynamic markings. The system concludes with a double bar line and a final chord.

188

Handwritten text at the bottom of the page, possibly a page number or reference.

11a

Cl
VI
V
P

mf
mf
mf
mf

mf
mf

11b

11b

Fl
Cl
B
P

mf
mf
mf
mf

mf
mf

flut
with
wind

67 (4-7)

Cl
Vi
Vo
P

and my limbs are light freighted

68

Cl
Vi
Vo
P

and I am lapped in flames in flames

Musical score for measures 47-51. The score includes parts for Clarinet (Cl.), Violin (VI.), Viola (Vo.), and Piano. Measure 47 shows the Clarinet and Viola with dynamics *p* and *mf*. Measure 48 has rests for the upper parts. Measure 49 features the Violin and Piano with dynamics *f* and *mf*. Measure 50 has rests for the upper parts. Measure 51 shows the Violin and Piano with dynamics *f* and *mf*. The piano part includes a *rit.* marking.

Musical score for measures 52-56. The score includes parts for Clarinet (Cl.), Violin (VI.), Viola (Vo.), and Piano. Measure 52 has rests for the upper parts. Measure 53 features the Violin and Piano with dynamics *f* and *mf*. Measure 54 has rests for the upper parts. Measure 55 features the Violin and Piano with dynamics *f* and *mf*. Measure 56 features the Violin and Piano with dynamics *f* and *mf*. The piano part includes a *rit.* marking. The score ends with a large 'X' over the final measure.

... ..

69

Cl. *f* *mp* *f* *mf*

VI. *f* *f* *f* *f*

V. *f* *mp* *mf* *f*

P. *f* *f* *f* *f*

and I slain to fly

70

Cl. *p* *mp* *mf* *p*

VI. *p* *p* *p* *p*

V. *p* *p* *p* *p*

P. *p* *p* *p* *p*

Handwritten musical score for measures 60-64. The score includes staves for C1, V1, V2, and a grand staff (piano). Measure 60 contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as *mf* and *f*. The grand staff shows piano accompaniment with chords and moving lines.

====

Handwritten musical score for measures 65-69. The score includes staves for C1, V1, V2, and a grand staff. Measure 65 contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as *mf* and *f*. The grand staff shows piano accompaniment with chords and moving lines. The score concludes with a double bar line and a large 'X' drawn over the final staff.

13

Cl
Vl
Vo
P

17

Cl
Vl
Vo
P

40

Cl
VI
V
friends hand a bud the hall I see so much do look and

41

VI
V
la due love lo kiss me

150

(mp)

VI (mf) *mp*

Vo *f* when I hold my self high

(mp) *mf*

and the

151

whole

(f) *f*

how great he is

ff

Musical score for the first system. It includes staves for Clarinet (Cl), Violin (VI), and Viola (VA). The lyrics "then blessedness" are written below the VA staff. The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *ff* and *f*. There are some handwritten annotations and a double bar line in the middle of the system.

Musical score for the second system. It includes staves for Violin (VI) and Viola (VA). The lyrics "shall flourish" and "ward" are written below the VA staff. The music continues in the same key and time signature. Dynamics include *mf* and *f*. There are some handwritten annotations and a double bar line at the end of the system.

90)

Cl.
VI
V.
P.

100)

Cl.
VI
V.
P.

ward be neath the fos ter ing shade.

Musical score system 1, measures 1-5. The system includes staves for Violin I (VI), Violin II (VII), and Cello/Double Bass (C). The music is in 2/4 time and features a melodic line in the violins and a harmonic accompaniment in the cello.

Musical score system 2, measures 6-10. The system includes staves for Violin I (VI), Violin II (VII), and Cello/Double Bass (C). The music continues with melodic and harmonic development. The system concludes with a double bar line and the instruction '(Fin)'. The page number '15' is visible in the top right corner.

II *mf* *rit.*

129 VI *mf* (2-3)

130 *mf* (use pedal for uniformity)

131 Vn. *mf* *rit.* *mf* *mf* *f* *mf* *f*

132 vocal of the weaponed sex

(12) *He forced* *fi* *red*

Musical score for system (12) featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "He forced", "fi", and "red". The piano accompaniment consists of two staves with complex rhythmic patterns.

the first *of* *locks.*

Musical score for system (13) featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "the first", "of", and "locks.". The piano accompaniment continues with similar rhythmic complexity.

(13) *low* *low* *lains* *which* *re fresh* *his*

Musical score for system (14) featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "low", "low", "lains", "which", "re fresh", and "his". The piano accompaniment continues with similar rhythmic complexity. The system concludes with a double bar line and a large 'X' mark over the final staves.

(15) *V.* *f* *A* *man*

(16) *mf* *f* *stood by that said to me that heard*

(17) *ff* *liv ing will break clods*

his hand by a sword and

that men's eyes should see
 and though I thought

that is a change
 and with

IV

(130)

Bass Clarinet

BC (in B \flat)

VI

Vo.

Alto

(f)

Many were met, men of discretion

sub. 10

(131)

and then and will, when in there walked

(110)

B.C.

VI.

Vo. (speech like)

two ears of hail, and one eye

(111)

so - lo, two feet and and...

(112)

twelve hundred heads, back, (p)

(37)

B.C. VI Vo

ly, a brace of hands a pair of sides and shoul'ers

and arms... and... one neck

(38)

B.C. VI Vo

(sing) f Name please: one-eyed gaulic seller

(speech like) inf

0122

Q163 PIZZ (ARCO)

Brief pause, then continue

Q164 V (a) without metric accents

Q165 B C (a) without metric accents

(180)

R (mf)

VI (f)

V (f) (wave), (p)

a weird thing

(mf)

(p)

(p)

(p) (saw),

(mp)

the roughwrought, and wonderfully or nate

(35)

Soprano (S): (mp)
Alto (A): (mp)
Tenor (T): (mp)
Bass (B): (mp)
Piano (P): (mp)

a wan der on the wave

Soprano (S): lake & channel
Alto (A): lake & channel
Tenor (T): wa ter be came
Bass (B): wa ter be came
Piano (P):

VI (mf) *ritard* (see below)

Vn. *bone* *f*

(mf) *loco*

ritard (gradually until last note of m. 248 is slightly slower than the first note of m. 249)

Cl. *allegro* (♩ = 72)

VI

Vn.

loco *f*

ritard (change with harmony, use for sustaining only after m. 257)

210

Cl
VI
Vc
P

should also be a note whole (1/4 time)

215

Cl
VI
Vc
P

1) saw
a wo
man
sil
a lone

Non
Vib.

the
cards

(137)

(141)

(145)

(162)

(168)

(129)

Musical score for system (129) featuring vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are: "men of my tribe would treat him as much". The score includes dynamic markings such as *f*, *ff*, and *pizz*.

(130)

Musical score for system (130) featuring vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are: "to the camp of the cones". The score includes dynamic markings such as *f*, *ff*, and *p*.

(328) (J-91125)

Cl (p) *mf* *f* *mf* *f*

V1 *mf* *f* *mf* *f*

V2 *f* *mf* *f* *mf* *f*

P *mf* *ff* *f* *mf* *f*

B *f* *mf* *f* *mf* *f*

the you'll kill him out right.

(J-91125)

(333)

Cl *f* *mf* *f* *mf* *f*

V1 *mf* *f* *mf* *f*

V2 *f* *mf* *f* *mf* *f*

P *mf* *f* *mf* *f*

B *f* *mf* *f* *mf* *f*

out late is

(33)

Cl
vi
va
p
cb

(34)

Cl
vi
va
p
cb

(132)

Cl
VI
V
Va
Cb

and it is defend ed by the first ed men

(136)

Cl
VI
V
Va
Cb

comes to the camp they will kill him for sure

(take hands, release hands)
(very clearly)

(342)

Cl
vi
v
p
bs

(J. 11)

(343)

Cl
vi
v
p
bs

forte is forked

(368) *smile*
 (C1) *f* *mp* *f*
 V. *(mp)*
 It was rain a weath er, and I wept
 (C1) *f*
 V. *(p)*
 (w) by the hearth
 think ing of my Wulf's far
 (C1) *f*
 V. *f*
 wan der ings
 419

(370)
 (C1) *f* *mp* *f*
 V. *mp*
 one of the cap tains caught me in his arms
 If glad dived me
 (C1) *f*
 V. *f*
 If

(188)

(1)

(p)

(m)

then but il grieved me too

(p)

(189)

(p)

(m)

(f)

(p)

(399) Cl. VI

(400)

(401)

1350
C.I.
VI.

1400

1450

(128)

VI *mp*

V *(mf)*
of head

ff

cch

not the lum ger I spoke.

(129)

VI *ff*

V *(spite)*
of head

ff

rubato

not the lum ger I spoke.

(130)

VI *mp*

V *mp*
Do you hear, God, our cry? Our whelp

ff

a tempo (d rit)

Musical score for the first system. It includes vocal lines and piano accompaniment. The lyrics "our song" are written under the vocal lines. The score features various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. A section of the piano part is marked with a double bar line and the instruction "(scritto)".

Musical score for the second system. It includes vocal lines and piano accompaniment. The lyrics "our song is bra" are written under the vocal lines. The score features various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. A section of the piano part is marked with a double bar line and the instruction "(scritto)".

(11)

C1

VI

Vo

(p) ex.

Oh

Oh

PI (hold down)

PI

> to be held until pianist determines that piano sound is inaudible. Pianist should then cue a gradual release.

(12)

use one breath, then hold position until piano cue

use one bow, then hold position until piano cue

(hold position (2) until piano cue)

20" 20" we have

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PI (release before final release of keys to avoid pedal noise)