SAMUEL BARBER: A FORMAL ANALYSIS
OF THREE CHAMBER WORKS

Presented by

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Samuel Barber is one of America's best known composers. His works are heard wherever western music is played. Yet, there is surprisingly little written about him. Even less has been written that would give us a knowledge of his style of composition. It therefore behooves us to examine his music and to find the means by which Mr. Barber expresses himself.

The aim of this thesis is to determine the manner in which the composer uses both macroform and microform. Study of the works is organized according to their large forms, inner forms, and motive usages. Additional comments are made on the use of tonality and of contrapuntal devices.

The author wishes to acknowledge the extremely valuable guidance given him by Dr. Wayne Barlow, Faculty Advisor, in the organization and writing of this thesis.
BIOGRAPHICAL NOTE

The author was born October 25, 1930, in Lubbock, Texas. On his fourth birthday he took his first piano lesson. The lessons continued for fourteen years, first with Margaret Huff and later with Jeannette Tillett at the Fort Worth Conservatory of Music. At the Fort Worth Conservatory he also studied theory and harmony with E. Clyde Whitlock, well-known Texas musician, critic, and teacher.

In the Fall of 1947 the author entered Davidson College in North Carolina to pursue a liberal arts course. He studied there for two years but did not think seriously of music. These two years were followed by two of employment as a junior accountant, years in which the desire to make music teaching his profession became firmly rooted.

In 1951 he entered Texas Technological College and completed in three years the requirements for the degree of Bachelor of Music. He was graduated with honors in June, 1954. In the Fall of that year he entered the Eastman School of Music to study for the degree of Master of Music in Theory.
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CHAPTER I.
INTRODUCTION

The three chamber works to be discussed cover a wide span of years and opera in Samuel Barber's compositional output. *Dover Beach* was written during his student days at the Curtis Institute in Philadelphia. The *String Quartet* was written during his years of study in Europe while on Prix de Rome and Pulitzer Prize fellowships. The *Capricorn Concerto* was finished after his release from the armed service following the Second World War. The span of sixteen years and eighteen opera from *Dover Beach* to the *Capricorn*, from his early compositions to his recent ones, will give us some inkling of what is constant in Mr. Barber's style.

Above all, the composer is conservative, both in form and content. He seldom forges a new path, but is content most of the time to endue the old paths with new life. His early works placed him among the neo-Romantics because of their tertian harmony and flowing diatonic melody. This approach to his composition was greatly modified during Barber's service in the Air Force and led to experimentation with other types of harmony and chromatic melodies, and to great use of linear writing.

The composer's experiments led down even the path
of form, as evidenced by the Symphony in One Movement and the First and Second Essays for Orchestra. These, however, only opened to him new means for expression, and did not wean him from the classic and Baroque forms so well exemplified by the three works discussed in the following chapters.

Each of the works is cast in a different form. Dover Beach is a complex ternary form fitting the stanzas of the text. The String Quartet is in two movements--the first a sonata-allegro, the second monothematic--with the addition of an extensive coda. The Capricorn Concerto is a typical Baroque concerto grosso in three movements.
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Dover Beach, composed in 1931 to a text by Matthew Arnold, is cast in a large, complex, and rather free ternary form. The form is determined by, and in agreement with, the stanzas of the text. The first stanza comprises Section A, measures 1-53; the second and third stanzas, Section B, measures 54-77; the fourth, Section A, measures 78-123.

The complexity of the form is to be found in the fact that no section is an entity unto itself. Rather, each section is the sum of its definite, easily differentiated parts.

Section A is a small ternary form: Part a, measures 1-20; Part b, measures 20-43; Part a, measures 43-53. Section B is in two parts: c, measures 54-67, and d, measures 68-77. However, it would be improper to apply the term, binary form, to Section B as the term, ternary form, is applied to Section A. Parts a and b of Section A are contrasting and have no visible connecting link. Parts c and d of Section B, though contrasting, are both visibly and aurally connected. The return of Section A is also in two parts: b, measures 78-97, and a, measures 98-123.

The nature of the form might be grasped more easily by considering it in the form of an arch, with Part d at the peak and Part a at the beginning and at the end.

Part a appears three separate times: in measures 1-20 and 43-53 of Section A, and in measures 98-123 of the
return of Section A. We see that this part, a total of forty-six measures, comprises a large third of the complete work. This fact is not of particular importance unless considered in relation to another fact: all material used in Part a is found in two phrases.

The first appearance of Part a, in measures 1-20, is in the form of an irregular double period, the first phrase of which is shown:

Example 1, measures 1-5.

\[\text{Music notation image}\]

This phrase, which shall be called a-1, is repeated with the addition of the vocal line, which utilizes motive material from the original statement of the phrase.

At measure 9 the second phrase of Part a is introduced. This phrase is quoted:
Example 2, measures 9-13.

This shall be designated \( a-2 \). This is followed by an extended statement of \( a-1 \), which leads directly to Part \( b \) in measure 20.

The small forms of this part, i.e., the phrases, are quite regular, but their order is somewhat irregular. We would sketch the order of phrases thus: \( a-1 \), four measures; \( a-1 \), four measures; \( a-2 \), four measures; \( a-1 \) extended, seven measures. Regular order would reverse the inner two phrases.

The second appearance of Part \( a \) is in measures 43-53. Here, the two phrases are presented without repetition. An extended statement of \( a-1 \), extended at the beginning and at the end for textual reasons, is followed by a modification of \( a-2 \). The cadence chord of \( a-2 \) is the beginning of Section B.

The third and final appearance of Part \( a \), measures 98-123, concludes the return of Section A. Formally, it is
a greatly extended double period, irregular in the same manner as the first appearance of Part a discussed above. It begins as did the first appearance, and the string parts in measures 98-110 are a repetition of measures 1-13, with the exception that the melodic line is below the accompaniment. Phrase a-1 is stated and repeated and a-2 is stated. However, a-2 at this point is extended for six measures. The final statement of a-1 is extended for three measures to conclude the work.

The vocal line in this final Part a is rather interesting in that its phrases do not agree with the phrases in the instrumental parts, and in that it compresses three phrases into a formal compass of two phrases with the second extended. The vocal line enters at measure 102 on the repetition of a-1 just as in the first appearance of Part a. The first vocal phrase, here employing the same long note-values as the instruments, is five measures, one longer than the instrumental phrase. The next vocal phrase, measures 108-110, is compressed into three measures by using much shorter note-values, its end coinciding with what would normally be the end of a-2 if it were not extended. The final vocal phrase is six measures in length, covering the extension of a-2 in the instrumental parts.

Part b appears twice: first in measures 20-43 as the middle part of Section A; second in measures 78-97 as
the first of two parts in the return of Section A. This part is hard to analyse as to inner form. Some case might be made for an extended double period, but that would appear far-fetched. A clearer explanation would be that the part is based on a single phrase, quoted below, and designated b-1:

Example 3, measures 20-23.

The first violin in Example 3 contains the principal melody of b-1, and fragmentary use of the melody can be noted in the lower parts.
The principal phrase, \( b-1 \), appears three times in the first Part \( b \): in measures 20-23 (Example 3), measures 32-35 (a half-measure extension of the original), and measures 39-43 (repetition and extension of measures 32-35). The measures that join these isolated statements of \( b-1 \) are derived melodically and rhythmically from \( b-1 \), but have no significance formally in this appearance of Part \( b \).

The second appearance of Part \( b \), measures 78-97, is in four phrases, the first and last of which are six measures in length, the second and third, four. The first three phrases are very agitated, leading to the climax of the work in measure 92, the first measure of the last phrase of the part. The four phrases are each separate—there is no repetition here as in the first appearance of Part \( b \).

The first phrase, measures 78-83, is a phrase-length extension of measure 31. The original measure and three measures of the phrase are quoted:
The second phrase, measures 84-87, is an extended statement of b-1, comparable to that found in measures 32-35. The third phrase, measures 88-91, is a sequential use of one of the derivatives of the melody of b-1. The fourth phrase, measures 92-97, the concluding phrase of this Part b, is a sequential use of a seven-note descending scale pattern with an extended cadence, leading to the final Part c.

We see in both appearances of Part b a somewhat
loose, non-specific form, especially in the first appearance. This is contrasted to the careful formal organization of Part a and, as we shall see, Part c.

As can easily be seen, the discussion of Parts a and b is a discussion of the individual parts of Section A and its return. Parts c and d comprise Section B.

Part c, measures 54-67, like Part a, is very carefully organized and is easily analysed. It is a parallel double period. The first period is quoted in Example 5 on the following page. This period is six measures in length: the first phrase an irregular two measures, the second a regular four. The second period is parallel to the first but has two regular four-measure phrases. In the second period the first phrase repeats the first phrase of the first period but adds a two-measure extension. The second phrase repeats the first two measures of its parallel but varies the last two measures.
In the string parts of the last phrase (measures 64-67) of the second period there is added an embellishment of harmonic notes. This is the connecting link between Parts c and d. An example of a note and its embellishment is given:

Example 6.

![Music notation]

This ornament is the basis of the imitated subject of an extremely contrapuntal Part d.

Part d, measures 68-77, serves in the capacity of transition and contrast. Its ten measures contain one phrase and two pseudo-phrases. The phrase, measures 68-72, is imitative, the subject based on the ornamental figure as found in Example 6, with imitations at the intervals of a fifth, octave, twelfth, and fifteenth. This phrase is quoted in Example 7 on the following page.

The two pseudo-phrases are based on the imitated subject of the first phrase (Example 7) and used in sequence. The six measures 72-77 are not concerned so much with form as with modulation to the tonal center of the return of Section A at measure 78.
The principle of formal contrast has been applied to all sections of *Dover Beach*. Contrast by parts is continual: Part a--organized, Part b--very free, Part c--slightly organized, Part d--most carefully organized, Part e--very free, Part f--slightly organized, Part g--organized.

Motive usage is fairly constant within a part, but there is very little carry-over of motives from part to part.

There are three germinal ideas or motives in use in Part a. All three are easily seen in Example 1: the particular type of sixteenth-note accompaniment, the rhythmic use of quarter-note to half-note, and the melodic use of ascending minor-second and minor-third intervals within the rhythmic motive. The use of these three is so constant in the three appearances of Part a that it seems unnecessary to mention each measure in which they appear. A casual glance at the score will reveal just as much. Also, it seems unnecessary to point out minor deviations from the established motives, i.e., those of mirror and slight, semitone expansion. A better method, and the one used, is to show by reference and/or example the major expansions and derivatives of the motives.

The three motives are used in combination almost exclusively. The first deviation from this is in a-2 (Example 2) in which the large descending interval is
substituted for the small ascending one. Measures 13-18 show the use of the intervallic and rhythmic motives in the vocal line and the two lower strings, with an added line in the first violin given to the sixteenth-note accompaniment. This addition, as shown below, might be called a "contrary" line:

Example 8.

Measure 19 in the first violin shows an intervallic inversion and a rhythmic variation of two of the motives:

Example 9.

In the second appearance of Part a, measures 43-53, the accompanimental motive is varied to give more sonority without losing the effect of constant sixteenths:
Example 10.

In measures 47-50 the rhythmic motive is augmented to cause a cadence.

The only motive variations in the final Part a are found in measures 113-116 and 118-120. These are similar, and only the first is quoted:

Example 11, measures 113-120.
Here we see none of the accompanimental motive, none of the rhythmic motive, and mirror of the minor-third interval.

The first measure of the first violin in Example 3 shows the primary germinal ideas of Part b. Rhythmically, the eighth-note followed by two sixteenth-notes is the characteristic motive of the part. One prominent modification of this is that of three triplet eighth-notes. The descending Lydian scale within the rhythmic frame is the melodic characteristic of the part. Five and six-note fragments are often utilized. In Example 3 the five-note fragment is well illustrated in the viola line in measure 20. The six-note fragment can be seen (same example) in measure 22 in the cello.

Measures 20-25 of Part b are made up almost entirely of this scale and its fragments used in all voices. In measures 27-30 the scale fragments are used in rhythmic variation and in inversion.

In the first violin in measure 26, quoted on the following page, we find a derivative of the principal motive. The first six notes form a motive that is used frequently in Part b. It is found in measures 34-35 and 41-42 as counterpoint to the last two measures of the extended statement of b-1 and its repetition. It is found in measure 38 as a bridge between the two statements just mentioned.
The second appearance of Part b opens with a phrase, measures 78-83, made by extended use of the syncopated quarter-note rhythm first found in measure 31. (See Example 4.) The second phrase, measures 84-87, is a full statement of b-1, with its Lydian scale, its fragments, and the derivative motive in counterpoint in measures 86-87.

The third phrase makes use of the derivative melody in all parts, in regular form combined with inversion and with slight modification. Two measures of the phrase are shown on the following page.

The final phrase, measures 92-97, is merely an extension of the descending b minor scale.
Only in Parts c and d is there any motive connection. The motive on which Part d is built is first introduced as an ornament in the accompaniment in the last phrase of Part c. Other than this one example, there are no carry-overs of motives from one section to another. However, motive use within a part is constant.

Tonality is not hard to trace in its application to the large form, but the further down one moves on the formal ladder, the harder it is to establish definite keys or tonal centers.

The complete work is said to be in D minor. Tonality for Section A is D minor; Section B, B minor; and the return of Section A, D minor. Thus, the work begins and ends in the same tonal center.

In Section A we find contrasting tonal centers for the various parts. Part a, in its first appearance, is in D minor, mainly on the strength of its cadence (measure 20), a deceptive cadence V to VI in first inversion. This leaves the tonic note in the bass without bringing the music to a full stop. Here, also, is a suggestion of Phrygian mode. There is a slight feeling of half cadence at measure 13, but this is nothing on which to base an analysis of tonality. There is a great use of chromaticism in Part a, due to the strong motivic use of the minor-second interval. Dissonance in this part, and in the complete work, is usually resolved.
In the second appearance of Part a there is a strong feeling of plagal cadence in measure 48, and a solid plagal cadence to dovetail Sections A and B at measure 54. The cadence in measure 48 is II in first inversion to I, with the bass notes subdominant to tonic. The final cadence is IV to I with a raised third, effecting a modulation from D minor to D major.

In the final appearance of Part g the final cadence is of plagal type: subdominant seventh with a raised root to tonic, in D minor. The part here is almost a repetition, harmonically as otherwise, of the first appearance of Part a. If for no other reason, the D minor tonality is established at the end by the reiteration of the tones of the D minor triad.

Tonality in Part b is somewhat difficult to analyze. The focal point of its principal melody is the pure Lydian scale on B-flat. In measures 20-31 tonal center is very fleeting, touching on A minor and C minor. Measures 32-43 are rather mixed, having elements of both B-flat minor and E-flat minor. Of the two E-flat has the greater prominence.

The second appearance of Part b has this same mixed effect with A minor and D minor. Here, however, the D minor center is more definite, especially in measures 88-97. A perfect plagal cadence in measure 97 firmly establishes D minor for both Part b and the following Part a.
Part c begins in D major and moves by regular partwriting to B minor, established at the end of the first period, in measure 59, by a plagal cadence. The second period of Part c begins in D major and arrives at the enharmonic of B major. The cadence in measure 67 is curious: authentic in A-flat minor, rising on the light beat to the relative major, C-flat.

The first phrase of Part d in concluded with a half cadence in E minor. The first pseudo-phase utilizes a dominant pedal on b; then the tonality drops a whole tone (measure 74), and a dominant pedal on a is used. The cadence at measure 77 is of the half cadence family in D minor.

Tonality in this work would be less of an arch than a sine curve with D minor as the base.

Contrapuntal elements in this work are fairly numerous. In general, their compositional use is that of contrast to homophonic sections. Parts a and c are completely homophonic. Parts b and d are mostly contrapuntal. These elements in Part d have already been discussed, and some reference has been made to their use in Part b. Only the parallelism in Part b keeps us from calling the part contrapuntal. One interesting spot is to be found in measures 78-83, the first phrase in the second appearance of Part b (Example 4). Here, a section of homophony was needed to contrast Parts d and b. The
result is the extension of the one homophonic measure to be found in the first appearance of Part b.
CHAPTER III.

STRING QUARTET

I.
Sonata-Allegro Form

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Coda

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The String Quartet, Opus 11, was written in 1936. It is a two-movement work, rounded by the addition of an extensive coda based on first movement material. The first movement is a strict classical sonata-allegro form. The second movement, the original form of the Adagio for Strings, is a very lyric, monothematic movement. The coda, which follows the second movement without pause, is a repetition of material from the exposition and development sections of the first movement.

1. FIRST MOVEMENT

The first movement is in sonata-allegro form. It may be sketched as follows: Exposition, measures 1-61; development section, measures 62-142; Recapitulation, measures 143-175; Coda, measures 175-201. All sections are in good form and follow the tradition for string quartets. It will be noticed that the second theme is not developed beyond its original statement. However, the first theme and transitional motives are given full development.

The exposition, measures 1-61, may be sketched as follows: Theme I, measures 1-9; Transition, measures 10-37; Theme II, measures 37-49; Codetta, measures 50-61.

Theme I is stated without introduction, cast in an irregular nine-measure period. The first phrase of the theme is shown on the following page.
Example 1, measures 1-4.

The irregularity of the period is found in the second phrase. In measure 6 (the second measure of the phrase), there is an authentic cadence which regularly would come at the end of the phrase. This cadence is followed by a short measure of rest, and the phrase, and Theme I, is concluded by two modulatory measures.

The transition is a twenty-eight measure section immediately following Theme I and leading to Theme II. The first phrase and one measure of the transition are quoted on the following page. This example is not of particular value in discussing the form of the exposition, but will be referred to in discussions of the development and of motive usage.
Example 2, measures 10-14.
Conventional inner forms such as phrases and periods are not to be found in the transition. Instead, there are groupings of measures containing similar material. The first four measures (Example 2) are actually two two-measure groups. These are followed by four three-measure groups. At measure 26, the first phrase of Theme I is stated and extended to six measures. This is followed by a six-measure group which dovetails in measure with Theme II. It would be pure conjecture to say that the design here described was the composer's intention, but the fact of the design remains.

Theme II begins on the second half of measure 37. The first phrase of the theme is shown:

Example 3, measures 37-41.

This phrase is the first of a period which is extended to
nine measures by sequence. This period is followed by a slightly modified repetition of the first phrase. The theme ends on the first half-beat of measure 50. Theme II, like Theme I, is cast in regular and extended phrases, contrasted to the varied groupings of the transition and, as will be shown, the codetta.

The codetta, measures 50-61, consists of a two-measure figure which is stated, sequenced twice, and extended. The figure is shown below:

Example 4, measures 50-51.

The codetta thus is in four two-measure groups with the last extended for four additional measures to conclude the exposition.

It would be impossible to sketch the sections of the development except in their relation to the particular
motives developed, and it would be difficult even then. It might be possible to discuss this section as being made up of phrases and periods. However, this would require constant use of the words "irregular" and "extended." This is not attempted.

Even though it can not be easily described by the use of normal musical vocabulary, the development is not without form. Like the transition of the exposition it has several definite groupings of measures which are based on similar material.

The development is found in measures 62-142. The first thirty measures are grouped as follows: two groups of six measures, two of five measures, and two of four measures. This section is based on a melody, shown below, which is derived from Theme I. (This derivation is from a motive which will be discussed later in the chapter.)

Example 5, measures 63-67.

![Musical notation](image)

After this first section no two adjacent groups have an equal number of measures. As a corollary, no other part of the development deals as extensively with one motive as do the first thirty measures. In measures 92-142 there are found one group of seven measures, three groups
of six measures, two of five measures, and four of four measures. Though comparison can be made in the use of groupings of measures, the development shows much less design than the transition, especially in measures 92-142.

The recapitulation, measures 143-174, is the section that stamps the first movement as classical sonata-allegro. Theme I is stated in a nine-measure period with the first phrase extended. This is almost a repetition of Theme I of the exposition. Here is the same irregularity of an authentic cadence in the second measure of the second phrase followed by two modulatory measures.

The transition follows immediately and, as far as it goes, is a transposed repetition of that of the exposition. Measures 152-160 are exactly like measures 10-18. This time, the transition has only ten measures, but the same design in grouping of measures is evident. There are two groups of two measures and two of three measures.

Theme II, measures 162-174, except for use of the instruments and for transposition, is an exact repetition of Theme II of the exposition. Here is the same period with the second phrase extended, followed by a slightly modified statement of the first phrase. The theme and the recapitulation are concluded on the first half-beat of measure 175.

In the exposition the tonal relationship of Theme I to Theme II was tonic minor to subdominant major. In
the recapitulation the relationship is tonic minor to tonic major. This key relationship combined with the repetition of themes and transition place this movement in the classical tradition of sonata-allegro forms.

The coda found in measures 175-201 is not to be confused with the extensive coda which appears at the end of the second movement. This coda is more comparable to the codetta of the exposition. Here we see the two-measure figure just as in the codetta (Example 4): stated in measures 175-176, sequenced twice in measures 177-180, and extended in measures 181-191.

At measure 192 the first melody of the development (Example 5) is varied and extended to measure 199. The movement concludes with the two measures shown below:

Example 6, measures 200-201.
With reference to motives, the first phrase of Theme I (Example 1) is the most important section of the movement. Here are found four motives which constitute the whole or partial basis of over half the measures of the entire movement, even without considering the statements of the themes themselves. These motives and their derivatives can be seen in the transitions, the codetta, the development, and the coda.

The first motive can be seen in the first two beats of measure 1 (Example 1). It consists of a quarter-note followed by two sixteenths and an eighth. Melodic intervals used are the descending half-step and the ascending whole-step.

Example 7.

This will be called motive 1-a.

The second motive is found in the first five quarter-notes of measures 1-2. This is in the form of an augmented triad with an appoggiatura to the last note. This is motive 1-b.

Example 8.
The third motive is more a figure than a motive, though it will be designated motive 1-c for uniformity of vocabulary. This is found in the last two and a half measures of Example 1—measures 2-4.

Example 9.

The fourth and final motive found in this first phrase is part of motive 1-c. It is the short rhythmic pattern of two sixteenth-notes and an eighth-note in a descending half-step.

Example 10.

This motive, to be called 1-d, takes its rhythmic pattern from 1-a, but its use is quite separate from that of 1-a.

Two other motives are found in the first phrase of the transition (Example 2, measures 10-13). These two, to be designated transitional motives a and b, are quoted below. Their use is not extensive.

Example 11.
Theme II is an entity unto itself. It is not developed, and it is not derived from any preceding motive or material.

Motive 1-a is the basis of the second phrase of Theme I. Here the motive is unchanged. Measures 17-19 of the transition have the motive extended by tying its final note, an eighth, to a quarter-note to fill out the measure. Measures 20-22 change the quarter-note of the motive, making various descending intervals to the first sixteenth-note. Measure 22 also varies the rhythmic pattern of the short notes to three triplet eighth-notes.

At measure 32 begins a six-measure use of 1-a augmented and in slight rhythmic variation. There is one statement of the motive to a measure. At measure 37, the motive is reversed, the better to effect a joining to Theme II.

Thus far in the discussion of motive 1-a, we have seen five derivatives of the motive. These are shown below:

Example 12.

All are seen in the transition; three are repeated one or more times while two appear for one measure only.

The two-measure figure which is the basis of the
coda is a sequential use of a derivative of motive 1-a. (See Example 4, the second violin part.) The extension of the figure, which concludes the exposition, is a rhythmic derivation using the same melodic intervals:

Example 13.

This is a mirror of the a of the original motive.

The recapitulation and the first seventeen measures of the coda make use of the motive derivatives discussed above; in the recapitulation, however, this use is much less extensive. In these sections the only significant new uses of 1-a are found in measures 186-191 of the coda. In measures 186-189 there are augmentation and rhythmic variation as were found in measures 32-37, combined with intervallic expansion. Measures 190-192, quoted, are a very great augmentation and rhythmic variation:

Example 14, measures 190-192.
Use of l-a in the development is, for the most part, in combination with l-b. There are three short sections, however, in which l-a is used in a new way. In measures 103-107 the meter is quadruple compound, in contrast to the simple meter of the rest of the movement. Here, motive l-a is compressed into one compound beat, the quarter-note shortened to an eighth.

Example 15.

Measures 133-136 are similar to measures 190-192 (Example 14) in great augmentation of the motive. Measures 139-142, the concluding measures of the development, use l-a and one of its rhythmic variations to lead to the recapitulation of Theme I. The effect here is of gradual subdivision of the beat from an eighth-note and two sixteenth-notes to four sixteenths. A measure which shows all parts in use is quoted:

Example 16, measure 142.
Use of motive 1-b (Example 8) is much less varied than that of 1-a. In measures 62-83 the motive is the basis of a melody (Example 5) which is used four times. In measures 84-87 the motive is augmented to allow combination with 1-a.

Example 17, measures 84-87.

\[\text{Musical notation image}\]

Measures 88-91 are an augmentation of this combination of motives, and conclude the use of 1-b in the development.

The only other use of this motive in the first movement is in measures 192-199 of the coda. Here it is the basis of a melody similar to that of measures 62-67 of the development section (Example 5).

Use of motive 1-c is confined to the development section alone. It is used sometimes alone and sometimes in combination with its fragment, motive 1-d. (See Examples 9 and 10.) Its first use is in measures 92-98 where it is used in regular form and in diminution. Immediately following is a four-measure section which combines 1-c in the lower strings with 1-d and its mirror in the upper strings. This is quoted on the following page.
In measures 108-119 motive 1-g is the basis of a melody which is used twice.

Example 19, measures 108-113.

The first half of this melody is found in the lower parts in measures 124-128 in combination with transitional motive a.

Use of 1-d in combination with 1-g has been discussed (See Example 18). The only other significant use of this motive in the first movement is in the final two
measures (Example 6). Here is a statement and repetition of the motive to conclude the movement.

Use and development of the transitional motives (Example 11) are very limited. Transitional motive b is used only in the three measures following its statement, both in the exposition and in the recapitulation. (See Example 2, last measure.)

Transitional motive a can claim with some justification the first melody of the development as its derivative, especially as to the use of wide leaps and of quarter-note rhythm (Example 5). However, the more important use of this motive is in measures 120-133 of the development. Here the motive is used in regular form, in mirror, and in rhythmic variation by syncopation.

The basic tonality of the first movement is B minor. This center is established in measure 6 of Theme I by an effect of authentic cadence. The center is also well defined in the first six measures of the development where the harmonic progression of III with a raised fifth to I is implied. The movement ends with a reiteration of the b to assure the listener of the center.

For most of the movement, however, tonal center is rather fleeting. In the exposition the transition begins in C major and moves through B major-minor to the E major center of Theme II and the codetta. Only Theme II contains any cadences which can be grasped and used to analyze key
center. Here the cadences are of the half and plagal variety in E major. Most of the codetta is over an e pedal in the cello, firmly establishing that center.

The development begins on B minor, touches on A minor in measures 79-91, then is followed by a highly chromatic section (to measure 119) in which no center is felt except for short moments. Measures 120-138 are quite modulatory, beginning in B-flat major and moving through A minor and D-flat major to B minor.

The recapitulation has Theme I in B minor as in the exposition. The transition, however, begins in F major and moves chromatically to B major for Theme II. The coda begins in B major and continues there to measure 186. Some chromatic partwriting effects the change of mode to B minor for the last twelve measures of the movement.

Although the first movement is contrapuntal in style, there is very little use of the devices of counterpoint. The one significant use is found in the two-measure figure of the codetta and the coda (Example 4). Here are three distinct lines: a pedal, a syncopated and repeated-note figure, and the derivative use of l-a.
2. **SECOND MOVEMENT**

The second movement of the *String Quartet* is the original form of the much-played *Adagio for Strings*. The form is quite simple—a section, its repetition with slight variation, and a short concluding section. The movement is monothematic, and it may be sketched as follows: A, measures 1-28; A\(^1\), measures 28-56; A\(^2\), measures 57-69.

As stated in section A, the theme is nineteen measures in length. In the example on the following page the full score for the first three and a half measures is quoted, and then only the theme in the first violin. The theme is extremely lyrical and flowing.

In section A\(^1\) the last three measures of the theme are completely dropped out while the movement builds to a climax. Variation in the use of the instruments and in the harmonic accompaniment of the theme are also noted at the end of the section. However, the use of the theme and the general harmonic background and accompaniment are the same as in section A.

Note the three lower voices of Example 20. These are in accompaniment to the theme and are true indications of the type of accompaniment and harmonic background found throughout the movement. The theme is stated in measures 1-19. The third phrase, measures 5-13, is an extension of the first phrase, extended at the end by the wide ascending
interval in quarter-notes with the higher note repeated by a white note (measure 11).

At measure 12 begins a subordinate statement of the theme which continues to measure 31. The first two phrases of this subordinate statement counterpoint the last eight measures of the theme. For these two phrases, the subordinate statement of the theme might be considered a type of tonal answer due to the slight modification of intervals to remain within the tonal center of the theme. In measures 19-28 this subordinate statement becomes the main theme in transposition and is given the same type of accompaniment as the main theme.

Section A¹ begins on the last half of measure 28 with the theme in the upper register of the cello. This statement of the theme continues to measure 44 where it is broken off. Until this measure, section A¹ is a repetition of A, with the same harmony, the same use of motives, and the same entrance of a subordinate statement of the theme.

Measures 45-66 of section A¹ use fragments of the theme in bringing the movement to a climax in measures 52-53. The measures 54-56 are sequential and modulatory. The section A², measures 57-69, utilizes the first two phrases of the theme to conclude the movement.

Outside of the subordinate statement of the theme mentioned above, there are several uses of fragments of the theme to mention. The extension figure in measure 11 was
mentioned; in the second violin of that measure is another use of that type of figure. This can also be found in measure 22 of section A, and in measures 38 and 39 of section A\(^1\).

The first phrase is the most popular fragment of the theme, as judged by its use. At measure 24 the first measure of the first phrase is varied in this use of the fragment (in the first violin). The last two measures are without modification.

Example 21, measures 24-26.

The first phrase is used three times in section A\(^1\) in the course of five measures (45-49). The second and third statements of this phrase are overlapping.

The climax of the movement, measures 50-53, uses the same type of melodic and harmonic movement found in measures 4-5 at the beginning of the second phrase of the theme. This use, however, is augmented. The example quoted on the following page shows sequential use of the climax chords. This example is quite typical of the composer's use of sequence in modulation and will be more fully discussed later.
Example 22, measures 53-56.

Section \( A^2 \) uses the first two phrases of the theme in measures 57-64. The second phrase is varied in melodic contour but not in harmonic implication.

Example 23, measures 60-64.

This line is doubled in the viola. The movement is brought to an end by two uses of the first five notes of the theme, first stated regularly and extended, then in great augmentation. The latter is shown on the following page.
Tonality in this movement is B-flat minor. Only twice are there modulations from the center for more than a moment. The first modulation takes place at measure 20 where the subordinate statement of the theme (at a fifth below the original) gains ascendancy and transposes the theme to B-flat minor. The B-flat minor center is reestablished at measure 28 following a half-cadence on the B-flat major triad, dominant in the B-flat center.

The climax of the movement in measures 50-53 marks the other change of center: to C-flat major. The half-cadence here is repeated, sequenced in the A major center, and brought to the dominant F major triad in measure 56.

Momentary modulations to closely related keys are fairly frequent. An example of this can be seen in measures
3-4 of Example 20. Only once does the tonic chord appear: in measure 19, the last measure of the theme, as the cadence chord of a plagal cadence. Most of the cadences are of the half-cadence family. Two are used: subdominant seventh to dominant triad, and tonic seventh in first inversion to dominant triad. The one example of plagal cadence (measures 18-19) is mentioned above.

Example 22 above is noteworthy in that it shows one of the composer's prime methods of handling the establishment of key center. Here, in measure 56, the harmonic movement has stopped on the F major triad. There is a long pause following, allowing this chord to establish itself in the mind of the listener. The dominant triad is now established, and the concluding B-flat minor center comes as no shock.

Only one contrapuntal device is used in this movement, i.e., the use of the subordinate statement of the theme in counterpointing the theme itself.

3. CODA

The coda is quite extensive—seventy-three measures. It is over a third as long as the first movement, from the exposition and development of which most of the material is taken. Because of this, first movement terms and designations will be used in referring to themes and motives. Any measures suggested in parentheses as reference will refer
to the first movement unless otherwise stated.

Theme II is not present in the coda, but there is found a full statement of Theme I, of the transitional motives, and of many of the developmental usages of the motives.

The coda opens with two introductory measures utilizing \( l-2 \) in rhythmic variation. Measures 3-10 are a full statement of Theme I without extension. The two transitional motives are stated in measures 11-14, combined with \( l-4 \).

Example 25, measure 11.

There follows a three-measure group based on \( b \) which leads to a restatement of the first phrase of Theme I at measure 18. The example on the following page shows the extension of this phrase into the statement of the first developmental melody at measure 23.
Example 26, measures 22-23.

Measures 23-35 show the use of the developmental melody in three phrases. This is followed by the developmental use of transitional motive a for fourteen measures: two five-measure groups and one four-measure group. Measures 50-54 make use of a derivative of l-d to lead to the coda's coda, a nineteen-measure conclusion to the String Quartet.

There is very little of motive usage in the coda that is not found in the first movement. The introductory measures (see measures 139-142) and the use of l-d in the statements of the transitional motives at measures 11-14 are new but not notable. In the developmental measures of the coda there is found the same use of l-b, transitional motive a, and its combination with l-c as was found in the
first movement development section. A derivative of \( l - g \), shown below, leads to the final section of the coda.

Example 27, measure 50.

In the last section is found the only significant new use of a motive. In measures 55-60 motive \( l - a \) is augmented and varied, as shown:

Example 28, measures 55-56.
Here, l-a and its rhythmic variation are alternated. This six-measure group is extended three measures by use of the rhythmic variant in augmentation. The work concludes on a statement of l-c (shown on the following page), extended by use and augmentation of l-d (shown below).

Example 30, measures 71-73.
Example 29, measures 65-70.
Tonality in the coda is comparable to that of the first movement. Theme I is in B-flat minor, moving to C-flat major for the beginning of the transition, and back to B-flat minor for the statement of the first phrase of Theme I in measures 87-91. These are all half-step transpositions from their corresponding centers in the exposition.

Tonal center shifts abruptly at measure 23 to an A minor center. This center remains to measure 37. At this point tonal center flees until the B minor center, the original center of the first movement, is reestablished at measure 65. This center continues to the end, thus rounding the tonality of the work as the coda rounds the form.
CHAPTER IV.

CAPRICORN CONCERTO

I.

Concerto Grosso Form

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Fugue</th>
<th>Allegro</th>
<th>Fugue</th>
<th>Close</th>
</tr>
</thead>
<tbody>
<tr>
<td>meas. 1-16</td>
<td>meas. 17-53</td>
<td>meas. 54-157</td>
<td>meas. 158-163</td>
<td>meas. 164-169</td>
</tr>
</tbody>
</table>

II.

Song Form

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>meas. 1-29</td>
<td>meas. 30-39</td>
<td>meas. 40-56</td>
</tr>
</tbody>
</table>

III.

Rondeau Form

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
<th>D</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>meas. 1-31</td>
<td>meas. 35-60</td>
<td>meas. 61-70</td>
<td>meas. 71-114</td>
<td>meas. 115-150</td>
<td>meas. 151-168</td>
<td>meas. 169-178</td>
</tr>
</tbody>
</table>
The Capricorn Concerto, Opus 21, was written in 1944. It is a typical Baroque form, comparable to the Brandenburg Concertos of Bach. The work is scored for a concerto of flute, oboe, and trumpet, and for a ripieno of strings. As is the tradition of concerti grossi, the first of the three movements makes full use of the competitive aspect of the two groups, while the second and third movements treat the members of the concerto less as solo instruments and more as component parts of the orchestra.

The first movement is cast in a rather free form which cannot be defined by any of the standard classical form terms. It best can be described as an Introduction, Fugue, and Allegro. The second and third movements are more conventional, the second being a three-part song form, the third a seven-part rondeau form.

1. FIRST MOVEMENT

The larger sections of the first movement are very definite and completely separate. They may be sketched as follows: Introduction, measures 1-16; Fugue, measures 17-53; Allegro, measures 54-157; Fugue, measures 158-163; Close, measures 164-169. The second appearance of the fugue is an extended statement of the subject, and the close is a repeated statement of the third phrase of the introduction.
Three motives stated in the introduction are the unifying factors of the movement. There are only two short melodies in the complete movement which are not derived from one of the three motives, and each use of the melodies is combined with one of the motives.

Use of regular inner forms is found only in the fugue. This is due mainly to the phrase-length fugue subject. Only one of the nine phrases of the section is extended, and that for one measure. In the other sections there are occasional uses of regular phrases, but varied-numbered groupings of measures of similar material are much more prevalent. Groupings seem to be dictated by taste rather than design.

The introduction is made up of three groups, each presenting a single idea. The first group, measures 1-6, is built on the five notes contained within the range of the major-third interval from b to d-sharp.

Example 1, measures 1-6.

To these notes is added the a below. This shall be called A. The line shown in the example is doubled at the unison and the octave by the lower parts.

The second group, measures 6-12, is a syncopated
melody used somewhat contrapuntally.

Example 2, measures 7-10.

The violins in organum at the fourth below are imitated in stretto canon at the octave by the violas and cellos, also in organum at the fourth. There are numerous melodic skips of the interval of a fourth. This will be designated B.

The third group, measures 13-15, of the introduction is also syncopated and is made up of very wide leaps. This idea will be referred to as C, and is quoted on the following page. An interesting feature is the dissonant accompaniment of the theme at the interval of a major-seventh in the viola.
Example 3, measures 13-16.

The close of the movement, measures 164-169, utilizes this third group of the introduction by stating it and repeating it to bring the movement to an end.

The fugue, measures 17-53, is quite regular. The four-measure subject is quoted.

Example 4, measures 17-20.

The real answer is assigned to the flute at a fifth above. The subject is next taken in the trumpet. The counter-subject is made up of elements of the subject, especially
the last two measures.

Thus far in the fugue, we have seen three regular phrases corresponding to the subject, answer, and the subject. The twelve measures have been stated by the concerto.

At measure 29 the strings, the ripieno, take the final phrase of the exposition of the fugue: a real answer at the fourth below. The three phrases in measures 33-45 are developmental and modulatory. They develop the subject in strict contrapuntal design while modulating to a superior third-relation center.

The climax of the fugue comes in this new tonal center. Seen here are the subject in measures 46-49 in the violins, and the answer, also in the violins but up a fifth, in measures 50-53. This concludes the fugue. The fugue, though only thirty-seven measures long, compares favorably to the one hundred and four measures of the allegro when considered from the standpoint of time duration in performance.

The second appearance of the fugue in measures 158-163 is merely a statement of the subject, extended in the middle by use of the last two measures of the subject in inversion.

The allegro, measures 54-157, is a very frantic section, full of staccato sixteenth-notes and syncopated rhythm patterns. There is much use of the three solo
instruments as a group contrasted to and competing with the strings. There are three short passages where one solo instrument is used in combination with the strings, but only one of these spots has the instrument in a prominent register with an important melody.

The allegro is devoted to the use, expansion, and variation of the three ideas presented in the introduction. It is not based on phrase or period forms but on groups of measures. The section is one of almost perpetual motion to measure 146 where the motion subsides on a series of repeated chords in various rhythmic patterns. This slowing down leads to the andante tempo of the second appearance of the fugue at measure 158.

Use of motives and ideas presented in the introduction is the most important aspect of this movement. Almost every rhythmic pattern and melodic usage is directly traceable to the three phrases in the first fifteen measures, presented in examples 1, 2, and 3.

The introduction stands by itself, the ritornello of the concerto grosso. The close and its derivation have already been discussed.

The fugue subject, four measures in length (Example 4), is divided into two one-measure repeated figures (note the dotted line in the example). The second figure is derived directly from A, both melodically and rhythmically. (See Example 1, to the dotted line.) Because of its stand-
ardized use in the fugue, however, it shall be given no
designation other than the term, second figure.

The full subject is stated three times and answered
each time. This is the thematic basis for six of the nine
phrases of the fugue.

The counter-subject is made up of elements of the
subject varied melodically and, in the case of the second
figure of the subject, used in exact repetition. The first
counter-subject in measures 21-24 is quoted below. The
subject is in the flute and the counter-subject in the oboe.

Example 5, measures 21-24.

In measure 22 there is a variation of the first figure of
the subject, and in measures 23-25 the second figure is
used in a short stretto. Measures 33-36 also use this fig-
ure in stretto, this time in three voices. Use of the
counter-subject is limited to the first answer and the
second subject of the exposition, and to the answer of the
climax of the fugue.

Stretto is the most-used device in the development.
Measures 29-32 have the full subject in close stretto. Measures 33-36 have already been discussed as to the use of stretto of the second figure. Measures 37-40 have the first figure in close stretto in two voices over a quartal accompaniment. This phrase overlaps the next for one measure in the flute part by use of the second figure.

The extended phrase in measures 41-45 is a curious piling-on of devices. In measures 41-42 there is a double stretto: in the violins and cellos using the first three notes of the first figure, and in the flute and violas using the second figure. Measures 43-45 have the second figure in inversion and in close stretto over an inversion and variation of the first figure.

Example 6, measure 43.

The climax of the fugue is a subject in measures 46-49 over an arpeggiated accompaniment based on quartal harmony, and an answer in measures 50-53 over the counter-
subject.

The second appearance of the fugue in measures 158-163 is a statement of the subject, extended for two measures between the first and second figures by the device seen in Example 6. The subject is stated by the trumpet, and the extension has the violins in stretto using the second figure in inversion over the violas with the inversion and variation of the first figure.

Thus far in the discussion of the first movement, four melodies or figures have been presented that can be thought of as separate ideas: the three found in the introduction and called A, B, and C, and the first figure of the fugue. These four are extremely important in that their derivatives form the basis of almost all the measures of the allegro.

One derivative of A, A-1, opens the allegro.

Example 7, measure 54.
A further rhythmic derivation is shown two measures later. This shall be called A-2.

Example 3, measure 56.

These two figures are found in adjacent and non-adjacent measures. Measures 68 and 70 show the two separated by a measure as in the examples above.

Uses of the figures in adjacent measures are fairly numerous. Measures 61-63 show them with A-2 extended. Measures 76-78 have A-1 followed by its variation and then a variation of A-2. These variations are rhythmic. This same pattern is seen in measures 100-102. A slight variation of the pattern in which there is A-1 followed by A-2 and A-2 varied is seen in measures 130-132. At measure 91 there begins a four-measure section which repeats A-1 and its extension over a new melody. This is quoted on the following page. The first two measures of the new melody are used in measures 95-98; this is its final use.
Example 9, measures 91-94.

From measure 109 to the end of the allegro at measure 157, the use of A involves a derivative based purely on the rhythm. This rhythmic figure, to be called A-3, is actually a derivative, and is always used in conjunction with, A-1. The first appearance of A-3 is in measure 109.

Example 10, measures 109-111.
The figure is in the first measure of the trumpet and is followed by two measures using the inversion of A-1. In measure 112, A-3 is found followed by A-1 in two measures with the second extended. This same six-measure section (109-114) is found in measures 117-122 and 124-129. Measures 133-139 show A-3 followed by two measures of a varied inversion of A-1 and four measures of A-3. This concludes the use of A in the allegro.

Variations on the use of B are rhythmic—based on the starting point of the figure in the measure. In the following example the bar-line shows the first note of the figure to be an anacrusis. The dotted lines show the variations.

Example 11.

One variation makes the first note a down-beat while the other makes it the second sixteenth of the beat. These uses will be called B-1. Non-varied uses of B-1 are found in measures 66-67 and 103-104; the figure is seen in measure 79 as an extension of a full statement of B. A condensed statement of B appears in measures 105-108. Measures 142-145 use B-1 in an embellished and slightly varied manner.
The one other use of B in the allegro is ambiguous in that it might also be traced to C. This is due to the similarity of the rhythm patterns of B-1 and C. If they occupy similar places in a measure, it is difficult to keep them separate. This ambiguous usage is found in measures 88-90 and 124-129, the latter time in combination with A-3 and A-1.

Example 12, measures 88-90.

When compared to B and to C (Examples 2 and 3), however, the measures seem to have been derived from B.

In the flute part of Example 12 there is stated a rhythmic pattern which is derived from B. Its use is seen in measures 88-90 and 124-129 in combination with the ambiguous usage discussed above. Another rhythmic derivative using the rhythm of B-1 is used in measures 146-157 to bring the allegro to an end. The pattern here shows several variations.
A full statement of C appears in measures 85-87 of the allegro. Otherwise, usage of derivatives of C is limited to three sections, all in the nature of accompaniment. This is first seen in measures 57-61.

Example 13, measures 57-61.

Derivatives of C can be seen in the flute, oboe, cello, and double bass lines. The most important line here, however, is the non-derivative melody in the trumpet. In measures 72-75 this melody is seen for the second and last time, again accompanied by the derivative of C. The third section in which this derivative is seen is in accompaniment to A-3 and A-1 in measures 117-122. Here the leap of an octave is utilized; the two previously mentioned sections used the leap of a major ninth.

The derivative use of the first figure of the fugue
subject is spotted and limited to one figure and its fragments. This figure is first seen in measure 55.

Example 14, measures 55-56.

\[\text{Music notation}\]

This figure is seen in measures 69, 99, 140, and 141. Measures 57 and 71 have this figure without its first two notes and extended slightly at the end. In measures 63-65 the figure is varied slightly and compressed to less than a measures's length.

Example 15, measures 63-65.

\[\text{Music notation}\]

The tonal center of the movement is basically A minor, but the consistent use of chromaticism and altered tones gives the effect of a twelve-tone major-minor center. The altered tones most frequently encountered are the raised third, sixth, and seventh degrees of the scale and the lowered second degree. Organum at the fourth in the introduction, real answers in the fugue, and use of chromatic quartal harmony in the fugue and allegro combine to create a polytonal effect in some sections. Modulation,
so-called, may not in this case be valid, but there are several places where it can be recognized. At measure 41 the A minor center moves to B major, and at measure 45 to C-sharp minor.

The allegro opens in the C quartal center and moves through E quartal, B minor, and back to the C quartal center at measure 105. This center remains until measure 150 where the A minor center is returned to conclude the movement.

The main contrapuntal devices of the movement are found in the fugue and have already been discussed at some length.

2. SECOND MOVEMENT

The second movement of the Capricorn Concerto is an excellent example of the building of a movement on one phrase. The form is quite simple—a three-part song form sketched as follows: A, measures 1-29; B, measures 30-39; A, measures 40-56. Inner forms are regular, especially in the two sections A. Four-measure phrases, with and without extensions, are the rule. Section B, ten measures in length, is less regular, showing two three-and-a-half-measure phrases and one three-measure phrase.

The phrase on which the movement is built is stated without introduction in measures 1-4. This is exampled on the following page.
Example 16, measures 1-4.

This phrase, transposed up a third can be seen in measures 16-19 and 20-23 of the first section A. In measures 5-9 it is extended one measure and varied slightly in the upper two voices. It is also used in measures 24-29 with a two-measure extension. In the second section A the full phrase is seen in measures 40-43, the first three measures in measures 44-46, and a greatly extended version in measures 47-56 which concludes the movement. This last extension is accomplished by repeating separately the two lower voices--
the middle voice twice and the low voice three times. In accounting for the derivation of the forty-six measures of the two sections A, it is seen that only six measures do not make direct and complete use of the first phrase. These six measures (10-15) are similar in style to the first phrase and are used in a modulatory capacity.

The two sections A are written in three-part counterpoint, and only on the last sixteenth of measure 46 and the first sixteenth of measure 47 are there more than three notes sounding at the same time. Contrast is mainly between the staccato sections A and the lyric section B. Interest is maintained by varied use of the instruments and by the varied assignment of the instruments to a particular part.

The first phrase of Section B is quoted below:

Example 17, measures 30-33.
This section is built on the motive found in the first two notes of the high voice in the first phrase (Example 16). In the example on the preceding page we see an imitative use of the ascending minor-third interval and its expansion into a short melody. The second phrase is similar. The third phrase has the motive imitated and in organum at the fourth, underneath a short pentatonic melody that is completely new.

Example 18, measures 37-39.

The basic tonal center for the second movement is E-flat major. Here again is seen the chromatic writing that obscures conventional tonal feeling. Harmony throughout is of quartal nature. The E-flat center modulates to the G-flat major center in measure 16 and back to E-flat at measure 24. Section B is entirely quartal, built on a seven-note structure from I, with e-flat as the tonic. The second section A is in E-flat major as at the first.
3. THIRD MOVEMENT

The third movement of the Capricorn is cast in a French rondeau form and sketched as follows: A, measures 1-31; B, measures 32-60; A, measures 61-70; C, measures 71-114; A, measures 115-150; D, measures 151-168; A, measures 169-178. The form adheres strictly to the traditional seventeenth century form in contrast of material and tonal center.

Inner forms in the various parts of the movement are irregular. The first eight measures shown below in Example 19 are an example: an irregular period made up of a five- and a three-measure phrase. Measures are grouped, repeated, and varied, but without visible or aural design as to number of measures or to symmetry. There is some use of regular period form in part B where there are two periods, each followed by long extensions. Other than that, three and seven-measure groups predominate.

The main theme of part A is found in measures 1-8 over wide-spaced C major triads. It is quoted on the following page. The theme is divided into two phrases: the first, five measures in length; the second, three. The first phrase will be called A-1, the second, A-2. Of the two, A-1 is more often varied while A-2 is used in complete form. The full use of the eight-measure theme is seen only one additional time, in measures 115-122 of the
Example 19, measures 1-8.
third part A. A-1 is found in regular form in measures 61-65 of the second part A, and in extended form in measures 141-149 of the third part A and measures 169-178 of the final part A. Another use of A-1, extended at the beginning is found in measures 66-70 of the second part A.

One derivative of A-1, to be called A-la, is found quite often.

Example 20, measure 9.

This is used as a bridge in measures 9-11 between the main theme and a varied statement of the full theme in measures 12-18. A-la is expanded in measures 17-20 to a full derivative theme, a variation of A-1. Measures 26-31 make use of this A-la theme in sequence to lead to part B. A-la is next seen in measures 123-125, treated in imitation and in stretto. It is used in the final part A, measures 169-178, as counterpoint to the extended statement of A-1 which concludes the movement.
Measures 21-23 use another fragment of A-1.

Example 21, measure 21.

This fragment, in its sole use and appearance, is treated in stretto imitation. Measures 23-25, however, contain a derivative of A-1 which is used more often.

Example 22, measures 23-25.

The oboe uses the derivative, designated A-1b. The flute line here shows a pattern which shall be called A-3. A-1b is seen in measures 126-128 and 134-138 of the third part A. A-3 is found in measures 26-31 in combination with A-1a and varied in measures 127-128 when used with A-1b.

In measures 129-133 a non-derivative melody is found, used homophonically. This is shown on the following page. The rhythmic pattern of the first beat of this melody is used in the accompaniment of A-1b in measures 134-136.
Example 23, measures 129-130.

Part B, measures 32-60, is built on a period-length melody accompanied by voices which do not move out of the range of a diminished-third.

Example 24, measures 32-35.

The phrase quoted is the antecedent of the period and is followed by a parallel consequent. The small figure in the fourth measure of the example is the basis of extension, and is itself expanded to a measure's length.

Example 25, measures 40-41.
The extension, measures 40-56, uses this figure and its variations to lead to a restatement of the period in measures 47-54. Here the second phrase is counterpointed by a variation of the first phrase. Accompaniment is based on repetition and variation of the small three-note figure. The extension, measures 55-60, is similar to that of measures 40-46. This leads to the second part A.

The basic figure of part C is quoted:

Example 26.

This figure is rhythmic in nature and is given most extensive use. In the course of part C, measures 71-114, it is begun on varying beats and off-beats of the measure, thus deriving much rhythmic interest. It is partly derived from A-1, which explains its combination with a derivative of A-2 in measures 71-77 and 95-98. The figure is used regularly to measure 88. In measures 89-92 there is an interesting variation of the figure.

Example 27, measures 89-92.
This variation is used in repetition to the conclusion of the part in measure 114. Accompaniment to the figure is rhythmic and chordal.

Part D, measures 151-168, is based on the use and one repetition of the following melody:

Example 28.

One phrase of the melody is shown in context:

Example 29, measures 151-153.

A small letter "x" is placed under each melody note. As this example indicates, in the first use of the melody,
the notes are successively taken by the flute, oboe, and trumpet, respectively. The second statement of the melody is in the first violin, measures 159-166, extended to measure 168 to conclude the part. The accompaniment in Example 29, including both the pedal bass figure and the quartal harmonic notes, is constant throughout the part.

Tonal contrast is achieved by contrasting tertian with quartal harmony by sections. Part A is tertian, basically C major. Parts B, C, and D are all basically quartal--part B in C minor, part C in C-sharp minor, and part D in C major. Tonal center is achieved by the reiteration of the tonic note or chord, and not by cadence.
CHAPTER V.

CONCLUSION

As has been seen in each of the three works discussed, Mr. Barber places great emphasis of the formal aspect of his compositions. With the possible exception of the second movement and coda of the String Quartet, each work, and each movement, is either classical or Baroque in mold. The composer seems satisfied to work within the limits of perviously chosen forms and to endue them with contemporary harmony, melodic line, and linear writing.

The principle of contrast by section is not new, but it has an able disciple in this composer. Sectional contrasts of homophony and polyphony, of tertian and quartal harmony, of lyricism and frantic movement, all have been seen. The most important aspect of Barber's compositions, however, lies in his imaginative use, expansion, variation, and reuse of motives and melodies. In this, he is a master craftsman.

Another principle of composition seen in these works is that of repetition. This may be due in some measure to the large form chosen for a particular work, especially in the repetition of comparatively long sections. However, the repeating of small parts within a
section is dictated not by the form but by the composer. This principle is constantly and consistently applied.

One comment might be made on the establishment of tonal center in the three works. In the Dover Beach there was a great use of half and plagal cadences which left no doubt as to the center. In the String Quartet we found a mixture—some cadences, some reiteration of a pedal or a single tone to establish the tonic or dominant tones. In the Capricorn Concerto there are very few recognizable cadences and much establishment of center by special emphasis on the tonic note. In all three, however, tonal center is evident both to the eye and to the ear.

We conclude with this thought: whether he is conservative or progressive, tertian or quartal, repetitive or through-composed, Mr. Barber seems always to be following a previously determined course. In this manner he has created works that are consistent and unified.
BIBLIOGRAPHY


