AUTOGRAFHS 1928: FOUR SONGS FOR SOPRANO

AND CHAMBER ENSEMBLE

THESIS

Presented to the Graduate Council of the

University of North Texas in Partial

Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Jay Alan Walls, B.M.E.

Denton, Texas

August, 1995
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*Autographs 1928: Four Songs for Soprano and Chamber Ensemble* is a composition of approximately 16 minutes’ duration and is scored for mezzo-soprano, flute, oboe, clarinet, horn in F, viola, violoncello, one keyboardist (piano and celesta), and two percussionists (marimba, xylophone, chimes, timpani, bass drum, temple blocks, triangle, and slapstick). The work consists of four songs and four readings with texts from Walls’s maternal grandmother’s autograph book. The composition opens with a reading and alternates between readings and songs. The music is intended to reflect the playful, tender and humorous nature of the lyrics.
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INTRODUCTION

Autographs 1928: Four Songs for Soprano and Chamber Ensemble, was composed as a tribute to Alma Mae Porter-Robbins, maternal grandmother of Jay Alan Walls, and as a celebration of eternal youth. The songs are intended to reflect the playful, tender, and humorous nature of the lyrics, which were collected from the autograph book belonging to the teenage Miss Porter. The book served as a diary and repository of sayings, quips, greetings, quotes, and rhymes and includes entries penned by her family and friends in Bedford, Indiana, between the years 1927 and 1930.
CHAPTER 1

GENERAL ANALYTICAL NOTES

Texts

To facilitate the choice of song lyrics and intermittent readings, the inscriptions were transcribed and arranged into groups of similar topics and meter. Although a few unconventional aspects of the original texts were left unchanged, most spelling and grammatical errors were corrected. The following is an uncorrected entry on the left as written in German and the corrected body of the text on the right:

Aug. 24 - 1928

Dear Alma,

A.B.C. die Katze 

louft 
im 

shnee 

die schnee geht wech 

und die Katze 
lauft 
im 
dreck 

Uncle Bill

A.B.C. Die Katze läuft im Schnee. 

Der Schnee geht weg, 

Und die Katze läuft im Dreck.

Many of the entries were discarded since they were not suitable for the project; however, six conglomerations of entries were chosen as possible readings, and thirteen conglomerations of entries were formed as possible song lyrics. The four sets of lyrics chosen for the composition were selected on the basis of poetic charm, meter,
musical inspiration, and adaptability to a variety of timbres and tempi. No changes other than spelling and grammatical corrections were made to the lyrics as they were set to music.

The readings were incorporated into the score to yield the original prosaic flavor of the autograph book and to assist in linking the songs together. The subjects of the readings trace the essential elements, from a teenager's perspective, of the human experience. The first reading centers on the topic of remembrance and youthful loyalty. The second expresses sincere friendship. Reading III reflects gaiety and teenage love. The last addresses the somber subject of human mortality, yet contains it within the prospect of hope and love.

The readings and song lyrics are as follows:

Reading I.

Remember I say:

When you look on these pages
That writing in albums
Is like working for wages.

Your Friend,

Bessie

[Page 10.]

Nov. 26, 1928.
My dearest Alma:

On this page I choose this spot

To write these words:

For-get-me-not.

And if these words you do regret,

Blot them out,

And me for-get.

Your Dearest and Truest Friend,

Lyoma Bundy "Bill"

[Page 25.]

Song 1: Poor Ink, Poor Pen.

Poor ink, Poor pen

Poor girl, Amen.

[Page 80.]

Alma now, Alma ever.

Porter now, but not forever.

Poor ink, Poor pen.

Poor Alma, Amen.

[Page 27: Nov. 26, 1928, Bedford, Ind.,  
Russell Johnson, "Jension"]
Girls are few, Boys are plenty,
So do not marry until you are twenty.

[Page 73: Apr. 30, 1929, Bedford, Ind.,
Speck Greene.]

Poor ink, Poor pen
Big women, Little men.

[Pages 55, 56: Jan. 3, 1929,
M. Ilene Quackenbush.]

Reading II.

He finds a world who finds a friend
And makes that friend his own.
Thenceforth, wher'er his way wend,
He walks no more alone.

A world of empathy and cheer,
Of understanding true,
'Twas such a happy world I found
When I found you.

MaryDell Williams
Fayetteville High School, Dec. 5, 1929.
Dear Alma,

I do believe that God above

Intended you for me.

He picked you out from all the rest,

Because he knew I loved you best.

A Senior of F.H.S.,

Pauline Cole.

[Page 68.]

Song II: I Love You Better.

May your virtues ever spread

like butter on hot gingerbread.

[Page 9: Jan. 25, 1928, Pace School,

Bessie Hicks.]

I love you better

Since your perplexities have become known to me.

[Page 11: Jan. 25, 1928, Bysa Todd, "Bill".]
with him Saturday, May 24, 1930.

We are going to the carnival.

Tuesday.

[Page 24.]

Dear Kid:

Remember Sunday night?

Remember the bump in front of the filling station? Ah, gosh my neck!

But I had to "laugh it off."

Don’t forget Paul and Speck polishing their nails.

"Yours till Powder Puffs,

Vi

[Page 14.]

Dear Alma:

Lets try to forget our sad experiences in our LOVE affairs; although, we are always having them - I mean experiences.

(TRUE LOVE NEVER RUNS SMOOTH.)
(OURS MUST BE TRUE.)

Remember Sat. night, Aug. 24.

You and Paul, and Oscar and Myself.

Isn’t love grand?

(...When Oscar and I went after the
match....What we saw when we came back.)

[Page 78.]

12/13/29

Bedford, Ind.

Dear Alma:

You have a very interesting and

"lovely" collection of verses and

sayings in this book.

(Excuse me for reading them.)

Your teacher and friend,

Leroy W. Shrode

[Page 66.]

Song III: ABC and English translation.

A.B.C.

Die Katze läuft im Schnee.
Der Schnee geht weg,
Und die Katze läuft im Dreck.


A.B.C.

The cat runs in the snow.
The snow goes away,
And the cat runs in the mud.

Reading IV.

When the Golden sun is setting
And your heart from care is free,
While of others you are thinking,
Won’t you sometimes think of me?

[Page 77: Wed. P.M., July 17, 1929,
Helen Brafford, "Betty".]

When by the graveyard you pass by,
And on my grave you cast your eye,
Remember a friend that loved you best
Is in her grave now at rest.

[Page 74: Lois Franklin.]

Remember me when death shall close
My eyelids in that last repose,
And when the wind shall gently wave
The grass upon your true friend's grave.

[Page 79: Aug. 28, 1929, Bedford, Ind.,
Elsie Adamson.]

May your life be blest with peace, happiness,
Virtue and love.

[Page 60: Aug 21, 1929, W.F. Mathis.]

Song IV: *When I Am Dead*.

Bedford, Ind.
Nov. 28, 1928.
Alma,
When I am dead and gone to rest,
Sit on my grave and laugh your best.
Ha! Ha!
Your friend,
Chloie.

Form

The form of each song will be discussed in the sections detailing the songs individually; however, several features of the entire composition should be mentioned at the outset. *Autographs 1928* comprises four pairs of readings and songs, but it should not be concluded that there are four distinct divisions. Rather, the themes
expressed in the readings and songs overlap so as to create a gradual progression which parallels different stages in life.

While the smooth succession of topics serves to fuse the songs together, contrast, a vital ingredient of music, is achieved by varying tempi, instrumentation, melodies, harmonies and textures. For example, Poor Ink, Poor Pen and ABC, the first and third songs, are performed at brisk tempi and utilize the entire performance ensemble through most of their duration. In contrast, Song II: I Love You Better, is performed at an easy, tranquil tempo and begins and ends with the solo clarinet accompanied by only a few instruments. In order to create even greater heterogeneity, the final song, When I Am Dead, begins at the mournful tempo "lento" and features the solo flute and oboe. The tacit instrumental parts join the consort one-by-one, and ultimately, the full ensemble shifts to an exuberant, albeit sporadic, pace as the soprano line imitates hearty laughter. Thus, variety is accentuated throughout the score, while unity is maintained by means of the similarity and natural sequence of themes.

Each song establishes certain tonal centers, but due to the many non-diatonic pitches, no key signatures are indicated. The tonal centers and meters as well are autonomous from one song to the next; consequently, the tonal and metric patterns used in the entire score are unconstrained. Potential tonal centers within each song were evaluated according to how the melodies sung in those tonal centers would suit the mezzo-soprano voice, and whether they would permit progressions to other desired tonal centers without taxing the performers. Meters follow the natural rhythm of the
texts and their melodies, and in some cases (e.g. Poor Ink, Poor Pen and ABC) change frequently.

Instrumentation

The work is scored for mezzo-soprano, flute, oboe, B♭ clarinet, horn in F, viola, cello, one keyboardist (piano and celesta), and two percussionists (marimba, xylophone, chimes, timpani, bass drum, temple blocks, triangle, and slapstick).

Because of the sweet nature of the texts, it seemed appropriate to select instruments of mellow timbres; therefore, only one brass instrument, the F horn, was chosen for its ability to blend well with the three woodwinds. The oboe was chosen specifically for its ability to produce a sentimental and sometimes melancholy tone as in When I Am Dead. The tenderness, innocence, and delicate optimism of childhood was expressed frequently via shimmeringly transparent tones on the flute, lower strings, and celesta. To convey the same virtues vocally, lyrics were scored for the somewhat deeper mezzo-soprano timbre.

Melody and Harmony

A few words of explanation are appropriate concerning the procedure used for creating melodies and harmonies. Melodies were composed intuitively, and many thematic variations were considered for each song. The chosen themes were often traditional in their early stages; therefore, the melodic intervals and rhythms were developed so that they would not be overly symmetric and predictable. To insure an unfettered approach to rhythm, bar lines were not added to the songs until they were
finished. Much repetition of motives was sought to provide points of reference and to ensure cohesiveness.

Harmonies often evolved from the melodies and, in like manner, were traditionally based. To avoid cliché chord progressions, each point in the rhythm which called for a chord was examined, and alternate chord selections were explored. Occasionally, harmonic and melodic motives were born simultaneously. For example, the piano motive shown below was a musical idea in which the melody and harmony were conceived inseparably.

Example 1. Piano motive from measure 2, Poor Ink, Poor Pen.

Minor seconds and augmented fourths never outnumber more consonant intervals. Melodies and harmonies rooted in the pentatonic and whole tone scales or the church modes (e.g. the use of G Mixolydian and F Lydian in ABC, measures 41 and 42) were favored. It seemed especially appropriate to utilize the pentatonic tonality of the form C-D-E-G-A, given that numerous children's songs and chants are based upon this scale (e.g. the so-called "universal children's chant," as referred to by music educators: sol-mi-la-sol-mi).
CHAPTER 2

SONG I: POOR INK, POOR PEN

Fortuitously, there were ample verses to select from for the compilation of Poor Ink, Poor Pen, given that so many of Miss Porter's schoolmates preferred the same free verse rhyme scheme; furthermore, among the many entries of this type, most expressed similar witticisms about boys, girls, men, and women.

The texts easily lent themselves to a two-couplet ritornello form (A B A C A). The tables below present the tonal design of each section and their principal cadence points. To establish a means of describing chords in the successions and progressions exhibited, the following four points are observed: 1) Passing tones and pitches that are inconsequential to the overall chordal impression are not considered. 2) Whenever possible, the conventional system of labeling diatonic harmonies is used. Omitted diatonic chord tones are not noted. 3) The label for a non-diatonic sonority consists of two to three components. The first component is one of the twelve pitch classes of the chromatic scale which either functions as tonic of the scale from which the chord is derived, or is merely chosen as a convenient starting point in cases where there is no predominant pitch class. Generally the second component, a number or numbers, follows the pitch class and indicates the distance in half-steps of each additional member of the chord (if there are additional chord members) from the starting point, moving from left to right on the piano keyboard. If the pitch class identifier follows
the numbers instead of preceding them, it distinguishes the tonic of the scale from which the chord has been taken, but also indicates that the tonic note is not present in the chord. In many cases, the numbers are followed by a third component: the letters PT, WT, or OT specifying that the chord implies a pentatonic, whole-tone or octatonic sonority. The components of the labels are separated by colons. 4) Inversions are not marked.

Throughout the analysis, the term "pentatonic" will denote a scale complying with the same distribution of intervals as in the form C-D-E-G-A. The term "whole-tone" will pertain to a scale with a sequence of whole-steps as in the form C-D-E-F#-G#. The term "octatonic" will refer to a scale with an alternating sequence of half and whole steps as in the form C-C#-D#-E-F#-G-A-A# (a few exceptions are noted). Thus "F pentatonic" indicates the pitch set F-G-A-C-D, "D whole-tone" indicates the pitch set D-E-F#-G#-A#-C, and "D octatonic" indicates the pitch set D-D#-F-F#-G#-A-B-C.

| Table 1. Tonal Centers and Primary Cadence of Ritornello I (Section A) |
|-----------------------------------|------------------|
| **Mm. 1 - 11**                   | D whole-tone and D octatonic |
| **Mm. 11 - 13**                  | C minor (see Table 2 for chord progression) |
| **M. 13**                        | Primary cadence: C minor plagal cadence |

| Table 2. Chord Progression in Measures 11 - 13 |
|-----------------------------------------------|-----------------------------------------------|
| **M. 11**                                     | **M. 12**                                     | **M. 13**                                     |
| ii half dim.7                                 | iv                                            | Primary cadence: iv → i                       |
| c: -------------- → v →                      | ----- → v → iv → i →                        |
| of v                                          | of v                                          |
|                                              |                                              |
Chord progressions of the subdominant to the tonic (and the secondary subdominant to the dominant) were written for the conclusion of each ritornello (see Tables 2 and 10 and measures 48 and 49) so that the "amen cadences" would reinforce the word "amen" sung by the soprano.

Ritornello I is followed by a two-and-a-half measure transition in the key of C minor from measure 13 through measure 15. The first couplet begins in measure 16 and follows the tonal centers diagrammed below:

| Table 3. Tonal Centers and Principal Cadences of Couplet I (Section B) |
|-----------------|--------------------------------------------------|
| Mm. 16 - 20   | Oscillates between G and F pentatonic, alternating every beat |
| M. 21         | Oscillates between A and G pentatonic, alternating every beat |
| Mm. 22 - 23   | Secondary cadence: F pentatonic cadence point (see Table 4 for chord progression) |
| Mm. 23 - 24   | F pentatonic (See Table 4 for chord progression) |
| M. 25         | D whole-tone and D and C octatonic |
| Mm. 26 - 27   | Oscillates between C and Bb pentatonic |
| Mm. 28 - 29   | C whole-tone |
| Mm. 30 - 32   | F minor and F major (see Table 5 for chord progression) |
| Mm. 30 - 31   | Primary cadence: f minor half cadence |

| Table 4. Chord Progression in Measures 22 - 24 |
|-----------------|--------------------------------------------------|
| M. 22           | Secondary cadence: d min.7 → c min.7 → F#:2,7,9,11:PT → E:2,7,9,11:PT → |
| M. 23           | Cadence point: F:2,7,9:PT → Eb7 added 9 → |
| M. 24           | F:2,7,9:PT → Eb7 added 9 and maj.7 |
The first couplet ends in measure 32, but instead of proceeding immediately to the second ritornello, a false introduction of the second couplet begins in measure 33 with the winds and strings. This is interrupted abruptly in measure 34 by an interlude of ritornello material. The true recurrence of Ritornello II begins in measure 39 utilizing the same pitches found in measure 2, and it continues through measure 52 without much divergence from the first statement.

The second couplet begins in measure 53 and utilizes the tonal centers presented in the following table:

| Table 6. Tonal Centers and Principal Cadences of Couplet II (Section C) |
|-----------------------------|-----------------------------|
| **Mm. 53 - 56**            | D pentatonic                |
| **Mm. 57 - 58**            | F# Locrian and D and C octatonic |
| **Mm. 59 - 62**            | Progression leading to cadence in measures 63 - 64 (see Table 7 for chord progression) |
| **Mm. 63 - 64**            | Secondary cadence: Db maj.7 cadence point (see Table 7 for chord progression) |
| **M. 65**                  | Transition: A major, F# locrian |
| **M. 66**                  | Oscillates between A and G pentatonic |
| **M. 67**                  | D pentatonic and C whole-tone |
| **M. 68 - 71**             | Progression leading to climax on Db maj. chord in measure 71 (see Table 8 for chord progression) |
| **M. 71**                  | Primary cadence: Db maj. cadence point |
Table 6. Tonal Centers and Principal Cadences of Couplet II (Section C)

| M. 72 - 74 | Transitional chord succession: D♭ maj.7 → A♭7 added 9 → C7 → D:4,6,10:WT |

Whereas measures 22 - 24 serve as a secondary cadence in the middle of the first couplet, measures 59 through 64 serve a similar purpose, though the passage is expanded.

Table 7. Chord Progression in Measures 59 - 64

| M. 59   | G maj.7 → F maj.7 → C7 → B♭7 → E half dim.7 → A♭7 → |
| M. 60   | E7 lowered 5th → f min. → D♭ maj. → |
| M. 61   | f min. → e♭ min. → C half dim.7 → |
| M. 63   | Cadence: D half dim.7 → A♭ maj.7 → D half dim.7 → |
| M. 64   | Cadence point: D♭ maj.7 → D half dim.7 |

The chord progression found in measures 70 and 71 is practically the same as that in measures 59 and 60.

Table 8. Chord Progression in Measures 68 - 71

| M. 68   | G maj.7 → C7 → |
| M. 69   | C:4,6,10:WT → E:2,7,9:PT → G:2,7,9:PT and F:2,7,9:PT → A7 → |
| M. 70   | D:2,4,7,9:PT → G maj.7 → F maj.7 added 9 → C7 → B♭7 raised 5 → E half dim.7 → A♭9 → |
| M. 71   | Cadence: E:2,4,6,8,10:WT → f min. → cadence point: D♭ maj. |

The second couplet ends in measure 75 as a highly chromatic interlude begins. The interlude moves through the tonal centers of D♭ minor and E♭ minor before coming to an abrupt stop at the end of measure 83 on an A:1,6,7:OT chord.
The temple blocks begin the third ritornello in measure 84. Ritornello III commences in the same tonal environment as Ritornelli I and II; however, the melodies are pitched a whole step higher (E octatonic and E whole-tone). Although more dramatic, Ritornello III's form is patterned after the first two A sections. The key of C minor is established in measures 94 and 95 with the following progression:

| Table 9. Chord Progression in Measures 94 - 95 |
|---|---|
| M. 94 | M. 95 |
| iv | iv → V7 raised 5 |
| c: iv → i → --- → v | of v |

Poor Ink, Poor Pen closes with sharply accented chords of the C minor plagal cadence.

By reading the verses out loud, one can easily hear how the monosyllabic free verse of the ritornelli is naturally inclined toward a duple metric setting. The lyrics of the couplets possess an inherent rhythm in triple meter. For this reason, the couplets, for the most part, are notated in 6/8, 9/8, 12/8, 15/8, and 9/16 meter, while the ritornelli sections employ the meters of 2/4, 4/4, and 5/4. This shift of meter also serves to differentiate the sections.

While the meter changes from duple to triple meter and back twice in the piece, the tempo of the eighth note remains the same. Maintaining the tempo of the eighth note between sections fittingly propels the waltz-like couplet melodies at a whirling pace. The opening tempo of Poor Ink, Poor Pen, M.M. 120 to the quarter
note, is fast enough to foster a vigorous, lighthearted air, yet is relaxed enough to accommodate the rapid melismas required of almost all players.

The four fundamental motives of the ritornelli sections are:

Example 2. Fundamental motives of the ritornelli.

a. [m. 2, piano]

b. [m. 1, oboe]

c. [mm. 3, temple blocks]

d. [mm. 6 and 7, soprano, winds, and piano]
The octatonic piano motive found in measure 2 (Example 2a) with doubling in the winds initiates Ritornello I and subsequently begins Ritornelli II and III in measures 39 and 85. The distinctive harmonic trait of two minor seconds and an augmented fourth nested within three perfect fifths is an integral characteristic of the motive’s identity and was conceived simultaneously with its melody. A few other complete or partial appearances of the motive include the following measures: 5, piano and winds; 7-8, flute, oboe, cello, and piano; 25, piano; 32, piano; 35, piano, winds and strings; 42, piano and winds; 57, piano; 76, piano; 78, winds, strings, and piano; 80, xylophone; and 83, all parts except voice. The phrase in the celesta in measure 15, the cello in measure 26, and the flute in measure 31 also originated from the melodic motive of Example 2a.

The motive in Example 2a is preceded by a one-measure introduction consisting of two descending whole-note tetrachords (D-C-Bb-Ab) in the woodwinds and viola (Example 2b). The tetrachord not only establishes the whole-tone scale as the tonal center, but is also in itself a motive employed as a unifying element throughout the song. The rhythmic aspect of the motive consists of two sixteenths followed by two eighth notes; however, the rhythm (and pitches as well) are frequently found in variations including inversion (Example 3d). The examples below demonstrate a few of the abundant appearances of the tetrachord:

Example 3. Appearances of the whole-tone tetrachord motive.

a. [mm. 4, 6 and 7, cello]
b. [m. 21, flute and oboe]

\[\text{\includegraphics[width=\textwidth]{b-m.21-flute-and-obo.png}}\]

c. [m. 25, flute, oboe, and xylophone]

\[\text{\includegraphics[width=\textwidth]{c-m.25-flute-oboe-and-xylophone.png}}\]

d. [m. 28, viola, cello]

\[\text{\includegraphics[width=\textwidth]{d-m.28-violin-and-cello.png}}\]

The restatement of the motive of Example 2a in measure 5 of Ritornello I, and measure 42 of Ritornello II, is, in fact, the completion of another descending whole-tone tetrachord in the root of the first and third triad of each statement:

Example 4. Circled roots of triads which complete a whole-tone tetrachord.

\[\text{\includegraphics[width=\textwidth]{example-4.png}}\]
The third foundational motive of the ritornelli, cited in Example 2c, is developed primarily in the temple block part as can be seen elsewhere in measures 5, 10 - 11, 26, 32, 40 - 42, 47 - 48, 65, 84, 87, and 94. A reference to this motive is made in the clarinet part in measures 75 and 77 and in the viola part in measures 79 and 81.

A rhythmic motive used throughout the piece is first heard in the soprano, winds, and piano in measures 6 and 7 as shown in Example 2d. The jesting chords which sound during the rests in the melody line playfully create a lopsided triple-meter feeling with a heavy accent on beat three. Various occurrences of this motivic rhythm can be seen in the following measures: 10 - 12, all parts; 28, soprano, clarinet, and horn; 35, winds, strings, and piano; 43 - 45, all parts; 47 - 49, all parts; 89 - 90, oboe, soprano, and piano; and 94 and 95, all parts.

The sharply accented chords which are a part of the motive in Example 2d are just one example of the many sudden dynamic changes employed throughout the song for their mischievous effect. Thus, the *forte* chords of Example 2d are immediately followed by a contrasting *mezzo-piano* phrase. Playfulness is further manifested through the juxtaposition of dissimilar timbres such as the bass drum and triangle in measures 11 - 13.

Just prior to the beginning of the first couplet in measure 16, the triangle alone sounds the eighth-note subdivision of the first bar of 12/8 meter. Since it was intended that there be mounting rhythmic, melodic, and harmonic tension continuing gradually from the first through the second couplet, the subdivided beat is not heard
again until measure 19. The eighth notes reappear in the soprano part as the performer sings the simple, childlike melody seen below (Example 5):

Example 5. Soprano melody from measures 19 and 20.

The melody in Example 5 outlines the C major scale and would be traditionally harmonized in that key, but by harmonizing the melody with fourth chords instead, implying a pentatonic tonality, a greater sense of serenity and timelessness is attained.

Example 6. Principal motives of the couplet sections.

a. [m. 21, soprano]

b. [m. 23, flute]

The motive heard in measures 21, 55, and 56 in the soprano part (Example 6a) was derived from the "universal children’s chant": sol-mi-la-sol-mi. Although its full statement is not heard until the first couplet, a reference to the motive is heard in the oboe during the first ritornello in measure 7 (Example 7a) which is, incidentally, played by the viola in measure 44 with the oboe doubling an octave above. Another variation occurs in the soprano part in measure 31 (Example 7b). Even the ascending melody shown in Example 7c is a variant of the same motive. The motive is played
in its original form in the following measures: 37 - 38, horn; 54 - 55, flute, clarinet, and viola; 65, horn; and 82, oboe and horn.

Example 7. Variations of the motive shown in Example 6a.

a. [m. 7, oboe]

b. [m. 31, soprano]

c. [m. 63, oboe and piano]

Measure 23 introduces a phrase in the flute (Example 6b) which is repeated with slight variation in measure 24. These melodies are similar to that of Example 5, yet are distinctive enough to stand alone as motives in their own right. The F pentatonic scale is the source for harmonic backdrop for measures 23 and 24, but to emphasize the irony of the words "Alma ever" declared in measure 22, the celesta paints a modal wash of pitches while the chimes steadily ring out a perfect fourth like the tolling of a hall clock. This motive can also be observed in measure 34 in the oboe part and measure 68 in the oboe, clarinet, viola, and piano parts.
The entrance of the word "boys" in measure 59 of the second couplet is musically contrasted against the statement "girls are few," as a new syncopated rhythm anticipating the second subdivision of the beat is introduced (Example 8). To further highlight the divergent phrases of the text, the clarinet leads into measure 59 with a glissando.

Example 8. Syncopated rhythm introduced in measure 59.

[piano only]

The humorous phrase "So do not marry until you are twenty" is timed rhythmically in measures 73 through 75 so that teasing hesitations and motivic fragments build a tension which is suddenly released in a frenzy on the word "twenty". The frantic rhythmic pace in measure 91 is an appropriate segue into the climax in measure 92. The word "women" is underscored by ponderous G:3,4,6,9,10:OT chords in measure 93. The last few measures of the song are equally dramatic, with the words "little men" sung unaccompanied, the clarinet and horn feigning a restatement of the couplet, and finally the firmly punctuated plagal cadence in all parts.
CHAPTER 3

SONG II: I LOVE YOU BETTER

Interestingly, both entries which compose the text of I Love You Better were penned on the same day, January 25, 1928. In addition, they both directly address personal qualities of Alma Porter. The first verse is a type of blessing, most likely intended tongue-in-cheek, in which the writer expresses the hope that Alma’s virtues continue to increase. The second verse is a profound statement amidst so many frivolous epigrams. Whether the author Bysa Todd realized it or not, she had happened upon an intriguing principle in the dynamics of many human relationships. She observed that her love for Miss Porter grew as she came to know Alma’s perplexities. The nonsense syllables "La, la, la" were interjected into the lyrics, as seen in the score, to embellish the blithe spirit of the text and to invent a motive that would aid in unifying the verses.

Verse number one is a rhyming free verse of two lines, whose second line exhibits the same rhythm as the first, but it is uncertain whether Miss Todd intended for her entry, Verse II, to rhyme. Whether intentional or not, one perceives a similarity of rhythm and diction by dividing the verse into three parts as shown below:

I love you better
Since your perplexities
have become known to me.
To avoid having an additional phrase member, verse number two is divided not into three phrases, but only after the word "better," according to the natural flow of the words. As displayed in Chart 1, each verse of the song comprises a phrase group consisting of two phrases. The antecedent phrase is made up of two phrase members while the consequent phrase consists of three phrase members. The first line of each verse is essentially repeated three times, which constitutes the two phrase members of their respective antecedent phrases and the first phrase member of their consequent phrases (Chart 1). The texts for the second and third phrase members of the consequent phrases are from the second line of each verse.

**Chart. Continuous Binary Form of Song II: I Love You Better**

<table>
<thead>
<tr>
<th>INTRODUCTION: Mm. 1 - 7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>PHRASE GROUP I (Verse I): Mm. 8 - 19</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ANTECEDENT</strong></td>
</tr>
<tr>
<td>Phrase Member I: Mm. 8 - 10, &quot;May your virtues ever spread, La, la, la&quot;</td>
</tr>
<tr>
<td>Phrase Member II: Mm. 10 - 12, &quot;May your virtues ever spread, La, la, la.&quot;</td>
</tr>
<tr>
<td><strong>CONSEQUENT</strong></td>
</tr>
<tr>
<td>Phrase Member I: Mm. 12 - 15, &quot;May your virtues ever spread, La, la, la&quot;</td>
</tr>
<tr>
<td>Phrase Member II: Mm. 15 - 17, &quot;Like butter on hot gingerbread&quot;</td>
</tr>
<tr>
<td>Phrase Member III: Mm. 18 - 19, &quot;Butter on hot gingerbread.&quot;</td>
</tr>
</tbody>
</table>
The Tables below display the tonal centers and principal cadence points of Song II. The introduction begins with a melody in the solo clarinet which implies the F Lydian scale; however, with the addition of the tones Eb and Db in measure 4, the tonality is more clearly perceived as F whole-tone. The motive in measures 5 - 7 introduces an F# which in turn moves the tonality to E minor, around which much of the song is focused. The first phrase group, Part I of the song’s binary structure, begins in measure 8 in E minor and centers around the following tonal areas:
Table 10. Tonal Centers and Principal Cadences of Phrase Group I

| Mm. 8 - 10 | Phrase I: E melodic minor |
| M. 10 - 11 | C♯ whole-tone and E natural minor |
| M. 11 - 12 | Secondary cadence: E minor plagal |
| M. 13 - 19 | Phrase II: Chord progression moving to primary cadence in mm. 16 - 19 (see Table 11 for chord progression) |
| M. 16 - 19 | Primary cadence: semicadence with E:2,4,6,8,10:WT cadence point (see Table 11 for chord succession) |

Table 11. Chord Progression in Measures 13 - 19.

| Mm. 13 - 14 | E min. → A:2,7,8 → A:4,6,8:WT → |
| M. 15 | A:2,4,6,8:WT → |
| M. 16 | Cadence: b min. → G Maj.7 → B dim. → F♯7 → |
| M. 17 | A dim. → B7 lowered 5 → |
| Mm. 18 - 19 | e min. → a min. → Cadence point: E:2,4,6,8,10:WT |

The transition begins in the B natural minor scale tonality and proceeds to E natural minor in preparation for the second phrase group, as the following table illustrates:

Table 12. Chord Progression in Transition: Measures 20 - 26

| Mm. 20 - 21 | M. 22 | M. 23 | M. 24 | Mm. 25 - 26 |
| b min. | C♯ dim. | A7 | G:6,8,10:WT | e min. |

Table 13. Tonal Centers and Principal Cadences of Phrase Group II

| M. 27 | Phrase I: E harmonic minor |

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Table 13. Tonal Centers and Principal Cadences of Phrase Group II

<table>
<thead>
<tr>
<th>Mm. 28 - 29</th>
<th>G pentatonic, F major, and F whole-tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 30 - 31</td>
<td>Progression leading to secondary cadence in measures 31 - 32 (see Table 14 for chord progression)</td>
</tr>
<tr>
<td>Mm. 31 - 32</td>
<td>Secondary cadence: semicadence with F#7 cadence point</td>
</tr>
<tr>
<td>Mm. 33 - 35</td>
<td>Phrase extension: Progression leading into second phrase (see Table 15 for chord progression)</td>
</tr>
<tr>
<td>Mm. 36 - 39</td>
<td>Phrase II: G minor, F whole-tone (see Table 16 for chord progression)</td>
</tr>
<tr>
<td>M. 40</td>
<td>E minor</td>
</tr>
<tr>
<td>M. 41</td>
<td>Secondary cadence: semicadence with A dim. cadence point (see Table 16 for chord progression)</td>
</tr>
<tr>
<td>M. 42 - 48</td>
<td>Interpolation: progression of whole-tone tonal centers descending by half-steps from D to Bb whole-tone which serves as a primary cadence into the final chord of Phrase II</td>
</tr>
<tr>
<td>M. 49</td>
<td>Cadence point: B whole-tone</td>
</tr>
</tbody>
</table>

Table 14. Chord Progression in Measures 30 - 32

<table>
<thead>
<tr>
<th>M. 30</th>
<th>M. 31</th>
<th>M. 32</th>
</tr>
</thead>
<tbody>
<tr>
<td>G:2,4,7,9:PT → D maj.</td>
<td>D maj.7 → e min.7 → Cadence: e min.6</td>
<td>Cadence point: F#7</td>
</tr>
</tbody>
</table>

Table 15. Chord Progression in Measures 33 - 35

<table>
<thead>
<tr>
<th>M. 33</th>
<th>M. 34</th>
<th>M. 35</th>
</tr>
</thead>
<tbody>
<tr>
<td>b min. → C# half dim. → C# dim.7</td>
<td>a min. → G maj. → g min.</td>
<td>g min.7 → C# dim.7</td>
</tr>
</tbody>
</table>

The phrase extension shown above smoothly leads into the dominant chord of Phrase II with a C# diminished seventh chord. The strong harmonic motion of

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dominant to tonic with only one chord in between, as exhibited in Table 16, bolsters the impact of the climax in measure 37.

<table>
<thead>
<tr>
<th>Table 16. Chord Progression in Measures 36 - 41</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 36</td>
</tr>
<tr>
<td>M. 37</td>
</tr>
<tr>
<td>Mm. 38 - 39</td>
</tr>
<tr>
<td>M. 40</td>
</tr>
<tr>
<td>M. 41</td>
</tr>
</tbody>
</table>

The coda, measures 50 - 53, follows the second phrase group (Verse II) and completes the composition in manner similar to the introduction. The texture thins as the clarinet plays a melody in measure 50 outlining the E melodic minor scale. The tonality shifts to B whole-tone in measure 51 and remains there through the end of the piece. The final two notes, B pitch class played pizzicato on the viola, leave the work open-ended and give the impression that there might be a return to E minor if the piece were to continue.

*I Love You Better* commences at M.M. 55 to the quarter note which remains the standard from beginning to end. Even though the duple and triple meters of 2/4, 3/4, and 4/4 were employed in the score, there is a decidedly triple-meter pulse throughout. For clarity, whenever a tenuto was desired, it was simply written out using precise notation; however, there are occasional instructions for slight deviations from the established tempo. For instance, the introduction indicates a tempo rubato and a ritard before the "a tempo" in measure 8. An allargando is called for in...
preparation for the climax in measure 37 that is immediately followed by an
accelerando continuing through measure 41.

The song begins and ends sparsely with the solo clarinet and with melodic and
harmonic fragments making subtle comments in the other parts. Maintaining a lean
texture throughout Part I, the strings do not enter until two measures before the
transition. The texture expands gradually from the beginning of Part II through the
climax in measure 37 and begins condensing again from measure 38 to the end. Due
to the tranquil nature of the song, only one percussion instrument, the celesta, is called
for.

The entire song was composed utilizing the single motive shown here:

Example 9. Foundational motive in m. 2, clarinet.

The motive is often divided into its elemental parts and played on different
instruments as observed below:

Example 10. Separation of the motive among flute, oboe, and horn, measure 9
- 10.

The motive consists of an augmented fourth preceded by a whole-step or half-
step from either direction; yet the augmented fourth is frequently replaced with other
intervals and the trichord is sometimes expanded as illustrated in the following example:

Example 11. Varied appearances of the motive in measure 2.

a. [m. 8-9, soprano]

b. [m. 10, clarinet]

c. [m. 12, clarinet]

d. [anacrusis into and first two notes of m. 13, soprano]

Example 10a contains, in fact, three manifestations of the motive. They are C-B-D#, D#-E-A, and A-G-C#. By linking three motivic repetitions together as in Example 10a, a melody is formed in which the first two notes descend stepwise then skip, descending to the next pair of notes. These two notes ascend stepwise then skip, ascending to the next two notes. The new pair of notes descend stepwise and skip,
descending to the last note (or vice versa). This characteristic melody is developed thematically within the score as can be seen in the following example:

Example 12. Theme composed of several repetitions of the foundational motive, measures 18 - 19, cello.

\[ \text{Example 12. Theme composed of several repetitions of the foundational motive, measures 18 - 19, cello.} \]

In the opening theme played by the clarinet, the motive can be identified five times as indicated by the circled notes below:

Example 13. Opening theme, measures 1 - 7, clarinet.

\[ \text{Example 13. Opening theme, measures 1 - 7, clarinet.} \]

Example 14. Motivic development in measures 8 - 10, flute, oboe, horn, soprano, and celesta.

\[ \text{Example 14. Motivic development in measures 8 - 10, flute, oboe, horn, soprano, and celesta.} \]
Literal repetition of the motive, such as in Example 14, is a recurring device used to unify the whole composition. As can also be observed, many of the most recognizable statements of the motive are sung by the soprano on the syllables "La, la, la" and are usually reinforced melodically by the winds and harmonically by the celesta.

The harmonic progressions in measures 16 - 19 and measure 41, occurring during the second phrase of each phrase group, include diminished chords reminiscent of barbershop-style harmonies. Unlike most cadences in barbershop style, the tension is never released, since pauses in the harmonic rhythm occur upon the chords A dim. and E:2,4,6,8,10:WT.

The texts of the phrases just mentioned from verses I and II required compensation for differing lengths. The second line of the second verse has six syllables more than the second line of the first verse. Example 15 demonstrates how modification for this disparity was made by increasing the number of syllables per beat of the second phrase member in the second phrase group.

Example 15. Second phrase members of the consequent phrases from Verses I and II.

a. [mm. 15 - 17, soprano]

b. [mm. 39 - 41, soprano]
In the second phrase of Part II, the word "perplexities" is aurally depicted by a series of descending augmented fourths passed from one part to another during the interpolation. These tumbling melodies are couched in a whole-tone pitch environment descending by half-steps from D to B♭ whole-tone.

The inconclusive harmony of the coda and of most of the cadences, and the frequent use of whole-tone chords are just two examples of how the harmonies, melodies, textures, timbres, dynamics, and tempi were all molded in various ways to create a sense of yearning for moments past. The integration of such dichotomous elements as introspective music and optimistic and hopeful lyrics was intended to evoke feelings associated with bittersweet memories.
CHAPTER 4

SONG III: ABC

The third song, ABC, is of asymmetric binary form; however, it is further classified as sectional since the primary cadence at the end of the first period is conclusive. The text, divided after the word "Schnee", is in two parts. The first two lines of the poem are used for the first period (Part I), which is made up of three phrases, each beginning with the letters ABC. After an eight-bar transition, the second period begins. Part II uses the last two lines of the poem and consists of four phrases including a cadenza. There is an inconclusive cadence at the end of the third phrase leading into the four-measure cadenza. The song has a sprightly ending with an animated six-measure coda.

Measure 1 of the introduction of ABC begins in A♭ octatonic; however, an octatonic scale is not heard until the second measure. The A♭ octatonic tonality is not firmly established until measure 4 when the piano introduces an ostinato with recurring A♭:7:OT and 1,6:A♭:OT chords upon which the clarinet plays a melody rooted in the same tonality.

Much of the tonal movement throughout ABC is by direct modulation which is often stepwise. The following table shows the tonal centers and primary cadences of the first period (Part I).
Table 17. Tonal Centers and Principal Cadences of Period I

<table>
<thead>
<tr>
<th>Mm. 12 - 15</th>
<th>Phrase I: A♭ octatonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 14 - 15</td>
<td>Secondary cadence: 1,6:A♭:OT to A♭:7:OT</td>
</tr>
<tr>
<td>Mm. 16 - 20</td>
<td>Phrase extension: chord succession (see Table 18)</td>
</tr>
<tr>
<td>Mm. 21 - 23</td>
<td>Phrase II: A♭ whole-tone and G♭ whole-tone</td>
</tr>
<tr>
<td>Mm. 24 - 25</td>
<td>Whole-tone harmonic progression descending by half-steps from C to A whole-tone and then ascending to the tonality of B♭</td>
</tr>
<tr>
<td>M. 26</td>
<td>A♭ octatonic</td>
</tr>
<tr>
<td>Mm. 27 - 35</td>
<td>Chord progression leading to secondary cadence in measures 35 - 36 (see Table 19 for chord progression)</td>
</tr>
<tr>
<td>Mm. 30 - 35</td>
<td>Phrase extension: chord progression leading to cadence in measures 35 - 36 (see Table 19 for chord progression)</td>
</tr>
<tr>
<td>M. 35 - 36</td>
<td>Secondary cadence: C dim. to G min. elided cadence ending on beat one of measure 36</td>
</tr>
<tr>
<td>Mm. 36 - 38</td>
<td>Phrase III: G minor and G major</td>
</tr>
<tr>
<td>Mm. 39 - 40</td>
<td>C major and B♭ whole-tone</td>
</tr>
<tr>
<td>Mm. 41 - 42</td>
<td>Succession of tonal centers moving toward primary cadence: G Mixolydian, F major, F Lydian, and D whole-tone</td>
</tr>
<tr>
<td>Mm. 43 - 46</td>
<td>Interpolation of D and D# whole-tone chords</td>
</tr>
<tr>
<td>Mm. 46 -47</td>
<td>Primary cadence: F♯ dim. to G:7:OT</td>
</tr>
</tbody>
</table>

Table 18. Chord Succession in Measures 16 - 20

<table>
<thead>
<tr>
<th>M. 16</th>
<th>A♭:7 → G♭:7 →</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 17</td>
<td>E♭:1,7:OT →</td>
</tr>
<tr>
<td>M. 18</td>
<td>D♭:1,2,7:OT →</td>
</tr>
<tr>
<td>M. 19</td>
<td>B:7 → A:7 →</td>
</tr>
<tr>
<td>M. 20</td>
<td>A♭:2,4,7:OT → G♭:2,4,7:OT → D maj.</td>
</tr>
</tbody>
</table>
Table 19. Chord Progression in Measures 27 - 35

<table>
<thead>
<tr>
<th>Measure</th>
<th>Chord Progression</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 27</td>
<td>C:7 → C:7 + D maj. →</td>
</tr>
<tr>
<td>M. 28</td>
<td>C#:4,6,11 → E7 → A:7 + B maj. →</td>
</tr>
<tr>
<td>M. 29</td>
<td>A:7 + B b maj. → G:2,6,8:WT → G#:4,6:WT →</td>
</tr>
<tr>
<td>M. 30</td>
<td>Phrase extension: D:7 → C:7 →</td>
</tr>
<tr>
<td>M. 31</td>
<td>C#:1,7:OT →</td>
</tr>
<tr>
<td>Mm. 32 - 34</td>
<td>C:1,7:OT →</td>
</tr>
<tr>
<td>M. 35 - 36</td>
<td>Secondary cadence: C dim. → g min.</td>
</tr>
</tbody>
</table>

The first period is followed by a transition in measures 47 - 56 composed upon a sequence of three descending pairs of octatonic chords which arrive at the tonality of an E perfect fifth: G:1,6,7:OT and A:1,6,7:OT → D:1,7:OT and E:1,7:OT → A:1,6,7:OT and B:7:OT → E:7. The couplets descend first by augmented fifth, then perfect fifth, diminished fifth, and perfect fifth again.

Whereas Part I makes regular use of the octatonic scale with a half-step between its first two members, Part II just as frequently uses the octatonic scale which leads off with a whole-step. Occurrences of this second type of octatonic scale are indicated with a parenthetical note in addition to the usual "OT". The second period follows the tonal centers outlined below:

Table 20. Tonal Centers and Principal Cadences of Period II

<table>
<thead>
<tr>
<th>Measure Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 57 - 60</td>
<td>Phrase I: e min, E and Eb whole-tone, d min., D and Db whole-tone</td>
</tr>
<tr>
<td>Mm. 61 - 64</td>
<td>Chord progression leading to secondary cadence in measures 63 and 64 (see Table 21 for chord progression)</td>
</tr>
</tbody>
</table>

xlvii
Table 20. Tonal Centers and Principal Cadences of Period II

<table>
<thead>
<tr>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 62 - 64</td>
<td>Secondary cadence: B:4:WT cadence point (see Table 21 for chord progression)</td>
</tr>
<tr>
<td>Mm. 65 - 67</td>
<td>Phrase II: G, G♭, and F whole-tone, F♯ octatonic (whole-step first)</td>
</tr>
<tr>
<td>M. 68</td>
<td>B whole-tone</td>
</tr>
<tr>
<td>Mm. 69 - 70</td>
<td>Secondary cadence: G:4,5,7,10:OT → C:5,6,11:OT (whole-step first) → Cadence point: B♭:2,3,6,9:OT (whole-step first)</td>
</tr>
<tr>
<td>Mm. 71 - 72</td>
<td>Phrase III: Chord progression leading to primary cadence: F♯:1,4,7:OT → E:4,8:OT → D7</td>
</tr>
<tr>
<td>Mm. 73 - 74</td>
<td>Secondary cadence: G:7:OT cadence point (see Table 22 for chord progression)</td>
</tr>
<tr>
<td>Mm. 75 - 79</td>
<td>Interpolation: progression of tonal centers leading into the cadenza: G octatonic, D♭ octatonic (whole-step first), G:6, and E minor.</td>
</tr>
<tr>
<td>M. 80 - 83</td>
<td>Cadenza: Chord progression leading to the primary cadence in measures 83 - 84 (see Table 23 for chord progression)</td>
</tr>
<tr>
<td>Mm. 83 - 84</td>
<td>Primary cadence: F:7:OT cadence point (elision) on first beat of measure 84 (see Table 23 for chord progression)</td>
</tr>
</tbody>
</table>

Table 21. Chord Progression in Measures 61 - 64

<table>
<thead>
<tr>
<th>Measure</th>
<th>Chord Progression</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 61</td>
<td>G♭:2,3,9:OT (whole-step first) → F:2,3,7,9:OT (whole-step first)</td>
</tr>
<tr>
<td>M. 62</td>
<td>Secondary cadence: B:2,7,8:OT (whole-step first)</td>
</tr>
<tr>
<td>M. 63 - 64</td>
<td>Cadence point: B:2,4,6,8,10:WT</td>
</tr>
</tbody>
</table>

Table 22. Chord Progression in Measures 73 - 74

<table>
<thead>
<tr>
<th>Measure</th>
<th>Chord Progression</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 73</td>
<td>c min.7 → d min. → C dim. → C♯:5,6,10 →</td>
</tr>
<tr>
<td>M. 74</td>
<td>c min. → cadence: 1,6:G:OT → cadence point: G:7:OT</td>
</tr>
</tbody>
</table>
Table 23. Chord Progression in Measures 80 - 84

<table>
<thead>
<tr>
<th>M. 80</th>
<th>E:4 → D:4 →</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 81</td>
<td>A:4 → B♭ →</td>
</tr>
<tr>
<td>M. 82</td>
<td>F:5,6,8,9:OT (whole-step first) →</td>
</tr>
<tr>
<td>M. 83</td>
<td>A aug. → Cadence: F:2,3,6:OT (whole-step first) → F♯:2,4,6:WT →</td>
</tr>
<tr>
<td>M. 84</td>
<td>Cadence point: F:7:OT (elision with coda)</td>
</tr>
</tbody>
</table>

The melisma in measure 83 in the strings and other instruments ascends on the F octatonic scale (whole-step first) and descends on an F♯ whole-tone scale ushering in an eight-measure coda in measure 84 in the tonal center of F octatonic. The tonality shifts to G octatonic in measure 86, and in measure 88, the piece concludes with a flourish in G minor.

The tempo of ABC, a brisk M.M. 125 to the quarter note, enhances the lyrics by imitating the swiftness of a cat romping in the snow and mud. The interspersion of 3/8 measures into the flow of 2/4 and 3/4 measures also reinforces the imagery of a cat darting and hopping through a field by allowing the phrases to shift momentum without losing equilibrium. The only change in the tempo of the song comes as the texture thins and the momentum slows before the cadenza. The tempo of the cadenza, marked "lento," and the lamenting melody of the soprano, marked "a piacere," are meant to bemoan the melting of the snow and thus the termination of the cat’s escapades. The mounting suspense is suddenly released with a vivacious return to the original tempo at the coda, and the soprano declares that the cat’s fun goes uninterrupted as the feline frolics in the mud.
The melisma in the entrance of the cello, viola, and marimba exhibit one of the chief motives from which came many of the melodies and harmonies of Song III. The first four notes of the example below state the motive, which is then repeated three times, each time one half-step higher than the final note of the previous statement.

Example 16. Melisma in measures 2 - 4, viola and cello.

Except for the addition of an augmented fourth, the motive in Example 14 is the same as the first chord of the motive in Example 2a and is likewise based upon the octatonic scale. This similarity aids in unifying the collection of songs. Other exemplary manifestations of the tetrachord are in the soprano part in measures 21 - 22 and the flute, strings, and soprano in measures 24 and 25.

The entire clarinet theme in measures 4 - 8 is based upon the stated motive, as can be seen in the first four notes of Example 17. Another variation on the motive can be observed in measures 15 - 16 in the oboe and piano lines.

Example 17. Clarinet theme in measures 4 - 8.

In addition to the means already discussed, the feline motif becomes even more vivid with the shifting tonal centers, the vaulting melodic shape, and the double
staccato notes of the clarinet theme. This theme appears again in measures 53 - 55 and measures 84 - 86.

Underlying the clarinet melody, the piano plays an ostinato figure in measures 4 - 14 (measures 4 - 8 in Example 18) which also is grounded in the octatonic motive. The repeated couplets of perfect fifths and augmented fourths in the ostinato figure call up the vision of a sauntering animal and possess a decidedly lighthearted air. Variations on the piano ostinato occur in the following measures: 27 - 29, piano; 47 - 48, oboe, clarinet, horn, strings and piano; and 84 - 86, piano and viola.

Example 18. Piano ostinato in measures 4 - 8.

At the beginning of Part II in measures 57 - 59, the piano plays an ostinato figure variation in which the perfect fifth contracts to a major third instead of the augmented fourth seen in previous instances. The soprano melody follows the contour of these intervals. With the inclusion of minor thirds between the perfect fifths in the other instrumental parts, the overall tonality is rendered minor instead of octatonic. The E and D minor tonality alternating with whole-tone chords was selected to accompany the words "The snow goes away" with a pseudo-somber instrumentation. Measures 64 - 67 contain a similar variation.
In the flute part, the first two measures (Example 19) demonstrate another compositional motive in which the cascading fourths and fifths also promote the rollicking cat theme. This motive can be seen in many other measures such as: 2 - 3, piano; 16 - 20, piano; 17 - 18, viola and cello; 19 - 20, flute; 25 - 26, flute and piano; 30 - 32, piano; 41 - 42, flute; 49 - 50, piano; and 71 - 74, piano.

Example 19. Descending fourths and fifths motive in measures 1 - 2, flute.

The flute also introduces a motive in measure 8 in which melody and rhythm are equally important. The half-step or whole-step trill, written out as a triplet as in the example below, appears regularly in the song.

Example 20. Motive in measure 8, flute.

With the entrance of the soprano in measure 12, the fourth motive used in the song is heard (Example 21). This simple fragment, a minor third opening to a major third, is rooted in the octatonic scale. In its most conspicuous appearances, the three short notes of the motive are followed by a sharply accented perfect fifth and an augmented fourth as in the example (also see measures 36 - 37). The motive is written in inversion in the clarinet line in measures 17 - 18, 71 - 72, and 81, and in both the clarinet and flute parts in measures 49 - 50, as well as in other places.
In the example above, the timpani reinforce the accented chords, but in other instances, the timpani actually play the pitches of the motive or at least its rhythm (Example 22). Other similar passages are heard in measures 36 - 37 and 68.
Example 22. Timpani in unison with motive in measures 21 - 22, horn, strings soprano, and timpani.

The timpani are also used in a soloistic fashion throughout the piece, commenting on the melodies set forth by the other instruments. This is especially apparent in Example 23. Similar excerpts are found in measures 19, 31 - 34, 40 - 41, 48 - 52, 62 - 64, and 70 - 71.

Example 23. Timpani, soprano, strings and flute in measures 75 - 79.
Triggered by a glissando in the viola, the timpanist contributes a glissando to the humorous passage in measures 51 and 52. Another percussion instrument, the slapstick, is used in a jesting manner in measure 24 and in the slap at the end of the piece. For additional farcical effects, a wide spectrum of dynamics and articulations are employed, such as dramatic crescendos, sforzandos, terraced dynamics, and staccato, as in measures 67 - 79.
CHAPTER 5

SONG IV: WHEN I AM DEAD

The group of songs is appropriately rounded off by a song regarding the subject of death, but from a distinctly youthful perspective. From measure one to the end of the song, When I Am Dead merges two opposing musical moods. The first part of the song is a mournful song of death with dirge-like elements; however, mercurial snippets of a playful exchange among the instruments are heard in measures 1 - 4 and measures 20 - 22. The slow opening section, marked "largo" (Tempo I), presents the lyrics "When I am dead and gone to rest, Sit on my grave...."

The latter part of the song consists mainly of a musical game of chase, marked M.M. 72 to the quarter note (Tempo II), in which the soprano delivers the punch-line "and laugh your best. Ha! Ha!"; yet, the outbursts of laughter are interposed with sobering reflections from the first section at the tempo "lento."

The prevailing moods of When I Am Dead divide the song after the third phrase into two general sections; nonetheless, since the text actually expresses only one indivisible thought and the harmonic cadences are never conclusive until the end of the piece, the song is more appropriately categorized as a one-part form embodying an asymmetrical period of seven phrases.

The song begins in the F natural minor scale with the first measure of the instrumental theme in the oboe, and except for two whole-tone excursions in measures
3 - 4 and 20 - 22, the tonality remains stable through measure 24. The first phrase begins in measure 10 with the instrumental theme in the flute and the soprano melody over an F pedal tone. The two melodies continue into Phrase II, measures 16 - 20, with the instrumental theme now played by the oboe. The third phrase, measures 23 - 28, starts in F natural minor, but as the mood begins to alter in measure 25, so does the tonality. For example, measures 25 - 27:1 are formed from the F whole-tone scale, while measures 27:2 - 28 are derived from the E whole-tone scale.

Phrases IV - VII are like a game of tag. As soon as a phrase dashes ahead, it suddenly halts with the interposition of a few bars from the slower section. Phrase IV begins in measure 28 on the E whole-tone scale, and the soprano breaks forth with a musical representation of suppressed laughter in measure 30. The chord progressions of the first laughter section (part of the fourth phrase) are shown in the table below:

| Table 24. Chord Progression in Measures 30 - 32 |
|------|------|------|
| M. 30 | M. 31 | M. 32 |
| g min. → G maj. → E half dim.7 → | F:2,4,6,8,10:WT → F#:2,4,6,8,10:WT |

| Table 25. Chord Succession in Measures 40 - 43 |
|------|------|
| M. 40 | C:2,6,8:WT → g min. → |
| M. 41 | a min. → d min. → |
| M. 42 | G half dim.7 → G dim.7 → d min. → |
| M. 43 | G7 → Ab7 → Bb7 |

There are two intervening fragments in F minor, measures 33 - 34 and measures 38 - 39, in which time seems to be suspended momentarily. Phrase V, more
laughter, begins in measure 35 in the tonal center of D minor, and is interrupted in measure 37. Phrase VI begins in measure 40 with a succession of chords (Table 25) continuing through measure 43.

The last phrase is longer than the two interpositions of material from the Tempo I sections. Phrase VII consists of five measures in G and D minor of somber material from the first part of the song. In measure 49, the phrase is instantly interrupted by one last eruption of laughter and the spoken words "Your friend, Chloie." With a glissando on the xylophone and a crisp D minor chord, the song comes to a cheerful close. The closing cadence, V to i in D minor, is the first conclusive cadence of the entire song.

The meters of 6/8 and 9/8 are employed through most of the song as dictated by the melodies. Phrase VI, in 2/4 meter, is the only exception.

Percussive effects of definite pitch are performed on the xylophone and chimes, since the pianist does not play during the song. The xylophone is utilized especially during the Tempo II sections due to its amusing aural association with skeletons. The tolling of the chimes in measures 7, 25 - 26, and 45 - 46, is an allusion to funerary bells and to universal mortality. One last percussion instrument, the bass drum, embellishes the morose imagery by playing fragments of a funerary cadence.

The soprano melody of the first phrase begins on the dominant of F minor with an anacrusis into measure 10. The pitches which follow the contour of the F natural minor scale and the rhythm are typical of many funeral marches. Although it does not
end on a conclusive cadence, the second phrase in the soprano line, measures 15 - 20, completes the musical statement left unfinished by the first.

The first complete statement of the instrumental theme is in measures 10 - 15 and, as demonstrated below, functions as an antecedent to the second phrase in measures 16 - 20 (Example 24). The theme also operates as a countermelody with intervals complementary to the soprano part. The melodic rhythm, a steady eighth-note subdivision of the beat, generates a subtle contrast to the duplets in the soprano melody. The first measure is also heard in measure 2, but is suspended in measure 2 with a diversion of material from the laughter section. Portions and variations of the theme are also found in the following measures: 7, oboe; 23 - 28, flute; 25 - 26, oboe; 34, flute; 38 - 39, flute; and 48, flute and oboe.

Example 24. Antecedent and consequent phrases of the instrumental theme in measures 10 - 20, flute and oboe.

Both the instrumental theme and the soprano melody in the third phrase, measures 23 - 28, increase the melodic and harmonic tension in preparation for the more lively and jovial phrases that follow. Both melodies of Phrase III are at more acute pitches than those previously heard, and they share in the tonalities of the less
settled F and E whole-tone chords. The clarinet and horn augment the tension with gradually ascending melodic lines. Measures 28 and 29 contain an accelerando into the Tempo II section, and the energy spirals with the use of sixteenth-note melismas.

The strings exhibit a motive in measures 16 - 19 which is utilized within the slow phrases of the song. The descending diatonic thirds of the F Lydian scale, as in the example, or the F natural minor scale are utilized not only as accompaniment, but they also serve a thematic purpose as in measures 5 - 9 and 44 - 47.


Three motives are developed within the faster sections. Example 26a exhibits one such motive. The four-note figure beginning with a sixteenth-note triplet usually descends chromatically. Several appearances of this motive are in the following measures: 30, xylophone; 31, clarinet and xylophone; 32, oboe; 36 - 37, oboe and clarinet; 40 - 43, xylophone; and 42, clarinet. The motive is introduced in the Tempo I sections in measure 4 of the xylophone part and measures 28 and 29 of the oboe and xylophone parts.

Example 26. Motives of the Tempo II sections.

a. [measure 30, clarinet]
The major third and augmented fourth figure in Example 26b is intended to simulate a common intonation pattern of hearty laughter. Like the former, this motive, too, was introduced in the slow section of the song in measure 4 in the clarinet and xylophone and measures 21 - 22 of the clarinet part.

The motive shown in Example 26c is also inspired by the natural intonation of robust laughter. This motive with octaves divided by the fifth and each note preceded by grace notes, was introduced in measure 3 of the oboe and xylophone parts and also occurs in measures 21 in the xylophone and measures 36 - 37 in the flute, clarinet, strings, soprano, and xylophone.

In order to accentuate further the contrasting moods of When I Am Dead, the dynamics in the Tempo I sections are generally subdued, while the dynamics of the Tempo II sections are less restrained and call for more dramatic changes.

Several musical nuances enhance the laughter phrases. For example, as the intensity builds in measures 28 and 29, both the flute and horn play tones with a flutter-tongue technique. The flutter tongued notes on the horn were intentionally
written in a low register to produce a splattered sound, thus adding a bit of humor. Staccato and grace notes adorn the melodies in all the parts throughout the fast sections. The soprano sings a jovial glissando and staccato note figure in measures 30, 32, and 35, and for further comedic effect, she sings *bocca chiusa* in measures 42 and 50, giving the impression that she is unable to refrain from laughing.
CONCLUSION

The words selected from Alma Porter-Robbins's autograph book were the inspiration for the music of Autographs 1928. Rhythms, melodies, harmonies, dynamics, timbres, textures, articulations, tempi, meters, and the structural organization of the work were all guided by what seemed to be the inherent requirements of the texts. For this reason, the unpretentious words penned almost seven decades ago form a natural union with the music, rendering the composition approachable and accessible to all. It is the desire of the composer that the synthesis of elements in Autographs 1928 be worthy of the life of the unassuming, yet refined girl who inspired it.
APPENDIX A

HISTORICAL PROFILE OF ALMA PORTER-ROBBINS
Alma Annis Porter was born to Gideon and Alpha "Mae" Chapman-Porter in Fayetteville, Indiana, on July 31, 1914. She was the only daughter and the youngest of four children. In 1991 Alma wrote: "My mother was, I guess what you would call, a stern person. But she loved me, and I am very thankful for the home I was brought up in...." She described her father as "a silent man" and her home as "peaceful."

Alma was an artistic child and loved to be outdoors. With stones, she would often outline the rooms of a house on the ground and would pretend to be the mother of her doll. Broken dishes and other discarded items served as furnishings. Her mother enjoyed provoking her by asking, "How's your husband?" Alma usually retorted, "I don't have a husband!" To this, her mother replied, "You must have a husband; you have a baby."

Alma had a passion for fishing and frequently trailed her brothers to the local ponds. In an attempt to break Alma's boyish habits, the brothers, according to Mae's instruction, once abandoned the girl for a few moments as she splashed and sputtered in the middle of a pond. The plot failed to keep her away from water; however, she never learned to swim.

Reflecting upon her childhood, Alma wrote: "...being the youngest of four children and raised with three brothers... what was I, but a tomboy? I could climb the highest tree. I tried to out-race them [brothers], but failed. I am sure I was a disappointment to my mother, who wanted a little lady for a daughter...."

Alma completed her education through the eighth grade. The two-room school house consisted of first through third grades on one side and fourth through eighth
grades on the other. It is said that Alma enjoyed school, despite the fact that one of
the teachers was particularly severe. On one occasion, he reputedly hurled a walnut at
one of the boys, striking him between the eyes. Another teacher noted that Alma was
a gifted writer, although it was suggested that she needed to improve her oral
communication skills. It was during her last two years of school that she collected
most of the entries in the autograph book, and that Paul Francis Robbins (born July 1,
1910) began courting her.

Paul withdrew from high school one month before graduation to become a stone
cutter, a profitable and highly respected trade in the region of the limestone quarries.
He and his friends frequently attended church services of different denominations on
Sundays for the express purpose of meeting girls. During the assembly periods each
young man would survey the congregation to choose the girl he would pursue. On
one Sunday, Paul spied Alma Porter for the first time at the Fayetteville Church of
Christ where her father was an elder and, when necessary, a preacher.

In her eighth year of school, Alma prepared a meal for a special event called the
"box supper." Some of the parents, as well as some boys from Bedford, came to bid
on the delicacies and win the privilege of eating one of the suppers with the young
girl who prepared it. Since Paul was making more money than the other boys, he was
able to bid the highest on Alma's basket.

Alma was known to be one of the prettiest girls around, and Mae Porter was
rather suspicious of the intentions of her daughter's suitors. To have any time alone,
Alma and Paul had to steal away beyond the surveillance of her mother. Alma was
fifteen and Paul was twenty when they married on June 28, 1930. Although quarrels were common in their home, they never divorced.

Paul and Alma had a house built for them, but by the time it was completed, they were unable to get a loan from the failing banks of the area, and as a result, the lumber company received the house. Paul and Alma moved in with his parents and his brother Wayne. Some time later, they finally were able to move to Bedford, Indiana.

At age sixteen, Alma gave birth to their first child, Gerald. The Robbins family had three more children: Shirley, Janet, and Larry. Janet married Hubert Walls of Paris, Illinois, on March 27, 1959. (The Walls family has four children: Cynthia, Byron, Jay, and Jill.)

Paul had been a journeyman for four years when the depression struck Indiana. The quarries were forced to close, and Paul and the family moved to Kankakee, Illinois, where he found employment as a carpenter with the DuPont company. He worked as a carpenter for fifty years before retiring. The Robbinses subsequently moved back to Indiana at Clinton, then onward to Centenary, and finally to Terre Haute, where Alma was hired to assemble album covers at Modern Album. Later, she decided to study cosmetology, and Paul constructed a small parlor in the basement of their home.

Alma was industrious and would not hesitate to wallpaper or to do whatever was necessary for some of the very humble houses in which they lived to look inviting. She once bought a heavy library table and sawed off a portion of the broad legs,
making it into a coffee table. She frequently sewed and knew many forms of
needlework. As was common during the depression years, many clothes were made of
the fabric from feed sacks. Despite her traumatic childhood experience in the pond,
Alma was a camping and fishing enthusiast her entire life. The Robbinses rented
lakeside mobile home property during the summers for many of their later years.

Alma always made friends easily and made people feel welcome in her home.
Even as her health was failing, she would clean the house and bake cinnamon rolls
when she knew that someone was coming to visit. Alma died on October 12, 1992.
She was dearly loved for her kindness, compassion, and willingness to help those in
need regardless of their station in life. Paul died on March 25, 1993, five months
after the passing of Alma.
APPENDIX B

SUGGESTED ARRANGEMENT OF PERCUSSION INSTRUMENTS
AUTOCOLPHS 1928: FOUR SONGS FOR SOPRANO
AND CHAMBER ENSEMBLE

Jay Alan Wallis

August, 1995
INSTRUMENTATION:

Mezzo-soprano
Flute
Oboe
Bb Clarinet
Horn in F
Viola
Cello
Piano
Celesta
Marimba
Xylophone
Chimes
Timpani
Bass Drum
Temple Blocks
Triangle
Slapstick
Song I: *Poor Ink, Poor Pen*

Poor ink, Poor pen.
Poor girl, Amen.

Alma now, Alma ever.
Porter now, but not forever.

Poor ink, Poor pen.
Poor Alma, Amen.

Girls are few, Boys are plenty,
So do not marry until you are twenty.

Poor ink, Poor pen
Big women, Little men.

Song II: *I Love You Better*

May your virtues ever spread
like butter on hot gingerbread.

I love you better
since your perplexities have become known to me.
Song III: _ABC_

A.B.C.
Die Katze läuft im Schnee.
Der Schnee geht weg,
Und die Katze läuft im Dreck.

Song IV: _When I Am Dead_

Bedford, Ind.
Nov. 28, 1928.

Alma,

When I am dead and gone to rest,
Sit on my grave and laugh your best.
Ha! Ha!

Your friend,
Chloie.
Reading I.

Remember I say:
When you look on these pages
That writing in albums
Is like working for wages.

Your Friend,

Bessie

Nov. 26, 1928.

My dearest Alma:

On this page I choose this spot
To write these words:
For-get-me-not.

And if these words you do regret,
Blot them out,
And me for-get.

Your Dearest and Truest Friend,

Lyoma Bundy "Bill"
I. Poor Ink, Poor Pen
Reading II.

He finds a world who finds a friend
And makes that friend his own.
Thenceforth, wher’er his way wend,
He walks no more alone.

A world of empathy and cheer,
Of understanding true,
’Twas such a happy world I found
When I found you.

MaryDell Williams

Fayetteville High School, Dec. 5, 1929.

Dear Alma,

I do believe that God above
Intended you for me.
He picked you out from all the rest.
Because he knew I loved you best.

A Senior of F.H.S.,

Pauline Cole.
II. I Love You Better

M.M.  \( \cdot 55 \)

Rubato

Flute

Oboe

B-flat clarinet

Horn in F

Viola

Cello

Soprano

Celesta

\( \text{poco rit.} \)
May your virtues e- ver spread, La, la, la,
May your virtues e- ver spread, La, la, la.
May your
since your perplexities have become known to me.
Reading III.

I went to the Farmers' meeting last night May 21, 1930. Harman Whitfield played his harp. He sure can play, too! I have a date with him Saturday, May 24, 1930. We are going to the carnival.

Tuesday.

Dear Kid:

Remember Sunday night? Remember the bump in front of the filling station? Ah, gosh my neck! But I had to "laugh it off."

Don't forget Paul and Speck polishing their nails.

"Yours till Powder Puffs,"

Vi

Dear Alma:

Let's try to forget our sad experiences in our LOVE affairs; although, we are always having them - I mean experiences. (TRUE LOVE NEVER RUNS SMOOTH.) (OURS MUST BE TRUE.)

Remember Sat. night, Aug. 24. You and Paul, and Oscar and Myself. Isn't love grand? (...When Oscar and I went after the match...What we saw when we came back.)

12/13/29

Bedford, Ind.

Dear Alma:

You have a very interesting and "lovely" collection of verses and sayings in this book. (Excuse me for reading them.)

Your teacher and friend,

Leroy W. Shrode
Reading IV.

When the Golden sun is setting
And your heart from care is free,
While of others you are thinking,
Won't you sometimes think of me?

When by the graveyard you pass by,
And on my grave you cast your eye,
Remember a friend that loved you best
Is in her grave now at rest.

Remember me when death shall close
My eyelids in that last repose,
And when the wind shall gently wave
The grass upon your true friend's grave.

May your life be blest with peace, happiness,
Virtue and love.
IV. When I Am Dead

Tempo I
Largo
M.M. $\frac{d}{4} = 50$

Flute

Oboe

B-flat Clarinet

Horn in F

Viola

'Cello

Soprano

2 Percussion

spoken: Bedord Ind.
Nov. 28, 1928.
Alma.
When I am dead and gone to rest,