a journal of the Society for Music Theory

MTO 20.4 Examples: Victoria Malawey, Strophic Modification in Songs by Amy Beach

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.14.20.4/mto.14.20.4.malawey.php

Figure 1. Model for Interpreting Form

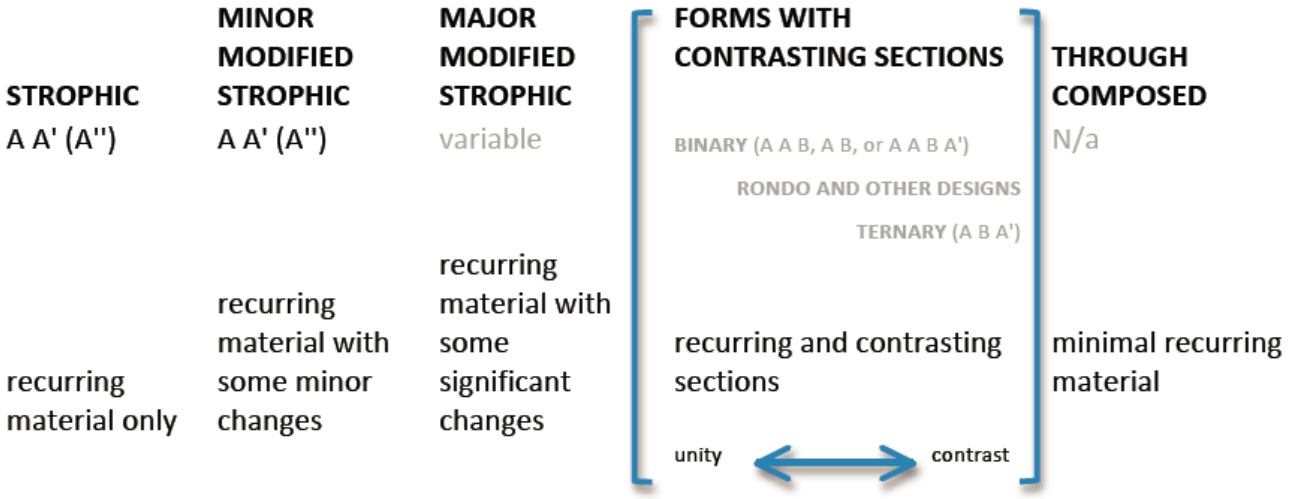


Figure 2. Summary of Amy Beach's Song Forms [PDF version]

| | STROPHIC DESIGNS | | |

Figure 3. Strophic Designs Classified in Two or Three Parts

	STROPHIC	MINOR MODIFIED STROPHIC	BETWEEN MINOR & MAJOR MOD. STROPHIC	MAJOR MODIFIED STROPHIC
op. 2, no. 3 Empress of Night (1891)				2
op. 14, no. 2 Le Secret 1890 (1891)				2
op. 19, no. 1 For Me the Jasmine Buds Unfold (1893)			2	
op. 19, no. 2 Ecstasy (1893)		2		
op. 19, no. 3 Golden Gates (1893)			2	
op. 21, no. 1 Chanson d'amore (1893)				3
op. 21, no. 2 Extase (1893)				2
op. 26, no. 2 Just For This (1894)		2		
op. 26, no. 3 Spring (1894)			2	
op. 26, no. 4 Wouldn't That Be Queer (1894)		2		
op. 29, no. 1 Within Thy Heart 1894 (1895)			2	
op. 35, no. 1 Nachts 1896 (1897)				2
op. 37, no. 1 O Mistress Mine (1897)				2
op. 37, no. 3 Fairy Lullaby (1897)				3
op. 41, no. 2 Thy Beauty (1898)			2	
op. 41, no. 3 Forgotten (1898)				2
op. 43, no. 4 Far Awa' (1899)		2		
op. 43, no. 5 My Lassie (1899)		2		
op. 48, no. 1 Come, Ah Come (1902)		2		
op. 48, no. 3 Good-Night (1902)				2
op. 56, no. 2 Go Not Too Far (1904)		2		
op. 56, no. 4 Shena Van (1904)	2			
op. 69, no. 1 Baby (1908)	2			
op. 71, no. 1 A Prelude (1910)				2
op. 71, no. 2 O Sweet Content (1910)		2		
op. 71, no. 3 An Old Love-Story (1910)				2
op. 72, no. 1 Ein altes Gebet (1914)				2
op. 73, no. 1 Grossmütterchen (1914)				3
op. 75, no. 2 A Thanksgiving Fabel (1914)				2
op. 75, no. 4 Prayer of a Tired Child (1914)				3
op. 76, no. 1 Separation (1914)				2
op. 99, no. 1 When Mama Sings (1923)			3	
op. 99, no. 2 Little Brown-Eyed Laddie (1923)		2		
op. 99, no. 3 The Moon-Path (1923)		2		
op. 115 Around the Manger (1925)		3		
op. 132/op. 143 I Shall Be Brave (1932)				3
Number of 2-part forms:	**29**			
Number of 3-part forms:	**7**			

Figure 4. Formal Design of "Within Thy Heart"

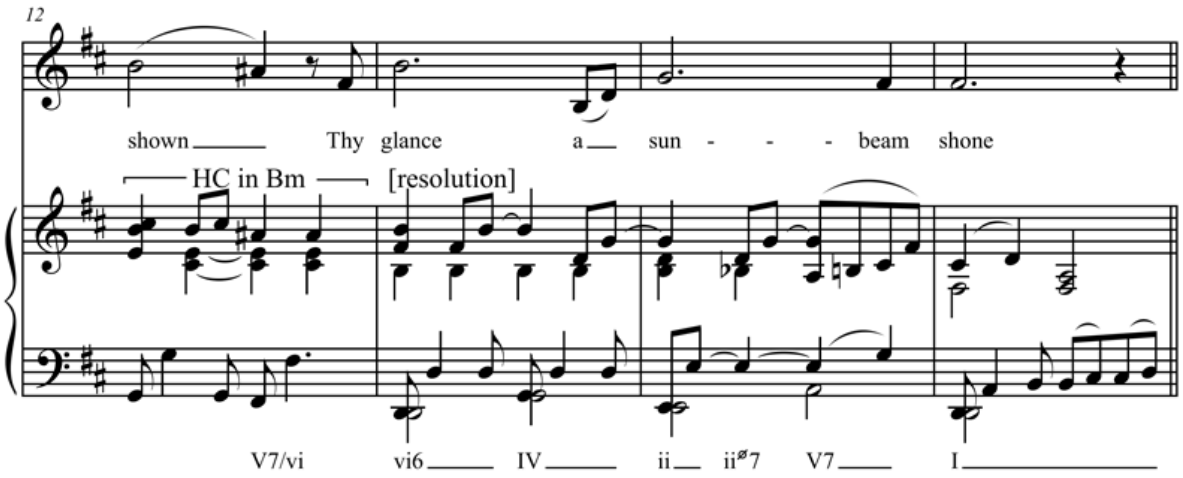
mm. 1–4	Introduction			
mm. 5–15	A	mm. 5–8	a	subphrase (ends on ii in D)
		mm. 9–12	b	HC in B minor
		mm. 13–15	c	IAC in D
mm. 15–18	Interlude			
mm. 19–31	A'	mm. 19–22	a'	subphrase (ends on ii in D)
		mm. 23–26	b'	HC in B minor
		mm. 27–28	extension	tonicizes B minor, sets up chromatic predominant
		mm. 29–31	c'	IAC in D
mm. 32–35	Coda			

Example 1. "Within Thy Heart," measures 9–15

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano, *Amy Beach Songs* (Naxos, CD, 2004)

Example 2. "Within Thy Heart," measures 23–32

Example 3. Re-composition of "Within Thy Heart," measures 12–15



Example 4. Voice-leading Reduction of "Within Thy Heart," measures 12–15

Figure 5. Text of "Within Thy Heart"

My love to thee I give,
For thou my love hast won,
Deep in my heart to live,
Thy glance a sunbeam shone.

My life to thee I give,
For thou art life to me,
Within thy heart to live
Forever, heaven would be!

Figure 6. Musical Treatment of Text of "Within Thy Heart"

1	My love to thee I give,
2	For thou my love hast won,
3	Deep in my heart to live,
4	Thy glance a sunbeam shone,
5	Thy glance a sunbeam shone.
6	My life to thee I give,
7	For thou art life to me,
8	Within thy heart to live
9	Forever, heaven would be,
10	Within thy heart to live
11	Forever, heaven would be!

Figure 7. Text of "Forgotten"

Cora Fabbri's poem text:

A snowflake out of the gray,
And a leaf from a wild, white flower,
A Love that lasted an hour,
A Joy that lasted a day,

One Love hath faded away
While the other Love lives yet;
Oh grief! that one can forget,
And one remember for aye.

Beach's adaptation of the text:

A snowflake out of the gray,
And a leaf from a wild, white flower,
A Love that lasted an hour,
A Joy that lasted a day,
A snowflake out of the gray,
A Joy that lasted a day.

One Love hath faded away
While the other Love lives yet;
Oh grief! that one can forget,
And one remember for aye.
Oh grief! For aye!
Oh grief! that one can forget,
And one remember for aye.

Figure 8. Formal Design of "Forgotten"

mm. 1–3	Introduction			
mm. 4–16	A	mm. 4–7	a	HC
		mm. 8–11	b	sequence
		mm. 12–16	c	IAC
mm. 16–19	Interlude			
mm. 20–37	A'	mm. 20–23	a'	HC
		mm. 24–28	d	[new material]
		mm. 29–31	e	[new material]
		mm. 32–37	c'	PAC
mm. 37–40	Coda			

Example 5. "Forgotten," measures 8–11

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano, *Amy Beach Songs* (Naxos, CD, 2004)

Example 6. "Forgotten," measures 24–31

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano, *Amy Beach Songs* (Naxos, CD, 2004)

Example 7. "Forgotten," measure 32

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano,
Amy Beach Songs (Naxos, CD, 2004)

Figure 9. Text of "Ah, Love, but a Day!"

Robert Browning's poem text:

Ah, Love, but a day,
And the world has changed!
The sun's away,
And the bird estranged;
The wind has dropped,
And the sky's deranged;
Summer has stopped.

Look in my eyes!
Wilt thou change too?
Should I fear surprise?
Shall I find aught new
In the old and dear,
In the good and true,
With the changing year?

Thou art a man,
But I am thy love.
For the lake, its swan;
For the dell, its dove;
And for thee — (oh, haste!)
Me, to bend above,
Me, to hold embraced.

Beach's adaptation of the text:

Ah, Love, but a day,
And the world has changed!
Ah, Love, but a day,
And the world has changed!
The sun's away,
And the bird estranged;
The wind has dropped,
And the sky's deranged;
Summer, Summer has stopped.
Summer has stopped.
Ah, Love, but a day,
And the world has changed!

Look in my eyes!
Wilt thou change too?
Look in my eyes!
Wilt thou change too?
Should I fear surprise?
Shall I find aught new
In the old and dear,
In the good and true,
With the changing year?
Ah, Love, look in my eyes,
Look in my eyes,
Look in my eyes,
Wilt thou change too?

Figure 10. Formal Design of "Ah, Love, but a Day!"

mm. 1–2	Introduction			
mm. 3–23	A	mm. 3–6	a	
		mm. 7–10	b	(related to a)
		mm. 11–14	c	
		mm. 15–19	d	
		mm. 19–20	interlude	(related to introduction)
		mm. 21–23	e	(related to a and b, but ends with PAC)
mm. 23–25	Interlude			begins like the introduction
mm. 26–48	A'	mm. 26–29	a'	
		mm. 30–33	b'	(related to a')
		mm. 34–37	c'	
		mm. 38–41	f	[new material]--build to climax
		mm. 41–48	d'	

Example 8. "Ah, Love, but a Day," measures 38–41

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano, *Amy Beach Songs* (Naxos, CD, 2004)

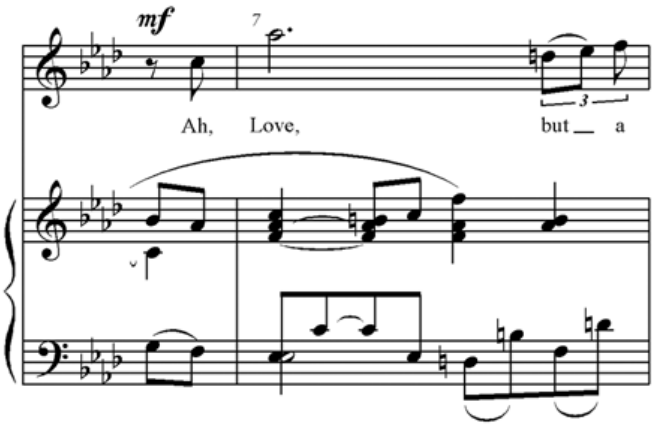
Example 9. "Ah, Love, but a Day," comparison of measures 3–10 and 26–33

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano, *Amy Beach Songs* (Naxos, CD, 2004)

Example 10. "Ah, Love, but a Day," measures 19–23

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano, *Amy Beach Songs* (Naxos, CD, 2004)

Example 11a. "Ah, Love, but a Day," measure 7



Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano,
Amy Beach Songs (Naxos, CD, 2004)

Example 11b. "Ah, Love, but a Day," measures 21–22

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano,
Amy Beach Songs (Naxos, CD, 2004)

Example 11c. "Ah, Love, but a Day," measures 40–41

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano,
Amy Beach Songs (Naxos, CD, 2004)

Example 12. "Ah, Love, but a Day," measures 15–19

Katherine Kelton, mezzo-soprano, and Catherine Bringerud, piano, *Amy Beach Songs* (Naxos, CD, 2004)

Figure 11. Text of "Sweetheart, Sigh No More"

Thomas Bailey Aldrich's poem text:

It was with doubt and trembling
I whispered in her ear.
Go, take her answer, bird-on-bough,
That all the world may hear--
Sweetheart, sigh no more!

Sing it, sing it, tawny throat,
Upon the wayside tree,
How fair she is, how true she is,
How dear she is to me--
Sweetheart, sigh no more!

Sing it, sing it, and through the summer long
The winds among the clover-tops,
And brooks, for all their silvery stops,
Shall envy you the song--
Sweetheart, sigh no more!

Beach's adaptation of the text:

It was with doubt and trembling
I whispered in her ear.
Go, take her answer, bird-on-bough,
That all the world may hear--
Sweetheart, sigh no more!

Sing it, sing it, tawny throat,
Upon the wayside tree,
How fair she is, how true she is,
How dear she is to me--
Sweetheart, sigh no more!

Sing it, sing it, tawny throat,
And through the summer long
The winds among the clover-tops,
The winds among the clover-tops,
And brooks, for all their silvery stops,
Shall envy you the song--
Sweetheart, sigh no more!

Example 13a. "Sweetheart, Sigh No More," measures 3–4

Patrick Mason, baritone, and Joanne Polk, piano, *Songs of Amy Beach* (Bridge Records, CD, 2005)

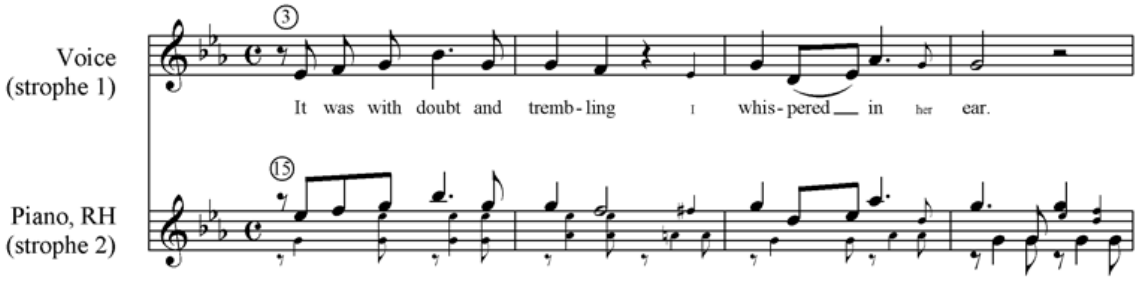
Example 13b. "Sweetheart, Sigh No More," measures 15–16

Patrick Mason, baritone, and Joanne Polk, piano, *Songs of Amy Beach* (Bridge Records, CD, 2005)

Example 13c. "Sweetheart, Sigh No More," measures 29–30

Patrick Mason, baritone, and Joanne Polk, piano, *Songs of Amy Beach* (Bridge Records, CD, 2005)

Example 14. "Sweetheart, Sigh No More," measures 3–13, voice, and measures 15–25, piano RH



Example 15. "Sweetheart, Sigh No More," measures 3–13 and 15–25, voice with Roman numerals

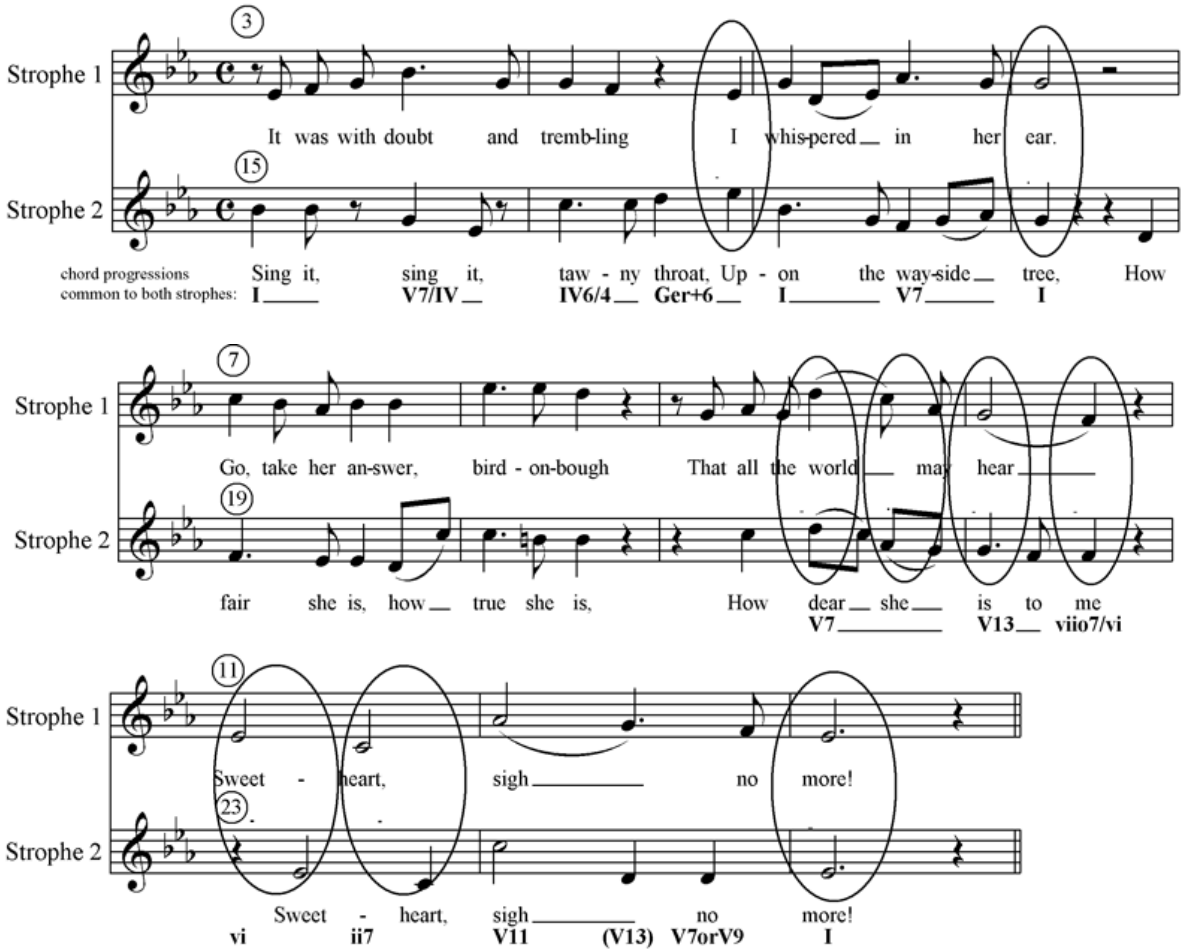
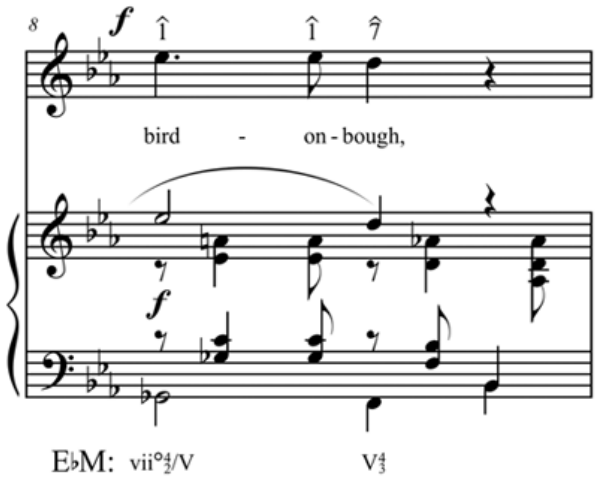


Figure 12. Similarities among Settings of Stanzas in "Sweetheart, Sigh No More"

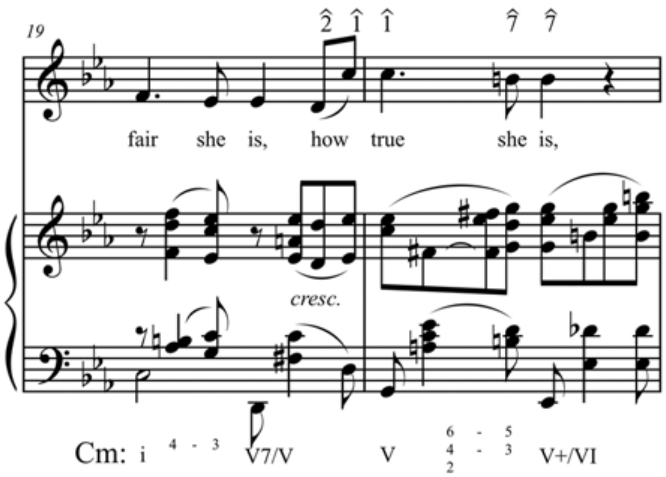
Stanza 1	Stanza 2	Stanza 3	
	m. 15	m. 29	"sing it, sing it" outlines E♭-major triad
	mm. 16–17	mm. 30–31	some similarities in contour; similar rhythm
m. 8	mm. 19–20	mm. 34–35	strophe 1, in E♭ major (tonic): $\hat{1}$-$\hat{1}$-$\hat{7}$
			strophe 2, cell in C minor: scale degrees $\hat{2}$-$\hat{1}$-$\hat{1}$-$\hat{7}$-$\hat{7}$
			strophe 3, cell in G♭ major: scale degrees $\hat{2}$-$\hat{1}$-$\hat{7}$-$\hat{7}$
	mm. 19–20	mm. 37–38	similar rhythm
mm. 9–10	mm. 21–22	mm. 39–40	structural melodic pitches preserved

Example 16a. "Sweetheart, Sigh No More," measure 8



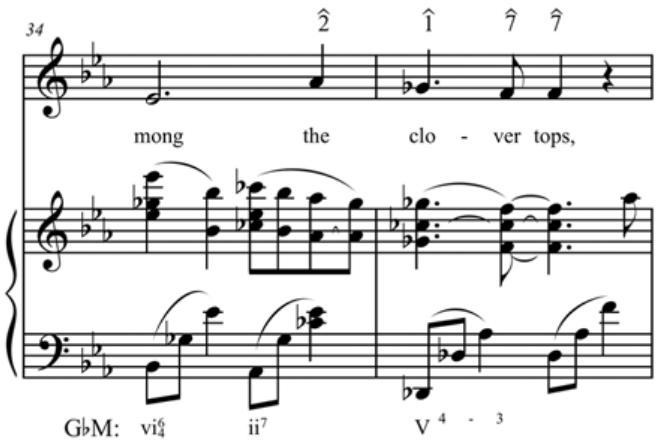
Patrick Mason, baritone, and Joanne Polk, piano,
Songs of Amy Beach (Bridge Records, CD, 2005)

Example 16b. "Sweetheart, Sigh No More," measures 19–20



Patrick Mason, baritone, and Joanne Polk, piano,
Songs of Amy Beach (Bridge Records, CD, 2005)

Example 16c. "Sweetheart, Sigh No More," measures 34–35



Patrick Mason, baritone, and Joanne Polk, piano,
Songs of Amy Beach (Bridge Records, CD, 2005)

Figure 13. Text of "Wind o' the Westland"

Dana Burnet's poem text:

Wind o' the Westland, blow, blow,
Bring me the dreams of long ago,
Long, long ago.
There was a white house on the hill;
Tell me, winds, does it stand there still?
For I was the lad at the windowsill,
Long, long ago.

Wind o' the Westland, blow, blow,
Bring me the loves of long ago,
Long, long ago.
There was a garden blooming fair,
And an old, old lady walking there,
And a little lad with tousled hair,
Long, long ago.

Wind o' the Westland, blow, blow,
Bring me the dreams of long ago,
Long, long ago.
There was a shining path that lay
Over the edge of the golden day,
And I was the lad who rode away,
Long, long ago.

Beach's adaptation of the text:

Wind o' the Westland, blow, blow,
Bring me the dreams of long ago,
Long, long ago.
There was a white house on the hill;
Tell me, winds, does it stand there still?
For I was the lad at the windowsill,
Long, long ago.

Wind o' the Westland, blow, blow,
Bring me the loves of long ago,
Long, long ago.
There was a garden blooming fair,
And an old, old lady walking there,
And a little lad with tousled hair,
Long, long ago, long, long ago.

Wind o' the Westland, blow,
Bring me the dreams of long ago,
Long, long ago.
There was a shining path that lay
Over the edge of the golden day,
And I was the lad who rode away,
Long, long ago, long, long ago.

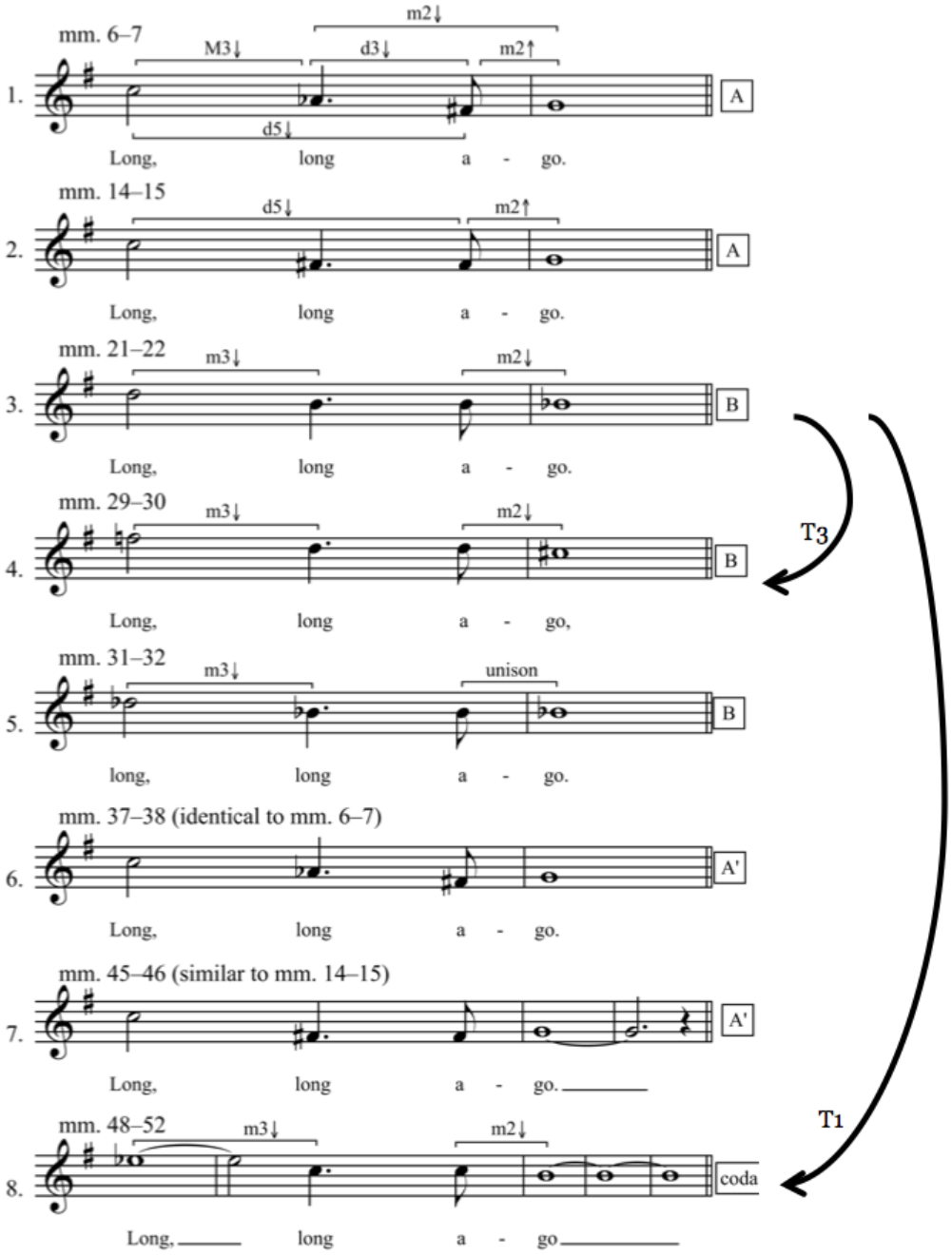
Figure 14. Form Diagram for "Wind o' the Westland"

m. 1	Introduction
mm. 2–15	A
m. 16	Interlude
mm. 17–32	B
mm. 33–47	A'
mm. 48–52	Coda, extension of A'

Example 17. "Wind o' the Westland," B section, measures 17–22

Patrick Mason, baritone, and Joanne Polk, piano, *Songs of Amy Beach* (Bridge Records, CD, 2005)

Example 18. "Wind o' the Westland," A section, measures 2–7

Patrick Mason, baritone, and Joanne Polk, piano, *Songs of Amy Beach* (Bridge Records, CD, 2005)

Example 19. Statements of the "long, long ago" motive