A STUDY OF VIRGIL THOMSON'S MELODIC TRANSFORMATIONS OF TWO HYMN TUNES

A Thesis

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by

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CHAPTER ONE

INTRODUCTION

Historical Context

Virgil Thomson has the distinction of functioning as the bridge between the music of early twentieth century France and contemporary American music. He is among the group of Americans who went to France to study with Nadia Boulanger; his dedication to the Gallic approach to art and life caused him to remain in Paris for fifteen years. While residing in France, Thomson came under the influence of Erik Satie and Les Six; in fact, Thomson functioned as a link between Satie and American music. One of the primary effects upon Thomson was Satie's attitude toward art music; specifically, that music was becoming too complicated, taking itself too seriously, and was too far above the average listener.

Thomson's source of musical material provides a contrast to the influence of France, Boulanger, and Satie; in this aspect, Thomson is thoroughly American. His music is rooted in American folk songs and hymns, some of which he heard as a youngster growing up in Missouri; other tunes were discovered with assistance by George Pullen Jackson.
Thomson combined American source tunes with French style in the hope of bringing the French influence to America, as opposed to attempting to become part of the French musical scene.

With his attitude toward art music and his desire to blend the French and the American, Thomson plays an unique roll in twentieth-century American music. The two composers who would demonstrate the most similarity to Thomson would be Aaron Copland and Roy Harris. Copland, Harris, and Thomson are all American composers who studied in France with Boulanger at approximately the same time; yet Thomson assimilated the French influence much more than did Copland or Harris. Not only is Thomas different in his French style of composition, he is also different in his "American-ism." Thomson's American heritage is demonstrated through his use of quotations of folk tunes; Copland and Harris do much more than merely quote American folk songs. "The American quality in his [Roy Harris'] work goes deeper than the quotation of popular material -- whether cowboy ditty, Civil War song, or hymn tune -- that often serve him as a point of departure. His music is American in its buoyancy and momentum, its expansiveness and early strength."¹ Likewise, much of Copland's American musical qualities are derived from his use of jazz and Latin-American idioms as

well as quotations of American folk tunes.

Due to his unique position in contemporary American music, Thomson's work deserves scholarly attention and analysis. Because folk tunes and hymn tunes are such an important aspect of Thomson's music, this paper will discuss two well-known American hymns, "How Firm a Foundation" and "Yes, Jesus Loves Me." Thomson's call for a simpler music should also be remembered by the reader. The compositions that contain "How Firm a Foundation" and "Yes, Jesus Loves Me" -- Symphony on a Hymn Tune, the first and last movements of Suite from "The River," and the third movement from the Concerto for Violoncello and Orchestra -- are not intellectually complex sounding, and are quite appealing to the average listener. In spite of this apparent simplicity, Thomson has used some rather complex melodic devices. This paper will identify the melodic devices as they occur in his compositions and attempt to find patterns in Thomson's use of the devices.

**Definitions**

The compositional devices that Thomson uses on "How Firm a Foundation" and "Yes, Jesus Loves Me" may be grouped into two categories: the first is the direct quote, second is the transformation. As the name implies, a direct quote is a statement of the hymn tune with no changes in pitch, rhythm, meter, mode, or harmonization. The term transfor-
mation refers to a statement of a source melody with changes which may range from fairly minute to extreme modification. The various transformations will now be briefly defined with the intention of informing the reader of the melodic devices which he may expect to find in the works under consideration; more extensive definitions appear in the appropriate chapters.

The transformation that results in the least-pronounced change of the source tune is the "indirect quote." This melodic device consists of a statement of the source melody with one or more musical elements modified. The melody is easily recognized as a modification of the original tune. The next transformation is more remote in its relationship to the source melody; the "melodic paraphrase" is not a form of the source melody at all, but is rather an original melody. This composed melody retains one or more elements of the source tune with the result of a suggestion of the source melody. Very closely related to melodic paraphrase is Thomson's technique of "combinational transformation." The sole difference is that melodic paraphrase deals with one source melody and combinational transformation denotes an original melody that contains elements of more than one source tune. The term "transmutation" is related to combinational transformation in that both devices use more than one source melody. Transmutation is actually a series of transformations which effect a metamorphosis of one source
melody into another source melody. This is accomplished through the addition, subtraction, and modification of certain characteristic musical elements which are discussed later in this chapter.

The last three devices deal with more than one melody, either source tunes or transformations. "Melodic juxtaposition" refers to the contiguous presentation of source tunes and/or transformations. "Melodic superimposition" refers to the simultaneous presentation of two or more melodies. Thomson's patterns in the ordering of melodies, key centers, and meters, and their relations to melodic juxtaposition and superimposition, will be explored within this paper. The last transformational device is "melodic elision," which refers to a situation where a portion of one melody functions as the beginning of a second melody or the restatement of the first melody.

Table 1 provides a concise definition for each of the musical devices which will be discussed in this paper.
<table>
<thead>
<tr>
<th>Categorical Devices</th>
<th>Specific Devices</th>
<th>Definitions</th>
</tr>
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<tbody>
<tr>
<td>Direct Quote</td>
<td></td>
<td>The source melody with no changes in pitch, rhythm, meter, mode, or harmonization.</td>
</tr>
<tr>
<td>Transformation</td>
<td></td>
<td>The source melody with modification of one or more musical elements.</td>
</tr>
<tr>
<td>Combinational</td>
<td></td>
<td>An original melody that contains elements of two or more source melodies.</td>
</tr>
<tr>
<td>Transformation</td>
<td></td>
<td>The source melody with one or more musical elements modified.</td>
</tr>
<tr>
<td>Melodic Elision</td>
<td></td>
<td>When one or more notes function as part of a first melody and as the beginning of a second melody (or restatement of the first).</td>
</tr>
<tr>
<td>Melodic Juxtaposition</td>
<td></td>
<td>The contiguous presentation of source tunes and/or transformations.</td>
</tr>
<tr>
<td>Melodic Paraphrase</td>
<td></td>
<td>An original melody which retains one or more elements of a source melody.</td>
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<tr>
<td>Melodic Superimposition</td>
<td></td>
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</tr>
<tr>
<td>Transmutation</td>
<td></td>
<td>A series of transformations which effect a metamorphosis of one source melody into a second source melody.</td>
</tr>
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</table>
The Source Melodies

Thomson used five melodies as sources for transformation in the works under consideration. Two are well-known gospel hymns: "How Firm a Foundation" and "Yes, Jesus Loves Me." The third is a well-known secular song, "For He's a Jolly Good Fellow." The remaining two melodies are of Thomson's creation; for convenience of discussion, one melody will be referred to as "introductory material" and the other will be labeled "Kyrie melody." The rationale for these terms will be discussed later in this chapter.

"How Firm a Foundation"

The text of "How Firm a Foundation" first appeared in a collection of hymns entitled *A Selection of Hymns from the best authors, intended to be an appendix to Dr. Watts's Psalms and Hymns*, commonly referred to as *Selections*, which was published in 1787 in England. At that time the hymn was entitled "Exceeding Great and Precious Promises" and was attributed to "K." It is not certain who "K" was, although some believe it to be Keen (first name unknown).

*Selections*, compiled by John Rippon, was the most popular collection of hymns in the Baptist churches of Great Britain. Rippon's addition of the finest Wesleyan and Evangelical hymns to those of Watts made this the standard of Baptist hymnody well into the nineteenth century and the sourcebook for numerous compilers both in England and America.
The text of "How Firm A Foundation" was first set to the tune "Bellevue" in William Caldwell's Union Harmony, published in 1837 in Maryville, Tennessee by A. Parham. "Bellevue," also called "Foundation," is the tune which is most often found with the text "How Firm a Foundation" today in America and is the tune that Thomson used in Symphony on a Hymn Tune and The Suite from "The River."

Caldwell had been a teacher in singing schools for fifteen years when he compiled Union Harmony. He entitled the collection Union Harmony because it was to serve as a hymnal to various types of churches in the south and west.

Union Harmony does not identify the composer of "Bellevue," and Reynolds simply identifies the tune as an early American melody. However, "Bellevue" appeared as the tune for "How Firm a Foundation" in a collection entitled Sacred Harp (1844) in which the composer was identified as Z. Chambless.

"How Firm a Foundation" also appeared in a collection of hymns entitled Southern Harmony. Although Thomson used this collection as a source of tunes for the Suite from "The River," this is not where Thomson first became familiar with the hymn. Having attended a Baptist church as a youth, Thomson had heard this hymn long before becoming a composer. Thomson's observation concerning the hymn is that it is

"very grand and serious."

Thomson made special use of one particular melodic pattern in "How Firm a Foundation," that of the opening "sol-la-do" figure, shown in Figure 1-1.

Figure 1-1. The "sol-la-do" figure from "How Firm a Foundation."

In addition to being the corroborative factor in several paraphrases, this figure also appears within "Yes, Jesus Loves Me," represented in Figure 1-2. As shown in Figure 1-1, the rhythmic figure of the "sol-la-do" is that of quarter-quarter-half; or more generally, short-short-long, since Thomson stated the pattern in both augmentation and diminution. This rhythmic motive is also the basis of several paraphrases, as will be shown later.

Figure 1-2. "Yes, Jesus Loves Me."

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Thomson utilized a portion of the bass line of "How Firm a Foundation" as a ground bass in the third and fourth movements of the Symphony and in the first and fourth movements of The River. Figure 1-3 shows this bass passage; Figure 4-1 (Chapter 4) indicates all of the locations of the ground bass within the Symphony.

Figure 1-3. The bass figure from "How Firm a Foundation."

"Yes, Jesus Loves Me"

The text of this gospel hymn was written by Anna Warner Bartlett (1827-1915) and was published in 1860 with a group of poems collectively entitled Say and Seal. Although her only church affiliation was with the Chapel of the U.S. Military Academy at West Point, Bartlett wrote many hymns and stories for children.

William B. Bradbury (1816-1868) was a composer of hymn tunes and is credited as the originator of the Sunday School song, which was the immediate forerunner of the gospel song. As a minister of music at the Baptist Temple in New York City, Bradbury worked extensively with children. He taught them rudiments of music, and occasionally composed melodies for them. One such tune is "China," which is now the musi-
cal setting for "Yes, Jesus Loves Me." Concerning the tune "China," James Sallee wrote, "As a composer of hymn tunes, Bradbury is best known for ... and the melody perhaps most loved by children, China (Jesus Loves Me). Today, all of these are classified as gospel songs."  

Although Thomson professes to have chosen these two hymns solely because of their contrasting mood characteristics, it will be shown that he was also aware of two important similarities in construction: first, both tunes are pentatonic, and second, both tunes contain the "sol-la-do" figure discussed earlier. The evidence that Thomson was aware of these similarities is that he exhaustively exploited them in his transformational writing, as will be shown throughout the course of this study.

"For He's a Jolly Good Fellow"

The third source melody that is used within the Symphony and The River is "For He's a Jolly Good Fellow." This paper will be concerned with this source tune only as it relates to the hymn tunes. "For He's a Jolly Good Fellow" obviously differs from the two hymn tunes in the fact that it is a secular song, but also in the fact that it is not American in origin, and in that the melody is almost entirely stepwise in motion as opposed to the more disjunct melodies in the hymn.

tunes. Figure 1-4 shows "For He's a Jolly Good Fellow" as it appears in the Symphony on a Hymn Tune in the fourth movement.

Figure 1-4. "For He's a Jolly Good Fellow," Symphony on a Hymn Tune, fourth movement, I -2.

Two Thomson Melodies as Source Tunes

The first of the two Thomson melodies will be referred to as "introductory material," because it first appears in the portion of the Symphony labeled "Introduction." This material is modal and always contains two identifying characteristics: first the use of open, parallel fifths, and second, the syncopated rhythmic pattern shown in Figure 1-5.

Figure 1-5. "Introductory material," Symphony on a Hymn Tune, first movement, measure one.

The second Thomson melody will be referred to as the "Kyrie melody" because of its similarities to plainchant Kyries. Figure 1-6 represents Thomson's "Kyrie melody" and
Figure 1-7 shows a representative example of a plainchant Kyrie for comparative purposes. One notices in Figure 1-6 that the Kyrie melody begins with "sol-la-do," the opening motive in "How Firm a Foundation." The Kyrie melody then ends with a descending scale passage, a characteristic of several of Thomson's melodies.

Figure 1-6. "Kyrie melody," Symphony on a Hymn Tune, movement one, ▼ ▼ ④.

Figure 1-7. Kyrie for the Solemn Mass of Easter Day. 5

In reference to the introductory material and the Kyrie melody, Thomson says:

The material that sounds like plainchant in the symphony is my own invention. Its purpose is to connect the main hymn with its European origins. The second movement of the symphony treats the tune and the plainchant material in this same spirit. 6


6Virgil Thomson, Private Correspondence with Author, 5 July 1978.
In summary, Thomson uses three preexisting melodies and two original melodies as a basis for transformations in the works to be studied in this paper.
CHAPTER TWO

INDIRECT QUOTE AND MELODIC PARAPHRASE

"Indirect quote" will refer to a source melody in which one or more musical elements has been altered. The indirect quote isaurally recognizable as an alteration of the source melody. Regardless of how many elements are varied, the passage must be aurally recognizable as an alteration of a preexistent melody in order to be classified as an indirect quote.

The term "melodic paraphrase" refers to the technique of composing an original melody which contains sufficient attributes of a preexistent melody so that the source tune is suggested to the listener. This is accomplished in one of two ways: 1) by retaining one attribute of source melody throughout the paraphrase, and 2) by using several attributes in succession, seldom exceeding one at a time. These attributes include rhythm/meter, harmonic succession, contour and ornamentation.

A melodic paraphrase is an original melody which suggests a source tune whereas an indirect quote is an alteration of a source tune. One would approach the melodic paraphrase with the question, "What elements of the source melody has Thomson retained?" The indirect quote would be
approached with the question, "What musical elements have
been modified?"

**Indirect Quote**

It is important to examine Thomson's use of the indi-
rect quote because of the comparative frequency of use
within the works under consideration: indirect quotes of
"Yes, Jesus Loves Me" and "How Firm a Foundation" occur in
every movement of the Symphony on a Hymn Tune, as well as in
the last movement of the Suite from "The River." Also, the
last movement of the Concerto for Violoncello and Orchestra
contains two indirect quotes of "Yes, Jesus Loves Me." An
additional inducement for examination lies in Thomson's
consistency in the choice of a source melody: "How Firm a
Foundation" appears as an indirect quote four times, while
"Yes, Jesus Loves Me" is indirectly quoted ten times. The
final and perhaps most compelling reason for examination is
found in Thomson's consistency in the selection of musical
elements to be varied: every indirect quote contains alter-
ations of rhythm or meter.

Thomson treats the indirect quotes of "How Firm a Foun-
dation" quite differently than the indirect quotes of "Yes,
Jesus Loves Me." This is evident in the locations of the
indirect quotes in relation to their source melodies. "How
Firm a Foundation" is presented as a direct quote very early
within the Symphony (measure twenty-one of the first move-
ment), with the transformations succeeding. Conversely, "Yes, Jesus Loves Me" is treated in the opposite manner: the direct quote does not appear until late in the fourth movement of the Symphony (175 +5), thus having been preceded by almost all of its indirect quotes.

Most of the indirect quotes are used in combination with other melodic devices. Nine of the fourteen indirect quotes, those represented in Figure 2-2, 2-3, 2-4, 2-6, 2-7 and 2-11, are superimposed above other melodies.

The indirect quote is also coupled with melodic elision, as shown in Figure 2-3. It is important to note that Thomson combined indirect quotation with melodic superimposition and melodic elision. Although this paper focuses on one transformational device at a time, Thomson consistently combined two or more devices simultaneously.

Indirect Quotes of "How Firm a Foundation"

In Figure 2-1 and 2-2, there are two different indirect quotes of "How Firm a Foundation," each one occurring twice within the works under consideration. The first indirect quote is found in the first movement of the Symphony at 174 +3 and later at 159 +3 (Figure 2-1). This brief quotation places the hymn tune in a new metrical setting and juxtaposes it with another melody (see Chapter Four).
Figure 2-1. *Symphony on a Hymn Tune*, first movement, (17) +3 and (18) -3.

The second indirect quote, represented in Figure 2-2 is found in the fourth movement of the *Symphony* at (15) -1 and in the fourth movement of the *Suite from “The River”* (13) -2. Thomson augmented the durational value of each note throughout the entire quotation of the hymn, and combined this indirect quote with melodic superimposition of a melodic paraphrase of "Yes, Jesus Loves Me," and later with a direct quote of "Yes, Jesus Loves Me" (see Chapter Four).

Figure 2-2. *Symphony on a Hymn Tune*, fourth movement (15) -1. *Suite from “The River,”* fourth movement, (13) -2.

Both indirect quotes of "How Firm a Foundation" contain rhythmic/metric alteration; and both combine the indirect quote with another melodic device.
Indirect Quote of "Yes, Jesus Loves Me"

Each indirect quote of "Yes, Jesus Loves Me" displays one of four rhythmic devices: augmentation, diminution, syncopation, or hemiola. Diminution is used four times, as is shown in Figure 2-7, 2-8, 2-9, and 2-10. Thomson used augmentation in one indirect quote (represented in Figure 2-3) syncopation in two indirect quotes (Figure 2-5 and 2-6), and modification of meter in one indirect quote (Figure 2-4).

The four quotes containing rhythmic diminution are quite similar to one another. The melody represented in Figure 2-7 is the most unique of the four; it does not use the complete refrain of "Yes, Jesus Loves Me" as do the other three quotes; it contains juxtaposition of meter which the other three do not employ, and it modifies one pitch which the other three lines do not modify. The dissimilarities between Figure 2-8, 2-9 and 2-10 always consist of minor rhythmical differences on the last beat of each measure. Figure 2-8 is from the third movement of the Symphony at [3] -5, Figures 2-9 and 2-10 are from the third movement of Cello Concerto at [7] +1 and [9] -2, respectively.

Figure 2-7. Symphony on a Hymn Tune, first movement.

\[ \text{Figure 2-7. Symphony on a Hymn Tune, first movement.} \]
The outstanding characteristic of Thomson’s use of rhythmic augmentation is that it is not confined to the standard 2:1 ratio; it is very free augmentation. In the third movement of the Symphony at \( \text{4} \) \( \text{4} \) (Figure 2-3), there is a complete lack of uniformity in the augmented note values. The first note does not appear in the original melody. The second note is increased by one beat, rather than having the value doubled. The third note is doubled in value; the fourth note is not augmented at all. The fifth
note is quadrupled in value, and the sixth note is doubled in value.

Figure 2-3. Symphony on a Hymn Tune, third movement, \( \text{\textcopyright}{+4} \).

Initially, the melody represented in Figure 2-4 (Symphony, first movement at \( \text{\textcopyright}{-4} \)) may appear to be augmented because of the alteration in note values; actually, the melodic attribute that is modified is the meter. Thomson changed the meter from \( \frac{4}{4} \) to \( \frac{2}{2} \) so a listener would not perceive longer note values, but rather the different natural accents resulting from a change in meter. Once again Thomson combined transformational devices: the indirect quote is coupled with melodic elision (see Chapter Four).

Figure 2-4. Symphony on a Hymn Tune, first movement, \( \text{\textcopyright}{-4} \).

The use of hemiola occurs twice within the Symphony; it first appears in the first movement at \( \text{\textcopyright}{-2} \), as shown in Figure 2-5, and also in the first movement of the Symphony
at $[\frac{3}{4}] + 3$, as shown in Figure 2-6. In both Figure 2-5 and 2-6 the time signatures indicate a simple triple meter, yet the melody is in a compound duple meter. In both instances, the use of hemiola is combined with melodic superimposition, which will be discussed in Chapter Four. The melody represented in Figure 2-5 also uses rhythmic diminution on the last note of each phrase.

Figure 2-5. Symphony on a Hymn Tune, first movement, $[\frac{3}{4}] - 2$.

![Figure 2-5](image)

Figure 2-6. Symphony on a Hymn Tune, first movement, $[\frac{3}{4}] + 3$.

![Figure 2-6](image)

The use of syncopation is evident in two indirect quotes of "Yes, Jesus Loves Me," as shown in Figure 2-11 and 2-12. The melody represented in 2-11, taken from the first movement of the Symphony at $[\frac{3}{4}] + 2$ and that of Figure 2-12, taken from the third movement of the Symphony at $[\frac{2}{4}] + 2$ are in different meters, $\frac{3}{4}$ and $\frac{4}{4}$ respectively; the melody shown in 2-12 employs smaller note values than does 2-11, yet
these are basically the same rhythmic transformation.

Figure 2-11. Symphony on a Hymn Tune, first movement.

Figure 2-12. Symphony on a Hymn Tune, third movement.

In summary, all of the indirect quotes of "How Firm a Foundation" and "Yes, Jesus Loves Me" contain rhythmic/metric devices, the most often used device being rhythmic diminution. It appears that Thomson preferred "Yes, Jesus Loves Me" over "How Firm a Foundation" as a source melody, having used the former ten out of fourteen times.

Although the indirect quote would not be considered the most extensively used device, it does have the distinction of being the only one used in the Cello Concerto as well as in the last movement of The River and in every movement of the Symphony.

Thomson preferred to combine the indirect quote with other devices such as melodic superimposition and juxtaposition. Ten of the fourteen indirect quotes are found in this combinational context.
The majority of the indirect quotes are incomplete statements of the source melody. None of the indirect quotes uses the first portion of "Yes, Jesus Loves Me," and only the quotes represented in Figure 2-8, 2-9, and 2-10 use the complete refrain.

**Melodic Paraphrase**

It was observed earlier that Thomson preferred "Yes, Jesus Loves Me" as the source melody for indirect quotation; there seems to be no preference of source tune for melodic paraphrase. There are thirteen paraphrases of "How Firm a Foundation" and twelve paraphrases of "Yes, Jesus Loves Me."

Earlier in this chapter, it was stated that a melodic paraphrase will either retain a single musical element from the source tune, or it will use several elements in succession. This section of the chapter will explore the elements which are retained in each melodic paraphrase. It will become apparent that Thomson used different techniques of paraphrasing for each of the hymn tunes.

**Melodic Paraphrases of "How Firm a Foundation"**

There are thirteen melodic paraphrases of "How Firm a Foundation" (considering Figure 2-18 as two); of these thirteen melodic paraphrases, six begin with the "sol-la-do" pitch pattern combined with the "short-short-long" rhythmic pattern (Figures 2-19, 2-20, 2-21, 2-22, 2-23, and 2-24). Of the remaining seven melodic paraphrases, four begin with
the "short-short-long" rhythmic pattern (Figures 2-13, 2-14, 2-15 and 2-27). The remaining three melodic paraphrases (Figures 2-16 and 2-18) contain modifications of the characteristic pitch and rhythmic patterns.

The most melodically remote paraphrase is found in the opening of the third movement of the Symphony, and is shown in Figure 2-13. This paraphrase does not exhibit the characteristic "sol-la-do" figure at all. The argument for considering it to be related to "How Firm a Foundation" lies predominantly in the "short-short-long" note value pattern. In fact, with the exception of the seventh measure of the paraphrase, this melody presents the entire rhythms of "How Firm a Foundation" in diminution. The paraphrase is repeated once, which results in a duration of sixteen measures, the length of the original hymn. This paraphrase is presented above the hymn tune bass line which also strengthens the argument for relating the two melodies. The final reason for considering the two melodies to be related is that this paraphrase is superimposed above "How Firm a Foundation" in the last movement of the Symphony.

Figure 2-13. Symphony on a Hymn Tune, third movement, measure five.
The melodic paraphrase represented in Figure 2-14 is the source of several additional paraphrases of "How firm a Foundation" (Figures 2-14, 2-15, 2-16 and 2-17). The paraphrase shown in Figure 2-14, from the third movement of the Symphony at \[ \text{III} \], is a free inversion of the paraphrase found in Figure 2-13. The rhythms of the two paraphrases also seem to relate them; with the exception of the third beat of the second measure, the rhythmic structure of the two paraphrases is identical. As was stated in the previous paragraph, this rhythm is a diminution of the rhythm found in "How Firm a Foundation."

Figure 2-14. Symphony on a Hymn Tune, third movement, \[ \text{III} \].

An additional variation of the melodic paraphrase shown in Figure 2-14 is located in the third movement of the Symphony at \[ \text{III} \] -2, as represented in Figure 2-15. At this point, Thomson utilized only the first three notes of the original melodic paraphrase (shown in Figure 2-13). The three note motive is repeated five times in succession; each time, the third note of the motive is rhythmically augmented. Thomson elided this melodic paraphrase with a Thomson melody; this will be discussed in Chapter Four.
Figure 2-15. Symphony on a Hymn Tune, third movement.

The melodic paraphrase shown in Figure 2-14 becomes the source for a bass/cello cadenza as shown in Figure 2-16. Found in the third movement of the Symphony at [Y] -1, the cadenza passage contains ornamentation of the original melodic paraphrase through the addition of neighboring tones and passing tones. This is one of the three melodic paraphrases that does not begin with either the "sol-la-do" pattern or the "short-short-long" pattern. A modification of the rhythmic pattern is achieved by the division of the long note into two notes of shorter duration.

Figure 2-16. Symphony on a Hymn Tune, third movement.

The final paraphrase that relates directly to Figure 2-11 is found in the first movement of the Symphony at [Y] +2, shown in Figure 2-17. These two paraphrases seem to be related because both contain the characteristic "short-short-long" rhythmic figure. The rhythmic figure is modified in
the paraphrase shown in Figure 2-17 through free augmentation of the note values. In addition to the similarity in rhythm, there is also a similarity in contour. The long tones (quarter notes) found in the first two measures of Figure 2-13 form the pitch pattern "mi-fa-mi-re" which is that of the long tones in Figure 2-17. The melodic paraphrase shown in Figure 2-13 has been firmly related to "How Firm a Foundation," yet Figure 2-17 which is derived from the paraphrase of Figure 2-13 appears to be quite remote from the hymn tune. This will be pursued at length in Chapter Three (Combinational Transformation and Transmutation).

Figure 2-17. Symphony on a Hymn Tune, first movement.

\[\text{Photo of musical notation}\]

Figure 2-18 represents a melodic paraphrase that bears stronger resemblance to "How Firm a Foundation" than did those shown in Figure 2-13 through 2-17, due to the fact that seven out of the first eight tones are the same as those of the hymn tune. The one note that is not found in the corresponding position in "How Firm a Foundation" is the accented passing tone $g^\#$, as shown in Figure 2-18, measure one. The melodic paraphrase as shown in Figure 2-18 is from the fourth movement of the Symphony at $\text{III } -6$ as well as
the fourth movement of The River at \( \text{III} \) -4. Although the pitches of the melodic paraphrase are quite similar to those of "How Firm a Foundation," the rhythmic differences between them are quite pronounced. This is why the melody shown in Figure 2-19 is considered a melodic paraphrase and not an indirect quote.

**Figure 2-19. Symphony on a Hymn Tune, fourth movement, \( \text{III} \) -6. Suite from "The River," fourth movement, \( \text{II} \) -4.**

The paraphrase shown in Figure 2-19 and 2-20 is the opening melodic pattern for the fourth movement of the Symphony and the fourth movement of The River. The first seven notes of this paraphrase are exactly the same as those of the hymn tune in note value as well as in contour, with the resulting effect that the listener fully expects to hear the remainder of "How Firm a Foundation." However, these seven notes function as the beginning of an antecedent phrase; the remainder of the antecedent as well as the entire consequent phrase are of Thomson's origin. The antecedent phrase, therefore, could be said to contain a direct quote slided with a paraphrase of the hymn.
Figure 2-19. Symphony on a Hymn Tune, fourth movement, measure one.

Figure 2-20. Suite from "The River," movement four, measure one.

A different technique of paraphrasing is demonstrated in the fourth movement of the Symphony at \( z_1 \) +2, as well as in the fourth movement of The River at \( z_2 \) +2. As represented in Figure 2-21 and 2-22, respectively, it is evident that with the exception of the last note of the fifth measure, the two passages are exactly the same. In this melodic paraphrase, Thomson began with the first three notes of "How Firm a Foundation" followed by three sequences, each containing the "short-short-long" rhythmic pattern. Each sequence begins on the second note of the previous sequence.
The final paraphrase, as represented in Figure 2-21 and 2-24, is also found in both the Symphony (fourth movement at 13) and in The River (fourth movement at 12 +2). With the exception of the last pitch, these two excerpts are exactly the same. This paraphrase is very similar to that shown in Figure 2-21 and 2-22 in that the rhythm is exactly the same and the pitches are the same, although not in the same order.

The paraphrases of "How Firm a Foundation" can be
divided into two groups. The first group (Figures 2-13 through 2-17) are all related as previously discussed. The musical element which relates these to "How Firm a Foundation" is the "short-short-long" rhythmic pattern; melodically, they are quite remote.

The second group of paraphrases, Figures 2-18 through 2-24 are not quite so remote regarding the melodic pattern. All of these paraphrases have at least three successive pitches in common with "How Firm a Foundation." These notes in common function as a departure into a completely new melody, usually through sequential treatment of the initial pitches. Of these seven melodic paraphrases, six also utilize the "short-short-long" rhythmic figure in addition to the pitches in common. In all of the paraphrases, Thomson has retained one musical element throughout rather than using different elements in succession.

Upon comparison of the paraphrases of "How Firm a Foundation" to the indirect quotes, some fundamental differences concerning the use of rhythmic and melodic figures become evident. In the indirect quote, the pitch pattern was the element most often retained, with rhythm/meter functioning as the variable. Within the melodic paraphrase, however, the opposite is true; the rhythm is the element of variety. This use of rhythm and melody is what might be expected: the indirect quote is closer to the source tune than is the paraphrase and would naturally retain more of the original
melodic figure. On the other hand, the paraphrase is more remote and cannot retain too much of the original melodic figure, but would be free to retain the original rhythm in combination with a new melodic figure.

Melodic Paraphrase of "Yes, Jesus Loves Me"

All of the melodic paraphrases of "Yes, Jesus Loves Me" are based on the refrain portion of the hymn; nowhere in the works under consideration will one find the first verse of the hymn. Not all of the paraphrases use the entire refrain; several use only the last phrase (Figures 2-26, 2-27, 2-28, 2-29, and 2-30).

The refrain begins with a descending minor third which also appears in all of the transformations which paraphrase the beginning of the refrain (Figures 2-25, 2-31, 2-33, 2-34, 2-36 and 2-37). The last phrase of the refrain contains a descending major second (Figure 2-32). This two-note melodic pattern appears in the beginning of all paraphrases of the last two measures of "Yes, Jesus Loves Me."

As was stated in the Introduction, both "How Firm a Foundation" and "Yes, Jesus Loves Me" are pentatonic melodies. Thomson, however, does not retain this attribute in any of the paraphrases of "Yes, Jesus Loves Me" as he does in four paraphrases of "How Firm a Foundation" (Figures 2-15, 2-21, 2-22, 2-23 and 2-24).

Thomson's technique of paraphrasing "Yes, Jesus Loves
Me" will be seen to be quite different from his treatment of "How Firm a Foundation." One important transformational device in paraphrases of "Yes, Jesus Loves Me" is modal superimposition, a technique which was not used at all with "How Firm a Foundation." In some of the paraphrases of "Yes, Jesus Loves Me," the harmonic structure will be the only factor that will relate the paraphrase to the hymn tune; this was never the case with the paraphrases of "How Firm a Foundation." Various paraphrases of "Yes, Jesus Loves Me" employ several musical elements in succession in relating the paraphrases to the original hymn tune: this was never observed in the paraphrases of "How Firm a Foundation." Rhythmic patterns played an important role in relating the paraphrases of "How Firm a Foundation" to the original hymn tune; this is not true of the paraphrases of "Yes, Jesus Loves Me."

The first paraphrase of "Yes, Jesus Loves Me" (Figure 2-25) is found in the second movement of the Symphony at \([Z] +1\). This is the only paraphrase which exhibits extensive use of a triplet figure. Unlike the melodic paraphrases of "How Firm a Foundation," the rhythm is the musical element which is varied, while the pitch patterns of measures one and three are left virtually unaltered. Thomson used a direct quote of "Yes, Jesus Loves Me" (measures one to three) as the beginning of two phrases; measures two and four complete the phrases, using a completely original

the lower-voiced instruments. This melodic paraphrase is
melody. This treatment is similar to Thomson's paraphrase of "How Firm a Foundation" shown in Figure 2-20. Both paraphrases begin with a recognizable portion of hymn tune and use it as the basis for an original melody.

Figure 2-25. Symphony on a Hymn Tune, second movement,

The paraphrase that is represented in Figure 2-26, 2-27, and 2-28 is based on the last phrase of the refrain. Figure 2-26, which is drawn from the second movement of the Symphony at 4 -5, begins with a six-pitch intervallic pattern identical to "Yes, Jesus Loves Me." However, rather than continuing the hymn tune, Thomson inserted two ascending passing tones, "mi-fa" and started the phrase over again. The ensuing restatement of "Yes, Jesus Loves Me" is extended through the addition of ascending and descending scalar passages. The fact that the first six pitches of the paraphrase are the same as "Yes, Jesus Loves Me" is obscured by the superimposition of the same melody in the parallel minor. It is further obscured by the fact that the minor statement of the melody is presented in the higher-voiced instruments while the major-mode statement is presented in the lower-voiced instruments. This melodic paraphrase is
different from any paraphrases of "How Firm a Foundation" in a number of ways: the relationship of the paraphrase to the hymn tune was never obscured by the orchestration and the paraphrase was never superimposed with the parallel minor.

Figure 2-26. Symphony on a Hymn Tune, second movement,

Figure 2-27, taken from the fourth movement of the Symphony at [1], exhibits some obvious differences from the paraphrase shown in Figure 2-26 (most notably metrical differences), but these are the same basic paraphrase. All of the observations concerning Figure 2-26 are applicable to Figure 2-27.

Figure 2-27. Symphony on a Hymn Tune, fourth movement,
The paraphrase found in *The River* (fourth movement at \( T +3 \)) further obscures the relationship between the paraphrase and the original hymn tune by omitting the major mode altogether, presenting only the minor mode statement of the paraphrase as shown in Figure 2-28.

Figure 2-28. *Suite from "The River,"* fourth movement, \( \text{\( T +3 \)} \).

![Musical notation](image)

The paraphrase represented in Figures 2-29 and 2-30 shares two similarities with the paraphrase represented in Figures 2-26 and 2-27: both paraphrases are related only to the last phrase of "Yes, Jesus Loves Me," and both paraphrases superimpose the parallel minor form of the paraphrase with the major form of the paraphrase. This time, however, the superimposed paraphrase is presented as a canon. This modal superimposition will be discussed at greater length in Chapter Four. The paraphrase shown in Figure 2-29, taken from the fourth movement of the *Symphony* at \( T +4 \), begins with the first three notes of the last phrase of "Yes, Jesus Loves Me;" this three note pattern is repeated, then the entire last phrase of "Yes, Jesus Loves Me" is presented, concluding with a scale passage. Figure 2-30 represents the same paraphrase as it appears in the
fourth movement of The River at $\Phi +3$.

Figure 2-29. Symphony on a Hymn Tune, fourth movement.

Figure 2-30. Suite from "The River," fourth movement.

Figure 2-31 shows a paraphrase of the refrain of "Yes, Jesus Loves Me" as found in the fourth movement of the Symphony at $\Phi +1$ as well as the last movement of The River at $\Phi +3$. The two paraphrases are identical and therefore are represented by the same Figure. Figure 2-32 is a direct quote of "Yes, Jesus Loves Me," transposed to tonally coincide with Figure 2-31 for sake of comparison; the original harmonization is represented by Roman numerals. Upon comparison of 2-31 and 2-32, it becomes evident that the first and fifth measures of each are exactly the same. The third
and fourth measures of Figure 2-3; differ melodically from Figure 2-32; yet the implied harmony within those two measures of the paraphrase does coincide with the harmonization of the hymn tune. It should also be noted that this paraphrase is superimposed above "Yes, Jesus Loves Me" in the Symphony, which could indicate that Thomson intended the melody shown in Figure 2-31 to be a paraphrase of "Yes, Jesus Loves Me." The fact that this paraphrase begins with the first four notes of the refrain of "Yes, Jesus Loves Me" is consistent with Thomson's style in previous paraphrases (Figures 2-18 through 2-24 and within all paraphrases of "Yes, Jesus Loves Me").

Figure 2-11. Symphony on a Hymn Tune, fourth movement, [tr. +1]. Suite from "The River," fourth movement, [tr. -4].

Figure 2-12. Direct quote of "Yes, Jesus Loves Me."

The fourth movement of the Symphony, at [tr. -1], contains a paraphrase of "Yes, Jesus Loves Me" which is shown in Figure 2-33. Figure 2-34 shows the same paraphrase as it appears in the last movement of The River at [tr. +1]. The two excerpts are the same with the exception of last mea-
sure. Figure 2-35 shows "Yes, Jesus Loves Me" transposed to
tonally coincide with Figure 2-33 for sake of comparison:
the original harmony is indicated by Roman numerals. Upon
comparison of the paraphrase to the source tune, one notices
that the first and fifth measures of each are exactly the
same. This is particularly noteworthy because the first and
fifth measures of the paraphrase found in Figure 2-31 are
also the same as the direct quote was previously mentioned.
In the second measure of Figure 2-33, the only discrimina-
ting factor is the addition of the passing tone, B flat. So
once again, the paraphrase begins with the same notes as the
original hymn tune. Although the third and sixth measures
of the paraphrase differ from the original hymn tune, the
implied harmony of the paraphrase corresponds to the harmon-
ization of "Yes, Jesus Loves Me." These similarities are
sufficient to remind the listener of "Yes, Jesus Loves Me,"
but not sufficient to cause the listener to consider the
Thomson melody as necessarily being derived from the hymn.

Figure 2-33. Symphony on a Hymn Tune, fourth movement, [81] +1.
Figure 2-34. Suite from "The River," fourth movement.

The final paraphrase is found in the last movement of the Symphony at [A] -5, as shown in Figure 2-36. The same paraphrase also appears in the last movement of The River at [B] -3 as shown in Figure 2-37. The two lines of the Figure are identical, with the exception of the last measure. As one would expect, Thomson begins the paraphrase with four pitches identical to the refrain of "Yes, Jesus Loves Me." Rather than developing this excerpt, Thomson merely adds a scale passage which concludes the phrase.

Figure 2-35. Direct quote of "Yes, Jesus Loves Me."

Figure 2-36. Symphony on a Hymn Tune, fourth movement, [B] -3.
In summarizing Thomson's use of the melodic paraphrase, the dissimilarity of treatments of the two hymn tunes will be discussed. Among the devices used in paraphrasing "Yes, Jesus Loves Me," Thomson includes modal superimposition (Figures 2-26, 2-27, 2-29, and 2-30), a device which never appeared in the paraphrases of "How Firm a Foundation." In the paraphrases that are represented in Figures 2-31, 2-32, and 2-33, the harmonization of the paraphrases becomes the only relationship between the paraphrase and the original hymn tune; this was never the situation with the paraphrases of "How Firm a Foundation." The paraphrases of "How Firm a Foundation" always use one device throughout whereas in the paraphrases represented in Figures 2-31, 2-33, and 2-34, different musical elements such as the harmonization, pitch patterns, or rhythm, were used in succession. In "How Firm a Foundation," the short-short-long pattern is an important device in relating the paraphrase to the original melody; Thomson never used a characteristic rhythmic pattern as the sole link between "Yes, Jesus Loves Me" and the paraphrase. In paraphrasing "Yes, Jesus Loves Me," Thomson always began
with pitches that were identical to the original hymn tune; this is not always the case, however, when paraphrasing "How Firm a Foundation." The paraphrases of "How Firm a Foundation" had been divided into two groups—those in group two all begin with pitches which are verbatim from the original hymn tune; those in group one do not. Every one of the paraphrases of "Yes, Jesus Loves Me" contains measures which do not correspond to the original hymn tune in any way. This is not always true of the paraphrases of "How Firm a Foundation" as figures 2-21, 2-22, 2-23 and 2-24 do relate to the original tune in some way throughout every measure.

The fact that there are so many differences in Thomson's treatments of the two hymn tunes is itself noteworthy. When observing Thomson's use of melodic paraphrase, it becomes apparent that Thomson did not operate by formulas. Part of Thomson's consistency was his constant variety.
CHAPTER THREE

COMBINATIONAL TRANSFORMATION AND TRANSMUTATION

**Combinational Transformation**

The term "combinational transformation" will be used in this paper to denote the technique of composing an original melody which contains musical elements of two or more pre-existing melodies. This device is closely related to melodic paraphrase because both terms refer to the writing of a new melody which contains one or more elements of a source melody. The sole difference between melodic paraphrase and combinational transformation is that the former device never uses more than one source melody, while the latter always employs more than one.

The essential attribute in a combinational transformation melody is the adjacency of melodies which it is said to paraphrase; the sources which the Thomson melody suggests must be adjacent or superimposed in order for the listener to perceive the melodies in combination. An example of this situation is found in the first movement of the Symphony where "How Firm a Foundation" is stated in its entirety beginning at [2]. Immediately following is a combinational transformation melody at [4] - 3 (Figure 3-1). "Yes, Jesus
Loves Me" follows the combinational transformation melody at 5 -2.

Figure 3-1. Symphony on a Hymn Tune, first movement, 4 -4.

Thomson gives each of the three melodies an identity of its own through the use of different meters and tonal centers. "How Firm a Foundation" is presented in A major in 4 meter. "Yes, Jesus Loves Me" is written A♭ major and in 6 meter. Thomson is careful not to allow the listener to equate the intermediary melody more closely with one tune than with the other; this is accomplished by using a meter and key that differs from both source tunes (3 4 meter and C major).

Figure 3-2 shows a portion of the melody "How Firm a Foundation" as found in the Symphony; it has been transposed from the original key of A major to G major for the purpose of comparison in this study. Although the note value patterns are considerably different, the sequence of pitches is the same; both melodies, incidentally, outline the tonic triad.
Figure 3-2. "How Firm a Foundation" transposed to G major.

"Yes, Jesus Loves Me," represented in Figure 3-3, is also transposed to G major to coincide with the tonality of the Thomson melody. The pitches of "Yes, Jesus Loves Me" do not coincide as closely to the Thomson melody as do the pitches of "How Firm a Foundation," in that Thomson has inserted tones into his melody which do not appear in "Yes, Jesus Loves Me." The relationship between the Thomson tune and "Yes, Jesus Loves Me" is strengthened, however, by the occurrence of an identical implied harmonic progression I-IV-I.

Figure 3-3. "Yes, Jesus Loves Me" transposed to G major.

Thomson, then, has paraphrased "How Firm a Foundation" in the first portion of the combinational transformation melody and has paraphrased "Yes, Jesus Loves Me" over a more extended portion of the Thomson melody, strengthening the
latter, more remote, paraphrase with an identical implied harmonic progression. Thomson's technique of combinational transformation is consistent with his use of melodic paraphrase (Chapter Two). In paraphrasing "How Firm a Foundation," Thomson consistently maintained the rhythmic pattern of the source tune, "short-short-long;" he has followed the same procedure in the combinational transformation melody shown in Figure 3-1. The rhythm of the combinational transformation melody shown in Figure 3-1 and of "How Firm a Foundation," represented in Figure 3-2 (excluding the anacrusis) exhibit the same long-short-short pattern. Also, when paraphrasing both "How Firm a Foundation" and "Yes, Jesus Loves Me," Thomson often began with three to six notes of the source tune and then built his paraphrase on this excerpt. This is the same procedure used in the combinational transformation melody in relation to "How Firm a Foundation."

It was mentioned in Chapter Two that Thomson sometimes used the harmonic structure to relate "Yes, Jesus Loves Me" to its paraphrase, a technique never used with "How Firm a Foundation." Thomson used this same device when relating "Yes, Jesus Loves Me" to the combinational transformation melody; both melodies imply a I-iV-I progression.

**Transmutation**

Within this paper, the term "transmutation" refers to
the metamorphosis of one source melody into another source melody through a series of transformations. This process begins by retaining a musical element from the first tune and adding to that a musical element from the second tune. Each subsequent transformation modifies further the musical element of the first tune and finally omits it altogether. Meanwhile, the musical element of the second tune is either simply retained or is developed to further coincide with the second source melody.

The transformations that are used in the transmutational process are not found in metamorphic sequence within the Symphony. However, there does appear to be some organizational pattern involved: the first source tune, "How Firm a Foundation," appears toward the beginning of the first movement; the second source melody, "For He's a Jolly Good Fellow," appears toward the beginning of the last movement. The five transformations which evolve from the first source tune into the second tune conform to the following organizational pattern: the first transformation is taken from the third movement of the Symphony; the second is taken from the first movement; the third is from the third movement; the fourth is from the first movement; and the fifth is from the third movement. The pattern therefore is 3-1-3-1-3.
Figure 3-4. *Symphony on a Hymn Tune*, first movement.

Figure 3-4 shows a direct quote of "How Firm a Foundation" as found in the first movement of the *Symphony on a Hymn Tune*. Figure 3-5 shows a paraphrase of "How Firm a Foundation" which was discussed in Chapter Two. There are four arguments for relating this paraphrase to the hymn tune: 1) the similarity in note value patterns, 2) the similarity in length, 3) Thomson's superimposition of the paraphrase above the "How Firm a Foundation" ground bass figure at the beginning of the third movement, and 4) Thomson's superimposition of the paraphrase above the hymn tune itself in the fourth movement of the *Symphony* at [15]. The relationship of "How Firm a Foundation" represented in Figure 3-4 to the paraphrase represented in Figure 3-5 is important: the melody shown in Figure 3-5 functions not only as a paraphrase, but also as the first level in the process of transmutation.
Figure 3-5. Symphony on a Hymn Tune, third movement, measure five.

There are three similarities between the melody shown in Figure 3-5 and "For He's a Jolly Good Fellow," which is shown in Figure 3-10, as taken from the fourth movement of the Symphony at 1 - 2. If the note values and repetition of tones are removed from the two melodies, the first eight notes of the melody shown in Figure 3-5 are the same as those in "For He's a Jolly Good Fellow." In addition, the range of both melodies is a major sixth, from "do" to "la." The last similarity is the most important: the long tones in both melodies contain the melodic sequence of "mi-fa-mi-re," as shown in Figure 3-5 and Figure 3-10. This "mi-fa-mi-re" pitch sequence is one source of unity throughout all but one of the transformations leading to "For He's a Jolly Good Fellow." These observations might be sufficient to cause one to consider this paraphrase a combinational transformation; this, however, is not the case. First, "For He's a Jolly Good Fellow" does not appear until the next movement, which prevents the listener from relating the two melodies. Second, the aforementioned similarities are visible to the
analyst, but even after analysis, are not easily heard. Combinational transformation, by the rules formulated earlier, is exclusively an aural device.

The next melody in the series of transformations (shown in Figure 3-6 as found in the first movement of the *Symphony* at \( g \) -2), exhibits two obvious similarities to the melody shown in Figure 3-5. The first similarity is in the "short-short-long" note value pattern, which is derived from "How Firm a Foundation." The second similarity is in the predominance of the "mi-fa-mi-re" motive which anticipates "For He's a Jolly Good Fellow." Again, these similarities exist, but would be probably inadequate to cause the listener to recall "How Firm a Foundation" or "For He's a Jolly Good Fellow."

Figure 3-6. *Symphony on a Hymn Tune*, first movement, \( g \) +2.

The next level in the series of transformations, taken from the third movement of the *Symphony* at \( g \) +3 as shown in Figure 3-7 becomes more remote from "How Firm a Foundation" in that although the "short-short-long" pattern has been retained, it has been relocated within the measure. The long note formerly came on the first beat of the measure but now it occurs on the third beat. Also, the endings of
the melodies shown in Figures 3-5 and 3-7 are very similar in that both employ the pattern "re-do-re-ti" and both combine this pattern with the use of syncopation. This melody more nearly approximates "For He's a Jolly Good Fellow," to the point that the melody shown in Figure 3-7 could be viewed as a paraphrase of melody shown in Figure 3-10, just as Figure 3-5 is a paraphrase of "How Firm a Foundation." One will notice the increased similarity of pitch sequence as indicated in the melodies shown in Figures 3-7 and 3-10. The second measure of Figure 3-7 corresponds to the first complete measure of Figure 3-10, both exhibiting the alternation of "mi-re-mi." The third measure of Figure 3-7 contains an insertion of a "re-mi" preceding the "fa" which corresponds to the second measure of Figure 3-10. Both Figures 3-7 and 3-10 then resolve the "fa" down to "mi."

Figure 3-7. _Symphony on a Hymn Tune_, third movement, B +4.

\[\text{Music notation image}\]

The ensuing level in the series of transformations, Figure 3-8, is found in the first movement of the _Symphony_ at C +1. This is the first transformation to demonstrate such a similar note value pattern to the melody shown in
Figure 3-10. The transformation shown in Figure 3-8 also suggests the first measure of the melody shown in Figure 3-10 in the alternation of "mi" and "re." One may say that the melodies shown in Figures 3-5, 3-6, and 3-7 also demonstrate this alternation of "mi" and "re;" they do not, however, combine this alternation with the note value pattern as the melody shown in Figure 3-8 does. Every other measure in the melody shown in Figure 3-8 maintains this similarity of pitches and note value patterns as though the composer wanted to emphasize the relationship of this melody to "For He's a Jolly Good Fellow."

Figure 3-8. Symphony on a Hymn Tune, first movement,

The penultimate transformation, shown in Figure 3-9, is found in the third movement of the Symphony at 5+3. This transformation retains the rhythmic pattern of "For He's a Jolly Good Fellow" that the melody shown in Figure 3-8 exhibits. Added to this rhythmic correspondence is a closer similarity of pitch pattern. The melody shown in Figure 3-9 maintains the alternation of "mi-re-mi" which was found in the melody shown in Figure 3-8, and adds to that the "mi-fa-mi-re" which is so prevalent in the melody shown in Figure 3-10 "For He's a Jolly Good Fellow."
Figure 3-9. Symphony on a Hymn Tune, third movement, +5.

As was observed in Chapter Two, in the discussion of transformations of "Yes, Jesus Loves Me," Thomson did not present the original version of the hymn tune until all of the paraphrases and transformations had been presented. The same pattern of presentation is found with the transformations and paraphrases of "For He's a Jolly Good Fellow:" with one exception, they all precede the most recognizable statement of the tune, which occurs in the fourth movement of the Symphony at -2 (Figure 3-10).

Figure 3-10. "For He's a Jolly Good Fellow, Symphony on a Hymn Tune, fourth movement, -2.

In summarizing the transmutational process, Thomson begins with "How Firm a Foundation" as shown in Figure 3-4. The first level of transmutation is a paraphrase of the hymn tune, which retains the rhythmic identity of the hymn, while pitch patterns similar to "For He's a Jolly Good Fellow" are added.
The melody shown in Figure 3-6 shows the addition of a modified "short-short-long" rhythmic pattern, but retains the same melodic similarities to "For He's a Jolly Good Fellow" found in Figure 3-5.

The transformation shown in Figure 3-7 further modifies the "short-short-long" rhythmic pattern of "How Firm a Foundation" and is melodically more similar to "For He's a Jolly Good Fellow."

The melody shown in Figure 3-8 is no closer intervalically to Figure 3-10, but is very similar in rhythm.

The melody shown in Figure 3-9 is very similar to Figure 3-10 in both rhythm and pitch sequences.

Concerning the positioning of the various transformations within the Symphony, the following pattern exists:

<table>
<thead>
<tr>
<th>MELODY</th>
<th>MOVEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Source Melody</td>
<td>First</td>
</tr>
<tr>
<td>First Transformation</td>
<td>Third</td>
</tr>
<tr>
<td>Second Transformation</td>
<td>First</td>
</tr>
<tr>
<td>Third Transformation</td>
<td>Third</td>
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<tr>
<td>Fourth Transformation</td>
<td>First</td>
</tr>
<tr>
<td>Fifth Transformation</td>
<td>Third</td>
</tr>
<tr>
<td>Second Source Melody</td>
<td>Fourth</td>
</tr>
</tbody>
</table>

Thomson has taken two extremely dissimilar source tunes and related them through a series of transformations. One may ask why he chose these two source tunes rather than "How Firm a Foundation" and "Yes, Jesus Loves Me," which contain
so many similarities. The answer is contained in the question: the two hymn tunes are too similar, as was emphasized in the Introduction; few transformational steps would have been necessary to transmute one hymn tune into the other. On the other hand, "How Firm a Foundation" and "For He's a Jolly Good Fellow" have several musical differences. "How Firm a Foundation" contains many leaps in the melody; "For He's a Jolly Good Fellow" is almost entirely stepwise motion. "How Firm a Foundation" is pentatonic; "For He's a Jolly Good Fellow" is not. The smallest note value in "How Firm a Foundation" is a quarter note; eighth notes predominate in "For He's a Jolly Good Fellow." "How Firm a Foundation" contains no syncopation; Thomson's version of "For He's a Jolly Good Fellow" is resplendent with syncopation. These contrasts make the two source tunes a perfect pair for transmutation.

The two hymn tunes, with much in common are combined in combinational transformation and the two contrasting source tunes are related through transmutation.
CHAPTER FOUR

MELODIC JUXTAPOSITION, ELISION, AND SUPERIMPOSITION

In this paper, "melodic juxtaposition," "elision," and "superimposition" will denote transformational devices that deal with the relationships of the various melodies, whether source or transformations, within the compositions under consideration. These three devices most frequently appear in combination with other transformational techniques discussed in Chapters Two and Three.

"Melodic juxtaposition" will refer to contiguous presentations of different melodies. Thomson constantly shifted from one melody to another, thus any thorough study of Thomson's melodic techniques would necessarily explore this device. Questions begin to arise, such as: Is there a pattern to the sequencing of melodies? Is there a pattern to the tonal centers or meters of the melodies as they progress from one to another?

"Melodic elision" will refer to the linear overlapping of two melodies; these melodies may be different or may be a single melody overlapping a repetition of itself. This overlapping is accomplished by causing a portion of the initial melody to also function as the beginning of a second melody which may or may not be within the same tonality.
"Melodic superimposition" will be used to denote the simultaneous presentation of two or more melodies. This device is always used in combination with other transformational techniques. Closely related to melodic superimposition is what will be termed "modal superimposition," which will refer to the simultaneous presentation of a single melody in the parallel major and minor tonalities.

**Melodic Juxtaposition**

Melodic juxtaposition is an extremely prevalent transformational device in Thomson's music; it pervades the *Symphony on a Hymn Tune*, the *Suite from "The River,"* and the *Concerto for Violoncello and Orchestra*. To discuss every instance of melodic juxtaposition within these works would be a monumental task. Therefore, this chapter will supply representative illustrations and generalizations concerning Thomson's technique.

Thomson's preference for variety and lack of compositional formulas is evident in his use of tonality and meter. When juxtaposing melodies, he ranged from the extreme of retention of both the old tonality and meter to the alteration of both. When repeating a melody, Thomson often introduced a meter or tonality that was not used in the first appearance of the melody.

Variety is also exemplified in the length of the melodies that are juxtaposed. At one end of the spectrum are
found complete statements of melodies, such as "How Firm a Foundation" (Figure 4-1, Symphony on a Hymn Tune, first movement at [2]). The list of abbreviations used to denote thematic identities is given on page 59. At the opposite extreme is the insertion of one or two measures of a melody into a broader statement of a melody. Figure 4-1 shows an example where one and a half measures of "How Firm a Foundation" are interpolated within a completely unrelated tune in the first movement of the Symphony ([17] +4).

The number of melodies used with any given movement also adds to the variety and spontaneity of the composition. Using the first movement of the Symphony as an example, there are thirteen different melodies, seven of which appear only once.

The sequence of juxtapositions often appears to follow no logic or pattern, which adds to the unpredictability of Thomson's music. There are, however, some patterns which occur frequently. One such example was alluded to in Chapter Three, dealing with combinational transformation (Figure 4-1, first movement at ([2] -9). It was mentioned that a complete direct quote of "How Firm a Foundation" was followed by the combinational transformation of the melody which was followed by an explicit indirect quote of "Yes, Jesus Loves Me." In this situation, the logic behind the juxtaposition of these three melodies becomes very obvious.
Symphony on a Hymn Tune, First Movement.
Symphony on a Hymn Tune, First Movement (continued)
Symphony on a Hymn Tune, First Movement (continued)
Symphony on a Hymn Tune. Second Movement
Symphony on a Hymn Tune, Third Movement

Symphony on a Hymn Tune, Second Movement (continued)
Symphony on a Hymn Tune, Fourth Movement

(continued)
Symphony on a Hymn Tune, Fourth Movement (continued)
A pattern is found in Thomson's habit of juxtaposing two melodies, then superimposing them, as shown in Figure 4-1 (first movement of the Symphony at [8] to [9]). Although this pattern does not occur in all situations, it does occur frequently.

There are several instances where two melodies are juxtaposed and superimposed above a third. One example of this occurs in the third movement of the Symphony between [6] and [7] (Figure 4-1).

In summarizing Thomson's technique of juxtaposition, there is no apparent pattern to the sequence of tonalities or meters or of length of melodies. There is, at times, a logic to the sequencing of melodies. Juxtaposition is frequently combined with superimposition. These observations could lead one to the conclusion that Thomson merely strung tunes together, but this conclusion would be simplistic. Melodies are constantly being repeated, some unchanged, some transformed. Through this maze of melodies is a thread of unity achieved through the use of direct quotes of the two hymn tunes as well as numerous indirect quotes, paraphrases, combinational transformation melodies, and transmutational melodies, all of which retain some musical element of the two hymn tunes.

**Melodic Elision**

Instances of melodic elision are found in each movement
of the Symphony as well as in the last movement of The River. As is true of Thomson's use of other transformational devices, the occurrences of melodic elision demonstrate extensive variety. Some elisions involve more than one melody and others involve a single melody. Some elisions involve a modulation and others do not.

The first instance of melodic elision occurs in the first movement of the Symphony at 15 -4 (Figure 4-2). This example consists of a melody, "Yes, Jesus Loves Me," elided with a recurrence of the same melody in a new key. The violas play the first four tones of "Yes, Jesus Loves Me" in D major, altering the fourth note—C replacing the expected B. At this point the cellos enter on the C, beginning the hymn tune again in F major.

![Figure 4-2. Symphony on a Hymn Tune, first movement, 15 -4.](image)

The second movement of the Symphony at 16 +5 (Figure 4-3) contains an elision of "How Firm a Foundation" and the Kyrie melody. The first three notes consist of the characteristic "sol-la-do" figure in A major the third note, "do," also functions as "sol" in the Kyrie melody. Stated in more general terms, this is a melodic elision involving two
different melodies, the second of which is in a new key.

Figure 4-3. Symphony on a Hymn Tune, second movement, +5.

The next elision involves two melodies without any modulation. "Yes, Jesus Loves Me" is elided with the Kyrie melody in the third movement of the Symphony at +5 (Figure 4-4). In the introductory chapter, it was mentioned that "Yes, Jesus Loves Me" contains the "sol-la-do" figure and that the kyrie melody begins with the "sol-la-do" figure. This elision is accomplished through the overlapping of the "sol-la-do" portions of both melodies.

Figure 4-4. Symphony on a Hymn Tune, third movement, +5.

Figure 4-5, from the fourth movement of the Symphony, beginning at measure one, represents an elision of "How Firm a Foundation." The first seven pitches function as a direct quote of the hymn tune and also as the beginning of a paraphrase of the hymn tune. This elision is quite different from the previous examples where one to three notes overlapped.
Figure 4-5. Symphony on a Hymn Tune, fourth movement, measure one.

A paraphrase of "How Firm a Foundation" is elided with a paraphrase of "Yes, Jesus Loves Me" in the fourth movement of the Symphony at \([10] +5\) (Figure 4-6). A particular intervalic/rhythmic pattern is established within the paraphrase of "How Firm a Foundation," appearing four times. Thomson sets the condition for yet a fifth sequence, but rather than following through with it, he commences with a paraphrase of "Yes, Jesus Loves Me" in a new key. This elision is similar to the paraphrase represented in Figure 4-3 in that it involves two melodies, the second of which is in a new key.

Figure 4-6. Symphony on a Hymn Tune, fourth movement, 
\([10] +5\).

Figure 4-7 (first movement of The River at \([27] -4\)) represents the only elision in which the first tune is presented in its entirety, with the final tone functioning
as the first tone of the second melody. "How Firm a Foundation" is quoted very much as it had been in the first movement of the Symphony, with the trumpets playing in open fifths on the last chord of the hymn. They continue by playing the introductory material (Symphony on a Hymn Tune, first movement, measures one through three). This elision is similar to that represented in Figure 4-4 in that it consists of two different melodies without any change of key.

Figure 4-7. Suite from "The River," first movement,

The final melodic elision is found in the third movement of the Symphony at +2 (Figure 4-8). In this instance, a paraphrase of "How Firm a Foundation" is elided with a paraphrase of "For He's a Jolly Good Fellow" with no change of key. The paraphrase of "How Firm a Foundation" is based on the repetition of the characteristic "short-short-long" rhythmic pattern. This pattern is presented three times, the last of which is elided with the transformation of "For He's a Jolly Good Fellow."
Figure 4-8. *Symphony on a Hymn Tune*, third movement, 5+2.

Of the seven transformations, one involves a melody that is elided with itself, three involve elisions of two melodies with no key change, and three involve two melodies with a key change. Five of the elisions use one note in common; one elision uses three notes, and one uses seven notes in common. Elisions are distributed fairly evenly among the movements of the *Symphony*: one in the first movement, one in the second, two in the third, and two in the fourth. Elisions are used in connection with direct quotes, indirect quotes, paraphrases, and transmutational melodies.

Earlier in this chapter, variation within the technique of melodic juxtaposition was discussed at some length. The use of melodic elision contributes further to this variety; Thomson will simply follow one melody with another, or elide the two melodies.

**Melodic Superimposition**

Although melodic superimposition is not as predominant as melodic juxtaposition, it is nonetheless quite pervasive in the *Symphony on a Hymn Tune*. It is not used in the *Cello Concerto* in relation to "Yes, Jesus Loves Me," and is used once in *The River* in relation to the hymn tunes.
Figure 4-9 represents the first incidence of melodic superimposition as found in the first movement of the Symphony ([9] -5). The upper line of Figure 4-9 shows the combinational transformation melody (Chapter Three, Figure 3-1) and the lower line represents the indirect quote of "Yes, Jesus Loves Me" (Chapter 2, Figure 2-5). The combinational transformation melody is in G major with a meter of \(\frac{3}{4}\). "Yes, Jesus Loves Me" is in A\(^b\) with a meter of \(\frac{6}{8}\). Thomson has not only superimposed two melodies, but has superimposed two meters and two tonalities.

Figure 4-9. Symphony on a Hymn Tune, first movement

\[\text{Musical notation image}\]

The first movement of the Symphony ([14]), as shown in Figure 4-10, involves two indirect quotes of "Yes, Jesus Loves Me," introductory material, and a Thomson melody \((T_2)\). In measures one through three (Figure 4-10), an indirect quote of "Yes, Jesus Loves Me," stated in G major, is superimposed above the Thomson melody \((T_2)\), which is stated in G major. The indirect quote of "Yes, Jesus Loves Me" continues through measures four and five, however, in measure four the \(T_2\) melody is replaced by introductory
material in $E^b$, and then returns in measure five. In measure seven, the second indirect quote of "Yes, Jesus Loves Me" enters, stated in $A^b$ major; superimposed beneath that is the $T_2$ melody which has modulated to $C$ major. These melodies continue through the remainder of this section of superimposition. In the eighth measure of the Figure the introductory material reenters with the tonal center of $E^b$ major; after one measure, the introductory material is replaced by the first indirect quote of "Yes, Jesus Loves Me."

Figure 4-10. Symphony on a Hymn Tune, first movement, [12].

An indirect quote of "Yes, Jesus Loves Me" is superimposed with a Thomson melody, $T_5$, in the first movement of the Symphony ([15] -4) as shown in Figure 4-11. The same sequence of tonalities, $D$ major followed by $F$ major. Thomson achieved variety by the different note value patterns
rather than by different tonalities.

Figure 4-11. Symphony on a Hymn Tune, first movement, [15] -4.

The introductory material is again superimposed with the T_3 melody in the first movement of the Symphony ([16] -2) as represented in Figure 4-13. The Thomson melody is in G major as it is in Figure 4-11 and 4-12; however, the introductory material has changed tonal centers from D major to E_b major.
In the first movement of the Symphony (15+3), as shown in Figure 4-14, three melodies are superimposed: an indirect quote of "Yes, Jesus Loves Me," the $T_3$ melody, and introductory material. Metric superimposition is accomplished by presenting "Yes, Jesus Loves Me," (top line of Figure 4-14) in $\frac{6}{4}$ and the $T_3$ melody (second line) in $\frac{3}{2}$; the introductory material shifts from $\frac{6}{4}$ to $\frac{3}{2}$ between the penultimate and final complete measures. Considerable dissonance is created by presenting "Yes, Jesus Loves Me" in $A^b$ major and setting the $T_3$ melody and introductory material in a tonal setting of $E$ major.
The next incidence of superimposition is found in the third movement of the Symphony (4 -5), shown in Figure 4-15. This example differs from previous superimpositions in that it is an example of modal superimposition. The melody used in this instance is a paraphrase of "Yes, Jesus Loves Me."

Figure 4-15. Symphony on a Hymn Tune, second movement, 4 -5.

Figure 4-16 represents the same superimposition as found in the fourth movement of the Symphony (4) with differences in meter as well as pitches. This instance of modal superimposition in the fourth movement of the Symphony is omitted from the corresponding portion in the fourth movement of The River.
"Yes, Jesus Loves Me" is superimposed with Thomson melody $T_5$ in the third movement of the Symphony (51 +5). There is relatively little dissonance because both melodies are in the tonality of A major; contrast is achieved through the use of dissimilar rhythms as shown in Figure 4-17.

In the fourth movement of the Symphony (8 +1), represented in Figure 4-18, a direct quote of "Yes, Jesus Loves Me" is superimposed with a paraphrase of itself. Both melodies are in $B^b$ major with similar note value patterns. It is noteworthy that at the corresponding location in The
River ([6] +3), the paraphrase is presented, but the direct quote is not.

Figure 4-18. Symphony on a Hymn Tune, fourth movement, [8] +1.

Figure 4-19 shows another example of modal superimposition as found in the fourth movement of the Symphony at (11) +2. The melody which is superimposed is a paraphrase of "Yes, Jesus Loves Me." This example differs from Figure 4-15 and 4-16 in that the superimposition of the parallel major and minor is presented in canon.

Figure 4-19. Symphony on a Hymn Tune, fourth movement, (11) +2.

Figure 4-20 shows the same paraphrase as found in the fourth movement of The River ([9] +4). This is the only instance of superimposition (melodic or modal) which was in The River from the Symphony.
Figure 4-20. Suite from "The River," fourth movement, (9) +4.

In every superimposition thus far, Thomson has included either "Yes, Jesus Loves Me" or introductory material; the paraphrase represented in Figure 4-21 has neither. Located in the fourth movement of the Symphony ([15] -1), this is the first superimposition to include "How Firm a Foundation." Thomson has superimposed an indirect quote of "How Firm a Foundation" (top line) with a paraphrase of "How Firm a Foundation" (bottom line).

Figure 4-21. Symphony on a Hymn Tune, fourth movement, ([15] -1).

The last melodic superimposition to appear within the fourth movement of the Symphony (17) +4 is quite significant; after writing paraphrases, combinational transforma-
tions, and transmutations of the two hymn tunes, "How Firm a Foundation" and "Yes, Jesus Loves Me," Thomson superimposed one over the other within the final measures of the Symphony. Represented in Figure 4-22, this superimposition consists of an indirect quote of "How Firm a Foundation" and a direct quote of "Yes, Jesus Loves Me." At the corresponding location in The River (fourth movement, 16 -4), Thomson omits the superimposition by deleting "Yes, Jesus Loves Me."

Figure 4-22. Symphony on a Hymn Tune, fourth movement, 17 +4.

Several generalizations concerning Thomson's technique of superimposition are evident after examining the preceding examples. Melodic superimposition is the only technique which has been restricted to the Symphony. It is not used in the Cello Concerto in relation to "Yes, Jesus Loves Me," but more importantly is its absence from The River. With one exception, all of the instance of melodic superimposition in the fourth movement of the Symphony were removed from the corresponding sections of The River.

Superimposition is always used by Thomson in combination with other melodic devices. All of the superimposi-
tions contained paraphrases or indirect quotes; several had combined melodic juxtaosition with superimposition.

The vertical relationships formed by the superimposed melodies seem to be of little importance to Thomson. He does not appear to have paired melodies because they formed good counterpoint or because they formed vertical sonorities; nor does he seem to have consistently attempted unreserved dissonance.

With one exception (Figure 4-14) melodic superimposition has been reserved for melodies which had previously been presented in a homophonic setting.

Thomson demonstrates a definite preference for "Yes, Jesus Loves Me" as a melody for superimposition: direct quotes of the hymn were used twice, indirect quotes were used five times, and paraphrases were used six times.

A slight preference for the superimposition of two melodies was evident; seven instances used two melodies, five used one melody in modal superimposition, and two examples used three melodies simultaneously.

Polytonal superimpositions were used much more frequently than not. Five superimpositions were of a single tonality and nine were polytonal.

Thomson demonstrated a preference for a single meter for the superimposed melodies. Only two of the fourteen instances contained metrical superimposition (Figures 4-9 and 4-14).
CHAPTER FIVE

CONCLUSIONS

The outstanding characteristic manifest in all of the transformational devices that Thomson uses is diversity. This is evidence of a dynamic creativity rather than a static use of compositional formulae. The result in the compositions under consideration is an atmosphere of spontaneity and innovation. This will become more evident to the reader as he studies the ensuing conclusions concerning the various melodic devices.

It was shown in Chapter Two that the only transformational device that Thomson utilized regularly in indirect quotes in the works under consideration is variation of rhythm/meter. The most common rhythmic variation is diminution. "Yes, Jesus Love Me" is the subject of indirect quotes more often than is "How Firm a Foundation." The majority of indirect quotes are superimposed over other melodies. Most of the indirect quotes are incomplete statements of the source melodies.

It was also shown in Chapter Two that there is little preference in regards to the choice of hymn tune used as a source for melodic paraphrase. Paraphrases are based on either pitch patterns such as "sol-la-do" or on rhythmic
patterns such as "short-short-long." Many of the paraphrases begin with the most recognizable melodic pattern of the preexisting tune and subsequently became quite independent. Many of the paraphrases conclude with a scale passage rather than maintaining the melodic quote throughout the phrase. Thomson's use of paraphrase demonstrates a desire for variety.

In Chapter Three it was shown that Thomson used combinational transformation as a mediator for "How Firm a Foundation" and "Yes, Jesus Loves Me" in the first movement of the Symphony. Thomson's treatment of the two hymn tunes in the combinational transformation melody is consistent with his treatment of the two hymn tunes within the paraphrases.

Also shown in Chapter Three was the fact that the transmutation of "How Firm a Foundation" into "For He's a Jolly Good Fellow" was accomplished through maintaining the characteristic rhythm of "How Firm a Foundation" in the first three transformations while the melodic patterns gradually became more similar to "For He's a Jolly Good Fellow." The two source melodies were chosen because of their significant differences in pitch patterns and rhythm.

It is difficult to find that Thomson was consistent in his treatment of melodic juxtaposition. It was shown in Chapter Four that there are no tunes that uniformly follow other specific tunes. There are no consistencies regarding changes of tonality and meter at the introduction of a new
melody; in fact, Thomson exhibited no tendency to present a
given tune in the same tonality or even mode. After consid-
ering these facts, one might conclude that Thomson gave no
thought to the successions of melodies. However, if this
were the case, patterns probably would have unconsciously
developed. It would seem that Thomson deliberately avoided
any patterns regarding the use of melodic juxtaposition. A
sense of unity is achieved in that so many melodies relate
to the two hymn tunes as transformations.

As was discussed in Chapter Four, the use of melodic
elision by Thomson also defies generalizations. Thomson
employed a great number of these elisions, but each instance
was unique in some way. At times, Thomson elided two dif-
ferent melodies and at other times elided a single melody
with itself. Sometimes, the elided melodies brought a
change of tonality.

Melodic superimposition, as was discussed in Chapter
Four, is one of the most pervasive of all transformational
devices encountered in this study, and was found to be com-
bined with every other transformational device. Unlike
Thomson's use of juxtaposition and elision, there are some
generalizations which may be made concerning Thomson's use
of superimposition. Thomson superimposed melodies in dif-
ferent keys more often than in the same key. Every instance
of superimposition, with one exception, utilized either
"Yes, Jesus Loves Me" or introductory material. The super-
imposed melodies were usually presented previously in a homophonic setting.

As was shown in Chapter Four, the vertical relationships resulting from superimposition ranged from consonant counterpoint to dissonant bitonality. The rhythmic patterns of the superimposed melodies ranged from contrasting patterns to brief passages of identical patterns. The fact that Thomson carefully considered the combinations to be used in superimposition is evidenced by the fact that the Symphony ends with "How Firm a Foundation" superimposed with its most important paraphrase and subsequently with "Yes, Jesus Loves Me."

Thomson's use of melodic devices exhibits a carefully contrived variety that prevents the listener from anticipating that which is to follow. The works under consideration demonstrate Thomson's mastery of melodic treatment; he can vary a melody, suggest it, or gradually evolve it into another melody. Virgil Thomson is a craftsman who has developed unique melodic techniques.
Dear Mr. Butler:

The River contains not only developments of old Southern hymns but also complete quotations (including the part-writing) of hymns from Southern Harmony.

My Shepherd Will Supply My Need, one of the four Hymns from the Old South, exists not only in choral form (divers arrangements such as SATB, TTBB, SSAA, STB, etc.) but also as a vocal solo with piano accompaniment. Also The Morning Star has a women's voice arrangement.

All these works are in print.

Hymns from the Old South, H.W. Gray Co., c/o Belwin Mills, Melville, New York, 11746 (includes "My Shepherd").
Symphony on a Hymn Tune, Leeds c/o MCA Music, 445 Park Avenue, New York, New York, 10022 (or Belwin Mills).
Variations on Sunday School Tunes, H.W. Gray Co. c/o Belwin Mills.
Concerto for Cello and Orchestra, G. Ricordi c/o Belwin Mills.
Suite from The River, Peer-Southern, 1740 Broadway, New York, New York, 10019.

Writing "in the style of" old Southern hymns occurs with some frequency in my operas Four Saints in Three Acts and The Mother of Us All (both published by G. Schirmer, Inc., 866 Third Avenue, New York, New York, 10022).

There is a certain repertory, mostly for organ but also some vocal, based on Catholic material (plainsong).

And my opera Lord Byron (Peer-Southern) uses one direct quotation of an Anglican hymn.

Secular music from the South, from Louisiana, and from the cowboy West is to be found in my films The Plow That Broke the Plains, The River, Louisiana Story, Tuesday in November, and Journey to America (published as Pilgrims and Pioneers). Also in the ballet Filling Station (Boosey & Hawkes, inc., 30 West 57th Street, New York, New York, 10019).

Further than this, I have orchestrated (published by Boosey & Hawkes) all of the Brahms Chorale-Variations for organ.

But if your student is sticking strictly to the sacred, Southern, and Protestant, your list is correct.
Let me know if I can help further.

My phone number is 212-243-3700.

Good luck with it all.

Very sincerely,

Virgil Thomson

Virgil Thomson

Professor David Butler
The Ohio State University
School of Music / College of the Arts
1899 North College Road
Columbus, Ohio 43210

vc
Dear Mr. Sharpe:

I enclose program notes for The River suite and the Symphony on a Hymn Tune.

Before going too far in your study of my suite from The River you will need, I am sure, to see the film. For this purpose you can consult the Museum of Modern Art Film Library, 11 West 53rd Street, New York, New York, 10019. If this reference fails you the National Archivist in Washington, D.C. (this address is sufficient) should be able to help you. The author of the film, Pare Lorentz, is also available. His office is at 166 East 74th Street, New York, New York, 10021.

The similarity of the two hymns in my symphony was not the basis of my choice. It was rather their dissimilarity, the old hymn being very grand and serious, the lighter one being all jolly and gay like something out of a Haydn rondo-finale. Similarly for its use in the Cello Concerto. The other quotation in the finale of that work is from an easy Beethoven piano sonata, certainly not out of place with children's games. "How Firm a Foundation" is a hymn I have known since my own childhood, being brought up in a Southern Baptist family in Missouri. I only later found it in Southern Harmony.

"Yes, Jesus Loves Me" is used in the film, if not in the suite. The tune you refer to as "For He's a Jolly Good Fellow," better known in America as "We Won't Go Home Until Morning," has a well-known French version and even, I am told, an Arab one. It seems to have appeared in a great deal of the music that I wrote between 1926 and 1932 or thereabouts.

The material that sounds like plainchant in the symphony is my own invention. Its purpose is to connect the main hymn with its European origins. The second movement of the symphony treats the tune and the plainchant material in this same spirit.

Very sincerely,

Virgil Thomson

Arleigh R. Sharpe, Esq.
c/o Dr. David Butler
The Ohio State University-School of Music
1899 College Road
Columbus, Ohio 43210

vc 2 incls.
APPENDIX C

PROGRAM NOTES FURNISHED BY VIRGIL THOMSON

THE RIVER

This suite is extracted from the well-known documentary film of the same title, which was written and directed by Pare Lorentz and issued by the U. S. Resettlement Administration in 1937.

The music of The River is partly original, but mostly it is just the music of the Mississippi Valley.

This is hymn music of the sort known as white spirituals: which is to say, the ancient Scottish and Irish tunes that our Southern and Western forefathers learned in the rural districts of the British Isles and brought with them to this continent as their musical heritage.

Although their association with sacred words dates mostly from the 17th and 18th centuries, the greater antiquity of these melodies is proved by their purely pentatonic (or five-note-scale) character. An exception is the tune known to hymn books as "Mississippi" and commonly sung to the words "When Gabriel's Awful Trump Shall Sound."

This tune employs the full Aeolian mode and is probably, according to the late Dr. George Pullen Jackson, an
Irish sea-chanty of great antiquity. It appears here in the form of canon, fugue, and finally with its own full harmony (that rich and strong medieval descant harmonization, which though first published in William Walker's *Southern Harmony* of 1835 is probably as old as the tune) to accompany the rising waters of the Mississippi, its namesake, and the awful terrors of their overflowing.

These white spirituals are not a rare or antiquarian music, they are the normal and ordinary music of the rural South. The so-called Negro spirituals are their offshoots, as are the cowboy songs of the West. Their chief repository, *The Sacred Harp*, sells a half million copies per annum, year in and year out.

The complete list of all tunes other than original musical material used in this film is as follows:

"How Firm a Foundation" (or *Convention*)—Introduction, also finale with TVA-dams.

"My Shepherd Will Supply My Need" (or *Resignation*)—scenes of the big river, also interior of sharecropper's house.

"Rose of Alabama" and "Carry Me Back to Old "Virginny" (the original tune)—cotton picking and steamboats.

"What Solemn Sound the Ear Invades" (or *The Death of Washington*)—Civil War aftermath.

"Hot Time in the Old Town Tonight", "The Eagles They Fly High in Mobile" (or *Captain Kyd*), and "The St. Louis Tickle"—logging and industrial sequences.

"When Gabriel's Awful Trump Shall Sound" (or *Mississippi*)—floods.

"Go Tell Aunt Rhody the Old Grey Goose is Dead" (or *Importunity*)—eroded land.
"Yes, Jesus Loves Me" and "There's Not a Friend Like the Lowly Jesus"—poor white cotton picking.

The ironical appropriateness of these titles need not be taken to mean that they have been chosen for their topical references. Quite the contrary. It is simply that tunes which have an expressive or characteristic quality usually end by getting themselves words of the same character. "Rose of Alabama", "Old Virginny", and the "Hot Time" are, of course, not folk songs at all but extremely successfully popular ditties whose words and music happen to be well-married.

The suite is scored for 1 flute (1 picc.), and 2 oboes (1 Engl. horn), 2 clarinets (1 bass), 1 bassoon, 2 horns, 2 trumpets, 2 trombones, timpani, snare drum, bass drum, cymbals, triangle, tam-tam, iron ratchet, iron bars, bells, banjo, and strings.

SYMPHONY ON A HYMN TUNE

Virgil Thomson composed his Symphony on a Hymn Tune in Europe, the first two movements in 1926, and the finale in 1928. It was first performed on 22 February 1945 by the New York Philharmonic with the composer conducting. Since then it has been heard widely in America and in Europe. It has been recorded by Howard Hanson with the Eastman-Kochester Orchestra on Mercury SR 90429/MG 50429.

This symphony is based on the old Scotch melody that is sung in our Southern states to many texts but most commonly
to "How Firm a Foundation." The property of no one denomination, it has long been used to close the meetings of the Southern Baptist convention. Another familiar tune, "Yes, Jesus Loves Me," appears as a secondary theme.

Simple, straightforward, and folklorish in style, the work evokes nineteenth-century rural America by its dignity, its sweetness, and its naive religious gaiety. The critic Paul Rosenfeld once compared it to a Currier and Ives print.

The Introduction is a conversational passage for solo instruments and pairs of instruments, followed by a statement of the hymn tune (in half-in-and-half-out-of-focus harmonization). The Allegro is a succession (and superposition) of dance-like passages derived from the main theme. Only the introduction gets recapitulated. The movement ends with a cadenza for trombone, piccolo, solo cello, and solo violin.

The Andante Cantabile is song-like and contemplative, a series of variations on a melody derived from the hymn tune, ending with the suggestion of a distant railway train.

The Allegretto is a passacaglia of marked rhythmic character on the hymn tune bass.

The finale (alla breve), a canzona on a part of the main theme, reintroduces all the chief material of the symphony, including the hymn in full, and ends with a coda that recalls the introduction. This movement was used by Mr. Thomson in a slightly altered version as the finale of
Pare Lorentz's 1937 film, *The River*, for which he composed the musical score.

The symphony is scored for 2 flutes (one playing also piccolo), 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, kettledrums, snare drum, rattle, tambourine, triangle, cymbals, tamtam, bass drum, and the usual strings.

"The River"

This suite is extracted from the well-known documentary film of the same title, which was written and directed by Pare Lorentz and issued by the U. S. Resettlement Administration in 1937. Its melodic material consists largely of hymns and songs from the region it describes, the valley of the Mississippi. In two instances the part-writing itself has been quoted from "Southern Harmony", a hymn-book first published in 1835 and still used in the South.

Below is a list of the non-original matter quoted or referred to in the suite:

**Part I  The Old South**

Opening phrase of "How Firm a Foundation."

Resignation - "My Shepherd Will Supply My Need."

"Rose of Alabama"

"Carry Me Back to Old Virginny", the original tune, not the later one nowadays more familiar.

Mount Vernon, or The Death of Washington, "What Solemn Sound the Ear Invades?"

"Go Tell Aunt Rhody"
Part II  Industrial Expansion in the Mississippi Valley.

"Not Time in the Old Town Tonight."

"Captain Kidd"

"The Eagles They Fly High in Mobile"

"The St. Louis Tickle"

Part III  Soil Erosion and Floods

Mississippi, - "When Jehovah's Awful Trump Shall Sound."

Part IV  Finale

Bellevue, or Convention, - "How Firm a Foundation."
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