

**THE CHORAL MUSIC OF ANTHONY BURGESS
AND A CONDUCTOR'S STUDY OF
FOUR ANTHONY BURGESS CHORAL PIECES**

A Monograph

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Abstract

Anthony Burgess, primarily known for his literary career, was also a prolific composer. Composition and music was his first love and passion. At the present time, there is no study specifically on the choral music of Anthony Burgess and there have been only a few performances of his music. The primary goal of this paper is to consider the choral compositions of Anthony Burgess. In a comparison of the works list produced by Anthony Burgess in *This Man and Music*, a works list compiled by Paul Phillips and the inventory of holdings in the Burgess collection at the Ransom Center, there are twenty-three known choral compositions. Of these twenty-three pieces, the scores of eleven pieces are held in the collection at the Harry Ransom Center at the University of Texas at Austin. This paper will present an overview of Burgess's extant choral music housed at the Harry Ransom Center at The University of Texas at Austin along with individual analytical studies of the four complete choral pieces held at the Ransom Center.

Chapter One: Biography

“In 1962 (Anthony) Burgess published *A Clockwork Orange*, a novel ‘discovered’ by many readers who had previously known nothing of Burgess. The release of Stanley Kubrick’s film version of *A Clockwork Orange* in late 1971 catapulted Burgess to the uneasy status of literary celebrity.”¹ Currently, Anthony Burgess is one of the best-known English novelists of the 20th century. His first novel, *A Vision of Battlements*, written in 1949, portrays the life of a failed musician, Richard Ennis. This novel marks the first time in which Burgess takes an anti-hero character through the cruel process of learning about his failures in life.² His literary output includes over fifty books and thirty novels along with an abridged edition of James Joyce’s *Finnegan’s Wake*. His last novel, *Byrnes: A Novel*, an account of the life of a Mr. Byrne written entirely in eight line verses, was published after Burgess’s death in 1997.

In addition to his career as a writer; Burgess was also an avid composer. One cannot consider Burgess solely an author or composer. The two aspects of his art were closely related and interwoven. “The literary and musical sides of Burgess’s creative life are far more evenly balanced than they appeared in public and to a large degree are interrelated, as future studies of Burgess’s books and compositions will be certain to illuminate.”³ Since the author’s death on November 22, 1993, there has been an increasing interest in the study of Burgess as a composer.

At the present time, there is no significant study specifically on the choral music of Anthony Burgess and there have been few performances of his music. The primary

¹ Kinley E. Roby, ed., *Anthony Burgess Revisited* (Boston: Twayne Publishers, 1991), 11.

² Carol M. Dix, edited by Ian Scott-Kilvert *Anthony Burgess* (Great Britain: Longman Group Ltd., 1971), 4.

³ Paul Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter* <http://bu.univ-angers.fr/EXTRANET/AnthonyBURGESS?NL1Music.html> (24 May 2004).

goal of this monograph is to convey an in-depth understanding of Anthony Burgess as a choral composer through a conductor's analysis of the choral compositions contained in the *Anthony Burgess papers* at the Harry Ransom Humanities Research Center at The University of Texas at Austin; specifically *Bethlehem Palmtrees*, *Weep You No More*, *In Time of Plague*, and *Spring Rondel*.

Anthony Burgess was born John Burgess Wilson in Manchester, England on February 25, 1917 into a Catholic family of Irish and Scottish ancestry. He was named Burgess for his mother's maiden name and took the name Anthony at his confirmation.⁴ His father, Joe Wilson was in the Royal Army Pay Corps and stationed in England.⁵ Joe played the piano with orchestras earlier in life, but spent the latter part of his life playing in pubs and in silent film theaters.⁶ He was an adequate pianist with limited sight-reading skills and never had a professional career as a pianist. He was trained in bookkeeping and became the chief cashier of Swift's Beef Market.⁷ Burgess's mother, Elizabeth, was a singer and dancer known in Glasgow and Manchester music halls as the "Beautiful Belle Burgess."⁸ His parents met when Joe was sitting in for the regular pianist in a pit band.⁹

In 1919, when Burgess was only 18 months old, a Spanish influenza epidemic killed his mother and six-year-old sister, Muriel.¹⁰ Three years after his mother's death, his father married an Irish widower, Maggie Dwyer, who had two grown daughters.¹¹ Maggie managed the Great Golden Eagle, a large "public house" located in the rowdy Miles' Platting section of north Manchester. The house had "snugs," bars, and three

⁴ Roby, ed., *Anthony Burgess Revisited*, 1.

⁵ Ibid.

⁶ Ibid., 2.

⁷ Anthony Burgess, *This Man and Music* (London: Hutchinson, 1982), 11.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Roby, ed., *Anthony Burgess Revisited*, 2.

singing rooms with a piano in each.¹² Burgess's father played the piano in one of the singing rooms accompanying small professional comedians, ballad-singers, and better amateurs. Joe began sitting in for cinema pianists sick with alcoholic gastritis.¹³ When Burgess was seven years old his parents sold the "public house" and the family relocated to a tobacconist's shop in the respectable Moss Side district of Manchester.¹⁴

Burgess was sent to a local Catholic elementary school. Like many lower-class children, the eleven-year-old Burgess socially raised himself after taking the "eleven-plus" examination. He scored high enough on the examination to earn two scholarships to Xaverian College, a good Catholic preparatory school in Manchester. These scholarships guaranteed that he would be allowed to attend school until he was at least sixteen.¹⁵ He did well at Xaverian College and while there developed an absorbing interest in all films, especially the "silents" and the new "talkies."¹⁶ After he received the "higher school certificate" from Xaverian College in 1935, his teacher, Brother Martin convinced him to stay another year for a special series of courses that would equip him for the state scholarship exams needed for University study. Although he did well on the exams, he did not receive one of the four scholarships allocated for students of the city of Manchester.¹⁷ He returned home to work for his father and stepmother helping with the wholesale tobacco store as he prepared for the public exam for the Department of Customs and Excise.¹⁸

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid., 4.

¹⁵ Ibid., 5.

¹⁶ Ibid.

¹⁷ Ibid., 6.

¹⁸ Burgess, *This Man and Music*, 21-22.

Although he failed this exam he continued to help with the family business, and taught himself Greek, and experimented with musical composition.¹⁹ With help from Brother Martin of Xaverian College, he convinced his father to send him to college with money from a matured insurance policy his stepmother had purchased. Ironically, because of a failed physics exam, he was not allowed to enter the music school at Manchester University and entered the English department earning a degree in English Literature.²⁰

While at Manchester University he visited the Choral Society where he observed Dr. Proctor-Gregg conduct. After witnessing verbal abuse from Dr. Proctor-Gregg to the choir and understanding what “childish institutional music education” was being offered at the University, he was relieved not to have been accepted into the music school.²¹ As WWII was beginning in 1940, he received the Bachelor of Arts degree with honors in English language and literature from Manchester University. He took his final exams on a day that Nazi bombers inflicted significant damage on Manchester.²²

By October 1940 he was part of the Royal Army Medical Corps and posted to a field ambulance unit in north Umberland.²³ Burgess wrote that “[He] bashed the joanna in the NAAFI²⁴, volunteered for bagpipe instruction but soon gave it up, accompanied ballad-singers in ‘Bless This House’ and ‘I’ll Walk Beside You,’ was invited, with these same singers, into the decent middle-class homes of Eskbank to present a kind of tableau of young talent doomed to die, [and] learned that piano players were a godsend to bored

¹⁹ Roby, ed., *Anthony Burgess Revisited*, 6.

²⁰ Burgess, *This Man and Music*, 24-25

²¹ Ibid., 25-26.

²² Roby, ed., *Anthony Burgess Revisited*, 7.

²³ Ibid.

²⁴ Joanna is English slang for piano. NAAFI is the Navy, Army and Air Force Institutes. The NAAFI operated clubs and bars for military personnel. www.peevish.co.uk/slang/index.htm and www.naafi.co.uk.

and weary troops.”²⁵ He was quickly sent to divisional headquarters to join the entertainment section where he was responsible for writing special arrangements of “pop” songs for a dance band that traveled around the division.²⁶

In January of 1942, Burgess married Llewela Isherwood Jones (Lynne) whom he met at Manchester University.²⁷ Their relationship was neither ordinary nor healthy. Lynne was known to dispense sexual favors freely to a lengthy list of men that included Dylan Thomas. Burgess wrote, “To Lynne that fact of engagement meant a kind of sexual passacaglia. That is, there was to be a strong ground bass of unassailable love and free variations of philandering above it...she said that she and I knew where we stood with each other, and this gave us both, though especially her, license to exercise curiosity elsewhere and widely...There were plenty of attractive people around and it would be a shame and a waste not to find out what they were like with their clothes off.”²⁸

In 1942 he applied for a transfer to the Army Educational Corps and was approved and given sergeant’s stripes, which allowed him to pursue music, teaching and writing.²⁹ In November of 1943, he was dispatched to the British garrison of Gibraltar where he remained until 1946 lecturing on the British Way and Purpose. Presenting these lectures taught him valuable lessons about gaining and holding an audience’s attention.³⁰

Four GIs attacked a pregnant Lynne during an attempted robbery in April of 1944. Because of this attack, she had a miscarriage and doctors ordered her never to get pregnant again. Burgess always felt that the attack on Lynne lead to her descent into

²⁵ Burgess, *This Man and Music*, 26-27.

²⁶ Ibid.

²⁷ Ibid., 7.

²⁸ Anthony Burgess, *Little Wilson and Big God* (London: William Heinemann Ltd., 1987.), 211.

²⁹ Ibid.

³⁰ Roby, ed., *Anthony Burgess Revisited*, 8.

alcoholism and ultimately her death.³¹ As Burgess often incorporates real life events in both his writing and musical compositions, “(He) transmutes this wrenching real-life experience into the fatal attack on Mrs. F. Alexander by Alex and his three droogs in *A Clockwork Orange*.”³²

After the War, he had trouble supporting himself as a teacher and composer. In May of 1946 he was discharged as a sergeant major and began a succession of civilian jobs as a pianist, musical arranger, teacher, and as a civilian instructor at an army training college.³³ When the army-teaching job lost funding, he taught at a grammar school in Banbury, Oxfordshire for four years at a very low salary.³⁴ When writing about this time in his life he said, “I, once destined to be the new Debussy, was pursuing a nice hobby.”³⁵ Weary with his pursuit of music as a career, he turned to writing and completed the first two novels, *A Vision of Battlements* and *The Worm and the Ring*, largely based on Burgess’s experiences at Banbury.³⁶

In 1954, at age 37 and in a drunken state, Burgess completed and mailed an application to the Colonial Office for a Civil Service teaching position in Malaya. He didn’t remember this until he was shown his application and offered the post.³⁷ He and Lynne then moved to Kuala Kangsar, Malaya where he taught as an Ed Officer at Malaya College for the English Colonial Service.³⁸

³¹ Roby, ed., *Anthony Burgess Revisited*, 9.

³² Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

³³ Ibid.

³⁴ Ibid.

³⁵ Burgess, *This Man and Music*, 33.

³⁶ Roby, ed., *Anthony Burgess Revisited*, 9.

³⁷ Roby, ed., *Anthony Burgess Revisited*, 9.

³⁸ The International Anthony Burgess Foundation, < <http://www.anthonyburgess.org/> > “Anthony Burgess Brief Biography” (25 May 2004).

In 1956, the first of the Malayan Trilogy of novels, *Time for a Tiger* was the first book published under the pseudonym Anthony Burgess. Burgess continued to teach and write; completing the trilogy with *The Enemy in the Blanket* (1958) and *Beds in the East* (1959).³⁹ In the late 1950s Burgess went to Borneo as an English language specialist. It was in Borneo that he collapsed on a classroom floor while lecturing, later to be diagnosed with a fatal brain tumor. Neurologists gave him a year to live and sent him home.⁴⁰ “It was January of 1960 and, according to the prognosis, I had a winter and spring and summer to live through, and would die with the fall of the leaf. But I could not take the death sentence seriously. I felt too well.”⁴¹ “I sighed and put paper into the typewriter. ‘I’d better start,’ I said. And I did meaning that, unemployable since I had less than a year to live, I had to turn myself into a professional writer.”⁴² Burgess described what he meant by the use of the term professional in the autobiographical novel *You’ve Had Your Time*, “The term professional is not meant to imply a high standard of commitment and attainment: it meant then, as it still does, the pursuit of a trade...The practice of a profession entails discipline, which for me meant the production of two thousand words of fair copy every day, weekends included. I discovered that, if I started early enough I could complete the day’s stint before the pubs opened.”⁴³

He knew he did not have enough money saved or invested to leave his wife with any hope for her future. He wrote vigorously for a year to produce royalties to leave his “prospective widow.”⁴⁴ By 1961, Burgess had completed five and a half novels in twelve

³⁹ Ibid.

⁴⁰ Roby, ed., *Anthony Burgess Revisited*, 10.

⁴¹ Anthony Burgess, *You’ve Had Your Time* (London: Heinemann, 1990), 3.

⁴² Ibid.

⁴³ Ibid., 4-5.

⁴⁴ Ibid.

months; there were no more signs of illness and he had established himself as an author. While writing novels, non-fiction, essays and reviews of literature, TV and drama, his musical interests were suppressed.⁴⁵ By 1962 Burgess had published seven novels including *The Doctor is Sick* and *A Clockwork Orange*, along with two translations. In 1962, he published *One Hand Clapping* and in 1963 *Inside Mr. Enderby* under the pseudonym Joseph Kell.⁴⁶

Burgess always wanted a child but because of Lynne's attack in 1944, the couple was unable to have children.⁴⁷ During the later years of Burgess's marriage to Lynne, he developed a relationship with Liliana Macellari, an Italian countess who taught linguistics at Cambridge. In 1964, together, they had the child Burgess had longed for, Andrea (Andrew) Burgess Wilson.⁴⁸ Because of unbearable tax laws and the disinterest of the British public in his literary works, Burgess left England in 1965.

In March of 1968 Lynne died of cirrhosis of the liver.⁴⁹ Several months after the death of Lynne, Burgess re-married Liliana. In the late 1960s and early 1970s, Burgess traveled to the United States where he resided as a visiting writer at different universities. He also visited Italy with Liliana during these years. For the rest of Burgess's life he, Liliana and Andrew lived in various cities in Europe including Rome and Bracciano in Italy, Lugano, Switzerland and ultimately settled in Monaco.⁵⁰

"Throughout this period Burgess continued his prodigious output as a writer, critic, journalist, broadcaster and composer. In the last twenty years of his life he also

⁴⁵ Phillips, "The Music of Anthony Burgess," *Anthony Burgess Newsletter*.

⁴⁶ Ibid.

⁴⁷ Burgess, *You've Had Your Time*, 99.

⁴⁸ Roby, ed., *Anthony Burgess Revisited*, 9.

⁴⁹ Ibid.

⁵⁰ The International Anthony Burgess Foundation, < <http://www.anthonyburgess.org/> > "Anthony Burgess Brief Biography" (25 May 2004).

composed a tremendous amount of music.”⁵¹ In 1987, Burgess wrote the first part of his autobiography *Little Wilson and Big God* and in 1990, he wrote the second part *You’ve Had Your Time*. Burgess and Liliana returned to London in the early 1990s where he died of lung cancer on November 22, 1993.⁵² His son died in London in 2002 and Liliana Burgess still lives in Monaco. With friends, she has begun a Foundation in Burgess’s honor in Angers, France, and Manchester, England.

⁵¹ Ibid.

⁵² Ibid.

Chapter Two: Musical Influences

“Despite his fame as a literary figure, Anthony Burgess was remarkably unrecognized and unappreciated as a composer. Known to the public almost exclusively as an author, Burgess was also a talented and prolific composer who wrote over 175 musical works during a compositional career that spanned more than 60 years.”⁵³ Burgess was not a trained musician, but through his life experiences, he was greatly influenced by music. It was not until he was commissioned to write a symphony in 1974 that he began to take musical composition seriously. Every aspect of Burgess’s life had an impact on the style, genre, and timbre of his music. Burgess was a musician deep inside; this is evident through the influence music played in his literary works.

His music covers a wide range of genres, including symphony, concerto, opera, ballet, chamber and vocal music.⁵⁴ Often daring and experimental as a novelist, his music is essentially conservative.⁵⁵ “His eclectic and ebullient style draws upon classical as well as jazzy and popular music. Grounded in the tradition of tonality that spans the Baroque period through late nineteenth-century Romanticism and early twentieth-century French impressionism, Burgess’s music is strongly influenced by the works of Debussy and the English school of Elgar, Delius, Holst, Walton and Vaughan Williams.”⁵⁶

Burgess continued writing, “I sometimes feel that the growth of my musical sensibility came to a full stop in 1934, when Elgar, Holst and Delius died. These three composers move me inexpressibly because they are English.”⁵⁷ Other influences included

⁵³ Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Burgess. *You’ve Had Your Time*, 390.

works by Handel, Beethoven, Schumann, Stravinsky, and Schoenberg, although Debussy remained his primary influence.”⁵⁸

“Although the majority of his music is what might be termed ‘serious,’ he wrote numerous works based on popular styles; sometimes jazz and blues-infected harmonies reminiscent of Gershwin emerge unexpectedly in his symphonic compositions.”⁵⁹ He did experiment with 12-tone serialism because of curiosity, but ultimately he found his compositional style in a more conservative musical language.⁶⁰ He wrote in 1982 “I have not finished with the orchestra of Strauss, and I am too old now ever to be ready for the aleatory of the electronic or the Cagean space of silence. I have had enough silence.”⁶¹ He also often wrote in conventional musical forms such as the sonata and passacaglia and tended to write traditionally structured works such as four movement symphonies and three movement concertos.⁶²

Burgess composed over his entire life; however most of his pre-1970 compositions are lost. Those that survive are stylistically similar to his later works.⁶³ In general, his music is best described by Paul Phillips as a hybrid of Holst and Hindemith, “an angular, vigorous style, often dissonant although mostly tonal.”⁶⁴ His music includes a great deal of counterpoint with only a few of his large scale works not containing fugal passages.⁶⁵ Burgess wrote that he tried to emulate J.S. Bach and compose at least a fugal exposition each morning.⁶⁶ In the Burgess collection housed at the Harry Ransom Center

⁵⁸ Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid.

at the University of Texas at Austin, there are there are a total of fourteen examples; some are complete, while others contain just an exposition.

Harmonically, his music tends toward dense sonorities often built upon fourths.⁶⁷ Melodically, the fourth is also predominant and is usually in combination with seconds.⁶⁸ Rhythm in his music demonstrates great vitality building on the symphonic jazz style of Bernstein in which a “playful exploitation of metrical ambiguity occurs frequently.”⁶⁹

Burgess’s first musical influence as a young boy was a collection of music stored in the piano bench at the family-owned pub. This library contained tunes such as *Come Back to Erin*, *Mavourneen*, *Finnegan’s Ball* along with musical masterpieces such as selections from *La Boheme* and *Madame Butterfly*.⁷⁰ As a boy Burgess was not very interested in music and said that he had no musical talent. He was ashamed that when given the opportunity to join the choir of the Holy Name as a boy soprano, he flunked the voice test.⁷¹

At the age of seven he was made to go to Mr. Bradshaw’s School of Music on Moss Lane, East Mass side, Manchester, for violin lessons. He treated his violin badly and was not interested in learning. He pretended to play with the other students in class, but never made a sound on the instrument.⁷²

Burgess’s father also taught him music. Burgess recalls a time when his father took out a piano reduction of the Beethoven Fifth Symphony, the slow movement and

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Burgess, *This Man and Music*, 12-13.

⁷¹ Ibid., 14.

⁷² Ibid.

pointed out the second theme and showed him where middle C was on the piano and the page. From there Burgess began his musical training on the piano.⁷³

In the novel *The Pianoplayers* (1986) Burgess pays homage to his father. The novel contains short pieces of music for “fiddles” (playing open strings) and piano. It is a story of a piano-playing father and his child. Recalling his own experiences, it includes a detailed description of teaching himself scales and chords navigated from the fixed note of middle C.⁷⁴

As a child Burgess’s father also took him to the Hallé concert to hear Wagner, Strauss and Rimsky-Korsakov. And at the age of twelve he and his father stood in the promenade area in the rear of the Free Trade Hall to hear a concert of Wagner. Burgess remembers enjoying the timpani in the *Meistersingers Overture* and not objecting to the Venusberg Music from *Tannhäuser*. However, he didn’t wish to attend the symphony again because he bored quickly and his legs grew weary of standing.⁷⁵

After the Hallé concert Burgess realized that the second subject of the *Rienzi Overture* remained in his head just as a dance tune would have.⁷⁶ This experience motivated Burgess to teach himself music and how to play the piano through playing short two-part pieces by Handel. By age fifteen he could attempt almost all keyboard music. He was an accomplished pianist whose range varied from being able to play popular tunes and cocktail music to an adept skill of improvising to a silent film. In 1975 Burgess demonstrated this skill when he accompanied the silent film of Fritz Lang at the

⁷³ Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

⁷⁴ Ibid.

⁷⁵ Burgess, *This Man and Music*, 16.

⁷⁶ Ibid.

Metropolis at the University of Iowa.⁷⁷ “I never attempted the dull Parnassian climb of agile major and minor scales...Big chords were and still are my line. I taught myself to play the piano but not to become a pianist. I wanted to become a composer, like Debussy.”⁷⁸

As a boy Burgess was not permitted to listen to late night dance music. Without his parents’ knowledge, in 1929 he made a radio in his attic bedroom with coil, variable condenser, earphones, cat’s whiskers and carborundum pyrites.⁷⁹ Once, while searching for dance music on his homemade radio he stumbled onto “a kind of listening silence with coughs in it, and then a quite incredible flute solo, sinuous, exotic, erotic. I was spellbound. The velvet strings, the skirling⁸⁰ clarinets, the harps, the muted horns, the antique cymbals, the flute...” after eight minutes of listening, he learned that he had been listening to Debussy’s *L’Après-midi d’un Faune*.⁸¹ Burgess describes this as an epiphanic moment. “There is, for everybody, a first time. A psychedelic moment,...an instant of recognition of verbally inexpressible spiritual realities, a meaning for the term beauty.”⁸² Burgess attributes this moment as the one that elicited his desire to be a musician. “I wanted to know what that music looked like; I sensed that its eternal reality, as opposed to the evanescent reality of performance, lay in printed symbols. I would learn to read music.”⁸³ With money given him on his fifteenth birthday he bought the miniature score to *L’Après-midi d’un Faune* and attempted to read the scores of Schoenberg’s *Pierrot Lunaire* and Stravinsky’s *Le Sacre du Printemps* upon visits to the Manchester

⁷⁷ Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

⁷⁸ Burgess, *This Man and Music*, 18.

⁷⁹ Ibid., 17.

⁸⁰ Definition. A shrill or wailing sound. <www.thefreedictionary.com>

⁸¹ Burgess, *This Man and Music*, 17.

⁸² Ibid.

⁸³ Ibid.

Central Library.⁸⁴ These early musical experiences shaped his ideals about music and were the beginnings of his understanding of orchestration and composition.

Burgess was also heavily influenced by jazz music. He wrote about having a lasting memory of hearing Constant Lambert's *Rio Grande* in November 1929. "Lambert's music, like Gershwin's, combined jazz with classical traditions in a way that Burgess himself would undertake nearly five decades later in his *Concerto for Pianoforte and Orchestra in E-flat*."⁸⁵ Burgess studied textbooks on music by authors such as Stainer and Kitson on harmony, Higgs on fugue, and Prout on the pre-Romantic orchestra.⁸⁶ He believed that these textbooks were removed from the "real" music he had heard from the BBC Symphony Orchestra conducted by Adrian Boult and the BBC dance orchestra conducted by Henry Hall.⁸⁷ While Burgess played popular music, his harmonies were not Stainer's harmonies. Burgess found that jazz harmony had its own set of rules.⁸⁸

By the 1930s Burgess had been exposed to Stravinsky's *Le Sacre*, the atonal school of Vienna, Honnigar and Mossolav who imitated machines, the chordal polyphony of Vaughan Williams with diatonic and unyielding folkiness, the synthesizer of Moog and the timed silence of John Cage and his aleatory principals.⁸⁹ He also acquired anecdotal musical general knowledge from the old publication *Radio Times*.⁹⁰ Burgess recalls reading in the *Radio Times* that Debussy himself had welcomed Sousa's

⁸⁴ Ibid., 18.

⁸⁵ Phillips, "The Music of Anthony Burgess," *Anthony Burgess Newsletter*.

⁸⁶ Burgess, *This Man and Music*, 20.

⁸⁷ Ibid.

⁸⁸ Ibid.

⁸⁹ Ibid., 19-20.

⁹⁰ Ibid., 19.

band to Paris and described the great Philip Sousa as “catching butterflies fluttering from the bass tuba.”⁹¹

When Burgess was preparing to take the “higher school certificate exam” he convinced the school to offer music as one of his three advanced-level subjects. The school agreed to this reluctantly, as they had not taught him any courses in music. The music exam consisted of two three-hour papers and a *vica voce*, an oral test. The first paper tested Burgess’s knowledge of three major works, Haydn’s *Creation*, Schubert’s *Trout Quintet* and Brahms’s 2nd *Symphony*. The second paper required Burgess to reduce a passage of a full score to two staves for piano, write a musical setting of a given poem and to produce a four-part harmonization of a given theme. Burgess handled these two parts of the exam without any problem, but the oral exam, as he describes it, was a nightmare. He was asked to notate by ear a highly chromatic line in A major, four-part harmony in the key of E-flat, and a piece of two-part counterpoint, as it was played by the examiner.⁹² He passed the exam and earned certificate of distinction in music.⁹³

In the mid 1930s, before entering Manchester University Burgess had composed limited pieces. While Burgess attended Manchester University he wrote some music including a score for a production of Flecker’s *Hassan*. However, most of his musical attention was turned toward popular music such as pieces composed by Harold Arlen and Hoagy Carmichael. Burgess wrote popular songs, had them performed, and tried, without success, to get them published.⁹⁴ Burgess paired up with a couple of research graduates in chemistry and wrote German cabaret songs. “I wrote the lyrics in English and they would

⁹¹ Ibid.

⁹² Ibid., 20-21.

⁹³ Ibid.

⁹⁴ Ibid.

translate them into German. German had a flavor of old Weimar chic and new Nazi brutality.⁹⁵

Burgess composed incidental music for his friends or family, much of the time on the spot.⁹⁶ When Burgess composed, he often completed works in a few days. Works were rarely sketched in advance and his orchestral works were written in full score in ink without any drafts.⁹⁷ He composed away from the keyboard and actually sent the score of the *Symphony No. 3* to the conductor without checking notes aurally.⁹⁸

While in the British Army, Burgess, was assigned to the entertainment section band. He wrote arrangements for the limited six-part band's instrumentation by "exploiting the lower notes of the trumpet for a trombone effect, making the bass sound like a flute with bow and harmonics, shoving the violin close to a mic to fake the weight of a whole string section."⁹⁹ He arranged *On the Track* for the xylophone, blues in waltz time and pseudo-symphonic arrangements of popular songs and transcribed music of popular artists of the day such as Bing Crosby, Louis Armstrong, and others whose music was not available from publishers.¹⁰⁰ He arranged a Bach Fugue in C minor for a trio with extra parts for drum and double bass.¹⁰¹ He adapted *L'Après-midi d'un Faune* for the small band but the jazz rhythms took over and the privates began to dance to it (figure 1).¹⁰²

These attempts at fusing two musical styles were not appreciated by the enlisted. He was not wanted in the HQ company band and thus formed a fife band of other

⁹⁵ Ibid., 26.

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid., 30.

¹⁰⁰ Ibid., 29.

¹⁰¹ Ibid., 32.

¹⁰² Ibid.

outsiders.¹⁰³ The entertainment officer offered Burgess a post as a kind of musical director and he took it.¹⁰⁴ However, Burgess found that he was not welcome to



Figure 1, Burgess adaptation of Debussy's *L'Après-midi d'un Faune*
Unpublished Manuscript. Reprinted By Permission.

this group either. He played piano with the band and composed words and music and scored arrangements for the band.¹⁰⁵ While stationed at Gibraltar, Burgess composed marches for flute and drums to be played at the changing of the convent guard for the military band.¹⁰⁶

At Gibraltar, Burgess met up with the trumpeter Bill Brain and tenor saxophonist Henry Walking and found his place. The musicians at Gibraltar wanted Burgess's special band arrangements.¹⁰⁷ The Gibraltar band consisted of three trumpets, a trombone and four saxophones (including E-flat baritone) and these players were real musicians. He ran the Gibraltar Music Society, gave lessons in orchestration, and organized a music appreciation evening at the YMCA.¹⁰⁸ He also began writing his first symphony in A minor and wrote a cello sonata for a shore-based petty officer, as well as incidental music for *Tobias and the Angel* and *Winterset*. He learned in the war "that there was a great gulf fixed between the musical and the unmusical, and that most of the world was unmusical.

¹⁰³ Ibid., 27-28.

¹⁰⁴ Ibid., 28.

¹⁰⁵ Ibid., 28-29.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid. 33.

Not, of course, in the sense of not wanting music, but rather in diffused incapacity to understand the nature of music.”¹⁰⁹

Although the concentration of his creative endeavors focused on literature, music had a strong hold on his writing and found its way into much of his writing. As a novelist, music became his therapy. “It was a temperamental necessity for me to cleanse my mind of verbal preoccupation by composing music. It no longer mattered whether the music would ever be heard: music was a kind of therapy.”¹¹⁰ He studied language and literature and was always fascinated, in a “Joycean” way, by the close relationship between words and music.¹¹¹ He had a remarkable ability and facility with languages of all kinds, and with words in general, and loved to play linguistic games and enjoyed punning and theorizing on the meaning of words and language.¹¹² He wrote that the only writers he envied or emulated were Shakespeare, James Joyce and Vladimir Nabokov.¹¹³ Although Burgess did not write much poetry, he did explore the genre. The poems written by the fictional character F.X. Enderby from the novels *Inside Mr. Enderby* (1963) and *Enderby Outside* (1968) were written by Burgess.¹¹⁴

Musical elements are common in Burgess’s writing. In *A Clockwork Orange*, Alex, a malevolent young *droog*,¹¹⁵ commits acts of violence while listening to Beethoven’s *Ninth* Symphony. Musical references abound in *Nothing Like the Sun* (1964), a novel about Shakespeare’s love life. Several novels by Burgess are structured

¹⁰⁹ Ibid., 27.

¹¹⁰ Ibid., 34-35.

¹¹¹ Carol M. Dix, *Anthony Burgess*, ed. By Ian Scott-Kilvert (Great Britain: Longman Group Ltd., 1971), 3-4

¹¹² Ibid., 3

¹¹³ Ibid.

¹¹⁴ Ibid.

¹¹⁵ Droog. Burgess’s word for a young ruffian, or an accomplice or henchman of a gang-leader invented in the novel *A Clockwork Orange*. <www.worldwidewords.org>

according to musical form. A.A. DeVitis has written of the correspondences between musical form and literary structure in *The Long Day Wanes* (1965).”¹¹⁶ According to James Bly, Burgess’s novel *Tremor of Intent* from the Malayan trilogy is structured on the sonata-allegro form.¹¹⁷ In the novel, *Napoleon Symphony*, Burgess fused two art forms, music and literature, in his attempt to accommodate the facts of Bonaparte’s career within the musical structure of Beethoven’s *Eroica Symphony No. 3*.¹¹⁸ In the novel, he relates the written word to music through form and thematic material and structured the novel to imitate the symphony through direct proportional relationships. The novel is set in three chapters as the symphony is set for three movements. Each chapter is proportionally related to the length of each movement of the symphony, and the main musical themes in Beethoven’s symphony are directly related to the characters in the novel in both the amount of time and pages given each character and as to when each character is presented in the chapter.

Burgess wrote about this process and its shortcoming in the autobiographical novel *This Man and Music*. After reading the novel in 1974, the conductor for the University of Iowa Symphony Orchestra, James Dixon, assumed that he must be a composer as well as a novelist in order to write such a novel. Dixon wrote to Burgess and asked him to write a large work for the University of Iowa Symphony. Burgess accepted the commission and agreed to write the piece for no payment. In April 1975 the *Symphony No. 3* was completed and was premiered in Iowa on October 22, 1975.¹¹⁹ “It was the first public performance of any of Burgess’s orchestral works and an

¹¹⁶ Dix, *Anthony Burgess*, ed. By Ian Scott-Kilvert, 3-4.

¹¹⁷ Ibid.

¹¹⁸ Burgess, *This Man and Music*, 35.

¹¹⁹ Paul Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

overwhelming experience for the composer: ‘I had written over 30 books, but this was the truly great artistic moment.’ Doubts about his musical competence, fueled by years of neglect and rejection of his compositions, were dispelled by the successful performance of the symphony. From that point on, Burgess began to compose with a prolificacy that would make many a full-time composer proud.”¹²⁰

Other musical relationships in Burgess’s literary works include: the novella, *The Eve of Saint Venus*, that was originally intended to be an opera; the song cycle for Soprano and chamber ensemble, *The Brides of Enderby*, which is a setting of verses from *Inside Mr. Enderby* (1963), and *Enderby Outside* (1968), which Burgess attributes to the fictional poet-protagonist F.X. Enderby.¹²¹ In the novel *Beard’s Roman Women* two characters listen to a recording of Dryden’s *Song for Saint Cecilia’s Day* and in 1978 Burgess composed a setting of the poem for chorus and orchestra. *Rom in Regen*, the German translation of Beard’s *Roman Women* corresponds with a concertino for piano and orchestra entitled *Rome in the Rain*. In the novel *The Pianoplayers* Burgess gives tribute to his father, Joe Wilson, who was a piano-player in the pubs and silent movie houses in Manchester. Portions of *Mozart and the Wolf Gang*, a tribute to Mozart, was performed as a play with music at the Université de Bourgogne in 1997. Also, in *A Clockwork Testament* (1974), fiction imitates life when the character Enderby produces a violent film version of Gerard Manley Hopkins’ epic poem *The Wreck of the Deutschland*. In the novel the project brings instant fame and notoriety to the poet Enderby, a situation which parallels Burgess’s experience with the film *A Clockwork*

¹²⁰ Ibid.

¹²¹ Ibid.

Orange.¹²² In 1982, Burgess fulfilled the fictional setting of the epic poem when he set the Hopkin's text for choir, baritone soloist and large orchestra.

During Burgess's life there were few performances of his music. One of these performances was the premiere of *Mr. Burgess's Almanack*, a twenty-five minute composition scored for two flutes, two oboes, two clarinets, two bassoons, one horn, one trumpet, timpani, piano, vibraphone, xylophone and glockenspiel. After the performance, the newspaper, *Corriere della Sera* criticized that Burgess was "giving up the novel for music."¹²³ The critic sent to appraise the performance complained that the piece needed to be fulfilled by being attached to a film and that it was too English.¹²⁴

In recent years there has been a growing interest in the music of Burgess. Paul Phillips has conducted Burgess's music in the United States and contributes greatly to the research and preservation of Burgess's music. In December of 1997, the Brown University Orchestra, under the direction of Phillips performed *Symphony No. 3* and, in December of 1998, *In Memoriam Princess Grace* received its U.S. premiere at Brown University.¹²⁵ In January of 1999 Paul Phillips along with his wife, Kathryn Jennings, performed four of Burgess's songs in recital for the Chamber Music Society of Longmeadow, Massachusetts.¹²⁶ In January of 1999, the duo also presented the world premiere of *Strings* and *Ecce Puer*, two James Joyce settings from 1982 along with *Under the Greenwood Tree* and *The Oxen*. In February of 1999 the BBC filmed Maureen Turguet performing Burgess's *Preludes and Fugues* and his *Tango* in the presence of

¹²² Ibid.

¹²³ Anthony Burgess, *You've Had Your Time* (London: Heinmann, 1990), 389.

¹²⁴ Ibid.

¹²⁵ Maureen Turquet, "Notes of Anthony Burgess's Music in 1999," *Anthony Burgess Newsletter*-Issue 1. <http://bu.univ-angers.fr/EXTRANET/AnthonyBURGESS?NL1Music.html> (24 May 2004).

¹²⁶ Ibid.

Liliana Burgess.¹²⁷ Also in February of 1999, Paul Phillips and Kathryn Jennings along with New England musicians performed a concert of piano, vocal and chamber music by Anthony Burgess at Brown University in Providence, Rhode Island.¹²⁸ Paul Phillips directed the Pioneer Valley Symphony Orchestra of Greenfield, Massachusetts, in the world premiere of Burgess's *Concerto for Pianoforte and Orchestra in E flat* with Gary Steigerwalt as the soloist on February 13, 1999,¹²⁹ On February 26, 1999, Brown University produced an all-Burgess concert, including the first performance of *The Brides of Enderby* since 1978, the *Nocturne and Bergamasque* for oboe and piano, and the piano works *Wiegenlied*, *Preludes*, *Schnee in Savosa*, *Master Coale's Pieces*, *Brief Suite for piano*, *A Scottish Rhapsody* and *Tango*.¹³⁰ The Pioneer Valley Symphony conducted by Paul Phillips gave the U.S. premiere of Burgess's ballet score *Mr. W.S.* on October 23, 1999, in Greenfield, Massachusetts. This performance marked the first performance of all nine movements, the score in its entirety. The BBC with the Scottish Symphony for radio broadcast recorded parts of the ballet in 1994. On December 19, 1999 the Anthony Burgess Society along with the Anthony Burgess Center at the University of Angers in France presented a concert entitled *An Introduction to the Music of Anthony Burgess* at Relais-Château Le Preiémré in Chênehtnte – Les Tuffeaux. The pianist Maureen Turguet, the musical counselor for the center, and soprano Amanda Broome were the featured performers.

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Ibid.

¹³⁰ Ibid.

Chapter Three: Musical Output

In the autobiography, *This Man and Music*, Burgess includes a list of his compositions. He writes, “I would like to particularize those credentials now, and at the same time indulge myself by imagining that I have become a leaf of Grove. The Grove entries end with exhaustive lists of compositions. Here, as far as I can remember them, are mine. None of them is worthy of an opus number.”¹³¹ Paul Phillips published a list of Anthony Burgess compositions in the *Anthony Burgess newsletter*.¹³² When the two lists are cross-referenced, Burgess’s total musical output totals one hundred forty nine pieces, included as Appendix B.

The Harry Ransom Humanities Research Center at The University of Texas at Austin purchased manuscripts from Burgess’s second wife Liana Burgess in 1997. The collection of musical scores is contained in twelve flat boxes with the contents dating from 1970-1993. Dell Hollingsworth processed the holdings in 1998 and wrote that the collection contains “one hundred and twenty musical works dating from 1970-1993 with sketches, drafts and fragments. There are songs, piano pieces, string quartets, guitar quartets, sonatas and other chamber works, choral works, concertos, scores for plays and films, overtures, and other symphonic works.”¹³³ The collection also includes arrangements by Burgess of the Debussy *Feux d’artifice*, the Holst *Mercure (Les Planètes no. 3)* arranged for guitar quartet, *Oberon Overture* by Weber, and *Wachet auf, ruft uns die Stimme* by J.S. Bach.¹³⁴ Pieces with text contained in the Ransom collection

¹³¹ Burgess, *This Man and Music*, 36.

¹³² Paul Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

¹³³ Dell Hollingsworth, “Anthony Burgess, 1917-1993/Music Scores, 1970-1993/Preliminary Inventory/Purchased 1997” (Austin, TX: Harry Ransom Humanities Research Center The University of Texas at Austin, 2002, photocopied), 3.

¹³⁴ *Ibid.*, 14-15.

include settings by James Joyce, D.H. Lawrence, Gerard Manley Hopkins and T.S. Eliot.¹³⁵ There are also published editions included in the Ransom collection of Weber's *Oberon* and Berlioz's *L'Enfance du Christ* with Burgess's working notes for his English translation of the Berlioz piece.¹³⁶ The collection also includes several pieces by Burgess's son Andrew Burgess Wilson.¹³⁷

To consider the musical output of Anthony Burgess, the works may be divided into sub-categories including: Xaxerian years 1934-1937, Manchester University years 1937-1940, Enlisted years 1940-1946, Post enlisted years 1946-1954, Malaya years 1954-1959, Post-tumor years 1960-1974, and Post-commission years 1974-1993. A timeline of Burgess's life is included in Appendix A. When focusing on the choral music of Anthony Burgess, it is necessary to have a general understanding of his total musical output. Most of the music Burgess wrote prior to 1970 has been lost; however, from his writing, we know of works Burgess created before this time.

In 1934, during the Xaxerian years, at the age of seventeen, Burgess wrote his earliest known compositions. Included in this time period is a set of songs, "Sweeney Agonistes," with T.S. Eliot texts set for voices and piano. This set was written while Burgess was studying for the music exam at Xaxerian College.¹³⁸ Burgess wrote of the jazz influences on these pieces, "It is impossible to ignore the jazzy elements in the fragment called 'Sweeney Agonistes'."¹³⁹ One such jazz element Burgess refers to is the rhythm of the pieces, which reflects the rhythm of speech. "For rhythms of speech contradict the rhythms of the body, and an honest musical setting of speech fights against

¹³⁵ Ibid., 3.

¹³⁶ Ibid.

¹³⁷ Ibid.

¹³⁸ Burgess, *This Man and Music*, 22.

¹³⁹ Ibid., 102.

regularity of accent. The sung element of jazz is far closer to speech than the stylized intonations of the *Lied*, and very frequently, it is no more than speech with a slight exaggeration of the syncopated properties of speech.”¹⁴⁰

Another piece mentioned by Burgess is the *Absalom and Achitophel* for men’s voices. Written between 1934 and 1935, it is a setting of the first twelve lines of Dryden’s “In Pious Time.”¹⁴¹ In the 1930s Burgess also wrote his first symphony, *Symphony No. 1 in E major*. He and Phillips date the completion of the work 1935. The score is lost, but in the 1970s, Burgess wrote out a piano reduction of the symphony to the best of his memory.¹⁴² Looking back on the work in the 1980s, Burgess states, “All this is on the fringe of music, but it is more easily grasped than the main fabric. My symphony in E major was, I think, all fringes.”¹⁴³

“I was not mature enough to learn from the first movement of the ‘Eroica’, and the English symphony – Elgar, Vaughan Williams, the recently performed No. I in B flat minor of William Walton, a fellow Lancastrian – was too much in my ears. My orchestration was Elgarian with Holstian condiments; from *The Planets* I stole a bass flute, sic horns and four trumpets...what was the language of this symphony? A language altogether proper for a young man composing music in England in 1935. Diatonic, swift to modulate, inclined to the modal, Vaughan Williams harmonies, occasional tearing dissonances like someone farting at a tea party, bland, meditative, with patches of vulgar triumph. Totally English music. Hardly able to jump twenty-two miles into Europe.”¹⁴⁴

While writing *Symphony No. 1*, Burgess learned how to imagine sonorities in his head before committing them to paper and how valueless the piano was as an aid in orchestral composition. “A piano misleads, sets up the wrong sounds in one’s head. I ceased to pity Beethoven, Smetana, Fauré for their deafness. Deafness was no great

¹⁴⁰ Ibid.

¹⁴¹ Ibid., 22.

¹⁴² Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

¹⁴³ Burgess, *This Man and Music*, 24.

¹⁴⁴ Ibid., 23.

handicap: it shut in sonic realities against the intrusive and impertinent noises of the world.”¹⁴⁵

Between the years of 1936 and 1940, although not allowed to get a degree in music, Burgess continued to pursue his musical dreams. In 1936 Burgess remained at Xaverian College for one more year for a special series of classes. During this year of extended study at Xaverian College, he wrote nine musical compositions including an A cappella chorus, a string quartet, twelve-tone studies for piano and a collection of cabaret songs in English and German. Later, while at Manchester University, Burgess composed a choral piece for men’s voices, an Irish song for soprano solos and incidental music for Flecker’s *Hassan* along with a series of cabaret songs in German and English.

The years between 1940-1946, or the “Enlisted years,” also produced a varied array of musical compositions from the odd dance band arrangements of pieces such as *An Afternoon on the Phone* (an adaptation for six-piece dance band of Debussy’s *L’Après-midi d’un Faune*), *Reveille Stomp*, and *Purple and Gold March*, to traditional forms such as a sonata for cello and piano in G minor, and a passacaglia for Orchestra that he later sent to the BBC who immediately returned it to him. He also wrote, around 1945, the *Gibraltar Overture* for a large orchestra and began a *Mass in G* for chorus and orchestra. Works written during the “Post enlisted years” include pieces for voice and piano, for choir, recorders and large orchestra. He also wrote incidental music for the productions of *Murder in the Cathedral*, *The Ascent of F6* and *A Midsummer Night’s Dream*.

In 1950, Burgess accepted a teaching position at the Banbury Grammar School in Oxfordshire. There the headmaster and his family, who were all string players, performed

¹⁴⁵ Ibid.

his *Partita for strings* (1950) in the Banbury Town Hall. As a young boy Burgess was enrolled by his father in violin lessons that he rarely attended and never learned to sound a note.¹⁴⁶ However, he later learned that time he actually spent at the lessons had paid off. “The curious thing is that I was to acquire a kind of theoretical or ghost proficiency in the instrument. I was to learn, without ever physically touching a violin again, a kind of sympathy for violinists and even a desire to help, though at a distance, aspirants to competence on it.”¹⁴⁷ In 1947 Burgess wrote a series of violin exercises with piano accompaniment “designed to make melodic sense of open-string playing and the addition of successive semitones to the open string to the limit of the first position (figure 2).”¹⁴⁸



Figure 2, Anthony Burgess violin exercises.
Unpublished Manuscript. Reprinted By Permission.

¹⁴⁶ Ibid., 14r

¹⁴⁷ Ibid., 15.

¹⁴⁸ Ibid.

It was this training, Burgess believed, that allowed him to always write playable string parts. “String payers, indeed tell me my parts are not adventurous enough: I keep close to the open strings and still seem to have a very young fiddler in mind.”¹⁴⁹

In 1954, Burgess accepted a position as a senior lecturer of English at the Malayan Teachers Training College in Khata Baru, Malaya. During these years he wrote *Kalau Tuan Ka-Uln, Five Malay Pantuns for Soprano and Native Instruments, Suite for a small orchestra of Indians, Chinese and Malays*, and his second symphony, *Sinfoni Malaya*, for Orchestra and brass band with shouts of ‘Merdeka’ (‘Independence’) from the audience.

During the post-tumor years of 1960-1974 his novels became popular and he continued to compose. His musical output during this period includes pieces for recorders, a twelve-tone piece for piano, a minuet for guitar, choral pieces, a march for orchestra, and several pieces for harmonica. In the late 1960s, for his friends Luciano Berio and his former wife Cathy Baberian, Burgess re-worked the *Five Malay Pantuns for Soprano and Native Instruments*, re-scoring them for soprano, alto flute and xylophone. Burgess wrote that Berio and Cathy were up for anything. Berio “demanded from me an opera libretto in which all the characters should be enclosed in boxes but somehow, in six pages or so, blend the plots of *Rigoletto*, *Il Trovatore* and *Don Carlos*. This was beyond me, but little was beyond him, or her. They made me nostalgic for the musical career I was temperamentally fitted for but technically insufficiently equipped.”¹⁵⁰

¹⁴⁹ Ibid., 16.

¹⁵⁰ Burgess, *You’ve Had Your Time*, 235.

In 1966-1967 Burgess was commissioned to write an English translation of Berlioz's *L'Enfance du Christ* for a BBC presentation to be conducted by Colin Davis. Burgess wrote, "not even a novel could be harder work."¹⁵¹ He struggled with the task of superimposing English rhythms to French conceptualized music. "...parts of *The Childhood of Christ* were sounding like Lorenz Hart, though not Richard Rogers. One is always drawn to Broadway to find the triumphant exploitation of the genius of spoken English – which say what they will, is a language more comic than tragic – by marrying the cunning rhyme to the musical phrase. But the atmosphere of Broadway is bitter-sweet Jewish-ironical. Opera and oratorio try to be serious, and English shows up their pretensions."¹⁵² Berlioz's notes contradicted the English by gently stressing, with a downbeat, the second syllable. There was no way out of changing the downbeat to an upbeat; Burgess could not tamper with the sacred notes of Berlioz.¹⁵³ When the production aired on BBC "the critics praised the words of Berlioz as well as the music, attributing more English to him than he could have learned from Harriet Smithson."¹⁵⁴

In the 1970s Burgess began writing for the harmonica when the American harmonica virtuoso, John Sebastain, commissioned him. Villa-Lobos wrote Sebastain a concerto "but had got the cadenza all wrong."¹⁵⁵ Burgess's *Sonatina for Harmonica and Guitar* was the product of the commission. Burgess later wrote a "a dissonant baroque suite" piece for Larry Adler, but Adler never played it.¹⁵⁶ Burgess wrote, "[N]o matter[:] God has put me on earth to, among other things, write for the harmonica."¹⁵⁷ Burgess also

¹⁵¹ Ibid., 122.

¹⁵² Ibid., 123

¹⁵³ Ibid., 122.

¹⁵⁴ Ibid., 123.

¹⁵⁵ Ibid., 267.

¹⁵⁶ Ibid., 365.

¹⁵⁷ Ibid.

wrote for the harmonica player Tommy Reilly. They appeared together on BBC, with Burgess accompanying Reilly.¹⁵⁸

In 1970, Burgess wrote the incidental music for an acclaimed production of *Cyrano de Bergerac* to his own translation. The score was for flute, clarinet, trumpet, cellos, keyboard and percussion. For the scene in Ragueneau's bakery, Burgess included in the score a set of metal kitchen utensils to be hung from a wooden frame to accompany a "kind of mock march-theme."¹⁵⁹ The production played at the Tyrone Guthrie Theatre in Minneapolis. Stanley Silverman (who composed the music of a production of *The Taming of the Shrew*) was there for the *Cyrano*, the play. He gave a favorable verdict to Burgess's music.¹⁶⁰ Burgess received \$550.00 for the right to perform his music.

This production led to a musical version of the play, *Cyrano*. The lead was to be Christopher Plummer; Burgess would compose the lyrics and Michael Lewis the music. Other members of the cast were Leigh Berry as Roxane, Mark Lamos as Christian, Jimmy Blendick as Le Bret, Patrick Hines as Montfleury, Louis Turenne as the Comte de Guiche, and Arnold Soboff as Ragueneau. The production opened at the Palace Theatre in New York in the early spring of 1972.¹⁶¹ A reviewer, Chive Barnes wrote "Christopher Plummer triumphs us in a great performance. In this *Cyrano*, he is simply magnificent. The whole musical has drive and style."¹⁶² The production did not run long and ran up a large debt. Lewis and Burgess had to agree to forgo their nightly earnings so that the actors and thirty-five-piece orchestra could all get paid. The end for the production came

¹⁵⁸ Ibid.

¹⁵⁹ Ibid., 237.

¹⁶⁰ Ibid.

¹⁶¹ Ibid., 287.

¹⁶² Ibid.

when Watergate broke and theatre audience stayed home to watch T.V.¹⁶³ Allan Wallach, a reviewer for Newsday wrote, “*Cyrano* is unabashedly sentimental and swash bucking – great fun in its swordplay, horseplay and lovers’ deceptions. Christopher Plummer is all that any *Cyrano*-musical or otherwise-should be: flamboyant, witty and filled with that indefinable quality *Cyrano* calls panache.”¹⁶⁴ The CBS reviewer Leonard Harris wrote, “*Cyrano* is a big, romantic and melodious musical! A rousing addition to the season!”¹⁶⁵

Burgess described the musical as having two production numbers, which were genuine to the genre. He writes, “From then on the songs were merely intrusive: one wanted them to be over quickly so that the story could proceed.”¹⁶⁶ Burgess felt the producer was forcing a story into a genre for which it was not fitted.¹⁶⁷ Through the experience of working on the *Cyrano* project, Burgess gained confidence in his abilities.¹⁶⁸

Jim Dixon, the conductor of the University of Iowa Orchestra in the mid 1970s approached Burgess about an orchestral commission after he read the novel *Napoleon’s Symphony*. Burgess agreed to the commission for no financial compensation. He spent thousands of dollars of his own money copying parts based on the assurance that he would have adequate rehearsal and a competent performance.¹⁶⁹

By Christmas of 1974, Burgess had nearly completed the first movement. The slow movement followed, which was a funeral march, the final movement a scherzo, was

¹⁶³ Ibid., 288.

¹⁶⁴ Ibid., 287.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid., 281.

¹⁶⁷ Ibid.

¹⁶⁸ Burgess, *This Man and Music*, 35-36.

¹⁶⁹ Burgess, *You’ve Had Your Time*, 310.

fast and noisy.¹⁷⁰ Burgess wrote the symphony for a conventional *Straussian* ensemble with the addition of parts for piano, mandolin and in the last movement tenor and baritone soloists who sing the Shakespeare text – the spring and winter songs from the end of *Love's Labour's Lost*.¹⁷¹ From the same Shakespeare play Burgess took a theme of six notes that Holofernes sings when expounding on the excellence of the poet Mantuan. The six pitches are 'ut re sol la mi fa' (C, D, G, A, E, F) which made a very adequate motive for Burgess's symphony.¹⁷²

There were few problems with the orchestration, but Burgess did admit to making a misjudgment about the *flutterzunge* in the flute part. The harpist was not happy about the impossible pedal changes and Burgess's failure to specify all the notes on the glissandi.¹⁷³ "Composing this symphony, I was not earning a living, but I was fulfilling an aspect of myself that had been too long dumb."¹⁷⁴ The commission resulted in Burgess's *Symphony No. Three in C* and was performed and recorded by the University Orchestra.¹⁷⁵

Burgess went to Iowa City to hear his symphony performed and teach a course on the modern novel for half a semester. The two hundred students in his novel class never heard his symphony and his music students never knew that he was a novelist.¹⁷⁶ The performance lasted about forty minutes; Burgess wrote about the experience,

"There were, for me, visual thrills I had dreamt of for over forty years – the bells of the three trumpets raised, the extravagant wiping of the cymbals, the fists of the xylophonist racing up and down his bars of wood. The harpist spitefully neglected to play one of her glissandi. The tenor was weak on most

¹⁷⁰ Burgess, *You've Had Your Time*, 311.

¹⁷¹ *Ibid.*, 310.

¹⁷² *Ibid.*

¹⁷³ *Ibid.*, 325.

¹⁷⁴ *Ibid.* 311.

¹⁷⁵ Burgess, *This Man and Music*, 35.

¹⁷⁶ *Ibid.*, 324.

notes except his prized high C. The baritone was first-rate. It was he who had to bring the work to an end with spoken lines of Shakespeare: ‘The words of Mercury are harsh after the songs of Apollo. You that way. We this way.’ and then a fortissimo C major triad. This earned a laugh. It is rare that one laughs in a symphony.”¹⁷⁷

Burgess also wrote about the experience in the book *This Man and Music*. “In middle age I heard myself for the first time discoursed by a hundred players. Any remaining tension about the adequacy of my composing technique was dissolved. There were faults, of course – woodwind balance sometimes ill calculated, as in Beethoven, an ex-aesthetic value, did not sound like the work of an autodidact. It had been composed – in Rome, Siena, American motels and airports – far away from a piano, and the inner ear was proved to have imagined the right tonalities.”¹⁷⁸

The final period of Burgess’s compositional output consists of those compositions written after the commission by Iowa University until his death in 1993. Pieces written during this period include music written for a video produced by Mondadori: *The Eyes of New York*, two musicals, and pieces for harmonica, guitar, oboe, recorder, chamber ensembles, choir and orchestra. *The Wasteland*, written in 1976 for a chamber ensemble, is a melodrama setting of T.S. Eliot poems for speaker, soprano, flute, oboe, cello and keyboard. “*The Wasteland* is, among other things, a collage of literary citations, but the purely literary approach to the work discounts the musical associations from which some of the borrowed lines cannot well be separated.”¹⁷⁹ The piece *Mr. W.S.*, written in 1979, is a parody of an Elizabethan ballet that began as a project for Warner Brothers. The project was about the man Shakespeare as seen from an Italian angle, “Shakespeare da

¹⁷⁷ Ibid., 325.

¹⁷⁸ Ibid., 35.

¹⁷⁹ Ibid., 99-100.

Noi.”¹⁸⁰ Burgess never got beyond his first draft and was left with the music composed for it. He eventually turned the project into a ballet suite.¹⁸¹ Burgess wrote this without the aid of a keyboard to check harmonies, “Putting myself entirely in the situation of the deaf Beethoven (whose harmonies were simpler than mine and did not have to be checked).”¹⁸² The BBC broadcast the ballet suite twice and then destroyed the tape following musicians’ union regulations.¹⁸³

In 1982, the city of Dublin planned a day to celebrate James Joyce who had been born there a hundred years ago. “The was to be a junketing on Bloomsday, 16 June, and Radio Telfis Eireann was to join the BBC on 2 February, Joyce’s birthday, in presenting my own tribute to a writer I have known longer than most of the Joyce professors – a musical version of *Ulysses*. I called the work *The Blooms of Dublin*.”¹⁸⁴ Burgess’s grandfather was half-Irish and his mother’s family was “Scotticized Irish.”¹⁸⁵ This Irish influence in Burgess’s upbringing influenced the music he experienced as a boy. The songs of Burgess’s childhood were as much Irish as they were English. “That I never knew *Hymns Ancient and Modern* but did know Gregorian chant. The highest level of secular music that came into my early life was what had been popular in James Joyce’s Dublin - opera of the order of *Martha* and *The Bohemian Girl*.”¹⁸⁶ Burgess wrote a libretto and short score prior to 1981 and then orchestrated it in the autumn and winter of 1981.¹⁸⁷ He had a lifelong fascination with *Ulysses* and its heroine Molly Bloom, the music hall soubrette, because of the character’s similarities to his deceased mother.

¹⁸⁰ Burgess, *You’ve Had Your Time*, 308-309.

¹⁸¹ Ibid.

¹⁸² Ibid., 310.

¹⁸³ Ibid., 308-309.

¹⁸⁴ Ibid., 370-371.

¹⁸⁵ Burgess, *This Man and Music*, 12.

¹⁸⁶ Ibid.

¹⁸⁷ Burgess, *You’ve Had Your Time*, 371.

Burgess wrote, “It would be easier to recreate her in fiction, relating her to Molly Bloom and Rosie Driffield, than to wrestle with a virtually non-existent reality.”¹⁸⁸

Burgess describes the work of orchestrating the piece as being mechanical, but “what was not mechanical was the overture. If the work as a whole stayed close to the tonalities of the music hall, there had to be at least one number, which reflected Joyce’s crabbed ingenuity. My overture was a double fugue in five-eight time, but it collapsed, Joyceanly enough, into a cracked church bell and the voices of old crones in shawls reciting the Hail Mary. The rest of the score is, I think, the kind of thing Joyce might have envisioned, or endeared, for this characters.”¹⁸⁹

John Tydeman and Michale Hefferman were in charge of the radio production of the centennial tribute. Actors and singers were hired in Dublin and London and the whole thing was recorded in the studio of Radio Telefis Eireann in January of 1982.¹⁹⁰ The production of *Blooms in Dublin* was aired in Dublin and London simultaneously on the evening of Joyce’s hundredth birthday, February 2nd.¹⁹¹ It was aired once again on June 16th, Bloomsday, and to this date no stage production has ever taken place.¹⁹²

The Wreck of Deutschland is Burgess’s only large choral work. It is set for chorus, large orchestra and baritone soloist. Burgess composed *The Wreck of Deutschland* after he and Lilana moved from Monaco to the village of Callian. Burgess felt Gerard Manley Hopkin’s epic poem could not be set to music, he wrote, “but I had to prove this to myself. I could not compose my own rhythms; I had to follow Hopkins’s,

¹⁸⁸ Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

¹⁸⁹ Burgess, *You’ve Had Your Time*, 371.

¹⁹⁰ Ibid.

¹⁹¹ Ibid., 372.

¹⁹² Phillips, “The Music of Anthony Burgess,” *Anthony Burgess Newsletter*.

and his sprungness got lost in the choral counterpoint.”¹⁹³ Determined to compose a setting of this poem, Burgess put himself at a table in an outdoor café and composed the score.

¹⁹³ Burgess, *You’ve Had Your Time*, 369.

Chapter Four: The Choral Music

In a comparison of the list of works produced by Anthony Burgess, Paul Phillips and the inventory of the holdings in the Burgess collection at the Ransom Center, twenty-three known choral pieces written by Burgess emerge (appendix C).

Of these twenty-three pieces, the scores of eleven are held in the collection at the Harry Ransom Center at the University of Texas at Austin. Excerpts held in the Ransom collection include: *A Song by Georges Mikes and Anthony Burgess* (1983), *Still to be Neat...* (1984), and two Kyrie Fragments (no date). There are five complete minor choral pieces: *Fuga Andantino Gratitudia Osamente* (1985), a short fugue set to the text “I thank you very much,” *Weep you no more* (1984), *Spring Rondel* (1946), *Bethlehem Palmtrees* (1972), and *In Time of Plague* (1984). In addition, there are two extended choral, orchestral pieces: the oratorio, *The Wreck of the Deutschland* (1982) and the cantata, *A Song for St. Cecilia’s Day* (1975).

A Song by George Mikes and Anthony Burgess is in manuscript form; scored for wind instrument, voice, chorus and piano. Burgess wrote a note to George Mikes on the cover sheet saying, “Dear George, I’ve made one or two verbal changes for the sake of uniformity of the rhythm. If you don’t like the changes naturally you revert. Nor do I have a piano here so I’ve not been able to check the harmonies. Still, I think this ought to work.” (figure 3)

A Song by George Mikes and Anthony Burgess
A poor man isn’t free Because he’s poor.
A rich man isn’t free Because he’s rich.
One must be much worse off than the other

Figure 3, *A Song By Geroqe Mike and Anthony Burgess*, text.
Continued on following page.

But I cannot tell you which.
A poor man cannot bribe the police or rent a house in sunny Greece,
Or buy tiaras for his niece, Or climb aboard the Concorde

A poorman cannot drive a Rolls to Ritzes or Metropolis
Or clubs equipped with nineteen holes, where all his jokes are encored.
A poorman slumbers like a hog. He doesn't need a guardian dog
To scare away the monologue of every poor relation.
And if he wants to stay at home He isn't made to live in Rome.
No rascal of a fiscal gnome Can force expatriation.
Having weighed the arguments I'm absolutely sure. I don't want a Mercedes
Benz.
It's better to be poor Having weighed the arguments He's absolutely sure.
Remove his new Mercedes Benz. It's better to be poor.
A poorman doesn't fly his jet across down in Somerset Nor keep a tiger as a pet,
Which sometimes is a pity.
He's glad to be just where he is, The little that he has is his, He's not besieged by
charities Nor kidnapped by banditti.
He cannot scoff expensive dishes Like pheasants or exotic fishes.
But comes and goes just as he wishes, With his missis and her lover.
He doesn't look on greedy faces When he visits pleasant places.
Bingo halls or greyhound races. He needs no insurance cover.
Cause he's poor. Life's a bloody misery And you cannot find a cure.

The chorus plays a minor part in the piece, either echoing the soloist at a cadence
or adding to the accompaniment by filling in chords singing on "ah." The piece is tonal
and sets the text in an expressive, musical theatre style.

Still to be neat... is another incomplete work (nineteen measures and two pages of
handwritten manuscript). The text by Ben Johnson is (figure 4),

"Still to be neat, Still to be drest
As you were going to a feast;
Still to be powdered, still perfumed:
Lady, it is to be presumed
Though art's Lid causes are not found,
All is not sweet, All is not sound
Give me a look, give me a face that make simplicity a grace
Robes loosely flowing, hair as free:
Such sweet neglect more..."

Figure 4, *Still To Be Neat*, text.

The piece is set for SATB a cappella choir. It begins in 5/8 meter but changes almost every measure to accommodate the text stress. There is no key signature indicated and the piece never settles in a key in the nineteen measures of the manuscript.

Accidentals, harsh dissonances, and unexpected harmonies are used for textual emphasis throughout. Asymmetric meter and movement from duple to compound meters is common throughout the piece, allowing the text to completely dictate the meter of the music (figure 5). In figure 5, mm. 1-3, the text is “Still to be neat, Still to be drest As you were going to a feast.” Burgess groups eighth notes to accommodate textual stress. The 5/8 meter allows the textual stress to fall on “still” and “neat.” In m. 2 the meter is changed to 6/8 giving way to the compound grouping of eighth notes. In m. 3 the meter is not changed but the eighth notes are grouped in twos to accommodate the textual stress. This kind of rhythmic consideration is common throughout the entire piece.

[Rhythmic example mm 1-3]

SOPRANO
Still to be neat, Still to be drest

ALTO
As you were go - ing to a

TENOR
Still to be neat, Still to be drest

BASS
Still to be neat, Still to be drest

Figure 5, *Still to Be Neat* mm. 1-3
Unpublished Manuscript. Reprinted By Permission.

There are two *Kyrie* fragments in the Ransom holdings. The first is twenty-one measures in length. Two staves of initial sketches appear at the top of the manuscript and

are crossed through followed by their revision. The sopranos and altos enter in unison on E-flats in m. 1 and the tenors and basses enter in the second measure creating a C-flat major seventh chord in first inversion. Highly chromatic and dissonant music complete the excerpt making use of the rhythmic conflict of two against three with a cadence on a G-flat seventh chord in m. 8. Unison D-flat begins the next phrase before returning to similar use of a dissonance and complex rhythms (figure 6 and 7).

4 [Kyrie 1 mm. 4-5]

SOPRANO
e e - lei - son

ALTO
e e - lei - son

TENOR
8 Ky - ri - e Ky - ri - e

BASS
Ky - ri - e e

Figure 6, *Kyrie One mm. 4-5*
Unpublished Manuscript. Reprinted By Permission.

8 [Kyrie 1 mm. 8-11]

SOPRANO
8 9 10 11 Ky - ri - e e - lei - son

ALTO
Ky - ri - e e - lei - son

TENOR
8 Ky - ri - e e lei -

BASS
Ky - ri - e e - lei -

Figure 7, *Kyrie One mm. 8-11*
Unpublished Manuscript. Reprinted By Permission.

The second *Kyrie* fragment is ten measures long. The tenors and basses begin the piece with the tritone B to F. These two parts move together in parallel motion to a cadence on B-flat and F-sharp; a minor sixth. They then hold the interval while the sopranos and altos enter on the pitches C and E creating dissonances of a major second between the alto and bass on B and C and soprano and tenor of E and F sharp. This cadences on the pitches A-G-B-F continuing the pair of major second dissonances while cross-voicing places the tenor part as the highest voice (figure 8).

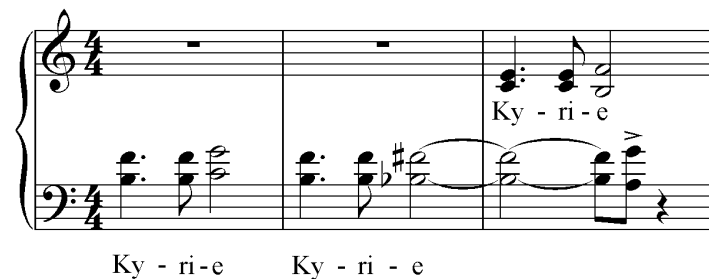


Figure 8, *Kyrie Two*
Unpublished Manuscript. Reprinted By Permission.

The remaining seven measures continue in a similar manner with highly dissonant and chromatic harmonies. Both fragments only set the text “*kyrie eleison.*”

In the Ransom holdings there is one fugue set to text, *Andantino gratitudia osamente*. The text of the fugue is “I thank you for your kindness, and for your kindness I thank you.” It has a key signature of G minor and is thirty-five measures in length set for SATB a cappella chorus. The subject is three measures long and is answered by the alto voice as a real answer in the key of D minor. After the first presentation of the subject and countersubject, a two-measure episode is inserted and then the tenor and bass present the subject and answer in G and D minor. Nine measures from the end, m. 27, the subject is presented in full in the soprano, followed by the bass and the tenor in stretto, two bars apart rather than three as in the initial exposition (figure 9).

SOPRANO

I thank you for your kind- ness, and for your kind-ness I thank you_

4

I thank you for your kind - ness and for your kind - ness

I thank you for your kind - ness and for your kind - ness I thank you

7

thank you thank you thank you thank you, thank you for your

thank I thank

I thank you for your

10

kind - ness, thank you for kind - ness I thank

you for your kind - ness and for your kind_ ness I thank you

kind - ness and for your kind - ness I thank you I thank

I thank you for your

Figure 9, “*I Thank you Kindly*” Fugue. Continued on following pages.
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13

you, I thank you for your kindness

I thank you for your kindness

you for your kindness and for your kindness kindness

kindness and for your kindness I thank you for your

16

kindness. I thank you for your kindness

your kindness thank you most kindly, thank you thank you

ness, your kindness, thank you kindly, thank you thank you

kindness, I thank you kindly.

(figured continued)

20

ness I thank you for your kind - ness and for your

thank_ you, I thank you for kind - ness

thank you kind - ness. your kind - ness

I thank you for your kind - ness and for your kind - ness I thank you

23

kind - ness I thank_ you thank_ you, thank you kind - ly

I thank you for your kind - ness thank you

I thank you for your kind - ness kind - ness

thank

(figured continued)

26

I thank you for your kind - ness and for your
 thank you I thank you for your kind ness your
 kind - ness thank you and for
 you for all your kind - ness I

29

kind - ness I thank you thank you thank you thank you
 kind - ness and for your kind - ness I thank you thank you thank you
 your kind - ness thank you I thank you for your
 thank you for your kind - ness and for your kind - ness I thank

(figured continued)

32

thank you for your kind - ness...

thank you thank you for your kind - ness...

kind - ness and for your kind - ness I thank you thank you...

you thank you thank you!

Held in the *Anthony Burgess papers* at the Ransom library are two fugues built on a melody derived from the composer's name. The first is included on the final page of the *Andantino* fugue. It is just the exposition of a four-voice fugue in which Burgess utilized the sixteenth-century practice of *soggetto cavato*, a process of deriving a musical subject by 'carving out' vowels from a sentence and transforming them into a melody by means of the solmization syllables of the Guidonian hexachord.¹⁹⁴ J.S. Bach made use of this practice by corresponding the letters in his name to specific pitches, creating the theme B flat-A-C-B natural (The B and H being the German note names for B-flat and B-natural). "This chromatic motive permitted him to explore chromatic harmony, prevalent in a number of movements, on a plain thematic level as well – apart from the fact that the B-A-C-H theme emphatically personalized the work."¹⁹⁵ This four-note theme was repeatedly used by J.S. Bach in the *Art of Fugue* and continued to be a favorite theme of

¹⁹⁴ *Harvard Dictionary of Music*, 2nd ed., s.v. "soggetto cavato."

¹⁹⁵ Christoph Wolff, *Johann Sebastian Bach The Learned Musician* (New York: W.W. Norton and Company, 2000), 436.

various later composers. In this fugue Burgess used the letters “A H B and G E S S” from his own name Anthony Burgess to come up with the notes of his theme A, B-natural, B-flat, G, E, E-flat, E-flat. Burgess translated the S in his name to E-flat from the German name of E-flat, Es. He then used the famous B-A-C-H theme as the counter-subject (figure 10).

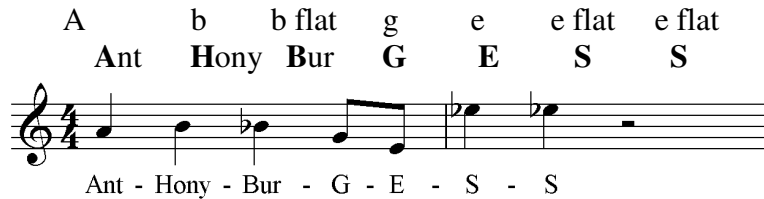


Figure 10, Anthony Burgess Theme.
Unpublished Manuscript. Reprinted By Permission.

The second fugue to use the Anthony Burgess theme is a three-voice fugue and is on a separate piece of manuscript paper. It also only includes the exposition of the fugue built on the Burgess theme that makes use of a newly composed countersubject (figure 11).

There are two extended choral works in the Burgess holdings at the Ransom center: *The Wreck of the Deutschland*, a setting of the epic poem by Gerard Manly Hopkins and the cantata *The Song for St. Cecilia's Day*. The manuscript of the oratorio is one hundred and thirty-eight pages and was completed in Monaco on March 8, 1982. The oratorio is scored for baritone soloist, SATB choir and orchestra consisting of three flutes, two oboes, english horn, two clarinets in B-flat, two bassoons, double bassoon, four horns in F, three trumpets in C, three trombones, tuba, kettledrum, strings and harp. The piece is through composed in seven sections indicated by Italian tempo markings: *Molto Moderato*, *Allegro Feroce*, *Lento/Allegro Feroce*, *Lento*, *Agitato*, *Freely* (a cappella baritone solo) and *Molto Moderato*.



Figure 11, Anthony Burgess Fugue
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The cantata is scored for SATB choir, orchestra and organ and is dated 1975. The orchestra is scored for 2 flutes, 2 oboes, 2 clarinets in B flat, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timipani, side drum, bass drum, harp, organ and strings. It is a setting of a John Dryden text and divided into eight movements corresponding with the eight stanzas of text. This piece has been edited by Paul Phillips and performed at Brown University, conducted by the editor.

Chapter Five: Four Choral Pieces by Anthony Burgess

The four choral works by Anthony Burgess considered here for discussion are the only four complete individual choral works contained in the *Anthony Burgess papers* at the Harry Ransom Humanities Research Center at the University of Texas at Austin. There is also an oratorio in the collection, *The Wreck of the Deutschland*, and a cantata *The Song for St. Cecilia's Day*. Of the four pieces considered in this chapter, two (*Bethlehem Palmtrees* and *Weep you no more*) have been performed and conducted by Randall Hooper on a DMA choral conducting recital on campus at Louisiana State University on September 24th 2003. *In the Time of Plague* was performed at the memorial service for Anthony Burgess in June of 1994 and has since been published by Saga Music Publishing Ltd., Harlington, Middlesex, England; a division of Thames Publishing. The fourth piece, *Spring Rondel*, has not been performed, recorded nor published. The four pieces represent Burgess's choral writing, spanning the time period from 1946 (*Spring Rondel*) to 1984 (*In the Time of Plague* and *Weep you no more*).

It is clear, after examining Burgess's choral music, that he understood the power of words. In his choral music he gave great thought to the setting of text to music. Specific words are emphasized musically, in a similar manner of the late madrigalists, to "clarify and enhance the meaning of every word and phrase of the text."¹⁹⁶

Bethlehem Palmtrees (1972)

O Bethlehem palmtrees
That move to the anger of winds in their fury,
Tempestuous voices

¹⁹⁶ Homer Ulrich, *A Survey of Choral Music*. New York: Harbourn Brace College Publishers, 1973, 62.

Make ye no clamour
Run ye less swiftly,
Sith¹⁹⁷ sleepeth the child here,
Still ye your branches.

Bethlehem Palmtrees is a setting of the poem by Lope de Vega translated by Ezra Pound. The piece is set for SATB choir and an obbligato instrument. The obbligato line appears under the choral parts in the score and no instrument is specified. The range of this line is A-flat¹ to B-flat², which would indicate that the line could be performed by an oboe, flute or a violin. An oboe may best suit the haunting character of the piece. The text uses the image of palm trees blowing violently in Bethlehem, foreshadowing the future of the Christ child. The poet asks the trees to “Run ye less swiftly” because the child sleeps under its branches. Burgess makes use of rhythmic and harmonic techniques to reinforce the textual meaning. Imposed with the calmness suggested by the text, homophonic texture and the tonal musical setting, Burgess creates a sense of musical unrest and uncertainty through the use of chromatic harmonies, slight rhythmic alterations, and the lyrical obbligato line.

The piece is twenty-three measures in length and is structured ABA. The A section is mm. 1-8, the B section mm. 9-15 and the return of A is mm. 16-23 (figure 12). It begins and ends in the key of C, C minor at the beginning and C major at the end. The tonality of C minor is held for three measures perhaps in reference to the calmness suggested by the text, “O Bethlehem palmtrees That move...” (figure 13 mm. 1-3). At the word “anger” Burgess moves from the A-flat major chord to a G-flat major seventh chord. This abrupt shift to a remote chord (a tertian triad build on the flat five in C minor) draws important emphasis to the word “anger” (figure 13, mm. 3-4). The key of C minor

¹⁹⁷ Definition- *Archaic*. since. Random House College Dictionary, revised ed., s.v. “sith.”

Bethlehem Palmtrees																																
Music Anthony Burgess Text Lope de Vega translated by Ezra Pound																																
Formal Units					A					B					A																	
Phrases					8(6+2)					7(6+1)					8(2+2+4)																	
Measures					1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23					
Tonality					cm: i	V	VI	ambiguous					cm: i					cm: i					cm: i					cm: i				
Chords					E/A flat					cm					C/F																	
Tonal Aspects					A natural and A flat					F sharp					additional A, E, D, G natural, F sharp vs. A flat																	
Meter					3/4					Slower																						
Tempo					(suggested 80= quarter note)					decrease					pp																	
Dynamics					f					Obbligato stops																						
Forces					SATB and Flute					syncopated					hemiola																	
Texture					Choir Homophonic, obbligato independent and melodic					Tempetuous voices Make ye no clamour For ye less swiftly, less swiftly					Still sleepeth the child here, Still ye your branches.																	
Rhythm					Homophonic					dissonante chords built on 4ths and 5ths																						
Text					O Bethlehem palmtrees That move to the anger of winds in their fury.																											

Figure 12, *Bethlehem Palmtrees*, Flowchart

is not heard again until a brief encounter at m. 9 (figures 13, m. 9) and at the recapitulation of the A section at mm. 15-19 where the opening harmonic progression of C minor-G minor-A flat major is repeated. Here, the tonality of C minor is interrupted for two measures at the text “branches, Still ye your” in mm. 19-20 with the additional accidentals of G-flat/F-sharp, D-flat, E-natural, A-natural and G-natural (figure 13, mm. 19-20).

In mm. 5-8, the presence of the chromatic pitches A-natural, D-flat (C sharp), B-natural, E-natural, G-flat and G-natural help obscure the tonal center (figure 13, mm. 5-8). The chord on beat one of m. 5 is not tertian but rather built on the interval of the fifth. The unusual stacked fifths, the first built on E-natural and the second built on an A-flat, create an open dissonant chord, drawing attention harmonically to the word “wind.”

Measure nine marks the beginning of the B section. Here, Burgess references the opening key with a C minor chord. At m.10 instead of returning to the opening harmonic progression, the B section wanders off into a new harmonic area abandoning all flats, eventually making use of all seven sharps and ultimately returning to a C minor triad at m. 15 (figure 13, mm. 10-15). At m. 14 on beat one, Burgess again uses a non-tertian harmony, a stack of perfect fourths. This quartal chord is approached by step in the men’s part and enharmonically in the women’s part (figure 13, m. 14).

The obbligato, perhaps representing the winds moving through the trees, is melodic and contrasting to the homophonic texture of the chorus. It ends appropriately as the poet asks the winds to “make ye no clamour” and allow the child to sleep under the trees branches. As the obbligato drops out, the choir decrescendos from *forte* to

Bethlehem Palmtrees

Lope de Vega
Trans. Ezra Pound

Anthony Burgess

(Obbligato) A

1 2 3 4

Sop and Alto *f*

Tenor and Bass

O Beth - le - hem palm - trees That move to the an - ger of

Cm: i v6 VI Ab7 Gb7

Perfect 5th

5 6 7 8 9

B

S. winds in their fury, fury. Tem - pes - tu - ous

B. 16

Harmonic unrest

Perfect 4th

10 11 12 13 14 15

S. *decrese....* *pp* Sith

voi - ces Make ye no clam - our Run ye less swift - ly, less swift - ly

B. 1

Figure 13, *Bethlehem Palmtrees*. Continued on following pages.
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The musical score consists of two systems of staves. The first system covers measures 16 to 19, and the second system covers measures 20 to 23. Each system includes staves for Flute (Fl.), Soprano (S.), and Bass (B.).

Measure 16: Flute has a whole rest. Soprano and Bass have a dotted half note. Lyrics: "sleep - eth the child here,". Chord symbols: I, v6.

Measure 17: Flute has a whole rest. Soprano and Bass have a dotted half note. Lyrics: "sith sleep - eth the". Chord symbols: VI, I.

Measure 18: Flute has a whole rest. Soprano and Bass have a dotted half note. Lyrics: "Still ye your branch - es".

Measure 19: Flute has a whole rest. Soprano and Bass have a dotted half note. Lyrics: "child here".

Measure 20: Flute has a whole rest. Soprano and Bass have a dotted half note. Lyrics: "Still ye your branch - es".

Measure 21: Flute has a whole rest. Soprano and Bass have a dotted half note. Lyrics: "still ye your branch".

Measure 22: Flute has a whole rest. Soprano and Bass have a dotted half note. Lyrics: "branch".

Measure 23: Flute has a whole rest. Soprano and Bass have a dotted half note. Lyrics: "es".

pianissimo and the tempo is marked slower, symbolizing the calming of the trees and the sleeping child.

Burgess also creates unrest and uncertainty in the piece through the slight altering of the rhythms. As chords move predominantly homophonic, Burgess inserts slight rhythmic differences in one part to create an unsettled feeling (figure 13, mm. 3, 11 and 14-15). In m. 3 and m. 11 the bass moves on the beat while the other three parts move off the beat. In m. 14 the phrase ending is blurred as the alto and bass parts phrase after beat two while the soprano holds a half note and the tenor holds a dotted quarter note before beginning the next phrase. Finally, in m. 15 Burgess syncopates the setting of the word “swiftly.”

Upon hearing the piece, the somewhat unconventional harmonic language may leave the listener unsettled. The piece does seem to portray a sense of calmness and

serenity; much like the feeling of the “calm before the storm.” Burgess has effectively created a musical sense of unrest and uncertainty that subtly reinforces the message of the poem by Lope de Vega.

Weep you no more
(1984)

Weep you no more, sad fountains.
What need you flow so fast?
Look how the snowy mountains
Heav’ns sun doth gently waste.
But my sin’s heav’nly eyes
view not your weeping,
That now lies sleeping, softly now,
softly sleeping, sleeping.

Sleep is a reconciling
A rest that peace begets.
Doth not the sunrise smiling
When fair at eve he sets?
Rest you then, rest, sad eyes.
Melt not in weeping,
While she lies sleeping, softly now,
softly lies sleeping, sleeping.

Weep you no more is scored for a cappella SATB chorus and is twenty-five measures in length. Many of the same techniques found in *Bethlehem Palmtrees* are used in this piece to portray the bittersweet message of the text.

Burgess manipulates the meter of the music to follow the stress and meter of the text. The time signature, when indicated, changes throughout the piece. Although, for much of the piece the meter is not indicated. Burgess supplies a time signature in m. 1, m. 7, m. 8, and m. 20. In m. 2 a new time signature of 7/8 is needed and is not notated by the composer. In m. 14 a new time signature is needed to cancel the 3/4 meter to 8/8 and is not notated. In m. 21 the 8/8 meter should be canceled and 3/4 should be notated, but

Burgess did not include this information in the score. For performance, each bar needs to be notated accurately for the performer to ensure rhythmic accuracy therefore, an accurate edition of this piece becomes a necessary and vital part of preparation analysis. Thus, all needed time signatures have been added and identified as editorial by being placed in a box. To make the meter and asymmetric grouping of eighth notes clear in the edition prepared for this paper, indications of the eighth note groupings have been included in parenthesis. The first bar is notated in 8/8, but the eighth note groupings are (3+2+3); the second bar is in 7/8 and is sub-grouped as (3+2+2). The third bar is again in 8/8 but grouped (3+2+3), and bar four is in 8/8 and grouped as expected in duple meter. This kind of metrical consideration is utilized throughout the piece to accommodate the text.

The structure, a two-part form with two symmetrical sections, coincides with the versification of the text. The A section has thirteen measures that contain two phrases (4+9). The B section has only twelve measures, but is also divided into two phrases (4+8). Each section consists of a verse and refrain, which are similar in style and melodic contour. The final six measures of each section are, with few exceptions, identical textually and musically (figures 14 and 15).

The work functions throughout in an E-centered tonality, although the quality is never stabilized. There are brief references to E Phrygian, E Aeolian, E Mixolydian, and E major but there is never a clear confirmation of any of the various qualities of the tonality. In addition, each of the two sections ends with a surprising cadence on a C-sharp major chord further disrupting the tonal stability.

Weep You no more Graph A
Music Anthony Burgess Text John Dowland

Formal Units A num 1-13					
Phrases	13(4+9) Verse one a (4)	b (3)		Refrain c (6)	
Measures	1 2 3 4	5 6 7	8 9 10 11 12 13		
Tonality	E				
Tonal Aspects			S/A parallel 3rds	T/B parallel 3rds	cadence C# M
	E phrygian, E aeolian, E mixolydian, E M		Addition and removal of C#, G#, D#, and E# tonality unsettled.		
Meter	4 4 7 8 4 4 (3+2+3)	4 4	7 8 (3+2+2)	3 4	
Tempo	Slowly				
Dynamics	p				
Forces			SATB		
Texture			Homophonic		imitative
Rhythm	dotted rhythm vs. straight and duple against triple				
Text	<i>Weep you no more sad fountains. What need you flow so fast? Look how the snowy</i>		<i>But my sun's heav'nly eyes view not your</i>		<i>That now lies sleeping softly now, softly lies sleeping sleeping.</i>

Figure 14, *Weep You No More*, Flowchart A

Weep You no more Graph B Music Anthony Burgess Text John Dowland									
Formal Units	B mm 14-25								
Phrases	12 (4+8) Verse two d (4)								
Measures	14	15	16	17	18	19	20	21	22 23 24 25
Tonality	E								
Tonal Aspects	E mixolydian- EM				Bb, Eb, Ab, Db, Gb written enharmonically A#, D#, G#, F# continues E centered tonality.				
Meter	4 4 (3+2+3)	(3+3+2) (3+2+3)			(3+3+2)		7 8 (3+2+2)	3 4	
Tempo									
Dynamics	p				pp		ppp		
Forces	SATB								
Texture	Homophonic								
Rhythm	eighth note triplet against two eighth notes		dotted rhythm against straight		S/A (3+3+2) T/B (3+2+3)		imitative		
Text	Sleep is a reconciling A rest that peace begets. Doth not the sunrise smiling When fair at eve he sets?				Rest you then, rest, sad eyes. Melt not in weeping.			While she lies sleeping. Softly now, softly lies sleeping.	
Text rhyme ab ab cdd cd									

Figure 15, *Weep You No More*, Flowchart B

[A] verse one Weep you no more Anthony Burgess

Slowly

Soprano
Alto
Tenor
Bass
Piano

EM

S.
A.
T.
B.
Pno

EM

Figure 16, *Weep You No More*, Verse One mm. 1-13. Continued on following pages.
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5 6 7

S. But my sun's heav'n - ly eyes view not your weep - ing,

A. But my sun's heav'n - ly eyes view not your weep - ing,

T. But my sun's heav'n - ly eyes view not your weep - ing,

B. But my sun's heav'n - ly eyes view not your weep - ing,

Pno

8 9 10 refrain

S. That now lies sleep - ing, soft - ly, now soft -

A. That now lies sleep - ing, soft - ly, now soft -

T. That now lies sleep - ing, soft - ly, now soft -

B. That now lies sleep - ing, soft - ly, now soft -

Pno

(figure continued)

11 12 13

S. ly lies sleep - ing, sleep - ing.

A. - ly lies sleep - ing, sleep - ing.

T. - - ly lies sleep - ing, sleep - ing.

B. soft - ly lies sleep - ing, lies sleep - ing.

Pno

C#M

The initial phrase of the first large section is broken into two brief, two-bar segments (figure 16, mm. 1-2 and mm. 3-4). Each of these two-bar segments ends on an E major chord although the preceding music in each instance, while clearly affirming a tonal center of E, does not confirm the major quality of the final chord. The addition and removal of F-sharp, C-sharp, G-sharp, and D-sharp in this brief four bar passage confuses the quality of the tonality. The first measure serves as a brief antecedent phrase to measure 2 and the same relationship exists between measures 3 and 4. In addition, there is a feeling of an antecedent-consequent phrase relationship between the larger phrases (figure 16, mm. 1-4).

The larger concluding phrase is also divided into two halves mm. 5-7, and mm. 8-13. Again, the tonality is clearly an E centered tonality with consistent F-sharps throughout. The constant addition and removal of C-sharp, G-sharp, D-sharp, and finally,

the appearance of a surprising E-sharp in the final chord never allows the tonality to settle (figure 16).

Verse two continues in the key of E, with the absence of the leading tone, D sharp, the tonality is E Mixolydian. The first phrase, mm. 14-15, cadences on an E major triad preceded by a dominant half-diminished seventh chord. The second phrase, mm. 16-17, continues in E Mixolydian. The tonality is confused when the music modulates from a D major seventh chord to a D minor seventh chord losing the F sharp and C-sharp across the bar in mm. 16-17. The tonality is again suggested on beat two of m. 17 with the restoration of F-sharp, C-sharp and G-sharp. On beat two E major is suggested with the addition of a D-sharp leading to E in the alto part. This phrase cadences on a minor supertonic triad built on F-sharp (figure 17).

The final section in this verse is also set in two phrases in an antecedent-consequent phrase relationship. In the first phrase, mm. 18-20, the tonality is further confused with the addition and removal of B-flat, E-flat, A-flat, D-flat, and G-flat within a short two-bar span before returning to a duplicate ending of the phrase from the first verse. While visually confusing, the enharmonic spellings of the existing flats to sharps in m. 18, A-sharp, D-sharp, G-sharp and F-sharp, in the musical context, continue to suggest an E tonality; although, as before, it is never really settled. The final six bars (the final bar from the antecedent phrase and the complete consequent phrase) are an exact duplicate of the first verse (figure 17).

Burgess uses the same rhythmic techniques of *Bethlehem Palmtrees* to create musical interest and rhythmic tension in *Weep You No More* by breaking from the homophonic texture and altering the rhythm of just one voice. This is done in m. 1 in the

[B] verse two

p (3+2+3) 15 (3+3+2)

Soprano
Sleep is a re - con - ci - ling A rest that peace be - gets.

Alto
Sleep is a re - con - ci - ling A rest that peace be - gets.

Tenor
Sleep is a re - con - ci - ling A rest that peace be - gets.

Bass
Sleep is a re - con - ci - ling A rest that peace be - gets.

Piano
(3+2+3) (3+3+2)
C#M bm7 EM

16 (3+2+3) 17

S.
Doth not the sun - rise smi - ling When fair at eve he sets?

A.
Doth not the sun - rise smi - ling When fair at eve he sets?

T.
Doth not the sun - rise smi - ling When fair at eve he sets?

B.
Doth not the sun - rise smi - ling When fair at eve he sets?

Pno
(3+2+3)
DM7 dm7 f#m

Figure 17, *Weep You No More*, Verse Two mm. 14-25. Continued on following pages.
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pp 18 (3+3+2) 19 20 *PPP*

S. Rest you then, rest, sad eyes. Melt not in weep - ing, While she lies sleep - ing,

A. Rest you then, rest, sad eyes. Melt not in weep - ing, While she lies sleep - ing,

T. (3+2+3) Rest, sad eyes. Melt not in weep - ing, While she lies sleep - ing,

B. Rest, sad eyes. Melt not in weep ing, While she lies sleep - ing,

Pno

refrain 21 22 23 24 25

S. Soft - ly now, soft ly lies sleep - ing, sleep - ing.

A. Soft - ly now, soft ly lies sleep - ing, sleep - ing.

T. Soft - ly, now soft - ly lies sleep - ing, sleep - ing.

B. Soft - ly, now soft - ly lies sleep - ing, lies sleep - ing.

Pno

C#M

tenor part when a dotted eighth note followed by a sixteenth note is contrasted to the homophonic rhythm of two eighth notes. In m. 3 the same contrast is used in the tenor part on beat one and in the alto part on beat two. On beat three the soprano breaks from compound meter with two dotted eighth notes against the quarter eighth note rhythm of the other three parts (figure 16).

In m. 16, on the second half of the first beat, the most complex rhythm of the piece occurs as the men's part has an eighth note triplet against the women's part two eighth notes creating a two against three rhythmic tension. In m. 18 the bar is in 8/8 meter but the eighth note groupings are not the same between voice parts. The women's parts are grouped (3+3+2) while the men's parts are grouped (3+2+3). All of these subtle changes in the rhythm between voice parts add another component to the subtle unsettled aspect of this music (figure 17).

As in *Bethlehem Palmtrees* the listener will not be greatly aware of the dissonance and unconventional harmonic language or the complexities of the rhythm and meter. The compositional techniques of rhythm and harmony as used by Burgess in *Weep you no more* do create an underlying sense of unrest beneath a relatively melodic, tonal, legato, and calm surface. These subtle techniques create music that reaches deep within the text and provides a thorough interpretation that captures the surface meaning of the text while subtly portraying its deeper, more sophisticated meaning.

Spring Rondel
(1946)

O western wind, When wilt thou blow?
The small rain Down can rain.
Christ, if love Were in my arms,
And I in my bed again.
(Medieval, anonymous)

Quando ver Venit meum?
Quando fiam uti chelidon ut tacere desinam?
(from *Pervigilium veneris*)¹⁹⁸

The earth has cast her winter skin
Of warping wind and driving rain
And grabbed in greenery again
With fretted sunlight woven in.
No bird or beast but does begin
In its own speech to swell the strain:
The earth has cast her winter skin...
The floods vast, the streams thin
Spin in the source or sweep the plain
And flaunt a sun-bejewelled train
To join the wild, the waking din.
The earth has cast her winter skin!

(Après Charles d'Orléans translated by Anthony Burgess)

Spring Rondel is a setting of three texts for SATB choir and piano. The text sources are all by unknown authors and include a Medieval poem entitled *O Western Wind*, the Latin text from the *Pervigilium veneris* and *Après Charles d'Orléans*, which was translated by Burgess. The three texts have the same theme of seasons and love, and complement each other to form the text for this musical composition.

Spring Rondel is divided into two parts, mm. 1-31 and mm. 32-93, with a short recapitulation of the opening theme in mm. 94-98 to close the piece. The A section is divided into the subsections: introduction (mm. 1-6), a (mm. 7-10), b (mm. 11-14), c (mm. 15-18), a¹ (mm. 19-20), b¹ (mm. 25-28) and the conclusion (mm. 29-31) (figure 18). Melodic motives a, b, c and the accompaniment pedal reappear throughout the A section (figures 19, 20, and 21).

¹⁹⁸ Translation: When will my Spring come? When shall I be like a swallow and cease to be silent?

Spring Rondel Tonal and Motivic Scheme											
A											
	num. 1-2	num. 3-4	num. 5-6	num. 7-10	num. 11-14	num. 15-16	num. 17-18	num. 19-20	num. 21-22	num. 23-24	num. 25
Form	Intro.		transition								
Mel. Motive	mel. a	mel. a		mel. b	mel. c	mel. a		mel. b			mel. c
Acc. Motive	acc. w	acc. w		acc. w	acc. w	acc. w		mel. a			
Pedal Tone	E flat	C	B	E	E	D	B	F sharp	F#m/ E flat	F# minor	D
Harmonic	E flat	C mixolydian	B phrygian	E aeolian	E dorian	D major	B major	F sharp	F#m/ E flat	F# minor	A major
Progression	mixolydian								dorian		
	B			A1							
Form	m. 26	num. 27-28	num. 29-31	num. 32-52	num. 53-62	num. 63-74	num. 75-85	num. 86-89	num. 90-93	num. 94-98	
Mel. Motive	transition	mel. a	Conclusion mel. a and c	mel. d	mel. e	mel. f	mel. h	mel. i	mel. f	mel. b	
Acc. Motive			E flat Major	acc. x and y E flat	acc. z D flat lydian	dodecaphonic m. 69 F major m. 71 G	acc. x and y	A major	chromatic	A flat	
Harmonic				mixolydian/ E							
Progression				flat M		major/minor					

Figure 18, Tonal and Melodic Scheme, *Spring Rondel*

Spring Rondel

Music Anthony Burgess Text Medieval anonymous, Quando ver from Pervigilium venenis and Apres Charles d'Orleans- translated by Burgess

Formal Units	A Adagio			
Phrases	6 (2+2+2)	4		
Form	Intro. (mm. 1-6)	a (7-10)	b (11-14)	
Measures	mm 1-2 3-4 5-6	7-10	11-14	
Tonal Aspects	E flat pedal, C pedal, parallel m7 chords, E flat mixolydian	B phrygian	E pedal, E aeolian	R.H. piano cluster chord paired with a minor chord, E pedal, E dorian
Mel Motive	mel. a	mel. a	mel. b	mel. c
Acc. Motive	acc. w	acc. w	acc. w	
Meter	C			
Tempo	Adagio			
Dynamics	p	pp	pp	p mp p
Expressive	legatissimo			accel a tempo rit
Forces	piano solo		BI, BII, piano	piano Tenor, piano T,B, piano
Rhythm				LH piano half note triplet under RH quarter note chords played on up beats
Text			O western wind, when wilt thou blow? The small rain down can rain	Christ if my love were in my arms and I in my bed again.

Figure 19, *Spring Rondel*, Flowchart mm. 1-14

Spring Rondel
 Music Anthony Burgess Text Medieval anonymous, Quando ver from Perrigilum venenis and Apres Charles d'Orleans- translated by Burgess

Formal Units	A (cont.)	6	4	3
Phrases	4(2+2)			
Form	c (15-18)	a1	b1	conclusion
Measures	15 16 17 18	19 20 21 22 23 24	25 26 27 28 29 30 31	
Tonal Aspects	D pedal, parallel m7 chords, D major B7 chord pedal B pedal, melodic material- diatonic parallel 6ths, B major	E major to F sharp minor Choir in F sharp dorian, Piano in E flat dorian 22- B pedal, 23 enharmonic flat to d sharp in piano, F sharp minor between num. 22- e cluster in FH beat 4 in piano, F sharp minor	D pedal, modulation from sharps to flats, A major all flats used, A flat major	E flat major
Mel. Motives	mel. a	mel. b	mel. c	mel. a and c
Acc. Motives	acc. w	mel. a		
Meter	C			
Dynamics	pp	pp and ppp	pp	pp
Expressive	distinto	cresc	cresc	dim
Forces	Sop and Alto	Tenor and Bass		Alto and Tenor solo
Text	Quando ver venit meum? Quando flam uti chelidon ut tacere desinam?	O western wind. When wilt thou blow? The small rain down can rain.	Christ, if my love Were in my arms. And I in my bed again.	Quando ver Venit meum? I in my bed again.
Text Translation	When will my Spring come? When shall I be like a swallow and cease to be silent?			

Figure 20, *Spring Rondel*, Flowchart mm. 15-31



Figure 21, Principal Motives in *Spring Rondel*, A section
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The B section beginning at the *Vivo*, m. 32, is divided into smaller units: a (mm. 32-52), b (mm. 53-62), c (mm. 63-74), a¹ (mm. 75-85), d (mm. 86-89), c¹ (mm. 90-93) (figure 24). The B section makes use of melodic motives d, e, f, g, h, I, and accompaniment motives x, y, z. The thematic motives do not re-occur; however, each motive evolves from preceding material (figures 22, 23 and 24).

The motives in the B section contain several similarities. Motives d, e, f, and h all begin with the interval of a perfect fourth. Motive i stays within the contour of the perfect fourth and thus relates to the previous material. Motives d, e, g, h, and i all make use of the quarter note eighth note rhythmic pattern in compound meter.

Motives d, e, f, h, and i all begin on a weak beat, and motives f and g contain a sequential pattern. Motives f and h begin with the same melodic material within the first four notes. Continuity is achieved in the B section through the relationships of the motives (figures 24).

Spring Rondel

Music Anthony Burgess Text Medieval anonymous, Quando ver from *Pervigilium venenis* and Apres Charles d'Orleans- translated by Burgess

Formal Units	B Vivo			
Phrases	21 (2+4+4+11)		10 (6+4)	12 (6+6)
Form	a (32-52)		b 53-62	c 63-74
Measures	32-33	34-37	38-41	42-52
Tonal Aspects	E flat major		M. 49 piano parallel chromatic chords	Ives style drum chords mm. 65-70
Mel. motives		acc. x- tenor and bass	mel. d- canon between Sop and Alto	mel. d- voices in fugal texture
Acc. motives	acc. x and y	acc. x		acc. z
Meter	2 4		6 8 vs. 2 4	2 4
Rhythm				4.3.2 m. 68
Dynamics	<i>mf</i> <i>f</i>	<i>f</i>	<i>f</i>	
Expressive				laissez vibrer
Forces	piano	T/B piano	S/T/B piano SATB piano	
Text	<p>The earth has cast her winter skin of warping and driving rain, and grabbed in greenery again with fatted sunlight woven in sunlight</p> <p>No bird or beats but does begin in its own speech to swell the strain:</p> <p>The earth has cast her winter skin of araping wind and driving rain. The floods vast the streams thin</p>			

Figure 22, *Spring Rondel*, Flowchart mm. 33-68

Spring Rondel

Music Anthony Burgess Text Medieval anonymous, Quando ver from Ferrigilium venenis and Apres Charles d'Orleans- translated by Burgess

Formal Units	B (cont.)			8 (5+3)		
Phrases	11 (2+3+6)			d (86-90)	cl (91-93)	
Form	al (75-85)			86-90	91-93	92 93
Measures	75-76	77-79	80-85	AM- RH piano chromatic parallel P4, A pedal in LH	E pedal, chromatic quartal chords	
Tonal Aspects	GM			mel. i- canon SATB		
Mel. Motive		mel. h- canon S/T- A/B	mel. h S/T		mel. fl	
Acc. Motive	acc. x and y	acc. x and y	acc. x A/B			
Texture		imitative S/T and A/B		imitative SATB		
Meter	2 4	6 8 vs. 2 4		9 8	3 4 vs 9 8	2 4
Dynamics	ff	mf		pp		
Expressive	Allargando	A tempo		accel		
Forces	SATB piano					unison
Text	The floods vast the streams thin	Spin in the source or sweep the plain And flaunt a sun-bejewelled			The wild and waking din! The earth has cast her winter ...	

Formal Units	A1 Adagio		
Phrases	6 (5+1)		
Form	al (94-98)		
Measures	94-97	98	
Tonal Aspects		Tall tertian chord	
Mel. Motive	mel. a		
Acc. Motive			
Meter	2 4		
Dynamics	pp	ff	
Expressive			
Forces	Tenor solo a cappella		
Text	O Western wind, ...skin! when thou blow?		

Figure 23, *Spring Rondel*, Flowchart mm. 69-98

Melodic Motive d

Melodic Motive e

Melodic Motive f

Melodic Motive g

Melodic Motive h

Melodic Motive i

Accompaniment Motive x

Accompaniment Motive y

Accompaniment Motive z

Figure 24, Principal Motives *Spring Rondel*, B section
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Section A begins in E-flat Mixolydian with a six-measure piano introduction that presents the melodic motive a harmonized, creating a series of parallel minor seventh chords, over the accompaniment pedal chord on E-flat. In m. 3 the accompaniment pedal chord is repeated down a minor third in the key of C Mixolydian. The melodic motive a appears throughout the A section, in the voice parts and in the accompaniment (figure 25).

The musical score for Figure 25, *Spring Rondel*, mm. 1-4, is presented in two systems. The first system (measures 1-2) is marked 'Adagio' and 'Intro'. It features a melodic line (mel. a) and an accompaniment line (acc. w). The key signature is E-flat Mixolydian. The melodic line consists of a series of parallel minor seventh chords, and the accompaniment is a pedal chord on E-flat. The tempo is Adagio. The score includes dynamic markings (p) and articulation (legatissimo). A yellow highlight covers measures 1-2. The second system (measures 3-4) is marked 'C mixolydian'. The melodic line continues with the same melodic motive (mel. a), and the accompaniment is a pedal chord on E. The tempo is Adagio. The score includes dynamic markings (pp, sf) and articulation (legatissimo). A purple highlight covers measures 3-4. The score is labeled 'A' and 'Intro'.

Figure 25, *Spring Rondel*, mm. 1-4
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Before the voice parts enter, the harmony shifts to B Phrygian (V/E) at m. 5 transitioning to E Aeolian at m. 7. The baritones and basses enter in m.6 (section a, mm. 7-10) with the text, “O western wind, when wilt thou blow? The small rain down can rain” set to a chant-like melody, melodic motive b. The baritones sing the melody while the basses sing a harmony part accompanied by the accompaniment pedal chord on E (figure 26).

The E accompaniment chord continues in mm. 11-14 (section b, mm. 11-14) as the tenors sing the melodic motive c in E Dorian. On beat four of m. 14 and E-flat

seventh chord is used to chromatically link E Dorian to D major, which occurs in mm. 15-16.

Figure 26 shows a musical score for *Spring Rondel*, measures 5-10. The score is in B major (one sharp). It features vocal parts (Soprano, Alto, Tenor/Bass) and piano accompaniment. The piano part includes a melodic line and a pedal point on D. The vocal parts sing lyrics in Latin. The score is divided into measures 6 through 10. Measure 6 is marked 'BI' and 'mel. b'. Measure 7 is marked 'a' and 'mel. b'. Measure 8 is marked 'B phrygian'. Measure 9 is marked 'E aeolian'. Measure 10 is marked 'cresc.'.

Figure 26, *Spring Rondel*, mm. 5-10
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The melodic motive a returns in m. 15 in the soprano and alto parts on the text from the Latin poem *Pervigilium veneris*. The melodic motive a is also present in the accompaniment along with the accompaniment pedal chord on D. The accompaniment pedal chord continues in mm. 17-18 in the key of B major with melodic material in the

voice parts similar to the melodic motive a (figure 27). The male voices return at m. 19 with the melodic motive b in the bass part with a counter melody in the tenor part. Here, the melodic motive b is paired with the melodic motive a in the accompaniment in the key of F-sharp minor. At m. 21 the tenor and bass parts continue in the key of F-sharp minor while the accompaniment shifts to the flat key of E-flat Dorian. At m. 23 the accompaniment returns to F-sharp minor as the voices complete the phrase (figure 28).

Figure 27, *Spring Rondel*, mm. 11-18. Continued on following page.
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17 *distinto* 18

Quan - do fi - am u - ti che - li - don

Quan - do fi - am u - ti che - li - don ut ta - ce - re de - si

gain...

acc. w

B major

At m. 25 (section b¹, mm. 25-28) the tenor recapitulates the melodic motive c while, for one measure, the bass part accompanies with a counter melody giving way to unison at m. 26. The accompaniment alludes to the open fifth of the accompaniment pedal chord in m. 25 but quickly abandons that idea in m. 26. At m. 26 the key transitions from sharps to flats with the addition of E-flat in m. 25, A-flats, G-naturals and C-naturals in m. 26, B-flats in m. 27. The key eventually settles in m. 28 in E-flat major with the return of the melodic motive a in the accompaniment (figure 28).

The Latin text returns at m. 29 with the melodic motive (a) sung by an alto solo paired with the end of the melodic motive c sung by a tenor solo on the text “in my bed again.” The two voices move in contrary motion over two tertian chords: an F-minor eleventh chord and a D-flat eleventh chord cadencing in E-flat major (figure 28).

19 20 21

nam?

F sharp minor

mel. b *ppp* O wes-tern wind when wilt thou blow.

pp O wes-tern wind, when wilt thou blow. The

mel. a *pp* E flat dorian

F sharp minor

22 23 24

The small rain down_ can rain.

small rain down_ can rain.

cresc.

Figure 28, *Spring Rondel*, mm. 19-31. Continued on following page.
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25 *f* mel. c
 Christ, if my love were arms inison and
 26
 If my love were in my arms and
sf acc. w
 transition

27
 28
 I in my bed a - gain.
 I in my bed a - gain.
 mel. a
 E flat major

29 *p* Alto solo
 mel. a
 Quan - do ver ven - it me - um?
 Tenor solo
 mel. c
 I in my bed a - gain.
 Fm11 D flat 11 E flat major
 rall.

In section A, complex rhythms are used to create musical tension. At m. 22, the bass part has a quarter note triplet against the right hand of the accompaniment's four eighth notes with straight quarter notes in the tenor and the left hand of the accompaniment. In m. 23, the tenors have a similar conflicting rhythm with a quarter note triplet against two eighths and a quarter note in the right hand of the accompaniment (figure 29).

Marked *Vivo*, the B section changes mood abruptly while continuing the tonality of E-flat. Now the tonality is split between E-flat Mixolydian and E-flat major. In the first subsection (mm. 32-52) of the second half of the piece (B), Burgess marks a key signature of E-flat at m. 32, the first used in the piece, but incorporates D-flats in the accompaniment bass line throughout implying E-flat Mixolydian. D-naturals occur in the voice parts and the upper part of the accompaniment implying E-flat major (figure 30).

The image shows a musical score for two staves. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature is E-flat major, indicated by two flats (B-flat and E-flat). The time signature is 3/4. The score is marked with 'cresc.' (crescendo) and '3:4' (3/4 time). The vocal line has lyrics: 'The small rain down can rain.' and 'small rain down can rain.' The piano accompaniment has a complex rhythmic pattern in the bass line, including a quarter note triplet in m. 22 and a quarter note triplet in m. 23. The score is marked with 'cresc.' and '3:4' time signatures.

Figure 29, *Spring Rondel*, mm. 22-23
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The accompaniment ostinato at m. 32 is built from the accompaniment motives x and y. This ostinato is two measures long and remains rhythmically unaltered for twenty-

one measures. The nine-measure phrase, mm. 32-40, is subdivided into smaller groupings of two bars (mm. 32-33), three bars (mm. 34-36) and four bars (mm. 37-40), each phrase adding a bar to its length. The accompaniment motive x is a series of chords beginning with five measures of the repeated progression of E-flat major to a D-flat major seventh chord. The male voices enter at m. 33 singing the accompaniment motive x reinforcing the motive in the accompaniment (figure 30).

The soprano and alto begin in canon at m. 38 with the melodic motive d. To create rhythmic conflict, the treble voices are in 6/8 compound meter while the bass voices and piano accompaniment are in 2/4 simple meter. The unrelenting sixteenth note pattern in the right-hand piano ostinato creates tension with the compound rhythms in the soprano and alto voices (figure 30).

In mm. 46-50, the soprano and alto break the note-to-note canon. Instead, the canon is altered with octave displacement to compensate for vocal ranges with only one pitch changed. In m. 47 the soprano has a G while in m. 49 the alto has a B-flat, otherwise the canon is continued with octave displacement (figure 31).

Burgess changes the key signature to F major at m. 53 (section b, mm. 53-62), but, through the use of the accidentals E-flat and A-flat, the piece continues in D-flat Lydian (figure 32). The ostinato pattern in the right hand of the accompaniment is altered at m. 53 to a sixteenth note rest followed by three sixteenth notes. The new ostinato pattern combined with the repeated alberti bass in the left hand of the piano is labeled accompaniment motive z (figure 32). The alberti bass combines two whole tone scale segments: D, E-flat and F combined with A-flat, B-flat and C. This pattern remains unchanged for ten measures. The right hand ostinato pattern moves in contrary motion to

B a Vivo

32 33 34 35 36

Tenors

Basses

Vivo

acc. y

mf

acc. x

D natural

D flat

E flat mixolydian/ E flat major

37 38 39 40

mel. d canon with alto at m. 42

6 vs. 2

8 4

skin of warp - ing wind and dri - ving

skin of warp - ing wind and dri - ving

Figure 30, *Spring Rondel*, mm. 32-52. Continued on following pages.
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41 dri - ving rain. 42 *f* mel. d canon with sop. at m. 38 43 D natural 44 Andgarbed in green - er - y —

The earth has cast her win - ter skin of warp - ing wind and

rain, and garbed in green - er - y a - gain with

rain, and garbed in green - er - y a - gain with

45 a - gain 46 canon altered 47 48 With fret - ted sun - light wov - en

driv ing rain Andgarbed in green - er - y a - gain with frett - ed

frett - ed sun - light wov - en in

frett - ed sun - light wov - en in

(figure continued)

49 50 51 52

in, wov - ev im, wov - en in No

sun- light wov - en in

wov - en in

wov - en wov - en in

46 47 49

Soprano

Alto

only altered pitch

Figure 31, *Spring Rondel*, mm. 46-50 soprano and alto canon

the alberti bass with the progression C, B-flat, A-flat and back up to B-flat (figure 32). Contrasting meters are continued for rhythmic tension. Here the piano remains in the duple meter of 2/4 while the voices enter in the compound meter of 6/8 with the melodic motive e in imitation. The soprano enters with the motive followed by the alto and then the tenor. The bass enters on a similar motive, but moves in contrary motion. The motive is not presented in exact form in each voice, but the melody is recognizable in each voice part (figure 32). The third section of B (mm. 63-74) begins

at m. 63 with the text “The earth has cast her winter skin...” in all voice parts
beginning in unison on the melodic

53 mel. e 54 55 56

bird or beast But does be-gin In its own speech to swell the

6 vs 2
8 4

No bi but does be-gin in its own speech to to

No bird or beast butdoesbe - gin

acc. z No bird or beast

57 D flat Lydian 58 59

strain to swell the

swell the strain, To swell

in its own speech to swell the strain,

but does be - gin in its own speech to swell the

Figure 32, *Spring Rondel*, mm. 53-62. Continued on following page.
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60 61 62

strain, the strain, strain. the strain. To swell the strain. To swell strain, swell the strain. strain swell the strain.

motive f. Each part from mm. 63-69 is almost dodecaphonic. Each of the four voice parts is only missing two to three of the twelve chromatic pitches. The chords in m. 63, 65 and 68 also combine to make use of almost all twelve chromatic pitches. This chromatic material cadences at m. 69 with an F major triad transitioning to G major at m. 71 with the addition of F-sharps and a G major cadence at m. 73 (figure 33).

The ostinato pattern, the accompaniment motives x and y, returns at m. 75 (mm. 75-85). The accompaniment motive x is transposed up a major third moving between the chords G major and an F major seventh chord. At m. 77 the voice parts enter in 6/8 compound meter while the accompaniment remains in 2/4 simple meter. The voices are paired in canon on the melodic motive g: the sopranos and tenors opposed

to the altos and basses. The canon does not continue in a strict manner, but the voices remained paired (figure 33).

63 *c* *mel. f* 64 65 66 67 68

The earth has cast her win-ter skin of warp - ing wind and driv - ing

The earth has cast her win-ter skin of wrap - ing wind and driv - ing

The earth has cast her win-ter skin of wrap - ing wind and driv - ing

The earth has cast her win-ter skin of wrap - ing wind and driv - ing

laissez vibrer

dodecaphonic

69 70 71 72 73 74

rain. The floods vast, the streams thin

rain. The floods vast, the streams thin

rain. The floods vast, the streams thin

rain. The floods vast, the streams thin

F major G major *mp*

Figure 33, *Spring Rondel*, mm. 63-85. Continued on following pages.
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75 a1 76 77 mel. g 78

Spin in the source or sweep the plain

6 vs 2
8 4

Spin in the source or

Spin in the source or sweep the plain

Spin in the source or

acc. y

acc. x

2 4

mf f

GM F7

79 80 81 82

or sweep the plain And flaunt a sun - be -

sweep the plain And flaunt a sun be -

or sweep the plain And flaunt a sun - be -

sweep the plain And flaunt a sun be -

(figure continued)

83 84 85

jew - elled train. join the wild and wak - ing din.

jew - elled train. join the wild and wak - ing din.

jew - elled train. join the wild and wak - ing din.

jew - elled train. join the wild and wak - ing din.

At m. 86 all parts are in the same meter of 9/8. The voices enter with the melodic motive i in imitation at a perfect fourth apart in the key of A major. At m. 89 the piano changes meter to 3/4 while the voice parts remain in 9/8. This 2:3 relationship creates rhythmic tension at the text “the wild and walking din!” (figure 34).

The meter gives way to duple in m. 90 and a new time signature is assigned at m. 91.

The dodecaphonic melodic motive f returns in the voice parts accompanied with chords based on the dodecaphonic scale. Beginning in m. 91, the chords create the dodecaphonic scale: E, A-flat, D, G, C, F, B-flat, E-flat, A, (D), B, F-sharp and D-flat. This scale is largely based on the intervals of the tri-tone and the perfect fourth (figure 34).

The poem is abruptly interrupted with the tempo change back to the *Adagio* of the opening and the dynamic of pianissimo as a tenor solo recapitulates the melodic

motive b. The piece ends with another abrupt change marked fortissimo as the choir continues with the final text of the poem “skin!” combined with the piano to create a tertian chord built on E-flat spelled E-flat, G-flat, B-flat, F, A-flat, C (figure 34).

Figure 34 shows a musical score for *Spring Rondel*, measures 86-98. The score is in 9/8 time and features a choir and piano accompaniment. The key signature has one sharp (F#). The score includes lyrics and dynamic markings such as *pp*, *Accel. e cresc.*, and *mel. i*. A section of the score is highlighted in yellow, showing a change in the piano accompaniment from 9/8 to 3/4 time. A circled annotation indicates a change from 9 to 8 measures and 3 to 4 measures.

Figure 34, *Spring Rondel*, mm. 86-98. Continued on following page.
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motivic development and form in the choral compositions. This piece demonstrates, on a more grand level, something about Burgess's style as a composer and his writing process. It seems through the study of his choral music that his compositional voice was driven by an intuitive mode of composition. Though this piece, *Spring Rondel*, demonstrates his understanding and use of form and motives as continuity device, this piece seems to be driven by Burgess's musical intuition. Thus he allows the music to lead him where it instinctively wants to go, rather than being chained to a set form and musical plan. Burgess, in his choral music, allows the music to serve the text. With his intuitive style of writing, he allows the two art forms, music and poetry, to truly become one and serve the greater expression of both arts simultaneously.

In Time of Plague
(October 1, 1984)

Adieu farewell earth's bliss,
This world uncertain is.
Fond are life's lustful joys,
Death proves them all but toys.
None from his darts can fly.
I am sick, I must die.
Lord have mercy on us.

Rich men, trust not in wealth.
Gold cannot buy you health
Physic himself must fade,
All things to end are made.
The plague full swift goes by.
I am sick, I must die.
Lord have mercy on us.

Beauty is but a flower which wrinkles will devour.
Brightness falls from the air
Queens have died young and fair.
Dust hath closed Helen's eye.
Am sick, I must die.
Lord have mercy on us.

Strength stoops unto the grave.
Worms feed on Hector brave.
Swords cannot fight with fate.
Earth still holds ope her gate.
Come the bells do cry.
I am sick, I must die.
Lord have mercy on us.

Wit with his wantonness
tasteth death's bitterness.
Hell's executioner
Hath no ears for to hear
What vain art can reply.
I am sick, I must die.
Lord have mercy on us.

Haste therefore each degree,
To welcome destiny.
Heav'n is our heritage,
Earth but a player's stage
Mount we unto the sky
I am sick, I must die.
Lord have mercy on us.

Thomas Nash wrote this text in 1592 and it was later published in 1600 as a song included in the play *Summer's Last Will and Testament*, a satirical masque. Thomas Nash, 1567-1601, was an English satirist whose anti-Puritanism beliefs led him to his most lively writing.¹⁹⁹ Each of the six verses ends with the refrain "I am sick, I must die. Lord have mercy on us."

All aspects of the music are guided by the text, including: the form, the syllabic setting of the text, and the use of text painting to emphasize specific words. Regarding the rhythm and meter of the piece; there are no time signatures given in the piece and the length of each measure and the grouping of rhythms is determined by the text. The text is set syllabically throughout with agogic stress given to words of particular meaning or importance. (figure 35)

¹⁹⁹ *The Columbia Electronic Encyclopedia*, 6th ed. s.v. "Thomas Nash."

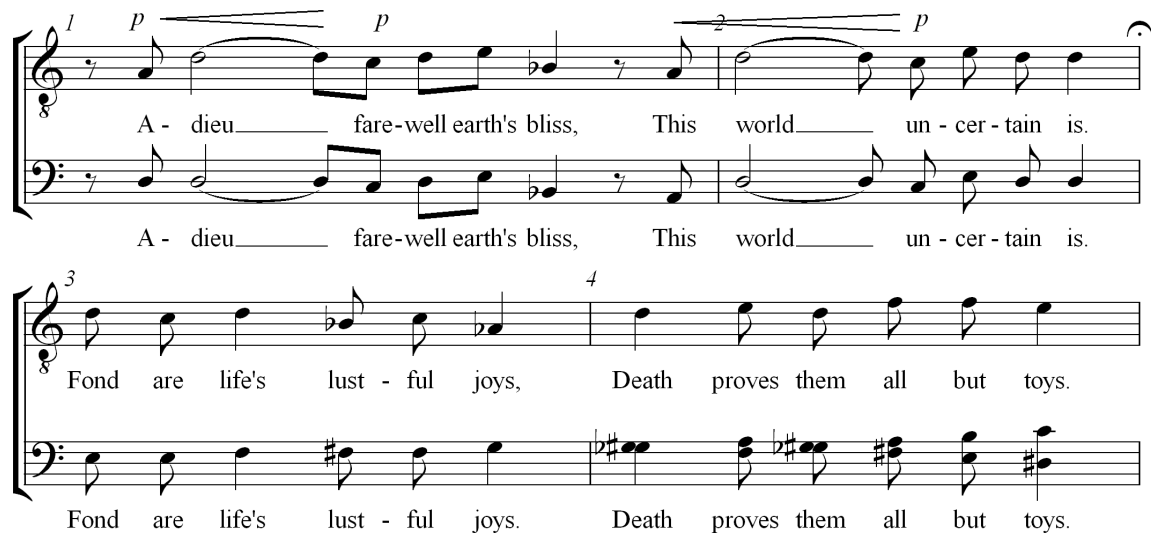


Figure 35, *In Time of Plague*, mm. 1-4
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In verse one the words “joys” and “toys” in the lines, “Fond are life’s lustful joys, Death proves them all but toys,” are stressed and set with dissonant chords and agogic stress. The significance of the dissonance in these instances is to draw attention to and associate negative thoughts with this text. Although the words “joys” and “toys” would typically be associated with happy thoughts, here they are set in an ironically negative manner suggesting that “lustful joy” is life’s toy and does not ultimately provide happiness. The words “fly” and “die” are also set apart with dissonance and agogic stress. The text reads, “None from his darts can fly. I am sick, I must die.” “Fly” and “die” are significant in the text as it is death from which man is attempting to fly (figure 36).

In verse two, mm. 9-12, the alto solo stresses the text “wealth,” “health,” “fade,” and “end” on the lines “Rich men, trust not in wealth. Gold cannot buy you health. Physic himself must fade, All things to end are made.” A natural stressed is given to three of the four stressed words by being placed at the end of the phrase and sentence. Notice should be made that the two positive words, “wealth” and “health” end on ascending melodic

pitches while the negative words “fade” and “end” conclude on descending melodic pitches (figure 37).

Figure 36, *In Time of Plague*, mm. 3-6
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Figure 37, *In Time of Plague*, mm. 9-12
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Word painting occurs in verse three at m. 16 on the text “which wrinkles will devour,” where D Aeolian is surrounded by a cluster of dissonance and in mm. 16-18 where the melodic lines slowly descend symbolizing the fall from grace or the transition

from life to death. The words emphasized in this passage include “falls,” “died” and “closed” all pertaining to death and falling from good and noble actions (figure 38).

Figure 38, *In Time of Plague*, mm. 16-18
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In verse three at measure 18, the textual significance relates to the pitches which are not part of the pitch collection being employed. If all of the pitches used in mm. 17-18 are combined in chromatic order, the scale D, E-flat, E, F, G-flat, G, A-flat, B-flat, B is created. The only pitch missing from the octatonic scale is C-sharp and the pitches included that are not part of the octatonic scale are E-flat and G-flat. These two pitches (E-flat and G-flat) are set to specific words and are used to bring special attention to the words, “closed” and “die,” the two most important words in this text (figure 39).

In verse four; word painting is used at the word “stoop” in mm. 22-23. At each instance of the text, harsh dissonance occurs. In m. 22 between the soprano and altos and in m.23 between the altos and tenors on beat one and tenors and basses on beat three. Because of the imitative texture of this setting, the dissonance occurs because of where the imitation begins on the text “strength.” Here the two words are posed against one

another in conflict textually and musically bringing out the opposition of the ideas the two words project, “strength” versus “stooping unto the grave.” (figure 40).

Figure 39 shows musical notation for measures 17 and 18. The lyrics are: "Bright- ness falls from the air." (measure 17) and "Queens have died young and fair." (measure 18). The lyrics "Dust hath closed He-len's eye." are also present in measure 18. Red boxes highlight the notes for "died" and "closed".

Figure 39, *In Time of Plague*, mm. 17-18
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Figure 40 shows musical notation for measures 22 and 23. The lyrics are: "f Strength stoops un - to the grave." (measure 22) and "f Strength stoops un - to the grave." (measure 23). Red boxes highlight the notes for "stoops" in each staff.

Figure 40, *In Time of Plague*, mm. 22-23
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It is also significant that each setting of the text “have mercy on us” becomes more intense and musically harsher throughout the piece. The first statement of this text in verse one occurs at mm. 7-8. The homophonic setting here occurs on the two chords D to C-sharp minor making this statement the most simple and un-chromatic of the six

statements of this text. The first plea for mercy might be interpreted to be the most pure of heart and spirit and the least desperate (figure 41).

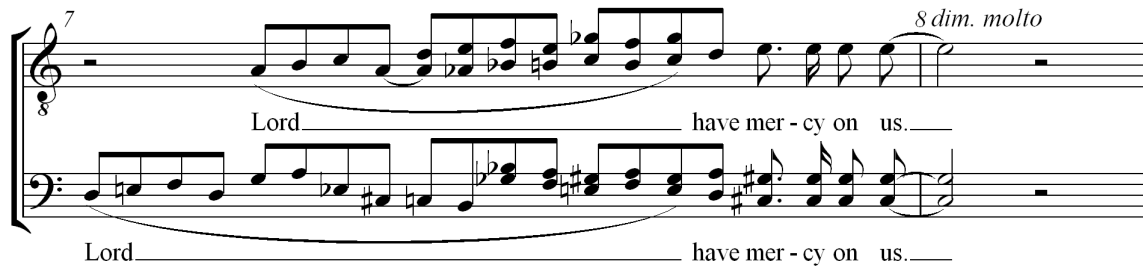


Figure 41, Setting of text “have mercy on us” *In Time of Plague*, mm. 7-8
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An F major chord cadencing on two major thirds separated by a major second, G-flat and B-flat with C and E conclude the second verse and second plea for mercy at m. 15. The text “have mercy on” is set to consonant music, a contrast to the chromaticism that preceded it in m. 15. This musical setting suggests that this plea for mercy is of a more questioning nature than the previous statement (figure 42).

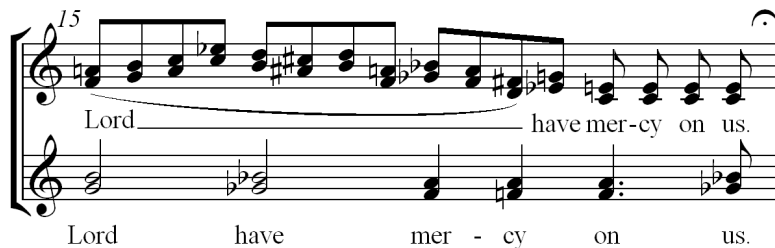


Figure 42, Setting of text “have mercy on us” *In Time of Plague*, m. 15
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This text occurs as the third refrain in mm. 20-21 and is also set homophonically. The chords that occur on this text make a progression that begins on a G minor chord on the word “have.” The first syllable of “mercy” is held on a cluster of dissonance (E, A, E-flat, A-flat), which resolves to an E-flat seventh chord. This second statement is more

urgent and pleading than the first and second with the incorporation of the dissonance on the first syllable of “mercy.” (figure 43).

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is for measures 20 and 21. The lyrics are "Lord have mercy on us." The music is written in a key with one flat (B-flat) and a common time signature. The Soprano part starts on a whole note G4 in measure 20, followed by a half note F#4 in measure 21. The Alto part starts on a whole note F#4 in measure 20, followed by a half note G4 in measure 21. The Tenor part starts on a whole note E4 in measure 20, followed by a half note F#4 in measure 21. The Bass part starts on a whole note D3 in measure 20, followed by a half note E3 in measure 21. The lyrics "Lord" are under the first measure of each part, and "have mercy on us." are under the second measure. The music features a homophonic texture with dissonance on the first syllable of "mercy".

Figure 43, Setting of text “have mercy on us” *In Time of Plague*, mm. 20-21
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Dissonance and homophonic texture accompany the fourth statement of the text at mm. 33-34. The dissonance here even is at the most extreme of all previous refrains. Here the chords are built from a whole tone pitch collection E-flat, F, G, A and B. As mentioned earlier, these pitches make up two chords that are exchanged between the male and female voice parts. This marks the most forceful plea for mercy yet. Although a tone of humbleness is still present as the passage is marked *ppp* (figure 44).

The fifth plea for mercy in verse five occurs at mm. 50-51 again in a homophonic texture. The beginning text, “have mercy” is set on one chord, a minor major seventh chord spelled G, B-flat, D and F-sharp. The dissonance between the major seventh, G to F-sharp leaves this chord sounding harsh and unsettled. The resolution to the chord built from two fourths separated by a major second in m. 52 does not provide a solid

conclusion. The harshness of the pleas is softened somewhat by the dynamic marking *pp*, leaving this plea again to question if mercy does exist (figure 45).

Figure 44 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) across measures 32, 33, and 34. The lyrics are "I am sick, I must die." in measures 32 and 33, and "Lord have mercy on us." in measure 34. The dynamic marking *ppp* is indicated above the Soprano and Alto parts in measure 34. The text "Lord have mercy on us." is written below the vocal lines in measure 34.

Figure 44, Setting of text "have mercy on us" *In Time of Plague*, mm. 32-34
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Figure 45 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) across measures 49, 50, and 51. The lyrics are "Lord have mercy on us." in all three measures. The dynamic marking *fff* is indicated above the Soprano and Alto parts in measure 49, and *pp* is indicated above the Soprano and Alto parts in measure 50. The text "Lord have mercy on us." is written below the vocal lines in measure 51.

Figure 45, Setting of text "have mercy on us" *In Time of Plague*, mm. 49-51
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At the conclusion of the piece, the text is repeated three times perhaps symbolizing the Holy Trinity. At m. 66 the text is set homophonically again with the melody in the soprano part. Supporting this melody is a harmony which begins with a subset of a whole tone collection, B, C-sharp and D-sharp. The alto remains steadfast on

the B as the tenor and bass lines descend somewhat chromatically to the final open fifth on E. This final plea for mercy is drawn out and is the most anguished plea of all.

Omission of the third in the final chord leaves the piece open and un-ended. It is as if the sinner pleading for mercy has given up without an answer (figure 46).

The image shows a musical score for four staves, likely representing four voices. The music is in a key with one sharp (F#) and is marked with a piano (p) dynamic. The lyrics are "Have mer - cy on us, have mer - cy on us, have mer - cy on us." The score ends with a fermata over the final note. The notation includes various musical symbols such as notes, rests, and a fermata.

Figure 46, Setting of text “have mercy on us” *In Time of Plague*, m. 66
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Burgess derives the musical form of the piece from the text. As in the text, there are six musical verses, each with a similar refrain. Verse one is scored for tenor and bass only and verse two is scored for soprano and alto only. All four voices participate in verse three though beginning with a thin texture of independent voices. It is not until the refrain that all voices are used together. Verse four, the climax of the piece, is scored for full choir. This verse begins in strict imitation and becomes more declamatory. A thin texture opens verse five with a tenor and bass duet followed by a soprano and alto duet which is similar in structure to verse one and two. Only the second part of the refrain makes use of all voice parts together. Verse six again fully utilizes all voices and is full in texture.

<i>In Time of Plague</i> Anthony Burgess						
Form	Verse One	Verse Two	Verse Three	Verse Four	Verse Five	Verse Six
Forces	T/B	S/A	SATB melodic solos, Refrain homophonic	SATB imitative-homophonic	T/B--S/A--SATB	SATB homophonic-imitative
Tonality	D	D	D	Bb-C-bm	A	B-A-E
Text	<i>Adieu farewell</i> <i>earth's bliss, This</i> <i>world uncertain is.</i> <i>Fond are life's</i> <i>lustful joys, Death</i> <i>proves them all but</i> <i>toys. None from his</i> <i>darts can fly. I am</i> <i>sick, I must die.</i> <i>Lord have mercy on</i> <i>us.</i>	<i>Rich men, trust not</i> <i>in wealth. Gold</i> <i>cannot buy you</i> <i>health. Physic</i> <i>himself must fade, All</i> <i>things to end are</i> <i>made. The plague</i> <i>full swift goes by. I</i> <i>am sick, I must die.</i> <i>Lord have mercy on</i> <i>us.</i>	<i>Brightness falls</i> <i>from the air</i> <i>Queens have</i> <i>died young and</i> <i>fair. Dust hath</i> <i>closed Helen's</i> <i>eye. I am sick, I</i> <i>must die. Lord</i> <i>have mercy on</i> <i>us.</i>	<i>Strength stoops unto</i> <i>the grave. Worms</i> <i>feed on Hecto brave.</i> <i>Swords cannot fight</i> <i>with fate. Earth still</i> <i>holds ope her gate.</i> <i>"Come!" the bells do</i> <i>cry. I am sick, I must</i> <i>die. Lord have mercy</i> <i>on us.</i>	<i>Wit with his</i> <i>wantonness</i> <i>tasteth death's</i> <i>bitterness. Hell's</i> <i>executioner Hath</i> <i>no ears for to</i> <i>hear vain art can</i> <i>reply. I am sick, I</i> <i>must die. Lord</i> <i>have mercy on us.</i> <i>Lord have mercy</i> <i>on us.</i>	
Voices paired						
Same forces similar texture						

Figure 47, *In Time of Plague*, Flowchart

This verse, opposite to verse four begins declamatory in style and becomes imitative and ends homophonic (figure 47).

Musical unification is achieved through repeated use of the pitch collections: Aeolian diatonic, whole tone, and octatonic. However, Burgess disguises these pitch collections through the use of enharmonics, the addition of one pitch that does not belong to a collection and, filling in the chromatic intervallic space between pitches in the collection. All of the primary pitch collections to be used throughout the piece are presented in verse one set exclusively for male voices beginning with the text, “Adieu farewell earth’s bliss, This world uncertain is.”

D Aeolian scale

A - dieu _____ fare-well earth's bliss, This world _____ un - cer - tain is.

Figure 48, *In Time of Plague*, mm. 1-2
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The D Aeolian diatonic collection is established in the opening unison chant-like melody in the tenor in mm. 1-2 which consists of the following pitches; D, E, F, G, A, B-flat, C, D. This melody is constructed from a segment of the D Aeolian diatonic pitch collection; the pitches A, B-flat, C, D, E (figure 48). In m. 3, the melodic range is extended down by one half step with the addition of the pitch A-flat. These pitches are D, C, B-flat and A-flat, a subset of a whole tone pitch collection (figure 49). In m. 4, the pitch class is extended up a half step adding an F to the group of pitches returning the piece back to the D Aeolian pitch collection (figure 50). These pitch collections are not readily apparent.

They are obscured by the chromatic pitches, which fill in the spaces within these pitch collections.

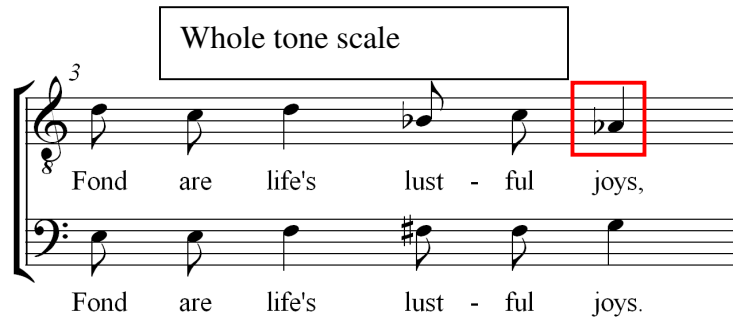


Figure 49, *In Time of Plague*, m. 3
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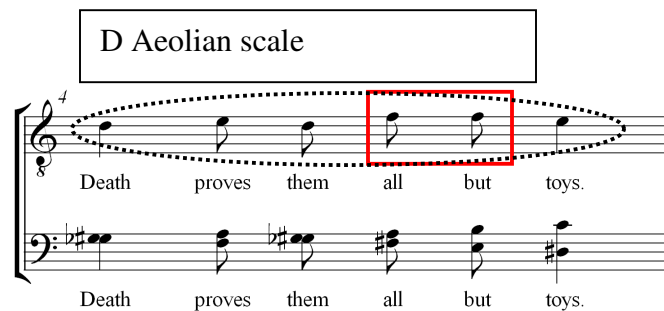


Figure 50, *In Time of Plague*, m. 4
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The refrain, beginning in m. 6, consists of the same text after each verse, “I am sick, I must die. Lord have mercy on us,” and has commonalities each time in itself as well as sharing aspects of the unification thus presented in the piece. Each time the text “I am sick, I must die” is sung, a similar rhythmic motive is used (hereafter referred to as the “refrain rhythmic motive”). Burgess employs this rhythmic motive in various ways in each verse, but similarities remain (figure 51).

In m. 6 the chords also relate to the previous material while introducing a third pitch collection. Of the four chords in m. 6, two are subsets of a whole tone pitch collection and two are subsets of an octatonic scale.

Chords one and three are whole tone subsets in m. 6. The first chord is spelled B-flat, G-flat, D, and F. If the melody note (F) is taken away, the remaining three pitches are a subset of a whole tone pitch collection, best identified when pitch class set theory is applied.²⁰⁰ A whole tone scale is identified as [02468A] set. Thus, the pitches of chord one in m. 6 (B-flat, G-flat, D, F) are [0148]. If the melody note F, or [1] is eliminated, the subset [048] remains. Chord three is similar. It contains the pitches B, F, C, E-flat or [0146]. If the melody note E-flat, or [1] is eliminated, all that remains is the subset [046] (figure 51).

Figure 51, *In Time of Plague*, m. 6
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The other two chords in this measure are subsets of an octatonic scale (figure 51), a scale with alternating half steps and whole steps. Only three eight-note octatonic scales can be created using this whole step, half step pattern (figure 52). Each contains two fully diminished seventh chords and every other pitch is separated by a minor third. Thus the minor third, diminished triads and fully diminished seventh chords are related to the octatonic scale. (The significance of the minor third will come into play later in the piece.) The pitch class set for an octatonic scale is [0134679A]. The second chord in m.

²⁰⁰ For more information on pitch-class set theory, see Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973)

6 contains the pitches B-flat, F, C-sharp, E or [0147] and the fourth chord is C, E-flat, B, D or [0134] both of which are subsets of the octatonic pitch class set.

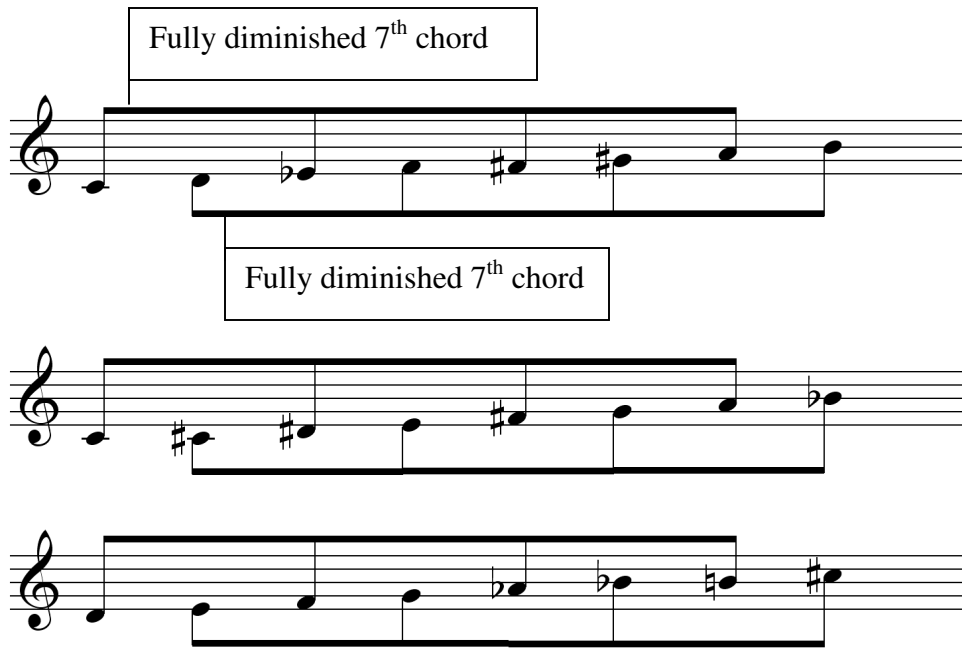


Figure 52, Octatonic Scales.

Verses one, two, three and six all make use of chromatic melismatic material at the text, “Lord have mercy on us.” In the first setting of the refrain at m. 7, the melisma is also related to the original pitch collections. In the tenor part, all of the ascending pitches, with the exception of the G-flat, are part of the A Aeolian diatonic pitch collection (A, B, C, D, E, F). The descending remaining pitches are chromatic and fill in the empty intervallic space of the diatonic collection. In the bass part, the ascending pitches are part of the D Aeolian pitch collection (D, E, F, G, A, B-flat), as it was originally presented in the opening chant-like melody. The remaining descending pitches are chromatic and fill in the empty intervallic space of the pitch collection (figure 53). All twelve chromatic pitches are utilized in m. 7 continuing to create tonal instability in the composition.

The piece returns to the pitch D in mm. 7-8 and this verse cadences with the progression D to C-sharp minor, the leading tone in D. This cadence functions as the conclusion to verse one and the link to verse two which returns to a D Dorian diatonic (figure 53).

A Aeolian scale

Lord have mer - cy on us.

D Aeolian scale

C# minor

8 dim. molto

Figure 53, *In Time of Plague*, mm. 7-8
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Verse two begins with the alto in unison returning the piece back to the D Aeolian pitch collection. This pitch collection is used as the skeleton of the melodic outline of mm. 9-13. The primary melodic pitches are all part of an ascending D Aeolian pitch collection. Measures 9-13 contain the pitches D, E, G, B-flat, C and D-flat (C-sharp), all part of the D Aeolian pitch collection (figure 54). All the remaining pitches in these measures are chromatic and fill in the intervallic space of the diatonic collection of D Aeolian.

In m. 14, at the refrain, the diatonic pitch collection of D Dorian is used for the first time. The Dorian and Aeolian pitch collections are very similar with only one note difference between the two collections, B-flat in the D Aeolian diatonic. The A-flat is

added as chromatic “filler.” The “refrain rhythmic motive” returns at the conclusion of verse two in the soprano part and in the alto part with the rhythm augmented (figure 55).

D Aeolian scale

Rich men, trust not in wealth. Gold can-not buy you health. Phy-sic him-self must fade,
 The plague full swift goes by.
 All things to end are made. The plague full swift goes by.

Figure 54, *In Time of Plague*, mm.9-13
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I am sick, I must die.
 I am sick,

Figure 55, *In Time of Plague*, m. 14
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In m. 15, the final part of the refrain, the ascending pitches (A, B, C, D, and E-flat) in the soprano part are a subset of an octatonic pitch collection. The remaining pitches and the alto part obscure the pitch collection by completing the intervallic space. Except for G-sharp, all pitches of the chromatic scale are present in m. 15 (figure 56).

Verse three is the first verse to use all four voice parts. The verse begins with the tenor part in unison on the text “Beauty is but a flower which wrinkles will devour.”

returning to the D Aeolian pitch collection of the opening motive in mm. 1-2 (A, B-flat, C, D, E, F) (figure 57).

Subset of octatonic scale

Lord have mer-cy on us.
Lord have mer - cy on us.
FM

Figure 56, *In Time of Plague*, m. 15
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D Aeolian scale

Beau - ty is but a flower which wrin - kles will de-vour.

Figure 57, *In Time of Plague*, m. 16
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In m. 17, the soprano imitates the opening alto line, although, the collection of pitches are part of an E Phrygian diatonic pitch collection (figure 58). Measures 17-18 continue the melodic decent in the tenor and bass. The tenor begins a half step below the

E Phrygian scale

Bright- ness falls from the air.
Queens have died young and fair.
Dust hath closed He-len's eye.
EBD

Figure 58, *In Time of Plague*, mm. 17-18
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preceding part and the bass a half step above. Many chromatic pitches are utilized her to obscure E Phrygian. The verse cadences in m. 18 on an E seventh chord with no third (E B D) leaving the quality of the cadence unsettled and ambiguous.

Verse three presents the “refrain rhythmic motive” in a homophonic texture with all voices present. A subset of the octatonic pitch collection, the first chord in m. 19 is a fully diminished seventh chord. The two final chords of m. 19 are related by transposition of a minor third, C-sharp, F, A-flat, C transposed a minor third up is E, A-flat, E-flat, C. This minor third relationship alludes to the use of the octatonic pitch collection and the importance of the minor third in the collection (figure 59).

Figure 59 shows a musical score for measure 19 of *In Time of Plague*. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are "I am sick," and "I must die." A red box highlights the first chord (I am sick,) and a blue box highlights the second chord (I must die.). A label "Subset of octatonic scale" points to the first chord. A label "Related by transposition of minor 3rd" points to the second chord. The score is marked "cresc. molto".

Figure 59, *In Time of Plague*, m. 19
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“Lord have mercy on us,” the second part of the text refrain is set melodically in a manner similar to the two previous verses. Here the pitches of the soprano part and the chord on beat one of m. 20 consist of a subset of the octatonic scale, C, D, E-flat, F, F-sharp, G-sharp, A, and B. All chromatic pitches are used in mm. 20-21 to obscure the octatonic scale (figure 60).

The melodic contour in m. 20 should also be highlighted; as all voice parts follow a similar melodic pattern. Each part begins with a three note descending passage and turns to ascend in pitch before “peeling away” from the eighth-note pattern by augmenting the rhythm, first with a quarter note and then, in the bass and tenor parts,

Subsets of octatonic scale

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in measures 20 and 21. Red boxes highlight the melodic contour in measure 20 for each part. The lyrics are "Lord have mer - cy on us." The key signature has one flat (Bb) and the time signature is 8/8. Chords "gm" and "Eb7" are indicated below the bass staff.

Figure 60, *In Time of Plague*, mm. 20-21
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with a dotted quarter note. The last five notes of each of the melismatic line in m. 20 also follows the same contour, four descending pitches and one ascending pitch. Three of the final ascending pitches are half steps up and one, in the bass part, is a whole step up (figure 60). Again, Burgess seems to be pursuing an idea but ceases to follow it completely, not completely giving into the rhythmic pattern and adding to the uncertainty of the piece musically.

The last three chords of verse three occur on the text “have mercy on us.” A G minor chord begins the procession then lingers on the first syllable of “mercy” with a chord built from a subset of the octatonic scale with the addition of the E-natural (E, A,

E-flat, A-flat) which resolves to an E-flat seventh chord. The next verse relates to this cadence beginning on an E-flat minor chord.

Verse four, the most complex and dramatic, marks the climax of the work and features the pieces densest texture. The verse is divided textually and musically into four short sections. The first section moves through a series of Aeolian diatonic pitch collections. In mm. 22-24 all voice parts present the melody on the text “Strength stoops unto the grave” in a canon accompanied in thirds making use of a diatonic B-flat Aeolian pitch collection. Three of the four voices present the fugue in a strict manner while the alto alters the musically material by transposition down a sixth (figure 61). At the text, “Worms feed on Hector brave” the music utilizes the same diatonic B-flat Aeolian pitch collection. Here, melodically, each voice part is independent musically (figure 62).

Bb Aeolian scale

Figure 61, *In Time of Plague*, mm. 22-24
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The third section, “Swords cannot fight with fate,” pitches collected in the diatonic pitch collection of C Aeolian are employed. In m. 27 the bass joins the text “Swords cannot

fight” with pitches from the diatonic pitch collection of B Aeolian (figure 63). The chord on beat one of m. 27 is a link between the two pitch collections. The B-natural is the leading tone to C Aeolian and F-sharp is the five of B. These two pitches along with D belong with the old pitch collection of B Aeolian while the pitches E-flat and A-flat belong with the new collection of pitches, C Aeolian.

Bb Aeolian scale

C Aeolian scale

Worms feed on Hector brave. Swords can-not fight with fate.

Figure 62, *In Time of Plague*, mm. 24-26
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Swords can-not fight with fate. Swords can-not fight with fate.

B Aeolian scale

Figure 63, *In Time of Plague*, mm. 26-27
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The first homophonic chord in the verse occurs at m. 28 on the word “Earth.” At this chord, the men’s parts sing an E-flat minor triad while the women’s parts have dissonant pitches surrounding the triad obscuring the minor triad in the men’s voices. In m. 29 on the text “still holds ope her gate” Burgess continues with text declamation and same pitches resolving the E-flat minor chord to a G major ninth chord (figure 64).

Figure 64 shows musical notation for measures 28 and 29. The score is for four voices: Soprano, Alto, Tenor, and Bass. Measure 28 features a chord on the word "Earth" (piano). The Tenor part has a red box around it, and the Bass part has a red box around it. Measure 29 features a chord on the word "gate" (piano). The Alto part has a blue box around it, and the Bass part has a blue box around it. The chords are labeled as Eb M and GM9.

Figure 64, *In Time of Plague*, mm. 28-29
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In m. 30 at the text “Come, the bells do cry” the music returns to the whole tone pitch collection. All the pitches found in this bar in ascending order are E-flat, F, G, A, B, a segment of a whole tone scale. This series of chords built on the whole tone segment, cadences at m. 31 on an F-sharp half diminished seventh chord (figure 65).

At the refrain in m. 32, the text is set simply with a descending melodic major third, written as a tritone to obscure the interval visually, in canon between the alto and tenor parts utilizing the recurring “refrain rhythmic motive.” Here the voice parts alternate beginning on a down beat altering the rhythmic motive. The alto begins on the beat and the soprano answers on a downbeat. The verse concludes for the first time

without a melismatic line on the text “Lord have mercy on us.” Instead, the text is set in declamation with pitches from the whole tone pitch collection E-flat, F, G, A, and B. There are only two chords used in these measures; the treble and male voices exchange these two chords back and forth (figure 66).

Whole tone scale segment Eb-F-G-A-B

30 *f* "Come, come, come, come, come, come!" the bells do cry.

31 *f* "Come, come, come, come, come, come!" the bells do cry.

8 *f* "Come, come, come!" the bells do cry.

f "Come, come, come!" the bells do cry.

Figure 65, *In Time of Plague*, mm. 30-31
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Whole tone scale

32 *ppp* I am sick, I must die.

33 *ppp* Lord have mer - cy on us.

34 *ppp* Lord have mer - cy on us.

ppp I am sick I must die. Lord have mer - cy on us.

ppp Lord have mer - cy on us.

Figure 66, *In Time of Plague*, mm. 32-34
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Verse five contains far less chromaticism and is much more melodic and tender in character. This verse begins with the tenor section in unison followed by the bass in unison. The verse concludes with a short duet between the tenor and bass parts. The first nine measures of this section make use of the diatonic A Aeolian pitch collection. The bass melody cadences on an A as the tenor continues mm. 43-47 are based on two different subsets of an octatonic pitch collection. Measures 44-45 are based on the subset A, B-flat, C, and D-flat and mm. 46-47 are based on the octatonic subset F-sharp, G-sharp, A, B, and C. This simple melodic section cadences on a A minor chord in m. 47 (figure 67).

A Aeolian scale

35 36 37 38 39 40 41

Wit with his wan-ton-ness tast-eth death's bit-ter-ness. *mf*

Octatonic subset a-Bb-C-Db

42 43 44 45 46 47

Hath no ears for to hear what vain art can re-ply. *mf*

Am

Octatonic subset F#3-G#3-A-B-C

Figure 67, *In Time of Plague*, mm. 35-47
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The refrain, mm. 48-52, is homophonic and declamatory in style. The treble voices sing the text “I am sick, I must die” in four part homophony. The first chord is an

F major seventh chord, which chromatically moves in contrary motion to a C-flat seventh chord on the word “sick.” These two chords share the same pitch set class [0158], which is very similar to the major seventh chord utilized earlier in m. 19, [0258]. The third chord is a B-flat triad, which resolves to a D-sharp half diminished seventh chord, which also relates to the major seventh chord with the pitch set class of [0258] (figure 68). The notation of the refrain rhythmic motive appears to be altered by the notation. With the use of the eighth note on beat two and placement of the quarter rest between the two pieces of text, it appears that the answer statement is to be performed on the down beat. However, the rhythm of the motive is basically unaltered from the original in m. 6.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a time signature of 4/4. The music is marked with a piano (p) dynamic. The lyrics are "I am sick, I must die." The first staff has a quarter rest on beat 1, followed by an eighth note on beat 2, a quarter rest on beat 3, and a quarter note on beat 4. The second staff has a quarter rest on beat 1, followed by an eighth note on beat 2, a quarter rest on beat 3, and a quarter note on beat 4. A red box highlights the first two measures of the first staff, and another red box highlights the last two measures of the first staff. A text box at the bottom of the image states "All related to [0258] or M7 chord".

Figure 68, *In Time of Plague*, m. 48
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The second half of the refrain makes use of three chords. The first is a G-sharp half diminished seventh chord or a [0258], and the second is G m/M seventh chord. These two chords share the pitches D and F-sharp. The final chord is two fourths stacked with a major second between the two. This chord is spelled F-sharp, B, C-sharp and F-sharp (figure 69).

49 *fff* Lord have mer - cy on us.

50 *pp* Lord have mer - cy on us.

51 *pp* Lord have mer - cy on us.

[0258]

Figure 69, *In Time of Plague*, mm. 49-51
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Verse six is the most homophonic in texture of all the verses and the least chromatic. It begins with an E major pitch collection for two measures. The piece begins to transition in m. 54 when the pitches D-sharp, A-sharp, G, B-flat, and E-flat produce an E-flat triad enharmonically. The use of D-sharp and A-sharp with B-flat and E-flat furthers Burgess's quest to provide doubt about which pitch collection is being used.

Here, Burgess creates the ambiguity visually and not aurally. He uses this technique again in m. 55 spelling a D-flat major triad F, C-sharp, A-flat, and D-flat. In the very next chord in the same measure Burgess spells a D-sharp seventh chord E-flat, C-sharp, G-flat, and A-flat. This chord resolves to a D major seventh chord spelled again enharmonically D, C, G-flat and A-flat obscuring the pitch collection visually. These chords transition to the F minor diatonic in mm. 56-57 which ultimately gives way to C minor diatonic in m. 58 (figure 70). The text in mm. 59-63, "Mount we unto the sky," is set in a strict canon built on a whole tone pitch collection, C, D, E, F-sharp, G-sharp/A-flat, B-flat, C, D ending on E-flat ending the whole tone pattern (figure 71).

Enharmonic spellings of chords

52 *f* 53 54 55

Haste there - fore, each de - gree, to wel - come des - tin - y.

Haste there - fore, each de - gree, to sel - come des - tin - y.

8 *f* Haste there - fore, each de - gree, to wel - come des - tin - y.

Haste there - fore, each de - gree, to wel - come des - tin - y

56 57 58

Heav'n is our he - ri - tage,

Heav'n is our he - ri - tage,

8 Heav'n is our he - ri - tage, Earth but a play - er's stage.

Heav'n is our he - ri - tage, Earth but a play - er's stage.

EM: **Cm:**

Figure 70, *In Time of Plague*, mm. 52-58
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The refrain is divided into three parts; 1) m. 64, “I am sick, I must die,” 2) m. 65, “Lord” and 3) m. 66, “Have mercy on us” which is repeated three times, the only time this text is repeated for emphasis. Part one opens with an E seventh chord or [0258] spelled enharmonically with an A-flat then proceeds to the second dissonant chord created by moving down in parallel motion a half step in the soprano and bass at the text “sick.” The third chord is an E-flat minor seventh chord [0358], which resolves

chromatically as the soprano and bass descend down a half step creating dissonant tension on the word “die” (figure 72).

The second part of the refrain is again a melismatic series of highly chromatic pitches on the text “Lord.” The bass part outlines an A major scale with the ascending pitches. This marks the first time the pitch material is found in the bass part in the refrain

Canon on whole tone scale

59 60 61 62 63

Mount we un-to the sky_

Mount we un-to the sky_

Mount we un-to the sky_

Mount we un-to the sky_

Mount we un-to the sky_

Figure 71, *In Time of Plague*, mm. 59-63
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and the first time the melodic makes use of a major diatonic pitch collection. All other pitches in the bass part and the other voice parts are used to fill in the intervallic empty space in the diatonic collection, completely obscuring the diatonic collection. All twelve pitches are used in this measure (figure 73).

The final part of the refrain uses the diatonic E Aeolian pitch collection supported by the alto and soprano with the pitches E, G, and B. The alto B is the lowest sounding note until the second statement of the text when the bass part drops below the B. Dissonant pitches in the tenor and bass surround the E and B and slowly descend to the

final E and B open fifth (figure 74). With the absence of a third in the final chord, the piece ends in an E diatonic with the quality left undetermined.

Figure 72, *In Time of Plague*, m. 64
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Figure 73, *In Time of Plague*, m. 65
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Constant modulation through various pitch collections in this piece provides the ultimate uncertainty and ambiguous style that Burgess exhibits in all four pieces considered. In this piece, unity is provided through the use of prominent pitch collections and their modulations. Overall the form of the piece is achieved by following the form of the text,

but musical form is only found when layers of chromaticism is stripped away and the primary pitches are discovered. In this light, each verse is related to the other through the use of these pitch collections.

E Aeolian scale

Figure 74 shows a musical score for measure 66 of *In Time of Plague*. It features four staves. The top two staves are vocal parts with the lyrics "Have mer - cy on us, have mer - cy on us, have mer - cy on us." The bottom two staves are piano accompaniment. A red box highlights the first two notes of the vocal parts. A blue box highlights the final two notes of the vocal parts and the piano accompaniment. A label "E-B" is placed next to the blue box.

Figure 74, *In Time of Plague*, m. 66
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In Time of Plague is Burgess's most profound and musically challenging choral piece. It represents his most unsettled and ambiguous choral writing. Although on paper musical continuity is evident, aurally the music appears to be chaotic and without musical organization. Maybe this represents Burgess's idea of life and death. Burgess could be suggesting these questions: 1) Is there organization in this world from a higher power, and 2) When we ask for mercy at our death, will there be a response? If this piece poses those questions musically, Burgess has chosen not to provide an answer.

What is most interesting about the choral music of Anthony Burgess is that it exists. He gained fame from his literature and most specifically for the novel and movie, *The Clockwork Orange*. The movie has a somewhat "cult-like" following in the United States and almost all "main-stream" Americans have heard of the movie, the novel, or

Anthony Burgess. I first experienced the movie as an undergraduate in college and have since been aware of the peculiar style of the literature of Anthony Burgess. Because of this knowledge and background, when I heard that he was an avid composer, I was immediately interested in knowing more about his musical output.

He did not have much formal training in music; although life experiences continued to turn his attention away from music, he was drawn to the art form his entire life. Therefore, his music has an amateur musical quality, appearing to be a series of experiments of various styles, forms and genres. He didn't take his music seriously until after receiving the commission for the *Third Symphony*. He wrote music because it was in his soul to do so. He composed, for the most part, what was in need, such as the band arrangements written while in the service or what captured his interest at the time, such as the Cabaret songs written in the late 1930s. His music is significant because of his intelligence. He required himself to continue self-taught study of music and to explore his compositional voice. This is evidenced through the daily fugal expositions he wrote and the fact that he would challenge himself to write large-scale compositions such as the Oratorio *The Wreck of Deutschland*.

Burgess's choral music is on one level immature and unfocused, while, mature compositional techniques and thoughtful text setting characterize his music. On one hand Burgess's music represents the amateur musician and on the other hand intellect and artistry. His choral music is important because he (a famous novelist) wrote it and because a highly, intellectual, music enthusiast experimented with composition and many genres within the art form.

Bethlehem Palmtrees and *Weep You No More* are simple short pieces that an experienced high school or good university ensemble could perform. *Spring Rondel* is more advanced and difficult and would require a higher skilled ensemble but is still attainable to the advanced high school or average university group. All three pieces could be programmed on concerts for a typical audience and would take an average amount of rehearsal time. *In Time of Plague* is the most advanced and difficult of the four pieces considered. It is suited for the advanced university or professional ensemble and should be programmed for an educated audience prepared to experience contemporary, dissonant harmonies. This piece would require an extended amount of rehearsal time and well-trained singers with solid aural skills.

The choral music of Anthony Burgess is intriguing and offers a valid perspective on this literary giant. Continued study of this music is important to both the choral and literary fields. I am intrigued by the choral music of Anthony Burgess and it is my intent to keep these pieces in my repertoire along with adding the Oratorio and Cantata. Although this music will never join the company of the great choral literature, it is of quality and deserves continued study.

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Appendix A

Anthony Burgess Timeline

Burgess Timeline

1914-1918 WWI

1917	Feb. 25	Born in Mancehster, England.
1918		Mother and Sister died of Spanish Influenza (Burgess 18 months old).
1921		Burgess's Father re-married to Maggie Dawyer who had 2 grown daughters (Maggie was represented as a character in the novel <i>Inside Mr. Enderly</i>).
1924		Family moved to Moss Side District of Manchester, England (Burgess 7 years old). Burgess attended Catholic school.
1928		Attended Xaverian College, Catholic Prep School.

1934-1937 Xaverian Years

1935		Received Higher School Certificate from Xaverian College.
1936		Remained at Xaverian College one more year for special series of classes. Went to work for father and step-mother.

1937-1940 Manchester University Years

1937		Attended Manchester University- English Department.
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1939-1945 WWII

1940-1946 Enlisted Years

1940		Received a B.A. with honors in English Languages and literature from Manchester University.
	Oct. 1940	Enlisted in Royal Army Medical Corps later sent to Entertainment section.
1942		Transferred to the Army Educational Corps and was promoted to sergeant.
	Jan. 1942	Married first wife Llewela Isherwood Jones (Lynne).
1943	Nov. 1943	Dispatched to British garrison of Gibraltar. Lectured in "British Way and Purpose."
1944	Apr. 1944	Lynne was attacked while pregnant and miscarried (one source dates the attack 1943).
1946	May 1946	Discharged as sergeant major. Took jobs as pianist, musical arranger, teacher and civilian instructor at army training college.

1946-1954 Post Enlisted Years

1946-48		Educatoion Officer for the Central Advisory Council for Adult Education in the Forces. Lecturer at Birmingham Univeristy.
1949		First two novels written- <i>Avision of Battlements</i> and <i>The Worm and the Ring</i> .
1950		Taught at Babury Grammar School at Adderberry in Oxfordshire for four years.

1954-1959 Malaya Years

1954	Age 37	Applied or Civil Service teaching position in Malaya. Moved with Lynne to Kuala Kangsar, Malaya. Senior Lecturer in English, Malayan Teachers Training College, Khata Baru, Malaya
1956		First of Malayan Trilogy novels published, <i>Time for a Tiger</i> , under pseudonym Anthony Burgess to avoid cesure from the Colonial Service for expression of anti-colonial attitudes.
		Went to Brunei, Borneo as English Language Specialist.
1959		Collapsed and sent home from Borneo.

1960-1974		Post Tumor Years
1960	Jan. 1960	Given one year to live with treminal brain tumor.
1961		Completed five and a half novels.
1962		Published seven novels.
1963		Published <i>Inside Me. Enderly</i> under psuedoname Joseph Kell.
1964		Andrea (Andrew) Burgess Wilson was born with Liliana Macellari.
1965		Leaves England and settles with Liliana in Malta.
1968		Lynne died of syrosis of the liver. Burgess married Lilana Macellari.
1969		Travels to the U.S. where he resides as a visiting writer at different Universities. Elected Fellow, Royal Society of Literature; Writer-in-Residence, Univeristy of North Carolina.
1970-71		Professor, Columbia Univeristy; Visiting Fellow, Princeton Univeristy
1971		A Clockwork Orange the Movie was made and moves to Rome.
1972-75		Literary Adviser, Guthrie Theatre, Minneapolis, Minnesota
1972-73		Distinguished Professor, City College, New York
1974-1993		Post Commission
1974		James Dixon of University of Iowas commissioned Burgess to write Symphony No. 3.
1975	April 1975	Symphony No. 3 completed.
	Oct. 1975	Premiere of Symphony No. 3.
1987		Wrote first part of biography <i>Little Wilson and Big God</i> .
1990		Wrote second part of autobiography <i>You've Had Your Time</i> .
1993	Nov. 22 1993	Burgess died of lung cancer in London.
1997		<i>Bryne: A Novel</i> was published.

Appendix B

Anthony Burgess Works List

Works List Anthony Burgess (1917-1993)

Date	Title	
1917	Born Feb. 25, 1917 in Manchester, England, into an Augustinian Catholic Lancashire family. Son of Joseph Wilson, a pianist and Elizabeth Burgess Wilson, a musical comedy actress known as "Beautiful Belle Burgess."	
1918	Death of his mother and only sister during the influenza epidemic; brought up by an Irish stepmother.	
1	1934	Albumblatt for small orchestra Burgess
2	1934	Trio for flute, oboe and bassoon Burgess
	1935	Trio for flute, oboe and bassoon Phillips
3	1935	Prelude and fugue for organ Phillips
4+	1935	Sweeney Agonistes Song settings of T.S. Eliot's text for voices and piano Phillips/Burgess
5+	1935	Absalom and Achitophel setting of lines from Deyden's Absalom and Achitophel for male chorus Phillips
6+	1934	In pious time ere priestcraft did begin for male voices Burgess
7	1934	Dead march for orchestra Burgess
	1935	Dead march for orchestra Phillips
8	1935	Sinfonia #1, piano reduction written out in 1974 from memory HRHRC
	1935	First symphony EM 4 mvt. Phillips/Burgess
9+	1936	Complaint, complaint I heard upon a day from Ezra Pound's Cantos for SATB unaccompanied Burgess
	1935-40	Cantos choral setting of lines from Ezra Pound's Cantos Phillips
10	1936	string quartet in GM Burgess
	1935-40	string quartet Phillips
11	1937	Five twelve tone studies for piano Burgess
	1935-40	twelve tone studies for piano Phillips
12+	1937	Nu we sculan herian (Caedmon's Hymn) for male voices Burgess
	1935-40	Caedmon's Hymn for male voices Phillips
13	1937	Ic eom of Irelande for soprano and flageolet Burgess
	1935-40	Irish song for sop and flageolet Phillips
14	1938	Sonatina in E flat for piano Burgess
	1935-40	piano sonatina Phillips
15	1938	Hassan incidental music for Flecker's Hassan Burgess
	1935-40	Hassan incidental music for Flecker's Hassan Phillips
16	1939	Ich weiss es ist aus: a group of cabaret songs (in German) Burgess
	1939	Blackout blues: a group of cabaret songs in English Burgess
	1935-40	Cabaret songs- words and music group of cabaret songs some English some German Phillips

17	1939	Lines for an Old Man (T.S. Eliot) for old man and four instruments	Burgess
	1935-40	Lines for an Old Man- chamber music setting of Eliot's Lines for an Old Man	Phillips
18	1940	Dr. Faustus- draft of a projected one-act opera	Burgess
	1935-40	Dr. Faustus- draft of a projected one-act opera	Phillips
	1940	Awarded the B.A. degree with honors from Manchester University; specialized in English.	Brewer
	1940-46	Served in the British Army Education Corps as musical director of a special services unit entertaining troops in Europe; discharged with the rank of sergeant-major.	Brewer
19	1940-43	dance band- pieces for dance band	Phillips
20	1941	Ipswich- Prelude and Fugue for organ	Burgess
21	1941	An Afternoon on the Phone: arrangement for six-piece dance orchestra of Debussy's L'Après-midi d'un Daune	Burgess
22	1941	Hispanics: for violin and piano	Burgess
	1942	Marriage to Llewela Isherwood Jones	Brewer
23	1942	Song of a Northern City for piano	Burgess
24+	1942	Everyone suddenly burst our singing (Siegfried Sassoon) for voices and piano	Burgess
25	1942	Nelson: suite for piano (one eye, one arm, one ---)	Burgess
26	1943	Chaconne, piano reduction written out in 1974 from memory	HRHRC
27	1943	Sonata for piano in E M	Burgess
28	1943	Reveille Stomp for large dance orchestra	Burgess
29	1943	Purple and Gold: march for military band	Burgess
30	1943	Retreat music for flutes and drums	Burgess
31	1943	Symphony in A minor (abandoned)	Burgess
32	1943	Calpe: Prelude and fugue for organ	Burgess
33	1944	Sonata for cello and piano in Gm	Burgess
	1943-46	Cello Sonata in G minor	Phillips
34	1944	Sinfonia #2, fragment, piano reduction written out in 1974 from memory	HRHRC
35	1944	Nocturne for piano	Burgess
36+	1944	Anthem for Doomed Youth (Wilfred Owen) for chorus and orchestra	Burgess
37	1940-46	Tobias and the Angel incidental music	Burgess
38	1940-46	Winterset incidental music	Burgess
39	1945	Music for Hiroshima for double string orchestra	Burgess
40	1945	Sonata for piano in Em	Burgess
41	1943-46	Passacaglia for Orchestra	Phillips
42	1945	Gibraltar Overture for large orchestra	Burgess
	1943-46	Gibraltar Overture for large orchestra	Phillips
	1946-48	Education Officer for the Central Advisory Council for Adult Education in the Forces. Lecturer at Birmingham University.	Brewer
43+	1946	Spring Rondel, SATB Choir and piano	HRHRC
44	1946	Sinfonietta (abandoned)	Burgess
45+	1946	Mass in G for chorus and orchestra (abandoned)	Burgess

46	1946	Spring Songs for soprano and orchestra	Burgess
	1946	O Western Wind from Spring Songs for sop and orch	Burgess
	1946	The earth has cast her winter skin (Charles d'Orleans, trans. A.B.) from Spring songs for sop and orch	Burgess
	1946	Spring the sweet spring (Thomas Nashe) from Spring songs for sop and orch	Burgess
47	1946	I sing of a maiden (anon) for voice and string quartet	Burgess
48	1947	This was real: a group of stage songs	Burgess
49	1947	These things shall be: a celebration for Bedwellty Grammar School	Burgess
50+	1947	Inversnaid (Gerard Manley Hopkins) for SATB unaccompanied	Burgess
51	1947	Three Shakespeare Songs for voice and piano	Burgess
	1947	Apemantus's Song from 3 Shakespeare Songs for voice and piano	Burgess
	1947	Under the Greenwood Tree from 3 Shakespeare Songs for voice and piano	Burgess
	1947	Come thou monarch of the vine from 3 Shakespeare Songs for voice and piano	Burgess
52	1948	Ludus Olytonalis for recorders	Burgess
	1946-54	Ludus Olytonalis for recorders	Phillips
53	1948	Moto Perpetuo for large orchestra	Burgess
	1946-54	Moto Perpetuo for large orchestra	Phillips
54	1946-54	Wiegenlied for piano	Phillips
55	1946-54	Dr. Faustus incidental music	Burgess
56	1948	Murder in the Cathedral- incidental music for Murder in the Cathedral small orchestra (Eliot)	Burgess
	1946-54	Murder in the Cathedral- incidental music for Murder in the Cathedral small orchestra (Eliot)	Phillips
57	1948	The Ascent of F6 (Auden) incidental music small dance orchestra	Burgess
	1946-54	The Ascent of F6 (Auden) incidental music small dance orchestra	Phillips
58	1948	Six Purcell realizations	Burgess
59	1949	Sonatina in G for piano	Burgess
60	1949	Sonata in C for piano	Burgess
61	1949	Sinfonietta for two pianos, whistlers, and percussion band	Burgess
	1950	Master, Banbury /grammar School, Oxfordshire	Brewer
62	1950	Partita for string orchestra	Burgess
	1946-54	Partita for string orchestra	Phillips
63	1950	A Midsummer Night's Dream incidental music (Shakespeare)	Burgess
	1946-54	A Midsummer Night's Dream incidental music (Shakespeare)	Phillips
64	1950	Wedding marches- two for organ	Burgess
65	1951	Variations for double symphony orchestra (abandoned)	Burgess
66	1951	Guitar Sonata in E (unplayable, Burgess)	Burgess
67	1951	Concerto for flute and strings	Burgess
	late 60's	Concerto for flute and strings	Phillips

68+	1952	Terrible Crystal: three Hopkins sonnets for baritone, chorus and orchestra	Burgess
	1953	Answered an ad in the Time Educational Supplement to teach on the Channel Island of Sark; later discovered that by mistake he had applied to teach in Malaya.	Brewer
69	1953	Toccata and Fugue for cathedral organ	Burgess
	1954	Senior Lecturer in English, Malayan Teachers Training College, Khata Baru, Malaya	Brewer
70+	1954	Ode: celebration for Malay College for boys' voices and piano	Burgess
71	1955	Kalau Tuan Ka-Uln- five Malay pantuns for sop and native instru	Burgess
	1954-59	Kalau Tuan Ka-Uln- five Malay pantuns for sop and native instru	Phillips
72	1956	Suite for small orchestra of Indians, Chinese and Malays	Burgess
	1954-59	Suite for small orchestra of Indians, Chinese and Malays	Phillips
	1956	Published Time for a Tiger under pseudonym, Anthony Burgess to avoid censure from the Colonial Service for expression of anti-colonial attitudes	Brewer
	1956	Adopted pseudonym Anthony Burgess- first major novel Time for a Tiger	Phillips
	1957	English Language Specialist, Education Department, Brunei, Boreno	Brewer
73	1957	Sinfoni Malaya, Second symphony for Orchestra and brass band and shours of 'Merdeka' ('Independence') form the audience	Burgess
	1954-59	Sinfoni Malaya, Second symphony for Orchestra and brass band	Phillips
74	1958	Pando: march for a P & O orchestra	Burgess
	1959	Diagnosed with inoperable brain tumor given less than	Brewer
75	1959	Passacaglia and Bagatelle for piano	Burgess
76	1959	Suite for miniature organ	Burgess
77	1960	Fantasia for 2 recorders and piano	Burgess
	late 60's	Fantasia for 2 recorders and piano	Phillips
78	1961	twelve-tone polyrhythmics for piano	Burgess
	late 60's	twelve-tone polyrhythmics for piano	Phillips
79	late 60's	Preludes for piano	Phillips
80	late 60's	Passacaglia for orchestra	Phillips
81	late 60's	Song of a Norhern City for piano	Phillips
82	late 60's	Minuets in E minor for guitar	Phillips
	1968	Wife Llewela died. Burgess married Lilana Macellari, daughter of Countess Lucrezia Pasi della Pergoli. Left England to live on island of Malta; involuntary expatriate because of the high taxes Britain imposes upon writers.	Brewer
83	1968	Will! Film musical on life of William Shakespeare based on novel Nothing Like the Sun (music recorded but film never produced)	Phillips/Burgess

	1969	Elected Fellow, Royal Society of Literature; Writer-in-Residence, University of North Carolina.	Brewer
	1970-71	Professor, Columbia University; Visiting Fellow, Princeton University	Brewer
84	1970	Cyrano de Bergerac- incidental music for acclaimed production of Cyrano de Bergerac using his translation, at the Tyrone Guthrie Theatre in Minneapolis (flute, clarinet, trumpet, cello, keyboard, percussion)	Burgess/HRHRC
	1971	Cyrano de Bergerac- incidental music for acclaimed production of Cyrano de Bergerac using his translation, at the Tyrone Guthrie Theatre in Minneapolis	Phillips
85	1971	Southern City: overture for large orchestra	Burgess
86	1971	The Entertainer- music for an Italian production of John Osborne's play The Entertainer	Burgess
	late 60-early 70	The Entertainer- music for an Italian production of Osborne's play The Entertainer	Phillips
87	1971	Roman Wall: march for orchestra	Burgess
	1972-75	Literary Adviser, Guthrie Theatre, Minneapolis, Minnesota	Brewer
	1972-73	Distinguished Professor, City College, New York	Brewer
88	1972	Moses the Lawgiver TV series starring Burt Lancaster (music rejected by producer Lew Grade)	Burgess
	1973	Moses the Lawgiver TV series starring Burt Lancaster (music rejected by producer Lew Grade)	Phillips/HRHRC
89+	1972	Bethlehem Palmtree's choral setting Lope de Vega, transl. Erza Pound	Burgess
	late 60-early 70	Bethlehem Palmtree's choral setting Lope de Vega, transl. Erza Pound	Phillips
90	late 60-early 70	Maylay pantun for voice, alto flute and xylophone	Phillips
91	1972	suite for piano duet.	Burgess
	late 60-early 70	suite for piano duet.	Phillips
92	1973	Faunal Noon for harmonica and guitar	Burgess
93	1973	Sonatina in Em for harmonica and guitar	Burgess
94+	1973	Oedipus the King cantata outgrowth of work done with Stanley Silverman, Silverman wrote the music for a production of Oedipus Tyrannus which used Burgesses translation. The two turned the work into a cantata which premiered in New York in 1973	Phillips
95	1974	Symphony no. 3 in C	Burgess
	1974-75	Symphony no. 3 in C	Phillips
96	1975	The Eyes of New York hour-long video produced by Mondadori (music recorded, video completed but never released)	Phillips/Burgess
97+	1975	A Song for St. Cecilia's Day (John Dryden) for chorus, organ and orchestra	Burgess
	1978 *July 3	Song for St. Cecilia's Day	HRHRC
98	1976 *July 1	Concerto for Pianoforte and Orchestra in E flat	Phillips/HRHRC

99	1976		The brides of Enderby for chamber ensemble, a song cycle for soprano, flute, oboe, cello and keyboard	Burgess
	1977		The brides of Enderby for chamber ensemble	Phillips
100	1976		The Waste Land for chamber ensemble (T.S. Eliot), a melodrama for speaker and soprano, flute, oboe, cello and keyboard	Burgess
	1978		The Waste Land for chamber ensemble	Phillips
101	1977		Tommy Reilly's Maggot for harmonica and piano	Burgess
102	1977		Suite for oboe	Burgess
103	1977		Nocturne for oboe	Burgess
104	1978	*ca. July 7	Master Coale's Magotte	HRHRC
105	1978		Concertino for piano and orchestra	Burgess
106	1978		Quartet Giovanni Guglielmi for chamber ensemble	Phillips
107	1979		Concerto for Violin and Orchestra in Dm	Phillips/Burgess
108	1979		Mr. W.S. ballet suite for orchestra	Phillips/Burgess/HRHRC
109	70-80		Harmonica pieces written for John Sebastian, Tommy Reilly and Larry Adler	Phillips
110	1980's		Guitar quartet arrangements of Oberon overture by Weber, Mercury for the Planets by Holst and Irish folk songs	Phillips
111	1980		Trotsky's in New York!, an off-Broadway musical	Burgess/HRHRC
	1979-80		Trotsky's in New York! Broadway musical burgess wrote text and music for two-act show, the libretto was later published as one of three interwoven plots in The End of the World News in 1982.	Phillips
112	1980		Blooms of Dublin, an operetta based on James Joyce's Ulysses	Burgess/HRHRC
	1973-82		Blooms of Dublin- full length two-act musical based on Ulysses by James Joyce was produced for radio but never staged.	Phillips
113	1980		The Eve of Saint Venus ?operetta	HRHRC
114	1980	*Mar. 8	String Quartet	Phillips/HRHRC
115	1980	*Oct. 17	Nocturne and Chorale for four bassoons	Phillips/Burgess/HRHRC
116	1980		Larry Adler's Maggots for harmonica and piano	Burgess
117	1981	*Aug. 9	A Scottish Rhapsody	HRHRC
118	1981	*Feb. 26	A Glasgow Overture for Orchestra	Phillips/Burgess/HRHRC
119	1981		Preludio e Fuga per flauto, violino, chitarra e pianoforte	Burgess
120	1982	*June 18	Strings	HRHRC
121	1982	*June 20	Ecce Puer	HRHRC
122	1982		In Memoriam Princess Grace for strings	Phillips/HRHRC
123+	1982	*Mar. 8	The Wreck of the Deutschland (Hopkins) for baritone,	Phillips/Burgess/HRHRC
124	1982		Homage to Haus Keller for four tubas	Burgess
125*	1983	*Jan. 7	A Song (collab. Georges Mikes)	HRHRC
126	1983		A.D.- music for the film A.D.	Phillips
	1984		A.D.- music for the film A.D.	HRHRC
127	1983		Man Who Has come Through (D.H. Lawrence) for Tenor and chamber ensemble	Phillips
128+	1984	*Oct. 3	Weep You No More	HRHRC
129+	1984	*Oct. 3	Still To Be Neat, fragment	HRHC
130	1984		Unfinished Symphony	Phillips/HRHRC

131+	1984	*Oct. 1	In Time of Plague (Nashe) for chorus	Phillips
132	1984	*Nov. 24	Tango	HRHRC
133	1984	*Dec. 20	Fuga a 4 voci	HRHRC
134	1984		Preludes and Fugues 24. Bad tempered Electronic Keyboard	Phillips
	1985	*Nov. 23-Dec. 13	24 Preludes and Fugues	HRHRC
135	1985	*Ca. Nov. 12-18	Fugues and fugue sketches	HRHRC
			Fuga Andantion Grattitudia osamente SATB a cappella	HRHRC
136	1986		A Clockwork Orange- a play with music by Burgess	Phillips
	1987		A Clockwork Orange, play with music	HRHRC
137	1986	*Easter	Quatuor #1 pour guitares	HRHRC
138	1986	*June 9	Sonatina for Harmonica and Guitar	HRHRC
139	1986	*Dec. 11	Rhapsody, oboe and piano	HRHRC
140	1986	*Dec. 21	Pezetto per chitarra, guitar	HRHRC
141	1986, 88 and 89		Guitar Quartets 3	Phillips
142	1987	*Jan. 21	Concerto for Guitar and Orchestra	Phillips/HRHRC
143	1987		Mr Burgess's Almanack for 14 playres	Phillips
144	1987		Concerto Grosso for guitar quartet and orchestra	Phillips/HRHRC
145	1987	*Oct. 3	Quartet for Oboe, violin, viola and violincello	Phillips/HRHRC
146	1987		A Little Concerto for Oboe and Orchestra	Phillips
147	1987	*Christmas	Nocturne, oboe and piano	HRHRC
148	1987		Holst, Gustav: Mercury (The Planets #3), arr. by A. Burgess for 4 guitars	HRHRC
149	1987	*Feb. 29	Little Concerto for Oboe and Orchestra	HRHRC
150	1988	*Mar. 4	La pioggia nel pineto (D'Annunzio) for tenor and piano	Phillips/HRHRC
151	1988		Concertino for English horn and Orchestra	Phillips
152	1988	*June	Petite Symphonie pour Strasbourg	Phillips/HRHRC
153	1988	*July 19	Quatuor #2 pour guitares	HRHRC
154	1989	*Aug. 10	Meditations and Fugues for Brass Band	Phillips/HRHRC
155	1989	*Apr. 21	Marche pour une Revolution 1789-1989 for orchestra	Phillips/HRHRC
156	1989	*June 11	Manchester Overture for orchestra	Phillips/HRHRC
157	1989	*Aug. 9	Happy Birthday, recorder and piano	HRHRC
158	1989	*Dec. 28	Quatuor #3 pour guitares	HRHRC
159	1990	*Ash Wed.	Quartet for Flute, Oboe, Cello and Piano	Phillips/HRHRC
160	1990	*Sept. 25	Sinfonietta for Liana	Phillips/HRHRC
161	1990	*Apr. 13	Sonata #1 in C, great bass recorder and piano	HRHRC
	1992	*Sept. 18	Sonata #2, great bass recorder and piano	HRHRC
	1993	*Nov. 12	Sonata #1 "St. John's" recorder and piano	HRHRC
	1993	*Nov. 12?	Sonata #2, recorder and piano	HRHRC
			Sonatas for recorder and piano	Phillips
162	1993		I Blum di Dublino incomplete Italian version of Blooms in Dubin planned to be presented in Trieste.	Phillips
posthumously published works				
	1994	see 154	Meditations and Fugues for Brass Band	HRHRC
	1994		Concertino for English Horn and Orchestra (in full score and piano reduction)	HRHRC
	1994	see 151		HRHRC
	1994	see 131+	In Time of Plague	HRHRC
163	1994		Due Pezzetti, flute/recorder and piano	HRHRC
	1994	see 104	Master Coale's Pieces	HRHRC
164	1994		Study, cor anglais/oboe	HRHRC

* dates provided by HRHRC

+ denotes choral pieces

Sources

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Humanities Research Center at The University of Texas at Austin.

<<http://www.hrc.utexas.edu/research/fa/burgess.music.html>>. (19 July 2005).

Burgess, Anthony. *This Man and Music*, London: Hutchinson, 1982.

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Appendix C

Choral Music of Anthony Burgess

- *In pious time ere priestcraft did begin* (1934)- for male chorus
- *Sweeney Agonistes* (1935)- Song setting of T.S. Eliot's text for voices and piano
- *Absalom and Achitophel* (1935)- settings of lines from Dryden's *Absalom and Achitophel* for male chorus
- *Cantos* (1936) (complaint, complaint I heard upon a day)- Choral setting
- *Caedmon's Hymn* (Nu we sculan herian) (1937)- for male voices
- *Everyone suddenly burst out singing* (1942)- Text by Siegfried Sassoon for voices and piano
- *Anthem for Doomed Youth* (1944)- Text by Wilfred Owen for chorus and orchestra
- *Spring Rondel* (1946?)- SATB chorus and piano of lines from Ezra Pound's *Cantos*. SATB unaccompanied
- *Mass in G* (1946)- For chorus and orchestra (abandoned)
- *Inversnaid* (1947)- Text by Gerard Manley Hopkins for SATB Choir unaccompanied
- *Terrible Crystal: three Hopkins Sonnets* (1952)- for baritone, chorus and orchestra
- *Ode: Celebration for Malay College* (1954)- For boys' voices and piano
- *Bethlehem Palmtrees* (1972)- Choral setting of text by Lope de Vega translated by Ezra Pound, unaccompanied
- *Oedipus the King* (1973)- Cantata; this is an outgrowth of work done with Stanley Silverman. Silverman wrote the music for a production of *Oedipus Tyrannus*, which used Burgess's translation. The two later turned the work into a cantata, which premiered in New York in 1973
- *A Song for St. Cecilia's Day* (1975)- Setting of text by John Dryden for chorus, organ and orchestra
- *The Wreck of the Deutschland* (1982)- Setting of epic poem by Hopkins for baritone soloist, chorus and orchestra
- *A Song by George Mikes and Anthony Burgess* (1983)- Set for wind instrument, piano, solo voice and chorus
- *In Time of Plague* (1984)- Setting of Nash text for a cappella chorus. This piece was performed at Burgess's memorial service. It is the only choral piece that has been published
- *Weep you no more...* (1984)- SATB. Dated October 3, 1984 on the manuscript
- *Still to Be Neat...Ben Johnson* (1984)- Incomplete. Nineteen measures set for SATB chorus
- Fugues
 - *Fuga Andantino Gratitudia Osamente* (1985)- Short fugue set to the text "I thank you very much"
 - Two Fugal expositions built on the ANTHONY BURGESS Theme (1985)

- Mass Fragments
 - Kyrie A excerpt abandoned (no date)
 - Kyrie B excerpt abandoned (no date)

Appendix D
Consent Letter

57 rue Grimaldi
M.C.98000
Monaco

7th. November 2005

Randall Hooper
Director of Choral Activities
Tennessee Tech Universtiy

Dear Randall,

I am glad that you enjoyed the first Summer Symposium at *The International Anthony Burgess Foundation*, it was a marvellous opening event.

It is with pleasure that I hereby give you permission to use, for your forthcoming dissertation, the musical examples you have requested from my husband's music.

- 1) *Spring Rondel* :
- 2) *In time of Plague*
- 3) *Weep You No More*
- 4) *Bethlehem Palmtrees*.

This permission is granted on a non-exclusive and non-profit making basis.

With best wishes,

Liana Bergen

Liana Burgess

Vita

Randall Hooper is Assistant Professor of Music and Director of Choral Activities at Tennessee Tech University in Cookeville, Tennessee, U.S.A., where he conducts the Tech Chorale, Concert Choir and the Mastersingers, a community based choir of singers drawn from the TTU student body and the community. His teaching responsibilities include undergraduate choral conducting, choral literature and secondary choral methods.

Randall has eleven years of experience teaching high school choral music, the last eight as the head choir director at Garland High School, the International Baccalaureate and Gifted and Talented campus in Garland, Texas. Under his direction, the choral program at GHS consisted of approximately 270 students in eight performing ensembles. His high school choirs earned many honors, some of which include, recognition at national choral festivals, two performances in Carnegie Hall, repeated performances in the Morton H. Meyerson Symphony Center in Dallas, Texas, a performance for the Southwestern Division of the American Choral Directors Association, and the distinguished honor of being named a “Grammy Signature School Gold” by the National Association of Recording Arts and Sciences Foundation, Inc.

Randall has served as music director at United Methodist Churches throughout Texas, Louisiana and Tennessee. While in Baton Rouge, he served as the musical director for Playmakers, a theatre company dedicated to providing theatre experiences for children and youth. He served three years as the Texas Music Educators Association Region III Vocal Division Chair and is in frequent demand as an adjudicator and guest conductor. He holds a Bachelor of Music education from Texas State University in San Marcos, Texas, where he was named an LBJ Outstanding student and a Presser Scholar

and a Master of Music from Baylor University in Waco, Texas, where he studied with Donald Bailey and graduated with distinction. Randall is married to Elaine; they have two young daughters Abigale and Claire. He will be awarded the degree of Doctor of Musical Arts in May of 2006.