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MTO 17.2 Examples: Adamowicz, Subjectivity and Structure in *Philomel*

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.adamowicz.php>

Example 1a. Babbitt. *Philomel*, measures 1-7.

The image displays a musical score for measures 1-7 of Babbitt's *Philomel*. The score is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic phrase with five measures, each marked with a pitch class label: P4, P5, P3, P7, and P0. The piano accompaniment provides harmonic support with chords and bass lines. The second system shows a continuation of the vocal line and piano accompaniment, with the vocal line starting with a pitch class label 'Ee'.

Example 1b. John Hollander's *Philomel*, excerpt.

Tape

(Eeeeeeeeeeeeeeeeeeee)

Not true trees—

Not true tears—

Not true trees—

Not Tereus; not a True Tereus—

Philomel

Eeeeeeeeeeeeeeeeeeee!

Feeeeeeeeeeeeeeeeeee!

Feeeeeeeeeeeeeeeeee!

I feel—

Feel a million trees

And the heat of trees

Feel a million tears

Is it Tereus I feel?

Feel a million filaments;

Fear the tearing, the feeling

Trees, that are full of felony—

Trees tear,

And I bear

Families of tears—

Example 1c. Twelve-tone matrix for *Philomel*.

	I ₄	I ₃	I ₅	I ₁	I ₈	I ₁₀	I ₇	I ₆	I ₁₁	I ₀	I ₉	I ₂	
P ₄	4	3	5	1	8	10	7	6	11	0	9	2	R ₄
P ₅	5	4	6	2	9	11	8	7	0	1	10	3	R ₅
P ₃	3	2	4	0	7	9	6	5	10	11	8	1	R ₃
P ₇	7	6	8	4	11	1	10	9	2	3	0	5	R ₇
P ₀	0	11	1	9	4	6	3	2	7	8	5	10	R ₀
P ₁₀	10	9	11	7	2	4	1	0	5	6	3	8	R ₁₀
P ₁	1	0	2	10	5	7	4	3	8	9	6	11	R ₁
P ₂	2	1	3	11	6	8	5	4	9	10	7	0	R ₂
P ₉	9	8	10	6	1	3	0	11	4	5	2	7	R ₉
P ₈	8	7	9	5	0	2	11	10	3	4	1	6	R ₈
P ₁₁	11	10	0	8	3	5	2	1	6	7	4	9	R ₁₁
P ₆	6	5	7	3	10	0	9	8	1	2	11	4	R ₆
	RI ₄	RI ₃	RI ₅	RI ₁	RI ₈	RI ₁₀	RI ₇	RI ₆	RI ₁₁	RI ₀	RI ₉	RI ₂	

Example 2. Text-row correlation for parts I-V of the Echo Song, *Philomel*.

Echo Song

I Measures 132-144

O Thrush in the woods I fly among,

RI₁₁ P₄

Do you, too, talk with the forest's tongue?

RI₁₁ P₄

Stung, Stung

The Sting of Becoming I Sing

RI₁₁ P₄

II Measures 146-171

O Hawk in the High and Widening Sky

R₅ I₁₀ RI₅

What need I finally do to fly?

R₅ I₁₀ RI₅

And see with your unclouded eye?

R₅ I₁₀ I₁₀

Die, Die Let the Day

RI₅

Of despairing be done

R₅ I₁₀ RI₅

III Measures 180-193

O Owl the wild mirror of the night

P₁₁ RI₁ P₁₁

What is the force of the forest's light?

RI₁ P₁₁ RI₁

Slight, Slight

With the slipping away of the sun

P₁₁ RI₁ P₁₁ RI₁ P₁₁

IV Measures 194-204

O Sable Raven call me back!

P₇/R₉ RI₀

What color does my torn robe lack?

I₅ P₉/RI₀

Black, Black

As your blameless and long dried blood

R₂/I₀

V Measures 205-216

O Bright Gull, aid me in my dream

P₁ I₃ P₁ I₃

Above the riddled breaker's cream!

P₁ I₃ I₃

Scream, Scream

P₁

For the shreds of your being

I₃ P₁ I₃

Example 3a. Mutual partitionings of P_4 and RI_{11} .

The image displays three examples of mutual partitionings between two musical sets, P_4 and RI_{11} . Each example is presented as a pair of staves in treble clef. The top staff is labeled P_4 and the bottom staff is labeled RI_{11} . Brackets above and below the staves indicate the partitioning of the notes into groups, with numerical labels indicating the size of each group.

- Example 1:** The top staff (P_4) has a bracket above it labeled $[1\ 6\ 9\ 2]$. The bottom staff (RI_{11}) has a bracket below it labeled $[1\ 6\ 9\ 2]$.
- Example 2:** The top staff (P_4) has a bracket above it labeled $[3\ 8\ 7\ 0]$. The bottom staff (RI_{11}) has a bracket below it labeled $[3\ 8\ 7\ 0]$.
- Example 3:** The top staff (P_4) has a bracket above it labeled $[4\ 5\ 10\ 11]$. The bottom staff (RI_{11}) has a bracket below it labeled $[4\ 5\ 10\ 11]$.

Example 3b. Pitch reduction of *Philomel*, Echo Song I, measures 132-144.

The musical score is presented in three systems, each containing a vocal line, a guitar line, and a bass line. The lyrics are: "O Thrush in the woods I fly among, Do you, too, talk with the forest's tongue? Stung; the sting of Be coming I sing".

System 1 (Measures 132-134):

- Vocal:** Notes for "O Thrush in the woods I fly among, Do".
- Guitar:** Fingering diagrams [3 8 7 0] and [4 5 10 11].
- Bass:** Fingering diagrams [1 6 9 2] and [3 8 7 0].

System 2 (Measures 135-137):

- Vocal:** Notes for "you, too, talk with the forest's tongue? Stung; the sting".
- Guitar:** Fingering diagrams [3 8 7 0], [4 5 10 11], and [1 6 9 2].
- Bass:** Fingering diagrams [4 5 10 11], [1 6 9 2], and [3 8 7 0].

System 3 (Measures 138-140):

- Vocal:** Notes for "of Be coming I sing".
- Guitar:** Fingering diagrams [3 8 7 0] and [1 6 9 2].
- Bass:** Fingering diagrams [4 5 10 11] and [1 6 9 2].

Additional annotations include "RI11" in the guitar and bass lines, and "P4" in the guitar line.

Example 3c. Mutual partitions of P_4 and RI_{11} .

Order Numbers	0	1	2	3	4	5	6	7	8	9	10	11
P4				1				6			9	2
		3			8		7			0		
	4		5			10			11			
RI11	1	6			9				2			
			3			8		7			0	
				4			5			10		11

Example 4a. Mutual partitioning of I_5 and R_{10} .

Order Numbers	0	1	2	3	4	5	6	7	8	9	10	11
I5	5		4			11			10			
				8				3			0	7
		6			1		2			9		
R10				5			4			11		10
	8	3			0				7			
			6			1		2			9	

Example 4b. Pitch reduction of *Philomel*, measures 249-260.

The musical score consists of three systems, each with three staves (treble, middle, and bass clefs). The lyrics are: "O green leaves! through your rust-ling lace a-head, I hear my own myth race Thrace, Thrace, Thrace! Pain is unchained, There is change! There is change! in the woods of Thrace!".

Chord diagrams are provided for various notes and intervals:

- [5 4 11 10]
- [6 1 2 9]
- [8 3 0 7]
- [6 1 2 9]
- [5 4 11 10]
- [8 3 0 7]
- [6 1 2 9]
- [5 4 11 10]
- [8 3 0 7]
- [5 4 11 10]
- [6 1 2 9]
- [8 3 0 7]
- [5 4 11 10]
- [6 1 2 9]
- [8 3 0 7]
- [6 1 2 9]
- [5 4 11 10]

Other markings include "I5", "R10", and "I5".

Example 5. Pitch reduction of *Philomel*, measures 308-320.

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: "ache in change though once", "grew at a slow-er pace and now I ra-", and "-nge Thrashing, through the woods of Thrace."

System 1 (Measures 308-310):

- Measure 308:** Vocal: "ache in change". Annotations: [7 4] I, RI2. Piano: [6 9] #.
- Measure 309:** Vocal: "though once". Annotations: P3, [11 1]. Piano: [8 10].
- Measure 310:** Vocal: "ache in change though once". Annotations: b, #.

System 2 (Measures 311-313):

- Measure 311:** Vocal: "grew at a slow-er pace". Annotations: P7, [2 3], [0 5]. Piano: [6 9].
- Measure 312:** Vocal: "and now I ra-". Annotations: [7 4]. Piano: P1.
- Measure 313:** Vocal: "and now I ra-". Annotations: P6.

System 3 (Measures 314-316):

- Measure 314:** Vocal: "-nge Thrashing, through". Annotations: b, [8 10], R3. Piano: [6 9].
- Measure 315:** Vocal: "the woods of". Annotations: [11 1], [0 5]. Piano: R19.
- Measure 316:** Vocal: "Thrace.". Annotations: [2 3], P8. Piano: P8.

Example 6. Pitch reduction of *Philomel*, measures 321-336.

RI6

Pressed into one fell moment my ghostly trans-

R3

-formation Died like a fading scream the ravisher and the chased turned in-

-to one at last. The voice Tereus shattered becomes the tiny voices of

10 first tetrachord

night that the God has scattered I die in change