

Introduction to Forms

Intro to Music Unit 3

My First 12-Bar Blues

The musical score for "My First 12-Bar Blues" is presented in 4/4 time across three staves. The melody is written in treble clef, and the chords are indicated above the staff lines. The key signature has one sharp (F#), indicating the key of A major or D minor.

Staff 1 (Measures 1-4):

- Measure 1: A (Chord), A7 (Chord)
- Measure 2: A (Chord), A7 (Chord)
- Measure 3: A (Chord), A7 (Chord)
- Measure 4: A (Chord), A7 (Chord)

Staff 2 (Measures 5-8):

- Measure 5: D (Chord), D7 (Chord)
- Measure 6: D (Chord), D7 (Chord)
- Measure 7: A (Chord), A7 (Chord)
- Measure 8: A (Chord), A7 (Chord)

Staff 3 (Measures 9-12):

- Measure 9: E (Chord), E7 (Chord)
- Measure 10: E (Chord), E7 (Chord)
- Measure 11: A (Chord), A7 (Chord)
- Measure 12: A (Chord), A7 (Chord)

The melody consists of eighth notes and quarter notes, with a final double bar line at the end of the 12th measure.

Lyric Patterns

AAB St. Louis Blues

- I hate to see that evening sun go down
- I hate to see that evening sun go down
- 'Cause, my baby, he's gone left this town
- Fellin' tomorrow like I feel today
- If I'm feelin' tomorrow like I feel today
- I'll pack my truck and make my get away
- St. Louis woman with her diamond ring
- Pulls that man around by her apron string
- If it wasn't for powder and her store-bought hair
- That man I love wouldn't have gone nowhere,
nowhere
- I got the St. Louis blues, blue as I can be
- That man's got a heart like a rock cast in the sea
- Or else he wouldn't have gone so far from me
- I love my man like a school boy loves his pie
- Like a Kentucky colonel loves his mintn rye
- I love my baby till the day I die

Early Blues Figures

- W.C. Handy “creator” of the blues
- Bessie Smith
- Ma Rainey
- Lead Belly
- Robert Johnson

Dance Forms

WRONG

Head: Headbanging
won't attract the ladies

RIGHT



Travolta, inset

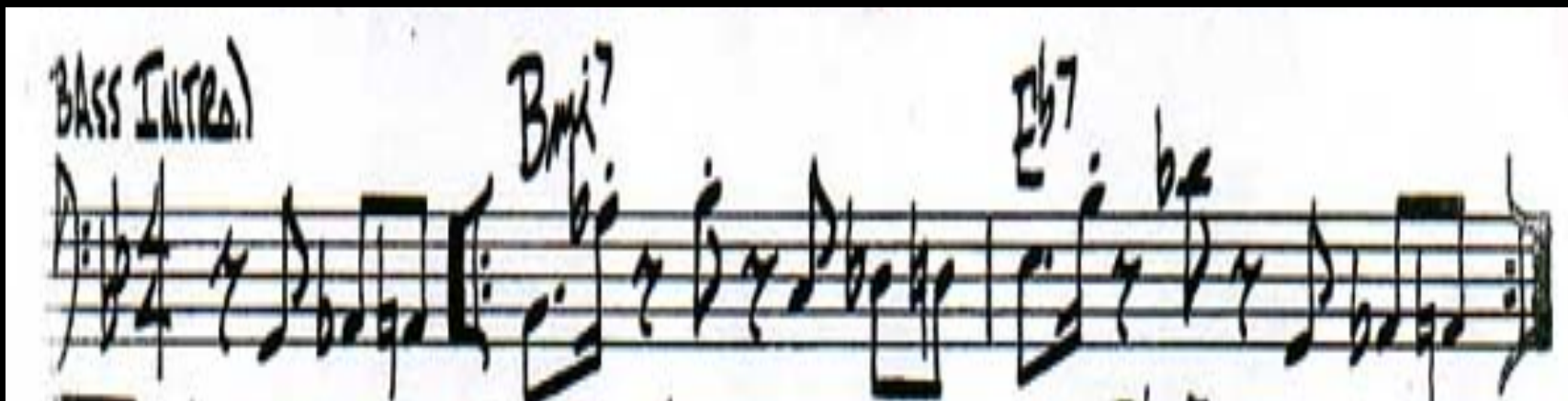
Blues, Soul, and Jazz: Ostinato/Blue Line

Green Onions-Booker T. and the MG's



Herbie Hancock, *Chameleon*

Ground Bass or Basso Ostinato

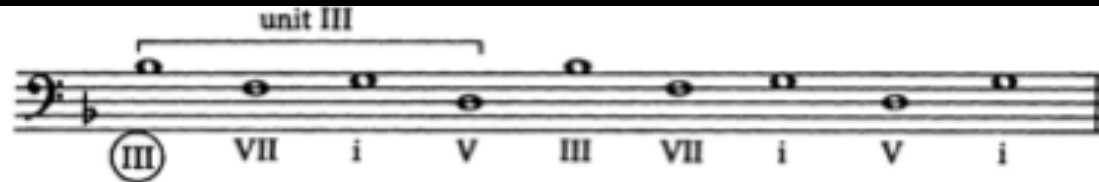


12 Bar Blues in Popular Music

- 27 Beatles songs use a blues form
 - Can't Buy Me Love
 - Day Tripper etc...
- 80s
- Van Halen Ice Cream Man

Renaissance Dances: The Romanesca, Folia, and Passamezzo Moderno

Scheme III



Scheme V



Scheme IV



Diego Ortiz: *Tratado de Glosas* (1553), Romanesca



Viol da Gamba

Chord Substitution in Jazz

The image displays a musical score with five staves, each containing a sequence of jazz chords. The chords are written in a shorthand notation above the staff lines. The staves are numbered 1 through 5 on the left. The chords are as follows:

- Staff 1: C, Ami, Dmi7, G7
- Staff 2: C, E7, A7, Dmi7, G7
- Staff 3: C, Dmi7, G7, C
- Staff 4: C, G7, C, Ab7, Fmi, C, Fmi, G7
- Staff 5: G7, C

The ii-V-I Progression

David Baker, *Jazz Improvisation: A Comprehensive Method for All Musicians*

Renaissance and Baroque Version

The image displays a musical transcription of Corbetta's alphabet chords, comparing the Renaissance and Baroque versions. The top staff, labeled 'Guitar', shows the chords in modern notation on a treble clef staff with a 2/4 time signature. The bottom staff, labeled 'Baroque Guitar', shows the same chords in lute tablature. The chords are labeled A through K, with 'Etc.' following K. The Baroque staff uses letters T, A, and B for the top, middle, and bottom strings respectively, with numbers 1-3 indicating fret positions.

Chord	Guitar (Modern)	Baroque Guitar (Tablature)
A	Two whole notes: G4, B4	T: 2, 2; A: 2; B: 3
B	Two whole notes: A4, C5	T: 3; A: 1; B: 1
C	Two whole notes: B4, D5 (with C#4)	T: 2; A: 2; B: 2
D	Two whole notes: C5, E5	T: 2; A: 2; B: 1
E	Two whole notes: D5, F5	T: 2; A: 2; B: 1
F	Two whole notes: E5, G5 (with F#4)	T: 2; A: 2; B: 1
G	Two whole notes: F5, A5	T: 3; A: 2; B: 1
H	Two whole notes: G5, B5 (with F#4)	T: 1; A: 3; B: 1
I	Two whole notes: A5, C6 (with G#4)	T: 2; A: 2; B: 2
K	Two whole notes: B5, D6 (with A#4)	T: 3; A: 2; B: 1
Etc.		

Grall Transcription of Corbetta alfabeto
chords “A–K” into Modern Notation

Renaissance Chord Substitution (Folia)

The image displays four musical staves in bass clef with a key signature of one flat (B-flat). Each staff is accompanied by a sequence of Roman numerals representing chords. The first staff, labeled 'Scheme V', shows a sequence of nine chords: i, V, i, VII, III, VII, i, V, and i. The second staff, labeled 'Folia' and '1st', shows a sequence of seven chords: i, V, i, VII, VII, i, and V. The third staff, labeled 'Folia' and '2nd', shows a sequence of seven chords: V, i, VII, VII, i, V, and i. The fourth staff, labeled 'Folia variants' and '1st', shows a sequence of thirteen chords: i, V, II, V, i, IV, VII, IV, III, VII, i, iv, and V. The notation includes whole and half notes on the staves, with some notes beamed together.

Scheme V

1st

Folia

2nd

Folia variants

Richard Hudson, "The Folia Dance and the Folia Formula," 212

Next Step: Ornamentation



Blues

The image displays a musical score for a blues melody in 4/4 time, featuring three measures of ornamentation. Each measure is preceded by a first ending bracket labeled '1.' followed by a blank line. The first measure is labeled '1.A' and the second '1. B'. The third measure is labeled '1. C'. The notation includes eighth and sixteenth notes, with 'full' ornaments indicated by upward arrows and downward arrows. The melody is written on a single staff with a treble clef.

1. _____ 1.A _____ 1. B _____ 1. C _____

Simple Blues Ornamentation

Jazz, Jerry Coker

32

This page contains 11 measures of a jazz piano exercise, numbered (a) through (k). The key signature is one sharp (F#), and the time signature is 4/4. The exercise is divided into two columns of five measures each, with the final measure (k) on the left.

Measures (a) and (b) are marked with **D-7** and **G7** chords. Measures (c) through (k) are marked with **G7** chords.

The measures are as follows:

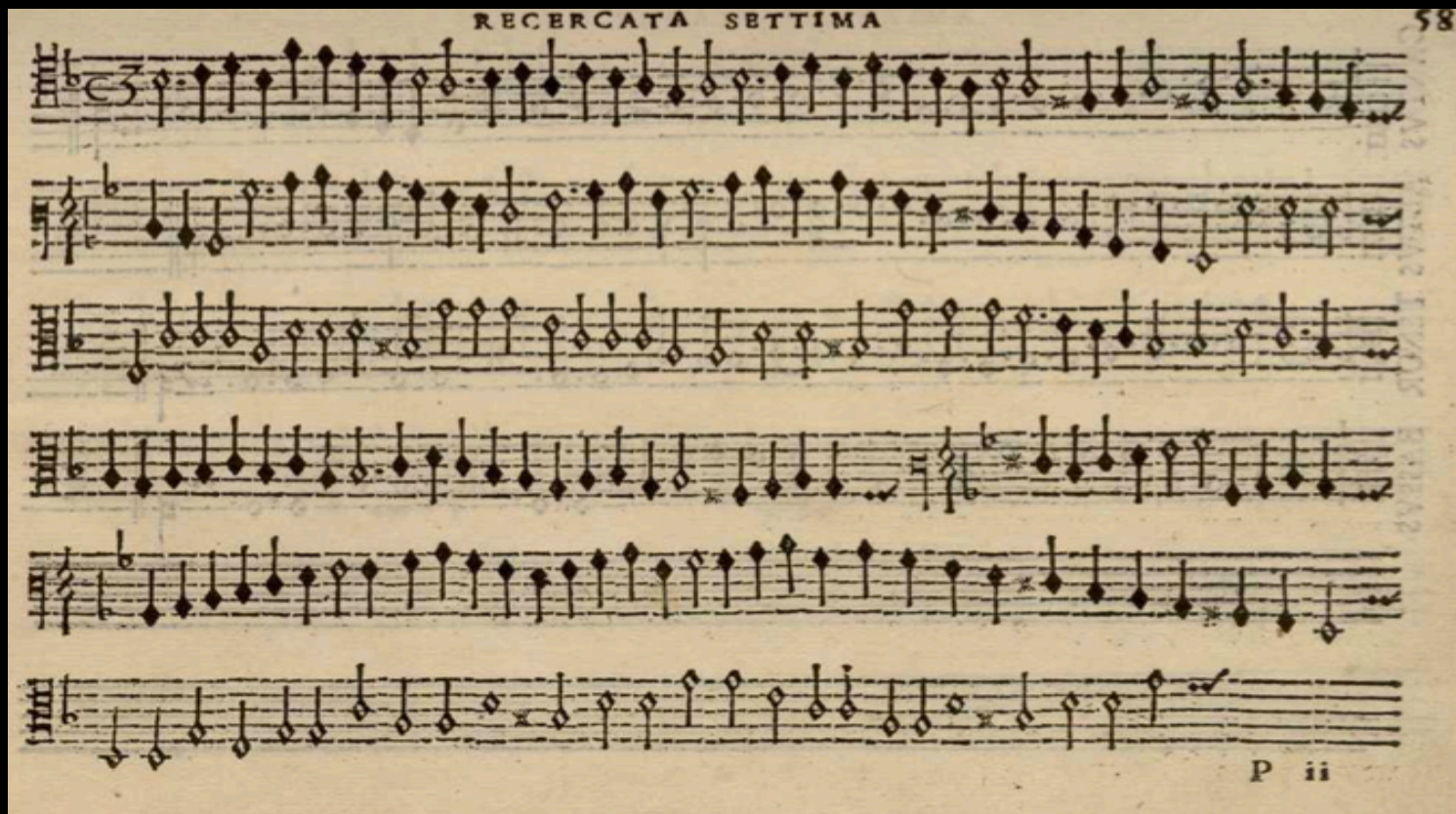
- (a) D-7 chord, whole note.
- (b) D-7 chord, whole note.
- (c) G7 chord, quarter note, eighth note, quarter note, eighth note.
- (d) G7 chord, quarter note, eighth note, quarter note, eighth note.
- (e) G7 chord, quarter note, eighth note, quarter note, eighth note.
- (f) G7 chord, quarter note, eighth note, quarter note, eighth note.
- (g) G7 chord, quarter note, eighth note, quarter note, eighth note.
- (h) G7 chord, quarter note, eighth note, quarter note, eighth note.
- (i) G7 chord, quarter note, eighth note, quarter note, eighth note.
- (j) G7 chord, quarter note, eighth note, quarter note, eighth note.
- (k) G7 chord, quarter note, eighth note, quarter note, eighth note.

In the Renaissance: Silvestro di Ganassi



Example of ornamentation from Ganassi's *Opera intitolata fontegara* (1535) for recorder

Diego Ortiz, Romanesca with Ornamentation



Girolamo Diruta *Il Transilvano* (1593)



Groppi and Tremoli for Keyboard

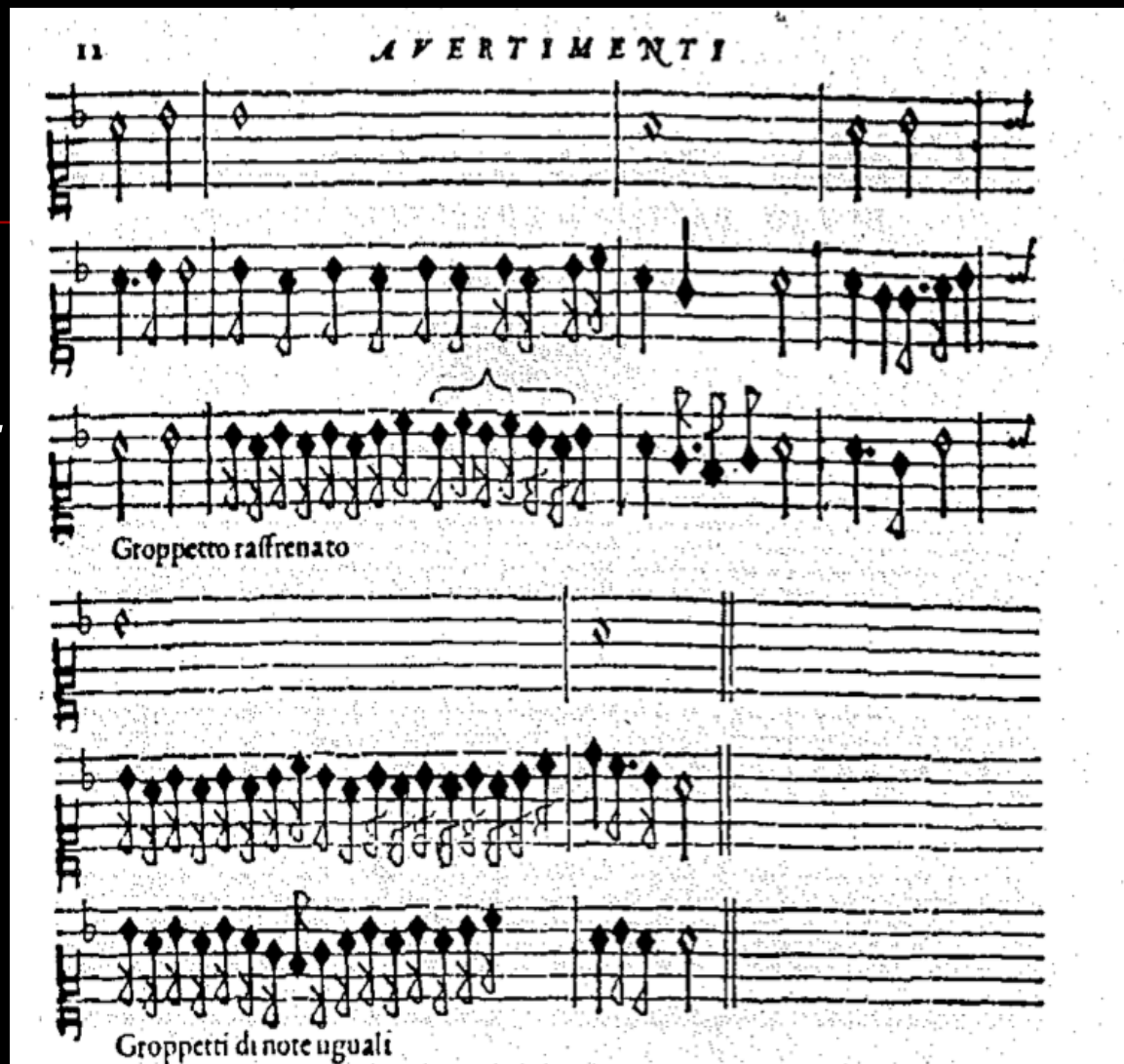
Giovanni Bassano (Cornettist)



Giovanni Bassano's *Ricercate, passagiet, cadentie* (1585)

Giovanni Battista Bovicelli

*Regole, passaggi
di musica,
madrigali e
motetto
passeggiati
(1594) for voice*



Giulio Caccini



- Caccini's extended ornaments, *Le nuove musiche* (1604) for voice

In practice

Example 19 Rore 'Anchor che co'l partire'
The original version

The image displays a musical score for the piece 'Anchor che co'l partire' by Cipriano de Rore. It consists of five staves, each representing a different version of the music. The top staff is the original version, with the lyrics 'An - chor che co'l par - ti -' written below it. The subsequent four staves are ornamented versions, each with a label to its left: 'Dalla Casa', 'Bassano', 'Rogniono', and 'Bovicelli'. The notation includes various musical symbols such as treble clefs, time signatures, and notes, with the ornamented versions featuring more complex rhythmic patterns and additional notes compared to the original.

Ornamented Versions of Cipriano de Rore's Anchor che'
co'l partire

In Jazz: Giant Steps

First Bars

Straight Ahead (♩ = 290)
Head

Chords: D \flat E7 A C7 F Bm7 E7 A C7

DELAY

The musical notation shows a single staff in 4/4 time. The melody is written in the right hand, and the bass line is in the left hand. The first bar begins with a D-flat note. The second bar contains an E7 chord. The third bar contains an A chord. The fourth bar contains a C7 chord. The fifth bar contains an F chord. The sixth bar contains a Bm7 chord and a 'DELAY' marking. The seventh bar contains an E7 chord. The eighth bar contains an A chord. The ninth bar contains a C7 chord.

Elaboration of Melody

The image displays a musical score for two staves, likely representing a piano and a melody line. The notation is in treble clef.

Staff 1 (Top):

- Chord: F (first measure)
- Chord: E \flat m7 (second measure)
- Chord: A \flat 7 (third measure)
- Chord: D \flat (fourth measure, circled with a B)
- Chord: E7 (fifth measure)

Staff 2 (Bottom):

- Chord: A (first measure)
- Chord: C7 (second measure)
- Chord: F (third measure)
- Chord: E \flat m7 (fourth measure)
- Chord: E7 (fifth measure)

Quick Review

- What is the 12 Bar Blues?
- What are is the form of the lyrics?
- What are some analogues to the blues within the 16th and 17th century?
(Renaissance and Baroque)

Secular Song Form

- 12 Bar Blues lyric form is AAB
- Song form adds an additional A (AABA)
- Parts
 - Intro/
 - Verse
 - Chorus
 - Bridge (transition or contrasting section)
 - Solo

Song Form

- Often 32 Bars—8 measures each
- Many variants of the order
- Strophic—same music, different text
- AABA: Yesterday
- AAA: House of Rising Sun
- ABABCB: Ticket to Ride

Song Forms in the Middle Ages:

Monophonic forms

- Monophonic songs
 - Use of Formes fixes (fixed song forms such as rondeux, ballades, virelais Troubadors and Trouveres)

Polyphonic songs (sometimes based on the Formes Fixes)

- **Chansons**-typically the cantus is in the upper voice.
- Some of the voices untexted for contrast
- Most commonly set in the rondeau or ballade

Song and Secular Vocal Forms in the Renaissance

Secular Songs

- John Dowland Examples

Secular Renaissance Music

■ Madrigal

■ Intended for amateur performers

» Frequently borrowed from Greek literature

» Other favored topics include the “fair shepherdess” and nature themes

Printing	Printing
Printing	Printing

– Printed in part-book or opposing-sheet format

– Possibly suggestive hidden meanings in lyrics

Secular Song in the Baroque

Monody and Opera

Opera in the Baroque

- ◆ Result of musical discussions of the *Camerata* in Florence (a learned society)
 - ◆ Wanted a new vocal style modeled on the music of ancient Greek tragedy
 - ◆ Since no one knew what ancient Greek music sounded like, the group investigated ancient writings about music
 - ◆ Investigations led to the development of a new style called *recitative*, modeled upon human speech

Opera in the Baroque

- First known opera:
 - By Jacopo Peri
 - Presented in 1600 in Florence
 - At wedding celebration of King Henri IV of France and Marie de' Medici
 - Titled *Euridice*
- ◆ 1607 Claudio Monteverdi wrote *Orfeo*
 - ◆ 1st large scale (great) opera
- ◆ Both operas based upon Greek myth of Orpheus and Eurydice

Opera in the Baroque

- Rise of the virtuoso singer
- ◆ The *castrato* (pl. *castrati*) was most highly regarded of all
 - ◆ Combined power of man's voice with range of woman
 - ◆ Most highly paid of all singers
 - ◆ Some Baroque operas can no longer be performed due to the modern shortage of castrati singers

Opera

- Dialog and plot sung
- ⊗ Requires singers who can act and actors who can sing
- ⊗ Requires a large staff to stage an opera
 - The result is that opera is expensive
 - In Baroque society, this expense could seldom be borne by other than the aristocracy

Opera

- Primarily two parts to an opera
 - Music
 - Text
- ⊗ Text in opera is called *libretto*
 - ⊠ Music is written by a composer
 - ⊠ Libretto is written by a *librettist*

Opera

- Some operas are serious
- Some are comic
- Some are both
- ⊗ Comic opera allows for occasional spoken dialog, but usually when it is necessary for comedic timing in order to make a joke or comedy situation work

Opera

- Types of characters in operas:
 - Gods
 - Kings
 - Empresses
 - Dukes
 - Servants
 - Priests
 - Prostitutes
 - Peasants
 - Clowns
 - Cowboys
 - Even the dead

Specific Musical Forms

- *Fugue –My favorite Baroque form.*
- Polyphonic composition
- Vocal or instrumental
- Subject
 - Main theme
 - Presented initially in imitation
 - Each voice enters after previous voice has completed its presentation of the subject

Baroque Suite

■ Instrumental

- ◆ Written for listening, but based upon dance
- ◆ Multi-movement work
- ◆ Movements usually in binary form—AABB
- ◆ Frequently began with a non-dance overture

◆ French overture—2 sections

- ◆ 1st slow, dignified
- ◆ 2nd faster, often beginning as a fugue

- ◆ Developed from earlier Renaissance Dances

Song Form in the Classical Period

Classical Style

- Art moved away from heavy, ornate Baroque style
- Rise of lighter artistic styles geared toward the middle class
 - Use of light colors
 - Curved lines
 - Simple, graceful ornaments



Classical Style

- Artists abandoned the ancient and mythological subjects of the Baroque
- Paintings depicted lighter subjects
- Artists frequently made fun of the aristocracy in satirical paintings
 - Art for the middle class



Classical Style

- Music reflects the rise of the middle class
 - Abandonment of elaborate polyphony
 - Concentration on simplicity
 - Simplification of melody and harmony

Characteristics of Classical Style

- Flexibility of rhythm
 - Multiple rhythmic patterns within a single piece
 - Unexpected pauses
 - Syncopations
 - Frequent changes from long notes to short
 - Changes may be gradual or sudden

Secular Song Forms in the Romantic Period

The Art Song

- Composition for solo voice and piano
- ✱ Accompaniment is not “extra” or an after-thought, but an integral part of the composition
- ✱ Linked to the emergence of a vast amount of poetry in this period
- ✱ Composers attempted to interpret the poem, translating its mood, atmosphere and imagery into music

The Art Song

- Two common forms:
 - Strophic form: repeats the same music for each stanza or verse of the poem
 - ✱ Through-composed form: new music is written for each stanza in order to more dramatically present the text
- ✱ Composers sometimes used one form, sometimes the other, or sometimes even combined them

The Art Song

- Song cycle: group or set of songs that are unified in some manner
 - A story line may run through the poems
 - Musical ideas may link the songs
- ★ Sometimes modern musicians will treat an album project as a song cycle

Franz Schubert

- Born in Vienna (1797-1828)
- ★ Early Romantic composer
- ★ Vast output of Art Songs
- ★ Wrote over 600 songs, along with symphonies, string quartets, other chamber music, sonatas, masses, operas, and piano works



Listening

Erlkonig (The Erlking), 1815

by Franz Schubert

Listening Guide: p. 221

Brief Set, CD 2:42

Based upon narrative ballad with supernatural topic
by Goethe

Note: Piano portrays galloping horse

Different characters have their notes
pitched at different levels to
emphasize dialog

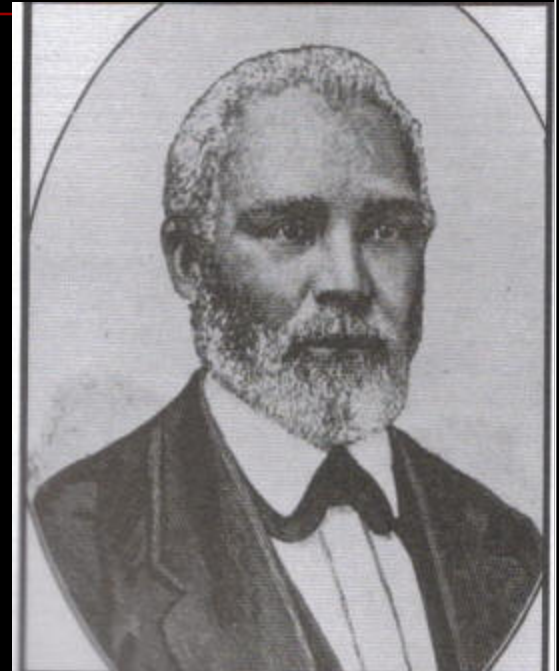
Dramatic ending

Meanwhile in America – Everything Sounds Better on the Guitar...

Secular Songs for Amateurs

Justin Holland

- 1819-1887
- Mid-Late Romantic Composer
- Born in Virginia later moved to Boston and began his classical guitar studies
- Also studied piano and flute.



Firsts:

- First Black professional in Cleveland, Ohio.
- Holland was a part of the unrecognized black freemasons, the Prince Hall Freemasons.
- Worked to have the Prince Hall Freemasons recognized throughout Europe and the Americas
- Worked with Fredrick Douglas as secretary of the National and State Negro Conventions
 - Attempted to set up a free black state in Central America
 - Instrumental in the Underground Railroad.

Musical Contributions

- Two Guitar Method Books
- Around 35 solo works
- Over 350 various arrangements for guitar – very popular with amateur guitarists.
 - Amateurs commonly would play arrangements of operatic works as well as transcriptions from other instruments.

20th Century: Song Form

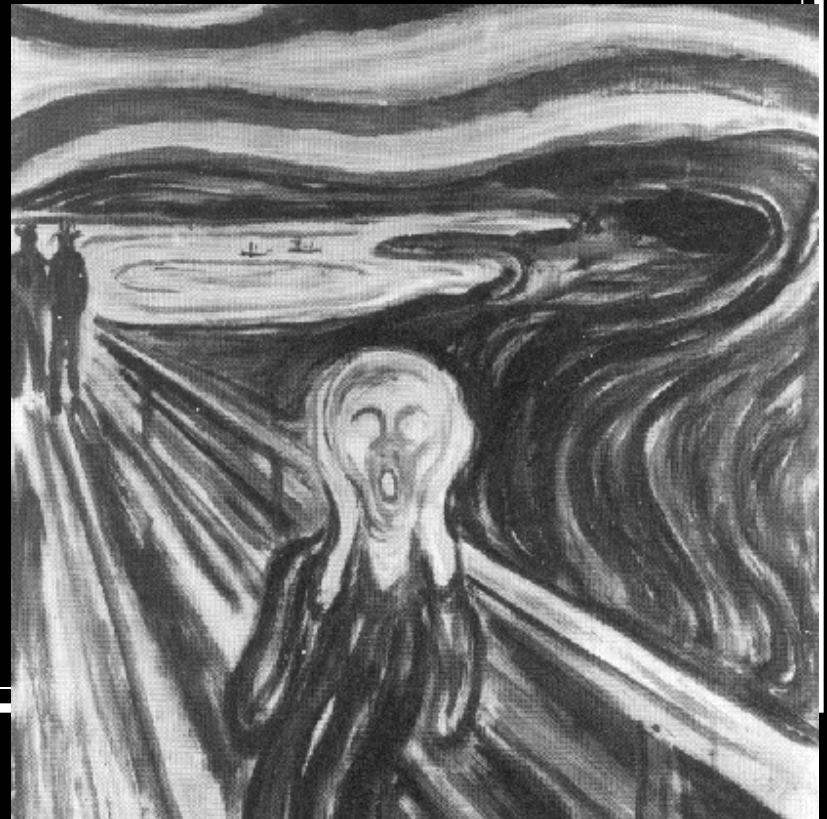
Same forms different musical
language

Expressionism

■ Expressionists rejected “conventional prettiness”

- Favored “ugly” topics such as madness and death
- Art also seen as a form of social protest
 - Anguish of the poor
 - Bloodshed of war
 - Man’s inhumanity to man

*The
Scream*



Arnold Schoenberg - aka the Architect

- Born in Vienna (1874-1951)
- Was first to completely abandon the traditional tonal system
- Father of the 12-tone system
- When Nazis came to power he (a Jew) was forced to leave and came to America
- Taught at UCLA until his death



Arnold Schoenberg

- Friends with Kandinsky
- Both shared concepts of painting and music – color
- Tried to create music that avoided repetition and contrasting sections
- Often referred to as the Second Viennese School
- Taught Anton Webern and Alban Berg

Pierrot Lunaire: A Modern Song Cycle

Instrumental Forms

Forms in the Renaissance and
Baroque

Fantasia

- Quasi-Improvised
- Often outlining harmonies (like an introduction)
- Imitation (fugal at points)
- In the Baroque transforms into the prelude and fugue

Recap of Basso Ostinato or Ground Bass Forms

■ Basso

- Folia
- Romanesca
- Passamezzo
- (Discuss Basso continuo)

■ In the Baroque become:

- Passacaglia
- Chaconne

Ritornello and Concerto Grosso

- Concerto Grosso:
 - 3 movement work for soloist and a larger ensemble
 - Fast-slow-fast
 - Often uses ritornello (refrain)

Instrumental Forms in the Classical Period

Classical Forms

- Multi-movement works for instrumental groups
 - Symphony—for orchestra
 - String quartet—2 violins, viola, & cello
 - Sonata—usually for one or two instruments

Classical Forms

- Instrumental works usually in multi-movement form
- Frequently four movements
 - Fast
 - Slow
 - Dance-related
 - Fast

Theme and Variations (Basso Form?)

- Single part form—no large contrasting “B” section
 - (A A' A'' A''' ...)
- Basic idea presented and then repeated over and over
 - Each repeat alters (varies) the musical idea
 - Each variation is about the same length as the original idea
 - Variations may alter melody, harmony, rhythm, dynamics, timbre, or all of these

Sonata-Allegro Form

- Refers to the form of a single movement
- Ternary form (A B A)
- Three main sections
 - Exposition (usually repeated)
 - Development
 - Recapitulation
 - Often concludes with a “tag”—Coda

Minuet and Trio

- Ternary form based upon stately court dance of the Baroque
- Each ternary part is itself ternary:

Minuet

Trio

Minuet

A

B

A

||: a :||: b a' :|: c :||: d c' | a b a'

- Return of the Minuet is usually marked on the music as *da capo*

Listening

Eine Kleine Nachtmusik (A Little Night Music; 1787), K. 525

by Wolfgang Amadeus Mozart

Third Movement

Listening Guide: p. 165

Brief Set, CD 2:16

Note: Minuet and Trio form

Minuet

Trio

Minuet

A

B

A

||: a :||: b a' :||: c :||: d c' :|| a b a' ||

Rondo Form

- Features a main theme that keeps coming back
- Main theme section alternates with other contrasting sections
- Common rondo patterns:
 - A B A C A (small rondo)
 - A B A C A B A (large rondo)
 - Note the similarity to modern pop-music form

Classical Symphony

- Extended, ambitious composition lasting for 20-45 minutes
- Multi-movement instrumental work
 - 1st Fast—frequently Sonata form
 - 2nd Slow—often Sonata form, sometimes Theme and Variations
 - 3rd Dance—usually Minuet and Trio or *scherzo* (a fast dance-like) form
 - 4th Fast—frequently Sonata or Rondo form

Classical Concerto

- Work for instrumental soloist and orchestra lasting 20-45 minutes
- Usually three movements:
 - Fast—Slow—Fast (no Minuet movement)
- Contrasts soloist's abilities with power and timbres of orchestra
- Show-off piece for soloist, though soloist and orchestra equally important

Instrumental Forms in the Romantic and Modern Periods

Romantic Nocturne

- “Night Song”
- While some predecessors, the main originator of the form is John Field (Ireland)
- Often in Ternary Form

Frederic Chopin

- Polish born composer (1810-1849)
- ✦ Early to mid-Romantic composer
- ✦ Came to Paris (Europe's capital in Romantic period) at 21
- ✦ Wrote almost exclusively for piano
- ✦ Made extensive use of piano pedals
- ✦ Composed primarily for chamber concerts, avoided concert halls



Listening

Nocturne in E Flat Major, op. 9, no. 2 (1830-31) by Chopin

Listening Guide: p. 230 Brief Set, CD 2:48

“Nocturne” or night piece is a slow, lyrical, intimate piece for piano

Note: Expressive, emotional presentation
enhanced through subtle shifts in
tempo and dynamics

Pedal notation on music (p. 230)

Romantic Music

- Program Music: music composed in association with a story, poem, idea, or scene
 - Understanding of the piece of music is greatly enhanced through reading or viewing the associated work—reading the program
 - Tchaikovsky, *Romeo and Juliet*
 - Like the Vivaldi *Four Seasons* from the Baroque

Program Music

- Program symphony: multi-movement work—a symphony with a program
 - Usually each movement has a descriptive title
- ◆ Concert overture: one movement, usually sonata form, modeled after the opera overture
 - Not a prelude, but an independent musical work
- ◆ Symphonic poem (or *tone poem*): one movement, orchestral, flexible form
- ◆ Incidental music: for performance before or during a play

Olivier Messiaen – 1908-1992

- French composer and devout Catholic
- Experimented with “total serialism” - *Mode de valeurs et d'intensités*
- Synthetic modes – “Modes of Limited Transposition”
- Studied birds and birdsongs
- Influenced by Impressionists
- Studied Indian music and rhythms



7 Modes of Limited Transposition

- Unlike major or minor scales these can only be transposed between 2-6 times.
- Modes do not allow anyone note to sound like the tonic
- Most Famous:
 - Mode 1- Whole Tone Scale – 1 transposition
 - Mode 2 - Octatonic Scale – 2 transpositons

Ce morceau utilise un mode de hauteurs (36 sons), de valeurs (24 durées), d'attaques (12 attaques), et d'intensités (7 nuances). Il est entièrement écrit dans le mode.

Attaques: (avec l'attaque normale, sans signe, cela fait 12.)

Intensités: *ppp pp p mf f ff fff*
1 2 3 4 5 6 7

Sons: Le mode se partage en 3 Divisions ou ensembles mélodiques de 12 sons, s'étendant chacun sur plusieurs octaves, et croisés entre eux. Tous les sons de même nom sont différents comme hauteur, comme valeur, et comme intensité.

Valeurs:

Division I: durées chromatiques de 1 à 12 (| | | | | | etc.)

Division II: durées chromatiques de 1 à 12 (| | | | | | etc.)

Division III: durées chromatiques de 1 à 12 (| | | | | | etc.)

Au total 24 durées: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Voici le mode:

I *ppp ppp ff f mf ff f mf ff pp ff p*

(la Division I est utilisée dans la portée supérieure du Piano)

II *ff mf mf p pp p p p f f f f*

(la Division II est utilisée dans la portée médiane du Piano)

III *ff ff mf pp p f ff mf ff ff ff f*

Movements

1. Liturgy of crystal. Between three and four o'clock in the morning, the awakening of the birds: a blackbird or a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills lost high in the trees...
2. **Vocalise, for the Angel who announces the end of Time.** The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and violoncello.
3. **Abyss of the birds.** Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.
4. **Interlude.** Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections

Notes...

5. **Praise to the Eternity of Jesus.** Jesus is considered here as the Word. A broad phrase, infinitely slow, on the violoncello, magnifies with love and reverence the eternity of the Word, powerful and gentle, ... "In the beginning was the Word, and Word was with God, and the Word was God."
6. **Dance of fury, for the seven trumpets.** Rhythmically, the most characteristic piece in the series. The four instruments in unison take on the aspect of gongs and trumpets (the first six trumpets of the Apocalypse were followed by various catastrophes, the trumpet of the seventh angel announced the consummation of the mystery of God). Use of added [rhythmic] values, rhythms augmented or diminished... Music of stone, of formidable, sonorous granite...
7. **A mingling of rainbows for the Angel who announces the end of Time.** Certain passages from the second movement recur here. The powerful angel appears, above all the rainbow that covers him... In my dreams I hear and see a catalogue of chords and melodies, familiar colours and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars...
8. **Praise to the Immortality of Jesus.** Expansive solo violin, counterpart to the violoncello solo of the fifth movement. Why this second encomium? It addresses more specifically the second aspect of Jesus, Jesus the Man, the Word made flesh... Its slow ascent toward the most extreme point of tension is the ascension of man toward his God, of the child of God toward his Father, of the being made divine toward Paradise.