

INFLUENCES OF JAPANESE HOGAKU MANIFEST  
IN SELECTED COMPOSITIONS BY PETER  
MENNIN AND BENJAMIN BRITTEN

Thesis for the Degree of Ph. D.  
MICHIGAN STATE UNIVERSITY  
MARY RUTH RHOADS

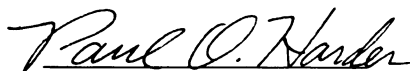
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Ph.D. degree in Music



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## ABSTRACT

### INFLUENCES OF JAPANESE HOGAKU MANIFEST IN SELECTED COMPOSITIONS BY PETER MENNIN AND BENJAMIN BRITTEN

By

Mary Ruth Rhoads

Since World War II and the subsequent American occupation of Japan there has been an enormous increase in the cultural and artistic exchange between Japan and the Western world. In the area of music, a vital resurgence of interest in Japanese culture has stimulated a number of respected composers to try their hands at fusing the Japanese idiom with their own distinctive styles. In view of the genuine interest demonstrated toward Japanese traditional music (hogaku) I feel that there would be considerable value in investigating the nature of its influences shown in representative Western compositions; I wish to compare the characteristics of hogaku with those of the selected compositions in order to determine the extent of their relationship and to ascertain how the composer incorporated the Japanese aesthetic into his own individual style.

Peter Mennin's group of four songs and Benjamin Britten's Curlew River have been selected for the study because they are works by serious and respected composers,

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because they are closely identified with Chinese and Japanese texts, and because they are long enough to provide some definite conclusions. It is not my intention to examine these works from every possible aspect, but only with regard to a comparison with hogaku. A list of questions serves as the foundation of the investigation, each inquiry having to do with some specific characteristic of hogaku; the answers to the questionnaire are abbreviated and compiled into a comparative chart.

Peter Mennin's group of songs shares a respectable number of characteristics in common with both Curlew River and hogaku. A specific comparison may be seen in the accompanying chart. Generally the similarities appear to lie in the emphasis on linear structure and contrapuntal techniques, the use of motives or melodic patterns, a preponderance of conjunct motion, bitonality, pedal points and ostinati, rhythmic freedom and complexity, and the predominance of secuntal, quartal and added-note sonorities with their special emphasis on perfect intervals and seconds. It may be observed that these characteristics are also found in Western music that has no relationship whatever to hogaku. Mennin seems to have selected those traits and techniques inherent in hogaku that most resemble the twentieth-century neo-classic style in which he is prone to write. The result is a group of eminently singable, attractive songs that have a definitely oriental

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flavor. The resemblance seems to stop there. Mennin has (unfortunately, in my opinion) chosen to ignore one of the most important attributes of all of hogaku: the exquisite and sensitive wedding of words and music.

Curlew River is another story indeed. Britten's remarkable score displays an intimate knowledge of both the techniques and the aesthetic of hogaku, especially of noh and gagaku. Unlike Mennin, Britten has gone to great lengths to "marry" the music to the words so that the two are truly inseparable. He has drawn upon Japanese scales, heterophony, microtonal ornamentation, harmonic and melodic patterns and even Japanese vocal and instrumental tone colors. The structure of his parable follows the structure of noh drama in practically every detail, and the manner in which he uses tone painting and symbolism imbues the work with the essence of the noh mystique. Curlew River should be clearly recognized as a conscientious attempt by a serious composer to translate the essence of hogaku into terms meaningful to Western ears. In my opinion the attempt was not only successful but inspired.

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MENNIN AND BENJAMIN BRITTEN

By

Mary Ruth Rhoads

A THESIS

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1969



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## DEDICATION

This thesis is dedicated to my husband, Kenneth, who made it possible. Despite the fact that he was working toward his own doctoral degree while teaching, he not only found time to lighten my household burden, but provided a bulwark of aid and inspiration. His thorough knowledge of literature, noh drama and music has helped me solve many knotty problems during the course of my work. His courage and integrity at leaving a secure and remunerative position as an industrial executive at a somewhat mature age to assume the role of scholar and teacher has given me the strength to persevere in my own career. I could not have accomplished any of the goals leading to and including this thesis without his remarkable patience, understanding and encouragement.



## ACKNOWLEDGMENTS

I should like to express my sincere appreciation to the members of my guidance committee for their genuine assistance and innumerable kindnesses. I am especially indebted to Dr. Paul O. Harder who, in his capacity as thesis director, provided invaluable counsel and guidance and spent numerous painstaking hours on my behalf. Dr. H. Owen Reed graciously gave of his time and extensive knowledge in many stimulating and enlightening discussions. Dr. Walter G. Hodgson not only served as mentor and guide in countless ways, but afforded me the opportunity to learn much about college teaching under his expert tutelage. Joseph Evans, a cherished friend and teacher for many years, has been a constant source of help and inspiration and indeed is largely responsible for my decision to return for further musical study.

A vote of thanks must go to Dr. William P. Malm of the University of Michigan, who willingly gave much of his precious time to a total stranger and who served as the principal authority in the realm of Japanese music.

I should also like to thank my children for their substantial contributions toward the progress of this study. My daughter, Sharon, placed her extensive Japanese literary and musical library at my disposal and acted as

representative in Japan, contacting people and collecting scores and information. My son, Kenneth, took upon himself a number of my own household chores, typed manuscript and offered constant support and encouragement. But the single individual most responsible for whatever success I may have had in this venture is my husband, to whom this thesis is dedicated.

I wish to express my gratitude to several persons and publishing houses for their permission to use copyrighted material in this work: Dr. William P. Malm for excerpts and illustrations from his book Japanese Music (published by Charles E. Tuttle); Barenreiter Music Publishers, Inc. for illustrations included with the record jackets of The Music of Japan from the UNESCO collection, A Musical Anthology of the Orient; Nippon Gakujutsu Shinkokai for the libretto to Sumidagawa; Faber Music Ltd. for the score to Curlew River; and Carl Fischer, Inc. for the scores to Peter Mennin's A Song of the Palace, Crossing the Han River, In the Quiet Night and The Gold Threaded Robe.

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## INTRODUCTION

Even before World War II, Japanese literary and artistic forms had left their mark on a number of Western writers and artists. The American imagists were profoundly influenced by the Japanese haiku with its "single sharp image."<sup>1</sup> The imagist movement, which reached its zenith between 1909 and 1918, was founded by Ezra Pound and included many eminently respected poets, among them Amy Lowell, William Carlos Williams, "H. D.", Carl Sandburg and John Gould Fletcher. W. B. Yeats found a sympathetic response in noh drama to his own aesthetic which had already intuitively paralleled that of noh. His Four Plays for Dancers comprise his most obvious application of the noh principles and performing traditions. Further, all of the subsequent plays manifest the vital impact noh has made upon Yeats (see Japanese glossary, p. 379).

In the art world, the Japanese brush techniques and the Japanese prints had exerted an unequivocal influence on the impressionists and even more so on

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<sup>1</sup>William Flint Thrall and Addison Hibbard, A Handbook to Literature, revised and enlarged by C. Hugh Holman (New York: The Odyssey Press, Inc., 1960), p. 236.

the post-impressionists. Manet's portrait of Emil Zola and Van Gogh's "Père Tanguay" both display Japanese prints in the background in mute homage to the impact made on their styles.

Japanese music, on the other hand, had little effect on Western styles before the Second World War. Abortive attempts were made, often by mediocre composers, to incorporate aspects of the Oriental idiom into Western music, but with a very few exceptions the results were superficial at best and exhibited a sorry lack of understanding of the Japanese aesthetic. Parallel fifths (and occasionally fourths) and the Chinese pentatonic scale (similar to the black notes of the piano) constituted the principal Oriental clichés, and this pseudo-Oriental music fell into a stereotype often dull and tasteless.

Since World War II and the subsequent American occupation of Japan there has been an enormous increase in the cultural and artistic exchange between Japan and the Western world. Western music has become extremely popular in Japan; many symphony orchestras, ballets and operas appear regularly in major Japanese cities. American servicemen and civilians who had spent some time in Japan returned home with cherished memories of kabuki and bunraku performances, of poignant koto and shamisen recitals.

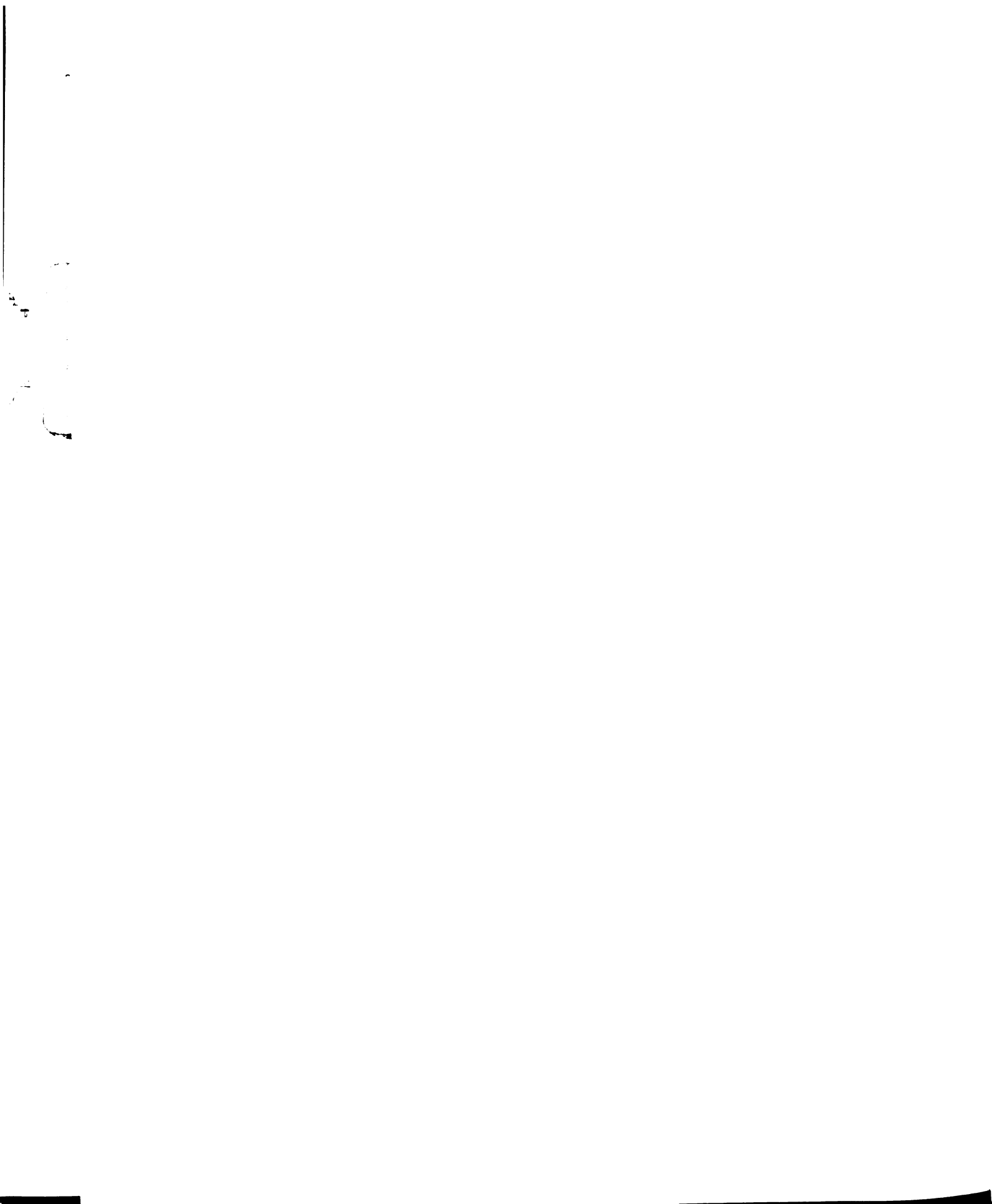
Many contemporary American scholars, writers and composers have evidenced considerable interest in Japanese philosophy, literature and music. The literary disciples of the imagists and of Yeats have continued to be fascinated with Japanese art forms; haiku writers abound in the United States, and Zen Buddhism has left a marked impression upon Western philosophy and literature.

In the area of music, a vital resurgence of interest in Japanese culture has stimulated a number of respected composers to try their hands at fusing the Japanese idiom with their own distinctive styles. Some composers have become intrigued with Chinese and Japanese poetry and have set many of the poems to music. Others are interested in the singular adaptability of Japanese musical tradition to the electronic idiom and serial techniques. Still others are challenged by the total integration of the arts inherent in noh and kabuki drama. New courses in ethnomusicology, especially on the west coast, have taught many young composers about the music of Japan, and numerous Japanese recordings have appeared on the market and increased American familiarity with the idiom. Renowned koto performers like Michio Miyagi (until his death in 1956) and his pupil Kimio Eto, have concertized throughout the West and introduced musicians to the exotic and beautiful instruments. Benjamin Britten,

Igor Stravinsky, Anton Webern, Alan Hovanes, Ernst Toch, Gardner Read, Mel Powell, Peter Mennin and a growing number of young composers have written and are writing compositions manifesting Japanese influences to a greater or lesser degree. Gardner Read's From a Lute of Jade (1943) and Stravinsky's Three Poems from the Japanese (1947) display distinctly impressionistic characteristics; in fact Stravinsky dedicates the last song of the group to Maurice Ravel. On the other hand, Mel Powell's Haiku Settings (1961) exhibits a desire to infuse the serial technique with Japanese musical traits, especially with respect to the vocal tone quality.

In view of the genuine interest demonstrated toward Japanese hogaku (traditional music) I feel there would be considerable value in investigating the nature of its influences shown in representative Western compositions; I wish to compare the characteristics of hogaku with those of the selected compositions in order to determine the extent of their relationship and to ascertain how the composer incorporated the Japanese aesthetic into his own individual style.

My own creative interest has some bearing on my selection of this topic for study. I am especially interested in setting contemporary Japanese poetry to music and hope through this investigation to acquire a



more intimate knowledge of both the Japanese aesthetic and of hogaku.

Peter Mennin's group of four songs and Benjamin Britten's Curlew River have been selected for the study because they are works by serious and respected composers, because they are closely identified with Chinese and Japanese texts, and because they are long enough to provide some definite conclusions. It is not my intention to examine these works from every possible aspect, but only with regard to a comparison with hogaku. A list of questions serves as the foundation of the investigation, each inquiry having to do with some specific characteristic of hogaku (see Appendix I: Checklist). The answers to the questionnaire are abbreviated and compiled into a comparative chart (see Figure 18, p. 330).



## CHAPTER I

### A BRIEF HISTORY OF JAPANESE MUSIC

Although the origins of the earliest inhabitants of Japan are obscure, evidence remains of Japanese culture which dates from as early as the Pleistocene period of 1,000,000 years ago. Pottery and artifacts left by the Joman people in Japan c. 4500 B.C. display the tremendous impact of nature upon their culture.<sup>2</sup> Indeed the whole history of the Japanese people, their religion, their literature, art and music, reveals the depth of their amazingly sensitive response to nature and to beauty. Hall and Beardsley attempt to analyze this emphasis on beauty in their book The Twelve Doors to Japan. They attribute it in part to the proud retention of handicraft skills and in part to traditional social customs: seasonal flower and moon viewing, decorating the tokonomo (the small alter in every Japanese home, containing some object of beauty), the flower arranging and tea ceremonies, all of which reveal a reverence for beauty. The short poem, the haiku, has long been their favorite

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<sup>2</sup>John Whitney Hall and Richard K. Beardsley, Twelve Doors to Japan (New York: McGraw-Hill Company, 1965), p. 54.

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literary form: a miniature burst of imagery, often related to the seasons, evoking a lightening flash of emotion. This combination of rigid discipline and emotional inspiration is a constant factor in all forms of Japanese artistic endeavor.<sup>3</sup>

During the Yamato Period in Japanese history (from about the first to the fifth century A.D.) the islands were inhabited by numerous small clans; of these, the Yamato clan was the first to establish itself as an imperial clan ruling over all the others. The music of this period was essentially folk music, simply constructed and quite repetitious.

From the third to the sixth centuries A.D., Chinese chronicles and reports by visitors to Japan indicated the early vital involvement of music in the daily lives of the Japanese. Early instruments mentioned included a zither called a wagon and a flute constructed of bamboo (Yamato-bue) as well as several percussion instruments.

The only extant musical composition dating back to this period is the melody "Kume Uta," attributed to the era of the reign of Jimmu (first traditional Japanese emperor); even this tune has undoubtedly undergone numerous changes.

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<sup>3</sup>Ibid., pp. 304-308.

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The Nara Period (553-794 A.D.) marked the first international period in Japanese history and in Japanese music. The initial efforts were made to create a national government; Chinese culture was incorporated into every facet of life; Buddhism and Confucianism became the predominant religions. All court musicians of the Nara Period were imported from China or Korea, a situation parallel to that of early America, in which classical musicians were primarily from Europe. The court music, all of Chinese, Korean and Indian origin, was performed by the imported musicians in their native idiom. Most of this music was instrumental and it was frequently associated with dance. In addition, Buddhist liturgical music spread through Japan, influencing secular folk music.

During the Heian Period (794-1185 A.D.) Chinese influences were transformed and absorbed into Japanese culture. The emperor's power diminished as the regent's strength increased, completely under the domination of the Fujiwara clan. The courtiers, deprived of any political influence, developed a society almost unparalleled in its sophistication and refinement. Literature and the fine arts were cultivated to an enormously high degree, providing a silken veneer to the undercurrent of political intrigue. Lady Murasaki's The Tale of Genji, considered to be the most outstanding literary

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contribution of the Heian Period, illustrates the paramount position afforded music and poetry. Every well-bred character in the book performs competently on at least one or two instruments. Genji reminisces fondly of lute music lessons and the exciting beauty of music performed on the koto, a Japanese stringed instrument.

In addition to the ubiquitous folk music, Buddhist hymns and secular songs, including many composed specifically for court banquets, provided the bulk of purely vocal music. The Heian Period saw the flowering of court music (gagaku) and the rise of a Japanese impact on non-Japanese instruments and music.

Chinese instruments and musical forms were still used, but the performers were usually Japanese. The Japanese courtiers were highly skilled in the arts, and the music soon acquired specifically Japanese traits. Fine arts and literature were closely allied; the biwa (lute) provided the accompaniment for poetry and tales.

Fragments of court music of the Heian Period survive today, virtually unaltered. This gagaku approaches an instrumental musical form, although it includes either a chorus or a dancer who relates the music to a historical narrative or an old legend.

During the Kamakura Period (1185-1333 A.D.) Japan suffered under a military dictatorship which established

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a feudalistic state. To inhibit the influence of the effete court in Kyoto, Kamakura was selected as the seat of military headquarters.

Buddhism spread enormously. The austerity of Zen Buddhism vigorously influenced the philosophy of the warriors. Their pride in the military ethic is reflected in the famed Heike Story (Heike Monogatari) which is a long epic intended for recitation to lute accompaniment.

Korean and Chinese influence on Japanese music had virtually vanished. Dengaku, the theatrical ancestor of noh drama, flourished as the popularity of gagaku declined. Theatrical productions abounded, replete with comic dance and musical accompaniment. Military epics sung to lute accompaniment found great favor with audiences. Buddhist chants also left their imprint on most of the secular music, and the blending of sacred and secular musical elements paralleled that of the early European Renaissance. The singular predominance of vocal and theatrical music marked the emergence of an indigenous Japanese musical idiom. The sophisticated gagaku, vestige of the power of the courts, was fast being replaced by an artistic vernacular that reflected the political evolution to a feudal society.

The Muromachi (Ashikaga) Period (1333-1615 A.D.) proved to be one of political chaos, with the languishing court aristocracy rendered bankrupt. Indeed, many of the

Ashikaga shoguns (literally, generals) are remembered as patrons of the arts rather than as political leaders. They surrounded themselves with brilliant artists and scholars, usually Buddhist priests and monks. The maturing of theatrical art forms and the influence of Zen monks culminated in the development of Japan's first great dramatic form, the noh drama. Simultaneously, the long narrative songs performed by wandering tale-spinners paved the way for the joruri, the Japanese narrative shamisen form.

One of the primary purposes of noh drama was to impart a knowledge of Buddhist concepts. As early religious dances had provided the stimulus for noh, dance remained a principal aspect of the art form. However, the chanting of inspired poetry by the actors and chorus furnishes an important element of noh drama.

The second half of the Muromachi Period (1534-1615 A.D.) saw the introduction of the jamisen, a three-stringed guitar, to southern Japan. The simple bamboo recorder that had been played more and more frequently by itinerant priests was transformed into the shakuhachi. The zither of gagaku fame developed into the mellower koto, and the jamisen assumed the form of the modern shamisen. Drum-making was elevated to a remarkable level of artistry.

The Edo, or Tokagawa Period (1615-1868 A.D.) was characterized by movements to reestablish national unity and political stability, unfortunately by a system of rigid social control. Religious power was destroyed and Japan closed its doors to outside influence. Yet when Edo (now Tokyo) became the capitol, a new urban pattern of existence developed and a merchant class emerged. The retired samurai (warrior) and feudal lords, the newly-wealthy merchants, all clamored for entertainment. The most abundant variety of art forms in Japanese history blossomed in such fertile soil. Nearly every kind of music traditionally associated with Japan flourished. The bourgeoisie were regaled with kabuki drama and puppet shows, while the more polished members of society clung to the noh drama. Shamisen, koto and shakuhachi music thrived. Court musicians accompanied the still-traditional ceremonies; alms-seekers sang to their lute or shakuhachi accompaniments. Folk music persisted amidst all the musical and theatrical innovations.

Japan's resistance toward Western contact and influence abruptly ceased after the arrival of Commodore Perry's fleet. During the Meiji Period (1862-1912 A.D.) a strong trend toward Westernization converted Japan from an agrarian-mercantile nation into a commercial and colonial one. The first Western influence proved to be



military; so was the original Western musical influence that of the martial band. The brassy nuances of tonic and dominant harmonies well-nigh ruined the beauty of the immensely subtle melodic idiom of Japanese music. Fortunately the impact was not permanent. The tragic wave of nationalism in the 20th century, that eventually tossed Japan into the debacle of World War II, ironically returned traditional Japanese music to favor. Hogaku, the music indigenous to Japan, served as a convenient form of propaganda to fan the fires of national pride.

The musical heritage of hogaku embraces orchestral music, chamber music, opera and numerous varieties of vocal music. Theatrical emphasis is evident in most of the music. Early interest in the theatrical aspects of both religion and entertainment had increased considerably, so that by the Edo Period (1615-1868 A.D.) theatre had assumed an inordinate degree of importance. Even today theatrical elements dominate most areas of religious ceremony and secular entertainment.

Vocal music plays a paramount role in hogaku. Instrumental music originally merely provided an element of diversion and variety in songs. The melodic structure of hogaku remains sophisticated and subtle, inextricably associated with the words.

## CHAPTER II

### CHARACTERISTIC ELEMENTS OF HOGAKU

#### Religious Music

The sacred music of Japan consists of Shinto and Buddhist music, as well as gagaku, the cultivated music of the court.

#### Shinto Music

The eighth-century Kojiki, "Record of Ancient Matters," proffers the earliest descriptions of Japanese music and dance. Shinto music originated with the dance performed by the princess Ame-no-Uzume-no-Mikoto ("The Heavenly Alarming Female") to coax the Sun Goddess out of hiding. For centuries thereafter many women who claimed to have descended from Ame-no-Uzume were afforded the right to perform her dance, and it became an accepted part of Shinto ceremony.

Although the Japanese, with their exceptional penchant for categorizing and cataloguing, add numerous other divisions, kagura ("god music"), the Japanese name for Shinto music, can be subdivided into two main areas: (1) o-kagura, the music performed at court Shinto ceremonies and (2) sato-kagura, Shinto folk music and

compositions performed at Shinto festivals. Ancient archives reveal accounts of kagura's remote beginnings, as well as early composers, compositions and performances. Many preserved poems had originated as texts for kagura songs.

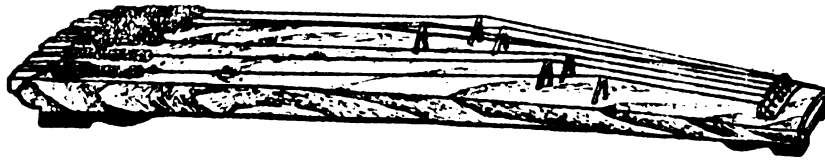
Court Shinto music (o-kagura) contains two distinct subdivisions: songs designed in praise of the gods or to enlist their help (torimono) and songs intended merely to please or entertain the gods (saibari). Both share similar accompaniments. Dr. Malm, in Japanese Music, relates the two forms to Bach's sacred and secular cantatas, in which Bach retains a similar musical style although the texts differ considerably.<sup>4</sup> "Azuma Asobi," perhaps the best-known Shinto dance, dates back at least as far as the eighth century and survives as a vital representative of o-kagura. Early records not only describe the dance but the instruments as well.<sup>5</sup>

Three instruments provide the nucleus for o-kagura orchestras: the wagon, kagura-bue and hichiriki. The wagon (Figure 1) is a six-stringed zither with moveable bridges and two soundholes in the back. Like a guitar, the adjacent strings of the wagon are tuned to intervals

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<sup>4</sup>William P. Malm, Japanese Music and Musical Instruments (Rutland, Vermont: Charles E. Tuttle Company, 1949), p. 43.

<sup>5</sup>"Azumi Asobi" appears on Record 16 of the UNESCO Collection--A Musical Anthology of the Orient (BM 30 L 2016).



WAGON

Figure 1.--Sketch of a wagon.

some distance apart. The tones, however, are arranged to form two distinct broken chords, D minor and E minor.

Figure 2 illustrates one of the tunings for "Azuma Asobi."

Figure 2. Wagon tuning for "Azuma Asobi."

When the notes are rearranged in the normal consecutive order they form the pentatonic scale prevalent in folk music (Figure 3).

Thus the wagon displays characteristics common to both harmonic and plucked instruments.

Music for the wagon is derived from a variety of arrangements of four melodic pattern (Figure 4).





serves to delineate sections of the composition or to indicate phrase endings.

The kagura-bue is a six-holed bamboo flute similar to the noh flute but with fewer holes (Figure 5).



KAGURA-BUE

Figure 5.--Kagura-bue.

The kagura-bue produces the same six notes of the folk pentatonic scale (see Figure 3) although special fingerings will provide other tones. Both the kagura-bue and the double reeded hichiriki (Figure 6) play the melodic lines of mi-kagura.



Figure 6.--Hichiriki seen from both sides. To the left below, the mouth-piece on which a small cap is put for protection.

Other instruments are often added to supplement the trio. The shakubyoshi, a wooden clapper, often acts as a time-beater if a chorus is used. The principal solo singer indicates the section beginnings with a vigorous shake of the shakubyoshi. Many species of drums and other instruments found in the court orchestras are occasionally added.

The melodies are derived principally from early court music (gagaku). The kagura-bue and hichiriki frequently play a fluid style of heterophony with much ornamentation, trilling and glissando, while the wagon provides occasional melodic counterpoint as well as the chordal punctuation.

Several elements inherent in the music of northern Japan can readily be seen in a study of mi-kagura. The melodic patterns of wagon music remain uniform. Solely instrumental music is seldom heard, and never in the Shinto service. The association of music with literature, drama, dance or ceremony, evident since the earliest forms of mi-kagura, continues to be a vital characteristic of Japanese music.

Sato-kagura (village kagura) refers to folk or festival Shinto music. The hayashi, or sato-kagura instrumental ensemble, can consist of an assortment of instruments. At city festivals it is most frequently comprised of a flutist performing on the six- or seven-holed fue, and of three drummers, one playing the large

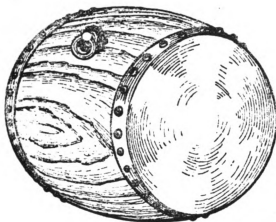
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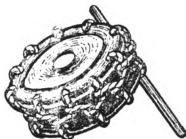
o-daiko and the other two strumming taikos, drums not unlike the Western snares.



O-DAIKO



TAKE-BUE



TAIKO

Figure 7.--O-daiko, take-bue and taiko.

The role of the drums in sato-kagura is both varied and intriguing. The rhythmic patterns outlined by the hayashi drummers provide structural divisions similar

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to the harmonic cadence formulas of Western music. Often two taiko players join in a duet in which one drummer plays a complex variety of syncopated rhythms against a simple drone. In less complicated compositions a rhythmic pattern, like the Indian tala, is reiterated until the fue melody is ended; the drummers then add a rhythmic cadence formula. The o-daiko is often reserved for introductory or cadential purposes, thereby emphasizing the organizational nature of the element of rhythm.

The flute melodies display the same melismatic tendencies as those of o-kagura, with an abundance of ornamentation, trilling and glissando effects. All of the compositions performed at a folk festival are joined by flute passages, so that the entire performance is uninterrupted.

### Buddhist Music

Japanese music theory stems from theoretical traditions of Chinese and Buddhist music. Shomyo ("radiant voice"), the art of composing and performing Buddhist plainsong, is said to have originated in India, the birthplace of Buddhism. When shomyo was introduced in Japan via China in the 13th Century, it brought the foundations of a system of musical theory, a system retained in Japanese court music (gagaku). The Chinese musical organization of modes and rhythmic patterns was adopted and superimposed upon the ancient





Buddhist hymns (sutra). The 13th-Century monk Tanchi attempted to codify the modes and rhythms; his Shomyo Yojinshu, along with the theoretical writings of other monks of the period, provides the theoretical basis for an understanding of Japanese music.

Hogaku uses the twelve different tones included in the Western chromatic scale. The two fundamental scales, ryo and ritsu, contain five basic tones: kyu, sho, kaku, chi and u (Figure 8).

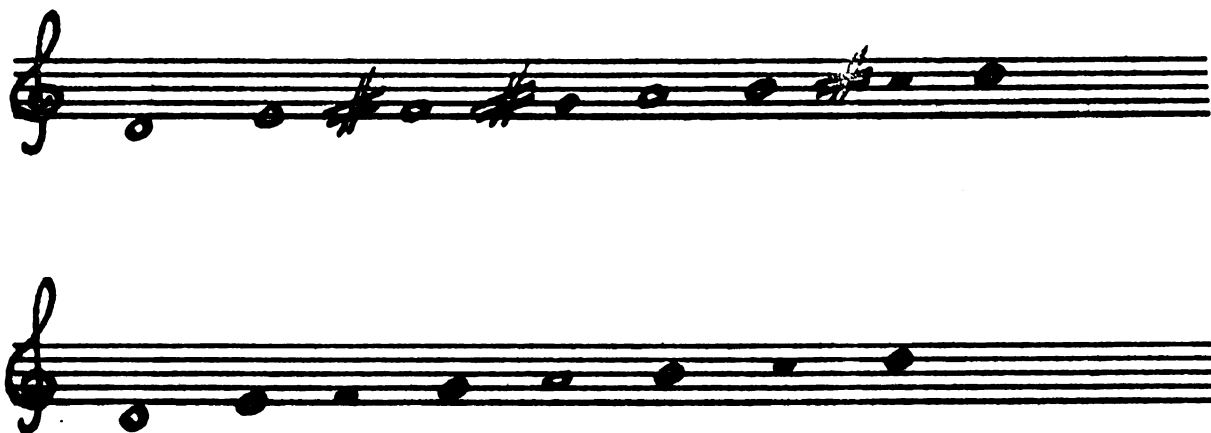


Figure 8.--Japanese Basic Scales.

Each scale has two secondary tones containing either the prefix hen (corresponding to a flat) or ei (corresponding to a sharp). The secondary tones, called hennon (changing tones) mainly serve a modulatory function.

The ritsu scale structure follows the pattern of the pentatonic folk scale manifest in folk music the world over. Its principal distinction from the ryo scale structure comes from the position of the kaku note, which provides the interval of a perfect fourth above the starting note D in the ritsu scale, and a major third above D in the ryo scale. One prominent school of Japanese theory stipulates that ryo scales can be started only on D or G, while ritsu scales should start only on E or B. The shomyo modes are classified according to the ryo and ritsu scale formulae upon which they are based: (1) ryokyoku, melodies based on a pentatonic scale with a major third, and ritsukyoku, melodies based on a pentatonic scale with a perfect fourth. A third classification, gakkyoku, actually refers not to the scale structure but to the fact that it is sung by the entire congregation and not by a soloist.

The rhythmic elements of shomyo theory are more loosely constructed and less easily codified. Nevertheless two basic classifications appear, jokyoku and teikyoku. Jokyoku, used primarily in hymn (sutra) chants, has no set pattern. The length of the text and the rhythmic accents implicit in the words of the text determine the rhythms of jokyoku. Several subdivisions may be included: (1) inzei, a very slow intonation with deliberate, drawn-out syllables; (2) choin, a slow tempo;



(3) tanzei, a sharp and rapid intonation; (4) kirigoe, a very rapid, crisp recitation.

The metrical rhythmic patterns (teikyoku) are commonly either  $\frac{6}{4}$  (honyoku),  $\frac{4}{4}$  (shibuzen),  $\frac{3}{4}$  (chuon), or  $\frac{2}{4}$  (kirigoe). Almost all rhythmically measured music contains a form of rhythmic augmentation (nobe) similar to that found in the Western fugue.

In addition to consistently measured rhythm (ichibyoshi), measured time with changing meters (nibyoshi) occurs frequently, as for example  $\frac{3}{4} + \frac{2}{4}$ . Free and measured rhythm may be combined (gugyoku). Hakyoku refers to essentially free rhythm in which some measured beats, or tactus, may appear.

The modes and rhythms of Japanese shomyo are not nearly so easily comprehended as the classifications would imply; there are too many exceptions. However the melodic structure of Buddhist chant remains obvious and consistent. It is comprised of a number of stylized motives or melismata sung individually and then combined to form a hymn. Many embellishments add interest to the melodic line. Further contrast is offered by changes in dynamics, and the voice may fade away in an expressive morendo. The tone quality also varies in the different



passages, sometimes asai, "flat or shallow," sometimes fukai, "deep or intense."<sup>6</sup>

As is customary in the Christian church, a large bell is used to call the Buddhist priests and congregation to the service. The huge bell (a densho or hansho) is rapidly and violently struck with a hammer. A variety of drums and gongs, both large and small, and the temple blocks familiar to Western ears form the instrumental backbone of the Buddhist ceremony. Percussion instruments abound, and in many important services court instruments are added, but the drums, gongs and temple blocks remain the nucleus of the Buddhist ceremonial accompaniment.

Proselytizing Buddhist priests transformed many chants, often basing their compositions on existing folk music, in order to render the music more appealing to possible converts. As a result, a number of folk songs retain characteristics of the Buddhist chant (wasan). They are unaccompanied, and the syllables spin out the long melisma reminiscent of wasan.

In a radical metamorphosis from hymn to secular topical satire, the saimon became completely disassociated from religious context. Joined by the shamisen, it was transformed into the narrative music known as uta-zaimon.

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<sup>6</sup>Excellent examples of shomyo may be heard on Record 15 of the UNESCO Collection--A Musical Anthology of the Orient (BM 30 L 2015) and on the Lyrichord recording, Zen, Goeika and Shomyo Chants (LL 116).

The genre of folk song designated as ondo has its roots in a type of Buddhist hymn still extant. Ondo is commonly responsorial, alternating between soloist and chorus.

### Gagaku

The sacred music of Japan includes not only the Buddhist and Shinto music connected with the religious rituals, but gagaku as well. Gagaku, the Japanese court music whose very term means elegant or refined music, is recognized as one of the oldest traditional forms of orchestral music still extant in any culture. Eta

Harich-Schneider attributes to gagaku

a striking solemnity and noble aloofness, two characteristics totally absent from the sensuous and affected entertainment music. Musically this impression derives from richer instrumentation, a broader formal structure, a more precise and regular metrical form and generally greater melodic variety.<sup>7</sup>

In the 9th Century the standard gagaku orchestra was established, consisting of a well-balanced variety of instruments. Three high woodwinds of contrasting color convey the principal melodic line. The hichiriki, a double-reed "oboe" with a strident tone, is found in every gagaku orchestra; three types of flutes with varying ranges imitate the hichiriki heterophonically, and the sho,

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<sup>7</sup> Eta Harich-Schneider, "The Present Condition of Japanese Court Music," Musical Quarterly, XXXIX (January, 1953), p. 51.

a strange species of mouth-organ, contributes a series of dissonant chord progressions. Three types of percussion instruments offer contrasting pitches: (1) drums of varying size ranging from the huge da-daiko to the small kakko; (2) the bronze gong (shoko) intoning on the first beat of each measure and after every four bars; and (3) the previously-mentioned shakubyoshi or clapper. The percussion instruments follow specific and repeated patterns relating to the length of the melodic phrases. Customary patterns involve four or eight measures of  $\frac{4}{4}$  or  $\frac{4}{4}$  and  $\frac{2}{4}$ ; on very rare occasions, five-, six-, or seven-measure phrases appear.

Three low-pitched strings are used in present-day gagaku ensembles. Both the wagon and the gaku-so, predecessor of the koto, adhere to several basic patterns to which short melodic phrases are occasionally added. The wagon patterns remain the same as those used for Shinto music; the gaku-so patterns are either shizugaki (quiet plucking) or hayagaki (quick plucking):



Figure 9.--Gaku-so Patterns.



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Eta Harich-Schneider compares the patterns to the "Alberti basses of the 18th Century."<sup>8</sup> The patterns are reiterated throughout the piece, interrupted only by glissandos or embellishments.

The biwa, a four-stringed and four-fretted bass lute, primarily performs a series of arpeggios. All three stringed instruments essentially fulfill a rhythmic function, marking off the sections of the composition.

The music itself is arranged into two principal classification based primarily on its geographic origin. Togaku, music of the Left, includes music from India and China, while koma-gaku, music of the Right, refers to music from Manchuria and Korea, as well as new indigenous Japanese compositions. Ordinarily the music of the Right appears only in conjunction with dance (bugaku); it is never performed as purely orchestral music. The sho, incidentally, is omitted in music of the Right.

The twelve tones of Japanese music correspond to those of the Western chromatic scale, starting on D, since D is accepted as the fundamental pitch of the entire Japanese musical system (Figure 10). In addition to the basic ryo and ritsu scales (see Figure 8, p. 22) six modes are used in the structure of gagaku music, three ryo modes and three ritsu modes. Each mode takes its name from the note upon which it begins, except for the ryo

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<sup>8</sup> Ibid., p. 56.

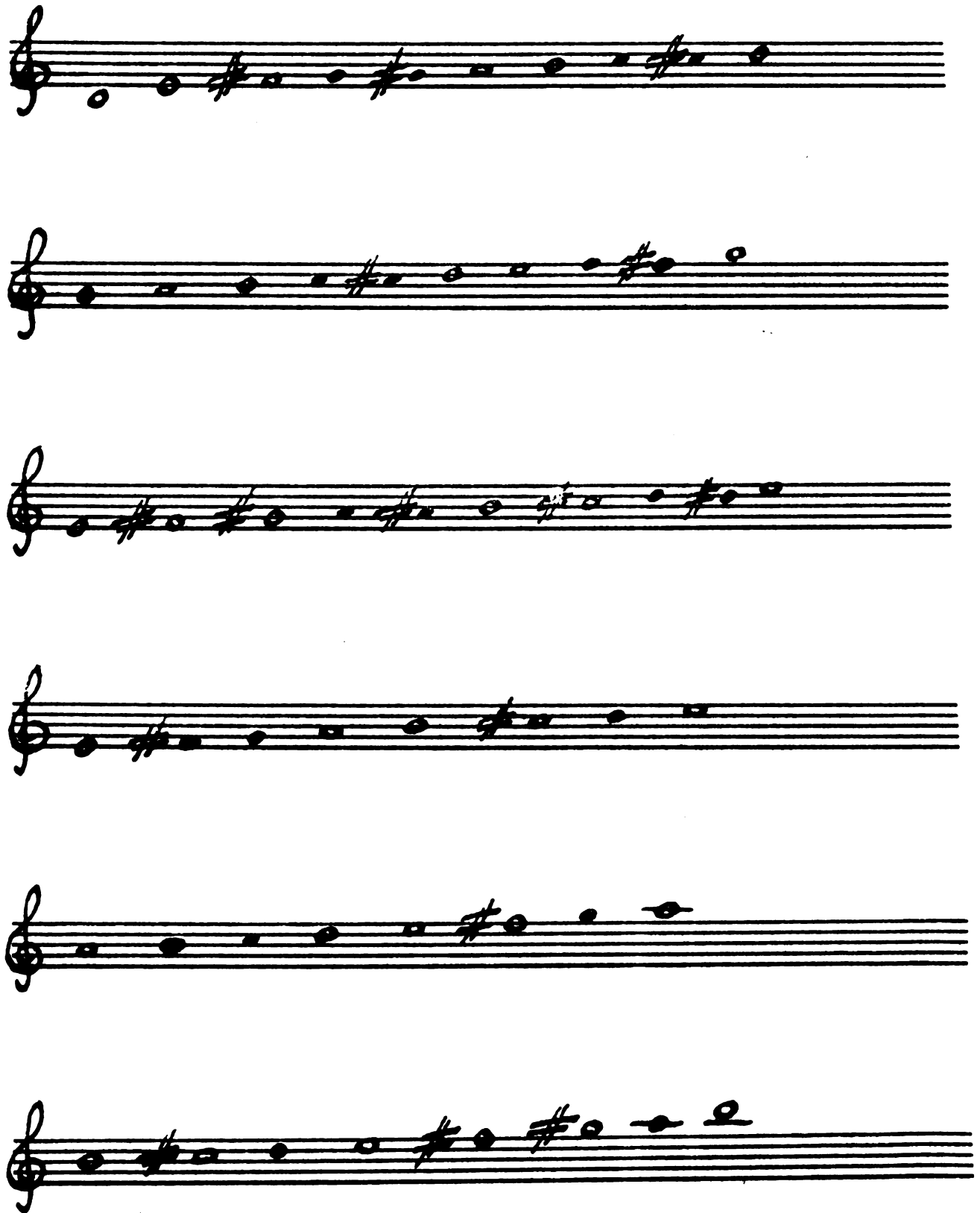


Figure 10.--The Six Gagaku Modes.

mode taishikicho on E, which is given a special name in order to differentiate it from the ritsu E mode.

As can be seen in Figure 10, the three ryo modes share in common the interval of a major third above the tonic note, and the three ritsu modes contain their characteristic interval of a perfect fourth above the tonic.

The primary role of the gagaku modes is to facilitate transposition. A composition begun in one of the ritsu modes may be freely transposed to another ritsu mode, although never to a ryo mode; similarly, a piece beginning in a ryo mode (with the sole exception of the taishikicho, the ryo mode on E) may be transposed to the other ryo modes. The careful regulation of modal transposition is apparently due to the tuning difficulties inherent in the instruments.

When a gagaku composition is transposed to another mode, the melody is altered; the composition, called watarimono ("music that has crossed over") actually becomes a new one, related to or based on the original melody.

The melodic tessitura is consistently high, as might be suspected by the nature of the instruments entrusted to carry the melodic line. Most of the melodies maintain a predominance of conjunct motion. Figure 11, Nasori, taken from the Japan II recording of the UNESCO collection, A Musical Anthology of the Orient, displays

NASORI  
*Tutti*

Komabue

Hichiriki

San-no-tsuzumi

Shōko

Taiko

Figure 11.--Nasori.

the characteristic predominantly stepwise melodic motion, as well as a somewhat narrow ambitus in the melodic line played by the komabue.

With a single exception, the gagaku meter is binary, organized in units of two beats for fast tempos, four

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beats for medium tempos, and eight beats for slow tempos. Sometimes  $\frac{3}{4}$  and  $\frac{4}{4}$  meters are mixed (tada-byoshi). When tada-byoshi accompanies dance in bugaku, the metric pattern occasionally changes into alternating measures of  $\frac{2}{4}$  and  $\frac{3}{4}$ .

The selection of harmonies depends on the specific mode of a composition, usually based on the principal melodic notes. Examination of the eleven chords of the sho reveals the nature of the characteristic gagaku harmonies built upon particular tones of the sho (Figure 12).



Figure 12.--Chords of the Sho.

The chart of Figure 13 investigates the nature of the sho chords via different analytical approaches.

| Japanese<br>Pitch<br>Root     | 1.                                                          | 2.                                                          | 3.                                                          | 4.                                                          | 5.                                                          | 6.                                                          | 7.                                                          | 8.                                                          | 9.                                                          | 10.                                                         | 11.                                                         |
|-------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|
|                               | G                                                           | G                                                           | F#                                                          | E                                                           | C#                                                          | G#                                                          | E                                                           | A                                                           | D                                                           | A                                                           | A                                                           |
| Hansom<br>Analysis            | $\begin{smallmatrix} 4 \\ p \\ mn \\ s \end{smallmatrix} 2$ | $\begin{smallmatrix} 4 \\ p \\ mn \\ s \end{smallmatrix} 2$ | $\begin{smallmatrix} 2 \\ p \\ mn \\ s \end{smallmatrix} 3$ | $\begin{smallmatrix} 7 \\ p \\ mn \\ s \end{smallmatrix} 2$ | $\begin{smallmatrix} 2 \\ p \\ mn \\ s \end{smallmatrix} 3$ | $\begin{smallmatrix} 3 \\ p \\ mn \\ s \end{smallmatrix} 3$ | $\begin{smallmatrix} 3 \\ p \\ mn \\ s \end{smallmatrix} 2$ | $\begin{smallmatrix} 4 \\ p \\ mn \\ s \end{smallmatrix} 2$ | $\begin{smallmatrix} 4 \\ p \\ mn \\ s \end{smallmatrix} 3$ | $\begin{smallmatrix} 3 \\ p \\ ns \\ s \end{smallmatrix} 2$ | $\begin{smallmatrix} 4 \\ p \\ mn \\ s \end{smallmatrix} 2$ |
| Hindemith<br>Analysis         | III <sub>1</sub><br>rt. G                                   | III <sub>2</sub><br>rt. G                                   | IV <sub>2</sub><br>rt. B                                    | IV <sub>1</sub><br>rt. B                                    | IV <sub>3</sub><br>rt. B                                    | IV <sub>2</sub><br>rt. B                                    | III <sub>1</sub><br>rt. B                                   | III <sub>1</sub><br>rt. A                                   | III <sub>1</sub><br>rt. B                                   | III <sub>1</sub><br>rt. A                                   | IV <sub>1</sub><br>rt. A                                    |
| Tertial<br>Analysis           | G Major<br>added<br>2nd and<br>6th                          | G M7<br>added<br>2nd and<br>6th                             | Bm7<br>added<br>6th                                         | B2<br>added<br>4th                                          | Bm7, two<br>forms of<br>5th<br>added<br>5th                 | B7<br>added<br>4th<br>and 6th                               | Bm7<br>added<br>4th                                         | Bm7<br>added<br>4th                                         | Bm7<br>added<br>4th                                         | Am<br>added<br>2nd<br>and 6th                               | D9<br>added<br>6th                                          |
| Other<br>Types of<br>Analysis | Secuntal<br>or<br>Quartal                                   | Secuntal                                                    | Secuntal                                                    | Quartal<br>(B root)                                         | Secuntal<br>(poly-<br>chordal)                              | Secuntal                                                    | Quartal<br>(F#<br>root)                                     | Quartal                                                     | Quartal                                                     | Quartal                                                     | Secuntal                                                    |



The Hanson system of analysis<sup>9</sup> reveals the prominence of perfect intervals and of seconds, which would tend to support the assumption that the harmony is essentially quartal or secuntal. Application of the Hindemith system of analysis<sup>10</sup> places all of the chords in groups III or IV, further emphasizing the interval of a second, and indicating that none of the chords are simple major, minor, augmented or diminished triads. With only three exceptions the roots of the sonorities correspond to those sho pitches on which the chords are constructed.

A traditional tertial analysis of sho chords may be the most useful way of relating the conventional analysis of some of the Western compositions to Japanese harmony in a meaningful way. As the chart indicates, all of the chords may then be considered added-note sonorities; the minor seventh chord appears most frequently.

The harmony apparently serves to provide a shimmering tone cluster background to the melody; each chord gradually crescendos from p to f. The sustained interval of a major second acts as a type of inverted pedal or

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<sup>9</sup>Howard Hanson, Harmonic Materials of Modern Music. Resources of the Tempered Scale (New York: Appleton-Century-Crofts, 1960).

<sup>10</sup>Paul Hindemith, The Craft of Musical Composition (New York: Associated Music Publishers, Inc., 1945), enclosure attached to the back cover.

drone. Harmonic rhythm of sho chord progressions is generally slow; chords often do not change for two or three measures; rapid harmonic rhythm involving two changes in a measure seldom occur.

The biwa plays drones. In the sojo (ryo on G) and banshikicho (ritsu on B) modes, the drones ascend in broken perfect fourths to the end of the composition, when the tonic is finally struck alone.<sup>11</sup>

Microtone embellishments called meri-kari ("down-up") result in the strange and striking dissonances typical of Japanese court music.

The formal structure of gagaku as well as many other types of Japanese music follows a basic tripartite pattern: jo (introduction)-ha (exposition)-kyu (consummation). The concept of jo-ha-kyu pervades single phrases and complete compositions. Gagaku compositions are placed into "small, medium or large" categories, with different scales and forms for each classification. Medium and large pieces adhere to the jo-ha-kyu format; occasionally a fourth section, ei, is added between the ha and the kyu. Small compositions may omit the introduction, but several compositions are often combined so as to retain the jo-ha-kyu structure.

Many pieces are in the A B A form, with the B section ending on the V or the II of the mode.

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<sup>11</sup>Harich-Schneider, "Japanese Court Music," p. 55.

Orchestral gagaku begins with a netori, a brief phrase intended to establish the mode of the particular composition, and taken up by each of the gagaku instruments. The jo section starts with an extremely thin texture, which thickens gradually as the various orchestral instruments enter. By the ha section the entire orchestra has entered and the ha and kyu portions maintain the thick texture. Paralleling the texture, the tempo also gradually increases throughout the main body of the composition. A coda, or tomede, performed by the first-chair men, frequently rounds out the structure; texture gradually thins out, and the tempo decreases until only the biwa and gaku-so remain to play a few slow notes; the biwa finishes on a tonic or dominant tone of the mode and the gaku-so terminates the piece with a tonic note.

Vocal types of gagaku present a different version of the jo-ha-kyu procedure. The voice sings the first phrase and the chorus and orchestra follow on the second; the coda is omitted.

### Nohgaku

Noh drama, an art form whose totally integrated component parts all share equal importance, has no parallel in our Western culture. No one aspect can be considered separately without losing some of its meaning and charm. Literature, drama, dance, art and music all

are so interdependent that one cannot listen to the music alone and truly appreciate its contribution. Noh has been compared to Wagnerian opera because of the high degree of unity evident in Wagner's music dramas. This is perhaps an oversimplification. Although Wagnerian opera may aid in an understanding of noh, the two art forms differ considerably in philosophical and aesthetic principles as well as in the nature and degree of integration of the artistic elements. A more adequate comprehension of the noh aesthetic may be derived from The Twenty-Three Treatises of Zeami, written by the poet, musician, dancer, producer and theorist, Zeami Motokiyo (1363-1443 A.D.). According to Zeami, Zen Buddhism exerts a profound influence on noh; the teachings of Zen, its emphasis on intellectual power, contemplation and inner tranquillity, of ascetic simplicity, affect every facet of noh. Zen-influenced art retains an immense subtlety; ideas are expressed by implication rather than statement; the imagination is given full reign. Hazy, impressionistic moods of mystery and symbolism, intentional incompleteness, all are basic characteristics of noh.

Donald Keene points out the resemblance between noh and ancient Greek drama in his introduction to Five



Modern No Plays by Yukio Mishima.<sup>12</sup> Both contain a chorus, dances, masks and a small cast; both rely heavily upon traditional or legendary subject matter. Greek drama, however, gradually acquired greater realism, while noh became a dramatic form in which symbolism predominated. "Zeami and his successors wrote plays in which the relation of the expressed part of the whole is like that of the visible surface to the entire iceberg."<sup>13</sup>

Zeami expressed the belief that noh should strive to suggest through beautiful and subtle words and movement the vague and boundless world beyond.

Noh deals with the meaningful moment, the moment of concentrated intensity of the legend, rather than constructing a play which deals with the story in its entirety and involves complete exposition, complication and resolution. Plot hardly exists in the full Aristotelean sense, being just sufficient to provide the structure for gathering and concentrating the action on the supreme moment of tragic ecstasy."<sup>14</sup>

The noh drama may, in effect, be described also as a lyrico-dramatic tone-poem in which the text has a function somewhat similar to that of the libretto in a Wagner or Debussy opera. The significance of the action, the beauty of the verse, and the excellence of the music

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<sup>12</sup>Yukio Mishima, Five Modern No Plays, translated, with an introduction, by Donald Keene (New York: Alfred A. Knopf, 1957), pp. ix-x.

<sup>13</sup>Ibid., pp. ix-x.

<sup>14</sup>Kenneth W. Rhoads, "W. B. Yeats and the Japanese Noh Drama" (unpublished monograph, 1967), p. 55.



and singing, according to Zeami, are purposely designed to "open the ear of the mind" while the miming (monomane) and dancing (mai) awaken the emotions of the spectator and "open his eyes" to that supreme form of beauty denoted by the word yugen, which is the ultimate goal and the essential element of all aesthetic expression, be it dramatic or lyric. The unity of form and idea, indeed of the entire structure, is directed to the attainment of yugen, of the moment of spiritual revelation achieved through the cumulative beauty of all the elements. The term yugen has no exact equivalent in English; as used by Zeami, it carries the connotation of half-revealed or suggested beauty, at once elusive and meaningful, tinged with wistful sadness.<sup>15</sup> Yugen is not the superficial beauty of the exterior but of the inner spirit expressed externally. Thus it represents the beauty of the intrinsic nature of the world. Yu means deep, dim, or difficult to perceive, and gen,

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<sup>15</sup>Japanese Noh Drama consists of three volumes published in Tokyo in 1955, 1959 and 1960 respectively by the Nippon Gakujutsu Shinkokai (The Japan Society for the Promotion of Scientific Research). The series, representing a twenty-year project, was prepared by the Japanese Classics Translation Committee and a special noh committee, both under the NGS, with the collaboration of English and American scholars. Each volume, in addition to treating of various historical, aesthetic, artistic and technical aspects of noh drama in the introductory section, contains ten noh plays, copiously annotated and with full stage directions and sketches of characters, appropriately costumed, in typical mime or dance positions at various points through the plays. (See Appendix II, pp. 361-375). The quotation cited above is from Volume I, pp. xi-xii.





"originally describing the dark, profound, tranquil color of the universe, refers to the Taoist concept of truth."<sup>16</sup> Zeami's conception of yugen involves a fusion of this original meaning of the hidden and subtle truth of the cosmos with the more traditional meaning of refined beauty. The art of allusion in noh texts to classical Japanese and Chinese poetry lies at the root of noh, which was written for the nobles who were trained to understand the allusions.

The noh stage itself epitomizes simplicity. Properties include kodūgu (hand properties or "minor" properties) and tsukurimono ("artificial things"), properties that are totally or partly symbolic; these include, in addition to smaller items which may be carried by the actors, larger things such as carriages, boats, temples, all of which are constructed in the form of a simple framework suggestive of the article being represented. According to Japanese Noh Drama, "each property remains in sight only so long as it is used and is removed as soon as it has performed its function." "Necessary and sufficient" is a root-principle governing the production of noh drama. This applies not only to things but

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<sup>16</sup> Makoto Ueda, Literary and Art Theories in Japan (Cleveland, Ohio: The Press of Western Reserve University, 1967), p. 60.

to persons. Noh production is regulated by consistent economy.<sup>17</sup>

The number of characters remains consistently pared to a minimum in noh. The chorus and orchestra (hayashi) are separate, having their designated places at the side and rear of the stage, respectively. They do not participate directly in the action of the play and ostensibly do not exist as far as the actors are concerned. They serve essentially to establish the setting and create the mood, and provide continuity by occasionally explaining mimetic action which might not otherwise be understood. They subjectively express inner feelings of the actors; they provide the poetic, emotional establishment of place. The chorus sings in unison, often melismatically, confined to the ambitus of a fifth.

Noh costumes are spectacular and colorful brocades, lavishly embroidered in silver and gold.

Movements are exceptionally slow and deliberate. "Each step of the foot and each gesture of the hand are carefully measured and stylized. Maximum economy of gesture and movement and complete restraint characterize a performance. A step can mean a complete journey; the lifting of the hand, weeping. Noh abounds in understatement."<sup>18</sup>

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<sup>17</sup>Japanese Noh Drama, Vol. I, p. xxvi.

<sup>18</sup>Faubion Bowers, Japanese Theatre, foreword by Joshua Logan (New York: Hill and Wang, 1959), p. 21.

Zeami categorizes noh singing on the basis of the emotional nature of its various styles and compares them with appropriate poems to illustrate his classification. The first category, rejoicing and congratulatory singing, is characterized by simplicity and is considered the least important. To illustrate the second category, elegant singing, Zeami writes the poem:

Shall I ever see again  
Such a beautiful blossom hunting  
On the field of Katano,  
Where white flakes fall  
Like the snow at spring dawn?

Here Zeami compares elegant singing to a cherry tree; the cherry blossoms, exquisite and elegant, fall quietly. Katano, the Imperial Hunting Ground, was noted for its beautiful cherry blossoms. Since hunting is a Japanese winter sport, the analogy between cherry blossoms and snowflakes seems most appropriate.<sup>19</sup>

For the third category, love singing, Zeami writes:

Tinted leaves begin to fall  
From one side of the forest  
As it rains in the evening  
And drenches a deer  
Lonesomely calling for its mate.

He adds to the gentle beauty of elegant singing the element of pathos expressed by the yearning for a missing loved one. The cherry blossoms have been replaced by the multi-hued maple leaves and spring by autumn. Wistful

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<sup>19</sup>Ueda, Literary and Art Theories in Japan, p. 62.



sadness is represented by the poignant image of a forlorn deer seeking its missing mate.

In the fourth category, sorrowful singing, sadness deepens further:

Even on a mountain  
Devoid of feelings, there grow  
The Trees of Sorrow.<sup>20</sup>  
How much more so  
In the heart of a deserted lover!

Zeami says, "Nipped by frost and buried in snow, trees in winter stand with bare branches, as if mournfully recalling the men and things that have passed away."<sup>21</sup> The sadness that has merely been implied in elegant and love singing deepens here to an utterance of grief. Everything changes. The seasons must eventually lead to winter, and love must end in sorrow.

The fifth category, sublime singing, is illustrated by the poem:

With the years that have passed by  
It has grown austere and holy  
On Mt. Kagu.<sup>22</sup>  
The cedar tree, upright like a spear,  
Already has a layer of moss at the root.

Zeami holds sublime singing in greater esteem than any of the others.

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<sup>20</sup>Firewood.

<sup>21</sup>Ueda, Literary and Art Theories in Japan, p. 63.

<sup>22</sup>Mt. Kagu is a mountain considered to be holy and to have descended from heaven.

impermanence, which imprisons all men and things in this world, has now been transcended. The cedar, being an evergreen tree, symbolizes permanence in nature. Being a holy tree in Shintoism, it also stands for a man who has attained divine immortality. Sadness is no longer there because death has been overcome. There is neither the graceful beauty of elegant singing nor the cold beauty of sorrowful singing; the beauty here is that of austerity, deep, tranquil and awesome. And there is the effect produced by sublime singing.<sup>23</sup>

In view of the total synthesis of noh elements, the music of noh, or nongaku, cannot be truly appreciated apart from the whole. However certain structural characteristics can be ascertained by a study of the music itself. Buddhist chant and religious music greatly affected nongaku. Recitative performed in a kind of sprechstimme alternates with the melodic style of noh singing.

The songs, comparable to arias in Western opera, bear a strong resemblance to shomyo. Nine melodic patterns form the essence of the tonal material, based on perfect fourths. Strong emphasis is placed on the minor seventh interval, derived from the superimposition of two perfect fourths. Secondary pitches encircling each of the quartal sonorities provide the means of moving from one of the main tones to another.<sup>24</sup> The melodic progression is carefully regulated both by the text and

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<sup>23</sup>Ueda, Literary and Art Theories in Japan, pp. 63-64.

<sup>24</sup>Malm, Japanese Music, pp. 128-129.

the structure of the play. Higher tones are usually reserved for tenser moments. In typical Japanese style, the vocal lines are considerably decorated with ornamental tones, glissandos and trills, resulting in the ubiquitous microtones.

One of the melodic restrictions forbids the direct progression from a higher quartal sonority to a lower one. Instead, the vocal line must move up to a neighboring tone and then may drop to the lower tone. For example, a melody moving from A down to E will first go to a B or C before finally progressing to the E.

The nine melodic patterns are constructed within an essentially eight-beat rhythmic organization, although tradition allows for much rhythmic flexibility. The number of syllables sung within those beats is determined by the nori (defined by Malm as "the way the poem 'rides' the rhythm").<sup>25</sup> The most common nori is applied to a 7+5 division of twelve syllables. Perhaps the most unusual characteristic of the eight-beat framework is the fact that the first beat is usually tacit and the melodic pattern begins on the second beat.

The noh instrumental accompaniment, the hayashi, consists of a bamboo flute, the nohkan, two hand drums and a barrel drum. The flute plays a huge number of

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<sup>25</sup>Ibid., p. 129.



microtones; the holes produce a scale encompassing the approximate notes D, E, G, A, A#, B, C#. The noh flute (nohkan) further differs from other flutes in the peculiar nature of its overblown notes. The nohkan overblows flat; as the scale rises, each note becomes increasingly flatter so that the note C# produces a minor seventh (B) instead of an octave.

The nohkan plays a variety of traditional melodic patterns, with specific phrases functioning as a structural device. Malm refers to the similarity of such phrases to the six-four chord preceding a cadenza in a classic concerto; the phrase serves as a herald of what is to follow.<sup>26</sup>

Besides indicating specific parts of the drama, the nohkan accompanies the dance and regulates the tempo, adds color, mood and atmosphere. It establishes the pitch for the chorus, whose function somewhat parallels that of the Greek chorus of Western antiquity.

The hayashi drummers play a phenomenal number of rhythmic patterns on the three drums. Performance technique is highly developed, enabling the drummers to control not only the variety of beats and touches, but tone colors as well. The drummers periodically shout aloud, their cries serving as punctuation between the flexible rhythmic beats of noh.

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<sup>26</sup> Ibid., p. 20.

The formal organization of noh, like that of gagaku, is based on the jo-ha-kyu concept. Noh further arranges the structure into five principal units, or dan; these in turn are commonly incorporated into a two-act format, with four dan in the first act and one dan in the second.

The jo (introduction) consists entirely of the first dan, which provides introductory music. The secondary actor (waki) makes his appearance and introduces himself, stating his name, rank and reason for appearing. The scene is set and preparations are made for the entrance of the principal actor (shite). During the shidai (travel song), the most important musical structure of the first dan, the waki moves and it is assumed he reaches his destination. Most dramas actually begin with the so-shidai, the "priest-entrance music." A usually serves as the basic pitch; a theory has been posed that the shidai always ends around A.<sup>27</sup>

The ha (exposition) contains three dan. In the second dan (first of the ha) the principal actor (shite) and his followers (tsure) enter. The issei and michiyuki provide the most prominent musical sections of the second dan. The issei (first song), sung by the shite, has a rigidly designed form although the rhythm remains flexible and subject to individual interpretation. The issei usually is confined to the lower and middle vocal

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<sup>27</sup> Japanese Noh Drama, p. xxvi.

register. During the michiyuki ("road-going") the shite moves from the greenroom to the stage. Frequently no music at all accompanies the shite's first appearance. The michiyuki, when sung, consists of either sageuta, a short and generally low-pitched song, or ageuta, a longer and higher song. Periodically throughout the play sashi, a kind of sprechstimme, functions like recitative, linking the more lyric passages.

In the third dan more of the plot unfolds in the mondo, a dialogue between the shite and the waki. They sing separately and together in a recitative style; drums often accompany the exchange. The chorus closes the dan with its comment in a more lyrical vein.

The first act reaches its climax with the fourth dan, highlighted by the kuri and kusi. The term kuri is applied both to the highest note of the entire drama and to the composition containing it. In the kuri, a sprightly work with changing rhythms, the emotional significance of the plot is disclosed. The kuse provides a dance and the mid-point in the play; the essential nature of the shite is fully revealed. The chorus performs the entire kuse except for a single verse proffered by the shite. At the end of the fourth dan the rongi, like the mondo, contains a dialogue between the shite and the waki. The rongi is responsorially intoned by the chorus and the shite in a fashion similar to the Greek stichomythia.

The first act often closes with a choral song, the nakaira.

A kyogen (comic play) or hayashi (orchestral) interlude separates the ha and kyu. Near the beginning of the kyu the machuitai ("waiting song") provides a transition to the last dan. Here the shite returns in a transformed state, often as a supernatural being. Again the issei (first song) and mondo (dialogue) occur, much like those in the first act. A dance (mai) is frequently followed by the recitation of a waka, a short poem, and the drama closes with the kiri, a final comment by the chorus. The musical principle of jo-ha-kyu must be followed; other aspects of organization are more flexible.

Nohgaku is totally linear and any attempt to analyze vertical construction would be fruitless. The flute and chorus spin completely independent melodic lines; the drums play completely independent rhythmic patterns of differing lengths. Each line, however, follows the dictates of the text, so that in this wholly unified art form, an understanding of the text is integral to the understanding of the line.

#### Biwa Music

The biwa, the Japanese lute used in gagaku ensembles, was popular for centuries as an accompaniment for narrative songs and epics. Although the instrument has been altered somewhat, its characteristic tone has been preserved for

the most part through the distance between the strings and the neck. The frets are over an inch high, and the strings are kept extremely high above the neck. As a result, the biwa can be played in two different ways. The strings may be pressed on top of each fret, producing as many definite pitches as the number of frets will allow. Elastic strings may be pressed down between the frets; this produces a large variety of pitches depending on the degree of firmness with which the strings are pressed.

The twang of the biwa caused by the elasticity of its strings is amplified by the resonating body of the lute, resulting in the typical "rattle" (sawari) of the biwa tone. Music of the Heike-biwa, the ancient lute associated with the narration of The Heike Story, is greatly influenced by Buddhist chant, and reflects the melodic characteristics previously described in the discussion of shomyo and nohgaku. The percussive quality of the Heike-biwa pervades the music; drones and rapid arpeggios abound.

The modern schools of biwa playing are related to the two types of lutes on which they are performed, the Satsuma-biwa and Chikuzen-biwa. Shamisen techniques have been incorporated into both styles of playing. The singers embroider the vocal lines with improvised melismas and decorations in much the fashion as did the

virtuoso performers of early Western opera. The biwa music, while still organized into patterns, is usually more melodic, dramatic and ostentatious than that of the Heike-biwa school. Some of the patterns provide extremely spectacular effects. For example, a rapid alternation between a low and high string creates a melodramatic effect similar to that of the violin tremolo.

More recently, the Kinshin school has been experimenting with biwa forms, greatly swayed by dramatic shamisen musical styles. The intensely melodramatic flavor of biwa music remains alive in the hands of 20th-Century bards plucking their lutes and spinning their musical tales of adventure and love.

### Koto Music

The wagon and gaku-so have previously been mentioned as members of the koto or zither family. The main zither, the so, or koto, as it is called outside of Japan, is perhaps the most familiar instrument to Western ears, thanks to the artistry of Kimio Eto who has concertized on the koto throughout the West. The koto, with its moveable bridge, can be adjusted to produce any thirteen-note scale. Actually, however, tradition has limited the variety of tunings, reserving some of them for specific compositions. The two tunings illustrated in Figure 14 seem to be the most common; additional notes are produced by pressing on the strings with the left hand.



Figure 14.--Koto Tunings.

Koto music (sokyoku) falls into two broad categories. In kumiuta the koto joins the voice in settings of poems; each poem, or dan, of a particular school consists of a specific number of beats. Shirabemono encompasses purely instrumental compositions. The music is usually constructed in the form of a theme and variations with new material interpolated between each section. The jiuta the most prominent type of koto music, combines elements of both forms. Instrumental interpolations reminiscent of shirabemono are inserted between songs resembling those of kimiuta. Generally the jiuta is composed of three to six parts; the simplest form consists of two songs joined by an instrumental interlude, and the longest form is comprised of an instrumental introduction, song, interlude, song, interlude, and a final song.

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The jiuta is commonly performed by a trio consisting of a koto, shamisen and shakuhachi. The koto leads the ensemble, playing the principal melodic line, with the other instruments varying it heterophonically.

The customary trio may be enlarged. A second koto may add still another heterophonic variation of the melody, primarily during the instrumental interludes. Two kotos may engage in the performance of danawase, in which the main koto plays the original melody while the second koto plays an entirely different tune, often a borrowed one. The Japanese predilection for using borrowed material results in a composition resembling the quodlibet of the Western Renaissance.

The tunings of the koto outline chords resembling those of French impressionism (see Figure 13), so that the koto has an inherent but static harmonic implication. Therefore, to Western ears the two melodies of danawase sound more like two arpeggios with a common harmony than completely independent contrapuntal lines.

Many koto compositions involve tuning changes, and different scales have been used periodically. Even the Western major scale and the Chinese pentatonic have been included in koto literature.

Dangaishi follows much the same format as danawase, except for the unique fashion in which portions of the original melody serve as counterpoint for other parts of

the same melody. Since koto music is organized into sections (dan), two separate dan may be played simultaneously. One koto may play the first section of a melody while the second koto may perform the second section of the same melody as counterpoint, before the melody has actually been stated in its entirety. Thus the counterpoint is a kind of anticipation of the second dan.

Occasionally the shamisen plays independent melodic lines as well. If two shamisens are used in the jiuta ensemble, one may play a pedal-point or ostinato figure.

Other koto ensembles include the kokyu, the sole bowed Japanese instrument. The three- or four-stringed kokyu is performed with a wide vibrato, and resembles the violin when played proficiently.

#### Shamisen Music

The shamisen, most versatile of all Japanese instruments, appears in a variety of forms. All share in common, however, certain basic properties. The shamisen body is constructed of catskin-covered wood; the three strings are played with a plectrum that creates a percussive snap as it hits the strings and the catskin simultaneously. A biwa-like twang reverberates when the shamisen is played in its lower register.

The shamisen is tuned in one of three fundamental patterns related to the mood of the musical composition.

Honchoshi ("original tuning"), consisting of a perfect fourth and perfect fifth, is considered best for serious or solemn music; ni-agari ("raise the second"), composed of a perfect fifth and perfect fourth, is thought best for happy music, and san-sagari ("lower the third"), comprised of two perfect fourths, is associated with sad or tranquil music.

The function of the shamisen consistently remains that of accompanist to the human voice. Shamisen music therefore is designed to introduce or succeed the vocal line, to implement but never to intrude.

The term katarimono refers to the types of shamisen-accompanied songs principally involved with narration, as opposed to utaimono, songs in which the melody is the primary concern. An ancient example of katarimono may be seen in the still extant naniwa-bushi, a style of narrative shamisen music similar to American hill-billy music, although somewhat more sophisticated. Due to the type of plectrum-played shamisen naniwa-bushi is characterized by dramatic contrasts of sound. The lighter and softer passages performed on the top strings are interrupted by violent percussive punctuations, lending a quality of rhythmic excitement to the music. The shamisen player himself adds to the dramatic nature of naniwa-bushi by shouting vigorously during practically every rest in the music.

Many other schools of narrative shamisen music exist, none so prominent as gidayu-bushi, the music of the bunraku puppet theatre. For the Japanese, gidayu-bushi represents the zenith of katarimono. Gidayu musicians sit on a platform next to the stage, and depict with all the instrumental, vocal and physical resources at their disposal the drama enacted by the puppets on the stage. The joruri<sup>28</sup> reciter narrates the story, chants, cries, whispers, roars and howls all of the dialogue for the characters. He sets the mood of the play. He recites energetically if the scene takes place in a city home, tranquilly if in a rural home, vivaciously if in a teahouse, and mysteriously if in a forest. During emotionally-charged moments he may display symptoms of obvious physical distress and even weep copiously. He must be able to vary his tone for the different male characters and perform in a falsetto voice for the female roles. In fact so great is his importance that his rank exceeds that of the puppeteer.<sup>29</sup>

The shamisen shares an equally prominent position in bunraku. Not only does the shamisen accompany the joruri reciter; it also provides the illusions of atmospheric conditions and of moods to augment the

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<sup>28</sup>Generic term for narrative shamisen music.

<sup>29</sup>Shuzaburo Hironaga, Bunraku, Japan's Unique Puppet Theatre (Tokyo: Tokyo News Service, 1964), p. 3.

dramatic implications of the scene. It directs or impels the reciter's vocal line with just the appropriate combination of patterns and colors to create the exact impression of mood or situation at the appropriate moment.

Gidayu-bushi music, like that of the biwa, is comprised of numerous fixed patterns. However, the patterns are treated with greater freedom, and the instrumental interludes occur more frequently; also the dialogue passages display an entirely independent treatment.

The bunraku puppet drama itself is constructed in five principal sections. The music fits within that framework, although quite flexibly, in eight sections. Each section serves a specific function in fixed order within the drama, although occasionally some of the sections are omitted. The oki establishes a mood, or sets the scene; the michiyuki introduces the characters; usually the kudoki poignantly emphasizes the heroine's plight; the monogatari is the section during which the plot reaches a high point; the uta ("song") and odori ("dance") provide the most important parts of the play; in the miarawashi the principal controversy reaches its climax, and the denouement takes place in the chirashi, usually tragically. The music aids immeasurably in building the dramatic intensity implicit in this format.

In contrast to the dramatic nature of katarimono, utaimono displays a gentle, unprepossessing lyricism. One of its still popular forms is kouta (short songs) which, coupled with romantic poems, manifests an unabashed sentimentality. Its intimate nature is heightened by the softer, mellower tone of the shamisen created by plucking the strings with the fingers instead of a plectrum.

### Nagauta

Shamisen nagauta ("long songs") reigns as the most important form of lyrical shamisen music. Since the 18th century nagauta has become the principal adjunct of kabuki theatre, as well as a popular form of music for both the concert hall and the home. Much of its character was derived from the music of noh drama. Yokyoku, the noh vocal music, was incorporated into nagauta, although the shamisen itself was unknown to noh orchestras.

Forty-eight patterns provide the melodic foundation for much of the material used in introductions, cadences and recitatives. Figure 15 depicts a few of the traditional patterns appearing in recitatives. The melodic curves visibly resemble dramatic vocal inflection; the kimonji pattern even displays a kind of sprechstimme. The melodic patterns alert the educated ears of Kabuki audiences to sectional endings in much the same way as the

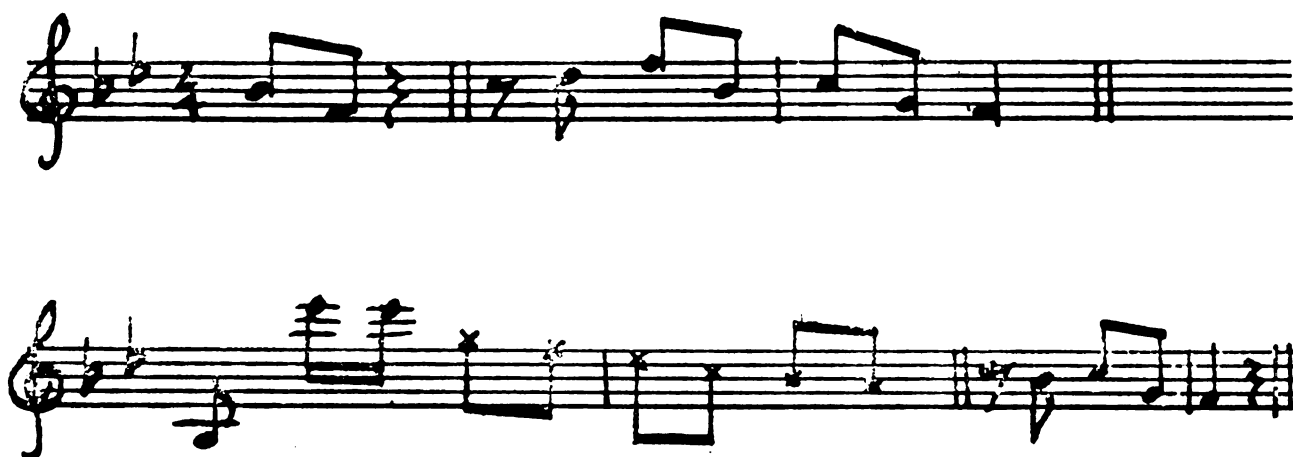


Figure 15.--Nagauta Recitative Melodic Patterns.

the familiar cadential patterns of the common practice period inform Western listeners of a terminal point.

The non hayashi, consisting of the noh flute and drums, join the shamisen and singers to form the nagauta ensemble. Additional drums often augment the group. The voice, shamisen, and occasionally an added seven-holed flute convey the melodic line. Typical noh rhythmic drum patterns can be found in nagauta, but more often the o-tsuzumi and ko-tsuzumi, the two main noh drums, play rhythmic patterns closely allied with those of the shamisen.

The close affiliation between the non flute and taiko drum apparent in noh remains evident in nagauta, and these instruments function as a separate entity in relation to the rest of the ensemble. Except for a common general rhythmic framework, the taiko's rhythmic patterns bear no kinship to those of the shamisen or the

other drums. The flute plays a totally independent melody which has no relation to the tonal center, thematic content or melody of the shamisen and whose only connection with the ensemble lies in its identification with the taiko.

William Malm extends a provocative theory as to the function of the nohkan and daiko unit. Harmony, in the accepted Western sense, scarcely occurs in nagauta. Malm suggests that the independent unit of flute and drum fulfills the purpose usually afforded to harmony: that of lending color to the melody, and of implementing the elements of tension and relaxation inherent in the ebb and flow of melodic motion. "Through its contrary rhythmic phrase lines and independent melodies it sets up tensions which drive the composition forward in the same way that harmony pushes Western music to its cadences."<sup>30</sup> Malm further maintains that the bitonal implication of the nohkan melodies and the substitution of an independent melodic and rhythmic element for harmony may well prove to be one of the principal Japanese contributions to music theory and practice.<sup>31</sup>

The formal structure of kabuki-related nagauta consists of six sections not unlike the gidayu form of the bunraku puppet dramas. As might be expected in

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<sup>30</sup>Malm, Japanese Music, p. 207.

<sup>31</sup>Ibid., p. 208.



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music so inextricably interwoven with drama, tone painting abounds in nagauta. The stereotyped musical patterns that appear frequently in much of Japanese music, and are associated with specific moods, emotions and atmospheric conditions act as leitmotives through their ready identification. They are used with greater freedom in nagauta than in gidayu.

The oki sets the scene and mood; recitative may predominate, and sometimes an instrumental prelude suggests the atmosphere. As in noh drama, during the michiyuki section the actor makes his entrance from a ramp onto the stage. The nagauta accompaniment is related to the actor's personality and his particular behavior upon his entrance. A musical interlude is generally provided.

The gentle kudoki section, originally intended for the dance of female impersonators, is characteristically simple and reserved. The drums associated with the preceding michiyuki section are usually silent. Again a contrast appears in the livelier odoriji (dance) section. As in the noh dance sections, the taiko drum plays a vital role. The shamisen tuning is often changed in the odoriji, and the flute may join the shamisen, but a whole step higher, resulting in a clashing bitonality.

The chirashi (scattering) is afforded the greatest freedom of any of the sections, but the tension visibly

builds and the quickening pace foretells the imminent finale, the dangire. In the last section the entire ensemble enters and the dancers assume their final positions. The various final cadential patterns provide so familiar a signal to the audience that they applaud even before the drama has ended.

The jo-ha-kyu concept (introduction-breaking apart-climax) described in the discussion of noh is inherent in nagauta as well. Generally the first two sections are the jo, the next two the ha and the last two the kyu. Nagauta form is not rigid and much freedom is exercised within the formal boundaries.

Some nagauta follows an entirely different formal outline, especially when it is composed specifically for concert performance. Often these pieces are organized into vocal segments separated by instrumental interludes.

The interludes provide an opportunity for considerable tone painting. The music frequently imitates sounds of nature or depicts the moods and atmospheres of the different seasons. Another type of shamisen altered to play an octave higher is often added during the interludes; it either decorates the melody or supplies a supporting drone.

Shamisen music seldom manifests the techniques of development inherent in Western compositions. Instead nagauta displays a "sense of progression within formal

bounds, a restriction of thematic material, a premeditated psychological planning, an awareness of the value of changing tone colors in the ensemble and attention to the general mood of the text."<sup>32</sup>

#### Other Kabuki Music

The Japanese word for poetry is uta, which is also the word for song. This mutual identity characterizes not only so-called "primitive music" (verse), but continues to complicate and diverge in various traditions for many hundreds of years. Perhaps the strongest and most interesting distinction between Japanese and Western cultural traditions is that the Japanese have art whereas the Western tradition has arts. The various aspects of the work of art, even in its most complex expression, are more than integrated; they are all part of the same organism.<sup>33</sup>

Kabuki, Japan's principal theatrical form ever since its inception, totally integrates the arts of music, dance, literature, drama and the plastic and graphic arts. Faubion Bowers refers to the omnipresent unification of the arts as representative of the Japanese traditional comment that "art is the palm of the hand; the arts are the fingers."<sup>34</sup>

Although nagauta serves as the primary musical accompaniment to kabuki, it is by no means the only one. Kabuki borrows freely from other musical and theatrical

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<sup>32</sup>Ibid., p. 211.

<sup>33</sup>Sharon Rhoads, in a letter from Tokyo, Japan, February, 1968.

<sup>34</sup>Faubion Bowers, Japanese Theatre, p. 117.

forms, including bunraku puppet plays and their gidayu accompaniments as well as a variety of narrative and lyric shamisen compositions.

The nagauta musicians usually sit on tiers at the back of the stage. When a composition borrowed from bunraku is heard, the gidayu singer and shamisen performer are often seated on the stage. Sometimes, however, they play in a backstage area, hidden by a curtain. They resemble the Greek chorus, commenting, establishing the scene, and expressing the actor's thoughts.

Some of the most intriguing kabuki music comes from a room behind the stage flat. There the geza musicians, the performers of kabuki off-stage music, supplement the music emanating from the stage with noises, sound effects and signals as well as music. They are flanked with a profusion of percussive and melodic instruments. Melodic geza music, like all other kabuki music, is dominated by the shamisen. Behind the scenes the shamisen serves specifically to create moods, to establish the atmosphere of a place, an era, a time. It might, for example, play a melody evoking an aura of dark mystery, then imitate the sound of a locust, thereby communicating to the audience both the environmental and seasonal background of the particular scene.

Geza shamisen music frequently supports the action or dialogue, and seldom includes vocal passages.

Occasionally short, simple songs appear in meditative or gently melancholy scenes, and the lone voice heard drifting in from backstage can be extremely poignant.

The noh flute and bamboo flute provide the other principal geza melodic instruments. The audience hears the noh flute, especially at the start and end of a play, as a reference to the noh drama from which the play stemmed. Or the nohkan may be played to represent court music because of its resemblance to the gagaku flute. The bamboo flute appears primarily in ensemble sections, seldom as a solo instrument. The koto, kokyu and shakuhachi may be needed in specific plays. Since the kabuki musical organization does not include full-time shakuhachi performers, the bamboo flute substitutes for the shakuhachi whenever the particular color is required.

The geza percussion section includes a wide and exciting collection of drums, gongs, chimes, bells, castanets, xylophones, cymbals and a miscellany of other tuned and untuned percussion instruments and noisemakers. The large drum, the o-daiko, dominates the geza percussion section; its principal contribution lies in the development of atmosphere. For instance, certain o-daiko patterns represent the abstract conception of wind and rain. It should be emphasized that they are not intended to be literal imitations of real rain or wind. The wind patterns may be used when no reference to wind is intended



but perhaps merely the chilling quality attributed to wind, suggested by the icy glance of a thief peering in through a window.

Certainly a thorough familiarity with the music and patterns is necessary in order to truly appreciate geza music, or indeed all of kabuki. Malm comments on the striking parallel between the Wagnerian leitmotive technique and that of kabuki, established one hundred and fifty years before Wagner. In both cases leitmotives represent people, situations and ideas both on and off the stage. The leitmotives, signals, sound effects, borrowed and changing musical idioms of kabuki all are blended in with the extra-musical elements with a complexity and subtlety scarcely approached in the West.<sup>35</sup>

### Folk Music

Despite the centuries-long virtual isolation of Japan from Western cultural influences, Japanese folk music more closely resembles occidental music than does any other indigenous music of that highly individualistic island. It is as though the common people of East and West share a universality of thought and feeling manifested in their simple folk music.

Japan enjoys an extensive and heterogeneous heritage of folk music. The festivals and folk songs of

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<sup>35</sup>Malm, Japanese Music, p. 224.



neighboring communities may differ considerably. Nevertheless they tend to share certain characteristics and forms.

All Japanese folk songs are based on the yo (similar to the Dorian) and in (similar to the Phrygian) scales, and may alternate freely between the two. They may modulate to yo and in scales starting a fourth or fifth away. Often the notes of the scales remain unaltered but the tonal center is moved up a fourth or fifth. Furthermore the yo and in scales have a number of altered forms. Thus it is frequently difficult to determine the modulations within a song. Certainly a great deal of freedom exists with reference to the tonality of Japanese folk music. Some songs changing from the yo to the in scale retain characteristics of both in a fashion not unlike the melodic minor of Western music.

Melodies tend to stress the notes directly above or below the tonic. Folk songs usually begin on the second or fourth note of the scale rather than the tonic. Often the melody reiterates the second and fourth below tonic before the tonic itself is clearly expressed. The third below the tonic frequently functions as a leading tone, moving directly to the tonic, especially in the yo scale. Tones a whole step below or a half

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step above a particular note characteristically act as neighboring tones to that note.

The rhythms of Japanese folk music adhere to simple time, although each beat may be subdivided into triplets. The musical form, too, is most often simple binary (AB) or ternary (ABA), set to poetry commonly arranged in the customary lines of 7-7-7-5 syllables. The shamisen and flute provide melodic instrumental accompaniments, and the relatively simple rhythmic background is supplied by assorted drums, rattles and gongs.

Shamisen accompaniments may lend rhythmic vitality to the vocal line with their heterophonic variations on the melody. Or the shamisen may reiterate a drone or ostinato over which the voice can improvise freely.

Folk dances and folk theatre also retain great popularity in Japan. The folk dances are closely allied with folk songs or, in the case of ceremonial dances, with the ceremonial music or instruments. Folk theatre imitates in a more naive and amateur fashion the professional theatrical forms they emulate. Thus folk puppet shows, country noh and country kabuki follow much the same format as their professional models but display considerably less polish. However, the extraordinary rapport established between audience and players amply compensates for the loss of refinement.

### CHAPTER III

#### PETER MENNIN'S "A SONG OF THE PALACE"<sup>36</sup>

In response to a commission by the Juilliard Music Foundation in 1943, Peter Mennin set a group of four Chinese poems for a mixed four-part unaccompanied chorus. The text was taken from "The Jade Mountain," an anthology of poems of the T'ang Dynasty (618-906) compiled by Kiang Kang-hu and translated into English by Witter Bynner. The group opens with "A Song of the Palace" set to a poem by the early 9th-century poet, Chu Ch'ing-yu:

Now that the palace-gate has softly closed on  
its flowers,  
Ladies file out to their pavilion of jade,  
Abrim to the lips with imperial gossip  
But not daring to breathe it with a parrot  
among them.<sup>37</sup>

#### Melody

The tonality of "A Song of the Palace" is vague and implied scale possibilities varied. For example, in the first section encompassing m. 1 to 11, both the tonal

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<sup>36</sup>Peter Mennin, A Song of the Palace (New York: Carl Fischer, Inc., 1948).

<sup>37</sup>The Jade Mountain, translated by Witter Bynner from the texts of Kiang Kang-hu (New York: Alfred A. Knopf, 1939), p. 24.

centers and scale implications change frequently. M. 1 to 2 suggest D Phrygian or A Locrian; m. 3, E<sup>b</sup> minor or G<sup>b</sup> major; m. 4-5, F<sup>#</sup> minor (G<sup>b</sup> minor) or A major; m. 6-7, A Phrygian or E Locrian; m. 8-10, B<sup>b</sup> minor or D<sup>b</sup> major [Example 1, m. 1-10].

Section 2 (m. 11-37) is primarily A Aeolian, with touches of pandiatonicism. Despite the nebulous tonality of the separate voices, their combined sound results in a rather strong suggestion of A Aeolian. This is due, to a great extent, to the frequent formation of the A minor triad and A minor-seventh chord as well as the A pedal-point in the bass (m. 11-12) linking sections 1 and 2 together<sup>38</sup> [Example 2, m. 11-37].

Section 3 (m. 38-67), which essentially repeats section 2 on tonal levels a whole-step higher (with inverted counterpoint), presents similar tonal implications. Emphasis in the soprano on F<sup>#</sup>, especially in cadences, implies F<sup>#</sup> Phrygian, although it could conceivably be in D major or B Aeolian. The alto suggests D major or B Aeolian, and both the tenor and bass are equally at home in B Aeolian or F<sup>#</sup> Phrygian. The cumulative sound provides a more apparent tonality of B Aeolian, again probably because of the resultant chordal structure.<sup>39</sup>

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<sup>38</sup> Measures 13, 16, 21, part of 22, 24, part of 26, 28 and 31 all form A minor chords.

<sup>39</sup> Measures 39, 41, 46, 49, part of 51, 53 and 56 all form B minor chords.

## Example 1, m. 1-10

Lively (♩ = 116)

**Soprano** *mf* On its

**Alto** *mf* Now\_ that the pal-ace gate has soft-ly\_ closed\_ on its

**Tenor** *mf* On its

**Bass** *mf* Now\_ that the pal-ace gate has soft-ly\_ closed\_ on its

flow-ers, Now\_ that the pal-ace gate has soft-ly\_ closed,-

flow-ers, Now\_ that the pal-ace gate\_

flow-ers, Now\_ that the pal-ace gate has soft-ly\_ closed,-

flow-ers, Now\_ that the pal-ace gate\_

soft-ly closed on its flow -

\_ has soft-ly\_ closed, has soft-ly

soft-ly closed on its flow -

\_ has soft-ly\_ closed, has soft-ly

## Example 2, m. 11-37

ers,

*p subito*

closed, Now that the pal-ace gate has

ers, Now

closed

*mf*

Now that the pal - ace gate has

closed, Now that the pal-ace gate has closed

that the pal-ace gate has closed, Now that the pal-ace gate

*p*

on its flow - ers, on its

*p*

soft - ly closed,

*mf subito*

on its flow-ers, La - dies file - out, A - brim - to the lips,

has closed, Now

*mf subito*

flow - ers, La - dies file - out, A - brim - to the lips,

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## Example 2, Continued

La - dies file out to their pa -

Now that the pal - ace gate has closed

that the pal - ace gate has closed, Now that the pal - ace gate -

to the lips with im - pe - rial

vil - ion of jade, A - brim

on its flow - ers, La - dies file out, A - brim to the lips,

has closed, Now that the pal - ace gate -

gos - sip, La - dies file out, A - brim to the

to the lips with im - pe - rial gos - sip,

Now that the pal - ace gate has closed on its flow - ers,

has closed, Now that the pal - ace gate has closed, has closed,

lips with im - pe - rial gos - sip,

*f*

*p*

*mf subito*

*mf subito*

*crusc.*

*crusc.*

*crusc.*

*f*

Example 2, Continued

La - dies file \_ out, A - brim to the lips, A - brim \_ to the lips,

La - dies file \_ out, A - brim to the lips, A - brim \_ to the lips, Now \_

La - dies file \_ out, A - brim to the lips, A - brim \_ to the lips,

La - dies file \_ out, A - brim to the lips, A - brim \_ to the lips,

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is represented by a staff with a treble or bass clef. The lyrics are written below each staff. The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. The lyrics are: 'La - dies file \_ out, A - brim to the lips, A - brim \_ to the lips,' for the Soprano, Alto, and Tenor parts, and 'La - dies file \_ out, A - brim to the lips, A - brim \_ to the lips, Now \_' for the Bass part. The underscore indicates a long note or a pause.

M. 59-61, in which all of the voices sing in unison, might be considered in E minor, possibly modulating in m. 61 to A minor. Another modulation in m. 64 seems to move to E<sup>b</sup> major (m. 64-67) although the soprano and tenor could imply G minor [Example 3, m. 38-67].

Section 4 (m. 68-77) literally duplicates the first section [Example 4, m. 68-77].

In a rearrangement of the material from the second section (see Example 2), section 5 (m. 78-90) again suggests A Aeolian [Example 5, m. 78-90].

Soprano and tenor voices double in two statements of the soprano melody of section 2 (m. 14-20). The alto twice repeats its former line, first sung in m. 10-19. This time it phrases simultaneously with the soprano and tenor, instead of having preceded the other voices as it did in m. 10. Only the bass in m. 79-81 sings material at all different from that of section 2, and even that is followed by a line imitating m. 18-19.

Section 6 begins with an A minor triad and appears to retain the A tonality. It contains only three accidentals; the F<sup>#</sup> in m. 92 could be considered a lower neighbor or a note in the melodic form of A minor; C<sup>#</sup> and G<sup>#</sup> in m. 99 serve as part of a deceptive cadence on III of the parallel major; D<sup>#</sup> and F<sup>#</sup> of the B major final chord act as a modulation (V of E) to the next composition of the cycle, "Crossing the Han River," which begins in E [Example 6, m. 91-107].

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## Example 3, m. 38-67

Now\_ that the pal-ace gate has closed

that the pal-ace gate\_ has closed, Now\_ that the pal-ace gate\_

Now that the pal - ace gate has

on its flow ers, on its

*mf subito*  
on its flow-ers, La - dies file\_ out, A - brim\_ to the lips,

has closed, Now\_

soft - ly closed,

*mf subito*  
flow - ers, La - dies file\_ out, A - brim\_ to the lips, \_

Now\_ that the pal - ace gate has

that the pal - ace gate\_ has closed, Now\_

La - dies file\_ out\_

to the lips with im -

Example 3, Continued

*mf subito*

closed on its flow-ers, La - dies file —

that the pal - ace gate — has closed, —

— to their pa - vil - ion of jade, —

*mf subito*

pe - rial gos - sip, La - dies file —

out, A - brim to the lips, Now — that the

*p*

Now — that the pal - ace gate — has closed, —

*f*

A - brim — to the

out, A - brim to the lips

*CRAC.*

pal - ace gate has closed on — its — flow - ers,

*CRAC.*

Now — that the pal - ace gate — has closed, — has closed,

lips — with im - pe - rial gos - sip,

*CRAC.*

with im - pe - rial gos - sip,

## Example 3, Continued

La - dies file — out, A - brim — to the lips, but

La - dies file — out, A - brim — to the lips, but

La - dies file — out, A - brim — to the lips, but

La - dies file — out, A - brim — to the lips, but

dar - ing not to breathe it, — but

dar - ing not to breathe it, — but

dar - ing not to breathe it, — but

dar - ing not to breathe it, — but

dar - ing not to breathe

dar - ing not to breathe it,

dar - ing not to breathe

dar - ing not to breathe it,

## Example 4, m. 68-77

it,

Now — that the

it,

Now — that the

On its flow-ers,

pal-ace gate has soft-ly closed — on its flow-ers,

On its flow-ers,

pal-ace gate has soft-ly closed — on its flow-ers,

Now that the pal-ace gate has soft-ly closed, — soft ly closed

Now that the pal-ace gate — has soft-ly —

Now that the pal-ace gate has soft-ly closed, — soft ly closed

Now that the pal-ace gate has soft-ly —



Example 4, Continued

on its flow -

closed, has soft - ly

on its flow -

closed, has soft - ly —

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is in 4/4 time and features a melody with lyrics. The lyrics are: 'on its flow -', 'closed, has soft - ly', 'on its flow -', and 'closed, has soft - ly —'. The melody is written in a simple, clear style, with notes and rests clearly visible. The lyrics are written below the notes, with hyphens indicating that the words span across multiple notes or measures.

## Example 5, m. 78-90

ers, Now that the pal - ace

*mf* closed, Now that the pal - ace gate has

ers, Now that the pal - ace

*mf* closed, \_\_\_\_\_ Now \_\_\_\_\_

gate has soft - ly closed, \_\_\_\_\_

*f* closed on its flow - ers, La - dies file \_\_\_\_\_

gate has soft - ly closed, \_\_\_\_\_

*f* that the pal - ace gate \_\_\_\_\_ has closed, La - dies file \_\_\_\_\_

Now that the pal - ace

*mf* out, A - brim to the lips, Now that the pal - ace gate has

Now that the pal - ace

*mf* out, A - brim to the lips, \_\_\_\_\_ Now

Example 5, Continued

gate has soft - ly closed, closed, closed on its flow - ers, La - dies file that the pal - ace gate has closed, La - dies file

out, A - brim to the lips, out, A - brim to the lips,



## Example 6, m. 91-107

*well articulated*

*f*

La-dies file — out to

La-dies file out to

*f*

La-dies file out to

La-dies file out to

their pa-vil - ion of jade, — A - brim to the lips with im -

their pa-vil - ion of jade, — A - brim to the lips with im -

their pa-vil - ion of jade, — A - brim to the lips with im -

their pa-vil - ion of jade, — A - brim to the lips with im -

pe - rial gos - sip, — but dar - ing not — to breathe it,

pe - rial gos - sip, — but dar - ing not to breathe it,

pe - rial gos - sip, — but dar - ing not — to breathe it,

pe - rial gos - sip, — but dar - ing not to breathe it,

Example 6, Continued

with a par - rot \_\_\_\_\_ a - mong them.

with a par - rot \_\_\_\_\_ a - mong them.

with a par - rot \_\_\_\_\_ a - mong them.

with a par - rot \_\_\_\_\_ a - mong them.

The vague tonality is furthered by frequent unison or two-interval simultaneous sounds. Also, due to the polyphonic nature of the piece, individual voices may be heard in different modes at the same time. An example of such multi-modal implications may be seen in m. 37-42 (see Example 3): the alto and soprano might be in D major or F<sup>#</sup> Phrygian, the tenor in B Dorian and the bass in E Dorian.

The melodic lines progress in predominantly step-wise motion.<sup>40</sup> As a result, the harmonies suggested by the melodies remain somewhat indeterminate. Although harmonic implications can be found in the melodies, there may be several possibilities in each case, any one of which would be as valid as the others.

Because of the indefinite tonality, modulations are equally difficult to ascertain. Since there are usually several tonal possibilities in any given section, any one may be considered valid as a new tonal center. Thus the decision as to the interval of modulation, and in some cases the decision as to whether or not a modulation has actually taken place, remains largely subjective.

The melody frequently stresses notes directly above or below the tonic. If section 2 (Example 2) is assumed

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<sup>40</sup>Conjunct moves total 779: soprano, 162; alto, 237; tenor, 169; bass, 211. Disjunct moves total 231: soprano, 57; alto, 62; tenor, 49 and bass, 63.





to be basically in A minor, the emphasis on G and B may be noted, with the two tones encircling A in the soprano cadence of m. 17-18; similarly in section 3 (Example 3), a whole-step higher and therefore presumably in B minor, C<sup>#</sup> and A are emphasized and B encircled in the tenor cadence of m. 42-43. In m. 81-82 (Example 5) the soprano and tenor cadences on A again reveal the encircling G and B.

The melodic lines also resemble Japanese ones in that tones a whole-step below or a half-step above a note often function as neighboring tones to it. This is due primarily to the predominantly conjunct nature of the composition and to the structure of the first phrase, which includes a motive containing an implied lower neighbor. When the motive (E<sup>b</sup>-D-E<sup>b</sup>) appears in the alto and bass voices of m. 20, the original half-step interval is enlarged to a whole-step, E-D-E. In m. 32 the D in the soprano and the F in the alto function as lower neighbors; the E-D-E motive is stated in all of the voices in m. 37; other examples may be seen in the soprano and bass of m. 45, the soprano and tenor of m. 57, the alto and bass of m. 90, soprano of m. 91, alto and tenor of m. 93, and in the alto of m. 95.

Three motives provide the material for the entire composition. Motive 1 (Example 1, m. 1) consists of the interval of a perfect fourth and a small stepwise scale

pattern stated in even eighth-notes; motive 2 (Example 1, m. 2) has a lower-neighbor pattern arranged in two sixteenth-notes and a quarter-note. Motive 3 (Example 2, m. 18) actually is itself a derivative of the other two motives, consisting of the short scale passage of motive 1 inverted and of the rhythmic pattern of motive 2, two sixteenth-notes and a longer note.

As in shomyo, the motives are sung individually and then combined. Motives 1 and 2 are introduced in m. 1-2. Motive 3 is sung in m. 18, repeated sequentially in augmentation, is restated in its original form and again appears sequentially in augmentation. It is then followed (m. 20) by motive 2 in the alto and bass, combined with a slightly-altered form of motive 1 in the tenor. In m. 22-23, motives 1 and 2 in the alto appear simultaneously with the soprano's repetition in augmentation on the motives 3 and 2. In m. 52 motive 3 in the soprano is sung in its original form followed by its inversion while the alto sings motives 1 and 2.

Although the vocal lines are not decorated with ornamental tones resulting in microtones, the character of motive 2, combining the lower neighbor with the  rhythmic pattern, creates the illusion of such ornamentation. For example, in the alto and bass of m. 90 the lower neighbor provides a quavery embellishment of the E.

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The vertical range is moderate, not narrow as that of most Japanese music.<sup>41</sup> Nor is the tessitura particularly high; most of the notes are in the middle, comfortable register.

Tone quality varies little with regard to the style of tone production, but the use of paired low and high voices contrasts their tone quality, as does the opposing quality of low and high voice registers. M. 9-10, for example, contrasts a rather high tessitura with a lower one in the alto of m. 11-12. The diversity of texture accomplished by changing the number of voices used (one, two, three or four) also tends to lend an element of variety to the tone quality.

On the other hand, the piece displays considerable variety in dynamics, with alterations usually at least every two measures, and often every measure. Changes in dynamics are frequently dramatic. The crescendo from mf to f in m. 4-5 leads to two accented eighth-notes followed by a subito p in m. 11. In m. 18 the hushed alto and bass sing at a subito mf level; the soprano

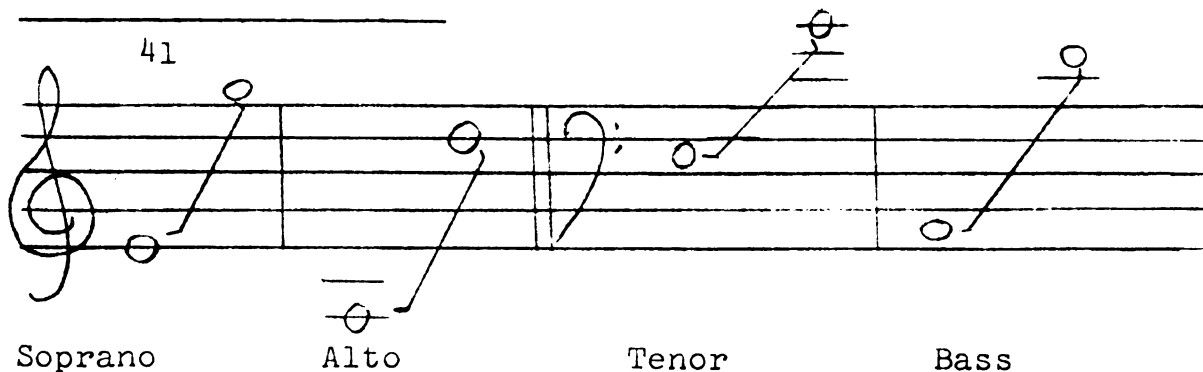


Fig.

Fig. 1

remains soft and is silent for a measure-and-a-half, followed by a sudden f entrance in m. 22. The coda builds to the point of highest intensity, increasing from f to ff, accompanied by numerous additional accents (m. 91-107). The highest notes of the entire composition have been reserved for this section, presenting the climax of the piece.

Tone painting does not appear to be a vital element, although it is not totally ignored. For instance, the precise effect accomplished by the octave doubling of a rather martial rhythmic pattern suggests the prim and precise nature of the words "ladies file out, abrim to the lips" (m. 17-20). The sharpness of "gossip" (m. 33) is punctuated with an accent.

The natural vocal inflection of the words receives little attention and is often actually ignored. This represents the most radical departure from the elements typical of hogaku. The most prominent characteristic of Japanese music may well be the total fusion of words and music. In "A Song of the Palace" the musical line obviously receives much greater consideration than do the words. For example, the soprano and tenor of m. 11 and again in m. 78 accent the second syllable of "flowers"; in m. 26 the soprano stresses the word "of" in the phrase "pavilion of jade"; in both m. 64 and 68 the word "it" is emphasized in the phrase "daring not to breath it";

the last syllable of "pavilion" is stressed in m. 94, and the word "to" in the phrase "abrim to the lips" in m. 96.

### Linear Characteristics

"A Song of the Palace" contains a considerable amount of imitation as might be expected in predominantly linear music. Theme 1 (m. 1-2), involving motives 1 and 2, is constantly imitated in the fugal, motet-like structure. Often the imitation is paired or doubled. The soprano and tenor of m. 6 are strictly imitated at the second by the alto and bass in stretto (m. 7). A freer statement of the theme occurs in the alto of m. 11, followed in stretto at the fifth by the original form of the theme in the tenor of m. 12, imitated at the third in stretto by the alto of m. 14. This kind of fugal imitation persists whenever Theme 1 appears.

In contrast to the contrapuntal treatment of Theme 1, Theme 2 (m. 18-20) is never imitated. The second theme consists of a statement of motive 3 repeated sequentially in augmentation, followed by a rhythmically-displaced return of motive 3 and an augmented version on a still higher tonal level, ending with motive 2. Theme 2 is always sung either by doubled voices, as in the alto and bass of m. 18-20 or by all four voices in unison, as in m. 9-12.

Repetition and imitation sometimes create the effect of inverted counterpoint and lend a subtle change to the sound. In m. 39-59 the soprano repeats (at the interval of a major second) the alto of m. 14-34, while the tenor of the same m. 39-59 repeats (at the same interval of a major second) the soprano of m. 14-34. With the exception of only two notes (the C<sup>#</sup> of m. 12 and the D of m. 39-40) the alto repeats at the same interval the tenor of m. 39-59. In essence then, the entire section encompassing m. 14-34 is repeated at a tonal level a major second higher, with the parts merely assigned to different voices.

Augmentation appears briefly in m. 22-23 where the soprano sings an augmented version of the alto of m. 20.

Pedal-points and ostinati are important structural features of the composition. Pedal-points may be seen in the soprano and tenor of m. 18-20, the tenor of m. 26-27, the alto and tenor of m. 43-45, the alto of m. 51-52, the soprano and tenor of m. 68-69, the bass of m. 78-79, the soprano and tenor of m. 82-84, and the soprano and tenor of m. 88-90. Sections 2 and 3 (m. 11-61) are constructed of ostinati consisting of Theme 1, periodically interrupted by Theme 2. The bass ostinato begun in m. 12 continues until m. 58, interrupted in m. 17-20, 26-27 and 34-37 by Theme 2. The tenor and soprano



ostinati are of shorter duration. The ostinato starting in the tenor of m. 12 extends to m. 33, interrupted only in m. 17-20; the tenor then imitates the line first stated by the soprano of m. 14-33, while the soprano adopts the ostinato first stated by the alto; the soprano ostinato also is interrupted only once (m. 43-45). Greater variation occurs in the alto. The first note is altered in m. 12; the ostinato continues to m. 31, with Theme 2 interrupting in m. 17-20, 26-27; the alto then appropriates the ostinato previously sung by the tenor, but with the first and last notes of the theme altered (m. 37 and 39); the ostinato continues in its original form until m. 57, with no interruptions.

There are occasional touches of heterophony, with one voice slightly ornamented. The tenor and soprano of m. 22-24 are essentially progressing from C to B to A; in m. 47-49 the alto and tenor duplicate the progression a whole step higher. The soprano and bass of m. 91 are both really singing the same melody.

#### Harmonic Structure

The harmonies result from the concurrent horizontal statements of the basic themes or of material derived from them, and consequently is closely related to the principal melodic notes. The chordal structures are primarily tertian, with the minor-seventh chord especially

prominent.<sup>42</sup> A substantial number of quartal and secuntal sonorities lend their characteristic quality to the composition.<sup>43</sup> This quartal and secuntal structure, the added note chords and the strong emphasis on the minor-seventh chord closely resemble the harmony typical of sho and koto sonorities.

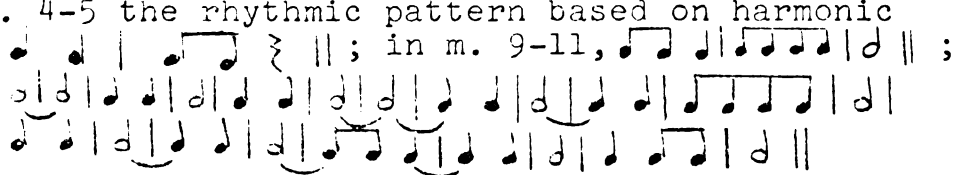
Harmonic rhythm varies considerably.<sup>44</sup> It is interesting to note that the harmonic rhythm remains slowest when A minor, D minor and E minor harmonies are implied. Emphasis on D minor (as in m. 18-20) and E minor (as in m. 42-45) is reminiscent of the harmonic structure of the garaku wagon and so patterns.

Sometimes tones in the melodic line substitute for the harmony by propelling the melody to its cadence. The melody often encircles the cadential tone, moving the line directly toward the cadence. In the soprano of m. 4-5, of m. 67-68 and of m. 81-82, the notes encircling the cadential tones function somewhat as changing tones leading irrevocably to the cadential note. The melody

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<sup>42</sup>There are 47 triads, 54 seventh chords of which 37 are minor-sevenths, 5 ninth chords and 3 added-note chords.

<sup>43</sup>Twenty-three quartal and secuntal harmonies can be seen.

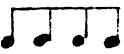
<sup>44</sup>In m. 4-5 the rhythmic pattern based on harmonic changes is  ;  
in m. 13-33.

will also turn on the cadential tone, thus moving to the cadence. In the soprano of m. 20-21 the cadential tone E is approached by both neighboring tones; F-E-D-E, as is the soprano of m. 32-33; in m. 57-58 the tenor cadential F<sup>#</sup> terminates the turn G-F<sup>#</sup>-E-F<sup>#</sup>.

### Rhythmic Structure

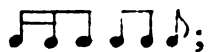
It can be observed generally that the polyphonic nature of "A Song of the Palace" affords much prominence to the rhythmic element, although the meter remains regular and the rhythmic patterns are not complex.

Rhythmic cadential formulas seem to substitute for the traditional harmonic ones of Western music. The consistent use of larger note values at the ends of phrases (often followed by a rest) imply cadences. This can be seen, for example, in the soprano of m. 14-20. Rests function similarly to those in a motet, relating to the individual cadential spots in the separate voices. The soprano voices of m. 27 and m. 47 display this tendency. Rests also delineate cadences in the homophonic sections of the composition, as in m. 5 and m. 100.

Rhythmic ostinato provides a structural and unifying element. The patterns are usually associated with the principal thematic material; the pattern  appear in the tenor of m. 12-33, interrupted only by a cadence, and in the alto of m. 12-58,

interrupted only by the cadence. The ostinato-like bass pattern alternates with Theme 2 in m. 13-58.

There are no rhythmic duets involving complex rhythms against a simple drone, as is so common in hogaku. However a somewhat parallel dichotomy occurs in the contrast between the simple foundation established by the bass ostinato and the relatively complex network of contrapuntal lines woven above it.

Rhythmic counterpoint abounds, with rhythmic patterns of differing length. Augmentation, common in Japanese compositions in  $\frac{2}{4}$  meter, can often be seen in "A Song of the Palace," also in  $\frac{2}{4}$ . In Theme 2, m. 18-20, the motive is repeated in rhythmic augmentation: ; the soprano of m. 28 is a rhythmic augmentation of the alto of m. 27; the soprano of m. 22-23 is a rhythmic augmentation of the soprano of m. 20, as is the tenor of m. 47-48, while the bass of m. 47-49 is a doubly-augmented version of the first few notes of the same phrase. M. 62-63 offer an augmented statement of the rhythmic pattern of the preceding m. 61.

The retrograde form of a rhythmic pattern appears in m. 35, for example, in which the rhythmic pattern of all of the voices provides the retrograde version of the rhythmic pattern of the previous measure. Rhythmic displacement is inherent in Theme 2. The phrase formed by the motive and its augmentation (  ) begins on the

first beat of the measure in m. 18-19 but transfers to the second half of the first beat in m. 19-20.

On many occasions voices enter in stretto. For example, the alto and tenor of m. 7 imitate in stretto the soprano and bass of m. 6. Frequent syncopation also characterizes the piece, since syncopation is implicit in the rhythmic pattern of Theme 1 (  ).

### Form

The basic internal structure is fugal, similar to that of a motet. Two thematic ideas prevail; Theme 1 is consistently imitated and Theme 2 stated in a straightforward manner. As mentioned previously (pp. 69-75), the composition may be divided into six sections, based upon texture and tonal centers. Section 1, m. 1-11, alternates octave doublings with fragments of homophonic texture; the tonality is indefinite and changes frequently. Section 2, m. 11-37, is essentially polyphonic; section 3, m. 37-68, closely parallels the preceding section on a higher tonal level. Section 4, m. 68-77, literally repeats the first section; section 5, m. 78-90, uses material stated in section 2; section 6, m. 91-107, may be considered a coda. In view of the relationships manifest among the sections, the piece appears to be bipartite with a coda: A (section 1, m. 1-11) - B sections 2 and 3, m. 11-67) - A (section 4, m. 68-77) - B (section 5, m. 78-90) and the coda (section 6, m.



91-107). Despite this bipartite structure, however, the tripartite jo-ha-kyu (introduction-exposition-resolution) concept may be applied to the composition. M. 1-10 introduces the main theme which is treated in detail in the exposition (m. 11-90), and the coda (m. 91-107) serves as the resolution. Furthermore, the piece begins with a short phrase that presents the material to be used, much in the style of netori; the mode it presents, however, remains indeterminate.

Although the musical form is not determined by the poetic form of the text, there is a distinct correlation between the two. The first theme is set to the first line of poetry and the contrasting theme is set to the second line. The words of each line remain associated with their respective themes; the last line of the poem appears only in the coda.

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## CHAPTER IV

### PETER MENNIN'S "CROSSING THE HAN RIVER"<sup>45</sup>

Li F'in, Chinese poet of the middle ninth century, wrote the poem used as the text for the second composition in the group by Peter Mennin:

Away from home, I was longing for news  
Winter after winter, spring after spring.  
Now, nearing my village, meeting people,  
I dare not ask a single question.<sup>46</sup>

#### Melody

As in the case of "A Song of the Palace," the tonality is frequently vague and the scale implications may be subject to a variety of interpretations. The soprano of m. 1-8 could be in G major, G Chinese pentatonic (ryo on G), E natural minor or B Phrygian; it appears to be quite definitely in B natural minor in m. 9 to the end [Example 7, m. 1-15].

The alto begins in either C major, A natural minor or E Phrygian to m. 9; E natural minor predominates in m. 10-20, changing to E Phrygian in m. 20, then to B

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<sup>45</sup>Peter Mennin, Crossing the Han River (New York: Carl Fischer, Inc., 1948).

<sup>46</sup>The Jade Mountain, p. 52.

## Example 7, m. 1-15

Broad, but moving ( $\text{♩} = 92$ )

**Soprano** *p* A - way from

**Tenor** *pp (sotto voce)* A - way, a - way, a - way,

**Bass** *pp (sotto voce)* A - way, — a - way, — a - way, —

**SOPRANO**

home, — I was long - ing for news, — I was long - ing for

**ALTO** *mp* A - way from home, —

a - way, a - way, a - way, a - way,

— a - way, — a - way, — a - way, — a - way, —

news, for news, — a - way

I was long - ing for news, — I was long - ing, —

a - way, — I was long - ing for news, — a -

— a - way, — I was long - ing for news, — I was

Example 7, Continued

from home, — a — way from home, — a — way, —  
— I — was — long — ing for news from home, — from  
— way from home, a — way — from  
long — ing, — I — was — long — ing for news from



natural minor in m. 23. In m. 1-16 the tenor may be considered in G major, D ryo, E natural minor, B Phrygian or B natural minor. The tenor in m. 17 imitates the melody sung by the soprano in m. 3-9, and therefore implies the same scale possibilities [Example 8, m. 16-23]. From m. 25-33 the tenor appears to be in E natural minor, modulating briefly to either D major or G major [Example 9, m. 24-39].

In the single phrase of the coda, m. 42-47, B Phrygian is implied in the tenor [Example 10, m. 40-47].

E minor might be implied in the bass of m. 1-6, changing to E Phrygian in m. 6-8, and apparently returning to E minor in m. 11. From m. 20-24 the bass tonality is again nebulous, suggesting either C major or E Phrygian. The bass shares the same scale and tonal implications as the tenor from m. 25 to the end.

Perhaps a logical means of ascertaining the tonality may be based on the emphasis on one note by duration, repetition and occasionally cadential implications. If this is to be assumed, considerable polytonality exists within the composition. The bass is then in F<sup>#</sup>, the alto in E (m. 1-16), their tonal centers a whole-step apart, as is so common in hogaku. The tenor and soprano are in B. In m. 17-33 the voices invert; the soprano and tenor remain in B, the alto in F<sup>#</sup> and the bass in E. The second

## Example 8, m. 16-23

*pp (sotto voce)*

a - way, a - way, a - way, a - way,

*pp (sotto voce)*

home, a - way, a - way, a - way, a - way,

*mp*

home, Winter af - ter win - ter I was long - ing for

home,

a - way, a - way, a - way, a - way,

a - way, a - way, a - way, a - way,

news, I was long-ing for news, for

*mp*

Spring af - ter spring I was long-ing for news, for

## Example 9, m. 24-39

Poco più mosso

*f subito*

Now near - ing my vil - lage, meet - ing peo - ple,

Now near - ing my vil - lage, meet - ing peo - ple,

news, — Now near - ing my vil - lage, meet -

news, — Now near - ing my vil - lage, meet -

meet - ing peo - ple, Now — near - ing

meet - ing peo - ple, Now — near - ing

ing peo - ple, meet - ing peo - ple, Now —

ing peo - ple, meet - ing peo - ple, Now —

my vil - lage, meet - ing peo - ple, near - ing my

my vil - lage, meet - ing peo - ple, near - ing my

— near - ing my — vil - lage, — meet - ing - peo - ple,

— near - ing my — vil - lage, — meet - ing peo - ple,

Example 9, Continued

*poco string.*

vil - lage, near - ing my vil - lage, near - ing my  
vil - lage, near - ing my vil - lage, near - ing my  
meet - ing peo - ple, near - ing my vil - lage, near - ing my  
meet - ing peo - ple, near - ing my vil - lage, near - ing my

vil - lage and meet - ing peo - ple,\_  
vil - lage and meet - ing peo - ple,\_  
vil - lage and meet - ing peo - ple,\_  
vil - lage and meet - ing peo - ple, \_



## Example 10, m. 40-47

*Tempo I*

*pp*  
A - way, a - way,  
*pp*  
A - way, a - way,

*allarg. poco a poco*

*pp*  
a - way, a - way.  
*pp*  
a - way, a - way.  
*p*  
I dare not ask a sin - gle ques - tion.  
*p*  
I dare not ask a sin - gle ques - tion.



section, which elides with the first in m. 24, pits the soprano and alto in B against the tenor and bass in E.

The melodic lines have a marked predominance in stepwise motion to even a greater degree than in the previous composition.<sup>47</sup> Harmonic implications of the melodies are therefore indistinct, as in "A Song of the Palace."

Key relationships, insofar as they are discernible, bear some resemblance to those of hogaku. Modulations are usually those of a fourth or fifth. Frequently the notes remain the same but the tonal center moves a fourth or fifth. For example, the soprano of m. 16-23 essentially sings the same notes as in the preceding passage, but the tonal center of the entire section has shifted from B to E because of the harmonic implications resulting from the combined voices.

In this piece, also, tones a whole-step below or half-step above a note function as neighboring tones to it. In the bass motive, m. 1, the tones E and G encircle the F<sup>#</sup>; the same relationship occurs in the alto of m. 17-19. The soprano C<sup>#</sup> of m. 24 is encircled by B and D.

The melody stresses notes directly above or below the tonic, primarily because all of the material is

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<sup>47</sup>Of the 323 conjunct and 94 disjunct motions, the soprano has 78 conjunct and 30 disjunct; the alto 82 conjunct and 22 disjunct; the tenor 80 conjunct and 21 disjunct; the bass 83 conjunct and 21 disjunct.

derived from the tenor motive A-G-B and its retrograde form in the bass, E-G-F<sup>#</sup>. If the tenor is considered in B, the leading tone is stressed; if in G, the supertonic is stressed; if the bass tonic is E, the supertonic F<sup>#</sup> is stressed, and if in F<sup>#</sup> the supertonic G is stressed.

In trying to determine the scale degree upon which the song begins, the manner in which an individual hears the music again influences the analysis. If the piece is heard in E, the song begins on the fourth note of the scale; if in G, the composition begins on the second note of the scale. However, if the piece is heard in B, the first note is the leading tone and differs from the format typical of Japanese compositions. If the song is felt to be in B, on the other hand, the submediant note acts as a leading tone moving directly to the tonic (in the tenor of m. 1-7 and the soprano of m. 17-21).

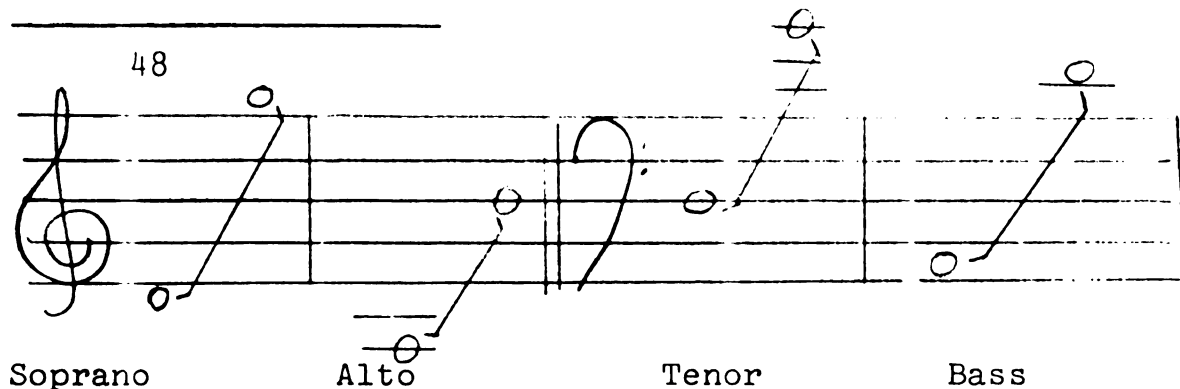
The melodic element dominates in this canonic composition and, as mentioned previously, all of the material stems from the motive G-A-B in the tenor. The bass motive (m. 1) is the inverted retrograde form, and the melody introduced in the soprano (encompassing m. 3-6) is derived from the same motive. In m. 3 it is the retrograde of the tenor motive; in m. 4, augmentation of the first two notes of the motive; in m. 5, a sequence is formed of the first two notes of the motive, and in m. 6, the sequence continues but in augmentation.

Although the melodic patterns are too conjunct and too brief to imply harmonies, the tenor motive combined with the bass motive imply the E minor harmony typical of wagon patterns.

Motives are not sung individually and then combined, but the tenor and bass motives are sung individually and then continue as ostinati under the soprano and alto.

The moderate vertical range parallels that of "A Song of the Palace,"<sup>48</sup> but each voice has a narrow ambitus for a section at a time. All four voices have a six-note range from m. 1-14 and in m. 15-23; the three-note ostinato also encompasses a narrow range for entire sections.

Tone quality varies more than in the previous song, although never as much as in hogaku. The tenor and bass sing in sotto voce in m. 1-16, and the alto and soprano do so in m. 17-23. Since each voice retains a narrow vertical range for a section and then moves on to another limited series of notes, the tone quality fluctuates somewhat, due to the different vocal registers. For



example, the soprano sings in the high, dramatic register in m. 28-38, then changes to the pp tones in the chest register (m. 40-47).

Dynamics do not vary to any marked degree, although they do feature dramatic contrast. The first section remains predominantly quiet. The second part begins subito forte in m. 24, continues at a moderately-loud dynamic level, then crescendos to ff, and is immediately contrasted by the pp coda.

Higher tones are reserved for tenser moments. The climax of the piece begins when the soprano moves to a higher tessitura (m. 28); the other voices do so in m. 34, and the highest point of tension occurs when all voices except the alto reach their highest notes in m. 37. The tension ebbs when the voices lower in m. 40.

Again vocal inflection exerts little influence on the melodic line. The "a" of "a-way" is emphasized throughout. Stress is placed on the second syllable of "people," as in the soprano and alto of m. 27-28. "From," in the phrase "from home," is stressed in the soprano of m. 12.

Little tone painting exists, but the melody generally follows the meaning of the text. This can be seen in the setting of the words "now nearing my village." Excitement is generated by the more moving tempo and loud dynamic level (m. 24), repeated with even greater excitement; then

on the word "away" (in the coda) the music acquires a distant quality, quiet, low, and fading away. In m. 1-10, the melodic lines rises as it accompanies the words "I was longing for news," the musical tension matching the anxiety implicit in the words.

### Linear Characteristics

Crossing the Han River exhibits a predominantly linear construction and is polyphonic throughout except for m. 34-39. Canon permeates the entire composition. The tenor ostinato in m. 1-7 (in m. 6 the tenor changes to the retrograde form) is imitated in retrograde inversion in the bass at a time lag of two beats and in stretto. Meanwhile the soprano theme of m. 3-9 is imitated canonically in the alto at the fifth below and at a time lag of two measures. The canon remains exact until the middle of m. 9. The soprano of m. 8-9 sings an imitation in augmentation of the bass motive of m. 1.

From m. 10-13 the soprano is again imitated in canon, this time by the tenor at the octave and at a time lag of one measure. At the same time the alto is imitated in canon by the bass, also at the octave and also at a time lag of one measure, continuing until m. 14.

Double inverted counterpoint characterizes the first section. In m. 17-23, the soprano and tenor of m. 3-9 invert at the octave while the alto and bass of m. 3-9 invert at the octave.

Section 2 consists principally of paired voices in canon. From m. 24-31 the soprano and alto, doubled at the octave, are imitated canonically at the fifth below by the unison tenor and bass at a time lag of one measure (m. 25); the rhythmic displacement in the tenor and bass of m. 29 changes the time lag to four beats instead of five. M. 34-39 comprise the only homophonic section of the piece. The bass appears in mirror with the soprano in m. 35 and 37.

In the coda, which begins in m. 40, the soprano and alto pair rhythmically in parallel fourths (m. 42-45); the tenor and bass, paired rhythmically in thirds, mirror in diminution the soprano line of m. 40-43.

Ostinato serves as part of the principal structure. The tenor and bass ostinati of m. 1-7 are taken over by the soprano and alto in m. 16-21. Again in m. 32-37 the soprano sings an ostinato.

### Harmonic Structure

Most of the harmonies, which are perhaps purely coincidental, result largely from the simultaneous sound of independent melodic lines and seem to imply small harmonic patterns. They might be considered harmonic ostinati, since they stem from the ostinati of individual voices. For example, E minor persists in m. 1-5; in m. 10-15, Em7 and F<sup>#</sup> quartal alternate.



In the only homophonic section (m. 34-39) there is no obvious pattern but all of the chords except the last contain the interval of a second: GM7, Bm7, C<sup>#</sup>°m7, E quartal, Em7+6, Gm7, B quartal, C<sup>#</sup>°+2, DM7, ending in the simple triad D<sup>#</sup> (G enharmonically F<sup>x</sup>). The coda moves to a sustained G harmony until the last measure. Its surprising Picardy third (somewhat anachronistic) contributes toward the unity of the group of four compositions, since it forms the B major chord, dominant of the key of E in which the next piece begins.

The harmony is primarily static, then, because of the static nature of the individual ostinati. Where harmony is implied, Em or Em7 seems to be part of the harmonic pattern. In these two respects Crossing the Han River more closely resembles hogaku than does the previous composition. Furthermore the harmonies are based on the principal melodic notes of the piece. The melodic lines from which the harmony results are derived from the tenor motive and contain little chromaticism. They are therefore extremely closely related and similar; thus the harmony consists mostly of the same notes.

With the exception of the simple Em harmonies, the D<sup>#</sup> major of m. 39 and the final B major chord, all of the harmonies contain the interval of a second. Some are quartal (as are the F<sup>#</sup> quartal sonorities of m. 12-14 and the B quartal structures of m. 36-37), added-note

harmonies (like the Em7+6 of m. 35 or the C<sup>#</sup>°+2 of m. 37) or seventh chords. Perfect intervals are prominent, as for example the parallel fourths in m. 9-10 and 42-45. The minor-seventh chord plays an important role in the harmony, especially since it participates in the harmonic ostinati mentioned previously.

The harmonic rhythm is slow only in the coda, when the G major harmony lasts four measures. Generally, however, the harmonic rhythm consists of half-measure changes.

### Rhythmic Structure

Unlike "A Song of the Palace," "Crossing the Han River" contains only one rhythmic cadential formula that might be construed as a substitute for the more conventional harmonic ones. The pattern  appears in the cadence of the tenor and bass of m. 10, m. 16, and again in m. 24. However much more rhythmic ostinate is evident. The pattern  reiterates in the tenor and bass of m. 1-7 and in the soprano and alto of m. 16-21;  repeats in the alto from m. 10-15;  continues in the soprano and alto from m. 32-37 and in the bass from m. 34-37.

The meter is usually  $\frac{5}{4}$ , but since the basic motive has a duple rhythmic pattern of , considerable rhythmic alteration takes place, including augmentation and diminution. The soprano of m. 8-9 imitates in

augmentation the bass of m. 1; the soprano of m. 3 sings a rhythmically augmented retrograde version of the tenor of m. 1. Augmentation of the sequential pattern in the soprano of m. 5 may be seen in the next measure. An inversion of the soprano and alto of m. 40-43 appears in diminution in the bass and tenor of m. 42-43.

Changing meters contribute toward the rhythmic interest. The principal  $\frac{5}{4}$  ( $\frac{2}{4} + \frac{3}{4}$ ) meter changes to  $\frac{4}{4}$  in m. 38, back to  $\frac{5}{4}$  in m. 39, to  $\frac{3}{4}$  in m. 42, to  $\frac{2}{4}$  in m. 44 and to  $\frac{4}{4}$  in m. 46. The meter is entirely measured. Nevertheless the rhythmic element displays extensive flexibility and prominence. Much syncopation may be found throughout the piece. For instance the soprano and alto of m. 25, the tenor and bass of m. 26, the soprano and alto of m. 28 all emphasize weak beats.

An example of rhythmic displacement occurs in m. 29. The tenor and bass imitate the soprano and alto canonically but enter on C one beat sooner than might be expected. The alto ostinato of m. 10-11 is rhythmically displaced in m. 12-13.

Accents shift frequently, since the  $\frac{5}{4}$  meter changes from  $\frac{2}{4} + \frac{3}{4}$  to  $\frac{3}{4} + \frac{2}{4}$ . M. 13 consists of a  $\frac{2}{4} + \frac{3}{4}$  subdivision of  $\frac{5}{4}$  in the soprano and alto, changing to  $\frac{3}{4} + \frac{2}{4}$  in m. 14. The shifting accents in m. 14 also create a polymetric effect, with the soprano and alto  $\frac{3}{4} + \frac{2}{4}$  and the tenor and bass  $\frac{2}{4} + \frac{3}{4}$ . M. 26-27 contain a similar example: the soprano and alto of m. 26 are

$\frac{2}{4} + \frac{3}{4}$  against the  $\frac{3}{4} + \frac{2}{4}$  of the tenor and bass; in m. 27 the situation is reversed.

The length of the phrases varies. The soprano of m. 3-14 consists of phrases encompassing  $2 + 2 + 3 + 3 + 2$  measures. Often the length of phrases may be subject to interpretation. For example, the opening tenor motive might be considered a one-measure phrase; or the phrase may be deemed seven measures long, if the ostinato is very legato and no breath is implied.

#### Form

"Crossing the Han River" is comprised of a clearly-delineated two-part form with a coda. The form of the poem does not determine that of the music, since the words are repeated as Mennin sees fit. However, the musical sections do have a definite relationship to the lines of the poetry. Section 1 (m. 1-24) is set to the first two lines; section 2 (m. 24-39) accompanies the third line. The coda, beginning in m. 40, combines the last line of poetry with a reminiscent reference to the first word of the poem, "away." The jo-ha-kyu concept may be applied, with the jo (introduction)(m. 1-2), the ha (exposition)(m. 3-39), and the kyu (resolution) (m. 40-47).

## CHAPTER V

### PETER MENNIN'S "IN THE QUIET NIGHT"<sup>49</sup>

For the third poem Mennin chose from the works of the great poet Li Po (699-762):<sup>50</sup>

So bright a gleam on the foot of my bed-  
Could there have been a frost already?  
Lifting myself to look, I found that it was  
    moonlight.  
Sinking back again, I thought suddenly of home.

#### Melody

Again the tonality is vague. The soprano line of m. 1-3 could be considered the ornamented outline of the ritsu scale on E; m. 1-6 imply a six-note scale. Or the soprano could be A natural minor, an implication supported by the melodic cadence on A in m. 6.

The alto also could be in A minor, with the F<sup>#</sup> of m. 5 implying a change of mode to Dorian. The tenor more logically seems to be in E; it cadences on E in m. 4, and the parallel fourths of m. 2-3 suggest a tonal center a fourth below that of the alto [Example 11, m. 1-5].

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<sup>49</sup>Peter Mennin, The Quiet Night (New York: Carl Fischer, Inc., 1948).

<sup>50</sup>The Jade Mountain, p. 53.



## Example 11, m. 1-5

Flowing (♩ = 80)

**Soprano**  
So — bright, so — bright, —

**Alto**  
So bright, — so bright, —

**Tenor**  
So bright, — so bright, —

so bright a gleam — on the foot of my

so bright a gleam on — my bed, — my

so bright a gleam — on my

Since the tonality remains indefinite, so must the modulations be. The movement in the soprano of m. 1-2 up a minor third in m. 6-7 might be thought of as a modulation to C. If so, another one occurs in m. 11, as the melody cadences in A. Actually the entire piece seems to imply, however indistinctly, an A tonality when the aggregate sound of all of the voices is considered, especially in the light of the final cadence in A [Example 12, m. 6-12].

If one considers the Dorian and Phrygian modes to be used, the melody moves freely between them. For example the alto could be E Phrygian changing to E Dorian in m. 5 and back to E Phrygian in m. 7. Section 2, beginning in m. 13, could be a Dorian, changing to A Phrygian in m. 19 [Example 13, m. 13-20].

The basic melodic structure evolves from two motives. Motive 1 consists of the minor third introduced in m. 1, and motive 2, a miniature palindrome created by the G-A-G in the soprano of m. 1-2. The alto and tenor of m. 2-3 sing a larger palindrome: (G-F-E-F-G, and the soprano of m. 4-5 a still larger one: B-C-D-E-D-C-B. The palindromes, constructed of the original and retrograde forms of scale passages, are not necessarily rhythmic ones.

Other patterns are derived from combined statements of one or both motives in the original, retrograde



## Example 12, m. 6-12

(♩ = ♩)

*p*

bed. — Could — there have been a frost, — a frost, —

*p*

bed. — Could there have been a frost, —

bed. —

*mf*

— could there have been a frost al - read - y? —

*mf*

— could there have been a frost al - read - - y?

*mf*

Could there have been — a frost al - read - - y?

BASS *mf*

Could there have been — a frost al - read - - y?

Example 13, m. 13-26

*p*  
Lift-ing my - self to look, I found \_\_\_\_\_ that it

*p*  
Lift-ing my - self to look, \_\_\_\_\_ I found \_\_\_\_\_ that it was

*p*  
Lift-ing my - self \_\_\_\_\_ to look, I found that it \_\_\_\_\_ was moon-light,

*mp*  
Lift-ing my-self \_\_\_\_\_ to look, I found that it was

was moon - light, that it was \_\_\_\_\_ moon - light, \_\_\_\_\_

*mp*  
moon - light, that it was moon - light, Lift - ing my -

*mp*  
Lift - ing my - self \_\_\_\_\_ to look, I found that it was

*mp* *p*  
moon-light, \_\_\_\_\_ Lift - ing my - self, \_\_\_\_\_ I found that

*mp*  
Lift - ing my - self \_\_\_\_\_ to

self, \_\_\_\_\_ I found that it \_\_\_\_\_ was

moon-light, it was moon -

it was moon - light, \_\_\_\_\_ Lift - ing my -

Example 13, Continued

*p cresc. molto*

look, I found that it was moon - light.

*cresc. molto*

moon - light, I found that it was moon - light.

*cresc. molto*

- light, I found that it was moon - light.

*cresc. molto*

self, I found that it was — moon - light.

The musical score consists of four staves. The first staff is in treble clef, 4/4 time, with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and a crescendo marking (*cresc. molto*). The melody is composed of quarter and eighth notes. The second staff continues the melody, also in treble clef, 4/4 time, with a crescendo marking (*cresc. molto*). The third staff continues the melody, also in treble clef, 4/4 time, with a crescendo marking (*cresc. molto*). The fourth staff is in bass clef, 4/4 time, with a crescendo marking (*cresc. molto*). The lyrics are written below the staves, with some words hyphenated across measures. The score ends with a double bar line.

and inverted forms and from the extensions of the palindrome. The soprano states motive 1, then motive 2 (in elision and sequentially) in m. 1-2; the alto and tenor of m. 2-3 combine the original form of motive 2 with its inversion, thus constructing a larger palindrome pattern. Part B (m. 13-26) begins with motive 2 followed by motive 1 in the soprano (m. 13-14) (see Example 13).

In the imitative Part B, the subject introduced in the bass consists of an inversion of motive 1 followed by motive 1 itself, then an inversion of motive 2 (m. 13-15). The accompanying theme in the soprano of m. 14-15 (C-B-E-D) is the retrograde inversion of the soprano motive 2 (B-C-G-A).

Melodic movement is even more conjunct than in the two preceding compositions.<sup>51</sup> The melody stresses notes directly above or below the tonic. The emphasis on G (subtonic in A) and F (supertonic in E and subtonic in G) can be seen, for example, in the alto of m. 2-5; accentuation on B (supertonic in A) is evident in the soprano cadence of m. 4 and again in the soprano of m. 6-7. If the piece is felt to be in A, the dominant and subtonic notes are heard before the tonic appears (m. 1).

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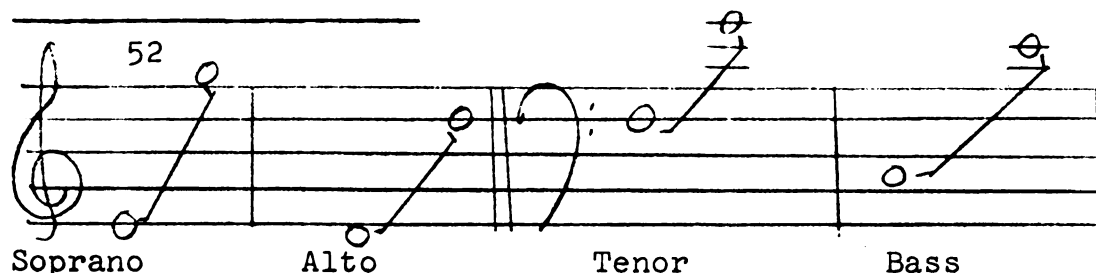
<sup>51</sup>Of the 288 conjunct and 52 disjunct motions, the soprano has 78 conjunct and 26 disjunct; the alto 89 conjunct and only 7 disjunct; the tenor 79 conjunct and only 6 disjunct; the bass 42 conjunct and 13 disjunct.

Tones a whole-step below or a half-step above a note often function as neighboring tones to it. This is due both to the predominantly stepwise motion and to the palindrome construction of motive 2, which implies an upper neighbor, as well as its inversion (as in the A-G-A of the soprano in m. 5-6).

Scant attention is given to tone painting. Generally, the piece displays no great concern for the dictates of the text, which seems to be secondary to the demands of rhythmic, contrapuntal and structural interest. In the soprano of m. 14-20, for instance, the rhythmic construction frequently distorts the logical flow of the words and relegates the text to a subordinate position.

Rhythmic concerns take precedence over vocal inflection. In m. 30-32, for example the vocal inflection of the words "I thought suddenly" is distorted and emphasis placed on "ly" [Example 14, m. 27-37].

The overall ambitus parallels that of the previous compositions.<sup>52</sup> However, the voices usually stay within a narrow range for sections at a time, especially in the alto. In m. 28-37 the alto encompasses only a four-note range, E to A, dropping to D once at the cadence on m. 32.



## Example 14, m. 27-37

*p subito*

Sink - ing back a - gain, Sink - ing back a -

Sink - ing a - gain,

Sink - ing back a - gain,

gain, I thought sud - den - ly, I thought sud - den -

I thought sud - den - ly, I thought sud - den -

Sink - ing back a - gain, a -

(♩ = ♩)

ly, I thought sud - den - ly of home,

ly, I thought sud - den -

gain, I thought

Sud - den -

10

10

Example 14, Continued

of home, of home. *pp*

ly I thought of home. *pp*

of home, of home. *pp*

ly I thought of home. *pp*

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. Each staff has a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, melodic style with long notes and rests. The lyrics are written below the staves, and the dynamics *pp* (pianissimo) are indicated at the end of each staff. The lyrics are: "of home, of home." for the first staff, "ly I thought of home." for the second, "of home, of home." for the third, and "ly I thought of home." for the fourth.



The tenor includes five notes from the C of m. 19 to the end of m. 26.

Higher tones are reserved for tenser moments only in the bass, where the high D and E appear exclusively in the most dramatic measure, m. 26.

### Linear Characteristics

"In the Quiet Night" is principally linear, although occasionally small segments of Part A phrase homophonically, as in m. 9-12. The alto and tenor sometimes pair in parallel fourths (m. 2-3) or parallel sevenths (m. 5-6).

Part B (m. 13-26) consists of a fugato. The subject, first stated in the bass, m. 13-15, duplicates the theme introduced by the soprano in the previous composition, "Crossing the Han River." The tenor enters with the subject in m. 17-19, the alto in m. 20-22, and the soprano in stretto in m. 22-24. The soprano line of m. 14-16 (C-B-E-D-C-B) appears to be a rhythmically-altered imitation of the tenor of m. 12-14.

The retrograde form of passages is extremely common because of the frequent melodic palindromes in Parts A (m. 1-12) and A' (m. 27-37). In the tenor of m. 9-12, for example, the ascending scale B to G elides with the descending scale G to B. The alto and tenor of m. 2-3 consist of motive 1 (F-G-F) and its inverted form (F-E-F) incorporated into a palindrome (G-F-E-F-G). the scalewise

nature of the material provides considerable melodic imitation not only in the original form (as in the bass of m. 34-36, in which the G-A-B-C imitates the E-F-G-A of the alto of m. 33-34) but in mirror (as in the soprano of m. 4-5, in which the B-C-D-E appears in mirror against the tenor F-E-D-C), and inverted (as in the alto of m. 4-5, in which the G-F-G-A-G-F is an inversion of the alto and tenor of m. 2-3).

### Harmonic Structure

The harmony serves in a functional capacity to a much greater degree than in the two previous works. Simple triads occur at the principal cadences: E minor at the beginning of m. 4; D minor at m. 6; E in m. 26, and D minor in m. 32; the final cadence involves only the perfect intervals of A and E.

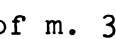
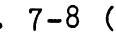
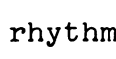
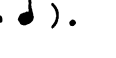
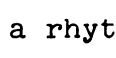
If the composition is considered in A, the chords based on the tonic (of which there are 25), dominant (21) and subdominant (20) predominate, with 12 chords constructed on the submediant, 10 on the mediant and merely 4 on the supertonic.

Of the 104 sonorities of three or more tones, 81 contain seconds. Of these, 13 are quite apparently quartal (as the A quartal and B quartal structures of m. 35). Twenty-two of the remaining harmonies are either major or minor triads and one a diminished triad (the B° triad of m. 20). The minor-seventh chord appears

considerably more often than any other chord: of the 68 containing seconds, 34 are minor-seventh chords.

### Rhythmic Structure

The rhythm displays freedom but is hardly complex. Simple note values prevail, with no subdivision smaller than an eighth-note. The rhythmic pattern  occurs at several of the cadences: in the soprano and tenor of m. 4; the soprano, alto and tenor of m. 6; the soprano and tenor of m. 30, and the alto and tenor of m. 32. However, cadences are generally approached harmonically, and the functional nature of the harmony in this piece tends to negate the duplication, by rhythmic patterns, of that function.

Several of the rhythmic patterns contain rhythmic augmentation. in  $\frac{3}{2}$  the alto of m. 3 () appears in augmentation in the alto of m. 7-8 (); the alto of m. 13-15 () is rhythmically augmented in the alto of m. 33-34 (). In  $\frac{4}{4} + \frac{3}{4}$  the tenor of m. 34 () sings a rhythmically-augmented version of the soprano rhythmic pattern in m. 2 ().

Meters change frequently, nearly every measure in Parts A and A'.<sup>53</sup> Part B alternates between  $\frac{3}{4}$  and  $\frac{4}{4}$ .

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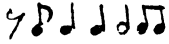
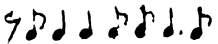
<sup>53</sup>  $\frac{2}{4}$  to  $\frac{4}{4}$  to  $\frac{5}{4}$  to  $\frac{6}{4}$  to  $\frac{5}{4}$  to  $\frac{4}{4}$  to  $\frac{3}{4}$  to  $\frac{4}{4}$  to  $\frac{3}{4}$  to  $\frac{4}{4}$   
(and to  $\frac{2}{4}$  in section 1).

Phrases are constructed in irregular lengths and exhibit extensive variety. For example the soprano phrases of m. 1-12 are  $3 \frac{1}{2} + 2 + 2 \frac{1}{2} + 4$  measures long, while the alto phrases of the same measures are  $1 \frac{1}{2} + 3 + 2 + 4$  measures long.

### Form

The simple ternary A-B-A' form, with Part B ending on E, the dominant of the key A, is set to a four-line poem. The opening phrase resembles a netori. It is a short phrase, presented by one voice, stating the motives to be used and possibly suggesting the mode. If the composition is in A, the dominant and leading tone followed by the tonic are included in the opening phrase. After the phrase the other voices of the chorus join in.

The design of the text exerts a significant influence upon the formal structure of the music. Each section is devoted to one line of poetry and is treated differently from the others. Part A is comprised of sections 1 and 2 (m. 1-12). Section 1 (m. 1-6) includes the first line of the text and is principally polyphonic; section 2 (m. 7-12), set to the second line of the poem, exhibits a change of texture and a greater homophonic tendency. Part B (m. 13-26) set to the third line of poetry, consists entirely of a fugato (section 3, m. 13-26). The last section comprises Part A' in which the last line of

poetry is set to material derived from Part A. An almost literal return lasts from m. 27-33, with rhythmic alterations dictated by the text. The pattern  of the alto of m. 4, for instance, becomes  in the alto of m. 30. The remaining measures 34-37 outline in the alto the largest palindrome in the entire composition: E-F-G-A-G-F-G-A-G-F-E, and the section terminates with a VII-I cadence on A. The jo-ha-kyu concept may be applied, with the jo (introduction) m. 1-2, the ha (exposition) m. 3-32, and the kyu (resolution) m. 32-37.

## CHAPTER VI

### PETER MENNIN'S "THE GOLD THREADED ROBE"<sup>54</sup>

The last of the four poems selected by Peter Mennin for his texts was written in the early part of the ninth century by Tu Ch'iu-niang, a singing-girl and the only poetess in the collection The Jade Mountain:

Covet not a gold-threaded robe,  
Cherish only your young days!  
If a bud open, gather it-  
Lest you but wait for an empty bough.<sup>55</sup>

### Melody

The melodic lines usually follow the dictates of the text, with a few exceptions. Emphasis is placed on the second syllable of the word "open" (as in the soprano of m. 54-55) and of "cherish" (as in the soprano and tenor of m. 67-68). However Mennin apparently gave greater consideration to the demands of the text in this composition than in any of the others in the group [Example 15, m. 53-68].

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<sup>54</sup>Peter Mennin, The Gold Threaded Robe (New York: Carl Fischer, Inc., 1948).

<sup>55</sup>The Jade Mountain, p. 146.

*p* *sonore*  
If a bud \_\_\_\_\_ o - pen, If a bud \_\_\_\_\_

*p* *sonore* *mf*  
days. \_\_\_\_\_ If \_\_\_\_\_ a bud \_\_\_\_\_ o - pen, - Gath - er

*p* *sonore* *mf*  
If a \_\_\_\_\_ bud \_\_\_\_\_ o - pen, \_\_\_\_\_ Gath -

*p* *sonore* *mf*  
days. If a bud \_\_\_\_\_ o - pen, \_\_\_\_\_

o - - - pen, \_\_\_\_\_ If a bud \_\_\_\_\_

it, If a bud o - pen, - Gath - er it, -

er it, If \_\_\_\_\_ a \_\_\_\_\_ bud o - - pen,

Gath - er it, If a bud \_\_\_\_\_ o - pen,

*cresc.*  
o - - 'pen, Gath - er it, Gath - er

*cresc.*  
Gath - er it, \_\_\_\_\_ If a bud o - pen, Gath -

*cresc.*  
Gath - er it, If a bud o - pen, Gath -

*cresc.*  
Gath - er it, If a bud o - pen, Gath -

Example 15, Continued

it, Gath - er it now. *mf* Cher - ish on -

- er it. — Cher-ish on - ly your young days, — Cher-ish on - ly —

- er it — now. *mf* Cher - ish on -

- er it — now.

The musical score consists of four staves. The first staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics 'it, Gath - er it now.' followed by a long rest, then 'Cher - ish on -' with a dynamic marking of *mf*. The second staff continues the melody with ' - er it. — Cher-ish on - ly your young days, — Cher-ish on - ly —'. The third staff is a treble clef with a key signature of one flat and a 4/4 time signature, containing the lyrics '- er it — now.' followed by a long rest, then 'Cher - ish on -' with a dynamic marking of *mf*. The fourth staff is a bass clef with a key signature of one flat and a 4/4 time signature, containing the lyrics '- er it — now.'.





Tonality and scale foundations are much less obscure in "The Gold Threaded Robe" than in the three preceding works. M. 1-18 appear to be in D Phrygian [Example 16], as do m. 41-52 [Example 17] and 66-72 (see Example 17 and Example 18, m. 69-91), while m. 53-65 and 73-79 seem to be in F Phrygian and m. 85-91 in B Phrygian [Example 18, m. 69-91].

M. 19-30 could be considered bitonal, with the soprano and tenor in G and the alto and bass in D, tonal centers a fifth apart [Example 19, m. 19-31].

The four compositions exhibit a pattern of increasing stepwise motion. Each succeeding piece contains more conjunct motion than the last, culminating in "The Gold Threaded Robe."<sup>56</sup> This may be attributed to the conjunct nature of the two motives from which all of the material in the composition is derived. Motive 1 (m. 1-2) consists of the miniature melodic palindrome D-C-D, similar to the one which had functioned significantly as motive 1 in "A Song of the Palace." Motive 2, a four-note scale passage, again reminiscent of "A Song of the Palace," is introduced in the alto and bass of m. 9.

Occasionally the melodies imply harmonies. The soprano of m. 10-11 might suggest D minor because of the

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<sup>56</sup>Of the 591 conjunct and 90 disjunct motions, the soprano has 117 conjunct and 26 disjunct; the alto 178 conjunct and 27 disjunct; the tenor 138 conjunct and 15 disjunct; the bass 158 conjunct and 22 disjunct.



## Example 16, m. 1-18

Allegro (♩ = 160)

Alto *p*  
Cov - et not a gold thread - ed robe, —

Bass *p*  
Cov - et not a gold thread - ed robe, —

Cher - ish on - ly your young days,

Cher - ish on - ly your young days,

SOPRANO *mf*  
Cher - ish on - ly — your young days, — Cher - ish on - ly

ALTO *mf*  
Cher - ish on - ly your young days, — Cher - ish your

TENOR *mf*  
Cher - ish on - ly — your young days, — Cher - ish on - ly

BASS *mf*  
Cher - ish on - ly your young days, — Cher - ish your

Example 16, Continued

your young days.

*p subito*

young days. Cov - et not a gold thread-ed robe, —

your young days.

*p subito*

young days. Cov - et not a gold thread-ed robe, —

The musical score consists of four staves. The first and third staves are in treble clef, and the second and fourth staves are in bass clef. The music is written in a 12-measure system. The lyrics are: 'your young days.' on the first staff, 'young days. Cov - et not a gold thread-ed robe, —' on the second staff, 'your young days.' on the third staff, and 'young days. Cov - et not a gold thread-ed robe, —' on the fourth staff. The dynamic marking *p subito* appears above the second and fourth staves.

## Example 17, m. 41-52

gath - er it.

*p subito*

- er it. Cov-et not a gold thread-ed robe, -

- er it.

*p subito*

- er it. Cov-et not a gold thread-ed robe, -

*p cantabile*

Cher - ish on - ly your young days. -

Cov-et not a gold threaded robe, Cher - ish on - ly your young

*p cantabile*

Cher - ish on - ly your young days. -

Cov-et not a gold threaded robe, Cher - ish on - ly your young



## Example 18, m. 69-61

ly your — young — days. — If a bud

your young days, — Cher-ish on - ly your young days. If a bud

ly your — young — days. — If a bud

If a bud

o - pen, If a bud — o - - - pen,

o - pen, If a bud — o - - - pen, — Gath-er it,

o - pen, If a bud — o - - - pen,

o - pen, If a bud — o - - - pen, — Gath-er it,

Gath-er it, Gath - er it, — Lest you but

Gath-er it, Gath - er, gath - er it, — Lest you but

Gath-er it, Gath - er, gath - er it, — Lest you but

Gath-er it, Gath - er, gath - er it, — Lest you but



Example 18, Continued

The musical score consists of two systems, each with four staves. The first system contains vocal parts with lyrics, and the second system contains instrumental parts. The lyrics are: "wait, Lest you but wait, — Lest you — but wait — for an" and "emp - ty bough, Gath - er it!". The dynamic markings are *ff* and *fff*. The score is written in 4/4 time with a key signature of one sharp (F#).

wait, Lest you but wait, — Lest you — but wait — for an

wait, Lest you but wait, — Lest you — but wait,

wait, Lest you but wait, — Lest you — but wait — for an

wait, Lest you but wait, — Lest you — but wait,

emp - ty bough, Gath - er it!

emp - ty bough, Cher - ish on - ly your young days!

emp - ty bough, Gath - er it!

emp - ty bough, Cher - ish on - ly your young days!

## Example 19, m. 19-31

*p cantabile*

Cher - ish on - ly your—

Cov - et not a gold thread - ed robe,—

*p cantabile*

Cher - ish on - ly your—

Cov - et not a gold thread - ed robe,—

*cresc.*

— young days, — your young,

*cresc.*

Cher - ish on - ly your young days, Cher - ish

*cresc.*

— young days, — your young,

*cresc.*

Cher - ish on - ly your young days, Cher - ish

*f*

your — young — days. If a

*f* *p*

on - ly your young days. If a

*f* *p*

your — young — days. If a

*f* *p*

on - ly your young days. If a



interval of a fifth. In m. 57 and again in m. 61, the soprano actually outlines  $G^b$  major. Usually, however, the stepwise character of the melodic lines tends to disallow specific harmonic implications.

Modulations take place at the intervals of a fifth or a third. The piece begins in D Phrygian and modulates up a fifth to A, perhaps in m. 30 with A minor as the pivotal chord. The homophonic m. 31-36 could be in either A or D, but A is stressed in the soprano. The  $E7$  chord of m. 37-38 implies A and the  $C^\sharp$  suggests A major [Example 20, m. 32-40].

M. 41 returns to D; the  $Gm7$  chord,  $VII7$  of A minor, acts as the pivot chord as  $IV7$  of D. The tonality modulates up a minor third to F Phrygian in m. 53 through the common  $B^b$  of m. 52, then returns to D Phrygian in m. 66. F Phrygian returns via the open fifth C-G of m. 72 and modulates up a tritone to B Phrygian in m. 80 through the two forms of the fifth in the B chord: F in F and  $F^\sharp$  in B.

Sometimes the notes remain the same but the tonal center moves. In m. 37 the tonal center seems to move up a fifth to A although the previous section probably remained in D.

Since motive 1 includes the upper neighbor and its inversion includes the lower neighbor, notes directly above or below the tonic are frequently stressed, as in



## Example 20, m. 32-40

bud o - pen, — If a bud — o - pen, —

bud o - pen, — If a bud o - , pen, —

bud o - pen, — If a bud — o - pen,

bud o - pen, — If a bud — o - pen,

Gath-er it, — Gath-er it, — Gath - er,

Gath-er it, — Gath-er it, — Gath -

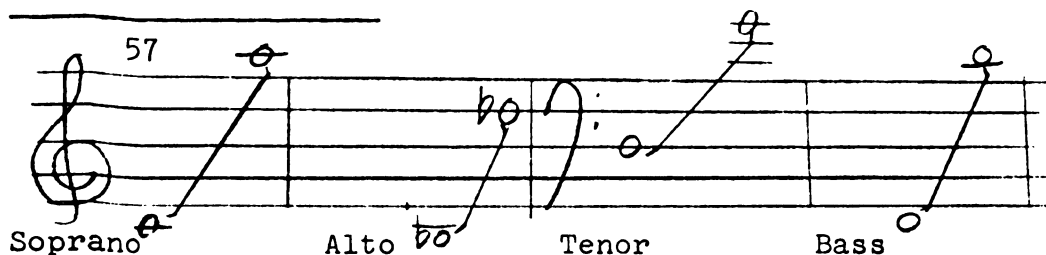
Gath - er it, — Gath - er it, — Gath-er it, Gath -

Gath - er it, — Gath - er it, — Gath-er it, — Gath -

m. 1-3. Tones a whole-step below or a half-step above a note function as neighboring tones to it. Examples may be seen in the soprano and tenor of m. 9, the soprano and alto of m. 38-39, and the soprano and tenor of m. 69. The submediant note often moves directly to the tonic. The B<sup>b</sup> of m. 7-8 progresses to the D of m. 8 in just such a fashion. Other examples are evident in the alto and bass of m. 25-26, the soprano and tenor of m. 26-27, the soprano of m. 53 and of m. 79.

The motives are sung individually and then combined. Motive 1 is sung first (m. 1-8). While the alto and bass of m. 9 sing motive 2, motive 1 in its inverted form combines in the soprano and tenor with motive 2 in diminution. In m. 19-24 the alto and bass sing the theme based on motive 1, while the soprano and tenor sing a melody constructed of motive 1 elided with motive 2.

Vertical ranges encompass quite a wide area,<sup>57</sup> although the voices might remain within a narrow range for sections at a time. The alto and bass of m. 1-8 extend a distance of merely a fifth. In the homophonic section (m. 31-42) only the bass, with its range of a sixth, has an ambitus of more than a third.



"The Gold Threaded Robe" manifests somewhat greater tonal variety than did the previous compositions. The cantabile quality indicated in m. 19 and again in m. 46, and the sonare of m. 53 offer a mellow change from the more straightforward sections. The accents in m. 79-80, 83-84 and 87-91 afford dramatic contrast. Dynamics vary drastically, ranging from p to fff and changing quite frequently. Subito p (in m. 15 and m. 42), direct changes from f to p (in m. 30-31) and numerous crescendi (including molto crescendo in m. 8) contribute toward the diversity of dynamic effects.

Higher tones are reserved for tenser moments. Scale passages build in intensity to higher tones (as in m. 77-84) and the tessitura remains at its highest level during the period of greatest tension. In m. 87-91, where the climax of the entire composition takes place, the soprano, tenor and bass sing in their uppermost registers.

Several touches of tone painting point up the interest in the text displayed in "The Gold Threaded Robe." Contrary motion in the soprano and bass of m. 34-36 to the words "if a bud open" conveys a musical impression of the opening closing. In m. 37-39 the sweeping motion of the scale passage in the tenor and bass, as well as the contrary motion of the soprano and alto could suggest the scooping action of the words "gather it." The soprano of m. 57-58 and of m. 61-62 expansively opens



out to "open" and the same word is depicted musically by the melisma of m. 74-76.

### Linear Characteristics

"The Gold Threaded Robe," like the three preceding works, is primarily linear but contains some homophonic sections (m. 31-36 and m. 82-83). Many characteristics of melodic counterpoint, usually in paired voices, are evident throughout the piece. The motives are consistently imitated; for example, the soprano of m. 59-60 is imitated at the sixth in the alto of m. 60-61 at a time lag of two beats. Motive 2 in the alto of m. 58-59 is imitated a fourth below in the bass of m. 59-60 at a time lag of three beats. Rhythmic imitation contributes toward the unity of the composition. In m. 15-18 the theme based on motive 2 imitates the rhythm of the theme based on motive 1 (m. 1-4).

Inversion and mirror forms of passages permeate the piece. Motive 1 (m. 1-2) is followed immediately by its inversion in m. 2-3. M. 3-4 (D-E-F-D) are inverted in m. 6-8 (D-C-B<sup>b</sup>-D). Motive 2 appears in the alto of m. 53, imitated in stretto in the soprano of m. 53-55 in mirror against the original form of motive 2 in augmentation in the bass of m. 53-55. Inversion of motive 2 may be seen in all voices in m. 77-78. The soprano and tenor of m. 29-30 sing in mirror against each other, as do the soprano and alto of m. 38-39.

The melodic palindrome that proved to be structurally predominant in "In the Quiet Night" prevails in this composition as well. Small palindromes such as that in the tenor of m. 53-54 consist of the rising and falling scale passages derived from motive 2 in its inverted and original forms. Larger palindromes evolve from the simple expansion of the motive. A palindrome comprised of an inversion of motive 2 followed by motive 2 in its original form occurs in the soprano and tenor of m. 12-15. The miniature 1 1/2-measure palindrome (A-G-A) in the soprano of m. 19-20 elides with the following 2 1/2-measure palindrome (A-B<sup>b</sup>-C-B<sup>b</sup>-A) in m. 20-22, which in turn elides with the 5 1/2-measure palindrome (A-F-G-F-A) of m. 22-27.

Sequence contributes vitally to the structure of the entire piece. The theme stated in m. 15-18, based on motive 2, is constructed through sequence. Motive 2 is enlarged by sequence to encompass an octave, as in the alto of m. 62-64.

Augmentation and diminution also play prominent roles in the composition. Motive 2 is heard in augmentation in the bass of m. 53-55, and an inversion of motive 2 in augmentation in the soprano and tenor of m. 67-69. Motive 2, inverted, appears in diminution in the soprano and tenor of m. 77; an inversion of motive 1 is followed in stretto by motive 1 in diminution in the soprano of m. 9.

An ostinato imitating the soprano and tenor of m. 9-11 reiterates in the alto of m. 66-71. The soprano and tenor of m. 24-27 sing pedal-points, as do the soprano and tenor of m. 88-90 and the soprano of m. 66-67.

### Harmonic Structure

"The Gold Threaded Robe" is characterized by frequent changes of texture.<sup>58</sup> Although voices are consistently paired as in all of the pieces in the group, variations in the texture are related to an increase in dissonance. At first only octaves appear, then intervals, especially perfect ones; chords follow, mostly triads or simple seventh chords (m. 29-41); octaves return, as do predominantly perfect intervals. The chordal section beginning in m. 53 exhibits more dissonance this time and includes quartal and added-note sonorities; it proves to be the longest chordal section in the composition. The subsequent section of intervals is followed by alternations of short sections of chords and octaves in which the dissonance is relatively relaxed.

Where harmony does occur it generally progresses in a free but functional manner toward the cadences. The chords of m. 83, for example (C<sup>#</sup>m-Dm-E<sup>b</sup>M7-F quartal), move logically and smoothly to the E minor cadence in

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<sup>58</sup> M. 1-8 contain only octaves; m. 9-14 only intervals; m. 15-18, octaves; m. 19-28, intervals; m. 28-41, chords; m. 42-45, octaves; m. 46-52, intervals; m. 53-66, chords; m. 67-77, intervals; m. 78-80, chords; m. 81-82, octaves; m. 83-84, chords; m. 85-86, octaves; m. 87-91, chords.

m. 84, and the F7-Gm of m. 29 are impelled in a rather traditional fashion toward the A minor cadence. Most of the harmonies progress at the interval of a second, as is apparent in these examples.

Of the 86 chords in the piece, 58 contain the interval of a second; 8 are quartal, 17 are added-note sonorities. Minor-seventh chords appear most frequently (19). In the sections containing intervals alone, more perfect intervals are sung than are any of the others.<sup>59</sup> Harmonies change rapidly, usually each beat.<sup>60</sup>

Individual melodic lines do not usually substitute for the harmony but implement it by impelling the melody toward its cadence. The cadential tone is usually approached by a half-step above (as in the soprano, alto and tenor of m. 35-36, the soprano of m. 41-42, the soprano of m. 57-58 and the first tenor of m. 90-91), a whole-step below (as in the soprano of m. 65-66, the alto, tenor and bass of m. 29-30, all voices of m. 81-82 and the alto and bass of m. 90-91) or a third below (as in m. 7-8 and m. 18). When harmony is not present, as

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<sup>59</sup>There are 18 major thirds or minor sixths, 27 minor thirds or major sixths, 14 major seconds or minor sevenths, 4 tritones and 43 perfect intervals.

<sup>60</sup>For example, in m. 53-56 the harmony changes each beat: Fm-DbM7-Bbm7-Eb7+6-DbM9-Eb7-Fm7-Bbm7-G°m9-Fm7-Db-Dbquartal-C quartal-Bb quartal.



in the cadences of m. 7-8, m. 18 and m. 81-82, the melodic cadential formulas can be considered as harmonic substitutes.

### Rhythmic Structure

The rhythm is measured but considerably free with meters changing nearly every measure.<sup>61</sup> Phrases are also of varying lengths and often overlap in the different voices in motet-like sections. In m. 46-60, for example, the soprano phrases end in m. 52 and on the third beat of m. 55; the alto phrases end in m. 49, on the third beat of m. 53, on the first beat of m. 57 and in m. 60; the tenor phrases end in m. 52 (the tenor doubles with the soprano for the first phrase), on the third beat of m. 57, and in m. 60; the bass phrases end in m. 49, on the first beat of m. 53, and on the second beat of m. 58.

### Form

"The Gold Threaded Robe" begins with a netori-like short phrase that establishes the mode. Although it is presented not by a soloist but by the doubling alto and bass, the effect of a solo passage is created by the contrast offered by the succeeding full chorus.

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<sup>61</sup>There are 63 meter changes, of which 38 are alternations of  $\frac{3}{4} + \frac{2}{4}$  and 3 are  $\frac{5}{4}$ , so that the piece often gives the impression of being in  $\frac{5}{4}$ .

The rondo form, like that of much shakuhachi music, alternates a melodic idea with new material. The motivic origin of the material lends extensive unity to the composition. Part A is comprised of four sections: (1) Theme 1 derived from motive 1 doubled in the alto and bass (m. 1-8); (2) Theme 2 evolved from motive 2 doubled in the alto and bass with counterpoint from motive 1 doubled in the soprano and tenor (m. 9-15); (3) Theme 3 from motive 2, in the same rhythmic pattern as Theme 1, doubled in the alto and bass (m. 15-18); (4) Theme 1 doubled in the alto and bass with counterpoint from both motives 1 and 2 doubled in the soprano and tenor (m. 19-30). Part B, in the key of the dominant, begins with a homophonic section (m. 31-36), followed by a section in which motive 2, in the tenor and bass, is sung against part of motive 1 which appears in both original and mirror forms in the soprano and alto respectively (m. 37-42). Part A returns with section 3 (m. 42-45) and section 4 (m. 46-52). Part C (m. 53-66) consists of motive 2 in its original and inverted forms, in sequence, in augmentation and with numerous palindrome constructions. The third phrase of Part A (section 2) returns in the alto as an ostinato while the soprano and tenor double in an augmented version of motive 2 (m. 66-71). Then Theme 1, rhythmically altered, combines with motive 2 in the soprano and tenor while alto and bass





sing an expansion of motive 2 (m. 72-80). A coda climaxes the work in m. 81-91. The jo-ha-kyu concept is applicable, with the jo (introduction) in m. 1-8, the ha (exposition) in m. 9-80, and the kyu (resolution) in m. 81-91.

A concerto grosso effect, resembling that of a response, is accomplished by the contrast between two-voice doubling and full four-part texture. Alto and bass doubling in m. 1-8 are followed in m. 9-15 by a four-voice (although two-part) texture; again the doubled alto and bass enter in stretto in m. 15-18; the four-voice structure of m. 19-42 retains the two-part implication of the doubled alto and bass against the doubled soprano and tenor. The homophonic four-part texture of m. 31-36 precedes the return (again in stretto) of the doubled alto and bass (m. 42-45). The paired four-voice section of m. 46-52 is succeeded in m. 53-66 by a polyphonic four-part texture. Then the alto alone enters in stretto in m. 66-67, succeeded by a three-voice texture in m. 67-71 and a four-voice texture in m. 72 to the end.

The form is not really determined by the text phrases but a definite relationship is revealed. Melodic recapitulations accompany textual repetitions. Both words and melody of m. 42-45 duplicate 15-18; the alto and bass of m. 46-52 sing the same words and music as in m. 1-8 and 19-25; the alto ostinato of m. 66-71 repeats



m. 9-11 with only the first note altered; the soprano of m. 55-58 literally repeats both melody and text in m. 59-62.

The poetic structure and the form of the music display an interesting correlation, especially in the coda. Part A is set to the first two lines of the poem, and Part B to the third, with a brief return of the first line in m. 42. Part C includes only the third line; the final return of Part A combines the first and third lines. The reminiscent quality often characteristic of a coda is revealed in Mennin's treatment of the text in this one. The coda begins with the last line of poetry, but adds the second line and a brief excerpt from the third line at the very end of the composition.

The exceptional unity of all four compositions may be attributed to the close relationship among the motives fundamental to each. Motive 2 of "A Song of the Palace," the  $E^b-D-E^b$  (descending half-step and ascending half-step) has a  rhythmic design and encompasses a two-note range. Motive 3, a three-note scale passage, retains the rhythmic pattern of motive 2.

Motive 1 of "Crossing the Han River," A-G-B (descending whole-step and ascending major third), with a  rhythmic scheme, is a melodic expansion and rhythmic augmentation of motive 2 of "A Song of the

Palace." Motive 2 consists of the retrograde form of motive 1 plus the first part of motive 1.

Motive 1 of "In the Quiet Night," a minor third, imitates the beginning of the bass of "Crossing the Han River" (from the retrograde inversion of motive 1 of "Crossing the Han River"). Motive 2, G-A-G, is an inversion in augmentation of motive 2 of "A Song of the Palace." The fugue subject imitates in diminution motive 2 of "Crossing the Han River."

Motive 1 of "The Gold Threaded Robe" repeats motive 2 of "A Song of the Palace" (and the inversion of motive 2 of "In the Quiet Night"). Motive 2 consists of the same scale passage as motive 3 of "A Song of the Palace." The especially close relationship between the first and last pieces of the group tends to impart a cyclical cast to the form.

## CHAPTER VII

### BENJAMIN BRITTEN'S "CURLEW RIVER"<sup>62</sup>

Benjamin Britten describes both the circumstances prompting his selection of Sumidagawa as the source of Curlew River and his intentions with regard to his own work:

It was in Tokyo in January 1945 that I saw a Nō-drama for the first time; and I was lucky enough during my brief stay there to see two different performances of the same play--Sumidagawa. The whole occasion made a tremendous impression upon me: the simple, touching story, the economy of style, the intense slowness of the action, the marvelous skill and control of the performers, the beautiful costumes, the mixture of chanting, speech, singing which, with the three instruments, made up the strange music--it all offered a totally new "operatic" experience.

There was no conductor--the instrumentalists sat on the stage, as did the chorus, and the chief characters made their entrance down a long ramp. The lighting was strictly non-theatrical. The cast was all-male, the one female character wearing an exquisite mask which made no attempt to hide the male jowl beneath it.

The memory of this play has seldom left my mind in the years since. Was there not something--many things--to be learnt from it? The solemn dedication and skill of the performers were a lesson to any singer or actor of any country and any language. Was it not possible to use just such a story--the simple one of a demented mother seeking her lost child--with an English background (for there was no question in any case of a pastiche from the ancient Japanese)? Surely the Medieval Religious

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<sup>62</sup> Benjamin Britten, Curlew River (London: Faber and Faber Ltd., 1964).

Drama in England would have had a comparable setting--an all-male cast of ecclesiastics--a simple austere staging in a church--a very limited instrumental accompaniment--a moral story? And so we came from Sumidagawa to Curlew River and a Church in the Fens, but with the same story and similar characters; and whereas in Tokyo the music was the ancient Japanese music jealously preserved by successive generations, here I have started the work with that wonderful plainsong hymn "Te lucis ante terminum," and from it the whole piece may be said to have grown. There is nothing specifically Japanese left in the Parable that William Plomer and I have written, but if stage and audience can achieve half the intensity and concentration of that original drama I shall be well satisfied.<sup>63</sup>

William Plomer, who has an intimate knowledge of Japanese culture and wrote the libretto for Britten's earlier opera Gloriana was assigned the task of translating Sumidagawa (Sumida River), written by Jūrō Motomasa (1395-1459), Zeami's son. The drama is transplanted into a medieval English fen setting with a totally Christian orientation. It is recommended that the parable be performed in a church. The "play within a play" adheres to the original plot, and Plomer parallels the Japanese story with remarkable fidelity but expands the libretto. A comparison of the two libretti may be seen in Appendix III.

Every detail was worked out with meticulous thoroughness. A totally original format of staging and performance was devised in order to retain the noh economy of style and

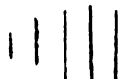
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<sup>63</sup> Benjamin Britten, "A Note by the Composer," included among notes on the record jacket of Curlew River (Decca Record OSA 1156 A4156), p. 1.

movement and to match the lucid and carefully structured music. Colin Graham, director of the original production at the Aldeburgh Festival in 1964, organized a series of production notes and suggestions governing the performance style of Curlew River so as to insure an accurate interpretation of Britten's intentions:

The movement and production details should be as spare and economical as possible: the miming, which plays an integral part, is symbolic and should be pared down to its quintessence. Once the spectator becomes geared to the convention his emotions are imperceptibly but passionately involved in a drama doubly distilled by the very economy of its theatrical means. Such involvement can be shattered by a single uncontrolled, weak, or unnecessary gesture. Every movement of the hand or tilt of the head should assume immense meaning and, although formalized, must be designed and executed with the utmost intensity: this requires enormous concentration on the part of the actor, an almost Yoga-like muscular, as well as physical, control.<sup>64</sup>

The rehearsal score differs somewhat from the more conventional score, and Imogen Holst, who prepared it, gives explicit directions as to its interpretation. The flute, harp, viola, horn and double bass are grouped on two or more staves in a clear and legible fashion. The organ and drums are given separate staves.

The sign  appearing on the drums' staff indicates "tremolando with a gradual, unmeasured accelerando."<sup>65</sup>

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<sup>64</sup>Colin Graham, "Production Notes and Remarks on the Style of Performing Curlew River" (London: Faber and Faber Ltd., 1965), p. 3.

<sup>65</sup>Imogen Holst, "Introduction" to Curlew River score, p. ix.

Sometimes simultaneous voices or instruments move at different rates of speed from each other; the score markings clearly specify the differences. Dotted lines are used either as auxiliary barlines or for purposes of clarity when two different tempi occur simultaneously. Under these circumstances the dotted barlines are not aligned and should be considered merely approximate.

Solid barlines are used only when all singers and players arrive simultaneously at the beginning of a new bar.

There are many occasions, throughout Curlew River, where an ordinary pause sign is not adequate for conveying the flexible fitting-in of the different tempi. The sign  ('curlew' sign) over a note or rest shows that the performer must listen and wait till the other performers have reached the next barline, or meeting-point--i.e., the note or rest can be longer or shorter than its written value.<sup>66</sup>

No conductor directs the music. Instead, various leaders are designated throughout the work: a member of the hayashi, a singer or even a movement in the production may lead or cue the others in chamber-music fashion. Such total integration of orchestra and performers requires intensive rehearsal, and the production plan and location of the hayashi are so arranged as to facilitate the procedure. In Appendix IV, the stage set for Curlew River may be compared to the noh stage. The parallels are quite apparent: Colin Graham's set seems to be a circular adaptation of the noh stage.

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<sup>66</sup>Ibid.





The prologue and epilogue to the "play within a play" are presented in a natural but decorous manner. In the enactment of the inner story, the Madwoman, the Ferryman and the Traveller wear masks to aid in retaining and enhancing the ritualistic quality of the movement. No emotion should be revealed through the eyes or face.

The art of acting in masks is one which can only be assimilated in extensive rehearsal and with constant experiment: with every angle or tilt of the head a well-designed mask can take on a life of its own. This can only be learnt by observation at rehearsal and constant practice in front of a mirror.<sup>67</sup>

Here Curlew River departs somewhat from the noh tradition, in which only the shite wears a mask, since everything in the drama revolves around him.<sup>68</sup>

In a review of the debut of Britten's parable, Jeremy Noble refers to a poem the composer had chosen to set in his Nocturne; Noble considers the words a fitting preamble to Curlew River:

But who that beauteous Boy beguiled,  
That beauteous Boy to linger here?  
Alone, by night, a little child,  
In place so silent and so wild -  
Has he no friend, no loving mother near?<sup>69</sup>

The poem does seem to be eminently appropriate for the drama of a mother seeking her lost child.

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<sup>67</sup>Graham, "Production Notes," p. 5.

<sup>68</sup>Japanese Noh Drama, p. xv.

<sup>69</sup>Jeremy Noble, "City of London Festival," Musical Times (September, 1964), p. 668.

Curlew River opens with the entering procession of all of the participants in the performance, chanting the compline hymn Te lucis. The Abbot, monks and one of the acolytes will serve as the cast and chorus, three other acolytes as stage assistants. Lay brothers carry their instruments. A flute (and piccolo), horn, viola, double bass, harp, five small untuned drums, five small bells, one large tuned gong and a chamber organ will provide the orchestral accompaniment. The Abbot addresses the congregation, introduces the inner story and sets the scene. The monks who are to play the Madwoman, Ferryman and Traveller are then ceremonially dressed for their roles. The monk's garb is replaced by the half-mask and colorful costume of noh. And so the inner play begins.

It is spring and a ferryman is about to row his passengers, a group of pilgrims (represented by the Abbot and chorus), across the Curlew River. A weary traveler approaches and joins the passengers in the boat. The Madwoman is heard in the distance, frenzied, distraught; she arrives at the boat and collapses. Weeping, she relates that her son had been kidnapped and enslaved; the overwhelming loss had affected her sanity and she has been wandering frantically in search of her son ever since. She too boards the boat and the Ferryman casts off.

Halfway across the river, the Traveller inquires about a crowd of people on the opposite bank. The

Ferryman explains that they are gathered for a commemorative service in honor of a sad event that had taken place a year ago this day. A young Christian boy who had been kidnapped and enslaved had reached the river bank. Ill and too tired to proceed further, he had remained there; when death became imminent he had requested burial at that very spot. The river folk now believe him to be a saint and insist that his spirit has actually been seen.

The boat reaches the bank, the sail is lowered and the boy's tomb can be seen. All but the Madwoman and the Ferryman leave the boat and approach the tomb, singing prayers for the boy's soul. The Madwoman questions the Ferryman further and tragically concludes that the boy was her son. The mother is led to her son's grave to offer a prayer for him. As all of the passengers chant their prayer the child's voice is heard echoing their chant. He appears above the tomb and speaks to the Madwoman, reassuring her of the immortality of the spirit and promising to meet her in heaven. The mother, transformed, is freed of her madness. As she kneels the monks come in front of her and conceal her. She, the Ferryman and the Traveller resume their monk's garb; the Abbot readdresses the congregation, exclaiming to them of the miracle, "how in sad mischance a sign was given of God's grace." All of the participants in the drama form a procession and, again singing Te lucis, file out.

Melody

According to Britten himself, the compline hymn Te lucis ante terminum serves as the foundation of the entire work (see p. 155). A translation of the hymn proves it to be a most appropriate one for this tale of a distracted mind beset with "fears and fantasies" reassured and made whole again through God's grace:

Before the ending of the day,  
 Creator of the world, we pray  
 That with Thy wonted favor Thou  
 Wouldst be our Guard and Keeper now.

From all ill dreams defend our eyes,  
 From nightly fears and fantasies;  
 Tread under foot our ghostly foe,  
 That no pollution we may know

O Father, that we ask be done,  
 Through Jesus Christ, Thine only Son;  
 Who, with the Holy Ghost and Thee  
 Doth live and reign eternally.<sup>70</sup>

In view of the structural importance of Te lucis, the mode upon which it is based assumes special significance. The four-note ambitus obscures the mode but the Liber Usualis declares the hymn to be Hypodorian.<sup>71</sup> One can assume, then, that passages containing the hymn or music displaying the same intervallic relationships may be considered in the Dorian mode. The Dorian scale, corresponding to the Japanese yo scale, figures

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<sup>70</sup>The Hymns of the Breviary and Missal, ed. Rev. Matthew Britt, O.S.B. (New York: Benziger Brothers, 1936), p. 39.

<sup>71</sup>The Liber Usualis, ed. by the Benedictines of Solesmes (New York: Desclée Company, 1963), p. 540.

prominently in the parable. In Example 21, the Phrygian hymn Custodes hominum is sung in the Dorian mode with a portion of Te lucis appearing in counterpoint to it [Example 21, page 97].<sup>72</sup> A variety of other scales are used in Curlew River. The ritsu (folk pentatonic) is outlined in the chord played by the organ in a typical koto tuning [Example 22, page 1, no. 3].<sup>73</sup> The Madwoman sings a brief song outlining the ritsu scale [Example 23, page 25, no. 56]. The gagaku ryo scale on D (ichikotsucho), D-(E)-F<sup>#</sup>-(G)-G<sup>#</sup>-A-B-C-(C<sup>#</sup>)-D and the gagaku ritsu on A (oshikicho), A-(B)-C-D-E-F<sup>#</sup>-(G)-A, may be seen in Examples 24 and 25 [Example 24, page 5, no. 8; Example 25, page 5, one measure before no. 9 and no. 9]. As the Dorian scale corresponds to the Japanese yo scale, the Phrygian, which appears quite frequently in Curlew River, corresponds to the Japanese in scale. Te lucis, sung in the E Phrygian mode by the Traveller, Abbot and chorus, provides bitonal counterpoint for another transformation of the hymn in B<sup>b</sup> melodic or harmonic minor [Example 26, p. 61, no. 133]. The major scale alternates with the

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<sup>72</sup>Page numbers related to in this and subsequent musical examples from Curlew River refer to the pages of the original score published by Faber and Faber.

<sup>73</sup>Rehearsal numbers, enclosed in circles, appear throughout the score. For purposes of identification they will be referred to, as here, by the abbreviated "no."

## Example 21, page 97

*p* — *f*

Ferryman

And, O, — to  
Und, ach, — zu

Traveller

(197)

*pp*

Abbot & Chorus (in unison)

Cu - stó - des hó - mi - num —

Organ

*pp*

Bells

*pp*

*pp* smooth via. etc. with Voices *sf*

Harp Fl. etc. with Voices

Db.

*instr.*

Example 21, Continued

Ferryman

the num-ber-less...  
den zähl-lo-sen...

Traveller

O, Ach, to the und die

Abbot & Chorus (in unison)

psál-li-mus An-ge-los,

Organ

Bells

I n s t r.



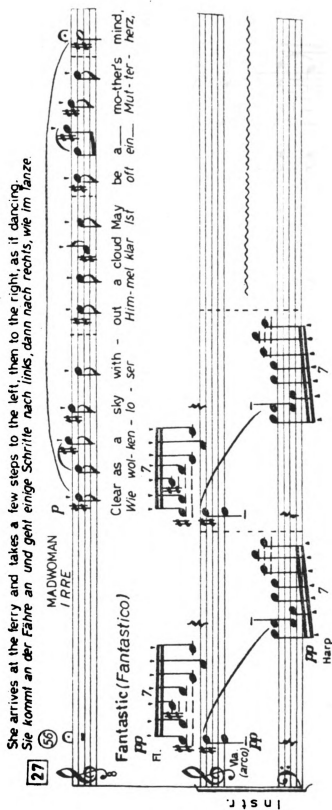
## Example 22, page 1, no. 3

*measured (misurato)*

Musical score for the first system, labeled *measured (misurato)*. It features two staves: Organ and Drums. The Organ part consists of two staves with a circled '3' above the first measure. The Drums part is on a single staff with a 'p' dynamic marking and a triplet of eighth notes. A vertical dashed line separates the first measure from the second. In the second measure, the Organ part has a 'p' dynamic marking and a melodic line. The Drums part has a 'no cresc.' instruction with a star symbol. A large slur covers the Organ part in the second measure.

Musical score for the second system. It features two staves: Organ and Drums. The Organ part consists of two staves with a 'p' dynamic marking and a melodic line. The Drums part is on a single staff with a 'p' dynamic marking and a triplet of eighth notes. A vertical dashed line separates the first measure from the second. In the second measure, the Organ part has a 'p' dynamic marking and a melodic line. The Drums part has a 'p' dynamic marking and a triplet of eighth notes. The text *always sustained* is written above the Organ part. The text *always p* is written below the Drums part. A large slur covers the Organ part in the second measure.

## Example 23, page 25, no. 56

27 

She arrives at the ferry and takes a few steps to the left, then to the right, as if dancing.  
 Sie kommt an der Fähre an und geht einige Schritte nach links, dann nach rechts, wie im Tanze.

MADWOMAN  
 IRRE

Clear as a sky with - out a cloud May be a mother's mind.  
 Wie wol-ken - lo - ser Him-mel klar ist oft ein Mut-ter-herz.

Fantastic (Fantastico)

pp Fl.

pp Va.  
 (largo)

pp Harp

Inst.

## Example 24, page 5, no. 8

⑧

4. **lively** They exhort the congregation.  
**(vivace)** Sie rufen die Gemeinde auf.  
*f sust.*

Abbott

O pray for the souls of all that fall — By the way-side,  
 O be - tet für See - len, die am Weg — Ein - sam ster - ben

Tenors

Pray for all that fall — By the way-side,  
*f sust.* Be - tet für See - len, die am Weg — Ein - sam ster - ben

Baritones

Pray for all that fall — By the way-side,  
*f sust.* Be - tet für See - len, die am Weg — Ein - sam ster - ben

Basses

Pray for the souls of all that fall — By the way-side,  
*f sust.* Be - tet für See - len, die am Weg — Ein - sam ster - ben

Organ

*ff*

Drums

*sf*

Example 25, page 5, one measure before  
no. 9 and no. 9

Abbott

*p* all a lone-  
oh - ne Freund.

*f* ⑨ O praise our God that lift-eth up The  
O lobt den Herr'n, der die er - hebt, Die

T.

*p* a lone-  
oh - ne Freund.

*f* Praise that  
Lobt er

Bt.

*p* all a lone-  
oh - ne Freund.

*f* Praise our God, that  
Lobt den Herr'n, er

M.

*p* all a lone-  
oh - ne Freund.

*f* Praise our God that lift-eth up The  
Lobt den Herr'n, der die er - hebt, Die

B.

*p* all a lone-  
oh - ne Freund.

*f* Praise our God that lift-eth up The  
Lobt den Herr'n, der die er - hebt, Die

Organ

*ff*

Drums

*f* *sf*



## Example 26, page 61, no. 133

The MADWOMAN weeps.  
*Die IRRE weint.*

Ferryman

Traveller,  
Abbot &  
Chorus

Organ

Harp

Ky - ri - e e - le - - i - son! Ky - ri - e e - le - i - son!

(C# - D# - B# - E#)



Phrygian, presenting two forms of the second and third [Example 27, page 8, line 3]. The unaltered major scale combines with a functional harmonic sequence, enhancing the quality of resolution implicit in the child's words of reassurance [Example 28, page 116; line 2, page 117, line 1]. The whole tone scale recalls the impressionistic color of sho chords. In Example 29 an ascending whole tone scale is followed by another descending one [Example 29, page 9, no. 21].

Bimodality provides a vital structural element, with two forms of the third not only in chords but also in scales. The F and F<sup>#</sup> of D Dorian and D major (Example 30) contribute towards a microtonal effect, especially since the unisons in  $\frac{6}{8}$  meter do not quite coincide with those in  $\frac{2}{4}$ . Also the passage vascillates from one scale to another: Dorian to major to whole tone [Example 30, page 10, nos. 22 and 23]. Bimodal major and minor scales are clearly manifest in a sequential passage [Example 31, page 27, nos. 61 and 62]. The major scale, played in unison by the strings, results in an illusion of microtones because of the sharpened tonic pedal intoned by the horn and the E Phrygian melody sung by the Traveller, Abbot and chorus [Example 32, page 65]. The Traveller's song displays its Lydian structure with its emphasis on the sharpened subdominant note [Example 33, page 14, line 4]. The chromatic scale serves as the



## Example 27, page 8, line 3

Ferryman

O - ver the Cur-lew,  
Ü - ber den Fluß hier,

Instr.

*f* *p*

*mp*

Drums

*mf*

(17)

The musical score is arranged in three staves. The top staff is for the 'Ferryman' (bass clef) and contains the lyrics 'O - ver the Cur-lew,' and 'Ü - ber den Fluß hier,'. The middle staff is for the 'Instr.' (piano, treble and bass clefs) and includes triplets, dynamic markings *f* and *p*, and a mezzo-piano (*mp*) section. The bottom staff is for 'Drums' (treble clef) and includes a circled measure number 17 and a mezzo-forte (*mf*) dynamic marking.



Example 28, page 116, line 2;  
page 117, line 1

SPIRIT (off)  
GEIST (von ferne)

*mf*

Go your way in peace,  
Nun in Frie-den geh'

mo-ther.  
Mul-ter.

The dead shall rise a -  
Die To - ten ste - hen

*always pp*

Organ

Spirit  
(off)

gain — And in that bles-séd day — We shall meet in heav'n.  
auf, — Am Auf - er - ste - hungs - tag — Se - hen wir uns dort.

Organ

## Example 29, page 9, no. 21

Ferryman

fer - ry boat.  
Fähr - boot.

In str.

via (5)

f

Drums

f

21

## Example 30, page 10, nos. 22 and 23

**CHORUS**

Tenors and Baritone *p* 22

Be - tween two king - doms the ri - ver flows;  
Zwi - schen zwei Rei - chen hin strömt der Fluß;

ABBOT and Bases *pp*

Be - tween two king - doms the ri - ver flows;  
Zwi - schen zwei Rei - chen hin strömt der Fluß;

**Organ**

*pp* always sustained

*p*

**Instr.**

**CHORUS**

23

On this side the  
Hier dies - seits das

On this side the  
Hier dies - seits das

**Organ**



Example 30, Continued

**CHORUS**

**T. Bt.**

*dim.*

Land of the West,  
west - li - che Land,

On the  
Und dort

**Abbot & B.**

*dim.*

Land of the West,  
west - li - che Land,

On the  
Und dort

**Organ**

The musical score is written for three parts: Chorus (Tenor and Bass), Abbot & B., and Organ. The Chorus parts are in treble and bass clefs, respectively, and have lyrics. The Organ part is in treble and bass clefs, with a complex melodic line in the right hand and a simpler line in the left hand. The score is in three measures. The Chorus parts have lyrics: 'Land of the west - li - che West, Land,' and 'On the Und dort'. The Organ part has a complex melodic line in the right hand and a simpler line in the left hand. Dynamics include 'dim.' (diminuendo) for the Chorus parts.





## Example 31, page 27, nos. 61 and 62

*(Allegro)*

Abbot & Chorus

Dew on the grass Sparkles like hope And then is  
 Tau auf dem Gras Hoff-nungs-voll strahlt Und dann ver-

Organ

*mf* *f*

gone. Dew on the grass Spark-les like hope  
 -geht. Tau auf dem Gras Hoff-nungs-voll strahlt

Organ

*mf* *f*

(62) Madwoman

And then is gone. Dew on the grass Spark-les  
 Und dann ver-geht. Tau auf dem Gras Hoff-nung

*trem.*  
*gliss.* *fz* *dim.* *sim.*

## Example 32, page 65

Ferryman

- shore!  
Land!

TRAVELLER, ABBOT & CHORUS  
REISENDER, ABT und CHOR.

Slow, as before  
(Lento, come sopra)  
(Own tempo: ♩ slower than instruments)

Cur - - lew Ri - ver,  
Fluß - - der Mö - wen,

pp

Organ

(143)

broadly (largamente)

Inst.

Harp  
via. p

Harp  
Db.

Drums

dim.

pp

## Example 33, page 14, line 4

(Own tempo, ♩ slower than instruments' ♩)

TRAVELLER  
REISENDER *p* 3 3 #m

I come from the Westland, from the Westland, on a journey.  
Ich komm aus dem West-land, aus dem West-land auf der Rei-se.

Instr. 3 3

repeat (in tempo) ~~~~~

basis of one of the Madwoman's melodic patterns, the curlew motive [Example 34, page 22, lines 1 and 2].

Curlew River shares with both Wagnerian drama and noh the unifying element of melodic patterns or motives serving as the structural material throughout the work. Example 35 shows the principal melodic patterns.

Harmonic implications of the melodies run the gamut from simple triads to quartal and added-note sonorities. The first phrase of Te lucis, for example, suggests simple harmonies, F<sup>#</sup> minor and E major. Motive E-1 outlines a quartal harmony. The Ferryman's melodies in Example 36 clearly delineate the simple triads B<sup>b</sup> minor (m. 1) and F major (beginning of line 2) [Example 36, page 57, lines 1 and 2]. Simple triads are evident also in the Traveller's music (Example 37). The Traveller's approach is accompanied musically by minor triads, beginning with D minor. Played on the harp, they resemble both the wagon's patterns and color [Example 37, page 14, lines 2 and 3]. The Traveller's theme itself suggests an added-note sonority, outlining the C major chord plus the sharpened fourth (Example 33). The Ferryman's melody in Example 38 also implies an added-note sonority, F<sup>#</sup>°m7+2 [Example 38, page 13, line 1]. The Madwoman's motive E-7, outlining the folk pentatonic scale, implies a B added-sixth or G<sup>#</sup>m7, perhaps alternating

## Example 34, page 22, lines 1 and 2

Madwoman (off) *passionate*  
Where the nest of the  
Wo das Nest mei-ner  
(broadly)

Viola *mf* *pp*

Traveller  
seems to be cra-zy. They say she comes From the Black Mountains.  
ist scheinbar ir-re. Man sagt, sie kommt von den Schwarz-ber-gen.

Db.

Madwoman (off)  
cur-lew is not filled with snow,  
Mö-we Noch nicht füllt der Schnee,

Viola

Traveller

Db.

Madwoman (off) *passionate* *pp*  
Where the eyes of the lamb Are un-torn by the crow, The car-ri-on crow -  
Wo die Au-gen des Lamm's Nicht zerhackte die Krä'h, Die Ne-bel-kräh -

Viola *mf* *pp* *p* *pp*

Traveller ( )

Db. ( )

The people were  
Die Leu-te un-te

*pp*

## Example 35, Principal Melodic Patterns

Example 35a. Te lucis ante terminum (shown in its entirety because of its predominance in the parable).



Example 35b. Abbot's motives, the first of which is the religious motive, clearly taken from the first phrase of Te lucis.



Example 35c. Ferryman's motives (rowing symbol) derived from the A-G<sup>#</sup>-E-F<sup>#</sup> of the second phrase of Te lucis; a bimodal motive combining Dorian and major, resulting in two forms of the third.





Example 35d. Traveller's motive (the disjunct motion implying his traveling a considerable distance).



Example 35e. Madwoman's motives:

(1) Motive of the demented mind and of the curlew birds.



(2) Motive of madness (distortion of the second phrase of Te lucis), constructed of a figure and its retrograde form and featuring two forms of the third.



(3) and (4) Motives of weeping and despair.



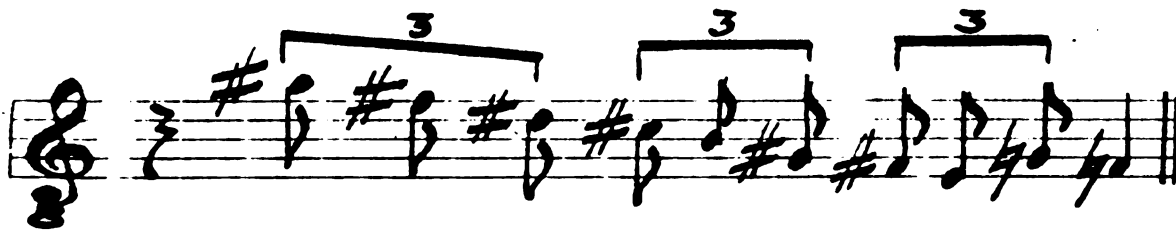




(5) Curlew motive.



(6) and (7) Motives of confusion (outlining the ritsu scale).



Example 35f. Harp pattern (like wagon), associated with the Traveller "slowly trudging."



Example 35g. Choral motive of comment, in the Phrygian  
(in) mode.



Example 35h. Rowing motive.



Example 35i. Curlew motive (similar to the rowing  
motive h).



Example 35j. Walking motive.





## Example 30, page 57, lines 1 and 2

Ferryman *pp.* *mf*

61 He poles once.  
Er stakt einmal.

down — he lay on the grass near the cha-pel.  
legt — sich hin in das Gras bei der Kir-che.

Organ (125)

Db.

*mf* *cresc.*

The Hea-then  
Der Hei - de

Ferryman

struck — him. He was a man without — a heart,  
schlug — ihn. Er war ein Mann ganz oh - ne Herz

Organ

Db.



## Example 37, page 14, lines 2 and 3

Slowly trudging  
(Andante pesante)

Inst. *Harp* *p* (37)

*p* heavy (but sustained)

Inst. *mf* *dim.*

Inst. *p* (but heavy)

## Example 38, page 13, line 1

(p)

Ferryman

grace \_\_\_\_\_ is there \_\_\_\_\_  
Gna . . . de gäb's dort, \_\_\_\_\_

Instr.

Drums

pp

f

p

pp

The musical score is written for three parts: Ferryman (voice), Instr. (instrument), and Drums. The Ferryman part is in a key with one sharp (F#) and has a melodic line with a slur and a dynamic marking of (p). The Instr. part is in a key with one sharp (F#) and has a complex rhythmic pattern with triplets and a dynamic marking of f. The Drums part is in a key with one sharp (F#) and has a simple rhythmic pattern with a dynamic marking of pp. The lyrics are: 'grace \_\_\_\_\_ is there \_\_\_\_\_' and 'Gna . . . de gäb's dort, \_\_\_\_\_'.



with F<sup>#</sup> major, while the accompanying strings delineate quartal sonorities (Example 23). The Abbot's motive 2 suggests the Fm7 chord (Example 35b), and dominant seventh chords are implicit in the melody sung by the Traveller, Abbot and chorus in Example 39 [Example 39, page 52, measures 2 and 3].

The tonal organization alternates between vague or rapidly changing tonality and readily discernible tonal centers. Linear construction and stepwise motives often tend to make the tonality vague, especially against apparently unrelated pedals and ostinati, as in Example 40 [Example 40, page 58, lines 1 and 2]. Persistent use of sequence results in extremely frequent modulations. In Example 41 the rapidly changing tonality is further obscured by the quartal harmony outlined by the accompanying instruments [Example 41, page 78]. The tritone also renders the tonality indeterminate at times, as can be seen in the Madwoman's motive E-1 (Example 35e-1) and in Example 42 (measures 1 and 4) [Example 42, page 70, lines 1 and 2].

The tonal centers and patterns of modulation may be seen in Figure 16. Rehearsal numbers are used for identification, since barlines do not appear consistently, so that measures cannot be numbered. When tonality is definitely discernible, modulation occurs most consistently at the interval of a fourth or fifth (twelve such

## Example 39, page 52, m. 2 and 3

*mf* *mf*

Traveller,  
Abbot &  
Chorus

Be- tween the Lands of East and West,  
Zwi- schen den Rei- chen Ost und West,

Di- vid- ing per- son from  
Du trennst den Men- schen vom

Organ

*inst.*

*(sim.)* *(sim.)*

## Example 40, page 58, lines 1 and 2

Ferryman

Organ

Instruments (Db)

Via.

mp

repeat

A-bandon'd by his master, the boy

*p*

Ferryman

Organ

Instruments

lay a - lone. — The

Ferryman

Organ

Viola

ri-ver people pitied him, took care of him. But he grew weaker and weaker

5

## Example 41, page 78

Madwoman

Tell me now! Take me back, take me back.

instr.

cresc.

Organ

Drums

Madwoman

Chain on my soul, let me go!

instr.

cresc. f

Organ

Drums



## Example 41, Continued

rall.

Madwoman

Chain on my soul let me... Chain on my

Inst.

dim.

mf

Drums

pp

Madwoman

soul, let me go! She sinks down.

Inst.

pp

Organ

Drums

p

ppp

## Example 42, page 70, lines 1 and 2

Madwoman

Ferryman

Inst.

Drums

*pp*

What was his name?  
Was war sein Na-me?

I told you, he was twelve,  
Ich sag's schon, er war zwölf,  
he was twelve,  
er war zwölf.

Harp (151)

Hn.  
Via. *pp*

Db. *pp*

*p*

*mf*

*dim*

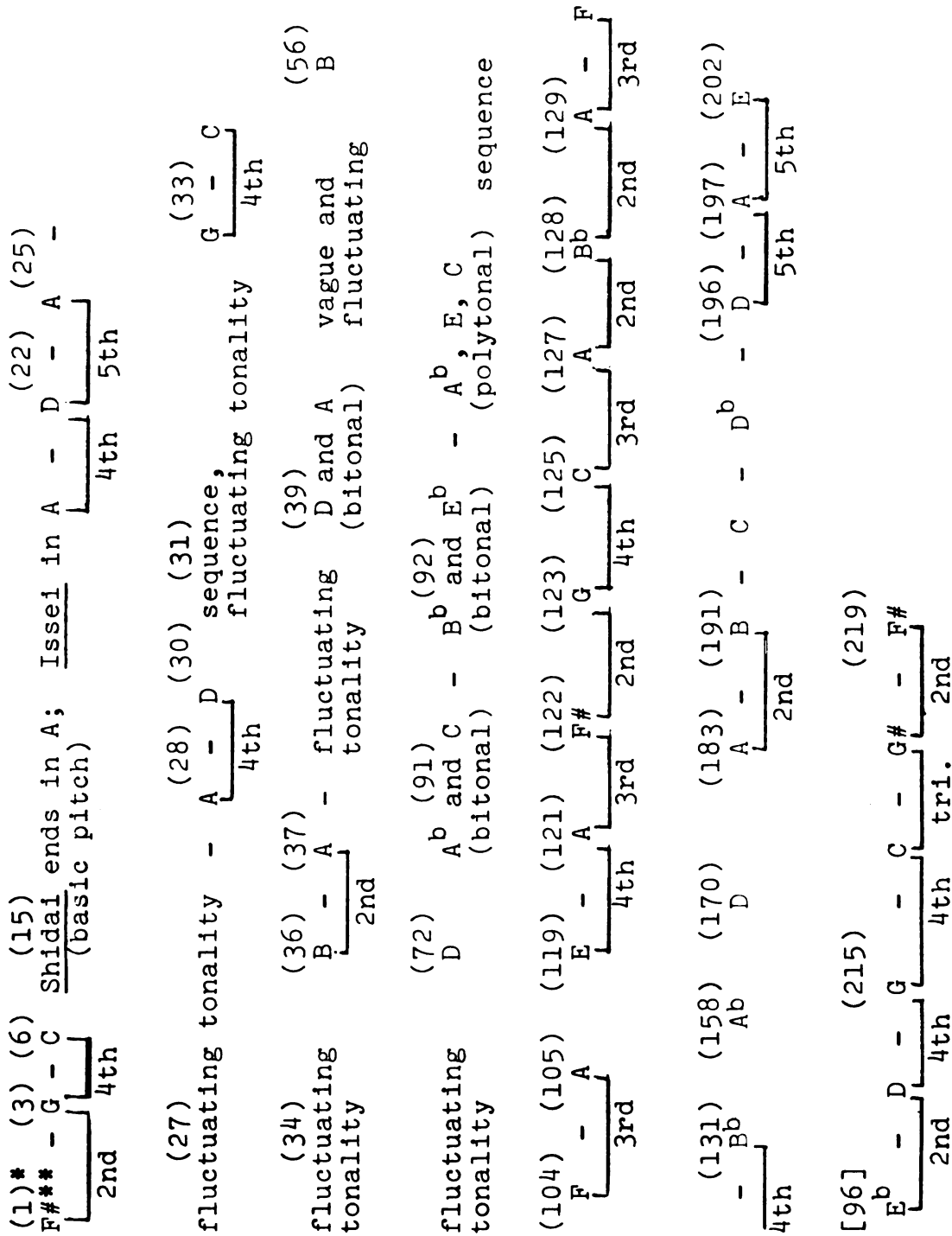
But I told you all a-bout him!  
Ich erzähl dir von ihm al - les!

I told you what he was,  
Ich sag-te was er war

And how he came here  
Und wie er her-kam

*mf*

*dim.*




---

\* Rehearsal numbers.

\*\* Tonal centers

Figure 16.--Tonal Organization.





modulations as opposed to six at the interval of a second, four at a third and one at the tritone).

Frequently the tonal center shifts while the notes remain the same as in the previous key, as shown in Example 21. The duet sung by the Ferryman and the Traveller appears to be in D because of the D pedal point played by the organ. The same notes are encompassed in the next section (Example 43) but the tonality is that of A because of the instrumental emphasis on A as well as the chordal cadence on A [Example 43, page 98].

As mentioned previously, both Dorian and Phrygian modes are used frequently throughout. The melody moves freely between the two, as can be seen in the Ferryman's vocal line of Example 44 (B<sup>b</sup> Dorian and Phrygian), and in the Abbot's melody of Example 45 [Example 44, page 58, line 3; Example 45, page 89].

The melody often stresses notes above or below the tonic. In Example 46 and Example 47, A is emphasized in the key of G; both B<sup>b</sup> and B are accentuated in the key of A (Example 48). The seventh scale degree (F in the key of G) receives emphasis in Example 49, and both leading tone and supertonic (G<sup>#</sup> and B in the key of A) are stressed in Example 40 [Example 46, page 2, line 2; Example 47, page 56, line 1; Example 48, page 9, lines 1 and 2; Example 49, page 56, no. 124].

## Example 43, page 98

Ferryman *(C)* *f* *3* *f*

And to the glo-ri-ous saints,  
Glor - - - rei-chen Hei - li - gen, -

Traveller *f* *3* *f*

ho-ly and glo-ri-ous, -  
see-lig und glor-reichen -

To the  
Und hei -

Abbot  
&  
Chorus  
(in unison)

Na - tú - rae frá - gi - - li quos Pá - ter ád - di - dit -

Organ

Bells

*pp* *sf* *pp* *sf*

## Example 44, page 58, line 3

*pp quietly*

Ferryman

"I was born," he said, "in the Western Mar - ches; from my pil-low, when  
 "Ich bin gebohrn," sagt er, "in west-li-chen Mar - ken; von mei-nem Bett, wenn

126

Organ *pp*

Viola *p* (*p*)

## Example 45, page 89

ABBOT-ABT *pp freely*

He whose life was full of pro - mise  
 Voll Ver-spre-chen war sein Le-ben

183

Baritones and Basses

*pp (with Organ)*

Pro - mis'd, and  
 Ver - sprach und

Organ *pp*

Example 45, Continued

Abbott *p* (184)

She who feels her life is pass-ing.  
Schwin-dend, fühlt sie, ist ihr Le-ben

Bt. B *pp*

She is left a-lone.  
Und sie bleibt al-lein.

Organ (*pp*)

## Example 46, page 2, line 2

Abbott

The Bro-thers have come to-day To show you a mys-te-ry:  
Heut ka-men die Brü-der her Ein Wunder euch auf-zu-führ'n

Organ

Drums

## Example 47, page 56, line 1

Ferryman *p*

- lone. There was a boy with him, a gen-tle boy, twelve years old\_\_ maybe  
- lein. Es war ein Bub mit ihm, ein bra-ver Bub, zwölf Jahr' alt\_\_ denk'li

Organ *pp*

Db. *p*

## Example 48, page 9, lines 1 and 2

Ferryman

Fen - land ri - ver. In  
Fluss\_\_ der Mö - wen. An

Instr. *f*

*p*

*f*

Example 48, Continued

Example 48, Continued

man e - - ve-ry wea-ther, 1 row, row, row  
In- je - dem Wet- ter Ich- slak, slak, slak

Instr.

Drums

*f* *f* *mp*

## Example 49, page 56, no. 124

He poles once.  
Er stakt einmal.

man *pp* *mf* *dim.*

Poor child.  
Ar- mes Kind.

When we had cross'd the ri-ver, he said he was too weak  
Nachdem der Fluß u-ber-schrit-ten, sagt' er, er sei zu schwach

124

instr. *p* *pp*

*mf* *p*

Songs usually begin on the second or fourth note of the scale instead of the tonic. Te lucis, the opening hymn, starts on G<sup>#</sup>, the supertonic (Example 35a). The opening organ passage (Example 22) begins on C, the subdominant in G, which proves to be the tonal center, as can be seen in the subsequent passage illustrated in Example 50 [Example 50, page 2, line 1]. The hymn Custodes hominum (Example 21) also begins on the fourth scale degree, D in the key of A.

Sometimes other notes of the scale (especially the fifth or seventh) are repeated before the first appears. In Example 36 the Ferryman's melody modulates to C after the first measure, but F is repeated several times before C appears. In Example 51, D<sup>#</sup> reiterates in the Madwoman's melody before the vocal line reaches the tonic G<sup>#</sup> [Example 51, page 75, nos. 159 and 160].

The submediant tone frequently acts as a leading tone, moving directly to the tonic. In the curlew motive (Example 35) the tonic E is approached by C. The same pattern is emphasized by sequence in Example 52, in which the melodic line moves from D<sup>#</sup> to F<sup>#</sup>, from F to A<sup>b</sup> and from G to B<sup>b</sup>, while the instrumental accompaniment repeats the original progression from C to E [Example 52, page 77, lines 1 and 2].

Tones a whole step below a note or a half step above function as neighboring tones to it. In Example 44



## Example 50, page 2, line 1

ABBOT *p*  
ABT

Good souls,— I would have you know  
Freun- de, hört auf was ich sa- ge

Organ

Drums

## Example 51, page 75, nos. 159 and 160

(Allegro)

Madwoman

O Cur - - - lew River, cruel Curlew,  
O Fluß - - - der Mö-wen, böser Mö-wen,

(159)

Fl. *ff*

Harp *ff*

Hn. (open) *ff*

Vla. *f*

Ob. *ff*

Organ

Drums

Example 52, page 77, lines 1 and 2

[illegible]

Example 52, Continued

Madwoman

*pp* *slow*

in-no-cent lamb... The heathen crow! \_  
 in-schuld' ge Lamm... Die Hei-den-kräh! \_

*ppp*

*(pizz.)*

*pp* *tra basse*

*pp*

*ppp*

instr

vi. *(col leg)*

Ob. *(col leg)*

Organ

Drums

the B<sup>b</sup> of the C-B<sup>b</sup>-C included in the quintuplet acts as a lower neighbor to C. Other typical lower neighbors a whole step below a note may be seen in the D-C-D of Example 53 and the B-A-B of the Abbot's melody in Example 54 [Example 53, page 68, no. 145; Example 54, page 28, line 3].

Upper neighbors a half step above a note are exhibited in the B-C-B of the Ferryman's melody (Example 55) and in the B-C-B inversion of the weeping motive, shown in Example 56 [Example 55, page 59, line 3; Example 56, page 90, no. 187].

Many of the melodic patterns are based on perfect fourths, with a strong emphasis on sevenths, as in nohgaku. The Madwoman's motive E-1 (see Example 35) consists of an augmented fourth and a perfect fourth as well as a major seventh; the first half of the Ferryman's motive C is constructed of a perfect fourth with filler notes in a glissando effect to convey the impression of rowing. This is most evident in Example 57, where the horn's playing of motive C is accompanied by the viola and bass outlining the perfect fourth, and the Ferryman's melody echoes the interval [Example 57, page 13, nos. 28 and 29]. The choral comment (motive G) contains all conjunct notes except for the leap of a perfect fourth (see Example 35). As accompaniment to the Madwoman's motive E-7, which begins with a perfect fourth, the flute ostinato is comprised of two groups of perfect fourths; the harp reiterates a figure composed of a

## Example 53, page 68, no. 145

FERRYMAN - FÄHRMANN

(145)

*f*

Come a-long there, you cra-zy soul! It's time to land,  
Komm' steig aus jetzt, du ir-re Frau! Hier ist das Land,

Abbot & Chorus

Organ

Hn. (stopped)

*ff* lively (freely) *pp* *mf*

Vla.

Drums

*mf*

## Example 54, page 28, line 3

Abbot

pass her days  
Le - ben lang

CHORUS  
Baritones & Basses

*pp* (63)

(Dew — on — the grass —  
(Tau — auf — dem Gras —

Organ

*mf dim.*

## Example 55, page 59, line 3

Ferryman

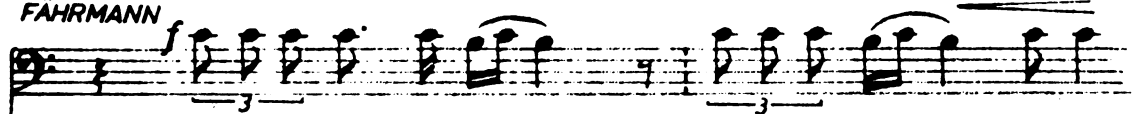
walk-ing a-lone in our own fields, I was seiz'd by that stranger.  
ein - sa-men Weg durch un-ser Feld ergriff mich dann der Fremdling.

Organ

Viola

## Example 56, page 90, no. 187

FERRYMAN  
FAHRMANN



What is the use of tears?\_  
Was nützt der Trä - nen - strom?

Whom can your weep - - ing help?  
Wem nützt dein Wei - - nen gar?

(187)

Big Bell

(188)



Vla. (harmonic)



Fl.

*p*

Vla.



Hn.



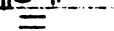
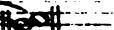
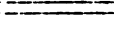
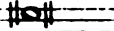
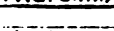
Ob.



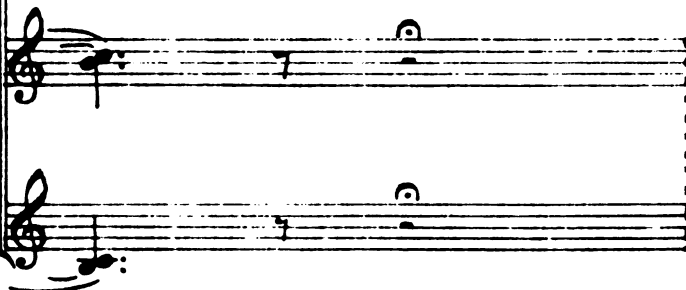
Harp

*mf*

(Vla. sim.)



Organ



## Example 57, page 13, nos. 28 and 29

(28)

Ferryman

To-day — is an impor-tant day,  
Des- halb — ist heut' ein wichtiger Tag.

Instr.

(open) 3

Vla

Ob. *p*

Drums

*mf heavily*

(29)

Ferryman

Mark — this well,  
Merkt's — euch gut,

Instr.

3

*p*

Drums

*mf*



major seventh and two perfect fourths, while the viola repeats major sevenths (Example 23). In Example 41 all of the instruments play patterns consisting of perfect fourths and major sevenths. The harp ostinato of Example 58 is constructed of perfect fourths [Example 58, page 81]. The minor seventh interval is emphasized in the string glissando of Example 40.

Very often motives are sung individually and then combined. The Ferryman's motive is sung alone (Example 57) as is the choral narrative (Example 10); both are combined in Example 59 [Example 59, page 19, lines 1 and 2]. The Madwoman weeping motive E-3 appears alone and is then combined with the choral narrative [Example 60, page 32, line 1; page 33, line 3]. The Madwoman motives E-1 and E-3 are juxtaposed in Example 61, and in Example 62 the motive E-2 is added [Example 61, page 48, no. 106; Example 62, page 75]. A rowing motive, consisting of ascending and descending glissandos (see Example 47) is combined with Te lucis (Example 63); the two hymns, Te lucis and Custodes hominum, are combined in Example 21 [Example 63, page 63].

An exceptional variety of dynamics adds to the dramatic impact of Curlew River. The opening hymn starts almost inaudibly as the entering performers proceed to the stage. Dynamic markings occur in every measure of Te lucis (Example 64) and range from ff to pp. Changes

## Example 58, page 81

173 *pp* *MACWOMAN-IRRE* *dim.* *ppp*

Let me in! \_\_\_\_\_ Let me out! \_\_\_\_\_ Let me in! \_\_\_\_\_  
 Laßt mich ein! \_\_\_\_\_ Laßt mich aus! \_\_\_\_\_ Laßt mich ein! \_\_\_\_\_

Ferryman

Traveller

*pp*  
 T. Bt.  
 end - ed  
 Su - chen

*pp*  
 I. Abbott  
 & B.  
 end - ed  
 Su - chen

Organ

Harp

*pp* 7 7 repeat *dying away*

*instr.*



## Example 59, page 19, lines 1 and 2

Traveller

In str.

Drums

Flowing (Con moto) 39

Tenors & Baritone *pp*

ABBOT & Basses *pp*

CHORUS

Organ

Hn.

*f*

*mf*

*pp*

*p*

Be - tween two king-doms, O Ri - ver flow! On  
 Zwi - schen zwei Rei - chen, O Fluß, ström' hin! Hier

Be-tween two king-doms, O Ri - ver flow! On  
 Zwi - schen zwei Rei - chen, O Fluß, ström' hin! Hier

—

—

Example 59, Continued

**Traveller**  
*f* Fer - ry-man!  
 Fahr - mann!

**Horn**  
 (41) 3

**Drums**  
*f* *mf*

**CHORUS**  
**T. Bt.**  
 this side, the land of the West,  
 die Sei - te west - li - ches Land,  
 On the o - ther, dyke  
 Auf der and' - ren Deich

**Abbot & B.**  
 this side, the land of the West,  
 die Sei - te west - li - ches Land,  
 On the o - ther, dyke  
 Auf der and' - ren Deich

**Organ**



Example 59, Continued

Traveller.

for me?  
für mich?

A place for me in your boat?  
Noch Platz für mich in dem Boot?

Drums

mf

H O R U S

T.

and marsh and mere, The Land of the  
und Marsch und Mar, Das Land des öst -

Abbot,  
Bt. & B.

and marsh and mere, The Land of the  
und Marsch und Mar, Das Land des öst -

Organ



Example 60, page 32, line 1 and  
page 33, line 3

*dwoman*

*p*

Clear and un-clear in mind — East-ward I wan-der  
Klar und un-klar im Geist — Ost-wärts zieh ich da

*Harp*

*p*

*Ob.  
(pizz.) p*

The MADWOMAN rises.  
Die IRRE erhebt sich

MADWOMAN  
IRRE

*p clearly*

Fer-ry-man, Let me get in-to your boat! —  
Fahr - mann, laß mich hinein in dein Boot! —

72

*pp*

The ri - ver flow - ing be - tween two realms — On this side, the  
Der Fluß trennt hier die bei - den Rei - che Auf die - ser Seit'

*pp*

The ri - ver flow - ing be - tween two realms — On this side, the  
Der Fluß trennt hier die bei - den Rei - che Auf die - ser Seit'

## Example 61, page 48, no. 106

FERRYMAN  
FAHRMANN

(106)

This mad-woman seems, Though her mind may be wan - d'ring,  
Ich mein' die Ir-re scheint, Wenn ihr Geist auch ver-wirrt ist,

## Example 62, page 75

Madwoman

Where all my hope is swept a-way!

*fr.*

*sim.*

Organ

Drums

Madwoman

Torn from the nest, my bird,

*ff*

*p*

*f* *Hn. (gliss.) (with Harp glissandos)*

Organ

Drums



## Example 63, page 63



- le - i - son!

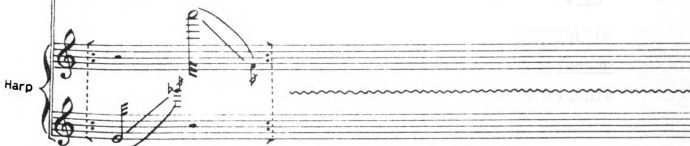
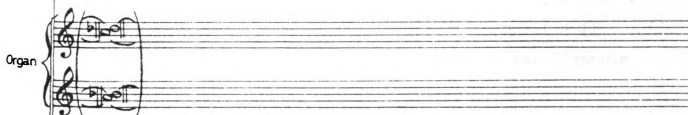
Ky - ri - e — e - le - i - son!"

TRAVELLER, ABBOT and CHORUS  
REISENDER, ABT und CHOR



Ky - ri - e — e - le - i - son!

Ky - ri - e — e - le



in dynamics occur frequently, often every several beats. In Example 65 the harp and flute decrescendo from pp to ppp in the next measure; after a pause the horn enters with a f note, immediately decreasing to p [Example 64, page 1, no. 1; Example 65, page 8, line 1]. Dramatic dynamics are common. In Example 66 the Madwoman sings the phrase "I have come to a grave" in a hushed ppp until the word "grave," at which time the melody not only is sung f but is accented as well, in the largest leap of the entire piece [Example 66, page 86, lines 2 and 3]. In Example 43 the strings reiterate a dynamics pattern of pp < sf every few beats. Rapid changes encompassing a variety of dynamic levels enhance the dramatic intensity of Example 67, involving a pattern of mf <> p < f < ff dim. > p < ff <> , all within only five measures [Example 67, pages 94, 95].

A wide variety of gradations in dynamics is also apparent, ranging from passages even softer than ppp in the piccolo line of Example 68 (ppp >) to the crescendo from ff in the small bell shown in the previous example [Example 68, page 116, line 1].

Tone quality varies to a greater degree than is usually found in Western music. Careful notation and instructions indicate the composer's concern that differences in tone quality be observed. The monks' note are broadened for emphasis in Example 69; the Abbot is urged



## Example 64, page 1, no. 1

1. Te lú-cis an - te tér-mi-num, Ré-rum Cre-á-tor, pó-sci-mus,  
 2. Procul re - cé-dant sómni-a, Et nó-cti-um, phan-tás-ma-ta:  
 3. Præsta, Pá - ter pi - ís-si-me, Pa-trí-que cómpar Ú-ni-ce,

Ut pro tú-a cle - mén-ti-a,  
 Ho-stémque nóstrum - cómpri-me,  
 Cum Spi-ri-tu Pa - - rá-clí-to,

1. Sis præ-sul — et cu - stó-di - a.  
 2. Ne pol - lu - an - tur cór-po - ra.  
 3. Ré-gnans per — ó - mne sæe-cu - lum.



## example 65, page 8, line 1

Instr. Harp  
pp pp  
Drums  
pp

Instr. Hr.  
ppp f p  
Drums  
mf heavily



Example 66, page 86, lines 2 and 3

Madwoman *ppp*

I have come to a  
ch — kam an ein

Flute

Madwoman

83 (178)

grave!  
Grab!

*mp*

Fl.

*mp*

Harp

*mp*

*mp*

*mp*

Ob.

*mp*

Example 67, pages 94 and 95

Abbot

*mp*

The ri - ver breeze is — blow - ing.  
Der Was - ser - wind er - hob sich,

S. T.

*mp*

The ri - ver breeze is — blow - ing.  
Der Was - ser - wind er - hob sich,

A.

*mp*

The ri - ver breeze is — blow - ing.  
Der Was - ser - wind er - hob sich,

T.

*mp*

The breeze, — blow - ing.  
Der Wind — er hob sich,

B.

*mp*

The breeze, — blow - ing.  
Der Wind — er hob sich,

Organ

*mp*

Small Bells

Example 67, Continued

*mf* *f* *p*

Abbot

The Cur - - lew Ri - ver Is flow - ing to the sea.  
Der Mö - - wen - - fluß Zieh glei - tend nach der See.

*mf* *f* *p*

T.

The Cur - - lew Ri - ver Is flow - ing to the sea.  
Der Mö - - wen - - fluß Zieh glei - tend nach der See.

*mf* *f* *p*

S.

The Cur - - lew Ri - ver flow - ing.  
Der Mö - - wen - - fluß glei - tend.

*mf* *f* *p*

U.

The Cur - - lew, flow - ing.  
Der Mö - - wen - - fluß zieht.

*mf* *f* *p*

R.

The Cur - - lew, flow - ing.  
Der Mö - - wen - - fluß zieht.

*mf* *f* *p*

O.

The Cur - - lew, flow - ing.  
Der Mö - - wen - - fluß zieht.

*mf* *f* *p*

H.

The Cur - - lew, flow - ing.  
Der Mö - - wen - - fluß zieht.

*mf* *f* *p*

C.

The Cur - - lew, flow - ing.  
Der Mö - - wen - - fluß zieht.

*mf* *f* *p*

B.

The Cur - - lew, flow - ing.  
Der Mö - - wen - - fluß zieht.

*mf*

Organ

*f* *ff dim.*

Small Bells

## Example 67, Continued

Abbots  
 T.  
 T.  
 S  
 U  
 R  
 Bt.  
 H  
 C  
 B.  
 Bt.  
 Organ  
 Bells

*f* *sfn*  
 Now it is night And time to pray.  
 Nun ist es Nacht Und Zeit zum Ge - bet.

*f* *sfn*  
 Now it is night And time to pray.  
 Nun ist es Nacht Und Zeit zum Ge - bet.

*f* *sfn*  
 Now it is night And time to pray.  
 Nun ist es Nacht. Ge - bet.

*f* *sfn*  
 Now it is night And time to pray.  
 Nun ist es Nacht Und Zeit zum Ge - bet.

*f* *sfn*  
 Now it is night. Pray.  
 Nun ist es Nacht. Ge - bet.

*f* *sfn*  
 Now night. Pray.  
 Nun Nacht. Ge - bet.

*f*

*p* *ff*

Example 68, page 116, line 1

*8va* .....  
Piccolo

*p* ..... *5* ..... *dim.* ..... *ppp* >

to sing "more expressively" in Example 70 and "markedly" in Example 71 to help convey the meaning of the words "Beloved, attend to our mystery" [Example 69, page 2, line 3; Example 70, page 3, line 1; Example 71, page 6, line 1]. The Ferryman's melody (Example 72) begins in a declamatory fashion, but changes on "In every weather" (Example 48) to emphasize the words [Example 72, page 8, line 2]. Another contrast of tone quality demonstrates within a single song the difference between the "weak," or mellow, singing of noh evident in Example 73, the dramatic singing manifest in Example 57, and the broad, enunciative style of Example 74 [Example 73, page 12, line 2; Example 74, page 14, line 1]. The Traveller's "laughing notes" deride the Madwoman in Example 34 and contrast sharply with the "passionate" legato of the Madwoman's melody. Further contrast appears between the Ferryman's emphatic "I will delay the ferryboat" and the laughing and suspenseful "I will wait." The Madwoman's glissando motive intrudes with still another tone color; the flute flutter-tongues both the Madwoman motive E-2 (a distortion of Te lucis) and its inversion, and is echoed canonically by the Madwoman, singing in a free and somewhat hysterical manner [Example 75, page 23]. The Madwoman's bizarre detached tones, sung in a prescribed "fantastic" manner, depict the raving madness previously described by the chorus (Example 23).



## Example 69, page 2, line 3

Abbot

A sign was gi-ven of God's grace.  
Ein Zei-chen kam von Got-tes Gna-de.

MONKS (in unison) *pp*  
MONCHE

A sign of God's grace.  
Ein Zei-chen der Gna-de.

Organ

Drums

1

## Example 70, page 3, line 1

⑥ *more expressive*

Abbot

Monks

Organ

Drums

Not far a - way  
Nicht weit von hier,

## Example 71, page 6, line 1

Slow  
(Lento)

*p* marked

Abbot

Be-lov-ed, at - tend To our mys-te-ry.  
Ihr Freunde, nun schau-et Das My-ste-ri-um.

Organ

*pp*

Instruments

Drums

*ppp*

Example 72, page 8, line 2

FERRYMAN  
FAHRMANN

*f*

I — am the fer-ry-man.  
Ich — bin der Fähr-mann.

Instr.

*f* *p* *Vla.* *p*

Drums

*mf*

Example 73, page 12, line 2

Ferryman

(27) *p smooth*

A year — a — go — to — day  
Grad heut' — vor ei — — nem Jahr

Instr.

(stopped)

*p* *Vla.* *p*

Drums

*pp*

Example 74, page 14, line 1

The musical score is presented in a system with five staves. The top staff is labeled 'Ferryman' and contains a vocal line with three notes: a half note G4, a half note A4, and a half note B4. The second staff is labeled 'Instr' and contains a treble clef, a whole note G4, and a whole note A4. The third staff is labeled 'Instr' and contains a bass clef, a whole note G3, and a whole note A3. The fourth staff is labeled 'Drums' and contains a drum line with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'Mark this well!' and 'Merki's euch gut!' are written below the vocal staff.

Ferryman

Mark this well!  
Merki's euch gut!

Instr

Drums

## Example 75, page 23.

**Ferryman**

*f*

I \_\_\_ will de - lay the fer-ry boat.  
 Ich \_\_\_ hal - te jetzt das Fähr-boot auf.

**Traveller**

**Instr.**

*pp*

**Drums**

*mf*

**MADWOMAN**

*f*

Let me in! \_\_\_\_\_  
 Laßt mich ein! \_\_\_\_\_

Let me out! \_\_\_\_\_  
 Laßt mich aus! \_\_\_\_\_

**Ferryman**

*pp*

I will wait for the madwoman,  
 Ich wart' noch auf die Ir - re, ¶

I should like to see her.  
 Ich säh' sie so ger-ne.

**Instr.**

*fp*

**Drums**

Example 75, Continued

Madwoman

*f* (*freely*) *p* *f* *p*

Tell me the, tell me the way!  
*Ich nicht ver-steh', nicht ver-steh'!*

Flute

(lively) *mf*

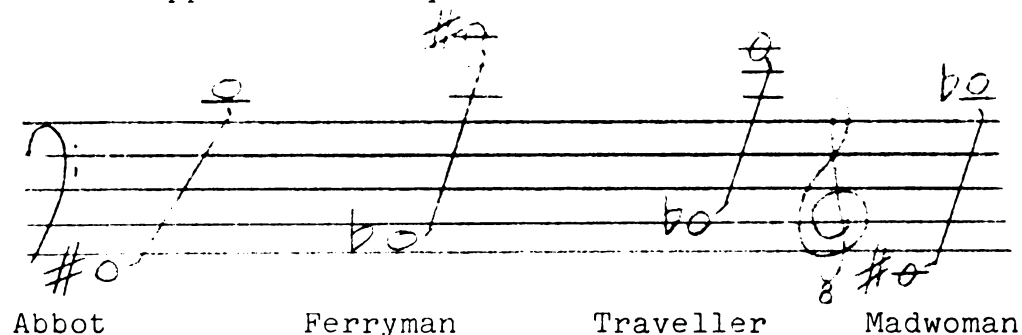
3 3 3 3





A variety of changes in tone quality occurs with considerable rapidity. The Madwoman's song moves from an accented broad style to a detached, then legato, then staccato one [Example 76, page 26]. The crescendo of the Madwoman's glissando in Example 77 renders the following decrescendo even more poignant [Example 77, page 31, line 1]. Dramatic impact is provided by the changes of tone quality in Example 41 as the Madwoman's irrationality is pathetically revealed.

The total vertical range of each of the four solo voices appears to be quite extensive:



However the ambitus is often narrow in whole sections at a time, especially in the recitatives (see Examples 56 and 47). Te lucis itself contains only five notes, and the chorus is confined to the basic interval of a fifth.

John Warrack competently describes the intervallic pattern in his review of Curlew River for Tempo Magazine. The Abbot's melodies are restricted primarily to half and whole steps, some major thirds and even a few sixths. The Traveller's

## Example 76, page 26

Madwoman

But dark - er than a star-less night With not one gleam, not  
 Auch dunk - ler als die schwar-ze Nacht Ganz stern - los, — oh - ne

Instr.

cresc.

Madwoman

one, No gleam to show the way —  
 Licht, Kein Licht zeigt ihr den Weg —

Instr.

Madwoman

accl. (freely)

Instr.

accl. (freely)

## Example 76, Continued

Madwoman

*pp*

All is\_\_ clear but un-clear too,  
 Al - les\_\_ klar doch un-klar auch

instr.

Vla.

*pp*

Madwoman

⑤8

Love for my child con-fus-es me :  
 Lie - be zum Kind, die macht mich wirr:

Viola

*pp*

Madwoman

**agitated**  
*(agitato)*

Where is my dar - ling now?  
 ⑤9 Wo ist mein Lieb - ling jetzt?

Viola

*sf* *fp*

*sf* *fp*



Example 76, Continued

Madwoman

Where is my dar - - ling now?  
Wo ist mein Lieb - ling jetzt?

Where? \_\_\_\_\_ Where?  
Wo? \_\_\_\_\_ Wo?\_

Viola

*f* *rall.*

*sf* *fp*

Madwoman

Where?  
Wo?\_

Shall I ask these travellers?  
Frag' ich die-se Rei-sen-den?

Viola

## Example 77, page 31, line 1

nan

*f*

Roar-ing like the sea!  
Brül- lend wie die See!

(67)

*f*

My on-ly child was lost,—  
Mein ein-zig Kind ver- schwand,

instr.

Fl.  
Hn.

Vla.  
Ob.

*ff*

7

7

7

7

song consists mostly of the conjunct structure of the chant, with the sole exception of the occasional triad. The Madwoman provides a striking contrast to the conservative diatonic movement. This is the first appearance of the tenor voice

which for Britten has, on his own admission, I believe, always stood for the unusual or outside in human experience--but the intervals are violent fourths and sevenths. Nevertheless she rapidly reasserts the dominance in the work of the tone and semitone, in a wonderfully long narration over repeated instrumental notes sliding up or down bitterly at the end: it is the material of the chant as well as that of Japanese grace-notes, yet also the naked sound of grief, perhaps echoing from the cry of the curlew.<sup>74</sup>

Linear movement is predominantly stepwise, with conjunct motion approximately  $3 \frac{1}{4}$  times as frequent as disjunct motion (2762 steps as opposed to 855 leaps).

The vocal line is decorated with ornamental tones, glissandos and trills, resulting in microtones. Viola trills and harp grace notes in Example 78 and the neighboring tones extending into trills in Example 79 are typical of the ornamentation prevalent throughout the work [Example 78, page 6; Example 79, page 86, lines 1 and 2]. The C and B trills played by the flute and viola against the B stated by the horn and harp and the C's of the Ferryman's song result in microtones (Example 56).

---

<sup>74</sup>John Warrack, "Britten's Curlew River," Tempo (Autumn, 1964), p. 21.



## Example 78, page 6

instr.

Fl  
Harp

p

va

Db

Drums

p

The musical score is written for a string quartet and drums. The top staff is for Flute (Fl) and Harp, the middle two staves are for Violin (va) and Viola (vb), and the bottom staff is for Drums. The music is in 2/4 time. The Flute/Harp part has a melodic line with eighth and sixteenth notes. The Violin/Viola part has a harmonic accompaniment with eighth and sixteenth notes. The Drums part has a rhythmic pattern with eighth and sixteenth notes. The score is marked with a piano (p) dynamic.

## Example 79, page 86, lines 1 and 2

Madwoman

Leads to my liv - - - ing son. \_\_\_\_\_  
 Führt zum le-bend' - - - gen Sohn. \_\_\_\_\_

Flute

Madwoman

*pp*  
 Hop-ing, \_\_\_\_\_ hop-ing, \_\_\_\_\_  
 Hof-fend, \_\_\_\_\_ hof-fend, \_\_\_\_\_

Flute

*pp*

Madwoman

I wan-der'd on \_\_\_\_\_  
 wan-der't' ich fort. \_\_\_\_\_

Flute

Glissandos abound in Curlew River. The bass glissando and grace notes of Example 36 and the viola and bass glissando sevenths of Example 40 lend a dissonant foundation to the vocal lines. The Madwoman's motive E-1 (Example 80) anticipated by the bass in Example 81, and the weeping motive E-3 (Example 60) contain glissandos and permeate the entire composition [Example 80, page 29, line 1; Example 81, page 41, last measure]. A glissando in Example 82 implements the meaning of the word "glassy" [Example 82, page 49, line 3]. In Example 83 the harp, bass and viola glissandos are accompanied by flute and horn tremolandos [Example 83, page 51, line 3]. The glissando of a second in the motive E-3 expands first to a minor third as the Madwoman becomes more and more agitated and then to a perfect fourth in the last phrase of the sequence [Example 84, pages 71 and 72].

Almost any passage would show the care taken to reserve higher tones for tenser moments. Example 84 also displays this tendency, as the Madwoman's increasing excitement is paralleled by the rising line, and the highest tones depict her emotional intensity as she sings "he was the child sought by this madwoman."

Most of the melodic patterns are extremely dramatic. The organ figure of Example 45 resembles a typical biwa pattern, and the horn and harp glissandos paired with the flute arpeggio (Example 51) recall koto patterns.

## Example 80, page 29, line 1

Chorus Tenors

Solo *p* It's here, \_\_\_\_\_  
Ist hier, \_\_\_\_\_

*pp* It's here, \_\_\_\_\_  
Ist hier, \_\_\_\_\_

Solo *p* ...it's gone! \_\_\_\_\_  
...Ist fort! \_\_\_\_\_

*pp* ...it's gone! \_\_\_\_\_  
...Ist fort! \_\_\_\_\_

## Example 81, page 41, last measure

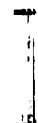
*pp*

Cur - lews  
Mo - wen

Instr.

*pp*

Drums



## Example 82, page 49, line 3

ryman *p* *5* *3* *3* *(pp)*  
 To na-vi-gate the fer-ry boat Is not ea-sy. The ri-ver is glas - - sy,  
 Das Fahrboot gut zu steu-ern — Ist nicht ein-fach. Das Was-ser ist glas - - glatt,

Viola *pp*

Drums *pp*

## Example 83, page 51, line 3

Organ

116

*p*

*sustained*

*mf*

*slow gliss.*

*slow gliss.*

*tremolando*

*Fl. and Hn.*

*Harp*

*Db.*

*vla.*

*sim.*

*mf*

## Example 84, pages 71 and 72

Madwoman *pp*

And since then have nei-ther, nei-ther Of his pa-rents been here?  
 Und seit-dem kam kei-nes, kei-nes Sei-ner El-tern hier-her?

Ferryman *mf*

No one of his fa-mi-ly.  
 Nie-mand, der ver-wandl ihm war.

Drums

Madwoman *pp*

Not e-ven his mo-ther?  
 Nicht ein-mal die Mut-ter?

Ferryman *p*

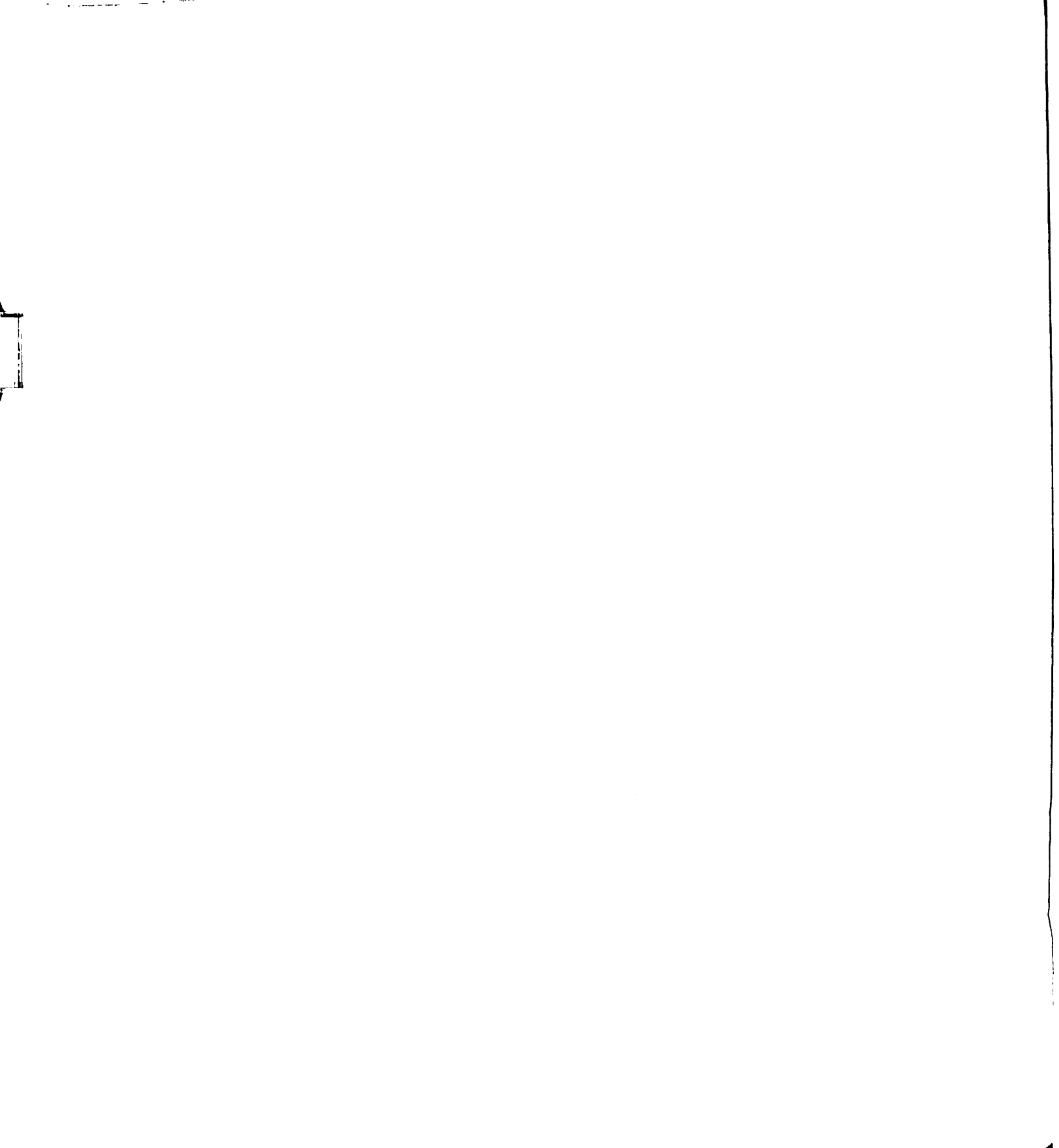
Not e-ven his mo-ther!  
 Nicht ein-mal die Mut-ter!

Drums

Madwoman *f*

He was the child Sought by this mad - wo - - man.  
 Er war das Kind Die - ser ir - re , Frau hier.





Other dramatic patterns already observed may be mentioned in passing: the horn pattern of Example 27, the flute flutter-tongue and Madwoman's motives of Example 75; the harp glissando of Example 83 and the sprightly viola pattern against a stopped horn in Example 53. In one of the most intense moments in the drama, the flute and horn play wild virtuoso arpeggios while the harp plucks a rapid alternating chord pattern and the lower strings contribute to the tension with a gradually rising undulating scale pattern (Example 85) [Example 85, page 88, no. 182].

The meticulous care taken to match the vocal inflection of the words is a vital characteristic of the score and remains evident throughout the music. If one were to recite the words of Example 86, for instance, the rhythm and the rise and fall of the line would closely resemble the contours and rhythmic relationships Britten has given to the vocal line [Example 86, page 92].

Equal prominence is afforded tone painting, which appears on practically every page of the score. The Traveller's intoned D's of Example 87 literally sound like wry laughter; the music accompanying the words "I row" in Example 48 graphically depict the action of rowing, as do the sweeping glissandos of the harp and bass and the undulating rowing motive sung by the chorus, "Ah, Ferryman, row your ferryboat!" (Example 88) [Example 87, page 22;

## Example 85, page 88, no. 182

She claws hopelessly at the tomb, then sinks down weeping.  
 Sie kratzt hoffnungslos am Grab und sinkt dann weinend nieder.

The musical score is arranged in five systems, each with a different instrument or section:

- Flute:** The first system shows a melodic line starting with a forte (*ff*) dynamic. The second system shows the Flute part continuing with a *poco a poco dim. e rall.* instruction.
- Horn:** The first system shows a melodic line starting with a forte (*f*) dynamic. The second system shows the Horn part continuing with a *poco a poco dim. e rall.* instruction.
- Harp:** The first system shows a chordal accompaniment starting with a forte (*ff*) dynamic. The second system shows the Harp part continuing with a *poco a poco dim. e rall.* instruction.
- Viola Db.:** The first system shows a melodic line. The second system shows the Viola Db. part continuing with a *poco a poco dim. e rall.* instruction.

The score is written in 2/4 time and features a key signature of one sharp (F#). The first system is marked with a forte (*ff*) dynamic, and the second system is marked with a *poco a poco dim. e rall.* instruction.

## Example 86, page 92

Traveller

— La-dy, re-mem-ber, All of us here May pray for your child:  
 — Her-rin, er-in-ner-t, Al-le wir Kön-nen be-ten für ihn,

Traveller

*p*

But your prayer is best To re-joice his young soul.  
 Doch dein Ge-bet hilft Al-ler-meist sei-ner See-le.

Madwoman

(191) *p* *dim.*

What you say is true: I'll say a prayer For the soul of my lost child...  
 Was du sagst ist wahr: Ich sprech ein Ge-bet Für die See-le meines Jungen.

Madwoman

*pp*

Deafend by his si-lence, Roar-ing like the sea...  
 Ertaubt von seinem Schweigen, Brüllend wie die See...

## Example 87, page 22

Traveller

The people were amused When they heard her sing-ing;  
 Die Leu-te un-ter-hielt das, Wenn sie ihr Sin-gen hör-ten;

Traveller

They all be-gan laugh - - - - ing.  
 Dann mußten sie la - - - - chen.

Example 88, page 52]. The Traveller's music of Example 33 slowly trudges right along with him; in Example 89 the divided heterophonic singing of wide intervals emphasizes the distance encompassed in travel and actually creates a visual impression of travel as the notes accompanying the words "far, far" drop in fifths [Example 89, page 15, line 3]. The words "carry away all who are in her" are enhanced by the stealthy tiptoeing effect of the music [Example 90, page 50, line 1]. The soaring line of the curlew motive suggests a bird in flight (Example 34); the flute in Example 91 represents both the curlew birds and the Madwoman's grief-torn frenzied state, symbolizing the relationship between the two [Example 91, page 104]. The tone quality of the Madwoman's song changes to match the luster of the words "sparkles like hope" in Example 92 [Example 92, page 28, line 1]. The Madwoman's grief is depicted in numerous examples of tone painting throughout the score. The musical "tears" of Example 93 appropriately accompany the words "to weep so bitterly," as the Ferryman describes the Madwoman's weeping; similar instances of "musical grief" may be seen in Example 56 with the words "tears" and "weeping," and in the harp pizzicato imitating the weeping motive of the Madwoman as she breaks down in sorrow (Example 94) [Example 93, page 68; Example 94, page 32].

## Example 88, page 52

Traveller,  
Abbot &  
Chorus

per-son!  
Men-schen!

Ah, \_\_\_\_\_ Ferry-man, row your fer-ry boat!  
Ach, \_\_\_\_\_ Fahr-mann, treib dein Fahr - - boot!

Organ

*f*

*ins tr*

repeat ~

## Example 89, page 15, line 3

(Traveller's tempo)

ABBOT *p*  
ABT

Traveller

CHORUS

Tenors *pp*

Baritone and Basses *pp*

Organ

Instr

Drums

Far, far north - - ward he must go;  
Weit, weit nord - - warts muß er ziehn

Far, \_\_\_\_\_ far, weit,  
Weit, \_\_\_\_\_

Far, \_\_\_\_\_ far, weit, -

pp

*mf*

dying away

*mf*

*dim.*

*cresc.*

## Example 90, page 50, line 1

Ferryman

car-ry a-way All who are in her.  
al - le vernichten, Al - le In - sas - sen.

Drums

*p* *pp*

## Example 91, page 104

Madwoman

From the ri-ver, I hear voi-ces,  
Von dem Flus-se Hör' ich Stimmen,

Flute

*p*

Madwoman

Like souls a - ban -  
Ver-lass' - - - ne See -

Flute



## Example 92, page 28, line 1

MADWOMAN  
IRRE

**Vocal Line:**

- Measure 1: *f* Dew\_ on\_ the / Tau\_ auf\_ dem
- Measure 2: grass / Gras
- Measure 3: Spark-les like / Hoff - nungs-voll
- Measure 4: hope, / strahlt,

**Harp Accompaniment:**

- Measure 1: *mf*, *gliss.*
- Measure 2: *fz*, *trem.*, *dim.*
- Measure 3: *sim.*
- Measure 4: (empty)

## Example 93, page 68

**Ferryman**

*p*

You must be soft-heart- - ed  
Du bist wohl weich- her - zig

To weep at my  
Jetzt auch noch zu

**Instr.**

(147)

*p* 5

**Ferryman**

*pp*

- sto - ry,  
wei - nen,

To weep so  
Bit - ter zu

bit - - - - ter-ly.  
wei - - - - nen.

**Instr.**

Fl. 5

Hn  
muts

Db. (harmonic)

*p* 5

## Example 94, page 32

Madwoman

*p*

Clear and un-clear in mind —  
Klar und un-klar im Geist —

Harp

*p*

*instr.*

Madwoman

East-ward I wan-der on, — on, —  
Ost-wärts zieh ich da - von, — schon, —

*instr.*

(Harp)

(Db.)

(Db.)

(pizz.) *p*

Madwoman

*ppp*

She weeps.  
Sie weint.

In long-ing for my son, — In long-ing for my son. —  
Sehn' mich nach mei-nem Sohn, — Sehn' mich nach mei-nem Sohn. —

Harp

*dim.*

*pp marked*

Examples 95 and 96 show parts of entire songs based on a weeping motive; the sobbing is implicit in all of the musical lines [Example 95, page 85; Example 96, page 30]. In Example 97 the Madwoman's motive E-1 is mockingly imitated by the Ferryman and his passengers as they taunt her with "we want to hear you singing" [Example 97, page 37]. The Ferryman's melody portrays the "wandering" of which he speaks [Example 98, page 35, line 3; page 36, line 1].

### Linear Characteristics

Like hogaku, Curlew River is predominantly linear and, as may be expected therefore, contains a prodigious amount of melodic counterpoint. Imitation, especially canonic imitation, abounds. In Example 99 the Ferryman imitates the horn; in the last measure the imitation appears in stretto, resulting in the illusion of micro-tones [Example 99, page 11, lines 2 and 3]. In Example 100 the Madwoman's motive E-1 and the Ferryman's mocking reiteration are interpolated amidst a canonic imitation of the flute passage containing the motive E-2 and its inversion [Example 100, page 21]. The choral derisive imitation of the Madwoman's motive (Example 99) is also canonic, and the vocal imitation of the horn in Example 81 quasi-canonic, with the imitation intervallic but not rhythmic. In Example 95 the flute imitates the voice; at first the imitation is exact, at the tenth and after

## Example 95, page 85

81 She turns away from the tomb.  
 Sie wendet sich fort v. n. dem Grab

MADWOMAN - IRRE  
*pp rubato*

Flute

Hop-ing, — I wan-der'd on, — Hop-ing, — hop-ii  
 Hof-fend, — So wan-der't' ich, — Hof-fend, — hof-ii

*pp rubato*

Madwoman

find — my son. — I have come a-lone To the reed - - y land  
 fand' — den Sohn. — Ganz al-lein ich kam In dies schiff' - - ge Land

Flute

*p* *pp*

Madwoman

Fens, — Where all is strange —  
 Moors, — Wo al-les fremd —

Flute

*sim* *ppp*

Madwoman

me, — On-ly to learn —  
 ist, — Da ich er-fuhr, —

Flute

*f lively*

82 *p quietly*

Madwoman

In all this earth, — no road —  
 Daß auf der Welt — kein Weg —

Flute

*pp* *p quietly*

## Example 96, page 30

Madwoman

There I was liv-ing With my child, —  
Dort leb-te ich mit mei-nem Kind, —

Fl. *pp* 7

instr.

Vla. *pp* 7

Madwoman

There with my on-ly child. —  
Mit mei-nem einz-gen Kind. —

Hn. (muted)

animating (animando)

Db. *pp* cresc. 7

Madwoman

One day a-las he vanish'd,  
Doch ei-nes Tags ver-schwand er,

65

Hn. (muted) *p* cresc. 7

Vla. *p* cresc. 7

Madwoman

One day he vanish'd:  
Ach, da ver-schwand er:

*mp* cresc. 7

Fl. 7

instr.

Db. *mp* cresc. 7

I

## Example 97, page 37

Ferryman

Un-less you enter-tain us with your  
Wenn du uns nicht noch Spaß machst durch dein

T.

Un-less you enter-tain us with your  
Wenn du uns nicht noch Spaß machst durch dein

Traveller & Bt.

We want to hear you sing - ing, cra-zi-ly sing - ing!  
Wir woll'n dich sin-gen hö-ren, irr-sin-nig Sin-gen!

Organ

Drums

repeat

Ferryman

sing - ing!  
Sin - aen!

Un-less you enter-tain us with  
Wenn du uns nicht noch Spaß machst durch

T.

sing - ing!  
Sin - aen!

Un-less you enter-tain us with  
Wenn du uns nicht noch Spaß machst durch

Traveller & Bt.

We want to hear you sing - ing, cra-zi-ly sing - ing!  
Wir woll'n dich sin-gen hö-ren, irr-sin-nig Sin-gen!

Abbot & B.

Make us laugh with your sing - ing, Mad - wo - man!  
Mach' uns la - chen durch Sin - gen, Ir - re Frau du!

Organ

Drums



Example 98, page 35, line 3;  
page 36, line 1

rall. . . . .

Ferryman

A-ny fool can see Your feet are wand'ring, Your thoughts are  
Je-der Narr er-kennt Dei-ne Füß-se ir - ren Dein Geist geht

instr.

*sf* *p*

*f* *p*

Drums

*pp*

slower  
(più lento)

Ferryman

wan - - - - d'ring,  
ir - - - - re,

(79)  
(stopped)

instr.

*ffz* *p*

Drums

*ffz* *p*

Example 98, Continued

MADWOMAN - IRRE *mf*

**Ferryman**

*p* (80) *(pp)*

wan - - - - - dning too.  
ir - - - - - re auch.

**Inst.**

*ffz* *p* *ff*

**Drums**

*ffz* *p* *pp* *f*

Example 99, page 11, lines 2 and 3

**10** As before  
(Come sopra)  
FERRYMAN  
FAHRMANN *f*

To-day is an im-por-tant day,  
9 Heut' ist ein be-son-d'rer Tag.

Hn.

Db. *p*

Organ

Drums

*mf* heavily

Ferryman

Ma - ny people need the fer-ry  
Vie - le wol-len auf die Fäh-re,

Vla. *p*

Organ

Drums

*mf*

Example 99, Continued

Ferryman

To reach the o-ther bank.  
Der Fluß zu ü-ber-quer'n.

Instr.

Drums

*mf*

Ferryman

There — the folk are ga-ther-ing —  
Dü - ben sam - melt sich das Volk,

Instr.

Drums

*mp*

## Example 100, page 21

MADWOMAN (off) (distant) (freely) *p*

You mock me! You ask me!  
Ihr höhnt mich! Ihr fragt mich!

Whither I, whither I go.  
Wo-hin ich, wo-hin ich geh!

Flute (lively) *pp*

Ferryman

Db.

Madwoman (off) *P*

Whi-ther I, whither I go.  
Wo - hin ich, wo-hin ich geh!

Flute *pp*

Ferryman *pp*

Db. *pp*

May I ask, did you see Who it  
Ei - ne Frag', saht ihr auch Wer das

## Example 100, Continued

Madwoman

You mock me! You ask me!  
Ihr höhnt mich! Ihr fragt mich!

Flute

Ferryman

is that is singing?  
ist, der dort singt?

Db.

45

Madwoman  
(off)

Flute

How should I, how should I, how should I know?  
Wie wusst' ich's, wie wusst' ich's, wie wusst' ich's je?

Ferryman

TRAVELLER  
REISENDER

Yes, the people were watching  
Ja, die Leu-te be-gaff-ten!

Db.

*pp*

*pp*



three beats; in the second measure the vocal line is inverted but the flute retains the original melodic contour; the two lines are exchanged in the third measure, with the voice singing the original form and the flute playing the inversion; in the next measure voice and flute appear in mirror in stretto.

Te lucis is imitated canonically in a bitonal passage in Example 63; the Ferryman sings the first phrase of the chant in B<sup>b</sup> minor, imitated at a time lag of approximately eight beats in E Phrygian. The Mad-woman's first song (issei) is comprised wholly of canonic imitation; the principal contrast provided by inversion may be seen in the third measure of Example 96 in which part of the song is shown.

Another bitonal canon appears in Example 101. The voice sings the melodic palindrome in A<sup>b</sup> imitated by the flute in C. Here the strict canon ends; the flute then becomes the leader and repeats a portion of the melody sequentially in E<sup>b</sup>, G<sup>b</sup> and A, imitated in stretto in the key of B<sup>b</sup> by the voice. Not only is the passage bitonal but bimodal as well, with the third scale degree implying the major scale and the flatted sixth scale degree suggesting the minor [Example 101, page 40].

The canon in Example 102 is begun by the Traveller and imitated at the unison by the Abbot after approximately eleven eighth-notes; the tenors enter at the



## Example 101, page 40

Madwoman *pp*

Wild birds, I can-not un-der-stand your cry,  
 Wild-vo-gel, ich ver-steh nicht eu-er Schrei, Tell me,  
 Sagt mir, —

(like the voice)

Flute *pp*

Harp

Madwoman

does the one I love In this world still live?"  
 lebt die Lie-be noch Hier in die-ser Welt?"

Flute *pp* *more lively* 92

Harp

Madwoman *more lively* 93

Fer-ry-man, there the wild birds float! I see the wild birds fly!  
 Fahr-mann, seh ich der Vo-gel Flug? Ich hör der Vo-gel Schrei!

Flute *poco cresc.* *poco accel.* *cresc.*

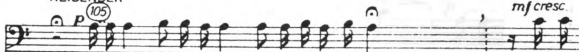
Harp *poco cresc.* *poco accel.*

unison after the same time lag, and the basses join the tenors in unison after approximately thirteen eighth-notes [Example 102, page 48, lines 1 and 2].

Example 103 shows the beginning of a bitonal canon in which all but the Madwoman participate: the Ferryman in D, tenors in G, the Traveller and baritones in D, the Abbot and basses in A. Each of the vocal lines is doubled by an instrument: the Ferryman by the harp and horn, the Abbot and basses by the double bass, and the tenors by the viola. Only the Ferryman's melodic line digresses from the canon; all of the other parts remain in strict canon throughout the entire song [Example 103, page 82].

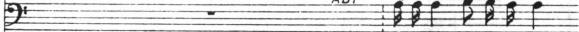
A polytonal canon consisting primarily of a melodic palindrome (similar to the one that appears in Peter Mennin's In the Quiet Night) may be seen in Example 104. The melody is sung by the Madwoman in A<sup>b</sup>, imitated in stretto in C by the Traveller, and in E by the Ferryman. The Traveller interrupts the palindrome to wait until the Ferryman sing A, then proceeds to A<sup>b</sup>; the flute enters in A<sup>b</sup>, followed by the tenors approximately eight beats later, also in A<sup>b</sup>. Baritones enter in E<sup>b</sup> after the E<sup>b</sup> has been sung by the Traveller and Ferryman; the flute joins in approximately five beats later in B<sup>b</sup>, and the Abbot and basses enter in B<sup>b</sup> after the Ferryman and Traveller have sung their B<sup>b</sup> on the word "love." The

## Example 102, page 48, lines 2 and 3

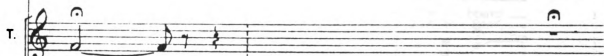
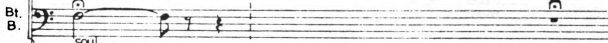
TRAFFER  
REISENDER

Fer-ryman, she begs of you To let her come a-board.  
 Fahr-mann, sie bit-tel dich, Ach, laß sie doch an Bord.

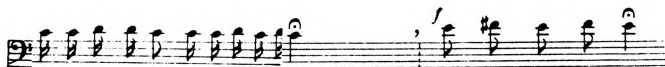
She sees  
 Sie sieht

ABBOT  
ABT

Fer-ryman, she begs of you  
 Fahr-mann, sie bit-tel dich,

soul.  
Weib.soul.  
Weib.

pp



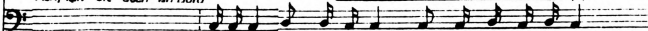
the boat is crowded, But let her come a-board,  
 das Boot voll Leu-te, Doch laß sie doch an Bord.

Let her come a-board!  
 Laß sie doch an Bord!



To let her come a-board.  
 Ach, laß sie doch an Bord.

She sees the boat is crowd-ed, But let her come a-  
 Sie sieht das Boot voll Leu-te, Doch laß sie doch an



Fer-ry-manshe begs of you To let her come a-board.  
 Fahr-mann, sie bit-tel dich, Ach, laß sie doch an Bord.

Example 102, Continued

Traveller

Let her come a - board! Fer-ry-  
 Laß sie doch an Bord! Fahr-!

Abbot

board, Let her come a - board!  
 Bord, Laß sie doch an Bord!

CHORUS

T.  
 She sees the boat is crowd-ed, But let her come a - board,  
 Sie sieht das Boot voll Leu-te, Doch laß sie doch an Bord,

Bt.  
 B.

She sees the boat is crowd-ed, But let her come a - board,  
 Sie sieht das Boot voll Leu-te, Doch laß sie doch an Bord,

Traveller

- man, she begs of you To let her come a - board.  
 - mann, Sie bit-tet dich, Ach, laß sie doch an Bord.

Abbot

CHORUS

T.  
 Let her come a - board!  
 Laß sie doch an Bord!

Bt.  
 B.

## Example 103, page 82

*p*

Ferryman Now let me show you Where the boy is buried.  
Nun laß' mich zeigen, Wo des Bu-ben Grab ist.

*pp*

T. La - dy, let him guide you to  
Her - rin, er führt dich nun an

Abbot & B. *pp* La - dy, let him guide you to the tomb, —  
Her - rin, er führt dich nun an das Grab, —

*p* sustained

+ Harp + Mn

+ Vla.

+ Db

Drums

Ferryman

beg you, Please step this way.  
Ich bitt' dich. Hier ist der Weg.

T. the tomb, —  
das Grab, —

Traveller & Bt. La - dy, let him guide you to  
Her - rin, er führt dich nun an

Abbot & B.

Drums

## Example 103, Continued

Ferryman

La - dy, come with me.

T.

The place where your wand'ring steps have

Traveller & Bt.

the tomb,

Abbot & B.

The place where your wand'ring steps have brought you.

+Vla.

+Hh.

+Cb.

Drums

Ferryman

This is the grave of your young child.

T.

brought you.

Traveller & Bt.

The place where your wand'ring steps have brought you.

Abbot & B.

This is the

+Cb.

mf cresc.

Drums

cresc.

tenors also enter in B<sup>b</sup> after the Ferryman and Traveller have sung the B<sup>b</sup> on the word "land." This procedure continues sequentially. Thus the tenors have been singing the palindrome pattern in A<sup>b</sup>, B<sup>b</sup>, and C; the baritones in E<sup>b</sup>, F, then G; the Abbot and basses in B<sup>b</sup>, C, then D, and the flute in A<sup>b</sup>, B<sup>b</sup>, C, then D. Meanwhile the organ provides a heterophonic accompaniment to the unison singing of the Ferryman and Abbot. The harp reiterates an arpeggiated ostinato, tenaciously retaining an F tonality; the viola joins in with an arpeggiated pattern in F (page 43) and the bass adds an F-B<sup>b</sup> figure (page 44). Then, as if to emphasize the bitonal nature of the work, the horn intones a B<sup>b</sup> trill (page 45) [Example 104, pages 42 to 45].

As the Abbot and chorus sing the hymn Custodes hominum to a heterophonic orchestral accompaniment, Te lucis is sung as counterpoint, divided between the Ferryman and the Traveller (Example 21). The Madwoman and flute enter with their counterpoint (Example 91), and the heterophony becomes increasingly brilliant and complex, reaching its climax when the entire cast and orchestra participate in the heterophony. Over this exciting mass of sound the voice of the boy's spirit enters in canonic imitation of the chant at a time lag of four quarter-notes [Example 105, page 108].

## Example 104, pages 42 to 45

Madwoman *pp* (own tempo)

"Tell me, — does the one I love In — this world still live?"  
 "Sagt mir, — lebt die Lie - be noch Hier — in die - ser Welt?"

Ferryman *pp* (like Madwoman)

Traveller *pp*

She too is seek-ing  
 Sie auch den so Ver-

Harp

Think-ing of his la-dy love —  
 Der Ge-lie-er dacht' er da —

Ferryman

someone lost. Search - ing for a son.  
 miß - ten sucht, Forscht nach ih - rem Sohn.

Traveller

— Yearn - ing for a wo-man.  
 — Seh - nend nach der Frau sich.

CHORUS Tenors *pp* (like Madwoman)

Birds of the Fen-land, she  
 Vö - gel des Moor-lands, sie

(100)  
 (like the voices)

Flute *pp*

Harp



## Example 104, Continued

**Ferryman**

Both de-rive from long-ing,  
Bei-de triebt die Sehn-sucht,

**Traveller**

Both de-rive from long-ing,  
Bei-de triebt die Sehn-sucht,

**pp** Organ

**cresc.**

**T.**

will ask you too, "Is the child I love Still liv-ing?"  
fragt euch wohl auch, "Ist mein lie-bes Kind am Le-ben?"

**Baritone**

**pp** \* (like Madwoman)

Birds of the Fen-land, she will ask you too,  
Vö-gel des Moorlands, sie fragt euch wohl auch

**ABBOT and Basses** **pp** \* (like Madwoman)

**Flute**

Birds of the Fen  
Vö-gel des Moor-

**Harp**

**Viola**

**pp**



## Example 104, Continued

Ferryman

Birds of the Fen-land,"  
Vo - gel des Moor-lands,"

She will ask,  
fragt sie dann,

Traveller

"Birds of the Fen-land,"  
"Vo - gel des Moorlands,"

She will ask,  
fragt sie dann,

Organ

T.

*p \**

She will ask\_ and she will ask,  
Ja so fragt sie und sie fragt,

But  
Doch

Bt.

"Is the child I love Still liv - ing?"  
"Ist mein lie - bes Kind am Le - ben?"

She  
So

Abbot  
&  
B.

land, she will ask, you too,  
lands, sie fragt euch wohl auch,

"Is the child I love Still  
Ist mein lie - bes Kind am

Flute

Harp

Viola

repeat

(gradual cresc.)

## Example 104, Continued

**Ferryman**

she will ask,  
fragt sie dann,

But an - - swer, answer they wi  
Doch Ant - - wort, Antwort kommt i  
cresc

**Traveller**

she will ask,  
fragt sie dann,

But an - - swer, answer they wil  
Doch Ant - - wort, Antwort kommt i.

**Organ**

T.

an - swer they will not.  
Ant - wort kommt ihr nicht.

**Bt.**

will ask\_ and she will ask,  
fragt sie\_ und so fragt sie,

**Abbott**

**B.**

liv - ing?"  
Le - ben?"

But... an-swer they will not.  
Doch... Ant-wort kommt ihr nicht.

she will ask and she will ask,  
So fragt sie\_ und so fragt sie,

But answer  
Doch Antwort

**Flute**

**Harp** *mf*

**Viola**

**Db.** *mp*

*p* *cresc.* *repeat*



Example 10<sup>4</sup>, Continued

**Ferryman**  
not, nicht. they will kommt ihr not. nicht. "Birds\_ of the Fen - land,  
"Vo - gel des Moor - lands,

**Traveller**  
not, nicht. they will kommt ihr not. nicht. "Birds\_ of the Fen - land,  
"Vo - gel des Moor - lands,

**Organ**  
love noch In\_ this world still live?  
Hier\_ in die - ser Welt?

"Tell me, does the one I love In\_ this world still live?  
"Sagt mir, lebt die Lie - be noch Hier\_ in die - ser Welt?

they\_ will not. kommt ihr nicht. "Tell me, does the one I love  
"Sagt mir, lebt die Lie - be noch

(unmuted) *tr* *mf*

## Example 105, page 108

SPÍRIT (off)  
GEIST (von ferne) Sán - ctae sit Trí - a - di

Madwoman

Ferryman  
&  
Traveller

T. S. B. H. C.

Abbot  
&  
B.

Organ

Bells

Fl.

Hn.

Harp  
(Vla.)

Harp  
Db.

*ff*

*pp*

*fff cresc.*

*gliss.*





Sequence permeates Curlew River. The entire section depicted in Example 106 consists of sequence [Example 106, page 4]. Other examples of sequence may be noted in Example 31 and in Example 37.

The inversion seen in Example 96 has been mentioned previously. Inversion is also important in the Madwoman's motives E-1 and E-2 (Example 35). E-1 consists of an augmented fourth, first followed by a perfect fourth above the second note of the interval, then by a perfect fourth below the first note; E-2 follows a stricter and more obvious pattern of inversion.

The drum pattern of Example 84 imitates motive E-1, with the second drum figure an inversion of the first.

In Example 62, flute, horn and drums play arpeggiated figures in A; as the tonal center moves sequentially to G (Example 107), they repeat their figures in inversion, this time in G. Then the curlew motive E-5 is played, followed by its inversion sung by the Madwoman in stretto at a time lag of seven quarter-notes [Example 107, page 76].

The final chorus (Example 108), appropriately enough, is an inversion of the opening chorus (Example 24), in which the scene was set for the parable. This time the chorus offers a closing comment as the story ends [Example 108, page 122].

## Example 106, page 4

*p cresc.*

Abbot

As candle-shine  
Wie Ker-zen-schein

In a dismal place,  
In der dunklen Nacht,

Organ

(smooth)

*cresc*

Drums

*cresc.*

Abbot

A freshet spilt  
Ein Quell ent-springt

In a desert waste,  
Un-ter'm Wü-ster-sand,

Organ

Drums

Abbot

As in-no-cence  
Wie Un-schuld gar

Out-shin-eth guilt,  
Mehr scheint als Schuld,

Organ

Drums

## Example 107, page 76

Madwoman

*f* *p*

Cry - - ing in empty air.  
Schrei - - end durch lee-re Luft.

Fl. *ff* *p*

Hn. *f* *p*

Organ

Drums

Madwoman

*ff* *dim.*

All *ff* *dim.*

*diva bassa* *ff* *dim.*

Organ *ff* *dim.*

Drums

Example 107, Continued

*f* lively *p*

Madwoman

8 Now the nest of the cur-lew is si-lent with snow,  
Nun das Nest un-srer Mö-wen schweigt still un-ter'm Schnee,

*rall.* *pp*

*pp*

Organ

Drums

*pp*

**Abbot**

*f* O praise our God that lift-eth up The  
O laud den Herrn, der die er-hebt Die

**Tenors**

*f* Praise that  
Lobt er -

**Baritone**

Praise our God that  
Lobt den Herrn,

**Basses**

Praise our God that lift-eth up The  
Lobt den Herrn, der die er-hebt Die

**Organ**

*ff*

**Drums**

*sf*

*dim.* fal-len, the lost;- the least;-  
fie-len, ver-lor-n, ver-lan;-

*dim.* lift-eth the fal-len, the least;-  
hebt auf, die fie-len, ver-lan;-

*dim.* lift-eth the lost;- the least;-  
hebt auf, die fie-len, ver-lan;-

*dim.* fal-len, the lost;- the least;-  
fie-len, ver-lor-n, ver-lan;-

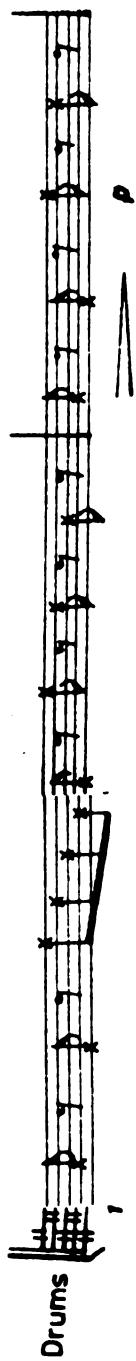
During the introductory music, as the Ferryman and Traveller are being dressed for their roles, the drum ostinato in Example 109 appears in diminution on line 2 (no. 12) and in retrograde diminution in the last measure of the example [Example 109, page 7]. The drum ostinato is repeated at the end of the drama, as the Ferryman and Traveller resume their monk's garb. This time, however, the ostinato is an inversion of the earlier one. When it appears in diminution (line 2 of Example 110) it is therefore already inverted, and when it is inverted retrograde (line 3) it imitates the previous original diminution. Thus the last two examples illustrate not only the cyclical nature of the drama which ends as it begins, but the quasi-arch form implicit in the inverted form of most of the closing section [Example 110, page 119].

Heterophony provides the most consistent texture in the work. Nearly the entire composition consists of either imitation or heterophony. In Example 24 the progression from C-B-A-F<sup>#</sup>-G<sup>#</sup> occurs at different times in separate voices, piling up dissonance. The consonant unison on the word "side" clarifies the section. In a passage of solely instrumental heterophony (Example 78) the flute and harp grace notes, viola trills and horn anticipation result in dissonant microtones, while the bass line remains simple and straightforward.

## Example 109, page 7

The image displays four staves of musical notation for drums, arranged vertically. Each staff begins with a drum set icon and the word "Drums" written vertically. The notation consists of rhythmic patterns represented by vertical stems and flags on a five-line staff. The first staff concludes with a dynamic marking *p* (piano) and a hairpin. The second staff includes a circled number 12 and a hairpin. The third staff features a hairpin. The fourth staff concludes with a dynamic marking *p* (piano) and a hairpin.

## Example 110, page 119





In Example 30 the Abbot and basses retain the original melody and the tenors sing an ornamented line. The organ, in  $\frac{2}{4}$  against the  $\frac{6}{8}$  of the chorus, anticipates the melody and provides hemiola. The organ offers a heterophonic accompaniment to the unison voices in Example 111 [Example 111, page 47, line 1].

The viola plays the melody in Example 112; the ornamented voice and horn contain notes a half step apart in close proximity, resulting in microtones (the C<sup>#</sup> of the horn on the heels of the D in the voice on the heels of the D<sup>b</sup> in the horn) [Example 112, page 49, lines 1 and 2]. While the horn plays the melody in Example 113, the other instruments are ornamented, with glissandos in the flute and bass, harp tremolandos, and viola and harp grace notes and trills [Example 113, page 50, line 3, page 51, line 1]. The unison tones of the horn and voice in the heterophony of Example 114 do not coincide, resulting in the ubiquitous microtones [Example 114, page 64, line 3].

Frequent mention has been made of the bitonality that appears so consistently throughout the score. A rather subtle example of bitonality may be noted in Example 115. The horn plays a C dominant minor ninth which implies an F tonality; the flute arpeggio outlines the F<sup>#</sup> ritsu scale, while the Madwoman sings a melody in D<sup>b</sup> [Example 115, page 87, line 2]. Above the heterophonic

## Example 111, page 47, line 1

Ferryman  
& Traveller

*pp smooth*

S  
U  
B  
O  
I

T.  
B.  
B.

*pp smooth*

Birds of the Fen-land, she has heard you cry-ing  
Vö-gel des Moor-lands, sie hör-te euch schrei-en,

Organ

Flute

*pp* *p*

Harp

*p*

## Example 112, page 49, lines 1 and 2

Ferryman

To know what she seeks.  
Ihr Ziel doch zu seh'n.

La - dy, be quick  
Her - rin, mach schnell

107

Hr.

vla. *p*

Db. *P*

Drums

an

and come a-board!  
und komm an Bord!

And you too, Tra-vel-ler.  
Und du auch, Rei-sen-der.

108

*f* *p* *p* *p*

*P* *P* *P*

ns

Ferryman

Come aboard!  
Komm an Bord!

Come aboard!  
Komm an Bord!

109

*f* *f* *f* *f* *f* *f*

*f* *f* *f* *f* *f* *f*

Drums *mf*

Example 113, page 50, line 3;  
page 51, line 1

Slow The ACOLYTES hoist the sail.  
(Lento) Die AKOLYTEN setzen das Segel.

Fl. <sup>(14)</sup>

Vla (+ Harp) *mf sustained & expressive*

Hr

Db.

Drums

*p* *mf* *pp*

instr.

*f* *p* *f* *p*

(with Harp tremolando:)

Drums

*mf* *pp* *mf* *pp*

Example 114, page 64, line 3

*f* rall. - - - - -

FERRYMAN  
FÄHRMANN

Make haste there, all of you!— Come, get — a —  
Be-eilt euch, al-le ihr!— Auf, geht — an—

Horn

*mf*

## Example 115, page 87, line 2

Madwoman *f broadly*

The shape of my child, His face, his well-be-lov-ed face!  
 Die Gestalt mei-nes Sohns, Sein An-litz, das ich so viel ge-liebt.

Flute *f lively* *cresc.*

Horn *pp* *lively cresc.*

Harp *lively p cresc.*

singing of the chant in A, the Madwoman repeats her melody a whole step away in B, while the flute moves from E<sup>b</sup> to G<sup>b</sup> to A to C [Example 116, pages 106 and 107].

Pedal points and *ostinati* prove to be structural elements in the work. The organ pedal point of Example 40 sustains a secuntal harmony consisting of two major seconds, thus emphasizing the interval of a second prevalent in Curlew River. Example 26 shows a secuntal harmony played by the organ and constructed of two superimposed minor seconds: A-B<sup>b</sup> and C-D<sup>b</sup>. A major-second horn trill acts as a pedal point on the last page of Example 104.

A, the basic noh pitch, often serves as a pedal point, as in Example 48 and Example 29.

A major seventh pedal point diminishing startlingly from ff immediately to pp adds a dramatic touch to the Madwoman's "passionate" melody (Example 117) [Example 117, page 24, line 2]. Pedal points composed of the ritsu scale lend a distinctly oriental flavor to the organ passages in Examples 22, 28 and 30. A series of pedal points accumulate in *stretto* under the sequential pattern of the Madwoman's melody (Example 118). The bass intones its C<sup>#</sup>, the viola adds D<sup>#</sup> and B, and the horn F; the bass then changes to a D harmonic, after which the viola drops out and the flute adds A<sup>b</sup> [Example 118, page 31, line 3].

## Example 116, pages 106 and 107

## Madwoman

of the Fen-land, though you float or fly, Wild birds, I can-not understand your cry,  
 - gel des Moor-lands, ach, ihr fliegt vor-bei, Wild-vö - - gel, ich ver - steh'nicht eu-ren Schrei.  
 Flute

Harp

Ferryman, Traveller, Abbot & Chorus

Tam — mór - bos á - ni - mi, quam re - qui - é - sce - re  
 Orjan

*cresc.*

Bells

Instr.

*cresc.*





Example 116, Continued

Madwoman

Tell me, — does the one I love      In — this world still live?"  
 Sagt mir — lebt die Lie-be noch      Hier — in die - ser Welt?"

Flute

*cresc.*      (*accel.*)

Harp

*dim.*

Ferryman, Traveller, Abbot & Chorus

Quid - quid non — sí - nit      in - - co - -

Organ

Bells

(*cresc.*)

Instr.

*cresc.*

*cresc.*

Example 116, Continued

Madwoman

Flute

Harp

Ferryman,  
Traveller,  
Abbot and  
Chorus

las.

Organ

Bells

*pp*

*p.*

*instr.*

The musical score is arranged in a vertical format. The Madwoman part is a single melodic line. The Flute part features a complex, rapid passage with many beamed notes. The Harp part is indicated by a wavy line, representing arpeggiated chords. The vocal parts (Ferryman, Traveller, Abbot and Chorus) are shown with a long, sustained note labeled 'las.'. The Organ part consists of two staves with sustained chords. The Bells part has a rhythmic pattern of eighth notes. The Instr. (Instrumental) part at the bottom includes a piano (*p.*) dynamic marking and a crescendo line.

## Example 117, page 24, line 2

(51) *f* *passionate*

Madwoman

Why the point of an ar-row Di-vid-eth the day?  
 Wiedurch Spi-tze des Pfei-les Die Zeit uns ver-geh'?

Why to live is to  
 Wie des Le-bens Gu

Flute

Viola

*pp*

Ferryman,  
 Traveller,  
 Abbot and  
 Chorus

*ff* *pp*

Db.

## Example 118, page 31, line 3

Madwoman

*dim.* (68)

told me he was tak-en East-ward, east-ward,  
 sag-len, daß er fort-zog Ost-wärts, ost-wärts,

*pp (as if 7)* *pp (as if 7)*

Vla.

instr.

Madwoman

A-long the drovers' track East, east, east.  
 Den Viehtrieb entlang Nach Ost, Ost, Ost,

*pp (as if 7)* *pp (as if 7)* *pp*

Db. (harmonic) Fl.

instr.

Vocal pedal points also accrue in Example 119, beginning with the tenors' C; the basses add F, the baritones B<sup>b</sup>, and the Abbot E (ex. 119) [Example 119, pages 72 to 74].

Examples of the omnipresent ostinato are evident in the bass of Example 47, in the flute, harp and viola of Example 23, the flute, harp and horn of Example 83, the harp of Example 101 and Example 95; the horn trill and viola and bass ostinati join the previously sounding harp ostinato in Example 104. Glissando ostinati are played by the viola and bass of Example 40 and the harp of Example 63; the organ scale ostinato of Example 88 also resembles a glissando. The arpeggiated organ ostinato on page 72 of Example 119 implies bitonality; the lower notes outline a secuntal sonority with C as the possible root and the upper notes an A<sup>b</sup> added-note sonority [Example 119, page 72]. Bitonality is also introduced in Example 32 in the ostinato played in octaves by the flute, harp, viola and bass against both the E pedal point in the horn and the choral melody beginning in E Phrygian. The trill figure reiterating in Example 66 against a viola pedal point on G: B-C on the harp, C-D<sup>b</sup> on the bass, D<sup>b</sup>-C on the horn, E<sup>b</sup>-D on the viola and G-F<sup>#</sup> on the flute result in the illusion of microtones. Similarly, in the bitonal passage of Example 85 the horn ostinato consisting of a C dominant minor

## Example 119, page 72

TRAVELLER  
REISENDER *f* lively

The boy was her child,  
Der Bub war ihr Kind,

Tenors *pp*

He was her child.  
Er war ihr Kind.

Abbott

*f*

The mad-woman was his mother!  
Die ir-re Frau hier war die Mut-ter!

T.

She has found his grave here by the river. %  
Sie fand sein Grab hier an dem Flusse %

Baritones *pp*

Basses *pp*

She was his mother  
Sie war die Mutter!

Is this a dream? Or is it true she was his mother? %  
Ist dies ein Traum? Ist es denn wahr, sie war die Mutter? %

Organ

Traveller

The child she was seeking!  
Das Kind, das sie such-te!

Abbot

Him she was seeking  
Er, den sie suchte

T.

Bt.

B.

She has only found sorrow! % . .  
Sie fand einzig nur Trauer! % . .

Traveller

He who died here Was this poor woman's child.  
Der hier starb, war Das Kind dieser armen Frau.

Abbot

Was not to be found. % . .  
War nirgends zu finden. % . .

T.

Bt.

B.

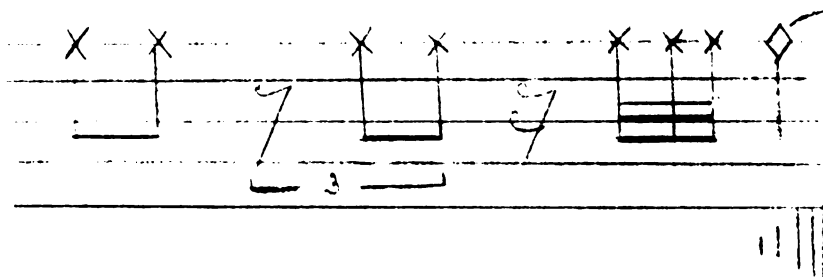




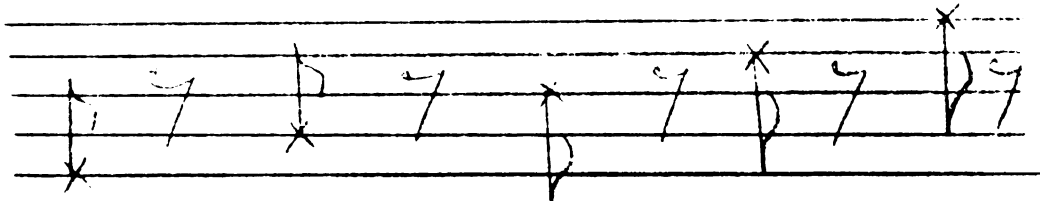
ninth arpeggio, the flute's arpeggiated ritsu scale and the harp's rapid alternation vertical structures encompassing  $C-D^b-E-F^\sharp-G-A-B^b$  produce microtones.

The drums' rhythmic ostinati frequently delineate musical sections, thus serving in a formal capacity.

The pattern

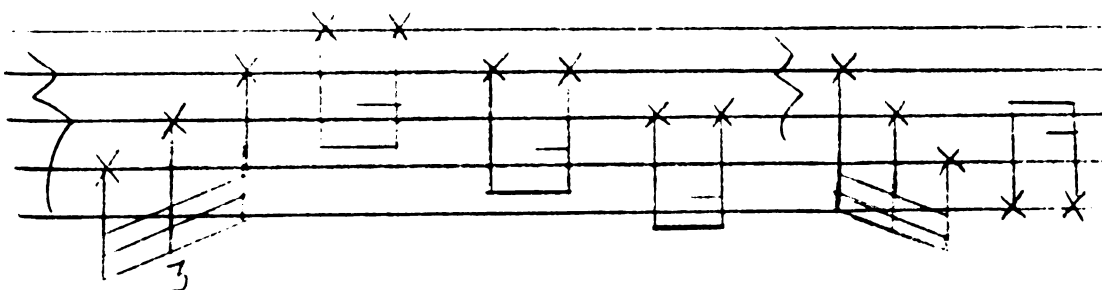


(Example 22), which immediately follows the opening hymn and continues until the first choral entry, returns to lead into the last chorus [Example 120, page 121]. The ostinato containing the approximately pitched pattern



(Example 78) lasts through the instrumental section of the introductory music (shidai).

Each time the Ferryman's motive C-1 appears, it is underlined by the rhythmic motive  $\text{♩} \cdot \text{♩}$  [Example 121, page 8, line 2]. The ostinato



## Example 120, page 121

Abbot

At our Cur-lew... Ri - ver... here.  
 Wo der Mo - wen - fließt ver - läuft.  
 A wo-man was heal'd  
 Ei-ne Frau ward ge-heilt  
 by prayer... an  
 durch Gna - de und

Organ

*cresc poco a poco*

Drums

5

Abbot

A wo-man with grief... dis-traught,  
 Ei-ne Frau... vom Schmerz ver-wirrt.

MONKS  
MONCHE

mf

(217)

with grief... dis-traught,  
 vom Schmerz ver-wirrt.

Organ

(cresc.)

Drums

cresc.

## Example 121, page 8, line 2

FERRYMAN  
FÄHRMANN

I am the fer-ry-man.  
Ich bin der Fähr-mann.

instr.

Drums

3

f

p

p

vla.

p

Ferryman

I row the fer-ry boat  
Ich führ' das Fähr-boot

instr.

Drums

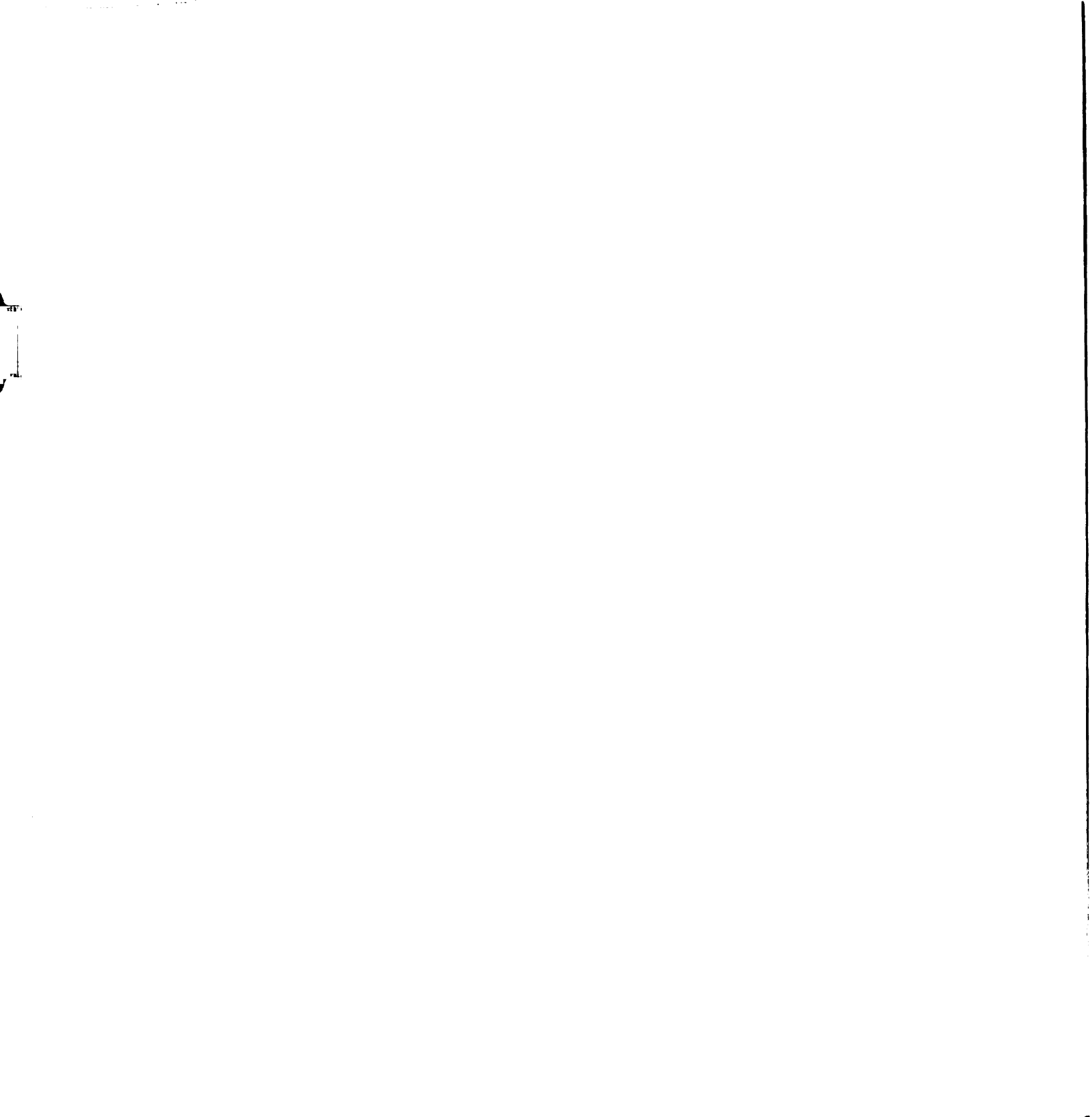
3

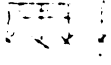
f

p

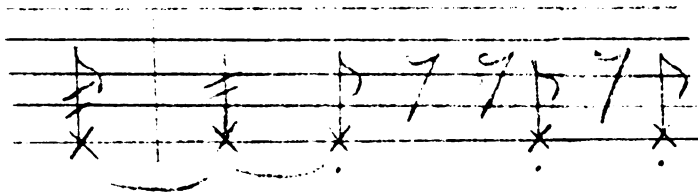
p

16

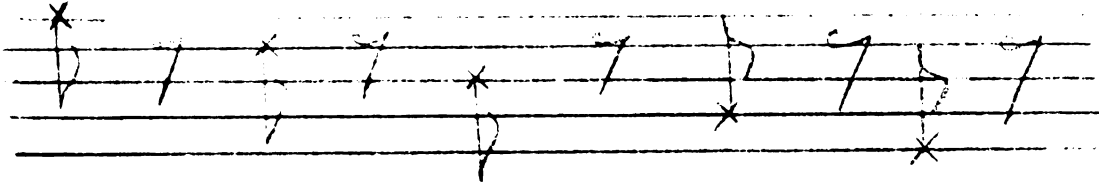


(Example 97) marks the section in which the chorus cruelly mocks the Madwoman. The first section of a dialogue (rongi) between the Ferryman and the Madwoman is punctuated by the motive  (Example 53).

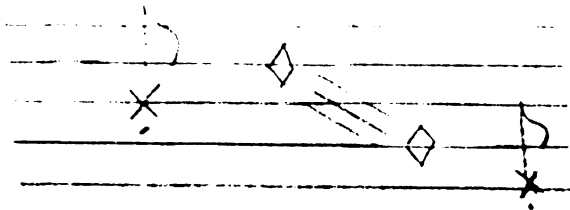
The pattern



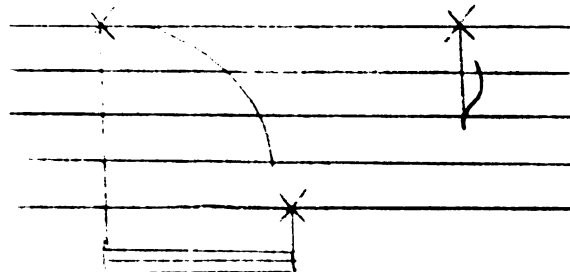
(Example 103) provides a dramatic foundation for the various canonic entrances of the machiutai (waiting song). The ostinato previously associated with the instrumental introductory music appears in its retrograde form in the instrumental closing music (Example 110):



Rhythmic patterns



(Examples 51 and 62) and



(Example 84) with their inversions imitate the Madwoman's motive E-1.



### Harmonic Structure

Harmonies are often arranged in patterns; in fact, many of the previously-described patterns are primarily harmonic: the harp and viola patterns of Example 104, forming polychords  $C + 4$  and  $A^b + 2$ ; the quartal harp pattern of Example 58; the triadic harp arpeggios of Example 37; the quartal harp and viola arpeggios of Example 51, and the quartal instrumental accompaniment of Example 41. Most of the harmony, therefore, is static instead of progressing as does functional harmony. Typical examples of the static harmony may be noted in Example 22 where the sho chord #1 in G (ritsu scale) is sustained; in the organ harmonic pedal, comprised of the ritsu scale, of Example 30; and in the ritsu organ chord of Example 196. The only functional harmony in the entire work begins in Example 38. The harmony progresses in  $E^b$  from IV-I-IV, modulating to C through the  $A^b$  major chord which as IV in  $E^b$  becomes the altered VI in C, derived from the parallel minor. The effect of harmonic resolution matches the emotional resolution given voice by the boy's spirit, "Go your way in peace, Mother, the dead shall rise again."

Harmonies occasionally function as rhythm to mark off phrases or groups of beats. For instance the secuntal chords (like those of the sho) mark off the phrases in each measure in Example 106, and the organ harmonies in



Examples 24 and 25, punctuate the phrases sung by the Abbot and chorus.

Many of the harmonies are based on the principal melodic notes of the sho (see Figure 13). The sho chord #1 (G major with added second and sixth) appears in Example 22, sho chord #6 (G<sup>#</sup> secuntal) in Example 70 and sho chord #11 (D 9 + 6) in Example 122 [Example 122, page 120, measure 1].

Every harmony contains the interval of a second, most of which are major in quality. All are either quartal (Example 41), secuntal (Example 106) or added-note sonorities (such as the Fm + 4 of measure 3 and the E<sup>b</sup>m + 4 of measure 4 in the organ accompaniment of Example 106). In the sole triadic section (beginning in Example 37) the harp, which outlines simple triads, is accompanied by repeated patterns of seconds and fourths. Even here the interval of a second prevails.

The minor seventh, so common in sho harmony, appears quite frequently; patterns may be seen in the viola of Example 44 and of Example 40. In nohgaku the minor seventh often results from the superimposition of two perfect fourths. The same situation may be found in Example 41. In the second measure, for instance, the organ quartal sonority C-F-B<sup>b</sup> results in the minor seventh C-B<sup>b</sup> that matches the minor seventh played by the viola and the minor seventh resulting from the linear statement of two perfect

## Example 122, page 120, measure 1

Abbot

How in sad mis-chance  
Wie in schlim-mer Not

Organ

Drums

fourths, the same intervals C-F-B<sup>b</sup>. In the next measure the same procedure takes place with regard to the minor seventh B-A resulting from the two perfect fourths, B-E and E-A.

As mentioned in the section on pedal points and ostinati, the major second very often acts as a pedal point (see Example 22, Example 30, the last page of Example 119; Example 24 and Example 71). It will be noted again that nearly every harmony contains a major second.

Most harmonic rhythm is slow in the passages where actual harmony occurs, especially since the harmony often appears as an ostinato. For example, pages 39 to 47 of the score (part of which can be seen in Examples 78, 81 and 104) consists harmonically of one ostinato; similarly the harmonic ostinato begun in Example 83 persists for two and one-half pages of the score. An exception to this practice occurs in Example 106, where the harmonic rhythm consists of changes each measure.

Sometimes the independent rhythmic and melodic lines substitute for the harmony by coloring the melody and impelling it to its cadence. In Example 33 the notes E and C encircling the cadential tone D create such an illusion. Similar occurrences are seen in the F<sup>#</sup> and D encircling the cadential E on the word "flow" (Example 59) and in the A and F<sup>#</sup> encircling the cadential G<sup>#</sup> on "that stranger" (Example 55).

The cadential tone is sometimes approached from the third below in characteristic Japanese six-to-one melodic movement as in the B<sup>b</sup> to D<sup>b</sup> of the first measure of Example 36, in the B<sup>b</sup> to D<sup>b</sup> of Example 108 and in the C to E of Example 34.

Neighboring tones often lend stress to a cadential tone, as may be noted in the lower neighbor cadential figures D-C-D and B-A-B in Example 99.

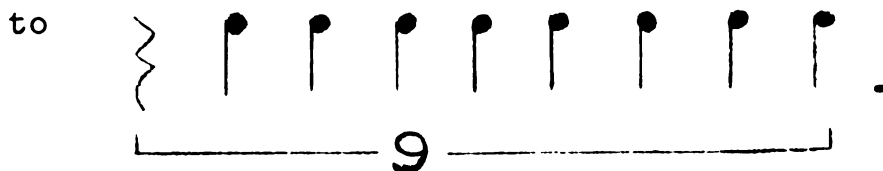
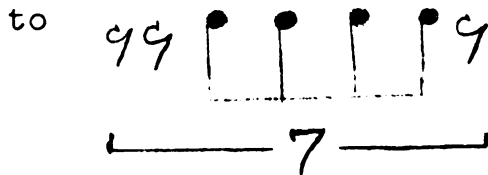
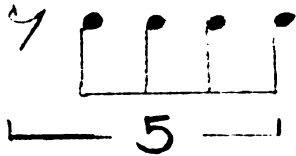
Many of the rhythmic patterns seem to fulfill a quasi-harmonic function. They undoubtedly color the melody; whether or not they impell it toward its cadence must be a subjective matter and cannot be stated as fact, although they certainly seem to contribute toward the cadential feeling. The fact that the pattern  (Example 113) lasts the length of each phrase may have some bearing on its cadential implications. The same point may be made of the pattern  in Example 99 and indeed of most of the drum patterns.

### Rhythmic Structure

Much of Curlew River involves free rhythmic patterns similar to plainchant, in which the length of the text and the vocal accents determine the rhythm. Barlines are eliminated or used only for convenience (as in Example 36). And of course plainchant itself pervades the work (Examples 26 and 63).

Considerable rhythmic augmentation exists in the composition. In Example 30 the Abbot and basses sing a transposed rhythmic augmentation of the Ferryman's melody to the words "row" (Example 48): A-B-C -D-C<sup>#</sup>-A-B (which in turn is an augmented version of the Ferryman's motive, Example 35). A rhythmic pattern decelerates through augmentation in a single measure [Example 123, page 18, line 2]. The entire section in Example 94 is an augmentation of Example 96.

In Example 104 the melodic palindrome which is first sung in eighth notes appears in augmentation in quarter notes, beginning with the tenor at no. 102. The descending figure is then doubly augmented, again beginning in the tenor [Example 124, page 46]. In Example 84 augmentation gradually decelerates the Madwoman's motive, from



## Example 123, page 18, line 2

Traveller

Instr.

*rf dim.*

*rf dim.*

## Example 124, page 46

(102)

Ferryman

float or — fly, — Wild birds, —  
 fliegt vor - bei, — Mö - wen, —

Traveller

float or — fly, — Wild birds, —  
 fliegt vor - bei, — Mö - wen, —

Organ

3

3

T. S.

still — live,  
 die - - ser Welt,

R. Bt.

— this world still — live,  
 — der Welt die - ser Welt,

C. H.

live? In — this world still —  
 Welt? Hier, — hier in die - ser

Abbot & B.

Flute

3

Example 124, Continued

(103)

**Ferryman**

*p*

I cannot under-stand your cry."  
Ich ver-steh'nicht eu - - ren Schrei."

**Traveller**

*p*

I cannot under-stand your cry."  
Ich ver-steh'nicht eu - - ren Schrei."

**Organ**

**T.**

still live?" Ah.  
die - ser Welt?" Ach

**S.**

**U.**

**R.**

**Bt**

still live?" Ah.  
die - ser Welt?" Ach

**O.**

**I.**

**C.**

**Abbot & B.**

live, still live?" Ah.  
Welt, die - - ser Welt?" Ach.

**Flute**

*p* *f*



Conventional time signatures only appear occasionally, (despite Imogen Holst's statement in the introduction to the effect that they do not appear at all), bar lines or dotted lines indicate sections in which the music contains a regular pulse and metric patterns; in these sections the meters change frequently. For instance, Example 41 changes at nos. 168 and 169 from  $\frac{2}{4}$  to  $\frac{3}{4}$  to  $\frac{4}{4}$ . The combination of free and measured rhythm that typifies Curlew River is represented in Example 75.

The lengths of phrases vary considerably and cannot be ascertained in terms of bars since barlines do not occur consistently. Where measures are apparent, a rhythmic emphasis often appears on the first beat of the measure or after a phrase. In Example 70 the drums accentuate the first beat of the measure (assuming that both dotted and solid lines represent barlines). The first-beat emphasis is even more apparent in Example 106. In Example 41 the sixteenth note triplet drum pattern follows (in diminution) each of the Madwoman's eighth-note triplet melodic phrases. In Example 42 the drums first resound a rhythmic anticipation of the Ferryman's musical comment (m. 1); from the third measure on the rhythmic patterns of the drums are canonically imitated in stretto by the Ferryman's melody.

Although the basic eight-beat rhythmic organization of noh is apparent in the hymn Te lucis (Example 64),

Curlew River has no regular rhythmic phrase structure; phrase lengths vary. However the characteristic noh practice of keeping the first beat tacit and beginning the melody on the second is retained to a great extent. Most of the melodic phrases are preceded by a rest. Representative passages may be noted in Examples 106, 24 and 34.

Rhythmic counterpoint, with rhythmic patterns of differing length, is sometimes extremely complex, as in Example 124. The individual voices sing with such rhythmic freedom that the curlew sign  is provided in most of the parts to allow the performers to wait until all have reached the same point in order to proceed to the next measure.

In Example 111 the organ provides a slightly anticipatory heterophonic accompaniment to the unison vocal lines while the harp plays an ostinato whose length does not correspond to that of any of the other phrases or measures. Over this the flute superimposes the Madwoman's motive, entering at approximate points and adding a still different phrase length to the others.

The ostinato pattern of Example 32 does not coincide with the phrase length established in the heterophony performed by the voice and organ, thus creating an effect of rhythmic displacement.

Example 10<sup>4</sup> illustrates an instance in which the completely separate lines of the individual parts result in a rhythmically free and intricately interwoven section. Rhythmic displacement is evident in the drum pattern of Example 109; the five-pitch ostinato is displaced by the four-beat measures. Hemiola is represented by Example 30, in which the  $\frac{6}{8}$  meter appears against  $\frac{2}{4}$ . Also, the organ's anticipation of the melody creates a rhythmic displacement and the octaves and unisons do not quite coincide, resulting in a microtonal effect.

### Form

The formal organization of Curlew River is strictly determined by the structure of noh drama, and the jo-ha-kyu principle is carefully retained.<sup>75</sup>

The jo, consisting of the first dan, opens with the so-shidai, the priest entrance music, as the Abbot and his company of monks, acolytes and instrumentalists file in, singing the tripartite compline hymn Te lucis which establishes the mode and provided the basic material for all of the melodic structures. All movement ends when the monks sing the "amen," ending on A, the basic noh pitch. During the so-shidai the Abbot and monks set the scene, singing music (in free form) taken directly from the chant.

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<sup>75</sup> It might be helpful at this point to refer back to the description of noh structure, pages 47 to 49.

The shidai (introductory music) begins on page 6 of the score (see Example 71) with an orchestral interlude, as the principal actors in the forthcoming play are ceremonially dressed. The shidai also ends on A on page 8 (see Example 27). Then the shidai (introductory song) is sung by the Ferryman, the waki (second in importance) and the uta (song) by the chorus on page 10 (see Example 30).

The ha opens on page 14 (see Example 37) with the second dan, which begins with the Traveller's shidai, or opening music, followed by the jidori (repetition) beginning on line 3 of page 14 (see Example 89). The michiyuki (traveling music) begins on line 2 of page 16 and consists of a tripartite form taken from the Traveller's shidai, with Te lucis (the so-shidai) and the waki's shidai serving as the contrasting section. This too ends on A. The chorus' uta returns on page 19 and their comment ends the second dan. The third dan begins on page 20, line 2, with the issei (literally the "first voice"), the entrance of the principal characters. It is perhaps indicative of the nature of noh that the leading character is not actually seen at this time. The flute flutter-tongues one of the Madwoman's motives; this is followed on page 21 by the off-stage voice of the Madwoman singing a tripartite song consisting of her motives E-1, E-2, E-5 and E-6 (see Example 100). In the return to the first section

of the song (page 23) the Madwoman's melody is literally repeated; the other parts are changed (see Example 75). The free-form kakeri dance begins on page 25 (see Example 23), preceded and followed (on page 27) by a sageuta, a short song in a relatively low register (same as that in Example 93). The Abbot and chorus then sing an ageuta, a higher-pitched song (see Example 31). The issei (first song) of the shite (principal character) begins on page 29; its form is bipartite, with the B sections consisting of an inversion of the A sections, as may be seen in Example 96. Here the B section, which begins on the second line, is constructed of a series of repetitions of an inversion of the motive reiterated in the A section as seen in line 1 of Example 96.

The choral sageuta returns, again commenting on the dramatic situation (Example 93). This is followed by a return of the first choral uta and then, beginning on page 34, the important mondo, the question and answer section between the shite and the waki, much like recitative dialogue in Western opera. The chorus sings the canonic ageuta, adding its lyric commentary on the previous dialogue (see Example 104), and the third dan concludes with a repetition of the waki's shidai on page 49 (similar to Example 27).

The fourth dan begins with the bipartite "hayashi" interlude on page 50 (see Example 113). The Traveller,

Abbot and chorus sing a tripartite uta, beginning on page 51 (see Examples 39 and 88), followed by sashi (recitative) on page 54. The nakairi, which begins on page 64, is a brief instrumental interlude and choral song usually designating the area between the two acts. In Curlew River the two acts of the original Sumidagawa are incorporated into one, but the nakairi is retained (see Examples 114 and 32). The rongi, the dialogue between the shite and the waki, begins on page 68 (see Example 53). The Traveller, Abbot and chorus interpolate their comments (see Example 119) and then the kuri begins on page 75 (see Example 51). Here the drama has reached a climax and the kuri, sung by the shite, contains the highest note of the composition (also called the kuri). In this case the note is the B<sup>b</sup> sung to the word "crow" (see Example 52). The kuri is constructed in a modified tripartite form, with the middle section an inversion of the corresponding section of the issei (first song) sung by the Madwoman (see Examples 34 and 106). The "A" section begins on page 77 immediately after the kuri note and is comprised primarily of a sequence of a phrase taken from the first section of the kuri and sung in diminution (see again Example 52). The Madwoman then sings a phrase (on page 79) borrowed from the choral sageuta and the chorus follows with its uta similar to the one sung on page 10 and again on page 33 (see Example 30). Both the ha and



the fourth dan close with the canonic machiutai (waiting song), beginning on page 82 (see Example 103).

The kyu, which is comprised of the fifth dan, begins on page 85 with the issei (see Example 95), which contains the largest and most dramatic leap of the composition, an octave and a third (Example 66). The chorus returns on page 89 with its uta based on Te lucis (see Example 45); then the mondo presents its dialogue between the shite and the waki, beginning on page 90 (see Example 56). On page 97 the choral ageuta begins, comprised essentially of the hymn Custodes hominum (see Example 21). This proves to be the largest and most elaborate song of the entire work. The traditional mai (dance) follows (beginning on page 115), during which the spirit moves around the Madwoman who is freed of her madness in the climactic moment of the drama [Example 125, page 115]. A hayashi interlude similar to the shidai (introductory music) of page 6 returns on page 119, and pages 120 to 121 return literally to the second part of the so-shidai first stated on pages 2 to 3 (see Examples 50, 46 and 69). The only slight variation may be seen in the sixteenth-note figure emphasizing the word "grief" on page 121, line 2 (Example 120).

The kiri, the final comment of the chorus, appears on page 122 (Example 108) and consists of an inversion of the choral section of the so-shidai first seen on page 5



## Example 125, page 115

The SPIRIT circles slowly round the MADWOMAN, who appears transformed.  
 Der GEIST schreitet langsam um die IRRE herum, die verwandelt erscheint.

94

210

*gva*

*pp simply*

*p*

*pp*

*ppp*

*gva*

*mf*

*f vibrato*

*mp*

*f*

*dim.*

*pp*

*mf*

*dim.*

*mf*

*dim.*

(Example 24). Curlew River ends with a literal return to the very beginning, the hymn Te lucis.

The internal form of sections paralleling recitative is determined by the text phrases, as in plainchant. This is also true, of course, of the two hymns used, Te lucis and Custodes hominum. Similarly, the form of each song is determined by the text of the poem to which it is set.

The chorus participates vitally in the piece and many sections are responsorial, alternating between the soloists and the chorus, as in Example 120.

A scheme of repetition, not only of motives but of entire sections throughout Curlew River add to the unity of the work and the symbolic implications of those sections. Section 1, comprised of Te lucis, appears first on page 1, then subsequently on pages 6, 17, 60, 89, 119 and 123, either in part or totally; Section 2, the Abbot's song, is sung by the Abbot on page 2 and again on page 120. Section 3, the opening chorus, is sung on pages 5 and 123. In all three cases the music appears at the beginning and the end of Curlew River, stressing the cyclical or arch form of the work.

Section 4, the Ferryman's song, is sung wholly or in part (and always by the Ferryman) on pages 8, 11, 17, 35, 49, 54 and 64. The choral comment that comprises Section 5 is introduced on page 10 and repeated by the chorus on

pages 19, 33 and 79. The Traveller sings his song, Section 6, on page 14 and again on page 18. The Madwoman's song, Section 7, is sung by the Madwoman herself on pages 21 and 75, and mockingly by the chorus on page 36. The sadder, more philosophical choral commentary that constitutes Section 8 appears on pages 25, 27, 32, and 72, this time sung by the Madwoman who makes the bitter comment herself, "O River Curlew, O curlew, cruel bird!"

The Madwoman sings her issei on page 29 and on page 69; the last section that is repeated, the sailing music that first appears on page 50, when the boat first starts on its journey, is sung by the chorus on page 65 when the passengers have reached their destination.

## CHAPTER VIII

### CONCLUSIONS

Peter Mennin's group of songs shares a respectable number of characteristics in common with both Curlew River and hogaku. An interesting similarity is revealed between the melodic palindrome structure of both In the Quiet Night and Curlew River, for instance. A specific comparison may be seen in the accompanying chart (Figure 17). Generally the similarities appear to lie in the emphasis on linear structure and contrapuntal techniques, the use of motives or melodic patterns, a preponderance of conjunct motion, bitonality, pedal points and ostinati, rhythmic freedom and complexity, and the predominance of secuntal, quartal and added-note sonorities with their special emphasis on perfect intervals and seconds. It may be observed that these characteristics are also often found in Western music that has no relationship whatsoever to hogaku. So Mennin seems to have selected those traits and techniques inherent in hogaku that most resemble the twentieth-century neo-classic style in which he is prone to write. The result is a group of eminently singable attractive songs that have a definitely oriental flavor.

Figure 17. Comparative Chart

| Characteristics of <u>Hogaku</u>                                                                                                                                              | A Song of the Palace                                                                                                        | Crossing the Kan River                                                                   | In the Quiet Night                                                            | The Gold Threaded Kite                                      | Curlew River                                                                                                                    |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|-------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| Scales used: <u>ryo</u> , usually on D or G; <u>ritsu</u> (folk pentatonic) usually on E or B; <u>yo</u> (Dorian); in (Phrygian); <u>sagaku ryo</u> and <u>ritsu</u> ; major. | Tonality vague and scale possibilities varied.                                                                              | Tonality often vague; B and E minor; B and E Phrygian; other scale possibilities varied. | Tonality often vague and scale possibilities varied; Dorian, Phrygian.        | D, F and B Phrygian.                                        | <u>Ritsu</u> ; <u>sagaku ryo</u> on D; <u>sagaku ritsu</u> on A; Dorian; Phrygian; Lydian; whole tone; major; minor; chromatic. |
| Koto melodies imply harmonies resembling impressionism (sevenths, ninths and added-note sonorities).                                                                          | Harmonic implications of melody quite intricate because of much stepwise motion.                                            | Harmonic implications of melody quite intricate because of much stepwise motion.         | Harmonic implications of melody quite intricate because of stepwise motion.   | Melodies occasionally imply simple triads.                  | Melodies imply harmonies resembling impressionism: sevenths, added-note chords; also quartal harmonies and simple triads.       |
| Intervals of key modulation at fourth or fifth                                                                                                                                | Modulations difficult to ascertain because of vague tonality; occasional possible modulations at fourth.                    | Modulations at fourth or fifth.                                                          | No resemblance.                                                               | Intervals of key modulation at third or fifth.              | Where definitely discernible, modulation most consistently at fourth or fifth.                                                  |
| Notes remain the same but tonal center moves at interval of fourth or fifth.                                                                                                  | No resemblance.                                                                                                             | Notes remain the same but tonal center moves at interval of fourth or fifth.             | No resemblance.                                                               | Notes remain same but tonal center moves interval of fifth. | Notes remain the same but tonal center moves interval of fifth.                                                                 |
| Dorian and Phrygian modes are used in folk music; melody moves freely between the two in folk music.                                                                          | Tonality too vague for this to be a real characteristic.                                                                    | Free movement from one mode to another so that actual mode remains vague.                | If Dorian and Phrygian considered equal, melody moves freely between the two. | No resemblance.                                             | Dorian and Phrygian modes used; melody moves freely between the two.                                                            |
| Melody stresses notes directly above or below the tonic.                                                                                                                      | If Section 2 is assumed to be in A minor and Section 3 in B minor, melody stresses notes directly above or below the tonic. | Melody stresses notes directly above or below the tonic.                                 | Melody stresses notes directly above or below the tonic.                      | Melody stresses notes directly above or below the tonic.    | Melody stresses notes directly above or below the tonic.                                                                        |

Figure 17.--Continued

| Characteristics of <u>hogaku</u>                                                                     | A Song of the Palace                                                                                         | Crossing the Han River                                                                                              | In the Quiet Night                                                                      | The Gold Threaded Rote                                                                    | Curlew River                                                                                                                        |
|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| Song begins on second or fourth note of the scale instead of the tonic.                              | If beginning of song is considered in A Lydian or C minor, begins on second or fourth note of the scale      | If in E, song begins on the fourth note of the scale; if in G, begins on the second note of the scale.              | No resemblance.                                                                         | No resemblance.                                                                           | Songs often begin on second or fourth note of the scale instead of the tonic. <u>Te lucis</u> , opening hymn, begins on supertonic. |
| Melody repeats fifth or seventh note of the scale before the first appears.                          | No resemblance.                                                                                              | If song is in B, the seventh note is stated before the first appears.                                               | If in A, fifth and seventh scale degree stated before the first appears.                | No resemblance.                                                                           | Melody repeats fifth or seventh note of the scale before the first appears.                                                         |
| Sixth note of the scale acts as a leading tone, moving directly to the tonic.                        | If song considered in C minor, sixth note of the scale acts as a leading tone, moving directly to the tonic. | If song considered in E, sixth note of the scale acts as a leading tone, moving directly to the tonic.              | No resemblance.                                                                         | Sixth note of the scale acts as a leading tone, moving directly to the tonic.             | Sixth note of the scale acts as a leading tone, moving directly to the tonic.                                                       |
| Tones a whole-step below or half-step above a note function as neighboring tones to it.              | Tones a whole-step below or half-step above a note function as neighboring tones to it.                      | Tones a whole-step below or half-step above a note function as neighboring tones to it.                             | Tones a whole-step below a note or half-step above function as neighboring tones to it. | Tones a whole-step below a note or a half step below function as neighboring tones to it. | Tones a whole-step above a note or a half-step below function as neighboring tones to it.                                           |
| Melody consists of patterns derived from the scales.                                                 | Melody constructed of motives derived from scales.                                                           | Melody constructed of motives derived from scales.                                                                  | Melody constructed of motives derived from scales.                                      | Melody constructed of motives derived from scales.                                        | Melody consists of patterns derived from scales.                                                                                    |
| Melodic patterns imply D minor and E minor harmonies on <u>wagon</u> and D minor on <u>gaku-so</u> . | Motive 2 could imply E minor and D minor harmonies.                                                          | Tenor pattern combined with bass pattern implies E minor harmony, but patterns alone too conjunct to imply harmony. | Motive 1 could imply E minor harmony.                                                   | No resemblance.                                                                           | Traveling patterns imply D minor and E minor harmonies as well as <u>wagon</u> tone color on harp.                                  |

Figure 17, --Continued

| Characteristics of <u>hogaku</u>                                                                          | A Song of the Palace                                                                           | Crossing the Han River                                                                             | In the Quiet Night                               | The Gold Threaded Robe                                                      | Curlw River                                                                     |
|-----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|--------------------------------------------------|-----------------------------------------------------------------------------|---------------------------------------------------------------------------------|
| Patterns based on perfect fourths with a strong emphasis on minor sevenths in <u>nohgaku</u> .            | No real resemblance, although Motive 1 begins with a perfect fourth.                           | No resemblance.                                                                                    | No resemblance.                                  | No resemblance.                                                             | Patterns based on fourths, with a strong emphasis on minor sevenths.            |
| Secondary pitches encircle the fourths as a means of going from one fourth to another in <u>nohgaku</u> . | No resemblance.                                                                                | No resemblance.                                                                                    | No resemblance.                                  | No resemblance.                                                             | No resemblance.                                                                 |
| The line of the melodic pattern carefully follows that of vocal inflection.                               | No resemblance.                                                                                | No resemblance.                                                                                    | No resemblance                                   | The line of the melodic pattern often follows that of the vocal inflection. | The line of the melodic pattern carefully follows that of the vocal inflection. |
| <u>Spreehstimme</u> common in <u>nohgaku</u> and <u>nagauta</u> .                                         | No resemblance.                                                                                | No resemblance.                                                                                    | No resemblance.                                  | No resemblance.                                                             | No resemblance.                                                                 |
| A number of motives are sung individually and then combined in <u>shomyo</u> .                            | Motives are sung individually and then combined.                                               | No real resemblance, although tenor and bass motives sung individually, then continue as ostinati. | Motives are sung individually and then combined. | Motives are sung individually and then combined.                            | A number of motives are sung individually and then combined.                    |
| Considerable variety in dynamics.                                                                         | Considerable variety in dynamics: changes often every measure and at least every two measures. | Little variety in dynamics.                                                                        | No resemblance.                                  | Considerable variety in dynamics.                                           | Considerable variety in dynamics, usually every few beats.                      |

Figure 17, --Continued

| Characteristics of <u>hogaku</u>                                                               | A Song of the Palace                                                            | Crossing the Han River                                                          | In the Quiet Night                                                              | The Gold Threaded Robe                                                          | Curlew River                                                                                    |
|------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|---------------------------------------------------------------------------------|---------------------------------------------------------------------------------|---------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|
| Great variety in tone quality in <u>shomyo</u> .                                               | Not much variety in tone quality.                                               | Some variety in tone quality.                                                   | No resemblance.                                                                 | A fair amount of variety in tone quality.                                       | Great variety in tone quality.                                                                  |
| Narrow ambitus.                                                                                | No resemblance.                                                                 | Each voice has a narrow ambitus for a section at a time.                        | Each voice has narrow ambitus for section at a time.                            | Each voice has narrow ambitus for section at a time.                            | Ambitus often narrow in whole sections at a time; overall range large.                          |
| Predominantly stepwise motion.                                                                 | Predominantly stepwise motion; conjunct motion 3 1/3 times as much as disjunct. | Predominantly stepwise motion; conjunct motion 3 1/3 times as much as disjunct. | Predominantly stepwise motion; conjunct motion 5 1/2 times as much as disjunct. | Predominantly stepwise motion; conjunct motion 6 1/2 times as much as disjunct. | Predominantly stepwise motion; conjunct motion 3 1/4 times as much as disjunct.                 |
| Vocal line decorated with ornamental tones, glissandos and/or trills, resulting in microtones. | No real resemblance, only the illusion of such embellishment.                   | No resemblance.                                                                 | No resemblance.                                                                 | No resemblance.                                                                 | Vocal lines decorated with ornamental tones, glissandos and/or trills, resulting in microtones. |
| Higher tones reserved for tenser moments in <u>nohgaku</u> .                                   | Higher tones reserved for tenser moments.                                       | Higher tones reserved for tenser moments.                                       | Little resemblance.                                                             | Higher tones reserved for tenser moments.                                       | Higher tones reserved for tenser moments.                                                       |
| Dramatic melodic patterns (such as tremolo effects) in <u>biwa</u> music.                      | No resemblance.                                                                 | No resemblance.                                                                 | No resemblance.                                                                 | No resemblance.                                                                 | Many dramatic melodic patterns.                                                                 |



Figure 17. --Continued

| Characteristics of <u>hogaku</u>                                                                                                    | A Song of the Palace                                        | Crossing the Han River                                                         | In the Quiet Night                                          | The Gold Threaded Robe                                      | Curlew River                                                                                                                                               |
|-------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------|--------------------------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Very much tone painting                                                                                                             | Not much tone painting.                                     | Not much tone painting, although melody generally follows meaning of the text. | Not much tone painting.                                     | Some tone painting.                                         | Very much tone painting--at every opportunity.                                                                                                             |
| Music is predominantly linear, <u>nohgaku</u> completely linear.                                                                    | Music is predominantly linear.                              | Music is completely linear except for four measures.                           | Music predominantly linear.                                 | Music predominantly linear.                                 | Music predominantly linear.                                                                                                                                |
| Melodic counterpoint, with various contrapuntal techniques.                                                                         | Melodic counterpoint, with various contrapuntal techniques. | Melodic counterpoint, with various contrapuntal techniques.                    | Melodic counterpoint, with various contrapuntal techniques. | Melodic counterpoint, with various contrapuntal techniques. | Melodic counterpoint, with various contrapuntal techniques.                                                                                                |
| Melody closely follows dictates of the text.                                                                                        | No resemblance.                                             | Little resemblance.                                                            | No resemblance.                                             | Melody generally follows dictates of the text.              | Melody closely follows dictates of text.                                                                                                                   |
| Individual lines sometimes sound like two arpeggios sharing a common harmony instead of two independent lines in <u>koto</u> music. | No resemblance.                                             | No resemblance.                                                                | No resemblance.                                             | No resemblance.                                             | Individual lines sometimes sound like two arpeggios sharing a common harmony instead of two independent lines.                                             |
| Heterophony; one voice carries the original melody while others parallel it with ornamented lines including trills and glissandos.  | Touches of heterophony but not prominent.                   | No resemblance.                                                                | No resemblance.                                             | No resemblance.                                             | Heterophony most consistent texture; one voice carries the original melody while others parallel it with ornamented lines including glissandos and trills. |

Figure 17.--Continued

| Characteristics of <u>hogaku</u>                                                                            | A Song of the Palace                                                                   | Crossing the Han River                                                                              | In the Quiet Night                                   | The Gold Threaded Robe                   | Curlw River                                                                    |
|-------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|------------------------------------------------------|------------------------------------------|--------------------------------------------------------------------------------|
| Bitonality; tonal centers a whole-step apart, especially in <u>nagauta</u> .                                | Bitonality: paired entrances could imply bitonality, tonal centers a whole-step apart. | Bitonality, if tonality is determined by duration and repetition; tonal centers a whole-step apart. | Negligible bitonality.                               | Bitonality; tonal centers a fifth apart. | Bitonality; tonal centers a third, fifth or whole-step apart.                  |
| Frequent pedal points and/or <u>ostinati</u> .                                                              | Frequent pedal-points and/or <u>ostinati</u> .                                         | Ostinato part of principal structure.                                                               | No resemblance.                                      | Some pedal point and <u>ostinati</u> .   | Frequent pedal point and <u>ostinati</u> .                                     |
| Harmonies arranged in patterns in wagon music of <u>kagura</u> , <u>gagaku</u> and <u>gaku-so</u> patterns. | No resemblance.                                                                        | Small harmonic patterns--harmonic <u>ostinati</u> .                                                 | No resemblance.                                      | No resemblance.                          | Harmonies arranged in patterns.                                                |
| Harmony static--instead of progressing as functional harmony (in <u>koto</u> music).                        | Harmony neither functional nor static.                                                 | Harmony primarily static except in homophonic section.                                              | No resemblance.                                      | No resemblance.                          | Harmony static instead of progressing as functional harmony.                   |
| D minor and E minor harmonic patterns of <u>wagon</u> .                                                     | E minor harmonies more often than any other.                                           | E minor or Em7 part of harmonic pattern.                                                            | D minor and E minor harmonies cadentially important. | No resemblance.                          | Brief harp arpeggios resemble wagon color and patterns of D minor and E minor. |
| D minor <u>ostinato</u> throughout except for embellishments in <u>gaku-so</u> patterns.                    | No resemblance.                                                                        | No resemblance.                                                                                     | No resemblance.                                      | No resemblance.                          | No resemblance.                                                                |

Figure 17.--Continued

| Characteristics of <u>hogaku</u>                                                                                                    | A Song of the Palace                                                                | Crossing the Han River                                                                                      | In the Quiet Night                                                                  | The Gold Threaded Robe                                                                            | Curlew River                                                                                         |
|-------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| Harmonise function as rhythm to mark off phrases or groups of beats in <u>biwa arpeggios</u> .                                      | No resemblance.                                                                     | No resemblance.                                                                                             | No resemblance.                                                                     | No resemblance.                                                                                   | Harmonies function as rhythm to mark off phrases or groups of beats.                                 |
| Harmonies based on the principal melodic notes on the <u>sho</u> .                                                                  | Harmonies based on principal melodic notes of motivically-derived melodies.         | Harmonies based on principal melodic notes of motivically-derived melodies.                                 | Harmonies based on principal melodic notes of motivically-derived melodies.         | No resemblance.                                                                                   | Harmonies based on principal melodic notes; many based on chords of the <u>sho</u> .                 |
| Perfect intervals and seconds prominent in harmonies; quartal, secuntal and added-note sonorities frequent in <u>sho</u> harmonies. | Seconds prominent in harmonies; quartal and secuntal sonorities frequent.           | Perfect intervals and seconds prominent in harmonies; quartal, secuntal and added-note sonorities frequent. | Seconds prominent in harmonies; quartal and secuntal sonorities frequent.           | Perfect intervals and seconds prominent in harmonies; quartal and added-note sonorities frequent. | Every harmony contains the interval of a second; all are quartal, secuntal or added-note sonorities. |
| Minor-seventh chord appears often in <u>sho</u> harmony.                                                                            | Minor-seventh chord appears often, next in frequency to triads.                     | Minor-seventh chord appears frequently.                                                                     | Minor-seventh chord appears more often than any other chord.                        | Minor-seventh chord appears more often than any other chord.                                      | Minor-seventh chord appears often.                                                                   |
| Major second often acts as a pedal point in <u>sho</u> harmony.                                                                     | No resemblance.                                                                     | No resemblance.                                                                                             | No major-second pedal points but nearly 80% of chords contain interval of a second. | No resemblance.                                                                                   | Major second often acts as a pedal point.                                                            |
| Harmonic rhythm slow, usually changing not more than two or three measures in <u>sho</u> harmony.                                   | Harmonic rhythm variable; slowest when A minor, E minor and D minor chords implied. | Harmonic rhythm usually rapid; slow only in the coda.                                                       | No resemblance.                                                                     | No resemblance.                                                                                   | Most harmonic rhythm slow where harmony occurs, usually harmonic ostinato.                           |

Figure 17, Continued

| Characteristics of <u>hogaku</u>                                                                                                                | A Song of the Palace                                                                    | Crossing the Han River                                                          | In the Quiet Night                                       | The Gold Threaded Robe                                | Curlew River                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|----------------------------------------------------------|-------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| Independent rhythmic and melodic lines substitute for the harmony by coloring the melody impelling it to its cadence.                           | Sometimes melody encircles or turns on cadential tone, impelling it toward its cadence. | No resemblance.                                                                 | No resemblance.                                          | Melodic lines impel melody to its cadence.            | Independent rhythmic and melodic lines substitute for the harmony by coloring the melody and impelling it to its cadence. |
| Rhythmic cadential formulas resemble Western harmonic ones in Shinto music.                                                                     | Rhythmic cadential formulas, consisting of large note values and rests.                 | Only one rhythmic cadential formula.                                            | Only one rhythmic cadential formula; functional harmony. | Only one rhythmic cadential formula.                  | Rhythmic cadential formulas.                                                                                              |
| Rhythmic <i>ostinati</i> in Shinto music.                                                                                                       | Rhythmic <i>ostinati</i> connected with principal thematic material.                    | Rhythmic <i>ostinati</i> prominent, connected with principal thematic material. | No resemblance.                                          | Only one brief rhythmic <i>ostinato</i> .             | Rhythmic <i>ostinato</i> prominent.                                                                                       |
| Rhythmic duets: a complex variety of rhythms against a simple drone in Shinto music.                                                            | No resemblance.                                                                         | No resemblance.                                                                 | No resemblance.                                          | No resemblance.                                       | No resemblance.                                                                                                           |
| Free rhythmic patterns similar to plainchant in which length of text and vocal accents determine rhythm.                                        | No resemblance.                                                                         | No resemblance.                                                                 | No resemblance.                                          | No resemblance.                                       | Free rhythmic patterns similar to plainchant, in which the length of text and the vocal accents determine rhythm.         |
| Rhythmic patterns of $\frac{6}{4}$ , $\frac{4}{4}$ , $\frac{3}{4}$ or $\frac{4}{4}$ containing rhythmic augmentation typical of <u>shomyo</u> . | $\frac{2}{4}$ contains rhythmic augmentation.                                           | Rhythm basically $\frac{5}{4}$ but much rhythmic augmentation.                  | $\frac{3}{2}$ pattern contains rhythmic augmentation.    | $\frac{4}{4}$ pattern contains rhythmic augmentation. | Rhythmic augmentation but few conventional time signatures.                                                               |

Figure 17.--Continued

| Characteristics of <u>hogaku</u>                                                                                                                                           | A Song of the Palace                                                     | Crossing the Han River                                      | In the Quiet Night                    | The Gold Threaded Robe                                      | Curlew River                                                                               |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|-------------------------------------------------------------|---------------------------------------|-------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| Changing meters in <u>shomyo</u> .                                                                                                                                         | No resemblance.                                                          | Changing meters.                                            | Changing meters nearly every measure. | Changing meters nearly every measure.                       | Changing meters.                                                                           |
| Combination of free and measured rhythm or a basically free rhythm with some measured beats in <u>shomyo</u> .                                                             | All measured rhythm although considerable rhythmic freedom.              | All measured rhythm although considerable rhythmic freedom. | No resemblance.                       | All measured rhythm although considerable rhythmic freedom. | Combination of free and measured rhythm.                                                   |
| Meter a fast $\frac{2}{4}$ , medium $\frac{4}{4}$ or $\frac{4}{4} + \frac{2}{4}$ or a slow $\frac{8}{4}$ in <u>gagaku</u> ; $\frac{2}{4} + \frac{3}{4}$ in <u>bagaku</u> . | Meter fast $\frac{2}{4}$ .                                               | $\frac{2}{4} + \frac{3}{4}$ in most of the composition.     | No resemblance.                       | Meter primarily a fast $\frac{2}{4} + \frac{3}{4}$ .        | No resemblance.                                                                            |
| Phrases four bars long, $\frac{4}{4} + 2$ bars usual in <u>gagaku</u> ; sometimes 5, 6 or 7 measures long.                                                                 | Only resemblance in Theme 2, four-bar pattern; otherwise phrases varied. | No resemblance.                                             | No resemblance.                       | No resemblance.                                             | No resemblance.                                                                            |
| Rhythmic emphasis on first beat of each measure in <u>gagaku</u> ; also after every four bars or after each phrase.                                                        | No resemblance.                                                          | No resemblance.                                             | No resemblance.                       | No resemblance.                                             | Rhythmic emphasis often on first beat of each measure and after each phrase.               |
| A basically eight-beat rhythmic organization in <u>nohgaku</u> ; first beat tacit, melody begins on second beat.                                                           | No resemblance.                                                          | No resemblance.                                             | No resemblance.                       | No resemblance.                                             | Plainsong hymns eight-beat rhythmic organization; most melodic phrases preceded by a rest. |

Figure 17. --Continued

| Characteristics of <u>hogaku</u>                                                                                                      | A Song of the Palace                | Crossing the Han River              | In the Quiet Night                               | The Gold Threaded Koto                   | Curlew River                                                                                                   |
|---------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|-------------------------------------|--------------------------------------------------|------------------------------------------|----------------------------------------------------------------------------------------------------------------|
| Specific number syllables sung to each eight-beat structure, often 7 + 5 division of 12 syllables.                                    | No resemblance.                     | No resemblance.                     | No resemblance.                                  | No resemblance.                          | No resemblance.                                                                                                |
| Rhythmic counterpoint, with independent rhythmic patterns of differing lengths in <u>nohgaku</u> .                                    | Considerable rhythmic counterpoint. | Considerable rhythmic counterpoint. | No resemblance.                                  | No resemblance.                          | Considerable rhythmic counterpoint.                                                                            |
| Simple rhythm in folk music.                                                                                                          | No resemblance.                     | No resemblance.                     | Rhythm free but not complex; simple note values. | No resemblance.                          | No resemblance.                                                                                                |
| Sometimes each beat subdivided into triplets in folk music.                                                                           | No resemblance.                     | No resemblance.                     | No resemblance.                                  | No resemblance.                          | No resemblance.                                                                                                |
| Form determined by text phrases as in plainchant in Shinto and Buddhist chant.                                                        | No resemblance.                     | No resemblance.                     | Form greatly influenced by text phrases          | Form definitely related to text phrases. | Form of hymns and sections resembling recitative determined by text phrases.                                   |
| Accompaniments function formally (not harmonically or melodically) indicating phrase endings or delineating sections in Shinto music. | Unaccompanied.                      | Unaccompanied.                      | Unaccompanied.                                   | Unaccompanied.                           | Rhythmic and harmonic accompaniments often function formally to indicate phrase endings or delineate sections. |

Figure 17.--Continued

| Characteristics of <u>hogaku</u>                                                                                                                 | A Song of the Palace                                                              | Creeping the Humiliator                                 | In the Solist Night                                                          | The Ill Throated Nite                                                                                  | Curlew River                                                            |
|--------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|---------------------------------------------------------|------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|
| Form sometimes responsorial, alternating between soloist and chorus in Shinto music.                                                             | No resemblance.                                                                   | No resemblance.                                         | No resemblance.                                                              | Effect of response created.                                                                            | Many sections responsorial, alternating between soloist and chorus.     |
| Most form tripartite, consisting of an introduction (ja), exposition (ha) and resolution (kyu).                                                  | Bi-partite with coda, but jo-ha-kyu concept applicable.                           | Bi-partite with coda, but jo-ha-kyu concept applicable. | Form tripartite, but jo-ha-kyu concept applicable.                           | Formondo, like much shakuhachi music, but jo-ha-kyu concept applicable.                                | Jo-ha-kyu tripartite form.                                              |
| Form ABA with B ending on V or II of the mode frequent in <u>gagaku</u> .                                                                        | No resemblance.                                                                   | No resemblance.                                         | Form ABA, with B ending on V of mode if in A.                                | B ends on V of mode, but form ABA-BA.                                                                  | Internal ABA forms, with B usually ending on III; exception ends on II. |
| <u>Gagaku</u> begins with a netori, a short phrase that establishes the mode, presented by the soloist and followed by the chorus and orchestra. | Begins with short phrase that introduces the material but the mode is indefinite. | No resemblance.                                         | Begins with short phrase that states material and possibly establishes mode. | Begins with short phrase that states material and mode by identical alto and bass, followed by chorus. | Begins with hymn that states basic material and beginning mode.         |
| Form determined by the form of the poem to which it is set in koto vocal music; each poem consists of a specified number of beats.               | Form related to form of the poem but not determined by it.                        | No resemblance.                                         | Form determined by the form of the poem to which it is set.                  | Form related to form of poem but not determined by it.                                                 | Form of each section determined by text to which it is set.             |
| Theme and variations with new material interpolated between the sections in instrumental koto music.                                             | No resemblance.                                                                   | No resemblance.                                         | No resemblance.                                                              | No resemblance.                                                                                        | No resemblance.                                                         |

Figure 17. --Continued

| Characteristics of <u>horaku</u>                                                                                                                             | A Song of the Palace                              | Preceding the Han River                          | In the Quiet Night                                             | The Fall of the Red Gate                     | Curlow River                                                              |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------|--------------------------------------------------|----------------------------------------------------------------|----------------------------------------------|---------------------------------------------------------------------------|
| Instrumental interludes interpolated between a group of songs in <u>juita</u> , characteristics of vocal and instrumental <u>koto</u> music.                 | No resemblance--unaccompanied.                    | No resemblance--unaccompanied.                   | No resemblance--unaccompanied.                                 | No resemblance--unaccompanied.               | Instrumental interludes interpolated.                                     |
| Three to six parts of alternating songs and interludes; if three, 2 songs and interludes; if six, introduction, 3 songs and 2 interludes (in <u>juita</u> ). | Not applicable.                                   | Not applicable.                                  | Not applicable.                                                | Not applicable.                              | Not applicable.                                                           |
| Jo-ha-kyu form of <u>nohgaku</u> incorporated into five-dan organization in two acts: 10, first dan; ha, 2nd, 3rd and 4th dan; kyu, fifth dan.               | Not applicable.                                   | Not applicable.                                  | Not applicable.                                                | Not applicable.                              | Jo-ha-kyu form of <u>nohgaku</u> incorporated into five-dan organization. |
| Form simple binary or ternary, set to four-line poems of 7-7-7-5 syllables in folk music.                                                                    | Set to four-line poem, but 14-11-12-14 syllables. | Set to four-line poem, but 12-12-11-9 syllables. | Simple ternary set to four-line poem but 10-9-13-11 syllables. | Set to four-line poem but 7-7-7-7 syllables. | No resemblance.                                                           |



The resemblance seems to stop there. Mennin has (unfortunately, in the writer's opinion) chosen to ignore one of the most important attributes of hogaku: the exquisite and sensitive wedding of words and music. He frequently violates the natural vocal inflection of words in order to carry out a musical idea not related to the text. He shows negligible interest in tone painting, and the words seem to be merely an insignificant framework upon which to hang the fabric of his musical ideas.

Curlew River is another story indeed. Britten's remarkable score displays an intimate knowledge of both the techniques and the aesthetic of hogaku, especially of noh and gagaku. Alfred Frankenstein, in his review, "Britten's Curlew River--'Burnished Bronze Solemnity,'" claims that the composition "may well be the most beautiful dramatic work he has written. Certainly it is the most distinctive in style and its infinitely sad Orient-colored pages haunt one's memory for many days after each hearing."<sup>76</sup>

Unlike Mennin, Britten has gone to great lengths to "marry" the music to the words so that the two are truly inseparable. He has drawn upon Japanese scales, heterophony, microtonal ornamentation, harmonic and melodic patterns and even Japanese vocal and instrumental tone colors. The

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<sup>76</sup> Alfred Frankenstein, "Britten's Curlew River--'Burnished Bronze Solemnity,'" Hi-fidelity (June, 1966), p. 69.

structure of his parable follows the structure of noh drama in practically every detail, and the manner in which he uses tone painting and symbolism imbues the work with the essence of the noh mystique. Donald Mitchell, Britten's publisher, states,

Although Mr. Britten writes that "there is nothing specifically Japanese left in our parable," the number of parallels is striking. They might be summed up in tabular form as follows:

Sumidagawa

No conductor  
All-male cast  
Small number of musicians  
"Ancient Japanese music,  
jealously preserved by  
successive generations.'  
(Britten)

Curlew River

No conductor  
All-male cast  
Small number of musicians  
"I have started the work  
with that wonderful plain-  
song hymn 'Te lucis ante  
terminum' and from it the  
whole piece may be said  
to have grown.' (Britten)

This summary list of parallels could be extended, but I think the table, so far as it goes, suggests the way in which the composer's mind has registered the impact of Sumidagawa.<sup>77</sup>

The list of parallels could most certainly be extended, as the comparison chart indicates. At any rate Curlew River should be clearly recognized as a conscientious attempt by a serious composer to translate the essence of hogaku into terms meaningful to Western ears. In the writer's opinion the attempt is not merely successful, but inspired.

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<sup>77</sup>Donald Mitchell, "The Background," notes enclosed with the recording Curlew River (OSA 1156 A 4156).

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- Dan, Yu-Zuru (Twilight Crane).  
Tokyo Philharmonic Orchestra  
and Toshiba Singing Angels,  
conducted by Ikuma Dan. TOSHIBA - TB-7003&4
- Folk Music of Japan.  
Recorded in Japan by Edward  
Norbeck. FOLKWAYS - FE-4429
- Gagaku.  
The Kyoto Imperial Court  
Orchestra. LYRICHORD - LLST-7126
- Japan, Its Music and Its People.  
Created and told by Cristobel  
Weerasinghe. DESTO - D-501
- Japanese Folk Music.  
Shogetsu Watanabe Society for  
Japanese Folk Songs. LYRICHORD - LLST-7163
- Japanese Kabuki Nagauta Music.  
Kyoto Kabuki Orchestra. LYRICHORD - LLST-7134
- Japanese Koto Music.  
Kimio Eta. WORLD PACIFIC -  
WPST-1423

Japanese Koto Music.

With shamisen and shakuhachi,  
performed by master musicians  
of Ikuta-Ryu.

LYRICHORD - LLST-7131

Japanese Koto Orchestra.

Koto ensemble of the Ikuta  
school.

LYRICHORD - LLST-7167

Japanese Masterpieces for the  
Shakuhachi.

Played by the masters of  
Meian-Ryu, Kimpu-Ryu, Tozan-  
Ryu and Kikusai-Ryu.

LYRICHORD - LLST-7176

Japanese Noh Music.

The Kyoto Nohgaku Kai.

LYRICHORD - LLST-7137

Japanese Poetry Chant.

With music (reikin, shakuhachi  
hachi and hotaki), Shafu Abe,  
poetry singer.

LYRICHORD - LLST-7164

Japanese Temple Music.

Recorded in Buddhist temples.

LYRICHORD - LL-117

Kimio Eta, Koto Master.

WORLD PACIFIC -  
WP-1428

A Musical Anthology of the Orient.

Edited for the International  
Music Council by the Inter-  
national Institute for Com-  
parative Music Studies;  
Record 12: The Music of  
Japan: Sokyoku.

BARENREITER-MUSICAPHON -  
BM-30 L 2012

A Musical Anthology of the Orient.

Record 13: The Music of  
Japan: Gagaku.

BM-30 L 2013

A Musical Anthology of the Orient.

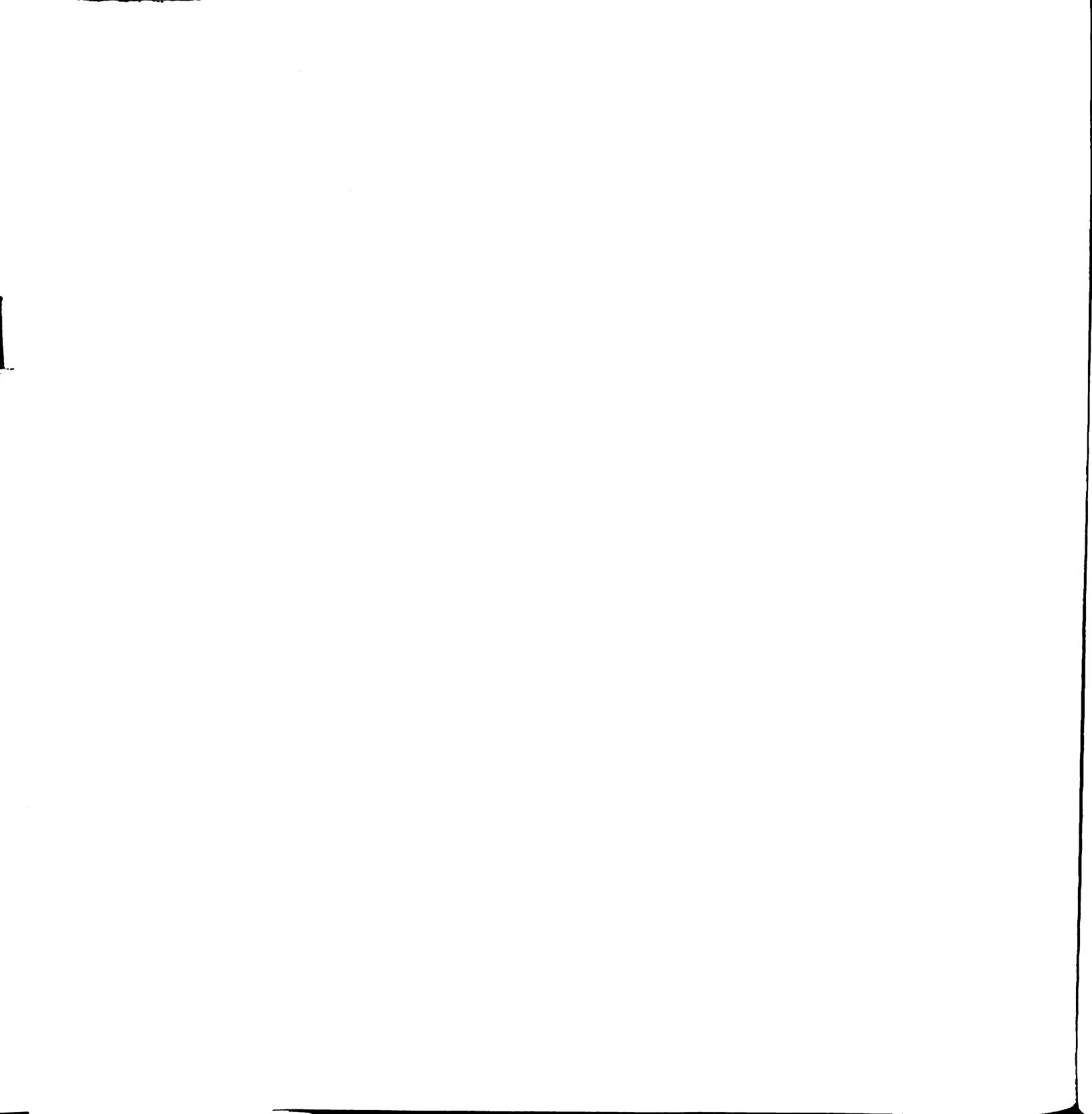
Record 14: The Music of  
Japan: Music of the Edo  
Period.

BM-30 L 2014

A Musical Anthology of the Orient.

Record 15: The Music of  
Japan: Buddhist Music.

BM-30 L 2015



A Musical Anthology of the Orient.

Record 16: The Music of  
Japan: Shinto Music.

BM-30 L 2016

A Musical Anthology of the Orient.

Record 17: The Music of  
Japan: Nō-Play/Biwa and  
Chanting.

BM-30 L 2017

Nagauta--Kyokanoko Musume Dojoji.

DENON - CLS-5008

Noh Plays of Japan.

Recorded in Tokyo under the  
 supervision of Mary Evans.

CAEDMON - TC-2019

Toyama, Michiko, Waka and Other  
Compositions

Juilliard Orchestra,  
 Michiko Toyama conducting.

FOLKWAYS - FW-8881

Traditional Dances of Japan.

Recorded in Japan by  
 Mary L. Evans.

FOLKWAYS - FE-4356

Weill, Kurt, Der Jasager.

(An opera in two acts, based  
 upon an ancient Japanese noh  
 play). Dusseldorf Children's  
 Chorus and Chamber Orchestra.  
 Siegfried Kohler conducting.

HELIODOR - HS-2-5025

Zen, Goeika and Shomyo Chants.

Recorded in Japan by Katsumasa  
 Takasago.

LYRICHORD - LL-116

## APPENDICES



APPENDIX I

CHECKLIST



## APPENDIX I

### QUESTIONNAIRE

#### Melody

1. What scales are used?
2. Do the melodies imply harmonies? If so, what kind?
3. What intervals of key modulations if any?
4. Do the notes remain the same but the tonal center move? What interval if so?
5. If Dorian and Phrygian modes are used, does the melody move freely between the two?
6. Does the melody stress notes directly above or below the tonic?
7. Does the song begin on the second or fourth note of the scale instead of tonic?
8. Does the melody repeat the 5th or 7th note of the scale before the 1st appears?
9. Does the 6th note of the scale act as a leading tone, moving directly to tonic?
10. Do tones a whole step below or half step above function as neighboring ones to it?
11. Does the melody consist of patterns derived from the scales?
12. Do any of the patterns imply E minor or D minor harmonies?
13. Are any of the patterns based on P.4th's, with a strong emphasis on m7th's?
14. If so, do secondary pitches encircle the 4th as means of going from one 4th to another?

15. Does the melody move to a neighboring tone first when higher 4th moves to a lower 4th?
16. Does the line of the melodic pattern follow that of vocal inflection?
17. Is there any Sprechstimme?
18. Are a number of motives sung individually and then combined?
19. Is there considerable variety in dynamics?
20. Is there much variety in tone quality?
21. Is there a somewhat narrow ambitus?
22. Predominantly stepwise motion?
23. Is the vocal line decorated with ornamental tones, glissandos and/or trills, resulting in microtones?
24. Are the higher tones reserved for tenser moments?
25. Are there any dramatic melodic patterns (such as tremolo effects)?
26. Is there much tone painting?

#### Linear Characteristics

1. Is the music predominantly linear?
2. Is there melodic counterpoint? What contrapuntal techniques?
3. How closely does each melody follow the dictates of the text?
4. Do the individual lines sometimes sound like two arpeggios sharing a common harmony instead of two independent lines?
5. Any heterophony? If so, does one voice carry the original melody while others parallel it with ornamented lines including trills and glissandos?
6. Is there any bitonality? How far apart are the tonal centers? A whole step?
7. Are there pedal points and/or ostinati?

### Harmonic Structure

1. Are the harmonies arranged in pattern?
2. Is the harmony static then, instead of progressing as functional harmony?
3. D minor and E minor harmonic pattern?
4. D minor ostinati throughout except for embellishments?
5. Do harmonies function as rhythm to mark off phrases or groups of beats?
6. Are the harmonies based on the principal melodic notes of the composition?
7. Can the harmonies be considered quartal or secundal because of prominence perfect intervals and of seconds? Or can they be added-note sonorities?
8. Does the minor-seventh chord appear often?
9. Does the major-second act as a pedal-point?
10. Is the harmonic rhythm slow, usually changing not more than 2 or 3 measures?
11. Do any of the independent rhythmic and melodic lines substitute for the harmony by coloring the melody and impelling it to its cadence?

### Rhythmic Structure

1. Are there any rhythmic cadential formulas similar to Western harmonic ones?
2. Rhythmic ostinato?
3. Any rhythmic duets: complex variety of rhythms against a simple drone?
4. Are there free rhythmic patterns similar to plain-chant in which length of text and vocal accents determine rhythm?
5. Is there a rhythmic pattern of  $\frac{6}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$  or  $\frac{2}{4}$  containing rhythmic augmentation?
6. Are there changing meters?

7. Is there a combination of free and measured rhythm or a basically free rhythm with some measured beats?
8. Is the meter a fast  $\frac{2}{4}$ , a medium  $\frac{4}{4}$  or  $\frac{4}{4} + \frac{2}{4}$  or a slow  $\frac{8}{4}$ ? Or  $\frac{2}{4} + \frac{3}{4}$ ?
9. Are the phrases 4 bars long, 4 + 2 bars, or 5, 6, or 7 bars long?
10. Is there a rhythmic emphasis on the first beat of each measure? After each phrase?
11. Is there a basically 8-beat rhythmic organization? If so, is the first beat tacit with the melody beginning on the 2nd?
12. Are a specific number of syllables sung within each eight-beat structure? Is it a 7 + 5 division of 12 syllables?
13. Is there rhythmic counterpoint, with rhythmic patterns of differing length?
14. Is the rhythm simple?
15. Is each beat subdivided into triplets?

#### Form

1. Is the form determined by text phrases as in plain-chant?
2. Does the accompaniment function formally (not harmonically or melodically) indicating phrase endings or delineating sections?
3. Is the form responsorial, alternating between soloist and chorus?
4. Is the form tripartite?
5. Does it consist of an introduction, exposition and resolution?
6. Is it A B A, with B ending on V or II of the mode?
7. Does it begin with a short phrase that establishes the mode? Is it presented by the soloist and followed by the chorus and orchestra?

8. Is the form determined by the form of the poem to which it is set?
9. Is it a theme and variations with new material interpolated between each section?
10. Are instrumental interludes interpolated between a group of songs?
11. How many parts of songs and interludes? 3 to 6?  
If 3, are they two songs and interlude? If 6,  
introduction, 3 songs and 2 interludes?
12. Is the form simple binary or ternary, set to 4-line poems of 7-7-7-5 syllables?



APPENDIX II

COMPARISON OF LIBRETTI TO SUMIDAGAWA  
AND CURLEW RIVER

## APPENDIX II

COMPARISON OF LIBRETTI TO SUMIDAGAWA<sup>78</sup> AND CURLEW RIVER<sup>79</sup>CURLEW RIVER

The scene is set in a church in early medieval times. (A company of Monks, Acolytes and Lay Brethren with their Abbot walk in procession to the acting area.)

## ABBOT, MONKS

Te lucis ante terminum,  
rerum Creator, poscimus,  
ut pro tua clementia,  
sis praesul et custodia.

Procul recedant somnia,  
et noctium phantasmata:  
hostemque nostrum comprime,  
ne polluantur corpora.

Praesta, Pater piissime,  
patrique compar Unice,  
cum Spiritu Paraclito,  
regnans per omne saeculum.  
Amen.

(The Lay Brethren go to their instruments and the Abbot comes forward to address the congregation.)

## ABBOT

Good souls, I would have you know  
the Brothers have come today  
to show you a mystery:  
how in sad mischance  
a sign was given of God's grace.

## MONKS

A sign of God's grace.

## ABBOT

Not far away  
where, in our reedy Fens,  
the Curlew River runs,  
not long ago amid souls akin to you  
a sign was given of God's grace.

## MONKS

A sign of God's grace.

## ABBOT

As candle-shine  
in a dismal place,  
a freshet spilt  
in a desert waste,  
as innocence  
outshineth guilt,  
a sign was given  
of God's good grace.

## ABBOT, MONKS (variously)

O pray for the souls of all that fall  
by the wayside, all alone.  
O praise our God that lifteth up  
the fallen, the lost, the least.

## ABBOT

Beloved, attend to our mystery.

(The Monks who are to play the Madwoman, the Traveller and the Ferryman are ceremonially prepared. While the Madwoman and the Traveller leave the acting area with the Acolytes, the Abbot and the Chorus, representing the Pilgrims in the boat, withdraw to their seats, and reveal the Ferryman)

SUMIDAGAWA

## Persons:

|                                  |           |
|----------------------------------|-----------|
| Ferryman of the Sumida River     | Waki      |
| Traveller from Miyako            | Waki-zure |
| Mother, a mad woman              | Shite     |
| Ghost of Umewaka-maru, her Child | Kokata    |

## Place:

Sumida River, Musashi Province

## Season:

Spring

(Stage-attendants place a framework mound covered with willow branches in front of the Orchestra, inside which the ghost-child is hidden.)



(While the entrance music nanoribue is being played, the FERRYMAN OF THE SUMIDA RIVER enters the stage and stands at the Shite Seat. He wears a striped kimono, su3 robe and trailing divided skirt.

<sup>78</sup> Japanese Noh Drama, frontispiece.

<sup>79</sup> Britten, Curlew River, pp. 1-124.



FERRYMAN

I am the ferryman.  
I row the ferry-boat  
over the Curlew,  
our wide and reedy  
Fenland river.  
In every season, every weather,  
I row the ferry-boat.

ABBOT, PILGRIMS

Between two kingdoms the river flows;  
on this side, the Land of the West  
on the other, the Eastern fens.  
The river flows--  
between two kingdoms  
the river flows.

FERRYMAN

Today is an important day,  
many people need the ferry  
to reach the other bank.  
There the folk are gathering  
to pray before a grave,  
as if it were a shrine.  
A year ago today  
there was a burial;  
the river folk believe  
some special grace is there  
to heal the sick in body and soul.  
Today is an important day,  
mark this well, all of you!  
Mark this well!  
(He sits in the boat. The Traveller approaches)

TRAVELLER

I come from the Westland,  
from the Westland, on a journey.  
Far, far northward I must go;  
weary days of travel lie before me.

ABBOT, PILGRIMS (variously)

Far, far northward he must go;  
weary days of travel lie before him.

TRAVELLER

Behind me, under clouds and mist,  
heaths and pastures I have crossed;  
woods and moorlands I have passed,  
many a peril I have faced;  
may God preserve wayfaring men!  
(arriving at the ferry)  
Here is the bank of the Curlew River,  
and now I have reached the ferry.  
(The Ferryman is about to cast off)  
I see the ferry-boat about to leave.

PILGRIMS

Between two kingdoms, O River, flow!  
On this...

TRAVELLER (interjecting freely)

Ferryman!

PILGRIMS

...side the land...  
...of the West,  
on the...

TRAVELLER (continuing as before)

Have you a place for me?  
A place for me in your boat?

PILGRIMS

...other, dyke and marsh and mere,  
the land of the...  
...Eastern fens, the Eastern fens.

FERRYMAN (cutting in, as he rises)

Very well, sir, There is room for you.  
Pray get in. Pray get in.  
But first may I ask you  
what is that strange noise  
up the highway there?  
(The voice of the Madwoman is heard off)

MADWOMAN

You mock me, you ask me  
whither I go, whither I go.

FERRYMAN: I am he who rows the ferry  
across the Sumida in the province of  
Musashi. Today I must quickly ferry  
people across the water because we  
are holding a solemn memorial service

for someone at the village on the other  
side of the river where both priest and  
layman are gathering in great numbers.  
Mark this well, all of you!



(Sits down in  
front of the  
Chorus.)

(While the entrance music shidai is being  
played, the TRAVELLER FROM MIYAKO enters  
with a mushroom hat on. He wears a  
striped kimono, kakesuo robe and white  
broad divided skirt.)

TRAVELLER

To the far Eastland I am bound,  
To the far Eastland I am bound;  
Tedious days of travel lie before me.

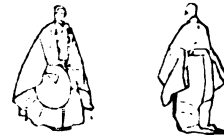
CHORUS

To the far Eastland I am bound;  
Tedious days of travel lie before me.

TRAVELLER: I come from Miyako. I have a  
friend in the Eastland and now I am  
going there to visit him.

Behind me wrapt in clouds and mists  
Lie the mountains I have crossed,  
Lie the mountains I have crossed.  
Many a barrier have I passed through,  
Many a province have I traversed.  
Here lies the far-famed Sumida,  
And now I have reached the ferry,  
And now I have reached the ferry.

Travelling in haste, here I am at the  
Sumida ferry and over there I see a  
ferry-boat about to leave. I will make  
haste and board it. Hi boatman! I  
want to get in your boat.



FERRYMAN: All right sir! Get in. But  
may I ask you what is the meaning of that  
unusual noise from where you have just  
come? (Sits on the Waki seat to the  
right of the Traveller.)

FERRYMAN

May I ask, did you see  
who it is that is singing?

MADWOMAN

You mock me! You ask me!  
How should I, how should I know?

TRAVELLER

Yes, the people were watching  
a woman in the road  
who seems to be crazy.  
They say she comes  
from the Black Mountains.

TRAVELLER: It is a crazy woman from  
Miyako and people are amused by her  
mad dancing.

MADWOMAN

Where the nest of the curlew  
is not filled with snow,  
where the eyes of the lamb  
are untorn by the crow,  
the carrion crow.

TRAVELLER

The people were amused  
when they heard her singing;  
they all began laughing.

MADWOMAN

There let me, there let me go!

TRAVELLER (as the Madwoman comes into view)

She is coming this way.

FERRYMAN

I will delay the ferry-boat.  
I will wait for the madwoman.

FERRYMAN: Then I will delay the ferry-  
boat for a while and wait for the mad  
creature.

MADWOMAN (her voice cutting in on the Ferryman's)

Let me in!

FERRYMAN

I should like to see her.

MADWOMAN

Let me out!  
Tell me the, tell me the way!

FERRYMAN, TRAVELLER, ABBOT, PILGRIMS

(Chattering freely in two parts, but in an  
undertone)

She is coming this way!  
We will wait for the madwoman.

MADWOMAN

Let me in! Let me out!  
How can you, how can you say...

FERRYMAN, TRAVELLER, ABBOT, PILGRIMS (as before)

We will delay the ferry boat!  
We wish to see her.

MADWOMAN

...why the point of an arrow  
divideth the day?  
Why to live is to warm  
an image of clay  
dark as the day?

FERRYMAN, TRAVELLER, ABBOT, PILGRIMS (as previously)

We wish to hear her singing.  
We will laugh at her crazily singing.

MADWOMAN

Let me in! Let me out!  
I turn me, I turn me away!  
Turn me, I turn me away!

ALL

She wanders raving, raving, and all alone.

MADWOMAN (arriving at the ferry and taking a  
few steps to the left, then to the right,  
distracted, as if dancing)

(While the entrance music issei is being  
played, the MOTHER appears and stops on  
the Bridgeway by the First Pine. She wears  
a Fukui mask, wig, painted gold-patterned  
under-kimono, embroidered koshimaki outer-  
kimono, broad-sleeved robe. She has on a  
mushroom hat, and carries a spray of  
bamboo.



Clear as a sky without a cloud  
 may be a mother's mind,  
 but darker than a starless night  
 with not one gleam, not one,  
 no gleam to show the way.

All is clear but unclear too,  
 love for my child confuses me:  
 where is my darling now?  
 Where? Where? Where?  
 Shall I ask these travellers?

ABBOT

Or will they also laugh at her...

ABBOT, PILGRIMS

...as she wanders raving, and all alone?

MADWOMAN (falling to the ground)

Does he know his mother's grief?

ABBOT, PILGRIMS

Dew on the grass  
 sparkles like hope  
 and then is gone.  
 Dew on the grass, etc.

MADWOMAN

Dew on the grass  
 sparkles like hope;  
 dew on the...on the...the...  
 It's here; it's gone!  
 (She collapses completely)

ABBOT

Is she to pass her days...

PILGRIMS

Dew on the grass...

ABBOT

...complaining of their bitter taste?

PILGRIMS

It's here...it's gone!

MADWOMAN (raising her head and gazing into the distance)

Near the Black Mountains there I dwelt,  
 there I dwelt, far, far in the West  
 there I was living with my child,  
 there with my only child.

One day alas he vanished:  
 one day he vanished:  
 with silence every room was full,  
 full of his absence,  
 roaring like the sea!

My only child was lost,  
 seized as a slave  
 by a stranger, a foreigner.

They told me he was taken  
 eastward, eastward,  
 along the drovers' track  
 east, east, east!

Clear and unclear in mind  
 eastward I wander on, on,  
 in longing for my son. (she weeps)

ABBOT, PILGRIMS (in unison)

A thousand leagues may sunder  
 a mother and her son,  
 but that would not diminish  
 her yearning, her yearning for her child.

TRAVELLER

Will her search be at an end  
 here, at the Curlew River,  
 now she has reached the Curlew River?

ABBOT, PILGRIMS

The river flowing between two realms...

MADWOMAN (rising)

Ferryman, let me get into your boat!

MOTHER

"Although a mother's mind  
 May be unclouded,  
 She well may lose her way  
 Through love of her child."  
 How true that is!  
 Where does my darling stray?  
 Shall I ask these travellers?  
 Does he know his mother's grief?

CHORUS

"Does not the skyey wind  
 Whisper to the waiting pines?"



(The MOTHER advances on to the stage and performs a kakeri dance.)

MOTHER

In this world fleeting like the dews  
 Upon Makuzu Field,

CHORUS

Should I thus pass my days  
 Complaining of my bitter day?

MOTHER

For many years I lived  
 In Miyako, at Kita-Shirakawa;  
 Then suddenly I lost my only child,  
 Kidnapped by a slaver.  
 They told me he was taken  
 Beyond the Ōsaka Barrier  
 Eastwards, to far-off Azuma,  
 Since when with mind distraught  
 I wander on my desperate quest,  
 Torn by longing for my boy. (Weeps.)  
 "Though he be a thousand miles away  
 'Tis said--a mother ne'er forgets her child,"  
 And yet the bond of parenthood  
 Cannot survive the grave,  
 Cannot survive the grave.  
 Ah! Woe is me  
 That even in this world I must be parted  
 from him  
 Like the "four young birds that left  
 their nest."  
 Will my weary quest end here?  
 Now I have reached the Sumida,  
 Now I have reached the Sumida  
 That flows between Musashi and Shimōsa.



MOTHER

Pray, boatman. Let me get into the boat.

ABBOT, PILGRIMS  
...on this side, the land of the West...

MADWOMAN  
Ferryman, Ferryman!

ABBOT, PILGRIMS  
...on the other, the Eastern fens.

MADWOMAN  
Let me get into your boat!

FERRYMAN  
How can I take you in my ferry-boat,  
unless you tell me  
where you have come from,  
and where you are going?

MADWOMAN  
I come from the Black Mountains!  
Searching for, searching for  
someone...someone...

FERRYMAN  
So you come from the Black Mountains!  
I tell you, Black Mountain woman,  
any fool can see  
your feet are wandering,  
your thoughts are wandering too.

MADWOMAN  
Let me get into your boat!

FERRYMAN  
I will not take you across the Curlew...

FERRYMAN, TRAVELLER, ABBOT, PILGRIMS  
...unless you entertain us with your singing...  
(In the following passage, the entries con-  
tinually overlap, repeating ad lib)

TRAVELLER, PILGRIMS (baritones)  
We want to hear your singing...

FERRYMAN, PILGRIMS (tenors--insisting)  
...unless you entertain us...

TRAVELLER, PILGRIMS (baritones)  
...crazily singing!

FERRYMAN, PILGRIMS (tenors)  
...with your singing!

ABBOT, PILGRIMS (basses: cutting in, overlapping)  
Make us laugh with your singing,...

TRAVELLER, PILGRIMS (baritones: cutting in...)  
We want to hear you singing,...

FERRYMAN, PILGRIMS (tenors--insisting still)  
Unless you entertain us,...

ABBOT, PILGRIMS (basses)  
...Madwoman!

TRAVELLER, PILGRIMS (baritones)  
...crazily singing!

FERRYMAN, PILGRIMS (tenors)  
...with your singing!  
Unless you entertain us!

ALL  
Show us what you can do!  
Madwoman, sing!

MADWOMAN  
Ignorant man!  
You refuse a passage  
to me, a noblewoman!  
It ill becomes you,  
Curlew ferryman,  
such incivility.

FERRYMAN  
This Black Mountain woman  
uses a high-flown way of talking!

FERRYMAN  
Where are you from and where are you going?

MOTHER  
From Miyako I have come in search of  
someone.

FERRYMAN: Since you are a woman of Miyako  
and mad to boot, I will not take you  
aboard unless you amuse us with one  
of your crazy dances.



MOTHER: What a clumsy way of speaking!  
Since you are the Sumida ferryman, you  
should have answered, "Come on board, for  
the day is spent,"  
Yet you refuse a passage  
To me, a city lady,  
How ill-becoming a Sumida boatman  
To speak so rudely!

FERRYMAN: How like a woman of Miyako to  
use such elegant language!

MADWOMAN

Let me remind you  
of the famous traveller  
who once made a riddle  
in this very place:  
"Birds of the Fenland, though you float or fly,  
wild birds, I cannot understand your cry.  
Tell me, does the one I love  
in this world still live?"  
(She turns, watching the flight of the birds)  
Ferryman, there the wild birds float!  
I see the wild birds fly!  
What are those birds?

FERRYMAN

Those? They're only common gulls.

MADWOMAN

Gulls you may call them!  
Here, by the Curlew River,  
call them, I beg of you,  
curlews of the Fenland.

FERRYMAN

I beg your pardon.  
Living in this famous place  
I should have known  
to call them  
Curlews of the Fenland.

MADWOMAN

Instead of gulls.

TRAVELLER

A traveller at this very place cried:..  
(From now on, the entries overlap)

MADWOMAN

"Tell me does the one...  
...I love  
in this world still live?"

TRAVELLER

Thinking of his lady love...  
(The Madwoman makes as if she would  
follow the birds)

FERRYMAN

She, too, is seeking someone lost

TRAVELLER

...yearning for a woman.

FERRYMAN

Searching for...  
...a son.

PILGRIMS (very softly)

Birds of the Fenland, she...

FERRYMAN, TRAVELLER

Both derive from longing,  
both from love.  
"Birds of the Fenland," she will ask,  
but answer they will not.  
"Birds of the Fenland,  
though you float or fly,  
wild birds, I cannot understand your cry."

PILGRIMS (with ABBOT) (variously)

...will ask you too,  
"Is the child I love  
still living?"  
She will ask,  
but answer they will not.  
She will ask, she will ask,  
but answer they will not.  
"Tell me, does the one I love  
in this world still live? Ah!"  
(The Madwoman gazes into the distance)

ABBOT, PILGRIMS

Birds of the Fenland, she has heard you crying  
there in the West, in the mountains, in her home.  
How far, how very far,  
Birds of the Fenland, comes this wandering soul.

MOTHER: Your words remind me of the  
poem Narihira once composed at this  
very spot.

"O, birds of Miyako,  
If you are worthy of your name,  
Tell me, does my love still live?"  
O, boatman, yonder is a white bird not  
found in Miyako. What is its name?  
(Turns toward the right.)

FERRYMAN

It is a sea-gull.

MOTHER: How unpoetical! By the sea you  
may call it a gull or a plover or whatever  
you will, but here by the Sumida river  
why not "Miyako-bird?"

FERRYMAN

Truly I was in the wrong!  
Living in this famous place  
'Twas thoughtless of me,  
Instead of Miyako-bird

MOTHER

To call it sea-gull.

FERRYMAN

So Narihira long ago

MOTHER

Asked, "Is she still alive?"

FERRYMAN

Remembering his lady in Miyako.

MOTHER

Moved by like yearning,  
I am seeking my lost child  
In the Eastland.

FERRYMAN

To long for a sweetheart,

MOTHER

To seek after a lost child,

FERRYMAN

Both spring

MOTHER

From love.

(The Mother turns  
toward the Waki  
Front.)



CHORUS

O, Miyako-bird, I too will ask you,  
O, Miyako-bird, I too will ask you,  
Is my dear child still living  
Somewhere in the Eastland?  
I ask and ask, but it will not answer.  
Oh, rude Miyako-bird!  
I'll call you 'rustic-bird.'  
"By the River Horie  
Where boats hurry past each other,  
Miyako-birds utter their cries:"  
There at Naniwa in the West,  
Here by the Sumida in the East--  
How far I have come from home!

(Coming forward, the Madwoman goes up to the Ferryman and joins her hands in supplication)

TRAVELLER, ABBOT, PILGRIMS (variously ...)

Ferryman, she begs of you  
to let her come aboard,  
She sees the boat is crowded,  
but let her come aboard,  
let her come aboard!  
Ferryman, she begs of you  
to let her come aboard.

FERRYMAN

This madwoman seems,  
though her mind may be wandering,  
to know what she seeks.

Lady, be quick and come aboard!  
And you too, Traveller.  
Come aboard! Come aboard!  
To navigate the ferry-boat  
is not easy.  
The river is glassy,  
but the devil himself  
with strong-flowing currents  
can drag the boat aside,  
and carry away  
all who are in her.

Be careful and sit still.  
God have mercy upon us!

TRAVELLER, ABBOT, PILGRIMS  
God have mercy upon us!

FERRYMAN

Hoist the sail! (The Madwoman boards the boat.  
The Traveller sits sideways behind her. The  
Acolytes hoist the sail. The Ferryman stands  
at the back and plies his pole)

TRAVELLER, ABBOT, PILGRIMS

Curlew River, smoothly flowing  
between the Lands of East and West,  
dividing person from person!  
Ah, Ferryman,  
row your ferry-boat,  
bring nearer, nearer,  
person to person,  
by chance or misfortune,  
time, death or misfortune  
divided asunder!  
Bring nearer persons by  
time, death or misfortune  
divided asunder!

TRAVELLER

What are all those people  
crowded on the other bank  
near that yew tree?

ABBOT, PILGRIMS

Bring nearer, nearer  
persons divided.

FERRYMAN (stopping poling)

Today is an important day,  
the people are assembling  
in memory of a sad event.  
I will tell you the story.

It happened on this very day a year ago. There was a stranger in my boat, a Northman, a foreigner, a big man armed with a sword and a cudgel. He was on his way to take ship to the North-land. (poles once) And not alone. There was a boy with him, a gentle boy, twelve years old maybe, and a Christian. The Heathen said he'd bought him as a slave. The boy said nothing. I could see he was ill--unused to travelling rough. (poles once) Poor child. When we had crossed the river, he said he was too weak to walk, and down he lay on the grass near the chapel. (poles once) The Heathen threatened him, swore at him, struck him. He was a man without a heart, and we feared he would kill the boy, but he left the boy where he was, and went on his way. (poles twice)



But, pray, O boatman,  
Let me come on board.  
Though crowded be your boat,  
O, let me too on board, I pray!

FERRYMAN: So sensible a mad woman I never saw. Be quick and come aboard. This is a dangerous crossing; please take care and sit still. You, too, traveller, get in.  
(Slips his right arm out of his kimono and picks up his pole. The Mother removes her hat and holding it in her left hand, steps forward as if getting into a boat and sits down. The Traveller sits sideways behind the Mother while the Ferryman stands at the back and plies his pole.)



TRAVELLER: Why are all those people gathered together over there, under that willow-tree?

FERRYMAN: They are holding a solemn memorial service connected with a sad tale which I shall tell you while the boat is crossing to the other side.

It happened last year, on the fifteenth of the third month; yes, and this is the very day on which it happened. A slave-trader was on his way to the North-east, taking along with him a boy he had bought--a tender lad some twelve years old.

Wearied out by the unaccustomed hardships of the road, the boy was seized with a mortal illness. He was so weak, he said he could not drag himself a step further, and lay down on the bank. What heartless men there are in this world! The slaver abandoned the boy by the roadside and went on his way.

Abandoned by his master, the boy lay alone. The river people pitied him, took care of him. But he grew weaker and weaker. We asked him who he was, where he was born. "I was born," he said, "in the Western Marches; from my pillow, when I first opened my eyes, I could see the Black Mountains. I am the only child of a nobleman. My father is dead, I have lived alone with my mother. Then, walking alone in our own fields, I was seized by that stranger. He threatened to kill me... But there was no need: I know I am dying... Please bury me here, by the path to this chapel. Then, if travellers from my dear country pass this way, their shadows will fall on my grave. And plant a yew tree in memory of me." He spoke these words calmly, like a man. Then he said a prayer:--Kyrie eleison!

TRAVELLER, ABBOT, PILGRIMS  
Kyrie eleison!

FERRYMAN

And then he died. (The Madwoman weeps)

TRAVELLER, ABBOT, PILGRIMS  
Kyrie eleison! Kyrie eleison!

FERRYMAN

The river folk believe  
the boy was a saint.  
They take earth from his grave  
to heal their sickness.  
They report many cures.  
The river folk believe  
his spirit has been seen.

TRAVELLER, ABBOT, PILGRIMS  
Kyrie eleison! Kyrie eleison!

FERRYMAN (steering the boat towards the land)  
There may be some people from the West in this boat. Let them offer prayers that the soul of that boy may rest in peace.

TRAVELLER, ABBOT, PILGRIMS  
Kyrie eleison!

FERRYMAN

Look! While you were listening to my story, we have reached the bank. Lower the sail!  
(The sail is lowered and the tomb can be seen)  
Make haste there, all of you! Come, get ashore!  
(Traveller, Abbot and Pilgrims leave the boat and approach the tomb, singing as they go. The Madwoman remains in the boat)

TRAVELLER, ABBOT, PILGRIMS  
Curlew River, smoothly flowing  
between the Lands of East and West,  
dividing person from person.  
Ah, Ferryman, row your ferry-boat!  
Bring nearer, nearer,  
person to person,  
by chance or misfortune,  
time, death or misfortune,  
divided asunder!  
(The Traveller turns and addresses the Ferryman)

TRAVELLER  
I'll remain here today.  
I cannot journey on today.  
Though I never knew the boy  
I'll offer up a prayer for him.

ABBOT  
Though he never knew the boy...

ABBOT, PILGRIMS  
...he'll offer up a prayer for him.  
(The Ferryman turns and looks at the weeping Madwoman)

But the people of his neighbourhood, judging from his appearance that the lad was of gentle birth, nursed and tended him as best they could. But perhaps because of his karma, he grew worse and worse. When he was at the point of death, we asked him, "Where were you born, who are you?" "I was born in Miyako--he replied--at Kita-Shirakawa, the only child of Lord Yoshida. My father being dead, mother and I lived alone. Then I was kidnapped and now am brought to this pass. Please bury me here by the roadside, so that passers-by coming from dear Miyako may at least cast their shadow over my grave: and plant a willow-tree in memory of me." He said these words, calmly, like a man; invoked Amida Buddha several times, and died. What a piteous happening!



(The Mother weeps.)

There may be some people from Miyako in this boat. Let them offer prayers for the repose of his poor soul, even if they are not relations of the dead lad.

Look! While you were listening to my long and tedious tale, the ferry has reached the bank. Make haste and land!

TRAVELLER: I will surely remain here to-day and though I had nothing to do with the lad, I will offer up a prayer for him.  
(Going to the Waki Seat, addresses the Ferryman and then sits down.)

FERRYMAN

Come along there, you crazy soul!  
It's time to land,  
so get out of the boat.  
Come along there,  
get out of the boat!  
You must be soft-hearted  
to weep at my story,  
to weep so bitterly.  
Make haste there, step ashore!

MADWOMAN

Ferryman, tell me,  
when did it happen,  
this story you have told us?

FERRYMAN

Last year, at this time,  
on this very day, a year ago.

MADWOMAN

Ferryman, how old was the boy?

FERRYMAN

I told you, he was twelve,  
he was twelve.

MADWOMAN

What was his name?

FERRYMAN

But I told you all about him!  
I told you what he was,  
and how he came here.

MADWOMAN

Ferryman, pray tell me,  
tell me what his name was.

FERRYMAN

Oh, how should I know?  
His father was a nobleman  
from the Black Mountains.

MADWOMAN

And since then have neither,  
neither of his parents been here?

FERRYMAN

No one of his family.

MADWOMAN

Not even his mother?

FERRYMAN

Not even his mother!

MADWOMAN

No wonder no one  
came here to look for him!  
He was the child  
sought by this madwoman.

TRAVELLER

The boy was her child,...

PILGRIMS (tenors)

He was her child

FERRYMAN

Who could have dreamt it?  
The boy who died here!  
Her sad search is ended.  
It is ended after months of weary searching.

PILGRIMS (tenors)

She has found his grave here by the river.

(basses)

Is this a dream?  
Or is it true she was his mother?

MADWOMAN

Am I dreaming? (after a pause)  
Is this a dream?

ABBOT

The madwoman was his mother.  
Him she was seeking  
was not to be found.

FERRYMAN: Come, my mad creature there!  
Why not get out of my boat? Hurry!  
How tenderhearted of you to shed tears  
over such a story. Please get out of  
the boat quickly! (Turns and looks at  
the weeping Mother.)

MOTHER: Boatman, when did the event  
you have just told us take place?  
(Turns to the Ferryman.)

FERRYMAN: It took place last year,  
in the third month, on this very day.

MOTHER: What was the lad's age?

FERRYMAN: Twelve.

MOTHER: His name?

FERRYMAN: Umewaka-maru.

MOTHER: And his father's name?

FERRYMAN: Lord Yoshida.

MOTHER: Since then have neither of his  
parents been here?

FERRYMAN: Nor any of his kin.

MOTHER: Much less his mother!

FERRYMAN: No, that would have been out  
of the question.

MOTHER

No wonder, neither kin nor parent came.  
He was the child  
This mad woman is seeking.  
Is this a dream?  
O cruel fate!  
(Lets fall her hat and weeps.)





PILGRIMS (baritones)  
 She was his mother!  
 She has only found sorrow!

TRAVELLER  
 ...the child she was seeking!  
 He who died here  
 was this poor woman's child.

MADWOMAN (rising)  
 O Curlew River, cruel Curlew,  
 where all my hope is swept away!  
 Torn from the nest, my bird,  
 crying in empty air.  
 Now the nest of the curlew is silent with snow,  
 and the lamb is devoured by the carrion crow...  
 The innocent lamb...  
 the heathen crow!  
 Good people, good people, where shall I,  
 where shall I turn?  
 Tell me now!  
 Take me back...take me back...  
 Chain on my soul, let me go!  
 Chain on my soul, let me...  
 Chain on my soul, let me go! (sinking down)  
 O River Curlew, O curlew, cruel bird!

ABBOT, PILGRIMS  
 Here where the Curlew...  
 ...separates for ever,  
 on that side the Land of the West  
 and here the Eastern Fens.  
 Here where the river  
 for ever divides them,  
 her sad search,  
 her sad...  
 her sad...

FERRYMAN  
 Who would have guessed that  
 the boy was her child?  
 Lady, I pity you, pity you!  
 We pity you!

TRAVELLER  
 This madwoman was his mother...  
 I pity you! We pity you!

ABBOT, PILGRIMS  
 ...search is ended.

MADWOMAN  
 Let me in! Let me out! Let me in!

FERRYMAN  
 Your sad search is ended!  
 Now let me show you  
 where the boy...  
 ...is buried.

TRAVELLER, ABBOT, PILGRIMS (variously)  
 Lady, let him guide you to the tomb,  
 the place where your wandering steps have  
 brought you,  
 This is the grave of your young child.  
 That his soul may rest in peace,  
 we all can pray.  
 May heaven receive it!...

FERRYMAN  
 I beg you,  
 please step this way.  
 Lady, come with me. (leading the Madwoman  
 to the tomb)  
 This is the grave of your young child.  
 That his young soul may rest in peace,  
 we all can pray.  
 May heaven receive it!  
 For his young soul's repose, lady,  
 your prayer is best.

TRAVELLER, ABBOT  
 ...May heaven receive it!

FERRYMAN: Who on earth could have dreamt  
 of such a thing? Until now I thought  
 it was none of our business. The boy  
 was your child. You are to be pitied!



(Puts away his pole and standing behind  
 her, helps her out of the boat, then  
 takes a few steps toward the mound.)

Now let me show you where the boy  
 is buried. Please come with me.

FERRYMAN: This is the grave of your dead  
 child. Pray for his soul's repose,  
 as only you can do. (Goes to the Waki  
 seat and sits down.)

MADWOMAN (turning away from the tomb)

Hoping, I wandered on,  
hoping, hoping to find my son.  
I have come alone  
to the reedy land of Fens,  
where all is strange to me,  
only to learn  
in all this earth, no road  
leads to my living son.  
Hoping, hoping I wandered on--  
I have come to a grave!  
Did I give birth to him  
to have him stolen  
and carried far, far away,  
here to the Eastern Fens  
to end as dust...dust...  
to end as dust by the road?

O, good people, open up the tomb  
that I may see again  
the shape of my child,  
his face, his well-beloved face!  
(She claws hopelessly at the tomb, then  
sinks down weeping)

ABBOT

He whose life was full of promise...

PILGRIMS

...promised and is gone, (tenors) gone!

ABBOT

She who feels her life is passing...

PILGRIMS

...she is left alone, (tenors) alone!

ABBOT

Left alone and weeping!

PILGRIMS (tenors)

Weeping!

ABBOT, PILGRIMS

May her weeping cease!

PILGRIMS (tenors)

Weeping...

ABBOT, PILGRIMS

...cease!

PILGRIMS (tenors)

Weeping! (An Acolyte tolls the bell)

FERRYMAN

What is the use of tears?  
Whom can your weeping help?  
No, rather say a prayer  
that in the other world  
the soul of your child  
may rest in peace.

MADWOMAN

Cruel!  
Grief is too great,  
I cannot pray,  
I am struck down.  
Here, on the ground,  
all I can do is weep.

TRAVELLER

This is not right.  
Lady, remember,  
all of us here  
may pray for your child:  
but your prayer is best  
to rejoice his young soul.

MADWOMAN

What you say is true:  
I'll say a prayer  
for the soul of my lost child.  
Deafened by his silence,  
roaring like the sea.  
(She rises and faces the tomb)

MOTHER

I had hoped against hope  
To find my child  
And now I have reached strange Azuma,  
(Moves to the left, half facing  
the mound and sits gazing at it.)

He is no more upon this earth;  
Naught but this mound remains.  
O, how cruel!  
Was it for this that he was born,  
To be taken from his native land,  
To the remotest part of Azuma,  
Only to become dust by the roadside?  
Does my dear child truly lie beneath  
this grass?

CHORUS

O you people there,  
Dig up the sod  
So that I may once again  
Gaze on his mortal form  
(The Mother turns toward the Ferryman and  
moves her hand as if to dig, then weeps.  
He whose life was full of promise is gone

He whose life was full of promise is gone,

And she whose life is worthless left  
behind

Before the mother's eyes the son appears  
And fades away  
As does the phantom broom-tree.  
In this grief-laden world  
Such is the course of human life.  
The winds of death  
Scatter the spring-time flowers of life;  
The clouds of mutability  
O'ercast the shining moon  
That should light up the endless night  
of life and death.  
Now my eyes see how fleeting is this life,  
Now my eyes see how fleeting is this life.

FERRYMAN: Your tears no longer serve;  
chant but your prayers for his repose  
in the other world.

The moon has risen,  
The river breeze is blowing,  
The night is at its height,  
'Tis time we began our night prayers.  
Asking her to join them  
They start to beat their gongs.

MOTHER

O'erwhelmed by grief  
The mother cannot say her prayer,  
But prostrate weeps upon the ground.

FERRYMAN: This is not as it should be.  
However many people may gather together,  
it is a mother's prayers that will  
rejoice her dead child.  
So saying he hands the gong to the mother.

MOTHER

You say true--  
I'll take the gong  
For my child's sake.

ABBOT, PILGRIMS

The moon has risen,  
the river breeze is blowing,  
the Curlew River  
is flowing to the sea.  
Now it is night  
and time to pray.

MADWOMAN

I pray with the others...  
...under the white...

FERRYMAN

And her prayers...

MADWOMAN

...light of the cloudless moon.

FERRYMAN

...go straight to heaven.

TRAVELLER

Her prayers go to heaven.

ABBOT, PILGRIMS (Kneeling, facing the tomb)  
Custodes...

FERRYMAN

And, O, to the numberless...

TRAVELLER

O, to the holy and glorious...

FERRYMAN

...and to the glorious saints,...

TRAVELLER

...to the holy saints and martyrs...

FERRYMAN

...all the company...

TRAVELLER

...all the company...

FERRYMAN

...the holy company...

TRAVELLER

...and...

FERRYMAN, TRAVELLER (in unison)

...glorious,  
all the company  
holy and glorious,  
there, there in the blessed  
abode of eternal  
peacefulness,  
the abode of eternal  
happiness,  
all angels pray for us.  
Pray for us, all angels.  
Christ have mercy upon us.  
All angels, pray for us.  
All martyrs, pray for us.  
All saints, pray for us, pray for us!

ABBOT, PILGRIMS (continuing their chant through-  
out the foregoing)

...hominum psallimus Angelos,  
naturae fragili quos Pater addidit  
caelestis comites, insidiantibus  
ne succumberet hostibus.  
Man quod curruerit proditor Angelus,  
concessis merito pulsus honoribus,  
ardens invidia, pellere nititur  
quos caelo Deus advocat.

FERRYMAN, TRAVELLER, ABBOT, PILGRIMS

Huc custos...

MADWOMAN (turning away from the tomb and gazing  
into the distance)

From the river  
I hear voices,  
like souls abandoned  
curlews are calling,

FERRYMAN: Ceasing her moan, in a clear voice

MOTHER: She prays with them under the  
shining moon.



FERRYMAN: Her thoughts wing straight  
To the Western Land of Bliss

FERRYMAN AND MOTHER

Adoration to countless million Buddhas--  
Each one Amida  
In the Western Paradise,  
The world of supreme bliss

CHORUS

Namu Amida! Namu Amida!  
Namu Amida! Namu Amida!

MOTHER

From the Sumida  
Join in the voices  
Of the breeze and waves.



CHORUS

Namu Amida! Namu Amida!  
Namu Amida!

MOTHER

True to their name  
Miyako-birds join the choir.

GHOST AND CHORUS

Namu Amida! Namu Amida!  
Namu Amida!

(The voice of the Ghost of Umewakamaru  
is heard from inside the mound.)

"Birds of the Fenland, though you float or fly,  
wild birds, I cannot understand your cry.  
Tell me, does the one I love  
in this world still live?"

FERRYMAN, TRAVELLER, ABBOT, PILGRIMS  
...igitur pervigil advola,  
avertens patria de tibi credita  
tam morbos animi, quam requiescere  
quidquid non sinit incolas.

ALL  
Sanctae sit Triadi...  
(At this moment the voice of the SPIRIT of the  
CHILD is heard, echoing the chant from the tomb)

SPIRIT OF THE CHILD  
Sanctae sit Triadi...

ALL (save the MADWOMAN)  
...laus pia jugiter...

SPIRIT  
...laus pia jugitar...

MADWOMAN  
I thought I heard the voice of my child.  
(The entries once more overlap)

MOTHER: Surely just now among them I  
heard my child's voice. He seems to be  
praying inside this mound.  
(Ceases to beat her gong.)

ALL (save the MADWOMAN)  
Cujus perpetuo...  
SPIRIT (continuing to echo the chant)  
Cujus perpetuo...

ALL (and SPIRIT echoing)  
...numine machina.

MADWOMAN  
I thought I heard him  
praying in his grave.

ALL (with SPIRIT echoing)  
Triplex haec regitur...

FERRYMAN  
We also heard it.

FERRYMAN: We, too, have heard your child.  
We shall keep silent; say your prayer  
alone.

TRAVELLER  
The voice of the child!

ABBOT, PILGRIMS (echoed by SPIRIT)  
...cujus in omnia...

FERRYMAN  
We shall keep silent.

TRAVELLER  
Say your prayer alone, lady.

FERRYMAN  
Say it alone.

MADWOMAN  
O, but if only I might hear it,...

MOTHER: O that I might hear his voice  
but once again!  
Namu Amida!  
(Turns toward the mound and strikes  
the gong.)

ABBOT, PILGRIMS  
Regnat...

GHOST  
Namu Amida! Mano Amida!

SPIRIT  
Regnat...

MADWOMAN  
...hear his voice once again!

ABBOT, PILGRIMS  
...gloria...

SPIRIT  
...gloria saecula. (All, save the Mad-  
woman, withdraw from the tomb)

MADWOMAN  
The voice of my son,  
hear the voice of my son!  
(She turns towards the tomb)

SPIRIT  
Amen.

ALL (Save MADWOMAN and SPIRIT)  
Hear, his voice!  
(The SPIRIT of the Boy appears in full view  
above the tomb)  
See, there is his shape!

MADWOMAN  
Is it you, my child?  
(The SPIRIT circles slowly round the  
MADWOMAN, who appears transformed)

SPIRIT (returning to the tomb)  
Go your way in peace, mother.  
The dead shall rise again  
and in that blessed day  
we shall meet in heaven.

ABBOT, PILGRIMS  
Amen!

SPIRIT  
God be with you all.

FERRYMAN, TRAVELLER  
Amen! Amen!

ABBOT, PILGRIMS  
Amen!

SPIRIT  
God be with you, mother.

MOTHER (now freed from her madness)  
Amen! Amen! Amen!

THE REST  
Amen!

SPIRIT  
Amen!  
(The MOTHER kneels and covers her head. The  
Monks come forward and hide her from view. She,  
the Ferryman and the Traveller resume their  
monks' habits.)

ABBOT (coming forward and addressing the congregation)  
Good souls, we have shown you here  
how in sad mischance  
a sign was given of God's grace.

MONKS  
A sign of God's grace.

ABBOT  
A vision was seen,  
a miracle and a mystery,  
at our Curlew River here.  
A woman was healed by prayer and grace,  
a woman with grief distraught.

MONKS  
With grief distraught.

ABBOT, MONKS  
O praise our God that lifteth up  
the fallen, the lost, the least;  
the hope He gives, and His grace that heals.

ABBOT  
In hope, in peace, ends our mystery.  
(The Abbot moves away from the acting area,  
and the Monks, Acolytes and Lay Brethren  
Instrumentalists form a procession after him.  
They sing as they go.)

ALL  
Te lucis ante terminum,  
rerum Creator, poscimus,  
ut pro tua clementia,  
sis praesul et custodia.  
  
Procul recedant somnia,  
et noctium phantasmata:  
hostemque nostrum comprime,  
ne polluantur corpora.  
  
Fraesta, Pater piissime,  
patrique compar Unice,  
cum Spiritu Paraclito,  
regnans per omne saeculum. Amen.

CHORUS  
See, his voice and shape!  
(The GHOST OF UMEWAKA-MARU comes out of  
the mound and stands in front of the  
Waki seat. He wears a flowing black-hair  
wig, white broad-sleeved robe and white  
twill kimono.

MOTHER  
Is it you, my child?



GHOST  
Is it you, my mother?  
(Turns towards the Mother.)

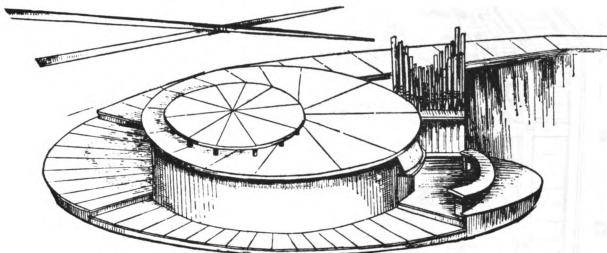
CHORUS  
And as she seeks to grasp it by the hand,  
The shape begins to fade away;  
The vision fades and reappears  
And stronger grows her yearning.  
Day breaks in the eastern sky.  
The ghost has vanished;  
What seemed her boy  
Is but a grassy mound  
Lost on the wide, desolate moor.  
Sadness and tender pity fill all hearts,  
Sadness and tender pity fill all hearts!



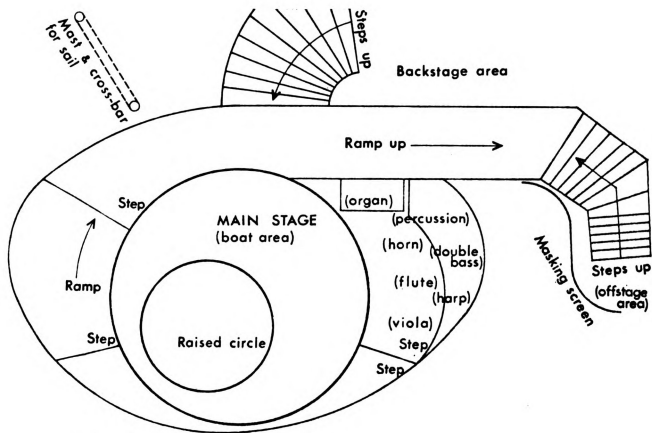
(The Mother drops the gong and hammer  
and runs up to the Ghost, who retreats  
and re-enters the mound. Dazed and  
weeping, she looks up and moves two or  
three steps towards the Shite Pillar.  
The Ghost reappears and stands at the  
Shite Seat. With stretched arms the  
Mother runs towards it, and attempts  
to embrace it, but as the Ghost retreats  
again into the mound, the Mother falls,  
clasping the empty air. Rising again  
she approaches the mound, gazing at  
the willow branches, then, disconsolate,  
retreats slowly to the Shite Pillar  
and remains there weeping.)

APPENDIX III

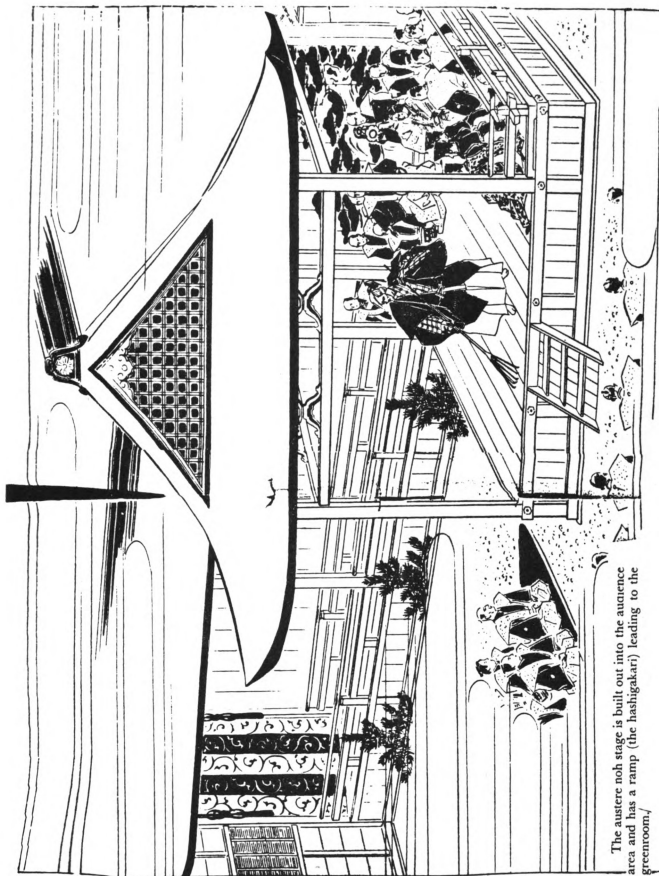
COMPARISON OF NOH STAGE AND  
CURLEW RIVER SET



Drawing by Alix Stone of Colin Graham's stage set  
for *Curlew River*



PLAN OF STAGE



The austere noh stage is built out into the audience area and has a ramp (the hashigakari) leading to the greenroom.



APPENDIX IV

GLOSSARY OF JAPANESE TERMS

## APPENDIX IV

### GLOSSARY OF JAPANESE TERMS

- Ageuta - type of song in noh, usually in higher register
- Asai - "flat or shallow" tone quality
- Banshikicho - ritsu mode on B
- Biwa - kind of Japanese lute
- Bugaku - dances performed at court
- Bunraku - Japanese puppet theatre
- Bushi - generic term for song
- Chi - fourth basic tone of ryo and ritsu scales
- Chikuzen-biwa - type of lute and its music
- Chirashi - division of bunraku puppet drama and of kabuki
- Chōin - slow tempo in Buddhist chant.
- Chūon -  $\frac{3}{4}$  metrical rhythmic pattern in Buddhist chant.
- Da-daiko - large drum
- Dan - musical section
- Danawase - koto duet form
- Dangaishi - koto duet form
- Dangire - finale in kabuki
- Dengaku - theatrical ancestor of noh
- Densho - huge bell
- Ei - symbol similar to a sharp; also section sometimes interpolated between ha and kyu in jo-ha-kyu of gagaku

Fukai - "deep or intense" tone quality

Gagaku - court music

Gaku-biwa - lute used in gagaku

Gaku-so - zither used in gagaku; predecessor of the koto

Geza - kabuki off-stage music

Gidayū-bushi - a type of narrative shamisen music

Gugyoku - combined free and measured rhythm

Haiku - Japanese poetic form

Ha - second section of tripartite formal structure

Hakyoku - basically free rhythm with some measured beats

Hansho - huge bell

Hayagaki - "quick plucking" gaku-so patterns

Hayashi - instrumental ensemble

Heike-biwa - ancient lute and its music

Hen - symbol similar to a flat

Hennon - secondary tones of the fundamental scales used  
mainly for modulation

Hichiriki - strident double-reed instrument similar to  
oboe, used in gagaku ensembles

Hogaku - indigenous Japanese music

Honchosi - type of shamisen tuning

Honkyoku - shakuhachi music

Honyoku -  $\frac{6}{4}$  metrical rhythmic pattern in Buddhist chant

Hyojo - ritsu mode on E

Ichibyoshi - measured rhythm

Ichikotsu - the note D in Japanese music theory

Ichikotsucho - the gagaku ryo mode based on D

Imayo - ancient court songs

In - basic Japanese scale similar to Phrygian

Inzei - very slow, deliberate intonation in Buddhist chant

Issei - the "first song," a musical section in noh

Jamisen - a three-stringed guitar, forerunner of the shamisen

Jiuta - type of koto music

Jo - literally "the introduction," first section in tripartite musical form

Jo-ha-kyu - basic aesthetic theory in Japanese music; tripartite form embodying that theory

Jokyoku - free rhythmic classification in Buddhist hymns

Joruri - narrative shamisen musical form

Kabuki - a principal Japanese theatrical form

Kagura - Shinto music

Kagura-bue - six-holed bamboo flute used in Shinto music and gagaku

Kagegoe - drum patterns

Kakeri - dance in noh

Kakko - small gagaku drum

Kaku - a note in old Japanese scale, similar to modal dominant

Katarimono - a type of narrative shamisen music

Kinshin - recent school of biwa playing

Kiri - the final section in noh

Kirigoe - very rapid, crisp recitation in Buddhist chant;  
also  $\frac{2}{4}$  metrical rhythmic pattern

Kodūgu - hand properties in noh

Kokyū - only bowed Japanese instrument

I

Koma-bue - gagaku flute

Komagaku - "music of the right," derived from Manchuria and Korea, as well as indigenous Japanese music

Koto - principal Japanese zither

Ko-tsuzumi - hourglass-shaped drum

Kouta - short shamisen songs

Kudoki - division of bunraku puppet drama and of kabuki

Kumiata - group of koto and/or shamisen songs

Kuri - highest note in noh and section containing it

Kuse - dance section, midpoint in noh

Kyogen - comic play interpolated between acts in noh drama

Kyu - last section of tripartite formal structure

Machuitai - "waiting song," transition to last dan of noh drama

Mai - dance

Meri-kari - microtone embellishments

Miarawashi - division of banraku puppet drama

Michiyuki - "road-going" music; entrance section in noh, kabuki and bunraku

Mi-kagura - court Shinto music

Mondo - important dialogue section in noh, in which plot unfolds

Monogatori - section in bunraku

Nakairi - section of noh drama containing choral song

Naniwa-bushi - a type of popular shamisen music

Netori - introduction in gagaku, setting mode

Ni-agari - type of shamisen tuning

Nibyoshi - measured time with changing meters.

Nobe - rhythmic augmentation

Noh - classic Japanese theatrical form

Nohgaku - the music of noh

Nohkan - flute used in noh

Nori - arrangement of syllables within eight-beat rhythmic organization

O-Daiko - large drum

Odori - dance; a section of joruri formal structure

O-kagura - music performed at court Shinto ceremonies

Okī - section in kabuki and bunraku

Ondo - type of folk song, usually responsorial

Oshikicho - ritsu mode on A

O-tsuzumi - hourglass-shaped drum

Ritsu - fundamental pentatonic Japanese scale, with perfect fourth above starting note

Ritsuyoku - melodies based upon ritsu scale

Rongi - dialogue between principal actors in noh, responsorially intoned by chorus and shite

Ryo - fundamental pentatonic Japanese scale with a major third above the starting note

Ryoyoku - melodies based upon the ryo scale

Sageuta - short, generally low-pitched song in noh

Saibari - Shinto music intended to please or entertain the gods

Saimon - hymn song later changed to secular topical satire

Samurai - warrior

San-sagari - type of shamisen tuning

Sashi - heightened speech, recitative in noh

Satsuma-biwa - type of lute and its music

Sawari - typical "rattle" of biwa tone

Sato-kagura - Shinto folk and festival music

Shakubyōshi - wooden clapper

Shakuhachi - recorder-like flute

Shamisen - three-stringed Japanese instrument

Shibuzen -  $\frac{4}{4}$  metrical rhythmic pattern in Buddhist chant

Shidai - travel song, opening section of noh

Shirabemono - principal type of koto music

Shite - principal character in noh drama

Shizugaki - "quiet-plucking" gaku-so pattern

Sho - type of mouthorgan

Shō - second note in ancient Japanese scale

Shogun - literally "general"; political leader

Shomyo - Buddhist chant

Sōkyoku - koto music

So-shidai - priest-entrance music

Sojo - ryo mode on G

Sutra - hymn

Tadabyoshi - mixed meters ( $\frac{2}{4}$  and  $\frac{4}{4}$  or  $\frac{2}{4}$  and  $\frac{3}{4}$  in court music)

Taiko - drum

Taishikicho - ryo mode on E

Take-bue - a bamboo flute

Tanzei - sharp and rapid intonation in Buddhist chant

Tegotomono - instrumental koto music

Teikyoku - metrical rhythmic patterns in Buddhist chant





Togaku - "music of the left" derived from India and China

Tomede - coda in gagaku

Torimono - Shinto songs designed in praise of the gods  
or to enlist their help

Tsukurimono - properties in noh that are wholly or partly  
symbolic

U - basic note in old Japanese scales

Uta - song

Uta-zaimon - type of narrative shamisen song

Uta - noh singing

Utaimono - lyrical shamisen music

Wagon - six-stringed zither

Waka - poetic form; section in noh form

Waki - principal supporting character in noh

Wasan - Japanese Buddhist chant

Watarimono - transposed gagaku music

Yamato-bue - early bamboo flute

Yo - basic Japanese scale similar to Dorian

Yūgen - essence of supreme aesthetic expression



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