AN ANALYSIS OF DOMINICK ARGENTO'S PETER QUINCE
AT THE CLAVIER: THE MUSIC AND ITS
RELATIONSHIP TO THE TEXT

THESIS

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By

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Dominick Argento (b. 1927) occupies an important position among American composers. This thesis discusses his 1980 choral work *Peter Quince at the Clavier: Sonatina for Mixed Chorus and Piano Concertante.* On the surface, the choral and piano parts of this four movement work often sound dissimilar. To create unity within this composition, Argento utilizes a small number of generative elements that govern the pitch, intervallic, and rhythmic dimensions of the composition. This thesis also discusses the relationship between the music and the text, a poem by Wallace Stevens (1879-1955).
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Unity and variety coexist in each style period of Western music. Within any single work, devices that create unity can be as obvious as a refrain repeated between different verses, or as enigmatic as a lover’s name coded into the deepest structural level. Centuries of compositional traditions provide the modern composer with a plethora of unifying devices and an abundance of techniques to create variety within uniformity. In tonal music, hierarchical structures provide the framework that supports the unifying techniques. Variety on the surface level, which perceptive listeners can identify, reflects the unity in a deeper structural level. Although the hierarchical structure of twentieth century compositions may not be as easy to grasp as that of earlier centuries, listeners generally perceive the presence of a logical organization, even though they are unable to identify the specific compositional techniques being utilized.

This thesis discusses Peter Quince at the Clavier, a 1980 choral work by American composer Dominick Argento (b. 1927). This work exemplifies the flowing musicality
characteristic of composers who work intuitively. In addition, it reflects an economy of means in the deep structure characteristic of composers who create and develop motives systematically. On the surface, for example, the choral and piano parts of this four movement work often sound dissimilar. Argento unifies the composition by utilizing a small number of generative elements that exist in the pitch, intervallic, and rhythmic dimensions of the composition.

**Dominick Argento, The Composer**

Dominick Argento occupies an important position among living American composers. Performers and audiences most admire Argento's vocal compositions, even though his works include orchestral suites, ballets, incidental music, and other instrumental works. For Argento, the voice is an attractive timbre because of the expansive possibilities it provides for setting words with music.\(^1\) Speaking at the 1976 National Association of Teachers of Singing Convention, Argento articulated his beliefs about the voice.

> It is the original instrument, the one for which and with which music was invented. All other instruments--with the possible exception of the percussion family--are essentially imitations of the voice . . . .\(^2\)


\(^2\) Dominick Argento, "The Composer and the Singer,"
Argento expanded this philosophy when addressing the same organization in 1987.

... I believe that music originated in the human throat ... I believe music originated as a way of doing [these] four things: of providing comfort and solace for the agitated spirit--the Lullaby; of expressing those emotions which mere words fail to convey--the Lament; of worshipping the unseen or unknowable ... --the Hymn; of venturing our excess exuberance when we feel all's well with the world--the Glee.3

Performers recognize Argento's ability to compose vocally: "It fits the throat ... As a result, [singers] perform it musically."4 Argento gives credit to his wife, soprano Carolyn Bailey, for "being his best vocal advisor and sternest critic."5

I don't think I was too aware of what was so special about the voice until I married Carolyn and heard her rehearsing things which I accompanied. I became aware of the kind of intimate things that a vocalist could do, that a pianist or a violinist could never do.6

Argento also credits theatre director Tyrone Guthrie (1900-1971), founder of the Guthrie Theatre in Minneapolis.

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6Sigal, Dominick Argento, Appendix, 17.
Minnesota, for contributing to his sense of drama in music. Guthrie’s influence on Argento includes the “idea of unity, that setting a text is more than writing line after line of pretty harmonies and melodies.”

Musical Influences

Argento’s eclectic approach to composition is the result of his varied musical experiences and education. As a child, Argento nurtured his own interest in music; neither his parents nor his two younger siblings shared his musical interests. In a 1979 interview with Harriet F. Sigal, he describes his early musical experiences:

My father had a small restaurant-tavern, and it used to have a little dance band--three pieces--piano, drums, and some other instrument . . . . Somewhere around the age of eleven or twelve it fascinated me what one could do at the piano and I started picking out tunes and finding chords.

When Argento’s father asked him what he wanted for his sixteenth birthday, he requested that the restaurant’s “old rickety upright” be moved to their house. Instead, his parents bought him a new baby grand piano. Argento’s curiosity had already led him to the library, where he read books on harmony and orchestration. His first piano teacher, “an elderly gentlemen [sic] at the time, highly

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7 Mike Steel, "Dominick Argento", MA-9.
8 Sigal, Dominick Argento, Appendix, 1.
9 Ibid., Appendix, 3.
regarded in town as the piano teacher was astonished at what I could do without having studied anything."10

About the age of fourteen, Argento began actively listening to music on the radio. George Gershwin's *Rhapsody in Blue* stimulated the young Argento to obtain Gershwin's biography from the library and to purchase a recording of the work. Gershwin's biography, written by Isaac Goldberg, indicates that he was also fascinated with the works of Berg, Schoenberg, and Stravinsky.11 Although unfamiliar with these composers and their works, Argento, in his youthful inquisitiveness, was led back to the library, where he read biographies and autobiographies of other famous composers.

What I did was to proceed backwards through the history of music. I went from Stravinsky to composers like Rimsky [sic], Moussorgsky, Debussy; and from them, back into the nineteenth century; to Mozart; and back to Bach. By this time, I was about sixteen and amassing this record library and buying score [sic]. . . .12

Argento's interest in music expanded beyond listening to records and reading composers' biographies. His curiosity extended to the compositional process: "It just interested me how one does that--how you make those wonderful sounds that so moved me."13 Argento began

10Ibid., Appendix, 3-4.


12Sigal, *Dominick Argento*, Appendix, 3. 13Ibid.
composing on his own and received his first informal composition lessons from an old Italian maestro while stationed in Africa with the U.S. Army.

Following two years of military service, Argento entered Baltimore's Peabody Conservatory of Music in 1947. Although initially accepted as a piano major, he displayed musical talents in theoretical studies: he completed the four-year curriculum in one year. Argento began formal composition lessons during his second year at Peabody with Nicholas Nabokov (1903-1978), who was also his harmony instructor.

Upon completing his bachelor's degree in 1951, Argento received a Fulbright Fellowship to study in Italy with Luigi Dallapiccola (1904-1975). Argento returned to the United States, studied with Henry Cowell (1897-1965), and earned his master's degree at Peabody Conservatory.

Stylistically, Nabokov and Dallapiccola represent compositional opposites: "Nabokov was pro-Stravinsky and pro-Debussy" while "Dallapiccola was rigidly twelve-tone."\(^1\)\(^4\) Pedagogically, however, Nabokov and Dallapiccola were similar: both dogmatically required Argento to "find the right notes"\(^1\)\(^5\) as they existed in their rules of style. In contrast, Cowell encouraged Argento to discover his own

\(^{14}\text{Ibid., Appendix, 14.} \quad ^{15}\text{Ibid.}\)
style. While at Peabody Conservatory, Argento also studied privately with Baltimore resident Hugo Weisgall (b. 1912). Weisgall's own interest in opera influenced him to explore this genre, for which Argento is well-known. Argento completed his first opera Sicilian Limes for his master's thesis.

In 1955, Argento enrolled as a doctoral student at Eastman School of Music, where he studied composition with Bernard Rogers (1893-1968), Alan Hovhaness (b. 1911), and Howard Hanson (1896-1981). Argento was now exposed to a variety of compositional styles: "I had a whole candy store to choose from [sic]."\textsuperscript{16} While at Eastman, some of Argento's compositions received premiere performances at the 1956 and 1957 Festivals of American Music in Rochester, New York. Also in 1957, Frederick Fennell conducted the premiere of Argento's opera The Boor and recommended Argento to Boosey and Hawkes Music Incorporated. Boosey and Hawkes has always been his sole publisher.

With his Ph.D. completed, Argento travelled to Italy in 1957 and 1964 on Guggenheim Fellowships. He accepted his current position at the University of Minnesota in 1958 where he attained the status of Regents Professor in 1980. In 1979, the American Academy of Arts and Letters elected him to membership.

\textsuperscript{16}Ibid., Appendix, 24.
Vocal and Choral Compositions

Although initially concerned about being isolated from the East Coast artistic community, Argento has prospered as a composer while living in the Midwest. For the 1963 premiere season of Central City Opera—a company which Argento co-founded—he composed The Masque of Angels. The same company, now known as Minnesota Opera, also premiered The Voyage of Edgar Allen Poe, a work commissioned by the University of Minnesota for the American Bicentennial. The National Endowment for the Arts, New York City Opera, and Centre Opera of Minnesota have also funded Argento’s operas. More recently, the Dallas Opera commissioned The Aspern Papers, which premiered in Dallas, Texas, in November, 1989.

Argento’s vocal compositions also include song cycles and choral works. In 1975, Argento received a Pulitzer Prize for From the Diary of Virginia Woolf and international recognition as a composer. The Schubert Club of St. Paul commissioned this Pulitzer Prize winning work for British mezzo-soprano Dame Janet Baker. Argento’s other song cycles include Songs about Spring (1951), Six Elizabethan Songs (1958), Letters from Composers (1968), and To Be Sung Upon the Water (1972).

Argento’s choral works include commissioned anthems and two choruses extracted from his 1963 opera The Masque of Angels. Argento’s major choral works are commissions:
The Revelation of St. John (1966), a rhapsody for solo tenor, male chorus, brass, and percussion; Tria Carmina (1970) for women’s voices, harp, and guitar; Jonah and the Whale (1973), an oratorio for narrator, soloists, mixed chorus, and orchestra; Peter Quince at the Clavier (1980) for mixed chorus and piano concertante; I Hate and I Love (1982) for mixed chorus and percussion; and Te Deum (1988) for mixed chorus and orchestra. On July 24, 1990, the Santa Fe Desert Chorale premiered Argento’s most recently commissioned choral work, A Toccata of Galuppi’s, for mixed chorus, string quartet, and harpsichord. The sole uncommissioned published choral work by Argento is a playful set of seven a cappella pieces, collectively titled A Nation of Cowslips (1968). Argento’s earliest choral works dating from his undergraduate studies at Peabody Conservatory remain unpublished.

Numerous articles contain interviews with Argento and announce or review performances of his works. Few publications, however, provide analyses of Argento’s music and none cover any of his choral compositions. The limited literature includes three dissertations and one article.\(^{17}\)


**Analytical Techniques Used in this Study**

This paper applies Allen Forte's set theory as a means of labeling and defining specific pitch classes (pcs) organized into pitch-class sets (pc sets) and the terminology and relations established in *The Structure of Atonal Music*. In addition to twelve tone operations associated with tone row permutations--transposition and inversion--this analysis employs the twelve tone operation referred to as multiplicative mapping. This operation projects a pitch class above itself by multiples of a given value.

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This paper also applies more recent analytical techniques. Michael L. Friedmann’s methodology of contour analysis, applicable to both tonal and non-tonal music, describes relationships among pitch motives. "Contour adjacency series" (CAS) is "an ordered set of +s and -s corresponding to upward and downward moves in a musical unit." In addition, this paper derives a mathematical model to determine the presence or absence of specific intervals within a pitch-class set. This model is based on David Lewin’s work on generalized interval systems.

Chapter II presents an analysis of the text, a poem by Wallace Stevens (1879-1955), and focuses both on an interpretation of the text and on stylistic elements evident in the text. A recurring subject in Stevens’ poetry—the relation between imagination and reality—explicates the text. This chapter examines a number of elements in Stevens’ literary style including imagery and figurative language, meter and rhyme, form, and other poetic devices.

Chapter III provides a linear analysis of Dominick Argento’s composition. It discusses both the surface- and

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deep-level structural elements of the music. Unordered subsets of the only twelve tone row stated in the composition recur as linear elements throughout the work. In addition, intervals derived from the tone row generate pc sets that occur as linear material. Throughout both chapters, I discuss, when appropriate, the relationship between the text and the music.

The final chapter summarizes the text-music relationships that occur between Stevens' poem and Argento's musical setting of the poem. I differentiate two levels of relatedness between a text and its music: (1) how the structure of the text influences the surface level of the music and (2) how the deeper level musical structure reflects the interpretation of the text.
CHAPTER II

WALLACE STEVENS' POEM "PETER QUINCE AT THE CLAVIER"

The text of Dominick Argento's *Peter Quince at the Clavier* is a poem by Wallace Stevens. The Institute for the Arts and Humanistic Studies commissioned the work in commemoration of Pennsylvania's tercentenary and desired a composition with both text and music written by native-born Pennsylvanians.

I had known Stevens' poem since college days, but... I've rarely set contemporary poetry... I've always thought P.Q. [sic] one of the finest poems ever done by an American... Stevens' "Peter Quince" first appeared in *Others: An Anthology of the New Verse* in 1916 and he included it in *Harmonium*, his first poetry collection published in 1923.

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1 The complete poem appears in the appendix. Hereafter, this chapter uses only the first two words of the title in quotation marks when referring to the poem. When underlined, the first two words refer to Argento's composition. In addition, "stanza" refers to lines grouped together; and "part" refers to stanzas grouped together that Stevens labels with a roman numeral.

2 Dominick Argento, Minneapolis, to Cynthia I. Gonzales, Denton, 4 March 1990.

Written early in his literary career, "Peter Quince" exemplifies a key subject that recurs in Stevens' collected works: the relation between imagination and reality. Stevens himself recognizes his fascination with this subject in *The Necessary Angel: Essays on Reality and the Imagination*. Stevens defines imagination as "the faculty by which we import the unreal into what is real."  

Imagination arises from actual experience to transcend reality; thus, for each person, truth is only as he sees it through his imagination.

This chapter presents an interpretation and stylistic analysis of "Peter Quince." Section one begins with an introduction to the characters in the poem and the important analogies it contains. Analogies set forth in the title continue through the poem. These analogies provide a means of examining how the recurring subject in Stevens' collected works manifests itself in this poem. Section one also provides Argento's understanding of the poem. Section two describes the poem's structure in terms of imagery and figurative speech, alliteration, meter and rhyme, and form. Both the interpretation and the stylistic analysis incorporate Stevens' own thoughts about poetry and about the relation between imagination and reality. I also

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incorporate, when appropriate, descriptions of how Argento's musical setting of the text reflects the action of the poem and how Argento transfers Stevens' poetic devices to the surface level of the music.

**Imagination and Reality in "Peter Quince"**

"Peter Quince" is a poem written in four parts. An interpretation of this poem requires knowledge about the Shakespearean character Peter Quince. Stevens' allusion to Peter Quince from *A Midsummer Night's Dream* appears only in the title, yet initiates multiple connotations. In the balance between reality and imagination set forth by Shakespeare, Peter Quince is, in reality, merely a carpenter, a lowly tradesman within a cast of royalty. In Quince's imagination, however, he is a brilliant stage director capable of leading his fellow tradesmen—a weaver, a bellows-mender, a tinker, a tailor, and a joiner—in a grand theatrical performance. Quince imagines his play within Shakespeare's play to be a profound production in the style of classical drama. Instead, Quince's play within the play unintentionally emerges as a "parody of outmoded dramatic styles . . . [with] misplaced accents, absurd rhymes, and comic representations . . . ."5

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Similarly, Quince directs the action of the poem, the story of Susanna and the elders, from the clavier. In Part I, Quince introduces the subject and the main characters in the poem and summarizes the action that will take place in the remainder of the poem. In Part II, Susanna bathes in her garden. Unknown to her, the elders silently watch her private adoration of nature's beauty and recognition of her own physical beauty. Prompted by Susanna's refusal to submit to their desires, the elders accuse Susanna of immoral behavior in Part III. Part IV balances Part I with a "marvelous meditation on the nature of beauty." 6

Argento provides his interpretation of the poem in the Jacket notes to a 1988 recording of the musical work.

The story of Susanna and the Elders is found in the apocryphal chapter of the Book of Daniel: Unaware that the Elders had concealed themselves to watch, Susanna bathes in the privacy of her garden. The beauty of her naked body arouses the Elders' lust and they demand that she give herself to them. When she refuses, they call her servants and falsely accuse her of adultery and condemn her to death. In the end, justice prevails. Stevens' poem takes Susanna's story for a metaphor of the emotive power of beauty on the human spirit (in particular, the beauty of music), its use and abuse in stirring our feelings, and its lingering strength in memory. 7

6Dominick Argento, liner notes for Peter Quince at the Clavier, performed by the Dale Warland Singers, conducted by Dale Warland, compact disc 5121992, Musical Heritage Society, 1988.

7Ibid.
"Reality is not what it is. It consists of the many realities which it can be made into."\(^8\) The imaginations of Peter Quince, the elders, and Susanna each create a different reality. Shakespeare portrays Quince as a buffoon. Therefore, Stevens' allusive title, which places Quince at a clavier, is an oxymoron. The word "clavier" implies an exquisite instrument with a realm of aesthetic possibilities. Quince, incapable of imagining the clavier's potential, is merely an agent. Even though it is Quince's fingers on the keys, music emanates from the clavier's inherent beauty, not from Quince's presumed talent. The clavier's sounds—not Quince's—create beauty and music. The clavier's music—not Quince's—transcends sound to become feeling. Quince, however, believes that he creates the music that transfigures sound into feelings.

And thus it is that what I feel,  
Here in this room, desiring you,  
Thinking of your blue-shadowed silk,  
Is music.

The Biblical allusion that conveys the action of the poem transfers the relationship between Quince and the clavier to the elders and Susanna. Like Quince, the elders live in their self-absorbing reality and presume themselves to be men capable of Susanna's desires. Susanna is the

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creature whose inherent beauty stirs the elders' passions. Though the elders' lusts eventually fade from their memory, Susanna's beauty, like that of the clavier's music, exists for eternity. For Susanna and the elders, imagination and reality are both identical, yet conflicting: "In the long run the truth does not matter." In reality, the elders' accusations are false. Yet, both Susanna and the elders imagine the accusations to be true, but for different reasons. For Susanna, the elders' observations of her in the garden so violate her private musings that she is emotionally scarred. For the elders, watching Susanna bathe is a substitute sensuous experience that suffices for the lack of physical fulfillment: "Perhaps there is a degree of perception at which what is real and what is imagined are one." Therefore, the elders' false accusations are, for both they and Susanna, the truth.

The bare image and the image as a symbol are the contrast: the image without meaning and the image as meaning. When the image is used to suggest something else, it is secondary. Poetry, as an imaginative thing, consists of more than lies on the surface.

Stevens uses color as a "bare image" whose meaning suggests his key subject: the relation between reality and the imagination. In Part I, Quince thinks Susanna's "blue-shadowed silk, / Is music." Blue conveys what Quince covetously imagines about Susanna and represents his lofty

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9Ibid., 183. 10Ibid., 192. 11Ibid., 187.
self-perception. Blue "is a symbol of the ideal, the beautiful or the poetical."\(^{12}\) In direct contrast, white is analogous to "the fading away of an imaginative world."\(^{13}\) Thus, in Part IV, the elders are "white," which illustrates that their desires are fulfilled only in their imagined reality, not their physical reality. In Part I, however, it was the lustful "red-eyed elders" who watched Susanna on a "green evening" in her "green garden." Red represents "unabstracted reality in all its harshness"—the elders' vile craving for Susanna.\(^{14}\) Red also personifies how the elders "desire so much more than reality can offer."\(^{15}\) In Part II, green expresses Susanna's engagement with nature: the garden, the water in the springs, the leaves, the dew, the grass, and the winds. Stevens' use of color complements the key subject in this poem.

Stylistic Elements in "Peter Quince"

Musical Imagery and Figurative Language

"In poetry, you must love the words, the ideas and images and rhythms with all your capacity to love anything


\[^{14}\]Ibid., 38. \(^{15}\)Ibid.
at all."16 "Peter Quince" exemplifies Stevens' love for language and his ability to combine the sounds of the language stylistically. The poem's title and first three stanzas contain the initial use of musical imagery.

Just as my fingers on these keys
Make music, so the selfsame sounds
On my spirit make a music, too.

Music is a feeling then, not sound;
And thus it is that what I feel,
Here in this room, desiring you,

Thinking of your blue-shadowed silk,
Is music. It is like the strain
Waked in the elders by Susanna.

Quince uses music to narrate this allusion to Susanna and the elders. The clavier's music transcends sound, from the touch of Quince's fingers on the clavier to the feelings of desire in his body. Argento demonstrates Quince's adulterous "music" with dissonant vertical harmonies. The elders' "strain" is both the tension evoked by Susanna, and the "music" they anticipate upon realizing their intentions. "Music is pathos, Stevens asserts, and is identical with desire or the will-to-possession."17

Several musical images in the last lines of Part I translate the elders' reactions to watching Susanna bathe in her garden.

16 Stevens, *Opus Posthumous*. 188.

The red-eyed elders watching, felt
The basses of their beings throb
In witching chords, and their thin blood
Pulse pizzicato of Hosanna.

"Basses" functions as both a musical image and a homophone. The dual implication of "bass"--a low sounding instrument--and "base"--the foundation of a structure--communicates the magnitude of the elders' desire for Susanna, as well as its origin in the core of their souls. This desire so thoroughly permeates the elders--"their thin blood / Pulse pizzicato"--that it creates entire "chords," not a solitary sound. Argento musically sets "chords" with the same vertical dissonance that earlier represents Quince's adulterous "music" and now aurally illustrates the elders' sinful desires. Argento also uses staccato to enhance the onomatopoeia of "pulse pizzicato." The words "chords" and "pizzicato" contrast the depth and width of the elders' desire with the shallowness and weakness of their character. Furthermore, the word "Hosanna" connotes the elders' expectations of joyful singing, shouting, and praising upon fulfilling their desires.

The closing lines of Part II contain onomatopoeia within the musical imagery--"A cymbal crashed, / And roaring horns"--to describe Susanna's surprised horror upon realizing she is not alone in her garden. The cacophony of percussion and brass disturb her private adoration of nature's beauty and her self-absorption in the "melody" she
is creating. Argento artistically captures the drama in this section. The texture thins to unison octaves in the choral part prior to the musical imagery that portrays Susanna's fright. Argento maximizes the onomatopoeia of Stevens' text by indicating a *sforzando* on the initial hard "k" in "crashed," immediately followed by a pianissimo for the vowel, continued with a crescendo on the sustained sibilant "sh," and concluding with a percussive "t." The remainder of the phrase appropriately sounds like discordant, heralding trumpets.

The clamor continues in the first and last lines of Part III, which use the simile "noise like tambourines" to describe the approach of Susanna's "attendant Byzantines" and the departure of her "simpering Byzantines." Argento stresses the musical quality of Stevens' language by indicating that the choir sustain the final "z" in the rhyming words "tambourines" and "Byzantines."

Like Part I, Part IV contains several musical images, all of which appear in the last stanza.

Susanna's music touched the bawdy strings Of those white elders; but, escaping, Left only Death's ironic scraping. Now, in its immortality, it plays On the clear viol of her memory, And makes a constant sacrament of praise.

The obvious musical images are "music," "strings," and "viol." "Music" is a metaphor for both Susanna and that within her that initiates the elders' "bawdy strings."
The homophony of "bawdy" with "body" strengthens the metaphor "bawdy strings," which connotes the elders' lust. "Bawdy" depicts the vulgar quality of the elders' desire, while "body" describes the carnal location of their desire. "Clear viol" is a metaphor with multiple meanings, initially illustrating Susanna's desirable sensuousness. This metaphor juxtaposes the untouched condition of her physical body with her scarred emotions that immortalize the elders' desires in her memory.

Like Stevens' preference for "clavier" over the more common "piano," viol suggests a sound mellower than that of the familiar violin. "Clear viol" also provides the imagery for "ironic scraping." The elders' desire is thwarted: the bow of the stringed instrument creates only a grating noise instead of lyrical music. Argento mirrors Susanna's affect on the elders, that of being "touched" and "scraped." Gaping silences separate words in the first line of this stanza, supplanting the legato line. In addition, the vertical dissonance previously utilized to represent Quince's adulterous "music" and the elders' "witching chords" reappears for the "ironic scraping." Without being the subject of the poem, music permeates the language of the poem to convey meaning.
**Alliteration**

Like his use of musical imagery and figurative speech, Stevens' use of poetic devices—specifically alliteration—extends through the entire poem. Consonantal alliteration emerges as a recurring poetic device. Stevens' use of alliterated sounds occurs within lines, throughout several lines, and in combination with other alliterated sounds, as shown in figure 1.

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Alliterated Sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part I</td>
<td>2 Make music, so the same sounds On my spirit make a music, too.</td>
<td>m-k,s m-k,s</td>
</tr>
<tr>
<td></td>
<td>4 Music is feeling, then, not sound;</td>
<td>m-k</td>
</tr>
<tr>
<td></td>
<td>10 Of a green evening, clear, and warm, She bathed in her still garden, while The red-eyed elders watching, felt</td>
<td>g,w g,w d,w</td>
</tr>
<tr>
<td></td>
<td>13 The basses of their beings throb In witching chords, and their thin blood Pulse pizzicati of Hosanna.</td>
<td>b,th w,k,th,b p,k</td>
</tr>
<tr>
<td>Part II</td>
<td>16 In the green water, clear and warm, Susanna lay. She searched The touch of springs, And found Concealed imaginings. She sighed, For so much melody.</td>
<td>w s sh,s,ch ch,s s</td>
</tr>
</tbody>
</table>

Figure 1. Consonantal alliteration in "Peter Quince."
Stevens' manipulation of consonantal alliteration contains several distinctive features worth examining. In some cases, Stevens' diction repeats the initial sound in closely associated syllables: "s" in "so the selfsame sounds / On my spirit," and "b" in "The body dies; the body's beauty lives." A more complex use of paired consonants surrounds the former example. Stevens creates
alliteration in successive words that both contain an initial "m" and a final "k: "Make music, so the selfsame sounds / On my spirit make a music, too." The smooth, sustained quality of "m" sharply contrasts the harsh, staccato quality of "k." Multiple patterns of alliteration weave through the text, as in the following example with "b" and "th": "The basses of their beings throb / In witching chords, and their thin blood." In addition, the alliterated consonant "b" relocates from the beginning of a syllable, as in "basses," to the end, as in "throb."

Stevens' amplifies the musical quality of alliteration by placing similar, though distinct, sounds in closely associated syllables. For example, lines 30-35, included in figure 1, contain both "v" and "f." These consonants are counterparts, in that they share a similar manner of vocal production and articulation, yet one is voiced and the other is unvoiced. Friction produces the sound of "v" and "f"; yet, the former is voiced and the latter is unvoiced. Stevens' extends the use of counterpart consonants in line 54: "The body dies; the body's beauty lives." The "t" in "beauty" replicates its alliterated counterpart, "d."

A final example of similar, though distinct, alliterated sounds occurs in lines 16-35, which together comprise three of the four stanzas in Part II. These lines display sigmatism--the marked use of sibilants. As shown
In figure 1, three sibilants appear as alliterated consonant sounds: "s," "sh," and "ch." Furthermore, the final "z" in plural words—for example, "springs," "imaginings," "emotions," and "devotions"—augments the musical quality of the alliterated sibilants in these stanzas. Therefore, Stevens' use of alliteration spans from the simple repetition of an initial consonant in one line and the concurrent alliteration of counterpart consonants between a few lines, to the extreme repetition of sibilant sounds among several stanzas.

Along with alliteration, Stevens enlists other forms of repetition. For example, in the following stanza from Part IV, alternate lines begin with the same phrase structure.

The body dies, the body's beauty lives.
So evenings die, in their green going,
A wave, interminably flowing.
So gardens die, their meek breath scenting
The cowl of winter, done repenting.
So maidens die, to the auroral
Celebration of a maiden's choral

In each of the underlined phrases, "die" is the fourth syllable. Similarly, its plural form "dies" appears as the fourth syllable of the first line, although within a different phrase structure. Argento invokes text painting techniques usually associated with Renaissance madrigals and motets to illustrate the action suggested in these words. For example, a large descending interval approaches the word "dies" in the first line, while a large ascending
interval approaches the word "lives." In a similar manner, the words "A wave" flutter between two adjacent tones, and chromatic neighboring tones surround "interminable flowing."

Stevens employs repeated words and phrases in other parts of the poem, which alter the poetic devices and the meter. The phrase "Of a green evening, clear and warm" in Part I, varies to become the opening line in Part II: "In the green water, clear and warm." Alliteration in the later—the "w" in "water" and "warm"—replaces assonance in the former—the "e" in "green evening, clear." Similarly, "Make music" in line 2 recurs as "make a music" in line 3 to facilitate the musical flow of the line. In Part III, Stevens' textual repetition between the first and last stanzas—specifically between the first and last lines and the second and penultimate lines—justifies Argento's repetition and inversion of the music.

Soon, with a noise like tambourines, Came her attendant Byzantines . . .

And then, the simpering Byzantines Fled, with a noise like tambourines.

**Meter and Rhyme**

In poetry, meter and rhyme come together to create the momentum from one word to another and from one stanza to another. "Although all poetry is musical to some degree, 'Peter Quince . . .' brings the attention of the reader
to the meter and rhyme by constant and subtle variation . . . .” 18 For example, Part III exhibits the most regular meter and rhyme scheme in the poem: iambic tetrameter in rhyming couplets. Yet, Stevens’ upsets the meter before establishing it, in that the first line begins with an accented syllable unlike the other lines that begin with an unaccented syllable. Similarly, the last line balances the first line by using a trochee instead of an iamb.

In direct contrast to the apparent regularity of Part III, Part II exhibits the most erratic rhyme and meter. Among the stanzas in Part II, the presence of end rhymes varies, and if present, their location is inconsistent. Between adjacent lines, the number of syllables differs, until the final two lines replicate the same meter. Furthermore, three-syllable metrical feet interrupt the flow of iambic. This variety of rhyme, rhythm, and syllabic content contributes to an effective use of enjambment—the continuation of a phrase from one line to another. In Part II, phrases extend over as many as three lines: "Upon the bank, she stood / In the cool / Of spent emotions." The separation of the phrase into smaller clauses slows the reader. Contrastingly, enjambement in Part I creates a pressing momentum from one

line to another by separating the first word from the rest of the phrase after a caesura.

She bathed in her still garden, while
The red-eyed elders watching, felt
The basses of their beings throb.

Also in Part I, the last lines of stanzas one and two share an end rhyme: "too" with "you." Stanzas three and five share a double rhyme, as well as the only lines ending with unstressed syllables: "Susanna" with "Hosanna."

In Part IV, double rhyme is the rule. Beyond the first non-rhyming line of a stanza, pairs of lines utilize double rhyme. While this pattern is visible in stanzas with an odd number of lines, the final stanza, with its even number of lines, abandons the pattern in the last three lines.

Form

Meter and rhyme contribute to the analogy between the form of this poem and that of a four-movement musical sonata. Phyllis Nelson concisely describes how meter and rhyme create form.

A definite rhythm is required in each movement of a sonata. Part I is the allegro; its sentence patterns force that reader to read quickly. Part II is the andante movement; there are short phrases and clauses, making the reader go slowly and collect his wits after each line. Part III is the scherzo; the lines have a jingling regularity of rhythm and rhyme in couplets, thus creating a spirit of fun. Part IV returns to the allegro of the first part...

19Phyllis E. Nelson, "Stevens' 'Peter Quince at the Clavier,"" Explicator 24 (February 1966): #52.
Argento's rhythmic setting of the text simply imitates the natural flow of the spoken words, which frequently results in a notation that is difficult to decipher, but easy to perform. By maintaining the poem's meter, Argento utilizes the characteristic rhythmic variety between parts of a multimovement sonata.

The four sections of the poem seemed to suggest a little sonata form: a first movement; a slow movement; a scherzo; and a finale--hence, the work's subtitle 'Sonatina for Mixed Chorus and Piano Concertante.'

Wendell S. Johnson relates the form of this poem and Stevens' style to the meaning of the poem.

The description of "Peter Quince" as a musical composition is a formal one, but it is related to the semantic, because the structure embodies what the poem is about and talks about, and so the structure as much as imagery or statement, becomes the poem's sense. Wallace Stevens uses allusion, narrative, image, and discourse to communicate this sense that "beauty is momentary in the mind... but in the flesh it is immortal," that "the body's beauty lives" by the imagination's informing of memory and desire. His poem identifies the embodying power of the creative mind with the idea of music: feeling, impression may be momentary but the real object, the flesh, the form, is constant. And so the body of this poem is its transformation of a rapid series of experiences, including the scene of terror and violence, into an idea of unity, coherence, order, beauty: and the idea, the music, is the form.

---

20 Dominick Argento, compact disc liner notes.

In this poem, Stevens "uses all sorts of notes to compose his verbal music . . . ." Musical imagery, figurative language, and meter and rhyme create a spoken sonata, which Argento complements with a musical sonatina.

CHAPTER III

DOMINICK ARGENTO'S COMPOSITION

PETER QUINCE AT THE CLAVIER

This chapter presents a musical analysis of Argento's
Peter Quince at the Clavier and discusses how the music
represents the meaning of the text. This chapter begins by
discussing the twelve tone row upon which this work is
based. This twelve tone row contains the source sets that
underlie musical material in this composition. These
source sets contain the intervals that generate the linear
and vertical structure of the work. The remainder of the
chapter provides an analysis of polyphonic textures used in
this composition and shows how linear segments derived from
the source sets constitute these textures. Throughout the
analysis this chapter also discusses, when appropriate, how
the text affects the structure of the music and how the
music reflects the meaning of the poem.

The Twelve Tone Row

This work contains one twelve tone row whose
hexachords and tetrachords function as source sets. As in
most works, these source sets exist abstractly, i.e.,
outside of musical time. Inclusion relations and twelve
tone operations on the source sets generate most of the
linear and vertical material in this composition. In addition, a recurring trichord from the tone row provides the most fundamental generative intervals that govern this work.

The tone row first appears in a lengthy piano solo (mm. 79-95) that is the introduction to the second movement—Susanna in the garden. This piano solo portrays Susanna's sensuous music with a ripple of descending and ascending tones. Susanna's music is not one sound, but the mixture of many familiar sounds in a transcendental expression of unfamiliar feelings. The washes of sound portray Susanna's wealthy flood of emotions. Within each, Argento purposefully marks an accelerando and a complementary rallentando to represent the uneven flow of tumbling sensations. Argento also provides precise pedal instructions so that sounds sustain beneath the individual notes of the tone row, as shown in figure 2.

*Slowly release damper pedal during second half of measure.

Figure 2. Piano texture of the tone row in Movement II.
The tone row itself consists of two phrases totaling thirteen notes, where the first pitch of the row is repeated as the last pitch of the second phrase, as shown in figure 3.

![Figure 3. The twelve tone row used in Peter Quince.](image)

Source Sets

The tone row's two hexachords are respectively pc sets 6-Z10 [0,1,3,4,5,7] and 6-Z39 [0,2,3,4,5,8], a Z-related pair sharing interval vector [333321]. The pc sets found in many linear segments of this composition are unordered subsets of one or the other of these hexachords. They include 5-2 [0,1,2,3,5], 5-3 [0,1,2,4,5], 5-Z15 [0,1,4,5,7], and 5-25 [0,2,3,5,8], indicated as first-level inclusion relationships in figure 4.

The multiplicative operation M5 applied to these five-member subsets generate other pc sets that occur as linear segments. For example, to apply M5 to 5-2 [0,1,2,3,5], multiply each entry in the pc set by the value 5: 0 x 5 = 0, 1 x 5 = 5, 2 x 5 = 10, 3 x 5 = 15, and 5 x 5 = 25. Initially, this process generates
To represent this collection of pcs within one octave, reduce values greater than eleven by a multiple of twelve (the number of half-steps in one octave): 15 - 12 = 3 and 25 - 24 = 1. The collection of pcs within one octave now appear as [0,5,10,3,1]. In BNO, this is pc set 5-23 [0,2,3,5,7]. Thus, M5 applied to 5-2 generates 5-23. Similarly, 5-3 yields 5-27 [0,1,3,5,8], and 5-25 yields 5-10 [0,1,3,4,6], indicated as second-level relationships in figure 4.

<table>
<thead>
<tr>
<th>Hexachord #1</th>
<th>Hexachord #2</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-Z10</td>
<td>6-Z39</td>
</tr>
<tr>
<td>5-3 5-Z18</td>
<td>5-24 5-2</td>
</tr>
<tr>
<td>5-27</td>
<td>5-23 5-10</td>
</tr>
</tbody>
</table>

Figure 4. Five-member pc sets derived from the tone row's hexachords.

Of the five-member subsets, pc sets 5-2 and 5-3 appear in the music with the greatest frequency and share two common four-member subsets: 4-4 [0,1,2,5] and 4-11 [0,1,3,5]. These four-member subsets are the first and third tetrachords of the tone row, as shown in figure 5. Each tetrachord shares the unordered three-member subset 3-4 [0,1,5]. In addition, those pcs in each tetrachord excluded from 3-4, namely 2, 3, and 7, generate 3-4.
Figure 5. The tone row’s tetrachords.

**Generative Intervals**

The interval classes (ICS) of pc set 3-4 figure prominently in this analysis. The set’s interval vector, [1001103], indicates that it contains only Ic1, Ic4, and Ic5. These ICS are the fundamental building blocks that generate other pc sets used in this composition. To verify the presence of specific relationships among Ic1, Ic4, and Ic5 within a given pc set, I provide a set of conditions that I label "POGEN." PGEN determines whether or not a specific intervallic relationship exists among a collection of pc sets. A pc set is a member of PGEN(a,b) if its ordered pairs fulfill the following conditions.

Let $a$, $b$, and $c$ be interval classes such that $1 \leq a < b \leq 6$ and $c = |a-b|$. 

1. Set $T$ is said to be a member of PGEN(a,b) if and only if, for each member of $T$, $x$, there is some member of $T$, $y$, such that $\text{int}(x,y) = a$ or $b$.

2. Set $T$ is said to be a member of PGEN(a,b) if and only if, for each member of $T$, $x$, there are some members of $T$, $y$ and $z$, such that if $\text{int}(x,y) = c$, then $\text{int}(y,z) = a$ or $b$ or $\text{int}(x,z) = a$ or $b$. 

<table>
<thead>
<tr>
<th>Tetrachord #1</th>
<th>Tetrachord #2</th>
<th>Tetrachord #3</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-4</td>
<td>4-16</td>
<td>4-11</td>
</tr>
<tr>
<td>0 9 2 1</td>
<td>4 10 6 11</td>
<td>3 5 8 7</td>
</tr>
<tr>
<td>[2 5 0 1]</td>
<td>[7 1 5 0]</td>
<td>[5 3 0 1]</td>
</tr>
</tbody>
</table>
[Int(x,y) is read "the interval spanned by pcs x and y."]

For our purposes, "a" is lc1 and "b" is lc5. By definition, PQGEN(1,5) permits lc1, lc5, and lc4, in that the absolute value |1-5| = 4. If the interval between each member of pc set T, x, and any other member of T, y, is lc1 or lc5, then T is a member of PQGEN(1,5) under condition 1. If the interval between each member of T, x, and any member of T, y, is lc4, then the interval between x or y and any other member, z, must be either lc1 or lc5. As an example of PQGEN(1,5), let T equal pc set 4-20 [0,1,5,8]. Using pitch class 0 (pc0) as x and pcs 1, 5, and 8 as y yields the following ordered pairs: (0,1), (0,5), and (0,8). Int(0,1) = 1 and Int(0,5) = 5 both fulfill condition 1. Int(0,8) = 4 and Int(8,1) = 5 satisfy condition 2. Therefore, 4-16 is a member of PQGEN(1,5).

As a second example, let T equal 4-27 [0,2,5,8]. Only Int(0,5) meets condition 1. Pcs 0, 5, and 8 qualify under condition 2: Int(0,8) = 4 and Int(0,5) = 5. No ordered pair containing pc2 fulfills either condition for membership in PQGEN(1,5): Int(2,0) = 2, Int(2,5) = 3, and Int(2,8) = 6. Therefore, 4-27 is outside the group of pc sets in PQGEN(1,5).

The relevance of PQGEN (as a means of confirming that an intervallic relationship exists among a group of pc sets) varies with the cardinality of the sets being
examined. Obviously, the probability of an ordered pair satisfying the conditions for \( \text{PQGEN} \) increases correspondingly as the number of members in the pc set increases. For example, among three-member pc sets, less than half—exactly five of twelve—meet the requirements for membership in \( \text{PQGEN}(1,5) \). \( \text{PQGEN}(1,5) \) does includes approximately two-thirds of the four-member pc sets, but excludes only four of the thirty-eight five-member pc sets. Thus, this analysis most often uses \( \text{PQGEN}(1,5) \) to compare four-member pc sets. Though I may describe a pc set whose cardinal number is greater than four as being a member of \( \text{PQGEN}(1,5) \), I relate five-member pc sets to hexachords of the tone row.

The fact that \( Ic1 \) and \( Ic5 \) are generative intervals has several important implications. \( Ic1 \) and \( Ic5 \) can generate all other \( Ics \) from a given pc. When both extend upward from the same pc, they generate \( Ic4 \), as shown in figure 6(a). When placed on either side of a pc, they generate \( Ic6 \), as in (b). \( Ic1 \) and \( Ic5 \) can generate \( Ic2 \) and \( Ic3 \) directly or indirectly. \( Ic2 \) and \( Ic3 \) are a direct result by applying and reapplying either generative interval to a given pc, shown in (c) through (e); or by applying the same ic on either side of a given pc, as in (f) and (g). \( Ic2 \) and \( Ic3 \) are an indirect result of the generative intervals, as in (h).
In addition to generating all other ics, $\text{ic}_1$ and $\text{ic}_5$ as multiplicative operators always map back into the chromatic set of twelve distinct pcs. $\text{M}_1$ and $\text{M}_5$, with their respective inverses $\text{M}_{11}$ and $\text{M}_7$, are the only multiplicative operators capable of generating all twelve pcs. $\text{M}_1$ is an identity operation and $\text{M}_5$ is a cycle of perfect fourths. Other multiplicative operators only map into subsets of the chromatic scale. As observed in the discussion of five-member segments derived from or generated by the hexachords, $\text{M}_5$ applied to a pc set usually generates a different pc set. Under $\text{M}_5$, however, pc set 3–4 [0,1,5] only reorders itself: [0,5,1]. Similarly,
applying M5 to 4-11 [0,1,3,5], which is the third tetrachord of the tone row in this composition, only results in a reordering: [0,5,3,1].

Chapter II sets forth the key subject of Stevens' poetry, the nature of reality and the imagination, and relates it to the meaning of "Peter Quince." The properties of 1c1 and 1c5 also correspond to Stevens' relation between reality and imagination. 1c1 and 1c5 generate all six lcs and all twelve pcs—the extensive possibilities of one's imagination—but, the paradoxical reality is that [0,1,5] only generates itself.

**The Linear Segments Used in "Peter Quince"**

This section discusses the material presented linearly in this composition. For this analysis, I obtain linear material from three sources: choral phrases modeling two- and four-part polyphony, choral phrases set in unison, and non-accompanimental piano phrases within polyphonic textures. In addition, this analysis considers one homophonic texture in which each choral part replicates the same linear contour.

Both choral and piano phrases easily separate into definite segments. These segments provide a means of examining and comparing linear material that appears in this work. Each segment receives a label with a subscripted letter and number. The letter attributes its
Initial location as either the choral part, "c," or piano part, "p." The number indicates the order in which segments are extracted from the score and discussed in this chapter. For example, "$S_{c1}$" is the first segment attributed to the choral part discussed in this chapter; "$S_{p4}$" is the fourth segment attributed to the piano part discussed in this chapter. "$S_{p3,18}$" indicates that the third and eighteenth piano segments share a common feature, i.e., pc content, contour adjacency series, or interval succession, but occur at different locations in the score. The following information describes each segment: (1) pitch class (pc) content, (2) pitch-class set (pc set), (3) best normal order (BNO), (4) interval succession, (5) contour adjacency series (CAS), and (6) rhythmic motive. In addition, I indicate that the source of each segment is either PQGEN(1,5), a hexachord or tetrachord from the tone row, or a multiplicative operation.

**Piano Segments in Movement I**

**Rhythmic Motive.** In the first movement, linear segments in the piano part use one rhythmic cell to generate rhythmic motive $Rh_1$. As depicted in figure 7, $Rh_1$ contains multiple statements of the rhythmic cell. Each rhythmic cell contains both an anacrusis and a note on the beat. The upbeat is usually equivalent to a sixteenth note, though it may contain two notes equal to a sixteenth
note. The duration of the note that occurs on the beat may vary.

![Figure 7](image)

**Figure 7.** Rhythmic cells generating Rh₁.

The left- and right-hand piano parts articulate Rh₁ simultaneously. Even though both parts use pcs in the same order, they are offset by one pc, as shown in figure 8(a). This design permits the interval between two pcs to be spanned four different ways, as in (b).

![Figure 8](image)

**Figure 8.** Organization of pitch classes in the opening piano phrases.

Initially, Argento indicates that the predominant part appears in the left-hand. Repetitions of this material relocate the predominant part to the right-hand, or set both hands in unison. Regardless of its location, the
predominant part determines the linear segments I consider in this analysis.

**Segment Organization.** The opening piano phrases (mm. 1-14) and their repetitions (mm. 24-26, 54-59, 62-64, 69-72) divide into twenty-four segments, $S_{p1}$ through $S_{p24}$. Figure 9 shows their organization and derivation.

<table>
<thead>
<tr>
<th>Location</th>
<th>Measure</th>
<th>Segments</th>
<th>Derivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1</td>
<td>mm. 1-5</td>
<td>$S_{p1}$-4</td>
<td></td>
</tr>
<tr>
<td>Phrase 2</td>
<td>mm. 6-7</td>
<td>$S_{p5}$-7</td>
<td></td>
</tr>
<tr>
<td>Phrase 3</td>
<td>mm. 8-14</td>
<td>$S_{p8}$-13</td>
<td>$S_{p8}$-9 = $\langle T(S_{p1-2}), 10 \rangle$</td>
</tr>
<tr>
<td>Repetition 1</td>
<td>mm. 24-26</td>
<td>$S_{p14}$-15</td>
<td>$S_{p12}$-13 = $S_{p1}$-2</td>
</tr>
<tr>
<td>Repetition 2</td>
<td>mm. 54-59</td>
<td>$S_{p16}$-19</td>
<td>$S_{p14}$-15 = $\langle T(S_{p1-2}), 9 \rangle$</td>
</tr>
<tr>
<td>Repetition 3</td>
<td>mm. 62-64</td>
<td>$S_{p20}$-21</td>
<td>$S_{p16}$-19 = $S_{p1}$-Sp4</td>
</tr>
<tr>
<td>Repetition 4</td>
<td>mm. 69-72</td>
<td>$S_{p22}$-24</td>
<td>$S_{p20}$-21 = $\langle T(S_{p1-2}), 9 \rangle$</td>
</tr>
</tbody>
</table>

Figure 9. Location and derivation of opening piano phrases in Movement I.

The tone row's second tetrachord, pc set 4-16 [0,1,5,7], appears in $S_{p1}$ and its seven repetitions. $S_{p2}$ and its five repetitions use pc set 4-20 [0,1,5,8]. Figure 10 indicates that other four-member segments replicate two characteristics of $S_{p1}$ and $S_{p2}$. First, four-member segments outline lc5 in the first rhythmic cell, as indicated by the first entry in each interval succession. In fact, lc5 is a unifying device that extends to $S_{p11}$, the only six-member segment. $S_{p11}$, based on 6-8 [0,2,4,5,7,9],
contains three rhythmic cells, each of which outlines 1c5. Second, the interval successions indicate that four-member segments are disjunct, i.e., the interval spanned between adjacent pcs is greater than a step.

<table>
<thead>
<tr>
<th>Pc set</th>
<th>Segment(s)</th>
<th>Ordered Pc Content</th>
<th>Interval Succession</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-16</td>
<td>(S_{p1,12,16,22,23})</td>
<td>10, 3, 5, 11</td>
<td>[5-10-6]</td>
</tr>
<tr>
<td></td>
<td>(S_{p8})</td>
<td>8, 1, 3, 9</td>
<td>[5-10-6]</td>
</tr>
<tr>
<td></td>
<td>(S_{p14,20})</td>
<td>7, 0, 2, 8</td>
<td>[5-10-6]</td>
</tr>
<tr>
<td>4-20</td>
<td>(S_{p2,13,17})</td>
<td>10, 3, 0, 7</td>
<td>[5-9-5]</td>
</tr>
<tr>
<td></td>
<td>(S_{p9})</td>
<td>8, 1, 5, 10</td>
<td>[5-4-7]</td>
</tr>
<tr>
<td></td>
<td>(S_{p15})</td>
<td>5, 0, 9, 4</td>
<td>[5-3-5]</td>
</tr>
<tr>
<td></td>
<td>(S_{p21})</td>
<td>5, 0, 9, 4</td>
<td>[5-9-5]</td>
</tr>
<tr>
<td>4-27</td>
<td>(S_{p5,24})</td>
<td>10, 3, 7, 1</td>
<td>[5-4-6]</td>
</tr>
<tr>
<td>4-215</td>
<td>(S_{p6})</td>
<td>0, 5, 11, 3</td>
<td>[5-6-8]</td>
</tr>
<tr>
<td>4-229</td>
<td>(S_{p7})</td>
<td>11, 4, 7, 5</td>
<td>[5-3-2]</td>
</tr>
</tbody>
</table>

Figure 10. Features of four-member piano segments in Movement I.

The remaining segments in the opening piano phrases contain five members and derive from the hexachords in the tone row. Though they occur in different locations, \(S_{p3,18}\) are identical statements of pc set 5-25, a subset of the second hexachord. \(M5\) applied to 5-25 generates 5-10, which constitutes \(S_{p4,19}\). \(S_{p10}\) utilizes 5-218, a subset of the first hexachord.

Application of PQGEN(1,5). All segments in the opening piano phrases except \(S_{p5,24}\), belong to the group of sets in PQGEN(1,5). Figure 11 shows \(S_{p1-11}\), which includes the initial presentation of each pc set that appears among these piano segments.
Figure 11. Piano Segments $S_{p1}$ through $S_{p11}$. 
The pitch content of \( S_{p5,24} \) does not fulfill the requirements for \( PQGEN(1,5) \). More specifically, in \( S_{p5,24} \) pci does not fulfill any condition of \( PQGEN(1,5) \). In the case of \( S_{p24} \), its first two pcs replicate those in the previous two identical segments, \( S_{p22,23} \). Pci, the last note of \( S_{p24} \), surprises the listener, as if it were an incorrect pitch because pc11 is the last note of the two previous segments. In \( S_{p5} \), pc1 appears to be a "wrong note" not only under \( PQGEN(1,5) \), but in relation to the choral part. Because Argento preserves the intervallic consistency of the segments so carefully, his deliberate deviation is readily perceived as such.

**Choral Segments in Movement I**

While the twenty-four piano segments sound, the choral part presents two phrases (mm. 5-13). Pc set 5-2, a subset of the second hexachord, is the basis for four segments that the choir sings in unison. In \( S_{c1} \), the first choral segment, the initial pitches are C, D, E, F. Listeners may assume these pitches to be part of 7-35 (the major scale) and expect G as the next pitch. G, in fact, occurs one beat later in the piano part. The choral part, however, provides an E-flat. This results in a modal mixture. Both the major third and the minor third of a scale occur between C, a stated tonic, and G, an implied dominant, as shown in figure 12. When this segment inverts, as in \( S_{c2} \),
the roles reverse: the tonic is implied while the dominant is stated. \( S_{c2} \) contains A, G, F-sharp, E, F-natural, displaying a modal mixture with respect to the implied tonic D. This segment differs from the first segment in that the D is not sounded later. In fact, the piano part alters the listener's expectations by supplying D-flat: \( pci \) from \( S_{p5} \).

![Modal mixture in \( S_{c1} \) and \( S_{c2} \).](image)

These seemingly simple motives in the opening choral and piano phrases are a manifestation of one of Stevens' recurring themes first discussed in Chapter II. In the opening piano segments, Quince, a plain carpenter, imagines himself to be "poco maestoso"—"a little majestic." The characteristic slow tempo and dotted rhythms in the piano phrases imitate the pompous French overture. In reality, Quince is a simpleton who even bumbles a common scale.
It is the inherent beauty of the clavier that transforms Quince's music into feeling.

Pc sets 5-2 [0, 1, 2, 3, 5] and 5-3 [0, 1, 2, 4, 5] recur in numerous linear segments attributed to the choral part. The first movement contains the initial statement of 5-2, and the second movement that of 5-3. As a group, segments built from either 5-2 or 5-3 retain two characteristics of both pc sets' BNO. First, while piano segments use ic5 as a prominent interval between adjacent pcs, these pc sets and their choral segments employ ic5 as the boundary interval. Second, in contrast to the large intervals between adjacent pitches in piano segments, these pc sets and their choral segments use small intervals between adjacent pitches, as do most of the choral segments in the first and second movements.

Segment organization. In the first movement, nine segments employ pc set 5-2. As stated earlier, these segments exhibit a modal mixture between a stated tonic and an implied dominant, or an implied tonic and a stated dominant. These nine segments, \( S_{c1} \) through \( S_{c9} \), appear in five phrases. \( S_{c1,2} \) and \( S_{c3,4} \) all occur in phrases in which the choir sings in unison (mm. 5-13), shown in figure 13(a) and (b). The remaining statements of 5-2 occur in a polyphonic texture with four imitative entrances (mm. 27-41). \( S_{c5,6} \), \( S_{c7,8} \), and \( S_{c9} \) appear in the first three entrances, as in (c) through (e). The fourth entrance contains \( S_{c10} \), as in (f).
Figure 13. Choral segments $S_{c1}$ through $S_{c10}$. 
**Paired segments.** Excluding the third and fourth entrances in the polyphonic texture, choral phrases in the first movement usually contain two consecutive segments generated by pc set 5-2. This discussion uses the term "paired segments" to refer to consecutive statements of 5-2 within one phrase. In general, paired segments exhibit contrasting features. As summarized in figure 14, $S_{c1}$ uses $Rh_2$, while $S_{c2}$ uses $Rh_3$. $S_{c2}$ is an inverted transposition of $S_{c1}$, which causes inverted CASs. In addition, $S_{c1}$ and $S_{c2}$ use different interval successions.

<table>
<thead>
<tr>
<th>Segment</th>
<th>Rhythmic Motive</th>
<th>Source</th>
<th>CAS</th>
<th>Interval Succession</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 5 $S_{c1}$</td>
<td>$Rh_2$</td>
<td>pc set 5-2</td>
<td>$++,++,+-$</td>
<td>[2-2-1-2]</td>
</tr>
<tr>
<td>m. 6 $S_{c2}$</td>
<td>$Rh_3$</td>
<td>$T(I(Sc1),9)$</td>
<td>$-,-,-,+-$</td>
<td>[2-1-2-1]</td>
</tr>
<tr>
<td>m. 10 $S_{c3}$</td>
<td>$Rh_3$</td>
<td>$T(I(Sc1),1)$</td>
<td>$-,-,-,+-$</td>
<td>[2-1-2-1]</td>
</tr>
<tr>
<td>m. 11 $S_{c4}$</td>
<td>$Rh_2$</td>
<td>$T(Sc1,5)$</td>
<td>$++,++,+-$</td>
<td>[2-2-1-2]</td>
</tr>
<tr>
<td>m. 27 $S_{c5}$</td>
<td>$Rh_1$</td>
<td>$T(Sc1,6)$</td>
<td>$++,++,+-$</td>
<td>[2-1-2-1]</td>
</tr>
<tr>
<td>m. 28 $S_{c6}$</td>
<td>$Rh_3$</td>
<td>$T(I(Sc1),3)$</td>
<td>$-,-,-,+-$</td>
<td>[2-1-2-1]</td>
</tr>
<tr>
<td>m. 31 $S_{c7}$</td>
<td>$Rh_1$</td>
<td>$T(Sc1,10)$</td>
<td>$++,++,+-$</td>
<td>[2-1-2-1]</td>
</tr>
<tr>
<td>m. 32 $S_{c8}$</td>
<td>$Rh_3$</td>
<td>$T(I(Sc1),5)$</td>
<td>$-,-,-,+-$</td>
<td>[2-2-2-1]</td>
</tr>
<tr>
<td>m. 35 $S_{c9}$</td>
<td>$Rh_3$</td>
<td>$T(I(Sc1),11)$</td>
<td>$-,-,-,+-$</td>
<td>[2-1-2-1]</td>
</tr>
<tr>
<td>m. 38 $S_{c10}$</td>
<td>$Rh_1$</td>
<td>pc set 5-30</td>
<td>$-,-,-,+-$</td>
<td>[2-2-4-1]</td>
</tr>
</tbody>
</table>

Figure 14. Features of choral segments $Sc1$ through $Sc10$.

Features of $S_{c9}$ and $S_{c10}$, from the third and fourth entrances of the polyphonic texture, also appear in figure 14. $S_{c9}$ consists of pc set 5-2 and displays features associated with other segments using 5-2. The fourth
entrance, $S_{c10}$, is 5-30 $[0,1,4,6,8]$, but it replicates the same text as the previous phrases. Even though 5-2 and 5-30 are distinct pc sets, the rhythmic motive, contour, boundary interval, and interval succession of $S_{c10}$ all contribute to 5-30 being perceived as an imitation of 5-2. First, $S_{c10}$ uses $R_{h1}$, as do $S_{c5}$ and $S_{c7}$ in entrances one and two in the four-voice imitative texture. Second, $S_{c10}$ inverts the CAS of $S_{c1}$, as do $S_{c2,3,6,8,9}$. Third, the boundary interval of $S_{c10}$ is $1c5$, as is the boundary interval of all statements of 5-2. Fourth, $S_{c10}$'s interval succession (2-2-4-1) extracts entries from the two interval successions used by $S_{c1}$ through $S_{c9}$. In contrast to the other segments, however, $S_{c10}$ begins on a dominant and concludes on a tonic, without exhibiting a modal mixture.

Union sets of paired segments. Even though the third and fourth entrances in the polyphonic texture contain either none or only one segment derived from pc set 5-2, the first four choral phrases considered in this analysis all contain consecutive segments generated by 5-2. The pc content of paired segments creates a union set. Given that each segment contains five pcs, a union set may have as many as ten distinct pcs. Paired segments with invariant pcs result in a union set of less than ten members. The following discussion examines union sets, referred to as $U_{5-2s}$, created by paired segments. In addition to the choral phrases previously considered in this chapter, the
present discussion includes a phrase from the piano part (m. 73-74) that contains Sc11, both of which are based on 5-2. The following discussion, therefore, considers five U5-2s.

When placed in BNO as shown in figure 15, U5-2s display three discernible characteristics.

1. U5-2 is a palindrome.
2. The exterior intervals of U5-2 are whole steps.
3. The interior intervals of U5-2 are half steps.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Paired Segments</th>
<th>U5-2 (in BNO)</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 5</td>
<td>Sc1+c2</td>
<td>S0 + T(I(S0),9) [0,2,3,4,5,6,7,9]</td>
</tr>
<tr>
<td>m. 27</td>
<td>Sc5+c6</td>
<td>T(S5,6) + T(I(S5),3) [0,2,3,4,5,6,7,9]</td>
</tr>
<tr>
<td>m. 10</td>
<td>Sc3+c4</td>
<td>T(I(S3),1) + T(S3) [0,2,3,4,5,6,8]</td>
</tr>
<tr>
<td>m. 73</td>
<td>Sc11+c12</td>
<td>S0 + T(I(S0),8) [0,2,3,4,5,6,8]</td>
</tr>
<tr>
<td>m. 31</td>
<td>Sc7+c8</td>
<td>T(S7,10) + T(I(S7),5) [0,2,3,4,5,7]</td>
</tr>
</tbody>
</table>

Figure 15. Union sets created by paired segments.

In general, each phrase pairs together either Sc1, or a transposed form (T-form) of Sc1, and a transposed inverted form (TI-form) of Sc1. More concisely, specific T-forms pair with a specific TI-form to create a U5-2 whose cardinal number lies between six and ten, inclusively. For example, to create a U5-2 whose cardinal number is eight, Sc1 and the chosen TI-form must have two invariant pcs. (The number of invariant pcs and the cardinal number of
\( U_{5-2} \) equal ten, the sum of members in two segments.

Figure 16 contains the TI-forms of \( S_{c1} \).

<table>
<thead>
<tr>
<th>Form of ( S_{c1} )</th>
<th>Pc Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>( S_{c1} )</td>
<td>0, 2, 4, 5, 3</td>
</tr>
<tr>
<td>( I(S_{c1}) )</td>
<td>0, 10, 8, 7, 9</td>
</tr>
<tr>
<td>( T(I(S_{c1}),1) )</td>
<td>1, 11, 9, 8, 10</td>
</tr>
<tr>
<td>( T(I(S_{c1}),2) )</td>
<td>2, 0, 10, 9, 11</td>
</tr>
<tr>
<td>( T(I(S_{c1}),3) )</td>
<td>3, 1, 11, 10, 0</td>
</tr>
<tr>
<td>( T(I(S_{c1}),4) )</td>
<td>4, 2, 0, 11, 1</td>
</tr>
<tr>
<td>( T(I(S_{c1}),5) )</td>
<td>5, 3, 1, 0, 2</td>
</tr>
<tr>
<td>( T(I(S_{c1}),6) )</td>
<td>6, 4, 2, 1, 3</td>
</tr>
<tr>
<td>( T(I(S_{c1}),7) )</td>
<td>7, 5, 3, 2, 4</td>
</tr>
<tr>
<td>( T(I(S_{c1}),8) )</td>
<td>8, 6, 4, 3, 5</td>
</tr>
<tr>
<td>( T(I(S_{c1}),9) )</td>
<td>9, 7, 5, 4, 6</td>
</tr>
<tr>
<td>( T(I(S_{c1}),10) )</td>
<td>10, 8, 6, 5, 7</td>
</tr>
<tr>
<td>( T(I(S_{c1}),11) )</td>
<td>11, 9, 7, 6, 8</td>
</tr>
</tbody>
</table>

Figure 16. Pitch class content of transposed inverted forms of \( S_{c1} \).

Only inverted permutations transposed by either 2, 3, or 9 have only two invariant pcs with respect to \( S_{c1} \). One and only one union set, as shown in figure 17, fulfills all three characteristics of \( U_{5-2} \): the union set of \( S_{c1} \) and \( T(I(S_{c1}),9) \).

<table>
<thead>
<tr>
<th>#U_{5-2}</th>
<th>TI-form</th>
<th>BNO of union set</th>
<th>( U_{5-2} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>( T(I(S_{c1}),2) )</td>
<td>[0,1,2,3,5,6,7,8]</td>
<td>no</td>
</tr>
<tr>
<td></td>
<td>( T(I(S_{c1}),3) )</td>
<td>[0,1,2,3,4,5,6,7]</td>
<td>no</td>
</tr>
<tr>
<td></td>
<td>( T(I(S_{c1}),9) )</td>
<td>[0,2,3,4,5,6,7,9]</td>
<td>yes</td>
</tr>
<tr>
<td>7</td>
<td>( T(I(S_{c1}),4) )</td>
<td>[0,1,2,3,4,5,6]</td>
<td>no</td>
</tr>
<tr>
<td></td>
<td>( T(I(S_{c1}),6) )</td>
<td>[0,1,2,3,4,5,6]</td>
<td>no</td>
</tr>
<tr>
<td></td>
<td>( T(I(S_{c1}),8) )</td>
<td>[0,2,3,4,5,6,8]</td>
<td>yes</td>
</tr>
<tr>
<td>6</td>
<td>( T(I(S_{c1}),5) )</td>
<td>[0,1,2,3,4,5]</td>
<td>no</td>
</tr>
<tr>
<td></td>
<td>( T(I(S_{c1}),7) )</td>
<td>[0,2,3,4,5,7]</td>
<td>yes</td>
</tr>
</tbody>
</table>

Figure 17. Union sets with varying cardinal numbers.
Furthermore, information in figure 17 indicates that even as the cardinal number of $U_{5-2}$ varies, one and only one TI-form pairs with $Sc1$ to create $U_{5-2}$. Thus, all paired segments, as they occur in the score, create $U_{5-2}$.

Figure 18 provides specific formulae for creating $U_{5-2}s$ with $S_{c1}$. Only $U_{5-2}s$ with cardinal numbers 6, 7, and 8 actually occur in the score. Union sets with zero or one invariant members are a precompositional factor that Argento does not employ.

<table>
<thead>
<tr>
<th>Number of Invariant PCs</th>
<th>#U_{5-2}</th>
<th>Formula of the Union Sets that Create $U_{5-2}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>10</td>
<td>$U_{5-2} = +(Sc1,T(I(P-0),11))$</td>
</tr>
<tr>
<td>1</td>
<td>9</td>
<td>$U_{5-2} = +(Sc1,T(I(P-0),10))$</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>$U_{5-2} = +(Sc1,T(I(P-0),9))$</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>$U_{5-2} = +(Sc1,T(I(P-0),8))$</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>$U_{5-2} = +(Sc1,T(I(P-0),7))$</td>
</tr>
</tbody>
</table>

[When the cardinal number of $U_{5-2}$ is ten, the actual pc content, not the BNO, reflects the features of $U_{5-2}$.]
by ascending fourths (mm. 126-130, 131-134), as shown in figure 19. The fifths and fourths imply a compound melody, each line of which is a statement of pc set 6-8 [0,2,3,4,5,7], a set that displays features of U5-2.

These parallel statements of U5-2 provide harmonic support for entrances one and two, but delete some of its members under entrances three and four. The remaining pcs result in parallel statements of 4-11, the third tetrachord of the tone row and a pc set that also occurs within the polyphony of the choral part.

The imitated choral phrase divides into four segments: Sc13, Sc14, Sc15, and Sc16. Figure 20 shows these segments and their pc sets underlaying them. Each point of imitation is an exact transposition of the first entrance. To state a different text, entrances three and four use ic5 in an anacrusis, but preserve the metrical placement of the
segments as they occur in the first entrance. Furthermore, the right-hand piano part replicates each entrance, ornamenting the phrase with arpeggiated triads, also shown in figure 20.

\[
\begin{align*}
&\text{Figure 20. Choral segments } S_{c13} \text{ through } S_{c16} \text{ duplicated in the piano.}
\end{align*}
\]

*Segment organization.* $S_{c13}$ consists of 5-3, an unordered, transposed subset of the first hexachord from the tone row. $S_{c15}$ and $S_{c16}$ are transposed subsets of $S_{c13}$. $S_{c15}$ and $S_{c16}$ also retain the order of $S_{c13}$'s pc content, as shown in figure 21.
Linear segments within the choral polyphony create unity by replicating pc set 4-11 disguised as $S_{c13}$. For example, after the second voice completes $S_{c13}$, the previous voice seems to imitate $S_{c13}$ at the same pitch level. The imitation replicates the text, rhythm, and metrical placement of $S_{c13}$; however, it deletes the fourth pc of $S_{c13}$. The result, as shown in figure 22, is equivalent to 4-11 $[0,1,3,5]$, the third tetrachord of the tone row. This tetrachord also appears in the piano part of this section, as previously discussed. This false imitation recurs after each imitative entrance and elsewhere within the polyphony.

<table>
<thead>
<tr>
<th>Segment</th>
<th>Pc set</th>
<th>BNO</th>
<th>Ordered Pc content</th>
<th>Transposition Formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>$S_{c13}$</td>
<td>5-3</td>
<td>[0,1,2,4,5]</td>
<td>6, 7, 9, 10, 11</td>
<td></td>
</tr>
<tr>
<td>$S_{c15}$</td>
<td>4-11</td>
<td>[0,1,3,5]</td>
<td>4, 5, 7, -, 9</td>
<td></td>
</tr>
<tr>
<td>$S_{c16}$</td>
<td>3-1</td>
<td>[0,1,2]</td>
<td>-, -, 11, 0, 1</td>
<td></td>
</tr>
</tbody>
</table>

Figure 21. Generating $S_{c15}$ and $S_{c16}$ from $S_{c13}$.

Figure 22. False imitations in choral polyphony.
Applying M5 to pc set 5-2 generates 5-23 \([0, 2, 3, 5, 7]\), which is the pc set of \(S_{c14}\). In this section, 5-2 generates segment \(S_{c14}\) in the choral part and \(U_{5-2}\) in the piano part. In summary, this polyphonic section is a tightly woven unification of 5-2 and 5-3, of pc sets related by inclusion to 5-2 and 5-3, and of pc sets generated by M5 operating on 5-2 and 5-3. Ic5, which is prominent in both choral and piano segments in the first movement, also contributes to the organization of linear material in this polyphonic texture. Ic5 is the structural interval that spans the distance between the initial and concluding pcs for four- and five-member choral segments, the imitated choral phrase, and left-hand piano part, as indicated in figure 23.

![Figure 23. Ic5 as a structural interval.](image)

Thus far, this analysis has considered two polyphonic sections featuring four imitative choral phrases. Argento employs this texture to invoke the feelings Susanna creates.
within the elders and those she creates within herself. In
the first movement, the imitated text "It is like a strain /
Waked in the elders by Susanna" describes the elders'
awareness of their desire for Susanna. The elders are responding to Susanna's music. In the second movement, the imitated text includes an entire stanza.

Upon the bank, she stood
In the cool
Of spent emotions.
She felt, among the leaves,
The dew
Of old devotions.

Argento represents the multiplicity of the feelings that fully absorb Susanna by setting the words in a polyphonic texture.

Application of PQGEN(1.5). In the second movement, PQGEN(1,5) generates the linear contour in the three choral phrases (mm. 147-162) that immediately follow the polyphonic texture discussed. Pc set 6-Z38 [0,1,2,3,7,8] defines the linear pc content of each phrase in this section of the second movement. In addition, each two-note segment features lcs generated by PQGEN(1,5), as shown in figure 24(a). The three phrases replicate the same structure. Phrase one (mm. 147-150) features the womens' parts in parallel vertical statements of 3-11 [0,3,7], a member of PQGEN(1,5). Phrase two (mm. 151-154) features the mens' parts in an inverted transposition of the ladies' phrase. Phrase three (mm. 155-162) overlaps transpositions
of the previous two phrases. This creates a six-part divisi, as in (b).

Figure 24. An application of PGEN(1,5) in Movement II.
In direct contrast to the lengthy, legato phrases in the polyphonic texture (mm. 126-146) that precedes them, these three choral phrases exhibit a homophonic texture with short, staccato articulations that represent Stevens' text. Symbolizing the last word in the first phrase--"quavering"--Argento sets each syllable as a mere dot of sound: "She walked upon the grass/Still quavering." Two-note slurs imitate puffs of air in the second phrase: "The winds were like her maids." And, two alternating verticalities represent the word "wavering."

**Choral Segments and Piano Material In Movement III**

The third movement contributes to the network of pc sets related to and generated by 5-2 and 5-3, as well as the group generated by POGEN(1,5). This movement, which Argento labels "quasi scherzo," divides into five parts--A, B, C, D, and E--corresponding to the five stanzas of rhyming couplets in the poem. Part C contains $S_{c17}$, a linear choral segment derived from 5-27 [0,1,3,5,8], as shown in figure 25. M5 applied to 5-3 generates $S_{c17}$.

![Figure 25. Choral segment $S_{c17}$.](image-url)
The piano part in the third movement begins with a rapid succession of staccato notes, representing the entrance of Susanna's "attendant Byzantines." Unlike earlier piano material, Argento indicates different key signatures for the left- and right-hand parts. The key signature for the left-hand part contains six flats, while that for the right-hand part contains no accidentals. Pc set 5-35 is responsible for pc content in the left-hand part. This is a PQGEN(1,5) set commonly known as the pentatonic scale, which Argento maps on to the black piano keys. The right-hand part is the white-note diatonic scale, 7-35, which is a member PQGEN(1,5).

Throughout the third movement, disparate scales symbolize the conflict caused by the elders' false accusations against Susanna and their violation of her beauty. In parts A, B, C and again in E, music in the piano part reflects this conflict by juxtaposing the white-note diatonic scale in the left-hand against the black-note pentatonic scale in the right-hand. In part D, Susanna's Byzantine servants rush in: "Anon, their lamps' uplifted flame / Revealed Susanna and her shame." The conflict between Susanna and the elders transfers from between the left- and right-hand parts to between the choral and piano parts. The black-note pentatonic scale appears in the piano part, while the white-note diatonic scale appears in the choral part. Musically, the conflict
heightens in that the piano part centers about G-flat and the choral part centers about C. Ic6—the tritone, the "Diabolus in musica"—is Argento's ultimate representation of the elders' false accusation against Susanna.

Part E inverts elements in part A, embodying the poem's structure, in which the first and last couplets reverse lines. The final phrase in part E both epitomizes the conflict between Susanna and the elders and represents the exit of Susanna's "simpering Byzantines." Ascending dyads from the C major triad in the right hand alternate with ascending dyads from the G-flat major triad, as if one is chasing the other off the keyboard.

**Piano Material in Movement IV**

In the fourth movement, three complete statements of the twelve tone row occur as piano solos and a fourth statement appears in the choral part. The phrase structure of these statements of the tone row replicates that of the row's phrasing in the second movement. Like the use of paired segments in the choral part of the first movement, complete statements of the tone row occur successively. In the second movement, P-0 immediately precedes I-0 (mm. 79-95). The fourth movement contains P-11 followed by I-11 (mm. 383-396) and P-8 in the soprano line of the choral part followed by I-8 in the piano part (mm. 439-454).
In addition, the tone row's accompanimental texture in this movement, as shown in figure 26, differs from that in the second movement and creates a different mood. Argento's markings indicate that the mood be mournful, with a simple, singing quality. The tone row and its various accompaniments symbolize the inherent beauty of both Susanna and the clavier that radiates above its surroundings.

![Figure 26. Piano texture of the tone row in Movement IV.](image)

**Choral Segments in Movement IV**

Argento introduces a new melody in the choral part of the fourth movement for the penultimate stanza of the poem (mm. 399-420). Argento sets this melody in two-part imitative polyphony. Except for one pitch, the second entrance--sung by the alto and baritone parts--exactly imitates the first entrance--sung by the soprano and tenor parts. The exact imitation ceases, however, as all four choral parts merge into a four-part homophonic texture that accompanies imitative statements of the melody in the piano part.
In its construction, this melody, which portrays the fourth movement's "marvelous meditation on the nature of beauty,"\(^1\) exhibits the same techniques that generate linear segments in the previous three movements. Figure 27 contains the pc sets used by \(S_{c18-26}\) and their source sets. These segments, excluding \(S_{c22}\), are identical in both imitative voices and occur before the exact imitation ceases. In imitation, \(S_{c22}\) is pc set 5-2, which appears in numerous linear segments in Movement I.

<table>
<thead>
<tr>
<th>Segment</th>
<th>Pc Set</th>
<th>Derivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(S_{c18})</td>
<td>4-11</td>
<td>Tetrachord #3</td>
</tr>
<tr>
<td>(S_{c19})</td>
<td>5-25</td>
<td>Hexachord #1</td>
</tr>
<tr>
<td>(S_{c20})</td>
<td>3-4</td>
<td>Generative intervals</td>
</tr>
<tr>
<td>(S_{c21})</td>
<td>4-11</td>
<td>Tetrachord #3</td>
</tr>
<tr>
<td>(S_{c22})</td>
<td>4-2</td>
<td>Hexachords #1 &amp; #2</td>
</tr>
<tr>
<td>(S_{c23})</td>
<td>5-25</td>
<td>Hexachord #1</td>
</tr>
<tr>
<td>(S_{c24})</td>
<td>5-24</td>
<td>Hexachord #2</td>
</tr>
<tr>
<td>(S_{c25})</td>
<td>5-23</td>
<td>M5: 5-2 from Hex. #2</td>
</tr>
<tr>
<td>(S_{c26})</td>
<td>4-14</td>
<td>M5: Tetrachord #1</td>
</tr>
</tbody>
</table>

Figure 27. Derivation of choral segments \(S_{c18}\) through \(S_{c26}\).

Unlike choral segments in the previous three movements that are mainly conjunct, \(S_{c18}\) through \(S_{c26}\) are mainly disjunct. Figure 28 contains the melody with its segments and corresponding pc sets.

\(^1\)Dominick Argento, liner notes for Peter Quince at the Clavier, performed by the Dale Warland Singers, conducted by Dale Warland, compact disc 5121992, Musical Heritage Society, 1988.
Figure 28. Choral segments $S_{c18}$ through $S_{c26}$. 
Summary

The only twelve tone row in this piece contains the source sets and generative intervals that govern the linear structure in this composition. The pc sets of linear segments either derive from the source sets by inclusion relations or are members of $\text{PQGEN}(1,5)$. Although this analysis initially applies $\text{PQGEN}(1,5)$ to four-member pc sets in the piano part of Movement I, all five-member linear segments studied in this analysis are also members of $\text{PQGEN}(1,5)$.

The tone row’s hexachords are a Z-related pair. (It should be noted that they are non-combinatorial.) Argento maximizes the hexachords’ identical intervallic content by extracting distinct, though similar, subsets. The pc sets of these subsets then occur as linear segments. For example, $5-2 \{0,1,2,3,5\}$ and $5-3 \{0,1,2,4,5\}$ occur as numerous linear segments in Movements I and II. The second hexachord generates $5-2$ and first hexachord $5-3$. These pc sets share a proper four-member subset, $4-4 \{0,1,2,5\}$. More
importantly, the only invariant elements, pcs 3 and 4, span ic1. Of the ten distinct five-member subsets derived from the hexachords--five from each--only 5-2 and 5-3 display this particular similarity.

This relationship also exists between 4-16 [0,1,5,7], the tone row's second hexachord, and 4-20 [0,1,5,8], which are the two pc sets that occur most frequently in the opening piano phrases. Their BNOs contain proper subset [0,1,5], while the only invariant elements, pcs 7 and 8, span ic1. Pcs set 4-27 [0,2,5,8], the only pc set in the opening piano phrases outside of PQGEN(1,5), exhibits this relationship with 4-20. Both 4-27 and 4-20 share proper subset [0,5,8], while the only invariants, pcs 1 and 2, span ic1.

Similarly, this relationship exists among three pc sets used consecutively in the fourth movement (mm. 409-413, 410-414): 5-25 [0,2,3,5,8], 5-23 [0,2,3,5,7], and 5-24 [0,1,3,5,7]. Pcs sets 5-24 and 5-25 are subsets of the first and second hexachords, respectively, while 5-23 is a multiplicative mapping of the five-member subset 5-2. In the fourth movement, the dissimilarity among the surface level features minimizes this relationship. In the first and second movements, pc sets that display this relationship also replicate a similar rhythmic motive, interval succession, or CAS. Thus, surface level variety betrays the unification that exists on hierarchical levels.
CHAPTER IV
A SUMMARY OF TEXT-MUSIC RELATIONSHIPS

The relationship between Stevens' poem "Peter Quince at the Clavier" and Argento's composition exists on two structural levels. First, the structure of the text and the action in the story affect the surface level of the music. Second, the deep structural levels of the music employ unifying devices to convey the meaning of the poem. Furthermore, I propose that a deep level text-music relationship exists between the hierarchical structure of the music and the key subject of Stevens' poetry.

Surface level representations of a text are, in general, more concrete than those in the deep structure. In Argento's composition, the music's portrayal of the action in the poem is discernible both audibly and visually. An excellent example occurs at the end of Movement II--Susanna's private meditation in her garden. The flurry of accented tone clusters in the piano part that accompany the dense texture and dissonant harmonies in the choral part can only represent Susanna's shock and horror upon seeing the elders. Similarly, the rapid succession of staccato notes at the beginning of Movement III personify
Susanna's servants rushing in to answer her cries. Various ostinato throughout the movement remind us of the servants' presence in the scene, until they depart using the same staccato texture with which they entered. Chapters II and III contain references to other surface level relationships between Stevens' poem and Argento's music.

Chapter III also provides examples of hierarchical relationships in the music. Although their existence is concrete, their relationship to the meaning of the poem is, in general, more speculative. Deep level text-music relationships that seek to unify the poem's interpretation and the music's analysis rely on a thorough knowledge of both the text and the music. With regards to the former, an understanding of the key theme in Stevens' poetry—the relation between imagination and reality—provides a means of explicating the poem. In addition, knowledge of Shakespeare's character Peter Quince is crucial to interpreting the music's structure in Movement I. Quince's parody of the French overture in the opening piano phrases represents his own desire for artistic achievement. Yet, the identical succession of pitch classes (pcs) in both the left- and right-hand piano parts symbolizes this carpenter's simplistic attitudes toward design and construction. Quince's imagined self-image in the opening piano phrases juxtaposes his actual personality in the
opening choral phrases, wherein he muddles the clarity of a simple scale with modal mixtures.

Deep structural level text-music relationships exist beyond the music and the interpretation of the poem. I propose that a relationship exists between this composition and Stevens' key theme. The twelve tone row employed in Movements II and IV symbolizes imagined possibilities. Argento's organization of the chromatic scale into 2-related hexachords represents reality with its many components. The shared interval vector portrays one reality: the inherent beauty shared by both the clavier Susanna. Distinct hexachords represent coexisting realities, just as Quince genuinely believes he creates the beautiful sounds rising from the clavier. The hexachords' ten distinct five-member subsets again symbolize the imagination. Argento portrays coexisting realities by repeatedly employing those five-member subsets whose best normal order display a specific similarity relationship: a four-member proper subset and invariant elements that span interval class 1.

Chapter III compares nine statements of pc set 5-2 as it appears in the choral part of Movement I. These nine statements use three different rhythmic motives, two different--though related--contours, and two different interval successions. This variety on the surface level is
the imagination, while repetitions of one pc set represent reality.

To summarize, the hexachords and tetrachords of the only twelve tone row in this work generate the linear structure. The organization of the chromatic scale into Z-related hexachords and the designation of these hexachords as source sets causes definite intervallic relationships in the linear structure. These intervallic relationships, often obscured by the surface level features, unify the composition. Furthermore, the hierarchical structure of the music relates to the literal and figurative interpretations of the text. I also propose that a deep level text-music relationship exists between this composition and Steven's key subject. Though beyond the scope of this paper, a further topic for analysis includes investigating the relationship between the various tonal regions contained in this work.
APPENDIX

"Peter Quince at the Clavier"

I

Just as my fingers on these keys
Make music, so the selfsame sounds
On my spirit make a music, too.

Music is feeling, then, not sound;
And thus it is that what I feel,
Here in this room, desiring you.

Thinking of your blue-shadowed silk,
Is music. It is like the strain
Waked in the elders by Susanna.

Of a green evening, clear, and warm,
She bathed in her still garden, while
The red-eyed elders watching, felt

The basses of their beings throb
In witching chords, and their thin blood
Pulse pizzicati of Hosanna.
II

In the green water, clear and warm, Susanna lay.
She searched
The touch of springs,
And found
Concealed imaginings.
She sighed,
For so much melody.

Upon the bank, she stood
In the cool
Of spent emotions.
She felt, among the leaves,
The dew
Of old devotions.

She walked upon the grass,
Still quavering.
The winds were like her maids,
On timid feet,
Fetching her woven scarves,
Yet wavering.

A breath upon her hand
Muted the night.
She turned--
A cymbal crashed,
And roaring horns.

III

Soon, with a noise like tambourines,
Came her attendant Byzantines.

They wondered why Susanna cried
Against the elders by her side;

And as they whispered, the refrain
Was like a willow swept by rain.

Anon, their lamps' quplifted flame
Revealed Susanna and her shame.

And then, the simpering Byzantines
Fled, with a noise like tambourines.
IV

Beauty is momentary in the mind--
The fitful tracing of a portal;
But in the flesh it is immortal.

The body dies; the body's beauty lives.
So evenings die, in their green going,
A wave, interminably flowing.
So gardens die, their meek breath scenting
The cowl of winter, done repenting.
So maidens die, to the auroral
Celebration of a maiden's choral.

Susanna's music touched the bawdy strings
Of those white elders; but, escaping,
Left only Death's ironic scraping.
Now, in its immortality, it plays
On the clear viol of her memory,
And makes a constant sacrament of praise.
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