

***O Hidden Face! – An Analysis and Contextualisation of
Priaulx Rainier's Requiem***

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Declaration

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Date: March 2010

Abstract

The South African-born British composer Priaulx Rainier (1903-1986) wrote her *Requiem* (1955-1956) for solo tenor and choir to a text by surrealist poet David Gascoyne. The poem (completed in 1940) contradicts the commemorative genre of the requiem and instead *anticipates* the prospective victims of the war that was to come. Due to the disturbances caused by the war, Rainier only started working on the music fifteen years later in 1955.

Existing discourse on Rainier has been shaped by the thoughtless regurgitation of opinions, reviews and clichéd biographical models. Since very few detailed analyses of Rainier's works exist, this thesis attempts to address this gap in research on this composer. It therefore aims to contribute to a more balanced, evidence-based discourse. The significance of the *Requiem* is that it was said by commentators to indicate a period of increasing abstraction in Rainier's oeuvre. The findings regarding tonality in this work may therefore serve as a point of reference in future analyses of works preceding and following the *Requiem*.

In the literature review, recurring issues in the discourse on Rainier (such as the numerous references to her childhood in Natal as an influence on her works and the descriptions of her works as possessing a masculine gender identity) is highlighted. The contextualisation that follows includes a reception-based periodisation of Rainier's works and a "biography" of the *Requiem*, with a special focus on the intersection between the symbolic world of David Gascoyne and the *Requiem* and the sculptor Barbara Hepworth's influence on Rainier's work. Underpinning these contextual considerations is a set theory analysis of the work that attempts to illustrate the composer's aspiration towards musical abstraction as a creative force. The findings of the analysis are also contextualised with regard to existing notions of Rainier's style and tonality in her music.

Samevatting

Die Suid-Afrikaans gebore Britse komponis Priaulx Rainier (1903-1986) se *Requiem* (1955-1956) vir solo-tenoor en koor is 'n toonsetting van 'n gedig deur die surrealistiese digter David Gascoyne. Die gedig weerspreek die gedenkende karakter van die requiem genre deurdat dit *voornutwys* na die slagoffers van die oorlog wat op hande was. As gevolg van die onderbrekings wat deur die oorlog veroorsaak was, het Rainier eers vyftien jaar later, in 1955, aan die musiek begin werk.

Die ondeurdagte herhaling van opinies, resensies en biografiese clichés kenmerk huidige diskoers oor Rainier. Aangesien daar min gedetailleerde analises van Rainier se werke in die literatuur bestaan, poog hierdie tesis om bestaande leemtes in die navorsing oor Rainier te vul. Dit streef ook na die ontwikkeling van 'n meer gebalanseerde, bewys-gebaseerde diskoers. Die belang van hierdie werk setel hoofsaaklik daarin dat dit volgens sommige bronne dui op 'n kenteringsmoment in Rainier se oeuvre, waarna haar werke meer abstrak geword het. Die bevindinge rakende tonaliteit in hierdie werk kan dus dien as 'n verwysingspunt vir toekomstige analises van Rainier se werke wat die *Requiem* voorafgaan en volg.

Herhalende elemente in die diskoers oor Rainier (soos die invloed van haar kinderjare in Natal op haar werke en die beskrywings van 'n manlike gender-identiteit in haar werke) word in die literatuurstudie uitgelig. Die kontekstualisering wat volg bestaan uit 'n literatuur-gebaseerde periodisering van haar werke en 'n "biografie" van die *Requiem* wat fokus op die verhouding tussen simboliek in die werke van David Gascoyne en die *Requiem* en die invloed van die beeldhouer Barbara Hepworth op Rainier se werke. Die kontekstualisering word gevolg deur 'n 'set'-teorie-analise van die werk waarin gepoog word om die komponis se strewe na musikale abstraksie as kreatiewe inspirasie aan te toon. Die bevindinge van die analise word dan verglyk met die bestaande opvattinge oor styl en tonaliteit in Rainier se werke.

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1. Introduction, literature review and contextualisation

Ivy Priaulx Rainier was born in Howick, KwaZulu-Natal, on 3 February 1903. In 1913 she became a violin student at the South African College of Music in Cape Town and resettled in London in 1920 after winning a scholarship to further her violin studies at the Royal Academy of Music.

She initially earned her living as a violinist and teacher (Kemp & Van der Spuy in Sadie, 2001: 769) and only started composing actively after an accident prevented her from continuing her teaching activities (Van der Spuy, 1988: 28). Her only formal training in composition was two months of lessons with Nadia Boulanger in 1937. In 1939 she composed the String Quartet that established her career as composer and in 1944 she was appointed as Professor of Harmony at the Royal Academy of Music (Van der Spuy, 2003: 109-110), a position she held until 1961 (Opie, 1988:25). In 1949 she met the sculptors Barbara Hepworth and Ben Nicholson (Young, 2003: online), whose work “greatly extended the range of her music” (Kemp & Van der Spuy, 2001: 769). Rainier eventually bought a property in St. Ives, Cornwall, where Hepworth and Nicholson lived and Hepworth continued to live after her divorce from Nicholson (Gale, 1997: online).

High-profile performances of Rainier’s works included a performance of the *Concerto for Cello and Orchestra* by Jacqueline du Pré with the BBC Symphony Orchestra (1964) and a performance of *Due Canti e Finale* by Yehudi Menuhin with the Royal Philharmonic Orchestra (1977). In 1982 she was awarded the degree D.Mus (*honoris causa*) by the University of Cape Town. Rainier died during a holiday in Besse-en-Chendesse, France, on 10 October 1986 (Van der Spuy, 2003: 112-113).

Priaulx Rainier’s *Requiem* for solo tenor and choir (1955-56) was written to a text by surrealist poet David Gascoyne. The three main parts are divided into nineteen shorter sections, described by Routh (1996: 1) as alternating “between chorus, semi-chorus, solo-tenor integrated with the chorus in concertante style, and solo tenor in dramatic recitative, forming the link between the sections.” Contrary to the commemorative character of the requiem genre, Routh (1996: 1) also writes that this work anticipates the “prospective

victims of the ... Second World War that was to come". The *Requiem* contains moments of harmonic and semantic convention that appear alongside longer sections that aspire to abstraction. In Rainier's oeuvre it inaugurates a period of increasing abstraction of musical semantics and syntax.

A literature review (in which general issues in the discourse on Rainier as well as the reception of the *Requiem* specifically will be discussed) will be followed by a reception-generated periodisation of Rainier's compositions. The *Requiem* will further be contextualised by referring to important artistic influences on Rainier's work around the time of its composition. It will explore the intersection between the symbolic world of David Gascoyne and the *Requiem* (by way of applying an analysis of symbolism as generally used by Gascoyne to the *Requiem* specifically), and consider Rainier's influence on Barbara Hepworth's work. More specifically it will interrogate the possible relationship between Rainier's *Requiem* and Hepworth's *Figure (Requiem)* (1957). Correspondence, programme notes and other documents collected from the University of Cape Town Library's Manuscripts and Archives division, the papers of Priaulx Rainier at the Royal Academy of Music's archive in London and the Barbara Hepworth collection at the Tate Britain Gallery's Hyman-Kreitman Research Centre, also in London, will serve to construct this contextualisation and will also serve to display Rainier's personal feelings at the time as a further motivation for and influence on the composition of the *Requiem*.

Underpinning these contextual considerations will be a set theory analysis of the work. Theoretical analysis of Rainier's works is unexplored disciplinary territory – very few detailed analytical studies of her works exist. This study aims to start filling this existing gap in musicological research and to encourage future analyses and wider contextualisation of Rainier's works. The findings of the analysis will underpin the exploration of meaning suggested by the title, but will also be contextualised with regard to existing notions of Rainier's style and tonality in her music. The contextualised analysis will culminate in a consideration of the composer's aspiration towards musical abstraction as a creative force.

1.1 Review of existing literature on Rainier and the *Requiem*¹

In addition to considering discussions of the *Requiem*, I will be highlighting recurring issues in the general discourse on Rainier, i.e. the numerous references to her childhood in Natal as an influence on her works (mostly without the evidence of analysis) and the descriptions of her works as having a masculine gender identity. Although these issues may not bear directly on the analysis of the *Requiem*, they are important in the general understanding and contextualisation of Rainier's works.

Academic studies for degree purposes

Hubert van der Spuy's D.Mus dissertation, *The compositions of Priaulx Rainier: an annotated catalogue* (1988), was the first academic study for degree purposes of Rainier and her works. It includes a biography of the composer's life and an annotated catalogue of "all the completed works by Rainier" (Van der Spuy, 1988: 97). As was often the case with positivist musicological studies of the time, this dissertation lacks critical content, but it serves very well as a starting point for further research. The section on the *Requiem* constitutes the only detailed discussion of this work. Biographical information regarding the acquisition of the poem, the composition of the *Requiem* and the earliest performances, discussions of reviews of these performances and programme notes are provided.

The two most important sections in the concluding chapter are discussions of influences and major trends in Rainier's compositions. Her childhood contact with Zulu and Indian music is said to have had a subconscious influence (i.e. not a conscious imitation of rhythms, sounds etc.) on "the rhythms and melody composition in later years" (Van der Spuy, 1988: 377). The importance of rhythm (over elements like harmony and melody) and the use of the tritone interval in early years are highlighted. Van der Spuy (1988: 377-378) also mentions "veldt sounds" as an influence on the composer's orchestration, a preference for widely spaced harmonies that produce a "non-

¹ Although this subchapter has been divided into different sections according to the types of literature, there is inevitable overlapping between them, especially where the content of different sources is compared.

European effect” and various African instruments and animal or nature sounds as further influences. In the section on major trends in Rainier’s compositions, the composer’s frequent use of silences is also described as an influence from her childhood in South Africa (Van der Spuy, 1988: 381). Although musical parameters such as tonality, form and texture, melodic line and vocal line are used as subsections for the discussions that follow,² no affirmative conclusions regarding each parameter are drawn. Van der Spuy’s work remains “a brief description of...certain trends regarding her compositions...to serve as a pointer for future consideration” (Van der Spuy, 1988: 383). The *Requiem* is discussed twice in this section. Regarding tonality, Van der Spuy (1988: 383) says:

Even as late as the *Requiem* she based a work on the “common chord”, but at the same time also showed greater use of dissonance. Instead of triadic harmonies, chords were now built up of 2nds, 7ths and 9ths.

The *Requiem*’s homophonic choral writing, the partly integrated solo part and the expression of the text’s nuances in the music are mentioned in the “Vocal Line” subsection (1988: 388).

Esthea Kruger’s M.Mus thesis, *An Analysis of Rainier’s “Barbaric Dance Suite” for Piano* (2008) contains the only detailed analysis (published or unpublished) of a Rainier work. A biographical and stylistic contextualisation is followed by an analysis of the work’s three movements. Set theory and more conventional methods are used for the analysis. The analytical methods used and the conclusions regarding pitch content are of special interest to the present author’s study and will be referred to where appropriate. Although the focus falls rather heavily on the side of the analysis, the contextualisation and conclusions contain the critical content that is lacking in the Van der Spuy dissertation (1988).

² According to Thom (2006: 3) the quantitative method of taking musical parameters as a starting-point for a study and/or for the presentation of the results is another characteristic of musicological studies of that time.

Published biography

As can be expected in a non-scientific publication, June Opie's "*Come and listen to the stars singing*", *Priaulx Rainier: a pictorial biography* (1988) has a more personal tone than the biographical section in Van der Spuy (1988: 12-95). However, the present writer tends to agree with a review in *The Listener* by David Wright (1990: 486), who said that "Those who knew her might find its gushing tone easier to accommodate, but some very purple passages could surely have been edited out." The single paragraph on the *Requiem* (p.24) refers only to the structure and meaning of the poem and not the music. Chris Becket also speaks unfavourably of this biography in *Brio* (2006: online) where he describes it as resembling a Victorian biography in the sense that it "turns away from engagement with the emotional and psychological currents that give a life shape and purpose, and which have characterised modern biographical practise."

Journal articles

The only journal articles on Rainier that were published in South Africa were five articles by Hubert van der Spuy. Four were published in the University of South Africa's *Musicus* (1979: 7-14, 1989a: 113-116, 1993: 47 and 2003: 107-117) and one in the *Jagger Journal* (1989b: 36-45). All except one³ of the *Musicus* articles are summarised biographies (possibly from Van der Spuy's dissertation (1988) and will therefore not be discussed again) and contain no specific discussion of the *Requiem*. The article "Priaulx Rainier: Pointer for future research" in the *Jagger Journal* (1989: 36-45) is in fact the last chapter (chapter four) of Van der Spuy's dissertation (1988: 373-394).

All other journal articles on Rainier were published overseas. Timothy Baxter speaks of a "robust" quality in Rainier as a person and her music in his article "Priaulx Rainier: a profile" in *Composer* (1982: 21), the robustness in her music being "...dissonance and jolting, fragmented rhythms with constantly changing textures." Kruger (2008: 14) quotes four other reviewers who attributed masculine qualities to Rainier's works:

³ "Priaulx Rainier: Due canti e finale" (Van der Spuy 1989a: 113-116).

Morgan (1962), in the *San José Mercury News* who said that her 1939 *String Quartet* was “certainly...not lady music” and that the score had a strong profile and angularity; Snook (1983) who said of Rainier’s music in *Fanfare* that it “has always had a harsh, tough, unyielding character”; Blyth (1972) who said in *The Times* that her “idiom has always been clipped, individual and strong” and Greenfield (1967) who described Rainier’s works in *The Guardian* as “tough, gritty music, which demands concentration, wins respect before it wins affection”. Kruger (2008: 13-14) explains the attribution of masculine terminology to Rainier’s works to the fact that female composers have historically been overshadowed by their male counterparts. It is therefore not surprising that gender informs the discourse on a female composer whose music doesn’t conform to what had in her time been imagined as “female” in musicology.⁴

Another *Composer* article by Baxter, “Priaulx Rainier: a study of her musical style” (1977: 19-26) contains the only analyses of Rainier’s works in print, but only of short extracts from different works. Regarding Rainier’s childhood influences, Baxter (1977: 20) says that the composer has “categorically denied the use of any quotations or conscious musical references from African resources”, confirming what Van der Spuy (1988: 377) said regarding this matter. Tonality in the works written between 1948 and 1960 (thus including the *Requiem* which was written in 1955-56) is described as being more diatonic but at the same time showing an increased use of dissonance (Baxter, 1977: 24). The description of chords during this period as being “built up from seconds, ninths and sevenths” (Baxter, 1977: 24) again corresponds exactly with what Van der Spuy (1988: 383) said regarding the use of chords in the *Requiem*. A review of *Dance of the Rain* in *Music and Letters* (1969: 550) contradicts Baxter’s and Van der Spuy’s view on the degree of directness regarding childhood influences where it says that the melodic line of this song “is modelled on native song”. This view is supported by Ernest Fleischmann in his article “Contemporary Music in South Africa” in an issue of *Tempo*

⁴ Rainier’s own thoughts on gender identity in music are revealed in a letter to Barbara Hepworth (1950c: 2) where she says, “It does not occur to me to think of the sex of the creator of a work of art. But until recently I considered women to have proved not very creative. Their work is produced out of their own experiences. For instance there is no example such as *Madame Bovary*, a creation completely outside the experience of any man. That too, is Stravinsky’s greatness; he creates outside the experience of music imagining completely new factors...” She thereby classifies the emotional as “female” and the rational, universal and abstract as “male” and so confirms that she is striving towards these so-called male characteristics in her music.

(1951: 24-25) where he describes Rainier's *String Quartet* (1939) as having themes that were derived from native music in South Africa. Considering the title of this article and the fact that it was written in 1951, the inclusion of a discussion on Rainier is ironic, because she had been living in London since 1920 (Opie, 1988: 16). Fleischmann acknowledges this, but then continues to say that Rainier had "chosen to live in 'exile'" in London⁵ (1951: 24), a rather dramatic statement (possibly implying that she was somehow lamenting an enforced removal from her roots in her music) which only strengthens the suspicion that the author of this article was clutching at straws to strengthen his argument for the "nativeness" of Rainier's music. In a discussion on John Joubert and the problem of a true synthesis of Western and African elements in works by (white) South African-born composers, Wilfred Mellers (in his article "John Joubert and the Blessed City" in the *Musical Times* (1964: 814)) says that the "only distinguished musical composition that sounds to my ears in any way 'South African' is Priaulx Rainier's *String Quartet*", but then fails to support this statement with an explanation. Besides again mentioning the language and music of the Zulus as an influence on Rainier's works, her unknown obituarist in the *Musical Times* (1986: 705) interestingly refers to the *Requiem* (along with the *Clarinet Suite* and the *Cycle for Declamation*) as one of her "best-known works." Another *Musical Times* article, "Priaulx Rainier" by John Amis (1955: 354), confirms what both Van der Spuy (1988: 377) and Baxter (1977: 20) said regarding the depth of the African influence on Rainier's works where he says that "...it is an influence at a deep level, for Rainier has not studied African music nor ever consciously (so she tells me) tried to write in an African style." Unlike most other authors, Amis cites a musical example when speaking of an African quality in Rainier's music. According to him "'Africa speaks' surely" (1955: 355) in this excerpt from the fourth movement of the 1939 *String Quartet*:⁶

⁵ According to Van der Spuy (1988: 28) the decision to settle in London was due to the career opportunities that existed there.

⁶ Amis (1955: 355) only quotes the first three bars from this excerpt, but the time signature in his example seems to be incorrect. I have therefore quoted the six bar version with the correct time signature from Van der Spuy (1988: 126).

Example 1: Rainier, *String Quartet* (1939), fourth movement

IV.

Presto spiritoso

Although the present writer does not agree that there is anything distinctly African about this excerpt, the following quotation (which contains a specific reference to this string quartet) from an interview in *The Listener* with Robert Craft (1967: 108) confirms that the composer herself supported (and perhaps encouraged) this view:⁷

The first intimation that I wanted to compose came after I had been in Europe for two years and went back to South Africa. The impact was tremendous. My childhood experiences returned with great force. After that visit...I began writing a string quartet...

It is not only the scenery that I find stimulating, but also the dancing and singing, the gestures of the indigenous people, and the sounds of birds and wild animals coming from a great distance in the clear air with enormous resonance. The instruments I choose are often related to the “colour” of sound coming from a distance. It is not imitative, but some instinct in my ear...there are unusual rhythms in my music, which are widely notated, although I do not draw consciously on native music...

⁷ The composer’s support of this view (applied to her works in general and not just this string quartet) is confirmed by Van der Spuy (1988: 377) where he says that “Rainier admitted that this transmutation is a fundamental influence in her work”.

The fact that Rainier herself supported the emphasis on the “Africanness” and the importance of rhythm in her works does not make it an “objective” truth. References to this influence occurring through transmutation, rather than being visible in direct quotations, seem to serve as a disclaimer for not being able to detect it through analysis. This may have been a conscious effort to establish an element of exoticism in Rainier’s works as a superficial means to distinguish it from those of other composers. According to Kruger (2008: 69) it is more difficult to stereotype Rainier as an “African” composer and it should lead to greater appreciation of her music from a Western perspective if attention in the analytical discourse is shifted away from what is evident on the surface, i.e. rhythm. Kruger’s analysis of the *Barbaric Dance Suite* for piano revealed “a tight organization of pitch material that could not have been accidental, and deserves more interest than is generally granted to pitch relations in her work” (2008: 69). Interestingly, Colin Mason already noticed this in 1956 when he said (in *The Manchester Guardian*) that although rhythm used to be the dominating element in Rainier’s work to which melody, harmony and counterpoint played a secondary role, melody predominates in the *Requiem*. According to Mason Rainier had to promote these secondary elements in writing for chorus and “it is no doubt the training of them for this promotion that has taken her so long.” Kruger also points out many examples in the literature on Rainier that establish the idiosyncrasy of the composer’s idiom in the sense that most authorities have not been able to pin-point apparent outside influences on her style (2008:13). Thus the unique quality of her works was also cited without considering the prominence of rhythm.

One can only speculate about the origin of the African topos in the discourse on Rainier. The earliest documented example of Rainier’s childhood in Natal being regarded as an influence on her works, is from an article by William Glock in *The Listener* (1947: 872) who makes direct connections between the sounds of instruments he had seen in Percival Kirby’s *The Musical Instruments of the Native Races of South Africa* and sounds that Rainier “must have heard” in her childhood and had apparently used in her compositions:

A piece of music for reed-flute ensemble, with the indispensable tritone, she imitates almost exactly in a Movement for String Quartet written when she was eighteen; and in the finale of the later Quartet she reproduces the rhythm and melody of someone playing a Pedi drum...

Only one article exists that deals exclusively with the *Requiem*. This was written by the composer herself and appeared in *The Listener* (1972a: 185). It gives a short description of the origin and meaning of the poem and how structure, texture and dynamics are used to convey the meaning of the words.

New Grove entry

In the entry on Rainier in *The New Grove Dictionary of Music and Musicians* the influence of the music and language of the Zulus on Rainier's works is said to be the most important one (Kemp & Van der Spuy in Sadie, 2001: 769). The importance of the *Requiem* in Rainier's output is also stressed (2001: 770):

The promise of functional harmony and extended melodic line was amply realised in *Requiem*, a work of beauty and passion, whose simple yet expressive neo-tonal harmony and incantatory solo part mark the culmination of a period in her output.

Francis Routh agrees with this statement in his book, *Contemporary British Music* (1972: 347), where he says that "In the unfolding of Rainier's style, it [the *Requiem*] represents the end of a period; in it she uses the triad for the last time to any great extent."

Reviews of *Requiem* performances

The reviews of *Requiem* performances add little that is of value to this study, often reciting the same content of programme notes. The most significant contribution to the discourse is the different opinions on the musical style of the *Requiem*. Both Joan Chissell (1972) and a *Financial Times* reviewer, Ronald Crichton (1971), describe Rainier's style simply as "old-fashioned", not giving further explanations. Dominic Gill (1972) describes the piece as being in a gentle English polytonal chromatic style that makes no grand gesture, but

“follows the words quietly, content to comment rather than lead”. A reviewer in *The Musical Times* (“London Concerts”, 1956: 316) describes the music as attempting to look back to an even earlier tradition – that of Alessandro Scarlatti’s *St. John Passion* – in the sense that “a minutely inflected melodic line bore the weight that in later times would have found expression as a full-blown closed form”. Martin Cooper (in *The Daily Telegraph*) describes the musical style in the *Requiem* as being introspective and very tense (1971). Most reviews mention an apparent lack of contrast between the sections of the work – a statement which, once again, considers only superficial musical events.

1.2 Contextualisation of the *Requiem*

1.2.1 The periodisation of Rainier’s works

The most common school of thought on the periodisation of Rainier’s output is that it cannot be divided into different style periods. According to Muller (2003: 10) the composer’s development takes place “with regard to artistic vision, but not with regard to her use of material, which is radically new in every work”⁸ (translated from the Afrikaans by the author). Van der Spuy (2003: 116) agrees that “her output cannot really be divided into different style periods”. Having said this, there are numerous references in the literature to certain works indicating a change of thought or procedure, certain works being the first in which a certain influence is detected or the more (or less) frequent use of melody, certain types of chords, chromaticism/diatonicism etc. during certain years of Rainier’s composing life. The few explicit references to style periods are vague and inconclusive.⁹

Since contextualising a work requires an attempt at periodisation (even if it has to be done in the absence of existing analyses and even if the divisions do not indicate

⁸ The latter part of this statement is confirmed by Routh (1982: 24) who said, in reference to Rainier’s answer to a question asked by Routh about formal structure, “This is an example of her approach: looking at things in a new way and trying to formulate new procedures (sic)”.

⁹ E.g. Koole (1979: 13) and Routh (1972: 347), see Figure 1.

uniform style periods), I have used a selection of statements from Rainier’s scattered reception history to aid in the construction of one possible (reception-generated) periodisation in Figure 1 below:¹⁰

Figure 1: Periodisation diagram

c.1923	STRING QUARTET for two violins, viola and cello
1926	HYMN TO THE VIRGIN for unaccompanied double choir
1927	TWO ARCHAIC SONGS for SATB a cappella choir
c.1930	GRACE FOR A CHILD for two unaccompanied sopranos
1933	RHAPSODY for cello and piano
1934	DUO for violin and piano
1935	REMINISCENCE for cello or viola and piano
1935	UNTITLED for violin and piano
1935	THREE STUDIES for orchestra

“There is harmony here in plenty, mostly block harmony of the Vaughan-Williams Tallis kind” (Amis, 1955: 355).

¹⁰ The quotations in the text boxes are linked to the works they refer to. Where a text box refers to more than one work, it is linked to the first work it refers to. The list of works and their dates of composition are from the content pages of Hubert van der Spuy’s dissertation, *The compositions of Priaulx Rainier: An Annotated Catalogue* (1988: viii-x), although the order differs in some instances and for typographical reasons some names of works or descriptions of instrumentation were shortened.

1937	CONCERT STUDY for piano
1937	THREE GREEK EPIGRAMS for soprano and piano
c.1938	INCANTATION for clarinet in A and piano
1938	FAIR IS THE WATER for soprano and piano
1939	STRING QUARTET for two violins, viola and cello
1943	SUITE for clarinet and piano
1944	FIRE IN OUR FACTORY: Music for the film
c.1944	THE MILES HAVE WINGS: Music for the film
1945	SONATA for viola and piano
1947	SINFONIA DA CAMERA for string orchestra
1947	DANCE OF THE RAIN for tenor or soprano and guitar
1948	UBUNZIMA for tenor or soprano and guitar
1949	BARBARIC DANCE SUITE for piano
1950	BARBARIC DANCE SUITE for orchestra
1952	UNTITLED for string orchestra

“Block harmony as a colouring agent has gradually disappeared from Priaulx Rainier’s music since the first string quartet...an African quality enters onto the scene...the clarinet suite (1943), viola sonata (1945), ‘Sinfonia da camera’ (1947) and the ‘Barbaric Dance Suite’ show many of the same characteristics” (Amis, 1955: 355-356).

“In the final movement...the composer seems to have stripped off the last vestige of European musical associations and entered the style of what was to become an early Rainier trademark: the pounding rhythmic ostinato-based structure reminiscent of primitive African music and dance” (Baxter, 1977: 20).

“It was in the realm of modal tonality that the works written between 1948 and 1960 became more diatonic but at the same time showed a greater use of dissonance” (Baxter, 1977: 24).

1953	CYCLE FOR DECLAMATION for tenor or soprano
1953	FIGURES IN A LANDSCAPE: Music for the film
1955	FIVE KEYBOARD PIECES for piano
1955-56	REQUIEM for tenor and SATB a cappella choir
1957	SIX PIECES for five wind instruments
1958-59	PASTORAL TRIPTYCH for oboe solo
1960	TRIO SUITE for violin, cello and piano
1960	“PHALAPHALA” Dance concerto for orchestra
1961-62	QUANTA for oboe and string trio
1963	SUITE for cello and viola solo
1963-64	CONCERTO for cello and orchestra
1965-66	STRING TRIO for violin, viola and cello
1966-67	AEQUORA LUNAE for orchestra

“If one accepts that these pieces represent the middle periods of the composer’s career, you’ll see that her style has become milder and more esoteric” (Koole, 1979: 13, translated from the Afrikaans by the present author).

“In the ‘Declamation’ P.R. has apparently taken on a new lease of melodic life that bodes well for two vocal works now in preparation” (Amis, 1955: 357).

“The Requiem proceeded largely by means of a declamatory arioso – the kind of style with which Miss Rainier’s own ‘Declamations’ for solo voice have made us familiar” (“London Concerts”, 1956: 316).

“In the unfolding of Rainier’s style it represents the end of a period. In it she uses the triad for the last time to any great extent” (Routh, 1972: 347).

“With *Quanta* she had reached a new level of writing” (Baxter, 1982: 24).

“After 1960, a more chromatic vein became evident with the wide use of harmonic clusters in which the semitone became more prominent, melodic lines more angular and the style more fragmented” (Baxter, 1977: 24).

“Her output cannot really be divided in different style periods, but *Quanta* is definitely a prominent point of change in direction” (Van der Spuy, 2003: 116).

1969	BEE ORACLES for tenor or high baritone solo, flute, oboe, violin, cello and harpsichord
1971	QUINQUE for harpsichord
1972	ORGAN GLORIANA for organ
1972-73	PLOëRMEL for winds and percussion
1973	VISION AND PRAYER for tenor and piano
1974	PRIMORDIAL CANTICLES for organ
1974-75	PRAYERS FROM THE ARK for tenor and harp
1977	DUE CANTIE FINALE for violin and orchestra
1980-81	CONCERTANTE for two winds (oboe and B-flat clarinet) and orchestra
1982	GRAND DUO for cello and piano
1984	CELEBRATION for violin and orchestra

“New elements begin to emerge in this work with passages of mellower and more sensuous harmony, as if the deliberate sharp edges of the preceding works had been smoothed down. Some hint of this had already appeared in in the first of the *Two Primordial Canticles* and it is also to be found in the following *Concertante for Two Winds*” (Baxter, 1982: 29).

Based on the fragmented reception documented above, one can draw a number of qualified conclusions. Up to 1938 (the period marked in turquoise), Rainier often seems

to have followed a more traditional approach in her compositions, including the use of devices such as “block harmony” (Amis, 1955: 355). The *String Quartet* of 1939 (inaugurating the period marked in green) marked the first big moment of change: traditional methods were now used less often and an “African quality” (Amis, 1955: 355-356) had become evident in Rainier’s works. The years 1948 to 1950 could be seen as a transitional period (marked in grey) during which some works still showed the same characteristics that were first evident in the 1939 *String Quartet* (e.g. the *Barbaric Dance Suite*, according to Amis (1955: 355-356)), but other works had become “more diatonic but at the same time showed a greater use of dissonance” (Baxter, 1977: 24). According to Baxter (1977: 24) works displaying these characteristics were composed up to 1960 (the period marked in different shades of orange).

The years 1953 to 1956 (starting with *Cycle for Declamation* and ending with *Requiem*) can be classified as a sub-period (marked in a lighter shade of orange) within this larger period (1952-1960, marked in a darker shade of orange) during which works took on “a new lease of melodic life” (Amis, 1955: 357) and at the end of which she “uses the triad for the last time to any great extent” (Routh, 1972: 347).

The next big moment of change came with *Quanta* (1961-62, the beginning of the period marked in pink). Many works were now more abstract, displaying a “more chromatic vein...with the wide use of harmonic clusters...” (Baxter, 1977: 24). From 1977 (with *Due Canti e Finale*, the beginning of the period marked in the darker shade of yellow) many works became less abstract again with “passages of mellower and more sensuous harmony” (Baxter: 1982: 29) although 1974-75 (*Two Primordial Canticles* and *Prayers from the Ark*, the period marked in the lighter shade of yellow) can be seen as the transitional period during which “some hint of this” (Baxter, 1982: 29), i.e. the return to this more conservative approach, had become evident.

It is clear that thoughtless regurgitation of opinions, reviews and clichéd biographical models were used to shape this discourse on Rainier. At least as regards the *Requiem*, it is hoped that analysis will help to prove or disprove the validity of these oft-repeated

statements as well as the partial validity of the reception-generated periodisation constructed here.

1.2.2 *Requiem*: Biography of a work

Since Hubert van der Spuy gives a thorough account of the circumstances surrounding the creation and performances of the *Requiem* in his dissertation, *The Compositions of Priaulx Rainier: An Annotated Catalogue* (1988: 226-240), this section endeavours to add to that information through a study of primary sources hitherto not given adequate attention. Two people who had an indisputable influence on Rainier's creative output and played an important part in the creation of *Requiem*, Barbara Hepworth and David Gascoyne, justify discussions in separate sections.

1.2.2.1 Creation and performance

Rainier met the English poet David Gascoyne in October 1937 in Paris during a visit to that city to have lessons with Nadia Boulanger. He spoke with Rainier about his desire to write a poem for setting to music. Gascoyne showed the composer the first draft of *Requiem* a few weeks later and asked her to consider setting it to music, since it was specifically conceived as a libretto. The final draft of the poem was finished in 1940 and given to Rainier for setting to music (Rainier, 1972a: 185), although she only started working on the music fifteen years later in 1955,¹¹ due to disturbances caused by the war (Rainier, 1972b: 2).

The following letter, displayed in the museum of the Royal Academy of Music (London), is dated 13 July 1939 and was written by Gascoyne to Rainier from his home in Teddington, Middlesex.¹² According to the display caption (2008), this letter “eventually resulted in Rainier's setting of Gascoyne's *Requiem*.” It was written after

¹¹ Although Rainier said that she started working on the music in 1945 in her article “Priaulx Rainier writes about her setting of David Gascoyne's ‘Requiem’” (1972a: 185), this seems to be a mistake, as it is contrary to all other sources that indicate that she started working on the music for *Requiem* in 1955. This includes the composer's own programme notes for the 1972 Proms concert (1972b: 2).

¹² By this time Gascoyne had returned to England, after having lived in Paris “for long periods between 1937 and 1939” (“Obituary”, 2001: online).

attending a concert he was invited to by Rainier where works by the composer were performed, and because of its seminal importance is here quoted in full:

Dear Priaulx,

I am writing to you at once, while the effect of the music is still most vivid, about your concert, to tell you how deeply moved I was by the quartet, and to say also how happy I was to see you again after such a gap of time. It is really absurd for me to try to express any opinions about music, I'm afraid, but you did ask me to let you know what I felt, so...!

The songs, all except the first, I had heard before: Orrea Pernel played them over at Beth's flat when I happened to be there one evening just after you'd written them, do you remember? The feeling I had about them then came back most strongly on hearing them again last night: I do think they are most beautiful, especially the strange "Bird" one. The piano-part in the "Fountain" is particularly successful, too, I feel, in its evocation of atmosphere. About all the songs (I enjoyed Sophie Wyss's singing: she seemed ideally suited to them) I felt, not that their forms and framework were not adequate to their content, but that there was an emotive driving-force behind them so strong that it could not really find its ultimate expression in song-writing.

It is this emotional force, I think, which is so remarkable in the quartet. Of course, one is struck at once by the unusual clarity and firmness of outline of the work as a whole, the formal discipline by which the emotion is controlled, and to you it is probably above all as a solution of strictly musical problems that the composition appears; but what I got from it more than anything else was a feeling that a deeply authentic emotional experience was being communicated, – a sort of dark, uncompromising, orphic meditation, strongly appealing to my own personal feelings and imagination.

The piano study I couldn't really fully appreciate at the first hearing. It seemed to be extraordinarily difficult technically, and I thought the pianist was perhaps a little nervous and could not fully do it justice? (I should have liked to hear Renata Borgatti perform the piece, as I should think her style would be particularly well suited to it).

I would be interested to know when the composition of the quartet was finished: I thought it seemed much "older" than the songs and considerably more advanced in many ways. Weren't you at work on it during the time when you were in Paris? Have you been at work on any orchestral compositions since then? – I do hope the quartet will be performed on the radio some time. Are you thinking of sending it in to the Contemporary Music Festival?

I enjoyed the whole of Wednesday evening very much, and as I said then, it was very sweet of you to have invited me: particularly after the way I must have offended you, I'm afraid, in Paris. This is perhaps a fortunate opportunity for me to try and say something by way of apology for the deplorable sort of muddle that arose between us at that time, before you went back to England. Owing to my really wanton irresponsibility, I've spoilt more than one friendship I valued in this way: only people who know me very intimately, I suppose, can see how this happens through a sort of nervous social maladjustment on my part....I should be most relieved to feel this was cleared up.

Do you ever have news of Marianne Donhauser nowadays? I tried several times to see her again, but she seemed to be in trouble (it was then about the time of the Anschluss) and I only succeeded just as she was about to return to Austria. She told me she was going back to get married, but seemed not very enthusiastic at the prospect I thought. I do hope everything has turned out all right for her and that she is happy. She is such a very sweet, good person.

I don't think there's very much to tell you about what has happened to me since I last saw you. I never seemed to be able to get much work done during the time I continued to live in Paris, but I've done quite a lot recently, since I've been staying at home here. Last Winter for four months I went through the experiment of psycho-analysis, with the help of my friend Madame Jouve. (the wife of the writer I always wanted you to meet)¹³ who is a very clever analyst; she seems to have done me quite a lot of good. – If it would interest you to see them, I would like to send you a few recent poems of mine as soon as I have had time to type out some more copies. The first instalment of a long narrative poem I'm working on is now being published in the next issue of "New Writing". Do you remember the little "Mozart" poem¹⁴ you once said you liked and which you allowed me to dedicate to you? It is appearing rather belatedly, in a review called "Seven", a copy of which ought to reach you some time this month.

I may be going on a trip to Scotland in a friend's car shortly, and I also hope to be able to get to the south of France for a while at about the beginning of September; if Danzig hasn't fatally burst by then. Did you say you were going abroad for a holiday soon? I hope it will be possible for us to meet one day before then, perhaps when Beth has come back, which will be soon, I believe.

Please excuse this being typewritten, I've lost my fountain-pen and the only other pen I can find at the moment is impossibly scratchy!

¹³ Pierre Jeane Jouve (see 1.2.2.3).

¹⁴ *Mozart: Sursum Corda* (Van der Spuy, 1988: 230).

With love and best wishes,
 Ever yours,
 David Gascoyne (Gascoyne, 1939: 1-4)

This letter is important for a number of reasons. It shows an instinctive appreciation of Rianier's art from Gascoyne, and confirms a rapport between the writer and the composer. It also provides at least one possible speculative cause for the delay that ensued between the first meeting of Rainier and Gascoyne, and the final delivery of the poem. The offence caused in Paris and the "deplorable sort of muddle" that subsequently arose, could have lead to this delay.

The first two performances of the *Requiem* were given by the Purcell singers and the tenor Peter Pears, under the direction of Imogen Holst, on 15 April 1956 at the Victoria and Albert Museum in London and on 19 June 1956 in Blythburgh Church at the Aldeburgh Festival (Van der Spuy, 1988: 231 & 233). Correspondence relating to these performances was found in Rainier's letters at the Royal Academy of Music in London. Because this material is directly relevant to the inception history of the *Requiem*, it is quoted here in full. The first relevant document is a postcard from Peter Pears to Rainier (postmarked twice: 3 September 1955 and 4 September 1955) and the second an undated, unsigned note, most likely also from Peter Pears:

Dear Priaulx,

How are you? And how's work?

I and the Purcell Singers have been asked to do another V + A concert on April 15th – Is there any chance of your David Gascoyne piece being ready for that? or alternatively for Aldeburgh next year June 15-25th?

much love

Peter (Pears, 1955a: 1)

My dear Priaux,

We are of course delighted that you will do the Requiem for us for April 15th and look forward to it eagerly – we shall put it in the advance programme details along with Monteverdi 6-part Mass, & Ben's Gloriana Dances. The rest of the programme can wait.

How exciting! We will of course also do the Requiem at Aldeburgh, probably in Blythburgh Church on the Tuesday afternoon.

I would like to give you a small commission for the work, if I may,...it is after all a big piece, & so could reserve the first London performance & the first studio broadcast. Would £25 be alright? (Pears, c.1955b: 1-2)

Notes from Rainier's great friend, the sculptor Barbara Hepworth, speaks of Rainier's apparent anxiousness and depression during the period before the first performance of the *Requiem*:

Letter postmarked 15 January 1956:

I do hope all goes well now with your work and this most important commission for you – I know it will. Just relax inside yourself a bit. (Hepworth, 1956a: 2)

Letter postmarked 6 April 1956:

Do hope rehearsals go well. Why so despairing? You had a good weekend off – please cheer up. (Hepworth, 1956d: 1)

Letter postmarked 8 April 1956:

dearest Px, I do hope rehearsals go well this week...Keep your courage & also keep cheerful. It is sad I cannot be there on Sun. (Hepworth, 1956c: 1)

Yet other letters imply that the *Requiem* must have been finished in the second-last week of February 1956 and that the first rehearsal attended by the composer may have been on 20 March 1956:

Letter postmarked 22 February 1956:

darling Priaulx

I do so hope that the work is completed & that all goes well for you. It was lovely to have a phone conversation. (Hepworth, 1956b: 1)

Letter postmarked 21 March 1956:

dearest Px – I do hope last night went well for you? (Hepworth, 1956c: 1)

After the first performance Rainier wrote a letter to her sister, Nella Rainier, in Cape Town. Apart from providing valuable information about the quality of the first performance and its reception, the letter also suggests that Rainier's spirits were lifted after this performance:

Letter postmarked 17 April 1956:

Darling Nella – This but just a brief note to say that to the surprise of all of us concerned the “Requiem” was got through fairly creditably. Peter sang it wonderfully though not note perfect, & the choir, although a bit cautious & did not let go, did some lovely singing in cosier bits, but for me some terrifying moments. It was very well received but for one loud voice yelling “Rubbish” just as Peter's last high note died away...100s of v. old friends then in the 25 minute interval there was a constant procession of people quite a queue so that I could not get out of my place – waiting to say how they liked it...We had a lovely party afterwards of about 45 people – stayed...1 am...

...It takes 20 min...I never thought it would be sat through, but the audience never moved the whole time & more than one person said to me they were surprised when it ended, they felt they could go on listening to it all night...they of course did not understand it the first time.

...William¹⁵...said he found some of it very impressive but showed no enthusiasm of any kind & would not come to the party! (Rainier, 1956: 1-2)

¹⁵ William Glock

A series of Hepworth letters written between the first two performances is evidence that Rainier's feelings of anxiousness and depression returned shortly after the first performance and her subsequent relief. The letters also suggest that Rainier experienced Hepworth's inability to attend the performances as a lack of support. The letters of 14 May 1956 and 18 May 1956 suggest that the first recording of the work was on 15 May 1956 and the possible first radio broadcast on 19 May 1956:

Letter postmarked 13 May 1956:

Sunday

dearest Px – I was awfully upset about your letter – but by the time yesterday came I realized that you had many other troubles.

Dear – I never suggested (or even thought) to miss Ald. in order to have my much needed rest. It is work and finance (& these architects) which make it, at the moment so impossible to be away from here after June 12th. (Hepworth, 1956f: 1)

Letter postmarked 14 May 1956:

Mon

dearest Priaulx – your little note arrived this morning – it seemed sad – why? are you nervous about to-morrow?

This is to bring my love & thoughts for the recording to-morrow. How I long to hear Requiem on Sat. (Hepworth, 1956g: 1)

Letter postmarked 17 May 1956:

dearest Px – no news about Tues. I wish you'd written.

Please do not continue to reproach. It is unbearable. You could only understand how & why if you paused to imagine yourself in my position.

Moreover these days & hours are crucial for me – as were the ones before you finished Requiem.
Why reproach instead of helping? (Hepworth, 1956h: 1)

Letter postmarked 18 May 1956:

dearest Priaulx,

Just a line to send my love & thoughts for to-morrow – & later for a restful weekend. Please try to be happier. You have so much to be grateful for – the conclusion of R-m – the performances, the great appreciation – the devotion of E.¹⁶ & the chance of rest leisure & companionship. What more could you want?... (Hepworth, 1956i: 1)

After this first performance and recording, *Requiem* was not performed again until 29 November 1971. This performance was given under the auspices of the Redcliff Concerts of British Music in the Queen Elisabeth Hall (London) by the BBC Chorus and the tenor Philip Langridge, with Peter Gellhorn conducting. Francis Routh, founder of The Redcliffe Concerts of British Music, became interested in the work after interviewing Rainier for his book, *Contemporary British Music*, which appeared in 1972. *Requiem* was also performed in the Royal Albert Hall (London) at a Proms¹⁷ concert on 16 August 1972 (Van der Spuy, 1988: 233-234). Rainier responded to the reception of the Proms concert in a letter to Barbara Hepworth, saying “The Prom was a tremendous occasion! 7000 there & a great reception for the Requiem!” (Rainier, 1972c: 1).

Some of the correspondence found by the present writer presents evidence of the difficulties the composer had in her efforts to try and secure performances of the *Requiem*. In fact, the correspondence confirms that Rainier was unable to get any performances of this demanding work after the 1972 Proms concert. The first letter quoted here is dated 6 September 1973 and is from the Nederlandse Koorstichting (Dutch Choral Foundation):

¹⁶ Possibly Elizabeth Sprigge, the writer with whom Rainier shared a home at 75 Ladbrooke Grove, London.

¹⁷ The Henry Wood Promenade Concerts (Rainier, 1972b: 2), known today as the BBC Proms.

Dear Miss Rainier,

Many months ago you sent Mr. Felix de Nobel the score and tape of your Requiem which Mr. De Nobel passed on to Mr. Hans van den Hombergh, the new conductor of the Netherlands Chamberchoir. Mr. van den Hombergh found your work very interesting and seriously considered to study it for execution on a suitable occasion. However, the Choir was very busy last season and the change to a new conductor required the necessary additional rehearsing time for many difficult works, so we abandoned the idea of studying your work... (Nederlandse Koorstichting, 1973: 1)

The second letter is dated 5 June 1975 and was written by Richard Seal from the Southern Cathedrals Festival in Salisbury:

Dear Miss Rainier,

Thank you very much indeed for your kind letter. Richard Lloyd did indeed pass on to me a score of your "Requiem", since he heard that I was searching around for music to do at next year's Southern Cathedrals Festival here in Salisbury.

I have not been able to spend a great deal of time looking at it, but it is the kind of work which would suit three Cathedral choirs – with one exception, and that an important one. We have to be very careful about soloists. A major solo like this makes considerable demands, and, without being disloyal to my two tenors, I do not think that this is the work for either of them. If such a thing as one of the three choirs does have an outstanding soloist, then, quite rightly, he should be "exploited", otherwise, all solos have to be shared out rather carefully! It is the policy of the Festival that the "home" team does all the solos.

So I am afraid that this rules out your Requiem for next year. However, there may well be another Festival for which we have a good tenor soloist, and then your work would be well worth considering.

May I thank you very much for your interest.

All good wishes.

Yours sincerely,

Richard Seal. (Seal, 1975: 1)

Programme notes for a BBC Singers concert at St. John's Smith Square (London) could be evidence of a performance after Rainier's death. Although the exact date is unclear, it could possibly have been 1987.¹⁸ The first page of the programme notes (c.1987: 1) states only that the performance took place on "Friday 5 June at 7:30". The work has never been performed live in South Africa, although programme notes exist that indicate that tape recordings were played at two concerts in 1979. The first was at a concert in Durban called "An Evening With Priaulx Rainier" on 16 October, presented by The South African Society of Music Teachers (1979a: cover page, 1). The second occasion was at a Cape Performing Arts Board concert (in association with the Contemporary Music Society) called "Priaulx Rainier/The Composer Speaks" at the University of Cape Town on 9 November (1979b: cover page, 2). Radio broadcasts were numerous, as was confirmed by Rainier when she said during a lecture that the BBC recording of *Requiem* was "purchased by 46 radio st's [stations] all over the world" (Rainier, undated lecture notes: 2).

1.2.2.2 Barbara Hepworth

Priaulx Rainier met the sculptors Barbara Hepworth and Ben Nicholson (Hepworth's husband at the time) in 1949. Through them she became acquainted with the world of abstract sculpture and became fascinated with the production process (Young, 2003: online). After Hepworth bought a studio in St. Ives (Cornwall, England), where she lived after her divorce from Nicholson two years later (Gale, 1997: online), Rainier spent more and more time there, eventually buying her own property (Young, 2003: online). The following letter by Rainier was written to Hepworth from the composer's home at 75 Ladbroke Grove, London, and speaks of Rainier's newfound fascination with Hepworth and her sculptures at the time:

¹⁸ According to the archival inscription.

16 February 1950

The exhibition made a very deep impression...The...poetic quality of both sculpture & paintings is unique to my mind. I cannot think of other modern sculpture which contains an essence usually associated only with music of the highest abstract quality...

You have already achieved the world towards which one struggles so hard in music...

(Rainier, 1950a: 1-2)

A second letter confirms that Rainier found inspiration in Hepworth's art:

11 March 1950

Our meeting meant a great deal to me – to have contact with a huge contemporary mind is a rare pleasure & stimulation – as well as a mutual love for Rilke¹⁹... (Rainier, 1950b: 1)

The recognition of the Hepworth-Rainier connection is not new, as is evidenced at events such as the “Hepworth-Rainier Day” at the Royal Academy of Music (London) on 20 June 2003 (Young, 2003: online) and the Tate Gallery in St. Ives's Visual Music Week in September 2004 which included a “Hepworth and Rainier” event (programme notes, 2004: online). However, the only source that speaks of the composer's influence on the sculptor (and not the other way around) is Sophie Bowness's article, “‘Rhythms of the Stones’: Hepworth and Music” (Bowness, 2003). Bowness confirms that Hepworth was introduced to Michael Tippett, Benjamin Britten and Peter Pears through Rainier and that the strong interest she had taken in music at a young age was renewed and extended in the 1950s through these friendships (Bowness, 2003: 23). Because of this circumstantial evidence of mutual admiration and influence (but also the dates and names of the composition and sculpture respectively), it may prove feasible to posit a link between Rainier's *Requiem* (1956) and Hepworth's *Figure (Requiem)* (1957). Other Hepworth sculptures from the 1950s with religious musical titles include *Cantate Domino* (1958) and *Ascending Form (Gloria)* (1958) (Matthew & Stephens, 1999: 178, 181).

¹⁹ For many years Rainier worked on a piece for choir and orchestra based on Rilke's *Sonnets to Orpheus*. This work was never completed.

Figure 2: Hepworth, *Figure: Requiem* (Hammacher, 1968: 126)



According to Matthew and Stephens (1999: 181) these works were “the most abstract manifestation of a renewed spirituality in her work following the death of her son, Paul Skeaping, in 1953 and the definite separation from Ben Nicholson in 1957...Public crises were the subject of much post-war sculpture and provide a further context...” The significance of the rising forms of these sculptures is explained by Hepworth herself in the following quote (Mullins in Matthew and Stephens, 1999: 181):

My sculpture has often seemed to me like offering a prayer at moments of great unhappiness. When there has been threat to life – like the atomic bomb dropped on Hiroshima... – my reaction has been to swallow despair, to make something that rises up, something that will win. In another age...I would simply have carved cathedrals.

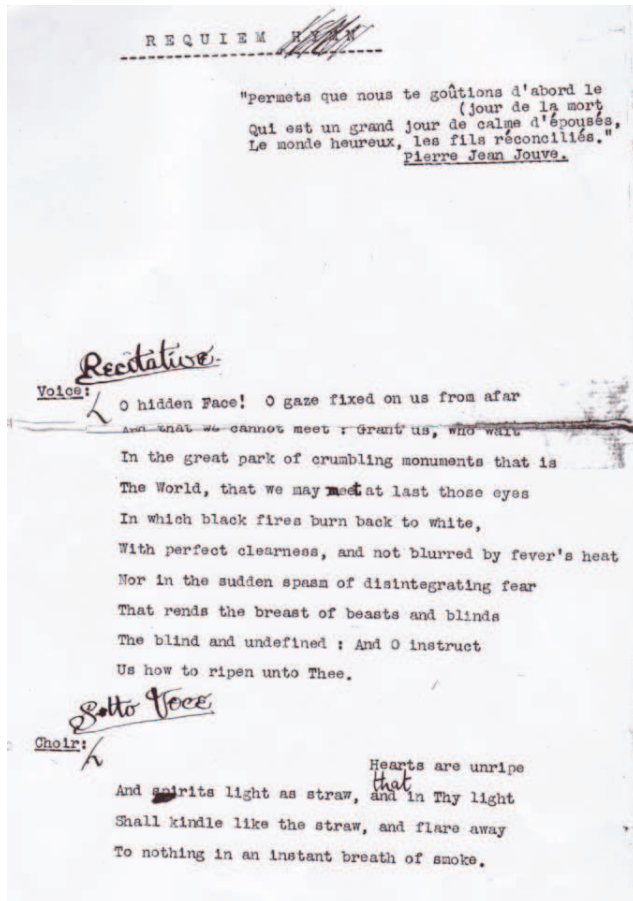
Although not religious in nature, other Hepworth sculptures, e.g. *Forms in Movement (Galliard)* (1956), *Curved Form (Pavan)* (1956) and *Maquette (Variation on a Theme)* (1958) also allude to a musical influence (Curtis and Wilkinson, 1997: 99-100).

1.2.2.3 David Gascoyne

David Gascoyne was one of the earliest proponents of surrealism in England (“Perseus and Andromeda”, 2008: online). He went to Paris in 1935 to do research for his book, *A Short Survey of Surrealism*, which was the first book-length historical account of the movement in English. By the time he met Priaulx Rainier in 1937, he had become disenchanted with surrealism (according to his journals from the time) and was searching for a new poetic language (“Obituary”, 2001: online). According to Gascoyne himself he had, by the winter of 1937, “moved to a Paris attic and virtually ceased writing in the surrealist vein.” He then continues to say that his *Phantasmagoria* was written early in 1939 when he had returned to England and was no longer writing poetry which could be classified as surrealist (Gascoyne, 1988: xvii). The present writer therefore concludes that *Requiem* was written at a time when the poet had begun to shake off the bonds of surrealism, but had not completely discarded it.

From the surviving manuscript of the *Requiem* text at the University of Cape Town, it is clear that Gascoyne, whose “years as a chorister at Salisbury Cathedral had given him personal experience of early English music, with its great variety in methods of joining words to music” (Rainier, 1972a: 185), had indicated sections for voice and choir himself, as well as adding occasional performance directions such as “Recitative” or “Sotto Voce”. Apparently the poem was initially named “Requiem Hymn” (Gascoyne, c.1940: 1). The quotation of a section from a poem by Pierre Jean Jouve is explained by Gascoyne (1988: xvii) as an indication of the enormous influence that Jouve’s poetry had had on him since his discovery of this poet’s work in 1937, after he had begun to “wish to explore other territories than the sub- or unconscious, the oneiric and the aleatory...”

Figure 3: Manuscript of the *Requiem* text, page 1 (Gascoyne, c.1940: 1)



According to Rainier (1972a: 185) “Paris was overflowing with refugees from the Nazis” at the time she met Gascoyne and that the poet sensed it would soon be the end of their ideals and all they lived by. She continues to say that the poem was a requiem for all that would be lost in the holocaust to come,²⁰ with an appeal to the unknown, mysterious force for guidance and strength. The text of *Requiem* is as follows (Gascoyne in Routh, 1996: 2-3):

Part I

1 O hidden Face! O gaze
Voice fixed on us from afar and that we cannot meet:

²⁰ Compare this with Barbara Hepworth’s motivation for creating religious sculptures (Mullins in Matthew and Stephens, 1999: 181).

Grant us who wait
 in the great Park of crumbling monuments
 that is the World,
 that we may meet at last those eyes
 in which black fires burn back to white with
 perfect clearness,
 and not blurred by fever or heat
 nor in the sudden spasm of disintegrating fear
 that rends the breasts of beasts and blinds the
 blind and undefined.
 And O instruct us how to ripen unto thee.

2 Hearts are unripe and spirits light as straw
Choir that in thy light shall kindle like the straw and
 flare to nothing on an instant breath of smoke.

3 Thy light is like a darkness and Thy joy is
Voice found through grief.
 And those who search for Thee shall find
 Thee not.
 And hidden in Thy mouth the blinding
 Benediction of the final phrase
 which shall not fall upon a listening ear.

4 For they who listen at the secret door hear
Choir only their own heart beat out its fault.

Part II

5 In the great Park a wanderer at sundown
Voice by the weeping falls of pallid spume and high
 prismatic spray
 once saw from across the water in the
 illusive light
 a figure with a gleaming chalice come...

6 But it was not Thy Angel!

Choir

7 And another heard a warning echo in a
mountain cave

Voice

Reverberant with distance and the undertone
of guilt...

8 But it was not Thy Voice!

Choir

9 For silent and invisible are all Thy works
and hidden in the depths midway between
desire and fear.

Voice

And they who long for Thee and are afraid
of Life
and they who fear the clear stroke of Thy knife
obsessed with the pale shadows of themselves,
shall lose full sight and understanding of that
final mystery.

Part III²¹

10 Tenebral treasure and immortal flower,
and flower of immortal Death!

Choir

O silent white extent of skyless sky
the wingless flight and the long flawless cry
of aspiration endlessly!

11 The seed is buried in us like a memory;

Voice

the seed is hidden from us like the omnipresent
Eye:
it grows within us through Time's flux both
night and day.

²¹ There is an inconsistency in the literature regarding the division of the work into either three or four parts. This is discussed in chapter 2.2.

12
Choir Darkness that burns like light,
black light and essence of all radiance.
O depth beyond confusion sunk.
The timeless nadir at the heart of Time
where all creative and destructive forces meet!

13
Voice The seed is nurtured by involuntary tears;
by blood shed from Love's inmost wounds
its roots are fed by the concealed corruption
of unknown desires.

14
Choir We cannot hear or see nor say the name;
there is no light or shade,
nor place nor time
no movement, no repose,
but only perfect prescience of the Becoming
of the Whole.

15
Voice The seed springs from us into flower,
yet none can tell at what hour late or early
Those concealed furled leaves and
multifoliate petals
shall outgrow their tender shell.

16
Choir The hour is unknown:
The hour endures:
The hour strikes every hour.

17
Voice Each hour of life is glorious and vain.
O thirst and
Glorious unsatisfied lamenting cry!
How vain the short relief
And unabiding refuge from the tide
That nearer crawls each day across the sands
on which our house is founded!
Vanity of vanities all things held by our hands.

18 Beyond their reach with diamond rays
Choir and high above the furthest fields of aether
Voice lies the core of glory
 only ascertained by inward opening of Death's
 deep eye;
 and outward flight of Spirit long sustained.

19 By wings the swift flames of the funeral pile
Choir are fanned.
 Dead faces guard a secret smile.

Although no literature exists that specifically refers to the use of symbolism in *Requiem*, the present writer has attempted an interpretation of certain symbols based on similar use in other poems by David Gascoyne, as discussed in Bernetta Quinn's article, "Symbolic Landscape in David Gascoyne" (1971). By using plural pronouns such as "us" and "we" (e.g. in stanza 1) rather than "I" Gascoyne may be making himself the spokesman for all people of his time who are (or will be) experiencing the horrors of war (Quinn, 1971: 481) and the disintegration of society, i.e. the "crumbling monuments" (stanza 1). Plural pronouns may also refer to the collective yearning for an unknown paradise of which the beauty can only be experienced if sharing (Quinn, 1971: 470). This lost paradise is portrayed through the appearance of nature as a "dispossessed unheeded beauty" on the outskirts of the human world (Quinn, 1971: 467): e.g. the "great Park" (stanzas 1 and 5), a "mountain cave/reverberant with distance" (stanza 7) and the "skyless sky" (stanza 10). References to the joy that is "found through grief" (stanza 3), a "secret door" (stanza 4), the "understanding of that final mystery" (stanza 9) and dead faces guarding "against a secret smile" (stanza 19) are further examples of a longing for the secrets that lie beyond death. According to Kenneth Clark (in Quinn, 1971: 471) garden imagery symbolises perfection: "the enchanted garden...is one of humanity's most constant, widespread and consoling myths..." This can be seen in the "immortal flower" (stanza 10) and "seed" (stanzas 11, 13 and 15). The seed springing into flower is most likely a symbol for the spirit within the body (Quinn, 1971: 469). The contradictions in (e.g.) "Darkness that burns like light,/black light and essence of all radiance", a "timeless nadir...where all creative and destructive forces meet" (stanza 12) and each hour of life being "glorious

and vain”(stanza 17) expresses the wish for a transfigured world to emerge from the lowest point of despair (Quinn, 1971: 478). According to Quinn (1971: 468-469) the use of so-called “shadowy references” in imagery of the subconscious is typical of twentieth-century lyricists. Examples of this are “Hearts are unripe and spirits light as straw” (stanza 2), “illusive light” (stanza 5), “silent and invisible”, and “pale shadows” (stanza 9).

2. Analysis of the *Requiem*

The aim of this analysis is to establish relationships in the pitch content and relationships between the text and the music (which includes the pitch content as well as other musical parameters). In the conclusion (Chapter 3), the results of the analysis will then serve to confirm or dispute certain statements that have become part of the discourse on the *Requiem*. Since a conventional analysis yielded no significant results in trying to establish relationships in the pitch content in this work, set theory was chosen as the main method of analysis.²² According to Kruger (2008: 26) her reason for choosing this method that “exclusively focuses on pitch content” in her analysis of Rainier’s *Barbaric Dance Suite* for piano, addresses the question of “whether pitch content was unjustly neglected in the analytical discourse of Rainier’s compositions.” This may be seen as a further reason for the present writer’s selection of set theory as the main method for the analysis of the *Requiem*, although the added element of text (which is not present in the *Barbaric Dance Suite* for piano) and its relationship with the music shifts the focus in this analysis away from Kruger’s question. A presentation of the pitch class sets in the *Requiem*, including their numerical representation and complement relations, will be followed in this chapter by a structural and paradigmatic analysis and comparison of the pitch class sets in different paradigms. The last section of the analysis will focus on establishing semantic relationships between the text and the pitch class sets and between the text and other musical parameters such as texture and rhythm.

2.1 Pitch class sets, numerical representation and complement relations

A segmentation of the pitches in the *Requiem* produced the following pitch class sets:²³

²² According to Kruger (2008: 70) set theory is used to “...find certain relations that, although probably unintended, comply with the intuitive notion of similarity and contrast...”

²³ In this numbering system, the first number indicates the page that the set appears on. The second is an arbitrary number that serves as a reference tool. This system was chosen for ease of reference and due to a lack of space that prevented the indication of the pitch sets and pitch class names on the score. The score appears in the appendix. The set names are those given by Allen Forte in his *The Structure of Atonal Music* (1973: 179-181).

Page 1

1.1) 4-27

1.2) 5-31

1.3) 4-19

1.4) 7-28

1.5) 4-13

1.6) 7-6

1.7) 3-8

1.8) 4-Z15

1.9) 6-Z10

1.10) 3-1

1.11) 3-8

1.12) 3-11

Page 2

2.1) 4-8

2.2) 4-1

2.3) 6-30

2.4) 7-19

2.5) 4-2

2.6) 4-1

2.7) 5-2

2.8) 5-15

2.9) 3-8

2.10) 5-19

2.11) 5-24

2.12) 7-Z36

2.13) 4-3

2.14) 4-6

2.15) 4-3

2.16) 6-Z13

2.17) 3-11

2.18) 3-7

2.19) 3-2

2.20) 6-14

Page 3

3.1) 4-11

3.2) 4-23

3.3) 3-11

3.4) 4-17

3.5) 7-Z38

3.6) 3-3

3.7) 3-2

3.8) 3-9

3.9) 6-33

3.10) 4-23

3.11) 4-11

3.12) 7-33

3.13) 4-16

3.14) 3-1

3.15) 5-10

3.16) 7-Z38

3.17) 7-32

3.18) 5-24

Page 4

4.1)	3-9
4.2)	3-7
4.3)	4-22
4.4)	5-35
4.5)	6-33
4.6)	6-32
4.7)	5-27
4.8)	5-Z18
4.9)	5-Z18
4.10)	8-20
4.11)	4-5
4.12)	6-Z3
4.13)	3-10
4.14)	8-2
4.15)	3-7
4.16)	5-Z12
4.17)	6-Z50
4.18)	5-4
4.19)	3-1
4.20)	3-2
4.21)	5-2
4.22)	7-1
4.23)	6-Z13
4.24)	3-2
4.25)	3-5
4.26)	3-3

Page 5

5.1)	3-9
5.2)	3-9
5.3)	4-Z15
5.4)	4-5
5.5)	3-2
5.6)	4-20
5.7)	5-26
5.8)	8-2
5.9)	4-14
5.10)	4-23
5.11)	3-11
5.12)	3-3
5.13)	4-10
5.14)	3-11
5.15)	8-14

Page 6

6.1)	5-1
6.2)	9-5
6.3)	5-1
6.4)	3-4
6.5)	4-20
6.6)	3-3
6.7)	3-11
6.8)	5-21
6.9)	4-2
6.10)	9-8
6.11)	5-1

6.12)	3-9	7.20)	3-11
6.13)	3-11	7.21)	3-11
6.14)	3-11	7.22)	3-11
6.15)	3-11	7.23)	3-5
6.16)	3-11	7.24)	8-6
6.17)	3-1	7.25)	7-1
6.18)	8-12	7.26)	4-1
6.19)	8-2		
6.20)	4-1	Page 8	

Page 7

7.1)	6-Z44
7.2)	4-18
7.3)	5-30
7.4)	4-18
7.5)	7-21
7.6)	5-11
7.7)	4-17
7.8)	4-4
7.9)	6-14
7.10)	3-6
7.11)	5-16
7.12)	3-3
7.13)	4-19
7.14)	7-26
7.15)	3-5
7.16)	3-5
7.17)	5-27
7.18)	3-9
7.19)	3-7

8.1)	5-4
8.2)	5-10
8.3)	7-4
8.4)	3-1
8.5)	4-3
8.6)	3-9
8.7)	4-23
8.8)	5-9
8.9)	6-1
8.10)	7-24
8.11)	4-1

Page 9

9.1)	8-5
9.2)	4-27
9.3)	3-1
9.4)	7-27
9.5)	3-1
9.6)	3-9
9.7)	9-6

9.8)	5-16	10.21)	3-5
9.9)	6-9		
9.10)	4-3	Page 11	
9.11)	5-6		
9.12)	3-4	11.1)	6-9
9.13)	8-5	11.2)	3-2
9.14)	8-4	11.3)	5-9
9.15)	7-5	11.4)	8-21
		11.5)	5-21
Page 10		11.6)	3-10
		11.7)	4-20
10.1)	4-17	11.8)	7-21
10.2)	3-5	11.9)	8-2
10.3)	4-2	11.10)	3-2
10.4)	3-8		
10.5)	6-Z47	Page 12	
10.6)	4-19		
10.7)	3-1	12.1)	6-27
10.8)	5-Z37	12.2)	6-Z46
10.9)	5-Z12	12.3)	4-14
10.10)	3-2	12.4)	4-23
10.11)	5-27	12.5)	3-4
10.12)	3-2	12.6)	3-4
10.13)	7-14	12.7)	3-7
10.14)	3-11	12.8)	5-29
10.15)	3-8	12.9)	5-27
10.16)	5-23	12.10)	3-7
10.17)	3-8	12.11)	3-7
10.18)	7-24	12.12)	5-35
10.19)	5-2	12.13)	5-27
10.20)	5-9	12.14)	5-20

12.15) 4-9
 12.16) 4-9
 12.17) 6-7
 12.18) 3-4
 12.19) 3-4
 12.20) 5-20
 12.21) 4-8
 12.22) 6-Z37
 12.23) 6-Z34

Page 13

13.1) 9-9
 13.2) 5-4
 13.3) 7-5
 13.4) 6-33
 13.5) 4-1
 13.6) 5-5
 13.7) 5-22
 13.8) 6-31
 13.9) 5-19
 13.10) 3-7
 13.11) 9-3
 13.12) 4-5
 13.13) 9-4
 13.14) 6-Z39
 13.15) 6-Z39
 13.16) 4-2

Page 14

14.1) 5-4
 14.2) 6-22
 14.3) 3-2
 14.4) 7-7
 14.5) 6-Z41
 14.6) 4-1
 14.7) 5-Z18
 14.8) 9-1
 14.9) 6-1
 14.10) 6-Z38

Page 15

15.1) 3-4
 15.2) 3-11
 15.3) 3-1
 15.4) 3-7
 15.5) 5-Z38
 15.6) 5-10
 15.7) 6-Z44
 15.8) 4-16
 15.9) 3-1
 15.10) 8-18
 15.11) 5-24
 15.12) 4-1
 15.13) 5-24
 15.14) 3-1
 15.15) 7-24

Page 16

16.1)	7-7
16.2)	5-10
16.3)	5-30
16.4)	5-20
16.5)	3-4
16.6)	4-Z15
16.7)	4-20
16.8)	4-19
16.9)	7-21
16.10)	4-14
16.11)	5-21
16.12)	5-Z17
16.13)	3-4
16.14)	7-21
16.15)	4-5
16.16)	3-3
16.17)	5-Z38
16.18)	3-3
16.19)	4-18

17.8)	3-10
17.9)	8-16
17.10)	9-4
17.11)	6-Z11
17.12)	3-6
17.13)	8-13
17.14)	6-27
17.15)	9-10
17.16)	8-19
17.17)	8-8
17.18)	9-4
17.19)	6-Z37
17.20)	6-22
17.21)	3-5
17.22)	5-16
17.23)	4-23
17.24)	9-8
17.25)	5-1
17.26)	4-3
17.27)	8-4

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Page 17

17.1)	9-5
17.2)	5-31
17.3)	3-2
17.4)	3-2
17.5)	4-14
17.6)	6-Z43
17.7)	5-21

18.1)	7-7
18.2)	5-16
18.3)	4-22
18.4)	4-20
18.5)	3-4
18.6)	8-11
18.7)	4-14
18.8)	6-20

18.9) 6-14
 18.10) 3-4
 18.11) 7-21
 18.12) 3-8
 18.13) 3-3

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19.1) 6-21
 19.2) 8-12
 19.3) 4-Z15
 19.4) 7-26
 19.5) 5-3
 19.6) 8-19
 19.7) 4-5
 19.8) 7-3
 19.9) 8-1

Page 20

20.1) 3-7
 20.2) 3-4
 20.3) 5-10
 20.4) 5-1
 20.5) 3-11
 20.6) 4-14
 20.7) 3-2
 20.8) 7-27
 20.9) 3-2
 20.10) 7-29
 20.11) 6-2

20.12) 7-2
 20.13) 4-16
 20.14) 3-3
 20.15) 3-1
 20.16) 3-1
 20.17) 7-7
 20.18) 3-9
 20.19) 5-14
 20.20) 5-31
 20.21) 4-12
 20.22) 4-13
 20.23) 3-2
 20.24) 7-16

Page 21

21.1) 3-6
 21.2) 3-1
 21.3) 3-1
 21.4) 7-2
 21.5) 5-11
 21.6) 6-Z44
 21.7) 6-Z50
 21.8) 6-Z47
 21.9) 4-12
 21.10) 9-11
 21.11) 3-10
 21.12) 3-8
 21.13) 6-30
 21.14) 4-Z29
 21.15) 3-1

21.16) 4-11

21.17) 5-2

Page 22

22.1) 4-Z15

22.2) 4-3

22.3) 7-Z38

22.4) 8-2

22.5) 4-9

22.6) 3-4

22.7) 4-25

22.8) 4-14

22.9) 3-8

22.10) 5-29

22.11) 3-3

22.12) 8-9

22.13) 8-13

22.14) 9-3

22.15) 8-14

22.16) 4-14

22.17) 3-11

Page 23

23.1) 4-5

23.2) 5-7

23.3) 4-7

23.4) 3-3

23.5) 5-16

23.6) 5-6

23.7) 3-8

23.8) 4-26

Page 24

24.1) 3-4

24.2) 6-Z3

24.3) 5-Z12

24.4) 3-8

24.5) 6-Z11

24.6) 3-3

24.7) 4-26

24.8) 3-9

24.9) 4-26

24.10) 3-11

24.11) 3-11

24.12) 3-7

24.13) 3-4

24.14) 9-4

Page 25

25.1) 4-8

25.2) 6-Z41

25.3) 5-20

25.4) 6-Z36

25.5) 3-3

25.6) 5-6

25.7) 5-13

25.8) 5-33

25.9) 6-Z39

25.10)	7-4	26.2)	7-3
		26.3)	8-1
Page 26		26.4)	8-24
		26.5)	3-11
26.1)	7-13	26.6)	3-3

The numerical representation of the sets is as follows:

Sets appearing once:

4-4	(7.8)	6-21	(19.1)
4-6	(2.14)	6-31	(13.8)
4-7	(23.3)	6-32	(4.6)
4-10	(5.13)	6-Z34	(12.23)
4-25	(22.7)	6-Z36	(25.4)
4-Z29	(21.14)	6-Z38	(14.10)
5-3	(19.5)	6-Z46	(12.2)
5-5	(13.6)	7-6	(1.6)
5-7	(23.2)	7-13	(26.1)
5-13	(25.7)	7-14	(10.13)
5-14	(20.19)	7-16	(20.24)
5-15	(2.8)	7-19	(2.4)
5-22	(13.7)	7-28	(1.4)
5-23	(10.16)	7-29	(20.10)
5-26	(5.7)	7-32	(3.17)
5-33	(25.8)	7-Z36	(2.12)
5-Z37	(10.8)	8-6	(7.24)
6-2	(20.11)	8-8	(17.17)
6-7	(12.17)	8-9	(22.12)
6-Z10	(1.9)	8-11	(18.6)
6-20	(18.8)	8-16	(17.9)

8-18	(15.10)	9-6	(9.7)
8-20	(4.10)	9-9	(13.1)
8-21	(11.4)	9-10	(17.5)
8-24	(26.4)	9-11	(21.10)
9-1	(14.8)		

Sets appearing twice:

4-12	(20.21; 21.9)	7-2	(20.12; 21.4)
4-13	(1.5; 20.22)	7-3	(19.8; 26.2)
4-22	(4.3; 18.3)	7-4	(8.3; 25.10)
4-27	(1.1; 9.2)	7-5	(9.15; 13.3)
5-11	(7.6; 21.5)	7-27	(9.4; 20.8)
5-19	(2.10; 13.9)	7-26	(7.14; 19.4)
5-29	(12.8; 22.10)	8-1	(19.9; 26.3)
5-30	(7.3; 16.3)	8-4	(9.14; 17.27)
5-35	(4.4; 12.12)	8-5	(9.1; 9.13)
5-Z38	(15.5; 16.17)	8-12	(6.18; 19.2)
6-1	(8.9; 14.9)	8-13	(17.13; 22.13)
6-Z3	(4.12; 24.2)	8-14	(5.15; 22.15)
6-9	(9.9; 11.1)	8-19	(17.16; 19.6)
6-Z11	(17.11; 24.5)	9-3	(13.11; 22.14)
6-Z13	(2.16; 4.23)	9-5	(6.2; 17.1)
6-22	(14.2; 17.20)	9-8	(6.10; 17.24)
6-27	(12.1; 17.14)		
6-30	(2.3; 21.13)		
6-Z37	(12.22; 17.19)		
6-Z41	(14.5; 25.2)		
6-Z47	(10.5; 21.8)		
6-Z50	(4.17; 21.7)		
7-1	(4.22; 7.25)		

Sets appearing three times:

3-6	(7.10; 17.12; 21.1)	5-Z12	(4.16; 10.9; 24.3)
4-8	(2.1; 12.21; 25.1)	5-Z18	(4.8; 4.9; 14.7)
4-9	(12.15; 12.16; 22.5)	5-31	(1.2; 17.2; 20.20)
4-11	(3.1; 3.11; 21.16)	6-14	(20.20; 7.9; 18.9)
4-16	(3.13; 15.8; 20.13)	6-32	(3.9; 4.5; 13.4)
4-17	(3.4; 7.7; 10.1)	6-Z39	(13.14; 13.15; 25.9)
4-18	(7.2; 7.4; 16.19)	6-Z44	(7.1; 15.7; 21.6)
4-26	(23.8; 24.7; 24.9)	7-24	(8.10; 10.18; 15.15)
5-6	(9.11; 23.6; 25.6)	7-Z38	(3.5; 3.16; 22.3)
5-9	(8.8; 10.20; 11.3)		

Sets appearing four times:

3-10	(4.13; 11.6; 17.8; 21.11)	5-20	(6.8; 11.5; 16.11; 17.7)
4-2	(2.5; 6.9; 10.3; 13.16)	5-24	(2.11; 3.18; 15.11; 15.13)
4-19	(1.3; 7.13; 10.6; 16.8)	7-7	(14.4; 16.1; 18.1; 20.17)
5-2	(2.7; 4.21; 10.19; 21.17)	9-4	(13.13; 17.10; 17.18;
5-4	(4.18; 8.1; 13.2; 14.1)		24.14)
5-20	(12.14; 12.20; 16.4; 25.3)		

Sets appearing five times:

4-Z15	(1.8; 5.3; 16.6; 19.3; 22.1)
4-20	(5.6; 6.5; 11.7; 16.7; 18.4)
5-1	(6.1; 6.3; 6.11; 17.25; 20.4)
5-10	(3.15; 8.2; 15.6; 16.2; 20.3)
5-16	(7.11; 9.8; 17.22; 18.2; 23.5)
5-27	(4.7; 7.17; 10.11; 12.9; 12.13)
7-21	(7.5; 11.8; 16.9; 16.14; 18.11)

8-2 (4.14; 5.8; 6.19; 11.9; 22.4)

Sets appearing six times:

4-3 (2.13; 2.15; 8.5; 9.10; 17.26; 22.2)

4-5 (4.11; 5.4; 13.12; 16.5; 19.7; 23.1)

4-23 (3.2; 3.10; 5.10; 8.7; 12.4; 17.23)

Sets appearing seven times:

3-5 (4.25; 7.15; 7.16; 7.23; 10.2; 10.21; 17.21)

Sets appearing eight times:

4-1 (2.2; 2.6; 6.20; 7.26; 8.11; 13.5; 14.6; 15.12)

4-14 (5.9; 12.3; 16.10; 17.5; 18.7; 20.6; 22.8; 22.16)

Sets appearing ten times:

3-9 (3.8; 4.1; 5.1; 5.2; 6.12; 7.18; 8.6; 9.6; 20.18; 24.8)

Sets appearing eleven times:

3-7 (2.18; 4.2; 4.15; 7.19; 12.7; 12.10; 12.11; 13.10; 15.4; 20.1; 24.12)

3-8 (1.7; 1.11; 2.9; 10.4; 10.15; 10.17; 18.12; 21.12; 22.9; 23.7; 24.4)

Sets appearing fourteen times:

3-3 (3.6; 4.26; 5.12; 6.6; 7.12; 16.16; 16.18; 18.13; 20.14; 22.11; 23.4; 24.6;
25.5; 26.6)

Sets appearing fifteen times:

- 3-2 (2.19; 3.7; 4.20; 4.24; 5.5; 10.10; 10.12; 11.2; 11.10; 14.3; 17.3; 17.4;
20.7; 20.9; 20.23)
- 3-4 (6.4; 9.12; 12.5; 12.6; 12.18; 12.19; 15.1; 16.5; 16.13; 18.5; 18.10; 20.2;
22.6; 24.1; 24.13)

The set appearing sixteen times:

- 3-1 (1.10; 3.14; 4.19; 6.17; 8.4; 9.3; 9.5; 10.7; 15.3; 15.9; 15.14; 20.15; 20.16;
21.2; 21.3; 21.15)

The set appearing twenty times:

- 3-11 (1.12; 2.17; 3.3; 5.11; 5.14; 6.7; 6.13; 6.14; 6.15; 6.16; 7.20; 7.21; 7.22;
10.14; 15.2; 20.5; 22.17; 24.10; 24.11; 26.5)

More than one third of sets (51 out of 139) appear only once and more than one quarter (39 out of 139) appear only twice. All sets that appear ten times and more are of cardinal number 3, with an increase in the appearance of these sets generally signifying a lower ordinal number. This indicates an increase in the chromatic content of a set with an increase in appearance. There is one exception: the single set that appears the most (3-11 which appears twenty times) is the set representing major and minor chords and can therefore be seen as a significant in this context. There is no discernable structural pattern in the distribution of sets.

The sets of which their complements appear in the *Requiem* as well are as follows:

- 3-1 (1.10; 3.14; 4.19; 6.17; 8.4; 9.3; 9.5; 10.7; 15.3; 15.9; 15.14; 20.15; 20.16;
21.2; 21.3; 21.15)
- 9-1 (14.8)

3-3	(3.6; 4.26; 5.12; 6.6; 7.12; 16.16; 16.18; 18.13; 20.14; 22.11; 23.4; 24.6; 25.5; 26.6)
9-3	(13.11; 22.14)
3-4	(6.4; 9.12; 12.5; 12.6; 12.18; 12.19; 15.1; 16.5; 16.13; 18.5; 18.10; 20.2; 22.6; 24.1; 24.13)
9-4	(13.13; 17.10; 17.18; 24.14)
3-5	(4.25; 7.15; 7.16; 7.23 10.2; 10.21)
9-5	(6.2; 17.1)
3-6	(7.10; 17.12; 21.1)
9-6	(9.7)
3-8	(1.7; 1.11; 2.9; 10.4; 10.15; 10.17; 18.12; 21.12; 22.9; 23.7; 24.4)
9-8	(6.10; 17.24)
3-9	(3.8; 4.1; 5.1; 5.2; 6.12; 7.18; 8.6; 9.6; 20.18; 24.8)
9-9	(13.1)
3-10	(4.13; 11.6; 17.8; 21.11)
9-10	(17.5)
3-11	(1.12; 2.17; 3.3; 5.11; 5.14; 6.7; 6.13; 6.14; 6.15; 6.16; 7.20; 7.21; 7.22; 10.14; 15.2; 20.5; 22.17; 24.10; 24.11; 26.5)
9-11	(21.10)
4-1	(2.2; 2.6; 6.20; 7.26; 8.11; 13.5; 14.6; 15.12)
8-1	(19.9; 26.3)

4-2	(2.5; 6.9; 10.3; 13.16)
8-2	(4.14; 5.8; 6.19; 11.9; 22.4)
4-4	(7.8)
8-4	(9.14; 17.27)
4-5	(4.11; 5.4; 13.12; 16.5; 19.7; 23.1)
8-5	(9.1; 9.13)
4-6	(2.14)
8-6	(7.24)
4-8	(2.1; 12.21; 25.1)
8-8	(17.17)
4-9	(12.15; 12.16; 22.5)
8-9	(22.12)
4-11	(3.1; 3.11; 21.16)
8-11	(18.6)
4-12	(20.21; 21.9)
8-12	(6.18; 19.2)
4-13	(1.5; 20.22)
8-13	(17.13; 22.13)
4-14	(5.9; 12.3; 16.10; 17.5; 18.7; 20.6; 22.8; 22.16)
8-14	(5.15; 22.15)

4-16	(3.13; 15.8; 20.13)
8-16	(17.9)
4-18	(7.2; 7.4; 16.19)
8-18	(15.10)
4-19	(1.3; 7.13; 10.6; 16.8)
8-19	(17.16; 19.6)
4-20	(5.6; 6.5; 11.7; 16.7; 18.4)
8-20	(4.10)
5-1	(6.1; 6.3; 6.11; 17.25; 20.4)
7-1	(4.22; 7.25)
5-2	(2.7; 4.21; 10.19; 21.17)
7-2	(20.12; 21.4)
5-3	(19.5)
7-3	(19.8; 26.2)
5-4	(4.18; 8.1; 13.2; 14.1)
7-4	(8.3; 25.10)
5-5	(13.6)
7-5	(9.15; 13.3)
5-6	(9.11; 23.6; 25.6)
7-6	(1.6)

5-7	(23.2)
7-7	(14.4; 16.1; 18.1; 20.17)
5-13	(25.7)
7-13	(26.1)
5-14	(20.19)
7-14	(10.13)
5-16	(7.11; 9.8; 17.22; 18.2; 23.5)
7-16	(20.24)
5-19	(2.10; 13.9)
7-19	(2.4)
5-21	(6.8; 11.5; 16.11; 17.7)
7-21	(7.5; 11.8; 16.9; 16.14; 18.11)
5-24	(2.11; 3.18; 15.11; 15.13)
7-24	(8.10; 10.18; 15.15)
5-26	(5.7)
7-26	(7.14; 19.4)
5-27	(4.7; 7.17; 10.11; 12.9; 12.13)
7-27	(9.4; 20.8)
5-29	(12.8; 22.10)
7-29	(20.10)

5-Z38	(15.5; 16.17)
7-Z38	(3.5; 3.16; 22.3)
6-Z10	(1.9)
6-Z39	(13.14; 13.15; 25.9)
6-Z3	(4.12; 24.2)
6-Z36	(25.4)

Since more than 60% (86 out of 139) sets' complements appear in the *Requiem* as well, it can be seen as an important element in creating pitch coherency in the work as a whole. However, despite many sets appearing in close proximity to their complements, there is no discernable structural pattern in the appearance of sets and their complements.

2.2 Form and paradigmatic analysis

There is an inconsistency in the literature regarding the division of the *Requiem* into sections. Most newspaper reviews, articles and Gascoyne's manuscript of the *Requiem* text (Gascoyne, c.1940: 4) refer to four sections, whereas the master score (Rainier, 1956a: 16) and the CD cover notes of the recording (Routh, 1996: 2) indicate three sections. The present author would like to speculate that, since the performance reviews and Rainier herself (1972a: 185) refer to four sections even after the creation of the master score which indicates three sections, the reason for the division into three sections might have been purely for performance reasons rather than indicating a major change of thought in musical structure. The fourth section (Rainier, 1956a: 24-26) would have been too short to execute as a separate section in performance and was therefore incorporated into the third section. The division into sections is as follows:²⁴

Section 1: pages 1-7

Section 2: pages 8-15

²⁴ The page numbers refer to the master score (Rainier, 1956a).

Section 3: pages 16-24 (incorporating section 4: pages 24-26)

Since these sections are fairly long, a set comparison produced no significant results and was followed by the paradigmatic analysis that follows.

The *Requiem* is divided into sections for full chorus (with and without a solo tenor line), semi-chorus (with and without a solo tenor line) and solo tenor. Due to the large number of sections written for full chorus, the sections for full chorus and solo tenor and full chorus without a solo tenor line were viewed as separate paradigms for the sake of a set comparison. In contrast to that, the sections for semi-chorus and solo tenor and semi-chorus without a solo tenor line had to be viewed as a single paradigm, due to there only being a small number of sections written for semi-chorus. Due to its independent rhythmic movement from the chorus throughout most of the piece, the whole solo tenor line was viewed as a single paradigm, even where it was accompanied by the chorus. The division into paradigms and comparison of sets in each paradigm is as follows:

Solo tenor:

1.2)	5-31	3.18)	5-24
1.5)	4-13	5.7)	5-26
2.1)	4-8	5.8)	8-2
2.17)	3-11	6.1)	5-1
1.7)	3-8	6.2)	9-5
2.8)	5-15	6.3)	5-1
2.9)	3-8	8.6)	3-9
2.10)	5-19	8.7)	4-23
2.11)	5-24	8.8)	5-9
2.12)	7-Z36	8.9)	6-1
3.1)	4-11	8.10)	7-24
3.17)	7-32	8.11)	4-1

9.1)	8-5	21.1)	3-6
9.2)	4-27	21.2)	3-1
9.3)	3-1	21.3)	3-1
9.6)	3-9	21.4)	7-2
12.1)	6-27	23.1)	4-5
12.2)	6-Z46	23.2)	5-7
12.3)	4-14	24.1)	3-4
12.22)	6-Z37	24.2)	6-Z3
12.23)	6-Z34	24.12)	3-7
13.12)	4-5	24.13)	3-4
14.1)	5-4	24.14)	9-4
14.2)	6-22	25.1)	4-8
14.3)	3-2	25.6)	5-6
14.4)	7-7	25.7)	5-13
14.5)	6-Z41	25.8)	5-33
14.6)	4-1	25.9)	6-Z39
18.12)	3-8	25.10)	7-4
18.13)	3-3	26.6)	3-3

Approximately 21% (10 out of 48) sets appear more than once: 3-1 and 3-8 appear three times and 3-3, 3-4, 3-9, 4-1, 4-5, 4-8, 5-1 and 5-24 appear twice each. 80% of the sets that appear more than once appear twice. Interestingly, 3-11 (the major/minor set) appears only once in this paradigm.

Semi-chorus:

Sets that are part of the solo tenor line, but that appear with the chorus (and were consequently also seen as part of the semi-chorus and full chorus paradigms) are underlined.

3.2)	4-23	4.17)	6-Z50
3.3)	3-11	4.18)	5-4
3.4)	4-17	4.19)	3-1
3.5)	7-Z38	4.20)	3-2
3.6)	3-3	4.21)	5-2
3.7)	3-2	4.22)	7-1
3.8)	3-9	4.23)	6-Z13
3.9)	6-33	4.24)	3-2
3.10)	4-23	4.25)	3-5
3.11)	4-11	4.26)	3-3
3.12)	7-33	5.1)	3-9
3.13)	4-16	5.2)	3-9
3.14)	3-1	5.3)	4-Z15
3.15)	5-10	5.4)	4-5
3.16)	7-Z38	5.5)	3-2
4.1)	3-9	5.6)	4-20
4.2)	3-7	8.1)	5-4
4.3)	4-22	8.2)	5-10
4.4)	5-35	8.3)	7-4
4.5)	6-33	8.4)	3-1
4.6)	6-32	8.5)	4-3
4.7)	5-27	<u>8.6)</u>	<u>3-9</u>
4.8)	5-Z18	<u>8.7)</u>	<u>4-23</u>
4.9)	5-Z18	<u>8.8)</u>	<u>5-9</u>
4.10)	8-20	<u>8.9)</u>	<u>6-1</u>
4.11)	4-5	<u>8.10)</u>	<u>7-24</u>
4.12)	6-Z3	<u>8.11)</u>	<u>4-1</u>
4.13)	3-10	9.4)	7-27
4.14)	8-2	9.5)	3-1
4.15)	3-7	9.9)	6-9
4.16)	5-Z12	9.8)	5-16

9.7)	9-6	17.11)	6-Z11
9.10)	4-3	17.12)	3-6
9.11)	5-6	17.13)	8-13
9.12)	3-4	17.14)	6-27
9.13)	8-5	17.15)	9-10
9.14)	8-4	17.16)	8-19
9.15)	7-5	17.17)	8-8
17.1)	9-5	17.18)	9-4
17.2)	5-31	17.19)	6-Z37
17.3)	3-2	17.20)	6-22
17.4)	3-2	17.21)	3-5
17.5)	4-14	17.22)	5-16
17.6)	6-Z43	17.23)	4-23
17.7)	5-21	17.24)	9-8
17.8)	3-10	17.25)	5-1
17.9)	8-16	17.26)	4-3
17.10)	9-4	17.27)	8-4

Approximately 39% (19 out of 49) sets appear more than once: 3-9 appears six times, 3-1 and 3-2 appear five times each, 4-23 appears four times, 4-3 appears three times and 3-3, 3-5, 3-7, 3-10, 4-5, 5-4, 5-10, 5-16, 5-Z18, 6-33, 7-Z38, 8-4, 8-5 and 9-4 appear twice. Almost 74% of the sets that appear more than once appear twice. Once again set 3-11 appears only once.

Full chorus with a solo tenor line:

1.1	4-27	1.6	7-6
<u>1.2</u>	<u>5-31</u>	1.9	6-Z10
1.3	4-19	1.11	3-8
1.4	7-28	1.12	3-11
<u>1.5</u>	<u>4-13</u>	<u>2.1</u>	<u>4-8</u>

2.2	4-1	12.12	5-35
2.3	6-30	12.13	5-27
2.4	7-19	12.14	5-20
2.5	4-2	<u>12.23</u>	<u>6-Z34</u>
2.6	4-1	<u>12.22</u>	<u>6-Z37</u>
2.7	5-2	<u>13.12</u>	<u>4-5</u>
<u>2.17</u>	<u>3-11</u>	13.13	9-4
2.18	3-7	13.14	6-Z39
2.19	3-2	13.15	6-Z39
2.20	6-14	13.16	4-2
5.1	4-14	<u>14.1</u>	<u>5-4</u>
5.2	4-23	14.7	5-Z18
5.3	3-11	14.8	9-1
5.4	3-3	14.9	6-1
5.5	4-10	14.10	6-Z38
5.6	3-11	<u>24.2</u>	<u>6-Z3</u>
5.7	8-14	24.3	5-Z12
11.9	8-2	24.4	3-8
11.10	3-2	24.5	6-Z11
<u>12.1</u>	<u>6-27</u>	24.6	3-3
<u>12.2</u>	<u>6-Z46</u>	24.7	4-26
<u>12.3</u>	<u>4-14</u>	24.8	3-9
12.4	4-23	24.9	4-26
12.5	3-4	24.10	3-11
12.6	3-4	24.11	3-11
12.7	3-7	25.1	4-8
12.8	5-29	25.2	6-Z41
12.9	5-27	25.3	5-20
12.10	3-7	25.4	6-Z36
12.11	3-7	25.5	3-3

Approximately 31% (15 out of 48) of sets appear more than once: 3-11 appears six times, 3-7 appears four times, 3-3 appears three times and 3-2, 3-4, 3-7, 3-8, 4-1, 4-2, 4-8, 4-14, 4-23, 4-26, 5-20 and 6-Z39 appear twice. 80% of the sets that appear more than once appear twice.

Full chorus without a solo tenor line:

2.13	4-3	7.4	4-18
2.14	4-6	7.5	7-21
2.15	4-3	7.6	5-11
2.16	6-Z13	7.7	4-17
6.4	3-4	7.8	4-4
6.5	4-20	7.9	6-14
6.6	3-3	7.10	3-6
6.7	3-11	7.11	5-16
6.8	5-21	7.12	3-3
6.9	4-2	7.13	4-19
6.10	9-8	7.14	7-26
6.11	5-1	7.15	3-5
6.12	3-9	7.16	3-5
6.13	3-11	7.17	5-27
6.14	3-11	7.18	3-9
6.15	3-11	7.19	3-7
6.16	3-11	7.20	3-11
6.17	3-1	7.21	3-11
6.18	8-12	7.22	3-11
6.19	8-2	7.23	3-5
6.20	4-1	7.24	8-6
7.1	6-Z44	7.25	7-1
7.2	4-18	7.26	4-1
7.3	5-30	10.1	4-17

10.2	3-5	12.18	3-4
10.3	4-2	12.19	3-4
10.4	3-8	12.20	5-20
10.5	6-Z47	12.21	4-8
10.6	4-19	13.1	9-9
10.7	3-1	13.2	5-4
10.8	5-Z37	13.3	7-5
10.9	5-Z12	13.4	6-33
10.10	3-2	13.5	4-1
10.11	5-27	13.6	5-5
10.12	3-2	13.7	5-22
10.13	7-14	13.8	6-31
10.14	3-11	13.9	5-19
10.15	3-8	13.10	3-7
10.16	5-23	13.11	9-3
10.17	3-8	15.1	3-4
10.18	7-24	15.2	3-11
10.19	5-2	15.3	3-1
10.20	5-9	15.4	3-7
10.21	3-5	15.5	5-Z38
11.1	6-9	15.6	5-10
11.2	3-2	15.7	6-Z44
11.3	5-9	15.8	4-16
11.4	8-21	15.9	3-1
11.5	5-21	15.10	8-18
11.6	3-10	15.11	5-24
11.7	4-20	15.12	4-1
11.8	7-21	15.13	5-24
12.15	4-9	15.14	3-1
12.16	4-9	15.15	7-24
12.17	6-7	16.1	7-7

16.2	5-10	19.3	4-Z15
16.3	5-30	19.4	7-26
16.4	5-20	19.5	5-3
16.5	3-4	19.6	8-19
16.6	4-Z15	19.7	4-5
16.7	4-20	19.8	7-3
16.8	4-19	19.9	8-1
16.9	7-21	20.1	3-7
16.10	4-14	20.2	3-4
16.11	5-21	20.3	5-10
16.12	5-Z17	20.4	5-1
16.13	3-4	20.5	3-11
16.14	7-21	20.6	4-14
16.15	4-5	20.7	3-2
16.16	3-3	20.8	7-27
16.17	5-Z38	20.9	3-2
16.18	3-3	20.10	7-29
16.19	4-18	20.11	6-2
18.1	7-7	20.12	7-2
18.2	5-16	20.13	4-16
18.3	4-22	20.14	3-3
18.4	4-20	20.15	3-1
18.5	3-4	20.16	3-1
18.6	8-11	20.17	7-7
18.7	4-14	20.18	3-9
18.8	6-20	20.19	5-14
18.9	6-14	20.20	5-31
18.10	3-4	20.21	4-12
18.11	7-21	20.22	4-13
19.1	6-21	20.23	3-2
19.2	8-12	20.24	7-16

21.5	5-11
21.6	6-Z44
21.7	6-Z50
21.8	6-Z47
21.9	4-12
21.10	9-11
21.11	3-10
21.12	3-8
21.13	6-30
21.14	4-Z29
21.15	3-1
21.16	4-11
21.17	5-2
23.3	4-7
23.4	3-3
23.5	5-16
23.6	5-6
23.7	3-8
23.8	4-26
26.1	7-13
26.2	7-3
26.3	8-1
26.4	8-24
26.5	3-11

Approximately 56% (47 out of 84) of sets appear more than once: 3-11 appears 13 times, 3-4 appears ten times, 3-1 appears eight times, 3-7 appears seven times, 3-2 and 3-8 appear six times, 3-5, 4-14 and 7-21 appear five times, 3-7, 4-1, 4-20 and 7-7 appear four times, 3-9, 4-3, 4-9, 4-Z15, 4-18, 4-19, 5-10, 5-16, 5-21 and 6-Z44 appear three times and 3-10, 4-2, 4-5, 4-12, 4-16, 4-17, 5-1, 5-2, 5-9, 5-11, 5-20, 5-24, 5-27, 5-30, 5-Z38, 6-14, 6-Z47, 7-3, 7-24, 7-26, 8-1, 8-2, 8-12 and 9-3 appear twice. Almost 51% of sets that appear more than once appear twice.

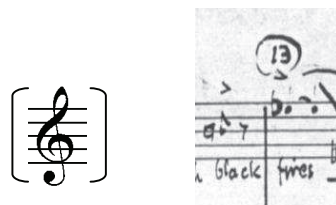
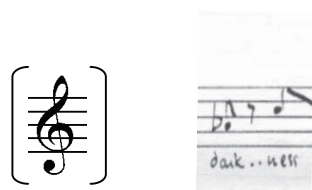
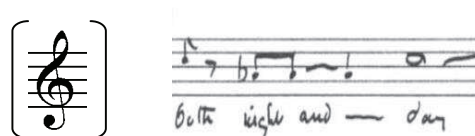
2.3 Semantic relationships between the text and the music

Scattered instances of conventional semantic relationships between the text and the music can be found in the *Requiem*. The most consistent of these is the use of different textures to complement the text, e.g. the use of the semi-chorus with “shadowy references” (imagery of the subconscious)²⁵ such as “Hearts are unripe and spirits light as straw...” (page 3) and “Once saw from across the water in the illusive light...” (page 9). Examples of a literal textural representation of the text are the use of counterpoint with the words “wanderer” (page 8) and “warning echo in a mountain cave reverberant...” (page 12) (Rainier, 1956a: 3, 8-9, 12). Rainier (1972a: 185) herself had the following to say regarding the relationship between other textural paradigms and the text:

The chorus is in full those verses or parts of verses which are of particular significance...The chorus often interrupts or comments by repeating the words the soloist had used. Sometimes male voices are used alone as in most of Part Three; but towards the end of the second verse of Part Three, female voices contrast with the male voices.

In the solo tenor line, the interval of a major third is mostly associated with light or heat. The fact that darkness is also associated with this interval in some instances reinforces the notion of the longing for death.

²⁵ See Chapter 1.2, p. 41.

Example 2: First movement, p. 2**Example 3:** First movement, p. 5**Example 4:** Third movement, p.18

(Rainier, 1956a: 2, 5, 18)

In part 2, three sections of the solo tenor line represent three stages of the growth of a seed (symbolising spiritual growth)²⁶ with lower notes indicating that the “seed is buried in us like a memory” (page 18), higher notes indicating that the seed is being nurtured “by involuntary tears” (page 21) and wider intervals indicating that the seed is springing “from us into flower” (page 23) (Rainier, 1956a: 18, 21, 23).

The text is set in declamatory style, following the nuances in the text almost throughout, with one exception: the rhythmic simulation of a heartbeat with the words “heart beat out its fault” (pp. 6 and 7):

²⁶ See Chapter 1.2, p. 40.

Example 5: first movement, p.7

The relationship of set 3-11 with the text can in many instances also be seen as conventional, where major chords are associated with the positive and minor chords with the negative. Examples of this are the minor chords on “grief” (5.11) and “fault” (6.16) and the major chords on “secret door” (the secret door leading to the joys of death) (6.7) and “whole” (22.17). This relationship is contradicted where e.g. the melodic line on the phrase “is found through grief” forms a major chord (5.14) and the melodic line on the word “Angel” (which should in this context have a positive connotation) forms a minor chord (10.14) (Rainier, 1956a: 5-6, 10, 22).

The second most common set, 3-1, appears to have a dual relationship with the text. Many examples show a kinetic association, e.g. “beat out its fault” (6.17), “a wanderer” (8.4) and “a figure with a gleaming chalice come” (9.3). Other examples show a negative connotation, e.g. “shall lose full sight” (15.3) and “by blood shed from loves inmost wounds” (21.2). Both associations are true to the maximally chromatic character of this set and can therefore be seen as fairly conventional, but not as clearly as in the case of 3-11 (Rainier, 1956a: 6, 8-9, 15, 21).

Set 3-4 shows a clear association with the longing for the secrets that lie beyond death,²⁷ e.g. “(secret) door” (6.4), “but it was not thy voice” (12.18) and “each hour of life is glorious and vain” (24.1). No conventional semantic connotation between the character of the set and the text can be made – this is the case for all semantic relationships that are described from here on. Set 3-2 shows an association with

²⁷ See Chapter 1.2, p. 40.

“shadowy references”²⁸, e.g. “unripe” (3.7), “nothing” (4.24) and “smoke” (5.5) (Rainier, 1956a: 3-6, 12, 24).

Although set 3-3 also shows an association with “shadowy references”, the instances of this association is less than for 3-2 and a clearer association with this set can be made with parts of the text in which opposites appear alongside each other, indicating the wish for a transfigured world to emerge from the lowest point of despair.²⁹ Examples of this are “immortal death” (16.16), “grows within us through Times flux both night and day” (18.13) and “O thirst glorious lamenting cry!” (24.6) (Rainier, 1956a: 16, 18, 24). Set 3-8 can be associated with the opposites “hidden” and “clearness”, e.g. “O hidden Face!” (1.11), “with perfect clearness” (2.9) and “the seed is hidden from us like the omnipresent eye” (18.12). Set 3-7 shows an association with the voice or the act of talking, e.g. “O instruct us” (2.18), “a warning” (12.7, 12.10 and 12.11) and “not Thy Voice!” (13.10) (Rainier, 1956a: 1-2, 12-13, 18).

The factor of coincidence was difficult to rule out in the establishment of semantic relationships between the text and sets with less appearances than the ones discussed above and yielded insignificant results. An exception to this is set 4-3, which can possibly be associated with the indefinite, e.g. “undefined” (2.13 and 2.15) and “endlessly” (17.26) (Rainier, 1956a: 2, 17).

²⁸ See the first paragraph of Chapter 2.3 on p. 70.

²⁹ See Chapter 1.2, p. 41.

3. Conclusion

A strive towards syntactic and semantic abstraction seems to be the driving force in the *Requiem*. The repetition of approximately two thirds of the sets, a large percentage of complement relations and the strategic placement of major and minor chords³⁰ are used by the composer to create pitch coherency. Most sets are however repeated a small number of times, the most repeated units are the smallest and most chromatic and there is no discernable structural pattern in the repetition of sets and in the complement relations. This causes the pitch coherency to be perceived subconsciously by the listener while abstraction rules at the surface. The existence of textural paradigms contributes to the sense of coherency in the piece, but the distribution of different sections of each paradigm also follows no pattern. The full chorus (without a solo tenor line) paradigm contains the largest percentage of set repetitions, the most instances of set 3-11 and the lowest percentage of sets that are repeated only once. It can therefore be seen as the most “conventional” paradigm, while the solo tenor paradigm can be seen as the most abstract with the lowest percentage of set repetitions and the highest percentage of sets that are only repeated once.

Semantic relationships between the text and the music follow the same principle. With the exception of the texture that often complements the text, conventional semantic relationships are scattered and strategically placed to create a subconscious sense of familiarity. Most semantic relationships between sets and the text are not conventional in terms of the character of a set corresponding to the symbolism in the text. Even where it is conventional it is sometimes contradicted and not consistent throughout. This prevents the listener from making frequent conscious associations.

Colin Mason’s statement (in *The Manchester Guardian*) that “The harmony is still very rudimentary...” (Mason, 1956) and *The Musical Times* reviewer’s statement that “...her [Rainier’s] range of harmonic invention...is restricted ...” (“London Concerts”, 1956: 316) clearly only considers what is easily perceivable on the surface. Mason (1956) is

³⁰ This is most likely what Mason (1956) speaks of when he says that “the composer intermittently leads the music...to a common cause”.

however on the mark where he says that “...there is no harmonic development in any traditional sense...” Van der Spuy’s (1988: 383) claim that “Even as late the *Requiem*...she [Rainier] based a work on the ‘common chord’...” was speculative and not true and his statement that “Instead of triadic harmonies, chords were now built up of 2nds, 7ths and 9ths”, although partly true, does not give us the insight into the pitch relations that set theory has. His statement that “The choral writing is homophonic...” (Van der Spuy, 1988: 388) is also only partly true. There may be some truth in reviews claiming a lack of contrast between the sections since the analysis has proven that the structural division may have been arbitrary and that the distribution of set repetitions, complement relations and sections of textural paradigms show no patterns.

Although the scope of this study has prevented the present writer to further investigate similarity relations between sets in the *Requiem* at a deeper level of abstraction, it is already clear from this analysis that the organisation of the pitch content is more complex and interesting than was previously believed.

It is evident from the discourse on the *Requiem* and the results of the analysis that an African influence (although important in the general understanding and contextualisation of Rainier’s works) is not evident in this work. It is however significant that a masculine gender-identity (another characteristic contributed to many Rainier compositions) was not linked to the aspiration towards abstraction in the *Requiem* and further confirms reviewers’ neglect of the intricacies in this work.

It is not yet possible to make an affirmative conclusion regarding the validity of the periodisation of Rainier’s works, since that will require a comprehensive analysis of all her works (or at least the analysis of works at the periphery of the “style periods” in the reception-generated periodisation presented in this thesis). One can therefore not yet conclude that the *Requiem* indeed “represents the end of a period” (Routh, 1972: 347), although a comparison of the results of the analysis of the *Requiem* with preliminary conclusions regarding the tonality of *Quanta*³¹ (which represents the beginning of a

³¹ These preliminary conclusions were drawn from comparing a recording of *Quanta* with the statements made in the discourse on this work.

period in which Rainier “had reached a new level of [abstract] writing” (Baxter, 1982: 24) after the transitional period between this work and the *Requiem*) indicates that it is probable.

From the letters that were studied to construct the history surrounding the creation of the *Requiem* (many of which could not be included in this thesis), one may speculate that not only public, but also personal crises served as a motivation for the creation of the *Requiem* and may depict an escape from loneliness and depression and not just the post-war social circumstances. In Gascoyne the composer may have recognised an equally tormented (yet sensitive) soul. This could have served as a further motivation for setting his poem to music.

The proposed link between Rainier’s *Requiem* and Hepworth’s *Figure (Requiem)* serves to stimulate the discourse on the composer’s influence on the sculptor (rather than the sculptor’s influence on the composer) which has so far mostly been neglected. The scope of this study did unfortunately not allow for an exploration of constructional links between the two works.

The strive towards abstraction in this work may be related to the strive towards the secret world that lies beyond death, as depicted in Gascoyne’s poem. Death is represented by the abstract and the secrets beyond death by the relationships that we do not perceive on the surface, i.e. this world. The relationships that we do perceive on the surface of the music are illusions of this secret world. The loss of conventionality or the familiar may allude to the worldly (or personal) ideals that will have been lost or, by the time the work was finished, was lost.

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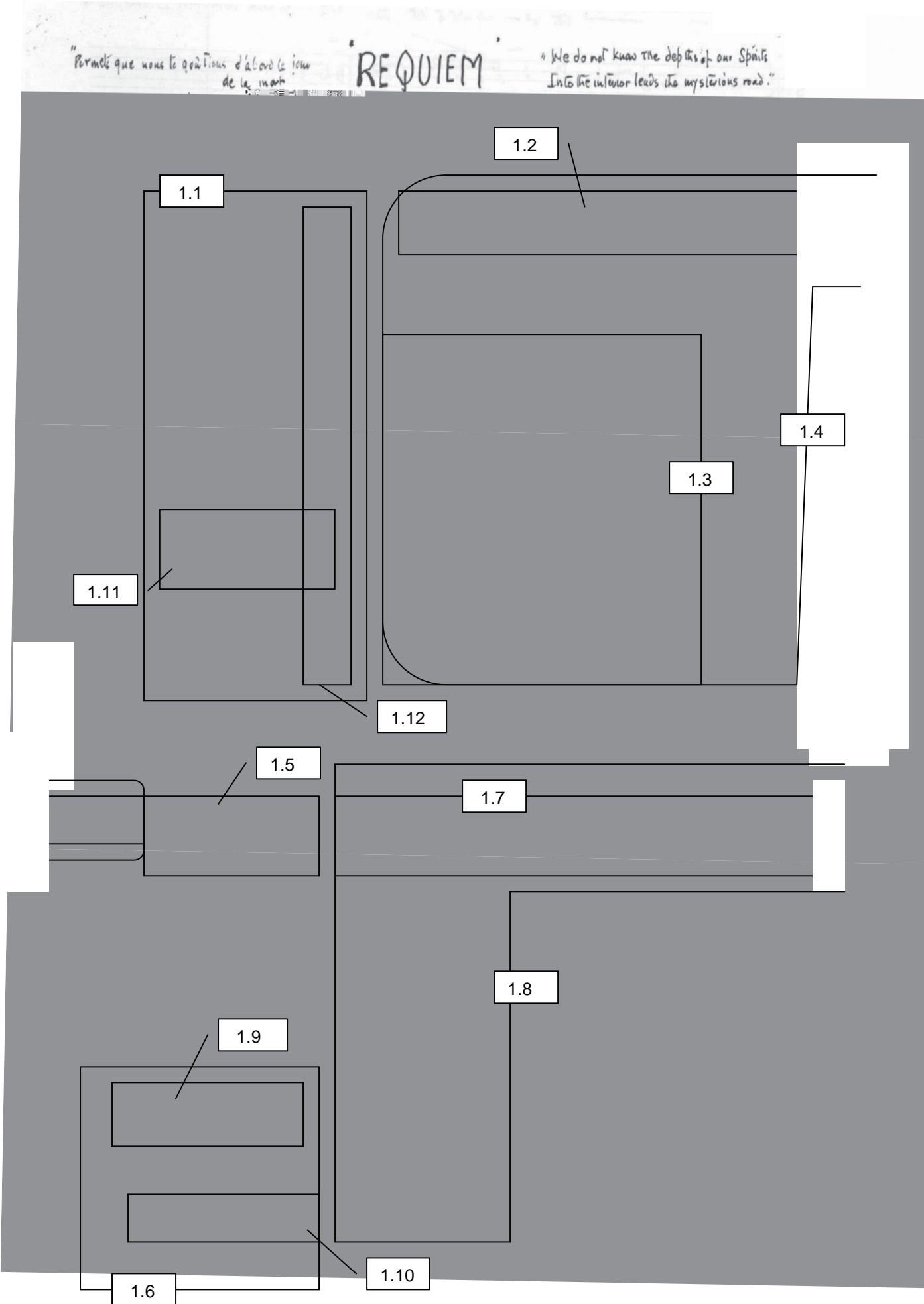
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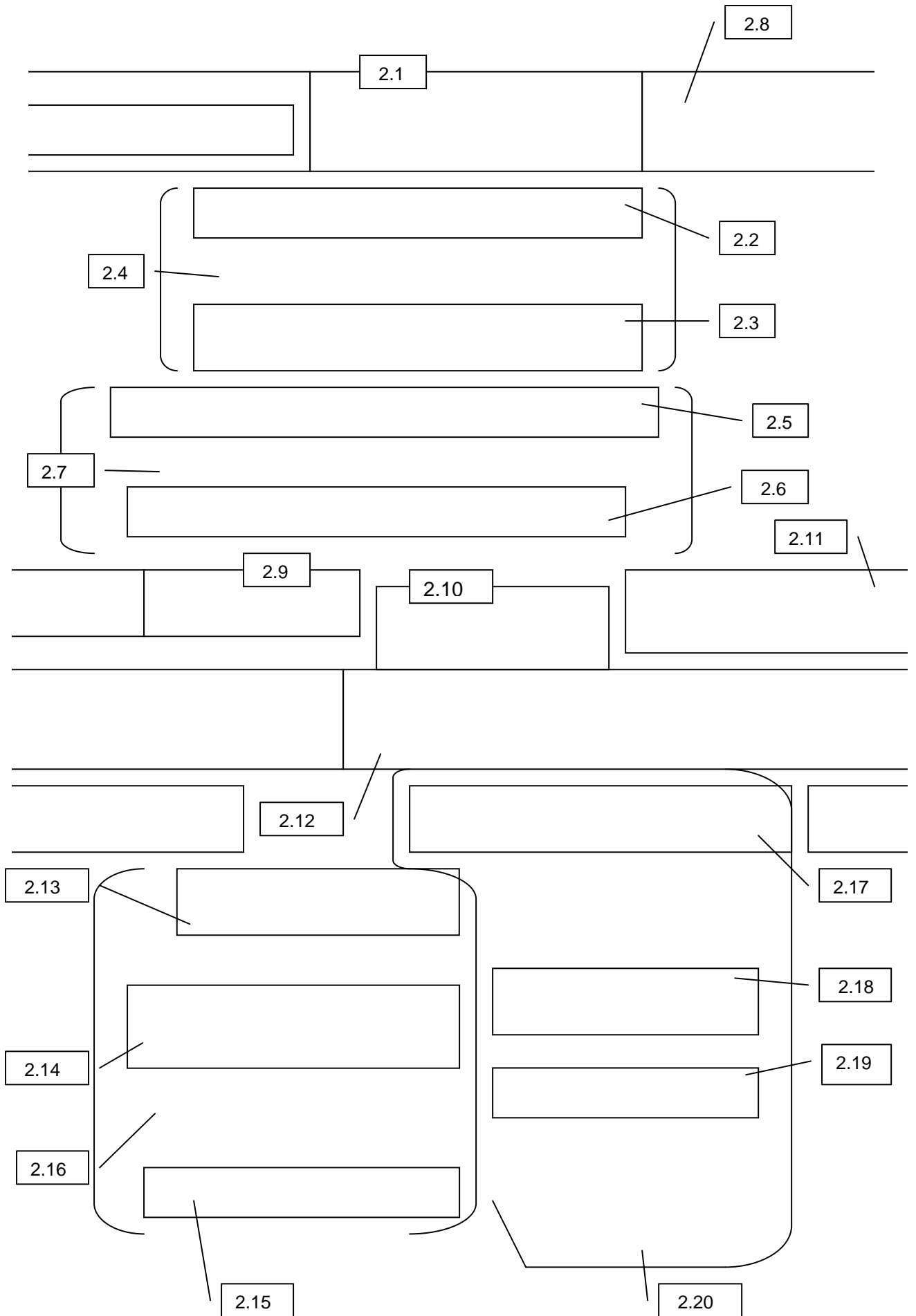
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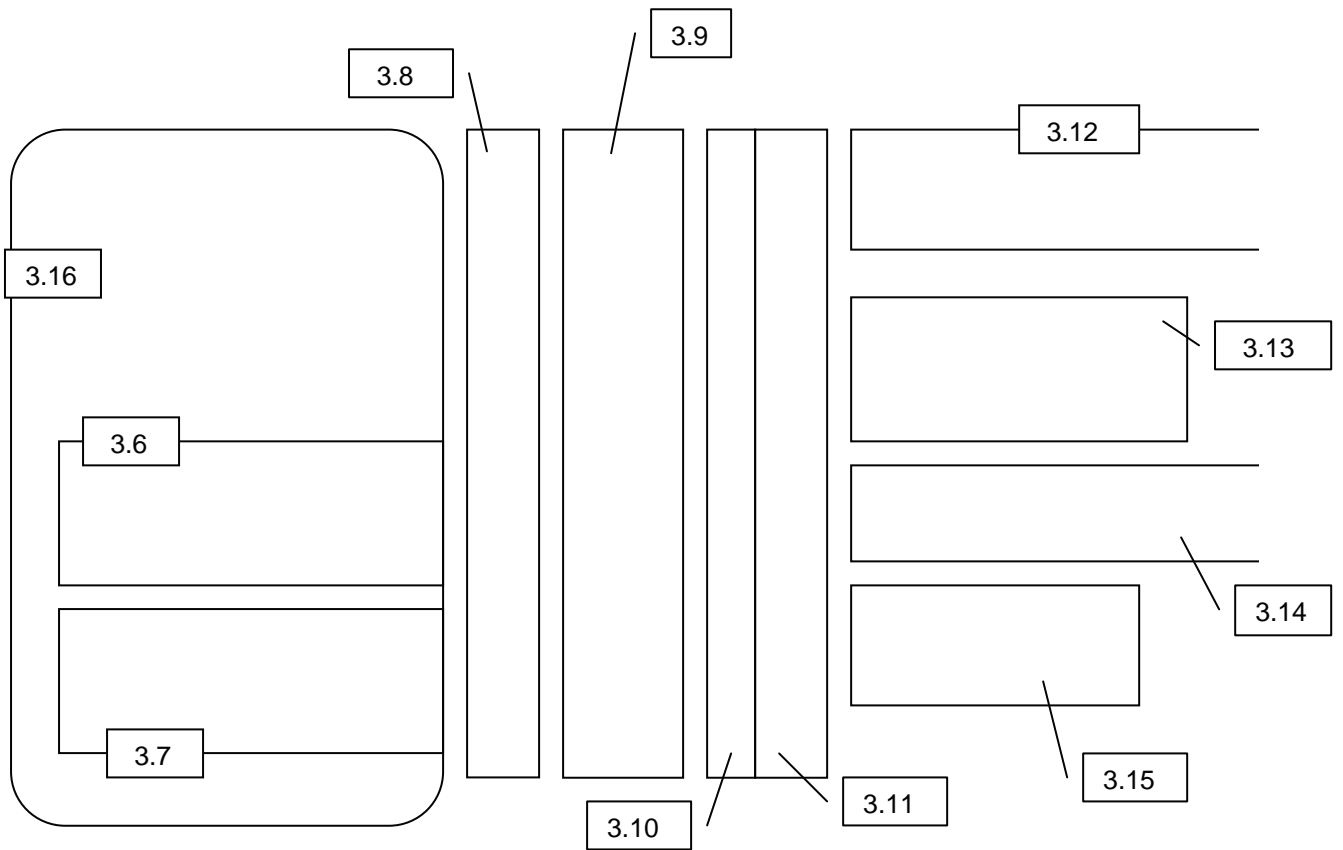
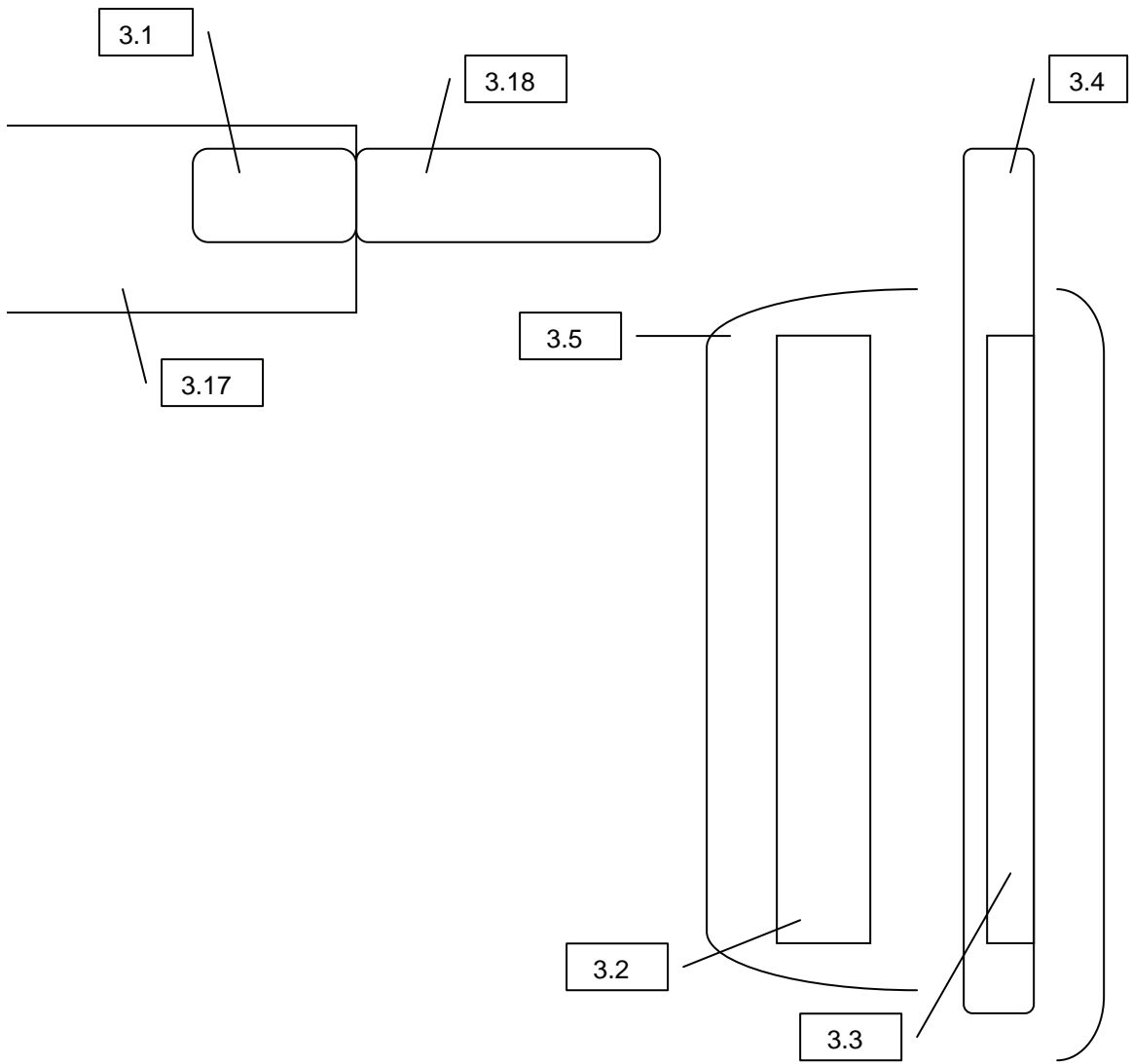
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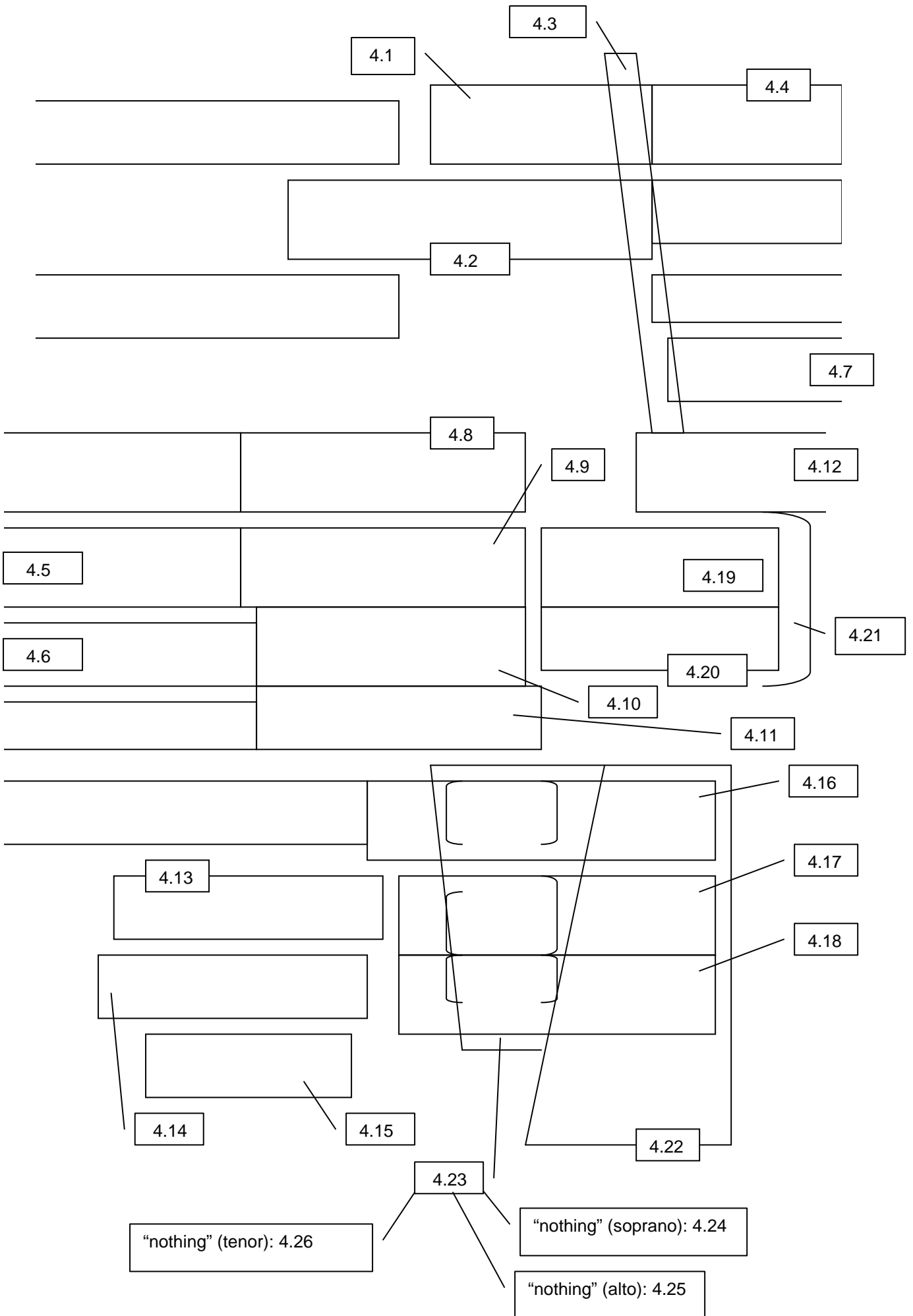
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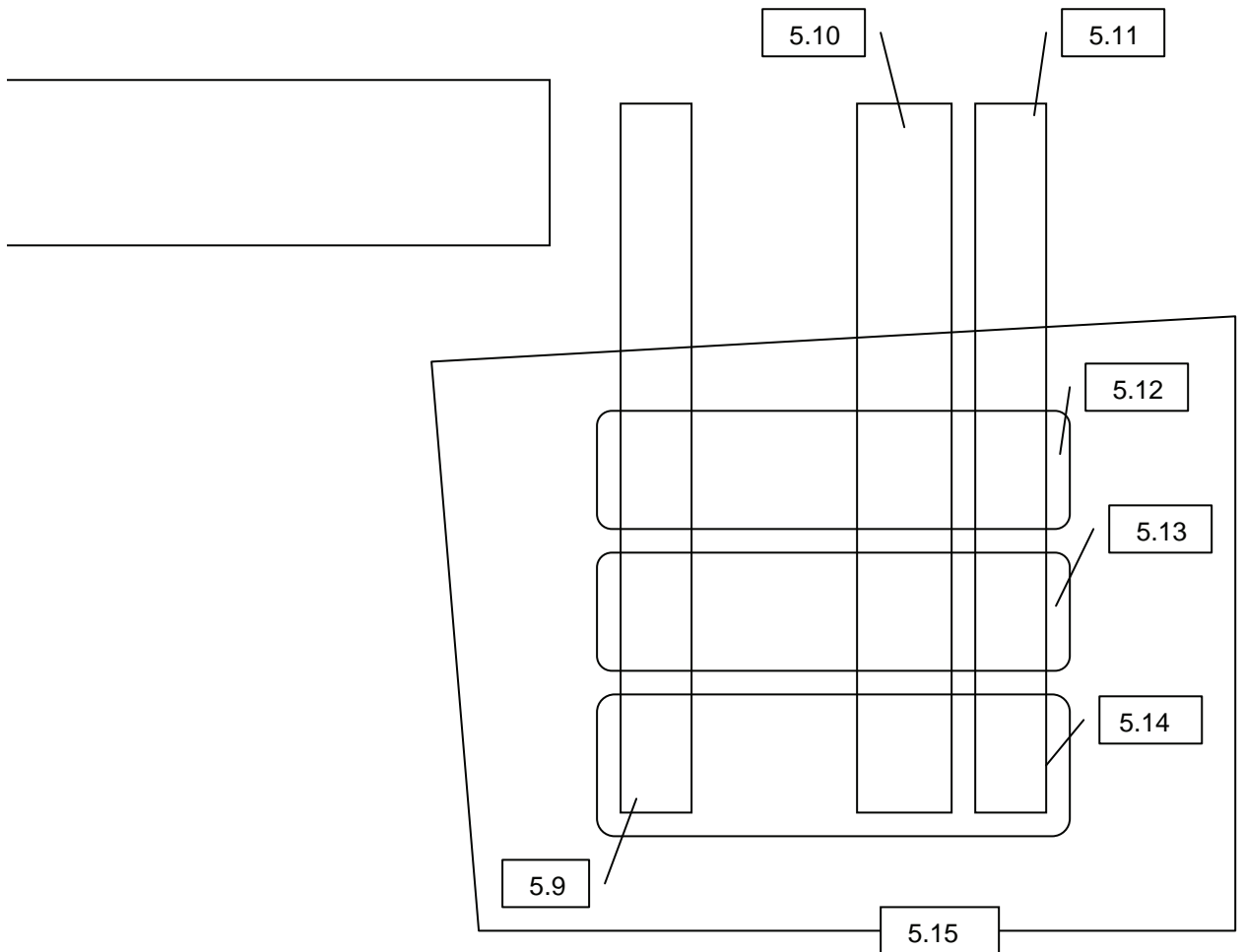
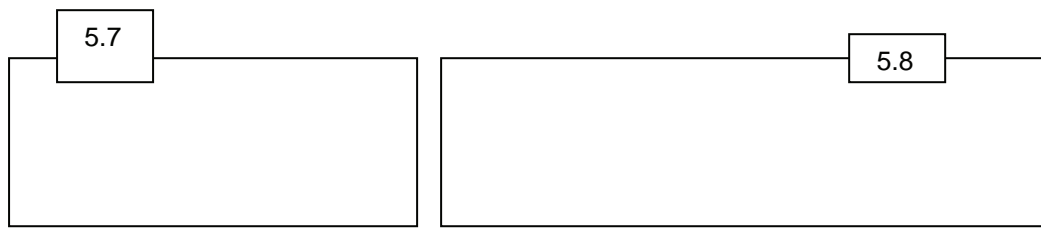
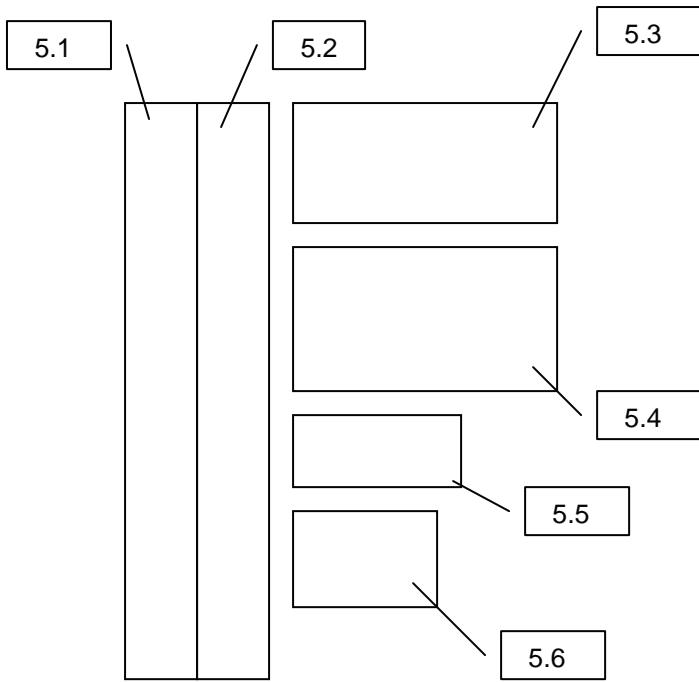
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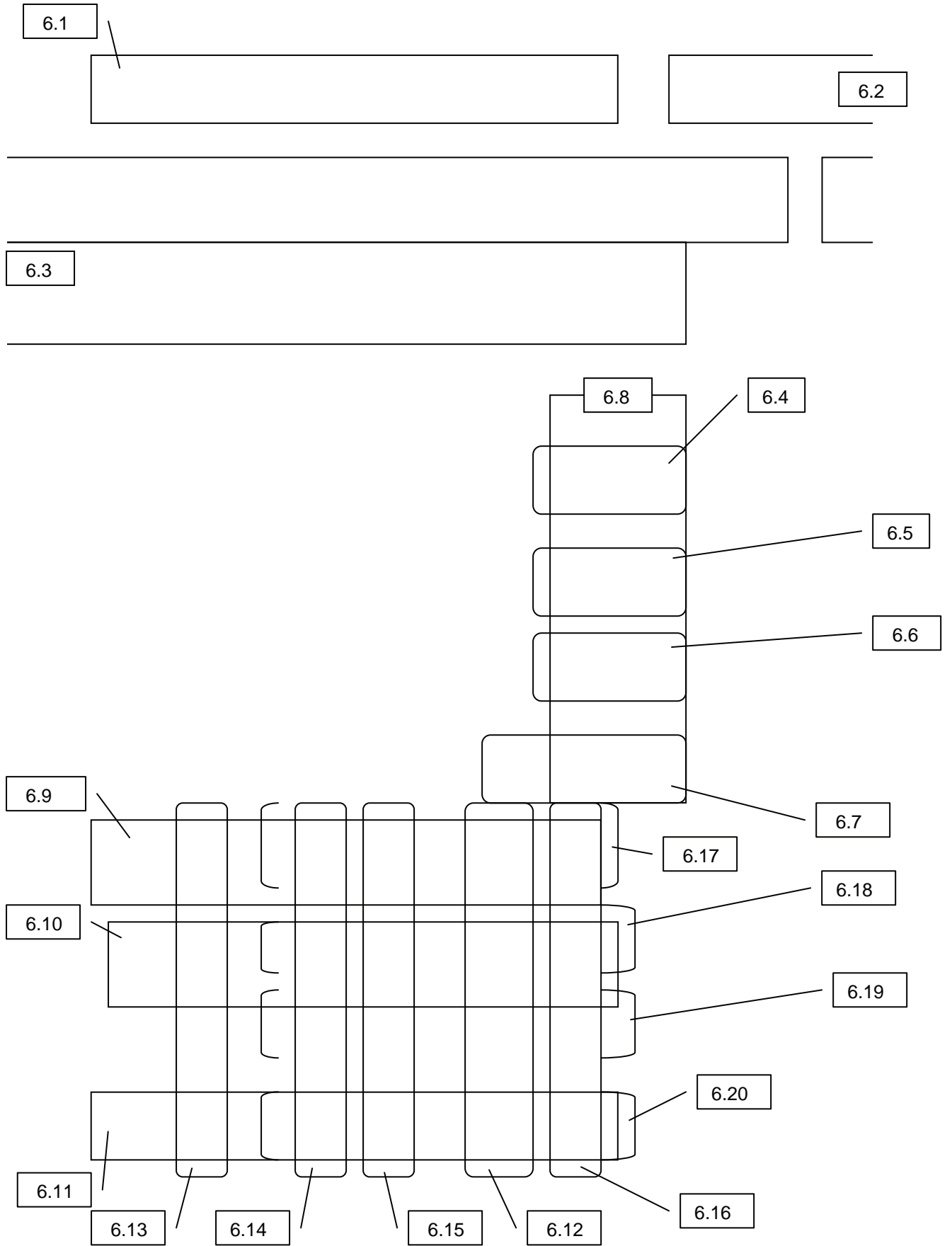


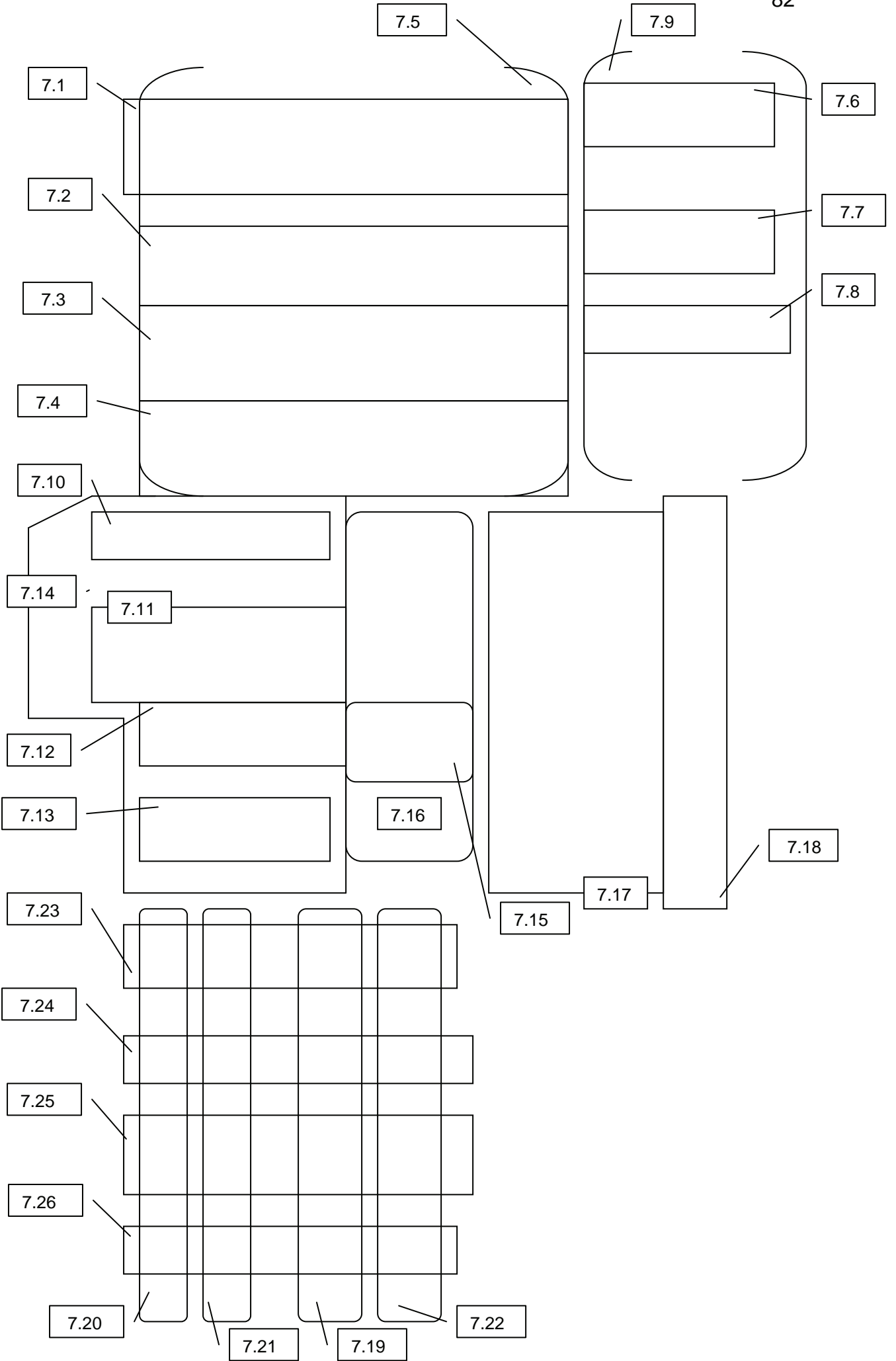


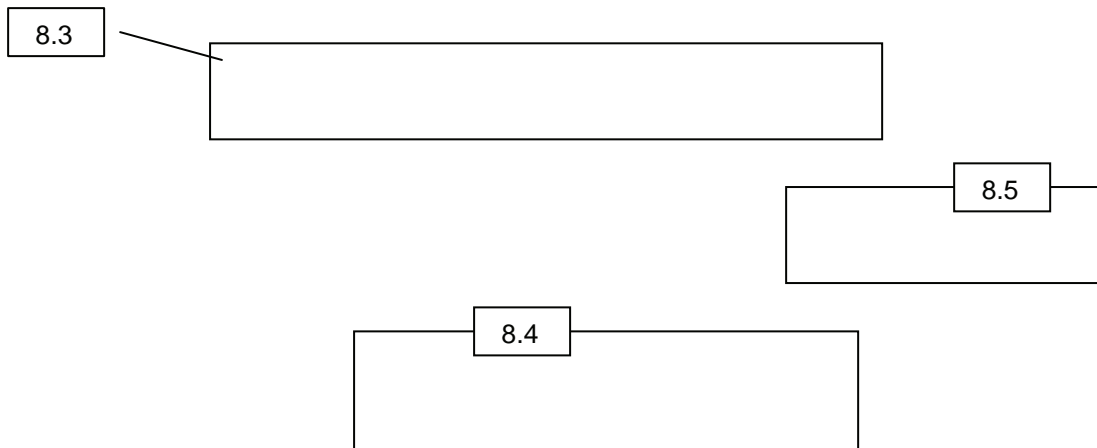
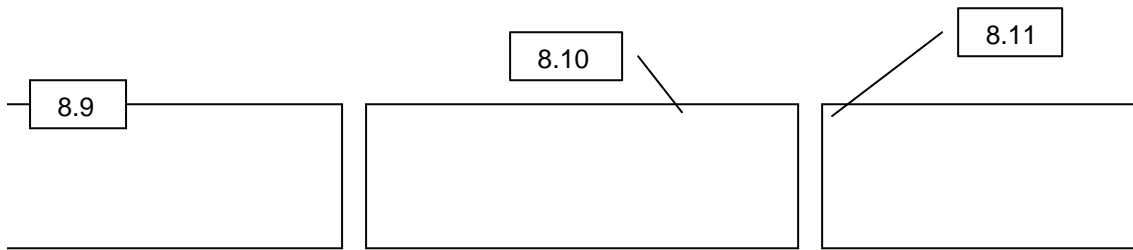
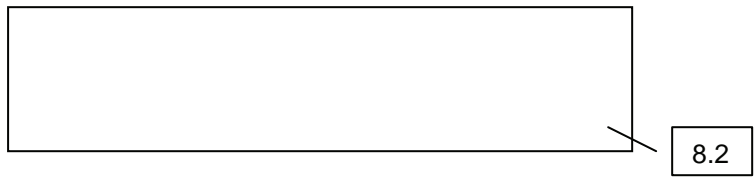
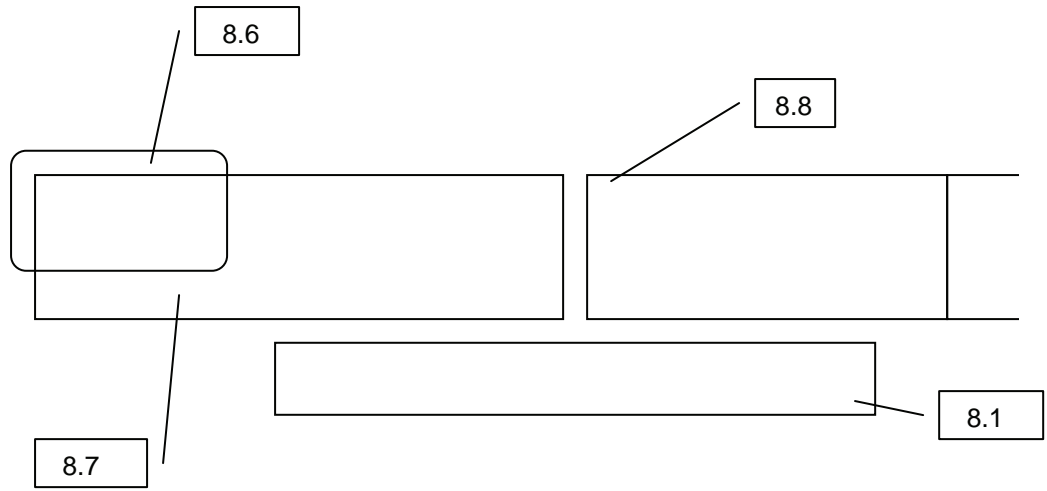


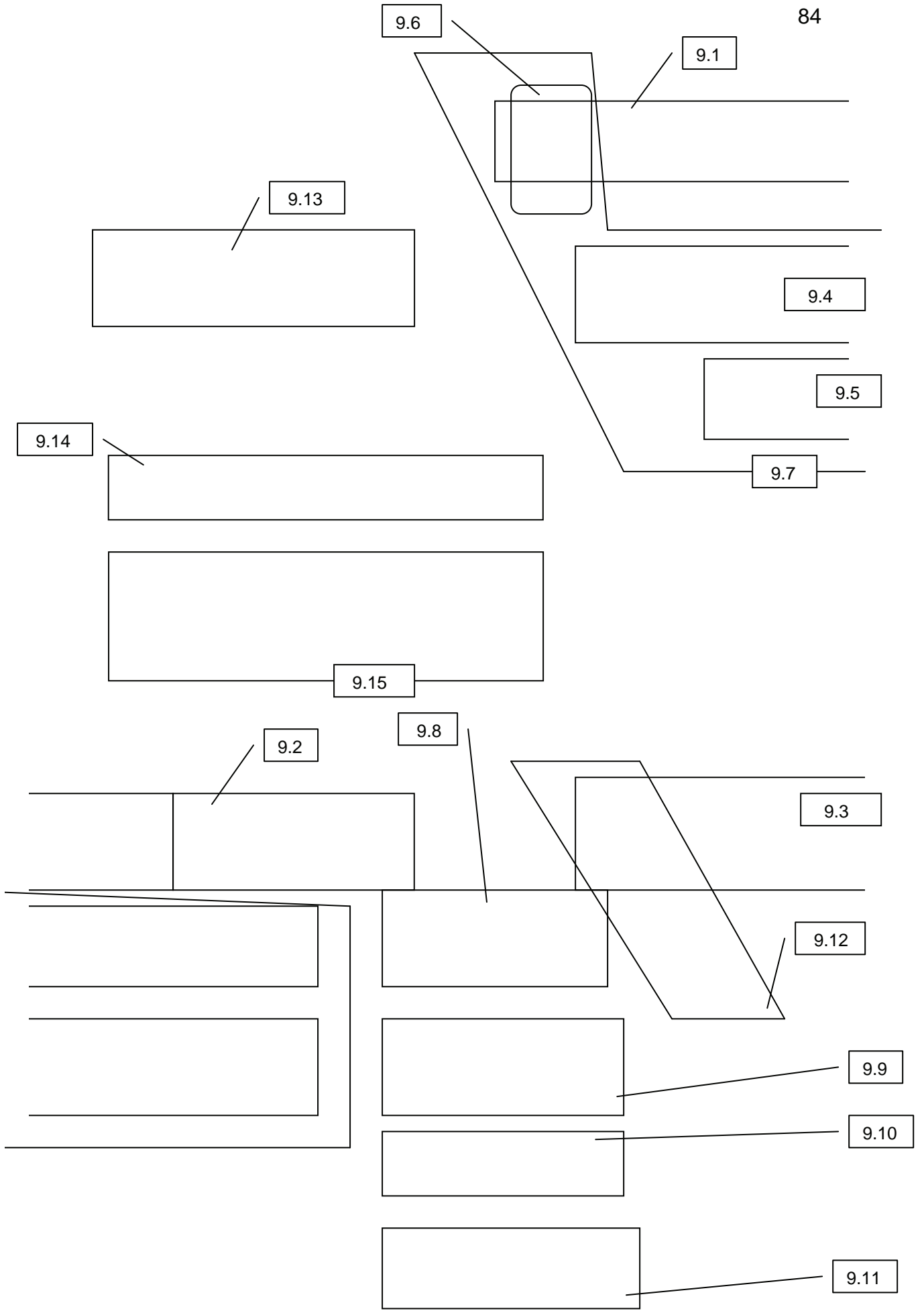


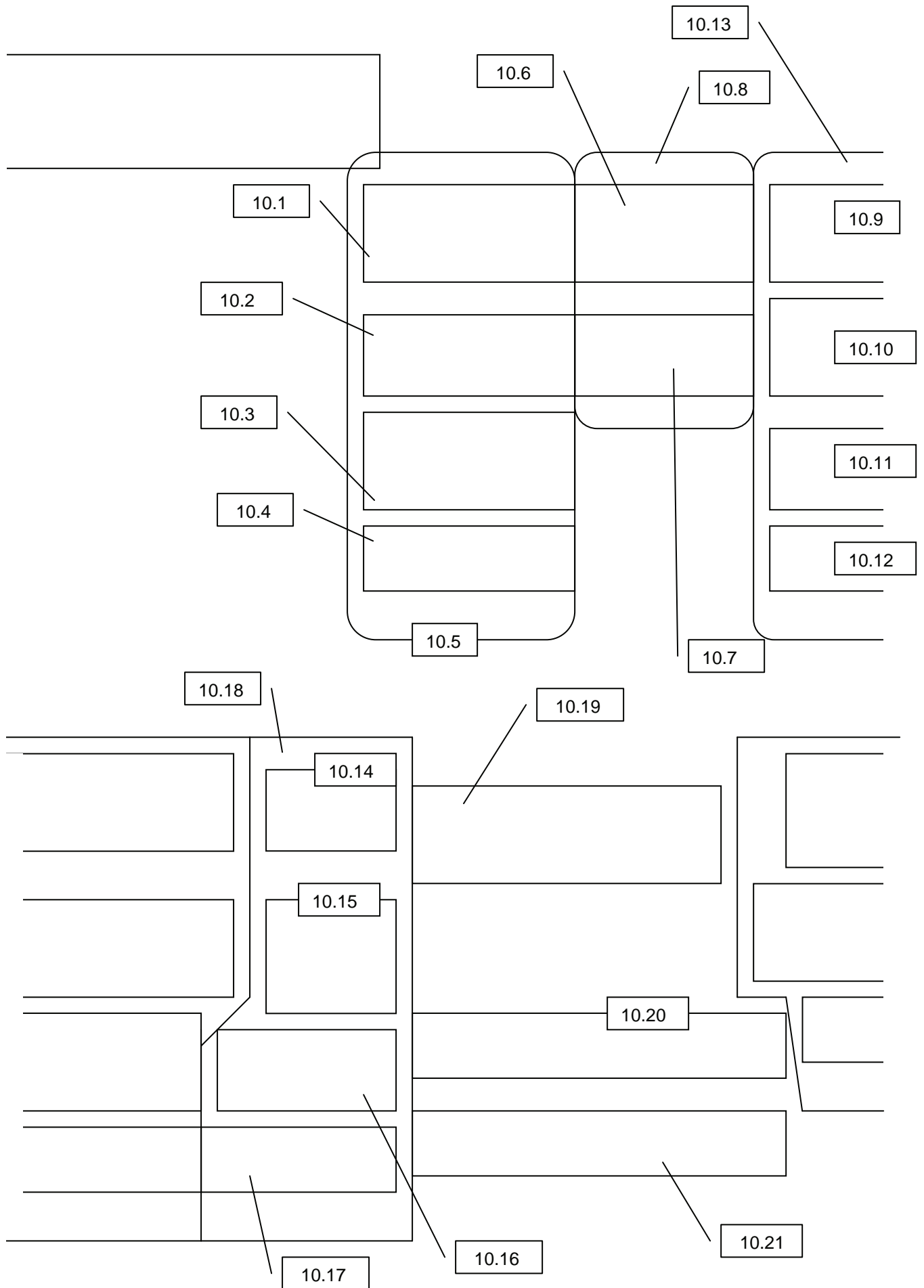


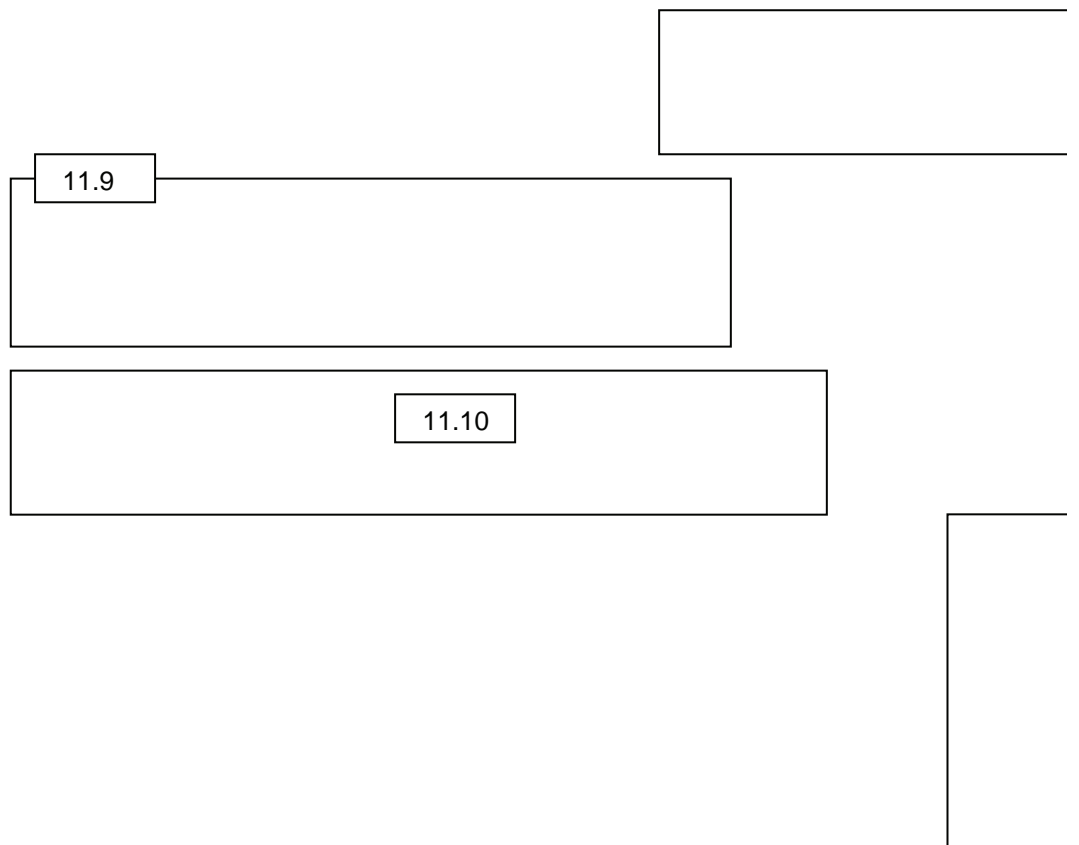
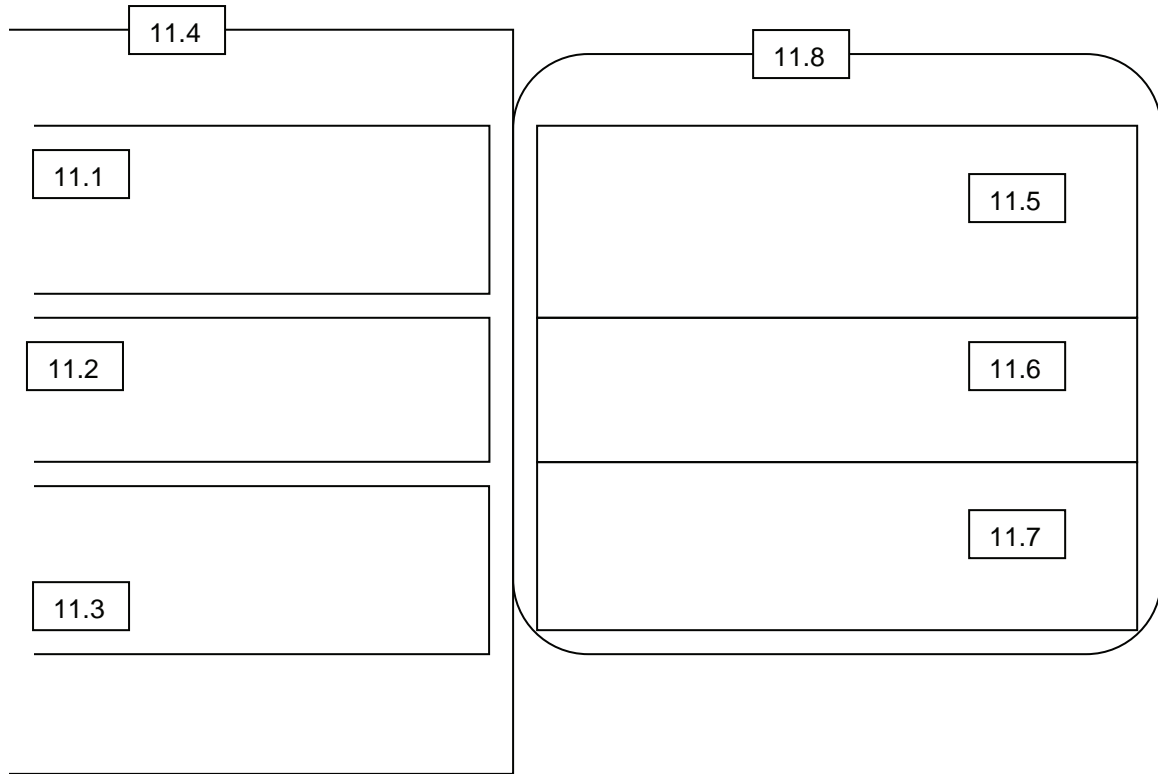


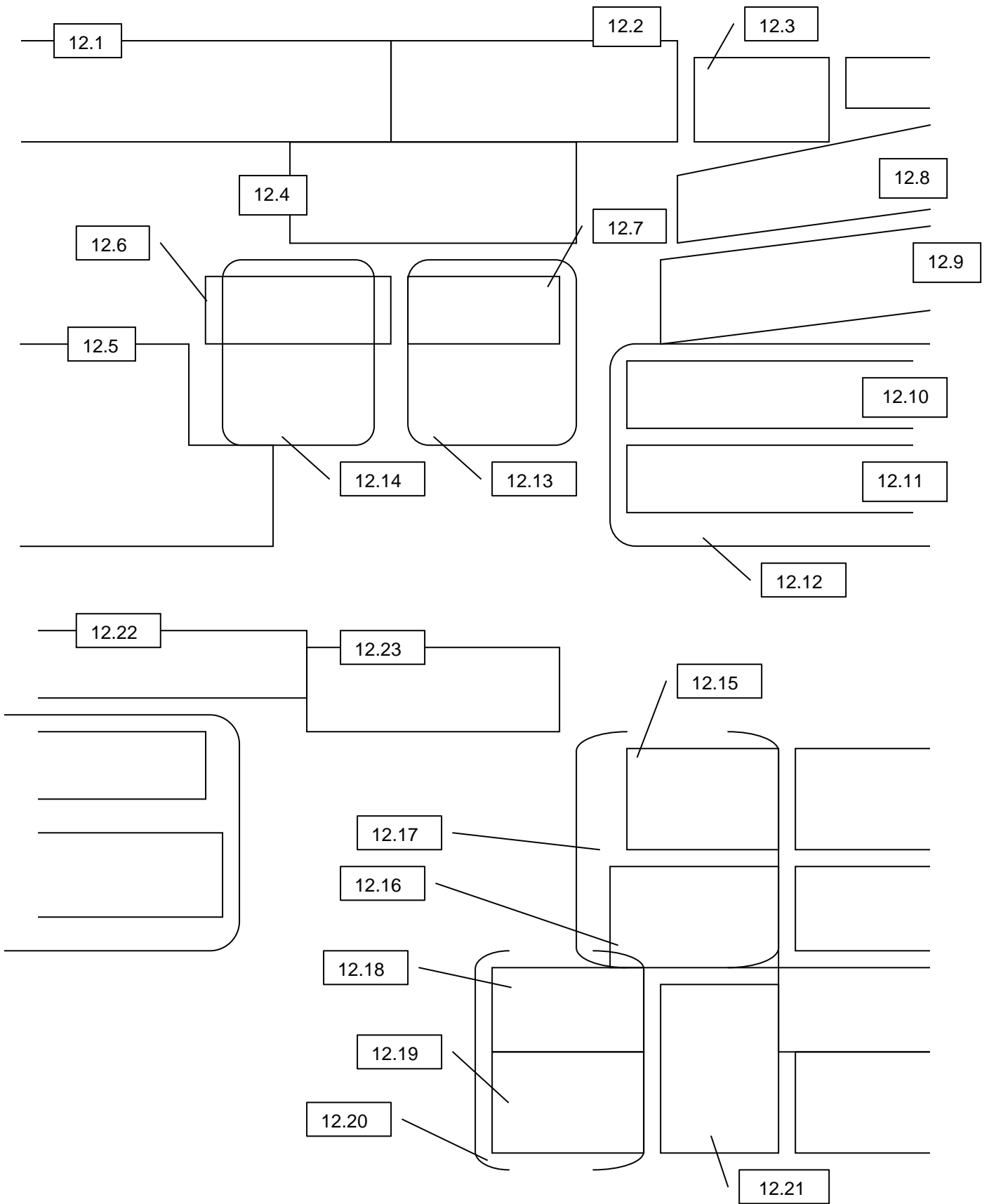


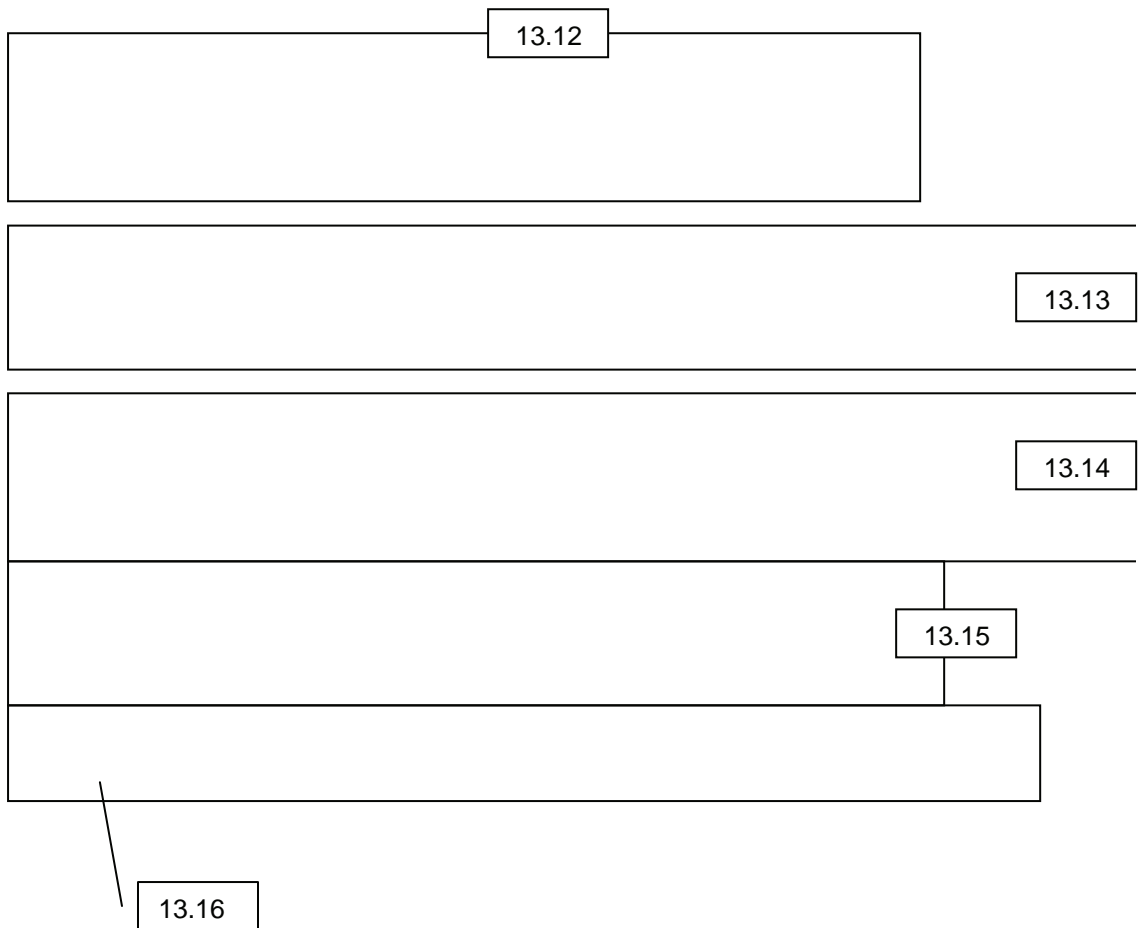
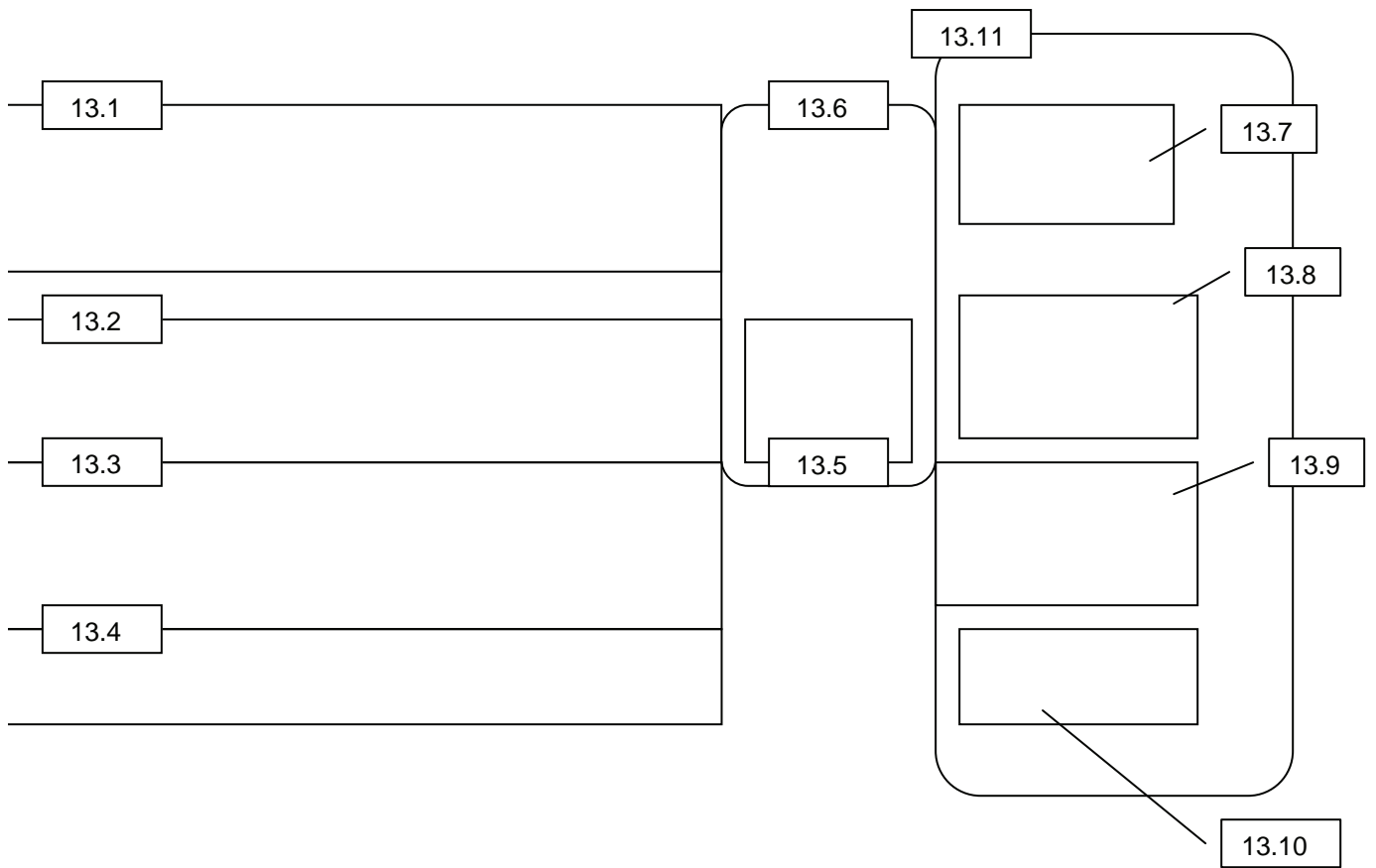


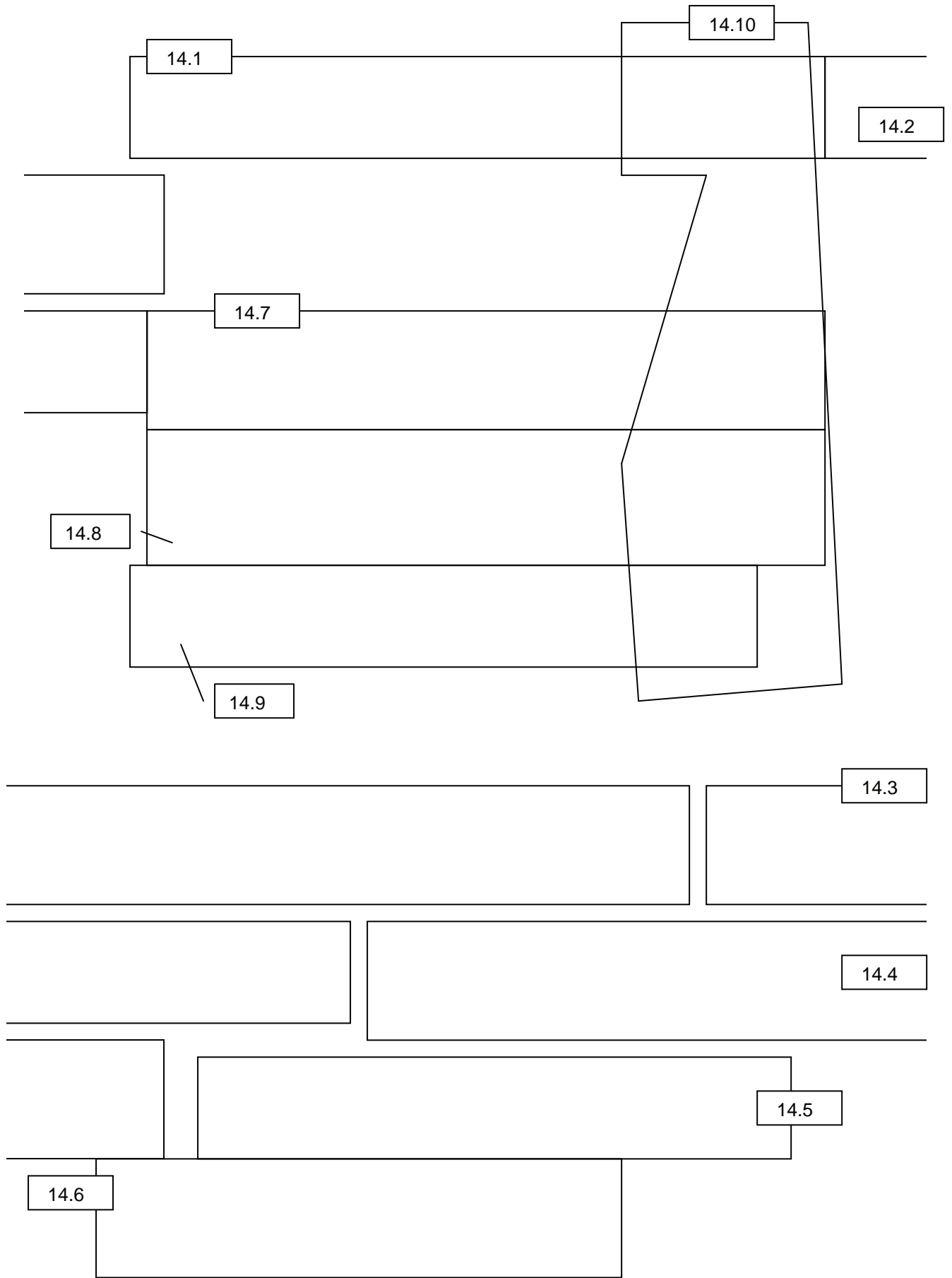


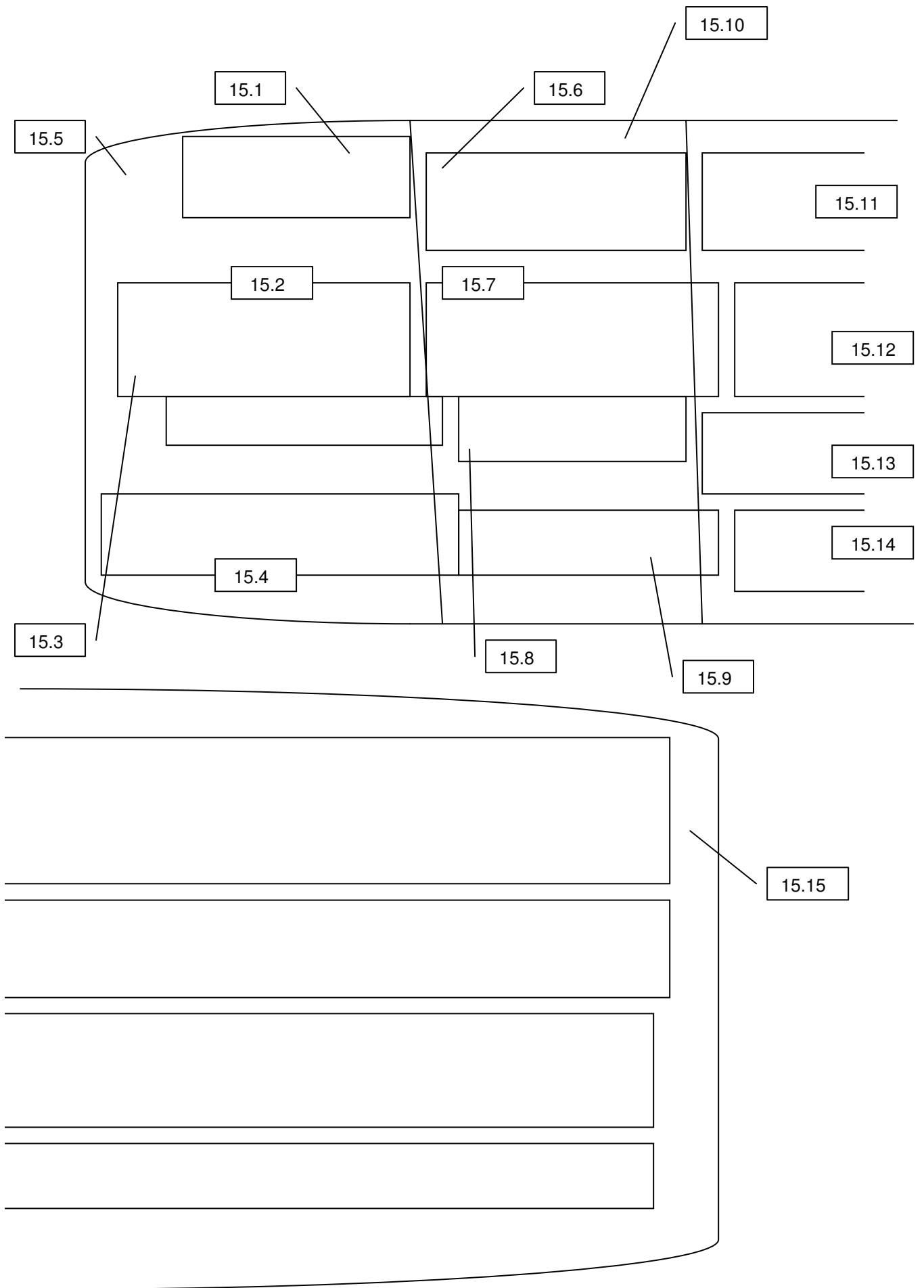












NO 10 *d=60 Chor.* *p Solo.* *III*

Te.. ne.. tal Treasur
 Te.. ne.. tal Treasur
 Te.. ne.. tal Treasur
 Te.. ne.. tal Treasur

and im.. mor.. tal Flow.. er
 and im.. mor.. tal Flow.. er
 and im.. mor.. tal Flow.. er
 and im.. mor.. tal Flow.. er

Flow.. er - of im.. mor.. ..
 Flow.. er - of im.. mor.. ..
 Flow.. er - of im.. mor.. ..
 Flow.. er - of im.. mor.. ..

.. tal - Death!
 .. tal - Death!
 .. tal - Death!
 .. tal - Death!

im.. mor.. tal Death!
 im.. mor.. tal Death!
 im.. mor.. tal Death!
 im.. mor.. tal Death!

SEMI-CH.
 3 3 4 simile
 4 4 4

16.1 16.2 16.3 16.4 16.5 16.6 16.7 16.8 16.9 16.10 16.11 16.12 16.13 16.14 16.15 16.16 16.17 16.18 16.19

Handwritten musical score for the piece "of skyless sky" (S+A+T+B), page 92. The score is annotated with 27 numbered boxes (17.1-17.27) highlighting specific musical phrases and lyrics. The lyrics are written below the notes, and some are underlined. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *end*.

Lyrics and annotations include:

- 17.1: ...lent white
- 17.2: ...lent white
- 17.3: ...lent white
- 17.4: silent white
- 17.5: ex lent of sky
- 17.6: ex lent of sky
- 17.7: less sky
- 17.8: ex lent of sky .. less sky
- 17.9: "of skyless sky" (S+A+T+B)
- 17.10: the wing
- 17.11: the wing
- 17.12: The long
- 17.13: The long
- 17.14: The long
- 17.15: The long
- 17.16: ... less light + the long
- 17.17: ... less
- 17.18: ... less
- 17.19: ... less
- 17.20: ... less
- 17.21: ... less
- 17.22: ... less
- 17.23: ... less
- 17.24: ... less
- 17.25: ... less
- 17.26: ... less
- 17.27: ... less

FULL CHORUS

18.1

18.2

18.6

18.3

18.4

18.5

Te..ne..hal Treas..ure

and - im..mor..tal flow..er

18.7

18.8

18.9

18.10

Flow..er - of im..mor..tal Death!

Flow..er - of im..mor..tal Death!

Flow..er - of im..mor..tal Death!

Flow..er - of im..mor..tal Death!

18.11

NO 11

$\text{♩} = 60$

Solo

Tenor

The seed is buried in us like a man... o...ry

18.12

The seed is hid..den power like the om..ni..pres..ent Eye; - It grows with in us -

18.13

through Times - flux both night and - day

attacca NO 12

[No 12] $\text{♩} = 112$

4/4

19.1

19.2

19.3

19.4

19.5

19.6

19.7

19.8

19.9

[Sop]

Darkness that burns like light black light and

Essence of all Radiance

be.. yond con.. fus.. ion - con fus.. ion sun..

The Time les.. loss radiance

The Time..

This image shows a handwritten musical score with 24 numbered callouts. The score is written on multiple staves, with lyrics in various languages. The callouts are as follows:

- 20.1: Points to the first staff of music.
- 20.2: Points to the second staff, with lyrics "Na-div".
- 20.3: Points to the third staff, with lyrics "8-lass Na-div".
- 20.4: Points to the fourth staff, with lyrics "The Timeless Na-div".
- 20.5: Points to the fifth staff, with lyrics "at the heart come".
- 20.6: Points to the sixth staff, with lyrics "at the heart of Time".
- 20.7: Points to the seventh staff, with lyrics "where all are a... live & des...".
- 20.8: Points to the eighth staff, with lyrics "The Timeless Na-div - The Timeless Na-div".
- 20.9: Points to the ninth staff, with lyrics "5 des".
- 20.10: Points to the tenth staff, with lyrics "where all are a... live & des...".
- 20.11: Points to the eleventh staff, with lyrics "where all are a... live & des...".
- 20.12: Points to the twelfth staff, with lyrics "where all are a... live & des...".
- 20.13: Points to the thirteenth staff, with lyrics "The Timeless Na-div at the heart of Time".
- 20.14: Points to the fourteenth staff, with lyrics "The Timeless Na-div".
- 20.15: Points to the fifteenth staff, with lyrics "The Timeless Na-div".
- 20.16: Points to the sixteenth staff, with lyrics "The Timeless Na-div".
- 20.17: Points to the seventeenth staff, with lyrics "The Timeless Na-div".
- 20.18: Points to the eighteenth staff, with lyrics "at the heart of Time".
- 20.19: Points to the nineteenth staff, with lyrics "at the heart of Time".
- 20.20: Points to the twentieth staff, with lyrics "Where all are a... live & des... time-time for us meet!".
- 20.21: Points to the twenty-first staff, with lyrics "where all are a... live & des... time-time for us meet!".
- 20.22: Points to the twenty-second staff, with lyrics "where all are a... live & des... time-time for us meet!".
- 20.23: Points to the twenty-third staff, with lyrics "where all are a... live & des... time-time for us meet!".
- 20.24: Points to the twenty-fourth staff, with lyrics "where all are a... live & des... time-time for us meet!".

21.4

No 13 $\text{♩} = 66$

21.1

Solo Tenor

the seed — is sown — by .. in voluntary — tears; — by blood

21.2

shed from lovers — in... most wounds — its roots are — fed by the con,acted on...

21.3

Impression of the... known — de... signs

No 14 $\text{♩} = 84$ FULL CH.

21.5

Sop1

We — we — cannot hear

21.6

Sop2

We — we, ... cannot hear

21.7

21.10

21.8

21.9

B

We — we — we — cannot hear

Sop1 (12)

see

21.11

see

21.12

see

21.13

21.15

21.16

21.17

21.14

no say

The Name

22.1

22.2

22.3

22.4

22.5

22.6

22.7

There is no light

or shade

No Place nor Time

no man...

22.8

22.9

22.10

22.11

22.12

22.13

22.14

22.15

No re... pose

But on...

No re... pose

But on...

22.16

22.17

per-fect pre-si-ence of the Be... com-ing of the Whole

per-fect pre-si-ence of the Be... com-ing of the Whole

per-fect pre-si-ence of the Be... com-ing of the Whole

per-fect pre-si-ence of the Be... com-ing of the Whole

NO 15
CHOIR
TACET

NO 5 $\text{♩} = 98$

23.1 23.2

Solo Tenor

The seed springs from us in. tu. flo. ra. — Yet none can tell at what hour —

late or early — these con- cealed furled leaves and multi. fo. li. ate pe. . . tals —

It shall out- grow their ten. . . der — shell —

NO 16 $\text{♩} = 72$

23.3 23.4 23.5 23.6 23.7 23.8

Soprano

The hour — is un. . . known — The hour — en. . . dures — (5)

Alto

The hour — is un. . . known — The hour — en. . . dures

Tenore

The hour — is un. . . known — The hour — en. . . dures — (6)

Basso

The hour — is un. . . known — The hour — en. . . dures — (7)

The hour — is un. . . known — The hour — en. . . dures — (8)

The hour — is un. . . known — The hour — en. . . dures — (9)

pp

The hour strikes ev. . . ry- hour —

the hour — strikes ev. . . ry hour

The hour — strikes ev. . . ry hour

pp [ossia BVA]

The hour — strikes ev. . . ry hour

pp

ATTACA
Solo
Tenor

NO 17 $\text{♩} = 96$

24.1 Solo Tenor } Each hour of life is a la... i... as of vain...

24.2 } ...

S.T. } thirst and glor... i... as... la... ment... ing cry!

24.3 } thirst glor... i... as La... ment... ing cry!

24.4 } thirst glor... i... as a... ment... ing cry!

24.5 } thirst glor... i... as La... ment... ing cry!

24.6 } thirst glor... i... as La... ment... ing cry!

24.7 } thirst glor... i... as La... ment... ing cry!

24.10 } ... cry!

24.11 } ... cry!

24.13 } ... cry!

Solo Tenor } How vain — the short re-lic and m... a... ing re- fuge from the Tide — that nev... er crawls back

S.T. } 8 day a... oss the sands on which our house is bound-ed! Van... i... ty of Van... ties

24.8 } Van... i... ty of Van... ties

24.9 } Van... i... ty of Van... ties

24.12 } Van... i... ty of Van... ties

24.14 } Van... i... ty of Van... ties

V... i... ty of V... i... ties

V... i... ty of V... i... ties

V... i... ty of V... i... ties

V... i... ty of V... i... ties

V... i... ty of V... i... ties

25.1 Solo Tenor
 i...ties - All things held by our hands -

25.2
 things held by our hands -

25.3
 All things held by our hands -

25.4
 things held by our hands -

25.5
 All things held by our hands -

25.6
 Be...you then reach with

Solo Tenor
 dia-mond rays -

25.7
 and high a...bove the fur...thest fields of ae...ther

25.8
 lies the core - of

S.T.
 glo...ry -

25.9
 On...ly as con...tained by in...ward open-ing of

S.T.
 Deaths deep -

25.10
 and out-ward flight of Spirit long - sus-tained

ATTACCA NO 19

NO 191 q = 60

S.T. $\frac{6}{4}$

26.1

S. By wings — By wings — By wings the swift flames of the funeral pile are fanned — are fanned —

26.2

A. By wings — By wings — are fanned — are fanned —

T. By wings — by wings — By wings the swift flames of the funeral pile are fanned — are fanned —

26.3

B. By wings — By wings — are fanned — are fanned —

26.4

S. — are fanned — fanned — are fanned — Ah —

26.5

A. — are fanned — are fanned — are fanned — are fanned — Dead faces guard — a secret smile.

T. — are fanned — fanned — are fanned —

B. fanned — fanned are fanned — are fanned — are fanned — Dead faces guard — a secret smile.

Solo. Tenor

Solo Tenor

26.6

26.5

Frank Rainey
22 Feb: 56