

THE SONGS OF DAVID AMRAM: A REPRESENTATIVE ANALYSIS
AND REVIEW OF PUBLISHED VOCAL MUSIC FOR
ACCOMPANIED AND UNACCOMPANIED
SOLO VOICE

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David Werner Amram III, born in Philadelphia in 1930 is a celebrated American composer whose works have increasingly gained worldwide attention. His compositions embrace many genres including incidental music, film scores, symphonies, concertos, sonatas, instrumental trios, quartets, cantatas and operas as well as songs.

One of Amram's earliest published songs, *Pull My Daisy*, is from his musical score for the experimental film of the same name. The song, text by Allen Ginsberg, Neal Cassady and Jack Kerouac, is set in a jazz style. Twelve of his songs, published in three collections are drawn either from his incidental music for Shakespeare plays or from his chamber opera, *Twelfth Night*. Another group written for baritone voice, wind and string quintets is entitled *Three Songs for America*. *Trail of Beauty* for mezzo-soprano, oboe and orchestra contains four settings of Native American texts.

The first chapter of this paper provides a biography of the composer. Succeeding chapters give some analysis of representative songs from each published group, background to their composition, texts, information from reviews where available, and the composers own comments from telephone interviews with the writer. An appendix contains brief illustrations of music from representative songs. It is observed that Amram's multifaceted musical interests have led him to write appealing and interesting music, both instrumental and vocal.

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CHAPTER I

SHORT BIOGRAPHY OF DAVID AMRAM

A celebrated American composer whose works have increasingly gained worldwide attention, David Werner Amram III was born in Philadelphia on November 17, 1930. His parents, Phillip and Emilie, were Jewish and "took their Jewishness very seriously." (Moritz 1969, 13)

David's father, Phillip Werner Amram, a "farmer/teacher/lawyer" (Turner 2000, 1) taught him to appreciate the need and value of hard work. In his autobiography, *Vibrations: The Adventures and Musical Times of David Amram* (1968), Amram recalled, "My father was what is called in Hebrew the true 'Al Kiddush Hashem.' He taught us that there is no way to do anything except through hard work." (Amram 1968, 9)

Phillip was undoubtedly influential in nurturing his son's love for music. Among David's earliest memories are those of hearing his father struggling laboriously through certain piano masterworks after the whole family was supposedly asleep (Amram 1968, 3). On David's sixth birthday, his father gave him a bugle. At age 7 David was studying the piano and by age 8 he had also begun learning to play the trumpet.

David Ewen cites "three early influences" (Ewen 1982, 18) on Amram's creative life. These "influences" which had a "decisive and permanent impact on his future creativity," (Ewen 1982, 18) were jazz, the culture of his Jewish heritage, and

music of other ethnic groups, especially that of the Native American. Amram credits his uncle David, a well-traveled merchant seaman, for encouraging his interest in diverse types and styles of music. Amram's Uncle took him to a Philadelphia Orchestra concert when young David was six years old and when he was ten, his uncle took him to hear the Duke Ellington Orchestra. His Uncle David also gave Amram the experience of hearing a concert of Native American music. (Skelly 1998, 5) Amram also relates the way his uncle guided his attitude concerning different types of music.

He told me that what Ellington was doing was similar to what the Philadelphia Orchestra was doing - that Ellington had created his own kind of orchestra and that I could respect what Ellington was doing too. (Brown 1999, 7)

David states that, aside from his uncle's encouragement, his interest in "all kinds of music" was influenced through "listening to the AM radio in the 1930's, they had jazz and symphony music coming out of the same machine. . . .There were no demographics then. . . .I grew up thinking music was a lot of things." (Rosenberg 1997, 2) In 1938 especially, his interest in jazz was heightened "through radio broadcasts of big bands and was soon intensified through jazz recordings, particularly those by Bix Beiderbecke." (Ewen 1982, 18)

Upon the doctor's recommendation of a warmer climate for David's older sister, Marianna, Mrs. Amram took the two children from Pennsylvania to Pass-a-grille, Florida. This occurred in 1936, and that is where David spent his first year of elementary school. One year later they moved to Feasterville, Pennsylvania, to the family farm. While there Amram's grandfather taught him Hebrew and his father gave him boxing lessons and sent

him to a gym so he could prepare to defend himself against anti-Jewish taunting and persecution from his school mates. "By the time I was in fifth grade," Amram relates, "no one called me kike anymore." (Amram 1968, 9)

David began playing tuba and trumpet in the Gordon Junior High School band in Washington D.C. where the family had moved in 1942. In this connection Amram relates a "turning point" (Amram 1968, 20) in his life relating to jazz. When he was thirteen years of age, he met the band leader, Louis Brown, who had been a schoolmate of Duke Ellington. After hearing Brown's band at a party, David later wrote this about the event.

I realized what it was really like to see a live jazz group. I had seen Duke Ellington perform . . . but there wasn't the intimacy of a room when you're right there with the music. The effect was over-whelming. . . . I was transfixed by the music. (Amram 1968, 21)

A few days later Amram played trumpet with Brown's band at a Negro Elks Club dance in Washington. This was a defining experience for the nearly 13 year-old lad.

This was the old school of jazz, as I was to find out shortly. It gave me a foundation, an appreciation for many attitudes that helped me enormously as a musician. . . . This was my first professional engagement. Even though it was only for a dollar, I knew that I wanted to spend the rest of my life in music. (Amram 1968, 24)

There was an immense contrast between the rural atmosphere of Pennsylvania and the "supercharged atmosphere of urban, wartime Washington." (Moritz 1969, 14)

Amram became interested in nothing of school but sports and music. He often skipped school and had little supervision because both parents were working outside the home.

Washington D. C. in Amram's words had become a "bad influence" on him. (Amram 2001, 29)

Upon graduation from junior high, David was enrolled in Putney school in Vermont, a rural, progressive school to which he responded more agreeably, especially in light of its strong music department. While there, because of having braces on his teeth, the French horn replaced the trumpet as his main instrument. He also began composing. (Amram 2001, 43) Dmitri Mitropoulos a conductor whom Amram greatly admired inspected one of these early efforts, his *Trio for Horn, Violin and Piano* and encouraged the young composer to keep at his music. During the summer breaks back in Washington, David studied French horn with Van Lier Lanning and composition with Wendell Margrave. (Amram 2001, 56-57)

In 1948 after graduating from Putney, Amram enrolled in Oberlin College Conservatory of Music. After a year, finding that the institutional approach to his pursuit of music was not satisfying, he left Oberlin.

I found many devoted students and by playing in the orchestra learned a lot of new music. I had pretty good grades ... but the atmosphere got me down. I felt the precious cloistered air of the institution was more important than the students, and the blandness of the Midwest was driving me crazy. No amount of 3.2 beer could calm me down. Most of the girls were valedictorians and militant virgins and I felt like four years there would be like a stretch in reform school. It was killing my soul, so in June of 1949 I decided I couldn't make it there anymore. (Amram 1968, 63-64)

The next academic year Amram enrolled in George Washington University in Washington D.C. Settling on a major in European history, he graduated in 1952 with a

BA. During his studies there, Amram continued with French horn lessons under William Klang and Abe Kniaz of the National Symphony Orchestra (NSO). In 1951-52 he also served as an extra horn player in the NSO. During this time, as well, he was "involved with the world of jazz and bop." (Moritz 1969, 14) His residence, a basement apartment was a frequent gathering place for jam sessions one of which was graced by Charlie ("Bird") Parker, the legendary jazz saxophonist and an artist whom Amram greatly admired. David wrote the following about "Bird's" music.

His use of the simple line against the harmonic background was as perfect as Bach's. It changed my life. It made me think of all composition as a sort of improvisation. (Lurie 1967, 36)

After obtaining his degree from George Washington University, Amram was drafted into the United States Army. His assignment was in Germany where he played French horn in the 7th Army Symphony Orchestra. He then toured Europe under the auspices of the State Department for a few months after being discharged. While still on the Continent, he spent about a year in Paris where he played with jazz groups in clubs and composed. One of the groups with which he played was Lionel Hampton's. Following a "vision" he reached a point at which he decided to "go back to America, study composition, play music, get my life completely together, and become a new man." (Amram 1968, 209)

Upon returning to the States in 1955, David enrolled in the Manhattan School where he studied composition with Ludmila Ulehla and Vittorio Giannini. Additionally,

he played in the woodwind quintet which was coached by Gunther Schuller who was also his French horn teacher. He tried to find a means to pursue and develop all of his diverse musical interests, sometimes against the advise of his teachers, some of whom thought that he should place his energies in fewer or perhaps only one area of music.

However he “found more encouragement at Charles Mingus's Jazz Workshop, where collaborators Jackie McLean, Sonny Rollins, Kenny Dorham, Pepper Adams, Oscar Pettiford and Jerry Dodgion 'all had incredible interest in music in the broadest sense possible.’” (Frankling 1991, 28)

Living on a meager income which was subsidized by other work, including, sometimes, a day job at the post office; he played at the Bohemia club with Charlie Mingus and performed other engagements with a number of artists such as Oscar Pettiford, Sonny Rollins, and Lionel Hampton. He also led his own jazz group which played at the Five Spot during the early 1960’s.

It was at this time that he had become "one of the more beloved, quietly charismatic figures in the pre-hippie Bohemian underground that was known as 'hipster' until it surfaced as 'beatnik.'" (Moritz 1969, 14) With Howard Hart, Charles Mills and Jack Kerouac, Amram accompanied and improvised on the horn as they read their poetry. Thus the first of the beat-generation poetry readings was held at the Breta Art gallery in Greenwich Village. (Amram 1968, 294) The experimental film, *Pull My Daisy* of 1959, a product of G-String Productions, commemorates these readings. It was of the home-movie type with improvised acting of Allen Ginsberg, Peter Orlovsky, Jack Kerouac, who also narrated, Gregory Corso, and David Amram, himself, who in addition

composed the film score . Though not well-received critically, it was "observed that Kerouac's narration and Amram's music redeemed the effort." (Moritz 1969, 15)

In 1956, David Amram began an association with Joseph Papp, and wrote incidental music for the plays of the New York Shakespeare Festival which were produced by the latter. In the infancy of the Festival the plays were produced on the Lower East Side and Amram's remuneration was only five dollars per play. Later the plays gained city funding and moved to Central Park. Amram was music director for New York's Shakespeare Festival from 1956 through 1967, during which time he wrote accompaniments to eighteen Shakespeare plays. (Lebrecht 1996, 7) He also wrote other incidental music for productions at the Phoenix theater.

Comes a Day (1958) was the first Broadway play for which David Amram composed incidental music. (Ewen 1982, 19) Over the next six years, he wrote incidental music to such Broadway plays as the Pulitzer prize winning *J. B.* (1958), *The Rivalry* (1959), *Kataki* (1959) and *After the Fall* (1964). (Moritz 1969, 15)

Beginning in 1961 he composed scores for a number of notable films, including *The Young Savages* (1961), starring Burt Lancaster, *Splendor in the Grass* (1961) starring Natalie Wood, *The Manchurian Candidate* (1962) with Frank Sinatra and Laurence Harvey and *The Arrangement* (1969) starring Kirk Douglas.

Autobiography for Strings (1959), his first concert work to be performed by professional musicians was played by the Washington Square Chamber Orchestra in New York where it was directed by John Perras. This work is a "tonal recollection of his years

as a world traveler and his experience with jazz." (Ewen 1982, 19) His *Overture and Allegro for Unaccompanied Flute* was included on a January 5, 1960 concert at Carnegie Hall under the baton of John Perras. An evening dedicated solely to Amram's music was presented in Town Hall, New York on May 8, 1960 given by Parass and others. At this event the *Shakespearean Concerto* for oboe, two horns and strings was first performed. In the following months two new works were heard. First, his Piano Sonata "a tribute to the jazz stylings of Thelonious Monk and Bud Powell" (Ewen 1982, 19) was premiered in December in New York. Then, in 1961, the *Sacred Service for Sabbath Eve (Shir l'Erev Shabbat)*, commissioned by the Park Avenue Synagogue in New York was first performed.

Amram in 1961 served as a guest composer at the Marlboro Festival in Vermont where he wrote *Discussion*, for flute, cello, piano, and percussion, and *Three Songs for Marlboro*, for horn and cello. On February 20, 1962, his String Quartet (1961) was first performed at the second all-Amram program held in New York.

In the years 1964-5 two cantatas were presented. *A Year in Our Land* (1964) was premiered in New York on May 13. Texts for this work were drawn from writings by James Baldwin, John Dos Passos, Jack Kerouac, John Steinbeck and Walt Whitman. It relates to a description of the four seasons in four different sections of the United States. *Let Us Remember*, for four soloists, orchestra and chorus, premiered in 1965 in San Francisco, is a "bitter indictment" (Ewen 1982, 19) against persecution. Edward G. Robinson served as narrator for that first performance which was given at the War Memorial Auditorium. It had been commissioned by the Union of American Hebrew

Congregations.

Amram's Passover opera entitled *The Final Ingredient* was aired on the ABC-TV network with the composer conducting the ABC Symphony orchestra on April 11, 1965. Arnold Weinstein wrote the libretto which was based on Reginald Rose's television play. Set in a Nazi concentration camp the story concerns the plan of Jewish prisoners who contrive an escape in order to acquire an egg to be used in their Passover meal. Louis Bioancolli's review in the *New York World Telegram* declared it to be "some of the best operatic writing of our day," and continued:

Musically, the work is a compromise between a robust modern idiom and tradition, represented by a moving use of part-writing in the passages of prayer and observance. Amram has a true creative gift . . . *The Final Ingredient* was both an act of faith and a milestone for TV." (Ewen 1982, 19)

Through a grant from the Rockefeller Foundation, Leonard Bernstein music director of the New York Philharmonic Orchestra chose David Amram as the first composer-in-residence of that orchestra. Amram held this position from 1966-67. During this year, *King Lear Variations* for woodwinds, brass, percussion, and piano (1966) was introduced to the orchestra on March 23, 1967. "The Song of the Fool" originally written by the composer for a production of *King Lear* is the theme used in these variations. Each variation contains this theme in one form or another. (Ewen 1982, 19) Amram explains:

I tried to create many varying moods, feelings and attitudes which would sum up a musical experience corresponding to Shakespeare's portrait of human experience. (Amram, 1969)

David Amram made his conducting debut with the Corpus Christi Symphony during the year of his residency at Lincoln Center, leading the orchestra in his *Shakespearean Concerto* on May 8. For his New York conducting debut he directed his *Shir L'Erev Shabbat* with Seth McCoy, tenor, and chorus.

The Lake George Opera Festival on August 1, 1968, was the scene of the world premier of *Twelfth Night*. Critic Paul Hume reported in the *Washington Post* of August 5, 1968:

Amram brings a notable fluency in writing for voices. . . . The most obvious factor in his setting is the ability to write in a neo-Elizabethan style, both in harmonic thought and in giving natural accent to the words. (Moritz 1969, 15)

The above opera with libretto by Joseph Papp and the composer, based on Shakespeare, was one of Amram's most successful works of the 1960's. Further acknowledgement of the composer's accomplishments and contribution to American music was given in an hour-long documentary, "The World of David Amram," presented on the National Education Television network on April 27, 1969. This "Documentary-performance special" (Moritz 1969, 16) included the world premiere of his *Three Songs for America*.

David Amram's works of the 1970's continued to evidence his growth in compositional artistry. A work commissioned by the American Symphony Orchestra in New York, *Concerto for Wind, Brass, Jazz Quintets and Orchestra* (1970) was a "modern variation of the baroque concerto grosso which the composer dedicated 'to the spirit of jazz and all who create it.'" (Ewen 1982, 20) In 1972, his *Five Shakespeare*

Songs were published. *The Trail of Beauty* (1976) for mezzo-soprano oboe and orchestra was inspired by the composer's previously mentioned interest in the music and culture of the American Indian. It was premiered March 4, 1977, by the Philadelphia Orchestra under the direction of Eugene Ormandy who had also commissioned it.

En memoria de Chano Pozo (1977), first heard in New York in March 13, was written for a performance by American jazzmen visiting in Cuba. Chano Pozo was an important Cuban percussianist who had influenced Afro-Cuban jazz and who played in Dizzy Gillespie's band in the late 1940's. (Rosenberg, 1997, 2) Amram and his fellow jazz musicians were the first American musical group to visit Cuba since 1961 because of the ban on tourism to Cuba that had been in effect from then until 1977. With Amram on this tour were Dizzy Gillespie, Stan Getz, and Earl Hines.

The visit to Cuba was only one of many made by David Amram to more than twenty-five countries as a goodwill ambassador for music. Many of these visits were sponsored by larger entities such as the United States Information Agency and in some tours or visits he acted in a self-appointed capacity. At the World Council of Churches in Kenya he conducted programs of international music. This event occurred in 1975 and was attended by representatives from 104 nations. An October, 1977 tour of Central America sponsored by the State Department proved so successful that in February, 1978 the Department sent Amram to the Middle East.

As David Amram visited many lands with peoples and cultures far different from our own, he brought back the native music and instruments which he had studied. At

times he composed for these instruments and often displayed them at his concerts. A David Amram TV documentary of April 1978 presented by the Public Broadcasting Service featured ethnic material of this nature. In the many places where David Amram gives concerts he acts as a spokesman not only for his own music, but also for jazz, folk and ethnic music.

More recent compositions by Dr. Amram include *Native American Portraits* for Violin, Piano, and Percussion (1976), Incidental music for the Broadway play, *Herald and Maude* (1980), *Ode to Lord Buckley*, saxophone concerto (1981), *Overture: Honor Song* for Cello and Orchestra (1983), *Travels for Trumpet* (1985), *American Dance Suite* (1986), *A Little Rebellion: Thomas Jefferson* for Narrator and Orchestra (1995), and *Journals of Kerouac* for Voice and Chamber Orchestra (1995) (Slominsky 1997, 25) The latter work is not yet published, but the composer is planning to send the manuscript to the publisher shortly. (e-mail communication, 21 August 2000)

David Amram received an honorary doctorate in 1979 from Moravian College in Bethlehem, Pennsylvania. Presently Dr. Amram is active as a composer, conductor, lecturer, and entertainer. He acts as guest conductor and soloist with major orchestras around the world and tours internationally with his quartet. He plays French horn, piano, guitar, numerous flutes and whistles and folk instruments from 25 countries, and has become known as a pioneer in multicultural music. (Rush 1999, 1) Amram is also concerned about educating future audiences and musicians and has served for many years as director of the Brooklyn Philharmonic's Young People's concerts. (Rosenberg 1997, 1)

On January 7, 1979, David married Lora Lee Ecobelli. They have two daughters,

Alana and Asha, and a son, Adam. They live in Putnam Valley, New York, and when not traveling or working in music, Amram, as noted on his business card, enjoys working on his farm where he raises pure bred Jersey cows, Alpine dairy goats, chickens, turkeys, ducks and organic vegetables, and also produces cider and maple syrup. "He is a tireless champion of the farming family, and takes every opportunity to speak out against encroachment on this 'shining legacy.'" (Turner 2000, 2) He has even leant his musical gifts to this cause by appearing in some of Willy Nelson's Farm Aid concerts. (Turner 2000, 2) where he is a "regular." (Frankling 1991, 40)

CHAPTER II

SONG FROM CINEMATIC SCORE, *PULL MY DAISY*

In the winter of 1956, Howard Hart, a "fine drummer," (Amram 1968, 293) and a friend of David Amram's composition teacher, Charles Mills, began to hold poetry readings with jazz. David played while Howard and another friend, Philip Lamantia read their poems. Amram wrote, "When I played while Howard and Philip read, it was cooking. We could see that we really had something." (Amram 1968, 294) Jack Kerouac also read and served as Master of Ceremonies. This first jazz poetry reading in New York was held at the Brata Art Gallery on East Tenth Street. (Amram 1968, 294) Amram provided the following description of the abilities of the original participants at this event.

Jack was a fantastic improviser and when I was playing he would be able to make up words to go along with the music on the spot. He used his voice just like another horn, using words like notes. . . . Phillip had a powerful dramatic-reading style and delivery. Howard had a wonderful sincere quality. . . like an old French troubadour. . . I found that my theatrical experience helped me to instinctively time when and where I should play the horn. . . . Sometimes I would play jazz, sometimes classical music, mostly just music to fit the nature of each poem. (Amram 1968, 295)

As an outgrowth of these jazz poetry readings came the idea of a completely original home-style film with improvised acting. That idea was first presented to David early in 1959 by Alfred Leslie, a painter and friend. The concept for the film arose

from a story told by Jack Kerouac which was recorded and used as the scenario outline. Alfred wanted the acting to be "alive and spontaneous" (Amram 1968, 314) so beyond the scenario, everything was entirely improvised. Amram, himself, acted in the film, but more importantly, composed the music including the title song, *Pull My Daisy*. The "beat lyrics" (Frankling 1991, 40) of the song were written by Jack Kerouac, Neal Cassady and Allen Ginsberg.

Jack Kerouac had recently published his novel, *On the Road* (1957). Though he had, seven years previously, written his first novel *The Town and the City* (1950) which was a biographical account of his boyhood experiences in Lowell, Massachusetts, it was this later effort which won him a place as "rebel/cult hero who epitomized the style of living and writing associated with the beat movement." (Benet 1987, 527)

Allen Ginsberg, perhaps the "most prominent figure to emerge from the beat movement," (Benet 1987, 381) became a "literary and cultural sensation" (Benet 1987, 381) after the publication of *Howl and Other Poems* when Lawrence Ferlinghetti, his publisher, was arrested on charges of obscenity, but later acquitted. Ferlinghetti's trial marked the beginning of Ginsberg's double role of major poet and "cultural guru." (Benet 1987, 381)

Neal Cassiday, whose correspondence with Allen Ginsberg is preserved in the latter's *Journals: Early Fifties, Early Sixties* (1977) was also the model in Kerouac's *On the Road* for the character, Dean Moriarty.

The movie, produced by Alfred Leslie's G String Productions, took several days

to film with over thirty hours of unedited film which was to be reduced to twenty minutes. After the editing, Jack Kerouac improvised the narration while he heard Amram play.

I went...to Jerry Newman's studio with Jack Kerouac and while I played horn and piano as I had done for our jazz poetry readings, Jack improvised the narration, watching the film for the first time. He listened on earphones as I played. (Amram 1968, 332-333)

Upon their completion of this improvised narration and music, Alfred Leslie was sufficiently pleased with the result that he felt that it could be used for the film music. David however was not satisfied and proceeded to complete the work at home. He finished the score three days later after "staying up twenty-four hours straight." (Amram 1968, 333) Anita Ellis sang Amram's song *Pull My Daisy* with lyrics by Ginsberg, Kerouac and Cassady. The orchestra used for the sound track included Amram's jazz quartet and the score was recorded in Reeves Sound Studios. This was the first time that Amram had experienced conducting and recording his own music in a "top-flight studio." (Amram 1968, 333)

Barry McRae in his review of the *Pull My Daisy* album (Premier PR CD 1046) (1988), writes that the song is an "altogether lighter affair" (than his previously reviewed *En Memoriam De Chano Pozo* from the *Havana/New York* album) (Flying Fish FF 70057). He continues by declaring that the album "does have its very good moments," with Amram "presenting Kerouac's bop-age rap in a colourful way." (McRae 1996, 20) The "beat lyrics" (Frankling 1991, 40) for *Pull My Daisy* are as follows:

Pull my daisy
Tip my cup
All my doors are open

Cut my thoughts for
Coconuts
All my eggs are broken

Hop my heart song
Harp my height
Seraphs hold me steady

Hip my angel
Hype my light
Lay it on the needy

In the film score and as performed with live chamber ensembles, *Pull My Daisy* is scored for alto saxophone, English horn, bassoon, baritone saxophone, viola, contrabass, drums and piano. Dr. Amram writes that when it is sung without the chamber ensemble, the chord symbols should be played by the piano accompanist. (Amram 1960, Forward) However, he recently stated that if the pianist is capable of playing the written notes, then that method of performance is perfectly acceptable.

The rhythms indicated in the written piano score at a moderate tempo promote a "swing" feel with single and double beat triplets in the four measure introduction [See Appendix, Ex. II-1] and syncopations in both the accompaniment and vocal line. [See Appendix, Ex. II-2]

The first six lines of text fill two parallel musical phrases of four measures each (a, a'). Harmonies are abundant in seventh and ninth chords and dissonances associated with jazz styles. Lines seven through nine of words are taken up by a b phrase followed by lines ten through twelve which are taken up in another a' phrase. Lines six through

twelve are repeated again with the same phrasing. When performed in the improvised version, it may be sung with many repeated choruses, in which case the last six measures are optional as a coda. (Amram 1960, Forward)

The vocal melody line ranges from C4 to G5 and the tessitura is chiefly F4 to G5. The climactic G5 occurs at the beginning of the second melodic phrase (a') on the first syllable of "coconuts," which comprises the middle of the second triplet of lines.

[See Appendix, Ex. II-3]

Pertaining to the term "beat style" which has been used to describe the lyrics of this song and also the terms "beat movement" or "beat culture," David Amram stated recently that in his view there is no "beat culture" but it is "part of a larger group of poets, painters and musicians that have existed since nineteenth century Europe and continue today. . . . Jack Kerouac was a major figure of all those people whose works endured without necessity of having to [cling to] a 'beat image.'" (telephone interview, 29 April 2001)

With regard to this song, "Jack used to make up just any kind of words [for it] . . . Then there were other lyrics added later on that I never found very tasteful or interesting." (telephone interview, 29 April 2001) In this song as written for the movie and later recorded, the composer sought to combine qualities of jazz with those of chamber art music.

CHAPTER III

TWO REPRESENTATIVE SONGS FROM *FIVE SHAKESPEARE SONGS*

In 1956 David Amram began writing incidental music for productions of Shakespeare plays produced by Joseph Papp who first commissioned music for *Titus Andronicus*. From 1956 to 1967 Amram wrote music for twenty-five productions at this New York Shakespeare Festival. (Hitchcock 1986, 44) As Amram observed the rehearsals for one of these productions, *Twelfth Night*, the operatic potential of the play became apparent to him.

I saw that the balance of comedy, bitter-sweet tragedy, romance and the musical character of Feste could all make a marvelous opera. Frank Corsaro, who recorded many of the songs that were used in the play, also thought that it was a good idea. Joe Papp said he would like to adapt the libretto and we agreed that we would cut the play but use only Shakespeare's words. We thought we could use some of the music I had written for the Central Park production as a basis. (Amram 1968, 299)

In December of 1962 Amram and Joseph Papp "spent the next few days going over the libretto for *Twelfth Night*." (Amram 1968, 403) David began working on the first act as the year 1962 was ending. He sang the opening bars of Orsino's "If Music Be the Food of Love Play On." for Joseph who liked it very much and encouraged David to keep working on the project until it was completed. On New Years Eve Amram relates:

When everyone else was singing "Auld Lang Syne" and shouting and making noise, I had my own music going in my head again. All I could hear was Sir Toby Belch, Sir Andrew Aguecheek, Feste, Viola, Orsino and all the other characters in *Twelfth Night*. (Amram 1968, 403)

One year later, at the end of 1963 the first act was nearly completed and almost half of it was orchestrated. Amram writes concerning the struggle of cutting the play script to a manageable length for opera. Since the length of an opera is generally five times more than the length of the libretto as spoken, he and Joe Papp had the formidable task of trimming the libretto to thirty minutes. This was tremendously difficult since both Amram and Papp knew the play extremely well, but, as David wrote, they had to "forget about the work . . . done on the play and make it something else entirely." (Amram 1968, 415)

After two fund raising events where the first act or in the second instance the entire opera was presented to potential benefactors, the opera was finally presented four years after Amram had completed the score. The premier public performance was given by the Lake George Opera Company in the summer of 1968.

Theodore Strongin, critic for the *New York Times* is quoted on the inside cover of the piano/vocal score of *Twelfth Night*. He declared that the songs had a "sort of amiable gravity. Simple and singable, they were quite moving." (Amram 1972, inside cover) Some of these are published together in the collection of *Five Shakespeare Songs*, (1972) "for Voice and Piano." (Amram 1972, 2)

"Come Away Death," the first song in this published collection, is sung by Feste, the clown, in the opera. He "unites the action and entertains everyone with wise jokes

and pretty songs." (Amram 1972, Forward) This song occurs toward the beginning of the opera. Amram indicates that both of the two songs described in this chapter were written as part of the incidental music for the 1958 Central Park production of *Twelfth Night*. (telephone interview, 29 April 2001)

The lyrics are as follows:

Come away come away death,
And in sad cypress let me be laid.
Fly away fly away breath,
I am slain by a fair cruel maid.
My shroud of white stuck all with yew,
O prepare it.
My part of death,
Not one so true did share it.

Not a flower, not a flower,
Sweet on my black coffin let there be strown;
Not a friend, not a friend greet,
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me O.
Where sad true lover,
Never find my grave did share it.

Composed in a 4/4 meter with metronome marking of 92-96 per quarter note, "Come Away Death" is of a solemn lamenting mood. The opening melodic phrase which begins with the words of the title picks up the descending fifth [lament] motive introduced in the two measure introduction. [See Appendix, Ex. III-1] This descending fifth motive in dotted eighth-note, sixteenth rhythm serves as a uniting figure throughout and occurs also in the accompaniment bass-line at the conclusion of both strophes. [See Appendix, Ex. III-2] The second phrase uses eighth and quarter-notes in ascending patterns, a musical suggestion of the "flying away" of breath and perhaps the action of

slaying with abundance of faster moving eighth notes in measure 9 where that line begins [See Appendix, Ex. III-3] The overall form is strophic with phrase scheme of a,b,a'. The melody and rhythmic patterns are perhaps better suited for the first strophe of the lyrics.

The fourth song in the published collection is entitled "The Wind and the Rain." The "outline of this melody," (Amram 1972, Forward) occurs at the beginning of the opera. Amram further states:

This setting of "The Wind and the Rain," and additional motifs, instrumental groupings and tonal relationships for each of the characters provide the musical basis for the opera. With the single exception of Feste's singing of "Sigh No More, Ladies," the libretto remains faithful to the words of Shakespeare. (Amram 1972, Forward)

Following are the lyrics for this song:

When that I was and a little tiny boy,
With a hey, ho, the wind and the rain,
A foolish thing was but a toy, for the rain,
It raineth ev'ry day.

But when I came to man's estate,
With a hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut their gate;
for the rain,
It raineth ev'ry day.

A great while ago the world began,
With a hey, ho, the wind and the rain;
But that's all one, our play is done,
And we'll strive to please you ev'ry day.

"The Wind and the Rain" begins with a nine measure introduction, *andante e tranquillo*, with a metronome marking of ninety-two quarter-note beats per minute. This piano introduction is written over an *f* pedal, which in the ninth measure,

just before the voice enters forms the for a third inversion g m7 chord moving to a [weak] first inversion C chord (without root) on the first measure of the vocal entrance. [See Appendix, Ex. III-4]

Upon the entrance the tempo becomes sixty-three half-note beats per measure. The song has a modal feeling with the melody written [somewhat] in C Major, but the harmonic direction indicating a-minor. Cadences end in open fifths or octaves. It clearly ends in a-minor, and the vocal range is E4-G5.

The mood is solemnly light and cheery, with the melody moving mostly step-wise or in skips of small intervals. Ascending and descending phrases cover an interval of either a fifth or sixth, except for the beginning of the last phrase of each stanza, which begins on G5 and descends to E4 covering a range of a minor tenth. The form is strophic, with three stanzas, the second of them having the piano accompaniment set an octave higher than the others. Dynamic markings for each stanza are *p*, *mf*, and *pp* respectively.

The melody of this song “appears throughout the entire opera . . . and is sung by Feste at the very end.” (telephone interview, 29 April 2001) Dr. Amram chose this melody for the second movement of his *Shakespearean Concerto* (1959).

CHAPTER IV

TWO SONGS FROM *THE TRAIL OF BEAUTY*

The four "orchestral songs," entitled *Trail of Beauty* (Webster 1977, 1) received their premier performance on Thursday March 4, 1977 by the Philadelphia Orchestra as a capstone to American bicentennial celebrations. The work was commissioned by the Rittenhouse Square Women's Committee of the orchestra as a tribute to the late oboist, Marcel Tabuteau. In accordance with this tribute, David Amram scored this work for orchestra with mezzo-soprano and oboe.

Amram's "challenging inspiration for the bicentennial" (Webster 1977, 1) took Indian ritual music, prayers, songs and even a piece of Chief Seattle's moving speech, "Every part of this soil is sacred." (Webster 1977, 1) "Those texts and musical materials ask listeners to think of the civilization that was destroyed by those of us whose government has survived a mere two centuries on the same soil" (Webster 1977, 1)

Still in all Webster points out that this is not an "angry polemic" nor a "complex cerebration" in musical materials. Even with all its "rhythmic and melodic subtleties," (Webster 1977, 1) Indian music maintains a direct and plain sound. Webster's review continued further by describing the style as "intensely lyrical, long-lined and rooted in tonality." (Webster 1977, 1) Among the varied orchestral colors and sound along with the authentic Indian music and portions composed in the native idiom, is the consistency of the oboe - vocal combination. (Webster 1977, 1)

The premier performance found the oboist, John de Lancie, playing with

"Elegance and projection." which [the oboe line] "unifies the 30-minute work with its return to intervals of descending fourths and fifths. The haunting resonance of the oboe is used here to suggest some quality removed by time, the spirits that Chief Seattle said would remain to haunt the cities and farms." (Webster 1977, 1)

The first of the four songs, entitled "Prologue" has the following text.

To the house of my kindred there I return,
Child of the yellow corn am I.
To the red rock house there I return,
Where the blue kethawans are by the doorway,
There I return.

The pollen of the evening light on my trail,
There I return,
At the Yuni the Haliotis shell hangs,
With the pollen going round.
With it I return.

Taking another I walk out with it.
With it I return.
To the house of old age up there I return,
To the house of happiness up there I return,
Beauty behind me,
With it I return beauty before me with it I return,
Beauty above me.
With it I return beauty below me.
With it I return beauty all around me.
With it I return.
Now in old age wandering I return.
Now on the trail of beauty I am,
There I return.

"Prologue" begins with the introduction for solo oboe marked *a piacere e sempre lontano*. The tempo is moderato with 112 eighth-note beats per minute and the meter is 6/8. Intervals of the descending fourth and fifth of which Webster wrote are used heavily.

These motives recur at the end of the song cycle. [See Appendix, Ex. IV-1]

At the upbeat of measure 17 the voice enters with the words "To the house of my kindred there I return." The identical melody to which these words are sung also returns at the end of the cycle where it enters first in the oboe on measure 398 and 8 measures later in the voice with the identical words, "To the house, etc." [See Appendix, Ex. IV-2] The orchestral harmonies are abundant in the open sounds of octaves, fifths and fourths. At measure 49, a rhythmic figure enters played by bass drum, bass marimba with basses and cellos *pizzicato* and a similar figure is continued by bass drum beginning at measure 57. [See Appendix, Ex. IV-3] At measure 66 for four measures the orchestration is reduced to the voice (*sotto voce*) and a double sixteenth-note figure with intervening rests in the bass drum. [See Appendix, Ex. IV-4]

The solo oboe returns at the end of the "Prologue" beginning at measure 75 with its descending fourth and fifth figures and continues with a quiet, sustained ending accompanying the voice with vertical fourths and fifths and bass drum rhythm on the last two measures.

The third of *The Trail of Beauty* cycle is entitled "Song of the sky Loom." The intervening second number, "Thanks to the Earth Where Men Dwell," draws its text from the Iroquois constitution. (Amram 1977, 15) Following is the text for "Song of the Sky Loom."

O our mother the earth, O our father the sky,
Your children are we and with tired backs,
We bring you gifts of love.
Then weave for us a garment of brightness.
May the warp be the white light of morning,

May the weft be the red light of evening,
May the fringes be the falling rain,
May the border be the standing rainbow.

Thus weave for us a garment of brightness,
That we may walk fittingly where birds sing,
That we may walk fittingly where grass is green,
O our mother the earth, O our father the sky.

The structural format for "Song of the Sky Loom" is that of a passacaglia based on the traditional Laguna Pueblo melody, *Aiya Gaitani Yoni*." (Amram 1977, 25) In a 2/4 meter at moderate tempo of eighty-two quarter note beats per minute, it begins with the solo oboe marked *a piacere*, which plays through the 31 measure passacaglia theme.

The second statement of the theme begins with the oboe on measure 32 with the voice entering on the second beat of that measure to the words, "O our mother the earth . . ." This statement is scored for oboe and voice exclusively. [See Appendix, Ex. IV-5]

The third statement of passacaglia melody is scored for muted first and second violins, *meno mosso*, with the harp and triangle beginning in a more sustained pattern. [See Appendix, Ex. IV-6] The mezzo-soprano enters on the fifth measure of the renewed passacaglia statement, continuing through the ninth measure. [See Appendix, Ex. IV-7] The expressive melody of the vocal solo is picked up by the oboe, [See Appendix, Ex. IV-8], from the ninth measure through measure twenty-one at which point the voice enters again while in the following measure the violins softly carry on with the passacaglia theme. [See Appendix, Ex. IV-9]

The fourth statement of the passacaglia melody consists of only twenty-four

measures. The solo oboe enters as the voice holds the sustained ending of the previous phrase. On this final partial statement of the theme, the voice, reminiscent of the beginning, enters over the oboe, this time on the sixth measure of the theme statement. [See Appendix, Ex. IV-10] The voice recalls the melody and words of its entrance, "O our mother the earth O our father the sky," at the conclusion of the song. [See Appendix, Ex. IV-11]

The last song of *The Trail of Beauty* contains the words of Chief Seattle's speech to Governor Isaac Stevens in 1854, "Every part of this soil is sacred." It contains several authentic Native American melodies one of which is a traditional Cheyenne melody introduced at the beginning by four cellos, [See Appendix, Ex. IV-12], and another of which is a Sioux "Rabbit Song" which enters on measure fifty-four. [See Appendix, Ex. IV-13] The "Song of Geronimo" makes its entrance at measure ninety-five. [See Appendix, Ex. IV-14] This melody was one that was sung to Natalie Curtis by Chief Geronimo in about 1903. (Amram 1977, 37) A polyphonic blend of several of these melodies is achieved in the song, "Every Part of this Soil Is Sacred," and finally it arrives at a rounding out of the cyclical form with the entrance of the opening words, melody and accompaniment at measure 406 and following.

Eugene Ormandy, Director of the Philadelphia Orchestra and conductor of the Premiere performance made this statement from his desk concerning *The Trail of Beauty*.

It has been a pleasure to conduct this significant contribution to truly American music. The music and text derives directly from the American Indian ethos, and brings us an imperishable image of the eternal dreams of the people who walked this land centuries ago. Amram,

through his particular genius, and his hard work digging at the sources, has built a marvelous musical tapestry, full of wonderful sounds and colors.

The work is also a tribute to Marcel Tabuteau, for many years our solo oboe, and the predecessor and teacher of John de Lancie, our equally talented first oboe, who is playing the premier.

As Mr. Amram has indicated, the trail of beauty is followed by all great musicians, hence the connection between the texts (so American) and the memorial to a great Franco-American, whose art transcended all boundaries. (Ormandy)

On the subjects of his own philosophy about composition and sharing in the enjoyment of music, Amram himself stated:

Everybody should write the music in their heart and celebrate others. American Indians have an expression: 'take a walk in beauty.' That's what I think composers and musicians and all artists are supposed to do." (Rosenberg 1997, 5)

CHAPTER V

THREE SHAKESPEARE SONGS FOR BASS VOICE AND PIANO

Amram's *Three Shakespeare Songs* were published in 1986 as "independent if similarly scored songs springing from isolated musical projects." (Osborne 1988, 165) Osborne in a *Notes* review concludes, "They need not, and perhaps would best not be performed together." (Osborne 1988, 165)

First in this publication is "Malvolio's Aria ("Tis But Fortune") which is drawn from Malvolio's speech, act 2, scene 5 of the Shakespeare play, *Twelfth Night*. Amram's two act opera, *Twelfth Night*, places this comic scene at the end of act 1. Though Joseph Papp and David Amram cut much from the original Shakespeare the original color and language of the soliloquy is kept. It concerns Malvolio, countess Olivia's steward who has been deceived into believing that the countess loves him and would like to marry him. Olivia's cunning maid, Maria, has been solicited for help in this ruse by Sir Toby Belch, Olivia's uncle and his foppish drinking companion, Sir Andrew Aguecheek. In order to fool Malvolio and completely discredit him with the countess, Maria has composed a letter supposedly from Olivia to Malvolio in which the steward is tricked into wearing yellow stockings and cross garters, which Countess Olivia actually despises. (Amram 1972, synopsis)

The text is as follows:

'Tis but fortune; all is fortune,
Maria once told me she did affect me:
And I have heard myself come thus near,
That, should she fancy,
It should be one of my complexion.
What should I think on it?
What employment have we here?
By my life this is my lady's hand:

To the unknown beloved,
This, and my good wishes: her very phrases!
By your leave, wax. 'Tis my lady.
To whom should this be?

Jove knows I live but whom?
Lips, do not move; no man must know,
If this should be thee, Malvolio!
I may command where I adore:
But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore;
M, O, A, I, doth sway my life.

Nay, but first, let me see.

I may command where I adore.
Why she may command me,
I serve her; she is my lady.
Why, this is evident to any formal capacity;
What should that alphabetical position portend?

M (M) Malvolio M (M-M) Why, that begins my name.
M (M-M-M) but then,
There is no consonancy in the sequel;
"A" should follow, but "o" does.
And then "I" comes behind.
M,O,A,I, Every one of these letters are in my name.
Soft! Here follows prose.

If this fall into thy hand, resolve.
In my stars I am above thee;
But be not afraid of greatness:

Some are born great; some achieve greatness;
And some have greatness th(r-r-r)ust upon'em.

Remember who commanded thy yellow stockings,
And wish'd to see them ever cross-garter'd,
I say remember. Go to, thou art made,
If thou desirest to be so; if not, let me see thee a steward still,
The fellow of servants, Farewell. Farewell.

The fortunate unhappy. This is open.
My lady loves me.
She did commend my yellow stockings of late,
She did praise my leg being cross garter'd.
I thank my stars, I am happy.
I will be proud in yellow stockings and cross garter'd
Even with the swiftness of putting on.

Jove and my stars be praised!
Here is yet a post script.
Thou canst not choose but know who I am.
If thou entertain'st my love,
Let it appear in thy smiling;
Thy smiles become thee well.
Jove, I thank thee. I will smile;
I will do everything thou will have me.

Amram alternates the musical style within this aria to illustrate different parts of the text. Lyrical phrases in triplets indicate the reading of the letter whereas the character's reflection on that which was read is in more of a recitative style. A comparison of these two styles can be seen beginning with measure 41 at the *Meno mosso*. Here Malvolio is reading the letter which he believes to be from Olivia. He then interrupts his reading at the *piu mosso* (measure 43) with the words, "Why she may command me." [See Appendix, Ex. V-1]

The aria demands much of both the vocalist and pianist. The accompaniment

encompasses a wide range of the keyboard as is evident from the very beginning with an opening E1 in the left hand and on the second beat a trill on G6. [See Appendix Ex. V-2]

Meter signatures vary between 4/4 and 6/4. At the *allegro vivo* on measure 96, a meter of 5/4 is indicated.

The vocal range of the aria is F#2 to E4, the tessitura covering the staff, but in parts leaning toward moderately high. It begins in the key of a minor with much chromaticism in the accompaniment and often no clear key center. The ending is in A Major. Instances of polyphonic or contrapuntal writing may be witnessed in parts of the work.

The beginning tempo indication is 88 quarter-note beats per minute and there are numerous changes in tempo throughout, the most dramatic being at the *allegro vivo* of measure 96 which changes from *piu mosso*, 96 quarter-note beats per minute to 120. At this point Malvolio comes to the full realization (or so he thinks!) that Countess Olivia loves him. [See Appendix, Ex. V-3]

David Amram, himself, speaks of this aria as a “tour de force [based on] one of the most outrageous characters in any of Shakespeare’s plays.” He continues:

I used the enormous leaps which are the bane of a lot of singers. . . . how to negotiate all of those intervals. It always turned out to be a great show stopper in the opera itself. . . . People who have done it for productions of the opera, though it is difficult to sing, always end up using it in their repertoire.

This crazy, bizarre character that Shakespeare created as a kind of hero manqué . . . just as Sancho Panza for Don Quixote, Cervantes built a kind of comic team of washed up noblemen. . . . to an extent that Shakespeare had, of

fallen gentlemen. (telephone interview, 29 April, 2001)

The final two songs in this publication are drawn from Amram's incidental music to Shakespeare plays. They are "folk-like in their simplicity." (Osborne 1988, 165) "Blow, Blow Thou Winter Wind," is from his incidental music to *As You Like It*. The song is two stanzas of text repeated with the same music, thus, strophic, with the words and music of the first stanza repeated at the end. Following is the text for the two stanzas and refrain.

Blow, blow thou winter wind.
Thou art not so unkind as man's ingratitude.
Thy tooth is not so keen because thou art not seen,
Although thy breath be rude.

Heigh-Ho sing hi-ho unto the green holly.
Most friendship is faining ,
Most loving mere folly.
Then heigh ho the holly,
This life is most jolly.

Freeze, freeze thou bitter sky.
That dost not bite so nigh as benefits forgot.
Though thou the waters warp,
Thy sting is not so sharp as friend remembered not,

Heigh-Ho etc.

In this tender setting, the voice sustains a lyric legato line while the piano plays "continuous contrapuntal accompaniment" (Osborne 1988, 165) The meter is 4/4 and the tempo indicated at 76 – 78 per quarter-note beat. The vocal range is A2 – D-flat 4, with the tessitura, moderate. The key outlines A Major as the voice enters but quickly shifts with the contrapuntal and chromatic character of the accompaniment. [See Appendix, Ex. V-4] The ending outlines F Major.

David Amram stated in the above cited telephone interview that the first production of *As You Like It* produced by Joseph Papp was in 1957, starring George C. Scott. It did not include the present arrangement of this song. The person who was to sing "Blow, Blow Thou Winter Wind," while a very good actor was not really a singer. Because of that, Amram did not consider the song written for the production to be an art song. When in the summer of 1961, he got a chance to do another production, he wrote an entirely new score. The music for that production contained this song.

In a time it was thought that there wasn't any harmonic language left . . . I was trying to write lovingly for the voice . . . trying to let the singer express himself and not be imprisoned . . . (telephone interview, April 29 2001)

"Fool's Song" from Act 2, Scene 4 of *King Lear* is a beautiful setting, modal in feeling, and suggesting an "Elizabethan lute song in its cadences and accompaniments rhythms" (Osborne 1988, 165) Its extreme brevity seems to be fit for the needs of the stage with the brief appearance of the sage "fool." In Amram's incidental music, this song kept recurring in different ways throughout the production.

That sir which serves and seeks for gain,
And follows not for form,
Will pack when it begins to rain,
And leave thee in the storm.
But I will tarry; the fool will stay,
And let the wise man fly:
The knave turns fool that runs away;
The fool no knave, perdy.

The meter is 6/8, at an *Allegretto moderato* tempo of approximately 108-112 eighth-note beats per minute. The voice ranges from B2 to E4, the climactic high point

being at measures 13-14 where at the *poco rallentando* there is a crescendo and the voice on the words “but I will tarry;” ascends from B3 to E4. The song is modal in feeling but ending on an E Major chord. Figures of dotted sixteenth-notes followed by thirty-second notes, running sixteenths and dotted eighth, sixteenth-eighth note patterns are suggestive of lute accompaniment patterns. [See Appendix, Ex. V-5]

“Fool’s song” was sung in the production by Roscoe Lee Brown, a “tremendously gifted actor” (telephone interview, 29 April 2001) who had done no previous singing in public and was terrified at such a prospect. David recorded himself singing it and told Roscoe to listen to him, the idea being that when Brown heard Amram attempting it with his “croaking” (telephone interview, 29 April 2001) voice, the actor would gain confidence in his own ability to perform the number. The idea worked and Roscoe’s performance received such a good reception that he was later cast as a singing actor in a Kurt Weill production. (telephone interview, 29 April 2001)

CHAPTER VI

TWO REPRESENTATIVE SONGS FROM *FOUR SHAKESPEARE SONGS*

The *Four Shakespeare Songs* for high voice and piano were published in 1986 and were also taken from Amram's incidental music to various Shakespeare plays.

The four songs are "Who is Sylvia," from *Two Gentlemen of Verona*, "Take, O Take Those Lips Away," from *Measure for Measure*, "Lullaby," from *Midsummer Night's Dream*, and "Ophelia's Song," from *Hamlet*.

"Lullaby," from *Midsummer Night's Dream* is perhaps the most complex of this collection. Through-composed in form, it is somewhat brisk in tempo after the five measure introduction. In style it is gently legato.

In Shakespeare's *Midsummer Night's Dream*, "lullaby" occurs in act 2, scene 3 where Titania commands a "roundel and a fairy song . . . [to] . . . sing me now to sleep." (Shakespeare 1925, 173) The text is as follows.

You spotted snakes with double tongue,
Thorny hedge hogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.
Philomel with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby,
Lulla, lullaby;

Never harm, nor spell nor charm,
Come our lovely lady nigh,
So, good night, with lullaby.

The piano introduction is marked *espressivo, Moderato e ben legato*, with a quarter-note beat value of 88 per minute. The vocal entrance is marked *piu mosso* and here the meter changes from 6/4 to 6/8, along with the tempo indication which becomes 116-120 eighth-note beats per minute. [See Appendix, Ex. VI-1] The vocal range is D4 to E-flat 5 and the tessitura, medium. With the piano introduction in C Major, the mode changes to minor when the voice enters. Other keys reached include g minor and G Major, on which the song ends.

Throughout the accompaniment figures abound with running sixteenth note and dotted sixteenth, eighth note figures. These, also as in “Fool’s Song,” may be likened to lute accompaniment, and also show Amram’s contrapuntal style, which in most places here can be seen or heard among three “voices” of the accompaniment.

The composer states that “Lullaby” was performed for a 1962 production of *Midsummer Night’s Dream*. He was “given space to make it an art song.” (telephone interview, 29 April 2001) The introduction and interlude four measures before “Never harm, nor spell. . .” were intended to “paint the picture,” and to give the mind a chance to “think and digest.” (telephone interview, 29 April, 2001) This song, according to Dr. Amram, has now entered the repertoire of a good number of singers.

"Ophelia's Song" is a lament from *Hamlet* Act 4, Scene 5 which Ophelia, daughter of Polonius, the Lord Chamberlain, in her madness sings for her deceased father. Comprised of two stanzas sung with the same music *a cappella*, it is in *re* mode (Dorian), though transposed with final on G, having a range (ambitus) of G4 to G5. The tempo indication is 92 – 96 quarter-note beats per minute. Marked *Semplice e doloroso*,

portions are to be sung in a very legato style. [See Appendix, Ex. VI-2]

And will a not come again,
And will a not come again,
No, No, He is dead.
Go to thy deathbed.
He will never come again.

His beard was white as snow,
All flaxen was his poll,
He is gone.
He is gone.
And we cast away moan,
God 'A' mercy on his soul.

David Amram revealed that he first wrote this as a very young man in 1951 for a production at Howard University which featured Earle Hyman in the title role. The composer saved this particular selection and felt that it would serve a purpose years later when he wrote the incidental music for the *Shakespeare in the Park* production under Joseph Papp. Julie Harris played the role of Ophelia and David thought that this song was “something that she would like.” (telephone interview, 29 April 2001) David continued that she spent “a whole lot of time learning it, and it was so effective when she sang it . . .” (telephone interview, 2001) Afterward others became interested, and as a result he decided to include it in this publication.

CHAPTER VII

THREE SONGS FOR AMERICA

Premiered in 1969 and published in 1974, Amram's *Three songs for America* are based on the words of three leaders whom most Americans including David Amram very much admire. The songs were composed for bass voice and wind and string quintets. There is also a published score for voice with piano reduction by the composer.

The words of the first song are drawn from the first two sentences of John F. Kennedy's *Profiles in Courage* and the remainder, from his Inaugural Address.

The courage of life is often a less dramatic spectacle than the courage of a final moment. But it is no less a magnificent mixture of triumph and tragedy. A man does what he must in spite of personal consequences in spite of obstacles and dangers and pressures and that is the basis of all human morality.

We dare not forget today that we are the heirs of that great revolution. Let the word go forth from this time and place to friend and foe alike that the torch has been passed to a new generation of Americans, born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed and to which we are committed today at home and around the world.

The meter is 4/4 with two measure instrumental introduction marked *dolce*. The voice enters *eroica e deliberamente* with the first line of prose. The beginning key is G-flat with the song ending in E-flat major. The vocal range is from F# 2 to E-flat 4.

This first song is through-composed with the first measure of the instrumental introduction, [See Appendix, Ex. VII-1], reappearing as a kind of ritornello at measure 7, [See Appendix, Ex. VII-2], at the same pitch level, at measures 10 – 11 a step higher, [See Appendix, Ex. VII-3], and enharmonically at the same pitch level in measure 23. [See Appendix, Ex. VII-4] A slightly altered version also appears one step higher at measure 32. [See Appendix, Ex. VII-5] Another unifying device is the reappearance in the instrumental accompaniment of the first measure of the vocal line. In the orchestration, this is played by the flute under the sustained voice holding the word "world" in the penultimate measure. [See Appendix, Ex. VII-6]

The introduction and many of the interludes feature the instruments of the wind Quintet, which in some cases play as just a duet, and in other interludes are orchestrated in thicker texture. A noticeable change in the music occurs at the words "We dare not forget today," just after an interlude featuring the winds with bassoon playing the descending sixteenth and ascending eighth notes of the bass line. As the harmony moves from a B-flat major chord to a *p* G major chord, the tempo has slowed and the voice enters on slow eighth notes.

The tempo and rhythmic activity change with the intent of the words, and at "hard and bitter peace" there is a fermata under which the winds hold a stridently dissonant chord which contains both F-natural and F-flat and A-natural and A-flat. Often a series of two or three accented dissonant chords will punctuate between certain vocal phrases.

One instance of this is after the words, "A man does what he must," in measure 12 just

before the voice re-enters with “in spite of personal consequences.”

Song number two has the following text drawn from *Strength To Love* by Martin Luther King Jr. (Amram 1974, Cover):

Americans, you may give your goods
to feed the poor, you may bestow great gifts
to charity and you may tower high in philan-
thropy but if you have not love, your charity
means nothing. You may even give your
body to be burned and die, die the death of
a martyr, and your spilled blood may be a
symbol of honor, for generations yet unborn,
and thousands may praise you as one of
history's supreme heroes. But even so, if you
have not love, your blood is spilled in vain.

You must come to see that a man may
be self-centered in his self-denial and self-
righteous in his self-sacrifice. His generosity
may feed his ego, and his piety his pride.
without love, benevolence becomes egotism
and martyrdom becomes spiritual pride. The
greatest of all virtues is love.

Beginning with a two measure introduction in which the instruments outline the root and fifth of the B-flat triad, the meter is 6/8 and the tempo is approximately 66 eighth-note beats per minute. The vocal line ranges from F2 to E4. Although also through-composed the accompaniment of measures 2 – 4 reappears at measures 28 – 31, along with the vocal line with its initial rising minor sixth from D3 to B-flat3. [See Appendix, Ex. VII-7]

The ending of the song also has an interesting cadential arrival with an F pedal in measures 34 and 35 the bass moves to B-flat on the last measure, (36). The higher lines hold over or arrive at F above the bass B-flat. It remains for the oboe in the last measure

to finally also arrive at B-flat after holding C4 over from the previous measure and descending on a sixteenth note to A3. [See Appendix, Ex. VII-8]

The dramatic musical and vocal climax occurs at measure 26 when the voice jumps up from A3 to a held and accented E4 on the words "without love." [See Appendix, Ex. VII-9] The accompaniment here is also accented and marked *con forza* under the voice which holds the word "love" for the entire measure. This is followed by the return to musical materials from the beginning of the song as mentioned above, after which song number two comes to a quiet ending on an open fifth, B-flat & F while the voice sustains and diminuendos on D3, the third of that final B-flat major chord.

The third of *Three Songs for America* draws its text from the public speeches of Robert F. Kennedy. (Amram 1974, Cover) Following is the text.

History has placed us all, black and white within a common border and under a common law. All of us from the wealthiest and most powerful men to the weakest and hungriest of children share one precious possession, the name American. It is not easy to know what that means, but in part to be an American means to have been an outcast and a stranger, to have come to the exiles' country, and to know that he who denies the outcast and the stranger among us at that moment also denies America.

This is a great nation and a strong people. any who seek to comfort rather than speak plainly, reassure rather than instruct, promise satisfaction rather than reveal frustration: They deny that greatness and drain that strength.

For today as it was in the beginning it is the truth, it is the truth that makes us free.

Having a brisk, *animato* introduction of two measures in 4/4 meter, this song forms a marked contrast with the previous two and especially when compared with the sustained, quiet ending of the previous number. [See Appendix, Ex. VII-10] The tempo indication is 100 quarter-note beats per minute, and the voice range is from F-sharp² to D₄. The introduction seems to shift between the major and minor mode with a few other altered notes and chords, with a cadence on a CM⁷ chord before the entrance of the voice, marked *robusto*.

The eighth-note triplet rhythm followed by eighth-note, quarter-note triplet rhythm which opens the introduction recurs at several points during this selection, such as in measures 4, 6, 11, and 33. Measures 33 – 34 [Compare Appendix, Ex. VII-11 with VII-10] with their return to tempo I and a shortened, slightly re-orchestrated version of the introduction give a sense of unity, summary and return. The voice entrance at this point also uses the same pitch levels as its entrance at the beginning, this time singing "This is a great nation." [See Appendix, Ex. VII-11] As at the beginning this is also marked *robusto*.

Two more abbreviated quotes of the first measure remain. One occurs at measure 45 where the eighth-note triplet is present but not the quarter-eighth-note triplet figure. This is also accented and precedes the final sentence of text, "For today as it was in the beginning... ." The final one occurs on the third measure from the end and is given to the oboe in the orchestrated version. [See Appendix, Ex. VII-13] In this also the fourth beat of the measure is treated as a duplet rather than a triplet. Over it the voice holds its final note, G₃ on the word "free." Amram also takes the opportunity to tie this cycle of songs

together by making reference to the former two songs. Measures 16 and 17 are identical to the opening two measures of the first song, except for a slightly faster tempo and *rallantando* on the last two beats of measure 17. [Compare Appendix, Ex. VII-14 song 3, m. 16 with Ex. VII-1 song 1, opening m.] Unity and contrast are exemplified here, since in this third song instead of preceding a "deliberate" and "heroic" entrance of the voice, there follows a *ben cantabile* section to the words "but in part to be an American means to have been an outcast and a stranger..." (Amram 1974, 12-13)

Measure 47 quotes measures 1 and 2A of the first selection, and in the accompaniment at measure 49 the vocal line of song number 2, measures 2 and 3, and 28 and 29 is quoted. [Compare Ex. VII-15 with Ex. VII-7] In the orchestration this vocal melody excerpt is given to the violoncello.

In summary, these "plaintive and relatively traditional settings of texts by John F. Kennedy, Martin Luther King Jr. and Robert F. Kennedy," (Di Nardo 1993) form a balanced and cohesive song cycle with elements of contrast and cohesiveness in musical settings of great American prose.

David Amram wrote of these songs and the men of whose words they are settings :

More attention seems to be paid to how
These men died rather than how they lived,
yet all three men shared a concern for the liberty
and dignity of humankind. They also had faith in
the dreams of the American Revolution and were
concerned with freedom and justice for all as a
reality. . . . Though all experienced tragedy during

their lives, their lives were dedicated to creating something positive. These songs are an expression of my gratitude for the lives and labors of these wonderful people. (Amram 1993)

Three Songs for America was premiered on March 18, 1969 for a national television program, "The World of David Amram," Dr. Amram conducted members of the Metropolitan Opera Orchestra with Robert Termini as soloist. (Amram 1993)

David Amram in speaking of these three selections said, “. . . again the songs use a language that was different from anything I had ever written . . . the texts kind of told me what to do.” (telephone interview, 29 April 2001)

In conclusion, a study of the vocal works of David Amram reveals some very lyrical music, well-suited for the voice. In conversing with the composer it is clear that he has available in his mind all of the various strains of his multifaceted musical interests and vocabulary for whatever he composes.

Finally, in a second telephone interview of May 3, 2001, the composer stated the following:

Having spent a lifetime of working with the treasures of European music, as a composer and conductor, while spending an equal amount of time as a performer of jazz, Latin American, Middle Eastern, and Native American and traditional folk musics from around the world, I realized that the palate for any composer of this time is more varied and richer than at any time in musical history.

I have always followed my heart, and because of my constant experiences, playing all of these different sincere musics that are built to last, my instincts guide me towards committing music that is meticulously written down to sound as emotional and logical as the musics of those unnamed geniuses

who created these folk musics.

While I may spend hours on one measure, my goal is to make the performers and the listeners feel that they are hearing something spontaneous and natural.

When writing for the voice in my two operas, *Twelfth Night* and *The Final Ingredient*, and in the art songs I have written, I always honor the music of the language that I am setting.

APPENDIX
MUSICAL EXAMPLES

Ex. II-1
 Opening Measures of "Pull My Daisy"
 (Single and Double Beat Triplets)

and Allen Ginsberg

Moderato (♩ = 110)

Chords: F9, Amin9, Emin7, Bb7(sus4), Bb7, Abmin7, Db7, Amin7, D7, Gmin11, C7

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Ex. II-2
 "Pull My Daisy," mm. 8-9, (syncopation in vocal line and accompaniment)

Chords: Fmaj7, Bmin7(b5), E7

Lyrics: o - pen — Cut my thoughts for —

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Ex. II-3
 "Pull My Daisy," mm. 9-10, (climactic G5 on "Coconuts.")

The musical score for 'Pull My Daisy' (mm. 9-10) features a climactic G5 note on the word 'Coconuts'. The score is written for voice and piano. The voice part is in 4/4 time and features a descending fifth motive. The piano accompaniment is in 4/4 time and features a descending fifth motive in the bass line. The key signature is one flat (B-flat major). The tempo is marked '92-96'. The score includes the following chords: min7(b5), E7, Amin7, and D7. The lyrics are: "Cut my thoughts for Co - co - nuts".

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Ex. III-1
 "Come Away Death," mm. 1-3, (Accompaniment, descending fifth motive and descending fifth motive of vocal line)

The musical score for 'Come Away Death' (mm. 1-3) features a descending fifth motive in the vocal line and a descending fifth motive in the piano accompaniment. The score is written for voice and piano. The voice part is in 4/4 time and features a descending fifth motive. The piano accompaniment is in 4/4 time and features a descending fifth motive in the bass line. The key signature is one flat (B-flat major). The tempo is marked '92-96'. The score includes the following dynamics: *mf*, *p*, and *dolce*. The lyrics are: "Come a-way come a -".

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Ex. III-2
 "Come Away Death," (End, first stanza, descending fifth motive in bass, accompaniment)

The musical score for 'Come Away Death' (End, first stanza) features a descending fifth motive in the bass line of the piano accompaniment. The score is written for piano. The key signature is one flat (B-flat major). The tempo is marked '92-96'. The score includes the following dynamics: *mf*, *p*, and *dolce*.

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Ex. III-3
 “Come Away Death,” mm. 7-9,
 (Ascending motive on “Fly away,” and “I am slain...”)

The musical score for Ex. III-3 consists of three staves. The top staff is the vocal line, with lyrics: "Fly a-way fly a-way breath _____ I am slain by a". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The music features an ascending melodic motive in both the vocal and piano parts.

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Ex. III-4
 “The Wind and the Rain,” (End of piano introduction and vocal entrance.)

The musical score for Ex. III-4 is divided into two sections. The left section shows the end of the piano introduction, with markings for *rit.* and *molto rit.*. The right section shows the vocal entrance, starting at measure 63, with the lyrics "When that I". The piano accompaniment for the vocal entrance is marked *p semplice*.

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Ex. IV-1

Trail of Beauty, "Prologue," mm. 1-2 & mm. 436-7 near end of the fourth song.

Musical score for Ex. IV-1. The top staff is a vocal line in treble clef with the lyrics "Solo a piacere e sempre lontano" written above it. The bottom staff is a piano accompaniment in treble clef. The vocal line features a melodic phrase with slurs and accents, starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes with slurs and accents, starting with a piano (*p*) dynamic. The lyrics "BEAU- TY - I AM" are written below the vocal line.

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Ex. IV-2

Trail of Beauty, "Prologue," m. 17 & m. 398 (oboe) (At m. 406, return of same music and words as m. 17 near end of the cycle.)

Musical score for Ex. IV-2. The top staff is a vocal line in treble clef with the lyrics "TO THE HOUSE OF MY KIND- RED THERE I RE-TURN" written below it. The middle staff is an oboe part in treble clef. The bottom staff is a piano accompaniment in bass clef. The vocal line starts with a mezzo-piano (*mp*) dynamic. The oboe and piano parts start with a piano (*p*) dynamic and are marked *dolce*. The number 17 is boxed in the top and middle staves. The piano accompaniment includes a bass line with a circled *(h)* marking.

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Ex. IV-2 (continued)
(Above melody used in last song of cycle)

398

WORLD — *dolce*

mf

L'istesso tempo (in six)

= 104

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Ex. IV-3
Trail of Beauty, Prologue, Bass Drum figure occurring at mm. 49 & 57.

mf

[BASS DRUM, BASS MARIMBA]
BASSI, CELLS PIZZ

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Ex. IV-4

Trail of Beauty, Prologue, mm. 66-67, (Orchestra accompaniment reduced to bass drum)

The image shows a musical score for two staves. The top staff is for the voice, marked "sotto voce" and "p". The lyrics are "NOW IN OLD AGE WAN- DER- ING". A box containing the number "68" is placed above the second measure. The bottom staff is for the bass drum, marked "[BASS DRUM]" and "p". It shows a rhythmic pattern of quarter notes with accents, corresponding to the vocal line.

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Ex. IV-5

"Song of the Sky Loom," mm. 32-36, (entrance of voice with beginning of second statement of passacaglia theme in oboe.)

The image shows a musical score for two staves. The top staff is for the Mezzo-Soprano voice, marked "Mezzo-Soprano" and "p". The lyrics are "P O OUR MO- THER THE EARTH O OUR FA- THER THE SKY YOUR". A box containing the number "35" is placed above the second measure. The bottom staff is for the oboe, marked "p". It shows a rhythmic pattern of quarter notes with accents, corresponding to the vocal line.

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Ex. IV-6

“Song of the Sky Loom,” mm. 63-65, (beginning of third statement of passacaglia theme in muted first and second violins.)

The image shows a musical score for two staves. The top staff is for Violins I & II, marked "VIOLINS I+II CON SORD" (muted). The bottom staff is for Harp and Triangle, marked "[HARP AND TRIANGLE] P". The tempo is marked "Meno mosso". The music consists of a series of chords in the violins and a melodic line in the harp and triangle. The key signature has two flats (B-flat and E-flat).

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Ex. IV-7

“Song of the Sky Loom,” mm. 67-70, (Vocal solo enters at fifth measure after beginning of third statement of passacaglia theme.)

The image shows a musical score for a vocal solo and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "MAY THE BOR - DER BE THE STAND - ING RAIN - BOW". The tempo is marked "Meno mosso". The key signature has two flats. The score includes a measure number "70" in a box and a triplet of eighth notes marked "3" leading to measure "27".

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Ex. IV-8

“Song of the Sky Loom,” mm. 71-75, (Oboe picks up vocal melody in expressive solo.)

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Ex. IV-9

“Song of the Sky Loom,” mm. 83-87, (Voice re-enters while in the following measures, violins carry on with the passacaglia theme.”

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Ex. IV-10

“Song of the Sky Loom,” mm. 99-102, (Voice, reminiscent of the beginning, enters over the Oboe.)

Musical score for Ex. IV-10, showing voice and oboe parts for measures 99-102. The voice part is in 3/4 time, starting with a piano (*p*) dynamic and a box around the measure number 100. The lyrics are: "THAT WE — MAY WALK". The oboe part is in 3/4 time, starting with a piano (*p*) dynamic. The key signature has one flat (B-flat).

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Ex. IV-11

“Song of the Sky Loom,” mm. 107–114, (Voice finishes with words and melody of entrance.)

Musical score for Ex. IV-11, showing voice and oboe parts for measures 107-114. The voice part is in 3/4 time, starting with a piano (*p*) dynamic and a box around the measure number 110. The lyrics are: "O OUR MOTH- ER THE EARTH O OUR FATH- ER THE SKY". The oboe part is in 3/4 time, starting with a piano (*p*) dynamic. The key signature has one flat (B-flat). The score ends with a *rall.* marking.

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Ex. IV-12

“Every Part of the Soil is Sacred, mm. 1-4, (Traditional Cheyenne melody.)

Handwritten musical score for four cellos. The score is in 2/4 time with a tempo marking of $\text{♩} = 78$. The key signature has one sharp (F#). The music is marked *p* (piano). The title is written as "TRADITIONAL CHEYENNE MELODY".

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Ex. IV-13

“Every Part of the Soil is Sacred,” mm. 54-57, (Sioux Rabbit Song.)

Handwritten musical score for Bassoon I and Horn I. The score is in 2/4 time. The key signature has one sharp (F#). The music is marked *pp* (pianissimo) and *mf* (mezzo-forte). The title is written as "Santee [BASSOON I] Sioux Rabbit Song". The score includes triplets and accents.

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Ex. IV-14
"Every Part of this Soil is Sacred," mm. 95-99, (Song of Geronimo)

The musical score is for the piece "Every Part of this Soil is Sacred" (Song of Geronimo), measures 95-99. It is written in 2/4 time and consists of three staves: a vocal line, a piano accompaniment, and a cello part. The key signature has one sharp (F#). The vocal line begins at measure 95 with a dynamic of *mf* and ends at measure 100. The piano accompaniment features a rhythmic pattern of eighth notes with a dynamic of *pp* in the first measure, followed by *mf pp* in subsequent measures. The cello part is marked "[TUTTI CELLI]" and plays a simple harmonic line with a dynamic of *p*.

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Ex. V-1

“Malvolio’s Aria, mm. 41-44, (Change from reading letter to reflection on the contents thereof)

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Ex. V-2

“Malvolio’s Aria, mm. 1-2, (Wide range of accompaniment is indicated from the beginning.)

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Ex. V-3
 “Malvolio’s Aria, mm. 96-100

Allegro vivo ♩ = 120

The for-tu-nate un-hap-py." This is o-pen.

3+2

p *f* *f*

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Ex. V-4
 “Blow, Blow, Thou Winter Wind,” mm. 1-5

♩ = 76-80

p

dolce ed amabile
mf

1. 3. Blow Blow thou win-ter wind Thou art not
 2. Freeze Freeze thou bit-ter sky That dost not

5

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Ex. V-5
“Fool’s Song” mm. 4-6, (Suggestion of Lute accompaniment)

(mp)
That sir which serves and seeks for gain, And
ben lageto *espressivo*
p

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Ex. VI-1
“Lullaby,” mm. 5-7, (Change of tempo and key at vocal entrance)

♩ = ♩ = 116-120 (*più mosso*)
mf dolce
5
You spotted snakes with double tongue,
mf dolce

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Ex. VI-2
“Ophelia’s Song,” (Opening phrase)

p
And will a not come a - gain

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Ex. VII-1
Three Songs for America, song 1, mm. 1-2

Musical score for Ex. VII-1, measures 1-2. The score is in common time (C) and features a treble and bass clef. The melody in the treble clef begins with a quarter rest followed by a quarter note G4 (marked with a fermata), then a quarter note F4, and a quarter note E4. This is followed by a triplet of eighth notes: D4, C4, and B3. The bass clef part starts with a whole rest, then a quarter note G3, and a quarter note F3. The piece is marked *dolce* and *mp*. A box number '10' is visible in the top left corner of the score.

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Ex. VII-2
Three Songs for America, song 1, m. 7 (recurrence of m. 1)

Musical score for Ex. VII-2, measure 7. This measure is a recurrence of measure 1. The treble clef part begins with a quarter rest, followed by a quarter note G4 (marked with a fermata), then a quarter note F4, and a quarter note E4. This is followed by a triplet of eighth notes: D4, C4, and B3. The bass clef part starts with a whole rest, then a quarter note G3, and a quarter note F3. The piece is marked *p* and *(p)*.

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Ex. VII-3
Three Songs for America, song 1, mm. 10-11 (recurrence of m. 1, step higher)

Musical score for Ex. VII-3, measures 10-11. This is a recurrence of measure 1, but transposed one step higher. The treble clef part begins with a quarter rest, followed by a quarter note A4 (marked with a fermata), then a quarter note G4, and a quarter note F4. This is followed by a triplet of eighth notes: E4, D4, and C4. The bass clef part starts with a whole rest, then a quarter note A3, and a quarter note G3. The piece is marked *ben articolato* and *p*. The lyrics "trag - e - dy." and "A man does what he must" are written below the notes. A box number '10' is visible in the top left corner of the score.

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Ex. VII-4

Three Songs for America, song 1, mm. 23, (enharmonic appearance of m. 1)

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#). The vocal line starts with the lyrics "like" and "that the". The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The dynamic marking *mp* is present. The score is for measures 23 and 24.

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Ex. VII-5

Three Songs for America, song 1, m. 32, (recurrence of m. 1, step higher)

The image shows a musical score for three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (Bb, Eb). The vocal line starts with the lyrics "mit the slow un - do - ing of those human". The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The dynamic marking *mp* is present. The score is for measure 32.

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Ex. VII-6

Three Songs for America, song 1, m.3 (vocal line) compared with m. 40, (accompaniment line under voice, penultimate m. of song.)

The image displays two musical staves. The upper staff is a vocal line in bass clef, marked with a box containing the number '3' and the tempo instruction *eroica e deliberamente*. The lyrics are "The cour-age of life is of-ten a less d". The lower staff is an accompaniment line in bass clef, marked with the dynamic *p* and the instruction *come da lontano*. The lyrics "world." are positioned above the accompaniment line. Both staves feature triplet markings over groups of three notes.

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Ex. VII-7
Three Songs for America, song 2, mm. 2-3 & mm. 28-29.

The image displays two systems of musical notation. The first system, measures 2-3, features a vocal line with lyrics "mer-i-cans, you may" and a piano accompaniment. The tempo is marked "Tempo I" with a quarter note equal to 66. The second system, measures 28-29, includes a vocal line with lyrics "be - nev - o - lence be - comes" and a piano accompaniment. The tempo remains "Tempo I" with a quarter note equal to 66. Performance markings include "oscuro e semplice", "p", "espress.", and "sombre".

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Ex. VII-8
Three Songs for America, song 2, mm. 34-36 (accompaniment resolving to B-flat in final measure.)

The image shows a single system of musical notation for measures 34-36. The vocal line contains the lyrics "all vir-tues is love." The piano accompaniment is marked "p" and "espress.". The key signature changes to B-flat in the final measure.

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Ex. VII-11
Three Songs for America, song 3, mm. 32-33 (Compare with mm. 1-2)

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Ex. VII-12
Three Songs for America, song 3, mm. 44-45

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Ex. VII-13
Three Songs for America, song 3, mm.53-55

The musical score for Ex. VII-13 consists of three staves. The top staff is a vocal line with a long melisma over three measures, indicated by a large slur and a fermata. The middle staff is the piano accompaniment, starting with a triplet of eighth notes marked 'free.' and 'lamentoso pp'. The piano part continues with a series of chords and a triplet of eighth notes marked 'p' and 'pp'. The bottom staff shows the bass line with a triplet of eighth notes marked 'p' and 'pp'.

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Ex. VII-14
Three Songs for America, song 3, m.16; (Compare with song 1, m. VII-1)

The musical score for Ex. VII-14 consists of three staves. The top staff is a vocal line starting with a half note marked 'a tempo'. The middle staff is the piano accompaniment, featuring a triplet of eighth notes marked 'p' and another triplet of eighth notes marked '3'. The bottom staff shows the bass line with a triplet of eighth notes marked '3'.

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Ex. VII-15
Three Songs for America, song 3, m. 49



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