

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

**A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600**

A COMPREHENSIVE ANALYSIS OF SAMUEL BARBER'S
ANDROMACHE'S FAREWELL: A STUDY IN MUSICAL RELATIONSHIPS

by

Diane Weber Follet

Copyright © Diane Weber Follet 1997

A Thesis Submitted to the Faculty of the
SCHOOL OF MUSIC AND DANCE
In Partial Fulfillment of the Requirements
For the Degree of
MASTER OF MUSIC
WITH A MAJOR IN MUSIC THEORY
THE UNIVERSITY OF ARIZONA

1997

UMI Number: 1385751

**Copyright 1997 by
Follet, Diane Weber**

All rights reserved.

**UMI Microform 1385751
Copyright 1997, by UMI Company. All rights reserved.**

**This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

UMI
300 North Zeeb Road
Ann Arbor, MI 48103

STATEMENT BY AUTHOR

This thesis has been submitted in partial fulfillment of requirements for an advanced degree at The University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the copyright holder.

SIGNED: *Diana W. Fuller*

APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

Edward W. Murphy *4/25/93*
Dr. Edward W. Murphy Date
Professor of Music

ACKNOWLEDGEMENTS

The author wishes to acknowledge the invaluable assistance of the faculty and staff of the University of Arizona School of Music. Special thanks go to Dr. Edward Murphy, Dr. Robert Clifford, and Dr. Larry Day for their service on the author's committee and their inspiration and direction.

DEDICATION

This thesis is dedicated to three individuals who have profoundly affected my life: Professor Emeritus Janet M. McGaughey of The University of Texas at Austin, who trained my ear and sparked my fascination with theory; Timothy E. Woods, who taught me to sing with my voice and my heart and encouraged my return to the study of music after a long absence; and Dr. Edward W. Murphy, whose wisdom, humor, and support made the successful completion of this project possible.

TABLE OF CONTENTS

LIST OF FIGURES	6
ABSTRACT	8
CHAPTER ONE: INTRODUCTION	9
CHAPTER TWO: MELODIC MATERIAL	16
CHAPTER THREE: HARMONIC MATERIAL	34
CHAPTER FOUR: KEY AREAS	46
CHAPTER FIVE: FORM	57
CHAPTER SIX: ORCHESTRATION AND INSTRUMENTATION	66
CHAPTER SEVEN: PERFORMANCE PROBLEMS	77
CHAPTER EIGHT: SUMMARY AND CONCLUSIONS	80
Summary.....	80
Conclusions.....	83
REFERENCES	85

LIST OF FIGURES

Figure 1: Sample Octave Designations.....	13
Figure 2: Sample Sonority Labels.....	14
Figure 3: Motive X.....	16
Figure 4: Motive Y.....	17
Figure 5: Tone Row.....	17
Figure 6: Tone Row and Motive Y.....	18
Figure 7: Motive I.....	18
Figure 8: Motive L.....	19
Figure 9a: Motive R.....	19
Figure 9b: Respighi <i>Pines of Rome</i> , IV, mm. 8-11.....	19
Figure 10: Motive M.....	20
Figure 11: Motive S_1	20
Figure 12: Motive S_2	20
Figure 13: mm. 81-83, woodwinds.....	21
Figure 14: Motive Z.....	21
Figure 15: Contours of X and Y.....	24
Figure 16: Contours of Tone Row and I.....	24
Figure 17: Contours of L and M.....	25
Figure 18: Contours of R and Z.....	25
Figure 19: mm. 109-113.....	27
Figure 20: Tritone in Motive L.....	28
Figure 21: Perfect Fourths in Motives L and M.....	29
Figure 22: Prime Forms of I, S_1 , S_2	29
Figure 23: Interval Vectors of I, S_1 , S_2	30
Figure 24: Matrix of the Tone Row.....	31
Figure 25: Motive I and its Inversion.....	32
Figure 26: Motive M, mm. 56-59, D Phrygian.....	33
Figure 27: mm. 100-107.....	36
Figure 28: Quintal Harmony, m. 2.....	39
Figure 29: Quartal/Quintal Harmony, mm. 75-77 and mm. 156-158.....	40
Figure 30: Prime Forms of I and m. 8 Verticality.....	42
Figure 31: Tone Cluster, m. 59, m. 164.....	43
Figure 32: Motive M Harmonized, m. 50.....	44
Figure 33: Motive M Harmonized, m. 56-59.....	45
Figure 34: Harmonic Progression in mm. 100-105.....	47
Figure 35: Motives in m. 12.....	49
Figure 36: Pedal Point in mm. 81-83.....	50
Figure 37: Horizontal Tritones in mm. 84-86.....	51
Figure 38: Vertical Tritones and Major Seconds in mm. 143-145.....	52

LIST OF FIGURES - *continued*

Figure 39: Organization of Parts 1 and 3.....	54
Figure 40: Part 2, mm. 137-139.....	55
Figure 41: Structural Chart.....	57
Figure 42: Form Delineators.....	58
Figure 43: <i>Andromache's Farewell</i> as Arch Form.....	59
Figure 44: Number of Measures by Sections.....	61
Figure 45: Division of Text in Conformity with Structural Chart.....	62
Figure 46: Part 3A, mm. 149-151.....	64
Figure 47: Score Indications for Anvil, mm. 23 and 26.....	67
Figure 48: Tempo 1, m. 37.....	68
Figure 49: Tone Row, m. 9.....	69
Figure 50: Voice and English Horn, mm. 165-168.....	70
Figure 51: Voice and Orchestra, mm. 65-66.....	71
Figure 52: Voice and Harp, m. 69.....	72
Figure 53: Voice and Orchestra, Transition, mm. 78-80.....	73
Figure 54: Voice and Orchestra, mm. 93-96.....	74
Figure 55: Horn Solo, mm. 117-118.....	74
Figure 56: Voice and Xylophone, m. 140.....	75

ABSTRACT

This thesis is an analysis of *Andromache's Farewell* by Samuel Barber. A setting for soprano and orchestra of a scene from *The Trojan Women* by Euripides, this work contains a variety of musical materials, skillfully used for dramatic impact. This paper analyzes these materials to uncover their relationships, thus revealing the style and structure of the piece. This composition displays an unusually dissonant and contemporary idiom for Samuel Barber. The discussion in this paper includes not only musical language but also text, orchestration, and performance problems.

This neglected work deserves more attention. It is an important part of Barber's contribution to twentieth-century art.

CHAPTER ONE: INTRODUCTION

Biographical Information on Samuel Barber

Samuel Barber (1910-1981) was a pianist, composer, and singer. He began studying piano at the age of six. His early pieces reflect his interest in vocal music. To this end, he was encouraged by his aunt, the contralto Louise Homer, and her husband Sidney, whose compositions are primarily songs. He was a member of the first class of the Curtis Institute of Music in Philadelphia, entering in 1924 at the age of 14. His composition teacher, Rosario Scalero, stressed the fundamentals of form and counterpoint, and Barber's carefully crafted compositions reflect this rigorous training. He considered a vocal career and recorded his own *Dover Beach* for baritone and string quartet in 1935.

In 1928, he won the first of many awards, the Bearn's Prize of Columbia University for his Violin Sonata. A second Bearn's Prize was awarded in 1933 for his overture to *The School for Scandal*. The String Quartet was composed in the mid-1930's while he was in Europe as the result of Pulitzer Travelling Scholarships and the Prix de Rome. The First Symphony, also produced at this time, was performed in 1937 at the Salzburg Festival, marking the first occasion an American composition received a hearing at this prestigious event.

He taught composition at the Curtis Institute from 1939 to 1942. In 1943, he and Gian Carlo Menotti, a fellow student at Curtis and a fellow traveler in Europe, purchased a home in Mount Kisco, New York. Drafted into the Army in 1943, he continued composing while stationed in Fort Worth, Texas. After the war, he returned to Europe on a Guggenheim

Fellowship.

Many of his compositions of the 1940's and 1950's are the result of commissions. The Cello Concerto, winner of the 1947 New York Music Critics Circle Award; the ballets *Medea* and *Souvenirs*; and three important vocal works, *Knoxville: Summer of 1915*, *Hermit Songs*, and *Prayers of Kierkegaard*, are from this period.

Barber's opera, *Vanessa*, with libretto by Menotti, won the 1958 Pulitzer Prize for music. He received a second Pulitzer Prize in 1962 for the Piano Concerto. His second full-scale opera, *Antony and Cleopatra*, like the work under discussion, was a Lincoln Center commission, this time for the New York Metropolitan Opera's new house which opened there in 1966. Barber keenly felt the failure of this opera, possibly due to Zeffirelli's heavy-handed production, and withdrew to the Italian Alps for several years.

Although he composed little in his later years, dying of cancer in 1981 at the age of 70, Samuel Barber must be regarded as one of America's most important composers. Many of his works, especially the Adagio for Strings from the Quartet, are widely known and loved. His music appeals to the ear as well as to the intellect. His lyricism and attention to detail combine to produce intensely fascinating pieces. The personal statements of emotion which invest his music with its meaning make studying it endlessly satisfying.

***Andromache's Farewell* - Background and its Place in Barber's Works**

Andromache's Farewell, Op. 39, was composed in 1962. It was the second of Samuel Barber's commissions for the opening season of the Lincoln Center for the Performing Arts. Written for soprano and orchestra, it was premiered on April 4, 1963, by

the New York Philharmonic, conducted by Thomas Schippers, with Martina Arroyo as soloist.

It is my intent to establish that this relatively brief (approximately 12 minutes), but complex, work requires a repertoire of techniques in order to perform a meaningful analysis. Since the purpose of my analysis is to increase understanding and thereby increase appreciation, this composition must be approached on a variety of levels.

For example, as with Samuel Barber's other songs, text plays an important role in determining form and musical materials. For this work, he chose a scene from Euripides' *The Trojan Women*. The English translation is the result of a collaborative effort with the American poet John Patrick Creagh.

Troy has just been captured by the Greeks. Andromache, the widow of Hector, Prince of Troy, has just learned that the Greeks have decreed that her small son must die. Her agonizing soliloquy provides the poetry for Barber's setting.

Barber's instrumentation employs a large orchestra and an extensive percussion section to portray the drama of this piece. He also reduced the score for piano, and the effectiveness of this effort will be covered in the chapter on orchestration.

For reasons to be discussed in a later chapter, this work is rarely performed and thus is an unfamiliar part of Barber's *oeuvre*. Its musical language is rich, and it displays great contrasts of mood while retaining cohesiveness through the relationships of its musical materials. Some of the compositional techniques used are unexpected by those who associate Barber with lyricism and neo-Romanticism. It is my opinion that this little known product

from one of America's finest composers deserves a detailed study to help illustrate the broad range, depth and variety that is inherent in the work.

Barber's affinity for ancient texts is well documented. For example, in 1945, he began to work with Martha Graham on a ballet using another Euripides play, *Medea*, as its subject. *Andromache's Farewell*, both in its story and its dramatic impact, seems to lead to Barber's *Antony and Cleopatra*, commissioned for the opening of the new Metropolitan Opera House in 1966. Heyman comments that "while it is true the brisk flourish of the opening measures does bring to mind Strauss, the chromatic harmonies, angular themes, densely constructed chords, strident military brass passages, and even certain exoticisms of *Andromache's Farewell* seem more to presage the direction Barber would take in his next major work, *Antony and Cleopatra*."¹

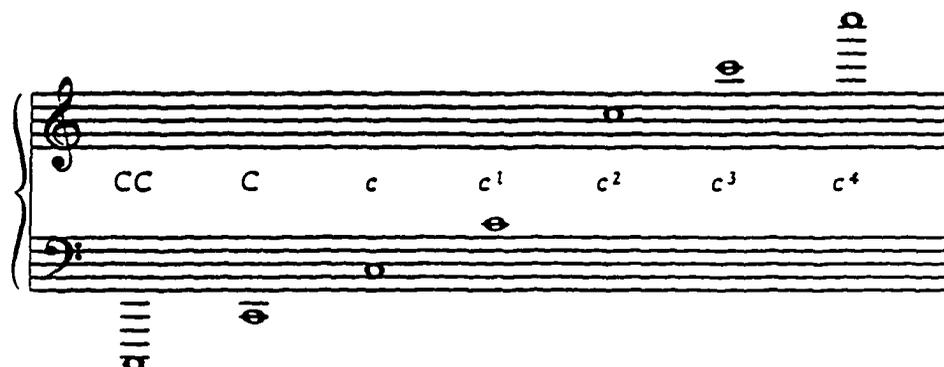
Explanation of Analytical Terms and Abbreviations

The following explains the analytical language and abbreviations used in this paper.

1. Pitch identification: Pitch-classes (all pitches that are octave duplications of one another) will be referred to with upper-case letter names. If register is being specified, the pitch name will appear in italics and will use the following octave designation system (Figure 1).

¹Barbara B. Heyman, *Samuel Barber: The Composer and His Music*, (New York/Oxford: Oxford University Press, 1992), 427.

Figure 1: Sample Octave Designations



2. All pitches shall be referred to in the text as they sound, i.e., at “concert” pitch. The musical examples will also show sounding pitches.
3. Meter signatures shall appear in Arabic numerals using superscript and subscript: 4_4 , 6_8 , etc.
4. When referring to music which begins or ends within a measure, the specific beat will be indicated by a subscript number. For example, the indication 25_2 , refers to measure 25, beat 2.
5. Major keys will be designated with upper case letters followed by a colon, and minor with lower case. For instance, the key of C major will be abbreviated C:, and c minor, c:.
6. Intervals will be designated in a similar manner: perfect, major and augmented by upper case letters with Arabic numerals (P4, M2, A2 for perfect fourth, major second, and augmented second, respectively); minor and diminished intervals by lower case (m3, d7 for minor third and diminished seventh, respectively).

7. The classification of tertian sonorities shall follow the system of naming each interval of the sonority by its quality and including each interval's figured bass number (Figure 2). Major and augmented triads will be represented by upper case letters, and minor and diminished triads by lower case.

Figure 2: Sample Sonority Labels

CM CMm⁷ CMmM² C(M)mMP¹¹/₇ CMmm - m¹³/₇ cm m⁶/₅

c dm7 (c#7) c dd7 (co7)

8. Pitch-class sets will use integer notation as follows:

B# D b b etc.

C ♭	C #	D ♭	D #	E ♭	F ♭	F #	G ♭	G #	A ♭	B ♭	B ♯
0	1	2	3	4	5	6	7	8	9	10	11

Sets will be presented in their prime form, i.e., transposed to begin with 0 and in their most tightly compressed arrangement, and will appear in square brackets as follows:

[0,1,2,4,6]

9. Interval classes will be identified as follows:

Class:	1	2	3	4	5	6
Intervals:	m2, M7	M2, m7	m3, M6	M3, m6	P4, P5	Tritone

The interval content of a pitch-class set will be presented as an interval vector, with

the number of occurrences of an interval class enclosed in square brackets. For example, the following interval vector indicates that interval class 1 occurs once, interval class 2 occurs 3 times, etc.

[1 3 0 2 1 1]

CHAPTER TWO: MELODIC MATERIAL

Melodies as Motives

Andromache's Farewell opens with a six-note motive² which I have labeled *Motive X* (Figure 3). This motive is present in the first two sections of the piece and reappears in the last two sections. In its initial statement, the first four notes outline an fmm7 sonority. The fifth pitch repeats the first, and if the sixth pitch is added to the sonority, it becomes a dmm97. In subsequent appearances, like the first appearance, the seventh chord is often mm, but its quality changes as additional material is added and the music becomes more dissonant. While the final note of this motive frequently occurs in a strong metric position, it is also absorbed into the subsequent musical material to such an extent that the seventh chord is the sonority that remains in the ear. The intervening repetition of the first pitch reinforces this impression.

Figure 3: Motive X

The musical score for Motive X, measures 1-2, is presented for Trombones (3) and Tuba. The notation is in 2/4 time with a key signature of one flat (B-flat). The Trombone part is marked 'a2 Soli' and 'Soli' with a forte dynamic (f). The Tuba part is marked 'Soli' and 'f'. The melody consists of six notes: G2, A2, Bb2, C3, G2, and F2. The first four notes (G2, A2, Bb2, C3) outline an fmm7 sonority. The fifth note (G2) repeats the first, and the sixth note (F2) is added to the sonority, forming a dmm97. The score includes a fermata over the final note (F2) and a repeat sign at the end of the second measure.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

At the end of measure 1, we encounter the second motive of this work, which I have labeled *Motive Y* (Figure 4). An eight-note motive, the pitches are a descending chromatic

²Using a flexible definition of motive, I will apply that term to all the melodic material discussed in this paper.

scale from Ab, but their arrangement is such, through inversion and compounding, that major sevenths and minor ninths also appear.

Figure 4: Motive Y

Allegro con fuoco ♩ = 100

I
Violins
II

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

In measure 2, the composer presents a twelve-tone row in the oboes and violas (Figure 5). Beginning at the end of measure 2, the row repeats an octave lower in the bassoons, doubled by the violas and English horn. The eleventh pitch is heard in the clarinets, and the twelfth tone, Db, is moved back to the oboes. This same Db is also part of *Motive Y*, which the oboes take up upon completion of the presentation of the tone row (Figure 6).

Figure 5: Tone Row

2 Oboes

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Figure 6: Tone Row and Motive Y

2 Oboes

English Horn

2 Clarinets

Bass Clarinet

2 Bassoons

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP) International Copyright Secured. All Rights Reserved. Reprinted by Permission.

While *Y* is being restated in measure 3, the fourth motive, *I*, appears in the clarinets and second violins (Figure 7). This motive frequently occurs in inversion, hence its label. It seems to grow out of the tone row, but a set analysis, to be discussed later, reveals its relationship to other materials in the piece.

Figure 7: Motive I

2 Clarinets

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP) International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Thus, in the first three measures of music, *X*, *Y*, and the tone row each make two appearances, and *I* is introduced to add to the complexity. This richness of melodic material provides variety and unity throughout the work.

In measure 10, a new motive is sounded in the flute (Figure 8). I have called this *Motive L* because of the presence of the Lombard rhythm in the third and final measure of the

motive. This rhythm is characterized by reversed dotting; the shorter note of the dotted figure is on the beat and precedes the longer note of the figure.

Figure 8: Motive L



Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP) International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Restatements of *X*, *Y*, and the row accompany *L* until measure 22 when *Motive R* is introduced (Figure 9a). This motive is reminiscent of the tone poems of Ottorino Respighi (Figure 9b), hence its name. All the above motives except the tone row continue throughout the orchestral introduction.

Figure 9a: Motive R



Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP) International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Figure 9b: Respighi *Pines of Rome*, IV, mm. 8-11



The singer enters in measure 46, and four measures later *Motive M* appears (Figure 10). One of the most melodic of the motives, it moves to the violins in measure 56.

Figure 10: Motive M

mf
Hec-tor's val-iant spir-it, shield of thou - sands, is death to his own
son.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

At the conclusion of the violins' statement of *M*, the singer introduces *Motive S₁* (Figure 11). A set analysis of this motive reveals the following prime form: [0,2,5,7]; thus, it is a symmetrical set. This motive and variations of it dominate the next several measures of music.

Figure 11: Motive S₁

Voice *p*
My wed-ding day!

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

In measure 80, *Motive S₂* is introduced (Figure 12). The prime form of this set is [0,1,5,7]. Its interval content is richer than the previous set, and it is similar to the opening of the tone row.

Figure 12: Motive S₂

I *sulla IV*
Vln. *sulla IV*
II

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

An interesting treatment of S_2 appears in measure 81 through 83 (Figure 13). The first six notes in the bass clarinet are one statement of this four-note motive plus the beginning of a second statement. A solo clarinet finishes the second statement and makes five complete statements. Measure 83 resembles measure 81 as the rest of the winds take up the motive. With minor variations, measures 84 through 86 are a sequence of 81 through 83.

Figure 13: mm. 81-83, woodwinds

The image shows a musical score for five woodwind instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bass Clarinet (B.Cl.). The score is divided into three measures. In measure 81, the Bass Clarinet has a 'solo' marking. In measure 82, the Clarinet has a '2. solo' marking. In measure 83, the Piccolo, Flute, and Oboe have 'solo' markings, and the Flute has an 'a 2' marking. The music consists of melodic lines for each instrument, with some overlapping notes and rests.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

As the tempo changes to *Andante, un poco mosso* in measure 100, the oboes usher in *Motive Z* (Figure 14). This lyrical and expressive section is the only area in which *Z* occurs, and it is marked by frequent timbre changes as the motive moves over a series of shifting sonorities.

Figure 14: Motive Z

The image shows a musical score for the Oboe (Ob.) instrument. The tempo is marked 'Andante, un poco mosso' with a quarter note equal to 48 beats. The score is marked with a box containing the number '12'. The music consists of a single melodic line for the Oboe, featuring a series of notes that form the 'Motive Z'.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Thus, at the half-way point of the piece, the ten motives which comprise the melodic material have been introduced. Six of them will reappear: *X*, *Y*, *I*, *M*, *S₁*, and *S₂*. The structural chart in Chapter Five shows the presence of these motives. The remainder of this paper will detail the relationships of the musical materials and their impact on form and will also discuss text-setting, orchestration and performance problems.

Melodies as Programmatic Themes

As the music opens, it is just before dawn and the city of Troy is burning. However, Barber's piece does not begin quietly. He immediately plunges us into Andromache's despair. The Greeks have decreed that her son, Astyanax, must die by being thrown over the battlements, and the jagged outlines of both *Motive X* and *Motive Y* provide a musical picture of these parapets. The angular aspect of the tone row completes the picture.

Motive X is the primary death motive, and the singer intones "So you must die, my son" on this motive when she enters in measure 46. It recurs throughout the piece and always refers to death.

The music settles down somewhat with the entrance of *Motive L* in measure 10. The Lombard rhythm at the end of this motive is unsettling and gives a glimmer of the impending doom. With the appearance of *Motive R* several measures later, the poignancy of the piece is revealed. As will be seen in the discussion of intervals, the descending minor second, or "sigh" motive, so evident here, is present in many of the important motives of this work. Although we are still in the orchestral introduction, the motives have prepared us to experience a wide range of emotions as Andromache begins her song.

Motive M is one of the few melodies used imitatively. It first appears in the voice shortly after the singer's initial entrance and is echoed in the violins six measures later. When it recurs in Part 3 of the work, it is first heard in the violins; then, six measures later, the violins and voice are in imitation. This melody carries texts of differing moods from the remembrance of "Hector's valiant spirit" to the resignation of "Now the Gods have destroyed us", but it is memorable for its tuneful nature and thus unifies Parts 1 and 3.

Motive S₁ and *Motive S₂* were forecast by *Motive I* in the introduction. These motives are derivatives of *I*, as will be seen by set analysis. Both motives are brief, insistent, and declamatory. In particular, *S₂* is used in the first interjection in which Andromache foresees the horrible death to come as her son is "flung down! oh pitiless! head foremost! falling! falling!". It occurs again in the final measures, supplemented by *Motive X*, after she has surrendered Astyanax and the music depicts his murder.

Motive Z occupies the extended middle section of the work. Andromache is embracing her son and saying goodbye to him. Absent the anacrusis, this motive covers a very limited scale and signifies the closeness she is experiencing with her son at this moment. As this passage concludes, she kisses her son, and *Z* is heard in augmentation as she sings, "and then no more". Her attention is turned to the Greeks, *Z* begins to dissolve as her anger mounts, and she begins the second interjection by cursing Helen.

This interjection is dominated by *Motive I*, much as the first interjection used the related *Motive S₂*. The section opens with *I* in the xylophone. Barber's score indicates a "very hard stick", and the harshness of this sound punctuates Andromache's hatred. The death

motive, *X*, is also present in this section.

Analysis of Melodies

Musical relationships may be established in a variety of ways. The following analysis will explore the relationships of the melodies in this composition by contour, intervals, set analysis, the use of the twelve-tone row, and modes.

Motive X and *Motive Y* have similar contours and are also related rhythmically, with the dotted quarter followed by an eighth being a prominent feature of both (Figure 15). The death motive and its companion pervade this piece.

Figure 15: Contours of X and Y

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

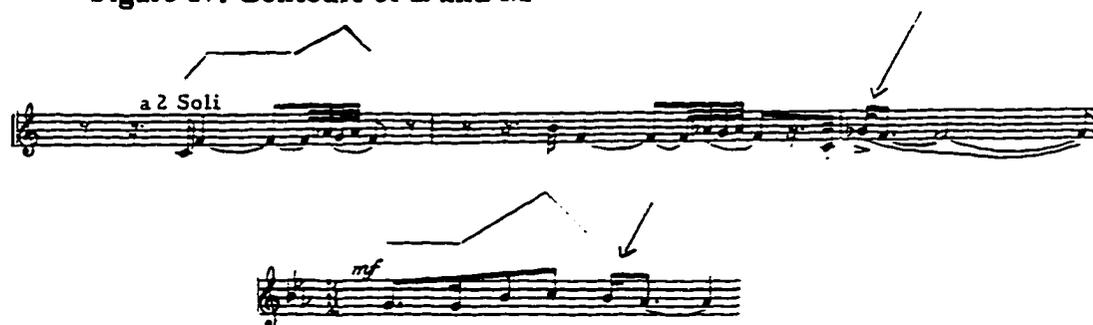
The alternation of disjunct and conjunct motion in the tone row is reflected in *Motive I* (Figure 16).

Figure 16: Contours of the Tone Row and I

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

The shape of *Motive L* is seen again in the opening of *Motive M*. Indeed, since *L* is present only in the orchestral introduction, it is possible that Barber is using it to forecast *M*. Both melodies also share the Lombard rhythmic figure (Figure 17).

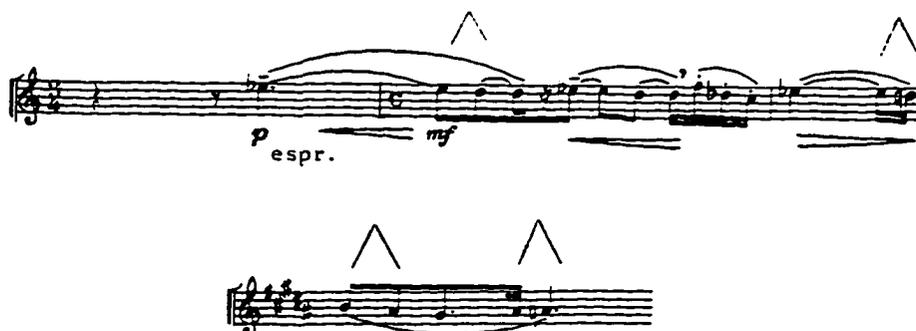
Figure 17: Contours of L and M



Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Motive R seems to presage *Motive Z*. The descending half-steps which begin and end the former are seen again in the latter (Figure 18).

Figure 18: Contours of R and Z



Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Not only does contour indicate relationships, it also adds to the programmatic content of the melodies. As biographer Nathan Broder puts it “A typical line may be lyrical in

character, ... or it may be dramatic and expansive, characterized by broad leaps. In the later music (after 1939) the lyric type of line tends to become more chromatic or more angular, and the dramatic type, while retaining the broad leaps, is contracted into a short theme, jagged and biting."³ The chromaticism of the beautifully lyrical *Z*, and the qualities of the dramatic *X* and *Y* are excellent examples of both types of line.

The intervallic content of the melodies is a study in the use of the minor second and its variant by compounding, the minor ninth. Of the ten melodies in this composition, six employ these intervals. Interestingly enough, *X*, the death motive, is among those which do not. However, if one includes those melodies where only one other pitch interrupts movement by a minor second or minor ninth, then only one, *S₁*, must be eliminated from consideration. All other melodies display this important relationship. The prominence of this interval imparts a pleading quality to many of the melodies, consistent with the text. Its presence in *Motive Z*, as Andromache holds her son for the last time, is particularly poignant. Note the text in the following example (Figure 19).

³Nathan Broder, *Samuel Barber*, (Westport, Connecticut: Greenwood Press, 1985), 47.

Figure 19: mm. 109-113

m 109

Harp

Voice

sweet breath-ing_ of your body. was it for noth -

I Vln.

II Vln.

Vla.

Vc.

Cb.

pp

div. *fp*

pp div.

pp

pp

pp

m 112

Fl.

E.H.

Cl.

Bn.

Harp

Voice

I Vln.

II Vln.

Vla.

Vc.

Cb.

l. soli

soli

espr.

l. soli

espr.

pp

ing that I nursed you, that I suf - fered? Con - sumed my

mf *p sub.*

mf *p sub.*

mf *unis.*

mf *p sub.* arco

mf *p sub.*

p sub.

Tritones are featured in four of the motives: *I*, *L*, S_2 , and the tone row. As will be seen by set analysis, S_2 is a subset of *I*, so their sharing of this interval is not surprising. It is also not surprising that *I* and the tone row both contain this interval. The possibility that *I* is derived from the row will be discussed later.

There is a fleeting appearance of the tritone in the second measure of *L* and another one between the second and final measures. The importance of this latter appearance is determined by its metric placement. The first pitch of the tritone is very short in duration and weak metrically, and it functions as a pickup note. The second pitch, while occurring on the downbeat, is also brief and immediately resolves downward by a minor second, thus functioning as an appoggiatura (Figure 20). The tritone, then, is overshadowed by other factors.

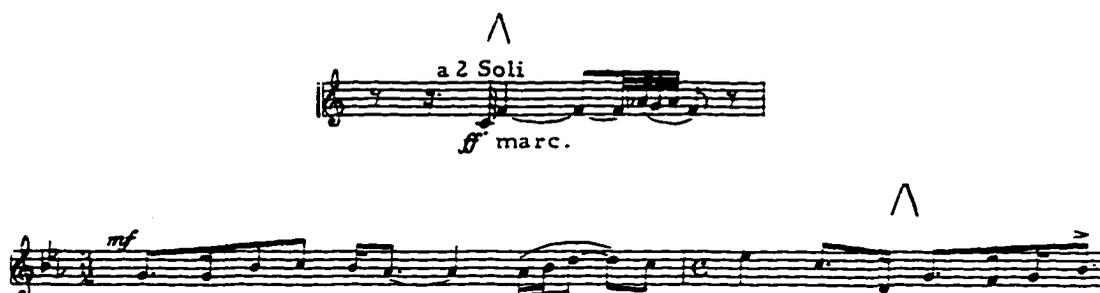
Figure 20: Tritone in Motive L



Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

The perfect fourth and its inversion, the perfect fifth, are found in seven of the melodies. Again, *I*, the row, S_1 and S_2 , which have many other similarities, contain these intervals. Perfect fourths and fifths also occur in *L*, *Z*, and *M*. In *L* and *M*, these perfect intervals are used as dominants to reinforce the tonality or modality of the melody (Figure 21). The reader will recall that these two melodies are also related by contour.

Figure 21: Perfect Fourths in Motives L and M



Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Performing a set analysis on *Motive I* yields the prime form [0,1,2,3,6,7,8]. Both S_1 and S_2 will map onto I (Figure 22). Establishing this relationship enables one to detect the presence of I or its subsets in all sections of the piece except Part 2. As will be seen, a mapping relationship with I also occurs in one of the verticalities of the piece and the key areas of the introduction.

Figure 22: Prime Forms of I , S_1 , S_2

I	[0,1,2,3,6,7,8]
S_1	[0, 2,5, 7]
S_2	[0,1, 5, 7]

Note the symmetrical set revealed by the prime form of S_1 . The pitches of a symmetrical set are “ordered so that they create the same succession of intervals read from either left or right.”⁴ Two semitones separate the first and second pitches and also the third and fourth pitches.

⁴Bryan R. Simms, *Music of the Twentieth Century: Style and Structure*, 2nd ed. (New York: Schirmer Books, 1996), 32.

The intervallic content of these three sets can be seen in their interval vectors (Figure 23).

Figure 23: Interval Vectors of I, S₁, S₂

Interval class:	1	2	3	4	5	6
Motive I	[5	3	2	3	5	3]
Motive S ₁	[0	2	1	0	3	0]
Motive S ₂	[1	1	0	1	2	1]

Since an interval class includes the interval and its inversion, or complement, class 1 includes the minor second and the major seventh, class 2 the major second and the minor seventh, and so forth. Thus, the vectors show that *Motive I* contains more than one occurrence of every possible interval and that *Motive S₂* contains more different intervals than *Motive S₁*. This may indicate some type of development as *S₂* is preceded by *S₁* and occurs more frequently and in more crucial places in the piece.

Taking the three motives together, the perfect intervals of interval class 5 seem to dominate. However, in the context of the music, the harsh dissonance of these motives is unmistakable. Factors other than intervallic content contribute to the overall effect.

The twelve-tone row is a compositional technique seldom used by Barber. The *Sonata for Piano* (Op. 26) and the *Nocturne* (Op. 33) both contain rows, as does *Andromache's Farewell*. In none of these pieces, though, is the row employed as a basic method of pitch organization nor are all of its possibilities explored. In the work under consideration, the row begins in the second measure. It is tempting to assign greater

importance to it than it deserves because of this early appearance. In fact, at the conclusion of the row in measure 3, a new and more seminal motive, *I*, grows out of it but is not part of it. A matrix of the row appears below, where P is the primary form of the row, I its inversion, R its retrograde, and RI its retrograde inversion (Figure 24). Pitch levels are indicated using integers.

Figure 24: Matrix of the Tone Row

	I ₀	I ₇	I ₆	I ₈	I ₂	I ₉	I ₃	I ₁₁	I ₄	I ₅	I ₁₀	I ₁	
P ₀	C	G	F#	G#	D	A	E ^b	B	E	F	B ^b	D ^b	R ₀
P ₅	F	C	B	C#	G	D	G#	E	A	B ^b	E ^b	F#	R ₅
P ₆	F#	C#	C	D	G#	D#	A	F	B ^b	B	E	G	R ₆
P ₄	E	B	B ^b	C	F#	C#	G	D#	G#	A	D	F	R ₄
P ₁₀	B ^b	F	E	F#	C	G	C#	A	D	D#	G#	B	R ₁₀
P ₃	E ^b	B ^b	A	B	F	C	F#	D	G	G#	C#	E	R ₃
P ₉	A	E	D#	F	B	F#	C	G#	C#	D	G	B ^b	R ₉
P ₁	C#	G#	G	A	D#	B ^b	E	C	F	F#	B	D	R ₁
P ₈	G#	D#	D	E	B ^b	F	B	G	C	C#	F#	A	R ₈
P ₇	G	D	C#	D#	A	E	B ^b	F#	B	C	F	G#	R ₇
P ₂	D	A	G#	B ^b	E	B	F	C#	F#	G	C	E ^b	R ₂
P ₁₁	B	F#	F	G	C#	G#	D	B ^b	D#	E	A	C	R ₁₁
RI ₀	RI ₇	RI ₆	RI ₈	RI ₂	RI ₉	RI ₃	RI ₁₁	RI ₄	RI ₅	RI ₁₀	RI ₁		

The original statement of the row, P₀, is followed in measure 4 by the first eleven pitches of P₁₀. In measure 7, the first eight pitches of P₅ are heard, and a complete statement

of P_{11} is made in measure 9. The final statement of the row, in its original form, is found in measure 18. Since it never occurs in any of its variations other than pitch level, I have concluded that the use of the row is not an organizing principle in this piece. In order to provide the necessary drama and dissonance in the orchestral introduction, Barber included an aggregate of twelve pitches. I believe that, as the compositional process continued, he discovered that more fragmentary motives, such as I , S_1 , and S_2 , were more suited to his purposes. These motives resemble the row, but their pitch structure cannot be found as segments of the row itself. The technique of inversion is applied to *Motive I*, however (Figure 25).

Figure 25: Motive I and its Inversion



Copyright © 1963 (Renewed) by G. Schurmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

It is difficult to assign a tonality to many of these motives, and, in fact, *Motive M* is quite modal in nature. The Phrygian expression of the $e b^1$ in measure 57 is unmistakable (Figure 26).⁵ A modal melody is not unexpected here; the ancient story may have drawn Barber to the use of an ancient scale.

⁵Chapter Three will discuss the harmonic underpinnings which confirm this modality.

Figure 26: Motive M, mm. 56-59, D Phrygian

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Harmonic Implications of Melodies

For the most part, these melodies do not display clear tonal centers. If anything, their pitch content obliterates any sense of tonality. Applying the 20th-century concept of pitch centricity, whereby a particular pitch is emphasized because the melody begins and/or ends with it, keeps returning to it, and/or stresses it rhythmically, reveals the importance of certain pitches, but the tonality remains elusive.

Motive L may appear to be in *f* minor, but whether or not it is harmonized as such remains to be seen. The row, *I*, and the two *S* motives are deliberately obscure, used as they are for their harshness. Even the lyrical *Z* is highly chromatic and moves through a variety of pitch levels. Chapter Three will explore the harmonic material in more detail.

CHAPTER THREE: HARMONIC MATERIAL

Harmonies as Vertical Structures

The verticalities in this piece sometimes support, sometimes obscure the harmonic implications of the melodies. The many non-tertian structures, and the corresponding lack of tonal root movement and thus tonal function, contribute to the “disturbing” dissonances found throughout this work.

Barber continually leads the ear through tonally ambiguous sections, maintaining the tension and drama so necessary to the story of Andromache and her son. According to Ulehla, “intervals which form an important harmonic nucleus are, (sic) the perfect fifth, perfect fourth and major third. The overtone series support(s) their standing.”⁶ Where this harmonic nucleus is absent, as in much of this work, we must look elsewhere to understand the harmonies.

Harmonies as the Result of Linear Motion

While a student at the Curtis Institute, Barber studied composition and theory with Rosario Scalero. “He (Scalero) did not teach harmony as such, because he believed harmony is the result of good counterpoint.”⁷ Scalero’s influence is evident in *Andromache's Farewell*. Driven by the melodic material, the harmonies are often the result of linear motion. An example of this will be discussed in the following section.

⁶Ludmila Ulehla, *Contemporary Harmony: Romanticism through the Twelve-Tone Row*, (New York: The Free Press, 1966), 302.

⁷Heyman, *Samuel Barber*, 35.

Analysis of Harmonies

The following analysis of harmonies will choose representative sections which display tertian structures, quartal/quintal structures, tritones, and tone clusters.

In Part 2 of this piece, containing the lyrical *Motive Z*, one might expect functional harmony. Even in this subdued section, however, Barber obscures the tonality (Figure 27). In measure 100, a $g\#m$ chord moves by tritone to dm , and this is repeated in measure 101. Substituting the enharmonic ab^1 for the $g\#^1$ in the viola in measure 102, the $g\#m$ triad moves to fm . He is studiously avoiding any feeling of dominant or leading tone. This tonal ambiguity reinforces the modality of the melody; the a^1 in measure 100 imparts a Phrygian flavor to this motive. Beginning in measure 103, the open fifths in the harp are quite audible. The lower pitch of each fifth is doubled in the cello, thus reinforcing the feeling that this is the root of a chord. Ludmila Ulehla calls this the perfect fifth anchor. "The lowest tone, by having the support of the immediate perfect fifth receives a root strength that cannot be shaken by any amount of upper dissonance. Higher tones may conflict and tug at this anchorage, but at best, they may emerge as polychords, or move independently above the rooted bass pedal. Orchestrally, the lowest tone (and sometimes the fifth) is frequently doubled in the next octave, thereby producing additional root strength."⁸ The resulting progression, including a similar doubling, can be seen in Figure 27 (mm. 103-104). Tritone root movement resumes in measure 105 and 106. Measure 107 closes the passage with an

⁸Ulehla, *Contemporary Harmony*, 383.

A+ triad moving to c#m. The entire passage is then repeated.

Figure 27: mm. 100-107

m 100

12 Andante, un poco mosso $\text{♩} = 48$

Ob.

BCL

Harp

Voice

I Vln.

II Vln.

Vla.

Vc.

Cb.

p

p esp

arco

pizz.

m esp

v

g#m *dm* *g#m* *dm* *g#m* *-m*

Figure 27 cont.

m. 103

Musical score for Figure 27 cont. m. 103. The score includes parts for Oboe (Ob.), Bassoon (3Cl.), Trombone (Tba.), Harp, Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *p*, *psub.*, *mf*, *pp*, *mp*, *mfespr.*, and *mf*. Performance instructions include *div.* (divisi) and *unis.* (unison). The Harp part includes a *p* dynamic. The Voice part includes a *pp* dynamic. The Violin I and II parts include *psub.* and *mp* dynamics. The Viola part includes *psub.* and *mf* dynamics. The Violoncello part includes *psub.* and *mfespr.* dynamics. The Contrabass part includes *mf* dynamics.

$g^{\#m}$ $d^{\#m}$ $B^{\#m}$ $c^{\#m}$ $E^{\#m}$ $B^{\#m}$ $d^{\#m}$ $A^{\#m}$ $c^{\#m}$ $g^{\#m}$

Figure 27 cont.

m. 106

13

with tenderness

Oh dear-est em-brace.

c#m gm A+ c#m g#m dm

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Quartal/quintal harmonies are vertical structures built from perfect fourths and fifths and were among Barber's favorite devices. One of their most notable occurrences is in his *Hermit Songs*, Op. 29, where they are featured melodically and harmonically throughout the cycle. In this present work, quartal/quintal harmonies serve as musical "punctuation marks". A quintal structure appears in measure 2, underlining the first downbeat of the work (Figure 28).

Figure 28: Quintal Harmony, m. 2

The musical score for Figure 28, titled "Quintal Harmony, m. 2", consists of seven staves. From top to bottom, the staves are labeled: Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets, Bass Clarinet, and 2 Bassoons. The music is written in common time (C). The Piccolo and Flutes play a rhythmic pattern of eighth notes. The Oboes, Clarinets, and Bassoons play a melodic line with a prominent interval of a second (a 2). The English Horn and Bass Clarinet play a sustained note. The score includes dynamic markings such as *ff* and accents.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

In Measure 75, a quartal/quintal structure announces the first appearance of *Motive Y* since the orchestral introduction and its first appearance ever in the voice part. A similar harmony accompanies a parallel passage beginning in measure 156 (Figure 29).

Figure 29: Quartal/Quintal Harmony, mm. 75-77 and mm. 156-158

m. 75

1. Soli *più animato*

Ob. *f marc.*

Bn. *pp*

Tpt. *f marc.* 1. con sord.

Voice seek-ing shel-ter un-der my wing.) Hec-tor can-not come

Vln. I *mp* *div. 1/2* *f* *f*

Vln. II *mp* *div. 1/2* *f* *f*

Vla. *f* *f*

Vc. *f* *f* via sord.

Cb. *f* *f*

Ob. *f marc.*

E. H. *p*

Hn. *f* *f*

Tpt. *mp* *p*

Voice back with his brave spear to save you. He can-not come from the

Vln. I *f* *f* *f* *f* via sord.

Vln. II *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc. (arco) *mf* *pizz.*

Cb. *mf*

Figure 29 cont.

m 156

1. sord.
 poco *f*, marc.
 sf più animato
 Take him then, — take him a - way, break his bod-y — on the

div. *f* — *p* *fp* *fp* *fp*
 div. *f* — *p* *fp* *fp* *fp*
 unis. *f* — *p* *fp* *fp* *fp*
 poco *f*, marc.
 Cb. *f* — *p* *fp* *fp* *fp*

m 158

2. sord.
 con sord. *f* *mp* *ppp*
 rocks; Cast him down, — eat his flesh if that — is your de -

mettere sord.
 mettere sord.
 mettere sord.
 con sord. *v* *p* *mf*
 poco *f*, marc. *p* *dizz.* *p* *mf*
 Cb. *p* *mf*

One of the most striking passages in the piece begins in measure 8. The verticality of F, B, and C in measure 8 forms an [0,1,6] set which maps onto *Motive I* (Figure 30).⁹ Although the tritone continues the intense dissonance of the piece, an important sense of relief and unity is achieved by the knowledge of this melodic/harmonic relationship.

Figure 30: Prime Forms of I and m. 8 Verticality

I [0,1,2,3,6,7,8]

Verticality [0,1, 6]

Despite the strong pull towards f minor exerted by *Motive L* in this passage, and the perfect fifth anchor formed by F and C in the verticality, the presence of the tritone provides sufficient harmonic instability to prevent confirmation of this tonality.

Tone clusters are typically a collection of half-steps filling an interval and sounding simultaneously. Barber uses clusters where he deems that degree of dissonance appropriate. One interesting example appears in two parallel passages. In measure 59, the soprano sings of her wedding day, and the cluster is heard in the celeste as dissonant wedding bells, forecasting the doom to come (Figure 31). As Andromache prepares to acknowledge that her son must die, the same eight-note cluster appears in the strings in measure 164. The cluster is moved up a half-step as is the “key” of this section. The order of pitches from the bottom up is retained. Six of the eight pitches form the first six notes of a chromatic scale and thus are related to *Motive Y*.

⁹Chapter Four will discuss the equivalent set formed by the key areas of the introduction.

Figure 31: Tone Cluster, m. 59, m. 164

The figure shows two musical excerpts. The top excerpt, labeled 'm. 59', features a tone cluster in the Celesta part, marked with a dynamic of *p*. The Percussion part includes an Antique Cymbal and Tam-tam, with dynamics of *pp* and *ppp* respectively. The Harp part is marked *p l.v.* and the Voice part has the lyrics 'My wed-ding day!' with a dynamic of *p*. The bottom excerpt, labeled 'm 164', shows a tone cluster in the Violin I and II parts, marked *pp vibr.* and *div.*. The Viola part is also marked *pp vibr.* and *div.*. The Violoncello part is marked *pizz.* and *pp*, and the Contrabass part is marked *p* and *pp*. The tone cluster is highlighted in a box in both excerpts.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Relationships of Harmonies to Melodies

Chapter Two mentioned the modality of *Motive M*, but when *M* begins in measure 50, the initial impression is one of g minor and is supported by a *gmm7* chord. However, this is

immediately disrupted on beat 3 when the melody moves to a^b and *Motive X* outlines an A^bMM7 , thus stressing the lowered second scale degree, the Phrygian note (Figure 32).

Figure 32: Motive M Harmonized, m. 50

The musical score for Figure 32 shows Motive M Harmonized in measure 50. The score is for a full orchestra and includes vocal parts. The instruments listed are Bn., Tpt., Tba., Harp, Vln. I & II, Vla., Vc., and Cb. The vocal line has the lyrics "Hec-tor's val-iant spir-it, shield of". The score shows the melody in the vocal line and its harmonic accompaniment in the instruments. Handwritten annotations at the bottom indicate the chords: gmm^7 and A^bMM^7 .

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

The modal character of this melody is further enhanced by its harmonic treatment in measure 56. Here, the melody begins on d^1 in the violins and is harmonized with an E^bM6 chord, confirming the Phrygian mode (Figure 33). This phrase cadences on a unison D in measure 59.

Figure 33: Motive M Harmonized, m. 56-59

m 56

Celesta

Perc. Antique Cymbal
Tam-tam

Harp

Voice

My wed-ding day!
Un pochino più mosso

Vln. I
Vln. II

Vla.

Vc.

Cb.

mf espr.
mf espr.
mf espr.
mf espr.
mf espr.

p
pp
pp
pp
pp

pp senza vibr.
pp senza vibr.
pp senza vibr.
pp senza vibr.
pp senza vibr.

pp

E♭ M♭

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Thus, the piece evidences melodic/harmonic relationships by sets, a melody whose tonality is thrown into question by a verticality containing a tritone, and by a modal melody reinforced harmonically. These and other relationships in this work are important for the unity and order they contribute to a composition notable for its contrasts and confusion.

CHAPTER FOUR: KEY AREAS

Use of Key Signatures

The key signatures in this piece are as follows:

mm. 1-45	no #'s or b's
mm. 46-79	3 b's
mm. 80-99	no #'s or b's
mm. 100-139	5 #'s
mm. 140-148	no #'s or b's
mm. 149-167	4 #'s
mm. 168-191	3 b's

This chapter explores the different purposes which these key signatures may serve. It is important to note that, in and of itself, “a key signature does not create a key. It only simplifies notation, reducing the need for accidentals. Signatures imply (emphasis added) that a diatonic collection of seven pitch classes has greater frequency or priority over the remaining five pitch classes.”¹⁰ Throughout much of *Andromache's Farewell*, Barber has obscured the tonality by virtue of the absence of the typical devices which would establish a key. These devices include diatonic melodies and functional harmony, the latter characterized by triads, particularly the tonic triad as emphasized by dominant-tonic cadences. What is

¹⁰Simms, *Music of the Twentieth Century*, 58.

present instead is tonality “by *assertion*, that is, by repeating a central pitch or otherwise emphasizing it by means of instrumentation, register, rhythmic elongation, or metric accent...or contrapuntal motion within or around some central chord (often a triad).”¹¹ An example of this contrapuntal motion, reinforced by metric accent, is found beginning in measure 100 (Figure 34). This passage was discussed in Chapter Three as an example of tonal ambiguity created by tritone root movement. However, looking at the downbeat of each measure, one may assign functions to certain chords, resulting in the progression below.

Figure 34: Harmonic Progression in mm. 100-105

m. 100

12 Andante, un poco mosso ♩ = 48

Ob.

BCl.

Harp

Voice

I Vln.

II

Vla.

Vc.

Cb.

$G^{\#7}$ i i i

¹¹Ibid.

Figure 34 cont.

m 103

Handwritten annotations at the bottom of the score:

$g\#: i$

$c\#: \begin{matrix} I \\ \underline{V} \end{matrix} i$

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Thus, in this passage, the key signature of 5 #'s is reflected in the $g\#$ m harmonic underpinnings. Elsewhere, the key signatures are harder to interpret.

Keys as Result of Melodies

In the orchestral introduction, there are indicators pointing to fm, although the signature is no #'s or b's. The opening statement of *Motive X* outlines an $fmm7$ chord and *Motive L* is in fm. In measure 12, these two motives appear together, underscored by a

verticality of F, B, and C (Figure 35).

Figure 35: Motives in m. 12

m 12

The musical score for Figure 35 shows the first measure of a section. The staves are labeled: Fl., Cl., BCl., Bn., Hn. I, Trb., Vln. I, Vln. II, Vla., Vc., and Cb. The score is annotated with 'a2' in the Flute, Clarinet, and Bassoon parts, 'con sord.' in the Trumpet part, and 'espr.' in the Violin I and II parts. A box highlights a specific verticality in the Violin I and II parts, and an arrow points to a note in the Trumpet part.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

The tritone and the minor second in this verticality create sufficient dissonance to confuse the issue. In context, there is so much musical activity that it is difficult to perceive a tonal center.

The two interjections also have no #'s or b's. This is consistent with the motivic material present in these sections. The sharp angles of Motives S_2 , I , and X create an environment of tension and expectation. Barber chose to notate these motives with accidentals, perhaps to visually reinforce the dissonant intervals contained therein for anyone

Figure 37: Horizontal Tritones in mm. 84-86

The musical score for Figure 37 spans measures 84 to 86. It features the following instruments and parts:

- Picc.**: Piccolo flute, starting with a trill in measure 84.
- Fl.**: Flute, playing a melodic line with a dynamic of *ff*.
- Ob.**: Oboe, playing a melodic line with a dynamic of *ff*.
- E. H.**: English Horn, playing a melodic line with a dynamic of *ff*.
- Cl.**: Clarinet, playing a melodic line with a dynamic of *ff*.
- BCl.**: Bass Clarinet, playing a melodic line with a dynamic of *ff*.
- Bn.**: Bassoon, playing a melodic line with a dynamic of *ff*.
- Tpt.**: Trumpet, playing a rhythmic pattern with a dynamic of *f* and the instruction "2.3. con sord." (second and third endings with mutes).
- Perc.**: Percussion, playing a rhythmic pattern with a dynamic of *mf* and the instruction "Cym. (soft stick) secco".
- Voice**: Singing the lyrics "Oh, pit - - i - less!" with a long note in measure 86.
- Vln. I & II**: Violins, playing a melodic line with a dynamic of *ff* and the instruction "Tritones pizz." (Tritones, pizzicato).
- Vla.**: Viola, playing a melodic line with a dynamic of *ff* and the instruction "Tritones pizz." (Tritones, pizzicato).
- Vc.**: Violoncello, playing a melodic line with a dynamic of *ff*.
- Cb.**: Contrabass, playing a melodic line with a dynamic of *ff*.

Figure 38: Vertical Tritones and Major Seconds in mm. 143-145

m 143

E. H.

Cl.

Hn.

Tpt.

Xyl.

Voice

Vln. II

Vla.

Vc.

m 145

E. H.

Cl.

Xyl.

Voice

Vln. I

Vln. II

Vla.

Vc.

daugh-ter of God, I say you are the spawn of man-y fa-thers:

Ma - lev - o - lence, mur-der, hate, de - struc - tion,

I. solo

p espr.

solo

(1.2)

(1.2.)

pizz. trem.

sp

fp

f

ten.

sp

sp

sp

The presence of the tritones and seconds in both melodic and harmonic materials creates areas similar to Joel Lester's pitch-class regions. As defined by Lester, pitch-class regions are "larger pitch-class sets containing all the pitch-classes in a given passage."¹² These pitch collections serve as resources "from which melodies and harmonies are drawn, much as melodies and harmonies arise from the scale of the prevailing key in tonal music."¹³ Although the material in the interjections is not all made up of sets which are mappable, their similarities of contour and intervallic content are strong enough to establish the relationship of melody to harmony and thereby provide the basis for the organization of these sections.

When the music of Part 1, with a signature of 3 b's, recurs in Part 3, it is transposed up by a half-step, and the resulting signature is 4#'s. The parallel passages are illustrated by Figure 39, taken from the structural chart of the piece.

¹²Joel Lester, *Analytic Approaches to Twentieth-Century Music*, (New York: W.W. Norton & Company, 1989), 146.

¹³*Ibid.*, 168.

Figure 39: Organization of Parts 1 and 3**Part 1, 46-79 (3 b's)**

Measures:	46-49	50-55	56-58	59-72	73-79
Motives:	<i>X</i>	<i>M, X</i>	<i>M, X</i>	<i>S₁, X</i>	<i>M, X, Y</i>
Key areas:	f:	g phrygian	d phrygian	d:	g phrygian

Part 3, 149-191**A, 149-167 (4 #'s)****B, 168-191(3 b's)**

Measures:	149-153	154-159	160-163	164-167	168-173
Motives:	<i>X, Y</i>	<i>M, X, Y</i>	<i>M, X</i>	<i>S₁</i>	From <i>X</i>
Key areas:	f#:	g# phrygian	d# phrygian	d#:	?

(Part 3 B cont.)

174-187	188-191
<i>X</i>	<i>S₂</i>
f:	tritones, "c"

Part 1 begins in *fm*, echoing the opening bars, with the singer entering on *Motive X*. With the appearance of *Motive M*, we move to *g Phrygian*. A few measures later, *Motive M* is restated in *d Phrygian*. When this motive drops out in measure 59, an ambiguous section ensues as Andromache turns inward to recall her wedding day and the birth of her son, who "was to be Lord of all Asia and not for Greeks to slaughter." This section is marked by tone clusters. Part 1 then closes with a restatement of *Motive M* in *g Phrygian*. The *g* to *d* to *g Phrygian* relationship is not unlike our tonic-dominant-tonic relationship, with its departure and return. This movement is reflected in the text, as Andromache begins by addressing her son, then herself, and finally turns her attention back to her son. Part 3, with similar musical material, moves from *f#m* to *g# Phrygian* to *d# Phrygian* to another ambiguous passage. The

expected return to $g\#$ Phrygian is thwarted, however. As the piece proceeds to its awful conclusion, clashing dissonances heighten the tension.

Keys as Result of Harmonies

Perhaps the best example of a key defined by the harmonic material was seen above in Figure 34 from Part 2. Barber begins this section in $g\#m$, and, after an excursion to remote and dissonant realms, he returns to close on a sustained $g\#m$ triad, possibly the clearest incidence of tonality in the entire work (Figure 40).

Figure 40: Part 2, mm. 137-139

m. 137 allarg.

G \sharp m

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

A particularly interesting relationship between a “harmony”, in this case a verticality,

and key areas begins in the middle of the introduction. In measure 24, *Motive L* appears in its *fm* incarnation. Four measures later, it moves up to *f#m*. Finally, we hear it in *bm* in measure 38. The $[0, 1, 6]$ set formed by these keys is equivalent, i.e., reducible to the same prime form, to the set formed by the verticality in measure 8. The reader will recall from Chapter Three that this $[0, 1, 6]$ set can also be mapped onto *Motive I*.

Relationships of Keys to Form

Chapter Five will present the structural chart for *Andromache's Farewell*. The key signatures clearly divide the piece into its respective sections. Of course, other musical factors support this analysis, but the key signatures form the first and most obvious lines of demarcation. While they may fail to indicate keys in the sense of traditional tonal music, the signatures are vital to Barber's organization of the text and his music.

CHAPTER FIVE: FORM

The structural chart for *Andromache's Farewell* is as follows (Figure 41).

Figure 41: Structural Chart

Introduction, 1-45 (no #'s or b's)

Measures:	1	2	3-7	8-19
Motives:	<i>X, Y</i>	<i>tone row</i>	<i>I, X, Y, row</i>	<i>L, X, Y, row</i>
Key areas:	f:	f:	f:	f:

(Intro. cont.)

Part 1, 46-79 (3 b's)

20-27	28-36	37-45	46-49	50-55
<i>R, L, I</i>	<i>L, X, Y, R, I</i>	<i>L, Y, X</i>	<i>X</i>	<i>M, X</i>
f:	f#:	b:	f:	g phrygian

(Part 1 cont.)

Interjection, 80-99 (no #'s or b's)

56-58	59-72	73-79	80-83	84-94	95-99
<i>M, X</i>	<i>S₁, X</i>	<i>M, X, Y</i>	<i>S₂</i>	<i>S₂</i>	<i>S₂</i>
d phrygian	d:	g phrygian	E pedal	tritones	D pedal, tt's

Part 2, 100-139 (5 #'s)

Interjection, 140-148 (no #'s or b's)

100-139	140-143	144-148
<i>Z</i>	<i>I</i>	<i>X, I</i>
g#:	E/F	?

Part 3, 149-191 A, 149-167 (4 #'s)

B, 168-191 (3 b's)

149-153	154-159	160-163	164-167	168-173	174-187
<i>X, Y</i>	<i>M, X, Y</i>	<i>M, X</i>	<i>S₁</i>	From <i>X</i>	<i>X</i>
f#:	g# phrygian	d# phrygian	d#:	?	f:

(Part 3 B cont.)

188-191
S₂
 tritones, "c"

Form as Result of Musical Materials

The music supports this analysis. Key signatures, tempo markings, thematic material, and texture all form lines of demarcation (Figure 42).

Figure 42: Form Delineators

Section	Key signature	Tempo marking	Motives	Texture
Introduction	no #'s or b's	Allegro con fuoco	X, Y, row, I, L, R	Full orchestra
Part 1	3 b's	Moderato, with dignity	X, M, S ₁ , Y	Voice enters, less brass
Interjection	no #'s or b's	Allegro molto	S ₂	Full orchestra
Part 2	5 #'s	Andante, un poco mosso	Z	Strings & winds, subdued brass
Interjection	no #'s or b's	Allegro molto	I, X	Full orchestra
Part 3, A	4 #'s	Meno mosso	X, Y, M, S ₁	Full orchestra
Part 3, B	3 b's	Tempo 1	X, S ₂	Full orchestra

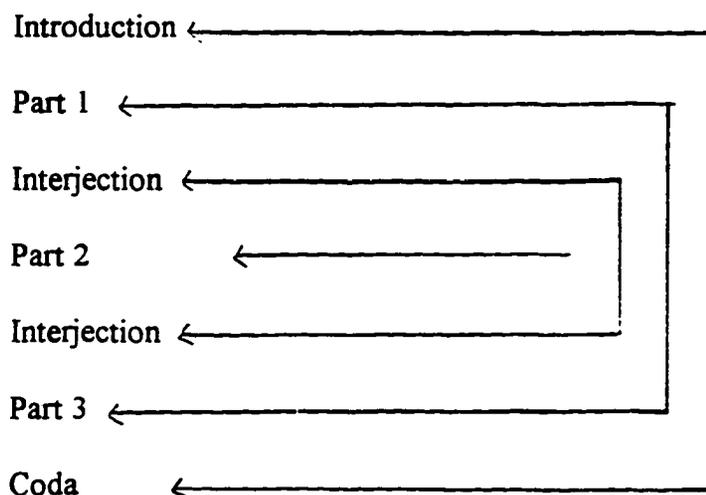
It is difficult to ascribe a name to this form, although the frequent returns of *Motive X* create a "rondo-like structure."¹⁴ Heyman states that the "vocal music...is in three sections - *moderato with dignity, andante un poco mosso, and tempo primo* - with two impassioned

¹⁴Jean Louise Kreiling, "The Songs of Samuel Barber: A Study in Literary Taste and Text-Setting", (Ph.D. diss., The University of North Carolina at Chapel Hill, 1986), 294.

allegro interjections.”¹⁵ However, this division ignores the *meno mosso* section which begins in measure 149 and which is marked by a change of key signature and the return of the material from Part 1. The parallels between Part 1 (mm. 46-79) and Part 3A (mm. 149-167) were illustrated in Figure 39 in Chapter Four. Heyman’s third section does not begin until measure 168 which I have labeled Part 3B.

If one considers Part 3B to be a coda, the structure could be called an arch form, with the entire work forming an arch around the extended middle section (Figure 43).

Figure 43: *Andromache's Farewell* as Arch Form



Arch form is a symmetrical construction in which “thematic orderings...are similar when read forward or backward.”¹⁶ In this work, *Motive X* and strong dissonances dominate both the introduction and the coda; Parts 1 and 3 utilize similar musical materials, sharing

¹⁵Heyman, *Samuel Barber*, 422.

¹⁶Lester, *Analytic Approaches to Twentieth-Century Music*, 57.

Motive M and the “key” relationships discussed in Chapter Four; the quality of the interjections is harsh and intense. Only Part 2, the center of the arch, is quietly lyrical, and this is the only section where *Motive Z* is heard.

Order and symmetry were a part of Barber’s craft, and the reader will recall that the prime form of *Motive S*, forms a symmetrical set. Order and symmetry also characterized the music of Béla Bartók. In discussing Bartók’s principles of form, Erno Lendvai explains the Golden Section, which is “the division of a distance in such a way that...the larger part is the *geometric mean* of the whole length and the smaller part. ...if the whole length is taken as unity, the value of the larger section is 0.618...and hence the smaller part is 0.382.”¹⁷ Proportioning *Andromache’s Farewell* into the Golden Section, i.e., multiplying its 191 measures by 0.618, places the division at measure 118. Although measure 118 occurs in the middle of Part 2, there is a significant shift in the text here. Up to this point, Andromache has been railing against fate and resisting it with all her strength; in measure 118, resignation and perhaps even acceptance take over as she asks her son to kiss her “now, and never again.”

Another interpretation of the structure can be obtained by counting the measures in each section. The result is as follows (Figure 44):

¹⁷Erno Lendvai, *Béla Bartók, An Analysis of His Music*, (London: Kahn & Averill, 1971),

Figure 44: Number of Measures by Sections

Introduction	45 measures
Part 1	34 measures
Interjection	20 measures
Part 2	40 measures
Interjection	9 measures
Part 3	19 measures
Coda	24 measures

This scheme illustrates how the piece draws inward and then expands outward. There are fewer measures per section as the work approaches the middle passage; then each subsequent section becomes longer as the music moves to its conclusion. The inward/outward motion is echoed in the text as Andromache becomes increasingly self-absorbed, drawing her son ever closer to her, and then reaches out to curse the Greeks and Helen. The resulting symmetry also supports the arch form.

Form as Result of Text Setting

Dividing the text to correspond with the structural chart in Figure 41 yields the following (Figure 45):

Figure 45: Division of Text in Conformity with Structural Chart

Part 1 -

So you must die, my son,
my best-beloved, my
own, by savage hands and
leave your Mother
comfortless.
Hector's valiant spirit,
shield of thousands,
Is death to his own son.

My wedding day! It was
my sorrow that day I
came to Hector's house
to bear my son. He was
to be Lord of all Asia and
not for Greeks to
slaughter.

My boy, you are weeping.
Do you know then what
awaits you?
Why do you hold me so?
Clutch at my dress? (A
small bird seeking shelter
under my wing.)
Hector cannot come back
with his brave spear to
save you.
He cannot come from the
grave nor any of his
princes.

Interjection -

Instead, from the height,
flung down! Oh pitiless!
Head foremost! Falling!
Falling!.....
Thus will your life end.

Part 2 -

Oh dearest embrace,
sweet breathing of your
body, Was it for nothing
that I nursed you, that I
suffered?

Consumed my heart with
cares, all for nothing?

Now, and never again,
kiss your Mother,
Come close, embrace me,
who gave you life,
Put your arms around me,
your mouth to mine...
And then no more.

You Greeks, contrivers of
such savagery,
Why must you kill this
guiltless child?

Interjection -

Helen! You they call
daughter of God,
I say you are the spawn
of many fathers:
Malevolence, murder,
hate, destruction-
all the evils that afflict the
earth.

God curse you, Helen, for
those

Part 3 A -

eyes that brought hideous
carnage to the fair fields
of Troy.

Take him then, take him
away, break his body on
the rocks;
Cast him down, eat his
flesh if that is your
desire...

Now the Gods have
destroyed us utterly,
And I can no longer
conceal my child from
death.

Part 3 B -

Hide my head in shame;
Cast me in the ship,
as to that marriage bed
across the grave of my
own son I come!

This result contains some surprises. Barber's careful attention to his texts is well documented. In an interview with Phillip Ramey, he was asked if he "normally let(s) the text dictate the form of a song." His reply was, "You pretty much have to if you don't want to distort the text..."¹⁸ However, note the interruption between the second Interjection and Part 3A.

It is possible that Barber could have structured his piece according to the person or persons being addressed by Andromache at any given moment. In this instance, each paragraph shown above would be a different section of music. For example, in paragraph 1, she is addressing her son ("So you must die..."); paragraph 2 is a soliloquy ("My wedding day!"); in paragraph 3, she returns to her son ("My boy, you are weeping."); she seems to be addressing herself again in paragraph 4; her attention returns to her son in paragraph 5; and so on. The fact that he did not do so adds to the work's sense of discomfort.

Of course, sometimes these textual changes do coincide with the music. For example, in measure 59, Andromache begins her first soliloquy; this is also the first appearance of *Motive S*, thus setting off one of the subsections of Part 1. The interjections, the beginning of Part 2, and Part 3B are also marked both by shifts in Andromache's focus and changes in the musical materials.

These consistencies serve to further highlight the interruption at measure 149. We have heard very little of *Motive X* and none of *Motive Y* for 70 measures; suddenly, on the

¹⁸Phillip Ramey, "Samuel Barber at Seventy", (*Ovation* 1, March 1980), 19.

word "eyes", *X* returns, and the singer intones a derivative of *Y*, all in mid-sentence (Figure 46).

Figure 46: Part 3A, mm. 149-151

The musical score for Part 3A, mm. 149-151, features the following parts and markings:

- Hn.**: Horns, marked *3. 4. open* and *f*.
- Tpt.**: Trumpets, marked *C*.
- Trb.**: Trombones, marked *open* and *fp*.
- Tba.**: Tuba, marked *open* and *fp*.
- Timp.**: Timpani, marked *C* and *f*.
- Perc.**: Percussion, marked *Cym* and *B.Dl*.
- Xyl.**: Xylophone, marked *C*.
- Harp**: Harp, marked *f*.
- Voice**: Voice part, marked *f* and *X*, with the word "eyes" written below the staff.
- Vln. I**: Violins I, marked *Meno mosso* $\text{♩} = 72$ and *arco*.
- Vln. II**: Violins II, marked *arco* and *f*.
- Vla.**: Viola, marked *div.* and *f*.
- Vc.**: Violoncello, marked *f*.
- Cb.**: Contrabass, marked *f* and *pizz.*

Figure 46 cont.

The musical score for Figure 46 cont. features the following parts and markings:

- Hn. (Horn):** (open) 1. *poco f* (first measure), *dim.* (second measure), *p* (third measure), *3. solo* (fourth measure), *mf* (fifth measure).
- Tpt. (Trumpet):** 1. 2. (second measure).
- Trb. (Trumpet):** *fp* (first measure).
- Tba. (Tuba):** *f* (first measure).
- Timp. (Timpani):** *f* (first measure).
- Voice:** — that brought — hid - e - ous car - nage —
- Vln. I (Violin I):** *fp* (first measure), *f* (second measure), *fp* (third measure).
- Vln. II (Violin II):** *fp* (first measure).
- Vla. (Viola):** *fp* (first measure), *fp* (second measure).
- Vc. (Violoncello):** *fp* (first measure).
- Cb. (Cello):** *f* (first measure).

Handwritten annotations include "from Y" with an arrow pointing to the Timp. staff and "div." above the Vln. I staff.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

This is startling, and Barber's sensitivity to the drama makes this moment a searing look into Helen's eyes and Andromache's agony. Ultimately, then, form, as revealed by the musical materials and the extraordinary setting of the text, is the servant of the tragedy.

CHAPTER SIX: ORCHESTRATION AND INSTRUMENTATION

The Orchestral Palette

Barber has chosen a large orchestra with a significant percussion section. His instrumentation is as follows:

Piccolo	Percussion:	Harp
Flute I, II	Cymbal	Solo Voice
Oboe I, II	Tam-tam	Violin I, II
English Horn	Bass Drum	Viola
Clarinet in B \flat I, II	Snare Drum	Violoncello
Bass Clarinet	Tenor Drum	Bass
Bassoon I, II	Xylophone	
Horn in F I, II, III, IV	Celeste	
Trumpet in B \flat I, II, III	Antique Cymbal (E \flat)	
Trombone I, II, III	Tambourine	
Tuba	Anvil	
Timpani	Whip	
	Wood-block	

From the assertive trombones in the opening bar to the crescendoing cymbal at the close, Barber paints his score with a variety of musical colors and brush strokes. In addition to the spectrum available from this instrumentation, Barber enriches his palette with different

instrumental techniques. Some of the possibilities for stringed instruments, for example, are pizzicato (plucking the string), glissando (sliding from one note to another), con sordino (with mute), tremolo (rapid up-and-down bowing of a single pitch), and sul ponticello (bowing near the bridge). All of these techniques are used within the orchestral introduction. Stopped horns, producing a harsh, biting sound, are also called for in the introduction.

Lester comments that “in tonal music, percussion instruments play a supportive role...in many twentieth-century scores, percussion instruments play a leading role.”¹⁹ Several instances of this prominence may be found in *Andromache's Farewell*. Barber's care in specifying how he wishes the anvil to be struck in measure 23 and again in measure 26 indicates its relative importance (Figure 47).

Figure 47: Score Indications for Anvil, mm. 23 and 26

m 23
Anvil(muffled, struck with metal bell-mallet)
p

m 26
Anvil (muffled, struck with small chime hammer)
pp

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Percussion instruments may also mark sections in the score. The rattle of the tambourine is heard at the Tempo 1 in measure 37 where the character of the opening resumes (Figure 48).

¹⁹Lester, *Analytic Approaches to Twentieth-Century Music*, 47.

Figure 48: Tempo 1, m. 37

4 Tempo 1

Picc. *ff*

Fl. *ff* a 2

Ob. *ff* a 2

E. H.

Cl. *ff* a 2

BCl.

Bn.

Hn. *ff* a 2

Trb.3
Tba. *ff* a 2

Timp.

Perc. Tambourine *f* Cymal *f* B. D. *f* Tam-tam

4 Tempo 1

Vln. I *ff* div. unis.

Vln. II *ff* unis.

Vla. *ff* unis.

Vc. *ff* unis.

Other score indications further reveal the care and concern Barber had for his orchestra and its rendition of his music. Like many twentieth-century composers, these indications are precise and prevalent. In measure 9, the bass clarinet and bassoon are playing a version of the tone row (P11). Figure 49 shows the expression the composer wanted in this passage.

Figure 49: Tone Row, m. 9

The image shows a musical score for two instruments: Bass Clarinet (BCl.) and Bassoon (Bn.). The score is for measure 9. The BCl. part is marked 'Solo' and 'with hatred'. The Bn. part is marked 'a 2 Soli' and 'ff with hatred'. A handwritten 'm. 9' and an arrow point to the start of the passage. The music consists of a series of notes in a specific sequence, representing a tone row.

Copyright © 1963 (Renewed) by G. Schurmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Sometimes Barber's choice of solo instrument is revealing. Heyman states that "Barber's orchestration - imbued with a striking propensity for haunting melodic lines in solo oboe, English horn, or clarinet parts - reflects a strong vocal orientation."²⁰ The haunting half-steps of *Motive R* and the lovely lyrical line of *Motive Z* are first heard in the oboe. The final statement of *Motive Z* is also in the oboe, rounding out the expressive Part 2 of the piece. At the end of the introduction, portions of *Motive X* are sounded slowly and softly by the solo clarinet to usher in the singer.

²⁰Heyman, *Samuel Barber*, 35.

Orchestral Color and Text-Painting

Orchestral “special effects” are employed to highlight important parts of the text. The reader will recall the discussion in Chapter Three of the dissonant wedding bells sounded by the celeste as Andromache remembers her wedding day. The strings here are *senza vibrato*, adding to the empty, despairing sound. A few measures later, a plaintive, insistent English horn solo states S_1 as Andromache laments her sorrow at bearing her son, doomed to die. This same timbre recurs on a derivative of X , the death motive, as she surrenders Astyanax to his murderers (Figure 50).

Figure 50: Voice and English Horn, mm. 165-168

The figure shows two musical staves. The top staff is for the English Horn (E. H.) and the bottom staff is for the Voice. The music is in a minor key and 4/4 time. The tempo is marked *allarg. molto*. The voice part begins in measure 165 with the lyrics "And I can no long-er con- ceal my child from death." The English Horn part features a long, sustained note in measure 165. In measure 168, the English Horn has a solo marked *pp* (pianissimo), which is annotated with "from X" and an arrow pointing to the note. The voice part continues with a long note in measure 168.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Andromache’s unaccompanied declamation that her son was born to be a king “and not for Greeks to slaughter” is punctuated by *Motive S₁* in the trumpet, supplemented by

muted trombones, the timpani, and a sforzando pizzicato in the strings. This sudden, explosive reentrance of the orchestra is startling and sounds like a death blow (Figure 51).

Figure 51: Voice and Orchestra, mm. 65-66

The musical score for Figure 51 consists of the following parts and markings:

- Tpt. (Trumpet):** Marked "1. Solo" with a dynamic of *Sf sf*.
- Trb. (Trombone):** Marked "(con sord.)" and *sfp*.
- Timp. (Timpani):** Marked *f*.
- Perc. (Percussion):** No specific markings.
- Voice:** Lyrics: "and not for Greeks to slaughter." Marked "fiercely, affrettando".
- Strings (Vln. I, Vln. II, Vla., Vc., Cb.):** Marked "(affrett.)" and "8 (a tempo)". Dynamic markings include "unis. pizz." and *sf*.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

A few measures later, as Andromache's mood shifts and she gently turns to her frightened and weeping son, the sweet sound of the harp is heard (Figure 52). This timbre

was heard with *Motive M* near the beginning of this section (Part 1, mm. 50-58), and it prepares the listener for this derivation of *M*.

Figure 52: Voice and Harp, m. 69

The image shows a musical score for measure 69. It consists of two staves: Harp and Voice. The Harp staff is on top and has a piano (p) dynamic marking. A handwritten note 'from M' with an arrow points to a specific note in the Harp staff. The Voice staff is on the bottom and has a piano (p) dynamic marking. The lyrics 'My boy, — you are weep-ing, —' are written below the Voice staff.

Copyright © 1963 (Renewed) by G. Schurmer, Inc. (ASCAP) International Copyright Secured. All Rights Reserved. Reprinted by Permission.

The singer concludes this passage by bewailing the fact that the boy's dead father, Hector, cannot return with his spear, "cannot come from the grave or any of his princes." This militaristic vision is reinforced by the tenor drum with snares in measure 79 (Figure 53). This is another example of a percussion instrument delineating a section of the piece. The snare drum introduces the harsh Interjection beginning in measure 80.

Figure 53: Voice and Orchestra, Transition, mm. 78-80

m. 79

1. [10] Allegro molto $\text{♩} = 126$

Hn. p

Timp.

Perc. Tenor Dr. (snare) pp

Voice $cresc. molto$

grave or an-y of his prin-ces. $senza sord.$ sulla IV In -

Vln. I $senza sord.$ sulla IV

Vln. II pp fpp fpp $senza sord.$ sulla IV

Vla. pp fpp fpp $via sord.$

Vc. pp fpp fpp $cresc. molto$

Cb. p f f

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Another striking example of text-painting is found in measure 95. Andromache tells her son, "Thus will your life end," i.e., by being thrown headfirst over the parapets of the city. This action is depicted in the music as *Motive S*, is tossed from clarinet to oboe to flute (Figure 54). This gesture is then repeated in the next few measures.

Figure 54: Voice and Orchestra, mm. 93-96

Fl. *molto allarg.* *a tempo* *1. solo*

Ob. *1. solo*

Cl. *1. solo*

Hn.

Trb. *2.3. con sord.*

Timp.

Perc. T.D.

Voice *molto allarg.* *a tempo*
Thus will your life end.

Vc.

Cb.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP) International Copyright Secured. All Rights Reserved. Reprinted by Permission.

A beautiful horn solo on an augmentation of *Motive Z* divides two paragraphs of the text in Part 2 (Figure 55). This is the first appearance of this instrument in this section, and the new timbre provides a nice contrast.

Figure 55: Horn Solo, mm. 117-118

Hn. *1. solo*
mf *p*

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP) International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Nine measures later, two stopped horns enter as the music prepares to turn ugly again with the approach of the second Interjection. The composer supplies both unity and contrast by exploiting the different sounds available on one instrument.

The second Interjection begins with Andromache crying out to Helen. The xylophone plays *Motive I*, and the score calls for a very hard stick (Figure 56).

Figure 56: Voice and Xylophone, m. 140

The image shows a musical score for measure 140. It consists of three staves: Xylophone (Xyl.), Harp, and Voice. The Xylophone staff is marked 'solo (very hard stick)' and contains a melodic line starting with a dynamic marking 'f'. The Harp staff is marked 'ff' and 'l.v.'. The Voice staff is marked 'with passion' and 'ff', with the lyrics 'Hel- en!'. An arrow points to the Xylophone staff.

Copyright © 1963 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Measure 141 is a repeat of 140, and a few measures later, the inversion of *I* is heard in the clarinets. This is followed by *I* in the English horn and clarinet while the inversion sounds in the xylophone. These instruments continue to feature this motive, recalling its first appearance in the introduction and underlining the unforgiving nature of the text, as Andromache calls God's curses down upon Helen.

The Piano Reduction

Barber was an accomplished pianist, as many accompanists who have faced the

challenges of the keyboard parts of his songs will testify. While Barber's piano reduction of *Andromache's Farewell* remains faithful to his music, the loss of the orchestral color seriously diminishes its effect. It is convenient to have the reduction for singers learning the piece, but without the dramatic impact of the orchestra, its usefulness seems limited to this purpose.

CHAPTER SEVEN: PERFORMANCE PROBLEMS

Andromache's Farewell is infrequently performed and therefore unfamiliar to musicians and audiences alike. At its premier, it was programmed with Britten's *Variations on a Theme by Frank Bridge* and Sibelius's Symphony No. 2. Played before intermission, it "received a sustained ovation, calling Barber to the stage several times."²¹ Reviews of the work were generally favorable, commenting on Barber's skillful composition, although Peter Davis is quoted as complaining of "Barber's extreme eclecticism at this stage of his career."²² The critics were uniformly complimentary of soprano Martina Arroyo's performance.

Vocal Difficulties

Most Barber songs are very gracious to the voice. He was a singer, and his works display an understanding of the innate qualities and limitations of the vocal instrument. This piece, however, is extremely demanding both vocally and dramatically. He worked with Arroyo as he completed this piece, and her "large but flexible soprano voice"²³ undoubtedly influenced the compositional process. In fact, the "dynamic markings calling for abrupt shifts from *pianissimo* to *forte*...require a vocal technique of enormous control and flexibility (and) were added only after Barber had begun working with Arroyo."²⁴

²¹Heyman, *Samuel Barber*, 426.

²²Don A. Hennessee, *Samuel Barber: A Bio-Bibliography*, (Westport, Connecticut: Greenwood Press, 1985), 217.

²³Jerome Hines, *Great Singers on Great Singing*, (New York: Limelight Editions, 1982), 30.

²⁴Heyman, *Samuel Barber*, 425.

The heavy orchestration mandates a powerful voice, and the emotional intensity of the piece requires the acting ability of an opera singer. This type of soprano is not easily found outside major metropolitan areas, and it would be cost prohibitive for regional and local orchestras to import this talent for one piece on a program. In my opinion, the difficulty is in finding other suitable music to complement *Andromache's Farewell*. It is not easy to listen to this piece; experiencing it can be emotionally exhausting. It seems reasonable to program it with lighter sets of songs, but to do so could diminish its impact and would not be the best use of the particular qualities of the dramatic soprano voice. Presenting it with other concert scenes or opera scenes would result in a heavy program which might not be accessible except by very sophisticated audiences.

Subject Matter

The dissonances and sheer dynamic volume of the orchestra make this a difficult work to hear; the subject matter only adds to the problem. Few people would choose to contemplate the death of a child. Effectively rendered, this piece can be devastating. I cannot point to any one particular event in Barber's life at this time that might account for this sadness, although melancholia was always a part of his nature.

Again, the problem is programming. To balance this work with equally interesting music which provides relief from *Andromache's* agony is a challenging task. The number of percussion instruments required adds to the cost of the performance unless they can be incorporated into other pieces on the program.

Andromache's Farewell presents many performance problems, but its musical

materials are so rich and so beautifully crafted that I can only hope it will receive more exposure.

CHAPTER EIGHT: SUMMARY AND CONCLUSIONS

Summary

Andromache's Farewell sets a scene from Euripides' tragic story of the Greeks' conquest of Troy and their subsequent murder of Astyanax, the slain hero's son. His mother's soliloquy as she bids her child goodbye provides the text, and Samuel Barber's keen sense of her agony is reflected in his music.

The work begins with a six-note motive, *X*, the death motive, which permeates the piece. *Motive Y*, filled with seconds, sevenths and ninths, sweeps across the first few measures and alerts the listener to the harsh and jagged dissonances to come. A tone row is present, though it is not utilized serially. Instead, it gives rise to shorter motives, *I*, *S₁*, and *S₂*, which are related sets. The brevity of these motives painfully punctuates the premature end of Astyanax's life. *Motive L*, with its Lombard rhythm, and *Motive R*, with its recall of Respighi, are haunting melodies which provide some relief in the otherwise disturbing orchestral introduction. The contour of *L* is seen again in the tuneful *Motive M*, and *R* points to the lyrical *Motive Z*, which dominates the mid-section of the piece.

The motives play particular roles in expressing the text. *X* refers to death and is frequently coupled with *Y*. *I* and *S₂* are used in Andromache's impassioned interjections: in the first, she graphically describes the horrible death to come; in the second, she curses the evil Helen. The beautiful *Motive Z* caresses the listener as Andromache lovingly holds her son.

Many of the motives share similar traits. Some are related sets; others display

comparable contours. Several melodies contain the same intervals, particularly the minor second and minor ninth.

The harmonies underlying these motives are deliberately complex and chromatic. Many of the vertical structures are non-tertian, resulting in tonal ambiguity. For the most part, the melodic material propels this music, and the harmonies are produced by linear motion. Where verticalities occur, they are quartal/quintal harmonies, tritones, and cluster chords. Tritone root movement distinguishes the middle section, one of the most chordal parts of the piece, thus obscuring the tonality. One of the verticalities forms a set which can be mapped onto *Motive I*, establishing an important connection between melodic and harmonic material. Another melodic/harmonic alliance is Barber's treatment of *Motive M*; the harmonization confirms its modality.

The key signatures in *Andromache's Farewell* are tantalizing; they hint at tonal areas, but the traditional devices which establish tonality are absent. The result is often an implied tonality with inconclusive resolutions, thus maintaining a very high level of tension suitable to the dramatic content of the work.

Some of the melodies suggest certain keys or modes. In the orchestral introduction, for example, *Motive X*, through arpeggiation of an $f_{mm}7$ chord, leads the ear to the area of f_m . *Motive L*, through pitch centricity, tends to confirm this key. The Phrygian mode is found in *Motive M* and its associated harmony. Part 2, with its tenderness and lyricism, provides the clearest tonal center, $g\#_m$, of the entire work.

The key signatures also function as form delineators. By helping to mark the sections

of the piece, the signatures enhance its organization and structure. Along with other factors such as tempo markings, motives, and changes in texture, the key signatures reveal a seven-part form. The frequent recurrences of *Motive X* suggest a rondo, but, given Barber's penchant for symmetry, an arch form is a more accurate description. It is interesting to note that proportioning the work by the Golden Section places the division at a point where an important mood shift occurs in the text.

The composer could have permitted the text to dictate the form, particularly by changing the setting depending upon whom Andromache is addressing at any given moment. Certain sections and subsections of the piece are defined by the appearance, disappearance, or reappearance of motives as Andromache's focus shifts. However, Part I is a lengthy passage incorporating similar motivic material and dissimilar moods in the text: the unity of musical materials is important to the cohesiveness of this composition; their contrast with the textual changes underlines the uneasiness of the story.

One paragraph of the text is abruptly interrupted by the music. Andromache is cursing Helen and her eyes ("that brought hideous carnage to the fair fields of Troy"). *Motive Y* has been absent for several measures, and the death motive has just begun to reappear when suddenly, on the word "eyes", *X* is heard *fortissimo* and the singer completes the sentence on a derivative of *Y*. This passage is a striking example of Barber's remarkable technique: musical form must serve the drama of the text.

The many colors of Barber's large orchestra with its extensive percussion section are artfully used to portray Andromache's torment. From gentle oboe solos to biting stopped

horns, from lush strings to the taunting xylophone, orchestral sonorities highlight the distressing text. Percussion instruments are prominent and occasionally introduce new sections of the score. Score indications are frequent and exact. Barber tells his orchestra precisely what he wants as he employs different timbres and instrumental techniques. The orchestral special effects are stunning: the dissonance of the wedding bells in the celeste at Andromache's recall of her wedding day leaves no doubt as to the outcome of the unfolding tragedy.

Performance problems have contributed to the limited exposure of *Andromache's Farewell*. It is a demanding work, vocally and dramatically. Communicating the wide range of emotions present in the piece would tax all but the finest singing actor. Locating the appropriate artist and supplying the necessary percussion instruments both add to the cost of performing it. Programming it with other suitable pieces that effectively utilize the required forces is problematical.

Conclusions

Andromache's Farewell is a difficult piece to approach but a satisfying work to study. Barber has provided us with a lush and expertly crafted score filled with drama and intensity.

Analyzing this score requires a repertoire of techniques. No single approach will uncover all of the intricacies of Barber's compositional efforts. The complexity of the musical materials demands an open mind and a willingness to let the music direct the analysis.

Though one critic felt this work was too eclectic, examining the music reveals many unifying factors. Understanding the relationships between melody, harmony, form, and

orchestration ultimately leads to a profound appreciation of this piece and its structural cohesiveness. Barber deftly weaves the various musical materials together to create a satisfying work of art with an interesting and meaningful texture. If he seems to be mixing styles, he is simply portraying the conflicting emotions present in the text. The confusion and discord have a dramatic purpose. His synthesis of seemingly disparate elements into an organic whole is the mark of genius.

Barber himself has said, “(When) I’m writing music for words, then I immerse myself in those words, and I let the music flow out of them...I’m not a self-conscious composer...it is said that I have no style at all but that doesn’t matter. I just go on doing, as they say, my thing. I believe this takes a certain courage.”²⁵ Undoubtedly, it took courage to compose this piece. In it, Barber reveals some of the darkness of his soul. He also displays a highly contemporary idiom. To study *Andromache’s Farewell* is to engage the intellect: discovering the subtlety of its musical relationships is challenging but rewarding. To experience *Andromache’s Farewell* is to be drawn into its atmosphere of doom: one may emerge emotionally shaken. To understand *Andromache’s Farewell* is to appreciate the power of Barber’s musical setting of this tragic scene.

²⁵Richard Jackson, “Samuel Barber”, (The New Grove Dictionary of Music and Musicians 2), 135.

REFERENCES

- Barber, Samuel. *Andromache's Farewell for Soprano and Orchestra, Op. 39*, New York: G. Schirmer, Inc., 1963.
- . "Masterworks Portrait: Samuel Barber." *Andromache's Farewell*. New York Philharmonic with Thomas Schippers and Martina Arroyo. London: Sony Corporation, 1991.
- . "Music for Soprano and Orchestra: Operatic and Concert Scenes." *Andromache's Farewell*, New York: G. Schirmer, Inc., 1968.
- Broder, Nathan. *Samuel Barber*. Westport, Connecticut: Greenwood Press, 1985.
- Doscher, Barbara M. *The Functional Unity of the Singing Voice, 2nd ed.* Metuchen, N.J. & London: The Scarecrow Press, Inc., 1994.
- Fairleigh, James P. "Serialism in Barber's Solo Piano Works." *The Piano Quarterly* 72 (June 1970): 13-17.
- Hennessee, Don A. *Samuel Barber: A Bio-Bibliography*. Westport, Connecticut: Greenwood Press, 1985.
- Heyman, Barbara B. *Samuel Barber: The Composer and His Music*. New York/Oxford: Oxford University Press, 1992.
- Hines, Jerome. *Great Singers on Great Singing*. New York: Limelight Editions, 1982.
- Holoman, D. Kern. *Writing About Music: A Style Sheet from The Editors of 19th-Century Music*. Berkeley: University of California Press, 1988.
- Jackson, Richard. "Samuel Barber." *The New Grove Dictionary of Music and Musicians* 2. Edited by Stanley Sadie. London: Macmillan, 1980, 133-136.
- Kirkpatrick, John, Richard Jackson, Bruce Saylor, William W. Austin, Bayan Northcott, and Charles Hamm. *The New Grove Twentieth-century American Masters*. London: Macmillan Press Ltd, 1988.
- Kreiling, Jean Louise. "The Songs of Samuel Barber: A Study in Literary Taste and Text-Setting." Ph.D. diss., The University of North Carolina at Chapel Hill, 1986.

- Lendvai, Erno. *Béla Bartók, An Analysis of His Music*. London: Kahn & Averill, 1971.
- Lester, Joel. *Analytic Approaches to Twentieth-Century Music*. New York: W.W. Norton & Company, 1989.
- Ramey, Phillip. "Samuel Barber at Seventy." *Ovation* 1 (March 1980): 15-20.
- Randel, Don Michael, Editor. *The New Harvard Dictionary of Music*, Cambridge: The Belknap Press of Harvard University Press, 1986.
- Salzman, Eric. "Samuel Barber." *HiFi/Stereo Review* 17, no. 4 (October 1966): 77-89.
- Simms, Bryan R. *Music of the Twentieth Century: Style and Structure*, 2nd ed. New York: Schirmer Books, 1996.
- Tischler, Hans. "Some Remarks on the Use of Twelve-Tone and Fugue Technics in Samuel Barber's Piano Sonata." *Journal of the American Musicological Society* V, no. 2 (June 1952): 145-146.
- Ulehla, Ludmila. *Contemporary Harmony: Romanticism through the Twelve-Tone Row*. New York: The Free Press, 1966.