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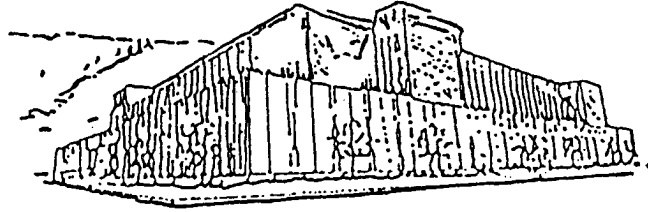
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ANALYSIS OF CREATIVE PROJECT
MARKINGS: SIX REFLECTIONS OF DAG HAMMARSKJÖLD
PERSONAL RESEARCH

by Gregory S. Larsen

B.S., University of Minnesota, 1969

Presented in partial fulfillment of the requirements

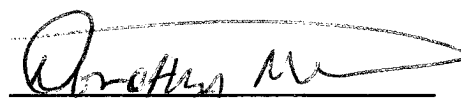
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1997

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ABSTRACT

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Abstract:  A cycle of six songs composed to journal entries by Dag Hammarskjöld, the second Secretary-General of the United Nations, containing observations, notes and poems recording his struggle with service and spirituality.

The intent of the composer's creative project was the exploration of service (selflessness) and spirituality (self discovery) in order to find a more appropriate balance in his life. Qualitative research, personal reflection and the creation of a compound musical work were utilized to explore the dimensions and meaning of the life of Dag Hammarskjöld - a man who struggled with the same issues.

The initial research phase included adjustments to the composer's work schedule in order to provide time for inquiry and composition. This phase also included extensive study of Hammarskjöld's background, diplomatic manner and assessments of his spiritual life. The process of composition began when the provision of time and the body of research were considered adequate. The progress on the composition was shared with students at The Blake Middle School, where the composer is employed as Instructor of Vocal-General Music. Their reactions and suggestions were considered and incorporated into the final score. The completed cycle contains six songs as well as a spoken prologue and epilogue.

The second phase was devoted to revision, recording and assessment of the *Markings* project. A personal journal helped the composer recover initial compositional motives during the latter processes of notation and revision. The journal was also a useful "trailmark" or source of direction through the uncharted terrain of exploring balance in his life. The premiere of *Markings* by *The Parish Choir of St. Paul's* occurred in Minneapolis on Sunday, March 16, 1997. An alternate setting of the work was presented by the *The Blake Middle School Choristers* two months later.

As a result of research, reflection and composition on the life of Dag Hammarskjöld, the composer began to question the authentic motivations for his sacrifice of time (in service). He notes the continuing struggle with his own spiritual development, and the benefits of a more cooperative approach to leadership modeled on the quiet diplomacy and personal integrity of Hammarskjöld.

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CREATIVE PROJECT STATEMENT

The Intent of the Project

The focus of my creative project is to explore the issue of balancing selflessness and self discovery. I have come into the habit of saying “Yes” too readily resulting in additional stress to the normal demands of career and family. There has been a neglect of spiritual, physical and, in some cases, intellectual development of self in favor of service to others. I felt the need to *examine* the concepts of service and spirituality, *assess* the roles currently played by career and family and *record* patterns of personal and professional behavior in order to find balance in my life. Music composition became a means by which these procedures could be applied in the research of the issue. The musical product, a six-song cycle, commemorates the process of this creative project.

The Approach to the Project

The field projects and apprenticeships encountered in the Creative Pulse program were an effective resource for self-realization. The meditative breathing and stretching activities in the dance apprenticeship were a valuable tool to alleviate stress. I discovered through the first field project that in the preparation of choral repertoire, poetry needs to be my initial source for musical insight. This led to a more intimate regard for poetry. Through the creative writing apprenticeship I began to realize into how a poet chooses words for sound value and I allowed myself to trust my imaginative instincts. The second field project brought me in touch with *Markings*, the personal journal of Dag Hammarskjöld second Secretary-General of the United Nations. His observations, notes and poems record the social commitment and spiritual conduct of an intensely private man in the international public eye (see Appendix A). By setting two of Hammarskjöld's reflections to music (Nos. III, IV, Appendix C, pp. 36-38, 39-41), I had an initial glimpse into a personal issue - balancing selflessness and self discovery. I chose to explore Hammarskjöld's struggle by selecting six additional journal entries from *Markings* which invited musical setting. The biographical implications for each of the specific reflections was thoroughly researched and a sense of the personal spirituality of Hammarskjöld began to emerge before the composition process was started.

To focus on the issue of balancing selflessness and self-discovery, I intentionally chose reflections concurrent with Hammarskjöld's tenure as Secretary-General of the United Nations, 1953-1961. January 1, 1953 is the first appearance of a specific date in *Markings*. In the first 25 years of journalizing,

he dated the entries first by groups of years (i.e., 1925-1930, 1941-1942) and later only by individual years.

The research phase of this creative project began with careful preparations that would facilitate my graduation from the *Creative Pulse* Program in May 1997. A set of incremental action deadlines was established in two phases, each four months in duration. The first phase, August-December, was dedicated to research for and composition of the creative project. I adjusted both academic and church calendars to provide more time for this work. I resigned from one teacher committee and took leave from another at The Blake School to secure additional time for preparation. I also limited the scope of repertoire that I prepare and present as Organist and Music Director at St. Paul's Parish (with one very notable exception) in order to concentrate on the formative process of being a composer.

The second phase, January-April, was devoted to the completion, presentation (recording) and assessment of the *Markings* project. Originally the entire work was envisioned as a five-song cycle. During the course of composition I added a sixth song as well as spoken prologue and epilogue. The completion and distribution of performance scores for the six-song cycle was completed by mid-January. This included revisions of the two songs presented as part of a *Creative Pulse* field project in June 1996. Five of the six songs were scored for various choral ensembles I direct at The Blake Middle School. Students in the *Choristers* and *Treble Choir* ensembles began rehearsal in mid-January and had their respective songs pretty much committed to memory by March 1.

The entire project was then suspended for a little over one month in order to prepare and co-conduct the American premiere of Nils Lindberg's *Requiem*

on February 16 at St. Paul's Parish. It is a major contemporary work whose forces included chorus, three soloists and a twenty-three piece jazz band.

An additional set of choral scores was prepared for the *Parish Choir of St. Paul's* as a parallel commentary on the Epistle (Hebrews 5:1-10) and Gospel (John 12:20-33) Lessons for the Fifth Sunday in Lent, March 16. One of the songs (No. IV) is a solo for adult bass-baritone and solos for bass-baritone and soprano appear as overlays to the choral writing in two of the songs (Nos. II, V, Appendix C, pp. 32-35, 42-45). From the early stages of the project I decided that two versions of *Markings* would be recorded. A videotape of the work sung by *The Parish Choir of St. Paul's* would be submitted with the committee draft of the professional paper in mid-March. A second videotape of the work sung by the Blake Middle School *Choristers* and *Treble Choir* in concert would be presented to the committee in mid-May for use in the *Creative Pulse* Program.

During rehearsal and taping of the songs by both church and school ensembles, modifications were made, as necessary, to accommodate the qualities and limitations of voices. In either case, suggestions by the performers were considered and incorporated into the final score. The rehearsal process for adolescent and adult ensembles was different, however. Student conjecture about the meaning of the various reflections was solicited in rehearsal before any biographical (or psycho-historical) information was provided by the composer. Occasionally, I let my creative rationale be opened to scrutiny through questions couched in the "safe" form of the third person:

"Why would the composer let the momentum of the song come to a grinding halt here?"

"Does the text require him to compose in this way?"

"Do you feel there is another (i.e., better) way in which he could have handled this?"

With adults, I provided only the background information or musical insights

necessary to guide the cycle to presentation. This was largely due to a limited rehearsal schedule and the added demands of the Lent/ Passiontide season in which it was presented.

From the onset of this creative project I kept my own "Markings" journal where I recorded and, like Hammarskjöld, reflected on my patterns of professional and personal behavior. This was an activity that I had been reluctant to embrace during each *Creative Pulse* summer session. For the most part, I took notes and organized the class material for efficient retrieval. On occasion, I would elaborate on a idea that intrigued me - usually in the form of questions. Concepts applicable to the classroom or rehearsal setting which either integrated disparate teaching strategies or clarified behavior were underlined or highlighted. Other than the occasional question, there was scant reflection. Perhaps I equated journalizing to the care of a diary (under lock and key) by one of my adolescent charges.

I discovered that the value of the journal during this creative process was as a record of my source of ideas, compositional processes and even as an appraisal of work-in-progress. It has been an invaluable resource in this analysis of the composition of *Markings* during eight months, July - March. In this same span of time, it has been a reflective tool in my exploration of selflessness and self-discovery as I regarded Dag Hammarskjöld's integrity and spiritual life during his service as United Nations Secretary-General, 1953-1961.

Since the creative project would be added to the existing demands of family and two jobs, I felt it necessary to sustain my spiritual and physical condition. I committed myself to regular Bible study based on the Episcopal Eucharistic Lectionary so that the readings could be expounded upon the following

Sunday morning. I'm now fairly certain that the institutionalized church with which I have been associated (and employed) can no longer answer my spiritual needs. The more personal spirituality, modeled by Hammarskjöld seems to be a more appropriate alternative to finding balance in my life.

Routine physical conditioning has not been quite so successful. I increased my walking regimen to and from school early on only to injure an Achilles tendon as the result of improper shoes. To ward off coughs and colds, I began taking massive amounts of Vitamin C. This resulted in the retention of a kidney stone during November and December. I now take an allergy medication and drive to school.

Analysis of *Markings*

Prologue (spoken)

These notes? - They were signposts you began to set
up after you had reached a point where you needed them,
a fixed point that was on no account to be lost sight of.
And so they have remained. But your life has changed,
and now you reckon with possible readers, even,
perhaps, hope for them.

Still, perhaps it may be of interest to somebody to learn
about a path which the traveler who was committed to it
did not wish to speak while he was alive.

Perhaps - but only if what you write has an honesty
with no trace of vanity or self-regard. [December 26, 1956]

I was attracted to this reflection for several reasons. It introduces the significance of keeping a journal for Hammarskjöld. An alternate meaning of *Markings* * could be “signposts” or “trail marks.” A United Nations associate compared Hammarskjöld’s journal entries to the landmarks or “piles of stones that a climber leaves to mark progress on an uncharted mountain. They were recorded to provide guidance for the author should he pass that way again.”

I completed No. VI (Appendix C, pp. 46-49) in November and began to reread *Markings*. I was immediately struck by the alignment of a portion of text from the recently completed song

The seasons have changed
And the light
And the weather
And the hour . . . [Hammarskjöld: *Markings*, p. 195]

with a portion of text that would soon become a spoken Prologue:

But your life has changed, and now you reckon with possible readers.
[Hammarskjöld: *Markings*, p. 124]

* In this document the italicized form of *Markings* refers to the book of Hammarskjöld’s reflections translated from the Swedish by Leif Sjöberg and W. H. Auden in 1964. *Markings* in *italics* and **bold** type is the title of the creative project utilizing only eight of these reflections in a cycle of six songs with spoken prologue and epilogue.

Textual associations between the Prologue and Nos. I, III, V and the spoken Epilogue (Appendix B, pp. 27-28) will be made in the analysis of each of these sections. For Hammarskjöld the Suez Crisis had been resolved by Christmas 1956 and he reflects in a later entry the same day,

We act in faith - and miracles occur. . . [Hammarskjöld: *Markings*, p. 124]

I. For all that has been - Thanks!

" - Night is drawing nigh - "
For all that has been - Thanks!
To all that shall be - Yes! [January 1, 1953]

Nos. I and V are both meditations on the transience of life, an anticipation of death. The night referred to is that which comes at the end of one's life rather than the fall of darkness after a single day. In his translation of *Markings*, W. H. Auden sought an equivalent which would be familiar to English readers. He chose words from an evening hymn by Sabine Baring-Gould:

Now the day is over, night is drawing nigh. . .

The character of this translation is very different from the original quotation of a Swedish hymn that was traditionally read by Hammarskjöld's mother to her family on New Year's Eve.

The night approaches now and lo! We have all earthly treasures.
[The American Swedish Institute, Minneapolis. Marita Karlich, Librarian]

The year 1952 was a somber, low point in the life of Dag Hammarskjöld. He had been undergoing intense inner struggle and the text of No. I indicates that the direction of this struggle had been reversed. The word "yes" is rarely used in *Markings* through the end of 1952. "Yes" becomes a refrain through the rest of his journal - often in *italics*.

The musical treatment of No. I (Appendix C, pp. 30-31) is cautious. The melodic range of the text "Night is drawing nigh" is narrow, ascends stepwise and is sung only by treble voices. The plainchant quality suggests the profound religious affirmations found in the journal entries of early 1953. A more animated tempo and wider melodic range propels

For all that has been - Thanks! To all that shall be - Yes! [Hammarskjöld: *Markings*, p. 74]

sung by men's voices into a pair of tritone harmonic cadences which are as affirmative as they are dissonant. It conveys Hammarskjöld saying "Yes" to God, to himself and to the destiny of the UN Secretary-General assignment which will emerge in a matter of weeks.

II. Always fleeing, always *waiting*.

Always fleeing,
always *waiting*.
Prepared - when shall I confront my -
Images, images - secretly related.
Creating or destroying, in life, in dream,
In art. [November 19-20, 1955]

There is an intentional busyness to this song that often mirrors my own situation - that busyness builds upon itself and gets old very quickly. No. II (Appendix C, pp. 32-35) begins with a bourdon in 7/8 meter (3+4) intoned by baritone voices. Four measures later, the inner tenor and alto voices enter with the same rhythmic pattern as the baritone, but in a frenzied, contrary harmonic motion. Its inspiration is revealed in an entry from my journal:

The "stop/go" harmonic motion is frustrating. The melody was conceived in a parking ramp . . . the harmonic rhythm corresponded to cars exiting the spiral of the ramp at each level. [Personal Journal, October 15, 1996]

The addition of the soprano melody creates an exaggerated crown with wide intervals and rhythmic subdivision. The concept of a mirror is created in the middle section, mm. 17-24:

Prepared - when shall I confront my - Images, images - secretly related.
[Hammar skjöld: *Markings*, p. 97]

A two-measure statement by solo baritone-bass in common meter relapses into another two-measure 7/8 confrontation of "image" - a metrical mirror image (4+3). The text, "secretly related," serves as the keystone of the section, and the three-measure piano transition (mm. 21-24) which follows is a complete melodic and harmonic retrograde of mm. 17-20, although gaining an additional beat in each successive measure.

Hammar skjöld was a deeply spiritual man. He realized that some sort of existential relation to God was required:

On the bookshelf of life, God is a useful work of reference, always at hand but seldom consulted. . . But when we are compelled to look ourselves in the face - then he rises above us in terrifying reality, beyond all argument and "feeling," stronger than all self-defensive forgetfulness.
[Hammar skjöld: *Markings*, p. 10]

The "busyness" resumes with the soprano part becoming much less intrusive as a bass-baritone solo line emerges - affirming the consummate arts experience:

Fleeing . . . in art . . . always, always. [Hammar skjöld: *Markings*, p. 97]

Hammar skjöld was intensely interested in literature, drama, painting and music and the importance of the arts in his life is revealed in a address made at the Museum Of Modern Art, New York in 1954:

Art gives more to life than it takes from it. True art does not depend on the reality about which it tells. Its message lies in the new reality which it creates by the way in which it reflects experience . . . [Urquhart: *Hammar skjöld*, p. 42]

III. Canon: To Say Yes -

To be free, to be free, to be able to stand up and leave
everything behind - without looking back. To say Yes - [April 7, 1953]

These words are Hammarskjöld's response to his election as the second United Nations Secretary-General. It was written during his final day in Sweden before departure to New York to assume UN responsibilities - responsibilities described by his predecessor, Trygve Lie, as "the most impossible job in the world." Hammarskjöld must surely have sensed the impending responsibility - but rather than a anxious premonition, this reflection is a declaration of release.

The repetition of the text "to be free" is revealed in the music by an initial statement of three notes spanning the interval of a minor seventh followed almost immediately by another three-note statement that attains the interval of a full octave. The melodic line falls away only to ascend again for the text "stand up." This is "to be free" from self-centeredness, "free" from loneliness, and able to "stand up" to fear of the meaninglessness of life. Hammarskjöld italicized the word *everything* in "leave *everything* behind" and this dramatic descending passage is a melodic inversion of the initial "to be free" statement. References to "looking back" in later reflections of *Markings*, generally indicate a time of crisis. Thus, "without looking back" is given a melodic contour which is now relatively tranquil.

In the Prologue Hammarskjöld refers to

. . . a fixed point that was on no account to be lost sight of.
[Hammarskjöld: *Markings*, p. 124]

I believe that the "fixed point" is reached in this reflection with the concluding, italicized

To say *Yes* - . [Hammarskjöld: *Markings*, p. 76]

There are two harmonic underpinnings in No. III (Appendix C, pp. 36-38). The first is textural. It is in the form of a canon for three independent treble voices which merge into unison only on the concluding word "*Yes*."

Dissonance is designed to occur at each statement of “looking back” but resolves following the expression of “free” in either of the two other voices. The other harmonic distinction is an incessant three-chord progression from which the canon melody was derived. In the larger interpretation this progression might connote Hammarskjöld’s release from his spiritual struggles with himself, from self-concern and from fear. In a simpler reading the progression serves as a harmonic motive symbolizing the conviction, “To say Yes - “ This motive - in various configurations - also serves as an underlay for the Prologue, Epilogue and the spoken preface to No. VI.

This was one of two songs composed in a “community of composition,” a field project conducted with students at The Blake School. It was initially written in December 1995 and revised in November 1996. The revisions were primarily metrical - adapting mixed meter format to give a greater feeling of resolve to points of dissonance. The original version had been set entirely in common (4/4) meter.

IV. Clad in this “Self”

Clad in this “self,” the creation of irresponsible and ignorant persons, meaningless honors and catalogued acts - strapped into the strait jacket of the immediate.

To step out of all this, and stand naked on the precipice of dawn - acceptable, invulnerable, free: in the Light, with the Light, of the Light. *Whole*, real in the Whole.

Out of myself as a stumbling block, into myself as fulfillment. [April 28, 1957]

Hammarskjöld wrote this entry en route from New York to Lisbon on the Sunday after Easter, 1957. After 1953, many of his journal entries were made as reminders of particular occasions or holidays that had taken on special meaning for him.

No. IV (Appendix, pp. 39-41) was the other song composed for the

“community of composition.” It is a solo for bass-baritone. The composition process could accurately be labeled “extended community” in that it took over five months, January-June 1996, to complete. Ironically, I had reason to question the musical integrity of this ‘on again - off again’ effort since the subjects of the text involve fulfillment and personal integrity:

To step out of all this, and stand naked on the precipice of dawn - acceptable, invulnerable, free: in the Light, with the Light, of the Light. *Whole*, real in the Whole. Out of myself as a stumbling block, into myself as fulfillment.
[Hammarskjöld: *Markings*, p. 131]

Fulfillment - “to step out of all this” - is Hammarskjöld’s realization of himself in and through service. To be one or “whole” embraces integrity and to be “real in the whole” (or “one in the oneness”) would probably refer to Hammarskjöld’s faith in God. The passage certainly bears a striking resemblance to the Nicene Creed from the 1928 *Book of Common Prayer*:

. . . God of God, Light of Light, Very God of very God; Begotten, not made;
Being of one substance with the Father . . . [*The Book of Common Prayer* (1928), p. 71]

Also “Out of myself” as in Luther’s belief, suggests that, through faith, God snatches us out of ourselves. The complex theology in this reflection probably accounts for some of the obstacles I experienced in setting it to music.

A triplet melodic motive is first applied to the text “Clad in this ‘self,’” and later to “Out of myself” and “into myself.” In each subsequent appearance, the motive is lowered by one-half step (mm. 2, 20, 22). A progression of the same two chords is also used to initiate each sequence of Hammarskjöld’s litany of “self;”

. . . the creation of irresponsible . . . (mm. 3),

. . . catalogued acts . . . (mm. 7 and)

. . . to step out of all this . . . (mm. 10). [Hammarskjöld: *Markings*, p. 131]

Each sequence is related to the previous one through compositional devices of inversion (mirror image of a melody) or retrograde (the melody in reverse, last note first). This makes for very tight harmonic structure - no doubt, a good characterization of "the strait jacket of the immediate" text. The same sort of concentration is also used in mm. 16-18, "of the Light. *Whole*" to heighten the expansive "real in the Whole" text symbolizing Hammarskjöld's faith that follows.

I chose to write in the natural key so that numerous accidentals exposed in the accompaniment would be all the more conspicuous to performers.

V. " - Night is drawing nigh - "

" - Night is drawing nigh - "

Let me finish what I have been permitted to begin.

Let me give all without any assurance of increase. [January 1, 1954]

*Snart stundar natten, dä envar
av oss skall hädanfara.*

*The night approaches now, and lo!
We have all earthly treasures.*

[Franz Mikael Franzin, 1813]

This was the last song to be composed in this cycle. It was completed on January 1, 1997 - forty-three years to the date that it was entered in Hammarskjöld's journal. The year 1954 begins with a return to the familiar hymn tune which also opened No. I.

" - Night is drawing nigh - " [Hammarskjöld: *Markings*, p. 79]

Hammarskjöld has occupied the Secretary-Generalship for eight months now and I established a more settled musical tone in No. V (Appendix C, pp. 42-45) to reflect the great responsibility and the resulting maturity over this time. The musical setting of the "Night is drawing nigh" theme is presented by tenor and baritone voices and is situated an entire step lower than it was in No. I. There are harmonic differences, as well. The harmonic intervals in

“drawing nigh” are the inversion of what they were with treble voices in No. I. In the restatement of this theme in mm. 30-32, there is harmonic resolution. No. V. is the only reflection that is in a key signature apart the natural (C-Major) key. As a result, it has less accidentals and appears, to the performer, more “established.”

The major difference lies in the setting of the subsequent text

Let me finish what I have been permitted to begin. Let me give all without any assurance of increase. [Hammarskjöld: *Markings*, p. 79]

I refer to this as the “memorandum” section. The basis of this section was the original text and hymn tune read by Hammarskjöld’s mother on New Year’s Eve. This was located with the help of a researcher at the American Swedish Institute in Minneapolis. It is part of the fifth stanza of an obscure pietist hymn - text by Franz Mikael Franzin, 1813:

Snart stundar natten, då envar av oss skall hädanfara.
(*The night approaches now, and lo! We have all earthly treasures.*)
[The American Swedish Institute, Minneapolis. Marita Karlich, Librarian]

I used this floating, chorale-like melody as the basis for contrapuntal harmonization of the invocations “Let me finish. . .” and “Let me give all. . .” sung by men’s voices. I began with a piano harmonization of the chorale. I worked to have its chord progression condense from ultra-wide to very narrow voicing over the course of four measures. The two independent invocations were then constructed so as to agree with both the piano chorale and the original hymn tune to be sung by soprano solo. The process of remolding this concept is discussed in an entry from my journal:

I have just finished the final song of the *Markings* cycle. Aptly, it is entitled “Let me finish what I have been permitted to begin.” There were problems with this piece - the counterpoint wasn’t satisfactory and the ‘blandness’ (of the repeated piano harmonization) continued to bother me. Came into school at 10:15 this morning and nearly 10 hours later the song is where I want it to be. The ending has been altered and is shockingly consonant. The three

voices - tenor section, bass-baritone section and soprano solo work together well and there is a gradual thinning of the texture at the third repeat of the solo. I'm also pleased that this song is within the grasp of Middle School voices (boys). This will allow a more natural - and more equal - movement into

No. 6 "I awoke" sung by unison girl's voices. Some work left on notating text so that it doesn't collide horizontally. Backed up everything on disk as a final act. . . [Personal Journal, January 4, 1997]

The next day I reflected on this creative process:

. . . On arriving home last night I couldn't sleep - perhaps the coffee w/ brandy - or more likely the excitement of finishing the truly creative portion of this project. Still I couldn't sleep - went into the hot tub (outside temp. 5° F., time 3:00 am) to try and relax . . . spoke with the Rector about 'premiering' it at St. Paul's on March 16. I'll consider having Jerry Willcox read [Prologue, Epilogue] texts. This comes full circle since he suggested or brought my attention to Hammarskjöld texts. . . [Personal Journal, January 5, 1997]

Following the posthumous publication of *Markings* in 1964, some critics saw these personal reflections as a grandiose delusion; an "imitation of Christ" or, at best, a summons to follow Jesus on the way of sacrifice. In the forward to his translation of *Markings* from the Swedish, W. H. Auden found himself wondering if Hammarskjöld might not be in danger of imagining he was *God*. To Hammarskjöld, the preoccupation with sacrifice came to be seen as the divine creative power. For a radio program of Edward R. Murrow's he wrote:

. . . the explanation of how man should live a life of active social service in full harmony with himself as a member of the community of the spirit, I found in the writings of those great medieval mystics for whom "self surrender" had been the way to self-realization, and who in "singleness of mind" and "inwardness" had found strength to say Yes to every demand which the needs of their neighbors made them face, and to say Yes also to every fate life had in store for them. . ." [Lash: *Dag Hammarskjöld, Custodian of the Brushfire Peace*, p. 24]

VI. I awoke to an ordinary morning

(Spoken)Is it a new country
In another world of reality
Than Day's?

Or did I live there
Before Day was?

(Sung) I awoke
To an ordinary morning with gray light
Reflected from the street,
But still remembered
The dark-blue night
Above the tree line,
The open moor in moonlight,
The crest in shadow.
Remembered other dreams
Of the same mountain country:
Twice I stood on its summits, I stayed by its remotest lake,
And followed the river
Towards its source.
The seasons have changed
And the light
And the weather
And the hour.
But it is the same land. And I begin to know the map
And to get my bearings. [August 24, 1961]

The entries in *Markings* during the summer of 1961 show a mixture of conflicting moods brought on by the Congo crisis - resolve, fatigue and also heightened spirituality. This very last entry on August 24 has been described as poem of a dream landscape:

The seasons have changed
And the light
And the weather
And the hour.
But it is the same land. And I begin to know the map
And to get my bearings. [Hammarskjöld: *Markings*, p. 195]

I began composing the concluding song in the cycle (No. VI, Appendix C, pp. 46-49) on my mother's birthday, October 26. The song consumed me - an experience of "flow" wouldn't let me suspend work on it. My journal indicates that I spent eighteen hours over the course of one weekend until it was completed:

Regarding the last song . . . I find this text particularly moving. It is the last entry in Hammarskjöld's journal before he died in the Belgian Congo. [While there is no record of where he wrote this reflection the] images he discusses could be anywhere - but I see the plains of Africa at dusk. The setting is on

the UN turbo-prop plane in which he was to die within a month. I think that Hammarskjöld is, at long last, at some sort of peace with himself - he is centered. He also knows that he will be a diplomatic martyr.
[Personal Journal, October 27, 1996]

The composition process followed the same format as the other pieces. I started with a harmonic progression - an origin in this element seems to work best for me. There are 14-16 chords in the overall progression - subdivided into smaller groupings. Once the chords were established. I set up a rocking motion in the harmonic rhythm. The sub-divided and mixed-metrical features of the rhythm contribute more to the feeling of dissonance/consonance than does the harmony. From the journal, again:

What I'm trying to create is the effect of two turbo-prop engines of a plane "in" and "out of synch" with one another. It is something you can both hear and feel - I've experienced it on smaller, commuter aircraft. The consonance represents the new peace for Hammarskjöld - the dissonance, the landmarks of his struggle and sacrifice. [Personal Journal, October 27, 1996]

From the harmonic rhythm I turn to melodic rhythm concentrating on appropriate durations for the text - but with no pitches assigned to the words yet. I use a one-line percussion staff for this purpose. Next, pitches are lightly sketched in realizing that they are likely to be altered. Melodic pitches are added and, here too, there are changes. Interestingly, the last two measures (mm. 37-38) use the same harmonic progression found in the concluding measures of No. IV, but modulated up a whole step. In the earlier song, the progression underscores the text "into myself as fulfillment" while, in this concluding song, the progression underscores the text "And to get my bearings." The song was originally envisioned as a solo for adult tenor voice but changed to unison girl's (or women's) voices:

I decided that I would share . . . a recording on which piano track of the vocal line to "I awoke" was superimposed on the accompaniment. I duplicated the text of the entire song for the girls to follow as they listened to the "rehearsal tape." I was nervous about this because the song had become almost too personal for me. I played it constantly and found myself obsessing about

some of the specific section - notably "*The dark blue night Above the tree line, The open moor in moonlight, The crest in shadow.*" Also "*The seasons have changed . . . and the light . . . And the weather . . . And the hour.*" I discovered that I had ten additional minutes during rehearsal with the other select ensemble (Treble Choir). I took the risk and shared my thoughts and my music with this group at the end of the rehearsal - almost as a preview to the other group. The girls were surprised that I would attempt composition and were receptive to my thoughts about DH and very courteous while the recording was being played. Afterwards, there was total silence, applause, and one question. A somewhat shy 7th-grade girl asked if Middle School kids could sing the song. I found the same reaction from the other select ensemble. Some of the girls had already heard about "I awoke" from others and were concerned that the "other choir" would have first performance option. . . I wonder if girls' voices from both ensembles wouldn't be the best vehicle for this song. . . [Personal Journal, November 5, 1996]

I think that I have been successful in conveying the sense of tranquility (and optimism) at this point in Hammarskjöld's life. I've also tried to convey the voice of a solitary man seasoned by spiritual struggle and enormous responsibility who looks to a more peaceful life - a taste of paradise.

Epilogue (spoken)

I don't know Who - or what - put the question, I don't
know when it was put. I don't even remember answering.
But at some moment I did answer Yes to Someone -
or Something - and from that hour I was certain
that existence is meaningful and that, therefore, my
life, in self-surrender, had a goal [Whitsunday (May 21), 1961]

I regard this as the most significant entry in Hammarskjöld's spiritual profile. He reflects back on the pivotal "fixed point" in his life expressed in earlier entries. It is the definitive word on the subject of his spiritual development. When compared to the distinctness of the texts in Nos. I and III, the expression of language at the beginning of the Epilogue is quite uncertain:

I don't know Who - or what - put the question, I don't know when it was put. I
don't even remember answering. But at some moment I did answer Yes to
Someone - or Something . . . [Hammarskjöld: *Markings*, p. 180]

Hammarskjöld appears to be uncertain about the source of the question, who

received an answer or when the question and the answer even occurred. The subsequent text, as translated by Auden, is more direct:

. . . and from that hour I was certain that existence is meaningful and that, therefore, my life, in self-surrender, had a goal. [Hammarskjöld: *Markings*, p. 180]

Auden, however, chose to omit a distinctive reference to Jesus, “the hero of the Gospels,” which follows:

As I continued along the Way, I learned, step by step, word by word, that behind every sentence spoken [by the hero of the Gospels,] stands *one* man and *one* man’s experience. Also behind the prayer that the cup might pass from him and his promise to drink it. Also behind each of the words from the cross. [Hammarskjöld: *Markings*, p. 180] [Aulen: *Dag Hammarskjöld’s White Book, An Analysis of Markings*, p. 100]

Hammarskjöld italicized the word *one* - “*one* man and *one* man’s experience” - a reference to the integrity and wholeness of Jesus and the influence of faith on Hammarskjöld’s meditations. Recall that he had also italicized *Whole* in No. IV. The references to “the cup” and “the cross” correspond to the earlier passage “my life, in self-surrender, had a goal” and there is also an affiliation with the two invocations found in No. V:

Let me finish what I have been permitted to begin . . . Let me give all without any assurance of increase. [Hammarskjöld: *Markings*, p. 79]

The concept of self-surrender or sacrifice is quite significant in the reflections of Hammarskjöld during his last year. I suspect he had a strong premonition that his life would end in sacrifice which, in fact, it did in a plane crash in Africa in 1961.

Results

I feel that the objective of this creative project has been realized. As a result of research and reflection on the work of Dag Hammarskjöld, I began to question the authentic motivations that service and spirituality hold for me. I discovered the value of recording and revisiting patterns of personal and professional behavior in a journal. And, as I enter my sixth decade, I am rethinking the positions that career and family hold in my life. I have been challenged by a string of dichotomous choices over the last eight months:

research reflection
service spirituality
recording revisiting
personal behavior. professional behavior
career family

I am consciously working to find balance in my life.

I have come to trust my interpretation of art or events through personal reflection rather than relying solely on the opinions of scholars and critics. Through reflection I have become more conscious of text in selecting music and creating music for choirs. I've discovered that reflective process requires an appropriate setting and suitable allocation of time. I have also been willing to provide reflection time for performers during rehearsal.

I have had to confront a possible motivation for the sacrifice of personal time (or service) that is made in my professional life. This may, in fact, be an issue of control where the inordinate amount of time I devote to a job serves as a bargaining tool in maintaining control of my surroundings. This could well account for the emotional baggage I continue to carry from a previous church music position. I believed that massive expenditure of time and energy on behalf of that parish would be considered and applied to my favor

in the event of crisis. The deceitful conduct of a new clergyman and my own ensuing presumptions of leverage (in the guise of devoted service) resulted in just such a crisis.

My evolving skepticism regarding the spiritual level of the contemporary Church along with a misguided sense of service continue to compromise my faith. Another obstacle to spirituality is addressed in a paper I prepared for *Myth and Ritual in Teaching and Learning* (Drama 585) in July 1995:

. . . I "know" but don't engage in the Christian myth. I delight in elevating the spiritual experience of others but have no spiritual connection of my own. The institutional Church has made me a liturgical voyeur. Since I manipulate - but don't engage in Christian myth, there are resulting feelings of shame. . . It is time for me to take my own spiritual journey rather than serving as the travel agent for the sojourns of others. I will elicit the best . . . only when I discover what is true about me.

Jerome Bruner describes this frame of mind:

For when the prevailing myths fail to fit the varieties of man's plight, frustration expresses itself first in mythoclasm and then in the lonely search for internal identity. [Bruner: *Myth and Mythmaking*, p. 285]

The balance between selflessness (authentic service) and self discovery (spirituality) is emerging as I begin to realize *what these two elements of character are not* rather than *what they are*. I also recognize the institution *where I'm unlikely to find them*. This would seem to be the awkward achievement of balance through the process of elimination. Thus, I have used as a spiritual point of reference the contemplations of a truly good man - someone who provided insights into my issue. In one of his most burdensome moments in late 1960, Hammarskjöld reveals the strength of his sacrifice and the integrity of his soul in the only rhymed poem found in *Markings*. Since the English translation is difficult to rhyme, I have included the original Swedish:

Vägen,
du skall följa den.

The road,
You shall follow it.

Lycken,
du skall glömma den.
Kalken,
du skall tömma den.
Smärtan,
du skall dölja den.
Svaret,
du skall lära det.
Slutet,
du skall bära det.

The fun,
You shall forget it.
The cup,
You shall empty it.
The pain,
You shall conceal it.
The truth,
You shall be told it.
The end,
You shall endure it.

[Hammarskjöld: *Markings*, p. 185]

It will be important to occasionally revisit the evolution of this creative project using the “signposts” or “trail marks” of journal entries. An ongoing record of personal and professional behavior would provide guidance for *this* author “should he pass that way again” on life’s journey.

In 1997 there will be three graduations in the Larsen household. Joe graduates from high school this spring and Peter is likely to graduate from the University of Montana in December. I intend to graduate from the *Creative Pulse* Program at the University of Montana in May 1997. My wife and I now face the mixed prospects of an “empty nest.” There is sadness at the prospect of the last child leaving home but satisfaction at the prospect of the independence that both of our sons are now able to assume. A new relationship will evolve in response to the changes that are occurring in our family configuration. Laurie and I will be less encumbered with the immediate demands of children. At the same time, we will find it necessary to dedicate some of the emotional energy we used in raising a family towards the imaginative and considerate use of the increasing time we will have together. It is an opportune time for me to reconsider the balance between family and career.

There were some unexpected benefits coming out of the *Markings* project.

I am accustomed to handling a sequence of short-term, “pressure deadline” projects, such as concerts, tours, seasonal events over the course of a year. Rarely, if ever, does the time frame of any one project extend beyond six weeks. The time line for the two phases of this project was eight months. I feel that the structure of progressive deadlines set forth in the creative project proposal was realistic and necessary in bringing this large, long-term effort to completion.

I was surprised by the degree to which student performers became involved in the project and allowed me to freely share the rationale for my work-in-progress. Ideas were demonstrated and, as a result, adopted or abandoned (particularly in composition of No. II). This creative partnership resulted in the students’ interest in starting rehearsal of each song almost as soon as it was completed. Nos. III and IV, having been composed the year before and thus removed from this process, were greeted less eagerly in rehearsal.

My creative efforts prior to this project were limited to written arrangements of instrumental accompaniments for anthems and other choral works. I have discovered that I enjoy the craft of composition. I derive satisfaction from putting original musical ideas into order and working out problems. This requires perseverance, patience and a sense of when to stop and give myself necessary time and space in order to renew my effort. I intend to purchase more powerful notational software and grapple with its more difficult learning curve at our cabin this summer.

A New Look at Leadership

I was invited to develop a self-portrait of my area/domain of mastery as

part of an assignment for *Teaching Creative Thinking* (Music 583) in July 1996. I identified an ability to “make things happen” - in framing repertoire and curriculum for students and in building consensus among colleagues. It is an expression of leadership and has unfolded through progressive stages in my life. As I began to recognize this aptitude, I developed methods of applying leadership skills for a variety of settings. A reputation as a leader allows me to enjoy a new kind of influence. I’ve come to value a cooperative approach towards accomplishment and I’ve learned to delegate responsibility. I have been able to “let go of things:”

A reputation, through experience and confidence, leads to a *mastery* of the domains in which I work. Through experience I now have the confidence to keep my mouth shut, as necessary, and to gently guide others in their creative experiences. I find that by constraining expertise - power - ego, I’m actually able to enjoy the process as much as the product. Personal recognition has become negligible. . . This may be a mark of maturity. . .

Because of the wider participation in this new leadership, I’ve found a more acute desire on the part of others to work towards a collaborative outcome in class or rehearsal. A common trust also results from our cooperative effort. If I share my own perspective with others, I can count on (some of) them to relate their own stories to me - or simply begin relating to one another.

In a series of almost hopeless conflicts, Dag Hammarskjöld refined a leadership style of strong but unobtrusive diplomacy. Adlai Stevenson observed that:

. . . Leaders who could not bring themselves to confide in each other were glad to confide in him. [Kelen, *Hammarskjöld*, p. 284]

This renewed approach in leadership is another means for me to find a balance between selflessness and self discovery.

APPENDICES

Appendix A: Dag Hammarskjöld and *Markings*

Dag Hammarskjöld (1905-1961) served as Secretary-General of the United Nations until 1961. The Hammarskjöld family enjoyed a long tradition of literary talent and public service; his father served as Prime Minister of Sweden during World War I. His academic career included the study of law, economics, French history and education before entering the Swedish civil service. He represented Sweden at several conferences during the European economic reconstruction following World War II where he developed an international reputation as an effective negotiator. Hammarskjöld was appointed to the Swedish delegation to the United Nations in 1951 and was elected as second Secretary-General in 1953.

Hammarskjöld was an international statesman of great sensitivity and integrity - helping to resolve crisis in Korea (1954), the Suez Canal (1956), Lebanon and Jordan (1958) and in the Belgian Congo (now Zaire, 1960). He was killed in a plane crash while on a peace mission in the Congo.

Markings was first published in 1964 from the manuscript of a personal journal Hammarskjöld intended to be published only after his death. The British sculptor Barbara Hepworth said about him:

Dag Hammarskjöld had a pure and exact perception of aesthetic principles, as exact as it was over ethical and moral principles. I believe they were to him one and the same thing. [Urquhart, Address: "The United Nations at Fifty: Remarkable Individuals, p.6]

Hammarskjöld was awarded the Nobel Peace Prize posthumously for 1961.

Appendix B: Text of *Markings*

Markings - Six Reflections of Dag Hammarskjöld Music by Gregory Larsen

Prologue (spoken)

These notes? - They were signposts you began to set up after you had reached a point where you needed them, a fixed point that was on no account to be lost sight of. And so they have remained. But your life has changed, and now you reckon with possible readers, even, perhaps, hope for them.

Still, perhaps it may be of interest to somebody to learn about a path which the traveler who was committed to it did not wish to speak while he was alive.

Perhaps - but only if what you write has an honesty with no trace of vanity or self-regard.

[December 26, 1956]

I.

" - Night is drawing nigh - "
For all that has been - Thanks!
To all that shall be - Yes!

[January 1, 1953]

II.

Always fleeing,
always *waiting*.
Prepared - when shall I confront my -
Images, images - secretly related.
Creating or destroying, in life, in dream,
In art. [November 19-20, 1955]

III.

To be free, to be free, to be able to stand up and leave
everything behind - without looking back. To say Yes -

[April 7, 1953]

IV.

Clad in this "self," the creation of irresponsible and ignorant persons, meaningless honors and catalogued acts - strapped into the strait jacket of the immediate.

To step out of all this, and stand naked on the precipice of dawn - acceptable, invulnerable, free: in the Light, with the Light, of the Light. *Whole*, real in the Whole.

Out of myself as a stumbling block, into myself as fulfillment. [April 28, 1957]

V.

" - Night is drawing nigh - "

Let me finish what I have been permitted to begin.

Let me give all without any assurance of increase. [January 1, 1954]

Snart stundar natten, då envar
av oss skall hädanfara.

The night approaches now, and lo!
We have all earthly treasures.

[Franz Mikael Franzin, 1813]

VI. (spoken)

*Is it a new country
In another world of reality
Than Day's?
Or did I live there
Before Day was?*

I awoke

To an ordinary morning with gray light
Reflected from the street,
But still remembered
The dark-blue night
Above the tree line,
The open moor in moonlight,
The crest in shadow.

Remembered other dreams
Of the same mountain country:

Twice I stood on its summits, I stayed by its remotest lake,
And followed the river
Towards its source.

The seasons have changed
And the light
And the weather
And the hour.

But it is the same land. And I begin to know the map
And to get my bearings. [August 24, 1961]

Epilogue (spoken)

*I don't know Who - or what - put the question, I don't
know when it was put. I don't even remember answering.
But at some moment I did answer Yes to Someone -
or Something - and from that hour I was certain
that existence is meaningful and that, therefore, my
life, in self-surrender, had a goal*
[Whitsunday (May 21), 1961]

Appendix C: Score of *Markings*

I. For all that has been - Thanks!

Dag Hammarskjöld, 1.1.53 [*Markings*]

Gregory Larsen [1996]

1 *mp* *cresc.*

SA

1 *p* *cresc.* *mp* *cresc.*

Piano

"Night is drawing

Detailed description: This block shows the first four measures of the score. The SA part (Soprano Alto) begins with a rest, then enters in measure 3 with a half note G4, quarter note F4, and quarter note E4. The Piano accompaniment starts with a half note G2 in measure 1, followed by a half note F2 in measure 2, and then a half note E2 in measure 3. The tempo and dynamics markings are *mp* and *cresc.* for the SA part, and *p*, *cresc.*, *mp*, and *cresc.* for the Piano part. The lyrics "Night is drawing" are placed under the SA line.

5 *mf* *cresc.* *f* *dimin. m*

5 nigh" draw - ing nigh" *m* *cresc.*

5 For all that has been

5 *m* *cresc.* *mf* *dimin. mp* *m*

Detailed description: This block shows measures 5 through 8. The SA part continues with a half note D4 in measure 5, quarter note C4 in measure 6, quarter note B3 in measure 7, and a half note A3 in measure 8. The Piano accompaniment continues with a half note D2 in measure 5, quarter note C2 in measure 6, quarter note B1 in measure 7, and a half note A1 in measure 8. The tempo and dynamics markings are *mf*, *cresc.*, *f*, *dimin. m* for the SA part, and *m*, *cresc.*, *mf*, *dimin. mp*, and *m* for the Piano part. The lyrics "nigh" draw - ing nigh" and "For all that has been" are placed under the SA line.

9

9 *mf* *cresc.*

9 Thanks! To all that shall be Yes!

9 *mf* *mp*

13 *mp* *cresc.* *dimin. pp*

13 *mp* *cresc.* *dimin. pp*

13 "Night is draw - ing nigh"

13 *p* *mp* *cresc.* *dimin. pp*

II. Always fleeing, always waiting

Dag Hammarskjöld, 11.19-20.55 [Markings]

Gregory Larsen [1996]

The musical score is presented in three systems, each with two staves: A, Piano (top) and TB, Piano (bottom). The music is in 4/4 time and features a simple harmonic accompaniment for the voice parts.

System 1 (Measures 1-4): The vocal lines begin with a rest. The piano accompaniment starts with a series of quarter notes in the bass line. The lyrics are: *Al - ways flee - ing, al - ways wait - ing.* The piano part includes a *p* marking and accents (*>*) on the first and third measures.

System 2 (Measures 5-8): The vocal lines enter with a half note. The piano accompaniment continues with quarter notes. The lyrics are: *Al - ways flee - ing, al - ways wait - ing.* The piano part includes a *p* marking and accents (*>*) on the first and third measures.

System 3 (Measures 9-12): The vocal lines enter with a half note. The piano accompaniment continues with quarter notes. The lyrics are: *Al - ways flee - ing, al - ways wait - ing. Al - ways flee - ing, al - ways wait - ing.* The piano part includes a *p* marking and accents (*>*) on the first and third measures.

Al - ways flee - ing, al ways wait - ing. Al - ways flee - ing, al - ways wait - ing.

Al - ways flee - ing, al ways wait - ing.

Prepared when shall I confront my Im-ages, im-ages

mf

Piano (Voices tacet)
mp

secretly re-lat - ed.

pp

25

25

p Al - ways flee - ing, al - ways wait - ing.

25 Voices resume

29

29

p Al - ways flee - ing, al - ways wait - ing.

33

Cre - at - ing or de - stroy - ing,

33

p Al - ways flee - ing, al - ways wait - ing.

37 in life, in dream,

37 *mf* flee - ing, *mp* wait - ing.

p Al - ways flee - ing, al - ways wait - ing.

41 In art.

41 *mf* In art.

flee - ing, *p* Al ways - Al ways Al ways

III. Canon: To Say Yes -

Dag Hammarskjöld, 4.7.53 [Markings]

Gregory Larsen [1995]

1

S1 (I) *mf* To be free, to be free, to be able to stand up and

S2 (II)

A (III)

Piano/Vib *mp*

5 *cresc.*

leave ev-erything be - hind - with - out look-ing back.

5 *mf* To be free, to be

9 *cresc.*

fp To say

9 *cresc.*

free, to be ab-le to stand up and leave *ev-erything* be - hind

13 Yes... To be

13 *cresc.*

with - out look-ing back. *fp* To

13 *mf* To be free, to be free, to be ab-le to stand up and

17 free, *mf* to be free,

17 say *cresc.* Yes...

17 leave ev-ery-thing be - hind - with - out look-ing back.

21 To say *pp* Yes...

21 *cresc.* *mf* To be free, *fp* To say *pp* Yes...

21 *fp* To say *pp* Yes...

IV. Clad in this "Self"

Dag Hammarskjöld, 4.28.57 [Markings]

Gregory Larsen [1996]

1 *mp* Clad in this "self," the cre - a - tion of

4 ir - re - spon - si - ble and ig - no - rant per - sons, mean - ing - less hon - ors and

7 cat - a - logued acts strapped in - to the strait jac - ket of the im - me - di - ate. *rit.*

The score is written for Baritone Solo and Piano. It consists of three systems of music. The first system (measures 1-3) features a Baritone Solo line with lyrics "Clad in this 'self,' the cre - a - tion of" and a Piano accompaniment. The second system (measures 4-6) continues the lyrics "ir - re - spon - si - ble and ig - no - rant per - sons, mean - ing - less hon - ors and". The third system (measures 7-9) concludes with "cat - a - logued acts strapped in - to the strait jac - ket of the im - me - di - ate." and includes a *rit.* marking. The music includes various musical notations such as treble and bass clefs, time signatures, dynamics (*mp*), and articulation marks (accents, slurs, and triplets).

10 *a tempo* To step out of all of this, and stand na-ked on the prec-i-pice of dawn
cresc. f dimin.

13 *mp* ac-cept - a - ble, in - vul - nera - ble, *mf* free: in the Light,

16 *cresc.* with the Light, *f* of the Light. *fp* Whole

19

real in the Whole. *mp* Out of my - self as a stum - blingblock, *rit. cresc.*

19

19

22

in - to my - self as ful - fill - ment.

22

22

22

V. Let me finish what I have . . .

Dag Hammarskjöld, 1.1.54 [Markings]

Gregory Larsen [1997]

1
T *mp* "Night is

1
B *mp* "Night is

1
Piano *p* *cresc.*

4
T *cresc.* *mf* *cresc. f* *dimin. m*
draw - ing nigh" draw - ing nigh"

4
B *cresc.* *mf* *cresc. f* *dimin. m*
draw - ing nigh" draw - ing nigh"

4
Piano *mp* *cresc.* *m* *cresc.* *mf* *dimin. mp*

8

8 *mp cresc. m* $\overset{3}{\curvearrowright}$ *cresc. mf* *dimin. mp*

Let me finish what I have been per-mitted to be-gin.

12

12 *m cresc. >* $\overset{3}{\curvearrowright}$ *mf cresc. f* *dimin. m*

Let me give all with-out any as - sur - ance of in - crease.

12 *mp cresc. m* $\overset{3}{\curvearrowright}$ *cresc. mf >* *dimin. mp*

Let me finish what I have been per - mited to be - gin.

16 *m*

Snat stundar nat - ten, dü en-var av oss skall hä-dan-fa - ra

mp cresc. m *3* *cresc.* *mf* *>* *dimin. mp*

Let me finish what I have been per-mitted to be-gin.

16 *m* *cresc.* *3* *mf* *cresc.* *dimin.* *m*

Let me give all with-out any as - sur - ance of in - crease.

16 *dimin.*

20 *mp*

Snat stundar nat - ten, dü en-var av oss skall hä-dan-fa - ra

mp cresc. m *3* *cresc.* *mf* *>* *dimin. mp*

Let me finish what I have been per-mitted to be-gin.

20 *p* *dimin.*

24 *p* *rit.*

Snat stundar nat - ten, dā en-var av oss skall hä - dan - fa -

28 *ra*

"Night is draw - ing nigh"

mp *cresc. m* *dimin. pp*

mp *cresc. m* *dimin. pp*

p *a tempo* *cresc.* *cresc. m* *subito pp*

VI. I awoke to an ordinary morning

Dag Hammarskjöld, 8.24.61 [Markings]

Gregory Larsen [1996]

SA

p I a - woke To an or - din - a - ry morn - ing with

Piano

pp

5 *cresc.* *mp* *dimin. p*

gray light Re - flect - ed from the street, But

9 *cresc.* *mf* *cresc.* *dimin.*

still re - member'd The dark blue night A - bove the tree line, The

13 *mp* *dimin.* *p* *cresc.*

o-pen-moor in moon-light, The crest in sha-dow. Re-mem-ber'd

17 *mf* *mp* *cresc.*

oth-er dreams Of the same mountain coun-try: Twice I stood on its

20 *mf* *dimin.* *p*

sum-mits, I stayed by its re-mot-est lake,

23 *cresc.* *mp*

3

And follow'd the riv - er Towards its source.

26 *p* *cresc.*

The sea - sons have changed And the

29 *mf* *dimin.* *mp*

light And the weath - er And the hour.

32 *p* *cresc.*

But it is the same land. And I will be-gin to

36 *mp* *p*

know the map And to get my bear - ings.

ppp

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