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Prometheus in sound : one hundred years of musical adaptations of the myth of Prometheus: Beethoven, Shubert, Liszt, Wolf, Parry, Fauré and Scriabin

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PROMETHEUS IN SOUND

ONE HUNDRED YEARS OF MUSICAL ADAPTATIONS OF
THE MYTH OF PROMETHEUS: BEETHOVEN, SCHUBERT,
LISZT, WOLF, PARRY, FAURÉ AND Scriabin.

A THESIS

PRESENTED TO

THE FACULTY OF THE CONSERVATORY OF MUSIC

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OF THE REQUIREMENTS FOR THE DEGREE

MASTER OF ARTS

BY

LURENE MATTSON

MAY 1, 1972

This thesis, written and submitted by

Lurene Mattson

is approved for recommendation to the Committee
on Graduate Studies, University of the Pacific.

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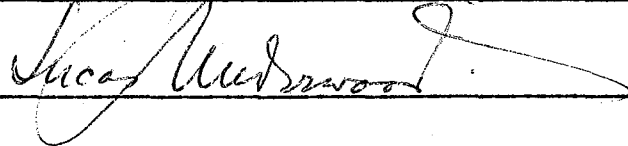


Thesis Committee:

Chairman







Dated

May, 1972

WITH APPRECIATION

To the members of the committee designated to assist me:

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To my granddaughter, Eden Lurene.

MOTIVATION AND PURPOSE

The Promethean characteristics of contemporary young iconoclasts as they express disapproval of the society which they have inherited and in which they feel entrapped prompted this study. Our interest here lies with the nature of the dissatisfaction rather than with ways of expressing it. It follows that our concern is primarily with the gift of Prometheus--- the fire, rather than with the rebellion and defiance associated with the demigod who took action against the tyranny of Zeus.

Was the fire which Prometheus stole from his peers and gave to man to aid him in becoming civilized so hot that frail man must ever scorch his fingers in handling it? Do the responsibilities implicit in the gift require more than man's capabilities? Or is the fire itself so tantalizing with promise of riches that man is led farther astray? Or finally, is man quite able, but so rapacious and dehumanized that he is unworthy of the trust? Contemporary young gadflies appear to take this harder view and blame their uneasy elders for misusing and wasting the fire.

Our purpose is to study some musical adaptations of poetry and drama inspired by the myth of Prometheus,

seeking aspects within them which help man to strive toward his higher nature. Man has long looked to art to release the compassion central to his human-ness. Leo Schrade, in his Tragedy in the Art of Music, states, "If the gift of fire set mankind up the road of civilization, the artist who creates his beneficial work in testimony to human culture, is---like Prometheus---¹ the benefactor of mankind."

The present, in many aspects dehumanized, condition of our society is reflected in our participation in policies we know to be destructive to man himself and his natural environment. This collective plight can be alleviated, we believe, through emphasis upon the creativity of the individual imagination, a creativity nourished by art.

The following seven*visions of Prometheus reveal the humanizing associations which have risen from individual imaginations stimulated by one ancient work of art. In presenting them, we hope to add to the conviction that quality of life and survival are dependent upon man's willingness to accept his humanity.

*Jacques Halévy's opera, "Prométhée, 1849, is not available for this study.

OUTLINE

POINT OF PERSPECTIVE-----

Nineteenth century composers who adapted the myth of Prometheus - Review of the myth - Beethoven ballet, "Die Geschöpfe des Prometheus" - Loss of scenario and its reconstruction - "Prometheus theme" in other Beethoven works culminating in "Eroica" Finale - Scriabin's "Prometheus: Poems of Fire." Innovative features including quartile chord construction and color coordination - Schubert and Wolf settings of Goethe's "Prometheus Bound" - Liszt's symphonic poem, "Prometheus", resulting from orchestral/choral adaptation of scenes from Herder's "Prometheus Unbound" - Parry's oratorio from scenes of Shelley's "Prometheus Unbound" - Faure's opera-lyrique, "Prométhée", designed for out-of-doors performance. - Explanation for predominant "happy endings" - Prometheus in painting and sculpture.

PART I. PROMETHEUS IN LITERATURE

CHAPT. I. The Promethean hero defined - His vision of entrapment by external forces contrasted with visions of Dionysian and Apollonian (ethical) heroes.

CHAPT. II. Definition interpreted through exemplifications in literature.

PART II. PROMETHEUS IN MUSIC

CHAPT. I A. "DIE GESCHÖPFE DES PROMETHEUS" - Circumstances of composition - Status of ballet in Vienna, 1800 - Reasons for accepting reconstructed scenario - Synopsis of action - General description of score - Significance of "Prometheus motive" with reference to its appearance in "Eroica" finale - Appearances in intervening compositions (theme for Piano Variations, Op. 35, and theme of seventh of "Twelve Contradances", Op. 141).

CHAPT. I B. ANALYSIS OF "DIE GESCHÖPFE" SCORE - Review of Beethoven's first period innovations - Separate study of overture and sixteen dances exemplifying innovations - Forms - Recurring themes - Musical support of plot movement - Philosophical aspects of the drama - Significance of death and renewal in mythology - "Prometheus" theme in Finale dance - "Prometheus" theme in "Eroica" Finale - Score exemplifications.

CHAPT. II A. "PROMETHEUS: POÈME OF FIRE" - New art form - Relation to Scriabin's studies in theosophy - Symbolism in the Poème - Color scale - Development of innovative harmony through three phases of composition.

CHAPT. II B. ANALYSIS OF "POEME OF FIRE" SCORE --
"Prometheus" sixtone scale.- "Prometheus" chord built
in stacked fourths - Color score - Theme outline -
Piano variations - Color correlation - Score exempli-
fications.

CHAPT. III. PROMETHEUS LIEDER - Schubert and Wolf
settings of Goethe's "Prometheus Bound" - Text quoted -
Schubert's techniques for characterizing a defiant
god - Wolf's differing concept - Score quotations -

CHAPT. IV. "PROMETHEUS", SYMPHONIC POEM - Liszt -
Circumstances of setting Herder's "Prometheus Unbound" -
Synopsis of Herder version of the myth - Liszt's
tone-poem characterization of the god - Theme quota-
tions - Fugue.

CHAPT. V. "PROMETHEUS UNBOUND" - Oratorio - Parry's
setting of selections from Shelley's "Prometheus
Unbound" - Parallelism of Shelley's and modern
youth's dissatisfaction with social condition - Parry
as music historian and critic - Score exemplifications.

CHAPT. VI. "PROMÉTHÉE", OPERA-LYRIQUE - Faure -
Circumstances of composition for out-of-doors festival -
Synopsis of libretto by Jean Lorrain and Ferdinand
Herold - Death and resurrection - Score quotations.

POINT OF PERSPECTIVE

Music about Prometheus, the demi-god who stole fire from his peers and gave it to mankind, is the subject of this study. During a period of slightly more than one hundred years, Beethoven, Schubert, Liszt, Parry, Wolf, Faure and Scriabin added to music literature symphonies, oratorios, songs, piano variations, a contradance, an opera and a tone poem in honor of the rebel god who, objecting to the limitations placed upon mankind, tried to help man help himself.

Because the myth of Prometheus is the basis of our study, let us first deal with it. Related by the blind poet, Homer, around 800 B.C. in the dawn of Greek history, this myth, like the other Greek myths, emerges from unknown reaches of the past.

Prometheus was not a god, but a Titan, a member of that immortal race which had supremely ruled for aeons, finally overwhelmed by the gods in awesome battle. Surviving the debacle, Prometheus nursed a resentment against the gods, becoming a champion of man, some versions of the myth maintaining that he fashioned man from the clay of a river in central Greece.

Prometheus continued to antagonize the gods. During man's sacrifice of animals, he tricked Zeus into selecting

bones and fat instead of tasty meat. Zeus retaliated by withholding the civilizing gift of fire, which Prometheus promptly stole and gave to man. Furthermore, the upstart Titan, possessing the talent of foresight, refused to divulge an important secret-- the name of the nymph destined to bear a child of Zeus's begetting, the son who would overthrow his father.

Such provocations resulted in punishment. Prometheus's enchainment to a crag in the Caucasus, an eagle commissioned to feast daily on his blackened liver. The god was eventually rescued by Hercules and reconciled with Zeus.

The version of the myth generally accepted as the one from which many interpretations derive was told in the fifth century B. C. by Aeschylus, who described his great tragedies as "nothing more than slices from Homer's banquet."¹ His drama, "Prometheus Bound," focuses upon Prometheus's enchainment, his explanation of his conduct and his rage at the forces of tyranny.

Two musical compositions relating to the myth are designated here for detailed study, Beethoven's ballet, "Die Geschöpfe des Prometheus," Op. 43, and Scriabin's fifth symphony, "Prometheus: Poeme of Fire," Op. 60, whose respective dates, 1801 and 1911, defining the outer

limits of the time span, are widely separate in musical treatment. They do, however, share a marvelous uniqueness: a sensitivity to the vitality springing from the myth's core. Both compositions pertain not to the theft, rather to the potential of the flame. The Prometheus of Beethoven's ballet equipped his "creatures" with an introduction to the arts to help them on their ways to self realization. The "Prometheus" of the Scriabin tone poem's title is an expression of the composer's dream of a new art form which would assist man toward awareness of an ecstatic level of experience.

The major focus of the study of the Beethoven score cannot be else than the principal musical motive of the Finale, a melody now known as the "Prometheus" theme which apparently long tantalized the composer, and eventually achieved maximum exaltation in the Finale of the "Eroica," 1803, as a musical expression of Beethoven's concept of ideal heroism. Appearing in the Sketch books in 1800 and receiving prominent consideration in the last dance of "Die Geschöpfe," the melody reappeared twice in 1802; in the seventh of the Twelve Kondre-dances, (published posthumously as Op. 141), and as the theme of the Piano Variations, Op. 35.

The theme is a bass in the manner of a Passacaglia, though not in 3/4 and not in minor. Associated with it are different musical ideas, among them the motive called

the "Prometheus" theme because of its eloquence and power, and because of the particular place of its appearance in the ballet music, as well as later in the 'Eroica,' in the Finale of which it is illuminated in the variations, disclosed in the fagato and deepened in the poco adante.

The original Salvatore Vigano scenario of the ballet presented at the Imperial Court Theatre, Vienna, in the spring of 1801 has been lost. To replace the loss, continuous efforts of devoted scholars and artists have been put forward to save the work for the stage. Among all of these attempts, certainly one of the most notable is the collaboration of Maurice Léna and Jean Chantavoine, the former, a student of Hellenistic themes, and the other, a student of the life and works of Beethoven. They made possible the Paris performance in 1930 with choreography by Serge Lifar.² Vigano's works, published in Milan in 1838, the actual Beethoven manuscript score, now in the library at Vienna, Beethoven's sketchbooks and a playbill printed on the original program were serviceable in the reconstruction.³

The ballet was performed again in our own century in San Francisco as a "curtain raiser" for the Strauss opera, "Electra," in 1953, choreography by William Christensen. (Such double billing seems plausible only in consideration of practicality. Both scores require a basset horn.)⁴

Closing festivities honoring the Beethoven bi-centennial in Munich during the summer of 1971 included a broadcast of

the ballet, Aurel von Milloss adapting the choreography of Viganò for the production.

The "Prometheus Overture," of which the "Prometheus" theme is not an element, often appears on concert programs. The Ozawa 1971 San Francisco symphony repertoires included the Beethoven overture, and also the rarely performed Scriabin "Poème of Fire."

As we shall see, there is an interesting parallelism between the maturation of the familiar "Prometheus" theme and the growth of the "creatures" of the ballet. In the scenario reconstruction, the innocents progress through unfolding stages of their intimations of the human potential, their story being a microcosm of the expansion of the germinal music of the Sketch books to its triumph in the "Evoica."

The study of Scriabin's "Prometheus: Poème of Fire," Op. 60, will focus upon three aspects of the symphony, the chord, termed "mystic" by the composer, built upon superposed fourths; the unique orchestration including piano, organ, choir, orchestra and *clavier a lumiere*; and the coordination of sound and color. "Prometheus," and Scriabin's other large compositions reflect the composer's ideas concerning the co-relation between religion and art, this mystic strain being evident in Scriabin from childhood:⁵

His experiments with the chromatically altered dominant ninth alongside the chord of the augmented sixth

evolved into his "mystic," or "Prometheus" chord, emerging as C, F-sharp, B-flat, E, A and D: an augmented, diminished, augmented and two perfect fourths. The resulting scale spells C-D-E-F-sharp-A and B-flat.⁶ The harmony of "Prometheus" avoids consonances and abandons reference to the major scale.

The massive orchestration does not feature the piano as a solo instrument, though its participation is flamboyant. The chorus, envisaged by the composer as robed in white, sings vowels connoting a specific color designated at the top of the score in a two-note part written for a keyboard of lights. The projection of appropriate colors was intended by the composer to assist in achieving the sense of artistic wholeness and fulfillment.

Produced in Moscow in 1911 with the composer at the piano and Koussevitsky conducting, the premiere did not include the color organ, nor did the 1913 London performance under the baton of Sir Henry Wood. Colors were projected on a screen during the concert at the Bolshoi, Moscow, soon after Scriabin's death, but with small effect. The composer had intended for the hall to be "bathed" in light.⁷ In 1914, with Modeste Altschuler conducting the Russian Symphony Orchestra of New York in Carnegie Hall, the color organ was used with results again reported to be "far from convincing."⁸

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However, the two most recent performances of the Poème, the 1967 concert by the Rochester Philharmonic, and the 1971 event in San Francisco conducted by Ozawa, Takahashi at the piano, included elaborate color effects, due largely to advances in technology. Alex Ushakoff, film producer and designer of space simulations systems for astronauts, developed a "light modulation device which scattered the correct colors throughout the entire auditorium" for the 1967 concert with pianist Gyorgy Sandor.⁹

In his review of the Ozawa concert in San Francisco, Heuwell Tircuit observed:

Great care was taken to present the light show with as much authenticity as possible . . . electricians rigged the house and orchestral shell. . . . at special control consoles backstage the assistant conductor 'played' the color element, and the apprentice conductor, the intensity and flash control. To achieve the proper colors without distortion, house and stage lights were out, the orchestra using individual stand lights. . . . The lights, that 120-piece orchestra representing the cosmos around man (the solo piano) as he searched for intelligence (fire) was [sic] an astounding accomplishment.

The novelties of color scoring and theosophical relevances have elicited varying responses. According to Riesemann, Rimsky-Korsakof "had little sympathy for Scriabin's world shaking conception in which cosmological and musical ideas combined to form a monstrous thought-structure." //

Austin comments, "Young Stravinsky wrote Derzhanovsky that the Prometheus period of Scriabin's music displeased him in general."¹² Austin relates an incident concerning Liadov's reaction to the Poeme, as told by Ossovsky:

I remember at the rehearsal of "Prometheus," Liadov was sitting next to me, nervously shaking his head and saying: "Frightful, how frightful this is! . . . He could never get accustomed to those fourths in the horns at the beginning."¹³

Poet-novelist-musician Pasternak who, as a child, accompanied his father and Scriabin on walks, is quoted by Austin: "The flashing harmonies of his "Prometheus" and his last works seem to me only evidence of his genius, and not daily food for the soul."¹⁴

Koussevitzky, enigmatically calling "The Poeme of Fire" a "fact of history," according to Austin, "gave it nine rehearsals at unprecedented expense. He constructed a new instrument for the finale's bells -- of low diapason, but lighter and more portable, and remarkably loud, sharp, clear-pealing."¹⁵ To ease the audience into understanding, he printed program notes for the first time in Russia.

Scriabin biographers, Austin and Hull, find the fascination for the composer's bizarre techniques in his larger works leading to an overemphasis upon them at the

expense of the short pieces with their "mysterious charm"¹⁶
and Paul Rosenfeld, in his portrait of Scriabin, comments,

Save only the lambent "Prometheus," the symphonic poems are not his most individual. Each reveals Wagner . . . the orchestra was not his proper medium. . . the piano was. . . "Prometheus" reflects the crisis between highly romantic content and classical form.¹⁷

Purposely, our point of perspective does not follow parallel patterns in its approach to the Beethoven and Scriabin compositions. Hopefully, the study of the ballet will bring into focus some of the scattered information concerning the reconstruction of the lost scenario and its plausibility with relation to the score.

On the other hand, the Scriabin work presents a different kind of challenge, one involving references to aspects of the composer's life and music, which, if similarly presented in the Beethoven study, would be burdensome and repetitive.

Other aspects of the richness of the many-faceted myth are embedded in the compositions inspired by it in the years between "Die Geschöpfe" and the "Poème of Fire." Though our study is not designed to include likewise detailed analyses of the Schubert, Liszt, Parry, Faure and Wolf compositions inspired by the magnetic personality of Prometheus, it will attempt to accommodate, in brief chapters, certain curiosities which might, quite naturally, accrue.

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Schubert, in 1819, and Wolf, seventy years later, were challenged to song interpretations of Goethe's dramatic monologue in which Prometheus shouts his defiance at Zeus. The character of the demi-god at each song's ending emerges in differing perspectives through the music alone. The words are the same. Schubert envisions Prometheus as the confident artisan of a new order as his song ends with doughty C major chords and the cry that time and everlasting destiny are "my masters, God, and yours!"(Goethe) On the other hand, Wolf perceives Prometheus as a martyr proclaiming that his spirit is his own, despite the torture inflicted by the gods.

Liszt's revision of the overture and choral music he had set to Herder's "Prometheus Unbound" for the unveiling of the Herder Memorial at Weimar in 1850, resulted in his symphonic poem, "Prometheus," five years later. Parry's adaptation of the Shelly "Prometheus Unbound," commissioned for the 1880 Gloucester Festival, was an accomplishment cited as the "first milestone on the road to revival of music in England."¹⁸ A commission to Faure's, in 1900, yielded the opera lyrique, "Prométhée" for the annual Beziers out-of-doors festival.

The three dramas enact differing versions of the myth. In the Liszt-Herder story, Prometheus, blamed by the gods for the deeds of men who calmly possess the world,

aided by the gift of fire, is unfettered from the rock by Hercules (who slays the eagle) and brought before the throne of Themis to face judgment. The Socialistic Titan is freed as the Chorus of Humanity celebrates his exhoneration in Liszt's hymn closing with "Heil Prometheus!"

The Parry-Shelley is also a version of the god's acquittal-- a redemption not only of Prometheus, but also of mankind. The liberation is effected through love as Prometheus perceives man's separation from his essential nature because of accepting evil as a part of the human experience. The oppressor is overcome through the spiritual regeneration of the oppressed.

Scenes from "Prometheus Unbound" (1819) considered by Shelley himself as his greatest poem¹⁹ were selected by Sir Hubert Parry, musicologist, historian and composer, for his oratorio "Prometheus Unbound," completed for the Gloucester Festival, 1880.

The Faure outdoor production (1900), attesting to the tradition that "the show must go on" took place despite the ruining of the sets by a thunder and lightning storm the night before, the dozen harps designated in the score miraculously escaping harm. The text by Jean Lorrain and Ferdinand Harold depicted the actual theft of the fire as Prometheus brandished a bough into a

flash of lightning. His triumph, however, was mitigated by the gods, determined to "have the last word." At the moment of the presentation of the flame, the crowd clamored in eager acceptance of a second gift, Pandora's casket of evils, despite the warnings of Prometheus whose talents, it will be recalled, included foresight.

With the exception of the Wolf and Faure versions, these interpretations of the myth have happy endings. The generally accepted concept of the classical Promethean hero invisions the tragic figure whose downfall cannot be forestalled because of externals over which he has no control. How then, can we explain the optimism of the Beethoven, Schubert, Liszt-Herder and Parry-Shelley versions?

Alfred Einstein comments upon the happy ending of Gluck's "Orfeo":

In spite of the fact that a tragic termination . . . is inevitably demanded by the subject . . . To motivate such a tragedy would have been to penetrate into the mythical depths which far transcended the understanding of the eighteenth century.²⁰

These "mythical depths" survived as the century turned, and the court of Empress Theresa became the court of Leopold II for whose musical wife, Maria Therese, "Die Geschöpfe" was created. The Winckelmann concept of a classical Greece of pellucid serenity would admit no nightmares.

Nor had Napoleon's defeat yet occurred to shatter the hopes of the common man. The pessimism of the first phase of romanticism would wait for yet another decade. Not only did Beethoven end his ballet with Prometheus ascending the steps of the temple of Apollo to the accompaniment of variations on the "Prometheus" theme, five years later he climaxed "Fidelio" with the arrival of the Duke to the accompaniment of the trumpet fanfare.

Schubert's optimistic characterization of an undaunted Prometheus, albeit only a temporary departure from the composer's tenor of despair, can be attributed to a lingering memory of the recent past when common man was on the march to freedom, or again, it might have been an affirmation of a dream that had never really died. Einstein believes Schubert's "Prometheus" to be the song in which the "classical spirit finds its noblest expression."²¹

Herder and Shelly celebrated a Prometheus UNbound; Hardy and Dickens were instructed by their publishers to provide happy endings for the serialization of their novels. The mystique of optimism prevailed in the nineteenth century.

Before we move to a discussion of the concept of Promethean heroism in literature, let us take note of the lure of the god for painters and sculptors. His fascination for them spans the centuries.

It is believed that in Athens, circa 480 B. C., the painter Parrhasios used as model for his "Prometheus" a prisoner whom he had been assigned to torture.²¹ This painting is no longer extant.

Dating from 80 B. C., an Hellenistic statue from the Pergamene group depicts the liberation of Prometheus. This work may be viewed at the Berlin State Museum.²²

Parmigianino's "Prometheus Animating Man," painted in the sixteenth century, is now in the Pierpont Library Collection. (A replica may be seen on the cover of "Die Geschöpfe Des Prometheus," London recording CS 6660.)

The Titian "Prometheus," created in 1548, no longer extant, is believed to have been destroyed in the 1608 fire at the Prado, Madrid. However, of Titian's four paintings of mythological subjects (Prometheus, Sisyphus, Ixion and Tantalus), the former two are believed to have been previously copied by Sanchez

Coello, and the "Prometheus" to have been etched into an engraving by Cort. These two surviving interpretations of Prometheus are assigned to Titian "though not without hesitation."²³

The Rubens, painted in 1612, and now in the Philadelphia Museum of Art, portrays Prometheus tormented by the eagle.²⁴

Important twentieth century accolades include Brancussi's avant-garde marble of the god's head;²⁵ Manship's bronze with gold leaf cast of Prometheus;²⁶ Lipchitz's painting "Prometheus Strangling the Vulture," commissioned for the Paris Universell Exposition;²⁷ and Orozco's great fresco at Pomona College, California.²⁸

PART I

PROMETHEUS IN LITERATURE

I. DEFINITION OF PROMETHEAN HEROISM

From the myth of Prometheus, literature derives a vision of the entrapped tragic hero who is rebellious and defiant against external forces which he did not make and cannot control. These forces encompass that which transcends human understanding: the will of the Ultimate in Being or Knowing, whether the entity be the Christian-Judaic God, or a corresponding essentiality in other religious concepts. These forces also include the unpredictability of Fate, the neutrality of physical nature and the enigma of human nature, pre-determined by forbears and the laws of genetics.

Prometheus, the god who saw injustice in the limitations put upon man by Zeus, sought to help man help himself. For this audacity, he paid a high price, but obtained for man the opportunity to find his own individuality and to fulfill his high potential as a human being. Prometheus became the prototype of all who would defy injustice or limitation in ultimate growth; he became humanity's arch rebel, the symbol of mind against brute force as depicted in the Aeschylus poem.

According to Dr. Seaman, Promethean heroism provides one way of looking at the tragic hero. Two contrasting modes suggested by literature are the ethical, also called Apollonian; and the amoral, or Dionysian categories.

We paraphrase Dr. Seaman:

The ethical model is the hero who believes in a moral order. Confronted with the temptations of daily existence, he must make moral choices which will enable him to achieve a balance between self interest and universal order. He perceives experience in the form of an inner struggle to achieve rationality to make his actions "conform to the higher imperatives of natural law. Adhering to Aristotelian psychology and ethics that "some faculties are lower and others higher," the ethical hero may find difficulty in maintaining the ascendancy of the higher." He is morally responsible for his choices, and suffers with guilt.

On the other hand, the Dionysian tragic hero "celebrates experience" itself, not moral virtue. The issue for him is "above ethics"; the human organism, in achieving its utmost limits, reaches destruction and "decline neither sad nor disconcerting," simply through the inevitable course of nature. He experiences wholeness and unity in "playing out his role" without having to assume moral responsibility. Reality is revealed to the Dionysian hero who challenges the ethical "higher imperatives" and finds them inadequate. For a moment he perceives the ultimate and finds it

meaningless. Horror accompanies his moment of insight; he has looked upon a universe in which there is no order.¹ A tragic figure, he perishes.

Both Dionysian and Promethean types resemble each other in their challenge to ethical higher imperatives. The Dionysian scoffs and turns his back to them; the Promethean defiantly resists them or attempts to effect reform through change and innovation. He too, perishes.

The categories are not clear-cut. Wotan, for example, in becoming the wanderer, changes to Dionysian status; in mitigating the sentence of Brunnhilde he becomes ethical. Faust, in rebelling against the limitations placed upon him by time, is Promethean; his compact with Mephisto moves him into the Dionysian category; his remorse reflects ethical principles. Hamlet, inheriting the corruption in the state of Denmark is Promethean in trying to correct the "rotten" situation. Deciding not to slay his uncle in the act of prayer because such timing could send the soul of Claudius to heaven, not hell, Hamlet becomes ethical because of the moral choice entailed.

II. DEFINITION INTERPRETED

Turning now from the different ways of regarding the tragic heroic figure, let us examine more closely the Promethean hero.

Prometheus, in the version of contemporary poet and playwright, Robert Lowell, explains the theft:

Zeus looked at man with disgust and said, "Why do I put up with man? He cares for nothing except dirt, blood and sex . . . he is always the same . . . he gets nowhere . . . why don't I wipe him out?" When I heard Zeus, I said to myself, "Poor man, the king of the gods hates you . . . perhaps if you have fire, you can help yourself . . ."

With his theft, Prometheus bade farewell to paradise among his fellow gods. Because he was a demi-god himself, a Titan, he endowed man with divinity, the capacity for achieving godliness.

Embedded in the Promethean myth is man's own faith in his capacity to realize his higher nature. Aeschylus's Prometheus says, "I stopped mortals from foreseeing doom." The chorus asks, "What cure did you provide them against that sickness?" And the god replies, "I placed in them blind hopes." The chorus agrees, "That was a great gift you gave them."²

Kierkegaard writes: "If there were no eternal consciousness in a man, . . . if a bottomless voice, never satiated, lay hidden beneath all-- what then would life be but despair?"³

The Promethean hero, haunted with guilt for the consequences of his ineptness, feels not totally at fault, limited as he is by God, fate, Mother nature, human nature, history, social and political environment-- in short, limitations which he cannot control. Hamlet says, "There is a divinity which shapes our ends./ Rough hew them how we will." King Lear sees himself "more sinned against than sinning."⁴ The Promethean hero, thus, regards himself as victim rather than as perpetrator. External forces imprison him with giant chess-like maneuvers. The Lowell version puts it, "Man is a poor god, too intelligent to hide from his unceasing guilt, too stupid to escape."⁵ He sees himself as gifted because of his human-ness. He has been "chosen." Upon him was bestowed the fire. He senses responsibility in the preservation and use of his gift, but sees his highly motivated dreams and aspirations "ironically working against themselves, so that disaster, not self realization" more collective human progress, results.⁶

Thus his environment is fatalistic, and the individual man seeking freedom, finds divorcement from himself, his fellows, and alienation from God. Arnold wrote:

It is a sad sight when the world denies
A gifted man the power to show his gift;
When he is tied and thwarted from his course;
When his fine genius foams itself away
Upon the reefs and sandbanks of the world,
And he dies fruitless, having found no field.⁷

Like Job, the modern Promethean is a prisoner in a whirl-wind world. Like Hamlet, he finds the "time out of joint."⁸ He mourns with Troilus: "How my achievements mock me."⁹ Yet he must go on. "Our own nature impells us to endless aspiration, to an endless beating at the walls of our confines."¹⁰ Bruno Walter reminiscing, quotes Mahler: "Why do I fancy I am free when my character constricts me like a prison."¹¹ Our hero binds his wounds and prepares new strategies, fully aware of his helplessness against the magnitude of outside forces.

Robert Lowell expresses man's metaphysical imprisonment in terms of the salmon who rages against impossible odds:

O to break loose, like the chinook
salmon jumping and falling back,
nosing up to the impossible
stone and bone-crushing waterfall--
raw-jawed, weak fleshed there, stopped by ten
steps of the roaring ladder, and then
to clear the top on the last try,
alive enough to spawn and die.¹²

The romantic hero, like the chinook salmon, fights against the river of his limitations, braves the waterfall of mortality despite the inevitability of death.

The harshness of man's existence in a universe assumed to be irrational is starkly revealed by the Promethean-Romantic tragic hero as he strives to realize his

human-ness. Entrapped by external forces which he can neither comprehend nor manipulate, but which have long since forged the hard layers of his milieu, he steps to the beat of the drummer. Beguiled by his own rebellious spirit into the temporary belief that he can be choreographer to his own dance, he finds inevitably that the rebellious spirit is, itself, adjunct to the trap. Above, beneath, to the right and left, he is confronted by impenetrables which he has inherited: metaphysics beyond understanding, the will of God, the gods, fate, destiny; physical nature; human nature; the autobiography of mankind, its history and culture; the genes of his own make-up. Ever he is limited by the weight of his own carapace.

The Promethean hero, envisioned as warrior, philosopher, artist or statesman faces an adversary both large and irrational. Frail David, entrapped with his gift of rationality may win a skirmish now and then with smooth stones and melodious harp, but the final victory will never be his. Prometheus says, "Nothing that hurts shall come with a new face/ so I must bear as lightly as I can/ the destiny that fate has given me./ For I know well against its strength, no one can fight and win."

Prior quotes from T. S. Eliot's antitheses and cryptic paradoxes in "Family Reunion":

Accident is design
And design is accident
In a cloud of unknowing.
O God, man, the things that are going to happen
Have already happened.¹⁴

Confronted with certain emptiness and ultimate entrapment, the tragic hero may develop an existential perspective (such as we find in Berg's "Wozzeck," and the 20th century Theater of the Absurd, or a personal chivalric code, as illustrated by Don Quixote and Cyrano de Bergerac). The contest is ever unequal, though the hero may claim victory by emerging at least with his dignity and integrity.¹⁵

Regardless of his chronological appearance in history, the Promethean hero's mode is always Romantic. His heroic defiance is tinged with despair. The dominant metaphor is entrapment of the individual psyche; the dominant action is heroic struggle in the face of certain annihilation. Dr. Seaman summarizes the Promethean's plight: "The world lies in wait for the noble spirit and involves him inescapably in universal disharmony and disproportion."¹⁶

The Promethean hero ever stands as a revolutionary who challenges the "old ways." Marion Bauer says, "Youth is inclined to ask why the old should always be in the

right against the young, when the future always agrees with the young against the old" and considers Ortega's answer the "basis of contemporary aesthetics." Bauer quotes Ortega:

Our most rooted, our most indubitable convictions are the ones most to be distrusted; they are our limitations, our confines, our prison. ~~Life is indeed unimportant if there does not stir in it a great eagerness to expand its frontiers.~~ We live only so far as we are eager to live more, and all obstinacy in remaining limited by our habitual horizon means weakness, a decadence of vital energies. The horizon is a biological line, a living organ of our being; and while we enjoy plenitude the horizon flees, swelling and undulating with an elasticity almost in the rhythm of our breath. But when the limits of the horizon are fixed, it is because they have become rigid, and we have entered old age.

Contemporary men, thrilling to their accolade to past heroes, often fail to recognize the flame bearers in their midst.

PART II
PROMETHEUS IN MUSIC

I.A. "DIE GESCHÖPFE DES PROMETHEUS"
BEETHOVEN

Thayer writes,

In 1801, Beethoven had an opportunity to display his talents in quite a new and different way: the composition of a full length ballet, "Die Geschöpfe des Prometheus," also known as "Die Menschen" . . . this is a ravishingly beautiful score and although the ballet was considered problematical, Beethoven's music had a considerable success when it was first performed at the Burgtheater (Vienna) on 28 March, 1801.¹

A contemporary journal, "The Historisches Taschenbuch," reviewed the first performance: "A ballet, 'The Men of Prometheus' [sic] did not please, although the music of that profound genius, Beethoven, contains much that is beautiful, even if it is not always particularly suited to the dance."²

The music to the allegorical and heroic ballet was composed upon invitation of the dancer and choreographer, Salvatore Vigano, who devised the scenario. Vigano, born in Naples in 1769, and said "to have danced his way through Europe,"³ was ballet master of the Vienna Court theatres. His wife was the celebrated danseuse, Josefa Medina, who had created a furor by appearing on stage in flesh-colored tãicot.

Wishing to compliment Maria Therese, wife of Emperor Leopold II, and granddaughter of the Empress Maria Theresia, Vigano noted that Beethoven had already dedicated his Septet, Op. 20, to her in 1800.

Heinrich von Collin, a contemporary of the period, reports of the status of ballet in Vienna at the turn of the century:

During the reign of Leopold II, ballets, which under Noverre had been a very popular form of entertainment, were brought back into the theater. The general interest was again awakened, and stimulated to a high degree because, together with the ballet master, Muzarelli, a second ballet master, Salvatore Vigano, gave performances. His wife revealed to the eyes of the astonished audiences a hitherto undreamed-of art. The most important affair of state would not arouse more violent divergencies of opinion than the battle did at that time over the respective superiority of the two ballet masters. Friends of the theater divided themselves completely into two parties . . . Muzarelli's supporters, as the weaker side . . . even sought means which were quite beside the point to get the better of their opponent, when they attempted to denounce as immoral the art of Madame Vigano . . . the supporters of the new ballet master described the defenders of the older man with quite open contempt . . . /calling them men/ who had never had the slightest inkling of an idea of what was beautiful.

Truly the Viennese theaters never again heard such roaring storms of applause and at the same time such a thunder of clapping of jubilant crowds as at the ballets of those days. . . . This unusual victory, which the new ballet master snatched from the older one, was due to his departure from the exaggerated inexpressive artificialities of the old Italian ballet in favour of the simpler forms of nature. At any rate, it must have been refreshing when one had long been accustomed to see only interpolated dances combining nothing but leaps, dislocation of limbs and tedious posturing, which left the spectator with no impression of unity, suddenly to behold a

story, a depth of feeling and the pure beauty of outward expression. These qualities were most perfectly developed in the earlier ballets of Herr Salvatore Viganò and opened up a new and hitherto unknown realm of beauty.⁴

The following description of the action of "Die Geschöpfe" was printed on the original program:

The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove them by means of science and the arts, and gave the manners, customs and morals. As a result of that conception, two statues that have been brought to life are introduced in the ballet, and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion and Orpheus to instruct them in music; Melpomene to teach them tragedy; Thalia for comedy, Terpsichore and Pan for the shepherd's dance; and Bacchus for the heroic dance, of which he was the originator.⁵

Thus Beethoven brings statues to life with the power of his music in "Die Geschöpfe," one of his few works written for the stage. Immensely successful in Vienna, later in Italy, it has almost disappeared from the repertoire, probably having been performed only three times in the last century, as indicated earlier in the study. (Gilman observes, "To the best of the company's knowledge, San Francisco was giving it its American premiere").⁶

It may be recalled that the loss of the original scenario and its refashioning by Léna and Chantovoine was discussed in our point of perspective.

Following is a synopsis of the reconstructed action of the ballet.⁷ Act I: Through the storm, Prometheus carries a torch. Taking refuge in an abandoned shed, he finds two statues into whom he breathes the Fire of Life with his flame. The statues symmetrically dance. Prometheus, attempting to instruct them, is disappointed that they are thankless and petulant. Soon realizing that they are incomplete, he instills love of nature in the girl by giving her a flower. For the boy, he gathers fruits. The pair now follow him graciously.

Act II: Apollo, god of music and poetry, presides at his throne on the steps of the temple atop Mt. Parnassus. Muses and other deities who patronize Beauty and Art surround him: Orpheus, Mars, Bacchus, Euterpe, Terpsichora.

Prometheus explains to Apollo the need of his "creatures" for heart and reason, requesting the bestowing of these missing qualities. Euterpe awakens their senses with music; Orpheus, their emotions to first love, with his lyre.

The Arts of War and Peace bring inherent problems: the boy is attracted by Mars and his attendants, the girl protesting. Melpomene, Muse of tragedy, disguised as Death, wears a mask and carries a dagger. She rebukes Prometheus for dooming his "creatures" with his

gift of life, and kills the god in rage. The statues beg for the restoration of their beloved creator, themselves effecting the magic in Scene ii, during the dances of Terpsichore to the music of Pan. In this morning scene, nymphs, fairies and Graces precede the Children of Love, who crown the statues, now Man and Woman, with rose garlands. In the nuptial procession, all pay homage to Prometheus, seated at the feet of Apollo.⁸

The sudden slaying of Prometheus by the Muse of tragedy in Dance No. 9 may, at first, appear so shocking and inappropriate as to undermine credibility for the reconstruction. On the contrary, this aspect of the ballet testifies to Léna's sure knowledge of Hellenistic themes and the more antique mythologies from which they sprang.

Léna perceived in Prometheus a kinship with other deities of death and resurrection, decay and renewal of life. Prometheus was one with Dumuzi-absu, dead and resurrected god of Sumerian mythology; he was kin to the Indian Shiva whose locks were ornamented with the skull of death alongside the crescent of re-birth.⁹ Osiris, Tammuz-Adonis, Attis and Dionysus, the "beautifully bearded golden bull of the graceful harp and royal tomb of Ur" were all brother to Prometheus.¹⁰ All had for man the promise that spring would come from winter, that the Nile would

pour over the parched land and that inherent in departure was return. Christ would rise from the Tomb, and the People of Israel would come back to the homeland.¹¹

Frazer writes, "In ancient Egypt, the god whose death and resurrection were annually celebrated with alternate sorrow and joy was Osiris, most popular of all Egyptian deities."¹² Prometheus's similarity to Osiris was particularly striking. Norma Goodrich observes that long before the Pharaohs "Osiris, by teachings and example, persuaded the people to put away former evil habits," specifically, cannibalism, and traveled about the world and by the "gentle arts of persuasion and music" enlightened.¹³ Frazer continues, ". . . there are good grounds for classifying him [Osiris] with Adonis and Attis as a personification of the great yearly vicissitudes of nature, especially of corn."¹⁴ He adds, "Like other gods of vegetation, Dionysus, [son of Zeus] was believed to have died a violent death at the hands of the Titans and to have been brought back to life again."¹⁴

The maiden dancing herself to death in Stravinski's "La Sacre du Printemps" performs the final act for invoking vernal fertility, and the ballet is revealed as a glorification of elemental creative impulse, a celebration of the ecstasy of birth.

Frazer correlates the Oriental god, Tammuz, with Adonis, beloved of both Aphrodite of Mount Olympus, and Persephone

of the nether world. Bound by Zeus's decree to live half of each year with each goddess, his cycle of life and death imposed upon the world a cycle of growth and unfertility.¹⁵

Considering this mythological background, thus, Frazer observes, "The inconsistency of acting on two opposite principles, however it may vex the soul of the philosopher, rarely troubles the common man--indeed he is seldom even aware of it."^{15a}

The ballet's "happy ending" reversal of the tragic conclusion to the antique myth as related by Aeschylus has been discussed earlier. Let us add that the story told by the ballet appears to spring from the original myth as does Shakespeare's "Troilus and Cressida" from the "Iliad," Joyce's "Ulysses" from "Odysseus," and the tale of the cherry tree from the lore surrounding the character of George Washington. Music gives us many exemplifications, among them Saint-Saens's "Samson and Delilah," and Berlioz's "L'Infance du Christ."

In "Die Geschöpfe" the myth of Prometheus is the point of departure. From such a perspective, the novel alterations are tenable. The discrepancy between the agonized god of "Prometheus Bound" chained to a rock, and the nimble youth of "Die Geschöpfe" experimenting with the stolen torch vanishes. Likewise, the divergent endings, the agonized god of Aeschylus, still chained to the rock, and the youth of the ballet, receiving accolade also are plausible.

Another seeming discrepancy, Prometheus, rebel per se, seating himself at the feet of Apollo, prototype of the ethical hero, becomes immaterial if it is borne in mind that "Die Geschöpfe" is not an heroic tragedy. George Beckman observes that allegorical ballets were popular at the end of the eighteenth century, with Deities in human form symbolizing Reason, attempting to guide human beings. 15b

The entire music consists of the overture, an "introduction" and sixteen other numbers, each of which is written in closed form. ¹⁶ Dances No. 1 through No. 3 comprise the first act in the original extant score, the dramatic content appearing so evident as to invite relative unconcern that the original scenario was lost. This observation will, hopefully be verified in the study of each dance in our next chapter.

The second act is a divertimento with individual dances. Each dance is appropriate for representing instruction by one of the Muses in a specific art. Dances No. 4 through 9 compose the first scene of Act II; No. 10 through 16, the second.

The only appearance of the harp in one of Beethoven's larger works occurs in No. 5, where it accompanies woodwind solos.¹⁷ The orchestral recitative is used in dances Nos. 11-13 as the animated statues are presumably being taught the art of drama. Dances No. 14 and No. 15 are their solos;

they are now ready to give of their newly acquired skills. These two numbers are written as a series of variations, No. 14 employing the basset horn as the solo instrument.

Most engrossing is No. 16, the Finale, because of the unpretentious entrance of the "Prometheus" theme.

Grove states,

The music is distinguished only by the first appearance of a /now/ familiar theme in E-flat major that always announces itself in the bass. . . . this theme appears in the finale in full melodic form, not developed or varied . . . however, in the fourth movement of the "Eroica" this theme is introduced in the bass again, and arrives at full melodic form through a short series of variations.¹⁸

Beethoven was long intrigued with this combination of notes. In his Sketch Book of 1800, his biographer, Rolland, finds "on page 132 the . . . March of the 'Eroica' is mixed up with the pirouettes of Prometheus."¹⁹ Rolland continues, "This ballet at the 'Eroica' symphony are not the only appearances of the theme in Beethoven's works . . . it also appears in a contredance, and as a basis for the Op. 35 Piano Variations."²⁰ When the Variations first appeared, the composer wrote to his publishers, Breitkopf and Hartel, requesting that the cover contain a reference to the origin of the theme in the ballet. Rolland observes,

The use of the theme in the ballet about Prometheus, and again in the very heroic and noble 'Eroica' symphony leads us to speculate as to whether or not Beethoven attached any extra-musical significance to the theme. On the other hand, there can be little doubt that Beethoven was intrigued by the development possibilities offered by the theme and its accompanying bass line. Apparently only in the finale of the "Eroica" was he completely satisfied with the treatment, and it is significant that the theme never again appears in his works.²¹

Paul Bekker detects an interesting parallel in Beethoven's method of progressing from ballet to contredanse to piano variation to the "Eroica," and from Leonora Overture No. 1 to Opera, to Leonora Overture No. 2 and No. 3.²² Bekker also notes a "connection" between the first Leonora Overture and the "Prometheus" overture in "Beethoven's attempt to contrast the opening and closing moods of action with each other in the form of the prelude and allegro, while the catastrophe presented in the action does not appear in the overture."²³

The biographer surmises that Beethoven had not so fully assimilated the meaning of "Prometheus" and made it his own, as later, when he made it the basis of the finale of the "Eroica" . . . the overture thus is confined to indications of the more obvious contrasts of the action, the high ambition of the god and the mass of those who are led to happiness by him.²⁴

This biographer comments on Beethoven's use of key: It is certainly remarkable coincident that, of Beethoven's eleven overtures, no fewer than six are written in C major . . . C major is Beethoven's

key of joy, not of wild jubilation . . . but of a simple, personal sense of victory and success. . . . He chooses C major to express stately and majestic ideas, as in "Prometheus," in the "Birthday Overture," in "Weihe des Hauses" and in the three great overtures which followed on "Prometheus," the three "Leonora" overtures. Here the bright and resonant key of C major is, for him, the landscape, the climate of freedom.²⁵

Bekker states, "Both the C minor symphony and the opera end in this key, and it forms the basis of the introductory instrumental poems."²⁶

The instrumentation employed in the ballet is the classical orchestra, with paired woodwinds, plus some additional instruments as mentioned earlier. Perhaps the outstanding characteristic of the scoring is the frequent use of solo instruments, much more than customarily employed.²⁷ This unusual use of solo instruments and rare instruments can undoubtedly be attributed to exigencies of the drama and the character of the music itself.

IB. STUDY OF THE SCORE: DIE GESCHÖPFE DES PROMETHEUS
BEETHOVEN

Introductory remarks. Attention will be directed to those themes particularly important in their singular or repeated appearance. Recurring themes will be examined for change or similarity.

Similarity of themes of Die Geschöpfe to themes of other works will be noted, particularly the "Prometheus" theme itself in the variations of the ballet Finale and in those of the Finale of the "Eroica."

Unusual instrumentation, dynamics and form are, of course, also points of focus.

Elizabeth Rogers suggests the following innovations as Beethoven moved away from his first period, about the time of the ballet composing: free modulation, modulatory bridges becoming an integral part of the movement, frequent appearance of codas, episodes and auxiliary themes and enlargement of the development section. She comments upon the deepening emotional character of the slow movements, finding them "intensely personal and expressive." We also look to Beethoven for making the variation an elastic medium for the imagination.¹

Coerne notes Beethoven's very high ranges for violins, his interest in inner and lower voices for strings, his use of the tenor range quality of the bassoon as opposed

to its traditional role as bass for woodwinds and horns. He cites Beethoven's arpeggio parts for clarinets, the tragic resources uncovered in his timpani scores, and his scoring for woodwinds, horns and trumpets in pairs.²

Carse finds Beethoven's use of the bassoon to double the violin melody an innovation, sees an increasing tendency toward solos in woodwinds, horns, bassoons and basses, and looks for woodwinds, horns and strings not only combined, but contrasted and opposed to one another in groups. Carse also notes Beethoven's soft tutti.³

Finney adds to the above list dissonance as an integral part of harmonic resources, expansion of tone color, extension of dynamics, unity of subject matter and music, polyphonic grasp of thematic development, sharp contrasts of mood, enlargement of sonata form plan, and use of harp.⁴

Keeping in mind that the reconstruction of the story of the ballet, as previously discussed, is accepted here, let us turn now to an analysis of the score. Its programmatic musical content attests to the validity of the studies of Léna and Chantavoine.

Overture. Now called "The Prometheus Overture," the overture to "Die Geschöpfe" was originally entitled "Tempesta," that name, according to Netti, suggested "an attempt to portray the chaos of the world before the creation."⁵

In the key of C major, this overture is a free sonata form with a short introductory ADAGIO, followed by the ALLEGRO (molto con brio). Bekker proposes that the ADAGIO represents "the serious and sublime in the character of Prometheus."⁶

Especially significant are the opening four measures, fortissimo, tutti chords V⁷ of IV, IV, Ital. augmented 6th, and V of C major, because of the pattern they initiate in relation to story content. (The several appearances of chordal blocks suggest the Temple of Apollo and his influence. (Nettl directs attention to the similarity of the openings of "Die Geschöpfe" Op. 43, and the First Symphony, Op. 21).

The Second Act, Dance No. 4 MAESTOSO, set on the steps of the Temple of Apollo starts with block chords. At the beginning of Dance No. 6, POCO ADAGIO, the chord pillars again appear at a symbolic point of plot development, possibly signifying Apollo's approval of the success of the previous lesson in which the "creatures" learned to love.

The triple stops of violins, page 126, Dance No. 14, achieve a chord-block effect, this time occurring when the success of the project is a fait accompli, the remaining dances merely affording the luxury of virtuosity and finesse.

Schlinder describes the furors resulting from the V7 beginning chords:

It is indeed a matter to be noted when one chord is able to arouse irreconcilable enmity within the ranks of the musically learned... Beethoven used to say that any members of the corps of old Viennese music teachers who did not already consider themselves his enemies were sufficiently antagonized by this one chord to join the rest... Not only that, but some of these old masters (especially Preindl Kapellmeister at St. Stephan's and author of a textbook on composition), feeling that Beethoven, like a foolhardy knight, had insolently thrown a gauntlet in their faces, declared themselves henceforth his sworn foes.⁷

(Schlinder explains that the textbook cited "teaches that old guild regulation that every piece of music must begin with a tonic triad. Until Beethoven, no one had broken this rule."⁸)

Two important themes are stated in the exposition of the ALLEGRO MOLTO CON BRIO: 1) the eighth-note staccato theme, C major, Viol. I, page 3, which appears again in the fugato of the Finale, E-flat major, Viol. II, page 155, and 2) the triadic theme, G major, flutes,

page 6. This theme suggests comparison with the third theme of Movement II of the "Eroica."

Unger points out a similarity in this theme and the PS of Gluck's "Iphigenia in Tauride." He also notes its similarity to the second theme, Movement I, of Beethoven's First Symphony.⁹

These themes appear to be the only ones treated later in the ballet. Divulging none of the dramatic conflict reserved for telling during the sixteen dances to follow, the overture gives only the essential story.

The score quotations which follow show the similarities in the chordal beginnings of Overture, Dances Nos. 4 and 5. Included are statements of the A and B themes of the Overture, the re-appearance of A in the Finale of the Ballet, and its metamorphosis into the Prometheus melody.

(Page numbers cited for score exemplification refer to original score numbering, not to page sequence of study).

DIE GESCHÖPFE DES PROMETHEUS

BALLET
Musik von

L. VAN BETHOVEN.

CHORDAL INTRODUCTION

APPEARING SIMILIARLY IN DANCES Op. 13 NUMBERS 4 and 6.

Ouverture.

Adagio.

Explosive dynamics

Woodwinds double with strings

C Maj. V_7^2 of IV_6

Ital. V (Controversial beginning)

Aug. 1813.

244969

CHORDAL INTRODUCTION **ZWITTER AKT.**

SUGGESTED BY OVERTURE

No. 1. Maestoso.

TEMPLE OF APOLLO

Andante.

APPROACH OF PROMETHEUS

Flauti.

Oboi.

Fagotti.

Trombe in D.

Timpani in D.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

This hesitant figure appears first in Dance No. 1 as Prometheus approaches statues in the abandoned hut.

Part. B. 3.

Allegro molto con brio. THEME A OF OVERTURE APPEARING ALSO IN FUGUE OF FINALE

The musical score consists of 12 staves. The first seven staves are mostly blank, with only the initial notes of the first staff visible. The eighth staff contains a complex melodic line with many sixteenth notes and slurs. The ninth through twelfth staves contain rhythmic accompaniment, primarily consisting of quarter and eighth notes. The dynamic marking 'pp' is present at the beginning of each staff.

FINALE DIE GESCHÖPFE

Allegro molto. FUGUE

135

THEME STATED IN OVERTURE (C major)

The first system of the musical score consists of ten staves. The top five staves are for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), and the bottom five are for strings (violin I, violin II, viola, cello, and double bass). The music is in 2/2 time and C major. It begins with a dynamic marking of *ff* and includes various articulations and dynamics such as *pp*, *tr*, and *cresc.*. A section of the score is marked *E-flat major* and *pp*.

The second system of the musical score continues the composition across ten staves. It features similar instrumentation to the first system. The music includes complex rhythmic patterns and dynamic markings such as *pp* and *ppp*. The notation includes various note values, rests, and articulations.

PROMETHEUS THEME, FIRST SCORE, STRINGS, IS INTEGRATED WITH FUGUE SUBJECT: SECOND SCORE, EIGHTH NOTES, VIOLINS.

(OVERTURE)

THEME B ALLEGRO OF OVERTURE

V

Canonic statement by oboes

Compare theme 3, mvt. 11, "Eroica"

Act I. Scene i. Dance No. 1. Obviously programmatic, the dance begins by creating an atmosphere of the mysterious unknown in the interior of the abandoned hut. Semi-tone tremolos and diminished fifth triads, pp. 31, 32; and diminished fifth and seventh leaps, p. 34, accomplish the effect.

Such an ambience continues throughout the POCO ADAGIO, Prometheus's cautious approach to the statues being suggested by the breathless quality of the 8th note passages, pp. 35 and 36, top scores. This same 8th note figure is used in the first dance of Act II, Dance No. 4, as Prometheus approaches Apollo, requesting the gifts of art for his incomplete creatures.

The augmentation at the dance's closing is particularly significant because of the precedent set for endings of Dances Nos. 2 and 16. The last 8 measures of Dance No. 1 emphasize the suspensive quality of the dominant five times, as bassoons, first and second violins start two measures before other instruments make their separate entrances, first the viola, then the horns, and, in the final measure, the bass. This texture contributes excitement, and pianissimo dynamic, achieved despite the additional weight of instrumentation, is a nice reversal of additive fortissimo.

The half note ending appears in Dance No. 2, when again suspense is an important aspect of the plot movement. Also in the closing of the Finale, the unmeasured effect of repeated whole note cadence stamps a sense of affirmation upon the entire work.

Of additional interest is the lifting of the torch to bestow life upon the first statue (p. 35, middle score, meas. 1-6). The similarity to orchestral illumination of Siegmund's sword embedded in the ash tree in the hut of Hunding a half century later is inescapable.

The dance consists of the long Introduction (ALLEGRO NON TROPPO) and the ALLEGRO CON BRIO, ABA, preceded by the short descriptive ADAGIO mentioned earlier, and interrupted again on p. 36, as the second statue, is cautiously approached. The A and B themes of the ALLEGRO CON BRIO presumably are the dances of each statue as it comes to life. The key is C Major, mentioned earlier as significant of optimism in Beethoven's tonality spectrum.

Now begins the drama of the ballet, which, in its poetic setting conveys strikingly those qualities of Beethoven's character concerned with uplifting mankind, and those qualities of the myth of Prometheus related to man's spiritual progress.

Act I. Scene 1. Dance No. 2. The Adagio in F major might well allude to the clumsiness and intransigence

which Prometheus detects in his newly animated creatures. The spasmodic rhythm of the dotted quarters and thirty-second note triplet figures moves toward the one-part form of the ALLEGRO in which the theme, appearing in D minor, page 41, with later modulations, is the melody with which Prometheus awakens the latent sensibilities of his animated statues with gifts of flowers and fruits.

The final eleven measures is a chorale duet in which the oboes and bassoons move in whole notes to a six-four chord and a dominant ending, the oboes climbing chromatically. The device is nicely suspensive: we must wait, with Prometheus, for the next dance to see whether or not his attempts are successful. It will be remembered that this augmentation of ending through use of whole notes occurred in the ADAGIO of Dance No. 1, Prometheus in the abandoned hut having animated the statues, perhaps wondering what would happen next.

Act 1. Scene 1. Dance No. 3. The jaunty nature of this one-part waltz form is accentuated by its prancing off without introduction. There apparently no doubt but that Prometheus has been successful. Allegro Vivace throughout, the graceful, dotted melody invites motion due to its strong rhythmic profilation. Woodwinds and horns share almost equally with the strings in enunciating the theme which modulates only once, to the dominant. Much of the dance is tutti.

DANCE NUMBER 1
Introduction.

Allegro non troppo. MYSTERY OF ABANDONED HUT

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Violoncello e Bassa.

REV. L. G.

No. 1. Poco Adagio. CAUTIOUS APPROACH OF PROMETHEUS TO FIRST STATUE

Flauti.
 Oboi.
 Fagotti.
 Corni in C.
 Violino I.
 Violino II.
 Viola.
 Violoncello e Basso.

This pattern appears in Dance No. 4 as Prometheus approaches Apollo

LIFTING OF THE TORCH

Allegro con jiro.

BOY'S ANIMATION

CAUTIOUS APPROACH TO GIRL ANIMATION

piano forte

crisp.

espress.

espress.

SUGGESTED SUSPENSE

SUGGESTED SUSPENSIONS

The musical score consists of approximately 15 staves. The notation includes various rhythmic values, primarily whole notes, and rests. Dynamics such as *f*, *sf*, *p*, and *cresc.* are used throughout. Performance instructions like "SUGGESTED SUSPENSIONS" are written above the staves. The score is densely annotated with musical symbols and markings.

(Possibly) Prometheus's displeasure that his "creatures" have no warmth.

Nº 2. Adagio.

Flauti.

Oboi.

Fagotti.

Cori in F.

Trombe in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Part. B. 3.

FORM: ONE PART . SUGGESTS ATTEMPT OF PROMETHEUS TO INVEST HIS CREATURES

Allegro con brío.

WITH WARMTH

The musical score consists of approximately 15 staves. The top section includes a 'THEME' marked with a 'p' dynamic. The score is filled with musical notation, including notes, rests, and slurs. Dynamics such as 'p' (piano) and 'f' (forte) are used throughout. There are also performance instructions like 'Bassi.' and 'Basso Continuo'. The notation is dense and includes various rhythmic values and articulation marks.

Part. E. 3.

CREATURES BECOME AMENABLE TO GUIDANCE OF PROMETHEUS
No. 3. Allegro vivace. ONE Part

Flauti.
Oboi.
Fagotti.
Corni in F.
Violino I.
Violino II.
Viola.
Violoncello e
Basso.

Musical score for the first system, including staves for Flauti, Oboi, Fagotti, Corni in F, Violino I, Violino II, Viola, and Violoncello e Basso. The word "THEME" is written across the Violino I staff.

Musical score for the second system, continuing the orchestral parts from the first system.

Musical score for the third system, continuing the orchestral parts from the second system.

Act II. Scene i. Dance No. 4. Opening Act II,
the first four D major chords might stand as musical interpretations of the pillars of the Temple of Apollo on Mt. Parnassus. The temple is the setting for the instruction in the arts as planned by Prometheus to enlighten his "creatures."

The tutti treatment of the chord, woodwinds and strings making their separate statements of it rhythmically and melodically, includes the timpani whose somber sounds Beethoven discovered during his late first period.

The ANDANTE, with its eighth note-eighth rest figure, pianissimo stated by the strings alone, conveys a breathless quality entirely representing the action of the plot, now concerned with uncertainty. Prometheus does not know how his suit for favors will be received. This hesitant musical figure was previously used to dramatize Prometheus's tip-toe adventure through the abandoned hut in Dance No. 1.

CHORDAL INTRODUCTION SUGGESTED BY OVERTURE

Nº 2. *Maestoso.*

TEMPLE OF APOLLO

Andante.

APPROACH OF PROMETHEUS

Flauti.

Oboi.

Fagotti.

Trombe in D.

Timpani in D.

Violino I.

Violino II.

Viola.

Violoncello e Bassi.

Hesitant figure has appeared in Dance No. 1 as Prometheus approached statues in abandoned hut.

Part. B. 3.

Act II. Scene i. Dance No. 5. "Apollo gives a sign and orders Euterpe to charm the statues with music, thereby awakening their senses. Orpheus plays his lyre with such tenderness that the creatures learn the sweet agonies of emotion," writes George Beckman in his introduction to No. 5, one of the most arresting of all sixteen dances.¹

It will be noticed that the instrumentation of this dance includes the harp, Beethoven's "only use of the instrument in a larger work."² (Perhaps the composer had no alternative with Orpheus on stage, lyre in hand)!

The ADAGIO introduction opens strikingly with three B-flat harp arpeggios. A flute, clarinet and bassoon badinage of a scale and arpeggio figure follows, and the short movement closes with a cello cadenza answering a modest harp downward sweep. The cello cadenza persists into the ANDANTE QUASI ALLEGRETTO where it sings the A theme of the three-part song.

Woodwinds, violins and viola soon pick up the theme with bass and cello accompanying. A cadential extension, p. 53, modulates to the relative minor. B enters as V of F major. B is actually only a few measures of dominant and tonic. Phillip Ramey, commenting for the Louis Lane Cleveland Orchestra recording states, "even

the colorful addition of a harp.....cannot disguise the essential melodic poverty of the love music."³

The cadence is extended, the harmonies of this section being most interesting: a Neapolitan Sixth moves to V7 of D-flat major (the borrowed lowered sixth of F major). (The first violins play eighth-note F's, held over from the previous measure in organ point effect). The D-flat tonic is plucked by the bass, pianissimo.

The B section moves to A through six measures of V of B-flat major, variety being contributed by harp arpeggiating, woodwind and cello duetting with trill ornamentation.

The cello which stated the A theme originally, is silent in the first three measures of the return, p. 56. The return, only eight measures long, is enlarged into a three page CODA in which all instruments toy with harpistic effects, particularly flute, oboe and cello, top score, p. 57, cello and bass, p. 58. The harp itself is somewhat exposed in diminished arpeggios p. 57, but in general the scoring for this instrument is simply put.

Because Beethoven assigned a prominent role to the harp in the love dance of "Die Geschöpfe", our study may be permitted the following short discussion concerning the instrument.

During the classical period, harp makers were attempting to improve the pedal mechanism of the instrument in order to facilitate playing accidentals. (Sharps and flats are made by depression and release of foot pedals at the base of the harp.)

Many harpers regret the absence of parts for them in the scores of Beethoven, Haydn and Mozart, the K. 299 concerto for flute and harp notwithstanding. Biographers Davenport and Grove frolic with the notion of "immense dislike" for both instruments attributed to Mozart; they withhold verification quoted directly from the composer himself.⁴

The harp used in this Dance No. 5 probably was the single action B-flat instrument. The dance, in the key of B-flat major, involves only B-flat and E-flat shifts to B-natural and E-natural and back to the flat positions; F to F-sharp and back; and a D-flat, pedalled enharmonically as C-sharp.

Though a very ancient instrument dating from 3000 B. C., the harp has always presented problems in tuning and providing accidentals. Blearan's harp, 1547, five feet tall, the Welch triple harp with its three rows of strings, a century later, and the hook harp of Tirol all represent efforts of the harp maker to equip the instrument for key changes.

By 1720, through the cleverness of Hockbrucker of Donauworth and Vetter of Nurnberg, the harp, sometimes with five pedals, sometimes with seven, and tuned to the E-flat major scale, could play, ^{even} in B major and five minor keys. This was the harp for which Gluck scored and which Bach ignored. Handel wrote the part in "Ester" for the Welch harp, an antique type of instrument.

The harpsichord and lute, both somewhat similar to the harp in effects, and more amenable to modulations, went out of fashion in the late Baroque period. Then the potential of the harp as an acceptable member of the symphony orchestra was viewed as a possibility.

From 1752-1780, Cousineau and son (of Paris) replaced the cumbersome hook mechanism of Hockbrucker with the metal plates and made accessible fifteen keys on a harp tuned to the C-flat scale. However the harper was asked to cope with fourteen pedals. This was possibly the harp of Haydn's friend, Krumpholtz, and the instrument Mozart was alleged to have found distasteful. (K. 299, however, requests only minimal pedalling.)

Two Frenchmen, Naderman in Paris and Erard in London, developed the single action instrument in the 1790's; Erard evolving the modern double action. He left to his nephew, Pierre, the honor of patenting the magnificent

"Gothic" model, a harp beyond the physical powers of harpists Madame Spohr but challenging to the imagination of Meyerbeer and Berlioz.⁶ Pierre Erard's Gothic harp of 1836 is the instrument used in our symphony orchestras today.

Pleyel in Paris about 1900 developed the chromatic harp by dispensing with pedals and adding an extra row of strings. Debussy wrote the "Danse Sacree et Danse Profane" especially for it.

By way of riposte, Erard then commissioned Ravel to compose a show piece for pedal harp: the "Introduction and Allegro" . . . in its cadenza every pedal is used in all positions to demonstrate the instrument's powers in quick modulation.

Bains adds that Debussy's pieces are now played on the pedal harp and are "easier on this than upon the chromatic harp."⁸

No. 5. Adagio. Note arpeggio figure in flute and bassoons imitating harp technique

Flauto.

Clarineti in B.

Fagotti.

Corni in B.

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Striking harp opening

NOTE HARP DESCENDING ARPEGGIO TO CELLO CADENZA

The musical score is arranged in two systems. The first system consists of 12 staves, with the top two staves for the harp and the remaining ten for the cello. The harp part features a prominent descending arpeggio across several staves. The cello part includes a cadenza section. The second system also consists of 12 staves, with the top two staves for the harp and the remaining ten for the cello. The harp part continues with the descending arpeggio, and the cello part includes a section marked 'Vcl. Solo.' and 'Vcl. Solo. Bassi'. The score is written in a standard musical notation with various dynamics and articulations.

Andante quasi Allegretto.

First system of musical notation, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

Second system of musical notation, consisting of five staves. It continues the musical piece with similar notation and dynamic markings.

A THEME - cello

Third system of musical notation, consisting of five staves. The first staff is labeled "A THEME - cello". It includes dynamic markings such as *pizz.* and *dolce*.

Bassoon, flute and cello conversation

Fourth system of musical notation, consisting of five staves. The first staff is labeled "Bassoon, flute and cello conversation". It includes dynamic markings such as *cresc.* and *Al*.

Fifth system of musical notation, consisting of five staves. It includes dynamic markings such as *mf*, *arco*, and *rit*.

(Theme A)

Extension

Musical score for Theme A and Extension, measures 1-10. The score is written for woodwind choir and cello accompaniment. It features multiple staves with notes, rests, and dynamic markings such as *p* and *f*. The music is in a major key and includes various articulations and phrasing slurs.

Musical score for Theme A and Extension, measures 11-20. This section continues the melodic and harmonic development of Theme A, with the woodwind choir and cello accompaniment. It includes dynamic markings like *p* and *f*, and features some complex rhythmic patterns.

G minor

B.

V of F major

Musical score for the G minor section, measures 21-30. This section is marked 'B.' and includes the instruction 'G minor'. It features a change in mood and key signature. The woodwind choir and cello accompaniment play a more somber and dramatic passage. Dynamic markings include *p*, *f*, and *cresc.* (crescendo).

Musical score for the G minor section, measures 31-40. This section continues the dramatic development in G minor. It includes dynamic markings such as *cresc.*, *p*, and *f*. The woodwind choir and cello accompaniment work together to create a powerful and expressive musical statement.

Part. B. 3.

First system of musical notation, consisting of five staves. It includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "p".

Second system of musical notation, including a "Pizz. bass" instruction. It features dynamic markings such as "pp" and "cresc.".

Third system of musical notation, containing the text "F major Neap. 6". It includes various musical notations and dynamic markings.

Fourth system of musical notation, featuring dense musical notation and dynamic markings like "pp".

(Return) Like A] Note melodic bass.

This page contains musical notation for Part B. 3, consisting of multiple systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings 'cresc.' (crescendo) and 'decresc.' (decrescendo) are used throughout the piece. The notation is arranged in a standard musical score format with multiple systems of staves.

Part. B. 3.

Act II. Scene i. Dance No. 6. The solemn

fortissimo dynamic of the four-measure UN POCO ADAGIO, 4/4 possibly denotes the success of the love lesson of Dance No. 5. Six chords, I-V-I and V-IV-V, G major (the melody singing scale degrees 1-7-1 and 2-3-2) are in the style of the chordal introduction used in the overture and elsewhere to suggest the temple of the god of arts. Orchestration is for strings, trumpet and timpani, this appearance in the ADAGIO being the only one for the latter two instruments in this dance.

The 3/4 ALLEGRO is simply put, Violin I, staccato pianissimo over string accompaniment for eight bars of repeated 8-ths, the bars alternating I-V harmonies. The second period, a repetition of the first for strings, adds flute accompaniment on a single note, the fifth. In the third period, the strings perform the theme again, now in the key of the dominant, oboe and bassoons assuming the accompaniment in the manner of the flutes mentioned above.

Page 62 combines the two choirs, the first violins still singing the theme. The period preceding the Coda melodically combines flutes and first violin. In the CODA, the second violin replaces one of the flutes as all of the instruments save trumpet and timpani participate in the rapid rush to the close. (Exemplification is not included here).

Fortissimo dynamics prevail throughout the CODA, the whole dance, except for the very short MAESTOSO, having been designated pianissimo. The simplicity of form, one-part song with CODA, and overall quietude of this number tastefully prepares the mood for the dramatic action for the next three dances which climax at the end of the first scene of Act II with the violent attack upon Prometheus by the tragic Muse, Melpomene.

Pedal tone in flutes

Strings repeat first period treatment

Musical score for strings and flutes. The top section shows string parts with a 'Pedal tone in flutes' instruction. The bottom section shows flute parts with a 'Pedal tone in flutes' instruction. The score includes various musical notations such as notes, rests, and dynamics like 'pp'.

Musical score for oboe and bassoons. The top section shows oboe and bassoon parts with an 'Oboe and Bassoons assume pedal tone accompaniment' instruction. The bottom section shows string parts with a 'Pedal tone in flutes' instruction. The score includes various musical notations such as notes, rests, and dynamics like 'pp'.

Act. II. Scene 1. Dance No. 7. The mood evoked by the tenderness of Dance No. 5 and the elation of No. 6 is interrupted in the seventh dance, marked "grave." Though interesting for its contrast in tempo and thematic rhythm, the more significant aspect of this dance is its psychological intimation of the instruction of the tragic muse lurking in the ninth dance.

The theme in double dotted 8ths and dotted sixteenths anticipates the second ADAGIO of the ninth dance (the passage just preceding the entrance of Melpomene herself). Though Dance No. 7 starts in G major, the F-sharp is quickly dropped. The sf on the last half of beat 1, meas. 2 effects a feeling of syncopation and is an example of off-beat emphasis used by Beethoven frequently in the slower sections of the ballet.

Notable is the use of the falling figure, score p.66, to suggest sorrow. (Bach's Crucifixus from the Mass in B minor is quoted in the Appendix as a suggested precedent for this musical expression of tragedy).

The cello, which has taken a leading role in this dance, is joined on p. 70, by the bass. (Exemplification is not included here). A spectacular plunge occurs at the end of the dance in the cadence to V/V, the flutes dipping from A to E, C-sharp and the A below, score p. 71.

Triple stops
convey chordal
effect of Dances
Nos. 1 and 4.

No. 7, Grave. MOOD CONTRAST

THEME ANTICIPATES ADAGIO OF # 9

DYNAMIC
OFF-BEAT ACCENT

PROMINENT CELLOS

FALLING FIGURE

The first system of the musical score for 'FALLING FIGURE' consists of ten staves. The top two staves are for the vocal line, with lyrics written below the notes. The remaining eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two lower staves. The music features a variety of note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

FALLING FIGURE

The second system of the musical score for 'FALLING FIGURE' also consists of ten staves. It continues the vocal and piano accompaniment from the first system. The piano part includes several measures marked 'cresc.' (crescendo), indicating a gradual increase in volume. The notation includes complex rhythmic patterns and melodic lines for both the voice and instruments.

Cello important

Part. N. 3.

DANCE 7

V/V ; 1

This page contains a complex musical score for 'DANCE 7'. It features multiple staves of music, including vocal lines and instrumental parts. The notation includes various note values, rests, and dynamic markings such as *f cresc.* and *ff*. The score is divided into measures by vertical bar lines. There are some handwritten annotations and corrections throughout the piece.

Dramatic flute
 plunge from
 High A

Act II. Scene i. Dance No. 8. Having learned of love and joy, the creatures must also learn of pain and sorrow. The boy is intrigued by the glamorous aspects of war; the girl intuitively protests.

Opening with the timpani, ambivalent in its martial rhythmic figure and the tragic resources Beethoven uncovers in its somber sounds, the ALLEGRO CON BRIO moves brightly toward the precipice where tragedy waits.

The form is RONDO, ABACAD with CODA from A. PRESTO is an enlarged cadence, D major to B-flat major and back to close in D. The frequent reiteration of A with its fanfare of horns, trumpets, clarinets and piccolo-like flutes and oboes, plus dotted rhythms contribute to the brassy martial optimism which characterizes the sound of this dance.

Themes B and C are deleted in the recordings available.¹ However, score study makes plausible the conjecture that the minor mode might have been intended to signify the girl's misgivings.

A Bouncy dotted rhythm of military march contrasts

with
somber
dotted
rhythm
of
tragic
Dance
No. 9.

The image shows a page of musical notation for a piece titled "A Bouncy dotted rhythm of military march contrasts with somber dotted rhythm of tragic Dance No. 9." The notation is arranged in two main systems of staves. The first system consists of 12 staves, and the second system consists of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamics. The dynamics include *pp* (pianissimo), *p* (piano), *f* (forte), and *mf* (mezzo-forte). The notation is written in a style that suggests a 19th-century manuscript. The paper is aged and shows some wear and tear.

pp Part. E. 9.

B. theme

The first system of the musical score consists of ten staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is written in a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. There are several slurs and phrasing slurs across the staves. The score is densely packed with notes and rests.

The second system of the musical score continues the composition from the first system. It also consists of ten staves. The notation is consistent with the first system, featuring complex rhythmic patterns and dynamic markings. The score is highly detailed, with many notes and rests visible across all staves.

Part. B. 3.

Act II. Scene i. Dance No. 9. The tragic nature of the dance is immediately perceptible. The Muse, Melpomene, reminding that the "gift" of life is also the "gift" of death, that pain is inherent in joy, not only rebukes Prometheus for the fire he brings to the innocents, but slays him. The artistic validity of this turn of events, perhaps jarring to our sensibilities, was discussed earlier.

A sixteen measure introduction, an extremely slow ADAGIO, begins the dance in E-flat major, moving to B-flat minor in the third measure, 3/4 meter with dynamic changes in almost every bar. The strings lead off with falling semi-tone melody, the clarinets and bassoons speaking soft string accompaniment in 3rds as the introduction moves to another ADAGIO, this time in E-flat minor, 4/4 meter.

The tragic motive, enunciated in the pinched tones of the oboe, with bassoon emphasis, moves in a dotted rhythm-- dotted 8ths, 32nds and half notes, mostly, above repeated 32nds in the strings. Appoggiatura dissonances contribute to the unrest. Of interest is the similarity of the theme to that of piano sonata in C minor Op. 13 (Pathétique). See Appendix.

The oboe cadenza following a diminished chord, fermata, plunges with such drama that it must have denoted the entrance

of Melpomene in the original scenario. Melpomene's motive is strikingly reminiscent of the above mentioned sonata. The fierce effect is achieved by the syncopated rhythm, the triadic rise of melody and the abrupt octave plunge, all in very rapid tempo. Moving on to B-flat minor, and F minor, the section ends with a fermata on a diminished chord into the ALLEGRO MOLTO, the violins syncopating a figure in C minor, with downward sequence in B-flat minor. Meas. 4-9, second score, p. 95 achieve a fermata climax on a diminished harmony-- possibly marking the moment of the Muse's attack. Diminished harmonies continue, accenting the tragedy.

Gradually a new theme rises in the strings, is picked up by the woodwinds with triplet emphasis in the strings, suggesting programmatically the rising hopes of the "creatures" and their breathless supplications for the restoration of the fallen god.

TRAGEDY ENTERS THE INSTRUCTION PATTERN

No. 9. Adagio-Extremely slow

Flauto.

Oboi.

Clarinetti in B.

Fagotti.

Corni in C.

Violino I. *Falling semi-tones*

Violino II.

Viola.

Violoncello.

Basso.

sp cresc. f p cresc. f f p cresc. sp

Part. II. 3.

note two-adagio introduction. Theme reminiscent of sonata Op. 138
Adagio.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the upper staff containing the melody and the lower staff providing harmonic support. The vocal line begins with the instruction "con molto espressione" and includes a "p" dynamic marking. A "p" dynamic marking is also present at the start of the piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent bass line. The system concludes with a "p" dynamic marking.

The second system of the musical score continues the vocal and piano parts. It consists of ten staves. The vocal line includes a "p" dynamic marking and a "p" dynamic marking. The piano accompaniment continues with a complex texture, featuring a prominent bass line. The system concludes with a "p" dynamic marking.

Part. B. S.

The first system of the musical score consists of ten staves. The notation is dense, featuring various rhythmic values, slurs, and dynamic markings such as *f* and *p*. The music appears to be in a minor key, as indicated by the key signature.

Jagged melody

Possibly the moment of slaying.

The second system of the musical score continues with ten staves. It includes specific annotations: "Chromatic descent" is written above a staff, and "Fermata" is written above a note in the final measure of the system. The notation remains complex with many slurs and dynamic markings.

Dim.chd.
Fermata

Part. B. 3.

This system contains a complex musical score with multiple staves. The top staff is a vocal line with lyrics: "I have seen the light of life". Below it are several instrumental staves, including a piano part with a prominent arpeggiated figure. The score includes various musical notations such as notes, rests, and dynamic markings.

Possibly theme of entreaty for restoration

This system continues the musical score. It includes a vocal line and several instrumental staves. A specific musical motif is highlighted with the annotation "Falling figure" and "B theme". The score features various musical notations, including notes, rests, and dynamic markings.

Act II. Scene II. Dance No. 10. The innocent prayers of the "creatures" are miraculously answered as Terpsichore dances and Pan pipes his pastoral melodies in volleysome 3-part dance form in 6/8 meter. C major is predominantly the key, and the woodwinds take over the melody in all save the tutti sections. There is a fresh, woody quality to the orchestration as the oboes, clarinets, bassoons play a musical "hide and seek," p. 100. Flutes arpeggiate, p. 101, and trill above the oboes, clarinets, bassoons and first violins, p. 104. Modulations are minimal.

Theme A is reminiscent of the animation of the first statue in dance No. 1; theme B, of the arpeggios of Dance No. 5, the love dance. These similarities are significant in consideration of the restoration of life to Prometheus through the loving entreaties of his "creatures."

Background for the plausibility of Prometheus's restoration was presented in our discussion of the reconstructed scenario. It may be recalled that mythology and religion provide many examples of death and resurrection, a very ancient one being Osiris restored by the magic of his son Horus. Perhaps Man, conditioned to regard Death as the uttermost of human experiences cannot relate to gods who do not suffer and die, if only temporarily.

[Even] a divine animal when sacrificed never died completely for after a few days of mourning, a successor was found. . . . This explains the resurrection of so many gods and heroes, the fact that their tombs were preserved, that they were honored in a ritual, and represented as being among the gods. . . . tradition has preserved the lamentation which followed their deaths, and the joy with which the news of their resurrection was hailed. When we compare these facts with the observances in Europe between Good Friday and Easter Day, we understand that the idea of a god who had died and risen again was the more easily accepted, because it was already very familiar in the lower and more religious ranks of society.¹

Nº 10. PASTORALE.

Possibly the rejoicings upon the

Allegro ("Woodsy" effect of

restoration of Life to Prometheus

Flauti.

Oboi.

Clarinetti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Theme A

Remindful of animation of first statue, Dance No. 1

Drone from strings

Part. B. 3.

B theme

reminiscent of # 5, the love dance

The first system of the musical score consists of ten staves. The top staff contains the melody, starting with a treble clef and a key signature of one sharp (F#). The music is marked with a piano (*pp*) dynamic. The notation includes various note values, rests, and slurs. The text 'reminiscent of # 5, the love dance' is written above the fifth staff. The system concludes with a double bar line.

The second system of the musical score also consists of ten staves. It continues the musical piece with similar notation to the first system. The dynamics are marked with *cresc.* (crescendo) and *pp* (pianissimo). The notation includes complex rhythmic patterns and melodic lines. The system concludes with a double bar line.

Part. 5. 3.

Act II. Scene ii. Dance No. 11. The drama of the previous three dances conveyed experience in the harshness of the human condition, happy ending, notwithstanding. The next group is devoted to instruction in the peaceful arts.

Dance No. 11, an introduction to the series, establishes a mood of expectancy in an eight measure ANDANTE beginning in the dominant, cadencing in the tonic (C major) and modulating in measure 5 to the dominant where it remains. The melody rises in the chordal blocks discussed earlier as significant of the Court of Apollo.

A dotted rhythm in trumpets and timpani is picked up by flutes and horns. The closing fanfare together with the dominant ending already noted directs attention to the character of the ensuing dances in which instruction will be proffered by the masters: Bard Amphion whose music charmed the stones; Arion, whose lyre soothed the monsters of the sea; Thalia, Muse of comedy; Terpsichore, Muse of choral dance and song; Calliope, Muse of epic poetry; and Bacchus, god of wine, promoter of civilization and originator of the heroic dance.

Act II. Scene ii. Dance No. 12. Immediately a different style is obvious. The MAESTOSO, a stately resolution of the dominant of Dance No. 11, assures that urgency of action is finished and that the time is now appropriate for instruction in elegance and refinement.

Triple stops in the violins add to the fullness of the opening. The theme is an ascending triad, stated by oboe, horns with echoes in cello, bass and viola, the violins performing classical ornamentation of grace notes, trills and rapid arpeggio plunges. The double period ends with a fortissimo Ital. sixth resolving to the dominant with fermata.

Into this aura of expectation the flute, with bassoon support, softly enters in 3/4 meter with a most exquisite melody only 8 bars in length. The motif, in C major, sequences in the third measure, with a modulation to G major, in which key the first violin cadenzas in 32nd notes. The flute closes the period, rising to the dominant seventh in 8ths with the same melodic pattern which accompanied Prometheus's lifting his torch to animate the first statue in Dance No. 1. There it was stated in half notes.

The oboe extends the drama as it falls in a 16th to a quarter note fermata before progressing into the ALLEGRO. This section, its theme from the MAESTOSO is

enunciated by oboes and horns. It is mostly tutti
except for the omission of trumpets and timpani during
MOSSO, the last two pages of the CODA.

Resolution of V7.

Nº 12. Maestoso.

Flauti.

Oboi.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.C.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Ornamentation

This system contains a complex musical score with multiple staves. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo). There are also performance instructions like *rit.* (ritardando) and *dim.* (diminuendo). The score is arranged in a multi-staff format, typical of a full orchestral or chamber music score.

Adagio, poetic melody

This system begins with the tempo and mood marking *Adagio, poetic melody*. It features a *Bassoon embellishment* section. The notation includes numerous triplet markings (indicated by the number '3' over groups of notes) and dynamic markings such as *p* (piano). The score continues with multiple staves of musical notation, including various note values and rests.

Note second score, please.

The first section of the score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *p* (piano). There are also some markings that appear to be bleed-through from the reverse side of the page.

Resemblance
to touch

Allegro.

The second section of the score is titled "Resemblance to touch in Dance Music" and is marked "Allegro." It consists of ten staves of music. The notation is more rhythmic and includes dynamic markings such as *sp* (sforzando), *cresc.* (crescendo), and *p* (piano). The music features a variety of rhythmic patterns and articulations.

Part. B. 3.

Act II. Scene ii. Dance No. 13. The creatures, responding to the tutelage of the muses become increasingly immersed in the intricacies of their studies. In Dance No. 13, they learn precision and elegance.

The first theme of the variations comprising the dance is classically sober and balanced in sound, despite the sforzando of meas. 6, and the unique instrumentation: flutes, bassoons, horns, trumpets, timpani and the string choir. Courtly formality is communicated particularly by the precisely defined sections (double bars are almost audible). Trills, pairs of fermatas separated by scale cadenzas imply carefully executed pirouettes and bows by the dancers as they practice the rigorous disciplines of virtuoso techniques.

The forward movement of the dance is encouraged by the emphasis on the dominant; the B section, top score, page 115, ends with a modulation to the dominant. A-major is indicated in the signature of the variation of C, page 117.

Three distinct themes are stated, the C receiving variation treatment, the other two reappearing, rondo fashion, in their original concepts. The key change mentioned above and the Comodo return to the tonic with modulations including one to B-minor are aspects of the third theme variations. Horns, trumpets and timpani are emphasized.

are emphasized. A whimsical Haydnesque variation of the same theme appears on p. 119, lower score, in G-major, also a signature change.

The CODA, p. 121, is especially engaging. Violin I states the subject of the Fugue, violin II and viola entering at two measure intervals, and the celio, four measures later. The subject is quite similar to the first theme of the allegro of the Overture, which also, it may be recalled, is the subject of the Fugue of the Finale.

In the tutti closing section, flute and bassoon imitate Violin II. A is stated boldly before the impact of the Beethovenesque dominant-to-tonic cadencing, fortissimo. The downward tonic scale sweep in Violin I is affirmed by a repetition of it in unison by strings, flute and bassoon, the figure summarizing preceding scale cadenzas of this dance.

Nº 13. Allegro.

Flauti.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Musical score for the first system of instruments. It includes staves for Flauti, Fagotti, Corni in D, Trombe in D, Timpani in D.A., Violino I, Violino II, Viola, and Violoncello e Basso. The score features various musical notations such as notes, rests, and dynamic markings like *p* and *sf*.

Musical score for the second system of instruments, continuing the orchestral arrangement. It includes staves for Flutes, Bassoons, Horns, Trumpets, Timpani, Violins, Viola, and Cello/Double Bass. The score features various musical notations such as notes, rests, and dynamic markings like *f* and *sf*.

MODULATION TO
115
DOMINANT

B

Musical score for Part B, measures 1-15. The score is written for a grand staff with piano accompaniment and vocal line. It features various musical notations including notes, rests, and dynamic markings such as 'p' and 'f'. The key signature has one flat, and the time signature is 4/4. The music shows a modulation to the dominant key.

C, predominant theme of the variations

Musical score for Part B, measures 16-30. This section is titled "C, predominant theme of the variations". It is written for a grand staff with piano accompaniment and vocal line. The score includes first and second endings, indicated by "1." and "2." above the final measures. It contains various musical notations, including notes, rests, and dynamic markings like "f".

Part B. B.

The first system of the musical score consists of eight staves. The top two staves (treble and bass clef) contain handwritten musical notation with various annotations such as 'fz.', 'f', and 'p'. The remaining six staves are mostly empty, with some faint markings. The system concludes with a series of notes and rests across all staves, including dynamic markings like 'p' and 'f'.

The second system of the musical score consists of ten staves. The first five staves contain handwritten musical notation with dynamic markings like 'p' and 'f'. A section labeled 'A.' begins on the sixth staff, featuring a jagged melodic line with many accidentals. The seventh and eighth staves continue this section with similar notation. The final two staves, labeled 'Bassi.', contain bass clef notation with dynamic markings like 'p' and 'f'. The system ends with a final cadence across all staves.

Musical score for Variation of C, Horns, Trumpets, and Timpany. The score consists of 11 staves. The top two staves are for Horns and Trumpets, the next two for Trombones, and the bottom three for Timpani. The music is in 2/4 time and features various rhythmic patterns and dynamics. There are markings for 'a2.' and 'p' throughout the score.

Comodo. VARIATION OF C

Musical score for Variation of C, Comodo. The score consists of 11 staves. The top two staves are for Horns and Trumpets, the next two for Trombones, and the bottom three for Timpani. The music is in 2/4 time and features various rhythmic patterns and dynamics. There is a marking 'KEY AGAIN D-MAJOR' at the beginning of the score.

FUGUE AFTER DOUBLE BAR

Coda.

First system of the fugue score, showing multiple staves with complex notation, including dynamics like *f* and *p*, and articulation marks. The score includes various musical notations such as notes, rests, and slurs across several staves.

ENTRANCE

f

NOTE SIMILARITY OF THEME TO A OF OVERTURE ALLEGRO AND FINALE FUGUE SUBJECT

Second system of the fugue score, featuring multiple staves with complex notation, including dynamics like *cresc.*, *p cresc.*, and *f*, and articulation marks. The score includes various musical notations such as notes, rests, and slurs across several staves.

ENTRANCE

cresc.

ENTRANCE

cresc.

cresc.

ENTRANCE

Part. B. 3.

Act II. Scene ii. Dance No. 14. Homage is paid to Prometheus, not only by the dancers, but by the inclusion in the orchestra, of the bassett horn, (also known as Krummhorn, not to be confused with the Renaissance instrument of the same name). The bassett horn was invented by Magrhofer of Bavaria in the year of Beethoven's birth.

Changes in orchestral writing and increasing improvements of valved horns have caused the bassett horn to fall into near oblivion. As mentioned earlier, Richard Strauss wrote for it in his one-act opera, "Electra" which shared the program with "Die Geschopfe" in San Francisco in 1953.

The instrument, made of wood with the same bore as the A and B-flat clarinets, had undergone improvements by 1782, its original curve, by then, had been replaced by a sharp bend. Mozart scored for this instrument in "The Magic Flute", chamber works and for his "Requiem". (The bassett horn of Mendelssohn's Op. 133 possessed fourteen keys.) Except for the crook and metal bell, the present day instrument has the appearance of the orchestral clarinet. Its compass is F0 to F3, notated a fifth higher.¹

Dance No. 14, key of F major opens in four beat meter with a theme of dignity in the violins during the ANDANTE of eight measures ending in a modulation to C major. The bassett horn makes its dramatic dominant en-

trance with a downward two octave C major scale sweep from fermata to fermata. Meter changes to 3/8 ADAGIO, with the bassett horn and oboe assuming the spotlight in a dolce duet of various rhythmic configurations from 8th to 64ths, again in F major. Strings accompany with an occasional melodic punctuation by the bassoons in thirds, first and last measures p. 166. This figure becomes important in the allegro section where, as will be pointed out, bassoons and horn duet extend the cadences.

The Allegro opens with the Apollo Chordal effect and moves on to the fugue of the Allegretto, the bassett horn and oboe participating, bassoons, horns and strings answering three times with cadential extension.

On page 131, the duet of bassett horn and oboe is quite operatic in sound, the instruments engaging in two measures of a triplet figure followed by a two measure trill. The dance closes with the spectacular triadic plunge.

CHORDAL effect already noted many times.
Nº 44. Andante.

Oboe.
Fino di Bassetto.
Fagotti
Corni in F.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

Musical score for the first system, measures 1-5. Instruments include Oboe, Bassoon, Clarinet, Horns, Violins, Viola, and Cello/Bass. Dynamics range from *f* to *sf*.

Bassett horn entrance in

very dramatic plunge

Musical score for the second system, measures 6-10. Features a dramatic entrance for the Bassett horn. Dynamics include *sf*, *cresc.*, and *dim.*

Adagio. Bassett solo

2-octave ascent

Musical score for the third system, measures 11-15. Features a solo for the Bassett horn with a 2-octave ascent. Dynamics include *dolce*, *p*, and *cresc.*

Meas. 1 of p. 126

develops

Handwritten musical score for Part B. 3, measures 1-5 of page 126. The score is written on ten staves. The first staff contains a melodic line with various ornaments and slurs. The second staff contains a bass line with dynamic markings like 'f' and 'sf'. The third and fourth staves contain harmonic accompaniment. The fifth staff contains a melodic line with dynamic markings like 'p' and 'sfz'. The sixth and seventh staves contain harmonic accompaniment. The eighth and ninth staves contain melodic lines with dynamic markings like 'p' and 'cresc.'. The tenth staff contains a bass line with dynamic markings like 'p' and 'cresc.'. The score includes various musical notations such as slurs, ornaments, and dynamic markings.

Part. B. 3.

Allegro.

Apollo's presence suggested by triple stop chordal effect

Allegretto.

FUGUE:: Oboe and Bassett Horn

p dolce

Cadential extension. From

Meas. 1. p. 126, traced

in other appearances

Meas. 1. p. 126, traced
in other appearances

Act II. Scene ii. Dance No. 15. Andantino,
Adagio and Allegro (Rondo, ABAA). Energetic and march-
like in character, the ADAGIO is yet delicate, though
the quietude of its dynamics hints at the elegance and
finesse to follow. The poise and assurance anticipated
by Dance No. 11 and developed progressively in Nos. 12,
13, and 14, invites now the expectancy of a high level
of expertise in dancing skills. Marked "sempre piano,"
the movement crescendoes in measures 8 and 14, but
ends pianissimo on the V7 fermata.

Strings and bassoons antiphonally state the theme
of the ADAGIO, with clarinets entering the conversation
in the same rhythmic vein, the strings giving way to
clarinet and bassoon doubling of the melody to the end
of the section, which also closes on a V fermata. Rhythm,
too, is intriguing in this section, 8ths, 16ths and 32nds
and dotted figures appearing in almost every measure
forming a contrast to the above-mentioned march-like
character of the ANDANTINO and to the more simple
regularity of the metric pattern to follow in the RONDO.

The Allegro RONDO is a graceful ABAA. A is a
16th note melodic turn succeeded by tutti 8th notes, pianis-
simo, ascending or descending triadically. There is vari-
ation in instrumentation and playing attack, e.g. pizzicato
and staccato and triple stops during the three returns

15
of the theme, always in the violins, though the woodwinds are featured in the new material introduced in the long CODA.

B is brief, but interesting. Strings converse in stacatto 8th note scales in the strings, though the second violin is mostly quiet, cello and viola cooperate in a two octave ascent to meet the descent of the first violin. Bassoons and flutes participate in the 8th note antiphony, though they sometimes join the oboes and horns in half-note flow. This section is not included in the score quotations.

N° 15. Andantino.

Flauti.
 Oboi.
 Clarinetto in B.
 Fagotti.
 Corni in B.
 Trombe in Es.
 Timpani in Es. B.

Violino I.
sempre piano

Violino II.
sempre piano

Viola.
sempre piano

Violoncello.
sempre piano

Basso.
sempre piano

V ending

cresc.
f
decrease.
cresc.
decrease. pp

Part. B. 3.

Classically polished
Adagio. in character

1st violin and bassoon state
theme antiphonally

One-part.

The musical score consists of two systems of staves. The first system includes a 1st Violin part and a Bassoon part. The 1st Violin part begins with a *pizz.* (pizzicato) instruction and a *p* (piano) dynamic. The Bassoon part also begins with a *p* dynamic. Both parts feature melodic lines with various articulations and dynamics. The second system continues the musical material, with the Bassoon part marked *cresc.* (crescendo) and the 1st Violin part marked *pizz.* and *p*. The score is written in a single part for both instruments, with antiphonal phrasing indicated in the title.

Part B.

Musical score for Part B, measures 1-12. The score consists of 12 measures across 10 staves. It features various musical notations including notes, rests, and dynamic markings such as 'ff' and 'f'.

Musical score for Part B, measures 13-24. The score consists of 12 measures across 10 staves. It features various musical notations including notes, rests, and dynamic markings such as 'ff', 'f', and 'p'.

Act II. Scene ii. Dance No. 16. Finale. We have now reached the "Prometheus" theme. The serene motive of the set of variations which comprise the Finale of the Ballet makes its unpretentious entrance with the first Bth note pickup, and dominates the movement without elaborate disguise through four variations including a fugato.

As indicated earlier, it is called the "Prometheus" theme because of its particular appearance in "Die Geschöpfe des Prometheus" in 1801, its two re-appearances the following year in the seventh Kontredance, and as the theme of the Piano Variations; and because of its consummate expression in the "Eroica" Finale in 1803. It is a theme of eloquence and power, whose germinal incidences Beethoven framed in his Sketch book of 1800.

The theme, it will be recalled, is a bass, in the manner of the Passacaglia, though not in triple meter. Skeletal, pointing to the notes of the E-flat triad in the first four measures, the bass carries three accidentals in the Bth notes of the last phrase, ending in the dominant.

The treble melody associated with this bass is so direct that undoubtedly many theatre-goers have departed homeward from the final curtain of "Die Geschöpfe" humming the theme which accompanies Prometheus's

ascending the steps of the temple of Apollo. The simplicity of the repeated appearances of the important melody must be emphasized. Unadorned, except for neighboring tone embellishment in Variation I, and scale ornamentation in Variation II, the theme is sufficient in its own resource. It is Mozartian in its purity. Its unity is a composite of the ethereal and the majestic, the accessible and the mysterious, the mild and the mighty. Its power flows whether the theme is put simply in "Die Geschöpfe" or grandly in the "Eroica."

Stated here in a double period, each period separately repeated, the theme, in E-flat major, enters without ostentation in the cello and bass, the viola in almost exact rhythm, adding a second note of the harmony implied. The treble melody is stated by the first violin, embellished in the last half of both periods by the second violin, clarinettes and horns.

The first phrase of the second period, despite its modest initial statement, is particularly interesting because of the events based upon it. It is enlarged in the next twenty measures, building to a jagged, chromatic transition to the first variation, a simple re-statement of the theme with 16th note adornment in the second violins. In this variation, the theme is embellished with neighboring tones.

The above mentioned second period first phrase also becomes the incentive for the only key change in the movement, p. 147, from E-flat major to G major, in a passage featuring the cello melody. Again it is the impetus for exposition of the clarinets, trumpets and horns on p. 151, as the violins accompany with triple stops. Flutes and strings coda on the same phrase, ending in a first violin cadenza to the simple re-entry of the Prometheus theme, p. 152, for a new variation in which the second violin varies its accompaniment with staccato sixteenth notes.

An extension of the theme, p. 154, precipitates the FUGATO, quoted in our discussion of the Overture. The FUGATO as may be recalled, bears, as first subject, a theme from the Overture, there occurring in C major, it is here transformed into the Finale key, E-flat major.

Following a tutti expression of this theme, the FUGUE moves into a statement of the "Prometheus" theme in the violins modified only by passing eighth notes, to a full eight-note version, imitating the eight note rhythmic figure of the first subject. The sforzando on the weak beats of the descending Prometheus theme eighth notes, p. 158, creates a syncopated whirlwind effect somewhat similar to that achieved by Berlioz, a quarter of a century later in the "Symphonie Fantastique." There

however, the effect is derived from crescendo and diminuendo performance of ascending and descending chromatic scale passages.

The Presto closing section, or CODA, consists of an emphasis upon the E-flat major chord ascending and descending scalewise with some chromatic passing tones, violins in staccato eighths joined by woodwinds and lower strings in staccato quarters until the augmentation p. 162 is reached.

In this passage clarinets and horns cadence, piano, five times, dominant to tonic, in whole notes. It may be recalled that this technique of contrast appears in the first and second dances, there to stress the suspense of the plot. Now, however, at the ballet's close, anxieties have been swept away; the succession of slow cadences, though not plagal, pronounce a benediction, a grand "Amen."

Berlioz, the year after Beethoven's death employed similar augmentation in the last fifteen measures of the first movement: "Reveries" of "Symphonie Fantastique." His tutti passage, marked "Religiosamente" is comprised of three plagal cadences, ending the section pianissimo. "Die Geschöpfe" does not end quietly with the benediction. Beethoven gives us eight measures fortissimo on the E-flat chord.

The bouyant, optimistic ending of the ballet must not be envisioned as frivolity. The artistic validity of the reconstruction of the scenario rests on its convincing and obvious reference to the music, of which it is both a programmatic and philosophic intensification. It must be kept in mind that "Die Geschöpfe" does not affect to re-tell, in dance, the story of the theft of fire and the punishment of Prometheus.

The focus is rather upon the gift itself: "Die Geschöpfe" is concerned with the warmth that fire bestows upon the sensibilities, the purification it administers to the passions, and the practicality it gives to the capabilities. These aspects are portrayed as the "creatures" learn first to love and pray before they learn to dance. The ballet is a miniature of mankind's acceptance of responsibility through the nurturing of the sensibilities by art.

A reflection upon the tradition of the ballet in the eighteenth century discussed earlier reveals "Die Geschöpfe" as uncommonly profound.

DIE GESCHÖPFE

Allegretto.

Flauti.
Oboi.
Clarineti in B.
Fagotti.
Corni in Es.
Trombe in Es.
Tromboni in Es. B.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

The first system of the score includes parts for Flauti, Oboi, Clarineti in B, Fagotti, Corni in Es, Trombe in Es, Tromboni in Es. B, Violino I, Violino II, Viola, and Violoncello e Basso. The music is in 3/4 time and features dynamic markings such as *p* and *cresc.*. The Violino I part is specifically labeled "PROMETHEUS THEME".

BASS PROMETHEUS THEME

FIRST APPEARING IN SKETCH BOOK

The second system of the score continues the musical material from the first system. It features a variety of dynamic markings including *ff*, *f*, *p*, and *cresc.*, indicating a sharp contrast in instrumentation and dynamics as noted in the caption below.

Sharp contrast in instrumentation and dynamics

(Violin I and tutti *ff*)
129

12. FROM SECOND PERIOD OF THEME

ANTIPHONAL USE OF INSTRUMENT CHOIRS

Handwritten musical score for page 128. It features a vocal line at the top with lyrics and several instrumental staves below. The score is marked with dynamics such as *ff*, *f*, and *p*. The title "ANTIPHONAL USE OF INSTRUMENT CHOIRS" is written across the first few staves. The music consists of rhythmic patterns and melodic lines with various articulations.

Continuation of the musical score from page 128. It shows further instrumental and vocal parts, maintaining the same notation and dynamics as the previous page. The score continues with complex rhythmic and melodic structures.

EXTENSION

Musical score for the 'EXTENSION' section, consisting of multiple staves. The notation includes various note values, rests, and dynamic markings such as *p* and *cresc.*. The music is written in a standard staff format with a treble clef.

FROM MEAS. 7 & 8 JAGGED

TRANSITION TO VAR.

OFFSET ACCENTS

Musical score for the 'TRANSITION TO VAR.' section, featuring multiple staves. The notation includes notes, rests, and dynamic markings such as *sf* and *cresc.*. The music is written in a standard staff format with a treble clef.

Musical score for the 'TRANSITION TO VAR.' section, featuring multiple staves. The notation includes notes, rests, and dynamic markings such as *p* and *cresc.*. The music is written in a standard staff format with a treble clef.

VARIATION I

FIGURE CHANGE

Musical score for the 'VARIATION I' section, featuring multiple staves. The notation includes notes, rests, and dynamic markings such as *p* and *cresc.*. The music is written in a standard staff format with a treble clef.

MEAS 2 TOP SCORE: VIOLIN I THEME ORNAMENTED WITH NEIGHBORING TONES

146

LOWER SCORE: VIOLIN II ACCOMPANIMENT CHANGES FIGURE

Musical score for measures 2-8. The score is written for Violin I and Violin II. The Violin I part features a melodic line with various ornaments and dynamics, including *mf*, *pp*, and *cresc.*. The Violin II part provides accompaniment with a rhythmic pattern of eighth notes and sixteenth notes, also including dynamics like *pp* and *cresc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 9-15. The Violin I part continues with a melodic line, featuring dynamics such as *mf*, *pp*, and *cresc.*. The Violin II part continues with accompaniment, including dynamics like *pp* and *cresc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Part. B. 3.

Swave

KEY: G MAJOR VARIATION FROM FIRST PHRASE SECOND PERIOD
(THIRD RELATED)

NOTE DYNAMIC ACCENT ON WEAK BEAT

RAPID DYNAMIC CHANGE

p *cresc.* *f* *p*

p *cresc.* *f* *p*

pp *f* *cresc.* *f* *p*

pp *f* *cresc.* *f* *p*

pp *cresc.* *f* *p*

f *cresc.* *f* *p*

f *cresc.* *f* *p*

f *cresc.* *f* *p*

f *cresc.* *f* *p*

f *cresc.* *f* *p*

f *cresc.* *f* *p*

f *cresc.* *f* *p*

f *cresc.* *f* *p*

f *cresc.* *f* *p*

Part. B. 3.

The first system of the musical score consists of eight staves. The notation includes various rhythmic values, slurs, and dynamic markings. The word "cresc." appears on the second, third, fourth, and seventh staves. Dynamic markings "p" and "f" are used throughout the system to indicate volume changes. The music is written in a standard staff format with a treble clef on the top staff and a bass clef on the bottom staff.

The second system of the musical score continues the notation from the first system. It also features eight staves with musical notation and dynamic markings. The word "cresc." is used on the second, third, fourth, and seventh staves. Dynamic markings "p" and "f" are present. The notation includes slurs and various rhythmic patterns. The system concludes with a double bar line.

Part. B. 3.

VARIATION II

pp cresc. cresc. cresc. p cresc. p p p p p p

VIOLIN II CHANGE

cresc. p p p p p p

SCALE ORNAMENTAL OF THE ME

Part. B. 3.

ANTIPHONAL USE OF THE CHOIRS
FLUTES AND OBOES DOUBLE STRINGS 131

NOTE USE OF

The musical score is organized into two main systems. The first system contains staves for Flutes (Fl.), Oboes (Ob.), and Double Strings. The second system continues the woodwind and string parts. The notation is dense, with many notes and rests. Dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte) are used throughout. There are also various articulation marks and slurs. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4. The page number 136 is at the bottom, and the section is identified as Part B. 3.

EXTENSION OF PROMETHEUS THEME IN LOWER SCORE THROUGH MODULATION TO

FOR MAJOR, THEN TO A-FLAT MAJOR
 TO HEIGHTEN FUGUE VARIATION
 E-FLAT MAJOR

This system contains the first part of the musical score. It features several staves with musical notation, including notes, rests, and dynamic markings such as *p* and *pp*. The score is annotated with the text: "FOR MAJOR, THEN TO A-FLAT MAJOR TO HEIGHTEN FUGUE VARIATION E-FLAT MAJOR".

This system continues the musical score. It includes various dynamic markings such as *p*, *pp*, and *cresc.*. The notation shows a progression of notes and rests across multiple staves, with some measures containing complex rhythmic patterns.

FINALE DIE GESCHÖPFE

Allegro molto. FUGUE

155

THEME STATED IN OVERTURE (C major)

The first system of the musical score consists of ten staves. The top five staves are for the string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass), and the bottom five are for the piano. The score begins with a 2/2 time signature and a key signature of one flat (B-flat major). The tempo is marked 'Allegro molto'. The first measure of the piano part features a 'cresc.' marking. The piano part includes a melodic line with a 'p' dynamic and a 'cresc.' marking, and a rhythmic accompaniment of eighth notes. The string parts provide harmonic support with various articulations and dynamics.

E-flat MAJOR

pp

The second system of the musical score continues the composition. It features the same ten-staff layout. The piano part continues with its melodic and rhythmic patterns, including a 'pp' dynamic marking. The string parts continue with their respective parts, showing various articulations and dynamics. The score includes several measures of rests and complex rhythmic patterns, particularly in the piano part.

PROMETHEUS THEME, FIRST SCORE, STRINGS IS INTEGRATED WITH FUGUE SUBJECT: SECOND SCORE EIGHTH NOTES VIOLINS.

The image shows a handwritten musical score for strings, consisting of two main systems of staves. The top system includes staves for Violins I, Violins II, Violas, and Cellos/Double Basses. The bottom system includes staves for Violins I, Violins II, Violas, and Cellos/Double Basses. The score is written in a single system with a common time signature. The notation includes various note values, rests, and dynamic markings such as *cresc.* and *p*. The piece is titled "PROMETHEUS THEME, FIRST SCORE, STRINGS IS INTEGRATED WITH FUGUE SUBJECT: SECOND SCORE EIGHTH NOTES VIOLINS." The page number "139" is written in the top right corner.

OBSERVE EFFECT OF SYNCOPATION ACHIEVED BY SF ON WEAK BEATS
PROMETHEUS THEME, VIOLINS

158

The first system of the musical score consists of ten staves. The top five staves are for the Violin I, II, III, IV, and Viola parts. The bottom five staves are for the Violoncello and Double Bass parts. The music is in 2/4 time and features a key signature of one flat. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and articulation marks like accents and slurs. The first measure of the system is marked with *ff* and contains a syncopated rhythm. The second measure is marked with *p* and contains a syncopated rhythm. The third measure is marked with *ff* and contains a syncopated rhythm. The fourth measure is marked with *p* and contains a syncopated rhythm. The fifth measure is marked with *ff* and contains a syncopated rhythm. The sixth measure is marked with *p* and contains a syncopated rhythm. The seventh measure is marked with *ff* and contains a syncopated rhythm. The eighth measure is marked with *p* and contains a syncopated rhythm. The ninth measure is marked with *ff* and contains a syncopated rhythm. The tenth measure is marked with *p* and contains a syncopated rhythm.

The second system of the musical score consists of ten staves. The top five staves are for the Violin I, II, III, IV, and Viola parts. The bottom five staves are for the Violoncello and Double Bass parts. The music is in 2/4 time and features a key signature of one flat. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and articulation marks like accents and slurs. The first measure of the system is marked with *ff* and contains a syncopated rhythm. The second measure is marked with *p* and contains a syncopated rhythm. The third measure is marked with *ff* and contains a syncopated rhythm. The fourth measure is marked with *p* and contains a syncopated rhythm. The fifth measure is marked with *ff* and contains a syncopated rhythm. The sixth measure is marked with *p* and contains a syncopated rhythm. The seventh measure is marked with *ff* and contains a syncopated rhythm. The eighth measure is marked with *p* and contains a syncopated rhythm. The ninth measure is marked with *ff* and contains a syncopated rhythm. The tenth measure is marked with *p* and contains a syncopated rhythm.

Part. B. 3.

"AMEN" effect. USED AS SUSPENSE DEVICE IN DANCES

162

DYNAMICS: PIANO

Note *sp*

Hand II

Hand I

Hand III

Hand IV

Hand V

Hand VI

Hand VII

Hand VIII

Hand IX

Hand X

Hand XI

Hand XII

Hand XIII

Hand XIV

Hand XV

Hand XVI

Hand XVII

Hand XVIII

Hand XIX

Hand XX

Hand XXI

Hand XXII

Hand XXIII

Hand XXIV

Hand XXV

Hand XXVI

Hand XXVII

Hand XXVIII

Hand XXIX

Hand XXX

Hand XXXI

Hand XXXII

Hand XXXIII

Hand XXXIV

Hand XXXV

Hand XXXVI

Hand XXXVII

Hand XXXVIII

Hand XXXIX

Hand XL

Hand XLI

Hand XLII

Hand XLIII

Hand XLIV

Hand XLV

Hand XLVI

Hand XLVII

Hand XLVIII

Hand XLIX

Hand L

EMPHATIC BEETHOVENESQUE ENDING

DYNAMICS: FORTISSIMO

cresc.

f

TYMPANI tr ending

Hand I

Hand II

Hand III

Hand IV

Hand V

Hand VI

Hand VII

Hand VIII

Hand IX

Hand X

Hand XI

Hand XII

Hand XIII

Hand XIV

Hand XV

Hand XVI

Hand XVII

Hand XVIII

Hand XIX

Hand XX

Hand XXI

Hand XXII

Hand XXIII

Hand XXIV

Hand XXV

Hand XXVI

Hand XXVII

Hand XXVIII

Hand XXIX

Hand XXX

Hand XXXI

Hand XXXII

Hand XXXIII

Hand XXXIV

Hand XXXV

Hand XXXVI

Hand XXXVII

Hand XXXVIII

Hand XXXIX

Hand XL

Hand XLI

Hand XLII

Hand XLIII

Hand XLIV

Hand XLV

Hand XLVI

Hand XLVII

Hand XLVIII

Hand XLIX

Hand L

Finale. "Eroica." We have traced the "Promethean theme" from its source in the Sketch Books through its reappearances as Seventh Contradance, as theme for the "Heroic" Piano Variations and as principle theme for the Finale of "Die Geschöpfe." Let us turn to its consummation in the Finale of the symphony in which Beethoven musically defines his heroic ideal.

John Burk asks, ". . . was this fourth use of it the persistent exploitation of a particular workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between."¹

The "introductory flourish" is followed by the bass part of the theme, presented by itself in lower string pizzicato.² Two variations built on this bass appear in cellos, and in first violins. Then the oboe presents the "Prometheus theme," and the full orchestra takes it through a series of variations.

Barnstein, who does not once refer to the famous melody as the "Prometheus" motive, speaks of its emergence in the Finale of the "Eroica":

Little by little tone is added, counterpoint develops, motion increases, until by the third variation we are ready for those four notes [the bass] to blossom out into a full-blown melody, which seems, in its optimism and bright freshness, to belong in the open air. And if you look closely, you can see our old friendly four notes standing proudly in the bass, holding up the new melody.³

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Bernstein finds each variation after the third one as "a new and extraordinary object, no longer bound to the classical tradition." He describes the fourth variation as "a roughhewn and somber fugue based on the original four notes, but now set in a moddy minor."⁴

After the tense climax reached in the fugue "Beethoven suddenly drops us . . . into the sweet melancholy of the once optimistic second melody now sung in the minor . . ." Bernstein continues, "Magically it changes to an airy lightness [He refers to the piano statement by flutes and oboes in the fifth variation]." He describes this variation as a "kind of shifting-sands transition to the sixth, which charges in with the dash and verve of a Hungarian cavalry officer." He directs attention to the "old basic four notes" in the bass "supporting the charge."⁵

To Bernstein the sixth variation is a "more normal" one, its length being "standard" and its procedure "conventional." The seventh begins "without so much as a transitional phrase . . . the sweet and sunny tune, restored to its major-mode well-being."⁶

He finds it reverting with suddenness to minor "and we think we are going to have a reprise of that melancholy fugue [Var. IV] but again the sands shift . . . a totally new fugue begins, this time based on the old fugue subject upside down."

The eighth variation, POCO ANDANTE, begun by the "pensive oboe" and characterized by Bernstein as a "meditative variation" prepares for the coda to follow. He notes the horns at the climax of this variation in "brave statement" of the "outdoor melody" (we call it the "Prometheus theme.")⁷

Following the last variation, there is a "suspenseful vacuum," a soft passage in minor with viola in rapid triplet figure. A rush of sixteenth notes, fortissimo, tutti concludes this "heroic work."⁸

Schlauffler comments,

When Beethoven created the "Eroica," he became a modern Prometheus and brought to mortal music, a hitherto undreamed of fire . . . In a liberal sense of the term, the whole "Eroica" is simply one gigantic set of variations, including the finale's set, as a smaller set within the enormous one.⁹

"Eroica" Finale

A musical score for piano accompaniment, consisting of two staves. The music is in a minor key and features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Third Variation. "Prometheus" theme

A musical score for piano accompaniment, consisting of two staves. The music features a prominent melodic line in the right hand with a wide interval, and a supporting bass line in the left hand.

Fourth Variation. Fugue

A musical score for piano accompaniment, consisting of two staves. The music is characterized by a complex, rhythmic pattern in the right hand and a more active bass line in the left hand.

A musical score for piano accompaniment, consisting of two staves. The music features a melodic line in the right hand and a supporting bass line in the left hand, similar to the 'Prometheus' theme.

"Prometheus" theme in
Fifth Variation

A musical score for woodwinds, consisting of two staves. The top staff is labeled 'FLUTES AND OBOES' and the bottom staff is labeled 'p' and 'cresc. etc.'. The music features a melodic line in the right hand and a supporting bass line in the left hand.

ten. ten. cresc.

f

(Above) Fifth Variation. Transition to

(Below) Sixth Variation

sempre f f f f

Seventh Variation

ten. ten. dolce cresc. f

Variation of Fugue . Minor key.

Handwritten musical score for a variation of a fugue in a minor key. It consists of two staves, treble and bass clef. The music is marked with a piano (*p*) dynamic. The key signature has one flat. The score includes various musical notations such as notes, rests, and slurs.

Fugue with original bass inverted

Handwritten musical score for a fugue with the original bass inverted. The first system shows the treble and bass staves. The treble staff begins with a fortissimo (*ff*) dynamic. The bass staff features a prominent melodic line with several accents (^) and a dynamic marking of *p*.

Handwritten musical score for a fugue with the original bass inverted, second system. The treble staff continues with a complex melodic line. The bass staff features a steady accompaniment with some dynamic markings.

Handwritten musical score for a fugue with the original bass inverted, third system. The treble staff continues with a complex melodic line. The bass staff features a steady accompaniment with some dynamic markings.

Slow, meditative variation preparing for brilliant Coda

Poco andante

Handwritten musical score for a slow, meditative variation preparing for a brilliant coda. The first system shows the treble and bass staves. The music is marked with a piano (*p*) dynamic and the instruction "con espressione e legato". A crescendo (*cresc.*) is indicated towards the end of the system.

Handwritten musical score for a slow, meditative variation preparing for a brilliant coda, second system. The treble staff continues with a complex melodic line. The bass staff features a steady accompaniment with some dynamic markings.

Final statement of "Prometheus" theme, horns.

Very slow *sim.*

decresc.

Coda

Presto

II. A. PROMETHEUS: POEME OF FIRE

SCRIABIN

Remindful of Beethoven's "Die Geschöpfe"—Prometheus who appreciates man's need of art to make him whole, Scriabin's Prometheus lends his name to a symphony designed as a synthesis of the arts to make man joyous. Scriabin's was a vision of a new art form, a "new kind of Weltanschauung: a unity of all social, religious, philosophic and artistic thinking.¹ This synthesis, predominantly sensory in its appeal, was designed to release man's potential for experiencing ecstasy, an esoteric aspect of joy. Though influenced by Wagner's chromatic harmonies and his ideas of a unity of all the arts, Scriabin did not share the Wagnerian religious purpose of reawakening man to moral responsibility; rather he hoped to liberate certain levels of human sensitivities which he believed untouched by the musical experience.

The poeme was begun in 1901 during Scriabin's final period, the transcendental, in Brussels, where the composer had associated himself with a theosophical group. He had become an occultist, a theosophist who devoted his energies toward the composing of a Mystery oratorio to be the apotheosis of his art life. In this pro-

jected high ritual, his religious beliefs were to be expressed in a unity of music, speech, gesture, color and also scent. The "passive initiates," Scriabin's term for the audience "would, in their participation, attain a higher plane of consciousness." He sensed that humanity was "not ready for his concept, that the human race as we know it was doomed, and he felt that his 'Mystery' would be the final expression of a dying race and the transition to a new race of man."² Scriabin did not live to write his Mystery; his last effort in the series was "Prometheus."

Rosenfeld summarizes Scriabin's theosophy:

He has made for himself a curious personal religion, a bizarre mixture of theosophy and neoplatonism and Bergsonian philosophy, a faith that prescribed transport . . . these works [the Poems] were planned as ceremonies of elevation and deification by ecstasy in which the performers and auditors engaged as active and passive celebrants. Together they were to ascend from plane to plane of delight, experiencing divine struggle and divine bliss and divine creativity. Music was to call the soul through the gate of the sense of hearing . . . to lead it hieratically through circle after circle of heaven until the mystical gongs boomed and the mass emotion reached the father of souls and was become God.³

According to biographer Thompson, Scriabin was not really a "student" of philosophy. Rather, he read only the "easy" books on theosophy "in vogue among the Russian intelligentsia" whose tastes varied from "extreme individualism to

mystical universalism. Nietzsche was also particularly popular as a representative of individualistic philosophy."⁴ Scriabin named Nietzsche as one of the influences on the widely played Third Sonata (op. 23, F-sharp minor). Bowers observes "one of Zarathustra's lines is prophecy: "that which will kindle lightning must for a long time be a cloud."⁵ Scriabin planned an opera about a Nietzschean hero who, through art, conquers the world.⁶ Unlike some members of his group, Scriabin did not concern himself with politics as applied to personal philosophical doctrines.

Bowers describes the symbolism of the controversial poem:

The symphony begins with Chaos, the inchoate ooze of the formlessness of the world--- blue and green inertia of matter. The opening chord sounds the 'active beginning'. . . that mythical Prometheus which serves to open the symbol of this first state of consciousness. Here the orchestra represents the Cosmos as it was before Karma, before lives had been lived and deeds assimilated predestination. Out of this long sustained chord dimly rises the melody of the Creative Principle. Then, a muted trumpet sends up the Will theme (blue vanishes). Languor ensues, and the 'contemplative' harmonies of the theme of Reason appear. Over this sweetly sings a solo flute-- 'the dawn of human consciousness' (green flashes back over the blue, and shortly vanishes). The piano (Man) enters imperiously, almost marchlike, and expresses his firm existence (the color of steel). At the second repetition of the end of the piano's initial figure, the color of glowing red envelops both piano and orchestra.

Almost immediately the piano changes into the 'Joy of Life' section (the blue of chaos is obscured by the sun-color, yellow). . . . Sex too emerges and it is immediately associated with sorrow-- the first sad note of the music-- but gradually it turns into passion, ravishment, ecstatic delight (as marked in the score).⁷

Bowers notes that Sabaneyev, Scriabin's great friend and biographer, found in the music "delight in the procreative act, magical action, enchantment, hypnotism and that at the same time [it was] vehement with mystical passion." (Critic Grigory Prokofief asked regarding this juncture, "What musical theme can express such gradations of feeling?")

Bowers continues the description of "Prometheus:"

After the appearance of 'intense desire,' the solo violin sings of human love (pearl blue and blood red). Man now asserts himself, singing the beautiful cry of self-realization, 'I am!' Scriabin described this passage as 'Ego,' and it is a majestic glorification of the Creative Principle heard at the very beginning.

The center climax is reached with an ecstatic orgy of harmonies-- scattering, falling and sinking. Soul descends into matter. The reprise begins at midway point with red waves enveloping the music's 'tones of blood.' As the mystery of this struggle and mystical complexity clarifies itself, the yellow of the sun begins to glow 'joyously.' The yellow persists until the sun becomes the moon again, and the moonshine's pearly blue dominates. The Chorus* representing myriad forms of life in multiplicity, now emerges. The world's beginning and the original blue mix into moon color. The final cosmic dance of atoms begins. The

*(Charles Ives too uses the chorus as the cosmos in his Fourth Symphony, 1910-1920).

piano issues lashings of (violet and blue) fire which sputter and sear the mind's ear. The music becomes delirious. The coda is lost in vertigo. Although the world is now formed, life's symbols expressed, and man has been fired with wisdom, the color of 'Prometheus' ends as it began-- veiled in blue mystry.⁸

All of his symphonies are believed to contain esoteric messages. The first, presented in Moscow, 1901, was a hymn to art, its underlying principle being that creative art is intended in the divine plan. It is, of course, apparent that Scriabin's concept of a "divine plan" presumed to be rational, does not at all fit into our definition of Promethean heroism, a heroism in which resides resentment against the seeming non-existence of any rational plan. Scriabin's fondness for the myth appears to have derived from the fire, its color and light, "metasymbols of man's highest thoughts" according to the belief of a cult within theosophy, "the Sons of the Flames of Wisdom": to which Scriabin presumably belonged.⁹

"The Divine Poème," his third symphony, in three divisions, "Luttes," (struggle), "Voluptes" (sensual pleasures), and "Jeu Divin" (Divine Play), depicts

the struggle between man as slave to a personal god, and man as a servant of a greater man-god. . . the dissolution of man's personal self in nature through Dionysian passion . . . and the apotheosis of a free man whose spirit creates the universe by an act of his own will.¹⁰

Scriabin made this comment about the theme of the finale

of "The Divine Poème": "For the first time I found LIGHT in music . . . found this rapture, this soaring flight, this suffocation from joy"11

Seiji Ozawa, who, as mentioned earlier, presented the complete "Prometheus: Poème of Fire" in a 1971 San Francisco symphony concert, included another major Scriabin work in the 1972 series, the "Poème of Ecstasy" (Symphony No. 4, Op. 54).

January, 1972: marking Scriabin's one hundredth anniversary, occasioned recordings of "Prometheus" by both the London Philharmonic (Maazel conductor, Ashkenazy, pianist), and the Philadelphia Orchestra (Ormandy conductor, Sokoloff, pianist). Critic Heuwell Tircuit comments, "after years of neglect, one of the greatest nuts in the history of music has suddenly zoomed to near star status." (FN. S.F. Chronicle "This World" Feb. 20, 1972)

The London release (CS 6732) includes the Scriabin Concerto, Op. 20; the Philadelphia Orchestra presents also the "Poème of Ecstasy." (RCA Victor LSC 3214). In addition, Sonatas 1 through 10 (with promise of the rest later) were recorded by pianist Roberto Szidon. (DGG 2707 o53). Renewal of interest in the composer is also evidenced in the article which appeared in Hi Fidelity Magazine, March, 1971. This piece included quotations from Scriabin biographer, Faubion Bowers, concerning the composer's correlation of sound and color.

Bowers observes that the composers's scale of colors was,

arbitrary and personal. . . . although man, any man, can see in the neighborhood of eight thousand colors, Scriabin's choice was restrictive. He worked on a scheme of fifths in cycles, and since red and orange are the closest [in the spectrum] they had to be his C and G, etc.

.....
 Red Orange Yellow Green Blue Violet
 C G D A E B F#

He tried to match the physical logic of the spectrum. But no infallible correlation is possible, since the level of vibration between sound and sight is too distantly at variance .

. . . Here is Scriabin's color scale for "Prometheus's" lights:

C	256 vibrations per second	Red
C#	277	Violet
D	298	Yellow
D#	319	Steel
E	342	Pearly white: (alternately described as moonshine, frost color, bluish pearl)
F	362	Dark red
F#	383	Blue
G	405	Rosy orange
G#	426	Violet purple
A	447	Green
A#	469	Steel (the glint of metal)
B	490	Pearly blue 12

Rachmaninoff reminisces:

I remember one discussion which took place between Rimsky-Korsakof, Scriabin and myself while we were sitting at one of the little tables in the Cafe de la Paix. One of Scriabin's new discoveries was concerned with the relation existing between musical sound . . . that is, certain harmonies and keys, and the spectrum of the sun. If I am not mistaken, he was working out the plan of a great symphonic composition in which he was going to use this relation, and in which together with the musical incidents, there was to be a play of light and

color. He had never reflected upon the practical possibilities of this idea, but that side of the question did not interest him very much. He said that he would limit himself to marking his score with a special system of light and color values.

To my astonishment Rimsky-Korsakof agreed on the principle with Scriabin about the connection between musical keys and color. I, who do not feel the similarity, contradicted them heatedly. The fact that Scriabin and Rimsky-Korsakof differed over the points of contact between the sound and color scale seemed to prove I was right. Thus, for example, Rimsky-Korsakof saw F-flat major as blue, while to Scriabin, it was re-purple. In other keys, it is true, they agreed, as for example in D major: golden brown.¹³

Results of studies by Newton, Goethe and Hemholtz concerning the analogy of sound and color, both conditioned by wave frequencies, dispelled serious consideration of physical correlation. However, the psychological relationships have long been titillating.

Mac Dowell sensed color and sound correlation. Apel notes that entire works have been associated with specific colors--e.g., "Tannhauser": blue; "The Flying Dutchman": green; and that the association has been extended to composers--e.g., (Mozart: blue; Chopin: green; Beethoven, black).^{13a}

Graf observes that Schoenberg's combination of colors and music in his short allegorical music drama, "Die Gluckliche Hand", 1910-13, was "probably inspired...by Scriabin, on whose 'Prometheus' the Russian music author, Sabanjeff, had given an explicit report"^{13b} in a publication of which Schoenberg was a collaborator.)

Arthur Bliss, in his "Color Symphony", 1922, represents "the associations of a special color (e.g., purple: royalty, pageantry and death."^{13c}

Henry Brant's "Violin Concerto with Lights", 1961, requires solo violin, orchestra and projected light patterns performed by five musicians pushing light buttons.^{13d}

Recently, composer-conductor Jose Serebrier presented his "Colores Magicos", a work for harp that synchronizes sound and light, and requires the orchestra to sit on both sides of the stage and in the audience.

Bauer finds that Scriabin's music divides itself into three periods. In the first period are piano compositions of a poetic, refined salon type in which the hand of Chopin is distinctly visible. Bauer includes four of the ten sonatas for piano, the "Poème Tragedie," the "Poème Satanique," (his first two symphonies) and the F-sharp minor piano concerto.

Bauer perceives the influence of Richard Strauss's three motives in the first movement of "Poème Satanique," where "six motives of the exposition are brought into conjunction."¹⁴ Strauss influence is apparent also in the bass opening of "Prometheus," strikingly remindful of the opening of "Death and Transfiguration." Also the flute trills of the "Poems" bring to mind the lark trills of the Strauss song "Abendrot".

Bauer continues:

He did not break with the idea of a central tonality or key until . . . in Op. 11, No. 10, prelude in C# minor, he added a third below the chord root, making his tonic into a submediant seventh; likewise he raised the root of the subdominant or the third of the supertonic. In his *Prelude in B major*, op. 27, like Debussy, he uses a sequence of sevenths, and in his *Prelude in F-sharp*, op. 31, No. 2, he introduces successions of altered chords: supertonic ninth with a raised third, a subdominant seventh with raised root, and dominant seventh with lowered fifth.¹⁵

Scriabin's interest in his "new" harmony is also evident in earlier works in which "upsurging melodic phrases [are] projected against sustained pedal notes resolving after long drawn suspensions into major tonality."¹⁶ Toward the end of his first period, he grew increasingly fond of dissonance. In his *F-sharp minor prelude*, Op. 37, No. 2, he opens with a chord no longer belonging to the type formed by thirds, but distinctly built in superimposed fourths, and, in repetitions of the phrase, he alternates with chords of the ninth.

In the second period, he is influenced by French impressionism from the *Divine Poème*, op. 43 through the *Fifth Sonata*, op. 53.

7In Poème op. 44, No. 2,

One might liken his method to the use the Hindus make of the ragas or modes. The first part looks Phrygian, the second, chromatic, and the last four notes form a cadence in which the neighboring tones of the dominant appear.¹⁷

The scale, reading down, emerges as D-flat, C, B-flat, A-flat, G, F, E-flat, D-flat, C; up, D-flat, D-natural, E-flat, E-natural, F, F-sharp, A-flat, B, and C. In Prelude in A minor, op. 51, No. 2, we find a natural minor scale with the fourth degree raised. His Quasi Valse, op. 47 and his Deux Poems (Masque) op. 63, No. 1 make use of the synthetic chord which evolved from his experimenting.

Austin finds that the fascination of Scriabin's "discussible"¹⁸ techniques leads to an overemphasis upon his larger works at the expense of the short pieces with their "mysterious charm."

In the third, the "transcendental" period are included Le Poème de L'Estase, op. 54, for orchestra; "Prometheus," op. 60; Etudes, Poemes; Pieces; Vers la Flamme, op. 72; and the last Five Sonatas for Piano.

Analysis of Sonatas 6 to 10 suggest to Dr. Hull earthly forces in competition with the mystic.¹⁹

Bauer notes that in all of Scriabin's works, the two

moods, the satanic and the seraphic, are evident and believes the Ten Sonatas "tell the story of Scriabin's musical and psychical development."²⁰

Bauer adds:

When one thinks of the Russian folk music with its modal background, it is strange that Scriabin used the old modes so little. His music is touched less than that of any other Russian composer by the folk music of his people.²¹

(Exemplifications of some of the compositions discussed may be found in the Appendix).

II. B. SCORE STUDY: POEM OF FIRE

"It's the tonality of A," Scriabin once said to Sabaneyev, and he reduced all of "Prometheus" to six tones (A, B, C#, D#, F#, G). He played various chords and themes out of this, adding,

There is no difference between melody and harmony. They are one and the same. I have followed this "principle" strictly in "Prometheus." There is not a wasted note, not a wedge where a mosquito could get in and bite!¹

Faubion Bowers describes "The Poem of Fire," Scriabin's "beloved composition," as,

scored massively, embracing every sonority. . . . Scriabin's discovery of Wagner is evident in the frenzy of orchestration with which "Prometheus" erupts. However, the entire score is constructed upon a synthetic chord, postulated by Scriabin as a "mystic chord, pertinent to his idea of universal art."²

Austin comments:

The famous "Prometheus" chord appears as stacks of fourths over the bass, in contrast to the traditional structure of thirds. But, since at least one of the fourths is augmented and another diminished, the chord sounds like a dominant ninth just a little more ornamented than the ninths of the "Albunleap," with raised and lowered fifths that are enharmonically equivalent to minor thirteenth and raised eleventh respectively.

The English music historian and composer, Sir Hubert Parry (and contemporary of Scriabin) also regards the "perfect consonance of the new system," C, F-sharp

B-flat, E, A and D as little else than the "dominant ninth of the old system," C, G, B-flat, E, G, and D.³ (Sir Hubert's oratorio "Prometheus," a setting of Shelley's "Prometheus Unbound", will be discussed in our study.)

Austin continues,

The complexity of these chords is such that if they are inverted, then whichever note is in the bass sounds like a root, with the notes above it adjusting enharmonically. But because there is never a consonance the enharmonic ambiguity is trivial.⁴

Bowers finds the distribution of the chord so wide that the ensuing overtones are thrown out of line, adding that Scriabin used to defy anyone to repeat it after him by ear.⁵

At the top of the "Prometheus" score is a two-note part written for the "tastiera per luce," also called "clavier a lumiere," (color organ). Invented by Rimmington, an Englishman, this keyboard was adapted for the Poem by Scriabin's friend, Mozer, to project appropriate colors on a screen and throughout the concert hall so that the audience might be enveloped in both sound and color. Contrary to expectation, the upper line indicates the harmony, and the lower, the melody. The latter shifts not only in hue, but also pulsates. Bowers refers to this aspect as "involution and evolution, the

sustaining breathing in and out of the cosmos."⁶

Two themes musically enact the drama of the "Poem of Fire" as reviewed by Bowers in our previous chapter. "Will" (PSIA, PSIB)* and "Matter" (PSII)* engage in a conflict so obviously programmatic as to discourage attempts to call it the development section of a sonata form. (Ewen classifies Scriabin's "Poème of Ecstasy," which immediately precedes the "Poème of Fire" as sonata in form.⁷

Hopefully, this outline will assist in understanding the detailed discussion to follow.

Page (Score) (Pages marked * not included in exemplifications)

7	Metamorphosis of Creative Principle into Will theme, designated here as PSIA
9	Reason theme, PSIB (closely allied to PSIA.) Piano Variation No. 1 PSIA
11	Piano Variation, No. 2 PSIB
15-19	PSII, Piano Variation No. 3, P. 13
20-22*	PSIA. Piano Variation No. 4, PSIA
23-24	PSII
25	PSII, PSI
26-30	PSIA, PSIB. P. 28. } Piano Variation No. 5, P. 28.
31-35	PSIA, PSII
36-38*	PSIA } Beginning of Ascent of PSIA
39*	PSII

** In this study we are designating the "Will" theme as PSIA, and the "Reason" theme as PSIB (Principal Subjects IA and B) the latter being closely related to the first. We are calling the "Matter" theme PSII.

PS IA

Ob. musical notation in treble clef, 3/4 time. The piece begins with a dynamic marking of *pp*. A section marked "I solo" starts with a *p* dynamic. The notation includes various note values and rests.

Closely related to PSIA

Tr-ba musical notation in treble clef. The piece is marked "I solo impérieux" with a *f* dynamic. The notation features a series of notes with a crescendo leading to a final note.

PSIB

Fl. musical notation in treble clef, 3/4 time. The piece starts with a *pp* dynamic. A section marked "I H a 2" is indicated. The notation includes a long, sweeping line with various note values.

PSII

Fl. musical notation in treble clef, 3/4 time. The piece begins with a *p* dynamic. A section marked "I solo" is indicated. The notation includes a long, sweeping line with various note values.

Closely related to PSII

Ob. musical notation in treble clef, 3/4 time. The piece starts with a *p* dynamic. A section marked "a 2" is indicated. The notation includes a long, sweeping line with various note values.

40-49	PSIA, PSII. Long ascent of PSIA in Brass
50-52	PSII
53	PSIB
54-56*	PSIA, PSII. P. 56, Piano Variation No. 6
59	PSIB
61	PSIA. Reappearance of Piano Variation No. 1
67	PSII
68	PSIB
69-76	PSIA, PSII
77-82	PSIA, PSIB

The symphony opens with the luce (light) score indicating the color harmony root, A (447 vibrations), green over the color melody, F-sharp (383 vibrations), blueblue, "veil of mystery, breathing of the cosmos."⁸

With this color ambience, and the rumblings of the "mystic" Prometheus chord of superposed fourths, Scriabin attempts to simulate the formless chaos of primordial beginnings of the universe before there was man.

The six-tone scale (A, B, C-sharp, D-sharp, F-sharp and G) appears chordally: G, C-sharp, F-sharp, B, E-flat and A, in the strings (sul-tasto-double-stop-tremolo), tuba, trombones, trumpets and woodwinds. Were it not for the exceedingly slow tempo (lento brumoso, slow, misty), the opening of the Poema would be muddled

beyond audible perception of detail. The very low pitches of the bassoons, remindful of Strauss's bassoons in "Death and Transfiguration," are effectively mysterious. The bass tremolos, however, are not clear. (Scriabin did not emulate Berlioz's technique of bass tremolo restraint apparent in the "Symphonie Fantastique.")⁹

Muted horns, entering in measure 5, outline a somber melody in 3/4, slightly syncopated in measures 9 and 10 using the above mentioned scale. This arrangement of intervals stretched over its perceptible framework of various kinds of fourths, forms the initial appearance of the Creative Principle which was earlier described as rising from Chaos.

The dynamics, marked *pp* with sudden *f* swells in measures 8 and 12, contribute to an aura of expectation. Tempo is decreased in measures 9 and 10. Obviously the stage is being set. At "avec mystère" a light change is indicated: green to steel (E-flat, 319 vibrations).

The sound effect of this beginning is subdued, though the score includes eight horns, five trumpets, three trombones, continuous trilling timpani and rolling drum, and the above mentioned woodwind and string choirs.

The Creative Principle theme is repeated in two-measure statements by solo clarinets and English horn. Its duet appearance leads to the important muted trumpets

statement of the Will Principle, marked "sola imperieux," mf, in a one-measure, bold melody played as the green of chaos vanishes. (Page 8).

Rising to a major seventh, quartile chords in three muted trumpets, the Will Principle disappears, but only temporarily. It is PSIA of the symphony, the motive which will frequently arrest the sensibilities with its sudden interruptions and sequential ascents by trumpets, horns and trombones. Aggressive in character, its two final notes, giving the effect of scale degrees 5 to 1, lend a positive and conclusive aspect to the motive. Also they provide variety through simulating abrupt modulations by sequential repetitions.

The green languor of chaos reappears for two measures only as the beginnings of the Reason principle emerge at Rehearsal No. 1, marked "contemplatif, peu a peu anime." It is designated PTIB in this study. The lower ranges of the flutes, representing the dawn of human consciousness, speak the characteristic eighth-note triplet figures with rises of minor second and minor ^{seventh} on page 9. On the following page, the flutes are joined by bassoons and English horns. The similarity of its minor seventh leap and the full octave leap of the Transfiguration theme of Strauss is noticeable. Both appear to exemplify their composers' musical concepts of man's hope for attaining higher planes of being.

In spite of its angular appearance, it is a graceful, tender melody. Scriabin's short Poème for piano, Op. 69, No. 1 is designed upon a similar melodic figure.¹⁰ (The nostalgically familiar sound of the theme hints that in the past it might have been appropriated for use in a so-called "popular song," subjected to the fate currently imposed upon the first theme of Mozart's G Minor Symphony.)

Significantly, when the piano makes its "imperieux" (page 9) entrance in a series of inversions of the mystic chord outlining PSIA, the green light of Chaos disappears for twenty-five score pages. Its subsequent reappearances on score pages 32, 33*, 47, 48, and 49 occur when man's irrationality is ascendant and PSII dominates or threatens.

The steel color which accompanied the piano's (man's) entrance merges into red at the sequential reiteration of PSIA on page 10 an augmented second lower. This motive is echoed by the trumpets, page 11, almost as originally put, now with horns added, sounding a diminished fifth lower.

On page 14, the Will Principle (PSIA), appearing antiphonally in woodwinds, enlarges its final interval from leap of perfect fourth to minor sixth. Rehearsal numbers 2, 3, and 4, marked "plus anime," suggest, according

* Not included in exemplifications.

to Bowers, awareness of being.¹¹ No. 3, "etincelant" (sparkling) and No. 4, "voluptueux" are the sections which Bowers correlates with sex, as mentioned earlier. The color is the yellow of sunlight, but the mood changes abruptly to sadness, indicated "que avec douleur," page 15. The score hints of PSII, flutes and oboes in a theme which attempts to rise, but falls, (it, in fact, becomes the "falling" theme, page 17). Only in this section of the symphony, mainly exuberant in effect, does Scriabin recognize sadness as a component of the life experience. He envisions sorrow as immediately following awareness of being as reflected through the sensual.

Scriabin's symphonic drama of man's spiritual nature imperiled by sensual love, of course brings to mind Wagner's "Tannhauser," particularly the "Chorus of the Pilgrims." In both compositions the sensual distraction is a repetitive falling motif. In both, the projected result is purification. Tannhauser, however, receives help from the outside, he is redeemed by Elizabeth's love. Scriabin's man at war with himself is on his own. He must redeem himself through the strength of his own will.

The Ego Principle, a version of PSIA, prominently put by the solo trumpet, page 17, dispells only ten-

porarily the uneasiness of the preceding somber section in which the piano has been absent. Again at Rehearsal No. 7, PSII, tied, trilled quarters in flutes, oboes, English horns and strings signify the possible descent of soul into matter.

Despite the valiant efforts of the clarinets, which sound Reason, PSIA, pages 17 and 18, PSII prevails, "emotion and ravissement" ensue. The piano reenters briefly with nervous trills, page 18, but disappears again at Rehearsal 8. (The conflict between PSI and PSII, musical representations of soul and matter, we shall find, continues to the end of the symphony, a half hour later, Will and Reason ostensibly emerging victorious. The cryptic nature of the triumph over matter, however, is underlined by the unexpected F-sharp major tonality of the final chord, peculiarly dominant in sound.)

The ascendancy of PSII continues until page 28, Rehearsal 17, when Matter is seriously challenged by Will and Reason. Will is sounded in two-note fragments, first by the muted trumpets, and joined immediately by the horns and piano. The piano builds the whole theme bit by bit. (beginning with the augmented 5th leap, B-flat to F-sharp) during the next 14 measures, climaxing in a complete statement of the Will Principle by the horns, sequenced by the solo trumpet, page 31. PSII counters with

the flutes, assisted by harps and violins, continuing the downward intent, (page 31). However, this time the Will theme achieves predominance. Piano, and clarinets, (page 31) flute, piccolo and trombones (page 32) pursue the cause of Will for several pages, Rehearsal 19 to 24, passing through bars of fright "avec un effroi contenu," page 34*, and aggression, "avec defi, belliguer," page 35, "eclat" (page 36) and anger, "orageux" (page 39*). The trumpet enters (page 36) grows strong (pages 42 and 43).

The dramatic buildup in which horns, trombones and trumpets participate begins on page 28 and climaxes on page 43, the trumpets pitched high, ppp.

This ascent has been a steady, very dramatic climb the Will theme having passed sequentially via trombone, horns, trumpets from B-flat, below middle C, to the final note of the sequence, D, two octaves above middle C, page 43, played by the solo trumpet in a three-sequence rise of the Will theme (endings, C, C-sharp and D, concert).

At this spectacular point, the campanelli enters followed by the first harp's echo of the final notes, page 45. Trumpets re-iterate the Will principle (pages 45, 47*) on slightly lower scale degrees, the crisis having passed. Horns end their participation in this long push on page 48.

PSII again assumes importance (page 51*) in antiphonal falls in harps and strings. On page 52, the oboe speaks

the Will theme, followed by flutes (page 53*) when flute and oboe alternate descent and ascent of the opposing, celests, harps and violins enunciating Will, followed by an oboe statement of it.

Page 55 reveals the triumph of Will over Matter, "etincelant, de plus en plus animé." Tutti stings sustain the melody while other instruments embellish with staccato, glissandi and trills in a grand tutti to "victorieux" (page 59).

At Rehearsal 38, "sublime" (page 60*) the PSIB version of the Will theme appears in bassoons, horns and strings in chorale effect. Piano and horns (page 61) enter with the PSIA version, an interesting badinage occurring (pages 63-65) as piano and oboes invert the theme, "de plus en plus lumineux et flamboyant." (Page 64 included).

At Rehearsal 45*, intense shining, "aigu fulgurant," page 66*, all instruments decorate an ambience for the PSII final effort at Rehearsal No. 47, "extatique" (page 68).

A descending harp glissando announces the entrance of the alto and bass voices (page 69) the former voice doubling the quarter note descent of harp harmonics. The main theme is PSII, though some of the woodwinds play the counter motion of PSI.

*Not included in score exemplifications.

A trumpet sounds the Will theme (page 70) a "de plus en plus large" battle ensuing, woodwinds, trumpets campanelli concentrating upon PSI and the strings, PSII. On the same page, the organ enters with a gradually mounting figure.

The violins, while playing in figure associated with PSII (the long trill followed by descending notes of shorter time value) now rises a semi tone or more to begin each descending figure. A glance at the string score, page 72*, for example, illustrates this point: dotted halves E-flat, become F-flat at Rehearsal 51, then F-natural, and on the next page G, A-flat etc. Attention is directed to this ascent because of the gradual giving way of PSII to PSI.

At pp., Rehearsal 53 (page 76) the chorus becomes tacet until its reappearance for the final thirteen measures of the symphony. Rehearsal 53 is significant for the strings which abandon their preoccupation with PSII, the solo violin, *dolcissimo*, dallying with a fragment of PSIB just before Rehearsal 54*.

At Rehearsal No. 57 (page 79) flutes leap a major 9th rather than the customary minor 7th of PSIB, perhaps to compensate for the whispering of PSII by the English horns and clarinets. PSII counters "soudain tres doux et joyeux."

At Rehearsal No. 61 (page 81) dizziness is indicated "Dans un vertigo," PSI is intimated with no challenge by PSII. It is obvious that Will has triumphed over Matter, the score of the closing pages is a coda in affirmation of the victory.

We have traced the themes of the work, noting their instrumentation and dynamics. Let us turn now to tonality.

Recalling Scriabin's assurance, "it's the tonality of A," one sets about trying to locate such a key center. The opening (page 7) with its horn melody containing concert A-sharps, C-sharps and D-naturals over the Prometheus chord stack of fourths including C-sharp and F-sharp, has a B minor flavor. On the next page, the Will theme, antiphonally put, makes irresistible the pull toward tonalities suggested by sol to do in each figure. On page 9, the PSIB theme sounds dominant (V13 of B major, the bassoons playing F-sharp, the violins, A-sharp). The horns, however, with concert B, E and D-sharp, and the bass clarinets with a C, undermine the clear-cut dominant 13th suggestion; furthermore, the resolution to B major doesn't happen. Perhaps more convincing is the treatment of PSIB on page 10, where the V13, key of A-flat major, is partially resolved in the relative minor, F, by the piano. (Enharmonic G-sharp and A-flat).

On page 12 B-major tonality is the sound. The score reveals many A-sharps followed by B's. Strings enunciate F-sharps and A-sharps, harps do likewise, enharmonically.

Amusing though it is to extract tonality in this manner, the Poem's resistance to traditional analysis is obvious. However, on-going tension-and-rest within tonalities pervades throughout, and the closing of the symphony (page 83) on the F-sharp major chord, dominant of the implied B minor/major tonality of the opening, is appropriate. Concluding on the dominant, the Poem suggests that the contest between spirit and substance is not solved.

On pages 24-30, Scriabin's avowed "tonality of A" does seem to prevail, a tonality attributable to repetition of G-sharps and A's, together with their appearances in the melody or exposed passages.

Sensing tonality yet unable to explain its presence through traditional analysis, one seeks other clues. In addition to its repeated notes which define relationships within specific keys, as cited above, the Poem is rich with examples of repeated figures, sometimes exactly, often in sequence, each sequence in turn estab-

lishing its own relationship. For example, on page 20, top score, assuming the Brahmsian-style piano variation of PSIB as G major tonality (three measures of V ending in V/V, measure 4), we find the sound to be C major in the lower score sequences, following the same pattern.

Tonality is also achieved through the stability of the form of the piano score, a set of variations on PSIA and PSIB, primarily, though PSII is enunciated occasionally. The repetition of the themes many times by the piano, for which the Poem is almost a concerto, is an important factor for creating, in the listener, habits of hearing and perceiving novel techniques imposed by non-traditional harmonies.

Let us look at the piano variations. On page 9 the first variation on PSIA appears. It is repeated an augmented second lower on page 10, followed immediately by Variation No. 2, a variation on PSIB. An inversion of this variation occurs at Rehearsal No. 3 (page 13). This one is Variation No. 3.

Variation No. 4 (PSIA), in the manner of Brahms, begins on page 20. PSII occurs briefly on page 23.

Variation No. 5 (PSIA) is stated on page 28, dramatically following the two-note interruptions of the Will motive in the preceding two measures by trumpets with horn echo. The contrast with the piano re-entry, "trees

accentus," is dramatic. On the following page, the variation appears a minor sixth higher.

During the spectacular fifteen page ascent of the Will theme (pages 28-43) discussed earlier, the piano gives only occasional filigree effects.

At Rehearsal No. 35, (page 56) Piano Variation No. 6 is stated. It is quite different from the previous ones which have consisted of short and very short notes. The eighths and quarters of this variation stoutly reinforce the push of PSIA to the "victorieux" point, page 59.

Variation No. 1 reappears on page 55*, a major third lower than in its initial statement, page 9, and the inversion of PSIB reappears on page 63*, also a major third lower than in its introduction, page 13.

Tacet during the first appearance of the chorus, the piano toys with PSIB (page 77*) and gradually grows more and more simple (page 79*) until on the following page it plays two measures of quarter notes. Its final contribution is a decorative imitation (with flutes) of the staccato theme of the campanelli initiated on page 70.

The technical difficulty of the piano part, as well as the composer's own skill and independence as a

pianist is mentioned frequently by Scriabin's biographers. Though inconvenienced throughout his life by an injury which occurred to his right arm when, as a student at the Conservatory, he became intensely jealous of the technique of Josef Lhevinne, a fellow student, and overpracticed Balakirev's "Islamey" and Liszt's "Don Juan" Fantasia.

Biographer Leonard adds that while resting the right hand, Scriabin concentrated on the technique of the left, an endeavor resulting in the "unusually elaborate and difficult" left hand parts in his later compositions.^{11a}

He was said to be the spontaneous kind of pianist who never played anything twice the same way. Ellen von Tidebohn, a guest on the famous tour in which Serge Koussevitzsky chartered a boat down the Volga and conducted nineteen concerts in eleven towns with Scriabin as soloist in all of them, with his piano concerto in F-sharp minor, later wrote that Scriabin played the work "according to the happenings of the day and his mood at the moment."¹² It will be recalled that Scriabin was at the piano at the premiers of the Poeme of Fire in Moscow in 1911.

A glance at the score reveals a comprehensive list of instruments including traditional orchestral choirs, often enlarged, piano plus organ, campanelli, celesta, chorus and color organ. Score directions assure that "Prometheus" may be performed without the latter two. Scriabin was reported

to have been intrigued with the bells of the churches in Russia. As mentioned earlier, his compositions are not typically Russian,¹³ however pages 43-76 are remindful of the bell scene (Act I) of Moussorgsky's "Boris Goudounow," 1908. In the Poem, the campanelli enters (page 43) sharing with the flute, a short eighth-note motif of wide intervals which attracts other instruments. Celesta (page 48), piano (Variation No. 4)(page 49), harp (page 57) join the carillonning so that when the voices, altos and basses enter (page 68) and the sopranos and tenors (page 70) the effect is especially grand. Campanelli and voices disappear (page 76) and re-enter together for the final two pages.

There is no text. Only vowel sounds carry the Will theme, PSIA, as the chorus rises from piano to triple forte in quarter and half notes (pages 68-75*). The voices are tacet until re-entry only for the last thirteen measures, mounting again from piano to the fortissimo of the dramatic dominant-sounding chord, F-sharp major, as previously discussed.

Meter is triple for most of the poem though it changes on page 70 to duple, marked 2/4 for some instruments and 6/8 for others. This area encompasses the bell section discussed above.

Three-four meter is indicated again on page 76, significantly for a short, seductive few measures in which PSII makes its final appearance. Two-four meter prevails from page 77* through the end.

The meter for the piano only is written 9/8 instead of 3/4 for Variation No. 3, the inverted one (page 13), and for its reappearance a major third lower on page 63.

Thematic correlation of color is evident in the Luce score. Blue, whether of metallic or pearly luster, appears as related to PSI; reds, rosy oranges and violets to PSII. Correlation is not merely an amusing game for theme identification. For example, during the persistent ascent of the Will theme in solo brasses (pages 30-48) the Luce staff is not scored predominantly for the blues of the spectrum, instead shows reds, violet purples, even the green of chaos (page 32). The pitch of its sequences, trs. pages 46, 47*, is perhaps heightened by the Luce's scoring red, pearl-blue, and green of the opposing theme. The enigma of the victory is accented by echoes, first in harp (page 48) red and green; then in celeste (page 49) violet and red.

It is true that the blue of PSI does appear on pages 32 and 33*; steel blue on pages 37*-41* sometimes as harmony, sometimes as melody. The point is that a specific color is not a symbol for a corresponding theme. In a sense, color in this symphony may be compared to the leit motive in Wagner's operas. Each is woven into the fabric of the total experience. (However, Scriabin's assurance that the poem can be performed without color and chorus

must be borne in mind. The composer, no doubt, believed that the fabric would be most rich were no strands missing.

The two-note color line, both notes indicating hue, one also giving pulsation, presents technical difficulties for accurate interpretation of the composer's intent. Examination of "melody" and "harmony" lines, reveals no basis for differentiating between the two, aside from pulsation. Sometimes the "melody" moves over a sustained "harmony," sometimes the harmony is very mobile. Differences between the horizontal and the verticle in color is not readily perceivable.

Another possible discrepancy in translating color correlation lies in a notation which makes enharmonic reading necessary. Scriabin's color scale, according to Bowers, designates chromatic ascent from middle C to C above, accidentals indicated as sharps only. His Luce score includes many flats. His color scale for "Prometheus" lights was tabulated in the previous chapter. In brief summary, the color spectrum (red, orange, yellow, green, blue and violet) is correlated with the cycle of fifths (C, G, D, A, E, B and F-sharp).

It would seem that C-sharp, violet in the scale, does not share color identity with D-flat, a shade of

yellow in the cycle of fifths. Despite some incongruities, the Luce score indicates careful designing as the meaningful relationship of color and motive reveals itself through study of the scores, in full perspective.

Let us observe some of the color high points. The Poem opens with the color chord: green of chaos (A) over blue (F-sharp). It closes with the same F-sharp blue, but the A is now A-flat, violet purple or orange-yellow, depending upon enharmonic reading. Either color interpretation attests to the equivocal nature of the conclusion of the struggle between spirit and substance.

As Will and Reason gain strength with the appearance of man, green vanishes. Blues and steel blue appear rather steadily for the first fifteen pages. At Rehearsal No. 2 (page 11) awareness of Being is correlated with the yellow of sunlight. (Yellow, which appears rarely in the early part of the score, will be discussed later.) At Rehearsal No. 4, p. 14, "voluptueux, pres-que avec douleur" (the "sex and sorrow" section) colors are violet purple (A-flat) and red (F). Soon after, however, the trumpet enunciates the Ego theme, page 17, and the color is again steel, B-flat, a color harmony note sustained throughout Piano Variation No. 4 (PSIA), designated in this study as the Brahms variation, a particularly beautiful one. Color

melody is scored for the opposite end of the color spectrum, pages 20, 21.* This area again illustrates ambivalence.

Piano Variation No. 5 (PSIA, page 28) announced dramatically by trumpet with horn echo, appears in an ambience of red melody without harmony. Two pages later, the long climb of PSI by the brass begins. Ambivalence in this section has already been discussed. The section ends PSI in sound and PSII in light. The green light of chaos returns and the Luce score is a three-note chord: D-flat, F and A, violet red and green. (Page 49).

Interestingly, on the following page (page 50) yellow (D) heretofore rarely indicated, emerges, and continues to reappear frequently in the company of steel or blue throughout the rest of the score (pages 50, 51, 53*, 55, 56, 57*, 61, 74*, 75*, 76). In this series (page 55, Rehearsal No. 34) the "campanelli" motive predominates in which woodwinds, trumpets, campanelli and celeste participate in an ambience of sunlight yellow and the glint of metal. (Earlier described as nostalgic of Strauss's lark in one of his last four songs, "Abendrot").

At "Victorieux" (page 59), a violet-purple and yellow color chord participates in the romantic statement

* Not included in score exemplifications.

of PSIA leading to the most traditionally lyric section of the symphony, "sublime," at Rehearsal No. 38 (page 60) bassoons, horns and strings with chorale effect "singing" the melodious PSIB theme alternately with the piano, which reappears with Variation No. 1

The voices enter at "extatique" (page 68) in a color ambience of pearly blue (moonshine), blue and green. The green A is of short duration; at the organ entrance, color ambience is yellow and red, followed soon with a shift to steel with red. Blues and yellows predominate until Rehearsal No. 53 (page 76) when PSII, in its final seductive effort, permeates with a red and blue. Color harmony passes through the spectrum in quarter notes (pages 78-80), settling at Rehearsal No. 63 upon the diminished third, F-sharp and A-flat, blue and violet-purple contributing additional mystery to the enigma of the dominant ending.

Biographer Rollo Myers comments what was "fatal" to Scriabin's art was that the "system worked all too systematically" and "once one had become accustomed to his harmony, one found it applied rigidly."¹⁵ Lou Harrison remarks that Scriabin's "ecstasy" is always

"'Spanish'-- i.e. impassioned geometry."16.

We believe that the harmonies would be more audibly discernible were the orchestration not so dense. It is intriguing to envision a Poème score with some of the special orchestral effects of Stravinsky such as duo and trio combinations, lace-like accompaniments, monologues, doubling of important themes, one instrument playing staccato, the other playing legato. Repeated listening to the Poème while following the score reveals that much loveliness and interest is lost in opaqueness of orchestration.

We have concluded our study of the compositions of Beethoven and Scriabin, derived from the myth of Prometheus. As mentioned in the Point of Perspective, "Die Geschöpfe" was written a century before "Prometheus: Poem of Fire." Beethovenian influence is present in Scriabin. Readily apparent are the explosive dynamics, overwhelming ending, variations, chorus, and concern for the spiritual aspect of man's nature.

Let us move now to a less detailed consideration of the Prometheus-inspired compositions of musicians in the intervening period.

Antiphonal effect

plus animé green vanishes F-sharp-blue

Luc. temporarily when PSIA appears

Creative Principle I solo sol-do tonality in sound

Fl. I solo p p p

Ob. I solo p pp solo p

Engl. pp poco pp pp

Cl. I solo p solo pp poco pp pp

Basso p pp

Fag. II, III p p pp p > pp

Cor. senza sord. pp pp con sord. p pp con sord. p p

tr. con sord. p p will theme PSIA IV solo impérieux (Also called Ego)

From Creative Principle

Imp. pp p p p p

atti pp pp pp p p

ssa pp pp pp p p

tam p

ano

plus animé

Fl. unis p ppp p ppp div. p unis p

Ob. pp pp pp p dim. pp unis div. unis

Engl. pp pp pp pp poco cresc. pp unis div. unis

Cl. unis pp pp pp pp poco cresc. pp unis div. unis

Basso unis pp p pp p pp unis p

1 contemplatif $\text{♩} = 80$

peu à peu animé $\text{♩} = 96$

Lucu

PS 1B Dawn of Human Consciousness ---Reason theme.

Fl. I II a2 *pp*

Ob.

C.-Ingl.

Cl. *f*

Cl. basso *pp* *nocto* *pp* *f* *pp*

Fag. I II *p* *pp* *pp* *f* *pp* *p* *mf* *dim.*

C. fag. III *p* *pp* *f* *pp* *p* *mf* *dim.*

Cor. *pp* *pp* *f* *pp* *p* *mf* *dim.*

Timp. *p* *pp* *f*

Piatti *pp* *f*

Will theme PS 1A

Piano *mp* *mp* *f* *mf* *p* *mf* *f*

1 contemplatif $\text{♩} = 80$

peu à peu animé $\text{♩} = 96$

pp *nocto* *pp* *f* *pp* *p* *mf* *f*

p *pp* *nocto* *pp* *f* *pp* *mf* *mf* *f*

p *pp* *nocto* *pp* *f* *pp* *mf* *mf* *f*

4 Cb *pp* *pp* *nocto* *pp* *f* *pp* *mf* *mf* *f*

Reason Principle PS 1B (dim. 7th above original statement)

Fl. I II a 2

Ob. I I solo

Cl. I II I

Fag. pp dim. p mf dim. p

C-fag. pp dim. p mf dim. p

Cor. pp dim. p mf dim. p

uba

imp. pp sf p pp

atti

PS 1A Aug 2nd lower than original statement by piano

impérieux

con sord.

Violoncello

Violoncello

Violoncello

Possible feeling of f-minor tonality

contemplatif $\text{♩} = 80$ peu à peu animé $\text{♩} = 96$

pp < poco p < f p < mf p < mf

unis. pp < poco p < f

div. 2

4 C-b tutti pp < poco p < f p < mf p < mf

C-red
F-dark red

F-sharp-blue

D-yellow
(Awareness of Being)

2 plus animé, joyeux $\text{♩} = 112$

Luc

Fl.

Ob. *I solo*

C.-Ingl.

Cl. *I II*

Fag. *f > pp*

p dolce espress.

PSIA Will theme

Cor.

Tr.-bc

Tuba

Timp.

Piatti

pp

Some what remindful of Wagner's leit motif "sword"

Harp (at awareness of being)

Piano Variation No. 2 PS 18

Arpa II

Piano

pp

Prometheus Chord

2 plus animé, joyeux $\text{♩} = 112$

div.

pp

unls.

pp

189

Fl. *pp* *yellow violet* *ps 10*

Cl. *pp* *avec langueur* *avec langueur* **Tonality: possibly B major**

Fag. *pp*

Cor. I, II, III *pp*

Arpa I, II *pp*

Piano *plus lent* $\text{♩} = 80$

Viol. I, II *pp* *unis.* *div.*

Trill figure later prominent in conflict areas

plus animé $\text{♩} = 112$ *plus lent* $\text{♩} = 80$

Fl. *pp*

Cl. *pp* *dolce espress.*

Fag. *pp*

Cor. I, II *pp*

Arpa I, II *pp*

Piano *plus animé* $\text{♩} = 112$ *plus lent* $\text{♩} = 80$

Viol. I, II *pp* *div.*

190

From Creative Principle

Isolo avec langueur

avec langueur

PS 1B

m.d. m.d. m.d. m.s. m.s.

pp unis div.

This system contains the first system of the score. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. In G.), Clarinet in Bb (Cl.), Cor, Arpa I, Arpa II, and Piano. The piano part features a complex texture with multiple voices and dynamic markings such as *pp*, *m.d.*, and *m.s.*. The woodwinds have melodic lines with phrasing slurs.

3 très animé, étincelant $\text{♩} = 184$ (sparkling)

Fl. I

Fl. II

Fag.

Cor. I, II, III, IV

délicat, cristallin

Meter change

Piano Variation No. 3 Inversion PS1B

pp poco cresc. unis pp poco cresc. unis pp poco cresc. unis pp poco cresc.

This system contains the second system of the score. It includes staves for Flute I (Fl. I), Flute II (Fl. II), Bassoon (Fag.), Cor I, Cor II, Cor III, Cor IV, and Piano. The tempo is marked *très animé, étincelant* with a metronome marking of $\text{♩} = 184$. The piano part is highly rhythmic and features a meter change. Dynamic markings include *pp*, *poco cresc.*, and *unis*.

3 très animé, étincelant $\text{♩} = 184$

pp poco cresc. unis pp poco cresc. unis pp poco cresc. unis pp poco cresc.

191

This system contains the third system of the score. It includes staves for Flute I, Flute II, Bassoon, Cor I, Cor II, Cor III, Cor IV, and Piano. The tempo remains *très animé, étincelant* with a metronome marking of $\text{♩} = 184$. The piano part continues with its rhythmic texture. Dynamic markings include *pp*, *poco cresc.*, and *unis*. The number 191 is written at the bottom of the piano staff.

Fl. *PS 1A*

Ob. *I solo*

C.-Ingl. *final interval enlarged from perf. 4 to min. 4th*

Cl.

Fag. *I II*

Cor. *I II III IV*

Platini

Piano *pp* *dolciss.*

Violini I *rit. a tempo*

Violini II

Violoncelli

p poco

Sex and sorrow [4] voluptueux, pres.

Fl. *I II*

Ob. *I solo*

Ingl.

Cl.

Fag.

Cor.

Piano *poco cresc.* *voluptueux*

[4] voluptueux, pres.

div. *mp* *dim.* *pp*

quo avec douleur J=120

F-red

A-flat-violet/purple

Beginning of PS 11 (Matter)

Fl. I solo

Ob. PS 10 into PS 11

Cl. poco cresc. dim.

Fag. dim.

Cor. III

Arpa I

Plano

quo avec douleur J=120

V-no solo p dolciss.

V-n I p dim.

V-n II div. pp

V-la div. pizz. arco

V-celli unis. pizz. arco

Violet chord

G-rosy orange

5 avec délice

E-flat-steel

Fl. I solo PS 11

Ob. I solo

Cl. p cresc.

Fag. III p cresc.

Cor. con sord. V con sord. VII

Arpa I

Arpa II

Plano dolciss. pp

tutti div. cresc. unis. 5 avec délice pizz.

V-n I

V-n II div.

V-la div.

V-cello solo

V-celli arco

E flat, steel B, pearly blue
A flat, violet, purple avec un intense désir, en animant

6

18

Dynamica: piano

Lucie

Fl.

Ob.

Cl.

Cl. basso

Fag.

III a 2
p cresc.

I II a 2
p cresc.

I
p

III
p

cresc.

cresc.

cresc.

Falling figure
developing (PS II)

Cor.

Arpa I

con sord.
p

Fragment of PS IA (will)

con sord.
mf

con sord.
mf

pp

p

cresc.

6

avec un intense désir, en animant

V-no solo

V-ni I

V-ni II div.

V-le div.

V-cello solo

Altri V-celli

molto espress.

pizz.

PSII still in embryo

tutti arco

p

cresc.

unis. pizz.

non div. arco

mf -> pp mp

unis. pizz.

pp cresc.

mf -> pp mp

pizz.

arco

p cresc.

tutti pizz.

arco

pizz.

mf -> pp mp

B-flat steel

D-flat-violet

7 J = 92

avec émotion et ravissement

Impérieux

Luce musical staff with notes and dynamics.

Fl. picc. musical staff with notes and dynamics.

Fl. musical staff with notes and dynamics.

Ob. musical staff with notes and dynamics.

C. ingl. musical staff with notes and dynamics.

Cl. musical staff with notes and dynamics.

Cl. musical staff with notes and dynamics.

Fag. musical staff with notes and dynamics.

Cor. musical staff with notes and dynamics.

Tr. bc musical staff with notes and dynamics.

Timp. musical staff with notes and dynamics.

Cel. musical staff with notes and dynamics.

Arpa II musical staff with notes and dynamics.

V-ni I musical staff with notes and dynamics.

V-ni II musical staff with notes and dynamics.

V-lo div. musical staff with notes and dynamics.

V-cell musical staff with notes and dynamics.

C-bass musical staff with notes and dynamics.

V-ni I musical staff with notes and dynamics.

V-ni II musical staff with notes and dynamics.

V-lo div. musical staff with notes and dynamics.

V-cell musical staff with notes and dynamics.

C-bass musical staff with notes and dynamics.

V-ni I musical staff with notes and dynamics.

V-ni II musical staff with notes and dynamics.

V-lo div. musical staff with notes and dynamics.

V-cell musical staff with notes and dynamics.

C-bass musical staff with notes and dynamics.

V-ni I musical staff with notes and dynamics.

V-ni II musical staff with notes and dynamics.

V-lo div. musical staff with notes and dynamics.

V-cell musical staff with notes and dynamics.

C-bass musical staff with notes and dynamics.

Falling theme: (soul) into matter

From PS 18

Feeling of

EGU

tonality

Statement of PS 18 will

From PS 11

Luce: G, orange; D, yellow

Fl. picc. Matter (PSII)

Fl. Matter (PSII)

Ob. Matter (PSII)

Cl. From PS IB

Cl. basso From PS IB

Fag. From PS IB

C-fag. From PS IB

Cor. I II

Tr-bo con sord. II

3 Tr-ti con sord.

2 Tubo con sord. I II

Timp. From Matter (PSII)

Piatti From Matter (PSII)

Cassa From Matter (PSII)

Tam tam From Matter (PSII)

Cel. From Matter (PSII)

Arpa I From Matter (PSII)

Arpa II From PS IA

Piano From PS IA

voilé, mystérieux

V-le div. arco

196

From PS II

F, dark red
A flat, Violet purple
B-flat, glint of metal
Soul descends into Matter

Luca

Fl. *Emphasis upon PS II*

Ob.

C. ingl.

Cl.

Cl. basso

Fag.

C-fag.

Cor.

Timp.

Piatti.

Cassa.

Tam tam

Arpa I

Piano

V-no solo

8

From PS II

tutti non div. pizz.

arco div. In 2

arco

div. In 2

arco

div.

arco

tutti div.

arco

tutti div.

Blue

Red

1 solo *diviso*
pp
pp
pp
pp

Tonality

A

PS I B (Reason)

p
p

PS II (Matter) suggested here

div in 3
div in 3
pp
pp
unis.

13

PS II

I solo *ondulcus*
pp
II *pp*
ondulcus
I solo
pp
I, II
pp
III, IV
pp

con sord.

(Doubles cello) nice

pp
pp
pp
pp

13

Upsard motion of PS I AB

div in 2
pp
div in 2
pp
div pizz.
pp
arco
pp
pizz.
pp
pizz.
pp

Red

20 page ascent of PS 1A by brass

Fl. I II *pp* < *f* > *pp*

Cl. I II *pp* < *f* > *pp*

Fag. *pp* < *f* > *pp* *pp* *cresc.* *poco* *a*

C-fag. *pp* < *f* > *pp* *pp* *cresc.* *poco* *a*

con sord. I

con sord. III

Will. theme and echo

I II con sord. *p*

III, IV, V *pp* < *f* > *pp*

pp < *f* > *pp*

Piatti *pp* *pp*

Cassa *pp* *pp*

Tom tam *pp* *pp*

Piano Variation No. 5 PS 1A re-enforcing brass interft

très accentué *mp* *cresc.* *poco* *a* *poco*

con sord. *pp* *cresc.* *poco* *a*

[17]

div. *mf* < *f* > *pp* *pp* *cresc.* *poco* *a*

div. *mf* < *f* > *pp* *pp* *cresc.* *poco* *a*

div. *mf* < *f* > *pp* *pp* *cresc.* *poco* *a*

div. *mf* < *f* > *pp* *pp* *cresc.* *poco* *a*

Lucio

Ob. *Isolo*

Cl.

Fag. *poco*

C-fag. *poco*

Cor. *impérieux*

Piatti

Cassa

Tam tam

Piano

V-le

V-celli

C-bassi

18 div.

sf

cresc.

sf

cresc.

sf

cresc.

Lucio

Cl.

Fag. *pp*

C-fag. *pp*

Cor. *p*

Tr-be *con sord.*

Piatti

Cassa

Tam tam

Nice

Piano *F minor*

con sord.

mp

cresc.

div. pizz.

div. pizz.

sf

sf

203 *cresc.*

poco

Violet purple and red

Flute (Fl.)

Oboe (Ob.)

Clarinet in G (C. ingl.)

Clarinet in Bb (Cl.)

Bassoon (Fag.)

Contrabassoon (C. fag.)

Woodwinds section with various dynamics and articulations.

Cor Anglais (Cor.)

Trumpet (Tr. ba)

Trumpet (Tr. ni)

Cor Anglais part with dynamics: *mp*, *con sord.*, *v PS IA*, *VII con sord.*, *con sord. II, III, IV*

Percussion (Pia.)

Cymbal (Cassa)

Tam-tam (tam tam)

Percussion part with dynamics: *pp*, *p*

Piano (Piano)

Piano part with complex textures and dynamics.

Violin (Vn.)

Viola (Vla.)

Cello (Vcl.)

Double Bass (Cb.)

String section with dynamics: *div. arco*, *cresc.*, *pizz.*, *pp*, *f*, *a*, *poco*

PS I A gains strength

19

♩ = 92
soudain très doux et joyeux

Woodwind and Percussion staves:

- Luce**: Flute part with *I solo* marking.
- Fl.**: Flute part with *I solo* marking.
- Ob.**: Oboe part with *III a 2* marking.
- Cl.**: Clarinet part with *II, III* markings and *pp*, *poco*, *pp* dynamics.
- Cl. basso**: Bass Clarinet part with *pp* dynamics.
- Fug.**: Bassoon part with *pp* dynamics.
- C-fag.**: Contrabassoon part with *pp* dynamics.

Brass and Percussion staves:

- Cor.**: Horns part with *senza sord.* and *con sord.* markings.
- Tr-bo**: Trumpet part with *I sola senza sord.* and *pp dolciss.* markings.
- Timp.**: Timpani part with *pp* dynamics.

Keyboard and Arpa staves:

- Arpa I**: Arpa I part with *pp* dynamics.
- Arpa II**: Arpa II part with *p* dynamics.
- Piano**: Piano part with *pp* dynamics.

19

♩ = 92
soudain très doux et joyeux

String and Bassoon staves:

- V-ni I div.**: Violin I part with *arco* marking.
- V-ni II**: Violin II part with *arco* marking.
- V-la**: Viola part with *arco* marking.
- V-celli**: Violoncello part with *arco* marking.
- C-bassi**: Bassoon part with *arco* marking.

G-fla, blue

A, green

20

C, red

p: 32

Woodwind section staves:

- Fl. picc.
- Fl.
- Ob.
- C. ingl.
- Cl.
- Cl-basso
- Fag.
- C-fag.

Dynamic markings: *pp*, *p*, *cresc.*, *mp*, *f*, *pp cresc.*

Performance instructions: *con sord.*, *senza sord.*, *Will theme*

Trumpet and Percussion section staves:

- Tr. 1 & 2
- 3 Tr. ni e Tuba
- Timp.
- Piatti
- Cassa
- Tam tam
- Arpa I

Dynamic markings: *pp*, *mf*, *ppp cresc.*, *cresc.*

String section staves:

- V-ni I div.
- V-ni II

Dynamic markings: *pp*, *p*, *cresc.*, *f*, *ppp cresc.*

Performance instructions: *PSII*, *arco*, *unis.*

Violet and red

avec un splendido éclat

plus animé

36

Flute (Fl.)
 Oboe (Ob.)
 Clarinet in G (C-ingl.)
 Clarinet in Bb (Cl.)
 Bassoon (Fag.)
 Contrabassoon (C-fag.)

Violin I (Vc. I)
 Violin II (Vc. II)
 Viola (Vcl. II)
 Violoncello (Vcl. I)
 Double Bass (Tuba)
 Percussion (Piatti, Gassa)

Arpa a 2

avec un splendido éclat

plus animé

très doux do plus en plus animé red and yellow

42

Note sweetness

in intervening measure

solo

II

solo

mf

III

f

III

mf

III IV

mf

I

pp

III

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

PS IA grows

stronger

Sequences rise in pitch

very sweet

p dolciss.

très doux

do plus en plus animé

unis.

arco

div.

arco

mf

Colors: red and blue

20

Flute doubles

campanelli

Flute I: *pp*, *mf* *cresc.*

Flute II: *mf*

Clarinet: *f*, *mp*, *mp*, *mp*, *mp*, *mf*

Bassoon: *pp*, *mp cresc.*, *cresc.*

Cor Anglais: *pp*, *p*, *V. VI*

Oboe: *f*, *pp*

Violin I: *f*, *pp*

Violin II: *f*, *pp*

Viola: *f*, *pp*

Violoncello solo: *f*, *pp*

Violoncelli tutti: *f*, *pp*

Arpa: *p*

Campanelli: *p*, *cresc.*

Annotations: *I solo*, *I II a 2*, *III*, *IV*, *Note rising of final note of sequence climax of long buildup*

Campanelli enters

gliss.

re sol si

26

tutti 210

Violin I: *arco*, *pp*, *unis.*, *cresc.*

Violin II: *pp*, *unis. pizz.*, *arco*, *cresc.*

Viola: *pp*, *unis.*, *cresc.*

Violoncello solo: *pp*, *unis.*

Violoncelli tutti: *div. arco*, *pizz.*, *tutti pizz.*, *210*, *cresc.*, *pizz.*

Pearly white and red

Luco

Fl. picc.

Fl.

Ob.

G. ingl.

Cl.

Fag.

Cor.

V. VI

VI. VIII

I. II a 2

ff ma dolce

Timp.

Piatti

pp poco cresc.

pp poco cresc.

Harp and Campanelli antiphony

Camp. li

Arpa I

Arpa II

V. lo div.

ritro

211

Lucia *red and pearly white*

Fl. picc.

Fl. III

Ob.

C-ingl.

Cl.

Fag. II III

C-fag.

V. VI

VII VIII

III

PS 1A

Final note lower than at crisis, p. 43.

Timp.

Piatti

pp cresc.

Ham-p III

Arpa I

Arpa II

V-lo div.

212

cresc.

Red and Green

avec une joie éteinte

Cl.

Fag.

Horn ending of long build-up

3 Tr-ni

e Tuba

Timp.

Cel.

Harp echo of trumpets

Arpa I

Arpa II

avec une joie éteinte

V-la div.

Green light of chaos returns
Color triad
Violet, red and green

30
♩ = 100
avec émotion et

Luce

Fl. ploc.

Fl. I. II a 2.

C. Ingl.

Cl. II. III

Fag. pp

Cor. III

Tr. I. II. III con sord. pp

Timp. pp ppp

Col. pp

Arpa I p₀

Arpa II p

Celeste Echo of PS 1A in brass, also campanelli motif

Arpa I

Arpa II

Piano enters Absent since Piano Variation No. 6 (campanelli motif)

Piano pp

30
♩ = 100
avec émotion et

V-no solo

doctiss.

unis. div. pp

div. in 3 pp

quasi glissando 9V-ni I ppp

quasi glissando ppp

tutti div in 2 ppp

div. arco ppp

unis. ppp

pizz. p

pizz. p

div. ppp

pizz. p

32 Blue and yellow *suave, charmó*

Woodwinds and Brass section:

- Flute I: *III*, *pp*, *I solo*
- Oboe: *I solo*, *Oboe solo*
- Clarinet: *I II*, *pp*
- Bassoon: *I II*, *pp*
- Cor: *III, IV*, *pp*
- Cello: *pp*
- Double Bass: *pp*

32 *suave, charmó*

String and Solo sections:

- Arpa I: *m. d.*, *m. s.*
- Violino solo: *pp*
- Violini I & II: *pp*, *div.*, *a punta d'arco*
- Viola: *pp*, *arco*
- Violoncelli: *pp*, *pizz.*
- Bassi: *pp*, *pizz.*

Woodwinds and Brass section (continued):

- Flute I: *III, 2*, *pp*, *I solo*
- Oboe: *II, 2*, *pp*, *I solo*, *molto esp.*
- Clarinet: *pp*, *mp*, *pp*
- Bassoon: *mp*, *pp*
- Cor: *pp*
- Tromba: *I, II, III*, *con sord.*, *pp*
- Piano: *pp*, *PSIA*

String and Solo sections (continued):

- Violino solo: *pp*, *poco*, *cresc.*
- Violini I & II: *pp*, *div. arco*
- Viola: *pp*, *div. arco*
- Violoncelli: *pp*, *un.*, *div. arco*
- Bassi: *pp*, *pizz.*

Ascent (PS 1) *de plus en plus animé* Colors steel, yellow and blue

Luca [Musical notation]

Fl. pcc. [Musical notation]

Fl. [Musical notation]

Ob. [Musical notation]

C-ingl. [Musical notation]

Cl. [Musical notation]

Fag. [Musical notation]

Cor. [Musical notation]

Tr-ba [Musical notation]

Camp-lli [Musical notation]

Cel. [Musical notation]

Arpa I [Musical notation]

Arpa II [Musical notation]

Piano [Musical notation]

Harmonics (bell-like)

doq reş sol' la'

fab sol' la' sib

sol' la'

34 PS 18 *de plus en plus animé*

V.le div. [Musical notation]

V.celli div. [Musical notation]

O-bass [Musical notation]

arco

Descending sequences

Lower score: Piano Variation No. 6

remindful of Strauss song "Abendrot"

Luco

Fl. picc.

Fl.

Ob.

C. Ingl.

Cl.

Fag.

2-fag.

III

senza sord.

1. II

imp.

tutti

mp-III

cel.

pa I

pa II

re b fa# sol q la#

mi fa# si#

PIANO VARIATION No. 6

ano

35

le v.

217

yellow of sunlight

Lucas

Fl. picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Timp.

Piatti

Campanelli disappears until page 564

Simple quarter notes

Arpa I

Piano

victorieux

Pearly blue PS 10 chorale effect

Luce
 Fl.
 Ob.
 Cl.
 Cl. basso
 Fag.
 Tr. ba.
 Tuba
 Timp.
 Piano
 V. celli div.
 C. bassi

I. II a2
 III
 p cresc.
 p cresc.
 p cresc.
 f ma dolce
 f ma dolce
 p cresc.
 p cresc.
 p cresc.
 p cresc.
 p cresc.
 p cresc.

Variation No. 1 reappears
 impétueux
 div.
 unis
 non div.
 div.
 p cresc.
 p cresc.
 p cresc.
 p cresc.
 p cresc.

219

de plus en plus lumineux et flamboyant F, dark red; B, peary blue; G, rosy orange; A, purple
Red, pearly white, sharp, blue.

Inversion

de plus en plus lumineux et flamboyant

flot lumineux

flot lumineux

Alto and Bass voices enter

Blue

Steel

69

Lucio
 Fl. picc.
 Fl.
 Ob.
 C-ingl.
 Cl.
 Cl. basso
 Fag.
 C-fag.
 P.
 C.
 Tamtam
 Cel.
 Arpa I
 Arpa II
 Alt. div.
 Bas. div.

pp, mp, p, f, cresc., con sord., Tubo

V-no solo
 V-ni I div.
 V-ni II div.
 V-lo div.
 V-celli div.
 C-bassi

pp, mp, p, f, cresc., arco, 222, arr.

Blue and violet / étincelant / sparkling

de plus en plus large. J=52

Meter Double

campanelli / I mod.

Meter triple

Flute I
Flute II
Oboe I
Oboe II
Clarinet in Bb
Bassoon I
Bassoon II
Violin I
Violin II
Viola
Cello / Double Bass

Snare Drum
Tom-Toms
Cymbals

Piatti
Cassa
Tamtam

Campanelli

Organo

Sopr.
Alti
Ten.
Bas.

PS 11 / 49 animé J=104 / étincelant / de plus en plus large. J=52

Violin I
Violin II
Viola
Cello / Double Bass

poco Blue

51

steel

72

yellow

Violin I and II staves with musical notation, including notes, rests, and dynamic markings.

Violoncello (V. VIIa2) and Double Bass (VI. VIIIa2) staves with musical notation and dynamic markings.

Impassibile (Imp.) and Bassoon (Fag.) staves with musical notation.

Clarinet in B-flat (Cl. II) and Clarinet in E-flat (Cl. I) staves with musical notation.

Flute I (Fl. I) and Flute II (Fl. II) staves with musical notation.

Woodwind section including Bassoon (Fag.), Clarinet in B-flat (Cl. II), Clarinet in E-flat (Cl. I), and Flute I (Fl. I) staves with musical notation.

Violin I and II staves with musical notation, including notes, rests, and dynamic markings.

51

224

Chorus ends until
page 82, for last
twelve measures
of Poeme.

Violin I

Violin II

Viola

Cello

Double Bass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Drum

Piatti

Harmonium

Arpa I

Arpa II

Organ

Soprano

Alto

Tenore

Bass

dim.

53

PSIA

V-no solo

V-ni I altri

div. in 3

V-ni II

div. in 3

V-lo

div. in 3

pearly white

Fl. solo

Ob.

C-ingl.

Cl.

Cor.

Tr-be

Piatti

div. in 3 arco

unis.

61 dans un vertige

pizz.

arco

cresc.

62

Elec.

Fl. picc.

Fl.

Ob.

C-ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Piatti

62

arco

pizz.

cresc.

solo

poco

tutti

Lucu

Fl. picc.

Fl.

Ob.

C-ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ti

Tuba

Timp.

Piatti

Imp-II

Impane

Orga I

Orga II

Organo

Sopr.

Alti

Ten.

Bas.

Voices re-enter

div. b7 uni.

pizz. arco

mf

pizz. arco

mf

pizz. arco

mf

227

End chord
F-sharp
Dominant

Handwritten notes: purple, Only, Hua

poco

Temp.
Triang.
Piatto
Cassa
Tam-tam

Campanelli
Campane

Asp. I
Asp. II

Organo

Sopr.
Alto
Tenor
Basso

poco

III. PROMETHEUS LIEDER

A. SCHUBERT

Richard Capell comments upon Schubert's setting of Goethe's poem, "Prometheus": "The Schubert of 'Prometheus' and of such companion pieces as 'An Schwager Kronos' and 'Grenzen der Menschheit' is a composer unsuspected by those who knew only a few of the Müller songs. . . . He had a fist."¹

No doubt alluding to Schubert's pain because of Goethe's disregard for the former's expressed admiration, Capell continues,

How far he saw into the implications of Goethe's lines there is no knowing. It is enough that his generosity was stirred by the hero's defiance of the tyrant. He found a music of revolt and challenge, of taunts and powerful optimism. Whether or not he knew the monologue as part of a play, he composed dramatic music for it-- and this is the most successful of all his writings in that vein. It is not a song, but a dramatic scene.

The form-- recitative, *arioso*, *allegro*-- was one that he used frequently but, as a rule, not very characteristically. But "Prometheus" should make us chary of deciding what were the limits of Schubert's genius, for, inspired by the appropriate poem, he is here seen to triumph in a field far from his normal lyricism. The recitative is the finest, the strongest, and the most apt, that is to be found anywhere in his work. It merges into *arioso*, and at points there is a prediction of Wagner's style. The terseness is remarkable. The poet's last seven words are repeated, and that is all. If there is a final *allegro*, it is in no way conventional, but is the closest interpretation of the poetic idea.²

The Goethe text follows:

Bedecke deinen Himmel, Zeus, -- mit Wolkendunst
und ube, dem Knaben gleich, der Disteln kopft,
an Eichendich und Bergesthohn;

musst mir meine Erde doch lassen steh'n, und
meine Hütte, die du nicht gebaut, und meinen
Herd, um dessen Gluth du mich beneidest.

Ich kenne nichts Armeres unter der Sonn' als
euch, Gotter! Ihr nehrt hummerlich vom Opfersteuern
und Gebetshauch eure Majestat, und darbtet,
waren nicht Kinder und Bettler hoffnungsvolle
Thoren.

Da ich ein Kind war, nicht wusste, wo aus
noch ein, kehrt'ich mein verirrtes Auge zur
Sonne, als wenn'd'ruber war' ein Ohr, zu horen
meine Klage, ein Herz wie mein's, sich des
Bedrangten zu erbarmen.

Wer half mir wider der Titanen Uebermuth? wer
rettete von Tode mich, von Schlaverei? Hast du
nicht alles selbst vollendet, heilig gluhend
Herz? Und gluhetest jung und gut, betrogen,
Bettungsdenk dem Schlafenden da droben?

Ich dich ehren? Wofur? Hast du die Schmerzen
gelindert jedes Beladenen?

Ich dich ehren? Wofur? Hast du die Thränen
gestillet je des Geangsteten? Hat nicht mich
zum Manne geschmiedet die allmachtige Zeit
und das ewige Schicksal, meine Herrn und deine?
Wahntest du etwa, ich sollte das Leben hassen,
in Wusten fliehen, weil nicht alle Bluthentraume
reiften?

Hier sitz' ich, forme Menschen nach meinem Bilde,
ein Geschlecht, das mir gleichsel, zu leiden,
zu weinen, zugeniesen und zu freuen sich, und
dein nicht zu achten, wie ich, dein nicht zu
achten, wie ich!

A translation:

Darken your skies with cloud, Zeus, and practice
your thunderbolts on the mountains, like a boy
lopping thistles.

You cannot harm my world, or my home, or my hearth whose fire you envy.

I know of nothing more wretched under the sun than you Gods. You eke out your majesty on burnt offerings and prayers, and you would starve but for the foolish hopes of children and beggars.

When I was an ignorant child, I, too, used to look up at the skies as if there above dwelt One to hear my cries and pity me.

But who helped me against the insolence of the Titans? Who saved me from death, from slavery? It was my own courage and strength that saved me; small thanks to you asleep in the heavens.

I honor you? Why? When have you ever eased any man's pains, or dried any man's tears? Have I not been forged into a man by Time and Fate, my masters-- and yours? Did you think I would hate life and run away, because not all my dreams came true?

Here I sit, making men after my own image, to suffer, to weep, to rejoice and to be glad. And to ignore you, as I do!

Goethe, like Aeschylus, envisions the demi-god, Prometheus, as representing man's ally, defying the tyranny of the Gods, thus symbolizing humanist ideals rebelling against heresh authority.

Capell continues,

It begins confidently in E-flat major, an indication that Schubert took Prometheus's defiance literally and not, like Wolf, as the wild audacity of despair. The heroic theme then turns toward G minor, the key of the powerful recitative, which in modified shapes it punctuates with bass octaves that seem to call for the sound of trombones. The instrumental part throughout is obviously not pianoforte music, but is the sketch of an orchestral accompaniment.

At the words "Nourished on prayers and sacrifices, your Majesty would starve but for children and beggars!" the music turns to a kind of *arioso*, and there is nothing in Schubert more like irony than the crawling of the part-writing. The second recitative, more angry still, comes in with crashing diminished sevenths-- "Did any lend me help against the brute Titans? Was any my saviour but my own courage?"

The hero tenses himself to utter his supreme taunt-- God no less than himself is the perishable creature of almighty time and ever lasting destiny, "My masters, God, and yours!" Schubert works up to these last words by an extraordinarily excited chromatic progression.

Enough said; Prometheus goes back to his job, and the short last movement sounds with doughty C major chords, his hammer-blows. Schubert's Prometheus is the confident artisan of a new order of things. He speaks in anger, certainly but even more in scorn of the superstition that had imposed itself on his young credulousness. . . . Only C major, so Schubert felt could properly celebrate the first freeman, the first freethinker's victory; and in C major, in disregard of the remoteness of the key from his principal key of C minor, he ends.

. . . It is interesting to note that in three of the most powerful Schubert songs the climax is in C major . . . "Heliopolis" II (Fels auf Felsen) the triumphant finale of "Prometheus" . . . [and] "Gruppe aus dem Tartarus,"

observes Porter, who finds the augmented sixth chord "boldly defiant, crashing in at the end of 'Ich kenne nicht Armeres unter der Sonn,' als auch,' with the voice alone resolving the chord on 'Götter' before the piano does so."⁵

Porter marks the expression of irony at "dem Schlafenden," the chord on C-flat resolving on to B-flat, followed in

the accompaniment by a "wider spread augmented sixth that changes to a six-four on B-flat and then resolves."⁶

He finds Schubert's use of the diminished seventh chord innovative.

Schubert released them from their 'dominant discord' bonds and in this respect at least he produced a new free chord. We have but to look at some of the diminished sevenths in 'Prometheus' to see this. As the first part nears its conclusion, there is a chord of A flat. This changes to a diminished seventh on A natural to usher in the defiant "Ich kenne nichts Armerges," and even to imagine a C below the chord would kill the power of this otherwise simple passage. Then there are the syncopated chords at "Wer rettete vom Tode mich" where the A, A sharp, and B are so obviously the bass notes. In contrast to these powerful outbursts there is the tender use of the chord at "zu leiden" on the last page.

.....

If the appoggiatura is ...considered as of additional significance rather than as a mere ornament, certain difficulties in interpretation will disappear. In "Prometheus" the appoggiaturas (before the first of two notes of the same pitch) are on the words "Sonne," "droben," "erbarmen," "deine."

.....

Schubert avoids the rising fourth in the conclusion of "Prometheus" at "Hier sitz ich" in order to accentuate the falling octave of the second and third words."

comments Porter in his discussion of Schubert's use of the rising fourth as an anacrusis.⁷

In grasping the substance of the Goethe poem and identifying precisely the character of Prometheus, Schubert, as always, exemplifies his remarkable artistic economy.

Prometheus.

Goethe.

SCHUBERT

200.

(Allegro.)

E-flat, major

G minor

Recit.

Note bass-punctuation in octaves

Note appoggiatura

mein ver-irr-tes Au-ge zur Son-ne, als wenn d'rüber wär' ein Ohr; zu hö-ren mei-ne

Kla-ge, ein Herz wie mein's, sich des Be-dräng-ten zu er-bar-men.

Recit.

Wer half mir wider der Ti-ta-nen Übermuth? wer ret-te-te vom To-de
Crashing diminished sevenths Syncopated chords

mich, von Sclaverei? Hast du nicht alles selbst vollendet, heilig glühend Herz? Und

Irony

glüh-test jung und gut, be-trogen, Ret-tungs-dank dem Schla-fen-den da

Appoggiatura

Geschwinder.

drohen? widely spread aug. 6th chord Ich dich ehren? Wo -

This system contains the first two lines of music. The vocal line is on a single staff with lyrics: "drohen? widely spread aug. 6th chord Ich dich ehren? Wo -". The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a prominent augmented sixth chord in the right hand, marked with a fermata and a crescendo hairpin. The tempo is marked "Geschwinder." (Allegretto).

für? Hast du die Schmerzen ge - lin - dert je - des Be - la - denen?

This system contains the third and fourth lines of music. The vocal line has lyrics: "für? Hast du die Schmerzen ge - lin - dert je - des Be - la - denen?". The piano accompaniment continues with complex harmonic textures, including a *pp* (pianissimo) dynamic marking.

Ich dich ehren? Wo - für? Hast du die Thränen ge - stil - let je des Ge -

This system contains the fifth and sixth lines of music. The vocal line has lyrics: "Ich dich ehren? Wo - für? Hast du die Thränen ge - stil - let je des Ge -". The piano accompaniment features a *pp* dynamic marking.

äng - steten? Hat nicht mich zum Man - ne ge - schmiedet die allmäch - ti - ge taunt below

Extraordinary progression leads to supreme

This system contains the seventh and eighth lines of music. The vocal line has lyrics: "äng - steten? Hat nicht mich zum Man - ne ge - schmiedet die allmäch - ti - ge taunt below". The piano accompaniment includes a key signature change to F-minor, indicated by a double flat sign and the text "F-minor". A note above the piano part reads "Extraordinary progression leads to supreme".

Zeit und das e - wi - ge Schicksal, mei - ne Herrn und dei - ne?

This system contains the ninth and tenth lines of music. The vocal line has lyrics: "Zeit und das e - wi - ge Schicksal, mei - ne Herrn und dei - ne?". The piano accompaniment concludes with a *pp* dynamic marking.

Etwas langsam.

Wähntest du et-wa, ich soll-te das Le-ben hassen, in Wü - sten fliehen, weil nicht

Kräftig. "Doughty..hammerblows"

al - le Blüten-träume reiften?

C-major ending (G minor beginning)

anacrusis avoided to emphasize falling octave C-C

Hier sitz' ich, forme Menschen nach meinem Bil-de, ein Ge - schlecht, das mir

gleichsei, zu lei - den, zu wei - nen, zu ge - nie-ssen und zu freu-en sich, und dein nicht zu

p "Tender" use of *f*

achten, wie ich, dein nicht zu achten, wie ich!

B. WOLF

Wolf's work "derives something from Schubert and also from Wagner," says Capell.

More even than in Schubert's setting, the pianoforte is in Wolf's felt to be inadequate to the storm and stress. There is a whole page of D minor thunder and lightning before the voice enters. The writing is altogether more elaborate and fin-de-siècle than is Schubert's, but that does not say that the intrinsic thought is superior. . . . It is curious how different are the heroes they depict. Wolf must have been thinking of Prometheus chained. The music is one wild storm. The tortured hero is desperate in defiance. The power he addresses may be evil, but must, to call for such a frenzy of denunciation, be a power indeed.¹

Wolf's scrupulousness in accentuating certain words in Prometheus's last lines is cited:

. . . but whereas the sense of the lines in Goethe's is "Behold me, then, forging a new race in my own image!" Wolf's last page of music rather represents the agony of the Caucasian martyrdom, and the victim seems to be crying out in his extremity, "Break me, twist and rack, but my spirit is my own!"²

"Everything about his 'Prometheus' is larger than life," comments Wolfian scholar, Eric Sams.

He orchestrated several of his songs, but only of this can it be said that it is better so arranged. The piano part, magnificent though it is, seems inadequate as sheer sound to exploit the full range and resource of this prodigious music, which is almost that of Milton's Satan--

. . . unconquerable will,
And study of revenge, immortal hate
And courage never to submit or yield. . .³

Sams continues with his description of the song.

The long heaven-storming prelude has a Titanic defiance, like a huge clenched fist rising and shaking and striking at the gods. The music hushes to gather strength and is repeated in full with the voice part adding its snarling contempt "Bedecke deinen Himmel, Zeus."

This merges into unshakable confidence "you cannot destroy my world." Great massed octaves surge up invincibly and turn into an outburst of pride and rage again at "beneidest" (envy).

Now the piano part begins to crawl with contempt at "Ich kenne nichts Armeres" (I know of nothing more wretched). For some fifty bars a mock whimpering motif sounds in the piano right hand. Under it the left hand marches in strong octaves as Prometheus sings, in slowly rising phrases or huge melodic sweeps, of the manifest inadequacies of the gods. Another rebellious climax is reached after "erbarmen" (pity).

The music of the prelude returns at "Wer half mir" (who helped me) as past wrongs are remembered and Zeus himself is again attacked in angry declamation. Here the whole giant drama of Prometheus shakes; and after "Schlafenden da droben" (sleeper in Heaven) there is a stunning outburst of rage in the piano interlude, and of defiance as the resuming voice fairly shouts "Ich dich ehren? Wofur?" (I honor you? Why?).

The initial quietude of the following indictment makes it infinitely effective. The piano has repeated triplet octaves in the right hand, as the voice sings its pitying melodies, and the ponderous octaves in the left hand are interspersed with contrasting outbursts in the angry rhythm of the prelude. The right hand octaves thicken to chords, the left hand octaves come surging up the keyboard as Prometheus asserts his parity with the gods at "meine Herrn und deine?" (my masters-- and yours). At this last word a triple forte is again reached for the fourth and last time.

Gradually the rage dies from the music, the mood changes from defiance to affirmation. With "Hier sitz ich" (here I sit) Prometheus is absorbed in his creative task. In the piano the strokes of hammer on anvil ring out. Now Zeus is irrevocably denied. The anger and pride of the prelude reappear; and the last words, "wie ich," are echoed by strong hammering chords, as the forger of mankind with one gesture turns his back on Heaven and resumes his human creation.⁴

Hull designates the setting as Wolf's "biggest song, "Prometheus," is practically a tone poem for the piano."⁵

Prometheus.

WOLF

Groß, kraftvoll und gemessen. "Whole page of D minor thunder and lightning" (Capell)

49.

p cresc. *ff*

"Huge, clenched fist" (Sams)

immer ff

sf

sf

ff

Das Lied ist auch mit Orchester erschienen; Orchesterbegleitung vom Komponisten.

"Snarling contempt" (Sams)

Bedek-ke deinen Himmel, Zeus,— mit

8.

f *resc.* *ff*

Wol-ken-dunst und

f

ü-be, dem Kna-ben gleich, der Di-steln köpft,

trm *trmmmm* *sf* *trmmmm* *trmmmm*

an Ei-chen dich und Ber-ges-höhn;

sf *ff* *trmmmm* *trmm* *trmm* *bH*

trmm *trmm* *trmm* *trmm* *trmm*

mußt mir mei-ne Er - - de doch las-sen stehn,

und mei-ne Hüt-te, die du nicht ge-baut,

und mei-nen Herd, um des-sen Glut du mich be-nei-dest.

Ich

"Piano part crawls with contempt" (Sams)

ken - - ne nichts Är-me-res un-ter der Sonn, als euch Göt-ter! Ihr

"Mock whimpering motive" (Sams)

näh - - ret küm - mer - lich von Op - - fer - steu - ern und Ge - -

bets - - hauch eu - re Ma - je - - stät, - - und darb - - tet,

wä - - ren nicht Kin - - der und Bett - - ler hoff - - - nungsvol - - le

To - - - ren. Da ich ein

Kind war, nicht - - - wuß - - te, wo aus noch

cresc.

p

f

pp

und glüh - - - test jung und gut,

be - tro - gen, Ret - - - tungsdank dem Schla - fenden da

"Stunning outburst of rage" (Sams)

dro-ben?

Ich dich ehren? Wofür?

Fourth use of triple forte on E maj. chord:

Prometheus asserts his

parity with the gods (Same)

ne Herrn und dei - ne?

fff

At this same point, Schubert uses descending chord with harmony changing on every beat.

(Schubert score, p.21)

Wahn - test du et - wa, ich soll-te das Le - ben

ff

has - sen, in Wü - sten flie - hen,

ff

weil nicht al - - - - - le

ff

von hier ab etwas breiter

Blü - ton - träu - - me reif - ten?

f dim.

Prometheus is absorbed in creative task

kräftig

Hier sitz ich, forme Menschen nach mei-nem Bil - do,

ein Geschlecht, das mir gleich sei, zu lei - den, zu wei - nen,

Erstes Zeitmaß

zu ge - nie - ßen und zu freu - en sich, und dein nicht zu

ach - - ten, wie ich!

Turns his back to Zeus

IV. "PROMETHEUS," SYMPHONIC POEM

LISZT

Fifth of his thirteen large orchestral pieces constructed upon a non-musical idea, "Prometheus" was composed by Liszt in 1850 as an overture to the Weimar musical festivities surrounding the unveiling of a statue of Herder, philosopher, poet, essayist. Liszt, who was at that time musical director at the Weimer court, wrote in his preface to "Prometheus":

. . . we decided that a special program should be devoted to (Herder's) writing From among his cantatas and poems in dramatic form, we agreed that his work based on the Prometheus myth best represented the views of the man who was called "The Apostle of Humanity". . . My symphonic poem would serve as an overture, and to it we added a number of choruses (to texts from his "Prometheus Bound") . . . and eventually made the whole into a (unified) dramatic presentation. . . The Prometheus myth is filled with mysterious ideas, dark tradition . . . filled with hope and despair . . . suffering and transfiguration (or apotheosis): that constitutes the central idea of this fable. . .

Herder, according to Munzer, made no attempt to "compete" with the Aeschylus drama, "Prometheus Bound". According to Munzer, Herder "wished to take the myth . . . and replace its hardness with a message of hope." Munzer interprets Herder's message:

Use the fire which Prometheus has brought to you to make this world brighter and more beautiful, for it is the flame of man's eternal quest to know more, to better himself and the world around him.

Following is the version of the Herder interpretation of the Promethean myth as set for the memorial celebration:

Prometheus sits manacled on the rock, but the fury of his rebellion is over. Resolutely he awaits the decree of fate. At this point, the Liszt work takes up the narrative. The Titan is soliloquizing, while man, aided by the gift of fire, is calmly possessing the world. The elemental spirits look enviously at the power of man and turn to Prometheus with plaints; the Daughters of the Sea lament that the holy peace of the sea is disturbed by man, who sails the water imperiously. Prometheus answers Okeanus philosophically that everything belongs to everyone.

Then the chorus of the Titans glorifies the socialistic Titan with "Heil Prometheus." This dies away to make room for the grumbling of All Mother Earth and her dryads who bring charge against the fire-giver. An answer comes from the chorus of reapers and their brothers, the vintagers, who chant the praise of "Monsieur" Bacchus.

From the underworld comes the sound of strife, and Hercules arises as victor. Prometheus recognizes him as the liberator, and the Sandow of mythology breaks the Titan's fetters and slays the hovering eagle of Zeus. The freed Prometheus turns to the rocks on which he has sat prisoner so long and asks that, in gratitude for his liberty, a paradise arise there. Pallas Athens respects the wish, and out of the naked rock sprouts an olive tree.

A chorus of the Invisible Ones invites Prometheus to attend before the throne of Themis. She intercedes in his behalf against his accusers, and the Chorus of Humanity celebrates her judgment in the hymn which closes "Heil Prometheus! Der Menschheit Heil!"³

Huneker observes that some of the thematic material for these choruses and orchestral interludes was borrowed from the symphonic poem, "Prometheus," the overture to the presentation.⁴ Overture and choruses were revised and re-scored five years later. Liszt's friend, Richard Pohl, wrote a "linking text for concert use" resulting in a work for six soloists, a chorus and a full orchestra, lasting an hour.⁵

Thus we find two versions of the tone poem and two treatments of the dramatic presentation. Searle observes that the tone poem deserves to be heard more frequently than it is, which is "practically never," and adds that the work is musically "unusual for Liszt in that the middle section is in the form of a fugue," a fugue on falling and rising thirds.⁶

"Prometheus" in one movement expresses a single idea, that of suffering for the sake of enlightenment. Walker finds the beginning ALLEGRO "vaguely similar" to the opening of Liszt's "malediction" concerto. This startling musical idea was found in a Liszt sketch book dating from the early 1830s. Walker continues, "Then comes a slower passage ending in a recitative-like section . . . followed by the main ALLEGRO . . . violent and stormy." In this section the themes from the opening appear. Another

recitative leads to a "quieter section which gives a note of hope." The fugue follows: "In it Liszt uses all the classical devices of augmentation and diminution." The themes of the ALLEGRO return "stormily as before."⁷

Muneker describes the symphonic poem:

It is a noble figure that Liszt has translated into music, the Titan. The ideas he meant to convey may be summed up in "Ein tiefer Schmerz, der durch trotzbiendes Ausharren triumphiert." Immediately at the opening, the swirl of the struggle is upon us, and the first theme is the defiance of the Titan-- a noble yet obstinate melody. The god is chained to the rock to great orchestral tumult. His efforts to break the manacles incite further musical riot, and then comes the wail of helpless misery.

This recitative leads to a furious burst when the shackled one clenches his fists and threatens all Godhead. Even Zeus is defied. Then arises the belief in a deliverer, a faith motive which is one of those heartfelt inventions of the melodic Liszt. After this the struggle continues. Magnificently, the god, believing in his own obstinate will for freedom, the composition closes on this supreme note.⁸

Liszt himself described his symphonic poem as,

sorrow and glory-- summed up thus, the fundamental thought of this too veracious [sic] fable lends itself only to a tempestuous form of expression. . . A triumphant desolation through the perseverance of a proud energy forms the musical character.

Beckett observes:

With Liszt the connection with poetry is stronger [than with Berlioz]. In general he makes little attempt to clarify the situation that has given rise to his thought, but rather allows the scene in his imagination to create the mood of the music . . . he allows his fancy to run a free

course, and stimulated by the poet's thought, it finds its expression in a lyrical outpouring that is akin to rhapsodic improvisation. His use of the transformation of themes is worked out to greater lengths than it is with Berlioz, and his method of changing the character of a melody by the rhythmical transformation of its basic notes becomes quite a specialty of its own.

Searle concludes that Beethoven's symphonies "may be said to be concerned with undefined philosophical problems which cannot be expressed accurately in words." Liszt's poems, on the other hand, "represent more explicit problems which had been set out in many cases by writers or painters." He was not concerned with the

minute pictorialism into which the symphonic poem later degenerated, nor, in "telling a story" in music; the story, if any, to him was merely the symbol of an idea.¹¹ This is not an easy conception to fulfil.

16223-22

Prometheus.

Symphonische Dichtung N° 5.

Prometheus.
Symphonic Poem N° 5.

Prométhée.
Poème symphonique N° 5.

F. Liszt.
Komponiert 1850.
neu bearbeitet 1855.

DEFIANT PROMETHEUS
THEME

Allegro energico ed agitato assai.

Vigorous

- Kleine Flöte.
- 3 Flöten.
- 3 Oboen.
- Englisches Horn.
- 3 Klarinetten in C.
- 3 Fagotte.
- 2 u. 3 Horn in E.
- 2 u. 3 Horn in C.
- 3 Trompeten in C.
- 2 Tenorposaunen.
- 1 Bassposaune u. Tuba.
- 3 Pauken in C. Fis. F.
(mit Holzschlägel.)
- 4 Violinen.
- 4 Violinen.
- Bratschen.
- Violoncelle.
- Kontrabasse.

The musical score is arranged in a standard orchestral format. It features 15 staves for woodwinds and brass, and 7 staves for strings. The woodwinds include piccolo, flute, oboe, English horn, clarinet, and bassoon. The brass section includes trumpet, horn, trombone, and tuba. The string section includes violin I, violin II, viola, cello, and double bass. The score is marked with a tempo of 'Allegro energico ed agitato assai.' and includes dynamic markings such as 'p cresc. molto'.

Repetitive aspect emphasizes self-confidence of Prometheus

Stark simplicity, only two intervals involved.

Allegro energico ed agitato assai.

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TRANSFORMATION OF PROMETHEUS THEME

FUGUE

First Subject is extension of downward motion of Prometheus theme

Second may be considered as ascent of the theme

Kl., Ob. Engl. H., Fag., Br. c. sord.

Main Allegro. Defiance, again

5. Viol., Br.
V. II, Vc., B. FALLING FOURTH BECOMES FALLING THIRD, THE INTERVAL WHICH WILL DOMINATE THE FUGUE SECTION LATER.

Observe rhythmical transformation of downward motion, also change in upward motion from 8th to 16th notes

DOTTED RHYTHMICAL

CHANGE IN THEME TRANSFORMATION

NOTE FALLING FIFTH INSTEAD OF ORIGINAL FALLING FOURTH OF PROMETHEUS MOTIVE

Huneker interprets this theme as a wail of misery as Prometheus realizes his enchainment. It precedes the furious outburst of the main allegro.

8

Andante (Recitativo.)

Andante (Recitativo.)

ritenuto molto

ritenuto molto

28543

9

DEFIANCE OF ZEUS

Observe rhythmical transformation of main notes of Prometheus theme

Andante molto appassionato.

Andante molto appassionato.

ritenuto molto

28548

V. "PROMETHEUS UNBOUND," ORATORIO

PARRY

Parry's setting of selected stanzas from Shelly's poem "Prometheus Unbound" was completed for the Gloucester Festival in 1880. Biographer Hull comments that this oratorio might be considered as the "first milestone on the road to revival" of English music.¹ (Among Parry's musical contemporaries in Britain were Elgar, Sullivan, Bax, Stanford, and Grainger.)

Because Sir Hubert Parry is less widely known than are the other nineteenth century composers of works inspired by Prometheus, let us refresh memory of some of his endeavors. Sir Hubert (1848-1918), professor of composition and lecturer in musical history at the Royal College of Music in London, wrote the "momentous"² articles on "Sonata," "Symphony," and "Variations" in the last volume of Sir George Grove's Dictionary of Music and Musicians, 1889. He was a writer also for The Oxford History of Music. His The Evolution of the Art of Music is one of the "foundations of English musical literature," according to Hull.

Darwin's application of his theory of natural selection to observed facts of biology moved other

scholars to adopt a similar approach in their fields of endeavor. According to Hull, Parry "had a strong vein of Romanticism running through his works . . . caught partly from Wagner and Schumann" and from his admiration for the "more poetic sides of Bach." Emotion throughout his twenty-four choral works "gradually widens out from the 'Glories of our Blood and State' up to 'Saul,' 'Job' and 'De Profundus'." Hull finds that some of his piano pieces such as "Shulebrede Tunes," and certain orchestral variations show Parry to be a "sincere follower of Schumann in instrumental music; and his string-quartets are animated by the more restrained Romanticism of Brahms."⁴

Shelley's "Prometheus Unbound," 1819, from which Parry chose scenes from his oratorio sixty years later, was considered by the poet himself as "a poem of a higher character than anything I have yet attempted and perhaps less an imitation of anything that had gone before it." He called it, "the best thing I ever wrote . . . my favorite poem."⁵ Shelley began the poem in Italy composing parts of it in the mountainous ruins of the Baths of Caracalla. He believed that "mankind had

only to will that there should be no evil . . . that evil was not inherent in the system of creation, but an accident which might be expelled." Of Shelley it is said,

... the subject he loved best to dwell on, was the image of One warring with the Evil Principle, oppressed not only by it, but by all, even the necessary portion of humanity; a victim full of fortitude and hope and the spirit of triumph emanating from a reliance upon the ultimate omnipotence of good. . . . he followed certain classical authorities in figuring Saturn as the good principle, Jupiter as the usurping evil one, and Prometheus as the regenerator, who, unable to bring man back to primitive innocence, used knowledge as a weapon to defeat evil, by leading mankind beyond the state wherein they are sinless through ignorance, to that in which they are victorious through wisdom.⁶

(Shelley was expelled from Oxford University in 1811 for publication of his tract "The Necessity of Atheism.")

The lost drama of Aeschylus's "Prometheus Unbound" was believed to have told of the liberation of Prometheus attained through disclosure of his foreknowledge that the empire of Jupiter would be threatened if his marriage to Thetis were consummated. Shelley comments:

I was averse from a catastrophe so feeble as that of reconciling the Champion with the Oppressor of mankind . . . the moral interest of the fable which is so powerfully sustained by the sufferings and endurance of Prometheus, would be annihilated if we could conceive of him as unsaying his high language and quailing before his successful and perfidious adversary.

The poet justifies his tampering with the myth: "The Greek tragic writers, in selecting as their subject any portion of their national history or mythology, employed in their treatment of it, a certain arbitrary discretion."⁷

A resume of Shelley's adaptation follows: Prometheus defies Evil, endures three thousand years of torture until the hour arrives when,

Jove, blind to the real event, but darkly guessing that some good to himself will flow, espouses Thetis. At the moment, The Primal Power of the world drives him from his usurped throne, and Strength, in the person of Hercules, liberates Humanity, typified in Prometheus.

Asia, also known as "Nature" and "Venus," wife of Prometheus, "resumes the beauty of her prime," is reunited with her husband in a "perfect and happy union."⁸

Her separation from Prometheus during the reign of Jupiter typifies the discord between man and nature through the "tyranny of convention, custom, institutions, laws and all the arbitrary organizations of society-- one of the cardinal ideas inherited by Shelley from eighteenth

century thought."¹⁰ (The poem is discussed here in some detail because of points of similarity in the entrapment to which it refers and that which confronts the contemporary angry youth who motivated our study).

"The fall of Jupiter, which is the abolition of human law, is followed by the triumph of love, in which man and nature are once more in accord."¹¹ This fall is brought about not only by Prometheus's suffering, but also because "he lays aside his hate of Jupiter," instead, pities him. Prometheus's repentance of his curse of Jupiter, his withdrawal of it, is the "point of the action of the drama, and marks the appointed time for the overthrow of the tyrant." Thus "the fulfillment of the moral ideal in Prometheus is the true cause of the end of the reign of evil, though that is dramatically brought about by the instrumentality of Demogorgon," Shelley's name for the son of Jupiter and Thetis.¹²

Before glancing at a few representative pages of the score, let us note Parry's regard for the chorus:

There is nothing more ideally suited to the inward nature of music than the presentation, in the closest and most characteristic terms, of great reflective and dramatic poems and odes by genuine poets; and for such purposes the Chorus is ideally suited. The declamatory method of treating the voices which is growing up and increasing, makes every member of the Chorus take a share in the recital of the poem, and the practice of choral singing may yet become a happier means for the diffusion of real refinement of mind and character among large sections of the people, than the world has hitherto had the fortune to contrive.¹³

The G minor chordal opening is followed by a canon which modulates to G-flat major and back to G minor. Hollow fifths and a unison chord end the introduction, programmatically suggesting the loneliness of Prometheus, and perhaps also the emptiness of a world of tyranny. Prometheus's song begins immediately in C minor. The god asserts himself in notes ranging from F above middle C to the G line of the bass clef, a melody, jagged in character, containing an augmented second and augmented fourths. Diminished seventh harmonies, sequences and exact repetitions are used for emphasis. Often the melody appears to be grasped from the harmonic texture (in the manner of Scriabin) rather than derived from on-going melodic line.

Augmented sixth chords are used in accompaniment sequences (page 5) as Prometheus describes his lonely agony, top score. The final measure of the score below begins seven measures of a unison octave progression to which the composer resorts frequently, apparently for dramatic effect.

Prometheus replies to Mercury, "Pity the self despising slaves of Heav'n, No me, within whose mind sits peace. . ." (page 12, lower score). This reply was discussed earlier as highly significant, pointing to pity for the enemy instead of pity for the self. It

is the moment of forgiving and of relinquishing hatred. A simple harmonic treatment in G-flat major supports the majestic pronouncement of the god. This simplicity is a nice contrast to the activity through modulations and sequences of the top scores, the jagged line of Prometheus's first solo, the octave plunge repetition of Mercury's song and the recurring diminished harmony. (One can only wish that Schubert had set the Shelley poem!)

Prometheus expresses altruism again on page 29, "I feel most vain all hope but love" also in a fairly uncluttered progression. This point, of course, marks the important peak of growth which enables him to liberate himself. ("Love," later, page 152* is harmonized with an augmented fifth.) (Page 29, top score, also illustrates another Parry sequence, the sentimentalized ending, voices moving in thirds and sixths.)

The lower score moves through several measures of chromatic half steps to the clarity of the E-major chord as Prometheus sings to his wife, Asia, a serenade of joy. Mankind is renewed through having again found accord with nature.

Parry's tone painting is particularly exemplified by the curving figure in the score as it moves toward the text, "tangled mazes" (pp. 33, 34); and in the Neapolitan

chord appearing suddenly under the text, "shroud" (p. 35). This technique, sometimes called "madrigalism", was employed by Renaissance composer, Bennet, also British, whose settings of such words as "cuckoo" and "sighed" are deemed "quaint and charming" by musicologist Gillespie.

Hull writes, "Parry established a thoroughly English choral type," citing particularly his "broad sweep, mastery of choral effect and skill at building up climaxes."¹⁴

PROMETHEUS UNBOUND.

INTRODUCTION.

Scene. A Ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice.

G minor. VI and IV effect
Maestoso, assai lento. * Lavish use of diminished harmonies
solemnity C.H.H. Parry.

VI
IV
Canon

First V harmony

din. * * * p cresc. *

p. * * * mf

cresc. mf

cresc. molto f p

nice passing
dissonance

First system of musical notation for piano accompaniment, featuring a treble and bass clef with various notes and rests.

Second system of musical notation for piano accompaniment, including dynamic markings *dim.*, *rit.*, and *p*.

Third system of musical notation for piano accompaniment, with dynamic markings *p* and *dim.*, and the instruction *Hollow fifths express condition*.

Maestoso ma non troppo lento.

PROMETHEUS. aug. 2nd

First system of musical notation for voice and piano accompaniment, with dynamic markings *mf* and *mp*.

Monarch of Gods and Dia-mons, and

Second system of musical notation for voice and piano accompaniment, with dynamic marking *p* and the instruction *ET SE.*

all spi-rits but one, who through these bright and roll-ing worlds which

*Augmented sixth chords in sequence

Diminished chords

I ask yon heav'n, the all-beholding sun has it not seen? The sea in storm or

crsc.

calm, have its deaf waves not heard my a-gony? for expression of pain

Diminished harmony

ff

Perhaps "Hollywood"

dim. *mp cresc.*

E *p dolce* *And*

ff *sf*

Sostenuto.

yet to me welcome is day and night, Whether one break the hoar frost of the morn or

p Appropriately simple *Sentimental*

tempo

I.

-gins and ends with thee! "Barber shop" effect

-gins and ends, Begins and ends with thee! with thee!

-gins and ends, Begins and ends with thee!

-gins and ends. with thee!

Ma poco più sostenuto. d = d

PROMETHEUS.

CRISC.

How fair these air born shapes! and yet — I feel Most vain all hope but

Più moto.

Solid tonic chord for "love"

followed by much chromaticism

love; and thou art

espress.

However clarity again at "golden chalice"

ril. CRISC.

far, A - sia! who, when my being o - ver - flow'd, — Wert like a golden chalice to bright

ril.

IV
f rit. *Tempo*

dwell among the Gods the while Lapp'd in vo-lup-tuous joy?

Rhythmic sequence **PROMETHEUS.** Jagged melody

I would not quit This bleak ra -

Repetition for dramatic effect

A-las! I wonder at, yet pi-ty thee.

- vine, these un-repen-tant pains.

f Heavy *rit.*

Molto sostenuto. Important dramatic point (Pity, not hatred)
PROMETHEUS. diatonic in G-flat. Seems appropriate

Pi-ty the self-des-pising slaves of Heav'n, Not me, with-in whose mind sits peace se -

R

ma - zes.

- tan - gled in their ma - zes.

- tan - gled in their ma - zes.

- tan - gled in their ma - zes.

R

Child of Light! thy limbs are

mf Child of Light! thy limbs are

Child of Light! thy limbs are

Child of Light! thy limbs are

burn - ing Through the vest that seems to hide them;

burn - ing Through the vest that seems to hide them;

burn - ing Through the vest that seems to hide them;

burn - ing Through the vest that seems to hide them;

(Madrigalism) Tone painting: Note sudden change of

mf *crusc.* accompaniment pattern. Neap. 6th under "shroud" (lower score)

As the ra - - - diant lines of morn - - - ing Through the

As the ra - - - diant lines of morn - - - ing Through the

As the ra - - - diant lines of morn - - - ing Through the

As the ra - - - diant lines of morn - - - ing Through the

clouds, ere they di - vide them; And this at - - - mos -

clouds, ere they di - vide them; And this at - - - mos -

clouds, ere they di - vide them; And this at - mos - phere.

clouds, ere they di - vide them; And this at - - -

f *dim.*

- phere di - vi - - nest Shrouds thee whereso -

- phere di - vi - - nest Shrouds thee whereso - e'er - - - thou

di - vi - nest Shrouds thee whereso - e'er - - - thou

- mosphere di - vi - - nest Shrouds thee whereso - e'er - - - thou

pp *dim.* *p dim.*

Note programmatic accompaniment here

cresc.

largamente for weakness of character

truth en-tangling lines Which smiled the lie his tongue dis-dained to

mp

cresc.

Speak; Nor pride, nor jea-lousy, nor en-vy, nor ill-shame,

Breathless figure in rhythmic sequence

p

Note contrast in accompaniment

cresc.

Spoilt the sweet taste of the ne-pen-the love.

IX

poco rit.

IX tempo

VI. "PROMÉTHÉE," LYRIQUE TRAGÉDIE.

FAURÉ

Faure was commissioned by the French town, Beziers, to compose music to the myth of Prometheus for presentation at its 1900 out-of-doors festival. Jean Lorrain and Ferdinand Herold wrote the text in which was enacted the actual stealing of the fire, and two aspects of the revenge of the gods: the enchainment of Prometheus to the rock by the reluctant Hephaestus, as in the Aeschalyean drama, and also the neutralizing of the gift of fire by the curse of human suffering packed in its myriad forms within Pandora's box.

Beziers possessed both an open-air amphitheatre of classic design, and an art patron who subsidized the productions. Saint-Saëns, who received similar commissions, 1898 and 1902, opened the festival with a composition of his own featuring a dozen harps.

The orchestra is described by Suckling as "somewhat originally constituted, for it consisted of a local orchestral society (called 'la Lyre bitterroise') . . . the military band of a regiment of engineers" and the above mentioned harp troop.¹ The orchestration, Suckling adds, was "entrusted to Eustace, the bandmaster of the regiment."

The caprices encountered by Faure in the Beziers affair whimsically call to mind the perils besetting all who would become involved in community theatrical events. The weather, for example, reported to be "one of the hottest summers on record" climaxed in the earlier mentioned thunderstorm the night of dress rehearsal, ruining the sets. Faure is reported to have written to his wife that by "rueful coincidence" the lightning struck the exact point on stage where Prometheus was to steal the fire.² Reviewing the Festival in "Le Temps," October 1900, Pierre Lalo commented upon the storm "as though Zeus had once more visited his spite upon Prometheus . . . the harps, FIFTEEN of which were required by the score, fortunately escaped damage."

Faure, undertaking the commission, is said to have wondered

how he was going to avoid the resemblances to Wagner which the poem seemed to invite; the warning of Gaia, not to steal the fire, at once suggested Erda in the Rheingold, the Ocean Nymphs bore a certain resemblance to the Rhine-maidens, and the conclusion-- in which humanity hails the shining example of Prometheus amid the ills now falling to its lot-- offered a parallel to the closing scene in "Götterdämmerung."³

Repeated with success the following year at Beziers, the opera lyrique subsequently was moved indoors in Paris, both at the Hippodrome and at the Opera house with Brunn-

hilde's Valkyrie rock focal point of the set. Reports were that it had "failed to achieve the effect of its festival concept."⁴

Pandora and Prometheus, the protagonists, were given speaking parts; singing was reserved for divine personages and two choruses. Faure's Prelude constructed on the "Prometheus" and "Fire" motives continues without break into the exposition of the Chorus.

We quote from Dobson's translation of the Koschlin biography of Faure:

The scene is rugged, wild mountainous. Men and women rush . . . /they sing/ "Eia, eia, hasten from the depths of your caves!" They are celebrating the arrival of the "mystery bird" the bird of Fire. "It is about to take air," cries one of the Chorus, "and it is thou, Prometheus, whose glorious cry will rise to greet it!" This Chorus /is/ vigorously rhythmical, with its repetitions so essential to the nature of the work (an open air style, broadly painted). . . . Note particularly a number of passing notes . . . E-natural against E-sharp, G-flat against G-natural bordering on Bitonality, discreetly suggesting a civilization yet not fully developed . . . a more agitated rhythm on the Titan's theme. "Prometheus" is power! . . . the soaring soprano voice "Prometheus is also Hope!" Finally the invocation to the happy future concludes (over an energetic reference in the bass to the Prometheus theme) on an unexpected chord, opening on to untold horizons of mystery, in a species of religious terror, 7th on G-natural, after the sparkling tonality of A major.

The Titan enters. . . . Enthusiastic and boisterous, he shouts of the joy of his discovery. . . Pandora enters . . . arrests

him with supplicating gestures . . . a theme of three notes A, D, G in descending fifths accompanies Pandora's entrance. But her fear does not stop the Harbinger's ardor. . . There arises a woman of austere countenance . . . she tries to stop Prometheus, [she is] Gaia, the Titan's mother. Encouraged by the Chorus (here the . . . expansion of the Prelude returns in counterpoint on the reappearance of the theme). . . The Titan climbs the hill . . . reaching the summit, there is a flash of lightning: a branch brandished by Prometheus catches fire. "Men, see the gift I promised you. See the Fire!" "Horror!" the people cry: "Prometheus, thunder-struck by Zeus, is hurled down." 5

In the second act, Pandora is dead. During her funeral procession, Chorus and Orchestra "uplift a great plaint of grief, virginity, of death, light and youth all at once." 6

Prometheus is chained to the crag. "Left alone, he gives vent to his sorrow." 7

In the third act, Pandora, swathed in her funeral robes, reappears at the threshold of her cave, calls upon the Oceanides: "Tell the Titan there is one who still loves him."

Faure's biographer, Koechlin, summarily disposes of this startling direction of the plot as a weakness. 8 On the contrary, poetic acceptance of Pandora's reappearance after burial may be granted through cognizance of the convention of death and resurrection among the gods as discussed earlier with reference to Prometheus's restoration

in "Die Gesechöpfe." Pandora, like the gods, was not vulnerable to the finality of death. She was Woman, Grecian counterpart to the Christian-Judaic Eve. Zeus who, "before punishing Prometheus, first turned against man and thought it a clever plan to give the human race its come uppance . . . invented woman, a lovely tempter of innocent mankind."⁹

Scenarists Lorrain and Herold obviously sensed the plot value of Pandora's presence: they needed her jar (often misnamed "box") of evils (old age, disease, insanity, passion, envy, spite, revenge, cruelty and others, including hope) to neutralize Prometheus's gift of fire.

The resume of the Third Act continues:

At the top of the mountains Zeus and the Olympians appear. With them is Hermes, holding a casket. . . . Over a tremendous roll on the kettledrums, the Prometheus theme appears in the brass. Here is absolute simplicity-- a canon at the 5th, over the percussion, long sustained. Wherein lies its superhuman grandeur? In the character of the theme itself, embodying . . . dominating force; in the part played by the bass note, on which the chord is built; in the peroration which, modulating from E-flat major to C minor broadens still more; in the change of interval on the repeat of the canon (now become a canon at the 6th); in the modulations, which animate the following recitative.¹⁰

Prometheus warns of the evils in the jar, but no one believes him. Pandora descends with the fateful gift toward the crowd. The chorus sings:

The grave gods have smiled on us--the way is clear where thou goest.

From here the work drives on to its conclusion in a crescendo incorporating elements of the Prelude, amplified, and which is developed in a majestic omnipotence to be compared only with that of the last scene of 'Gotterdammerung'.¹¹

Suckling commenting upon Faure's style observes that the composer refrains from allowing

structural mechanics to run away with him; from permitting emotion to overflow Out of a sensitive regard for beauty and dignity of sound, he moderates the force of his lyric, transports and moulds them into graceful form. His aversion, in the true Hellenic succession, from what was amorphous and chaotic, is evidence that he possessed that supreme artistic quality, perfect command of his material.¹²

Suckling equates Faure with the so called Parnassians of poetry who insisted that the "aesthetic emotion" have an intellectual basis.

PROMETHEE

TRAGÉDIE LYRIQUE

Poème de
Jean LORRAIN et
A. Ferdinand HÉROLD

Musique de
Gabriel FAURE
Op: 82

PRÉLUDE

Molto Moderato. (♩ = 58)

PIANO *ff*

PROMETHEUS MOTIVE

OBSERVE CHARACTERISTIC

dolce.

FIRE MOTIVE

Interesting six-four *cresc.* pedal point
mobile flame

b *b* *b* *b* contrasts with

solidity of Prometheus
motive in return to C-major, last
line

f

ff

FIRE MOTIVE

(Descending scale not only gives motion to fire motive, but accentuates its rise)

mf

PROMETHEUS

PROMETHEUS

cresc.

ff

CHORUS VIGOROUSLY RHYTHMICAL. NOTE NUMBER OF PASSING NOTES. E-natural against E-sharp; G-flat against G-natural (next page)

ver - nes	Man - geurs de	chair	vê -
ver - nes	Man - geurs de	chair	vê -
ver - nes	Man - geurs de	chair	vê -

Wastrels of flesh

Descending scale sequences succeed octave leaps of Fire motive

tus de lour - des peaux	Yeux d'as - tres
attired in heavy pelts	Eyes of pale stars
tus de lour - des peaux	Yeux d'as - tres
tus de lour - des peaux	Yeux d'as - tres

clairs ca chés sous des fronts ter nes
 hidden under leaden brows

clairs ca chés sous des fronts ter nes

clairs ca chés sous des fronts ter nes

Passing note dissonances with bass
cresc. border on Bitonality.

Such bitonality, according to Koechlin, suggests civilization yet not fully developed. (Text, page 4)

4

Qui sur les monts pais sez les grands trou
 Who on the mountains pasture great herds (The text refers to

Qui sur les monts pais sez les grands trou Promethus's
 ridicule of the

Qui sur les monts pais sez les grands trou gods' enjoyment
 of burnt offerings).

sempre cresc.

Note agitated rhythm of bass and soaring soprano:
 "Prometheus is also hope!"

17

Prométhée est aussi l'es-péran
 Prometheus is also the hope

Prométhée est aussi l'es-péran

Prométhée est aussi l'es-péran

Prométhée est aussi l'es-péran

Rhythm of "Prometheus" motive.

Koechlin calls attention to change from "sparkling A major tonality to an "unexpected chord, opening on to untold horizons of mystery.... 7th on G-natural."* (Text)

cel

cel

cel

cel

dim.

morendo.

p

pp

Oh! Toward the light, men, rise, go

Prométhée: *Eia! vers la lumière! Hommes, montez! montez!*

Regardez resplendir la haut la roche ardente

où je suis.... Look at the fiery glowing of the high crag there, I go

Pandore est entrée depuis un instant. Tremblante et timide, elle est restée un peu à l'écart. (Pandora has entered..

* Maintenant, en un effort de courage, elle va vers Prométhée, et d'un geste suppliant l'arrête. Trembling and timid, she remains apart for a moment. Then with courage she approaches Prometheus and stops him with a pleading gesture).

Descents A-D-G suggest Pandora's supplication (Koechlin)

Molto Mod^{to} (♩ = 63)

PIANO

dolce.

The first system of the piano accompaniment is marked 'dolce.' and begins with a treble clef and a key signature of one flat. The music features a series of descending notes in the right hand, with a long, sustained chord in the left hand. The tempo is indicated as 'Molto Mod^{to} (♩ = 63)'.

The second system continues the piano accompaniment with similar descending melodic lines and sustained chords in the left hand.

The third system is marked 'mf espresso' and shows a change in dynamics and intensity. The descending melodic lines are more pronounced, and the left hand accompaniment is more active.

The fourth system is marked 'p' and concludes the piano accompaniment with a final descending melodic phrase and a sustained chord in the left hand.

(Referring to fire)

Prométhée: *Qu'il déchire sans peur et féconde la terre!* Which destroys without fear and makes the earth fruitful

Et que l'homme exalté par toi, feu salutaire, Ose lutter avec les Dieux! And that man is exalted by you, beneficial fire (Who) dares to wrestle with the gods!

Flash of lightning- a branch waved by

Un éclair - Une branche brandie par Prométhée s'enflamme.

All^o (♩ = 126)

Prometheus ignites.

PIANO.

* Note characteristic octave leap of Fire motive

inversion seems to suggest hazards inherent to the theft

Oh, you who play in the deep caverns, green eyed
 Pandore. *O vous qui vous plaisez dans les grottes profondes,* nymphs of the lakes
Nymphes des lacs, et sœurs des sources aux yeux verts, and sisters of the
 rivers
Et parmi des frissons et des baisers d'aurore *And* among the trembling
Annoucez au Titan vaincu qu'on l'aime encore, kisses of morning
Qu'on le plaint, qu'on le pleure enfin, qu'il n'est plus seul Tell the vanquished
Dans la nuit, dont vos mains écartent le linceul. Titan that there is
 one who still loves
 him, one who pities
 him, one who weeps
 for him, that
 he is not alone
 in the night
 (with your)
 hands, put
 aside the
 shroud (of
 darkness).

And^{te} Moderato. ♩=76

Sopranos

Altos

PIANO

The score is rich in figures such as the above, a detail of importance in consideration of an orchestral score with parts for a dozen or more harps.

VII

Prométhée. *N'engage pas ma souffrance,* Do not give my consent
Le présent est déjà captif du souvenir The present is always captive of the past
Et je veux demeurer maître de l'avenir. I want to remain master of the future.

Thunder. At the tops of the mountains Zeus and the Olympians appear.
 Tonnerre. Aux extrêmes sommets des montagnes, paraissent Zeus et les Olympiens.

Parmi eux, Hermès tient un coffret. Au bruit accourent les hommes.
 Among them, Hermès takes a casket--an uproar rushes through the crowd

All^o moderato. (♩ = 88)

FROM BOTH PROMETHEUS AND the crowd

PIANO

FIRE MOTIVES

ANDROS.

FROM FIRE THEME

Do not listen, to Hermes **VII**. Do not accept anything from the gods!

Pandore ... Des larmes pures de mes yeux Ils ont fait un baume fidèle.

Moderato. (♩ = 92) The pure tears of my eyes become a balsam of truth

PIANO.

One day, oh woman who weeps for the Titan
The saviour, Hercules, will climb to this rock

Listen, Here is a shining
casket, take it and mankind will smile at your coming.
Hermès - Un jour, ô femme, qui pleure sur le Titan* Note use of six-four chord accompanying presentation of the casket of evils to mankind.
Le sauveur Héraklès gravira cette roche.
Écoute moi. Voici le coffret éclatant
Prends, et les hommes souriront à ton approche.

Pandore ... Des larmes pures de mes yeux Ils ont fait un baume fidèle...
The saviour will rise, oh tears, a new truth (you reveal)

Pandore prend le coffret. Pandora takes the casket. Mankind, here is a beautiful present from the gods.
Hommes voici le beau présent qui vient des Dieux!

Prométhée ... Contemplez en riant ma chair ensanglantée,
Dieux lâches! Vous tuez l'œuvre de Prométhée.
Look at my bloodstained flesh
Edwardly gods! You have undone
the work of Prometheus!

VIII

Pandore tenant le coffret descend vers les hommes. Pandora taking the casket goes down toward the crowd
dolce.

Moderato. (♩ = 92)

SOPRANOS

ALTOS

TÉNORS

BASSES

Syncopation of Prometheus rhythm

PIANO

CONCLUSION

The Promethean nature of student disapproval of contemporary society was signified as motivation for this study. The dehumanization syndrome in which the thoughtful young perceive the order to be mired, as in quicksand, was cited as central to their disillusion. Like Shakespeare's Promethean student-prince, Hamlet, they find their time "out of joint"¹ and the garden "unweeded", overgrown with "things rank and gross in nature."²

Our endeavor in this study of one century of musical adaptation of the myth of Prometheus has been to point to the flame's power to enlighten the human character. Loren Eiseley, in a recent book, *THE IMMENSE JOURNEY*, comments bluntly, "the need is not really for more brains, the need now is for a gentler, more tolerant people than those who won for us against the ice, the tiger and the bear."³ Columnist Charles McCabe writes, "putting the beast down is our last and only hope. All that is not directed to that end is, in a way, pure waste."⁴

Socrates said to the Athenians, "I shall never cease from exhorting you: Are you not ashamed of caring so much for money and for reputation and honour? Will you not think about wisdom and truth and what is good for your souls?"⁵

During World War II, Sir Gerald Heard lectured upon the "consent" society gives its leaders to pursue courses

of action it ostensibly deplures.⁶ Now, Nobel Laureate Albert Szent-Gyorgi warns against this form of consent which he calls a "self-consistent logical system" of morality generated from and sustained by pragmatism or at least, what appears to be working. (Its similarity to the Jupiter of the Shelley-Parry version is striking).

We quote from Prof. Szent Gyorgi:

It happens sometimes that the nature order of the atmosphere becomes reversed and the heavier cold air, which should be bottom is on top, while the lighter warm air, which should be on top, is on bottom. This is atmospheric inversion.....

Such inversion takes place sometimes also in social relations. I have lived through such a period of social inversion under Hitler. All the earlier moral, ethical and intellectual standard were inverted.....

We are living through such a period of inversion It seems logical that we and the Soviet Union should arm as madmen, to have spent a trillion dollars on armaments while half of the world's children went hungry to bed....

This is what an inversion leads to: a death oriented society spending all its means on self-destruction instead of self elevation. The inversion took place so gradually that we did not notice it. So we, the richest of nations, put up with inflation, crime, unemployment, poverty and even hunger, ghettos and slums, drugs and war.

The overriding problem is how to get out of this situation before we pass the point of no return.⁸

The luminous youth movement which motivated this study little more than a year ago has passed. The culture has allowed to slip through its fingers a certain purity of motivation which occurs rarely, one so stirring to imagination, so searching to morality, that it might have changed value concepts. That its passing is viewed with relief, instead of dismay, is testimony to that "completeness" of which Dr. Szent-Gyorgyi warns.

The spirit of Prometheus cannot die so long as it exists in the creative imaginings of individual human beings. Let us move, in quick summary, through the manifestations of that spirit reflected by the creative genius of seven musicians and the poets whose insights illumined new facets of the myth.

In the Beethoven ballet we watched the "creatures" grow toward human warmth through art. The assuming of personal responsibility and the acceptance of suffering as concomitants of love were glorified through opportunity for a "second chance" and the promise of renewal.

From the Schubert setting of the Goethe text we beheld energy, will, conviction and self confidence in grand counter to the attack by tyranny. In the Wolf version, we perceived patience, endurance and hope, together with despair.

The Liszt-Herder interpretation illustrated the preservation of equilibrium during the process of adjustment

to compromise - Herder's reconciliation of opposites. This Prometheus, more mature than the independent "loner" of the Schubert-Goethe version, knew that he must adapt in order to communicate and influence.

The Faure work presented the possibility of a freedom intact and uncontaminated only if the quest were undertaken with full knowledge of the hazards of an ever present Evil. Pearl Buck, novelist, philanthropist, at eighty, recently commented, without bitterness, "I no longer believe that people are born good...I do not believe that most people are honest... I now believe that human beings are not naturally loving".

The Parry-Shelley interpretation assumed that not only was it possible for man to enjoy fulfillment of spiritual promise, but that through his restoration of natural relationship with the universe, he would effect the non-existence of Evil itself.

The Scriabin Poeme's emphasis was humanization attendant upon the pursuit of happiness, with specific reference to joy achieved through the senses. Resultant ecstasy was by no means a betrayal of the moral vigor of the Promethean ideal; Scriabin's happiness was most consummate at those points of sound and color when the spirit was ascendant.

We leave the myth of Prometheus. The power of the flame to warm the human heart nourishes the hope that men will awaken to the high purpose of his calling.

APPENDIX

BEETHOVEN

From "Fifteen Variations" Op. 35: "Introduzione col Basso del Thema" (in manner of the passacaglia) and "Theme" ("Prometheus" theme).

From "Zwölf Contretänze" Op. 141: Seventh dance ("Prometheus" theme).

From First Symphony Op. 21: Opening chords; second theme, movement one.

From "Eroica" Op. 55: Opening chords; movement two, theme three; excerpts from movement four variations of passacaglia and "Prometheus" melody.

From Piano Sonata Op. 13: excerpt from first movement (showing similarity to "Die Geschöpfe" Dance No. 9).

SCRIABIN

Excerpts from Prelude Op. 11, No. 10; Poème Op. 66, No. 2; Lugubre Op. 51, No. 2; Prelude Op. 31, No. 2 and Poème Op. 69, No. 1.

J. S. BACH

"Crucifixus" from Mass in B minor. Opening (falling theme).

BERLIOZ

From "Symphonie Fantastique" Op. 14, ending, movement one (showing augmentation similarity to "Die Geschöpfe" dances No. 1, No. 2 and No. 16); opening movement two (showing restraint of tremolo in bass).

FIFTEEN VARIATIONS

on a Theme from Eroica Symphony, Op. 35

(The above statement should read: "On a theme from Finale of Die Geschöpfe des Prometheus).
Allegretto vivace.

Op. 35

Introduzione
col Basso del Thema.

sf BASS THEME IN THE MANNER OF THE PASSAGLIA

ff *pp*

legato *p*

Poco Adagio. Tempo I. *p*

p

Adagio Tempo I. *sf* *dimen.*

sf

First system of musical notation, featuring treble and bass staves with notes, rests, and dynamic markings such as *sf*.

Second system of musical notation, including dynamic markings like *decresc.*, *p*, *f*, and *sf*.

Thema. "PROMETHEUS" THEME, one of the musical ideas associated

Third system of musical notation, starting with a measure marked '2.' and including the dynamic marking *dolce*.

with the passacaglia

Fourth system of musical notation, featuring the dynamic marking *Va. cresc.* and *p*.

Fifth system of musical notation, including dynamic markings *ff*, *decresc.*, and *dolce*.

Sixth system of musical notation, labeled 'Var. I.' on the left side.

Seventh system of musical notation, continuing the piece with various notes and rests.

Eighth system of musical notation, the final system on the page.

Seventh Contradance from "Zwölf Contretanze"

Series II No. 10-17a

J.W. Edwards. An Arbor, Michigan, 1949.

Clarinetti in B
Corni in Es
Violino I
Violino II
Violoncello e Basso.

A detailed musical score for a full orchestra. The score is written on multiple staves, with each staff corresponding to a specific instrument as indicated by the labels above. The instruments listed are Clarinet in B, Horn in E-flat, Violin I, Violin II, and Violoncello e Basso. The music is written in a standard staff notation with various musical symbols including notes, rests, dynamics (p, pp, ff, p dolce), and articulation marks. The score is organized into measures, with some measures containing complex rhythmic patterns and others featuring sustained notes or rests. The overall layout is professional and typical of a printed musical score.

33. 17a

D.C.

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SYMPHONY NO 3

Block chord beginning. Similar to chordal opening "Prometheus" Overture

Allegro con brio (♩ = 60)

L. van Beethoven, Op. 55
(1770 - 1827)

and chordal opening
Symphony No. I. Op. 21.

Flauti

Oboi

Clarineti in $\begin{matrix} B \\ Sib \end{matrix}$

Fagotti

I. II. Corni in $\begin{matrix} Es \\ Mib \end{matrix}$

III.

Trombe in $\begin{matrix} Es \\ Mib \end{matrix}$

Timpani in $\begin{matrix} Es B \\ Mib Sib \end{matrix}$

Violino I

Violino II

Viola

Violoncello

Contrabasso

B. & H. 8450

Printed in England

8

THE FIRST
MOVEMENT I
Symphony No. 1
Beethoven

E. E. 3618

E. E. 3618

interest. The opening may not seem novel or original to us, but at that date it was audacious, and amply sufficient to justify the unfavourable reception which it met with from such established critics of the day as Preindl, the Abbé Stadler, and Dionys Weber, some of whom established a personal quarrel with the composer on this ground:—

No. 1. *Adagio molto.*

That a composition professing to be in the key of C should begin with a discord in the key of F, and by the third bar be in that of G, was surely startling enough to ears accustomed to the regular processes of that time. Haydn has begun a Quartet (in B flat, Pohl, No. 42) with a discord of 6-4-2; and John Sebastian Bach, who seems to have anticipated everything that later composers can do, begins his Church-Cantata* 'Widerstehe doch der Sünde' with the formidable discord of 7-5-4-2 on a pedal. Beethoven was thus not wanting in precedents, if he had known them, which he probably did not. The proceeding, at any rate, evidently pleased him, for he repeats it, with even an additional grain of offence, in the Overture to his Ballet of Prometheus in the following year. Another of his compositions beginning with a discord is the Pianoforte Sonata in E flat (Op. 31, No. 3). We shall see that the 'Eroica' Symphony was originally intended to open with a discord, a chord of the 6-5 on D; but this, it is hardly necessary to say, was abandoned. The opening of the present work was an experiment; the sharp staccato chords

* Bachgesellschaft, Vol. XII. Part ii., p. 61.

Opening. First Symphony, Beethoven.
(Beethoven and His Nine Symphonies,
Sir Geo. Grove, Oxford University
Press, London).

in the strings, which never can be effective, even in the largest orchestra, when overpowered by loud holding notes in the wind, he abandoned in the Prometheus Overture; and when he again employs them (in the opening of the Fourth Symphony) the wind is carefully hushed, and marked *pp*. The interest of the discord resides in the fact that Beethoven was even then sufficiently prominent to put such Fathers of the Church as the critics named on the *qui vive* for his heresy.

In the *Allegro* which succeeds this Introduction there is not much to call for remark. The leading theme is as follows—three four-bar phrases in the strings, artfully protracted by two bars of wind—

No. 2. *Allegro con brio.*

And here again—in the transition from C to D (bar *a*)—there is a likeness to the first subject of the Prometheus Overture, with which indeed the whole of this movement has much in common. The same transition will be found in the opening subject of the String Quintet in C (Op. 29), a work of the year 1801, and in the fragment of a Violin Concerto in C major, dating from about the same time. The general form of the figure, and the repetition a note higher, have been followed by Schubert in his Symphony in B flat (No. 2), and by Weber in his Overture to 'Peter Schmall.'

Musical score for page 128, measures 10-15. The score is arranged in a standard orchestral layout with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Tb.), Horn (Cor.), Violin I (Vl. I), Violin II (Vl. II), Viola (Via.), and Violoncello/Double Bass (Vc. & Cb.). The music features various dynamics such as *ff* (fortissimo) and *p* (piano), along with performance instructions like *pizz.* (pizzicato) for the strings. The measures are numbered 10 through 15.

B. & H. S. 150

FINALE of "Eroica". "Prometheus" passacaglia.

Musical score for page 129, measures 20-30. The score continues the orchestral arrangement from page 128, including staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Tb.), Horn (Cor.), Violin I (Vl. I), Violin II (Vl. II), Viola (Via.), and Violoncello/Double Bass (Vc. & Cb.). The music features various dynamics such as *ff* (fortissimo) and *p* (piano), along with performance instructions like *pizz.* (pizzicato) for the strings. The measures are numbered 20 through 30.

B. & H. S. 150

180

Fl. a 2
Ob. a 2
Cl. a 2
Fg. a 2
Cor. p
T. p
Tb. p
VI. I p
VI. II p
Vla. p
Vcl. p
Vcb. p

40
50

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FINALE "Eroica". Passacaglia and associated "Prometheus" theme.

Fl. p
Ob. p
Cl. p
Fg. p
VI. I p
VI. II p
Vla. p
Vcl. p
Vcb. p

50
80

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144

292 293 294 295 296 297 298 299 300

Fl. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Ob. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Cl. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

B. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Cor. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

V.I. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

V.II *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Vla. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Vcllo. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Cb. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

290

B. & H. 8450

FINALE of "Eroica". One of the variations of the "Prometheus" theme.

270 271 272 273 274 275 276 277 278 279

V.I. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

V.II *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vcllo. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

1. in F-Fa

2. in G-S-Mid

B. & H. 8456

Excerpt from Beethoven Sonata (piano) Op. 13, the "Pathetique". Please note parallels in Dance No. 9 (Tragic Muse)"Die Geschoffe" 1587

4 5 3 5 5 5 4 1

REMINDFUL OF MELPOMENE'S ENTRANCE, score page 91

sost.

ff

Grave

p

sf

rit. sf

Allegro molto, e con brio

p

sf

cresc.

legato

ff

sf

Poème

Note similarity to PS LB Poeme of Fire Alexander Scriabin, op.69, No.

Allegretto

Piano

tenero, delicato

The musical score consists of two systems of piano accompaniment. The first system is marked 'Piano' and 'tenero, delicato'. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a series of descending half notes: G4, F#4, E4, D4, C4, B3, A3, G3. The bass line provides harmonic support with chords and single notes. The second system continues the piece with similar melodic and harmonic patterns, maintaining the delicate and tender character.

Meas. 1 tonic chord with third added below root (VI7)

Raised root of IV chord

A. Scriabin, op. 11, No. 10

Prélude
Andante

Meas. 3 117 with raised third 112 etc.

Natural minor scale with 4th degree raised

A. Scriabin, op. 5

Lugubre 116

Below: five altered chords: first and third marked * are supertonic ninths with third raised, followed by subdominant sevenths with root raised.

Prélude Fifth chord is a dominant seventh with fifth lowered.

113

Below is similar (according to Bauer) to use of ragas or modes made by Hindus: first part like the Phrygian mode; second section, chromatic.

Poème
Moderato

175

A. Scriabin, op. 44, No. 2

scheme

176

(Feuillet d'album) Lowered sixth

A. Scriabin, op. 43, 1

cadence with etc.

neighboring tones of the dominant

Scheme

* Lowered sixth.

14. BACH, *Crucifixus* from Mass in B minor (c.1740?)

FALLING THEME as musical expression of despair

mf

SOPRANO *mf*
Cru - ci - fi - xus.

ALTO *mf*
Cru - ci - fi - xus,

TENOR *mf*
Cru - ci - fi - xus, cru - ci -

BASS *mf*
Cru - ci - fi - xus,

eru - ci - fi - xus, cru - ci - fi - xus,

eru - ci - fi - xus, cru - ci -

fi - xus,

eru - ci - fi - xus,

Such expression occurs in Dance No. 9, the dance of the tragic Muse of "Die Ge chopfe";

also PS 11, "matter" antagonist to "spirit" is expressed in a falling figure, Poeme score.

Augmentation similar to that of Die Geishöpfe
 Dances No. 1, 2 and 16

E. E. 3522

Below: No tremolo in bass resulting in clarity
 not achieved in similar passage of Scriabin "Prometheus"

Ein Ball Un bal A Ball

Valse Allegro non troppo M.M.J.-66

Notes: La partie de Cornetto, que Berlioz a ajoutée plus tard, est omise ici.

E. E. 3522

FOOTNOTES

MOTIVATION AND PURPOSE

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⁷ John P. Farrell, "Matthew Arnold's Tragic Vision," PMLA, Vol. 85 (Jan. 1970), pp. 107-117.

⁸ William Shakespeare, "Hamlet,"

⁹ William Shakespeare, "Troilus and Cressida," (Baltimore, 1958), Vol. II, p. 71.

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¹⁵Seaman.

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IIA. PROMETHEUS: POÈME OF FIRE SCRIABIN

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¹²Harold C. Schonberg, The Great Pianists (N.Y., 1963), p. 343.

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