

An Analysis of Selected Piano Solo Works Inspired by Biblical References:

William Bergsma and Louis Weingarden

by

John Yoontae Hwang

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Graduate Supervisory Committee:

Baruch Meir, Chair
Rodney Rogers
Russell Ryan

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ABSTRACT

Biblical references play an important role in traditional programmatic music. Composers such as Kuhnau, Haydn, Liszt, Messiaen, and Bolcom produced considerable amounts of piano repertoire with biblical allusions: *Musical Presentations of Some Biblical Stories in 6 Sonatas* (1700) by Kuhnau, *The Seven Last Words from Our Saviour on the Cross* (1787) by Haydn, *The Way of Cross* (1878-1879) by Liszt, *Twenty Contemplations on the Infant Jesus* (1944) by Messiaen, and *The Garden of Eden: Four Rags for Piano* (1969) by Bolcom. The twentieth century American composers William Bergsma and Louis Weingarden participated in this tradition by producing piano pieces that contain direct biblical quotations. These works, which have received little attention, include two movements from *Tangents* (1951) by Bergsma and *Triptych: Three Pieces for Piano* (1969) by Weingarden.

This paper provides a comprehensive analysis of these piano works, considering structural, rhythmic, harmonic, and melodic elements. In particular, the paper examines Bergsma and Weingarden's work through the technique of word painting in order to illuminate the relationship between the biblical text and music. Key findings include that Bergsma's *Tangents* contains dissonant harmonies and irregular rhythms to reflect the agony of people on the biblical Judgement day, while the use of tonality reflects God's love in other parts. Similarly, Weingarden uses an illustrative style of word painting in *Triptych* to closely reflect this biblical narrative and scene through the combination of some twelve-tone techniques with chromaticism. These works present a high degree of pianistic and musical elaboration that incorporates twentieth-century compositional techniques, and this paper argues that they merit more attention for recitals by college-level and professional

pianists. This paper begins with an introduction which provides the methodological approach used in the paper and a biography of each composer. It then progresses to an analysis of Bergsma's *Tangents*, followed by an analysis of Weingarden's *Triptych*.

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TABLE OF CONTENTS

	Page
LIST OF FIGURES	vii
LIST OF EXAMPLES	viii
CHAPTER	
1 INTRODUCTION	1
Purpose, Methodology, and Literature Review	1
Criteria for Selecting Pieces	2
Biography of Composers	4
William Bergsma (1921-1994)	4
Louis Weingarden (1943-1989)	6
Background of Works	8
<i>Tangents</i> (1951)	8
<i>Triptych: Three Pieces for Piano</i> (1969)	9
2 ANALYSIS OF <i>TANGENTS</i> (movements two and three)	11
<i>Tangents: No. 2 The First Prophecy</i>	11
Quotation and Introductory Remark	11
Structure and Subdivision	12
Motivic / Melodic Content	14
Pitch / Harmony	17
Word Painting	18
<i>Tangents: No. 3 The Second Prophecy</i>	19

CHAPTER	Page
Quotation and Introductory Remark	19
Structure and Subdivision	20
Motivic / Melodic Content	22
Word Painting	24
3 ANALYSIS OF <i>TRIPTYCH</i>	26
<i>Triptych: Movement I</i>	26
Quotation and Introductory Remark	26
Structure and Subdivision	27
Motivic Content	33
Pitch / Harmony	34
Word Painting	42
<i>Triptych: Movement II</i>	45
Quotation and Introductory Remark	45
Structure and Subdivision	46
Pitch / Harmony	51
Melodic Content	54
Word Painting	59
<i>Triptych: Movement III</i>	60
Quotation and Introductory Remark	60
Structure and Subdivision	61
Pitch / Harmony	67

CHAPTER	Page
Motivic / Melodic Content	68
Word Painting	70
4 CONCLUSION	73
BIBLIOGRAPHY	75
APPENDIX	
A COPYRIGHT CLEARANCE	76
B SCORE	79
<i>Tangents: No. 2 The First Prophecy</i>	80
<i>Tangents: No. 3 The Second Prophecy</i>	85
<i>Triptych: Movement I</i>	90
<i>Triptych: Movement II</i>	101
<i>Triptych: Movement III</i>	110

LIST OF FIGURES

Figure		Page
1.	Diagram of <i>The First Prophecy</i>	12
2.	Diagram of <i>The Second Prophecy</i>	20
3.	Diagram of <i>Triptych I</i>	27
4.	Matrix of the Twelve-Tone Row in <i>Triptych I</i>	37
5.	Diagram of <i>Triptych II</i>	46
6.	Matrix of the Twelve-Tone Row in <i>Triptych II</i>	53
7.	Diagram of <i>Triptych III</i>	61

LIST OF EXAMPLES

Example	Page
1. Motives 1 and 2 (m. 1)	13
2. The Melodic Phrase and a Subordinate Voice (mm. 3-4)	13
3. Motives 1, 2, 3, 4, and 5	16
4. The Melodic Phrase and Motive 4 (mm. 3-4 and m. 20)	17
5. Motives a and b (m. 2 and m. 5)	22
6. Simplified Version of the Melodic Phrase (mm. 4-10)	23
7. The Original Form of Twelve-Tone Row P-0 and the Incomplete Statement of R-7 Transposed to B-flat (mm. 1-9)	28
8. The Twelve-Tone Row P-0 and Motive in mm. 118-126 (mm. 114-129)	31
9. Octatonic Scale (mm. 185-188)	32
10. Presentation of Motive (mm. 1-2, m. 76, and m. 165)	33
11. The Twelve-Tone Row P-0 in the Traditional Method and P-9 in the Absolute Pitch Method (mm. 6-8)	35
12. Four Types of the Original Row Form from mm. 6-8	36
13. Juxtaposition of Several Row Forms in mm. 51-62 (mm. 51-65)	38
14. Four Types of Trichord (mm. 6-8)	40
15. Expansion from Perfect Fourth to Perfect Fifth (mm. 10-11)	41
16. Viennese Trichord and Mix of Viennese Trichords (mm. 10-11 and mm. 65-66)	42
17. The Original Form of the Twelve-Tone P-0 and the Retrograde Row R-11 (mm. 2-5)	48
18. The Presentation of the Twelve-Tone Row and the Isolated Major Third in mm. 48-57 (mm. 44-59)	49

Example	Page
19. The Twelve-Tone Row P-0 in mm. 150-154 (mm. 145-155)	51
20. Four Types of the Original Row Form from mm. 2-3	52
21. Three Melodic Phrases (mm. 74-95)	55
22. The Variation of the Melodic Phrases and the Subordinate Voices (mm. 96-122 and mm. 130-150)	56
23. Chromatic Tetrachord, Motive 1, and Motive 2 (mm. 1-12)	63
24. The Ascending Gesture in Different Voices (mm. 114-134)	65
25. The Last Two Chords (mm. 169)	67
26. Chromatic Tetrachord (mm. 1-4)	68
27. Motivic Materials and Melodic Phrase	69

CHAPTER 1

INTRODUCTION

Purpose, Methodology, and Literature Review

The purpose of this paper is to provide an analysis of selected piano works by two American composers, *Tangents* by William Bergsma and *Triptych: Three Piece for Piano* by Louis Weingarden. These compositions share many similarities, such as the time period of composition, nationality of the composers, compositional techniques, and a large degree of technical demand upon the performer. Most importantly, both works were inspired by reference biblical material. The paper provides detailed analyses that include a discussion of the compositional technique found in each movement and formal diagrams showing the overall structure. The analytical approach covers structural, motivic, harmonic, and rhythmic elements. In addition, the paper provides interpretation of how the music reflects the biblical context through word painting techniques. The concluding chapter gives an overview of these two works, including the suitability of the compositions for recital programs by professional pianists.

Analytical and structural components of this analysis are largely based on *Understanding-Post Tonal Music* by Miguel Roig-Francoli and *Musical Form: Studies in Analysis and Synthesis* by Ellis Kohs. The appendix contains the full score of each movement with analytical annotations that indicate structural divisions and other pertinent information.

There is very little extant literature on the topic of Christian themes in piano music, and less literature that discusses these specific Bergsma and Weingarden compositions. The

most thorough discussion of biblical references in piano music is found in Miya Choi's dissertation "*Christian Piano Art Music: Its Theological Significance and Categorized Repertoire.*" Choi's dissertation lists all piano repertoire (Baroque to Contemporary) with biblical references and includes a brief commentary on the Bergsma and Weingarden compositions. However, due to the large number of compositions included in her dissertation, she is only able to give a brief overview of these pieces. While scholars have yet to discuss the music of Bergsma and Weingarden in depth, a few artists have made recordings of these works: Grant Johannesen and Jill Timmons have recorded *Tangents*, and Garrick Olhsson made a recording of *Triptych*.

Criteria for Selecting Pieces

This document contains analyses of the five movements from two selected works: *The First Prophecy* and *The Second Prophecy* from *Tangents* by William Bergsma, and three movements from *Triptych: Three Pieces for Piano* by Louis Weingarden. Five criteria were considered in selecting and pairing these two works for analysis. These criteria, discussed below, were biblical allusions, a shared nationality and time period, the expression of twentieth century compositional techniques, the need for academic attention, and an advanced level of technical complexity in the works.

The first, and most important, criteria is that all of the selected works contain explicit allusions to the Christian Bible, typically a direct quote from either the Old or the New Testament or a description of a biblical scene or verse. For example, two movements from Bergsma's *Tangents* contain verses from the Old Testament. Before each of the three

movements from *Triptych*, Weingarden inserts a preface that includes a quotation from the Bible. The inclusion of biblical content is the primary reason for selecting these pieces for analysis because it reveals that, in these works, the composers were guided by religious content and themes in their work. However, the fundamental question remains: How does this biblical content find expression in these composers' music? How do these specific verses find expression? What kind of compositional methods have Bergsma and Weingarden applied? These questions lie at the heart of the following analysis.

The second criteria for the selection of these works is that the composers' nationality and the period of composition are the same. Both Bergsma and Weingarden are American composers who worked during the 1950's, 1960's and 1970's. This shared time period and nationality is important because it invites analysis of how the two piano works demonstrate similarities and differences in compositional style.

The third criteria is that these pieces consistently demonstrate particularly twentieth century compositional methods. They contain compositional techniques such as atonality, twelve-tone technique, octatonic scales, serialism, and minimalism. The inclusion of these features in the works allows for examination of how twentieth century compositional idioms were infused into each composer's individual music.

The fourth necessary quality of these pieces is that they merit academic attention. While many other piano pieces and genres have been discussed by scholars in this field, Bergsma's *Tangents* and Weingarden's *Triptych* have heretofore gained very little attention. One goal of this text is to fill this gap in the existing scholarship and by contributing a comprehensive review of these works. Through analyzing how the pieces are structured

and composed, one can understand the composers' intentions, a valuable contribution to the field.

The fifth and final criteria valued here is the artistic vision and challenge presented by these pieces. It is important to explore new piano repertoire and to introduce that music to students and musicians – indeed that is one of the core goals of scholarship in this field. In order to merit inclusion in a concert given by college students or professional pianists, a work needs to feature a high level of compositional skill and idiomatic writing for the piano. In these works Bergsma and Weingardent, talented composers, present some of their best and most challenging work to the performance artist, and as such these works merit analysis here. These works are sufficiently challenging that the successful performance of them depends on the pianist having a comprehensive understanding of the music and a trained technique. The analysis provided in this text can contribute to that understanding.

Biography of Composers

William Bergsma (1921-1994)

William Bergsma was born in Oakland, California on April 1, 1921. His mother had been an opera singer and she taught William to play the piano at a young age. Later, he also studied viola and composition. From 1938 to 1940, he attended Stanford University in Palo Alto, California; soon, however, he transferred across the continent to Eastman School in New York, where he finished a bachelor's degree in 1942 and a master's degree in music in 1943. At these two schools he studied composition with Howard Hanson and Bernard Rogers. After graduating, he served on the faculty of the Julliard School of Music

in New York from 1946 to 1963. He was also associate dean from 1961 to 1963. Bergsma moved to Seattle in 1963 and became a member of the faculty at the University of Washington, where he remained until 1986; from 1963 to 1971 he was director of the school of music.¹

Bergsma was the recipient of numerous awards and grants during his career, including the Award Society for Publication of American Music (1945), two Guggenheim fellowships (1946, 1951), the American Academy of Arts and Letters Award (1965), an NEA fellowship (1976), a National Endowment Arts grantee (1985), and a Washington State Music Educators grantee (1988). He also received commissions from distinguished organizations, including Carl Fischer, Inc. for the twentieth-fifth anniversary of League of Composers (1947), the Julliard Foundation (1953, 1962), the Elizabeth Sprague Coolidge commission (1956), the first annual Edwin Franco Goldman Memorial commission (1957), the Harvard Music Society commission (1963), the Music Art Society of La Jolla commission (1965), the National Chorale and New York State Council on Art commission (1974), Seattle Symphony Orchestra commission (1977), and Chamber Music Society of Lincoln Center commission (1980).²

When many twentieth century composers explored serialism music and began to abandon tonality, Bergsma maintained a conservative compositional style. He was successful at infusing traditional formal structures with the twentieth century components

¹ Kurt Stone and James P. Cassaro, "Bergsma, William." Grove Music Online, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02805> (accessed May 18, 2015).

² Ibid.

of rhythm, harmony, melody, and meter. Musical characteristics typically found in his compositions are transparent textures, long and lyrical lines and imaginative contents. In his later works, he became interested in contemporary styles such as avant-garde style and aleatory techniques, as well as the usage of occasional dissonant harmonies.³

Bergsma composed for various genres of music, including many works for instrumental solos, ensembles, and orchestra: These includes *Three Fantasies for Piano*, *Tangents for Piano*, *Variations for Piano*, *Fantastic Variations for Viola & Piano on a Theme from "Tristan and Isolde"*, *Quintet for Flute and String Quartet*, *Serenade: To Await the Moon, for Orchestra*, *Concerto for Wind Quintet*, *Violin Concerto*, and *Chameleon Variations for Orchestra*. He also composed choral and operatic works, such as *Songs for Medium Voice, Clarinet, Bassoon, and Piano*, *Riddle Me This for Chorus*, *The Murder of Comrade Sharik*, and *The Wife of Martin Guerre*.⁴

Louis Weingarden (1943-1989)

Louis Weingarden was born in Detroit, Michigan on July 23, 1943 and died in New York on June 8, 1989. During his years at the Cass Technical High School in Detroit, Weingarden studied violin and composition with Isador Saslav and Harrold Laudenslager. In 1960, he came to New York and studied at the Jewish Theological Seminary and Columbia University while continuing to pursue composition. In 1966, he entered the Juilliard School of Music and studied composition with Elliott Carter. While he was

³ Kurt Stone and James P. Cassaro

⁴ <http://www.allmusic.com/artist/william-bergsma-mn0001535801/> (accessed May 18, 2015).

pursuing his career as a composer, he received many awards including the Rome Prize (1968), a Tanglewood Festival Commission (1971), the Charles Ives Award from the National Institute of Arts & Letters (1972), two National Endowment Grants, two Guggenheim Fellowships (1973 and 1984), and the Elizabeth Sprague Coolidge Chamber Music Award. Additionally, his music was introduced in the National Public Broadcasting Network series Composers Forum in 1971. His music has been published by Oxford University Press and Boosey & Hawkes.⁵

Weingarden's works of the 1960's and 1970's are written in a highly complex and dissonant idiom: *Piano Sonata* (1964), *Five Piano Pieces* (1966), *Triptych* (1969) and *Piano Concerto* (1974). Many distinguished musicians performed Weingarden's music during this period, including Ursula Oppens, Hiroko Yajima, and Fred Sherry who premiered *Things Heard and Seen in Summer* (1965). Garrick Ohlsson premiered *Triptych* (1969), one of Weingarden's most recognized pieces, and toured America and Poland performing it. However, after a performance of Weingarden's piano concerto performed by Ohlsson in 1977, Weingarden began to reconsider the modern compositional techniques that he had been taught and upon which he relied in his work. Weingarden realized that his difficult musical idiom left performers intimidated and unable to express themselves through his compositions. This realization caused him to take a four-year hiatus from composing. After four years of silence, he decided to adopt other approaches toward producing his works.

⁵ Louis Weingarden Music Archive Catalogue, "The Estast Project for Artist with AIDS," Louis Weingarden, <http://www.artistswithaids.org/artforms/music/catalogue/weingarden.html> (accessed May 18, 2015).

Weingarden is also known for elements of his personal life. He was an active member in the early gay rights movement in New York, where he opened Stompers, a boot store and homoerotic art gallery. Other gay artists such as Robert Mapplethorpe, Tom of Finland, and Andrew J. Epstein exhibited their works at Stompers. He also organized SMASH (Society to Make America Safe for Homosexuals), which fought, sometimes physically, to make homosexuals safe from harassment and violence on the streets. Unfortunately, he died of AIDS at the age of 45 on June 8, 1989.⁶

Background of Works

Tangents (1951)

Bergsma composed *Tangents* in 1951 and had it published by Carl Fischer, Inc. This work consists of twelve pieces: *No. 1 Fanfare*, *No. 2 The First Prophecy*, *No. 3 The Second Prophecy*, *No. 4 Unicorns*, *No. 5 Fishes*, *No. 6 Mr. Darwin's Serenade*, *No. 7 The First Masque*, *No. 8 The Second Masque*, *No. 9 For Nickie Happy*, *No. 10 For Nickie Angry*, *No. 11 For Nickie Asleep*, and *No. 12 Fanfare*. A performance of the complete work takes approximately 33 minutes, but each of the twelve pieces can be performed alone or in any combination. The flexibility of *Tangents* is due to its varied and diverse nature. In the beginning of the work, Bergsma himself describes the full composition as “like an old-time vaudeville show, in which an excerpt from high tragedy might be followed immediately by acrobats or a slapstick farce. The complete work is designed as a series of contrast which balance into a good show.”⁷

⁶ Ibid.

⁷ *Tangents* score, 3.

Some pieces of *Tangents* contain a quotation from the Bible or various short stories and plays. Bergsma provides the source of each quotation but does not specify the exact chapters of verse. The pieces with quotations and the sources of those quotations, are as follows: *No. 2* from the Old Testament book of Zephaniah, *No. 3* from the Old Testament book of Micah, *No. 4* from *The Travel of Marco Polo*, *No. 5* from Henry David Thoreau, *No. 6* from J.B.S. Haldane, *No. 7* from *Friar Bacon and Friar Bungay*, *No. 8* from *The Arraignment of Paris*, *No. 11* from *Sweet William and Lovely Nancy*. In this paper, only second and third movement will be discussed because of their biblical reference.

Triptych: Three Pieces for Piano (1969)

Weingarden composed *Triptych: Three Pieces for Piano* in 1969. This work is dedicated to Danny Mendelson, who was a student at Newton South High School that died of a rare blood infection. In the same year, the pianist Garrick Ohlsson (b. 1948)⁸ premiered the work at Newton South in May, followed by many performances in different cities and countries. This work was published by Boosey & Hawkes in 1974. Almost 40 years later, Ohlsson recorded the work with Bridge Records and made it available on July 19, 2013.⁹

All three movements contain biblical quotations from the Bible with a preface written by Weingarden. The first movement reference is from the book of Genesis,

⁸ A worldwide pianist who won First Prizes at the 1966 Busoni Competition in Italy, the 1968 Montréal Piano Competition, and the 1970 International Chopin Competition in Warsaw. He was the first American to win the International Chopin Competition, bringing him worldwide recognition.
<http://www.opus3artists.com/artists/garrick-ohlsson> (accessed May 18, 2015).

⁹ Garrick Ohlsson, *Close Connections*, © 2012 by Bridge Records, Inc., Bridge 9380, Compact disc.

specifically the story of God’s commandment to Abraham to sacrifice his son, Isaac. The second movement references the book of Psalms, describing the pastoral scene of a young David tending his flock. Finally, the third movement alludes to the New Testament and the discovery of Christ’s empty tomb following his resurrection.

Lee Passarella, a writer and literary editor of the *Atlanta Review Magazine* comments on this piece that “*Triptych*, surprisingly, is based on three stories from the Bible... I say ‘surprisingly’ because this is such thorny, uncompromisingly difficult music—atonal to boot—that tone painting seems the furthest thing from the composer’s intention.”¹⁰

This work is full of atonality and contains numerous musical and technical challenges for the performer. Garrick Ohlsson comments about *Triptych* in his recording:

Triptych is a piece that feels larger in scale than its 20-minutes length might suggest. Freely atonal, it nonetheless employs the resources of the piano in the fullest, Lisztian way, from the lightest, most fragile textures to the heaviest, fiercest gestures. It’s also Lisztian in the sense that the piano sounds incredible; the sound leaps out of the speakers at you when you hear it in recording. It’s a work of remarkable complexity.¹¹

¹⁰ Audiophile audition, <http://audaud.com/2013/07/close-connections-louis-weingarden-triptych-robert-helps-shall-we-dance-stefan-wolpe-passacaglia-william-hibbard-handwork-oldrich-korte-sonata-garrick-ohlsson-p/> (accessed May 18, 2015).

¹¹ Close Connections, 3-4.

CHAPTER 2

ANALYSIS

Tangents: No. 2 The First Prophecy

Quotation and Introductory Remark

And it shall come to pass in that day, saith the Lord, that there shall be the noise of a cry from the fish gate,¹² and a howling from the second, and a great crashing from the hills... Their goods shall become a booty, and their houses a desolation; they shall also build houses but not inhabit them; and they shall plant vineyards, but not drink the wine thereof...

Zephaniah¹³

The quotation in this movement comes from Zephaniah 1:10 and 1:13 from the King James Version (KJV).¹⁴ The prophet Zephaniah delivered God's message to the people of Judah, warning that God will punish the people for their sins if they do not repent. In the beginning of the verse, 'that day' implies God's judgment day, also referred to as doom's day. The music reflects the biblical quote through its musical figures. Throughout the movement, frequent dissonance sounds effectively express a desperate situation as suggested by the text: the sound of a cry, a howling, and a great crashing. The many changing meters with sudden stresses on weak beats create an irregular rhythmic pattern, such that these important elements develop the overall atmosphere of the piece.

The overall structure of the movement is ternary, following the tradition of repeating the opening section as the final portion of the piece (i.e., ABA). Each section in

¹² "Fish gate is where a fish market is located and it implies one of the entrances into Jerusalem." <http://www.keyway.ca/htm2006/20060327.htm> (accessed May 18, 2015).

¹³ *Tangents* score, 6.

¹⁴ The Bible, Zephaniah 1:10 and 1:13 (King James Version).

the movement is distinguished by an individual tempo and its own rhythmic and textural content. The tempo is especially important in defining the uniqueness of each part. The use of frequently changing time signatures is a unifying characteristic of the entire movement. The rhythmic profile of the movement features irregular metric groupings, complex subdivisions, and accent patterns that do not reinforce the time signature.

Structure and Subdivision

The structure consists of four parts, each with its own distinct features. The following diagram shows the main divisions with tempo markings (Figure 1).

Figure 1. Diagram of *The First Prophecy*

A	Part 1 (mm. 1-9)	♩ = 44-52
B	Part 2 (mm. 10-19)	♩ = 69-76
	Part 3 (mm. 20-43)	Subdivision 1 (mm. 20-35) Subdivision 2 (mm. 36-43)
A'	Part 4 (mm. 44-53)	♩ = 48-52

The movement begins with a rapid gesture of motive 1 in rising motion followed by motive 2. A strong dissonance of a minor second is found at the end of both motives 1 and 2. This opening gesture with its dissonance effectively depicts the wrath of God as suggested by the text (Example 1).¹⁵¹⁶

¹⁵ “It shall come to pass in that day, saith the Lord, that there shall be the noise of a cry from the fish gate, and a howling from the second, and a great crashing from the hill”.

¹⁶ Miya Choi, “Christian Piano Art Music: Its Theological Significance and Categorized Repertoire” (PhD diss., Southern Baptist Theological Seminary, 2012), 210.

Example 1. Motives 1 and 2 (m. 1)

Tangents by William Bergsma
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After the motivic material, the melodic phrase (mm. 3-4) is presented in the right hand. It also involves a subordinate voice (in the left hand) consisting of successive dyads of a perfect fourth and fifth within a descending line (Example 2).

Example 2. The melodic phrase and a subordinate voice (mm. 3-4)

Part 1 is dominated by both motivic and melodic material that include intervallic and harmonic content. It is interesting to note that Bergsma consistently reinforces an octave; it creates a grandiose and bold sound. Part 1 ends with a change of tempo, $\text{♩} = 63$ (m. 8), as it slows down, and the indication of *pesante* (m. 9) transitions into a new section.

The new tempo mark of $\text{♩} = 69-76$ is stated at the beginning of Part 2 (m. 10). This section begins with a new motivic figuration (motive 3) that dominates the section. In comparison to Part 1, the rhythmic motion of Part 2 becomes less active. Although the minor second interval is still observed, the dissonance is less prevalent. Instead, the frequent use of a perfect fourth and fifth dominates the harmonic context.

Part 3, which is the longest section, partitions into two subdivisions. The overall contour of subdivision 2 resembles the first half of Part 2 (mm. 10-14). A new tempo mark of $\text{♩} = 76-84$ in m. 20 is slightly faster than Part 2. The use of motivic content (motives 4 and 5) dominates Part 3. In comparison to previous parts, musical and harmonic profiles become grandiose by the reinforcement of octaves and chordal figures. Moreover, a more traditional diatonic resonance fills out Part 3.

Motivic / Melodic Content

Motive

The movement consists of several unifying motives. Each motivic idea typically contains a distinct intervallic content; however, some of them share a close connection. Indeed, the variation and the extension of motivic content is frequently observed

throughout the movement.

Motive 1 appears as the opening gesture before the first full measure, and it consists of five notes in a thirty-second note figure. The overall shape forms a rising motion that leads into a strong downbeat. The intervallic relationship is as follows: a descending perfect fourth, an ascending minor sixth, an ascending augmented second, and an ascending perfect fourth. After the initial presentation of motive 1, it is expanded and transposed (Example 3).

The second motive follows directly after motive 1 (m. 1). Motive 2 is made of two notes, the second of which note is longer than the first note. The interval between the two notes is always a step up or down, either a half step or a whole step.

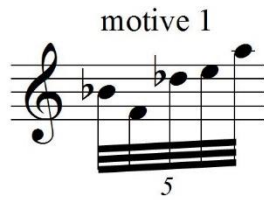
Motive 3 is presented in the beginning of Part 2 (m. 10); it consists of three notes with a neighboring middle tone that is a step lower. This motivic figuration resembles motive 2, and it seems like an extension of it.

The fourth motive is made up of four notes; it is presented in the beginning of Part 3 in the right hand (m. 20). The intervallic relationship is as follows: a descending perfect fifth, an ascending minor third, and a descending minor second. Interestingly, both m. 3 (the melodic phrase) and m. 17 foreshadow motive 4 by containing similar intervals.

Motive 5 first appears in the last four sixteenth notes of m. 21 (in the right hand). It typically contains two pairs of octaves (e.g., C4 to C3, A3 to A4 in m. 21).¹⁷ Sometimes only one octave occurs during the four-note motive, or a single pitch is found in a two-octave span (m. 23).

¹⁷ C4 = middle C.

Example 3. Motives 1, 2, 3, 4, and 5



Melodic phrase

The movement contains only one melodic phrase presented in mm. 3-4; it consists of several similar intervallic ideas, with up and downward motion. For example, the melodic phrase is made of three-note groups (sometimes four-note groups) that consist of an ascending third or fourth followed by a descending second. Furthermore, the melodic phrase shares an intervallic relationship with motive 4. For example, motive 4 is made of the following intervals: a descending fifth, an ascending third, and a descending minor second. The same intervallic idea is found in the middle of the melodic phrase of m. 3 (Example 4).

Example 4. The melodic phrase and motive 4 (mm. 3-4 and m. 20)

melodic phrase

(3rd or 4th ↑ followed by 2nd ↓)

20 motive 4

Pitch / Harmony

Dyadic relationship

As mentioned above, a minor second interval [F# G] occurs on the downbeat of m. 1; the minor second is additionally observed numerous times in transposition throughout the movement. The use of this particular dissonance creates an atmosphere of impending judgment as suggested by the text. This intervallic relationship also shares a close connection with the motivic content of motives 2 and 3. The minor second interval is one of the smallest components that unifies the movement.

In contrast to the dissonance of the minor second, an interval of a perfect fourth and a perfect fifth is a consonance that is presented throughout the movement. The initial appearance of the perfect fourth and perfect fifth comes in a chain of descending lines in the left hand (mm. 3-4). Each intervallic dyad occurs numerous times throughout the

remainder of the piece (see Example 2).

Word Painting

The quotation in the movement describes the biblically-prophesied Judgement Day and the ways in which sinners will be punished. The second sentence in the quotation describes the people's property being taken away and the people going to live in desolation. These words create a dark and disastrous atmosphere. Elements of the composition which develop this apocalyptic mood include motivic and harmonic elements, time signature and accentuations, and rhythmic profile.

Motivic and harmonic elements are used particularly in the beginning of the piece to develop the mood created by the quotation. For example, there is a rising gesture of a thirty-second note and a dissonance of a minor second in mm. 1-2. These two ideas effectively convey the textual meaning by musically imitating the noise of crying, howling, and a great crashing from the hills. The rising figure usually adopts a fast rhythm such as thirty-second and sixty-fourth notes with a loud dynamic level. This motion possibly depicts the crying and howling. The frequent use of accented minor seconds evokes the crashing in the hills. Besides the motivic and harmonic material, the time signature and accentuations are other elements used to reflect the text. The time signature often changes after only one or two measures. Various meters—simple, compound, and complex—occurs throughout the piece. The frequent change in meter tends to shift the down beat, directly creating an irregular pattern of stressed and unstressed beats. In addition, a sudden accentuation on a weak beat reinforces the complex pattern of the rhythm. This rhythmic

change and punctuation are the important elements to express the textual meaning.

As the topic of the quotation shifts slightly in the second sentence, so too does the music. The music of Part 2 (mm. 10-19) could reflect the scene of the punished living in devastation. The rhythmic profile becomes less active and the music becomes more sparse while the tempo slows down.

Tangents: No. 3 The Second Prophecy

Quotation and Introductory Remark

And they shall beat their swords into plowshares, and their spears into pruning hooks: nation shall not lift up a sword against nation, neither shall they learn war any more. But they shall sit every man under his vine and under his fig tree; and none shall make them afraid.¹⁸

Micah

This movement contains a quotation from Micah 4:3b-4a (KJV).¹⁹ The prophet Micah delivers God's word to the people of Judah. In the message, God promises a land of peace and restoration that he will bring to the Israelites.²⁰ The imagery here is more general, with the most concrete ideas being the sword, vine, and peace. The music paints in broader strokes, hinting at the text more than painting it word-for-word. In addition, the dramatically different content of *The First Prophecy* and *The Second Prophecy* shows a well-balanced contrast in musical expression between these two pieces. While *The First Prophecy* expresses God's wrath, *The Second Prophecy* depicts God's blessing.

Using tonality as the unifying element for this movement, *The Second Prophecy*

¹⁸ *Tangents* score, 11.

¹⁹ 'a' implies the first part of the verse and 'b' means the last part of the verse.

²⁰ The Bible, Micah 4:3b-4a (King James Version).

applies a more traditional diatonic harmony rather than chromatic dissonance because of the contextual connection with God’s grace. The rhythmic profile features steady with a regular groupings of notes without sudden accentuation. The musical texture is dominated by a smooth legato touch so that the overall contour is leaner and more lyrical. Many fast and watery thirty-second note figures permeate the movement while the overall dynamic range stays soft and calm. All of these musical elements effectively produce a warm atmosphere as suggested by the text.

Structure and Subdivision

The music consists of two distinct ideas, the first is presented in Section A and the second in B. Both A and B are periodically repeated and varied. The B portions in the movement are longer than the A sections. Each section presents its own distinctive motivic figure that acts as a unifying device in the movement. Section B contains a melodic idea that is consistently varied. The following diagram shows divisions with tempo markings (Figure 2).

Figure 2. Diagram of *The Second Prophecy*

A	Part 1 (mm. 1-3)		♩ = 80-84
B1	Part 2 (mm. 4-10)	Melodic phrase 1 (mm. 4-6) Melodic phrase 2 (mm. 7-8) Melodic phrase 3 (mm. 9-10)	♩ = 69-72
B2	Part 3 (mm. 11-20)	Melodic phrase 1 (mm. 11-13) Melodic phrase 2 (mm. 14-16) Melodic phrase 3 (mm. 18-20)	♩ = 66
A (var.)	Part 4 (mm. 21-23)		♩ = 80

B1 (var.)	Part 5 (mm. 24-26)	Melodic phrase 1 (mm. 24-26)	♩ = 66
B2 (var.)	Part 6 (mm. 27-36/3) ²¹	Melodic phrases 1 and 2 (mm. 27-29) Melodic phrase 2 (m. 30) Melodic phrase 3 (mm. 34-36)	♩ = 58-63
A (var.)	Part 7 (mm. 36/4-39)		♩ = 58

The movement begins with repeated notes [Bb] which may represent a fanfare that announces that the prophet is about to proclaim God’s message to the people. Section A contains the motivic idea—motive *a*—that is presented in both clefs of m. 2. It is made of three notes [Bb C F], and this trichord is used throughout the movement (see Example 5).

The new tempo of ♩ = 69-72 and *dolce* at m. 4 indicate the beginning of Section B1. This part presents three melodic phrases in the left hand that form the essential content of the movement (mm. 4-10). Each melodic phrase is made of two or three measures, containing motive *a*. In addition, all three melodies include a new motivic figure—motive *b*—that consists of four notes.

Section B2 begins with a new tempo marking of ♩ = 66. The varied and transposed form of the melodic phrases dominates this part. In addition, the melodic phrase contains a new scalar accompanimental figure in thirty-second notes. This subordinate voice covers a wide register and features upward and downward motion. The figuration evokes the French impressionistic style of writing and could depict God’s endless mercy.²²

²¹ 36/3 indicates that the section ends on the beat 3 of m. 36.

²² Richard Smith, “Impressionism.” *The Oxford Companion to Music*, ed., Alison Latham, *Oxford Music Online*, (Oxford University Press) (accessed May 18, 2015).

A varied Section A is presented in mm. 21-23 followed by a varied Section B1 (mm. 24-26). The overall contour of the combined two parts resembles the first six measures of the movement. Although the tempo of the varied Section A and B1 is similar to the beginning parts, the rhythmic motion is more active.

Many elements from Section B1 occur in a varied repetition during Section B2. The melodic phrase returns in a varied form along with the scalar accompanied figure of the subordinate voice is represented. However, it is fairly hard to recognize the melodic content because it undergoes an extreme transformation.

The movement ends with a varied repetition of Section A. This part emphasizes two motivic figures—motive *a* and *b*—in a combined form. Like the opening gesture of the movement, this version of Section A also reinforces a repeated note [F#].

Motivic / Melodic Content

The movement contains two motivic units. The first, motive *a*, appears in melodic form in m. 2. It consists of three notes [Bb C F] that contain a major second and a perfect fourth. The intervals within the trichord are frequently augmented and diminished. The order of the three notes is freely arranged. Both the melodic and harmonic form of the trichord are found throughout the movement (Example 5).

Example 5. Motive *a* and *b* (m. 2 and m. 5)

The image displays two musical excerpts. The first, labeled 'motive a', is from measure 2 and shows a treble clef with a key signature of one flat. It features a melodic line with three notes: Bb, C, and F. A bracket above these notes is labeled 'motive a'. A circled 'x' is placed above the C note. The second excerpt, labeled 'motive b', is from measure 5 and shows a treble clef with a key signature of one sharp. It features a melodic line with five notes: F#, G#, A, B, and C. A bracket above these notes is labeled 'motive b'. The number '5' is written above the first note of this excerpt.

Motive *b* is presented in the left hand (m. 5). It is constructed of four notes with an intervallic relationship as follows: a descending major third, an ascending major third, and an ascending minor second. The intervals and rhythmic elements of motive *b* are consistently extended and diminished. However, the overall contour of motive *b* features the same motion: downward, upward, and upward. Some of the presentations of motive *b* share a similar intervallic contact with motive *a*. For example, a version of motive *b* that includes similar intervals to motive *a* (a second and a fourth) occurs in m. 10.

An abundance of melodic variation fills out the movement and makes the music extremely colorful. These variant forms are all based on the three melodic phrases presented in the initial Section B: melodic phrase 1 (mm. 4-6), melodic phrase 2 (mm. 7-8), and melodic phrase 3 (mm. 9-10). Each melodic phrase consists of two or three measures, and it is varied, embellished, and transposed. All three phrases share elements of both motive *a* and *b*. The overall contour of each phrase contains ascending and descending motion and wide intervallic leaps. The graceful and delicate melodic lines depict God’s blessings and mercy. The following example shows a simplified version of each of the melodic phrases (Example 6).

Example 6. Simplified version of the melodic phrases (mm. 4-10)



melodic phrase 2

melodic phrase 3

Word Painting

The quotation at the start of this movement is about God’s promise to the Israelites that he will restore their life. It is a positive, hopeful passage of the text which contrasts sharply with the quotation provided in *Tangents: No. 2*. Specifically, the text depicts a peaceful and serene scene; instead of war between nations, the Israelites will be blessed by being granted a peaceful life.

Several compositional elements in the piece reflect the mood of this text. The movement begins in Part 1 with a repetition of [Bb] that suggests a fanfare motive (“they shall beat their swords”). This leads to a declamatory style (also in octaves) for a new motivic idea in m. 2. This style of writing returns in m. 21 to 23 in a section labeled “A (var.) / Part 4”. Just as the text reflects a juxtaposition of war and peace, the initial ideas of mm. 1-3 are suddenly contrasted with music that is soft and unaccented (“into plowshares”—a peaceful use of instruments of war).

The lyrical melody in Part 2 (mm. 4-10) occurs in the left hand. It consists of an upward and downward motion in a slow tempo. The texture of the melody is both smooth

and legato, adding a tender and loving character to the soft dynamic which could reflect the love that God is showing the Israelites in the biblical quotation. The rhythmic profile features a regular grouping of pattern of notes within a moderate tempo. In addition, the melody projects over a diatonic harmony throughout the movement. Bergsma effectively uses both melody and harmony to convey a gentle and warm mood, as suggested by the text. While the melodic material is varied in Part 3, it is accompanied by water-like scalar figures in thirty-second notes. The resonance of this figure creates a dreamy atmosphere.

CHAPTER 3

ANALYSIS OF *TRIPTYCH*

Triptych: Movement I

Quotation and Introductory Remark

Abraham hears the terrible command with breathless suspension of all feeling: “Take your son, your only son, Isaac, whom you love; and sacrifice him as a burnt offering upon the mountain I shall show you.” Even the stones and thorns in the roadway resist the ascent.

The first movement contains a preface written by Weingarden, as well as a biblical quotation from Genesis 22:1-2 of the Old Testament. It depicts the story of God commanding Abraham to sacrifice his son, Isaac. The prefatory description in the piece does not exactly quote the bible verses; however, it shares the same story. Here is the biblical quotation from the New International Version (NIV):

Sometime later God tested Abraham, he said to him, “Abraham!” “Here I am,” he replied then God said, “Take your son, your only son, Issac, whom you love, and go to the region of Moriah. Sacrifice him there as a burnt offering on one of the mountains I will tell you about.”²³

The quotation in the movement identifies the character involved in a scene that is about to take place. It also suggests a musical content and atmosphere of the piece. The motivic idea of three repeated notes in the left hand (mm. 1-2) is like terrible command of

²³ The Bible, Genesis 22:1-2 (New International Version).

God to Abraham. A frequent use of a whole rest thereafter depicts a state of being astounded at what God has requested.

The movement divides into distinct sections that are defined by tempo, rhythm, texture, pitch content, and register. The end of a section is often articulated by silence, a *fermata*, or a change of tempo. Within a section there are often subdivisions; while the general character of the section is maintained, a pause or a sense of closure in activity suggests a subordinate point of repose. When a silence is followed by new material, this is interpreted as the start of a new part within the movement.

Structure and Subdivision

The first movement consists of eight parts, some of which are divided into subdivisions. Figure 3 shows each part with its subdivisions. The main tempo from Part 1 to Part 4 is *Lento* and it is often interrupted by *più mosso* and *ritenuto*, such as at measures 6 and 41. Although the overall tempo suggests a slow movement, some of the parts contain increasingly rapid rhythm figurations leading to climactic events. The music in the last half of the movement is dominated by fast tempi, *più allegro* and *vivo*, although it is interrupted as *poco meno* in Part 7.

Figure 3. Diagram of *Triptych I*

Part 1 (mm. 1-12)	Subdivision 1 (mm. 1-5) Subdivision 2 (mm. 6-12)
Part 2 (mm. 13-26)	Subdivision 1 (mm. 13-19) Subdivision 2 (mm. 20-26)
Part 3 (mm. 27-43)	
Transition (mm. 44-50)	
Part 4 (mm. 51-66)	

Part 5 (mm. 67-117)	Subdivision 1 (mm. 67-75) Subdivision 2 (mm. 76-87) Subdivision 3 (mm. 88-103) Subdivision 4 (mm. 104-117)
Part 6 (mm. 118-137/1)	Subdivision 1 (mm. 118-128) Subdivision 2 (mm. 129-137/1)
Part 7 (mm. 137/2-164)	Subdivision 1 (mm. 137/2-152) Subdivision 2 (mm. 153-164)
Part 8 (mm. 165-188)	Subdivision 1 (mm. 165-170) Subdivision 2 (mm. 171-181) Subdivision 3 (mm. 182-188)

Part 1 (mm. 1-12) contains rhythmic, thematic, intervallic, and harmonic material that is developed throughout the movement. Additionally, Part 1 presents the movement's first full statement of the twelve-tone row P-0 (mm. 6-8). The opening of Part 1 contains an incomplete statement of the retrograde row R-7 transposed to B-flat (see Example 7 and Figure 4). Part 1 is divided into two subdivisions. At the end of each subdivision, longer note values are used to give a sense of repose or cadence (mm. 3-4, and 10-11). It creates a sense of isolation that divides into two subsections.

Example 7. The original form of twelve-tone row P-0 and the incomplete statement of R-7 transposed to B-flat (mm. 1-9)

incomplete R-7 [Bb C# D Eb C B F]

Lento

ff *sfz* *mf* *p*

complete twelve-tone row P-0 [A C C# D B Bb E F Ab G F# Eb]

The image shows a musical score for a piano piece. At the top, it lists the 'complete twelve-tone row P-0' with the notes: [A C C# D B Bb E F Ab G F# Eb]. The score is written for piano and consists of two staves. The first staff is in treble clef and the second in bass clef. The music is divided into measures by vertical bar lines. The first measure is marked 'più mosso' and 'ppp'. The second measure is marked 'sfz'. The third measure is marked 'sfz' and 'ppp'. The fourth measure is marked 'mf' and 'p'. The fifth measure is marked 'f'. The score includes various musical notations such as notes, rests, and dynamic markings.

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The same thematic and compositional elements from Part 1 appear in Part 2; however, they are now reinforced and developed. Like the opening of Part 1, Part 2 starts with a silent chord notated in diamond-note notation and is followed by three repeated notes in m. 14.²⁴ In contrast to Part 1, the register in Part 2 moves higher and the music becomes more rhythmically active with an abundance of dotted rhythms, sixteenth notes, and thirty-second notes. Part 2 contains a measure of rest that partitions the section at m. 20.

Part 3 commences with rhythmic and thematic material that is similar to Part 1. The melodic statement adopts the twelve-tone row when a new two-voice texture appears in measures 32-35. From this point to m. 43, Weingarden develops the dotted rhythms in octave doubling and the thirty-second note patterns formed in Part 2. A transition (mm. 44-50) is relatively short and it does not display much thematic or compositional material. A brief amount of harmonic expansion from a perfect fourth to a perfect fifth is presented.

²⁴ Stone Kurt, *Music notation in the twentieth century: a practical guidebook* (New York: W. W. Norton, 1980), 31.

The overall rhythm is restrained by longer note values. Parts 1, 2, and 3 all share this similarity.

Frequent use of the twelve-tone row dominates Part 4. An interesting feature of this part is the juxtaposition of different row forms. It begins with the melodic phrase of the row from mm. 51-62 in the middle of the staff. Each element of the melodic phrase is emphasized by longer note values with strong dynamics while being accompanied by other rows (see Example 12).

Part 5 features a new musical idea with a new tempo, marked *più allegro* at m. 67. The musical texture in both clefs is differentiated by a contrast in articulation. For example, the right hand maintains longer note values while the left hand retains the short *staccato* notes. The rhythmic diversity in the left hand partitions into four sub sections: subdivision 1 (mm. 67-75), subdivision 2 (mm. 76-86), subdivision 3 (mm. 87-103), and subdivision 4 (mm. 104-117). Moreover, the rhythmic figure of the left hand in each subdivision accelerates and becomes more complex. For instance, the rhythmic activity in subdivision 1 is sparse, then subdivision 2 sees an increase in movement. Here, rhythmic density is expanded by the use of various and complicated figures.

There are two distinct subdivisions within Part 6: subdivision 1 (mm. 118-128), and subdivision 2 (mm. 129-137). In subdivision 1, the reappearance of the initial rhythmic motive and the twelve-tone row from Part 1 gives this section a sense of a formal return, similar to a recapitulation. For the first time, two materials are simultaneously presented: the principle motive from the opening is heard with the row (Example 8). In subdivision 2, the unique figuration is the use of octave doubling.

Example 8. The twelve-tone row P-0 and motive in mm. 118-126 (mm. 114-129)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
System 1 (mm. 114-118): Treble clef. Dynamics: *pp*, *mp*, *ppp*, *p*, *mp*. Features a triplet of eighth notes and a quintuplet of eighth notes. A blue bracket labeled 'P-0' spans the final two measures.
System 2 (mm. 119-122): Treble clef. Dynamics: *ppp*, *mp*. Features a sextuplet of eighth notes and a triplet of eighth notes. A blue bracket labeled 'P-0' spans the first two measures. Bass clef: Dynamics: *f*, *sfz*, *sfz*, *ff*, *sfz*, *sfz*. Features a triplet of eighth notes. Two blue brackets labeled 'motive' are present.
System 3 (mm. 123-125): Treble clef. Dynamics: *ppp*, *mp*, *mf*. Features a quintuplet of eighth notes. A blue bracket labeled 'P-0' spans the final two measures. Bass clef: Dynamics: *ff*, *sfz*, *sfz*, *sfz*. Features a triplet of eighth notes. A blue bracket labeled 'motive' is present.
System 4 (mm. 126-129): Treble clef. Dynamics: *ff*, *pp*, *sfz*, *mf*. Features a triplet of eighth notes and a quintuplet of eighth notes. Bass clef: Dynamics: *mf*, *f*. Features a septuplet of eighth notes. A blue bracket labeled 'segue martelando' spans the final two measures. A dashed line with the number '8' is at the bottom.

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A new tempo, *poco meno*, announces the beginning of Part 7 with a strong chordal

figure. The way of presenting musical material is similar to Part 5, which is characterized by a two-part texture with a more active left hand and a less active right hand. Part 7 preserves the two-part content. The left hand, however, is given longer durations in the low register while the musical activity in the right hand is dominated by fast motion and a wide register. Symbolically, the musical contrast and interaction between the two staves together convey a phrase from the text: “even the stones and thorns in the roadway resist the ascent.” In the middle of Part 7, a *fermata* at the end of m. 152 partitions the section.

The beginning of Part 8 starts with a return of the repeated three note-motive from Part 1. Also, the reappearance of the twelve-tone row (mm. 183-184) occurs at the end of Part 8. This reoccurrence of material, a change in tempo, and a *fermata* all suggest the points of subdivision: subdivision 1 (mm. 165-170), subdivision 2 (mm. 171-181), and subdivision 3 (mm. 182-188). An interesting feature is found in the last four measures: all the important elements that construct the piece, e.g., the trichord, the Viennese trichord, and the expansion from a perfect fourth to a perfect fifth, recommence here. Additionally, the collection of pitches from mm. 185-188 forms the octatonic scale [C C# D# E F# G A Bb] that is observed for the first time in this movement (Example 9).

Example 9. Octatonic scale (mm. 185-188)

185 Octatonic Scale [C C# D# E F# G A Bb]

Motivic Content

Motive

The opening section begins with a strong and decisive motive that consists of three repeated notes (mm. 1-2). The repetition of the same tone makes each entry easily recognizable in the following measures: 1-2, 9, 14, 28, 76, 98-99, 107, 109, 119-122, 124-125, 150-152, 165-166, and 170. This figuration of three repeated notes is not restricted to a specific rhythm, or pitch set, or harmonic content; every presentation contains the different rhythmic figuration and intervallic relationship. An interesting feature of the motive is that it is usually presented in a dyad, but not always (Example 10). The presentation of three repeated notes connotes a significant meaning related to the programmatic title. The *Triptych* is the work of art that can be divided into three sections. These three repeated notes perfectly convey the title at the smallest motivic level.

Example 10. Presentation of motive (mm. 1-2, m. 76, and m. 165)

The image displays two musical excerpts. The first excerpt, labeled '1', shows the beginning of a piece in 4/4 time. The right hand plays a complex chordal texture, while the left hand plays a sequence of notes: a dotted quarter note followed by two eighth notes. The first two notes are marked *ff sfz* and are bracketed as the 'motive'. The third note is marked *sfz* and is part of a triplet of three notes. The second excerpt, labeled '76', shows a later instance of the motive. The right hand has a whole note chord marked *mf*. The left hand plays a sequence of notes: a dotted quarter note followed by two eighth notes. The first note is marked *8^{va} p*, the second *mf*, and the third *p*. These three notes are bracketed as the 'motive'.

165

motive

sfz *sfz* *sfz*

8^{va}-1 8^{va} 8^{va}

Pitch / Harmony

Form of the twelve-tone row

The movement utilizes a twelve-tone row that serves primarily as thematic material. A full statement of the row is presented in mm. 6-8; melodic presentations reoccur in the following measures of the piece: 16-17, 32-35, 51-62, 118-122, 125-126, and 182-184. The order of the twelve-tone row is as follows: [A C C# D B Bb E F Ab G F# Eb]. This order is labelled as the Prime (P) row. This prime row, however, can be labeled in two ways: the first way is to label the row in a traditional method; the second is to use the absolute pitch-class method. In the traditional method, pitch [A] becomes number (0), and Bb is number (1), B is (2), continuing to G# (11).²⁵ With the absolute pitch-class method, pitch [C] is labeled (0), then pitch [C#] is (1), until [B] which is (11).²⁶ The twelve-tone row in this movement can be labelled either P-0 or P-9. With the traditional pitch method, the pitch-class of the twelve-tone row is [0 3 4 5 2 1 7 8 E T 9 6]. Additionally, [T] refers to the tenth

²⁵ Arnold Whittall, *Musical Composition in the Twentieth Century* (New York: Oxford University Press, 1999), 162.

²⁶ Miguel Roig-Francolí, *Understanding Post-Tonal Music* (Boston: McGraw-Hill, 2007), 162.

element and [E] means the eleventh element (Example 11).²⁷ The series of the twelve-tone row can have four types of row forms: Prime (P), Inversion (I), Retrograde (R), and Retrograde Inversion (RI) (Example 12). Each of the four forms of a row can be transposed twelve times so that each row has forty-eight possible forms (Figure 4). An interesting feature is the relationship between the prime row and the retrograde row. For this particular row, the transposed retrograde is equal to the prime row form: P-0=R-6, P-1=R-7, P-2=R-8, until P-11=R-5.

Example 11. The twelve-tone row P-0 in the traditional method and P-9 in the absolute pitch method (mm. 6-8)

P-0 in traditional pitch method

0 3 4 5 2 1 7 8 E T 9 6

P-9 in absolute pitch method

9 0 1 2 E T 4 5 8 7 6 3

²⁷ Ibid., 161.

Example 12. Four types of the original row form from mm. 6-8

Prime form of P-0

0 3 4 5 2 1 7 8 E T 9 6

Inversion form of P-0

0 9 8 7 T E 5 4 1 2 3 6

Retrograde form of P-0

6 9 T E 8 7 1 2 5 4 3 0

Inverted retrograde form of P-0

6 3 2 1 4 5 E T 7 8 9 0

Figure 4. Matrix of the twelve-tone row in *Triptych I*

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

These four row types reoccur throughout the piece; however, each form of the row contains different figurations, with the exception of the pitch content. Each row is differentiated by several factors: register, duration, time signature, dynamic, rhythm, displacement, and timbre. Additionally, the twelve-tone row does not always contain all twelve pitches.

An interesting usage of row forms occurs when two forms of the row appear simultaneously. For example, R-8 [B D Eb E C# C F# G Bb A Ab F] is displayed in the accompaniment figuration in both measures 51 and 52. Simultaneously, the same row of R-8 within the melodic statement is presented in the middle of the staff from mm. 51 to 62.

The thematic phrase is extended and emphasized through longer durational values and strong dynamics such as *sforzando* or other accents (Example 12). Three other row forms, P-0, P-7, and R-10 continuously appear until measure 56. Thus, the thematic statement of the row is accompanied by other row forms.

Example 13. Juxtaposition of several row forms in mm. 51-62 (mm. 51-65)

two R-8 row are presented (mm. 51-52 and mm. 51-61) P-0: [C C#] are missing

51 *p* *pp* *ppp*

54 P-7 R-10 *ppp* *f* *pp*

57 *mf* *p* *pp* *mp*

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Trichord

The melodic phrase from mm. 6-8 adopts the twelve-tone row that can be divided into four trichords: [A C C#], [D B Bb], [E F Ab], and [G F# Eb]. Each of these four discrete subsets shares the same intervallic relationship so that the last three subsets are derived from the first trichord. For example, the first trichord [A C C#] consists of an ascending minor third followed by a minor second up and it is considered as the Prime (P) form. The second set [D B Bb] is a transposed inversion (I) that consists of a descending minor third followed by a minor second down. The third set [E F Ab] is a transposed retrograde inversion (RI) form that consists of an ascending minor second followed by a minor third up. The fourth set [G F# Eb] is a transposed retrograde (R) form that consists of a descending minor second followed by a minor third down (Example 13). The trichord in the first movement, therefore, consists of two dyads before the full row is stated - this is seen even in the beginning measures. For example, the left hand from mm. 1-3 contains

the trichord [Bb Db D] that is the prime form. The right hand at m. 3 has another trichord [Eb C B] that is the inversion of the prime form. This set of three notes is an integral element to the construction of the movement.

Example 14. Four types of trichord (mm. 6-8)

The image shows a musical staff with a treble clef and a key signature of one flat (Bb). The staff contains a sequence of 12 notes: Bb, Db, D, Eb, C, B, Bb, Eb, C, B, Bb, Db. Brackets below the staff group these notes into four trichords:

- Prime:** Bb, Db, D
- Inversion (transposed):** Eb, C, B
- Retrograde inversion (transposed):** Bb, Eb, C
- Retrograde (transposed):** B, Bb, Db

Dyadic relationship

Several dyadic relationships (i.e., two-note groupings) have an important function throughout the first movement: tritone, perfect fourth, and perfect fifth. The tritone interval is made of three adjacent whole tones or six semitones such as [B] to [F]. In the first movement, numerous tritones can be observed, creating both an intense and suspenseful feeling. For example, the tritone [B F] is emphasized in the third beat of both clefs at m. 3. The rest in the following measure continues the resonance of the tritone.

Harmonic expansion from a perfect fourth to a perfect fifth

The first movement retains a complex harmonic structure with a high degree of chromaticism. However, the piece also maintains a sense of traditional harmonic voice-leading. For example, the harmonic progression and expansion from a perfect fourth to a perfect fifth is found in m. 10. In the left hand, the top note [E] moves up a half step to [F], while the bass note [B] moves down a half step to [Bb] (Example 15). This harmonic

resolution gives a sense of closure throughout the piece, specifically in measures 21, 24, 45-46, 46-47, 49, 93-94, and 185. In most cases, each note of the perfect fourth interval resolves to the next closest note of a perfect fifth by half step and in contrary motion, except m. 49.

Example 15. Expansion from perfect fourth to perfect fifth (mm. 10-11)

perfect 4th [B to E] to perfect 5th [Bb to F]

Viennese trichord

The Viennese trichord is made of three notes that are placed at the interval of an augmented fourth and a perfect fourth (e.g., C to F# to B). This particular trichord is named after the Second Viennese School (Schoenberg, Berg, and Webern), since these composers frequently used this chord. In m. 11, the top three notes [F# C F] form the Viennese trichord. The augmented fourth is found between F# and C, and the perfect fourth is found between C and F. Weingarten uses the Viennese trichord to create a feeling of suspense. The Viennese trichord is further intensified by combining with other Viennese trichords. For example, there are four possibilities of the Viennese trichords at m. 66: [Eb A Bb], [D Eb A], [C F# G], and [C C# G] (Example 16). Additionally, the Viennese trichords are

frequently heard when the music intensifies and approaches the end or the climax within a section. For example, the two Viennese trichords [Bb E A] and [C Gb B] within the tremolo figure and at *fortississimo* combine to produce an extremely fierce sound in m. 177.

Example 16. Viennese trichord and mix of Viennese trichords (mm. 10-11 and mm. 65-66)

8

10

ppp *ppp*

p *mp*

Viennese trichord
[F# C F]

65

ppp *p*

Viennese trichords
[Eb A Bb]
[C F# G]
[C F# G]
[C C# G]

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Word Painting

In comparison with Bergsma's work, Weingarden makes considerably more direct reference to his biblical source material. For instance, he inserts contextual clarification along with the quotations. More importantly, he more closely reflects his chose texts with

a direct, illustrative style of word painting, rather than primarily reflecting just the mood of the text like Bergsma. This is perhaps most clear in *Movement I*, in which Weingarden references a section from Genesis with an explicit narrative element. Indeed, God's commandment to Abraham to kill his own son is one of the most well-known narratives of the Old Testament. As a result, *Movement I* has a stronger narrative element – it reflects the steps of Abraham's journey, from receiving God's commandment to his climb up the mountain. This is expressed in repeated strategic silence, rising and falling notes, and staccato with strong dynamics.

The first movement of Weingarden's *Triptych* begins with silent notes in a diamond notation. Although the performer presses the keyboard, no sound is projected. This unique opening may reflect the character of God, who is present and active but unseen by humans. In mm. 1-2, the motivic idea of three repeated notes in the left hand suddenly occurs, arriving with a shock like the terrible command of God to Abraham. This figure recurs in other parts of the movement and always does so in groups of three. Three is an auspicious number and possibly represents both the title of the composition, *Triptych*, and Holy Trinity of the Father, the Son and the Holy Ghost. Following the first instance of the three repeated notes, there is a notable silence in m. 5, which could reflect Abraham being dumbfounded by God's command. Then, the thematic material of mm. 6-8 presents the twelve-tone row. The rhythmic profile here is steady and with a linear contour. Combined together all of these initial elements of the composition create a frightening and mysterious atmosphere.

The close reflection of the biblical text in the music continues in Part 2 to Part 4. From mm. 20-22 one hears the rising and falling of sixteenth and thirty-second notes. This

arch shape is derived from thematic material found in mm. 6-8. This shape rises and falls like the mountain Abraham must ascend while torn with heavy emotion and provides an overview of his upcoming journey. In Part 5 (mm. 67-117), two contrasting figures are shown. While the right hand contains smooth legato lines, the left hand articulates short and staccato bumps. As a reference to the biblical content this material is somewhat ambiguous. The author proposes that it could represent two conflicting personalities or emotions between God and Abraham.

Parts 6 and 7 together depict the steps of Abraham's physical journey to the mountain top. In the middle of Part 6 (mm. 118-136), both hands play in unison with an up and down motion from m. 129. This possibly reflects the rough terrain that Abraham must cross as he begins his travail. In Part 7 (mm. 137-164), two contrasting figures dominate the section: one with a long durational value, and the other that is both rapid and staccato. The longer note occurs in a low register with a strong forte dynamic. This lower, steadier note is like the stones and boulders that Abraham must cross. On the other hand, the music in the right hand contains an ascending and descending motion that is a possible reference to the winding trail up the mountainside. The combination of these two musical figures depicts the scene in which even the stones and thorns in the roadway are resisting the ascent.

In Part 8 (mm. 165-188), the rhythmic movement becomes rapid and is articulated by staccato punctuations. With a strong dynamic, the music reaches to the climax with a glissando and tremolo figure. This musical eruption depicts the accumulation of all tensions and conflicts that have built in the movement from the beginning, all off Abraham's

physical, emotional and spiritual travail. Then, the initial melodic material from Part 1 returns, as the final reiteration of God's commandment for Abraham to complete the task.

Triptych: Movement II

Quotation and Introductory Remark

David guarding his sheep and, for amusement, taking his harp and composing a spiritual étude: "If the Lord be my shepherd, then I lack nothing."

The quotation contains several key words that will suggest the character of the piece: amusement, harp, and etude. Many musical passages mimic the sound of a harp and demand the technical facility as an etude piece. For example, many rapid flourishes in sixteenth and thirty-second notes with a *vivace* tempo are found in this movement. In the middle section (mm. 74-95), the music contains a melody that is linear, simple, and mellow. The rhythmic profile is primarily lacking in forward movement and has notes of long durations. This peaceful melody is a reference to the biblical quotation: "If the Lord be my shepherd, then I lack nothing."²⁸ Additionally, Weingarden inserts a preface before this biblical quotation. This prefatory note identifies the character involved in a scene that is about to take place.

The larger view of the second movement's structure embodies ternary form that divides into several distinct parts with subdivisions. Each section in the movement is distinguished by tempo, thematic content, pitch material, melodic ideas, and texture. The closing point of a section is often articulated by a rest or a longer sustained note. When

²⁸ The Bible, Psalm 23:1 (New International Version).

new material or a new tempo is presented after a silence, one can interpret this as the beginning of a new section of the movement.

Structure and Subdivision

The second movement consists of eight parts, with some of the parts dividing into subdivisions. Figure 5 shows each part with its subdivisions.

Figure 5. Diagram of *Triptych II*

A	Part 1 (mm. 1-19)	Part 2 (mm. 20-47)	Part 3 (mm. 48-73)
	Subdivision 1 (mm. 1-5)	Subdivision 1 (mm. 20-24)	Subdivision 1 (mm. 48-58)
	Subdivision 2 (mm. 6-11)	Subdivision 2 (mm. 25-31)	Subdivision 2 (mm. 59-73)
	Subdivision 3 (mm. 12-14)	Subdivision 3 (mm. 32-36)	
	Subdivision 4 (mm. 15-19)	Subdivision 4 (mm. 37-47)	
B	Part 4 (mm. 74-95)	Part 5 (mm. 96-122)	Transition (mm. 123-129)
	Subdivision 1 (mm. 74-81)	Subdivision 1 (mm. 96-106)	
	Subdivision 2 (mm. 82-90)	Subdivision 2 (mm. 107-115)	
	Subdivision 3 (mm. 91-95)	Subdivision 3 (mm. 116-122)	
	Part 6 (mm. 130-149)	Part 7 (mm. 150-165)	
	Subdivision 1 (mm. 130-138/1)	Subdivision 1 (mm. 150-154)	
Subdivision 2 (mm. 138/2-142)	Subdivision 2 (mm. 155-159)		
Subdivision 3 (mm. 143-149)	Subdivision 3 (mm. 160-165)		

A'	Part 8 (mm. 166-190)		
	Subdivision 1 (mm. 166-179)		
	Subdivision 2 (mm. 180-185)		
	Subdivision 3 (mm. 186-190)		

Part 1 from mm. 1-19 maintains the same pitch, thematic, and harmonic content, while developing that material throughout the movement. This part is divided into four subdivisions; the end of each subdivision is articulated by a silence. At the beginning, the first full statement of the twelve-tone row P-0 is presented in ascending motion from mm. 2-3 followed by another form of the retrograde row R-11 with a descending shape (Example 17). The combined two rows create an arch shape that is reminiscent of the sound of a harp, as suggested by the text.²⁹ This twelve-tone row functions as thematic material that consistently reappears with a different formation throughout the movement. After the row, new material—a major third—is repeated three times, but with a sense of isolation. It is interesting to note that each subdivision ends with a major third.

²⁹ “David guarding his sheep and, for amusement, taking his harp and composing a spiritual étude.”

Example 17. The original form of the twelve-tone row P-0 and the retrograde row R-11 in mm. 2-5 (mm. 1-5)

The musical score for Example 17 is presented in a two-staff format (treble and bass clefs). The tempo is marked 'Vivace' and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first staff shows the original form of the twelve-tone row P-0 in prime form, and the second staff shows the retrograde row R-11 in retrograde form. The score includes a 5-measure rest in the bass line. Dynamics include *p*, *pp*, and *mp*. The score is marked with a '5' above the first staff, indicating a five-measure rest in the bass line.

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There is some material from Part 1 that is featured in Part 2. For example, Part 2 begins with another form of the initial twelve-tone row, now in an arch shape. The pause in m. 31 provides a moment of repose. The last two subdivisions (3 and 4) end with an isolated major third. Therefore, Part 2 is dominated by the twelve-tone technique, and the end of subdivision is articulated by either a silence or a major third.

Similar material from Part 1 is continued into Part 3, but the musical activity becomes more complex. Part 3 announces the prime form of the twelve-tone row combined with the isolated major third. For example, while several forms of the twelve-tone row are presented successively, the isolated major thirds are emphasized by accents and *sforzandi* in mm. 48-57 (Example 18). The same material is maintained in subdivision 2 (mm. 59-73); one slight difference is that it contains longer note values.

Example 18. The presentation of the twelve-tone row and the isolated major third in mm. 48-57 (mm. 44-59)

44

pp 7

leggerissimo

P-0

sfz

isolate major 3rd [C# A]

50

P-0

P-4

P-1

p sfz p sfz

isolate major 3rd [G# E]

55

P-1

f p f p mp mf p

isolate major 3rd [D Bb]

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The new *meno* tempo mark and musical term *dolce ma semplice* indicate the beginning of Part 4 (m. 74), a totally different and new idea. This part consists of three melodic phrases in simple unaccompanied statements with longer durational values. These melodic phrases are also partitioned into three subdivisions (see Example 21). The end of each subdivision is articulated by a silence: subdivision 1 (mm. 74-81), subdivision 2 (mm.

82-90), and subdivision 3 (mm. 91-95).

Part 5 (mm. 96-122) begins with a short link that consists of a major third interval and a chromatic chord. Then, the repetition of the three melodic phrases from Part 4 is presented; however, these melodic phrases embrace an extreme form of transformation, which makes the phrase almost unrecognizable. All melodic phrases in Part 5 are embellished with melismatic ornamentations and contain a subordinate voice. For example, the melody itself is varied, embellished, and extended. The gap between each note of the melody is filled with additional musical activity so that the single main melodic texture contains the subordinate voice (see Example 22). Many of these voices utilize part or all of the twelve-tone row (mm. 110-114). Before the entrance of Part 6, there is a transition that is filled with a major third interval.

The prime row of the twelve-tone (P-0) announces the beginning of Part 6. Then, the variations of the three melodic phrases from Part 4 are presented with the subordinate voices; one of them employs the twelve-tone row (mm. 131-133). The musical texture becomes less active after each of the subdivisions (see Example 22).

Part 7 begins with initial material of the twelve-tone row. This P-0 form is difficult to recognize because the two-note pairs are repeated twice from mm. 150-154 (Example 19). Although the primary material of the twelve-tone row returns, this part still belongs to the middle section. The long sustained note [A] is held from the previous measure. The tempo and indication *tranquillo e sospeso*, still sustain the same mood. The musical activity becomes simultaneously less active and more sparse by the presence of longer note values in Part 7 that also give a sense of closure.

Example 19. The twelve-tone row P-0 in mm. 150-154 (mm. 145-155)

The image shows a musical score for Example 19, consisting of two systems of piano music. The first system covers measures 145 to 150, and the second system covers measures 151 to 155. The music is written for piano in 3/4 time. The first system begins with a forte (f) dynamic. A blue line above the treble staff in the first system is labeled 'P-0', indicating the twelve-tone row. Several notes in both hands are circled in blue, showing the row's progression. The second system starts with a piano (p) dynamic and includes a triplet in the bass line. The tempo/mood is marked 'ppp tranquillo e sospeso' and 'ppp'.

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After a silence, Part 8 commences with *tempo I* and the return of the twelve-tone row material (m. 166), which resemble the opening gesture of Part 1. This part is divided into three subdivisions: subdivision 1 (mm. 166-179), subdivision 2 (mm. 180-185), and subdivision 3 (mm. 186-190).

Pitch / Harmony

Form of the twelve-tone row

Like the first movement, the second movement utilizes twelve-tone technique. The opening begins with a series of twelve pitches (P-0) with ascending motion from mm. 2-3: [E C B D Eb Ab F A Bb G F# C#]. Then, another form of the retrograde row (R-11) [C F# A G# E G D Db Bb B D#] is presented in descending motion from mm.4-5. Therefore,

the combined two rows form an arch shape that evokes the sound of a harp, as suggested by the text. This up and down motion of the twelve-tone row dominates the second movement so that the twelve-tone technique functions as an essential compositional device that unifies the piece (see Example 17).

The first series of the twelve-tone row is labeled as P-0 and this prime version can be inverted or retrograded or retrograde inverted (Example 20). Therefore, one series of the row produces the array of fourth-eight rows (Figure 6). The permutation of the twelve-tone row frequently reappears and it adopts a different formation each time. The row form can be differentiated by several factors: register, displacement, meter, rhythm, duration, dynamic, timbre, and articulation.

Example 20. Four types of the original row form from mm. 2-3

Prime form of P-0

0 8 7 T E 4 1 5 6 3 2 9

Inversion form of P-0

0 4 5 2 1 8 E 7 6 9 T 3

Retrograde form of P-0

9 2 3 6 5 1 4 E T 7 8 0

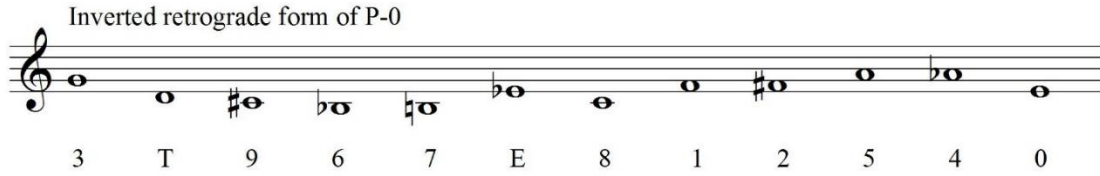


Figure 6. Matrix of the twelve-tone row in *Triptych II*

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

The major third interval

The dyad of a major third dominates the second movement with its frequent re-emergence. For example, an isolated major third [E C] occurs three times (mm. 6-11), and it is observed numerous times throughout the movement. Another use of the major third is a recurring melodic interval in an arch shape within two twelve-tone row presentations

(mm. 2-5); this gesture begins and ends with two minor sixths which are the intervallic inversion of a major third [E C] and [B D#]. The prominent appearance of the major third makes it the smallest building block of the movement. Another characteristic of the major third is its use as a device to articulate the division points within the movement. When the major third interval is presented as a long note value or before a silence, it serves as a new section within the movement.

An interesting usage of the dyad is a coordination with the twelve-tone row. While successive twelve-tone rows are present from mm. 48-56, the major third dyad is emphasized with accents and *sforzandi*. Moreover, both elements are differentiated by contrasting figurations. The twelve-tone row is presented with light and *staccato* articulations while the dyad maintains a strong presence through longer note values from mm. 48-53 (see Example 18).

Melodic Content

Melodic statement

The middle section of the movement—Part 4, 5, and 6—is dominated by new musical material found in melodic statements. In Part 4, three melodic phrases combine to create a melodic statement: mm. 74-81, mm. 82-90, and mm. 91-95. The phrases are presented in simple unaccompanied statements of longer durational values. The first and third phrases share a close intervallic and rhythmic relationship. The third phrase [Ab Eb G F# A] is a transposed inversion of the first phrase [E A F Gb Eb], and the rhythmic values of the notes are also the same (Example 21).

Example 21. Three melodic phrases (mm. 74-95)

74 melodic phrase 1
mp

82 melodic phrase 2
mf

90

91 melodic phrase 3
p *mf*

The rhythm of the melodic statement in Part 4 is comparatively simple and it is easy to both hear and recognize. However, the form and the rhythmic activity of the melodic phrases of Part 4 undergo drastic transformation in Part 5 and Part 6. Each melodic phrase is embellished melismatic ornamentations; a subordinate voice appears with each phrase (in the left hand) and covers a wide range (Example 22). One general feature of the melodic statements of Part 4 through 6 is that they do not adopt the twelve-tone technique, with one exception. In Part 6, the first melodic phrase (mm. 131-132) employs I-0, which is the inversion of the prime row. This is quite unusual given that all the other melodic phrases do not use the row.

Example 22. The variation of the melodic phrases and the subordinate voices (mm. 96-122 and mm. 130-150)

The image displays three systems of musical notation for Example 22. The first system, starting at measure 96, is marked *meno* and includes the instruction "variation of the melodi phrase 1 (m 98-105~74-80)". It features a vocal line with the instruction "un poco marcato il canto" and piano accompaniment with dynamics *mf*, *f*, *pp*, and *ppp*. The second system, starting at measure 101, shows piano accompaniment with dynamics *pp* and *mp*. The third system, starting at measure 107, is marked "variation of the melodic phrase 2 (m 107-115~82-90)" and includes dynamics *p*, *mf*, and *f*. Blue circles highlight specific notes in the vocal line across all systems. The score includes various musical notations such as slurs, ties, and fingerings.

111

mp

8va

pp

p

variation of the melodic phrase 3 (m 116-122-91-95)

114

mf

f

mp

p

119

f

8va

p

pp

variation of the melodic phrase 1 (m 131-138~74-80)

130

mf

mf

p

133

mp

p

5

5

9

10

variation of the melodic phrase 2
(m 138-142-82-90)

136

mf

mp

pp

ppp

tr

5

3

variation of the melodic phrase 3
(m 143-146-91-95)

140

mp

p

mf

f

3

3

145

f

ppp *tranquillo e sospeso*

ppp

3

3

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Word Painting

In *Movement II*, Weingarden does more to suggest the mood of his selected biblical passage than mirror a clear narrative. The biblical quotation in the movement is about David, the biblical figure who begins as a shepherd boy before eventually becoming king of the Israelites. This particular passage shows David as gentle youth, shepherding his flock. Throughout this movement, the rhythmic and motivic elements, and the texture of the melody, reflect a calm, embracing, even protective emotion of God's love for David and David's care for his flock.

As the quotation mentions a harp, many musical figures are similar to the character of the harp. The beginning gesture (mm. 2-5) is an arch shape in fast sixteenth notes which is both soft and light in texture. Weingarden is beginning the song with a harp flourish. When this has concluded, a broken major third in mm. 6-11 imitates the plunking of the strings on the harp. Among these rhythmic and motivic elements, the music is often interrupted by a rest. The overall ambience of this section is very amusing, gentle, and even improvisatory which possibly reflects the pastoral scene of David guarding his sheep while playing the harp. As the music continues from section to section, the initial material is developed. The rhythmic sixteenth-note figures become quicker, turning into thirty-second notes. The texture becomes lighter with a staccato. The movement, therefore, demands technical facility and will challenge the performer, as etudes intend to do.

After the active and lively movement in the first three parts, the music in Part 4 (mm. 74-95) adopts a new idea. While the tempo slows down, Part 4 has a new melody, played *dolce ma semplice*. It is rhythmically less active, composed of notes with longer

durational values. The overall contour is comprised of several leaps both up and down. The texture of the melody is quite smooth and should be played as legato as possible. It effectively conveys a warm and gentle feeling. With the Lord as his shepherd, the message of the bible verse implies that David feels safe and cared for in the Lord's protection. The music in Part 4 thus delivers a tender atmosphere as suggested by the text.

Triptych: Movement III

Quotation and Introductory Remark

Three women make their way through curtains of mist over the hilly path to the sepulcher. This morning they have come to perfume Jesus' body. But a gentle angel illuminates the empty chamber, singing of the sure and tranquil passage: "He is not here, for He has gone up."

The quotation describes the scene of women who are heading to a tomb and their encounter with an angel. After the death of Jesus, the three women went to the sepulcher in order to anoint his body in the morning. They unexpectedly encountered the angel and heard its message about Jesus's imminent resurrection. Three of the four canonical gospels from the New Testament depict this surprising event: Matthew 28, Mark 16, and Luke 24. Although the quotation does not address who the three women were, Mark 16:1-6 implies the name of the three women:

When the Sabbath was over, Mary Magdalene, Mary the mother of James, and Salome bought spices so that they might go to anoint Jesus body. Very early on the first day of the week, just after sunrise, they were on their way to the tomb and they asked each other, "Who will roll the stone away from the entrance of the tomb?" But when they looked up, they saw that the stone, which was very large, had been rolled away. As they entered the tomb, they

saw a young man dressed in a white robe sitting on the right side, and they were alarmed. “Don’t be afraid,” he said. “You are looking for Jesus the Nazarene, who was crucified. He has risen! He is not here. See the place where they laid him.”³⁰

Although the quotation contains textual context, the exact musical reference to certain key words is difficult to discover. While the quotation mentions the three women, there is no direct reference to the number three. A possible reference to the number three is the trichord (three-note motive) that is found in the first three measures, and which later appears as a chord in the movement. The expressive terms that are found throughout the piece are significant because they unambiguously suggest the character and mood of the section: *mesto* (sad), *angoscia* (anguish), *tranquillo* (quiet), *semplice* (plain), *misterioso* (mysterious), and *celestiale* (heavenly). In addition, the musical figures and motivic ideas in the piece serve a great deal in reflecting the meaning of each expressive term. The music applies highly chromatic dissonances throughout movement. Interestingly, the only diatonic moment found in the melodic phrase (mm. 69-72) is likely to be the sound of the angel’s singing.

Structure and Subdivision

The structure of the movement consists of nine parts, some of which are divided into subdivisions. The following diagram shows the nine main divisions (Figure 7).

Figure 7. Diagram of *Triptych III*

Part 1 (mm. 1-21)	Subdivision 1 (mm. 1-12)
	Subdivision 2 (mm. 13-21)

³⁰ The Bible, Mark 16:1-6 (New International Version).

Part 2 (mm. 22-41)	Subdivision 1 (mm. 22-30/1) Subdivision 2 (mm. 30/2-41)
Part 3 (mm. 42-50)	
Part 4 (mm. 51-72)	Subdivision 1 (mm. 51-66) Subdivision 2 (mm. 67-72)
Part 5 (mm. 73-84)	
Part 6 (mm. 85-104)	
Part 7 (mm. 105-112)	
Part 8 (mm. 113-139)	Subdivision 1 (mm. 113-121) Subdivision 2 (mm. 122-128) Subdivision 3 (mm. 129-139)
Part 9 (mm. 140-169)	Subdivision 1 (mm. 140-159) Subdivision 2 (mm. 160-169)

The tempo and musical term (*largo e mesto*) in the opening suggest the general atmosphere of the movement. The piece begins with a chromatic tetrachord that is made of four notes [D Eb E F] (mm. 1-4). Spelled out, the chord appears as if it were a tightly-constructed cluster chord. On the contrary, it employs a wide register built on a minor ninth between each note. Additionally, two other intervals are derived from the minor ninth: a major seventh (an inversion of the minor ninth) and a minor second (a close relative of the minor ninth). These three intervals are the important elements used throughout the movement. First few measures present a chromatic tetrachord that utilizes note heads of two different sizes: larger notes are intended to be brought out [F D E Eb]. The first three notes [F D E] form a trichord and the last two notes [E Eb] reinforce the chromatic relationship. Then, a tritone [B F] is presented in the following measure (m. 5). After the presentation of the foundational harmonic and intervallic content, motives 1 and 2 are presented in mm. 6-8. The first motive is made of two sets of half steps with a leap between

the sets. The second motive forms a chromatic descending line including a repeated note (Example 23). Both motivic figures share a chromatic relationship. When motive 2 appears in a higher register at m. 10, the expressive term—*con angoscia* (with anguish)—reinforces the musical idea. The chromaticism and musical vocabulary effectively depict a sorrowful and lamentable mood that the text is depicting.³¹

Example 23. Chromatic tetrachord, motive 1, and motive 2 (mm. 1-12)

The image shows a musical score for 'Triptych' by Louis Weingarden, measures 1-12. The score is in piano and features a chromatic tetrachord in the first measure, followed by motives 1 and 2. The tempo is 'Largo e Mesto'. Dynamics include mp, p, mf, sfz, and ff. The text 'con angoscia' is written above the score in measure 10.

Triptych by Louis Weingarden
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The musical idea of Part 2 resembles Part 1 through the use of identical harmonic and melodic material. It begins with a chromatic chord followed by the descending line of

³¹ “Three women make their way through curtains of mist over the hilly path to the sepulcher. This morning they have come to perfume Jesus’ body.”

motive 2. A varied trichord and the interval of a minor ninth dominate the section. Compared to Part 1, the rhythmic profile in Part 2 is quite active and the musical texture is intensified by strong dynamics, accents and *sforzandi*.

Part 3 begins with *Tempo I* (m. 42) and compositional elements similar to Part 1 are seen here. When the chromatic descending line and the chromatic chord are presented in m. 48, the musical term *allargando* slows down the tempo so that it smoothly transitions to the next section.

Both a new tempo *andantino* and a rapid reiteration of [E] indicate Part 4 (m. 51). The musical atmosphere drastically changes to a tranquil and calm mood while the rhythmic motion simultaneously becomes less forceful. New material—motive 3—is presented in the middle of Part 4 (mm. 55-56). It consists of three repeated notes followed by a fifth up. This short motivic figure foreshadows a melodic phrase occurring in subdivision 2 (mm. 69-72). Both the musical term *tranquillo* in m. 57 and the presentation of the melodic element effectively reflect the text.³²

After the melodic phrase, Part 5 adopts a mysterious mood with an indication *misterioso* in m. 73. A new trill figure is presented frequently; with its rapid rhythm in thirty-second notes and the Viennese trichord, it produces an atmosphere of disturbance. All elements in this segment depict the mysterious event that Jesus's body disappeared and he was not in the tomb.

Part 6 starts with a variation on motive 1 and a new musical term, *celestiale* in m. 85. While the section is articulated with trills and tremolo figures, a new ascending motion

³² “A gentle angel illuminates the empty chamber, singing of the sure and tranquil passage.”

is found in m. 91 and 100.

A new musical idea, both light and staccato, takes place in Part 7. The overall contour of the rhythm features both an upward and downward motion. The trichord and the variation on motive 1 are presented several times.

Part 8 contains many ascending gestures that reflect the text.³³ Each time the ascending line recurs, the figure becomes thicker. For example, the first ascending gesture in mm. 115-120 consists of a single line incorporating trill figure. The second ascending line in m. 120 is made of thirty-second notes. The third ascending figure consists of a two-voice line in mm. 122-128. The fourth phrase is a series of ascending three-voice chords beginning in mm. 131-134 (Example 24).

Example 24. The ascending gesture in different voices (mm. 114-134)

The image displays a musical score for Example 24, illustrating ascending gestures in different voices across measures 114 to 134. The score is presented in two systems, each with a treble and bass clef staff. The first system (mm. 114-120) features a 'first ascending gesture (mm. 115-120)' highlighted with a blue line. This gesture is characterized by trills and ascending lines. Dynamics include *mp*, *mf*, *ten.*, *ff*, *p*, *mf*, and *p*. A 'tempo' marking is present above the staff. The second system (mm. 119-128) features a 'second ascending gesture (m. 120)' and a 'third ascending gesture (mm. 122-128)' highlighted with blue lines. The second gesture is marked with *pp* and *ppp*. The third gesture is marked with *ppp* and *fff*. The score includes various musical notations such as trills, slurs, and dynamic markings.

³³ "He is not here, for he has gone up."

fourth ascending gesture (mm. 129-133)

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Similar ascending motion is found in Part 9. The motivic figure—motive 3—returns and the music ends with this figure. The last two chords combined in m. 169 feature a symmetrical image consisting of a perfect fifth and a minor third: [A E G] and [F Ab Eb]. Additionally, these chords reinforce the chromatic relationship: [A Ab G] and [F E Eb] (Example 25).

Example 25. The last two chords (m. 169)

169

P5
m3

Symmetrical image
[A E B] and [F Ab Eb]

Chromatic relationship
[A Ab G] and [F E B]

m3
P5

Pitch / Harmony

Chromatic tetrachord

The tetrachord is the important compositional device that serves as a unifying character throughout the movement. The piece begins with a four-fold tetrachord [F E Eb D] in mm. 1-4 (Example 26). It is made of four successive notes within a minor second relationship so that it is also defined as a chromatic tetrachord. The melodic and harmonic form of this chromatic tetrachord is frequently used. In addition, other important material that constructs the movement is derived from the chromatic tetrachord. For example, a minor ninth interval found in the chromatic tetrachord is the fundamental dyad of the movement. The motivic ideas—motives 1 and 2—also share a close relationship to the chromatic tetrachord by including a half step.

Example 26. Chromatic tetrachord (mm. 1-4)

Viennese trichord

Like the first movement of *Triptych*, the Viennese trichord is used occasionally in the third movement. The Viennese trichord is made of three notes that are placed at the interval of an augmented fourth and a perfect fourth (e.g., C to F# to B). When Part 5 begins mysteriously at m. 73, the frequency of the Viennese trichord is increased. It is possible that the Viennese trichord effectively creates the atmosphere of astonishing event related to the resurrection of Jesus.

Motivic / Melodic Content

The movement consists of three motivic ideas, with each motivic figure containing a distinct formation and a different intervallic relationship.

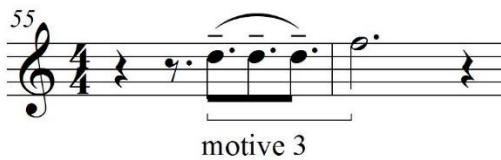
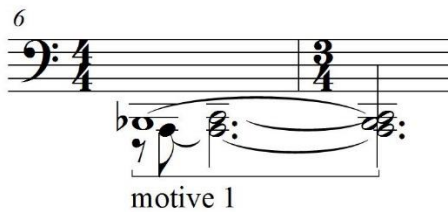
Motive 1 occurs in mm. 6-7 and is made of two pairs of a half step including a leap between the pairs. An interval of the half step is frequently extended to a whole step. This motivic figure shares a chromatic relationship to the chromatic chord that is presented in mm. 1-4 (Example 27).

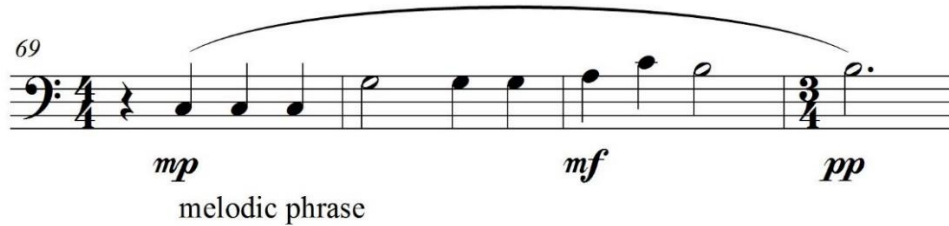
The second motive is presented in mm. 7-8. The contour of this motive features a chromatic descending line with a repetition of notes two or three. It is typically built on a half step, with the one exception of a whole step (mm. 16-17). Like motive 1, motive 2 also contains a close relationship to the chromatic chord.

Motive 3 consists of four notes found in the short span of mm. 55-56. The first three notes are a reiteration of just one pitch followed by a fifth up. This motivic figure serves as a foreshadowing of a new upcoming melodic phrase that is presented in mm. 69-72.

The movement III contains just one melodic phrase (mm. 69-72). Compared to any of the chromatic elements throughout the movement, the presentation of this melody is one and only moment that projects a diatonic sound.

Example 27. Motivic materials and melodic phrase





Word Painting

Like the other two movements of *Triptych*, Weingarden inserts contextual narrative along with the biblical quotation in *Movement III*. He reflects the biblical content with a direct, descriptive style of word painting. As a result, this movement has a stronger narrative element – it reflects the steps of three women’ journey to the tomb and encounter with an angel.

Triptych: Movement III begins with a chromatic tetrachord [F E Eb D] in mm. 1-4. This tetrachord seems inactive or suspended. In that sense it is like the curtain of mist described in the biblical quotation – just as the movement of mist on the hills at the break of day is still and suspended, so the opening of this movement is still and suspended. The reiteration of the same chromatic tetrachord with a wide register and a long duration occurs multiple times.

While the quotation mentions the three women, it is difficult to find a direct and obvious reference to the number three. However, there is a trichord that is used frequently in the movement with the initial form being heard in the first three notes of mm. 1-3 within a larger note head [F D E]. However, the significance of this is debatable since the opening gesture is related to the number four rather than three: tetrachord, repetition of the chromatic tetrachord four times, and four emphasized notes in the larger notation. The

trichord that is derived from the chromatic tetrachord is used as a compositional material frequently throughout the movement.

As the music always reflects the textual content, Weingarden here expresses an overall mood through use of musical terms. The emotional state of the women is certainly that of anguish, according to the first two sentences of the quotation, and the musical term and the musical figure in Part 1 express that mood. Two musical terms in the beginning also suggest how three women felt on the way to the sepulcher: *mesto* (sad) in m. 1 and *angoscia* (anguish) in m. 10. Similarly, the chromatic descending line of motive 2 in mm. 7-8 carries the emotion of lamentation.

In addition to using expressive terms as text-painting tools, the musical shape from mm. 13-18 also serves to paint the action which occurs in the biblical text. The up and down motion here reflects the hilly path the women traveled, similar to the technique Weingarden used in *Movement I*. While the quotation mentions the sepulcher, there is no direct reference to the tomb in the musical elements. However, the rhythmic activity from Part 1 through Part 3 become dense and thick. For example, the musical shape of an upward and downward motion covers a wide register in m. 31 and m. 34. The descending chromatic line of motive 2 is presented in a very low register in m. 48. All these elements combined express the atmosphere and mood of the sepulcher.

The musical texture and content in Part 4 (mm. 51-72) present a new idea. The expressive term *più tranquillo* (m. 58) shows how the atmosphere is changing. The rhythm becomes less busy while the texture becomes sparse, for instance the melody of mm. 69-72 is quite simple in its construction. All the musical elements in Part 4 reflect the quotation:

“a gentle angel illuminates the empty chamber, singing of the sure and tranquil passage.” The text describes the three women meeting the angel and hearing the message, “He is not here, for he has gone up,” which is a moment of wonder and mystery in the text. Part 5 (mm. 73-84) reflects this moment by expressing wonderment, doubt, and even excitement. For example, the musical term *misterioso* at m. 73 indicates the mysterious atmosphere. A new trill figure dominates this section while the rapid rhythm of an upward and downward motion is played. These two ideas brilliantly depict the scene in the tomb between the women and the angel. The trill figure becomes intensified to a tremolo motion in Part 6 (mm. 85-104).

The verse: “For He has gone up” is very important to this passage because it describes the motion of God himself and reflects his power and glory. As such, the motive of rising is present throughout the musical text in powerful ways. Most musical contours in Part 8 and Part 9 features an ascending line no matter the rhythmic pattern or the harmonic material that is presented. For example, the ascending figure is found in the following measures: mm. 115-120, 120-121, 122-128, 130-133, 140-144, 151-152, and 158-159.

CHAPTER 4

CONCLUSION

William Bergsma and Louis Weingarden are American composers who utilize advanced twentieth-century techniques and forms. In this document, two movements from *Tangents* (1951)—*The First Prophecy* and *The Second Prophecy*—and all three movements from *Triptych* (1969) have been analyzed in terms of structure, melody, harmony, and word painting. In addition, these compositions incorporate biblical quotations that are discussed at length in this analysis.

Both works are part of the twentieth century piano repertoire, and show individual character and style. The two movements from *Tangents* demonstrate the main characteristics of Bergsma's compositional style: a conventional but eclectic approach to the use of musical materials, primarily tonal music with a mixture of dissonance, and an abundant use of lyrical material. On the other hand, *Triptych* reveals the epitome of Weingarden's compositional idiom: a freely atonal, comprehensive use of twentieth century musical material, and the presentation of extremely varied textures.

What links both works and composers is the provocative use of biblical quotations. While Bergsma inserts only the biblical quotation, Weingarden adds contextual clarification along with the biblical quotations. Weingarden's preface is an important addendum that describes a scene involving a character and place. In terms of word painting techniques, both works effectively depict the biblical content of their respective quotations. However, Weingarden's music makes more direct references to the text he is using as a source material. Bergsma's music successfully delivers the overall atmosphere of the text,

however, the direct references are more ambiguous. Of the two, Weingarden's music is more specific in its textual content, presenting more concrete references to the text.

Both of these multi-movement works have durations of over twenty minutes. While *Tangents* is a collection of twelve small pieces, *Triptych* consists of three movements. They are imaginative compositions that require the performer's ability to evoke the imagery and emotional content of the biblical quotations. Both works are appropriate for inclusion on recitals of college-level or professional pianists because of their technical demands, interesting extra-musical elements, intrinsic compositional merit, and mid-twentieth-century style. *Tangents* and *Triptych* represent a high degree of pianistic and musical complexity that incorporate quintessentially twentieth-century compositional techniques. They certainly deserve more attention and performance opportunities.

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APPENDIX A

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APPENDIX B

SCORE

2. The First Prophecy

And it shall come to pass in that day, saith the Lord, that there shall be the noise of a cry from the fish gate, and a howling from the second, and a great crashing from the hills... Their goods shall become a booty, and their houses a desolation; they shall also build houses but not inhabit them; and they shall plant vineyards, but not drink the wine thereof...

ZEPHANIAH

WILLIAM BERGSMA

(♩ = 44-52)

Part 1

motive 1

motive 2

mot. 1

5

6

6

Pitch center: F#

melodic phrase (mm. 3-4)

8va

sempre affrettando

2

mot. 2

3

4

rit.

8va

mot. 1

mot. 2

mot. 1

6

9

9

sim.

Pitch center: G#

6

mot. 2

mot. 2

mot. 1

mot. 1

8va

8va

10

10

10

10

N2531

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10 Duration
4 min. 30 sec.

8 *gva* *mot. 2* ($\text{♩} = 63$) *pesante* *dim.* *Part 2* ($\text{♩} = 69 - 76$) *motive 3* *mf* *mp*

11 *mot. 3* *mot. 3* *mot. 3* *mot. 3*

13 *cresc. poco* *mf* *mot. 2*

15 *mot. 3* *f* *sf* *mp* *f* *sf* *mp* *cresc. f*

17 *sf* *poco f* *cresc.* *f* *mot. 3* *mot. 3*

N2531

* Keep the melody strong, the other parts subdued. Don't rush the 32nd notes!

Part 3 (♩ = 76-84)

20 motive 4 motive 5 *mp*

23 mot. 5 mot. 4 mot. 5 mot. 5 mot. 5 *s*

26 *sva* *ff* *ff*

28 *mp* *poco f* mot. 5

30 *cresc.* *mp sempre* mot. 5 mot. 5 mot. 5

N2531

32 *mot. 4*
mot. 5 *ff pesante* *mot. 5* *mot. 5*

34 *dim. poco* *mot. 5* *mot. 5* *mot. 5* *Subdivision 2* *mf dolce* *mp* *~ m.10*

37 *~ m.11* *mot. 3* *mot. 3* *mot. 3* *mot. 5*

39 *~ m.13* *cresc. poco a poco* *mot. 5* *mot. 3* *~ m.14* *mot. 2*

41 *~ m.15*

N2531

Part 4

(♩ = 48-52)

pesante mot. 1 = m.1 mot. 2 mot. 1

43 mot. 5 5 6

Pitch center: F#

melodic phrase (mm. 46-47)

45 = m.2 mot. 2 = m.3 *sva*

f sempre affrettando

47 *sva* mot. 1 = m.4 mot. 2 mot. 1 = m.5

rit. 6 9

Pitch center: G#

49 = m.6 mot. 2 mot. 2 mot. 2 mot. 1 mot. 1 *sva*

10 10

51 = m.8 mot. 2 = m.9 *ff* *pesante* *ff*

N2531

3. The Second Prophecy

And they shall beat their swords into plowshares, and their spears into pruning hooks: nation shall not lift up a sword against nation, neither shall they learn war any more. But they shall sit every man under his vine and under his fig tree; and none shall make them afraid.

MICAH

WILLIAM BERGSMAS

(♩) = 80-84

A / Part 1

Pitch center: Bb

motive a

(x)

B / Part 2

(♩) = 69-72

mot. a

pp *lontano*

mp melodic phrase 1 (mm. 4-6)

Pitch center: B

mot. b

6

pp

mot. a

melodic phrase 2 (mm. 7-8)

mot. b

Pitch center: Db

9

mot. a

p

pp

mp

cresc. poco melodic phrase 3 (mm. 9-10)

mot. a

mf

mot. b

N2531 Pitch center: C#

Duration 5 minutes

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B2 / Part 3
(♩ = 66)

~ m.4
p molto legato
p dolce
mel. ph. 1 (mm. 11-13)

~ m.5
mot. a
mot. b

~ m.6
sva
mot. a

~ m.7
mel. ph. 2 (mm. 14-16)
mot. b
mot. a
mot. a
Pitch center: Bb
mot. a

~ m.8
Pitch center: C

N 2531

17

Pitch center: A
don't rush!

18

melodic phrase 3 (mm. 18-20)
mp cresc. poco

19

poco sf

Pitch center: B

20

poco sf

A (var.) / Part 4
(♩ = 80)

non troppo f

~ m.1

22

non troppo f

~ m.2

N 2531

~ m.3

B1 (var.) / Part 5
 (♩ = 66)

mot. a

pp

melodic phrase 1 (mm. 24-26)

mot. b

~ m.4 ~ m.5

Pitch center: C

B2 (var.) / Part 6 *8va*
 (♩ = 58-63)

mel. ph. 1 (m. 27)

mp dolcissimo

~ m.6 ~ m.11

Pitch center: A

8va mot. a

mel. ph. 2 (mm. 28-29)

mot. b

~ m.17 ~ m.17

mel. ph. 2 (m. 30) *8va* mot. a

~ m.14

Pitch center: F#

8va

mot. a

mot. a

N2531

32 *mot. a*

34 *mel. ph. 3 (mm. 34-36)* *mot. a*

35 *mp sempre dolciss.* *mot. a* *mot. b*

dim. - rit. poco

36 *A (var.) / Part 7* *(♩ = 58)* *mf dolce sonore f* *p* *mot. b* *mot. b*

N 2531

in memory of Danny

TRIPTYCH

I.

Abraham hears the terrible command with breathless suspension of all feeling: "Take your son, your only son, Isaac, whom you love; and sacrifice him as a burnt offering upon the mountain I shall show you." Even the stones and thorns in the roadway resist the ascent.

LOUIS WEINGARDEN

Part 1 Lento

ff sfz sfz sfz

mf — p

motive

Subdivision 2

P-0: twelve-tone row

più mosso

ppp sfz ppp sfz ppp

sfz p

motive

Trichord Prime (T.P.) Trichord Inversion (T.I.) Trichord Retrograde Inversion (T.R.I.) Trichord Retrograde (T.R.)

Part 2

Tempo I

ppp ppp

p mp

ff sfz sfz

motive

Viennese Trichord (V.T.)

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B. Pa. 251

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15

T.I.

f *mp* *mf* *f* *ff*

mf

stringendo

P-0

Subdivision 2

20

T.P.

ppp *sfz* *ppp*

sfz *pp* *mp*

22

T.R.I.

ppp *pp* *p* *mp* *p*

sfz *mp* *pp*

26

Part 3

ff *f*

fff *sfz* *sfz* *sfz*

motive

31

T.I.

mf *ff* *sfz*

ppp *pp* *p*

poco string.

P-0

* The bracket indicates a cluster of all the chromatic tones. B. Pa. 251

Part 4

two R-8 are presented (mm. 51-52 and mm. 51-61)

P-0: [C C#] are missing

B. Pa. 251

P-7

R-10

54

55

56

57

58

59

60

sf

ppp

f

5

3

6

6

6

T.I.

T.R.

61

62

63

64

65

66

mf

p

pp

mp

f

sfz

sfz

sfz

3

5

3

9

9

6

6

P-0: [F#] is missing. [D] is duplicated.

67

68

69

70

71

72

p

ppp

mp

p

pp

pp

mf

mp

p

pp

3

3

3

3

B. Pa. 251

Part 5
più allegro

65 *ppp* *p* *ppp*

Viennese Trichords

Subdivision 2

70 *p* *mp* *pp* *mf* *p* *p* *mf*

motive

77 *p* *f* *pp* *p* *sfz* *f* *p* *mp* *mf* *cantando* *f* *p*

82 *p* *p* *f* *mf* *mp*

Subdivision 3

87 *f* *sfz* *mf* *p* *mp* *sfz* *p*

T.R.I. I.P.

B. Pa. 251

91

mf *pp* *mf* *ppp* *ff* *senz' accenti* *f* *pp*

96

mf *f* *sfz* *sfz*

p *mf* *p* *f* *ff*

motive

100

pp *p* *mp* *pp*

f *ff* *f*

Subdivision 4

105

mf *p* *mp*

mp *f* *pp*

motive T.I.

109

mf *p* *mf*

mf *p* *mp* *mf* *f* *p* *pp*

motive T.R.

B. Pa. 251

114

Part 6

pp *mp* *ppp* *p* *mp*

3 3 3 5 P-0

119

ppp *mp*

5 6 3 6 3 3 3 3

f sfz *sfz* *sfz* *ff sfz* *sfz* *sfz*

motive

123

ppp *mp* *mf*

3 5 5 6

ff sfz *sfz* *sfz*

P-0

126

Subdivision 2

T.R.I.

ff *sfz* *pp* *ff* *mf* *f*

3 5 3 7 7 7 7 7 7 7

segue martelando

130

T.P. T.I. T.R.I. T.R. T.P. T.I. T.R.I. T.R. T.P.

p *mp* *p* *p-0* *f*

7 7 7 7 7 7 7 7 7

B. Pa. 251

133 **brillante** *crescendo* T.R.I. 7 T.P. 9 T.R.I. 10 T.R.I. 10

135 *pp sub.* T.R. 12 *ppp*

137 **Part 7** *poco meno* *f* *sempre ff* T.R.I. 3 3 3 3 3 3 3 3

140 *leggero* *pp* *f* *mp* *f* T.P. 5 7 3

143 T.P. 5 T.I. 9 T.R.I. 7 *f* *p* *mf* *f*

B. Pa. 251

145

T.P. T.R.I. P-0 *staccato* T.P. T.I. T.R.I.

f *mp* *sfz* *mf* *f*

ff *f*

147

T.R. T.R.I. T.P. T.R.I.

ff *tutta forza* *sfz*

149

5 8 6 5 5

fff *pp* *ff* *ppp* *f*

sfz *sfz* *sfz* *sfz*

motive

152

Subdivision 2

15 T.I.

fff *mf* *mp* *ff*

ff *sfz* *mp* *ff*

155

9 3 5 tr

f *sfz* *pp* *f*

sfz *pp* *f*

tr (see segue)

T.R.I.

157

ff *p* *ff*

160

sf *sf* *sf* *sf* *sf* *sf* *mf* *fff*

T.P. T.R.I. T.R.I. T.P. T.I.

163

fff *mf* *fff*

Part 8

165

sf *sf* *sf* *fff*

motive

Subdivision 2

Vivo

169

ff *fff*

motive T.R.I. T.R.I.

172

T.R.I. 9
T.R.I. 9
T.P. 7
non legato

174

pesante

T.R.I. 3
T.P. 11
mf
tr

176

T.P. 10
T.P. 10
V.T. 6
ff
glissando

179

Subdivision 3

lascia suonare P-0

24 8 24 10
5
ppp
una corda

184

Octatonic Scale: [C C# D# E F# G A Bb]

7 7
mp
pp

B. Pa. 251

II.

David guarding his sheep and, for amusement, taking his harp and composing a spiritual étude: "If the Lord be my shepherd, then I lack nothing."

Part 1
Vivace

P-0: twelve-tone row

R-11

Pitch center: E

Subdivision 2

Major 3rd (M3)

M3

M3

Subdivision 3

P-0

M3

Subdivision 4

M3

M3

M3

Part 2

P-2: [G#] is duplicated. [D] is missing.

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22 I-1 Subdivision 2

26 P-3 I-0: [F C] is missing

30 I-0 Subdivision 3

33 Subdivision 4

38

44

M3

Part 3

P-0

leggerissimo

M3: [C# A]

50

P-0

P-4

P-1

M3: [G# E]

55

P-1

P-11: only eight notes are presented

Subdivision 2

M3: [D Bb]

M3

P-5: [A F] is missing

60

M3

P-0

M3

R-11: only eight notes are presented

65

M3

M3

M3

M3

M3

Part 4
meno

p *pp* *mp*
dolce ma semplice

melodic phrase 1 (mm. 74-80)

M3

Subdivision 2
melodic phrase 2 (mm. 82-90)

mf

Subdivision 3
melodic phrase 3 (mm. 91-95)

p *mf*

Part 5
meno

mf *f* *pp* *ppp*
un poco marcato il canto

melodic phrase 1 (m 98-105~74-80)

M3

101

Subdivision 2
melodic phrase 2 (m 107-115-82-90)

107

111

114

Subdivision 3

mp *p* *mf* *f* *p* *pp*

119

f *p* *p* *pp*

Transition

123

meno

stringendo

mf *f* *p*

successive M3 included overlapping

126

fantastico

p *p* *p* *p*

Part 6
 130 P-0
 melodic phrase 1 (m 131-138-74-80)
 I-0
 P-0

133
 mp
 p
 5
 5
 9
 10

Subdivision 2
 melodic phrase 2 (m 138-142-82-90)

136
 mf
 mp
 pp
 ppp
 5
 3
 5

Subdivision 3
 melodic phrase 3 (m 143-146-91-95)

140
 mp
 p
 mf
 p
 f
 3
 3
 5

Part 7
 P-0: two note pairs are repeated twice

145
 f
 ppp tranquillo e sospeso
 ppp

151

Subdivision 2

p

156

Subdivision 3

mp *mf* *ppp*

161

p

Part 8

Tempo I

p *crescendo poco a poco* *mp*

successive M3

R-11

169

R-3

M3

M3

M3

172

RI-3

f *ff*

176

Subdivision 2

p *ppp* *p*

181

RI-1: [C# F#] is missing

pp *mf* *f*

184

M3 successive M3 Subdivision 3 P-11

ff *mp* *p* *f* *ffz* *mp*

(x)

187

R-0

mf *p* *pp* *mp* *ppp*

B. Pa. 251

III.

Three women make their way through curtains of mist over the hilly path to the sepulcher. This morning they have come to perfume Jesus' body. But a gentle angel illuminates the empty chamber, singing of the sure and tranquil passage: "He is not here, for He has gone up."

Part 1 *Largo e Mesto*

Chromatic Tetrachord (C.T.)

mp

motive 1

motive 2

mf

ff

con angoscia

C.T.

Subdivision 2

mp

ff

mf

ff

mp

f

Part 2

mf

f

mp

C.T.

mp

ff 3-val.

Musical score for piano, measures 23-40. The score is in 2/4 time and features various dynamics and articulations. Blue boxes highlight specific passages: measures 23-24, 27-28, 31-32, 34-35, and 37-38. Annotations include "C.T.", "mot. 2", "Subdivision 2", "C.T. (broken)", "stringendo", and "gva".

Measure 23: Treble clef, *f*, *sfz*, *sfz*. Bass clef, *f*, *ff*, *ff*.

Measure 24: Treble clef, *sfz*, *sfz*. Bass clef, *ff*, *ff*.

Measure 27: Treble clef, *sfz*, *sfz*. Bass clef, *ff*, *ff*.

Measure 28: Treble clef, *sfz*, *sfz*. Bass clef, *ff*, *ff*.

Measure 31: Treble clef, *sfz*, *sfz*. Bass clef, *ff*, *ff*.

Measure 32: Treble clef, *sfz*, *sfz*. Bass clef, *ff*, *ff*.

Measure 34: Treble clef, *ppp*, *ppp*. Bass clef, *ppp*, *ppp*.

Measure 35: Treble clef, *ppp*, *ppp*. Bass clef, *ppp*, *ppp*.

Measure 37: Treble clef, *f*, *pp*. Bass clef, *mf*, *mf*.

Measure 38: Treble clef, *mf*, *mf*. Bass clef, *ff*, *ff*.

41 *sfz* Part 3 **Tempo I** C.T.

45 *f* *mp* *fff* *mf* *sfz* *mf* *sfz* *mf* *ff* *8va*

continua stringere **Allargando** mot. 1 mot. 2

49 C.T. C.T. (broken) **Part 4 Andantino** *mp* *p*

53 *p* *f* *f* *p* *pp* **più tranquillo** mot. 3

59 *mp* *p* *p* *pp*

65 *ten.* Subdivision 2

mp mot. 2

p semplice mot. 3

mp melodic phrase (mm. 69-72)

ppp

71 Part 5

mf

pp

mp

ppp

misterioso

tr

tr

tr

tr

tr

Viennese Trichord (V.T.)

76

ppp

ppp

ppp

ppp

79

ppp

ppp

ppp

15

81 un pochissimo agitato

ppp *tr*

ppp *tr*

ppp *tr*

ppp *tr*

ppp *tr*

mp

mp

mp

mp

mp

Part 6
mot. 1

84 *mf* legato *pp* celestiale *mp* *pp* *p* *tr*

88 *mp* *mf* *f* *mp* *ppp*

92 *mp* *mf* *pp* *pp* *mf* *mp*

96 *p* *mp* *mf* *pp* *ppp* *gliss.*

101 *mf* *mf* *f* *mp* *ff* *v.t.*

B. Pa. 251

Part 7

105 *pp* *p* *pp* *mp* 8va

108 *p* *pp* *mp*

Part 8 **Allargando**

111 *mp* *p* *mf* *pp*

tempo ascending gesture

114 *f* *ff* *mf* *p*

Subdivision 2 ascending gesture

119 *pp* *ppp* *mp* *ppp* *fff*

B. Pa. 251

124 *gva*

mf *p* *pp*
ff *mf* *p*

Subdivision 3 *ascending gesture*

129 *mf* *fff* *sfz* *sfz* *ff* *p*

mf *fff* *sfz* *sfz* *ff* *p*

132 *ff* *mf* *f* *sub. p*

ff *mf* *f* *sub. p*
ff *mf*

Ritenuato *mot. 1* *Part 9*

135 *pp* *fff* *glissando* *ppp* *ppp*

pp *fff* *glissando* *ppp* *ppp*
f *glissando*

141 *mot. 1* *mot. 1* *mot. 1* *mot. 1* *mot. 1* *mot. 1* *mot. 1* *mot. 3*

ppp *mp*

Chromatic Chord

ppp *mp*
Chromatic Chord

145 *mf* *f* *pp* ascending gesture

151 *f* *f* *gva*

156 *mp* *p* *gva* ascending gesture

Subdivision 2 *p* *mp* *p* *gva* mot. 3

165 *pp* *pppp* *pp*