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BENJAMIN BRITTEN'S

NOYE'S FLUDE

by

Clyde L. Carraway

Report of a Recital performed in partial fulfillment
of the requirements for the degree

of

MASTER OF MUSIC

UTAH STATE UNIVERSITY
Logan, Utah

1972

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UTAH STATE UNIVERSITY
Logan, Utah
DEPARTMENT OF MUSIC
1971 - 72

Graduate Recital
CLYDE L. CARRAWAY, CONDUCTOR

NOYES FLUDDE
The Chester Miracle Play
set to music by
BENJAMIN BRITTEN

In partial fulfillment of the graduation requirements
for the Master of Music Degree in Music Education.

Chase Fine Arts Center
Concert Hall
Sunday Afternoon
January Sixteenth

PROGRAM NOTES

According to tradition, the Chester Miracle Plays were written by Randulf Higden of the Chester Abbey during the fourteenth century. NOYES FLUDDE was the fifth play in a cycle of twenty-five separate plays that included the whole of sacred history from the Fall of the Angels and Creation through parts of the Old Testament and ending with the Last Judgment. Each play was assigned to a group of laymen or a guild, and it was most apt that NOYES FLUDDE was played by the carriers of water from the river Dee. Each play was performed on a wagon or "pageant" that was drawn about the city and stopped at the streets where the play was to be presented. The farcical role of Noye's wife illustrates the freedom with which the playwright mingled the biblical narrative with comic and serious material of his own. The text is drawn from the biblical source found in Genesis, chapters six through nine.

INTRODUCTION

Among the unique contributions made by Benjamin Britten to music literature are his Lehstuecke,¹ or teaching plays, The Little Sweep and Noye's Fludde. Written in a style that has wide appeal for people of all ages, these opera-like forms have as their aim the fostering of enjoyment of music through participation and involvement in the performance.

This report deals with Noye's Fludde, its place in music history and in the music of Britten. Also discussed are the formal organization of the music and an analysis of the sections. The analysis includes the elements of text, melody, harmony, structure, orchestration, and coloristic devices employed by Britten.

It is the hope of the candidate that his brief summary and analysis will show the importance of Noye's Fludde in music history and choral music of the twentieth century.

¹Reinhard G. Pauly, Music and the Theatre (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 440.

BACKGROUND STUDY

Biography

Benjamin Britten was born in Lowestoft on November 22, 1913, and was educated in British private schools. As a student he studied piano with Harold Samuel and composition with Frank Bridge.² Bridge remained a close friend until his death in 1941 and is considered by Britten to be his most important influence as a composer.³

Later Britten won scholarships to the Royal Academy of Music where he studied composition with John Ireland and piano with Arthur Benjamin.

His first work, a Sinfonietta for chamber orchestra, was published before he left college. The broadcast of Britten's set of choral variations, A Boy Was Born, when he was twenty-one, was instrumental in his being brought to public notice.⁴ From then on, Britten earned his living by composing and taking commissions from film studios and the BBC for incidental music to scripts by leading English writers.

After a brief stay in the United States during World War II, Britten returned to Aldeburgh, Suffolk, where he established an annual music festival and there resides except for conducting and lecture tours.

²Frank Howes, "Benjamin Britten," Grove's Dictionary of Music and Musicians, Vol. I, Eric Blom, ed., (5th edition; New York: St. Martin's Press, 1961), p. 949.

³Benjamin Britten, "On Looking Back after Fifty Years," Musical America, 84 (February, 1964), pp. 4-6.

⁴Arthur Jacobs, Choral Music (Baltimore, Maryland: Penguin Books, 1969), p. 349.

Style and importance

The music of innovative composers of every period of music has not been readily accepted by the listening public, primarily due to qualities that existed, such as dissonance and other materials that were not considered acceptable practices. Britten was extremely fortunate to have begun his professional career at a time when some aspects of twentieth century music had already been accepted and others were becoming more acceptable. Equally advantageous was the fact that his music received wide public exposure through the medium of television. Britten is also noted for incorporating into his music elements that people can identify and can identify with. By not abandoning the styles of earlier periods, by putting to music patriotic and humanistic texts, and by creating original music with a unique freshness, Britten has assured himself a listening public.

Early in his career Britten was interested in English folksong. Later his interests in the works of Purcell led to his study of the entire Baroque period. Probably as a result of this study much of style shows the influence of that period. In addition to Purcell, one can see influences of Handel and Verdi,⁵ Mahler and Berg.⁶ Hans Keller wrote a treatise for a literary publication comparing Britten to Mozart which caused much debate over the issue in musical circles.⁷

⁵ Otto Deri, Exploring Twentieth-Century Music (New York: Holt, Rinehart and Winston, Inc., 1961), p. 442.

⁶ Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Company, 1961), p. 305.

⁷ Hans Keller, "Britten and Mozart," Music and Letters, 24 (1948), pp. 17-34.

Britten is not adverse to copying a style of any period of music or combining elements of several periods: if he feels they can be artistically interwoven to provide the expression and result he is seeking. His style may best be termed "an eclectic one that uses all available techniques from the most contemporary to those of many centuries past."⁸

Operas are among Britten's favorite and most successful mediums. It would be difficult to determine the effects of his operas on music and especially music for the stage. Salzman is of the opinion that "his operas are the first important (British) ones since Purcell's."⁹ Though he is more given to use of styles reminiscent of earlier composers than to the creation of totally new material, some of his music and especially his operas contain a most refreshing air of originality.¹⁰

After his opera Peter Grimes, Britten became the principal force behind two organizations, the English Opera Group and the Aldeburgh Festival. Since their numbers were small in both the number of singers and orchestra members, his operas took on a smaller form. In the chamber opera, a Baroque product, Britten found a genre that both served his needs and also fitted his techniques of composition. His opera, Albert Herring and "Dido and Aeneas and The Beggars Opera both (English operas that) Britten subsequently arranged after his own manner were on a smaller scale, chamber opera."¹²

⁸ W. H. Mellers, Music and Society (2nd edition, London: Dobson, 1950), p. 261.

⁹ Eric Salzman, Twentieth Century Music, An Introduction (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967), p. 92.

¹⁰ Deri, p. 442.

¹¹ Howes, p. 950.

¹² Ibid.

Britten put to music Italian and French texts and made use of texts from the Mass. His preferred language is his native tongue and he even retains old English spellings in some of his settings of early poems and in the Chester Miracle play he set to music in Novy's Fludde.

Because of his great love for his homeland, most of his music is based on English material. All his operas except Billy Budd are set in England, yet, he did not consider this foreign since Billy Budd is set at sea, to which the English are so geographically bound.

Salzman states that "any specifically English characteristic which can be ascribed to his music is the result of its force of character rather than any easily isolated feature."¹³

Britten is essentially a lyricist. Whether he happens to be writing for voices or instruments, his art draws its imagery and its melodic lines from the most personal of instruments the human voice.¹⁴

Hidden beneath an apparently unsophisticated motif, frequently lies a much more complex and exciting setting.

The composer's capacity for writing opera exemplifies itself not only in the exceptional quality of his works but also testifies to his knowledge of both the stage and musical instruments. His handling of words is accomplished by converting the rhythm and inflection of the language into melodies.¹⁵

There is an underlying sense of dramatic continuity that unifies the whole of Britten's music. Britten is, in this sense, very much the Romantic, believing in the composer's obligation to communicate and relate his works to the human condition.¹⁶

¹³ Salzman, p. 92.

¹⁴ Machlis, p. 304.

¹⁵ Ibid., p. 305.

¹⁶ Mellers, p. 180.

Britten himself in his "Aspen" speech mirrors this same feeling for writing for the human condition.¹⁷ Advance Democracy, Ballad of Heroes, and A War Requiem are examples of his humanitarianism, though there are political overtones stressing an anti-war feeling.

Not only does Britten excel as a composer but he is also a notable pianist playing "...up to concerto standards alike in his own and Mozart's concertos."¹⁸ He and Poulenc played the four-hand piano part in the original production of Noye's Fludde. He is a favorite accompanist of the English tenor, Peter Peers,¹⁹ and is also "...a sufficiently capable conductor to direct his own operas with technical assurance and artistic effectiveness."²⁰

¹⁷ Benjamin Britten, "On Winning the First Aspen Award," Contemporary Composers on Contemporary Music, Elliot Schwartz and Barney Childs, eds., (New York: Holt, Rinehart and Winston, 1967), p. 114.

¹⁸ Howes, p. 951.

¹⁹ Ibid.

²⁰ Ibid., p. 952.

Chester Miracle Plays

According to tradition as described in the Banns or prologue to the Chester Miracle Plays,²¹ the Chester plays were written by Randulf Higden, a monk of St. Werburgh's Abbey, Chester, who entered the abbey in 1299 and died in 1364.²² Both Pollard²³ and Williams²⁴ question this date and authorship. The Chester cycle, however, is generally regarded by scholars as the earliest of the extant cycles.²⁵

By the fourteenth century, religious drama had largely passed from within the church into secular surroundings outside the church. In England the language used was English instead of Latin and the actors were chiefly laymen instead of clergy. Under the auspices of associations of guilds the English dramas usually took the form of large cycles of short plays, the typical cycle including the whole of sacred history, beginning with the Fall of the Angels and the Creation proceeding through parts of the Old and New Testament and ending with the Last Judgement.²⁶

This kind of drama is well exemplified by the Chester plays, which were presented by the guilds of Chester from time to time during the fourteenth, fifteenth, and sixteenth centuries. The twenty-five separate plays of this cycle were commonly performed

²¹ John W. Cunliffe, Karl Young, and Mark Van Doren, Century Readings in English Literature (5th edition, New York: Appleton-Century-Crofts, Inc., 1953), p. 119.

²² Ibid., p. 120.

²³ Alfred W. Pollard, English Miracle Plays, Moralities and Interludes (Oxford: Clarendon Press, 1898), p. xxi.

²⁴ Arnold Williams, The Drama of Medieval England (Michigan State University Press, 1961), p. 57.

²⁵ Ibid., p. 56.

²⁶ William Bracy, "Miracle and Mystery Plays," The Encyclopedia Americana, vol. XIX (New York: Americana Corporation, 1960), p. 218.

on the first three week days of Whitsuntide.... Each play was assigned to a separate guild, or group of guilds...(and it is most apt that Noah's Flood) was played by the carriers of water from the river Dee, on the banks of which the city of Chester stands.²⁷

Each play was performed upon a wagon or 'pageant', described as "...a high place made like a house, with two rooms, being upon the top. In the lower room, they apparelled and dressed themselves, and in the higher room they played."²⁸ Each pageant was drawn about the city and stopped at each street or intersection where its play was to be presented.

Nove's Fludde is the third play in the cycle. The text is drawn from the Biblical source in Genesis VI-IX.²⁹ According to Williams, twenty-four plays now exist,³⁰ however, Pollard agrees with Cunliffe that twenty-five plays were included in the cycle during the fourteenth, fifteenth, and sixteenth centuries.³¹

The farcical role of Noah's wife illustrates the freedom and levity with which the playwright of the cycles occasionally mingled the Biblical narrative with comic and serious material of his own.³²

²⁷ Cunliffe, p. 119.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Williams, p. 57.

³¹ Pollard, p. xxx.

³² Cunliffe, p. 119.

ANALYTICAL DESCRIPTION OF NOYE'S FLUDDE

Story analysis

As in the cantata, St. Nicolas, which contains a realistic storm at sea and incorporates two hymns which bring the audience into the production,³³ the audience in Noye's Fludde supplies the extra chorus, which is given special importance in that it opens the opera with the hymn, Lord Jesus, Think on Me. God's voice is heard commanding Noah to build the ark. One by one, Noah's sons, Sem, Ham, and Jaffett and their wives hurry onto the stage, carrying carpenter's tools. They sing a gay tune which eventually becomes an ensemble sung by all of Noah's children.

Noah leads a solemn working song while his children put the ark in shape. Only Mrs. Noah remains aloof with her gossips, and a little "squabbling" duet occurs between husband and wife. God's voice commands Noah to take pairs of animals into the ark. Heralded by bugles, they file onto the stage to a march tune. They are welcomed by Noah's children and sing Kyrie eleison as they enter the ark.

The flood is approaching, and Noah shouts for his wife to "come into this ship." She, however, stays with her gossips, who, though they are afraid, start a drinking song. The situation grows tense, but her sons carry her into the ark while the gossips scream and are drowned in the flood.

Noah and his family sing a short prayer before they shut themselves

³³ Jacobs, p. 352.

into the ark and the stage is empty while the storm grows. The climax of the storm is sustained by the chorus with the hymn, Eternal Father, Strong to Save, the first stanza sung by the performers, the second and third by the audience.

After the storm has subsided, Noah sends a raven, and then a dove to find dry land. When the dove returns with an olive branch, God's voice commands that all should leave the ark. With bugle calls and a great "Alleluia" of thanksgiving, the rejoicing begins. When God announces his reconciliation with mankind, bells are sounded and a rainbow appears in the sky. The cast begins the final hymn, Tallis' Canon, and the audience joins in the last two stanzas. God's final reconciliation with man brings this musical drama to a close.

Orchestration

Britten uses two levels of proficiency in his orchestra for Noye's Fludde, professional and amateur or children. The professionals include a solo string quintet--two violins, viola, cello, and double bass--solo treble recorder, piano (four hands), organ, and tympani. The amateur portion of the orchestra includes a string ripieno, three violin parts, violas, two cello parts, and double bass, two descant recorder parts and treble recorders, and bugles (four parts). The percussion section requires six players for twelve percussion instruments. Britten's score also calls for twelve hand bells which require six players, two bells to each player. For this performance glockenspiel was substituted for the hand bells due to the prohibitive cost of hand bells, and lack of trained bell players.

The professional players assume the majority of the responsibility

in the orchestra. They are used almost exclusively as accompaniment for recitatives, and the solo parts for the children are always doubled in one of the parts for professional players.

The amateur portion of the orchestra provides the descriptive sounds Britten uses throughout the production and accompanies the audience then they sing. Each part is given music that they can easily play, i.e., the violin III of the ripieno Britten gives to beginning violin students. Their part includes the wide use of open strings and long note values on a limited number of first position notes, principally E, F, G on the D string and B, C, D on the A string. Violin II requires more advanced study and Violin I progresses to triple stops and triplet arpeggios.

In Noye's Fludde Britten uses some instruments rarely heard in the orchestra, notably hand bells and bugles. The bugle parts require one very strong player who has the ability to play in the very high range of the instrument. The other three buglers need to be proficient in double-tonguing.

The music Britten has written for recorders requires that the students have a playing knowledge of the entire range of the instrument. They must be able to play slow chromatic scales and trills. Since there are three parts for recorder, the players should be evenly divided among the three parts. "The soloist needs to be accomplished with a knowledge of flutter-tonguing."³⁴ Britten, in the introduction to Noye's Fludde, states that "less than a dozen players would make too small a noise."³⁵ Though the recorder has gained popularity in ele-

³⁴ Benjamin Britten, Noye's Fludde (London: Boosey and Hawkes, 1958), preface.

³⁵ Ibid.

mentary music methods, only the de-cant recorder has received much attention, thus the number of players used was determined by the number of treble players available.

The percussion section of Noye's Fludde is greatly enlarged. Britten invented an instrument, slung mugs, for this musical drama. Slung mugs consist of six mugs or cups of varying size and thickness used to simulate a six tone scale. The mugs are slung on a string by the handle from a wooden stand and are hit with a wooden spoon by one player. The author found it much less expensive to use six medicine bottles filled to varied levels with liquid.

Another instrument not usually found in the percussion section is the wind machine. Britten, in his notes on the orchestra, describes it as "...a wooden slatted cylinder which revolves against sailcloth"³⁶ and was constructed specifically for the performance. The instruments of the percussion section of Noye's Fludde are bass drum, tenor drum, snare drum, tambourine, cymbals (both suspended and crashed), triangle, whip, gong, Chinese blocks, and sandpaper blocks.

Analysis of music for children

Britten uses the human voice to tell or enact the drama, but "depends on its relation to the whole fabric of sound and of echoes of sound and memories of sound for its full dramatic and musical effect."³⁷

When writing for children's voices, Britten makes frequent use of repetition, as attested to by his use of the Kyries and alleluias in

³⁶ Ibid.

³⁷ Myfanwy Piper, "Some Thoughts on the Libretto of 'The Turn of the Screw'," In Tribute to Benjamin Britten on his Fiftieth Birthday, Anthony Gishford, ed., (London: Faber and Faber, 1963), pp. 78-83.

the Fludde, not only for the practical need for simplicity, but also because he was aware that children have a great appetite for repetition and an ability to grasp hold of it.

Britten writes a kind of simple music which is stimulated by the technical capabilities and spirit of young people.

His music for children (Fludde and The Little Sweep) does not represent a simplification of his customary practices, but explores a region of feeling and exploits the specific potentialities of the medium in a wholly innovative way.³⁸

Britten's melodies for children are simple, and entrances are well prepared. The music in the section, "Bringing in of the Animals," is a good example of his knowledge and understanding of children. In the parts written for solo boys and girls, he writes material that is easily within their tessitura and is musically understandable. Though he is careful to give to young soloists music that has a strong tonic relationship, he does not hesitate to give to more mature voices bitonal material wherever he feels the dramatic qualities of the text demand.

Each child's entrance, as in the Animal music, is prepared for by bugle calls (example 1a, 1b) or as in the first building song, the solo entrance is prepared for by running figures (examples 2a, 2b, 2c) and a strongly accented chord in the orchestra immediately preceding the solo (examples 3a, 3b).



Example 1a, Measures 352-3

³⁸ Donald Mitchell and Hans Keller, eds., Benjamin Britten, A Commentary on his Works by a Group of Specialists (New York: Philosophical Library, Inc., 1952), p. 25.

Bogles *sim.*

Example 1b, Measures 362-4

f *p* Pft. *dry* *sim.*

Example 2a, Measures 85-8

cresc. *fz*

Example 2b, Measures 99-102

Example 2c, Measures 126-9

Example 3a, Measure 85

Example 3b, Measure 102

Even though the music for children is not too musically demanding the vibrant quality is never lost, but rather, marks "...the genius of the composer by exploring the unpretentious and drawing out of it qualities that were not heard or realized existed before."³⁹

Musical analysis

The formal construction of Noye's Fludde, as outlined in the Appendix by the author, consists of five main parts:

- 1 The Prelude
- 2 The Building of the Ark
- 3 The Bringing in of the Animals
- 4 The Storm
- 5 The Resolution or Rejoicing and Praise

Britten uses motifs throughout the Fludde to depict a specific mood or to set an atmosphere and ties the independent sections or songs together by means of recitatives which aid in further developing the story. Rarely, do his motifs appear again in their original form, but become highly developed variations.

In the opening prelude for full orchestra, Britten creates an atmosphere of anxiety by superimposing conflicting minor forms over the e minor bass line. He begins the work by using an altered strophic

³⁹ Ibid., p. 24.

form. In the first three musical statements of Lord Jesus, Think on Me from Damon's Psalter, Britten makes use of the harmonic and the melodic minor, ascending and descending. In the third stanza, the bass is in the melodic minor beginning on the supertonic and ascends for the first four measures of the eight measure verse and is in the harmonic minor for the last four measures. The fourth stanza is similar to the orchestral prelude, except that the melody is also doubled an octave higher and repeated notes are played rather than there being a rest where the repeated notes should have been as was the case in the prelude.

The four phrases of Lord Jesus... (example 4) appear throughout the musical drama as implications of the impending flood.

Lord Je - sus, think on me, And purge a - way my sin;
From earth-born pas-sions set me free, And make me pure with - in.

Example 4, Measures 11-9

Though their harmonic textures change (examples 5a, 5b, 5c, 5d), the minor feeling is never changed to the major.

pp solemn feierlich
At the com-inge of the fludde.
Wenn sie kommt, die gros - se Flut.
pp
At the com-inge of the fludde.

Example 5a, Measures 201-3

And safe be from the fludde.
Das Schiff in gros-ser Flut.

And safe be from the fludde.

Example 5b, Measures 219-21

And ichethinge in their kinde.
Wie jed' Ding sonst es tut.

And ichethinge in their kinde.

Example 5c, Measures 237-9

When the shippe is att an ende.
Wenn dies Schiff ist ganz be-reit.

When the shippe is att an ende.

Example 5d, Measures 255-7

The first building song (example 6) moves along in a rather light and cheerful tempo with bright major relationships, but references back to the phrases of the opening hymn always have the foreboding of doom by appearing in the minor and in slow and broad tempos.

Fa-ther, I am all rea-dye bowne,* An axe I have, and by my

Example 6, Measures 92-4

The rhythmic background (example 7) for this song is taken from Noah's recitative that precedes the first building song that begins in measure number 90.

Example 7, Measures 79-80, 82-3

The use of changing meters (example 8) lengthens the rhythmic drive as the building song ends in an ensemble of the children with an almost canonic treatment of the theme.

I will goe gai-ther slyche,* The shippe for to caulke and
ich geh und su-che Teer, Das Schiff dich-tet das wohl

Mrs. JAFFETT

And I will goe gai-ther chip-pés heare To

Example 8, Measures 144-6

Mrs. Noah's mocking recitative is in A major and is a variation of the building song, but the slow tempo does not contain the gaiety

found in the 6/8 mocking variation sung by the gossips (example 9).

Example 9, Measures 166-9

The second building theme by Noah and the children begins slowly over the gentle rocking figure in the lower strings (example 10).

Example 10, Measures 207-10

The music between measures 189 and 280 consists of the strophe and four altered strophes. Each strophe, Britten indicates is to be performed with "a little more movement"⁴⁰ as it goes and is punctuated by a re-statement (example 5) of one of the four phrases of the opening hymn (example 4), as all work ceases and all pause to pray. Example 5a

⁴⁰ Britten, Noe's Fludde, p. 14.

follows the first strophe, 5b follows the second strophe, 5c, the third and 5d the fourth.

The final variation, in unison, ends with the joyous and minor and enlarged statement of "At the Coming of the Flood", which diminishes to a prayer-like statement of earlier closings of the altered strophes. This announces the completion of the ark. It seems to suggest that in the completion there is joy, but realizing the impending loss of life, the joy turns to humanitarian empathy and prayerful meditation. This appears to be in character with Britten's humanitarian feelings and beliefs.

The brief interlude that follows is a description of the finishing touches being put on the ark by Noah and his sons. Britten, with his knowledge of the theatre, takes into consideration the possibility of poor timing and allows this time for the ark to be completed to prevent this activity to distract from the next sequence in which the story continues to unfold.

The argument sequence between measures 291-329 builds from a 3/4 to a "quick and vicious"⁴¹ 6/8 as the argument mounts to full scale. At the peak of the argument, there is thunder (example 11) that announces the presence of a powerful being, and God's voice is heard.



Example 11, Measure 331

⁴¹ Ibid., p. 19.

God's voice is announced and accompanied each time it is heard by a tympani roll that simulates thunder.

The bidding of God's voice leads Noah to an accompanied recitative in which the voice part receives a fanfare-like treatment. The first three measures (example 12) appear in various forms throughout the portion involving Noah and his sons' efforts to coax Mrs. Noah into the ark.

f

Have donne, you men and wemen alle, Hye you, leste this watter fall, That iich beaste were in
 Nun schafft, ihr Män-ner, Frauen all, Schick zu, eh' das Wasser fall', Dass jed' Tier findden

march rhythm (♩ = ♩: 112-116)

Str.

pp solemn

Example 12, Measures 339-342

Each group of animals is heralded by bugles (examples 1a, 1b) and welcomed by one of the sons or daughters. The animals enter singing Kyrie eleison (example 13). The Kyries are two measures repeated any number of times to allow the children ample time to reach the ark.

34 *f* ANIMALS (Group 1)

Ky - ri - e! Ky - ri - e! Ky - ri - e - le - i - son!

Example 13, Measures 360-1

This section is in altered strophic form. The theme (example 14) is introduced by the son Sem and each child thereafter sings a variation built on the same rhythmic figure. The rhythm of each variation is determined by the syllables in the names of the animals introduced (example 14). The final strophe, like that of the first building song, ends in an ensemble with canonic treatment.

Sir! Sir! heare are li-ons, leapardes, in, Hor-ses,
Herr! Herr! Hier zieh'n Lö-wen, Pan-ter ein, Stu-ten,

mares, ox-en, swyne, Goote and caulfe, sheepe and kine Heare com
Hengst, Och-sen, Schwein, Zieg und Kalb, Schä-fe klein, Schaut her!

Example 14, Measures 355-8

The Kyrie eleison (example 15) that concludes the entry of the animals into the ark is an example of chant-like music used by Britten and employs only the clear, ringing voices of the boy trebles.

S.
H.
J. Ky - ri - e! Ky - ri - e - le - i - son!

Example 15, Measure 438

The section between measures 439 and 607 where the storm begins consists of three forms of declamatory music. The first, labeled in the score by Britten as a "quick recitative,"⁴² begins at measure 439 (example 16) and is accompanied by piano alone.

f (calling) (rufend)

Wiffe, come in! why stand'st thou their? Wiffe come in!
 Weib, komm her! Was ste-hest du da? Weib, komm her!

50 Quick recit. (♩ = 138)

Pit. *f*

Example 16, Measures 439-41

This form appears again between measures 453 and 461; measures 476-481; measures 511 and 515; measures 534 and 536; and measures 563 and 567.

The second form begins at measure 446 (example 17) and continues to

f

Yea, sir, sette up youersaile, Rowe fourthwith the-vill haile,
 Ja, Herr, setz Se-gel nur, Folg dei-nes Heiles Spur,

Str.

pp

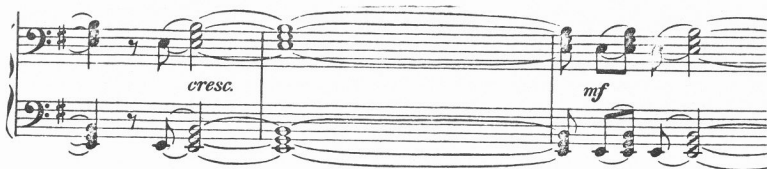
Example 17, Measures 446-8

⁴² Ibid., p. 32, measure 439.

measure 451. This form is accompanied by the solo strings playing sustained half notes over a pedal tone sustained by cello and double bass. This form is concluded each time by the first six notes of Lord Jesus...either in the voice line or in the orchestra. The form reappears at measure 465 and again at measure 538.

Between measures 473 and 484 is a declamatory section sung by Mrs. Noah that is quite similar to the first style (example 16), but is accompanied by the lower strings as well as piano. The accompaniment instead of playing on the strong beats of the measure, here plays on the weak pulses.

The rhythmic figures to be used in the gossips' drinking song are first heard in the recitative by Mrs. Noah in measures 487 and 489 (example 18).



Example 18, Measures 487-9

The third style, a "slow and lumpy"⁴³ 6/8 section (example 19) suggests a lurching, drunken walk, and the rhythm is associated with Mrs. Noah and the gossips. The second, though altered statement of the gossips' music begins at 514 and is sung by Mrs. Noah and the gossips. The third statement is also altered and gives the impression of a drunk-en revelry at its peak of inebriation. At measure 563, Noah's children

⁴³ Ibid., p. 33, measure 493.

plead with Mrs. Noah to enter the boat in a three-part ensemble. The first four measures are in the style of the measure 439. The second four measures are in the style of measure 446 but with strings and piano playing a rhythmically altered version of the children's vocal line.

TRAPSCHEN *pp*

Slow and lumpy* (♩. = 72-76)

The flude comes
Die Flut kommt,

pp Str. pft.

sim.

Example 19, Measures 493-5

Between measures 578 and 607 is the last statement of the music associated with the gossips, but it is sung by Mrs. Noah and the children. Within this section, the children carry Mrs. Noah into the boat. Noah welcomes her and gets a slap on his ear for his trouble.

The storm is evidence of Britten's genius in producing realistic orchestral effects. The use of descriptive colors of the different instruments and full use of the percussion section are employed to depict the elements of the storm. The flood is musically represented by a passacaglia, while the ark is represented by a theme of four bars whose rhythm suggests a boat's slow rocking (example 20). Each four bars of the passacaglia present a new description of a new element of the storm.

Steady minims ($\text{♩} = 69-72$)

- Example 20, Measures 607-10

The passacaglia is basically in the key of g minor, and the turmoil of the storm is increased by use of bitonality and dominant key relationships. In writing for younger musicians or for instruments not known for their virtuosity, Britten utilizes keys that present the least number of technical problems. The recorders play in the keys of G major, g minor, and C major. The strings play in the keys of A major, g minor, and C major and modulate to e minor and g minor to facilitate use of open strings in the ripieno strings, especially the third violins.

From measures 611 to 614, Noah announces that the boat is moving over the four bar passacaglia.

The use of untuned slung mugs with the definite pitch of the piano creates a sound of small splatters of rain (examples 21a, 21b).

Example 21a, Measures 615-8

Example 21b, Measures 620-1

The huge splashes of sound by the strings playing triple stops and instruments of the percussion section create an effect of huge waves breaking over the boat (example 22).

Example 22, Measures 651-4

Thirteen measures after the storm begins, Britten superimposes a stanza of Lord Jesus...in e minor with the meter altered to 4/2 (example 23).

pp

A! greate God, that arte so
Ach! mein Gott, Du bist so

pp

A! greate God, that arte so
Ach! mein Gott, Du bist so

pp

ptt.

h. N.

good, That worckes not thy will is wood. Nowe all this worlde is on a flude,
gut, Taub, wer nicht Dei-nen Wil-len tut. Nun ist die Welt nur ei-ne Flut,

good, That worckes not thy will is wood. Nowe all this worlde is on a flude,
gut, Taub, wer nicht Dei-nen Wil-len tut. Nun ist die Welt nur ei-ne Flut,

Example 23, Measures 619-22

At the conclusion, the storm gathers strength and new elements are heard. Lightning is represented by the strings and the thunder by the percussion section (example 24).

Example 24, Measures 631-4

The material for the recorders' representation of wind comes in three forms: as eighth note G major scales (example 25), as long trills (example 26), and as quarter note triplet figures (example 27) in parallel fifths. In each of these devices, the bitonality creates the eerie effect of wind.

Example 25, Measures 627-8

Example 26, Measures 635-7

76 (*wind*) (Wind)
Recorders

Example 27, Measures 643-4

The panic of the animals is achieved by the use of a chromatic scale (example 28) beginning on a G major chord with the fifth on the top. Each interval of the triad moves chromatically. For the recorders, the note values are half notes; for the solo strings, triplets; and for the ripieno strings, eighth notes.

80 (*panic of animals*) (Panik der Tiere)
mp cresc.
smooth

(whole orch. with wind machine)

Example 28, Measures 659-60

The waves (example 29) are simulated by the strings playing arpeggios.

f
Str. with rip.

Example 29, Measures 639-40

The less advanced string players play on open strings, the solo strings play on open strings with an occasional accidental necessitated by a chord change.

The flapping rigging (example 30) is depicted by strings playing triadic eighth notes, with accents on the second and fourth beats reinforced by the percussion section.

77 *flapping rigging* (flatternde Takelage)
Str. perc.

pp *cresc.*

Example 30, Measures 647-8

At the height of the storm, Britten sets the atmosphere of panic and incorporates J. B. Dyke's hymn Eternal Father, Strong to Save. The first stanza is sung by all the cast to orchestral accompaniment depicting panic. The second stanza sees the addition of the audience in unison with the cast. This stanza (the second) is accompanied by full diatonic chords over the storm passacaglia in the lower instruments.

The third stanza is sung by the audience and cast to a traditional hymn setting. As Britten rarely presents a melody in the same setting twice, much preferring to use a variation, this stanza is accompanied by organ only and utilizes a descant sung by boy trebles.

The partial restatement of the storm marks the beginning of the second section, the falling action. In this section Britten uses two measure phrases from Dyke's hymn, alternating with sounds of the different elements of the storm to signify the diminishing of the storm. The hymn phrases seem to denote periods of calm. The return of themes and sound of the elements seem to denote the rise of the elements, though in a much subdued attitude from the height of the storm.

Calm seems to prevail with only a very light sprinkling of rain, and the boat rocks gently as Noah decides to send a raven to find a dry place on earth. His recitative uses material from the passacaglia for its foundation.

The music depicting the raven's flight (example 31) is a lively 3/4 waltz played by the cello with accompaniment in the piano. Though an e minor feeling exists, chromaticism destroys most of the feelings of tonality.

Lively

(Cello)

Example 31, Measures 752-6

As the raven disappears from sight, the cooing of a dove, accomplished by flutter tonguing on the recorder, is heard (example 32). In a recitative in E flat major, Noah decides to send the dove to find dry land.

Rec. Solo

pp

Example 32, Measure 819

The dove's theme is a graceful waltz played by the recorder (examples 33a, 33b).

....

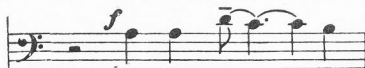
Graceful waltz ($\text{♩} = 44$)

Example 33a, Measures 823-7

Example 33b, Measures 841-4

As the dove disappears in the distance, Noah sings a brief recitative in A flat extolling the virtues of the dove. The dove returns and there is a restatement of its theme in C major, the key used the first time. Cooing is heard again as the dove returns to the ark bearing an olive branch.

Noah's recitative that follows the return of the dove is underscored by more echoes of the passacaglia. The material for the voice includes a "coo" effect on the word dove (example 34).



My sweete dove..... to
Süs - se Taub!..... hat

Example 34, Measure 911

God's voice commands that all leave the ark to grow and multiply.

As the animals begin to leave the ark, there are a series of chant-like rejoicing alleluias (example 35) accompanied by bugles and doubled in the recorders.

Example 35, Measures 925-7

The first eight statements of the chant are prepared and heralded for the children by a bugle call similar to examples 1a and 1b. The 3/2 measures are reduced to 2/2, 3/4, 1/2, and finally to a broad 2/2 as the movement slows and the last of the animals leave the ship. The key of this section is B flat major which is almost a necessity due to the fixed key of the bugle in B flat.

God's voice is treated in two manners in the section that follows the alleluias. First, as a parlando recitative (example 36) in which the speech is not measured but free. Second, a Sprechstimme recitative

(example 37) in which the speech is to follow the rhythmic notation and be highly musical but is not given a definite pitch notation. This recitative is accompanied by bells.

God's
Voice

That man, woman, fowle, ney beste,
With watter, while this worlde shall leste,
Dass Mann, Frau, Vogel und Tier,
Und alles auf dieser Erde hier in

Example 36, Measure 967

God's voice is never given harmonic notation. Between measures 39 and 58 Britten uses both parlando and Sprechstimme recitatives. Both treatments appear between measures 331 and 339; measures 919 and 923; and measures 966 and 980. The last time God's voice is heard, it is in the form of a parlando recitative.

God's
Voice

In tock-en that my wrath and teene Shall ne-ver thus wrock-en be.*
Als Zei-chen, dass ver-gun-gen sind Mein Zorn und grim-me Wut.

Example 37, Measures 974-5

The first stanza of the hymn, Tallis' Canon, (example 38) is sung by Noah's children. The solo violin I plays the melody with the

the singers, but plays half notes instead of repeating quarter notes. The second solo Violin II plays a rhythmically altered version but at a perfect fourth below, and one measure later (example 39), and the viola plays a rhythmically altered version at a perfect fourth below.



Example 38, Measures 987-995

VI.1
 VI.2
 Via.

Example 39, Measures 987-996

The second stanza is treated in a like manner, but the solo violin and viola's statement is a major third lower (example 40).

Example 40, Measures 998-1007

The third stanza is accompanied in a diatonic manner by recorders and piano with a new treatment of irregularly stressed beats in the lower instruments. The fourth stanza is a canon for two voices between the animals and Noah's children.

Though the organ has accompanied the audience each time it has sung before, on the closing hymn Britten uses the organ fanfare to announce that they are to sing. Once again, there is a slow, stately stanza by all, the cast and the audience.

Trumpet, bells, and recorders announce by fanfare the beginning of the last stanza which is sung in eight part canon with each princi-

pal leading a group of animals. Noah leads the audience. Mrs. Noah and each of the children lead one of the seven groups of animals. As they sing their part, they slowly exit.

The closing finds Noah alone on the stage and God's voice gives a final endearment. Bells and bugles swell and fade as Noah departs the stage.

CONCLUSION

The preparation of this report and the actual performance has made a lasting impression on the researcher/conductor. It has done much to assist in the amassing of knowledge; the assimilation of ideas and theories; the perfecting of relationships with superiors, peers, and students; and the acquisition of an inner discipline this student would not have thought possible just one year ago.

Even though a great amount of personal and professional satisfaction has been achieved, much gratification was lost due to the many technical and mechanical problems encountered that could not be satisfactorily resolved and resulted in a less than perfect performance. However, the author feels that this recital and report have provided many opportunities for growth both as a music educator and as a conductor. It has served to stimulate in the author a desire to continue his education.

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Appendix. The formal construction of Noves Fludde

I. Prelude		
Lord Jesus, Think on Me	E minor	Congregation
Parlando recitative	E minor	God's voice
Recitative	A major	Noah
II. Building of the ark		
Building Song I	A major	Noah's children
	B major	
	A flat major	
	B flat major	
	G major	
Recitative	F sharp minor	Mrs. Noah
Gossips' Mocking Song	A major	Mrs. Noah and gossips
Recitative	A major	Noah
Building Song II (four variations)	F-B flat major	Noah and children
Argument sequence	F	
Recitative	F to G major	Noah and Mrs. Noah
"Squabble" Song	E minor	Mrs. Noah
Parlando recitative	E minor	God's voice
Accompanied recitative	F	
	D to D minor	Noah
III. Bringing in of the animals		
Song (theme) (five variations)	B flat major	Children and animals
	D minor	
	F major	
	D flat major	
	G minor	
	B flat major	
Orchestral interlude	B flat major	
Variation of Kyrie	B flat major to B minor	All cast
Recitative	E minor	Noah, Mrs. Noah and sons
Accompanied recitative	D minor	Sem
Recitative	E minor	Mrs. Noah
Gossips' song	E minor	Gossips and Mrs. Noah
Recitative	E-B minor	Noah

	Gossips' song (variation)	E minor	Gossips and Mrs. Noah
	Recitative	B minor	Noah and Jaffett
	Gossips' song (variation)	A minor	Gossips and Mrs. Noah
	Recitative	G minor	Noah
IV.	The Storm		
	(Flood theme--passacaglia)	G minor	Orchestra
	Recitative	G minor	Noah
	Rain	D major	Slung mugs and piano
	Wind	A major	Recorders
	Thunder and Lightning	A major	Strings and percussion
	Wind	A major	Strings
	Waves	G minor	Strings
	Wind	G minor	Recorders
	Flapping rigging	C major	Strings, per- cussion, full orchestra
	Great waves	C major	
		to E minor	
		to G minor	Strings
	Ship rocking	G major	Recorders
	Panic of the animals	Chromatic	All
	"Eternal Father..."	C major	
	Recapitulation of the Storm		
	Recitative	G minor	
		to F major	Noah
	Raven song	E minor	Cello
	Recitative	G minor	Noah
	Dove Song	C major	
		to G minor	Recorder
	Recitative	A flat major	Noah
	Dove song (variation)	C major	
		to G minor	Recorder
	Recitative	D minor	
		to B flat major	Noah
	Parlando recitative	B flat major	God's voice
V.	Rejoicing and adoration		
	Alleluia	B flat major	Animals
	Praise (song)	F minor	Noah and children
	Parlando recitative	E flat major	God's voice
	"The Spacious Firmament..."		All
	Stanza 1	G major	Noah's children
	Stanza 2	G major	Noah, Mrs. Noah, and Children

Stanza 3	F major	Animals
Stanza 4	F major	Animals and children
Stanza 5	G major	Cast and congregation
Stanza 6	G major	Cast and congregation God's voice
Parland Recitative	F major	
Closing	to G minor	
	to G major	Orchestra

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