...I NEVER SAW ANOTHER BUTTERFLY...:

A COMPOSITION FOR SATB CHOIR
AND CHAMBER ORCHESTRA

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Gregory Alan Schneider, B.M.E., M.M.

Denton, Texas
August, 1997
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"I never saw another butterfly..." is a twelve movement chamber work scored for SATB choir, narrator, percussion I [vibraphone, and toms (4)], percussion II [timpani (4), tam-tam, snare drum, and bass drum], guitar, violins I and II, viola, and cello and is based on the book of the same name. The book, published originally by the State Jewish Museum in Prague and later by the United States Holocaust Museum, contains drawings, poems, and diary entries from children interred in the Terezin concentration camp. The drawings, poems, and prose of these children provide the impetus for all twelve movements. In four movements, prose narration taken from diary excerpts is the primary focus. In four other movements poems are set for SATB, TB, SA, and a cappella SATB choirs respectively. And in the four remaining movements instruments predominate: movements VI and VII are musical depictions of poems (simultaneously read by the narrator), movements III and X are musical representations of drawings.

"I never saw another butterfly..." contains a variety of compositional techniques, forms and genres. Dodecaphonic serialization, cantus firmus, isorhythm, passacaglia, fugue, ostinato ground, quotation, and theme and variation are all used to various degrees within the work. The twelve-tone row organizes the work in several ways: it is employed as the cantus firmus in four movements; it is the sole basis for pitch selection in four other movements; and it provides the starting pitch for each movement (i.e., each successive movement begins on a successive note in the normal ordering of the twelve-tone row). "I never saw another butterfly..." uses a wide variety of instrumental techniques and scoring combinations to achieve a varied palette of musical colors which are meant to create moods appropriate to each poem, drawing, or prose selection.
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TABLE OF CONTENTS

LIST OF MUSICAL EXAMPLES ...................................................... vi
LIST OF FIGURES ................................................................. vii
ANALYSIS
Chapter

I. GENERAL CONSIDERATIONS

A. Relationship Between Movements:
   Non-Pitched Material ....................................................... viii
   1. Historical background of Terezin
   2. Dualism and the Return
   3. Musical Aspects of Dualism and Return
   4. Setting of Text or Images
   5. Overall Form
   6. Scoring

B. Relationship Between Movements:
   Pitch Material .............................................................. xix
   1. Twelve-Tone Row
   2. Non Serial

C. Thematic Unity .............................................................. xxii
   1. Tone Row
   2. Britten Quote
   3. Coventry Carol Quote
   4. Passacaglia Subject
   5. Isorhythmic Cantus Firmus
   6. Programmatic Drum Figures

II. INDIVIDUAL MOVEMENTS

Movement I. Standing In Line ............................................. xxviii
   1. Form
   2. Britten Quote
   3. Coventry Carol Quote
   4. Passacaglia Subject
   5. Cantus Firmus
Movement II. *At Terezin* ...........................................  xxx
  1. Form
  2. Pitch/Text Considerations
  3. Motivic Unity With Movement I

Movement III. *Labor Brigades* .....................................  xxxii
  1. Form
  2. Sections of Fugue
  3. Use of Row

Movement IV. *Lights Out* ...........................................  xxxviii
  1. Form
  2. Britten Quote
  3. Coventry Carol Quote
  4. Passacaglia Subject
  5. Cantus Firmus

Movement V. *Terezin* ................................................  xxxix
  1. Form
  2. Pitch/Text Considerations

Movement VI. *Dusk* ..................................................  xli
  1. Form
  2. Use of Row

Movement VII. *Night in the Ghetto* .............................  xlii
  1. Form
  2. Use of Row

Movement VIII. *I am a Jew* .......................................  xlv
  1. Form
  2. Motivic Unity With VII
  3. Pitch/Text Considerations

Movement IX. *Old People's Transport* .........................  xlv
  1. Form
  2. Britten Quote

Movement X. *Checking for Lice* ................................  xlvii
  1. Form
  2. Sections of Fugue
  3. Use of Row
  4. Idiomatic Techniques
...I never saw another butterfly...

PERFORMANCE NOTES  ........................................... 1

INSTRUMENTATION  ............................................. 5

STAGING  ....................................................... 6

NARRATOR'S TEXT  ............................................ 7
  I. Standing In Line
  IV. Lights Out
  VI. Dusk
  VII. Night in the Ghetto
  IX. Old People's Transport
  XII. The Barracks (Finale)

SCORE  ....................................................... 13
LIST OF MUSICAL EXAMPLES

EXAMPLE 1 ................................................................. xix
EXAMPLE 2 ................................................................. xxiv
EXAMPLE 3 ................................................................. xxv
EXAMPLE 4 ................................................................. xxvi
EXAMPLE 5 ................................................................. xxvi
EXAMPLE 6 ................................................................. xxvi
EXAMPLE 7 ................................................................. xxvii
EXAMPLE 8 ................................................................. xxvii
EXAMPLE 9 ................................................................. xxvii
EXAMPLE 10 ................................................................. lviii
EXAMPLE 11 ................................................................. lxv
EXAMPLE 12 ................................................................. lxix
EXAMPLE 13 ................................................................. lxxi
LIST OF FIGURES

FIGURE 1 ........................................................................................................... xvii
FIGURE 2 ........................................................................................................... xviii
FIGURE 3 ........................................................................................................... xx
FIGURE 4 ........................................................................................................... xx
FIGURE 5 ........................................................................................................... xxxiii
FIGURE 6 ........................................................................................................... xxxiv
FIGURE 7 ........................................................................................................... xxxiv
FIGURE 8 ........................................................................................................... xxxvi
FIGURE 9 ........................................................................................................... xxxvii
FIGURE 10 ......................................................................................................... xxxvii
FIGURE 11 ......................................................................................................... xliii
FIGURE 12 ......................................................................................................... lvi
FIGURE 13 ......................................................................................................... lvi
FIGURE 14 ......................................................................................................... lv
FIGURE 15 ......................................................................................................... lv
FIGURE 16 ......................................................................................................... lv
FIGURE 17 ......................................................................................................... lv
FIGURE 18 ......................................................................................................... lvi
FIGURE 19 ......................................................................................................... lvi
FIGURE 20 ......................................................................................................... lvi
FIGURE 21 ......................................................................................................... lxvii
CHAPTER I

GENERAL CONSIDERATIONS

A. Relationship Between Movements: Non-Pitched Material

1. Historical background of Terezin

"If Auschwitz was hell, Theresienstadt was the anteroom."

- anonymous Terezin survivor

On November 24, 1941, Reinhard Heydrich, the head of the SS Reich Security Main Office, established a Jewish concentration camp in the Czech town of Terezin, some forty miles north of Prague at the confluence of the Elbe and Ohre rivers. Theresienstadt, as the Germans called it, was conceived by Heinrich Himmler as a "model ghetto," and was to be "a town inhabited by Jews and governed by them and in which every manner of work is to be done." By 1942 the non-Jewish inhabitants were evicted and Himmler's vision was realized. Theresienstadt would serve as a model for at least partially solving the thorny problem of global opinion regarding the forcible relocation of European Jews. While anti-semitism was not exclusive to Nazi Germany, the persistent rumors of the Nazi violence towards the Jews was effecting world opinion and threatened to galvanize officially neutral powers against the Third Reich. (It should be noted that, prior to December 1941, the United States was, at least officially, neutral).

This is not to suggest that there was anything remotely humanitarian about Himmler's vision of Theresienstadt, but rather, that he was aware that wide-scale knowledge of the official Nazi policy towards the Jews would not only be a liability in terms of global politics but would also strengthen partisan resistance among those whose homelands had been absorbed into the Third Reich. The appearance of a
more benign official policy regarding the 'resettlement' of European Jews helped to lull the Jews into a false sense of security and even prompted Jewish civic leaders to unwittingly aid the Nazis in the implementation of their 'Final Solution.'

Fearing their fate at the hands of the Nazis, leaders of the Jewish community in Prague seemed relieved when informed of Himmler's plan for the Theresienstadt concentration camp. The ghetto was to be semi-autonomous with no SS guards; it would be governed by a Council of Jewish Elders, be patrolled by Czech police, and even have its own scrip, replete with a picture of Moses carrying the Ten Commandments. The Nazis even advertised Theresienstadt as a kind of 'spa' to the Jews in Germany. In the forward to the book ...I never saw another butterfly..., Chaim Potok writes, "Admission rights were sold to privileged Jews: civil servants, members of the Jewish Councils, half-Jews, Jews married to Aryans, veterans of the First World War - all could, for a payment of tens of thousands of marks, sign the contract that would enable them to live in Theresienstadt - or so they thought." The Nazi ruse was so effective that some German Jews arrived in top hats and lace dresses and naively inquired as to the availability of rooms with a southern exposure. For those imprisoned in Theresienstadt, these misconceptions were short-lived.

The horrid conditions that existed in Terezin are chillingly described in the prose of fifteen-year-old Petr Fischl. The following excerpt provides the narration for movement I. Standing in Line, from this setting of ...I never saw another butterfly.... Petr writes:

We got used to standing in line at seven o'clock in the morning, at twelve noon, and again at seven o'clock in the evening. We stood in a long queue with a plate in our hand, into which they ladled a little warmed-up water with a salty or a coffee flavor. Or else they gave us a few potatoes. We got used to sleeping without a bed, to saluting every uniform, not to walk on the sidewalks and then again to walk on the sidewalks. We got used to undeserved slaps, blows, and executions. We got accustomed to seeing people die in their own
excrement, to seeing piled-up coffins full of corpses, to seeing the sick amid dirt and filth and to seeing the helpless doctors. We got used to it that from time to time, one thousand unhappy souls would come here and that, from time to time, another thousand unhappy souls would go away...

Theresienstadt was not a labor camp or death camp as were the more infamous examples of Auschwitz-Birkenau, Belzec, Chelmno, Majdanek, Sobibór, and Treblinka. Theresienstadt was more of a limbo, a kind of purgatorial weigh station en route to the death camps. While it's true that life there was brutal and harsh, with all too frequent executions for seemingly minor infractions of the rules, the main causes of death were starvation and disease. Prior to the war, Terezin was a sleepy little town with never more than 8,000 people (in 1941 its population was only 3,700, including ten Jewish families); after its transformation to Theresienstadt, it may have held as many as 58,491 involuntary residents at once. Food was scarce, the crowded conditions made sanitation next to impossible, disease ran rampant, and medical care was virtually nonexistent. The problem of dealing with the large number of corpses proved so great that the Nazis were forced to build a crematorium capable of disposing of 190 bodies per day. Theresienstadt was an operational concentration camp for slightly less than four years, yet in that time provided some staggering statistics:

- 144,100+ Jews were sent to Theresienstadt
- 33,456 died in Theresienstadt, a 23% mortality rate
- 26 deaths occurred every day, on average
- 88,202 were sent on to Auschwitz and other camps where the mortality rate was even higher
- 15,000 children passed through Theresienstadt
- 100 children survived, none under the age of fourteen

Of all of the some 700 concentration camps, Terezin seemed to have an unusually high proportion of prominent Czech, Austrian, and
German artists, writers, composers, and performers, as well as many intellectuals from nearly all branches of higher learning. The result was that Terezín had a surprisingly rich cultural life despite the oppressive Nazi rule. Despite official prohibitions against teaching, the cognoscenti of Terezín continued with the business of educating the children. Included among these teachers was an artist who, through the medium of art as therapy, was able to help the children express their innermost fears and emotions. Friedel Dicker-Brandeis helped calm the fears of Terezín’s youngest and most vulnerable inmates. Mrs. Dicker-Brandeis realized that through the children’s drawings and collages, they could exorcise their inner demons, which might help them to deal with the demonic realities that were the daily stuff of life in a concentration camp.

In her memoirs, Raja Engländereová, a former student of Dicker-Brandeis’, writes:

> I remember Mrs. Brandeis as a tender, highly intelligent woman, who managed - for some hours every week - to create a fairy world for us in Terezín...a world that made us forget all the surrounding hardships that we were not spared despite our young ages.

Under Brandeis’ tutelage, the children of Terezín created approximately 5,000 works of art that undoubtedly provided many more thousands of hours of welcome relief to the frightened young artists.

On October 6, 1944, Friedel Dicker-Brandeis was deported to Auschwitz and later died in Birkenau.

But the story does not end there. In August 1945, Raja Engländereová entrusted Willy Groag - who had been given the post-war responsibility of the repatriation of Terezín’s young - with two suitcases filled with the children’s drawings. Groag took the suitcases to the remnants of the Prague Jewish community, at a time when artwork, however important, was understandably not their primary concern. For more than ten years the artwork was forgotten. But since their
rediscovery, they have been exhibited to millions. Some of the artwork, along with collected poems and prose of the Terezin children were translated into English and included in the book ...*I never saw another butterfly...*, on which this composition of the same name is based.

In its present form, ...*I never saw another butterfly...* is a work in progress; it has been conceived as a multi-media project, ultimately to end up in the CD-ROM format. The music is meant to provide the mood, setting, and atmosphere appropriate to each poem, drawing, or section of prose. At this time, the CD-ROM format provides the ideal storage medium for the marriage of prerecorded sound (of stereo CD quality) and still images. This also yields maximum flexibility in the staging of ...*I never saw another butterfly...*: the work may be performed with live narration and musicians using the CD-ROM as the source for projected images during a live performance, or the music and/or the narration could be played back from the CD-ROM, which would allow for presentation of the work in almost any setting, with or without live performers.

2. Dualism and the Return

One of the most striking aspects of the book ...*I never saw another butterfly...* is the dualism that may be seen in the poems, prose, and art produced by the children of Terezin; life in the concentration camp is compared and contrasted to their pre-war lives, or even the post-war world, which sadly, most of them never lived to see. Their writings and artwork depict the daily indignities of lice, starvation, beatings, untold humiliations, and even death, and yet these children were still able to see the fleeting beauty of a butterfly or hear a joyful bird song and be reminded that freedom and human dignity still existed somewhere, even if it was in short supply in Terezin. Several instances of this dualism may be gleaned from the children's work, including (but not limited to) the following twelve:
In his book *The Six Days of Destruction*, Nobel Laureate Elie Wiesel compares and contrasts the time of the *Shoah* (Hebrew for Holocaust) with the Genesis account of the six days God took to create the world. I found the notion of the *Shoah* being a mirror image antithesis of God's creation of the world to be chillingly appropriate to the story of the children of Terezin. The *Shoah* can be seen as the ultimate affront to God; man purposefully attempts to wholly eradicate God's chosen people.

Often, concomitant to the children's expression of dualism in *I never saw another butterfly...* is the notion of return; even in Teddy's poignant "At Terezin" he muses about "...when I'll go home again..", rather than *if*. The acknowledgement of a return to normalcy as expressed in the children's work means that they recognized that the *Shoah* would not succeed; the children seemed to sense that though they might not individually survive the madness, as a people, the Jews would. Thus, with the notion of return, we are not merely left the with hopelessly deadlocked dualisms of Good-Evil, Love-Hate, or Creation-Destruction, but rather a more positively balanced Good-Evil-Good, Love-Hate-Love, and Creation-Destruction-Creation. The notion of return to normalcy gives us hope.
3. Musical Aspects of Dualism and Return

When I first began contemplating a musical setting of ...I never saw another butterfly..., I sought to incorporate as many aspects of the literary/artistic version as possible, through musical form, pitch, quotation, and other more subtle allusions.

Starting on the structural level, the overall form of ...I never saw another butterfly... symbolically reflects some of the above aspects of dualism and return: the overall form is a large arch, symbolic of the notion of return; the twelve movements are subdivided into two six-movement mirror-image palindromic subsets, which symbolize the Six Days of Creation and the Six Days of Destruction; this bipartite aspect of the form also symbolizes the over-riding dualism of the work in general. All of the movements may be viewed at some level as being essentially bipartite (at least in terms of constituent musical parts, plus the ritornello), most of the movements may be classified as aba arch form (a clear symbol of the return), the others expressing the idea of the return as a ritornello in some other fashion.

There are many other musical expressions of dualism, some of which will be elaborated upon in later sections: the pitch material is derived rather equally between dodecaphonic and modal sources; the dodecaphonic sections vary between strict and very liberal usage of the matrix as a source for pitch order; the cleaving of the row into hexachords; the isorhythm which illustrates the dualistic symbiosis between the talea and color of the cantus firmus of movements I, IV, and XII; and the balance between voices (both spoken and sung), and the instrumental forces.

With the same numbers being represented at various levels of ...I never saw another butterfly..., there are many instances of numerological symbolism: as stated above, the two six-movement halves of the overall form which represent the Six Days of Creation and the Six Days of Destruction, resulting in the twelve movements; the twelve parts in the score; the twelve-tones of the dodecaphonic row; the twelve instances of dualism listed previously (all of which may viewed as metaphors for the twelve tribes of the ancient Hebrews); the prominence of the tritone (in
both modal and dodecaphonic sections) which divides the octave into two complimentary hexachords, and also represents *diabolus in musica*; and finally, the three types of movements - narrative, choral, and instrumental - as representative of the Trinity (to symbolize this Christian author’s response to Terezin), the number three being the largest subset of the overall form, constituent to both the Six Days of Creation and the Six Days of Destruction.

There are at least three examples of rather ironic symbolism: the twelve-tone row has tendencies that are suggestive of tonality; movement III bears the designation *March-like Waltz*, which is meant to symbolize both the militarism and the social refinement of the German people; and also in movement III, the tone row itself is used as a metaphor for the rigid dogma of the Nazis, ironic in that Schoenberg (a Jew) and the dodecaphonic system were banned by the Third Reich.

Finally, the last examples of overt symbolism are the inclusion of the two quotations, both of which are varied with each statement: a quotation from Benjamin Britten’s *War Requiem, Op. 66*, chosen because of its extremely anti-war connotations; and the *Coventry Carol*, whose text speaks of Herod’s decidedly scattershot attempt to kill the Christ Child by slaying all of the Jewish male infants age two and under. In the biblical account of the story, as related in Matthew 2:13-18, no mention is made of any survivors of Herod’s bloodlust, so it may be safe to assume that only those, like Jesus, whose families spirited them outside Herod’s realm survived these executions.

4. Setting of Text or Images

The overall goal of setting excerpts from *I never saw another butterfly*... to music was to pay homage to the young innocents who perished at the hands of the Nazis during the Holocaust. Prior to their imprisonment they thought little of militarism, national borders, or the hatred spawned by differences in ethnicity or religion, but for these adult indulgences, they surely paid the ultimate price. What does it say for our species that we are not only capable of killing our young, but that we torture and degrade them before doing so? The children of Terezin were
faced with horrors that most of us can not even imagine, and in the face of these indignities they wrote poetry, kept diaries, drew and painted; they created! To create is to believe that there will be a tomorrow, a time when someone will read or gaze upon that work of art and care about the author or the artist. To create is to live, to hope, and to acknowledge that the shackles of the body cannot imprison the spirit within. While faced with not only their own deaths, but the deaths of their families and even the extinction of their people, they wrote, drew, and painted. Their words and images chronicle the insanity, tedium, and horror of those days far more vividly than any news reels or reporter's accounts possibly could. To that end, I have sought to honor the memory of the children of Terezin - the thousands who died as well as the very few who survived - by setting their words and images to music. The texts are set strictly as they appear in the book with no repeats except as present in the original poems. The goal was to make music that serves as a conduit for the text; the music is intended to mirror the emotions of the book, in time, thereby bringing a heightened sense of urgency and reality to the children's works. In every instance, I have sought to maintain the integrity of the English declamation of the text, to make music that is not merely a vehicle for the words and images, but an integral part of them.

5. Overall Form

As previously stated, the overall form of ...I never saw another butterfly... is a result of the ordering of individual movements and upon each movement's particular animus, i.e., whether that section is based upon a prose excerpt, a poem, or a drawing. These characteristics are represented by the boldface capital letters A, B, and C (for narration, choir, or instruments respectively) and each designation appears four times within the overall form of the work. The basic pattern, ABC, is repeated, then the whole six movement pattern, ABCABC, is mirrored, or presented in retrograde, yielding a large arch form as follows:
As demonstrated in the example above, the first six and last six movements form complimentary mirror-image halves of the whole work.

The letter representations for each movement do not connote exact repetition of musical material; movements I, IV, IX, and XII (A) are not the same, but they do share an emphasis of the prose narration as the primary element of focus. The B movements (II, V, VIII, and XI) and the C movements (III, VI, VII, and X) are similarly related with the focus on choral or instrumental forces, respectively. As will be demonstrated later in the paper, these groupings are also useful when considering musical features common to multiple movements.

The A movements are meant to be 'semi-static' musical backdrops for the prose narration. The four equal and independent elements of these movements should create a sense of controlled confusion and a mood of undefined angst. The music should not overpower the narrator, yet, the musical features common to each of these movements should create a sense of familiarity and arrival. In a sense, these movements constitute a kind of compound theme and variations separated by the intervening movements.

The pitch selection for the C movements are all derived from the twelve-tone row, although the row is not always employed in a strict dodecaphonic, serial fashion.

6. Scoring

The scoring of individual movements bears some relationship to the formal divisions that were discussed in the section above, although these relationships are not absolute. Of the movements designated A (I, IV, IX, and XII), all but one (IX) are scored for nine or more parts. While all four of the movements designated B (II, V, VIII, and XI) are scored...
differently from one another, they are generally scored more economically than the A movements, but more generously than the C movements. And in the movements designated C (III, VI, VII, and X) occurs what is generally the sparsest scoring of all: a solo (with narration), two duets (one with narration), and a quartet.

The "shape" of the scoring, may be represented graphically as follows:

Figure 2. Scoring of each movement by number of voices.

As can be seen in the example above, the scoring moves generally from large to small. Only the outer two movements are scored tutti, both formally designated A. Mirroring the overall form of the piece, the work is scored in complementary halves: the first six movements are generally scored for larger portions of the ensemble, while the second six, with the exception of the last movement, are scored for no more than three parts. The choices in scoring represent an attempt to effectively convey the nature of the text or drawing represented in each movement.
B. Relationship Between Movements: Pitch Material

1. Twelve-tone Row

The score for ...I never saw another butterfly... contains a twelve-tone row which is employed in several ways throughout the work. The tone row provides overall unity as well as a source of pitch selection. The row is composed in such a way as to have very strong tonal implications (it's final three pitches are scale degrees 3, 5, 6, 7 - at least enharmonically - in the major mode) while at the same time emphasizing the tritone, which appears as the first and the third intervals. At least at a cursory level, all twelve movements use the tone row to determine either the starting pitch or relative pitch center. The twelve-tone row and matrix are as follows:

Example 1. Twelve-tone Row.
As stated above, either the starting pitch or the pitch center of each movement is based on an original ordering (or enharmonic equivalent) of the tone row based on E:

Figure 4. Starting pitches of movements.

<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th>E</th>
<th>V</th>
<th>F</th>
<th>IX</th>
<th>A♭</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>B♭</td>
<td>VI</td>
<td>A</td>
<td>X</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>C</td>
<td>VII</td>
<td>D</td>
<td>XI</td>
<td>D♭</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>F♭</td>
<td>VIII</td>
<td>G</td>
<td>XII</td>
<td>D♭</td>
<td></td>
</tr>
</tbody>
</table>
In all but movement XII, each movement's starting pitch, taken successively, spells out the first eleven notes of the twelve-tone row. In movement XII, the twelfth note of the row is used as the movement's pitch center.

The tone row is also employed in a more traditional manner as a source of pitch material in several movements. In movements I, IV, and XII, the tone row is used to provide the color of the isorhythmic cantus firmus. In the C movements (III, VI, VII, and X), the row is the exclusive source for pitch content. As will be demonstrated below in the sections concerning each individual movement, some of the uses of the tone row and the matrix are decidedly unconventional and imply some level of imposed tonal hierarchy. This liberal application of the row is employed as a means of providing unity between the tonal and serial sections and as mentioned above, as a further musical manifestation of the dualism present throughout the book.

For the sake of brevity, a system of shorthand will be used when referring to row forms within the matrix: 'O' will indicate 'original order' or a reading of the row from left to right; 'I' will indicate 'inversion' or a reading of a matrix column from the top down; 'R' will indicate 'retrograde' or a row read right to left; and 'RI' will indicate 'retrograde-inversion' or a reading of a matrix column from bottom to top. Transpositional levels will be indicated within parentheses, so an original order reading of the row beginning on E♭ would be written as O(E♭), and a retrograde-inversion at the same pitch level would be written RI(E♭). (Note: Appendices X, X, X, and X are condensed scores of movements III, VI, VII, and X and are labeled to indicate the complete row form usage of the twelve-tone row in each respective movement. In these Appendices flat signs (♭) are indicated by a minus sign (-), thus an original ordering of the row on E♭ would be labeled O(E-).)

2. Non-Serial

In all pitch material other than that derived from the twelve-tone row, modal harmonies predominate. The selection of the individual modes employed was largely intuitive and entirely subjective, based upon
my perception of the character of each individual poem, section of prose, or work of art. Greater details will follow in the discussion of specific movements below.

C. Thematic Unity

1. Tone Row

An obvious consequence of basing several movements upon a single twelve-tone row is a high degree of motivic unity. As was stated above, the twelve-tone row is sometimes employed in a rather unconventional manner. Individual movements may use six-, five-, four-, or even three-note subsets of the row, some of which are reordered, and yet a high degree of unity persists between movements because of the common source of pitch set content.

2. Britten Quote

One of the elements common to all of the movements is a variation of a quote from Benjamin Britten's War Requiem, Op. 66. (For the purposes of this paper, I will generally refer to all variations of this quotation merely as 'the Britten quote', with the understanding that it never appears in its literal form in "...I never saw another butterfly...".) In the Britten work, the quote serves a cadential role and occurs at the end of the Requiem Aeternam, Dies Irae, and Libera Me (which is also the final cadence of the entire War Requiem). In the original Britten, the quote is essentially one of a cappella choir punctuated by a tritone played on the orchestral bells. In "...I never saw another butterfly..., several variations of the quote are employed. In movements I and IV, it appears in retrograde, scored for textless choir and unison vibraphone. It also appears at the end of each of these movements in normal order, but unlike the Britten, it is accompanied. In movement IX, the most literal statement of the quote, is scored for guitar and timpani, with the guitar part playing Britten's choral material, while the timpani plays a longer stylized linear version of Britten's orchestral bells' tritone. The final statement of the quote occurs as the cadence of movement XII (also the final cadence of
the work), and is scored for textless choir, unison vibraphone, and timpani.

The choice of the Britten for use as a quotation seemed appropriate, given the nature of the Requiem Mass in general, and the poignantly anti-war nature of War Requiem in particular. The predominance of the tritone in the quote is the main rationale for the strong presence of the tritone in the twelve-tone row and the tonal sections of ...I never saw another butterfly... The unresolved tritone, the diabolus in musicus, when used simultaneously as both a point of harmonic tension and arrival, seems to produce a mood appropriate to the text and images which portray the memories of starving, tortured children, most of whom were on their way to brutal and merciless deaths in the more infamous concentration camps such as Auschwitz and Treblinka.

3. Coventry Carol Quote

Another element common to the A movements (except IX), is a quotation, or rather, a theme and variations (distributed over three movements) of the Coventry Carol. The choice of Coventry Carol for quotation again seems appropriate: as previously mentioned, this quote is meant to evoke images of Herod's slaughter of the infant males in his attempt to kill the Christ Child.

In ...I never saw another butterfly..., the quote is treated as a theme and variations, with each movement's restatement being a new and independently scored variation. The theme does not appear in its normal recognizable order until its final statement, approximately half way through movement XII.

4. Passacaglia Subject

Like the Coventry Carol quote, the passacaglia subject occurs in three of the four A movements (with the exception of IX). In the A movements, the term passacaglia is used rather loosely to denote an ostinato with continuous variations. The ostinato is not the expected descending tetrachord bass line, nor is it exclusively in the bass voice.
and the variations are not directly linked to the passacaglia subject. In
the sense that movements I, IV, and XII are all variations of a common
theme and all appear with the ostinato figure, the figure in question is to
be considered a passacaglia subject.

The passacaglia subject occurs in the Phrygian mode and is
rescored at each appearance. Additionally, it is varied somewhat in each
successive movement by harmonization via different types of parallel
organum: first in parallel triads, next in parallel seventh chords, and
finally in a pair of stacked fifths in parallel motion. The passacaglia
subject is itself bipartite; the second half is an inversion of the first. The
passacaglia subject from movement I is shown here:

Example 2. Passacaglia subject, unharmonized.

Considering the passacaglia subject in purely isorhythmic terms, its
talea, which is half as long as its color, is shared with the cantus firmus
(see example 5 below). In point of fact, it is the talea of the passacaglia
subject, with its constantly changing meter, that dictates the talea of the
cantus firmus. In the score, the occurrences of the talea of the passacaglia
subject are indicated by Roman numerals above the appropriate part(s).
5. Isorhythmic Cantus Firmus

The final recurring element that appears exclusively in three of the movements is an isorhythmic cantus firmus that occurs in either the cello, viola, and guitar parts in movements I, IV, and XII. The talea of the cantus firmus is comprised of eleven-and-a-half half-notes (or twelve notes, eleven of which are in a regular pulse, the twelfth being half the value of the previous eleven) and conforms to the constantly alternating metric pattern of the passacaglia subject. The talea is as follows:

Example 3. Cantus Firmus Talea.

\[
\frac{4}{4} \ddot{o} \ddot{o} | \ddot{o} \ddot{o} | \ddot{o} \ddot{o} | \frac{3}{4} \ddot{o} \ddot{o} \ddot{o} | \ddot{o} \ddot{o} | \frac{2}{4} \ddot{o} | \frac{3}{4} \ddot{o} \ddot{o} |
\]

The color, being merely two statements of the twelve-tone row, would also contain twenty-four notes, matching up with two statements of the twelve-note talea, thus seemingly negating any trace of isorhythm. But by dovetailing the two alternating row statements together - i.e., where the last note of the first statement is also the first note of the second statement - the color is effectively reduced to twenty-three notes. This means that once the cantus firmus is set in motion, the color and the talea will be out of phase until the downbeat of the thirteenth statement of the color. In the score, the occurrences of the color are indicated by capital letters above the appropriate part. The talea of the cantus firmus is synchronous with that of passacaglia subject, thus the Roman numeral indications for the latter are in effect for the former.

6. Programmatic Drum Figures

Throughout ...I never saw another butterfly... there appear several percussion motives (or 'drum calls'), always played on membranophones, and all with a decidedly programmatic intent. The first recurring motive is one meant to invoke the image of a muted drum accompanying the condemned prisoner on his march to the gallows. It appears as the
opening figure of the work as a one measure timpani roll followed by an 
articulated quarter note:

Example 4. Drum call no. 1.

\[ \text{Timp.} \]

\[ \text{Example 5. Drum call no. 2.} \]

\[ \text{Timp.} \]

The five-beat figure in example 4 is later (measure 68) shortened to a 
three beat melodic figure, a half note roll followed by an articulated 
quarter-note a tritone higher:

Example 5. Drum call no. 2.

\[ \text{Timp.} \]

The articulated quarter note is then replaced by three half notes in 
measure 71 as follows:

Example 6. Drum call no. 3.

\[ \text{Timp.} \]

Finally, the roll is omitted and the value of the articulated notes is 
halved; this new transformation is played *attacca*, dovetailing *Standing In 
Line* and *At Terezin*:
Example 7. Drum call no. 4.

In *Old People’s Transport*, Example 6 reappears slightly altered, the initial B♭ half-note is replaced by two quarter-notes which are in turn transposed down a M2. The resulting figure becomes one of the two main motives of the movement:

Example 8. Drum call no. 5.

The initial timpani roll from *Standing In Line* reappears as a muted snare drum roll in the opening and closing measures of *Lights Out*:


The same figure reappears on timpani at the end of *The Barracks*, identical to drum call no. 1 in Example 4.
CHAPTER II

INDIVIDUAL MOVEMENTS

Movement I. *Standing In Line*

1. Form

The Britten quote - which both opens and closes *Standing In Line* - frames the movement and is the main feature that gives the movement discernable form. Designating the Britten quotes as a and the material in between as b would yield an aba form, yet the music in this and the other A movements is wholly subservient to the narrated text.

2. Britten Quote

The initial statement of the Britten quote, beginning in measure 4, is more of a variation than a quote. It is textless, its rhythmic characteristics are greatly simplified, and unlike the original Britten, it begins with unison/octave voices and moves generally outward to the tritone. The closing statement is merely a retrograde of the initial statement, with the original rhythm maintained despite the changing meters of the passacaglia subject's talea.

3. Coventry Carol Quote

The *Coventry Carol* quote's first variation begins in measure 26, and is scored for violins 1 and 2, and viola. The carol is greatly obscured, but should still be considered a quotation. There is little chance that any amount of listening or familiarity with the work would allow the listener to identify the quote. This is intentional, for each time the varied quotation reappears, it is progressively less obscured, until finally, the carol appears in its recognizable form (the theme) approximately half way through movement XII, *The Barracks*. 
The quote is a literal retrograde-inversion of the carol. The simplest explanation for how this process is realized is to visualize a printed copy of a three-voice version of the carol in g minor, rotate the page 180°, invert the clef signs, and change the chromatic alterations to those appropriate to the E Dorian mode. Thus, a literal retrograde-inversion of the carol is achieved. Not only is the direction of each line inverted, but the outer voices are themselves inverted.

To further conceal the identity of the carol, the strings play the initial variation as touch-fourth harmonics. The original rhythm of the carol is largely maintained (with only minor changes to facilitate cues), this despite the changing meters of the passacaglia subject’s talea. The effect is that the carol’s slower pace seems ametric and disconnected when compared to the regularity of the passacaglia subject and the cantus firmus. The conflict between these competing meters is one of the features that is meant to mirror the tension and angst inherent in the scenes depicted throughout the narration.

4. Passacaglia Subject

In *Standing In Line*, the passacaglia subject proper is actually the bottom line in the guitar part. The two upper voices are merely parallel third and fifth harmonizations. The harmonization of the passacaglia subject is an element that is varied in each successive restatement.

As stated above, if the passacaglia subject is considered in isorhythmic terms, its *color* is twice as long as its *talea*, which is the same as that of the *cantus firmus*. Its *color* is composed of two complementary halves, the second half being an inversion of the first.

5. *Cantus Firmus*

As mentioned earlier, the *color* is one note shorter than two statements of the *talea*, producing an out of phase relationship between the two that is never resolved. The *color* of the *cantus firmus* constitutes two statements of the tone row, and like the *talea*, is composed of two complementary halves. The first being O(E), the second being I(E\(^b\)). The two are dovetailed together (the twelfth note of the first statement is also
the first note of the second statement), and since the last note of the
I(Eb) statement is E, the two halves of the color form an infinite loop.

Movement II. At Terezin

1. Form

Like Standing In Line, the form of At Terezin is aba, although in
this movement the designation is much clearer. The first a section,
measures 1-36, is fairly clearly demarcated by the timpani. The
contrastin{b section, measures 37-91, contains pandiatonic
accompaniment with several layers of cross rhythms. The return of the a
section is initially an exact repetition, but due to differences in text does
not remain exact throughout. At Terezin ends as it began, with the
initial timpani figure closing the movement.

2. Pitch/Text Considerations

The mode of At Terezin is generally Aeolian, but does contain the
appropriate added chromatic alterations to accommodate the trans-
modal shifts and allusions.

As stated above, the harmonic outline of At Terezin is that of the
fully diminished seventh chord (E-G-Bb-Db). In common practice
functional harmony, the diminished seventh chord and the tritone are
generally considered to be dominant in function, therefore serving
preparatory roles for tonic function chords. In this movement, however,
the tritone and the diminished seventh chord (a pair of nested
equidistant tritones) are points of arrival, and while they serve roles
much more akin to that of the tonic in functional harmony, the
harmonic tension is not lessened, but rather emphasized, in order to
likewise emphasize the tension inherent in the poem. All of the major
points of arrival in the text are set musically to occur either on the
tritone or the diminished seventh chord. Words and phrases such as
"black potatoes", "dirty", "flies", "disease", and "hell" evoke such strong
and visceral emotions that resolution on major or minor harmonies
seems inappropriate.
The contrasting pandiatonic b section is far less defined harmonically than either a section, and yet might be best considered functionally as a substitute for the developmental section. In common practice functional harmony, the developmental section of sonata form is generally where much of the harmonic modulatory action takes place. In contrast, the accompaniment in At Terezin during the b section is harmonically very static. As with the points of harmonic arrival discussed above, this reversal of harmonic and formal expectations is intentional and meant to compare and contrast the pre-war lives of the children with the unending hellish nightmare of beatings, starvation, and abuse that defined their existence during imprisonment in Terezin.

3. Motivic Unity With Movement I

The most obvious element of motivic unity with Standing In Line is the attacca timpani figure which dovetails the two movements together. The figure is a diminution of the timpani figure that immediately preceded it. In At Terezin, it serves as one of the drum calls that heralds the impending doom of the children interred at Terezin.

Another element of unity with Standing In Line is the Britten quote, which becomes the source of the main thematic material for the second movement, appearing in the strings and the voices. Like the first variation of the Britten quote, the strings begin in unison and move outward to resolve on the tritone, albeit with greater motion than in the original appearance of the Britten quote. The figure begins with the cello and violin 2 on B♭ and is echoed five measures later by violin 1 and viola, this time transposed up a major sixth to G. The two pairs of strings then simultaneously repeat their respective statements at the same pitch levels as before (B♭ and G), arriving on a diminished seventh chord (E-G-B♭-D♭), which in consideration of the previous string figures might more accurately be viewed as a pair of nested equidistant tritones, each outside the mode of the other. The initial entrance of the choir is a truncated version of the two-voice string figure, and this permutation of the Britten quote is transposed down a minor third to E. Thus, the first
three entrances are all on member tones of the E-G-B♭-D♭ diminished seventh chord.

Movement III. Labor Brigades

1. Form

The model for Labor Brigades is that of a fugue, and as it is formally designated as one of the C (instrumental) movements, its pitch content is wholly derived from the twelve-tone row. Because it is dodecaphonic in nature, the normal harmonic expectations of the fugal model do not always apply, but those features are not totally absent. For example, the entrances of the subject in the expositions and the four measure inversions of the subject occur successively at the transposition of an ascending P4 (or the complementary descending P5). The only exception to this pattern of subject entrances is during the coda (as will be illustrated below), which is a retrograde of Episode 1 and Exposition 1. Considering the sections of the fugue (which will be illustrated in the following section) and assuming formal equivalency of all statements of the exposition or subject, the form of Labor Brigades might be viewed as aba'ca'daa. If, however, the episodic material and subject statements between the two expositions are viewed as a single developmental section, the movement (abaa') may be considered in keeping with the aba arch form of the previous movements.

2. Sections of Fugue

In tonal music, truly invertible counterpoint is generally limited to three voices (triple counterpoint), but with dodecaphonic fugues, the lack of functional harmonic constraints effectively means there is theoretically no limit to the number of voices and subsequent invertible permutations. Since the fugal harmonic nomenclature is not necessarily applicable to dodecaphonic writing, and as it depends primarily upon harmonic expectations, a slightly different terminology will be employed for the purpose of this paper. Because all transpositions of the subject are comprised of the same intervallic set and are real and not tonal, they will always be referred to as 'subject' and not the more common 'answer'
of tonal fugue nomenclature. Similarly, the subsequent voices accompanying the subject will be referred to as 'countersubjects 1-3' since they also do not vary according to intervallic content. (note: The capitalized boldface 'Subject 1' refers to the entire four-voice, four-measure section, while 'subject' is merely that single voice statement transpositionally identical to the initial four-measure figure played in the violin 2 part.) Thus, using this terminology, following the initial statement of the subject by violin 2, would be countersubjects 1-3, respectively, against each successive transposed restatement of the subject by the other voices.

Labor Brigades contains two complete expositions, two episodes, two inverted statements of the four-measure subject, and a coda. The sections of Labor Brigades are as follows:

Figure 5. Sections of Labor Brigades.

<table>
<thead>
<tr>
<th>Exposition 1</th>
<th>Episode 1</th>
<th>Subject 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>measure #</td>
<td>17</td>
<td>23</td>
</tr>
<tr>
<td>Episode 2</td>
<td></td>
<td>Subject 2</td>
</tr>
<tr>
<td>27</td>
<td></td>
<td>47</td>
</tr>
<tr>
<td>Episode 3</td>
<td>Exposition 2</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td></td>
<td>66</td>
</tr>
<tr>
<td>Coda (retrograde of Episode 1 and Exposition 1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>84</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Subject 1 is merely the four-measure single statement of the subject and countersubjects 1-3 each within a single voice. In Subject 1, the permutation of subject/countersubject is:
Episode 1 is a sequential treatment of hexachordal row material. Episode 2 is made up of two complementary pairs of voices which are also treated sequentially. The fragment to be treated sequentially is four measures long and moves downward by a M2, but it is divided into two two-measure figures that move downward by a m2, each two-measure figure being played by one of the pairs of strings. Measures 27-34 comprise the first two sequences proceeding as described above, but in measures 35-38, the next two sequences are compressed via stretto, as the first pair of strings leads the second by one instead of two measures; rather than responding antiphonally, the first pair of strings overlaps the second. Measures 39-45 serve as both a coda to the episode and as bridge material into Subject 2.

Subject 2 occurs from measures 47-50, and the inversion of subject/countersubject is as follows:

Figure 7. Permutation of invertible subject/countersubject, Subject 2.

subject  violin 1
countersubject 1 violin 2
countersubject 2 cello
countersubject 3 viola

Episode 3 has a character which greatly contrasts the rest of the movement. Its four- or two-measure phrases are made up entirely of dotted half-notes (many tied across bar lines), yielding a homophonic
texture and a much slower 'harmonic' rhythm. The contrast is heightened by a unique use of the tone row (see below).

**Exposition 2** (measures 67-83) follows the same basic construction as **Exposition 1**, but this time the order of subject entrances is cello, violin 2, violin 1, viola.

The **Coda** (measures 83-104) is a mirror image, or exact retrograde of **Exposition 1** and **Episode 1**. The relative dynamics are mirrored as well.

3. **Use of Row**

The manner in which the twelve-tone row is employed differs from section to section, further helping to differentiate the sections from one another.

In the expositions and subjects, the original order of the row is always employed. These proceed transpositionally via retrograde motion through the circle of fifths (C-F-B♭-E♭-A♭-D♭-G♭-B-E-A), where the pattern is finally interrupted during the coda. During the expositions, the four-measure subject and countersubjects 1-3 are all composed of hexachords, i.e., one-half of a complete row statement.

For some episodic material, or when incomplete row statements are made, it is convenient to consider the row matrix as being divided into four quadrants, illustrated below:
Hexachords may thus be referred to as being from the α, β, γ, or δ quadrants, with the Greek letter immediately preceding the rest of the shorthand notation. Thus, a hexachord written αO(B♭) would read B♭-E-G♭-C-B-E♭, and one written βRI(D) would read D-G♭-F-B-D♭-G. In this manner, each quadrant is treated as if it were an independent matrix. Example 17 illustrates relative vertical alignment of the hexachord and row usage in Exposition 1 is as follows:
Figure 9. Row and hexachord statements, **Exposition 1**.

\[
\begin{array}{|c|c|c|c|}
\hline
\text{s} & \text{cs1} & \text{cs2} \\
\hline
\text{violin 1} & O(F) & - & - & - & - & O(B\flat) \\
\hline
\text{violin 2} & O(C) & - & - & O(F) & - & - \\
\hline
\text{ viola} & s & cs1 & cs2 & cs3 \\
\hline
\text{ cello} & O(B\flat) & - & - & - \\
\hline
\end{array}
\]

\[
\begin{array}{c}
s = \text{subject} \quad \text{cs1-3} = \text{countersubjects 1-3}
\end{array}
\]

Other examples of hexachord usage may be found in Appendix A.

In **Episode 3**, the row use is markedly different than anywhere else in *Labor Brigades*; the row is employed only as vertical tetrachords. As in most previous row statements, the rows are dovetailed together, but in this section the dovetailing is via suspension or the repetition of notes. Each successive measure contains the next tetrachord of the row, thus, three measures are required for a complete statement of the row. The row use in **Episode 3** is as follows:

Figure 10. Row statements in **Episode 3**.

\[
\begin{align*}
\text{measures} \\
51-53 & \quad O(E) \\
54-56 & \quad I(E\#) \\
57-59 & \quad R(E) \\
60-62 & \quad RI(F) \\
63-65 & \quad O(B\#) \\
66-67 & \quad I(E\#) [\text{tetrachord only}]
\end{align*}
\]

A complete list of row form usage in *Labor Brigades* appears in Appendix B.
Movement IV. *Lights Out*

1. Form

The form of *Lights Out* is the same for that of *Standing In Line* (aba), the movement being framed by the Britten quote and the snare drum figure.

2. Britten Quote

The use of the Britten quote in *Lights Out* is exactly the same as that in *Standing In Line*, transposed up a M2 to the relative pitch center of F♯.

3. Coventry Carol Quote

The *Coventry Carol* quote in *Lights Out* is a literal inversion, varied in a similar manner as in *Standing In Line*. Given a score of a four voice setting of the carol in g minor, rotate it 180° so that it is upside down, invert the clef signs, then read it from right to left, from the bottom to the top, substituting a single sharp for the two flats of the original g minor. In *Lights Out*, the carol is set for guitar, and since pitch is inverted but the original rhythms are maintained, the variation/quote should begin to sound vaguely familiar.

4. Passacaglia Subject

The passacaglia subject in *Lights Out* is essentially the same as that in *Standing In Line*, except that it is transposed up a M2 and is scored for vibraphone in parallel seventh chords within the F♯ Phrygian mode.

5. Cantus Firmus

As with all of the other elements common to most of the A movements, the cantus firmus in *Lights Out* is employed in a manner similar to that of *Standing In Line*, except that it is transposed to a starting pitch of F♯ and is played by the viola. The interlocking row forms used in *Lights Out* are O(F♯) and I(F).
Movement V. **Terezin**

1. Form

With a form of **abcd'a**, **Terezin** is the first deviation from **aba** form, the sections being marked by major changes in the accompaniment. However, like the form of **Labor Brigades**, if we consider the **bed** sections from **Terezin** as being a single developmental section, the form is within the parameters of the arch form. The initial **a** section (measures 1-34) begins with a heavily accented introduction of the instrumental accompaniment (in which the percussion plays a prominent role) and continues through the first stanza of text. The initial **a** section (measures 1-34) begins with a heavily accented introduction of the instrumental accompaniment (in which the percussion plays a prominent role) and continues through the first stanza of text. The **b** section (measures 34-52) begins as the guitar arpeggios slow to one every other measure, and the string quartet changes from the marcato down bow chords of **a** to a rhythmically augmented imitation of the guitar part, a sort of 'quartet arpeggio', where each member of the quartet plays one note of the figure on successive dotted quarter-notes. The **c** section (measures 52-76) begins with a thinning of the texture as the guitar drops out and the string quartet figures change from the slow group arpeggios to sustained chords. At the **d** section (measures 77-93) the texture further thins as the strings drop out and the voices continue a cappella. The **a'** section (measures 94-111) begins as a repetition of the initial **a**, but is truncated due to the incomplete repetition of the text in the poem. The remainder of the final section (measures 111-118) serves as a coda and brings the work to a close.

2. Pitch/Text Considerations

The rhythm for the opening percussion, string, and chorus parts is drawn from the speech rhythm of the opening line of the poem:

*The heaviest wheel rolls across our foreheads*

The natural rhythm of the poem seemed to fit best within the 6/8 meter, which conveniently lends itself to multiple subdivisions. These subdivisions allow for agogically placed accents upon words receiving the
greatest emphasis; in the text, the meters of 3/4, 2/\(\text{\textfrac{4}{6}}\), or 4/\(\text{\textfrac{4}{6}}\) may all be accommodated within the single meter of 6/8 while allowing the accompaniment to retain the steady dotted-quarter pulse. This rhythmic tension between the chorus and accompaniment is most evident when these subdivisions occur simultaneously (such as in measures 22, 25, and 40), or in immediate succession (measures 42-47).

An example of a dramatic scoring of the text is found in measures 83-90. The text of the poem appears as follows:

\[
\text{Children steal the bread here and ask and ask} \\
\text{and ask} \\
\text{And all would wish to sleep, keep silent, and} \\
\text{just to go to sleep again...}
\]

In measures 83-86, while the baritone II sustains the word "here", the repeated words "and ask" are distributed among the other divisi parts in a pointillistic fashion, all sustaining their respective last notes, forming a G\(\text{\textflat}\), A\(\text{\textflat}\), B\(\text{\textflat}\), C whole-tone cluster.

The scoring of Terezin is meant to reflect the nature of the text. Lines one through six of the poem are scored for the largest forces within the movement, reflecting the militant tone of these lines as well as their driving rhythm. Lines seven through thirteen are transitional, leading into the more introspective lines fourteen through seventeen; thus, the accompaniment thins out and slows down (sections b and c) until the acappella presentation of section d.

The primary mode of Terezin is Phrygian, which seems to create a mood especially appropriate to that of the text. The a section is in F Phrygian and the b section is in C Phrygian. The c section is in E\(\text{\textflat}\) Ionian/C Aeolian, and its suggestion of modal ambiguity serves as a transition to the d section, which is in an even more nebulous C Locrian. The half-diminished quality of the Locrian mode is an effective vehicle for conveying this stanza's great despair and melancholy. The a' section returns to F Phrygian, which means that when the modal centers
of the movement's sections are considered (F-C-E♭-C-F), the movement may again be seen as in keeping with the *aba* arch form present in the first four movements.

Movement VI. *Dusk*

1. Form

The form of *Dusk* arises from its isorhythmic nature: its *color* is the original order form of the row in all its transpositions, while its *talea* is an eight-measure grouping in changing meter (repeated four times). The isorhythm, which is dependent on the scoring (vibraphone and timpani), arises out of the unusual manner in which the row is employed (see below). While the form is not in keeping with the arch of the previous movements, it certainly is representative of the *ritornello*.

2. Use of Row

In *Dusk*, the pitches result from a rather straightforward presentation of all twelve original order forms of the tone row. As in previous presentations of the row, the different statements are dovetailed together. What is unique about *Dusk* is how the pitches are divided between the two instruments. Beginning with the first note of the first row statement, the vibraphone plays straight eighth-notes until it reaches any of the pitches E, G, B♭, or D♭ (the same pitches which played a significant role in *At Terezin*). These four pitches are played exclusively by the timpani as quarter-notes, unless another pitch intervenes in the vibraphone part. If this happens, the intervening notes are played as eighth-notes on the vibraphone and the timpani notes might become as long as dotted quarter-notes, thus, the attack points of both instruments are always offset by an eighth-note. The resulting effect is a kind of 'aperiodic periodicity' (or rather, predictable irregularity), where the forward motion of the vibraphone is constantly interrupted by the timpani before the former can establish any sort of momentum. The timpani figures also function as a sort of ground, both rhythmically and tonally, giving the strictly dodecaphonic movement a
much less harsh character. A complete list of row form useage in Dusk appears in Appendix C.

Movement VII. *Night in the Ghetto*

1. Form

Like most of the other movements of *I never saw another butterfly...*, *Night in the Ghetto* is essentially bipartite (at least in constituent musical parts), but in this movement the sections proceed in a slightly different manner. The form is abab'(ababab), the letters within the parentheses indicating a coda that is formed by three successive partial statements of the two main sections. The a section (measures 1-8) consists of partial row statements: pentachords, a tetrachord, and trichords - resulting in the rhythmic grouping of 5-4-3-2-1 - all of which constitute the a and a' sections. Even though the pitches are derived from the row matrix, they are reordered in a manner to yield a kind of tonality not nominally present in the row. Excerpts from the row are taken in 5-4- or 3-note sets and reordered in such a way that the first and last notes of each figure form two different melodic lines moving in contrary motion, converging on G. The downbeat of each figure makes up the ascending lower line, D-E-G^b-B-G, which strongly suggests an enharmonic partial spelling of a D major scale, especially after four measures of the D pedal to start the section. The last note of each figure makes up the descending upper line, G^b-E-E^b-D^b-C-B^b-A-G, which is a clear statement of an octatonic scale. The two opposing tonalities fit within the overall theme of dualistic tension and are both in contrast to the strict row statements that make up the b sections. The subsets taken from the row in section a, and their locations within the matrix are labelled below:
The b section (measures 9-12) is comprised of one full statement of the row which ties in with the suggested tonal center of a by starting on D and sustaining that pitch for two measures beneath the presentation of the remainder of the tone row. Further contrast is achieved by scoring the section as octave harmonics, which aptly creates the eerily dreamy and somnambulistic quality suggested by the poem.

The a' section (measures 13-20) is similar to the a section in that the pitch subsets of the row were mined from the matrix in a like
manner, and the descending octatonic scale is maintained. The ascending scale, however, centers around A instead of D (a P5 above section a, a suggestion of common practice harmony), and consists of five of the six notes of a whole-tone scale on A, yet another tonal contrast. The subsets taken from the row in section a' and their locations within the matrix may be seen in Appendix D.

The b' section is comprised of four row statements, and like section b, all are scored in octave harmonics, starting and ending on A, maintaining the tonal center of section b'.

The coda (measures 33-45) which is made of progressively diminishing partial statements of b and progressively augmented partial statements of b, serves as a cadence for the movement.

2. Use of row

The row used in section b is O(D). With the sustained D and the G (enharmonic spelling of F#, the third of D major), the tonal relationships are maintained even during this twelve-tone section. The rows used in section b' are O(A), O(A♭), I(G), and I(A♭). Like previous uses of the row, these are dovetailed together and the final row ends on A, framing the section and further alluding to the tonal center of section b'. A complete list of row form usage in Night in the Ghetto appears in Appendix E.

Movement VIII. I am a Jew

1. Form

The model for I am a Jew is that of a passacaglia, more in keeping with the traditional definition of the term. The descending 1-♭7-♭6-5 subject in the bass occurs as the first note of each measure of the guitar accompaniment. Each of the passacaglia subject's pitches is repeated and, due to the resonant manner of the guitar presentation (indicated by \( \text{l}_\text{v} \)), is sustained for a measure, making an eight-measure couplet that is repeated four times during the movement. An eight-measure bridge - actually an extension of the last four measures of the couplet - occurs after the third and fourth statements of the couplet. The second
statement of the bridge ends the piece without ever returning to the beginning of the passacaglia subject or the tonic of the movement.

2. Motivic Unity With VII

Since *Dusk* and *I am a Jew* are meant to be performed *attacca* with as little break as possible, and the opening guitar figures of each movement are rhythmically identical, there is some ambiguity as to exactly where the end of *Dusk* and the beginning of *I am a Jew* actually occur. The deception is intentional and is another element meant to unify the movements. Another factor that contributes to the above ambiguity is that the sustained G♭ (enharmonic of F♯) at the end of *Dusk* is the leading tone of the predominantly G minor *I am a Jew*.

3. Pitch/Text Considerations

In keeping with the model of the passacaglia, the music of the vocal parts comprises a continuous variation of related thematic material above the guitar’s passacaglia theme. The rising G-A-B♭ motive of the soprano against the alto’s descending G-F♯-F♮ occurs several times, and is often followed by a figure in contrary motion to each part that yields linear manifestations of the arch (and is somewhat reminiscent of the opening vocal motive from movement V. *Terezin*).

The voice parts for *I am a Jew* are exclusively in G minor, with an occasional F♯ (leading tone in related major mode), but these occur either as chromatic passing tones or during dominant function harmonies and do not appear often enough to make any true modal shifts. In addition to the occasional F♯, the passacaglia subject includes a C♯ in the first four measures, but as this this functions as a secondary leading tone to the dominant of G minor, no modal shift is indicated. The consistent presence of the two non-harmonic tones present in the guitar part might be viewed as bi-modality, yet another expression of the theme of dualism which is central to *...I never saw another butterfly....*
Movement IX. *Old People's Transport*

1. Form

As with most of the previous movements, the form of *Old People's Transport* is comprised of two main sections, but in this movement they are arranged \( \text{abab'ab'a} \). The movement is scored for timpani and guitar, the timpani part (section \( \text{a} \)) is one of the drum call motives and consists of a single tritone figure repeated three times. In the \( \text{b} \) section, the guitar plays the most literal statement of the Britten quote.

2. Britten Quote

The guitar part is essentially a three-voice arrangement of the choral part of the final *Kyrie* from the *Requiem Aeternam* in War Requiem. The tritone chords of the original orchestral bells have been replaced by timpani playing an extended linear version of the figure. The quote is transposed from the original F$\flat$ minor to A$\flat$ minor (though many notes of the accompanying lower lines are made up of dissonant figures), however, unlike the original Britten, the guitar part never resolves to the expected G major, but instead ends on the penultimate chord as the timpani returns to close out the movement with the tritone figure.

The guitar part, written on two staves, is notated in a somewhat unorthodox fashion. At times it contains unison notes duplicated in both staves. In the original Britten, the quote was written for eight voices on four different staves. However, in this movement the voices must somehow be condensed into guitar notation. The difficulties of writing close position harmonies with many chromatic alterations in a single guitar staff and the added clarity of line gained from the second staff seems to be adequate justification for this slight notational aberration.

Movement X. *Checking for Lice*

1. Form

*Checking for Lice* is the second fugue in *I never saw another butterfly...*, and as it is one of the C movements, its pitch content is
derived solely from the twelve-tone row. Therefore, like *Labor Brigades*, *Checking for Lice* doesn't conform to tonal sectional designations of the fugal model, so the same terminology will be employed in discussion of its constituent sections. Considering *Checking for Lice* sectionally yields a form **aba'ca** (coda). However, as in *Labor Brigades*, if the episodic/subject statements between the two expositions are viewed as a single developmental section, the form of *Checking for Lice*, **aba** (coda), is in keeping with the model of the arch which predominates throughout ...

I never saw another butterfly....

2. Sections of Fugue

*Checking for Lice* is a two voice fugue with two expositions, a separate statement of the seven-measure subject, two episodes, and a coda which is little more than a cadential extension of the second exposition. The sections of *Checking for Lice* are as follows:

![Figure 12. Sections of Checking for Lice.](image)

3. Use of Row

With the exception of the episodic material, the manner in which the row is employed in *Checking for Lice* is in straightforward complete statements of the twelve-tone row.
The row statements used in Episode 1 are incomplete and are similar to the hexachordal subsets of the row used in Labor Brigades. The hexachords and pentachords used in Episode 1 are illustrated as follows:

Figure 13. Hexachords and pentachords, Episode 1.
The sequential Episode 1 begins with two hexachord statements, $\alpha R I(C)$ and $\alpha R I(Db)$, followed by two pentachord statements, $\beta R I(D)$ and $\beta R I(Eb)$. As in most previous full or partial statements of the row, in Checking for Lice these statements are dovetailed together. In both the hexachords and pentachords, the initial note from the matrix becomes the repeated upper note of the sequential figure, with the remaining notes occurring on each successive eighth, thus the hexachords are in 5/8 time while the pentachords are in 4/8 time. The repeated upper notes move up successively by a m2, including the beginning of the Subject.

4. Idiomatic Techniques

The idiomatic device of standard guitar tremolo (which both visually and aurally seems to possess an especially lice-like quality) is employed in Checking for Lice. The vibraphone mimics the guitar technique by playing straight thirty-second notes. In Episode 2, however, the vibraphone more accurately reproduces the guitar technique by playing the more familiar two voice tremolo, with an accompaniment bass line on the downbeat and constantly rearticulated upper part that implies a sustained melodic line.

Movement XI. The Butterfly

1. Form

Although the form of The Butterfly is essentially through-composed, there are four main sections (demarcated by changes in key) whose colors and moods shift according to the nature of the text. Considered in thematic terms, the form abcd seems most appropriate, since there is little in the way of repeated motivic figures from section to section. When considered modally, however, the form abca seems equally appropriate. Yet a third way of reckoning form may also prove equally valid in this case, that of textural change. Considered texturally, The Butterfly more clearly conforms to the expected aba arch form found so frequently in earlier movements; the pattern of homophony-monophony-homophony also makes for clear divisions within the
movement. For clarity's sake, in the discussion of sections, it seems most expedient to use the formal designation \textit{abcd}.

2. Pitch/Text Considerations

While \textit{The Butterfly} is the penultimate of the twelve movements, in many ways it is the emotional focus for the entire work, which is appropriate as the title \textit{...I never saw another butterfly...} is excerpted from this poem. The \textit{a cappella} scoring of \textit{The Butterfly} - the only unaccompanied choral movement - is meant to focus the listener's attention upon the text. The setting begins as unison homorhythmic polyphony, interspersed with frequent rests which are meant to heighten the secco austerity of the scoring. Between measures 16-23, the homorhythmic texture is suspended; in the monodic section marked \textit{quasi recitivo}, as the melodic material passes successively from soprano, to tenor, alto, and then bass, while the three non-melodic voices prolong mostly static harmonies. After this section, all accompaniment is suspended; the voices return in unison for a homorhythmic presentation of the title line of the entire work. The voices return to homorhythmic polyphony for the last five measures, ending on the F-C\# tritone.

In section \textit{a} (measures 1-9) the modality is fairly firmly established in G\# Ionian with no chromatic alterations present. Even though there is a lack of clear functional harmony and the homophonic sections are fairly pandiatonic, G\# Ionian predominates.

In section \textit{b} (measures 10-19) with modal shifts between A\# Ionian/Aeolian, the modality is slightly more vague than in the previous section. The cross relations of both the natural and the flat third in measure 13 and the change in texture by the end of the section tend to heighten the growing modal ambiguity.

Section \textit{c} (measures 20-28) is the most modally obscure. Even though there is but one chromatic alteration outside the realm of C\# Ionian, the opening monophonic texture, the dearth of agogically accented chords, and the closing two measures in unison all occur too rapidly to aurally establish any clear pitch center to this section.
Section d (measures 28-33) returns to G↓ Ionian and closes the movement on a C↓-F tritone.

Movement XII. The Barracks (Finale)

1. Form

Though The Barracks is very much like Standing In Line and Lights Out (in terms of constituent parts it is identical), The Barracks does not begin with the Britten quote, but rather a variation of the Coventry Carol. It does, however, end with the Britten quote. Considering strictly the thematic material in this movement, the form of abc might best apply. However, if the textural contrasts arising from the scoring of the movement as a cappella chorus/tutti/accompanied chorus are considered, the typical aba arch form is applicable. The Barracks might best be considered as a coda to the previous eleven movements.

2. Britten Quote

As stated above, the Britten quote occurs only at the end of The Barracks, where it serves as a coda not only for the movement, but for the entire work. As in the previous two A movements that end with the Britten quote set for voices, this movement closes with a retrograde of the quote that begins on the D↓-A tritone and moves towards the unison/octave D↓ of the final two measures.

3. Coventry Carol Quote

As stated above, The Barracks opens not with the expected Britten quote, but with a retrograde version of the Coventry Carol in D↓ minor, or rather D↓ Aeolian. The a cappella Coventry Carol continues for eight measures before the passacaglia subject and the cantus firmus enter. The carol is in 3/2 time until the other elements enter, at which point the meter switches to the changing pattern of the passacaglia subject. Even though the carol's notation is made to conform to these meters, it is still essentially in 3/2 with only slight modifications to accommodate ensemble cues. The retrograde version continues until measure 33. In
measure 37, the carol theme proper appears for the first time in its original order. The carol theme continues through measure 76.

4. Passacaglia Subject

In *The Barracks*, the passacaglia subject is in $D\dagger$ Phrygian (though this time not written with the expected key signature of B major) and scored for violins and viola playing in parallel fifths (within the mode).

5. Cantus Firmus

The *cantus firmus* is played by the guitar and cello in unison (the scordatura guitar is capable of matching the cello's low D). The two row forms used in the movement are $R(D\dagger)$ and $R(E)$, each of which is stated six times, for a total of six statements of the *color* and twelve statements of the *talea*. This is the first of the $A$ movements to cycle completely through the phase rotation of the *talea* and *color* of the *cantus firmus*. The *cantus firmus* ends in measure 86 after this complete rotation of *talea* and *color*.

Conclusion

The *Shoah* is too often seen as a tragedy that is somehow exclusive to the Jews, probably due to the sheer magnitude of their numbers who perished at the hands of the Nazis. No single subset of humanity, however, may lay proprietary claim to this event. The *Shoah* was not a Jewish tragedy, it was a human tragedy.

In one of the many contradictory dualisms surrounding this time, Terezin represents both hope and despair: in this tiny crowded ghetto was a population of artists, musicians and intellectuals who continued to perform, create, and teach, right up to their deportation to the death camps in the east. And yet, what works of art, what compositions, what cultural wealth was the world denied because of the untimely deaths of these creative souls?

Due to the extraordinary perception and selflessness of Friedel Dicker-Brandeis, we have the opportunity to view the experience of the *Shoah* through the eyes of the children of Terezin. The children's poetry,
prose, and art distills the essence of their suffering and yet retains the naive innocence of youth. The adult prejudices of anti-semitism, ethnic hatred, and militant nationalism are more clearly seen as hubris when they are inflicted upon children. The testimony of the child as to the brutality of the holocaust is too often overlooked when considering the millions who perished, but these young voices must not be ignored, for their experiences offer adults the opportunity of seeing the Shoah in purely human terms.

The experiences of the children of Terezin, and the despair and hope expressed in their works are represented in this musical setting of 

...I never saw another butterfly... by many symbolic elements: **numerological** (such as the predominance of the number 12 - the sum of the six days of creation and the six days of destruction, the number 3 - the Trinity); **formal** (the rigid dogma of a real fugue, the balance of the aba form and other forms of ritornello - symbolizing a return to normalcy, and the many dualisms alluded to in the predominantly bipartite forms), **rhythmic** (the drum calls); **tonal/modal** (the predominance of the tritone, and the mournful quality of the Phrygian and Locrian modes); and **pan-tonal** features (the multi-level application of the twelve-tone row) are all employed in this score. The aforementioned features are intended as musical metaphors of these experiences and meant to tangibly convey the daily realities of the children of Terezin.
Figure 14. Hexachord statements, Episode 1.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Hexachord Statements</th>
</tr>
</thead>
<tbody>
<tr>
<td>violin 1</td>
<td>$\beta R(A)$</td>
</tr>
<tr>
<td>violin 2</td>
<td>$\delta I(E_b)$</td>
</tr>
<tr>
<td>viola</td>
<td>$\gamma R I(G)$</td>
</tr>
<tr>
<td>cello</td>
<td>$\beta O(D_b)$</td>
</tr>
<tr>
<td></td>
<td>$\delta R(A_b)$</td>
</tr>
<tr>
<td></td>
<td>$\beta R(G)$</td>
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<tr>
<td></td>
<td>$\gamma I(D)$</td>
</tr>
<tr>
<td></td>
<td>$\delta I(D_b)$</td>
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<tr>
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<td>$\gamma I(C)$</td>
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<td>$\delta R I(A)$</td>
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<td></td>
<td>$\gamma R I(A_b)$</td>
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<tr>
<td></td>
<td>$\delta R I(A)$</td>
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<tr>
<td></td>
<td>$\gamma R I(B_b)$</td>
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<tr>
<td></td>
<td>$\delta O(E)$</td>
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<tr>
<td></td>
<td>$\delta O(E_b)$</td>
</tr>
<tr>
<td></td>
<td>$\delta O(E)$</td>
</tr>
</tbody>
</table>

Figure 15. Hexachord use in Subject 1.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Hexachord Statements</th>
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</thead>
<tbody>
<tr>
<td>violin 1</td>
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<tr>
<td>violin 2</td>
<td>$\alpha O(E_b)$</td>
</tr>
<tr>
<td>viola</td>
<td>$\alpha O(A_b)$</td>
</tr>
<tr>
<td>cello</td>
<td>$\beta O(A_b)$</td>
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Figure 16. Hexachord and row statements, Episode 2.

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<th>Couplet</th>
<th>Hexachord Statements</th>
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</thead>
<tbody>
<tr>
<td>violin 1</td>
<td>$O(A_b)$</td>
</tr>
<tr>
<td>violin 2</td>
<td>$RI(G)$</td>
</tr>
<tr>
<td>viola</td>
<td>$YO(D_b)$</td>
</tr>
<tr>
<td>cello</td>
<td>$RI(G)$</td>
</tr>
<tr>
<td></td>
<td>$RI(F)$</td>
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<td></td>
<td>$RI(E_b)$</td>
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<tr>
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<td>$RI(D_b)$</td>
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<td>$O(D)$</td>
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<td></td>
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<td></td>
<td>$O(G)$</td>
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Figure 17. Hexachord statements in Subject 2.

<table>
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<td>violin 1</td>
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<tr>
<td>violin 2</td>
<td>$SO(E)$</td>
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<td>viola</td>
<td>$YO(D_b)$</td>
</tr>
<tr>
<td>cello</td>
<td>$SO(A_b)$</td>
</tr>
</tbody>
</table>
Figure 18. Hexachord and row statements, 
**Exposition 2.**

\[
\begin{array}{c|ccc}
\text{s} & \text{cs1} & \text{cs2} \\
\hline
\text{violin 1} & O(E) & - & - \\
\text{violin 2} & O(B) & - & - & \delta O(E^{\flat}) \\
\text{viola} & - & s & - \\
\text{cello} & O(G^{\natural}) & - & - & - & O(B)
\end{array}
\]

Figure 19. Hexachord statements, from **Coda**
(retrograde of **Episode 1**).

\[
\begin{array}{cccccc}
\text{violin 1} & \delta O(F) & \beta O(G^{\natural}) & \delta O(G) & \beta O(A^{\flat}) \\
\text{violin 2} & \gamma RI(B) & \delta RI(C) & \gamma RI(D) & \delta RI(D) \\
\text{viola} & \gamma I(B) & \delta I(B^{\natural}) & \delta I(A) & \gamma I(A^{\natural}) \\
\text{cello} & \delta R(F) & \delta R(E) & \beta R(E^{\natural}) & \beta R(D)
\end{array}
\]

Figure 20. Hexachord and row statements, from **Coda** (retrograde of **Exposition 1**).

\[
\begin{array}{ccccc}
\text{s} & \text{cs1} & \text{cs2} & \text{cs3} \\
\hline
\text{violin 1} & \alpha R(E^{\natural}) & - & R(E) & - & - \\
\text{violin 2} & R(E) & - & - & - & R(B) & - & - \\
\text{viola} & - & s & - & - \\
\text{cello} & \alpha R(A^{\natural}) & - & - \\
\end{array}
\]
APPENDIX C
Example 11. Twelve-tone row forms, VI. *Dusk.*

\[ \text{\textbf{Example 11.} Twelve-tone row forms, VI. Dusk.} \]

[Narr.]

\[ \text{sempre l.v.} \]

[Vib.]

\[ \text{O(A-)} \]

[Timp.]

\[ \text{O(A)} \]

[Vib.]

\[ \text{O(G-)} \]

[Timp.]

\[ \text{O(G)} \]

[Vib.]

\[ \text{O(E-)} \]

[Timp.]

\[ \text{O(E)} \]

[Vib.]

\[ \text{O(D-)} \]

[Timp.]

\[ \text{O(D)} \]

[Vib.]

\[ \text{O(C)} \]

[Timp.]

\[ \text{O(C)} \]

[Vib.]

\[ \text{O(B-)} \]

[Timp.]

\[ \text{O(B)} \]
APPENDIX D
Figure 21. Section B subsets from Night in the Ghetto.
APPENDIX E
Example 12. Twelve-tone row forms,

VII. Night in the Ghetto

\[ \text{Narr.} \]

\[ \text{Gt.} \]
Example 13. Twelve-tone row forms,

X. Checking for Lice.
REFERENCES


...I never saw another butterfly...:
(1997)

A COMPOSITION FOR SATB CHOIR
AND CHAMBER ORCHESTRA

Gregory Alan Schneider, B.M.E., M.M.
PERFORMANCE NOTES

I. *Standing In Line* - The chorus is to sing on the neutral syllable "ah". Though the narrator should probably use at least some manner of subtle sound reinforcement (i.e., a microphone and amplification system), the instrumental parts should still take care not to overpower the narrator. The narrator begins at the letter A in measure 33 and reads the text at a relaxed natural pace that will allow the text to finish prior to the end of the movement. NOTE: Only the narrator's entrance and first line is indicated in the score, but the part will obviously continue until all of the text is completed. Other than the entrance, there is no coordination between narration and music. The narrator is to proceed at a pace that will allow the narration to be completed before the music. The chorus part is the varied Britten quote, first in retrograde, then in original order. The guitar part is the harmonized passacaglia subject. The violins and viola play the *Coventry Carol* in retrograde-inversion. The cello plays the *cantus firmus*. The sustained tam tam that begins at measure 38 is achieved by touching a piece of dry ice to the metal of the instrument. CAUTION!!! Dry ice burns, so either tongs or suitable gloves should be used when handling. If dry ice is not used, a tremolo may be played with soft yarn mallets or the tam tam may be bowed with a bass bow.

For movements I-VIII (actually only I, II, VI, and VIII), the timpani is tuned thus:

`30'' 28'' 25'' 23''`

II. *At Terezin* - In order for the text to be understood clearly, the timpani and strings should be in the background relative to the chorus beginning at measure 22. For the strings, this is especially important during the section measures 37-92.
III. *Labor Brigades* - The string quartet should try and emphasize both the march/waltz feel of this movement, as this dual character is meant to symbolize both the militarism and the social refinement of the German people of early twentieth-century Europe. The slower homorhythmic section beginning at measure 51 should be rather chorale-like.

IV. *Lights Out* - The same instructions for the narrator, chorus and instruments that applied in movement I are applicable for *Lights Out* (minus tam tam directions). The chorus again has the Britten quote in the same manner as *Standing In Line*, transposed up a M2. The vibraphone plays the harmonized passacaglia subject. The guitar plays a retrograde of the *Coventry Carol*. The viola has the *cantus firmus*. Care should be taken so that the sustained vibraphone does not become too dense and overpower the other parts. Pedaling on the downbeat of each measure should prevent this problem.

V. *Terezin* - Take care that the strings do not overwhelm the chorus. The guitar part may be more easily rendered if a capo is placed on the first fret, however, it is not required. In either case, the guitar part is notated at the appropriate pitch (sounds an octave lower), not in the typical *scordatura* m2 transposition that would normally be used for a guitar solo part utilizing a capo in this manner. The breath marks between phrases of the section marked *lento e molto rubato* may be quite exaggerated. The effect should be one of an ametric suspension of time.

VI. *Dusk* - The narration in this movement is optional and may be read by a second narrator, preferably a child. If narration is used, the percussionists need to temper their dynamics accordingly so that the narrator may be clearly understood. The narrator should read the text at a tempo that will allow the narration to end before the music. The tempo should be one of straight eighth-notes in the vibraphone part.
interrupted every other measure by the quarter- or dotted quarter-notes in the timpani part.

VII. *Night in the Ghetto* - The narration in this movement is also optional, and as in *Dusk*, it may be read by a child. The same pacing of the narration as above applies to this movement also. The guitar uses a scordatura tuning of the low E down a M2 to D, and this tuning does not change throughout the remainder of the work. As is the case previously in the score, the guitar part is non-transposing. Due to the intimate nature of the instrument, the guitar should play out as much as possible, especially during the sections of octave harmonics. While some time is needed for the guitarist to set up the initial chord of the next movement, an attack that is as close to *attaca* as is practical is preferred.

VIII. *I am a Jew* - The chorus should take care to not overwhelm the guitar accompaniment. The guitar may feel free to play out as much as possible.

IX. *Old People's Transport* - The timpani should not overwhelm the narrator or the guitar. The same pacing of the narration as above applies to this movement also. There should be relative dynamic parity between the two instrumental parts. The guitar should definitely play as loud as possible. Make sure that the tempo is not too fast.

For *Old People's Transport*, the timpani are tuned thus:

![Timpani Tuning]

X. *Checking for Lice* - The vibraphone player will have to tailor dynamics and pedaling so as to achieve dynamic parity with the guitar. Consequently, the guitar may again play out.
XI. *The Butterfly* - During the opening homorhythmic section (measures 1-12), some discretion is allowed during the rests which will yield a slight elasticity to the meter. During the monodic section (measures 14-23), the melodic voice should be intelligible above the other three voices.

XII. *The Barracks (Finale)* - As in movements I and IV, the same admonitions to not overpower the narration apply, but this time, the chorus is also under the same dictum. The chorus first sings a retrograde of the *Coventry Carol*, followed by the original order version of the same tune, and ends with another transposition of the Britten quote. The violins and viola play the harmonized passacaglia subject. The guitar and the cello play the *cantus firmus*. The vibraphone should support but not overwhelm the chorus. Likewise with the timpani. The tam tam should be played in the same manner as in movement I.

For *The Barracks (Finale)*, the timpani are tuned thus:

![Timpani Tuning Chart](image)
INSTRUMENTATION:

soprano
alto I & II
tenor I & II
bass

narrator

percussion 1 -
vibraphone
tom-toms (4)

percussion 2 -
timpani (30”, 28”, 25”, and 23” or 21”)

\[ \text{tam-tam - sounded with dry ice, soft mallets, or a bass bow.} \]

bass drum

guitar

violin 1 & 2
viola
cello
STAGING:

soprano  alto  tenor  bass

percussion 2  guitar  cello

violin 2  violin 1  viola

narrator
I. **Standing In Line**  
   Petr Fischl

   We got used to standing in line at seven o'clock in the morning, at twelve noon, and again at seven o'clock in the evening. We stood in a long queue with a plate in our hand, into which they ladled a little warmed-up water with a salty or a coffee flavor. Or else they gave us a few potatoes. We got used to sleeping without a bed, to saluting every uniform, not to walk on the sidewalks and then again to walk on the sidewalks. We got used to undeserved slaps, blows, and executions. We got accustomed to seeing people die in their own excrement, to seeing piled-up coffins full of corpses, to seeing the sick amid dirt and filth and to seeing the helpless doctors. We got used to it that from time to time, one thousand unhappy souls would come here and that, from time to time, another thousand unhappy souls would go away....
IV. *Lights Out*

Helga Weissová

Three young boys ran away. For that we have already had a week of "confinement to barracks" and "lights out." We walk only in columns to work, and after six o'clock in the evening, no one is allowed on the street. We come home from work in the dark and in the morning we go to work in the dark. We dress and undress by the touch system. Our windows must be darkened and it is forbidden to have any sort of light. Tomorrow I'm going to the Hamburg barracks for bread and perhaps I'll manage to see Mom....

"Confinement" has been canceled, but "lights out" continues, evidently for the whole winter. We have to save on electricity. Each of the different blocks gets it every third day in turn. We may use candles for light, but they don't last long. Supplies from hove are being used up and we can't manage to get more. It is terribly stupid, we can't even read in the evening. Without light everything is so sad and gloomy. I am awfully homesick for Prague. Evening after evening Franka and I recall things in Prague far into the night and often we dream of it in our sleep....

Last night I had a beautiful dream. I dreamed that I was at home, I saw quite clearly our flat and street. Now I am disappointed and out of sorts, because I awoke in the bunk instead of my own bed. But maybe this was some sort of omen of an early end. Then there should be permanent "lights out" all over Germany....
VI. *Dusk*

Anonymous

The dusk flew in on the wings of evening...
From whom do you bring me a greeting?
Will you kiss my lips for him?
How I long for the place where I was born!

Perhaps only you, tranquil dusk,
know of the tears shed in your lap
from eyes that long to see
the shade of palms and olive trees
in the land of Israel.

Perhaps only you will understand
this daughter of Zion,
who weeps
for her small city on the Elbe
but is afraid ever to return to it.
VII. *Night in the Ghetto*

Anonymous

Another day has gone for keeps
Into the bottomless pit of time.
Again it has wounded a man, held captive
    by his brethren.
After dusk, he longs for bandages,
For soft hands to shield the eyes
From all the horrors that stare by day.
But in the ghetto, darkness, too, is kind
To weary eyes that all day long
    have had to watch.

Dawn crawls again along the ghetto streets
Embracing all who walk this way.
Only a car like a greeting from a long-gone world
Gobbles up the dark with fiery eyes-
That sweet darkness that falls upon the soul
And heals those wounds illumined by the day...
Along the streets come light and ranks of people
Like a long black ribbon, loomed with gold.
IX. Old People’s Transport
Helga Weissová

Old people’s transport. Ten thousand sick, crippled, dying, all of them over sixty-five years old.

It's horrible everywhere. The rays of sun fall exactly on my bunk and reach on farther, I try in vain to get away from them into the shade. Today I shan't go and report for "Service." I haven't left out a day yet, but I am too exhausted to stand the sight of misery and suffering again. The old people's transport, the young people cannot volunteer. Children have to let their old parents go off and can't help them. Why do they want to send these defenseless people away? If they want to get rid of us young people, I can understand that, maybe they are afraid of us, don't want us to give birth to any more Jewish children. But how can these old people be dangerous? If they had to come here to Terezin, isn't that enough, can't they let them die in peace here? After all, these old people can't hope for anything else....
XII. *The Barracks (Finale)*  
Helga Weissová

The barracks by the physical culture hall must be cleared out, a special dinner is being cooked, and the reception center is getting ready. They say some Polish children are coming. This is all incomprehensible.

They came yesterday at five o'clock. No one is allowed near them. In the night they called some nurses, guards, and doctors. Besides these from the fortress wall, and then they went in the morning to the reception center.... They are all barelegged and only a very few have shoes. They returned from the reception center with their heads shaved, they have lice. They all have such frightened eyes....

Yesterday they were taken off, doctors, nurse, and guards with them....

Where they came from we never found out, nor where they were taken either. Rumors were circulating about deportation to Palestine, but no one believes this. They have gone. All that is left is a few lines scribbled on the wall of the barracks that hardly anyone can figure out.
...I never saw another butterfly...

(1997) Gregory Alan Schneider

1. Standing in Line: tutti

Soprano

Alto

Tenor

Bass

Narrator

Percussion 1

Percussion 2

Guitar

Violin 1

Violin 2

Viola

Cello

Vibraphone, motor off throughout

timpani

Ped. sempre

soft yarn mallets

mf
We got used to standing in line at seven o'clock in the morning...
II. At Terezin: SATB, percussion, strings

<table>
<thead>
<tr>
<th>Part</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Soprano</td>
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<td>Alto</td>
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<td>Tenor</td>
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<td>Percussion 1</td>
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<td>Percussion 2</td>
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<td>Guitar</td>
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<td>Violin 1</td>
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<td>Viola</td>
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<tr>
<td>Cello</td>
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</tbody>
</table>
When a new child comes
Everything seems strange to him. What, on the ground I have to lie?
Eat black potatoes? No! Not I!
I've got to stay?
It's dirty

mf

It's dirty

I've got to stay?
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It's dirty

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It's dirty

I've got to stay?
I see! The floor—why, look—it's dirt, I fear! And I'm sup—here! The floor—why, look—it's dirt, I fear! And I'm sup—here! The floor—why, look—it's dirt, I fear! And I'm sup—here! The floor—why, look—it's dirt, I fear! And I'm sup—
posed to sleep on it?
I'll get all dirty!

posed to sleep on it?
I'll get all dirty!

posed to sleep on it?
I'll get all dirty!

posed to sleep on it?
I'll get all dirty!

posed to sleep on it?
I'll get all dirty!

posed to sleep on it?
I'll get all dirty!

posed to sleep on it?
I'll get all dirty!
sound

Here the sound of

Here the sound of

Here the sound of

Here the sound of

Vn. 1

Vn. 2

Vn.

Vc.
And oh, so many
flies.
Everyone knows flies carries
Oooh, something bit me!

Wasn't that a bedbug?
Here in Te - re - zin.

Here in Te - re - zin.

Here in Te - re - zin.
life is hell
And when I'll go home again, I can't yet
iii. Labor Brigades: string quartet

March-like Waltz

Soprano  

Alto  

Tenor  

Bass  

Narrator  

Percussion 1  

Percussion 2  

Guitar  

Violin 1  

Violin 2  

Viola  

Cello
IV. Lights Out: SATB, narrator, percussion, guitar, viola

Soprano

Alto

Tenor

Bass

Narrator

Percussion 1

Percussion 2

Guitar

Violin 1

Violin 2

Viola

Cello

Vibraphone

Snare Drum

-52-
...Three young boys ran away. For that we have already had a week...
The heaviest wheel

The heaviest wheel
rolls across our foreheads
To bury itself deep somewhere
Inside our memories,

We've

...
suffered here more than enough. Here in this clot of grief.
and shame. Wanting a badge of blindness.
To be a proof for their own children.

To be a proof for their own children.
A fourth year of waiting, like standing above a swamp
From which any moment might gush forth a
Meanwhile, the

Another way,
not letting you live.

And the guns don't bark

Not letting you die.

And you don't
to see blood here. Nothing, only silence.

see blood here. Nothing, only silence.

Children steal the bread here...
And all would wish to sleep.

keep silent.

and just to go to sleep again.

and just to go to sleep again.

Tempo I
The heaviest wheel rolls across our...
foreheads
To bury itself deep somewhere in

105
VI. Dusk: narrator, vibraphone, timpani

Soprano

Alto

Tenor

Bass

Narrator

Percussion 1

Percussion 2

Guitar

Violin 1

Violin 2

Viola

Cello

\( \text{Vibraphone, motor off throughout} \)

\( \text{medium yarn mallets} \)

\text{The dusk flew in on the wings...}
VII. Night In the Ghetto: narrator, guitar

Soprano

Alto

Tenor

Bass

Narrator

Percussion 1

Percussion 2

gently flowing

Guitar

Violin 1

Violin

Viola

Cello
Another day has gone for keeps...

[D.]
VIII. I am a Jew: SA, guitar

Soprano

Alto

Tenor

Bass

Narrator

Percussion 1

Percussion 2

Guitar

Violin 1

Violin 2

Viola

Cello
I am a Jew and will be a Jew forever. Even if I should die from hunger, I never will I submit.
I will always fight for my people.

I will always fight for my people.

on my

on my

I will always fight for my people.

I will always fight for my people.

honor. I will never be ashamed of them.

honor. I will never be ashamed of them.

I give my word.

I give my word.

I am proud of my

I am proud of my
people, how dignified they are. Even though I am sup
pressed, I will always come back to life.

pressed, I will always come back to life.
IX. Old People's Transport: narrator, timpani, guitar

Old people's transport. Ten thousand sick, crippled, dying,...
X. Checking for Lice: vibraphone, guitar

Vibraphone, motor off throughout

mf
medium yarn mallets
XI. The Butterfly: SATB

Soprano

Alto

Tenor

Bass

Narrator

Percussion 1

Percussion 2

Guitar

Violin 1

Violin 2

Viola

Cello
dazzlingly yellow. Perhaps if the sun's tears would sing against a white stone.
went a way I'm sure because it wished to kiss the world good bye.

For seven weeks I've lived in here. Ooo—

Penned up inside this ghetto.
I have found what I love here.

The delicious call to me

white chestnut branches in the court. Only I never saw another butter
That butter-fly was the last one. Butter-flies don't live in here, in the ghet-to.

fly. That butter-fly was the last one. Butter-flies don't live in here, in the ghet-to.
The barracks by the...
Ah Ah Ah Ah Ah Ah
* dry ice as before