

COMPOSITIONAL INNOVATIONS IN PASSACAGLIA/CHACONNE FORMS

FROM THE LATE 19TH TO EARLY 21ST CENTURIES

AND THEIR INFLUENCE UPON AN ORIGINAL COMPOSITION –

BULOSAN: ON AMERICAN DEMOCRACY

GRAND PASSACAGLIA FOR NARRATOR AND WIND SYMPHONY

By

ANDRES R. LUZ

(Under the Direction of Adrian P. Childs)

ABSTRACT

The passacaglia and chaconne are musical forms commonly found in the 17th and 18th century Baroque Era based upon continuous variations that unfold in counterpoint against a recurring fixed bass melody or harmonic progression, respectively. However, over the past 150 years, composers have introduced innovative approaches that flexibly treat the fixed musical subject to achieve an enhanced level of musical expression and possibility. Examples by Brahms, Copland, Britten, Gubaidulina, Corigliano, Adams, and Higdon are examined in the present study and have yielded insights that inform the composition of an original work, a grand passacaglia for large ensemble entitled *Bulosan: On American Democracy for Narrator and Wind Symphony* (2021). The passacaglia form undergirds the present work for its seeming ability to express an evolving musical argument that steadily gains momentum over time with repeated iterations of the fixed subject, much like the way a contemplation of an idea would increasingly resonate and evolve with thoughtful consideration over time. This work draws

inspiration from selected excerpts from two important literary opuses by the immigrant labor union organizer, poet, and writer, Carlos Bulosan (1913-1956), who was active on the U.S. West Coast in the 1930s and 40s: the semi-autobiographical novel *America is in the Heart* (1946) and the essay “Freedom from Want” (1943). Consequently, an important innovation that is explored in the composition *Bulosan: On American Democracy* is the application of a programmatic narrative upon the traditional, abstract design of the passacaglia, here used to touch upon defining political issues regarding American government which occupy the minds of many Americans at the present time.

INDEX WORDS: Adams, Brahms, Britten, Bulosan, Chaconne, Copland, Corigliano, Gubaidulina, Higdon, Music Theory, Narrator, Passacaglia, Symphonic Band, Wind Ensemble, Variations

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ANDRES R. LUZ

B.S., University of California, Irvine, 1997

B.A., California State University, East Bay, 2013

M.M., University of Redlands, 2016

A Dissertation Submitted to the Graduate Faculty of the University of Georgia in Partial
Fulfillment of the Requirements for the Degree

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ANDRES R. LUZ

Major Professor: Adrian P. Childs

Committee: Peter Van Zandt Lane
Emily Koh

Electronic Version Approved:

Ron Walcott
Dean of the Graduate School
The University of Georgia
May 2022

DEDICATION

In memory of

Carlos Bulosan
(1913-1956)

in defense of American Democracy,
and for posterity.

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Last, but definitely not least, much love and thanks to my mom and my sister, who both put up with me while I was working on this large project. Your patience and support are etched deeply in my mind and I am beyond grateful for both of you being around.

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CHAPTER 1

Flexible Treatments of the Repeating Fixed Subject in Case Studies of Chaconne and Passacaglia Works from Brahms to Higdon

Origins and Characteristics of the 17th/18th Century Passacaglia and Chaconne Forms

The 17th century Baroque witnessed the emergence of two important and related musical forms, the passacaglia and the chaconne, both of which featured a series of continuous variations undergirded by a fixed idea. The fixed component was usually four-to-eight measures long and repeated without alteration throughout the entire duration of a piece of music.¹ The musical interest therefore lay in the interaction between the fixed bass melody or harmonic progression appearing unchanged in periodic entries while a series of variations unfolded over time. These variations followed one another in a constant stream of contrasting intensities, characteristics, stylistic ornamentations, textures, etc., with each entering the musical discourse with generally the same regularity and duration as the rotating fixed idea.²

Many commentators tend to cite 16th and 17th century Spanish and Latin American dances written for guitar, viol, archlute, or other keyboard instrument, as the likely origin of the passacaglia and chaconne, both conventionally cast in a slow tempo, 3/4 meter.³ By the latter

¹ Gauldin, Robert. *A Practical Approach to 18th Century Counterpoint*. Revised Edition. Long Grove, IL: Waveland Press, Inc., 2013, 245.

² Gauldin, Robert. *A Practical Approach to 18th Century Counterpoint*, 245-246.

³ Hudson, Richard. "Chaconne." In *The New Grove Dictionary of Music & Musicians*, 2nd ed., edited by Stanley Sadie, 20 vols., 4: 100-102. London: Macmillan, 1980, 100-101.

Hudson, Richard. "Passacaglia." In *The New Grove Dictionary of Music & Musicians*, 2nd ed., edited by Stanley Sadie, 20 vols., 14: 267-270. London: Macmillan, 1980, 267-268.

Berry, Wallace. *Form in Music*. Englewood Cliffs, N.J.: Prentice-Hall, Inc, 1966, 270.

half of the 17th century, the passacaglia was expanded into music incorporating voice, keyboard, continuo, various chamber groupings and, particularly in French music, orchestra. According to Hudson, passacaglias written in Italy and France had a tendency to be cast in minor keys, unlike the chaconne which tended to be cast in major keys.⁴ In Germany between 1675-1750, the passacaglia was derived from both Italian and French models and the distinctions with chaconne form became blurred during this golden period of continuous variations composition.⁵ In this era, composers freely combined the subtle differences between the two forms, and/or imprecisely designated the titles of their works for one or the other indiscriminately. This is seen, for instance, in the numerous organ chaconnes and passacaglias in the German Baroque organ tradition which feature prominent ground bass melodies and are thus more accurately labeled as organ passacaglias due to the role of the repeating bass line supporting the ensuing variations.⁶ As the passacaglia and chaconne grew in popularity approaching the early 18th century, composers discovered that much expressive power may be realized by manipulating a gradually evolving and intensifying musical texture of variations set against the backdrop of a repetitive, fixed musical idea characterizing both these continuous variations forms.⁷

Despite numerous attempts to ascertain the distinctions between these two forms, analysts maintain that in a passacaglia, the defining feature is an unchanging *melodic* bass line above which variations take place; whereas in a chaconne, a stable *harmonic* progression forms the basis upon which the entire variation set is held together.⁸ Although an examination of contemporary writings of the time offer little to adequately differentiate between the kinds of

⁴ Hudson, Richard. "Passacaglia." In *The New Grove Dictionary of Music & Musicians*, 2nd ed., 268, 270.

⁵ Hudson, Richard. "Chaconne." In *The New Grove Dictionary of Music & Musicians*, 2nd ed., 102.

⁶ Hudson, Richard. "Passacaglia." In *The New Grove Dictionary of Music & Musicians*, 2nd ed., 270.

⁷ Gauldin, Robert. *A Practical Approach to 18th Century Counterpoint*, 247.

⁸ Gauldin, Robert. *A Practical Approach to 18th Century Counterpoint*, 245.

Berry, Wallace. *Form in Music*, 282.

tempo and modal characteristics between these two forms, both are characterized by the use of triple meter and, in numerous examples, the tendency to remain in a single key from beginning to end without modulation.⁹ Both the chaconne and passacaglia typically avoid thematic development, and are not likely to explore highly contrasting musical materials in its course; musical ideas do not depart significantly from those found at the beginning of the work.¹⁰ However, in contrast to Gauldin, Knapp cites that Baroque ostinato works may at times migrate to a contrasting harmonic area in a middle section of a piece.¹¹

There are, however, at least two notable conventions that are particular to the passacaglia form, both of which are related to the melodic nature of the ground bass as conferred by Gauldin and Berry. Unlike the fixed progression of the chaconne, the repeating bass melody of the passacaglia first appears unadorned at the beginning of the composition without harmonization so as to clearly establish itself as the unifying, fixed subject made immediately recognizable to the listener. No such equivalent is mentioned for the chaconne.¹² The second characteristic is the occasional use of a descending tetrachordal figure which moves from tonic note to dominant note with either diatonic or chromatic movement. This convention was used to convey a tone of grief as observed in the most famous example of the form, Dido's *lament* from Purcell's opera *Dido and Aeneas* (1683-1688). Additionally, the harmonic motion from tonic to dominant facilitates the subject to smoothly cycle back to the tonic for the next rotation.¹³ In contrast to the chaconne, an advantage of the passacaglia ground melody, when resourcefully

⁹ Gauldin, Robert. *A Practical Approach to 18th Century Counterpoint*, 246.

¹⁰ Berry, Wallace. *Form in Music*, 271.

¹¹ Knapp, Raymond. "The Finale of Brahms' Fourth Symphony: The Tale of the Subject." *19th-Century Music*, vol. 13, no. 1 (Summer 1989): 4. Accessed May 2, 2019, <https://www.jstor.org/stable/746207>.

¹² Gauldin, Robert. *A Practical Approach to 18th Century Counterpoint*, 245-246.

Berry, Wallace. *Form in Music*, 271, 282.

¹³ Gauldin, Robert. *A Practical Approach to 18th Century Counterpoint*, 246.

Berry, Wallace. *Form in Music*, 273.

used as an adaptable and independent musical entity, is its relocation from lower to higher registers to provide an opportunity for contrast in both texture and harmony, this last feature precluding the chaconne given its main function to provide harmonic continuity. Yet, to add to the complexity in defining the precise nature of the chaconne, Berry cites cases where slight changes to the harmonic progression of chaconne ostinatos also occur, albeit somewhat rarely.¹⁴

Although the passacaglia and chaconne fell into obscurity in the latter half of the 18th century and throughout most of the 19th century, a resurgence of these continuous variations forms began to emerge in the beginning of the 20th century, persisting to the present day. Certainly, the displacement of traditional tonality as an organizing musical system called for other compositional strategies to take its place.¹⁵ It is therefore likely that the idea of the repetitive ground bass/harmonic progression of the passacaglia and chaconne, respectively, drew the interest of composers searching for a means to provide musical cohesion compatible with the progressive artistic mindset of 20th century innovation. Works by Adams, Adès, Arnold, Barber, Bartók, Berg, Bloch, Britten, Copland, Corigliano, Dallapiccola, Dello Joio, Diamond, Dohnányi, Glass, Grainger, Gubaidulina, Henze, Higdon, Hindemith, Holst, Kernis, Ligeti, Lutoslawski, Nielsen, Penderecki, Piston, Ravel, Reger, Riegger, Rouse, Ruders, Schmidt, Schoenberg, Schnittke, Schuman, Shaw, Shostakovich, Strauss, Vaughan Williams, Walton, and Webern, among others, indicate a renewed interest in Baroque form featuring advances in compositional technique which augment musical possibilities beyond 17th and 18th century practice.¹⁶ This chapter focuses upon the analysis of selected continuous variations works employing a consistently repeating subject which departs from established models, notably, the

¹⁴ Berry, Wallace. *Form in Music*, 274, 283.

¹⁵ Stein, Leon. "The Passacaglia in the Twentieth Century." *Music & Letters*, vol. 40, no. 2 (April 1959): 152. Accessed May 1, 2019, <https://www.jstor.org/stable/728985>.

¹⁶ Stein, Leon. "The Passacaglia in the Twentieth Century," 151-152.

specialized treatment or expanded role of the repeating idea within the scheme of passacaglia and chaconne forms.

Johannes Brahms: *Symphony no. 4 in E minor, op. 98 (1884)*
IV. *Allegro energico e passionato*

Apart from Beethoven's *32 Variations on an Original Theme in C minor for piano*, WoO 80 (1806) as well as organ compositions by Mendelssohn, Rheinberger, and others, the last movement of Brahms' *Symphony no. 4 in E minor* (1884) qualifies as one of the few significant works in the 19th century structured as a set of continuous variations undergirded by a repeating, fixed bass melody or harmonic progression. Considering that these orchestral variations serve as the finale of an entire symphony, Brahms effectively elevated the form from its origins as a novel, standalone work; or a piece embedded within a larger, multimovement suite; to the final summation of a major orchestral opus which serves the essential function of structural, expressive, and valedictory counterweight to all the music which had come before it.¹⁷ Indeed, Brahms' *Fourth Symphony* is the last symphony in his catalogue of works.

Various commentators have noted that the fixed, eight-measure, repeated subject appears to be an expanded version of a bass ostinato found in Bach's *Cantata No. 150*, "Nach dir, Herr, verlanget mich."¹⁸ However, unlike the ground's traditional placement in the bass at the beginning of a work, Brahms' fixed melody appears in the soprano voice in equal dotted half-notes at the start of the fourth movement, ascending from E5 to B5 in mm. 1-6. Along the way, a chromatically-raised fourth degree (A#), is inserted to intensify the resolution to the dominant (B) in Lydian fashion in m. 6. The harmony in m. 5 therefore functions as a secondary dominant

¹⁷ Knapp, Raymond. "The Finale of Brahms' Fourth Symphony: The Tale of the Subject," 8-9, 17.

¹⁸ *Ibid.*, 3.

Allegro energico e passionato

e min.: iv⁶ ii^{o6} i iv⁶ V^{7/V} iv⁶/V V^{o4}₃ I
 a min.: i⁶ vi^{o6} v i⁶ V^{7/ii} v⁶ Fr⁺⁶ V

Figure 1: Eight-measure fixed idea in Brahms' *Symphony no. 4 in E minor*, op. 98, IV.¹⁹

seventh chord native to the key of B major, while m. 6 is an irregular resolution to the subdominant rather than to the tonic. The melody then leaps down the octave to B₄, before resolving back to E₅ by way of a chromatically-lowered second degree (F_♭) to impart a Phrygian character to the harmonic resolution.²⁰ (See Figure 1.) Interestingly, the ascending melodic line defies a straightforward functional analysis: it seems to be more convincingly analyzed in A minor rather than in the resident key of E minor. This may be because Brahms had intended the subject to accommodate harmonization of a series of descending thirds, much like the compositional design found at the beginning of the first movement of the symphony. The construction of the passacaglia theme thereby demonstrates the composer's intention to provide structural and functional unity by linking the musical strategy of the first movement's opening bars with the handling of the fixed idea in this final movement.²¹

Despite being in 3/4 time, the fixed idea departs from standard Baroque practice in two ways. Firstly, although the fixed idea is clearly offered at the start of the movement in the

¹⁹ Brahms, Johannes. *Symphony no. 4 in E minor*, op. 98, arranged for piano, two hands, by Otto Singer II, 146. Leipzig: Edition Peters, c. 1900.

²⁰ Cramer, Hartmut. "Brahms' Fourth Symphony: A Masterpiece of Motivic Through-Composition." *Executive Intelligence Review*, vol. 25, no. 35 (September 4, 1998): 107. Accessed March 27, 2019, https://archive.schillerinstitute.com/fid_9701/984_sub_moral_appen_PDFs/chapter8.PDF

²¹ Knapp, Raymond. "The Finale of Brahms' Fourth Symphony: The Tale of the Subject," 4.

16 **Variation II**

Third ostinato statement

e min: IV ii⁶ i V⁷/vii VII Ger⁺⁶ ⁶i₄ V⁷ V⁷/I

Figure 2: Variation 2 (mm. 16-24) of the final movement in Brahms' *Symphony no. 4*.²²

conventional manner prior to the appearance of the variations, the idea is fully harmonized in chorale-style as would be the case for a chaconne and its emphasis on a preserved harmonic progression. (In fact, the ascending line subject moving from tonic to dominant, and then returning back to tonic remains unchanged in unifying the movement's thirty variations plus coda as a whole.) As this movement unfolds, however, this given pattern in these first eight measures are later eschewed for other harmonies.²³ The first instance where the harmonic content is altered is in the second variation found in mm. 16-24. (See Figure 2.) Here, the passage is firmly rooted in E minor, but differs from the progression appearing in the opening statement. In this variation, harmonic/pitch changes include a flexible sixth degree (C#) to provide a major IV chord in m. 17 (i.e. mixed modality), the VII chord in m. 20 (by way of the lowered seventh degree, D \flat), the Ger⁺⁶ in m. 21, and the dominant-seventh in mm. 23-24. Despite these harmonic changes, the overall character is consistent, and the fixed melodic bass remains preserved as staccato quarter notes in the bass register starting in m. 17, beat 2.

Given the dual nature of the fixed subject having characteristics of both a passacaglia subject and a chaconne subject, Brahms' approach at the opening of this finale movement

²² Brahms, Johannes. *Symphony no. 4 in E minor*, op. 98, arranged for piano, two hands, by Otto Singer II, 146.

²³ Berry, Wallace. *Form in Music*, 283.

represents an augmentation of Baroque practice, typical of the blurring and hybridizing tendencies which characterize the richness and ambiguity of 19th century aesthetics. An additional excursion from Baroque practice is the use of an *ascending* pentachordal line moving from tonic to dominant, rather than the more traditional *descending* diatonic or chromatic tetrachordal subject described earlier. Although Brahms' fixed subject is never cast as a descending tetrachord in the entire work, this approach may perhaps be viewed as an inverted form of that compositional trope, one derived as a product of the composer's own tendency to furnish a developing variation of an established convention.²⁴ Nonetheless, the ascending fixed idea imparts a dynamic character to the music, generating a sense of anticipation and mounting tension with each ensuing variation in the directed movement from tonic to dominant, followed by the subsequent return to tonal stability.

Given the wealth of instrumental forces available to him, Brahms allows the ostinato theme to pervade through various instrumental combinations and registers in the course of the work, representing the subject in contrasting and nuanced colors to sustain musical interest and harmonic movement despite the rigors of the established form. With the emphasis on delicate instrumental color in Romantic era orchestration techniques, Brahms' method serves as yet another means of expansion upon Baroque convention. As stated earlier, the ostinato theme is accompanied as a chorale setting by the winds and brass at the opening of the movement. This is answered by the first violins which are given the fixed idea in the first variation in mm. 9-15, followed by the celli in mm. 17-24, both played *pizzicato*. The first violins resume the theme from Rehearsal A to m. 32, plucked as chords on the downbeat, then contrasted by octave leaps in the basses and bassoons in mm. 33-39. The basses continue the melodic bass pattern through

²⁴ Knapp, Raymond. "The Finale of Brahms' Fourth Symphony: The Tale of the Subject," 4.

Rehearsals B and C, accompanied by florid counterpoint in the strings, and punctuated the winds.²⁵ At m. 57, the ostinato subject in the bass has transformed into bass-arpeggiated chords with the pitches of the fixed idea syncopated on the off-beat of beat one in each measure. Up to this point, Brahms remains consistent with his Baroque forebears in retaining the original length of the ostinato subject since its initial presentation.

The work continues with a transition to the parallel major key (i.e. E major) in variations 12-15, now in a sustained $3/2$ meter, from mm. 97-128, and featuring prominent trombones and horns accompanying flute and oboe solos. The metric change to $3/2$ doubles the eight-measure duration of each variation relative to the original $3/4$ meter. So although variations 12-15 are eight measures in length similar to the preceding variations, they each last twice as long.

Variation no. 13, seen in Figure 3, is an example of this and also interestingly features diminutions of the bass melody as decoration.²⁶ Beginning in m. 129, variation 16 provides a restatement of the beginning of the piece, but also investigates a thorough reworking of melodic motives from the first number of episodes. In mm. 193-216, a “recapitulation” of sorts invokes variations 1-3 but with minor changes, essentially fulfilling the composition’s intent to realize “variations of the variations.” The work ends with a tempestuous coda in m. 253, whereby the eight-bar periodicity of each variation is finally broken as the work barrels headlong toward its impassioned conclusion.²⁷

A number of commentators have expressed hesitation in referring to this symphonic movement as being unequivocally either a chaconne or passacaglia alone given its ambiguity,

²⁵ Cramer, Hartmut. “Brahms’ Fourth Symphony: A Masterpiece of Motivic Through-Composition,” 107-108.

²⁶ Pascall, Robert. “Genre and the Finale of Brahms’s *Fourth Symphony*.” *Music Analysis*, Vol. 8, no. 3 (October 1989): 239. Accessed March 5, 2019, <https://www.jstor.org/stable/854289>.

²⁷ Burkholder, J. Peter and Claude V. Palisca. *Norton Anthology of Western Music, Volume 2: Classic to Romantic*. Sixth Edition, 934-935. New York: W.W. Norton & Company, 2010.

Variation XIII

105 dolce *pp* Cl. *espress.* Ob. Cl. Ob.

Vla. Vlc.

109 Fl. *dim.* Ob. *espress.*

Figure 3: Variation 13 (mm. 105-112) of the final movement in Brahms' *Symphony no. 4*.²⁸
The encircled pitches in the upper register denote the passacaglia fixed subject.

while others are inclined to acknowledge its hybrid tendencies that link aspects of it to a 19th century appropriation of sonata form, particularly given Brahms' reverence for Classical era tradition.²⁹ After the introduction of the main subject and first eleven variations firmly ensconced in E minor, Pascall and Frisch identify variations 12-15, mm. 97-128, as the second theme complex given its shift to 3/2 meter and movement to the major mode. Indeed, the section's penchant for gentle, melodic lyricism differentiates it from the more assertive character of the primary subject.³⁰ Variation 16 with its robust restatement of the fixed idea marks the beginning of a section that bears similarity to a development which extends to the end

²⁸ Brahms, Johannes. *Symphony no. 4 in E minor*, op. 98, arranged for piano, two hands, by Otto Singer II, 149.

²⁹ Pascall, Robert. "Genre and the Finale of Brahms's *Fourth Symphony*," 237-243.

³⁰ Frisch, Walter. *Brahms: The Four Symphonies*, 132, 136. New York: Schirmer Books, 1996.

Pascall, Robert. "Genre and the Finale of Brahms's *Fourth Symphony*," 239.

of variation 24.³¹ Here, Pascall observes that this section is characterized by episodes of subject fragmentation, rhythmic transformation, diminution, various contrapuntal techniques, harmonic instability and intensified chromaticism, as well as a migration to D major, and perfect cadences in F, A, and B major, all of these features reminiscent of a development.³² The section ends with a short three-bar segment akin to a retransition section centered around a B \sharp pedal tone, the dominant of the resident key of E minor which anticipates the quasi-recapitulation in m. 193, variation 24, of a derived form of the initial musical material on the tonic pedal E.³³

Although not exactly the same, the harmonic progression at this “recapitulation” is identical to the opening bars of this movement and its emphatic and bold statement suggests that the music is at a significant point of arrival in its journey. Additionally, Frisch, and to lesser detail Pascall, discuss how the orchestration and articulation style reveal parallels between variations 1, 2, and 3 with variations 24, 25, and 26, respectively.³⁴ In a departure from standard sonata form conventions, however, Brahms does not reprise the secondary thematic material in the resident key. Instead, the composer introduces new lyrical material in C major which, as Pascall points out, is an approach that bears precedent in Schubert’s *Wanderer Fantasy*, D. 760 (1822) in providing an opportunity for cyclic recurrence of earlier events.³⁵ In fact, Frisch writes that poignant “moments” in the key of C major from the first and second movement are cyclically invoked in variations 26-28, in order to contrast with the recapitulated primary material. The coda begins at m. 253, intoning the fragmented strains of the initial subject

³¹ Frisch, Walter. *Brahms: The Four Symphonies*, 132, 137-138.

³² Pascall, Robert. “Genre and the Finale of Brahms’s *Fourth Symphony*,” 239, 243.

³³ Pascall, Robert. “Genre and the Finale of Brahms’s *Fourth Symphony*,” 243.

Frisch, Walter. *Brahms: The Four Symphonies*, 132, 137-138.

³⁴ Frisch, Walter. *Brahms: The Four Symphonies*, 132-133, 137-138.

Pascall, Robert. “Genre and the Finale of Brahms’s *Fourth Symphony*,” 243.

³⁵ Frisch, Walter. *Brahms: The Four Symphonies*, 239, 243.

material as would be typical of coda sections. Although quite novel in approach, it must be stressed that Brahms' *Fourth Symphony* finale cannot qualify as being cast unequivocally in sonata form. Rather, it is a compositionally virtuosic fusion of distinctive elements of sonata form and the passacaglia/chaconne form. As will be discussed forward in the chaconnes by Gubaidulina and Hidgon, the use of elements of sonata form becomes a notable feature in the modern/contemporary guise of continuous variations pieces with fixed subject.

In Brahms' passacaglia-chaconne final movement from the *Fourth Symphony in E minor*, the composer explores a number of innovations within continuous variations forms to furnish a weighty conclusion to his major orchestral work. The migrations of the fixed idea into different registers and grades of instrumental color, the metric displacement of subject pitches and expansion into 3/2 meter, and the subtle reharmonizations and modulations into different keys during its course demonstrate innovations in realizing musical contrast within the strictures of the original 17th/18th century compositional form.³⁶ In the next few pieces examined in this paper, the reader will understand how further innovations to these continuous variations structures with fixed, repeated subjects were refashioned to an even greater magnitude, thereby extending the scope of these ancient Baroque forms in musically expressive and adventuresome ways.

³⁶ Burkholder, J. Peter and Claude V. Palisca. *Norton Anthology of Western Music, Volume 2*, 934-5.

Aaron Copland: *Passacaglia* for Solo Piano (1922)

Aaron Copland wrote the 1922 *Passacaglia* for piano during his study in the French Neoclassical style with the comprehensive training he received in counterpoint, harmony, and composition through Nadia Boulanger.³⁷ Despite the instructional rigor he undoubtedly received from such a noted pedagogue, this seven-minute work exhibits significant departures from standard approaches in some notable ways. Of these, perhaps its most distinctive characteristic as it is situated in the chaconne/passacaglia tradition is the fact that there is no main accompanying thematic idea that is presented above the bass undergoing musical variation in the entire piece. The melodic bass idea *is* the subject which undergoes musical variation. As Darrell Handel points out in his dissertation entitled *The Contemporary Passacaglia* (1969):

Variation takes place in one of two ways: (1) the ground is stated over which motivic materials that are related to the ground create the interest; or, (2) the ground itself is fragmented, manipulated, or used contrapuntally during its progress.³⁸

This strategy represents a break from Baroque convention in the unprecedented elevation of the bass melodic idea as the primary source of musical interest and the generator of sub-motives that inform the musical argument. The treatment of the ground is therefore blurred, serving as both a continuous, unifying musical element, and the main subject.

Though the first presentation of the ground is stated unaccompanied in octaves in the traditional manner, the meter of the entire work is in common time and consists of two balanced, parallel phrases of four bars in its eight-measure duration. Each phrase may be further

³⁷ Whitten, Sammie G. "A Stylistic Comparison of Aaron Copland's *Passacaglia*, *Piano Variations*, and *Four Piano Blues*. A Lecture Recital, Together with Three Recitals of Selected Works of Beethoven, Brahms, Chopin, and Others," i. DMA diss., North Texas State University, 1981.

³⁸ Handel, Darrell. "The Contemporary Passacaglia," 245. PhD diss., Eastman School of Music, University of Rochester, 1969.



Figure 4: Melodic Bass idea of Copland's *Passacaglia* for piano (1922), mm. 1-8.³⁹

subdivided into two similar two-bar units.⁴⁰ (See Figure 4.) As for its harmonic content, a key signature of G# minor is applied to the work, but the music is not fashioned in a traditionally tonal manner.⁴¹ The ground bass begins on G# and is primarily characterized by intervals of a minor-second, perfect-fourth, and tritone.

The first instance where Copland treats the ground bass in a distinctive manner is in its third statement in mm. 17-24 where its first four pitch classes are transposed up +7 semitones beginning on D#. (See Figure 5.) However, this not an exact transposition for the entire melodic bass idea because the broader segment from the fifth pitch class running to the end of the subject begins at a G \flat pitch level instead of the expected A \flat . In lieu of a uniform transposition of +7 semitones, the interval between the fourth pitch class (i.e. originally G#, now D#) and the fifth is +5 semitones instead of +6 found in the original. Considering the unusual location in the bass melody where the transposition break occurs, there is no apparent reason that may be offered to explain Copland's unexpected change.

³⁹ Copland, Aaron. *Passacaglia* for solo piano, 2. Paris: Editions Salabert, 1922.

⁴⁰ Whitten, Sammie G. "A Stylistic Comparison of Aaron Copland's *Passacaglia*, *Piano Variations*, and *Four Piano Blues*," 5-6

⁴¹ *Ibid.*, 5-6.

For the sake of concision and clarity, terminology drawn from the vocabulary and conventions of tonal harmony will be used to discuss works that operate in a post-tonal or extended tonal fashion, including the subsequent analysis of *Bulosan: On American Democracy for Narrator and Wind Symphony* in Chapter 3.

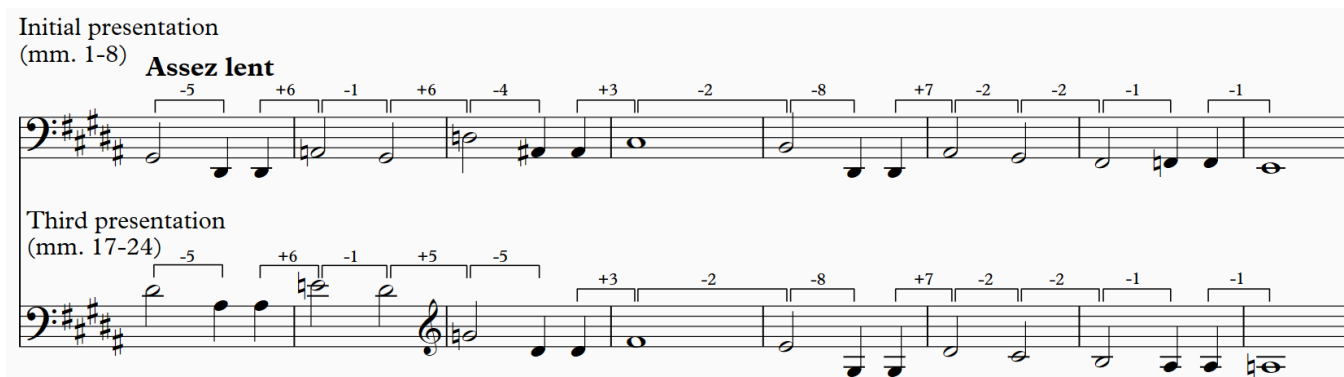


Fig. 5: Ordered pitch interval (opi) comparison of initial presentation (mm. 1-8) and third presentation (mm. 17-24) of the melodic bass in Copland's *Passacaglia* for piano.⁴²

In the following variation in mm. 25-32, the ground returns to its original pitch level beginning on G# as the right hand plays syncopated and chromatic neighbor-note figurations and sustained dyads gradually collapsing from an augmented-fourth to a major-third in a contemplative character. In the variation found in mm. 33-40, Copland then metrically displaces the pitches of the ground bass at the end of gently cascading triplet pairs comprised of eighth-notes. This clever, Brahms-like textural alteration provides greater musical sophistication by subtly intensifying the rhythmic tension. (See Figure 6.) A novel canonic treatment of the bass is observed in the next variation in mm. 41-50. Here, the left hand presents the bass melody in its original form while the right hand plays the imitation eight beats (i.e. two measures) later. Again, Copland constructs a sophisticated musical texture through the layering of musical elements and rhythmic transformations. Instead of a more discernable interplay of the imitative voices in canon, the composer inserts a triplet figuration in the middle register to provide further contrast. Given the head start of the left-hand material in this variation, the statement of the subject is completed before the right hand finishes its own iteration of the ground. To address

⁴² Copland, Aaron. *Passacaglia* for solo piano, 2.

The image shows three systems of musical notation for Copland's *Passacaglia*, measures 33 through 40. Each system consists of a grand staff with a treble and bass clef. The right hand (treble clef) plays a series of chords and melodic fragments, while the left hand (bass clef) plays a repeating bass line. The bass line is marked with a '3' and 'Ped.' (pedal). The score is marked with 'mf' and 'pp' dynamics. The score ends with a 'rit.' (ritardando) marking.

Figure 6: Metric displacement of the ground bass in Copland's *Passacaglia*, mm. 33-40.⁴³

this, Copland appends the left-hand material with the first four notes of the bass subject to fill out the rest of the musical space as would be the case in a round.⁴⁴

The *Doppio movimento* indication at m. 51 showcases Copland's most radical treatment of the melodic bass in the entire work. Here, the key signature shifts to B \flat minor as the composer investigates bolder possibilities of the ground in rhythmic diminution and retrograde statements in mm. 51-69. Though the first of these variations in mm. 51-54 is brief, it bears an aggressive character and differs in content from what has been explored thus far. As the right hand executes a series of tertian harmonies that embed most of the pitches of the repeating bass melody without adherence to the original rhythmic profile, the left hand plays the retrograde of

⁴³ Copland, Aaron. *Passacaglia* for solo piano, 3.

⁴⁴ Whitten, Sammie G. "A Stylistic Comparison of Aaron Copland's *Passacaglia*, *Piano Variations*, and *Four Piano Blues*," 7-8.

(Doppio movimento)

Figure 7: Rhythmic diminution and retrograde presentations in Copland's *Passacaglia*, mm. 51-54.⁴⁵

the ground in twice the speed of the original duration.⁴⁶ (See Figure 7.) The approach may partially be explained by Copland's knowledge of 15th and 16th century *cancrizan* canons from his counterpoint studies with Boulanger. Additionally, though not exact, mm. 55-62 exhibits a migration of the modified ground subject to upper and lower registers of the piano suggesting a familiarity with the Renaissance and Baroque technique of invertible counterpoint in keyboard writing. This shifting of the bass subject between registers accompanies a running triplet eighth-note idea that contrasts sharply with the more forceful, duple-meter variations that flank it on either side. Finally, an emphatic four-bar cadential passage in mm. 66-69 casts the ground in retrograde form yet again, pitted against swiftly moving parallel-fourth dyads in the right hand. Here, the piano writing summons a great amount of rhythmic and harmonic energy to conclude the final variation of this B \flat minor section exploring subject compression and permutation.

Halfway into the work at m. 70 is a return to G \sharp minor where the ground is presented as a series of rolled chords supporting a new dotted eighth-note + sixteenth-note rhythmic idea.

⁴⁵ Copland, Aaron. *Passacaglia* for solo piano, 4.

⁴⁶ In this variation, the opening intervals of the third bass presentation, opi <-5, +6, -1, +5> are observed. Compare with Fig. 5. Also the ordered pitch interval (opi) analysis has been adjusted to allow for octave equivalence. Though a comparison with previous statements is not exact, the segmented pitches considered to be mutations seen in this variation represent an evolution and extension of the rotating bass idea over time.

Although this lilting rhythmic subject alternates with the running, conjunct sixteenth-notes from before, an accumulation of *acciaccatura* notes, increased chromaticism, and insertions of pitches into the bass subject characterize the variation leading up to the *Pas si vite* (Fr. trans. “not so fast”) tempo change in m. 88. This section marks the first time that the work investigates pitch augmentation of the ground bass idea, expanding the original duration of eight bars to ten in order to prolong the movement to the Phrygian-like cadence on E \flat .⁴⁷ The section with the *Pas si vite* tempo change (i.e. mm. 88-108) depicts the pitches of the ground offered one-at-a-time as whole notes in the bass and tenor registers. Manipulations of register are made on the basis of octave equivalence during the single iteration of the ground in this variation, an approach also seen to greater extremes in the Britten *Chacony* movement explored in the following section. The use of the elaborate rhythmic subject continues here, marking a broadening of technique and intensification of gesture as the work drives toward its climax. The last four measures of this variation reprise the first four notes of the ground bass to extend the variation a bit further.

In the penultimate variation, mm. 109-122, the pitches of the ground bass are subjected to extreme concentration, each being cast as equal eighth-notes and treated as a two-measure ostinato bass repeated a total of seven times. (See Figure 8.) A dotted eighth + sixteenth note



Figure 8: Extreme rhythmic diminution in Copland’s *Passacaglia*, mm. 109-110.⁴⁸

⁴⁷ Whitten, Sammie G. “A Stylistic Comparison of Aaron Copland’s *Passacaglia*, *Piano Variations*, and *Four Piano Blues*,” 10-11.

⁴⁸ Copland, Aaron. *Passacaglia* for solo piano, 6.

rhythm shown in Figure 8 is played contrapuntally against the bass, emphasizing major and minor second intervals, further emphasized by restatements in parallel octaves and perfect-fifths between mm. 113-119, followed by polytonal tertian harmonies in mm. 120-123, steadily increasing in volume.⁴⁹ The piano writing expands to a three-staff system providing the passacaglia's densest and loudest textures from m. 128 toward the end. This bravura ending reintroduces chromatic triplet eighth-notes in octaves in the high treble register as the first half of the ground melody unfolds with its original rhythmic profile in tertian harmonies positioned in the alto register. The bass line thunders with its emphasis on figurations of G# and D# before moving to a dramatic pedal point held over G# in mm. 127-132 as the chromatically tortuous inner voice climbs upward in increased harmonic tension. Here, the ground melody is perched in its highest point in the entire piece, roughly retaining its melodic contour, but now cast as equal eighth-notes with alterations in pitch content and shortened as short, one-measure statements.⁵⁰ After building to a triple forte climax in mm. 130-131 which features a summation of all the intervals of the ground bass subject, the work winds down dwelling upon the first half of the main theme in octave triplets to taper to a close with a *sforzando* passage culminating with an emphatic G# minor triad.⁵¹

Aaron Copland's *Passacaglia* for piano from 1922 is novel for its marked departures in the treatment of the fixed bass melody within the genre of continuous variations. Its methods of thematic mutation accomplished by rhythmic, metric, pitch, durational, and registral modifications provide a model of possible expansions of musical parameters that may be explored in contemporary chaconne/passacaglia works. Notable among techniques are the

⁴⁹ Whitten, Sammie G. "A Stylistic Comparison of Aaron Copland's *Passacaglia*, *Piano Variations*, and *Four Piano Blues*," 12.

⁵⁰ *Ibid.*, 12.

⁵¹ *Ibid.*, 12-14.

retrograde (i.e. *cancrizans*) statements and imitative handling of the bass subject in counterpoint to itself, both of which have no precedent in the literature. Compositional approaches such as these present interesting and creative directions for future works cast in the present form.

Benjamin Britten: *String Quartet no. 2 in C, op. 36 (1945), III. Chacony*

In a manner similar to the finale of Brahms' *Fourth Symphony*, the last movement of Benjamin Britten's *Second String Quartet in C major, op. 36*, entitled *Chacony* and dedicated as an "Homage to Henry Purcell," is structured in the form of a passacaglia functioning as the musical counterweight played after an expansive first movement and lively second movement scherzo and trio.⁵² Proportionally, however, the *Chacony* movement is the most substantial of the three, with performances lasting as long as approximately sixteen minutes, versus the first movement's usual eight minutes, and the scherzo's four minutes. As is typical of the initial presentation of the melodic bass in a Baroque passacaglia, this third movement begins with a clear statement of the fixed melodic bass in triple time, albeit in a sustained 3/2 meter, and played in unison by all members of the quartet prior to the entry of the variations. However, instead of the customary eight-bar length found in traditional ostinato subjects, here the fixed idea is cast in an irregular nine bars, with a "chaconne rhythm" comprised of a series of short anacrusis connected to longer, dotted-note values derived from the motivic content found in m. 1.⁵³ (See Figure 9.) As this movement relies upon a repeating melodic idea which serves as the foundation for a series of variations, the Britten *Chacony* is yet another example among

⁵² Keller, Hans. "Benjamin Britten's Second Quartet." *Tempo*, no. 3 (March 1947): 6, 8. Accessed May 3, 2019, <https://www.jstor.org/stable/943226>.

⁵³ Keller, Hans. "Benjamin Britten's Second Quartet," 8.

Sostenuto (♩ = 38)

Figure 9: Fixed melodic idea in Britten's *String Quartet no. 2 in C*, op. 36, III. *Chacony*.⁵⁴

others in music history wherein the designation of a musical form is inconsistent, yet further evidence that the chaconne and passacaglia labels have been historically conflated or mutually indistinguishable.

This finale movement has a novel structure which departs significantly from Baroque convention. There are a total of twenty-one variations, partitioned into four episodes which are each flanked by a solo cadenza each for the cello, viola, and first violin, respectively. In the first three episodes there are six variations which contrast aspects of the fixed bass idea through a harmonic approach (Rehearsals 2-7), a rhythmic approach (Rehearsals 8-13), and a melodic approach (Rehearsals 14-19). The fourth episode is the coda (Rehearsals 20-22) comprised of three remaining variations which are assigned the task of clearly reiterating the ostinato subject in its original form and reasserting the C major pitch collection at the end of the work.⁵⁵ Of these four episodes, the third (Rehearsals 14-19) is especially interesting for the role the ostinato bass adopts, serving as an accompaniment to a new, ethereal melody introduced roughly two-thirds of the way into the piece by the second violin. This theme in turn is subjected to further variations

⁵⁴ Britten, Benjamin. *String Quartet no. 2 in C*, op. 36, 44. London: Boosey & Hawkes, 1946.

⁵⁵ Keller, Hans. "Benjamin Britten's Second Quartet," 8.

Mark, Christopher. "Supported by Tradition: Sonority, Form, and Transcendence in Britten's String Quartets." In *Intimate Voices: The Twentieth-Century String Quartet, Volume 2: Shostakovich to the Avant-Garde*, edited by Evan Jones, 55. Rochester, New York: University of Rochester Press, 2009.

as the first violin and viola actively join in to produce a separate “set of variations within the variations,” an approach comparable to the one used by Brahms discussed earlier.⁵⁶

One opinion of the musical architecture of Britten’s *Second String Quartet* finale is the perceived cessation of textural build-up and harmonic drive caused by the insertion of each of the solo string cadenzas in between the three variation episodes and coda. Evans cites that these cadenzas effectively interrupt “that cumulative tension on which so many of the greatest ground bass treatments, Purcell’s most notably, have depended” and that “in anything less than an eloquent performance these cadenzas can sound the most contrived of links.”⁵⁷ Despite Evans’ critique of the work’s structure and consequential performance concerns, commentator Christopher Mark maintains that a deviation from the typical unfolding of the ostinato theme pitted against the continuous variations is necessary in order to craft such a lengthy, overarching musical structure that expands upon the traditional scope of the passacaglia form.⁵⁸ If musical contrast is not inserted into the texture, the result may be wearying to the listener. By momentarily suspending the familiar trajectory of the piece, the listener is left to guess what content remains to be explored. As it turns out, the first two of the three cadenzas function as solo variations of the ostinato subject, so their placement within the movement is apropos, serving as solo commentaries upon the melodic bass subject in the manner of a soliloquy. Additionally, it may be said that the structural interruptions in themselves function as tension-building devices as the lapse into the cadenza heightens the listener’s anticipation of what material may yet remain and how the work will provide an adequate *dénouement* as the piece draws to its conclusion.

⁵⁶ Handel, Darrell. “Britten’s Use of the Passacaglia.” *Tempo*, no. 94 (Autumn 1970): 2. Accessed April 11, 2019. <http://www.jstor.org/stable/943210>.

Keller, Hans. “Benjamin Britten’s Second Quartet,” 8.

⁵⁷ Mark, Christopher. “Supported by Tradition: Sonority, Form, and Transcendence in Britten’s String Quartets,” 55.

⁵⁸ *Ibid.*, 55.

Figure 10: Britten, *String Quartet no. 2*, III, Rehearsal 2, Variation 1. Note how the ground bass subject is fragmented and distributed across various registers among the four voices.⁵⁹

In taking a closer look at the handling of the fixed ground, the first variation at Rehearsal 2 finds the idea atomized into short rhythmic fragments and distributed registrally between the four string voices. (See Figure 10.) The pitch classes of the subject remain metrically intact as a composite, but disregard the differences in octave transposition. In the first six measures of this variation, the long-note values are sustained as motion along the ordered pitch classes of the subject continues in another voice. What results is a kind of leftover echo effect which lingers as the ground subject proceeds along the fixed duration of nine bars. This is then followed by Variation 2 at Rehearsal 3 whereby the melodic bass is located in the first violin, while the second violin and viola provide a homophonic texture against an imitative bass line which repeatedly intones the initial gesture of the passacaglia subject. By Variation 4, Rehearsal 5, the ostinato melody is perched in double-high octaves above the staff in the first violin with some octave transpositions, as eighth-note inverted figurations in the middle voices play a graceful accompaniment. The eighth-note idea is transferred to the cello in Variation 5, Rehearsal 6, now fused with the ground bass. Here, the original pitch classes of the ostinato

⁵⁹ Britten, Benjamin. *String Quartet no. 2 in C, op. 36*, 45.

subject are rhythmically-preserved at their original attack points despite the running eighth-note activity interpolated between them. The original pitches of the ground bass must be played with some emphasis (i.e. *tenuto*) so that they may be perceivable against the overall changes in the harmonic profile effected by the sustained upper strings. In the last variation of this first episode, Variation 6 at Rehearsal 7, the ground is relocated to the second violin which offer a homophonic texture with the other voices in yet another harmonization of the ostinato bass. This is followed by the first of three solo cadenzas, each of which draw out an extended and elaborate variation of the repeated bass melody featuring a different instrument of the quartet.

The first variation of the second episode, Variation 7 at Rehearsal 8, focuses upon rhythmic manipulations of the ostinato subject similar to Variation 1 discussed in Figure 10 above. Here, the nine-bar duration is maintained as before and the attack points of the original pitch classes of the melodic bass are preserved in time, but the featured musical gesture here is the quasi-minimalistic, undulating pattern of the “anacrusis-sustained pitch” dyadic fragment. As in Variation 1, the pitches of the bass melody are displaced into various registers of the four instruments, but at a slightly increased tempo. This pattern is carried out seamlessly into Variation 8 at Rehearsal 9 to an even greater extent as the voices provide an intensification of this rhythmically active homophonic texture. At Variation 9, Rehearsal 10, Britten continues to observe the metric placement of the pitches of the ground in the first violin, but now the emphasis has turned to rapidly ascending and descending quintuplet-or sextuplet-16ths exchanged between the inner voices. (See Figures 11a & 11b.) The ornamented lines meander to-and-fro within the texture, while the first violin concentrates on the short-long rhythmic motif to offer an exciting contrast to the more insistent, regimented character of the previous two variations. A pontillistic version of this variation (no. 10) continues into Rehearsal 11, giving

way to eighth-note ascending and descending chromatic lines in Variation 11, Rehearsal 12. Yet again, the rhythmic placement of the ground's attack points remains mostly intact, as the chromatic harmonies lead to disjunct triplet figurations in Variation 12, Rehearsal 13. This variation is perhaps the set's most striking, so effective in preserving the nine-bar bass melody amidst the musical activity. The tortured viola cadenza, accompanied by the sustained C-pedal by the first violin, brings the second episode of the passacaglia to a close.

In the third episode (Rehearsal 14-19), the composer's emphasis turns to melodic variations for a new melody played against the passacaglia idea positioned in the viola part which bears an attenuated quarter-note replacing the original 16th-note anacrusis. At Rehearsal 14, the new melody appears in the second violin, which is then shared with the first violin in parallel thirds in the following variation at Rehearsal 15. At Rehearsal 16, the ostinato melody is in the top line of the cello which plays dyadic and triadic pizzicati. The former 16th-note anacrusis has transformed into a quarter-note dyad grouped within a triplet quarter-note rhythm. Meanwhile, the three upper voices intone another harmonization of the new melody in a homophonic texture with myriad ornamentations and trills in a high register. As the ground moves into an interior voice at Rehearsal 17, the new melody is situated in the cello, played against a mostly quarter note accompaniment provided by the first violin and viola. In the 17th variation at Rehearsal 18, the cello adopts the ground, displaced ahead by a quarter note so that it accompanies the melody found in the viola with steady pizzicati notes on beat 2 of the measure. This texture continues in a more elaborate form at Rehearsal 19, now incorporating *tremolando* figurations with quintuplet and sextuplet-ornamentations applied to the fixed melodic bass.

10

The image displays a musical score for Rehearsal 10, Variation 9, first 6 measures of Britten's *String Quartet no. 2, III*. The score is in 3/4 time and features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). The first measure is marked with a circled '10' and a circled 'V'. The second measure has a circled 'V' above the first violin staff. The third measure has a circled 'V' above the first violin staff. The fourth measure has a circled 'V' above the first violin staff. The fifth measure has a circled 'V' above the first violin staff. The sixth measure has a circled 'V' above the first violin staff. The score includes dynamic markings of *ff* and *fp*, and fingering numbers 5 and 6. The Cello/Double Bass staff has a circled 'V' above the first measure and a circled 'V' above the sixth measure.

Figure 11a: Britten, *String Quartet no. 2, III*, Rehearsal 10, Variation 9, first 6 measures.⁶⁰

⁶⁰ Ibid., 52.

Figure 11b: Britten, *String Quartet no. 2*, III, Rehearsal 10, Variation 9, remaining measures.⁶¹

After the last solo cadenza by the first violin marks an end to the third episode of the set, Rehearsal 20 reprises the original form of the passacaglia theme in the cello as the upper strings harmonize it in sustained trill notes. In the penultimate variation, the ostinato bass moves to the first violin which plays triple-stops against a stirring tremolando accompaniment in the other voices. In the final variation, the second violin assumes the ostinato melody as the remaining players repeat a gesture evoking the short-long rhythmic cell at the heart of the fixed bass idea, featuring marcato triple-stopped chords on the off-beats of the measures. The *Chacony* ends with triumphant C major quadruple-stopped chords played by each instrument.

Britten's treatment of the repeated melodic bass represents a thorough reimagining of its role within the scheme of a continuous variations piece. Although, the composer adheres to the nine-bar scheme of the original idea throughout the *Chacony*, Britten investigates interesting ways to affirm the continued presence of the fixed idea while providing great contrast with each reappearance. Perhaps most notable of these is the manner in which the ostinato bass is

⁶¹ Ibid., 53.

dissolved into its most compact rhythmic units and dispersed into various registers of the string quartet while maintaining the attack points consistent with the metric profile of the original presentation. Novel too are the myriad figurations and ornaments Britten uses to decorate the fixed idea, appearing in various instrumental registers throughout.

Among the composers presented in this study, it is arguable that Benjamin Britten realized the most significant level of compositional invention from the passacaglia form through an investigation of its expressive potential and stylistic observance within its inherent constraints. From the early *Piano Concerto*, op. 13, of 1938, the first version completed when Britten was twenty-five years old, to the *Third String Quartet*, op. 94, from 1975 when the composer was sixty-two, Britten returned to the genre across several decades to experiment and expand the passacaglia's possibilities in varied ways among vocal and instrumental works. Bernadette de Villiers' PhD thesis, "Benjamin Britten's Use of the Passacaglia," is an expansive analysis which provides insight on the structural characteristics and myriad roles of passacaglia subjects among thirteen of Britten's important works throughout his compositional career. Most interestingly, the author describes in great detail the various ways the composer evolved the repeated subject in terms of duration, rhythm, tone color, register, pitch, tempo, representation, etc., and how these facets went on to influence the compositional scale and formal design of individual works. Also noteworthy is de Villiers' discussion of several of Britten's operatic works regarding the impact made upon the dramatic narrative due to the innovative treatment of the passacaglia movement influencing matters of symbolic representation. Finally, the author's examination of Britten's tendency to combine the passacaglia with other contrapuntal forms such as canon and fugue, and the use of more than one theme in a given work, lend great insight into the richness of compositional invention the composer imparted to the genre.

Sofia Gubaidulina: Chaconne for Piano (1962)

Completed at age 31 when Sofia Gubaidulina was a doctoral candidate in music composition at the Moscow Conservatory in 1962, the *Chaconne for piano* was commissioned by the Georgian pianist, Marina Mdivani, as a bravura showpiece to display the performer's pianistic acuity and artistic temperament.⁶² This piece is the first in Gubaidulina's catalog of mature works, revealing a great interest in the music of the Baroque while also featuring various distinctive features found in contemporary compositional approaches of the mid-20th century. Before delving into the chaconne subject of the composition, it is worth pointing out one unusual structural component that figures prominently in Gubaidulina's *Chaconne* distinguishing it from the 20th and 21st century works considered in this study. Between mm. 49-142 there is an interruptive section found in the middle of the piece, an unusual toccata and fugato feature whose subjects cannot be reasonably traced back to the chaconne subject presented at the beginning. This structure, far from functioning as the main component of a traditional continuous variations piece with a repeated fixed subject, may be explained a number of ways. One might consider it to be a manifestation of the composer's fondness for Baroque musical tradition, compounded by a willingness to inject a degree of musical originality into its construction. Since the section figures as a significant departure from the main musical subject, the toccata and fugato may also be construed as a means to furnish high musical contrast, thereby realizing an overall ternary A-B-A superstructure. A hybridization within the scheme of the chaconne format therefore links this work with other pieces in the musical canon which feature a fusion of traditions. Perhaps a bit further afield to this, Gubaidulina may be intuiting an aesthetic of the emerging postmodernist sensibility of the time, particularly those aspects which seek to artfully investigate discontinuities

⁶² Onalbayeva-Coleman, Kadisha. "Sofia Gubaidulina: *Chaconne* for solo piano in the context of her life and work," 36. DMA diss., Louisiana State University and Agricultural and Mechanical College, 1999.

and explore stylistic eclecticism as observed by cultural thinkers such as Jonathan Kramer and others.⁶³ Further details of this interruptive section will be touched upon in the discussion below.

The chaconne subject of the work is eight bars long and is embedded with a number of interrelated and contrasting modular motives that are reappropriated among several variations of differing episodic lengths, textures, and musical content and character.⁶⁴ (See Figure 12.) There are three general motive types embedded in the opening statement of the chaconne which may be classified as Motives A, B, and C, each characterized by properties that allow for opportunities in musical exploration.⁶⁵ As will be described below, after the chaconne subject's initial presentation, Gubaidulina atomizes and varies these motivic ideas, using them modularly within sections in the work in order to reimagine the role of the repeated unifying subject to impart cohesion in a radically different manner than observed in other chaconne models.⁶⁶

As seen in Figure 13, Motive A is identifiable by its loud, fierce, and wide, five-octave separation between the left and right-hand voicings on a B minor harmony. The distinctiveness of its concentrated utterance imparts an immediacy which makes it effective as a unifying musical idea and recognizable marker when featured at important points of arrival. Although the motive is built upon triads, the harmonic progression of B minor – B minor – G major – E-flat major is not functional by conventional standards. Nonetheless, the progression manages to convey a weighty seriousness consistent with the aims of the compositional design. Note that the intervallic distance between roots of these three chords are a major-third apart from one other. The steady, half-note rhythm of Motive A also distinguishes it from the other motive subjects.

⁶³ Kramer, Jonathan D. *Postmodern Music, Postmodern Listening*, 9, 20-21. Edited by Robert Carl. New York: Bloomsbury Academic, 2016.

⁶⁴ Onalbayeva-Coleman, Kadisha. "Sofia Gubaidulina: *Chaconne* for solo piano in the context of her life and work," 38, 41.

⁶⁵ *Ibid.*, 38.

⁶⁶ *Ibid.*, 38.

Andante maestoso $\text{♩} = 40$

5

Figure 12: Gubaidulina, *Chaconne for piano*, mm. 1-9. Chaconne subject.⁶⁷

Bm Bm G Eb

Figure 13: Gubaidulina, *Chaconne for piano*, mm. 1-2. Motive A of chaconne subject.⁶⁸
The smaller, cue-sized pitches in m. 2 belong to Motive B.

⁶⁷ Gubaidulina, Sophia. *Chaconne for piano*. Moscow: Sovetsky Kompozitor Publishers, 1969, 1.

⁶⁸ Gubaidulina, Sophia. *Chaconne for piano*, 1.

Emerging from Motive A, Motive B is found in mm. 2-3 providing rhythmic and melodic features investigated later in the work and treated modularly as three discrete sub-motive types: B1, B2, and B3.⁶⁹ Sub-motive B1 is characterized by a whole-step and half-step motion which is repeated again in the initial chaconne pattern, but in contrary motion and from a different pitch level. Sub-motive B2 is played as a rapid downward leap of a perfect fourth, while Sub-motive B3 outlines a fast-rising tetrachord based on quartal harmony, perhaps as an expansion of Sub-motive B2.⁷⁰ The distinguishing trait of Motive B subjects is a rapid, highly attenuated 16th or 32nd note rhythm juxtaposed to another note with a relatively longer duration. (See Figure 14.)

Like Motive B, Motive C subjects in mm. 4-5 are based upon the short-long rhythmic idea, though less drastic in rhythmic difference, using eighth-note and dotted-quarter or half-note rhythmic values. Further, like Motive B, Motive C is also comprised of more than one sub-motive: C1 and C2. (See Figure 15.) Here, Sub-motive C1 is a four-note grouping of eighth notes followed by a dotted-quarter note. The dotted-quarter, however, is elided with Sub-motive C2 which continues with an eighth-note that leads to a half-note found in the next downbeat.⁷¹ In cases where this half-note is followed by a series of three other half-notes, it may be suggested that this is a resumption of Motive A by elision also.⁷² It is worth noting that among all these sub-motives, B1 and C2 are each characterized by chromaticism in its melodic profile which make them ideal for use in the chaconne's chromatic voicing.

Figure 16 illustrates the segmentation of sub-motives within the context of the eight-measure chaconne subject. Once Motives A, B, and C are presented in mm. 1-4, they are

⁶⁹ Onalbayeva-Coleman, Kadisha. "Sofia Gubaidulina: *Chaconne* for solo piano in the context of her life and work," 38, 40.

⁷⁰ *Ibid.*, 40.

⁷¹ *Ibid.*, 40.

⁷² *Ibid.*, 40.

Figure 14: Gubaidulina, *Chaconne for piano*, mm. 2-3. Motive B of chaconne subject.⁷³
 Motive B is further divided into Sub-motives B1, B2, and B3.
 The smaller, cue-sized half notes in m. 2 form part of Motive A.

Figure 15: Gubaidulina, *Chaconne for piano*, mm. 4-5. Motive C of chaconne subject.⁷⁴
 Motive C is further divided into Sub-motives C1 and C2 with the dotted quarter note serving as an elision between them.

⁷³ Gubaidulina, Sophia. *Chaconne for piano*, 1.

⁷⁴ *Ibid.*, 1.

reprised with modifications in the remaining four bars of the *chaconne* subject with the exception of B2 and B3. Note that in m. 8, there is a rhythmic variant of Sub-motive C2 which leads to the next rotation of the *chaconne*.

Variation 1 retains much of the same spirit and content of the *chaconne* theme, though added emphasis is placed upon Sub-motive C1 which appears a measure earlier in the right hand and achieves a bit of contrapuntal imitation with itself momentarily in m. 12 before continuing onward.⁷⁵ The stepwise movement of C1 continues more pervasively in Variation 2 as its function has been recast as a quasi-Baroque, modally-inflected, white-note, walking bass accompaniment in the left hand.⁷⁶ Up to now, the eight-measure periodicity of the *chaconne* subject and all motives remain intact despite the added focus upon Sub-motive C1. However, in Variation 3, measure 25, Motives A and B are eclipsed by the appearance of wide intervallic leaps played *pianissimo* in a steady eighth-note rhythm in both hands, perhaps an expansion of the C1 rhythm, but in sharp contrast featuring disjunct leaps as large as a thirteenth or greater. Variation 3, which is one bar short of the original eight and ambiguous in its harmonic profile, bears little resemblance to the original subject by this time. The variation has a mysterious character with the only recognizable content found in m. 29 with the appearance of a modified C1 sub-motive, and in mm. 30-31, the tail end of the *chaconne* featuring C2 and B1 in altered harmonies leading directly to Variation 4. Variation 3 functions as a significant turning point in the move away from the familiar and into the adventurous.

⁷⁵ Onalbayeva-Coleman, Kadisha. "Sofia Gubaidulina: *Chaconne* for solo piano in the context of her life and work," 43.

⁷⁶ *Ibid.*, 43.

The image displays two systems of musical notation for Gubaidulina's *Chaconne for piano*, measures 1-8. The notation is in treble and bass clefs with a key signature of two sharps (F# and C#). Brackets and labels identify various motives and sub-motives. The first system (measures 1-8) includes Motive A, Motive B, and Motive C, with sub-motives B1, B2, B3, C1, C2, and C2. The second system (measures 5-8) includes Motive A, Motive C, and Sub-motive B1, with sub-motives C1, C2, C2 (variant), and B1. A double bar line is shown between the two systems.

Figure 16: Gubaidulina, *Chaconne for piano*, mm. 1-8. Complete segmentation of motive and sub-motive units of the chaconne subject.⁷⁷ Note the numerous areas of elision between motives/sub-motives.

⁷⁷ Gubaidulina, Sophia. *Chaconne for piano*, 1.

Variation 4 begins on m. 32 and is played at the softest dynamic level so far, continuing the enigmatic tone of the preceding section. The variation starts with the familiar B minor harmony, but unfolds in a completely different manner with an assertion of F# in the right hand starting in m. 33, as well as an emphasis on D beginning in m. 39, both of these consequently outlining the tones of the B minor triad. Variation 4 is cast in seven measures and is the first time the composer foregoes the typical approach in relying upon previously established harmonic content, instead transforming and reappropriating sub-motive fragments. Here, the B1, B2, B3 sub-motives figure freely in the right hand, and sub-motive C2 is featured in the left hand unmoored from their initial presentations. This modular, sub-motivic concentration upon the chaconne subject is emblematic of the manner Gubaidulina realizes formal unity within the sequence of contrasting variations, but in a totally unprecedented way.⁷⁸ (See Figure 17.) In m. 34, the rhythmic profile and placement of Sub-motive B1 is subtly modified, delayed by one measure. In mm. 37-38, there is a focus on Sub-motive B2, an expansion of the short-long, 16th-note to dotted 8th-note idea in broadening disjunct leaps. Also in m. 37, B3 has been changed from leaps of consecutive fourths to thirds, later reappearing in m. 40, 41, and 43 in Variation 5 with some alteration. (Even though there is indeed a distinction that can be made between the interval of a third versus that of a fourth, and despite that there may be some question whether this attribution is tenable, the issue remains matter of interpretation). Finally, in the measures leading up to and including the *Meno mosso* passage starting in bar 45, there is a concentration on Sub-motives B2, B3, and permutations of B1 and C1.

⁷⁸ Onalbayeva-Coleman, Kadisha. "Sofia Gubaidulina: *Chaconne* for solo piano in the context of her life and work, 38.

Variation 4 *Poco più mosso*

Motive A

32 *p*

Sub-motive B1 Sub-motive B1

Motive A Motive A Sub-motive B2

Variation 5

37

Sub-motive B3 Sub-motive B2 Toccata motive Sub-motive B3

Sub-motive C2 Sub-motive C2

Motive A

Figure 17: Gubaidulina, *Chaconne for piano*, Variations 4 and 5 (partial), mm. 32-41.⁷⁹

As mentioned earlier, the *Chaconne for piano* also features an unusual overarching musical structure. (See Figure 18.) After Variation 5, Gubaidulina boldly interrupts the compositional design with the insertion of a four-part, toccata-like section between mm. 49-89, followed by a fugato passage located in mm. 98-142. This central section of nearly one hundred measures constitutes roughly half of the duration of the work, providing marked contrast in a work that is 230 measures long. Though the toccata section begins in m. 49 in 12/8 meter and is based upon series of staccato eighth-notes followed by the tenuto quarter-note as seen in

⁷⁹ Gubaidulina, Sophia. *Chaconne for piano*, 3.

Section	No. of measures	Pitch Center	Meter	Motives / Sub-motives
Chaconne subject mm. 1-8	8	B	4/4	All
Variation 1 mm. 9-16	8	B	4/4	All Expansion of C1
Variation 2 mm. 17-24	8	B	4/4	LH: All RH: derived from C1
Variation 3 mm. 25-31	7	atonal	4/4	C1, C2, B1
Variation 4 mm. 32-38	7	B, F#	4/4	A, B1, B2, B3, C2
Variation 5 mm. 39-48	10	D	4/4	Toccatina subject, C2, B3, B2, B1, C1
“Toccatina” section mm. 49-97	49	See below	See below	Entire section largely contains new musical ideas
Part 1 mm. 49-56	8	F# atonal	12/8	A, B3
Part 2 mm. 57-66	10	atonal	12/8	Possibly C1
Part 3 mm. 67-76	10	B	12/8, 6/4	Possibly B2 or C2, C1
Transition mm. 77-80	4	A ^b /E	4/4	Possibly B2 or C2
Part 4 mm. 81-89	9	panchromatic	4/4	Possibly B1 or B3 Possibly B2 or C2
“Retransition” mm. 90-97	8	F#	4/4	Possibly C2
“Fugato” section mm. 98-142	45	B F#, C	4/4, 6/4 4/4	A, Possibly B1 or C2
Variation 6 mm. 143-159	17	F#/C panchromatic	4/4	A, C2 C1 and C2
Variation 7 mm. 160-167	8	B	4/4	A, B3, C1, C2
Transition mm. 168-176	9	atonal	4/4	A, possibly B3 and C1
“Retransition” mm. 177-210	34	F#	4/4, 6/4	All, except C2 (var.)
Variation 8 “Recapitulation” mm. 211-219	9	B	4/4	All mm. 217-19: C2 and B3
Coda mm. 220-230	11	B	4/4	A

Figure 18: Gubaidulina, *Chaconne for piano*: Analysis of form and motivic content.⁸⁰

Note the arch-like construction shown here. The central toccata-fugato section is in gray to denote its contrasting role, flanked on either side by the continuous variations sections. An attempt to discern chaconne sub-motives in particular sections is offered to describe the structural cohesion within the work, though these determinations may be left up to reader’s interpretation.

⁸⁰ Onalbayeva-Coleman, Kadisha. “Sofia Gubaidulina: *Chaconne* for solo piano in the context of her life and work,” 42.

Figure 19, the subject is foregrounded ten measures earlier at the beginning of Variation 5 in bar 39. (See Figure 17.) Given their rhythmic and intervallic profiles, the toccata figure and the fugato subject cannot be discernably traced back to the chaconne, but nonetheless Gubaidulina utilizes the chaconne sub-motives in this large middle section to achieve structural cohesion. Though the sub-motives seem to have been subtly transformed from their original guise, the toccata and fugue sections do not sound out of place. From the introductory section of this paper, recall that sectional contrast (i.e. a “B” section in a ternary form work) is characteristic in a number of examples of continuous variations pieces in the Common Practice Era. However, the fact that the main subjects of this central section cannot be reasonably traced back to the initial chaconne subject is what makes Gubaidulina’s work quite notable, serving as a sharp break from tradition.

In m. 49, Gubaidulina introduces the new toccata subject in fast triplets, but it is not long before it morphs into the tertian variant of Sub-motive B3 in mm. 50-51 which is then expanded from m. 52, moving forward. (See Figure 19.) Additionally, the accompanying material in the left hand largely intones dyads of a compacted version of Sub-motive A up to m. 56. In Part 2 of the toccata in mm. 57-66, the smooth contour of Sub-motive C1 is played before becoming greatly expanded to increasingly wider intervals, a 3-against-2 hemiola, and then a rhythmic shift to two eighth-note groupings. The left hand facilitates a return to the stepwise C1 material in Part 3 of the toccata in m. 67, accompanied by hints of the short-long rhythmic character of Sub-motive B2 or C2 which saturates the short transitional passage in mm. 77-80. Hints of the stepwise motion of B1 set within the intervallic span of B3 inform Part 4 of the toccata with the occasional short-long rhythm of B2 or C2 making appearances once again. Despite the relative presence or absence of pitch centricity in these various parts of the toccata, a stable F#,

49 **Poco piu mosso** (2T = 3")

Sub-motive B3 *simile* Sub-motive B3 Expansion of Sub-motive B3

p Toccata motive

Motive A →

53 Toccata motive Toccata motive Sub-motive B3

p *mf*

Motive A →

Figure 19: Gubaidulina, *Chaconne for piano*, Toccata section, Part 1, mm. 49-56.⁸¹

the so-called “dominant” of the B \natural pitch center established at the beginning of the work, appears in octaves between the hands in eight bars in mm. 90-97, resembling a retransition section heralding the *fugato* section found in mm. 98-142.

Sustained dyads in the left hand based upon Sub-motive A provide the harmonic underpinning for the first presentation of the ten-bar fugue subject, also situated in the bass register and played in the right hand starting in m. 98. In m. 101, the rhythmic profile of Sub-motive B1 or C2 is played in the left hand. Then in m. 109, the fugal answer in F \sharp , the dominant of B \natural , is played in the alto register while the countersubject unfolds in the left hand, idiomatic in standard 18th century practice. The fugue subject in B \natural makes a third entry in the bass in m. 120, this time in counterpoint to the inversion of the countersubject played in the right hand. This is

⁸¹ Gubaidulina, Sophia. *Chaconne for piano*, 11.

followed by the subject's fourth entry in the soprano register in m. 131 which is played in canon with its own inversion a half-measure later in the bass. However, in m. 137, the leader-follower imitation is eschewed for direct 1:1 writing in contrary motion in eighth-notes. This fugal exposition then leads directly into the bitonal sixth variation in m. 143 in lieu of a developmental episode. Despite how far afield the central toccata and fugato section sound, it should be noted that Sub-motives B1 and C2 are measurably a bit more effective in imparting a sense of structural unity compared to other sub-motives due to their readily perceptible chromatic voicing. In Gubaidulina's *Chaconne for piano*, chromatic voice leading is a hallmark of the work and so B1 and C2 are widely invoked in the majority of episodes.

The scheme of continuous variations resumes with Variations 6 (mm. 143-159) and 7 (mm. 160-167), followed by a short transition section (mm. 168-176). A thirty-four measure passage which bears a resemblance to a retransition section is found in mm. 177-210, replete with octave leaps of F#, the "dominant key" leading back to the B minor chaconne beginning. The prolonged and insistent focus on F# generates significant harmonic tension and increases the listener's anticipation for resolution. This is finally realized with the statement of an abbreviated recapitulation of the original chaconne subject in Variation 8 in m. 211 with slight harmonic modifications. The work concludes with a satisfying coda reiterating the initial B minor chord idea, a truncation of Motive A. All in all, the overall compositional structure is cast in the shape of a broad arch, with the toccata-fugato middle serving as the central apex flanked by two sections of the chaconne variations.

As discussed here, the 1962 *Chaconne for piano* by Gubaidulina readily qualifies as the most adventuresome of the variation models discussed in the present study. Its modular usage of sub-motivic material drawn from the chaconne subject is a novel treatment of the repeated

subject within the chaconne form. The drawback, however, is that the repeating character of the chaconne becomes lost to the listener in the most progressive episodes. To counteract this, perhaps a more concentrated and pervasive use of sub-motives within the most drawn-out episodic variations would perceptibly tether the music back to chaconne variation technique while providing a means for a rich variety of repeating subjects to choose from. The end result could potentially furnish a means of compositional development and sense of departure while also allowing for localized cohesion as the work progresses. A sense of return could then conceivably involve the gradual rebuilding of the chaconne subject in successive rotations until it is satisfyingly realized in full and in dramatic fashion toward the composition's end.

John Adams: *Violin Concerto* (1993)

II. Chaconne: *Body through which the dream flows*

The title of the central movement of John Adams' *Violin Concerto* is drawn from a line of poetry written by Robert Hass which the composer uses to represent "the orchestra as the 'body' and the solo violin as the floating, disembodied 'dream.'" ⁸² Though Adams describes this slow, meditative, and sometimes ghostly, movement as a chaconne, like the Britten piece discussed earlier, it resembles a passacaglia given the definitions established earlier in this paper. Here, the music gravitates around a repeated bass melody in simple rhythms presented clearly at the beginning of the piece in mm. 1-6 by the contrabasses and synthesizer in 3/4 meter, supporting a steadily changing harmonic background throughout. ⁸³ (See Figure 20.) Curiously,

⁸² Koay, Khen Keow. "Baroque Minimalism in John Adams's *Violin Concerto*." *Tempo*, no. 66 (260): 28. Accessed March 27, 2019. doi:10.1017/S0040298212000149.

⁸³ Koay, Khen Keow. "Baroque Minimalism in John Adams's *Violin Concerto*," 28.

the bass subject bears a close approximation to the one featured in Pachelbel's *Canon in D Major for strings*, composed in either the late 17th or early 18th century.

Interestingly, Koay asserts that the melodic bass does *not* wholly accommodate the musical materials presented by the solo violin, often resulting in distinctly stratified layers with a very independent and syncopated solo line pitted against a gradually shifting orchestral part that calls to mind Charles Ives' work, *The Unanswered Question* (1908).⁸⁴ Moreover, Koay states that the ground bass strongly suggests a specific harmonic progression (i.e. I – V – vi – iii – IV – V – I) but only at the beginning of the work. As the piece unfolds, the harmonies supported by the bass line change while its own durational proportions become altered, undergoing various moments of contraction and expansion between four to nine bars in length in addition to continual rhythmic modifications made during its twenty-nine repetitions.⁸⁵ Additionally, the author points out that per Baroque convention, Adams' work provides sectional contrast, which in the case of the *Chaconne*, is constructed as a ternary A-B-A' structure delineated by the initial section between mm. 1-61, the central section located at mm. 62-91, and the final section found

The image shows a musical score for two parts: Synth I and Contrabass. The time signature is 3/4 and the tempo is marked as ♩ = 52. The Synth I part is in the bass clef and marked *mp*. The Contrabass part is also in the bass clef and marked *p*, with the instruction "pizz." and "p always let the sound ring". Above the Synth I staff, there are rhythmic modification brackets: -5, +2, -5, +1, +2, +5. The melody consists of a series of notes: a dotted half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a dotted half note.

Figure 20: Adams, *Violin Concerto*, II: repeating bass melody, mm. 1-6.⁸⁶

⁸⁴ Ibid., 28.

⁸⁵ Ibid., 28.

⁸⁶ Adams, John. *Violin Concerto*, 57. Full score. New York: Boosey & Hawkes, 2006.

at mm. 92-174. Section A and A' focus upon the D major version of the ostinato bass, while the central B section features transpositions of the melodic bass by a major-third or perfect-fourth.⁸⁷ (See Figure 21.) The resulting harmonies of this transposition create contrasting harmonic tension with the solo and orchestral accompaniment, with eight of the twenty-nine versions of the ostinato bass containing pitch modifications of the original idea.⁸⁸

In taking a closer look at the score in section A (mm. 1-61), the first four iterations of the ostinato bass (mm. 1-24) are identical to the subject depicted in Figure 20. However, beginning in m. 25, the melodic bass begins to mutate with syncopated shifts in note placement, a lengthening or diminution of rhythmic values, the introduction of rests, durational broadening or contraction of the bass, partial statements of the fixed idea, and an insertion of new pitches. (See Figure 22.) Here, there is a modification in the length of the bass subject, ranging from four to eight bars, minus the rests inserted between each iteration. Additionally, it becomes clear at this point that the form is treated in a vastly different manner than observed in the Baroque model and in the Brahms, Copland, and Britten pieces examined earlier. In the Brahms and Britten examples, the variations were compartmentalized within the fixed duration of each of their

The image shows a musical score for two staves. The top staff is labeled 'Synth 1' and the bottom staff is labeled 'Vcl and Cbs I, II'. Both staves are in bass clef. The Synth 1 staff has a melodic bass subject with pitch modifications indicated by brackets and numbers: -6, +2, -4, +2, -6. The Vcl and Cbs I, II staff has a similar melodic bass subject. Both staves are marked with a piano (p) dynamic. The Vcl and Cbs I, II staff is also marked with 'p legatissimo e sostenuto'.

Figure 21: Adams, *Violin Concerto*, II: melodic bass subject, transposed and modified, mm. 62-65.⁸⁹ Note that the duration is also compressed to a four-bar length.

⁸⁷ Koay, Khen Keow. "Baroque Minimalism in John Adams's *Violin Concerto*," 28.

⁸⁸ Zorgniotti, Marc F. "Quotations and Constructivism in Twentieth-Century Violin Chaconnes by John Adams, Hans W. Henze, and Moses Pergament," 73. DMA diss., University of Cincinnati, 2010.

⁸⁹ Adams, John. *Violin Concerto*, 61.

25 $\text{♩} = 52$

Fifth iteration (rhythmic changes) added rest

34

Sixth iteration

43

Seventh iteration

52 new pitches

Eighth iteration (partial)

56

Ninth iteration (partial)

Figure 22: Adams, *Violin Concerto*, II (mm. 25-61): progressive mutations of the bass.⁹⁰

respective ground subjects almost entirely through the whole composition: that is, each variation lasted eight measures in the Brahms, and nine for the Britten, with each episode stated with a regular periodicity. In this work by Adams, however, such compartmentalization of sectional variations is nowhere to be found. As mentioned earlier, the three main components of the work (e.g. the ground bass, the orchestral background, and the violin solo) operate, mutate and/or develop in time autonomously from one other as stratified, independent layers. The melodic bass repeats, but also evolves; the violin solo plays a spun-out melody, meandering freely, yet based on a limited number of rhythmic and intervallic motifs true to Baroque fashion, while the orchestral part contains its own steadily evolving and developing material used to supply a full

⁹⁰ Ibid., 58-61.

background texture. The orchestral part in this initial section includes aspects of chromatic movement, or bitonality (i.e. A Major + D major scalar constructions), the use of electronic sonorities (i.e. two synthesizers), the use of quarter tones in the violas, as well as “touch-4” string harmonics. When all these elements are combined, they conjure the titular, surrealist image of a “dream” (violin) that exists independently in time, which emerges from an orchestral “body.” Arguably, Adams’ reimagining of the chaconne seems to represent the furthest remove from Baroque models due to the independence and stratification of musical layers betraying the convention of periodic, sectional variations.

As mentioned earlier, the central B section (mm. 62-91) features a transposition of the melodic bass subject by the intervals of a major third and perfect fourth as depicted in Figure 20.⁹¹ This transposition is meant to increase the relative harmonic tension primarily through the occurrence of tritone harmony appearing in the 10th (mm. 62-65), 11th (mm. 64-68), and 12th (mm. 69-72) statements of the modified ground.⁹² Although many iterations of the repeating bass melody, despite their alterations, are traceable via the fairly consistent use of seven pitches which preserve the melodic contour of the original, the bass of the central B section features some deviations to that convention with the use of six-note or eight-note versions, continual metric displacements, and intervallic modifications.

Between mm. 85-91, the bass is suspended entirely in a transition to the A’ section, mm. 92-174, which marks the momentary return of the original D major pitch collection of the ostinato bass with minute rhythmic alterations (i.e. statement 17, mm. 92-95). Presumably, the temporary absence of the recurring bass subject is intended to heighten the anticipation of its

⁹¹ Zorgniotti, Marc F. “Quotations and Constructivism in Twentieth-Century Violin Chaconnes by John Adams, Hans W. Henze, and Moses Pergament,” 73.

⁹² *Ibid.*, 73.

return, while also marking an important structural boundary in the piece. In the A' section, there are further transpositions of the melodic bass at statements 23 (mm. 120-125), 24 (mm. 126-128), and 25 (mm. 129-132), used once more to introduce dissonating harmonies against the solo violin and orchestral part. The bass is suspended once more from mm. 133-147, leading to the coda found in mm. 148-174. The remaining four statements of the ground are all slightly altered versions of the original, suggesting a sense of subtle, progressive transformation during the course of the movement's approximate twelve-minute duration.

All in all, Adams' take on the continuous variations form represents a radical departure from Baroque convention, being liberated from literal restatements and fixed-duration rotations of the ground bass played in counterpoint against autonomous, stratified layers of an instrumental solo part and a slowly evolving orchestral background used for harmonic and textural breadth. (Being that this stratification of musical components is so pronounced, the case for this work more closely resembling a passacaglia than a chaconne represents a contemporary example of the historical interchangeability composers have viewed the passacaglia and chaconne variation types.) Whereas many continuous variation pieces are constructed as a set of compartmentalized variations of fixed length, the second movement of John Adams' *Violin Concerto* more freely explores nuanced musical transformation to build upon the expressive possibilities of the passacaglia/chaconne form.

John Corigliano: *The Red Violin—Chaconne for Violin and Orchestra (1998)*

The Red Violin--Chaconne for Violin and Orchestra (1997) is a work drawn from John Corigliano's score for the film of the same name. The plot of *The Red Violin* (1998) is played out over the course of 300 years across five historic locales: (1) a 17th century Italian luthier's workshop in Cremona, Italy; (2) a monastery and a music pedagogue's home in late-18th century Austria; (3) the Oxford residence of a violin virtuoso in late-19th century England; (4) the backdrop of Shanghai, China during the 1960s Cultural Revolution; and (5) an auction house in late-20th century Montréal, Canada.⁹³ To evoke these various settings across spans of time, Corigliano crafted a film score that approximated the characteristic musical styles of these locations and eras including that of the Italian Baroque, Viennese Classicism, gypsy violin folk tunes, 19th century Romanticism, Chinese folk music, and 20th century Modernism.⁹⁴ The composition begins with a fourteen-measure introduction contrasting long, sustained notes in the solo violin, with rapidly ascending E \flat minor scales in the winds and pitched percussion, intended to transport the listener away to another time and place.

Weaving through this work of assorted musical stylizations is a seven-chord harmonic progression which serves to unify the composition as the basis of this orchestral chaconne.⁹⁵ (See Figure 23.) Interesting departures of the harmonic progression from the Baroque model include: (1) the incorporation of chromatic, non-harmonic tones in a structural context, (2) the use of duple instead of standard triple meter, and (3) the irregular duration of seven measures instead of the standard four-to-eight bars. Similar to the Brahms passacaglia movement from the

⁹³ Rojas, Felicia. "Analyzing Thematic Material in Corigliano's *The Red Violin Chaconne*," 93-95. DMA diss., Texas Tech University, 2015.

⁹⁴ Rojas, Felicia. "Analyzing Thematic Material in Corigliano's *The Red Violin Chaconne*," 19-20, 93. Deall, Michael Daniel. "Part I: The role of Style in John Corigliano's Film Score to *The Red Violin* (1999) and Part II: *White Shirts: Suite for Symphonic Orchestra* (2007)," 18-19. PhD diss., Univ. of Florida, 2008.

⁹⁵ Rojas, Felicia. "Analyzing Thematic Material in Corigliano's *The Red Violin Chaconne*," 3.

15 *mp sostenuto*

m3 P4 A4 P5 m6 m7 M7/d8

Figure 23: Corigliano, *The Red Violin—Chaconne for Violin and Orchestra* (mm. 15-21), Chaconne subject and intervallic progression of dyads.⁹⁶

E minor Symphony discussed earlier, this fixed bass subject features an ascending chromatic pentachordal line in addition to a lower line that descends a minor 2nd to provide the character of an expanding chromatic wedge. In its first appearance in mm. 15-20, the upper line moves from F \natural to C \sharp in a manner that approximates tonic-to-dominant motion, while the lower line descending from D \sharp to C \sharp resembles movement from a tonic note to its leading tone. As a result, the repetition of the chaconne subject is cyclical, achieving a smooth, continuous progression that approaches a reimagined functional harmony able to evoke the sound of previous centuries. Moreover, this dyadic progression imparts a constant forward drive, moving from minor third, to perfect fourth, to augmented fourth, to perfect fifth, to minor sixth, to minor seventh, and ending with a major seventh/diminished octave. Though the chaconne subject appears centered on D \sharp in mm. 15-20, Corigliano frequently transposes the progression and alters its rhythmic duration between two-to-nine measures throughout the work to add harmonic/rhythmic variety and musical contrast. Distinctive too is the use of a double-dotted rhythm perhaps derived from the French Baroque overture tradition, sounding akin to a heartbeat pulse that changes in tempo in response to the relative tension and resolution seen in the moving image.

⁹⁶ Corigliano, John. *Concerto for Violin and Orchestra ("The Red Violin")*, 3. Reduction for violin and piano. New York: G. Schirmer, Inc., 2007.

Another unique feature of Corigliano’s fixed subject is the derivation of a separate theme played by the solo violin, known as “the Red Violin theme” or “Anna’s theme,” named after one of the principal characters in the first segment of the movie. (See Figure 24.) When initially combined with the chaconne idea in mm. 46-57, “Anna’s theme” completes triadic constructions in the dyadic progression, realizing a fuller harmonic profile of the fixed material. Indeed, the chaconne progression and “Anna’s theme” are the only two significant musical ideas in the orchestral chaconne and are subjected to variety of compositional manipulations to produce an effective musical argument.⁹⁷ The segment between mm. 46-87 are intended to firmly establish the important relationship between these two ideas.

Figure 24: Corigliano, *The Red Violin—Chaconne for Violin and Orchestra* (mm. 46-57), Chaconne subject and “Anna’s Theme.”⁹⁸

⁹⁷ Deall, Michael Daniel. “Part I: The role of Style in John Corigliano’s Film Score to *The Red Violin* (1999) and *Part II: White Shirts: Suite for Symphonic Orchestra* (2007),” 98-100.

⁹⁸ Corigliano, John. *Concerto for Violin and Orchestra* (“*The Red Violin*”), 5.

Like the Copland, Britten, and Adams chaconne/passacaglia pieces examined earlier, Corigliano treats the repeated subject flexibly, momentarily dispensing with the fixed idea in order to effect textural change and musical variety. Additionally, the composer subjects the chaconne progression to familiar methods of thematic transformation, thereby treating it also as a thematic subject that is further developed. In Figure 25, between mm. 93-104, the chaconne progression is located in the solo violin, repositioned in a high register, and extended with a major-seventh double-stop (i.e. Bb4 – A5) in bar 95. The chaconne subject is also presented in partial statements in m. 99 and mm. 100-103. Soon after, as the solo violin transitions to a rapidly ascending chromatic scalar figure at m. 114, the chaconne progression is returned to the

The image shows a musical score for the solo violin part of Corigliano's 'Chaconne for Violin and Orchestra' (mm. 93-104). The score is in 2/2 time and features a complex rhythmic structure with frequent changes in meter. The chaconne subject is highlighted with black boxes in measures 93-95, 97-99, 100-103, and 104. Measure 95 features a major-seventh double-stop (Bb4-A5). The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation like accents and slurs. The key signature has one flat (Bb).

Figure 25: Corigliano, *The Red Violin—Chaconne for Violin and Orchestra* (mm. 93-104), solo violin part only.⁹⁹ Boxes indicate presentations of the chaconne subject.

⁹⁹ Ibid., 7.

orchestra at m. 116 with rhythmic alterations foreshortened to three measures (i.e. mm. 116-118), and then two measures (i.e. mm. 119-120), presented vigorously to summon great tension. (See Figure 26.) The chaconne subject returns to the solo violin part in three statements, followed by one partial statement, in different transpositions (i.e. C# minor in m. 121, B minor in m. 124, F# minor in m. 126, and C# minor in m. 128) as the orchestra presents a variation of the short-long motif in off-beat rhythms spanning mm. 121-131. (See Figure 27.) The composer introduces metric changes between mm. 125-128 to further induce a sense of musical flux.¹⁰⁰ Chordal/pitch substitutions are also introduced in the chaconne presentations in this segment. In mm. 121-123, five of the seven dyads are played, with a missing augmented fourth and major seventh. In mm. 124-125, there are only four of the original dyads present, precluding the perfect fourth and minor sixth, but adding a major sixth. For mm. 128-129, six dyads are featured, omitting the perfect fourth in the original progression, but providing an extension of a minor 9th and minor 10th to broaden its reach. These slight modifications avoid monotony by thwarting the listener's expectations in order to sustain musical interest.¹⁰¹

Later in the piece in mm. 192-202, as seen in Figure 28, the durational/rhythmic profile of the chaconne subject in the violin solo is further altered as a seven-measure progression in a calmer section (i.e. quarter note = c. 60) with the rhythmic motif's longer note projecting into the first two divisions of a quarter-note triplet on beat two of a 2/2 meter section; the shorter note is assigned to occupy the third division of the triplet. This modification slows down the rhythmic heartbeat in order to be consistent with the dramatic action. In these few examples, one sees how drastically the chaconne progression is modified to flexibly serve as a musical theme

¹⁰⁰ Rojas, Felicia. "Analyzing Thematic Material in Corigliano's *The Red Violin Chaconne*," 15-17.

¹⁰¹ *Ibid.*, 17.

The image shows a musical score for measures 114-120 of Corigliano's *The Red Violin* Chaconne. The score is in 2/2 time. The top staff is for the violin, marked 'assial'. The bottom two staves are for the piano. The piano part features a prominent triplet figure in the right hand and a more active bass line. Two sections are highlighted with black boxes: one in the piano right hand (measures 114-116) and another in the piano left hand (measures 117-120). The violin part has a melodic line with some triplets and a fermata in measure 116.

Figure 26: Corigliano, *The Red Violin*—Chaconne for Violin and Orchestra (mm. 114-120).¹⁰²
Boxes indicate presentations of the chaconne subject.

¹⁰² Corigliano, John. *Concerto for Violin and Orchestra* ("The Red Violin"), 8.

Figure 27: Corigliano, *The Red Violin—Chaconne for Violin and Orchestra* (mm. 121-131), solo violin part only.¹⁰³ Boxes indicate presentations of the chaconne subject.

Figure 28: Corigliano, *The Red Violin—Chaconne for Violin and Orchestra* (mm. 192-202).¹⁰⁴ The chaconne subject is transposed +m2, with rhythmic/durational modifications and assigned to the solo violin line.

¹⁰³ Ibid., 9.

¹⁰⁴ Ibid., 15.

instead of the conventional role as harmonic support. This flexibility manages to provide motion and an effective means for mood setting in nuancing the emotional content of the film.

Like the Britten and Adams pieces, the chaconne subject in this Corigliano work does not continuously repeat one iteration after another without interruption. Rather, there are sparse moments when the chaconne progression is suspended or significantly reduced to only two or three harmonies in order to provide textural variety. At mm. 132-147, for instance, the composer furnishes an extended variation of “Anna’s theme” without the bass progression to conjure a stark musical character. As the soloist intones a tortured version of the theme, the orchestra remains mostly tacet, offering only loud, intermittent interruptions from the low brass and percussion. The rapidly moving 16th-note chromatic scalar figures returns in the orchestra at m. 144, now in reverse, wildly descending their course to end the variation at a pivotal moment. In m. 147, the tempo slows to quarter note = 52-54 in an eerie episode which develops “Anna’s theme,” stretching hesitant fragments up to m. 180, where the theme is nearly unrecognizable.

As in the immediate section before, the chaconne subject remains suspended, while the orchestra offers phantom-like interjections that abruptly steal into the texture and then instantly disappear. This suspension of the harmonic progression is effective in enabling the fragmented, yet dramatic, orchestral restatements compressed at mm. 181-182, m. 187, mm. 213-214, and mm. 216-219 to figure very convincing by prolonging the musical tension. Here, the only complete appearance of the chaconne theme is perched in the solo violin starting in m. 192, but varied with a deletion of the perfect-fifth interval, the fourth harmony in the progression. This approach is continued in the cadenza in mm. 221 where the chaconne subject is heavily transformed as a distant impression while doubling as a virtuoso passage for the violin alone. More complete statements of the chaconne subject from the solo violin continue in variations

from m. 222, played *col legno battuto* and later pizzicato as Corigliano continues to deny listeners of the fullness of a satisfying orchestral restatement until later in m. 260. From this point, Corigliano embarks upon a series of epic statements of the chaconne theme using the full orchestra, in a manner of continuous transpositions which takes advantage of the progression's ascending contour to conjure a sense of urgency. With each fragment restatement, the theme is presented with a different pitch center further intensified by an acceleration in tempo at m. 270 to propel the music's forward momentum.¹⁰⁵ The work ends violently with a manic 5/4 *Allegro* section located at mm. 274-301, featuring convulsive exchanges between the violin's iterations of the expanding chaconne progression and the orchestra's violent eruptions based upon the opening harmonies.¹⁰⁶

John Corigliano's *The Red Violin—Chaconne for violin and orchestra* represents yet another notable departure from the 17th/18th century model of continuous variations with fixed idea. Although the composer adheres to a number of conventions, the distinct characteristics of the chaconne progression and its expanded treatment as a thematic subject, decontextualized from a strict ostinato provide a flexible means to unify a piece of music with evolving material. Due to the ways Corigliano varies the chaconne subject through register, duration, rhythm, transposition, pitch expansion, etc., the composer is able to craft music capable in traversing a wide emotional range using limited materials. However, when the changes are subtle and when the repeated idea becomes the main focus of the musical argument, an effective cohesion typical of the chaconne form is achieved.

¹⁰⁵ Rojas, Felicia. "Analyzing Thematic Material in Corigliano's *The Red Violin Chaconne*," 30-31.

¹⁰⁶ *Ibid.*, 31-32.

Jennifer Higdon: *Violin Concerto* (2008), II. “Chaconni”

Jennifer Higdon completed her *Violin Concerto* on August 2008 for violinist Hilary Hahn who premiered the work with the Indianapolis Symphony Orchestra in February of the following year under the baton of Mario Venzago. The work won the Pulitzer Prize in music in 2010 and has received numerous performances and at least one major recording at the time of this writing.¹⁰⁷ One of the notable characteristics of the slow, central movement is its “conversational” nature evident in the violin soloist’s continual engagement with individual members of the orchestra, providing a rich variety of timbres by stealing into, and then receding out of, the musical texture in short solo passages. This results in layered sections of intimate passages resembling the concertino group in a chamber concerto featuring constantly overturning solos and coloristic timbres drawn from contrasting orchestral families. This accompaniment serves as the background for the soloist to take on a continuous stream of a modern version of spun-out melodies reminiscent of Baroque instrumental and *concertante* works. Although these sections are flanked by robust *tutti* passages involving larger numbers of players, Higdon’s deployment of musical material is what remains striking about this work and how it stands in the tradition of continuous variations pieces.

This movement is entitled “Chaconni,” referring to the usage of more than one chaconne progression in the piece as described in the composer’s program notes:

The excitement of the first movement’s intensity certainly deserves the calm and pensive relaxation of the 2nd movement. This title, “Chaconni,” comes from the word “chaconne.” [...] In this particular case, there are several chaconnes, which create the stage of a dialogue between the soloist and various members of the orchestra. The beauty of the violin’s tone and the artist’s gifts are on display here.¹⁰⁸

¹⁰⁷ Williams, Max Brenton Harkey. “Jennifer Higdon’s *Violin Concerto*: The Genesis of a Twenty-First Century Work,” x. DMA diss., Florida State University, 2010.

¹⁰⁸ Rietz, Christina L. *Jennifer Higdon: Composing in Color*, 147. Jefferson, North Carolina: McFarland &

However, in the monograph *Jennifer Higdon: Composing in Color*, Christina Rietz asserts that instead of multiple chaconne ideas, there are two main ideas with distinctive musical and harmonic profiles that are featured in this central movement of the concerto.¹⁰⁹ The first idea is stated by the woodwinds at the beginning of the movement as a six-measure unit in mm. 1-6 and characterized by quintal harmonies in the lower register supporting tertian harmonies above it. Respective chord tones of the lower and upper registral layers move in parallel (i.e. planing) motion, though these layers largely move contrary to one another in broad, cascading strokes.¹¹⁰ (See Figure 29.) This idea recurs at strategic points in the movement, stated only once each time though with varying degrees of modification from the original statement in its five appearances. As a result, the subject more approximates the role of a Baroque ritornello, a recurring refrain performed by a larger group of musicians (i.e. the tutti) which imparts structural cohesion in between contrasting musical episodes performed by a smaller number of instruments, usually soloists or some other subgrouping. The ritornello is also cast in 4/4 meter whereas traditional chaconne subjects are set in triple meter. Higdon's ritornello subject is also very compact when compared to other ritornello subjects found among concerti belonging to the standard canon.

In mm. 7-14 immediately following the initial presentation of the ritornello subject, the chaconne progression is cast in eight bars in 3/4 meter as is typical in traditional chaconne and passacaglia forms. (The exception to this is found in mm. 110-121 where the chaconne subject is cast in 4/4 meter.) The chaconne's most identifiable characteristic is in its composition of nonfunctional tertian harmonies, including triads, extended tertian chords, one instance of a split-third harmony, and polychords, which all evolve into contrasting harmonies in later sections of

Company, Inc., 2018.

¹⁰⁹ Rietz, Christina L. *Jennifer Higdon: Composing in Color*, 147.

¹¹⁰ *Ibid.*, 147, 149.

Figure 29: Higdon, *Violin Concerto*, ii. “Chaconni” (mm. 1-6). The ritornello subject, initial presentation.¹¹¹

the work.¹¹² (See Figure 30.) In Higdon’s treatment of the chaconne subject, there is a tendency to preserve an eight-measure harmonic regularity, particularly in the first chaconne episode from mm. 7-60. However, novel compositional features impart a tendency to obscure the sense of periodicity including (1) the use of sophisticated dovetailing of voices, (2) the gradually increasing complexity of harmonies, and (3) various methods of creating rhythmic ambiguity in ensuing statements. To impart musical sophistication within a periodic harmonic framework, statements of the chaconne subject also tend to involve slight harmonic modifications that demonstrate a concern for controlled mutation of the chaconne’s progression as the piece unfolds. These elaborations demonstrate an interest to explore evolutionary paths that readily

¹¹¹ Higdon, Jennifer. *Violin Concerto*, 31. Solo violin & piano reduction. Philadelphia, PA: Lawdon Press, 2008.

¹¹² Rietz, Christina L. *Jennifer Higdon: Composing in Color*, 149.

7 $\text{♩} = 60$
 mp
 B \flat A B \flat F B \flat G D

11
 B \flat A B \flat F B \flat E D

Figure 30: Higdon, *Violin Concerto*, ii. “Chaconni” (mm. 7-14). The chaconne subject, first presentation.¹¹³

surpasses the more conventional musical territory found in Common Practice. Figure 31 summarizes the formal structure of the alternating ritornello and chaconne sections in this movement.

The first chaconne episode is found in mm. 7-60, containing a total of six statements of the subject’s eight-bar progression. Starting in m. 7, a solo cello, muted strings, and harp begin together, soon supplanted by an english horn solo to continue on with the cello. A few bars later, a plaintive oboe solo asserts itself in the middle of the second statement which began in m. 15, followed by a solo clarinet and doubling viola part which leads to a flute solo to close the third statement found in mm. 23-30.¹¹⁴ At this early juncture, a close examination of the score reveals that the solo entries only marginally correspond with the beginnings of each four-measure

¹¹³ Higdon, Jennifer. *Violin Concerto*, 31-32. Solo violin & piano reduction.

¹¹⁴ *Ibid.*, 149-150.

Measure numbers	Section
1-6	ritornello
7-60	chaconne
61-64	ritornello
65-103	chaconne
104-109	ritornello
110-121	chaconne
122-142	free
143-151	ritornello
152-195	chaconne
coda: 196-220	ritornello: mm. 196-201 chaconne: mm. 202-220

Figure 31: Sections featuring the ritornello and chaconne subjects in Jennifer Higdon's *Violin Concerto*, ii. "Chaconni"¹¹⁵

division or eight-measure statement of the chaconne progression, thereby blurring the sense of a harmonic recurrence or periodicity.

The violin soloist enters for the first time near the midpoint of the fourth statement of the chaconne in m. 35 with the horns. A measure later, the violin is joined by the oboe in a brief duet, followed by the trumpet in m. 44, both instruments being among the first in the orchestra to continue their melodies beyond the phrase and subphrase boundaries of the chaconne subject's statement.¹¹⁶ As in the Adams concerto, the violin solo part saws away with a lyrical, meandering spun-out melodies against the backdrop of the intricate soli accompaniment, avoiding rigid alignment within each eight-measure chaconne iteration throughout. This is

¹¹⁵ Rietz, Christina L. *Jennifer Higdon: Composing in Color*, 147-148.

¹¹⁶ Williams, Max Brenton Harkey. "Jennifer Higdon's *Violin Concerto*: The Genesis of a Twenty-First Century Work," 150.

measure no.	7	8	9	10	11	12	13	14
harmonic root	B \flat A	B \flat F	B \flat G	D	B \flat A	B \flat F	B \flat E	D
measure no.	15	16	17	18	19	20	21	22
harmonic root	B \flat A	B \flat F	E \flat G	D A	B \flat A	B \flat F	G F	C D A
measure no.	23	24	25	26	27	28	29	30
harmonic root	B \flat	G (C) F	A G	D	E \flat D	B \flat F	G F	C D A
measure no.	31	32	33	34	35	36	37	38
harmonic root	B \flat A	B \flat F	B \flat G	D	B \flat A	B \flat F	E \flat G	D
measure no.	39	40	41	42	43	44	45	46
harmonic root	B \flat A	B \flat F	G F	C D A	B \flat A	G (C) F	A G	D
measure no.	47	48	49	50	51	52	53	54
harmonic root	E \flat D	B \flat F	G F	C D A	B \flat A	G (E \flat) F	A G	D
measure no.	55	56	57	58	59	60		
harmonic root	F	C	B \flat	A	G	G		

Figure 32: Chordal roots of the chaconne progression in the first chaconne episode of Higdon's *Violin Concerto*, ii. "Chaconni."

achieved by the violin part's perpetual motion, rhythmic ties across the barline, and varied syncopations. After six chaconne statements, each containing subtly evolving harmonic content and contrasts in instrumental coloration and combination, mm. 55-60 provides a slowdown of harmonic rhythm, seemingly like a six-measure codetta with one harmony in each measure, leading to the return of the 4/4 meter in m. 61 to prepare the return of the ritornello subject.

Figure 32 documents the harmonic roots of the chaconne progression in this first episode. As one can see, Higdon demonstrates a propensity to maintain a repeating harmonic pattern typical of a traditional chaconne, with most measures containing two tertian harmonies each, and suggesting an emphasis for a B \flat extended tonality with the B \flat harmony itself appearing at the beginnings of each four-bar division and eight-measure statement. Note that each fourth bar of each four-bar segment also contains a harmony based on D or a root progression of C-D-A, an increase in the harmonic rhythm leading to cadential repose on B \flat in the following measure.

Except for some instances of minute harmonic mutation, Higdon's musical approach retains an overall sense of harmonic periodicity which adheres to the traditional conception of the chaconne while also investigating opportunities for timbral richness, musical evolution, and ambiguities in rhythm and voice leading in soli passages. Measures 55 to 60 feature a slowdown in harmonic rhythm as the english horn, strings, and soloist offer a codetta to this first chaconne section.

In m. 61, the violin soloist rests and the ritornello is given to the string section, now compressed to four measures in its single statement of quartal harmonies in the lower register and tertian harmonies in the upper, both regions moving in contrary and similar planing motion with respect to one another. Though its overall contours and gestures are the same, the harmonic content is also modified relative to the version found at the beginning of the piece, representing musical evolution.¹¹⁷ In mm. 65-103, the second area reserved for the chaconne, eight-bar statements in triple meter are preserved on the whole, yet the impression of compartmentalized iterations is less discernable because the musical momentum continually moves forward without pause, and the harmonic rhythm is more active. Figure 33 provides the chordal roots of the chaconne progression in this episode. Here, additional modifications in harmony and pitch level are further introduced in the chaconne subject (perhaps suggesting a transposition of a tritone to E \flat by m. 78), as well as a more active violin solo part filled out to increasingly harness additional rhythmic energy and range.¹¹⁸ Indeed, the chaconne statement from mm. 65-72 represents a very free treatment of the original harmonic progression, also incorporating an additional ninth measure at bar 73 as a subject extension. This is followed by two significantly altered chaconne statements in mm. 82-97 which are the furthest remove from the original eight-bar chaconne progression found at the beginning of the work. Comparing the initial chaconne subject from

¹¹⁷ Rietz, Christina L. *Jennifer Higdon: Composing in Color*, 151.

¹¹⁸ *Ibid.*, 151-152.

measure no.	65	66	67	68	69	70	71	72	73
harmonic root	B \flat A	D G	D (C) E	D/G E	E \flat F	E \flat G	A/E E/A	D	E/B D/A
measure no.	74	75	76	77	78	79	80	81	
harmonic root	B \flat G	A B \flat	C B	B F	E E \flat	E B	A D \flat	G \sharp D \sharp	
measure no.	82	83	84	85	86	87	88	89	
harmonic root	E E \flat	E B	C \sharp B	F \sharp E \flat	E D \sharp	C \sharp B	D \sharp C \sharp	G \sharp C \sharp	
measure no.	90	91	92	93	94	95	96	97	
harmonic root	A G \sharp	E B	C \sharp G \sharp	F \sharp E \flat	E F \sharp	C \sharp B	D \sharp B	G \sharp	
measure no.	98	99	100	101	102	103			
harmonic root	B	F \sharp	E	E \flat	C \sharp	C \sharp			

Figure 33: Chordal roots of the chaconne progression in the second chaconne episode of Higdon's *Violin Concerto*, ii. "Chaconni."

mm. 7-14 with the iteration found in mm. 82-89, there appears to be a loose transposition by an augmented-fourth, a departure from the familiar start on B \flat and ending on D \flat . As before in mm. 55-60, mm. 98-103 also features a slowdown in harmonic rhythm to provide a codetta to the second chaconne section. Notice also how a comparison of these two codetta subjects are also transposed by an augmented-fourth, undergirding a significant harmonic shift from Higdon's initial presentation.

The ritornello reappears in m. 104, now lasting six measures, though retaining its diminutized rhythmic profile also seen in mm. 61-64. Despite that the subject is played quietly by the entire string section, the soloist is also included to provide a variation yet unexplored for this subject.¹¹⁹ The resumption of the chaconne subject in m. 110 in 4/4 time differs metrically from the previous sections featuring it in its usual triple meter.¹²⁰ Despite this modification, the harmonic rhythm, voicings, and chamber-like sonorities bear some resemblances to the opening chaconne section despite the absence of the initial concertino accompaniment provided by

¹¹⁹ Ibid., 152-153.

¹²⁰ Ibid., 152-153.

obbligato solo instruments. Like the section in mm. 82-97, the harmonic progression in mm. 110-117 does not exactly follow that of the original chaconne, though there is at least some emphasis on B \flat and evidence of similar gestures. Given this, the reader may consider that the significant excursions from the chaconne's harmonic ordering may help to explain Higdon's description of the use of "several chaconnes" in the aforementioned quote found at the beginning of this chapter subsection, and/or possible mutations of the subject. After m. 117, the harmonic rhythm increases as the movement makes a significant transition.

Upon arrival at m. 128, the violin part sheds its contemplative and rhapsodic tone and joins the orchestra in evoking a more dramatic and extroverted sound world. As observed earlier in the Adams and Corigliano works, the momentary absence of the unifying repeated element invites structural contrast and variety. (When the repeated element returns, it becomes a satisfying listening experience, particularly at a key moment such as a recapitulation section as described below.) In the steady buildup in mm. 122-137, it seems that Higdon has dispensed with the chaconne subject altogether. Here, the composer ratchets up the musical tension in fuller, more linear, contrapuntal writing, with broader textures leading to a rhythmically active and boisterous triple *forte* climax in mm.138-142, showcasing the large ensemble.¹²¹

The return of the ritornello in 4/4 meter in m. 143 represents a sudden drawing down of musical energy as the soloist engages in a conversation, first with the concertmaster, and then with the first cello and woodwinds, in a ritornello statement that is rhythmically augmented to a nine-measure progression with subdued dynamic indications.¹²² The tempo of quarter note = 52 is the same as the beginning of the movement, complete with a similar pastoral and lyrical tone,

¹²¹ Ibid., 153.

¹²² Williams, Max Brenton Harkey. "Jennifer Higdon's *Violin Concerto*: The Genesis of a Twenty-First Century Work," 88.

melodic contour, and harmonic profile of the original, yet with some subtle modifications in rhythm as played by string soli.¹²³ The single iteration of the ritornello is then followed by a section based on the chaconne subject in mm. 152-195, first beginning with the expected english horn solo accompaniment, including horns, which later dovetails with material assigned to the oboe and low strings.¹²⁴ This early portion of the section from mm. 152-159 largely retains the harmonic identity of the original in mm. 7-14, thus suggesting a recapitulation in the movement's formal design. After another statement of the chaconne which incorporates an *accelerando* with violin soloist and principal bassoon in mm. 166-168, a two-measure transition gives way to an expansive and exuberant *tutti* passage between mm. 170-196 largely based on E \flat , allowing the soloist time to recover.¹²⁵ The quickening tempo moving to quarter = 86 will provide suitable and satisfying contrast to the next section which will round out the movement.

Reitz describes mm. 196-220 as the coda which features a reduction in tempo to quarter note = 60 in a final five-bar statement of the ritornello in mixed 4/4 and 5/4 meters.¹²⁶ The last statement of the chaconne subject follows in an abbreviated four-measure half-statement. A series of harmonies, each lasting one measure a piece, draws the movement to a radiant and tranquil close. Higdon's progressive treatment of the chaconne is notable for its flexible nature, managing to retain its "fixed" identity through the consistent use of tertian harmonies, gestures, and harmonic periodicity, while extensively evolving select variations in terms of harmonic content and durational proportions to realize considerable musical tension until the eventual return to more familiar territory.

¹²³ Ibid., 88.

¹²⁴ Rietz, Christina L. *Jennifer Higdon: Composing in Color*, 154.

¹²⁵ Ibid., 154.

¹²⁶ Ibid., 154-155.

Conclusion

As observed in representative works by Brahms, Britten, Copland, Gubaidulina, Adams, Corigliano, and Higdon, recent examples of passacaglias and chaconnes exhibit traits and features that stand as significant departures from the 17th/18th century models from which they are derived. Such departures have expanded the range of expression and musical possibility of these continuous variations forms leading to new compositional approaches and greater ambition of artistic scope. Appendix A provides a summary of the strategies these composers have made in revitalizing the role of the fixed, repeated idea. Through the flexible treatment of the fixed subject, whether it be a recurring melodic line or fixed harmonic progression, recent composers have devised extended roles and new dimensions of this important element of the traditional Baroque form as it continues to provide structural cohesion along with myriad ways to introduce contrasts in sustaining and/or enhancing musical interest.

CHAPTER 2

Carlos Bulosan (1913-1956): A Brief Biography and Historical Background, and a Consideration of Important Themes found in *America is in the Heart* (1946)

Carlos Bulosan's *America is in the Heart* (1946) is important as a semi-autobiographic and literary source in its characterization of provincial life in the Philippines and the subsequent journey taken by a generation of Filipino immigrants seeking to find a better life in the United States in the first half of the 20th century. In the novel, Bulosan routinely represents himself as the main protagonist and narrator Carlos, who is also nicknamed Allos throughout. Though the narrative style is filtered through the viewpoint of the main protagonist as in a work of literary fiction, scholars in the field of Asian American studies hold the work in high regard for its accurate portrayal of the times as corroborated from historical accounts. For the sake of clarity, the surname Bulosan is used in the present paper when referencing biographical knowledge on the author himself, while the names Carlos and Allos will be used when referring to the protagonist of *America is in the Heart*.

Biography and Historical Background

Scholars debate the actual birth year of Carlos Sampayan Bulosan, but it is generally accepted by many that he was born on November 24, 1913 in the municipality of Binalonan, Pangasinan province, Philippines to his father Simeon and his mother Autilia who both led modest livelihoods supporting a small, local, agricultural and animal husbandry enterprise.¹²⁷

¹²⁷ Piring, Donald Estrella, Jr. "Kain na! The Life and Times of Carlos Bulosan," 24-25. M.A. thesis, California State University, Sacramento, 2016.

Despite that Bulosan, through the main character Carlos/Allos, recounts a childhood with six other siblings that was tragically poor, destitute, and very much lacking in the established Catholic-based education system instituted by over 300 years of Spanish rule, it is believed that Bulosan's family was able to live decently with a respectable income and humble, though serviceable, dwellings by the day's standard.¹²⁸ Bulosan was born roughly fifteen years into the American Period (1898-1946) after the United States assumed control over the archipelago nation firstly as agreed upon by the settlement of the Spanish-American War (1898), and then consequently as a result of the far-deadlier Philippine-American War (1899-1903) which followed.¹²⁹

Prior to annexation by the U.S., a formal education for Filipino children was only available to those belonging to wealthy, high-profile families during Spanish colonial rule, which would have certainly excluded poorer, provincial families like Bulosan's. It was only after American control of the islands became secure when a public education system was institutionalized and extended to poor and working-class members of society.¹³⁰ It was under these conditions that permitted Carlos Bulosan and his siblings to receive an American education, albeit a sporadic one with outside time required to help support more immediate responsibilities on the family farm. Touting American idealist concepts and values from school, the Bulosan children, like so many countless others, became allured by idealized notions of democracy, capitalism, meritocracy, and socioeconomic equality for all that awaited them in

¹²⁸ Evangelista, Susan. *Carlos Bulosan and his Poetry: A Biography and Anthology*. Seattle: University of Washington Press, 1985, 1.

Piring, Donald Estrella, Jr. "Kain na! The Life and Times of Carlos Bulosan," 25-26.

¹²⁹ Evangelista, Susan. *Carlos Bulosan and his Poetry: A Biography and Anthology*, 2.

Piring, Donald Estrella, Jr. "Kain na! The Life and Times of Carlos Bulosan," 10-12.

¹³⁰ Piring, Donald Estrella, Jr. "Kain na! The Life and Times of Carlos Bulosan," 26.

faraway America.¹³¹ Unlike the remnants of the ancient “hacienda” system of Spanish rule which favored rich, powerful elites and marginalized landless citizens, the American dream of opportunity fueled the desire of the Philippine working class to seek prosperity in a new land.

Consistent with *America is in the Heart*, Bulosan’s brothers Aurelio and Dionisio (known in the novel as Leon and Amado, respectively), both emigrated to the U.S. with plans to finish their education, gain work experience, and earn a sizable savings to help support family left behind in the old country.¹³² After demonstrating himself to be an able writer in secondary school, and following in the example of his elder siblings, Bulosan arrived at the Port of Seattle at the age of seventeen on July 22, 1930, with aspirations of working in journalism.¹³³ However, the promises of opportunity he learned in school were quickly extinguished, particularly in light of the severe economic downturn heralded only months earlier with the market crash on Black Tuesday, October 29, 1929, precipitating the Great Depression. Yet this adverse economic trend affecting millions worldwide was only a secondary factor in Bulosan’s and others’ eventual disillusionment with life in the U.S.

The oppressive discrimination, marginalization, and racial violence instigated by many native-born, white Americans against people of color newly arrived to the nation served as a debilitating reminder that minorities were not wholly welcome to the U.S. apart from their willingness to work in industries demanding manual labor under harsh environmental and working conditions for unsustainable wages.¹³⁴ In fact, despite that the Philippines was considered an American territory, Filipinos were classified as “nationals” or “wards” of the U.S., but neither foreigners who could be deported, nor citizens permitted to work in professional,

¹³¹ Ibid., 14, 29.

¹³² Ibid., 30.

¹³³ Ibid., 30.

¹³⁴ Ibid., 15-16, 35.

white-collar jobs despite any post-secondary education and training cultivated in their country of origin.¹³⁵ These immigrant Filipino men eventually became known as the *manongs* (an Ilocano term of respect, translated into English as “elder brothers”) who arrived in the United States West Coast largely between the 1920s and 1940s to work as low-income, migrant, agricultural and/or factory laborers, and/or workers in the food service and hotel hospitality sectors chasing after the fabled American Dream they learned about in their childhoods.¹³⁶

There were further political and social pressures which worked against many of the *manong* generation. The 1924 Immigration Act and the 1934 Tydings-McDuffie Act limited emigration from Asia by setting restrictive quotas and enacting rigorous policies for immigrant Filipinos to visit their home country for a limited time and still remain eligible to return to the U.S. to resume work. To further hamper conditions to set down permanent roots, there was less incentive for Filipina women to journey to the U.S., part of which may be attributed to Filipino Catholic expectations assigned to gender. Traditional values of the time discouraged the prospect for Filipinas to resettle far from home unaccompanied by either a husband or close family members.¹³⁷ As a result, the gender proportion of males versus females among Filipino immigrant populations in the U.S. was sharply imbalanced: 14-to-1 in California and 47-to-1 in New York.¹³⁸ Additionally, anti-miscegenation legislation and societal pressures of the day highly discouraged Filipino-white unions from forming.¹³⁹ White Americans thereby developed the view of Filipino immigrant men as sexual competitors, hostile to the notion of “sex-starved

¹³⁵ McWilliams, Carey. introduction to *America is in the Heart*, by Carlos Bulosan (Seattle: University of Washington Press, 2000), x.

Piring, Donald Estrella, Jr. “Kain na! The Life and Times of Carlos Bulosan,” 15-16.

¹³⁶ Evangelista, Susan. *Carlos Bulosan and his Poetry: A Biography and Anthology*, 3-4.

Piring, Donald Estrella, Jr. “Kain na! The Life and Times of Carlos Bulosan,” 4.

¹³⁷ Piring, Donald Estrella, Jr. “Kain na! The Life and Times of Carlos Bulosan,” 19.

¹³⁸ *Ibid.*, 19.

¹³⁹ *Ibid.*, 16-17.

natives” and “half-naked savages” pursuing single white women.¹⁴⁰ Therefore, the *manong* generation suffered the fierce discrimination common to minority groups, yet it was also unique in that it was composed of predominantly young, single, and male individuals. Being unrooted to family life or any sense of permanence, the *manongs* were largely perceived and castigated as depraved troublemakers associated with crime, gambling, substance-abuse, sexual predation, and other vices.¹⁴¹ These attitudes were commonplace and openly acknowledged as seen in signs and advertisements posted openly among business establishments in certain places in California: “Positively No Filipinos Allowed,” “No Dogs and Filipinos Allowed,” and “This is a White Man’s Country. Get Out of Here if You Don’t Like What We Pay.”¹⁴² Certainly, it was under these conditions, as well as others, that motivated Carlos Bulosan to write: “I know deep down in my heart [...] that I am an exile in America [...] I feel like a criminal running away from a crime I did not commit. And this crime is that I am a Filipino in America.” This was a cry from the childhood sentiments that propelled him and so many others to pursue a promised land of abundance, equality, and opportunity for which they ultimately discovered the crushing reality of alienation, of so many unfulfilled hopes, and of a fierce antagonism that would fill their days.¹⁴³

In his first few years living in his newly adopted homeland, Bulosan migrated between California, Oregon, Washington, Alaska, and Arizona along with most of the *manongs*, working in agriculture, in fisheries and canneries, and following the demand for work in the seasonal

¹⁴⁰ Ibid., 19, 42.

More broadly, Zounlome et al. cites the long-standing stereotype portraying African American men as hypermasculine sexual predators perpetrated through the legacy of slavery in the U.S. and up to the present day, particularly in the media. This racist perspective among white Americans was historically invoked to validate the widespread oppression of African American men in the form of unfettered violence, and especially lynching, to safeguard white women.

¹⁴¹ McWilliams, Carey. Introduction to *America is in the Heart*, by Carlos Bulosan, x.

¹⁴² Piring, Donald Estrella, Jr. “Kain na! The Life and Times of Carlos Bulosan,” 17.

¹⁴³ McWilliams, Carey. Introduction to *America is in the Heart*, by Carlos Bulosan, vii.



Figure 34: Group portrait of Filipino agricultural workers belonging to the *manong* generation of the 1920s and 1930s.¹⁴⁴

labor cycle.¹⁴⁵ Most of these men earned little more than enough income to provide for their own subsistence, relying upon shared taxis or catching rides on train boxcars traveling up and down the Pacific Coast to arrive at their next destination in the search for temporary employment.¹⁴⁶ Working conditions were oftentimes hazardous and backbreaking as recounted in various parts of *America is in the Heart*. In one instance, the arm of Allos' colleague was severed by a cutting machine, the appendage later found in a holding tank filled with fish.¹⁴⁷ Other accounts in the novel document multiple violent acts taking place in barrooms, gambling halls, and other venues for social gathering, or under circumstances when attempts were made

¹⁴⁴ Grana, Rhia D. *The Untold Story of the Delano Manongs—or How Pinoy Led a Farmworker Revolution in America*. ABS-CBN, October 14, 2020. Accessed March 19, 2022. <https://news.abs-cbn.com/ancx/culture/movies/10/14/20/the-untold-story-of-the-delano-manongs-or-how-pinoy-led-a-farmworker-revolution-in-america>.

¹⁴⁵ Piring, Donald Estrella, Jr. "Kain na! The Life and Times of Carlos Bulosan," 30-31.

¹⁴⁶ *Ibid.*, 30-31.

¹⁴⁷ *Ibid.*, 30-31.

for workers to collectively organize themselves into unions, directly in conflict with the interests of corporations. In such cases, goon squads were hired to intimidate, attack, and murder Filipino labor organizers to frustrate progress. In one instance in *America is in the Heart*, a white mob sought to prevent a group of Mexican and Filipino workers from initiating a lettuce strike. They kidnapped Carlos and his colleagues by driving them out to a forest, roping them to trees and beating them mercilessly, the victims sustaining serious injuries.¹⁴⁸ Later in the novel, labor organizers are shot dead in public spaces without provocation. However, what especially exposed the *manongs* to much abuse on a day-to-day basis were labor contractors who were involved with the recruitment, housing, and feeding of workers, usually charging their services at exorbitant rates while distributing a pittance of a salary for a long day of work.¹⁴⁹ Additionally, these contractors oftentimes supplied the *manongs* with rather questionable sources of diversion aiming to further separate them from what little money they possessed using “loaded dice, rigged cock fights, phony raffles, tickets for ‘sweetheart’ contests, and other artful devices.”¹⁵⁰ The typical immigrant Filipino therefore remained destitute, hungry, and vulnerable to economic exploitation, racial violence, and social marginalization, with no real prospect for social mobility.

In addition to these challenges, Bulosan himself dealt with a weak constitution and health-related issues throughout his adult life.¹⁵¹ Though in *America is in the Heart*, the author describes much time spent in the fields for agricultural work, in reality Bulosan had trouble using his legs and his right hand due to injuries sustained from prior racially-motivated attacks, and he suffered from tuberculosis affecting his overall physical stamina.¹⁵² (As will be discussed later,

¹⁴⁸ Bulosan, Carlos. *America is in the Heart*, 206-209.

¹⁴⁹ McWilliams, Carey. Introduction to *America is in the Heart*, by Carlos Bulosan, x-xi.

¹⁵⁰ *Ibid.*, xi.

¹⁵¹ Piring, Donald Estrella, Jr. “Kain na! The Life and Times of Carlos Bulosan,” 31.

¹⁵² Evangelista, Susan. *Carlos Bulosan and his Poetry: A Biography and Anthology*, 9.

these departures from actual experience serve as a literary convention intended to capture the collective plight of Filipino immigrants by concentrating important events through the prism of the main character's perspective, the so-called "everyman.") Between 1936-1938, Bulosan sought treatment at Los Angeles County Hospital, undergoing procedures to restructure, and then excise a diseased lung and affected ribs, and remove an injured kneecap.¹⁵³ However, it was during this long period of convalescence, that Bulosan read voraciously, both fiction and non-fiction, and as much as a book per day on a wide variety of topics at the hospital in recovery or at the Los Angeles Public Library while still unemployed.¹⁵⁴ According to a 1956 edition of *The Literary Apprentice*, a Filipino literary publication, Bulosan devoured works of literature by Whitman, Melville, Markham, Steinbeck, Saroyan, Tolstoy, Dostoyevsky, Gorky, Marx, Plato, Russell, Nietzsche, Carlyle, Ezra Pound, Pearl Buck, Jose Rizal, Andres Bonifacio, Manuel Quezon, Tagore, and Gandhi, in addition to periodicals such as the *New Masses*, *New Republic*, *Nation*, *Asia*, *Town and Country*, *Midland*, *Poetry*, *New Yorker*, *Philippine Magazine*, and several others focused on labor.¹⁵⁵ The decade from 1936 to 1946 is cited as being Bulosan's most productive in both his creative output and in his activism in supporting labor rights and social justice for agricultural workers and minorities.¹⁵⁶

Two years prior to his hospitalization, Bulosan was involved in a bimonthly literary publication called *The New Tide*, the first Filipino-American magazine which highlighted labor and social issues of the day, capturing the attention of notable writers such as Williams Carlos

¹⁵³ Piring, Donald Estrella, Jr. "Kain na! The Life and Times of Carlos Bulosan," 31, 56

¹⁵⁴ McWilliams, Carey. Introduction to *America is in the Heart*, by Carlos Bulosan, xvii.

Flecha, Dulce-Marie and Jeanne Britton. "The American Paradox: Discovering America in Carlos Bulosan's *America is in the Heart*," 14. *The Penn State McNair Journal*, Volume 18 (Summer 2011).

¹⁵⁵ Evangelista, Susan. *Carlos Bulosan and his Poetry: A Biography and Anthology*, 9.

Flecha, Dulce-Marie and Jeanne Britton. "The American Paradox: Discovering America in Carlos Bulosan's *America is in the Heart*," 14.

¹⁵⁶ McWilliams, Carey. Introduction to *America is in the Heart*, by Carlos Bulosan, xvii.

Williams, William Saroyan, Richard Wright, Sonora Babb, and Harriet Monroe, the latter being the editor of the well-known magazine, *Poetry*, leading to further opportunities.¹⁵⁷ It was around this time when Bulosan served as publicist and staff writer for the United Cannery, Agricultural, Packing, and Allied Workers of America (UCAPAWA) located in Salinas, California.¹⁵⁸ Shortly thereafter, Bulosan continued his advocacy efforts at the *Philippine Commonwealth Times* and other publications, and became a member of the left-leaning Committee for the Protection of Filipino Rights (CPFR), a subgroup of the American Committee for the Protection of the Foreign-Born, a move which likely motivated the FBI to institute surveillance measures at a time when socialist and communist influences were becoming a growing concern to national security.¹⁵⁹

As for his creative work, Bulosan managed to cultivate a following writing essays and poems in various newspapers and journals, drawing the attention of editors from a number of university presses across the nation.¹⁶⁰ A growing reputation led to a high-profile commission from the *Saturday Evening Post* for an essay to accompany Norman Rockwell's painting "Freedom from Want" (1943), inspired by President Franklin Roosevelt's "Four Freedoms" address to Congress in January 1941, garnering Bulosan widespread acclaim.¹⁶¹ In the essay, Bulosan advocates for a governmental system that guarantees socioeconomic protections for Americans to avoid starvation, poverty, and sickness in order to realize the freedoms idealized in the American dream and American democracy, while also issuing a warning to all against the ills and abuses of fascist rule.¹⁶² In 1946, Harcourt, Brace & Company published Bulosan's best

¹⁵⁷ Evangelista, Susan. *Carlos Bulosan and his Poetry: A Biography and Anthology*, 10.

¹⁵⁸ *Ibid.*, 11.

¹⁵⁹ Piring, Donald Estrella, Jr. "Kain na! The Life and Times of Carlos Bulosan," 60-61

¹⁶⁰ *Ibid.*, 53.

¹⁶¹ *Ibid.*, 54.

¹⁶² Evangelista, Susan. *Carlos Bulosan and his Poetry: A Biography and Anthology*, 15-16.

known work, the semi-autobiographical *America is in the Heart*. The work brought him great success during the wartime years, but his reputation quickly faded in the postwar era.¹⁶³

In the late 1940s, Bulosan continued his activist work, most notably by helping to lead an asparagus strike in Stockton, CA, as the Local 7 labor union demanded improved working conditions and better wages. Although the strike failed to deliver more favorable terms between workers and corporate heads, it ultimately served as the training ground for labor organizers such as Larry Itliong and Philip Vera Cruz to bring about the landmark Delano Grape Strike of 1965, partnering with the National Farmworkers Association (NFWA) led by Caesar Chavez and Dolores Huerta.¹⁶⁴ Bulosan was later elected as Publicity Director of the International Longshore and Warehouse Union (ILWU), Local 37 chapter in Seattle, Washington by 1952.¹⁶⁵ However, as a consequence to these developments, Bulosan was eventually blacklisted by both the Philippine and the United States government over suspicion of Communist allegiance, though historians have debunked the idea of any significant association with the American Communist Party, citing the FBI's discontinued surveillance efforts and failure to discover conclusive evidence by 1954.¹⁶⁶

Carlos Bulosan passed away at age 42 on September 11, 1956 due to complications with bronchopneumonia and malnutrition.¹⁶⁷ His last few years were marked with alcoholism and economic hardship, living with friends and colleagues throughout, but with very few personal effects for much of his life.¹⁶⁸ His main legacy lay in his activist work which helped to set the groundwork for the important milestones in labor and immigrant rights achieved by Itliong,

¹⁶³ Piring, Donald Estrella, Jr. "Kain na! The Life and Times of Carlos Bulosan," 52, 57.

¹⁶⁴ *Ibid.*, 63.

¹⁶⁵ *Ibid.*, 63.

¹⁶⁶ *Ibid.*, 71-73.

¹⁶⁷ *Ibid.*, 74.

¹⁶⁸ *Ibid.*, 74.

Vera Cruz, Chavez, Huerta and others in the following decade and beyond. Although Bulosan's reputation was clouded in obscurity in the years following his death, student interest in manuscript papers preserved at the University of Washington archives led to a reprinting of the writer's works, and most importantly the republication of *America is in the Heart* in 1973 by the University of Washington Press.¹⁶⁹ Today, much scholarship and writing has been devoted to reexamine Bulosan's activist and literary legacy by notable contributors such as E. San Juan, Jr., Susan Evangelista, Dawn Malabon, and others. Documentary features and dramatic works, too, draw from Bulosan's life and writings to communicate his message to ensuing generations. Although *America is in the Heart* appears in numerous offerings of Asian American Studies courses found in universities across the country, Bulosan's reputation largely remains unknown to most. Therefore, one of the main drivers of this project is to provoke interest in and pay homage to the legacy of Carlos Bulosan's ideas at a time when the principles of American democracy and personal liberty for all are being challenged in our time.

¹⁶⁹ Ibid., 80.

Two Important Themes in *America is in the Heart* (1946)

Details on Carlos Bulosan's life, whether they are documented as biographical fact or expressed through the literary stylizations in *America is in the Heart*, furnish insight upon the Filipino-American experience in the U.S. West Coast in the first half of the 20th century. The central theme of the collective immigrant experience in an America filled with both kind and cruel people serves as an important influence in the compositional design of *Bulosan: On American Democracy*. As will be discussed in the following chapter, the subtexts of collective experience and America as paradox are both depicted in musical terms intended to correspond with the prominence given to these themes in Carlos Bulosan's writing.

COLLECTIVE EXPERIENCE

In 1651, the influential English philosopher, Thomas Hobbes, famously wrote in his most important political treatise *Leviathan* that individuals who live absent of a government that would otherwise serve to protect them in a lawless world of deception, greed, and violence guiding the instinct for self-preservation, a world he called the "state of nature," pursue lives that are "solitary, poor, nasty, brutish, and short." As depicted in Bulosan's *America is in the Heart*, these descriptors readily fit the characterization of the quality of life among the *manong* generation who collectively sought security and socioeconomic mobility in the land of opportunity. All too often they found themselves under desperate circumstances in the need to survive while constantly being persecuted because of the color of their skin. Though there is an arguable disparity between the author's description of his experience in the U.S. as portrayed in the novel versus what scholars have learned about Bulosan's own personal history, it is generally accepted that Bulosan's literary aim was to describe a heightened "collective experience" of his

people and the sacrifices they faced as a whole in being challenged by meager surroundings, unforgiving circumstances, and debilitating social pressures.¹⁷⁰ Though the unsuspecting reader may recoil or even doubt the veracity of the scale and number of occurrences of hardship that happen directly to Carlos/Allos and his close associates in the novel, Bulosan sought to distill the essence of the identities, episodes, and trajectories of the people he saw around him, thereby allowing readers to empathize with a single character (i.e. the “everyman”) while offering a more holistic level of insight, rather than a single and precise point-of-view, of an entire generation of Filipino immigrants of the time. The following analytical chapter will describe how this collective sensibility is portrayed in musical terms in a few examples found in the composition *Bulosan: On American Democracy*.

AMERICA AS PARADOX

Walking down the marble stairway of the hospital, I began to wonder at the paradox of America. José’s tragedy was brought about by railroad detectives, yet he had done no harm of any consequence to the company. On the highway, again, motorists had refused to take a dying man. And yet in this hospital, among white people—Americans like those who denied us—we had found refuge and tolerance. Why was America so kind and yet so cruel? Was there no way to simplifying things in this continent so that suffering would be minimized? Was there no common denominator on which we could all meet? I was angry and confused, and wondered if I would ever understand this paradox.¹⁷¹

In Chapter 19 of *America is in the Heart*, detectives working for corporate leaders persecute Filipino workers attempting to escape on a moving train just moments after a nearby labor camp in California’s Imperial Valley was burned to the ground. Allos’ closest friend, José, is seriously

¹⁷⁰ Ibid., 26.

¹⁷¹ Bulosan, Carlos. *America is in the Heart*, 147.

injured as his feet are severed under the train wheels in the scuffle. Allos and another colleague then try to hail down passing cars to transport José to the hospital, but they are greeted with derision and spat at. Luckily, an old man in a truck offered a ride to the county hospital where sympathetic doctors and nurses agree to treat and rehabilitate José.¹⁷² Throughout the novel, Allos witnesses both great acts of kindness and fierce acts of cruelty often at close moments in select circumstances. This causes him to experience skepticism, confusion, and hopelessness. As for the hateful encounters, the narrator endures a range of racial insults, brutal physical violence, and sexual abuse. Yet despite these hardships, Allos continually returns to what America represents and the potential that lies therein, being witness to moments of memorable kindness experienced with friends, admirers, business partners, allies, and even near-strangers. What is important is that Allos recognizes that America is in a state of *becoming*; that is, although on one side much of the nation remains mired by its distrust and hatred of minorities and immigrants representing “the other,” opposite this there is also a kindness and benevolence imbued in its people of different backgrounds that aspire to the spirit of opportunity, inclusivity, and freedom for all.¹⁷³

We who came to the United States as immigrants are Americans too. All of us were immigrants—all the way down the line. We are Americans all who have toiled for this land, who have made it rich and free. But we must not demand from America, because she is still our unfinished dream. Instead, we must sacrifice for her: let her grow into bright maturity through our labors. If necessary we must give up our lives that she might grow unencumbered.¹⁷⁴

¹⁷² Ibid., 147-148.

¹⁷³ Flecha, Dulce-Marie and Jeanne Britton. “The American Paradox: Discovering America in Carlos Bulosan’s *America is in the Heart*,” 15, 26.

¹⁷⁴ Bulosan, Carlos. *America is in the Heart*, 312.

These notions of the paradoxical nature of America, and the concept of America as a work yet in the midst of realizing its potential will be inspirations to be depicted musically in the present work, explained in the following chapter. By the novel's end, the idea of an ultimate triumph of American democracy becomes the motivation behind Allos' undying optimism for the United States. *America is in the Heart* is Bulosan's vehicle tracing his evolution of mind on the subject of the grand American experiment, emerging from the hopes and dreams of early childhood, to his frustrated encounters with its realities and challenges, subsequently leading to his renewed faith in a profound realization of American democracy's aims.

CHAPTER 3

Analysis of Bulosan: On American Democracy for Narrator and Wind Symphony (2021) by Andres R. Luz

OVERVIEW

Chapter 1 examined the innovative features brought to continuous variations forms with a fixed, rotating subject in seven selected compositional models by Brahms, Copland, Britten, Gubaidulina, Adams, Corigliano, and Higdon composed over the past 150 years. These departures from the conventional 17th/18th century approach to the passacaglia and chaconne allow for a wider range of musical exploration and possibility by enabling a flexible treatment of the fixed, repeating subject and allowing it to assume an expanded role in counterpoint to characteristics which define these musical forms. Treatments of the rotating subject such as the introduction of changes in rhythm, pitch interval, subject duration, transposition, statement permutation, metric placement, register, harmonization, and others are summarized for each work in Appendix A including innovations found in the present work, *Bulosan: On American Democracy for Narrator and Wind Symphony (2021)*. Chapter 3 discusses instances of these compositional approaches as they figure in the present work as a result of the findings discussed in Chapter 1.

The text used in *Bulosan: On American Democracy* is grouped into three parts meant to illustrate a ruminative evolution from darkness to light—a gradual movement (1) from a spirit of steadfastness in the face of fierce antagonism and gross inequality, (2) to a consideration of value placed upon national unity and the many faces of the American identity, and finally (3) to a

contemplation on the fulfillment of the American dream based on democracy's fundamental aims supported by the many people who embody them. See Appendix B for the complete text.

The construction of *Bulosan: On American Democracy* contains interesting structural features that warrant an overview prior to delving further into an analysis. The piece contains recurring subjects that carry symbolic meaning upholding the narrative program applied to the passacaglia, which itself is known to be an abstract form of absolute music suited for a series of musical variations. However, these recurring subjects, a hybrid of *idées fixes* with a ritornello-like function, are positioned at important structural points of arrival, providing unity and a musical response to the localized emotional and narrative content at hand. Additionally, certain variations which reference historic events seek to compare Carlos Bulosan's time with the present day in hopes of bridging associations between past and present occurrences which impact the state of American democracy. Figure 35 is provided to illustrate the musical organization of *Bulosan: On American Democracy*, detailing the location of structural devices, section boundaries, variation numbers, and measure numbers, with short descriptions that help distinguish the featured content. Also provided is a column of information denoting how five of the symbolic elements (i.e. the "kind" and "cruel" *idées fixes*, the trumpet fanfare, the Watsonville/Fascism and Charlottesville/Capitol Insurrection sections, and the "ominous warning" passages) recur within the design layout of the work.

These references have been included in the present composition since Bulosan's semi-autobiographical novel, *America is in the Heart* (1946), and his essay "Freedom from Want" (1943), emphasize themes about the state of American democracy at a time when it was under threat by racist resistance at home, the rise of fascism in Western Europe, and the specter of authoritarian Communism in the Soviet Union. Despite numerous instances of rampant racism,

xenophobia, class discrimination, and workplace-related violence, Bulosan steadfastly believed in the American values of liberty, opportunity, and excellence, despite the abject poverty, poor working conditions, and societal marginalization he and his colleagues had faced living in the United States. The full score of *Bulosan: On American Democracy* is found in Appendix C.

BULOSAN: ON AMERICAN DEMOCRACY
Grand Passacaglia for Narrator and Wind Symphony, op. 17a (2021)
Formal Analysis Chart

<u>Part I</u>	<u>Recurring sections</u>
Introduction: mm. 1-13: <i>Idée fixe</i> – Kind/Cruel	A1, A2
Passacaglia subject: mm. 14-18	
Variation 1: mm. 19-25	
Variation 2: mm. 26-30 – Democracy	
Variation 3: mm. 31-37	
Variation 4: mm. 38-43	
Variation 5: mm. 44-53 – Unless we are properly prepared	
Variation 6: mm. 54-64 – Trumpet Fanfare 1	B
Variation 7: mm. 65-84 – Watsonville Riots	C
Interruption: mm. 85-99 – Charlottesville March Rhythm	D
Variation 8: mm. 100-113 – Charlottesville extension	
<i>Idée fixe</i> : 2nd statement – Cruel/Kind: mm. 114-124	A2, A1'
Variation 9: mm. 125-139 – Ominous warning, Closing section	E
<u>Part II</u>	
Variation 10: mm. 140-168 – Aftermath	
Variation 11: mm. 169-180 – The Totalitarian Nations	
Variation 12: mm. 181-189 – Our Challenge to Tyranny	
Variation 13: mm. 190-204 – Trumpet Fanfare 2 + Watsonville	B + C superimposed
Variation 14: mm. 205-222 – The American Dream	
Variation 15: mm. 223-248 – The Vastness of America	
Variation 16: mm. 249-277 – Oboe solo, pt. 1	
Variation 17: mm. 278-293 – Oboe solo, pt. 2	
<i>Idée fixe</i> , 3rd statement, B major – Kind: mm. 294-303	A1''
<u>Part III</u>	
Variation 18: mm. 304-326 – We are Americans 1	
Variation 19: mm. 327-332	
Variation 20: mm. 333-341 – Prophecy	
Variation 21: mm. 342-358 – Nameless foreigner	
Variation 22: mm. 359-367 – Trumpet Fanfare 3	B Recapitulation
Variation 23: mm. 368-388 – Rise Fascism in Europe	C'
Interruption: mm. 389-445 – U.S. Capitol Insurrection	D'
<i>Idée fixe</i> , 3rd statement – Cruel: between mm. 420-436	A2' + E expanded
Variation 24: mm. 446-472 – We are Americans 2	
Variation 25: mm. 473-481 – A _b major statement	
Coda: mm. 482-522	
<i>Idée fixe</i> , 4 th statement – Kind: mm. 482-494	A1'''
Transition/Transformation	
Variation 26 – SSB Reveal: mm. 508-515	A1''''
Epilogue – Ch. 49 - Faith/Bells: mm. 516-522	

Figure 35: Formal Analysis Chart of *Bulosan: On American Democracy*.

THE TWO *IDÉES FIXES*: AMERICA AS “KIND” AND “CRUEL”

As the paradoxical/dualistic nature of America as both “kind” and “cruel” is an essential theme of *America is in the Heart* that recurs throughout the novel as discussed in numerous examples by Flecha and Britton (2011), I was intent to musically represent this feature in *Bulosan: On American Democracy*. I did this by combining the Berliozian *idée fixe* and the function of the Baroque ritornello.¹⁷⁵ The expressive capability of thematic suggestion made possible by the role of the *idée fixe* and the ritornello to impart a sense of musical recurrence at important arrival points in the work’s structure allow for “responses” or transformations to be made as a reply to the narrative and emotive content of the text at critical moments of arrival. Consequently, ritornello-functioning features in the present work similarly imparts structural cohesion in a manner comparable to analogous structural markers present in the second movement *Chaconni* of the *Violin Concerto* by Jennifer Higdon.¹⁷⁶ (See Figure 29.)

The “kind” *idée fixe*, stated in mm. 1-7, primarily played by the woodwinds emerges from a murky, ambiguous haze intoned by the bassoons, bass clarinet, and low saxophones and brass. The texture brightens as upper woodwinds enter, reaching a tone of affirmation as the trumpets join in m. 5 to offset the initial darkness. (See Figure 36.) In anticipation of the main section of the composition, the repeating “short-long” rhythm of the initial haze is the reverse of

¹⁷⁵ Macdonald, Hugh. “Idée fixe.” *Grove Music Online*. 2001; Accessed 13 Apr. 2022.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013701>

According to Macdonald (2001), Berlioz’s conception of the *idée fixe* in his *Symphonie fantastique* (1830) allowed the composer to use a musical theme to denote a symbolic obsession with an extramusical figure. The theme was then able to be restated at key points in the multimovement symphony and transformed appropriately in context to the emotional tone and circumstances portrayed in the program.

¹⁷⁶ Typically, *idée fixe* and ritornello subjects are designed as lengthy, memorable melodies that impart the main musical character of a given work. In the present piece, however, the *idée fixe* ideas are brief fragments/motives utilized to express the subtext of America as paradox within the greater context of the passacaglia in the overall structure. As a result, the durational footprint and role of these *idée fixe* components bear a close resemblance with the ritornello-functioning ideas in Jennifer Higdon’s *Chaconii* movement.

PART I.
Introduction.
Very Slowly and Sustained, ♩ = c. 52

Figure 36: Reduction of the “kind” *idée fixe* in mm. 1-7 of *Bulosan: On American Democracy*.

the characteristic “long-short” rhythmic kernel which begins the main passacaglia subject after this introductory section. In keeping with the “kind” character of the subject, the optimistic section defined by a D major collection maintains a wistful, hopeful, neoromantic character, crescendoing in its ascending gesture and robust tutti texture. However, just as soon as the melodic idea reaches its zenith in m. 7, a tone of unexpected doubt and uncertainty settles in, suggested by the ambiguous harmonies settling in at m. 8 and confirmed by the hesitant pause at the end of m. 9.

What follows in mm. 10-11 could not be more different from what the listener has just heard: a violent and massive cluster chord colored by shrieking oboe and english horn multiphonics, swooping horns with bells upturned, and swelling trombone glissandi, as all other instruments resound fiercely in a *forte* dynamic. After an unsettling pause, the ensemble relentlessly and defiantly screams again, intensifying by a semitone higher—the “stab” followed by the “twist” of a knife—the “cruel” *idée fixe*. (See Figure 37.) After this vicious onslaught of sound, the ensemble falls eerily silent for one measure, as if speechless, while the narrator introduces by name the first two characters in this drama, posing the question asked by Allos in

Figure 37: The “cruel” *idée fixe* in *Bulosan: On American Democracy*, mm. 10-12.

Chapter 19 after his closest friend José was nearly left for dead, his feet severed under the wheels of the moving train in attempting to escape the detectives: “Why was America so kind and yet so cruel?”¹⁷⁷ The next twenty-five minutes will be spent contemplating and wrestling with this dilemma as the narrator and the audience consider the nature of American democracy and society, past and present, as the work unfolds.

The spirit of democratic idealism lies at the heart of Bulosan’s political thinking, a shared perspective that fired the hopes and imaginations of countless people since the days when this grand American experiment was encoded in the writing of the Declaration of Independence and the U.S. Constitution, up through to the present day and forward.¹⁷⁸ Given how essential this point-of-view informs the author’s philosophy, I felt the necessity in having the most cherished musical symbol of American democracy, the national anthem, to occupy a prominent place in the composition, undergoing a subtle, reflexive evolution in its various guises in response to the emotional and narrative content at important junctures within the work’s structure, hence its role

¹⁷⁷ Bulosan, Carlos. *America is in the Heart*, 147.

¹⁷⁸ This paper cannot possibly nor completely account for the very complex and problematic issues regarding the evolution of American democracy and the recognition of natural and civil rights for various population groups since the founding of the United States. Historians have chronicled the manifold ways how specific demographic groups were excluded from the democratic process through the ages, including Native Americans, landless whites, women, African-American slaves, racial minorities, select immigrant groups, and others.

Star-spangled banner melody

"Kind" *idée fixe* in D major

"Kind" *idée fixe* in A-flat major -- after Charlottesville march section

Score reductions in C

Figure 38: The presence of the “Star-Spangled Banner” melody in two statements of the “kind” *idée fixe* in mm. 2-9, and mm. 118-124.

as *idée fixe*. The hopeful and robust character of the “kind” *idée fixe* in mm. 1-7 is inevitable because its disguised musical identity is derived from a segment of the last stanza of the “Star-Spangled Banner,” setting the words “O say does that star-spangled banner yet wave o’er the land of the free...” Figure 38 juxtaposes the “Star-Spangled Banner” melody fragment with the “kind” *idée fixe*, both pitched in a D major scale collection for ease of comparison. The melodic segment was divided into three fragments. In the first fragment, the transposed, stepwise melodic contour is retained in the upper register of the *idée fixe*, but the step size is not. That is, the semitone interval from D to C# in the anthem is distinct from the whole-step F# to E in the

idée fixe. In the second fragment, the melodic segment is transposed down a perfect fourth, but the step sizes are preserved. However, one pitch, the E-natural assigned to the word “yet,” is not articulated; it is buried within the texture with clarinet 1 as a sustained B-natural. Finally in the third fragment, a literal melodic quotation is given, true to the original source and transposition. Repetitions of pitches and other pitches found in the anthem melody were not included in the construction of the *idée fixe* to maintain a sense of ambiguity. Nonetheless, the overall effect is one of increasing familiarity as the statement of the “kind” *idée fixe* proceeds to suggest a tone of emerging brightness, and by extension, benevolence, but with the continued reluctance to fully unveil its hidden identity.

From the loud and vigorous tutti passage between mm. 65-113, evoking the tumultuous Watsonville riots and the militant Charlottesville march section, the narrator once again reprises the question on the dual nature of America.¹⁷⁹ The “cruel” *idée fixe* responds first with brutal force in mm. 114-116, as hopelessly implacable and belligerent as its initial, introductory presentation. As voices from the full ensemble collectively whisper “Why?” to seek the answers for such fierce antagonism, the “kind” *idée fixe* is offered a second statement in mm. 118-124, a reversal in its ordering relative to its “cruel” counterpart. Though a radiant sense of hope still glows brightly, “kindness” has been transposed to a distant A \flat major, the harmonic area located furthest from the original D major statement in the introduction. Additionally, the E \flat 6 which would have been assigned to the word “free” in the national anthem melody is absent, implying that there can be no real freedom for all in societies plagued with racism and fear. In the cadential extension in mm. 122-124, the oboe and english horn express an air of melancholy before giving way to the closing section in mm. 125-139, the portentous 9th variation. The

¹⁷⁹ Details of the circumstances regarding the 1930 Watsonville riots and the 2017 Charlottesville Unite the Right rally will be offered later in this paper.

reversed order of the *idée fixe* pairing is significant here as the evocation of the “cruel” idea naturally occurs immediately after the broad musical gesture of racist violence. The contemplation of what this means for America’s future and hopes for democracy for all therefore remains uncertain, transplanted as a distant goal far out-of-reach in its reharmonization to distant $A\flat$ major. Thus, the *idée fixe* pair is presented here as a mirrored counterbalance to its initial statement in the introduction, a reversed-order ritornello pairing near the end of Part I, marking the section which had introduced the main thematic subjects and compositional issues to be worked through in the remainder of the work.

The third statement of the “kind” *idée fixe* is found in mm. 294-303, centered on a B major collection, and grounded by an insistent tonic pedal tone sounded by the euphonium and timpani. There is also a secondary pedal tone in the dominant $F\sharp$ played by the horns. Here, the “kind” *idée fixe* fulfills its expected ritornello function by marking the end of Part II transitioning to the beginning of Part III. However, what is notable is that this version of the *idée fixe* heightens the spirit of optimism in response to the contemplation of national unity in Variation 15, the logical end complementing the contentedness and amiability of the oboe solo in the 16th and 17th variations. This version of the “kind” *idée fixe* contrasts with the serious $B\flat$ minor harmony that is established with the initial appearance of the passacaglia subject in m. 14.

The fourth statement of the “kind” *idée fixe* found at the start of the coda section in mm. 482-494 augments its assigned role by hearkening to the theme of collective experience discussed earlier. As *Bulosan: On American Democracy* has fully worked its way through its grand meditation of lofty themes, the “kind” *idée fixe* is stated here in the coda to remind us of its continued presence, but this time prefaced by an evocation of an imaginary chorus of individuals intoning a series of perfect-fourths, the intervallic leap of *sol-do* (i.e. $\hat{5} - \hat{1}$), assigned to the

words “O say does” from the last stanza of the national anthem. This gesture helps to anticipate the inevitable conclusion in the unveiling of the “kind” *idée fixe*’s identity as the melody found in the final strains of the “Star-Spangled Banner” in Variation 26 (mm. 508-515), to be discussed more fully later in this analysis.

Although the “cruel” *idée fixe* is characterized as the violent “stab-and-twist” of two aggressive and enormous cluster chords sounding in close succession, it is derived from the segment in mm. 82-84, the final bars of Variation 7, with its loud, sustained pitches, piercing oboe and english horn multiphonics, swooping horns, and glissandi trombones. Variation 7 evokes the mass violence of the Watsonville riots, rooted in suspicion and racist hatred for immigrant Filipino laborers, and so the three measures have been reappropriated to symbolize “cruelty” incarnate. In contrast to the five appearances of the “kind” *idée fixe*, America’s “cruel” counterpart figures in three places in the work that are no less significant in their symbolic weight. The first two appearances were discussed above, but the final presentation is unleashed after a long period of absence, foreshadowed by an earlier, ominous suggestion of violent reckoning in the 9th variation which closes Part I. In the second of two interruptive sections in the work, in mm. 389-445 which conjures the cataclysm of the January 6th, 2021 U.S. Capitol Insurrection, the “cruel” *idée fixe*’s defiant character is expanded from the original two cluster chords in the introduction to three chordal pillars (i.e. mm. 420-421, mm. 424-426, and mm. 430-432) framing the mayhem of increasingly agitated and uncoordinated vocal cries of “America” by the ensemble, and splintering masses of loud, sustained pitches located at extremes of the pitch spectrum. The progressively ear-splitting sonorities further intensified by noisy, unmetered attacks from the timpani and chimes in mm. 432-436 signify America’s dangerous political polarization in recent years. The appearance of the “cruel” *idée fixe* at this juncture is therefore

appropriate as the U.S. Capitol attack is largely viewed as an infamous act of domestic terror, targeting government officials at the seat of power, and made more dishonorable in its attempt to overthrow the democratic will of the people in spite of the assessment of many experts across the political spectrum qualifying the 2020 U.S. Presidential Election as “the most secure election in American history.”¹⁸⁰

THE PASSACAGLIA SUBJECT

The passacaglia subject featured in *Bulosan: On American Democracy* is introduced by lower woodwinds and lower brass in octaves between mm. 14-18, centered mostly around a serious B \flat minor collection and initially presented in five bars set in a closely-alternating multimeter scheme in 4/4 and 5/4. (See Figure 39.) However, as the work proceeds, the metric and intervallic profile, note duration, register, and other characteristics will assume various changes. Unlike traditional Baroque models, the theme is not introduced monophonically, but is instead delivered with a minimal accompaniment furnished by clarinets, alto saxophones, horns, and trombones for greater breadth.¹⁸¹ This accompaniment ascends in contrary motion opposite the direction of the bass melody outlining an overall wedge-shape design, a compositional feature which will return again in a discussion of a device known as a chromatic wedge, a nod to the same device featured in the Corigliano *Red Violin Chaconne* described in Chapter 1. The initial four notes contain a distinctive dotted rhythm that signals the theme’s beginning with each

¹⁸⁰ Becket, Stefan, Melisa Quinn, Grace Segers, and Caroline Linton. “2020 Election ‘Most Secure in History,’ Security Officials Say.” CBS News. November 13, 2020. Accessed February 17, 2022, <https://www.cbsnews.com/live-updates/2020-election-most-secure-history-dhs/>

¹⁸¹ As discussed in Chapter 1, the initial presentation of the recurring theme, not as a monophonic statement, but accompanied with some instrumental support has precedent in the Brahms, Gubaidulina, Corigliano, and Higdon examples.

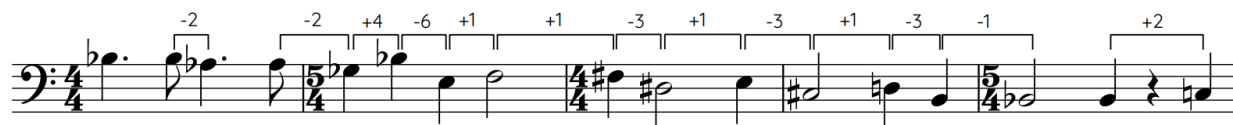


Figure 40: Ordered pitch interval (opi) analysis of passacaglia subject

ascending chromatic semitone movement. Interestingly, a segmentation of the F-F#-D# three-note cell creates a repeating opi $\langle +1, -3 \rangle$ pattern forming an internal chromatic sequence. Formally, the subject may be considered to be a melodic period with the antecedent phrase resolving at the F \flat in partial completeness, balanced by the consequent phrase returning to the B \flat tonic in the lower octave. The idea therefore has some affinity with the Copland passacaglia subject which is also built upon a balanced antecedent and consequent phrase. Also, as with all models discussed in Chapter 1, this recurring subject holds primacy over the entire composition in that it undergoes variation itself rather than new material appearing alongside it. The theme supports ensuing variations in each episode and it undergoes substantial mutations itself—the central crux of this thesis. However, there are arguably two instances where the passacaglia subject becomes subservient to the episodic content. The first is in the penultimate variation, Variation 25 (m. 473-481), cast in an A \flat major collection where the upper winds intone a triumphant melody at the end of a ruminative journey in the competition. The second opportunity where the passacaglia idea plays more of a supportive role is in the final variation, Variation 26 (mm. 508-515), where the revelation of the “Star-Spangled Banner” melody is made apparent, a topic which will be discussed later in the analysis.

What about any symbolism inherent in the passacaglia theme itself since there are numerous symbolic references applied to other elements in the work? Although I am reluctant to assert anything unequivocal, certainly the implication of an evolution of perspective seems

acceptable to me in *Bulosan's* journey from dark to light and conflict to resolution. The genre of the passacaglia with its numerous repetitions over a series of variations has more often than not reminded me of a ruminative process; it sounds like focused thinking expressed as music with its nuanced shadings, steadily changing intensities of expression and feeling, and the occasional stirring turns of musical direction parallel to those “eureka” moments that unexpectedly occur in one’s mind while in deep contemplation. This is precisely how I conceived of the present work: a grand passacaglia as a grand meditation on weighty ideas embedded in the consciousness of many Americans in our time, and presumably with much in common as those in Bulosan’s own reflection upon American democracy in his day. The downward trajectory of the melodic contour, the thorny interval of the diminished fifth, the prevalence of descending minor-thirds in the second phrase, and the exposed Neapolitan or Phrygian resolution impart a sense of world-weariness that seems fitting to the personal struggles Carlos Bulosan wrote about in *America is in the Heart*, attempting to convey in sound the experience of attempting to make sense out of the vicissitudes of an unpredictable world that runs in conflict to its highest ideals, and more personally, as a cognitive dissonance with all that the writer himself was taught to believe since early childhood.¹⁸³ For me, the augmented-fourth/diminished-fifth interval has not suggested the concept of evil and its colorful legacy in the history of music inasmuch as it has suggested pain. So if this passacaglia melody represents the collective consciousness of a group of people, this interval could possibly symbolize a memory of pain and emotional trauma in the search to find a

¹⁸³ Curtis, Megan E. and Jamshed J. Bharucha. “The Minor Third Communicates Sadness in Speech, Mirroring its Use in Music,” 335, 346. *Emotion*, vol. 10 (June 2010), no. 3, 335-348. Accessed February 25, 2022. doi 10.1037/a0017928.

This research paper arrived at the interesting conclusion that the descending minor-third interval as vocalized in speech patterns is effective in the communication among speakers and listeners the sense of sadness, reinforcing the theory that vocal cues in speech and comparable conventions in music share an overlap in conveying targeted emotional content. The ascending minor-second was also a useful cue in suggesting the sense of anger in both speech and music. As it turns out, the evocations of Watsonville and the rise of Fascism in Europe in Variations 7 and 23, respectively, are highly characterized by significant chromatic movement.

safe place in this world. However, if none of these answers seem adequate, then perhaps the symbolic weight of the passacaglia subject could be all of these ideas, applied in due proportion to the concept and emotional tone being considered at hand.

ANALYSIS OF SELECT VARIATIONS

In *Bulosan: On American Democracy*, a deliberate compositional approach was made to represent specific historical and recent events that resonate with the assembled text to enable listeners the opportunity to consider parallel and contemporary relevance between Bulosan's thoughts on democracy and the current political landscape. The composition remained a work-in-progress in years when the Charlottesville, VA Unite the Right rally (August 11-12, 2017) and the January 6th, 2021 insurrection at the U.S. Capitol Building both remained recent memories burned deeply in the nation's consciousness. As such, the racist and fascistic significance of these two events is referenced relative to historical occurrences tracing back to Bulosan's own time, lineages made to the Watsonville, CA riots in 1930, and the rise of Fascism in Europe between the 1920s to 1945. As is evident in Bulosan's *America is in the Heart*, the author's love for democracy is continually situated in contrast to its polar opposite, hearkening to a timely consideration of what democracy means for contemporary listeners in this present day and age, so rife with political conflict and violent upheaval far too often.

The Early Variations

Given its approach as a compositional synthesis of tradition and innovation, *Bulosan: On American Democracy* begins its cycle of variations drawing from both established conventions and progressive modernization. After the presentation of the passacaglia subject in B \flat minor in

mm. 14-18, the first variation in mm. 19-25 continues in the same key similarly, but with a fuller texture and a richer, more developed upper line ascending in contrary motion to the bass melody. As mentioned earlier, gradual steps will be made moving forward to transform this nascent model of diverging lines into a chromatic wedge device that will figure prominently later in the piece. In the extension in mm. 25-26, the dotted rhythmic motif is played in inversion to prepare for the new key collection of B minor in Variation 2 in mm. 26-30. Here, the most distinctive addition is the incorporation of spoken voices furnished by the ensemble, symbolizing the inclusive and populist nature of American democracy as a collective experience.¹⁸⁴ To represent the idea of a growing populace and increasing masses of people being inducted into the democratic process over time, the verbal deliveries become unmetered in mm. 28-30. In Variation 3, mm. 31-37, the pitch center is shifted yet again, this time to an overall D minor collection with a clearing of texture to allow the narrator to expound upon the labors and sacrifices made to realize and develop faith in our form of government. Here, the passacaglia idea, located in the bassoons and partially in the english horn and tenor sax, has incorporated various alterations in its pitch and intervallic order, as well as a slight change in its metric placement comparable to similar instances observed in the Copland, Gubaidulina, Adams, Corigliano, and Higdon models discussed in Chapter 1. (See Figure 41.) Although the overall intervallic profile is maintained in both versions, the statement in Variation 3 is slightly longer in duration and does not preserve the fixed $\text{opi} \langle -3, +1 \rangle$ sequence pattern found in the original. Despite these subject alterations and the continual migrations to various pitch centers, the overall periodicity in the statement rotation is successful in imparting the expected pacing of a passacaglia up to this point. As will be made clear further into the analysis, more pervasive

¹⁸⁴ In fact, all incidences in the work when spoken delivery is carried out by the ensemble naturally qualifies as a reference to collective experience of one group or another.

14 Passacaglia subject
Bsns., Cbsn., Cb. Cl., B. Tbn., Euph.

31 Variation 3
Bsns., Eng Hn. T. Sax.

The figure displays two musical staves in bass clef, 4/4 time. The first staff, labeled '14 Passacaglia subject', shows a sequence of notes with pitch interval comparisons above them: -2, -2, +4, -6, +1, +1, -3, +1, -3, +1, -3, -1, +2. The second staff, labeled '31 Variation 3', shows a similar sequence of notes with pitch interval comparisons: -2, -1, +3, -6, +3, +2, -4, +1, -3, +2, -4, +2, -4, +3, +1.

Figure 41: Ordered pitch interval comparison between original statement versus Variation 3 statement of ground.

alterations of pitch, pitch centricity, rhythm, duration and other aspects of the recurring subject feature prominently in *Bulosan: On American Democracy*, exploring further possibilities of expression in the use of contemporary techniques.

Canonic Imitation as Collective Experience

In Variation 4, mm. 38-43, an imitative treatment of the ground in several simultaneous presentations emanating from various transposition levels unfold in higher registers. Between mm. 38-39, the beginning fragment of the passacaglia idea unfolds in clarinet 2 from a concert G pitch level, then in clarinet 1 from $A\flat$, then in clarinet 3 in $E\flat$, followed by a statement in the bass clarinet and second bassoon in $B\flat$, and then in m. 40 in bassoon 1 centered in F, followed by a restatement by bassoon 2, clarinet 2, and the bass clarinet in A in m. 41, with clarinet 1 reentering on C.¹⁸⁵ Here, the variation does not present the latter portion of the recurring idea.

¹⁸⁵ Approaches made to relocate the recurring subject in different registers and voices are observed in all compositions featured in Chapter 1, except for the work by Adams, while partial statements of the fixed subject are observed in pieces by Gubaidulina, Adams, Corigliano, and Higdon.

Though Copland and Corigliano also utilize canonic processes of the subjects in their works as well, the use of contrapuntal imitation technique in the present work when contextualized by the populist content of the narrative symbolically invokes the idea of collective experience. Indeed, in this section, the narrator speaks twice about *our* faith and contemporary events that have stoked fear and worry in *us* inclusively, accompanied by ominous rumbling and unsettled sonorities in the percussion.

To further substantiate the association between canonic imitation and collective experience, the same compositional strategy is featured in Variation 10 at the beginning of Part II. This passage emerges from the agitated section responding to the Charlottesville Unite the Right rally, the reprise of the two *idées fixes*, and the portentous, provocative stirrings in Variation 9, all of these discussed in the following section. After such embattled music, Variation 10 depicts the wounded reaction of a people healing in the aftermath of racist violence, and preparing themselves for further, impending conflict. Like the searing, throbbing pain experienced upon an inflamed wound still very early in the process of healing, the pulsing quarter notes in m. 140 give way to the double-dotted version of the stepwise decent of the ground centered in a concert E \flat in m. 142 in the first clarinet. This is followed by a rhythmically-altered iteration of the repeating subject in B \flat in the bass clarinet in m. 144 and second clarinets in m. 145, followed by the english horn and divided first clarinets in the following measure, each beginning at a different pitch level. The bassoons join in simultaneously in m. 147 in parallel perfect-fifths, followed shortly by the first oboe. As the ever-cascading and unfolding contrapuntal entries accumulate, the upper winds intone syncopated, *staccatissimo*, and dissonant spasms in mm. 152-158, the sound of an internal anguish as intense and recurring as a physical wound that cannot be healed nor seen, but only felt

deeply, internally, psychologically, emotionally, and privately in silence. What balm can there be for such relentless persecution? What is unique in this variation is how the narrative content only obliquely aligns with the emotive tone of the music. As the narrator provides reminders of those lofty values of natural rights and freedoms, the pursuit of happiness, and the desire to provide access to education, sustenance, and well-being for all, the music instead conveys a despondent tone in the attempt to reconcile those words with the overriding sorrow it is grappling with. It is an episode about a desperate willingness to resolve what is being said with what is being felt, the struggle in trying to yet again believe in something after the trauma of having one's faith being shaken to its core by an act of cruelty. In the closing passage beginning in m. 162, the bassoon lines rise and then slowly fall, as the clarinet lines ascend, concluding with a half-cadence in what sounds akin to the pathos of a Baroque tragedy.¹⁸⁶

The Watsonville Riots

In January 1930, several months before Bulosan arrived to Washington state, a multiday, violent conflict erupted near Watsonville, California in response to the adoption of an anti-Filipino measure by the Northern Monterey Chamber of Commerce. The legislation was designed to severely limit the hiring of Filipino immigrant workers locally.¹⁸⁷ The motivation behind the measure was based upon a collective fear that Filipino-white unions would overwhelm California with “half-breeds,” affecting the “racial purity” of native-born white

¹⁸⁶ As discussed in Chapter 1, canonic presentations of the recurring idea have served as effective compositional strategies found in models by Copland and Corigliano utilized to strengthen the subject's dominance through textural density and imitative saturation. Compared with other means of subject presentation, its sound profile is distinctive, with roots found in Baroque tradition.

¹⁸⁷ Evangelista, Susan. *Carlos Bulosan and his Poetry: A Biography and Anthology*, 4-5.

Americans in the state.¹⁸⁸ As the situation unfolded in the reporting and in various commentaries supplied by the local press, the backdrop of social dance events organized by Filipino immigrants advertising the attendance of white women dancers in nearby Palm Beach later that month became an opportunity for confrontation amid the growing tension.¹⁸⁹ Infuriated that Filipino migrant workers would impact the supply of available work and be permitted to seek the companionship of local white women, increasing numbers of young, white males began to gather outside of the targeted dance hall establishment. Finally, on January 22, mounting tensions culminated in a series of brawls, gun fights, and acts of vandalism, swelling into an uncontrolled riot involving as many as five hundred men, resulting in one death and numerous injuries.¹⁹⁰ Related incidents spread across Northern California, but none exceeding the scale and severity that took place in Watsonville. Despite that sporadic clashes between whites and Filipinos were not uncommon at this time, the occurrence became known as the Watsonville Riots and came to encapsulate the complex racial, social, and economic divide between native whites and immigrant Filipinos living on the U.S. West Coast amidst the 1930s Great Depression era in pre-World War 2 America.

The musical expression of the Watsonville Riots is found in Variation 7, prepared by an intensification of content in Variations 5 and 6. In Variation 5, after the narrator expresses an impending danger by malicious powers intending to cause harm, Variation 6 in mm. 54-64 introduces an acceleration of tempo, various polymeters between select winds against percussion, and glissandi passagework for horns, all working together to ratchet up the dramatic tension to a palpable level. Initially, the motivic dotted rhythm is sounded in various winds in

¹⁸⁸ *Ibid.*, 5.

¹⁸⁹ *Ibid.*, 5.

¹⁹⁰ *Ibid.*, 5.

keeping with the passacaglia's character, but none of these provide a melodic semblance to the unifying subject.¹⁹¹ For the first time in the work, an extended treatment of the theme is offered in the form of an inverted ordering of pitches sounding in the trumpets in mm. 58-64.¹⁹² The inversion of the fixed idea transforms the downward trajectory of the passacaglia theme into an ascending one, operating as loose canon based on a permutation of the passacaglia's pitches transposed to B \natural . (See Figure 42.) The rhythmic profile of the passacaglia theme is divorced from the assigned pitches which may lead listeners to believe that the theme was momentarily abandoned for a short time. Three-note ornament figurations which lead to each of the anchoring tones provide the cumulative effect of what sounds like an agitated fanfare, providing the harmonic tension prefacing the entry of the tumultuous sections that follow. One by one, more

Original pitches of passacaglia subject in B \flat minor

Inverted order of pitches of passacaglia subject,
transposed to B \natural

Figure 42: Prime and inverted pitch orders of the passacaglia subject. In mm. 58-64, the trumpets follow an inverted pitch order compared to the prime form.¹⁹³

¹⁹¹ The manner of insistently concentrating on the initial dotted rhythm of the passacaglia ground may be compared to the atomization of the chaconne theme in Gubaidulina's piano work. However, unlike Gubaidulina's pervasive approach in thoroughly segmenting out her entire subject, my tendency is to invoke the dotted-rhythm sub-motive by itself by saturating the overall texture at a given moment. Another good example where this occurs is in the saxophone parts in Variation 2.

¹⁹² This treatment of the ground subject finds commonality in the *Doppio movimento* variation of the Copland *Passacaglia* for piano in that a simultaneous presentation of a permutation of the recurring subject occurs alongside the prime form. In the Copland work, it was a shortened form of the retrograde that was used. See Figure 7. The Gubaidulina *Chaconne* uses an inversion of a fugue subject idea, but this occurs in the central interruption section and the inverted subject is not the recurring voice of a passacaglia ground. See pp. 40-41.

¹⁹³ Trumpet 3 observes almost all of the inverted ordering of pitches with minor adjustments made toward the end of the passage to ensure a level of playability suitable for Trumpet 3.

instruments enter into the fray, thickening into a robust tutti texture by the onset of the 7th variation. This provocative stylization is necessary in laying the groundwork for the evocation of the violent, multi-day conflict occurring in Watsonville, CA in January 1930.

The climactic 7th variation in mm. 65-84 is constructed in three subsections. In the first subsection, the passacaglia theme is prominently situated in a high register centered in B \natural , played loudly by ferocious trumpets and upper winds in a fast tempo that contrasts with the steady pace established earlier in the first presentation. (See Figure 43.) Undiscernible to most ears, the momentary “suspension” of the passacaglia subject in the previous variation works to make its eventual return more satisfying and dramatic. Here, the theme is played in octave doublings and harmonized mostly in parallel perfect-fifths in the upper winds, except for the first pitch played against an E \flat , sounding a diminished-fifth. The melody unfolds in half-time due to the doubly-prolonged rhythmic values with only the first eleven notes sounded by the first trumpet between mm. 65-71. After the F5, the next pitch, C5, is an expansion to a perfect-fourth leap in lieu of the expected minor-third to D5. In other supporting instruments, the representation of the theme is discontinued earlier than the statement in trumpet 1. Meanwhile, the lower woodwinds and the euphonium offer a repeating motoric and undulating accompaniment derived from undefined,

The image shows a musical score for three staves, likely representing different trumpet parts. The music is in 4/4 time and features a key signature of one sharp (F#). The first staff is marked with *ff ferocious* and *f*. The second staff is also marked with *ff ferocious* and *f*. The third staff is marked with *ff ferocious* and *f*. The score includes various rhythmic values, including dotted notes and eighth notes, and features a change in time signature from 4/4 to 3/4 and back to 4/4. The music is characterized by a fast tempo and a robust tutti texture.

Figure 43: Trumpet section statement and harmonization of passacaglia subject, transposed to an upper register in mm. 65-71.

artificial scalar collections. The resulting contrapuntal density in this passage is heavy in order to suggest the raucous, unrestrained violence at Watsonville. Therefore, this partial passacaglia statement sounded at two simultaneous transposition levels (i.e. B \natural and E \flat), in addition to the lack of a clear ending and rotation, demonstrates a departure from conventional treatment. The variation is therefore allowed to continue into the next subsection untethered, as the swirling musical activity intensifies.

The beginning of the second subsection from roughly mm. 70-75 elides with the ending of the first subsection in mm. 70-71. Here, ascending leaps of a minor-third in polyphonic imitation are assigned to the majority of the woodwinds, trumpets 2 and 3, first trombone, and glockenspiel. Major-thirds are introduced soon after, continuing into m. 74. This fixation on intervals of mostly minor-thirds is derived from the prevalence of descending minor-third intervals found in the second half of the passacaglia subject, but here moving in the opposite direction. (See Figure 40.) More importantly, however, is another partial statement of the passacaglia subject reappearing in the bass as a short canon in two voices in mm. 72-75: the first voice sounded by the bass clarinet, bassoons, alto saxes, tenor sax, and horns; and the second voice played by the contrabass clarinet, contrabassoon, baritone sax, second trombone, bass trombone, euphonium, and tuba.¹⁹⁴ (See Figure 44.) Note that in the first voice, the first three notes bearing the dotted rhythm are repeated in the following bar so that the leading voice becomes the follower in the canon. Additionally, in both voices, the F \natural preceding the prolonged F \sharp of the first phrase of the passacaglia subject is omitted. In the statement of the second phrase of the ground, the pitches are altered. Though the intervallic contour is somewhat observed in

¹⁹⁴ As discussed in Chapter 1, canonic presentations of the recurring idea was a compositional strategy found in models by Copland and Corigliano utilized to strengthen the subject's dominance through textural density and imitative saturation. Compared to other means of subject presentation, it is distinctive with roots found in Baroque tradition.

Figure 44: Modified two-voice canon in mm. 72-75 based upon partial statements of the passacaglia subject, notated at concert pitch.

the first voice, the second voice twice reiterates the B-F-F \sharp cell from the end of the first phrase instead of the opi <-3, +1> pattern seen in Figure 40 which saturates an unaltered statement of the passacaglia theme's second phrase.

The third and final subsection of Variation 7 is a proportionately large closing passage encompassing mm. 76-84, including the three-measure segment in mm. 82-84 which evolved to become the “cruel” *idée fixe* described earlier. Since this is a transitional passage, there is no statement of the passacaglia subject found here. The compositional device at the heart of this subsection is the chromatic wedge: two chromatic lines moving in contrary motion producing a consistent harmonically-ambiguous, liminal passage that anticipates a new section. The fixation on chromatic voice-leading here could also be said to be an extension of the Neapolitan or Phrygian melodic movement at the end of the passacaglia subject. Nonetheless, in order to yet again build upon the tension already generated, a process of escalating, rhythmic flux was employed: (1) starting with moving eighth-notes in mm. 76-78; (2) then combining quintuplet-eighths, straight-eighths, sixteenth-notes, and aleatoric (i.e. “feather-beamed”) pitches in mm. 79-80; followed by (3) realizing a composite rhythm of mostly rapid sixteenth-notes in mm. 80-81. This unstable and dynamic rhythmic episode yields to the logical end of trombone and horn glissandi in mm. 82-84, mostly in contrary motion, combined with loud, grating sonorities in the percussion and woodwinds. For the entire seventh variation, I did not mark each

of these subsections as distinct variations because none of them expressed the sense of repose or perceptible movement to an ensuing rotation at the completion of their statement. Instead, they combined together to characterize the sound world of a polyphonically dense musical maelstrom furiously spinning out-of-control before reaching an apex that segue ways to the severe, rhythmic regimentation of the pompous, offensive march of the Unite the Right rally at Charlottesville, Virginia.

The Unite the Right Rally at Charlottesville

The ascendancy of Donald J. Trump to the national stage as U.S. President began with his controversial campaign run for the 2016 general election. Trump’s grandiose, heavily derisive, and blunt style full of provocative, political rhetoric, in a manner touched by ultranationalist, xenophobic, and anti-feminist perspectives, seized the media and the public’s attention as he targeted the political establishment and the all-too-familiar, business-as-usual approach distrusted by a weary and increasingly impatient electorate hungry for change.¹⁹⁵ His “Make America Great Again” campaign readily appealed to white supremacists and far-Right, militant, extremist groups (i.e. Proud Boys, Oath Keepers, Boogaloo Boys) who felt left behind in the changing cultural and demographic landscape of the United States in the 21st century.¹⁹⁶ This incendiary political strategy outwardly cast the blame for America’s continued problems squarely upon the political Left, foreign nationals, illegal immigrants, refugees, and those

¹⁹⁵ Eley, Geoff. “What is Fascism and Where does it Come From?” 17-18. *History Workshop Journal*, no. 91 (Spring 2021): 1-28. Accessed February 22, 2022. doi.10.1093/hwj/dbab003.

¹⁹⁶ Eley, Geoff. “What is Fascism and Where does it Come From?” 22.

Garcia-Navarro, Lulu. Interview with Kathleen Belew. *What is White Replacement Theory? Explaining the White Supremacist Rhetoric*. Weekend Edition Sunday, NPR, September 26, 2021. Accessed February 23, 2022. <https://www.npr.org/2021/09/26/1040756471/what-is-white-replacement-theory-explaining-the-white-supremacist-rhetoric>.

castigated as “outsiders,” stirring long-standing fears of the far-Right of an imminent materialization of the White Replacement Theory.¹⁹⁷ Also known as the Grand Replacement Theory, the idea is based upon the presumption that large numbers of nonwhite immigrants and foreigners are being brought into the United States by political Leftists and/or a group of Jewish elites to establish a inextricable, liberal foothold in representative government to take power away from a native, white electoral majority through amnesty, immigration, population growth, and miscellaneous, ethically-questionable maneuverings that are anti-democratic.¹⁹⁸

The manifestation of these fears culminated around objections to the dismantling of a statue of Confederate general, Robert E. Lee, becoming the largest public display of race-based hatred and white power in a generation in the city of Charlottesville, VA in August 2017, seven months into Donald Trump’s presidency.¹⁹⁹ On the evening of Friday, August 11th, organizers had planned to unveil a surprise event that would stun the nation: an assembly of roughly 250 white men, dressed mostly in white polo shirts and khaki-colored slacks, marching in formation from the University of Virginia’s (UVA) Nameless Field and illuminated by store-bought Tiki torches. The march was intended to conjure the image of Nazi youth group gatherings of the previous century.²⁰⁰ Captured by media photos and television broadcasts across the world, the marchers repeatedly chanted various militant cries documented on record. Among these, the

¹⁹⁷ Garcia-Navarro, Lulu. Interview with Kathleen Belew. *What is White Replacement Theory? Explaining the White Supremacist Rhetoric*.

¹⁹⁸ Ibid.

¹⁹⁹ FRONTLINE PBS. “Documenting Hate: Charlottesville,” YouTube Video, 54:17, August 12, 2019, https://www.youtube.com/watch?v=jPLvWO_SOgM

²⁰⁰ Heim, Joe. “Recounting a Day of Rage, Hate, Violence, and Death.” Accessed February 20, 2022. <https://www.washingtonpost.com/graphics/2017/local/charlottesville-timeline>.

most frequently aired was one marked with a doubled-dotted rhythm setting the words “You will not replace us!” or “Jews will not replace us!”²⁰¹

Despite that the double-dotted rhythm bears a resemblance to the dotted rhythm of the beginning of the passacaglia subject, mm. 85-99 is considered an interruption section to these continuous variations since the passage does not include the defining melodic component ground, nor does it invoke the *idées fixes*; it is its own independent idea. Played primarily by *marcato* trumpets, horns, and lower saxes in mm. 85-96, and partially by the clarinets in mm. 85-88, the Charlottesville march chant rhythm is accompanied by the sound of *staccato* eighth-note footfalls supplied by the alto saxes, lower brass, and percussion 3. (See Figure 45.) The clarinet tremolo figurations, uncoordinated “feather-beamed” attacks in the trumpets, and flutter-tongued articulations in the alto and tenor saxes work together to create a dynamic, agitated character, while the percussion maintains a rigid, martial quality. Consistent with the “stab-and-twist” gesture embedded in the nature of the “cruel” *idée fixe*, here too, in the interruption section, continuing the arc of racism following the “Watsonville” variation before it in mm. 65-84, is the second of two provocative passages following the other in close succession, a cruel and relentless aggression that knows no remorse. The point being made by this juxtaposition is to imply their relation across time, their historical links, the direct connection they share in the long legacy of bigotry and xenophobia embedded deeply in various strata of American society and its institutions past and present.

²⁰¹ FRONTLINE PBS. “How Charlottesville Led to the Capitol Attack: Trump’s American Carnage,” YouTube Video, 6:17, January 26, 2021. <https://www.youtube.com/watch?v=Vy4F0VSbBkQ>.

Heim, Joe. “Recounting a Day of Rage, Hate, Violence, and Death.”

For convenience, the rhythm will be referred to as the “Charlottesville march chant rhythm,” although the city and residents of Charlottesville, VA certainly deserve much better than this.

The image shows a musical score for six brass instruments: Hns. 1, 3; Hns. 2, 4; Tbn. 1; Tbn. 2; B. Tbn.; and Euph. The score is in 2/4 time and features a marcato melody in the horns and a staccato-eighth-note accompaniment in the lower brass. The key signature has one flat (B-flat). The score is divided into measures, with a repeat sign at the end of the eighth measure. The dynamics are marked with 'f' (forte) and 'f' (pianissimo).

Figure 45: Charlottesville march chant rhythm in *marcato* horns and accompanying footfalls in staccato-eighths in the lower brass, mm. 85-91.

darkness, spreading its racialist hate to further areas of the University of Virginia campus. To counterbalance Variation 7's focus upon a segmentation of the passacaglia subject's opening half, Variation 8 relies upon the latter half of the ground positioned in the trumpets to conclude this large multi-section episode of musical violence. In mm. 100-106, the first trumpet plays the pitches G-E-F-D-E \flat -C-D \flat -B \flat -B \natural -G, preserving the opi <-3, +1> cell defining the second phrase of the ground. (See Figure 46.) However, the opi <-3, +1> cell is given an additional iteration to yield D \flat -B \flat , and the phrase does not end with the lowered $\hat{2} - \hat{1}$ for the Neapolitan or Phrygian melodic motion, but rather using a $\hat{7} - \hat{1}$ intervallic movement to return to B \natural . The rhythmic values are also proportionately modified relative to the original. Meanwhile, the other instruments draw down the tense musical activity to soften to an uneasy *pianissimo* by mm. 107-113, enabling the narrator to reprise the question about America's paradox.

As the long line of marchers continued into the evening, they eventually encountered approximately thirty UVA students of varied backgrounds gathered around the statue of

Figure 46: Trumpet 1 part from Variation 8, mm. 100-113.

Thomas Jefferson, the founder of the university in 1819.²⁰² A brawl ensued with the use of chemical sprays while other demonstrators used their torches as weapons before authorities and paramedics arrived to deescalate the situation.²⁰³ The following day, however, beginning early on the morning of Saturday, August 12th at nearby Emancipation Park located in downtown Charlottesville, there would be even more heated incidences of confrontation between white supremacists and counter-protesters composed of local citizens, civil rights advocates, anti-fascist activists, clergy, and church groups.²⁰⁴ As the morning progressed, additional supporters for both sides arrived numbering to hundreds, some of them armed with shields, clubs, and semiautomatic firearms.²⁰⁵ After small scuffles and march demonstrations continuing through midmorning, a concern for public safety resulted in the Unite the Right rally being moved to another public space located a distance from downtown, however the building tension eventually culminated in intensified clashes between demonstrators and counter protesters.²⁰⁶ Then at 1:14pm, white supremacist James Alex Fields, Jr. plowed his gray Dodge Challenger through a

²⁰² Heim, Joe. "Recounting a Day of Rage, Hate, Violence, and Death."

²⁰³ Ibid.

²⁰⁴ FRONTLINE PBS. "Documenting Hate: Charlottesville."

Heim, Joe. "Recounting a Day of Rage, Hate, Violence, and Death."

The park was originally known as Lee Park due to the presence of the Robert E. Lee sculpture. The name of the space was changed to Emancipation Park in July 2017 in preparation of the sculpture's removal, and then renamed to Market Street Park in July 2018.

²⁰⁵ Heim, Joe. "Recounting a Day of Rage, Hate, Violence, and Death."

²⁰⁶ Ibid.

crowd of pedestrians killing 32-year old counter-protestor Heather Heyer, and causing dozens of injuries.²⁰⁷

In response to these events, President Trump laid blame on both the militant white supremacist groups as well as the counter-protestors whom he deemed as the “alt-Left,” arguing, to the bewilderment and surprise of many, that there were “very fine people on both sides,” in addition to disparaging members of the news media who covered the story.²⁰⁸ However, commentators agree that because these far-Right extremist groups maintained strong support for the Trump administration, the president deliberately chose not to condemn them for their ultranationalist demonstrations and protests at Charlottesville.²⁰⁹ Ultimately, the failure of President Trump to unequivocally denounce the hostilities at Charlottesville tacitly authorized consent for far-Right militant violence to occur yet again another day. That infamous day would eventually turn out to be January 6, 2021.

Fascism

In Geoff Eley’s essay “What is Fascism and Where does it Come From?” the author cites that historically, Fascists have succeeded in securing control over an entire nation by offering bold and ambitious solutions made possible by the combination of single-minded, authoritarian leadership, free of internal, ineffectual squabbling and gridlock in government, with a hard-lined and aggressive political will that demands conformity and obedience above individual identities, needs, and desires from its subjects.²¹⁰ Behind this code of governance is a widely-accepted ultranationalist, nativist, and/or racialist conviction that aims to suppress dissent, plurality,

²⁰⁷ Ibid.

²⁰⁸ FRONTLINE PBS. “How Charlottesville Led to the Capitol Attack: Trump’s American Carnage,”

²⁰⁹ Ibid.

²¹⁰ Eley, Geoff. “What is Fascism and Where does it Come From?” 9.

minority, and external points-of-view, and radical thinking that would undermine an unquestioned allegiance to the central authority.²¹¹ In fascism, so important is the need to preserve the powers-that-be that “it was the turning to political violence – to repressive and coercive forms of rule, to guns rather than words, to assaulting and killing one’s opponents rather than debating them on the speaker’s platform” which become the necessary means to attain and maintain severe domination over all: violence is key.²¹²

Therefore, as the antithesis of democracy, fascism is built essentially from the two core doctrinal pillars of racist ideology and authoritarian rule, and are represented musically in *Bulosan: On American Democracy* in order to communicate the historical link extending from the author’s own day to our present time, providing warning of recent events which pose as substantial threats to liberty and freedom for all and the will of the American public reflected fairly in democratic, representative government. At both Charlottesville and at the U.S. Capitol, ultranationalist, alt-Right militant groups openly displayed the stars and bars of the rebel Confederate flag, the Nazi-era “Sieg Heil” salute, the yellow Gadsden (a.k.a. “Don’t Tread on Me”) flag picturing a coiled rattlesnake, the reappropriated “OK” hand gesture used to encode white power, flags and insignia bearing variations of Nazi-era symbols, and offensive anti-Semitic iconography referencing the Holocaust.²¹³ These are signifiers that reveal and interconnect the historic legacy of racism and the move to authoritarianism which have resulted in numerous incidences for unmitigated, brutal assaults against the public and law enforcement,

²¹¹ Ibid.

²¹² Ibid.

When one considers that fascist governments in the 20th century all emerged from failed democracies, or nations where democratic rule was yet in a formative state, the prospect of the advancement of fascist ideology as a significant and pervasive influence in the government of the United States becomes a terrifying possibility.

²¹³ Simon, Mallory and Sara Snider. “Decoding the Extremist Symbols and Groups at the Capitol Hill Insurrection.” CNN. January 11, 2021. Accessed February 25, 2022, <https://www.cnn.com/2021/01/09/us/capitol-hill-insurrection-extremist-flags-soh/index.html>

and in the broader picture, acknowledges a clear, existential threat to American values and the American way of life that has become evident in recent years.²¹⁴

In the composition, the rise of authoritarianism in Europe from the 1920s to 1945 during Bulosan's lifetime is represented as the start of a recapitulation section in Part 3 in the parallel statement of the Variation 6 trumpet fanfare reappearing in modified form as Variation 22 in mm. 359-367.²¹⁵ This leads to a reprise of Variation 7, the vigorous, contrapuntally dense music evoking the Watsonville riots, as Variation 23 in mm. 368-388, slightly-altered and transposed a semitone lower. Following this, the music given to the Unite the Right rally at Charlottesville continues the arc of authoritarianism in the evocation of the U.S. Capitol Insurrection in mm. 389-445 as an outgrowth of comparable, though not exact, parallels to the development of European Fascism during the interwar period. Though this interruption section in mm. 389-402 is identical to its initial statement in mm. 85-99, it is appended by an extension in mm. 403-419 accompanied by the vocal cries of "America!" from the ensemble. This segue ways into the surprise return of the "cruel" *idée fixe*, modified and expanded starting at m. 420, followed by the depiction of the Capitol riot described earlier in this chapter.²¹⁶

²¹⁴ Garcia-Navarro, Lulu. Interview with Kathleen Belew. *What is White Replacement Theory? Explaining the White Supremacist Rhetoric*.

²¹⁵ A third appearance of the trumpet fanfare transposed to A \sharp occurs in mm. 190-199 in Variation 13 (mm. 190-204), whereby the trumpet section proceeds with an inverted permutation of the pitches of the ground as described in Variation 6, while a partial statement (first phrase only) of the prime form is simultaneously stated in the upper woodwinds in parallel perfect-fifths and octaves based in B \flat and F in mm. 195-198. However, the last two pitches of the passacaglia idea are altered. As mentioned earlier, simultaneous presentations of more than one permutation of the repeated subject have precedence in the Copland model discussed in Chapter 1.

²¹⁶ Although Appendix A reports that the Brahms, Gubaidulina, and Higdon works examined in this study also use elements from sonata form, in particular sections which resemble a recapitulation of musical subjects, the return of earlier material in *Bulosan: On American Democracy* are also related directly to the narrative program and as well as historical recurrences of racist and anti-Democratic efforts. Optimistically, and consistent with Bulosan's own thinking, the recurrence of musical material also implies the triumph of enduring ideas of American democracy through good times and bad, related to the notion of American *becoming* what it must be.

Interlude Variations 16 and 17

Variations 16 and 17 feature an oboe solo interlude that serves as a lighthearted departure from the thematic seriousness, intense emotionality, and dramatic complexity of the work thus far. These take the first variation of Benjamin Britten's final movement "Chacony" from the *Second String Quartet in C* as their compositional model. In that work, the recurring subject is dispersed into short, rhythmic fragments distributed widely across the registers of the four string instruments. Though the pitch classes and attack points in time are preserved, the resulting octave transpositions introduce a bold dimension in the expression of the fixed subject, made all the more interesting by being featured so early in the variation set. (See Figure 10.) In Variation 16, the passacaglia subject begins in F# with the compositional interest similarly focused entirely upon the pitches, and not the rhythmic values at all. Figure 47 brackets the durational spaces apportioned to each pitch below the system with each of the representative pitches encircled in the musical material above. Significant modifications are made to the intervallic succession of pitches in the passacaglia subject, readily seen in the opening which descends in half-step motion instead of the original whole-step movement. The motion from F# to Bb implies the first large leap of the subject, though this is disguised by the registral spread and octave equivalence inherent in the compositional approach. The intervallic progression in the segmentation of C-D-Bb supplants the original opi <+1, -3> pattern, here expanded to an implied opi <+2, -4> pattern which is repeated as a subject extension seen in Figure 47. Note that the recurring subject's statement does not end with the same pitch class (i.e. Eb) as the one it began with (i.e. F#).

Modified passacaglia subject
F# - F - E - F# - Bb - C - D - Bb - [C - D - Bb] - A - F - G - E - Eb

249 Variation 16

Oboe solo

Ob. 2, Eng. Hn., Cl. 2, 3

Bsn. 1

B. Cl., Bsn. 2

F# F# E F# Bb C D Bb

262

+ Cl. 1

C D Bb A F

Repeated pitch segmentation

270

G E Eb

Figure 47: Reduction of Variation 16, mm. 249-277. Encircled pitches denote representation of pitches in this evolved passacaglia subject.

Modified passacaglia subject
 G - F - E - C# - D - Eb - C - Db - Bb - B - Ab - G

278 Variation 17

Oboe solo

Ob. 2, Eng. Hn., Cl. 1, 2

Cl. 3, B. Cl, Bsns.

G F E C# D Eb C Db Bb B Ab G

286

C Db Bb B Ab G

Figure 48: Reduction of Variation 17, mm. 278-293. Encircled pitches denote representation of pitches in this evolved passacaglia subject.

Variation 17 continues in a similar manner but is more compact and begins and ends in G. This version of the recurring subject has more in common with its original guise except for the half step progression between F to E and the absence of the diminished-fifth which has been replaced with the semitone ascent of C# to D. (See Figure 48.) Additionally, in both Variations 16 and 17, the expression of the passacaglia melody is subsumed in more than one melodic part, so these variations also share this trait with particular variations in the Brahms, Copland, Britten, and Gubaidulina pieces discussed earlier.

The American Dream

In Variation 14, the ground is centered in A and E simultaneously, proceeding in parallel perfect intervals high in the piccolo, first flute, E \flat clarinet, and first B \flat clarinet in mm. 205-213. (See Figure 49.) As has been noted in multiple instances in the analysis of this work, the expression of the rhythmic component of the ground is withheld in order to focus upon the pitch material. Here, the rhythmic profile consists largely of tied eighth-note pairs or uniform quarter-notes, metrically-placed as syncopations in the middle of the measure, except in bar 208. The subject's metric displacement, of course, has precedent in previous examples discussed in the Copland *Passacaglia* and Gubaidulina *Chaconne*, but also more subtly in the Adams *Violin Concerto* slow movement as well. In this defense of the American dream, the sharpness of the characteristic diminished-fifth interval is attenuated, substituting a consonant, descending perfect-fourth in m. 208 in its place. In addition to its simultaneous representation at two pitch levels, the instrumental doubling of the ground imparts a bright and prominent coloration that complements the vocal utterances affirming the lofty promise and durability of the American dream, an expression of the collective reverence that many place upon the pursuit of happiness in the land of opportunity.²¹⁷ Though under threat by forces that undermine it, the D maj/B closing passage in mm. 216-222, resolutely and defiantly asserts that the American dream will remain forever embedded in the American consciousness.

²¹⁷ The vocalisms are rhythmicized to approximate natural speech patterns, echoed also in other instruments.

205 Variation 14

Picc., Fl. 1, E \flat Cl., Cl. 1

210

Figure 49: Reduction of Variation 14, mm. 205-214 (excerpt), piccolo, flute 1, E \flat clarinet, and clarinet 1 parts.

The Star-Spangled Banner

Short quotations of the national anthem begin in Variation 19 in mm. 327-332. Here, the trumpet section, arranged antiphonally to take advantage of spatial effects, provides a harmonization of the anthem melody assigned to the lyrics “that our flag was still there,” a subtle acknowledgement of the recent challenges to American democracy in the previous several years since this writing. As the narrator expounds upon the meaning of democratic idealism, the passacaglia subject unfolds in the bass clarinet, first bassoon, and tenor sax centered around an E \flat major collection in mm. 327-328. (See Figure 50.) In the ensuing measures, slight modal alterations impart an ambiguous harmonic profile, but eventually shift to D \flat major anticipating the harmonic center of Variation 20. Subtle intervallic and rhythmic mutations introduced in this version of the ground disrupt the original opi <+1, -3> sequential pattern of the second phrase while extending its overall duration. In mm. 329-331, the trumpets quote the opening melody assigned to the words “O say can you see...,” a musical question which is posited numerous times in Variations 19-21.

327 Variation 19

p *mp*

Figure 50: The passacaglia subject in the bass clarinet part in Variation 19, mm. 327-332, concert pitch.

In Variation 20 in mm. 333-341, as the narrator speaks on democracy's principal function to give voice to and defend the common individual, the ground subject continues in a D \flat major collection in the bass clarinet, but also partially in the bassoons, lower saxophones, and second horn. (See Figure 51.) Measures 339-340 sees a restoration of the minor-third (and one major-third) leap profile with additional pitches or interval modifications inserted in mm. 335-336. In mm. 334-335, trumpets 1 and 2 with horn 1 reprise the fragment "banner yet wave," answered in mm. 336-339, with the melody for the lyrics "God shed His grace on thee" from "America, the Beautiful" played by trumpet 3 and horn 2. Moving forward, the setting of "O say can you see" become more elaborate moving into Variation 21.

In Variation 21 (mm. 342-358), the ground is played in E minor in the bassoons, euphonium, and tuba, however, the rhythmic values are not represented. Instead, the bassoons play the pitches in long tones and the lower brass articulate with quarter-note accents for emphasis, coloration, and breadth. (See Figure 52.) What is unique about the treatment of the passacaglia subject here is the slight use of heterophony, specifically, the dissonating pitches in two instances to illustrate the compounding tension in the narrator's description of inequality among the disenfranchised. Although the intervallic profile of the passacaglia subject is mostly left intact, in m. 347, the two voices leap in opposing directions to the high A \sharp and low B \flat , the stab of a dissonant minor-ninth proximal to the narrator's delivery of the words "and the black

333 Variation 20

Figure 51: The passacaglia subject in the bass clarinet part in Variation 20, mm. 333-341, concert pitch.

342 Variation 21

Bassoons

Euph. + Tuba

Figure 52: The passacaglia subject in the bassoons, euphonium, and tuba parts centered in an E minor collection in mm. 342-356 in Variation 21.

body dangling on a tree.” This occurs again in m. 349 where the voices leap to the high $C\sharp$ and the low $D\flat$ on words describing the “illiterate immigrant.” Further emphasizing the narrative content, the trumpet’s representation of the national anthem begins to tarnish as depicted in m. 348, in the intentional misalignment of the trumpet voices and the noticeable darkening of harmony toward the minor mode by m. 347. This approach for word painting continues into m. 349, where there is a palpable heaviness of tone with the incorporation of mild dissonances and cross-relations in the trumpets. At the mention of the “nameless foreigner” in m. 351, the flutes and saxophones start to communicate an unsteadiness with the overall rhythm, while in mm. 354-355, the trumpets give pause in their expression of the anthem, suggesting a moment of hesitation in the midst of the shift to a mixed $E\flat$ modality. Although the narrative and harmonic

tension in this episode momentarily appears to move to a sense of repose toward the end of the variation, by m. 361 there is an unexpected turn to adversity, a demoralizing conflict that leads to a consideration of the historic arc of authoritarianism: the rise of Nazism in Europe leading to World War 2 during Bulosan's time joined with the parallel attempt to overthrow the results of the 2020 Presidential election in the January 6th, 2021 uprising at the U.S. Capitol.

Moving to the end of the grand passacaglia, as stated earlier, the fourth statement of the "kind" *idée fixe* found at the start of the coda section in mm. 482-494 is offered to remind listeners of its continued unifying function as a ritornello-like element. Through the highs and lows in the course of the grand passacaglia, it has proven itself to be resilient and enduring, yet its extended purpose remains hidden. Unlike previous appearances, it is prefaced by repeated leaps of *sol-do* (i.e. $\hat{5} - \hat{1}$) invoking the "Star-Spangled Banner" melody fragment assigned to the words "O say does" in the last stanza, another instance referencing the concept of collective experience, which in this case figuratively imagines previously disenfranchised individuals finally celebrating an awareness of being included in the American promise and able to pursue the American dream. This gesture helps to anticipate the inevitable conclusion in the unveiling of the "kind" *idée fixe's* identity as the "Star-Spangled Banner" in Variation 26 (mm. 508-515).

Before this can occur, however, there must be some sort of transformation that bridges the "kind" *idée fixe* with the anthem melody. Thus, the literary theme of *becoming* is intuited here, embodied in the transition in mm. 495-507. In this subsection, a cascading musical idea in mostly flowing eighth-notes is introduced for the first time, but by mm. 505-506, the passage briefly coalesces as the melodic fragment assigned to the words "banner yet wave" of the anthem. The dilemma of "kindness" and "cruelty" is thereby resolved in the acknowledgement of, and (by extension) appreciation for, the quintessential aims of American Democracy as

symbolized musically by the revelation of the national anthem. Consequently, the *idée fixe* element and the evolving treatment of the passacaglia subject are combined in a sort of grand summation, or elevated treatment not witnessed before in the composition.

As for the anthem unveiling in Variation 26 (mm. 508-515), the passacaglia subject is assigned to the horns and bass clarinet, transposed to C and represented as a partial statement with altered pitches. (See Figure 53.) In mm. 512-513, the sounding of $G\flat-E\flat-E\sharp$ would have been the expected trajectory of pitches in a strict presentation of the ground up to this point. Instead, the ground is truncated and resolved to end on $E\flat$ in m. 513, consistent with the prevailing key.²¹⁸ However, what is most distinctive about the setting of the passacaglia subject here is the integration of the unusual melodic motion in mm. 509-510 sounding the diminished-fifth leap from C to $F\sharp$, followed by the step to G, audible in the counterpoint with the anthem melody.

Figure 53: “Star-Spangled Banner” melody in counterpoint with a partial statement of the passacaglia subject in mm. 508-513 within Variation 26.

²¹⁸ The choice of $E\flat$ major to end the work is significant because of the historical precedent in associating the key with notions of the heroic as found in Beethoven’s *Symphony no. 3*, Richard Strauss’ tone poem *Ein Heldenleben*, as well as in the Act I, Scene 1 aria “News has a kind of mystery” assigned to Richard Nixon in John Adams’ heroic opera *Nixon in China*.

Earlier, I had expressed an ambivalence toward the symbolic nature of the passacaglia subject's identity, but here in context with the anthem, after also being seemingly absent for a time in the relatively thick textures and concluding gestures of the past few episodes, I feel that this unexpected, perceptible bit of the ground communicates a kind of steadfast tenacity or an endurance of consciousness, but more poignantly it symbolizes a memory of pain and sacrifice etched deeply within one's experience. Even at the realization of victory, in the attainment of something that one had longed and pined for, however inevitable or seemingly impossible, the appreciation of its true worth is made ever sweeter and ever more richly valued when situated in perspective to the sacrifices one has made in striving for it. This variation cannot be anything less than an idealized self-realization and recognition from others, that regardless of color, or creed, or identity, or origin, the aspiring and conscientious individual may become an American also, able to duly partake in the liberties, pursuits, and civil and social undertakings that citizens of this nation are entitled to. Note also that in this evolved representation of the ground, the occurrence of the descending minor-third interval is reduced to just the single incidence of the leap from $A\flat$ to F in mm. 510-511, symbolizing the decline of collective sorrow. As the fulfillment of the various allusions to the "Star-Spangled Banner" played in Variations 19-21 culminates in the last strain after the pick-up to m. 511, the trombones, euphonium, and timpani sound the final iteration of the passacaglia subject's identifiable dotted rhythm in a heroic and valedictory summation.

Then I heard bells ringing from the hills—like the bells that had tolled in the church tower when I had left Binalonan. I glanced out of the window again to look at the broad land I had dreamed so much about, only to discover with astonishment that the American earth was like a huge heart unfolding warmly to receive me. [...] It was something that grew out of the sacrifices and loneliness of my friends, of my brothers in America and my family in the Philippines—something that grew out of our desire to know America, and to become a part of her great tradition, and to contribute something toward her final fulfillment. I knew no man could destroy my faith in America that had sprung from all our hopes and aspirations, *ever*.²¹⁹

Rather than an ending marked with triumphant bombast, there is instead a subdued grandeur in the sustained “Eb major add 6” harmony, interrupted only by the clamor of distant bells pealing in perfect-fourths (i.e. D5-A4, F4-C4) that remind Allos of the old church in his childhood province. For Allos, that gentle memory returns to him as he crosses the expansive fields in California’s Central Valley, along the highway as the bus departs for the writer’s next destination. The sounds of the last measures in the coda envision the vast American landscape as a country at peace, embodied in the serene, unshakable faith of a man who believes in the inevitable, enduring values of liberty and opportunity in the land of the free and the home of the brave.

²¹⁹ Bulosan, Carlos. *America is in the Heart*, 326-327.

CHAPTER 4

Conclusion

Due to its narrative design, durational breadth, and expressive features, the composition *Bulosan: On American Democracy* represents an elevated treatment of the ancient Baroque passacaglia form that permits it to share qualities with other established musical forms such as the symphonic poem. The latter two of the aforementioned characteristics are due in substantial part from what was gleaned by observations made in Chapter 1 regarding the flexible handling of the recurring subject among the featured compositions examined. I sincerely hope that the knowledge imparted in this writing will resonate among contemporary composers who seek to inform their work both by seeking inspiration from the past and looking forwards to a future open to considering these innovative approaches among numerous others which yet remain to be studied.

Although added later in the compositional process, and therefore not intended in the initial scope of the project, the incorporation of the *idées fixes*, the recapitulation structure (by way of Brahms, Gubaidulina, and Higdon), and the interruptive sections used to enhance the dramaturgical inclusion of subtextual elements were demonstrated to add greater dimension to the work's original objectives. These additions in formal design may therefore point to further compositional approaches that may themselves extend the form to a greater degree. As the pieces discussed here represent a small, select fraction of continuous variations pieces featuring a rotating, fixed subject, I hope that this study motivates interest among analysts to ponder comparable works not discussed here. Such an effort will undoubtedly yield some interesting

findings that may add to the range of creative possibilities for the form, pointing to new directions that aim to inspire, provoke, and challenge listeners in the future.

In closing, and with respect to the philosophical message of the work, as Americans, our individual backgrounds, the demographic fabric that makes up this country, may be traced back to select archetypal identities which have figured greatly in the building of this nation up to the present day. We are either indigenous or expatriates; and among those considered expatriates, our lineages are drawn from roles such as colonizer, slave, immigrant, or refugee. Is there really anything else? *Bulosan: On American Democracy* invites us to consider our own backgrounds and the histories, legacies, and issues our ancestors have left behind, while also presenting us the possibility to consider the significant lineages of others in the hope that a shared understanding will better inform each individual with a means to not only dream, but also achieve, the social harmony, value for natural and civil rights, and tolerance for one another that the writers of the Declaration of Independence and the framers of the Constitution must have borne in mind and heart when they set forth this grand experiment upon the world. History has shown that it is an experiment worth working for, fighting for, and dying for, since centuries and centuries worth of accounts report that the collective status quo for citizens of a nation was mostly *not* like the way it has collectively been for us.

By this light, freedom and democracy are not free and we cannot take these things for granted. The responsible thing to do then is to learn from the past, learn from many other people, particularly if they are not like you, or if experienced life in a different way than you have. Learn from the sacrifices borne by those who came before us. Then, with measured reflection, do your part accordingly; for to do absolutely nothing, especially at a critical moment in history, is to fail in making any difference. If you love democracy, support efforts and

initiatives that uphold it. A country mired in fear, intolerance, inequality, injustice, ignorance, and other social ills threaten democratic societies as such forces and influences impel individuals to find scapegoats to blame, and to develop a general sense of mistrust and antipathy, thus inducing those who are the most suspicious to settle in placing democracy aside, becoming open to embrace authoritarian methods to identify and execute actions to pressing problems with possible costly, unjust, and inhumane outcomes. As with the other arts, music composition plays in service of these philosophical goals, not only to entertain, but to inspire, to challenge, and to think about our world and our role in it. Carlos Bulosan's life, as rich an example as it is in the pursuit of justice and the American dream, is rooted in activism and has been addressed in varied modes of expression: art as activism. Ultimately, it is contingent upon ourselves as a society to seek and uphold truth, to defend justice and our natural and inalienable freedoms, and to continually maintain the willingness to respect and treat each other fairly in order to coexist with one another harmoniously. As Carlos Bulosan had written: "We are the mirror of what America is. If America wants us to be living and free, then we must be living and free. If we fail, then America fails."²²⁰

²²⁰ San Juan, Epifanio, Jr. ed. *On Becoming Filipino: Selected Writings of Carlos Bulosan*, 134. Philadelphia: Temple University Press, 1995.



Figure 54: Portrait of Carlos Bulosan, ca. 1950s.²²¹

²²¹ University of Washington Libraries. *Carlos Bulosan, ca. 1950s*, portrait. Special Collections, Negative no. UW513, Order no. 15127, <https://digitalcollections.lib.washington.edu/digital/collection/portraits/id/34/rec/7>

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APPENDIX A**Summary of Techniques in Flexible Treatments
of the Fixed, Repeating Element
in Works Examined in this Paper**

Modification Type	Brahms	Copland	Britten	Gubaidulina	Adams	Corigliano	Higdon	Luz
Emphasis on fixed idea itself undergoing variation rather than new material appearing above it.	X	X	X	X	X	X	X	X
There is no accompanying theme. Repeated subject has primacy.		X		X				X
Rhythmic augmentation/diminution (individual notes)	X	X	X	X	X	X	X	X
Durational changes of entire subject (total number of measures)		X		X	X	X	X	X
Metric changes in statement of subject	X	X		X	X	X	X	X
Metric displacement of subject (delayed entry or modified metric position)		X	X	X	X			X
Statement of the fixed bass is subsumed in one or more melodic lines within a variation.	X	X	X	X				X
Partial statements of subject				X	X	X	X	X
Relative adherence to durational length of original to create regular, periodic reiterations	X		X				X	
Subject is freely treated as a musical theme, rather than unifying element			X	X		X	X	X
Changes in articulation	X	X	X	X	X	X	X	X
Pitch class transposition of entire subject		X			X	X	X	X
Retrograde, Inversion, or Retrograde-Inversion of subject		X		X				X
Temporary suspension of subject			X	X	X	X	X	X
Unison/solo statement of fixed idea at the start of the work		X	X		X	X		

Modification Type	Brahms	Copland	Britten	Gubaidulina	Adams	Corigliano	Higdon	Luz
Harmonized statement of fixed idea at the start of the work	X			X		X	X	X
Reharmonization of subject during the course of the work	X	X	X	X	X	X	X	X
Addition of new pitch materials		X		X	X	X	X	X
Subtraction of original pitch materials				X	X	X		X
Imprecise transposition of pitches within one statement of the subject		X			X	X	X	X
Relocation of subject into different registers, voices, and timbral coloration	X	X	X	X		X	X	X
Fixed bass is presented in counterpoint to itself (i.e. canonic process)		X				X		X
Independence of fixed idea from other musical layers				X	X		X	X
Application of a significant secondary musical idea in counterpoint to ground			X			X	X	X
Introduction of new, independent melody and variations above fixed idea			X	X				
Use of more than one recurring fixed subject/compositional approach			X	X		X	X	X
Repeated subject is divided into modular sub-motives which impart structural unity in highly contrasting sections				X				X
Musical structure contains elements of sonata form (i.e. retransition and recapitulation)	X			X			X	X
Use of an additional structural framing device or component (i.e. ritornello subject, independent free-form sections, interruptive sections)			X	X			X	X
Contains elements adapted from other musical forms other than sonata form.			X	X			X	X

APPENDIX B

The Assembled Text

The text featured in *Bulosan: On American Democracy* is assembled from two of Carlos Bulosan's most important works: the semi-autobiographic novel, *America is in the Heart* (1946), and the essay, "Freedom from Want" (1943), with short excerpts from each interspersed in the present order. This order is grouped into three parts meant to illustrate a ruminative evolution from darkness to light—a gradual movement (1) from a spirit of steadfastness in the face of fierce antagonism and gross inequality, (2) to a consideration of value placed upon national unity and the many faces of the American identity, and finally (3) to a contemplation on the fulfillment of the American dream based on democracy's fundamental aims supported by the many people who embody them. In order to broaden Bulosan's message for a diverse and contemporary audience, editorial changes were made as indicated in brackets. Permission to appropriate the selected texts for creative use in this project was authorized by Laveta Gentile, head of the estate of Carlos Bulosan, in November 2020 and renewed in January 2022.

PART 1

Why was America so kind and yet so cruel? *America is in the Heart* (1946), 147.

We do not take democracy for granted. We feel it grow in our working together—many millions of us working toward a common purpose. If it took us several decades of sacrifices to arrive at this faith, it is because it took us that long to know what part of America is ours.

Our faith has been shaken many times, and now it is put to question. Our faith is a living thing, and it can be crippled or chained. It can be killed by denying us enough food or clothing, by blasting away our personalities and keeping us in constant fear. Unless we are properly prepared, the powers of darkness will have good reason to catch us unaware and trample our lives. *Freedom from Want*, published March 6, 1943.

Why was America so kind and yet so cruel? *America is in the Heart*, 147.

PART 2

We must live in America where there is freedom for all regardless of color, station, and beliefs. We must be united in the effort to make an America in which our people can find happiness. It is a great wrong that anyone in America, whether [they] be brown or white, should be illiterate, or hungry, or miserable. *America is in the Heart*, 188.

The totalitarian nations hate democracy. They hate us, because we ask for a definite guarantee of freedom of religion, freedom of expression, and freedom from fear and want. Our challenge to tyranny is the depth of our faith in a democracy worth defending. Although they spread lies about us, the way of life we cherish is not dead. The American dream is only hidden away, and it will push its way up and grow again.

We have moved down the years steadily toward the practice of democracy. We become animate in the growth of Kansas wheat or in the ring of Mississippi rain. We tremble in the strong winds of the Great Lakes. We cut timbers in Oregon just as the gold flowers blossom in Maine. We are multitudes in Pennsylvania mines, in Alaskan canneries. We are millions from Puget Sound to Florida. *Freedom from Want*.

PART 3

We are all Americans that have toiled and suffered and known oppression and defeat, from the first [Native American] that offered peace in Manhattan to the last Filipino pea pickers. America is not bound by geographical latitudes. America is not merely a land or an institution. America is in the hearts of [those who] died for freedom; it is also in the eyes of [those] who are building a new world. America is a prophesy of a new society of [people]: of a system that knows no sorrow or strife or suffering. America is a warning to those who would try to falsify the ideals of [the free]. *America is in the Heart*, 189.

America is the nameless foreigner, the homeless refugee, the hungry boy begging for a job and the black body dangling on a tree. America is the illiterate immigrant who is ashamed that the world of books and intellectual opportunities is closed to [her]. We are all that nameless foreigner, that homeless refugee, that hungry boy, that illiterate immigrant, and that lynched black body. All of us, from the first Adams to the last Filipino, native born or alien, educated or illiterate—we are America! *America is in the Heart*, 189.

If you want to know what we are, look at [those] reading books, searching in the dark pages of history for the lost word, the key to the mystery of the living peace. We are factory hands, field hands, mill hands, searching, building, and molding structures. We are doctors, scientists, chemists, discovering and eliminating disease, hunger, and antagonism. We are soldiers [and] citizens guarding the imperishable dreams of our [ancestors] to live in freedom. We are the living dream of [the dead]. We are the living spirit of [the free]. *Freedom from Want*.

Words by Carlos Bulosan.

APPENDIX C

Full Score

ANDRES R. LUZ

2021

***Bulosan:
On American Democracy***

Grand Passacaglia
for Narrator & Wind Symphony
op.17a

Full Score



POST-CLASSICAL MUSIC

Instrumentation

Piccolo
Flute 1, 2*
Oboe 1, 2
English Horn
E♭ Clarinet
B♭ Clarinet 1, 2, 3*
Bass Clarinet
Contrabass Clarinet
Bassoon 1, 2
Contrabassoon

Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone

Narrator

C Trumpet 1, 2, 3*
Horn 1, 2, 3, 4*
Trombone 1, 2*
Bass Trombone
Euphonium
Tuba*

Timpani

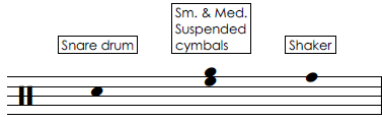
Percussion 1, 2, 3

Player 1: vibraphone, crotales, glockenspiel (shared),
snare drum, two suspended cymbals (small, medium), shaker

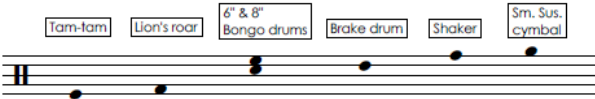
Player 2: chimes (shared), marimba, xylophone, tam-tam, lion's roar,
two bongos (6" & 8"), brake drum, shaker, suspended cymbal (small)

Player 3: chimes (shared), glockenspiel (shared), concert bass drum,
three tom-toms (small, medium, large), five wood blocks

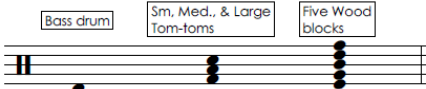
Percussion 1



Percussion 2



Percussion 3



Grade: 5+

Duration: c. 26 minutes

Performance Notes

General

All accidentals carry through the measure. In certain chromatic or fast passages, courtesy accidentals are provided for clarity.

A trill indication denotes a trill spanning a whole-step interval. For indications modified with a flat sign (♭) the trill interval is a half-step.

Narration and spoken effects

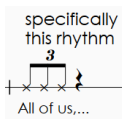
The narrator must be furnished with microphone amplification during performance for the purpose of sound reinforcement and balance.

The X-note head notation indicates the start of the delivery of the text which continues as long as needed. There is no indication provided for the end of the vocal delivery which should be decided upon in advance of a concert presentation.

In mm. 13, 168, 204, and 222 a long (square) fermata is indicated for the conductor to provide the narrator with sufficient time to deliver the text before the music proceeds further.

An exception in the delivery of the text occurs in m. 356 where by the narrator must pronounce the text "All of us..." in precisely the rhythm indicated.

m. 356



specifically
this rhythm

3

All of us,...

At the square fermata in m. 117, as the ensemble aleatorically asks "Why?," the duration may be extended past the time of the held four beats indicated in order to enhance a dramatic effect.

Spoken parts for ensemble performers

This work features various spoken parts denoted with X-head notation to be carried out by ensemble performers. Players must speak the parts in the indicated rhythms.

In places where spoken text is surrounded by a rectangular box, players may repeat the text in free rhythm for the duration indicated by the black solid line which follows it. The result must be an uncoordinated and aleatoric spoken effect.



mf de - moc-ra cy de-moc-ra cy de-moc-ra cy

mf de - moc-ra cy de-moc-ra cy de-moc-ra cy

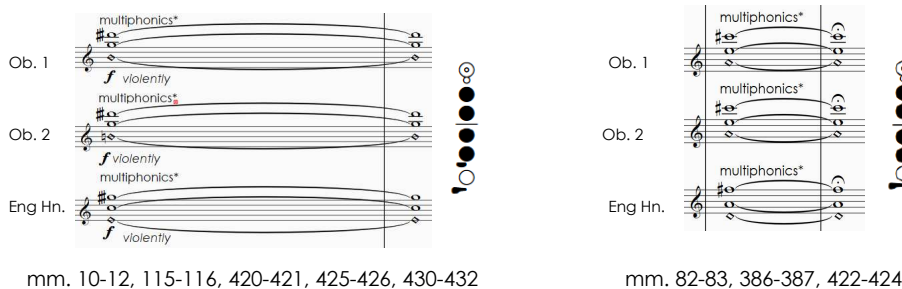
mf de - moc-ra cy de-moc-ra cy de-moc-ra cy

Instrumental Doublings

Doublings are recommended for flutes, clarinets, trumpets, horns, trombones, and tubas at the discretion of the conductor.

Double Reed Multiphonics

Oboe 1, 2 and English horn: Two fingerings are featured in this composition, each of which are used by all three instruments at the locations shown below.



Ob. 1

Ob. 2

Eng Hn.

f violently

mm. 10-12, 115-116, 420-421, 425-426, 430-432

Ob. 1

Ob. 2

Eng Hn.

mm. 82-83, 386-387, 422-424

Trumpets

The ensemble leader may experiment with antiphonal trumpet placement by Part 2, Variation 16 (m. 249), giving trumpet players time for preparation. This may include, but not limited to, performer placement in balcony areas of the auditorium to take advantage of spatialization for dramatic effect.

Text by Carlos Bulosan

Part One

Why was America so kind and yet so cruel?

-America is in the Heart (1946), 147.

We do not take democracy for granted. We feel it grow in our working together—many millions of us working toward a common purpose. If it took us several decades of sacrifices to arrive at this faith, it is because it took us that long to know what part of America is ours.

Our faith has been shaken many times, and now it is put to question. Our faith is a living thing, and it can be crippled or chained. It can be killed by denying us enough food or clothing, by blasting away our personalities and keeping us in constant fear. Unless we are properly prepared, the powers of darkness will have good reason to catch us unaware and trample our lives.

-Freedom from Want, published March 6, 1943

Why was America so kind and yet so cruel?

-America is in the Heart, 147

Part Two

We must live in America where there is freedom for all regardless of color, station, and beliefs. We must be united in the effort to make an America in which our people can find happiness. It is a great wrong that anyone in America, whether [they] be brown or white, should be illiterate, or hungry, or miserable.

-America is in the Heart, 188

The totalitarian nations hate democracy. They hate us, because we ask for a definite guarantee of freedom of religion, freedom of expression, and freedom from fear and want. Our challenge to tyranny is the depth of our faith in a democracy worth defending. Although they spread lies about us, the way of life we cherish is not dead. The American dream is only hidden away, and it will push its way up and grow again.

We have moved down the years steadily toward the practice of democracy. We become animate in the growth of Kansas wheat or in the ring of Mississippi rain. We tremble in the strong winds of the Great Lakes. We cut timbers in Oregon just as the gold flowers blossom in Maine. We are multitudes in Pennsylvania mines, in Alaskan canneries. We are millions from Puget Sound to Florida.

-Freedom from Want

Part Three

We are all Americans that have toiled and suffered and known oppression and defeat, from the first [Native American] that offered peace in Manhattan to the last Filipino pea pickers. America is not bound by geographical latitudes. America is not merely a land or an institution. America is in the hearts of [those who] died for freedom; it is also in the eyes of [those] who are building a new world. America is a prophecy of a new society of [people]: of a system that knows no sorrow or strife or suffering. America is a warning to those who would try to falsify the ideals of [the free].

-America is in the Heart, 189

America is the nameless foreigner, the homeless refugee, the hungry boy begging for a job and the black body dangling on a tree. America is the illiterate immigrant who is ashamed that the world of books and intellectual opportunities is closed to [her]. We are all that nameless foreigner, that homeless refugee, that hungry boy, that illiterate immigrant, and that lynched black body. All of us, from the first Adams to the last Filipino, native born or alien, educated or illiterate—we are America!

-America is in the Heart, 189

If you want to know what we are, look at [those] reading books, searching in the dark pages of history for the lost word, the key to the mystery of the living peace. We are factory hands, field hands, mill hands, searching, building, and molding structures. We are doctors, scientists, chemists, discovering and eliminating disease, hunger, and antagonism. We are soldiers [and] citizens guarding the imperishable dreams of our [ancestors] to live in freedom. We are the living dream of [the dead]. We are the living spirit of [the free].

-Freedom from Want

Bulosan, Carlos. *America is in the Heart*. Seattle: University of Washington Press, 2000.

San Juan, Epifanio, Jr., ed. *On Becoming Filipino: Selected Writings of Carlos Bulosan*. Philadelphia: Temple University Press, 1995.

Program Notes

My D.M.A. dissertation project is a musical composition for wind ensemble and narrator entitled *Bulosan: On American Democracy*. Consistent with my interest in Filipino and Filipino-American sources, the work draws inspiration from selected excerpts from two important literary opuses written by the immigrant labor union organizer and writer, Carlos Bulosan (1913-1956), who was active in California and Washington State in the 1930s and 40s. In both his semi-autobiographical novel, *America is in the Heart* (1946), and the essay, "Freedom from Want" (1943), commissioned by the *Saturday Evening Post* to accompany Norman Rockwell's painting of the same name, Bulosan wrote on themes about the preservation of American democracy at a time when it was under threat by the rise of Fascism in Western Europe and Authoritarian Communism in the Soviet Union. As the U.S. had emerged from the years of the Great Depression and entered the Second World War on two fronts, Bulosan stressed that in order for democracy to survive at home, the nation must seek to preserve a thriving, independent, and well-educated populace situated in a culture that values the natural rights of individuals as well as intellectual and artistic freedoms. Important, too, was the condition that working citizens must be protected from special moneyed interests that sought to accumulate and wield power from the highest public offices of the land. Despite numerous instances of rampant racism, xenophobia, class discrimination, and workplace-related harassment and violence, Bulosan steadfastly believed in the American values of liberty, opportunity, and excellence, even in the face of abject poverty, poor working conditions, and societal marginalization which he and his colleagues had experienced living in the United States. Despite the current body of literature and scholarship focused on the writer's life and contributions, as well as the awareness and inclusion of *America is in the Heart* in numerous offerings of Asian American Studies courses in universities across the country, Bulosan's reputation largely remains unknown to most. Therefore, one of the main drivers of this project is to provoke interest in and pay homage to the legacy of Carlos Bulosan's ideas at a time when the principles of American democracy and personal liberty for all are being challenged in our time.

The composition *Bulosan: On American Democracy* is fashioned after the ancient Baroque passacaglia form of continuous variations which unfold in counterpoint against a fixed bass melody that recurs throughout. This is a deliberate compositional choice because of the form's capacity to express an evolving musical argument that steadily gains momentum with repeated iterations of the fixed subject, much like the way a contemplation of Bulosan's profound message would increasingly resonate and evolve with thoughtful consideration in one's mind over time. When one considers the ability of music to illustrate the argument and evolution of ideas over time, the conflation of a musical argument with a narrative or philosophical one can be effective as made evident in the numerous programmatic works in the canon, particularly those from the 19th century. The fusion of the passacaglia form with a narrative element thereby emphasizes the idea of the grand passacaglia as a grand meditation, a focused introspection and emotional response to thoughts on American democracy invoked by the narrator.

The resulting text is assembled from Carlos Bulosan's semi-autobiographic novel, *America is in the Heart* (1946), and the essay, "Freedom from Want" (1943), with short excerpts from each interspersed in the present order. This order is meant to illustrate a ruminative evolution from darkness to light—a gradual movement (1) from a spirit of steadfastness in the face of fierce antagonism and gross inequality, (2) to a consideration of value placed upon national unity and the many faces of the American identity, and finally (3) to a contemplation on the fulfillment of the American dream based on democracy's fundamental aims supported by the many people who embody them. Additionally, an underlying theme that is revisited in the work is the paradoxical nature of the United States as both "kind" and "cruel" in its treatment of immigrants and minorities as depicted numerous times in Bulosan's *America is in the Heart*.

Bulosan: On American Democracy remained a work-in-progress in years when the Charlottesville, VA Unite the Right Rally (August 11-12, 2017) and the January 6th, 2021 insurrection at the U.S. Capitol Building both remained recent memories burned deeply in the Nation's consciousness. As such, the racist and fascist significance of these two events is referenced relative to historical events tracing back to Bulosan's own time, lineages made to the Watsonville, CA riots in 1930 (among others), and the rise of Fascism in Europe between the 1920s to 1945, respectively. As is evident in Bulosan's *America is in the Heart*, the author's love for democracy is continually situated in contrast to its polar opposite, hearkening to a timely consideration of what democracy means for contemporary listeners in this present day and age, so rife with political conflict and violent upheaval far too often. *Bulosan: On American Democracy* therefore serves as both an unequivocal appreciation for American democracy as well as a dire warning of the dangers posed by authoritarian and fascist influence perched at the highest tiers of our government.

Text by
Carlos Bulosan

Bulosan: On American Democracy

Andres R. Luz

Grand Passacaglia for Narrator and Wind Symphony, op. 17a (2021)

PART I.
Introduction.
Slow and Sustained,
♩ = c. 52

4/4 3/4 4/4 5/4 4/4 3/4

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in E
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Narrator

4/4 Introduction. Slow and Sustained, ♩ = c. 52 3/4 4/4 straight mute on 5/4 4/4 3/4

Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Horns in F 1, 3
Horns in F 2, 4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba

4/4 Introduction. Slow and Sustained, ♩ = c. 52 3/4 4/4 5/4 4/4 3/4

Timpani
Percussion 1
Percussion 2
Percussion 3

pp falls, not heard

1 2 3 4 5 6 7 8

2

3/4 4/4 5/4 4/4

Picc. *f* violently *ff*

Fl. 1 *mf* *f* violently *ff*

Fl. 2 *mf* *f* violently *ff*

Ob. 1 *mf* *f* violently multiphonics* *ff*

Ob. 2 *mf* *f* violently multiphonics* *ff*

Eng. Hn. *mf* *f* violently *ff*

E♭ Cl. *f* violently *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Cl. 3 *mf* *f* *ff*

B. Cl. *f* violently *ff*

Cb. Cl. *f* violently *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Cbsn. *f* *ff*

A. Sax. 1 *mf* *f* *ff*

A. Sax. 2 *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

Bari. Sax. *f* violently *ff*

Narrator

Why was America so kind and yet so cruel?

3/4 4/4 5/4 4/4

Tpt. 1 *f* violently *ff* mute off

Tpt. 2 *f* violently *ff* mute off

Tpt. 3 *f* violently *ff* mute off

Hns. 1, 3 *mf* bells up *f* violently *ff*

Hns. 2, 4 *mf* bells up *f* violently *ff*

Tbn. 1 *f* violently gliss. *ff* gliss.

Tbn. 2 *f* violently gliss. *ff* gliss.

B. Tbn. *f* violently gliss. *ff* gliss.

Euph. *f* violently *ff*

Tba. *f* violently *ff*

3/4 4/4 5/4 4/4

Timp. *f* violently *ff*

Perc. 1 *mf* *ff* violently *ff*

Perc. 2 *ff* *ff*

Perc. 3 *ff* *ff*

(America's duality: Kindness/Cruelty)

14 Passacaglia subject

Broadly, ♩ = c. 60

5/4

4/4

5/4

4/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

14

Broadly, ♩ = c. 60

5/4

4/4

5/4

4/4

Narrator

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

14

Broadly, ♩ = c. 60

5/4

4/4

5/4

4/4

Timp.

Perc. 1

Perc. 2

Perc. 3

19 Variation 1

4 **4/4** **5/4** **4/4** **3/4** **4/4**

Picc. *nat.*

Fl. 1 *mp* *delicately* *p* *mp* *mf*

Fl. 2 *nat.* *mp* *delicately* *p* *mp* *mf*

Ob. 1 *mp* *delicately* *p* *mp* *mf*

Ob. 2 *delicately* *p* *mp* *mf*

Eng. Hn. *mp* *p* *mp* *mf*

B. Cl. *mp* *p* *mp* *mf*

Cl. 1 *mp* *p* *mp* *mf*

Cl. 2 *mp* *p* *mp* *mf*

Cl. 3 *mp* *p* *mp* *mf*

B. Cl. *mp* *weightily* *mp* *mf*

Cb. Cl. *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Cbsn. *mp* *mf*

A. Sax. 1 *mp* *p* *mp* *mf*

A. Sax. 2 *mp* *p* *mp* *mf*

T. Sax. *mp* *p* *mp* *mf*

Bari. Sax. *mp* *weightily* *p* *mp* *mf*

19

4 **4/4** **5/4** **4/4** **3/4** **4/4**

Narrator

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3 *mp* *p* *mp* *mf*

Hns. 2, 4 *mp* *p* *mp* *mf*

Tbn. 1 *p* *mp* *mf*

Tbn. 2 *mp* *weightily* *p* *mp* *mf*

B. Tbn. *weightily* *p* *mp* *mf*

Euph. *weightily* *p* *mp* *mf*

Tba. *weightily* *p* *mp* *mf*

19

4 **4/4** **5/4** **4/4** **3/4** **4/4**

Timp.

Perc. 1 *mp* *cresc.* *f*

Perc. 2 *mp* *cresc.*

Perc. 3 *mp* *cresc.*

Special cue, cymbal, wood block

Tom-toms, wood block

26 Variation 2

5/4 4/4 5/4 4/4

Picc. *mf* de-moc-ra-cy, de-moc-ra cy de - moc-ra cy de-moc-ra cy

Fl. 1 *mf* de-moc-ra-cy, de-moc-ra cy

Fl. 2 *mf* de-moc-ra-cy, de-moc-ra cy de - moc-ra cy de-moc-ra cy

Ob. 1 *f*

Ob. 2 *mf* de-moc-ra-cy, de-moc-ra cy de - moc-ra cy de-moc-ra cy de-moc-ra cy

Eng. Hn. *mf* de-moc-ra-cy, de-moc-ra cy *f* *mf*

E. Cl. *f* *mf*

Cl. 1 *mf* de-moc-ra-cy, de-moc-ra cy *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *mf* de-moc-ra-cy, de-moc-ra cy de - moc-ra cy de-moc-ra cy de-moc-ra cy

B. Cl. *mf* de-moc-ra-cy, de-moc-ra cy de - moc-ra cy de-moc-ra cy de-moc-ra cy

Cb. Cl. *mf* de-moc-ra-cy, de-moc-ra cy de - moc-ra cy de-moc-ra cy de-moc-ra cy

Bsn. 1 *mf* de-moc-ra-cy, de-moc-ra cy *f*

Bsn. 2 *f*

Cbsn. *f*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf* de-moc-ra cy *f*

Bari. Sax. *mf*

26

Narrator We do not take democracy for granted. We do not take democracy for granted.

5/4 4/4 5/4 4/4

Tpt. 1 *mf* de-moc-ra cy de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Tpt. 2 *mf* de-moc-ra cy de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Tpt. 3 *mf* de-moc-ra cy de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Hns. 1, 3 *a2* *mf* de-moc-ra cy de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Hns. 2, 4 *a2* *mf* de-moc-ra cy de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Tbn. 1 *mf* de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Tbn. 2 *mf* de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

B. Tbn. *mf* de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Euph. *mf* de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Tba. *mf* de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

26 5/4 4/4 5/4 4/4

Temp. *mf* de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Perc. 1 *sub. mp* *mf* *Constant tempo modulation*

Perc. 2 *mf* de - moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy de-moc-ra cy

Perc. 3 *mf*

6 **31** Variation 3

4/4 5/4 4/4 2/4 4/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hrn. B. Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

31

Narrator We feel it grow in our working together—many millions of us working toward a common purpose. If it took us several decades of sacrifices to arrive at this faith... It is because it took us that long to know what part of America... is ours.

4/4 5/4 4/4 2/4 4/4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

31

4/4 5/4 4/4 2/4 4/4

Timp. Perc. 1 Perc. 2 Perc. 3

31 32 33 34 35 36 37

38 Variation 4

4/4 3/4 4/4 5/4 7/4

Picc.

Fl. 1 *p*

Fl. 2 *p* *pp*

Ob. 1 *p* *pp*

Ob. 2

Eng. Hn.

Ev. Cl.

Cl. 1 *solo mp*

Cl. 2 *solo mp* *p*

Cl. 3 *solo mp*

B. Cl.

Cb. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

38

Narrator

Our faith has been shaken many times, and now it is put to question.

Our faith is a living thing, and it can be crippled or chained.

...it can be killed by denying us enough food or clothing.

...by blasting away our personalities and keeping us in constant fear.

4/4 3/4 4/4 5/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

38

4/4 3/4 4/4 5/4 4/4

Timp. *mf* *f* *mf* *f* *mf*

Perc. 1 *mf*

Perc. 2 *mf* *mf*

Perc. 3 *mf* *mf*

menacingly

mf

mf

mf

mf

54 Variation 6

2/4 4/4

molto accel.

nat.

Picc. *mf* *cresc.*

Fl. 1 *mp* *cresc.* *mf* *cresc.*

Fl. 2 *mp* *cresc.* *mf* *cresc.*

Ob. 1 *mp* *cresc.* *mf* *cresc.*

Ob. 2 *mp* *cresc.* *mf* *cresc.*

Eng. Hn.

B♭ Cl.

Cl. 1 *mp* *cresc.* *mf* *cresc.*

Cl. 2 *cresc.* *mf* *cresc.*

Cl. 3 *mp* *cresc.* *mf* *cresc.*

B. Cl.

Cb. Cl.

Bsn. 1 *mp* *mf* *cresc.*

Bsn. 2 *mp* *mf* *cresc.*

Cbsn. *cresc.* *mf* *cresc.*

A. Sax. 1 *mp* *cresc.* *mf* *cresc.*

A. Sax. 2 *mp* *cresc.* *mf* *cresc.*

T. Sax. *mp* *cresc.* *mf* *cresc.*

Bari. Sax. *cresc.* *mf* *cresc.*

Narrator **54**

2/4 4/4

molto accel.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hns. 1, 3 *a2 bells up* *f* *violently*

Hns. 2, 4 *a2 bells up* *f* *violently*

Tbn. 1 *mf* *cresc.*

Tbn. 2 *mf* *cresc.*

B. Tbn.

Euph. *mp* *cresc.* *mf*

Tba. *mp* *cresc.* *mf* *cresc.*

54 2/4 4/4

molto accel.

Timp.

Perc. 1

Perc. 2 *mp* *cresc.* *mf* *cresc.* *f*

Perc. 3 *mp* *mf*

Picc. *f* *cresc.*
 Fl. 1 *f* *cresc.*
 Fl. 2 *f* *cresc.*
 Ob. 1 *f* *cresc.*
 Ob. 2 *f* *cresc.*
 Eng. Hn. *f*
 B. Cl. *f*
 Cl. 1 *f* *cresc.*
 Cl. 2 *f* *cresc.*
 Cl. 3 *f* *cresc.*
 B. Cl. *f* *cresc.*
 Cb. Cl. *f* *cresc.*
 Bsn. 1 *f* *cresc.*
 Bsn. 2 *f* *cresc.*
 Cbsn. *f* *cresc.*
 A. Sax. 1 *f* *cresc.*
 A. Sax. 2 *f* *cresc.*
 T. Sax. *f* *cresc.*
 Bari. Sax. *f* *cresc.*
 Narrator
 Tpt. 1 *f* *cresc.*
 Tpt. 2 *f* *cresc.*
 Tpt. 3 *f* *cresc.*
 Hns. 1, 3 *f* *cresc.*
 Hns. 2, 4 *f* *cresc.*
 Tbn. 1 *f* *cresc.*
 Tbn. 2 *f* *cresc.*
 B. Tbn. *f*
 Euph. *f* *cresc.*
 Tba. *f* *cresc.*
 Timp.
 Perc. 1 *f* *cresc.*
 Perc. 2 *f* *cresc.*
 Perc. 3 *f* *cresc.*

65 Variation 7
With movement, ♩ = 112

5
4

4
4

Picc. *ff* ferocious

Fl. 1 *ff* ferocious

Fl. 2 *ff* ferocious

Ob. 1 *ff* ferocious

Ob. 2 *ff* ferocious

Eng. Hn. *ff* ferocious

E♭ Cl. *ff* ferocious

Cl. 1 *ff* ferocious

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *ff* ferocious

Cb. Cl. *ff* ferocious

Bsn. 1 *ff* ferocious

Bsn. 2 *ff* ferocious

Cbsn. *ff* ferocious

A. Sax. 1 *ff* ferocious

A. Sax. 2 *ff* ferocious

T. Sax. *ff* ferocious

Bari. Sax. *ff* ferocious

65

With movement, ♩ = 112

5
4

4
4

Narrator

Tpt. 1 *ff* ferocious

Tpt. 2 *ff* ferocious

Tpt. 3 *ff* ferocious

Hns. 1, 3 *ord.* *a2* *div.* *a2* *div.* *a2* *div.*

Hns. 2, 4 *f* *ff*

Tbn. 1 *ff* ferocious *gliss.*

Tbn. 2 *ff* ferocious *gliss.*

B. Tbn. *ff* ferocious *gliss.*

Euph. *ff* ferocious

Tba. *ff* ferocious

65 With movement, ♩ = 112

5
4

4
4

Temp. *ff* ferocious

Perc. 1 *ff* ferocious

Perc. 2 *ff* ferocious

Perc. 3 *ff* ferocious

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hr.
- B. Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Cb. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- Bari. Sax.
- Narrator
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hns. 1, 3
- Hns. 2, 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- Timp.
- Perc. 1 (Glockenspiel)
- Perc. 2
- Perc. 3

The score includes various musical notations such as dynamics (e.g., *f*), articulation (e.g., accents), and performance instructions (e.g., *rit.*, *rit. a2*). The page is numbered 72, 73, 74, 75, 76, and 77 at the bottom.

3/4 4/4 2/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax. Narrator

3/4 4/4 2/4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3

78 79 80 81 82 83 84

(Watsonville, CA - January 1930) *f*

85

2
4 Emphatically, ♩ = 112

3
4

4
4

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

Ob. 2 _____

Eng. Hn. _____

B. Cl. _____

Cl. 1 _____

Cl. 2 _____

Cl. 3 _____

B. Cl. _____

Cb. Cl. _____

Bsn. 1 _____

Bsn. 2 _____

Cbsn. _____

A. Sax. 1 _____

A. Sax. 2 _____

T. Sax. _____

Bari. Sax. _____

85

Narrator _____

2
4 Emphatically, ♩ = 112

3
4

4
4

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Hns. 1, 3 _____

Hns. 2, 4 _____

Tbn. 1 _____

Tbn. 2 _____

B. Tbn. _____

Euph. _____

Tba. _____

85

2
4 Emphatically, ♩ = 112

3
4

4
4

Timp. _____

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

5/4

4/4

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
B. Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

100

5/4

4/4

Narrator
Tpt. 1
Tpt. 2
Tpt. 3
Hns. 1, 3
Hns. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

100

5/4

4/4

Timp.
Perc. 1
Perc. 2
Perc. 3

3
4

4
4

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Narrator

3
4

4
4

Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1, 3
Hrn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

3
4

4
4

Timp.
Perc. 1
Perc. 2
Perc. 3

114 **Slow, ♩ = 60** $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

18 Picc. *f* *ff* *mp* *Whys?* *whispered* *mp* *nat.*

Fl. 1 *f* *ff* *mp* *Whys?* *whispered* *mp* *nat.*

Fl. 2 *f* *ff* *mp* *Whys?* *whispered* *mp* *nat.*

Ob. 1 *f* *ff* *mp* *Whys?* *whispered* *mp* *nat.* *no vibrato*

Ob. 2 *f* *ff* *mp* *Whys?* *whispered* *mp* *nat.*

Eng. Hr. *f* *ff* *mp* *Whys?* *whispered* *mp* *nat.*

B. Cl. *f* *ff* *mp* *Whys?* *whispered* *mp* *nat.*

Cl. 1 *f* *ff* *mp* *Whys?* *whispered* *mp*

Cl. 2 *f* *ff* *mp* *Whys?* *whispered* *mp*

Cl. 3 *f* *ff* *mp* *Whys?* *whispered* *mp*

B. Cl. *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Cb. Cl. *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Bsn. 1 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Bsn. 2 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Cbsn. *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

A. Sax. 1 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

A. Sax. 2 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

T. Sax. *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Bari. Sax. *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

114 **Slow, ♩ = 60** $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Narrator *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Tpt. 1 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Tpt. 2 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Tpt. 3 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Hns. 1, 3 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Hns. 2, 4 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Tbn. 1 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Tbn. 2 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

B. Tbn. *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Euph. *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Tba. *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

114 **Slow, ♩ = 60** $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Timp. *f* *ff* *mp* *Whys?* *whispered* *p* *mp* [A B D E]

Perc. 1 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Perc. 2 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

Perc. 3 *f* *ff* *mp* *Whys?* *whispered* *p* *mp*

125 Variation 9

4/4 5/4 *nat.* = c. 82 4/4 5/4 4/4

Picc. *pp* *mp* *f* *mp* *p* *f* A-me-i-ca

Fl. 1 *pp* *mp* *f* *mp* *p* *f* A-me-i-ca

Fl. 2 *pp* *mp* *f* *mp* *p* *f* A-me-i-ca

Ob. 1 *pp* *mp* *f* *mp* *p* *f* A-me-i-ca

Ob. 2 *mf* *mp* *f* *mp* *p* *f* A-me-i-ca

Eng. Hr. *mf* *mp* *f* *mp* *p* *f* A-me-i-ca

B. Cl. *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

Cl. 1 *mf* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

Cl. 2 *mf* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

Cl. 3 *mf* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

B. Cl. *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

Cb. Cl. *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

Bsn. 1 *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

Bsn. 2 *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

Cbsn. *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

A. Sax. 1 *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

A. Sax. 2 *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

T. Sax. *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

Bari. Sax. *pp* *mp* *f* *dim.* *mp* *p* *pp* *f* A-me-i-ca

125

4/4 5/4 = c. 82 4/4 5/4 4/4

Narrator

Tpt. 1 *p* *f* A-me-i-ca

Tpt. 2 *p* *f* A-me-i-ca

Tpt. 3 *p* *f* A-me-i-ca

Hrn. 1, 3 *pp* *mp* *mf* *dim.* *mp* *f* A-me-i-ca

Hrn. 2, 4 *pp* *mp* *mf* *dim.* *mp* *f* A-me-i-ca

Tbn. 1 *pp* *mp* *mf* *dim.* *mp* *f* A-me-i-ca

Tbn. 2 *pp* *mp* *mf* *dim.* *mp* *f* A-me-i-ca

B. Tbn. *pp* *mp* *mf* *dim.* *mp* *f* A-me-i-ca

Euph. *pp* *mp* *mf* *dim.* *mp* *f* A-me-i-ca

Tbo. *pp* *mp* *mf* *dim.* *mp* *f* A-me-i-ca

125

4/4 5/4 = c. 82 4/4 5/4 4/4

Timp. *mf* *p* *f* A-me-i-ca

Perc. 1 *mf* *f* *dim.* *mp* *p* *f* A-me-i-ca

Perc. 2 *mf* *f* *dim.* *mp* *p* *f* A-me-i-ca

Perc. 3 *mf* *f* *dim.* *mp* *p* *f* A-me-i-ca

PART II.
140 Variation 10

Heavy and Slow,
♩ = 60

5
4

3
4

Musical score for woodwinds and strings, measures 140-149. The score includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Bassoon 1 and 2, Clarinet 1, 2, and 3, Bassoon, Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The tempo is Heavy and Slow (♩ = 60). The score features various dynamics such as *mp*, *p*, and *un.* (unison). There are also markings for *nat. b.* (natural) and *div.* (divisi). The time signature changes from 5/4 to 3/4 at measure 148.

140

Heavy and Slow,
♩ = 60

5
4

3
4

Musical score for brass instruments, measures 140-149. The score includes parts for Trumpet 1, 2, and 3, Horns 1, 2, 3, and 4, Trombone 1, 2, and 3, and Tuba. The tempo is Heavy and Slow (♩ = 60). The score features various dynamics such as *mp* and *p*. There are also markings for *1.* and *2.* (first and second endings). The time signature changes from 5/4 to 3/4 at measure 148.

140

Heavy and Slow,
♩ = 60

5
4

3
4

Musical score for percussion, measures 140-149. The score includes parts for Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The tempo is Heavy and Slow (♩ = 60). The score features various dynamics such as *mp* and *p*. There are also markings for *con.* (conco) and *rit.* (ritardando). The time signature changes from 5/4 to 3/4 at measure 148.

169 Variation 11

Sustained, ♩ = 80

4/4 3/4 4/4 3/4 4/4 2/4 4/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hrn. B♭ Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl. Bsn. 1 Bsn. 2 Cbsn. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

169

solemn
The totalitarian nations hate democracy. They hate us, because we ask for a definite guarantee. ...a guarantee of freedom of religion ...freedom of expression

4/4 3/4 4/4 3/4 4/4 2/4 4/4

Tpt. 1 Tpt. 2 Tpt. 3 Hns. 1, 3 Hns. 2, 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

169

Sustained, ♩ = 80

4/4 3/4 4/4 3/4 4/4 2/4 4/4

Timp. Perc. 1 Perc. 2 Perc. 3

190 Variation 13

accel.

5/4 With movement,
♩ = 100

4/4

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Eng. Hn. *mf* *f*

E. Cl. *mf* *f*

Cl. 1 *mf* *f* tutti

Cl. 2 *f* tutti

Cl. 3 *f* tutti

B. Cl. *f*

Cb. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Cbsn. *mf* *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *mf* *f*

Bari. Sax. *mf* *f*

190

accel.

5/4 With movement,
♩ = 100

4/4

Narrator

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hns. 1, 3 *mf* *f*

Hns. 2, 4 *mf* *f*

Tbn. 1 *mf* *f* cresc.

Tbn. 2 *mf* *f* cresc.

B. Tbn. *f*

Euph. *f*

Tba. *f*

190

accel.

5/4 With movement,
♩ = 100

4/4

Timp. *mf* *f* cresc.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *mf* *f* cresc.

Placed to collide near outboard edge of snare drum (containing metal object in head). Snare off. (See through on repeat)

4/4 5/4 4/4

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

4/4 5/4 4/4

Narrator

Tpt. 1 *cresc.*

Tpt. 2 *cresc.*

Tpt. 3 *cresc.*

Hns. 1, 3 *ff*

Hns. 2, 4 *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

4/4 5/4 4/4

Timp. *ff*

Perc. 1 (snare, bowed)

Perc. 2

Perc. 3 (bass drum) *cresc.* *ff*

205 Variation 14
Stately, grandiose, assertive
♩ = 92 / ♩ = 46

2/4 5/8 2/4

Picc. *mf*

Fl. 1 *mf* *div.*

Fl. 2 *mf*

Ob. 1 *mf* *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream

Ob. 2 *mf* *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream

Eng. Hn. *mf* *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream

B. Cl. *mf*

Cl. 1 *mf* *div.*

Cl. 2 *mf* *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream

Cl. 3 *mf* *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bari. Sax. *mf*

205

Narrator

2/4 Stately, grandiose, assertive
♩ = 92 / ♩ = 46

5/8

2/4

The American dream is only hidden away...

The American dream will push its way up...

Tpt. 1 *mf* straight mute on *f* the A - me - ri - can dream *mf* straight mute on

Tpt. 2 *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream *mf* straight mute on

Tpt. 3 *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream *mf* straight mute on

Hns. 1, 3 *mf* *co2*

Hns. 2, 4 *mf* *co2*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream

Tba. *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream

205

2/4 Stately, grandiose, assertive
♩ = 92 / ♩ = 46

5/8

2/4

Timp. *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream

Perc. 1 *mf* *sim.*

Perc. 2 *f* the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream the A - me - ri - can dream

Perc. 3 *mf* *sim.*

29

5/8 3/4 4/4 3/4 4/4

Picc. *f* *cresc.* *f* *cresc.* *f* *cresc.*

Fl. 1 *f* *cresc.* *f* *cresc.* *f* *cresc.*

Fl. 2 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *f* *cresc.* *f* *cresc.*

Ob. 1 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *f* *cresc.* *f* *cresc.*

Ob. 2 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *f* *cresc.* *f* *cresc.*

Eng. Hn. *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *f* *cresc.* *f* *cresc.*

E. Cl. *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

Cl. 1 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

Cl. 2 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

Cl. 3 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

B. Cl. *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

Cb. Cl. *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

Bsn. 1 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

Bsn. 2 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

Cbsn. *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

A. Sax. 1 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

A. Sax. 2 *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *mf* *f* *cresc.* *f* *cresc.*

T. Sax. *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *fp* *f* *cresc.* *f* *cresc.*

Bari. Sax. *mf* *f* *the A me-ri-can dream the A-me-ri-can dream* *fp* *f* *cresc.* *f* *cresc.*

Narrator *ardently*
The American dream... will grow again.

5/8 3/4 4/4 3/4 4/4

Tpt. 1 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Tpt. 2 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Tpt. 3 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Hns. 1, 3 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Hns. 2, 4 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Tbn. 1 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Tbn. 2 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

B. Tbn. *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Euph. *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Tba. *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

5/8 3/4 4/4 3/4 4/4

Timp. *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Perc. 1 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Perc. 2 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Perc. 3 *mf* *f* *cresc.* *f* *cresc.* *f* *cresc.*

mf *f* *cresc.* *f* *cresc.* *f* *cresc.*

mf *f* *cresc.* *f* *cresc.* *f* *cresc.*

mf *f* *cresc.* *f* *cresc.* *f* *cresc.*

4/4

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

Eng. Hn.

B. Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax.

Bari. Sax.

Narrator *calm, confident*

We have moved down the years
steadily toward the practice of
democracy.

4/4

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hns. 1, 3 *ff*

Hns. 2, 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

4/4

Timp.

Perc. 1 (Six cymbals) *mp* *ff* *mp* *ff* *mp*

Perc. 2 (Bongos and Block drum) *f*

Perc. 3 (Bass drum) *ff*

223 Variation 15

Tranquil,
assured
♩ = 48

2/4 4/4 2/4 5/8 2/4 3/4 2/4 3/4 2/4 3/8 5/8 4/4 3/4

Picc. *p*

Fl. 1

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Eng. Hrn. *p*

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax. *p*

223

Narrator

We become animate in the growth of Kansas wheat... ...or in the ring of Mississippi rain. We tremble in the strong winds of the Great Lakes. We cut timbers in Oregon just as the gold flowers blossom in Maine. We are multitudes in Pennsylvania mines, in Alaskan canneries. We are millions from Puget sound... ...to Florida.

Tranquil,
assured
♩ = 48

2/4 4/4 2/4 5/8 2/4 3/4 2/4 3/4 2/4 3/8 5/8 4/4 3/4

Tpt. 1

Tpt. 2

Tpt. 3 *p*
straight mute on mute off

Hns. 1, 3 *p*

Hns. 2, 4 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

223

Tranquil,
assured
♩ = 48

2/4 4/4 2/4 5/8 2/4 3/4 2/4 3/4 2/4 3/8 5/8 4/4 3/4

Temp.

Perc. 1 *mf* (with cymbal)

Perc. 2 *mp* (with cymbal)

Perc. 3 *mf* (with cymbal)

3/4 2/4 3/4 2/4 3/4 4/4

Picc. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

Eng. Hr. *mf* *mp*

B. Cl. *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Cl. 3 *mf* *mp*

B. Cl. *mp* *f*

Cb. Cl. *mp* *f*

Bsn. 1 *mp* *mf* *mp*

Bsn. 2 *mp* *mf* *mp*

Cbsn. *mp* *mf* *mp*

A. Sax. 1 *mp* *f* *mp*

A. Sax. 2 *mp* *f* *mp*

T. Sax. *mp* *f* *mp*

Bari. Sax. *mp* *f* *mp*

Narrator

3/4 2/4 3/4 2/4 3/4 4/4

Tpt. 1 *f* *mf* *mp*

Tpt. 2 *f* *mf* *mp*

Tpt. 3 *f* *mf* *mp*

Hns. 1, 3 *mp* *f* *mf* *mp*

Hns. 2, 4 *mp* *f* *mf* *mp*

Tbn. 1 *mp* *f* *mf* *mp*

Tbn. 2 *mp* *f* *mf* *mp*

B. Tbn. *mp* *f* *mf* *mp*

Euph. *mp* *f* *mf* *mp*

Tbo. *mp* *f* *mf* *mp*

3/4 2/4 3/4 2/4 3/4 4/4

Timp. *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

Perc. 3 (Wood blocks) *mf* *mp*

238 239 240 241 242 243 244 245

2
4

249 Variation 16

Lightly, $\text{♩} = 100$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

B. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

249

2
4

Lightly, $\text{♩} = 100$

Tpt. 1

Tpt. 2

Tpt. 3

Hrn. 1, 3

Hrn. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

2
4

249

Lightly, $\text{♩} = 100$

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
B♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

278

Narrator
Tpt. 1
Tpt. 2
Tpt. 3
Hns. 1, 3
Hns. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

278

Perc. 1 (Vibraphone)
Perc. 2 (Maracas)
Perc. 3 (Wood blocks)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

Narrator

p

Tpt. 1
Tpt. 2
Tpt. 3
Hns. 1, 3
Hns. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

pp
p

Timp.
Perc. 1
Perc. 2
Perc. 3

pp
p

294

3/4 4/4 *molto rit.* 3/4 4/4 3/4 4/4

Picc. *mf* *f* *sf*

Fl. 1 *mp* *cresc.* *mf* *f* *sf*

Fl. 2 *mp* *cresc.* *mf* *f* *sf*

Ob. 1

Ob. 2

Eng. Hn. *p*

E. Cl. *mp* *cresc.* *mf* *f* *sf*

Cl. 1 *mp* *cresc.* *mf* *f* *sf*

Cl. 2 *mp* *cresc.* *mf* *f* *sf*

Cl. 3 *mp* *cresc.* *mf* *f* *sf*

B. Cl.

Cb. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn.

A. Sax. 1 *mp* *cresc.* *mf* *f* *sf*

A. Sax. 2 *mp* *cresc.* *mf* *f* *sf*

T. Sax. *mp* *cresc.* *mf* *f* *sf*

Bari. Sax. *mp* *cresc.* *mf* *f* *sf*

294

3/4 4/4 *molto rit.* 3/4 4/4 3/4 4/4

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1, 3 *cresc.* *mp* *mf* *sf*

Hns. 2, 4 *p* *cresc.* *mp* *mf* *sf*

Tbn. 1 *p* *cresc.* *mp* *mf* *sf*

Tbn. 2 *p* *cresc.* *mp* *mf* *sf*

B. Tbn. *p* *cresc.* *mp* *mf* *sf*

Euph. *cresc.* *mp* *mf* *sf*

Tba.

294

3/4 4/4 *molto rit.* 3/4 4/4 3/4 4/4

Timp. *mp* *mf*

Perc. 1

Perc. 2

Perc. 3

PART III.
304 Variation 18

4/4 $\text{♩} = 60$ 2/4 4/4 3/4 2/4 4/4 3/4 2/4 3/4 4/4 3/4

Picc. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Fl. 1 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Fl. 2 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Ob. 1 *solo* *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Ob. 2 *solo* *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Eng. Hn. *solo* *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

E. Cl. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Cl. 1 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Cl. 2 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Cl. 3 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

B. Cl. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Cb. Cl. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Bsn. 1 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Bsn. 2 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Cbsn. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

A. Sax. 1 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

A. Sax. 2 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

T. Sax. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Bari. Sax. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

304

Narrator We are all Americans that have tallied and suffered and known oppression and defeat... from the first (Native American) that offered peace in Manhattan to the last Filipino pea picker.

4/4 $\text{♩} = 60$ 2/4 4/4 3/4 2/4 4/4 3/4 2/4 3/4 4/4 3/4

Tpt. 1 *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Tpt. 2 *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Tpt. 3 *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Hns. 1, 3 *mf* *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Hns. 2, 4 *mp* *p* *mp* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Tbn. 1 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Tbn. 2 *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

B. Tbn. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Euph. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Tba. *mp* *p* *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

304

4/4 $\text{♩} = 60$ 2/4 4/4 3/4 2/4 4/4 3/4 2/4 3/4 4/4 3/4

Timp. *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Perc. 1 *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Perc. 2 *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

Perc. 3 *mf* We are A - me-ri-cans We are A-me-ri-cans We are A-me-ri-cans

3/4 4/4 2/4 4/4 2/4 3/4 4/4 5/4 4/4

Picc. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Fl. 1 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Fl. 2 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Ob. 1 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Ob. 2 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Eng. Hr. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

B. Cl. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Cl. 1 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Cl. 2 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Cl. 3 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

B. Cl. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Cb. Cl. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Bsn. 1 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Bsn. 2 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Cbsn. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

A. Sax. 1 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

A. Sax. 2 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

T. Sax. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Bari. Sax. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Narrator America is not bound by geographical latitudes. America is not merely a land or an institution.

3/4 4/4 2/4 4/4 2/4 3/4 4/4 5/4 4/4

Tpt. 1 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Tpt. 2 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Tpt. 3 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Hrns. 1, 3 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Hrns. 2, 4 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Tbn. 1 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Tbn. 2 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

B. Tbn. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Euph. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Tba. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

3/4 4/4 2/4 4/4 2/4 3/4 4/4 5/4 4/4

Timp. We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Perc. 1 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Perc. 2 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

Perc. 3 We are A-me-ri-cans We are We are A-me-ri-cans A-me-ri-cans

327 Variation 19

4/4 3/4 5/4 3/4 4/4 5/4 4/4 3/4 4/4

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
B♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

327

Narrator
America is in the hearts of (those who) died for freedom. It is also in the eyes of (those) who are building a new world. America is a prophesy of a new society of (people):

4/4 3/4 5/4 3/4 4/4 5/4 4/4 3/4 4/4

Tpt. 1
Tpt. 2
Tpt. 3
Hns. 1, 3
Hns. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

327

4/4 3/4 5/4 3/4 4/4 5/4 4/4 3/4 4/4

Timp.
Perc. 1
Perc. 2
Perc. 3

Fl. Picc. *p*

Fl. 1 *half p*

Fl. 2 *half p*

Ob. 1

Ob. 2

Eng. Hrn.

E♭ Cl.

Cl. 1 *half p*

Cl. 2 *half p*

Cl. 3 *half p*

B. Cl.

Cb. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn.

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

Bari. Sax. *p*

342

Narrator

America is the nameless foreigner,
the homeless refugee, the hungry boy
begging for a job, and the black body
dangling on a tree.

America is the illiterate immigrant
who is ashamed that the world of
books and intellectual opportunities
is closed to [her].

We are all that
nameless foreigner....

...that homeless
refugee....

4/4

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hns. 1, 3 *mp*

Hns. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mp*

Tba. *mp*

342

Timp.

Perc. 1

Perc. 2

Perc. 3 *mp*

molto accel.

Picc. *p* *cresc.* *mf*

Fl. 1 *p* *cresc.* *mf*

Fl. 2 *p* *cresc.* *mf*

Ob. 1 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Ob. 2 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Eng. Hn. *mp* all of us all of us *p* *cresc.* *mf*

E♭ Cl. *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Cl. 1 *mp* All of us, all of us *p* *cresc.* *mf*

Cl. 2 *mp* All of us, all of us *p* *cresc.* *mf*

Cl. 3 *mp* All of us, all of us *p* *cresc.* *mf*

B. Cl. *p* *mp* all of us all of us *p* *cresc.* *mf*

Cb. Cl. *p* *mp* all of us all of us *p* *cresc.* *mf*

Bsn. 1 *mp* all of us all of us *p* *cresc.* *mf*

Bsn. 2 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Cbsn. *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

A. Sax. 1 *cresc.* *mf*

A. Sax. 2 *cresc.* *mf*

T. Sax. *cresc.* *mf*

Bari. Sax. *cresc.* *mf*

359

Narrator ...that hungry boy... ...and that literate immigrant... ...and that lynched black body. All of us.... All of us, from the first Adams to the last Filipino... ...native born or alien... ...educated or illiterate... --We are American

molto accel.

Tpt. 1 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Tpt. 2 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Tpt. 3 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Hns. 1, 3 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Hns. 2, 4 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Tbn. 1 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf* *gliss.*

Tbn. 2 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf* *gliss.*

B. Tbn. *mp* All of us, all of us all of us all of us *p* *cresc.* *mf* *gliss.*

Euph. *cresc.* *mp* all of us all of us *p* *cresc.* *mf* *gliss.*

Tba. *cresc.* *mp* all of us all of us *p* *cresc.* *mf* *gliss.*

359

molto accel.

Temp. *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Perc. 1 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Perc. 2 *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

Perc. 3 (Bass drum) *mp* All of us, all of us all of us all of us *p* *cresc.* *mf*

353 354 355 356 357 358 359 360 361 362

*Specifically this rhythm in the narrator's delivery, to be imitated by the other players.

$\frac{2}{4}$ $J = 112$ $\frac{4}{4}$

Fl. Pic. *cresc.* *f* G.P. *ff*

Fl. 1 *cresc.* *f* G.P. *ff*

Fl. 2 *cresc.* *f* G.P. *ff*

Ob. 1 *cresc.* *f* G.P. *ff*

Ob. 2 *cresc.* *f* G.P. *ff*

Eng. Hn. *cresc.* *f* G.P. *ff*

B. Cl. *cresc.* *f* G.P. *ff*

Cl. 1 *cresc.* *f* G.P. *ff*

Cl. 2 *cresc.* *f* G.P. *ff*

Cl. 3 *cresc.* *f* G.P. *ff*

B. Cl. *cresc.* *f* G.P. *ff*

Cb. Cl. *cresc.* *f* G.P. *ff*

Bsn. 1 *cresc.* *f* G.P. *ff*

Bsn. 2 *cresc.* *f* G.P. *ff*

Cbsn. *cresc.* *f* G.P. *ff*

A. Sax. 1 *cresc.* *f* G.P. *ff*

A. Sax. 2 *cresc.* *f* G.P. *ff*

T. Sax. *cresc.* *f* G.P. *ff*

Bar. Sax. *cresc.* *f* G.P. *ff*

368

Narrator

Tpt. 1 *cresc.* *f* G.P. *ff*

Tpt. 2 *cresc.* *f* G.P. *ff*

Tpt. 3 *cresc.* *f* G.P. *ff*

Hns. 1, 3 *cresc.* *f* G.P. *ff*

Hns. 2, 4 *cresc.* *f* G.P. *ff*

Tbn. 1 *cresc.* *f* G.P. *ff* *gliss.*

Tbn. 2 *cresc.* *f* G.P. *ff* *gliss.*

B. Tbn. *cresc.* *f* G.P. *ff* *gliss.*

Euph. *cresc.* *f* G.P. *ff* *gliss.*

Tba. *cresc.* *f* G.P. *ff* *gliss.*

368

$\frac{2}{4}$ $J = 112$ $\frac{4}{4}$

Timp. G.P. *ff*

Perc. 1 G.P. *ff*

Perc. 2 G.P. *ff*

Perc. 3 (Clocktemp) *cresc.* *f* G.P. *ff* *fiercely*

3/4 4/4

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hrn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Narrator

3/4 4/4

Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1, 3
Hrn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

3/4 4/4

Tempo: *Andante*
Perc. 1
Perc. 2
Perc. 3

370 371 372 373 374 375 376 377

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hrn.
E. Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Narrator

Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1, 3
Hrn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

Timp.
Perc. 1
Perc. 2
Perc. 3

46

3/4 4/4 2/4

Picc. *ff* *nat.* *ff* *nat.*

Fl. 1 *ff* *nat.* *ff* *nat.*

Fl. 2 *ff* *nat.* *ff* *nat.*

Ob. 1 *ff* *nat.* *ff* *nat.*

Ob. 2 *ff* *nat.* *ff* *nat.*

Eng. Hn. *ff* *nat.* *ff* *nat.*

B. Cl. *ff* *nat.* *ff* *nat.*

Cl. 1 *div.* *tutti* *ff* *div.* *unis.*

Cl. 2 *ff* *nat.* *ff* *div.* *unis.*

Cl. 3 *ff* *nat.* *ff* *div.* *unis.*

B. Cl. *ff* *nat.* *ff* *nat.*

Cb. Cl. *ff* *nat.* *ff* *nat.*

Bsn. 1 *ff* *nat.* *ff* *nat.*

Bsn. 2 *ff* *nat.* *ff* *nat.*

Cbsn. *ff* *nat.* *ff* *nat.*

A. Sax. 1 *ff* *nat.* *ff* *nat.*

A. Sax. 2 *ff* *nat.* *ff* *nat.*

T. Sax. *ff* *nat.* *ff* *nat.*

Bar. Sax. *ff* *nat.* *ff* *nat.*

Narrator

3/4 4/4 2/4

Tpt. 1 *mf* *ff* *ff* *ff*

Tpt. 2 *mf* *ff* *ff* *ff*

Tpt. 3 *mf* *ff* *ff* *ff*

Hns. 1, 3 *ff* *bells up* *ff* *a2*

Hns. 2, 4 *ff* *bells up* *ff* *a2*

Tbn. 1 *ff* *gliss.* *ff* *gliss.*

Tbn. 2 *ff* *gliss.* *ff* *gliss.*

B. Tbn. *ff* *gliss.* *ff* *gliss.*

Euph. *ff* *gliss.* *ff* *gliss.*

Tba. *ff* *gliss.* *ff* *gliss.*

3/4 4/4 2/4

Timp. *ff* *ff* *ff* *ff*

Perc. 1 *ff* *ff* *ff* *ff*

Perc. 2 *ff* *ff* *ff* *ff*

Perc. 3 *ff* *ff* *ff* *ff*

(Fascism in Europe, 1920s-1945)

Picc. *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A -

Fl. 1 *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A -

Fl. 2 *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A -

Ob. 1 *f* A - me - ri - ca A - me - ri - ca *f* A - me - ri - ca A -

Ob. 2 *f* A - me - ri - ca A - me - ri - ca *f* A - me - ri - ca A -

Eng. Hn. *f* A - me - ri - ca A - me - ri - ca *f* A - me - ri - ca A -

B. Cl. *f* A - me - ri - ca A - me - ri - ca *f* A - me - ri - ca A -

Cl. 1

Cl. 2 *unis.*

Cl. 3

B. Cl.

Cb. Cl. *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A -

Bsn. 1

Bsn. 2

Cbsn. *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A -

A. Sax. 1 *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *f* A - me - ri - ca A -

A. Sax. 2 *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *f* A - me - ri - ca A -

T. Sax. *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *f* A - me - ri - ca A -

Bari. Sax.

Narrator

Tpt. 1 *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *mf*

Tpt. 2 *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *mf*

Tpt. 3 *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *mf*

Hns. 1, 3 *f* A - me - ri - ca A - me - ri - ca A -

Hns. 2, 4 *f* A - me - ri - ca A - me - ri - ca A -

Tbn. 1 *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *f*

Tbn. 2 *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *f*

B. Tbn. *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *f*

Euph. *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *f*

Tba. *f* A - me - ri - ca A - me - ri - ca A - me - ri - ca *f*

Timp. *f* *ff*

Perc. 1 (Snare drum)

Perc. 2 (Sn. tom, cymbal) *f* *ff* *ff* *ff*

Perc. 3 (Bass drum)

Picc. *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A -*

Fl. 1 *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A -*

Fl. 2 *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A -*

Ob. 1 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca* *cresc.*

Ob. 2 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca* *cresc.*

Eng. Hn. *f* *me - ri - ca A - me - ri - ca A - me - ri - ca* *cresc.*

B. Cl. *f* *me - ri - ca A - me - ri - ca A - me - ri - ca* *cresc.*

Cl. 1 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca*

Cl. 2 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca*

Cl. 3 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca*

B. Cl. *f* *me - ri - ca A - me - ri - ca A - me - ri - ca*

Cb. Cl. *me - ri - ca A - me - ri - ca A - me - ri - ca*

Bsn. 1 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca*

Bsn. 2 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca*

Cbsn. *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A -*

A. Sax. 1 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca* *cresc.*

A. Sax. 2 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca* *cresc.*

T. Sax. *f* *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca* *cresc.*

Bari. Sax. *f* *me - ri - ca A - me - ri - ca A - me - ri - ca*

Narrator

Tpt. 1 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca* *mf*

Tpt. 2 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca* *mf*

Tpt. 3 *f* *me - ri - ca A - me - ri - ca A - me - ri - ca A - me - ri - ca* *mf*

Hns. 1, 3 *me - ri - ca A - me - ri - ca* *a2*

Hns. 2, 4 *me - ri - ca A - me - ri - ca* *f*

Tbn. 1 *gliss.*

Tbn. 2 *gliss.*

B. Tbn. *gliss.*

Euph. *gliss.*

Tba. *gliss.*

Timp. *f* *ff* *f*

Perc. 1 *Drum (snare)*

Perc. 2 *Drum (snare)*

Perc. 3 *Drum (snare)*

420 **5/4** **4/4** **With Intensity, ♩ = 100** **5/4** **4/4**

Picc. *me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Fl. 1 *me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Fl. 2 *me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Ob. 1 *with increasing agitation* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Ob. 2 *with increasing agitation* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Eng. Hr. *with increasing agitation* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

B. Cl. *with increasing agitation* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Cl. 1 *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Cl. 2 *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Cl. 3 *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

B. Cl. *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Cb. Cl. *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Bsn. 1 *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Bsn. 2 *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Cbsn. *me-ri-ca* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

A. Sax. 1 *with increasing agitation* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

A. Sax. 2 *with increasing agitation* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

T. Sax. *with increasing agitation* *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Bari. Sax. *ff* *ff* *violently* *ff* *A-me-ri-ca A-*

Narrator **420** **5/4** **4/4** **With Intensity, ♩ = 100** **5/4** **4/4**

Tpt. 1 *ff* *ff* *violently* *ff* *A-me-ri-ca*

Tpt. 2 *ff* *ff* *violently* *ff* *A-me-ri-ca*

Tpt. 3 *ff* *ff* *violently* *ff* *A-me-ri-ca*

Hns. 1, 3 *ff* *ff* *violently* *ff* *A-me-ri-ca*

Hns. 2, 4 *ff* *ff* *violently* *ff* *A-me-ri-ca*

Tbn. 1 *ff* *ff* *violently* *ff* *A-me-ri-ca*

Tbn. 2 *ff* *ff* *violently* *ff* *A-me-ri-ca*

B. Tbn. *ff* *ff* *violently* *ff* *A-me-ri-ca*

Euph. *ff* *ff* *violently* *ff* *A-me-ri-ca*

Tba. *ff* *ff* *violently* *ff* *A-me-ri-ca*

420 **5/4** **4/4** **With Intensity, ♩ = 100** **5/4** **4/4**

Temp. *ff* *ff* *violently* *ff* *A-me-ri-ca*

Perc. 1 *ff* *ff* *violently* *ff* *A-me-ri-ca*

Perc. 2 *ff* *ff* *violently* *ff* *A-me-ri-ca*

Perc. 3 *ff* *ff* *violently* *ff* *A-me-ri-ca*

4/4 5/4 4/4

Picc. *me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca* *ff*

Fl. 1 *me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca* *ff*

Fl. 2 *me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca* *ff*

Ob. 1 *multiphonics** *ff*

Ob. 2 *multiphonics** *ff*

Eng. Hn. *multiphonics** *ff*

B. Cl. *mf*

Cl. 1 *me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca* *ff*

Cl. 2 *me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca* *ff*

Cl. 3 *me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca* *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Narrator

4/4 5/4 4/4

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hns. 1, 3 *ff*

Hns. 2, 4 *ff*

Tbn. 1 *ff* *gliss.*

Tbn. 2 *ff* *gliss.*

B. Tbn. *ff* *gliss.*

Euph. *ff*

Tba. *ff*

4/4 5/4 4/4

Temp. *f*

Perc. 1 *ff* *A-me-ri-ca*

Perc. 2 *ff*

Perc. 3 *ff*

52 **4/4**

Picc. *ff*

Fl. 1 *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

Fl. 2 *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

Ob. 1 *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

Ob. 2 *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

Eng. Hn. *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

B. Cl. *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

Cb. Cl. *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

Bsn. 1 *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

Bsn. 2 *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

Cbsn. *ff*
me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca A-me-ri-ca

A. Sax. 1 *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

A. Sax. 2 *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

T. Sax. *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

Bari. Sax. *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

Narrator **4/4**

Tpt. 1 *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

Tpt. 2 *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

Tpt. 3 *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

Hns. 1, 3 *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

Hns. 2, 4 *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

Tbn. 1 *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

Tbn. 2 *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

B. Tbn. *ff*
A-me-ri-ca *cresc. with increasing agitation* *ff*

Euph. *ff*

Tba. *ff*

4/4

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Picc. *mf* *rit.*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *mf* *mp* *p*
 Ob. 2 *mf* *mp* *p*
 Eng. Hr. *mf* *mp* *p*
 B. Cl. *mf* *mp* *p*
 Cl. 1 *ff* *A-me-ri-ca* with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 Cl. 2 *ff* *A-me-ri-ca* with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 Cl. 3 *ff* *A-me-ri-ca* with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 B. Cl. with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 Cb. Cl. with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 Bsn. 1 with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 Bsn. 2 with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 Cbsn. with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 A. Sax. 1 with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 A. Sax. 2 with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 T. Sax. with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 Bari. Sax. with increasing agitation *cresc.* *fff* *f* *mf* *mp* *p*
 Narrator
 Tpt. 1 *ff* *mf*
 Tpt. 2 *ff* *mf*
 Tpt. 3 *ff* *mf*
 Hns. 1, 3 *ff* *A-me-ri-ca* with increasing agitation *cresc.* *fff* *f* *mf*
 Hns. 2, 4 *ff* *A-me-ri-ca* with increasing agitation *cresc.* *fff* *f* *mf*
 Tbn. 1 with increasing agitation *cresc.* *fff* *f* *mf*
 Tbn. 2 with increasing agitation *cresc.* *fff* *f* *mf*
 B. Tbn. *mf*
 Euph. *mf*
 Tba. *mf*
 Timp. *ff* *f* *mf* *mp* *p* *rit.* [A- A D E]
 Perc. 1 (Bass Drum) *ff*
 Perc. 2 (Tom-Toms) *ff*
 Perc. 3 (Chimes) *moderate* *faster* *as fast as poss.* *moderate* *slower* *let vibrate* *f* *mf*

(United States Capitol Attack, January 6, 2021)

446 Variation 24

Slow, ♩ = c. 60

Fl. 1. 2. nat. *mf*

Ob. 1. 2.

Eng. Hn.

E♭ Cl.

Cl. 1. 2. 3.

B. Cl.

Cb. Cl.

Bsn. 1. 2.

Cbsn. *p*

A. Sax. 1. 2.

T. Sax.

Bari. Sax.

446

If you want to know what we are, look at those reading books, searching in the dark pages of history for the lost word, the key to the mystery of the living peace.

Slow, ♩ = c. 60

Tpt. 1. 2. 3.

Hrn. 1. 3. *o2* *p*

Hrn. 2. 4. *o2* *p*

Tbn. 1. 2.

B. Tbn.

Euph.

Tba.

446

Slow, ♩ = c. 60

Timp. *p*

Perc. 1. 2. 3.

3/4 4/4 2/4 4/4 5/4 4/4

Picc. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Fl. 1 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Fl. 2 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Ob. 1 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Ob. 2 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Eng. Hn. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

B. Cl. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Cl. 1 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Cl. 2 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Cl. 3 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

B. Cl. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Cb. Cl. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Bsn. 1 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Bsn. 2 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Cbsn. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

A. Sax. 1 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

A. Sax. 2 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

T. Sax. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Bari. Sax. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Narrator
 We are soldiers (and) citizens guarding
 the imperishable dreams of our (ancestors)...
 ...to live in
 freedom.
 We are the living dream of (the dead).
 We are the living spirit of (the free).

3/4 4/4 2/4 4/4 5/4 4/4

Tpt. 1 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Tpt. 2 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Tpt. 3 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Hns. 1, 3 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Hns. 2, 4 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Tbn. 1 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Tbn. 2 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

B. Tbn. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Euph. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Tba. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

3/4 4/4 2/4 4/4 5/4 4/4

Timp. *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Perc. 1 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Perc. 2 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

Perc. 3 *mp* *fp* *f* *p* *sf* *mf* *ppp* *f* *cresc.* *f*

460 461 462 463 464 465 466 467 468 469 470 471 472

473 Variation 25

482 Coda

4/4 2/4 3/4 4/4 3/4 4/4

A bit faster, ♩ = 66

Picc. *ff* *f* *mp*

Fl. 1 *ff* *f* *mp*

Fl. 2 *ff* *f* *mp*

Ob. 1 *ff* *f* *mp*

Ob. 2 *ff* *f* *mp*

Eng. Hrn. *ff* *f* *mp*

B. Cl. *ff* *f* *mp*

Cl. 1 *ff* *f* *mp*

Cl. 2 *ff* *f* *mp*

Cl. 3 *ff* *f* *mp*

B. Cl. *ff* *f* *mf* *mp*

Cb. Cl. *ff* *f* *mf* *mp*

Bsn. 1 *ff* *mf* *mp*

Bsn. 2 *ff* *mf* *mp*

Cbsn. *ff* *mf* *mp*

A. Sax. 1 *ff* *f* *mp*

A. Sax. 2 *ff* *f* *mp*

T. Sax. *ff* *f* *mp*

Bari. Sax. *ff* *f* *mp*

473 482

4/4 2/4 3/4 4/4 3/4 4/4

A bit faster, ♩ = 66

Narrator

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Tpt. 3 *ff* *f*

Hns. 1, 3 *ff* *f* *mp*

Hns. 2, 4 *ff* *f* *mp*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f* *mp*

Tba. *ff* *f* *mp*

473 482

4/4 2/4 3/4 4/4 3/4 4/4

A bit faster, ♩ = 66

Timp. *ff* *p* (G A- B- E)

Perc. 1 *p* *ff* *mf*

Perc. 2 *f* *mf*

Perc. 3 *f* *mf*

495
 3/4 accel. 2/4 3/4 More movement, ♩ = 76 2/4 4/4

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hr. *mf*

E♭ Cl. *mf*

Cl. 1 *mf* *mp* *mf*

Cl. 2 *mf* *mp* *mf*

Cl. 3 *dim.* *mf* *mp* *mf*

B. Cl. *mf* *mp* *mf*

Cb. Cl. *mf* *mp*

Bsn. 1 *mf* *mp* *mf*

Bsn. 2 *mf* *mp* *mf*

Cbsn. *mf* *mp* *mf*

A. Sax. 1 *mf* *mp* *mf*

A. Sax. 2 *mf* *mp* *mf*

T. Sax. *mf* *mp* *mf*

Bari. Sax. *mf* *mp* *mf*

495

Narrator

3/4 accel. 2/4 3/4 More movement, ♩ = 76 2/4 4/4

Tpt. 1 *mf* *mp* *mf* mute off

Tpt. 2 *mf* *mp* *mf* mute off

Tpt. 3 *mf* *mp* *mf* mute off

Hns. 1, 3 *mf* *mp* *mf* *mp*

Hns. 2, 4 *mf* *mp* *mf* *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf* *mp* *mf*

Tba. *dim.* *mf* *mp* *mf*

495

3/4 accel. 2/4 3/4 More movement, ♩ = 76 2/4 4/4

Timp. *mf* *mp* *mf*

Perc. 1 *mf* *f*

Perc. 2 *mf*

Perc. 3 *mf*

This page of a musical score contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Bass Clarinet (B. Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (Cb. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cb. sn.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horns 1, 3 (Hns. 1, 3), Horns 2, 4 (Hns. 2, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features dynamic markings such as *mf*, *mp*, and *f*, and includes a *rit.* (ritardando) instruction. A *mf* marking is present at the end of the woodwind section, and another *mf* marking is present at the end of the brass section. The percussion section includes a *f* marking. The score is divided into measures, with measure numbers 499, 500, 501, 502, 503, 504, and 505 indicated at the bottom.

508 Variation 26

2/4

4/4

Stately, J = 60

5/4

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hrn.
B♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

508

2/4

4/4

Stately, J = 60

5/4

Narrator
Tpt. 1
Tpt. 2
Tpt. 3
Hns. 1, 3
Hns. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

508

2/4

4/4

Stately, J = 60

5/4

Timp.
Perc. 1
Perc. 2
Perc. 3

Composer Bio

Andres R. Luz began his professional life, not in music, but in biotechnology as a laboratory analyst. This contest between science and music continued for 20+ years with daytime hours spent in a laboratory setting, and evening hours spent studying instruments, theory, and composition from local institutions, and self-directed study. In 2013, Mr. Luz completed a second Bachelor's degree in Music with *magna cum laude* honors at Cal State University, East Bay, studying with Jeffrey Miller. After 16+ years Mr. Luz retired from biopharma and made a full transition to music in Fall 2014, pursuing the Master of Music Composition with Anthony Suter at the University of Redlands in Redlands, CA. In 2015, Andres Luz began private studies in electroacoustic composition with Ian Dicke. Additionally, he has attended master classes with Hannah Lash, P.Q. Phan, Zae Munn, Paul Salerni, Libby Larsen, and Melinda Wagner. Currently, Mr. Luz is completing the Doctorate in Musical Arts in Composition at the University of Georgia, Athens, studying with Adrian Childs, Emily Koh, and Peter Van Zandt Lane.

Harnessing the chugging, energetic sounds of contemporary Postmodernism as a starting point, Andres R. Luz derives his artistic idiom from the rich legacy of music history stretching back to Medieval and Renaissance stylistic practices, up to those of present-day Postmodernism. Andres R. Luz is a member of ASCAP and is self-published by Post-Classical Music.

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