

**THEME AND DRAMA IN THEA MUSGRAVE'S EARLY MUSIC,  
1956-1960**

by

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

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Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of  
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**Abstract**

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This dissertation investigates the compositional style of Thea Musgrave's early music, analyzing Piano Sonata No. 2 (1956), *A Song for Christmas* (1958) for high voice and piano, Trio (1960) for flute, oboe, and piano, and *Monologue* (1960) for piano. Each chapter parses the serial structure of the music and explores the drama presented in the musical themes.

The analysis is built upon Edward T. Cone's and Fred E. Maus's ideas about musical themes as agents, which "act" as imaginary subjects of the musical actions. Themes are musical materials of distinct pitch-class identity, and agents are those consisting of an identical pitch-class set but with varied non-pitch elements. The interactions of themes or agents produce a drama that governs the formal structure of each piece. Musgrave's works follow a dramatic plan showing a process associated with two climaxes or a process in which two musical events alternate with each other.

To overview each chapter briefly: Chapter 1, on Piano Sonata No. 2, examines constructions of themes and plot; Chapter 2, on *A Song for Christmas*, analyzes thematic

agents and plot, in light of a close reading of the poetic text; Chapter 3, on the Trio for flute, oboe, and piano, discovers two musical events going on in parallel; and Chapter 4, on *Monologue* for piano, shows the deployment of thematic materials in a variation process and the invention of new modes of interaction among the themes. As Musgrave's compositional style matured, a drama of themes/agents became more fluent: in the pieces of 1960 she arrived at a new understanding of dramatic and formal shape.

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## INTRODUCTION

Thea Musgrave is a Scottish composer born at Barnton, a suburb of Edinburgh, in 1928. She started her musical study at the University at Edinburgh in 1947 where she first entered as a medical student, but soon discovered that her true interest lay in music. She recalls that the desire of inventing something played a great role in cultivating musical interest.<sup>1</sup> She studied with Mary Grierson and Hans Gál, acquiring a solid but traditional foundation in composition. With the Donald Tovey Prize Musgrave was awarded in her final year at Edinburgh, she was able to go to the Paris Conservatoire to study with Nadia Boulanger. Since Boulanger was teaching accompaniment in her classes at the Paris Conservatoire, Musgrave also took private study with her, specifically in composition, from 1950 until 1954. During the summer school sessions at Dartington in 1954-1956 by invitation of William Glock, she had opportunities to discover much

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<sup>1</sup> Thea Musgrave, interview by Vincent Plush, Santa Barbara, California, May 12, 1983, transcript, "Oral History, American Music" Project, Yale University School of Music, 6.

twentieth century repertoire, including the works of the Second Viennese School and of Charles Ives. The experience at Tanglewood in 1958, where she met Aaron Copland, Milton Babbitt, and Lukas Foss, had an important impact on Musgrave's music as she took serial technique more seriously than ever into her music.

Musgrave is renowned for the dramatic approach to music in her operas and concerti. For instance, in the *Concerto for Orchestra* (1967), the clarinetist defies the tutti of the orchestra and finally leads the music as the members of orchestra join the clarinetist one by one. In the *Clarinet Concerto* (1968), the soloist walks around the sections of the orchestra highlighting the musical structure. In the later *Viola Concerto* (1973), challenging the conductor, the viola section is agitated by the soloist and plays standing one after another until finally silenced by the brass brought in by the conductor. But the piece ends with the brass following the viola's tune.

Dramatic features also are found in the early pieces of 1956-1960, though this period of Musgrave's output is less well known.<sup>2</sup> The purpose of this dissertation is to examine the dramatic features of Musgrave's music from 1956 to 1960, a crucial point in her career during which her musical idiom rapidly became more chromatic, and during which she experimented with serial techniques. In Musgrave's music, the drama is not only a matter of actual verbal text. It is also a matter of the arrangement of specific

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<sup>2</sup> There are only five articles that discuss her early music; Susan Bradshaw, "Thea Musgrave," *Musical Times* 104 (1963), 866-68; Norman Kay, "Thea Musgrave," *Music and Musicians* 8, no. 4 (1969-1970), 34-36, 40; Leslie East, "The Problem of Communication – Two Solutions: Thea Musgrave and Gordon Crosse," *British Music Now* ed. Lewis Foreman (London: Paul Elek, 1975), 19-31; Stephen Walsh, "Musgrave, Thea," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan, 1980) 12, 797-99; Jennifer Barnes, "Musgrave, Thea," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (London: MacMillan, 2001) 17, 421-24.

musical events. Two features characterize the musical drama of Thea Musgrave's music during this period. First, the process of the whole piece originates from a single intervallic motive or a theme that is varied and developed by means of dynamics, rhythm, expression, or articulation. Second, there is a "musical plot" involving two climaxes, producing what I will call a "double-climax frame," and often resulting in an idiosyncratic formal structure for each piece. These two issues are closely related to each other, and exploring their use in Musgrave's music of this period can reveal much about her compositional approach.

This dissertation will explore drama in Thea Musgrave's music through close analytic readings of four works: the Sonata No. 2 for piano (1956); *A Song for Christmas* for a high voice and piano (1958), Trio for flute, oboe, and piano (1960), and *Monologue* for piano (1960). For the remainder of this introduction, I will consider two central issues to be explored more fully in the individual chapters that follow: the issue of motivic and thematic development as a source of musical drama; and Musgrave's reliance on a distinctive placement of musical climaxes to create her characteristic musical plots.

## **MOTIVIC DEVELOPMENT AND THE QUESTION OF MUSICAL PERSONAE**

Each of the compositions in Musgrave's music from this period derives from a single motive. That is, all of the themes or motives developed during the piece relate to each other, in spite of the contrasting characters of their non-intervallic features.

Musgrave herself suggests this in a spoken introduction to the Second Piano Sonata, given before a performance on BBC Radio 3:

...I can see now that in this work I'd already started exploration along paths which were to become more clearly defined in later works. I was becoming fascinated by the possibilities of developing a short musical motive in all kinds of ways and allowing it to serve as the basis for the whole movement...<sup>3</sup>

The themes with distinct characters in Musgrave's music are explored in various ways in each piece. Themes are derived from a single motive; or the secondary elements of a theme such as register, dynamics, rhythm, expression, and articulations are developed in various ways. But a couple of problems occur when the themes consist of the same pitch-classes with constantly changing characters. First of all, how does one distinguish between motives or themes that have the same pitch-class components? Using traditional analytical methods, such motives or themes would be regarded as more or less equivalent, which they clearly are not. The other problem involves explaining the characteristics of the motives or themes themselves.

Answers to these problems may be addressed by adopting a narrative-based approach to drama in Musgrave's music. This can provide a richer interpretation of the musical activities than can analyses that rely on pitch elements considered in relative isolation from other musical parameters. Music narratology takes into account the non-pitch elements of a theme such as the register, dynamics, rhythm, expression, and

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<sup>3</sup> "Musgrave: Piano Sonata No.2" M1878R Bd 1, BBC Radio 3, no date [probably ca.1970], tape at British Library National Sound Archive, transcription by Philip Rupprecht.

articulation. As such, the narratology allows more room for change in the musical persona or musical agent. In Musgrave's music, especially in her serial works, these thematic activities—sometimes overlooked in conventional musical analysis—impact greatly on the dramatic meaning of the music.

In the following discussion, I will survey the concept of musical persona which is the imaginary subject of musical action contained within the music. The term “persona” is borrowed from literary study: an author creates a persona whose experience is known to readers and whose view of the world is supposed to be shared with the reader. In music, likewise, the experience reflected in the musical work, which is shared with the audience, belongs to a musical persona created by the composer. It is usually easy to recognize the musical personae in music with a text.<sup>4</sup> However, a persona may also be identifiable in non-texted instrumental music, too.<sup>5</sup>

From now on, I will distinguish between two concepts: (1) themes and (2) musical personae/agents. By themes, I refer to musical materials considered as different pitch-class sets, as in the Piano Sonata No. 2 (1956) (to be discussed in Chapter 1 below) and in *Monologue* (1960) (see Chapter 4). By musical persona/agent,<sup>6</sup> I refer to the musical

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<sup>4</sup> Edward T. Cone, “Some Thoughts on ‘Erlkönig’,” *The Composer's Voice* (Berkeley: University of California Press, 1974), 2-5. Analyzing Schubert's song, Cone identifies the experiences of father and son and their circumstances through the text and the musical description. Although the song is sung by only one person, the audience encounters three different situations through different musical personae.

<sup>5</sup> Fred E. Maus, “Music as Drama,” *Music Theory Spectrum* 10 (1988), 66. In an analysis of the first movement of Beethoven's String Quartet Op. 95, Maus extends the concept of musical personae to non-text instrumental music. Exploring how the musical materials evoke gestures or actions from everyday life, Maus deduces an imaginary “musical agent” that carries out the “musical action.”

<sup>6</sup> *Ibid.*, 65.

materials sharing the same pitch-class set but distinguishing themselves by non-pitch elements such as dynamics, rhythm, expression, and articulation, as in *A Song for Christmas* (1958) (see Chapter 2) and the *Trio* (1960) (see Chapter 3). In the *Song*, the process of thematic development corresponds to a plot in the music's poetic text; and Musgrave is inventive in adapting her thematic development techniques to match the images and symbolic meaning of the poetry. In spite of the motives having the same pitch-class components in the *Trio*, the characters of the musical personae nonetheless can be distinctly recognized. The analytic advantage of the concept of a musical persona or agent lies in its ability to allow for clear recognition of the development of non-pitch elements.

### **THE DOUBLE-CLIMAX FRAME AND MUSICAL PLOT**

The works of Musgrave analyzed in this dissertation are particularly associated with a process involving two climaxes, which I will term the "double-climax frame," realized in the idiosyncratic formal structure of each piece. On the other hand, sometimes, two musical events independent of each other are employed instead of a single event of double-climax structure as in the *Trio*.

The double climax frame consists of three parts, situated around two climaxes, a small one and a large one. In the beginning, each piece starts *p* or *pp* sometimes with an introduction in *f* lasting for a bar or two as the themes or musical agents of the piece are presented. In the middle section, tensions arise, leading to a small climax. After this small climax, a passage in *p* or *pp* precedes a passage which quickly drives to the main

climax. Although the dynamics are cut to *p* or *pp* following the small climax, the music during this passage usually is neither comforting nor relaxing. On the contrary, in spite of the soft dynamics, it bears a strong tension which builds to the large climax. In the large climax, for the most part, the dynamics are the loudest of the composition, the registral span is at its widest, the rhythms are the fastest, and often the tempo is accelerated. This double-climax frames scheme, realized with varying degrees of strictness in Musgrave's music, appears in at least some fashion in all Musgrave's early works from 1956 to 1961.<sup>7</sup>

Musgrave claimed that the "dramatic formal shape" was always the starting point of her compositions in the 1960s, suggesting that she explored formal structures by means of dramatic ideas. As she noted,

...in most of my recent works, though they are not void of melodic content, the starting-point has been a dramatic formal shape, which has often come to me in a vivid flash...these ideas have usually been of a general nature with, at the same time, a concept of the total form. The act of composing was therefore an exploration and not just a working-out: the form was flexible enough, while retaining its dramatic structure, to allow room for unexpected developments. One hopes that something of the excitement of these discoveries will have given the work freshness and vividness.<sup>8</sup>

In the statement above, Musgrave refers to her well-known concerti in the 1960s as written with distinct dramatic ideas. However, the exploration leading to this discovery can be sensed in earlier works, including those structured with the double-climax frame.

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<sup>7</sup> The double-climax frame is also found in *Triptych* for tenor and orchestra (1959), *Colloquy* for violin and piano (1960), and in the first half of the opening movement of the *Serenade* for flute, clarinet, harp, viola, and cello (1961) where the pitch-classes of the first half are retrograded in the second half of the movement.

<sup>8</sup> Thea Musgrave, "Starting Points," *The Listener* 30 (Jan. 1969), 153.

The double climax frame is not found only in Musgrave's works; similar structures can be recognized in works by other composers. But in Musgrave's music, the structure deeply impacts the formal structure of the individual pieces. For instance, even in the Second Piano Sonata (1956), which manifests the most standard formal structure in Musgrave's music of this period, the double-climax frame helps explain features of the structure that are not readily understood by reference to the sonata-form paradigm alone.

Viewed in terms of a narrative, the double-climax frame in Musgrave's music of this period is roughly equal to a musical plot. "Musical plot" refers to the arrangement of the musical events in a musical work. (The concept is again borrowed from literature study.<sup>9</sup>) Musical plot causes the musical features belonging to a musical persona to proceed with some kind of change, such as motivic development or exchange of characteristic elements.

The issue of plot has been much surveyed for the past few decades within of the field of literary criticism, and by some musical commentators. A crucial way in which narrative interacts with music involves the interplay of moments of stability and instability. Most typically, works begin in a state of stability, move to a state of instability, and then return to a state of stability. This sequence has been termed a sequence of "equilibrium—disequilibrium—re-established equilibrium" by Tzvetan

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<sup>9</sup> Aristotle, *Poetics*, trans. S. H. Butcher, ed. Milton C. Nahm (Indianapolis; New York: The Liberal Arts Press, Inc., 1948), 9. In *Poetics*, Aristotle defines a plot simply as an arrangement of events.

Todorov in his discussion of poetry and has been applied to music by scholars such as Fred Maus.<sup>10</sup> Perhaps the most well-known example of this sequence is the sonata form.

In Musgrave's music, the musical plot evolves in the double-climax frame but embraces various formal designs. In Musgrave's oeuvre, the precise form of each piece is highly distinctive. An exception to this is the Second Piano Sonata, which shows clear association with the conventional sonata-form. Other than the Sonata, *A Song for Christmas* involves the double-climax frame within a set of variations with varied refrains; and *Monologue* involves the double-climax frame associating with a set of variations where the tempo of each section is accelerated gradually.

In re-establishing equilibrium in terms of the interactions among the musical agents, Musgrave's music often seeks true equality among the themes. Although it is not one of the central issues of music narratology, this issue occupies an important position in Musgrave's music. Whereas the conflict of the primary material and the secondary material in many musical works involves a dominance of primary material over subordinate material, such a hierarchical battle among the themes is not found in any of Musgrave's pieces analyzed in this dissertation. None of the musical agents are absorbed into the other. Instead, the music's drama grows from their co-existence. In each of the four analyses that follow, I explore how the "dramatic formal shape" of Musgrave's music grows from the interplay of themes, agents, and climax, generating a compelling musical plot.

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<sup>10</sup> Fred E. Maus, "Music as Drama," 71. Maus cites Todorov's book as an influence.

## CHAPTER 1

### THEMES AND MUSICAL PLOT IN PIANO SONATA NO. 2 (1956)

#### INTRODUCTION

This Sonata was written right after Musgrave returned from Paris in 1956.<sup>11</sup> In it, Musgrave extends the developmental technique and counterpoint she learned during her university training in Edinburgh and her private studies with Nadia Boulanger at the Paris Conservatoire. (Boulanger was at the Conservatoire, but she was teaching accompaniment rather than composing at that point.) Although Musgrave had returned to England by the time she wrote this piece, she claims this Sonata was written under Boulanger's tutelage.<sup>12</sup>

As Musgrave says in the introduction of the Second Piano Sonata before her performance on BBC Radio 3 (see footnote 1), the themes in this work explore a single

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<sup>11</sup> "Musgrave: Piano Sonata No.2," BBC Radio 3, no date [probably ca.1970], tape M1878R Bd 1, at British Library National Sound Archive, transcription by Philip Rupprecht.

<sup>12</sup> Thea Musgrave, interview by Vincent Plush, Santa Barbara, California, May 12, 1983, transcript, "Oral History, American Music" Project, Yale University School of Music, 13.

cell (014).<sup>13</sup> The two means of developing musical personae, using different pitch-class sets and non-pitch elements, are both manifested in this piece albeit in an experimental form. The four contrasting themes of the opening movement (see Example 1.1, p. 14) are constructed solely out of the aforementioned cell (014) and each theme takes its own path as a character, returning in the later movements. The cell (014) engages not only the thematic constructions but also the harmonic construction. The themes or the sections in rondo are transposed in interval-classes of 1s, 3s, and 4s (see Examples 1.9 and 1.10, pp. 22-24) and a long-range bass line also associates with the cell (014) (see Examples 1.11a and 1.11b, pp. 24-25) or the extended bass line of pitch-interval 8 (see Example 1.11c, p. 26). In addition, the relation of interval-class 5 established during the construction of the opening theme involves in the transposition of the themes (see Example 1.12, p. 28). The relation of the pitch-levels of themes is non-conventional: in conventional sonata-form rhetoric, the pitch-level of the secondary theme or theme group is merged with that of the primary theme or theme group; however, each theme or section in this piece travels on its own path independently from the others.

The double-climax frame coordinates with the sonata-form rhetoric in the opening movement (see Table 3, p. 31). The following movements also show clear formal structures although they do not coordinate with the double-climax frame. In spite of the clearly divided sections of the opening movement, the structure is culminated in the

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<sup>13</sup> By themes, I refer to the musical materials that identify themselves by pitch-class components.

double-climax frame.<sup>14</sup> The tension increased during the first two sections, exposition and development, is cut back to *p* at the beginning of the recapitulation and drives back a large climax at the end. The slow movement is in A-B-A form and the last movement is a rondo introduced by a *Recitativo*.

A particularly notable feature of the opening movement involves the equality of themes. In typical sonata form rhetoric, competing themes are often subordinated to the primary theme or theme group. In this sonata-form movement by Musgrave, on the other hand, the pitch-levels of one of the themes does not dominate or lie subordinate to the pitch-levels of the others. Instead of the pitch-levels of themes being merged into one, the “re-established equilibrium” takes place by developing all of the materials to their maximum extents in the final climax of the movement.

In the following section of this chapter, I will analyze this Sonata in two phases, first exploring the thematic and harmonic constructions of the trichordal cell of (014) and then investigating the double-climax frame. In discussing the thematic and harmonic constructions, I will include two subsections for each: the thematic construction in terms of pitch-class sets and characters; the harmonic construction in terms of harmonic relations with the bass lines and a particular relation of interval-class 5. The issue of equality among the themes will be revealed while investigating the harmonic construction of the themes.

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<sup>14</sup> I suppose the clearly divided sections in most of Musgrave’s early music would be what Susan Bradshaw meant by “clear formal structure” in her article “Thea Musgrave,” *Musical Times* 104 (1963), 867. Although the sections are clearly divided in most of Musgrave’s pieces, it is hard to find standard models of their formal structures.

## ANALYSIS

### THE CELL (014) IN THEMATIC AND HARMONIC CONSTRUCTIONS

#### *1. Construction of the thematic materials*

##### **a. Thematic development on different pitch-class sets**

There are four themes and a bridge in the opening movement (see Example 1.1) constructed out of a single cell (014). These themes return in later movements and interact with other materials that are also based on the cell (014). The opening theme consists of four chords in the lowest register of the piano producing a calm, serene and meditative atmosphere. The serenity of the opening theme is broken by theme 2, doubled in octave, which bursts out into a bright, energetic, and jumpy motion composed of eighth notes. The two themes are immediately restated, with a bridge in between the themes in this restatement. The sharp contrast of the first two themes is abated by Theme 3 in mm. 28-36. Later on, Theme 4, with light triplets in a downward motion covering the widest register, alternates with the bridge until the development section begins.

**Example 1.1 The four Themes in the opening of the first movement consisting of set class (014)**

Themes 1 and 2:

[♩ = 160]  
Molto allegro e con energia

**Theme 1** → **Theme 2** →

(014) (014) (014) (014) (014) (014)

Theme 3 (mm. 28-36):

Bar 28 (014)

(014)

Theme 4 (mm. 46-50):

Bar 46

(014) (014) (014) (014) (014) (014) (014) (014)

Each of the four voices projects a form of set class (014) (see Example 1.2a) as marked in brackets. The two upper voices are inverted in the two lower voices and the two middle voices are followed by two outer voices of at the distance of one bar, thereby forming an inversive symmetry. The *comes* of each side – the soprano and the bass – follows in transposition up a fourth, or interval-class 5. The interval between the *dux* and the *comes*, interval-class 5, is reinforced by the Db of the tenor of m. 4. The relation of the interval-class 5 on the first note of each voice is shown in Example 1.2b. The meaning of the Db is two-fold. It suggests that the following set class (014) will start on Db, and it also serves as the axis of the inversive symmetry of the four (014) s, since it is the center of the two *comes* – on the alto and on the tenor. The (014) of the alto starts on the Eb and its inversion starts on the B of the tenor. The axis is located on the Db as shown in Example 1.2b. The Db of m. 4, the axis of the vertical symmetry, starts Theme 2.

**Example 1.2 The structure of Theme 1 consisting of set classes (014) and vertical symmetry**

a. Theme 1: the chorale counterpoint based on the set class (014) of mm. 1-4

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is divided into four measures. The Soprano and Alto parts are grouped together with a bracket labeled 'I'. The Tenor and Bass parts are grouped together with a bracket labeled 'II'. The Soprano part starts with a note marked 'dux (014)' and ends with a note marked 'comes (014)'. The Alto part starts with a note marked 'dux (014)' and ends with a note marked 'comes (014)'. The Tenor part starts with a note marked 'dux (014)' and ends with a note marked 'comes (014)'. The Bass part starts with a note marked 'dux (014)' and ends with a note marked 'comes (014)'. Arrows labeled 'T5' indicate a transposition of five intervals from the first notes to the last notes of the Soprano and Alto parts. Arrows labeled 'T-5' indicate a transposition of five intervals from the first notes to the last notes of the Tenor and Bass parts. The notes are: Soprano (G4, A4, B4, C5), Alto (E4, F4, G4, A4), Tenor (D3, E3, F3, G3), Bass (B2, C3, D3, E3).

(Example 1.2 continued)

b. The vertical symmetry among the voices of mm. 1-4

The initial note of each voice of (014) and the axis of the vertical symmetry (interval-class is marked with a bracket in the excerpt)

The diagram illustrates vertical symmetry in mm. 1-4. On the left, four staves are shown: Alto, Soprano, Tenor, and Bass, with an Axis line. The notes are arranged symmetrically around the axis. On the right, a single staff is shown with an Axis line and interval-class brackets labeled [5] and [-5].

In contrast to the calm opening theme, Theme 2 bursts out with a jumpy motion as shown in Example 1.3. Theme 2 consists of the cell itself (014) and the subsets of the cell, interval-classes 1s and 3s; an oscillating interval-class 3, which is also a part of (014) as shown in the Example 1.3, and the cell (014) is repeated and followed by an interval-class 1 with an accent on each note. The contrast of the two Themes is very pronounced, owing to the contributions of many factors – rhythm, free meter, dynamics, register, and articulation – as shown in Table 1.1. This contrast is highlighted by the consecutive play of the two Themes without a bridge in their opening statements.

**Table 1.1 The contrasting characters of Themes 1 and 2**

	Theme 1	Theme 2
Rhythm	Half notes w/fermatas	Eighth notes
Free meter	(2/4)	(1/2)
Dynamic	<i>pp</i>	<i>mf</i>
Register	lowest	middle
Articulation	<i>legato</i>	<i>non legato</i>

**Example 1.3 Theme 2 in mm. 5-10 consisting of repeated interval-class 3 + (014) and interval-class 1**

The oscillating interval-class 3, a motive from Theme 2 in mm. 5-6, is developed into the bridge in mm. 18-21 (see Example 1.4). A repeated feature or accented articulation usually becomes an element for further development in Musgrave's music.<sup>15</sup> The bridge consists of the repeated interval-class 3 built up in every voice. Although the accented interval-class 1 of m. 10 does not develop into an independent theme, it is extended substantially in the development section.

**Example 1.4 The repeated interval 3 of Theme 2 in mm. 5-6 developing into the bridge built up by Interval-class 3's in mm. 18-21**

<sup>15</sup> *Monologue* (1960) is another typical example. The repeated or prolonged note of the opening theme becomes a clue for the following themes.

Theme 3 in mm. 28-36 consists of the four consecutive features of mm. 28-29 (see Example 1.5) with a set class (0124) in which the cell (014) is presented with a passing tone in the upper voice and a set class (0134) in which two forms of (014) are related inversionally in the inner voice. The main rhythmic value of the melody is a quarter note which is right at the average of those of Theme 1 (a half note) and Theme 2 (an eighth note). This rhythmic feature, along with the static pedal point of the B $\flat$  calms down the energetic motion of Theme 2. Melodically, the top voice and the inner voice do not show any strict relationship with each other, except in that the contour of the top voice is inverted in the inner voice. The basic shape of mm. 28-29 is imitated freely in the following bars up to m. 35.

**Example 1.5 Intervallic cell (014) with a passing tone and an incomplete neighboring tone in mm. 28-29 of Theme 3**

The diagram illustrates the intervallic cell (014) in two forms. On the left, a piano score shows two staves. The upper staff is labeled 'Passing Tone' and '(0124)', and the lower staff is labeled '(0134)'. An arrow points to the right, where a single staff with a bass clef is shown, labeled '(014)' above and '(014)' below, representing the intervallic cell.

Later on, Theme 3 becomes an eighth note pattern with contrary motions starting from m. 89. In the development section, the boundary between Theme 3 and the bridge is not clear. For this reason, I consider the thematic development of each theme to be less refined than those in Musgrave's later works. The contrary motions of Theme 3 which could have been developed expressively are blended and absorbed into the figures of the

bridge consisting of an eighth note pattern doubling with thirds through to the end of the movement.

The motion of the bridge building upward is contrasted with the downward motion of Theme 4 (see Example 1.6) which also shows the components of (014) s. There appears another grouping, set class (013) which concludes the whole piece, as a variant of the prevailing set class (014). The dynamic, which increased during the eighth note passage, is cut back to the *p* of the triplets twice in mm. 36-65. The contrast of the duplets versus the triplets is continued throughout the movement.

**Example 1.6 Theme 4 of triplets based on (014)'s marked in brackets and (013)'s in mm. 46-50**

The five materials examined above are based on the intervallic cell of (014). Out of the meditative opening theme consisting of four (014) s bursts the energetic feature of Theme 2; the energy of Theme 2 is calmed down by Theme 3; and the upward motion of the duplets of the bridge is counteracted by the downward motion of the triplets of Theme 4.

### b. Thematic development of various characters

Various characters are explored throughout the piece as each theme, with its distinctive character, changes to suit the new situations. The thematic materials presented in the last two movements are the same Themes 1, 2, and 4 of the opening movement, now changed in rhythms, dynamics, and expressions. The modification of the opening theme is most noticeable. One might say the openings of other movements are new thematic materials since the dynamic and the rhythm are drastically different from each other. Discussed below is the characteristic development of the opening theme.

Whereas the opening theme is serene and calm in the first movement, it becomes more expressive and florid in the beginning of the slow movement, decorated by a group of the seven sixteenth notes in m. 2 of Example 1.7. The opening of the soprano, D, hesitates to play the full set class (014) and lingers on Eb for a bit; but it tries again in the next measure and there succeeds in completing the opening motive (014).

#### Example 1.7 The beginning of the second movement, mm. 1-2

The musical notation for Example 1.7 consists of two measures in 2/4 time. The first measure (m. 1) is marked with [1] above it. The soprano line begins with a half note D4, followed by a quarter note Eb4. The second measure (m. 2) is marked with (014) above it. The soprano line begins with a quarter note Eb4, followed by a group of seven sixteenth notes (Eb4, F4, G4, Ab4, Bb4, C5, D5) marked with a bracket and the number 7. An arrow points to the second measure with the text 'Repeated attempt' below it.

The character of Theme 1 changes drastically in the opening of the last movement. It opens up the movement vigorously with the two octave glissando in mm. 1-4 of Example 1.8.

The dynamic of *ff*, the wide register covering six and a half octaves, and the accent at the end make this passage emphatic.

**Example 1.8 Intervallic cell (014) in the opening of the last movement, mm. 1-5**

The image shows a musical score for a piano piece. It is labeled 'Recitativo [allegro]' and 'ad lib: (allegro)'. The score is in 4/4 time and features a key signature of one flat (B-flat). The intervallic cell (014) is highlighted with a bracket above the first five measures. The score includes a piano accompaniment with a bass line and a melodic line. The tempo is marked 'ad lib: (allegro)'.

Each theme of the first movement explores its character in various ways throughout the whole piece. Instead of maintaining one fixed character by processes of developing with fragmentation, expansion, or extension, the themes in this piece change their suits entirely to meet new situations, similar to the way the situations of the characters in a drama change constantly. Yet the themes are still recognizable by their basic formats just as we can recognize characters in drama.

**2. The cell (014) in harmonic constructions**

**a. Harmonic construction and bass lines**

Intervallic cell (014) involves in long-range pitch relationships among the themes as well as in the extended bass line. The themes in the opening movement are transposed along the subsets of the cell (014), interval-classes 1s, 3s, and 4s (see Example 1.9); and the sections of the rondo (see Example 1.10) are transposed in interval-class 4s. A bass

line of extended range appears in three spots, two in the opening movement and one in the last movement. The first half of the exposition (see Example 1.11a) and the whole section of the recapitulation of the opening movement (see Example 1.11b) show the long-range bass line associating with the cell (014). At the end of the last movement, the bass line proceeds chromatically extending to pitch-interval 8 (see Example 1.11c) which is the double of one of the segments of the cell, pitch-interval 4.

The pitch relations of the themes in the exposition of the opening movement are presented in Example 1.9. Transpositions of the themes take place throughout the whole piece.

**Example 1.9 The transpositions of themes in the exposition of the opening movement**

a. Theme 1 (mm. 1-4) transposed  $T_{-1}$  in mm. 14-17

Bar 1

Bar 14

$T_{-1}$

b. Theme 2 (mm. 5-10) transposed  $T_{-4}$  in mm. 22-27

Bar 5

Bar 22

$T_{-4}$

(Example 1.9 continued)

c. Theme 4 (mm. 46-50) transposed  $T_3$  in mm. 59-65 and  $T_{1I}$  in mm. 74-79

Bar 46-50

Musical score for bars 46-50. The score is written for piano and consists of two staves. The tempo marking is '2 leggero'. The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals.

Bar 59-65 in  $T_3$

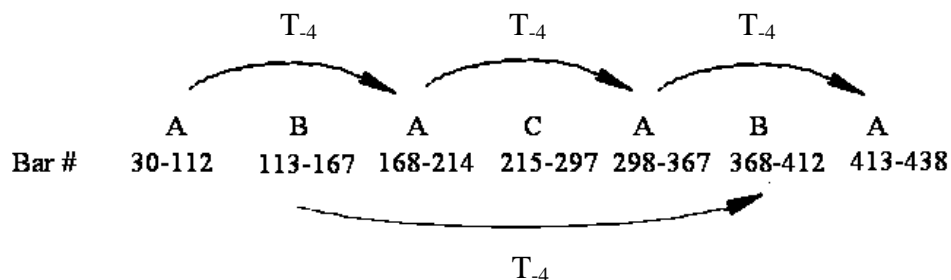
Musical score for bars 59-65 in  $T_3$ . The score is written for piano and consists of two staves. The tempo marking is '2 leggero'. The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals. A 'Sra...' marking is present above the first staff.

Bar 74-79 in  $T_{1I}$

Musical score for bars 74-79 in  $T_{1I}$ . The score is written for piano and consists of two staves. The tempo marking is 'P'. The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals.

Also, the relationship of  $T_4$  becomes the transpositional link between the ritornellos in the rondo of the last movement as in Example 1.10. The original pitch-level of the ritornello is transposed  $T_4$  each time and circles around back to the original pitch-level in the coda. The transposition of  $T_4$  occurs to the form of the first episode.

**Example 1.10**      **The structure of rondo, *Allegro brillante*, the pitch-level of which is based on T<sub>4</sub>**



The long-range bass line of the first half of the exposition in Example 1.11a appears as a (0145). Theme 1 in mm. 1-4 ends on the D in m. 4. The second statement of Theme 1 transposed T<sub>-1</sub> ends on the Db in m. 17. Theme 3 in mm. 28-34 sounds above a pedal point on Bb. The Db and the Bb are replayed as C# and Bb and reaches the A, the lowest note of the piano. The bass line during mm. 1-36 forms two (014)s, as shown in Example 1.11a.

**Example 1.11**      **The bass line of mm. 1-36 and mm. 213-333 of the first movement and the chromatic bass line in mm. 386-438 of the last movement**

a. The bass line of mm. 1-36, the first half of the exposition

The original excerpt of mm. 1-36:

The image displays two musical excerpts. The top excerpt is from the first movement, measures 1-36, featuring a piano accompaniment with a prominent bass line. The tempo is marked 'Molto allegro e con energia'. The bottom excerpt is from the last movement, measures 386-438, showing a chromatic bass line. Both excerpts are presented in a standard musical notation format with treble and bass clefs, and various musical markings such as dynamics and articulation.



c. The chromatic bass line of mm. 386-438 extending up to interval 8 in the last movement

Original excerpt

Bar 386

Bar 398

Bar 410

Bar 436

The bass line only:

Bar 386 390 395 399 402 407 408 410 438

The ordered pitch-class set of <D, C#, Bb, A> becomes the bass line of the whole section for the recapitulation shown in Example 1.11b. The first half of the exposition of Example 1.11a is abbreviated in the fourteen measures of mm. 213-226 (see Example 1.11b); the beginning of the recapitulation section retains the bass line of <D, C#, Bb, A>. After an intensive development of themes that reaches the final climax of the movement, the bass note, A, in the lowest register of the instrument, resumes in m. 299. The upward motion of the bass continues with an increasing dynamic; the bass reaches the Bb with *sff* in m. 322; and concludes on the minor third at the end, with emphatic accents.

A subset of the cell (014), interval-class 4, is extended to interval-class 8 in the chromatic bass line of mm. 386-438, at the end of the last movement in Example 1.11c. The bass starts from the Ab on m. 386 and proceeds chromatically down to the Db at m. 410 and to the C at the end of the piece. The Db is prolonged with a pedal point throughout *Meno mosso* of mm. 411-428. The pedal point is taken off briefly in *Più mosso* from m. 429 and the unison motive (doubled in octaves) of <Eb, Db, C> of mm. 436-438 concludes the whole piece.

As examined above, each theme or section is transposed along the subsets of the cell (014), interval-classes 1s, 3s, and 4s. None of the pitch-levels of any theme of the sonata movement influences another as in conventional sonata-form rhetoric. The pitch-levels of the ritornelli of the rondo in the last movement transpose pitch-interval 4s instead of maintaining the initial pitch-level. The bass line also involves the cell (014) in the prominent foreground statement and its projection over middleground spans.

### b. Interval-class 5 relations

Although it is not as prominent as the relationship of the cell (014), the relation of interval-class 5 is also noticeable, originating from the opening theme (see Example 1.12a). There are four spots involving interval-class 5 relations: the opening theme, the bass line of (0145) (see Example 1.12b), Theme 2 in the development section of the first movement (see Table 1.2), and the cycle of pitch-interval 5s in the last movement (see Example 1.12c).

#### Example 1.12 Relation of interval-class 5 in opening theme, (0145) of the bass line, and in section C of rondo

a. mm. 1-4 of the 1<sup>st</sup> mv.:

Diagram illustrating interval-class 5 relations in mm. 1-4 of the 1<sup>st</sup> movement. The notation shows a bass line with two measures. The first measure contains the notes G2, Bb2, and D3. The second measure contains the notes Bb2, D3, and F3. Brackets above the notes indicate upward intervals of +5 (G2 to Bb2 and Bb2 to D3). Brackets below the notes indicate downward intervals of -5 (D3 to Bb2 and D3 to G2).

b. Bass line of (0145) in mm. 1-36:

Diagram illustrating the bass line of (0145) in mm. 1-36. The notation shows a bass line with four notes: G2, Bb2, D3, and F3. A bracket below the notes indicates a downward interval of -5 (D3 to G2).

c. Cycle of fifths in the bass of mm. 215-243 of rondo, III (transposed up an octave)

Diagram illustrating the cycle of fifths in the bass of mm. 215-243 of rondo, III (transposed up an octave). The notation shows a bass line with notes corresponding to bars 215, 217, 220, 222, 235, 237, 240, and 242. A bracket below the notes indicates an interval-class 5 relation between the notes in bar 215 and bar 242.

First, the relation of interval-class 5 is first announced in the opening theme. In Example 1.12a, as the cell (014) is built up in each voice, cycles of fifths are generated. Second, the bass line of the first half of the opening movement produces another relation of interval-class 5. The two cells of (014) s related by P-RI are connected and form (0145). Third, Theme 2 in the development section transposes in interval-class 5s as listed in Tale 1.2.

**Table 1.2      Transposition of Theme 2 in the development section**

Theme 2	mm. 114-126	Original pitch-level w/o the first note
	mm. 136-151	T <sub>5</sub> of mm. 114-126 in the low register
	mm. 163-171	T <sub>5</sub> of mm. 136-151 with the first note of the theme

Finally, the last one appears in the bass of mm. 215-243 of the rondo, producing a cycle of fifths. In Example 1.12c, the bass starts on the Eb and it moves up a 5 (or down a fifth) three times, reaching Gb in m. 222. The pattern of the bass figure (013), coming from Theme 4 of the opening movement (see Example 1.6), is discontinued in m. 223 but the Gb resumes the cycle of fifths in mm. 235-242. Although the cycle from the Eb stops on the E of m. 240, the following note, Ab, forms another interval-class 5 from the initial note of the cycle, Eb. The physical appearance of the cycle of fifths of (013) in Example 1.12c is a lot different from the cycle of fifths of (014) in mm. 1-4, as shown in Example 1.12a. However, both of them involve cycles of fifths.

As is examined above, interval-class 5 plays an important role in organizing the pitch-levels of cells (014) and (013), transposing a theme, and in organizing the bass line.

The cells of (014) and (013) are arranged by cycles of 5ths in the outer movements; the long-range bass line of the opening movement appears in interval-class 5; and the pitch-level of Theme 2 in the development section of the opening movement is transposed by interval-class 5s.

### **THE DOUBLE-CLIMAX FRAME**

The process of the double-climax realized in this movement is displayed in Table 1.3. The materials exposed in the exposition develop and extend in the development section reaching the small climax in mm. 154-212. The tension generated thus far is suspended as a quiet and serene opening theme in *pp* resumes on its original pitch-level. Then, the process in the first two sections is condensed and develops even further toward the large climax at the end of the movement in mm. 276-333.

**Table 1.3 The process of double-climax frame in the opening movement**

<b>Small Climax</b>	Exposition mm.1-79	mm. 1-36	Themes 1, 2, and 3		
		mm. 36-79	Theme 4 and bridge alternating		
	Development mm. 80-212	mm. 80- 153	Themes 1, 3, and 4 in reduced rhythm and in fragment (mm. 80-109)	Theme 2 w/ extended rhythm and w/ accompaniment of bridge (mm. 110- 153)	
				Two groups of themes alternating with each other	
		mm. 154- 212	Themes 1 and 4	Theme 2 in canon with original rhythm	
		Two groups of themes alternating			
<b>Large Climax</b>	Recapitulation mm. 213-333	mm. 213- 275	Condensed version of mm. 1-36 and the first half of development in mm. 80-153		
		mm. 276- 333	Theme 2 in canon with accompaniment of bridge and Theme 3 (mm. 276-298)	Themes 1 and 4 (mm. 299-333) ending with extended Theme 4	

The two climaxes are located in the second half of the development section and at the end of the movement. Before each climax, there are two groups of thematic materials competing and alternating with each other, Theme 2 versus Themes 1 and 4. Theme 3, which could have instead developed its expressive character, is blended with the rocking

motion of the bridge immediately after the beginning of the development section. As the two groups of themes alternate with each other, the themes develop and extend more and more.

Though Musgrave's Sonata follows the conventional structure of sonata allegro form as the themes develop and return, she challenges its standard rhetoric by eliminating the relationship of superiority and inferiority among themes. Instead of merging the pitch-levels of the secondary theme or theme group to that of the prominent theme or theme group in the recapitulation section, every single theme is independent from the others and the section ends with the highest developed form of each in this sonata movement.

In the recapitulation section, all of the themes develop to their maximal realization by the end of the movement. For instance, the canon of Theme 2 in the small climax returns to its original rhythmic pattern, which was extended in the previous statement. But in the large climax of Example 1.13, both the *dux* and the *comes* of the canon extend the rhythm freely; the dynamics are at the loudest level (*fff*), the register covers the widest range; and the extended minor seconds at the end are the most emphatic ever.

**Example 1.13**      **Synthesis of the elements developed on Theme 2 in mm. 276-298**

Bar 276

Free imitation of Theme 2 with extended rhythm

Accompaniment  
Rocking motive of bridge +  
Contrary motion of Theme 3

Free inversion of Theme 2

Bar 288

Extension of the minor seconds

Triplet of Theme 4

As investigated so far, the musical plot in this Sonata includes two climaxes. The progression from the beginning to the development section is condensed and reaches the final climax where the materials are extended with the widest register and with the loudest dynamics. In spite of the clearly divided sections, the whole movement essentially belongs to the double-climax structure rather than the conventional sonata-form rhetoric.

## CONCLUSION

The thematic agents in this Sonata develop both in generating different pitch-class sets and in generating various characters associated with the musical plot culminating in the double-climax frame. The four thematic materials consisting of different pitch-class sets spring out of a single cell (014) and each theme, the musical agent, develops its own

character by secondary elements throughout the piece. Not only in the construction of the thematic materials, the cell is also involved in the harmonic construction and bass lines in the long range by the subsets of the cell such as interval classes 1s, 3s, and 4s and by an additional relation on interval-class 5s produced during the construction of the opening theme. Although the treatment of the themes is not as refined as those in later works, by that I mean one of the themes is blended to the bridge figure, this Sonata is significant for manifesting the ways of manipulating the themes and the characters of each theme both of which develop clearly in the forthcoming pieces.

Musgrave grafts the double-climax frame onto the sonata-form rhetoric in this piece. In addition, or perhaps as a result of this hybridization, in spite of the clearly divided sections of exposition, development, and recapitulation, the process of the double-climax frame does not share the quintessential idea of conventional rhetoric. Harmonically, instead of having the pitch-level of the secondary theme or theme groups merge with that of the primary theme, Musgrave allows each theme its own pace of transposition. Themes are developed to their maximum rhythm, register, and dynamics at the final climax.

Both of these experiments, the exploration of a theme or agents and the musical plot, are developed further in Musgrave's later pieces. In exploring a theme, the two techniques in this piece clarify each other; with contrasting characters explored in the same pitch-class components as in the Trio (1960) or with themes of different pitch-class sets springing out of the initial theme as in *Monologue* (1960). The musical plot culminating in the double-climax frame is maintained in all of the pieces analyzed in this dissertation except for the Trio; however, as Musgrave's compositional style matured, she developed innovations on the plot, particularly in the Trio where two independent processes alternate with each other.

**CHAPTER 2**

***A SONG FOR CHRISTMAS:***

**POETIC TEXT AND DRAMATIC PLAN**

**INTRODUCTION**

**MUSGRAVE'S SERIALISM**

The first sign of serialism in Musgrave's music appears in *Five Love Songs* (1955), a work for soprano and guitar, with an angular vocal line.<sup>16</sup> Although Musgrave was not composing using full-fledged twelve-tone rows at that point, she continued to work in a closely motivic way with small cells in the *Second Piano Sonata* (1956) investigated in Chapter 1. In 1958, Musgrave went to Tanglewood where she met a number of musicians, including Aaron Copland, Lukas Foss, and Milton Babbitt. Musgrave says she had studied scores by Schoenberg, Webern, and Berg before she went to Tanglewood, but she was not aware of Babbitt's rigorous analysis of them at that point.<sup>17</sup> The experience at Tanglewood likely influenced Musgrave to produce her "first

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<sup>16</sup> Susan Bradshaw, "Thea Musgrave," *Musical Times* 104 (1963), 867.

<sup>17</sup> Thea Musgrave, interview by Vincent Plush, Santa Barbara, California, May 12, 1983, transcript, "Oral History, American Music" Project, Yale University School of Music, 20.

fully serial piece,”<sup>18</sup> *A Song for Christmas*, in the same year. However, the serial arrangement of musical material is carefully designed to serve the dramatic purpose. In this chapter, I will investigate the musical expression as a reflection of the poem, from the construction of the musical agents (the musical materials sharing the same pitch-class set but distinguishing themselves by non-pitch elements) to the musical plot, which concerns the structure of the whole piece culminating in two climaxes.

### THE POEM AND THE MUSIC

*A Song for Christmas* (1958) is a setting for high voice and piano to a poem sometimes attributed to William Dunbar (c 1460-c 1520), who is considered one of the greatest literary figures in Scottish history. The exploration of musical agents, manipulated by serial means, develops as a reflection of the main events of the poem.

The poem covers an apocalyptic story of Christ, though the title refers specifically to Christmas. Starting from the virgin birth celebrated by angels and the Three Kings of the East, the poem tells the biography of Jesus persecuted by King Herod. Although Christ’s crucifixion and resurrection are not referred to directly, they are implied in the image of the cross and the “stones” [stones]. The apocalypse, too, is indirectly referred to by praising Christ’s second coming of all the elements of universe and returning to the refrain of the phrase “Illuminare Jerusalem.”

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<sup>18</sup> Leslie East, “The Problem of Communication – Two Solutions: Thea Musgrave and Gordon Crosse,” *British Music Now*, ed. Lewis Foreman (London: Paul Elek, 1975), 21.

The text consists of five stanzas in variations with a repeated refrain, “Illuminare Jerusalem.” The text of the song is shown in Figure 2.1 below. The five stanzas may be divided into three parts: the declaration and the celebration of “thy Prince” (Christ) in stanzas 1-2, the struggle of the two Kings (“the righteous king” – Christ’s human form – and Herod) in stanza 3, and the implied apocalypse in stanzas 4-5. Stanzas 1 and 2 declare the birth of “thy Prince” celebrated by the angels and the Three Kings of the East “Sounding attonis [together] with a shout.” Stanza 3 describes the struggle between the “raging tyrant King Herod” and the “righteous King,” implying the death of the righteous King. The last two stanzas foretell the second coming of Jesus, describing how all the elements in the universe prepare for his return.

### Figure 2.1 Poetic text and variation/refrain scheme

[1. The declaration of the birth of “thy Prince”]

Jerusalem Rejoice for joy	Refrain
Jesus the stern [star] of most beauty in thee is risen as righteous Roy from darkness to illumine thee With glorious sound of angel glee, thy Prince is born in Bethlehem Whilk sall thee make of thraldom free	Var. 1 (mm. 3-20)
Illuminare Jerusalem	R. 1 (mm. 21-23)
With angels licht in legions Thou art illumit all about Three kings of strange regions To thee are come with lusty rout All dressed with diamonds about Reversed with gold on ev’ry hem	Var. 2 (mm. 24-49)

Sounding attonis (together) with a shout

Illuminare Jerusalem

R. 2 (mm. 50-53)

[2. The struggle of the two Kings]

The raging tyrant that in thee rang (reigned) Herod is exilit

Var. 3 (mm. 54-68)

And his off spting

The land of Juda that chos it wrang

And risen is now thy richteous King

So he so mighty is and ding, when men his glorious name does name

Heaven, Erd and Hell makis inclining.

Illuminare Jerusalem

R. 3 (mm. 69-72)

[3. The apocalypse]

His coming knew all element

Var. 4 (mm. 73-83)

The air by sterne did him perceive;

The water, when dry he on it went;

The Erd, that trym-lit all and rave;

The cross, shen it was done contem;

The stanes, when they in pieces clave

Illuminare Jerusalem

R. 4 (mm. 84-85)

The deid (dead) him knew that raiss (rose) up richt

Var. 5 (mm. 86-118)

Whilk lang time had the erd lain under;

Crookit and blind declarit his micht, that healit of them so many hunder (hundred)

Nature him knew and had great wonder when he of the virgin was born but wem;

hell when their yettis (gates) were broken, broken a sunder

Illuminare Jerusalem

R. 5 (mm. 119-135)

Aligning with the poem, the music consists of five variations and six refrains (the opening refrain and the five refrains following each variation). Each variation corresponds to a stanza; and each musical refrain of the repeated literal refrain. The music utilizes two musical agents, Agent Sacred (Agent S) and Agent Creature (Agent C), interweaving the poetic and musical discourse. Agent S represents a holiness whose figure is eminent in the height appearing in each refrain. Agent C represents created entities, including angels (created by God, but not God himself), the Three Kings from the East, the raging tyrant King Herod, the righteous King, and the elements of the universe. The righteous King of Var. 3 appears as Agent C since the righteous King/Christ is realized in a human body and suffers from persecution by King Herod. The construction of the two musical agents is symbolic and the interactions of the two represent the plot traced in the poem.

### **MUSICAL REFLECTION OF THE POEM AND THE MUSICAL PLOT**

The musical reflection of the poem in this piece is described from the construction of the two musical agents to the structure of the whole piece. The construction of the two musical agents is symbolic. As if representing the solemnity, oneness, and highness of the sacred, Agent S consists of the vocal line of the psalmodic recitation on the sole pitch F and a bass line that contains the rest of the eleven pitch-classes. Agent C consists of the *bass* line of Agent S (see Example 2.1a, p. 43) both in the vocal line and the accompaniment (see Examples 2.2c, 2.5b, and 2.6b, pp. 46, 51, and 53).

The structure of the whole piece presents two separate musical climaxes coordinating with the two defeats taking place within the poem. One is the defeat of the righteous King, and the other of King Herod. Although the profane seems to have defeated the sacred by crucifying him in the small climax (up to Var. 3), the triumph of the profane is overwhelmed in the final climax by the everlasting glory of the sacred.

In the meantime, the description of objects or the interaction of the poetic personae is represented by the musical action or interaction of the musical agents at different levels in this *Song*. At the foreground level, concrete objects, such as the sun, stars, or the earth, are suggested by the registers of the passages, the texture, and the rhythmic motion. For instance, when the poem mentions the sun or star, the music describes it with passages of high register and light texture; when it refers to the earth, the music describes it with passages of low register; and when the broken stone appears, is described musically with a passage of *brittle* angular accompaniment.

The middleground level can be divided into two categories: metaphors of abstract objects and metaphors of the actions of the poetic personae. The metaphor of the abstract object is similar to that of the concrete object. For instance, the sacred is described by a psalmodic vocal line at a high pitch-level and the non-sacred is described by the bass line of the psalmodic passage. These features represent the belief that all of the creatures of the universe (the bass line) are under God (the combination of the high psalmodic pitch and the bass line). The incompleteness of the subject is described by an *incomplete* pitch-class set (see Example 2.2b, p. 45); and the “raging tyrant King Herod” is described with

a *disordered* pitch-class set of which the order is not strictly observed (see Example 2.5b, p. 51).

Finally, and most importantly, the actions of the poetic personae are described by the reintegration of the elements of the musical agents, revealing Musgrave's truly dramatic approach to music. At this level, highly abstract actions such as celebration, death, and the victory are suggested solely by rearrangement of the given materials. For instance, celebration is described by use of all of the segments, arranged contrapuntally, all together at one point, just as the poem reads, "Sounding attonis with a shout" (see Example 2.4b, p. 50). The pain or the death of the righteous King during the struggle against King Herod is described by the reintegration of Agent C into Agent S, resulting in an incomplete set of pitch-classes and a declining vocal line which used to be psalmodic (see Example 2.6b, p. 53). The glorious victory is described in an opposite technique of reintegration of elements of Agent S combined with those of Agent C. Specifically, the vocal line of the eleven pitch-classes that was heard in an incomplete or disordered version becomes complete and is treated serially in various row forms; each note of the vocal line is repeated, evoking again the psalmodic recitation; and the hexachords that used to be at the end of the bars of the opening refrain appear at the end of each phrase of Var. 5, clearing up the *misterioso* and *cloudy* atmosphere.

In the following analysis, I will investigate two issues: first, the construction of the two groups of musical agents that correspond to the main images of the poem as

effected by different compositional techniques; and then, the musical and poetic discourse of this piece associated with the double-climax structure.

## ANALYSIS

### CONSTRUCTION OF MUSICAL AGENTS

#### *1. Agent S*

Representing solemnity, oneness, and highness, agent S consists of two features: a psalmodic vocal line on the reciting-tone F and a series of triads in the bass consisting of the remaining eleven pitch-classes. The bass line of the triads is rearranged in the hexachordal figure at the end of each bar (see Example 2.1a). The construction of the musical agents is metaphorical: for instance, the psalmodic motion of the vocal line, reading “Jerusalem Rejoice for joy,” holds on the highest pitch F as a metaphor of *highness*. The bass line (see Example 2.1b) consists of the remaining eleven pitch-classes and one repeated pitch-class B. The ordered pitch-class set of the bass line in Example 2.1b contains many instances of set class (014) among its segmental subsets. The interval-class 3 out of set class (014) becomes the main element of transposition in Example 2.3b, p. 47; and most importantly, the voice line transposes up interval 3 at the end of the piece (see Example 2.8, p. 57). The set class (014) becomes one of the components which build the inversional symmetry at the end of Variation 2 (see Example 2.4b, p. 50).

**Example 2.1 Agent S consisting of the psalmic vocal line, a series of the triads, and the hexachords at the end of bars**

a. Agent S in the opening refrain of mm. 1-2

SOPRANO or TENOR

*Dramatically* *ff*  $\text{♩} = 72$  *lunga*

Je - ru - sa - lem Re - joice for joy

PIANO

*ff* *with pedal* *sfz* *sfz lunga*

b. The row out of the bass line of the triads:

m. 1 (014) m. 2 (014)

(014) (014) (014) (014)

Order Positions 1 2 3 4 5 6 7 8 9 \*10 11 12

\*Order position 10 is the repeated pitch-class B of order position 1.

c. The hexachords on the last beats of bars 1-2

Hexachord in m. 1 (012569):

Hexachord in m. 2 (012569):

$T_{10}I$

The bass line of each bar is rearranged vertically into a hexachord at the end of each bar (see Example 2.1c). Both of the hexachord of m. 1 and m. 2 form a set class (012569) related by  $T_{10}I$ . The position of each hexachord in Example 2.1c is maintained throughout the piece. In particular, the position of the trichord marked in each bracket is invariable to the end though the register of each trichord may vary. The components of Agent S—the psalmodic recitation of pitch F, and the bass line, which is rearranged in two hexachords—are maintained throughout the piece with only slight variation.

## 2. *Agent C*

Both the vocal line and the accompaniment consist of a pitch-class set from the bass line of Agent S (see Examples 2.1a and 2.1b); and sometimes the pitch F of the psalmodic vocal line becomes the bass of Agent C in Variations 1 and 3. Agent C divides into three groups according to the poetic and musical discourse: the angels and the Three Kings of the East celebrating the birth of the “Thy Prince,” the two Kings (the “raging tyrant King Herod” and the righteous King), and the elements of the universe. I categorize the righteous King under the two Kings of Variation 3 as a musical Agent C in spite of the fact that he also belongs to musical Agent S. Since this agent bears elements of Agent C in the metaphor of his suffering, pain, and death, it does not exactly parallel the triumphant Agent S.

**a. The angels and the Three Kings of the East (Variations 1 and 2)**

*i. The incomplete pitch-class set*

The musical arrangement of the angels' group reveals three features: an incomplete pitch-class set (see Example 2.2), rocking motives out of the hexachords (see Example 2.3), and poetic and musical rhyme (see Figure 2.2). All three features are arranged in the inversional symmetry at the end of Variation 2 (see Example 2.4b).

The pitch-class set of the vocal line and the accompaniment of this group is based on the bass line of Agent S (see Example 2.2a) arranged in a stepwise motion (see Example 2.2b). As though telling the incompleteness of the angels and the human beings, the row of the vocal line in mm. 3-15 (see Example 2.2b) has missing order positions of 1, 9, and 11 of which excerpt is provided in Example 2.2c.

**Example 2.2 Ordered pitch-class set of Agent C originating from the bass line of Agent S**

a. The bass line of Agent S in mm. 1-2



b. The incomplete vocal line of Agent C in mm. 3-15 (missing notes in parentheses)

Bar	5	6	7	8	9	11	12	14	15
-----	---	---	---	---	---	----	----	----	----

OP	(1)	2	3	4	5	6	7	8	(9)	*10	(11)	12
----	-----	---	---	---	---	---	---	---	-----	-----	------	----

\*Order position 10 is repeated pitch B of order position 1.

(Example 2.2 continued)

c. The beginning of Agent C in mm. 3-10 consisting of the bass line of Agent S

OPs (1) 2 3 4 5 6

The original series of triads in varied rhythm

The bass of the psalmodic pitch-class of Agent S

### ii. The rocking motives

The rocking motives, which first appear in reference to “With the glorious sound of angel glee,” in the second half of Variation 1 (mm. 16-20), become one of the main elements in the contrapuntal arrangement at the end of Variation 2, where all of the musical elements developed so far merge just as the poem announces “[the angels and the Three Kings from the strange regions] Sounding attonis [together] with a shout.”

The pitch-interval between iterations of the rocking motion extends from 1 through 3 during Variations 1 and 2. Example 2.3 indicates the pitch-intervals of the rocking motion with numbers corresponding to the interval-classes. For instance, the rocking motion of the minor second is rocking motive 1; and the rocking motion of the major second rocking motive 2. All of the rocking motives are used in contrapuntal arrangement at the end of Variation 2.

Rocking motive 1 derives from the hexachords on the last beats of the accompaniment in bars 1-2 (see Example 2.3a). In Example 2.3a, I call the hexachord in m. 1 Hexachord X and the one in m. 2 Hexachord Y. The positions of the two hexachords are maintained throughout the passage of mm. 16-20 in Example 2.3b, which indicates the root with a numbered pitch-class next to the chord name. For instance, the hexachord in m. 1 is labeled Hexachord X<sub>3</sub>, since the root is on the Eb, of which number 3 counts from the pitch C as 0.

### Example 2.3 Rocking motive 1 out of the hexachords of mm. 1-2

a. Hexachords of mm. 1-2

Hexachord X<sub>3</sub> in m. 1:

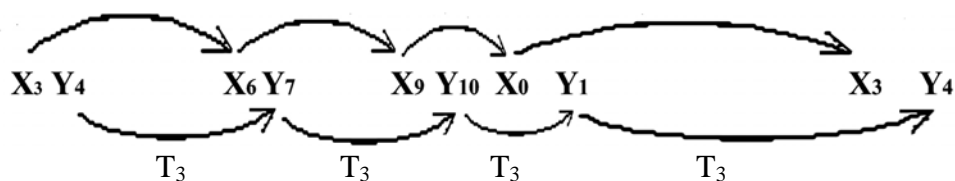


Hexachord Y<sub>4</sub> in m. 2:



b. The rocking motive in mm. 16-20 out of the transpositions of the hexachords of the opening refrain

Bar 16 Rocking motive 1



In Example 2.3b, the verticalized hexachords X and Y alternate for five bars and the vocal line follows the top of the piano heterophonically or sometimes follows the inner voice of the piano. The position of each chord is maintained in its original form as it is transposed  $T_3$  each time. For instance, the  $X_3$  is transposed to the  $X_6 \rightarrow X_9 \rightarrow X_0$  and returns back to the  $X_3$ ; and the  $Y_4$  is transposed to the  $Y_7 \rightarrow Y_{10} \rightarrow Y_1$  and returns back to the  $Y_4$ . As a result, the bass line of this passage makes the octatonic scale  $OCT_{0,1}$ . Although the octatonic scale is not used further, the relation of transposition  $T_3$  plays an important role in the final climax as the psalmodic vocal pitch eventually climbs up interval-class 3 by the end of m. 126. These rocking motives become one of the main elements which arrange the vertical mirror symmetry in Example 2.4b.

### *iii. Poetic and musical rhyme*

Musgrave's setting emphasizes the poetic rhyme. In the poem of Variation 2 presented below at Figure 2.2, the underlined words in lines 1 and 3 (-egions) and in lines 2 and 4 (-out) are linked by a rhyme. Similar to the phonetic structure of the text, the vocal line responds with endings of which the rhythm and the melodic contour are identical. There are a couple more spots that show rhyme consisting of single pitch-intervals. However, this section shows the idea most clearly since the rhymes in Variation 2 consist of a set class of three pitch-classes and furthermore, two rhymes occur consecutively. As well as the rocking motives, the set classes of these rhymes (014) and (015) participate in the vertical mirror symmetry in Example 2.4b.

## Figure 2.2 Poetic and musical rhymes in Var. 2

Var. 2

1	With angels light in <u>legions</u>	(015)	
2	Thou art illumit all <u>about</u>	(014)	
3	Three kings of strange <u>regions</u>	(015)	T <sub>3</sub> of line 1
4	To thee are come with lusty <u>rou</u> t	(014)	T <sub>3</sub> of line 2

### *iv. The contrapuntal arrangement: inversional symmetry*

At the end of Variation 2 (see Example 2.4b), all of the fragments and motives developed so far are synthesized in a contrapuntal arrangement, when the poem refers to “[everyone—angels and the Three Kings of the East] Sounding attonis [together] with a shout.” This contrapuntal passage consists of a vertical mirror symmetry based on the vocal phrase of Example 2.4a which consists of rocking motives 1 and 2 and a rhyme of set class (014). The phrase of Example 2.4a is transposed up T<sub>2</sub> starting on G in the piano of Example 2.4b, as boxed; and its inversional form starts on D# simultaneously in the left hand of the piano. The axis of the vertical symmetry between the two voices, F (see Example 2.4c), is placed in the highest register at the end of the phrase, and is taken by the voice in the Refrain 2. This kind of strict mirror pitch-symmetry recalls the technique used at the opening of Sonata No. 2. In addition, rocking motive 3 emerges in the vocal line and the other rhyme of (015) is presented in the top voice of the piano. Literally, all of the elements used and developed so far are gathered together “Sounding attonis with a shout,” as the poem reads.

**Example 2.4** The contrapuntal passage developed from the vocal line of mm. 36-38 synthesized in mm. 45-48 at the end of Variation 2

a. Vocal line of mm. 36-38

Rocking motive (RM) 1    RM 2    Rhyme (014)

To — thee are — come with lus - ty rout

b. The passage of vertical mirror symmetry in mm. 45-48

hem    Sound-ing    a - tto - nis (to - gath - er)    with a - shout

*p sempre*    *cres cen*

RM 1    Rhyme (015)    RM 3    Rhyme (014)

RM 2    Rhyme (014)

c. The axis F of the vertical symmetry of the crossing lines starting on G (in the right hand of the piano) and starting on D# (in the left hand of the piano)

hem    Sound-ing    a - tto - nis (to - gath - er)    with a - shout

*p sempre*    *cres cen*

Axis

## b. The two Kings (Var. 3)

### i. King Herod

King Herod is represented musically by a series of pitch-class sets in which the order is not strictly observed in Variation 3. In Example 2.5, the original vocal line of Agent C (see Example 2.5a) is transposed up  $T_2$  in Example 2.5b and the F#, which is supposed to be in the middle of the row, is moved to the end. At the entrance of King Herod, the passage becomes *aggressive* and the dynamic is in *f* with an accented pedal point. In the accompaniment,  $P_1$  is freely inverted with scrambled order positions, transposed, and doubled with a third throughout the variation.

#### Example 2.5 The voice line of King Herod the order positions of which is not strictly observed in mm. 54-60 of Var. 3

a. The original vocal line of Agent C

OP 1 2 3 4 5 6 7 8 9 10 11 12

The musical notation shows a single staff with 12 notes. The notes are: C4 (OP 1), D4 (OP 2), E4 (OP 3), F#4 (OP 4), G4 (OP 5), A4 (OP 6), B4 (OP 7), C5 (OP 8), D5 (OP 9), E5 (OP 10), F5 (OP 11), G5 (OP 12).

b. The vocal line of King Herod in Var. 3 (mm. 54-60)

Bar 55 - 56 - - 57 - - 58 - 59 -

OP 1 2 3 4 5 6 8 9 10 11 12 7

The musical notation shows a single staff with 12 notes. The notes are: C#4 (OP 1), D4 (OP 2), E4 (OP 3), F#4 (OP 4), G4 (OP 5), A4 (OP 6), B4 (OP 7), C5 (OP 8), D5 (OP 9), E5 (OP 10), F5 (OP 11), G5 (OP 12). A slur is placed over notes 7 through 12, with an arrow pointing to the final note (G5).

*ii. The righteous King*

While describing the struggle of the two Kings, the elements of Agent C combine with those of Agent S under the metaphor of the persecution of the righteous King. Following the passage of King Herod, that of the righteous King emerges with three changes to the original material of Agent S. Firstly, the psalmodic pitch is transposed down  $T_4$  to the C#; secondly, the rhythm of the triads which used to be in triplets is expanded to every other beat; finally, instead of twelve triads, only ten are presented (see Example 2.6b). Compared to the original setting of the bass line in Example 2.6a, the F# minor of order position 4 and the repeated B major of order position 10 are missing.

**Example 2.6 The true King during the struggle**

a. The bass line of the original triads



The musical notation shows a single staff with a treble clef and a common time signature. It contains 12 notes, each representing a triad. The notes are: C4 (whole note), D4 (quarter note), E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (quarter note), E5 (quarter note), F#5 (quarter note), and G5 (quarter note). The notes are grouped into pairs of a whole note followed by a quarter note, with a final quarter note at the end.

OPs 1    2    3    4    5    6    7    8    9    10    11    12

b. The passage of the true King in mm. 61-63 missing OP 4, F# minor, and OP 10, the repeated B major triads

OPs 12 11 9 8 7

And ri sen is now thy righteous King

pesante

1 2 3 5 6

### c. The elements of the universe (Var. 4 and 5)

Finally, the triumph of the righteous King is praised in the last part of the piece. While the vocal line symbolizes the ultimate victory by adopting factors from musical Agent S, the accompaniment describes the meaning of each phrase by the registers, texture, and rhythmic gestures.

The eventual victory reverses the metaphor from Variation 3. The features of Agent C, the elements of the universe, are combined with those of Agent S. The combined elements include three features: the set of the pitch-classes of the vocal line, the repeated notes of each phrase, and the halves of the hexachords placed at the end of each phrase. First, each row of the vocal line consists of a complete set of the eleven pitch-classes with a repeated pitch; and each row form is treated serially using the prime form, the retrograde form, and an inversional form. Secondly, almost every pitch of the

vocal line is repeated several times, thereby evoking the psalmodic recitation of Agent Sacred. Finally, halves of the hexachords of mm. 1-2 are put together (see Example 2.7) and located at the end of each phrase of the last variation. This chord first appears in m. 83 of Refrain 4 but not in the bass at that point. In the last variation, it makes a clear impression by *tre corde* located at the end of every phrase of *una corda* which makes the musical environment *cloudy* and *misterioso*. Its effect is to reinforce each phrase of “his coming” building stronger certainty with each repetition.

**Example 2.7 Halves of the hexachords from mm. 1-2 used in Variation 5**

The image displays three musical staves. The top two staves are labeled 'm. 2' and 'm. 1' respectively. Each staff consists of a treble clef and a bass clef. In 'm. 2', the treble clef contains a chord with notes G4, A4, B4, and C5, while the bass clef contains a chord with notes E2, F2, G2, and A2. In 'm. 1', the treble clef contains a chord with notes C5, B4, A4, and G4, while the bass clef contains a chord with notes E2, F2, G2, and A2. A bracket on the right side of the staves groups the two chords from 'm. 2' and 'm. 1' together, with a line pointing to a third staff labeled 'm. 93'. This third staff shows the high register chord from 'm. 2' in the treble clef and the low register chord from 'm. 1' in the bass clef.

In the meantime, the accompaniment depicts the meaning of the poem by engaging in different registers, textures, and rhythmic motion. As listed in Table 2.1, the rolled chords in high register describe “the air by star”; the low register describes “the earth”; the angular line of the voice and the abrupt chords of the piano describe the “cross”; and the *brittle* rhythmic motion of the piano describes the image of the broken stone.

**Table 2.1 The poem suggested in musical feature in Variation 4**

Poem	Music
The air by sterne did him perceive; The water, when dry he on it went;	light texture with rolled chords in high register
The Erd, that trymlit all and rave;	climbs down to the low register
The sun, when he no lichtis gave;	climbs up to the highest register $b^3$
The cross, when it was done contem; The stanes, when they in pieces clave	Most angular lines in the voice with <i>parlando</i> and the <i>brittle</i> rhythmic motion of the piano for stones breaking image

As examined so far, the music engages deeply with the images in the poetic text. The relation of the two musical agents originating from the same pitch-class set becomes explicit. Implying creatures born of holiness, the three groups of musical Agent C come from the bass line of Agent S. The musical activity of the three groups of Agent C – the angels and the Three Kings of the East, King Herod and the righteous King, and the elements of the universe – align with the meaning of the text. The angels' group appears as an incomplete set of pitch-classes suggesting the incompleteness of the creatures. The persecution of the righteous King by King Herod, a force of disorder, is described by a combination of features of Agent C with those of Agent S, resulting in an incomplete set and a decline in a voice line which used to be psalmodic. However, the victory of the righteous King is described by the opposite procedure. In the last two variations, each phrase of the voice line is treated serially; each note of the phrases becomes psalmodic; and phrases in Variation 5 are concluded with the combination of the upper halves of two hexachords in mm. 1-2. Meanwhile, the accompaniment depicts the meaning of the poem by engaging the register, texture, and the rhythmic motion.

## THE MUSICAL AND POETIC DISCOURSE

The interactions of the two groups of musical agents culminate in two climaxes seen in Variation 3 and the final refrain. These two climaxes are designed to present the dramatic idea underlying the music. Both having wide registers and loud dynamics, they bear quite an equivalent but inverse meaning to each other: the small climax in Var. 3 implies the victory of the King Herod which lasts only temporarily; and the final climax at the end means the glorious triumph of the Sacred.

The triumph of the profane in Variation 3 is described with three features: the furious pedal point of pitch F, the registers of the vocal line, and the features of the righteous King, as observed in the discussion above. First, the pitch F, which used to be on the psalmodic vocal line, becomes an *aggressive* accented pedal point in the lowest register at the beginning of Variation 3. Pitch F, which was also used as a pedal point in Variation 1, is not peaceful any more but furious, aggressive, and threatening. Second, the vocal line of the raging tyrant reaches a higher point, F# (in m. 60), than that of the psalmodic vocal line of the refrain, F. Furthermore, the psalmodic vocal pitch of the righteous King is transposed down T<sub>-4</sub> to C# in mm. 61-63.

However, Herod's "raging" tyranny is overwhelmed by the glorious triumph of the Sacred, depicted in the opposite way. Instead of being *aggressive* and furious, as in the beginning of Variation 3, the music is designated "*With awe*" at the beginning of Variation 4, as the dynamic is reduced to *pp*. This hushed moment prepares a sublime environment which finally leads to the ultimate triumph in the final refrain (see Example 2.8). The music becomes sacred in three aspects, as discussed in previous section: the

complete pitch-class components of each phrase, the psalmodic motion of each note of the phrases, and the rearranged hexachord placed at the end of each phrase.

The final refrain shows rearranged materials of the original refrain and develops them further to announce the ultimate victory of the sacred. It consists of the most prolonged vocal line, which eventually transposes up interval-class 3 to Ab from pitch F in m. 126; the repeated feature of the first two beats of the accompaniment of mm. 1-2; and the rearranged hexachords. The piece concludes with the repeated pitch F in the accompaniment reaching to the highest register of the instrument.

### Example 2.8 The final refrain in mm. 119-135, representing glorious victory

First two beats of m. 1      First two beats of m. 2

Bar 119

brillante *ff*  
con pedale

Bar 125

$T_3$  of the psalmodic pitch

Upper halves of hexachords

## CONCLUSION

In its careful alignment with the poetic text, this *Song* shows Musgrave's highly dramatic approach to music. The technique of reflecting the meaning of the text in the musical arrangement is already fluent and convincing at this relatively early stage of Musgrave's musical career. From the truly dramatic approach in this short piece, it is no wonder that Musgrave's later output included a number of renowned operas.

## CHAPTER 3

### TWO MUSICAL EVENTS IN PARALLEL IN THE TRIO (1960)

#### INTRODUCTION

Musgrave's compositions in 1960-1961 are considered the most strictly serial of her works, as she herself recalls in an interview in 1983.<sup>19</sup> The serial arrangement of the musical materials in her work had served a dramatic purpose in the past, as seen in *A Song for Christmas* (1958). This tendency seems to be maintained in other pieces, such as *Triptych* (1959) for tenor and orchestra, which opens with a gesture where the top voice is inverted simultaneously in the inner voice. *Colloquy* (1960) for violin and piano, draws pitch combinations from a wedging dyad system; *Monologue* (1960) for piano has a main theme consisting of all twelve tones with repeated notes; and *Serenade* (1961) for flute, clarinet, harp, viola, and cello, involves progressions of horizontal and vertical symmetry. Among them, the *Trio* (1960) for flute, oboe, and piano marks the apex of Musgrave's serial works: every single note is accounted for in the matrix of the twelve-tone row forms.

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<sup>19</sup> Thea Musgrave, interview by Vincent Plush, Santa Barbara, California, May 12, 1983, transcript, "Oral History, American Music" Project, Yale University School of Music, 28.

Musgrave's dramatic approach to composition reaches a different phase in the *Trio*. Rather than the single process of double-climax found in earlier pieces, its exploration of the dramatic formal shape<sup>20</sup> utilizes a new type of musical design involving two musical events in parallel (see Table 3.1, p. 62). Although the two events are independent of each other, they are tightly connected with each other since the musical agents presented in each event are essentially shared. Furthermore, in spite of the contrasting characters, one expressive soft and lyric, which I call Agent Protagonist (Agent P), and the other fast loud and rhythmical, which I call Agent Antagonist (Agent A), the two musical agents consist of the identical twelve-tone row manipulated by strict serial technique.

Between the two events, one employs a process in which the twelve-tone set (see Examples 3.1 and 3.2, pp. 65 and 66) produces an improvisational feeling out of the free barlines with a fermata on the last note of each bar (see Example 3.3, p. 68) which switches the order of the two parts, exposition-*stretto*, in the third ritornello (see Example 3.4, p. 70). The other process converts the improvisational arrangement into a regular pulse (see Examples 3.5, 3.6, and 3.7, pp. 74, 75, and 76) with switched dynamics between the two agents. While interweaving the two musical processes, the equality among the musical agents in Musgrave's music is realized by equal instrumentation in the Trio as the two musical agents are played by all three instruments.

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<sup>20</sup> Thea Musgrave, "Starting Points," *The Listener* 30 (Jan. 1969), 153.

The two musical progressions alternate with each other throughout the piece, as shown by the two outer columns of Table 3.1. The closest formal structure to this technique is a rondo employing one process in ritornelli (Event R) and the other in episodes (Event E). Event R involves an improvisational setting of the twelve-tone materials created by the free barlines, audible in the fermatas placed on the last notes of the bars. The opening ritornello shows two features—relation of  $P_{10}$  and  $I_{10}$  and the overlap of two row forms—that develop further in both Events E and R. Each ritornello consists of two parts, exposition and *stretto*. The ritornelli are repeated versions of the first with varied row forms of the twelve-tone set, except for the third ritornello in which the two parts switch the internal order of their phrases.

**Table 3.1 The two processes in ritornelli and in episodes in the Trio**

R Events (in Ritornelli)		E Events (in episodes)	
Rows in prime forms Sequence of a-b	A mm. 1-12		
	B mm. 13-15	Two contrasting agents played alternatively	
		<i>Quasi improvisando</i> Agent P <i>Espressivo, p</i>	<i>Improvisando</i> Agent A <i>Leggiero, f</i>
Rows in inversional forms Sequence of a'-b'	A' mm. 16-27		
	C mm. 28-70	1. Regular barlines with the meter of 2/4 2. Alternation and frequent overlap of the agents, compromising characters	
Rows in retrograde-inversional forms Sequence of b''-a''	A'' mm. 71-79		
	D mm. 80-135	1. Regular barline with the meter of 3/8 2. Switched dynamics in Agents P and A 3. A theme is distributed part by part among the three instruments	
		Agent P <i>Espressivo, f</i>	Agent A <i>Legato molto, pp</i>
Rows in prime forms Sequence of a-b	A mm. 136-145		

E Events develop the improvisational factors of the two musical agents of the ritornello further, converting the improvisational feeling into regular pulses with switched dynamics between the agents in the end. In the two parts of the first episode (see

Example 3.5), *Quasi improvisando* and *improvisando*, the soft expressive Agent P becomes even more expressive in slow tempo with long notes with fermatas projecting the row form of P<sub>10</sub> and the irregular grouping of the fast notes; and the loud fast passage of Agent A becomes faster and lighter in fast tempo projecting the row form of I<sub>10</sub> with the long notes.

In the second episode (see Example 3.6), still improvisational with prolonged notes over the barlines and irregular grouping of the sixteenth notes in the first half, a regular barline with a meter of 2/4 appears for the first time. The two musical agents, played entirely separately in the first episode, begin to alternate and overlap with each other. The rhythmic value of Agent P, formerly sustained over the barlines, diminishes gradually to the extent of riding on the regular pulse. The two row forms of P<sub>10</sub> and I<sub>10</sub>, played separately on the woodwinds and the piano, are played simultaneously between the flute and the oboe.

The final episode completes the conversion of the improvisational phase to a regular pulse (see Example 3.7), also showing the free instrumentation with switched dynamics between the musical agents; the loud fast agent becomes soft, and the slow soft agent becomes loud. The rhythmic patterns of both agents are in regular beats of 3/8. The fast passages of Agent A no longer involve irregular grouping. However, Agent A is played by all three instruments while one or all of the instruments plays Agent P's parts. At its simplest, the exchange of agents is achieved by a reversal of dynamic levels between the different musical agents.

The fact that the two musical agents in the Trio are determined by the secondary elements (i.e., by dynamics and rhythm) rather than the pitch-class components reveals one of the typical traits of Musgrave's music in this period—the relation of the thematic materials—discussed in the opening chapter of this dissertation. However, the equality of the musical agents, realized in the *Second Piano Sonata* by independent transpositions of the themes, takes a different path in the Trio. As three instruments play instead of a single instrument, the equality is realized by instrumentation. Agents P and A are first assigned to specific groups of instruments: Agent P, the expressive soft lyric melody, is first played by the woodwinds; and Agent A, the fast loud rhythmical passages, is first played by the piano. By the final episode, the two musical agents are played by all three instruments equally (see Example 3.7).

In the following part of this chapter, I will investigate two issues. One is the construction of the two groups of musical agents, P and A, which reveals contrasting characters within the same pitch-class set in each process. The other is the musical progression in the two processes of Event R and E.

## **ANALYSIS**

### **THE CONSTRUCTION OF THE MUSICAL AGENTS**

#### ***1. Agent Protagonist (Agent P)***

Agent Protagonist is the expressive lyric voice first assigned to the woodwinds. The flute opens with the twelve-tone row (see Examples 3.1a and 3.1b) in bar 2; the oboe

follows the flute in canon after three beats. Between the two woodwind instruments, the flute leads the oboe in the beginning of the piece but their weight is equalized in the last episode. The twelve-tone row (see Example 3.1b) shows an intensive use of interval-class 6 (underlined in the example). Interval-class 6 is particularly projected on the woodwinds during the cadential motion in mm. 5-6.

### Example 3.1 Agent Protagonist in the woodwinds of mm. 2-3

a. Woodwinds in mm. 2-3

FLUTE  
OBOE

$\text{♩} = 60$

$P_{10}$

*espr.*

$P_{10}$

*espr.*

b. The twelve-tone row

Interval  
Classes 4 6 1 6 4 6 3 4 6 5 6

OPs 1 2 3 4 5 6 7 8 9 10 11 12

### 2. Agent Antagonist (Agent A)

Agent Antagonist is the fast rhythmical passage which becomes *leggiero* at the end of m. 2. The dynamic is kept the same as that of Agent P in the opening ritornello.

Agent A sounds more like an accompaniment than an independent melody at the beginning of the piece due to its fast rhythm.

**Example 3.2 Agent Antagonist in the piano of mm. 1-3**

The image shows a musical score for piano, measures 1 through 3. The score is written in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'P' (Piano) and the dynamics are 'mf' (mezzo-forte) and 'con delicatezza'. The score is annotated with several boxed labels: 'P10' is placed below the first measure; 'I10' is placed above the second measure; 'P0' is placed above the third measure; 'I0' is placed below the fourth measure; and 'P3' is placed below the fifth measure. The annotations are connected by lines to specific notes or groups of notes in the score. The score includes fingerings (1-5) and articulation marks like accents and slurs. The tempo marking 'con delicatezza' is followed by 'leggiere' (light) in the fourth measure.

The passage in the piano in Example 3.2 consists of chords and single notes drawn from the twelve-tone row, which does not become clear until m. 3; but this passage shows three features that are developed throughout the piece. These three features are: the section divider in m. 1, the relation of  $P_{10}$  and  $I_{10}$ , and the overlap of two rows. First, the section divider in m. 1 is composed of two trichords consisting of three consecutive order positions (OPs) of the row  $P_{10}$ , Trichord 1 (OPs 1, 2, and 3) and Trichord 4 (OPs 10, 11, and 12). With the exception of Episode 2 and Ritornello 3, this hexachord is heard between every section. Second, the rows of  $P_{10}$  and  $I_{10}$  are paired between the woodwinds and the piano in the first episode (see Example 3.5) and between the two woodwinds in the second episode (see Example 3.6). The woodwinds (see Example 3.5a) play  $P_{10}$  with the prolonged notes; and the piano plays  $I_{10}$  with the prolonged notes (see Example 3.5b). Finally, the overlap of the two rows reappears in the *stretto* of m. 7 of the opening ritornello (see Example 3.4a).

## THE TWO PROCESSES

### *1. The repeated process in ritornelli (Event R)*

Event R involves a process in which the twelve-tone material bears an improvisational factor created by the free barlines and the fermatas placed on the last notes of bars. The process during the four ritornelli involves switching parts. Each ritornello consists of two parts, exposition and *stretto*, which switch their order in the third ritornello.

The outline of the two-part structure of the opening ritornello is described in Table 3.2. In the first half of mm. 1-6, the twelve-tone row is introduced in each of the three instruments in turn (mm. 2-4) followed by a cadential motion (mm. 5-6). In the second half of mm. 7-12, the twelve-tone rows are played consecutively (m. 7) and followed by an extended cadential motion (mm. 8-12).

**Table 3.2**     **The structure of the opening ritornello**

		(Bar 1)	(Section divider-Trichords 1, and 4)
First half (mm. 1-6)	Exposition	Bar 2	P <sub>10</sub> in the flute
		Bar 3	P <sub>3</sub> in the piano
		Bar 4	P <sub>0</sub> in the oboe
	Cadential motion	Bars 5-6	Pitch-interval 6s on the woodwinds with I <sub>9</sub> in the piano
Second half (mm. 7-12)	Stretto	Bar 7	Rows played consecutively, especially two rows of P <sub>8</sub> and P <sub>7</sub> overlap in the piano
	Extended cadential motion	Bars 8-12	Pitch-interval 6s in the woodwinds with P <sub>4</sub> in the piano
		(Bar 12)	(Section divider-Trichords 2 and 3)

Each bar in the exposition of mm. 2-4 in Example 3.3 consists of one row completed by one instrument. There are two factors that enable this feature, one row in an instrument in a bar: the free barlines and the fermatas placed on the last note of each row. The barline is used when one row in an instrument is complete; and the barline is reinforced by the fermata placed on the last note without which it is impossible for the structure to be audible.

**Example 3.3 The exposition in mm. 2-4 of the opening ritornello**

Bar 2

FLUTE  
OBOE  
PIANO

*p espr.*  
*p espr.*  
*p con delicatezza*  
*leggiere*

P<sub>10</sub>  
P<sub>3</sub>

①

\* (11) at the end of P<sub>0</sub> of bar 4 is a variant of pitch D.

The second half of each ritornello consists of a one-bar-*stretto*, which takes almost one whole page of music, and a cadential motion, which extends the one from mm. 5-6 in the first half. The two halves of the ritornello are reversed in the third ritornello, although it starts with Agent P in every instrument including the piano. As the row forms of the twelve-tone set in the third ritornello take the retrograde-inversional forms, the beginning of the *stretto* in bar 7 of Examples 4a and 4b emerges at the end of bar 71 of Example 4c.

In the *stretto* of bar 7, the twelve-tone row is played consecutively by all three instruments. Among them, the passage of the piano (see Example 3.4) experiences two changes. One is that the rhythm which used to be on the sixteenth or shorter notes slows down to triplets or longer notes, and the other is that two forms of the twelve-tone row, P<sub>8</sub> and P<sub>7</sub>, overlap at the beginning of the *stretto* (see Example 3.4a).

### Example 3.4 The overlapping rows on the piano in ritornelli 1 and 3

a. Row forms  $P_8$  and  $P_7$  of the piano in m. 7 (the common notes between the two rows are marked in boxes)

Musical score for Example 3.4a, showing overlapping row forms  $P_8$  and  $P_7$  in measure 7. The piano part is marked *sostenuto pp* and *cres*. Fingerings are indicated by numbers 1-5. An arrow points from the overlapping notes to Example 3.4b.

\* As the two rows overlap, order positions of the row are marked with fonts corresponding to that of the row name.

b. The ending of the *stretto* of m. 71 in the third ritornello consisting of  $RI_0$  and  $RI_1$

Musical score for Example 3.4b, showing the ending of the *stretto* in measure 71. The piano part is marked *sostenuto*. Row forms  $RI_0$  and  $RI_1$  are indicated. Fingerings are indicated by numbers 1-12. An arrow points from the overlapping notes to Example 3.4a.

The third ritornello starts with Agent P played by every instrument including the piano, which alludes to the free instrumentation in the final episode. The rows take retrograde-inversional forms freely transposed and the *stretto* ends with the beginning of the original setting of bar 7, as shown by the arrow connecting Examples 3.4a and 3.4b.

## ***2. The linear process in episodes (Event E )***

Event E involves a process in which the irregular improvisational quality of Event R converts to a regular pulse. The process of conversion engages the dynamics and the tempi of the two musical agents, as listed in Table 3.3. Through this process, the two agents become independent of each other with exaggerated characters and the dynamic pattern split into two, but the final episode represents a reunion, where each agent realizes equality through instrumentation by every instrument with switched dynamics.

**Table 3.3 Timing, tempi, and dynamics of Agents P and A in Events R and E**

		Agent P	Agent A
Event R	Timing	Played simultaneously	
	Dynamics	$p \rightarrow f \rightarrow ppp$	
	Tempo	Quarter note=60	
Episode 1	Timing	Textural voices are independent	
	Dynamics	$p \rightarrow mf, f$	$f \rightarrow p$
	Tempo	Quarter note=48	Quarter note=84
Episode 2	Timing	Alternating and overlapping with each other	
	Dynamics	$p$	$f \rightarrow p$
	Tempo	Quarter note=120 with regular barlines in 2/4	
		In 4 beats and longer rhythmic values getting shorter to 1 or 2 beats	In sixteenth notes
Episode 3	Timing	Played simultaneously	
	Dynamics	$f$	$p$
	Tempo	Dotted quarter note=72 with regular barlines in 3/8	
		In 1 to 2 beats of rhythmic values	In sixteenth notes

\* By “timing,” I mean whether the two musical agents are played at the same time or not.

The dynamics and the tempi coordinate with each other very closely. The dynamic pattern which proceeded in between the two musical agents in Event R,  $p \rightarrow f \rightarrow p$ , is split into two and played by each agent in Episode 1:  $p \rightarrow f$  by Agent P in slow tempo and  $f \rightarrow p$  by Agent A in fast tempo. Within this slowing and accelerating tempi, the improvisational character of each agent develops even further. The long notes

projecting the row form of  $P_{10}$  or  $I_{10}$  are prolonged with fermatas and the fast notes are played in 5-, 6-, or even 10-note groupings. From then on, the two agents work independently of each other. In the second episode, the distance between the two agents gradually decreases as the two agents alternate and overlap with each other frequently under the regular barlines and the  $2/4$  meter. In the last episode, the two agents reunite successfully, with the music converted completely into the regular pulse of  $3/8$  established at the beginning of the episode. At this time, though, the agents are not played by specific instruments but played by all three instruments with switched dynamics of agents: the slow expressive Agent P in  $f$  and the fast rhythmical Agent A in  $p$ .

The improvisational characters of the two musical agents are exaggerated in Episode 1 due to the presence of prolonged notes with a fermata and to the fast notes of irregular grouping. This episode also shows a connection to Event R by the dynamic pattern and the relationship of row forms of  $P_{10}$  and  $I_{10}$ . As the dynamic pattern of Event R,  $p \rightarrow f \rightarrow p$ , splits into two, the first half of  $p \rightarrow f$  is played by Agent P in bar 13, lasting for 23 beats marked with dotted lines, and the second half  $f \rightarrow p$  is played by Agent A in bar 14, lasting for about 34 beats, followed by a section divider in bar 15. The expressive lyric melody of Agent P becomes even more expressive as the tempo slows down to quarter note=48 (see Example 3.5a). The fast light passage of Agent A becomes faster as the tempo accelerates to quarter note=84 (see Example 3.5b). As the two agents are played completely separately, their characters become explicit.



$P_{10}$  or  $I_{10}$  is presented in long notes with or without fermatas (connected with long stems in Example 3.5).

The improvisational characters of Episode 1 begin to convert into the regular pulse in Episode 2 as the regular barlines and a meter of 2/4 appear for the first time (see Example 3.6). At the beginning of Episode 2, in spite of the barlines and a meter, the characters are still improvisational due to the irregular grouping of Agent A in 5, 6, or even 10 sixteenth notes and the prolonged notes of Agent P over the barlines. As the two musical agents alternate and overlap with each other in the first half, the prolonged notes of Agent P diminish gradually. Although the character of Agent A is not changed much, the fast passage is topped by a melodic figuration which has longer rhythmic values, which eventually becomes equal to the rhythmic values of Agent P in the second half of the episode.

**Example 3.6 The beginning of Episode 2 in mm. 28-35 still improvisational**

The image shows a musical score for a piano piece, specifically the beginning of Episode 2 in measures 28-35. The score is in 2/4 time and includes several annotations and markings:

- Agent P:** Indicated by a box labeled  $P_{10}$  with a '1' below it, and an arrow pointing to the right across the top of the score.
- Agent A:** Indicated by a box labeled  $I_{10}$  with a '1' below it, and another box labeled  $P_{10}$  with a '1' below it, both pointing to the bottom staff.
- Melodic figures:** Indicated by a box labeled  $P_{11}$  with a '1' below it, and another box labeled  $P_3$  with a '1' below it, both pointing to the bottom staff.
- Trichords 2 and 3:** Indicated by an arrow pointing to the right staff, specifically to the notes marked with '2 3' and '2 3'.
- Other markings:** The score includes a circled '12' at the beginning, a tempo marking of  $\text{♩} = 120$ , and the instruction *non legato*. There are also various fingering numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and dynamic markings like *p* and *calmo*.

The final episode completes the conversion of the improvisational arrangement into the regular beats (see Example 3.7). Within the regular pulse of 3/8, both agents, with switched dynamics, are distributed among all three instruments. While one of the instruments plays a part of Agent P in *f*, the rest of them play Agent A in *p*.

**Example 3.7** The two Agents P and A with switched dynamics played by all of the three instruments in mm. 80-91 of Episode 3 (OPs in parentheses are variants)

The musical score for Example 3.7 consists of three staves: Flute (top), Clarinet (middle), and Piano (bottom). The time signature is 3/8. The score is numbered 21 to 22. The key signature is B-flat major.

**Agent A in *p*** (indicated by an arrow pointing right):

- Flute: Measures 21-22, marked *pp*. Includes OPs P10 (measures 1-7), P3 (measures 8-12), and P0 (measures 1-4, 5-12).
- Clarinet: Measures 21-22, marked *pp*. Includes OPs P10 (measures 1-12) and P10 (measures 1-2).
- Piano: Measures 21-22, marked *pp* and *legato molto*. Includes OPs P10 (measures 5-6, 11-12) and P0 (measures 5-6, 10-11, 12).

**Agent P in *f*** (indicated by an arrow pointing up):

- Flute: Measures 21-22, marked *f* and *subito*. Includes OPs P3 (measures 8-12) and P0 (measures 1-4, 5-12).
- Clarinet: Measures 21-22, marked *f* and *subito*. Includes OPs P10 (measures 1-12) and P10 (measures 1-2).
- Piano: Measures 21-22, marked *f* and *subito*. Includes OPs P3 (measures 8-12) and P0 (measures 5-6, 10-11, 12).

**Other markings and OPs:**

- Flute: RI2 (measures 8-10), P4 (measures 1-4), P7 (measures 11-12).
- Clarinet: P2 (measures 3-6), P7 (measures 11-12).
- Piano: P2 (measures 1-2), P4 (measures 2-3).

\* Pitch B in m. 84 of the flute is a misprint which should be Bb.

## CONCLUSION

The dramatic approach in Musgrave's music explores a new type of musical design in the Trio. Instead of the double-climax frame which was found in earlier pieces, two types of musical action alternate, one in repeated process (the ritornelli) and the other one in a linear process. However, the two types are related to each other tightly since the two musical agents are basically of the same breed, consisting of identical twelve pitch-classes treated serially. These factors in the Trio, the two alternating Events, the contrasting characters of two musical agents based on the identical pitch-class set, and the equality of the agents realized through the equal instrumentation for both, show Musgrave's highly dramatic approach to the music in her maturing compositional style.

## CHAPTER 4

### THEMES AND VARIATION PROCESS IN *MONOLOGUE* (1960)

#### INTRODUCTION

A “monologue” in literature or drama is an extended speech by one person. There are two types of speech in which only one person is engaged, monologue and soliloquy. The two types are identified by the overall speech situation. In soliloquy, a character directly addresses his or her thoughts aloud to an audience while alone. In this way, the character delivers a viewpoint from the “inside” of the drama to the audience. Yet in monologue, a character speaks to a second person who might be a character in the drama.<sup>21</sup> Musgrave’s interest in drama is clear from her use of the titles *Monologue* and *Soliloquy*<sup>22</sup> for instrumental works.

By the year 1960, Musgrave’s compositional style had matured; each new piece shows creative experiment. In *A Song for Christmas*, the interaction of the musical agents comes to represent images in the poem such as persecution and crucifixion in a way that combines elements of one of the musical agents with those of the other. In other

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<sup>21</sup> *Encyclopedia Britannica*, 15th ed., s.v. “monologue.”

<sup>22</sup> *Soliloquy* (1969) is a work for guitar and tape.

pieces around this time, various distinctive kinds of musical progression are introduced. For instance, in a poetic setting for tenor and orchestra, *Triptych* (1959), the pitch classes are manipulated by a serial idea generating wedging dyads in the orchestra at the beginning of the opening movement. The idea of wedging dyads develops further in *Colloquy* (1960) for violin and piano. The alternation of two musical events in the Trio (1960) has been analyzed in Chapter 3 of this dissertation. In *Monologue*, the subject of the present chapter, Musgrave experiments further in a couple of distinctive ways to create interactions among themes. As the title *Monologue* (1960) suggests, the entire piece springs out of *one source* just as a monologue in drama is spoken by *one* character. This piece is about the journey of a theme in which the initial mood of solemnity is transformed into various other moods: nocturne, cantabile, fantastic, scherzo-like, and tumultuous. Further, the formal process includes the introduction of other themes with which the original theme interacts. Finally, the piece arrives at a point where the theme returns in a passage marked “declamando.”

The various pitch-class sets and processes embraced in each section are all integrated by means of the tempi and the source, the process of all of which culminates in two climaxes. To prepare the climaxes, each section is accelerated little by little, except for the last one. The main theme (Theme 1) in the opening becomes the thematic and structural source of the whole piece.

Thematically, the main theme generates two other themes, Themes 2 and 3, consisting of different pitch-class sets (see Example 4.1, pp. 84-86) which share set

classes of trichordal segments. The initial notes of Themes 2 and 3 are prolonged or repeated in Theme 1. The three themes share various trichordal set classes. Among them, a trichordal set,  $\langle G, F\#, Eb \rangle$  is played as a melodic segment. The set class of the trichord (014) becomes the main cell of the chords manipulated either vertically or horizontally in the closing *Tumultuoso* passage realizing a final equality among the themes. There is also a progressive reduction process among the numbers of the non-repeated pitch-class components of the three themes. Theme 1 (which I will also refer to as the “main theme”) consists of the twelve chromatic tones, Theme 2 consists of eleven tones, and Theme 3 consists of ten tones.

Structurally, the vocal inflections of a Question and Answer in the main theme are suggested by a two-part structure of distinct registral motions (see Example 4.2, p. 87). A comparable pattern repeats in the construction of each later section except for *Tumultuoso*. This phrase-structure pattern is possible since the main theme is always present in each section providing the outline of the section while interacting with the other theme (see Table 4.1). The only exception is *Tumultuoso* where all of the thematic materials are extracted to the core cell (014). The process through the seven sections eventually results in a double-climax framework.

**Table 4.1** *Monologue: the seven sections, themes used in each section, and the double-climax frame*

Sections	Themes used	Double-climax
1. <i>Solennemente</i>	1	Small Climax
2. <i>Andante notturnale</i>	1	
3. <i>Moderato cantabile</i>	1 and 2	
4. <i>Allegro fantastico</i>	1 and 2	
5. <i>Fugato scherzevole</i>	1 and 3	Suspension
6. <i>Tumultoso</i>	cell (014)	Large Climax
7. <i>Slow, declamando</i>	1	

While two themes interact with each other toward each climax, the way they are introduced deserves comment. First, the two themes, Themes 1 and 2, alternate with each other part by part. That is, a part of Theme 1 is presented with a combination of chords and single notes and alternates with part of Theme 2 presented in melodic figures in *Moderato cantabile* (see Example 4.3, p. 89) or in trill-like figures in *Allegro fantastico* (see Example 4.4, p. 90). The other way takes place during the fugue: while Theme 3 plays on the foreground level, Theme 1 is punctuated by the first notes of Theme 3 as it is freely transposed (see Example 4.5, p. 91). Presentation of the row forms on two levels is also shown in the Trio (see Chapter 3 above). In the following analysis, I will present an overview of each of the seven sections briefly and analyze the relation among the thematic materials, the shape of the main theme extended to each section, and other forms of interactions between themes introduced in this piece.

## ANALYSIS

### SYNOPTIC OVERVIEW

*Solennemente* is the marking Musgrave gives to the opening presentation of Theme 1. The opening is serene, quiet, calm, and meditative decorated by chordal figuration in the high register. With a small acceleration of tempo to *Andante notturnale*, the dynamic of the main theme gets louder, to *mp*, which is to be played *ciaro* (“clear”). Although the rhythm is expanded freely and the register is slightly varied, the shape of the main theme is still maintained in a quiet mood with a couple of features added: an ostinato in the lowest register played *ppp* and the decorations by groups of twelve or fifteen thirty-second notes.

As Theme 2 emerges and interacts with the main theme in accelerated sections of *Moderato cantabile* and *Allegro fantastico*, the tension begins to build up forming the little climax at the end of *Allegro fantastico* and the first distinctive mode of thematic interaction is introduced. Parts of Theme 1 in chordal or single note arrangement alternate with parts of Theme 2 in melodic figuration or in trill figuration.

At the beginning of *Fugato scherzevole*, the tension is suspended as the dynamics is cut to *p* but the tension builds up again from the second half driving toward the final climax, the *Tumultuoso*. In this fugue, Theme 3 is introduced and alternated with the main theme in the second distinctive mode of thematic interaction. As Theme 3 is freely transposed, the initial note of each transposition punctuates the order positions of the main theme.

*Tumultuoso*, the final climax, generates the effect of the tumultuousness approaching back and forth. The pitch-class components of this section are reduced to the shared cell (014) of the three themes producing the tumultuousness due to the repeated melodic contour going up and down, patterns of tempi and dynamics tumbling up and down freely with omitted barlines. In the final section, *Slow, declamando*, the materials in the opening section return from the long journey in a slightly different arrangement but with full energy. The tempo is only a bit faster than that of the opening section; but the dynamic is kept *ff*. The main theme is rearranged starting from the lowest register of the instrument whenever the pitch Bb reappears.

### THEMATIC RELATIONS

The three themes, Themes 1, 2, and 3 (see Examples 4.1*ai*, 4.1*b*, and 4.1*ci*), are related to each other in terms of pitch-class components, shared pitches, and the progressive reduction process among them. Firstly, the prolonged or repeated notes of Theme 1 in  $P_{10}$  become the initial notes of the following themes. For instance, the prolonged note at the end of m. 1 (see Example 4.1*ai*), C, becomes the initial note of Theme 2 in  $P_0$  (see Example 4.1*b*); and the repeated note right after the prolonged note, Bb, becomes the initial note of Theme 3 in  $P_{10}$  (see Example 4.1*c*). The segments of the three themes in trichordal level (see Examples 4.1*aii*, 4.1*b*, and 4.1*cii*) share set classes (013), (014), (016), (036); and set classes (026) and (025), variants of set classes (016) and (036), are shared in between Themes 2 and 3. Secondly, among the shared set classes, pitch-classes of (014),  $\langle G, F\#, Eb \rangle$  in mm. 2-3 repeated at the end of m. 3, are shared among the three themes (compare Examples 4.1*ai*, 4.1*b*, and 4.1*cii*) as marked in

boxes in the examples. Although D is also to be shared among the three themes in a non-repeated arrangement in Example 4.1, there is a melodic interruption between Eb and D in Theme 2. The set class (014) of the shared pitch-classes becomes the main element constructing the chords of *Tumultuoso* (see Example 4.1d). Finally, the arrangement of pitch-classes in the three themes shows a regular progression. The non-repeated pitch-classes of Theme 1 in Example 4.1*iii* are twelve; those of Theme 2 are eleven; and those of Theme 3 are ten. Although Theme 1 consists of the twelve tones, it is not until *Fugato scherzevole* that the theme is treated serially. In the meantime, the pitch-levels of Themes 1 and 2 are maintained in the original ones.

**Example 4.1 The three themes and their shared pitch-classes in *Monologue***

a. Theme 1 in mm. 1-6

*i. Original melodic contour*

The image shows a musical score for Theme 1 in mm. 1-6. The score is written on a single staff with a treble clef and a key signature of one flat. The tempo is marked 'mm.' (meno mosso). The score begins with a downbeat on Bar 1. An annotation 'The beginning of Theme 2' with a downward arrow points to the first measure. An annotation 'The repetition of OP 1 of Theme 1' with an upward arrow points to the first measure. An annotation 'Beginning of Theme 3' with an upward arrow points to the second measure. A bracket labeled 'Repeated OPs 4, 5, and 6' spans measures 4, 5, and 6. The score includes various musical markings such as accents, slurs, and dynamic markings: 'loco' above measure 5, 'sostenuto' above measure 6, and 'dim. inu. en. do' above measure 7. The score ends with a double bar line.

(Example 4.1 continued)

ii. Theme 1 consisting of 12 notes without repetition

OP 1 2 3 4 5 6 7 8 9 10 11 12

b. Theme 2 consisting of eleven notes without repetition in *Andante notturnale*

OP 1 2 3 4 5 6 7 8 \*9 10 11

\* There is a melodic detour between OPs 8 and 9 in the original excerpt of mm. 23-26

c. Theme 3 in the left hand of mm. 100-103 in *Fugato scherzvole*

i. Original excerpt

(Example 4.1 continued)

ii. Theme 3 consisting of ten notes

OP 1 2 3 4 5 6 7 8 9 10

d. Intervallic cell of (014) in the opening of *Tumultuoso*

*Tumultuoso* ♩ = c.92

### INTONATION OF THE MAIN THEME

The question-answer intonation of the main theme returns in each later section of *Monologue* (see Example 4.2). The main theme divides into two parts, mm. 1-4 and mm. 5-6. In the first half up to order position 9, as the register of the main theme ascends, the register of the surrounding chords follows as if questioning. In the second half, the

register of the rest of order positions settles in the middle and the register of the surroundings drops down to the lowest register, as if answering.

#### Example 4.2 The intonation of Q & A in the main theme

The musical score for Example 4.2 is presented on a grand staff with two systems. The first system covers measures 1 through 9, labeled as the 'Question' section. It begins with the tempo marking 'Solenneemente' and a quarter note equal to 40. The dynamics are marked 'pp' (pianissimo). The second system covers measures 10 through 12, labeled as the 'Answer' section. The dynamics are marked 'p' (piano). The tempo marking 'sostenuto' is present. The score includes various musical notations such as slurs, accents, and phrasing slurs. The lyrics 'dim - inu - en - do' are written below the notes in the answer section.

The intonation of a question and answer is evident in each section as the main theme is always presented except for in *Tumultuoso*. The main theme does not sound superior to the other themes when they compete since it has been already thematic in the first two sections of the piece and now it is time for the other themes to enjoy being the main character of the section. However, the main theme leads the music to build up tension as the register goes up high with increasing dynamics and then settles down as it is pulled into the middle register.

## MODES OF THEMATIC INTERACTION

### *1. Presentation part by part in alternation*

Themes 1 and 2 alternate with each other part by part in *Moderato cantabile* and *Allegro fantastico*. Theme 1 is in a texture of chords or single notes and Theme 2 is in a texture of melodic figures or trill-like presentation. Competing with each other, the tension is built up and released upon the intonation of Q & A.

In *Moderato cantabile* (see Example 4.3), the first nine order positions of Theme 1, corresponding to the Question part, are presented in chordal or single note figures, alternated with Theme 2 in melodic figures. The rest of the order positions of Theme 1, corresponding to the Answer part, are placed in the inner voice with accents while the melodic figure of Theme 2 is repeated.

In the Question part, Theme 1 opens the section with chordal texture consisting of the first two order positions. Order position 3 of Theme 1, C, begins Theme 2 as in the second measure of the example. From then on, Theme 1 in chords or single notes and Theme 2 in melodic figures alternate with each other until order positions of Theme 1 reach up to nine in m. 32 with increasing dynamics and the register climbing higher and higher.

In the Answer part, order positions 10 to 12 of Theme 1 are placed in the low register while Theme 2 starts over with a rhythmically varied melodic figure. This time, neither Theme 1 nor 2 is interrupted by the other.

**Example 4.3 Interactions of Themes 1 and 2 in mm. 17-23 of *Moderato cantabile***

OPs of  
Thm 1 1, 2 (3) Thm 1 (1, 2) 4 5, 6

Thm 2 1 2 3 Thm 2 (2, 1) 4 5 6 7 8 (1)

In *Allegro fantastico*, while Theme 1 is presented in chordal texture, the order positions of Theme 2 are on the top of the trill-like figures marked with arrows in Example 4.4. Other than the format of the figures, the structure of this section is very similar to that of *Moderato cantabile* in two aspects—the link between the two themes and the use of a Question and Answer structure.

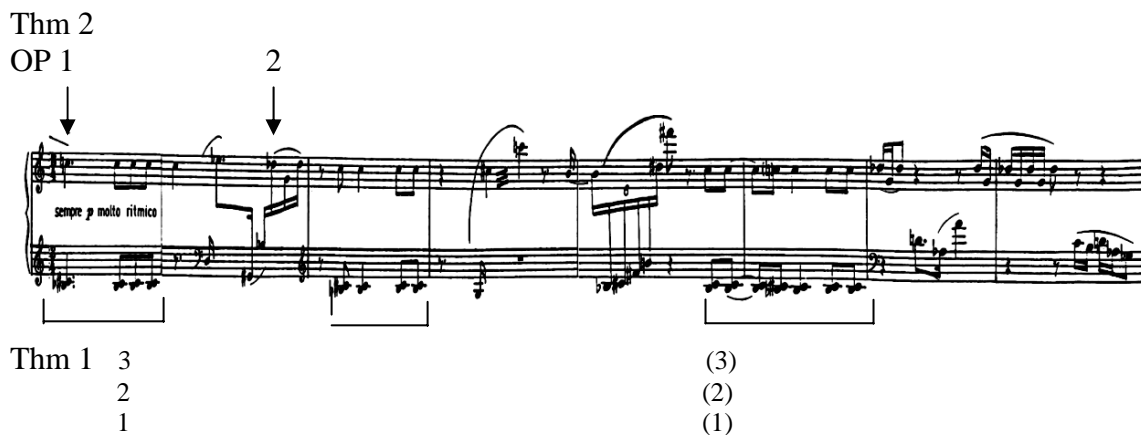
Unlike the figures in *Moderato cantabile* which are clearly melodic figures, the order positions of Theme 2 are provided gradually by the upper pitches of the trill-like figures. The repeated pitch-intervals of Theme 2 are preceded or followed by decorative features coming from *Andante notturnale*.

Similar to the figures in *Moderato cantabile*, the two themes are linked again by the common tone C, which is order position 3 in Theme 1 and order position 1 in Theme 2. The tension increases in the Question part of Theme 1 as the two themes alternate with each other; and settles down in the Answer part as the five-voice chords are played in

chorale figures evocative of the opening of the Second Piano Sonata (1956) (see Chapter I above).

**Example 4.4 Interactions of Themes 1 and 2 in mm. 45-60 of *Allegro fantastico***

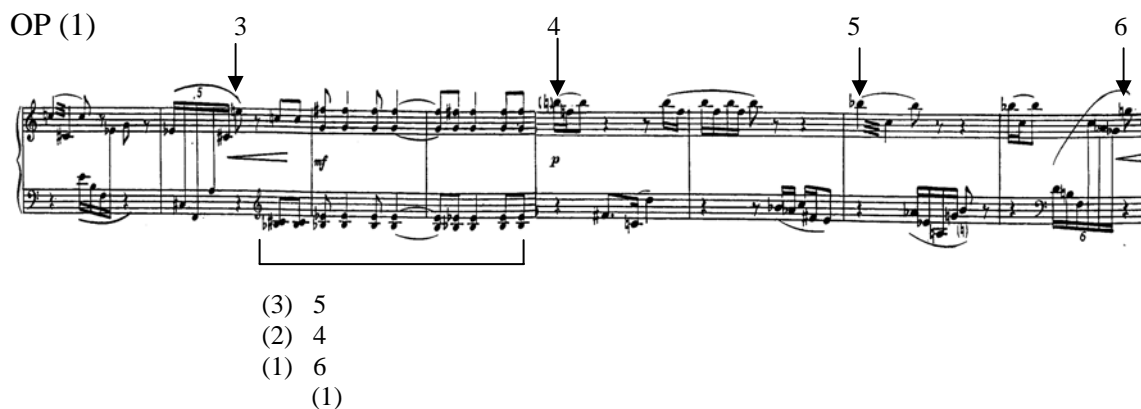
Thm 2  
OP 1



sempre p molto ritmico

Thm 1 3 (3)  
2 (2)  
1 (1)

OP (1)



(3) 5  
(2) 4  
(1) 6  
(1)

**2. Punctuation of one theme by another**

In this type of interaction (see Example 4.5), order positions 1-9 of Theme 1 (Question part) are played as Theme 3, in free transposition, accentuates its first note during mm. 137-144 in *Fugato schezevole*. The Answer part of Theme 1 in mm. 151-165

following the Question mainly consists of set classes of (013) built in every voice as a sequence of vertical chords.

Tensions increase in the Question part as the dynamics get louder and the tempo of Theme 1 is accelerated. The tempo of Theme 1 is accelerated as Theme 3 gradually reduces the numbers of the beats played during the transpositions. For instance, the first statement of Theme 3 (see Example 4.5) in  $P_{10}$  in the right hand starting from the downbeat of m. 137 lasts for five beats; the next statement lasts for four beats. The following statements reduce their sizes by one beat from the size of the preceding statement reaching a one beat statement on the downbeat of m. 144. The five consecutive statements of the prime forms of Theme 3 are inverted and transposed during the four statements of the theme in the left hand.

**Example 4.5 Interaction of Theme 1 by transpositions of Theme 3, mm. 137-144 in *Fugato scherzevole***

Theme 1 in  $P_{10}$   
OP 1

Bar 137

$P_{10}$  of Theme 3

$P_0$  of Theme 3

$P_6$  w/alteration

$P_2$  w/a

$I_1$  of Theme 3

$I_7$  w/a

$I_3$  w/a

3

5

7

9

2

4

6

8

legiero (quasi staccato)

cres. cen-do

## CONCLUSION

The core material, the main theme, is explored thematically as well as structurally in *Monologue*. Other themes derive from the main theme; and the intonation of the main theme is extended to each section without dominating the other themes. Musical process in each section is integrated as the mood of the main theme transforms with accelerated tempi forming the double-climax frame. Each climax is embraced with closely argued interaction of themes. In *Monologue*, Musgrave found a mature compositional style.

## CHAPTER 5

### CONCLUSION

The drama in Musgrave's music examined so far had an important impact on the pieces she produced later in her career. The drama of the thematic agents generated by a single series suggests one aspect of the many possibilities of the serial idea in the post-1945 period. For Musgrave, serial-based thematic arguments produced an idiosyncratic formal structure.

To review the drama in each piece briefly: in the Second Piano Sonata (1956), a trichord cell of (014) develops through different harmonic constructions and non-pitch elements in showing distinct characters. By using a complete twelve-tone set in *A Song for Christmas* (1958), Musgrave is able to reflect the meaning of the text in a pattern of pitch-class sets that are complete, incomplete, or in which the order is not strictly observed. In the Trio for flute, oboe, and piano (1960), under the twelve-tone set which is strictly observed throughout the piece, the characters of the thematic agents are distinguished by the non-pitch elements such as rhythm, dynamics, and articulation.

Furthermore, the drama of the Trio is distinct in that the thematic agents interweave two musical events which emerge in parallel. Finally, the musical process in *Monologue* for piano (1960) becomes no less personal. Although the serial idea is not observed as strictly as in the Trio, the structure of the main theme is extended to each variation and Musgrave inventively introduces a couple of new modes in the interactions of the themes. Although the dramatic shape of each piece develops through a specifically serial idea in the pieces of 1956-1960, the sense of drama goes beyond the serial idea, as sensed in the Trio and *Monologue*, which I assume is the reason why Musgrave abandoned the serial technique later on.

A striking feature of Musgrave's music in this period is the equal emphasis given to the various themes in the musical argument. This equality is realized through each theme's harmonic development independently of the others (the Piano Sonata No. 2 and *A Song for Christmas*, Chapters 1 and 2), the instrumentation of the themes (Trio, Chapter 3), and the saturation by a core cell (*Monologue*, Chapter 4). Even in the Sonata, where the keys of the secondary themes are essentially merged with those of the primary themes, Musgrave challenges the principle while still showing the clear sections of exposition-development-recapitulation by the development and return of the principal themes. The drama and thematic equality shown in the pieces discussed in this dissertation develop further in the concerti of the 1960s and 1970s and the operas, works which show a new understanding of the dramatic and formal shape of music.

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