PORTFOLIO CONTENT (in order of presentation)

1. PROGRAMME NOTES on compositions (in order of submission):
   a) Tree of Life
   b) Five Psalms of Searching
   c) The Raising of Lazarus
   d) Lonely City
   e) Voices of the Sighing
   f) Two Ways

   String Quartet No.3

2. COMPOSITIONS presented in above order.

3. COMPOSITION ANALYSES.

4. ANALYSIS: "Scriabin's pre-prefatory act".

5. CASSETTE TAPE of selected recordings.

PREFATORY REMARKS TO COMPOSITION CONTENT

Works "a" to "f" comprise a set dealing with specifically Judaeo-Christian themes, which are ordered according to the following criteria:

- Tree of Life is a prologue to the portfolio, setting forth the great destiny of the faithful - a prospect however hitherto deferred (cp. Prov.13,12).
- Five Psalms of Searching explores the relationship of God to his people - a concept that in the 5th setting (Ps.148) is expanded to encompass the whole creation. Both works utilise a similarly devised cypher system, although this is subsequently abandoned in the latter work.

- The Raising of Lazarus explores the psychological effects upon the believer of the hope's having been deferred yet restored in the person of Jesus Christ, who nevertheless suffered a general rejection by mankind in that era - as he himself predicted (Lk.17,25; cp. Is.53,3-5), so that the hope went into deferment again. The impact of this upon mankind is depicted in the two following works, Lonely City and Voices of the Sighing.

- If the mood of "Lazarus" might well be summarised by the words of Jn.16,20: "your sorrow shall be turned into joy", then "Lonely City" reflects the reverse, with further explication upon the text of Lam.1,1 in "Voices of the Sighing" (which is prefaced with the words of Eccl.4,1).
Two Ways (texts Ps.1 & Ps.12) identifies the problems of the world's inequalities as being rooted in "sin" (Ps.1,1). The Hebrew word here is "chat'a", which means "to miss the mark" - i.e. in Isaiah's words, "All we like sheep have gone astray" (Is.53,6). The "Tree of Life", although temporarily forfeited, will again be offered (Rev.22,14) to those who pursue the way of God, at which time Christ will return to free the oppressed (Ps.12,5).

In other words, this set broadly depicts my perception of the spiritual journey of mankind, as yet incomplete, from the darkness of despair to the dawn of light that lies yet ahead of him; in this sense therefore, the portfolio is also incomplete...*

The opportunity to work upon such an extended project permitted the crystallising of certain concepts which nevertheless predated initial registration (sept.91), and with especial regard to "Tree of Life", to experiment with various notions concerning cypher pitch organisation previously only vaguely entertained.

The 7th work, my "string quartet No.3", is not related to the cycle - a point that should be clearly emphasised (see "footnote"). It is without "extra-musical" considerations, and was influenced somewhat by my researches into octatonicism in the late works of Alexander Scriabin. It received its premiere in Mexico City on May 30 1997, and a subsequent performance on June 3rd 1997 as part of "el XIX FORO INTERNACIONAL DE MUSICA NUEVA" (see details enclosed).

*The number "six" in scripture (the number of man), denotes incompletion, as distinct from "seven" which is the number of God.
PROGRAMME NOTES

a) Tree of Life*

"Tree of Life" is a setting of two texts, both taken from the 22nd chapter of the Book of Revelation. Each setting utilises a series of pitch groupings directly related to the words. These groupings are heard in and out of sequence as well as being juxtaposed and intertwined, thereby developing fresh set complexes as a generative source. This treatment of the text establishes specific harmonic "auras" of sound in association with key words and, through a process of integration/expansion, whole concepts.

b) Five Psalms of Searching

This work, composed immediately after "Tree of Life", initially assumes the cypher mantle of that work but subsequently more freely, until by the 3rd setting the system has been completely abandoned. Nonetheless, some of the fruits of my experiments with word to pitch transliteration were carried over into the non-cypher settings where I explored the sound world previously developed in free fashion.

More than any other work of mine, "Five Psalms of Searching" demands at times a specific "psychology of approach" on the part of the performer. This is most overtly demonstrated in the notation of "irregular" durations, stresses and dynamic specifications (see "definitions"), where such occurrences often mark important structural divisions, references or prefigurements.

* Programme note for the 2nd performance at South Hill Park Nov. 1992
c) The Raising of Lazarus

The work was inspired by the account in John ch.11. Actually the earliest item in the portfolio, "Lazarus" combines the flamboyant virtuosity of certain predecessors such as "Fantasie for clarinet and piano" with a more subdued introspection.

Structurally it is closely allied to oscillating emotional levels conceived as a series of "rise and fall": vanity - expectation/hope - defeat/despair; these experiences being explored in an expanding parameter of intensification, culminating in the abject emptiness of the reference to the opening at a slower tempo.

What follows (with rhythmic references to the opening in the pedals), is the process of "revival" where, in music of growing impetus, structural features from what has preceded are interwoven, juxtaposed and developed. The music here is of great technical difficulty and presents a graphic delineation of the text, by which as much of the performer is engaged as possible - originally, some form of televisual link was envisaged in order to convey the sheer physicality of gesture.

The drama culminates shortly in the awesomeness of Lazarus' reappearance. Awe is expanded into joy and glory, before giving way to the "afterglow" of new hope - the "mystery" of salvation, as pertaining to all creation.

d) Lonely City

Inspired by Lam.1,1, "Lonely City" attempts to capture the dualism inherent in the text - the city that WAS, and the sorrow at what it has BECOME, in a mood of prevailing retrospection. To this end, certain timbral sonorities are structurally important: - the low-pitched c.bass tuba (confined throughout to its bottom register), utters a solitary monody "pp" cont.
which comes to reside upon the lowest A of the piano - a pitch that receives a "tonic" resolution a 5th above in the last bar by the harp homophone Fb/E.

Upon this latter pitch are contained meanwhile several allusions to a recurrent chord structure in my recent work consistently used in varying formats referentially; each occurrence marks an important structural point involving some textural transformation.

e) Voices of the Sighing

"Voices of the Sighing" fulfilled a commission which I was able conveniently to incorporate within the ideological framework of my portfolio. It takes as its basis the text of Eccl.4,1 which reads so sadly: "so I returned, and considered all the oppressions that are done under the sun: and behold the tears of such as were oppressed, and they had no comforter". This to me highlights the plight of mankind in the world today, whose innermost yearnings I have sought to capture in the two movements which comprise the work.

No.1 is harmonically geared to the tritone A-Eb, each pitch bearing its own related chord-groups. No.2 begins in the manner of a recititative, which is then followed by a slower but freer moving section which soon gives way to a 3rd section containing harmonic and thematic references to No.1. The work concludes with the solitary voice of the violin, using material derived from the "recitative".

f) Two Ways

Consisting of settings of Ps.1 & Ps.12, this was the 4th work chronologically in the portfolio, although conceived very much with aspects of "Lonely City" already in mind. The recurrent chord structure to which reference has already been made is present here and occurs in particular connection with the harp, which from the outset articulates in an ostinato
figure a chordal derivative already assembled in the 1st four bars upon the lowest "E" of the c.basses.

The treatment of soprano and orchestra is in certain respects analogous to that of soprano and piano in "Tree of Life"; in both, piano or orchestral writing is predominantly continuous, joined intermittently by expressive vocal lines. Clearly, neither orchestra nor piano is merely "accompanymental"; rather they evolve the harmonic "auras" surrounding each entry of the vocal line by a succession of "propulsions" towards the following sound ambit.

**String Quartet No.3***

My string quartet No.3 was completed in 1996 as part of a prospective doctoral submission. Briefly described, it comprises three main sections, which nevertheless subdivide into smaller subsections. The work contrasts both the nebulous characteristics of a wholetone and octatonic format (as witnessed from the outset), with a more strongly rhythmic presentation of the latter concept, in which tritonally displaced consecutive 5th oscillations from the opening feature prominently.

In the 1st section there soon emerges an expressive particle in parallel 5ths (artificial harmonics) played by v.2 & va, and following the 1st rhythmic declaration. Later on, a 2nd expressive particle appears in v.2 amid swirling arpeggio activity and "scrubbing"; both of these particles are accorded a greater expressivity and expansion in the central, more lyrical section, along with other material previously heard. This section finally gives way to a return to the more energetic octatonic activity of the 1st section, now applied to a succession of barely remitting climaxes, the last of which subsides and fragments to lead to an epilogue. This contains suggestions both of the rhythmic motif (vc) together with both expressive particles and the "rocking 5ths" of the opening, to pass away finally into extinction.

* Programme note for the world premiere in Mexico City 30th May 1997.
SCRIABIN’S
(pre)-PREFATORY ACT
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INTRODUCTION

The five preludes for piano which comprise op.74 are the last of Scriabin's works. Written in 1914, their "nervous, enigmatic and hysterical" nature (to quote James Bakst*¹) continued to baffle and mystify listeners to the extent that to many they appeared incongruous and formless, obscured by an apparently vague and abstract tonality.

As a set they represent the most complete statement of the harmonic concepts that had been evolving throughout Scriabin's "late period", as he experimented with that "gypsy mode" used already by Rimsky-Korsakov in Sadko and referred to in "My Musical Life" as, "a descending scale of semitone, whole tone, semitone, whole tone - a scale which subsequently played an important part in many of my compositions".*²

Research has shown that the "Rimsky-Korsakov scale" (now generally referred to as "octatonic") was more widely used by many late nineteenth and early twentieth century composers than was previously realised, a fact which clearly reflects their increasing preoccupation with possible ways of extending (or even abandoning) the harmonic resources available within the traditional "tonal" spectrum.

Scriabin claimed that everything he composed was "according to law", a fact supported by his biographer Sabonayeff who wrote: "a great deal of his creative work seems to be not the result of intuition, of inspiration that had suddenly illuminated him, but the result of stubborn "research" work that possessed if you will, a mathematical character to some extent".*³

³ "Scriabin": Sabonayeff (1929) p.51
Most famous of course among Scriabin's harmonic formulations is the "mystic chord", which formerly was always analysed as being quartly based, ever since Sabonayeff laid out the "Promethean chord" thus: C-F#-Bb-E-A-D. However, two recent analysts\(^*1\) have shown that insufficient attention had been paid hitherto to the composer's orthography which, far from being haphazard, had within the last four years of his life become a more carefully rationalised process founded upon tertiary harmonic constructions governed by a particular "root".

What emerges from Cheong Wai-Ling's investigation is that by the time of the set of op.74, the "mystic chord" in its own right had assumed a somewhat lesser importance, having undergone a "sublimation" through Scriabin's further researches into octatonicism.

Essentially, Scriabin laid all his compositional eggs into one harmonic basket, leaving formal and rhythmic details very much as he found them. One might venture further by saying that the set of op.74 in terms of formal design are of an elementary, even "foursquare" construction.

In so painstaking a composer, one must conclude that an uncompromisingly "text book" structural framework was deemed necessary in order to develop most completely those other aspects of his work that were to him of primary importance. To quote Cheong Wai-Ling, "The composer was confronted with an unavoidable dilemma: as the traditional formal structure was being deprived of the tonal scheme that supported and gave rise to it, a mere empty shell that could hardly stand on its own was being left behind"\(^*2\).

Throughout our investigation, we shall be examining the methods employed by Scriabin to use this "shell" as a vehicle for the most precise articulations of his octatonic/thematic experimentations.


\(^*2\) "Introduction" in, "The Late Scriabin: pitch organisation and form in the works of 1910-14". Lucy Cavendish College, August 1990.
Scriabin never lived to realise his "prefatory action" (an intended prologue to his proposed "mysterium"); but he did finish the text and some musical sketches for it, among which appear fragments of preludes 1, 2 & 4, which, as George Perle has suggested* would make them "appear to be spin-offs of the projected work".

Perhaps therefore we may speculate that op.74 is in fact a series of "exercises" (in no derogatory musical sense), through which the composer aimed at exploring techniques and concepts useful to him for his planned large scale projects to follow. In this case, prelude 4 in particular as we shall see, offers a glimpse of territories into which Scriabin might have moved had he been spared, for it unfolds the most harmonically advanced series of octatonic expansions in the set, at times to the near disintegration of the scheme itself within a totality of pitch integrations.

* "Self-analyses": Music Analysis 1984, pp.119-120.
Prelude 1

The first prelude, which consists of 16 bars, divides regularly into four 4 bar sections, the third being the recapitulation at tritone pitch level of the first, while the fourth is a coda. The pitch material is almost exclusively C3, based, but with a two bar excursion in the second section into C31:

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<td>Recap.</td>
<td>8 - 12, 8-10, 10-12</td>
<td>C3,</td>
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<tr>
<td>Coda</td>
<td>12 - 16, 12-14, 14-16</td>
<td>C3,</td>
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The concept of struggle, an increasingly dominant element in the music of the last years, remains ever present through the surging and ebbing of two chromatic lines in the r.h. which are set in opposition to each other; in the second section alone are they split between the two hands.

B.0-1 are in some respects a microcosm of certain events we shall witness unfolding throughout the entire set, and already Ex.1 (over page) evidences the composer's resourcefulness in transcending the natural limitations of his octatonic format. A judicious deployment of passing notes, both accented and unaccented, proves an invaluable colouristic device, as is at once apparent:

*Throughout I have employed George Perle's terminology, although occasionally in an adapted form; for example, C3 is designated by him as C31. A brief explication may be helpful: C3 based tertiary harmonic structure (i.e., "dim.7th") as founded upon C, C# and G, giving thereby the octatonic scale: }

reckoning pitch.
Apart from D# which is deferred a beat, b.0 utilises the entire pitch vocabulary of C3#. E# functions as an accented passing note which disengages itself from the negating factor of the E* an 8ve lower, by means of a chromatic ascent to G. Subsequent passing note occurrences in Ex.1 - G# (twice), E# (respelt as F) are subsidiary and unaccented, serving the overall purpose of providing a lower chromatic line against which the top line can pull.

The harmonic underlay, tertially rather than quartly derived, is monochordally based, consisting of the "parent" chord ("a") and its derivative ("b") at t.9 level, from which the "5th" has been omitted. Integral of course to Scriabin's harmonic system is a tritonally based chordal scheme, as indeed these formations demonstrate. Chord "a" comprises three interlocking tritones beginning respectively upon the 1st, 3rd and 5th of a major triad with an "added 13th".

* For certain purposes of clarification, chords throughout are respelt according to tertial spacing.
Owing to the omission of its "5th", chord "b" has only two interlocking tritones, while the "5th" of chord "a" (now a "7th") immediately assumes a role of dominance as the uppermost pitch, and strongly contrasted with the F# preceding, which has been relegated to its lower 8ve.

The chromatic lines in b.0-1* complete their return loop in preparation for the ensuing repeat, and are given further impetus by the aggregative rhythmic pattern unfolded thus: $\uparrow \downarrow \uparrow \downarrow$ $\uparrow \downarrow \uparrow \downarrow$

At b.2*(Ex.2), the loop in the repeat is broken in order to effect a link to the second half of the section, in which the r.h. of b.0-1 recurs in modified form at t.3. The modification involves the inversion of the two under parts at b.2 in order to establish E as a "point of arrival", as indeed is confirmed in the two bars following:

\[ \text{Ex.2} \]

\[ \text{Arrival} \]

\[ \text{link} \]

\[ * = C_3, /C_3,\text{ pitch commonalities} \]
\[ @ = "arrival" \text{ note} \]
The new transpositional level attains a climactic Bb in the uppermost line. This contrasts with the emphatic A syncopations beneath, which accomplish a measured release of the energy accumulated at b.3', preparing for the arrival of the more introspective 2nd section. The harmonic decisions obtaining here repay closer attention:

Ex. 2b

"EXPECTED"

"ACTUAL"

*I have replaced here b.3 with b.4, which both summarises its pitch structure, while also clarifying the connections with b.0.

As the above illustration shows, despite the transpositional implications carried in the upper line, with unessential harmony excluded no actual transposition in pitch material occurs, so that chord "a" fails to appear in its anticipated t.3 format. Instead, its pitch material is reassembled upon the inversion of the opening bass tritone, while what follows at b.3' is consistent with the previous pattern at b.1'.
The section is effectively rounded at b.41 where, beneath the climactic Bb there is a return to the pitch level and formation underpinning the soprano E at b.0 (Ex.2). At b.43, the bass tritone "arc" swings beyond its previously defined boundaries to inaugurate the 2nd section; as will be seen, it proves an important factor in the transition to C based material.

It will be well at this juncture to review the orthography deployed hitherto. As already suggested, certain alterations such as the respelling of B# as C at b.4*, are by no means as haphazard as was formerly thought. Cheong Wai-Ling's researches have revealed that the orthography adopted is often contingent upon the founding pitch of the predominating chordal formation. Taking B# of chord "a" and writing out C alphabetically:

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\[ C \rightarrow C \rightarrow C \rightarrow C \rightarrow C \rightarrow C \rightarrow C \]
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we discover that this layout is the basis of b.0-2.*

Bars 23-41 deploy a seven note segment of the series as based upon the "arrival note" E, and the orthography here reflects the composer's thinking (see Ex.2). The temporary removal of the pitch Eb until b.43 by the avoidance of the "expected" progression (Ex.2b), also makes the more dramatic its reassertion and subsequent presence as a "fundamental" at b.5'.

The transition to C based material at b.43-61 is effected by the "link" at b.43-3, where all four C/C pitch commonalities occur, but in the transformed orthography appropriate to the new type. An integral element in this transition is the concluding tritone of the succession to which reference has already been made. Moreover, the deployment between b.23-43 of the seven note segment founded upon the "arrival" note E has already introduced the enharmonic alternative C for B#, while Eb at b.43 forms the concluding alphabetical step if reckoning C from E.

* A noteworthy exception is A# at b.0 & b.13 3rd
That a "modulation" has occurred at this point is also detectable in the "link" notes D-Eb at b.4 - 3, where in terms of C3₀, the former pitch is perceived as a passing note, yet viewed retrospectively is an establishing factor of C3ₓ coming into play.

Ex.3

The orthography governing the C3ₓ derived material of b.4³ - 6² (Ex.3) will become apparent by rewriting C3₀, according to the format elicited in Ex.1 and comparing the two:

C3₀ :  

C3ₓ :  

We see therefore how the composer, having fixed the alphabet names of the former, simply uninflects or reinflects accordingly.

9.
Whereas in b.23-4* a seven note segment omitting D# was seen, in b.43-6* the deployment of the full mode is merely delayed until the appearance of B at b.6*, initiating thereby the next stage of the chromatic ascent in the top line. Furthermore, unlike Eb, B performs no pivotal function between C3c, and C3a, because it is not a pitch commonality.

The two main contrasting chromatic ascents/descents governing the prelude are deployed in segments spanning especially a 4th, and are utilised to establish particular referential pitches. Two such have already been seen:- the upper Bb at b.3' (from E# at b.0), and the "arrival" note E at b.2* (from A b.0). In the 2nd section, a similar "arrival pitch" is attained in the l.h. at b.6', where C (from F at b.4*) and its harmonic underpinning form the construct seen at b.3' (l.h.), but at t.2 level. As the pitch level continues to rise, so are new pitch fundamentals progressively established thus:  

This process continues through Eb (b.9) to F# at b.11.

The chromatic ascent from b.4* becomes centralised within the r.h., subsequently to merge with the upper part just prior to the recap. (b.8*). The section between b.4* -6* (Ex.3) is characterised by transformations and transpositions made to the chord "b" type. The min.3rd displacement seen at b.0-1' is reasserted at b.4* -5', but with the requisite pitch modifications to the chordal structure imposed by both choice of mode form (C3c,) and the criteria governing orthography already discussed. A transformed variant of chord "b" results at b.4* -5', while at b.5* -6', chord "b" occurs in transposed form.

This perhaps requires a little further elucidation:- C3c, and C3a, have the following 4 pitch commonalities (viz. "dim.7th"):

rendering therefore the lower tritone Gb-C at b.4* as axially functioning.
If we rewrite "chord a" at tritone transpositional level, but according to the chosen orthography and pitch modifications necessary in C3o., we obtain the following transformed variant:

This corresponds (with pitch D removed) to the chordal ("b") type seen at b.43, which then recurs at b.5' at t.9 level, except that the "added" pitch is now an "11th" instead of "13th". Here C is temporarily withdrawn in order that its re-emergence at b.5'-6' be fully focused as the culmination of the chromatic descent already discussed. Meanwhile, the syncopative "bell" feature from b.3-4' persists in its enharmonically equivalent form at b.43-6' as another axially functioning pitch with regard to chord "b" in its transformations and transpositions; for at b.5', chord "b" recurs at t.11 level and is immediately restated climactically at b.6' upon its inverted tritone in the bass - a procedure ensuring due emphasis upon the new pitch fundamental D, while permitting a further tritone shift at b.6'. Here chord "b" is reaffirmed at t.5 level, but with Eb omitted, in order that the force of its re-emergence at b.7'-8' (last appearance b.5') be not pre-empted.
The second half of the second section (Ex. 4 above) returns to C₃, pitch material in which b₆³ – ₇³ (1st quaver) are a transposition of b₄³ – ₅³ (1st quaver) at t.4 level, a procedure that further raises the chromatic ascents in preparation for the "thrust" which concludes the section at b₇³ (2nd quaver) – ₈'. At this juncture Eb reappears as the completing pitch of C₃, and analogous to the earlier deferment until b₆² of B in C₁.,
The exchanging of E for its enharmonic counterpart Fb at the "thrust", anticipates the altered orthography of the recapitulation to accord with its tritone transposition, whereby F♯ replaces B♯ as the "founding" pitch. The temporary reintroduction of the former spelling (E) at b.8², reveals a favoured technique of later Scriabin in which harmonic cross-references are located at significant places. Here we have a back-reference to the concluding structure of the 1st section at b.3 (Ex.4), barely disguised by the omission of the "fundamental" C. This not only satisfies in terms of the sectional symmetry thereby created, but also opens the door to the subsequent recapitulation of that section.

We have seen that the entire middle section hitherto has been composed of chordal formations of the "b" type, and the 2nd half of this section with which we are now concerned, consists of a succession of descents by 3rds to arrive at b.7³ upon Eb of the "thrust". This comprises a tritone appearance of chord "b" immediately converting to chord "a" by the addition of its "5th" element. Had the fundamental "C" been included with regard to the "b" type at b.8², then the series of descents would have concluded upon the founding pitch of the opening, destroying the climactic impact of the re-introduction of the bass tritone B♯-F♯ at b.10³-11.
The recapitulation (Ex.5) is a repetition at tritone pitch level of b.0-4\textsuperscript{2}, but with certain modifications in b.12 which suggest impending conclusion. For example, sustained harmony (with one exception) replaces the re-sounding of the lowest tritone of b.4' in its upper octave; the top two parts at b.12\textsuperscript{2} are similarly tied instead of chromatically introverting as formerly.

The "one exception" (easily overlooked) concerns the m.3rd descent from A\# to G in the uppermost part of the l.h. (b.11-12'), a feature given prominence in the composer's notation. As we have seen, this "m.3rd" descent has been an harmonic characteristic throughout, as evidenced from the outset by the two-chord structure that bears this ratio. The purpose of the reference here therefore is to carry this implication without effecting a change in harmony; the omission of the "spread" from b.10\textsuperscript{3} (and b.12\textsuperscript{3}) being to prevent undue emphasis upon G, and so lessen its subsequent impact.
At the new pitch level, the recapitulation raises the former "fundamentals" A (b.1\textsuperscript{2}) and C (b.3') respectively to Eb (b.9\textsuperscript{b}) and finally F# (b.11'). Furthermore, at b.10\textsuperscript{3} - 11' and to the end, the tritone transposition provides the counterbalance cadentially to b.2\textsuperscript{3} - 3', so that to b.11' is conveyed the sense of impending conclusion. As observed in Ex.5, the last occurrence of pitch A is at b.10', its subsequently converting to A#. The purpose of its removal is to assist the process of resolution; a recurrence throughout has been contradictory pitch coincidences, but henceforth it becomes important that there be no semitonal negating factor to the "maj.3rd" above the governing pitch fundamental F#.

Ex.6

A further pitch class omission concerns C# which is absent from b.13 to the end, and therefore converts chord "a" of b.12\textsuperscript{3} into chord "b" at the parallel passage at b.14\textsuperscript{3}. This permits a chord "b" type resolution which effectively concludes a process of careful structural chordal balancing between the two types throughout, in which chord "a" has without exception been relegated to the unaccented beat in direct connection with the "rise" element of the prelude.
In the Middle Section, the only occurrence of chord "a" was in passing (on the unaccented part of b.8''), and involved a new peak - D in the uppermost part. In other words, the central section is almost exclusively concerned with transformations of the chord "b" type.

As the Coda progresses towards conclusion, a resolution of conflicts is underway with regard to which the chord "b" type is particularly appropriate, hence the removal of C# at the modified reappearance at b.143 (r.h. an 8ve displaced) of the segment at b.123 (chord "a").

There is one final surprise in the penultimate bar where D# becomes converted to D (foreign to C3.), a procedure that for the first time effects a transformation in the chord structure involving the "13th". This pitch alteration at a stroke identifies the "mystic chord" as the source of Scriabin's inspiration, although it is never overtly stated as such:

Ex.7

\[\text{chord "a" master}\]

\[\text{"mystic" chord}\]

\[\text{modified "mystic" chord}\]
The "theme" of No.2 consists of a six note selection of pitch material taken from the C3° master collection, and employing the orthography of prelude 1. Bars 1-2 provide the harmonic and thematic basis for what ensues, the "theme" itself comprising a characterful m.3rd (aug.2nd) gesture and chromatic four note descent to form a concluding compound m.3rd with the upper C# of the left hand. The descending chromatic motif subsequently features in two distinct guises: both as a three note and a four note pattern.

Throughout the prelude, the bitonal implications of chord "a" are alternated, at times with certain modifications, in an ostinato figuration unfolded around its tritone partitioning element, of which the upper pitch (F#) of the partition is deployed as a pedal restated unremittingly in b.3-14 upon every crotchet. However, as we have inferred above, the orthography is founded upon B# as the pitch of reckoning - a further pointer to chord "a" in prime as being the source (Ex.1).

**Ex.1**

![Musical notation illustrating the partitioning of the C3° chord and the thematic development of the "theme" in prelude 2.](image-url)

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17.
Derivations from the material instigated in prelude 1 abound; for example, the interval of the m.3rd characterised the harmonic logic deployed in the previous essay, and is present now in the "theme". There again, the chromatic motifs opening No.1 in the r.h. were distinguished by an ascending 3-note pattern in the top line, set against a 4-note pattern in descent underneath. The tritone partitioning element gained a fixity within the last six bars of No.1 at the same pitch level to emerge in No.2; observe also at this point the m.3rd prefigurements of the "theme" of No.2 in the upper l.h.

The prelude is imbued with the flavour of the compound tritone (F#-C (B#)) that governs the pitch range of the opening, and indeed obtains throughout, apart from b.93 where the "theme" is unfolded in m.3rds. The presentation of the l.h. ostinato pattern in bare 5ths, enables the r.h. subsequently to "fill in", with chromatic elaboration, the major triadic harmony implicit in the two chords of the partition. The full realisation of ii of the partition is deferred until b.4', while i occurs at b.3'.

We are witnessing throughout b.1-3 the assembling together of the components of chord "a", a process that is completed at the arrival upon Bb:-

\[ \text{Très lent, contemplatif} \]

\[ \text{PP} \]
Certain apparent inconsistencies in orthography emerge in b.3-4; for example, the ostinato figuration respells B♯ as C although the former spelling is retained in the motif. Similarly, Eb at b.4 (1st appearance, and completing C♯, collection) is spelled as D♯ in the l.h at b.43.

While the composer does not deploy his system of orthography with the unflinching exactitude that some have suggested, very influential here nonetheless is the spelling of the "root note" upon that of the remaining chord. As Ex.2 makes clear, Bb is spelt as we should expect because it is reckoned as belonging to a chord structure that takes "C" as an intermediary root (b.34). Likewise do we find this to be the case at b.42, where E-Eb conforms to conventional triadic layout. The D♯ of b.43 is capable of similar explanation, once identification of B♯ in the r.h. as being the operative chordal root has been made:

Ex.2

![Ex.2 Image]
The "theme" itself (Ex.2) is of a tertiary triadic construction, and the subsequent 3-stage 3-note group motivic ascent whereby the former pitch level is regained, articulates the same. Meanwhile, the lower r.h. part makes reference to the m.3rd motif of the "theme", A (b.4^4) proving an offset to the previous sustained Bb of the motif - elements that immediately occur in superposition at b.5' , and followed by a further superposition at b.5^3 of A#(Bb)/B# (see Ex.3).

This 3-note figure actually comprises the ambit of the "theme" including the 1st motivic fragment:

\[ \text{\( \text{\textvisiblespace} \)} \]

It offers not only a summation, but serves also as a referential "link" prior to the restatement of the "theme" in b.5-6.

We spoke earlier of modifications at times made to the partitioning of chord "a"; we see a specific example at b.4^3-4 (likewise b.8^3-4, b.11^2-2, & b.12^2-2), where the upper l.h. ostinato figuration is transposed up a tone to accommodate a similar shift of material in the r.h.:

\[ \text{\( \text{\textvisiblespace} \)} \]

As there is to be no alteration to the form of mode deployed (C3_e, throughout this prelude), the F# pedal remains fixed accordingly, inevitably modifying chord "a" to the "dim.7th" formation indicated in Ex.2.
At b.5\(^1\) where the pitch superposition referred to earlier occurs, Bb is respelled as A\(#\) despite its chromatic coincidence with A\(\flat\) in the "theme". Once again, we find the orthography to be consistent with the tertially conceived basis of his chord structures as ascertained from the "root" spelling once determined (Ex.3 above).

Ex.3 also illustrates the first subsequent appearance of the chromatic motif in its 4-note form (b.5\(\ast\)) which has two variants: here it is based upon var.2 of the 3-note motif (Ex.2) which has just preceded; later, (see b.12\(\ast\)) var.3 is the basis. As Ex.2 showed, there are in fact three different forms of the 3-note motif when preceded by a rest, but only two (occurring twice) in its syncopative aspect (Ex.3). On both occasions the two appear consecutively and in the same context (b.6 & b.10).
The subsequent duplication of the "theme" in m.3rds to which reference has already been made, not only occasions the single infraction of the compound tritone pitch limitation, but also introduces the pitch of G♯ at b.10³ in the upper line with but one further occurrence at b.12¹ (1st semiquaver):

Ex.4

Another modification to prototype material arises at b.8³, where the B♯ in the lower r.h. fails to fall as previously (b.4²-⁴) to A, an omission paralleled in b.11 and b.12. However, no harmonic alteration results as "A" is already present at identical pitch level in the l.h.; nevertheless, these deletions coincide with the addition in the uppermost line of "B" which functions as a "leading-note" to the theme's restatement at t.3 pitch level (b.9¹), while the two latter instances (b.11²-⁵ & b.12²-⁵) make allusion to this.

Formerly however, the lower r.h. "A" at b.4⁴ effected a pitch-transfer link to the "theme's" subsequent return at original pitch level, and an analogous operation is accomplished by the r.h. crotchet B♯ at b.8³.
This accounts for the omission at b.91 of "A" from the "theme" otherwise duplicated in m.3rds; the 4-note motif variant of b.53 proffers F# instead. In actuality, b.4 contains the sole occurrence in the r.h. of "A" at this pitch level, after which there is no further digression beyond the Bb/A# "boundary note" as defined by the "theme" + chrom. motif var.1 of the opening. In the manner of the superposition at b.53 of two prior pitch elements (Bb/B#) pertaining to the 3-note figure in b.4, do we find these elements in recurrence at b.91 from the previous bar. This superposition in the 2nd half here beginning becomes somewhat emphatic: b.93, b.113, b.123, these two latter bars being a composite of b.83 and b.53 in juxtaposition, and followed by a 2-bar process of "winding down" before the final return of the "theme" as in the opening (Ex.5).

Ex. 5

Ex. 5
Apart from the extension to a 17th bar at the end, the material unfolds throughout in a succession of two bar sections as follows:

Ex. 6

FIRST HALF

"Theme" (T)

b.1-2

"Theme" (T.1)

b.5-6

"Lead back" (L) - to theme

b.3-4

"Lead back" (L1) with structural B passing note

b.7-8

SECOND HALF

"Theme" in m.3rds (T2)

b.9-10

4 - note var. on L2

syncopated var.

b.13-14

T1 + L2 (motivic reversal)

L1 b.11-12 + T1b in interaction

2nd form of 4 note var. (L1b)

b.15-17

L1b + T1b (motivic reversal)

L1 ext.

1.h. ostinato:

l.h. ostinato var.:

associated exclusively with L2 & L1b
The first half consists of T and L material alternated in 2-bar sections, L counterbalancing T and so regaining the former pitch level. As already seen, "B" is introduced into the upper line at b.8' as a "lead back" to the "theme" at t.3 level, allowing as shown in Ex.5 the juxtaposition of L1* and T1* material interactively. At b.12', the upper G# and A# form a connecting "link" to the restatement of this fusion.

A small detail of orthography is worthy of mention at this point, where at b.12 the E# of b.11 is respelt as F. This is the only occurrence in No.2 at any register of its spelling thus; moreover, the "link" notes G# & A# do not harmonically act upon E# so as to alter the circumstances of its perception in any apparent way. It is therefore cited as one of several instances throughout the set, where too rigid an insistence upon orthographic "law" is clearly unwise.

The process of conclusion is assisted at b.13 by the presentation of the motivic components of b.5 in reverse order, and followed in b.14 by L' of b.3 and so coming to reside on Bb - the 2nd of the two boundary notes. With the return of T on the 1st of these, the descent to E as a point of final repose provides the necessary stabilising fulcrum of balance.
Ex. 1 opens with the chromatic motif of the "theme" of No.2 at t.3 level, but disguised by the syncopative displacement of a maj.7th to which the min.3rd (aug.2nd) feature is appended thus: Furthermore, the oscillating B♯-F♯ tritone in the l.h. was the partitioning element of the displacement in 5ths that characterised the ostinato of No.2, as well as forming the foundational pitch structure of No.1 upon which it also concluded.
Again, as with its predecessors, No.3 explores the resources available within the self-imposed confines of a rigorous octatonic format in which "passing notes" become an integral means of expression, distinction and variety. As with No.2, resources are even further restricted to C3, material without recourse to either of the two other transpositions. A comparison of the chord types employed in b.1-2 reveals them to be chord "a" derivative: in b.1 it is the "9th" that is altered by an augmentation; in b.2 the "7th" is omitted altogether.

With respect to orthography, No.3 is notated exclusively in sharps and naturals according to an alphabetical layout that takes the initial A of the "theme" (further demarcated by the tie) as the pitch of reckoning.

The oscillating tritone feature of the l.h. is deployed throughout in the two rhythmic patterns given here in b.1-2:

pattern 1: ¥¥¥¥ pattern 2: ¥¥¥¥

The former is always associated with the giving out of the "theme", while the latter is connected with the chordal stasis which follows. This identification with particular material is confirmed at b.8 and b.20, where the stasis is replaced by a further repetition of the "theme" at the displacement of a m.3rd below; the accompanying rhythmic formula in the bass is appropriately shifted to pattern 1.

Nevertheless, as Ex.1 shows the rhythmic divergence between patterns 1 & 2 operates only at local level, for the composite rhythmic structure remains identical. The rocking quaver movement is halted on the crotchet of the second beat and then resumed on its third part - a persistent rhythmic plan, but with four deviations: at b.5 & b.17, where a similar rhythmic hiatus occurs but on the 1st instead of the 2nd beat, and at b.9-12 & the concluding portion (b.21-26) where the r.h. unfolds melismatic-type figurations above sustained chords in the bass, concluding in the last two bars with a return to the "theme".
At b.3-4, while the lowest tritone "oscillator" element remains pitch invariant from b.1-2, the rest of the material is an upward transposition at tritone pitch level of these bars, with the addition in b.3 of a "tenor" A♯ and in b.4 of a "soprano" A - between them forming the (compound) maj.7th of the "theme":

Ex.2

The A♯ is subsequently relocated an 8ve higher in the following chord to form a simple 7th with the "soprano" A, preparation for the "theme's" repetition in b.5 at equivalent pitch level. The tritone transposition of the upper material in b.3 effects a transformation to a chord "b" type in which the aug.9th (D♯) of the chord "a" type of b.1 is retained, but subsequently reverting to prime t.3 with the descent of the "theme" to C♯.
Bar 4 is of chord "a" type, in which the "3rd" is flattened to form a pitch link with the D♯ (9th) of the previous chord "b" type. The declamatory statements of "A" in the top line "comme un cri" (at a pitch level not subsequently regained), have a distinct counterpart in the "A" syncopations beginning in b.3 of No.1 which occur instead in the lower r.h. part. That seen in No.3 is actually an encapsulation of the earlier event, as follows:

In several other respects No.3 provides a counterbalance to No.1:-

The climax in No.3 occurs near the beginning, whereas in No.1 it comes towards the end; in No.1 we saw how the music was ever striving upwards by a succession of ascending chromatic highpoints until the summit (E) at b.11 was attained. By complete contrast in No.3, the early climax at b.4 becomes progressively distanced by a sequence of thematic statements in descending m.3rd portions, which are only partially mitigated midway at b.13 by the start of the recapitulation a tritone lower in which the ascents of b.1-4 are correspondingly duplicated at the lower pitch level.

A further correlation with No.1 is that both recapitulations occur at tritone pitch level - No.1 at the higher tritone, No.3 at the lower, so that the parallel syncopation to b.4 at b.16 in No.3 has precedent in No.1 at b.3 & b.13. Another counterbalancing element is the chromatically descending nature of the "theme" of No.3, in contradistinction to the chromatic ascent that was so characteristic throughout No.1:
In No.3 this descent was succeeded by the fall of a m.3rd as part of the concluding thematic unit, whereas in No.1 the 3rd proved the displacing factor between chords "a" and "b". We spoke above of the subsequent "distancing" from the climax at b.4 in a series of thematic statements in descending m.3rds. These over eight bars accomplish a gentler release of energy than the four required for accumulation by a dual succession of pitch ascents in m.3rds:

Ex.3

We saw earlier how the "maj.7th" of the "theme" comprised the frame for the alphabetical layout of C3, - a frame that is further defined between the initial and summit notes. Let us now further examine the scale form deployed by the "theme" itself as founded upon the 1st series of ascents (above), and compare it with the "theme" of No.2:

INTERVAL VOCABULARY

<table>
<thead>
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<th></th>
<th>tone</th>
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</tr>
</thead>
<tbody>
<tr>
<td>No.3</td>
<td>2</td>
<td>2</td>
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</tbody>
</table>

30.
While both are identical in interval number and content, No.3 subdivides symmetrically into two trichords, whereas in No.2 the upper trichord is a mirror image of the lower. We have spoken earlier of the importance of passing notes as a creative tool for widening available parameters of expression and contrast; there are other possibilities however. One means is to impose still further restrictions, so that from the octatonic master certain pitch selections are caused to operate at least at local level.

As already seen, both No.2 and No.3 utilise a 6-note form as the basis for their "themes" and are akin in interval content and number. One important modification noted above however with regard to No.3 concerns the conforming of the upper trichord to the lower. This means that at t.6 level (2nd statement of "theme"), passing notes exempt, there is neither omission nor introduction of pitch material, whereas if the altered upper trichord of No.2 had been preserved, pitch replacement would have resulted:

In other words, the upper pitch material (incl.1.h. "tenor" notes) of b.1-4 of No.3 occupies its own harmonic space derived from a C₃, 6-note pitch selection consisting of two equal trichords. The bass tritone oscillator functions harmonically as a type of "double pedal"; in one sense it completes the octatonic collection and is therefore complementary to the upper pitch material, yet in another it is independent of it.

31.
It is following the "p subito" in b.5 that the 6-note pitch selection used for the "theme" and upper parts is shattered, coinciding also with an upward (t.3) shift of the tritone oscillator:

From the perspective of the underlying "root" formations in the above bars, an overall downward harmonic shift of a m.3rd is discerned, corresponding with that of b.0-1 in No.1. B.5 comprises the same chord type as b.1, the additional "tenor" E also occurring as a harmony note in the "theme". B.6 however features the first appearance of chord "b" in prime, coinciding with the introduction of F# into the thematic line - a point that also affords a subsequent departure for the "theme" (b.7) at a pitch level intermediate between its second appearance (b.3) at tritone level, and its restatement at 8ve pitch level (b.5).
Notice at b.6 the intertwining of the 8ve A♯s in the rhythmic format of the As "comme un cri" in the top line of b.4. Here the centralising of this element seems suggestive of a "voice in the wilderness", struggling to be heard above the forces engulfing it.

In Ex.5 (below), the "theme" is further unfolded by two successive m.3rd transpositions downward (t.9 & t.6) to contrast with the second upward shift by a m.3rd of the bass tritone (b.8) at tritone pitch level from the opening. Both elements converge in b.9 (see Ex.7) upon chord "a" at t.3 - the culminating point of a crescendo, yet here the increase in dynamic intensity runs inversely to the decreasing thematic pitch level, as a consequence destabilising the previous climactic sense imparted to b.4:

Ex.5

\[\text{Ex.5}\]

\[\text{Ex.5}\]

composite chord "a"
+ type of b.1

chord 10° type
(as b.9)
Two chord types are employed in b.7-8: the presence in b.7* of A# effects a composite of chord "a" and b.1 type, but at t.9 level, while b.8 is akin to b.3. With regard to the tied A#s of b.7, to the upper alone is conveyed a sense of subsequent progression (to last quaver B# of "theme"); the lower in being located beneath the "tenor" C# is "left hanging" so that its presence is felt in the subsequent bar. The "theme" here has been advanced by a quaver to the 1st of the bar in conformation to the pattern in b.1, and begins on the upper l.h. E which supplants the former "tenor" A# of b.3 otherwise reduplicated in the "theme".

The elision between b.7-8 of a chordal stasis precipitates motion towards the aforementioned convergence in b.9, where begins the first of two successive (2-bar) stases established beneath a melismatic discursive in the r.h.

Let us return first however to a further investigation of the hexadic forms hitherto utilised:

---

Ex.6

---

Let us return first however to a further investigation of the hexadic forms hitherto utilised:
Reference to Exs. 3 & 6 reveals that between b.1-5 inclusive, all pitch material other than the tritone oscillator is hexad prime (passing notes excluded), the bass tritone completing the C34, scheme. However, coinciding with the upward shift by a m.3rd of the tritone oscillator at b.6 is the subsequent presentation of the "theme" and other pitch material (boxed in Ex.6) at t.9 level. The new pitch level of the tritone was therefore necessary in order to maintain the full complement of C34, pitch material. With the further repetition of the "theme" (b.8) at its second pitch level (b.3), a further upward m.3rd shift of the oscillator (to inverted prime) became required in order to preserve the complete C34, pitch contingent.

The success of all these manipulations rests upon the selection of the tritone oscillator as the foundational pitch structure - the utilisation as a resource of what otherwise might have become an inhibiting factor in the octatonic scheme. Illustrative of this are b.6-7 where, because at t.6 the tritone is pitch invariant, total integration with h.9 only became achievable by rendering the whole passage t.9 functional, so that h. and h.9 share a commonality of 4 pitches, but each with an individualising tritone that provides the oscillator pitch supplement to the other:

```
| Common pitches: A# C# E G |
| Dissimilar pitches: D# A B# F# |
| Tritone oscillator: B# F# D# A |
```
As we have had occasion to emphasise, Scriabin's deliberately self-limiting transpositional scheme poses real compositional dilemmas; prelude 3 for example at the most fundamental level essentially articulates a simple 0,3,6,9 ("dim.7th") structure consisting of two interlocking tritones (F#Bb, D#A#), allowing very little room for manoeuvre. However, the organisation of hexadic formations into distinctive thematic units within the prescriptive ambitus of C3, enables the composer to create and develop subtleties of pitch interaction within an internalised harmonic field.

The thematic line of b.9-12 derives its pitch source from 5-note segments (or "pentads") of the C3, master collection ("x" & "y" in Ex.7):

Ex.7
Clearly, any such arrangement within an octatonic format will mean that each segment must fall within a tritone boundary, those selected for "x" and "y" being the two foundational tritone oscillators. As Ex.7 illustrates, this melismatic discursive comprises three motifs ("m.1","m.2","m.3") plainly derived from elements characterising the "theme"; the pitch material here however is uncompromisingly C₃. This becomes overtly delineated in the section's completing portion by a full statement of C₃ in descent at b.12-13'.

Two chord types are again employed: "x" is chord "a" derivative, while "y" is of "b" type as in b.3. In b.9&10, "m.1" converts chord "a" to the type form seen at b.4, but at t.3 level. Unlike b.5, there is no counter-acting pitch presence in another part to offset such a transformation, nor is F# an "auxiliary" to G (as is D# to E in b.1 r.h.). There is therefore a correlation between the two successive chord forms of b.3-4 and their reverse appearance at b.9-12; the former pattern possesses a climactic purpose while the latter effects a return to the opening (a tritone lower).

The exclusive octatonicism of b.9-12 has been reserved until this point: the complete retraction of alien pitch material deprives the music of an apparently indispensable resource, yet this decision is clearly apposite contextually and reflects the composer's meticulous attention to details of pitch organisation as applied specifically to the unfolding of structure. Here, the composer's pentad selections enable him to forge a melisma intrinsically "theme" based while also remaining C₃ exclusive. In particular connection with this, observe that his deployment of "auxiliary note" types ("m.2") focuses entirely upon the semitonal components of his pentad selections.
In a piece otherwise spelt rigorously according to the alphabetical layout given for C3, in Ex.1, a "discrepancy" arises at b.9’ & b.10’ where C♯ is found instead of B♯. This irregularity affords yet another warning against pressing too firmly the case for a completely systematised method of orthography being pursued; most likely here is that the composer is thinking vocally (cp. in b.4 "comme un cri"), C♯ being the easier reading from this point of view.

The recapitulation at the tritone (b.13-24) is identical to b.1-12, except for a modification at the 3rd beat of b.24 in order to prepare for the 2-bar coda which ensues. The stasis at b.21-22 in which G is inflected with a sharp, is clearly a notational slip - D♯ being intended.

The modification at the 3rd beat of b.24 involves the advancing by a crotchet of the completing "a" of the octatonic ambit (D♯ at b.13’), in order to prepare in the coda for its partial repetition as the "y" pentad segment. The arrival upon chord "b" in b.26 (at t.9) provides the counterbalance to the chord "a" types of the opening measures, and forms another parallel with No.1 which also concluded with chord "b" at the same transpositional level:

Ex.8

chord "b" at t.9 (as in No.1 b.15)
Prelude 4 is perhaps the most striking and inventive of the set. The composer is engaged in a fascinating experiment involving the reworking of chord structures that both progress and are founded upon a "traditional" harmonic basis, but to which certain concepts of octatonicism are applied.

There are three main sections of more or less equal proportion which we shall identify thus: \( S \frac{b, 0^3 - 8}{A} \), \( SB \frac{b, 0^3 - 17}{B} \), \( SA \frac{b, 17^3 - 24}{A} \).

The 1st section consists of the subject (S) and its repetition. S itself divides into two equal portions SA and SB. The middle section explores exclusively SB, while the 3rd section is a recollection solely of SA.

The spirit of the prescription "Lent, vague, indecis" is carried throughout by an exploration of the maj/min. harmonic ambiguities and potentialities inherent in octatonicism, to which Ex.1 bears testimony:

Ex.1

```
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<th>selections</th>
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<td>0,3,5,8,9,11</td>
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<tr>
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<tr>
<td>3</td>
<td>0,1,3,4,6,9,10</td>
<td>0,1,3,4,6,</td>
</tr>
</tbody>
</table>

C3o, complete chromatic collection (C3o/C3o)
```

OCTATONIC BLOCKS

*C3o, 10 0 1 3 4 6 7 9

C3o, 3 5 6 8 9 11 0 2

*See George Perle in Music Analysis Vol.3 No.2 July 1984: P.114.
As Ex.1 indicates, we see a substantial development upon previous procedures in that a single chord or two-chord structure is used to define a particular octatonic category (C3o,i or C3o,a). This avails the composer of the fuller resources of the complete chromatic scale within a more condensed temporal unit, and also makes possible the "writing over" of traditional chordal progressions to imbue them with a special octatonic "feel".

In gaining "the best of both worlds" so to speak, a unique harmonic spectrum is thereby developed in which normal "tonal" concepts of reference still obtain. The chordal outline given in Ex.1 illustrates a preponderance of chord Ib types which always occur in an "interrupted" cadential context; Ib as a "tonic" Amaj./min. chord is also confirmed by an examination of part writing. For example, notice the tendency of G# to function as a "leading-note" by rising to a "tonic" resolution upon A. At b.45-51, G# is transferred from the soprano to tenor line where it receives subsequent resolution - a procedure entirely in accord with convention.

There again, the melodic contour in first falling to A (b.21) before the eventual rise to its 8ve counterpart at b.41 (which remains the highpoint of the 1st section until the digression in b.8), serves to reinforce A as a home-referential pitch. Additionally, the rise to A as a highpoint at b.41 receives particular emphasis by means of the disposition of the lower parts in chromatic descent, to which the non-synchronicity of the cross-rhythm lends especial distinction.

Prior to this, at b.3 the soprano E serves as a mediating dominant beneath which the chromatically descending bass line from #VI, joined by alto and tenor, arrives at an intermediate "resolution" upon Ic at b.41. The descent to Ib is finally completed at b.43.
In this prelude, although the basis of orthography is an alphabetic arrangement of C3 forms as previously, it is by no means possible to render every spelling thus definable. In general, as with prelude 2 we may state that tertiary triadic harmony accounts for such alphabet coincidences as C/C♯ in chord Ib of b.0, or Fb/F at b.7\textsuperscript{3}; nevertheless, at b.2\textsuperscript{5} the Gb in the soprano line does not lend itself so readily to similar explanation. Even so, on the three appearances of the formation here (b.2\textsuperscript{4},6\textsuperscript{2},20\textsuperscript{2}) it is thus spelt, which may mean simply that the composer is referring back visually to what he first wrote, context and construction being identical.

Examining the C3\textsubscript{a}, blocks (1,3,5) in Ex.1, a carefully structured system of pitch aggregation emerges in which blocks 3 and 5 fill the vacancies left by block 1 in the layout. Thus, block 3 adds D♯ and then F♯ and A♯ (3,6,10), while block 5 completes the series with G (7). This cumulative process coincides with an expanding arc of intensification as profiled by the pitch prominences to which reference has been made.

Each C3\textsubscript{a}, pitch entry adds something integral to the music's unfolding: the D♯ at b.1\textsuperscript{5} & b.2\textsuperscript{3} receives soprano prominence as a highpoint intermediate to its subsequent further rise to E (the "dominant") at b.3\textsuperscript{4}, at which point the series finds completion. F♯ and A♯ (6,10) at b.2\textsuperscript{1} effectively sharpen a chord VI type, so that what amounts to "an all interval tetra-chord" at b.1\textsuperscript{5} is later raised a semitone to: in correlation with the tension generating factors already described. Particularly pungent here is the occurrence upon an accented beat of A♯ and A as a simultaneity.
The reservation of G (7) until b.3' is similarly telling in being a pitch foreign to C3₄, whilst coinciding with the repetition of a sharpened chord VI with "dominant" relocated at 8ve level to the soprano line as a pitch replacement to A. G is then subsequently raised an 8ve (b.3') to receive further prominence as part of the upward ascent to highpoint A at b.4.

With respect to C₃₄, pitch selections, block 4 provides the pitch complement to block 2 (2,6), of which D in being absent from C₃₄, makes its first appearances. With the completion of C₃₄ in block 4, the first of three successive chromatic descents appears (Ex.1) after which "passing notes" come to assume an increasing significance, culminating at b.4 in a complete chromatic pitch presentation (C₃₄/C₃₄) to arrive subsequently at b.4 upon the "home chord" of Ib. The hemiola figure "M" (b.4) is later developed to great effect in the middle section in an "arc-like" succession of chromatically unfolded augmented triads (b.11-16), which serve to blur octatonic differentiations over a more extended time scale.

However, let us first examine through the table below (Ex.2) the pitch similarities and dissimilarities between C₃₄ and C₆₄ forms:

```
<table>
<thead>
<tr>
<th>COMMON PITCHES: C D# F# A</th>
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<tbody>
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</tr>
<tr>
<td>DISSIMILAR PITCHES: A# C# E G, B D F G#</td>
</tr>
</tbody>
</table>
```
Between the two octatonic categories hitherto deployed, each block becomes immediately identifiable by the association of certain pitches peculiar to either together with other pitch commonalities. For instance, while C (0) is common to both C₃₀, and C₃₀₁ forms, C₃₀, is at once distinguishable when C is presented with C♯ (1), a pitch absent from C₃₀₁. Moreover, both pitches occur as simultaneities in an exclusively "chord Ib" context (blocks 1, 3, 5). C₃₀₁ blocks (2, 4, 6) present similar alignments, whereby G♯ and A occur as associated pitches (no such link occurs at b.2³, where the alto G♯ is a passing note).

Ex.3 below examines the distribution of C₃₀, and C₃₀₁ pitch material throughout block 7 (b.4) from the perspective of each category:

Ex.3

\[
\begin{align*}
\text{C₃₀,} & \quad \text{C₃₀₁} \\
\text{Number of pitch occurrences} & \\
\text{BLOCK 7} & \\
\end{align*}
\]
As Ex.3 indicates, both C₃₀ and C₃₀₂ pitch material is equally proportioned, the hemiola serving to intertwine elements of both so that a complete twelve-note collection is thereby unfolded. A survey of the number of pitch occurrences throughout block 7 reveals a preponderance of a chord I type, with G# "7th" at b.4¹ & b.4³ being C₃₀₂ referential; its inclusion into chord Ib in the latter occurrence offers a tidy summation of the two C₃ forms hitherto used.

Between b.4³-5 the S is repeated, but with a modification at b.7³-8³ in order to effect a "link" to the middle section beginning b.8³:

Ex.4

A seamless "cross-over" between sections is achieved by repetition of the 2nd part of the S (b.2²-3⁺) at t.4 level, half of which forms the "link" (Ex.4), and the other half the start of the middle section itself (see Ex.5 following page). This transposition opens up for the first time the pitch format of C₃₀₂ which, as with C₃₀ and C₃₀₂ forms we lay out alphabetically, as proving again the basis of orthography (Ex.4).
The "link" also secures as the highpoint of the prelude the subsequent soprano Db, whose boundary proves unbreachable despite three further attempts:

Ex. 5

The two t.4 repetitions of b.23 -4 (Ex.5) confirm the "link" as being of a modulatory nature in order to establish an implied "tonality" of Db/C#m.; perceptually, b.73 -8 mark therefore the first real point of journey.
As we have seen, one deployment of the octatonic format has been to present as dichotomising factors the harmonic ambiguities inherent within the system, their being in prelude 4 those of A maj/min. Hitherto, C♯ has been absent from the soprano line, a fixity having been set upon c². Pertinent to each C♯⁶ block has been the attendant placing of C♯ in the bass. Following upon the "link" which for the first time utilises C♯⁶ pitch material, the fixity upon c² in the soprano is broken (b.8³) at 8ve pitch level, and C♯ relocated to the alto line as db². A further rise in the soprano line to db³ (b.9') accompanied by the counter-pull of the alto c², reverses therefore the pitch polarities operating within the 1st section. This tendency is made emphatic by each of the six occasions that a "Ic C♯m." type is employed: b.9', b.13', and twice each at b.11 and b.12, where a "re-entrant curve" prepares for a fresh attack in the following bar. These occurrences serve to confirm a "Ic C♯m." type as the referential chord of b.9'-13', to which additional support is lent by a two-fold increase in dynamic level - to "mf" at b.9' and "f" at b.11'.

At the new transpositional level the following transformations occur: 

\[ C^{♯}_{6,1} \rightarrow C^{♯}_{6,2} \quad C^{♯}_{6,5} \rightarrow C^{♯}_{6,1} \], so that the complete twelve-note collection is arrived at through the integration of C♯⁶ + C♯⁶, instead of C♯⁶ + C♯⁶ as previously, with the result that by the end of b.9 all three octatonic forms have been explored by a process both of juxtaposition and integration.

However, b.10³-11³ and their immediate subsequent repeat derive their pitch source from 3-note selections made from each C3 form to comprise a 9-note composite. Each selection consists of a 3-note segment whose origin is traceable to the principles of orthography already established, and in accordance with the criteria governing octatonicism, any given pitch class is capable of duplication in one other C3 category only (Ex.5). The 9-note composite itself was developed by a modification to the hemiola figure of b.9 to form the re-entrant curve already discussed.
Throughout this middle section "X" (Ex.1 b.3-4') comes increasingly to dominate; after its already noted four-fold repetition at t.4 to emphasise especially the upper pitch classes C→Db, it features in a display of sequential successions culminating in the return to the initial "home chord" of the prelude-Ib in A at b.173. This sequence (Ex.6) divides into two main sections: b.12^-14^-, and their repetition a "maj.3rd" lower in b.14^1^-17^2 in which the crotchet values of b.14^2 become elongated to tied minims - a suitable point of repose to heighten expectancy of the forthcoming reprise:

Ex.6
This sequence is of course C4 chordally based, and is delineated in a chromatic descent consisting of the two stages earlier mentioned. Meanwhile, the pitch material of the soprano line comprises a hexad selection from the 9-note composite deployed in b.10⁴-12⁴ and derived as follows:

Reference to Ex.6 reveals that the aggregated pitch contingent of the crotchet stases in the soprano line is C4₂, while that of each 1st quaver is C4₆ (ringed & asterisked respectively).

This crucial "X"-sequential descent involves a displacement of the prevailing ³⁄₄ metre by means of smaller ²⁄₄ subdivisions (→) - a technique that serves to precipitate motion towards the more protracted chordal stasis (in fact a fermata, because rendered unspecific by the "rit.").

Perhaps the most ingenious aspect of the sequence is its synthesis of all three C3 forms; four chordal types (labelled i,ii,iii,iv, in order of appearance) are to be distinguished throughout - chords ii & iv feature twice only, the 2nd appearance of each being occasioned solely by the t.8 repetition. However, chords i & iii appear twice within each section of the sequence and prove overall determining structural elements, with chord i also making a subsequent 5th appearance as the "approach" chord of Ib in A maj/min, (S) b.17³.
Both chords i in the 1st section are C3\(i\) and C3\(o\), composites, and are followed respectively by chords ii and iv whose upper parts also comprise C3\(i\) pitch material, but with C3\(o\) material in chromatic lines 2 and 3. In the 2nd section, the transposition effects a transformation of chord i types to C3\(o\) and C3\(i\) composites, with chords ii and iv following the pattern of transformation - upper parts C3\(o\) and chromatic lines 2 and 3 C3\(o\).

Throughout both sections, the upper pitch material of chord iii is exclusively C3\(i\), while chromatic lines 2 and 3 are C3\(o\), (1st section), and C3\(o\) (2nd section). Where i is used as an "approach" chord (b.17\(^4\)), C3\(o\) material is restored to the upper parts through the introduction of D\# as pertaining to the figure first seen at b.1\(^3\). The lower pitch material meanwhile remains invariant from chord iii preceding, being C3\(i\) derivative (0,8). The upper pitch material of chord iii b.16\(^2\) in being common to both C3\(o\) and C3\(i\) categories, serves to accord to the "fermata" here an harmonically pivotal functionality.

The recapitulation divides into two parts: b.17\(^2\)-21\(^x\) repeat b.0-2\(^x\) but with two elongations (Ex.7), while b.21\(^y\)-23\(^3\) are a modified t.1 repeat of b.19\(^4\)-21\(^x\), the figure of b.20\(^x\) occurring in augmented values as a cadential "approach" to the "tonic" resolution in the final bar, comprising the initial chord Ib reassembled and in root position:

![Ex.7](image)

49.
The modifications within the t.1 repeat at this point concern particularly the chord structure at b.21, where A in the tenor is treated as an accented "passing note" to the Bb following, and with a "2nd soprano" entering with a dissonant rising A - a reference clearly to the more elaborate chord Ib formation seen at b.23, whose pitch content corresponds to it when raised to t.1 level:

The new transpositional level again brings transformations to the octatonic blocks: \[ C_3 \rightarrow C_3, C_3 \rightarrow C_3 \], of which the latter transformation effects an homogenising of b.22-24 as regards C3 form deployed.

The t.0-1 pitch increase means that the two pitch-linked referential notes \( \frac{\#7}{\#7} \), which were so much a prominence in the 1st section, become semitonally displaced to \( \#7 \), in order to provide final confirmation of C#/Db as predominant, whose increasing ascendency over C#/Db was first observed from the start of the middle section.

The use of C3 as the format for the closing bars enables the bass to complete a fractured chromatic ascent (Ex.7), to arrive finally upon E as a "dominant" in b.24 as part of a tritonally accomplished "plagal" cadence with bass dividing in order to complete a "tonic" resolution.

E as a tonally orientating pitch class received prior confirmation at b.21 by its deployment within a "dim.7th" arc coming to reside upon the "majored" 3rd of chord I, both C#s of b.22 and b.24 now being firmly relegated to a subordinate function - a "tierce da picardie" conclusion!
Prelude 5 is binary based, with each section subdividing equally into two parts (+ a cadential chord in b.17) as follows:

\[
\begin{array}{cccc}
\text{b.1-4, b.5-8, b.9-12, b.13-16+cad.chd b.17,} \\
\text{pt.1} & \text{pt.2} & \text{pt.1} & \text{pt.2} \\
\text{section 1} & \text{section 2} \\
\end{array}
\]

Each part is further divisible into 2 bar units carrying a specific structural logic relatable to allied C3 based altered heptatonic variants, as Ex.1 at once illustrates:

Ex.1

\[
\begin{align*}
\text{Fler, helliqueux} & \quad \text{block 1} & \quad \text{block 3} & \quad \text{block 4} & \quad \text{block 5} \\
\end{align*}
\]

\[
\begin{align*}
\text{C3, pentad selection} \\
\text{p.c.} & \quad 6 \ 7 \ 9 \ 10 \ 11 \\
\text{hexad var.1} & \quad 2 \ 3 \ 5 \ 7 \ 9 \ 11 \\
\text{hexad var.2} & \quad 1 \ 3 \ 5 \ 7 \ 10 \ 11 \\
\text{whole-tone} & \quad \text{collection} \\
\end{align*}
\]
The pitch material of b.1-2' (excluding Ebb) has as its source a heptatonic variant of a C3ø, master scale. This variant replaces pcn.6 and pcn.4 with pcn.5 to create a pentad whole-tone segment as the prevailing component. This C4ø, dominance means that the disparate elements - pitches Bb and C (pcn.10 & pcn.0) - provide the colouristic elements in the collection, a resource deployed in b.1 from the outset.

C is subsequently omitted (until b.7), while Bb recurs on the 2nd beat once again as the 1st of a variable 2-note oscillator element strongly reminiscent of prelude 3 and, to a lesser extent, prelude 2. The pitch selections governing the oscillator element have a specific structural significance throughout the set:- the tritone B#-F# featured prominently throughout No.1 as being common to both C3ø, and C3ø, forms; in No.2 it proved the displacing factor of the oscillator (respelt C-E#). In No.3 it recurred in oscillator form spelt as B#-F#, while in No.4 it apparently vanished from the scene in that format.

However, returning to prelude 4 briefly, an overview of the bass line reveals a recurring pattern of C#-F or F# in the 1st section and initial bars of the 3rd; in other words, the oscillator element is in a manner still present, but camouflaged by such pitch modifications as are necessary to render possible a more expansive pattern of harmonic enquiry.

In No.5, further changes to the tritone oscillator connect with the governing block. Thus, as we saw above, pcn.5 replaced pcns.4 & 6 with pcn.10 selected as a component 4th. Block 2, while being in the main a subset of block 1, nevertheless co-ordinates a transformation to a hexad var.1 (block 3) of its own 6-note C4ø, collection by the omission of pcn.0 and subsequent conversion of pcn.10 to pcn.11 to reintroduce thereby the tritone element to the oscillator.
In block 3 (overlapped by block 2), the completion of the hexad var. 1 transformation occurs through the alteration of pcn. 1 to pcn. 2 - part of an inner progression (traced in Ex. 1) to pcn. 3 (Eb) at the climactic chord of block 4 which constitutes "hexad var. 2". In block 4, pcn. 2 reverts to pcn. 1 as part of the bass tritone now occurring a "maj. 3rd" lower than its prior appearance in block 3. Accompanying this displacement is the 1st juxtaposition of pcns. 10 & 11 (upper part) in order to introduce C\textsubscript{3,\textalpha} based material. In block 4 therefore, a 2nd hexad var. was evolved in order to co-ordinate a further transformation to a C\textsubscript{3,\textalpha} based pentad selection (block 5) - a manoeuvre that is confirmed by the final arrival of the inner progression upon pcn. 2 to create a simultaneity with pcn. 1 in the bass, once again two pitches that are C\textsubscript{3,\textalpha} exclusive.

The 2nd half of pt. 1 section 1 (b. 3-4) is an exact repeat of b. 1-2 but a "maj. 3rd" lower, so that all C\textsubscript{3,\textomega} and C\textsubscript{3,\textalpha} based formations become C\textsubscript{3,\textomega} and C\textsubscript{3,\textalpha} based respectively: Ex. 2
The 1st half of the 2nd part of section 1 (b.5-6) remains in C3r, b.5 (with pcn.6 added) being in the implied hexad format of b.4\(^2\)-\(^3\), while b.6 also adds pcn.4 to form a heptad collection. Meanwhile, pcn.0 has hitherto had but a single occurrence - as the encapsulating pitch concluding the 1st group in b.1\(^1\); it is now due to re-emerge with particularly telling effect at b.7\(^1\) as the 1st pitch of the bass tritone.

Meanwhile, the governing chord structures at b.4 (=b.2 at t.8), b.5 & b.6, are found to be chord "b" and "a" derivative:

At b.4, the progression of the "theme" from F\# to G followed in the l.h. by B to Bb, achieves upon this latter a chord "b" resolution from which F\# has been omitted. At b.5, the F\#-G thematic progression is reversed in order to establish a chord "b" structure from which G this time has been omitted and pitch primacy instead accorded to F - a reassertion of struggles adumbrated in prelude 1, where F\# & G were set in contradistinction.

In other words, b.4 and b.5 comprise two chordal (b) blocks in which the pre-eminent conflicting pitches of prelude 1 are reaffirmed by juxtaposition, though not as yet superposition. However, b.6 introduces an all-inclusive t.9 chord "a" structure whose bass tritone has been inverted, in which pcn.4 (E) making its 1st appearance is presented as a simultaneity with pcn.6 & pcn.7 in a succession of four emphatic declarations.
From the 2nd declamation pcn.4 is specially demarcated by its 8ve reduplication in the l.h., with pcn.1 relocated as an intermediate pitch. In like manner is pcn.10 relocated as an intermediate pitch to pcn.6 & pcn.7 of the r.h..

The 2nd half of pt.1 section 2 (b.7-8) remains C30, based by means of two successive t.3 pitch increases, the 1st (b.7) being an exact transposition at t.3 of b.6:

Ex. 3

In b.7, the t.3 increase alters the heptad of b.6 by engaging pcn.0 and omitting pcn.3. In b.8, the complete C30 series is unfolded through the subsequent inclusion of pcn.6 into the thematic descent. Immediately prior to its inclusion however, the chord structure was exclusively t.3 chord "a" - the 3rd and last of its succession of m.3rd ascents, and the summit of the 1st half:
The material throughout this 1st section (b.1-8) segments neatly into five different 1 bar units (labelled "a" "b" etc. for ease of reference):

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>a+b at t.8</th>
<th>c</th>
<th>d</th>
<th>d at t.3</th>
<th>e</th>
</tr>
</thead>
<tbody>
<tr>
<td>bars: 1</td>
<td>2</td>
<td>3-4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>source: C₃₀, C₃₀ → C₃₀, C₃₀ → C₃₀, mod. mod.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As the above summary shows, three of these bars are simply transpositions of previous material: b.3-4 = b.1-2 at t.8; b.7 = b.6 at t.3. Moreover, all modifications to C₃ concern "a" and "b", with "b" latterly converting to a pentad selection whose 2nd appearance (at t.8) restores C₃₀ as the exclusive pitch source for the 2nd half of the section featuring "c", "d" and "e".

The 2nd half of the prelude in paralleling the unfolding of b.1-8 (with the addition of a cadential chord b.17), is therefore entirely "a" to "e" based. B.9-10 are an exact repeat of b.1-2, while b.11-12 duplicate b.3-4 at tritone pitch level (ie. b.1-2 at t.2). This disposition also obtains in b.13-16 which however are a modified replication of b.5-8, there being two small changes in b.13 to the l.h. pcn.4 8ve syncopations:
1. It enters a triplet quaver later. 2. Its final quaver is tied into the 3rd beat. More significant is the modification (shortly to be discussed) occurring at b.16, where a cadential chord is introduced (Ex.4 overpage):
Ex. 4

Bars 11-16 = Bars 3-8 at t.6 (with cad. mod.)
Although the octatonic scale at t.6 is non-transformational, the various derivatives here deployed DO transform or alter, as comparison between b.3-7 & 11-15 bears out:—When the hept. var. of b.3\(-2\) appears at b.11\(-2\), pcns.0,2,7 replace 6,8,1—all pitches involving the bass oscillator and last note of the 1st group; at hexad var.1 3rd beat, pcns.4&9 replace 10&3. At b.12\(^1\) hexad var.2, pcns.0,5 replace 6,11 before subsequently converting to a pure C\(_3\)\(_4\), pentad selection where the t.6 displacement involves another segment of the master series, so that pcn.4 replaces pcn.10; both pcns.4&10 it will be remembered, are focal pitches bringing the pentads into play.

Similarly in b.13-15, the t.6 displacement effects the following pitch replacements:

<table>
<thead>
<tr>
<th>Bars</th>
<th>pcns</th>
<th>bars</th>
<th>pcns</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>6,10</td>
<td>13</td>
<td>4,0</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>14</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>15</td>
<td>3</td>
</tr>
</tbody>
</table>

BARS 8 & 16 = COMPLETE C\(_3\)\(_4\), SERIES

We spoke earlier of the chord "a" and "b" structures deployed in b.4-8; they are of course paralleled in b.11-16 with the result that the series of ascents concludes (b.16) at the t.level of chord "b" at the recap. in prelude 1 (b.9). Furthermore, the final chord of b.17 duplicates an 8ve lower the pitch structure of the cadential approach, except that pcn.9 of the bass tritone forming feature is omitted (Ex.4). This trichord whole-tone formation (1,3,7) is derived from the r.h. of blocks 1&2 of the opening, of which it forms the basis; the removal of pcn.9 and conclusion upon a "maj.3rd" provides a positive affirmation without contradictory elements.
In the introduction, evidence was offered that would suggest that preludes 1, 2 & 4 were the first to be conceived. As we have seen, certain substructural features lend additional support to this view, and it would appear that the composer perhaps as an afterthought added prelude 3 as a structurally unifying complement to the first two, while prelude 5 in some respects is sister to No. 4.

Both preludes 4 & 5, particularly the former, clearly occupy harmonic spheres distinct from their predecessors, while the latter also reintroduces former elements such as the tritone oscillator of Nos. 1-3 and presents symmetric chordal parallels with No. 1 by way of conclusion.

With regard to orthography, it is evident that very definite methods of control have been in operation throughout; nevertheless there has been a sufficient degree of inconsistency that may cause us to question how much the composer's aim was to standardise his spellings "per se". Generally, composers with such objectives would tend to be somewhat more dogmatic in their approach, especially at an early stage of experimentation (Scriabin not having lived to develop further any such concepts that may have thus occurred to him).

There again, there are certain "consistent inconsistencies" that seem to be part of a rationalised process yet defy convincing explanation. For example, in prelude 1 at b.0 & b.1, while the spelling A♯ does not readily lend itself to any argument hitherto propounded suggestive of total systemisation, it does nonetheless convert regularly to its enharmonic equivalent in the bars following, as does its counterpart E at b.8 & 9 in the recapitulation. There is moreover evidence that the composer has at least being experimenting on occasions with orthography as a possible creative resource - as witnessed for example in the transformation effected by considerations of orthography made to chord "b" in b.4-5 of prelude 1 (see p.11).
Perhaps we may proffer a generalisation that the composer's orthography is bound up intimately with the compositional process, and because of the deployment of a most precise methodology as regards particular concepts of octatonicism, his orthography also appears as closely scrutinised. We have suggested that as a set, op.74 constitutes a series of creative experiments intended to develop skills which the composer deemed useful for his proposed later large scale projects; yet if indeed they are "exercises" as such, they must also surely rank alongside the etudes of Chopin—a composer with whom his "early period" is often associated—in presenting (albeit with different didactic intent), a succinct though complete and aesthetically satisfying musical drama.


MARK ANDREWS

TREE OF LIFE

For Soprano & Piano
I

Rev. 22, 12-14 (AV)

Behold, I come quickly; and my reward is with me, to give every man according as his work shall be.

I am Alpha and Omega, the beginning and the end, the first and the last.

Blessed are they that do his commandments, that they may have right to the tree of life, and may enter into the city by the gates.

II

Rev. 22, 1-5 (AV)

He showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb.

In the midst of the street of it, and on either side of the river was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations.

And there shall be no more curse: but the throne of God and of the Lamb shall be in it; and his servants shall serve him:

And they shall see his face; and his name shall be in their foreheads.

And there shall be no night there; and they need no candle neither light of the sun; for the Lord God giveth them light: and they shall reign for ever and ever.
un poco moto \( \text{\textit{d = c. 138}} \)

Be - hold, 

\( \text{\textit{d = quarter tone flat}} \)

NB: all notes have accidentals
and my reward is with me, to give every man according as his work shall be.
I am Alpha and Omega, the Beginning and the End.
the end,

the first and the last.

Meno mosso c. 104.
Blessed are they that do His commandments,
that

they may have right to the tree of life,

and may enter into the city
by the gates.
He showed me a pure river of
ceeding out of the throne of

water of life,

clear as crystal, proceeding out of the throne of

God and of the Lamb.
In the midst of the street of it,

and on either side of the river was there the

feathery

tree of life, which bare twelve

manner of fruits,
and yielded her fruit every month:

and the

leaves of the tree were for the healing of the

nations.

8 OSSIA: the healing of the
there shall be no more curse: but the throne of God and of the Lamb shall be in it;
and his servants shall serve him:

And they shall see his face; and his name shall be in their foreheads.
And there shall be no night there; and they need no candle neither light of the sun; for the LOrd God giveth them
and they shall reign for ever and ever.

Mark Andrews
Through the grace of Christ '92
MARK ANDREWS

FIVE PSALMS OF SEARCHING

For Choir / Double Choir & Organ
ANTHEM: BLESS THE LORD

Bless the Lord the God of our fathers:
sing his praise and exalt him forever.

Bless his holy and glorious name:
sing his praise and exalt him forever.

Bless him in his holy and glorious temple:
sing his praise and exalt him forever.

Bless him who beholds the depths:
sing his praise and exalt him forever.

Bless him who sits between the cherubim:
sing his praise and exalt him forever.

Bless him on the throne of his kingdom:
sing his praise and exalt him forever.

Bless him in the heights of heaven:
sing his praise and exalt him forever.

Bless the Father the Son and the Holy Spirit:
sing his praise and exalt him forever.

PSALM 130: OUT OF THE DEPTHS HAVE I CRIED UNTO THEE

Out of the depths have I
cried unto thee, O LORD.

Lord, hear my voice: let
thine ears be attentive to the
voice of my supplications.

If thou, LORD, shouldest mark
iniquities, O LORD, who shall stand?

But there is forgiveness with thee,
that thou mayest be feared.

I wait for the LORD, my soul doth wait,
and in his word do I hope.

My soul waiteth for the Lord
more than they that watch for
the morning: I say, more than
they that watch for the morning.

Let Israel hope in the LORD:
for with the LORD there is mercy,
and with him is plenteous redemption.

And he shall redeem Israel
from all his iniquities.
PSALM 125: THEY THAT TRUST IN THE LORD

They that trust in the LORD
shall be as mount Zion,
which cannot be removed,
but abideth forever.

Ps.91,2: Say of the LORD, He is my refuge
and my fortress: my God;
in him will I trust.

As the mountains are round about
Jerusalem, so the LORD is round about his people
his truth shall be thy shield
and buckler,
from henceforth even forever.

For the rod of the wicked shall not
rest upon the lot of the righteous;
There shall no evil befall thee,
neither shall any plague come nigh
thy dwelling,
lest the righteous put forth their
hands unto iniquity.

Do good, O LORD, unto them that be good,
and to them that are upright in their hearts.

Ps.91,11: He shall give his angels charge
over thee, to keep thee in all
thy ways.

As for such as turn aside unto their
crooked ways, the LORD shall lead them forth
with the workers of iniquity:
peace be upon Israel,
Ps.91,14: Because he hath set his love upon me.
PSALM 121: I WILL LIFT UP MINE EYES

I will lift up mine eyes unto the hills, from whence cometh my help?

My help cometh from the LORD, which made heaven and earth.

He will not suffer thy foot to be moved: he that keepeth thee will not slumber.

Behold, he that keepeth Israel shall neither slumber nor sleep.

The LORD is thy keeper: the LORD is thy shade upon thy right hand.

The sun shall not smite thee by day, nor the moon by night.

The LORD shall preserve thee from all evil: he shall preserve thy soul.

The LORD shall preserve thy going out and thy coming in from this time forth, and even for evermore.
PSALM 148: PRAISE YE THE LORD FROM THE HEAVENS

Praise ye the LORD. Praise ye the LORD from the heavens: praise him in the heights.

Praise ye him all his angels: praise ye him, all his hosts.

Praise ye him, sun and moon: praise him, all ye stars of light.

Praise him, ye heavens of heavens, and ye waters that be above the heavens.

Let them praise the name of the LORD: for he commanded, and they were created.

He hath also established them for ever and ever: he hath made a decree which shall not pass.

Praise the LORD from the earth, ye dragons, and all deeps:

Fire, and hail; snow, and vapour; stormy wind fulfilling his word:

Mountains, and all hills; fruitful trees, and all cedars:

Beasts, and all cattle; creeping things and flying fowl:

Kings of the earth, and all people: princes, and all judges of the earth:

Both young men, and maidens; old men, and children:

Let them praise the name of the LORD: for his name alone is excellent; his glory is above the earth and heaven.

He also exalteth the horn of his people, the praise of all his saints; even of the children of Israel, a people near unto him.

Praise ye the LORD.
NB: Every note has an accidental.

Rail, rit and riten: "rail" indicates a more gradual slowing up than "rit".
"Riten" carries a more urgent specification to begin to get slower at once. *

Rests or notes in square brackets above the staff are indications of where precisely dynamic markings etc. begin and end. Eg:

"a" [\(\text{\textit{v}}\) \(\text{\textit{o}}\) \(\text{\textit{i}}\) \(\text{\textit{l}}\)] "b" [\(\text{\textit{v}}\) \(\text{\textit{o}}\) \(\text{\textit{i}}\) \(\text{\textit{l}}\)] "c" [\(\text{\textit{v}}\) \(\text{\textit{o}}\) \(\text{\textit{i}}\) \(\text{\textit{l}}\)]

At "a" there is a crescendo beginning after a crotchet beat; at "b" there is a crescendo for a crotchet beat to "mf" after a crotchet beat has lapsed; "c" is like "b", except that the crescendo is to an "mf" accent.

It is important for the performer to appreciate the psychology behind this approach, as all of the above might apparently be notated using ties thus:

"a" [\(\text{\textit{v}}\) \(\text{\textit{o}}\) \(\text{\textit{i}}\) \(\text{\textit{l}}\)] "b" [\(\text{\textit{v}}\) \(\text{\textit{o}}\) \(\text{\textit{i}}\) \(\text{\textit{l}}\)] "c" [\(\text{\textit{v}}\) \(\text{\textit{o}}\) \(\text{\textit{i}}\) \(\text{\textit{l}}\)]

In certain situations, ties can suggest metrical and pulse divisions which may not be appropriate to the composer's perception. For this (and certain other) reasons, I prefer on some occasions to observe a separation between dynamics and pitch/rhythmic notation. * For similar reasons, in "composite" time signatures (eg:5/4,7/4), I sometimes abandon ties and notate as follows:

\[\text{\textit{v}}\] \[\text{\textit{o}}\] \[\text{\textit{i}}\] \[\text{\textit{l}}\] instead of: \[\text{\textit{v}}\] \[\text{\textit{o}}\] \[\text{\textit{i}}\] \[\text{\textit{l}}\] (or vice versa) \[\text{\textit{v}}\] \[\text{\textit{o}}\] \[\text{\textit{i}}\] \[\text{\textit{l}}\] instead of: \[\text{\textit{v}}\] \[\text{\textit{o}}\] \[\text{\textit{i}}\] \[\text{\textit{l}}\] (or vice versa)

In practice, these tend to occur at significant structural points (see 5th setting). Rests or notes in ordinary brackets show where stresses occur in polymetric contexts - see for example p.39 (1st occurrence). A simple (---) eg:p.52 tenor solo, links without further specification the stress value to the previous bar, so that the succeeding note will be more strongly accented.

*To be distinguished from "Meno Mosso" (eg."Anthem" b.109-110) which establishes a new tempo.

However, such precision is not always desired, as for example at the end of the 1st system on p.74, where tenors and basses simply "tail off" at the last moment.
ANTHEM: BLESS THE LORD

Bless the Lord the God of our fathers:

God of our fathers:

Bless the Lord the God of our fathers:

Bless the Lord the God of our fathers:
A Tempo

Bless his holy and glorious name:

[Tempo Non Aritmi]
Sing his praise and exalt him for...
Bless him who holds the depths,

Bless him who holds the depths:

Bless him who holds the depths, holds the depths, holds the depths.
Bless him bless him
Bless him bless him
Bless him bless him
Bless him bless him
Bless him bless him
Bless him bless him
Sing his praise and ex-alt him for-tune.
Sing his praise and exalt him forever.

Bless him, bless him, bless him, bless him.
Bless him in the heights of heaven:
sing his praise and
alt him for-ever.

alt him for-ever.

alt - him for-ever.

alt him for-ever.

16.
PSALM 130: OUT OF THE DEPTHS HAVE I CRIED UNTO THEE

Out of the depths have I cried unto thee, O LORD.
Lord, hear my voice;
Let thine ears be attentive to the voice.

Of my applications,
If thou, LORD, shouldest mark iniquities,—
0 LORD, who shall stand?

But there is forgiveness.
I wait for the LORD.
wait for the LORD
wait for the LORD, LORD,

wait for the LORD,
wait for the LORD,
wait the LORD,
wait, the LORD,
wait, the LORD,
wait, I wait for the LORD,
wait, wait, I wait for the LORD,
wait, I wait for the LORD,
wait, I wait for the LORD.

I wait for — the LORD,
my soul doth wait,
my soul doth wait, in his word—

A Tempo

in his word

and in his word—

24.
in his word do I hope.

My soul wait-eth for the Lord
Lord more than they that watch for the Lord. I say more than they that watch for the Lord more than they that watch for the Lord.
Let Israel hope in the Lord; For with the Lord is the steadfast love, and with him is plenteous redemption.

Motto

Pulmo solo!
plenteous redemption.

(Sempre agitato)
PSALM 125: THEY THAT TRUST IN THE LORD.
Say of the
of the LORD,- Say of the LORD, He is my refuge and my fort.
He is my refuge and my redeemer. My refuge is in the Lord, and my redeemer is the Lord.
and—my fortress: my God;
in Him will I trust.

in Him will I trust.

in Him will I trust.

in Him will I trust.

in Him will I trust.

in Him will I trust.
As the mountains are round about Jerusalem,
Meno Mosso

A Tempo

so the LORD is

so the LORD is

so the LORD is

so the LORD is

so the LORD is

44.
the LORD — is round —

round a—bout —

HIS peo—ple —

RHYTHMIC GRID

45.
His people, His people, shields shall be— thy shield and thy buckler.
For the rod— of the
For the rod of the wicked shall not rest upon the wicked shall not rest upon the lot of the right.
the lot of the righteous.

The wicked shall not rest upon the righteous.
not rest upon the lot of the righteous.

There shall no evil befall thee.
Neither shall any plague come nigh thy dwelling.
A Tempo

Lest the righteous put forth their hands unto in-
in their hearts.
upright in their hearts.
in their hearts.
in their hearts.
in their hearts.
in their hearts.
in their hearts.
in their hearts.
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in their hearts.
in their hearts.
in their hearts.
He shall give His angels charge over thee.
the Lord shall lead them, turn a-side unto their crooked ways,
forth shall lead them forth—shall lead them forth—shall lead them forth

the LORD shall lead them forth shall lead them forth

the LORD shall lead them forth shall lead them forth

the LORD shall lead them forth shall lead them forth
peace be upon Israel.
Because he hath set
Rit....

peace.
peace.
peace.
peace.
peace.

Israel.
PSALM 121: I WILL LIFT UP MINE EYES

I will lift up mine eyes unto the hills.
Lift up mine eyes unto the hills. From whence cometh my help?

Lift up mine eyes to the hills. From whence cometh my help?

Lift up mine eyes. From whence cometh my help?
from the LORD, my help comes from the LORD, from the LORD, my help comes from the LORD. Help comes from the LORD, my help comes from the LORD.

LORD which made heaven and earth, which made heaven and earth. —

He will not suffer thy foot to be moved, He will not suffer thy foot to be moved.

Heaven and earth. Heaven and earth. —
He will not suffer thy foot to be moved. He that k eep-eth thee will not slumber.

He will not suffer thy foot to be moved. He that k eep-eth thee will not slumber.

He will not suffer thy foot to be moved. He that k eep-eth thee will not slumber.
Psalms 121:4

Hold, behold, that keepeth, the LORD is thy keeper.
The LORD is thy shade, the LORD is thy right hand.

The LORD shall preserve thee by day and night.

not smite thee by day nor the moon by night.
from all evil, evil:

he shall preserve thy soul, preserve thy soul. The LORD shall preserve thee, going out, the LORD shall preserve thee.
The 3rd part of a \( \frac{3}{8} \) in \( \frac{3}{8} : \frac{1}{2} = \frac{3}{1} : 132 \).
this time forth, and even for ever more.
PSALM 148: PRAISE YE THE LORD FROM THE HEAVENS

Praise ye the LORD, praise ye the LORD,
Praise ye the LORD, praise ye the LORD.

Praise ye the LORD, praise ye the LORD,
Praise ye the LORD, praise ye the LORD.

Praise ye the LORD, praise ye the LORD.

Praise ye the LORD, praise ye the LORD.

Praise ye the LORD, praise ye the LORD.
praise ye the LORD.
praise ye the LORD.
praise ye the LORD.
LORD, praise ye the LORD.
LORD, praise ye the LORD.
LORD, praise ye the LORD.
Praise ye the LORD from the heavens;
Praise ye the LORD from the heavens.
Praise Him in the heights!
Praise Him in the heights,
praise Him in the heights,
praise Him in the heights.

Praise Him in the heights, praise Him in the heights, praise Him in the heights.
Praise the Lord, praise Him in the heights.

Praise the Lord, praise Him in the heights.

Praise the Lord, praise Him in the heights.

Praise the Lord, praise Him in the heights.
Praise ye Him, all His angels:

Praise ye Him, all His angels,

Praise ye Him, all His angels,
Praise ye Him,
Praise ye Him, sun and moon: praise Him all ye
All ye stars of light praise Him all ye stars of light.
Praise Him ye heavens,
Praise Him ye heavens,
Praise Him ye heavens,
Praise Him ye heavens,
Praise Him ye heavens,
Praise Him ye heavens,
Let them praise the name of the LORD:

Let them praise the name of the LORD:

Let them praise the name of the LORD:

Let them praise the name of the LORD:
and they were created.
and they were created.
and they were created.
and they were created.
and they were created.
and they were created.
and they were created.
He hath also established them for e...
he hath made a decree
Praise the LORD from the earth, praise the LORD.

Praise the LORD from the earth, praise the LORD from the earth, praise the LORD.
Motto
Riten. Meno Mosso \( \text{\textcolor{red}{d}} = \text{\textcolor{red}{c}}.8 \)
fire - fire -

fire and hail; and fire - hail;
...and hail;

and snow and vapour;
trees, and all cedars:

fruitful trees and all cedars:

fruitful trees and all cedars:
Beasts and all-
creep-ing things, creep-ing things, creep-ing things, creep-ing things,
Praise the LORD, ye fowl: praise ye the earth, and all people; praise ye the LORD, kings of the earth, and of the sea.
The LORD praise ye the LORD
praise ye the LORD
praise ye the LORD
praise ye the LORD
praise ye the LORD
praise ye the LORD
praise ye the LORD
and all judges of the earth:

praise the LORD

and all judges of the earth:
Both young men, and maidens;
praise the name of the LORD: for
2
ce-Ilex:
\[ x \]

name a-

for His name ex-

for His name ex-

for His name ex-

123.
Praise the Lord!

His glory is above the earth and heaven.

Praise the Lord!
Praise the LORD! praise the LORD! He exalted the horn of His LORD! He exalted the horn of His LORD!
MARK ANDREWS

THE RAISING OF LAZARUS

For Organ
THE RAISING OF LAZARUS
*in: each key held over until next depression.*
*Showing when to release each key.*
No natural text can be extracted from this image.
Mark Andrews 1992

Through the Grace of Christ.
MARK ANDREWS

LONELY CITY

For Symphony Orchestra
LONELY CITY

How lonely sits the city
that was full of people!
How like a widow has she become,
she that was great among the nations!
She that was a princess among the cities
has become a vassal (Lam.1,1).

INSTRUMENTATION

picc.
2 fl.
2 ob.
c. ang.
2 cl (Bb)
B. cl.
2 bssns
4 hns (F)
2 Tpts (Bb)
2 Ten. tbn
b. tbn
c. bass tuba

4 Timps total pitch range:
sus. cym.
sizzle cym.
Triangle
Tamtam
Glockenspiel (sounding 2 8ves higher)
vibraphone
celesta* (sounding 8ve higher)
crotales (sounding 8ve higher)
harp
strings

*An independent player may be needed for celesta; see b.51-55
32.
MARK ANDREWS

VOICES OF THE SIGHING

For Violin & Piano
So I returned, and considered all the oppressions that are done under the sun:
and behold the tears of such as were oppressed, and they had no comforter;
(Ecc1.4,1)
* Given as a guide to harmonic intentions: — = a quick change of pedal; P—P shows precisely where pedal is to be released & re-depressed. Sost. = sostenuto pedal (if available).
* Mark the string with chalk (or some other means).
MARK ANDREWS

TWO WAYS

For Soprano & Small Orchestra
TWO WAYS

INSTRUMENTATION

2 Fl+picc.(fl.1)
2 ob.
2 cl.
2 bssns.
2 hns (F)
2 Tpts (Bb)

Percussion:
(1 player)

3 Timps total pitch range:

susp.cym.
Tam-tam
Glock.
Vib.
Celeste
Soprano
Harp
Strings
PSALM 1

Blessed the man that walketh not
in the counsel of the ungodly,
Nor standeth in the way of sinners,
Nor sitteth in the seat of the scornful.

But his delight is in the law of the
LORD;
And in his law doth he meditate day
and night.

And he shall be like a tree planted by
the rivers of water,
That bringeth forth his fruit in his season;
His leaf also shall not wither;
And whatsoever he doeth shall prosper.

The ungodly are not so:
But are like the chaff which the wind
 driveth away.

Therefore the ungodly shall not stand
in the judgement,
Nor sinners in the congregation of the
righteous.

For the LORD knoweth the way of the
righteous:
But the way of the ungodly shall perish.

PSALM 12

Help LORD; for the godly man ceaseth;
For the faithful fail from among the
children of men.

They speak vanity every one with his
neighbour:
With flattering lips and with a double
heart do they speak.

The LORD shall cut off all flattering lips, and
The tongue that speaketh proud things:
Who have said, "With our tongue will
we prevail;
Our lips are our own: who is lord over
us?"

"For the oppression of the poor, for the
sighing of the needy,
Now will I arise," saith the LORD;

"I will set him in safety from him that
puffeth at him."

The words of the LORD are pure words:
As silver tried in a furnace of earth,
Purified seven times.

Thou shalt keep them O LORD,
Thou shalt preserve them from this
generation for ever.
The wicked walk on every side,
When the vilest men are exalted.
PSALM 1: Blessed the Man

Blessed is the man who does not walk in the counsel of the ungodly or stand in the path of sinners or sit in the seat of mockers.

Blessed is the man who delights in the law of the Lord, who meditates on his law day and night.

Blessed is the man who is not匆 in sin, who does not sin.

The good man is like a tree planted by streams of water, which yields its fruit in season and whose leaf does not wither. Whatever he does prospers.
Blessed the man that walketh
not in the counsel of the ungodly,
nor sit
teth in the seat of the
Sep. 10.

But his delight is in the law of the Lord;
But his delight is in the
Ps 119:15 law of the LORD;
And in His law doth he meditate day and night.
night. And he shall be like a
tree planted by the rivers of water,
so shall not wither:
he do-eth shall pro-sper.
The un-god-ly are not so: but are
like the chaff which the wind driveth a
Therefore
therefore therefore the ungodly shall
Ob.

not stand in the judgment, the ungodly shall not

31.
singers in the congregation of the right
For the LORD knoweth the way of the righteous.
right-eous:
but the way of the ungodly shall perish.
for the god-ly man - cea-beth;
among the children of men.
They speak ev-e-ry-one

They speak van-i-ty ev-e-ry-one with his
Fluttering lips, and with a double heart.
"do they speak."
The LORD shall cut off all...
and the tongue that speaketh proud things:
tongue will — we— pre-vail;
Our lips are our own:— who is lord—
over us?
"For the oppression of the poor..."
the oppression of the poor— for the sighing of the needy.
for the sigh-ing, sigh-ing, sigh-ing of the
now will I arise, saith the LORD.
oh, Cl Sep. I will set him in safety from vx 71.
The words of the LORD are pure words:
as silver -
tried — in a fur-nace of earth.
purified seven times.
Thou shalt preserve them from this generation forever.
walk—on every side,
when the vilest men are ex-
MARK ANDREWS

STRING QUARTET NO.3
COMPOSITION
ANALYSES
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**NB:** It is recommended that the analysis of "Two Ways" be read prior to "Lonely City".
The first setting has three main structural divisions: b.1-15, b.16-33, and b.34-56 with an epilogue and coda comprising b.57-66. These divisions are governed by certain recurrent pitch fundamentals as follows:

\[ \begin{array}{c}
\text{b.1-15, concluding on last note of b.15.} \\
\text{b.16-29, 30-33, where on last note of} \\
\text{b.24 both hitherto fundamental pitch recurrences are heard.} \\
\text{Between b.30 and b.33, two "modulatory" fundamental pitch shifts occur as part of the} \\
\text{process of transition to the 3rd section: b.34-56, 57-66 (epilogue + coda);} \\
\text{here we find that the fundamental pitch C occurs in close connection with} \\
\text{Eb, which in b.34, b.37, and b.41 both precedes and succeeds it. Its} \\
\text{"min.10th" significance clearly contains a back-reference to the opening,} \\
\text{and in b.44 both occur as simultaneities, but in inversional form.} \\
\text{Between b.46 and b.56, Eb becomes the sole pitch fundamental and is at} \\
\text{once so demarcated by 8ve reinforcement in b.46. From b.57 to b.66, "D" is} \\
\text{presented as a new pitch fundamental, but in conjunction with Eb with which} \\
\text{it initially occurs as a simultaneity.} \\
\text{The pitch organisation in both settings is cypher derived and with a} \\
\text{phonetic basis according to the following classifications:} \\
\end{array} \]

**VOWELS**

\[ \begin{array}{c}
A \\
E \\
I \\
O \\
U \\
Y \\
\end{array} \]

**CONSONANTS**

\[ \begin{array}{cccccc}
\text{t} & \text{d} & \text{th} & \text{ch} & \text{soft g} & \text{tch} \\
\text{sh} & \text{ck} & \text{hard g} & \text{hard c} & \text{q} & \text{ng} \\
\text{f} & \text{v} & \text{ph} & \text{h} & \text{wh} & \text{w} \\
\text{p} & \text{b} & \text{h} & \text{r} & \text{m} \\
\text{z} & \text{s} & \text{soft c} & \text{additions:} \\
\text{n} & \text{l} \\
\end{array} \]
These alphabet/pitch associations were not an arbitrary alignment, but were developed hand in hand with the text - that is to say, guided by a mixture of experimentation and intuition, I arrived at certain harmonic formulations for particular "key words", which would then form the basis for the alphabet/pitch system just described. The "additions" came to be accorded their respective categories after "trial-and-error" experimentation among the "key words" until the required harmonic aesthetic was achieved.

For example, v.13 of the 1st setting contains the structurally significant words "Alpha - Omega", "beginning - end", "first - last". The importance of the verse is emphasised by the figure "synonymia" and contains the only complete statement of the components introduced in ch.1 vs.8,11,17 (derived from other scriptural sources however).

Clearly I needed to evolve my harmonic mapping in conjunction with other elements in the text:- v.12 emphasises urgency ("key words" are "Behold", and "I come quickly"), relating to the Divine Protagonist Himself of v.13, who will impart to the faithful the central concept of both settings, namely the reward itself - the tree of life.

Let us now examine the ("key word" related) harmonic formations erected upon the first pitch fundamental governing the opening bar:

![Harmonic Formation](image)

How this is disseminated throughout the 1st bar will now become apparent:

![Piano Example](image)
Bars 5-8 employ these three chordal groups, the pitch organisation of which however is presented in different combinations and the vocal part consisting of selected pitches from each group. Bars 5-6 are given as an example:

Bars 2-4 of the introduction comprise harmonic blocks developed from cyphered combinations whose basis is the concluding portion of v.12. The 2nd section, beginning (b.16) upon the new pitch fundamental of C# (adopted from that on "be" in sop. b.15), is the 2nd note of b.1, and from there pitch-recapitulates the introduction. The "Alpha and Omega" pitch groups are formed as shown below upon the 2nd (C#) pedal:
The dissemination of these pitch groups throughout b.22 will now become apparent:

The subsequent vocal line again makes pitch selections from these groups using intervallic derivatives in connection with previous linked "key words". For example, I drew attention to the concept of "urgency" in v.12, as is suggested by "quickly". This becomes intervallically linked to the "Alpha" concept in sop. b.23, where sop. b.7 recurs at retrograde t.8 to give the following chord group and its t.8 counterpart:

\[
\begin{align*}
\text{b.7} & \quad \text{D} \\
\text{t.8} & \quad \text{Q}
\end{align*}
\]

\[\text{I come quickly} \quad \text{I am Al(pha)}\]

The fundamental pitch links between chord groups develop at the same time pitch set relationships outside the cyphered group immediately in play, so that for instance the "Alpha" pitch set + added pitch fundamental C♯ can become a referential "set-within-a-set". A striking example of this is found at the conclusion of the 2nd setting, where a "transfusion" of pitch sets occurs in which the cyphered pitches of "ever and ever" (F♯) are combined with the "Alpha" construction + C♯ pitch fundamental to share between them three pitch commonalities and disparities:

\[\begin{align*}
\text{Alpha} & \quad \text{ever and ever} \\
\text{pitch fund.} & \quad \text{C C♯ A} \\
\text{pitch commonalities} & \\
E & \quad \text{Eb} \\
\text{pitch disparities}
\end{align*}\]
By this means, "Alpha" is connected with the concept of eternity. Moreover, the pitch classes A,C,C#,E elsewhere recur throughout No.2 in close proximity; they are the musical equivalent of an acrostic, whereby with each occurrence the harmony becomes "tinged" with the mysticism of the Alpha as to suggest his omnipresence, working all things to his glorious purpose (incidentally, there is a most fascinating example of this in Scripture applied throughout the Book of Esther, where no Divine name overtly occurs, yet five times in the form of an acrostic).

In both settings, the vocal line is fragmented by sections of piano alone which on each occasion has specific structural intent (and not simply a means of lengthening the time-span of a brief text!). It has already been seen in No.1 how the music between b.16-21 offered a pitch summary of the introduction; in a similar manner b.22 contains a pitch preview of b.23-29\(^3\), where as observed elsewhere, pitch successions are presented in different combinations and juxtapositions out of which further complexes are evolved.
Another example of a "transfused" pitch complex occurs in b.61 of No.1 upon the word "by" (the gates), which subsequently becomes incorporated into the "flourish" that characterises No.2:

The "flourish" itself constitutes pitches cyphered from the opening words of v.1, from which F# would otherwise be absent. However, F# proves an integral constituent of the pattern in order to establish a back-reference to "by the gates" (as being the means of access to the river of water from the tree of life). The structural importance of this back-reference explains a slight modification to the word order of the AV text which reads: "may enter in through the gates into the city" (v.14). Here by the way, the translation "through" should read "by" (Dat.) - cp.RSV.

Another significant element in the flourish is the "acrostic" itself:

The pitches of the back-reference added to those of the acrostic account for 6 of the 9 pitches of the flourish, the remaining 3: D#, F, G, are pitches belonging to the key words "showed" and "pure" - a transfusion of complexes resulting in a new composite set as a generative source. The omitted pitches: D, G#, B, are then introduced between b.3-5, cyphered from the key words - "river", "clear", and "crystal".
At b.12 in the vocal line, the first pitch occurs in connection with "river", while in b.15 and b.17 "B" and "Ab" (G#) occur respectively as points of descent, followed by "F#" on "throne", "C" on "God", and "A" on "Lamb", as suggesting the outward procession from the throne. The cypher system is not always rigorously applied, and the above is such an instance, for it will be noticed that neither F#, C, nor A is cypher derived from the key word with which each is associated.

The flourish demarcates the 1st three main structural divisions of the 2nd setting:
1st section consisting of two parts - b.1-10 (intro.) and b.11-22.
2nd section b.23-39.
3rd section b.39-52.

At b.44, the hitherto prevailing pitch fundamental "A" is replaced by C/Eb, which latter vies with "E" for ascendancy until Eb from b.70-77 asserts its dominance in conjunction with an altered fundamental of C→C#.

The 4th section (b.53-62) is characterised by fragmented chordal textures with an occasional flourish interspersed. It marks the great dividing point in the setting where the attention turns to the unveiling of the face of God himself, who previously no man has ever beheld.

The 5th section (b.63-81) subdivides into three important subsections - b.63-69, b.70-77, and b.78-81, in which latter "C" is restored as a dual pitch fundamental with Eb, before a return in the final bar to the pitch fundamental "A" and flourish of b.1.
FIVE PSALMS OF SEARCHING

ANTHEM: Bless the Lord

This anthem further pursues the cypher system first devised for "Tree of Life", which is its chronological predecessor (see the classifications there given). Although this method is detectable throughout as a pitch source, it would be a mistake (as also in "Tree of Life") to conclude that the system is inflexibly applied. For example the opening; here we find that, while for the 1st declaration "Bless the Lord" each word has a directly transliterated pitch complex, upon its reaffirmation in tenors & basses the pitch selections for the "bless" and "Lord" categories are swapped in order to create a palindrome-type effect.

On the 3rd declaration in which sopranos & altos rejoin, a full transliterated pitch contingent is presented, but again in reversed categories:
Clearly, there are occasions when it is both necessary and desirable to make pitch selections from a complex; this is of course especially the case in imitative and contrapuntal situations. There again however, there are homophonic circumstances when, even though a word for word pitch transliteration is possible, the context favours some modification. As instances of the above, I cite b.31-33:

These bars present some of my methods in their simplest forms; the cyphered pitch content of "bless" and "him" in b.31 is complete and literal, the latter group retaining as a pitch addition the prior C# in altos. The following organ chord in b.32 is a composite of both groups of pitches, with an added pitch of Eb for no other reason than I desired the sound there!
This affords an illustration of a decision from the outset not to allow pre-compositional procedure to become "punitive", especially when as here an idea particularly suggests itself. Finally, we have in b.33 an example of pitch selection as practised in a specifically imitative context.

The organ part itself is also of a cypher pitch basis, and not solely in the obvious places where it reduplicates the choir. To take for example b.3 of the earlier quotation, as marking the 1st such divergence between organ and choir; it will be apparent that the pitch source remains that of the cyphered complex, and when linearly arranged the l.h. of b.3\textsuperscript{3} becomes immediately thus identifiable.

Obviously, an important role of the organ is to forge a bridge between verse and refrain; sometimes the bridge is small (eg. b.51), but more often it is more appreciable (eg.b.23\textsuperscript{3}-26).

These latter instances comprise: 1. music of a more "wayward" type, in which the organ proceeds with an independent line of argument as at b.6\textsuperscript{3}-9, and corresponding passages at b.16-19 & b.75-76. 2. More reflective, eg.b.23-26. 3. Simple "Link" music eg.b107-109. 4. Two instances where the music casts a retrospective glance - b\textsuperscript{29}5-b.58 & b.92-94.

The final doxology (\textsuperscript{110}) returns to the thematic presentation of pitch material seen in the opening bars of the organ. The cypher basis through a process of careful pitch selection and arrangement, is given a tonal orientation towards A major, with a thrust to a root position "tonic" triad. This outcome had already been anticipated at the conclusion of each appearance of the refrain, where a "Ib triad in A major" occurs on "ever" - see b\textsuperscript{12}, b.29, b.42, b.54, b.72, b.91 & b.106.
PSALM 130: Out of the depths have I cried unto thee

Although this setting initially proceeds with the cypher basis operating in the anthem and "Tree of Life", its application becomes progressively freer and ultimately abandoned. If we take the introduction in organ (b.1 -3), we shall find that its pitch source is a selection from the cyphered words, "Out of the depths have I cried unto thee":

The above extract again illustrates the kind of flexibility that I permit myself in the system's application; for example, the pitch "A" is absent from the transliteration of "thee", but is nevertheless present along with C♯ and D♯ in "cried", making therefore "thee" a potential subset of the former word - as also "depths" before that. These are the sorts of possibilities that I explored more fully in "Tree of Life". On this occasion however, I strove to marry more equally the apparently contradictory concepts of the carefully structured logic underlying my cypher scheme with a greater spontaneity of decision.
In practice, this means an actual simplification in the process of building interset substructures, so that a given word has less need to be represented by one or more of its own pitch equivalents, and instead a wider selection of pitch material from the word group in play be made available. This of course does not infer that the entire pitch range is necessarily deployed, as the following example illustrates:

![Musical notation example]

It will be observed that the "my" pitch transliterations are not present at all, and that no representative pitch for "voice" appears until the entry of sopranos (b.19^2) upon 8ve Ds. Moreover, because "hear" is not a potential subset of "voice" ("C" being absent from the latter), a composite formation in b.19^2-20 results.

My decision to select the unadjusted cypher basis of "Tree of Life" (unlike the modified system seen in "Two Ways") was prompted by a desire to carry forward into a new work a further series of explorative investigations involving some aspects of the sound world there developed. As a result, we find certain recurrent referential harmonic patterns, a favourite from No. 2 of "Tree of Life" being the following:

![Musical notation example]
This combination is similarly found in the present setting at b.2-3 (see "x" of 1st example, and below) and its wholetone basis forms the pitch content for b.3-5:

Observe that the full C4,3 pitch contingent is reserved for b.6, where altos enter with the completing B of "depths"; yet at the same time, Bb ("p" in "depths") is withheld in order to preserve the "integrity" of the mode. As with "Tree of Life", particularly useful are the opportunities to build composite formations and forge links between allied concepts. For instance, the whole thrust of Ps.130 is that the psalmist is crying "out of the depths" as a direct result of sin - it is a petition to the LORD not to continue marking iniquities. To draw these two concepts together (v.1 & v.3), we find at b.31-32 the following aggregated formation (overpage):
As will be seen, the structure compounded at b.32 comprises the "Tree of Life" formation already described, but whose C# is omitted and replaced by D as a pitch pertinent to the cypher group currently operative, from which "E" (transliterated from "L" in LORD) is at the same time absented.

This point proves pivotal in the text, for the following verse introduces the element of forgiveness, and it is therefore noteworthy that throughout v.3 (b.31-40) a process of "release"* from the cypher system begins, pitch selection becoming freer...more "liberated", so that from b.40 onwards an acceleration in this direction occurs. This is not to suggest that the harmonic world engendered by cypher dependency is necessarily dissolved; rather I made a conscious decision to allow the subconscious to carry forward my experimentations into a freer, more spontaneous form of expression incorporating these discoveries.

*Scripturally, forgiveness is connected with the concept of "dismissal" (of sin) - as for example in the day of atonement (Yom Kippur), when the Azazel goat carries away sin into the wilderness, signifying the release from sin of God's people (see Lev.16,21-22).
PSALM 125: They that trust in the LORD

This setting for double choir with organ (manuals), amplifies the text with insertions from Ps.91. As with the two remaining settings, it does not follow a cypher basis, although it may be regarded as an outgrowth of the harmonic mould anteriorly established.

A striking feature of the current setting is the deployment of the double choir and organ as three distinct harmonic entities, each occupying its own sound world yet with strategic coincidences where a "root" tonality is to be confirmed. In this connection, it will be especially noticed that the role of the organ part is not primarily to reinforce or reduplicate. This means that at times it is not possible to ascertain from either choral division what is the prevailing harmonic intention, although each makes both individual and also corporate sense:
Through the omission of a part for the pedal division, the harmony is not "tied down" to a single unifying element, and in the example just cited, the deployment of the organ is in the manner of an internalised "3rd choir" - a graphic delineation of the word "refuge" at this juncture.

The setting has tonal orientations towards F major, as seen in the next extract from the opening; at b.5 we find an harmonic convergence upon a Ic type ("tonic 13th"):

The "bVII" elaboration at b.4 recurs at b.49, and heralds an extension by organ of the subsequent progression seen in choir II previously, this time to arrive upon a root position "tonic" formation (b.51). Two other chords have derivatives which are also later used as "triggers" for further F major resolutions, although on their 1st occurrences this is not the case (overpage):
The derivative formations with subsequent F major resolutions occur at the following places, to convey the sense of "reassurance" implicit in the words of the moment:- b.66-67, "There shall no evil befall thee", and at b.104-105 following the words, "To keep thee in all thy ways" by way of conclusion of the whole "reassurance section" between b.66-104. Further occurrences are found at b.120-121 & b.122^-124 to introduce and conclude the words, "Peace be upon Israel", and finally from b.130-133 to re-introduce the word "peace". On this last occasion, a semiquaver version (b.132-133) of the quaver "tag" appended at b.120-121 appears.

This association of particular progressions with particular states of mind is itself an inheritance from the cypher system, in which certain formations group themselves around certain words. For example, the following "appeal" chord has an especial association with two other formations:

At b.119 the latter progression recurs, followed by the "reassurance" resolution of b.120-121 to which reference has already been made.
The 4th setting while again non-cypher based, nevertheless exploits certain characteristics found in the cypher system. As we have seen in "Tree of Life" especially, the science of phonemics at work within a particular language (here English, but phoneticised in "Tree of Life"), remains operative also with regard to the corresponding complex of pitch unit equivalents once transliteration has been effected - an essential resource when it comes to building cross-referential relationships.

In the current setting, I sought to allow considerable freedom of reign to my subconscious (knowing that the most intricate experiments are executed at this level), but with a degree of conscious pitch organisation imparted by ensuring that I was fully imbued with the sound world already developed in the earlier settings. This I sought to achieve by constantly "replaying" these settings, and even tape recording particular formations and progressions from them in various transpositions, inversions and reassemblies. There was obviously a "gestation" period while I allowed new ideas and chordal patterns to come together, which once again I tape recorded to reduce thereby dependency upon diagrammatic representation, with the result I believe of a more expressive use of my harmonic language.

The present setting has clear "tonal" orientations, with G# emerging as a prominent "tonic" with secondary focus accorded by two other pitches - D# and A, all three of which appear together at b.4 as comprising a formation recurrent in various derivatives, assemblies, or parts thereof:

\[ \begin{align*}
& \begin{array}{c}
\text{G#} \\
\text{D#} \\
\text{A}
\end{array} \\
& \text{to the hills.}
\end{align*} \]
The prime formation recurs at b.13, b.21 & b.72 as part of an important structural progression:

This progression is also found at b.42-43, but with two intervening chords of which the formation at b.9 is a composite:

At b.17, the progression is reversed and an inverted form of the "tonic" chord substituted, to which latter further allusions are subsequently made.

An examination of the recurrences of this progression in relation to the text will reveal that it is deployed to impart a sense of stability; at b.13 in connection with the words, "to the hills" (which like the LORD are "everlasting" - see Gen.49,26). Similarly, at b.42-43 as final confirmation of the words, "He will not suffer thy foot to be moved", and again at b.72, where the progression confirms the LORD's authority to preserve. The subsection between b.17-23 introduces the query, "From whence cometh my help?" accordingly, b.17 presents the progression in reverse order, but with normal order restored at b.21, and the 2nd chord reconfirmed at b.23 in anticipation of the subsequent affirmation of the LORD's power to redeem (v.2).
With regard to previous cypher excursions, it would be erroneous if speaking on matters of "form" to pin such labels as "recapitulation" upon a section, as in this format my music rarely "returns" in the traditional sense. Cohesion and order is primarily built upon an infrastructure of hierarchically related chords & progressions from which pitches and pitch patterns may be extracted to develop recurrent thematic units.

Nevertheless, there is in the present (non-cypher) setting a recapitulation of b.18-20 at b.92-94, and therefore involving material from the 1st and last verses; for the 1st verse concluded with a question to which the final verse supplies the most complete response. The recapitulation is broken off at b.94^-96 where, appropriate to the mystery of eternity, the setting is concluded by a shift from an apparent resolution into ambiguity:

In the outer parts of "a" occurs the C#/G tritone pertaining to the 2nd chord of the progression at b.13, which resolves at "b" upon an E major type including the prominent G#/s of the seminal chord. At "c" the E major triadic content recurs, but with the definitive pitch content of the new chord contained in divided basses, to which added poignancy is imparted by the dovetailing of the widely displaced divided tenor line.
This final setting, the most substantial of the series, draws upon particular material from both the Anthem (cyphered) and 4th setting (non-cyphered), as well as from the material of its own opening as a basis for further development. The prime source of inspiration from the Anthem proves to be the doxology (b.110-121), from which associated material is deployed in the form of a decisive statement. The 1st example of this is found at b.13-15, where the organ part exhibits most clearly the identifying material derived from b.110-113 of the doxology:

The rhythm \( \frac{3}{4} \) at b.13 is a reference to the opening of the 1st setting, while the melodic line (arrowed) broadly traces that unfolded later on at b.110-113. The "clincher" however is the chordal scheme, which follows the outline given above.
With regard to chords a/a1, c1 & d1, a simplified harmonic analysis is supplied in order to indicate the correlation between both forms deployed. This stated, it will be observed that chords a1 (upper pitches), b1 & c1 occur at t.10 level to their a-c counterparts, while chord d1 remains non-transposed and leads (b.16) to a recurrent progression derived from b.91 of the 4th setting:

FOURTH SETTING

FIFTH SETTING

The 1st appearance of this progression in the present setting was actually a little earlier (b.7) in a form nearer that of b.91 No.4; viz:

A further appearance occurred at b.10, and later instances (following b.16) are found at b.18, b.20 and a developmental section between b.33-67 based upon this succession. In the former setting it was associated with the words, "From this time forth", and a particular characteristic of Ps.148 is the "roll call" of witnesses proclaiming the praise of the LORD.
Continued references to this progression or to parts thereof during vs.5-6 (where the paean temporarily pauses for reflection), is suggestive of the ongoing power of God to uphold his works. Later it reappears (b.120-123), where it is "masked" within a sequence that occurs above an F pedal which leads to further development and a climax culminating upon the words, "Praise the name of the LORD" (b.134) declaimed in block harmony:

As will be observed, the "bare 5ths in Ab" at b.135 impart a sense of arrival (as also being the predominant pitch centre of the 4th setting), and in the following bar a key centre of Ab major is confirmed. At this point the rhythmic cell \( \begin{array}{c} \underline{.} \\ \underline{.} \end{array} \) recurs in organ (1st appearance since b.13), which at b.150 becomes contracted to \( \begin{array}{c} \underline{.} \\ \underline{.} \end{array} \) in anticipation of the concluding bar. At b.150, an Ab pitch fundamental is re-established, but this time as a part of a "Ic in Db" formation which in the final bar appears as a root position where once again the upward surge to Bb in organ ("x" in example overpage) emerges:
As we have seen, the 4th setting emphasised G♯ (Ab) as a pitch prominence, subsequently to re-emerge in the 5th setting at b.135 as a proactive "dominant". Nevertheless, other references are earlier included in particular connection with allusions to the opening motif of No.4, viz:

Two literal references in No.5 may be found at b.41 & b.45 (choir I) in association with words expressing concepts of exaltation (cp."I will lift up..."); previously, other G♯ pitch prominences are similarly identifiable at b.7 (along with progression noted earlier), b.9, b.20, b.26, b.36, b.37 & b.40. Furthermore, the C♯ pedal in organ from b.86-97 provides the "tonic" counterbalance to such prior emphases (notice further G♯ pitch prominences at b.51, b.64, b.75, b.83 before the "dom.-ton." in organ pedals at b.85-86). It will therefore be apparent that any inclination towards a "V-I in Db" conclusion, merely provides latter confirmation of a well-defined tendency operative throughout the setting.
The Raising of Lazarus may be classified as falling into five main sections (dividing into subsections), and concluding with an epilogue; I describe them briefly as follows:-

FIRST SECTION (beginning b.0³)
In the manner of an extended introduction and Tempo marked $d = c.80$. The following features will prove of particular subsequent significance:— the rhythmic tattoo with which the work opens: $\begin{array}{c} m \end{array}$, the quasi bass drum rhythm in the pedals: $\begin{array}{c} n \end{array}$, and the theme which consists of two parts:

The rhythmic tattoo is later developed with an almost obsessive persistency as an ostinato figuration occurring at various points in every line. The pedal rhythm, funereal in approach, occurs as a pedal F later converting (b.20) to an E pedal. As we shall see, both rhythmic and pitch elements prove of especial significance in the “revival” (5th) section, beginning at b.472. At b.90-92, the rhythmic tattoo becomes compressed thus hastening...

SECOND SECTION (beginning b.93)
This is of more substantial proportion and featuring Tempo changes that mark out subsections:— the rhythmic tattoo becomes an accelerating ostinato to arrive at the 1st new Tempo $d = c.138$ at b.96⁴, where the theme reappears. The 2nd section is characterised by a fuller investigation of the theme and ostinato figuration in a series of more diversified subsections, and still within the 1st subsection there later emerges an important secondary theme (b.144) which will towards the conclusion appear in a blaze of glory (b.618).
This secondary theme is itself formed from elements developed from the 2nd part of the theme appearing at b.50 & b.41 as follows:

Another tempo change occurs at b.189 where the beat becomes a 1-in-a-bar at half speed in 5/8 (d, 2), effectually increasing the rate of the inner quaver units from $d^2 = c.276$ to $d = c.345$ and hence the speed of the ostinato which here is a $t.9$ derivative from a portion of the 1st part of the theme:

After a subsidiary theme presented in two parts - b.197-203 (at 2'), and b.206-211 (8'), and a thematic reference in pedals, the music returns at b.228 to Tempo II with derivatives from both parts of the theme; generous pitch aggregations amass in the pedals which harmonically are of the same genus as both the rhythmic tattoo & prevailing ostinato type viz. of a "3rd inv.7th".
The music later becomes more floating and spatial before thickening and then turning to "poco agitato" (b.265) where a fresh tempo, \( \textit{J}=c.160 \) emerges, bringing together references to the F and E pedals of the opening, and part 2 of the theme which at b.280 becomes crotchets - as at b.101 and b.120-121. This leads at b.281 to a brief return to the ostinato type and tempo of b.189 which serves a variant of the theme part I, leading at the return to Tempo II to alternations of derivatives of both parts of the theme in reverse order, latterly incorporating a return of the rhythmic tattoo and at b.302 to the introductory material and tempo thereof as an appended subsection. Parallel to b.90-92 are b.317-318 ("non rall") to lead into...

THIRD SECTION (beginning b.319)

Governed by three tempi: b.319-361 \( \textit{J}=c.80 \) (Tempo I), b.362-379 \( \textit{J}=c.138 \) (Tempo II) & b.380-408 \( \textit{J}=c.160 \) (Tempo IV). The 3rd section is in the manner of a "2nd development", expanding further upon material evolved in the 2nd section from the introduction. It opens by initially continuing to parallel events as they unfolded earlier (from b.93), except that the tempo remains that of the 1st section in keeping with the pervading mood of a dark introspection re-established from the previous subsection.

The 2nd part of the theme in its derivative chordal form from b.120-121 appears again at b.323-324 and subsequently developed according to the following segmentations:

At b.357 the ostinato figurations become progressively more obsessive, and in b.360-361 an impetuosity is imparted to the 2nd part of the theme & 3rd segmentation by an accelerated motion towards a "con fuoco" subsection at Tempo II (b.362), which expands further upon the descending 4ths in the r.h. of b.348.
This is a subsection characterised by interjections of "precipitoso" music derived from b.360-361, and through an "accel." hastens to an important subsection with which the 3rd section concludes. This final subsection (b.380) is marked by a tempo change to $d=160$ (Tempo IV), and is primarily chordal and loosely based upon the 2nd part of the theme, but with the 1st part latterly introduced in the pedals as a prefigurement of the "striding" manner of the theme's treatment at b.601. It leads to the re-emergence of the secondary theme at b.144 in the form that will, as we have seen, be blazed out in glory at b.618. Whereas there it yields to an epilogue, here it gives rise to the...

FOURTH SECTION (beginning b.409)

This comprises four clearly defined subsections as follows: b.409-434 $d=138$; b.435-449 $d=116$; b.450-460 $d=92$; b.461-470 $d=69$. We see that for the 2nd & 3rd subsections, two new tempi are introduced, tempi 3 and 1 being mathematically related in the ratio of 2:3. The 1st subsection is episodical and somewhat in the nature of a passacaglia, though the bass line itself is more extended. It consists of fresh material which only on its 3rd repetition becomes completely rhythmically stabilised, and reasserts the opening pitch fundamental of $F$:  

\[
\begin{align*}
&\text{\textit{Opening Pitch Fundamental: \textbf{F}}} \\
&\text{\textbf{\textit{Opening Pitch Fundamental: \textbf{F}}}}
\end{align*}
\]

It later reappears in the "piu mosso" at b.493 of the "revival" (5th) section at t.2, and also subsequently.

The subsection was introduced by the following thematic fragment at b.408-409 from which the ensuing r.h. theme is formed, and then becomes the subject of contrapuntal delineation:
If the initial G of the quotation be transferred to its lower 8ve, the semblance to the theme becomes apparent; how the theme at b.410 is thus derived is now shown:

We see that it selects for its first part material comprising the first and last portions of the fragment; the pitches D and B are simply retrograded whereas the opening pitches G-Bb-Eb are retrograde inverted (t.5 based), but with a pitch modification to the 3rd note to proffer B instead of C, rendering thereby possible a return to the initial three pitches. G# then becomes a pitch link for a return to the thematic fragment of b.49-50 mentioned earlier, here to appear as the 2nd part of the episodical theme.

The secondary theme seen at b.144 and more recently at b.402, re-emerges at b.427 in a "minored" after-image of its previous occurrence, and after rising subsides into the 2nd subsection at b.435. Here the quaver patterns return with suggestions of the theme in pedals, while above the secondary theme recurs. In the 3rd subsection the quaver configurations become regularised into the familiar ostinato pattern, while the r.h. engages in a steady descent in 3rds reminiscent of b.41. The theme latterly emerges to herald a return in the 4th subsection to the rhythmic tattoo and introductory format, the music having come full circle, but this time at the slower beat established for Tempo III.
FIFTH SECTION (beginning b.472)

In two major subsections: b.472-556 b.557-631

The 1st subsection may be broadly defined as dealing with the "revival" of Lazarus, and the 2nd with his re-emergence from the tomb in glory to the fear, awe and ultimate joy of all who witnessed this incredible event.

1st subsection: Begins with return to quasi bass drum rhythm of intro. in pedals, but at t.2 and increased tempo (d=c.104). Things start to gather together quickly:- in b.479 r.h. enters with allusions to the chordal superimpositions that occurred in b.27-31 and the pedal rhythm is contracted; the chordal superimpositions become more insistent, and semiquaver rumbles emerge in l.h.. At the "piu mosso" section (b.493) the speed of the inner quaver units increases to $\frac{7}{4}=c.276 \ (d=c.138) -$ that of Tempo II. At the same time, the "passacaglia" line of the pedals from the earlier episodical subsection (b.409) re-emerges, and the chordal superimpositions in the r.h. are further rhythmically contracted to form a succession of semiquaver "bursts".

Continuous quaver movement ensues in pedals at b.499, shortly to be joined by ongoing semiquaver motion in the manuals in an expanding arc of intensification, culminating in b.548-554 where the theme, above a reiterated pitch fundamental of G#, is interwoven amid pyrogenic activity around it. A "grand manual sweep" and "precipitoso" flourish lead into the...

2nd subsection (meno mosso d=c.120): the pitch fundamental C# is reasserted for one bar as part of a cadential approach to re-establish the initial pitch fundamental F and accompanying prime chordal formation as depicted by the rhythmic tattoo with which the work opened (see overpage):
At b.562, both major pitch fundamentals of the intro. (F,E) are once again declared and obtain until b.598-600 where a "link" passage leads to a return at b.601 to the bass line and chordal types seen in b.396-399. Now however, sustained harmony and an upwardly striding bass provide an extension culminating in the massed resources of "full organ" at b.616:

As the above example shows, the pitch aggregate here is a composite of three forms of the rhythmic tattoo as seen at b.36-40 (as well as at the "precipitoso" b.556 prior to Lazarus' emergence from the tomb); it occurs at t.0, t.1 & t.2 respectively.
There then follows the already documented secondary theme appearing here in its "blaze of glory", which quickly subsides in a succession of declensions based on b.408; on the 1st of these the pitch fundamental C# recurs - as it will be remembered, this was latterly established in the "revival" music earlier and formed part of the cadential approach, and is similarly redeployed at b.628 (though not cadentially) to herald a change of section - in this instance the impending epilogue.

At b.628 however, it also launches a partial repeat of the passacaglia bass line at t.1, starting from the 2nd note; a "molto accel" leads to Tempo IV (conveyed as a compound beat of d.=c.160) and a "molto rall" to Tempo II (d=c.138) to lead finally to...

EPILOGUE (b.632-658)

The introductory tempo of d=c.80 is at last restored, at which point the ostinato type reappears with suggestions in r.h. of both the secondary theme and the 1st part of the main theme, pedals subsequently entering with further suggestions of the "passacaglia" bass line. The three main pitch fundamentals of the work govern this epilogue section:- C#, with which it begins and concludes, and F & E which occur meanwhile as two cadential prolongations arriving on both occasions upon the pitch fundamental C# and a sense of "resolution" upon a tonality of C#/Db major. On the 2nd occasion, this is overtly confirmed by the presence of the "maj.3rd" F in the r.h. at b.652:

\[\text{Diagram of music notation}\]

This is the embarking point for a final, complete, statement at t.8 of the passacaglia bass line, above which occur in the r.h. the yoking together of the 1st part of the theme and the 1st three notes of its secondary counterpart.
LONELY CITY

The form of "Lonely City" does not conveniently lend itself to such labels as "1st subject", "2nd subject" etc., nor to any such structural segmentation as was applied to some other items in the portfolio. For example, a technique frequently deployed in some of my cypher-devised works is the recurrence of particular pitch fundamentals at strategic places to create "points of orientation". Not that these fail to exist in "Lonely City", but rather when they do occur they are either making a specific reference to the governing chordal formation we observe operating in "Two Ways" (which predates this work, and is in certain respects "partner" to it), or are referential in an especially thematic/motivic sense.

"Lonely City" unfolds in a more truly "organic" fashion; essentially, the material upon which the work is to be based is presented in two stages (ways!):- firstly the c.bass tuba monody of b.1-10, and secondly the brass "chorale" which follows, completed by entry of str+ww & hp in b.17-18. The monody itself comprises two parts; b.1-4', & b.4^2-10'. The opening motif: at 5 is expanded into a 5-note figure, of which the last three notes combine with the 1st note of the figure in b.6 to form a "cell" from which is derived the 1st violin line at b.17. Moreover, the augmented triadic motif in b.6 becomes expanded into a major statement in str+ww at the big climax at b.43.

With regard to the ensuing "chorale" in brass, of particular harmonic import is the chord of b.17' which is further marked out by the timp roll upon a true pitch fundamental of "E". This is the first overt reference to the much discussed chordal type observed in "Two Ways", and consists of the variant deployed at No.1 b.52, together with pitch "G" which was added to the prime formation when it occurred at t.1 level at the conclusion of No.1.
Immediately prior to its occurrence (b.16) the introductory chord construction of "Two Ways" appears in its alternative form, but at t.7 level. Following both occurrences, the strings immediately present motivic variants upon both the ostinato formation (v.2,va,vc) and the c.bass tuba monody (v.1 as earlier described):– 2nd vns inflect the "A" of the ostinato figuration opening "Two Ways" with a sharp; the violas select the ostinato variant seen in cl 2 at (105) in No.2, while vc's choose a later variant seen at b.112 in violas:

The subsequent brass chords at b.17 & b.18 mark out the progress of the initial construction at b.17:– at t.10 b.17(Bb supplied in cl), and at modified t.11 b.18 ("A" in b.tbn acts as a substitute for "B").
We see therefore, that this process of accumulation becomes focused at b.17 upon a pre-established referential chordal variant of the parent formation, embellished by motivic derivatives occurring elsewhere in "Two Ways". The 1st significant recurrence is in b.77-78, where the prime-based formation appears followed by a composite incorporating this variant:

Ex. 2

The formation at b.78 comprises the b.52 formation in No.1 of "Two Ways" but with "C" omitted, and combined with the C# and G of the t.1 amplification at b.154 of the prime formation. The ostinato figurations in violas are derived in b.77 from "Two Ways" No.2 b.107^ (cl^2 + bssn^2), and in b.78 from its prime form at 5 No.1, but displaced a semitone lower. Meanwhile, the semiquaver figurations in fl' & cl' and the "theme" in violins are related, and the material traceable to a common source—namely the motif of 3 in "Lonely City":

*Given in "piano arrangement" format, which of course has necessitated at times a redistribution (or omission) of certain parts (nevertheless, a competent pianist is still envisaged). The arrangement is intended as a partner and not substitute to the Full Score version; in my view, such a rendition can clarify "essentials"...convey the "gist" if you will, of argument.
There again, the motif has a precursor in "Two Ways", where the setting of Psalm 12 opens in 'cellos & basses with:

The climactic passage between b.77-84 occurs approximately midway, and provides a central rallying point for the converging of referential structures. The motif mentioned above comes to receive an especial emphasis in horns, and is later (b.82-84) "shadowed" by b.tbn + c.bass tuba, str. + ww having hitherto made interplay between both its thematic & configurative aspects.

The brass chorale which follows at b.86 is a further development upon the "Two Ways" motif (note especially b.tbn & c.bass tuba line at b.88); this hastens the climactic high point of the entire work at 95, where horns with bells raised blare out a derivative of 5 and tpts a derivative of the vns' line at b.78-79:

Motivic elements from these are then further explored, and expand into another climax at b.106, but subsiding at b.108 with material recalling the earlier brass chorale at b.86 which is combined with suggestions of the tpt line at 93.

At b.112 the 'cellos & basses begin to part-recapitulate the opening monody, the full realisation of which is deferred until the passage beginning at 130. Here at 130, as we approach conclusion there is an overt parallel with "Two Ways" No.2 b.151; the oscillating semiquaver figure in 1st vns in "Lonely City" is a t.2 version of the quaver figuration seen in harp (r.h.) + oboes in the earlier work. Moreover, "Lonely City" here deploys a variant of the harmonic construction previously seen (Ex.3).
In both instances the construction is marked by the entry of the harp, after which they proceed towards a derivation of the chordal type already discussed as being common to both works. This point is arrived at following recollections of earlier material. After the aforementioned complete recap. in 'cellos & basses of the opening monody (with suggestions of its 2nd part at § in picc.+fl), the ensuing brass chorale at 10 is part-recalled in strings at b.137, followed by motivic fragments from previous expressive moments - eg: in b.139 fl recall 1st vns at b.72, and 1st vns at 140 recall (modified) climactic line at b.43.

From 140, the music is tonally orientating itself towards E major which is attained at b.143:

*Adapted
The cl.1 line at b.141 is a development of that seen in vns + cls at b.42 - just prior to the aforementioned climactic statement at b.43 - and leads at b.143 to the return of a contracted form of the "Two Ways" formation:

As the above example indicates, the "Two Ways" variant first seen at No.1 b.52 reappears at as the centralising point of the phrase, followed at b.146 by the modified prime formation of No.1 b.29. At b.147, the music comes full circle by a return to the "chord I in E" construction observed at b.143. The phrase is framed by the bssn 2 motif B→C, C→B, which at the start of "Two Ways" appeared in mn 2 as G♯→A; the t.3 level of its latter occurrence accords with the present key orientation and its reverse appearance at b.146-147 helps to resolve earlier chordal ambiguities.

In fact, prior notification of this impending resolution had already been suggested in - b.143 (see Ex.4), and at b.147-148, the 1st vns take up the motif with pitches ordered B→C so as to permit the appearance of the construct in the guise of its other variant form seen at b.54 of No.1 "Two Ways" (Ex.6).
At this point the 1st vns take up the cl.1 figure at b.141, but with the intervals therein contracted; this proves especially relevant with regard to the descending tone of the triplet motif, which becomes in b.148-149 a descending and ascending semitone respectively. This semitonal feature is subsequently deployed as an expressive resource—notice the alternation of the cls at b.150-b.151, where it occurs in ascending form only, with a single recollection (b.151') in cl.1 of its former presentation as a descending tone marked out for a particular expressivity.

For a moment, the E major key orientation is suspended, before being reclaimed as a whisper by the harp homophone Fb/E which concludes the work.
VOICES OF THE SIGHING

The first movement is governed by three flexible tempi, the 3rd tempo being twice the speed of the 2nd: 1. \( \text{Lc.} \ 1.26 \ \text{to} \ 2. \text{Lc.} \ 2.76 \ \text{to} \ 3. \text{Lc.} \ 2.76/2 \text{c.} \ 1.52 \). Tempo 2 makes an initial one bar appearance with the entry of the violin at \( \text{b.4} \), and is thence reserved for the concluding portion between b.71-84 where it alternates with Tempo I and conveys a particular expressivity.

Tempo 3 vies with Tempo I in a relatively long central section (b.19-70), the alternating tempi here marking out four subsections:

\begin{align*}
\text{b.19-31} & : \text{b.31-39} & \text{b.40-57} & : \text{b.58-70} \\
\text{Tempo 3} & : \text{Tempo I} & \text{Tempo 3} & : \text{Tempo I}
\end{align*}

Subsections 1 and 4 are approximately equal, while subsection 3 is approximately twice the length of subsection 2.

Two recurrent pitch fundamentals are those of the tritone A-Eb; the former occurs with particular reference to two bi-chordal semitonally operated descents at b.1 and b.7:

\begin{align*}
\text{bar 1} & : \quad & \text{bar 7} & : \\
\text{b.1} & : & \text{bar 83} & :
\end{align*}

In this connection, that at b.1 recurs at b.11, and in modified form at b.73, b.77, and the penultimate bar (b.83) in which latter a simultaneous pitch composite of the bi-chord structure is presented (F# omitted):
The bi-chord structure at b.7 is very much in the nature of a "resolution" of b.1, and recurs at b.31ς³, b.32ς³-33', and in b.71ς² where it combines with the 2nd pitch fundamental Eb:

b.71:

The 2nd pitch fundamental supports a one-chord structure first seen at b.6:

b.6:

It will be observed that this structure identifies directly with the 2nd chord of b.7, although in the latter occurrence "B" is relocated at lower 8ve pitch level within the group and "C" omitted.

The last occasion on which this formation occurs is in the chordal composite of b.83 (with "B" absent), in an assembly identical with that of b.6':

b.6 b.83

When combined with the pitch fundamental Eb, it creates a succession of referential links from b.21, where firstly it draws attention to the relationship of the melodic material in the violin to that in b.6, then in b.28, where the piano makes back-reference to b.21 by combining material from both its own part and the violin:

Ex.1

Ex.1
B.28 then becomes linked to b.35 where the formation is modified by the presence of "D", the chordal implications of which are prefigured in b.28 by its occurrence along with "B" in the violin part (Ex.1). The succession then comes full circle at b.36 by the reintroduction of the original assembly of b.6 with however "B" absent.

The concluding bars of No.1 just prior (b.79-83') to the composite, are governed by a return to this chordal formation and Eb pitch fundamental. Between b.75-76', this formation has been upwardly transposed a semitone to give prominence to "F" as being a pitch carrying especial reference to the 2nd bi-chordal descent (b.7'z):

Ex.2

At its recurrence at t.0 level in b.79-83, the presence of "F" is also felt as a "suspension" above the block as is traced in the example below:

Ex.3

\[
\text{at t.0 at t.1}
\]
The final "resolution" upon "E" at b.82 makes overt reference to b.7-3, while the violin comes to conclude upon "A" taken as an artificial harmonic - the pitch of the 1st fundamental.

No.2 divides broadly into four sections demarcated by four tempi as follows:

\[
\begin{array}{cccc}
\text{b.1 - 38} & \text{b.39 - 48} & \text{b.49 - 61} & \text{b.62 - 71} \\
\text{1st sect.} & \text{2nd sect.} & \text{3rd sect.} & \text{epilogue}
\end{array}
\]

The 1st section is governed by two recurrent pitch fundamentals, "F" and "C#".

The former supports two related chordal forms, the 1st occurring in b.1:

![Chord Form 1]

This recurs at b.3, b.6, b.8 (top G omitted), b.17, b.21 & b.32. The 2nd form, used only once above "F" as a pitch fundamental, occurs at b.14 where the intermediate C# is now uninflected. Nevertheless, above a different pitch fundamental (C) it recurs a couple of bars later:

![Chord Form 2]

The 2nd recurrent pitch fundamental of the 1st section supports five related chord variants:

![Chord Variants]

It will be found that the underlying harmonic formation common to all (taken with pitch fundamental), is an "Italian" 6th and that the formation at b.26 combines both that at b.9 with b.13. Bar 28 consists of selected pitches from the b.26 composite (ie."D" is omitted).
The 2nd section briefly develops the 2nd, descending phrase of the "recitativo" violin (b.4-5) to which reference is made just prior to the conclusion of the 1st section (b.35). The 3rd section establishes a new pitch fundamental (F#) that is to obtain until the epilogue.

Here in the 3rd section, the descending semitonal motif that characterised the bi-chord structures of No.1 is recalled together with certain chordal constructions from the former movement's 1st section. For example, the construct erected upon the pitch fundamental F# at No.2 b.49 is derived from No.1 b.14 as follows:

Similarly, a 2nd chord in No.2 at b.52 has as its basis the opening chord of No.1:

Another instance is the chord at No.2 b.55, which corresponds to No.1 b.16 in a virtually identical assembly.

The 1st two occurrences in No.2 (b.49 & b.52) are demarcated emphatically by the descending chromatic motif in the violin, while the 3rd occurrence precedes an important 6 bar subsection described "with resignation".
This 3rd example occurs in connection with "A" as a pitch fundamental - that of especial significance in No.1. Here it connects with the ensuing subsection, which is introduced to prepare for the epilogue which is governed by the pitch fundamental "B" and where the chord formation at b.28 recurs at t.10 level. The violin material is also at this point derived from b.28, before subsequently snatching relatable fragments from b.28-32 in a steady descent into oblivion:

The "plucked" Fs (b.64-65) in the piano mark the isolation of the violin line ("the voice of him that crieth in the wilderness"), while also making back-reference to the pitch fundamental with which No.2 opened.
TWO WAYS

The setting of Psalm 1 (No.1) is dominated by the ostinato figuration built upon pitch fundamental "E", which is first assembled in static chord form on lower strings and horns (b.1-4) before being taken up by the harp as a broken configuration. This steady quaver "throb" remains constant throughout the music of the 1st verse (b.1-29), which midway rises to a climax in the orchestra alone, before receding to allow the soprano to give forth in two stages the 2nd half of the verse.

Graphically speaking, the vocal line is conceived as a series of undulations in which significant pitches receive special prominence - a treatment that is paralleled in the orchestra, as will be seen in the 1st verse which is brought to conclusion by the music's coming to reside upon the harp homophone E/Fb (b.30); this marks out the prevailing pitch fundamental from which there was a brief respite in b.21-25.

The 2nd verse (b.30-63) is introduced by a return to the music of the initial bars, but breaks away from it after the entry of the soprano, and soon the ostinato figuration is broken as the music gradually builds up to a 2nd, much fuller climax achieved on a two-plateaux basis.

The ostinato then returns in violas (b.52) punctuated on weak beats by chordal pulsations in bassoons, horns and trumpets, the soprano entering (strengthened by vns in 8ves) with the 1st part of the 2nd verse, whereupon things subsequently start to subside further to return to "p" (b.57). Here the flute utters a melodic composite of the material sung by the soprano when opening the 1st and last lines of v.1 which is then completed by the entry of the soprano 2 bars later.
With the 3rd verse we come to the conclusion of the 1st half of the psalm, which has concerned itself with the merits and rewards of the God-fearing man. The orchestral texture now becomes sparser with at first no more than a simple chordal accompaniment in celesta and harp, and a semiquaver figure "a punta d'arco" in 2nd vns. In this section, the harp negotiates a series of pedal changes to effect a gradual descent to "Bb" (b.72) which was the last fundamental pitch (b.60) of the 2nd verse.

Here sectional parities are also demarcated by the harp flourish and whole-tone based harmony of both, in the latter being brought to prominence by oboe and piccolo the altered component D# which is then subsequently incorporated within a further expansion to the chord ambit at b.73 upon the pitch fundamental of F#. This proves an intermediate step to the return of the primary pitch fundamental "E" (b.75) followed by a back-reference in lower strings to the opening ostinato figuration in harp.

The soprano then enters with music derived from a former entry at b.26, and the 1st half of the setting concludes with sustained wind and string chords and fragmented figures in celesta, followed by the entry of "con sord" brass, where a quartet of 2 violas and 'cellos plays "senza vib". Here the harp plays low sustained tones reinforced by c.basses in a line recalling that at the climax of b.48-51, by which means the pitch fundamental "E" is again regained. The latter three pitches of this line form a cadential "cell" (1st occurrence b.21-26 in c.basses) which later have significance with regard to the introduction of the final verse:

In the 2nd half occurs a two-plateaux climax, the latter at a lower pitch level. The earlier (b.101) concerns the driving away of the ungodly so that they have no place in the judgement of the righteous (2nd climax b.118).
The "judgement" verse (5) is announced by an Eb-A tritone ostinato in the timps (b.108) and brass chords "pp", while beneath 'cellos murmur in semiquaver figurations reminiscent of v.2 at b.64. The harp later re-enters with the ostinato type deployed to introduce v.4; here however it prepares for the concluding portion of v.5 and combines both pitch fundamentals Eb (D#) and E with Bb.

Bb is deployed to pave the way for the reintroduction of the cadential cell and final verse. However, its complete appearance is delayed on three occasions - b.129-130, b.131-132 & b.133-134 - by the persistence of Eb as the prevailing pitch fundamental which finally concedes to E⁴ on the 4th attempt (b.135-136). There then follows the restoration of the ostinato figuration (modified) of the opening, and entry of the soprano in a composite variant of her two previous entries seen at b.6 and b.26.

The 2nd violins take up their own version of the composite by reproducing the initial notes of the original entry at b.6 at t.2 level. Subsequent imitation is based upon the 2nd theme of the composite, despite hints of the former in both violas and soprano. The 1st setting ends with an amplified t.1 variant of the opening harmonic construction:

```
Intro.chd.structure  concl.chd.structure
```

```
\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure.png}
\caption{Ostinato figuration}
\end{figure}
```

48.
The presence of this formation impresses itself throughout in various guises and modifications. For example, the 3-note cadential cell referred to earlier deploys at b.29 t.6 and t.7 transpositions of this construction, before returning to prime at b.30:

*In the examples, I have elected to give all reductions in the form of a piano arrangement; this can be a helpful procedure in that not only may the extracts be played and sung, but also in clarifying structural "essentials".*
The original construction occurs later in connection with the bass line already mentioned at b.48-51, where the underlying basis is a succession of chromatic chordal shifts beneath suspended harmony in upper strings and wind:

Where the ostinato returns is found a further chordal modification in which the D♯ of the original becomes uninflected (see above example). Subsequently (b.54), all three upper pitches of the construction are lowered a tone: b.52

Whole-tone shift b.54
A composite form later appears at b.64 (start of v.3) combining E and Bb with G# (Ab) and D. To these are added the "conflicting" pitches of F-C-G which, when arranged thus: are found to comprise the 1st two pitches of the melodic composite in the flute at b.57 while retaining pitch G as being the original 3rd note of the soprano theme at b.6.

By this method, a harmonic/thematic "link" is established between the 1st three verses:- "Blessed the man...But his delight...he shall be like":

Ex.3

At the start of the "judgement" section, the composite chordal construction of b.64 reappears at b.108 where it is "split" at two transpositional levels; the lower three pitches of the construction occur at t.11 with the upper four at t.8. Here the ostinato of timps and low-placed 'cellos with figurations derived from b.64, combine with brass chords to convey ominous portent instead of the "mystery" connected with the former occurrence; i.e. what is to the believer the "mystery" of salvation proves to be for the ungodly destruction* (Ex.4 overpage):

*cp. 2 Cor.4,3 RSV.
As Ex.4 illustrates, the upper tetrad at b.108 is followed by two further chromatic successions underneath the 1st of which there then follows a reassembling of the intervallic elements comprising the lower construction; the 5th is redisposed at lower 8ve pitch level, while the tritone is raised a semitone in order to form the upper component. The 2nd chord is supported by a 1st inversion t.2 of the triad in the celesta at b.64, the transpositional level here corresponding precisely with the rate of ascent of the brass chord from "home position" at b.108. The 3rd chord that follows takes the frame of the "parent" chord as its basis (A# and G# omitted) and combines it with the tritone B#-F#, the former being the pitch fundamental with which the harp concluded the section of b.64-71, and the F# in the soprano succeeding it.
There then follows a return at b.110 to a modified form of the "parent" chord in which A# and G# become uninflected. This form recurs at t.4 (with however "B" omitted) at b.130, b.132 and b.134 in connection with the 3rd note of the cadential cell whose actual realisation is deferred, as we discussed earlier, until b.136.

The setting of Psalm 12 falls broadly within the following divisions:

- **Section 1** b.1-73, covering vs.1-4
- **Section 2** b.74-124, covering v.5
- **Section 3** b.125-161, covering vs.6-8

These sections naturally subdivide into smaller subsections governing in the 1st and 3rd sections half-verses which are interspersed with passages of purely orchestral music. This permits further "word painting" and "scene setting" (or scene shifting) as well as developing more fully the material into an extended structure in which the "meditational" aspect is paramount.

In the 2nd section (v.5), after a scene setting introduction (b.74-78) the text becomes further subdivided whereby the words, "for the sighing of the needy" are accorded an especially descriptive and more extended treatment. The 1st section in b.1-9 introduces the main material upon which the setting is to be based.

In this setting there are two overt back-references to the harmonic scheme and ostinato figuration with which Psalm 1 opened. The 1st occurs between b.104-116, before being dispelled just prior to the final subsection of the 2nd section ("I will set him in safety"). The chord structure at b.104 is akin to that at b.52 in the 1st setting and likewise founded upon pitch fundamental E.
The 2nd setting deploys a limited cypher basis in accordance with the criteria previously conceived in "Tree of Life". However, this system of pitch organisation is by no means "all-pervasive" as it was in the earlier work, for a rigorous cypher scheme would have curtailed the opportunities of which I wished to avail myself to combine both cypher-related structures with the more freely evolved chordal types already discussed in connection with the 1st setting. Nevertheless, the use of cypher-derived material is most evident in the introduction and 1st verse:

Ex. 5

*The system of classification has however been revised, in accordance with different harmonic specifications that I was anxious to develop in this work. See "Appendix" p.58.*
Here it will be observed that the cyphering of "Help LORD" is partitioned into a 3-note motivic cell and a trichord unit (pentatonic based) occurring above the 3rd note (C#) of the cell:

\[
\begin{array}{c}
\text{b.2} \\
\text{b.104}
\end{array}
\]

The motivic cell is used referentially in c.basses at the start of the 2nd section (b.74), where it is then followed by muted trumpets which further convey suggestions pertaining to the semitonal aspect of the cell. The trichord unit is in fact a derivative of the chordal type found at b.52 in No.1 and similarly b.104 in No.2, where the layout in the violins and violas gives the game away if we reassemble that at b.2 No.2 thus:

\[
\begin{array}{c}
\text{b.2} \\
\text{b.104}
\end{array}
\]

In other words, the chordal variant at b.52 No.1 becomes cypher-transformed at b.2 No.2, after which the alphabet pitches C D F recur either inflected, part-inflected, or uninflected. This treatment is somewhat akin to that of the "acrostic" formation discussed in "Tree of Life". In "Two Ways", the suggestion is carried throughout of the underlying purpose of good being wrought in which the various transformations and other composite referential structures also enabled me to amplify upon the meaning of the text.

At b.59, the violins contain the trichord unit in the assembly and pitch inflection later to appear at b.104. Beneath is a reference in the 'cellos to the motivic cell, and F# is there emphasised as a pitch fundamental of especial importance, being that initiating the 2nd section and proving also the embarking point for a subsequent thematic development of the motivic cell. Both the F# pitch fundamental and C/Db references in trumpets afford another instance of pitch modifications made to the trichord unit.
The c.basses at b.79-80 deploy another variant of the trichord, and are then joined by soprano with a retrograde of these three pitches:

\[
\text{soprano: } \frac{\text{oppress(ion)}}{\text{f n r}}
\]

The passage concerns the arising of the LORD on behalf of the blessed (ie. the sighing and the needy) who have asked for help (v.1). F♯ has already been spoken of as a pitch of especial significance in connection with its deployment at b.74 and here at b.79; in fact the parent trichord assembly of b.2: C♯ F♯ D♯, is used to identify the main structural divisions by means of their deployment as pitch fundamentals: C♯ in b.2 (vc+cb), F♯ in b.74 (cb), with Eb (D♯) introduced just before the conclusion of the 2nd section in order that the pitch circuit may be completed (b.123) by a return to C♯ at the end of the section.

Subsequently the soprano at the start of the 3rd section (b.125) reinstates the D♯ absent from the trichord in b.79-80 (having D♮), thereby restoring the original pitch group of the trichord unit. The trichord combines with a t.10 formation (in cl, bssns, vc & cb) of a previous cypher group seen at b.17¹. The additional pitch "A" (ob) combines subsequently with D♯ and C♯ (pitches also comprising the sop. line as we have seen) of the trichord unit, "A" being the immediate subsequent pitch at b.4¹ (vc/cb) to follow the trichord:  

\[\text{Ex.6}\]
It will be seen that the F# (bssn 1) proves to be a "mediating" pitch, being the only pitch common to both the trichord and the transposed formation from b.17'. The pitch material of b.15-17' is exclusively that of the cypher of "faithful".

The 1st setting concluded with the chord there described "left hanging" so to speak, and requiring therefore some kind of "resolution". This same chord is taken up once again at b.157 in the 2nd setting, before a type of "resolution" occurs at b.159-161 upon the chordal type already discussed occurring at b.52 in the 1st setting:
APPENDIX

As discussed already, the cypher system seen in "tree of Life" is far less pervasive in "Two Ways". Nevertheless, it IS deployed to some extent as we have already seen. Having made this pre-compositional decision, I was then eager to explore different harmonic perspectives; this necessitated a re-evaluation of the classification table given for "Tree of Life". This revision is given below:

<table>
<thead>
<tr>
<th>VOWELS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A   E   I   O   U   Y,h (aspirate)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CONSONANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>t  j  k  f  p  z</td>
</tr>
<tr>
<td>d  sh  ck  v  b  s</td>
</tr>
<tr>
<td>th  ch  hard g  ph  soft c</td>
</tr>
<tr>
<td>soft g  hard c  wh</td>
</tr>
<tr>
<td>tch  q  w</td>
</tr>
<tr>
<td>dg(e)  ng</td>
</tr>
<tr>
<td>additions: n, l  m, r</td>
</tr>
</tbody>
</table>

Although the classification of consonants has also been laid out in the same sequence as shown in "tree of Life" for purposes of comparison with regard to alterations of pitch, it will nevertheless be observed that both vowel and consonant groups are conceived in whole-tone arrangements as follows: vowels C4o,2, consonants C4n,3

58.
The work comprises three main sections and an epilogue as follows:

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 - 208</td>
</tr>
<tr>
<td>2</td>
<td>209-370</td>
</tr>
<tr>
<td>3</td>
<td>371-519</td>
</tr>
<tr>
<td>Epilogue</td>
<td>520-536</td>
</tr>
</tbody>
</table>

Within the 1st section we find the following important thematic elements:

1. The tritonally displaced rocking 5ths of the opening:
   ![Diagram of tritonally displaced rocking 5ths]

2. A rhythmic presentation of an octatonic segment:
   ![Diagram of rhythmic presentation]

   Plus two expressive particles:
   1. v.2+va
   2. v.2

These elements are deployed throughout the 1st section to represent sub-sectional contrasts. For example, b.1-19 combine certain "nebulous" characteristics of octatonicism with a wholetone component — viz. the tritonally displaced oscillating 5ths in v.1 + v.2 of the opening bars (C\textsubscript{3\textsubscript{1/2}}), with a C\textsubscript{4\textsubscript{1/2}} "cluster" (va + vc). Both scale forms are linked by four pitch commonalities:

- three of which are at once deployed (E, G\#), and the fourth (D) reserved until b.7 (va), following a shift in the previous bar (6\textsuperscript{2}) to C\textsubscript{4\textsubscript{1/2}} & C\textsubscript{3\textsubscript{1/2}} material:
The rhythmic motif (20) which marks out a new subsection, is similarly C\textsubscript{3} based, and takes its foundational harmonic structure from that outlined by the opening rocking 5ths, and first overtly declared at b.8 in va + vc:

```
\begin{verbatim}
\text{v.1+v.2} \text{ va+vc}
\end{verbatim}
```

The 1st expressive particle likewise has an earlier derivation - the va part in b.7, whose suggestion is subsequently carried forward in a semitonal format in b.8 (v.1):

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\begin{verbatim}
\text{b.7}
\end{verbatim}
```

The 2nd expressive particle is C\textsubscript{3\text{0,1}} based, and the accompanying pitch material forms a composite of both C\textsubscript{3\text{0,1}}, and the t.7 version of the Introductory chord structure of "Two Ways":

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\begin{verbatim}
\text{t.7}
\end{verbatim}
```

alien pitch to C\textsubscript{3\text{0,1}},
The central section is more introspective...brooding, and develops into fuller and more expressive themes the four elements seen in the 1st section. The section begins with the "rocking 5th" concept of the opening, taking up as a theme the fragment tossed around in v.1 towards the end of the previous section. The initial supporting chordal structure is a t.8 occurrence of the "Two Ways" formation, but founded upon an F pedal, with G as an "added" pitch (similar to the conclusion of the 1st setting in Two Ways).

Apart from the disparate elements of this formation (E♭, G), the pitch material in b.209-212 is C₃₀₂ based, before subsequently diverging:

At b.221-222, all four elements are brought together in a polymetric context and utilise a common C₃₀₂ pitch source. In v.1, the rhythmic octatonic segment becomes expanded into a melodic line into which is also incorporated the 1st expressive particle. The v.c. likewise includes an allusion to this particle, but set within derivations from the "rocking 5th" concept which in va alone occurs in prime referential form. Meanwhile, into the midst of this fabric is woven a reference to the 2nd expressive particle, occurring as before, on v.2:
This middle section comprises a series of "episodes" (in a narrative sense) upon the four melodic fragments already discussed:- B.227-232 emphasise the 1st expressive particle, but rounded off by the melodicised rhythmic segment. B.235-266 expand further upon the rocking 5ths, heard at first once again in prime above centralised references to the 1st expressive particle, set against the backdrop of arpeggiated movement in vc. Further appearances of the melodicised rhythmic fragment follow interspersed with "rocking" quaver references, while filigree triplet semiquaver movement persists throughout both until the concluding portion of the subsection, where the melodicised rhythmic fragment comes into its own.

From b.268, the 2nd expressive particle assumes an especial significance in which, after its initial appearance on va in C3, all subsequent renderings are not completely octatonic; viz- b.271 vc; b.298 vc; b.338 vc; b.357 va. From this elaborated version of the theme however, an important subsidiary fragment is formed at b.302 (v.2) as follows:

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62.
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At b.306 (vc) & b.308 (v.2), this subsidiary fragment is attached to the 1st expressive particle, after which the two components become separated between v.1 & vc (310). In connection with this expressive link a further modification occurs, whereby the 3rds are expanded a further semitone thus:

This subsidiary theme replaces the 2nd expressive particle throughout b.302-324, and only latterly in the section does it reappear on the two further occasions already noted (b.338, b.357). At b.338, it follows a subsection (b.325-338) making references to an earlier portion in the 1st section (b.152-162) which, as here, heralded more vigorous activity shortly to follow. On the former occasion, this was by way of conclusion of the 1st section; latterly such activity initiates the 3rd section (b.371).

There are two particular points in the middle section where harmonically referential "spatial" textures are found; the first occurs at b.282, and the 2nd at b.348. Both chords have a common parent in the "Two Ways" construction seen at b.52 in the 1st setting and occur at t.9 level, the earlier deploying a further modification to the formation, while the latter makes more explicit the connection thus:
The middle section concludes with a further reference to section 1 b.152-162, by which means a gathering rhythmic momentum propels the music into the 3rd section (b.371), and a sense of "recapitulation" conveyed by an immediate return to a C₃₈ based vocabulary. This section, the most unremittingly "mobile", combines various elements from the material already discussed in a succession of climaxes which, after the final burst at 490 (recalling the 2nd expressive particle), subside and give way to a recollection of the "spatial texture" music seen twice in the middle section.

This occurrence is by way of transition to the epilogue, and is marked by a change to a C₃₀₈ pitch source; for apart from b.489 & b.492-493, b.407-510 are exclusively C₃₀₈ derived. In b.511 & b.515-516, the imminent transition is anticipated by chordal punctuations that are C₃₀₈ functional, and whose "parent" structure is the "Two Ways" prototype upon which the transition comes to reside:
We observed this formation operating at b.123 in connection with the 2nd expressive particle. However, it makes a complete appearance much earlier - in b.1, where it occurs at t.8 level with the lower two pitches inverted and incorporated within the whole-tone cluster:

![Musical notation]

The epilogue begins with the subsidiary derivative from the 2nd expressive particle (va 520) with rhythmic allusions in vc, followed by a return in upper lines to the rocking 5ths of the opening - at first without tritone displacement, and then latterly (v.1) restored to prime equivalence. Here the 1st expressive particle is accorded a particular poignancy, carrying the work through into extinction.

Initially the pitch vocabulary is C₃₀, exclusive (as inherited from the transition), but then subsequent pitch material is distributed as follows:

v.1 C₃₀₂ (constant)

v.2 C₃₀₁ → C₃₀₂ (b.526)

va C₃₀₁ → C₃₀₂ (b.522) → C₃₀₃ (b.524)

vc C₃₀₁ → unstable (b.521) → adopting finally tritone Eb/A of C₃₀₁/C₃₀₃

b.526