THE CLIFF’S EDGE (SONGS OF A PSYCHOTIC)
BY MARGARET GARWOOD:
AN EXPLORATION

DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in
the Graduate School of The Ohio State University

By

Anne Christopherson, M.M.

*****

The Ohio State University
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Document Committee:         Approved by
Dr. J. Robin Rice, Adviser
Dr. R. J. David Frego
Dr. C. Patrick Woliver

Adviser
Music Graduate Program
ABSTRACT

American composer, Margaret Garwood (b. 1927) possesses a gift for lyrical vocal writing and a deft hand with instrumental colors and textures. She has been the recipient of fellowships and awards from the National Endowment for the Arts, the MacDowell Colony, ASCAP, AMC, the National Opera Institute, and the National Federation of Music Clubs. Ms. Garwood’s compositional career is unique in that she did not begin to compose until her mid-thirties. In 1964, she and Miriam Gideon began a student-mentor relationship lasting until Gideon’s death in 1996. Before receiving her Master’s degree in Composition from the University of Arts in Philadelphia, Pennsylvania, she had already written two operas, several song cycles, a ballet, and a few smaller works.

This document is an exploration of her song cycle, The Cliff’s Edge (Songs of a Psychotic). It was composed in 1969 but wasn’t published until 1988 when she established Sunflower Press. Hildegard Publishing Company, now under ownership of Theodore Presser, distributes most of her works. Individual studies of each song include explorations of the poetry, rhythm, vocal line, and accompaniment. The text originates from a collection of poetry of the same title by Eithne Tabor. She wrote them at approximately eighteen years of age while in a mental hospital. Garwood selected five poems and placed them in a particular order to create the narrative of a woman’s descent into madness.
They are as follows: *Schizophrenia*: O thou twin-blossoming rose!; *Hebephrenia*: The child in the sunlight dancing; *Panic*: And is there anyone at all?; *Breakdown*: This is how it starts; and *Asylum*: And with what silence. Garwood’s rhythmic and melodic gestures join together to create an individual world for each poem. Shifting between the mysterious, the erratic, the desperate, the manic and the defeating facets of the experiences of the mental ill her music strives for true sentiment not sensationalism. The writing demands a singer and pianist that are technically advanced and emotionally sensitive to the subject matter. They need only to follow the score to effectively lead the listener through the poet’s inner life. Appendices include writings by Ms. Garwood. Musical excerpts are used with permission of the Hildegard Publishing Company (© 2003).
DEDICATION

Dedicated to my family: genetic and chosen, living and passed.
ACKNOWLEDGMENTS

I wish to express my sincere thanks to the faculty and students of the Department of Music of the University of North Dakota in Grand Forks. Your support, encouragement, and friendship are wondrous gifts.

Particular thanks go to Dr. Dorothy Keyser for her proofreading skills, technical assistance and, most importantly, her friendship.

Additional thanks go to Dr. Anthony Reeves for volunteering his “spare” time to proofread and create the rhythmic examples contained herein.

I extend more thanks to my committee, Dr. J. Robin Rice, Dr. R. J. David Frego, Dr. Karen Peeler and Dr. C. Patrick Woliver. Your support of my endeavors is duly noted and much appreciated.

My humblest thanks go to Ms. Margaret Garwood and her husband, Dr. Donald Chittum for their hospitality, easy companionship, and passion for life and music. I have delighted in your acquaintance.

To my dearest friend, Suzanne Collins, grateful thanks for giving me her unconditional love and support.

Last, but not least, I extend my deepest gratitude to my family, the Christophersons, Olsons, and Mondells and my extended family including, but not limited to, the Albrechts and the Willards. You are my strength. Your love and support have truly been the most profound blessings in my life.
VITA

August 22, 1967.......................Born – Missoula, Montana

EDUCATION

1992........................................M.M. Vocal Performance, University of Colorado - Boulder
1989........................................B.M. Vocal Performance, University of Colorado - Boulder

ACADEMIC EXPERIENCE

1999 – present.......................Assistant Professor, Department of Music,
                                 University of North Dakota
1998, 1999.........................Guest Lecturer, Department of Theatre,
                                 The Ohio State University
1998, July – December.........Musical Director, The Beechwood Theatre Company
1997 – 1998.........................Graduate Teaching Associate, School of Music,
                                 The Ohio State University
1996........................................Vocal Instructor, Creative Activities Program,
                                 The Ohio State University
1991 – 1992.........................Graduate Teaching Associate, School of Music,
                                 University of Colorado – Boulder
1989 – present.......................Vocal Instructor, private studio
1989 – 1992.........................Vocal Instructor, Continuing Education Extension Program,
                                 University of Colorado – Boulder
1985 – present.......................Vocal Coach and Collaborative Pianist

FIELD OF STUDY

Major Field: Music
Vocal Performance
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CHAPTER 1

INTRODUCTION

As I was searching for repertoire written for soprano, clarinet, and piano I found *Six Japanese Songs* by Margaret Garwood. Its vocal line was lyrical and soaring. The interplay of each instrument’s color and the resulting textures evoked images of Japanese watercolors. The intimate conversation between all three voices charmingly suited the delicacy of the haiku text.

As it came time for me to select a topic for my doctoral document, Ms. Garwood's work came to mind. I explored all of her solo vocal pieces and found that *The Cliff’s Edge (Songs of a Psychotic)* intrigued me the most. The manner in which her writing enhanced the text affected me viscerally. I was also pleased to note that while the poetry springs from the experiences of a mentally ill woman Garwood’s music refrains from sensationalizing her affliction. While the musical setting is dramatic it doesn’t overstate her mental torment. Needless to say, learning the music and delving into the poetry was a most pleasurable task.

As Edward Cone states in his book, *The Composer’s Voice*, art song is “a song in which a poem is set to a precisely composed vocal line united with a fully developed instrumental accompaniment,”¹ while it “combines the explicit language of words with a medium that depends on the movements implied by non-verbal sounds and therefore

might best be described as a continuum of symbolic gesture."\(^2\) The composer achieves the "continuum of symbolic gesture" by choosing tempi, dynamics, rhythms, melodic contour, harmonic colors, and textures. The source of inspiration for these choices is the poetry.

Composer, Margaret Garwood read the poem, "Panic," in a self-help book about loneliness in the early 1960's and was so moved as to seek out more of this author's work. The result of that search was a collection of poems entitled, *The Cliff's Edge: Songs of a Psychotic* by Eithne Tabor. In 1969, Ms. Garwood selected five of the poems to compose a song cycle entitled, *The Cliff's Edge (Songs of a Psychotic)*.

The collection is divided into seven different sub-headings: Prelude, Co-Mates in Exile, Crossroads, Impressions, Ebb-Tide, Jeremiad, and Curtain. It is not clear if the sub-headings reflect actual chronological development or if the order was artificially imposed. While the poet is of the female gender, it is interesting to note that she uses very little gender-specific language.

The first two poems selected for the cycle, *Schizophrenia* and *Hebephrenia*, appear under the second sub-heading, "Co-Mates in Exile;" inferring that the poems are about the poet's fellow patients.

The third poem, *Panic*, appears under the third sub-heading, "Crossroads;" implying that the poems placed hereunder represent a moment of crucial decision.

The fourth poem selected for the song cycle is *Breakdown*. It appears under the first sub-heading, "Prelude." It's tone is rather matter-of-fact in its re-telling of the loss of control during a mental breakdown.

\(^2\) Ibid, p. 17.
The final poem, *Asylum*, also appears under the first sub-heading of the collection. The reader senses the wonder and trepidation of the writer as she equates her entrance into the mental hospital to stepping into a different country.

Garwood chose the order of the poems to depict “the descent of a woman into madness.”

During my visit with Ms. Garwood I came to understand that sometimes the music she wrote existed before the poem and sometimes the poem was the source of inspiration. She confessed to no particular system or method of composition. I took that information to mean that I could walk through this music with my own eyes, take note of its landscape, try to understand it, take it apart and then re-assemble it into the document you see before you.

After a brief biographical chapter about Ms. Garwood and Ms. Tabor, the following chapters discuss the primary components of each song in the order in which they appear. An exploration of each poem appears under the sub-heading, *The Poetry*. The sub-headings, *The Rhythm*, and *The Vocal Line*, further explore how meter, rhythmic gestures, melodic style and melodic contour impact the emotion of the text. The sub-heading, *The Accompaniment*, focuses on only one or two motives but also includes a comprehensive chart listing motives, the measures in which they occur, their rhythmic notation, their pitch material and contour, intervallic material, and the text they

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illustrate. Following these chapters are appendices including writings by Garwood. For reference by the reader, the full score is available in libraries, or from the Theodore Presser Company <www.presser.com>. Musical excerpts are used with permission of the Hildegard Publishing Company (© 2003).
CHAPTER 2

BIOGRAPHY: MARGARET GARWOOD

Composer, Margaret Garwood was born on March 22, 1927, in Haddonfield, New Jersey to Morse Garwood, a tax lawyer, and Miriam Frew, a feminist homemaker. Her brother, Charles, was born later in 1930. Garwood describes her first musical experience as being that of playing songs by ear on the piano at three years old. At the age of six, she began formal piano study with Carol Johnston Sharpe, a private teacher whom she considers her first musical mentor. There were no other musicians in the immediate family but music had a definite presence in the Garwood household in the form of recordings and radio broadcasts of the music of Richard Wagner and Ludwig van Beethoven as well as the inimitable voice of Italian tenor, Enrico Caruso.

When Garwood was fourteen her family moved to a farm in Chester County, Pennsylvania, where she continued her piano studies with Alison Drake of the Philadelphia Conservatory for two years and with Earle Echternacht, a private teacher in Lancaster, for an additional year. After her parents divorced in 1944, Garwood and her mother moved back to Philadelphia. She continued her piano studies and her mother worked for Planned Parenthood, first as a field worker then as an administrator.
In Garwood’s own words:

I was on my own from 17 on and that certainly influenced my creative life, although I didn’t start to compose until I was 35. I was totally absorbed in becoming a concert pianist at that time, and taught and coached singers, accompanied, played chamber music, played in cocktail lounges, worked with an opera company, etc.4

In 1950, she took a job with a local opera company as an assistant to composer and director, Romeo Cascarino. Eventually she and Cascarino married in 1953. She learned about composition and orchestration by listening to his music and observing his writing process. They divorced in 1957. During this same period of time she taught piano at the University of Arts in Philadelphia and became acquainted with Dr. Donald Chittum who became a strong supporter of her work.

From 1958 to 1970, Garwood commuted from Philadelphia to New York City to study with Joseph Prostakoff, a protégé of one of the 20th century’s more prominent piano pedagogues, Abby Whiteside. Some of the students acted as financial ‘angels’ for others in the studio. During this time, such an angel subsidized Margaret’s train fare and lessons otherwise known as a Whiteside Foundation grant.

I didn't believe pianists should go to college. They should stay home and practice. To this end, I studied piano extensively, going to New York every week for 12 years, and took courses that I felt like taking at the Philadelphia Music Academy. In 1975, after my second divorce, I applied for a teaching job at Muhlenberg University in Allentown, but although I had been teaching from 1953-1970 at the University of the Arts in Philadelphia, I needed a Master's degree in order to teach at Muhlenberg. I was offered a tuition-free Master's degree program in exchange for a few hours of accompanying a week at the University of the Arts. I passed off the Bachelor's degree by a few exams (may I brag a bit?). Then I took the Master's program and thus was able to legitimately do what I had done for almost 20 years. At the University of the Arts I majored in composition (a joke since I had written 2 operas

and several song cycles, a ballet, and a few smaller works). The teacher decided to teach me counterpoint instead. I can safely say that I learned nothing about composition that I didn't know already and better.\(^5\)

In 1964, while still studying with Prostakoff, Garwood began her life as a composer. Prostakoff introduced her to her first, and only, composition mentor, Miriam Gideon, also an Abby Whiteside student. Their relationship began with formal composition lessons, but Garwood was, in her own words, un-teachable. Her desire to do things her way and not “mess around with Bach chorales” led to a compromise. If she “got stuck” she would ask Gideon to serve as a “sounding board.” This unusual arrangement continued until Gideon’s death in 1996.

In 1969, Garwood met and married her second husband, economist, Joe Oberman. In 1970, they bought a farm in East Greenville, two hours from Philadelphia where Oberman was employed. She raised rabbits to, in her own words, “save her from teaching the piano.” Despite a successful rabbit raising business, she resumed teaching piano in 1975 at Muhlenberg University in Allentown. When their marriage dissolved in 1979 Garwood moved back to Philadelphia where she continued to teach at Muhlenberg College until 1984.

Her third husband, Dr. Donald Chittum, a professor of music at the University of the Arts, had been one of Garwood’s champions throughout her career. With his assistance, she earned a Bachelor’s degree in music by examination. In 1984, she received her Master’s degree from the University of the Arts. In 1981, they married and not much later, in 1985, he insisted that she should stop teaching and stay home and compose. In her words: “He works from the head, I work from the heart. A perfect combination.”

\(^5\) Ibid.
Like the most successful American opera composers before Philip Glass, she is an extremely conservative musician: her style has at various times been likened to that of Debussy, Delius, Cilea or Richard Strauss but also contains elements of Stravinsky, Berg and even Crumb. She is a particularly skillful and imaginative orchestrator, and the dramatic soundness of her librettos has done much to ensure her the respectful attention of the opera press.6

Garwood has been the recipient three grants from the National Endowment for the Arts and five fellowships from the MacDowell Colony where was named a Norton Stevens Fellow. She has received awards from the American Society of Composers, Authors, and Publishers (ASCAP), the American Music Center, and the National Federation of Music Clubs. In addition, she has served on panels of the National Endowment for the Arts, Opera America, and Chorus America as well as been a member of ASCAP, the American Music Center, and the Philadelphia Musical Society.

Currently, Garwood and her husband reside in Philadelphia. She is continuing her work on the libretto and music for The Scarlet Letter, based upon the novel by Nathaniel Hawthorne. The first act of the opera received its premiere from the Academy of Vocal Arts in Philadelphia, Pennsylvania in the spring of 2002 to critical acclaim. This year, a compact disc of selected choral and vocal works was released by Albany Records entitled Choral Trilogy for Chorus and Orchestra containing three choral works and two song cycles: Six Japanese Songs and The Cliff’s Edge (Songs of a Psychotic). The publishers of her works are Carl Fischer, Inc., Southern Music, and the Hildegard Publishing Company.

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CHAPTER 3

BIOGRAPHY: EITHNE TABOR

It has been difficult to find more than superficial biographical information about Ms. Tabor. By the age of eighteen, Ms. Tabor was a patient in a mental hospital as well as a published poetess. *The Cliff’s Edge: Songs of a Psychotic*, a collection of her poems, was published in 1950. They include observations of her fellow patients as well as her battle with what may well have been schizophrenia. Using the date of publication to correlate her birth year, one may deduce that she was born around 1932. Why or when she was admitted to a mental hospital is unknown. The family history or events for such admittance are unknown. Her current whereabouts are unknown if, in fact, she is still living. I’ve included the prefaces from two of the editions of the poetry collection to provide a portrait, albeit a sketchy one, of the poetess.

The hard cover edition (1950) contains a preface in Ms. Tabor’s own words:

> The poems in this volume were composed in one of the nation’s largest mental hospitals, where I was, and still am, a patient. Some of them were written outside conscious awareness, and some during more settled periods; which may explain any apparent repetition and also the slight confusion in, for example, “Unrealities.” May I make it clear that the descriptions of the various types of patients, and also of the different therapies, are written purely from my own observations and impressions, with no pretense to any clinical knowledge.
Much appreciation for their help and interest is due to Mrs. M.G., to A.K. of the American Red Cross and her helpers on the staff of the Hospital’s newspaper, to the students who typed and assembled this material, and to my fellow-patients who first inspired me to collect these verses in book form.7

The back cover of the dust jacket from the soft cover edition (1951) states:

These poems are not a literary exercise in the worst sense or even in the best. Eithne Tabor was a psychotic. In these poems she writes of her own experience, with a precision that strikes one as reportorial, then as scientific, and only then as poetic – tremendous emotion, tremendously under control. Almost unbelievable is the fact that most of the poems were written during her eighteenth year.

The sequel to these poems is a happy one. After her period of successful treatment, Miss Tabor took her degree in the Department of Speech and Drama at Catholic University. She is, at present, employed at the Folger Shakespeare Library in Washington, D. C., and is also active with a local dramatic group.8

Correspondence with the alumni organization for Catholic University revealed neither a recorded graduation for an Eithne Tabor much less her enrollment at the institution during the 1950’s or 1960’s.

Garwood read one of Tabor’s poems in a ‘self-help’ book about loneliness. That poem was actually entitled Panic and Garwood re-named it as Loneliness when she included it in her song cycle, The Cliff’s Edge. The women’s lives intersected through a series of strange occurrences in 1978 when Garwood traced the poetess’s whereabouts to a halfway house in Washington D.C. Apparently, while performing the songs in a concert at Bryn Mawr, one of the audience members claimed to know Ms. Tabor’s mother, one of the first students to graduate from Bryn Mawr with a Master’s degree. It became apparent that Mrs. Tabor was estranged from her daughter, however, she

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provided Garwood with the phone number of Tabor’s social worker, Jeannette Arnetta Arnetta who then directed Garwood towards the aforementioned halfway house. The following is a “Note from the Composer,” a preface to the song cycle, *The Cliff’s Edge*, published in 1989 by Songflower Press.

Although I got permission to set these poems from the publisher, he would not tell me how to contact the poet. Finally, in 1978, through a series of strange occurrences, I was able to track her down in a halfway house connected to a psychiatric hospital in Washington (D.C.), and was able to meet her and play these songs for her.

I visited Washington a few years ago but the halfway house had been torn down and the hospital refused to give me any information about her.9

Garwood remembers the encounter as being somewhat odd. The woman she met exhibited none of the fineness of mind present in the poetry. She seemed rather rough-spoken and not at all like the lyric voice exhibited in the poetry. Since the focus of this document is not about Ms. Tabor but the song cycle inspired by her poetry, her life’s story remains a puzzle.

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O thou twin-blossoming rose!
What seed of the unreal produced thee?
And what the fatal germ
Sending thy roots, thy reaching, rambling stem,
On the strange twisted path of this thy life?
Aye, 'mongst thine interfolded petals
Ere they had burst to bloom,
The golden heart already blasted lay.

Before the sun had crimsoned thee, thou hadst borne
Ah, not a lovely flower-but a thorn.
4.1 The Poetry

Schizophrenia is a lifelong psychotic illness typically striking during young adulthood. Its treatment requires continuous medication and periodic hospitalization for acute exacerbations of the illness. Treatment is often incomplete, failing to eradicate psychotic symptoms such as delusions and hallucinations and negative symptoms such as apathy and blunted affect... The human tragedy of the illness cannot be overemphasized, as many people with schizophrenia are unable to care for themselves, work, or develop lasting and meaningful relationships.¹⁰

In this poem, the poet addresses her affliction with archaic verbiage such as thee, thou, ere, and hadst, bringing a religious flavor to the poem. Reminiscent of eighteenth-century poetic style, this creates a sense of spiritual intimacy between the affliction and the afflicted. She searches for answers, for meaning, clarity, understanding and peace of mind. The poet also makes archaic word order choices: of this thy life and already blasted lay.

Also typical of eighteenth century device is the use of symbols, in this case a rose, seed, germ, roots, stem, petals and thorn. The rose represents the plant that is both the afflicted and the affliction. The seed and the germ are the source of the plant or affliction while the roots and stem symbolize the means by which the two entities are fed and sustained. The petals and thorn represent the positive and negative aspects of how the affliction has affected her life and the two entities that have sprung forth.

The two opening lines are written in past tense indicating that a life has been permanently altered and is now a source of torment.

O thou twin-blossoming rose!

Two flowers bloom on a single stem. The poet beseeches an omniscient entity that has appeared before her as a rose. It is also a symbol for the affliction and the afflicted, one plant and two flowers for one mind and two realities. She proclaims her weakness in the face of the power that the affliction has over her.

**What seed of the unreal produced thee?**

The seed from which the flower has sprung originates from the unreal. This wording leads one to wonder what is real and unreal. A schizophrenic typically experiences difficulty in discerning fantasy from fact. So we question what is “real” to a schizophrenic. What is “real” may exist in her interior life or it may exist in the exterior, the world or environment. She seems to be aware enough to question the reality of this vision before her and desires to know its origins and its substance. This seed of the unreal may be the affliction itself. Perhaps she labels it unreal because of the social stigma attached to mental illness. Perhaps she perceives that the external world would consider it unreal because she is labeled an hysterical female?

*And what the fatal germ*

*Sending thy roots, thy reaching, rambling stem,*

*On the strange twisted path of this thy life?*

Notice the shift to present tense. This fatal germ contained within the aforementioned seed is the vital source of energy within the source or seed. Likewise, the rose stem reaches and rambles along the strange twisted path of life. Not only is she battling to discern the nature of the reality of this vision she wonders if the affliction is a separate entity or contained within. The rose has twin blossoms; therefore, the poet and the affliction are an inseparable pair. They bloom from the same source and seek to establish roots despite the strange twisted path of life’s experiences.
Aye, ‘mongst thine interfolded petals
Ere they had burst to bloom,
The golden heart already blasted lay.

The tense of the grammar shifts into the past. The golden heart of the rose, her life’s potential was destroyed before it could bloom. The poet is eighteen years of age and is in the flower of her youth. Yet, because of this mental illness, she has not been able to embark on her journey towards fully integrated adulthood. Its’ interfolded petals, the myriad paths of the mind, have concealed the golden potential of her life. She holds the affliction responsible for the loss of her youth, her innocence, her safety, and life’s possibilities.

Before the sun had crimsoned thee, thou hadst borne
Ah, not a lovely flower-but a thorn.

Before the sun has crimsoned thee or before her potential could bloom, the lovely flower produced a thorn. The fatal germ gave birth to something with the potential for beauty but also pain. She has been barred from experiencing the real. She knows that life should be a beautiful thing but this mental affliction has obliterated any hope of happiness. Despite her youth, the poet already looks back on her life with bitter sadness.
4.2 The Rhythm

*Mysterioso* is the tempo marking for this piece with no specific metronome marking. This gives the performers freedom to create an intimate mood appropriate for the prayer-like nature of the text: the poet searching for answers to what may be an unanswerable question of a silent and demanding deity.

Throughout this cycle each song exploits changing meter signatures. This device ably mirrors the ever-shifting nature of a mentally unstable person as seen in measures nine through thirteen (see Table 4.1). It not only supports the general mood of the text but also effectively accommodates the length of specific words or phrases as well as the natural ebb and flow of speech.

In the table below, each measure is listed with its corresponding meter and text. Hyphens serve as the usual syllabic dividers for multi-syllabic words as well as indicate a sustained syllable.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
<th>Text</th>
<th>Measure</th>
<th>Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3/4</td>
<td>O thou twin</td>
<td>15</td>
<td>5/4</td>
<td>burst to bloom, aye, -</td>
</tr>
<tr>
<td>2</td>
<td>4/4</td>
<td>Blossoming rose!</td>
<td>16</td>
<td>3/4</td>
<td>'mongst thine</td>
</tr>
<tr>
<td>3</td>
<td>3/4</td>
<td>seeds of the unreal</td>
<td>17</td>
<td>3/4</td>
<td>interfolded petals the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pro-</td>
<td>18</td>
<td>4/4</td>
<td>golden heart already lay</td>
</tr>
<tr>
<td>5</td>
<td>3/4</td>
<td>what the fatal</td>
<td>20</td>
<td>4/4</td>
<td>(piano alone)</td>
</tr>
<tr>
<td>6</td>
<td>4/4</td>
<td>germ sending thy</td>
<td>21</td>
<td>4/4</td>
<td>(piano alone)</td>
</tr>
<tr>
<td>7</td>
<td>5/4</td>
<td>roots, thy reaching</td>
<td>22</td>
<td>4/4</td>
<td>Be-</td>
</tr>
<tr>
<td>8</td>
<td>3/4</td>
<td>rambling stem</td>
<td>23</td>
<td>4/4</td>
<td>fore the sun had</td>
</tr>
<tr>
<td>9</td>
<td>3/4</td>
<td>on the</td>
<td>24</td>
<td>4/4</td>
<td>crimsoned thee thou hadst</td>
</tr>
<tr>
<td>10</td>
<td>3/8</td>
<td>strange twisted</td>
<td>25</td>
<td>4/4</td>
<td>borne, ah, not a lovely flower</td>
</tr>
<tr>
<td>11</td>
<td>2/4</td>
<td>path of</td>
<td>26</td>
<td>4/4</td>
<td>but a</td>
</tr>
<tr>
<td>12</td>
<td>4/4</td>
<td>this thy life?</td>
<td>27</td>
<td>4/4</td>
<td>thorn -</td>
</tr>
<tr>
<td>13</td>
<td>5/4</td>
<td>Aye, 'mongst thine</td>
<td>28</td>
<td>5/4</td>
<td>-</td>
</tr>
<tr>
<td>14</td>
<td>5/4</td>
<td>interfolded petals ere they had</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 4.1: *Schizophrenia* Meter and Text
Throughout the cycle the piano accompaniment contains emotive devices in the form of rhythmic gestures that effectively reinforce the general mood of the poetry and amplify particular words and phrases. “Schizophrenia” opens with a rolled chord in the left hand and a trio of grace notes arching up towards and hooking down to its “home” tone in the right hand. It sounds like a jangling sistrum, finger cymbals or chimes achieving an intimate, religious tone for the opening line of text, *O thou twin blossoming rose*, and the free, recitative style of the melodic line. It also creates a moment of epiphany or insight occurring within a blink of an eye. We see this in measures one through five and again at measure twenty-five when the melodic line shifts back to the recitative style (see Figure 4.1).
Figure 4.1: Schizophrenia m1-5, 25
Rolled chords appear alone in measures six and twenty-six through twenty-eight (See Figure 4.2) continuing the ritualistic flavor of the initial rhythmic gesture. It supports the crescendo of measure six and intensifies the meaning of the word *thorn* at measures twenty-seven through twenty-eight.

*Figure 4.2: Schizophrenia m6, 26-28*
The grace note figure appears again in the right hand at measures seven through
nine and fifteen through sixteen (see Figure 4.3). It echoes the first rhythmic gesture,
enabling the left hand to quicken its pulse and increase the emotional tension.

Figure 4.3: *Schizophrenia* m7-9, 15-16

The left hand of the accompaniment supports the shift of the melodic line from its
initially free recitative style to a more strictly contained or lyric melodic style. The steady
pulse of the consecutive eighth notes intensifies the rhythmic energy thereby illustrating
the poet's journey toward understanding (See Figure 4.3).
At measures thirteen through seventeen the rhythmic pulse intensifies even more as the image of *interfolded petals* runs parallel to consecutive sixteenth notes (See Figure 4.4).

Figure 4.4: *Schizophrenia m13-17*
The steadily running sixteenth notes in the left hand eventually fragment during measures eighteen through twenty-four coaxing the melodic line back to recitative style (See Figure 4.5). This device sets up the energy for the emotional discovery that her existence is a *thorn* rather than *a lovely flower*.

Figure 4.5: *Schizophrenia*, m18-24
There are few repetitive rhythmic gestures in the melodic line. The notated rhythm, however, effectively reinforces the text. The variety of quarter, eighth, sixteenth and triplet figures suit the natural, spoken ebb and flow of the text and its emotive power such as in measures thirteen through fifteen: *Aye,* ‘*mongst thine interfolded petals ere they had burst to bloom* (see Figure 4.4).
4.3 The Vocal Line

Garwood uses a variety of melodic styles to highlight the natural rhythm of the text as well as intensify its meaning. Measures one through five use a secco recitative style: O thou twin-blossoming rose! What seeds of the unreal produced thee? And what the fatal germ... A recitativo accompagnato style accompanies the text for measures six through twelve: germ sending thy roots, thy reaching rambling stem on the strange twisted path of this thy life?

Measures thirteen through nineteen incorporate an actual lyrical melodic line to support: Aye, 'mongst thine interfolded petals ere they had burst to bloom, aye, 'mongst thine interfolded petals the golden heart already lay blasted. A brief interlude of recitativo accompagnato appears at measures twenty-three and twenty-four serving as an effective bridge to the following section of secco recitative: Before the sun had crimson'd thee thou had'st... The secco recitative of measures twenty-five through twenty-eight nicely frames the song: borne, ah, not a lovely flower but a thorn.

The text, in order of its appearance in the music, appears below with intervals listed underneath each line of text to illustrate how the contour of the melody expands upon the meaning of the words and phrases. Hyphens indicate a change of pitch within a word. Underlined spaces indicate more than one note for a given syllable. Arrows indicate upward, downward and unison movements (See Figure 4.6).
O thou twin blossoming rose!
→ P1 ↑ m2 → P1 → P1 ↑ M2 → P1 ↑ M2

What seeds of the unreal produced thee?
↓ m3 → P1→P1 ↓ m2 ↑ M2 ↓ m2 ↓ P5 ↓ TT ↓ m2

And what the fatal germ
→ P1 ↑ m2 ↑ M2 ↓ m3 ↓ TT ↓ TT

Send-ing thy roots, thy reach-ing ram-bling stem
→ P1→P1 ↑ m7 ↓ P6→P1 ↑ m2 ↑ P5 ↓ m2→ P1 ↓ P5

on the strange twist-ed path of this thy life?
↑ m2 ↑ m3 → P1→P1 ↑ P5 ↓ M2 ↓ M3 ↓ P4 ↑ P5 ↓ m6

Aye, 'mongst thine in-ter-fold-ed pet-al-s
→ P1 ↑ m2 ↓ m2 ↑ m2 ↑ M2 ↓ TT ↑ M6→P1 ↓ TT

Ere they had burst to bloom,
→ P1 ↑ m3 ↑ P4 ↑ M2 ↓ P5 → P1

Aye, 'mongst thine in-ter-fold-ed pet-al-s
→ P1 ↑ M2 → P1 ↑ m2 ↑ M2 ↓ P4 ↑ P5 ↓ m2 ↓ P4

The gold-en heart al-read-y lay blast-ed.
↑ m7 ↓ P4 ↓ P5 ↑ M2 ↑ m3 ↓ m2 ↓ M3 ↓ M2 ↓ P5 ↓ P5

Be-fore the sun had crim-son’d thee thou had’st borne
→ P1 ↓ M2 ↑ m3 ↓ m2 ↑ M3 ↓ M7 ↑ m2 ↓ m2 ↑ P5 ↓ m2 → P1

ah, not a love-ly flow-er but a thorn.
→ P1→ P1↑m2 ↓ m2 ↑ m2 ↑ M2↓ TT ↓ m3↑ P8

Figure 4.6: Schizophrenia, Melodic Contour

The step-wise movement of major and minor seconds and the chant-like nature of repeated notes dominate the contour of the melodic line generating a ritualistic effect that reinforces the plaintive and searching mood of the text. It is as if the poet addresses her affliction as a god that must be petitioned for spiritual illumination.

Intermittent perfect fifths suggest fleeting moments of mental clarity. Tritones intensify the poet’s desire to understand her affliction. Within the context of chant-like melody major and minor thirds and perfect fourths propel the melody forward, reflecting the poet’s restlessness. An ascending minor seventh bridging measures six to seven conflicts with the text: thy roots. The same interval is used again to connect measures
seventeen and eighteen intensifying the luminosity of the words: *the golden (heart)*. At measure twenty-four a descending major seventh enters within the word *crimson’d* to evoke the dripping rays of a rising red sun. A descending octave in measure seven connects the end of one phrase to the beginning of another (*roots, thy*). Measures twenty-six to twenty-seven have an ascending octave joining together the words: *a thorn* creating a moment of epiphany suspended in time (See Figure 4.7).

Figure 4.7: *Schizophrenia*, m6-7, 17-18, 24, 26-27
4.4 The Accompaniment

As with the rhythmic gestures most of the motives are not used in the other songs, but rather, serve to give structure to the poetry and sustain its emotional momentum. Garwood is lauded for her inventive use of instrumental colors. These songs are no exception. One of the more notable instances of this is Motive I. It appears in measure one of the accompaniment and corresponds to the rhythmic gesture explored earlier. This jangling sistrum or moment of epiphany consists of an interval stack containing a tritone, perfect fifth and a minor second (See Figure 4.8). The diabolic connotation of the tritone aptly describes a fragmented state of mind and the poet’s journey through its labyrinth hoping to find the source of her illness. While the intervallic components of this motive alter frequently its emotional affect remains constant. When the motive reappears in measure twenty-five the bitter sadness of the text *thou hads’t borne, ah, not a lovely flower but a thorn* is reinforced by the motive’s bell-like nature reflecting the poet’s moment of realization that her potential has become an instrument of pain rather than pleasure.

![Figure 4.8: Schizophrenia m1-2, 25](image-url)
Motive X in the right hand of the accompaniment is of interest because of its function as a musical and emotional bridge between the brief lyric melodic section and the return to the secco recitative framing the poem with similar weight and texture (see Figure 4.9). Its slender step-wise climb is like a small but insistent thought threading its way from the depths of her sub-conscious to the light of day of consciousness. It leads the ear towards the poet’s epiphany that her life hasn’t bloomed beautifully like a flower, but rather, produced only a thorn, stinging of regret and sorrow.

Figure 4.9: Schizophrenia m23-25

The following table displays harmonic motives. As with the rhythmic gestures, most of the motives are not used in other songs. Rather, contained within each song, they illuminate and sustain the emotional momentum of the text. These motives are numbered in accordance to when they occur in the accompaniment. Text placed in parentheses indicates that a word or syllable has been continued from the previous measure. Hyphens between note names indicate forward motion from note to note or interval to interval. Slashes between note or interval names indicate vertical stacking of pitches.
<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>R.H.</td>
<td>d♯ - a - e - d♯</td>
<td>n/a</td>
<td>TT/P5/m2</td>
<td>O thou twin</td>
<td></td>
</tr>
<tr>
<td>I-a</td>
<td>2</td>
<td>R.H.</td>
<td>d - a - e - d♯</td>
<td>n/a</td>
<td>P5/P5/m2</td>
<td>blossoming rose! What</td>
<td></td>
</tr>
<tr>
<td>I-b</td>
<td>3</td>
<td>R.H.</td>
<td>d - g♯ - e - d♯</td>
<td>n/a</td>
<td>TT/m6/m2</td>
<td>seeds of the unreal pro-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>-duced thee? Ane</td>
<td></td>
</tr>
<tr>
<td>I-c</td>
<td>5</td>
<td>R.H.</td>
<td>f - c♯ - g - f♯</td>
<td>n/a</td>
<td>M6/TT/m2</td>
<td>what the fatal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>germ sending thy</td>
<td></td>
</tr>
<tr>
<td>I-d</td>
<td>7</td>
<td>R.H.</td>
<td>a - d - g - f♯</td>
<td>n/a</td>
<td>P4/P5/m2</td>
<td>Roots, thy reaching</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>rambling stem</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>(stem) on the</td>
<td></td>
</tr>
<tr>
<td>I-e</td>
<td>15</td>
<td>R.H.</td>
<td>b - f♯ - b - a♯</td>
<td>n/a</td>
<td>P5/P4/m2</td>
<td>Bloom, aye,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>(aye,) ’mongst</td>
<td></td>
</tr>
<tr>
<td>I-f</td>
<td>25</td>
<td>R.H.</td>
<td>e♭ - a - e תש - e♭</td>
<td>n/a</td>
<td>TT/TT/m2</td>
<td>Borne, ah, not a lovely</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>(beat 3)</td>
<td>e♭ - a - e תש - e♭</td>
<td>n/a</td>
<td>TT/TT/m2</td>
<td>flower</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>7</td>
<td>L.H.</td>
<td>c• below g• - a, g• - a</td>
<td>n/a</td>
<td>P5 - m6 - TT - m6</td>
<td>Roots, thy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>(bt 3)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Reaching rambling</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>stem</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>(stem) on the</td>
<td></td>
</tr>
<tr>
<td>II-a</td>
<td>9</td>
<td>L.H.</td>
<td>c• below g• - a</td>
<td>n/a</td>
<td>P5 - m6</td>
<td>(on) the</td>
<td></td>
</tr>
</tbody>
</table>

Table 4.2: Schizophrenia Accompaniment Motives
<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>III</td>
<td>10</td>
<td>L.H.</td>
<td></td>
<td>e/g - a/c - b/d</td>
<td>n/a</td>
<td>P5 - m3 - m3</td>
<td>strange twisted path of this</td>
</tr>
<tr>
<td></td>
<td>11 (bts 1.2)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>path</td>
</tr>
<tr>
<td></td>
<td>11 (bt 2.5)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>of this</td>
</tr>
<tr>
<td>III-a</td>
<td>12 (bt 3,4)</td>
<td>L.H.</td>
<td></td>
<td>e/g - a/c</td>
<td>n/a</td>
<td>P5 - m3</td>
<td>thy life?</td>
</tr>
<tr>
<td>IV</td>
<td>10</td>
<td>R.H.</td>
<td></td>
<td>d/b - e/f</td>
<td>n/a</td>
<td>M6 - m2</td>
<td>strange twisted</td>
</tr>
<tr>
<td></td>
<td>11 (bts 1.5)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>path of</td>
</tr>
<tr>
<td>IV-a</td>
<td>12 (bts 2,3)</td>
<td>R.H.</td>
<td></td>
<td>d/b - e/f</td>
<td>n/a</td>
<td>M6 - m2</td>
<td>thy life?</td>
</tr>
<tr>
<td>V</td>
<td>12 (bt 4.5)</td>
<td>R.H.</td>
<td></td>
<td>b - a - f</td>
<td>M2 - M2</td>
<td>n/a</td>
<td>Aye, 'mongst thine</td>
</tr>
<tr>
<td>V-a</td>
<td>14</td>
<td>R.H.</td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>interfolded petals are they had</td>
</tr>
<tr>
<td>VI</td>
<td>13-14</td>
<td>L.H.</td>
<td></td>
<td>a - e &lt;b&gt; - d&lt; f - e &lt;b&gt; - a&lt; b&gt;</td>
<td>TT - m2 - m3 - M2 - P4</td>
<td>n/a</td>
<td>Aye, 'mongst thine</td>
</tr>
<tr>
<td></td>
<td>13 (bt 4.5) - 14 (bt 1-3)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Interfolded petals</td>
</tr>
<tr>
<td>VI-a</td>
<td>14 (bt 4)</td>
<td>L.H.</td>
<td></td>
<td>a - e &lt;b&gt; - d&lt; f</td>
<td>TT - m2 - m3</td>
<td>n/a</td>
<td>ere they had</td>
</tr>
<tr>
<td>VI-b</td>
<td>15 (bts 1-4.5)</td>
<td>L.H.</td>
<td></td>
<td>g&lt;sharp&gt; - c&lt;sharp&gt; - b - e - c&lt;flat&gt; - f&lt;sharp&gt;</td>
<td>P4 - M2 - P4 - m3 - P4</td>
<td>n/a</td>
<td>Burst to bloom, aye,</td>
</tr>
<tr>
<td>VI-c</td>
<td>15 (bt 4.5)</td>
<td>L.H.</td>
<td></td>
<td>g&lt;sharp&gt; - c&lt;sharp&gt;</td>
<td>P4</td>
<td>n/a</td>
<td>(aye)</td>
</tr>
<tr>
<td>VI-d</td>
<td>16</td>
<td>L.H.</td>
<td></td>
<td>g&lt;sharp&gt; - d - c&lt;sharp&gt; - f&lt;sharp&gt; - d - g&lt;sharp&gt;</td>
<td>TT - m2 - P4 - M3 - TT</td>
<td>n/a</td>
<td>(aye), 'mongst thine</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>interfolded petals the</td>
</tr>
</tbody>
</table>

Continued
<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII</td>
<td>18</td>
<td>L.H.</td>
<td><img src="image1" alt="Rhythm" /></td>
<td>g under c♯ - b - c♯ - e</td>
<td>M2 - M2 - m3 over g</td>
<td>TT-M3-TT-M6</td>
<td>Golden heart</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII-a</td>
<td>19</td>
<td>L.H.</td>
<td><img src="image2" alt="Rhythm" /></td>
<td>g under c♯ - b - c♯ - e - e - b - c♯ - e</td>
<td>M2 - M2 - m3 - P1 - P4 - M2 - m3 over g</td>
<td>TT-M3-TT-M6-M6-M3-TT-M6</td>
<td>Blasted.</td>
</tr>
<tr>
<td></td>
<td>(bt 1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIII</td>
<td>20</td>
<td>L.H.</td>
<td><img src="image3" alt="Rhythm" /></td>
<td>f♯/a under e - c - d</td>
<td>M3 - m2 over m3</td>
<td>n/a</td>
<td>Interlude</td>
</tr>
<tr>
<td>IX</td>
<td>20</td>
<td>R.H.</td>
<td><img src="image4" alt="Rhythm" /></td>
<td>d - g♯ - d</td>
<td>TT - TT</td>
<td>n/a</td>
<td>Interlude</td>
</tr>
<tr>
<td>IX-a</td>
<td>20</td>
<td>R.H.</td>
<td><img src="image5" alt="Rhythm" /></td>
<td>d - g♯ - d</td>
<td>TT - TT</td>
<td>n/a</td>
<td>Interlude</td>
</tr>
<tr>
<td>X</td>
<td>21</td>
<td>R.H.</td>
<td><img src="image6" alt="Rhythm" /></td>
<td>g♯ - a - b - c</td>
<td>m2 - M2 - m2</td>
<td>n/a</td>
<td>Interlude</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>thorn</td>
</tr>
<tr>
<td>X-a</td>
<td>2</td>
<td>(bt 3.5)</td>
<td><img src="image7" alt="Rhythm" /></td>
<td>g♯ - a - b - c</td>
<td>m2 - M2 - m2</td>
<td>n/a</td>
<td>Interlude</td>
</tr>
<tr>
<td></td>
<td>- 22</td>
<td>(bt 1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>(bt 3.5)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Interlude</td>
</tr>
<tr>
<td></td>
<td>- 28</td>
<td>(bt 1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X-b</td>
<td>22</td>
<td>R.H.</td>
<td><img src="image8" alt="Rhythm" /></td>
<td>g♯ - a - b - c</td>
<td>m2 - M2 - m2</td>
<td>n/a</td>
<td>Interlude</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>(bts 2-4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>(thorn)</td>
</tr>
<tr>
<td>X-c</td>
<td>23</td>
<td>R.H.</td>
<td><img src="image9" alt="Rhythm" /></td>
<td>g♯ - a - b - c</td>
<td>m2 - M2 - m2</td>
<td>n/a</td>
<td>(be-)fore the sun</td>
</tr>
<tr>
<td>X-d</td>
<td>23</td>
<td>(bt 3.5)</td>
<td><img src="image10" alt="Rhythm" /></td>
<td>g♯ - a - b - d♯</td>
<td>m2 - M2 - m2 - M3</td>
<td>n/a</td>
<td>(sun) had crimson'd</td>
</tr>
<tr>
<td></td>
<td>- 24</td>
<td>(bt 1)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>XI</td>
<td>21 &amp; 23, (bts 3-4)</td>
<td>L.H.</td>
<td>( e\flat / a ) below d - b</td>
<td>TT below m3</td>
<td>TT/P4 - TT/M2</td>
<td>Interlude</td>
<td></td>
</tr>
<tr>
<td></td>
<td>22 (bt 3,4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Interlude</td>
</tr>
<tr>
<td></td>
<td>23 (bt 3,4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Be- sun had</td>
</tr>
<tr>
<td>XI-a</td>
<td>22 (bt 1,2)</td>
<td>L.H.</td>
<td>( e\flat / a ) below d - b</td>
<td>TT below m3</td>
<td>TT/P4</td>
<td>Interlude</td>
<td></td>
</tr>
<tr>
<td></td>
<td>23 (bt 1,2)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Be-</td>
</tr>
<tr>
<td>XI-b</td>
<td>24 (bt 1.5-3)</td>
<td>L.H.</td>
<td>( d/g# ) below c# - a#</td>
<td>TT below m3</td>
<td>TT/P4</td>
<td>crimson'd thee</td>
<td></td>
</tr>
<tr>
<td>XI</td>
<td>21 &amp; 23 (bts 3-4)</td>
<td>L.H.</td>
<td>( e\flat / a ) below d - b</td>
<td>TT below m3</td>
<td>TT/P4 - TT/M2</td>
<td>Interlude</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 5

HEBEPHRENEA

The child in the sunlight dancing

Key: Shifting Tonal Center          Meter: 2/4, 3/4
Range: e♭ – a2                     Tessitura: g♯ – f♯1
Dynamic Range: pp – ff             Duration: 1:00
Vocal Difficulty: Advanced         Piano Difficulty: Advanced

The child in the sunlight dancing
Plays with the tenuous beams—
Life with stern step advancing
Breaks not her web of dreams.

Laughter, a silver fountain,
Leaps with her to the light—
Child of the mist-veiled mountain,
Know you not, it is night?
5.1 The Poetry

Hebephrenia. An obsolescent term for a form of insanity with onset in childhood.\textsuperscript{11}

Hebephrenic schizophrenia. A form of schizophrenia in adolescents and young adults in which affective flattening or inappropriate affect are prominent, delusions and hallucinations relatively insignificant, behavior irresponsible and erratic, and mannerisms common.\textsuperscript{12}

As stated above hebephrenia is a form of schizophrenia typically experienced at the onset of puberty and is characterized by incoherent behavior. The afflicted often displays bizarre, silly and inappropriate behavior, i.e. laughing while describing loss of a loved one.

\textit{The child in the sunlight dancing}  
\textit{Plays with the tenuous beams—}

This is an innocent image of a child dancing in the sun. She reaches out towards the light, entranced by its ever-shifting forms.

\textit{Life with stern step advancing}  
\textit{Breaks not her web of dreams.}

She is so utterly consumed by the light that she is unaware that Life approaches her with its attendant pain and sorrow. This image vividly describes the child’s journey from adolescence to young adulthood. The use of archaic word use and order: \textit{breaks not her web of dreams} places the scene within mythic context.

\textit{Laughter, a silver fountain,}  
\textit{Leaps with her to the light—}

Laughter bubbles forth from the child like water from the fountain and seeks out the light as well. We begin to question the reality of the scene before us.

Child of the mist-veiled mountain,
Know you not, it is night?

It is night. The sun is not shining. This has been a hallucination. The poet observed this episode in one of her “Co-Mates in Exile,” but, within Garwood’s song cycle, it is implied that the poet herself has experienced this event. She is the child of the mist-veiled mountain living in a place of isolation. It provides her with solitude and, therefore, is safe. The veil of mists hides the child from the big, bad world enabling her to live in the moment and commune with her environment howsoever she chooses. However, as she looks back on the event, she knows that the sun does not shine; there is no silver fountain, no safe place to hide. Nevertheless, she reverts to childlike behavior to cope with the encroaching darkness of reality.
5.2 The Rhythm

Allegretto (dotted quarter note = 80) appropriately illustrates a manic episode in predominately three-quarter time (see Table 5.1).

Again, as in “Schizophrenia,” the shifting meter signatures mimic the shifting perception of reality of a mentally unstable person. It supports the general mood of the text and is highly effective in describing the erratic, whirling dance of the child. The quarter note serves as the primary pulse. Rarely does it change except at measure twenty-eight as it illustrates a hesitant step forward by an observer attempting to draw the child’s attention or to protect it from life with stern step advancing. Despite the haphazard placement of 2/4 meter the waltz pattern dominates (see Figure 5.1).

![Figure 5.1: Hebephrenia, m22-28](image)
Measure | Meter | Text
---|---|---
1 | 3/4 |  
2 | 3/4 |  
3 | 3/4 |  
4 | 3/4 | The  
5 | 3/4 | child in the  
6 | 2/4 | sunlight  
7 | 3/4 | dancing,  
8 | 3/4 | dancing,  
9 | 2/4 | dancing,  
10 | 3/4 | dancing,  
11 | 3/4 |  
12 | 2/4 |  
13 | 3/4 |  
14 | 3/4 | plays with the  
15 | 3/4 | tenuous,  
16 | 3/4 | tenuous  
17 | 3/4 | beams -  
18 | 3/4 | -  
19 | 2/4 | -  
20 | 3/4 | -  
21 | 3/4 | Life  
22 | 2/4 | with  
23 | 3/4 | stern step  
24 | 2/4 | ad-  
25 | 3/4 | vancing,  
26 | 2/4 | ad-  
27 | 3/4 | vancing,  
28 | 2/8 |  
29 | 3/4 | Breaks  
30 | 3/4 | not  
31 | 3/4 | her  
32 | 3/4 | web of  
33 | 3/4 | dreams  
34 | 3/4 | dreams  
35 | 3/4 |  
36 | 3/4 |  

Measure | Meter | Text
---|---|---
37 | 3/4 |  
38 | 3/4 |  
39 | 3/4 |  
40 | 3/4 |  
41 | 3/4 | Laughter, a  
42 | 2/4 | silver  
43 | 3/4 | fountain,  
44 | 3/4 | fountain  
45 | 2/4 |  
46 | 3/4 |  
47 | 3/4 | leaps with  
48 | 3/4 | her  
49 | 3/4 | to  
50 | 3/4 | the  
51 | 3/4 | light,  
52 | 3/4 | the  
53 | 3/4 | light,  
54 | 3/4 | oh,  
55 | 3/4 |  
56 | 3/4 | child  
57 | 3/4 | of the  
58 | 3/4 | mist veiled  
59 | 3/4 | mountain, -  
60 | 3/4 | -  
61 | 3/4 | Know you  
62 | 3/4 | not -  
63 | 3/4 | -  
64 | 3/4 | -  
65 | 3/4 | -  
66 | 3/4 | -  
67 | 3/4 | -  
68 | 3/4 | it is  
69 | 3/4 | night  
70 | 3/4 |  
71 | 3/4 | night  
72 | 3/4 |  

Table. 5.1: *Hebephrenia* Meter and Text
The rhythmic gestures in the accompaniment of “Hebephrenia” are dominated by an erratic, yet *leggerissimo* ‘oom-pah-pah,” in the left hand with chains of duple eighths in the right hand as in measures five through eight (see Figure 5.2). These vividly describe mental instability yet are exuberant and joyous as well.

![Figure 5.2: Hebephrenia m5-8](image_url)
Brief moments of rhythmic consonance on beats one and three occur between the accompaniment and vocal lines between measures fourteen and thirty-four (see Figure 5.3).

Figure 5.3: *Hebephrenia*, m14-16 and 22-28
The dizzying chains of eighths resume their momentum measure thirty-five but come to a sudden stop at measure sixty-seven. It tries to assert itself again at measures seventy-one and seventy-two but the placement of molto ritardando destroys its momentum effectively depicting the hebephrenic child coming out of her psychotic episode and her resulting disorientation (See Figure 5.4).

Figure 5.4: Hebephrenia, m 66-72
5.3 The Vocal Line

An erratic waltz and an equally erratic yet lyrical melodic line evoke the delightful image of a dancing child throughout the song. Its dizzying momentum is halted when the operatic nature of the vocal line abruptly shifts to secco recitative style for the last five measures of the song. The melodic contour consists mainly of minor seconds and repeated notes punctuated by erratic skips and leaps of major and minor thirds and perfect fourths.

The child in the sun-light danc-ing,
→ P1 ↑ m2 ↓ m2 ↑ P4 ↓ m2 ↓ M3 ↑ m2 ↓ m2

Danc-ing, danc-ing, danc-ing.
↑ m2 ↓ m2 ↑ m2 ↓ m2 ↑ m2 ↑ m2

Plays with the ten - u - ous, ten - u - ous beams
→ P1 ↑ M2 ↑ TT ↓ m2 ↓ M3 ↑ P4 ↓ m2 ↓ M3 ↓ P4 ↑ m2 ↓ m2 ↓ m2 ↓ M2

Life with stern step ad-vanc-ing, ad-vanc-ing,
↓ m3 ↑ m3 ↑ m2 ↓ m2 ↑ P4 ↓ m2 ↓ M3 ↑ P4 ↓ m2 ↓ M3

Breaks not her web _ of dreams _ dreams
↑ M6 ↓ m3 ↓ m3 ↓ m3 ↓ m3 ↑ m2 ↑ m2 ↓ m2 ↑ m2 → P1

Laugh - ter, a sil - ver foun - tain, foun-tain
↑ M2 ↓ m2 ↓ P4 ↓ m2 ↓ M3 ↑ m2 ↓ m2 ↑ m2 ↑ M2

Leaps with her to the light,
↑ m2 ↑ P4 ↑ m2 ↓ M3 ↓ m2 ↓ M2

The light, oh,
↑ M2 ↓ M2 ↑ m3

Child of the mist-veiled moun-tain,
→ P1 → P1 ↑ M2 ↑ m3 ↑ M3 ↓ M2 ↓ m3

Know you not, it is night?
↑ m2 ↑ P4 ↓ M11 → P1 → P1

Figure 5.5: Hebephrenia Melodic Contour
Only one tritone appears in this melodic line. However, it is used to great effect to color the phrase: *plays with the tenuous beams*. Its unique tension heightens the meaning of the word *tenuous* while bridging together measures fourteen and fifteen.

The archaic word order of *breaks not her web of dreams*, suspends in mid-air when the melodic line soars up a major sixth between measures twenty-nine and thirty connecting the words: *breaks not*. A minor eleventh in measure sixty-nine provides the song’s climax with its dramatic leap down from the a2 to e-flat. As the melody weaves its sinuous way through the text it seems to climax on the highest note in the song, *know you not*. However, the actual dramatic climax occurs when the vocal line suddenly drops down an octave and a third for a stunning effect on the dryly-intoned text: *it is night?*

---

Figure 5.6: *Hebephrenia*, m14-15, 29-30, 66-72
5.4 The Accompaniment

There are several motives in this song that are responsible for wrapping the listener up in the hebephrenic mind. Particularly effective are Motives II, III and V (see Figure 5.7). Motive II is like a suspended moment in time from one heartbeat to the next, Motive III is the whip-like momentum of the child encircling herself in a frantic waltz and Motive V interrupts the regularity of the downbeat as though she stumbles into some boundary known only to her. These three motives are irregularly ordered thereby further amplifying the impression of a splintered mind.

Figure 5.7: Hebephrenia, m1-8
<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-3</td>
<td>L.H.</td>
<td></td>
<td>a below e♭</td>
<td>n/a</td>
<td>TT - P4/TT</td>
<td>Prelude</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>- d/g♭</td>
<td></td>
<td></td>
<td>The child in the</td>
</tr>
<tr>
<td>4</td>
<td>(bt3)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - P4/TT</td>
<td>Interlude plays with the tenuous, tenuous beams</td>
</tr>
<tr>
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<td>5</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - P4/TT</td>
<td>Dreams, dreams Laughter, a</td>
</tr>
<tr>
<td></td>
<td>7-8</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - P4/TT</td>
<td>Interlude fountain, fountain</td>
</tr>
<tr>
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<td>10-11</td>
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<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - P4/TT</td>
<td>Interlude</td>
</tr>
<tr>
<td>I-a</td>
<td>13-18</td>
<td>L.H.</td>
<td></td>
<td>g♭ below f/b</td>
<td>n/a</td>
<td>TT - P4/TT</td>
<td>Interlude</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - P4/TT</td>
<td>Tenuous beams</td>
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<tr>
<td></td>
<td>20</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - P4/TT</td>
<td>Dreams, dreams</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - P4/TT</td>
<td>Interlude</td>
</tr>
<tr>
<td>I-b</td>
<td>33-41</td>
<td>L.H.</td>
<td></td>
<td>b♭ below d♯/a</td>
<td>n/a</td>
<td>TT - P4/TT</td>
<td>Dreams, dreams</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - P4/TT</td>
<td>Interlude</td>
</tr>
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<td>43-44</td>
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<td>Same</td>
<td>Same</td>
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<td>TT - P4/TT</td>
<td>Fountain, fountain</td>
</tr>
<tr>
<td></td>
<td>46</td>
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<td>Same</td>
<td>Same</td>
<td>Not</td>
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<tr>
<td>I-c</td>
<td>62-64</td>
<td>L.H.</td>
<td></td>
<td>c♯ below g</td>
<td>n/a</td>
<td>TT - m3/P5</td>
<td>Not</td>
</tr>
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<td></td>
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<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - m3/P5</td>
<td>Not</td>
</tr>
<tr>
<td>I-d</td>
<td>65</td>
<td>L.H.</td>
<td></td>
<td>d♭ - e below g</td>
<td>n/a</td>
<td>TT - TT</td>
<td>(not)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>TT - TT</td>
<td>(not)</td>
</tr>
<tr>
<td>II</td>
<td>2</td>
<td>R.H.</td>
<td></td>
<td>a - d - a -</td>
<td>P4 - P5 - m2 - P4</td>
<td>n/a</td>
<td>Prelude</td>
</tr>
<tr>
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<td>39-40</td>
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<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Not</td>
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<td>43</td>
<td>Same</td>
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<td>Same</td>
<td>Same</td>
<td>Not</td>
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</table>

Table 5.2: *Hebephrenia* Accompaniment Motives

Continued
<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>II-a</td>
<td>71-72</td>
<td>R.H.</td>
<td>γ</td>
<td>a - d - a - a♭ - e♭</td>
<td>P4 - P5 - m2 - P4</td>
<td>n/a</td>
<td>night</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Prelude</td>
</tr>
<tr>
<td>II-b</td>
<td>51 – 52 (bt 2)</td>
<td>R.H.</td>
<td>γ</td>
<td>c - g♭ - c - b♭ - g♭</td>
<td>TT - TT - M2 - M3</td>
<td>n/a</td>
<td>light</td>
</tr>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>52 (bt 3) – 54 (bt 1)</td>
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<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>the light</td>
</tr>
<tr>
<td></td>
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<td>m6 - P4 - m3 - m7 - P4 - m3</td>
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<td>m7 - P4</td>
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<td>L.H.</td>
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<td>M3 - M2</td>
<td>m3/P5 - m3/m3 - m3/P4</td>
<td>child of the mist-veiled mountain, know you</td>
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<td>a-e♭-a</td>
<td>TT - TT</td>
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CHAPTER 6

PANIC

And is there anyone at all?

Key: Shifting Tonal Center
Range: c♯ – a2
Dynamic Range: pp – ff
Vocal Difficulty: Advanced

Meter: 3/4, 4/4, 7/8, 5/8, 4/8, 2/4
Tessitura: f – d♯1
Duration: 2:20
Piano Difficulty: Advanced

And is there anyone at all?
And is
There anyone at all?
I am knocking at the oaken door…
And will it open
Never now no more?
I am calling, calling to you—
Don’t you hear?
And is there anyone
Near?
And does this empty silence have to be?
And is there no-one there at all
To answer me?

I do not know the road—
I fear to fall.
And is there anyone
At all?
6.1 The Poetry

Panic. A.1.a In panic, terror, etc.: such as was attributed to the action of the god Pan. B. of the nature of or resulting from a panic; exhibiting unreasoning, groundless, or excessive fear. B.2.a. a sudden and excessive feeling of alarm or fear, usually affecting a body of persons, originating in some real or supposed danger vaguely apprehended, and leading to extravagant or injudicious efforts to secure safety.\(^{13}\)

Loneliness. 1. Want of society or company; the condition of being alone or solitary; solitariness, loneness. 2.a. Uninhabited or unfrequented condition or character (of a place); desolateness. 3. The feeling of being alone; the sense of solitude; dejection arising from want of companionship or society.\(^{14}\)

Anxiety manifests itself when we are unsure of our place in the world or how to negotiate our way within it. The choices can be overwhelming. The heart beats faster, the body secretes sweat, breathing becomes faster and shallower, vision blurs, hearing is indistinct, dizziness even fainting is possible, and equilibrium suffers. These are the symptoms of panic and you must decide to fight or flee.

The poet uses the active voice in this poem. She writes of the here and now. Every question begins with the word: And, intimating that answers have been demanded and not given. The poem enters midstream into a conversation already in progress.

*And is there anyone at all?*

This is a call for help. Does anybody hear it?

*And is*  
*There anyone at all?*

The unusual typography creates a sense of dislocation. The call is repeated. A glimmer of doubt appears on the emotional horizon.


I am knocking at the oaken door…

She is isolated from the world but wishes to be granted entrance. Again, an archaic word: ‘oaken’ evoking a great, heavy thing, invested with a magical aura as an obstacle to her desire. Does the world deny her entrance or is this self-imposed exile?

And will it open
Never now no more?

Time is blurred. Will the door never open? Now? No more? She has knocked or tried to take this step in the healing process before. The door opened but she didn’t walk over its threshold. She has faced this choice before. Freedom of choice or freedom from choice? Strength or weakness?

I am calling, calling to you—
Don’t you hear?

To whom does she call? Whose aid does she desire? Can she help herself or is there someone on the other side of the door who can help?

And is there anyone
Near?

The call for help repeats. Still no one has come.

And does this empty silence have to be?

She no longer wishes to be alone. The empty silence, once cherished, is no longer desired. Maybe there is a choice. A choice can be a source of power.

And is there no-one there at all
To answer me?

Still no one answers her cry for help. Is the door locked? That is not clear. Is she asking the right question? Does she expect too much?
I do not know the road—
I fear to fall.

This is a road never taken. She desires the power to choose the road but also fears it, fears to fail. Maybe it’s the wrong road. Maybe the goal is too lofty, the road too treacherous. The risk may be too great.

And is there anyone
At all?

The poem has come full circle. She stands at the edge of a precipice. She may fly or she may fall. However, it does not matter for she is paralyzed by fear.
6.2 The Rhythm

This song begins in the tempo marked *Lento* with no specific metronome markings given throughout the song. The dominant choice of metric signatures is *4/4*. At measure thirteen the tempo shifts to *Agitato (poco piu mosso)*. Within this section the meter changes to *7/8*, then *5/8*, *4/8* and returning to *4/4* upon the return of *Tempo 1* at measure twenty-one continuing on to the end (See Figure 6.1). The use of these tempo shifts effectively parallel the emotional urgency of the text. The tone of the first section is plaintive: *And is there anyone at all?* As the her calls for help intensify, *I am calling, calling to you*, so, too do the tempo and shifting meter while supporting the increased mental agitation. *Tempo 1* returns to the opening mood with, *and is there anyone near?* While *4/4* is the prominent metric signature, the complex meters (*7/8*, *5/8*, et al) are the strongest choices to describe the yearning for connection serving as an effective juxtaposition to the overall atmosphere of loneliness.

Figure 6.1: Panic, m 16-23
Table 6.1: Panic Meter and Text

The first notable rhythmic gesture appears in measure one as a knocking motive that changes its rhythmic values in proceeding measures five through ten (see Figure 3.6). The knocking in measure one is insistent while the door-knock of measure two is less so, creating a sense of isolation. As the poet becomes more anxious to be heard and helped the knocking gesture also increases in agitation when notated within triplet figures at measures nine and ten, *I am knocking at the oaken door…*
The *Agitato* section that follows uses the metric signature of 7/8 to reinforce her anxiety. From measures fourteen to eighteen the erratic nature of lower voice of the left hand underscores her increasing anxiety (see Figure 6.3). As she realizes that no help is forthcoming the *Tempo 1* returns at measure twenty-one. Her feelings of desolation, *and is there no one*... are portrayed by longer note values in the accompaniment reminding us of the plaintive tone at the opening of the song. A reprise of the *agitato* section appears in muted form from measure twenty-nine to thirty-three with its slower tempo, the metric signature of 4/4 and frequent rests. This powerfully exploits the hesitancy apparent in the text: *I do not know the road, I fear to fall.*
Figure 6.3: Panic m14-18, 26-27, 29-35
6.3 The Vocal Line

The melodic line reinforces the emptiness and loneliness of the text using accompanied recitative and *arioso* styles. From measures one to thirteen, accompanied recitative style is utilized to suggest loneliness and the poet’s hesitant call: *And is there anyone at all?* The arioso style in measures fourteen through nineteen heighten the anxiety she is feeling: *I am calling, calling.* Accompanied recitative returns for measures twenty to twenty-eight as the emotional chasm separating her from others widens. The melody returns to arioso writing as the furtive nature of the initial arioso material section briefly returns, this time even more hesitant and pitiful.

In addition to the different melodic styles, the melodic contour sustains the subtle nuance of the poetry.
And is there an- y-one at all?
→ P1→P1→P1 ↑ m2 ↑ M2 ↑ M2 ↓ TT

And is there an- y-one at all?
↑ m2 ↑ M2 ↑ m2→P1 ↑ M2 ↑ M2 ↑ M2 ↓ P8

I am knock-ing at the oak-en door...
→P1 ↑ M6→P1 ↓ M6→P1 ↑ m7 ↓ M2 ↑ m2 ↓ M6

And will it o- pen
↑ m3 ↑ P4 ↑ TT ↓ P8 ← P1

o- pen nev- er no more?
→ P1 ↑ m2 ↓ m2 ↑ TT ↑ P4 ↓ P4

I am call-ing, call-ing to you
→P1 ↑ P4 ↑ m2 ↓ m2 ↑ m2 ↓ m2 ↑ m2→P1

Don’t you hear?
↑ M3 ↓ m2 ↓ m3

I am call-ing, call-ing
→P1 ↑ TT ↑ m2 ↓ m2 ↑ m2 ↓ P5

And is there an- y-one near?
→ P1→P1 ↑ m9→P1 ↓ m2 ↓ M6 ↓ m3

And does this emp - ty si - lence
→ P1 ↑ m2 ↑ P5 ↓ m2 ↑ M3 ↓ m2 ↓ P5

does it have to be
↑ m2 ↑ P5 ↓ P8←P1←P1

And is _ there no one
↑ M3 ↑ P4 ↑ m3 ↑ m3 ↓ P8← P1

No one there at all to an - swer me?
→ P1→P1→P1→P1 ↑ m3 ↓ M6 ↓ m3 → P1 ↓ M3

I do not know the road
→P1→P1→P1 ↑ M3→P1 ↓ M3

I fear to fall.
↑ P5 ↑ m3 ↓ m2 ↓ M6

And is there an- y-one at all?
→ P1 ↑ m2 ↑ m3→P1→P1 ↓ M2→P1

Figure 6.4: Panic Melodic Contour
Perfect octaves intensify the wistful, questioning attitude of the text at measures twelve: *open*, twenty-five: *have to be*, and twenty-seven: *no one* (see Figure 6.5). Their hollow sound amplifies the poet’s desolation.

Figure 6.5: *Panic m12, 25-27*
Tritones lend their unique color as brief connective material between words at measures eleven, thirteen, and eighteen (see Figure 6.6). The poet’s lonely cries for help are reinforced by major sixths as she tries to step beyond her self-inflicted imprisonment.

Figure 6.6: Panic m11-13, 18-19
An ascending major sixth creates a yearning undertone for measures eight to nine: *I am knocking*. A descending major sixth appears at measure twenty-one underpinning her desire for connection, *and is there anyone near?* (see Figure 6.7)

Figure 6.7: Panic m8-9, 21
6.4 The Accompaniment

Motive I and its variations symbolize the poet’s call for help. Its rhythm resembles a door knock. In measure one, it is quick and light while its first variation, following in measure two, is more deliberate. From measures five to seven, the second through fifth variations mimic the source motive however, its second note is notated with different lengths prolonging the musical and emotional tension of the text: *And is there anyone at all?* The sixth variation is even more deliberate than the first, its elongated rhythm mirroring the poet’s increasing doubt that she will receive the help she needs yet, also fears. The remaining variations heard in measures nine through ten incarnated in triplet rhythm aptly portray an increased sense of panic. Their fluttering quality like a frantic heartbeat echoes in her loneliness. The final variation in measure ten reflects a slight decrease in anxiety, however her desire for connection remains unfulfilled (see Figure 6.8).
Figure 6.8: Panic m1, 5-7, 9-10
<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>R.H.</td>
<td>a♯ - e</td>
<td>TT</td>
<td>n/a</td>
<td>Prelude</td>
<td></td>
</tr>
<tr>
<td>I-a</td>
<td>2</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>n/a</td>
<td>Prelude</td>
<td></td>
</tr>
<tr>
<td>I-b</td>
<td>5</td>
<td>Same</td>
<td>g - d♭</td>
<td>Same</td>
<td>n/a</td>
<td><em>And is there anyone at all?</em></td>
<td></td>
</tr>
<tr>
<td>I-c</td>
<td>6</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>n/a</td>
<td><em>And is there</em></td>
<td></td>
</tr>
<tr>
<td>I-d</td>
<td>7</td>
<td>Same</td>
<td>f ♭ - b</td>
<td>Same</td>
<td>n/a</td>
<td><em>all?</em></td>
<td></td>
</tr>
<tr>
<td>I-e</td>
<td>8</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>n/a</td>
<td><em>(all?)</em></td>
<td></td>
</tr>
<tr>
<td>I-f</td>
<td>9 (bt 1)</td>
<td>Same</td>
<td>a - d♯</td>
<td>Same</td>
<td>n/a</td>
<td><em>knocking</em></td>
<td></td>
</tr>
<tr>
<td>I-g</td>
<td>10 (bt 1)</td>
<td>Same</td>
<td>g♯ - d♭</td>
<td>Same</td>
<td>n/a</td>
<td><em>oaken door…</em></td>
<td></td>
</tr>
<tr>
<td>I-h</td>
<td>10 (bt 2)</td>
<td>Same</td>
<td>g♯ - d♭</td>
<td>Same</td>
<td>n/a</td>
<td><em>(door…)</em></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>2</td>
<td>L.H.</td>
<td>g♯/d♯ - g♯/d♭</td>
<td>m2</td>
<td>P5 - P5</td>
<td><em>Prelude</em></td>
<td></td>
</tr>
<tr>
<td>II-a</td>
<td>3</td>
<td>Same</td>
<td>c♯/f♯ - c♯/f♭</td>
<td>Same</td>
<td>n/a</td>
<td><em>Prelude</em></td>
<td></td>
</tr>
<tr>
<td>II-b</td>
<td>5</td>
<td>Same</td>
<td>f/c - e/b</td>
<td>Same</td>
<td>n/a</td>
<td><em>And is there anyone at all?</em></td>
<td></td>
</tr>
<tr>
<td>II-c</td>
<td>6</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>n/a</td>
<td><em>And is there</em></td>
<td></td>
</tr>
<tr>
<td>II-d</td>
<td>9</td>
<td>Same</td>
<td>g/d - f♯/c♯</td>
<td>Same</td>
<td>n/a</td>
<td><em>knocking</em></td>
<td></td>
</tr>
<tr>
<td>II-e</td>
<td>10</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>n/a</td>
<td><em>Oaken door… and</em></td>
<td></td>
</tr>
<tr>
<td>II-f</td>
<td>20-21</td>
<td>Same</td>
<td>b♭/f - f/c</td>
<td>P4</td>
<td>n/a</td>
<td><em>And is there anyone near?</em></td>
<td></td>
</tr>
<tr>
<td>II-g</td>
<td>23-24</td>
<td>Same</td>
<td>g♯/d♯ - g♯/d♭</td>
<td>m3</td>
<td>n/a</td>
<td><em>And does this empty silence</em></td>
<td></td>
</tr>
</tbody>
</table>

Table 6.2: *Panic* Accompaniment Motives
<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>III</td>
<td>14 (bts 1-2, 5-6)</td>
<td>BOTH</td>
<td>g/b♭/e♭/g♭ - g/b♭/d♭</td>
<td>n/a</td>
<td>m3/P4/m3 - M3/M2</td>
<td>More</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15 (bts 4-5)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Interlude</td>
</tr>
<tr>
<td></td>
<td>16 (bts 1.2, 4.5)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>calling, calling</td>
</tr>
<tr>
<td>III-a</td>
<td>15 (bt 1)</td>
<td>BOTH</td>
<td>g/b♭/e♭/g♭</td>
<td>Same</td>
<td>m3/P4/m3</td>
<td>Interlude</td>
<td></td>
</tr>
<tr>
<td></td>
<td>17 (bt 1)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Interlude</td>
</tr>
<tr>
<td>III-b</td>
<td>17 (bts 4,5)</td>
<td>BOTH</td>
<td>b♭/d♭/f♯/a - b♭/d♭/e♭</td>
<td>Same</td>
<td>m3/P4/m3 - M3/M2</td>
<td>hear?</td>
<td></td>
</tr>
<tr>
<td>III-c</td>
<td>18 (bts 1,2)</td>
<td>BOTH</td>
<td>b♭/d/g♭/b♭ - b♭/e/f♯</td>
<td>Same</td>
<td>M3/P4/m3 - TT/M2</td>
<td>Interlude</td>
<td></td>
</tr>
<tr>
<td></td>
<td>18 (bts 4,5)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>I am</td>
</tr>
<tr>
<td>III-d</td>
<td>29 (bt 4)</td>
<td>BOTH</td>
<td>g♯/b/e/g♯ - c/d</td>
<td>Same</td>
<td>m3/P4/m3 - M2</td>
<td>Me?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30 (bts 3-4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>the road</td>
</tr>
<tr>
<td></td>
<td>31 (bts 3-4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>to fall</td>
</tr>
</tbody>
</table>

Continued
Table 6.2: Continued

<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV</td>
<td>14 (bts 3,4)</td>
<td>BOTH</td>
<td><code>\(\text{e}^\flat\)\text{beneath}\) </code>(\text{b}^\flat/\text{e}^\flat/\text{g}^\flat - \text{b}^\flat/\text{d}^\flat)`</td>
<td>n/a</td>
<td>TT/P4/m3 - P5/M2</td>
<td>more</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15 (bts 2-3, 6-7)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Interlude <code>I am</code></td>
</tr>
<tr>
<td></td>
<td>16 (bts 6,7)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td><code>to you</code></td>
</tr>
<tr>
<td>IV-a</td>
<td>14 (bt 7)</td>
<td>BOTH</td>
<td><code>\(\text{e}^\flat/\text{b}^\flat/\text{e}^\flat/\text{g}^\flat\)</code></td>
<td>n/a</td>
<td>TT/P4/M3</td>
<td>Interlude</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16 (bt 3)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td><code>calling</code></td>
</tr>
<tr>
<td>IV-b</td>
<td>17 (bts 6,7)</td>
<td>BOTH</td>
<td><code>\(\text{g}/\text{c}^\flat/\text{f}/\text{a}^\flat - \text{g}/\text{d}/\text{e}\)</code></td>
<td>Same</td>
<td>TT/P4/M3 - P5/M2</td>
<td>hear?</td>
<td></td>
</tr>
<tr>
<td>IV-c</td>
<td>19</td>
<td>BOTH</td>
<td><code>\(\text{a}^\flat/\text{c}/\text{e}/\text{a}/\text{c}^\flat - \text{f}/\text{g}\)</code></td>
<td>Same</td>
<td>m3/m3/P4 /M3 - M2</td>
<td><code>calling, calling</code></td>
<td></td>
</tr>
<tr>
<td>IV-d</td>
<td>29 (bt 2)</td>
<td>BOTH</td>
<td><code>\(\text{f}/\text{b}/\text{e}/\text{g}^\flat - \text{c}/\text{d}\)</code></td>
<td>Same</td>
<td>TT/P4/M3 - M2</td>
<td><code>me?</code></td>
<td></td>
</tr>
<tr>
<td></td>
<td>30 (bt 1)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>30 (bt 4.5) - 31 (bt 1)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>road Interlude</td>
</tr>
<tr>
<td></td>
<td>32 (bts 2.5-3)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>(fall)</td>
</tr>
<tr>
<td></td>
<td>33 (bts 1.5-2)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Interlude</td>
</tr>
</tbody>
</table>
CHAPTER 7

BREAKDOWN

This is how it starts

Key: Shifting Tonal Center
Meter: 3/4, 4/4, 5/8, 2/4
Range: b♭ – b2
Tessitura: e – g♯
Dynamic Range: pp – ff
Duration: 2:20
Vocal Difficulty: Advanced
Piano Difficulty: Advanced

This is how it starts…
Some thing you knew or once had known—
Some beast deep-kennelled in your soul
Bays at the moon—
Leaps the full length of its chain;
And falls back beaten.
The thing is done—you carry on.

This is how it goes on…
The struggle waxes
Till night and day are filled
With that wild hideous howling;
And control
Is slipping, slipping—
Is nearly gone—still, you go on.

This is how it ends…
The weak link snaps at last.
The wild thing freed
Leaps at your guardless throat…
You wake up beating
At a padlocked door.
There is no more.
7.1 The Poetry

Breakdown. 1.a. The act of breaking and falling down... a collapse. 1.c. of the animal function, or health (especially of the mental powers); specifically a nervous breakdown: (a case of) neurasthenia; a vague term for any severe or incapacitating emotional behavior.\(^\text{15}\)

Breakdown. Dissolution. Disintegration. The battle for control may be lost. The center can no longer hold.

This is how it starts...

The poem opens quite matter-of-factly, a manner belying the gravity of the situation – a mental breakdown. But it also indicates this is something that happened in the past. She speaks from the safety only the distance of time can provide or denial creates.

Some thing you knew or once had known—
Some beast deep-kennelled in your soul
Bays at the moon—
Leaps the full length of its chain;
And falls back beaten.
The thing is done—you carry on.

This affliction is a living, breathing entity – a bloodthirsty beast that has at least been subdued if not destroyed. The moon is often used as a symbol of lunacy calling to our beast-like nature. It often tests the bonds of it chains, seeing how far it can go. It is contained for now. One must at least try to move on with life.

This is how it goes on…
The struggle waxes
Till night and day are filled
With that wild hideous howling;
And control
Is slipping, slipping—
Is nearly gone—still, you go on.

Here is what happens next. Her struggle for control with her beast enters a waxing phase. As the moon progresses from crescent through half to full, the beast regains its hold over her mind. This struggle must have a source. Self-doubt and fear are powerful enemies although it may be that she has forgotten to take her medication or it is ineffective. The beast gains ground against her rational self but she refuses to admit defeat and stubbornly tries to be 'normal'.

This is how it ends…
The weak link snaps at last.
The wild thing freed
Leaps at your guardless throat…

The battle is lost. The beast attacks, aiming for the throat and what would surely be a mortal wound. This is not merely a battle for sanity; it is battle for life itself. This could be interpreted in different ways. It could have been a suicide attempt, or perhaps a violent act against another. She and the beast are now one and rationality is lost, reason and conscience have flown.
You wake up beating
At a padlocked door.
There is no more.

The imprisonment could be literal or psychological. Interestingly, she regains awareness while still acting the part of the furious beast rather than regaining it after a loss of consciousness. The struggle has subsided. She is perplexed by her situation: there is no more. The mind and body have been exhausted and can’t function. Perhaps sleep follows, perhaps catatonia: there is no more. It is unsure, however, if it this is cause for victory or merely resignation.
7.2 The Rhythm

The first five measures of “Breakdown” are notated as quasi-recitative. A shift to a stricter tempo occurs at measure six where the quarter note equals 88 beats per minute. Another tempo shift occurs at measure eleven, this time to Agitato mirroring the poet’s increased mental agitation. The meter shifts from 4/4 to 5/8 and the dotted quarter plus a quarter equal 76 beats per minute (see Figure 7.1).
Control is slipping and the tempo gains more momentum at measure thirty when the eighth note of the previous section becomes the primary pulse, equaling 95 beats per minute. In measure forty-one, the weak link snaps at last and the tempo slows markedly as the quarter note equals 56 beats per minute. This new tempo leads to the deliberate yet heartbreaking expression of the poet’s final surrender to mental collapse (see Figure 7.2).
Measure | Meter | Text
--- | --- | ---
1 | 4/4 | This is how it starts…
2 | 4/4 | Something you knew or once had
3 | 3/4 | known… some
4 | 3/4 | Beast deep-kenneled in your
5 | 3/4 | soul bays at the
6 | 4/4 | Moon – leaps the
7 | 4/4 | full length of its chain
8 | 4/4 | And falls back
9 | 4/4 | beaten. The thing is
10 | 4/4 | done. You carry
11 | 5/8 | on.
12 | 5/8 | This is how it goes
13 | 5/8 | on -
14 | 5/8 | - the
15 | 5/8 | Struggle
16 | 5/8 | Waxes
17 | 5/8 | Till
18 | 5/8 | night and
19 | 5/8 | day are
20 | 5/8 | filled -
21 | 5/8 | - with that
22 | 5/8 | Wild
23 | 5/8 | Hideous
24 | 5/8 | howling -
25 | 5/8 | -
26 | 3/4 | And con-

Table. 7.1: Breakdown Meter and Text

Measure | Meter | Text
--- | --- | ---
30 | 3/4 | trol is
31 | 3/4 | slipping,
32 | 3/4 | slipping,
33 | 3/4 | is nearly
34 | 3/4 | Gone
35 | 3/4 | (gone)
36 | 3/4 | Still, you go
37 | 3/4 | on,
38 | 3/4 | (on)
39 | 5/8 | (on)
40 | 4/4 | This is how it ends…
41 | 4/4 | the weak link
42 | 3/4 | snaps at last. The
43 | 4/4 | wild thing freed leaps at your
44 | 3/4 | guardless throat
45 | 4/4 | This is how it ends, you wake up
46 | 4/4 | beating at a padlocked door.
47 | 2/4 | There is no
48 | 3/4 | More
49 | 4/4 | Ah
50 | 4/4 | (Ah)
51 | 3/4 | (Ah)
52 | 4/4 | (Ah)
53 | 4/4 | (Ah)
54 | 4/4 | (Ah)
55 | 4/4 | Mmm -
Rhythmic gestures illustrate how the poet’s emotions shift from restraint to struggle to resignation (See Figure 7.3). In the first measure, the jagged effect of the accompaniment reveals the poet’s true state of mind while the monotone of the melodic line belies the violence of her emotion. In measure six, deliberate eighth notes in the accompaniment portray the beast leaping against its chains of imprisonment. A quarter note and dotted half note create a deliberate and percussive effect at measure nine strengthening the onomatopoetic effect of the word: beaten.

Figure 7.3: Breakdown m1, 6, 9
The rhythmic agitation in the accompaniment increases as the poet struggles for emotional control during the 5/8 section of measures eleven through twenty-nine. The forward momentum imitates a full gallop at measure thirty but gets reined in at measure thirty-nine as the rhythmic gesture elongates and slows to a crawl at measure forty-one. The beast within the poet breathes heavily, its erratic heartbeat expressed in the left hand of the accompaniment by grace notes as the final denouement nears. The poet utters: *There is no more* and the accompaniment at measure forty-nine returns to the initial *quasi-recitative* style as well as utters the jagged dotted figure. A mournful melisma vocal line and the stark accompaniment create an unsettling moment before the song segues into the next and final song of the cycle (see Figure 7.4).
Figure 7.4: *Breakdown m11, 30, 39, 41, 49-50*
7.3 The Vocal Line

The song opens in quasi-recitative style, fleshes out into lyric melody and then ends with recitativo accompagnato or accompanied recitative. The return of the recitative style echoes the cyclic nature of the text with its repetition of: this is how it starts. More specifically, the quasi-recitative style appears at measures one through five shifting to accompanied recitative at measure six and breaking forth into full lyric melody at measure eleven. The melodic style shifts to accompanied recitative at measure forty-one and remains until the end.

"Breakdown" is the most angular song in the cycle (See Figure 7.5). Since most of the melody is written in recitative style, the melodic contour reveals unisons, major and minor seconds. However, minor thirds, perfect fourths and fifths appear many times to emphasize the battle between the will of the afflicted and the caprices of the affliction.

This is how it starts...
→ P1→ P1→ P1→ P1→ P1→ P1

Some-thing you knew or once had known—
→ P1→ P1→ P1→ P1→ P1↓ m2↑ m3↓ M3

Some beast deep-ken-nelled in your soul
↑ P5↓ P5↑ m9↓ m2↓ P4↓ m3↓ m2↓ m3

Bays at the moon—
→ P1→ P1↑ M6↓ M6

Leaps the full length of its chain
→ P1↑ P8→ P1→ P1↓ TT↑ P5↓ m2↓ TT

And falls back beat-en.
→ P1→ P1↑ m6↓ P8→ P1

The thing is done. You car-ry on.
→ P1↓ m3↑ P5↓ P5↑ m3↑ M3↓ P4→ P1

This is how it goes on...
→ P1→ P1→ P1↓ m2↓ m2↓ M2

Figure. 7.5: Breakdown Melodic Contour
The struggle waxes
→ P1 ↑ m3 ↑ P4 ↓ P5→P1

Till night and day are filled
→ P1→ P1 ↑ m7 ↓ M3 ↑ P4 ↓ m6

With that wild _ _ hide-ous howl-ing;
→ P1→ P1 ↑ m3 ↑ P5→P1↑ m2 ↓ m2 ↓ M6 ↓ m3

And con-trol is slip-ping, slip-ping
→ P1 ↓ m2 ↑ P4 ↑ m3 ↓ m3 ↑ m3 ↓ m3 ↓ P4

Is near-ly gone still, you go on.
↑ P4 ↑ m3 ↑ m3 ↓ TT→ P1→ P1 ↑ P8 ↓ M2

This is how it ends...
→ P1→ P1→ P1 ↓ P4 ↓ P5

The weak link snaps at last.
↑ P4 ↑ m3 ↑ M2 ↑ M2 ↑ m2 ↓ m2

The wild thing freed leaps at your guard-less throat...
↑ M3 ↓ m2 ↓ M6 → P1 ↓ M2→P1 ↑ P5 ↓ P5 ↑ M2 ↑ P4

This is how it ends,
→ P1→ P1→ P1→ P1 ↓ M2

You wake up beat-ing
↑ M2 ↑ m2 ↑ m3 ↓ m2 ↓ M6

At a pad-locked door.
→ P1→ P1 ↓ M2 ↑ M2 ↓ M2

There is no more.
↑ P5 ↓ P5 ↓ M2 ↑ m2

Ah _ _ _ _ _ _ _
↑ P4 ↑ M3 ↑ M2 ↓ M6 ↓ M2

Ah
↑ P5 ↓ m6 ↑ m2 ↑ m2 ↑ M4 ↑ M3 ↑ M2 ↓ M3 ↓ P4 ↓ m3 ↓ M6

Ah _ _ _ _ _ _ _
↓ M2 ↓ m2 ↑ m2 ↑ M2 ↓ M3

Ah
↑ M2 ↓ M2 ↓ M3

Mmm _ _ _ _ _ _ _
↑ M2 ↑ m3

Figure. 7.5: Breakdown Melodic Contour
Major and minor sixths intensify textual meaning at measures five and six: *bays at the moon leaps*, measure twenty-seven: *howling*, and forty-three: *thing freed*. They also intensify the pain heard in the rise and fall of the closing melisma of the song from measures fifty to fifty-one (see Figure 7.6).

Figure 7.6: *Breakdown m5-6, 27, 43, 50-51*
Perfect octaves paint the text with desperation at measures six and seven: *the full length*, measure nine: *beaten* and measures thirty-six to thirty-seven: *still, you go on*. An ascending minor ninth in measure four illustrates, ironically enough, the text, *deep-kenneled*. Because an upward motion portrays a downward adjective it adds to, rather than detracts from its meaning. While the melodic contour contains the diabolic tritone three times it creates no significant effect (See Figure 7.7).

Figure 7.7: *Breakdown m6-7, 9, 36-37, 4*
7.4 The Accompaniment

The *agitato* section beginning at measure eleven introduces Motive VI. Within the meter of 5/8 the rhythms of the right and left hands of the accompaniment push and pull at each other creating a vivid image of *some beast deep-kennelled in your soul* (that) *leaps the full length of its chain* (see Figure 7.8). The left hand anchoring the material with its three plus two while the right hand distorts the sense of security with its accent on the third beat creating a contrary rhythm of one plus three. Meanwhile the vocal line balances on the edge of this instability creating the drama of the waxing struggle between the poet’s inner beast and her sanity.

![Figure 7.8: Breakdown m11-13](image-url)
The poet’s frantic state of mind accelerates when Motive VII appears at measure thirty. Its galloping rhythm portrays her attempt to escape from the beast (see Figure 7.9). She falters momentarily at measure thirty-five but regains her equilibrium in the next measures and their crescendo to fortissimo. The stakes are high and she fears she may lose the battle.

Figure 7.9: Breakdown m30, 35, 37
<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>BOTH</td>
<td><img src="image1" alt="Rhythm" /></td>
<td>f♯/c/d/f - g/d♭/e♭/g♭</td>
<td>n/a</td>
<td>TT/M2/m3 - TT/M2/m3</td>
<td>This is how it starts…</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>something you knew or once had</td>
</tr>
<tr>
<td>I-a</td>
<td>3</td>
<td>Same</td>
<td><img src="image2" alt="Rhythm" /></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>known, some</td>
</tr>
<tr>
<td>II</td>
<td>4</td>
<td>BOTH</td>
<td><img src="image3" alt="Rhythm" /></td>
<td>f♯/c/e♭/f - g/d♭/g♭</td>
<td>n/a</td>
<td>TT/m3/M2 - TT/P4</td>
<td>beast deep-kennelled in your</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>soul bays at the</td>
</tr>
<tr>
<td>III</td>
<td>6</td>
<td>BOTH</td>
<td><img src="image4" alt="Rhythm" /></td>
<td>a/e♭/f/a♭/d - a/b/f/a♭/b</td>
<td>n/a</td>
<td>TT/M2/m3 - TT - M2/TT/m3/m3</td>
<td>moon, leaps the</td>
</tr>
<tr>
<td>IV</td>
<td>7</td>
<td>BOTH</td>
<td><img src="image5" alt="Rhythm" /></td>
<td>a/e♭/f/a♭/f - a/b/a♭/b</td>
<td>n/a</td>
<td>TT/M2/m3 - M2/M6/m3/m3</td>
<td>full length of its</td>
</tr>
<tr>
<td>V</td>
<td>10</td>
<td>BOTH</td>
<td><img src="image6" alt="Rhythm" /></td>
<td>e/b/f/g</td>
<td>n/a</td>
<td>P5/P5/m2</td>
<td>done.</td>
</tr>
</tbody>
</table>

Table 7.2: Breakdown Accompaniment Motives

Continued
Table 7.2: Continued

<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>VI</td>
<td>11-14</td>
<td>BOTH</td>
<td></td>
<td>R.H.:</td>
<td></td>
<td>L.H.:</td>
<td>Interlude</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>m2 - m2/M3</td>
<td></td>
<td>TT - TT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15-18</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>This is how it goes on… the struggle</td>
</tr>
<tr>
<td>VI-a</td>
<td>19</td>
<td>Same</td>
<td>Same</td>
<td>R.H.:</td>
<td>Same</td>
<td>L.H.:</td>
<td>waxes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>m2 - m2/P4</td>
<td></td>
<td>P5 - M3</td>
<td></td>
</tr>
<tr>
<td>VI-b</td>
<td>20-21</td>
<td>Same</td>
<td>Same</td>
<td>R.H.:</td>
<td>Same</td>
<td>L.H.:</td>
<td>till night and day are</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>m2 - m2/P4</td>
<td></td>
<td>P5 - TT</td>
<td></td>
</tr>
<tr>
<td>VI-c</td>
<td>22</td>
<td>Same</td>
<td>Same</td>
<td>R.H.:</td>
<td>Same</td>
<td>L.H.:</td>
<td>filled with that wild</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>m2 - m2/P4</td>
<td></td>
<td>M6 - TT</td>
<td></td>
</tr>
<tr>
<td>VI-d</td>
<td>23-25</td>
<td>Same</td>
<td>Same</td>
<td>R.H.:</td>
<td>Same</td>
<td>L.H.:</td>
<td>hideous howling and con-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>m2 - m2/P4</td>
<td></td>
<td>M6 - TT</td>
<td></td>
</tr>
<tr>
<td>Motive</td>
<td>Measure</td>
<td>R.H. / L.H. / BOTH</td>
<td>Rhythm</td>
<td>Pitch Material</td>
<td>Pitch Contour</td>
<td>Interval Stack</td>
<td>Text Illustrated</td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
<td>---------------------</td>
<td>--------</td>
<td>----------------</td>
<td>---------------</td>
<td>----------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>VII</td>
<td>30-32</td>
<td>BOTH</td>
<td></td>
<td>n/a</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>L.H.: b♭/f - e/b♭</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII-a</td>
<td>33</td>
<td>Same</td>
<td>Same</td>
<td>R.H.: d♭/f - c - d♭/f - d♭/f - c</td>
<td>Same</td>
<td>R.H.: M3 - P1</td>
<td>slipping, slipping</td>
</tr>
<tr>
<td></td>
<td></td>
<td>L.H.: b♭/g♭ - e/b♭ - b♭/g♭</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII-b</td>
<td>34</td>
<td>Same</td>
<td>Same</td>
<td>R.H.: c/e - b♭ - c/e - f♯/c</td>
<td>Same</td>
<td>R.H.: M3 - P1</td>
<td>m6 - TT - m6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>L.H.: b♭/g♭ - e/b♭ - b♭/g♭</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII-c</td>
<td>35</td>
<td>Same</td>
<td>Same</td>
<td>R.H.: c/e - b♭ - c/e - f♯/c</td>
<td>Same</td>
<td>R.H.: M3 - P1</td>
<td>TT - P1 - TT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>L.H.: b♭/g♭ - e/b♭ - b♭/g♭</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIII</td>
<td>37-38</td>
<td>BOTH</td>
<td></td>
<td>n/a</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>R.H.: d♭/a - c - d/a♭ - a♭/e♭/a♭ - d</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>L.H.: g/c♯ - d/g/c</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIII-a</td>
<td>39</td>
<td>BOTH</td>
<td></td>
<td>Same</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>R.H.: d/a♭ - a♭/e♭/a♭ - d</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>L.H.: g/c♯ - d/g/c - g/c♯</td>
<td></td>
<td></td>
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<td></td>
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</tbody>
</table>

Continued
Table 7.2: Continued

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<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
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<tbody>
<tr>
<td>IX</td>
<td>41</td>
<td>BOTH</td>
<td></td>
<td></td>
<td>n/a</td>
<td>R.H.: P4/P5</td>
<td>This is how it ends... the weak link</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>R.H.: c♯/f♯/c♯</td>
<td>L.H.: b/g/f♯</td>
<td></td>
</tr>
<tr>
<td>IX-a</td>
<td>42</td>
<td>Same</td>
<td></td>
<td></td>
<td>Same</td>
<td>R.H.: P4/P5</td>
<td>snaps at last. The</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>R.H.: c♯/f♯/c♯</td>
<td>L.H.: b/g/f♯</td>
<td></td>
</tr>
<tr>
<td>IX-b</td>
<td>43</td>
<td>Same</td>
<td></td>
<td></td>
<td>Same</td>
<td>R.H.: P4/P5</td>
<td>wild thing freed leaps at your</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>R.H.: e/a/e</td>
<td>L.H.: c♯/g♯/g♯</td>
<td></td>
</tr>
<tr>
<td>IX-c</td>
<td>44</td>
<td>Same</td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>R.H.: P4/P5</td>
<td>guardless throat</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>L.H.: c♯/g♯/g♯</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IX-d</td>
<td>45</td>
<td>Same</td>
<td></td>
<td></td>
<td>Same</td>
<td>R.H.: P4/P5</td>
<td>This is how it ends, you wake up</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>L.H.: d/b♭/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>46-47</td>
<td>BOTH</td>
<td></td>
<td></td>
<td>n/a</td>
<td>R.H.: M3/m2/P5</td>
<td>beating at a padlocked door.</td>
</tr>
<tr>
<td></td>
<td>47</td>
<td>Same</td>
<td></td>
<td></td>
<td>L.H.: g/c</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X-a</td>
<td>48 (bt 1)</td>
<td>Same</td>
<td></td>
<td></td>
<td>Same</td>
<td>R.H.: M3/m2/P5</td>
<td>more.</td>
</tr>
<tr>
<td>from Panic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Same</td>
<td>L.H.: P5</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>49</td>
<td>BOTH</td>
<td></td>
<td></td>
<td>R.H.: b/e/b - a♭</td>
<td>L.H.: g♯/d♯/e</td>
<td>R.H.: m2</td>
</tr>
</tbody>
</table>
CHAPTER 8

ASYLUM

And with what silence

Key: Shifting Tonal Center
Range: b♭ – f♯1
Dynamic Range: ppp – mp
Vocal Difficulty: Advanced

Meter: 4/4, 3/8, 7/8
Tessitura: e – e1
Duration: 2:00
Piano Difficulty: Advanced

And with what silence
And what song
And with what tears

And with what laughter
And what hopes
And with what fears

And with what labour
Not of hands
But broken hearts

And with what woundings
By what arrows
And what darts

By what grey banks
And swampy shallows
Of what streams

Deep running, dark-depth’d.
Were you built
Prison of lost dreams?
8.1 The Poetry

Asylum. 1. A sanctuary or inviolable place of refuge and protection for criminals and debtors, from which they cannot be forcibly removed without sacrilege. 2. A secure place of refuge, shelter or retreat. 3. Inviolable shelter, refuge, protection. 4. A benevolent institution affording shelter and support to some class of the afflicted, the unfortunate, or destitute; e.g. a ‘lunatic asylum,’ to which the term is popularly restricted.¹⁶

Whether a physical place or a place within the mind; this asylum is built upon the joys and suffering of humanity. The echoes of sound and silence seem to haunt the poet as she steps into this new world. The resuscitation of the broken heart and the mending of the mind are damp and gray work.

In the collection, “Asylum” appears under the first sub-heading, “Prelude.” The poet conveys a sense of newness and wonder at this new country, the mental hospital. In the context of this song cycle, it is the aftermath of the breakdown and a relinquishment of control.

The repeated use of And with what… indicates a desire to understand her experience but without any sense of time or order. She has forgotten the sound of her own silence, song and laughter; the feel of her own hopes and fears.

The symbol of water in dreams and poetry usually represents the emotions of grief and sorrow. Sometimes the water is deep and threatens survival. The choice of the color gray is oppressive but not as absent of light as black because with black, there would be no torturous hope for the sun to shine again. It would be a blissful release from desire. This prison is a liminal place – a way station for the mind to be weighed, measured, broken, reconfigured, and, if possible, made whole. The lost dreams are those of hope and aspiration and visionary dreams of delusion and hallucination.

8.2 The Rhythm

The tempo and mood designated for "Asylum" is *lento (dreamlike)* with the eighth note equaling 72 beats per minute. There is less shifting of meter in this song compared to the others (See Table 8.1). Within the context of a descent into madness, the regularity of 4/4 evokes surrender to an external entity, the mental hospital, imposing its comforting confines upon her. We sense a malleable if not drugged state of mind.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3/8</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>4/4</td>
<td>And with what silence and</td>
</tr>
<tr>
<td>3</td>
<td>7/8</td>
<td>What song and with what</td>
</tr>
<tr>
<td>4</td>
<td>4/4</td>
<td>tears and with what</td>
</tr>
<tr>
<td>5</td>
<td>4/4</td>
<td>laughter and what hopes and</td>
</tr>
<tr>
<td>6</td>
<td>4/4</td>
<td>With what fears and with what</td>
</tr>
<tr>
<td>7</td>
<td>4/4</td>
<td>labour not of hands but</td>
</tr>
<tr>
<td>8</td>
<td>4/4</td>
<td>Broken hearts and with what</td>
</tr>
<tr>
<td>9</td>
<td>4/4</td>
<td>Woundings by what arrows and</td>
</tr>
<tr>
<td>10</td>
<td>4/4</td>
<td>By what darts, by what gray</td>
</tr>
<tr>
<td>11</td>
<td>4/4</td>
<td>banks and swampy shallows</td>
</tr>
<tr>
<td>12</td>
<td>4/4</td>
<td>By what streams deep running dark-depthed</td>
</tr>
<tr>
<td>13</td>
<td>4/4</td>
<td>Were you</td>
</tr>
<tr>
<td>14</td>
<td>4/4</td>
<td>built prison of</td>
</tr>
<tr>
<td>15</td>
<td>3/4</td>
<td>lost</td>
</tr>
<tr>
<td>16</td>
<td>3/4</td>
<td>(lost) dreams -</td>
</tr>
<tr>
<td>17</td>
<td>3/4</td>
<td>-</td>
</tr>
<tr>
<td>18</td>
<td>3/4</td>
<td></td>
</tr>
</tbody>
</table>

Table 8.1: *Asylum* Meter and Text
The fluidity of eighth notes creates an wave-like quality that buoys up the melody (See Figure 8.1). A quarter follows an eighth note calling her to surrender to the gentle, bobbing current of the piano accompaniment. This asylum promises comfort and a quiet space, literally and metaphorically. The repetitive, rocking movement of this rhythmic gesture mirrors the repetition of the text: *And with what…* Its seductive power is gentle yet insistent.

**Figure 8.1: Asylum m.1-3**
At measure four rhythmic intensity increases as sixteenth notes enter into the left hand of the accompaniment while the melodic line continues its muted struggle against the rip-tide of schizophrenia.

Figure 8.2: *Asylum* m6 – 8
The first three stanzas of the poetry use nouns to imply abstract concepts, e.g., *silence, song, hopes, fears, labour of broken hearts*. The accompaniment perpetuates this detached manner as mentioned earlier. However, at measure nine, when the text refers to *woundings*, a word with physical implications, the forward rhythmic motion of the accompaniment stops concurrently with the entrance of longer note values. The stark images of the instruments of pain, *arrows and darts*, also benefit from this cessation of forward motion.

![Figure 8.3: Asylum m8-10](image-url)
The slower pulse continues as the poet encounters \textit{gray banks, swampy shallows} and \textit{streams deep running dark-depthed}. Dotted rhythms in the melody and slow-moving chords in the accompaniment mirror her hesitation at measures eleven through twelve (see Figure 8.4). They also create a vivid picture at measure thirteen as she stops by this dark, deep stream and realizes the asylum is a \textit{prison of lost dreams} rather than a refuge from life’s pain. The rocking rhythmic gesture returns as she surrenders again, its gentle and insistent momentum pulling her down into madness.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{asylum_m11-12_13-18.png}
\caption{Asylum m11-12, 13-18}
\end{figure}
8.3 The Vocal Line

The melodic style for “Asylum” is lyrical throughout dancing gracefully with the rhythm of the words with a step-wise motion and deftly executed leaps.

And with what si - lence
↑ m3 ↑ M2 ↑ M2→ P1 → P1

And what song
↑ M2 ↓ M3 ↓ P4

And with what tears
→ P1 ↑ P4 ↓ m2 ↓ P4

And with what laugh-ter
→ P1 ↑ P4 ↑ M3 ↓ P4 ↓ P4

And what hopes
→ P1 ↑ P4 ↓ P4

And with what fears
→ P1 ↑ P4 ↓ M2 ↓ m3

And with what la - bour
→ P1 ↑ P8 ↓ m6→P1 ↓ P4

Not  of  hands
→ P1↑P4 ↓ P4

But brok-en hearts
↑ P4 ↓ P4↑m3 ↓ m3

And with what wound-ings
→ P1→ P1 ↑ M7 → P1 ↓ P8

By what arr - ows
→ P1 → P1 → P1 → P1

And by what darts
↓ m2↑P5 ↓ m2 ↓ TT

By what grey banks
→ P1 ↓ M2 ↑ TT ↓ m6

And swamp - y shall - ows
↓ m2 ↑ m6→P1 ↓ M2 ↓ P4

by what streams
↑ m2 ↑ P5 → P1

Figure 8.5: Asylum Melodic Contour
Deep running, dark-depth'd.
→ P1 ↓ m6 ↓ m2 → P1 → P1

Were you built
↑ M2 ↑ M6 → P1

Prison of lost dreams?
↑ M3 ↑ M2 ↑ M2 ↑ M2 ↑ M3 ↓ P4 → P1

Figure 8.5: Asylum Melodic Contour

Major second and unison movements reinforce the notion of surrender. Perfect fourth leaps generate a tide of ebb and flow drawing the poet downward into madness. Larger intervals create some interesting effects such as an ascending major seventh placed in measure eight heightening the power of the word woundings as the interval coincides with a cessation of rhythmic momentum. The perfect octaves in measures six and nine mimic the rise and fall of a questioning voice.
A number of minor sixths add their plangent sound to the text (see Figure 8.6). For example, the descending sixth, joining measures six and seven, reinforces the power of the preceding ascending octave. The interval serves as a bridge again between measures ten and eleven, connecting gray to banks while also intensifying the downward slide into a darker space. The melodic contour slopes downward again via a minor sixth within the word swampy deepening its onomatopoetic power.

![Musical notation with text overlay](image_url)

Figure 8.6: Asylum m6-11
8.4 The Accompaniment

Motives deserving of particular attention are Motives I, III and IV (see Figure 8.7). The downward motion of Motive I is counteracted by the upward motion of Motive IV and the open brightness of Motive III. As seen in the chart below, I and IV share the same rhythm: an eighth note plus a quarter note above a dotted quarter or the equivalent thereof. Motive I consists of two perfect fifths (c♯/g♯ - b/f♯ over g♯) in both hands of the accompaniment while Motive IV appears in the left hand only as two major thirds (a/c♯ - b/d♯ over e). Motive I embodies the waves seducing the poet’s mind while Motives III and IV embody a brief moment of regaining clarity against its intoxicating pull only to lose the battle when Motive I appears again at measure fourteen one-half step higher indicating victory for the inexorable tide of numbness.

Figure 8.7: Asylum m1, 5
<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>Measure Ref.</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>BOTH</td>
<td>g♯ below c♯/g♯/c♯/g♯ - b/f♯/b/f♯</td>
<td>n/a</td>
<td>P4/P5/P4/ P5 - m3/P5/P4/ P5</td>
<td>Prelude</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>and with what silence and</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>and with what</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I-a</td>
<td>14</td>
<td>BOTH</td>
<td>L.H.: a/d/a - a/c/g</td>
<td>n/a</td>
<td>P5/P5/m2</td>
<td>built prison of</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>(bt 1-2)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>lost</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>(bt 2-3)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>dreams</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I-b</td>
<td>15</td>
<td>(bt 3)</td>
<td>BOTH</td>
<td>Same</td>
<td>Same</td>
<td>(lost)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15-16</td>
<td>(bt 1)</td>
<td>L.H.: g/b♭/f - g/b♭/c - g/b♭/f</td>
<td>n/a</td>
<td>L.H.: m3/P5 - m3/P5 R.H.: P5</td>
<td>tears and with what</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>17-18</td>
<td>L.H.</td>
<td>d/a - c/g</td>
<td>Same</td>
<td>P5 - P5</td>
<td>(dreams)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>4</td>
<td>BOTH</td>
<td>L.H.: g/b♭/f - g/b♭/c - g/b♭/f</td>
<td>n/a</td>
<td>L.H.: m3/P5 - m3/P5 R.H.: P5</td>
<td>laughter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>(bt 1)</td>
<td>R.H.</td>
<td>e - e - b</td>
<td>P8-P4</td>
<td>n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>(bt 1.5-2)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>fears</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III-a</td>
<td>5</td>
<td>(bt 4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>hopes and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III-b</td>
<td>6</td>
<td>(2.5-4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>and with</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III-c</td>
<td>6</td>
<td>(bt 4.5)</td>
<td>Same</td>
<td>e - e</td>
<td>P8</td>
<td>what</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 8.2: Asylum Accompaniment Motives
Table 8.2: Continued

<table>
<thead>
<tr>
<th>Motive</th>
<th>Measure</th>
<th>R.H. / L.H. / BOTH</th>
<th>Rhythm</th>
<th>Pitch Material</th>
<th>Pitch Contour</th>
<th>Interval Stack</th>
<th>Text Illustrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV</td>
<td>5</td>
<td>L.H.</td>
<td></td>
<td>e/a/c♯ - e/b/d♯</td>
<td>n/a</td>
<td>P4/M3 - P5/M3</td>
<td>laughter</td>
</tr>
<tr>
<td>IV-a</td>
<td>5</td>
<td>Same</td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>and what</td>
</tr>
<tr>
<td>IV-b</td>
<td>5</td>
<td>Same</td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>hopes and</td>
</tr>
<tr>
<td>IV-c</td>
<td>6</td>
<td>Same</td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>with what fears</td>
</tr>
<tr>
<td>IV-d</td>
<td>6</td>
<td>Same</td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>7</td>
<td>L.H.</td>
<td></td>
<td>e♭/a♭/d - e♭/a♭/b♭ - e♭/a♭/c</td>
<td>n/a</td>
<td>P4/P4 - P4/M2 - P4/P4</td>
<td>labour</td>
</tr>
<tr>
<td>V-a</td>
<td>8</td>
<td>(bt 1-2)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>broken hearts</td>
</tr>
<tr>
<td>V-b</td>
<td>7</td>
<td>Same</td>
<td></td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>hands but</td>
</tr>
<tr>
<td>V-c</td>
<td>8</td>
<td>(bt 4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>with what</td>
</tr>
<tr>
<td>VI</td>
<td>7</td>
<td>R.H.</td>
<td></td>
<td>b♭ - b♭</td>
<td>P8</td>
<td>n/a</td>
<td>labour</td>
</tr>
<tr>
<td>VI-a</td>
<td>8</td>
<td>(bt 4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>not of hands but</td>
</tr>
<tr>
<td>VI-b</td>
<td>8</td>
<td>(bt 2.5-3)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>broken hearts</td>
</tr>
<tr>
<td>VI-c</td>
<td>8</td>
<td>(bt 4)</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td>Same</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>11</td>
<td>BOTH</td>
<td></td>
<td>f♯/c♯/a/c♯/d/a</td>
<td>n/a</td>
<td>P5/m6/M3/m2/P5</td>
<td>banks and</td>
</tr>
</tbody>
</table>

...
CHAPTER 9
CONCLUSION

My process of learning new music always involves the piano. My experience as a collaborative pianist has cultivated within me an awareness that both singer and pianist are equal partners in expressing the uniqueness of the human condition. I begin by playing the accompaniment keeping my ears and instinct open to its voice. I then play the accompaniment with as much vocal line included as possible. This makes for a stilted reading but enables me to hear and feel how the two instruments fit together in their communication of the text. I practice both parts on the piano until I sense the fluidity of anticipation from interval to interval or measure to measure. Only then do I sing the vocal line and work out its technical demands. During this part of the process I also study the poetry: its style, content, and the visceral reactions it elicits.

While studying a piece from both musical and poetic standpoints time I become aware of the means by which the composer creates their own world. As a performer I realize that I must become “a living personification of... the mind that experiences the music; or more clumsily but more precisely, of the mind whose experience the music is.”¹⁷ Garwood’s music clearly indicates the directions for the interpretive journey. The melodic line shows us how to best embody the expressive power of the poetry and the accompaniment represents the exterior and inner environments of the poet. Having explored *The Cliff’s Edge* it is evident that Garwood succeeds in reinforcing the

emotional intensity of Eithne Tabor’s poetry with rhythmic and melodic gestures, melodic contour, and the distinct colors and textures drawn from the voice and piano. The musicians are able to fully “recreate it [the music] as the living experience.”18

APPENDIX A

LIST OF WORKS
Ballet

Aesop’s Fable, (1970)

Chorus/Orchestra

Flowersongs, (2000)
Go and Catch a Falling Star, a capella (1972)
Haiku Zoo, a capella (1975)
if there be any heavens, mixed choir, English horn, string orchestra (1998)
Tombsongs, (1989)
Rainsongs, (1992)

Instrumental

Homages, Piano Trio, (1993)
Joyous Lament for a Gilly Flower, for clarinet and piano, (1978)
Soliloquoy, Alto Sax /pno, also arr. for piano solo (1988)
Suite for 2 Pianos, also 1 piano, 4 hands, (1996)

Operas

Joringel and the Songflower, (1987)
The Nightingale and the Rose, (1973)
Rappaccini’s Daughter, (1983)
The Trojan Women, (1967)

Song Cycles

The Cliff’s Edge, (1969)
Lovesongs, (1963)
Six Japanese Songs, for voice, clarinet and piano, (1965)
(arr. for orch/voice 1994; also arr. for1. flute.cello.perc/voice/pno, 2. flute/voice/pno)
Springsongs, (1967)

Solo Vocal

Requiescat, (1972)
what a proud dreamhorse, (1964)
1927 Born March 22 in Haddonfield, New Jersey.
1941 Family moves to farm in Pennsylvania.
1944 Graduates from Downington High School, Downington, Pennsylvania.
   Moves to Philadelphia and studies piano at Settlement Music School,
   Philadelphia Conservatory and Philadelphia Musical Academy. Studies with Abby
   Whiteside protégé, Joseph Prostakoff. Works as accompanist, vocal coach,
   cocktail pianist, piano teacher for next 40 years. Meets Miriam Gideon.
1953 Lecturer in Piano at Philadelphia College of the Performing Arts (also known as
   The University of the Arts) until 1969.
1963 Begins composing.
1963 Composes what a proud dreamhorse, for soprano and piano, text by E. E.
   Cummings.
   Composes lovesongs, five songs for soprano and piano, text by E. E. Cummings.
1964 Premieres lovesongs at Carnegie Hall.
1965 Recipient of Whiteside Foundation grant.
   Composes Six Japanese Songs for voice, clarinet and piano.
   Arranges Six Japanese Songs for voice, piano, celesta, flute and cello.
   Premieres 3 songs to texts by E. E. Cummings at Carnegie Recital Hall.
   Resident Composer and Pianist for Young Audiences, Inc. until 1970.
1966 Recipient of Whiteside Foundation grant.
1967 Recipient of Whiteside Foundation grant.
   Composes Trojan Women, a one-act opera based on play by Euripides, libretto
   by Howard Wiley.
   Premieres Trojan Women by Pennsylvania Opera Company, director and
   conductor, Cris Makatsoris.
   Composes springsongs, five songs for soprano and piano, text by E. E.
   Cummings.
   Premieres Six Japanese Songs for voice, piano, clarinet, on commission from
   Marian Harvey.
1968 Recipient of Whiteside Foundation grant.
1969 Composes The Cliff's Edge: Songs of a Psychotic, text by Eithne Tabor.
1970 Composes three ballets entitled Aesop's Fable on commission from Young
   Audiences in Philadelphia.
1972 Composes Requiescat for solo voice.
   Composes Go and Catch a Falling Star for a capella mixed choir.
1973 Composes The Nightingale and the Rose, a one-act opera, loosely based upon
   fairy tale by Oscar Wilde, libretto by composer.
   Carl Fischer, Inc. publishes The Nightingale and the Rose.
   Receives National Endowment for the Arts grant for The Nightingale and the
   Rose.
1974 Premieres The Nightingale and the Rose, Philadelphia, Pennsylvania,
   Pennsylvania Opera Theater, director, Cris Makatsoris.
1975 Graduates with Master of Music Degree in Composition from the University of the
   Arts, Philadelphia, Pennsylvania.
   Composes Haiku Zoo for a capella mixed choir on commission from
   Pennsylvania Music Teachers Association Conference.
   Recipient of Standard Award from ASCAP.


1980 Recipient of MacDowell Colony Fellowship for Composition

1981 Recipient of National Endowment for the Arts grant for composition. Recipient of MacDowell Colony Fellowship for Composition

1982 Recipient of MacDowell Colony Fellowship for Composition Recipient of Margaret Jory Grant from American Music Center for Music Copying Expenses.


1990 Founds Songflower Press.


1993 Composes *Homages* for piano trio on commission from the Eaken Piano Trio. *Homages* premieres at Weill Hall by Eaken Piano Trio.


1996 Composes *Suite for 2 Pianos*. Arranges *Suite for 2 Pianos* for one piano, four hands.
1998  Composes *if there be any heavens*, mixed choir, English horn and string orchestra on commission from The Music Group of Philadelphia.

1999  Composes *Flowersongs* for chorus on commission from The Music Group of Philadelphia, poetry by E. E. Cummings.

2000  Premieres *if there are any heavens*.

2001  Composes *Two Songs for Soprano: Always* and *Ibycus: Fragments*, poetry by Steven Berg on commission from Network for New Music. Premieres *Flowersongs* in Philadelphia, PA. Recipient of Alumnus of the Year Award by the University of the Arts.


2004  Albany Records issues “Choral Trilogy & Other Vocal Works: Margaret Garwood,” featuring Portland State University Chamber Choir and Orchestra.
APPENDIX C

ACCEPTANCE SPEECH
FOR ALUMNA OF THE YEAR

COMMENCEMENT, 2001
UNIVERSITY OF THE ARTS
PHILADELPHIA, PA

BY MARGARET GARWOOD

(2001)
In 1927, a music critic wrote about the French composer, Germaine Tailleferre. He said, “A woman composing is like a dog dancing on its hind legs. It is not done well, but you are surprised that it is done at all.”

This was the musical climate that I was born into. Women were not expected to pursue careers in the arts, except as dancers or singers, and a woman composer was a joke, even to me. Consequently, although I became a musician, I didn’t attempt to compose until I was thirty-five, but once I started it became a way of life.

People will tell you that the life of an artist is difficult, but if you feel as I do, that there is no other choice for you, that you must write, paint, perform, compose at any cost, then don’t let anything deter you. And if you are fortunate enough to have found your own voice you must not let anyone tamper with it. Treat it gently and guard it with your life. It is the most precious thing you will ever have.
APPENDIX D

“IN SEARCH OF A LIBRETTO”

BY MARGARET GARWOOD

(1997)
Good librettists are as hard to find as the Bible's virtuous woman or Diogenes' honest man or the proverbial hound's tooth. A good librettist must be sensitive to the musicality and singability of words and must have an intense awareness of dramatic structure. She must have the ability to communicate and to make a point simply. And most important, she must understand that the libretto is not the finished creation in itself, but merely the point of departure for the composer. The libretto, therefore, has a different function from that of a poem or novel in which words have meaning and unity solely unto themselves. Changes are often made in a libretto which improve the dramatic action yet do nothing to enhance its literary quality. Thus, conversely, it would be inconceivable to ask Shakespeare to make cuts in dialogue, delete philosophical points or make other changes that would restructure or alter his conception of the work. Yet the composer constantly asks this of the librettist because it is the composer's responsibility to bring the work to fruition. Consequently, the librettist's work is completed with the writing of the libretto but the composer's work has just begun.

Since it requires a certain amount of perspective for a librettist to understand her role in the creation of an opera, it is surprising that there have been so many successful collaborations between first-rate writers and composers. Though writers such as Victor Hugo and Emile Zola wrote operatic libretti, these are not considered to possess the literary value of their non-operatic works nor were they meant to. One need not be a first-class writer in order to be a good librettist; in fact, it could be a hindrance. The more that the librettist sees her work as the final artistic creation, the more difficult it may be to shape it in a way that will fit the composer's needs. The greater the talent of the writer, the harder it may be to create a piece that is not a complete work in and of itself, but rather the point of departure for one.
The librettist must be sensitive to words that are sung rather than spoken. The librettist cannot anticipate the setting of the words or be aware of the registers in which certain vowels will be set, or how the rhythm and inflection of the words will be married to that of the music, or how the modulations of every-day speech will be reflected in the musical line. The librettist will probably not be aware of which sounds will carry over a full orchestra and which will not, and which sounds are masked by certain instruments in certain registers. It is therefore vital that she understands that musical and vocal considerations transcend those of a literary nature and may cause necessary changes in the text.

The language of a libretto must also be as direct as possible. The words should be short and used as dramatic “signposts,” as Verdi used to say. There should be few, if any, double entendres, except in comedy. They will almost certainly be lost in a dramatic work. The libretto should be short, since it takes much more time to sing words than to speak them. One paragraph of prose can sometimes require anywhere from 30 to 100 measures of music. The best libretti are often the most unobtrusive. Though the words are the bones which form the unseen frame of the body, ideally, the dramatic intent should come through even if the words are not understood.

The librettist must be aware that the music controls the unfolding of the drama, causing the staging and the rate of musical change to mesh. If the dramatic intention of the music is strong enough, the stage actions will be obvious. Since the music controls the inflection of the singer's lines as well as the page and the emotional tone of the scene, the composer is ultimately responsible for the success as well as the failure of an opera.

The librettist must be prepared to give up favorite phrases or change them. Some phrases just do not want to be set; either the music takes a turn of its' own or a beautiful,
descriptive phrase sounds awkward when sung. I can give an example from my opera, Rappaccini's Daughter, for which I wrote my own libretto based on a story by Nathaniel Hawthorne. A favorite phrase-"The moon is a strange golden flower"-sounded in context as if the soprano would strangle. Although it was exactly the phrase that I wanted, I had to change it to a "great golden flower." A librettist might have a more difficult time with this kind of choice. For these reasons, it seems clear to me that the composer must either have complete control over the text or, better still, write her own libretto.

Not that the composer-librettist does not have problems in dealing with her own text. For example, prosaic language can sound ridiculous if insensitively set, while spoken dialogue is not always a good substitute. Sometimes a parlando setting seems to be a good compromise, since the act of setting words to music creates an emotional climate which must somehow be neutralized. The problems regarding spoken language are more difficult to solve. There is often a temptation to solve certain dramatic problems in this way, but it is often the easy way out. There is also the probability that singers will not be able to speak lines as well as they sing them.

Many other problems arose in Rappaccini's Daughter which could only be solved by myself as the composer. One such problem was how to retain the color of Hawthorne's language without making it sound stilted. Consequently, words such as "whence," "thou," "would'st," and so forth, though beautiful when spoken, could tend to sound archaic when sung. There was also the problem of how to bring out certain twentieth-century psychological insights implicit in the story without ruining the particular nineteenth-century flavor of the work. The solution, I think, lies in a deep concern for the dramatic and musical integration of the text, singing and orchestral colors, as Strauss was able to do so effectively in Salome by creating a haze of decadent sensuality through his harmonic language, orchestral colors and text repetition. In this case,
Strauss threw away the libretto that was written for him because of its wordiness, and used the play almost as Oscar Wilde wrote it. So I guess that this is not the best example to prove my point, but sometimes the exception proves the rule.

One of the advantages of the composer writing her own libretto is that sometimes the music itself will suggest the words. One such example is from my opera, The Nightingale and the Rose, for which I wrote the libretto, very loosely based on one of Oscar Wilde's fairy tales. As I began getting strong musical ideas, the libretto was in its second draft, and a short musical phrase kept coming to me along with the words, "Ah love, could it be, could it be me?" This had not been part of the first draft of the libretto. This small motive became one of the most important musical ideas in the opera, appearing in many guises and finally ending as the basis of a large orchestral coda. In fact, for me, the music inspires the words so much of the time that by now I am reluctant to use any libretto other than my own. But if in the future a compelling libretto written by someone else should surface, I am certain that I would be powerless to resist.

That is, if I had complete control!
APPENDIX E

“ANATOMY OF AN OPERA”

BY MARGARET GARWOOD

(1975)
I started to compose late in my musical life, after being a professional pianist and vocal coach for almost fifteen years. I started by setting some of the poetry of E.E.Cummings and some Japanese haiku. Two years later, I was commissioned by the Pennsylvania Opera Company to write a one-act opera based on The Trojan Women by Euripides. The taking on of such a large project after having written only in smaller forms, had more than its share of challenges. I had never had any formal training in compositional subjects such as counterpoint, harmony and orchestration, so of course I refused. However, the music somehow kept finding its way into my head, and I finally agreed to accept the commission. The opera, to my pleased surprise, was a success, and I knew from that time on that writing opera would be a major part of my creative life.

My second opera, The Nightingale and the Rose, was commissioned by The Franklin Concerts, a small touring group that did one-act operas on the college circuit. They wanted a comedy with a small cast, which could easily be staged, using one set, and needing only a piano accompaniment: in short, a production that could easily be transported by van. The opera I conceived of did have a small cast and one set, but beyond that, the subject that I had in mind was far from comedic. The Nightingale and the Rose (at least as I saw it) was a tragedy. Although it did have only one set, as stipulated, the technical difficulties inherent in its design were almost insurmountable for a low budget company. In addition, instead of a piano accompaniment, I felt that the subject’s neo-romanticism called for a full orchestra. To make matters more difficult, I decided to write the libretto myself (a practice that I have followed ever since), even
though I had little experience in literary writing. I had specific ideas concerning the meaning implicit in the story and how it could be adapted for operatic performance.

Oscar Wilde’s fairy-tale had always held a strong fascination for me. Long before I started composing, I tried to interest various other composers in setting this small masterpiece as a ballet, or as an opera, or even as a symphonic poem. Wilde's story tells of a young Student who is bewails the fact that the girl he is in love with will not go to the ball with him unless he brings her a red rose to wear. Unfortunately, no red roses have bloomed for many years. The Nightingale, who lives in a bush under the Student’s window, hears his lament and is determined to find a red rose for him. She goes to the rose-tree to ask how this may be done. The Rose-tree tells her that if she will sing all night with her breast pressed against the thorns, then, as her blood flows into the tree, a red rose will gradually appear upon one of its branches. The Nightingale agrees to do this and dies so that the rose can bloom. The Student, upon awaking the next morning, is overjoyed to find the rose. He plucks it and takes it to his beloved. She rejects it, because the Chamberlain’s nephew has brought her rubies to wear. The Student throws the rose into the gutter, where it crushed by a passing cart. He then goes back to his books, concluding that Philosophy is more lasting than Love.

One of the problems in setting this story as an opera is that the Nightingale must either be sung by an off-stage voice, which would tend to dilute the dramatic impact, or to have her portrayed as a large brown bird, which would surely be somewhat less than aesthetically pleasing. To solve this problem, I transformed the Nightingale into a young girl named Rossignol. With this decision made, I then proceeded to look at the entire story, including the ending, through the window of my own imagination. At first I tried to use as much as I could of Wilde’s poetic language. Even here, I was only able to retain a few phrases, such as “hair dark as the hyacinth-blossom”. In my adaptation of the
story, Rossignol is found as a baby at the foot of a huge thorn-tree, by an old woman thought to be a witch, who lives in the forest. She raises Rossignol as if she were her own child, never telling her the truth of her birth. (This license gave me a coloratura soprano and a contralto.) Rossignol is in love with a young poet who I named Stefan (a lyric tenor), who had befriended her as a child and who had always protected her from the persecution of the village children. He still sees Rossignol as a child and, in true poet fashion is obsessed with a beautiful but heartless flirt named Narcissa, (which gave me another soprano). I also added a character named Mark to give Stefan a friend (and me a baritone), and Narcissa another man with whom to flirt.

Rossignol overhears Narcissa making a bargain with Stefan, agreeing to go to the ball with him if he brings her a red rose to wear. Narcissa does this only to tease him, knowing as everyone in the village knows, that no red roses have bloomed for many years (in fact, since Rossignol was found as a baby). Stefan is overwhelmed by hopelessness. Rossignol promises him a red rose by morning but he takes it as merely the promise of a child. Rossignol is determined to find a rose for Stefan. She consults the old woman, who she believes to be her grandmother, and discovers that the only way she can get a red rose for Stefan is to impale herself on the thorns of the old tree and to let her blood flow into it as she sings. She decides to do this realizing that this will mean her death. At first as she sings, a beautiful white rose blooms on one of the branches. As she continues to sing, the white rose gradually deepens to the color of the sunset, and when the thorn pierces her heart, the rose turns blood-red and Rossignol dies. Stefan, upon returning to the forest the next morning, discovers the rose without seeing the dead Rossignol beneath the tree. He plucks it and takes it to Narcissa. She, however, tells him that it won’t go with her dress. It is not the right shade of red. She throws it down and crushes it under her foot and laughs at him for being so naive.
I didn’t know until I was at least halfway through the opera how it would end. I had expected to use Wilde’s ending, knowing that it would have more integrity, but I realized that it wasn’t Wilde’s story anymore, except in its basic concept.

So, in true operatic style, Stefan realizes that it was Rossignol that he has loved all along. He rushes off to find her (naturally on a high B), not realizing that she is dead. Then, one by one, the roses start to bloom until the whole tree is covered with red roses.

I wanted this to be a paradigm, a miniature “grand” opera, yet in a contemporary idiom, as Prokofieff’s Classical Symphony is a distillation of the Classical symphonic form. I wanted arias, trios, love duets, leitmotifs, high Cs, dramatic revelations, and above all, everything larger than life.

The characters were purposely made one-dimensional. For example, Rossignol was pure while Narcissa was evil. Stefan was idealistic while Mark was practical. The Grandmother was the archetypal good Witch. No deep subtleties were attempted because these, in my opinion, would either be lost in the expansive framework of the operatic stage, or would serve to slow the dramatic flow, the latter of which is one of the most important elements in a successful opera.

The musical form was, for the most part, created by the libretto. In the beginning I had a vague awareness of the shape of the entire work, and the finished piece proved to be basically the same as I had envisioned except for a few important changes. The opera starts out with a slow, short flute solo characterizing the Nightingale. I had planned to use the same music in the middle of the opera during a brief suspension of the action, and then to return to it at the end. This seemed like a good idea initially, but as I thought about my first opera, which ended softly, I was reminded that most operas end tutti e forte (the masterpiece Wozzeck being an exception).
I began to realize that everything else I had written up to this point had also ended softly. This revelation dictated the way the opera ends as well as providing the principal motivic structure of much of its music. The opera now had a musical postlude two pages long and was fortissimo every step of the way. The Nightingale's music, instead of returning at the end in its original form, became the basic structure on which Rossignol’s Death scene was built.

I wrote the libretto first as a story, then shaped it into dialogue, and in the beginning allowed the dialogue to shape the music. However, when I hit an impasse, I found that it was because I was forcing the music to fit the words. I soon realized that the reverse was by far the better way, because, for me the words should emanate from the music. Because of this I eliminated many pages of dialogue that I was quite fond of, in order to substitute language that was simpler and more direct. An example of how the music dictated the words occurs when Rossignol, hidden in the shadows of the thorn-tree, overhears Stefan and Mark talking about a girl with whom Stefan is infatuated. At first Rossignol thinks that they are talking about her, because she is still naive enough to think that Stefan might love her. Her words form an obbligato to the men’s duet. A small phrase of music kept coming into my head to which the words “Ah, love, could it be? Could it be me?” later attached themselves, even though these words were not in the original libretto. It seemed insignificant at the time, except for its persistence, but without my realizing it, it grew to be the most important leitmotif in the entire opera. It also was the basis for the music of the Death scene, it appeared constantly in all sorts of disguises, and it served as the basic material of the orchestral postlude. Many times I used it consciously to evoke a sense of irony, but many more times it appeared without my realizing it. The device of using the leitmotif has always fascinated me, especially in the way Wagner used it in the Ring cycle and as Puccini used it in Madame Butterfly.
For example, when Butterfly dies and Pinkerton comes to find her, the underlying music is taken from her aria, “One fine day he will return”. Though this device may not be understood initially by an audience unfamiliar with the work, I feel that it still unifies it and makes it dramatically stronger.

Since the music is highly romantic, the orchestration was inspired by that of Richard Strauss, although certainly not as skilled. One critic called it “miniature Frau Ohne Schatten”. A different orchestral color was used to delineate each character. Rossignol is represented by the flute and the bassoon two octaves apart, the Grandmother by an English horn, Narcissa by certain combinations of oboe, bassoon and violin harmonics, and Stefan by a solo cello.

After the opera was completed, and premiered in 1973 by the Pennsylvania Opera Company, I decided to do something about four years of postponed housekeeping and started with the attic. There I came across a book that I had read many times as a child. The book, *The Secret Garden*, was inscribed “To Peggy, Christmas 1937”, and contained colored illustrations identical to the scenes that had been in my imagination during the writing of this opera. While the book was nothing like the Wilde fairy-tale, it had many elements that formed a crucial part of my libretto. For example, first there was a walled-in garden, which I had visualized in the design of the set; second, there was a huge tree dominating a neglected rose garden; third, the roses had stopped blooming since the death of one of the characters; fourth, there was a bird, though not a nightingale, that was integral to the plot; and lastly, at the end of the story the roses bloomed once again.
There is no doubt in my mind that the genesis of *The Nightingale and the Rose* was not only Oscar Wilde’s moving story, but also a book that I had read when I was only ten years old.\textsuperscript{19}

APPENDIX F
THE CLIFF’S EDGE (SONGS OF A PSYCHOTIC)
PREFATORY PAGES

THE CLIFF’S EDGE
(Songs of a Psychotic)

Poems
by
Eithne Tabor

Music
by
Margaret Garwood

Songflower Press
distributed by

Hildegard Publishing Company
To Eithne Tabor
(Wherever she is)

THE CLIFF'S EDGE
(Songs of a Psychotic)

1. O thou twin-blossoming rose!
2. The child in the sunlight dancing
3. And is there anyone at all?
4. This is how it starts
5. And with what silence

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Note From The Composer

Some years ago I came across a book of poetry called THE CLIFF'S EDGE (Songs of a Psychotic) written by Eithne Tabor, a young woman who in her eighteenth year was committed to a mental hospital. I was very inspired by these poems and chose five of them to make up a cycle depicting the descent of a woman into madness.

Although I got permission to set these poems from the publisher, he would not tell me how to contact the poet. Finally in 1978, through a series of strange occurrences, I was able to track her down in a Halfway house connected to a psychiatric hospital in Washington, and was able to meet her and play these songs for her.

I visited Washington a few years ago but the Halfway house had been torn down and the hospital refused to give me any information about her.

In the meantime, I thank her for her beautiful poetry and hope someday to find her again.

Margaret Garwood, 1989

Songflower Press
6056 North Tenth Street
Philadelphia, PA 19141
Margaret Garwood

Margaret Garwood is one of the most successful opera composers in America today. Her critically acclaimed stage works have received full productions in New York, Philadelphia and on the West Coast, and her song cycles have been widely performed in America, Canada and Europe. Her ballet, *Aesop’s Fables*, commissioned by Young Audiences, has been performed over five hundred times in Pennsylvania, New Jersey and Delaware.

She began composing at the age of thirty-five, after a successful career as a pianist and teacher. While Miriam Gideon has been her only mentor, she is essentially self-taught. She has been the recipient of numerous grants and awards including three grants from the National Endowment for the Arts, four fellowships from the MacDowell Colony, and awards from ASCAP and the National Federation of Music Clubs. She has served on the Composer-Librettist’s and Solo Recitalist’s Panels of the National Endowment.

Her works are published by Hildegard Publishing Company, Carl Fischer and Southern Music, and are also available through the American Music Center. Rappacini’s Daughter and The Nightingale and the Rose each have been among the first operas ever to be selected to become part of the Edwin A. Fleisher Collection in Philadelphia.

Recent commissions include a children’s opera from Camerata Opera Theater entitled *Joringel and the Songflowers*, and *Homages*, commissioned by the Eaken Piano Trio.
APPENDIX G

Letter of Copyright Permission

From Hildegard Publishing
November 22, 2004

Dear Anne Christopherson,

The purpose of this letter is to give you temporary permission to include excerpts of Margaret Garwood’s “The Cliff’s Edge (Songs of a Psychotic)” in your DMA dissertation entitled “The Cliff’s Edge: Songs of a Psychotic by Margaret Garwood: An Exploration” for the Ohio State University. You will receive a permanent letter from the Theodore Presser Company, our agent for permissions, as soon as it is processed.

The excerpts you have designated for use are:

**SCHIZOPHRENIA**
- Figure 4.1 Measures: 1-5, 25
- Figure 4.2 Measures: 6, 26-28
- Figure 4.3 Measures: 7-9, 15-16
- Figure 4.4 Measures: 13-17
- Figure 4.5 Measures: 18-24
- Figure 4.7 Measures: 6-7, 17-18, 24, 26-27
- Figure 4.8 Measures: 1-2, 25
- Figure 4.9 Measures: 23-25

**HEBEPHRENIA**
- Figure 5.1 Measures: 22-28
- Figure 5.2 Measures: 5-8
- Figure 5.3 Measures: 14-16, 22-28
- Figure 5.4 Measures: 66-67, 71-72
- Figure 5.6 Measures: 14-15, 29-30, 66-72
### PANIC
- Figure 6.1 Measures: 17-21
- Figure 6.2 Measures: 1-2, 5-10
- Figure 6.3 Measures: 14-18, 26-27, 29-33
- Figure 6.5 Measures: 12, 25, 27
- Figure 6.6 Measures: 11, 13, 18
- Figure 6.7 Measures: 8-9, 21
- Figure 6.8 Measures: 1, 5-7, 9-10

### BREAKDOWN
- Figure 7.1 Measures: 5-6, 10-11
- Figure 7.2 Measures: 29-30, 40-41
- Figure 7.3 Measures: 1, 6, 9
- Figure 7.4 Measures: 11, 30, 39, 41, 49-50
- Figure 7.6 Measures: 5-6, 27, 43, 50-51
- Figure 7.7 Measures: 6-7, 9, 36-37, 4
- Figure 7.8 Measures: 11-13
- Figure 7.9 Measures: 30, 35, 37

### ASYLUM
- Figure 8.1 Measures: 1-3
- Figure 8.2 Measures: 6-8
- Figure 8.3 Measures: 8-9
- Figure 8.4 Measures: 11-12, 13-18
- Figure 8.6 Measures: 6-11
- Figure 8.7 Measures: 1, 5

With best wishes for your work in music.

Sincerely,

[Signature]

Sylvia Glickman
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__________. <RappsD@aol.com> “Re: When you have a moment.” 1 June 2002. Personal email. 4 June 2002.


