

Ex. 9. Pensieri Notturmi, bars 94-99.

perdendosi a tempo 16

Fl.

Cl. in si₁

Cl. b. in si₂

Tr. in do

Cel.

Vcl.

Ar.

mi sol f

perdendosi a tempo

Vao II

III

Vla II

III

Cb.

con sord.

mp

p

mp

sol D

ppp

ppp

ppp

3.1.2 The Repetitive-Note Pattern

The function of the repetitive-note pattern is variable, depending on its use within sound events. In section A2 and in the coda, the function of the sustained pedal point is replaced by the repetitive-note figure. In these sound events it performs a similar function to the sustained pedal point in that it acts as an axis tone and fixed pitch centre (see Harmony 4.2 page 95). It is therefore a percussive counterpart to the sustained pedal point. In the first sound event of section A2, bars 47-53, the repetitive-note figure on E is featured throughout the sound event and it thus replaces the sustained G pedal point of the previous section A1. It is preceded by the minor and major second intervals, which act as tension tones surrounding a tonal centre.

In sound events where several repetitive-note figures are layered, this figure loses its function as an axis tone. In these sound events in section B, its percussive timbre is exploited in a multi-layered texture of detached repetitive notes (See example 10, page 86-87).

Ex. 10. Pensieri Notturni, bars 120-130.

poco rit. *a tempo* (18)

Cel.

Contra

Ar.

poco rit. *a tempo*

I

II

Vno III

IV

V

I

Vla II

III

Vcl. I

Ex. 10. continued.

Fl.

Cor.
in la

Vcl.

Ar.

I

II

Vno III

IV

V

I

VI II

III

I

Vc.

II

Cb.

p

con sord.

ped.

arco ord.

col legno

pizz.

mp

p

The composer's extensive use of the repetitive-note figure in her presentation and exploration of different percussive timbres on strings, woodwinds and finally almost exclusively on non-pitched percussion instruments (bars 167-175, example 5 page 69), confirms her use of timbre as a primary articulatory element in the piece. In these passages the melodic features are reduced to single repeated notes or chords, and a sense of direction and momentum is created only by the systematic accumulation of fragmented sound.

3.1.3 The Ostinato

There is only one ostinato figure in the piece. It is scored for harp, and it features as principal thematic material in the first and third sound events of the piece. Its filigree timbre and melodic line that turns in on itself, sets an appropriate atmospheric tone for the rest of the piece (see 1.1.2 page 63).

3.1.4 Pedal Points

The use of the sustained pedal point has been discussed under Timbre (see 1.1.2.1 page 66). These pedal points are harmonically significant in that they act as points of tonal gravity within a fully chromatic harmonic syntax (see Harmony page 95).

In example 8 (page 82), the note G acts as a central tone. It is also the sustained pedal point for most of the first part of section A. In section B, at bar 128, the pedal point is resumed, but now on B and Bb (example 10, page 87). These pitches are the central axis tones for section B and they are intermittently accented through pedal points or repetitive-note figures until the final Bb.

The alternating minor second tremolo occurs frequently as a sustained pedal point throughout sound events. Other intervals are also used in this way, but they

occur far less frequently. When two string parts are combined in this way, the chromatic dissonance is heightened.

In example 11, bars 134-140, the minor second tremolo is presented in layered fourths, fifths and tritones on multiple strings. In this climax sound event of heightened tension, the chromatic dissonance of the sustained tremolos on the strings is pitted against the repetitive-note detached figures on woodwinds. This timbral juxtaposition is further strengthened by the contrasting sustained and detached nature of the melodic material.

Ex. 11 *Pensieri Notturni*, bars 131-140.

The musical score for *Pensieri Notturni*, bars 131-140, is presented for a full orchestra. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. I in Bb), Cor Anglais (Cor. in Ia), Cello (Cel.), Violoncello (Vcl.), Violin I (Vn. I), Violin II (Vn. II), Viola I (Va. I), Viola II (Va. II), Violoncello I (Vcl. I), Violoncello II (Vcl. II), and Contrabass (Cb.). The second system includes parts for Violoncello I (Vcl. I), Violoncello II (Vcl. II), and Contrabass (Cb.). The score features a complex texture with sustained tremolos on strings and repetitive-note detached figures on woodwinds. Dynamics include *mp*, *cresc.*, *f*, and *più f*. Performance instructions include *ord. sul pontic.*, *arco*, and *gliss.*

Ex. 11 continued.

This musical score page, numbered 90, continues the piece 'Ex. 11'. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Clarinet in Bb (Cl. b. in Bb), Bassoon (Fg.), and Cor Anglais (Cor. in Fa). The string section consists of Violins I and II, Violoncello III, Violoncello IV, Violoncello V, Viola I and II, Violoncello III, and Violoncello IV. The percussion section includes Triangle (Trio), Vibraphone (Vbr.), and Tom-tom (Temp.). The score is written in a single system with multiple staves. The key signature has one flat (Bb), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include 'senza sord.' (without mutes) and 'con sord.' (with mutes) for the Cor Anglais, and 'ped.' (pedal) for the Vibraphone. The score is marked with a copyright notice 'PWM-1535' at the bottom left.

Fl.
Ob.
Cl. in C
Cl. b. in Bb
Fg.
Cor. in Fa
Trio
Vbr.
Temp.
Ar.
Vno III
Vno IV
Vno V
Via I
Via II
Vcllo III
Vcllo IV
Vcllo V
Cb.

pp
pp
senza sord.
con sord.
f
ped.
f
pp
f
ord.
arco
mf
pp

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3.1.5 Pointillist Melodic Figures

Most of the melodic material consists of the smaller intervals of minor and major seconds. These intervals are almost always presented in closed position. Octave displacement is used to create pointillist melodic figures that are scored for harp, xylophone, vibraphone, woodwind and brass. These melodic figures with their delicate but distinct timbres form colourful primary and secondary thematic material. They are used sparsely but effectively with contrasting sustained melodic material (see 1.1.2 page 63).

3.2 Melodic Figures that Punctuate Sound Events

The use of glissandi and single pizzicato chords to punctuate sound events is similar to their use in earlier pieces to punctuate phrases. Their articulatory function is further underlined in that they occur as single statements between sound events, and often in combination with short rests.

In this way these figures act as "cadence-figures" at the end of several sound events. In example 12 page 92, the mirrored glissandi and pizzicato chords are placed strategically between two sound events. Tempo and dynamics further underline the phasing-out of the previous sound event and the commencement of the next sound event.

Conclusion

The general uniformity of the melodic material does not detract from its skilful manipulation within the piece. It is obvious that the composer is consistent in her use of characteristic melodic figures that perform definite functions as primary and secondary articulatory melodic material within the piece. The absence of melodic processes of development or transformation is replaced by an accent on timbral, articulatory and textural manipulation of melodic patterns.

4. HARMONY

The harmonic syntax is characterised by the free use of all twelve tones within a fully chromatic style. This chromaticism is nevertheless grounded by pitch centres in the form of pedal points and ostinati.

4.1. Free Twelve-Note Music.

*"From an historical point of view, free twelve-note music completes a full cycle spanning half a century, for in reality it is a logical continuation of the 'free atonalism' evolved in the years prior to the First World War. This free atonalism, first tentatively explored by Schoenberg and Webern around 1910, was finally rationalized by the introduction of serialism in 1923. After a period of interruption due to totalitarian rule and the Second World War, serialism was carried to a peak of rationalization in the Fifties. Then as a reaction, liberalizing processes set in and created free twelve-note composition, reviving many aspects of the early 'free atonalism', but now in a fully evolved state and forming a completely mature musical language."*¹⁷

In free twelve-note music, all twelve tones can be freely arranged. The chromaticism of the twelve-note principle is maintained, in that all twelve notes are used consistently, but notes can be repeated according to the requirements of musical expression.

In Pensieri therefore, although the composer does not use a pre-structured tone-row, she does feature all twelve tones within a sound event. The frequent melodic use of the chromatic scale is a manifestation of the composer's commitment to a fully chromatic style with its emphasis on chromatic dissonances,

¹⁷ Brindle, Reginald Smith. The New Music. The Avant-Garde Since 1945. Oxford University Press. Second Edition. 1987. p. 53.

particularly the interval of the minor second. The minor second is also often featured harmonically, in single punctuating chords at the end of sound events and in the resultant harmonic combinations of the various melodic chromatic patterns. These resultant dissonant harmonic combinations are to a large extent softened by the instrumentation, wide spacing between contrapuntal lines and a generally soft dynamic level.

Certain pitch centres occur throughout the piece. These are structurally significant in that they articulate the sectional structure of the piece and individual sound events.

4.2 Pedal Points

The sustained pedal point and repetitive-note figure occur virtually throughout the piece. These melodic figures are also harmonically significant in that they are fixed pitches throughout most of section A and throughout most of the individual sound events in section B.

These pedal points and repetitive-note figures resemble the "dudy" or bagpipe drone of Polish folk dance. They underpin the chromaticism through tonal repetition and as such create a harmonic vernacular that is closer to tonality than to atonality. In section A1, bars 1-44, the G pedal point is sustained throughout the section (see example 1 page 62). It is surrounded by melodic patterns that are mostly chromatic, and as such its contrasting fixed pitch centre creates tonal stability and tonal endings to chromatic lines.

These sustained or detached repeated notes occur not only in the form of single notes, but often as undulating tremolos, or in layered textures of these combinations, as in example 11 (page 89-90). In these passages where several pitches are layered, the resultant polychordal formations mostly feature

consonant intervals of thirds or fifths. The composer therefore always maintains a balance between dissonance and consonance within a fully chromatic style.

4.3 Cadential Devices

Although there are no quasi-tonal principles in the form of tension-resolution devices, certain melodic and harmonic features akin to cadences are used to articulate some sound events. These are the use of glissandi at the end of sound events, or single chordal conclusions to contrapuntal lines.

In example 12 (page 92), the mirrored melodic chromatic lines end on F# and Ab. A single rest followed by glissandi on harp and guiro punctuate the sound event. This is further underlined by the reiteration of the F# and Ab, but now in a vertical construction. These types of melodic and harmonic figures articulate most sound events.

Conclusion

Although the composer employs fully chromatic principles in the form of free use of all twelve notes of the chromatic scale, her harmonic syntax is nevertheless characterised by certain quasi-tonal principles in the form of sustained or detached pedal points that articulate the sectional structure of her music and cadential devices that punctuate individual sound events.

5. TEXTURE

Pensieri Notturni is characterised by a transparent, lucid linear counterpoint consisting of the superimposition of contrasting and similar thematic material. Sections A1, bars 1-44, and A3, bars 78-109, are characterised by a collage of contrasting thematic material that overlaps to create a kaleidoscope of timbres. Section A2, bars 45-77, is characterised by a the juxtaposition of chordal material with free linear counterpoint. Section B, bars 110-160, is characterised by the superimposition of mostly similar thematic material. The coda, bars 161-201, is again very similar to Sections A1 and A3 in its very lucid texture of overlapping strands of contrasting thematic material that is particularly rich in timbral contrasts. It is clear therefore that contrasting textural manipulations of thematic material define and articulate the sectional structure of the piece.

5.1 The Superimposition of Contrasting Thematic Patterns

Sections A1, A3 and the coda are therefore characterised by the overlapping of contrasting thematic material. In these passages the individuality and independence of each thematic line is always clearly delineated through timbral contrast. Therefore, although two or three thematic ideas are presented simultaneously, the skilful combination of contrasting timbres and articulation always results in a very light and lucid texture.

In musical example 13 page 98, the sound event, bars 90-98, is characterised by the superimposition of four contrasting thematic and timbral ideas. The sustained timbres of very soft tremolo strings and sustained flute form background material to pointillist and detached figures on brass and percussion. A mirrored melodic chromatic pattern on celeste phases out the sound event.

Ex.13. Pensieri Notturni, bars 87-99.

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Ex. 13. continued.

perdendosi (16) *a tempo*

Fl.

Cl. I
in G₄

Cl. b.
in G₃

Tr.
in D₄

Cel.

Vcl.

Ar.

con sord.
mp

perdendosi *a tempo*

Vno I

Vno II

Vla I

Vla II

Cb.

sol D
ppp

ppp

ppp

ppp

In these sections a sense of direction is maintained by the rapid alternation of contrasting material. Sound events are related in thematic and timbral material, and these usually culminate in sound events that form a climax towards the end of each section.

5.2 The Superimposition of Similar Thematic Material

In section B, bars 110-160, identical or similar melodic and rhythmic patterns are combined. These patterns are essentially background material. They consist of repetitive-note patterns with little melodic or rhythmic interest. Their detached articulation and distinct timbral quality on the other hand are exploited to the full in this kind of layered texture. Although these patterns are essentially metric rhythmic patterns, they are dove-tailed in a way to create a feeling of a-metricity. This general feeling of dispersement and fragmentation is therefore compounded by gradual superimposition within a layered texture. (See example 7, p.78).

In these sound events, where the material is essentially static and non-directional, a sense of momentum within the sound event is only achieved through textural means, i.e. through the systematic layering of patterns.

5.3 Chordal Textures

These occur throughout most of the piece in the form of single punctuating chords between sound events. They provide chordal conclusions to essentially contrapuntal lines and are thus articulatory in function (see 3.2 page 91 and 4.3 page 96).

Chordal textures constitute foreground material in section A2 and in the final climax sound event of section A1. In both passages a feeling of heightened tension is created by the alternating contrapuntal and chordal material.

In section A2, bars 45-77, where detached chordal textures on strings alternate with linear material on woodwind, the rapid alternation of textures and timbre unite to create a sense of momentum, direction and a systematic increase in tension directed towards the penultimate climax sound event of ascending chords, bars 66-71 (example 4 page 68), and culminate finally in the climax phrase of alternating tremolos on woodwinds and strings, bars 72-77 (example 14 page 102).

Ex. 14. Pensieri Notturni, bars 72-77.

21

Poco meno mosso

12

Fl.

Ob.

Cl. in si¹

Cl. in mi¹

Cl. in si²

Fg.

Cor. in fa

Tr. in do

Vtr.

Cel.

Trp.

Vcl.

Ar.

ped.

Poco meno mosso

Violino I: *sul G*, *sul G*, *sul D*

Violino II: *sul G*, *sul D*

Viola: *sul G*, *sul D*

Violoncello: *sul G*, *sul D*

Contrabbasso: *sul G*, *sul D*

The final climax sound event of section A1, bars 40-44, is homorhythmic in texture. It forms an appropriate chordal close to the free linear counterpoint of the preceding sound-events. The single articulatory chords between the sound-events that lead up to this final climax passage, systematically increase in texture until the final tutti string chords (see example 6 page 74-75).

Conclusion

The piece is characterised mostly by material presented contrapuntally and the composer's use of contrasting textural material is skilfully employed to articulate some sections and sound events.

In the first half of the piece, sections A1, A2 and A3, where sound events are directional and related, textural contrast is used to create tension and momentum in building towards climax phrases.

In the second half of the piece, section B, where sound events are non-directional and static, the superimposition of thematic patterns create sound events that focus on essentially background thematic material. Patterns are systematically layered to culminate in multi-layered textures at the end of each sound event. Sound events are therefore contained units, and there is no final climax sound event. The piece ends with a single thematic pattern.

6. FORM

The strongest unifying elements in the piece are the atmospheric and kaleidoscopic use of timbre cast in a lucid and light texture. The inherently repetitive nature of the melodic and rhythmic patterns are therefore given an added dimension or character when scored for diverse instruments and articulation, and superimposed in multi-layered textures. The general chromaticism of the piece, anchored only by pedal points or repetitive-note figures, is another strong unifying element in the piece.

Paradoxically, timbre is the stylistic element that provides the greatest source of variation and diversity in the piece. Contrasting detached and sustained timbres of various instruments are therefore constantly superimposed and juxtaposed to create different sound events.

6.1 Sectional Structure

The sectional structure of the piece is primarily defined by the contrasting textural and timbral presentation of melodic and rhythmic patterns. Section A, bars 1-109, is characterised by sound events in which a variety of contrasting melodic patterns and timbral ideas are presented. Section B, bars 110-160, on the other hand, is characterised by sound events in which one principal melodic pattern and timbral idea is presented and extended through repetition for several bars.

In the individual sound events of sections A1, bars 1-44, and A3, bars 78-109, contrasting detached and sustained timbres of different instruments are superimposed, while in section A2, bars 45-77, they are mostly juxtaposed. In the individual sound events of section B, virtually identical patterns and timbres are systematically superimposed to form multi-layered textures. The coda, bars

161-201, is again very similar to section A1 in its superimposition of several contrasting ideas.

Although the melodic patterns within sections are to a large extent differentiated through timbral contrast and contrasting detached and sustained articulation, successive sound events within each section have similar or identical material. These sound events are therefore related and directional. Each section, except section A3 and the coda, build up to climax sound events. Section A3 and the coda present a gradual phasing-out of material with each successive sound event.

Fixed pitch centres in the form of pedal points and repetitive-note figures clearly underline the sectional contrast. Section A1 has a pedal point on G above middle C for the duration of that section. This pedal point features as background material for most of the section, but it also constitutes foreground material through timbral emphasis in several sound events and in this way acts as a stabilising pitch centre throughout the section.

In section A2, the pedal point function is transferred to the E repetitive-note figure of the first sound event in that section. In subsequent sound events, until the end of section A3, there is no fixed pitch centre. However the finality of section A3 is nevertheless affirmed by the final octave G's at the end of the section.

Section B commences with a repetitive-note figure on G, but the pitch centre soon shifts to B and Bb pedal points in bars 128 and 130. These pitch centres are subsequently sustained or reiterated until the end of the piece.

It is obvious that despite the similarity of the melodic material throughout the piece, timbral and textural variation of this material is presented in clearly defined

sections that are further underlined through the use of shifting pitch centres in the form of pedal points. Metric changes further underline this sectional structure.

6.2 Sound Events

Sound events perform a function similar to phrases in that they present clearly-articulated units. These articulating features differ from section to section according to the nature of the melodic, textural, timbral and harmonic material presented within each section.

In section A1, a variety of contrasting patterns is constantly dove-tailed in a texture of superimposed material, broken only by the strong timbral emphasis of the G pedal point. This pedal point functions in a similar way to the cadential closings of phrases, in that chromatic, contrapuntal lines culminate in a single "tonal" close at the end of sound events. Sound events are further punctuated by rests, glissandi and single percussive chords. In addition, tempo fluctuations clearly underline sound events.

In section A2, sound events are articulated by the juxtaposition of melodic and timbral material. In this section, the alternation of percussive and pointillist material on woodwinds, strings and single percussion is presented in contrasting chordal and contrapuntal textures. Each sound event thus presents a contrasting textural juxtaposition of material.

In Section A3, section B and the coda, thematic and timbral material is superimposed in multi-layered textures. Section B differs from the other sections in that similar or identical material is superimposed. Although the pedal points introduced in section B underline the sectional structure and perform a significant

role as a stabilising pitch centre throughout the section, they do not fulfil the same "cadential" function as in section A, i.e., as a "tonal" closing to

contrapuntal lines through timbral emphasis at the end of sound events. Sound events in these sections are thus primarily articulated through rests, glissandi and single percussive chords. Tempo fluctuations similarly underline these sound events.

Conclusion

Despite the general uniformity of melodic and rhythmic material, the composer has nevertheless created a sectional structure primarily through timbral and textural means. Material within sections is nevertheless related in its presentation of melodic ideas. Shifting pitch centres and contrasting metric changes further underline the sectional contrast.

Sound events are also clearly defined, although their articulating features vary from section to section.

CHAPTER THREE

CONCLUSION

The analyses of the previous two works reveal a stylistic syntax that is highly articulate, precise and distinctive. These characteristics, together with a highly skilled and controlled craftsmanship are elements that remain consistent throughout her compositional output.

Her music presents a unique synthesis of neo-classicism and Polish folk traditions. She establishes her style early on in her compositional career, and these style characteristics remain relatively stable throughout her compositional output. In the last phase of her career, she assimilates some of the new techniques of post-Webern modernism. These are a more minimalist, epigrammatic style, with a greater rhythmic fluidity and a greater interest in instrumental colour. However, these compositions do not represent a complete break with her previous output, as she never discards her stylistic frame of reference.

The following pages present a distillation of the stylistic characteristics and compositional procedures set out in the previous two chapters. Reference is made to compositions other than The Music For Strings Trumpets and Percussion and Pensieri Notturmi in order to substantiate conclusions.

1.1 Timbre

Her music is characterised by an instrumental virtuosity with particular emphasis on virtuoso string writing. Thematic material on brass, woodwind and percussion is used more for accompanimental and punctuating effects. However, when principal thematic material is scored for the brass and woodwind groups, her frequent use of echo and answer effects recall the Baroque concerto grosso form. This technique occurs in both her earlier and later works. In The Music for Strings, Trumpets and Percussion, this technique is used successfully in sections where the brass and strings alternate with thematic material. In her later works,

such as Contradizione (1966) for chamber orchestra this technique is further exploited through contrasting timbres that are constantly juxtaposed.

Her music is therefore characterised by its skilful use of instrumental colour.

"In these last works, however, Bacewicz sculpts much more freely-adventurous shapes that dazzle with instrumental virtuosity culled from the entire avant-garde vocabulary: glissandi, dense clusters, harmonics, tremolo, pizzicato, bowing col legno, sul tasto, sul ponticello, saltando, jete, and detache. All of these techniques she has used before, but never in such rapid and immaculately precise concentrations"¹⁸

Her works after 1960 show a greater use of diverse instrumental colour and instrumental virtuosity. Contrasting timbres and articulations are constantly superimposed and juxtaposed. Percussive and fragmentary timbres of various instruments are constantly superimposed and juxtaposed with contrasting sustained timbres. This timbral delineation of thematic material is a general feature of her writing, but in her later works, it occurs in a more consistent and crystallised form.

This constant timbral variation and timbral contrast of thematic material that is first ushered in by Pensieri Notturmi, is characteristic of later compositions. In Musica Sinfonica in Tre Movimenti (1965), thematic material is constantly juxtaposed and superimposed in varying kaleidoscopic timbres and articulations.

¹⁸ Zaimont, J.L. The Musical Woman. An International Perspective. 1983. Greenwood Press. 1984. p. 126-127.

Ex. 1 *Musica Sinfonica in Tre Movimenti*, second movement, bars 1-8.

3 *Molto tranquillo*
 $\frac{3}{4}$ $J = 44$

perdendosi

Flauto I
 Flauto II
 Oboi I
 Oboi II
 Clarinetti in si b I
 Clarinetti in si b II
 Celesta
 Arpa I

mp
p
mp
p
mp
p
mp
Fa#, Sol#, Mib
mf

(1)

poco rit.
a tempo
con sord.
pp
mp
pochiss. accel.

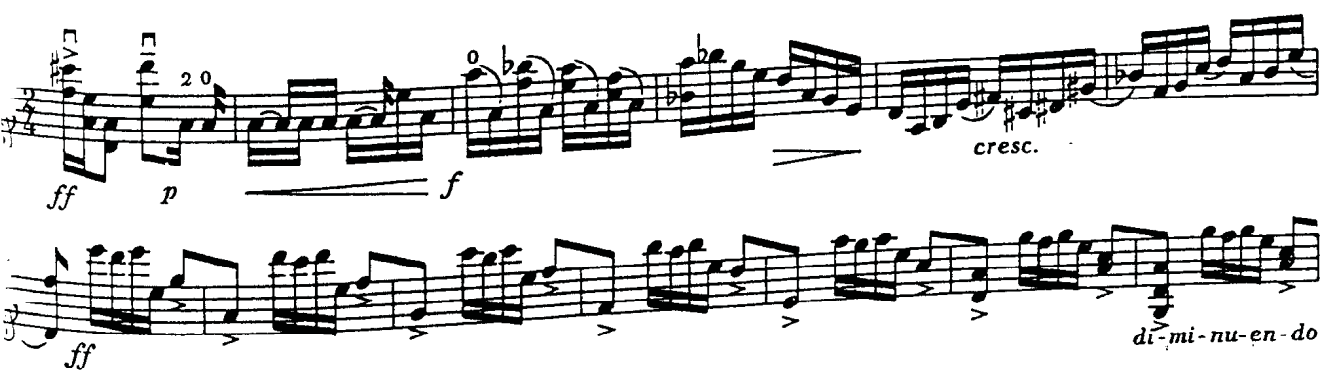
In these later works, an ongoing timbral variation of material replaces melodic and rhythmic transformation of material.

1.2 Rhythm

Her rhythmic vernacular is firmly rooted in the motoric *perpetuum mobile* figuration of Baroque string writing. The rhythmic energy of her patterns is characteristic of the driving momentum and instrumental virtuosity of the music of the neo-classicists such as Bohuslav Martinu (1890-1959), Albert Roussel (1869-1937), Paul Hindemith (1895-1963) and Igor Stravinsky (1882-1971).

Folk elements are discernible in the use of the Mazurka rhythms of the *Oberek* and in direct quotations from folk themes in isolated movements. A more direct and integrated folk influence is the use of sustained pedal points, repetitive-note figures and ostinati. These elements are characteristic of the greatest part of her compositional output and are featured throughout her compositions.

Ex. 2. The Sonata for Solo Violin (1941), first movement, bars 1-13.



Ex. 3. Concerto for String Orchestra (1948), first movement, bars 1-8.

Allegro $\text{♩} = 66$ *pesante* GRAŻYNA BACEWICZ
(1948)

Violini I *sf* *sim.*

Violini II *sf*

Viole div. *sf*

Violoncelli *sf* *sim.*

Contrabassi *sf* *sim.*

Vni I *sf*

Vni II *sf*

Vle div. *sf*

Vc. *sf*

Cb. *sf*