

The Heyman Project: A Multimedia Anthology for the Undergraduate Classroom

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ABSTRACT

The Heyman Project is a multimedia anthology designed for flexible use throughout the undergraduate core music theory curriculum. It is also appropriate for use in high school music theory classes. Featuring music by American composer Katherine Ruth Heyman (1872-1944), the resource consists of four pdf documents: a student packet and a sample worksheet/lesson, along with instructor's editions of the same documents. The student packet contains sheet music for 13 songs, each preceded by a brief note giving historical and/or theoretical background. The worksheet, designed for a first-year theory class, features the song "Elysion," and focuses on diatonic modes, melodic construction, and embellishing tones, with a review of chord identification. The documents are accompanied by a supplementary website that houses the following: audio files with world-premiere recordings of all 13 songs, a spreadsheet listing theoretical concepts in the songs, a biography of the composer, and information about the recordings and performers. The instructor score packet, available by request, adds annotated versions of the same pieces and more detailed notes about how each piece might be used in the classroom.

ABOUT THE RESOURCE

BRIEF BIO

Katherine Ruth Heyman (1872-1944) was an accomplished musician, but she has not found a central place in twentieth-century music history. With only one exception, the few scholars that mention her are interested in her relation to well-known male artists: Charles Ives, John Kirkpatrick, Ezra Pound, and Alexander Scriabin. Unfortunately, this means that information about Heyman is difficult to find and often contradictory.

Best known as a pianist, Heyman was born in Sacramento in 1872 and spent her early years in California. Her father was a violinist who emigrated from Germany, and she was drawn to music as a small child, initially studying with him. She traveled to Berlin with her mother to study piano with Heinrich Barth after her father died. After returning to the United States, she worked as a pianist and made her orchestral debut as a soloist with the Boston Symphony around the turn of the twentieth century. In addition to living in the Sacramento area, Heyman spent time in Detroit in the 1890s, where she apparently had some relatives (although she did not include Detroit in later bios). Later, she would reside in New York and various cities in Europe, including London and Paris. She founded the Scriabin Circle in 1934 to honor the composer whose music so fascinated her.

Heyman taught, lectured, and wrote about music, especially “ultramodern” music, addressing varied audiences. Her 1921 book, *The Relation of Ultramodern to Archaic Music*, is an example of what we presently call public music theory. The book compiles the content of five lectures (“conferences”) from the 1910s, in many cases delivered to women’s clubs. With ultramodernist composers Ivan Wischnegradsky and Nikolai Obuhov, she co-founded a summer program to teach ultramodernism to musicians. According to promotional material from 1933, “Le groupe estival” began in 1928; its five-week program included instrumental lessons, lessons in quartertonal harmony and playing, lectures on famous composers such as Scriabin, and lectures on art or sculpture. Another of her educational activities took place in 1928, when she gave the first English-language lecture on music broadcast on the radio in Paris, titled “Do You Like Modern Music?”

Heyman must have cared about her self-identity as a composer, as she made a list of all her pieces. She wrote at least 75 individual movements, including piano pieces, songs for solo

voice and piano, and a collection of duets for tenor and soprano, though not all the pieces are extant. Despite her dedication to ultramodernism, much of her music is traditionally tonal, which might have been a concession to her publishers' tastes. In my work to bring Heyman's music to light, I have opted to provide a broad sample of her eclectic compositional output.

SOURCES

The thirteen songs in the anthology were composed between 1902 and 1934. Six were published and seven were in manuscript. The unpublished scores are presented in my editions (with assistance from a student) made from archival manuscripts held primarily at the New York Public Library for the Performing Arts (US-NYp). Two songs are in French with translations provided; the rest are in English. All content is licensed under Creative Commons (CC-BY-NC-SA 4.0), allowing instructors to edit the materials for classroom use as desired.

SPREADSHEET OF CONCEPTS

The spreadsheet lists multiple theoretical concepts I have found in the songs. I have organized the concepts into six large categories: harmony, melody/counterpoint, rhythm/meter, scales/collections, form, and post-tonal (a small category). Harmony and form presently have the greatest representation; instructors will find numerous examples of diatonic and chromatic chord usage, cadences, and phrase structure. Embellishing tones, thematic transformation, and meter types are also well represented. The categorization reflects my own teaching, which prioritizes depth of understanding over "coverage." I welcome other instructors' comments about additional ways the resource may be used.

CURRENT ISSUES IN MUSIC THEORY PEDAGOGY

Numerous scholars have written about problems of inclusion in music theory curricula, and many have maintained that breaking free of our field's racist, sexist, ableist, and ageist foundations will require major revision of theory curricula. However, complete revision is not possible for all instructors due to numerous institutional factors. The Heyman resource, paired with frank discussion of these issues, can be a useful starting point for instructors in this position. Heyman's music both represents stylistic norms and departs from them in ways that allow for rich discussion, while also increasing the representation of female composers within the classroom. Conversely, in theory classes where common-practice music occupies only a small place in the curriculum, Heyman's music can serve as a stylistic exemplar, highlighting musical features valued by many composers.

ADAPTABILITY

I have tried to make the Heyman Project terminology-agnostic and believe it will therefore be applicable in a wide variety of theory classes. It might be most useful to instructors who are required to retain a traditional focus in their classes but want to show students that underrepresented individuals can compose music. Finding pedagogically appropriate examples to drop into a set curriculum is challenging and time-consuming. I am therefore hopeful that time-pressed instructors will be encouraged to use the resource, finding this combination of spreadsheet, scores, and recordings relatively comprehensive and easy to use.

SUGGESTIONS FOR USE

Some instructors may choose to use brief excerpts from this resource for handouts, in-class discussion, or quizzes. However, I would encourage instructors to consider printing and

distributing hard copies of the student packet for use throughout the semester. The use of complete, though brief, pieces is designed to give even early theory students broader musical context for the music they study. Similarly, the notes preceding each song provide a bit of historical and/or theoretical context, even if instructors do not highlight them. Finally, studying multiple compositions by the same underrepresented composer can help to decenter the canon and combat tokenism.

INTERDISCIPLINARY POSSIBILITIES

For instructors interested in going beyond the traditional music theory curriculum, the varied subject matter found in the lyrics will allow for additional exploration, perhaps in collaboration with a campus colleague. Suggested songs for interdisciplinary team-teaching include “The Blue Law Mother Goose” (American history, specifically prohibition); “Book Reviews” (early twentieth-century political/economic history, specifically Italian fascism); “Apparuit” (richly intertextual poetry); and “Lament for Adonis” and “Tortie-Tortue” (LGBTQ studies, as discussed in the instructor notes).

BRIEF EXPLANATION OF WORKSHEET

The sample worksheet uses the 1911 song “Elysion” to teach modes, embellishing tones, text setting, and other topics. Students can do the worksheet on their own as an assignment, but instructors might choose to work through it in class instead. As with every part of this resource, instructors are free to omit any activities that may not match their own curriculum or modify activities as needed to fit student needs.

Written accessibly for students, the worksheet presents a comprehensive view of the song. Students first determine the mode of the melody and then write their own harmonization.

By comparing their harmonization with the composer's, students will learn about chord choice, texture, and harmonic rhythm through creativity and exploration. The straightforward accompanimental texture facilitates students' chordal analysis, which may be used as a new activity or review. Once the chords have been labeled, students will analyze the embellishing tones, which are mostly standard passing tones and neighbor notes. Finally, the worksheet encourages students to consider the text setting. A clear temporal break divides the poem in half, reinforced by changes in several musical parameters that students readily observe.

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The Heyman Project

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Sources: Most of the published scores in this packet are available at the Library of Congress, though “Lament for Adonis” is from IMSLP. My editions were made from manuscript scores held primarily at the New York Public Library for the Performing Arts at Lincoln Center. I had assistance in transcribing the manuscripts from Christian Oliver, who was a music education student at West Liberty University at the time.

The performers on the recordings are Dr. Linda Cowan-Youssef, soprano and Dr. Gerald Lee, piano. Jamie Peck engineered in the West Liberty University recording studio. Sarah Davis assisted with the design of the poster presented at the 2021 Society for Music Theory conference.

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For supplementary material, including biographies of the composer and performers and a spreadsheet of theoretical concepts in the songs, please see the website I have created for the project:

<https://sites.google.com/view/the-heyman-project/>

Feel free to contact me with any questions or suggestions.

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Apparuit

Text: Poem by Ezra Pound

Dedication: n/a

Year: 1913

Publisher: n/a

Student Notes. For the text of “Apparuit,” Heyman sets a poem from Ezra Pound’s 1912 collection [*Ripostes of Ezra Pound*](#), omitting the final two of its six stanzas. Pound took the poem’s title from a sentence in [*Dante Alighieri’s La Vita Nuova*](#), translated by Dante Gabriel Rossetti in 1899. The “animate spirit” says, “*Apparuit jam beatitudo vestra*” (“Your beatitude hath now been made manifest unto you”) during Dante’s first sighting of Beatrice, his beloved. Pound’s poem alludes not only to Beatrice, but also to Venus and Aurora, the Roman goddesses of love and dawn respectively.¹

Heyman discusses Pound several times in her chapter “Parallels Between Ultramodern Poetry and Ultramodern Music,” praising especially his “new grouping of things” and “uncoupl[ing of] words that had long gone hand in hand.”² As an example of the “new grouping,” she includes a quotation from “Apparuit,” but does not mention that she set it to music. Pound’s poem is divided into Sapphic stanzas of four lines each; the first three lines consist of eleven syllables and the fourth has five.³ On the manuscript, Heyman writes, “This poem is written in the ancient sapphic metre and in the musical setting the rhythm has been accentuated.”

¹ W.G. Regier, “The Allusive Fabric of ‘Apparuit,’” *Paideuma* 9, no. 2 (1980), 319-322.

² Katherine Ruth Heyman, *The Relation of Ultramodern to Archaic Music* (Small, Maynard and Co., 1921), 104-105.

³ Roy Arthur Swanson, “Sapphic,” in *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton University Press, 1993). See also Hugh Witemeyer, *The poetry of Ezra Pound: Forms and Renewal, 1908-1920* (Berkeley, University of California Press, 1969), 109-110.

Apparuit

Katherine Ruth Heyman
Edited by Anna Stephan-Robinson

Words by Ezra Pound
(Used by permission)

Voice

Piano

5

Gol - den rose the house in the por - tal I

9

saw thee, a mar - vel, Car - ven in sub - tle

??

March 20, 1920

Apparuit

rit. a tempo

13

stuff, a por - tent. Life died down in the

The musical score for measures 13-16 features a vocal line and a piano accompaniment. The vocal line has a melisma on the word 'tent.' with a fermata. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a walking bass line in the left hand. The key signature has four flats, and the time signature is 4/4.

mf

17

lamp and flick - ered, Caught at the

The musical score for measures 17-20 continues the vocal and piano parts. The vocal line has a melisma on 'ered,' with a fermata. The piano accompaniment maintains the eighth-note pattern. The key signature has four flats, and the time signature is 4/4.

21

won - der Crim - son

The musical score for measures 21-24 shows a key change to three sharps (F# major/C# minor) starting in measure 22. The vocal line has a long melisma on 'son' with a fermata. The piano accompaniment changes to a sixteenth-note pattern in the right hand. The key signature has three sharps, and the time signature is 4/4.

*Molto legato**rit.**a tempo*

24

musical score for measures 24-26. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has a long slur over measures 24-26. The lyrics are: frost - y with dew, the ro - ses. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

frost - y with dew, the ro - ses

27

musical score for measures 27-29. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has a long slur over measures 27-29. The lyrics are: bend where thou a - far. The piano accompaniment continues with the same patterns as the previous system.

bend where thou a - far

30

musical score for measures 30-32. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has a long slur over measures 30-32. The lyrics are: Mov - ing in the glam - our - ous. The piano accompaniment continues with the same patterns as the previous system.

Mov - ing in the glam - our - ous

33

sun - - drinkst in life of

This system contains measures 33, 34, and 35. The vocal line begins with a half note 'sun', followed by a whole rest in measure 34, and then a half note 'drinkst' in measure 35. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more static bass line in the left hand. A long slur covers the vocal line across measures 33, 34, and 35.

36

earth, of the air, the tis - sue

This system contains measures 36, 37, and 38. The vocal line has a half note 'earth,' in measure 36, a half note 'of' in measure 37, and a half note 'the' in measure 38. The piano accompaniment continues with the eighth-note pattern in the right hand. A long slur covers the vocal line across measures 36, 37, and 38.

39

gold - en a bout thee

Allargando

This system contains measures 39, 40, and 41. The vocal line has a half note 'gold' in measure 39, a half note 'en' in measure 40, and a half note 'a bout thee' in measure 41. The piano accompaniment continues with the eighth-note pattern in the right hand. A long slur covers the vocal line across measures 39, 40, and 41. The tempo marking 'Allargando' appears at the beginning of measure 41.

42 *Broad*

Green the ways, The breath of the

Broad

45

fields — is thine there, o — pen

48

lies — the land yet the steel — y

misterioso *rit.*

51

go - ing dark - ly hast — thou dared, And the

subito pp

p

This system contains measures 51 through 54. The vocal line features a long melisma over the word 'hast' and a final note on 'dared'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Dynamics include *subito pp* and *p*.

55

dread - ed ae - ther part - ed be fore thee

sfz *p* *sfz* *p*

This system contains measures 55 through 59. The vocal line continues the melisma. The piano accompaniment features a more active bass line with some triplets. Dynamics include *sfz* and *p*.

60

♩. = 42

Swift at cour - age, thou in the shell of gold.

f *ff* *8va -*

This system contains measures 60 through 63. The vocal line has a melisma over 'gold'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f*, *ff*, and *8va -*.

Apparuit
poco accel.

7

66

rall.

Cast-ing a - loose the cloak of the bod - y cam - est straight

80

Ped. *8vb* ----- *

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The Blue Law Mother Goose

Text: Willis Williston Wilson

Dedication: n/a

Year: 1920

Publisher: n/a

Student Notes. The text of this jaunty song refers to Prohibition, which went into effect in the U.S. in January 1920. Willis Williston Wilson, an otherwise unknown poet, published the parody of “Old King Cole” in a New York newspaper in December of that year.¹ The three stanzas depict a little story. The first keeps the original text, in which the king orders up tobacco, alcohol, and entertainment. In the second stanza, though, the king is denied his drink because his wife holds membership in the Woman’s Christian Temperance Union (WCTU) and the butler is a Prohibition Enforcement Officer (PEO). In the third stanza, forced abstinence weighs upon the king, who is now described as “sorry” rather than “merry.” A pun on the word “out,” referring to the extinguishing of the king’s pipe and to the departure of his entertainers, concludes the poem.

“Old King Cole” is a traditional nursery rhyme. There are at least two melodies that have been associated with the rhyme over the years, one major and one minor. Heyman sets the major one, which was also used in Cecil Forsyth’s 1920 “[Variations from the Nursery Rhyme](#),” Ralph Vaughn Williams’s 1923 [ballet](#), and Thomas F. Dunhill’s 1927 [arrangement](#).

¹ Willis Williston Wilson, “The Blue Law Mother Goose,” *New York Tribune* Dec. 3, 1920, 12.

The Blue Law Mother Goose

[Original key: D major]

Willis Williston Wilson
(N.Y. Tribune Dec. 3, 1920)

Katherine Ruth Heyman
Edited by Anna Stephan-Robinson

Allegro

Voice

Piano

Old King Cole was a mer-ry old soul, and a

5

mer-ry old soul was he! - He called for his pipe and he called for his bowl, and he

9

called for his fid - dlers three, — he called for his fid - dlers three. They

The Blue Law Mother Goose

Lento*rit.**a tempo*

brought him his pipe, and his fid - dlers, too. But the bowl, a - las! Ah no! _____ For the

The first system of the musical score is for the tempo 'Lento'. It features a vocal line and a piano accompaniment. The vocal line begins with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The tempo changes to 'rit.' (ritardando) and then back to 'a tempo'.

Vivo*a tempo*

Queen was a W. _____ C. T. U. and the But ler a P. E. O., _____ The

The second system of the musical score is for the tempo 'Vivo'. It features a vocal line and a piano accompaniment. The vocal line begins with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The tempo changes to 'a tempo'.

Andante*a tempo*

but - ler a P. E. O. When Old King Cole found he had no bowl, a sor-ry old soul was

The third system of the musical score is for the tempo 'Andante'. It features a vocal line and a piano accompaniment. The vocal line begins with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The tempo changes to 'a tempo'.

rit.

he; And his pipe went out and I have no doubt, the

tempo primo

same did his fid - dlers three, The same did his fid - dlers three.

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Book Reviews

Text: Rex Hunter/Fausto Pitigliani
Dedication: John Kirkpatrick
Year: 1934 (May-July)
Publisher: n/a

Student Notes. Heyman sets an excerpt from a review of [Fausto Pitigliani's book *The Italian Corporative State*](#) as the text for "Book Reviews." Corporatism is a politico-economic system in which, at least theoretically, representatives of management, labor, and the government share in policy-making decisions.¹ As far as I can tell, Heyman's text quotes a review by Maurice Reginald (Rex) Hunter, whose name she lists on the title page as the author. Hunter resided primarily in New York City from the early 1920s through the 1940s. According to Kenneth Hopkins, the New-Zealand-born writer, poet, and journalist "had a good connection with newspapers ... [and] wrote feature articles and essays, gossip column material, book reviews, and leaders for several papers in New York and as far away as Boston."²

Although the text is credited on the manuscript to Hunter (whose name ends the lyrics), almost all the words are directly quoted from the book's introduction. Perhaps Hunter quoted this paragraph; I have not found the review. Heyman might have intended to write a series of "Book Review" songs, as this one is subtitled "No. 1 – The Italian Idea," but I have not come across any others. The dedicatee, pianist John Kirkpatrick (1905-1991), is best known as the twentieth century's foremost interpreter of Charles Ives. Heyman and Kirkpatrick were friends and colleagues who corresponded regularly from 1929 until her death; she provided his initial introduction to Ives. Kirkpatrick also worked as a copyist, and created manuscript copies of several of Heyman's other songs.

¹ Dino Ferrari, "How the Corporative State Works in Fascist Italy," *New York Times Book Review*, May 13, 1934, 9.

² Kenneth Hopkins, "Passages in the Life of Reginald Hunter," [ICarbS 5, no. 1](#), 66. Information about Hunter's period of residence in New York City is found on pp. 64-67.

Book Reviews

No. I - The Italian Idea

Rex Hunter

Katherine Ruth Heyman

Edited by Anna Stephan-Robinson

Moderato ♩ = 80 (No rall. except where indicated)

Voice

Piano

[Pencil: 2a Volta Minore]

(♩ = ♩.)
Moderato ♩ = 80

3

f *p* *f*

"Fasc — ism," ob serves the au - thor, "which a - rose in the first in - stance

sfz *sfz*

(♩ = ♩) Moderato (♩ = 80)

(♩ = ♩) Moderato ♩ = 80

5

as a rev-o-lu-tion-'ry man-i-fest-a-tion, and has, from the be-gin-ning,

7

p

Parlando, senza colore

claimed to be con-sid-ered as such might well to-day be re-gard-ed mere-ly

(♩.=♩) **Moderato** (♩ = 80)

9

as a re-ac-tion-'ry move-ment of a con-serv-a-tive, bour-geois and an - ti - so - cial - is - tic type,
poco rit.

dolcissimo

11

if it had sim - ply lim - it - ed it - self to a for - ci - ble re - es - tab - lish - ment of in - ter - nal
a tempo

dolcissimo

(♩=♩.)
Moderato ♩. = 80

13

or - der, and of dis - ci - pline in the field of la - bor, and had not at the same time

15

brought a - bout a change in ex - ist - ing in - sti - tu - tions in - spir - ing them with con - cep - tions ab - so -

17 *sfz* *subito p dolce*

lute-ly for-eign to that which had pre-vi-ous ly, char-ac-ter-ized dem-o-cratic-and

poco rit. *pp* *p* *cresc.* *sfz*

meno mosso ♩=72 *più mosso a tempo*

19 *subito p dolce* *f*

lib - er - al gov - ern - ments (as - ter - isks) REX HUN - TER
spoken

dolce *pp* *f* *sfz*

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KRH
Summer 1934

Dorian Lullaby

Text: Katherine Ruth Heyman

Dedication: Helen Tefft

Year: 1918

Publisher: Boston Music Co.

Student Notes. As its title suggests, “Dorian Lullaby” features a mother singing to her baby. In the straightforward text, the character declares eternal, unconditional love for the child.¹ The lyrics feature several analogies and comparisons, and mothers are depicted as performing two actions, defending and praying. This song features straightforward textures and form. I have not ascertained the identity of the dedicatee, Helen Tefft, although I believe she was probably a relative, as Heyman had a cousin named Mrs. (Ethel) Stiles-Tefft, with whom she stayed on occasion.

¹ Throughout this document, I use the word “character” to refer to an unnamed protagonist of a song who speaks in the first person.

Dorian Lullaby



Words and music by
KATHERINE RUTH HEYMAN

Andantino e tenero ($\text{♩} = 70$)

Voice *mp* Time may come and go, my dar-ling,

Piano *mp* *p*

moth - er - love is true, Wheth - er of the thrush or star - ling

poco rit. *a tempo*

or a child like you. O'er the cra - dle soft - ly bend - ing,

poco rit. *a tempo*

(*colla voce*) *pp* *col Pedale*

Copyright, 1918, by The Boston Music Co.
For all countries

moth - er's love is true. Were it not for her de - fend - ing

What would Ba - by do? Do, do,

do, do, I love you! *rit.*

rit.

una corda *

a tempo
mp

All too soon comes Love's a - vow - al made by lips that burn.

a tempo
mp

col Pedale

mp *poco rit.*

Moth - er - love is sheer be - stow - al, ask - ing no re - turn.

p *poco rit.*

una corda

a tempo

Pa - tient - ly the cra - dle sway - ing, moth - er - love is true.

a tempo

poco rit.

Were it not for moth - ers' pray - ing, what would ba - bies do?

poco rit.

una corda

a tempo

Do, do, do, do, I love you!

a tempo

una corda *

Elysion

Text: Katherine Ruth Heyman
Dedication: Mrs. Curtis Brown
Year: 1911
Publisher: G. Schirmer

Student Notes. In “Elysion,” a song that refers to Greek mythology, the character imagines what will happen upon her death. A coin under her tongue will serve as fare for her ferry transport across the river to the Elysian fields, a resting place for deity-adjacent mortals. Upon arriving, she will find her lover and enjoy eternal rest. The dedicatee, Mrs. [Caroline] Curtis Brown (1871-1950), was an [American expatriate](#) who served as President of the American Women’s Club of London. In addition to spearheading social-improvement efforts, Brown patronized music in London, hosted musicales, and even published [a book of children’s songs](#).¹ I have no information about the relationship between Heyman and Brown, but both women lived in London during the 1910s. Heyman enjoyed affiliations with many wealthy and connected individuals, so it seems likely that they were friendly.²

Some of the words are obscure, so a glossary will help to understand the lyrics. I chose a source that Heyman might have had access to, though I have no indication that she used it.³

- *Acheron*: the “river of woe,” separating the lower and upper worlds
- *Elysion*: “a beautiful meadow at the western extremity of the earth ... all who have three times passed blamelessly through life live there in perfect bliss”
- *Obolos*: a coin “put in the mouth as passage-money for Charon” to ferry a deceased person across Acheron

¹ For information on Brown and the American Women’s Club, see Laura Tunbridge, *Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars* (University of Chicago Press, 2018), 115-119.

² As Arthur Farwell wrote, “Miss Heyman found herself everywhere in the most distinguished society of the world’s great cities.” Arthur Farwell, “Katherine Ruth Heyman: A Tribute,” *The Etude* 63, no. 1 (January 1945), 46.

³ Oskar Seyffert, *A Dictionary of Classical Antiquities, Mythology, Religion, Literature & Art*. Revised and edited by Henry Nettleship and John Edwin Sandys (1891).

To Mrs. Curtis Brown

Elysion

Words and Music by
Katherine Ruth Heyman

Slowly, simply, regularly

Voice

When they have laid the o - bo - los be - neath my tongue,

Piano

pp

That I with all my weight of sor - row and of grief may pass

f

pp

Be - yond the stream of An - guish, A - che - ron,

f

pp

p legato

Then let me, by the West - ern Wa - - ter's edge

pp egualmente

— Long dwell - ing, find — at last my Love.

cresc.

p

f

Then shall I know this is The soul's E - ly - si - on.

f

non slentando

p

Hokku

Text: trans. Miss Walsh [but see below]
Dedication: Hope Miller Kirkpatrick
Year: 1915
Publisher: n/a

Student Notes. This concise song sets a brief poem that captures a moment of admiration the character has for their lover. The three lines of text have five, seven, and five syllables. The poem narrates a moment in time by juxtaposing two images, conforming to the Japanese haiku (or “hokku”) form. The authorship of the poem, normally a straightforward question, is uncertain. On one manuscript copy and on her list of compositions, Heyman credits the poem as translated by Miss Walsh, who I believe to be Clara A. Walsh, translator of a book of Japanese poetry.¹ The poem does not appear in Walsh’s book, however, and Yone Noguchi claims to be the author in several different essays.² Noguchi was a Japanese-born writer and poet whose writings influenced early twentieth-century English and American poets, including Heyman’s friend Ezra Pound. I do not know whether Walsh or Noguchi wrote the poem.

Soprano Hope Miller Kirkpatrick, the dedicatee, was married to John Kirkpatrick. I do not know what kind of relationship Hope and Heyman had, but John and Heyman were close friends (see “Book Reviews” for further information on John Kirkpatrick). Heyman must have added the dedication long after she composed the song, as the Kirkpatricks did not marry until 1940.³

¹ Clara A. Walsh, *The Master-Singers of Japan: Being Verse Translations from the Japanese Poets* (London, John Murray, 1914).

² See, for example, Yone Noguchi, “Japanese Hokku Poems,” *Poet Lore: A Magazine of Letters* vol. 29 (1918), 108; Id., *Japanese Hokkus* (Boston, The Four Seas Company, 1920), 23; and Id., *Through the Torii* (Boston, The Four Seas Company, 1922), 146. An alternate version of the poem from 1904 is included in an article in which Noguchi suggests that Americans write hokku. See Yone Noguchi, “[A Proposal to American Poets](#),” *The Reader* 3, no. 3 (1904), 248.

³ See “Miss Hope Miller is Bride,” *New York Times* June 21, 1940, 25.

Hokku

Katherine Ruth Heyman

Edited by Anna Stephan-Robinson

With a swinging motion throughout ♩ = 104

My love's length-ened hair _____

Accompaniment a pungent *pianissimo*

Una corda sempre.

Ped. tenuto

Ped. _____

8va- - - - -

Detailed description: This is the first system of a musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has five sharps (F#, C#, G#, D#, A#) and the time signature is 4/4. The tempo is marked as 104 beats per minute. The vocal line begins with a whole rest, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. Pedal markings are present at the bottom of the system.

Swings o'er me from Heav - en's gate

(8va)

4

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a whole rest followed by a half note and then a quarter note. The piano accompaniment continues with the same eighth-note and dotted quarter-note patterns. A measure number '4' is in a box at the start of the system. Pedal markings and an 8va marking are also present.

7

Lo _____ Ev'n - ing's sha -

(8^{va})

Red. _____

11

dow.

(8^{va})

Calando *ppp*

Red. _____ Red. _____

A Hokku is a
Japanese poem of
seventeen syllables.
This translation is by
Miss Walsh.

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In the Night

Text: Heyman
Dedication: n/a
Year: 1902 (or earlier)
Publisher: n/a

Student Notes. “In the Night,” with text by the composer, is one of Heyman’s earliest extant songs, written as early as the 1890s.¹ The poem contrasts the state of dreaming with that of consciousness.

I am turning back from the Land of Dreams,
To the land whence I have come
Where trespassing, star-field wandering seems,
And an unknown world is home.
And I can but dream that my Land of Dreams,
Of real and sheer delight
Need never fade in the day-worlds beams
That gleam in the day-world’s night.

After a four-measure introduction, each line of the poem occupies two measures of music. The second half of the poem (starting from “And I can but dream ...”) is repeated, stretching the song to a total of 28 measures. Although the two statements of the second half are musically similar, they are not identical.

¹ Heyman writes “N.Y. 1902” at the bottom of the manuscript, but in her chronological typewritten list of compositions, “In the Night” is the third title, listed under “Detroit 17 2 9?” (that is, finished in Detroit on February 17 of a year in the 1890s that she was not certain of). It is from this list that I ascertained Heyman’s authorship of the lyrics.

In the Night

(1902)

Katherine Ruth Heyman
Edited by Anna Stephan-Robinson

5

I am

turn - ing back from the Land of Dreams, to the Land whence I have come Where

9

tres-pass-ing star-field wan-der-ing seems And an un-known world is Home. And I

13

can but dream That my Land of Dreams of - real and sheer de -

In the Night

16

light need ne - ver fade in the day-world's beams that gleam in the day-world's

20

night. And I can but dream that my Land of Dreams Of

23

real and sheer de - light need ne - ver fade in the

26

day - world's beams that gleam in the Day - world's night.

Lament for Adonis

Text: Bliss Carman's rendering of Sappho

Dedication: n/a

Year: 1903

Publisher: G. Schirmer; Wa-Wan Press

Student Notes. Arthur Farwell's Wa-Wan press, which published "Lament for Adonis," described it in the 1910 catalog: "A song simple and fervent, a kind of impassioned recitative, but very lyrical, and will suit best a voice in the middle register. The accompaniment is very simple."¹

Heyman sets Poem II from [Bliss Carman's *Sappho: One Hundred Lyrics*](#). Carman was a Canadian poet roughly contemporary with Heyman. The poems are not translations of Sappho, but rather, Carman's creations. As [Charles D.G. Roberts](#) writes in the collection's introduction: "Mr. Carman's method, apparently, has been to imagine each lost lyric as discovered, and then to translate it; for the indefinable flavour of the translation is maintained throughout, though accompanied by the fluidity and freedom of purely original work." The song's text has one difference from the published poem: the addressee in the song is Aphrodite, whereas in the poem she is Cytherea.

¹ "KATHERINE RUTH HEYMAN," in [Catalogue of the Wa-Wan Press Publishers of American Music](#) (1910), 14.

Lament for Adonis

Words from Bliss Carman's
rendering of Sappho

Katherine Ruth Heyman

Moderato con dolore

Voice

Piano

What — shall we do, A - phro - di - te?

2

Love - ly A - do - nis is dy - ing. Ah, — but we mourn him!

4

Will he re - turn when the Au - tumn Purples the earth, and the sun - light

6 *mp* Sleeps in the vine - yard?

mp

8 *p più mosso* Will he re - turn when the Win - ter

p più mosso

10 *pp cresc.* Hud - dles the sheep, and *f* O - ri - on Goes to his

pp cresc. *f*

12 *Tempo Iº* hunt - ing? Ah, for thy beau - ty, A -

14

do - nis, Ah, Ah, for thy beau - ty, A -

mf *f*

16

do - nis, With the soft Spring and the

pp

18

south wind, Love and de - sire!

mf *pp*

21

What shall we do, A-phro-di-te? Love - ly A-do-nis is dy - ing.

f *p*

Minya Duschka

Text: Katherine Ruth Heyman

Dedication: n/a

Year: 1917

Publisher: Arthur P. Schmidt

Student Notes. “Minya Duschka,” also called “Russian Cradle Song,” is another lullaby with text by Heyman. She spent some time in Russia, enjoyed a friendship with the Prince and Princess Baryatinsky, and collaborated on a translation of Tolstoy, any of which might have inspired her to compose Russian-influenced music.¹ The title is the name of the child to whom the song is addressed. This child is encouraged to sleep peacefully at the turn of a new year.

Heyman composed a promotional letter that the publisher sent in an effort to interest singers in performing the song. It reads, in part, “It is Miss Heyman’s opinion that you will like the character of this number, which possesses qualities in common with much of the modern French and Russian Music. Is written in neither the major nor minor mode, but the dorian.² It is modern in the best sense, being founded on the archaic.”³

A.W.K. (Walter Kramer) [reviewed the published sheet music](#), writing that the composer “achieved an altogether lovely bit of writing. There is a Mussorgsky touch here and there. The harmonization is individual and beautiful in its simplicity; yet the modern note is not absent.”⁴

¹ Regarding Heyman’s friendship with Prince [Vladimir Vladimirovich Baryatinsky](#) (1874-1941) and his wife [Lydia Yavorskaya](#) (ca. 1869-1921), see “An American Pianist and her Friends,” *Musical America* January 29, 1910. According to an Australian newspaper article, the Princess was born Lydia de Hubbenet to a Huguenot family that had emigrated from France to Russia upon the revocation of the edict of Nantes. See “[A Princess on the Stage](#),” *The World's News* (Sydney, NSW: 1901-1955), January 21, 1911, 5. Accessed May 27, 2023.

Regarding Heyman’s collaboration on the Tolstoy translation, her [International Who’s Who in Music](#) biography lists her output as including “Translated in collaboration with Z. Vengerowa [Zinaida Vengerova] posthumous works of Tolstoy (London, 1912).” However, I have not been able to find this book.

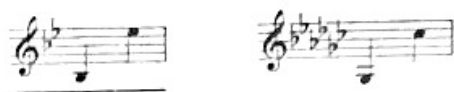
² Heyman used the term “dorian” to refer to a different scale from the one the term applies to today. The Instructor Notes for “Dorian Lullaby” have a discussion of this difference.

³ The Arthur P. Schmidt Co., Typewritten letter to Miss Mary Ellis, n.d. Library of Congress Music Division, A.P. Schmidt Co. Archives, ML31.A2, Box 36, Folder 20.

⁴ *Musical America* 25, no. 20 (March 17, 1917), 36.

Minya Duschka

Russian Cradle Song



KATHERINE HEYMAN

Simply and not too slowly

Sonore

mp — *pp* *mp* — *pp*

And. simile

Round the house the wind is — blow - ing, Ba - by hear my song —

simile

For the year at last is go - ing, He has tar - ried long! —

a tempo *poco rall.*

Let the year his bur - den car - ry_ For his back is strong._____

a tempo *cresc.*

tre corde

poco rit. *pp* *portamento*

Slum - ber Ba - by, Min - ya Dusch - kal An - gels round thee throng._____

poco rit. *pp*

una corda

in strict time *misterioso*

On the ground the snow is_ ly - ing, Ba - by hear my song._____

a tempo

una corda

rit.

For the year is old and dy - ing, He has tar - ried long! _____

rit.

a tempo

Let the year his bur - den car - ry — For his back is strong. _____

cresc.

a tempo

pp

morendo *portamento*

Slum - ber Ba - by, Min - ya Dusch - ka, An - gels round thee throng. _____

pp *morendo*

una corda

Mystic Shadow

Text: Stephen Crane

Dedication: n/a

Year: 1913

Publisher: Composers' Music Corp.

Student Notes. Heyman chose [the seventh poem](#) in Stephen Crane's 1895 collection *The Black Riders and Other Lines* for the text of this song¹ The character speaks to the "Mystic Shadow," asking its identity and origin, as well as the nature of a truth. She seems to imply that some injustice might have occurred. The poem compellingly juxtaposes unspecified events and identities with detailed descriptive metaphor. Though the character receives no answer from the shadow, she professes her own courage. Heyman alters the text somewhat, making it even less conclusive and specific than Crane's original poem.

Reviewing a performance by soprano Laura Williams with Heyman at the piano, Marion Bauer identified "Mystic Shadow" as one of "two very beautiful art songs," adding that it "has a decided air of Arabian music and was so beautifully composed and interpreted that it had to be repeated."²

¹ Stephen Crane, *The Black Rider and Other Lines* (Copeland & Day, 1905).

² Marion Bauer, "[Music in New York](#)," *Musical Leader* 51, no. 16 (April 22, 1926), 16. The other Heyman song Williams and Heyman performed was "Tortie-Tortue," which Bauer said was "also composed with a sensitive delicacy."

Mystic Shadow

Katherine Ruth Heyman

Voice *(♩ = 66 - 74)*

Il canto sempre legato

p Mys - tic sha - dow bend - ing

Piano *pp*

una corda

near me, who art thou? Mys -

- tic sha - dow bend - ing near me,

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whence ——— come ——— ye? Ah ———

tell — me, Is ——— it fair ——— or is the truth ———

bit-ter as eat-en fire? *mf* Fear not — that I — shall qua-ver, I

mp

f poco rit. *mp a tempo*

dare I — dare! O mys - tic sha - dow bend - ing —

f poco rit. *a tempo p*

tre corde una corda

ten. *pp*

whence — come ye? Who — art — thou?

ten. *ppp*

leggierissimo *3* *r.h.* *ten.*

sotto voce *r.h.* *a tempo*

l.h.

Ped.
(una corda)

Pour le Roi

Text: "Anonymous, trans. Henry G. Chapman" [but see below]

Dedication: n/a

Year: 1913

Publisher: G. Schirmer

Student Notes. "Pour le Roi" ("For the King") is a lively song about the futility of life. Although the published music lists the author as anonymous, the text is by French poet François Coppée (1842-1908). The song sets the last six lines of "Décembre," a sonnet from Coppée's 1878 collection [*Les Mois*](#). Oddly enough, the poem never mentions a king.

Henry G. Chapman's poetic translation in the published version slightly distorts the text, so here is a more literal translation.

Translation of the complete poem (from Google); bold indicates text Heyman set for the song:

Le hibou parmi les décombres
Hurle, et Décembre va finir ;
Et le douloureux souvenir
Sur ton cœur jette encor ses ombres.

The owl among the rubble
Howls, and December will end;
And the painful memory
On your heart still casts its shadows.

Le vol de ces jours que tu nombres,
L'aurais-tu voulu retenir ?
Combien seront, dans l'avenir,
Brillants et purs ; et combien, sombres ?

The flight of these days that you number,
Would you like to hold it back?
How many will be, in the future,
Brilliant and pure; and how many, dark?

**Laisse donc les ans s'épuiser.
Que de larmes pour un baiser,
Que d'épines pour une rose !**

**So let the years run out.
How many tears for a kiss,
What thorns for a rose!**

**Le temps qui s'écoule fait bien ;
Et mourir ne doit être rien,
Puisque vivre est si peu de chose.**

**The passing of time is good;
And dying must be nothing,
Since living is so little.**

Pour le Roi

For the King

Poem anonymous

English version by
Henry G. Chapman

Katherine Ruth Heyman

Andante, ben misurato ($\text{♩} = 48$)

Piano

ff una corda

f

Lais - ses donc les
Fear no more the

poco rall. *mf a tempo*

sempre piano

ans s'é - poi - ser!
flight of the years!

Que de lar - mes pour un bai - ser,
Just one kiss, and how man - y tears,

p

rit.

Que d'é - pi - nes pour u - ne
Just one rose, and man - y a

a tempo *Più mosso (♩ = 72)* *rubato*

ro - - - - se, Le temps _____
thorn; Yet time _____

rit. *pp accel.*

qui s'é - cou - le, fait bien, Le
in its flight heals all, yet

pp

temps _____ qui s'é - cou - le, fait
time _____ in its flight heals

accel. e cresc. rit.

bien, Et mou - rir — Et mou -
all, And shall death, and shall

accel. e cresc. rit.

ff a tempo (♩ = 48) pp subito

rir — ne doit ê — — — — — tre
death — not be light — — — — — ly

ff pp una corda

accel.

rien, — — — — — Puis - que vi - - - - -
borne, — — — — — If life, — — — — —

accel.

rit.

vre, Puis - que vi - - - - vre est si
if life can prove a

poco accel.

peu de cho - - -
thing so small?

poco accel. cresc.

morendo

se.

(♩ = 48)

Ton Baiser Fut Tel

Text: Maurice Vaucaire

Dedication:

Year: 1917

Publisher: n/a

Student Notes. In “Ton Baiser fut tel,” Heyman sets a passage from Maurice Vaucaire’s 1893 play *Le poète et le financier* (The Poet and the Financier), a one-act comedy in verse. The play features a love triangle among a woman (Gisele), a poor young poet (Narcisse), and a rich older man (Morin). In the play, Narcisse writes the song and calls it “Madrigal Triste” (“Sad Madrigal”), though Heyman does not use that title. The script has no indication that the song should be (or was) set to music.

MADRIGAL TRISTE

Pour que les morts ne voient plus ni terre, ni cieux,
On leur ferme les yeux, puis en terre on les couche
Pour m'empêcher de parler d'amour tu fis mieux,
Puisqu'avec ton baiser tu m'as fermé la bouche.

Et ton baiser fut tel, que depuis ce moment,
Si j'approche une femme et si mon cœur frissonne,
Je sens qu'à tout jamais, perpétuellement,
Je ne pourrai plus parler d'amour à personne.

SAD MADRIGAL

So that the dead no longer see either earth or heavens,
We close their eyes, then in the ground we lay them down
To prevent me from talking about love you did better,
Since with your kiss you closed my mouth.

And your kiss was such, that from that moment,
If I approach a woman and my heart shivers,
I feel that forever, perpetually,
I will no longer be able to speak of love to anyone.

Ton baiser fut tel (alternate title: Depuis ce moment)

Katherine Ruth Heyman

Edited by Anna Stephan-Robinson

$\text{♩} = 60$

The musical score is written for voice and piano. The voice part is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The tempo is marked as quarter note = 60. The score is divided into two systems. The first system starts in 4/4 time and changes to 6/4. The voice part has lyrics: 'una corda sempre' and 'Pour que les morts ne voint ni terre ni cieux,'. The piano part features a melody in the right hand and chords in the left hand, with dynamics *mf* and *pp*. The second system starts with a measure rest marked with a '3' in a box, indicating a triplet. The time signature changes to 5/4 and then 6/4. The voice part has lyrics: 'On leur ferme les yeux. et puis en terre on les couche.' The piano part continues with chords and a melody, with dynamics *ppp*.

una corda sempre Pour que les morts ne voint ni terre ni cieux,

On leur ferme les yeux. et puis en terre on les couche.

Ton baiser fut tel
(alternate title: Depuis ce moment)

5

Pour m'em pech - er — à par - ler d'a-mour tu fis mieux.

7

Car a - vec ton bai-ser tu m'as fer - mé la bouche.

9

Et ton bai-ser fit tel - que de-puis ce mo - ment, Si j'ap-proche u-ne

11

fem - me et si mon cœur fris - sonne, Je sens que tout ja - mais, per - pe - tu -

15

el - le - ment, Je ne pour - rai par - ler d'a - mour, à per - son - ne.

pp *f*

* Sung like a quilisma

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Tortie-Tortue

Text: Pierre Louÿs
Dedication: Lucy Bates
Year: 1920
Publisher: n/a

Student Notes. In “Tortie-Tortue” (which also exists in a second manuscript copy, titled “White Horses”) Heyman sets a poem from the first part of the *Chansons de Bilitis*, a late nineteenth-century French collection by Pierre Louÿs.¹ Louÿs claimed that the collection was by a contemporary of Sappho, though he actually wrote it himself. Heyman’s text is adapted from Horace Manchester Brown’s 1904 translation with a few changes, discussed below. Heyman dedicated the song to her friend Lucy Bates, a dancer who served as the secretary of the Scriabin Circle during the 1930s.² Although limited information exists about Bates, the University of Georgia has a [collection of her papers](#) that includes several letters from Heyman, written mostly in the mid-1930s.

The text of this song consists of dialogue between a group of children and Tortie-Tortue, a woman who witnesses the death of her abusive husband. The children repeatedly question the traumatized woman, who gradually lets the story out. The poem is arranged in couplets; the first line of each couplet sets the children’s question, answered by Tortie-Tortue’s response in the second line. Her answers provide limited information, prompting further questions. Heyman sets Louÿs’s words with some changes.³ The original text has some direct repetition of dialogue, but she adds additional repetition, making all but one couplet a double statement of text. She also omits the fifth and sixth couplets, in which Tortie-Tortue describes pressing olives to make oil for a stelè or gravestone, the children ask her who died, and she refuses to name the victim. I can imagine three possible reasons for Heyman’s omission of these lines: the omitted lines are not vital to convey the narrative; the word “stelè” was obscure enough to warrant a parenthetical definition in the poem, so including it in a song might have led to listener confusion; and this is already one of her longer songs, so she might have felt it would be too long with the extra text.

¹ Pierre Louÿs (1870-1925) was a Belgian-born French poet best known for his embrace of eroticism. He viewed ancient Greek artistic values and societal mores as superior to those of contemporary France, and incorporated Greek themes into his poetry, even changing the spelling and pronunciation of his last name to be more like Greek. See [Catherine Savage Brosman, “Pierre\(-Felix\) Louÿs”](#) in *Nineteenth-Century French Fiction Writers: Naturalism and Beyond, 1860-1900*, ed. Catharine Savage Brosman, Gale, 1992. *Dictionary of Literary Biography* Vol. 123. *Gale Literature Resource Center*. Accessed June 21, 2023.

² Heyman founded the Scriabin Circle in 1934 and was its director until her death a decade later. Its activities included lectures about Alexander Scriabin and concerts of his music; the organization later became the Scriabin Society of America. See Arthur Farwell, “Katherine Ruth Heyman: A Tribute,” *The Etude* 63, no. 1 (January 1945), and “Katherine Ruth Heyman, Was Concert Pianist,” *New York Herald-Tribune*, September 29, 1944.

³ For the original poem, see Pierre Louÿs, trans. Horace Manchester Brown, *The Songs of Bilitis* (London and New York, Aldus Society), 39. Heyman also altered the spelling of the title character and a few other words.

Tortie-Tortue

(alternate title: White Horses)

Katherine Ruth Heyman

Edited by Anna Stephan-Robinson

A

Gaily! ♩ = 44

Musical score for the first system. The vocal line is in 12/8 time, starting with a whole rest followed by a melody. The lyrics are: "Tor - tie ___ tor - tue ___ What do - est thou here a - mong us? Tor -". The piano accompaniment is in 4/4 time, with a key signature of one flat. It features a steady bass line and chords in the right hand. A tempo marking "♩ equal throughout" is present at the bottom left.

Musical score for the second system. The vocal line continues with the lyrics: "tie ___ tor - tue ___ what do - est thou here a - mong us? I". The tempo marking "(sadly)" is placed above the final measure. The piano accompaniment continues in 4/4 time, with a key signature of one flat. It features a steady bass line and chords in the right hand. A measure rest of 15 measures is indicated in the vocal line.

Tortie-Tortue
(alternate title: White Horses)

2

B

Piú lento ♩ = 120

wind off the wool and the thread of mil-let. I wind off the wool and the thread of mil-let. Hé-

This musical score for section B is in B-flat major and 6/4 time. It features a vocal melody with a long phrase spanning four measures, marked 'Piú lento' with a tempo of 120. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has two flats, and the time signature is 6/4. The lyrics are in Spanish and French: 'wind off the wool and the thread of mil-let. I wind off the wool and the thread of mil-let. Hé-'. The score ends with a 3/4 time signature change.

C

Still gaily

las, hé - las! _____ Why do you not come and dance? _____ Hé -

This musical score for section C is in B-flat major and 3/4 time. It features a vocal melody with a phrase spanning four measures, marked 'Still gaily'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has two flats, and the time signature is 3/4. The lyrics are in Spanish and French: 'las, hé - las! _____ Why do you not come and dance? _____ Hé -'. The score ends with a 3/4 time signature change.

11

las, Hé - las! _____ Why do you not come and dance?

This musical score for section 11 is in B-flat major and 3/4 time. It features a vocal melody with a phrase spanning four measures, marked '11'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has two flats, and the time signature is 3/4. The lyrics are in Spanish and French: 'las, Hé - las! _____ Why do you not come and dance?'. The score ends with a 4/4 time signature change.

3

The musical score is for a song titled "I am too full of sor-row." It features a vocal melody and a piano accompaniment. The vocal part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto" and the time signature is 4/4. The lyrics are "I am too full of sor-row." The piano accompaniment is written in two staves, treble and bass, with a key signature of one flat and a time signature of 4/4. The melody is simple and consists of a few notes, with a repeat sign at the end. The piano accompaniment is more complex, featuring a series of chords and a melodic line in the right hand, and a bass line in the left hand. The overall mood is somber and reflective.

Tor - tie tor - tue What do - est thou here a - mong us? Tor -

19

tie — tor - tue — what do - est thou here a - mong us?

rit.

Tortie-Tortue
(alternate title: White Horses)

F

(Funereally)

I cut a reed for the fu-ner-al flute. _____

a tempo

G

curiously

Hé - las, — hé - las! What has hap-pen'd him?

(29)

poco rit.

Hé - las, hé - las — what has hap-pen'd him?

cresc.

Tortie-Tortue
(alternate title: White Horses)

5

H

Remotely

Section H, titled "Remotely", features a vocal melody and piano accompaniment. The key signature is D major (four sharps). The piece begins in 4/4 time, then changes to 5/4, and ends in 12/8. The vocal line has a long note value of 12, indicating a full measure. The lyrics are "I will not tell you. I will not tell you. -". The piano accompaniment consists of chords in the right hand and single notes in the left hand, with some chords tied across measures.

$\text{♩}=\text{♩}$ I will not tell you. I will not tell you. -

I

Anxiously

(Fearfully)

Section I, titled "Anxiously" and "Fearfully", continues the musical piece. It starts in 12/8 time and changes to 9/8. The vocal line has a long note value of 12, indicating a full measure. The lyrics are "Tor - tie ___ tor - tue ___ What do - est thou here a - mong us? Tor -". The piano accompaniment consists of chords in the right hand and single notes in the left hand, with some chords tied across measures.

Tor - tie ___ tor - tue ___ What do - est thou here a - mong us? Tor -

37

Section 37 continues the musical piece. It starts in 3/4 time and changes to 4/4. The vocal line has a long note value of 12, indicating a full measure. The lyrics are "tie ___ tor - tue ___ what do - est though here a - mong us?". The piano accompaniment consists of chords in the right hand and single notes in the left hand, with some chords tied across measures.

tie ___ tor - tue ___ what do - est though here a - mong us?

Tortie-Tortue
(alternate title: White Horses)

6

J

woefully

He has fall - en in the sea. He has fall - en in the sea.

f

This musical score for section J is for the piece 'Tortie-Tortue' (alternate title: White Horses). It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The tempo/mood is marked 'woefully'. The lyrics are 'He has fall - en in the sea. He has fall - en in the sea.' The score includes various time signature changes: 4/4, 5/4, 6/4, 5/4, and 12/8. A forte dynamic (*f*) is indicated in the piano part.

K

with terror

Hé-las, hé-las! Oh tell us how! Hé-las, hé-las! Oh tell us how!

rit.

cresc. f

This musical score for section K continues the piece 'Tortie-Tortue'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a 12/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The tempo/mood is marked 'with terror'. The lyrics are 'Hé-las, hé-las! Oh tell us how! Hé-las, hé-las! Oh tell us how!'. The score includes various time signature changes: 12/8, 5/4, 6/4, 5/4, and 4/4. Dynamics include *rit.* (ritardando) and *cresc. f* (crescendo to forte).

Tortie-Tortue
(alternate title: White Horses)

7

L *(under your breath)* *pp* *Passionately* *f*

From the backs of white hor - ses. From the backs of white

pp *poco accel.* *f* *accel.*

(50)

hor - ses!

ff

Katherine Ruth Heyman (Aug. 1920)
Words from Chansons de Bilitis (VI)
by Pierre Louys
Trans. Horace Manchester Brown
pub. Aldus Society 1904

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The Heyman Project: A Multimedia Anthology for the Undergraduate Classroom

Pages 71-151: Instructor packet

(page numbers refer to pdf document)

The Heyman Project

Anna Stephan-Robinson, West Liberty University

Sources: Most of the published scores in this packet are available at the Library of Congress, though “Lament for Adonis” is from IMSLP. My editions were made from manuscript scores held primarily at the New York Public Library for the Performing Arts at Lincoln Center. I had assistance in transcribing the manuscripts from Christian Oliver, who was a music education student at West Liberty University at the time.

The performers on the recordings are Dr. Linda Cowan-Youssef, soprano and Dr. Gerald Lee, piano. Jamie Peck engineered in the West Liberty University recording studio. Sarah Davis assisted with the design of the poster presented at the 2021 Society for Music Theory conference.

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For supplementary material, including biographies of the composer and performers and a spreadsheet of theoretical concepts in the songs, please see the website I have created for the project:

<https://sites.google.com/view/the-heyman-project/>

Feel free to contact me with any questions or suggestions.

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Apparuit

Text: Poem by Ezra Pound

Dedication: n/a

Year: 1913

Publisher: n/a

Student Notes. For the text of “Apparuit,” Heyman sets a poem from Ezra Pound’s 1912 collection [*Ripostes of Ezra Pound*](#), omitting the final two of its six stanzas. Pound took the poem’s title from a sentence in [*Dante Alighieri’s La Vita Nuova*](#), translated by Dante Gabriel Rossetti in 1899. The “animate spirit” says, “*Apparuit jam beatitudo vestra*” (“Your beatitude hath now been made manifest unto you”) during Dante’s first sighting of Beatrice, his beloved. Pound’s poem alludes not only to Beatrice, but also to Venus and Aurora, the Roman goddesses of love and dawn respectively.¹

Heyman discusses Pound several times in her chapter “Parallels Between Ultramodern Poetry and Ultramodern Music,” praising especially his “new grouping of things” and “uncoupl[ing of] words that had long gone hand in hand.”² As an example of the “new grouping,” she includes a quotation from “Apparuit,” but does not mention that she set it to music. Pound’s poem is divided into Sapphic stanzas of four lines each; the first three lines consist of eleven syllables and the fourth has five.³ On the manuscript, Heyman writes, “This poem is written in the ancient sapphic metre and in the musical setting the rhythm has been accentuated.”

Instructor Notes. “Apparuit” is probably most appropriate for an upper-level class, being one of Heyman’s most complicated songs in both text and music, particularly concerning harmony. Though Heyman uses triads and seventh chords that remain grounded in a key, several non-traditional harmonic progressions occur in this song, and it nearly avoids authentic cadences. The song is in B-flat minor, with tonicizations of D-flat major, C-sharp minor, and G-sharp minor, and hints of B major and E major. There is one example of a Neapolitan and one of a French augmented sixth chord; neither is fully traditional.⁴ The piano part features numerous appoggiaturas, suspensions, and other embellishing tones, but the voice part conforms to the

¹ W.G. Regier, “The Allusive Fabric of ‘Apparuit,’” *Paideuma* 9, no. 2 (1980), 319-322.

² Katherine Ruth Heyman, *The Relation of Ultramodern to Archaic Music* (Small, Maynard and Co., 1921), 104-105.

³ Roy Arthur Swanson, “Sapphic,” in *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton University Press, 1993). See also Hugh Witemeyer, *The poetry of Ezra Pound: Forms and Renewal, 1908-1920* (Berkeley, University of California Press, 1969), 109-110.

⁴ Incidentally, the French augmented-sixth chord in m. 22 (in pc-set notation {1379}) is preceded by another [0268] chord {46t0}, which moves to the former with some explicit semitonal voice-leading at the surface. As a supplement to a post-tonal lesson, if students project the (pitch-class) voice-leading of this progression forward and back, they will discover that a limited number of pc-sets results, due to the interaction of 2- and 1-cycles. (These, however, are not realized in the music.) I would not identify post-tonal theory as the primary focus of this song, but similarly to “Mystic Shadow,” it can show students an example of these concepts in music that doesn’t sound “atonal,” as well as providing an explanation for a chord not easily explained with roman numerals.

harmonies and has only straightforward embellishments such as passing tones, with few exceptions. Due to the accompaniment's complicated texture, students may find analyzing the chords challenging. A block-chord reduction with my roman numeral analysis is shown as Figure 1.1 on the following page.⁵

There are three manuscript copies of the song with some minor differences. In two of these, the time signature is given as $\frac{3}{4}$, but the third ("Composer's copy") just has $\frac{3}{4}$. The metric grouping varies throughout the song and is not always consistent between voice and piano parts. However, $\frac{3}{4}$ is somewhat more prevalent. The song provides numerous examples of metrical (grouping) dissonances, both indirect and direct. Advanced students might examine the rhythmic and harmonic setting of the text to evaluate Heyman's claim that she "accentuated" the Sapphic rhythms.

A thorough analysis of "Apparuit" might best be undertaken by advanced theory students, but with instructor guidance, several of the elements discussed above are appropriate for earlier classes. To help instructors understand this complicated piece, I offer the following brief analytical remarks (drawn from my own work in progress).

Heyman sets four of the poem's six (sapphic) stanzas. Each stanza has its own distinctive texture and harmonic progression; therefore, I consider the song through composed. Because there are a number of non-traditional harmonic progressions, I use melodic rhythm and contour as the primary determining factors in parsing the song into phrases. Each ends with a cadence of sorts, as shown in Figure 1.2, a form chart.

Heyman's melodic setting does not always follow Pound's original line division, but in the first three stanzas, she follows him in dividing the text into four phrases. Throughout the song, the phrases range in length from 3 to 8 measures. As shown in Figure 1.2, Stanzas 2 and 4 each use unique melodic/harmonic material, but Stanzas 1 and 3 are melodically related. This fact is obscured by two significant elements of Heyman's setting: the stanzas are harmonized differently, and the melody's points of repose come in different places.

Editor's note: an earlier version of the printed score had some transcription errors. Since the recording was made from that version, errors exist in the recording also.

- In measure 17, the right hand should have D^b , not D^b
- Throughout measure 30, both piano and voice should have $A^\sharp$, not A^b
- In measure 61, the bass note should be G^b , not B^b
- In measure 68, the first bass note should be G^b , not B^b
- In measure 72, the first word should be "then," not "thou"
- In measure 77, the middle note in the left-hand chord should be A^b , not B^b

⁵ Apart from the two subdominant-functioning chords in mm. 80-82, I have chosen not to include the reduction/roman numeral analysis for the postlude, because the chords clearly derive from linear embellishment. Within the body of the song, other analysts might interpret a few passages in another key, and I have provided two lines of roman numerals for particularly ambiguous moments.

Figure 1.1. “Apparuit,” reduction

Introduction (mm. 1-4)
B $\flat$ minor

Voice

Bbm:iv⁷ ii°⁶/₅ i

Expressive markings such as dynamics and phrase markings have been omitted for visual clarity in this reduction.

Cadences are indicated, but I interpret these quite broadly. For example, I show the cadence in m. 10 as plagal, even though the penultimate chord is a supertonic seventh rather than the more traditional subdominant triad. Figure 1.2, a form chart, has a glossary of cadence types.

In passages of tonal ambiguity, I provide two sets of roman numerals. Where I hear one key as more convincing, the roman numerals are set in **bold type and larger font**.

Stanza 1 (mm. 5-22)

 B $\flat$ minor (except ending, which sets up modulation)

(5) Gol - den rose the house in the por - tal I saw thee, a mar - vel,
 v i iv $\frac{6}{5}$ III ii $\frac{\emptyset 6}{5}$ i

(11) Car - ven in sub - tle stuff, a por - tent.
 iv $\frac{6}{5}$ v VI VII

(15) Life died down in the lamp and flick - ered,
 i v 6 V 7 /iv $\flat$ vii $\frac{\emptyset 6}{5}$ * vii $\frac{\emptyset 4}{2}$ /iv

(20) Caught at the won - der
 iv $\frac{6}{4}$ Fr $^{+6}$ * Db:Fr $^{+6}$

*Measure 19 might best be understood as a linear chord that results from the accompanimental voices moving at different rates. Measure 21 is a non-traditional position of the augmented-sixth chord.

Stanza 2 (mm. 23-41)

C# minor --> E major --> G# minor --> dominant of B major

3

23

Crim - son frost - y with dew, the ro - ses bend where thou a - far

C#m:i₄⁶ ii^o₅⁶ V₃⁴ i v VI III

30

Mov - ing in the glam - our - ous sun -

G#m:ii^o₅⁶ i⁶ ii^o V⁴ - 3

EM: iii IV I

34

drinkst in life of earth, of the air, the

vii^o₅⁶ i vii^o₃⁴ III

38

tis - sue gold - en a bout thee

VII⁶ i vi V₃⁴ (BM:) V⁷ BbM: Gr⁺⁶

4 **Stanza 3** (mm. 42-60)
B $\flat$ minor and D $\flat$ major, starting and ending with B $\flat$

42 Green the ways, The breath of the fields — is thine there,

B $\flat$:i $_4^6$

v

VII
D $\flat$ M: V

III
I

VII
V

47 o - pen lies — the land yet the steel - y go - ing

i
vi

VI
IV

v
iii

iv $_5^6$
ii $_5^6$

VII $_3^4$
V $_3^4$

52 dark - ly hast — thou dared, And the

VI $_4^6$
IV $_4^6$

VII $_3^4$
V $_3^4$

III $_6^6$
I $_6^6$

55 dread - ed ae - ther part - ed be fore thee

iv $_7^7$
ii $_7^7$

ii $^{\circ 6}$
vii $^{\circ 6}$

i $_4^6$
vi $_4^6$

iv $_5^6$
ii $_5^6$

v $_2^4$
iii $_2^4$

v $_2^4$
iii $_2^4$

Stanza 4 (mm. 61-75)

B $\flat$ minor and D $\flat$ major, starting with B $\flat$, but seeming to end on D $\flat$

5

(60)

Swift at cour - age, thou in the shell of gold.

i iv $_5^{6*}$ ii $^{\circ 6}$ i ii $^{\circ 6}_5$

(66)

Cast - ing a - loose the cloak of the bod - y cam - est straight

i v VI iv $_4^6$ VII 7 i

(72)

Then shone thine o - ri-el, and the stun - ned light fa - ded a - bout thee ____

VI iv 7 v 6 VI 6 iv 7 VII 4_3 III i
IV ii 7 iii 6 IV 6 ii 7 V 4_3 I

*In **Measure 61**, I disregard the voice's C for the roman numeral analysis.

Postlude (mm. 76-85)
B $\flat$ minor

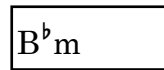
80

iv i $\flat\Pi_5^6$ i $ii^{\circ 6}$ i _____

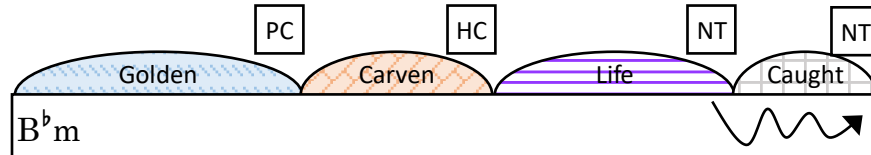
*In **Measures 80 and 82**, the linear chords (some of which are non-tertian) are not given roman numerals.

Figure 1.2. “Apparuit,” form chart

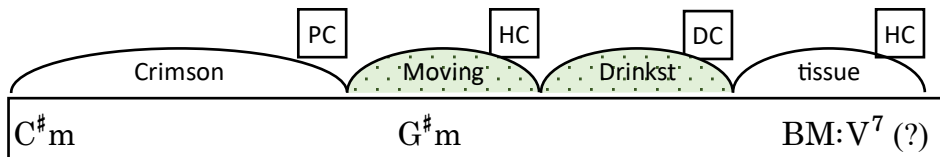
Introduction: mm. 1-4



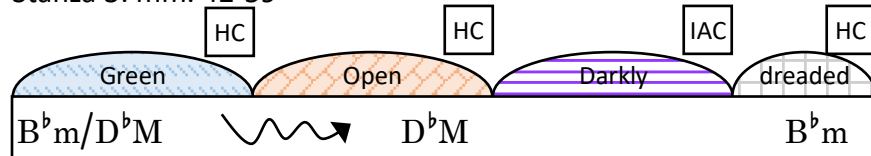
Stanza 1: mm. 5-22



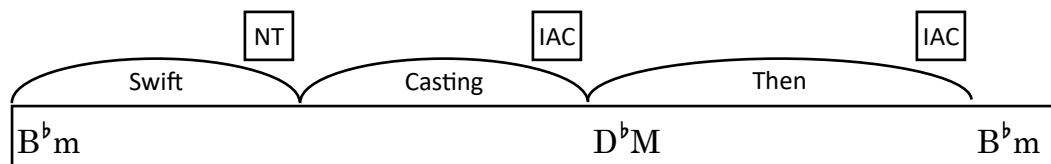
Stanza 2: mm. 23-41



Stanza 3: mm. 42-59



Stanza 4: mm. 60-79



Postlude: mm. 79-85



Glossary

PC – (Similar to a) Plagal Cadence

HC – (Similar to a) Half Cadence

DC – (Similar to a) Deceptive Cadence

IAC – (Similar to an) Imperfect Authentic Cadence

NT – Not a traditional cadence (e.g., phrase ends on $ii^{\emptyset 6}_5$)

Arrow – Tonally unstable

Color/pattern fill indicates melodically related phrases

Apparuit

Katherine Ruth Heyman
Edited by Anna Stephan-Robinson

Words by Ezra Pound
(Used by permission)

Voice

Piano

5

Gol - den rose the house in the por - tal I

saw thee, a mar - vel, Car - ven in sub - tle

Metric dissonance (G 3/2)
(first explicit examples; will become more prominent later)

The image shows a musical score for the song 'Apparuit'. It features a voice part and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The score is divided into systems. The first system shows the beginning of the piece. The second system, starting at measure 5, includes the lyrics 'Gol - den rose the house in the por - tal I'. The third system, starting at measure 9, includes the lyrics 'saw thee, a mar - vel, Car - ven in sub - tle'. There are three purple circles highlighting specific musical phrases: one around the 'Gol - den' in the second system, one around 'a mar - vel,' in the third system, and one around 'sub - tle' in the third system. A purple arrow points from the first circle to the second, and another from the second to the third. A text box with a purple border contains the text 'Metric dissonance (G 3/2) (first explicit examples; will become more prominent later)'. Arrows point from this text box to the three highlighted circles.

13

stuff, a por - tent. Life died down in the

mf

17

lamp and flick - ered, Caught at the

Common-tone modulation?
 $\text{Db} \sim = \text{C}\#; \text{^3} \rightarrow \text{^1}$

21

won - der Crim - son

rit. a tempo

[0268] [0268]

+1 -1

(antic.) +1 -1

Fr+6 chord

Eighth note division $\rightarrow$ sixteenth note div.

24

frost - y - ses

Appoggiaturas
(unaccented; some chromatic)

(etc.)

27

bend where thou a - far

30

Mov - ing in the glam - our - ous

33

sun - - drinkst in life of

This system contains measures 33, 34, and 35. The vocal line (treble clef) has a melodic line with a long note in measure 33, a rest in measure 34, and a melodic line in measure 35. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a more static bass line in the left hand. Measure 34 includes some crossed-out notes in both hands.

36

earth, of the air, the tis - sue

This system contains measures 36, 37, and 38. The vocal line continues with a melodic line, including a comma in measure 36 and a dash in measure 38. The piano accompaniment maintains the eighth-note pattern in the right hand and a supporting bass line in the left hand.

39

gold - en a bout thee

Allargando

This system contains measures 39, 40, and 41. The vocal line has a melodic line that ends with a long note in measure 39. The piano accompaniment continues with the eighth-note pattern in the right hand and a supporting bass line in the left hand. Measure 41 features a change in the piano accompaniment, with a more active bass line and a tempo marking of *Allargando*.

42 *Broad*

Green the ways, The breath of the

Broad

45

fields — is thine there, o — pen

48

lies — the land yet the steel — y

misterioso *rit.*

51

go - ing dark - ly hast - thou dared, And the

subito pp

Sixteenth note division ➔ eighth note division

55

dread - ed ae - ther part - ed be fore thee

sfz p sfz p sfz p

Gradual lengthening of note values (surface rhythm deceleration)

60

$\text{♩} = 42$

Swift at cour - age, thou in the shell of gold.

f ff

8va -

Apparuit
poco accel.

7

66

rall.

Cast-ing a - loose the cloak of the bod - y cam - est straight

(8^{va}) loco

80

Neapolitan (with Bb as pedal tone);
not used traditionally

Ped. 8vb

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The Blue Law Mother Goose

Text: Willis Williston Wilson

Dedication: n/a

Year: 1920

Publisher: n/a

Student Notes. The text of this jaunty song refers to Prohibition, which went into effect in the U.S. in January 1920. Willis Williston Wilson, an otherwise unknown poet, published the parody of “Old King Cole” in a New York newspaper in December of that year.¹ The three stanzas depict a little story. The first keeps the original text, in which the king orders up tobacco, alcohol, and entertainment. In the second stanza, though, the king is denied his drink because his wife holds membership in the Woman’s Christian Temperance Union (WCTU) and the butler is a Prohibition Enforcement Officer (PEO). In the third stanza, forced abstinence weighs upon the king, who is now described as “sorry” rather than “merry.” A pun on the word “out,” referring to the extinguishing of the king’s pipe and to the departure of his entertainers, concludes the poem.

“Old King Cole” is a traditional nursery rhyme. There are at least two melodies that have been associated with the rhyme over the years, one major and one minor. Heyman sets the major one, which was also used in Cecil Forsyth’s 1920 “[Variations from the Nursery Rhyme](#),” Ralph Vaughn Williams’s 1923 [ballet](#), and Thomas F. Dunhill’s 1927 [arrangement](#).

Instructor Notes. Heyman sets the first stanza’s traditional text with the original melody, but alters melodies and harmonizations to highlight certain plot twists in the two parody stanzas. For example, the first stanza never strays from the major tonic, the second adds a tonicization of the submediant, and the third features a brief texture change and an additional tonicization, highlighted with a fermata. The varying levels of complexity mean that the song can be used in more than one level of theory class. For beginners, the song displays $\frac{4}{4}$ meter and a bass-afterbeat (“oom-pah”) accompaniment pattern. Other concepts found in straightforward versions include phrase structure, the four-area phrase model, cadences, cadential extensions, triads in $\frac{6}{3}$ and $\frac{6}{4}$ position, diatonic seventh chords, and tonicization.

As a parody with political implications, “The Blue Law Mother Goose” is rich with possibilities for interdisciplinary study, and its themes of prohibition and privilege continue to reverberate. To mention a few potential topics of study, students may compare musical settings of the rhyme, or compare this with other songs about [drinking and prohibition](#). On campuses where team-teaching is encouraged, this song can serve as a springboard for a lesson on prohibition, one of the more significant aspects of twentieth-century U.S. history (and one with continuing repercussions).

¹ Willis Williston Wilson, “The Blue Law Mother Goose,” *New York Tribune* Dec. 3, 1920, 12.

The Blue Law Mother Goose

[Original key: D major]

Willis Williston Wilson
(N.Y. Tribune Dec. 3, 1920)

Katherine Ruth Heyman
Edited by Anna Stephan-Robinson

Allegro

Voice: Simple quadruple, bass-afterbeat

Piano: I6 and IV as tonic prolongation

5 PAC

mer-ry old soul was he! - He called for his pipe and he called for his bowl, and he

Diatonic seventh chords

Evaded cadence (melody and harmony)

9 PAC

called for his fid - dlers three, — he called for his fid - dlers three. They

The musical score is presented in two systems. The first system shows the beginning of the piece with a tempo marking of 'Allegro'. The voice part is in a simple quadruple meter with a bass-afterbeat pattern. The piano accompaniment features I6 and IV chords as tonic prolongation. The second system starts at measure 5, marked with a red 'PAC' box. It continues the vocal melody and piano accompaniment. A green box highlights 'Diatonic seventh chords' in the piano part. A red arrow points to an 'Evaded cadence (melody and harmony)' between measures 8 and 9. The system concludes at measure 9, also marked with a red 'PAC' box. The lyrics are: 'mer-ry old soul was he! - He called for his pipe and he called for his bowl, and he called for his fid - dlers three, — he called for his fid - dlers three. They'.

13 **Lento**

brought him his pipe, and his fid - dlers too. But the bowl, a - las! Ah no! For the

rit. *a tempo*

Evaded cadence (melody only)

Extended tonicization of submediant

17 **(not cadences)**

Queen was a W. C. U. and the But ler a P. E. O., The

a tempo

21 **PAC** **Andante**

but - ler a P. E. O. When Old King Cole found he had no bowl, a sor-ry old soul was

a tempo

V7 with $\wedge^2$
replaced by $\wedge^3$

Cadential six-four
(standard resolution)

26 *rit.*

he; And his pipe went out and I have no doubt, the

Brief tonicizations of submediant, supertonic, & dominant

29 *tempo primo*

same did his fid - dlers three, The same did his fid - dlers three. PAC

Cadential six-four, resolves to V4/2

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"Soul dominant" (IV triad over ^5 bass)

Book Reviews

Text: Rex Hunter/Fausto Pitigliani
Dedication: John Kirkpatrick
Year: 1934 (May-July)
Publisher: n/a

Student Notes. Heyman sets an excerpt from a review of [Fausto Pitigliani's book *The Italian Corporative State*](#) as the text for "Book Reviews." Corporatism is a politico-economic system in which, at least theoretically, representatives of management, labor, and the government share in policy-making decisions.¹ As far as I can tell, Heyman's text quotes a review by Maurice Reginald (Rex) Hunter, whose name she lists on the title page as the author. Hunter resided primarily in New York City from the early 1920s through the 1940s. According to Kenneth Hopkins, the New-Zealand-born writer, poet, and journalist "had a good connection with newspapers ... [and] wrote feature articles and essays, gossip column material, book reviews, and leaders for several papers in New York and as far away as Boston."²

Although the text is credited on the manuscript to Hunter (whose name ends the lyrics), almost all the words are directly quoted from the book's introduction. Perhaps Hunter quoted this paragraph; I have not found the review. Heyman might have intended to write a series of "Book Review" songs, as this one is subtitled "No. 1 – The Italian Idea," but I have not come across any others. The dedicatee, pianist John Kirkpatrick (1905-1991), is best known as the twentieth century's foremost interpreter of Charles Ives. Heyman and Kirkpatrick were friends and colleagues who corresponded regularly from 1929 until her death; she provided his initial introduction to Ives. Kirkpatrick also worked as a copyist, and created manuscript copies of several of Heyman's other songs.

Instructor Notes. Without access to Hunter's review or any correspondence related to this song, I have no knowledge of the composer's intended effect or reason for writing it. To my ear, "Book Reviews" has a comical, even sardonic, effect. The entire text of the song is 97 words long, all but six of which are quoted from the introduction to the book. (There are a few spelling, capitalization, and punctuation changes, and additions are enclosed in brackets.)

Fascism [observes the author], which arose in the first instance as a revolution'ry manifestation, and has from the beginning claimed to be considered as such, might well today be regarded merely as a reaction'ry movement of a conservative, bourgeois and anti-socialistic type, if it had simply limited itself to a forcible reestablishment of internal order and of discipline in the field of labor and had not at the same time brought about a

¹ Dino Ferrari, "How the Corporative State Works in Fascist Italy," *New York Times Book Review*, May 13, 1934, 9.

² Kenneth Hopkins, "Passages in the Life of Reginald Hunter," [ICarbS 5, no. 1](#), 66. Information about Hunter's period of residence in New York City is found on pp. 64-67.

change in existing institutions, inspiring them with conceptions absolutely foreign to that which had previously characterized democratic and liberal governments.

[(asterisks) REX HUNTER]

Heyman's setting highlights the run-on nature of this single sentence. Students will undoubtedly understand this as an example of a through-composed song, but at times it is challenging to divide the music into subsections or phrases. If desired, students can analyze various musical factors to parse the song into sections; they will find some ambiguity and conflict among parameters such as surface rhythm, melodic intervals, and key.³ A fairly innocuous two-bar introduction establishes the key, followed by the first section of the song (mm. 3-6 or mm. 3-7).⁴ After that, the singer has running eighth notes or duplets almost to the end. In this "run-on" part of the song large melodic intervals are rare and repeated notes common. The lack of textural breaks causes me to hear this section continuing nearly to the end of the song, through the word "that" in m. 17.⁵

Besides formal ambiguity, the most prominent theoretical concepts in this song are modal mixture and quintuple meter (both simple and compound, sometimes rapidly alternating between these). Mixture is introduced immediately in the two-measure introduction, which sets the same figure twice in succession, first in major and then in the parallel minor. The introduction also includes both simple and compound beat divisions. The key is B-flat minor, with numerous brief tonicizations of the relative major (e.g., m. 7, m. 11).⁶ Other than the modal mixture and a few applied chords, the song is largely diatonic within the B^bm/D^bM tonality. The closing cadence is a striking exception, however, featuring three consecutive triads related by chromatic mediant: AM→G^bM→B^bM.⁷ Penciled in on the cover page is a draft of this progression that Heyman

³ Several scholars suggest teaching ambiguous examples in the theory classroom. See, for example, Aaron Grant and Joan Huguet, "Either/Neither/Both: Teaching Formal Ambiguity in the Undergraduate Theory Core," *Journal of Music Theory Pedagogy* 36 (2022), 3-31.

⁴ Both m. 6 and m. 7 end with a quarter rest that marks a clear break in the texture. Large melodic intervals occur more frequently in mm. 3-7 than later in the song, which would support grouping these measures into a section. However, mm. 3-6 seem to form a complete harmonic progression in B^b minor (ending with a V₅⁶-i IAC in that key), whereas m. 7 ends with what seems more like an IAC in the relative major of D^b. Tonicization of D^b occurs most frequently in the middle part of the song.

⁵ Highlighting the idea of formal ambiguity, I chose this spot because the vocal melody includes a rest after the melodic note and because the chord, featuring the first usage of the notes B^b and D^b (other than the first measure of the introduction), sounds like a striking instance of chromaticism. After this, the last few bars feature a remote harmonic progression. However, Heyman's use of immediate motivic repetition in the following measure would seem to contradict my formal segmentation, as would the text setting. Yet another possibility for a section break would be m. 14, beat 3, the only other time both voice and piano sustain for a full beat. That F⁷ chord, however, is not nearly as notable harmonically as the second-inversion G⁷ in m. 17, nor does it usher in any harmonic departure from the prevailing B^bm/D^bM tonality.

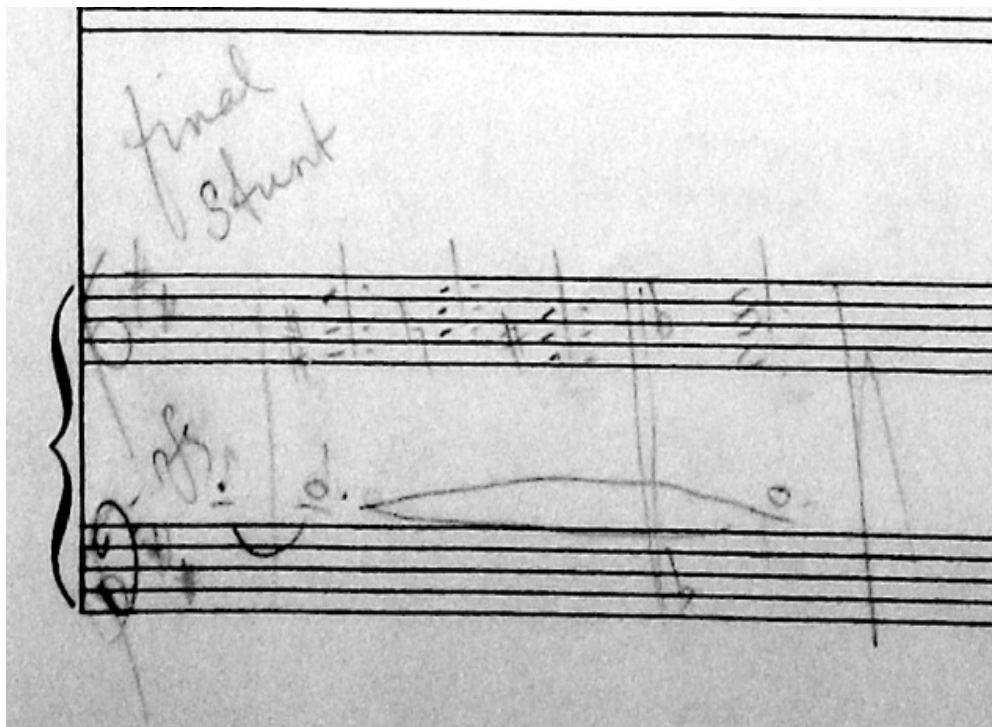
⁶ Some students might find that the frequent tonicizations cause ambiguity as to which of the relative keys is primary.

⁷ G^bM is enharmonically equivalent to F[#]M; the first two triads in this progression share the common tone C[#]/D^b.

labels the “final stunt,” shown in Example 3.1.⁸ Students will find in this final stunt a clear and explicit example of Neo-Riemannian progressions, specifically RP and LP, though not all the parsimonious voice-leading is directly realized at the surface.

For instructors who wish to bring interdisciplinary perspectives into the classroom, this would be another good example due to its unusual text. Students can learn about twentieth-century history and political/economic systems. Students could also debate how (or whether) the music can be heard to express Heyman’s presumed views on the political situation (about which I can offer no insight). Is she advocating for or mocking corporatism?

Example 3.1. “Book Reviews” manuscript copy 1 cover page, “Final stunt”



⁸ There are several differences between the draft and the ending of the completed song: they use different rhythms; the second chord is enharmonically respelled; and the draft is written over a pedal tone.

Katherine Ruth Heyman
 Edited by Anna Stephan-Robinson

Quintuple meter (simple)

Moderato ♩ = 80 (No rall. except where indicated)

Voice

Piano

[Pencil: 2a Volta Minore]

The image shows a musical score for a piece titled 'Pencil: 2a Volta Minore'. The tempo is marked 'Moderato' with a metronome marking of ♩ = 80, and a performance instruction '(No rall. except where indicated)'. The score is for Voice and Piano. The key signature is B-flat major (two flats). The time signature is 5/4. The Voice part consists of two measures of whole rests, followed by a double bar line and a final measure with a whole rest. The Piano part is more complex, featuring a melody in the right hand and a bass line in the left hand. The melody includes triplet markings and dynamic markings of *f* and *mf*. The bass line consists of chords and single notes. The score ends with a double bar line and a final measure.

Modal mixture: major $\rightarrow$ minor

Quintuple meter (compound)

(♩ = Quintuple meter (compound))

Moderato ♩. = 80

3

"Fasc ——— ism," ob serves the au - thor, "which a - rose in the first in - stance

(♩ = ♩) **Moderato** (♩ = 80) (♩ = ♩) **Moderato** ♩ = 80

5

as a rev - o - lu - tion - 'ry man - i - fest - a - tion, and has, from the be - gin - ning,

7 *p* *Parlando, senza colore*

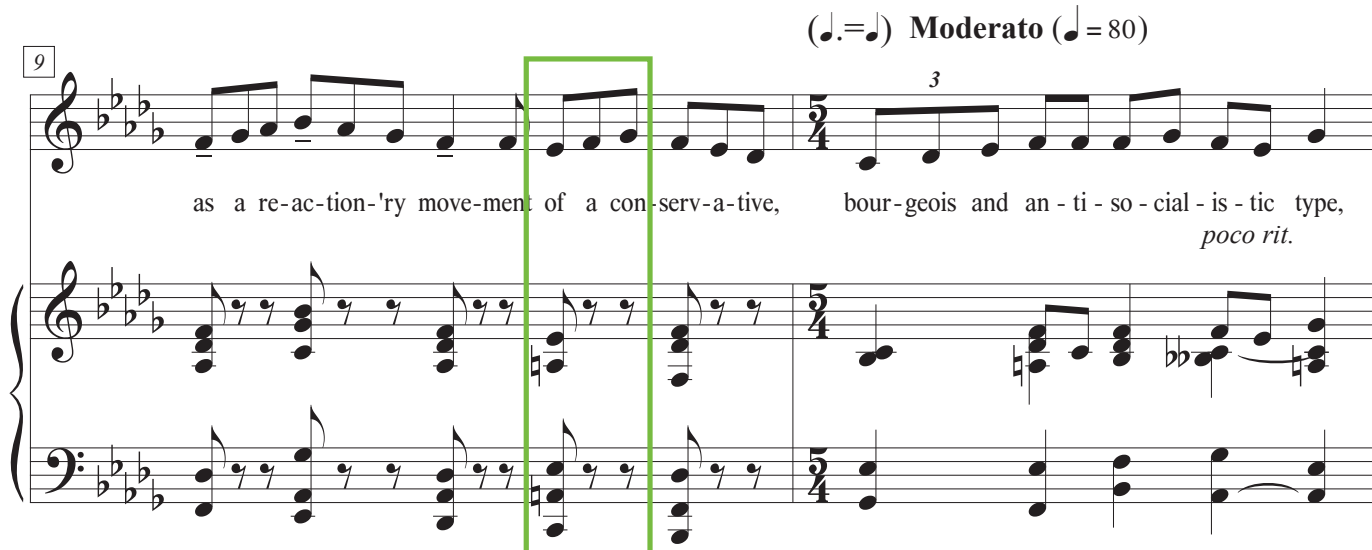
claimed to be con - sid - ered as such might well to - day be re - gard - ed mere - ly

pp *mp* *p*

Tonicization of mediant/
relative major

(♩.=♩) **Moderato** (♩ = 80)

9

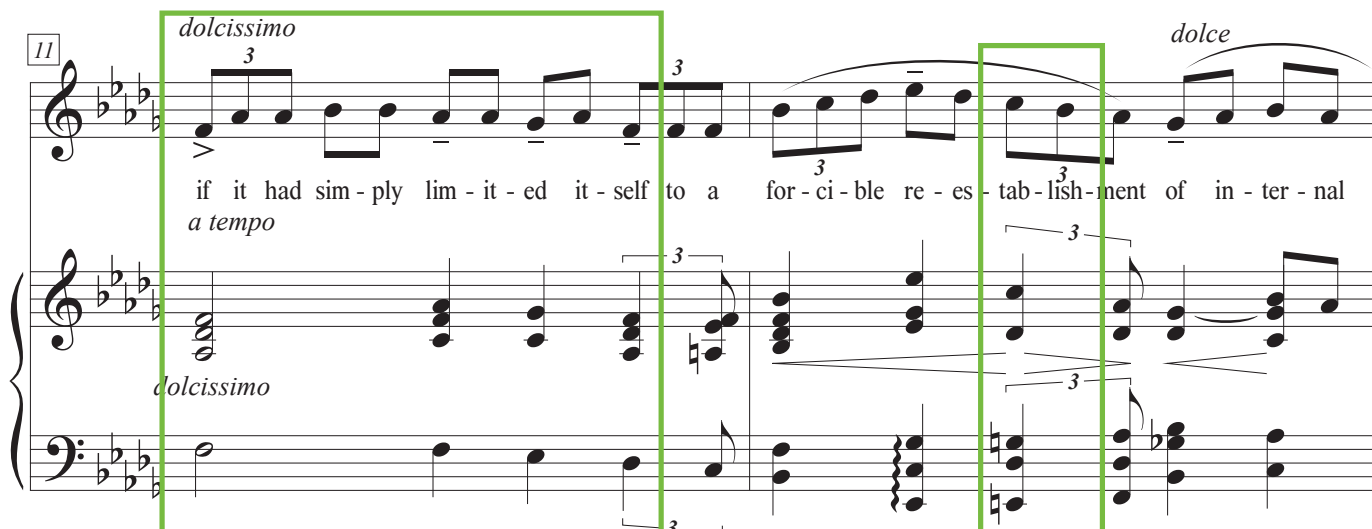


as a re-ac-tion-'ry move-ment of a con-serv-a-tive, bour-geois and an - ti - so - cial - is - tic type, *poco rit.*

LT triad
(or LT7th chord if Gb is included)

11

dolcissimo



if it had sim - ply lim - it - ed it - self to a for - ci - ble re - es - tab - lish - ment of in - ter - nal *a tempo dolce*

Tonicization of
mediant/relative major

applied
LT 7th chord

(♩=♩.)
Moderato ♩. = 80

13

or - der, and of dis - ci - pline in the field of la - bor, and had not at the same time

15

brought a - bout a change in ex - ist - ing in - sti - tu - tions in - spir - ing them with con - cep - tions ab - so -

17 *sfz* *subito p dolce*

lute-ly for-eign to that which had pre-vi-ous ly, char-ac-ter-ized dem-o-cratic-and

poco rit. *pp* *p* *cresc.* *sfz*

meno mosso ♩=72

19 *subito p dolce*

lib - er - al gov - ern - ments

dolce *pp*

più mosso a tempo

(as - ter - isks) REX HUN - TER

spoken *f* *sfz*

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Chromatic mediant related chords
("final stunt")

1934

Dorian Lullaby

Text: Katherine Ruth Heyman

Dedication: Helen Tefft

Year: 1918

Publisher: Boston Music Co.

Student Notes. As its title suggests, “Dorian Lullaby” features a mother singing to her baby. In the straightforward text, the character declares eternal, unconditional love for the child.¹ The lyrics feature several analogies and comparisons, and mothers are depicted as performing two actions, defending and praying. This song features straightforward textures and form. I have not ascertained the identity of the dedicatee, Helen Tefft, although I believe she was probably a relative, as Heyman had a cousin named Mrs. (Ethel) Stiles-Tefft, with whom she stayed on occasion.

Instructor Notes. Like some of her contemporaries, Heyman’s definition of “Dorian” differs from how the term is used today; the scale she calls Dorian is the one we call Phrygian.² In her book, Heyman professes a personal affinity for this mode, writing “Among the Greek modes the Dorian appealed to me by its quality ... the Japanese philosopher, Sasaki Shigetzu, has furnished me with an explanation of my response to the Dorian mode. That mode lies from E to E on the white keys of the piano, and A is the tonic. It is one of the modes which, having their two halves alike in shape, have their scale tone on the dominant. In other words, the fourth note is the tonic.”³ The song is fully diatonic within the white-note collection; the melody centers on E whereas the piano centers on A. This gives the song an overall minor sound, but the middle phrase of each strophe is transposed up a third, thereby emphasizing the relative major.

The simple melody can be used to introduce students to basic elements of melodic and phrase construction, which interact with pitch-class collections in interesting ways. The text is set to two strophes with the same melody; a chart of Strophe 1 is shown in Figure 4.1. In each strophe, the melody divides into three subsections of four measures; the first two of these are further divided into melodically identical two-measure units. The construction might be heard as an expanded variant of classical sentence structure: the would-be “basic idea” (motive A) is stated four times altogether at two pitch levels to create an expanded “presentation phrase” of eight measures rather than the more typical four. The four-measure “continuation phrase” includes liquidation in the melody, harmonic acceleration, and a clearly cadential gesture.⁴ Each subsection uses a six-

¹ Throughout this document, I use the word “character” to refer to an unnamed protagonist of a song who speaks in the first person.

² A historical discussion of mode identification lies beyond the scope of this project. Heyman appears to take her understanding of mode and scale construction from Louis A. Bourgault-Ducoudray’s [*Trente mélodies populaires de Grèce et d’Orient*](#), though she does not specify which edition she uses.

³ Heyman 1921, 6.

⁴ Regarding typical elements of classical sentence structure, see William E. Caplin, *Analyzing Classical Form: An Approach for the Classroom* (Oxford University Press, 2013), 33-63.

note subset of the overall pitch collection, with the final subsection combining into the complete white-note collection.⁵

Figure 4.1. “Dorian Lullaby” melodic construction, relation to classical sentence structure, and pitch-class content of first strophe

mm. 3-6			mm. 7-10			mm. 11-14
Motive A	A		T _{3(diatonic)} A	T ₃ A		Motive B
Basic idea	(repetition of B.I.)		B.I. transposed	(repetition)		Continuation
{A,B,C,D,E,F}		(add G)	{C,D,E,F,G,A}		(add B)	{A,B,C,D,E,F,G}

The strophes are harmonized identically, except for their ending cadences.⁶ The cadences do not fully conform to textbook definitions, but display clear similarities and contrasts that students can discover. The first strophe ends on an E chord, making a somewhat half-cadential inconclusive ending.⁷ In contrast, the second strophe ends on the same melodic note, but the accompaniment evinces a somewhat plagal ending, which is rhythmically augmented compared to the first cadence.⁸

⁵ As the chart shows, in the final measure of each subsection the “missing” note is added in the piano as a kind of transition between the sub-collections.

⁶ The contrast in texture between the two strophes might obscure this fact to beginning students. The first is accompanied with bass-afterbeat block chords, the second with arpeggiations.

⁷ Specifically, the closing chord of the first strophe is an E-minor triad. This is preceded by a {F, A, B, D} chord, which might be understood B half-diminished chord in second inversion; the bass F-E (♭ - ♮) motion is reminiscent of a phrygian cadence.

⁸ The final chord (mm. 28-29) is an A-minor triad, preceded by a D-minor triad in m. 26, to which B is added in m. 27.

Dorian Lullaby



Words and music by
KATHERINE RUTH HEYMAN

Andantino e tenero ($\text{♩} = 70$)

Voice *mp* Time may come and go, my dar-ling,

Piano *mp* *p*

moth - er - love is true, Wheth - er of the thrush or star - ling

poco rit. *a tempo*

or a child like you. O'er the cra - dle soft - ly bend - ing,

poco rit. *a tempo*

(*colla voce*) *pp* *col Pedale*

Copyright, 1918, by The Boston Music Co.
For all countries

8

moth - ers love is true. Were it not for her de - fend - ing

10

What would Ba - by do? Do, do,

12

do, do, I love you!

una corda *

Phrygian cadence (variant)

16

a tempo
mp
col Pedale

All too soon comes Love's a - vow - al made by lips that burn.

Texture change: block chords ➡ arpeggiation

mp *poco rit.*

Moth - er - love is sheer be - stow - al, ask - ing no re - turn.

p

una corda

18

a tempo

Pa - tient - ly the cra - dle sway - ing, moth - er - love is true.

a tempo

20

poco rit.

Were it not for moth - ers' pray - ing, what would ba - bies do?

poco rit.

22

a tempo

Do, do, do, do,

a tempo

24

una corda *

Augmentation

Plagal cadence
(variant)

Elysion

Text: Katherine Ruth Heyman
Dedication: Mrs. Curtis Brown
Year: 1911
Publisher: G. Schirmer

Student Notes. In “Elysion,” a song that refers to Greek mythology, the character imagines what will happen upon her death. A coin under her tongue will serve as fare for her ferry transport across the river to the Elysian fields, a resting place for deity-adjacent mortals. Upon arriving, she will find her lover and enjoy eternal rest. The dedicatee, Mrs. [Caroline] Curtis Brown (1871-1950), was an [American expatriate](#) who served as President of the American Women’s Club of London. In addition to spearheading social-improvement efforts, Brown patronized music in London, hosted musicales, and even published [a book of children’s songs](#).¹ I have no information about the relationship between Heyman and Brown, but both women lived in London during the 1910s. Heyman enjoyed affiliations with many wealthy and connected individuals, so it seems likely that they were friendly.²

Some of the words are obscure, so a glossary will help to understand the lyrics. I chose a source that Heyman might have had access to, though I have no indication that she used it.³

- *Acheron*: the “river of woe,” separating the lower and upper worlds
- *Elysion*: “a beautiful meadow at the western extremity of the earth ... all who have three times passed blamelessly through life live there in perfect bliss”
- *Obolos*: a coin “put in the mouth as passage-money for Charon” to ferry a deceased person across Acheron

Instructor Notes. “Elysion” is an excellent example for teaching many concepts, including isolated chord analysis, embellishing tones, modes, non-functional progressions, stepwise and common-tone voice leading, and text setting. Heyman divides the six lines of poetry (see below) in half by contrasting many musical elements, most prominently the accompanimental texture. Ascending flourishes lead to the melodic climax in both piano and voice.

¹ For information on Brown and the American Women’s Club, see Laura Tunbridge, *Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars* (University of Chicago Press, 2018), 115-119.

² As Arthur Farwell wrote, “Miss Heyman found herself everywhere in the most distinguished society of the world’s great cities.” Arthur Farwell, “Katherine Ruth Heyman: A Tribute,” *The Etude* 63, no. 1 (January 1945), 46.

³ Oskar Seyffert, *A Dictionary of Classical Antiquities, Mythology, Religion, Literature & Art*. Revised and edited by Henry Nettleship and John Edwin Sandys (1891).

[1] When they have laid the obolos beneath my tongue
[2] And I, with all my weight of sorrow and of grief,
may pass
[3] Beyond the stream of anguish, Acheron

[4] Then let me by the western water's edge
[5] Long dwelling, find at last my love
[6] Then shall I know this is the soul's Elysion

A detailed analysis worksheet focused on “Elysion,” appropriate for a single class period or homework assignment for first-year theory students, is available as part of the Heyman Project resource. The worksheet guides students through a comprehensive analysis of the song, and contains a few footnotes to pique the interest of students particularly drawn to these activities and concepts.

Form: Through-composed

Collection: G A Bb C D Eb F (two flats; no chromaticism whatsoever)
Piano is C-centric, voice is G-centric

Elysion

Block-chord accompaniment sets "weight," "sorrow," "grief," etc.

Words and Music by
Katherine Ruth Heyman

Irregular meter

lowly, simply, regularly

Voice

When they have had the o - bo - los be - neath my tongue,

Piano

pp

Passing tones and neighbor notes

2

That I with all my weight of sor - row and of grief may pass

Non-functional progressions with common-tone and stepwise voice leading.

3

f Be - yond the stream of An - guish, *pp* A - che - ron,

22559 c

Copyright, 1911, by G. Schirmer

Arpeggiated accompaniment sets character's anticipation of afterlife

4

p legato

Then let me, by the West - ern Wa - - ter's edge

pp egualmente

5

Long dwell - ing, find at last my Love.

cresc.

6

f

Then shall I know this is The soul's E - ly - si - on.

non slentando

22559

Legato block chords may indicate eternal repose

Hokku

Text: trans. Miss Walsh [but see below]
Dedication: Hope Miller Kirkpatrick
Year: 1915
Publisher: n/a

Student Notes. This concise song sets a brief poem that captures a moment of admiration the character has for their lover. The three lines of text have five, seven, and five syllables. The poem narrates a moment in time by juxtaposing two images, conforming to the Japanese haiku (or “hokku”) form. The authorship of the poem, normally a straightforward question, is uncertain. On one manuscript copy and on her list of compositions, Heyman credits the poem as translated by Miss Walsh, who I believe to be Clara A. Walsh, translator of a book of Japanese poetry.¹ The poem does not appear in Walsh’s book, however, and Yone Noguchi claims to be the author in several different essays.² Noguchi was a Japanese-born writer and poet whose writings influenced early twentieth-century English and American poets, including Heyman’s friend Ezra Pound. I do not know whether Walsh or Noguchi wrote the poem.

Soprano Hope Miller Kirkpatrick, the dedicatee, was married to John Kirkpatrick. I do not know what kind of relationship Hope and Heyman had, but John and Heyman were close friends (see “Book Reviews” for further information on John Kirkpatrick). Heyman must have added the dedication long after she composed the song, as the Kirkpatricks did not marry until 1940.³

Instructor Notes. Both melody and accompaniment use the black-note pentatonic collection exclusively, meaning that some of the simultaneities are non-tertian. Students beginning to learn the basics of set theory may identify these trichordal (and occasionally tetrachordal) sonorities for practice. There are no functional harmonic progressions. The pitch center, F[#], sounds throughout the song as a middle-register pedal tone.

In addition to the pentatonic collection and its associated chords, “Hokku” offers students a very clear example of rhythmic displacement. The song is in $\frac{4}{4}$, with eighth-note syncopation throughout in the piano; the voice part is unsyncopated. The performance direction “With a

¹ Clara A. Walsh, *The Master-Singers of Japan: Being Verse Translations from the Japanese Poets* (London, John Murray, 1914).

² See, for example, Yone Noguchi, “Japanese Hokku Poems,” *Poet Lore: A Magazine of Letters* vol. 29 (1918), 108; Id., *Japanese Hokkus* (Boston, The Four Seas Company, 1920), 23; and Id., *Through the Torii* (Boston, The Four Seas Company, 1922), 146. An alternate version of the poem from 1904 is included in an article in which Noguchi suggests that Americans write hokku. See Yone Noguchi, “A Proposal to American Poets,” *The Reader* 3, no. 3 (1904), 248.

³ See “Miss Hope Miller is Bride,” *New York Times* June 21, 1940, 25.

swinging motion throughout” should not be interpreted as swung (jazz) eighth notes; I believe the composer means the song should be performed with attention to forward momentum.⁴

The setting of “Hokku,” with its pentatonic collection, static harmony, and 5-cycle simultaneities, will bring up questions of cultural appropriation and exoticism.⁵ Heyman discusses the hokku form briefly in her book, citing it as an example of the “flaming sources from which our modern students are grasping their inspiration as they soar.” She paraphrases [John Gould Fletcher’s description](#) of the “Japanese quality of psychological suggestion,” and of the “three layers: a statement of fact, emotion deduced from the fact, and a sort of spiritual allegory: the seventeen syllables — five, then seven, then five.”⁶ Although Heyman generally expresses admiration for Asian people (“Orientals”) and their art in her book, she is a person of her own time, and some comments might be taken as offensive without contextualization.⁷ An instructor will want to consider these issues carefully when preparing to include this song in a lesson.

⁴ The word “swing,” referring to the non-notated uneven beat division typical of jazz and related styles, was not in common parlance when “Hokku” was composed in 1915. According to Matthew Butterfield, one of the earliest written uses of that terminology was in a 1917 article by Walter Kingsley. See Matthew Butterfield, “Why Do Jazz Musicians Swing Their Eighth Notes?” *Music Theory Spectrum* 33, no. 1 (2011), 3 n. 1. Heyman uses the word three times in the “Rhythm” chapter of her book, but never in relation to jazz. See Heyman 1921, pages 49, 58, and 68.

⁵ “Hokku” is somewhat reminiscent of Debussy’s “Pagodes” movement from *Estampes* (1903), which also features a pentatonic collection (sharing four notes with Heyman’s) and a middle-register syncopated pedal tone F[#]4. Although Heyman discusses Debussy frequently in her book, she does not mention “Pagodes.”

⁶ Heyman 1921, 74.

⁷ Heyman consistently encourages openness and appreciation of non-western art forms, while criticizing music and poetry that she views as borrowing elements in a superficial manner. She also considers elements of non-western music as important for revivifying modern European/American composition. However, her statements likely appear condescending or derogatory from a twenty-first century viewpoint. For example, she writes in her chapter on Debussy, “As for timbre, you may call it quality or colour if you like. As a usable factor, it is a characteristic of Occidental music. Oriental music has monotony of colour because quality as a calculated factor in music effect is a matter either of key-relationship, or of overtones due to polyphony and sympathetic vibration. And only in Western music is there either modulation from one key to another or the symphonic development called polyphony” (Heyman 1921, 31).

Ralph Locke examines exoticism in the “modernist age” (ca. 1890-1960), identifying several strains during this period: the turn against overt exoticism, submerged exoticism, and transcultural composing, none of which seem exactly to apply to this piece. “Hokku” will be an interesting example for instructors who wish to delve into this question further. See Ralph Locke, *Musical Exoticism: Images and Reflections* (Cambridge University Press, 2009), particularly the first part of Chapter 9 (214-244).

Hokku

Katherine Ruth Heyman

Edited by Anna Stephan-Robinson

With a swinging motion throughout ♩ = 104

Simple quadruple

My love's length-ened hair

Accompagnement a pungenst pianissimo

Una corda sempre.

Pedal tone (complete song)

Syncopation (complete song)

Ped. tenuto

4

Swings o'er me from Heav - en's gate

(etc.)

7

Lo _____ Ev'n - ing's sha -

(8^{va})

11

dow.

Calando

ppp

Some non-tertian (5-cycle) chords

Red. _____ Red. _____

A Hokku is a Japanese poem of seventeen syllables. This translation is by Miss Walsh.

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In the Night

Text: Heyman

Dedication: n/a

Year: 1902 (or earlier)

Publisher: n/a

Student Notes. “In the Night,” with text by the composer, is one of Heyman’s earliest extant songs, written as early as the 1890s.¹ The poem contrasts the state of dreaming with that of consciousness.

I am turning back from the Land of Dreams,
To the land whence I have come
Where trespassing, star-field wandering seems,
And an unknown world is home.
And I can but dream that my Land of Dreams,
Of real and sheer delight
Need never fade in the day-worlds beams
That gleam in the day-world’s night.

After a four-measure introduction, each line of the poem occupies two measures of music. The second half of the poem (starting from “And I can but dream ...”) is repeated, stretching the song to a total of 28 measures. Although the two statements of the second half are musically similar, they are not identical.

Instructor Notes. This song features many possible topics of study for theory students. The meter is a straightforward compound quadruple, with most beat divisions occurring in the voice part. The song features a change of mode from A minor to A major.² Students will likely recognize that the change of mode coincides with a temporal shift in the text.

In addition to the change of mode and a brief instance of mixture toward the end, harmonic concepts include cadential and neighboring six-four chords, diatonic seventh chords, and applied chords (with both standard and altered resolutions). There are also some non-tertian embellishing chords (that resolve to consonant chords), including the first simultaneity of the song, giving the opening an unsettled quality that students readily notice. In the same vein, the relatively straightforward harmonic progression is occasionally obscured by accented embellishments. I have used the song as a springboard to discuss how students need to be sensitive to harmonic

¹ Heyman writes “N.Y. 1902” at the bottom of the manuscript, but in her chronological typewritten list of compositions, “In the Night” is the third title, listed under “Detroit 17 2 9?” (that is, finished in Detroit on February 17 of a year in the 1890s that she was not certain of). It is from this list that I ascertained Heyman’s authorship of the lyrics.

² The key signature is an editorial addition; the manuscript has accidentals.

norms while analyzing chord progressions. Beginning students might further study the minor section (mm. 1-11) to examine how the variable scale degrees $\hat{6}$ and $\hat{7}$ are used.

“In the Night” also serves as a clear example to study melodic construction. The melody opens with three statements of the same one-measure motive, exhibiting intervallic expansion on each successive statement (mm. 5-7). This opening also demonstrates compound melody. Later, the melody displays motivic transposition (e.g., mm. 13-14) and variation, which will be clear to students due to the repetition of text. Finally, early students can distinguish between perfect and imperfect authentic cadences by comparing how the two settings of the second half of the poem end (mm. 19-20 and 27-28).

Form: ABB'

In the Night

(1902)

Katherine Ruth Heyman
Edited by Anna Stephan-Robinson

Compound quadruple

Non-tertian embellishing chords

Intervallic expansion/compound melody

Dominant pedal

A

IAC

Variable $\wedge 6$ and $\wedge 7$ in minor

Apparent mediant

IAC

Neighbor
/pedal
six-four

Cadential six-four

B

Change
of mode

Deceptive resolution

Applied dominants

In the Night

16

light need ne - ver fade in the day-world's beams that gleam in the day-world's

Subtonic

Arpeggiating six-four

20

night. And I can but dream that my Land of Dreams Of

IAC

B'

23

real and sheer de - light need ne - ver fade in the

Applied dominant (irregular resolution)

Applied LT 7th

26

day - world's beams that gleam in the Day - world's night.

PAC

Modal mixture

The image shows a musical score for the song 'In the Night'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The score includes several annotations in green boxes: 'Subtonic' and 'Arpeggiating six-four' at measure 16; 'IAC' (Intervallic Approach Chromatic) and 'B'' (B-flat) at measure 20; 'Applied dominant (irregular resolution)' and 'Applied LT 7th' at measure 23; and 'PAC' (Phrase Approach Chromatic) and 'Modal mixture' at measure 26. The lyrics are: 'light need ne - ver fade in the day-world's beams that gleam in the day-world's night. And I can but dream that my Land of Dreams Of real and sheer de - light need ne - ver fade in the day - world's beams that gleam in the Day - world's night.'

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Lament for Adonis

Text: Bliss Carman's rendering of Sappho

Dedication: n/a

Year: 1903

Publisher: G. Schirmer; Wa-Wan Press

Student Notes. Arthur Farwell's Wa-Wan press, which published "Lament for Adonis," described it in the 1910 catalog: "A song simple and fervent, a kind of impassioned recitative, but very lyrical, and will suit best a voice in the middle register. The accompaniment is very simple."¹

Heyman sets Poem II from [Bliss Carman's *Sappho: One Hundred Lyrics*](#). Carman was a Canadian poet roughly contemporary with Heyman. The poems are not translations of Sappho, but rather, Carman's creations. As [Charles D.G. Roberts](#) writes in the collection's introduction: "Mr. Carman's method, apparently, has been to imagine each lost lyric as discovered, and then to translate it; for the indefinable flavour of the translation is maintained throughout, though accompanied by the fluidity and freedom of purely original work." The song's text has one difference from the published poem: the addressee in the song is Aphrodite, whereas in the poem she is Cytherea.

Instructor Notes. The character mourns the impending death of her lover in musically dramatic fashion, opening with an applied diminished seventh chord. Several of these diminished seventh chords occur throughout the song.² Other chromatic chords include a French augmented sixth and numerous applied dominants. Though the song is in C minor, the middle third of the song (mm. 8-16) features a chain of tonicizations. Three minor keys, related by fifth, are tonicized in succession. Only the last, G minor, is closely related to the tonic key. I would teach the first two, A minor and D minor, as relating to the tonic through modal mixture.

Although the accompaniment ends with a traditional perfect authentic cadence, the voice ends in the penultimate measure on scale degree $\hat{2}$, giving an unresolved quality to the song's conclusion. The other obvious cadence is an imperfect authentic in C minor in m. 6. Otherwise, Heyman uses unstable chords to continually push the song's forward momentum.³

In addition to its traditional but chromatic harmonic progressions, "Lament for Adonis" features many embellishing tones, most prominently suspensions in the accompaniment. This song also features a relatively uncommon time signature, and can be used as an introduction to such time

¹ "KATHERINE RUTH HEYMAN," in [Catalogue of the Wa-Wan Press Publishers of American Music](#) (1910), 14.

² My colleagues perform "Lament for Adonis" in recitative fashion with frequent use of rubato.

³ See, for example, the potential IAC in D minor in m. 14 and another in G minor in m. 16, both of which are immediately followed by a dominant seventh chord on the same root.

signatures for beginning students. The song is notated in $\frac{3}{2}$, with frequent sextuplet subdivisions of the half-note beat.

The sheet music in the packet was published by G. Schirmer in 1903. Wa-Wan Press published another version in the same year. The time signature of the Wa-Wan version is $\frac{6}{4}$, which is obviously incorrect. The E-natural in m. 7 is an editorial addition. This accidental does appear in the Wa-Wan edition, and avoids a harsh chromatic relation with the A-minor chord in the following measure.

“Lament for Adonis” is the only Heyman composition for which I have found another recording of any kind. Blogger Matt Marble has made an electronic audio file, which can be found [at his website](#).

Lament for Adonis

Words from Bliss Carman's
rendering of Sappho

Katherine Ruth Heyman

Moderato con dolore

Voice

Piano

phro - di - te?

Applied LT 7th chord
(several others in song)

Cm: vii[°]₅ / V

6-5 Suspension (numerous other
embellishing tones in song)

Love - ly A - do - nis is dy - ing. Ah, — but we mourn him!

Cadential six-four

French augmented
sixth chord

Will he re - turn when the Au - tumn Purples the earth, and the sun - light

24054 c

Copyright, 1903, by G. Schirmer

6 *mp* Sleeps in the vine - yard?

mp

Tonicization of mixture submediant (Am); chromatic
mediant relationship between keys (Cm—Am)

3

8 *p più mosso*

f

Chord quality shifts: Am→AM→A7 as V7/ii

pp cresc. Hud - dles the sheep, | and O - ri - on Goes to his

f

Tonicization of mixture supertonic (Dm)

10 *pp cresc.*

f

resolution of melodic tritone

Tempo I^o

hunt - ing? Ah, — for thy beau - ty, A -

12

Process of chord quality shifting continues

14

do - nis, Ah, Ah, for thy beau - ty, A -

mf *f* *mf* *f*

Tonicization of (minor) dominant

16

18

mf

south wind, Love and de - sire

pp

4-3 Suspension

$vii^{\circ 7}/V$

V^7/V

one note altered

What shall we do, A-phro-di-te? Love-ly A-do-nis is dy-

PAC? Voice does not resolve

Minya Duschka

Text: Katherine Ruth Heyman

Dedication: n/a

Year: 1917

Publisher: Arthur P. Schmidt

Student Notes. “Minya Duschka,” also called “Russian Cradle Song,” is another lullaby with text by Heyman. She spent some time in Russia, enjoyed a friendship with the Prince and Princess Baryatinsky, and collaborated on a translation of Tolstoy, any of which might have inspired her to compose Russian-influenced music.¹ The title is the name of the child to whom the song is addressed. This child is encouraged to sleep peacefully at the turn of a new year.

Heyman composed a promotional letter that the publisher sent in an effort to interest singers in performing the song. It reads, in part, “It is Miss Heyman’s opinion that you will like the character of this number, which possesses qualities in common with much of the modern French and Russian Music. Is written in neither the major nor minor mode, but the dorian.² It is modern in the best sense, being founded on the archaic.”³

A.W.K. (Walter Kramer) [reviewed the published sheet music](#), writing that the composer “achieved an altogether lovely bit of writing. There is a Mussorgsky touch here and there. The harmonization is individual and beautiful in its simplicity; yet the modern note is not absent.”⁴

Instructor Notes. This simple song will give students opportunities to analyze melodic construction. There are several instances of motivic repetition and transposition, and students will readily discover the mostly stepwise nature of the voice part. The melody is modal, exclusively using the two-flat collection with a D pitch center. All phrases except the penultimate one of each strophe end on D, and all phrases but the final one of each strophe begin

¹ Regarding Heyman’s friendship with Prince [Vladimir Vladimirovich Baryatinsky](#) (1874-1941) and his wife [Lydia Yavorskaya](#) (ca. 1869-1921), see “An American Pianist and her Friends,” *Musical America* January 29, 1910. According to an Australian newspaper article, the Princess was born Lydia de Hubbenet to a Huguenot family that had emigrated from France to Russia upon the revocation of the edict of Nantes. See “[A Princess on the Stage](#),” *The World’s News* (Sydney, NSW: 1901-1955), January 21, 1911, 5. Accessed May 27, 2023.

Regarding Heyman’s collaboration on the Tolstoy translation, her [International Who’s Who in Music](#) biography lists her output as including “Translated in collaboration with Z. Vengerowa [Zinaida Vengerova] posthumous works of Tolstoy (London, 1912).” However, I have not been able to find this book.

² Heyman used the term “dorian” to refer to a different scale from the one the term applies to today. The Instructor Notes for “Dorian Lullaby” have a discussion of this difference.

³ The Arthur P. Schmidt Co., Typewritten letter to Miss Mary Ellis, n.d. Library of Congress Music Division, A.P. Schmidt Co. Archives, ML31.A2, Box 36, Folder 20.

⁴ *Musical America* 25, no. 20 (March 17, 1917), 36.

on D.⁵ The accompaniment is G-centric and uses the same collection, but three instances of chromatic notes create moments of drama. Though the chord progressions are mainly non-functional, each strophe ends with a cadential gesture that resembles a traditional cadence type.⁶

Because the piano and voice share the same collection but with different centricity, this song would lend itself to a creative exercise. Students could compose an alternate accompaniment that emphasizes yet another pitch, or a G-centric one that uses different chords. Mimicking the original straightforward texture would facilitate playing the students' recompositions in class, or even allow them to be orchestrated for a classroom ensemble.

⁵ I consider the phrase that ends in m. 28 to conclude on D, by analogy with the otherwise melodically identical phrase that ends in m. 12.

⁶ Strophe 1 ends on a D-minor triad preceded by a chord spelled {B^b, E^b, G, C), which could be understood as a kind of half cadence in a G mode. Strophe 2 ends on a G-minor triad preceded by a chord spelled {C, G, E^b, A}, a kind of plagal motion. Note that these two cadences are very similar to the two cadences in "Dorian Lullaby": in each song, the two cadences are the only significant harmonic differences between otherwise identically harmonized strophes; the final chord of each song's strophe 1 is a minor dominant triad and that of strophe 2 a minor tonic, and the penultimate chord of all four strophe-ending cadences contains scale-degrees $\hat{4}$, $\hat{6}$, and $\hat{1}$ with one additional note.

Form: Strophic

Collection: G-A-Bb-C-D-Eb-F-G (2-flat);
piano is G-centric, voice is D-centric.
Chromatic notes are indicated. 3

Minya Duschka

Russian Cradle Song

KATHERINE HEYMAN

Simple quadruple

Simply and not too slowly

Chords are mostly tertian but progress non-traditionally

The piano accompaniment for the first system is in G major (one flat) and 4/4 time. It features a simple quadruple meter. The right hand plays a series of chords, mostly tertian, with dynamics ranging from *mp* to *pp*. The left hand plays a simple bass line. The tempo/mood is indicated as 'Simply and not too slowly'. The piece is by Katherine Heyman.

Melody is basically stepwise; leaps are by consonant intervals

The vocal melody for the first system is in G major (one flat) and 4/4 time. It features a simple quadruple meter. The melody is mostly stepwise, with leaps by consonant intervals. The lyrics are 'Round the house the wind blow - ing, Ba - by hear my song'. The melody is marked with 'NN' and 'IN' in blue boxes, indicating non-tonic and tonic intervals respectively. The piano accompaniment is also shown, with dynamics ranging from *mp* to *pp*. The tempo/mood is indicated as 'Simply and not too slowly'. The piece is by Katherine Heyman.

The vocal melody for the second system is in G major (one flat) and 4/4 time. It features a simple quadruple meter. The melody is mostly stepwise, with leaps by consonant intervals. The lyrics are 'For the year at last is go - ing, He has tar - ried long!'. The melody is marked with 'NN' and 'IN' in blue boxes, indicating non-tonic and tonic intervals respectively. The piano accompaniment is also shown, with dynamics ranging from *mp* to *pp*. The tempo/mood is indicated as 'Simply and not too slowly'. The piece is by Katherine Heyman.

13

a tempo APT PT APT *poco rall.*

Let the year his bur - den car - ry_ For his back is strong._____

a tempo *cresc.*

tre corde

17

Chromatic note HC (?)

poco rit. *pp* *portamento*

Slum - ber Ba - by, Min - va Dusch - kal An - gels round thee throned._____

PTs

poco rit. *pp*

una corda

Melody is repeated in second strophe

21

misterioso

On the ground the snow is lying. D... my song._____

a tempo

una corda

Accompaniment changes to syncopation

25

rit.

For the year is old and dy - ing, He has tar - ried long!

rit.

Chromatic notes

29

a tempo

Let the year his bur - den car - ry — For his back is strong.

cresc.

a tempo

PC (variant)

33

pp

Slum - ber Ba - by, Min - ya Dusch - ka, An - gels round thee throng.

morendo

portamento

pp

morendo

una corda

Mystic Shadow

Text: Stephen Crane

Dedication: n/a

Year: 1913

Publisher: Composers' Music Corp.

Student Notes. Heyman chose [the seventh poem](#) in Stephen Crane's 1895 collection *The Black Riders and Other Lines* for the text of this song¹ The character speaks to the "Mystic Shadow," asking its identity and origin, as well as the nature of a truth. She seems to imply that some injustice might have occurred. The poem compellingly juxtaposes unspecified events and identities with detailed descriptive metaphor. Though the character receives no answer from the shadow, she professes her own courage. Heyman alters the text somewhat, making it even less conclusive and specific than Crane's original poem.

Reviewing a performance by soprano Laura Williams with Heyman at the piano, Marion Bauer identified "Mystic Shadow" as one of "two very beautiful art songs," adding that it "has a decided air of Arabian music and was so beautifully composed and interpreted that it had to be repeated."²

Instructor Notes. In keeping with its title and unsettled text, the song has quite a mysterious character, achieved primarily through Heyman's use of a non-traditional scale, the "Chromatique-Orientale," as the basis for the melody. This scale, spelled D-E^b-F[#]-G-A-B^b-C[#]-D, consists of two [0145] tetrachords at T₇. As shown in Example 10.1, Heyman included a brief note about the scale construction on the manuscript: "no two octaves of the scale are alike because of the *ton complémentaire* [complementary tone] connecting the fourths [tetrachords]." She also discusses characteristics of this scale, citing this song, in the first chapter ("Modes") of her book.³ Heyman drew her idea about the Chromatique-Orientale scale from Louis A. Bourgault-Ducoudray's book [Trente Mélodies Populaires de Grèce et D'Orient](#).⁴

The melody in "Mystic Shadow" is carried by the voice; the piano often has sustained chords but occasionally harmonizes the voice in parallel intervals or chords. The melody mixes syllabic passages with some melismas. Perhaps in compensation for the unfamiliar scale construction, the lowest voice of the piano accompaniment has a repeated eighth-note pedal tone throughout most of the song. The first fourteen measures and the final seven (excluding the postlude) have this

¹ Stephen Crane, *The Black Rider and Other Lines* (Copeland & Day, 1905).

² Marion Bauer, "[Music in New York](#)," *Musical Leader* 51, no. 16 (April 22, 1926), 16. The other Heyman song Williams and Heyman performed was "Tortie-Tortue," which Bauer said was "also composed with a sensitive delicacy."

³ Heyman 1921, 13-14.

⁴ Heyman cites Bourgault-Ducoudray in her comment, but does not specify the edition. A working draft of an English translation is available at [Ed Emery's site](#).

The last two measures form a piano postlude that seems to comment on the text; this will give students a straightforward example for basic pitch-class set analysis. Additionally, simultaneities throughout the song—built mainly but not exclusively on notes of the scale—vary between tertian and non-tertian, with no obvious distinction between consonant and dissonant chords.

Mythic Shadow.

Words by Stephen Crane. Music by Katherine Peyman.

According to Brancaccio, Bencini, and Pachet, of Constantinople, Chromatique Orientale, in which no two octaves of the scale are alike, because of the ton complementaire connecting the fourths. The signature, accordingly, refers only to the actual note modified. The scale tone in this song is , the tonic G. For purposes of harmonization the two octaves of accompaniment have been treated as duplicates of the scale as used in the melody.

Legatissimo *pp* *mp* — *fic* *Sha* — *ow*

Mystic Shadow

Katherine Ruth Heyman

Irregular meter

Voice

Il canto sempre legato

Piano

pp

Chords are built from collection; some are non-tertian. Non-functional progression.

Pedal tone (through m. 14)

NN (not in collection)

13

whence ——— come ——— ye? Ah ———

17

tell — me, Is ——— it fair ——— or is the truth ———

21

bit-ter as eat-en fire? Fear not — that I — shall qua-ver, I

mf

mp

26

f poco rit. *mp a tempo*

dare I — dare! O mys - tic sha - dow bend - ing —

f poco rit. *a tempo p*

tre corde *una corda*

30

ten. *pp*

whence — come ye? Who — art — thou?

ten. *ppp*

34

Basic pc-set analysis

leggierissimo *voce* *r.h.* *ten.* *a tempo*

[0145] [0145] [0145] [0145]

T₇ T₇ T₇

(una corda)

Pour le Roi

Text: "Anonymous, trans. Henry G. Chapman" [but see below]

Dedication: n/a

Year: 1913

Publisher: G. Schirmer

Student Notes. "Pour le Roi" ("For the King") is a lively song about the futility of life. Although the published music lists the author as anonymous, the text is by French poet François Coppée (1842-1908). The song sets the last six lines of "Décembre," a sonnet from Coppée's 1878 collection [*Les Mois*](#). Oddly enough, the poem never mentions a king.

Henry G. Chapman's poetic translation in the published version slightly distorts the text, so here is a more literal translation.

Translation of the complete poem (from Google); bold indicates text Heyman set for the song:

Le hibou parmi les décombres
Hurle, et Décembre va finir ;
Et le douloureux souvenir
Sur ton cœur jette encor ses ombres.

The owl among the rubble
Howls, and December will end;
And the painful memory
On your heart still casts its shadows.

Le vol de ces jours que tu nombres,
L'aurais-tu voulu retenir ?
Combien seront, dans l'avenir,
Brillants et purs ; et combien, sombres ?

The flight of these days that you number,
Would you like to hold it back?
How many will be, in the future,
Brilliant and pure; and how many, dark?

**Laisse donc les ans s'épuiser.
Que de larmes pour un baiser,
Que d'épines pour une rose !**

**So let the years run out.
How many tears for a kiss,
What thorns for a rose!**

**Le temps qui s'écoule fait bien ;
Et mourir ne doit être rien,
Puisque vivre est si peu de chose.**

**The passing of time is good;
And dying must be nothing,
Since living is so little.**

Instructor Notes. "Pour le Roi" provides a very clear example of compound quadruple meter. Though the time signature is given as $\frac{4}{4}$, most of the accompaniment is written in eighth-note triplets and the voice rarely has beat divisions. Harmonically, the song has a relatively straightforward and conventional progression. In addition to diatonic triads, diatonic seventh chords, and some six-four chords, there are standard chromatic chords such as augmented sixth chords, applied leading-tone sevenths, and modal mixture chords. Several other linear chromatic chords also occur. The texture is straightforward and consistent, so students should be able to distinguish between chord tones and embellishing tones without much difficulty. Measures 27-28 give a lovely example of a fermata that does not signal a cadence; this supertonic seventh chord occurs within a broader harmonic motion and ultimately leads to a dominant.

Form: Through-composed

2

Pour le Roi

For the King

Compound quadruple (despite time signature)

Katherine Ruth Heyman

Henry G. Chapman

Piano

Andante, ben misurato ($\text{♩} = 48$)

ff una corda

App

Most embellishing tones are in the piano rather than the voice. A few are marked.

3

f

Lais - ses donc les
Fear no more the

poco rall.

mf a tempo

bre piano

i^6

V^4_3

i

ans flight s'é - pui - ser!
of the years!

6

Gr^{+6}

9

Que de lar - mes pour un bai - ser,
Just one kiss, y tears,

Imitation

12

rit.

Que d'é - pi - nes pour u - ne
Just one rose, and man - y a

15

a tempo *Più mosso* (♩ = 72) *rubato*

ro - - - - se, Le
thorn; Yet

pp accel.

rit.

temps _____
time _____

Modal mixture

18

qui s'é - cou - le, fait bien, Le
in its flight heals all, yet

pp

FM: vii^{o7} / ii

21

temps _____
time _____

qui s'é - cou - le, fait
in its flight heals

Deceptive resolution

24

accél. e cresc. rit.

bien, Et mou - rir — Et mou -
all, And shall death, and shall

CNN

accél. e cresc. rit.

Not a (traditional) cadence

27

a tempo (♩ = 48)
pp subito

rir — ne doit ê - - - - - tre
death — not be light - - - - - ly

ff *pp una corda*

3 3 3 3

31

rien, — Puis - que vi - - - - -
borne, — If life, —

accél.

accél.

34

vre, Puis - que vi - - - - vre est si
if life can prove a

rit.

37

peu de cho - - -
thing so small?

poco accel.

poco accel. cresc.

morendo

40

se.

(♩ = 48)

Ton Baiser Fut Tel

Text: Maurice Vaucaire

Dedication:

Year: 1917

Publisher: n/a

Student Notes. In “Ton Baiser fut tel,” Heyman sets a passage from Maurice Vaucaire’s 1893 play *Le poète et le financier* (The Poet and the Financier), a one-act comedy in verse. The play features a love triangle among a woman (Gisele), a poor young poet (Narcisse), and a rich older man (Morin). In the play, Narcisse writes the song and calls it “Madrigal Triste” (“Sad Madrigal”), though Heyman does not use that title. The script has no indication that the song should be (or was) set to music.

MADRIGAL TRISTE

Pour que les morts ne voient plus ni terre, ni cieux,
On leur ferme les yeux, puis en terre on les couche
Pour m'empêcher de parler d'amour tu fis mieux,
Puisqu'avec ton baiser tu m'as fermé la bouche.

Et ton baiser fut tel, que depuis ce moment,
Si j'approche une femme et si mon cœur frissonne,
Je sens qu'à tout jamais, perpétuellement,
Je ne pourrai plus parler d'amour à personne.

SAD MADRIGAL

So that the dead no longer see either earth or heavens,
We close their eyes, then in the ground we lay them down
To prevent me from talking about love you did better,
Since with your kiss you closed my mouth.

And your kiss was such, that from that moment,
If I approach a woman and my heart shivers,
I feel that forever, perpetually,
I will no longer be able to speak of love to anyone.

Instructor Notes. This is Heyman’s least traditional song rhythmically and harmonically. Although written primarily with a three-sharp key signature, only the beginning and ending seem to be in F-sharp minor. The rest of the piece is tonally ambiguous, except for a perfect authentic cadence in F minor in m. 4. Despite the limited use of traditional harmonic progressions, Heyman conceived of the song as being in F-sharp: on the manuscript’s title page she writes, “High key. F[#]. Original key D[#].”¹

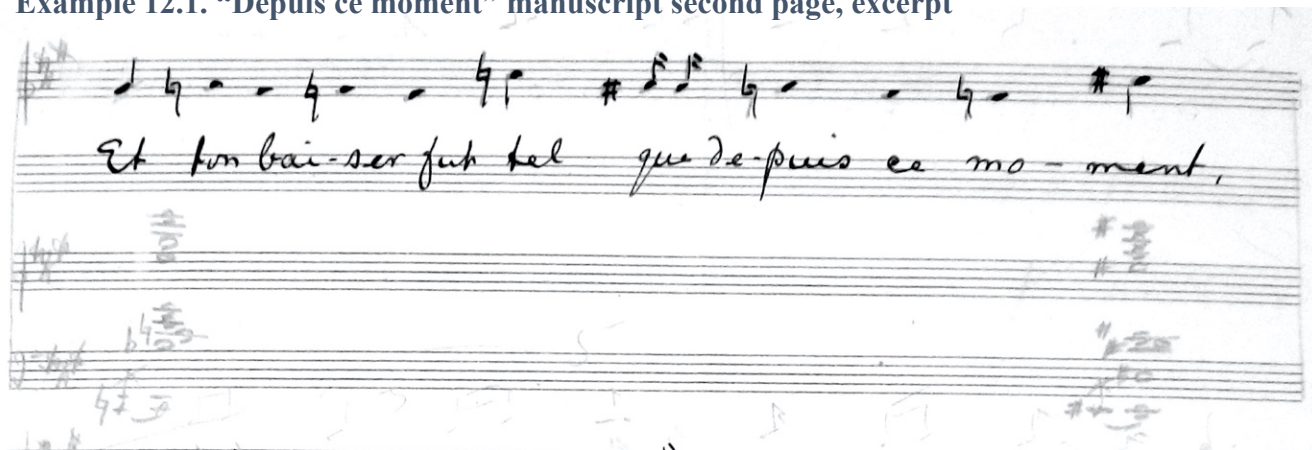
An alternate manuscript version of this song, titled “Depuis ce moment,” is unmetred.² Heyman adds a note to the unbarred manuscript: “This song is for the singing of those who know the language. Where my concept of the rhythm calls for especial length of vowel, a quarter note is written. Where notes should run swiftly, sixteenth values are indicated. For the rest, the line of melody, drawn from the emotion of the beautiful words, can to best advantage in singing, flow

¹ I do not have the D[#] version.

² Editor’s note: Working from Heyman’s rhythmic notation in the “Ton baiser fut tel” version, I have re-barred a few measures so that chord changes would align with barlines to facilitate performance.

back into the source from which it came.” An excerpt of the unmetered version is shown in Example 12.1.

Example 12.1. “Depuis ce moment” manuscript second page, excerpt



Ton baiser fut tel (alternate title: Depuis ce moment)

Effectively unmetered

Katherine Ruth Heyman

Edited by Anna Stephan-Robinson

♩ = 60

una corda sempre

Pour que les morts ne voint ni terre ni cieux,

Chords are tertian and non-tertian, with largely non-functional progressions

PAC in F minor?

3

On leur ferme les yeux. et puis en terre on les couche.

PAC in F minor?

Ton baiser fut tel
(alternate title: Depuis ce moment)

5

Pour m'em pech - er à par - ler d'a-mour tu fis mieux.

7

Car a - vec ton bai-ser tu m'as fer - mé la bouche.

9

Et ton bai-ser fit tel - que de-puis ce mo - ment, Si j'ap-proche u-ne

Aggregate completed

Ton baiser fut tel
(alternate title: Depuis ce moment)

3

11

fem - me et si mon cœur fris - sonne, Je sens que tout ja - mais, per - pe - tu -

15

el - le - ment, Je ne pour-rai par-ler d'a-mour, à per - son - ne.

pp *f*

* Sung like a quilisma

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Tortie-Tortue

Text: Pierre Louÿs
Dedication: Lucy Bates
Year: 1920
Publisher: n/a

Student Notes. In “Tortie-Tortue” (which also exists in a second manuscript copy, titled “White Horses”) Heyman sets a poem from the first part of the *Chansons de Bilitis*, a late nineteenth-century French collection by Pierre Louÿs.¹ Louÿs claimed that the collection was by a contemporary of Sappho, though he actually wrote it himself. Heyman’s text is adapted from Horace Manchester Brown’s 1904 translation with a few changes, discussed below. Heyman dedicated the song to her friend Lucy Bates, a dancer who served as the secretary of the Scriabin Circle during the 1930s.² Although limited information exists about Bates, the University of Georgia has a [collection of her papers](#) that includes several letters from Heyman, written mostly in the mid-1930s.

The text of this song consists of dialogue between a group of children and Tortie-Tortue, a woman who witnesses the death of her abusive husband. The children repeatedly question the traumatized woman, who gradually lets the story out. The poem is arranged in couplets; the first line of each couplet sets the children’s question, answered by Tortie-Tortue’s response in the second line. Her answers provide limited information, prompting further questions. Heyman sets Louÿs’s words with some changes.³ The original text has some direct repetition of dialogue, but she adds additional repetition, making all but one couplet a double statement of text. She also omits the fifth and sixth couplets, in which Tortie-Tortue describes pressing olives to make oil for a stelè or gravestone, the children ask her who died, and she refuses to name the victim. I can imagine three possible reasons for Heyman’s omission of these lines: the omitted lines are not vital to convey the narrative; the word “stelè” was obscure enough to warrant a parenthetical definition in the poem, so including it in a song might have led to listener confusion; and this is already one of her longer songs, so she might have felt it would be too long with the extra text.

¹ Pierre Louÿs (1870-1925) was a Belgian-born French poet best known for his embrace of eroticism. He viewed ancient Greek artistic values and societal mores as superior to those of contemporary France, and incorporated Greek themes into his poetry, even changing the spelling and pronunciation of his last name to be more like Greek. See [Catherine Savage Brosman, “Pierre\(-Felix\) Louÿs”](#) in *Nineteenth-Century French Fiction Writers: Naturalism and Beyond, 1860-1900*, ed. Catharine Savage Brosman, Gale, 1992. *Dictionary of Literary Biography* Vol. 123. *Gale Literature Resource Center*. Accessed June 21, 2023.

² Heyman founded the Scriabin Circle in 1934 and was its director until her death a decade later. Its activities included lectures about Alexander Scriabin and concerts of his music; the organization later became the Scriabin Society of America. See Arthur Farwell, “Katherine Ruth Heyman: A Tribute,” *The Etude* 63, no. 1 (January 1945), and “Katherine Ruth Heyman, Was Concert Pianist,” *New York Herald-Tribune*, September 29, 1944.

³ For the original poem, see Pierre Louÿs, trans. Horace Manchester Brown, *The Songs of Bilitis* (London and New York, Aldus Society), 39. Heyman also altered the spelling of the title character and a few other words.

Instructor Notes. None of the six couplets are set identically, but all are based on a similar framework. Heyman makes explicit and accessible use of distinctive musical parameters, including range, mode, and meter, to set melodies of the two “characters” (the protagonist and the group of children). The children’s melody recalls a nursery rhyme, with its opening refrains of either the title character’s name or “Hélas” (“alas”), limited range of a major third, and simple, mostly diatonic melodic motion with a descending contour. Tortie-Tortue’s answers evince slightly more variation, but are typically in a lower register, use longer note values, and have more chromatic alterations. Like the children, she answers with a limited melodic range of a third. However, she breaks out of her registral limitation at the climax, leaping up an octave to emphasize the manner of her husband’s death.

“Tortie-Tortue” will fit into lessons on several topics, and its somewhat simple and repetitive nature may prove an asset, allowing instructors to direct students’ attention to specific details. The song features melodic variation, non-functional harmonic progressions, chromatic mediant relationships with common tones bridging keys, modal mixture, and changing meter and tempo.⁴

The *Chansons de Bilitis* became culturally significant in the twentieth century for lesbians due to the subject matter.⁵ “Tortie-Tortue,” therefore, might be another good example for interdisciplinary teaching in which a music theorist can collaborate with a colleague in LGBTQ studies. Some two decades earlier than Heyman, Claude Debussy also set poems from the (original French) collection. Heyman mentioned Debussy’s settings in her chapter on Debussy, paraphrasing Daniel Chennevière’s (Dane Rudhyar’s) description of them as “delicate and voluptuous visions of the radiant decadence of Greece,” adding, “let me commend to you these four [sic] songs of Bilitis by Pierre Louÿs that Debussy set to music.”⁶ Perhaps Debussy’s songs inspired Heyman to compose her own.⁷

⁴ When working on the recording of “Tortie-Tortue,” my collaborators and I were not sure how to interpret the meter and tempo changes. Influenced by Heyman’s use of larger note values as well as the emotional tenor of the text, we decided that the protagonist’s sections should be slower than the children’s. However, an alternative interpretation might keep the tactus level approximately the same. A penciled excerpt of the first two dialogue sections on the cover page of the “White Horses” manuscript has the same note values as the final version, but Tortie-Tortue’s melody is barred in $\frac{3}{4}$ rather than $\frac{4}{4}$.

⁵ For example, in 1955 eight women used the name Daughters of Bilitis for the private San Francisco society they had formed with the aim of providing a safe space for lesbians to socialize. See Jean Bessette, “[An Archive of Anecdotes: Raising Lesbian Consciousness after the Daughters of Bilitis](#)” in *Rhetoric Society Quarterly* 43, no. 1 (2013), 24-25.

⁶ Heyman 1921, 32.

⁷ Though a detailed comparison of Heyman’s and Debussy’s compositions lies beyond the scope of this project, I will observe a few similarities between the two. Heyman’s prominent use of melodic thirds recalls Debussy’s, particularly in “La flute du Pan.” Similarly, Debussy’s first song features a chromatic-mediant (neo-Riemannian PR) progression that Heyman also uses (compare, for example, “La flute de Pan,” m. 6 and “Tortie-Tortue,” m. 22 and similar progressions).

Tortie-Tortue

(alternate title: White Horses)

Katherine Ruth Heyman

Stepwise/common-tone voice leading are frequently emphasized in voice melody

A Gaily! ♩ = 44

Tor - tie ___ tor - tue ___ What do - est thou here a - mong us? Tor -

♩ equal throughout

Alternation between emphasis on relative keys (FM and Dm), foreshadowed in first measure

③

tie ___ tor - tue ___ what do - est thou here a - mong us? I

(sadly)

Tortie-Tortue
(alternate title: White Horses)

2

B

Piú lento ♩ = 120

Wind off the wool and the thread of mil-let. I wind off the wool and the thread of mil-let. Hé-

This musical score for section B features a vocal line and a piano accompaniment. The vocal line is in 6/4 time, with a tempo marking of 'Piú lento' and a metronome setting of 120. The piano accompaniment is in 4/4 time. A purple box highlights the first measure of the piano accompaniment, which contains a whole note chord of F major (F, A, C).

C

Still gaily

las, hé - las! _____ Why do you not come and dance? _____ Hé -

This musical score for section C features a vocal line and a piano accompaniment. The vocal line is in 3/8 time, with a tempo marking of 'Still gaily'. The piano accompaniment is in 3/4 time. The score includes a key signature change from F major to D minor (three flats) and a time signature change from 3/4 to 4/4.

11

las, Hé - las! _____ Why do you not come and dance?

This musical score for section 11 features a vocal line and a piano accompaniment. The vocal line is in 3/8 time, with a tempo marking of 'Still gaily'. The piano accompaniment is in 3/4 time. The score includes a key signature change from D minor to F major (two flats) and a time signature change from 3/4 to 4/4. A green box highlights the final measure of the piano accompaniment, which contains a whole note chord of F major (F, A, C).

Modal mixture

Tortie-Tortue
(alternate title: White Horses)

3

D

Musical score for section D. The vocal line is in treble clef with a key signature of one flat and a 6/4 time signature. It contains two measures of music with lyrics "I am too full of sor-row." and "I am too full of sor-row." respectively. The piano accompaniment is in grand staff (treble and bass clefs) with a 4/4 time signature. It features a series of chords and single notes in both hands, with a key signature of one flat.

I am too full of sor-row. I am too full of sor-row.

E

(wonderingly)

Musical score for section E. The vocal line is in treble clef with a key signature of one flat and a 12/8 time signature. It contains two measures of music with lyrics "Tor - tie tor - tue What do - est thou here a - mong us? Tor -". The piano accompaniment is in grand staff (treble and bass clefs) with a 4/4 time signature. It features a series of chords and single notes in both hands, with a key signature of one flat.

Tor - tie tor - tue What do - est thou here a - mong us? Tor -

Musical score for section E (continued). The vocal line is in treble clef with a key signature of one flat and a 12/8 time signature. It contains two measures of music with lyrics "tie tor - tue what do - est thou here a - mong us?". The piano accompaniment is in grand staff (treble and bass clefs) with a 4/4 time signature. It features a series of chords and single notes in both hands, with a key signature of one flat. The word "rit." is written above the piano part in the second measure.

tie tor - tue what do - est thou here a - mong us?

rit.

(Funereally)

Tortie-Tortue
(alternate title: White Horses)

I cut a reed for the fu-ner-al flute.

a tempo

curiously

Hé - las, — hé - las!

What has hap-pen'd him?

Borrowed division (duplets)

poco rit.

Hé - las, hé - las —

what has hap-pen'd him?

cresc.

Modal mixture;
leads to modulation
(chromatic mediant
DM→BM)

Tortie-Tortue
(alternate title: White Horses)

5

H

Remotely

Remotely

I will not tell you. I will not tell you. -

I

Anxiously

(Fearfully)

Anxiously *(Fearfully)*

Tor - tie ___ tor - tue ___ What do - est thou here a - mong us? Tor -

37

tie ___ tor - tue ___ what do - est though here a - mong us?

6

J

Tortie-Tortue
(alternate title: White Horses)

woefully

He has fall - en in the sea. He has fall - en in the sea.

Chromatic mediant BM→DM

Root motion by third with stepwise/common-tone voice leading

K

with terror

Hé-las, hé-las! Oh tell us how! Hé-las, hé-las! Oh tell us how!

Tortie-Tortue
(alternate title: White Horses)

7

L (under your breath) *pp* *Passionately* *f*

From the backs of white hor - ses. From the backs of white

pp *poco accel.* *f* *accel.*

Modal mixture

(50) hor - ses!

ff

The image shows a musical score for 'Tortie-Tortue' (alternate title: White Horses). The score is in 4/4 time and features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'From the backs of white hor - ses.' and 'From the backs of white'. The piano accompaniment starts with a *pp* dynamic and a *poco accel.* marking, followed by a *f* dynamic and an *accel.* marking. A green box labeled 'Modal mixture' points to three specific areas of the score: the vocal line at the first measure of the second phrase, the piano accompaniment at the first measure of the second phrase, and the piano accompaniment at the first measure of the third phrase. The piano accompaniment at the first measure of the third phrase is marked *ff*.

Katherine Ruth Heyman (Aug. 1920)
Words from Chansons de Bilitis (VI)
by Pierre Louys
Trans. Horace Manchester Brown
pub. Aldus Society 1904

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The Heyman Project: A Multimedia Anthology for the Undergraduate Classroom

Pages 153-171: “Elysion” Sample lesson
(student version)

(page numbers refer to pdf document)

Elysion lesson plan (Worksheet)

This lesson focuses on the 1911 song “Elysion,” with both music and text by Katherine Ruth Heyman. Your teacher might assign the worksheet for homework or work through it with the whole class. Either way, you will interact with this beautiful song in several ways: listening, singing, analyzing, composing, and writing.

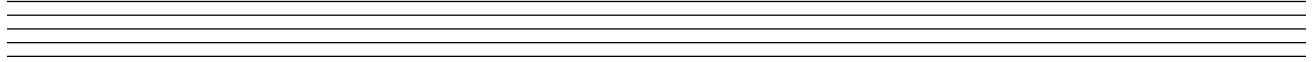
The following theoretical topics, which may include some review, will be addressed:

- Modes
- Chord identification
- Embellishing tones
- Melodic construction
- Text setting
- Texture

Here is a checklist of all the tasks you’ll be doing. Be sure to read the text carefully for instructions and explanation, unless your teacher will be leading the activities during class.

- ☐ Determine the scale of the melody
- ☐ Choose your own chords to accompany the melody
- ☐ Analyze the composer’s chords
- ☐ Analyze embellishing tones in the melody
- ☐ Consider the text of the poem and how it interacts with all the musical elements

We'll start with the vocal melody. Sing the melody (or play it on an instrument). Arrange all the notes into a scale on the staff below. What would you call the scale? How did you decide among the various possible answers?



Example 1: Melody and lyrics (unaccompanied)

When they have laid the o - bo - los be - neath my tongue,

2 That I with all my weight of sor - row and of grief may pass

3 Be - yond the stream of An - guish, A - che - ron,

4 Then let me, by the West - ern Wa - ter's edge

5 Long dwel - ling, find at last my Love.

6 Then shall I know this is The soul's E - ly - si - on.

You may use this page to write your answers.

What other observations can you make about the melody? If you're not sure where to start, here are a few questions you might consider (but feel free to make other observations too!):

- Is the melody easy to sing?
- What kind of intervals does it use?
- What kinds of rhythms does it use?
- How does the melody relate to the words?

This melody is from a song for solo voice and piano. If you were writing an accompaniment, what chords would you use? Try using triads and seventh chords built from the scale that you identified above. Depending on your teacher's preference, write your answer in lead-sheet notation or on the staff below (don't forget to write a clef and key signature). If working together in class, have a student or your teacher play a few of these harmonizations on piano, guitar, or another chordal instrument while the class sings the melody.

Example 2: Melody and lyrics (unaccompanied, with extra staff below for chords)

1

When they have laid the o - bo - los be - neath my tongue,

2

That I with all my weight of sor - row and of grief may pass

3

Be - yond the stream of An - guish, A - che - ron,

4

Then let me, by the West - ern Wa - ter's edge

5

Long dwel - ling, find at last my Love.

6

Then shall I know this is The soul's E - ly - si - on.

7

Then shall I know this is The soul's E - ly - si - on.

This is the complete song, in its original published edition. How does the composer harmonize her melody? In what ways is it different from how you harmonized the same melody?

Example 3: Complete song

2

To Mrs. Curtis Brown

Elysion

Words and Music by
Katherine Ruth Heyman

Slowly, simply, regularly

Voice

When they have laid the o - bo - los be - neath my tongue,

Piano

pp

That I with all my weight of sor - row and of grief may pass

f

Be - yond the stream of An - guish, A - che - ron,

pp

22559 c

Copyright, 1911, by G. Schirmer

p legato

Then let me, by the West - ern Wa - - ter's edge

pp egualmente

— Long dwell - ing, find — at last my Love.

cresc.

p

f

Then shall I know this is The soul's E - ly - si - on.

f

non slentando

Now, analyze the chords in the piano part by **root**, **quality**, and **position**. This activity might be review for you. If not, the paragraphs below explain how to figure out the root and position. Feel free to skip them if you already have a solid grasp on this topic.

Review: For each chord, write all the piano's notes, but keep the notes within one octave and stacked up into thirds. That will give you an abstracted version of the chord that is easier to visualize. To use the first chord as an example, reading up from the bottom, we have C-G-Eb-G-C-Eb-G. Omitting any duplications, we find three different notes: C, Eb, and G. Of the three possible ways we can stack up these three notes, the only one that is exclusively in thirds has C as the lowest note. Therefore, **C is the root of the triad**.

Root position
5/3

First inversion
6/3

Second inversion
6/4

Since the lowest sounding note in the actual music is C as well, we say this chord is in **root position**. If your teacher uses **figures** to indicate chord position, we again use the abstracted version to determine this. Figures indicate intervals above the lowest (bass) note, and are typically listed from largest to smallest. C to G is a 5th, and C to Eb is a 3rd. So the figures for this chord are 5/3 (in fact, the figures for any root position triad are 5/3).

Regarding the **quality** of this chord, C-Eb-G make up a **minor triad**. The explanation for this is a little complicated, and different teachers approach it in different ways. If you need to review why this is a minor triad or how to figure out chord qualities in general, ask your instructor.

Here is the complete song again, but in a simplified version. Each chord is shown in an abstracted format, rearranged to be in root position (for chords that aren't already in root position). The root and quality of each chord are given; in the case of chords that are not in root position (in the actual music), the position is also specified. (In the last measure, the second chord is non-tertian, meaning it can't be stacked up into thirds, and labeled "NT.") Check over your answers and ask your teacher to explain any that you don't understand.

Example 4: Complete song (simplified) with chord analysis

1

When they have laid the o - bo - los be - neath my tongue,

Cm
Minor triad

Gm
Minor triad

A m7(b5)
Half diminished seventh
First inversion
6/5

2

That I with all my weight of sor - row and of grief may pass

Gm
Minor triad

A m7(b5)
Half diminished seventh
First inversion
6/5

Gm
Minor triad

Dm
Minor triad

3

Be - yond the stream of An - guish, A - che - ron,

A m7(b5)
Half diminished seventh

E♭
Major triad

4

Then let me, by the West - ern Wa - ter's edge

F Major triad Bb Major triad

5

Long dwel - ling, find at last my Love.

Eb Major triad F7 Dominant seventh Third inversion Cm Minor triad Gm Minor triad

6

Thenshall I know this is Thesoul's E - ly - - - si - on.

Am7(b5) Half diminished seventh First inversion Gm Minor triad Eb Major triad

7

Gm Cm(add 9) Gm Cm

Minor triad NT Minor triad Minor triad

Second inversion

NT: Non-tertian.
This chord cannot be
stacked into thirds.

Now let's examine how the notes in the voice's melody interact with the chords. Let's start with the first measure. The opening C-minor chord lasts for the first four beats. Above this, the voice has the notes {G-A-G-F-Eb-D-C}. The melodic G's, Eb, and C duplicate notes in the chord, so we'll call them "**chord tones**."

However, the A, F, and D do not belong to the chord.¹ To distinguish these notes from the chord tones, we call them "**embellishing tones**."² Theorists have divided this category of embellishing tones into subcategories, based on how the embellishing tones relate to the chord tones. In this first (partial) measure, all the embellishing tones are a step away from the chord tones, which is the most common situation in most music. The first embellishing tone, A (on the word "they"), is preceded by G and goes right back to G. An embellishing tone that comes from and goes back to the same note by step is called a **neighbor note** (abbreviated **NN**), and this one is more specifically called an **upper neighbor note (UNN)** because it is above the chord tone.

¹ If you play the chord on the piano and sing A, F, or D, you'll find it much harder than if you sing C, Eb, or G.

² Some theorists call them "non-chord tones" or "non-harmonic tones." The concept is the same, so use whatever terminology your teacher uses.

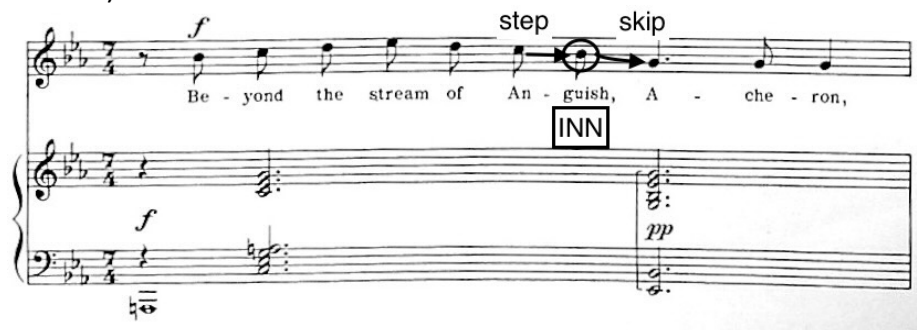
The other two embellishing tones within the first four beats, F (“laid”) and D (“o-”), each fill in a third between two chord tones. F connects between G and Eb, and D connects between Eb and C. Since these two embellishing tones behave in the same way, they are in the same category: **passing tone (PT)**. Passing tones are the most common types of embellishing tones in many styles of music.³

When they have laid the o - bo -

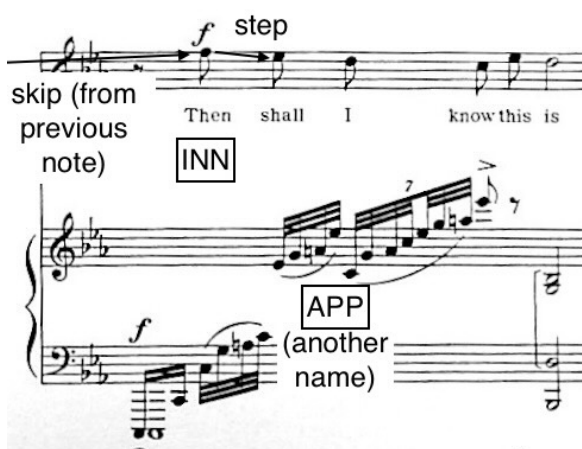
On your own, examine the melody in the rest of the song and circle all the embellishing tones. Make sure to compare each melodic note to the corresponding chord in the accompaniment, which may or may not be the same as the {C-Eb-G} chord in the first measure. You may disregard rests in the melody for the purposes of this exercise. You should identify many passing tones and neighbor notes. For each of these, label it with the initials PT, UNN, or LNN (Lower Neighbor Note). Any embellishing tone that does not meet all the criteria described above is not a PT or NN. We’ll go over these other types in a bit, so you can skip labeling them for now. How many of these non-PTs/non-NNs did you find?

³ Although many theorists distinguish between accented and non-accented PTs and NNs, since this song does not have a strong sense of meter, we will not make this distinction for now.

Only three notes in the whole melody are embellishing tones other than PT or NN. The first of these is the Bb in m. 3 on the second syllable of the word “anguish.” Although this note is approached by step, coming immediately after C, it does not continue in the same direction to A (which would make it a PT), nor does it return to C (which would make it a LNN). Instead, it skips down to G, a note in the following chord. Since this note’s treatment is **partially** the same as the NN (in that it’s approached by step) but not completely, it’s called an **incomplete neighbor note (INN)**. More generally speaking, a regular NN is both approached AND left by step, whereas an INN is either approached OR left by step (with the “other side” being a larger interval).



The first note of measure 6, the high F that sets the word “then,” is approached by a skip up (disregarding the eighth rest and thinking of the D in the previous measure as the note from which it’s approached), and moves down by step to Eb. This meets the criteria described in the previous paragraph: considering how the note is approached and left, one is by step and the other by larger interval. We’ll call this another INN. Some theorists like to be even more specific and would call this an **appoggiatura (APP)**. An appoggiatura is a specific type of INN that is approached by leap and left by step in the opposite direction; furthermore, an APP typically occurs on a strong beat. This note does not technically occur on a strong beat, although we might hear it as somewhat emphasized by being the first note over the new chord.⁴



⁴ Your teacher might feel that it isn’t necessary to distinguish between the APP and other types of INN, in which case, you can just call this F another INN.

There's one more embellishing tone in the melody that isn't a PT or NN, the second articulated note of m. 5. This D (the first syllable of "dwelling") is approached by a skip of a third, and then skips down to the same note.



The fact that there is no stepwise motion around this note makes it a somewhat uncommon type of embellishing tone in this style of music. In fact, these types of embellishing tones are so rarely used that they don't really have a specific name.⁵ Before moving on to the final part of this lesson, double check your understanding by looking at this copy of the complete song with all the embellishing tones labeled.

⁵ However, some teachers have made a kind of catch-all category of "free tones" for embellishing tones that don't fit into another category. Those teachers know that many students are deeply uncomfortable with outliers, or maybe the teachers are uncomfortable themselves!

The D at the beginning of this measure, which is sustained from the previous measure/chord, is a little more complicated, as it technically is not a member of the Eb chord. There are a couple ways to understand this note, but that explanation would be beyond the scope of this worksheet. If you're really interested, you might be a music theory nerd, and I'm sure your teacher would be happy to discuss this further with you!

Example 5: Complete song (simplified) with embellishing tones identified over chord analysis

Karl Feyman

The musical score is presented in three systems, each with a vocal line and a piano accompaniment line. The key signature has two flats (Bb and Eb), and the time signature is 7/4. Embellishing tones are identified by red boxes labeled UNN (Unnecessary Note) and PT (Pitch Bend/Tone) above the vocal notes, which are also circled in red. Chord analysis is provided below the piano line for each measure.

System 1:

1 When they have laid the o - bo - los be - neath my tongue,

Chords: Cm (Minor triad), Gm (Minor triad), Am7(b5) (Half diminished seventh, First inversion, 6/5).

Embellishing tones: UNN (above 'they'), PT (above 'laid'), PT (above 'o'), PT (above 'be').

System 2:

2 That I with all my weight of sor - row and of grief may pass

Chords: Gm (Minor triad), Am7(b5) (Half diminished seventh, First inversion, 6/5), Gm (Minor triad), Dm (Minor triad).

Embellishing tones: UNN (above 'I'), PT (above 'all').

System 3:

3 Be - yond the stream of An - guish, A - che - ron,

Chords: Am7(b5) (Half diminished seventh), Eb (Major triad).

Embellishing tones: PT (above 'Be'), PT (above 'the'), PT (above 'stream'), INN (above 'An').

4

PT UNN PT PT

Then let me, by the West - ern wa - ter's edge

F Bb

Major triad Major triad

Non-standard

5

Long dwel - ling, find at last my Love.

Eb F7 Cm Gm

Major triad Dominant seventh Third inversion Minor triad Minor triad

INN PT

6

Thenshall I know this is Thesoul's E - ly - - - si - on.

Am7(b5) Gm Eb

Half diminished seventh Minor triad Major triad

First inversion

7

Gm Cm(add 9) Gm Cm

Minor triad NT Minor triad Minor triad

Second inversion

Let's finish up by considering some musical elements in "Elysion" that we haven't already addressed. Since this is a song, let's consider the lyrics, and more specifically how they interact with the musical setting. Katherine Ruth Heyman, the composer, also wrote the words, which are reproduced here:

- [1] When they have laid the obolos beneath my tongue
- [2] And I, with all my weight of sorrow and of grief, may pass
- [3] Beyond the stream of Anguish, Acheron
- [4] Then let me by the Western Water's edge
- [5] Long dwelling, find at last my Love
- [6] Then shall I know this is the soul's Elysion

There are a few words that you're likely unfamiliar with, although you probably immediately got the feeling that whatever was going on in the song wasn't exactly a party! Let's dig into the meaning of the song.

The text uses imagery associated with ancient Greek mythology. In lines 1-3, the speaker imagines her death in the future. We can tell that she's discussing something that hasn't yet happened by her use of the clause "when they have laid ...". She mentions an "**obolos**," a coin placed under the tongue of a deceased person. People would include this coin with a corpse as payment for the fare for the ferry passage across the **Acheron**, one of the rivers that divides the worlds of the living and the dead. So together, lines 1-3 set the scene.

In lines 4-6, the character switches to anticipating what will happen and how she will feel. The change is indicated by her starting with the word "then." In this part of the text, she expresses optimism about how great everything will be in the afterlife. In lines 4-5, she stands by the shore and finds her lover.⁶ At the end of the song, **Elysion** (usually written as "Elysium" or the "Elysian fields") refers to paradise, a place of eternal happiness and contentment.⁷

Heyman sets these two contrasting parts of the text (the setup and the result) quite differently. What musical elements does she use to highlight the contrast? Your teacher may want you to write a paragraph about one or more contrasting elements.

⁶ I don't think it's clear from the text whether she expects to reunite with somebody she already had a relationship with and who has now died, or a love that she's never been able to find in this life. What do you think?

⁷ According to William F. Hansen, "The Elysion Field and the Isles of the Blessed are different names for a paradise situated at the ends of the earth ... far from the habitats of gods and ordinary humans. It is populated by a select group of persons who were active during the heroic age and have been translated there alive and intact by the gods ... to live carefree lives much like the men of the Golden age ... or like the gods." See William F. Hansen, [*Classical Mythology: A Guide to the Mythical World of the Greeks and Romans*](#), 2005, Oxford University Press, 161.

You may use this page to write your answers.

The Heyman Project: A Multimedia Anthology for the Undergraduate Classroom

Pages 173-191: “Elysion” Sample lesson
(instructor version)

(page numbers refer to pdf document)

Elysion lesson plan (Worksheet)

This lesson focuses on the 1911 song “Elysion,” with both music and text by Katherine Ruth Heyman. Your teacher might assign the worksheet for homework or work through it with the whole class. Either way, you will interact with this beautiful song in several ways: listening, singing, analyzing, composing, and writing.

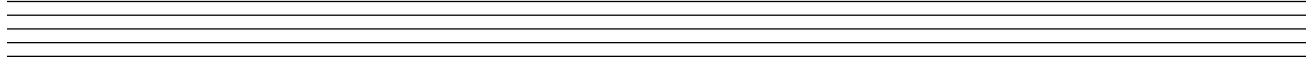
The following theoretical topics, which may include some review, will be addressed:

- Modes
- Chord identification
- Embellishing tones
- Melodic construction
- Text setting
- Texture

Here is a checklist of all the tasks you’ll be doing. Be sure to read the text carefully for instructions and explanation, unless your teacher will be leading the activities during class.

- ☐ Determine the scale of the melody
- ☐ Choose your own chords to accompany the melody
- ☐ Analyze the composer’s chords
- ☐ Analyze embellishing tones in the melody
- ☐ Consider the text of the poem and how it interacts with all the musical elements

We'll start with the vocal melody. Sing the melody (or play it on an instrument). Arrange all the notes into a scale on the staff below. What would you call the scale? How did you decide among the various possible answers?



Example 1: Melody and lyrics (unaccompanied)

When they have laid the o - bo - los be - neath my tongue,

That I with all my weight of sor - row and of grief may pass

Be - yond the stream of An - guish, A - che - ron,

Then let me, by the West - ern Wa - ter's edge

Long dwel - ling, find at last my Love.

Then shall I know this is The soul's E - ly - si - on.

You may use this page to write your answers.

The scale is the 2-flat collection from Bb3 to F5.



I interpret this as the G aeolian scale, but other possible answers might be Bb major, C dorian, etc. Some early students might miss the A-natural and use the 3-flat collection (or miss the key signature altogether and use the white note collection!). There might be some questions/discussions about why A-naturals are written in rather than simply using the 2-flat signature.

I interpret G as the central note because the melody starts and ends on G. G also ends m. 3; the only other notes that end a measure are D (the 5th scale degree) or A (the 2nd). These three melodic notes indicate potential PACs, IACs, and HCs.

What other observations can you make about the melody? If you're not sure where to start, here are a few questions you might consider (but feel free to make other observations too!):

- Is the melody easy to sing?
 - What kind of intervals does it use?
 - What kinds of rhythms does it use?
 - How does the melody relate to the words?
-
-
-
-
-
-

Pitch construction

- *Mostly stepwise:*
 - *Largest leap is a 5th, which occurs twice (m. 5 and m. 6)*
 - *There are also three melodic 4th*
 - *All these larger leaps (4ths and 5ths) occur between the notes G and D.*
 - *There are eight 3rd skips, and the rest of the intervals are steps or unisons*
- *The prevalence of smaller melodic intervals contributes to the singability of the melody*
- *However, the range of a 12th makes it a little more challenging*

Rhythmic construction

- *In measures 1-4:*
 - *Each melodic idea ("phrase"?) starts after an 8th rest*
 - *Each melodic idea consists of "a lot of" 8th notes and ends with a longer note (or repeated note, as in m. 3 and m. 4)*
- *In measures 5-7, the placement of longer notes is somewhat less consistent*
- *The ending longer notes get progressively longer (roughly speaking)*
- *Although time signatures are notated, the melody does not project a strong sense of meter*

Text setting

- *The setting is 100% syllabic*
- *There is no obvious rhyme scheme*
- *There is, however, some alliteration (e.g., "Western water's," "at last my love") and assonance ("anguish Acheron") in which the related sounds occur on successive strong beats*

This melody is from a song for solo voice and piano. If you were writing an accompaniment, what chords would you use? Try using triads and seventh chords built from the scale that you identified above. Depending on your teacher's preference, write your answer in lead-sheet notation or on the staff below (don't forget to write a clef and key signature). If working together in class, have a student or your teacher play a few of these harmonizations on piano, guitar, or another chordal instrument while the class sings the melody.

Example 2: Melody and lyrics (unaccompanied, with extra staff below for chords)

1

When they have laid the o - bo - los be - neath my tongue,

2

That I with all my weight of sor - row and of grief may pass

3

Be - yond the stream of An - guish, A - che - ron,

4

Then let me, by the West - ern Wa - ter's edge

5

Long dwel - ling, find at last my Love.

6

Then shall I know this is The soul's E - ly - si - on.

This is the complete song, in its original published edition. How does the composer harmonize her melody? In what ways is it different from how you harmonized the same melody?

Example 3: Complete song

2

To Mrs. Curtis Brown

Elysion

Words and Music by
Katherine Ruth Heyman

Slowly, simply, regularly

Voice

When they have laid the o - bo - los be - neath my tongue,

Piano

pp

That I with all my weight of sor - row and of grief may pass

f

Be - yond the stream of An - guish, A - che - ron,

pp

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p legato

Then let me, by the West - ern Wa - - ter's edge

pp egualmente

— Long dwell - ing, find — at last my Love.

cresc.

p

f

Then shall I know this is The soul's E - ly - si - on.

f

non slentando

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Probable differences:

- *Centric pitch class is not G (as in the melody) but rather C*
- *Harmonic rhythm (is probably slower than most students')*
- *Specific voicings of block chords*
- *Use of arpeggiations in the second half*

Now, analyze the chords in the piano part by **root**, **quality**, and **position**. This activity might be review for you. If not, the paragraphs below explain how to figure out the root and position. Feel free to skip them if you already have a solid grasp on this topic.

Review: For each chord, write all the piano's notes, but keep the notes within one octave and stacked up into thirds. That will give you an abstracted version of the chord that is easier to visualize. To use the first chord as an example, reading up from the bottom, we have C-G-Eb-G-C-Eb-G. Omitting any duplications, we find three different notes: C, Eb, and G. Of the three possible ways we can stack up these three notes, the only one that is exclusively in thirds has C as the lowest note. Therefore, **C is the root of the triad**.

Root position
5/3

First inversion
6/3

Second inversion
6/4

Since the lowest sounding note in the actual music is C as well, we say this chord is in **root position**. If your teacher uses **figures** to indicate chord position, we again use the abstracted version to determine this. Figures indicate intervals above the lowest (bass) note, and are typically listed from largest to smallest. C to G is a 5th, and C to Eb is a 3rd. So the figures for this chord are 5/3 (in fact, the figures for any root position triad are 5/3).

Regarding the **quality** of this chord, C-Eb-G make up a **minor triad**. The explanation for this is a little complicated, and different teachers approach it in different ways. If you need to review why this is a minor triad or how to figure out chord qualities in general, ask your instructor.

Here is the complete song again, but in a simplified version. Each chord is shown in an abstracted format, rearranged to be in root position (for chords that aren't already in root position). The root and quality of each chord are given; in the case of chords that are not in root position (in the actual music), the position is also specified. (In the last measure, the second chord is non-tertian, meaning it can't be stacked up into thirds, and labeled "NT.") Check over your answers and ask your teacher to explain any that you don't understand.

Example 4: Complete song (simplified) with chord analysis

1

When they have laid the o - bo - los be - neath my tongue,

Cm
Minor triad

Gm
Minor triad

A m7(b5)
Half diminished seventh
First inversion
6
5

2

That I with all my weight of sor - row and of grief may pass

Gm
Minor triad

A m7(b5)
Half diminished seventh
First inversion
6
5

Gm
Minor triad

Dm
Minor triad

3

Be - yond the stream of An - guish, A - che - ron,

A m7(b5)
Half diminished seventh

E♭
Major triad

4

Then let me, by the West - ern Wa - ter's edge

F Major triad Bb Major triad

5

Long dwel - ling, find at last my Love.

Major triad Dominant seventh Third inversion 4/2 Minor triad Minor triad

6

Thenshall I know this is Thesoul's E - ly - - - si - on.

Am7(b5) Half diminished seventh First inversion 6/5 Gm Minor triad Eb Major triad Gm Minor triad NT Minor triad Cm Second inversion 6/4

NT: Non-tertian.
This chord cannot be
stacked into thirds.

Now let's examine how the notes in the voice's melody interact with the chords. Let's start with the first measure. The opening C-minor chord lasts for the first four beats. Above this, the voice has the notes {G-A-G-F-Eb-D-C}. The melodic G's, Eb, and C duplicate notes in the chord, so we'll call them "**chord tones**."

Slowly, simply, regularly

When they have laid the o - bo -

pp

However, the A, F, and D do not belong to the chord.¹ To distinguish these notes from the chord tones, we call them "**embellishing tones**."² Theorists have divided this category of embellishing tones into subcategories, based on how the embellishing tones relate to the chord tones. In this first (partial) measure, all the embellishing tones are a step away from the chord tones, which is the most common situation in most music. The first embellishing tone, A (on the word "they"), is preceded by G and goes right back to G. An embellishing tone that comes from and goes back to the same note by step is called a **neighbor note** (abbreviated **NN**), and this one is more specifically called an **upper neighbor note (UNN)** because it is above the chord tone.

UNN step step

When they have laid the o - bo -

pp

¹ If you play the chord on the piano and sing A, F, or D, you'll find it much harder than if you sing C, Eb, or G.

² Some theorists call them "non-chord tones" or "non-harmonic tones." The concept is the same, so use whatever terminology your teacher uses.

The other two embellishing tones within the first four beats, F (“laid”) and D (“o-”), each fill in a third between two chord tones. F connects between G and Eb, and D connects between Eb and C. Since these two embellishing tones behave in the same way, they are in the same category: **passing tone (PT)**. Passing tones are the most common types of embellishing tones in many styles of music.³

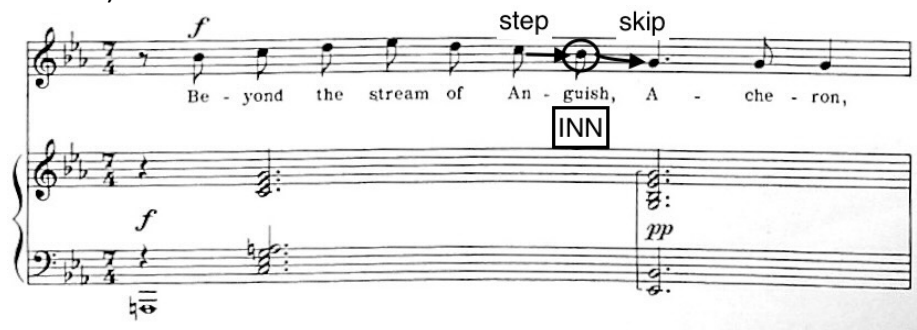
The image shows a musical score for a song. The top staff is a vocal melody in 7/4 time, starting with a rest, followed by notes G4, F4, Eb4, D4, C4, and Bb3. The piano accompaniment is in 7/4 time, starting with a rest, followed by a chord of C4, Eb4, and G4. The lyrics "When they have laid the o - bo -" are written below the vocal melody. Two boxes labeled "PT" are placed above the F4 and D4 notes in the vocal melody.

On your own, examine the melody in the rest of the song and circle all the embellishing tones. Make sure to compare each melodic note to the corresponding chord in the accompaniment, which may or may not be the same as the {C-Eb-G} chord in the first measure. You may disregard rests in the melody for the purposes of this exercise. You should identify many passing tones and neighbor notes. For each of these, label it with the initials PT, UNN, or LNN (Lower Neighbor Note). Any embellishing tone that does not meet all the criteria described above is not a PT or NN. We’ll go over these other types in a bit, so you can skip labeling them for now. How many of these non-PTs/non-NNs did you find?

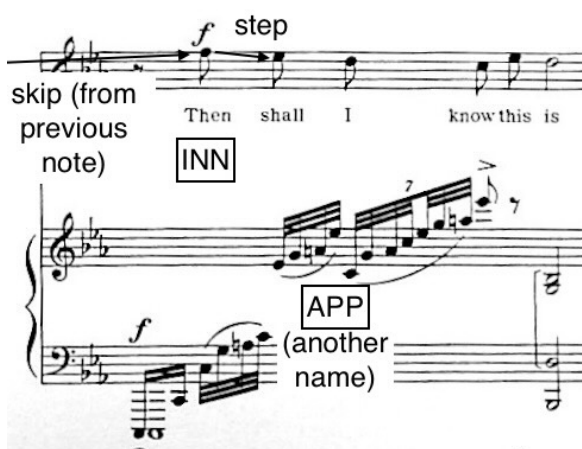
Answer: 3

³ Although many theorists distinguish between accented and non-accented PTs and NNs, since this song does not have a strong sense of meter, we will not make this distinction for now.

Only three notes in the whole melody are embellishing tones other than PT or NN. The first of these is the Bb in m. 3 on the second syllable of the word “anguish.” Although this note is approached by step, coming immediately after C, it does not continue in the same direction to A (which would make it a PT), nor does it return to C (which would make it a LNN). Instead, it skips down to G, a note in the following chord. Since this note’s treatment is **partially** the same as the NN (in that it’s approached by step) but not completely, it’s called an **incomplete neighbor note (INN)**. More generally speaking, a regular NN is both approached AND left by step, whereas an INN is either approached OR left by step (with the “other side” being a larger interval).



The first note of measure 6, the high F that sets the word “then,” is approached by a skip up (disregarding the eighth rest and thinking of the D in the previous measure as the note from which it’s approached), and moves down by step to Eb. This meets the criteria described in the previous paragraph: considering how the note is approached and left, one is by step and the other by larger interval. We’ll call this another INN. Some theorists like to be even more specific and would call this an **appoggiatura (APP)**. An appoggiatura is a specific type of INN that is approached by leap and left by step in the opposite direction; furthermore, an APP typically occurs on a strong beat. This note does not technically occur on a strong beat, although we might hear it as somewhat emphasized by being the first note over the new chord.⁴



⁴ Your teacher might feel that it isn’t necessary to distinguish between the APP and other types of INN, in which case, you can just call this F another INN.

There's one more embellishing tone in the melody that isn't a PT or NN, the second articulated note of m. 5. This D (the first syllable of "dwelling") is approached by a skip of a third, and then skips down to the same note.



The fact that there is no stepwise motion around this note makes it a somewhat uncommon type of embellishing tone in this style of music. In fact, these types of embellishing tones are so rarely used that they don't really have a specific name.⁵ Before moving on to the final part of this lesson, double check your understanding by looking at this copy of the complete song with all the embellishing tones labeled.

⁵ However, some teachers have made a kind of catch-all category of "free tones" for embellishing tones that don't fit into another category. Those teachers know that many students are deeply uncomfortable with outliers, or maybe the teachers are uncomfortable themselves!

The D at the beginning of this measure, which is sustained from the previous measure/chord, is a little more complicated, as it technically is not a member of the Eb chord. There are a couple ways to understand this note, but that explanation would be beyond the scope of this worksheet. If you're really interested, you might be a music theory nerd, and I'm sure your teacher would be happy to discuss this further with you!

Example 5: Complete song (simplified) with embellishing tones identified over chord analysis

KAROLINE KAHN REYNOLDS

System 1:

When they have laid the o - bo - los be - neath my tongue,

Chords: Cm (Minor triad), Gm (Minor triad), Am7(b5) (Half diminished seventh, First inversion 6/5)

Embellishing tones: UNN (circled), PT (circled), PT (circled), PT (circled)

System 2:

That I with all my weight of sor - row and of grief may pass

Chords: Gm (Minor triad), Am7(b5) (Half diminished seventh, First inversion 6/5), Gm (Minor triad), Dm (Minor triad)

Embellishing tones: UNN (circled), PT (circled)

System 3:

Be - yond the stream of An - guish, A - che - ron,

Chords: Am7(b5) (Half diminished seventh), Eb (Major triad)

Embellishing tones: PT (circled), PT (circled), PT (circled), INN (circled)

Let's finish up by considering some musical elements in "Elysion" that we haven't already addressed. Since this is a song, let's consider the lyrics, and more specifically how they interact with the musical setting. Katherine Ruth Heyman, the composer, also wrote the words, which are reproduced here:

- [1] When they have laid the obolos beneath my tongue
- [2] And I, with all my weight of sorrow and of grief, may pass
- [3] Beyond the stream of Anguish, Acheron
- [4] Then let me by the Western Water's edge
- [5] Long dwelling, find at last my Love
- [6] Then shall I know this is the soul's Elysion

There are a few words that you're likely unfamiliar with, although you probably immediately got the feeling that whatever was going on in the song wasn't exactly a party! Let's dig into the meaning of the song.

The text uses imagery associated with ancient Greek mythology. In lines 1-3, the speaker imagines her death in the future. We can tell that she's discussing something that hasn't yet happened by her use of the clause "when they have laid ...". She mentions an "**obolos**," a coin placed under the tongue of a deceased person. People would include this coin with a corpse as payment for the fare for the ferry passage across the **Acheron**, one of the rivers that divides the worlds of the living and the dead. So together, lines 1-3 set the scene.

In lines 4-6, the character switches to anticipating what will happen and how she will feel. The change is indicated by her starting with the word "then." In this part of the text, she expresses optimism about how great everything will be in the afterlife. In lines 4-5, she stands by the shore and finds her lover.⁶ At the end of the song, **Elysion** (usually written as "Elysium" or the "Elysian fields") refers to paradise, a place of eternal happiness and contentment.⁷

Heyman sets these two contrasting parts of the text (the setup and the result) quite differently. What musical elements does she use to highlight the contrast? Your teacher may want you to write a paragraph about one or more contrasting elements.

⁶ I don't think it's clear from the text whether she expects to reunite with somebody she already had a relationship with and who has now died, or a love that she's never been able to find in this life. What do you think?

⁷ According to William F. Hansen, "The Elysion Field and the Isles of the Blessed are different names for a paradise situated at the ends of the earth ... far from the habitats of gods and ordinary humans. It is populated by a select group of persons who were active during the heroic age and have been translated there alive and intact by the gods ... to live carefree lives much like the men of the Golden age ... or like the gods." See William F. Hansen, [*Classical Mythology: A Guide to the Mythical World of the Greeks and Romans*](#), 2005, Oxford University Press, 161.

You may use this page to write your answers.

- **Texture** – mm. 1-3 use exclusively block chords, whereas mm. 4-6 (beats 1-3) use arpeggiation. “Elysion” at the end returns to block chords, perhaps to indicate the eternal resting
- **Texture** – mm. 4-6 are further divided into arpeggiations that might be characterized as “murmuring” and “flourish.” This change coincides with (and therefore highlights) the word “love”
- **Dynamics** – Dynamics support the textural changes described above
- **Embellishing tones** – those in mm. 4-6 (or really starting in m. 3) tend to be more pungent/accented/less common types
- **Harmonic rhythm** – the rate of chord change increases in m. 5 from mostly whole notes and dotted half notes to mostly dotted halves, halves, and quarters. (The final chord is an exception, again perhaps representing repose)
- **Harmony** – minor chords are more prominent in mm. 1-3, whereas there are more major chords in mm. 4-6. In this respect, the EbM chord at the end of m. 3 is kind of transitional.
- **Melody** – mm. 1-3 use mostly steps, whereas there are more skips and leaps in mm. 5-7
- **Melody** – the melodic climax occurs at the beginning of m. 6, denoting the time when the character will actually achieve bliss

The Heyman Project: A Multimedia Anthology for the Undergraduate Classroom

Page 193: Spreadsheet (sortable version available on [website](#))

(page numbers refer to pdf document)

	A	B	C	D	E	F	G
1	Category	Subcategory	Concept	Song	First measure	Last measure	Comment
2	Collections/scale	Mode	Dorian (2 flats)	Elysion	Complete song		Mode D-centric; Piano C-centric
3	Collections/scale	Mode	Phrygian (2 flats)	Mimne Duschka	Complete song		Voice D-centric; Piano G-centric
4	Collections/scale	Mode	Phrygian (white notes)	Dorian Lullaby	Complete song		Voice E-centric; Piano A-centric
5	Collections/scale	Non-diatonic	"Chromatic-oriental" scale	Mythic Shadow	Complete song		D-Eb-F#-G-A-Bb-C-D ([0145] at 17). A few embellishing tones do not belong to this scale
6	Collections/scale	Non-diatonic	Tritone	Hokku	Complete song		Entire song uses the black-note pentatonic collection
7	Form	Cadence	Deceptive resolution	In the Night	13	14	
8	Form	Cadence	Deceptive resolution	Pour le Roi	22	23	V6-Vi6
9	Form	Cadence	Evaded cadence	Blue Law Mother G	9	10	Harmony V6/5-->vi6, melody *1-*7-*6
10	Form	Cadence	Evaded cadence	Blue Law Mother G	19	20	Harmony V7-->i, melody *1-*2-*3-*4-*5
11	Form	Cadence	Evaded cadence	Blue Law Mother G	29	30	Harmony V4/2-->vi6, melody *1-*7-*6
12	Form	Cadence	Half cadence	Mimne Duschka	20		
13	Form	Cadence	IAC	In the Night	12		Not fully traditional, within the mode. Cm4/2-->Dm
14	Form	Cadence	IAC	In the Night	20		
15	Form	Cadence	IAC	Pour le Roi	42		
16	Form	Cadence	Non-authentic cadences	Apparuit	Complete song		Song has few traditional authentic cadences. They tend to be more plagal-ish or half. There are also a few deceptive resolutions of the major or minor dominant
17	Form	Cadence	PAC	Blue Law Mother G	6, 22, 32		
18	Form	Cadence	PAC	In the Night	8		
19	Form	Cadence	PAC	In the Night	28		
20	Form	Cadence	Phrygian cadence	Dorian Lullaby	14		Not fully traditional, within the mode. Bb4/3-->Ebm
21	Form	Cadence	Plagal cadence	Dorian Lullaby	28		Not fully traditional, within the mode. Bb6/5-->Abm
22	Form	Cadence	Plagal cadence	Mimne Duschka	36		Not fully traditional, within the mode. Aab/5-->Gbm
23	Form	Small forms	ABT	In the Night	Complete song		
24	Form	Small forms	Modified strophic	Blue Law Mother G	Complete song		
25	Form	Small forms	Quasi-recitative	Lament for Adonis	Complete song		Recitative-like in texture and harmony (rapid tonicizations, 97 chords)
26	Form	Small forms	Strophic	Dorian Lullaby	Complete song		
27	Form	Small forms	Strophic	Mimne Duschka	Complete song		
28	Form	Small forms	Through composed	Apparuit	Complete song		
29	Form	Small forms	Through composed	Pour le Roi	Complete song		
30	Form	Small forms	Through composed	Ton Baizer fut tel	Complete song		
31	Harmony	Chromatic	Applied dominant	Blue Law Mother G	28		V6/5 of V part of brief chain of applied chords
32	Harmony	Chromatic	Applied dominant	In the Night	14	15	V7/4-->V7/4 (brief chain of applied dominants)
33	Harmony	Chromatic	Applied dominant	In the Night	23		V7/4
34	Harmony	Chromatic	Applied dominant	In the Night	24		V7/4, resolves to substitute L77 chord (vi17/vi)
35	Harmony	Chromatic	Applied L77 chord	Book Reviews	12		vi17/vi (irregular resolution)
36	Harmony	Chromatic	Applied L77 chord	In the Night	25		vi17/vi
37	Harmony	Chromatic	Applied L77 chord	Lament for Adonis	1		vi17/vi of V; several other applied 97 chords occur in song, some with irregular resolutions
38	Harmony	Chromatic	Applied L77 chord	Pour le Roi	20		vi17/vi
39	Harmony	Chromatic	Change of Mode	In the Night	13		Am to AM (key signature is editorial addition, not in MS)
40	Harmony	Chromatic	Enharmonic reinterpretation	Tortie Tortue	Various		Pitch-class 1 is variously spelled as Db and C# throughout the song. The former is a modally mixed #6 or chromatic PT in FM, the latter the leading tone of Dm
41	Harmony	Chromatic	Extended tonicization of vi	Blue Law Mother G	13	17	
42	Harmony	Chromatic	French +6	Apparuit	22		Key of Dbm/Cbm. Resolves to minor 6/4, but not to a dominant after
43	Harmony	Chromatic	French +6	Lament for Adonis	3		Key of Dbm/Cbm. Resolves to minor 6/4, but not to a dominant after
44	Harmony	Chromatic	German +6	Pour le Roi	6		Irregular resolution to diatonic supertonic seventh chord
45	Harmony	Chromatic	Modal mixture	Book Reviews	1	2	Regular use of mixture, even in the first two bars (intro); explicit, same music except mode changes
46	Harmony	Chromatic	Modal mixture	In the Night	27		vi17 (NOT via i7)
47	Harmony	Chromatic	Modal mixture	Pour le Roi	17		16 rather than 15
48	Harmony	Chromatic	Modal mixture	Pour le Roi	17	26	Some irregular resolution, slightly unconventional progression -- general chromatic voiceleading
49	Harmony	Chromatic	Modal mixture	Tortie Tortue	12		Expected Dm replaced by Dm
50	Harmony	Chromatic	Modal mixture	Tortie Tortue	48	51	Most mixture in song is minor to major, this is major to minor
51	Harmony	Chromatic	Neapolitan	Apparuit	81		Key of Bbm. Includes tonic pedal (Eb-Gb-Bb-Cb). Used as neighbor chord, not as predominant
52	Harmony	Chromatic	Neo-Riemannian	Tortie Tortue	Various		Various
53	Harmony	Chromatic	Subtonic	In the Night	16		iv of IV?
54	Harmony	Chromatic	Tonicization of mixture chord	Lament for Adonis	8		
55	Harmony	Diatonic	"Soul dominant" (IV triad over V)	Blue Law Mother G	30		
56	Harmony	Diatonic	Leading-tone triad/seventh chord	Book Reviews	9		vi16 or vi16/5
57	Harmony	Diatonic	Non-functional progressions	Tortie Tortue	Complete song		
58	Harmony	Diatonic	Subdominant triad	Blue Law Mother G	3		Clear tonic prolongation
59	Harmony	Diatonic	Third progressions	Tortie Tortue	3		Chord roots progress by 3rds, somewhat non-functionally
60	Harmony	Diatonic	Tonic 6/3	Blue Law Mother G	3		Clear tonic prolongation
61	Harmony	Diatonic seventh chord	Dominant seventh inversion	Pour le Roi	4		V4/3 connects between i6 and i
62	Harmony	Diatonic seventh chord		Blue Law Mother G	18		
63	Harmony	Diatonic seventh chord		Pour le Roi	8		
64	Harmony	Key relations	Chromatic mediant	Apparuit	Various		Main key is Bbm; some passages emphasize Dbm, Cbm, or Gbm
65	Harmony	Key relations	Chromatic mediant	Tortie Tortue	30	31	Modal mixture leads to chromatic mediant modulation Dm-->BM (Neo-Riemannian RP)
66	Harmony	Key relations	Chromatic mediant	Tortie Tortue	42	43	Modal mixture leads to chromatic modulation BM-->(Dm)-->fM (Neo-Riemannian PR twice)
67	Harmony	Key relations	Relative keys	Apparuit	44		Main key is Bbm; some passages emphasize Dbm
68	Harmony	Key relations	Relative keys	Book Reviews	Various		Main key is Bbm, some passages emphasize Dbm
69	Harmony	Key relations	Relative keys	Dorian Lullaby	3	7	
70	Harmony	Key relations	Relative keys	Tortie Tortue	Various		
71	Harmony	Neo-Riemannian	RP and LP	Book Reviews	20		AM-->(RP)-->Gbm-->(LP)-->Bbm progression in coda; sounds unexpected. (Chromatic mediant)
72	Harmony	Non-diatonic	Non-functional progressions	Ton Baizer fut tel	Complete song		
73	Harmony	Non-diatonic	Non-tertian	Hokku	Complete song		Chords built from pentatonic collection
74	Harmony	Non-diatonic	Non-tertian	Mythic Shadow	Complete song		Most chords are built from the notes of the scale, often resulting in non-tertian simultaneities
75	Harmony	Non-diatonic	Non-tertian	Ton Baizer fut tel	Complete song		
76	Harmony	Six-four chords	Arpeggiating 6/4	In the Night	18		
77	Harmony	Six-four chords	Cadential 6/4	Blue Law Mother G	15, 19, 21, 25, 29		In mm. 15/29, resolves to V4/2
78	Harmony	Six-four chords	Cadential 6/4	In the Night	11		Resolution to V on beat 3; beat 2 is linear, beat 4 is "Apparent mediant"
79	Harmony	Six-four chords	Cadential 6/4	Lament for Adonis	2		
80	Harmony	Six-four chords	Neighboring (Pedal) 6/4	In the Night	9		Editorial addition of extra bass note on recording, but not in score
81	Harmony	Six-four chords	Passing 6/4	Pour le Roi	25		
82	Harmony	Six-four chords	Passing 6/4	Pour le Roi	31		In predominant area, connects Dm7 (bV7) and i6b/5
83	Melody	Counterpoint	Contrast: inversion	Tortie Tortue	13	16	Voice and RH melody are contour inversions of each other
84	Melody	Counterpoint	Melodic intervals	Dorian Lullaby	Complete song		Mostly steps, some 3rds. Every interval 4th or larger is followed by stepwise motion in opposite direction
85	Melody	Counterpoint	Melodic intervals	Lament for Adonis	5, 11, 19		Each of these melodic #5 resolves up by m2
86	Melody	Embellishing tones	Accented passing tone	Elysion	4		Eb coincides with chord change
87	Melody	Embellishing tones	Accented passing tone	Lament for Adonis	3		Same melody and harmony as m. 2, but context changes (identification of NCT ("mourn"))
88	Melody	Embellishing tones	Accented passing tone	Mimne Duschka	13		
89	Melody	Embellishing tones	Appoggiatura	Elysion	6		
90	Melody	Embellishing tones	Appoggiatura	Pour le Roi	1	2	LH
91	Melody	Embellishing tones	Appoggiatura/incomplete neighbor note	Apparuit	23		In accompaniment. Consistent metric placement on second sixteenth of beats 2 and 3
92	Melody	Embellishing tones	Chromatic neighbor note	Pour le Roi	25		RH top voice
93	Melody	Embellishing tones	Chromatic neighbor note	Pour le Roi	25		
94	Melody	Embellishing tones	Chromatic passing tone	Pour le Roi	31		LH
95	Melody	Embellishing tones	Chromatic passing tone	Pour le Roi	38		LH
96	Melody	Embellishing tones	Neighbor note	Elysion	Various		
97	Melody	Embellishing tones	Neighbor note	Mimne Duschka	6		
98	Melody	Embellishing tones	Neighbor note	Mythic Shadow	11		
99	Melody	Embellishing tones	Neighbor note	Pour le Roi	2		LH
100	Melody	Embellishing tones	Passing tone	Elysion	Various		
101	Melody	Embellishing tones	Passing tone	Mimne Duschka	14		
102	Melody	Embellishing tones	Passing tone	Pour le Roi	31		
103	Melody	Embellishing tones	Pedal tone	Dorian Lullaby	1	6	LH
104	Melody	Embellishing tones	Pedal tone	Hokku	Complete song		F# is bass note throughout song
105	Melody	Embellishing tones	Pedal tone	In the Night	1	6	
106	Melody	Embellishing tones	Pedal tone	Mythic Shadow	1	14	Repeated bass note D. Returns 8ve lower at m. 27, through end of song
107	Melody	Embellishing tones	Suspension (4-3)	Apparuit	31		In LH
108	Melody	Embellishing tones	Suspension (4-3)	Lament for Adonis	20		RH
109	Melody	Embellishing tones	Suspension (4-3)	Pour le Roi	15		Also 9-8 in voice, "unresolved"
110	Melody	Embellishing tones	Suspension (6-5)	Lament for Adonis	2		("dy")
111	Melody	Thematic transformation	Augmentation	Dorian Lullaby	13	26	Half notes preceding cadence expanded to whole notes. Quite straightforward
112	Melody	Thematic transformation	Augmentation	Elysion	2	7	Final melodic notes can be heard as quasi-augmentation of end of first half of song
113	Melody	Thematic transformation	Imitation	Hokku	9	12	LH imitates voice, not exact
114	Melody	Thematic transformation	Imitation	Pour le Roi	9	13	LH imitates voice, not exact
115	Melody	Thematic transformation	Intervallic expansion	In the Night	5	7	Intervals over successive barlines: 3rd, 6th, 8ve
116	Melody	Thematic transformation	Transposition	Dorian Lullaby	3	7	Entire 4-bar melody transposed up diatonic 3rd
117	Melody	Thematic transformation	Transposition	Lament for Adonis	13	15	Repeated statement of text transposed up 4th
118	Melody	Thematic transformation	Varied repetition	Book Reviews	13	15	Three varied statements of same motive
119	Post-tonal (intro)		Aggregate completion	Ton Baizer fut tel	11		Measure 11 has B in the voice, its first appearance. It also has G in the piano, though that note has occurred in the voice earlier
120	Post-tonal (intro)		Basic pc-set analysis	Mythic Shadow	34		[0145] transposed at 17 three consecutive times
121	Post-tonal (intro)		Interval cycles	Apparuit	21	22	Consecutive [0268] chords connected by contrary-motion semitonal voiceleading, partially realized at surface
122	Post-tonal (intro)		Interval cycles	Ton Baizer fut tel	4		Measures 4, 9, 10, 12, 13, and 15 contain whole-tone chords, mostly from the WFO collection.
123	Post-tonal (intro)		Interval cycles	Ton Baizer fut tel	11		Measure 11 is a 3+4 cycle chord [01369]; there are also some half-diminished 7th chords
124	Rhythm	Meter	Beat divisions	Apparuit	Complete song		The tempo is similar for the entire song, but various beat divisions are used
125	Rhythm	Meter	Beat divisions	Pour le Roi	38	43	Surface rhythm (attack points) decreases from 8th note triplets-->quarter notes-->half notes
126	Rhythm	Meter	Borrowed divisions (triplets)	Book Reviews	5		Begins in compound meter, but later mixes simple and compound divisions relatively freely
127	Rhythm	Meter	Borrowed divisions (triplets)	Tortie Tortue	26		
128	Rhythm	Meter	Changing meter	Elysion	Complete song		I do not really hear a strong sense of meter at all
129	Rhythm	Meter	Changing meter	Mythic Shadow	Complete song		Irregular use of 2/4 and 3/4
130	Rhythm	Meter	Compound quadruple	In the Night	Complete song		12/8 time signature
131	Rhythm	Meter	Compound quadruple	Pour le Roi	Complete song		Notated in 4/4 with triplets
132	Rhythm	Meter	Quintuple meter	Book Reviews	Complete song		Almost the whole song is in 5/4 & 15/8
133	Rhythm	Meter	Quintuple meter	Tortie Tortue	Complete song		
134	Rhythm	Meter	Simple quadruple	Blue Law Mother G	Complete song		
135	Rhythm	Meter	Simple quadruple	Dorian Lullaby	Complete song		
136	Rhythm	Meter	Simple quadruple	Hokku	Complete song		
137	Rhythm	Metric dissonance	Grouping dissonance	Pour le Roi	29	30	G 3/2; quarter notes in voice and quarter-note triplets in RH
138	Rhythm	Metric dissonance	Grouping dissonances	Apparuit	Various		Frequent use of G3/2 metric dissonance throughout song