
A1 Blank. A camel blotting up the water.
A2 God with whom nothing is design or intention.
   In the beginning the Sabbath could last a week,
   God grumbling secrecies behind Blue Hill . . .

B1 The serpent walked on foot like us in Eden;
   glorified by the perfect Northern exposure,
   Eve and Adam knew their nakedness,
   a discovery to be repeated many times . . .

B2 in joyless stupor? . . . Orpheus in Genesis
   hacked words from brute sound, and taught men English,
   plucked all the flowers, deflowered all the girls
   with the overemphasis of a father.

C He used too many words, his sons killed him,
   dancing with grateful gaiety round the cookout.

“In Genesis” from COLLECTED POEMS by Robert Lowell.
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Example 2. X, pitches of Section A1 vocal line
Example 3. Overview of analysis
Example 4. Overall Form of Elliott Carter’s “In Genesis”

<table>
<thead>
<tr>
<th>Section</th>
<th>Phrase</th>
<th>Meter, Tempo, Expressive Indication</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 (mm. 1-6)</td>
<td>1</td>
<td>12/8, ( \frac{3}{4} ) = 60, Maestoso</td>
</tr>
<tr>
<td>A2 (mm. 7-14)</td>
<td>1 - 3</td>
<td>12/8, ( \frac{3}{4} ) = 60, Maestoso</td>
</tr>
<tr>
<td>B1 (mm. 15-34)</td>
<td>1 - 5</td>
<td>2/2, ( \frac{3}{4} ) = 67+, Piu Espressivo</td>
</tr>
<tr>
<td>B2 (mm. 35-44)</td>
<td>1 - 4</td>
<td>4/4, ( \frac{3}{4} ) = 90, Marcato</td>
</tr>
<tr>
<td>C (mm. 45-49)</td>
<td>instrumental</td>
<td>6/8, ( \frac{3}{4} ) = 60, Maestoso</td>
</tr>
<tr>
<td>(mm. 50-53)</td>
<td>1</td>
<td>6/8, ( \frac{3}{4} ) = 60, Maestoso</td>
</tr>
<tr>
<td>(mm 54-57)</td>
<td>2</td>
<td>3/4, ( \frac{3}{4} ) = 90, Agliato</td>
</tr>
<tr>
<td>(mm. 58-62)</td>
<td>3</td>
<td>3/4, ( \frac{3}{4} ) = 90, Legero e Ironico</td>
</tr>
</tbody>
</table>

Example 5. Rhythmic features of the Genesis fifths

<table>
<thead>
<tr>
<th>Section: A1</th>
<th>A2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase: 1</td>
<td>1 2 3</td>
</tr>
<tr>
<td>Measure: 1</td>
<td>5 9</td>
</tr>
<tr>
<td>Text: “Blank. A camel...”</td>
<td>“God, with whom...”</td>
</tr>
</tbody>
</table>

Audio Excerpt 1

<table>
<thead>
<tr>
<th>Section: B1</th>
<th>B2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase: 1 2 3 4</td>
<td>5 1</td>
</tr>
<tr>
<td>Measure: 15 32</td>
<td>35</td>
</tr>
<tr>
<td>Text: “The serpent...”</td>
<td>“a disco’v’ry...”</td>
</tr>
</tbody>
</table>

Audio Excerpt 2
Example 6. RT6-invariant, all-interval twelve-tone chords

N.B. Brackets connect $T_6$-related pitch classes
Example 7. Pitch structure in the Genesis fifths

(a) The Fall

Section: A1
Phrase: 1
Measure: 1
Text: "Is the beginning..."

(b) The Crash (mm. 34-35)

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Example 8. Fifth-based passages in Section C derived from Section A

(a) Genesis fifths from Section A (mm. 1-14)  
(b) Section C, instrumental passage (mm. 44-46)

K2 = T11(K1)  

K2 = T11(K1)

End of Audio Excerpt 4

(c) Section C, phrases 1 - 2 (mm. 53-55)  
(d) Section C, phr. 2 - 3 (mm. 57-62)

K3 = T2(K1)  
K4 = T9(K1)  
K5 = T7(K1)  

K5 = T7(K1)

L2 = T9(L1)

Middle of Audio Excerpt 3

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Inexact correspondences:

reference  model  actual
K2 = T11(K1)  \{BF\#\} - \{BbF\} - \{AbEb\}  \{BFT\#\} - \{BbEF\} - \{AbDEb\}  
K4 = T9(K1)  \{AE\} - \{GbD#\} - \{F#C\}  \{A\} - \{GbD\} - \{F#G\}  
K5 = T7(K1)  \{GD\} - \{F#C\} - \{EB\}  \{D\} - \{F#C\} - \{EB\} - \{G\}
Example 9. Focal pitches and the divinity/humanity dichotomy

(a) Symmetrical convergence to pitch A♭3, m. 1

(b) Section A2, tenor; A♭3 at "God" is focal pitch, B♭ is only omitted pitch class

(c) Section C tenor; B♭3 at "he/him" is focal pitch, A♭3 is only omitted pitch class

(d) Sections B1 and B2, tenor; aspiring to and ascending above A♭4

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Example 10. X and spontaneous interrelationships in Section A1

(a) Initial realization of X, tenor (mm. 3-5)

(b) Derivation of A1 flourish (mm. 1, 5-6)
Example 11. X and spontaneous interrelationships in Section A2, phrase 1 (mm. 7–8)

(a) Tenor

God with whom nothing is design or intention.

(b) Accompaniment

Diatonic subsets:

F♯ A or E C E C pentatonic A

Other sets: [015] [015] [0157] [0157]
Example 12. X and spontaneous interrelationships in Section A2, tenor (mm. 7–13)

phrase 1

God with whom nothing is design or intention.

phrase 2

In the Beginning, the Sabbath could last a week,

exact retrograde of phrase 1’s durations

phrase 3

God grumbling secreties behind Blue Hill, summarizes large-scale T0(X1-3)

measured ritardando

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Example 13. X and spontaneous interrelationships in Section B1, tenor (mm. 15–33)
Example 14. Section B1, phrase 2 (mm. 23–25)
Example 15. Section B2, tenor (mm. 36–44)
Example 16. Section B2, phrases 1 and 2 (mm. 36–9)

set type  partial orderings  operator
[01258]  \{DBb\} - \{FA\} - G#  A - \{CAb\} - \{DIb\}  RT51
[012478]  \{G\} - A - B\;  \{CDE\}  \{D\} - E - D\;  \{FAbA\}  r2T5
[0124578]  \{Bb\} - B - \{DD\} - \{FC\}  \{FGb\} - C\; - \{DA\} - \{Ebb\}  r3RT3
[0124578]  \{C\} - FGb - \{DE\} - A\;  \{FGcc\} - B\;  \{F\}  FA  RT4

N.B. Due to pc repetition and the sustaining of some pes through others, the actual passages are more complicated than these partially-ordered sets convey.

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Example 17. Section B2, phrases 1–3, accompaniment

(a) Accompanimental segments (mm. 37-8, 39-40)

(b) Phrases 3 and 4 (mm. 39-40, 41-42)
Example 18. Section C, tenor

phrase 1

He used too many words, his sons kill'd him.

phrase 2

conclusion of the complete and large-scale T0X T0(X4-6)

RT4(X2346)

phrase 3

dancing with grateful gaiety 'round the cook-out.

[0137]

C pentatonic

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