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Del Tridici's Vintage Alice : an analysis

Laura Christine Amos
San Jose State University

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DEL TREDICI'S *VINTAGE ALICE*: AN ANALYSIS

A Thesis

Presented to

The Faculty of the School of Music and Dance

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Laura Christine Amos

August 1999

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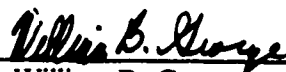
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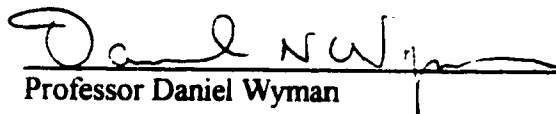
APPROVED FOR THE SCHOOL OF MUSIC AND DANCE



Dr. Brian Belet




Dr. William B. George



Professor Daniel Wyman

APPROVED FOR THE UNIVERSITY



ABSTRACT

DEL TREDICI'S *VINTAGE ALICE*: AN ANALYSIS

by Laura Christine Amos

This study shows that *Vintage Alice* was a turning point in Del Tredici's career. It is the first composition in which he purposely employed tonality, and began the shift away from the reigning twelve-tone school of the 1960s. Del Tredici utilizes contrapuntal procedures to combine the multi-tonality of three keys into a collage that advances the growth, fragmentation and resolution of the four musical themes of the piece: "God Save the Queen," "The Star," *The Mad Hatter's Song*, and the 'twinkle sigh' motive, all of which are tonal melodies. In *Vintage Alice* the primary structure utilizes tritonicity related by major third, which forms the basis of an augmented triad. This augmented triad allows the composition to vacillate between the multi-tonal and whole-tone groupings in order to create a sense of Wonderland from Alice's everyday world.

This thesis contains an overview of Del Tredici and his compositions, an analysis of *Vintage Alice* which is arranged by thematic evolution, and a chart outlining the harmonic areas utilized in this piece.

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Chapter 1 Introduction

When Del Tredici began his musical career, the main road into success in composition was that of the ruling hierarchy of the twelve-tone school of his elders, such as Milton Babbitt and Arnold Schoenberg. Though Del Tredici was schooled in this style, it did not speak to his true compositional leanings.

For me, using tonality was actually a daring discovery...I grew up in a climate in which, for a composer, only dissonance and atonality were acceptable. Schoenberg did say that there are still good pieces to be written in C major, but nobody at Princeton believed it.¹

So, how did Del Tredici arrive at this school of tonality that was shunned by the Establishment? Del Tredici's works, while not strictly neo-romantic, have given the new generation of composers a broader palette from which to work—atonality and tonality that have broken out of the strict twelve-tone mold.

To me, *Vintage Alice* (1972) is a turning point in Del Tredici's musical writing, as this was the first time he purposely employed tonality in his work. This piece is a setting of the "Mad Hatter's Tea Party" of Chapter VII of Lewis Carroll's *Alice in Wonderland*,² where the Hatter tells of the day he sang, "Twinkle, twinkle, little bat, How I wonder what

¹John Rockwell. "Del Tredici—His Success Could Be a Signpost." *The New York Times*, (October 26, 1980 sec D): 23.

² 1864 (Published Facsimile 1866) *Alice's Adventures Under Ground*, 1865 *Alice's Adventures in Wonderland*, 1871 *Through the Looking-Glass and What Alice Found There*. When abbreviated titles for these works are used, they will be referred to as *Adventures Under Ground*, *Alice in Wonderland*, and *Through the Looking-Glass*, respectively.

you're at!" at the Queen of Heart's court. These two plot points lent themselves to Jane Taylor's "The Star" (commonly known as "Twinkle, twinkle, little star") and the traditional anthem, "God Save the Queen," respectively. Since these musical themes are so familiar, Del Tredici felt it was important to preserve their tonality in this piece.

The idea that Del Tredici had turned back to tonality through the use of familiar tunes is intriguing to me. I studied *Vintage Alice* in order to discover what Del Tredici did to both preserve and obscure these melodies to create his musical version of Wonderland. We will find that in *Vintage Alice* the primary structure utilizes tritonicity related by major third, which forms the basis of an augmented triad. This augmented triad allows the piece to vacillate between the multi-tonal and whole-tone groupings in order to create a sense of Wonderland from Alice's everyday world. This thesis is the result of my study and analysis in order to answer these questions.

Chapter 2 Biography and Works

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This study covers Del Tredici's compositional style in *Vintage Alice* through his use of linear writing techniques that work together to form a pastiche, or quodlibet, which brings the listener to Alice's disoriented state in Wonderland. The use of quodlibet is found in other works of the series, including the chamber work entitled *Haddock's Eyes* (1986). The quodlibet movement provides a vehicle for the exposition and resolution of multiple musical themes, the most important of which are "The Star" and "God Save the Queen."

The "Alice" series is a body of works by Del Tredici that are mostly based on Lewis Carroll's novels *Alice in Wonderland* and *Through the Looking-Glass*, which resulted after Del Tredici discovered Carroll's writings. One of the most interesting things about the "Alice" series is experiencing Del Tredici's shift from his atonal roots, to his modern view of tonality. In the early works of the "Alice" series, such as *An Alice Symphony* (1969), Del Tredici presents the story in a more theatrical and atonal manner, through the use of short bursts of highly dissonant music that alternate with the dialog of the story. Later works, such as *All in the Golden Afternoon* (1980-81) are filled with lyrical, soaring melodies that do not need any text to portray Wonderland. *Haddock's Eyes* (1986), returns to text, but in a more through-composed fashion. In later works, spoken dialog is often placed over a musical background, and in general, the music is written in a lyrical style. *Haddock's Eyes* is fantastic, yet accessible to listeners, as it sounds like a patter song that is filled with the lush orchestral writing of a miniature

Mahler, interspersed with Del Tredici's signature style. Hints of this mind shift became apparent as I studied *Vintage Alice*. To discover where this leap from atonality begins, one must have some knowledge of Del Tredici's background and music.

David Walter Del Tredici was born on March 16, 1937 in Cloverdale, California. He is known as a composer and pianist. Del Tredici began piano study at age twelve. From that point, piano became an important influence in his life. By the age of seventeen, he had already performed as a soloist several times with the San Francisco Symphony under the direction of Enrique Jondas and Arthur Fiedler. During this period he also began piano study with Bernard Abramowitsch, with whom he studied until 1959. In 1955, at age seventeen, he won the \$5,000 Kimber Award. At the time, this award was the highest monetary prize for pianists in the United States.

From these beginnings, Del Tredici continued his piano study at the University of California at Berkeley, where he received his B.A. in 1959. In Berkeley he studied with Arnold Eston, Seymour Shifrin, and Andrew Imbrie. During his undergraduate years, composition began to appear to him as an option. During the summer of 1958, Del Tredici participated in the Aspen Festival, studied piano with Arnold Schure, and began composing piano pieces which a friend encouraged him to play for Milhaud. Regarding his experience in Aspen with Milhaud, Del Tredici states,

At the Aspen music Festival in the summer of 1958, he wrote a piece for solo piano, Soliloquy, which turned out to be very dissonant, "probably because I'd been playing lots of Schoenberg and Berg. I played this piece at a seminar given by Darius Milhaud,

and he said, 'My boy, you are a composer.' I never saw him after that, but I never forgot that experience."³

After his graduation from Berkeley, Del Tredici had a choice of studying piano with Dame Myra Hess in England or beginning his master's degree in composition at Princeton. The decision ended up being made for him, as Dame Hess passed away before Del Tredici arrived in England to begin piano study. From 1959-61, he attended Princeton on a Woodrow Wilson Fellowship, where he studied with Roger Sessions and Earl Kim. He avoided studying with famous proponents of the twelve tone school such as Milton Babbitt, because Babbitt was interested in strictly twelve-tone music. Del Tredici's early works were written during this time. *Soliloquy for Piano* (1958) is based on the texts of John I from *The Bible* and features an amplified soprano, rock group, chorus and orchestra. This juxtaposition of various instrumental ensembles and amplified soprano would become a Del Tredici trademark. Other works included *Four James Joyce Songs for Voice and Piano* (1958-60), *String Trio* (1959), *Four Fantasy Pieces for Piano* (1959-60) and *Scherzo for 4 Hand Piano* (1960). In 1961, he became disillusioned with the whole college system and went to New York City to study piano with Roger Helps (1962-64). However, Del Tredici returned to Princeton in 1963-64, where he received his MFA in 1964 and graduated Phi Beta Kappa.

³ Karen Campbell. "Life After 'Alice': Del Tredici at 50." *Symphony Magazine*, No. 3 (June/July 1987): 67.

Del Tredici's career as a composer and a pianist continued to grow. He spent the summers of 1964 and 1965 at Tanglewood as the pianist for the Fromm Fellowship Players. He premiered his piece entitled *I Hear an Army* with this group in 1964. From this point he continued to compose and was able to successfully premiere more new works. The first of these was *Night Conjure-Verse* (1965), which was based on a James Joyce text and set for soprano, mezzo-soprano or countertenor, woodwind septet and string quartet. It was premiered in March of 1966 in San Francisco with the composer conducting. That summer, Del Tredici performed another one of his new pieces, entitled *Syzygy*⁴ and scored for soprano, french horn, and chamber orchestra. It is in two movements, with the first a setting of Joyce's *Ecce Puer* and the second on *Nightpiece* from *Pome Penyeach*. Del Tredici's view of syzygies gives more insight into this composer's style.

The composer's programme note defines *Syzygy* as, "the strong union or opposition of elements that had hitherto been in no such juxtaposition. ...It always looked to me like some other, uncreated work run backwards, mirror fashion-a device not infrequently used throughout the piece." The first movement is a mirror on almost every level; it not only runs backwards from its midpoint with wind and string parts exchanged (the trumpets are employed solely to "announce" the point of retrogradation), but is also comprised of

⁴ Though Webster's refers to a syzygy as, "an alignment of three celestial objects, as the sun, the earth, and either the moon or another planet," or "two related things, either alike or opposite." a Syzygy is also a more complicated form of a Doublet (see footnote 21), a word puzzle that Carroll invented. "As in 'Doublets' two words are given, the idea being to link them by series of intermediate words which have groups of letters in common. The shared letters themselves constitute the 'syzygy' or 'yoke'..." John Fisher, ed. *The Magic of Lewis Carroll*. New York: Simon & Schuster, 1973 (pp.209-14).

shorter sections which are palindromic in themselves.⁵

It premiered on July 6, 1966 in New York City, through the Koussevitsky Music Foundation. *The Last Gospel*, for soprano, chorus, rock group, and orchestra, was written in 1967 and was first performed in San Francisco in 1968.

Once he became known for his work, Del Tredici received a Guggenheim Fellowship in 1966. The following season, he was appointed the resident composer in 1966-1967 for the Marlboro Festival in Vermont. This also led to some university positions. From 1967-1971, he was an assistant professor of music at Harvard University. From 1973-1987, he was a professor at the State University of New York at Buffalo. While at SUNY, he was also a resident composer at the Berkshire Music Festival.

Del Tredici became fascinated by Lewis Carroll's (Charles Dodgson's) stories of *Alice in Wonderland* and *Through the Looking-Glass*. This interest led him to write numerous pieces that are now commonly referred to as the "Alice" series. The best known of these works is *Final Alice*, which was commissioned by the National Endowment for the Arts in honor of the bicentennial of the United States in 1976. On his relationship with Carroll's writings and the "Alice" series, Del Tredici states, "I feel such

⁵ Oliver Knussen. "David Del Tredici and *Syzygy*." *Tempo*, 118 (Sept. 1976): 11-12.

an identity with Lewis Carroll's personality by this time—or at least his personality the way I've reinvented it—that I think I could set a page from his phone book, or a laundry list."⁶ Ultimately, Del Tredici wrote these pieces as he became interested in various Lewis Carroll texts, and was able to present his longer works in shorter sections with concert endings as he received various commissions. The *Alice Series* began with *Pop-pourri* (1968), which continued the ensemble concept of multiple groups of instruments set against each other. It was a pop version of a pot-pourri—which could also be thought of as a multi-dimensional collage. He used amplified soprano, a rock group which consisted of two amplified saxophones and two electric guitars, and added a chorus and full orchestra. This work was first heard in La Jolla, California in 1968.

The second title in the series is *An Alice Symphony*, which was written in 1969, and premiered that same year in London, England. Del Tredici decided to change the medium of his concertino group from the rock group to a folk group. The folk group consisted of mandolin, banjo, two saxophones, and accordion, which was contrasted against the orchestra. One movement of the work, entitled the *Lobster Quadrille*, may be performed separately using the instrumental ensemble or with an added offstage voice.

Though *Vintage Alice* is the third work Del Tredici wrote from Carroll's texts, it is the first vocal chamber work of the "Alice" series. Only *Vintage Alice* and *Haddock's Eyes* are written in a vocal chamber music medium, thus making them the more intimate

⁶Karen Campbell. "Life After 'Alice': Del Tredici at 50." *Symphony Magazine*, No. 3 (June/July 1987): 66.

miniatures of the series. *Vintage Alice* was written in 1972 and premiered in Saratoga, California that August for the Music at the Vineyards Series. Del Tredici maintained the folk group and amplified soprano, but used a chamber group of instruments instead of a full orchestra.

The Buffalo Philharmonic and New York State Council on the Arts commissioned *Adventures Underground*, which was written in 1973, and premiered in Buffalo, New York in 1975. In this work Del Tredici returned to the orchestral idiom, though he kept the amplified soprano and folk group.

In Wonderland, Part I was written from 1969-1974 and was his first commission from the National Endowment for the Arts. This also used amplified soprano, folk group and full orchestra. *In Wonderland, Part II*, which employed the same forces, was premiered in 1975 at Aspen.

Final Alice was Del Tredici's second commission from the National Endowment of the Arts, to celebrate the United States bicentennial in 1976. The texts used are from the last two chapters of *Alice's Adventures in Wonderland* which describe the trial of the Knave of Hearts. To produce a coherent musical story, Del Tredici cleverly edited Carroll's story by making some changes in the order of the text and a few cuts. (This technique is also used in *Vintage Alice* and will be described in detail later.) In *Final Alice* Del Tredici adds the poems that Carroll had originally spoofed in *Alice's Adventures in Wonderland*. The poems and Carroll's parodies are entitled, "They told me you had been to her," which Carroll wrote for the *Wonderland* book; "She's all my fancy painted him,"

which is a parody of the song “Alice Gray;” and the original “Alice Gray,” by William Mee which begins with the line, “She’s all my fancy painted her.”⁷ At the close of these two chapters Del Tredici adds his own musical ending called the *Acrostic Song*, which spells out Alice Pleasance Liddell.

A boat, beneath a sunny sky
Lingering onward dreamily
In an evening of July—

Children three that nestle near,
Eager eye and willing ear,
Pleased a simple tale to hear—...⁸

Carroll uses the poem above as the postlude to *Through the Looking-Glass, and What Alice Found There*. It describes the merry days the Liddell children spent with Carroll when he first made up the Alice stories. Del Tredici closes this piece with the musicians chanting in Italian, counting from one to thirteen (tredici). *Final Alice* uses Del Tredici’s now standard medium of amplified soprano, folk group, and orchestra. It was performed by the Chicago Symphony, with Barbara Hendricks as the soprano and conducted by Sir George Solti in 1976. This endeavor was also made into a recording, by London (LDR 71018) though ten minutes have been cut. Therefore, there are no recordings of the

⁷ Lewis Carroll. *The Annotated Alice: Alice’s Adventures in Wonderland and Through the Looking-Glass*. Illustrated by John Tenniel. Introduction and notes by Martin Gardner. New York: Bramhall House, 1960.

⁸ *Ibid*: 345.

complete version of *Final Alice*.

In 1976 Del Tredici also wrote *Annotated Alice* for soprano, folk group and orchestra. After *Annotated Alice*, Del Tredici began what was to become a momentous composition in three parts. As *Child Alice* was written in three sections it was premiered in three different venues during 1980-81, so the composer wrote concert endings to replace the connecting music between the movements. The whole of *Child Alice* has a running time of over three hours. *I. In Memory of a Summer Day* is based on Carroll's preface poem which describes Carroll and the three Liddell girls adrift on the lake for an afternoon as Carroll first invented the tale of *Alice's Adventures Under Ground*. Carroll's text is a reminiscence of childhood, the fond memories that go with it, and the sadness Carroll has of his child friends passing the threshold into adulthood, which he realized made some of them lost to him forever. *I. In Memory of a Summer Day* was written for amplified soprano and orchestra, and used leitmotif-like themes to remind the listener of various components of the work. It won Del Tredici the Pulitzer Prize in 1980. Part II of *Child Alice* is made of two parts with *Quaint Events* leading into *Happy Voices*. There has been confusion regarding this movement and the order of the works within it. However, Del Tredici mentions the ordering above and continues, "Actually, the titles and parts do not correspond to the way I wrote the piece—it was all one continuous composition."⁹ *II. Quaint Events, Happy Voices* is comprised of two instrumental

⁹ Joel Connaroe. "An Interview with David Del Tredici." *Parnassus: Poetry in Review*. 10, no. 2 (1982):258.

interludes for amplified soprano and orchestra. Part II was built upon five themes that culminated in an instrumental fugue. It premiered in San Francisco, in 1980. The third and last part of *Child Alice, All in the Golden Afternoon* (1979-81), was premiered in 1981 by the Philadelphia Orchestra with Eugene Ormandy conducting. This section was also scored for amplified soprano and orchestra.

Following *Child Alice*, Del Tredici decided to compose a work in a smaller medium. This resulted in the second vocal chamber work of the "Alice" series entitled *Haddock's Eyes*, which was first heard in New York in May of 1986. It was written for amplified soprano and chamber orchestra. *Haddock's Eyes* is taken from a later part of Alice's adventures, as it is based on Chapter VIII of Carroll's *Through the Looking-Glass*, entitled, "It's My Own Invention." Here, the White Knight is delivering Alice through her last square as a pawn in the giant game of chess at the end of which she will become a Queen. The Knight, upon saying farewell to Alice, decides to sing her a song which for the sake of clarity (and to follow Del Tredici's version), I will call The White Knight's Song. Carroll originally wrote this as a parody on the Wordsworth poem, "Resolution and Independence," which describes an old man that gathers leeches, as opposed to the haddock's eyes described in Carroll's version.¹⁰ Also included in this work is the Victorian poem, "My Heart and Lute," by Thomas Moore. The instrumentation for this

¹⁰ Lewis Carroll. *The Annotated Alice: Alice's Adventures in Wonderland and Through the Looking-Glass*. Illustrated by John Tenniel. Introduction and notes by Martin Gardner. New York: Bramhall House, 1960.

piece is much more modest than that of *Vintage Alice* (the earlier chamber work of the “Alice” series), but still provides the full effect needed for the setting of this Victorian work. It is comprised of a soprano-narrator (with amplification), piccolo (doubling flute), clarinet in B \flat , trumpet (in C, with straight, cup and Harmon mutes), horn (in F, with ‘gestopft’ mute), first and second violin, viola, violoncello, double-bass and piano. This work is smaller in duration as well as scope, with a performance time of about twenty minutes.

Del Tredici’s “Alice” works have also served as inspiration in the dance world. Several ballets have been choreographed on *Haddock’s Eyes* and *In Memory of a Summer’s Day*. Ballets on *In Memory of a Summer’s Day* have been presented by the National Ballet of Canada, choreographed by Glen Tetley and the Grand Theater of Geneva, choreographed by Oscar Araiz. The Music Theater Group presented a ballet based on *Haddock’s Eyes* in 1987. Other works in the Alice series include *Heavy Metal Alice*, for brass quintet; *Cabbages and Kings*, which is scored for soprano, chorus and chamber orchestra; and the opera *Dum Dee Tweedle* (1994), which has not yet been premiered.

Del Tredici does write on texts or themes other than Carroll’s, however. *March to Tonality* for orchestra was written from 1983-1985 and was first heard in Chicago in 1985 with Michael Tilson Thomas conducting. In this work, Del Tredici added his own literary device by naming the piece with the same initials as its first conductor, Michael Tilson Thomas. From 1988-1990 he was the resident composer for the New York

Philharmonic. While there, he composed *Steps* in 1990 for orchestra, which was conducted by Zubin Mehta; and *Tattoo*, for a Concertgebouw of Orchestra Amsterdam Commission. *Tattoo* was premiered in the U.S. in 1988 with the New York Philharmonic and conducted by Leonard Bernstein.

Recently, Del Tredici has composed works on texts of varied authors. He has set the fable of the *Spider and the Fly*, which was commissioned by the New York Philharmonic in 1998 for soprano, baritone, and orchestra and was conducted by Kurt Mazur. Del Tredici features the poetry of Ginsberg, Lorca and Monette in his song cycle entitled *Gay Life*, which premiered in San Francisco in the summer of 1998, with Del Tredici at the piano. In the fall of 1998, Del Tredici assumed the role of pianist/accompanist for his first performance of *Chana's Story*, a song cycle for mezzo soprano on the poems of Chana Bloch. It was presented by the San Francisco Contemporary Music Players. Other song cycles include four *Inez Poems* on the poems of Colette Inez, and *Love Addiction*, a song cycle on the work of John Kelly. One upcoming work is called *A Tale of Possession*. It will be performed in 1999 by New York's Eos Ensemble. At present, Del Tredici is in the progress of composing *Lament for the Death of a Bullfighter*, a song cycle on the poems of Joshua Beckman.

In addition to the Pulitzer and Guggenheim Awards, Del Tredici is also the recipient of the Creative Arts Citation, from Brandeis University in Waltham, Massachusetts (1973), the Friedham Award in 1982, for *Child Alice, Part II: Happy Voices, Quaint Events*; the Hertz Award, the Naumberg Recording Award (1972), and

was elected to the National Council of Arts and Letters. Residencies include Aspen's composer in residence (1975) and residencies at the MacDowell Colony. He served as a teaching associate from 1973-84 at Boston University and has been awarded a NEA fellowship three times (1973, 1974, and 1984). At present, Del Tredici is a Distinguished Professor of Music at the City College of New York, and a member of the composition faculty of the Juilliard School.

Vintage Alice and “God Save the Queen”

Vintage Alice (1972) is subtitled, “Fantascene on A MAD TEA PARTY.” This work covers Chapter VII of Carroll’s *Alice’s Adventures in Wonderland*, where Alice has stumbled onto the mad tea party, consisting of the Mad Hatter, the March Hare, and the dormouse, who resides in the teapot! The text covered includes the dialogue of the chapter which is edited up to the point where the Hatter describes singing the ever popular “Twinkle, twinkle, little bat,” which is actually entitled, *The Hatter’s Song* (based on Jane Taylor’s “The Star”) at the court of the Queen of Hearts. Interspersed with the abbreviated text of the chapter is the poem “The Star,” which is known colloquially as “Twinkle, twinkle, little star.” The other familiar tune used in *Vintage Alice* is the British hymn “God Save the Queen.” Both familiar tunes will be covered in detail later.

Vintage Alice, like many works in the “Alice” series, employs a soprano realization of Alice and a folk group. By using a chamber orchestra for the remaining instrumentation, the music retains an intimate touch, as Alice and her companions are quite alone at their tea party. However, this ensemble can still show the power of the Queen’s court when needed. The detailed forces are in three groups. The first is the soprano solo (amplified). The second is the folk group, which employs two B \flat soprano saxophones, mandolin, tenor banjo (tuned to C, G, D, and A), and accordion (standard 120 Bass Button). The third group is a chamber orchestra consisting of piccolo (flute), oboe, E \flat clarinet, bassoon, C trumpet, two F horns, trombone, timpani (E \flat , B \flat , C), crash cymbals, whip, first and second violin, viola, violoncello, and double bass. The composer

notes, “Either solo strings or a small string orchestra can be used. If, however, a larger string body is available, the woodwind parts may be doubled in the tutti passages, at the conductor’s discretion.”¹¹ Compared to the works for full orchestra in the series, *Vintage Alice* is small in scope, with a performance time of only twenty-eight minutes. Though *Vintage Alice* is a unique composition in the “Alice” series, it is still a product of the early 1970s. The earlier works in the Alice series often feel more theatrical, as if they are setting incidental music to a story, while the later works become more and more through-composed, breaking from the roots of atonality into the world of tonality. Del Tredici’s compositional technique portrays the color and delusions of Wonderland, regardless of whether he chooses an atonal or tonal palette with which to compose.

The bond that transcends tonality and ties *Vintage Alice* to the other works in the series is the ideas of collage and pastiche. The reason these musical motives take on such significance is the fact that their similarity and contrasting elements meld together, seamlessly, and this gives the “Alice” series its coherency as a musical whole. The juxtaposition of instrumental groups and key areas provide the effect the audience experiences as Wonderland. The soprano’s vocal line, which represents Alice, is a link to Alice’s impressions of Wonderland. The vocal line cannot use the borrowed themes of “The Star” and “God Save the Queen” in their totality until Del Tredici is ready to bring Alice back to her mundane life above ground. This division of Alice’s

¹¹ David Del Tredici. *Vintage Alice*. New York: Boosey & Hawkes, 1972. (H.P.S. 818)

consciousness between daily life and Wonderland is the foundation to use musical collage as a vehicle to express these themes. Del Tredici accomplishes the idea of pastiche through the combination of motives that are found earlier in the work into a quodlibet in the final section of *Vintage Alice*. The quodlibet adds to the effect of one's understanding of Alice's plight, because as each part of the story unfolds, so do the motives. By the close of *Vintage Alice*, there is a collage of motivic ideas representing Wonderland in the audience's perception, akin to Alice's memory gradually filling with all of her recent experiences, which now swim unfettered, inside of her mind. The idea of motives containing symbolic meaning is certainly akin to Wagner's idea of the *leitmotif*, when you regard the representation of Alice's thoughts and actions as related to the happenings in Wonderland. However, the tonal contrapuntal writing that comprises *Vintage Alice* is what makes the concept work in Del Tredici's own style. In other words, Wagner used the *leitmotif* to express a person, feeling, or situation, while in this work Del Tredici uses the motive as a device to push the music and story ahead, as the themes for him become meaningful to *Vintage Alice* through their transformation.

As *Vintage Alice* covers a broad span of techniques, I will use a variety of types of notation and analysis in order for the reader to easily understand the events of the music. These will be found in the form of figured bass, roman numeral analysis, linear analysis, and identification of musical themes. With these tools, it is possible to show the signatures of Del Tredici's musical style and how these signatures combine to form a cohesive musical whole.

The harmonic issues in *Vintage Alice* that will be examined include multi-tonality, linear writing, contrapuntal techniques, and instrument groupings functioning to create blocks of sounds. Thematic development covers counterpoint, recurring themes, and games. Games are played with the music as well as with the text. Del Tredici sets the text against itself, or against the original texts that Carroll parodied. These texts are transformed by Del Tredici's distortion or alteration of the original musical themes. This harmonic-linear analysis facilitates understanding of the structure and evolution of themes in *Vintage Alice*.

This discussion of *Vintage Alice* will begin with my examination of the outermost skeleton of the work and the idea of multi-tonality. I will then discuss the musical themes of *Vintage Alice*, how Del Tredici manipulates these themes to create this musical work, and how the themes are resolved in the *Quodlibet* and other closing sections.

Del Tredici's treatment of the voice also requires examination. In most of the "Alice" series, Del Tredici has had a single 'voice' that he writes for as Alice. This began with soprano Phyllis Bryn-Julson, whom he met at Tanglewood in 1964.

Well, it's strange but my first relationship with the voice was with this fabulous soprano, Phyllis Bryn-Julson, who could sing very high very easily. So I got used to writing that range and I never changed...so that's sort of *set* in my mind as the 'Alice' range. And all the music I like is often for soprano, like the *Four Last Songs* of Strauss, and Mahler. I like that high soprano, but I do go overboard and keep her up there.¹²

¹²David Del Tredici. Personal communication with the author. October 1998.

Most of Del Tredici's works for the voice play with extremes of register, regardless of whether they are in the "Alice" series or are written on a text other than Carroll's. In *Vintage Alice*, the soprano displays the effects of Wonderland through the voice. This work uses many wide leaps between registers and it lies above the treble staff. So that the work can be performed by a more lyric soprano, Del Tredici has added an ossia part for the most taxing sections of the work. He uses the high tessitura to display Alice's child-like wonder of a girl whose voice has not yet reached full womanhood. The vocal writing of the "Alice" series gives it an ethereal shimmer, which represents the veil between Alice's ordinary world and the fantasy of her dream world. I will point out these special uses of the voice as the piece is examined in more detail.

Vintage Alice is divided into fifteen sections, which the author has labeled with Roman numerals for easy reference in following the progress of the piece. Table 1 shows the movements of *Vintage Alice* in their original order. In Table 2, *Vintage Alice* is assembled by grouping common musical thematic materials. This results in the arrangement of the movements in a different manner.

The dialog is spoken text from Chapter VII, "A Mad Tea Party." *The First and Second Evocations of the Queen*, and *Hymn to the Queen* are all based on the British anthem, "God Save the Queen."¹³ The *Cadenzas* use varied texts to connect one part of

¹³To differentiate between the anthem tune and the sections in *Vintage Alice* based on this anthem, *Hymn to the Queen* will refer to the musical section in *Vintage Alice*, while *God Save the Queen* will refer to the anthem melody.

<i>Vintage Alice</i>	<i>Measures</i>
I. Dialog	1-2
II. First Evocation of the Queen	3-12
III. Cadenza I	13-45
IV. The Mad Hatter's Song: Verse I	46-73
V. The Star: Verse I	74-120
VI. The Star: Verse II	121-176
VII. Second Evocation of the Queen	177-187
VIII. Cadenza II	188-198
IX. The Mad Hatter's Song: Verse II	199-270
X. Interlude	271-293
XI. Changing Places	294-385
XII. Cadenza III	386-427
XIII. Quodlibet-Return	428-489
XIV. Hymn to the Queen	490-563
XV. Sleeping-Coda	564-629

Table 1. Movements of *Vintage Alice*¹⁴

the story to the next. They share common melodic material, and contain additional material that is quoted from other parts of *Vintage Alice*. *The Mad Hatter's Song, Verses I and II* are based on a melody composed by Del Tredici. *The Star, Verses I and II*, are both an inverted form of "Twinkle, twinkle little star" ("The Star") and are based on Taylor's poem, "The Star." Del Tredici utilizes its traditional melody through his own alteration of the well-known tune. *The Interlude, Quodlibet-Return* and *Sleeping-Coda*

¹⁴In the Mad Hatter's Song: Verse II, the Boosey & Hawkes score (B.P.S. 818) has incorrect measure numbers. To not confuse matters, music examples will use the measure numbers given in the score, with these alterations: The score numbering has two sets of mm. 244-46, but the music continues, so the second set of mm. 244-46 will be referred to as 244B-46B, which can be found on pp. 39-40 of the score. The numbering then continues normally until page 42-3, where the measure numbers skip from 256 to 258, leaving out m. 257. There are also two measures numbered as 261, so the first will be 261, with the second as 261B. Therefore, the piece actually contains 632, not 629 measures.

<i>Section</i>	<i>Number of Measures</i>
I. Dialog	2
II. First Evocation of the Queen	10
VII. Second Evocation of the Queen	11
XIV. Hymn to the Queen	74
III. Cadenza I	33
IV. The Mad Hatter's Song: Verse I	28
VIII. Cadenza II	11
IX. The Mad Hatter's Song: Verse II	72
V. The Star: Verse I	47
VI. The Star: Verse II	56
XI. Changing Places	92
XII. Cadenza III	41
Combinations:	
X. Interlude	20
XIII. Quodlibet-Return	62
XV. Sleeping-Coda	66

Table 2. Thematic Arrangement of *Vintage Alice*

comprise the multiple themes which are then resolved in these movements.

As you can deduce from the thematic grouping in Table 2, this composition fits together through the development in each thematically grouped section. These themes are combined in the quodlibet at the close of the piece, which represents Alice's mind filling itself with the happenings at the Mad Hatter's tea party. The dialog uses the format of an empty measure in order to provide space for portions of Carroll's texts to be spoken, so that the narration of the story and its various characters may be realized.

Vintage Alice is an important turning point of Del Tredici's career as this is the first work where he had consciously decided to work with the tonal idiom before writing the piece. Del Tredici says at the time he composed *Vintage Alice* he was just beginning to use tonality. Regarding *Vintage Alice* and tonality the composer states,

...some aspect of the story must suggest to me that tonality is necessary and in *Vintage Alice* it was that little song, "Twinkle, twinkle, little bat, How I wonder what you're at," is based on "Twinkle, twinkle little star," so that the tune I felt was so famous that I had to use it, so that meant I was using "Twinkle, twinkle, little star," as the tune...so that was one aspect that *forced* me to use tonality. The other was that I needed a *presence* for the Queen of Hearts, even though she's not in the chapter. The White Rabbit is doing all of this in *front* of her. So, for me the only *presence* that had to be was *God Save the Queen*. ...so that was the basis of my using tonality, cause I wanted to incorporate these two melodies which were part of the story.¹⁵

Vintage Alice contains the borrowed themes of "God Save the Queen," "The Star," and Del Tredici's own alteration of these melodies. In order to present and resolve these melodies, he has cut them apart and assembled them in a new manner to form a musical collage. The first group of music to discuss is those mainly based on the traditional anthem, "God Save the Queen." Americans use the identical tune for "My Country 'tis of thee." However, one must keep the British foundations of this tune intact if it is to make any sense in the context of the story. Del Tredici states that he used this well-known melody because of the passage in Chapter VII of *Alice in Wonderland* where the Mad

¹⁵David Del Tredici, personal communication with the author. October 1998.

Hatter discusses his quarrel with Time, just when, “–it was at the great concert given by the Queen of Hearts, and I had to sing. ‘Twinkle, twinkle little bat! How I wonder what you’re at.’” The *Hymn to the Queen* is the musical representation of being in two places in Wonderland at once: the tea party goes on, but the characters are enthralled by the story of the Hatter singing for the Queen. This melody provides the context of the Hatter’s story, i.e. the Queen’s Court. Del Tredici musically changes the familiar anthem into a Wonderland version, as is first shown in mm. 3-8, which come from the *First Evocation of the Queen*, as in Example 1. The entire first section is musically made of the first three lines of the poem, “God save our gracious Queen, Long live our noble Queen, God save the Queen.” Del Tredici’s directions tell the musicians that he wants this section performed, “With crude pomposity,” and the music is also written to that end result. He has split the instruments into three groups that use three different key areas, and the groups are related by a major third. The key areas defined combine to make an augmented triad on the notes E \flat , G, and B natural. The home key of E \flat major is played by the trumpet, with the half note receiving one beat. It is the only instrument that shows the pulse of the meter signature of three-two. The timpani supports the trumpet by playing a roll on the notes of E \flat and B \flat , which are the tonic and dominant of E \flat , respectively.

Del Tredici makes a microcosm of his multi-tonality in the brass section. While all the brass section is in the meter signature of three-two, the trumpet is in E \flat , the two horn parts are in G major, and the trombone is in B major. The remaining brass move at a rate that is 1.5 times the speed of the trumpet line, with the pulse utilizing two-thirds of a

Example 1a. *First Evocation of the Queen*, mm. 3-5.

FIRST EVOCATION of the QUEEN

With crude pomposity
♩ = 108 always

Handwritten Annotations:

- Picc. 3: **Altered Eb** (measures 3-4), **B** (measure 5), **Altered Eb** (measures 3-4), **B** (measure 5)
- Ob. 2: **Altered Eb** (measures 3-4), **B** (measure 5), **Altered Eb** (measures 3-4), **B** (measure 5)
- Cl. (E^b) 1: **Altered Eb** (measures 3-4), **B** (measure 5), **Altered Eb** (measures 3-4), **B** (measure 5)
- Bsn. 2: **Altered Eb** (measures 3-4), **B** (measure 5), **Altered Eb** (measures 3-4), **B** (measure 5)
- Tpt. 3: **G** (measures 3-4), **B** (measure 5), **G** (measures 3-4), **B alt.** (measure 5)
- Hn. 1: **G** (measures 3-4), **B** (measure 5), **G** (measures 3-4), **B alt.** (measure 5)
- Tbn. 2: **B** (measures 3-4), **G** (measure 5), **B** (measures 3-4), **G** (measure 5)
- Violin 3: **G** (measures 3-4), **B altered G** (measure 5), **G** (measures 3-4), **B alt.** (measure 5)
- Viola 2: **G** (measures 3-4), **B altered G** (measure 5), **G** (measures 3-4), **B alt.** (measure 5)
- Vcl. 1: **G** (measures 3-4), **B altered G** (measure 5), **G** (measures 3-4), **B alt.** (measure 5)
- Bass 2: **G** (measures 3-4), **B altered G** (measure 5), **G** (measures 3-4), **B alt.** (measure 5)

Performance Instructions:

- sf sempre* (for Picc., Ob., Cl., Bsn., Tpt., Hn., Tbn., Timp., Crash Cym., Violin, Viola, Vcl., Bass)
- Sul G.* (for Violin, Viola, Vcl., Bass)
- To the fore* (for Tpt.)

Other Markings:

- H. P. 4 018

Example 1b. *First Evocation of the Queen*, mm. 9-11.

Handwritten musical score for Example 1b, *First Evocation of the Queen*, measures 9-11. The score includes staves for Piccolo, Oboe, Clarinet, Bassoon, E-flat Trumpet, G Horn, B Trombone, E-flat Timpani, Cymbals, Violins 1 & 2, Viola, Violoncello, and Bass. Handwritten annotations include "Piccolo change to Flute", "G altered E6", "B altered G", and "G". A bracket groups measures 9-11.

quarter note triplet as the pulse instead of the half note. The idea of varied speeds and varied keys will carry over to the other instrument families.

The woodwind and string sections must be discussed together as their treatment in the *First Evocation of the Queen* requires it. First of all, these two families make two further diminutions of the trumpet line. The fragments are played at two different speeds, but the faster diminution is made “equal” in length through the use of additional rests. For example, look at mm. 3-4 in Example 1. The string section in m. 3 moves three times as fast as the trumpet line, as its pulse is a quarter note of a quarter note triplet. The woodwind section moves half again as fast as the woodwinds by utilizing the eighth note of an eighth note triplet as its pulse. Now look at the end of m. 3 and the beginning of m. 4, which make up the second fragment. The woodwinds and strings have exchanged note values, so that the eighth note triplets are now in the strings, while the quarter note triplets are in the woodwinds. Also note that the longer of the two phrases, in the woodwinds takes up the last beat of m. 3 and the first beat of m. 4, while the strings have added rests so that their motive is played within the time frame of the woodwinds, with the strings playing on the second half of beat three, and the first half of the beat in m. 4. The strings and the woodwinds continue this rhythmic alteration throughout this movement.

Next, let us examine the tonalities of the woodwind and string sections. On first glance, it looks as if the woodwinds are in the key of B major, while the strings occupy G major. On further examination, this proves to be untrue. There are three fragments of the theme of “God Save the Queen” in mm. 3-5. These phrases alternate together between

the two keys of G and B major. Therefore, the first fragment is in G, the second in B, and so on. However, though the fragments are intended to sound as one key, they are also altered, or bent for effect. The first fragment in m. 3, which is in G major has the notes G and A in the strings, and G and A \flat in the woodwinds. Compare this to the third fragment in mm. 4-5. The strings use F \sharp , which is normal to the key of G, but the woodwinds utilize A \flat and B \flat , which are not normal members of G major. Thus, the key of G in the woodwinds is maintained in spirit, but has been altered by the addition of accidentals from the key of E \flat major, which is the home key of the trumpet and the entire piece. The second and fourth fragments, in mm. 3-4 and mm. 5-6 respectively, utilize this same concept, but with different keys. Here, the woodwinds are placed in B major, while the strings use B as tonic, but keep their lines in G major.

In Example 1, the trumpet plays the complete melody, while the other voices play fragmentations of the original tune. At mm. 10-11 the brass section rests on their final notes, and the fragments of the woodwinds and strings follow suit in m. 11 so that this section closes on an E \flat major chord with the trumpet on E \flat , the timpani on E \flat and B \flat , and the rest of the voices resting on G. The procedures discussed thus far are a road map to Del Tredici's path into Wonderland. The idea of a multi-tonality that is related by major thirds is the cornerstone of this piece. Other important compositional concepts include the distortion of the pulse through fragmentation and multiple diminutions. The fragmented motives also bring back ideas already presented in the story. This motivic reminder of texts is one way that the listener can identify with Alice's view of

Wonderland. As Del Tredici views the Queen as pompous and crude, the motivic fragments portray the false embellishment the Queen puts on herself. Her vision of her world, and what happens in it are extremely different, as seen in the following example. Though all the creatures of Wonderland fear vexing her because of possible beheading, it is only the cards, who come from the same deck as the Queen, that are truly scared of beheading. This is illustrated later in the story as the King wanders behind the Queen, negating her orders left and right during the croquet game. Thus, the Queen's existence is a caricature.

The Second Evocation of the Queen occurs at mm. 177-187, as seen in Example 2. It is the second half of the *Hymn to the Queen*, which matches the text, "Send her victorious, Happy and glorious, Long to reign over us; God Save the Queen." To prepare for this section, at m. 176, there is a pause in which the Hatter makes the comment, "It goes on, you know..." this statement is made over a dominant pedal on B \flat 7. The three keys of E \flat , G, and B, the presentation of the trumpet line utilizing the half note pulse of the meter signature of three-two in E \flat major, and the multiple diminutions of the trumpet line are again present. The horns remain in G major and the trombone remains in B major with an identical diminution to the *First Evocation of the Queen*. The woodwind and string sections again alternate in fragments between the keys of G major and B major. Note that the woodwinds still present their version of the G tonic with the addition of accidentals from E \flat major, while the string section presents its B major sections with the accidentals from G major throughout the *Second Evocation of the Queen*.

Example 2. *Second Evocation of the Queen*, mm. 177-79

(j=j)
With crude pomposity

Picc. 3
2

Ob. *sf sempre*

Cl. *sf sempre*

Bsn. *sf sempre*

Tpt. *sf sempre*

Hn. *sf sempre*

Tbn. *sf sempre*

Timp. *sf sempre*

C. Cym. *sf sempre*

Vln. *sf sempre*
sul G

Vla. *sf sempre*
Arco

Vcl. *sf sempre*
Arco

Bass *sf sempre*

177 *sf sempre* G

178 H. P. S. Balt. G

179 G

Balt. G

Handwritten annotations in the score include:
- Picc. part: "G alt Eb", "Balt. G", "Balt. G"
- Horn part: "G"
- Bass part: "Balt. G"
- Bottom of page: "G", "Balt. G", "G", "Balt. G"
- Performance markings: "sf sempre", "H. P. S.", "Arco", "sul G", "tenza Sord. To the fore"

Although the *Evocations* are tied to the other sections both by their acceleration and deceleration of rhythm and their harmonic structure, these sections, with a small change, could stand independent as separate works. The *Second Evocation* is voiced in the same manner as the *First*, and with some editing could be combined with the *First Evocation* to make a whole ‘chorale.’ The trumpet closes on E \flat in m. 187, as in the *First Evocation* with the timpani rolling E \flat /B \flat , while the rest of the voices cadence on G, thus creating an E \flat major chord.

The third statement of the theme occurs in the section entitled *Hymn to the Queen*, running from mm. 490-563. In keeping with the first two sections, this third section is a culmination of the two previous twisted occurrences of the anthem “God Save the Queen”, which were heard in the *First and Second Evocations of the Queen*. In Example 3, the first half of the section presents the melody *God Save the Queen*, but adds the soprano, so that the full melody is realized in both tune and lyrics. The root of the three key expansion is E \flat major, which is sung by the soprano in the upper register using the tonic note of E \flat ⁵.¹⁶ The soprano is joined by the addition of the remainder of the brass section in E \flat , as opposed to the brass section utilizing all three keys of E \flat , G and B. The trumpet is omitted for this verse, so that only the soprano line presents the melody in the home key of E \flat major. The timpani still has a tremolo of a perfect fifth on E \flat and B \flat . The woodwinds and strings open on G, and continue to alternate between the keys of G

¹⁶The numbering system used in this investigation refers to C⁴ as ‘middle C’ with A⁴ = 440.

Example 3. *Hymn to the Queen*, mm. 490-93.

A Tempo (♩. ♩)
With feeling
p sempre

Sop. *E♭*
God save our gra- cious Queen. Long live our no- ble Queen.

Picc. *G:* *sub. f* *B:* *G:* *f* *B:*

Ob. *p* *sub. f* *p* *f*

Cl. *p* *sub. f* *p* *f*

Bsn. *p* *sub. f* *p* *f*

Hn. 1 *p sempre*
2 *p sempre*

Tbn. 1 *p sempre*
2 *p sempre*

Timp. *p sempre*

Crash Cymbal *p sempre*

A Tempo (♩. ♩)

Vln. 1 *G:* *sub. p* *B:* *G:* *B:*
2 *f* *sub. p* *f* *p*

Vla. *f* *sub. p* *f* *p*

Vcl. *f* *f* *f* *f*

Bass. *f* *f* *f* *f*

490 491 492 493

and B together, as in the two previous occurrences. Though the score looks similar to the *First* and *Second Evocations* upon first glance, there are numerous subtle changes that one will hear upon listening to this section.

Rhythmically, the voices are written in regards to the original meter signature of three-two. The horns and trombone use a half note pulse instead of a half note value in a quarter note triplet. The medium speed, exchanged by the strings and woodwinds has changed from a quarter note triplet to straight quarter notes. The fastest speed, which also alternates between the woodwinds and strings, moves with the eighth note as its pulse. This verse sounds quite different than the previous two hearings, although the notation appears similar, as if one is looking at two identical pictures and is expected to pick out the differences between the two. It is this double vision that creates the surreality of the Queen's court.

Del Tredici makes the transformation from the *First and Second Evocations* to the *Hymn to the Queen* complete by altering the melody. Instead of echoing the theme in half notes, the remaining lines modulate in two directions within each section of the woodwinds, brass, and strings. Half of the voices mimic the melody in its original form, while the other half play the inversion, or a modified inversion of the original melody. This is a procedure one observes throughout *Vintage Alice*, with the next obvious usage of this device in *The Star: Verses I and II*. The simultaneous sounds of the melody and its inverse create a sense of Wonderland because to the listener the pieces fit together in an

abstract manner. The familiarity of the themes has been altered so that the listener remains in Wonderland.

The final difference between the third occurrence and the first two is that the balance of the tritonicity (i.e. -three simultaneous keys) has been shifted. Instead of putting the trumpet in E \flat major and the remaining instruments in G and B major, Del Tredici balances the tonalities through a more equal distribution of key centers. The soprano sings the melody in E \flat , while the first and second horns display the melody in an altered form, but still in E \flat . The first horn plays the inverted melody, beginning up a major third from E \flat on G, so that it ends each phrase on E \flat with the soprano. Concurrently, the second horn starts on E \flat , but uses a disjunct line to fill out the harmony. The trombone plays a dominant pedal of B \flat , in the key of E \flat .

To add confusion to poor Alice's mind, the strings and woodwinds are playing in a mixed mode of both G and B, which are the next two keys in the major third sequence from E \flat . Again, each family of instruments plays in the same diminution and the same key simultaneously, but is constantly trading diminutions with the other family. This verse uses unaltered versions of both G and B. While the diminutions are not identical, the pitches used are now identical. For example, m. 490 places both families in G major with the use of the pitches G, A, and D, and then switches to B major in m. 491 using the pitches A \sharp , B, C \sharp , D \sharp , and E for both instrument groups. At m. 490, the strings play the melody as well as its inverted form in G. Mid-fragment in m. 491, each voice trades

form—either normal or inverted, but the tonic has moved up a major third from G to B. The identical rhythmic and inversion of the melody occurs in the woodwinds, but is reversed. The significance of this section will be discussed later, as musically it immediately occurs after the *Quodlibet* section. The *Hymn to the Queen* and its two predecessors, the *First and Second Evocations of the Queen* have presented the reigning tritonicity of *Vintage Alice* of E^b, G, and B major, respectively. The relation of keys by major third and the symmetrical augmented triad functioning as a ‘tonic’ triad are issues that will recur in *Vintage Alice*.

The Mad Hatter's Song: Verse I & II and The Star: Verse I & II

The next theme of importance is the broken, twisted Hatter's version of Taylor's "The Star," which the Hatter begins as "Twinkle, twinkle, little bat." *Cadenza I* and the *Mad Hatter's Song: Verse I* are undeniably linked to one another. *Cadenza I* contains the germ of the Mad Hatter's melody, and is scored for first saxophone and soprano. The saxophone opens with a sigh motive of alternating whole and half steps that begin at C or C \flat and resolve downward to B \flat . Hereafter, it will be referred to as the 'twinkle sigh' motive which is illustrated in Example 4.

Example 4. 'Twinkle sigh' motive, mm. 13-14, 40-41.

The image displays two staves of musical notation. The first staff, representing measures 13-14, is for saxophone. It begins with a treble clef and a key signature of one flat. The notes are C4, D4, E4, F4, G4, A4, B4, and Bb4. Handwritten annotations above the staff indicate a 'whole step' between C and D, and a 'half step' between G and A. Performance markings include 'Solo' and 'molto vibrato sempre'. The second staff, representing measures 40-41, is for soprano. It begins with a treble clef and a key signature of one flat. The notes are C4, D4, E4, F4, G4, A4, B4, and Bb4. Performance markings include 'sub. p sempre'. The lyrics 'Twink - le. Twink - le.' are written below the notes.

Del Tredici presents the melodic fragments of the 'twinkle sigh' motive and "Twinkle, twinkle, little bat" and integrates them into a coherent musical whole through the use of

metric modulation. This technique of metric modulation is a trademark of the composer's work. For all musical examples in *Cadenza I*, the quarter note stays constant as the lines move from meter to meter. For example, in mm. 13-18, the saxophone begins with the 'twinkle sigh' motive, and then makes diminutions of itself in small increments, as illustrated in Example 5.

Example 5. *Cadenza I*, mm. 13-18.

The musical score for Saxophone 1 spans measures 13 to 18. Measure 13 begins with a piano (*p*) dynamic and the instruction *Solo molto vibrato sempre*. The melody starts with a dotted half note followed by a quarter note in a 3/2 time signature. In measure 14, the meter changes to 2/2, and the melody is written as a triplet of eighth notes. Measure 15 changes to 3/4, featuring a dotted quarter note and an eighth note. Measure 16 is in 2/4, with a dotted eighth note and a sixteenth note. Measure 17 is in 3/8, with a dotted eighth note and a sixteenth note. Measure 18 is in 2/8, with a dotted eighth note and a sixteenth note, marked *sf*. A smaller version of the measure 18 notation is shown below the main score.

The saxophone begins at m. 13 with the 'twinkle sigh' motive comprised of a dotted half note and a quarter note in the meter signature of three-two (from the Queen's music), repeats this idea in the meter signature of two-two, but notates the line in triplets, then moves to the meter signature of three-four at m. 15 and utilizes a dotted quarter and eighth notes. This idea repeats in the meter signature of two-four but transforms into a dotted eighth sixteenth note in the meter signature of three-eight which shifts to the meter signature of two-eight. This gives the listener the impression of the change, but obstructs

the metric shift to the ear. The perception of the music is distorted. Del Tredici changes the note duration and the meter so that the place of emphasis changes within each phrase played. When the meter changes on each subsequent playing of the motive, it changes the emphasis with which the motive is played, thereby distorting it. Thus, the meter changes the stress and sound of the diminution level. The soprano line uses this procedure at mm. 19-24. It utilizes “bat! at!” first on eighth notes in the meter signature of two-eight but quickly changes note values to dotted eighth notes in the meter signature of three-eight, quarter notes in the meter signature of two-four, dotted quarter notes in the meter signature of three-four, half notes in the meter signature of two-four, and dotted half notes in the meter signature of three-two. The saxophone enters on a solo line for three measures from mm. 25-27, after which the soprano joins the saxophone line. The soprano line uses dotted half notes, but the text has changed to “little, what you’re,” etc. More text is added as the line continues, with the goal being a statement of the full line of text. As the soprano line reaches the top notes of each phrase, it drops down again to start the next one. The saxophone and soprano utilize register exchange, though they do not yet use motive exchange.

The transition to *The Mad Hatter’s Song: Verse I* begins at m. 40, which is seen in Example 6. The second saxophone and accordion have been added, changing the cadenza from two contrapuntal lines into a full harmonic sound with the addition of the accordion.

Example 6. *Cadenza I*, mm. 40–41.

The musical score for Example 6, *Cadenza I*, mm. 40–41, is written in 2/2 time. It features four staves: Soprano (Sop.), Saxophone (Sax.), and Accordion (Acc.). The Soprano part has a melodic line with lyrics "Twink" and "le.". The Saxophone part has a melodic line with markings "sf sempre" and "molto vibrato sempre". The Accordion part has a sustained chord with markings "sf (with many bellows changes)" and "dim. poco.". Handwritten annotations include "E^b", "B", "G", "6", "b6", and "5" above notes, and "S.B. + Fl." with "40" and "41" below the accordion staff.

The accordion rests on an F[#]¹⁷, which should function as the dominant of B major, the third home key. The resolution to the *Mad Hatter's Song* does not resolve to B, as intended from this chord in *Cadenza I*, but instead resolves deceptively to E^b, which creates the progression V⁷/V to I. The other three voices in *Cadenza I* at mm. 40–41 explore the 'twinkle sigh' motive in varied keys and diminutions. The melody in the soprano line alternates its pulse with the half note as the beat, from a triplet of quarter notes, with four of the six quarter note values for two triplets and alternating to a dotted

¹⁷Throughout this work, a letter name with the number 7 after it, i.e. C7, F7, etc., will refer to a major minor seventh chord.

half note and quarter note. This line is in E \flat , with the ‘twinkle sigh’ motive on scale degree 6 to 5, and then to \flat 6 to 5, respectively. The second saxophone employs a faster diminution in B major which is twice as fast as the soprano, while the first saxophone is twice as fast as the second saxophone and utilizes the key of G. thus, even in a thinner texture, Del Tredici presents the listener with the three keys of E \flat , G and B major simultaneously.

The Mad Hatter's Song: Verse I is a natural progression from the *Cadenza* section but has resolved the three keys to the home key of E \flat major. The main motives of the melody are the ‘twinkle sigh’ motive from the previous section, made up of alternating whole and half step ‘sigh’ figures, and leaps that begin as perfect fourths, but are soon transformed into augmented fourths, or tritone leaps by the close of this verse, as seen in Example 7. These leaps are a development from the ‘twinkle sigh’ motive of the interval of a second, to leaps of a perfect fourth, to the augmented fourth leaps that tend to resolve to the perfect fifth opening interval of the traditional melody of “The Star.” The harmony beginning at m. 47 moves sequentially in fourths from C7-F7-B \flat 7-E \flat , which is related to the fact that E \flat is the home key for the *Hymn to the Queen*. The accordion plays a motive that expands by step, while the banjo makes a futile attempt to play “Twinkle, twinkle, little star,” but ends up playing a reversed form of the accordion line that occurs in mm. 47-48. The first saxophone is the precursor of the soprano’s new motives, as they are often paired with the saxophone presenting new motivic material,

Example 7. *The Mad Hatter's Song: Verse I*, mm. 47-54

'Twinkle sigh'
Ritard. A tempo Simply

Sop. 3/2
lit - tle lit - tle bat! Twink - le, twink - le. lit - tle

Sax. I. 3/2
p sempre *'Twinkle sigh'*

Mand. 3/2
p sempre

Banjo 3/2
p sempre *'EXPANDING MOTIVE'*

Acc. 3/2
p sempre

46 47 Solo Bass. 48 49

Sop. 3/2
bat! Twink - le, twink - le. what you're

Sax. I. 3/2
gliss

Mand. 3/2

Banjo 3/2

Acc. 3/2

50 51 52

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Example 7. *The Mad Hatter's Song: Verse I*, mm. 47-54.

which is used in imitation by the soprano line. At m. 47 the first sax plays a sequence of tritone leaps, which Alice (i.e. the soprano line) picks up by m. 53. From m. 53, the soprano accelerates and then decelerates to half note values at m. 70, so that the music calms before embarking on *The Star: Verse I* at m. 74.

The Mad Hatter's Song is split into an antecedent and consequent sections that match the poetic verse, in a similar manner to the previous *Hymn to the Queen*. *Verse I* was comprised of, "Twinkle, twinkle, little bat, How I wonder what you're at," while *Verse II* corresponds to the text, "Up above the world you fly, Like a tea-tray in the sky." Just as the *Mad Hatter's Song: Verse I's* origins were in *Cadenza I*, the germ of *The Mad Hatter's Song: Verse II* is derived from *Cadenza II*. Therefore, each section of verse is

split up into antecedent and consequent halves throughout the piece. As the poem “The Star” has more than one verse of poetic meter, there is more text that can be utilized for each section of music. *The Star: Verse I* sets the first three stanzas of the poem “The Star.”

In *Cadenza II*, as in *Cadenza I*, the soprano line employs additive rhythm, adding half of each previous note’s value to each succeeding note value, as seen in Example 8.

Example 8. *Cadenza II*, mm. 188-197.

G: (In Tempo, ♩) *sf sempre*

Sop. 188 fly. sky. fly. sky. fly. sky. fly. sky. 189 fly. sky. fly. sky. world you in the

Sop. world you in the world you in the -bove the

Sax. I 190 191 192 *p (legato)* **B:** 3 Mad Hatter's Song

Sop. *cresc. poco. a poco.* tea - tray -bove the tea - tray -bove the tea - tray

Sax. I 193 194 *cresc. poco.* 195 *simile*

Sop. **G:** 6 **S:** 5 'Twinkle siah' *(cresc. sempre)* Up a - like a Up a - like a Up a - like a Up a - like a

Sax. I 196 *(cresc. sempre)* 197

The text begins with, “fly, sky” on eighth notes in the key of G major. The augmentation then moves to dotted eighth notes, quarter notes, dotted quarter notes, dotted half notes, then to half notes. At this point, the saxophone line is added to the soprano line, and the music has modulated to B major. The soprano line then returns to the original eighth note values through diminution. The saxophone uses the leaping motive from *The Mad Hatter's Song: Verse I* by moving in perfect fourths and diminished fifths, or tritones. Though the saxophone line begins on eighth notes, it makes a diminution of itself on each phrase so that the line ends at the diminution of sixteenth notes of quarter note triplets in the meter signature of two-two by the time the *Mad Hatter's Song: Verse II* begins. It then drops back to the tempo of *The Mad Hatter's Song: Verse I*, in the meter signature of three-two and utilizes quarter notes. As the listener has heard *Cadenza I* deceptively resolve to *The Mad Hatter's Song* in the previous verse, he does not need to do so at this point, and thus segues into *The Mad Hatter's Song: Verse II* by adopting the ending B major key of *Cadenza II*. The reason the *Mad Hatter's Song* is set in a diabolical manner is because the Hatter got in an argument with Time, while ‘Alice’ has also been trained to ‘beat time’ while playing music, with Carroll’s result in the chapter being the ‘murdering of the Time,’ which prompts Del Tredici to write this verse with the Time ‘murdered.’ This leads to further metrical distortion.

The Mad Hatter's Song: Verse II melodically begins in the same manner as *Verse I* as the sax, mandolin, banjo, and accordion play lines that are alike to their rendition of *The*

Mad Hatter's Song: Verse I, except that *Verse II* has moved to B major, while *Verse I* was in E \flat major. The Hatter's renditions become more agitated through the expansion of the quartet to chamber orchestra. In Example 9, the addition of the solo trombone line brings a melody comprised of a perfect fifth rising to a major sixth. This melody is the 'correct' melody for "The Star" as seen in m. 201. The trombone has played the first occurrence of the authentic melody of "The Star" in the *Hatter's Song* instead of in *The Star*. This is a precedent for later occurrences of the combined motives which climax in the *Quodlibet*. It is apparent that the authentic occurrence of this melody has grown from the suggested idea of "The Star" in the banjo line at m. 199. It is also derived from the growth of the leaping fourth motive, expanded first to the leaping tritone motive, and then to the perfect fifth opening interval of "The Star" through motivic modulation in linear half steps.

The strings enter at m. 203 and mimic the abbreviated ensemble from the previous verse. The first violin plays the soprano's melody, while the second violin and viola play the mandolin and banjo lines, and the cello approximates the accordion's bass line. They also add another harmonic dimension, as the strings are in E \flat and the remaining instruments are in B major, which gives the listener two of the three main key points of the piece. G major is missing at this point. Therefore, in mm. 202-05, there are three musical ideas, as seen in Example 9. The first idea utilizes the soprano, in an augmentation of the original melody, accompanied by members of the folk group in quarter note triplets. The

B:

Sop. world you fly. Up a - bove the in

Sax I 'Twinkle, sigh'

Mand. p4

Banjo EXPANDING MOTIV E'

Acc.

Tbn Solo. in the fore "The Star"

Vln. 1 off the string mf sempre

Vln. 2 off the string mf sempre

Vla. off the string mf sempre

Vcl. off the string mf sempre

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Example 9. *The Mad Hatter's Song: Verse II*, mm. 201-05.

B:

Sop. 2
2

the sky. Like

Sax. I

Mand.

Banjo

Acc.

E^b:

Vln.

Vla.

Vcl.

mf sempre

204 205

EXPANDING MOTIVE

second idea is shown in the trombone solo on the melody of “The Star.” The third group includes the strings that mimic the soprano and folk group’s voicing, at the original level of the eighth note pulse, as a diminution of the folk group. In Example 10 at m. 206 the woodwinds function as a diminution of the strings. While the strings use the quarter note as the beat, the woodwinds use the eighth note, which makes the woodwinds’ motives

Example 10. *The Mad Hatter's Song: Verse II*, mm. 206-07

B:
Sop. 2
I see - ray in the

Sax. I
B:
Mand.
Banjo
Acc.

Picc. 2
sf sempre

G:
Ob. *sf sempre*
Cl. *sf sempre*
Bsn. *sf sempre*

B:
Tbn.

F:
Vln. 1
Vln. 2
Via.
Vcl.

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twice as fast as the strings' motives. The entrance of the woodwinds fills out the multi-tonal structure seen in the *Evocations of the Queen*, as it is in G major. The strings keep the original bass line of B \flat -E \flat -C-F in E \flat major. The restatement of this harmonic progression by the woodwinds transposes the bass line up a major third, just as each key area in the *Hymn to the Queen* is related by major third. This shift moves from B \flat -E \flat -C-B \flat to D-G-E-A.

The next point of interest occurs when the accordion returns at m. 229, the woodwinds drop out, and the brass enter. The first and second horns enter with the authentic melody of "The Star" in E \flat , the home key of *Hymn to the Queen*. By m. 239, the soprano accelerates to the speed of the woodwinds and the folk group and strings also follow suit so that all of the melodic lines, excluding the brass use the sixteenth note as the pulse. The trumpet and trombone enter at m. 240, each on a solo line in sixteenths which accounts for the remainder of the brass quintet in this section. These two brass lines play fragments of "The Star" in the key of G, which is a major third up from E \flat , and these two keys were heard simultaneously in the *Hymn to the Queen*. By m. 244, the folk group and strings are accelerating and decelerating with the soprano line's rhythm. The trumpet next deviates from the authentic melody of "The Star" by playing F \sharp -F \sharp -D-D-E-E in eighth note triplets at m. 246 in Example 11. This deviation changes the opening melody of "The Star" from the reality of the perfect fifth to the surreality of the minor sixth from F \sharp to D. This alteration is needed in order to harmonically fit with the other voices, and provides

'Twinkle sigh'

Sop. 2/4
mixed 1/4
Sax. G/B 2
Mand.
Banjo
Acc.
Picc. 2/4
Ob.
Cl.
Bsn.
Tpt. G: "The Star" stretched
Tbn.
Vin. 2/4
Vla. EXPANDING MOTIVE
Vcl. EXPANDING MOTIVE

PIVOT POINT PIVOT POINT PIVOT POINT PIVOT POINT

244 245 H. P. S. 818 246

The musical score is arranged in systems for the following instruments and voice:

- Sop.** (Soprano): Lyrics: "Up a-bove the world you fly, — ·bove the world you fly, — world you fly, —".
- Sax.** (Saxophone): Includes handwritten notes: *B: (alt F#)* and *B: (Alt F#)*.
- Mand.** (Mandolin)
- Banjo**
- Acc.** (Acoustic Guitar): Includes handwritten notes: *G*, *PIVOT*, and *B*.
- Picc.** (Piccolo)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Tpt.** (Trumpet): Includes handwritten note: *"The Star" canon*.
- Tbn.** (Tuba)
- Vln.** (Violin)
- Vla.** (Viola)
- Vcl.** (Violoncello)

Handwritten annotations include "PIVOT" and "The Star" canon. The score includes dynamic markings such as *f sempre* and *trac.* (tracato). Measure numbers 244, 245, and 246 are indicated at the bottom of the score.

another foray into the cracked-mirror world of Alice. The harmony is also cracked, as the lines shift quickly between types of accidentals. Upon further inspection, these shifts are similar to those seen in the *Hymn to the Queen*. If the soprano line is split into melodic motives or fragments, you can see the shift between G major and B major. The accompanimental lines shift with the soprano line from the use of notes that could be considered common to both keys, that I view more as pivot points than true pivot chords.

In Example 11 at m. 244, the first fragment in G major begins in the soprano line at the text “in the” and then shifts to B major from m. 245 on the text “sky. Like a teatray.” The line shifts again from G major to B major in m. 246 on identical texts, which puts the first half of the measure in G and the second half in B. The pivot point between G and B is a collection of the notes F#, A#, and C, which contains the raised seventh degree of both keys. The mandolin, banjo, oboe, clarinet, and bassoon are all doubling the accordion’s original ‘expanding’ motive from *The Mad Hatter’s Song: Verse I*, but in an altered form. This idea of expansion from the idea of major to the idea of augmented qualities creates a dichotomy. The lines definitely fit in the system of tonality, yet their expansion puts them in a collection of whole-tones. I hear it, as in the mandolin line at m. 244, which moves from E \flat -E \natural -F \sharp -G \sharp , as a mixed mode of G major and minor on scales degrees $\flat 6$ - $\natural 6$ - $\sharp 7$ - $\sharp 1$. This line makes the listener hear the expansion that ties into the foundation of the three keys of E \flat , G and B which form an augmented chord. This augmentation or overshooting of tonic in this line is the crux of the shift in Alice’s mind

between her mundane world and Wonderland. It is also an expression of the augmented chord which occurs in the whole-tone scale. However, these shifts occur so quickly that they are used as color, distortion, or stretching of the major mode. On top of this tonal/whole-tone layer of shifting fragments is a canon on "The Star" which has some false starts in mm. 244-46, but is realized in mm. 244B-46B. The canon is found in the trumpet and trombone lines using the eighth note as the pulse in the key of G. At this point in m. 244B, the rest of the lines have rhythmically modulated to the sixteenth note pulse, except the oboe, clarinet, bassoon and cello, that have remained in eighth note triplets. The soprano's melodic line is more difficult to separate into melodic fragments at m. 244B. The whole musical idea has switched to a true sense of bi-tonality which combines the keys of G and B. The accompanimental lines switch from G to B, again on the same pivot point of the collection F#, A#, and C at the middle of each of their fragments. Therefore in m. 244B, the switch occurs in the second set of sixteenth notes in the triplet of the second beat of the bar. For mm. 245B-46B, the tonality shifts on each beat. However, on top of this idea, the two saxophones play a line which corresponds the text, "Twinkle twinkle little bat" which occurs at the end of the soprano's original melody of *The Mad Hatter's Song*. This motive is a realization of both keys, with the bottom half of the notes resting on G, A, B, and D, and the upper half resting on C#, D#, F, and G#. This results in two collections in the keys of G and B which represent fragmentation of two whole-tone scales. Again, this is the result of the stretching of the motive, and it is this stretch that Del Tredici intends the listener to hear.

The brass and soprano exit at m. 250, leaving space for an instrumental interlude based on an orchestration of the accordion's motive in Example 12 that moves sequentially through the circle of fifths. The first phrase, in mm. 254-55 utilizes the bassoon and the lower strings on a whole-tone collection of F, G, A, B, D \flat , and E \flat . Note that this collection contains the three notes that make up the opening augmented triad in *Vintage Alice* of E \flat , G and B, respectively. The first and second violins are doubled by the oboe and clarinet on a whole-tone collection of B \flat , C, D, E, G \flat . This is the concurrent 'dominant' relation to the first whole-tone collection, which is built on the fifth scale degree in E \flat , which is B \flat . The augmented chord related by fifth is made up of the tones B \flat , D and G \flat (enharmonically written instead of F \sharp). Instead of continuing to sequence in eighth notes and their subdivision of sixteenth notes, this interlude instead accelerates and decelerates the lines along with the shift from the whole tone idea to the chromaticism of the major mode. It moves from an eighth note pulse, to eighth note triplets to sixteenth notes (that again suggest the eighth note pulse), diminuting themselves every two bars. The composer combines the four lines that are playing in sixteenth notes at m. 254. Each contains elements that can be made into two complete lines. The oboe and second violin comprise a complete line, the oboe and first violin comprise a second line, the clarinet and first violin make up a third line, and the clarinet and second violin make up the last line. The doubling in the clarinet and violin is identical to the lines played by the bassoon and lower strings. This idea occurs again in a varied rhythm two measures later at m. 256, in triplets. In Example 12,

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the oboe and clarinet lines double the first and second violins with the clarinet alternating between the first and second violin lines, while the oboe does the opposite, as it doubles the second and first violin lines on each sixteenth note, respectively at m. 254. It continues the alternation throughout the passage. This alternation moves from every other note in mm. 254-55, which utilized the whole-tone collection, to two notes in alternation at mm. 256-58. Therefore, the melody the oboe and clarinet play changes after every two notes, but the measure is written in eighth note triplets. This separates the melodic material so that there is emphasis on every second note versus every third note, and brings the tonality back to the major mode. This keeps the melodic ideas from fitting smoothly into the triplet, which represents another shift of perception in Alice's mind.

In Example 13, the doublings of the previous example are kept, with the lower strings and bassoon functioning as one line and the upper strings being doubled by the clarinet and oboe which alternate between the two violin lines on each note. Once the lines have all arrived at the sixteenth note pulse at m. 259. Next, all four voices of the brass enter as one group, which has changed from the pairings of the trumpet and trombone versus the two horn lines. In Example 13, the meter signature has shifted to three-two, and the brass enter with the half note as the pulse, as illustrated in m. 261. The voices move up and down by thirds or by step and together make a G# mm7 chord. However, each brass entrance outlines the same keys of the *Hymn to the Queen* and move up by a major third on each entrance. The brass' first line for this verse is in E^b, the second entrance in G, and the third entrance outlines the third key of B major at m. 262.

Example 13. *The Mad Hatter's Song: Verse II*, mm. 259-62.

Musical score for measures 259-319. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass. The woodwinds play a rhythmic pattern of eighth notes with fingerings 2 | 2 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1. The strings play a steady accompaniment. The dynamic marking is *ff sempre*. A rehearsal mark **319** is located at the end of the section.

Musical score for measures 260-261. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet I (Tpt. I), Horn I (Hn. 1), Horn II (Hn. 2), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Bass. The woodwinds continue with the rhythmic pattern. The brass section has specific markings: Tpt. I has a *B:* marking and *p sempre*; Hn. 1 and 2 have *p* and *mf* markings; Tbn. has *p sempre* and a handwritten *Gmm 7*. The strings continue with *ff sempre*. A rehearsal mark **260** is at the start of the section, and **261** is at the end.

Example 13. *The Mad Hatter's Song: Verse II*, mm. 259-62.

Sop.

Sax. 1 2

Ob.

Cl.

Bsn.

Tpt.

Hn. 1 2

Tbn.

Vln. 1 2

Vla.

Vcl.

Bass

261 262

H. P. S. 010

Handwritten annotations in the score include:
- Above the Oboe staff: 2121, 2121, 2121
- Above the Clarinet staff: 1212, 1212, 1212
- Above the Trumpet staff: Aug 2nd Twinkle
- Above the Horn 1 staff: Twinkle
- Above the Trombone staff: B, C6, B6, G#m, E+

Performance instructions include:
- (p) (stopped)
- p crescendo poco a poco
- p molto
- (open)
- p

Combined, these again create the idea of the augmented $E\flat$ chord, which is also central to the structure of *Vintage Alice*. The notes $G\#-B-D\#-F\#$ outline a $G\#\text{mm}7$, but more logically, I interpret it as a B major triad with an added sixth. These long note values in the brass act as a rhythmic brake for the rest of the voices, with the goal of ending on sustained notes of a B major triad. The lines also have varied stopping points in the *First* and *Second Evocations of the Queen*, which slow until the static chord of $E\flat$ major is formed. Instead of reaching the static goal on this verse, the instruments continue with fragmented outbursts in sixteenth notes, but have more gaps between each occurrence. This fragments and slows the ideas in the other voices, to make the themes less apparent to the listener, as the memory of the Hatter's story fades back to the Wonderland reality of the tea party.

At m.264 the soprano enters, using the long notes and motives of the brass section in Example 14, which comprise a 'twinkle sigh' motive preceded by the leading tone to the resolution of the motive. For example, at mm. 264-65 the soprano line enters on B^4 , leaps up to $D\#^5$, and then resolves the motive to C^5 . This first motive contains the expanded 'twinkle sigh' motive as the interval from $D\#$ to C is an augmented second instead of a major second, though the major second is used in the next two occurrences of this phrase at mm. 266-67 and 268-69, respectively. The expansion of the 'twinkle sigh' motive will eventually reach the perfect fifth interval of the opening of "The Star." The soprano line states, "in the sky, world you fly, what you're at!," and here the Hatter's song concludes. These three utterances are each of the last three words of a line of the Hatter's verse. The

Example 14. *The Mad Hatter's Song: Verse II*, mm. 264-69.

Sop. *p legato*
in 'Twinkle' inverted the sky

Sax. I *B:* *molto vibrato* 'Twinkle'

Ob. *p* 2 1 2 1 2 1 2 1

Cl. 1 2 1 2 1 2 1 2

Bsn.

Tpt. *sempre cresc.*
Expanded from soprano line

Hrn. 1 2

Tbn. *sempre cresc.*

Vln. 1 2

Vla.

Vcl.

Bass

264 H. P. S. 818 265

mp

Vop. world you fly... what you're at'

Sax 1 'Twinkle' $F^\#$

Ob. 21 21 21 21 D/B

Cl. 12 12 pp

Bsn. pp

Tpt.

Hn. 1 pp

2 pp

Tbn.

Vln. 1 pp

2 pp

Vla. pp

Vcl. pp

Bass pp

266 267 268 269

$G^6^\circ (F^\#^\circ)$

texts are the ends of the middle three lines of the stanza, in reverse order. The two keys of G and B are implied by the harmonies in mm. 268-69, as the ‘twinkle sigh’ motive in the soprano and saxophone lines resolves to F#, which is the root of the dominant triad in B major, while the woodwinds and strings suggest a diminished triad on Gb, A, and C, which is the enharmonic spelling of the diminished triad on the seventh scale degree in G major. At m. 270, the conversation of Chapter VII of Carroll’s book continues.

The Star: Verse I and The Star: Verse II use text from verses of Jane Taylor’s poem “The Star” which is known familiarly as “Twinkle, Twinkle, Little Star.” These two movements are set between the first and second verses of the Hatter’s rendition of “The Star” as stated in the *Mad Hatter’s Song: Verse I and Verse II*. *The Star: Verse I* uses the first three verses of “The Star” while the *Star: Verse II* utilizes the text of verses one, four and five.

The Mad Hatter’s Song: Verse I makes an attaca into the first verse of *The Star*. At m. 74, the music is still in the meter signature of two-two, but none of the lines have adopted the half note as the pulse. The accordion provides a pedal point for all other lines at m. 77 in Example 15 by playing a Bb7 pedal which alternates with a Bb quartal chord on every third measure. These pedal tones provide a foundation for the key of Eb, the first key of the *Hymn to the Queen*. The strings in the key of Eb contain two themes which are played in quarter notes. The first and second violins play the authentic melody of “The Star” while the viola and cello play broken chords on scale degrees 1-1-3-1-4-1-3-1-2-7-1-6-4-5-1, which sound as a type of childish ‘twinkle accompaniment’ (not identical

THE STAR: Verse 1
E whole-tone scale Inverted/Expanded *simile*

Sop. 2/2
 Twink-le, twink-le, lit-tle star. How I won-der what you are! Up a-bove the world so high, *CT*

Mand. *pp sempre* Expanded STAR *CT*

Banjo *pp sempre* 'Twinkle accompaniment' *Edtr*

Acc. *pp sempre*

E♭ Tpt. 2/2 *B♭7* con Sord. *Q4*

Vln. 1 *ppz.* "The Star" *pp*

Vln. 2 *pp sempre* *DIZZ.*

Vla. *pp sempre* *DIZZ.*

Vcl. *pp sempre* *DIZZ.*

pp sempre 'Twinkle accompaniment' 76

Sop. 2/2
 Like a dia-mond in the sky. When the blaz-ing sun is gone. When he noth-ing shines u-pon.

Mand.

Banjo

Acc.

E♭ Tpt. 2/2 *pp* *B♭7* *Q4* *pp*

Vln. 1 *pp* *simile*

Vln. 2 *pp* *simile*

Vla. *pp* *simile*

Vcl. *pp* *simile*

77 78 79

* The Hatter's song parodies the first verse of Jane Taylor's well-known poem, *The Star*.
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to the ‘twinkle sigh’ motive), as seen in Example 15.

Though the soprano, mandolin, and banjo all move in eighth notes they play varied material. As we examine the lowest line of this trio, we see that while most of the banjo’s line is in the key of $E\flat$, the pedal point for this ‘twinkle accompaniment’ has been altered up a half step to $E\sharp$ diminution in eighth notes that is twice as fast as that of the strings. The mandolin plays an expanded version of “The Star” melody by moving the first authentic interval from a perfect fifth to a minor sixth, in the same manner as the trumpet line in m. 246. Though the key is not readily apparent, the tonic of the melody is D, yet the accidentals are that of the key of $E\flat$, but yet again discard the tonic pitch of $E\flat$ and replace it with $E\sharp$. The soprano also uses D as the tonic note of its melody, but the verse is sung in a stretched inverted pattern. Instead of using the intervals of a perfect fifth, major second, and back down the scale, the line moves an augmented fifth downwards, a major second downward, and back up to the augmented fifth, then sings up four major seconds. This creates a collection of the whole-tone scale on the pitches of E, $G\flat$, $A\flat$, $B\flat$, C, and D, which are also found in the mandolin and banjo lines. Finally, the trumpet in $E\flat$, serves partially as a pedal tone in case one wasn’t sure of the key, but it also functions as a fragmentation of the true melody of “The Star” while only using the notes of $B\flat$, $E\flat$, and F.

By m. 80, the accordion has accelerated the harmonic rhythm so that it changes on every beat by alternating between the $B\flat 7$ and the quartal chord. In Example 16, the soprano finishes the first verse at m. 85, which creates a natural break into an instrumental

Example 16. *The Star: Verse I*, mm. 86-89.

A Piacere
rit. accel. molto rit.

Solo
Solo Bass.)

Acc. *f* sempre

86 B^b7 E^b7 A^b7 D^b7 $F^\#$ $B7$ $E7$ $A7$ $D7$ $G7$ $C7$ $F7$
($F7/E$)

PIVOT

A Tempo
sub. *mf* sempre

Sop. G
Twink - le, twink - le.

1 B
Sax. *f* sempre

2 E^b
 (I)
sub *p* sempre

Acc. B^b7
 (V)
f

S. B. $\rightarrow B^b7$
89

section. At m. 86, all lines drop out excluding the accordion which now doubles the rate of harmonic rhythm so that it changes on every quarter note. Though this little interlude is only three measures long (mm. 86-88), it circles through the keys in this manner: m. 86: B^b7 - E^b7 - A^b7 - D^b7 ; m. 87: $F^\#$, $B7$ - $E7$ - $A7$; and m. 88: $D7$ - $G7$ - $C7$ - $F7$. The $F^\#$ chord in the middle moves the harmony from the flat keys to the sharp keys. The $F7$ at the end of m. 88 prepares the accordion's pedal on a B^b7 at m. 89, where the 'twinkle sigh' motive is heard in all three keys. The soprano line is in G major, the first saxophone is in B

major, and the second saxophone is in E \flat major. Note that these three lines are all voiced in a quarter note triplet and its diminutions. This same combination of instruments is used in *The Mad Hatter's Song: Verse I*. The expression of *The Star: Verse I* is made as short as possible to provide a hint of the familiar melody. Del Tredici then returns to the twisted world of Wonderland. The voicings and thematic material from mm. 89-120 are a restatement of material from *The Mad Hatter's Song*. The 'twinkle sigh' motive returns to the Hatter's version at m. 94 as seen in Example 17 which changes meters every few bars until it returns to the meter signature of two-four in m. 120.

Example 17. *The Star: Verse I*, mm. 92-95.

The musical score for Example 17, *The Star: Verse I*, measures 92-95, is presented in a multi-staff format. The Soprano part (Sop.) features the lyrics: "Twink - le, twink - le. lit - tle lit - tle bat! Twinkle, twink-le." The score includes parts for Saxophone 1 and 2 (Sax. 1, 2), Mandolin (Mand.), Banjo, and Accordion (Acc.). The score features various meter changes: 2/4, 3/4, 3/4, 3/4, 2/4. Handwritten annotations include "G:", "E \flat :", "Twinkle", "mf sempre", "(d-d) With more animation", and "Solo Bass. 95". At the bottom, there are handwritten notes: "H. P. S. 818", "94 I7/A", "I7/I (D)", and "95 I".

The music next utilizes the material of "The Star," which begins *The Star: Verse II* at m. 121. This music basically moves in the same manner as *The Star: Verse I*, though

some differences are present in Example 18. First, the woodwinds have replaced the string section. Meanwhile, the upper two strings drop down to take over the brass line, and the brass tacet. All lines, excluding the pedal point of the accordion, have accelerated from the eighth note pulse to a sixteenth note pulse as they play *The Star: Verse II*. It is now twice as fast as *Verse I*. While *The Star: Verse I* referred to the key of E \flat , which is the first key of the *Hymn to the Queen*, *The Star: Verse II* refers to the key of G, which is a major third above E \flat and is the second of the three key areas of E \flat , G and B.

In *The Star: Verse II*, the soprano melody line is an expanded and inverted version of the authentic melody, using the tonic of F \sharp . As in *Verse I*, the soprano line is still comprised of a whole-tone scale, which in this verse is comprised of the tones G \sharp , A \sharp , C, D, E, and F \sharp . The soprano's line relates to the accordion's pedal by major third, as the accordion's pedal is a D7 chord, containing its third as F \sharp , which refers to the major third relation between the keys of the *Hymn to the Queen*. This pedal point refers to the key of G, which is realized in the lines of the woodwinds and strings. The lower woodwinds play the 'twinkle' accompaniment which is identical to the string section of *The Star: Verse I*. The upper woodwinds play the original melody in G, but have moved from the strings' quarter note pulse to an eighth note pulse. The two violins have taken over the brass line of the previous verse and play scale degrees 5, 1, and 2, which is a fragmentation of the original melody of "The Star." The mandolin and banjo lines are the bridge between the soprano line with the F \sharp tonic, and the remainder of the instruments that are in G major. The mandolin is stretched from the tonality of G to a whole-tone scale in a mixture of the

THE STAR: Verse II

G# whole-tone
mf sempre
Inverted/Exp.
F# CTR

Sop. Twink-le, twink-le, lit-tle star. How I won-der what you are! Up a-bove the world so high.

Mand. *Exp.* *mf sempre* *F#*

Banjo *mf sempre* *Twinkle accomp.* *G#*

Acc. *mf sempre* *D-F*

Fl. *G* *mf sempre* *"The Star"*

Ob. *mf sempre*

Cl. *mf sempre*

Bsn. *mf sempre* *Twinkle accompaniment* *arco*

Vln. *mf sempre* *arco*

121 122 123

Sop. Like a dia-mond in the sky. In the dark blue sky you keep. And off' through my cur-tains peep.

Mand.

Banjo

Acc.

Fl. *simile*

Ob. *simile*

Cl. *simile*

Bsn. *simile*

Vln. 1 *mf*

2 *mf*

124 125 126

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two keys, on the notes F#-D-E-D-C-A#-G#-F#. The first phrase, while containing some common notes with the woodwinds, is still comprised of an identical whole-tone collection as the soprano line. The banjo is caught between keys as well, as the line is an altered version of the ‘twinkle accompaniment’ from *The Star: Verse I* and is played on the G# pedal point with the first phrase moving on the notes G#-C-G#-D-G#-C-G#-A#-F#-G#-E-C-D-G#. The banjo’s collection also utilizes the same pitches that make up the whole-tone scale collection in the soprano line.

At the end of the text for *The Star: Verse II* at m. 133, the accordion cycles through the circle of fifths, but this time plays a diminution twice as fast as *Verse I*, in that the harmonic rhythm moves by every eighth note instead of every quarter. After three measures of this motive, the accordion settles on the pedal point of D7. This interlude bridges the gap between the whole-tone scale and the major tonality. *The Mad Hatter’s Song: Verse I*, *The Star: Verse I*, and *The Star: Verse II* all contain the opening ‘twinkle sigh’ motive played by the soprano and two saxophone lines. However, this second verse of *The Star* has the rhythms switch voices, with the soprano as the fastest, the first saxophone in the middle tempo, and the second saxophone playing the slowest line in the same rhythms as in *The Star: Verse I*. Then at m. 138, the meter signature changes to three-eight and Del Tredici states that the mood to be sung is, “Hysterical!” The voicings are identical to the added material from *The Star: Verse I*, but have become twice as fast as their previous occurrence. In order to fit the soprano line to the beginning of this verse, the pulse must remain at the sixteenth note, as in Example 20. Sequential material begins

Example 19. *The Star: Verse II*, mm. 138-40.

B: (♩) Hysterical!
f sempre

Sop
 1
 Sax.
 2
 Mand
 Banjo
 Acc.

138 139 Soto Bass 140

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at m. 159 with a tonic of G and ends the verse on C7 through use of the Hatter's material until the end of *The Star: Verse II*, which segues into the *Second Evocation of the Queen*. However, this will not be covered at this time, as the focus of this study is the methods that create Wonderland and the evolution and resolution of the motive.

Chapter 5
Changing Places and Cadenza III

The next motive to be examined occurs in the section *Changing Places* and *Cadenza III*, which occur in sequence in *Vintage Alice* in movements XI and XII. *Changing Places* is the stopping point of the Hatter's tale. He decides that his plate is dirty, and must move down a place in order to have a clean cup, so that he can go back to his story. He says, "Let's all move one place on. Keep on moving round and round-." The soprano states this alone at mm. 294-97, in Example 20.

Example 20. *Changing Places*, mm. 294-97.

A musical score for Soprano (Sop) in Example 20, showing measures 294-297. The score is in treble clef with a key signature of one flat (B-flat). Measure 294 starts with a piano (p) dynamic and a 'legato sempre' marking. The lyrics are 'Let's all move one place on. Keep on moving round and round-'. Handwritten annotations include a 'G' under measure 295 and 'A b+ [N+]' under measure 297. The score features a melodic line with slurs and dynamic markings like 'p' and 'f'.

This section is made up of two main ideas. The first is that of a scale that dips down and back, made of either a whole step and two half steps, or a half step and two whole steps, respectively. The second idea is an arpeggiated triad. This initial statement of *Changing Places* suggests harmony from the bare melodic line. The first two measures imply G, while the second two measures outline a mixed mode of C. The second half of the phrase (mm. 296-97) has already begun to stretch away from the first two measures by expanding the overall range, so that the harmony of the line moves from a G major triad to an A^b augmented triad. This shift also represents the dichotomy between the major tonality and the whole-tone scale, which contains the augmented triad. After this initial statement of

the theme, the instruments expand on it in the meter signature of three-four in mm. 299-311. The first three measures of this expansion run from mm. 299-301 and include the woodwinds, trombone and strings, excluding the bass, which are shown in Example 21.

Example 21. *Changing Places*, mm. 299-301.

D E E^b E^b D E E^b E^b D E E^b E^b

A Tempo

Fl. *P sempre*

Ob. *P sempre*

Cl. *P sempre*

Bsn. *P sempre*

Tbn. Solo "Twinkle sigh" *P*

VI. *P sempre*

Vla. *P sempre*

Vcl. *P sempre*

299 300 301

The linear progression that results from these combined themes is D-E-E \flat . D and E each remain for three sixteenth notes apiece while E \flat sounds for the second half of the measure which is comprised of one and a half beats. This use of a grouping of three sixteenth notes instead of four sixteenth notes distorts the pulse of triple time by separating the bar into four sections. To accomplish this distortion, the instrumental lines all play different fragments. The flute and cello are doubled and alternate between E and E \flat on a single sixteenth note, which occurs on the last sixteenth of beat one and the second sixteenth of beat three. The bassoon and second violin are doubled in the same manner, with alternating sixteenths on D and E \flat , occurring on the downbeat and third beat. The oboe and clarinet play complimentary lines that are the inverse of each other. They are comprised of two sixteenth note motives. The first uses a whole step and a perfect fourth, while the second uses a half step and tritone leap. These two motives are directly taken from the first statement of *Changing Places* in mm. 294-97. It represents both the first two notes of the line and the perfect fourth leap of the first two bar phrase and the first two notes and the tritone leap on the second half of the phrase. From this point, the oboe and clarinet continue to expand this motive until their leaps are characterized by both a major and minor ninth in m. 301. This is an expansion of the 'twinkle sigh' motive to the octave, which utilizes both the major and minor second versions of this motive through the use of the major and minor ninth. The first violin and viola have also split mm. 209-301 into four sections, each of which use three sixteenth notes to distort the pulse on D, E and E \flat . The trombone does not occur in the same harmonic context as the other

instruments as it is in B instead of G like the other instrument groups. It plays a lengthy 'twinkle sigh' motive that lasts three bars with a resolution of G \flat , which is the enharmonic of the fifth scale degree of B, F \sharp .

The next phrase begins at m. 302 as the orchestral instruments drop out and the folk group enters. The first saxophone has a G tonic with rhythmic structure of two quarter note triplets per bar, which outline a 'twinkle sigh' motive buried within a major third. It continues this pattern by moving the whole fragment up by a major third or sustaining its current pitch level. The second saxophone plays a 'twinkle sigh' motive using the notes E/D and E \flat /D, first with quarter note triplets, then with eighth note triplets, and thirdly with subdivided eighth note triplets, thus doubling in speed in every measure. The mandolin and banjo play a bass line that ascends from G, with the two scales being G-A \flat -B-C and B-C-D-E as stated by the mandolin. The banjo also states these notes, but in voice exchange with the mandolin. These operations create the harmonies of G, A \flat , and E7. The E7 chord resolves at m. 305 in a deceptive manner by major third, to G.

Another example of combined lines occurs in mm. 308-11, where the banjo and mandolin double both staves of the accordion part. In Example 23, the accordion plays a steady stream of dominant-tonic (V-I) relations in various keys. All voices move in eighth notes except for the right hand of the accordion on the treble staff. The mandolin doubles this line by playing each note that the accordion plays on the beat, but sustains its rhythm for an eighth note instead of using sixteenth notes. The treble line of the accordion plays

Example 22. *Changing Places*, mm. 308-11.

Mand. 3/4
Banjo
Acc.
Solo Bass.
D7 G B \flat 7 E \flat F \sharp 7 B A \sharp 7 E7 A $+$ C7 F D7 B \flat 7 F \sharp 7 G E \flat B B \flat 7 F \sharp 7 D E \flat B G

F \sharp -C-G-B in the first beat of mm. 308, while the mandolin plays F \sharp -G. A section of typical sequential progression that is usually voiced in the accordion line is diagrammed in Figure 1.

308 // 309 // 310 //

D7 - G - B7 - E \flat - F \sharp 7 - B // A \flat 7 - D \flat - E7 - A7 - C7 - F // D7 - B \flat 7 - F \sharp 7 - G - E \flat - B //

3-----8---3---8-----3---8//7-----3---7-----3---7---3//3-----3-----3-----8---8---8//

//311 //

B \flat 7 - F \sharp 7 - D7 - E \flat - B - G //

3-----3-----3-----8---8---8

Figure 1., mm. 308-11

In this example, each chord sounds and quickly resolves, which makes no tone 'dominant'

over the rest, as there is no tonic resting point. A unifying aspect of this sequence can be found in the linear intervallic patterns between the outer voices, which have been listed below each chord in Figure 1. G major is the goal of the sequence which ends at m. 311. In the overall harmonic structure of the piece G major is a focal point, as the three main tonal areas are E \flat , G and B.

The accordion breaks off at m. 311 and spoken dialog comprises m. 312. The second occurrence of the Hatter's statement, "Let's all move one place on. Keep on moving round and round," begins at m. 313. Here, the soprano moves up a half-tone to E \sharp from the first entrance of this motive on E. The passage begins a minor ninth higher than the first occurrence, and is also an inversion of the first one. It is not an authentic inversion, as the first two intervals at m. 294 consist of a whole step and two half steps, while at m. 313, one hears a half step and two whole steps, as in Example 23.

Example 23. *Changing Places*, mm. 294-97, 313-15.

A Piacere
legato sempre

Sop.

294 Let's all move one place on. Keep on moving round and round—
295
296
297

G A \flat 7

A Piacere
legato sempre

Sop.

313 Let's all move one place on. Keep on moving round and round—
314
315

G \sharp m m 7

Inverted, up m.9

This pattern is also found in the second phrase of the first occurrence at m. 296. Though the intervals are not identical, the inversion is still heard. Since this inversion leaps downward to create the chords, the harmonic idea of G#m7 in mm. 313-14, and an F#m7 in mm. 314-15 occurs instead of the sound of an ascending augmented arpeggio. The second phrase uses the same idea as the second phrase in the first section as it expands itself almost imperceptibly by half steps until the distortion is complete. At mm. 294-97, the two phrases are sung in the meter signature of four-four on quarter notes. In mm. 313-15, Del Tredici has dropped the fourth measure of the phrase in the meter signature of four-four and compressed it by twisting it into quarter note triplets. This is another example of the metric distortion that is found in Del Tredici's ideal of Wonderland.

After the soprano's second statement, the music continues in much the same manner as before. The woodwinds, brass and strings enter for three measures (mm. 317-19), as seen in Example 24. As the soprano's statement is inverted, the music continues as an inversion of the first occurrence of the line. In the woodwinds, the oboe and clarinet continue with their idea in the theme of a second and a fourth. By m. 319, the outer leap has expanded from the perfect fourth to a major ninth. Each statement of these two instruments changes slightly so that by the end of their phrase, one cannot easily hear how Del Tredici changed from one musical theme into another. This subtle shift of themes is

A Tempo

Fl. *mf sempre*

Ob. *mf sempre*

Cl. *mf sempre*

Bsn. *mf sempre*

Hn. Solo *Inverted 'Twinklesigh'*

A Tempo (*saltando*)

Vln. 1 *mf sempre*

Vln. 2 *saltando*

Via. *mf sempre*

Vcl. *saltando*

117 *mf sempre* 118 119

similar to the Doublets¹⁸ Carroll would write, where he takes one word and shifts it to a completely different one. The outer woodwinds, flute and bassoon, both play the 'twinkle sigh' motive on the collection of pitches F#-G-G#, which resolves to F#, which results in both the major and minor second form of the 'twinkle sigh' motive. The horn, which represents the brass family in this section of the music, plays dotted quarter notes throughout, that sound as an inverted 'twinkle sigh' motive on F# and G. The strings, as before, play sets of three sixteenth notes. Instead of trading off to play pitches F#, G, and G#, for the first half of the measure they play F# and G# concurrently, which both resolve to G for the second half of each bar from mm. 317-19. The composer moves into the key area of G which is a major third up from Eb, and is the second tonal area used from the beginning of this piece in the *Hymn to the Queen*.

As in the first statement, the orchestral instruments drop out after three measures and the folk group enters. The first saxophone utilizes the falling third motive in

¹⁸Doublets is a game invented by Lewis Carroll which appeared in *Vanity Fair* between 1879-81. Carroll states in the rules, "Two words are proposed, of the same length; and the puzzle consists of linking these together by interposing other words, each of which shall differ from the next word *in one letter only*." So, to make a Doublet from Head to Tail, the game works in this manner:

HEAD	Doublet
HEAL	Link
TEAL	Link
TELL	Link
TALL	Link
TAIL	Doublet

The words that begin and end the puzzle are the Doublet, while the words in between are links, and the entire puzzle forms a chain.

Lewis Carroll. *Lewis Carroll's Games and Puzzles*. Newly compiled and edited by Edward Wakeling. New York: Dover Publications, Inc., 1992. (pp. 39-41)

inversion, which then changes into the interval of a perfect fourth. The mandolin and the banjo are moving towards the idea of that 'twinkle' accompaniment of the Alberti bass. However, the second saxophone adopts and accelerates the 'twinkle sigh' motive first to a diminution made up of eighth note triplets, with the length of triplet taking up the longer portion of that 'twinkle sigh' motive. It quickly halves this after two measures, turning the long part of the sigh into a dotted eighth note with sixteenth resolution, again under the structure of triplet, which keeps the measure in the meter signature of three-four broken up into four sections instead of three. The concept of the beat is still obscured. The main harmony for mm. 320-22 is the alternation between B major, E major, and G#7. This idea stops at m. 325 with the accordion on a B major chord, which is a major third up from G, and is the third key area emphasized in the *Hymn to the Queen*.

At m. 326 the accordion quickly presents sequential material, so that Del Tredici can confuse Alice and pick a new key, as in Example 25 below. The mandolin and banjo continue to double the accordion in the same manner and with identical values of the eighth note in mm. 308-11. However, even the sequential section is now distorted. Figure 2 illustrates the differences between these two occurrences of this section. Instead of setting up dominant to tonic progression (V-I), Del Tredici chose to use fully diminished seventh chords. In mm. 326-27, the diminished seventh chords resolve in a traditional manner, by moving up a half step from scale degree 7-1. In mm. 328-29, Del Tredici changes his norm, and writes these two measures with diminished sevenths as the first three chords and minor chords for the second half. The pitch centers used are

Example 25. *Changing Places*, mm. 326-29.

Musical score for Example 25, mm. 326-29. The score is arranged in two systems. The first system includes staves for Saxophone (Sax.), Mandolin (Mand.), Banjo, and Accordion (Acc.). The second system includes staves for Mandolin (Mand.), Banjo, and Accordion (Acc.). Handwritten annotations include '3' and '4' next to the Sax. and Mand. staves, and '3' and '4' next to the Banjo and Acc. staves. The Mandolin staff in the second system contains handwritten notes: '7 5 7 5 7 5' followed by '3 3 TT 3 3 TT 3 TT 3 3 TT 3'. The Banjo staff in the second system contains handwritten notes: '3 4' and '4'. The Acc. staff in the second system contains handwritten notes: '3 4'. The score is marked with measure numbers 327, 328, and 329. The publisher's name 'H. P. S. 818' is printed below the second system.

mm. 326 //327 //
 B - Cm - D#m - Em - G°7 - G#m// E#°7 - F#m - A°7 - Bbm - C#°7 - Dm //
 3-----3-----3-----3-----TT---TT // d7-----5-----d7-----5-----d7-----5 //

328 //329 //
 B°7 - D#°7 - A#°7 - Cm - Em - G#m// D#°7 - A#°7 - B°7 - Em - G#m - Cm//
 3-----3-----TT-----3-----3---TT // 3-----TT-----3-----3---TT-----3 //

Figure 2., mm. 326-29

identical in both measures, but put in different orderings, as shown in the table above.

This is shown with the collections of B, D \sharp , and A \sharp as fully diminished seventh chords, and the set of minor chords on C, E and G \sharp . These triads, like the three key tones used in the *Hymn to the Queen*, are all related by major third.

The next phrase begins at m. 330 and uses all lines excluding the soprano. The meter has switched from the meter signature of three-four to the meter signature of four-four at m. 330, but Del Tredici has put all the lines into eighth note triplets, thereby clouding the concept of the beat while leaving the idea of triple time from the previous section. There are several motivic sets occurring simultaneously in Example 26 which follows. The folk group, excluding the second saxophone line, plays a distorted version of “bat! Twinkle, twinkle,” as the twinkle leaps are made up of tritones of both augmented fourths and diminished fifths instead of the perfect fourths that are used in the woodwinds, which occur on beats three, two and four of mm. 330-31, respectively. Instead of using the augmented fourth to recede to the world of the Hatter, the ‘twinkle sigh’ motive is the germ of growth from the minor second to the perfect fifth opening interval of “The Star.” As augmented fourths usually grow to perfect fifths, it would be reasonable to assume that from the ‘twinkle sigh’ motive, these perfect fourths derived from the *Hatter’s Song* and the tritone variation are modulating towards that perfect fifth of the everyday melody of “The Star” and thus, the end of Alice’s dream.

Another important aspect that Example 26 provides is Del Tredici’s idea of mixing keys, and alternating between fragments of different keys. Measure 330 opens and is

B: 1
Sax. 1
Sax. 2
Mand.
Banjo
Acc.
N6D9

B: 2
Fl.
Ob.
Cl.
Bsn.
Twinkle
G

B: 3
Tpt.
Hn. 1
Hn. 2
Tbn.
G

B: 4
Vln. 1
Vln. 2
Via.
Vcl.
Bass
ord. m
ord. m
ord. m
ord. m

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clearly in B, but moves to a mixed mode of G and B in m. 331. The most obvious place that this shift can be seen is in the movement of the ‘twinkle sigh’ motive in the second sax, trumpet and trombone lines from scale degrees $\flat 6-5$ in B to the same scale degrees in G beginning on the second beat of m. 331.

The music makes a slight pause m. 336 so that the tea party may again move “one place on.” Here, the soprano begins on C^5 , so that the whole original melody is transposed up a minor sixth from the original starting pitch of E^4 . There is more dialog at m. 337 before the cycle continues. The trumpet opens with the minor second ‘twinkle sigh’ motive, but this time uses the pitches $B\flat$, B, and C, with $B\flat$ as the resolution. The woodwinds, as in earlier statements, make leaps of seconds and fourths, which grow to become both major and minor ninths, as an expansion of the ‘twinkle sigh’ motive in its major and minor form, which occurs by m. 340. This is the precedent for the later fourths and tritones resolving to the perfect fifth opening interval of “The Star” which represents the real world outside of Wonderland.

There is a third sequential section beginning at mm. 347-50. In Example 27, the accordion is doubled in the same way, with the mandolin and banjo tracing the accordion’s line in eighth notes, while the treble line of the accordion is in sixteenth notes, and the bass line plays eighth notes. This collection is made up of a set of major minor and augmented chords. Instead of having the relation of V-I as the other two sequences, this sequences sets up a cycle of resolution, compared to the first two sequences, can be described as $V-I^+$. The root movement does move like the V-I traditional resolution, but

Example 27. *Changing Places*, mm. 347-50.

Mand

Banjo

Acc.

Allegro

Allegro

Allegro

Solo Bass

$E7 E^{\flat+} C7 G+ A^{\flat 7} E^{\flat+}$

Mand

Banjo

Acc.

Allegro

Allegro

Allegro

Solo Bass

$B^{\flat 7} F+ G^{\flat 7} D^{\flat+} D7 D^{\flat+} E7 C+A^{\flat 7} E^{\flat+} G+ E^{\flat+} C7 A^{\flat 7} E7 G+ E^{\flat+} E^{\flat+}$

the idea of a tonic chord with a major or minor quality is replaced with the tonic triad as an augmented triad, which comprises the three tonalities of the *Hymn to the Queen*. E^{\flat} is especially important, as it is the basis for the entire piece. This relationship is shown in Figure 3 below. In mm. 345-46, the music is written so that E^{\flat} is a focal point of the sequence as the sequence is preceded by an E^{\flat} pedal point in the accordion. Therefore, it is not surprising that at m. 347 the downbeat consists of an $E7$ chord that resolves to E^{\flat}

347 //348 //
 E7 - Eb⁺ - C7 - G⁺ - Ab7 - Eb⁺ // Bb7 - F⁺ - Gb7 - Db⁺ - D7 - Db⁺ //
 7---3-----7---3---7-----3 // 3-----A5---3-----A5-----3---A5---//

349 //350 //
 E7 - C7 - Ab7 - Eb⁺ - G⁺ - Eb⁺ // C7 - Ab7 - E7 - G⁺ - Eb⁺ - Eb⁺ //
 7---7---7-----3-----3---3 // 7---7-----7---3---3-----3

Figure 3., mm. 347-50

augmented. Del Tredici is using the pitch D of the E7 chord as a leading tone to Eb. Then, C7 resolves to G⁺, which is not unusual, except for the augmented quality. G is the second of the three important keys of this piece, and is related to Eb by a major third. The next chord, Ab7, also resolves to Eb⁺, thus completing the cycle of that begins at m. 347. This chord progression makes up a linear intervallic pattern in the outer voices of 7-3-7-3-7-3. New chords, but not new chord qualities, occur at m. 348 and work in the same manner as m. 347. First, there is a Bb7 chord that resolves to F⁺. Then, there is another dominant-augmented resolution, that moves from Gb7 to Db⁺. Finally, the measure ends with a D7 chord that resolves to Db⁺, which has been transposed down from the original idea of Eb. This resolves in the same way as in the first measure; the seventh of the D7, C \sharp , is the leading tone to Db. While the chords and resolutions are similar, the pattern of the outer voices is not. It has mutated into 3-A5-3-A5-3-A5. The materials Del Tredici uses in mm. 349-50 are all borrowed from m. 347. In mm. 349-50 he has placed the major minor chords on the first half of the measure, and the augmented

chords on the second half of the measure. This changes the pattern of the outer voices from the alternating 7-3-7-3-7-3 to 7-7-7-3-3-3 for both measures. The first time, Del Tredici moves from $E b^+$ to G^+ and back again, which makes a new cadential idea of a cadence using the major third relation that he has established as crucial from the beginning of the piece. Ultimately, at m. 350, this changes to G^+ , $E b^+$, $E b^+$, thus making sure that a full beat of $E b$ occurs, so that there is a chance of hearing $E b$ as the tonic of this section. It must be an augmented chord here as there are no chords with B in the root, which are needed to fill out that tri-fold idea of the key relations of $E b$, G and B.

The next point of interest is a wonderful example of how Del Tredici creates and shifts thematic material from one form into another. This transformation begins at m. 360, and continues to m. 385, which is the conclusion of the *Changing Places* movement, as illustrated in Example 28. This section is comprised of two alternating groups, with the woodwinds and strings using material from the soprano's statement, "Let's all move one place on. Keep on moving round and round," while the brass section employs the 'twinkle sigh' motive and variations, as illustrated in Figure 4.

<u>mm360-362</u>	//	<u>mm363-365</u>	//	<u>mm366-368</u>	//	<u>mm369-370</u>	//	<u>mm371-373</u>	//	<u>mm374-375</u>	//
ww/strings	//	brass	//	ww/strings	//	brass	//	ww/strings	//	brass	//
3		3		3		2		3		2	
<u>mm376-378</u>	//	<u>mm379-381</u>	//	<u>mm382</u>	//	<u>mm383</u>	//	<u>mm384</u>	//		
ww/strings	//	brass	//	s/folk	//	brass	//	s/folk	//		
3		3		1		1		1			

Figure 4., mm. 360-84

Example 28. *Changing Places*, mm. 360-85.

The musical score is arranged in a system with the following staves from top to bottom:

- Fl. (Flute): Handwritten 'A' above the staff.
- Ob. (Oboe): Handwritten 'BI' to the left of the staff.
- Cl. (Clarinet): Handwritten 'AI' to the left of the staff.
- Bsn. (Bassoon): Handwritten 'B' to the left of the staff.
- Tpt. (Trumpet): Handwritten 'Eb', 'B', 'G' above the staff.
- Hn. (Horn): Handwritten 'Eb' to the right of the staff.
- Tbn. (Trombone): Handwritten 's' below the staff.
- Vin. (Violin): Handwritten 'BD' above the staff.
- Via. (Viola): Handwritten 'A' above the staff.
- Vcl. (Violoncello): Handwritten 'AI' to the left of the staff.

Handwritten annotations include:

- Letters: A, B, C, G, Eb, Ab+, B, C+, G, Ab+.
- Dynamic markings: *s sempre*.
- Measure numbers: 360, 361, 362, 363.
- Page number: H. P. S. 818.

Fl. BD

Ob. A E^b A^b+ B C⁺

Cl. BID

Bsn. AI

Tpt. E^b B

Hn. 1

Hn. 2

Tbn.

Vln. 1 ARD

Vln. 2 BDZ

Vla. ARID

Vcl. BIDZ

364 365 366 367

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BD
Fl. (8) AD E^b A^b+

A
Ob. G A^b+

BD
Cl. E^b AID

AI
Bsn. B2D²

Tpt. G sub. p pp

Hn. G: sub. p pp

Tbn. B G sub. p pp

AR
Vln. B2I E^b sub. sf

BD² AR sub. sf A^b E^b

Via. B2 sub. sf

Vcl. B2I AR2I sub. sf

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Example 28. Changing Places, mm. 360-85.

Handwritten musical score for Example 28, "Changing Places", mm. 360-85. The score is arranged in systems for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Violin (Vln.), Viola (Via.), and Violoncello (Vcl.).

Key annotations and markings include:

- Flute (Fl.):** Handwritten notes A^{\flat} , D , B , C^{\flat} , G , A^{\flat} , G . Above the staff, "B:" and "G:" are written with brackets indicating phrasing.
- Oboe (Ob.):** Handwritten note B^{\flat} .
- Clarinet (Cl.):** Handwritten notes A , I , D .
- Bassoon (Bsn.):** Handwritten notes B , I , O^2 .
- Trumpet (Tpt.):** Performance instruction: *sub. mf sempre (senza cresc.)*. A bracket labeled "B:" spans across the staff.
- Horn (Hn.):** Performance instruction: *sub. mf sempre (senza cresc.)*. A bracket labeled "B:" spans across the staff.
- Trombone (Tbn.):** Performance instruction: *sub. mf sempre (senza cresc.)*. A bracket labeled "B:" spans across the staff.
- Violin (Vln.):** Handwritten notes B^{\flat} , I . Above the staff, "B:" and "G:" are written with brackets.
- Viola (Via.):** Handwritten notes A^{\flat} , C , B , A^{\flat} , G .
- Violoncello (Vcl.):** Handwritten notes B^{\flat} , A , R , I .

Measure numbers 372, 373, 374, and 375 are indicated at the bottom of the score. The publisher information "H. P. S. 818" is located at the bottom center.

Example 28. *Changing Places*, mm. 360-85.

Handwritten musical score for Example 28, *Changing Places*, mm. 360-85. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horns (Hn.), Trombone (Thn.), Violin (Vln.), Viola (Via.), and Violoncello (Vcl.).

Key annotations and markings include:

- Chord symbols: E, B, G, A[#], E^b, G[#], A[#]+, G, A[#]+, C[#], B, A[#]+, G, E^b, B, G, A[#]+, G, A[#], E^b, C[#], B, A[#]+, G.
- Dynamic markings: *sub. sf*, *ARD*, *BDI*, *Twinkle inv.*, *Twinkle*.
- Measure numbers: 376, 377, 378, 379, 380.
- Page number: H. P. S. 818.

Example 28. *Changing Places*, mm. 360-85.

Sop.
ff sempre e non legato
one place on. one place on. round and round-round and round —

Sax.
ff sempre

Mand.
ff sempre

Banjo
ff sempre

Acc.
ff sempre

Solo Bass
Cm m 7 A^b + 7

Tpt.
E^b A^b +

Hn.

Tbn.

Vln.

Vla.

Vcl.

381 382 383 384 385

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The brass alternates in the length of its phrases, while the strings stay consistent in three measure phrases. It is necessary to identify each motive that Del Tredici utilizes in this section, in order to follow the compositional process of this section, as figured in Table 3. In Table 3, letters are used to identify each motive and the motive's incarnation. 'A' represents fragments from the soprano's musical phrase on the text, "one place on, round and round," and makes up a major triad and an augmented triad, respectively. 'B' represents the soprano's utterance of, "let's all move," and "keep on moving," with some extension of the triad. Other letters used are: I = inversion, D = displacement, and R = reversed. Superscript numbers give more detail as to when each motive changes, and how it is different from previous hearings of the motive. For example, BD and BD¹ are both the same form of the B motive, but the first has been displaced differently than the second. These displacements are labeled as they occur. So, displacement one might start on beat two, while displacement two might begin on the second half of the first beat of the measure.

The woodwinds contain in mm. 360-62 the four main sets to this section, consisting of A, B, and their concurrent inverted forms. The strings begin with a similar set of groupings. Here, they use the sets of A and AI from the woodwinds, but when the first violin and viola are summoned to play the B material, something new happens. They play a version of B and BI but both fragments are displaced in the same manner. Instead of beginning on the second half of the first beat and playing sixteenth notes to the end of the measure, they begin as if interrupted and play four sixteenth notes, then a sixteenth

Table 3. *Changing Places*, mm. 360-78.

	mm. 360-362	mm. 366-368	mm. 371-373	mm. 376-378
<i>Flute</i>	A	BD	AD	BI
<i>Oboe</i>	BI	A	BD'	ARD
<i>Clarinet</i>	AI	BID	AID	B'
<i>Bassoon</i>	B	AI	BID ²	ARID
<i>Violin I</i>	BD	ARD	B' I	ARD
<i>Violin II</i>	A	BD'	AR	BD'
<i>Viola</i>	BID	ARID	B'	ARID
<i>Cello</i>	AI	BID'	ARI	BID'

rest, and finally continue on with the whole B motive from the second half of the beat of m. 360.

In Example 28, the second occurrence of this grouping is sounded in mm. 366-68. The woodwinds play identical sets as the strings played in the first grouping. Therefore, from soprano to bass the woodwinds sound BD, A, BID and AI respectively. As the metric shift continues, the strings use materials from the first sounding of the woodwinds, but add another layer of displacement to those themes. The A motive from the flute is converted to ARD (i.e. the A material has been reversed and displaced). Instead of beginning on the downbeat like A, it begins on the second half of the first beat. Its complementary line in the viola plays ARID using identical displacement and reversal of arpeggios, but also inverts the whole musical idea. The viola's line BID moves down a voice to the cello and is displaced once more, becoming BID¹. It has rhythmically displaced the viola's set by an eighth rest, so instead of starting the four-sixteenth note motive on the downbeat, it now commences on the second half of the first beat. The second violin takes the BD motive from the first violin and displaces it, making it BD¹, which, like the cello, begins with the motive of four sixteenth notes on the second half of the first beat of the measure.

The third occurrence of these displacements runs from mm. 371-73, as illustrated in Example 28. The flute plays AD, which is derived from the oboe's A motive in mm. 366-68. As opposed to starting on the downbeat, the flute begins on the second half of the first beat of the measure. The oboe plays the set BD², which is derived from two sets:

the flute's BD, and the second violin's BD¹. BD² had displaced the motive by another eighth rest, so that the four sixteenth note motive starts on the second beat of the measure. The clarinet's AID is derived from the bassoon's previous AI. It begins on the second half of the first beat of the measure instead of the downbeat. The bassoon now plays BID², which comes from the clarinet's BID and the cello's BID¹, respectively. BID² begins on the second beat of the measure. The first violin plays something new: B¹ I. The idea of B¹ is that of a chromatic alteration of B. Therefore, B¹ I is inverted and is a chromatic variation of B. The other partner to this motive is played in the viola as B¹, which is chromatic, but not inverted. The second violin plays AR, derived from A and is paired with the cello line on ARI, and thus the motive is inverted.

The fourth and last variation of the A and B motive occurs in mm. 376-78, which is also illustrated in Example 28. The flute and clarinet pick up B¹ I and B¹, which were last played by the first violin and viola. The oboe and bassoon play the sets ARD and ARID, which have displaced the second violin's and cello's AR and ARI by an eighth rest. This displacement allows the woodwinds' motive to begin on the second half of the downbeat. The strings have simply reverted to the motives that they played in mm. 366-68, which puts the first violin on ARD, the second violin on BD¹, the viola on ARID and the cello on BID.

However, between all of these alterations lie another idea which is that of the 'twinkle sigh' motive. The brass section uses the 'twinkle sigh' motive and variations in mm. 363-65, 369-70, 364-75, 379-81 and m. 383 respectively. The first three occurrences

alternate with the three measure phrases of the woodwinds and strings. The outer voices move in leaps by thirds and seconds, accompanying the two horn lines. In Example 28, mm. 363-65, the first horn uses an ascending 'twinkle sigh' motive of a major second on B \flat and C in eighth note triplets, while the second horn overlaps on the C and moves down to the B \flat , using the 'twinkle sigh' motive on its original pitch and form. At m. 365, the two voices are expanded to G and E \flat , which means that the first horn part leaps up a minor sixth, while the second part makes a downward leap in the same manner. Though this looks like a minor sixth, it does not function in that manner. It is Del Tredici's way of inverting the expansion on the 'twinkle sigh' motive up a step to the major third. Inverting it distorts its true intentions, just like the odd motivation of the characters in Wonderland.

At mm. 369-70, the voices move in the same manner as before, as illustrated in Example 28. A 'twinkle sigh' motive of a major second is heard in m. 369, from D to E and back, while m. 370 compresses to a minor second sigh, on D and E \flat . At this point, instead of expanding to the major third, or expanding further to a fourth, Del Tredici compresses the motive back to its smallest form, the minor second. This prepares the radical expansion of the 'twinkle sigh' motive that occurs at mm. 374-75. Del Tredici stretches the two horn parts first to a major fourth on F \sharp and B, and has that fourth stretch into a tritone of a diminished fifth on F \sharp and C. The next logical step for the 'twinkle sigh' motive would be to expand to that perfect fifth that is the first interval in the traditional version of "The Star." However, Del Tredici cannot use the perfect fifth until

he wants Alice to begin her shift from Wonderland back to the everyday world. Del Tredici defeats this expectation of the mundane world again by resolving the horn parts deceptively through reverting to the two original forms of the ‘twinkle sigh’ motive; the major and minor second. At mm. 379-81, Del Tredici uses ideas from earlier in the work, beginning with B \flat -C and back, and continuing to the major third idea of E \flat -G, which was just examined in the two horn parts. The major second expands to a major third and not an augmented second, as was done earlier in the work, as the idea of the major third relation is central to the work, as best examined in the three keys of all thematic occurrences of the *Hymn to the Queen*. Here, he gives the listener the first two keynotes of the trio, which are E \flat and G.

The folk group and soprano enter at m. 382 and m. 384 respectively and are highly rhythmically compressed. The soprano sings those motives that were previously heard in mm. 360-78 from the woodwinds and strings, “one place on, one place on,” and, “round and round and round-.” This is punctured by a final exclamation in the brass section. The exclamation is interesting, as the horns have overshot the opening normalcy of the perfect fifth of “The Star” as the first horn plays from A \flat to E, which is an augmented fifth, while the second horn finishes the phrase in the same manner as before, as illustrated in Example 28.

While the alternation of sets between the woodwinds and strings versus the brass may seem a bit disjointed, Del Tredici finds a way to connect these sections so that they can link together to form a collage. He does this through the use of melodic fragments,

just as in the section of the *Hymn to the Queen*. Del Tredici then places a harmonic layer over all of these sets, and will often shift keys mid-phrase. The three keys he chooses to use in this section are, of course, E \flat , G, and B. In Example 28, the first phrase of the woodwinds and strings changes every measure, which makes their first phrase harmonically move from E \flat to G to B. The brass play the next phrase, beginning on m.363, in E \flat . Next, at m. 366, the woodwinds and strings pick up the E \flat tonality for one measure, then move to B in m. 367, and on to G in m. 368-69. Note that the shift of key is not always on the downbeat of the measure. If the motives are displaced, the key will stay for the remainder of the phrase before moving to the next key area. At m. 369, the brass pick up the ending G from the other instruments. The entrance of the woodwinds and strings at m. 371 does not overlap, so it moves on to the key of E \flat , switches to B at m. 372, and on to G at m. 373. At m. 374, the brass play their next phrase in B. After this, the woodwinds and strings again use the three measure phrase beginning at m. 376 to cover all three key areas by moving from E \flat to G and then to B. The last whole phrase of the brass section is sounded in E \flat at m. 379. Now that the soprano line is entering, the idea of key gets shifted to the idea to chord quality, so that the soprano line makes up the idea of an E \flat major triad in m. 382, which alternates with an A \flat ⁺ triad in mm. 383-84, which ends this section.

This alteration of sets through rhythmic displacement, reversal, inversion, and usage of melodic fragments that shift between related keys is yet another example of how Del Tredici uses everyday compositional maneuvers to create a collage effect, so that

Alice's world remains disjointed. Del Tredici takes the two contrasting ideas of *Changing Places* and the 'twinkle sigh' motive expansion, cuts them up, and puts them together unconventionally, just as a collage combines images in a fresh way.

The opening of *Cadenza III* at m. 391 uses familiar thematic materials with various alterations. The orchestral instruments have taceted, and Alice is left in the spinning world of *Changing Places* with the folk group. The two saxophone lines play sets A and AI, sometimes altering between voices, and at other times playing concurrently so that the fragment and its inversion are heard simultaneously. The soprano line presents fragments of the *Changing Places* theme in alteration between eighth notes and eighth rests until m. 396, where the line is voiced in continuous eighth notes. To add further distortion, the meter signature changes from two-four at m. 386, to the meter signature of three-four at m. 398, and back to the meter signature of two-four at m. 401. The eighth note pulse in the soprano vocal line has stayed constant until the return of the meter signature of two-four, where the line commences to quarter notes for two measures, but then immediately moves to quarter note triplets that comprise the entire measure, thus bringing back the feeling of three that was just previously sounded from mm. 398-400. The melodic line of the soprano expands at m. 405 by returning to the original *Changing Places* triads fragment, but compresses the rhythm into the meter signature of three-four and the eighth note pulse returns.

The soprano's first ossia begins at m. 407 and is representative of things to come in *Vintage Alice* as illustrated in Example 29. The original soprano line now contains

Example 29. *Cadenza III*, mm. 407-09.

(A Tempo) Ritard

Ossia E^b

Sop. Let's all move one place on.

Sax. (rol voce)

Mand.

Bano

$Cm m7 E^b$ $Cm m7 E^b$

leaps of almost two octaves, while the ossia transposes the lower notes so that the span will be within an octave, thereby making it easier for the soprano to execute the line. This occurs from mm. 407-21, while the rhythm and lyrics remain identical to the original vocal line.

The entire *Cadenza III* is basically a move from the major and augmented triads of *Changing Places* to the wild octave leaps used at the end of this section. The best example of this expansion is in Example 30 at m. 414, which is written at the edge of the

soprano's composite useful range¹⁹, where the soprano sings, “one place on” at C⁵, C⁴, and C⁶. The motive is then transposed down a half step, which is an expanded ‘twinkle sigh’ motive from *Changing Places*, now sing on the pitches B⁴, B³, and B⁵. There is nowhere else that Del Tredici could really expect the soprano to hit the tonic notes comprising two full octaves.

The music comes to a halt as Alice has gone ‘round the table one too many times and wants to know what happens once one reaches the dirty spot where one first sat. The answer is a cadenza of the *Cadenza!* At m. 424, Del Tredici brings in all of the instrument families (folk, woodwinds, brass, and strings) and the soprano, which builds the run ‘round the table once more, but now in the meter signature of three-two. The major argument for this being a cadenza is its harmonic function, which is that of B \flat 7 with a dominant function that resolves to E \flat in the *Quodlibet*. The accordion remains on a B \flat 7, while the mandolin and banjo play B \flat in octaves at the eighth note. The woodwinds play the B and BI motives, first at the quarter note, then at the eighth note, and finally build into a frantic pace by using sixteenth notes. The soprano line moves in a manner to expand B \flat from a perfect unison to a perfect octave. Though the instruments become more agitated in rhythm throughout, the soprano employs the frenzy in the melody instead, but keeps the rhythm at a steady quarter note pulse. First, the line remains on B \flat , then moves to B \flat to C and back, then moves to B \flat -C-D. At m. 426, the line deviates as

¹⁹The basic useful range for a female soprano singer is C⁴ to C⁶. Though lower and higher pitches are used in the literature, this range is where the voice will function best.

Example 30. *Cadenza III*, mm. 414-19.

Oboe
one place on. round and round -

Sop.
one place on. round and round -

Sax.
1
2

Mand.
Banjo

414 415 416 417

Sop.
moove mov - ing

Sax.
1
2

Mand.
Banjo

418 419

Ritard.....

* omit grace note, if necessary to insure a soft final note to the phrase.

Example 31. *Cadenza III*, mm. 424-27.

Handwritten Annotations:

- Sop.:** $\text{E} \flat$ (circled)
- Acc.:** Solo Bass, $B \flat$, $B \flat$ I
- Fl.:** Twinkle exp, B , $B \text{I}$, $B \text{II}$
- Ob.:** B , $B \text{I}$, $B \text{II}$
- Cl.:** $B \text{I}$, $B \text{I}$, $B \text{I}$
- Bsn.:** $B \text{I}$, $B \text{I}$
- Tbn.:** $B \text{I}$, $B \text{I}$
- Vln.:** $B \text{I}$, $B \text{I}$
- Vla.:** $B \text{I}$, $B \text{I}$
- Vcl.:** $B \text{I}$, $B \text{I}$
- Bass:** $B \text{I}$, $B \text{I}$

Dynamic and Performance Markings:

- Tempo:** A Tempo
- Dynamic:** p , $cresc.$, $poco$, a
- Other:** pp , mf , f

Lyrics: one round one place round and one place on. round and round —

Measure Numbers: 424, 425

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sempre cresc.

Sop. *E^b*
round and round — one place on. and round — place on. round — on.

Sax. 1 *B^b7*
sempre cresc.

Sax. 2
sempre cresc.

Mand.
sempre cresc.

Banjo
sempre cresc.

Acc.
sempre cresc.

Fl.
sempre cresc.
B^b7

Ob.
cresc. sempre
B^b7

Cl.
cresc. sempre

Bsn.
cresc. sempre
B^b7

Tpt.
cresc. sempre

Hn. 1
mp cresc.

Hn. 2
cresc. sempre

Tbn.
cresc. sempre
E^b F B^b7

Vln. 1
mf cresc. sempre
27/15

Vln. 2
cresc. sempre

Vla.
cresc. sempre

Vcl.
mf cresc. sempre

Bass
mf cresc. sempre.

426 427 428

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it states E-F-B \flat , but recedes until it alternates between F and B \flat ⁵ at m. 427. This cadenza makes an attacca into the next section, where this cadenza of the *Cadenza III* resolves to E \flat , as illustrated in Example 31.

From this point forward, *Vintage Alice* has two main goals. The first is to combine all of the main motives/melodies into a coherent, unified whole, which creates a pastiche. Second, once these ideas have been simultaneously expressed, each must have a chance to resolve itself, identify its components clearly, and fade to the background to let the next melody sound. The melodies that occur are the *Mad Hatter's Song*, “The Star,” “God Save the Queen” and the ‘twinkle sigh’ motive. The *Changing Places* theme has already been explored and resolved in its own section, so it only appears intermittently in this section to aid in the resolution of the other melodies.

As *Cadenza III* ends on a B \flat 7 chord, the *Quodlibet-Return* opens in the key of E \flat major at m. 428. At this moment, all four melodic ideas are present, as seen in Example 32. The brass have entered and will cover more than one melody within their own quartet. The trumpet sounds “God Save the Queen” on the steady half note pulse in the meter signature of three-two beginning on the pitch E \flat ⁵. The two horn parts play a detached round of “The Star” using dotted quarter notes to ensure that there is space between each note of the melody. As “The Star” is usually played in four and has to fit in the meter of three, which is the meter of “God Save the Queen,” the placement shifts to fit the meter of “The Star.” The second horn enters four beats later than the first, which is true to the phrase structure, but not the meter of “The Star.” Later, other melodies will have to accommodate each others’ meters in the same manner. This idea shifts the aural focus away from the homophonic world of reality. The folk group, also in E \flat , play their

E^b:

The musical score is arranged in vertical staves for the following instruments and voices:

- Ozns:** *mf sempre*. Lyrics: Twink-le, Twink-le, twink-le, lit-tle. Twink-le, Twink-le, twink-le, lit-tle lit-tle hat' How I won-der what you're at! —
- Sop.:** *mf sempre*. Lyrics: Ah! ah! ah! ah! ah! ah! ah! Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! —
- Sax.:** Handwritten annotation: 'Twinkle'. *vibrato*. *p sempre*.
- Mand.:** *p sempre*.
- Banjo:** *p sempre*.
- Acc.:** *p sempre*. Handwritten annotations: B^b7, E^b.
- Solo Bass**
- Tpt.:** *mf sempre*. Handwritten annotation: "Star" canon. Lyrics: To the fore God Save the Queen.
- Hn.:** *mf sempre*. Handwritten annotation: "Star" canon. * (with Trombone mute)
- Tbn.:** *mf sempre*. Handwritten annotation: "Star" canon.

Measure numbers 428, 429, and 430 are indicated at the bottom of the score.

Orra
Twink-le, Twink-le, twink-le, lit-tle lit-tle bat! How I won-der what you're at! Up a-

Sop.
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Mad Hatter's Song

Sax.
1
2

Mand

Banjo

Acc
1 2 3 4

B^b7 E5

GOD SAVE THE QUEEN

Tpt

Hn.
1
2

Tbn.

usual accompaniment of *The Mad Hatter's Song*, of which the 'twinkle sigh' motive is a part.

The soprano's line is a mix of *The Mad Hatter's Song* and *Changing Places*. Though the soprano has been voiced in extreme registers previous to the *Quodlibet-Return*, it is here that the line utilizes the soprano's extended high register. Del Tredici places the melody in the span from E⁵ to E⁶, without giving the soprano a break to go down to some lower notes before leaping up again. This treatment of the soprano's higher register takes us from reality to Wonderland and shows the confusion in Alice's mind as she recites or sings for all of the characters she meets in her adventure, but the words always come out wrong. Here, Alice cannot speak a word as the soprano emits the whole line on "Ah!" The composer has added an ossia line, which contains the lyrics of the *Mad Hatter's Song*, in Example 32. The ossia is almost identical to the original line, but is sung an octave down, from E⁴ to C⁶. The range of the ossia is a comfortable one for a lyric soprano who has a high C (C⁶). Del Tredici wrote this alternate part so that more sopranos would have the chance to perform this piece. Though the original line is higher, Del Tredici was not concerned about the meaning or ideas of the words at that point. Since he was writing in an extremely high range for a soprano, he knew that it would be much easier for the soprano to sing "Ah!" in this section, as opposed to the performer struggling to make the words understood. However, I believe that the idea of *The Mad Hatter's Song* is behind that high soprano line, as the melody of this section was taken from *The Mad Hatter's Song*. The words weren't written in because of the range.

Once the range of the section had a possibility of being lower, it made sense to put the words back together with the ideas in the music.

The soprano line also moves at a much faster rate than the other lines, as seen in Example 32. So, the brass section's use of the melodies "God Save the Queen" and "The Star" are both written with a half note pulse, while the folk group's rendition of *The Mad Hatter's Song* is mostly written in quarter and half notes. The soprano line brings out Alice's confusion in the situation by singing on eighth note values, as compared to the instrumental lines cited above. Once Del Tredici has settled these lines in the meter signature of three-two, he agitates the rhythm at mm. 431-32 where he places the folk group in quarter note triplets and the soprano in eighth note triplets but leaves the authentic melodies of "God Save the Queen" and "The Star" in at their current rate. In Example 33, values for the soprano and folk group double at m. 433. The trombone enters four beats later than the second horn, thereby adding a tail to the melody of "The Star" canon, which lengthens it and makes it a better fit with the other melodies. This canonic tail is a signal that things will soon grow to new proportions. Once a family of instruments are sounding, the music levels off, leaving room for a new family to enter. The three groups of the soprano, folk group and brass have all entered, which leaves the string and woodwind sections in reserve to change the timbre and function of the musical line. The folk group continues to sound in mm. 435-37 and makes a shift between the major tonality and the whole-tone one through the use of a collection of the notes A, B, and D \flat , and another collection of E \flat , F, and G. The final E \natural and B \flat of the accordion

E^b

Oboe
Up a. Up a. Dove the world you fly. Like a tea-tray in the sky.

Sop.
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Mad Hatter's Song

Sax. 1
Tutti

Sax. 2
gliss.

Mand.
p

Banjo
p

Acc.
p

Tpt.
God Save the Queen

Hn. 1
"Star" Canon

Hn. 2
mf sempre

Tbn.
con Sord

Oboe
in the sky...

Sop
ah! ah! ah!...

Sax. 1
Sax. 2
Mand.
Banjo
Acc.
Tpt.
Hn. 1
Hn. 2
Tbn.

Handwritten annotations: WT, GSTQ, STAR canon

line at m. 435 link the two sets. I still consider this grouping to fall within E \flat . The trumpet begins the second half of “God Save the Queen” at m. 437, although the horns and trombone are still not finished with their verse of “The Star.” The strings add interest in their entrance at m. 438 by adding a new level of diminution and key, by using the material of *The Mad Hatter's Song* resembling the soprano and folk group. Besides the addition of the key of G, the strings further alter this melody using a diminution with an eighth note as the pulse.

The entrance of the woodwind section occurs in the *Quodlibet* at m. 443. At this point, the pulse of the soprano and folk group is two thirds of a quarter note triplet, while the brass continue with their more sedate pulse on the half note. The strings alternate between the keys of G and B as in the *Hymn to the Queen* and play in eighth note triplets. The woodwinds dominate the texture by reinforcing the alternating B tonic of the string section and play even faster diminutions on *The Mad Hatter's Song* using the sixteenth note as the pulse. The instruments' rhythms stretch and compress as they drive to the next important section of the *Quodlibet*. The first section of the *Quodlibet* focused on *The Mad Hatter's Song* in the soprano and folk group while simultaneously sounding “God Save the Queen” and the authentic version of “The Star.” The soprano continues at m. 448 in the fractured version of “The Star” which is a thematic step between the *Mad Hatter's Song* and the authentic version of “The Star.” The soprano uses D as tonic but again utilizes the whole-tone scale on the pitches D, E, G \flat , A \flat , B \flat , and C, just as in the earlier versions of *The Star: Verse I and II*. This line maintains a sense of control, as it is

realized on quarter notes in the meter signature of four-four. In Example 34, Del Tredici continues use of the extreme upper register by keeping the soprano's tonic note at D^5 , while the topmost note of this verse is C^6 .

Example 34. *Quodlibet-Return*, 448-51.

Example 34. *Quodlibet-Return*, 448-51. The score shows the following parts and markings:

- Sop.**: E whole-tone, stretched. Lyrics: "Twink - le, twink - le, lit - tle star, How I won - der what you are!". Dynamic: *pp sempre e legato*. Performance instruction: *Dctr*.
- Mand.**: E whole-tone. Dynamic: *pp sempre*. Performance instruction: *Dctr*.
- Banjo**: E whole-tone. Dynamic: *pp sempre*. Performance instruction: *Ectr*.
- Acc.**: E whole-tone. Dynamic: *pp sempre*. Chord: $B^b 7$.
- Ob.**: E whole-tone. Dynamic: *pp sempre*.
- Clar.**: E whole-tone. Dynamic: *pp sempre*.
- Bsn.**: E whole-tone. Dynamic: *pp sempre*.

Measure numbers 448, 449, 450, and 451 are indicated at the bottom of the score.

Similar to the previous verses of the fractured *Star* there is a diminution of the soprano on the eighth note, which is played by the mandolin, oboe, and bassoon, which uses the whole-tone collection. The banjo plays the 'twinkle accompaniment' on the whole-tone collection while the accordion sustains a $B^b 7$ chord, which is the dominant in the key of E^b . The whole-tone collection still utilizes the accidentals from the key of E^b . This stretches the major tonality to the whole-tone 'cracked' version of "The Star," which creates Wonderland.

Del Tredici continues with the soprano, folk group, and woodwinds at m. 452, but

introduces the additional lines of the clarinet, pair of horns, and the middle strings in Example 35. The clarinet enters at m. 454 in B and is stretched to the whole-tone idea, as its 'tonic' resting point has been shifted from B down to A#. It performs the line at the diminution of the sixteenth note. The two horn lines comprise a suggestion of an F#7 chord in B, while the pitches sounding are F# and E. An argument can be presented for these two pitches creating a version of the 'twinkle sigh' motive. The second violin doubles the oboe and bassoon lines of the whole-tone collection in Eb. Meanwhile, the viola and cello enter at m. 452 and m. 454 respectively and stretch to the whole-tone scale, but contain the keys of G and B superimposed on the whole-tone collection.

This whole setup builds from mm. 455-59 by adding the other instruments in canon. Three measures after the clarinet's entrance, the piccolo enters with the same music in sixteenths in the key of B, but played up two octaves. This is another example of how Del Tredici likes uses the idea of strained registers to convey a sense of distorted reality. The two violins enter at m. 455, each doubling the previously heard line which centers around D and is made of the whole-tone set. The first violin joins the piccolo because they both use the extreme high register, with the first violin beginning on Bb⁶ and the piccolo on A#⁶, which sound as the same note. The brass utilizes F#7 by adding the remaining two voices of the trumpet and trombone to the quartet. Everything fits except for the trombone's note on C⁴. Finally, three measures after the lower strings have entered on the triplet, the string bass enters and doubles the line.

Del Tredici finally presents the authentic, familiar theme of "The Star"

Example 35. *Quodlibet-Return*, mm. 460-67.

Sf sempre

Sop. *Sf sempre* *B:*

When the blaz - ing sun is gone, When he noth - ing shines u - pon, Then you show your lit - tle light.

Sax. 1 *Sf sempre*

Sax. 2 *Sf sempre*

Wind. *Sf sempre*

Banj. *Sf sempre*

Acc. *Sf sempre*

Picc. *Sf sempre*

Ob. *Sf sempre*

Cl. *Sf sempre*

Bsn. *Sf sempre*

Tpt. *Sf*

Hn. 1 *Sf*

Hn. 2 *Sf*

Tbn. *Sf*

Vin. 1 *Sf sempre*

Vin. 2 *Sf sempre*

Via. *Sf sempre*

Vcl. *Sf sempre*

Bass *Sf sempre*

G: *B:*

A G F Eb D B G Eb

Ebt *Ebt*

Eb *G*

Sf sempre *460* *461* *462* *H. P. S. 818*

Example 35. *Quodlibet-Return*, mm. 460-67.

Sop. *B* *E^b* *sempre simile*
Twinkle, twinkle, all the night. Then the trav-ler in the dark Thanks you for your tin-y spark.

Sax. *diminuendo* *poco*

Mand. *diminuendo* *poco*

Banjo *diminuendo* *poco*

Acc. *diminuendo* *poco*

Picc. *B*

Ob. *E^b* *sempre*

Cl. *B* *sempre*

Bsn. *E^b* *sempre*

Tpt. *sempre*

Hn. *sempre*

Tbn. *sempre*

Vin. *F^b* *sempre*

Vla. *G* *sempre*

Vcl. *sempre*

Bass *sempre*

463 464 465 *H. P. S. 810*

Example 35 *Quodlibet-Return*, mm. 460-67.

Sop. He could not see where to go. If you did not twink-le to
Eb:

Sax. 1 *poco.*
2 *accn*
poco.

Mand. *poco.*

Banjo *poco.*

Acc. *poco.*

Picc. *g*

Ob. *simile*

Cl. *g*

Bsn. *simile*

Tpt.

Hn. 1
2

Tbn.

Vin. 1 *simile* (B)
2 *simile*

Vla. *simile*

Vcl. *simile*

Bass *simile*

466 *simile* 467

beginning at m. 460. The previous D 'tonic' whole-tone scale with the accidentals of E \flat provides a suggestion of a dominant-tonic relation in this verse of "The Star" which uses G 4 as tonic. This shift induces the soprano down from the high register where the song was fractured, back to the normal range of reality. The soprano line has also made a diminution of itself, moving from a quarter note to an eighth note pulse. However, the melody line is augmented by more of Del Tredici's stock procedures. The use of canon, multiple diminutions, and multi-tonality are now trademarks in *Vintage Alice*. In Example 35, the soprano sings four lines of "The Star," from mm. 460-67. Though each line is sung on the 'authentic' melody of "The Star," the key changes on almost every phrase. So, in mm. 460-1 the soprano line is in G; from mm. 462-63 the line is in B, and for the last two lines of this example, the soprano line is in E \flat . It really does not matter what order Del Tredici places the lines in, as the three keys of the augmented triad are all related by major third. There are five main groups that accompany the soprano line in this example. First of all, the brass section reinforces the idea of multi-tonality through the use of the E \flat $^+$ chord that is played in m. 460, m. 462, and m. 464, respectively. This chord is used to reinforce the tonality used by the soprano, so the brass do not need to play their chord for the soprano's last line, as it remains in E \flat . The next three groups are basically three concurrent lines of "The Star" that are doubled by multiple instruments. As there are three lines, it is certain that there will also be three key areas and three diminutions of the line used. In Example 35 the oboe, bassoon, and two violins play in E \flat at the sixteenth note, with the line split so that the first half sounds in m. 460 on the first two beats of the

measure, while the second half of the phrase sounds in m. 461 in the second two beats of the measure. The second group is comprised of the lower strings, and remains in G for the duration of Example 35. Their diminution is on eighth notes that sound for the entire two measures of mm. 460-61. The third grouping is made up of the piccolo and clarinet lines in B major. Their diminution for the first phrase is in eighth note triplets. While each group retains the key in which they began, their diminution level changes with the soprano's change of key, so that they trade the diminutions of the eighth note, eighth note triplet, and sixteenth note at m. 462 and m. 464.

The last group accompanying the soprano line is the folk group which moves in eighth note triplets in Example 35. However, each harmonic fragment utilizes four eighth notes for each statement, so that the triplet values and the harmonies are not lined up with the beat. The first saxophone and top line of the accordion are doubled on sets of half note 'twinkle sigh' motives. The middle line of the accordion is also made up of 'twinkle sigh' motives in contrary motion to the upper line. As previously noted, this section is another point where Del Tredici uses several lines to form composites of other ones, thus changing the texture from smooth lines to disjointed ones. It is illustrated in the mandolin and banjo lines on Example 35. The mandolin plays two notes from the middle accordion line, then two from the top line, and continues alteration. The banjo behaves identically, but in reverse order. The second saxophone and the bass line of the accordion are also identical. They play sets of perfect fourths, which will later expand into the perfect fifth opening interval of the authentic version of "The Star."

The key of the harmonic function of the folk group can be found in the doubled line of the second saxophone and bass line of the accordion. While the movement in perfect fourths suggests a tonal V-I relationship, the downward movement of the line outlines a whole-tone scale, so that both tonality and the whole-tone areas are simultaneously emphasized. The set is comprised of two measures in the first and second phrases of mm. 460-61, and 462-63. The two whole-tone sets are made up of descending scales that move from F \sharp -E-D-C-B \flat -A \flat and B-A-G-F-E \flat -D \flat . So, in mm. 460-61, the relation of tonal areas moves in this manner: B-A-G-F-E \flat -D \flat . Then, in the second phrase at mm. 462-63, Del Tredici changes the ordering of the scales, so that the tonalities suggested change order into: B-G-E \flat -F-D \flat -A. Just as in other sequential sections of the piece, Del Tredici first presents the sets of chords or scales that he will use, and proceeds to change their order. In the third and fourth phrases at mm. 464-65 and mm 466-67, the folk group expands and exchanges lines within itself, so that all lines move in quarter note triplets except the mandolin and banjo, which remain in eighth note triplets. The clue to understanding the folk group's function at this point lies in the mandolin and banjo parts, which through combining the accordion's top two lines, are moving closer to the authentic version of "The Star" in Example 35 at m. 464. Instead of moving from tonic to the fifth, this line moves from the tonic E to the flat second degree of F, to B \flat , which creates a diminished fifth between E and B \flat , thus failing by a missed half step, just as the fractured version of *The Star: Verse I*, was too large by its opening leap of a minor sixth instead of an ascending perfect fifth. The mandolin plays the inversion of the banjo line, so it moves

downward instead of ascending in the manner of the banjo line.

The soprano line leaps up another third at m. 472, which brings the group from G to the soprano's key of B, and completes the symmetrical structure of the augmented triad/keys through movement by two major thirds; E \flat -G and G-B, but the line is not a complete authentic version of "The Star." The soprano line fragments it instead, as if Alice, for once, had gotten her recitation correct at the tea party but the recitation was orated in the wrong order, as she is dizzy from running so hurriedly around the tea-table. The folk group has moved from melodic motion to sustained harmonies in m. 472, on an A \sharp diminished chord, which then resolves to a B7 chord during the same measure. Only the soprano line is present, using scale degrees 5 and 4 in m. 472 on the text, "As your bright and," which is doubled by the piccolo and clarinet lines. An E \flat augmented chord is heard in the brass on the downbeat of m. 472, while the other voices tacet.

The soprano line remains in the key of B through m. 475. The soprano's fragmented line omits text, though each utterance uses the correct rhythm and scale material in Example 36. It is doubled by the piccolo and clarinet in mm. 473-75. The oboe, bassoon, and upper strings are still in E \flat with the eighth note triplet as the pulse. As the eighth note triplet is faster than the soprano's eighth notes, the lines that move at a diminution of the soprano line play more of the fragment of the melody than the soprano sings. The lower strings remain in G, but use the sixteenth note as the pulse. In Example 36 above, the soprano line states, "Though I know not," on scale degrees 1 and 5 in m. 474, while the instruments in triplets play scale degrees 1, 5, and 6, while the lower strings

sub.f sempre

Sop. *B* As your bright and Lights the trav-ller Though I know not

Sax. 1 *mf* *mp*

Sax. 2 *mp*

Mand. *mf* *mp*

Banjo *mf* *mp*

Acc. *mf* *dim sempre* *(mp)*

Picc. *B* *sub.f sempre*

Ob. *E♭* *sub.f sempre*

Cl. *B* *sub.f sempre*

Bsn. *E♭* *sub.f sempre*

Tpt. *s*

Hn. 1 *s* *E♭* *t*

Hn. 2 *s*

Tbn. *f*

Vln. 1 *E♭* *sub.f sempre*

Vln. 2 *sub.f sempre*

Vla. *G* *sub.f sempre*

Vcl. *sub.f sempre*

Bass *sub.f sempre*

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Soc. *B*: Twink - le. twink - le. *E♭* ti - ny spark in the dark. *mp*

Sax. 1, 2

Mand.

Bar.

Acc. (*dim.*) (*p*)

Picc. *B*

Ob. *E♭*

Cl. *B*

Hr. *E♭*

Tpt.

Hn. 1, 2 *E♭*

Tbn.

Vln. *E♭*

Via. *G*

Vcl.

Bass

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Example 36. *Quodlibet-Return*, mm. 472-79.

Sop. *E^b* *(p)* *e e b* *(pp)*
what you are. lit - tle star.

Acc. *E7* *E^b + b* *4*

Picc. *p*

Ob. *p* *pp*

Cl.

Bsn. *p*

Vln.

Vla.

Vcl.

Bass *p*

478

play scale degrees in 1-5-6-5 in sixteenth notes. All three diminutions take up the same amount of time as the soprano's fragment, just as in the *First Evocation of the Queen*.

Sandwiched in all of this is the folk group, who have moved onto somewhat functional harmony, from mm. 473-78 in Example 36. The harmonic structure is shown in Figure 5.

mm. 473 //474 //475 //476 //477 // 478//
 C7 - G⁺ // F#^o - G7 // G7 - A b7 // E b⁺ - D^o // D^o - E b7 // E7 //

Figure 5 mm. 473-78

Everything moves functionally, but the augmented chord is still in evidence, first occurring on the second key of the trinity, G, but then moves to the main augmented triad of E b at m. 476. At this point, the folk group does not move with the other instrumental groups. It divides its rhythm between whole note, half notes, and tied quarter note triplets. The soprano's movement determines the tonic note for the remaining instruments. Now that the folk group is a strong point of harmonic reference, the soprano line is free to wander between keys, which is illustrated in the fragments at mm. 476-77 in Example 36. The line quickly returns to the authentic melody by stating, "what you are," in m. 478 on the notes of C and B b, which are scale degrees 6 and 5, thus putting the line in the Queen's tonic of E b. At m. 479, all the instruments have taceted, excluding the accordion, which moves in a vacillating manner to the cadence through utilizing different forms of the B and B b seventh chords. The accordion sounds an E b augmented triad when the soprano line

resolves the last fragment of, “little star,” at m. 479. It then alternates between B[°]7 and B^b7 in mm. 480-81, but quickly changes to a new set of alterations between B7 half diminished and B^b7 half diminished. B^b is the dominant of E^b, while B^h is the third original key from the home key of E^b. The accordion resolves to B^b7 at m. 485, while the other instruments enter at mm. 488-89, with their own cadential points. Upon inspection, there are three sets of dominant function chords, each related to the other by a major third, thus comprising another augmented triad, similar to the augmented triad of E^b-G-B that opens *Vintage Alice*. Therefore, this is the augmented/dominant set of keys/triad that places the folk group at the root of B^b7; the strings at the third, making up D7; and the woodwinds comprise the augmented fifth, as they rise a major third from D to F[#]7. This is used as the preparation for the home key in the next section. In other words, this is the dominant functioning part of the cadence, while the tonic resolution occurs at m. 490, in the section *Hymn to the Queen*.

Throughout *Vintage Alice*, Del Tredici has experimented with the idea of cutting themes apart and putting them together in new ways, similar to a pastiche or collage. *The Hymn to the Queen* is the resolution of the melody of “God Save the Queen,” which provides the symmetrical key structure of the augmented triad on E^b that has pervaded this piece in various forms. Though Alice does not meet the Queen in this chapter, this motive is a precedent for Alice meeting the Queen later in *Alice in Wonderland*.

The Hymn to the Queen movement continues after the sung verse, with the remainder of the movement sounding from mm. 510-69. As “God Save the Queen” has

been heard in its entirety, what is there to resolve? “The Star” must still emerge from its earlier fragments. The actual singing at the court is portrayed in mm. 510-69, where the influence of the Queen and the nerve wracked *Mad Hatter's Song* finally exist concurrently. For this section, the soprano and folk group are a unit which work with material from “The Star,” while the brass and strings use the material from “God Save the Queen.” This verse is already in diminution from the stately *Hymn*. The meter has changed from the signature of three-two to the signature of three-four, but the *Hymn* continues to sound in a calm manner on a quarter note pulse, while moving the “The Star” to a quick diminution of a sixteenth note pulse. Both melodies are in E \flat major. The accompaniment to both melodies is not unusual, but the interest lies in how the two melodies and accompanying harmonies fit together. The melody of “The Star” has been tweaked from its original metrical settings of four and is now in three.

The folk group is in E \flat , with the two saxophone lines alternately playing with the soprano line. The first saxophone plays the soprano melody, while the second saxophone plays the twinkle accompaniment. The second saxophone’s twinkle accompaniment is a bit more urgent sounding than the previous occurrences, with the most notable part of the line comprised of octave leaps from E \flat to E \flat at the opening and closing of each phrase. The accordion fills in with chords throughout, with the E \flat major chord as tonic.

The brass are also in E \flat , but the trumpet has assumed the line that was just sung by the soprano in mm. 490-509. All the voices in the brass move identically to their movement in the *Hymn*, but now are played with a quarter note pulse as opposed to the

previous half note pulse. As the woodwinds have dropped out, Del Tredici leaves the audience with the accompanimental figures to the *Hymn* in the string section only. Del Tredici has left all of the strings in G, thus preserving the multi-tonal feel of the movement. The voices move in either fragments of the *Hymn* melody or its inversion in eighth note figures which simplifies the texture.

The soprano enters at m. 512 and sings the first phrase of “The Star” (Twinkle, twinkle, little star, How I wonder what you are!). The two saxophones then take over from the soprano’s melody until that line returns in m. 515 on the text and music of, “up above the world so high,” through the end of the first quatrain. The two saxophones again fill in the melody and accompaniment which runs until m. 520 where the soprano returns to singing fragments of “The Star,” as illustrated in Example 37. To herald this change into the fragmentation of “The Star,” the woodwinds enter at m. 519. As the soprano, folk group, and brass were in E \flat , while the strings were in G, this movement still excludes the third key of the augmented triad, B. The woodwinds fill this gap by entering in B major with a pulse of the eighth note while the strings tacet, to clear up the musical texture. At m. 521, the soprano states, “little star, how I wonder?” which takes up the first two beats of the measure, while the saxophones fill in the texture between the soprano line’s fragmentation. At m. 526, the soprano starts omitting text but uses the correct pitches to go with the words, which leads the line to state, “Twinkle, twinkle, what you are!” on scale degrees 1-5-2-1.

Though the brass usually move in a processional manner, the group accelerates at

f sempre
Sop. Twinkle, twinkle, lit-tle star How I won-der what you are!

"The Star"

Sax.

Mand. *f sempre*

Banjo *f sempre*

Acc. *f sempre*

Tpt. *p sempre*

Hn. *p sempre*

Tbn. *p sempre*

Vln. *f*

Vla. *f*

Vcl. *f*

Bass *f*

Chord symbols: E_b , A^b , E^b , B^b7 , C_m , B^b7 , G_m , B^b7 , B^b7 , C_m

512 515

Sop. *The Star* *Up a-bove the world so high.*

Sax. 1, 2

Mand.

Banjo

Acc. E^b7 G A^b7 E^b7

Tpt. *"God Save the Queen"*

Hn. 1, 2

Tbn. E^b E^b

Vln. 1, 2 *G*

Vla.

Vcl.

Bass

H. P. S. 818 515

m. 530 in order to bring attention to the lines of the grotesque Queen. The eighth note pulse that was derived from the woodwinds is taken up by the brass, and the woodwinds tacet. Thus, the remaining lines use the soprano and her accompaniment of *The Star*, while the brass provides the *Hymn* and its accompaniment.

The next point of interest regarding the shifting rhythms of both melodies is illustrated in Example 38 at m. 541, where the meter shifts to the signature of two-two. This sends the music into a spin as the lines briefly digress to eighth note triplets. This is the first time in this section where both the melodies of “The Star” and “God Save the Queen” are written at the same diminution. At m. 542, both melodies divide their rhythm with quarter notes and eighth notes in the meter signature of three-two. In mm. 543-44 all lines shift to quarter note triplets in both the melodies and the accompanimental voices. This is used as a tactic to slow the previous quick diminution of the soprano line’s rendition of “The Star.” The soprano and its accompanimental lines move to a quarter note pulse, while the grouping on “God Save the Queen” has reverted to its original ideal of the half note pulse. Both melodies drop out at m. 547, but the music continues in a surprising manner with the entrance of a lively canon-like section that runs from mm. 548-57 on the melody of “The Star.” The meter shifts to the signature of two-two and the key is still in E \flat , which unifies the lines, as observed in Example 39. This canon-like passage begins not at the start of the melody, but on scale degree 4 in the piccolo at m. 548, with the second violin at m. 549, and the oboe beginning on scale degree 5 at m. 549.

The bassoon enters on the beginning of the melody at m. 550, while the contra

E^b:

dim. poco a poco

Sop. *f* Up a -bove the *f* Twinkle, twink-le.

The Start

Sax. *f* *dim. poco*

Mand. *f* *dim. poco a poco*

Banjo *f* *dim. poco a poco*

Acc. *f* *dim. poco a poco*

Gm7 Bb7 Eb

"God Save the Queen"

Tpt. *E^b* *dim. poco a poco*

Hn. *G* *E^b*

Tbr. *Fm Gm B^o7 F^{#o} Gm Fm G Fm F^{#o} Gm*

E^b:

Sop. *dim. sempre.*
what you are! _____

"The Star"

Sax. 1 *a poco* *dim. sempre*
2 *a poco* *dim. sempre*

Mand. *dim. sempre*

Banjo *dim. sempre*

Acc. *Cm* *B^b7* *dim. sempre* *E^b* *B^b7*

Tot. *dim. sempre*
"God Save the Queen"

Hn. 1
2

Tbn.

543 544

Example 39. *Hymn to the Queen*, mm. 548-57.

E^b Star 'Canon'

9 3 2 1

5 4

p sempre

p sempre

p sempre

548 549

bass follows at m. 551. This gives way to hearing the melody as a whole instead of a fragmented version, which is uniquely heard as all the voices drop out and the timpani plays the melody of “The Star” as a solo from mm. 554-57, which closes the canon. The timpani then continues with a quiet roll on B \flat , which the other lines join to form a B \flat 7 chord. The close of the *Hymn to the Queen* is comprised of dialog which evolves to the *Sleeping-Coda*.

Thus far, the *Mad Hatter's Song*, “God Save the Queen,” and “The Star” have all been resolved, but what of the now familiar ‘twinkle sigh’ motive, from which this Wonderland grew? It, too, needs to be resolved and does so in the *Sleeping-Coda*, where

Example 39. *Hymn to the Queen*, mm. 548-57.

E♭ Star canon.

550 551 552

complete phrase:
Solo
sub p

553 554 555 556 557

H. P. S. 818

the audience gleefully remember the dormouse sonnambulantly singing ‘twinkle’ over and over again until the members of the tea party had had enough, pinch his nose, and stuff him into the teapot. This section forces all of the melodies to revert to the childhood memory of the lullaby. It is after the dormouse’s ‘pinch’ that Alice gets disgusted with the whole party, and leaves, which ends the composition.

The contra bass opens at m. 570 on a B \flat pedal, which pulls the key back to that first idea of the augmented chord of E \flat . The soprano, now as the dormouse, sings the ‘twinkle sigh’ motive, but only utilizes the major second version, on the pitches C and B \flat , in E \flat major. The soprano line is accompanied by a twinkle-like accompaniment in the accordion, and some sleepily wandering triplets in the treble line of the accordion.

Example 40 illustrates the dormouse’s slipping into a dream at m. 575, so that all of the components of *Vintage Alice* can once again be reunited. The wandering music and its accompaniment continue, but the mandolin and banjo play the melodies of “The Star” and the ‘twinkle accompaniment’ in quarter notes. The trumpet also enters at this point, on the muted melody of “God Save the Queen,” but is written with one quarter note triplet per bar, so that both melodies exist in their original form, thus creating a sound of two against three.

From mm. 583-98, the two melodies tacet, leaving the dormouse to his wandering steps through dreamland. However, the second half of “God Save the Queen” and “The Star” continue from mm. 599-610. This halving of verses and themes has been common throughout *Vintage Alice* and was best seen in the *Hymn to the Queen*. Though “God

Example 40. *Sleeping-Coda*, mm. 574-78.

E♭: 'Twinkle sigh'

Sop. Twink - le. twink - le.

Mand. "The Star"

Banjo 'twinkle Accompaniment'

Acc. 'wandering line'

E♭Maj S.B. E♭Maj S.B. E♭Maj S.B. A♭Maj S.B. E♭Maj

To the free con Sord. (Harmon mute;)

Tpt. mf sempre "God Save the Queen"

Vel. p sempre 576 577 578

Bass. B♭ pedal

575

"Save the Queen" concludes, "The Star" is cut off in mid-phrase. During this second section, the wanderings of the accordion have become more and more disjointed, as the dormouse slips into sleep. The accompanimental line of the accordion is joined by the entrance of the two saxophone lines at m. 612 that perform part of the *Mad Hatter's Song* and "The Star" simultaneously. This ceases at m. 621, where the dormouse is left alone to doze.

At m. 623, the musical lines become busy once again, with the only prominent melody being the 'twinkle sigh' motive. The entrance of the folk group muddles the

dream as the group plays the accompaniment from the movement of *The Mad Hatter's Song*. At m. 625, there is the characteristic entrance of previous ideas. The strings enter with a $B\flat$ pedal to give the listener a foothold, while the upper three strings play a compressed idea of "The Star" and its accompaniment. This idea then changes into eighth note triplets in the meter signature of two-two, sixteenth notes in the meter signature of three-two, and sixteenth note sextuplets at the penultimate measure (m. 328). The woodwinds enter with the same motives, but at a rhythmic diminution which moves from eighth notes in the meter signature of three-two at m. 627 to eighth note triplets in m. 628.

The brass enter with different forms of the 'twinkle sigh' motive rhythmically expanded to capacity, through the use of a two thirds of a quarter note triplet in the meter signature of three-two as a suspended harmony. The resolution occurs through ascending or descending by whole or half step, as seen in Example 41. The dynamics in m. 628 commence on piano and grow in all lines to forte, with a dominant sound in two keys. The folk group, soprano and brass are in $E\flat$, while the woodwinds and strings are in G, which is the second of the three keys. Therefore, the first group has a mixture of notes that give the impression of a $B\flat$ dominant chord, while the second group has a set of pitches that tend toward a D dominant chord. Instead of resolving to I or I^+ , the groups both deceptively resolve to a form of VI. This fits in with the idea of the major tonality versus the whole-tone idea that plays with the idea of the major versus augmented triads. The step from V to VI is accomplished through the stretching of the line, so that scale degree #7 resolves to #1, and not 1. The group in $E\flat$ resolves from $B\flat$ to a chord based

Example 41. *Sleeping-Coda*, mm. 628-29.

V - VI+

The musical score is arranged in a standard orchestral format. At the top, the vocal line (Soprano) features the lyrics "Twink - le, twink - le, Twink - le" with a *ppp* dynamic marking. The instrumental parts include Saxophone (Sax.), Mandolin (Mand.), Banjo, Accordion (Acc.), Piccolo (Picc.), Oboe (Ob.), Clarinet (CL), Bassoon (Bsn.), Trumpet (Tpt.), Horns (Hn.), Trombone (Tbn.), Timpani (Timp.), Whip, Violins (Vln.), Viola (Vla.), Violoncello (Vcl.), and Bass. The score is divided into two measures, 628 and 629. Measure 628 contains the vocal line and the beginning of the instrumental accompaniment. Measure 629 shows the continuation of the instrumental parts, with the vocal line ending. Dynamics such as *molto* and *gliss.* are indicated throughout the score. The Whip part has a specific instruction: "(the 'punch')".

on C with the major third of E, but a diminished fifth on G \flat . This outer interval of a tritone is the inverse of the augmented fifth chord on E \flat that opened *Vintage Alice*. The second group in the key of G, moves from D to an E augmented chord, which creates the deceptive resolution from V to VI $^+$. This matches the original idea of B \flat as the dominant of the opening E $^+$ chord. Though VI is a version of a deceptive resolution of V, VI $^+$ is a little farther away from even the deceptive resolution the audience would expect to hear, and thus leaves the listener with a sense of stronger discord than that of ending on VI. This resolution shows the dominating face of Wonderland can be found in the augmented triad.

This study has shown that *Vintage Alice* was a turning point in Del Tredici's career. It is the first composition in which he purposely employed tonality, and began the shift away from the reigning twelve-tone school of the late 1960s. Del Tredici utilized contrapuntal procedures to combine the multi-tonality of three keys into a collage that advances the growth, fragmentation, and resolution of the four musical themes of the piece: "God Save the Queen," "The Star," *The Mad Hatter's Song*, and the 'twinkle sigh' motive, all of which are tonal melodies. As "God Save the Queen" and "The Star" have been ingrained into the collective consciousness of European and American based societies, Del Tredici felt it was necessary to retain the tonality of these themes for *Vintage Alice* to have meaning. The harmonic foundation for the progression of the overall composition is the key of E \flat , through its growth into multi-tonality to the augmented chord. The symmetrical augmented triad is a subset of the whole-tone scale, which Del Tredici combines with traditional tonality to provide the shift between the Wonderland tea party and our everyday world.

Appendix 1:
Harmonic analysis of *Vintage Alice*

	B	<i>sl</i>									
	B	<i>sop</i>					E4	WT <i>s/md/bj</i>			
	V/Eb	G					Eb	[I] <i>str/tpt</i>		Seq.	
	Bb7	Eb [I] Eb	Eb	G	B	F#7 [V7/B]	Eb	Bb7 [V7] <i>acc</i>	Bb7-F7		
	2	3	11	13	25	34	40	46	74	86-88	
	1 st Evocation										
	Cadenza I					MHS: V1					Star I
	B	<i>sl</i>									
	G	<i>sop</i>									
	Eb	[I] <i>s2</i>					G#	WT <i>sop/md/bj</i>		B <i>sop</i>	
	Bb7	[V7] <i>acc</i>	G	Eb	A7	[end on note G]	D7	[V7] <i>acc</i>	Seq.	G [I] <i>sl</i>	
	89	93	99	120	121	133	136				
						Star II					
	B	Seq.	F#7-Db7	F#7 -- Db7	F#7 - G7	F#7-A	F#7-G	Eb <i>sl</i>	C7-B	Eb	C7-B
	138	153-58	159	160	161-62	163	164	165	166	167	

mm.	168	170	171	172	173	174	175	176	177	187
	Eb	169	170	171	172	173	174	175	176	177
	168	170	171	172	173	174	175	176	177	187
	169	170	171	172	173	174	175	176	177	187
	170	171	172	173	174	175	176	177	177	187
	171	172	173	174	175	176	177	177	177	187
	172	173	174	175	176	177	177	177	177	187
	173	174	175	176	177	177	177	177	177	187
	174	175	176	177	177	177	177	177	177	187

2nd Evocation

mm.	188	196	199	205	209-11	218	219	221	229
	188	196	199	205	209-11	218	219	221	229
	188	196	199	205	209-11	218	219	221	229
	189	197	200	206	210	219	220	222	230
	190	198	201	207	211	220	221	223	231
	191	199	202	208	212	221	222	224	232
	192	200	203	209	213	222	223	225	233
	193	201	204	210	214	223	224	226	234
	194	202	205	211	215	224	225	227	235
	195	203	206	212	216	225	226	228	236
	196	204	207	213	217	226	227	229	237

Cadenza II

mm.	234	239	244	249-56	258	259	260	261	261B
	234	239	244	249-56	258	259	260	261	261B
	234	239	244	249-56	258	259	260	261	261B
	235	240	245	250-57	259	260	261	262	262B
	236	241	246	251-58	260	261	262	263	263B
	237	242	247	252-59	261	262	263	264	264B
	238	243	248	253-60	262	263	264	265	265B
	239	244	249	254-61	263	264	265	266	266B
	240	245	250	255-62	264	265	266	267	267B
	241	246	251	256-63	265	266	267	268	268B

	A°7-Em	B	B	G/B <i>thin</i>	B					
				G <i>str</i>	G		D/WT	[A ^b ']	[inv. t sigh]	
mm.	262	265-69	271	274	279	282	283	294	313	317
			Interlude					Changing Places		

	[C']	[Eb]		E_b/E[°]scale						
	B	G-Bb7	E_b	E_bped	B	G	E_b	B	G	E_b
mm.	324	331	335	345	367	369	371	372	373	374
										376
										384
										[0248]
										C[°]m7

			G <i>str</i>	B	B_{wnv}	D/WT [E_b]	B/WT cl			
	E_b	E_b	E_b br/fk	E_b	G [B] <i>str</i>	G <i>vla</i>	G/WT <i>vla</i>	B <i>pc/cl</i>	G <i>ls</i>	
					E_b br/fk	E_b	B <i>br</i>	E_b <i>bsn/ob/us/fk</i>		
mm.	386	428	438	441	443	448	454	460		
	Cadenza III									

Twinkle, twinkle, little bat!
How I wonder what you're at!
Up above the world you fly,
Like a tea-tray in the sky.
Twinkle, twinkle—

~ Lewis Carroll

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveller in the dark
Thanks you for your tiny spark:
He could not see which way to go,
If you did not twinkle so.

In the dark blue sky you keep,
And often through my curtains peep,
For you never shut your eye
Till the sun is in the sky.

As your bright and tiny spark
Lights the traveller in the dark,
Though I know not what you are,
Twinkle, twinkle, little star.

~ Jane Taylor

Both poems can be found in Chapter VII of Lewis Carroll's *The Annotated Alice:*

Alice's Adventures in Wonderland and Through the Looking Glass. Illustrated by John

Tenniel, with an introduction and notes by Martin Gardner. New York: Bramhall House, 1960.

Hymn to the Queen

God save our gracious Queen,
Long live our noble Queen,
God Save the Queen:
Send her victorious,
Happy and glorious,
Long to reign over us;
God save the Queen.

~ Traditional

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