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INTERMEZZO

FROM

THE TRAGEDY OF DEATH

BY

HARVEY WORTHINGTON LOOMIS

AND

DAWN

A DEVELOPMENT OF INDIAN MELODIES

BY

ARTHUR FARWELL

THE WA-WAN PRESS
NEWTON CENTER
MASSACHUSETTS
1902

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Mp 6-45

INTRODUCTION

HANS ANDERSEN'S "Story of a Mother" has probably afforded Rene Peter the material and inspiration for his symbolistic play, "La Tragédie de la Mort." Whether he has drawn directly upon Hans Andersen's story or upon some other version of this beautiful tale, or whether there exists any other version, the present writer does not know; but the chief incidents are the same, modified as they are in some instances to meet the requirements of the dramatist's plan. In outline the story is as follows:

A grief-stricken mother seeks her child, who has been carried off in the arms of Death. Wandering through the wild country she meets allegorical beings who make of her certain requests which she must grant before they will show her the way to the Garden of Souls, to which Death has taken her child. This wonderful garden lies at the farther shore of a lake covered with ice-floes, which finally bars her progress. Upon its surface Undines appear, singing their "pale song," and craving of the mother her eyes "burning with tenderness." They serve her but to weep, and she will give them if the Undines will bear her to the farther side. From the bleak and desolate shore they carry her across in their arms. There in the Garden of Souls she encounters Death, and pleads for the soul of her child before he shall bear it from the earth to the Garden of God. Death confers upon her the miraculous gift of prescience (in the original he restores to the mother her eyes), and she beholds two unfulfilled destinies, one splendid, the other terrible. One, she may not know which, is that of her child; and believing its death to be an act of divine wisdom beyond her power to question, she dies in willingly delivering over its soul to Death. Thus ends the French poet's version; but Andersen, less logical, less true in fact, permits the mother, already in Death's domain, to return to earth-life satisfied that she may not challenge the wisdom of Death. The happy fairy-tale method of giving back lost eyes, relieves us from the necessity of facing the Real, with which the French poet makes it his special aim to bring us in contact. Instead of an exquisite fairy-tale, we are confronted, in the modern work, with a symbolistic, yet psychologically realistic drama.

The first performance of this play in America was given at the Empire Theatre, New York, January twenty-ninth, nineteen hundred and one, by the American Academy of Dramatic Arts. It bears an English translation by Edwin Star Belknap, and an elaborate musical setting, partially vocal, but in the main purely melodramatic, by Harvey Worthington Loomis. The present Intermezzo is performed by the orchestra while the theatre is in darkness, and depicts the passage of the mother across the lake in the arms of the Undines. As they reach the further shore, the day dawns, and the Undines are heard sighing their farewells to the mother. The latter part of the composition, in twelve-

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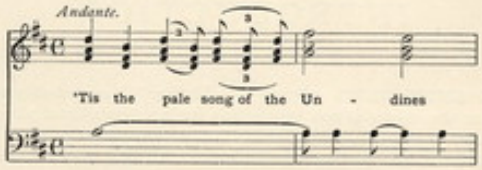
eighths time, seemingly composed of entirely new material, is in reality a development of the motive of the Undines, which has been heard in the preceding scenes.



The whippoorwill and other bird notes which occur in the composition should be well subordinated to the chief melody, whose gradual sinuous curves should establish the nature of the movement.

The composition, as a whole, is of great harmonic richness, and noteworthy in that all its harmonies, however kaleidoscopic, are of a nature to contribute to the central mood, without calling undue attention to themselves. The main care in rendering this composition must be to blend all its elements into a smoothly flowing whole. To this end the performer must have a perfect familiarity with the notes and a command over those effects to be gained by a proper use of the pedal. In general, when a continuous tonal flow is to be gained, the pedal should be engaged, not with the taking of a new chord, but immediately after it, and released with the taking of the succeeding chord. The composer has preferred to use a pedal notation which admits of greater accuracy in its indications. The ends of the horizontal brackets represent the instants of depression and release of the pedal.

"Dawn," which is a development of two Indian melodies, is one result of our labors to prove that we have a distinctive and beautiful folk-song, born of life amidst our own forests, prairies, and mountains, which may form a worthy basis for musical art-works of larger dimensions. In all times and all places great musical art-works have almost invariably been but more highly organized forms developed from the simpler modes of folk-expression. The Greek drama was but a development of the Dionysius chorus, which in turn was originally but a simple religious ceremony of the common people. And similarly the purely musical art-works of the great composers of all nations, Josquin in the Netherlands, Bach and Beethoven in Germany, Dvořák, Grieg, Tschaikowsky, in their native lands, drew their diverse qualities, their essential elements, in many cases the actual arrangements of the notes of their themes, from the simple songs of the people. No one has penetrated more deeply than Wagner himself, the nature of the folk-spirit, nor drawn more freely from the wealth of folk-expression.

To be sure we are not Indians, but to come closer to certain of the broad elemental qualities that characterize many individuals of that race, namely,

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love of nature, reverence for its great invisible powers, freedom of spirit, self-reliance and stoical courage, dignity, elemental breadth of nature, intrinsic spiritual worth, — to approach these qualities in the intimate forms in which music may embody them, cannot do otherwise than add to the joy in life. Let this not be misconstrued to mean that we shall encounter these attributes in each Indian we shall meet. We should not expect to discover Dante's qualities in every Italian, nor Shakespeare's in every Englishman. We are speaking of the loftiest qualities of the Indian, qualities denied only by ignorance and prejudice, and in no way does he express these more unequivocally than in his songs.

Our task differs in no wise from that of the composer of any nationality who seeks to develop the unconscious musical folk-expression about him into consciously organized forms, which shall intensify the poetic content of the original expression. The present study to this end, "Dawn," is based upon two melodies, "The Old Man's Love Song" and an Otoe melody, the significance of which is unknown to the writer, but which exhibits a remarkable breadth of feeling. The first melody will be familiar to those who have already seen the "Indian Melodies" of our last issue. It is an old man's song to the dawn, and has been taken here in the sense of an invocation, to which the second melody is the response. The old man ceases his song, and slowly the dawn rises over the horizon until the heavens are resplendent with dazzling light. The miraculous moment of dawn passes, and in the simple daylight the old man continues his song. The new-born day floods the world with light.

Much as might be said in explanation of this work, it would be folly to attempt to describe its expression. Two things only are necessary to attain the proper effect, — a perfect technical command of the notes, and a feeling for the elements of the scene represented and a desire to express them through the notes. With these requisites assured, the many details will be fused into the general color-scheme, and will unobtrusively retain their proper place. It is suggested that a clear knowledge of the melodies without harmony first be gained, in order that in the rendering of the work they may be given prominence, and the mass of accompanying and qualifying material may be kept sufficiently in the background.

It is with no desire to forestall criticism that we state plainly our attitude toward this work, which is regarded as an essay, a reaching out into new fields, and therefore but a partial attainment of what it is hoped to gain eventually. The contrasted rhythms, the mosaic of phrases of different rhythm, render it necessary to experiment with the general treatment, and only a longer course of such effort can reveal the precise nature of that end for which we are striving.

A. F.

INTERMEZZO
FROM
"The Tragedy of Death"

HARVEY WORTHINGTON LOOMIS.
Op. 72.

Andante con moto.

a la barcarolle

PIANO.

pp

with broad flowing rhythm.

p

molto legato

mp

pp

pp

R.H.

L.H.

p

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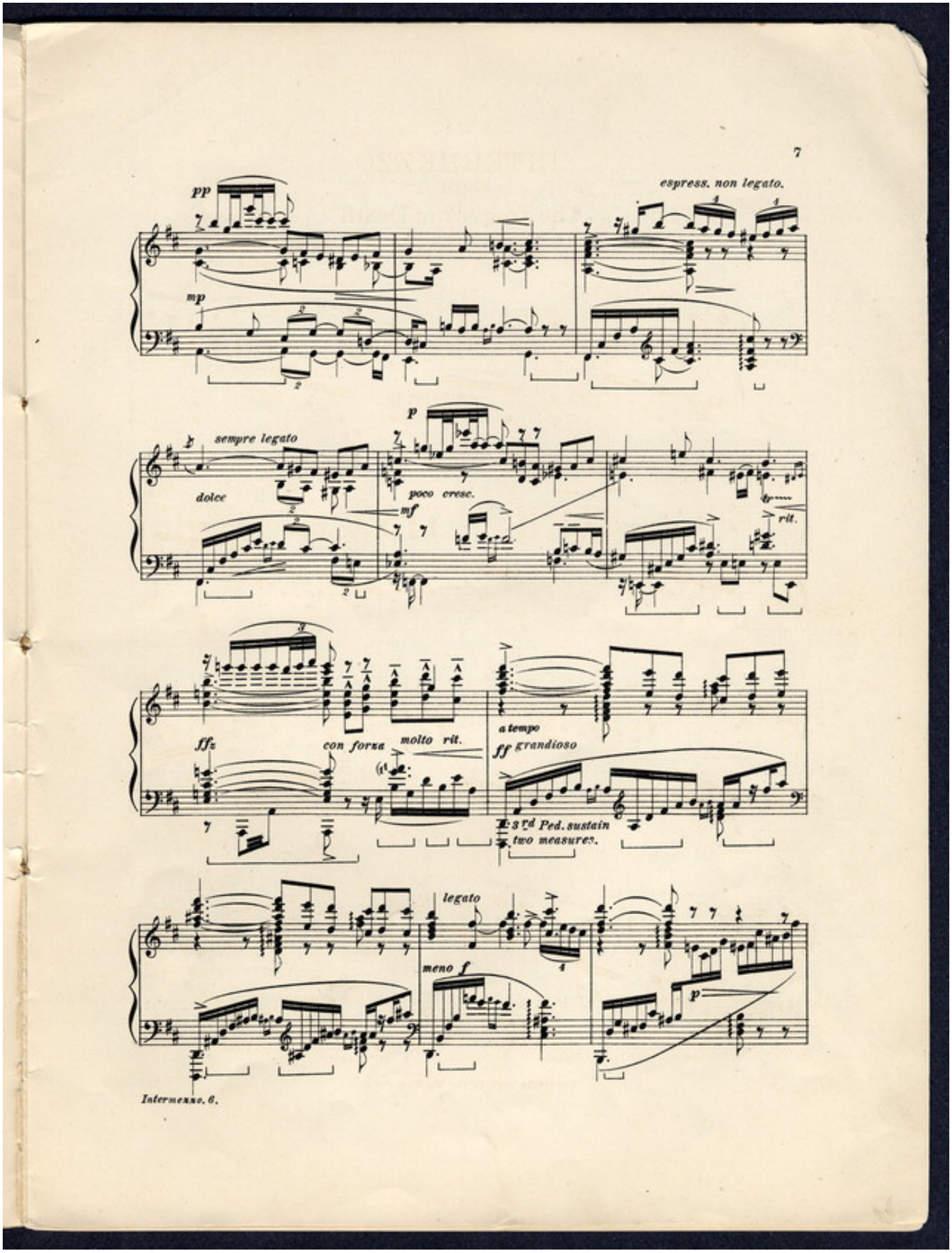
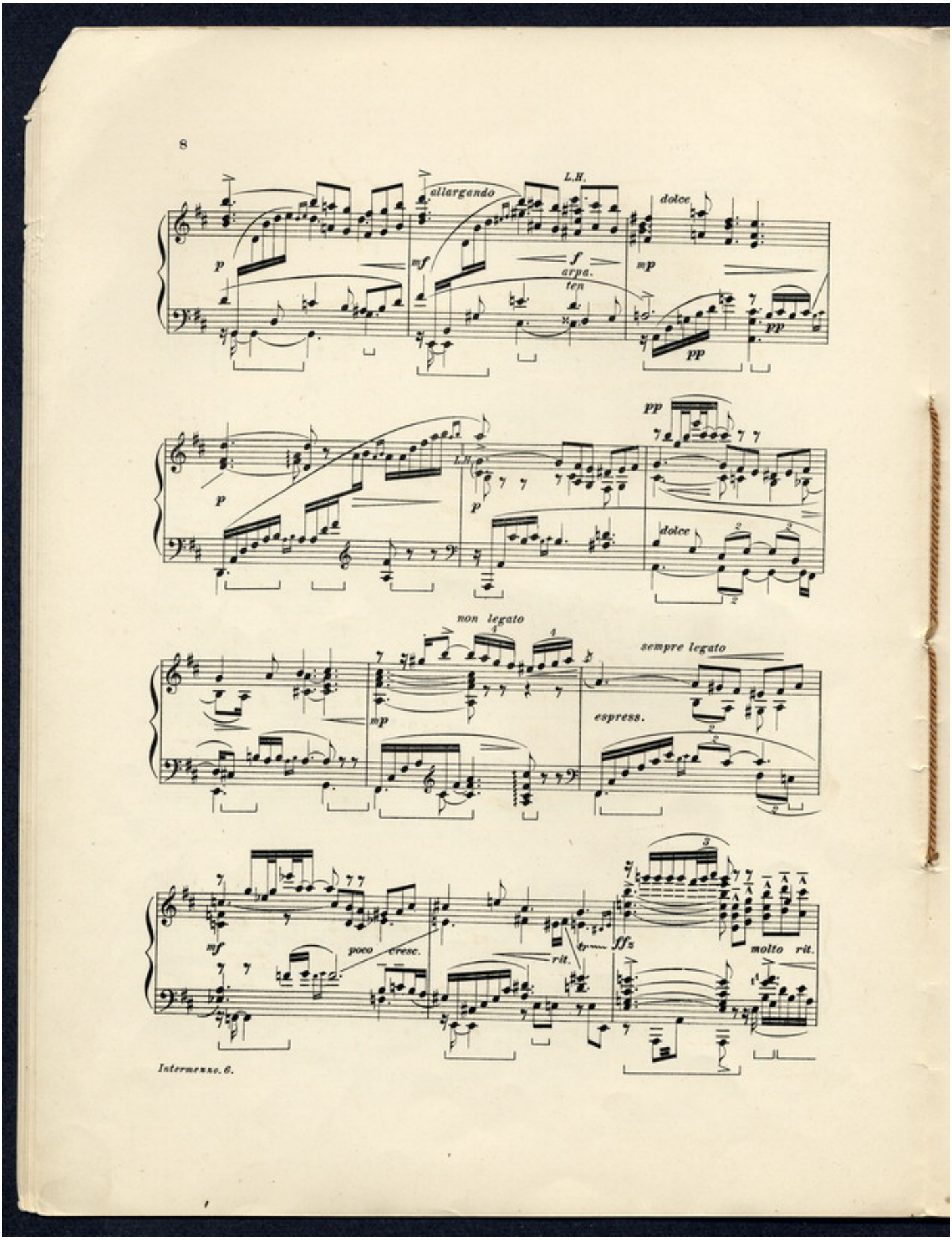

7
pp
espress. non legato.
mp
p
sempre legato
dolce
poco cresc.
mf
rit.
ffz
con forza
molto rit.
a tempo
ff grandioso
3rd Ped. sustain
two measures.
legato
meno f
p
Intermezzo. 6.


8
allargando
L.H.
dolce
p
mf
f
arpe-
ten
mp
pp
pp
p
L.H.
p
pp
dolce
non legato
sempre legato
mp
espress.
mf
poco cresc.
rit.
ffz
molto rit.
Intermezzo. 6.

a tempo
ff grandioso
sempre legato
3rd Ped. sustain two measures.

meno f
mf
p

allargando
L.H.
mf
f
ten.
mp
pp
p

pp
più animato
p
poco rit.
p

Intermezzo. 6.

pp mp

Tempo primo. ppp

mp pp ten. pp

L.H. L.H. L.H. L.H.

mf allargando mp poco rinf.

ten. cantabile molto legato

p pp a tempo sfz p

lostesso tempo

p pp sfz p poco rit.

8 pp delicatissimo

a tempo

una corda

p

pp

p

dolcessa

p rallen - - - tan - - do

pp

sempre pp perdendo

a tempo

pp

tre corde

molto espress.

mf

hold

p

non Ped.

pp una corda

ten.

ppp

lentando

tre corde

pp pp

sempre

una corda

ppp

3rd Ped.

Intermezzo. 6.

DAWN.

ARTHUR FARWELL
Op.12.

Peacefully. ♩= 88

PIANO.

legato and flowing
p una corde

loco

dim - - in - - u - en - do

poco rit.

a tempo
p tre corde

a tempo

poco rit.

3 Ped.

legg.

fp

L.H. R.H.

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poco rit.

a tempo

mfp

mfp

ritard.

a tempo

mf

3 Ped.

poco rit.

accel. e appassionato

sf p

dim. e molto rit.

a tempo

p

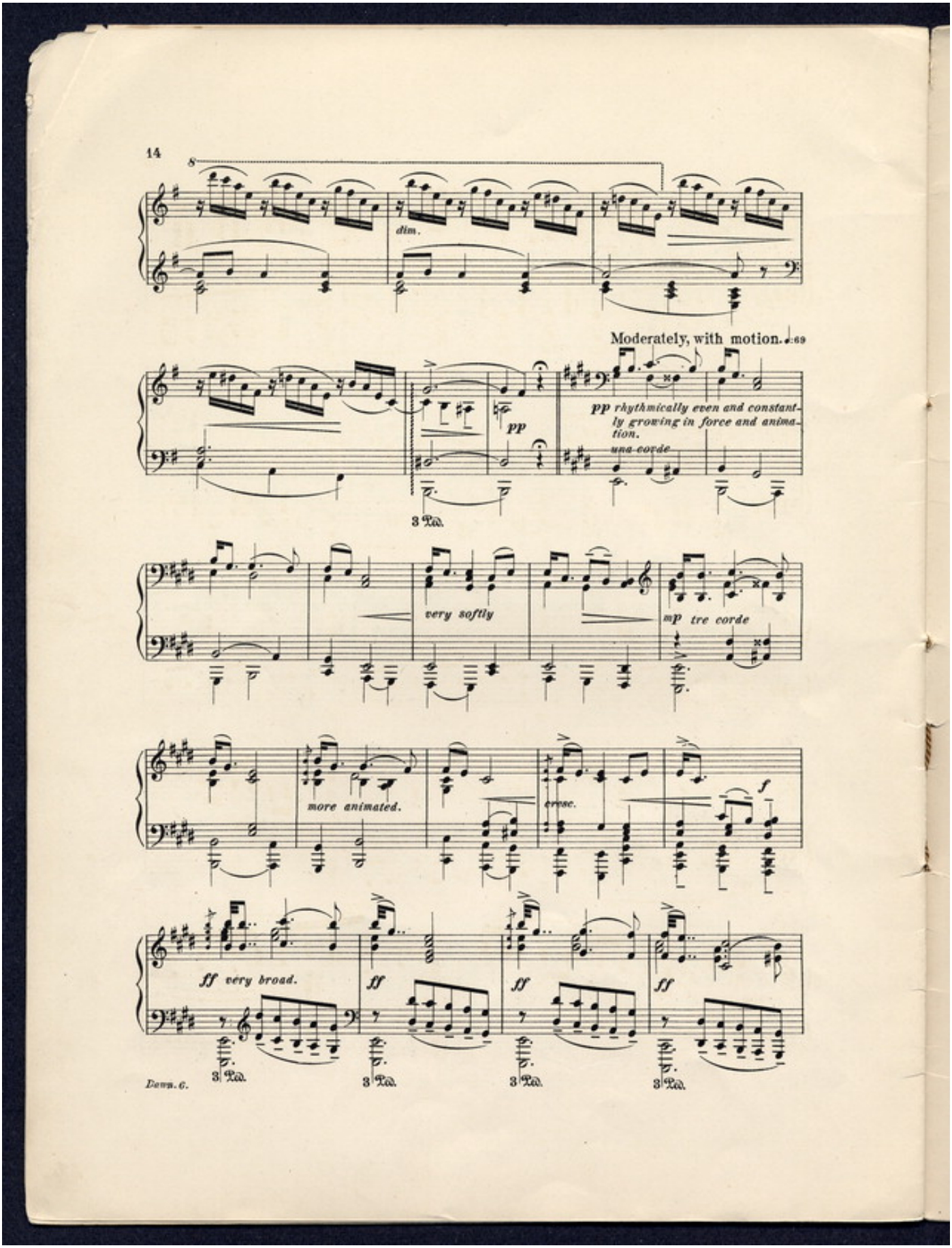
3 Ped.

ritard.

p

8

pp una corde


14
8
dim.
Moderately, with motion. ♩=69
pp
pp rhythmically even and constantly growing in force and animation.
una corde
3 Ped.
very softly
mp tre corde
more animated.
cresc.
f
ff very broad.
ff
ff
ff
3 Ped.
3 Ped.
3 Ped.
3 Ped.
Dawn. 6.

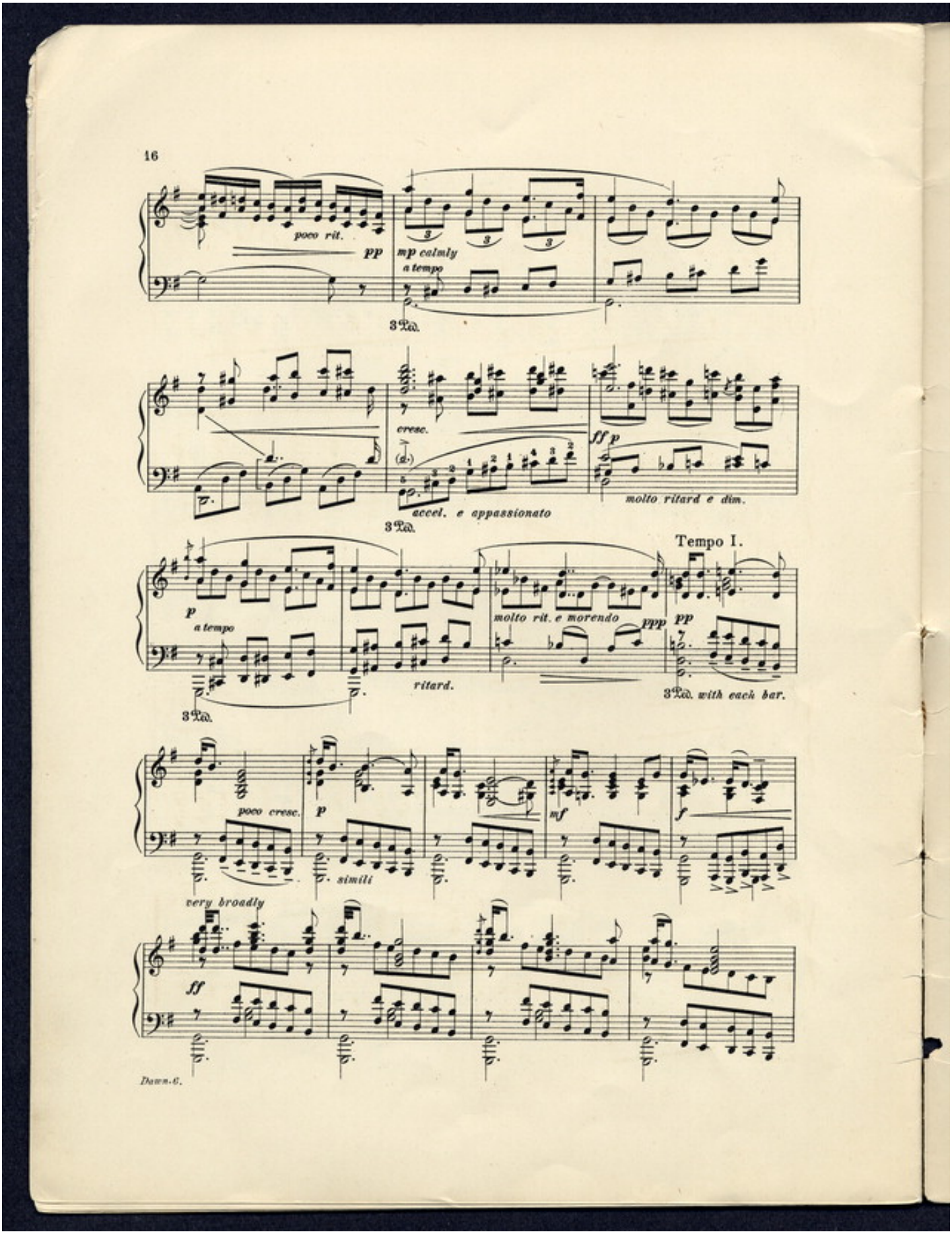
ff more and more broadly ff fff large and impressive rit. decrese.

peacefully p rit. e dim.

a tempo pp

ritard. p una corda a tempo

p una corda tre corde legg. mf p tre corde


16
poco rit.
pp
mp calmly
a tempo
cresc.
ff p
accel. e appassionato
molto ritard e dim.
Tempo I.
p
a tempo
molto rit. e morendo
ppp
pp
ritard.
with each bar.
poco cresc.
p
mf
f
simili
very broadly
ff
Dawn.6.

allargando
sempre ff

Ped. Ped. Ped. Ped. Ped. Ped.

dim.

Ped. Ped. Ped. Ped. Ped. Ped.

non arpa
mp

mf

dim - - in - - u - en - do poco -

3 Ped. with each bar.

p - a - - poco

ritard.

3 Ped.

ppp

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