To the Graduate Council.

I am submitting herewith a thesis written by Bradley D Decker titled "*The Second Coming* A Piece for Piano Trio, Percussion & Soprano " I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music

Kenneth Jacobs, Major Professor

We have read this thesis and recommend its acceptance:

Accepted for the Council

Associate Vice Chancellor and Dean of The Graduate School

The Second Coming: A Piece for Piano Trio, Percussion & Soprano

A Thesis Presented for the Master of Music Degree
The University of Tennessee, Knoxville

Bradley D. Decker
May 2000

ABSTRACT

The Second Coming is a chamber work for piano trio (piano, violin, and cello), one percussionist, and soprano It is a one-movement work lasting approximately eleven minutes Completed in December 1999, it was inspired by and based on the poem of the same name, which was written in 1919 by William Butler Yeats Written during times much different than the days of Yeats, the musical work was meant to capture the same sort of mood provided by the great poet

This document will explain the ideas behind the musical work, discussing the melodic and rhythmic makeup, the form, and the text used In addition, the works of four prominent composers of the twentieth century – *Pierrot Lunaire* by Arnold Schoenberg, *L'Histoire du Soldat* and *Le Sacre du Printemps* by Igor Stravinsky, *Poemes pour mi* by Olivier Messiaen, and *Ancient Voices of Children* by George Crumb – will be analyzed and compared to *The Second Coming.* This comparison will focus on similarities in melody, rhythm, form, and text.

TABLE OF CONTENTS

CHAPTER ONE: Explaining the Music and Text.....1
Melody and Harmony.....2
Rhythm.....9
Text and Structure.....10
CHAPTER TWO: Influences of 20th Century Composers.....14
Arnold Schoenberg.....14
Igor Stravinsky.....16
Olivier Messiaen.....18
George Crumb.....21
CHAPTER THREE: Summary.....26
BIBLIOGRAPHY.....27
APPENDICES.....29
Appendix A: The Second Coming by W. B. Yeats.....30
Appendix B: *The Second Coming* by Bradley D. Decker.....31
VITA.....78

LIST OF FIGURES

FIGURES PAGE

1. Scale. 3
2. Motive A (m. 8).. .4
3 Variations of Motive A (mm. 16-17) .4
4 Later restatement of A .4
5 Motive B in piano, mm 24 – 26, beat 2... 4
6. Triplet ostinato, inverted and augmented. .6
7. Triplet ostinato in its original form... 6
8. Mixture of motives A and B... .6
9. Melody derived from counter-melody of B (m 103).... .8
10. Harmonic motive A, first chord at m. 35, second at m. 36 8
11. Harmonic motive B, stated first by piano at m 50, and later its diminution in piano and soprano in m 54. 9
12. Chord planing technique used with harmonic motive B.. 9
13 Rhythmic motive A.. .10
14. Melodic augmentation of rhythmic idea A in soprano... .11
15. Rhythmic motive B, m. 24. .11
16. Rhythmic motive B – combining two's and three's..... .11
17. Influence of text on musical form.. 13
18 Schoenberg's *Pierrot Lunaire* and the use of *sprechstimme*.. 16
19 Percussive use of harmony in Stravinsky's *Le Sacre du Printemps* ...17
20 The use of dialogue in Stravinsky's *L'Histoire du Soldat,* Scene III, mm. 6-16...19
21 Melodic line and motor rhythm in Messiaen's *Poemes Pour Mi* .20
22. The first four bars of Messiaen's *Poemes Pour Mi,* Mvt II. *Paysage* .. 22
23. The last four bars of Messiaen's *Poemes Pour Mi,* Mvt II. *Paysage*..... 23
24 The use of special percussion effects to create mood in Crumb's *Ancient Voices of Children, Song III & The Dance of the Sacred Life-Cycle.* ..25

CHAPTER ONE
Explaining the Text and Music

At the dawn of this new century, the musical world encompasses a wide range of influences and styles The Twentieth Century brought about many movements and ideas, both politically and musically. Much has happened in the last 100 years to change the way we look at music and the world. Industrialization, electricity, two World Wars, radio and television – these things have all perpetuated this radical change. With physical change comes a change in ideas and beliefs, as well as the way we think socially, spiritually, and artistically *The Second Coming* draws from many aspects of these changes, incorporating several musical concepts that have been used and cultivated in the twentieth century

The Second Coming is a chamber work for piano trio (piano, violin, and viola), one percussionist, and soprano It is a one-movement work lasting approximately eleven minutes, and was inspired by and based on the poem of the same name, which was written in 1919 by William Butler Yeats. Written during times much different than the days of Yeats, this musical work captures the same sort of mood provided by the great poet Many facets of the musical work *The Second Coming* will be explored and analyzed in order to gain insight into its composition, discussing the origins of the rhythmic and melodic motives used in this work Also, through a brief analysis of the text, a relationship can be seen between its form and that of the music In chapter two, the works of other twentieth century composers that have influenced the work of the author will be discussed, including an examination of the various techniques the composers pioneered. These techniques are then compared to similar techniques used in *The Second Coming*

In the days leading up to the year 2000, many people believed that the end of the world was coming These beliefs are very much like the ideas expressed in the poem The Second Coming In the poem, Yeats fuses Jesus Christ's prediction of his own return (or second coming) as stated in *Matthew* 24, with the coming of the 'Beast of The Apocalypse, or Antichrist' as stated in *1John* 2 18.[1] Whether the world ended or not, the composer thought it appropriate to write a piece setting the famous poem of W.B. Yeats, which expresses a dichotomy of expectance and fear of what he envisons as the meeting of humanity and divinity, or the end of the world

These visions of the apocalypse, brought about in the wake of the industrialized World War I, are the basis for the musical interpretation Because it was to include the text, a chamber setting was desired in order to avoid overpowering the vocalist This sort of instrumentation lends a more intimate setting in the experience of the music and poem, and the moods they are communicating. good vs. evil, or natural vs supernatural (percussion & piano vs. strings) Also, the stage setting (see Appendix B· *The Second Coming,* p. 32) gives the impression of struggle and polarity that is felt in the poem.

MELODY & HARMONY

The material of this piece was generated primarily from one scale (see Figure 1) Motives, both linear and chordal, were derived from this scale, and its various transpositions By utilizing this scale as the core of the work, a sense of melodic and harmonic unity may be achieved.

[1] Richard Ellmann and Robert O'Clair, Ed *Modern Poems. An Introduction to Poetry* W W Norton & Co New York, 1976 p 42
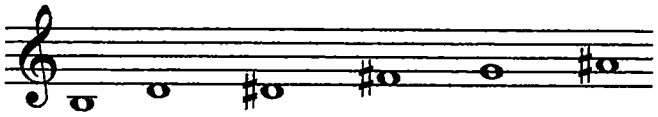


Figure 1 Scale

Four main motives were derived from this scale: two melodic and two harmonic. The first melodic idea (Motive A) is initially presented in its entirety at m 8 by the strings (violin and cello). As can be seen in Figure 2, it is two beats long, consisting of two melodic cells moving in parallel motion This motive creates the feeling of urgency and intensity through the use of the sixteenth note rhythm and alternating intervals. Motive A is also only stated in the strings.

This melodic cell is used frequently throughout the piece, going through changes and manipulations. Soon after its initial statement, it is restated with several variations, the first of which occurs at m 16 (see Figure 3). The extension of this idea gives a sense of propulsion and growth to the introductory bars of the piece. The two lines 'twist' within each other, crossing at beat 2 of m 16, and then come back apart as they restate the original idea at beat 2 of measure 17 After this initial statement, the motive drifts away, leaving us with only its rhythmic motives (these rhythms will be discussed later). However, Motive A returns much later at m. 171 in the violin only (Figure 4)

The second of the two main melodic motives (Motive B) is initially stated in mm 24-26 in the piano (Figure 5) This 11 beat motive consists of an alternating rhythm of four sixteenth notes and an eighth note triplet, and is based on the original scale (and transpositions thereof). It accentuates the triplet figure with its leap up of an ascending major seventh, followed by a descending minor third This triplet figure proves to be a
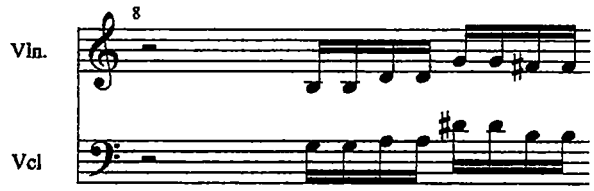


Figure 2 Motive A (m. 8)
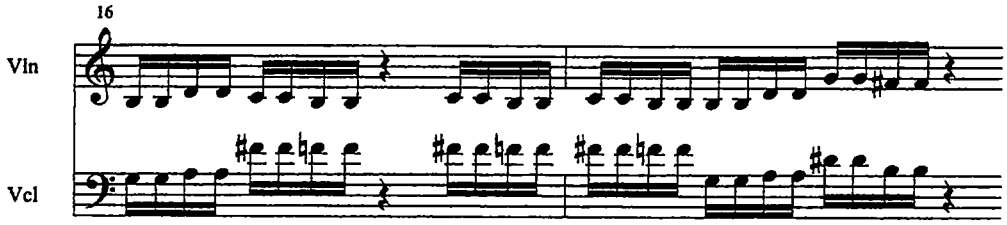


Figure 3 Variations of Motive A (mm. 16-17)
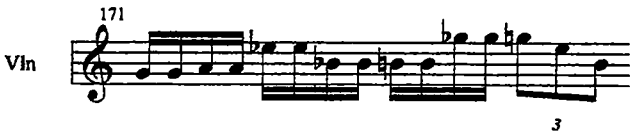


Figure 4 Later restatement of A
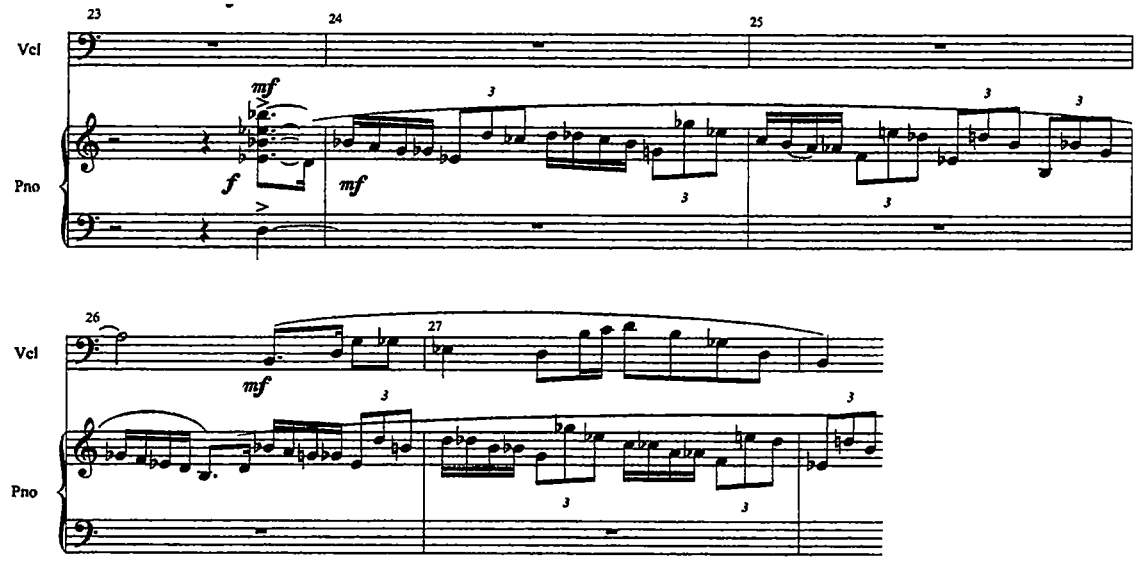


Figure 5 Motive B in Piano, m. 24 to m. 26, beat 2.

very important motive throughout the piece, and reappears in various forms. For instance, the triplet idea returns but is inverted, augmented, and transposed to form the ostinato at m. 47 (see Figure 6) These triplets are also stated in a very different manner, as they are performed *piano* and *staccato* in the lower register of the cello and piano, in contrast to the loud (*f*) middle register statement in the piano at m 24. The end result is a much more ominous effect. This ostinato figure is also stated in the cello and piano from mm. 126 to 136 (Figure 7) This time it is not inverted, it uses the same intervallic makeup as the original (major seventh, minor third). The motive also remains in the middle register of the piano, and distinguishes itself from the earlier ostinato in that the piano moves in oblique motion against the cello pizzicato. The ostinato is restated at m 238 in the same way, but with added harmony in the piano.

Motive B (Figure 5) also plays a large role in the climactic section of the piece (m. 152 to the end) This motive appears in one form or another in all instruments except percussion and even is presented in the vocal entrance at measure 161. It is in this section that we find the fusion of Motives A and B at mm. 201 and 208. This strange hybrid of motives is stated in the violin only twice, reflecting the meeting of human and deity as stated in the text At 201 (see Figure 8), Motive A is stated first, followed by a mixture of fragments of both Motives A and B.

An interesting side effect of the 'B' motive is its counter-melody As seen in Figure 5, the piano states the motive in m. 26 and the cello begins the counter melody. The first five notes of this melody, derived from the scale in Fig 1, are B, D, G, Gb, and Eb These five notes, without the fourth note (Gb), become the melody in the cello at m 103 Of this counter-melody, the notes B, D, G, and Eb are transposed down a major
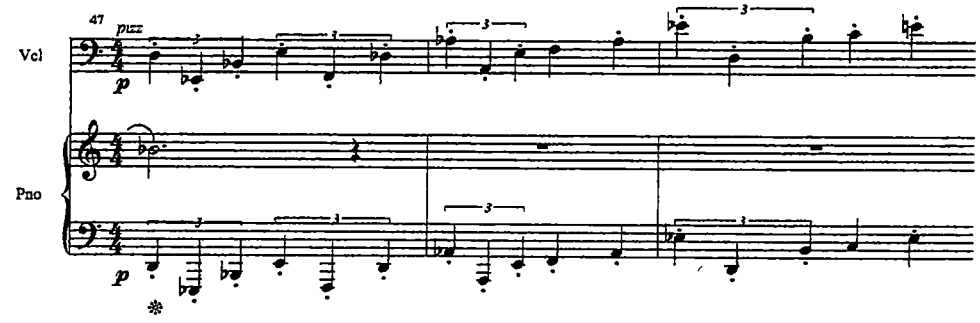


Figure 6 Triplet ostinato, inverted and augmented
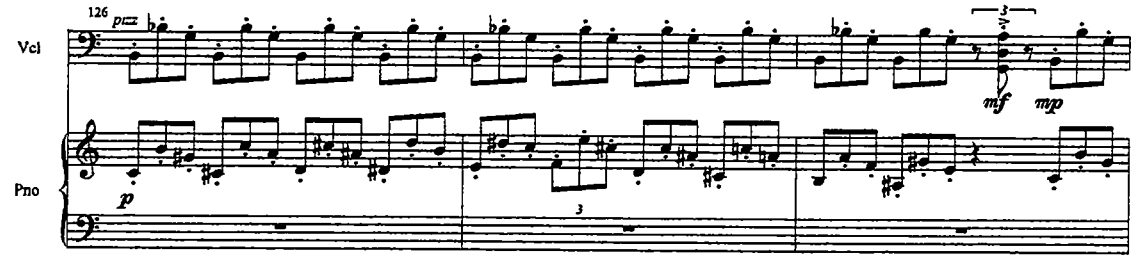


Figure 7 Triplet ostinato in its original form
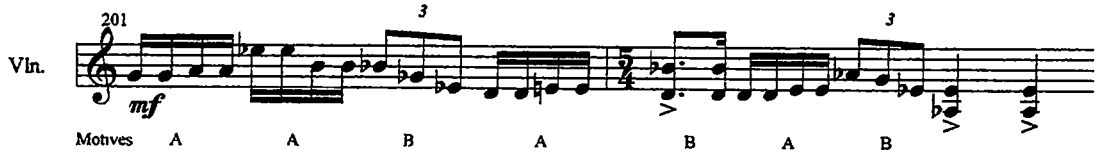


Figure 8 Mixture of motives A and B

third, altered rhythmically, and used as the melody in the cello at m 103 (and later in the marimba at m.110). As can be seen in Figure 9, the end result is the melody G, Bb, Eb, and B in quarter notes.

The first harmonic motive is stated at m 35 in the piano and cello, and consists of two chords. The first chord is constructed of a major ninth in the piano (left hand) and a perfect fifth and perfect fourth in the right hand, with a sixth above the bass presented in the cello (see Figure 10, mm 35). In contrast to this very open chord, the second chord consists of six notes in rather closed position. This chord consists of 6 of the 7 notes of the original scale: D, Eb, F#, G, A, and Bb These two chords make up Harmonic Motive A. Harmonic motive A is later repeated and transposed at mm. 86 to add closure to the first section of the piece (these sections will be discussed later). However, these chords are divided with a bit of the melodic motive B displayed in octaves in the piano.

It is also important to note that these two chords begin and end the entire piece A derivative of the first chord of the harmonic motive A is the first chord in m. 3 and the very last chord in m. 255 This chord differs from the first chord mentioned in that the bass note of the chord at m. 3 is the top note in the left hand of the piano at m. 35. In addition, the octave divided by the fifth in the right hand of the piano at m 35 is stated a half step lower in the chord at m 3 with an added Bb. The penultimate chord of the piece, heard in the piano at m. 254, is exactly the same as the chord heard at m 11 (the second real chordal structure heard in the piece), which in turn is the same as the second chord of harmonic motive A (m. 36, Figure 10). This palindrome-like use of chords as 'bookends' heightens the unity of the piece, and provides it with an appropriate and definitive beginning and ending.
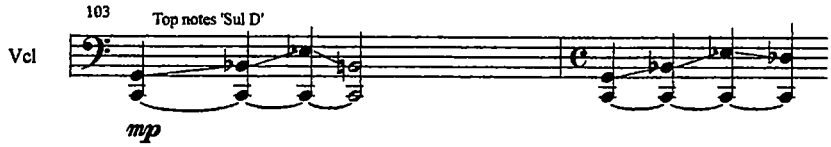


Figure 9 Melody derived from counter melody of B (m. 103).

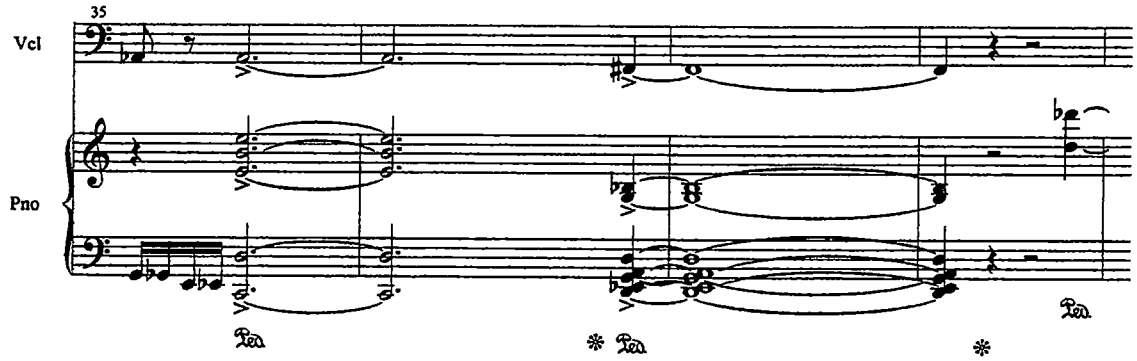


Figure 10 Harmonic motive A; first chord at m. 35, second at m. 36

The harmonic motive B is first heard at m. 50 in the piano. This chord is constructed of a tritone on the bottom and a perfect fifth on the top (without regard to octave displacement), separated by a major third This chord is often used in the piece and is normally followed by the same chord in parallel motion This technique, also known as 'chord planing,' can be found in works of Debussy and Messiaen and will be discussed in Chapter 2 Harmonic motive B is later used in m 54 in the piano and soprano line

The use of a fifth superimposed over a tritone is a common chordal structure of this piece. This intervallic structure is the basis for most of the chordal patterns from H (m 152) to O (m. 238) For example, the chord at m 155, beat 3 is the same chord as m 54, beat 1 (disregarding octave displacements) Later use of this chordal moves in parallel motion as before, and is transposed and repeated. This structure, as seen in Figure 12, is displayed in the piano and soprano lines at m 180, and shows the use of the 'chord
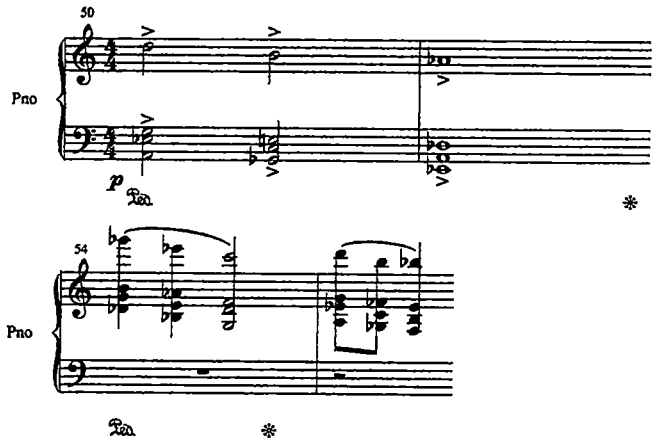


Figure 11 Harmonic Motive B, stated first by the piano at m. 50, and later in m. 54.
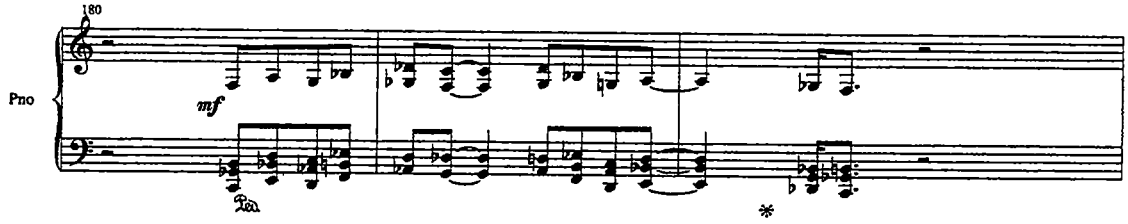


Figure 12 Chord planing technique used with harmonic motive B.

planing' technique In addition, the perfect fifth/Tritone relationship becomes a major part of the climax of the entire piece. At m 220 in the piano, the right hand inverts the figure the octave divided with the fifth is on the bottom and the tritone is on the top. In the left hand, a tritone still prevails in the bass with a perfect fourth (the inversion of the perfect fifth) stacked on top of it.

RHYTHM

There are two main rhythmic motives that are important to this piece. The first rhythmic motive, consisting of two sixteenth notes followed by an eighth note, is shown in its purest form – without pitch – at measure 41 in the Tambourine (Figure 13).

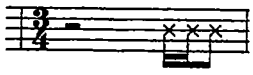


Figure 13 Rhythmic motive A

This little rhythmical cell becomes a major force behind many ideas through various transformations Soon after its first statement in the violin at m. 3, it is seen again in the piano at m. 7, used in a melodic setting. This cell is rhythmically augmented to form the vocal melody at m 35 (Figure 14). Rhythmic Idea A appears augmented and combined with Harmonic Motive B. Two quarter notes and a half note carry the parallel motion of the chords in m 54 (see Figure 11 above).

Rhythmic Motive B is the combination of an eighth note triplet and four sixteenth notes This combination gives the listener a feeling of instability, combining three's and two's to interrupt the continuous rhythmic flow. This rhythmic idea is closely related to Melodic Motive B and is first seen with the presentation of Melodic motive B at m 24 (Figure 15) Augmentation is used again at m 47 in the piano ostinato (see Figure 6 above). In this passage, rhythmic motive B is augmented, but there are fewer notes (two quarter notes instead of four sixteenths) The idea is shortened, but still carries the uneasy feeling of a combination of two's and three's, offsetting the rhythmic pulse As can be seen in Figure 16, the Tom-toms restate this idea slightly varied.

TEXT & STRUCTURE

Being music inspired by and based on a text, it is important to examine the structure of the poem when discussing the structure of the music. Written in January 1919, the poem The Second Coming reflects Yeats' attitudes about war, specifically
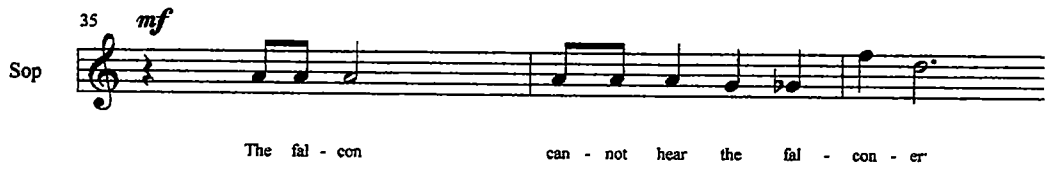


Figure 14 Melodic augmentation of rhythmic idea A in Soprano
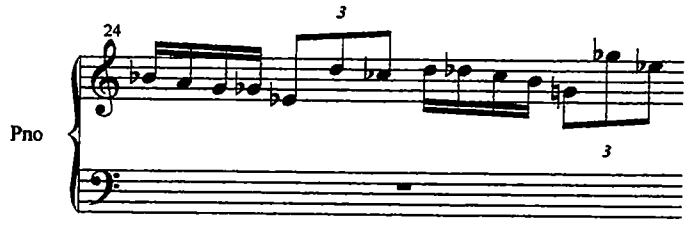


Figure 15 Rhythmic motive B, m. 24



Figure 16 Rhythmical motive B at m. 152 - combining two's and three's

World War I (or 'The Great War') and the Black and Tan war in Ireland [2] These attitudes, however, are cloaked in a biblical syntax, citing the gospels of *Matthew* and *John* in the Christian Bible. A double meaning results, which suggests Yeats' connection of war and religion, and his struggle with their importance in his life at the time

The poem is broken into two stanzas The first stanza consists of eight lines, the second of 14 (the full text of the poem is provided in Appendix A. The Second Coming) This suggests an asymmetrical form, which is reflected in the musical setting as well. The work is broken into three sections: the first and third correspond to the two stanzas of the poem, while the middle section acts as an Interlude between the stanzas The A section, a

[2] Ibid

setting of the first stanza, is noticeably shorter in length than the B section since the first stanza is shorter than the second.

The form of the text can be seen in the music on a smaller level as well Looking at Figure 17, one can see that the A section is divided into a ternary form, or A B A In the composer's analysis of the text, the first stanza can be broken into three parts. 2 lines, 4 lines, and 2 lines The B section of the work also incorporates such a division This division of the text has been set to the ternary form of the music

It is also worthy to note the importance of the golden proportion to the form of this piece. The golden proportion is the point in a given number of measures where, mathematically, the most logical point of climax would be Used often by Bela Bartok in his compositions, this proportion is a natural tendency that can be seen in many things, such as the arrangement of pedals on a flower, and the spirals of a nautilus. In a musical work, this point is two-thirds of the way through a composition (or precisely, the number of measures times 618), either from beginning to end, or vice versa This point, from beginning to end (from left to right) in *The Second Coming* falls at m 126, where 8 measures later we find the text "The Second Coming!" exclaimed by the soprano This phrase is the climax of the poem, not the music However, as can be seen in Figure 17, the golden proportion of the lines of text, line 13.5 ("...somewhere in sands of the desert") arrives where the musical climax begins (m 160) Consequently, it can be concluded that the textual climax arrives at the golden proportion of the music, and the musical climax arrives at the golden proportion of the text

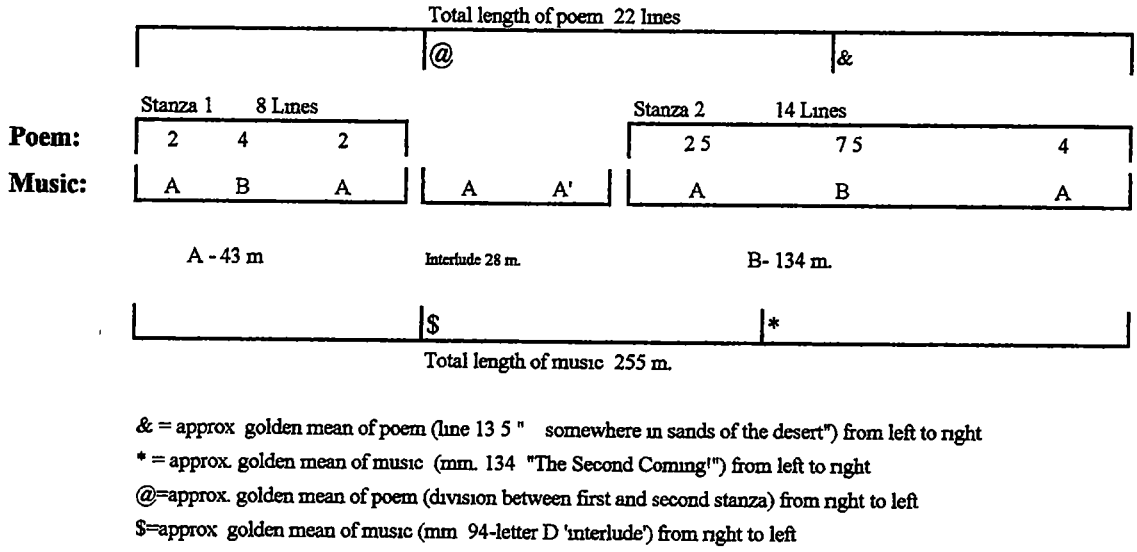


Figure 17 Influence of text on musical form

Because the poem has been established as a cherished work in the world of literature, the composer feels it disrespectful to disrupt the flow, character, and organization of the text This is why the music is so heavily influenced by the words. But, just as the order and syntax of the words provide poetic beauty, the words themselves must be heard to provide insight to the message of the great poet To make these words more accessible to the ear and mind, the composer chose a small chamber group for accompaniment. A group of this size lends itself to more freedom of expression because of its limited instrumentation. Because there are only four instrumentalists, great intensity and volume can be felt and heard without sacrificing the audibility of the voice It is in this manner that a truly intimate and emotional musical rendering of such a text can be achieved

CHAPTER TWO
Influences of 20th Century Composers

This chapter is devoted to examining the four twentieth century composers most influential to *The Second Coming* Arnold Schoenberg, Igor Stravinsky, Olivier Messiaen, and George Crumb. It shows and describes the compositional techniques of these composers that are a part of this composer's work. The pages that follow also discuss the specific pieces by these composers that utilize these techniques

ARNOLD SCHOENBERG

One of the most radical icons of the post-Romantic movement in the first half of the twentieth century was Arnold Schoenberg (1874-1951). Being a composer, theorist, inventor, and numerologist, Schoenberg contributed much to the techniques used in twentieth century composition. Most notable of his contributions to modern art music is his innovation of serialism, or twelve-tone composition. He was an important contributor to the emancipation of dissonance, an idea that stands on the fact that all notes are equal, and therefore the hierarchies of tonality should be abolished.

Schoenberg also cultivated the importance of *Klangfarbenmelodie,* or the idea of composing using tone color as a structural element (equal in importance to pitch, duration, and intensity) [3] Listening to works by Schoenberg, one hears a vast array of tone colors, usually derived from an ensemble smaller than would have been expected in

[3] Don Michael Randel *Harvard Concise Dictionary of Music* Cambridge The Belknap Press, 1978 p 254

the Romantic era Specifically, we see this use of tone color in Schoenberg's *Pierrot Lunaire, Op. 21* (1912) Even though *Pierrot* is only scored for five musicians (four instrumentalists plus vocalist), many emotions and tone colors can be felt and heard throughout the piece

It is Schoenberg's economic use of instruments that greatly influenced the scoring of *The Second Coming.* The setting of a voice against four instrumentalists provides great balance and forces the full use of each instrument and voice This way, the entire dynamic range of each player can be utilized As a result, a great amount of intimacy and emotion can be felt, while hearing both the lyrics and the instrumental colors

Another major influence on the writing of *The Second Coming* is Schoenberg's use of *sprechstimme.* This is an effect pioneered by Schoenberg that mixes the speaking voice of the singer with approximate pitch[4]. Schoenberg's use of *sprechstimme*, while showing a hint of *cabaret* style, is a very original and effective concept that has been adapted and cultivated by many composers of the twentieth century. An example of *sprechstimme* can be found in the vocal writing of *Pierrot Lunaire* (see Figure 18). This technique is also used in the soprano part of *The Second Coming* At the beginning of the third main section (m. 122, letter F), the entrance of the voice utilizes *sprechstimme* for two bars [5]

[4] Ibid, p 480
[5] See Appendix B for all references to bar numbers in *The Second Coming*
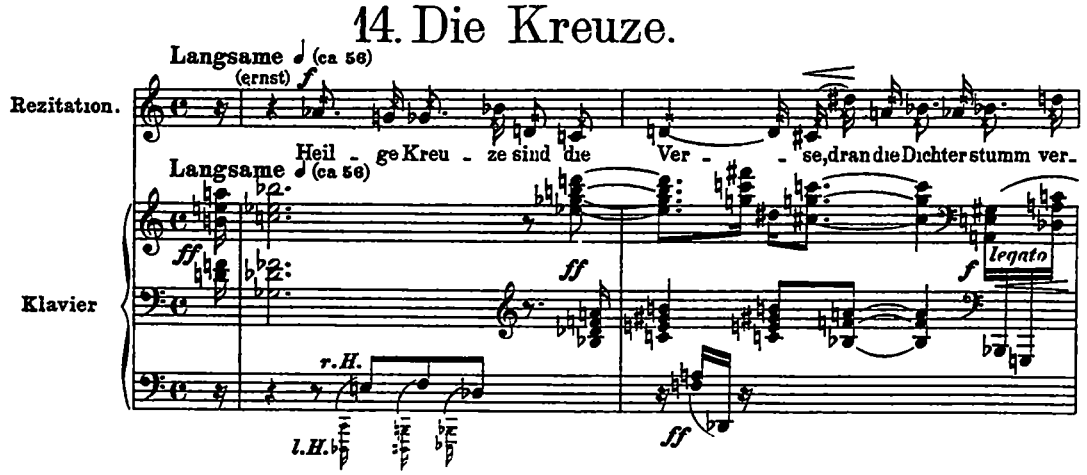


Figure 18. Schoenberg's *Pierrot Lunaire* and the use of *sprechstimme.*

IGOR STRAVINSKY

Igor Stravinsky (1882-1971) was an innovator of a vast array of musical styles, including Primitivism and Neoclassicism He has dabbled with folk melodies of his native Russia and with jazz and ragtime influences of America, and has elevated rhythm to a position of prominence His influence is great on many composers. One aspect of his music that particularly affected the author is his percussive use of harmony This technique can be described as a chord structure that is repeated in unison using a rhythmical pulse This technique is utilized in Stravinksy's ballet *Le Sacre du Printemps*, written in 1913 (Figure 19).
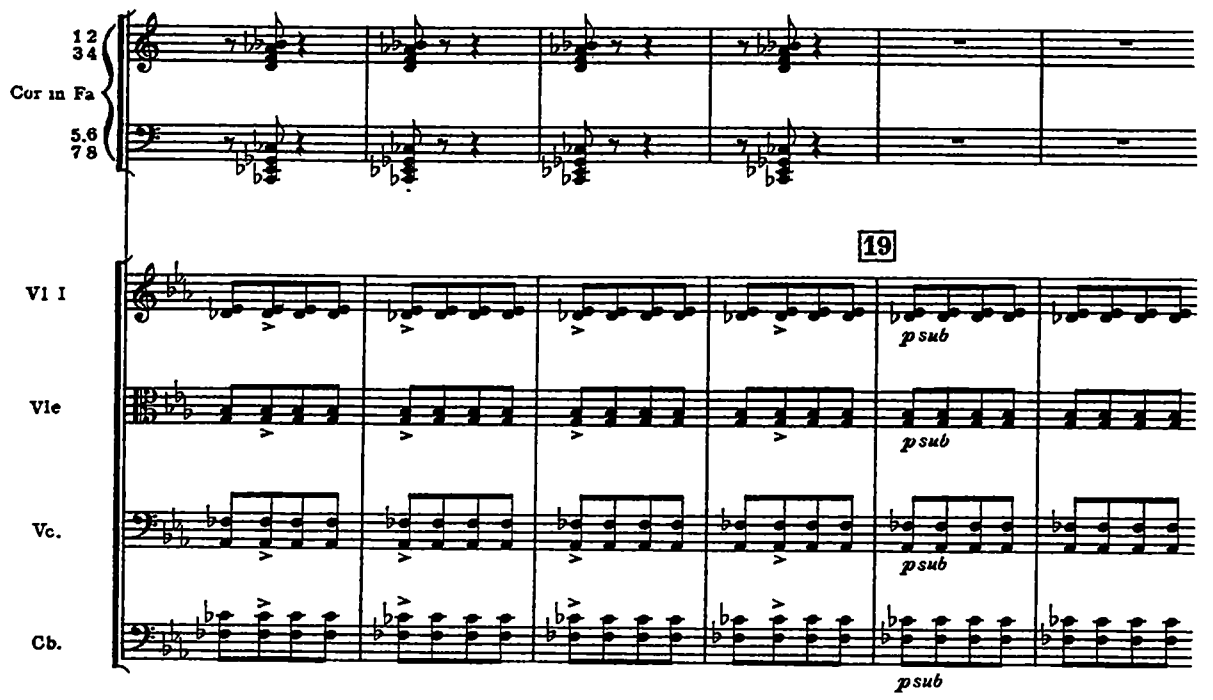


Figure 19. Percussive use of harmony in Stravinsky's *Le Sacre du printemps.*

This well-known passage was an important influence on the percussive harmony used in *The Second Coming.* This influence can be seen in mm 220 – 222, where the entire instrumental ensemble accentuates the quarter note pulse with the repetition of a chord. Long held notes in the soprano contrast with this movement

Another technique used by Stravinsky, as well as other composers throughout the history of music, is the concept of a 'dialogue' between instruments This technique can be described as two instruments or group of instruments alternating their entrances, overlapping slightly, so only one instrument is heard most of the time It can be said that these two instruments (or group of instruments) are 'talking' to each other, or are in 'dialogue' with each other. This can also be referred to as 'call and response'.

The use of dialogue can be found in Stravinsky's *L'Histoire du Soldat* (1918). Scored for seven musicians and narrator, it is greatly influenced by jazz and ragtime music of the U S. The use of dialogue, also a technique used by jazz musicians, can be found in the music of *Scene III*, mm. 7 to 16 (Figure 20). In these measures we see an exchange between the violin and bassoon over an ostinato in the double bass

In *The Second Coming,* the technique of a dialogue between instruments is used from mm 161-216. This dialogue is between two groups of instruments, rather than one instrument against another. In this instance, it is the violin and cello against the percussion, piano, and voice. This conversation between the instrumental voices builds tension, which reaches its climax at m. 220.

OLIVIER MESSIAEN

Olivier Messiaen (1908-1992) was an influential composer from the mid- to late twentieth century. He is best known for his ability to integrate emotional expressiveness and intellectual control, while incorporating religious subject matter Rich textures and orchestrations abound in his music, using complex chords that incorporate higher harmonics of the fundamental tone This effect, which he calls a 'rainbow', can mask the tonality of a melodic phrase [6]

Messiaen's work *Poemes Pour Mi* most clearly defines his influence on the writing of *The Second Coming. Poemes* is a work written for soprano and orchestra and is based on poetry written by Messiaen himself. There are nine poems in this cycle, and he has split the music up into as many movements. One element of this piece that can be

[6] Donald J Grout *A History of Western Music* New York W W Norton Co, 1973 p 689
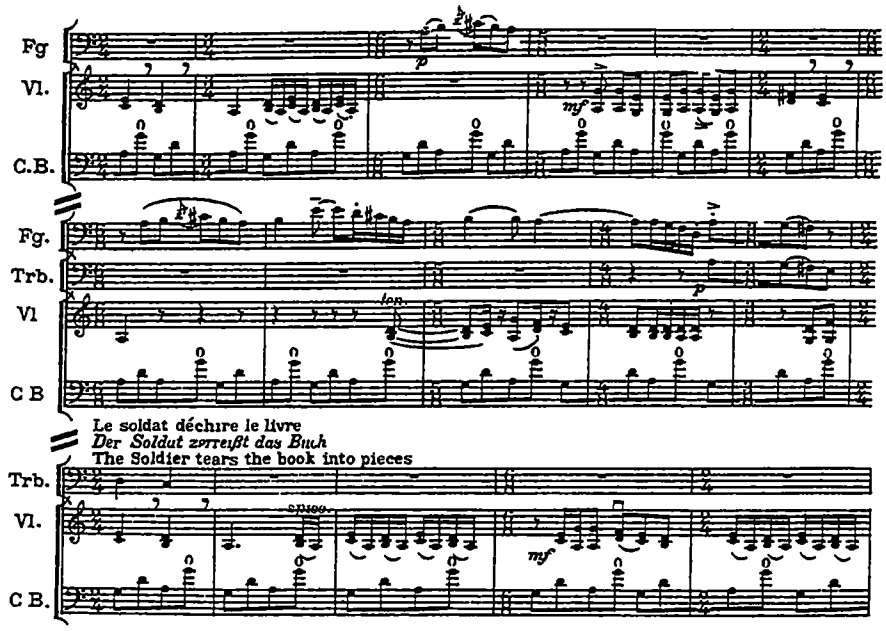


Figure 20. The use of dialogue in Stravinsky's *L'Histoire du Soldat*, Scene III, mm. 6-16.

found in *The Second Coming* is the use of scales as a generator for melodic material One of Messiaen's trademarks, this method of melodic generation can be seen in the first movement of *Poemes* at letter M (see Figure 21) At this point in the piece, the melodic exchanges between the high woodwinds are scalar variations over a motor rhythm in the pizzicato strings

This technique can also be found in *The Second Coming.* At m 126, the soprano's melodic line is derived from the original scale. This melodic line is likewise presented over a motor rhythm in the pizzicato cello and staccato piano The rhythms of the two pieces are quite different, but in both the end result is a dream-like mood that gives a relief from the earlier tension.

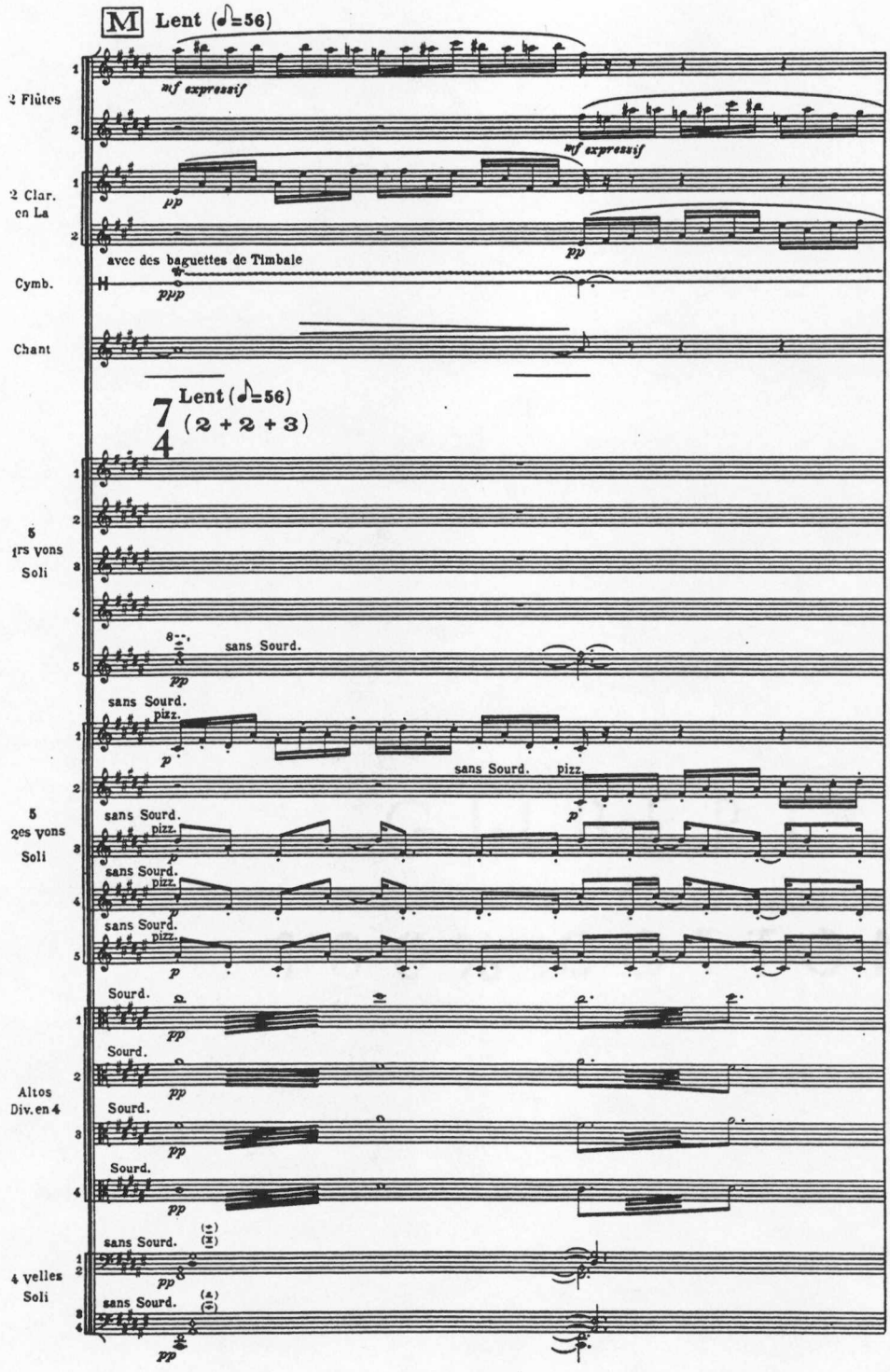


Figure 21. Melodic line and motor rhythm in Messiaen's *Poemes pour Mi.*

Another technique of Messiaen's that influenced *The Second Coming* is his use of form in the second movement of *Poemes*. This movement, titled *Paysage*, or Landscape, is 'bookended' by a musical phrase The first four measures are the same as the last four of that movement (Figures 22 and 23). The melodic motive is repeated to frame the movement In *The Second Coming*, this framing occurs in the 'Interlude' section of the piece, which also happens to be the second section of the work. With a slight change in instrumentation, the melody at mm. 100 – 101 is the same as the one at mm.118-119

GEORGE CRUMB

The music of George Crumb (b 1929) incorporates many different influences, from the natural to the supernatural. From this variety of influences comes a cohesive style that is hard to define, but can be described using words like 'mood' or 'atmosphere.' By 1970 he had mastered this style, which frequently included the use of alternative notation. Looking at a score of Crumb's is like looking at a work of visual art Along with this artistic scoring is Crumb's extraordinary use of the percussion section, including piano. It is this creative percussion writing that has been an influence on the composition of *The Second Coming*, and can most easily be illustrated through Crumb's *Ancient Voices of Children (1970)*.

Ancient Voices of Children is a musical work that portrays a set of five fragments of Lorca poems These fragments deal with the ideas of lost childhood, memory, and

II. Paysage

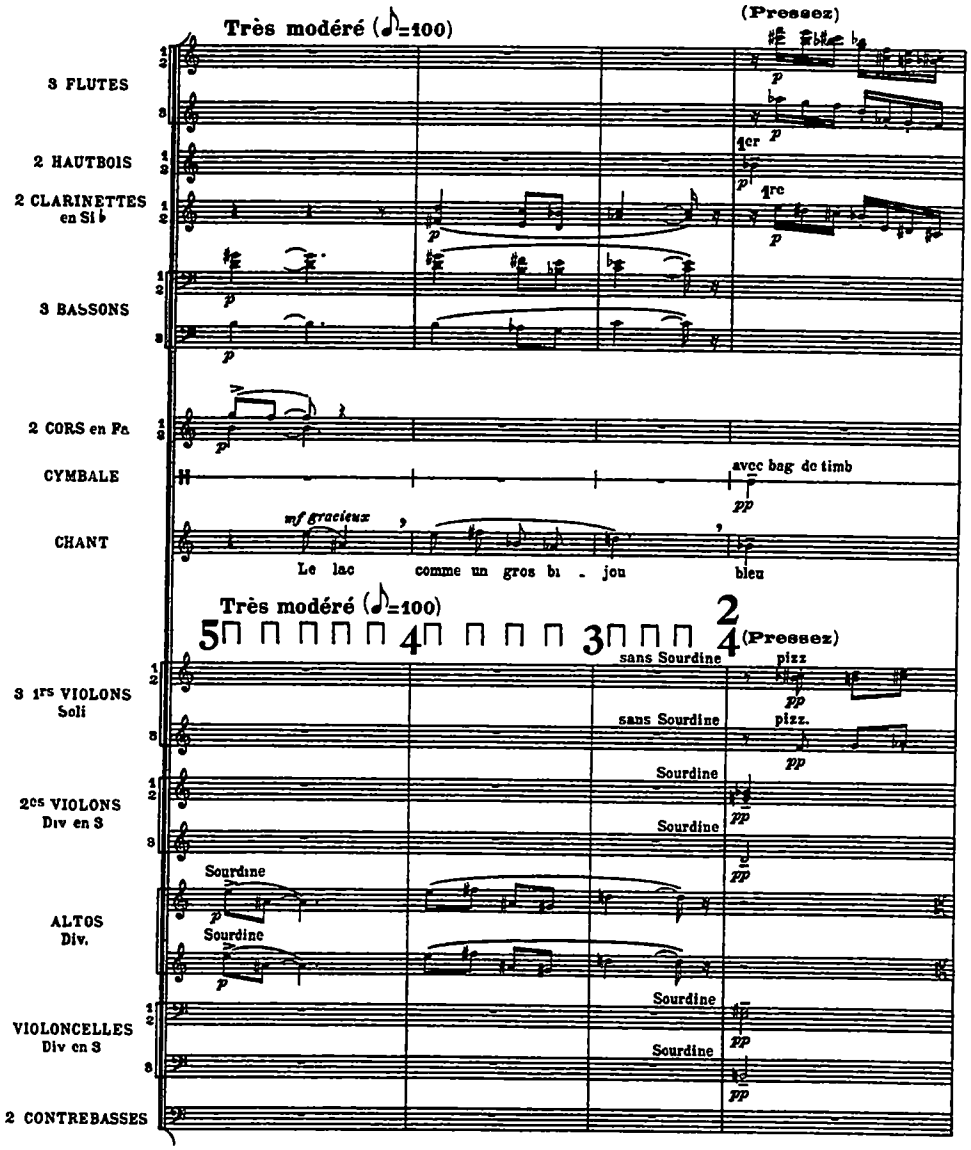


Figure 22. The first four bars of Messiaen's *Poeme pour Mi*, mvt II: *Paysage*
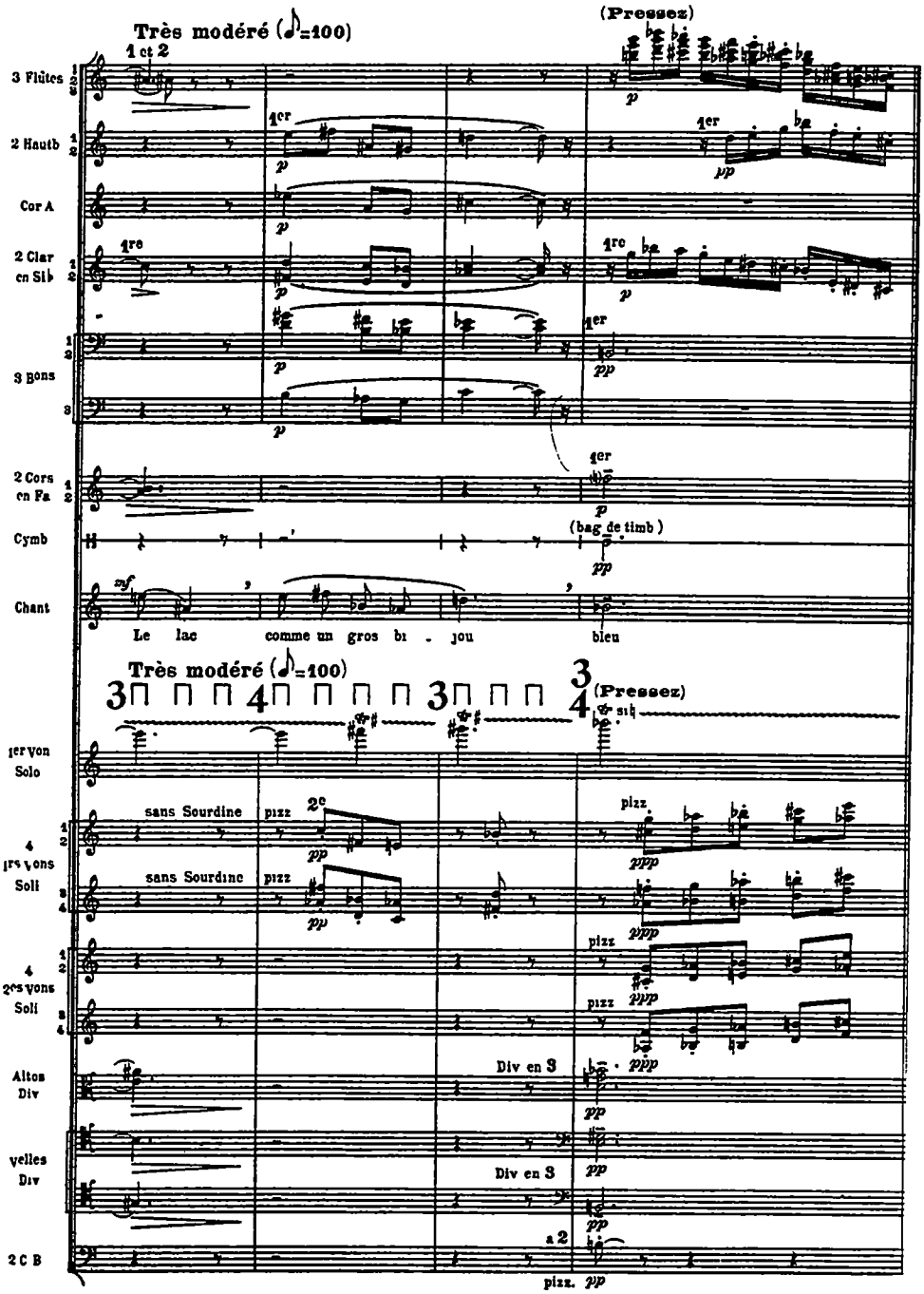


Figure 23. The last four bars of Messiaen's *Poeme pour Mi*, mvt II: *Paysage*

above all, an invocation to Christ to return to the child's soul.[7] This work has quite an unusual instrumentation; it includes mandolin, amplified piano, musical saw, and harmonica Also, the work calls for boy soprano, as well as soprano These instruments together create unusual tone colors that effectively communicate the underlying mood of primitive yearning, play, and belief in the supernatural.

Special effects in the extended percussion section help to portray this sort of ambiance. In *Song III & Dance of the Sacred Life-Cycle*, there is (among other interesting percussive innovations) a glissando in the timpani (Figure 24.). This technique, used earlier in the twentieth century by Bela Bartok, is accomplished by hitting the timpani head with the mallet and pushing the tuning pedal down at the same time.

This effect is also used in *The Second Coming* At m 5, the percussionist plays a rolled timpani glissando, rather than a succession of specific rhythms as specified in the work of Crumb The glissando is rolled to create a feeling of expectancy and uneasiness, and returns throughout the piece

[7] Edith Borroff. *Three American Composers* New York: University Press of America, 1986, p 224

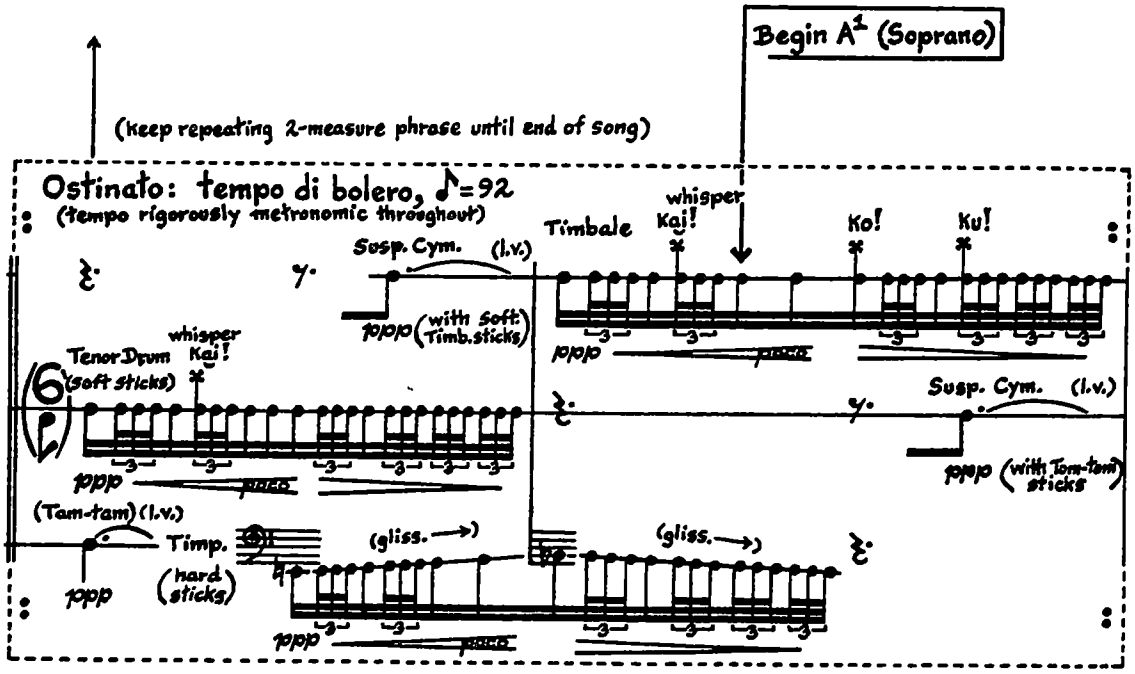


Figure 24. The use of special percussion effects to crate mood in Crumb's *Ancient Voices of Children, Song III & The Dance of the Sacred Life-Cycle.*

CHAPTER THREE
Summary

The Second Coming draws influences from the early, middle, and late twentieth century The use of *sprechstimme* and percussive harmony reflect influences of the early twentieth century composers Schoenberg and Stravinsky. Influences from the middle twentieth century can be seen in the works of Messiaen, specifically in his use of scales to generate melodic material. George Crumb, a composer from the late twentieth century, greatly influenced the use of special effects in the percussion. Although other composers may have used these techniques in the past, the composers listed above have influenced the author most

BIBLIOGRAPHY

BIBLIOGRAPHY

Borroff, Edith. *Three American Composers* New York: University Press of America, 1986.

Crumb, George. *Ancient Voices of Children.* New York. C.F Peters Corporation, 1970.

Ellman, Richard and Robert O'Clair, Ed *Modern Poems: An Introduction to Poetry.* New York: W.W Norton Co, 1976.

Grout, Donald J. *A History of Western Music* New York. W.W. Norton Co, 1973.

Messiaen, Olivier. *Poemes Pour Mi.* Paris. Durand & Cie, 1939.

Randel, Don Michael. *Harvard Concise Dictionary of Music* Cambridge. The Belknap Press, 1978.

Schoenberg, Arnold. *Dreimal Sieben Gedichte aus Albert Girauds Pierrot Lunaire.* Paris· Durand & Cie, 1941.

Stavinsky, Igor *Le Sacre du Printemps.* London: Boosey & Hawkes, 1997

_____ *L'Histoire du Soldat* London: J & W Chester, Ltd. 1924.

APPENDICES

APPENDIX A

The Second Coming – William Butler Yeats (1919)

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

APPENDIX B

The Second Coming

Music for Piano Trio,
Percussion, &
Soprano

Brad Decker
Text by William Butler Yeats

Instrumentation:

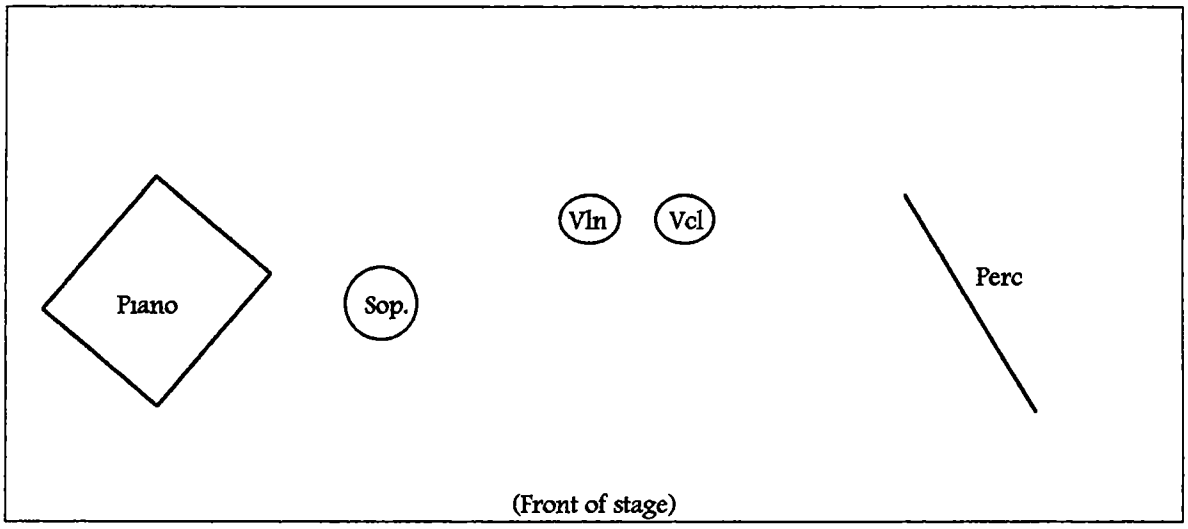
1 Soprano (Sop.)
1 Percussion (Perc.):
- 2 Conga Drums (C.Dr.)
- 1 Marimba (Mrb.)
- 1 Suspended Cymbal (Cym.)
- 1 Tam-tam (Tam.T.)
- 1 Tambourine (Tamb.)
- 2 Temple Blocks (T.Bl.)
- 2 Tympani (Timp.)
- 3 Tom-toms (T.T.)

1 Violin (Vln.)
1 Cello (Vcl.)
1 Piano (Pno.)

Duration:
Approximately 11' 20"

Performance Notes:
Soprano: Any passages marked with 'x' note heads are to be spoken with approximate pitch (*sprechstimme*).
Percussion: In some passages, switching from instrument to instrument can be quite stressful. In such cases, one mallet can be used for more than one instrument. In other words, the instruments are not 'mallet sensitive' (except for Marimba, of course). If it is easier to use Marimba mallets on the timpani to conserve transition time, please do so. As long as these instruments are not struck with wooden drumsticks (except for the cymbal, at times) mallet use is up to the performer. Congas should only be played with the hands.
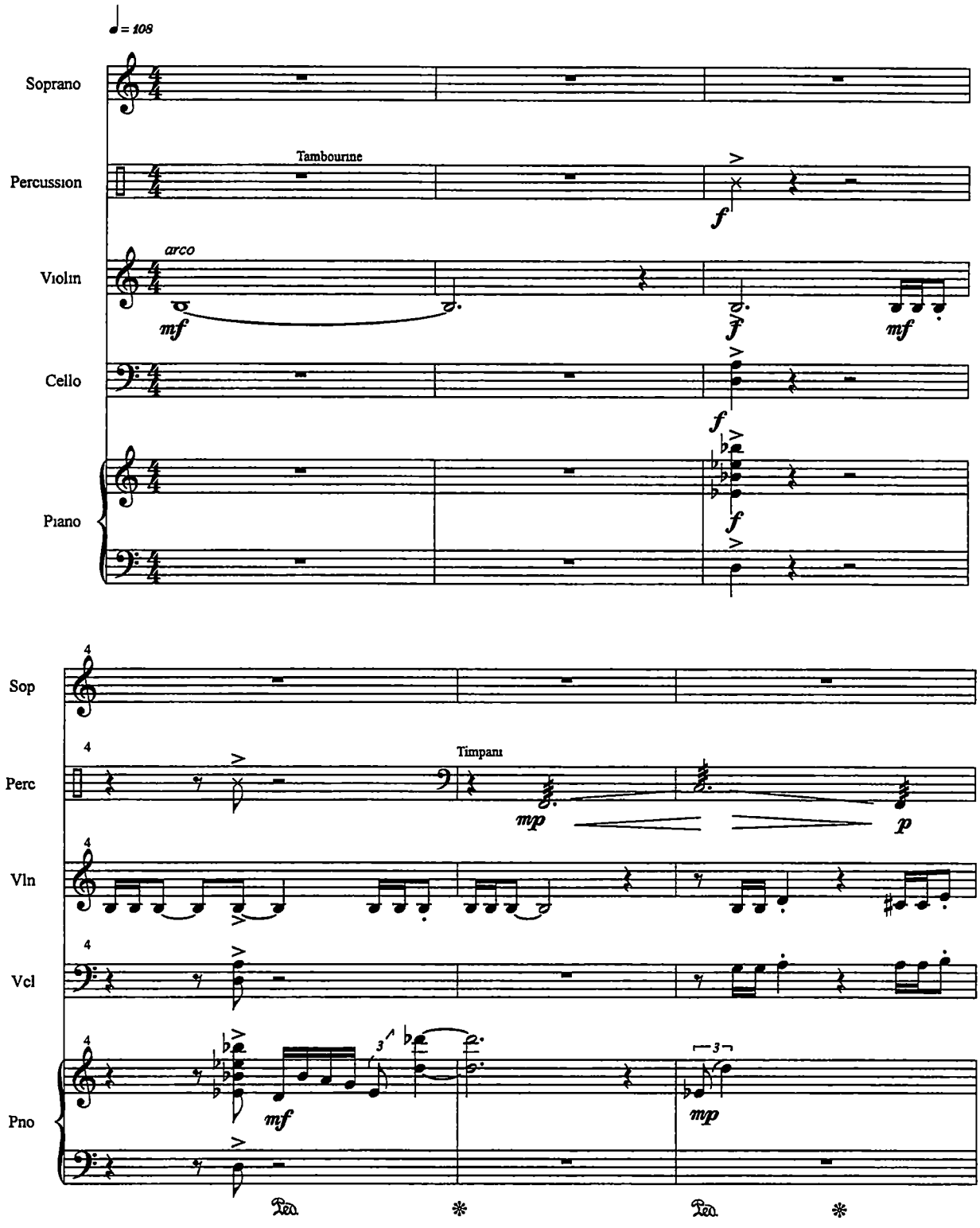
Stage Positioning:
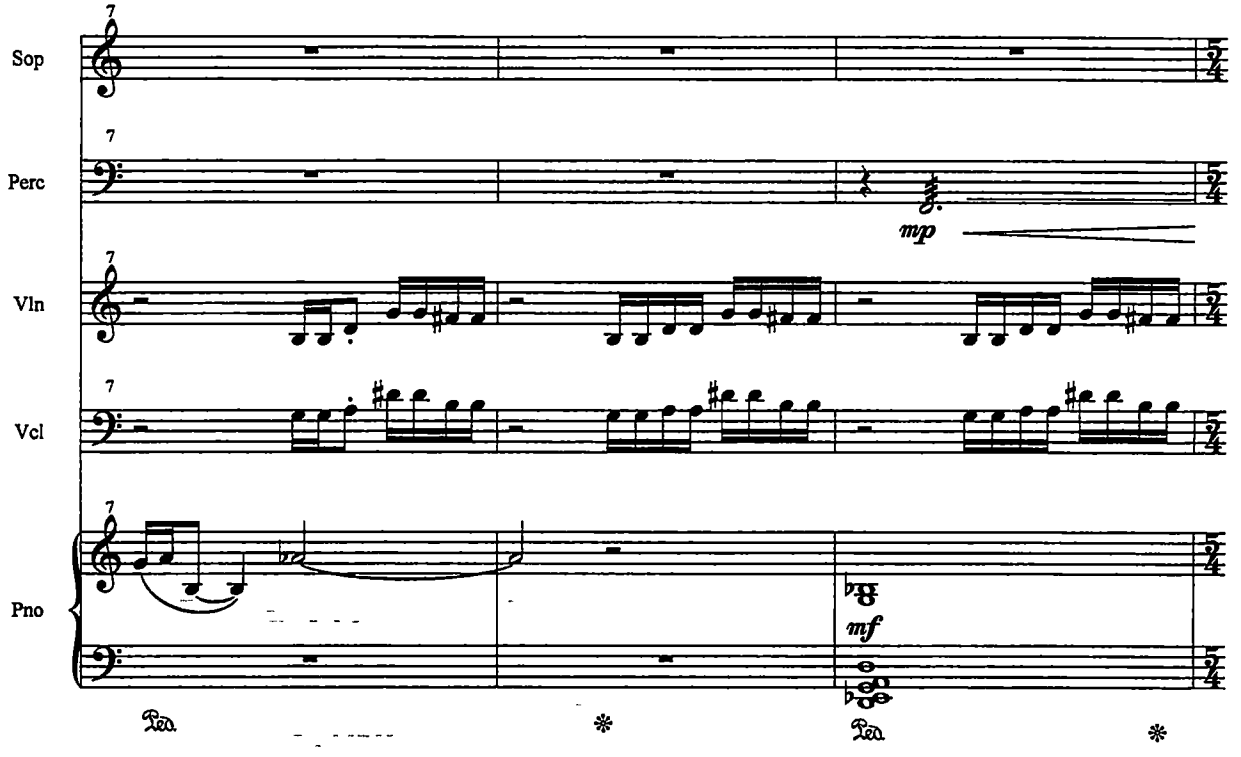


The Second Coming
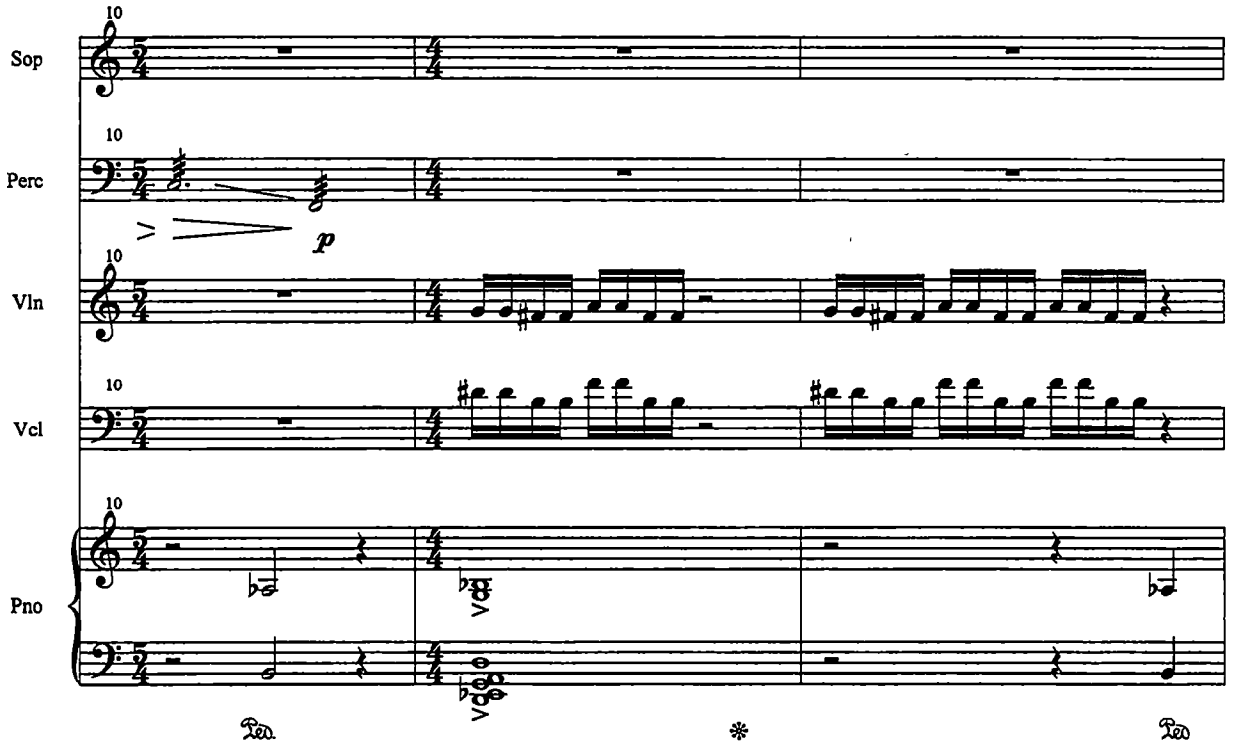
W. B Yeats
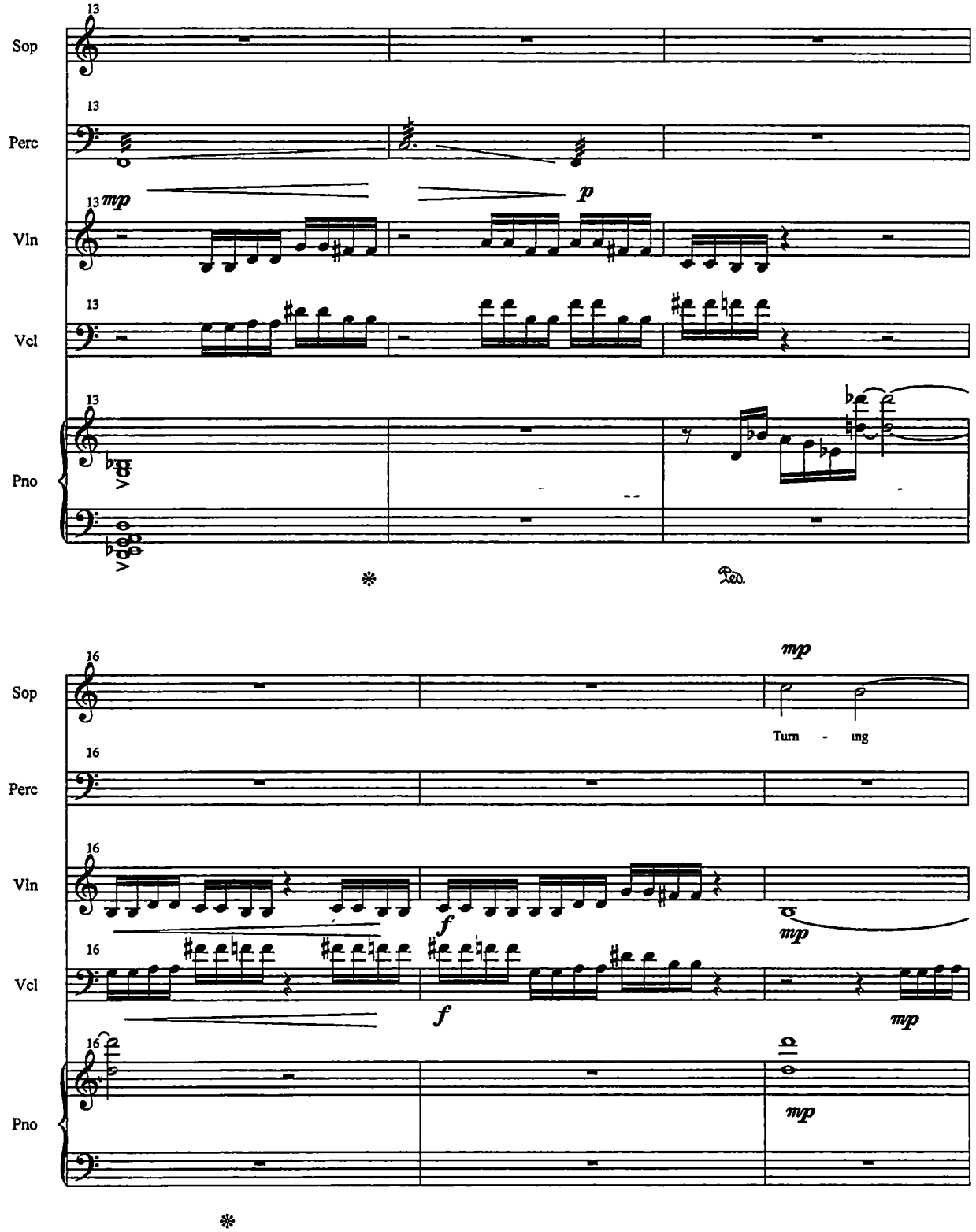
Brad Decker
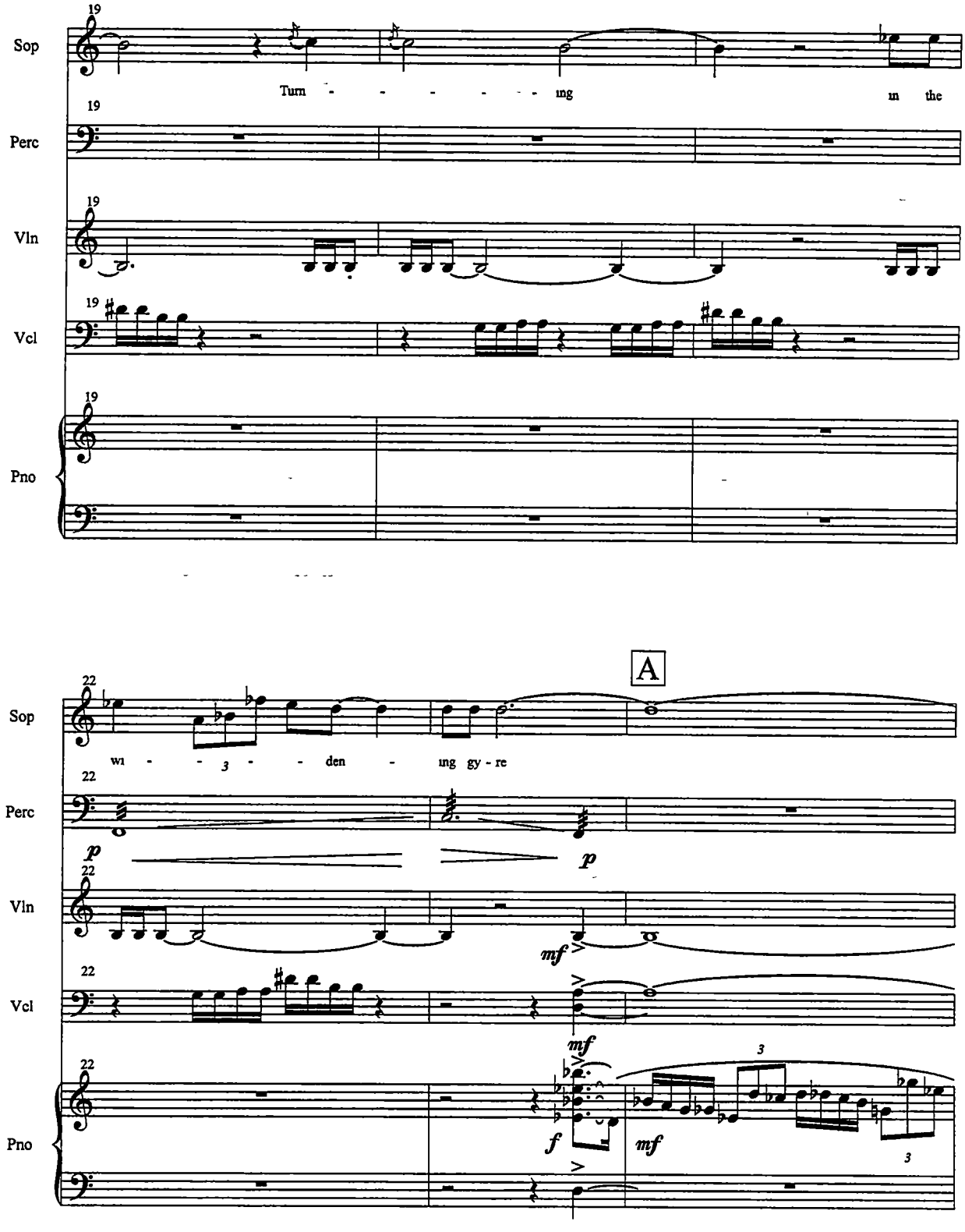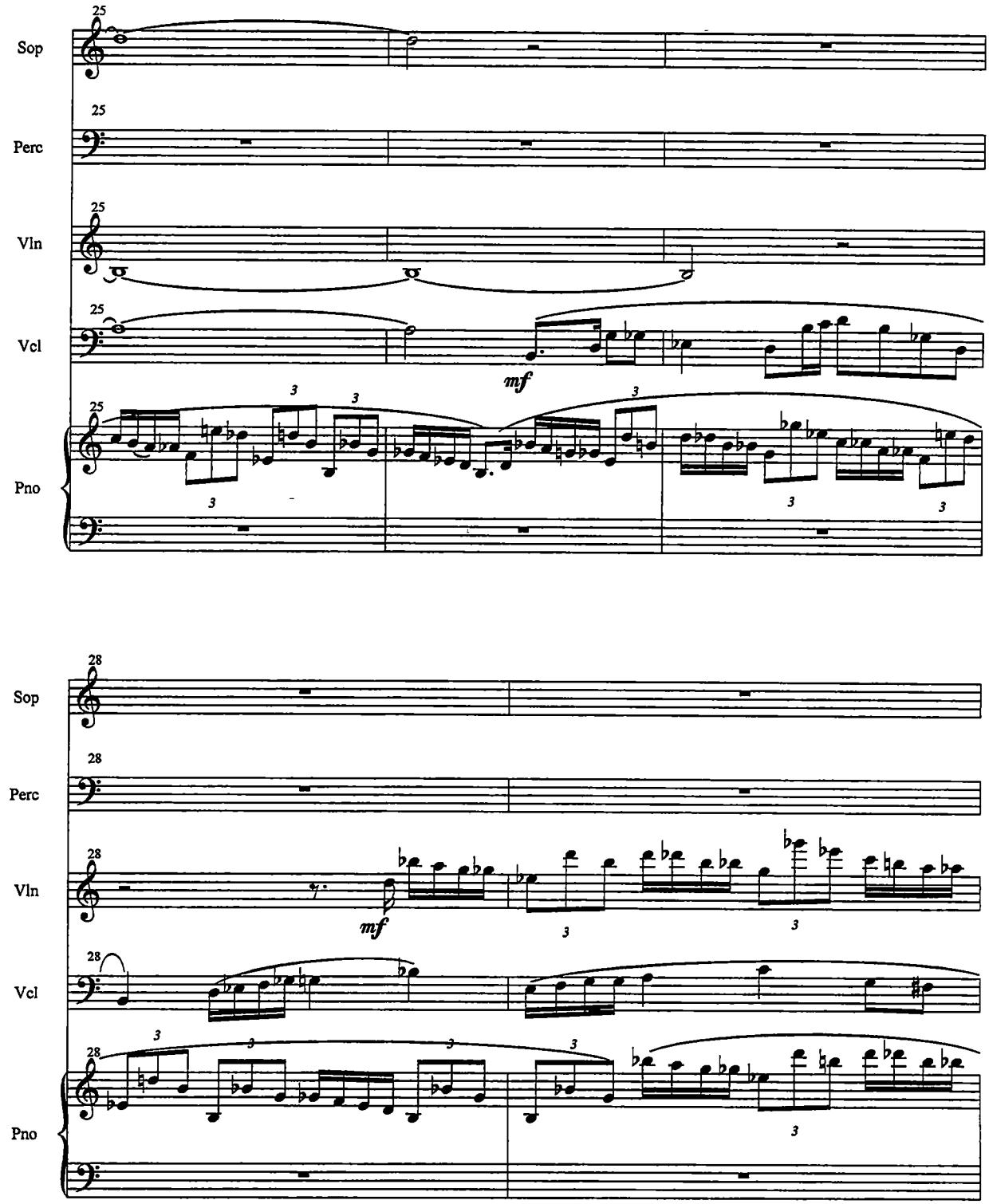


© 2000 Bradley D Decker
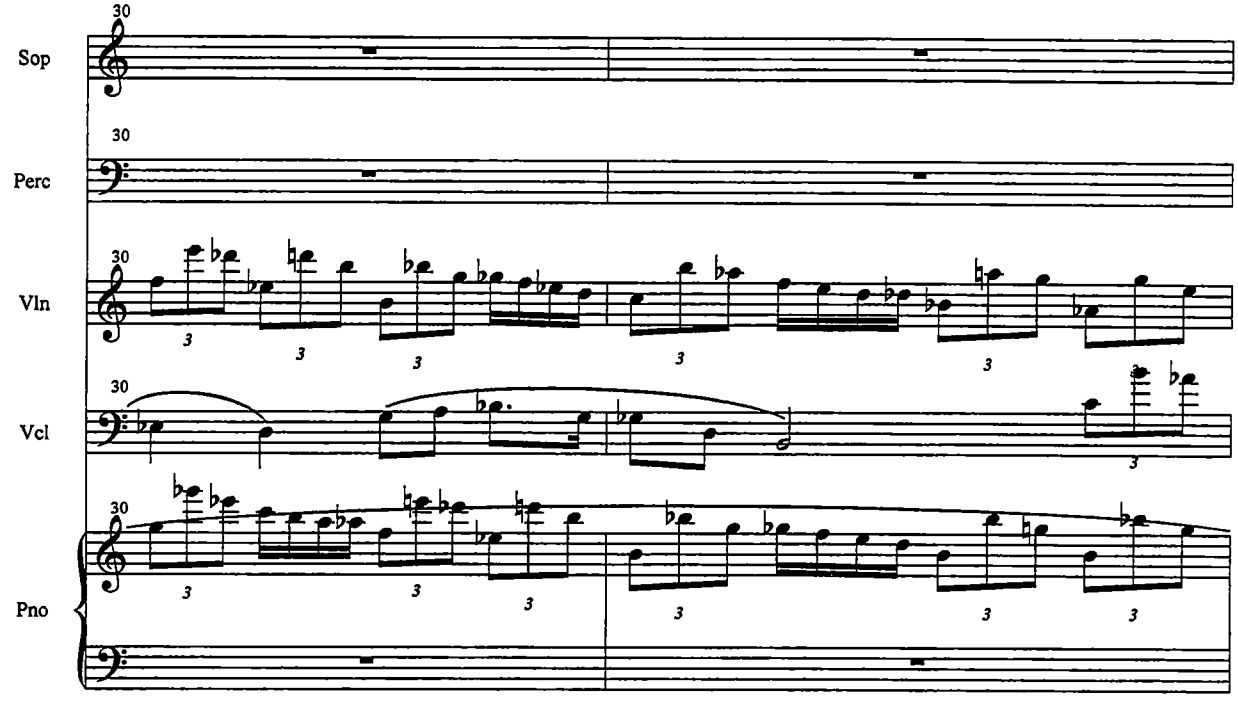

7
Sop
7
Perc
mp
7
Vln
7
Vcl
7
Pno
mf
Ped.
*
Ped.
*
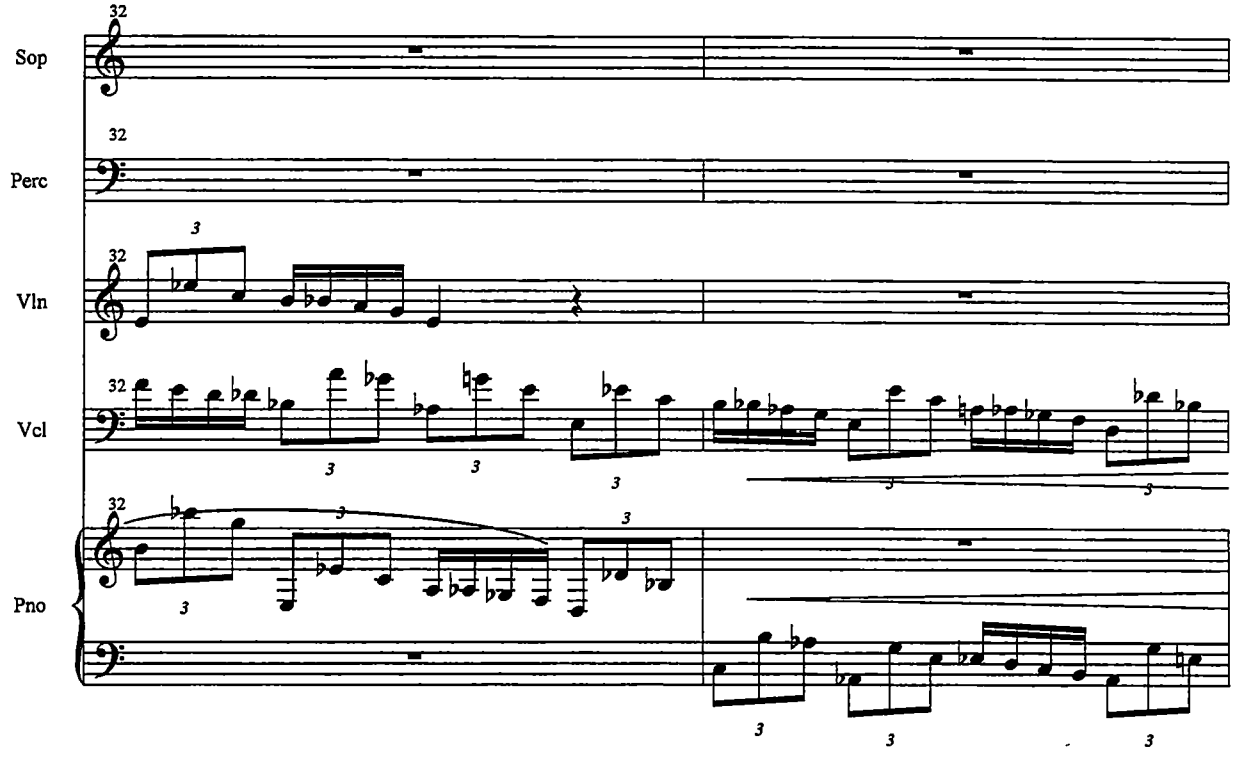

10
Sop
10
Perc
p
10
Vln
10
Vcl
10
Pno
8va
8va
Ped.
*
Ped.
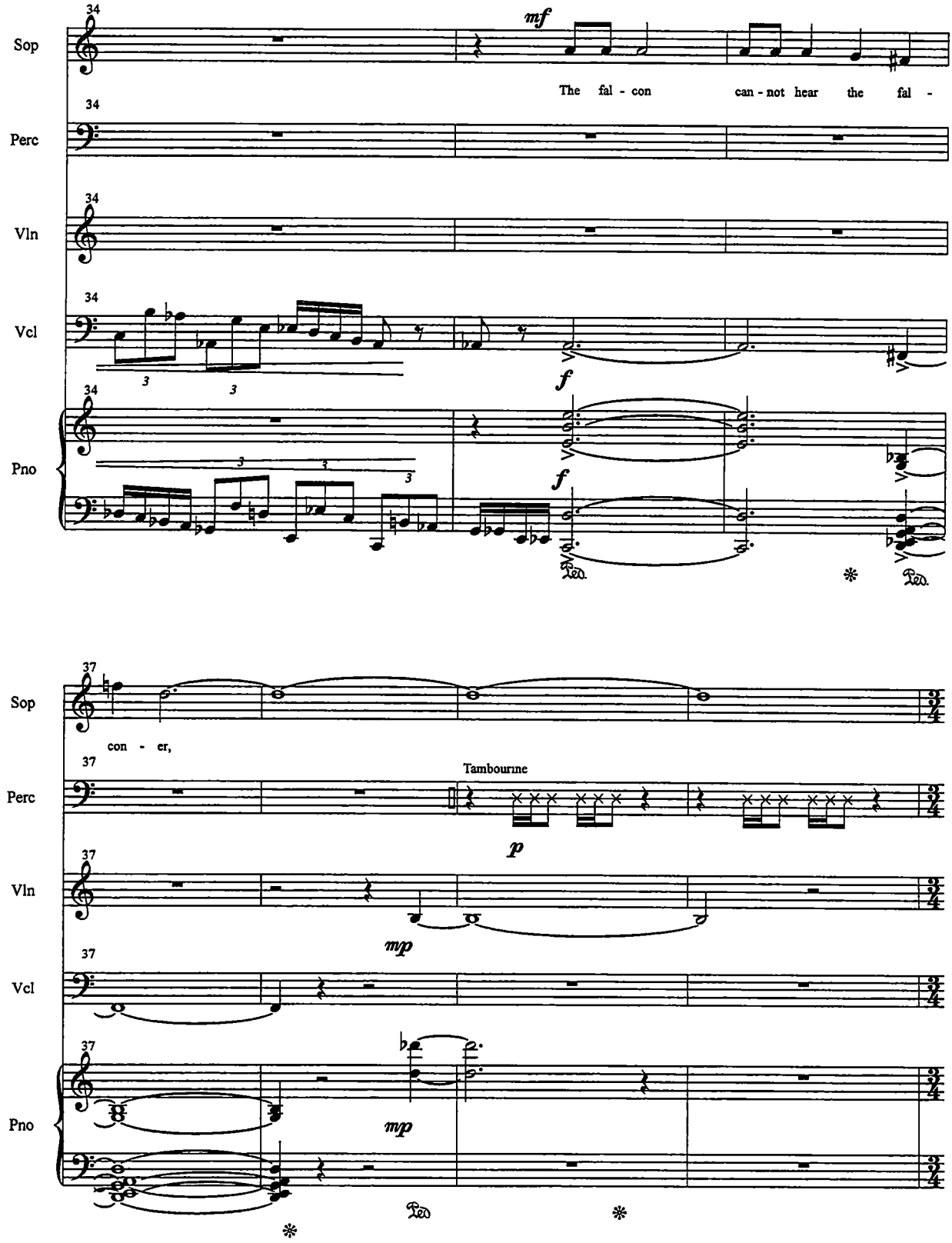

13
Sop
13
Perc
13
mp
p
Vln
13
Vcl
13
Pno
Ped.
16
mp
Sop
Turn - ing
16
Perc
16
Vln
f
mp
16
Vcl
f
mp
16
mp
Pno
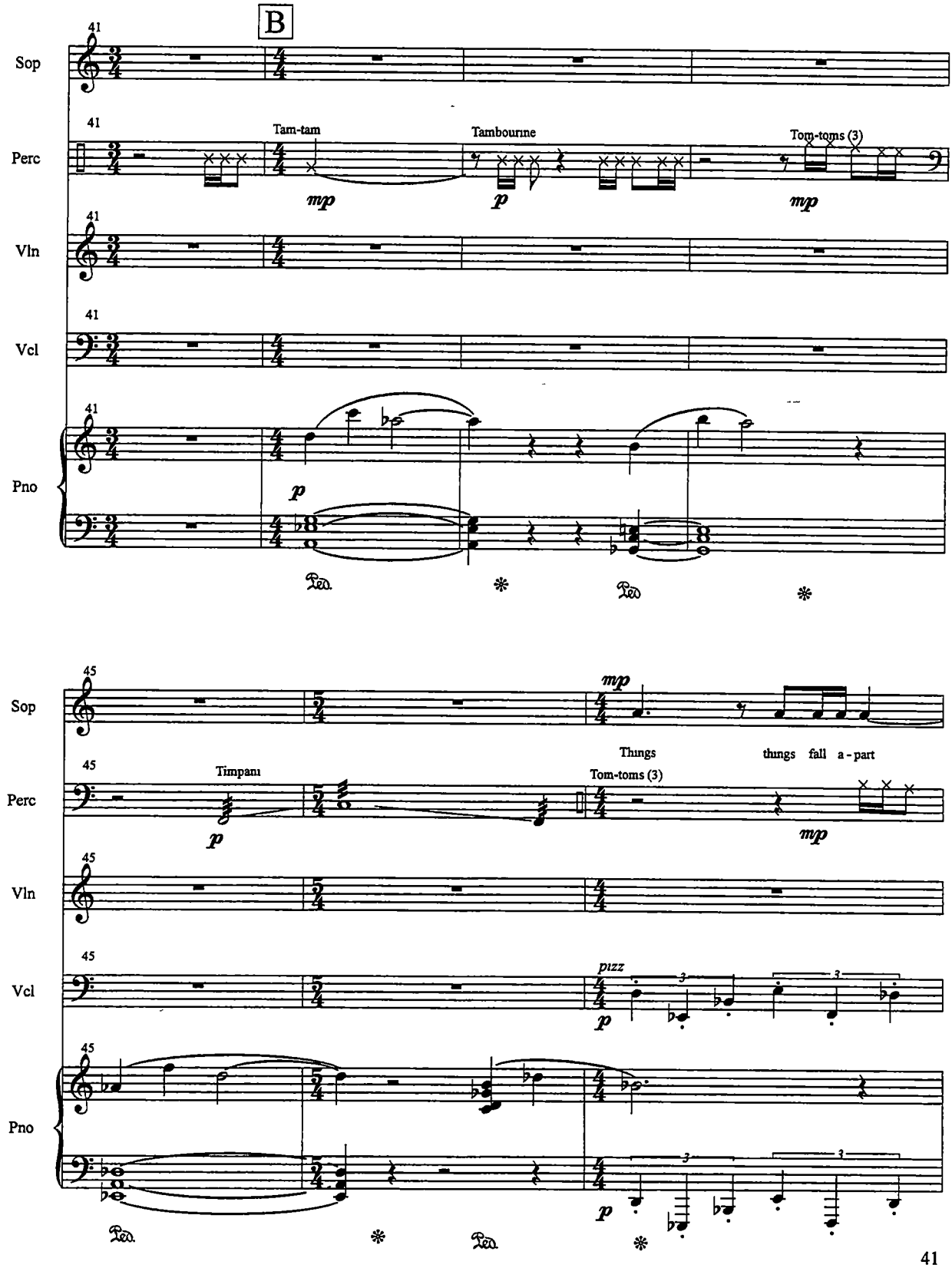

19
Sop
Turn - - - - - - ing in the
Perc
Vln
Vcl
Pno
A
22
wi - - 3 - - den - ing gy - re
p
mf
f
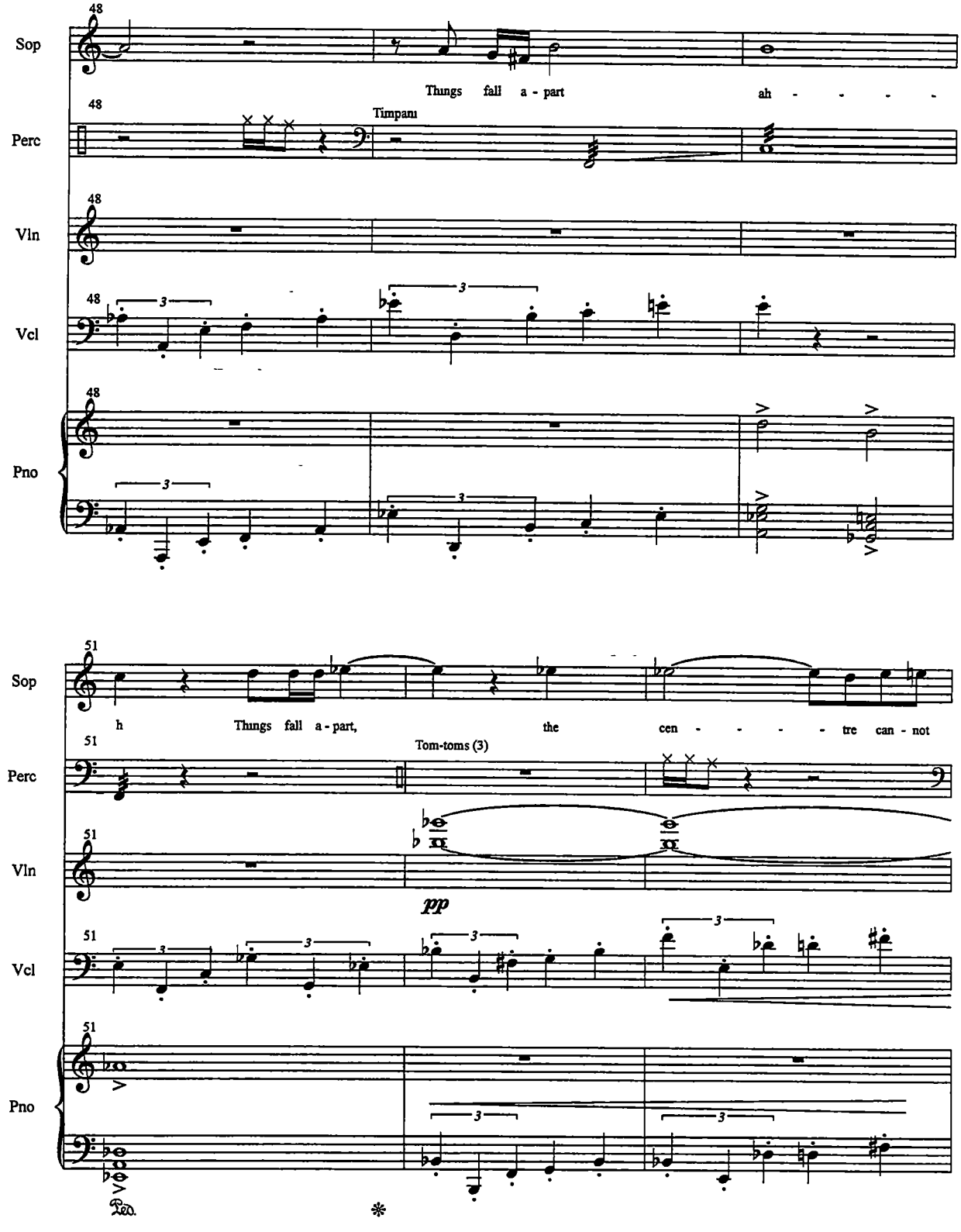

25
Sop
25
Perc
25
Vln
25
Vcl
mf
25
Pno
3
3
3
3
3
3
28
Sop
28
Perc
28
Vln
mf
3
3
28
Vcl
28
Pno
3
3
3
3
3
3

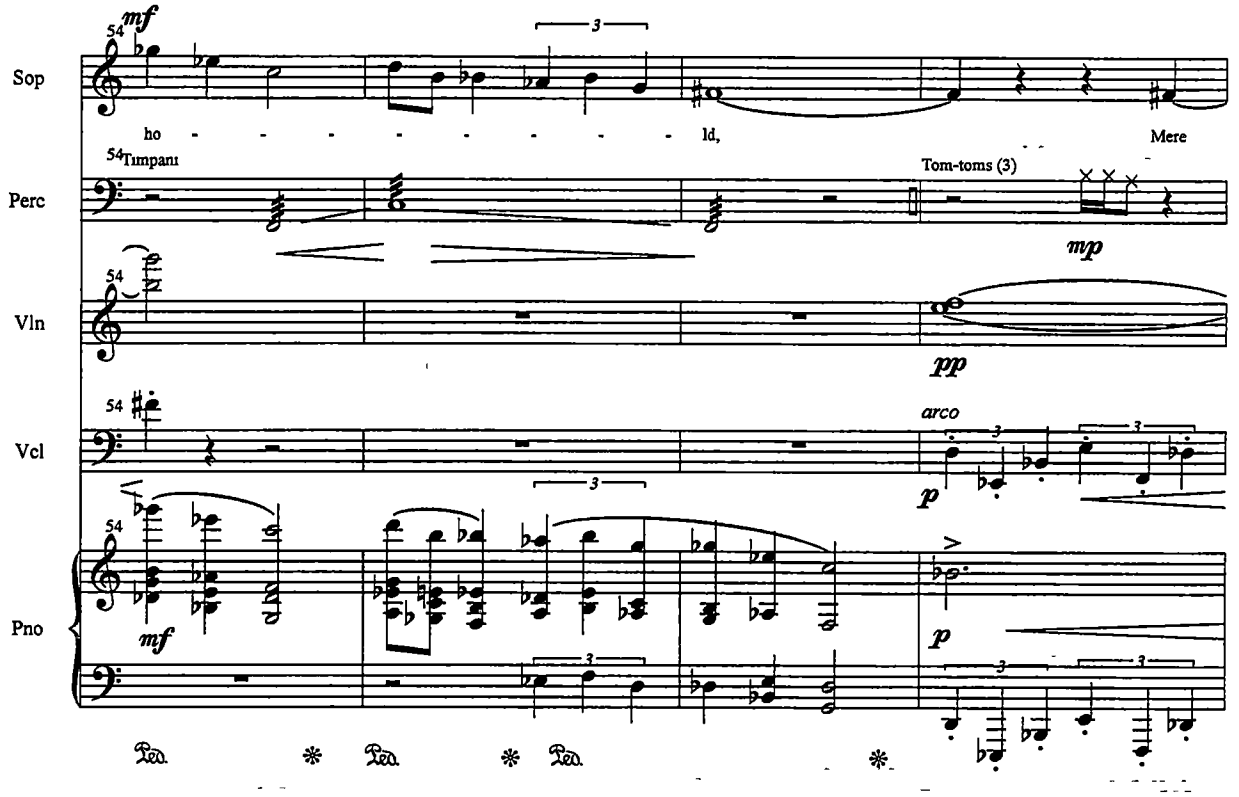

30
Sop
30
Perc
30
Vln
30
Vcl
30
Pno

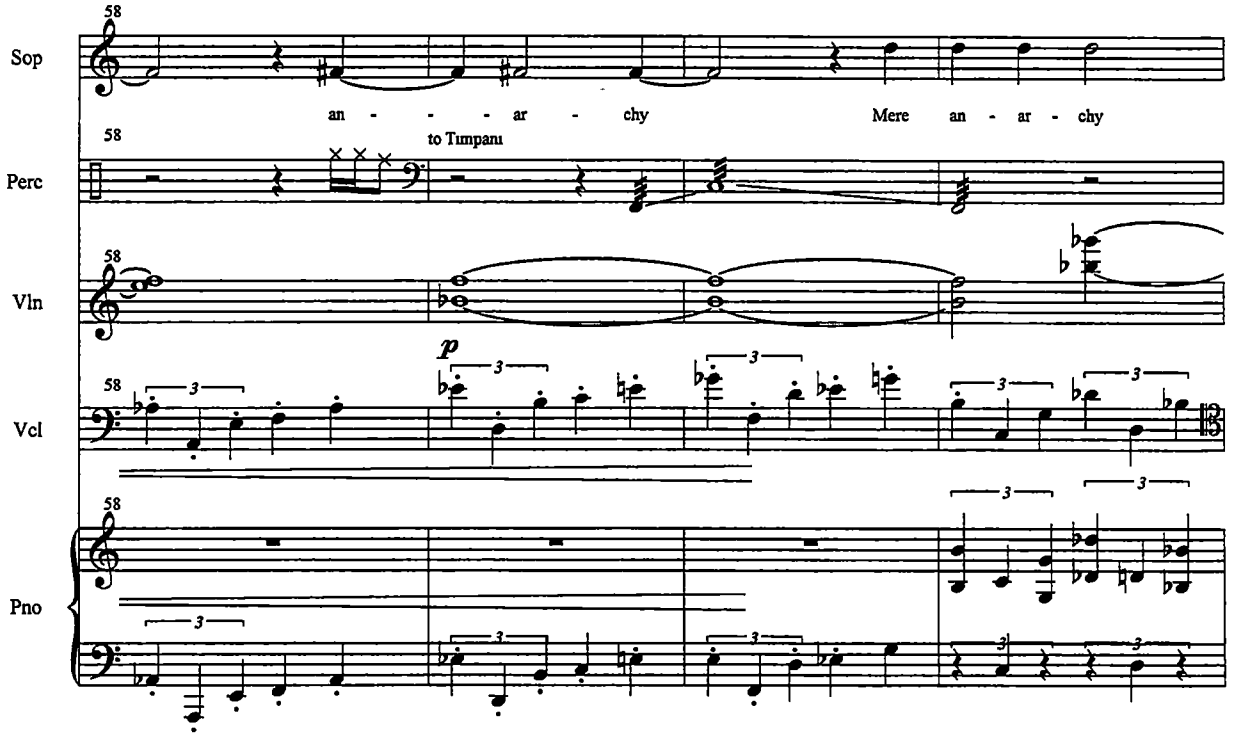

32
Sop
32
Perc
32
Vln
32
Vcl
32
Pno
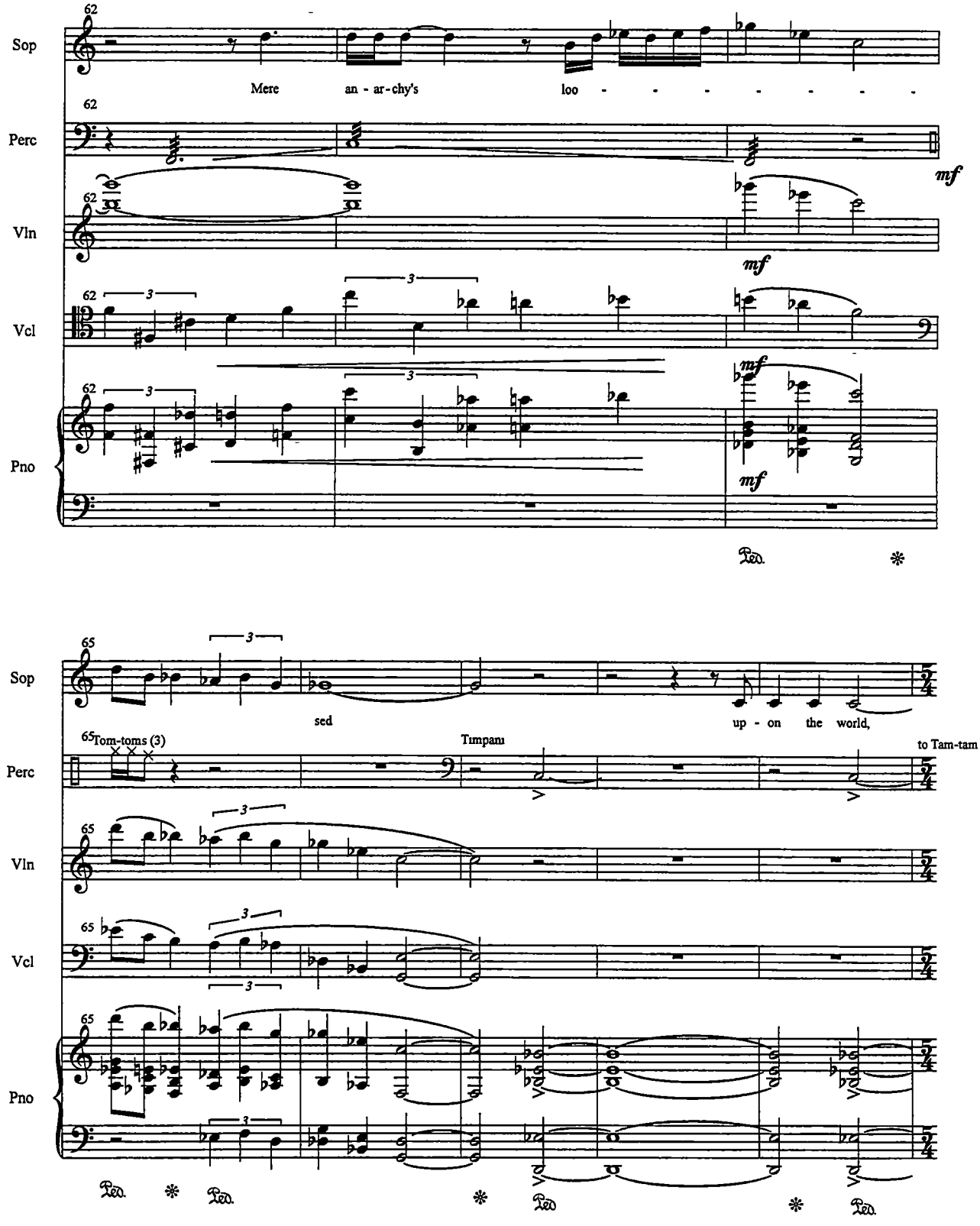

34
Sop
mf
The fal - con can - not hear the fal -
Perc
Vln
Vcl
f
Pno
Ped.
37
con - er,
Tambourine
p
mp
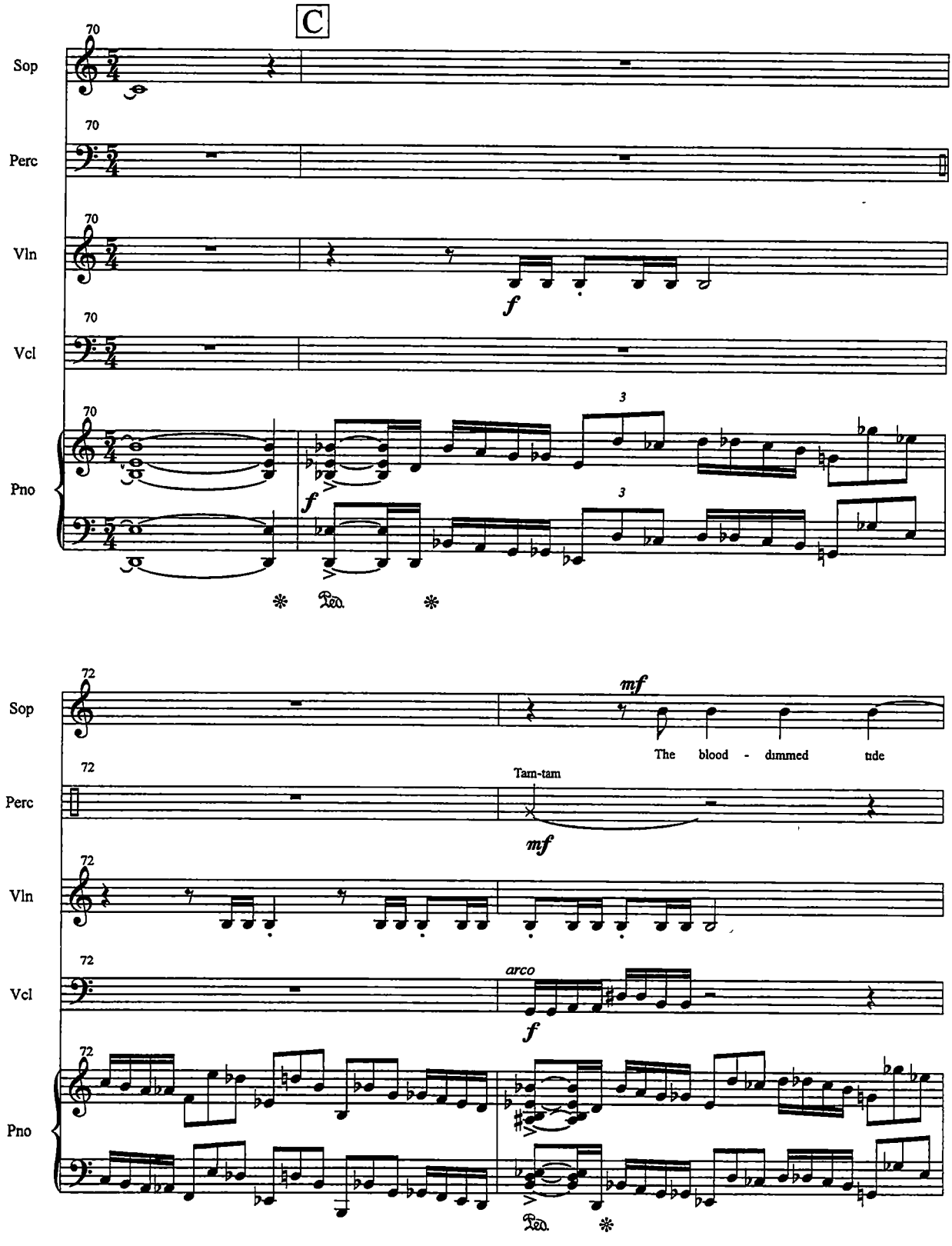

B
41
Sop
Perc
Vln
Vcl
Pno
Tam-tam
Tambourine
Tom-toms (3)
mp
p
45
Timpani
Things
things fall a - part
pizz
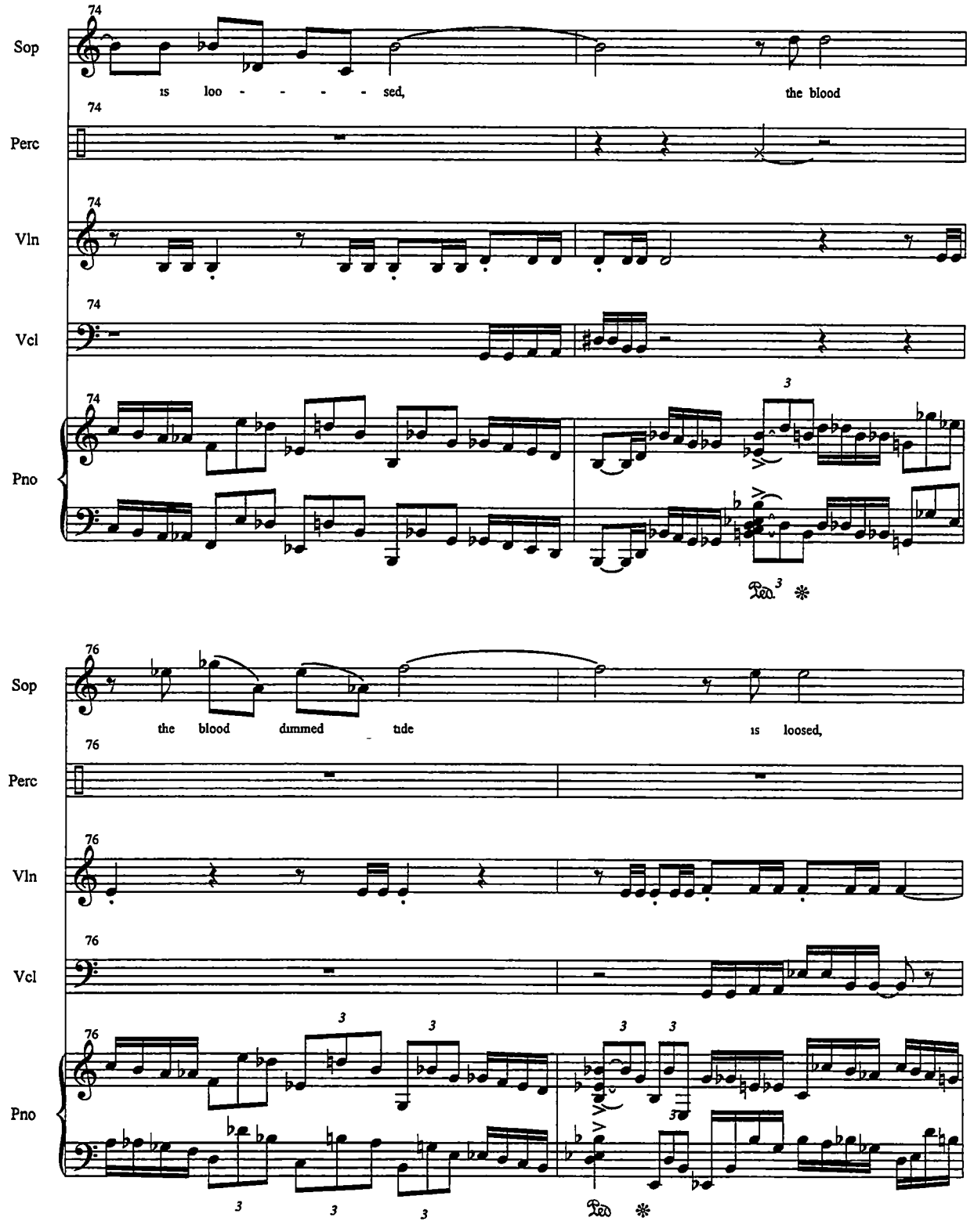

48
Sop
Things fall a - part
ah - - - - -
48
Timpani
Perc
48
Vln
48
Vcl
48
Pno
51
Sop
h Things fall a - part, the cen - - - - - tre can - not
51
Tom-toms (3)
Perc
51
Vln
pp
51
Vcl
51
Pno
Ped.
*
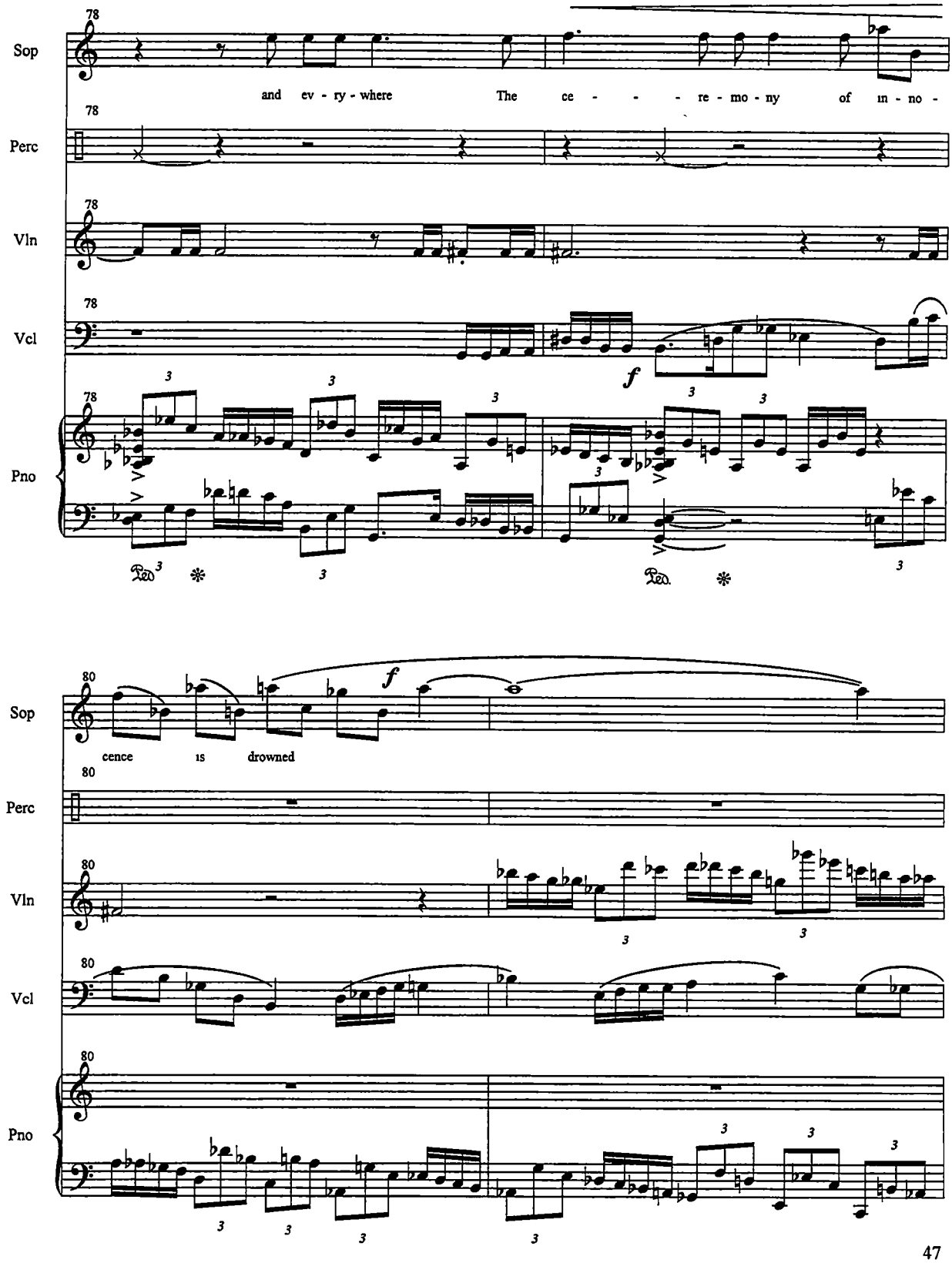

54
mf
Sop
ho - - - - - - - - ld,
Mere
54 Timpani
Perc
Tom-toms (3)
mp
54
Vln
pp
54
arco
Vcl
p
54
mf
Pno
p
Ped.
Ped.
Ped.
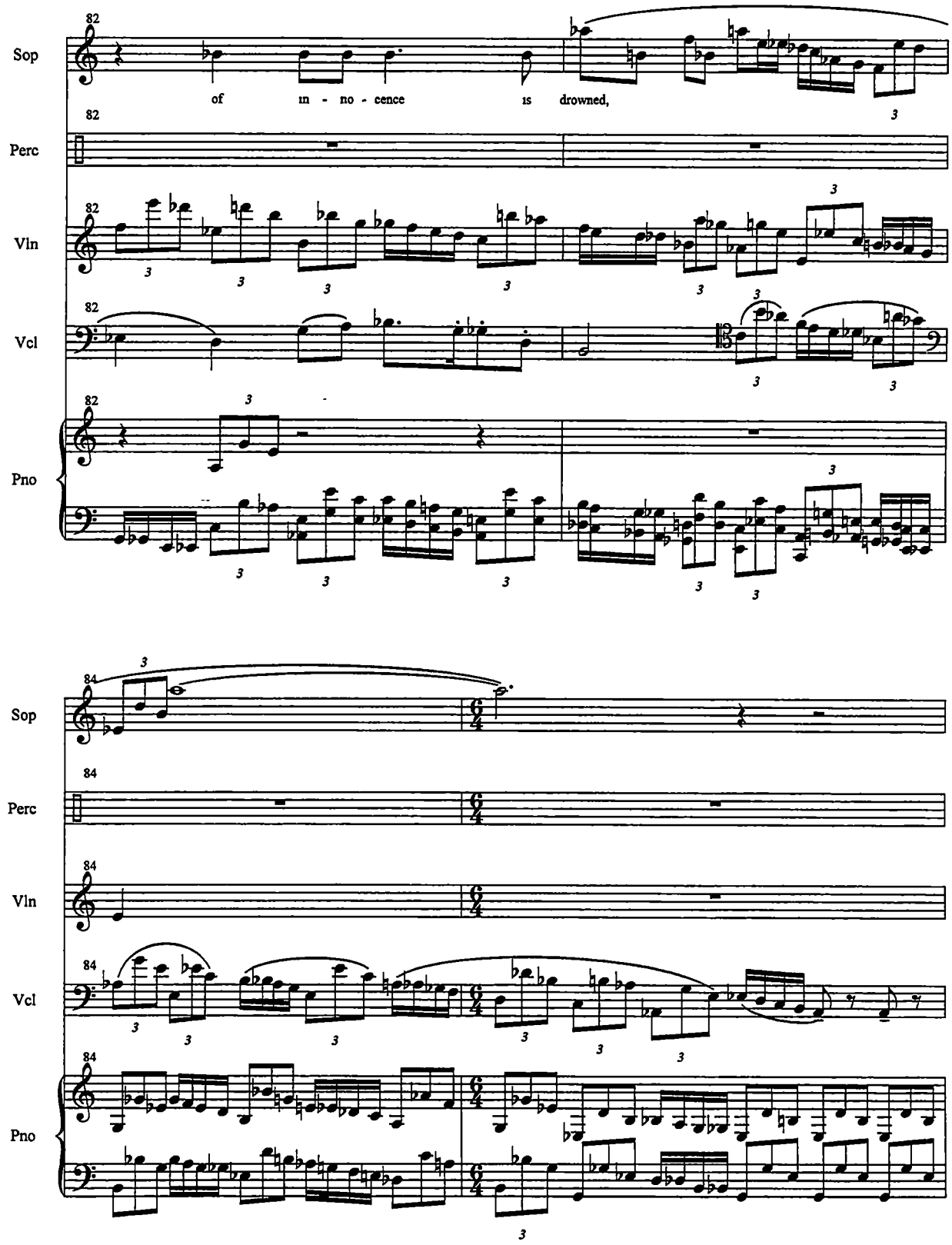

58
Sop
an - - - ar - chy
Mere an - ar - chy
58
to Timpani
Perc
58
Vln
p
58
Vcl
58
Pno

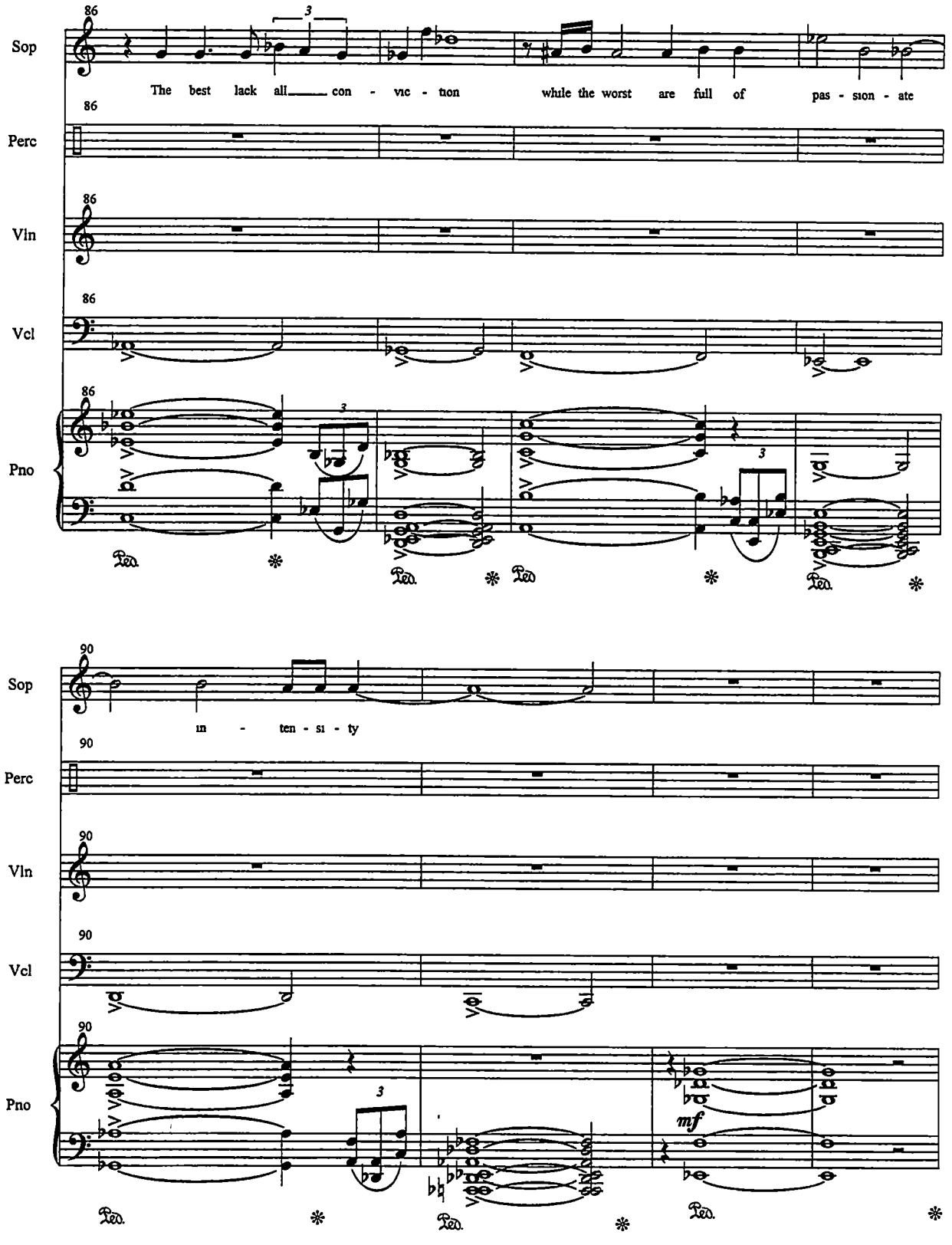

62
Sop
Mere an - ar - chy's loo - - - - - - - -
Perc
Vln
Vcl
Pno
mf
3
Ped.
65
sed
up - on the world,
Tom-toms (3)
Timpani
to Tam-tam
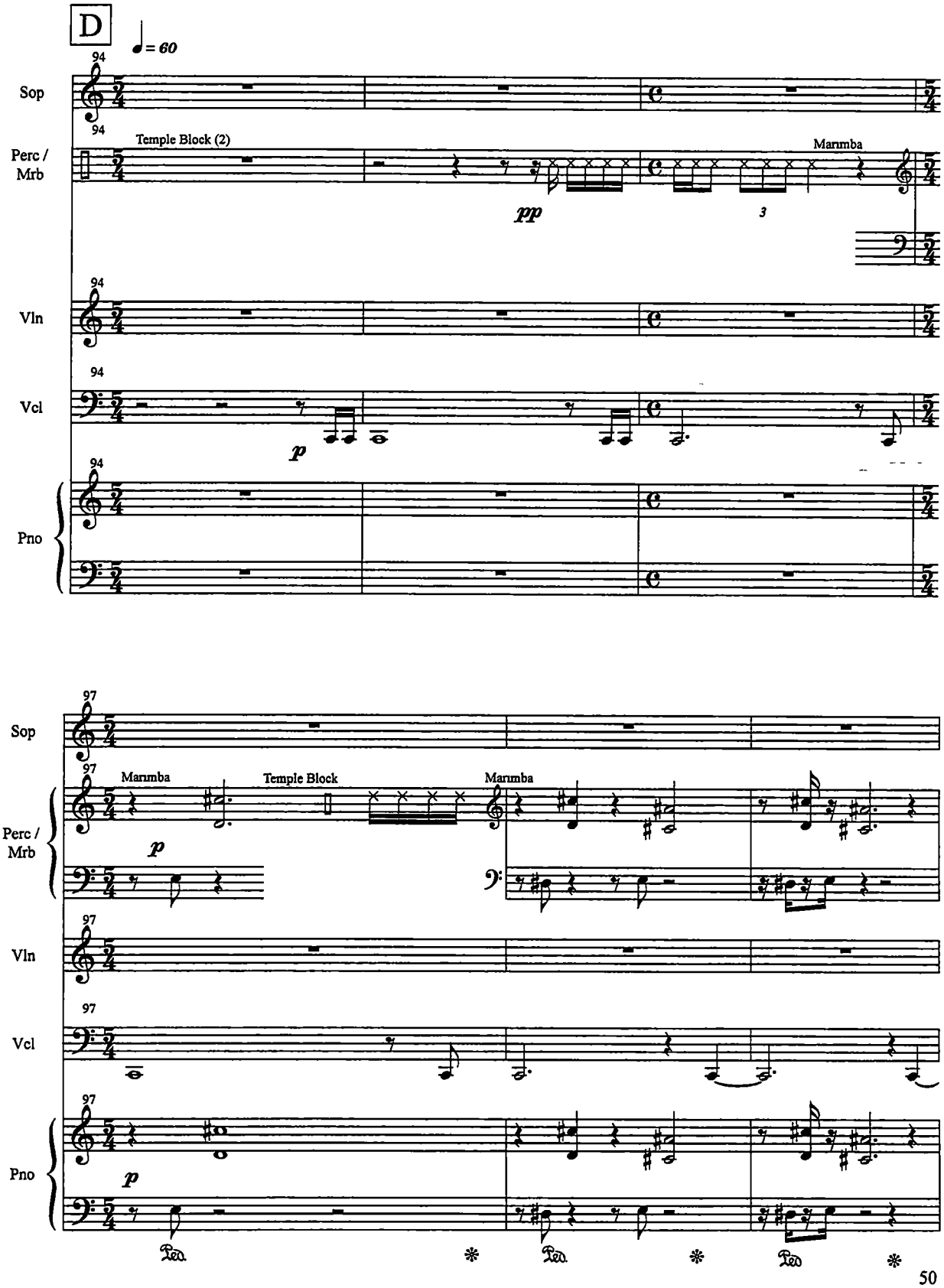

C
70
Sop
Perc
Vln
Vcl
Pno
f
3
72
mf
The blood - dimmed tide
Tam-tam
arco
Ped.
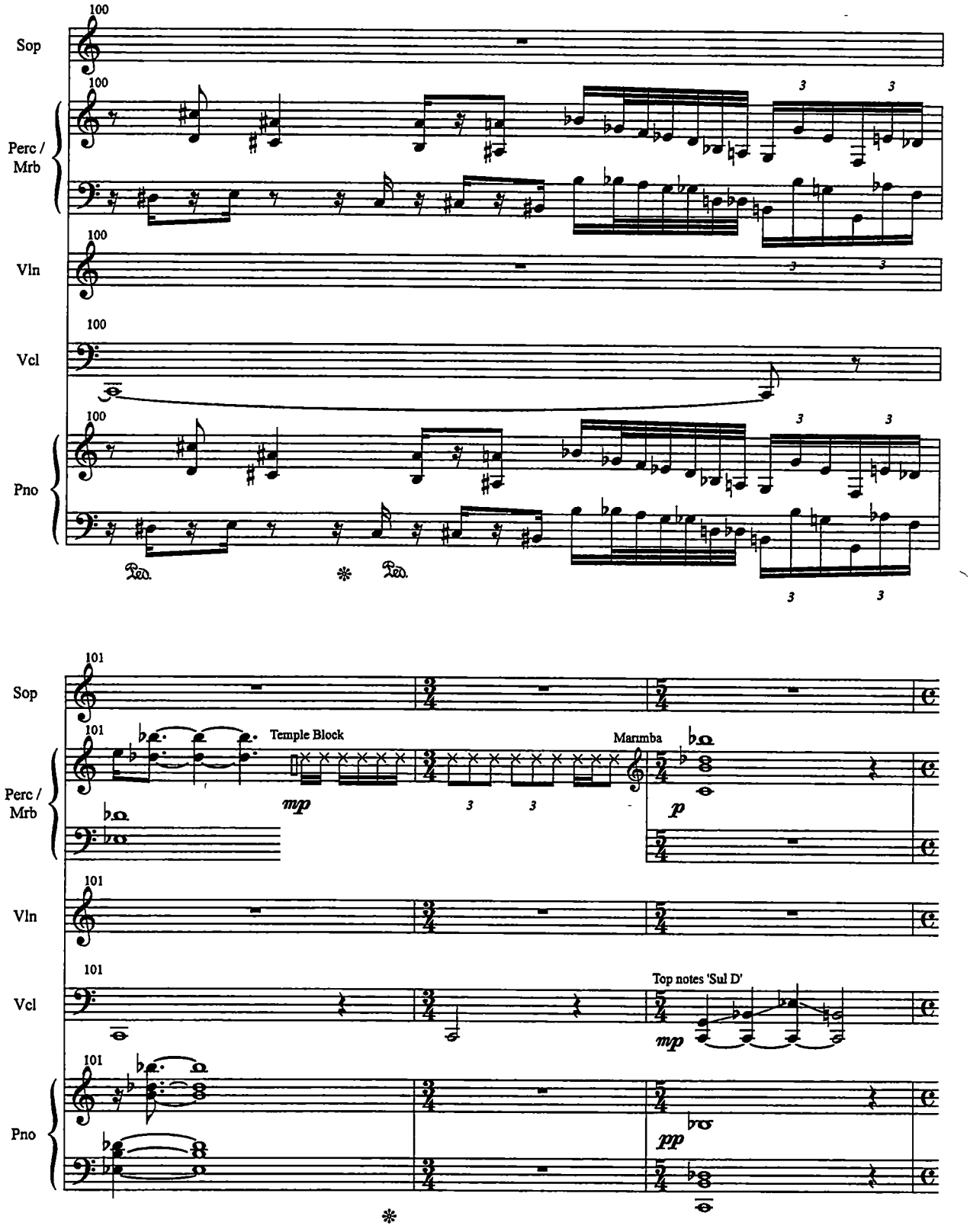

74
Sop
is loo - - - - - sed,
the blood
74
Perc
74
Vln
74
Vcl
74
Pno
3
Ped. 3 *
76
Sop
the blood dimmed tide
is loosed,
76
Perc
76
Vln
76
Vcl
76
Pno
3
3
3
3
3
3
3
3
3
Ped *

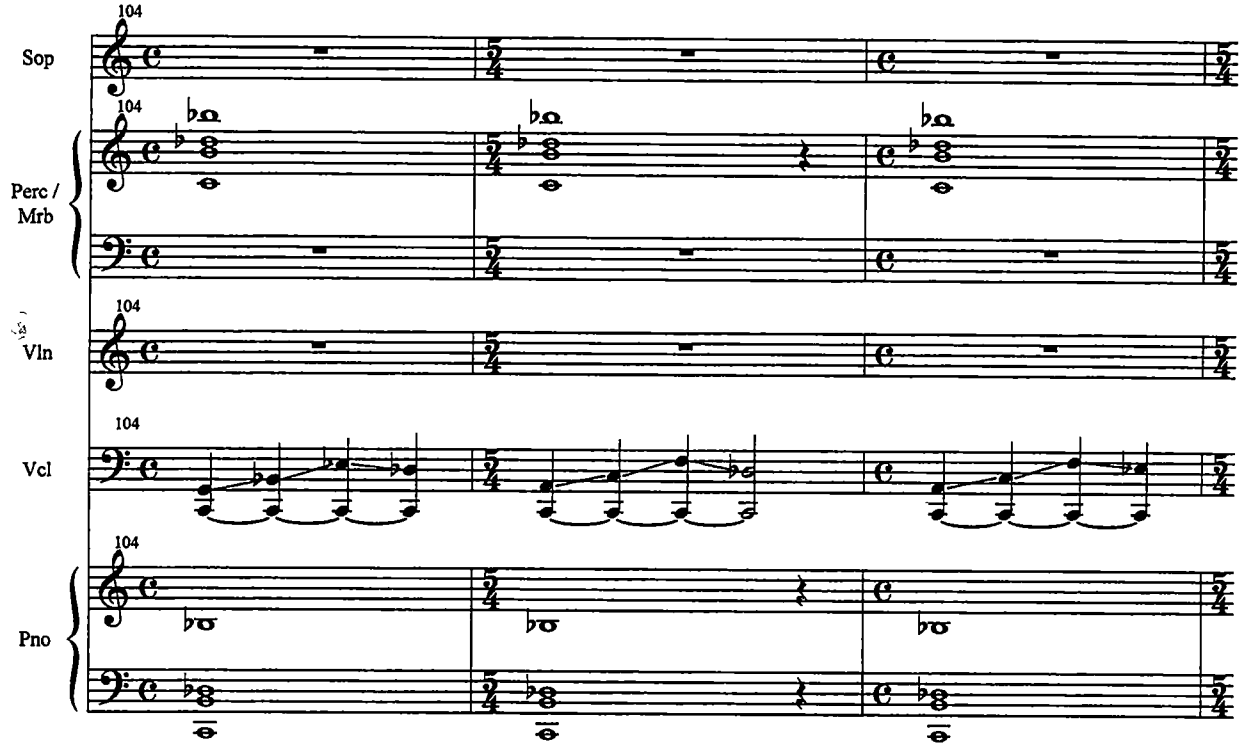

78
Sop
and ev - ry - where The ce - - - re - mo - ny of in - no -
78
Perc
78
Vln
78
Vcl
f
78
Pno
Ped.
80
Sop
f
cence is drowned
80
Perc
80
Vln
80
Vcl
80
Pno

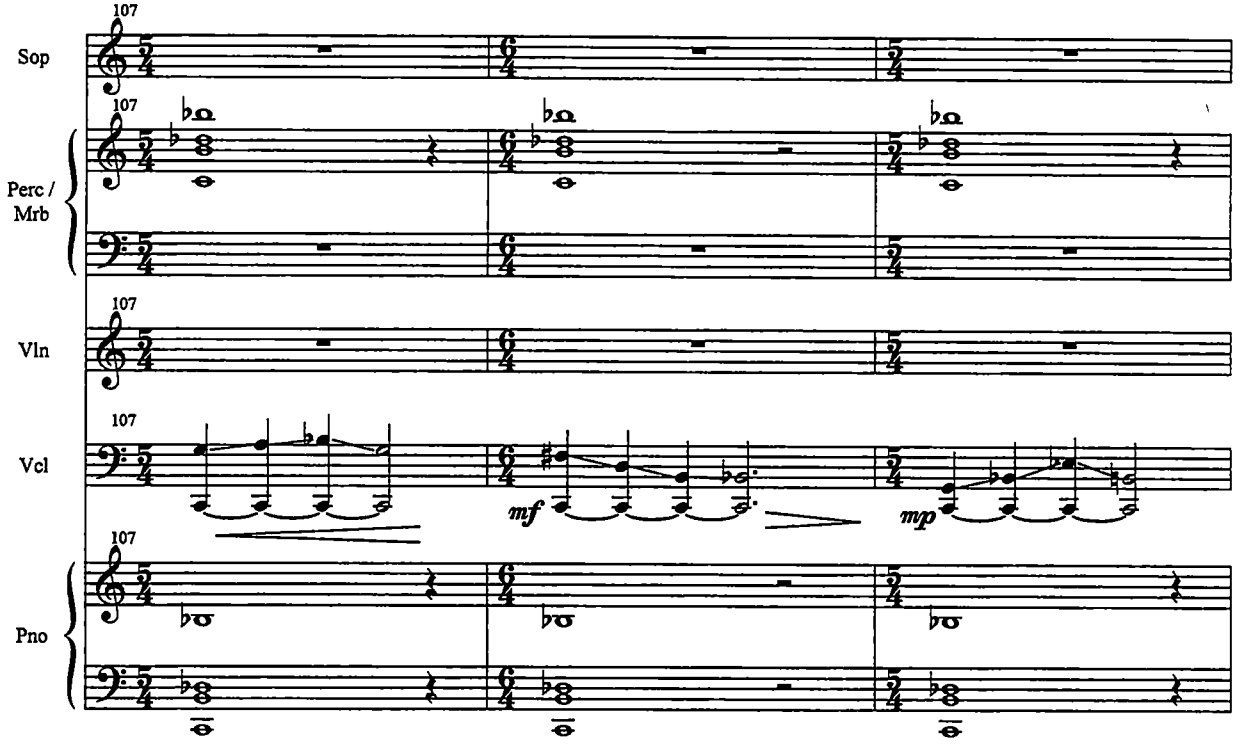

82
Sop
of in - no - cence is drowned,
Perc
Vln
Vcl
Pno
84
Sop
Perc
Vln
Vcl
Pno

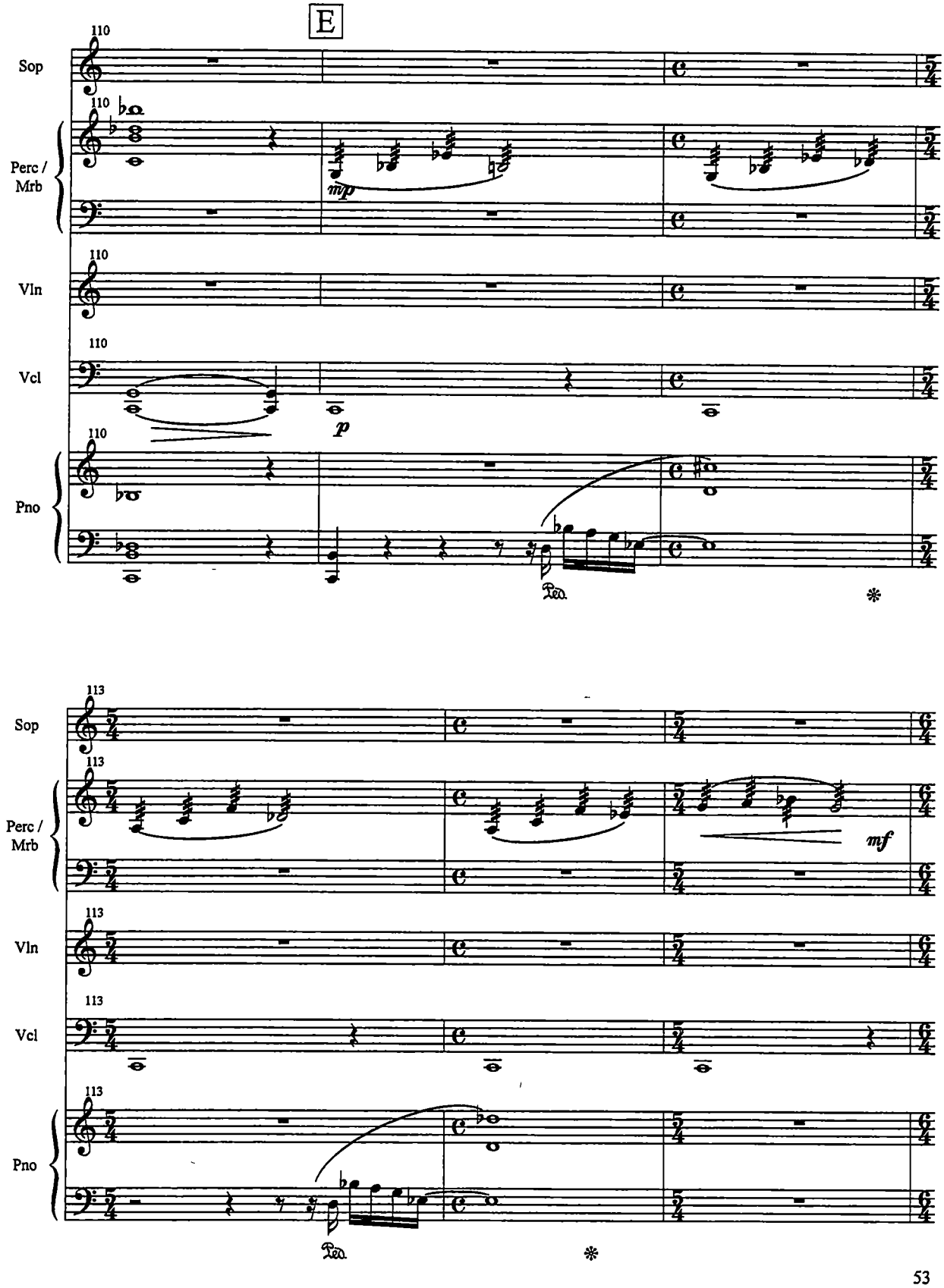

86
Sop
The best lack all con - vic - tion while the worst are full of pas - sion - ate
Perc
Vln
Vcl
Pno
Ped.
90
Sop
in - ten - si - ty
Perc
Vln
Vcl
Pno
mf
Ped.
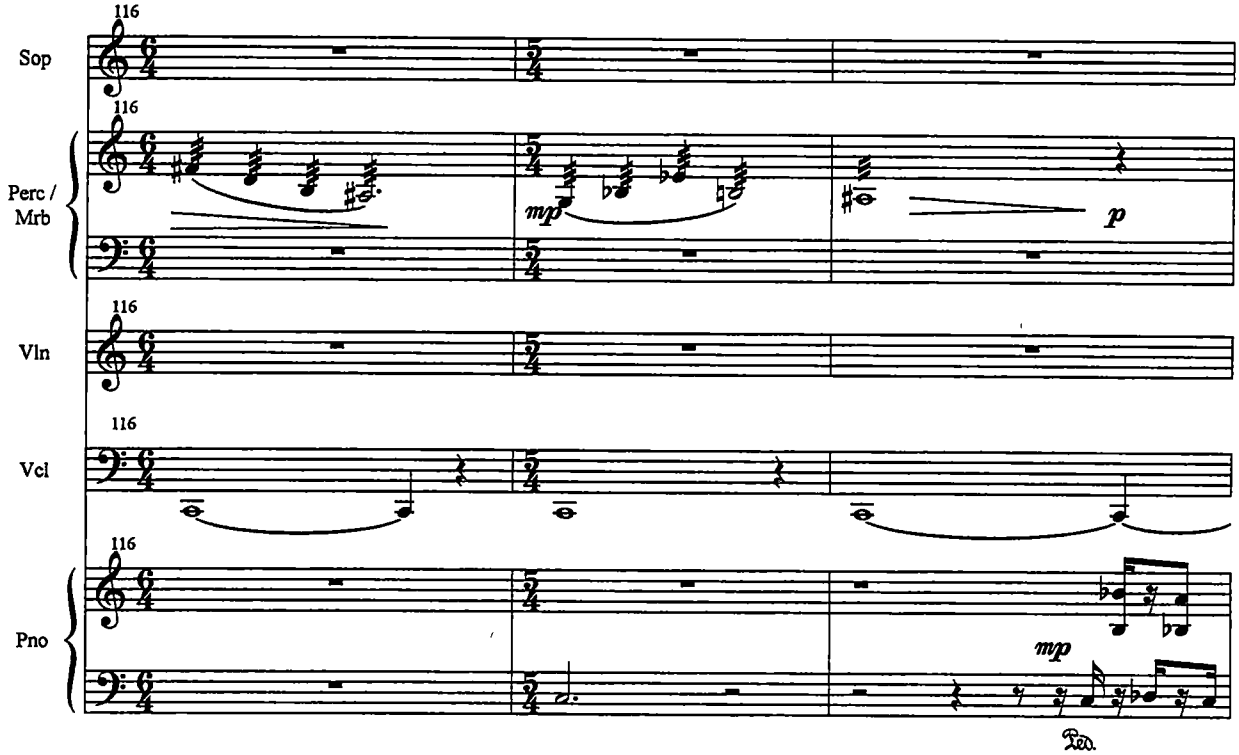

D
♩= 60
94
Sop
Perc / Mrb
Temple Block (2)
Marımba
pp
3
Vln
Vcl
p
Pno
97
Marımba
Temple Block
Marımba
p
Ped.
*

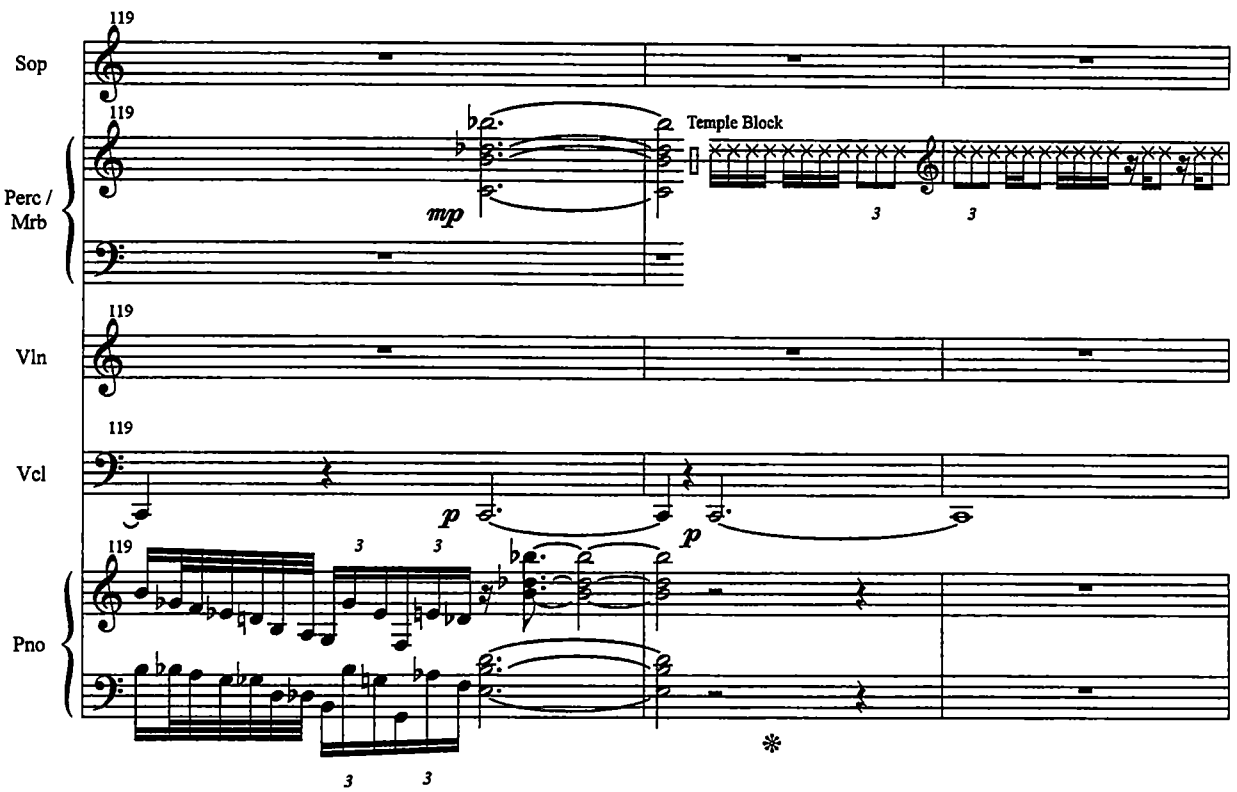

100
Sop
Perc / Mrb
Vln
Vcl
Pno
Ped.
101
Temple Block
mp
Marimba
p
Top notes 'Sul D'
mp
pp
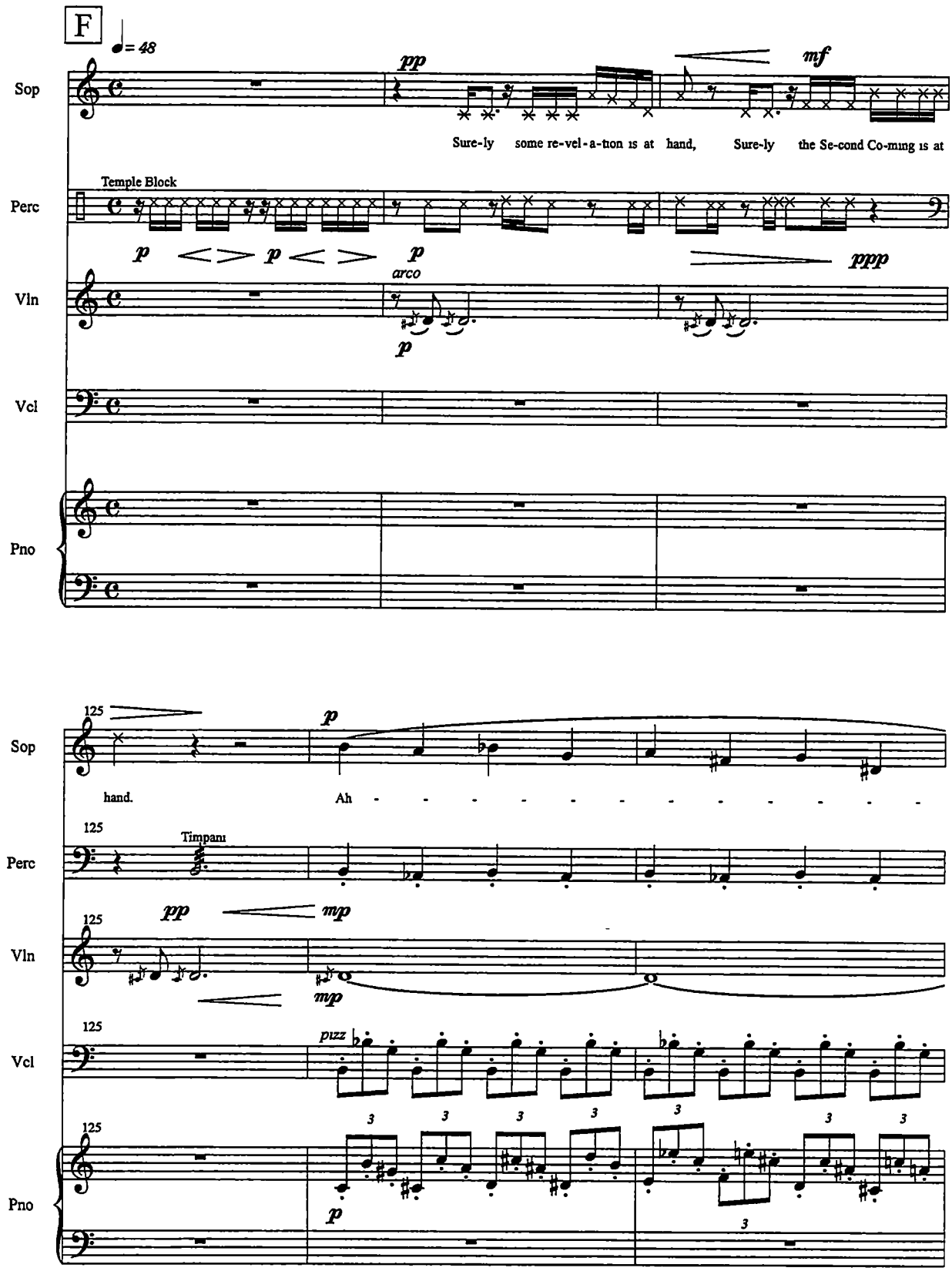

104
Sop
Perc / Mrb
Vln
Vcl
Pno
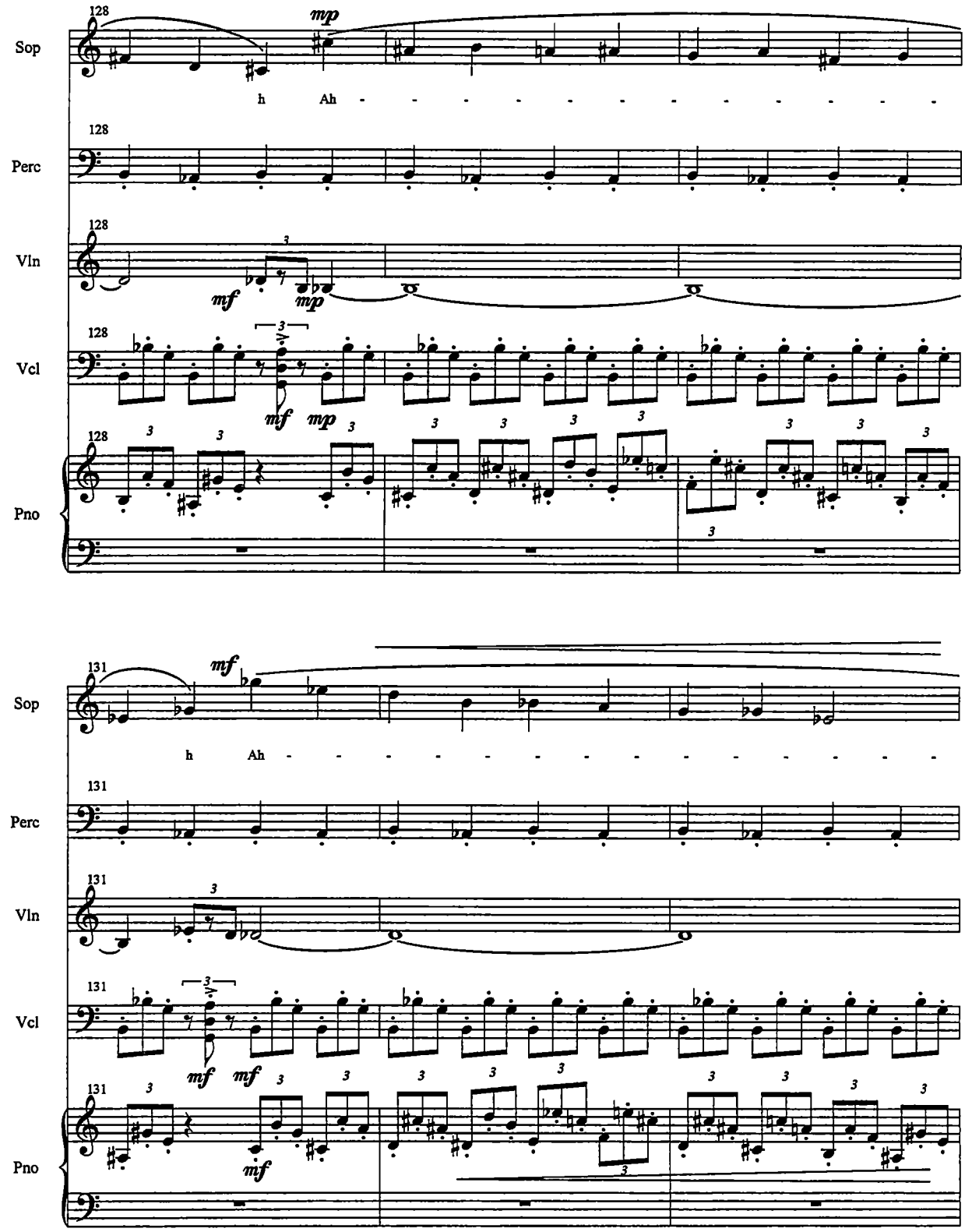

107
Sop
Perc / Mrb
Vln
Vcl
mf
mp
Pno
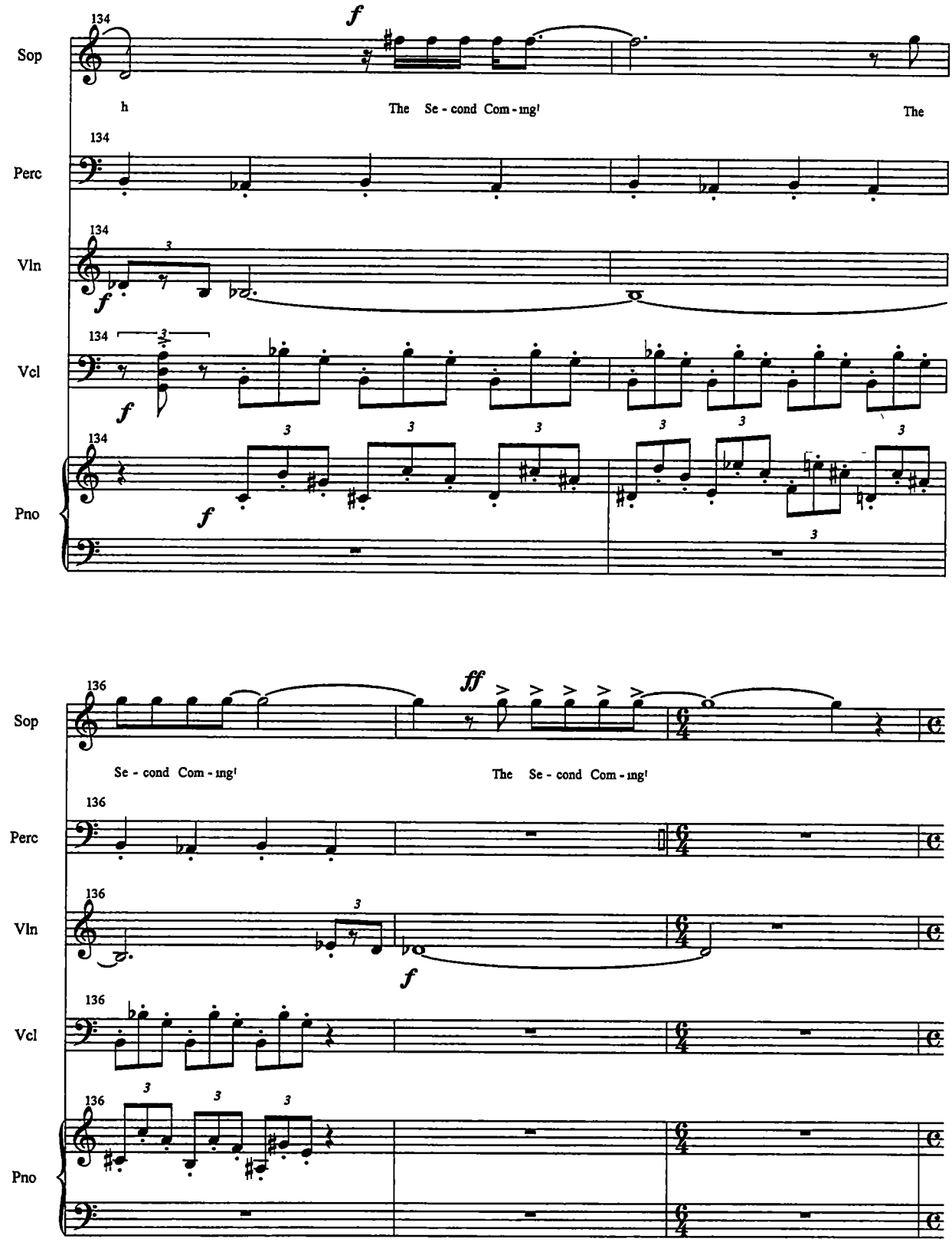

E
110
Sop
Perc / Mrb
Vln
Vcl
Pno
mp
p
Ped.
*
113
mf

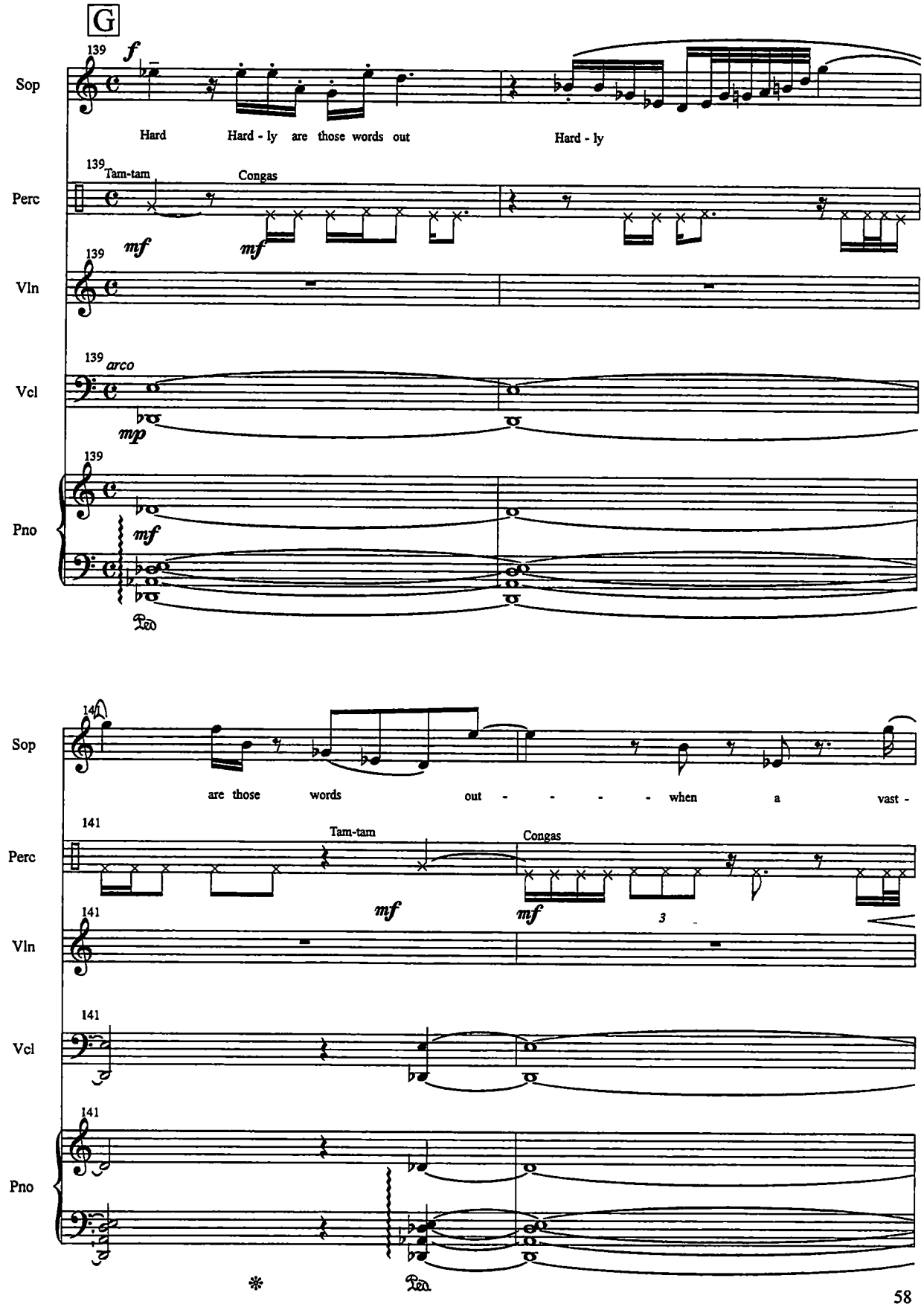

116
Sop
Perc / Mrb
Vln
Vcl
Pno
mp
p
mp
Ped.
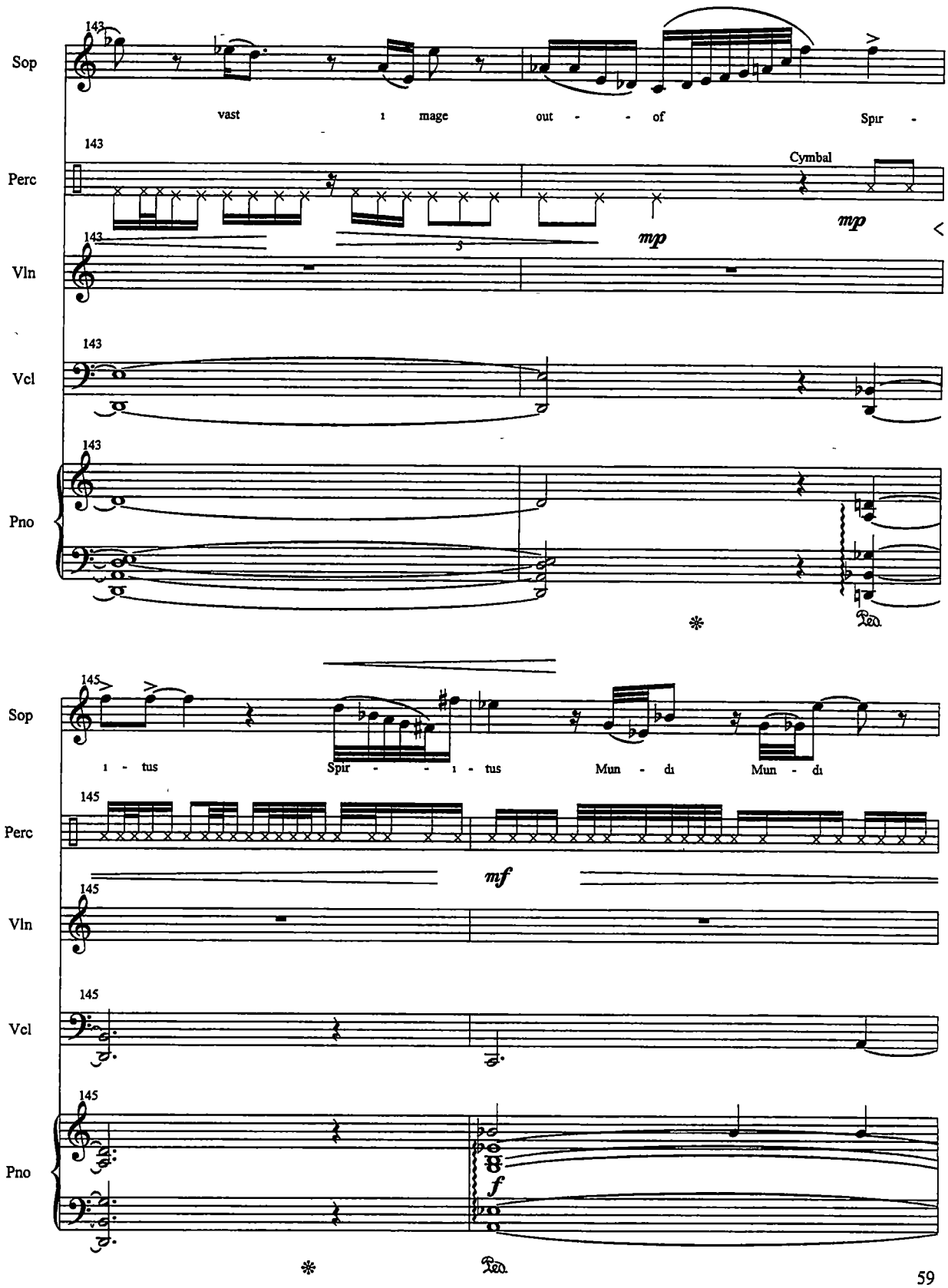

119
Sop
Perc / Mrb
Vln
Vcl
Pno
Temple Block
mp
p
p
3
3
3
3
3
3
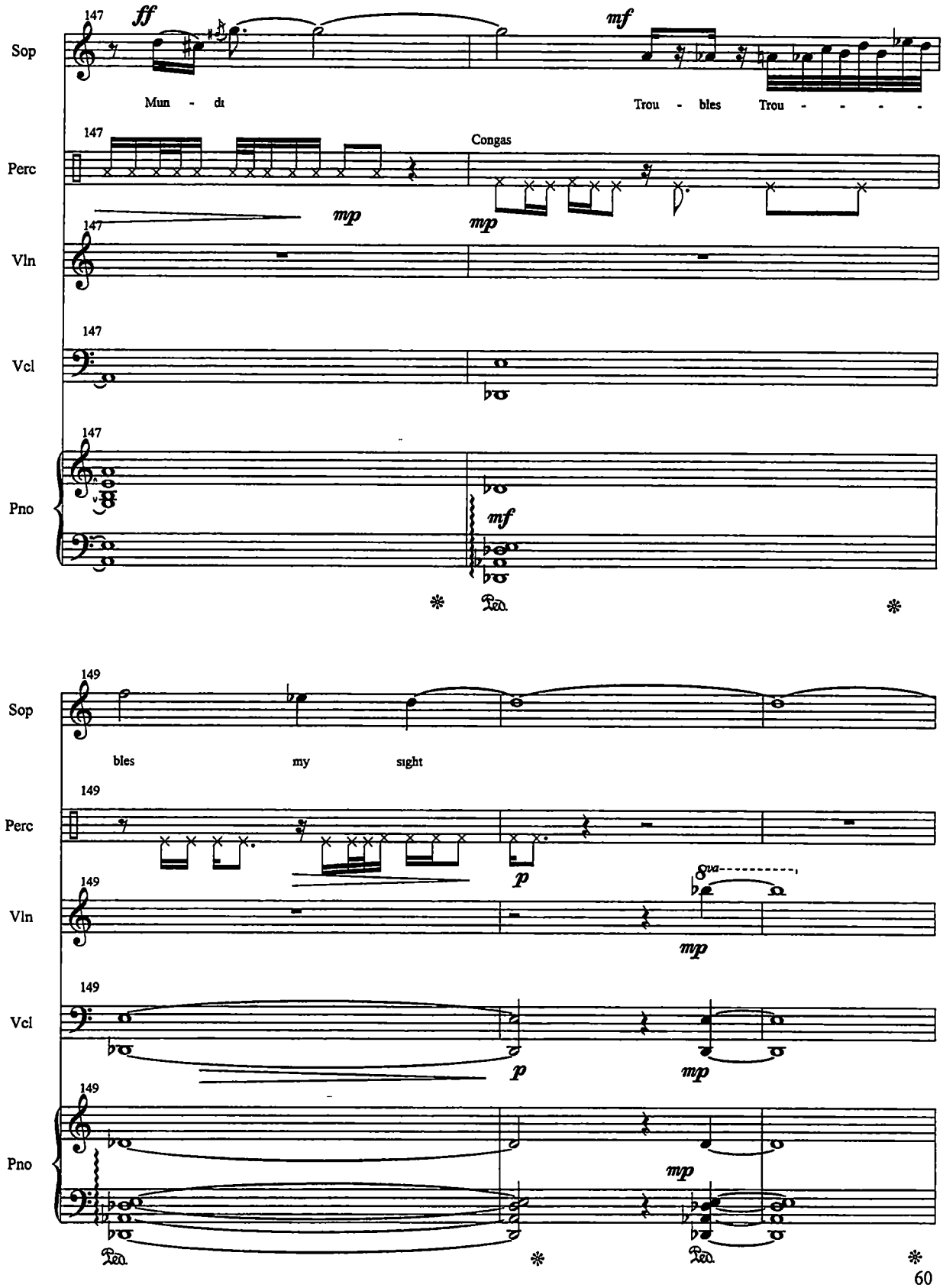

F
♩= 48
Sop
pp
mf
Sure-ly some re-vel-a-tion is at hand, Sure-ly the Se-cond Co-ming is at
Temple Block
Perc
p < > p < > p
ppp
Vln
arco
p
Vcl
Pno
125
Sop
p
hand.
Ah - - - - - - - - - - - -
125
Timpani
Perc
125
pp
mp
Vln
mp
125
pizz
Vcl
125
3 3 3 3 3 3 3
Pno
p
3
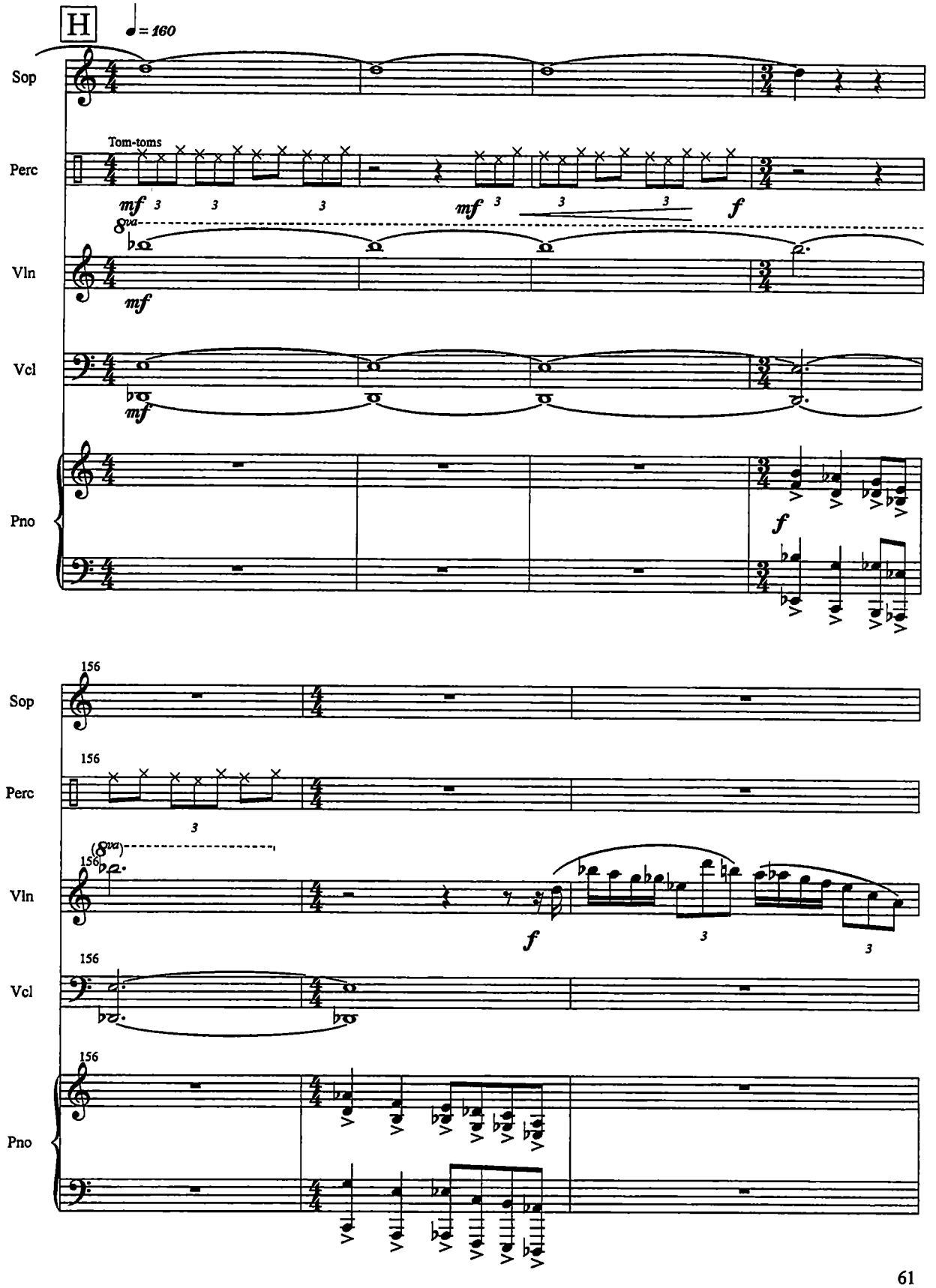

128
Sop
mp
h Ah - - - - - - - - - - - -
128
Perc
128
Vln
mf
mp
128
Vcl
mf
mp
128
Pno
131
Sop
mf
h Ah - - - - - - - - - - - -
131
Perc
131
Vln
131
Vcl
mf
mf
131
Pno
mf
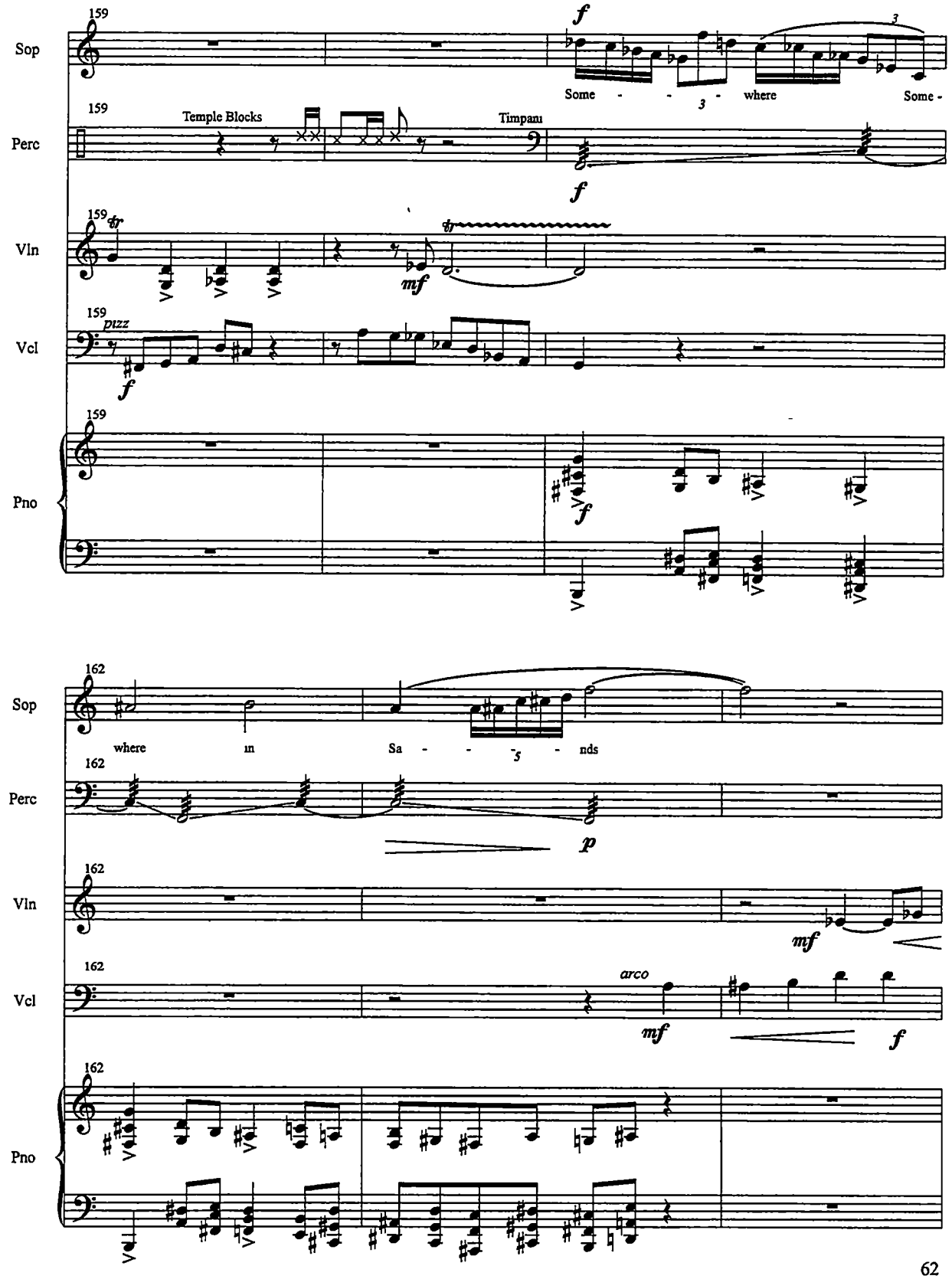

134
Sop
Perc
Vln
Vcl
Pno
f
h
The Se - cond Com - ing!
The
136
ff
Se - cond Com - ing!
The Se - cond Com - ing!
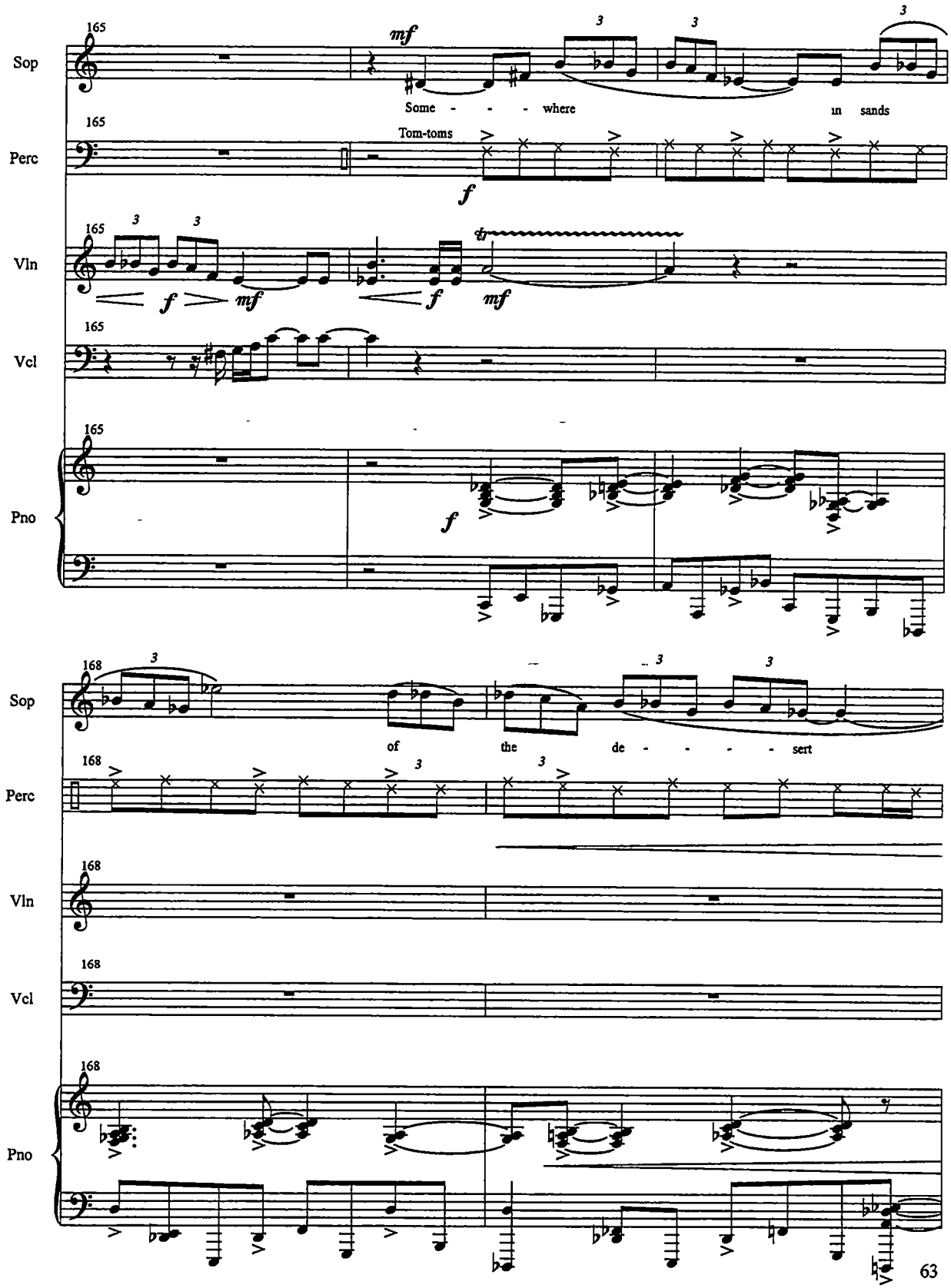

G
139
f
Sop
Hard
Hard - ly are those words out
Hard - ly
139 Tam-tam
Congas
Perc
mf
mf
139
Vln
139 arco
Vcl
mp
139
Pno
mf
Ped
141
Sop
are those words out - - - - when a vast -
141
Tam-tam
Congas
Perc
mf
mf
3
141
Vln
141
Vcl
141
Pno
*
Ped
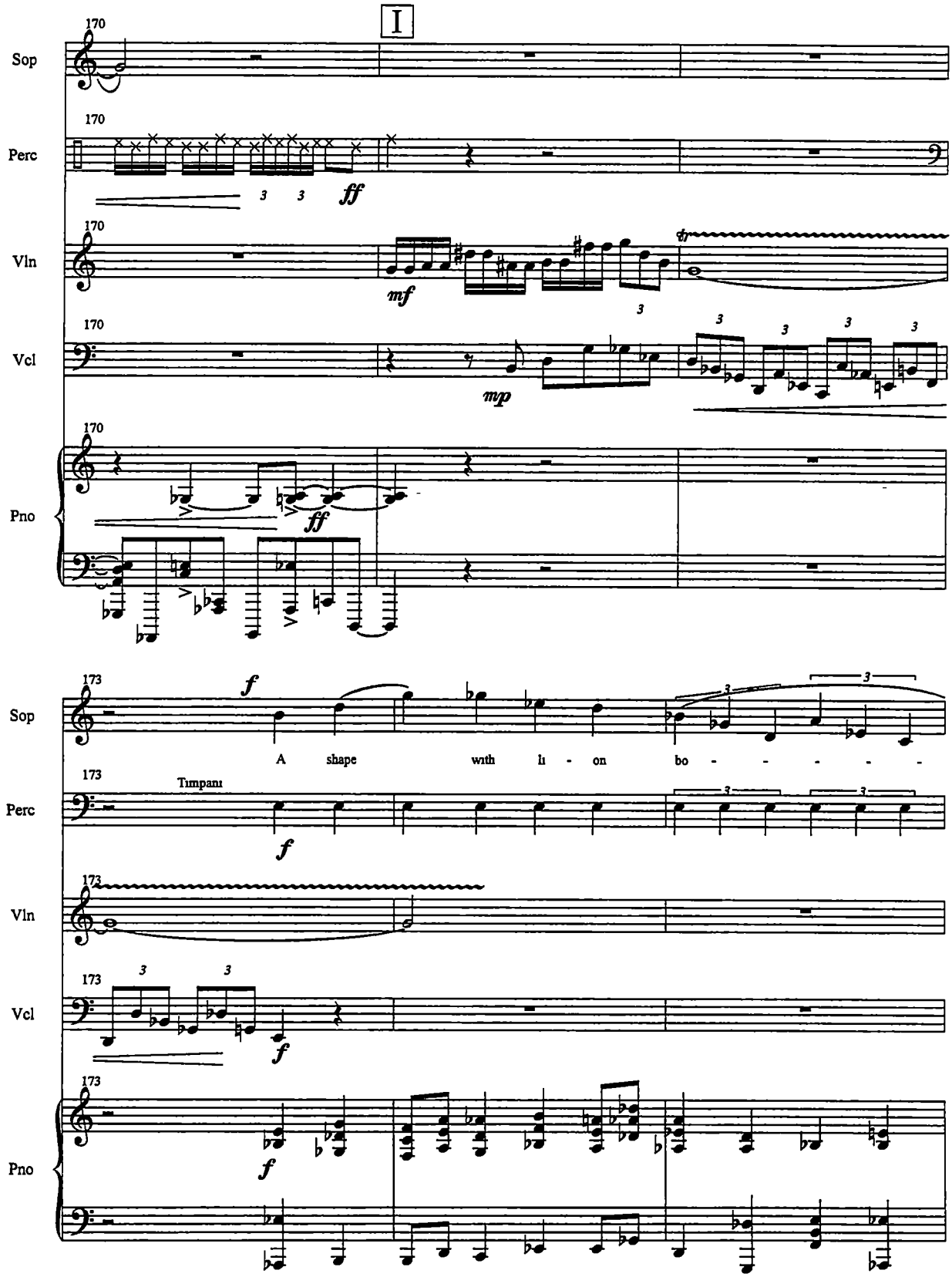

143
Sop
vast
i
mage
out
of
Spir
Perc
Cymbal
mp
mp
Vln
Vcl
Pno
Ped.
145
Sop
i
tus
Spir
i
tus
Mun
di
Mun
di
Perc
mf
Vln
Vcl
Pno
f
Ped.
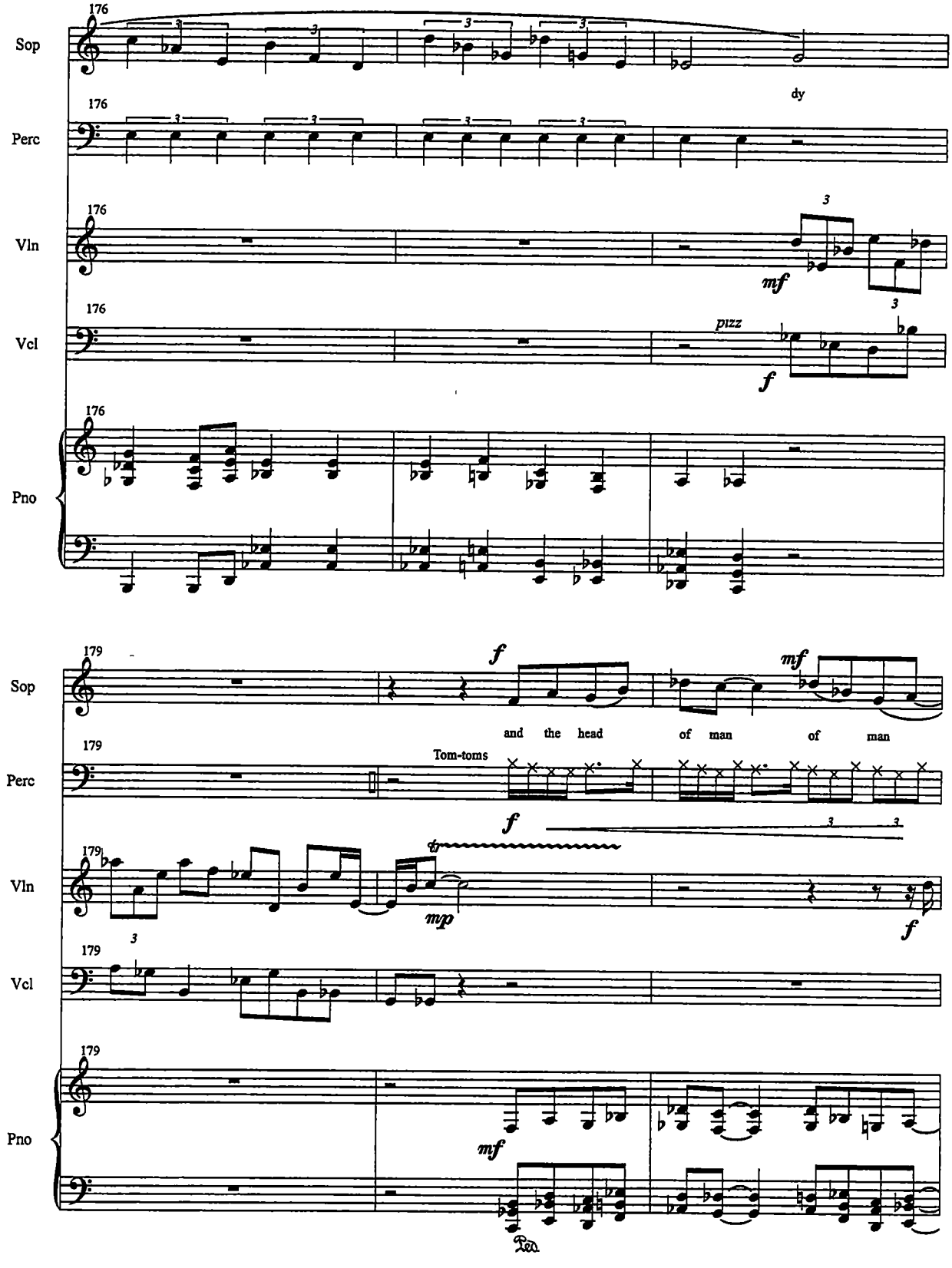

147
ff
mf
Sop
Mun - di
Trou - bles Trou - - - -
Perc
Congas
mp
mp
Vln
Vcl
Pno
mf
149
bles my sight
p
8va
mp
p
mp
mp
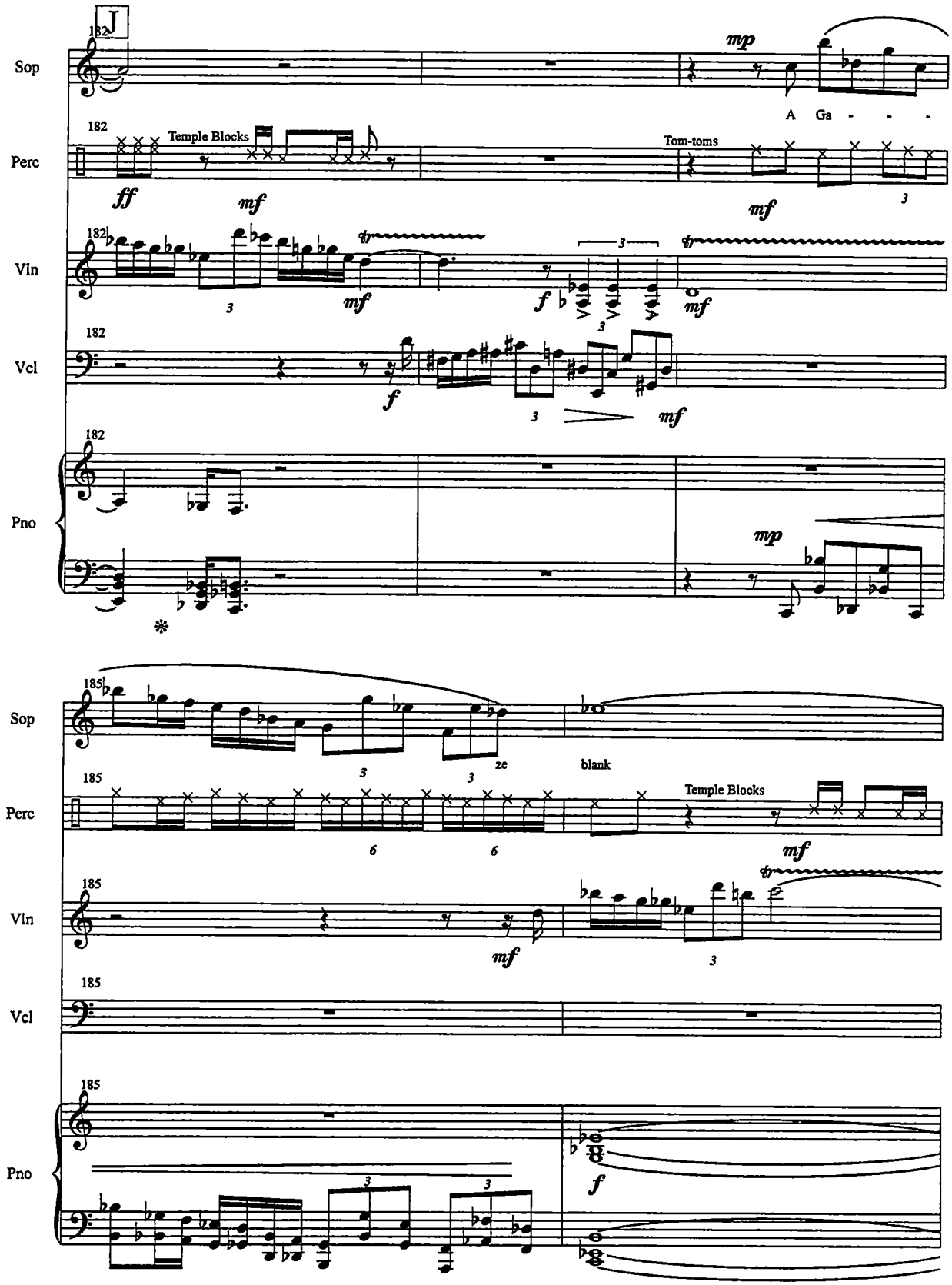

H
♩= 160
Sop
Perc
Tom-toms
mf
mf
f
8va
Vln
mf
Vcl
mf
Pno
f
156
Sop
156
Perc
3
(8va)
156
Vln
f
3
3
156
Vcl
156
Pno
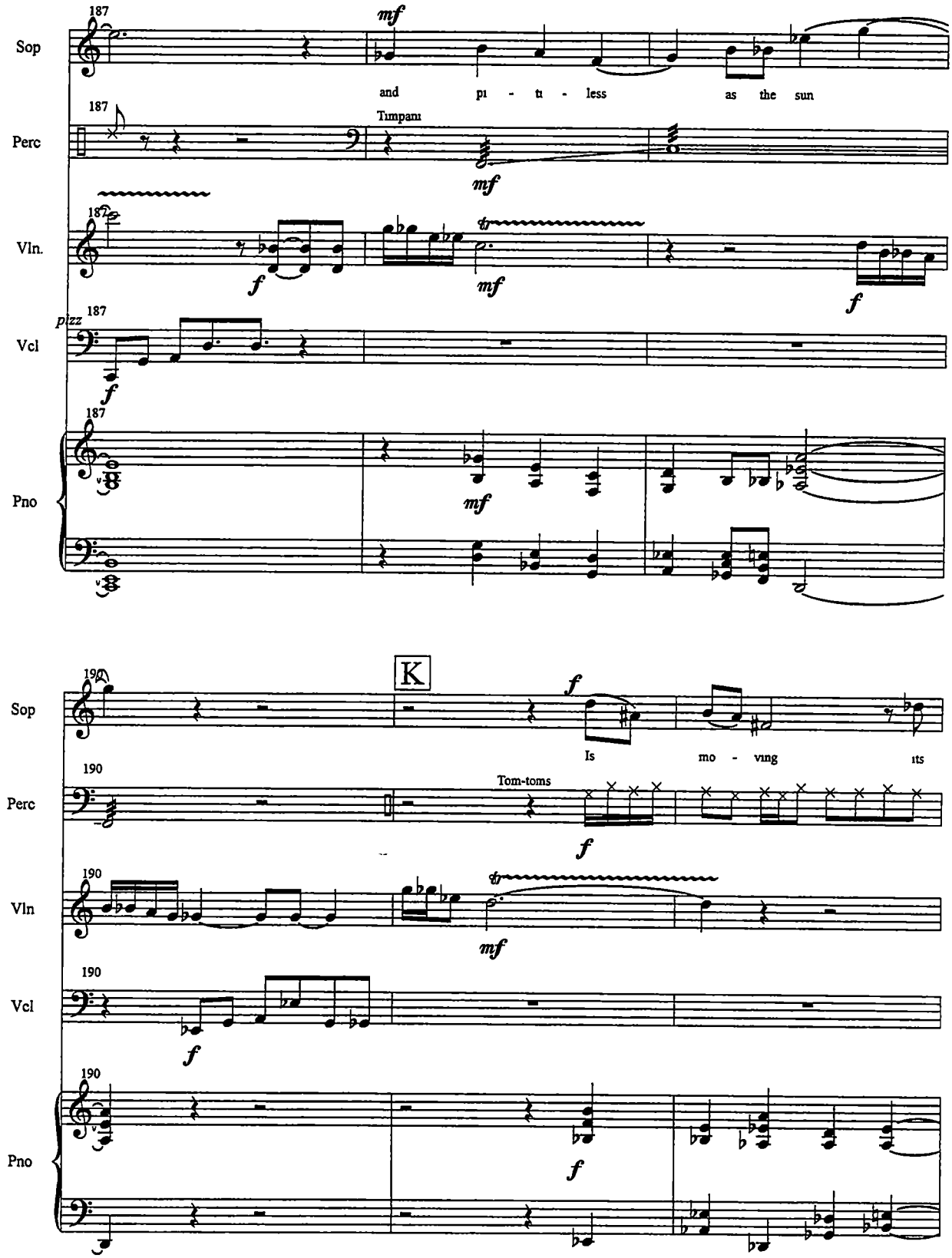

159
Sop
Some - - - where Some -
Perc
Temple Blocks
Timpani
Vln
Vcl
pizz
Pno
162
where in Sa - - - nds
arco
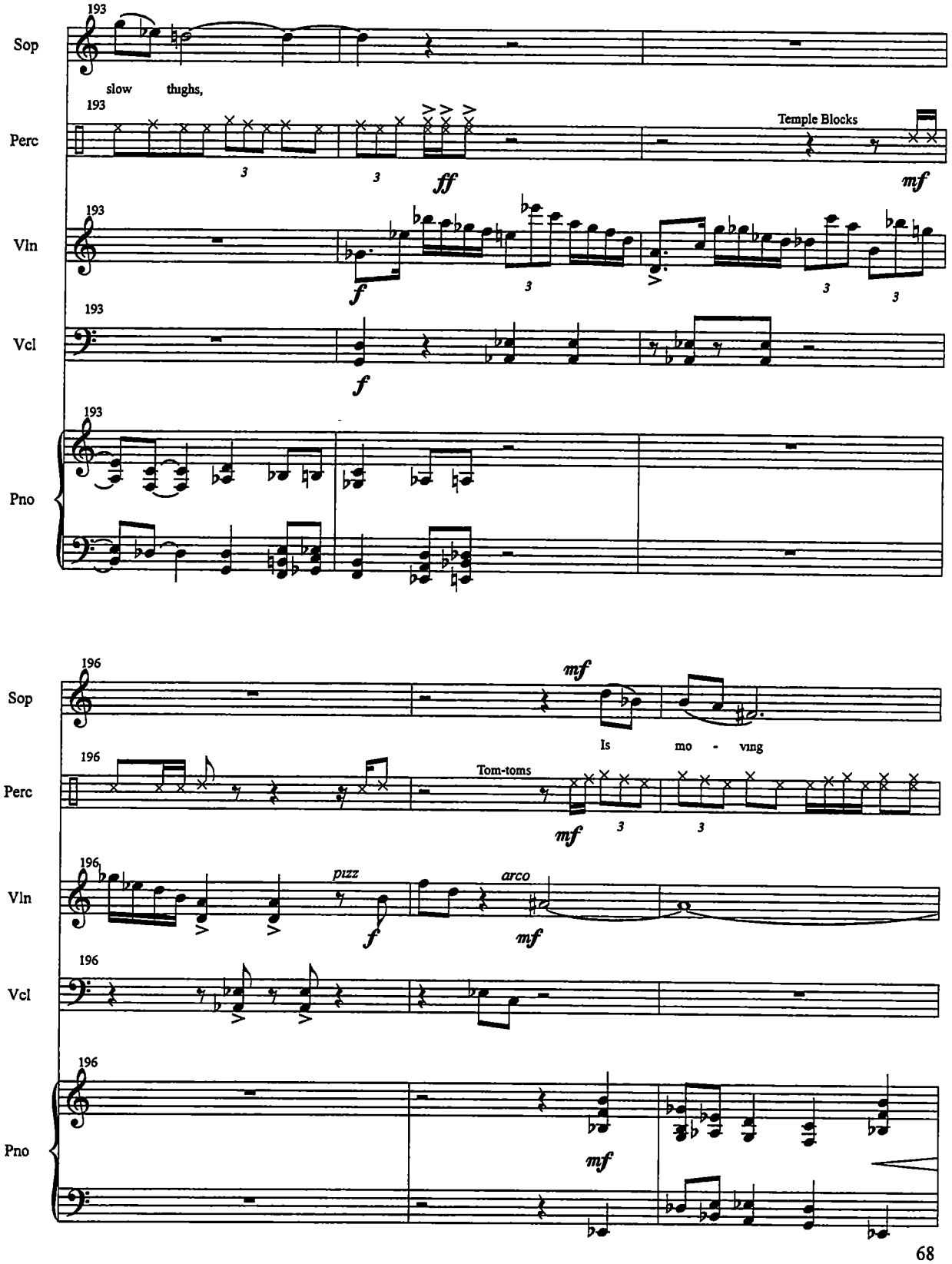

165
Sop
mf
Some - - - where
in sands
165
Perc
Tom-toms
f
165
Vln
f
mf
f
mf
165
Vcl
165
Pno
f
168
Sop
of
the
de - - - - sert
168
Perc
168
Vln
168
Vcl
168
Pno
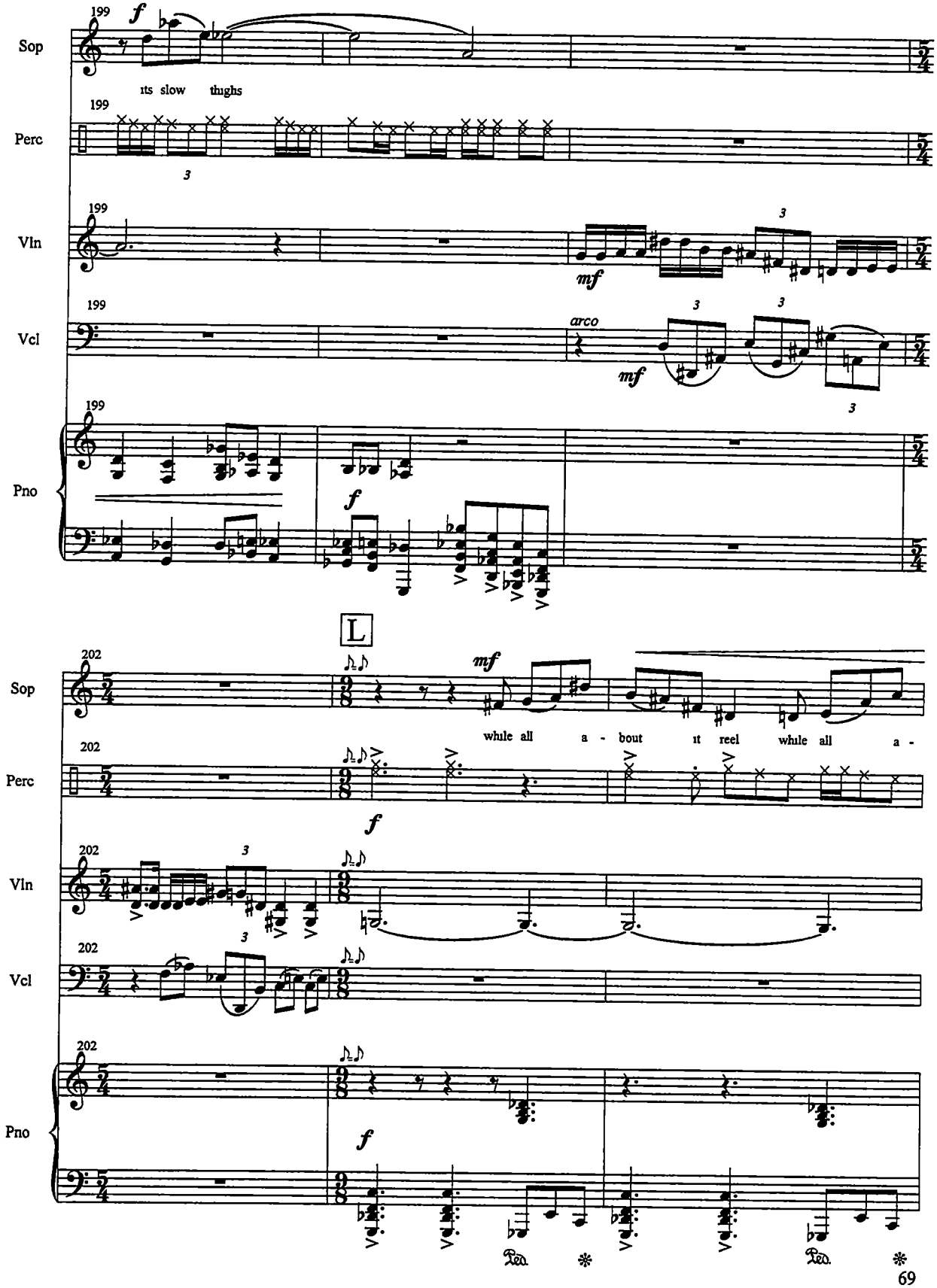

I
170
Sop
Perc
Vln
Vcl
Pno
ff
mf
mp
173
A shape with li - on bo - - - - -
Timpani
f
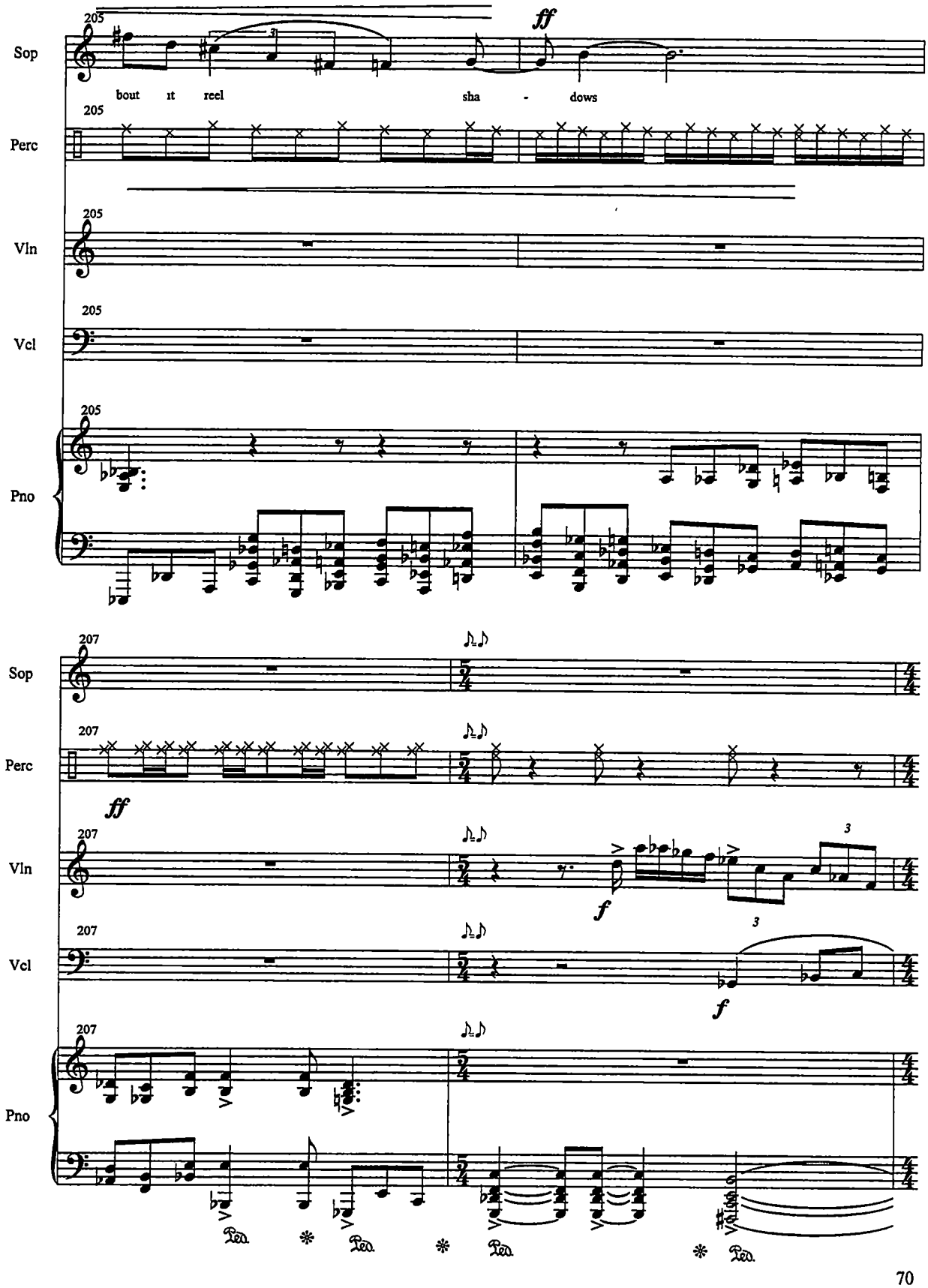

176
Sop
dy
Perc
Vln
mf
Vcl
pizz
f
Pno
179
f
mf
and the head of man of man
Tom-toms
mp
Ped.
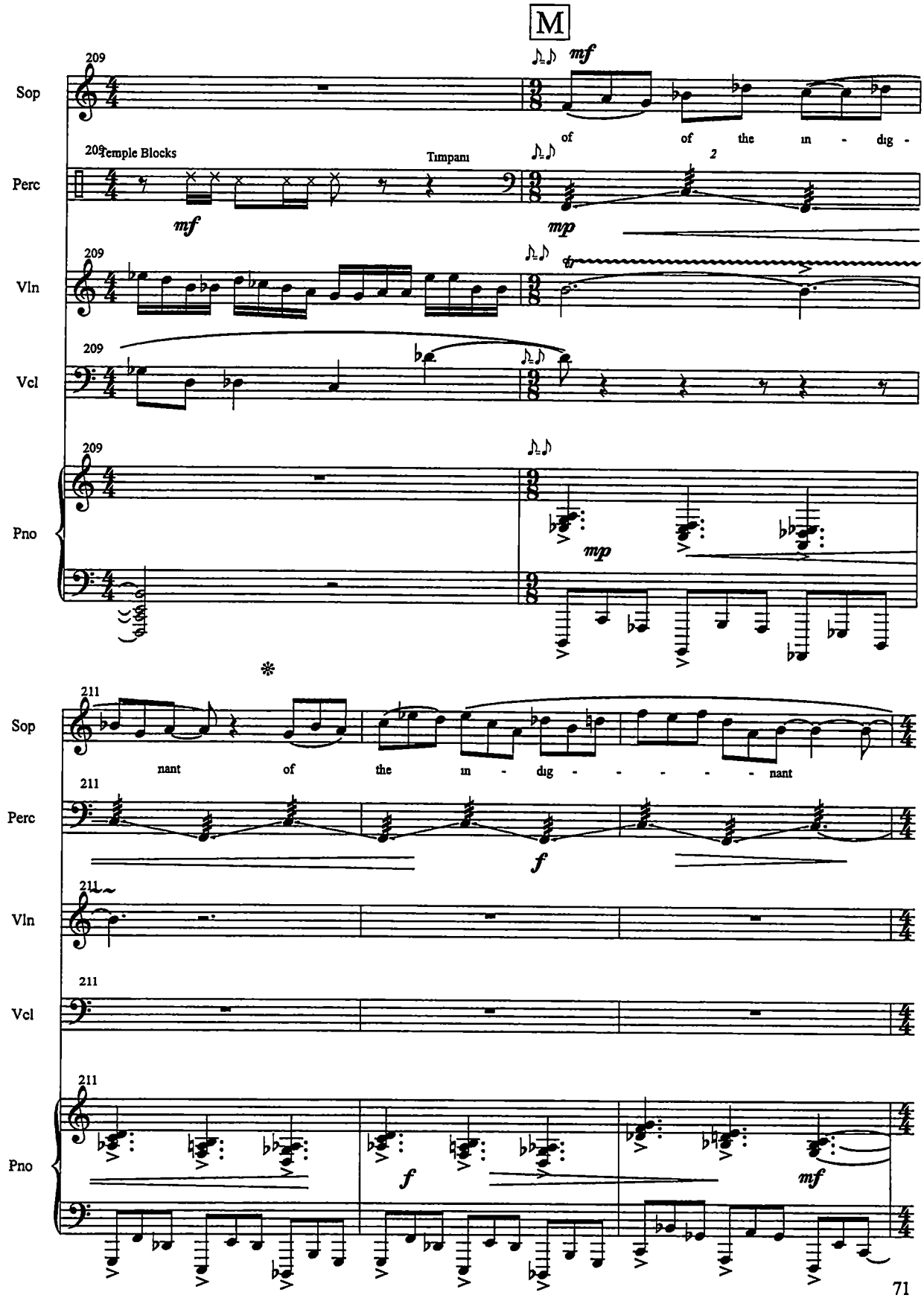

J
182
Sop
mp
A Ga - - -
Perc
Temple Blocks
Tom-toms
ff
mf
mf
3
Vln
tr
3
mf
f
mf
Vcl
f
3
mf
Pno
mp
185
Sop
3
3
ze
blank
Perc
Temple Blocks
6
6
mf
Vln
tr
mf
3
Vcl
Pno
3
3
f
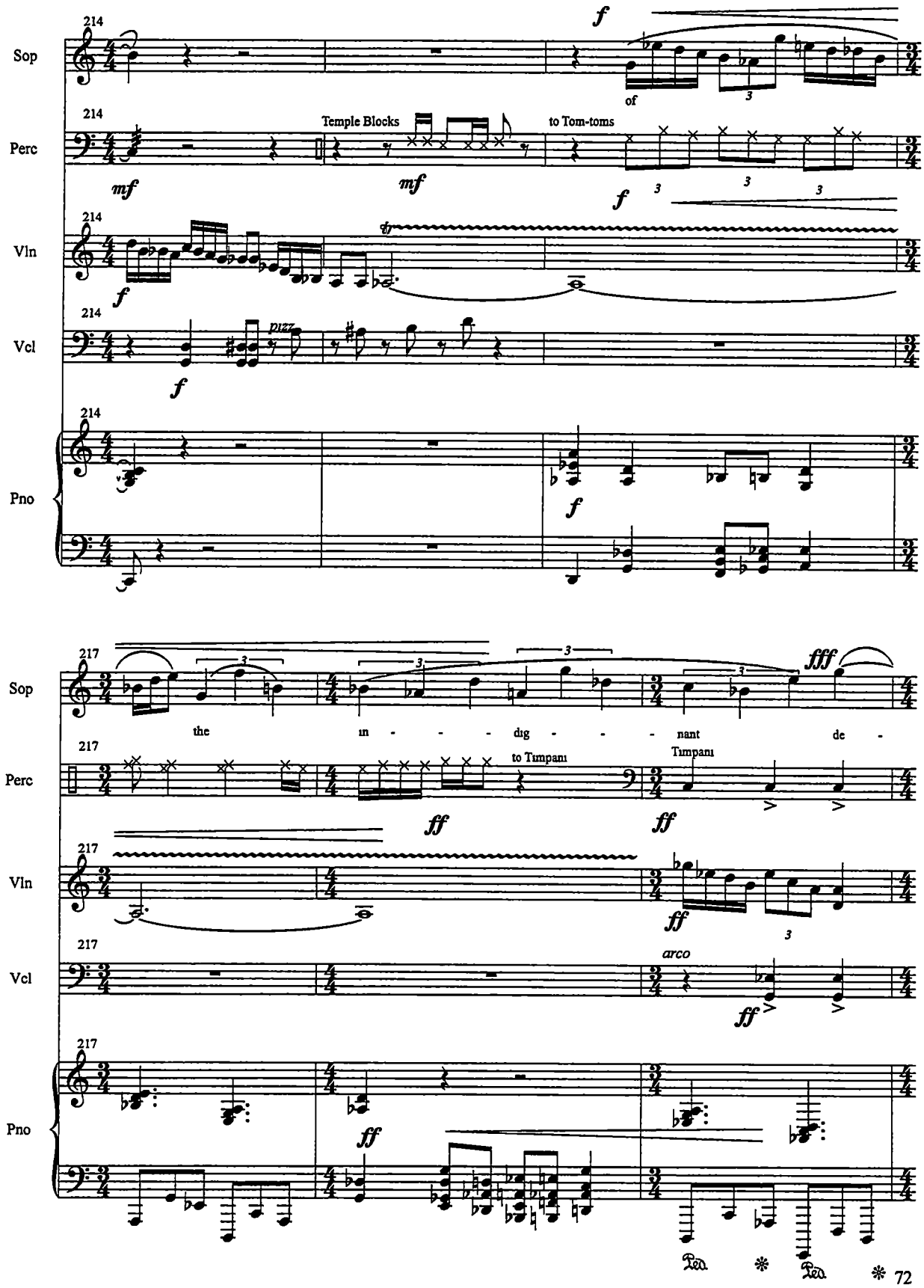

187
Sop
mf
and pi - ti - less as the sun
187
Timpani
Perc
mf
187
Vln.
f
mf
f
187
pizz
Vcl
f
187
Pno
mf
K
190
Sop
f
Is mo - ving its
190
Tom-toms
Perc
f
190
Vln
mf
190
Vcl
f
190
Pno
f
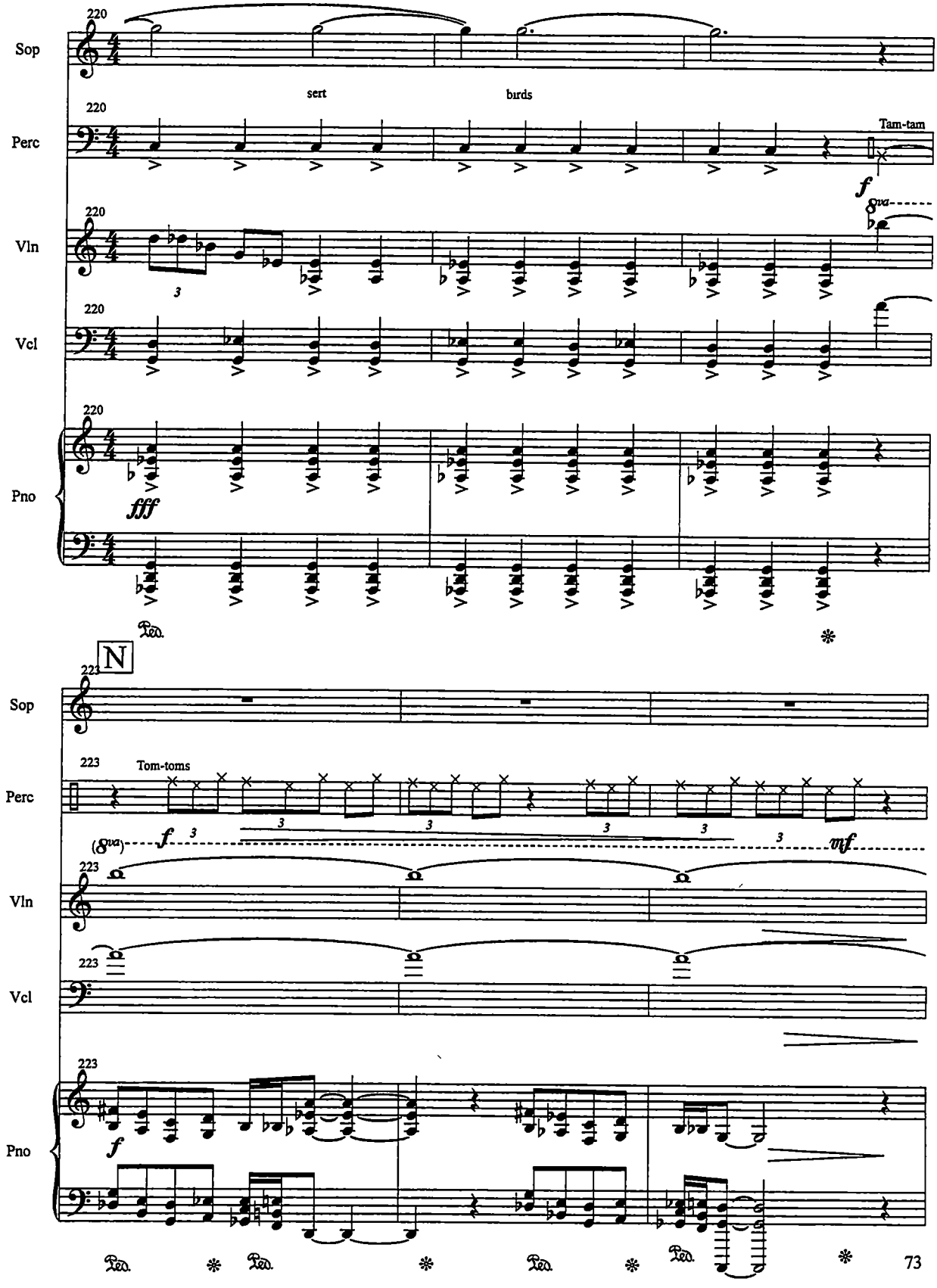

193
Sop
slow thighs,
193
Perc
Temple Blocks
ff
mf
193
Vln
f
193
Vcl
f
193
Pno
196
Sop
mf
Is mo - ving
196
Perc
Tom-toms
mf
196
Vln
pizz
f
arco
mf
196
Vcl
196
Pno
mf
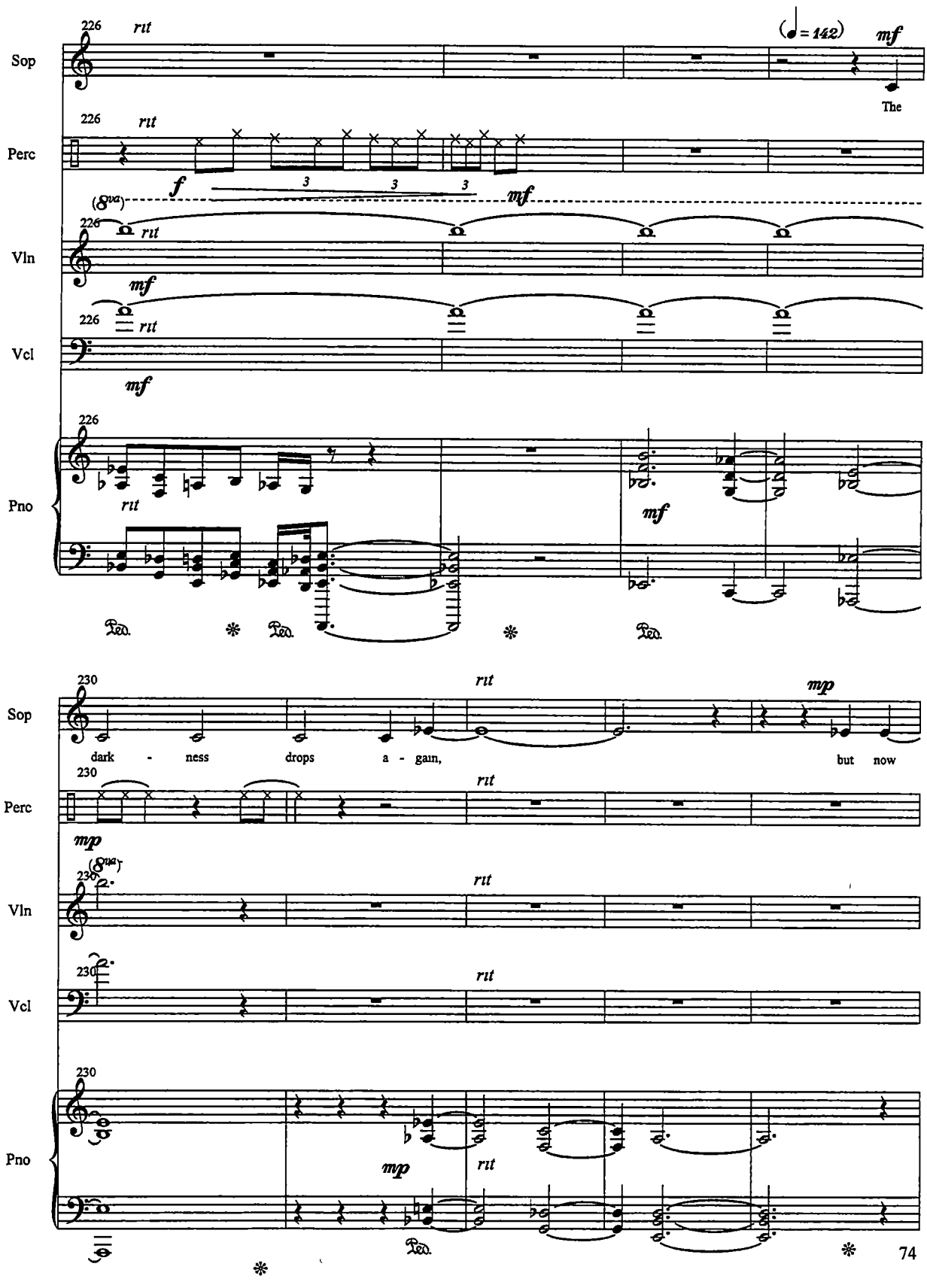

199
Sop
Perc
Vln
Vcl
Pno
its slow thighs
arco
202
while all a - bout it reel while all a -
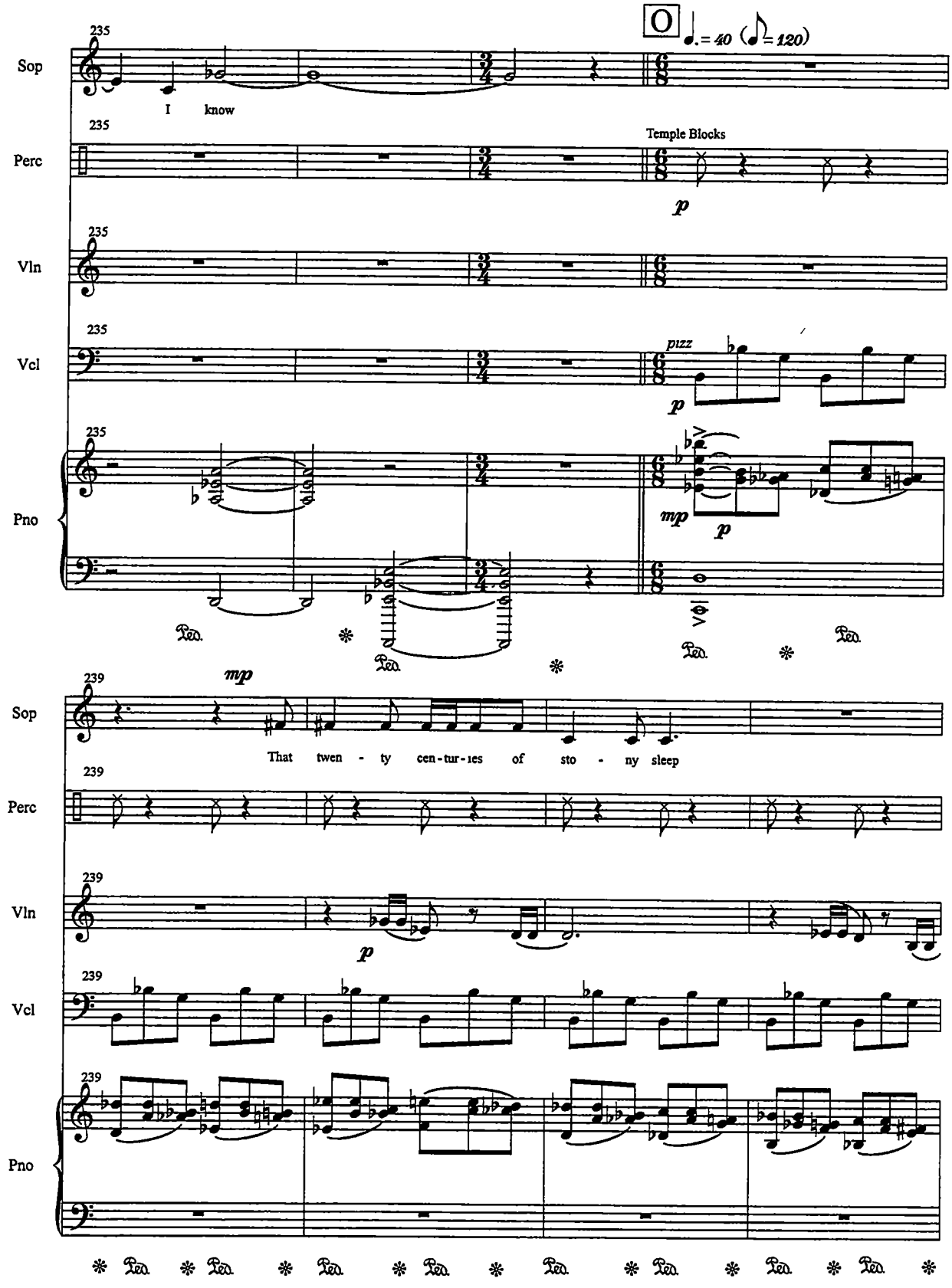

205
Sop
Perc
Vln
Vcl
Pno
ff
bout it reel sha - dows
207
ff
f
3
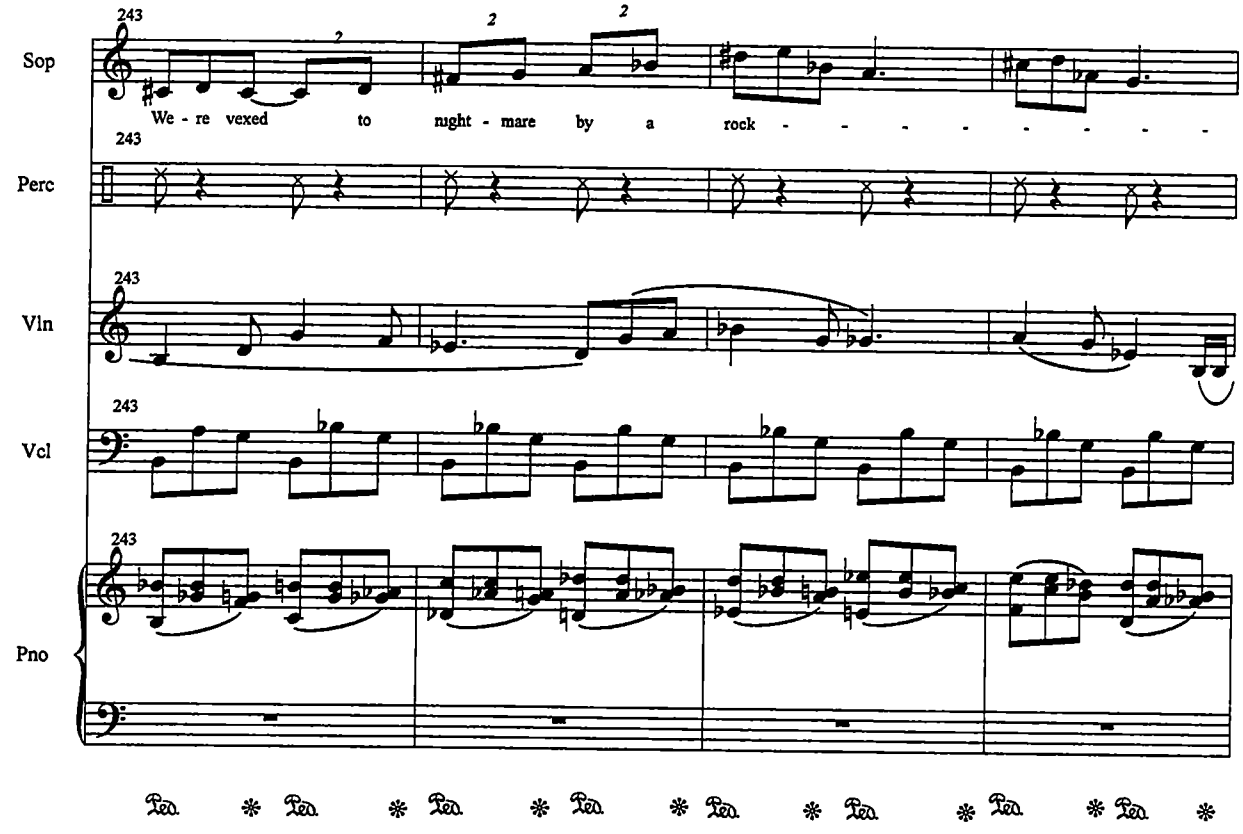

M
Sop
Perc
Vln
Vcl
Pno
209
mf
of of the in - dig -
Temple Blocks
Timpani
mf
mp
tr
mp
211
nant of the in - dig - - - - - nant
f
f
mf
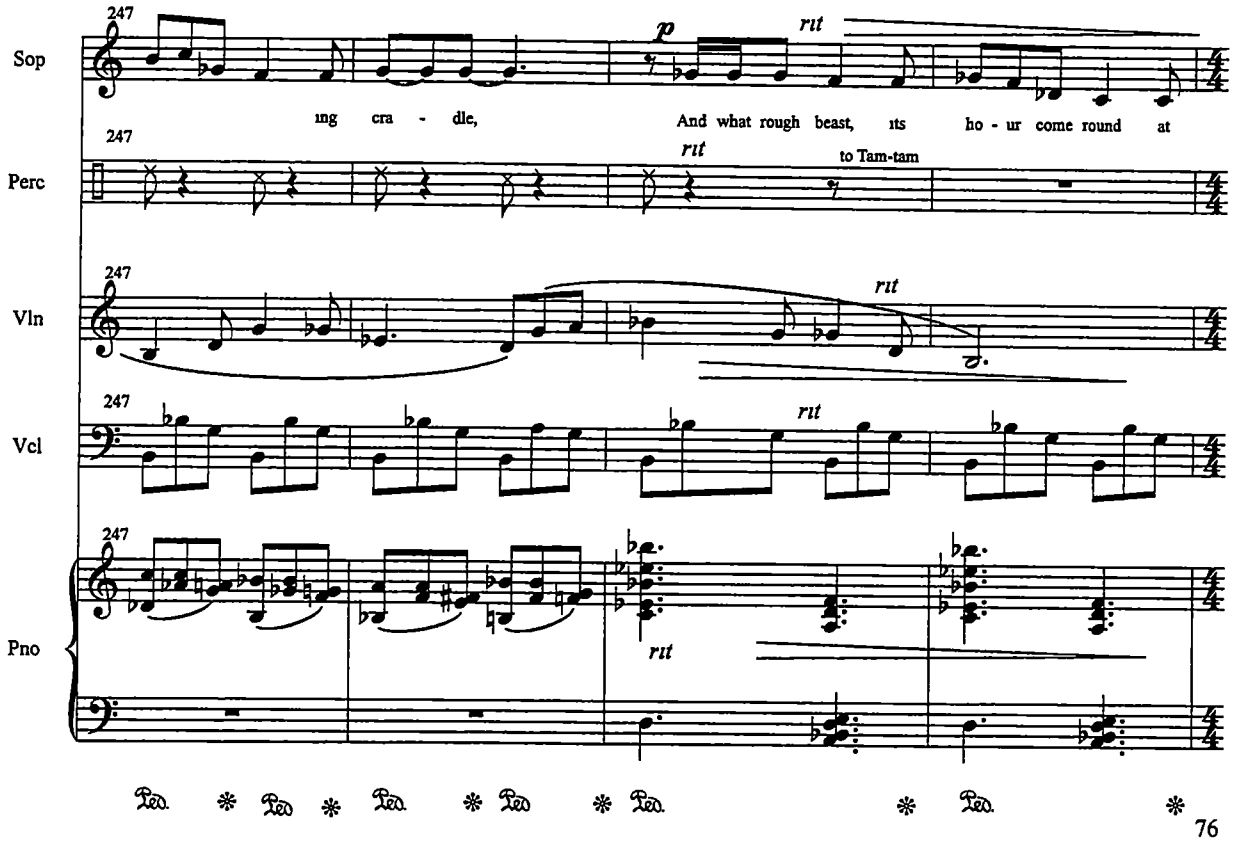

214
Sop
Perc
Vln
Vcl
Pno
f
of
Temple Blocks
to Tom-toms
mf
tr
pizz
217
the
in - - - dig - - - nant
de -
to Timpani
Timpani
fff
ff
arco

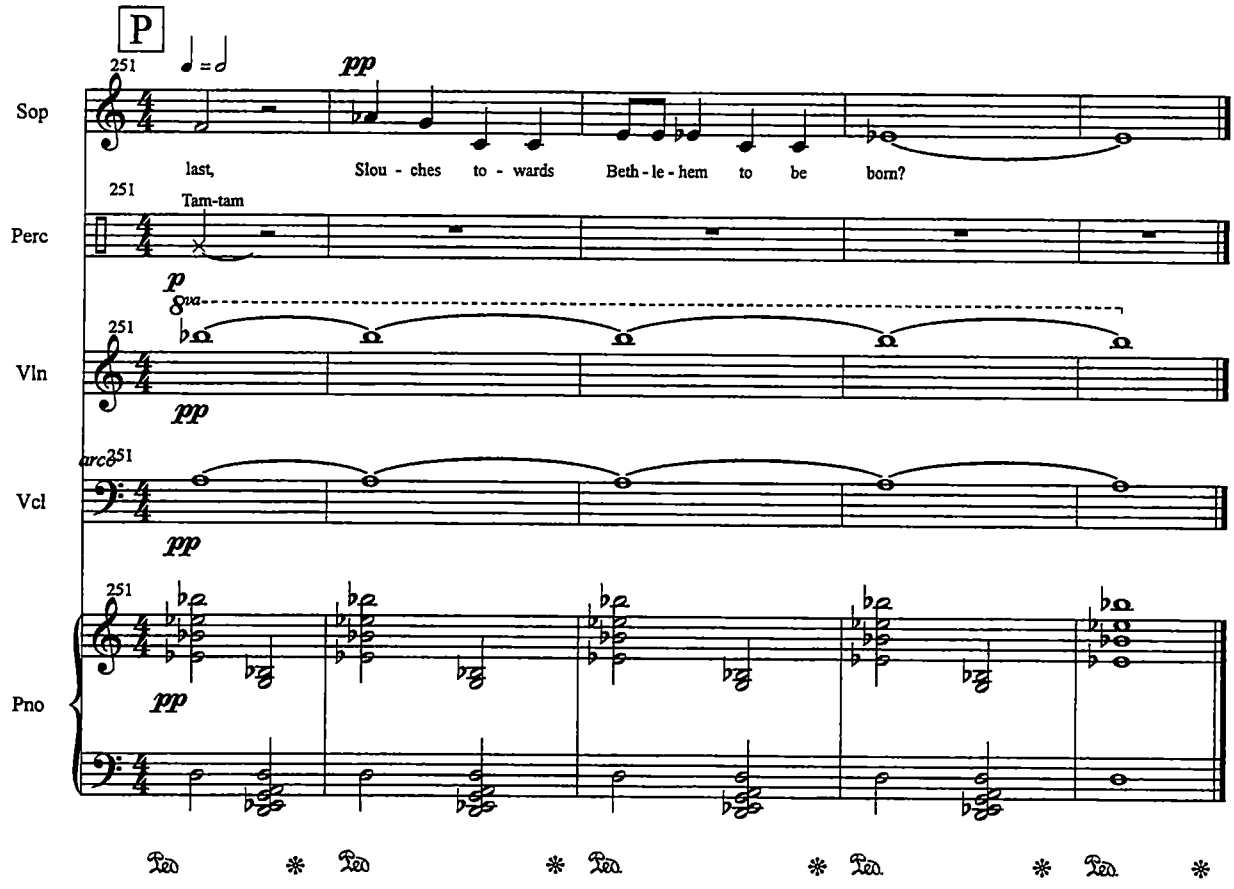

220
Sop
sert
birds
Perc
Tam-tam
Vln
Vcl
Pno
fff
N
223
Tom-toms
mf


226
rit
(♩= 142)
mf
Sop
The
Perc
f
mf
(8va)
Vln
Vcl
Pno
Ped.
230
dark - ness drops a - gain,
but now
mp


O
♩. = 40 (♪ = 120)
235
Sop
I know
Perc
Temple Blocks
p
Vln
Vcl
pizz
p
Pno
mp
p
Ped.
239
mp
That twen - ty cen-tur-ies of sto - ny sleep
p


243
Sop
We - re vexed to night - mare by a rock - - - - - - - - -
Perc
Vln
Vcl
Pno


247
Sop
ing cra - dle, And what rough beast, its ho - ur come round at
p
rit
Perc
to Tam-tam
Vln
Vcl
Pno


P
251
pp
Sop
last, Slou - ches to - wards Beth - le - hem to be born?
251
Tam-tam
Perc
p
8va
251
Vln
pp
arco
251
Vcl
pp
251
Pno
pp
Ped.

VITA

Bradley Decker, a native of Springfield, Illinois, has been studying music composition since 1994. He graduated from Eastern Illinois University in May 1998 with a Bachelor of Music degree in Composition, studying under Peter Hestermann. In August1998, Brad began graduate studies in composition at the University of Tennessee, Knoxville, where he studied under Kenneth Jacobs. He expects to graduate in May 2000 with a Master of Music degree in composition.