AN EXPLORATION OF SELECTED WORKS FOR HORN, VOICE, AND PIANO:
PERFORMANCE CONSIDERATIONS FOR THE HORN PLAYER

By

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A LECTURE RECITAL ESSAY

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An Exploration of Selected Works for Horn, Voice, and Piano: Performance Considerations for the Horn Player (May 2014)

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The purpose of this study is to explore selected writings for horn, voice, and piano, providing performance considerations for the hornist. This focus will be primarily on the interaction between the horn and the voice. Text, musical structure, and the use of the horn will be considered. The specific works explored in depth include *Auf Dem Strom* by Franz Schubert, *Canticle III: Still Falls the Rain* by Benjamin Britten and *La Noche en la Isla* by Donald Grantham. These three contrasting works represent different eras, different voice types, and pose different challenges for the hornist. The role of the horn varies, sometimes being an obbligato part and at other times an equal partner with the singer. Additionally, the character of the horn varies. Sometimes it takes on a more singing quality to match the vocalist, while at other times the horn is used for dramatic effect, such as the use of special/extended techniques to add a specific color to the texture. In the *Auf Dem Strom*, the horn takes on a vocal role, matching the color of the voice with which it is playing. In *Canticle III: Still Falls the Rain* and *La Noche en la Isla*, the horn writing is much more idiomatic and demanding of the performer. Lastly, a listing of works for horn, voice, and piano, compiled by the author, is included as part of the study. This extensive listing will serve as a reference for anyone interested in performing in this instrumentation.
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CHAPTER 1

Introduction

The horn has historically been regarded as a versatile instrument, with a unique tone color that gives it the ability to portray a wide spectrum of musical affects, from the dramatic and heroic to the lively and playful. Its extensive range and color allows the horn to be included in various chamber instrumentations as well as to be featured as a solo instrument. As a result, an extensive repertoire of both solo and chamber works exist for horn. One such genre of chamber music is that of horn, voice and piano. Upon exploring selected works of this genre, the author examined the role of the horn and gained insight into performance considerations for these works. The works selected for exploration were Auf Dem Strom by Franz Schubert, Canticle III: Still Falls the Rain by Benjamin Britten, and La Noche en la Isla by Donald Grantham.

Need for the Study

There are many works for horn, voice, and piano (as seen from this study’s compiled listing in Appendix A). In performing with voice, the hornist has unique considerations, such as text, voice type, and voice formant. Formant is used to mean an acoustic resonance of the human vocal tract.\(^1\) Formant is what distinguishes one singer

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from the next, and it can be thought of more simply as the voice’s color. A discussion of sample works for horn, voice and piano is appropriate to better understand the challenges for the horn player.

**Purpose of the Study**

The purpose of this study is to explore *Auf Dem Strom* by Franz Schubert, *Canticle III: Still Falls the Rain* by Benjamin Britten and *La Noche de la Isla* by Donald Grantham. These works were chosen based on their date of composition, the voice type for which they were written, and subjective evaluation of the works’ musical impacts. The primary goal of this study will be to examine performance considerations for the horn player. By gaining deeper insight about the selected works, the horn player will be able to deliver a more informed performance of the work. Awareness of the text, musical structure, and the use of the horn will all help the performer to make better musical choices. The discoveries found by the author, in exploring the selected works, will serve as reference for the horn player when they explore other related works for horn, voice, and piano. Ultimately, the horn player will gain a deeper appreciation for this specific genre of chamber music, encouraging them to study and perform similar works.

The study includes the author’s compiled listing of works written for horn, voice, and piano. The listing will create awareness of the vast number of works for this instrumentation, promote performance of these works, and will serve as an important resource for any musician interested in this genre. Finally, a translation of the poems used in the selected musical works (*Auf Dem Strom, Canticle III: Still Falls the Rain, and La Noche de la Isla*), is included in Appendix B.
Methodology

Selection criteria for the explored works includes date of composition, voice type, and the subjective evaluation. In compiling a listing of works written for horn, voice, and piano, sources were consulted, including journals, books, publishers and websites.

Summary

In exploring selected writings for horn, voice, and piano, the author will look at text, structure, and the use of the horn. Insights gained from these works will inspire a more meaningful and informed performance during the author’s Lecture Recital. The compiled listing of works will serve as an extensive reference for anyone interested in performing within this instrumentation.
CHAPTER 2

Literature Review

The literature was surveyed to identify salient repertoire. Relevant works for horn, voice, and piano were discovered. For the purposes of this lecture recital, the works of Franz Schubert, Benjamin Britten, and Donald Grantham were selected.

Harmonic Series

A harmonic series is the sequence of all multiples of a base (fundamental) frequency. Musical instruments are oscillated, often by a string or a column of air, causing simultaneously resonant frequencies to occur. These frequencies are mostly limited to integer multiples, or harmonics, of the lowest (fundamental) frequency. The musical pitch is usually perceived as the lowest partial present (the fundamental frequency), or a higher harmonic chosen by the musician. The timbre (or tone color) of an instrument is determined by the relative strengths of each harmonic. Each musical octave in the harmonic series is divided into increasingly smaller and more numerous intervals. The second harmonic (or first overtone) is twice the frequency of the fundamental and sounds an octave higher. The third harmonic (or second overtone) is three times the frequency of the fundamental and sounds a perfect fifth above the second harmonic. The fourth harmonic (or third overtone) vibrates at four times the frequency of the fundamental and sounds a perfect fourth above the third (two octaves above the

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fundamental). Double the harmonic number means double the frequency (which sounds an octave higher).  

Development of the Horn

In the middle of the 17th century, the horn was still used primarily as a signaling instrument for hunts and battles. Around 1680, the Baroque horn was constructed in Paris, consisting of several coils and a conical tube, made in one piece. As compared to the Classical period horn, the Baroque horn had a smaller bell and bore size, and it did not have a tuning slide. It was simply a round, coiled horn, either in a single key or built to accept terminal crooks for the purpose of changing keys. Also, the size of the overall wrap was larger than that of the natural horn from the Classical period. Around 1700 in Vienna, the horn evolved yet again; the bore was widened, the tube became more conical and was coiled four times (rather than once), and tuning crooks were added to place the instrument in different keys.

During the 18th Century, the horn player could change pitch by several means. First, the hornist could modulate the lip tension, allowing for notes in the harmonic series. Second, the hornist could change the length of the instrument by switching the crooks, which put the instrument into a different key. A crook is an exchangeable segment of tubing, used to change the length of the pipe, thus altering the fundamental pitch and harmonic series (and the key) of the horn.  

Lastly, the hornist could change the position of the hand in the bell, known as hand-stopping.

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Dresden hornist Anton Joseph Hampel (ca. 1710-1771) discovered that the notes of the natural harmonic series could be lowered by inserting a cupped hand into the bell, and changing the position on the hand by opening or closing its position. This technique, called hand-stopping, was a means of filling the gaps in the natural harmonic series. This technique gave the horn certain chromaticism, but the stopped notes effected the timbre and projection of the horn. As a result, composers of the Classical period either called for several different tunings in one work, or they avoided stopped notes altogether.

In 1814, Heinrich Stölzel from Berlin presented a valved horn. The use of valves aided flexibility in playing different keys, as there was no longer a need to switch crooks. As a result of valves, the horn became fully chromatic without the need for hand-stopping. Joseph Rudolphe Lewy (1802-1881) was among the earliest performers of the new valved horn. The artistry of Joseph Rudolphe Lewy must have impressed Franz Schubert, as he would quickly feature the horn in his works.

In 1828, the last year of his life, Franz Schubert composed Auf Dem Strom as a concert aria for solo tenor and horn obbligato. Auf Dem Strom was specifically written for performance by the young Joseph Rudolphe Lewy. Originally scored for tenor, horn, and piano, Auf Dem Strom is also often performed with a soprano voice to replace the tenor. The first performance of Auf Dem Strom was given by Ludwig Tietz (tenor), Joseph Rudolphe Lewy (horn), and Franz Schubert (piano). Written with the balance and power

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7 John Ericson, "Why Was the Valve Invented?", The Horn Call 28, no. 3 (May, 1998)
of the tenor voice and horn in mind, *Auf Dem Strom* is now considered by many to be a masterpiece. It has been cited as the first work by a major composer for the valved horn.9

**Voice Production**

The voice, like all acoustic instruments, has its own special chambers for resonating a tone that is produced. Once the tone is produced by the vibrating vocal cords, it activates the primary resonances: chest, mouth, nasal (or mask) and head. These resonances can represent vocal colors (or formants) in a continuous spectrum, from dark or chest resonance to bright or head/nasal resonance. Having command of all the colors of the spectrum allows greater emotional expression.10

The larynx (called the voice box) is an organ in the neck, involved in breathing and sound production. It houses the vocal folds (vocal cords), which are essential for phonation. The larynx acts as a resonator for high frequencies. This attribute is identified as brilliance, or more frequently as ring or the singer's formant. The vibrations created by the vocal folds travel along the bones, cartilages, and muscles of the neck, head, and upper chest, causing them to vibrate. These vibratory sensations make little contribution to the external sound, but they are good sensation guides for the singer. They provide evidence to the singer that his vocal folds are forming strong primary vibrations, which are being carried from the vocal folds to the head and chest. Consequently, these sensations can provide sensory feedback about the efficiency of the phonatory process to the singer.11

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The vocal tract is an open cavity including the nasal cavity, mouth cavity, pharynx and larynx. It ends at the vocal folds, which are made of soft skin-like tissue. The voice is like other wind instruments, as there is a sound generating device and a resonant cavity. Air is forced from the lungs up through the trachea. The air stream passes through the vocal cords, which vibrate.\(^\text{12}\)

The sound generation mechanism for the human voice is very similar to brass player's lips buzzing in a mouthpiece. The vocal folds are about 2 cm long, and the vibration frequency depends on the tension supplied by small muscles attached to the vocal folds and supporting cartilage. The sound resonates in the throat cavity, and mouth cavity. The tongue, jaws, lips and soft palate, help shape the resonant cavity to form different sounds. The difference between the voice and a musical instrument such as the clarinet for example, is that the resonant cavity is less selective than the long narrow pipe of the clarinet. This causes the perceived pitch to be determined by the vocal cords themselves. The buzz of the vocal cords would have the same vibrational frequency with or without the vocal tract attached. This is different than brass players’ lips or a reed.\(^\text{13}\)

Vowel sounds are steady sounds with a definite pitch, such as “a”, “ah”, “ee”, and “oo”. A vowel held steady, has a frequency spectra, which forms a harmonic series. It is the strength of the various harmonics that determines the particular vowel sound. Different vowel sounds are somewhat like different timbres. The formants are the natural


\(^{13}\) “Physics 4830 Notes”, Department of Physics, University of Colorado Boulder, accessed May 2, 2014, www.colorado.edu/physics/phys4830/phys4830_fa01/lab/n1113.htm
modes or resonances of the vocal tract. The vocal chords generate a harmonic series, and these resonances, called formants, enhance the harmonics of a given frequency range.\textsuperscript{14}

**Singing on the Horn**

Because of the similarities between horn and vocal techniques, tone color, and historic performance practices, the union of voice and horn in chamber music creates a unique combination achieved by no other configuration.

The development of horn technique through vocal instruction, particularly methods from the bel canto School, is a very old approach and surfaces frequently in horn literature, most notably during the so-called golden age of hand-horn playing from about 1770 to 1830. In his article "Singing on the Horn," S. Earl Saxton defined this concept of "singing" as using your horn embouchure in the same manner as one would use the larynx in singing. Stated another way, the horn player should feel the same sensation of singing with the voice, just short of making an actual sound with the vocal cords.\textsuperscript{15} The hornist should let the vocal folds vibrate sympathetically with the primary vibrations of his embouchure, adding resonance to the sounds, which are amplified by the horn.\textsuperscript{16}

Horn and vocal technique have similarities, such as dropping the jaw to release tension, a true vowel sound, training of the tongue, and an open throat. According to Fred Fox in "The Key to High Notes on the French Horn":

In order for the notes to be well centered it is necessary to gradually change to the 'ee' vowel sound position the higher you play on the horn. Conversely, a gradual

\textsuperscript{14} "Physics 4830 Notes", Department of Physics, University of Colorado Boulder, accessed May 2, 2014, www.colorado.edu/physics/phys4830/phys4830_fa01/lab/n1113.htm
\textsuperscript{15} S. Earl Saxton, “Singing on the Horn,” (The Horn Call, 1, 1971): 22
\textsuperscript{16} Ibid., 23.
change to the 'aw' tongue position is used as you go to lower notes. Although the vowel 'ee' is used in the upper register, the throat must always be open!\(^{17}\)

For horn players, a balanced lip embouchure is just as critical as balanced laryngeal function is for singers. For the horn player, the lips act similarly to the way the vocal cords act in singing. The horn magnifies the sound, just as resonance chambers in the body magnify a singer’s voice.

**Early works for horn, voice and piano**

The da capo aria *Zerbrecht, zerreibt, ihr snöden Bande (F94)* by Wilhelm Friedemann Bach (1710-1784), is an early example of composition for solo voice, horn, and keyboard.\(^{18}\) It is unknown if this aria belongs to a larger work, but it may have been part of a cantata. In the aria, the horn provides colorful word painting as part of the accompaniment, at times emphasizing "zerbrecht" (break), or by intensifying the vocally sustained words "ruft" (call) and "erwünschten" (longed-for) with a chromatically descending pattern.

*Waldhornruf* (Forest Horn Call) by Vincenz Lachner (1811-1893), employs the popular hunting horn idiom throughout the song, musically and textually. The rhythmic 6/8 of the piano and the initial horn calls evoke the hunt. The horn calls become lower and more muted until they are lost in the distance. The singer expresses his longing for the daughter of a huntsman, with horn call interludes that represent his memories of the daughter, aided by the sound of the hunting horn. At one point, the piano drops out, leaving the voice and horn both calling for the huntsman's daughter.

\(^{17}\) Fred Fox, “The Key to High Notes on the French Horn,” *The Horn Call* 1, 1971: 14

Carl Otto Ehrenfried Nicolai’s *Variazioni concertanti* Op. 26 (1831) is for soprano, horn and piano. This work, from Bellini’s “La Sonambula”, pits the horn against a voice. In this piece, the horn functions as a virtuosic soloist, emulating the *bel canto* style of the soprano. The horn begins with Amina’s Act 1 entrance aria, *Come per me sereno*, defining her trusting character in a long-lined, lightly florid melody. Following this, the soprano enters with the A’ section of Amina’s final cabaletta, *Ah, non giunge*. Variation 1 tosses the first few notes of the soprano’s theme back and forth between horn and piano, with the horn's variation in obbligato triplets. A piano fanfare introduces Variation 2. The soprano decorates the original cabaletta theme, while the horn occasionally adds a few sparse ornaments. In Variation 3A, the horn plays rhythmic reminders of the original theme over the vocal line. In Variation 3B, the horn continues the melody while the voice ornaments, both joining in a florid duet. The coda consists of melodic lines tossed from soprano to horn and concludes in a section of Bel Canto.

Nicolai’s writing for the horn is extremely vocal, drawing on all of the ornaments and florid lines for which *bel canto* singing is known.

**Franz Schubert**

The Austrian composer Franz Schubert (1797-1828) wrote lieder, symphonies, operas, chamber music, and solo piano music. At the age of six, Schubert began to learn basic violin technique from his father, and piano from his brother. In 1808, Schubert attended the Stadtkonvikt (Imperial Seminary) through a choir scholarship, where he was introduced to the overtures and symphonies of Mozart and the symphonies of Joseph and

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Michael Haydn.\textsuperscript{21} Johann Rudolf Zumsteeg, an important Lieder composer at the time, was another important musical influence.\textsuperscript{22}

Schubert wrote over 600 lieder, about which Leon Plantinga remarked, "In his more than six hundred Lieder he explored and expanded the potentialities of the genre as no composer before him."\textsuperscript{23} Among Schubert's treatments of the poetry of Goethe, his settings of \textit{Gretchen am Spinnrade} and \textit{Der Erlkönig} are striking for their dramatic content, progressive harmony, and keyboard figurations. Schubert's two song cycles on the poems of Wilhelm Müller, \textit{Die schöne Müllerin} and \textit{Winterreise}, helped to establish the genre.\textsuperscript{24}

Around 1815, valves were introduced to the horn. The use of valves aided flexibility in playing different keys, as there was no longer a need to switch crooks. As a result of valves, the horn became fully chromatic for the first time. Joseph Rudolphe Lewy (1802-1881) was among the earliest performers of the valved horn. The artistry of Joseph Rudolphe Lewy must have impressed Franz Schubert, as he would quickly feature the horn in his works.

In 1828, the last year of his life, Schubert composed \textit{Auf Dem Strom} as a concert aria for solo tenor and horn obbligato. \textit{Auf Dem Strom} was specifically written for performance by the young Joseph Rudolphe Lewy.\textsuperscript{25} Originally scored for tenor, horn, and piano, \textit{Auf Dem Strom} is also often performed with a soprano voice to replace the tenor. It sets Ludwig Rellstab’s poem, which speaks of the poet's farewell to his love, and

\begin{footnotesize}
\begin{enumerate}
\item Christopher H. Gibbs, \textit{The Life of Schubert} (Cambridge: Cambridge University Press, 2000)
\item Peter Gammond, \textit{Schubert} (Methuen, 1982). pp. 153–156
\item Otto E. Deutsch, \textit{The Schubert Reader} (New York: W. W. Norton, 1947) p. 631
\end{enumerate}
\end{footnotesize}
also a farewell to the shore and to daylight as his boat proceeds out to sea and into the blackness of night. The first seven songs of Franz Schubert's *Schwanengesang* have words by Rellstab, who had left them in 1825 with Beethoven. Anton Schindler, Beethoven’s assistant, passed Rellstab’s words on to Schubert.\(^{26}\)

The first performance of *Auf Dem Strom* was given in Vienna, Austria on March 26, 1828, at the Wiener Musikverein, by Ludwig Tietz (tenor), Joseph Rudolphe Lewy (horn), and Franz Schubert (piano).\(^{27}\) Written with the balance and power of the tenor voice and horn in mind, *Auf Dem Strom* is now considered by many to be a masterpiece. It has also been cited as the first work by a major composer for the valved horn.\(^{28}\)

**Benjamin Britten**

Benjamin Britten (1913-1976) was an English composer, conductor and pianist. Britten rejected the isolationism of the postwar avant-garde and developed a distinctive tonal language that allowed amateurs and professionals alike to love his work. For most of his creative life, Britten composed only at home (Suffolk, England), wanting very much to stay in touch with and serve his local community. He took up residence in the small village of Aldeburgh. Britten felt deeply that Aldeburgh was his home in the most personal sense, as he said during his acceptance speech upon receiving the Aspen Award. The Robert O. Anderson Aspen Award in the Humanities was established in 1963 and Benjamin Britten was chosen as the first recipient. The award recognized the greatest contributor to advancement in the humanities, chosen by leaders in intellectual and

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\(^{26}\) Graham Johnson, "Ludwig Rellstab", 2000


cultural fields. The nominees included artists, scholars, writers, poets, philosophers, and statesmen. Upon receiving the award on July 31, 1964, Britten stated:

I belong at home- there- in Aldeburgh…and all the music I write comes from it. I believe in roots, in associations, in backgrounds, in personal relationships. I want my music to be of use to people, to please them, to “enhance their lives”…I write music, now, in Aldeburgh, for people living there, and further afield, indeed for anyone who cares to play it or listen to it. But my music now has roots, in where I live and work.²⁹

**Britten and Poetry**

In his youth, Benjamin Britten’s friendship with W. H. Auden exposed the composer to a wide range of poetry. W. H. Auden was an American poet, considered by many critics as one of the greatest writers of the twentieth century. The central themes of his poetry are love, politics and citizenship, religion and morals.³⁰ Britten and Auden worked together in the GPO Film Unit, collaborating on documentary films, such as Coal Face and Night Mail in 1935.³¹ Britten composed the music and Auden wrote the poetry. Auden was a considerable influence on Britten, encouraging him to widen his aesthetic, intellectual and political horizons, and also to come to terms with his homosexuality.³²

Britten's song cycles are noted for their ability to bring together widely diverse and seemingly unrelated poetry. Britten was "genuinely interested in penetrating the poetic ideas and images and reinforcing and illuminating them in their synthesis with music."³³ In each of his five canticles, Britten set a single poem rather than short, topically related poems of various authors. The selected poems demand separate settings

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because of their emotional power, scope and length, and require greater space to accommodate the pace of their development. For *Canticle III: Still Falls the Rain*, Benjamin Britten sets the poetry of Dame Edith Sitwell.

Dame Edith Sitwell (1887–1964) was a British poet and critic. Sitwell published her first poem “The Drowned Suns” in the Daily Mirror in 1913. In 1929 she published “Gold Coast Customs”, a poem about the artificiality of human behavior and the barbarism that lies beneath the surface. The poem was written in the rhythms of the tom-tom and of jazz, and shows considerable technical skill. The poems she wrote during the Second World War include “Street Songs” (1942), “The Song of the Cold” (1945) and “The Shadow of Cain” (1947), all of which were greatly praised. "Still Falls the Rain" (1941), written in reaction to the London Blitz, remains perhaps her best-known poem. The London Blitz (Sept. 7, 1940 – May 21, 1941) refers to the period of sustained bombings of the United Kingdom by Nazi Germany during World War II.

**Donald Grantham**

Donald Grantham (b. 1947) is an American composer and music educator. He received his Bachelor of Music from the University of Oklahoma, and his M.M. and D.M.A. from the University of Southern California. For two summers he studied under Nadia Boulanger at the American Conservatory in France. His awards include the Prix Lili Boulanger, the ASCAP Rudolf Nissim Prize, First Prize in the National Opera Association's Biennial Composition Competition, and the 1979 International Horn Society Composition Contest. Grantham is the recipient of a Guggenheim Fellowship and three separate grants from the National Endowment for the Arts. His works have been
commissioned by the likes of the Atlanta Symphony, Cleveland Orchestra, and Dallas Symphony. Grantham is currently Professor of Composition at the Butler School of Music, University of Texas at Austin.\footnote{"Biography," Music by Composer Donald Grantham, accessed April 29, 2014, www.donaldgrantham.com/biography.}
CHAPTER 3

Methodology

This chapter presents the methods used in choosing the selected works *Auf Dem Strom*, *Canticle III: Still Falls the Rain*, and *La Noche En La Isla*. Selection criteria included date of composition, voice type, and the author’s subjective evaluation of each work’s significance. Additionally, the methods used by the author, in compiling a listing of works written for horn, voice, and piano, will be provided in this chapter.

Selecting Works for Study and Performance

The author chose three contrasting works for horn, voice and piano. Each work represents a different era, voice type, and style. The first piece included for further study is Schubert’s *Auf Dem Strom*.

Franz Schubert’s *Auf Dem Strom* (1828)

Sources frequently point to Schubert's *Auf Dem Strom* (1828) as the first work by a major composer for the valved horn. However, Schubert himself used the valved horn previously in his *Nachtgesang im Walde* of 1827, and Georg Abraham Schneider used valved horn in his *Concertino* for three natural horns and chromatic horn, which premiered on December 14, 1818. A short article about the invention of the valved horn was published in *Allgemeine musikalische Zeitung* on May 3, 1815. Nonetheless, Schubert's *Auf Dem Strom* is one of the earliest works for valved horn. The writing in

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35 Kurt Janetzky and Bernhard Brüchle, *The Horn* (Portland, OR: Amadeus Press, 1988), 73
Auf Dem Strom exploits the valved horn, allowing the horn to be much more expressive with its new chromaticism. The horn is not just accompaniment to the voice, but carries extensive melodic content and is an equal part with the voice. Auf Dem Strom marks a milestone in the writing for horn, voice and piano, and, as such, it will serve as the first piece to be explored in this study.

Benjamin Britten’s Canticle III: Still Falls the Rain (1942)

Benjamin Britten was a significant contributor to works for horn, voice and piano. Britten used the horn for important structural content, writing carefully and idiomatically for the horn. Britten was well aware of the horn’s history and abilities. His use of the horn is very effective in conveying his intentions for the work. Britten's sensitivity and enthusiasm for the horn stemmed from his relationship with the legendary hornist Dennis Brain. His writing for the horn continued to evolve with Dennis Brain's playing style, and Britten gained a high level of understanding for the horn’s idiosyncracies.

In 1939, Dennis Brain joined the Royal Air Force Symphony Orchestra. The orchestra played for a six-part series of broadcasts to America in 1942, called An American in England. The broadcasts were about English life, and they aired on the CBS radio network. Britten wrote the scores for An American in England. Upon hearing Dennis Brain performing with the Royal Air Force Symphony Orchestra, Britten was inspired to write the Serenade for Tenor, Horn and Strings, Op. 31 (1943) for Dennis Brain (horn) and Peter Pears (tenor).37 The Serenade for Tenor, Horn and Strings, Op. 31 (1943) is perhaps the most significant of Britten’s writings featuring the horn. However,
since the author’s study specifies works for horn, voice and piano, the Serenade cannot be included.

Britten’s *The Heart of the Matter* and *Canticle III: Still Falls the Rain* were both considered for further study. *Canticle III: Still Falls the Rain* was selected largely based on its use of the horn to musically heighten the voice part through dramatic text painting. The poetry, which compares the bombing raids over London during World War II to the Crucifixion of Jesus Christ, is compelling and also influenced the author’s choice of Britten’s *Canticle III: Still Falls the Rain*.

**Donald Grantham’s *La Noche En La Isla* (1979)**

In 1979, the International Horn Society held a composition contest specifying works for horn, voice and piano. Nineteen of the works in Appendix A were entries in the 1979 Composition Contest of the International Horn Society. According to the guidelines of the contest, as listed in the April 1979 edition of *The Horn Call*, works submitted for this contest had to be written after 1976, be unpublished, unrecorded, and not a recipient of a previous award. The entries are preserved in the International Horn Society Archives. The guidelines for the contest stated that all scores would become the property of the International Horn Society archives, housed in the Bracken Library at Ball State University in Muncie, Indiana.

The two winners of the 1979 International Horn Society contest were Donald Busarow’s *Death, Be Not Proud* and Donald Grantham’s *La Noche En La Isla*. As winners, both of these works earned recognition and were subsequently published. Three other works submitted to the contest are now available: *The Character of Love as Seen as*
In selecting a third work for the study, the author chose from the winners of the International Horn Society submissions. Since it is written for baritone voice, Donald Grantham’s *La Noche En La Isla* was selected to contrast with the other works (*Auf Dem Strom* and *Canticle III: Still Falls the Rain*), which are both for high voice (soprano and tenor). The challenges of performing with a lower voice type, such as baritone, will be explored in the study of Donald Grantham’s *La Noche En La Isla*. The work was recorded by William Rhodes (baritone voice), Greg Hustis (horn), and Jo Boatright (piano).\(^{38}\)

**Finding Existing Works for Horn, Voice and Piano**

To find existing works for horn, voice and piano, several sources were used, including books, dissertations, articles and websites. The main book consulted was *Horn Bibliographie* by Bernard Bruchle, which is arranged according to the ensemble size. Other books containing extensive repertoire lists for horn are Gunther Schuller’s *Horn Technique* and Robin Gregory’s *The Horn*. Texts concerning chamber music for the horn and related topics include Verne Reynolds' *The Horn Handbook* and *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* by Douglas Hill.

Laurie S. Shelton’s article “Singing on the Horn: A Selective Survey of Chamber Music for Voice, Horn, and Keyboard” was consulted. This article focuses primarily on performance practice, and includes a selected bibliography of works for voice, horn, and

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\(^{38}\) Donald Grantham, "Music of Donald Grantham: Voices of Change" (Centaur Records, CRC 2441, 2000)
keyboard. Catalogues from Hornarama, Robert King Music, and Koebl Music were also consulted. Websites for these vendors are listed in the Bibliography section. Lastly, the International Horn Society website and Hanz Pizka’s website were both very helpful in finding works for horn, voice and piano. Hans Pizka was principal horn with the Düsseldorf Symphony Orchestra (1967-2007). He also worked as a lecturer and a publisher of horn related literature such as *Mozart and the horn* and *Wagner and the horn*. He served for 18 years in the Advisory Council of the International Horn Society, and was made an honorary member in 2002.\(^{39}\)

4.1 *Auf Dem Strom* by Franz Schubert

The form of *Auf Dem Strom* is modified strophic with three strophes. Each strophe is in two parts, with an instrumental introduction and interludes. The piano part consists of ascending arpeggiated triads suggestive of the rippling water, and the horn has a lyrical melody which is never found in the voice part. The opening introduction and the ensuing interludes give the song its cohesiveness. The melodic design for the horn in the first and third strophes spirals from short melodic fragments, in echo of the voice, into a parallel duet, and later into independent countermelodies with the voice. The melodic design of the second strophe is a mixture of duet and countermelodies for the horn.

* Auf Dem Strom opens with a lyrical melody in the horn, which never appears in the voice part. (Example 1.1) The first strophe begins in m. 17, where the voice enters and the horn plays melodic fragments in echo of voice. (Example 1.2)

Example 1.1: Franz Schubert, *Auf Dem Strom*, mm. 1-17
Example 1.2: Franz Schubert, *Auf Dem Strom*, mm. 19-27

Eventually, the horn commences with the voice in parallel duet starting at m. 28 on the word “Schon”. The duet starting at m. 28 is on the text “Schon wird von des Stromes Wogen” (Already is by the currents waves). The duet repeats at m. 31, but now on the text “rasch der Nachen fortgezogen” (Quickly the sloop carried off). The only articulation marking in the horn line is a forte-piano on the first word of each statement.

In performance, the hornist should highlight the text by articulating differently at the start of each statement. The word “rasch” [ræʃ] can be perceived as a brighter vowel
color [æ] and quickly closes quickly to a consonant [ʃ]. A consonant is a speech sound that is articulated with complete or partial closure of the vocal tract, such as English sh! [ʃː], where there is a constriction at some point along the vocal tract. A vowel, in contrast to a consonant, is pronounced with an open vocal tract so that there is no build-up of air pressure at any point above the glottis.40 Tables for both Vowels and Consonants can be found in Appendix C. The hornist should emulate the vowel to consonant relationship of the word “rasch” [ræʃ] by giving more articulation to the front of the corresponding note, and then coming away from the attack to highlight the closing to the consonant [ʃ]. In contrast to “rasch”, the word “Schon” [ʃøːn] has a darker vowel [ø] and closes to a different consonant [n]. The hornist should put less of attack on “Schon”, but should sustain more through note since “Schon” stays on vowel. (Example 1.3)

In m. 34, the text “doch den thranendunklen Blick” (but my tear-dimmed gaze) lends itself to a more legato and drawn out articulation in the voice. The horn should imitate this legato character when it answers the voice.41 (Example 1.4)

Similarly to m. 28, the same duet appears in the horn and voice at m. 103, but again on different text. The first statement is on the text “doch des Stromes Wellen eilen” (but the current’s waves rush) and the second statement is on the text “weiter ohne Rast und Ruh” (onward without rest or peace). The hornist can use the target words “doch” and “weiter” to make an informed decision about articulation and word stress. The word “doch” has a lower vowel formant, which gives the auditory perception of a darker vowel color, especially in German. The horn should put less weight and more sustain into the attack on “doch”, as compared to “weiter”. Also, the hornist should aim for a darker

sound to match the darker vowel color. The word “weiter” has a higher vowel formant, which gives the auditory perception of a brighter vowel color, especially in German. The horn should give a stronger attack on “weiter”, with more sustain through the note. Also, the hornist should aim for a brighter sound to match the brighter vowel color. (Example 1.5)

Example 1.3: Franz Schubert, *Auf Dem Strom*, mm. 28-33

Example 1.4: Franz Schubert, *Auf Dem Strom*, mm. 34-42
Prior to the B section of *Auf Dem Strom* in m. 51, the energy of the horn line provides momentum for the vocalist entering. After the voice enters, the horn echoes the voice and then the two parts join in parallel thirds at m. 53. (Example 1.6) In the Coda section of *Auf Dem Strom*, the horn, voice, and piano trade off two different melodic ideas. (Example 1.7) The first idea appears in the horn at m. 183, which is echoed in the right hand of the piano in m. 187. The second idea starts in the pickups to m. 187 in the voice, answered by both the horn and the left hand of the piano in the pickups to m. 191.

Throughout Schubert’s *Auf Dem Strom*, the horn must know when to weave in and out of texture, switching between solo and accompaniment roles. The hornist should make performance decisions based on knowledge of the text. Specific articulations are not always present in the score, so the horn should add practical articulations and dynamics for dramatic effect.
Example 1.5: Franz Schubert, *Auf Dem Strom*, mm. 103-108

Example 1.6: Franz Schubert, *Auf Dem Strom*, mm. 49-55
Example 1.7: Franz Schubert, *Auf Dem Strom*, mm. 187-198

4.2 Canticle III: *Still Falls the Rain* by Benjamin Britten

*Canticle III: Still Falls the Rain* for tenor, horn and piano, was written as a tribute to the Australian pianist Noel Mewton-Wood, following his suicide in December of 1953.
The premiere was given at Wigmore Hall on January 28, 1955 by Peter Pears (tenor), Dennis Brain (horn), and Benjamin Britten (piano).\(^{42}\)

The structure of *Canticle III: Still Falls the Rain* is characterized by the alternation of instrumental theme-and-variations (in the horn and piano) with six verses of text settings. The theme consists of a sixteen-bar melody on the horn, introducing all twelve notes. It has three phrases, the first consisting of five notes, the second answering it in inversion, with the remaining two notes in the final phrase. The final phrase also includes the five-note sequence and inversion from the preceding two phrases.\(^{43}\)

(Example 2.1)

The text is presented in a free recitative style with little interruption, which emphasizes the poetry itself. The horn and tenor unite only at the very end, on a rhythmic unison, representing the voice of God. (Example 2.2)

Benjamin Britten selected Edith Sitwell's poem "Still Falls the Rain" for his *Canticle III: Still Falls the Rain*. The poem was first published in 1941, written after the bombing raids on London in 1940. Britten set the poem in its entirety, as not to diminish its impact. It is a dark work, comparing the bombing raids over London in World War II to the crucifixion of Christ, with the innocent victims of the war becoming the sacrificed body of Christ. The poem contains a recurrent line in each stanza, "Still falls the rain," (the rain referring to the Luftwaffe's rain of bombs over London) repeating over and over the subject of the work.


Example 2.1: Benjamin Britten, *Canticle III: Still Falls the Rain*, Theme, mm. 1-16

Example 2.2: Benjamin Britten, *Canticle III: Still Falls the Rain*, Var. VI, mm. 1-7
The technical challenge of setting Sitwell’s poem stems from the fact that the form and meter are irregular, eliminating the possibility of using standard song forms.\textsuperscript{44} Britten instead relied on his skill and experience in setting expressive recitatives to overcome this challenge. Sitwell, after hearing the finished work, wrote to Britten:

I am so haunted and so alone with that wonderful music and its wonderful performance that I was incapable of writing before now. I had no sleep at all on the night of the performance. And I can think of nothing else. It was certainly one of the greatest experiences in all my life as an artist. During the performance, I felt as if I were dead - killed in the raid - yet with all my powers of feeling still alive. Most terrible and most moving - the appalling loneliness, for all that it was a communal experience one was alone, each being was alone, with space and eternity and the terror of death, and then God I can never begin to thank you for the glory you have given my Poem.\textsuperscript{45}

\textit{Canticle III: Still Falls the Rain} is based largely on variation technique. An initial theme is introduced, followed by six song verses, or recitatives, each introduced by the refrain "Still falls the rain." Each verse is separated by a variation presented in the horn and piano. Graham Johnson observes, "The alternation of verses and instrumental variations gives listeners necessary time to digest Edith Sitwell's highly wrought imagery. Instrumental variations are introduced which, being independent of the poem, enable Britten to obtain musical variety without having to do violence to the poem."\textsuperscript{46} Tension grows as both the variations and verses slowly become more agitated, reaching an emotional climax in the last two verses, and releasing in the final variation, when the horn and voice come together as the voice of Christ.

“Still Falls the Rain” by Edith Sitwell uses nature imagery, particularly rain, to describe a graveyard. The rain is also a metaphor for falling bombs. Sitwell reinforces a depressive mood in both the words and in the setting. Sitwell situates her poem in Potter’s field, which was, and still is, a wartime burial ground. Edith Sitwell makes many biblical allusions, such as “Still Falls the Rain, at the feet of the starved man hung upon the cross, Christ that each day, each night, Nails there, and Have mercy on us.”

“Still Falls the Rain” suggests that although the world is destroyed by war we still have hope in Christ. The rain is described as dark, black, and blind, each with simile: “Dark as the wild of man, black as our loss- Blind as the nineteen hundred and forty nails Upon the Cross”. Dark and black give a gloomy or dark mood which is linked to the sorrow, grief, and mourn. In the second stanza, the line "With a sound like the pulse of the heart that is changed to the hammer-beat," suggests that the rains (aka bombs) have become wilder and wilder just like a hammer-beat.

The last stanza begins, “Then sounds the voice of One who like the heart of man Was once a child who among beasts has lain.” The last lines of the poem indicate that the mercy and love of Christ is still present. The text of “Still Falls the Rain” implies that although war is sinful, people should repent to God, which is the only way to be cleansed. The rain in the poem, much like a natural rain, effects the good and the bad alike.

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Theme

The sixteen-bar theme (previously shown in Example 2.1) is introduced in the horn, accompanied by the piano, articulating closely spaced chords rumbling in the lower range of the instrument. The theme contains only three phrases of uneven length. They are closely related, the second and third inverting and extending the first. The first phrase introduces the first four notes of an ascending whole tone scale and concludes with a descending perfect fourth, setting the stage for tonality ambiguity. The next phrase introduces five more pitches, this time inverting the first phrase and sounding a whole tone scale descending and ending with an ascending perfect fourth. The final phrase begins with a pitch already used (E), dismissing the possibility of serial writing. The third and final phrase is based on the first two phrases, using both ascending and descending whole tone fragments and perfect fourths, relating them to the contours of the opening phrases. David Brown has described the basic contours of the phrases as follows:

The third phrase does include the eleventh and twelfth notes of the chromatic scale, but again, Britten never treats the theme in a strictly serial manner, instead alluding continually to tonality. He seems not to bow to the conventions of that technique when it does not suit his musical purpose.52

Brown notes that the theme has no tonality, but the theme seems to be searching for a tonal center from the beginning with its continued use of the perfect fourths. Britten frames the movement with B-flats and emphasizes the B-flat at the end with open fifths in the piano.53 Both the highest and lowest horn pitches are B-flats, and B-flat becomes the central tonality of the work through constant assertion. Peter Evans states that a return to B-flat "is reproduced fairly literally at the end of almost every variation, so that each

53 Ibid.
verse is prepared for (and most of them are dominated) by the final B-flat open-fifth chord of [the theme].

**Verse I**

The ending open fifths (B-flat to F) of the Theme hold over into Verse I, comprising all but one measure of the movement, contrasting with the serial-like treatment of the theme. The voice first states "Still falls the Rain," a refrain opening each of the remaining verses (Example 2.3).

Example 2.3: Benjamin Britten, *Canticle III: Still Falls the Rain*, Verse I, mm. 1-2

Each of the next three measures ends on a B-natural, but the piano, reiterating the B-flat open fifth, pulls the singer back to B-flat. This continues until m. 6 ("Upon the Cross"). Verse I sets up the dark mood of the work to follow.

**Variation I and Verse II**

The horn retains the contours of the theme in Variation I, but employs major and minor thirds rather than whole tones. The final leap of an augmented sixth is now

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54 Peter Evans, *The Music of Benjamin Britten* (Minneapolis: University of Minnesota Press, 1979): 408
expanded to a major ninth, retained in later variations. The horn line is smooth, reflecting
the mood of the theme, while the piano part foreshadows Verse II, with irregularly placed
groups of six dry pulses alternating in the left and right hands, which become the "heart
pulse" and "hammer beats" in Verse II's text. The hornist must realize that the piano
comments on Verse II, and should play in a smooth and lyrical a manner to emphasize
contrast and let the "hammer-beats" stand out as much as possible, with clear articulation
at the beginning of phrases.

A B-flat open fifth closes Variation I and opens Verse II, providing the sparse
accompaniment for the tenor. After the refrain "Still falls the Rain," the shapes of the
phrases are similar, emphasizing a rising diminished fourth rather than an ascending
perfect fourth (Example 2.4).

Example 2.4: Benjamin Britten, Canticle III: Still Falls the Rain, Verse II, mm. 1-2

Variation II and Verse III

The highly chromatic horn line of Variation II sneaks in as the tenor finishes the
last line of Verse II, emerging from underneath the word "tomb." Rhythmic activity and
tension are noticeably increased in this variation. The horn player's approach to Variation
II should be very smooth, yet the sixteenths must be very even while not sounding
deliberate. The horn’s chromatic lines in Variation II will be echoed in Verse III by the tenor, articulating the words "blood," "breed," and "worm." The horn player should emphasize this word painting of the text. (Example 2.5a and Example 2.5b)

Following the opening refrain in Verse III, a descending chromatic line is used on the words "blood," "breed," and "worm." The one ascending chromatic line is found on the word "nurtures." The piano again opens with the pedal G-flat and B-flat, but instead of articulating chords, immediately launches into broken quartal patterns, mimicking the horn line. Only in the final measure does the piano settle on the concluding B-flat open fifth.

Example 2.5a: Benjamin Britten, *Canticle III: Still Falls the Rain*, Var. II, mm. 1-6
Example 2.5b: Benjamin Britten, *Canticle III: Still Falls the Rain*, Verse IV, mm. 1-5

**Variation III and Verse IV**

Though marked pianissimo, the character of the horn line in Variation III is aggressive. The horn’s articulation is most effective if it matches the piano, paying special attention to the notes marked with a tenuto, which acts as a stress marking for syncopated notes.

The piano’s marcato fourths are heard again under the opening refrain of Verse IV. In this verse the free recitative is measured. On the phrase "Christ that each day, each night, nails there, have mercy on us", Britten shifts the tonality from B-flat to E and F open fifths, with a long melisma on G major on the word "mercy", resolving to A major and returning back to B-flat (Example 2.6).
Example 2.6: *Canticle III: Still Falls the Rain*, Verse IV, mm. 5-10

Variation IV and Verse V

The horn is marked "brassed" throughout Variation IV, indicating stopped horn. This effect is used in conjunction with what the composer calls a "tremolo" (flutter-tongue) crescendoing from fortissimo to create an intense climax.

The interval involved in Variation IV has been reduced to unisons over a quintuplet figure, and the final leap in the horn is an augmented fourth (as opposed to a major ninth from the Theme). The phrase structure is easily related to the Theme, with two short phrases (m. 1-2), and extended third phrase. The piano supports the horn with undulating discordant tremolos throughout, winding down and settling on the open B-flat fifths in conclusion.

The horn line is a series of strongly articulated and stopped quintuplets at a fortissimo dynamic. (Example 2.7) These effects are to be played with conviction, aiming
for a very compact and nasal sound in the horn part. On the original recording held in the Britten-Pears Library, Dennis Brain starts the "tremolo" note (flutter tongue) at a mezzo forte dynamic, softer than marked, emphasizing of the crescendo into the next measure. Brain also inserts a small pause before the sforzando resolution, giving emphasis to the climax.

Example 2.7: Benjamin Britten, *Canticle III: Still Falls the Rain*, Var. IV, mm. 1-2

![Variation IV](image)

After the opening refrain of Verse V, the piano tremolos return. As in Variation II, where the horn projects Verse III, it is the horn in Variation IV that reflects Verse V. The connection is not word painting, but rather in Britten's grouping of the text. The tenor reflects the abrasiveness of Variation IV’s horn writing, articulating the words on repeated notes in groups of five (Example 2.8), bringing to life the harshness of the text. As before, at the end of the movement, the piano finds its way out of the discordant tremolos and back to the B-flat resting point.
Example 2.8: Benjamin Britten, *Canticle III: Still Falls the Rain*, Verse V, mm. 5-6

![Sheet music for Agitated (mitato Var. IV) and Verse V.]

**Variation V and Verse VI**

Tension grows in Variation V as the horn and piano are marked fortissimo and heavy. The prevailing interval is expanded from a perfect fourth to a perfect fifth. The structure is call and response, with the horn and piano rhythmically together in the final phrase only, two bars before a large final leap in the horn, which marks the climax. The horn’s final leap downward has been expanded to an augmented eleventh (from a major ninth) and marked fortissimo. Peter Evans sees this downward plunge as an important structural cadence in the work, delineating the concluding paragraph of the poem.\(^{55}\)

Variation V continues the slow crescendo and growth in intensity from the beginning of the canticle. Britten set up the climax of each variation to be nearly in the same place (approximately three-quarters of the way through each), mirroring the Theme, and forming an arched emotional crescendo and release in similar proportions. As such, the horn should relate the opening fortissimo and pace to the written B near the end.

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\(^{55}\) Peter Evans, *The Music of Benjamin Britten* (Minneapolis: University of Minnesota Press, 1979): 408
In Verse VI, Edith Sitwell draws on a quotation from the close of the play Doctor Faustus (1604) by Christopher Marlowe. Doctor Faustus is a play based on the German story Faust, in which a man sells his soul to the devil for power and knowledge.\textsuperscript{56} The quote used by Sitwell is "I'll leape up to my God: who pulles me doune - See, see where Christ's blood streames in the firmament."\textsuperscript{57}

In setting this antiquated text, Benjamin Britten employs the technique of \textit{sprechstimme}, a very effective device for setting the highly dramatic text (Example 2.9). Sprechstimme (spoken voice) is a musical term used to refer to an expressionist vocal technique between singing and speaking. In the remainder of Verse VI, the B-flat open fifths in the piano rise by half steps to D-flat and then by a whole step to E-flat, ending the movement, and abandoning the B-flat fifth for the first time.

Example 2.9: Benjamin Britten, \textit{Canticle III: Still Falls the Rain}, Verse VI, mm. 3-5

\textsuperscript{56} Terence P Logan, \textit{The Predecessors of Shakespeare: A Survey and Bibliography of Recent Studies in English Renaissance Drama} (University of Nebraska Press, April 1, 1973)

\textsuperscript{57} Peter Evans, \textit{The Music of Benjamin Britten} (Minneapolis: University of Minnesota Press, 1979): 410
**Variation VI**

Finally, the horn and voice are heard together in Variation VI, and a key signature is provided for the first time. The opening horn line is in the exact shape of the theme, but a different tonality, firmly rooted in B-flat major. The phrases end on perfect fifths instead of perfect fourths. The piano is silent in the first seven bars, while the voice sings a perfect inversion of the horn line. As both horn and voice resolve on B-flat, the piano enters with a slight variation of the last three bars of the theme.

In Variation VI, balance and blend between the horn and tenor is paramount. The muted horn and careful articulation aid solving this problem. Britten sets the text syllabically, and the horn player must lightly articulate each note to match the movement of the words. Britten sets up the horn and voice duet to coincide with the text "Then sounds the voice of One.", similar to the alto and tenor voices coming together at the conclusion of *Canticle II*, where the duet represents the voice of God. In portraying the voice of Jesus in the last line, Benjamin Britten chooses the octave (the most consonant and pure interval) in the horn and voice, inspiring a sense of reconciliation as Christ will continue to love and stand with humanity despite man's tendency for war and evil deeds towards each other.

Certain patterns emerge in viewing the *Canticle III: Still Falls the Rain* as a whole. Britten opened the work with almost serial treatment of the theme in the horn, contrasted with very strong tonal connotations in Verse I. Brown observed that Britten then undertook a "process of reconciliation and fusion of variation and verse...by loosening the tenacious B-flat tonality in the verses, while making the variations tend to a more tonal character. Starting from extreme points, variation and verse converge upon
each other, reaching their musical and emotional unity only at the very end. Overall, the emotional intensity of Canticle III: Still Falls the Rain starts very low, and steadily builds through each movement to a climax in Variation V and Verse VI, and release/reconciliation in Variation VI. Comparing the overall shape, Britten shapes each individual movement in similar proportions, setting up the high point a little more than three-quarters of the way through each. Patterns and details in Britten's writing create a tightly unified work.

**Benjamin Britten: Horn and Voice as Equals**

In all of his works, Britten infrequently uses the horn and tenor at the same time, avoiding competition between the two main melodic lines, and instead setting up a dialogue between equal voices. Historically, composers writing for horn and voice provided the instrument with a secondary obbligato line, designed to enhance this vocal part rather than draw attention away from it. In Auf Dem Strom by Franz Schubert, the hornist must continually be aware of the balance problems inherent in a combination of brass instrument and voice. In the Auf Dem Strom, the hornist is usually playing underneath the voice, and the hornist must anticipate appropriate dynamics in order to play out when it has the main melody, but play quieter when the voice has important material. Throughout Britten's Canticle III: Still Falls the Rain, the voice and horn alternate solo roles, insuring that when one part is active the other is not, eliminating competition so that lines do not detract from one another. This provides clarity in the texture throughout the work, and prevents the text from becoming obscured. In Canticle III: Still Falls the Rain, the tenor and horn are not heard together at all until the final

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58 Brown, 61.
variation, the last eleven bars of the work. For the horn and vocalist alike, this means that the issue of balance is rarely a problem. The horn player does not have to concentrate on staying under the dynamic level of the voice, and the tenor does not have to sacrifice expressive nuance by having to fight through a thick, heavy texture. The lack of competition between soloists insures that the text will be understood and preserves the integrity of each melodic line.

**Britten: Text Painting**

Benjamin Britten assigned such a high priority to understanding and portraying text that word painting has become a hallmark of his style. In *Canticle III: Still Falls the Rain*, there emerges a very strong relationship between the text in the tenor part and horn writing. In the variations, which are horn and piano without the voice part, the horn frequently portrays the text of the verse that is to follow. For example, the second variation stresses chromatic lines in the horn, while the following third verse highlights descending chromatic figures on the words "blood," "breed," and "worm." If the hornist is aware of these connections, which span the brief movements, he or she can emphasize the sinister nature of the lines by playing them as smoothly and slippery as possible. In a sense, the final variation of the work is a broad representation of the text. This is the only time when both soloists are heard together, alluding to the unifying power of Christ. Britten spins a simple, unaccompanied counterpoint, evoking clean and simple lines of plainchant.
Britten: Thematic Construction and the Horn as a Structural Unit

Britten strived to communicate with his audience, careful not to convolute his works with too much content. His general style is very economic in terms of the content, using very little in terms of thematic material, and creating works that are "tightly" composed. Britten’s works employ condensed ideas that are spun out of small motivic units. Every note has a purpose, with no extraneous material. Britten himself stated "Basic for me is clarification; I try to clarify, to refine my technique is to tear all the waste away; to achieve perfect clarity of expression, which is my aim."59 By "tearing all the waste away," Britten forces himself to build his works on a minimal amount of material. One motive often serves as the melodic as well as harmonic glue for an entire movement. This shows up very clearly in the horn writing, which is not merely decorative or obbligato-like in function; rather, they consistently function as structural elements in his works. In Canticle III: Still Falls the Rain, the horn introduces the theme of the work itself. Each variation comments on the verse that follows, and often structural aspects of the variations are incorporated into the verses. This can be seen in Variation IV where the horn stresses repeated-note figures of five notes that become part of the vocal melody in the following Verse V.

Britten's horn lines, in Canticle III: Still Falls the Rain, are not like the long, drawn-out melodies of the Romantic period such as those employed by Reinhold Glière or Richard Strauss. Rather, Britten uses the horn for very specific purposes, which end up

59 Peter Evans, The Music of Benjamin Britten (Minneapolis: University of Minnesota Press, 1979): 118
being important content in relation to the overall structure of his composition. Horton observes that "Britten's use of the horn is sparing, but never conservative." 

**Britten: Idiomatic Writing**

The horn evokes vivid images of the hunt. From this hunting-horn style, a certain sound and characteristic line have become associated as the traditional music of the instrument. Consequently, we can easily recognize a style of writing that is idiomatic, reaching back to a recognized tradition of horn writing. However, idiomatic writing not only takes into account traditions, but also acknowledges technical limitations inherent in an instrument. For instance, early trumpets and horns were limited to playing only the notes of the open harmonic series. Further, technical limitations of the hand-horn had to be considered in order for composers to write effectively for horn.

In the eighteenth century, an idiomatic style of writing for the horn emerged, where composers used the different timbres of open and closed notes (from hand horn technique) as an important expressive tool. As Horton observes, "The use of stopped notes was engendered not only by necessity, but also to highlight tension-release patterns in the music and enhance striking sforzandos and diminuendos." For natural horn writing, larger leaps were written mainly in the lower range, where the harmonics lie farther apart, and scalar passages would be placed in the upper register, where the harmonics are closer together and the player would have the opportunity to use more open notes. When these types of limitations no longer existed with the invention of the valve horn, composers writing idiomatically for the horn would still keep them in mind.

61 Ibid., 137.
In working extensively with horn virtuoso Dennis Brain, Benjamin Britten absorbed these concepts of idiomatic horn writing. For example, Britten sometimes calls for the slow bending of the pitch using the right hand, meant to intensify chromaticism, perhaps affirming tonal ambiguity in a work. Britten's reserves the highest harmonics for emotionally or structurally important moments in his works. This is seen in his building to the climax of Variation V in *Canticle III: Still Falls the Rain* (mm 6-17), the climax of the entire work. Similarly, Britten uses the lower range for a specific purpose, pitting the horn in a more accompaniment role. As Horton notes, the lower range is often used in the relaxation at the ends of phrases, which is clear in the conclusion of four of the six variations in the *Canticle III: Still Falls the Rain* (Variation II, mm. 4-12). As can be seen, Britten's writing is quite traditional and idiomatic in its treatment of the high and low range of the horn.

Britten’s writing for the horn is effective because his primary objective is to communicate with the audience. His tight thematic construction means that everything in his music has a reason for being included; consequently, the resulting works are very cohesive and understandable for the listener. Britten uses the horn in key thematic and structural roles. Each characteristic of his horn writing serves to enhance communication with the audience. He also takes into account the instrument's strengths and weaknesses, its traditions, and weaves the horn's voice into his own style.

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62 Ibid., 89.
4.3 La Noche En La Isla by Donald Grantham

La Noche En La Isla for Baritone, Horn and Piano (1979) is drawn from Pablo Neruda's collection of brooding, erotic lyrics, Los versos del Capitan, and is one of the longer and more dramatic of these poems. Los versos del Capitan (The Captain's Verses) was first published anonymously in 1952, and first appeared under the authorship of Pablo Neruda in Chile in 1963. Donald Grantham sets Neruda’s poem as a single long arch; it begins softly with quarter-tones and multiphonics in the horn, climaxes, and ends quietly with the horn and baritone in gentle counterpoint over a pedal-drone in the piano.

The structure of the work is unified by the descending quarter tone sequence in the horn and the major third/diminished fourth between E and G-sharp/Ab-flat (concert pitch), introduced by the piano and elaborated upon by the horn in the opening statement (Example 3.1). This opening horn theme returns at m. 120, before the final section of text. (Example 3.2) The E to G-sharp interval first occurs in m. 14. The horn is playing a pedal E and is instructed to simultaneously sing a G-sharp above, using multiphonic technique. In the last two measures, again the E to G-sharp interval is emphasized, with pedal E in the piano along with the G-sharp in the horn.

La Noche En La Isla is an effective, spell-binding atonal work with romantic poetry descriptive of two lovers' night on an island. The night mood is evoked through the mysterious, atmospheric, and improvisatory piano writing, as well as a haunting, descending quarter tone passage spanning a minor third in the horn. The deep, rich voice of the baritone also evokes a night mood.

63 University of Chile, "First editions of the works of Pablo Neruda." (accessed May 2, 2014), http://www.neruda.uchile.cl/primerasediciones.htm
Example 3.1: Donald Grantham, *La Noche en la Isla*, mm. 1-13

Example 3.2: Donald Grantham, *La Noche en la Isla*, mm. 114-124
Accelerando and ritardando are used to perpetuate the lovers' dreams, and the climax of the song is reached in m. 96, when the baritone sings “tú eres la copa” (“you are the cup”). Here, all parts reach a fortissimo with the horn ascending to high C (concert F5). Following the climax, a quiet piano interlude precedes the text describing the sleeping of the lovers, and the song gradually slows and softens. The interval of a seventh, F2 to E3, is scored in the left hand of the piano part in the final section (last four pages), finally resolved to an octave E at the end of the last phrase "Neither night nor sleep could separate us." This resolution highlights the unity between the lovers.

The most challenging aspect of the work is the maintaining of correct rhythmic interaction between the parts. Grantham utilizes the irregular rhythms of 5:4, 7:6, along with many meter changes. The subdued character of a large portion of the work must be maintained without having one part dominate and the hornist and baritone must control the tone in the extremes of register. In mm. 74-79, where the horn and voice are marked fortissimo, the horn needs to be careful not to overpower the voice. The rhythmic interaction between the horn and voice is complex. The horn can aid in the clarity of the rhythm and text by being sensitive to the baritone, listening carefully to the singer’s diction and dynamic to blend and balance with the voice. (Example 3.3)

In mm. 80-97, both the baritone and the horn are in their highest register and marked fortississimo. However, the horn should play less than the written dynamic, in order to not overpower the voice. (Example 3.4)
Example 3.3: Donald Grantham, *La Noche en la Isla*, mm 74-79
The singer must have a very strong sense of pitch given the many dissonances. There are also instances when the piano or horn is in unison with the voice and the instrumentalist changes to a note a half-step higher or lower while the singer remains on
the original pitch. The range demands made upon the singer include sections of high tessitura in a delicate, far away sounding melody marked pianissimo (Example 3.5).

Example 3.5: Donald Grantham, *La Noche en la Isla*, mm 132-140

There are extensive sections of loud dynamics for the singer, which includes a continuous crescendo to fortissimo ending on an E4. (Example 3.6)
Special effects for the horn player include quarter tones, stopped horn, flutter tongue and a section of multiphonics. As shown in the example below, in playing multiphonics, the horn player is asked to simultaneously play the lower pitch and sing the
higher pitch. (Example 3.7) Further technical difficulties for the horn include long phrases and long sustained notes in the upper register.

Example 3.7: Donald Grantham, *La Noche en la Isla*, mm. 14-20

In this setting of Neruda’s poem, Donald Grantham employs many extended techniques in the horn and atonal harmony to project the sensual mood of the text. The work is challenging to the performers due to of complex rhythms woven among all three parts as well as the dissonant intervals required of its atonal harmonic scheme. A wide range in tessitura and dynamic contrast is also present throughout its three parts.
CHAPTER 5

Results

The purpose of this study was to explore selected writings for horn, voice, and piano, providing performance considerations for the hornist. Text, structure, and the use of the horn were considered. Through deeper exploration of the selected works, the author gained a deeper awareness of the text, musical structure, and the use of the horn. As a result, the author delivered a more meaningful and informed performance of the three works in a Lecture Recital. In presenting the three works in detail, the author hopes that the reader will gain appreciation for the genre of works for horn, voice, and piano. Given insights from the study, horn players will be equipped to make better musical choices in their performance of similar works.

In examining the selected works, the author noticed that the role of the horn varies. The horn can be accompaniment to the voice part, an equal partner with the voice part, or a featured soloist. In the Schubert, the horn is written as more of an obbligato, or secondary, part in relevance to the voice part. The horn part is written in a lyrical fashion, encouraging the horn player to match the timbre of the singer. Text emphasis not obvious at first glance, but in digging deeper into the words proved to be very beneficial in helping the author make meaningful decisions about performance of the work. Considerations of the vocal formant associated with specific words, specifically their vowels from IPA translations, led the author to choose appropriate stresses and articulations for matching the quality of the voice part.

For both Canticle III: Still Falls the Rain and La Noche en la Isla, the horn is used for dramatic effect, invoking special/extended techniques of the horn to add specific
color. In *Canticle III: Still Falls the Rain*, the horn often foreshadows the tenor through appropriate effects. In *La Noche en la Isla*, the horn is used extensively to invoke a mood of night, painting the background of the poem through the use of falling quarter tones and multiphonics.

A big challenge of *La Noche en la Isla* is the interaction with the baritone. Both parts have challenging rhythmic, range and dynamic requirements. Aligning and balancing the two parts were key considerations in preparing the selected excerpts for performance. In the climax of the work, the horn and baritone are in duet throughout, with complex and independent rhythms, meter changes, high tessitura, and loud dynamics. In performance, the author found it helpful to reduce all written horn dynamics in order to better balance with the baritone, clarifying the texture and the words. Additionally, it helped for the performers to face one another, which allowed the hornist to hear the diction of the voice more clearly. This aided in aligning the parts, using the diction to determine note changes in the horn. Also, the performers decided on slower tempi in the faster sections, such as mm. 72-112. This allowed for more clarity in the text and aided the performers in aligning their parts; complex rhythms and independent lines made a faster tempo difficult for both the horn and the baritone.

**Final Thoughts**

There are performance considerations unique to playing with voice and piano. Sensible text painting that vividly portrays the words of the voice part is an essential performance priority. In Schubert’s *Auf Dem Strom*, the text painting is not as obvious as it is in *Canticle III: Still Falls the Rain* or *La Noche en la Isla*. The hornist should add
appropriate word stresses and articulations based on the color and meaning of specific words in the voice.

In addition to text painting, the hornist should be sensitive to the formant (the color) of the voice. A low baritone voice, such as in the Grantham, may not project in the same manner as the soprano in the Auf Dem Strom. The hornist should be aware of this, and adjust dynamics, articulations and tone color to match and blend with the vocalist. Britten helps by eliminating competition between the horn and voice, using independent verse and variation to separate the parts until their unification in the final variation.

All three works begin with the horn and piano, followed by the voice part. In opening the work, the hornist is responsible for setting the style and mood, which the voice later emulates. The opening horn part has important melodic and harmonic content that initializes the structure of the whole work. In Canticle III: Still Falls the Rain, the opening horn line in the Theme sets up the tonal ambiguity which is central to the rest of the work’s dramatic tension and final release. In all three pieces, the horn closes the work, either alone or with voice. In Canticle III: Still Falls the Rain and the Auf Dem Strom, the horn and voice commence in closing the work, and in La Noche en la Isla the horn ends alone. As a result, the horn represents the cornerstones of the entire work.

**Suggestions for Further Research**

Of the author’s compiled listing of works for horn, voice, and piano, most of the texts were in English. Texts in German were also popular. Few texts were found in other popular languages such as Italian, French, and Spanish. Further research may look at
finding more works in these other languages. Also, research that focuses on a specific language for this genre could be interesting.

This study focused specifically on works for horn, voice and piano. Further research might look at ensembles larger than a trio. Works for horn, voice and orchestra, are recommended for further study. An example from this genre includes Britten’s *Serenade for Horn, Tenor and Orchestra*. A compiling of works for horn, voice, and orchestra would be a great next step. Exploration of Britten’s *Serenade for Horn, Tenor and Orchestra*, and other selected works, could provide a similar study to the what the author has provided in exploring works for horn, voice, and piano.

Works using organ rather than piano may be of interest as well. The author did not look into works of this instrumentation, since the study focused specifically on horn, voice and piano. An example would be *Seraphic Meditation* for soprano (or English horn), horn and organ, written by Richard Burdick.

**Closing Remarks**

This study provided insights about select works for horn, voice, and piano. With a deeper awareness of the text, musical structure, and the use of the horn, in these works, the horn player is equipped to make more informed musical choices. As a result, the horn player can deliver more meaningful and informed performances of these and similar works.

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64 Benjamin Britten, *Serenade for Horn, Tenor and Orchestra* (London: Boosey & Hawkes, 1943)

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APPENDIX A

Listing of Works for Horn, Voice, and Piano

Bavicci, John
To the Lighthouse, op. 16 (1955)
Instrumentation: soprano, horn, and piano
Publisher: Seesaw Music Corp.
Text: poem by Norma Farber of same title

Becker, Jerome
To Touch the Star (1979)
Instrumentation: soprano, horn, and piano
Entry for 1979 International Horn Society Composition Contest

Bleau, Kevin
Songs of Nature (1997)
Instrumentation: tenor, horn, and piano
Publisher: International Horn Society Manuscript Press
Text: poetry by Lawrence Murphy

Bredemeyer, Reiner
Die Winterreise (1984)
Instrumentation: baritone, horn, and piano
Language: German

Britten, Benjamin
Canticle III, op. 55, Still Falls the Rain (1954)
Instrumentation: tenor, horn, and piano
Publisher: Boosey and Hawkes
Text: Edith Sitwell’s poem Still Falls the Rain from The Raids, 1940, Night and Dawn

Britten, Benjamin
Serenade for Tenor, Horn, and Strings, op.31 (1943)
Original instrumentation: tenor, horn, and strings
Publisher: Boosey and Hawkes

Busarow, Donald
Death, Be Not Proud (1979)
Instrumentation: soprano, horn, and piano

Carbon, John
Le Bestiare (2002)
Instrumentation: soprano, horn, piano
Language: French
Text: Guillaume Apolinaire
Cave, Michael  
*Lines to the Sea, op.17*  
Instrumentation: soprano, horn, and piano

Clay, Carleton  
*Scenes for Soprano, Horn, and Piano* (1979)  
Instrumentation: soprano, horn, piano  
Score on file in International Horn Society archives at Eastman School of Music

Cooke, Arnold  
*Nocturnes: A Cycle of Five* (1956)  
Instrumentation: soprano, horn, and piano  
Publisher: Oxford University Press

Cox, David Harold  
*The Character of Love as Seen as a Search for the Lost* (1977)  
Instrumentation: tenor, horn, and piano  
Available from: Contemporary Music Center Ireland  
Text: Kenneth Patchen

Dembo, Royce  
*Velvet Shoes* (1979)  
Instrumentation: soprano, horn, and piano  
Entry for 1979 International Horn Society Composition Contest.  
Score on file in International Horn Society archives at Eastman School of Music

Doran, Matt  
*To the Moon* (1979)  
Instrumentation: soprano, horn, and piano  
Unpublished  
Entry for 1979 International Horn Society Composition Contest  
Score on file in International Horn Society archives at Eastman School of Music  
Language: English

Garner, David  
*Eins und Alles* (1999)  
Instrumentation: soprano, horn, and piano  
Publisher: composer  
Language: German  
Text: Christian Morgenstern

Granatham, Donald  
*La Noche En La Isla* (1979)  
Instrumentation: baritone, horn, and piano  
Publisher: Piquant Press
Language: Spanish
Text: poem by Pablo Neruda of same title, meaning Night on the Island

Hardin, Burton E.
*Flights of Fancy, op. 23* (1983)
Instrumentation: tenor or soprano, horn, and piano
Publisher: OR-TAV Music Publications

Higgins, Elliot L. Paraphrase.
Instrumentation: baritone, horn, and piano
Entry for 1979 International Horn Society Composition Contest
Score on file in International Horn Society archives at Eastman School of Music in Rochester, NY

Holik, Johannes
*Du Nachbar Gott*
Instrumentation: soprano, horn, and piano
Available from: Koebl
Language: German

Holik, Johannes
*Ich lese es heraus*
Instrumentation: soprano, horn, and piano
Available from: Koebl
Language: German

James, Ifor
*A Highland Lament* (2001)
Instrumentation: soprano, horn, and piano
Publisher: Editions Marc Reift

Jex, David
*Starlit Stonehenge* (1979)
Instrumentation: alto, horn, and piano
Available from: Koebl
Entry for 1979 International Horn Society Composition Contest
Score on file in International Horn Society archives at Eastman School of Music

Kauder, Hugo
2 *Songs* (1974)
Instrumentation: soprano or tenor, horn, piano
Publisher: Southern Music Company, Sheet Music Plus, Seesaw
Language: English

Kirchner, Volker David
*Orfeo* (1987)
Instrumentation: baritone, horn, and piano
Publisher: Schott
Language: German

Kratochwil, Heinz
_Hansel & Gretel_
Instrumentation: voice, horn, and piano
Available from: Koebl

Krol, Bernhard
_Horati de vino Carmina, op. 30_ (1959)
Instrumentation: soprano or tenor, horn, and piano
Publisher: Simrock
Language: Latin

Leclair, Dennis
_Dianais Nocturnal Hunt_
Instrumentation: voice, horn, and piano
Unpublished

Lee, Noll
_Sonnets of Summer and Sorrow_ (1957)
Instrumentation: bass-baritone, horn, and piano
Text: based on sonnets by William Shakespeare

Liddell, Claire
_Affirmations_
Instrumentation: tenor, horn, and piano
Unpublished

Marshall, Pamela
_Watchmen for the Morning_ (1975)
Instrumentation: voice, horn, and piano
Publisher: Seesaw Music

McCabe, John
_Five Folksongs_ (1976)
Instrumentation: high voice, horn, and piano
Publisher: Novello

Medek, Tilo (1940-2006). _Sintflutbestanden._
Year of completion: 1967
Instrumentation: tenor, horn, and piano
Publisher: Edition Tilo Medek
Distributed by: Spaeth/Schmid
Language: German
Melby, John
*Due canti di Leopardi* (1966)
Instrumentation: soprano, horn, and piano
Entry for 1979 International Horn Society Composition Contest
Score on file in International Horn Society archives at Eastman School of Music
Language: Italian
Text: Giacomo Leopardi

Moylan, William
Instrumentation: soprano or tenor, horn, and piano
Publisher: Seesaw Music

Muller-Hornbach, Gerhard
*Nachts* (1979)
Instrumentation: baritone, horn, and piano
Entry for 1979 International Horn Society Composition Contest
Score on file in International Horn Society archives at Eastman School of Music
Language: German

Nash, Gary Powell
*Sphinx* (1996)
Instrumentation: bass-baritone, horn, and piano
Publisher: Gold Branch Music, Inc.

Nelson, Havelock
*Four Irish Songs*
Instrumentation: soprano, horn, and piano
Publisher: Editions Marc Reift

O'Connell, Ryan
*Remembering the Future*
Horn, Mezzo-Soprano, Piano

O’Leary, Jane
*The Prisoner* (1969)
Instrumentation: baritone, horn, and piano
Language: English

Palmer, M.
*A Highland Lament* (1969)
Soprano, Horn and Piano
Collection Ifor James EMR
Words and Music by Maggie Palmer
Pelinka, Werner
*Der Panther, op. 41*
Instrumentation: soprano or mezzo-soprano or tenor, horn, and piano
Language: German

Pelinka, Werner
*Ikone Franz op. 25 (1993)*
Instrumentation: soprano, horn, and organ
Language: German

Pelinka, Werner
*Le Beatitudini, op. 15 (1990)*
Instrumentation: baritone, horn, and piano
Available from: Koebl
Language: Italian

Pelinka, Werner
*Mein Herr und mein Gott, op. 12*
Instrumentation: soprano or mezzo-soprano or tenor, horn, and piano
Temporarily out of print
Language: German

Pelinka, Werner
*Passio silvae, op. 14 (1990)*
Instrumentation: bass (or alto), horn, and piano
Available from: Koebl

Pelinka, Werner
*Ultima in mortis hora, op. 14, No. 11 (1990)*
Instrumentation: alto (or bass), horn, and piano
Language: Latin

Pelinka, Werner
*You are my sunshine, op. 37, No. 1*
Instrumentation: soprano or tenor, horn, and piano

Pelinka, Werner
*What a summer! op. 37, No. 2*
Instrumentation: soprano, horn, and piano
Language: English

Perera, Ronald
*Children of the Sun (1978)*
Instrumentation: soprano, horn, and piano
Publisher: Schirmer
Text: based on poetry by Robert Louis Stevenson

Pilss, Karl
_Drei Gesange_
Instrumentation: mezzo-soprano or alto or baritone, horn, and piano
Available from: Koebl
Language: German

Porena, Boris
_Vier Lieder aus Dem Barock_ (1959)
Instrumentation: soprano, horn, and piano
Publisher: Edizioni Suvini Zerboni
Language: German

Porter, Thomas Jay
_Arise_ (1979)
Instrumentation: soprano, horn, and piano
Entry for 1979 International Horn Society Composition Contest
Score on file in International Horn Society archives at Eastman School of Music

Presser, William
_Four Herrick Songs_ (1976)
Instrumentation: soprano, horn, and piano
Publishers: Tenuto

Presser, William
_Praise Ye the Lord_
Instrumentation: soprano, horn, and piano
Publisher: Tenuto Publications

Proctor, Arlene Zallman
_Sonneet XXXIII_ (1979)
Instrumentation: baritone, horn, and piano
Unpublished
Entry for 1979 International Horn Society Composition Contest
Score on file in International Horn Society archives at Eastman School of Music

Roe, Betty
_The Silver Hand_
Instrumentation: tenor, horn, and piano Unpublished
Available from: composer

Sargon, Simon
_A Clear Midnight_ (1995)
Instrumentation: baritone, horn, and piano
Publishers: Simon A. Sargon; Transcontinental Music
Text: poem by Walt Whitman of same title

Sargon, Simon
*Huntsman, What Quarry?* (1990)
Instrumentation: soprano, horn, and piano
Publisher: Simon A. Sargon
Text: based on two poems by Edna St. Vincent Millay of same titles

Schuman, William
*The Young Dead Soldiers* (1975)
Original instrumentation: soprano, horn, and chamber orchestra
Alternate instrumentation: soprano, horn, and piano
Publisher: Merion Music

Seidler, Alan
*Sonnet* (1972)
Instrumentation: baritone, horn, and piano
Text: Timothy Aurthur

Sellers, Jacquelyn
*Spiritual Settings* (1996)
Instrumentation: soprano, horn, and piano
Available from: Koebl and the composer
Text: from traditional spirituals

Seminin, Carlo Florindo
*Astrakan* (1959)
Instrumentation: soprano, horn, and piano
Publisher: Edizioni Chant du Monde

Silwestrow, Valentin
*Waldmusik*
Instrumentation: soprano, horn, and piano
Available from: Spaeth/Schimd
Language: German

Singer, Jeanne
*From Petrarch: On the Recent Deaths of his Friend Colonna and his Lady Laura* (1978)
Instrumentation: mezzo-soprano, horn, and piano
Publisher: Cor Publishing
Text: based on Lloyd Schwartz’s translation of a poem (title unknown) by Petrarch

Skarecky, Jana
*Et Incarnatus Est* (1981)
Instrumentation: baritone, horn, and piano
Steinert, Daniel
*Three Songs* (1979)
Instrumentation: soprano, horn, and piano
Entry for 1979 International Horn Society Composition Contest

Storfer, Ilse
*Weihnachtslied*
Instrumentation: baritone or bass, horn, and piano
Language: German
Text: Ilse Storfer

Strauss, Richard
*Alphorn Op. AV. 29* (1876)
Instrumentation: Soprano, Horn and Piano

Street, Eric
*Tonight I Can Fly*
Instrumentation: soprano, horn, and piano
Available from: Wehr’s Music House
Text: William Ferrara

Street, Eric
*Chocolate Kisses*
Instrumentation: voice, horn, and piano
Available from: Wehr’s Music House

Taggart, Mark Alan
*A Song for Morning* (1979)
Instrumentation: bass-baritone, horn, and piano
Entry for 1979 International Horn Society Composition Contest

Thistle, Robert
*Drei Gedichte von Ingeborg Reinmann* (1999)
Instrumentation: soprano, horn, and piano
Publisher: Wolfgang G. Haas
Language: German
Text: poems by Ingeborg Reinmann by same titles

Thornton, Ty
*Song Without Words* (1979)
Instrumentation: soprano, horn, and piano
Entry for 1979 International Horn Society Composition Contest
Score on file in International Horn Society archives at Eastman School of Music

Turek, Ralph
*Hymn to the Night* (1979)
Instrumentation: soprano, horn, piano
Entry for 1979 International Horn Society Composition Contest

Walden, C.G.
*Final Praise*
Instrumentation: baritone, horn, and piano
Publisher: Hoyt Editions
Text: Psalm 150

Watkins, Michael Blake
*All that we read in their smiles* (1977)
Instrumentation: tenor, horn, and piano
Publisher: Novello

Weinstein, Michael
*Four Rilke Songs* (1993)
Instrumentation: soprano, horn, and piano
Publisher: Micha Music

Winteregg, Steven
*City Songs* (1993)
Instrumentation: soprano, horn, and piano

Yeago, Charles T.
*Oh Death, Where is Thy Sting* (1999)
Instrumentation: soprano, horn (or flute), and piano
Publisher: Bas Publishing Co.
Text: First Corinthians, chapter 15, verses 55-56
APPENDIX B

Translations of Poetic Texts

*Auf Dem Strom* by Ludwig Rellstab

Und so trägt mich denn die Welle
And so bears me then the waves

Fort mit unerlehter Schnelle.
forth with unrelenting speed.

Ach, schon ist die Flur verschwunden (entschwunden).
Ah, already has the meadow disappeared (disappeared).

Wo ich selig Sie gefunden!
where I blissfully her found!

Ewig hin, ihr Wonnitage!
Forever gone, you days-of-joy!

Hoffnungsecho verhallt (verschallt) die Klage
Without-hope echoes (echoes) the lament
(The laural echoes devoid of hope)

Um das schöne Heimatland,
for the beautiful homeland,

Wo ich ihre Liebe fand.
where I her love found.

Sich, wie flieht der Strand vorüber,
Look, how flies the shore past;

Und wie drängt es mich hinüber,
and how draws it me to it;

Zieht mit unerlährbaren Banden,
drawn by inexpressible bonds.

---

An der Hütte dort zu landen,
[to land there by the cabin.]

In der Laube dort zu weilen;
(And to linger there under the arbor.)

Doch des Stromes Wellen eilen
[But the current's waves rush]

Weiter ohne Rast und Ruh,
[Onward without rest or peace.]

Führen mich dem Weltmeer zu.
[Leading me out into the ocean.]

Ach, vor jener dunklen Wüste,
[Ah, before that dark wasteland.]

Fern von jeder heiteren Küste,
[Far from every cheerful coast.]

Wo kein Eiland zu erschauen,
[Where no island to be-seen,]

O, wie faßt mich zitternd Grauen!
[Oh how it-seizes me trembling horror!]

Wehmutstränen sanft zu bringen,
[Melancholy's tears gently to bring.]

Kann kein Lied vom Ufer dringen;
[No longer do the songs from the shore penetrate;]
Nur der Sturm weht kalt daher
[nuŋ dɛʁ ʃtʊrm vɛɐt kalt da.ˈhɛʁ] only the storm blows coldly from there,

Durch das grau geholme Meer!
[duʁç dats gråʊ ɡoˌhoːmə ˈmɛɐ] over the grey uplifted sea!

Kann des Auges sehend Schweifen
[kan dɛs ˈʔaxəːɡəs ˈzeːɐŋənt ˈʃvaːfən] can the eye's longing sweep
(Since my eye's longing gaze)

Keine Ufer mehr ergreifen,
[ˈkaːnəˌnoː ˈnaːɐˌfər mɐɐ ˈʔɛʁˌgraːfən] no shore any longer catch hold of,
(can no longer catch a glimpse of the shore)

Nun so schau' ich zu den Sternen
[nuːn so ˈʃʃauɐ̯ ɪç zu ˈdɛn ˈʃtɛːrnən] now so look I to the stars
(I raise my eyes to the stars)

\[\text{Variant}\]
\[\text{nun so blick' ich zu den Sternen dort}\]

Auf in jenen heil'gen Fernen!
[ʔaːf in ˈjeːnən ˈhaɪləŋən fərˈnən] upward into that holy distance!

Ach! bei ihrem milden Scheine
[ʔaːx bɛi ˈʔɛːɐ̯ ˈmiːldən ˈʃaːiːnə] Ah! by their gentle light

\[\text{Variant}\]
\[\text{Bei der Sterne mildem' Scheine...}\]

Nann' ich sie zuerst die Meine;
[n̩aŋ ʔiː ˈziː tʊsɐˈŋzɛst diː ˈmaɪnə] called I her once mine.

Dort vielleicht, o tröstend Glück,
[doʁt ˈfiːʁɛtç oː ˈtroːʃtənt ˈɡʁʊk] there perhaps, oh comforting chance.

Dort begegn' ich ihrem Blick.
[doʁt beɡˈɡn̩ ʔiː ˈʔɛːɐ̯ ˈbliːk] there will meet I her glance.
(And there by chance I may again meet her gaze.)
**Still Falls the Rain by Edith Sitwell**

Still Falls the Rain  
Still falls the Rain---  
Dark as the world of man, black as our loss---  
Blind as the nineteen hundred and forty nails  
Upon the Cross.

Still falls the Rain  
With a sound like the pulse of the heart that is changed to the hammer-beat  
In the Potter's Field, and the sound of the impious feet

On the Tomb:  
Still falls the Rain

In the Field of Blood where the small hopes breed and the human brain  
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain  
At the feet of the Starved Man hung upon the Cross.  
Christ that each day, each night, nails there, have mercy on us---  
On Dives and on Lazarus:  
Under the Rain the sore and the gold are as one.

Still falls the Rain---  
Still falls the Blood from the Starved Man's wounded Side:  
He bears in His Heart all wounds,---those of the light that died,  
The last faint spark  
In the self-murdered heart, the wounds of the sad uncomprehending dark,  
The wounds of the baited bear---  
The blind and weeping bear whom the keepers beat  
On his helpless flesh... the tears of the hunted hare.

Still falls the Rain---  
Then--- O I leape up to my God: who pulles me doune---  
See, see where Christ's blood streames in the firmament:  
It flows from the Brow we nailed upon the tree

Deep to the dying, to the thirsting heart  
That holds the fires of the world,---dark-smirched with pain  
As Caesar's laurel crown.

Then sounds the voice of One who like the heart of man  
Was once a child who among beasts has lain---  
"Still do I love, still shed my innocent light, my Blood, for thee."
La Noche en la Isla by Pablo Neruda

Toda la noche he dormido contigo
junto al mar, en la isla.
Salvaje y dulce eras entre el placer y el sueño,
entre el fuego y el agua.

Tal vez muy tarde
nuestros sueños se unieron
en lo alto o en el fondo,
arríba como ramas que un mismo viento mueve,
abajo como rojas raíces que se tocan.

Tal vez tu sueño
se separó del mío
y por el mar oscuro
me buscaba
como antes
cuando aún no existías,
cuando sin divisarte
navegué por tu lado,
y tus ojos buscaban
lo que ahora
- pan, vino, amor y cólera -
te doy a manos llenas
porque tú eres la copa
que esperaba los dones de mi vida.

He dormido contigo
toda la noche mientras
la oscura tierra gira
con vivos y con muertos,
y al despertar de pronto
en medio de la sombra
mi brazo rodeaba tu cintura.
Ni la noche, ni el sueño pudo separarnos.

He dormido contigo
y al despertar tu boca
salida de tu sueño
me dio el sabor de tierra,
de agua marina, de algas,
del fondo de tu vida,
y recibí tu beso
mojado por la aurora
como si me llegara
del mar que nos rodea.

All night I have slept with you
next to the sea, on the island.
Wild and sweet you were between pleasure and sleep, between fire and water.

Perhaps very late
our dreams joined
at the top or at the bottom,
up above like branches moved by a common wind,
down below like red roots that touch.

Perhaps your dream
drifted from mine
and through the dark sea
was seeking me
as before
when you did not yet exist,
when without sighting you
I sailed by your side,
and your eyes sought
what now
- bread, wine, love and anger -
I heap upon you
because you are the cup
that was waiting for the gifts of my life.

I have slept with you
all night long while
the dark earth spins
with the living and the dead,
and on waking suddenly
in the midst of the shadow
my arm encircled your waist.
Neither night nor sleep could separate us.

I have slept with you
and on waking your mouth
come from your dream
gave me the taste of earth,
of the water, of seaweed,
of the depths of your life,
and I received your kiss
moistened by the dawn
as if it came to me
from the sea that surrounds us.

---

APPENDIX C

Tables of Vowels and Consonants

Table of Consonants\textsuperscript{68}

the international phonetic alphabet (2005)

<table>
<thead>
<tr>
<th>Consonants (pulmonic)</th>
<th>Bilabial</th>
<th>Labiodental</th>
<th>Dental</th>
<th>Alveolar</th>
<th>Palato-alveolar</th>
<th>Retroflex</th>
<th>Alveolo-palatal</th>
<th>Palatal</th>
<th>Velar</th>
<th>Uvular</th>
<th>Pharyngeal</th>
<th>Epiglottal</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nasal</td>
<td>m</td>
<td>n</td>
<td>n</td>
<td>j</td>
<td>k</td>
<td>g</td>
<td>q</td>
<td>h</td>
<td>H</td>
<td>h</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plosive</td>
<td>p b</td>
<td>t d</td>
<td>t d</td>
<td>c j</td>
<td>k g</td>
<td>q g</td>
<td>? ?</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Fricative</td>
<td>φ β f v</td>
<td>θ ð s z s z</td>
<td>θ ð s z</td>
<td>e z ç j</td>
<td>x y x y</td>
<td>x y k</td>
<td>h f H h</td>
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<td></td>
</tr>
<tr>
<td>Approximant</td>
<td>u</td>
<td>j</td>
<td>ɾ j</td>
<td>ɾ u</td>
<td>H H</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tap, flap</td>
<td>v r</td>
<td>r</td>
<td>ɾ l</td>
<td></td>
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</tr>
<tr>
<td>Trill</td>
<td>B</td>
<td>ɾ</td>
<td>ɾ</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Lateral fricative</td>
<td>ɾ k ɾ k</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Lateral approximant</td>
<td>I l I L</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lateral flap</td>
<td>J</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

Where symbols appear in pairs, the one to the right represents a medially voiced consonant, except for murmured ɾ. Shaded areas denote articulations judged to be impossible. Light grey letters are unofficial extensions of the IPA.

Table of Vowels\textsuperscript{69}

- Where symbols appear in pairs, the one to the right represents a rounded vowel.

\textsuperscript{68} The Handbook of the International Phonetic Association (London: Cambridge University Press, 1999)

\textsuperscript{69} “UCLA Phonetics Lab Data”, accessed May 2, 2014, phonetics.ucla.edu/course/chapter1/vowels.html

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Complete IPA Chart

THE INTERNATIONAL PHONETIC ALPHABET (2005)

<table>
<thead>
<tr>
<th>CONSONANTS (PULMONIC)</th>
<th>CONSONANTS (NON-PULMONIC)</th>
<th>CONSONANTS (CO-Articulated)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FRICATIVE</strong></td>
<td><strong>Anterior Click Releases</strong> (require posterior stop)</td>
<td><strong>A.</strong> Voiced labialized velar apponiment</td>
</tr>
<tr>
<td>Bilabial</td>
<td>Bilabial</td>
<td><strong>W.</strong> Voiced labialized velar apponiment</td>
</tr>
<tr>
<td>labiodental</td>
<td>&amp;</td>
<td><strong>Y.</strong> Voiced labialized palatal apponiment</td>
</tr>
<tr>
<td>Dental</td>
<td>&amp;</td>
<td><strong>E.</strong> Voiceless palatalized velar (labio-palatal) fricative</td>
</tr>
<tr>
<td>Alveolar</td>
<td>p</td>
<td><strong>Z.</strong> Voiceless palatalized velar (labio-palatal) fricative</td>
</tr>
<tr>
<td>Palatal (alveolo-velar)</td>
<td>t</td>
<td><strong>S.</strong> Simultaneous s and f (displaced)</td>
</tr>
<tr>
<td>Retracted</td>
<td>t</td>
<td><strong>Kp</strong> Sibilants and voiceless articulations may be joined by a tie bar</td>
</tr>
<tr>
<td>Uvular</td>
<td>j</td>
<td><strong>Tq</strong> Sibilants and voiceless articulations may be joined by a tie bar</td>
</tr>
<tr>
<td>Lateral</td>
<td>7</td>
<td><strong>Keith</strong> Sibilants and voiceless articulations may be joined by a tie bar</td>
</tr>
<tr>
<td>Approximation</td>
<td>l</td>
<td><strong>Kp</strong> Sibilants and voiceless articulations may be joined by a tie bar</td>
</tr>
<tr>
<td>Tap, flap</td>
<td>r</td>
<td><strong>Tq</strong> Sibilants and voiceless articulations may be joined by a tie bar</td>
</tr>
<tr>
<td>Lateral release</td>
<td>l</td>
<td><strong>Kp</strong> Sibilants and voiceless articulations may be joined by a tie bar</td>
</tr>
<tr>
<td>Lateral apposition</td>
<td>i</td>
<td><strong>Tq</strong> Sibilants and voiceless articulations may be joined by a tie bar</td>
</tr>
<tr>
<td>Lateral flap</td>
<td>j</td>
<td><strong>Kp</strong> Sibilants and voiceless articulations may be joined by a tie bar</td>
</tr>
</tbody>
</table>

VOWELS

<table>
<thead>
<tr>
<th><strong>Front</strong></th>
<th><strong>Narrow Front</strong></th>
<th><strong>Central</strong></th>
<th><strong>Narrow Back</strong></th>
<th><strong>Back</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Close</td>
<td>V</td>
<td>I</td>
<td>E</td>
<td>U</td>
</tr>
<tr>
<td>Close mid</td>
<td>E</td>
<td>O</td>
<td>E</td>
<td>O</td>
</tr>
<tr>
<td>Open mid</td>
<td>E</td>
<td>O</td>
<td>E</td>
<td>O</td>
</tr>
<tr>
<td>Open</td>
<td>E</td>
<td>O</td>
<td>E</td>
<td>O</td>
</tr>
</tbody>
</table>

**SUPRASEGMENTALS**

- **Tone**
  - Primary stress
  - Secondary stress
  - Level tone
  - Contour tone

**DIACRITICS**

Diacritics may be placed above a symbol with a descender, as ɣ. Other symbols may appear as diacritics to represent phonetic features: (fricative release), (nasal release), (glottal onset), (hyperthetetic release), (aspiration).

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The Handbook of the International Phonetic Association (London: Cambridge University Press, 1999)