

“THE GIRL AND HER BALLOON”

and

**LEONARD BERNSTEIN’S *SYMPHONY*
NO. 2 “THE AGE OF ANXIETY”:
INTRICACY GROUNDED IN
PROGRAMMATICISM**

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The Girl and Her Balloon

Sarah Mauro

Instrumentation

Piano

Flute I and II
Oboe I and II
Clarinet in B \flat I and II
Bassoon

Horn in F I and II
Trumpet in B \flat I and II
Trombone

Violin I
Violin II
Viola
Double Bass

Glockenspiel
Timpani
Percussion (crash cymbal, snare,
tambourine, triangle, woodblock)

Program Notes

I wrote “The Girl and Her Balloon” with a short story in mind. The piece is in free form, but several motives associated with different actions recur throughout the piece in different contexts. It is also broken into segments, sometimes fluidly moving from one to another, other times separated by a pause. In my mind, each segment represents a part of the story. Still, I do not intend for the interpretation to be set in stone. One of the wonders of music is that we all, as listeners, have our own unique ways of understanding. I have decided not to title each segment, rather just to provide the story so that the audience members can listen for musical hints that match the action and visualize other details for themselves.

“A young girl and her parents have decided to spend the day at the carnival. As they are preparing to leave, she hears the carnival’s music coming in through her window. She becomes excited and dashes downstairs to the front door, ready to bound to the fairgrounds. Her parents are not quite ready, so she waits for just a moment to decide whether to bound off without them. Too excited to wait, she runs off. As she gets closer, her house gets smaller in the background behind her. It is somewhat daunting, but she doesn’t second guess herself. She runs faster and faster and finally ducks into the carnival.

As she strolls around by herself, she takes in all the wonders. There are clowns, games, and a beautiful carousel. Soon, though, she begins to feel scared. Everything had seemed so big and exciting before, but now the girl feels very small and becomes aware that her parents are nowhere in the crowd of strangers.

Right when she is ready to cry, someone notices how frightened she is and hands her a balloon to cheer her up. Somehow, the girl is at ease. She holds the string tightly and begins to play and dance with it, running through the carnival as if she is the only one there. With her balloon, she has entirely forgotten how scared she was before, and now she doesn’t want the day to end.

The girl is so caught up in the moment that she is startled when she unexpectedly hears her parents call out her name. The balloon accidentally leaves her grasp and is carried away by the wind. The girl watches it float away. She has been found, but she has also lost something.”

Sarah L. Mauro

The Girl and Her Balloon

Sarah Mauro

♩=64

2 3 4 5 **A** ♩=128 7 8 9 10

Piano

Flute *2 solo p*

Oboe *mf*

Clarinet in Bb *mf*

Bassoon *solo p* *tutti mf* *mf*

Horn in F *mf*

Trumpet in Bb *mp*

Trombone *mp*

Violin I *pp* *pp* *mp* *mp* *6 pizz.*

Violin II *arco pp* *pizz. mp*

Viola *pp*

Cello *pizz. p*

Double Bass *pizz. mf*

Glockenspiel *p*

Timpani

Percussion *10 triangle*

The Girl and Her Balloon

This musical score page covers measures 11 through 17. The instruments and their parts are as follows:

- Pno.:** Piano part, mostly rests.
- Fl.:** Flute part, starting in measure 11 with a *tutti* marking and *mf* dynamic.
- Ob.:** Oboe part, starting in measure 13.
- B. Cl.:** Bass Clarinet part, starting in measure 11.
- Bsn.:** Bassoon part, starting in measure 11 with *f* dynamic.
- Hn.:** Horn part, mostly rests.
- B♭ Tpt.:** Trumpet part, mostly rests.
- Tbn.:** Trombone part, mostly rests.
- Vln. I & II:** Violin parts, starting in measure 14 with *mf* dynamic.
- Vla.:** Viola part, mostly rests.
- Vc.:** Violoncello part, starting in measure 12 with *pizz.* and *mf* dynamic.
- D.B.:** Double Bass part, mostly rests.
- Glk.:** Glockenspiel part, starting in measure 14 with *f* dynamic.
- Timp.:** Timpani part, mostly rests.
- Perc.:** Percussion part, starting in measure 11.

The Girl and Her Balloon

This page of a musical score covers measures 24 through 27. The instruments and their parts are as follows:

- Pno.:** Piano part, mostly rests.
- Fl.:** Flute part, starting in measure 25 with a forte (*f*) dynamic.
- Ob.:** Oboe part, mostly rests.
- B♭ Cl.:** Bass Clarinet part, starting in measure 25 with a forte (*f*) dynamic.
- Bsn.:** Bassoon part, playing a melodic line.
- Hn.:** Horn part, playing a melodic line.
- B♭ Tpt.:** Trombone part, playing a rhythmic pattern.
- Tbn.:** Trumpet part, playing a rhythmic pattern.
- Vln. I:** Violin I part, playing a melodic line.
- Vln. II:** Violin II part, playing a melodic line.
- Vla.:** Viola part, playing a melodic line.
- Vc.:** Violoncello part, playing a rhythmic pattern.
- D.B.:** Double Bass part, playing a rhythmic pattern.
- Glk.:** Glockenspiel part, mostly rests.
- Timp.:** Timpani part, playing a rhythmic pattern.
- Perc.:** Percussion part, mostly rests.

The Girl and Her Balloon

B *Meno mosso* 30 31 32 33 34 35 36

Pno.

Fl.

Ob. *mp* ob. 1 *mp*

B♭ Cl.

Bsn.

Hr.

B♭ Tpt.

Tbn.

Vln. I *mf*

Vln. II

Vla.

Vc. *pizz.* *mp*

D.B. *pizz.* *mp*

Glk. *mp*

Timp.

Perc.

The Girl and Her Balloon

This page of the musical score covers measures 37 through 44. The instruments and their parts are as follows:

- Pno.:** Piano part, mostly rests.
- Fl.:** Flute part, starting at measure 41 with *mf* and *accelerando*, becoming *tutti* at measure 44.
- Ob.:** Oboe part, starting at measure 37 with *ritard*, *mf*, and *div.* (divisi), becoming *ritard* and *f* at measure 44.
- B♭ Cl.:** Bass Clarinet part, starting at measure 37 with *solo*, *p*, and *ritard*, becoming *mp* and *ritard* at measure 39, then *tutti* and *accelerando* at measure 43.
- Bsn.:** Bassoon part, starting at measure 41 with *mf* and *accelerando*.
- Hn.:** Horn part, mostly rests.
- B♭ Tpt.:** Trompete part, mostly rests.
- Tbn.:** Trombone part, mostly rests.
- Vln. I:** Violin I part, starting at measure 41 with *mp* and *accelerando*.
- Vln. II:** Violin II part, mostly rests.
- Vla.:** Viola part, mostly rests.
- Vc.:** Violoncello part, mostly rests.
- D.B.:** Double Bass part, mostly rests.
- Glk.:** Glockenspiel part, starting at measure 37 with *mf* and *ritard*.
- Timp.:** Timpani part, mostly rests.
- Perc.:** Percussion part, mostly rests.

The Girl and Her Balloon

50

This page of the musical score covers measures 45 through 49. The instruments and their parts are as follows:

- Piano (Pno.):** Remains silent throughout these measures.
- Flute (Fl.):** Measures 45-46: *ff* chords. Measure 46: *poco rit.* Measure 47: *tr* (trill), *mp*. Measure 48: *tr* (trill), *mp*. Measure 49: *mp* chords.
- Oboe (Ob.):** Measures 45-46: *ff* chords. Measure 46: *poco rit.* Measure 47-48: *tr* (trill), *mp*. Measure 49: *mp* chords.
- Bass Clarinet (B♭ Cl.):** Measures 45-46: *ff* chords. Measure 46: *poco rit.* Measure 47-48: *tr* (trill), *mp*. Measure 49: *mp* chords.
- Bassoon (Bsn.):** Remains silent throughout these measures.
- Horn (Hn.):** Remains silent throughout these measures.
- Bass Trombone (B♭ Tpt.):** Remains silent throughout these measures.
- Trombone (Tbn.):** Remains silent throughout these measures.
- Violin I (Vln. I):** Measures 45-46: Silent. Measure 47: Silent. Measure 48: *pizz.* (pizzicato), *mf*. Measure 49: *pizz.* (pizzicato), *mp*.
- Violin II (Vln. II):** Measures 45-46: Silent. Measure 47: Silent. Measure 48: *pizz.* (pizzicato), *mf*. Measure 49: *pizz.* (pizzicato), *mp*.
- Viola (Vla.):** Measures 45-46: Silent. Measure 47: Silent. Measure 48: *pizz.* (pizzicato), *mf*. Measure 49: Silent.
- Violoncello (Vc.):** Measures 45-46: Silent. Measure 47: Silent. Measure 48: *pizz.* (pizzicato), *mf*. Measure 49: *pizz.* (pizzicato), *mp*.
- Double Bass (D.B.):** Remains silent throughout these measures.
- Glockenspiel (Glk.):** Measures 45-46: *mf* chords. Measure 47: Silent. Measure 48: Silent. Measure 49: *mf* chords.
- Timpani (Timp.):** Measures 45-46: Silent. Measure 47: *tr* (trill), *mp*. Measure 48: *tr* (trill), *mp*. Measure 49: Silent.
- Percussion (Perc.):** Measures 45-46: Silent. Measure 47: *snare* (snare), *mp*. Measure 48: *snare* (snare), *mp*. Measure 49: *snare* (snare), *p*.

The Girl and Her Balloon

50 51 52 53 54 55 56 57 58 59 60 61

Pno.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glk.

Timp.

Perc.

legato

mp

solo

Mute

Solo

mf

Detailed description: This page of a musical score covers measures 50 to 61. The instruments listed are Piano (Pno.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Glockenspiel (Glk.), Timpani (Timp.), and Percussion (Perc.). The score includes various performance markings such as 'legato', 'mp' (mezzo-piano), 'solo', 'Mute', and 'mf' (mezzo-forte). The percussion part features a steady rhythmic pattern of eighth notes.

The Girl and Her Balloon

This page of the musical score covers measures 62 through 68. The instruments and their parts are as follows:

- Pno.**: Piano accompaniment, mostly consisting of sustained chords in both hands.
- Fl.**: Flute part with melodic lines and some rests.
- Ob.**: Oboe part with sustained notes.
- B♭ Cl.**: Bass Clarinet part with sustained notes.
- Bsn.**: Bassoon part with sustained notes.
- Hn.**: Horn part with sustained notes.
- Bs. Tpt.**: Bass Trombone part with a melodic line featuring slurs and ties.
- Tbn.**: Tenor Trombone part with sustained notes.
- Vln. I**: Violin I part with a melodic line.
- Vln. II**: Violin II part with a melodic line.
- Vla.**: Viola part with sustained notes.
- Vc.**: Violoncello part with a melodic line.
- D.B.**: Double Bass part with sustained notes.
- Glk.**: Glockenspiel part with sustained notes.
- Timp.**: Timpani part with sustained notes.
- Perc.**: Percussion part with a rhythmic pattern of eighth notes.

The Girl and Her Balloon

This page of a musical score covers measures 69 through 79. The instruments and their parts are as follows:

- Pno.:** Piano accompaniment, mostly rests.
- Fl.:** Flute part with various notes and rests.
- Ob.:** Oboe part with various notes and rests.
- B♭ Cl.:** Clarinet in B-flat part with various notes and rests.
- Bsn.:** Bassoon part with various notes and rests.
- Hn.:** Horn part, mostly rests.
- B♭ Tpt.:** Trumpet in B-flat part with a melodic line.
- Tbn.:** Trombone part, mostly rests.
- Vln. I:** Violin I part with various notes and rests.
- Vln. II:** Violin II part with various notes and rests.
- Vla.:** Viola part, mostly rests.
- Vc.:** Violoncello part with various notes and rests.
- D.B.:** Double Bass part, mostly rests.
- Glk.:** Glockenspiel part, mostly rests.
- Timp.:** Timpani part, mostly rests.
- Perc.:** Percussion part with a rhythmic pattern.

The Girl and Her Balloon

Musical score for measures 80-86, page 11. The score includes parts for Piano (Pno.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (B♭ Tpt.), Tuba (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Glockenspiel (Glk.), and Percussion (Perc.).

Measure numbers 80, 81, 82, 83, 84, 85, and 86 are indicated above the staves. The score shows various musical notations including rests, notes, and slurs across the different instruments.

The Girl and Her Balloon

87 88 89 90 91 92 93 94 95

D ♩ = 64

Pno.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glk.

Timp.

Perc.

poco accelerando

poco piu mosso

f

tutti (mute)

mf

mf

pizz.

mf poco piu mosso

pizz.

f poco piu mosso

poco accelerando

mf poco piu mosso

woodblock

snare

tambourine

(woodblock)

The Girl and Her Balloon

Musical score for 'The Girl and Her Balloon', measures 96-101. The score includes staves for Pno., Fl., Ob., B♭ Cl., Bsn., Hn., B♭ Tpt., Tbn., Vln. I, Vln. II, Vla., Vc., D.B., Glk., Timp., and Perc. (snare, tambourine, triangle). The key signature is one sharp (F#) and the time signature is 3/4. The Percussion part includes a snare drum (dr) and a triangle. The Flute part has a solo starting at measure 101. The Bassoon part has a *mp* dynamic marking at measure 101. The Violin I part has an *arco* marking and a *mf* dynamic marking at measure 101. The Percussion part has a *mp* dynamic marking at measure 99.

The Girl and Her Balloon

102 103 104 105 A tempo 106 107

Pno.

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Bs. Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glk.

Timp.

Perc.

ff tutti

f

ff

f

f

f

f

f

f

arco

arco

arco

arco

woodblock

snare

tambourine

(woodblock)

The Girl and Her Balloon

113 114 115 116 117 118 119 120 121 122 123

Pno. 

Fl. 

Ob. 

Bs. Cl. 

Bsn. 

Hn. 

Bs. Tpt. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Glk. 

Timp. 

Perc. 

mf *p* *mf* *mp* *con sordino*

The Girl and Her Balloon

Musical score for measures 124-131. The score includes parts for Pno., Fl., Ob., B♭ Cl., Bsn., Hn., B♭ Tpt., Tbn., Vln. I, Vln. II, Vla., Vc., D.B., Glk., Timp., and Perc. The Flute part features a solo starting at measure 125 with a *mp* dynamic. The Bassoon part has a melodic line with slurs. The Double Bass part has a rhythmic accompaniment. The Percussion part is mostly silent.

124 125 126 127 128 129 130 131

Pno.

Fl. *Solo* *mp*

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glk.

Timp.

Perc.

The Girl and Her Balloon

$\text{♩} = \text{between 40 and 44}$
rubato

F

mf

mp *sc* *sc* *

132 133 134 135 136 137 138 139 140 141

Pno.

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Bs. Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glk.

Timp.

Perc. *triangle*

The Girl and Her Balloon

This page of the musical score, titled "The Girl and Her Balloon" (page 19), features a piano accompaniment and an orchestral arrangement. The piano part is written in two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The orchestral parts include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Glockenspiel (Glk.), and Timpani (Timp.). The percussion part (Perc.) is also indicated. The score covers measures 142 through 151. The piano part includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *ff*. The orchestral parts are currently silent, indicated by rests on all staves.

The Girl and Her Balloon
(pizz.)

152 **G** ♩ = 60

Pno. *f* *mf*

Fl. 153 154 155 156 157 158 159 160

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vln. I 153 154 155 156 157 158 159 160

Vln. II

Vla.

Vc. *mf* pizz. (pizz.)

D.B. *mf* pizz. (pizz.)

Glk. 153 154 155 156 157 158 159 160

Timp.

Perc. 153 154 155 156 157 158 159 160
triangle

The image shows a page of a musical score for 'The Girl and Her Balloon' (pizz.). The page number is 20. The score is for measures 152 to 160. The key signature is G major (one sharp). The tempo is marked as ♩ = 60. The piano part (Pno.) has a dynamic of *f* in measure 152 and *mf* from measure 153 onwards. The strings (Vc., D.B.) play a pizzicato accompaniment with a dynamic of *mf*. The woodwinds (Fl., Ob., B♭ Cl., Bsn., Hn., B♭ Tpt., Tbn.) and brass (Vln. I, Vln. II, Vla., Glk., Timp., Perc.) parts are mostly silent, with the triangle playing in the percussion part. Measure numbers 153 through 160 are indicated above the staves.

The Girl and Her Balloon

This page of the musical score covers measures 161 through 169. The instruments and their parts are as follows:

- Piano (Pno.):** Features a melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over the final note of measure 168.
- Flute (Fl.):** Rests throughout the passage.
- Oboe (Ob.):** Rests throughout the passage.
- Bass Clarinet (B♭ Cl.):** Rests throughout the passage.
- Bassoon (Bsn.):** Rests throughout the passage.
- Horn (Hn.):** Rests throughout the passage.
- Bass Trombone (B♭ Tpt.):** Rests throughout the passage.
- Trombone (Tbn.):** Rests throughout the passage.
- Violin I (Vln. I):** Rests until measure 169, where it plays a short phrase marked *pizz.* and *mf*.
- Violin II (Vln. II):** Rests throughout the passage.
- Viola (Vla.):** Rests throughout the passage.
- Violoncello (Vc.):** Plays a rhythmic accompaniment of eighth notes, marked *mf* at the end.
- Double Bass (D.B.):** Plays a rhythmic accompaniment of eighth notes, marked *mf* at the end.
- Glockenspiel (Glk.):** Rests throughout the passage.
- Timpani (Timp.):** Rests throughout the passage.
- Percussion (Perc.):** Rests throughout the passage.

Measure numbers 161 through 169 are indicated above each staff. A rehearsal mark 'H' is located at the beginning of measure 168.

The Girl and Her Balloon

This page of the musical score covers measures 170 through 179. The instruments and their parts are as follows:

- Pno.:** The piano part features a melodic line in the right hand starting at measure 171 with a *mf* dynamic, and a more active line in the left hand starting at measure 178 with a *f* dynamic.
- Fl., Ob., B♭ Cl., Bsn., Hn., B♭ Tpt., Tbn.:** These woodwind and brass instruments are mostly silent, with some activity in the Oboe and Bassoon parts starting at measure 179.
- Vln. I:** The first violin part has a rhythmic accompaniment of eighth notes, starting at measure 171 and becoming louder (*f*) at measure 178.
- Vln. II:** The second violin part is silent throughout this section.
- Vla.:** The viola part is silent throughout this section.
- Vc.:** The violin part has a rhythmic accompaniment of eighth notes, starting at measure 171 and becoming louder (*f*) at measure 178.
- D.B.:** The double bass part has a rhythmic accompaniment of eighth notes, starting at measure 171 and becoming louder (*f*) at measure 178.
- Glk., Timp., Perc.:** The percussion parts are silent throughout this section.

The Girl and Her Balloon

This page of the musical score covers measures 180 through 188. The instruments and their parts are as follows:

- Pno.:** Features a rhythmic accompaniment in the right hand, consisting of eighth-note chords and single notes, while the left hand remains silent.
- Fl.:** Remains silent throughout these measures.
- Ob.:** Plays a melodic line with eighth-note patterns and slurs, primarily in the middle register.
- Bs. Cl.:** Remains silent throughout these measures.
- Bsn.:** Provides a bass line with eighth-note patterns and slurs, mirroring the woodwind parts.
- Hn.:** Remains silent throughout these measures.
- Bs. Tpt.:** Remains silent throughout these measures.
- Tbn.:** Remains silent throughout these measures.
- Vln. I:** Plays a rhythmic accompaniment of eighth-note chords.
- Vln. II:** Remains silent throughout these measures.
- Vla.:** Remains silent throughout these measures.
- Vc.:** Provides a bass line with eighth-note patterns.
- D.B.:** Provides a bass line with eighth-note patterns, similar to the cello.
- Glk.:** Remains silent throughout these measures.
- Timp.:** Remains silent throughout these measures.
- Perc.:** Remains silent throughout these measures.

The Girl and Her Balloon

189 190 191 192 193 194 195 196 197

Pno. *f*

Fl. *mf* tutti

Ob.

B♭ Cl. *mf*

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vln. I *mf* arco

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

Glk.

Timp.

Perc. triangle (open)

The Girl and Her Balloon

200

This page of the musical score covers measures 198 to 205. The instruments and their parts are as follows:

- Piano (Pno.):** Features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* starting at measure 204.
- Flute (Fl.):** Remains silent until measure 202, then plays a melodic line with a dynamic of *f*.
- Oboe (Ob.):** Remains silent until measure 202, then plays a melodic line with a dynamic of *mf*.
- Bass Clarinet (B♭ Cl.):** Remains silent until measure 202, then plays a melodic line with a dynamic of *mf*.
- Bassoon (Bsn.):** Remains silent until measure 202, then plays a melodic line with a dynamic of *mf*.
- Horn (Hn.):** Remains silent throughout.
- Bass Trombone (B♭ Tpt.):** Remains silent throughout.
- Trombone (Tbn.):** Remains silent throughout.
- Violin I (Vln. I):** Plays a rhythmic pattern of eighth notes, with a dynamic of *f* starting at measure 204.
- Violin II (Vln. II):** Plays a rhythmic pattern of eighth notes, with a dynamic of *f* starting at measure 204.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes, with a dynamic of *f* starting at measure 204.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes, with a dynamic of *f* starting at measure 204.
- Double Bass (D.B.):** Plays a rhythmic pattern of eighth notes, with a dynamic of *f* starting at measure 204.
- Glockenspiel (Glk.):** Remains silent throughout.
- Timpani (Timp.):** Remains silent throughout.
- Percussion (Perc.):** Remains silent throughout.

206 208 209 210 211 212 213

Pno.

206 207 208 209 210 211 212 213

Fl. *mf*

Ob. *mp*

Bs. Cl. *mp* *mf*

Bsn. *mf*

Hn.

Bs. Tpt. *mf* Open tutti

Tbn.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *mf*

206 207 208 209 210 211 212 213

Glk.

Timp.

206 207 208 209 210 211 212 213

Perc.

This page of a musical score, titled "The Girl and Her Balloon", covers measures 231 through 238. The score is arranged for a full orchestra and piano. The instruments listed on the left are: Pno. (Piano), Fl. (Flute), Ob. (Oboe), B♭ Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), B♭ Tpt. (Bass Trumpet), Tbn. (Tuba), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), Glk. (Glockenspiel), Timp. (Timpani), and Perc. (Percussion). The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *ff* (fortissimo) is prominently featured in measures 236, 237, and 238 across multiple instruments. The piano part (Pno.) is mostly silent until measure 236, where it enters with a *ff* chord. The woodwinds and strings play sustained notes and melodic lines throughout the passage. The percussion part (Perc.) features a rhythmic pattern of eighth notes with a snare drum accompaniment. Measure numbers 231 through 238 are indicated above the staves.

This page of the musical score for "The Girl and Her Balloon" covers measures 238 through 245. The score is arranged for a full orchestra and includes the following parts:

- Piano (Pho.):** Features a melodic line starting in measure 240 with a sixteenth-note pattern.
- Flute (Fl.):** Mirrors the piano's melodic line.
- Oboe (Ob.):** Plays a sustained melodic line with a slur.
- B♭ Clarinet (B♭ Cl.):** Provides harmonic support with a steady eighth-note accompaniment.
- Bassoon (Bsn.):** Plays a rhythmic pattern of eighth notes.
- Horn (Hn.):** Plays a rhythmic pattern of eighth notes.
- B♭ Trumpet (B♭ Tpt.):** Plays a melodic line with a slur.
- Trombone (Tbn.):** Plays a rhythmic pattern of eighth notes.
- Violin I (Vln. I):** Plays a melodic line with a slur.
- Violin II (Vln. II):** Provides harmonic support with a steady eighth-note accompaniment.
- Viola (Vla.):** Plays a melodic line with a slur.
- Cello (Vc.):** Provides harmonic support with a steady eighth-note accompaniment.
- Double Bass (D.B.):** Provides harmonic support with a steady eighth-note accompaniment.
- Glockenspiel (Glk.):** Plays a melodic line with a slur.
- Timpani (Timp.):** Provides harmonic support with a steady eighth-note accompaniment.
- Percussion (Perc.):** Plays a rhythmic pattern of eighth notes.

Measure numbers 238, 240, 241, 242, 243, 244, and 245 are clearly marked above the staves.

The Girl and Her Balloon

K

Pho. 246 247 248 249 250 *f*

Fl. 246 247 248 249 250

Ob. 246 247 248 249 250

B♭ Cl. 246 247 248 249 250

Bsn. 246 247 248 249 250

Hn. 246 247 248 249 250 Hn. 1 *p*

B♭ Tpt. 246 247 248 249 250

Tbn. 246 247 248 249 250

Vln. I 246 247 248 249 250

Vln. II 246 247 248 249 250

Vla. 246 247 248 249 250

Vc. 246 247 248 249 250

D.B. 246 247 248 249 250

Glk. 246 247 248 249 250

Timp. 246 247 248 249 250

Perc. 246 247 248 249 250

The musical score for 'The Girl and Her Balloon' consists of a piano accompaniment and an orchestral arrangement. The piano part (Pno.) features a continuous eighth-note accompaniment in the right hand and rests in the left hand. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horns (Hn. 1 and Hn. 2), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Glockenspiel (Glk.), Timpani (Timp.), and Percussion (Perc.). Measures 251-255 are shown. The Horns play a melodic line with a slur across measures 251-255. The rest of the orchestra is silent.

Instrument	251	252	253	254	255
Pno.	Active	Active	Active	Active	Active
Fl.	Rest	Rest	Rest	Rest	Rest
Ob.	Rest	Rest	Rest	Rest	Rest
B♭ Cl.	Rest	Rest	Rest	Rest	Rest
Bsn.	Rest	Rest	Rest	Rest	Rest
Hn. 2	Active	Active	Active	Active	Active
Hn. 1	Active	Active	Active	Active	Active
B♭ Tpt.	Rest	Rest	Rest	Rest	Rest
Tbn.	Rest	Rest	Rest	Rest	Rest
Vln. I	Rest	Rest	Rest	Rest	Rest
Vln. II	Rest	Rest	Rest	Rest	Rest
Vla.	Rest	Rest	Rest	Rest	Rest
Vc.	Rest	Rest	Rest	Rest	Rest
D.B.	Rest	Rest	Rest	Rest	Rest
Glk.	Rest	Rest	Rest	Rest	Rest
Timp.	Rest	Rest	Rest	Rest	Rest
Perc.	Rest	Rest	Rest	Rest	Rest

The Girl and Her Balloon

256 257 258 259 260 261

Pho.

256 257 258 259 260 261

Fl.

Ob.

B♭ Cl.

Bsn.

256 257 258 259 260 261

Hn. Hn. 2 Hn. 1 Hn. 2

B♭ Tpt.

Tbn.

256 257 258 259 260 261

Vln. I *p*

Vln. II *mp*

Vla.

Vc. arco *p*

D.B.

256 257 258 259 260 261

Glk.

Timp.

256 257 258 259 260 261

Perc.

This musical score page contains the following parts and details:

- Piano (Pho.):** Features a rhythmic accompaniment of eighth notes in the right hand and rests in the left hand. A dynamic marking of *f* is present at measure 266.
- Woodwinds:**
 - Flute (Fl.):** Remains silent until measure 266, where it plays a melodic phrase starting on a half note.
 - Oboe (Ob.):** Remains silent until measure 266, where it plays a melodic phrase starting on a half note.
 - Bass Clarinet (B> Cl.):** Remains silent until measure 266, where it plays a melodic phrase starting on a half note.
 - Bassoon (Bsn.):** Remains silent throughout the entire passage.
- Brass:**
 - Horn 1 (Hn. 1):** Plays a melodic line with a slur across measures 262-265, then a half note in measure 266.
 - Horn 2 (Hn. 2):** Plays a melodic line with a slur across measures 262-265, then a half note in measure 266.
 - Trumpet (B> Tpt.):** Remains silent throughout the entire passage.
 - Tuba (Tbn.):** Remains silent throughout the entire passage.
- Strings:**
 - Violin I (Vln. I):** Plays a melodic line with a slur across measures 262-265, then a half note in measure 266.
 - Violin II (Vln. II):** Plays a melodic line with a slur across measures 262-265, then a half note in measure 266.
 - Viola (Vla.):** Plays a melodic line with a slur across measures 262-265, then a half note in measure 266.
 - Violoncello (Vc.):** Plays a melodic line with a slur across measures 262-265, then a half note in measure 266.
 - Double Bass (D.B.):** Remains silent throughout the entire passage.
- Percussion:**
 - Glockenspiel (Glk.):** Remains silent throughout the entire passage.
 - Timpani (Timp.):** Remains silent throughout the entire passage.
 - Percussion (Perc.):** Remains silent throughout the entire passage.

The Girl and Her Balloon

This musical score page, numbered 35, is titled "The Girl and Her Balloon". It contains the following instruments and parts:

- Piano (Pho.):** Two staves showing a continuous sixteenth-note accompaniment from measure 267 to 271.
- Flute (Fl.):** One staff with notes and a four-measure slur starting at measure 269.
- Oboe (Ob.):** One staff with notes and a four-measure slur starting at measure 269.
- B♭ Clarinet (B♭ Cl.):** One staff with notes and a four-measure slur starting at measure 269.
- Bassoon (Bsn.):** One staff with rests.
- Horn (Hn.):** Two staves. The top staff (Hn. 2) has notes with a slur from 267 to 271. The bottom staff (Hn. 1) has rests.
- Trumpet (B♭ Tpt.):** One staff with rests.
- Trombone (Tbn.):** One staff with rests.
- Violin I (Vln. I):** One staff with notes and a slur from 267 to 271.
- Violin II (Vln. II):** One staff with notes and a slur from 267 to 271.
- Viola (Vla.):** One staff with notes and a slur from 267 to 271.
- Violoncello (Vc.):** One staff with notes and a slur from 267 to 271.
- Double Bass (D.B.):** One staff with notes and a slur from 267 to 271.
- Glockenspiel (Glk.):** One staff with rests.
- Timpani (Timp.):** One staff with rests.
- Percussion (Perc.):** One staff with rests.

Measure numbers 267, 268, 269, 270, and 271 are indicated at the top of the page.

272 273 274 275

Pho. *f*

Fl. *p* poco decel. *ff*

Ob. *p* poco decel. *ff*

B♭ Cl. *p* poco decel. *ff*

Bsn. *ff*

Hn. Hn. 2 272 273 274 275 *ff*

B♭ Tpt.

Tbn.

Vln. I 272 273 274 275 *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

D.B. *ff*

Glk. 272 273 274 275

Timp. *p* poco decel. *ff*

Perc. 272 273 274 275 crash cymbal *ff*

The Girl and Her Balloon

276 277 278 279 280 281 282 283

Pho.

sf

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glk.

Timp.

Perc.

276 277 278 279 280 281 282 283

276 277 278 279 280 281 282 283

Detailed description: This is a page of a musical score for the piece 'The Girl and Her Balloon', page 37. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'The Girl and Her Balloon' and page number '37' are centered. The score begins with a piano (Pho.) part, which includes a dynamic marking of *sf* (sforzando) starting at measure 277. The piano part consists of chords in the right hand and bass notes in the left hand. Above the piano part are staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.), all of which play a melodic line with slurs. Below these are staves for Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and Trombone (Tbn.), which are currently silent. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.), all playing sustained notes with slurs. At the bottom of the score are staves for Glockenspiel (Glk.), Timpani (Timp.), and Percussion (Perc.), which are also silent. Measure numbers 276 through 283 are indicated at the top of each staff.



$\text{♩} = 60$

284 285 286 287 288 289 290 291 292 293

Pho. *mp*

Fl. *mp*

Ob. blow wind through instrument- no sound

B♭ Cl. blow wind through instrument- no sound

Bsn. blow wind through instrument- no sound

Hn. blow wind through instrument- no sound

B♭ Tpt. blow wind through instrument- no sound

Tbn. blow wind through instrument- no sound

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glk.

Timp.

Perc.

The Girl and Her Balloon

This page of the musical score, titled "The Girl and Her Balloon" (page 39), covers measures 294 to 305. The instrumentation includes Piano (Pho.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), Glockenspiel (Glk.), Timpani (Timp.), and Percussion (Perc.).

The Piano part features a melody in the right hand and a bass line in the left hand, with a *mp* dynamic marking starting at measure 299. The Flute part has a melodic line with a *mp* dynamic marking at measure 301. The Clarinet in B-flat and Bassoon parts provide harmonic support with *mp* dynamics. The Horn, Trumpet, and Trombone parts are mostly silent. The Violin II, Viola, and Cello parts have *mp* dynamics at the end of the page. The Glockenspiel, Timpani, and Percussion parts are also silent.

The Girl and Her Balloon

This musical score page, numbered 40, is for the piece "The Girl and Her Balloon". It features a variety of instruments including Piano (Pho.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Glockenspiel (Glk.), Timpani (Timp.), and Percussion (Perc.). The score is divided into measures 306 through 317. The Piano part begins in measure 306 with a treble clef and a bass clef, showing a melody in the right hand and accompaniment in the left hand. The Flute, Oboe, and Clarinet parts enter in measure 309 with a melody marked *mf*. The Violin II, Viola, and Violoncello parts also have entries in measure 306. The Percussion part is marked with a double bar line and a vertical line, indicating a specific rhythmic pattern. The score is written in a key signature of one sharp (F#) and a common time signature (C).

The Girl and Her Balloon

The musical score is arranged in a standard orchestral format. The piano part is at the top, with a treble and bass clef. The orchestral parts are grouped into woodwinds, strings, and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Clarinet in B-flat (B♭ Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The percussion section includes Glockenspiel (Glk.), Timpani (Timp.), and Percussion (Perc.).

Measures 318-327 are shown. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The left hand includes a *ritard.* (ritardando) marking from measure 322 to 327. The orchestral parts are mostly silent, with some woodwinds and strings having rests. The percussion parts are also mostly silent, with some light percussion in the Perc. part.

**LEONARD BERNSTEIN'S *SYMPHONY*
NO. 2 "THE AGE OF ANXIETY":
INTRICACY GROUNDED IN
PROGRAMMATICISM**

INTRODUCTION

Leonard Bernstein was one of the most ubiquitous musical figures of the 20th century, with a career spanning the fields of conducting, composition, performing, and education, yet it is this very ubiquity that many consider his downfall. Several writers feel his compositions suffered due to the fact that he was balancing writing with a rewarding but time-consuming career as a conductor. One target of criticism is Bernstein's *Symphony No. 2* "The Age of Anxiety", written in 1948-49. Several criticisms of this piece center around the notions of musical disunity and too-extreme juxtaposition. Olin Downes believed the symphony to be "a triumph of superficiality."¹ Nicholas Tawa wrote, "[The Age of Anxiety" is]... more slackly put together than the *Jeremiah* Symphony. The meticulous musical itemization of a wide-ranging poetic story generates an awkward and discontinuous musical dialogue. The music remains unconvincing

¹ Meryle Secrest, *Leonard Bernstein*. (New York, 1994) 176: "Olin Downes... felt that the score [to *The Age of Anxiety*] was 'a triumph of superficiality.'"

to the ear.”² These claims are representative of a body of criticism of the symphony focused in the same vein.

However, those who make these claims lack awareness of a crucial aspect of the symphony. “The Age of Anxiety” is programmatic, a response to W. H. Auden’s *The Age of Anxiety: a Baroque Eclogue*, which centers around four characters’ search for faith. The poem, written in 1947, communicates “postwar themes of anonymity, estrangement, and rootlessness”³ that were relevant to the wider public. Bernstein identified with the poem on a personal level; in fact, he calls the symphony autobiographical.⁴ Still, he remained faithful to Auden by structuring his symphony the way Auden structured his poem, in six main divisions: “The Prologue”, “The Seven Ages”, “The Seven Stages”, “The Dirge”, “The Masque”, and “The Epilogue”. One must be familiar with these aspects before making any criticisms, for Bernstein’s purpose in writing justifies his compositional procedures and stylistic decisions.

To say “The Age of Anxiety” is an unsatisfactory work⁵ additionally shows unfamiliarity with the cultural context of the time. The aforementioned critics offered no attempt to place the symphony in the context of the rapidly changing musical climate of the 20th century. This century saw the dawn of the

² Nicholas Tawa, *The Great American Symphony: Music, the Depression, and War*. (Bloomington, 2009) 116-117.

³ Barry Seldes, *Leonard Bernstein: The Political Life of an American Musician*. (Los Angeles, 2009) 49

⁴ Leonard Bernstein. *The Age of Anxiety: Symphony No. 2 for Piano and Orchestra: after W. H. Auden*. (New York: 1993). (Prefatory note)

⁵ David Gow, “Leonard Bernstein: Musician of Many Talents,” *The Musical Times*. July 1960: 428

American modernist movement, championed by figures such as Aaron Copland.

Nadine Hubbs defined the principle of the movement, stating,

“Identifying a distinct American style in concert music and a great American composer became a fervent concern, beginning in the nineteenth century, for several generations of American audiences, artists, and critics seeking to counter the domination of European cultural products and values, and to prove America’s high-cultural worth and maturation.”⁶

Essentially, the movement epitomized the concerns musicians had about creating an inherently American music. Bernstein responded to these concerns in his 1939 senior thesis at Harvard, “The Absorption of Race Elements into American Music”, by offering a “manifesto calling for an organic, vernacular, rhythmically based, distinctly American music.”⁷ Bernstein answered his own call throughout his career; indeed he made it a lifelong ambition to advocate and create a discernable American musical language.

Bernstein is arguably best known for proponenting these American vernaculars in his writings for musical theater, and he himself said, “I have a suspicion that every work I write, for whatever medium, is really theater music in some way.”⁸ Perhaps critics were blinded by a sense of theatricality from “The Age of Anxiety”, which contains a great variety of juxtaposed styles and timbres. But to dismiss the piece for this is a rather unreasoned response. Critics have failed to demonstrate awareness of the extramusical aspects that influenced Bernstein’s writing and have consequently presented distanced generalizations

⁶ Nadine Hubbs. *The Queer Composition of America’s Sound*. (Los Angeles, 2004) 72

⁷ Barry Seldes, *Leonard Bernstein: The Political Life of an American Musician*. (Los Angeles, 2009) 8

⁸ Leonard Bernstein. *The Age of Anxiety: Symphony No. 2 for Piano and Orchestra: after W. H. Auden*. (New York: 1993). (Prefatory note)

that do not reflect the intricacies beneath the surface. Bernstein's music must be placed in the context of the program so one can appreciate his techniques, which are purposeful and closely reflect the themes presented in Auden's text.

ANALYSIS

“The Prologue”

Auden’s Prologue describes four characters sitting in a bar musing individually over their personal conflicts, questions, and sense of unfulfillment. In time, they join together to discuss their common situation.

Bernstein begins the symphony with a heartrending melody presented as a clarinet duet, from this point on called “A” [Ex.1].⁹

Ex. 1, “The Prologue”, mm.1-3, Clarinets in A

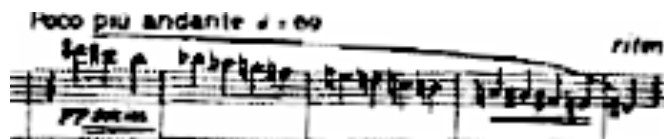


There is a degree of rhythmic and harmonic independence between the two lines, creating an atmosphere of loneliness, paradoxical since it is a duet. As they drift poignantly in and out of dissonance, they generate feelings of anxiety and tension that set the mood of the whole symphony beginning with the very first harmony, a

⁹ All examples are from the source: Leonard Bernstein. The Age of Anxiety: Symphony No. 2 for Piano and Orchestra: after W. H. Auden. (New York: 1993).

tritone. The clarinets continue their duet until measure 20 where the texture thickens and darkens with the entrance of lower instruments. This cloud is pierced by the entrance of a flute line [Ex. 2] descending to its lowest range, which Bernstein says “acts as a bridge into the realm of the unconscious, where most of the poem takes place.”¹⁰

Ex. 2, “The Prologue”, mm.22-26, Flute (treble clef)



Underneath this bridge are sustained chords in the cello and harp made up of stacked fourths¹¹, beginning with F-Bb-Eb in measure 23 [Ex.3].

Ex. 3, “The Prologue”, mm.21-27, Harp, piano, and cello

¹⁰ Leonard Bernstein. *The Age of Anxiety: Symphony No. 2 for Piano and Orchestra*: after W. H. Auden. (New York: 1993). (Prefatory note)

¹¹ “Fourth” from here on will refer to the interval of a perfect fourth unless otherwise stated

This trichord's sound as a vertical stacking is open and somewhat unclear. A single ascending fourth in conventional tonal music is a common resolution, recognizable and affirmative. But in the case of Bernstein's fourths, there are two layered in a harmonic context, hardly traditional. This is subtle, but it indicates two important aspects that will recur throughout the symphony: the very interval itself, which makes up much of the musical material, and the sense of ambiguity and conflict. The fact that this line is juxtaposed with the descending flute line, in both register and contour, furthers the feeling of conflict. As the flute descends, the low line rises, setting up an opposing duality that also recurs in the symphony. The final notes spell a G# minor triad with nonchord tones C# and F# in the clarinets.

“The Seven Ages”

At this point in Auden’s poem, the four characters are discussing the progression of the life of man. The various theories proposed by the characters are subjective and therefore a cause of disagreement. Edward Callan puts forward that this section of the poem can “be compared to a musical composition in which [one character’s] narrative represents successive phases of the main theme while variations on each phase are provided by the other characters.”¹² In fact, Bernstein’s structuring of “The Seven Ages” is comparable to Callan’s suggestion. His rendering is a series of seven variations (fourteen counting those in “The Seven Stages”), although what he means by variation is that “each variation seizes upon some feature of the preceding one and develops it, introducing, in the course of the development, some counter-feature upon which

¹² Edward Callan, “Allegory in Auden’s *The Age of Anxiety*,” Twentieth Century Literature. January 1965: 158

the next variation seizes”.¹³ Bernstein’s ingenuity allow him to remain faithful to Auden while also keeping his music interesting.

Variation I

The first variation begins by introducing the solo piano. It’s first chord, C# Major, is a resolution of the previous G# minor chord from “The Prologue”. However, there is a degree of doubt and even dissatisfaction aroused by the use of this implied minor dominant movement to its major tonic (traditionally we would expect V-I) as well as by the nonchord tones C# and F# in the G# minor chord.

The piano continues its melody [Ex.4], which is more harmonically driven than “The Prologue”.

Ex. 4, Variation I, mm. 1-5, Piano

The image shows a musical score for Variation I, measures 1-5, for the piano. The score is written for a piano solo. The tempo is marked "L'istesso tempo (a tempo)". The music is in G major and 4/4 time. The first three measures feature a melodic line in the right hand that cadences on a G# Major chord. The piano is marked "pp" and "pochiss. rit." in the later measures. The score includes performance instructions such as "pure and simply" and "pochiss. rit."

Measures 1-3 constitute a melody that cadences on a G# Major chord. In light of this, the opening C# Major chord seems to have had a double function: acting as the tonic to the G# minor chord, but also acting as the subdominant to this G#

¹³ Leonard Bernstein. *The Age of Anxiety: Symphony No. 2 for Piano and Orchestra*: after W. H. Auden. (New York: 1993). (Prefatory note)

Major chord. This duality combined with Bernstein's mode mixture results in a sense of ambiguity; we are torn between grounding in C# or G#. This ambiguity continues, for measures 3-6 answer with the "A" motive, which cadences on A Major – now we are torn between three pitches.

Looking at them metaphorically, these musical phrases can be compared to a conversation. As if the first melody (measures 1-3) was dissatisfied with the subsequent response, it starts up again defensively in measure 6 a bit louder and at a different pitch level. The original descending whole step to the last note now becomes a descending fourth harmonized by an F Major chord with an added second. This cadential sonority is not as pure as the prior G# Major, as if the melody is suddenly second-guessing itself. The responsive "A" motive does not share in this uncertainty, for it repeats at the same pitch level and cadences on the same A Major as before. Traditionally, we expect cadences to provide a sense of finality, but because this variation contains several, all ending with different chords, there is instead a sense of uncertainty. Just as Auden's characters are uncertain about their proposed theories, we as listeners are uncertain about tonal grounding.

This variation ends with a quote from "The Prologue": The harp enters with the "bridge into the realm of the unconscious" line from The "Prologue" [Ex.2b], while underneath this line the cellos repeat their stacked fourths. The octave doubling signifies the characters moving even further into their subconscious.

Ex. 2b, Variation I, mm.12-15, Harp (treble clef)



Variation II

Bernstein changes the mood and texture at the beginning of the second variation, symbolizing the characters' drifting deeper into unknown territory. The piano plays a tumultuous line in contrary motion between the two hands, summoning back feelings of conflict and duality. The link from the previous variation is the D#-C#-B-A#-G# segment of the harp's "bridge" line. Here it appears as the lower voice in the right hand, although it is disguised against contrasting rhythm and melody [Ex. 5].

Ex. 5, Variation II, mm.1-2 Piano



The winds enter with an eighth note countermelody in measure 5 that begins with rising fourths [Ex. 6], leading to measures 7-11, a section dark in timbre with moments of distorted meter. For the first time, Bernstein is employing the full orchestra, minus percussion, to fill out his sound.

Ex. 6, Variation II, mm. 4-6, Flutes 1 and 2, clarinets in Bb 1 and 2, bassoons 1 and 2

There is a transition to a lighter mood at measure 16 characterized by fluttering figures, the entrance of the celesta, and the return of the rising fourths countermelody, organized in contrary motion. But the piano interrupts this mood in measure 22 with the return of its tumultuous line, and follows it with a declamatory solo [Ex.7].

Ex. 7, Variation II, mm. 23-25, Flutes and piano

The music slows to end softly with the initial piano motive now in the winds and harp. While the variation ends on a calmer note, the overall mood is one of deliberate commotion - it is consistent with the commotion between Auden's

characters. Bernstein calls back the rising fourths fragment from measure 5 to end the variation [Ex.8].

Ex. 8, Variation II, mm.31-32, Clarinet in A (treble clef) and harp (bass clef)

Quasi lento

P

Variation III

The rising fourths fragment becomes the link to the third variation, recontextualized in the strings at a trudging tempo and extended into a disheartening melody [Ex.9], ending with a series of three falling intervals- a fifth, and fourth, and a fifth- that briefly disrupt the meter with beams across the barlines [Ex. 10].

Ex. 9, Variation III, mm.1-7, Violin 1

Largamente, ma mosso ♩ = 63

VI. I.

sempre

Ex.10, Variation III, mm.11-12, Violin 1 (treble clef)

At measure 26, the concept of duality returns again with a solo violin variation on the opening theme. It is nearly a strict inversion of measures 1-3 [Ex. 11]. Any discrepancies can most likely be accounted for as alterations made to fit underlying harmonies.

Ex. 11, Variation III, mm.26-29, Violin 1 (treble clef)



This mirror variant ends as the original, with the three falling intervals. The variation finishes in the low range of the strings and clarinets.

Variation IV

Bernstein takes just the fifth-fourth fragment of the previous falling motivic figure as the connection to this variation and develops it into the main material, a curious and somewhat quirky piano melody in 5/4 [Ex. 12], a stark contrast in mood, timbre, and register from the previous variation.

Ex. 12, Variation IV, m.1, Piano (treble clef top; bass clef bottom)



As the right hand plays the melody, the left hand moves in running sixteenth notes against it, creating a motoric effect. Along with the articulation of the asymmetric meter, it suggests the inner-workings of a machine, almost perpetually moving with very few points of rest. Measures 9-13 recall the fourths and fifths as short, rising figures in the brasses and strings; the following measures repeat this figure in layered successions [Ex.13].

Ex. 13, Variation IV, mm.10-13, Orchestra

This culminates with a unison rising figure G[#]-B-F^x-G[#] in measure 23 [Ex. 14].

Ex. 14, Variation IV, m.23, Piccolo (treble clef)

At measure 24, the variation repeats in decorated form. Bernstein finishes with a modified and brash version of the figure from measure 23, C-Eb-B-C [Ex. 15].

The pitch content is transposed and the intervals are more compact.

Ex. 15, Variation IV, measure 39, Trumpet in C (treble clef)

This variation is quite interesting to discerning listeners; it is at once a layering, intersection, and manipulation of simple musical motives.

Variation V

Bernstein uses the ending figure [Ex. 15] of variation IV as the link to this variation. The clarinet presents the fragment transposed and expands upon it [Ex.16].

Ex. 16, Variation V, mm.1-6, Clarinet in Bb



The piano continues it in the right hand and furthers the development. The same motive craftily occurs at a new pitch level and in a new rhythm, in the left hand's lower voice in measures 11-12 and then the right hand's upper voice in measures 13-14 [Ex.17].

Ex. 17, Variation V, mm. 11-14, Piano (treble clef top; bass clef bottom)

This variation is even more saturated with motives and patterns than the previous - the main musical material is a dense layering of extended variants on the opening figure. Detailed articulation and exciting textural changes suggest a frantic atmosphere, though the ending is a calm reiteration of a new figure F#-A-B [Ex. 18] in a long-short-short rhythm spanning a fourth.

Ex. 18, Variation V, mm. 71-79, Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn

The image shows a musical score for Variation V, measures 71-79. The score is written for Piccolo, Flutes 1 and 2, Oboes 1 and 2, and English Horn. The Piccolo part is marked *poco rit.* and *G. P.*. The Flutes 1 and 2 parts are marked *f* and *1. Solo*. The Oboes 1 and 2 parts are marked *f* and *rit.*. The English Horn part is marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Variation VI

This variation is entirely a piano solo. The preceding F#-A-B figure opens as A-B-F#, a unit identical to measures 72-75 in variation V. It is answered tentatively by stacked fourths (see measures 2-3, marked “hesitant”) [Ex. 19].

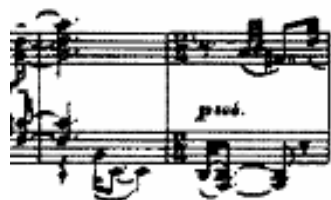
Ex. 19, Variation VI, mm.1-7, Piano

The image shows a musical score for Variation VI, measures 1-7, Piano Solo. The score is written for Piano Solo. The tempo is marked *Poco meno mosso*. The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo is marked *poco decel.* and *poco rit.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The figure repeats transposed up a step, expanded further with large leaps and short rhythms that feel as though they are tripping over themselves. Once more, the same tentative response follows (measures 6-7). For the first time since the initial variation, there is a hint of the “A” motive in the left hand at measure 10. There is also an allusion back to the third variation in measures 19-20 with the

falling fifth-falling fourth figure in the left hand [Ex. 20]. It is as if the piano is reflecting over the journey thus far.

Ex. 20, Variation VI, mm.19-20, Piano (treble clef top; bass clef bottom)



Measures 20 to 26 repeat measures 1-7. Listening closely, one can hear middle C moving down to B [Ex. 21]. This small gesture becomes the opening of the next variation.

Ex. 21, Variation VI, mm.25-26, Piano (treble clef top; bass clef bottom)



Variation VII

The oboe repeats the C-B movement and continues with material from variation VI. This time, it is not just a hint of “A” that is heard, but the return of the motive in its entirety, first in the oboes and then the clarinets. Amidst all the tumult, Bernstein interjects this motive to summon feelings of nostalgia. He is reminding us of the purpose of the characters’ journey: to find faith.

Just as “The Prologue” transitioned into “The Seven Ages” with the “bridge” into the unconscious, “The Seven Ages” transitions into the next section of music by the same means. There is an extreme case of contrary motion between the rising chords in the winds and the descending piano line, which falls significantly farther than either of the previous instances (Auden’s characters are about to reach the most profound depths of their subconscious minds in the next section). As they reach their limits, they cadence on C Major. The ending of “The Seven Ages” is a rare instance of conclusiveness within a frantic and questioning mood. It signifies a point of preparation for further exploration of the characters’ psyches as well as for departure from familiar musical motives.

“The Seven Stages”

At this phase in the poem, Auden’s characters are in the most foreign part of their subconscious minds. They embark on a journey seeking simple forms of happiness, but it is a failed venture. Instead, they are met with disappointing “insight into the weakness of [their] conscious ideals.”¹⁴ Each character becomes aware of a personal flaw that prevents him/her from finding a faith that will help lead to personal fulfillment and resolution of conflicts.

Variation VIII

This variation starts by pulling G and C out of the previous C Major chord from variation VII and turning them into a melodic motive marked by repeated fourths proceeded by slithering chromatic figures. Worthy of note is the ground bass [Ex.22] used in this variation.

¹⁴ Edward Callan, “Allegory in Auden’s *The Age of Anxiety*,” Twentieth Century Literature. January 1965: 160

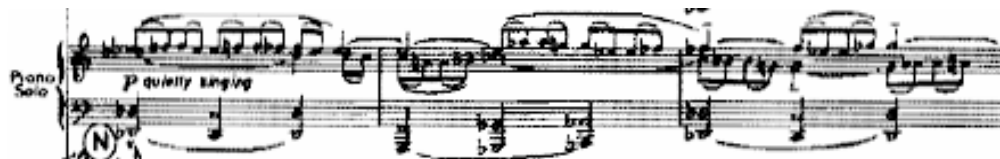
Ex. 22, Variation VIII, mm.2-4, Piano (treble clef top; bass clef bottom)



Its six note ground bass figure, as it finishes, overlaps with the next as it starts again in a different instrument group. Unlike in traditional passacaglias, the ground bass does not work together with the melodic material to create harmonious moments. The ground bass fits within the notes of Db Major although the beginning gesture seems to suggest C, an implication of bitonality that further demonstrates Bernstein's propagation of opposition and duality. We can particularly relate these themes that Bernstein has been foreshadowing to Auden's characters at this stage in the poem. It is here that they discover an inherent paradox in their quest: because their conscious ideals conflict with their spiritual ideals, it seems that they must give something up in order to be fulfilled. The two sets of ideals cannot coexist; neither can Bernstein's C and Db. Just as Auden's characters yearn for fulfillment, we listeners yearn for resolution. In addition, the austerity and marked style of the ground bass imparts a feeling of doom, of being caught in a continuous and inescapable cycle. Indeed, the ground bass is the epitome of paradox.

The concept of layering returns here and continues throughout the variation. The right hand piano part in measures 10-15, for example, is divided into overlapping moving lines [Ex. 23] while the ground bass appears underneath.

Ex. 23, Variation VIII, mm. 10-12, Piano



Similarly, measures 16-21 have the piano playing the original motive layered over the slithering figure in the violins and the ground bass in the low strings. The first three notes of the ground bass, Db-C-Db, become the motivic link to the next variation, to which it transitions without pause.

Variation IX

Bernstein extends the half step lower neighbor figure Db-C-Db to create this variation's theme. Underneath it is a unison rising line in the lower instruments made up of diatonic notes of Db Major, like the ground bass, though the music is still not clear tonally. With the return of chromatic slithering figure from the previous variation, it is hard to feel drawn consistently to any one pitch.

A fragment of the ground bass, Db-C-Db-F, appears in measures 26-31. As a four quarter note motive in a 3/4 section, once again there is a feeling of confusion through misplaced downbeats. The mood is frenzied and sometimes harsh, culminating in an accented declaration of the theme in all instruments but the piano in measure 39.

With the entrance of the piano at measure 48, there is a sudden change of mood. The half step figure returns in a new whimsical setting accompanied by fragments of motives from variation VIII. The light texture continues to measure 80 where it is interrupted by the clamoring return of the theme. Musical badinage occurs between the orchestra and the piano, which mockingly retorts to whatever the orchestra says. The variation closes with a unison descending line out of which comes the link to the next variation, a rising half step followed by a falling fifth [Ex. 24].

Ex. 24, Variation IX, mm. 98-99, Violin 1, violin 2, viola, cello, and bass (clefs top to bottom: treble, treble, alto, bass, bass)

The image shows a musical score for five instruments: Violin 1, Violin 2, Viola, Cello, and Bass. The score is for measures 98 and 99 of Variation IX. The notation is dense, with many notes and rests, and includes various musical symbols like beams, slurs, and accents. The staves are arranged vertically, with clefs indicated as treble, treble, alto, bass, and bass from top to bottom.

Variation X

Originally G-Ab-Db in variation IX, this figure is transposed, layered, reordered, and found in diminution throughout the variation [Ex.25].

Ex. 25, Variation X a) mm.1-4, Layered in the piano

VAR. X.
 Più mosso $\text{♩} = 90$
 leggero e poco agitato (♩ = ♩ sempre)

Piano Solo

b) m. 7, Reordered in the Piano (treble clef top; bass clef bottom)

c) m.10, In diminution in the Piano (both clefs treble)

Bernstein uses this three note motive to create most of the material presented here. Staggered entrances as well as the $2/2 + 3/4$ time signature give a warped and muddled sense. Rapid piano runs starting at measure 15 [Ex. 26] provide linking material, although it is essentially undetectable at first hearing.

Ex. 26, Variation X, m.15, Piano (both clefs treble)



Variation XI

This variation does not open with linking material. Rather, the piano plays a single line in the right hand characterized by large leaps. A similar line follows in an almost taunting manner. This line ends with an eventual inward collapse in measures 10-12 [Ex. 27].

Ex. 27, Variation XI, mm. 10-17



As the left hand picks up this line, the right hand draws on material from the tenth variation's rapid piano runs, the linking material for this variation, in measures 13-17. Both this material and the opening piano lines are dispersed throughout the variation. Measure 62 begins yet another disruption of meter with the timpani, viola, and bass accenting every third beat (the time signature is 2/4). The variation ends with an extension of the final two notes of the collapsing line, comprising a

whole step that falls to a half step, which becomes the connecting material into the twelfth variation.

Variation XII

This rising half step becomes the beginning figure of continuous running eighth notes in the piano, like a mechanical circuit. The two hands play in mirror-like contour much of the time, trickily accenting every third eighth note in measures 5-7 (the time signature is 2/4) . The piano continues its brisk line smoothly into the next variation.

Variation XIII

While the piano continues, the ground bass returns in altered but recognizable form in staggered entrances at different levels of transposition and augmentation. Indeed this variation is a nightmarish weaving of the ground bass among instrument groups, as if the characters' paradox it taunting them with its inevitability. Layered tension, both textural and tonal, finally builds to a marcato declaration of the ground bass at measure 61. Bernstein brings back the idea of duality with an exact inversion of the ground bass in double time underneath [Ex.28].

Ex. 28, Variation XIII, mm.61-65, Cello and bass (both clefs bass)



Variation XIV

The final variation immediately repeats the ground bass in the piano in four octaves. The music that follows is frenetic and scurrying, as if trying to run from the anxiety that has been following it thus far. There is no hiding though, for as the rhythm picks up speed it finally explodes in a chaotic conglomeration of pounding sound. The final two notes are C# (the enharmonic equivalent of Db) in a high register followed by an extreme register shift to a heavy C in a low register; these are the same notes we have been pulled between since the beginning of “The Seven Ages”. Their juxtaposition does not provide tonal stability or any sense that the music has arrived at a cadential point. The mood matches Auden’s characters’ unsatisfactory arrival back to their conscious state. The problem of finding faith is still with them.

“The Dirge”

This section of Auden’s poem describes the four characters lamenting their loss of faith, of the “colossal Dad”, the great leader who can always give the right orders, find the right solution.”¹⁵ Bernstein, interestingly, makes use of twelve-tone rows in a harmonic context against a mournful largo melody.

The first row is presented immediately as a rising line in the piano. Using pitch-class notation, the row is (4 11 3 7 1 10 2 6 9 0 8 5). Bernstein actually inserts another 9 after the 0, but eliminating this odd pitch from the series produces a pure twelve-tone row. However, the row does not dictate the development of this section.

¹⁵ Leonard Bernstein. *The Age of Anxiety: Symphony No. 2 for Piano and Orchestra*: after W. H. Auden. (New York: 1993). (Prefatory note)

Matrix for first row; highlighted sets recur in later rows

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

Directly after the statement of the first row starts the mournful melody set against a trudging funereal rhythm. As the melody progresses, a high piccolo cuts through the texture with a piercing melody of its own, drawing on the minor third figure in measure 3 (what would have been 9 0 9 in the row). The combination of sounds produces a hazy atmosphere full of musical misalignment. Everything disperses at measure 14 with the entrance of the second row in the piano, (9 4 11 3 7 10 2 6 1 5 8 0), the beginning of a section of sequencing. There are some pitch order commonalities with the first row: (4 11 3) appears in both, as does (10 2 6), though the row is not a permutation of the first. Two measures later is the third row, (6 4 9 2 7 0 5 10 3 8 1 11).¹⁶ Unlike the two previous rows, the majority of intervals between notes are fourths, an interval that hasn't been prominent since "The Seven Ages". A fourth row, (8 4 0 2 10 6 9 5 1 11 7 3), appears in measure 17 against the strings, which have taken up the previous piccolo melody. The

¹⁶ Vertical pitch stackings are read bottom to top.

collections (10 2 6) and (11 3 7) both appear reordered, but, again, this row is not a permutation of the first. Bernstein next uses a row similar to the third, (10 2 7 0 5 3 8 1 6 11 4 9); it, too, contains mostly fourths.¹⁷ This section of sequencing in the piano closes with an ascending line that one is inclined to think is yet another row. However, there are two flaws: a B \flat which repeats twice and the lack of a B natural.

Bernstein's employment of twelve-tone rows is quite intriguing. A striking observation is the recurrence of the pitch sets (10 2 6) and (11 3 7) in the matrix of row 1, sets also found in subsequent rows that are not permutations of the original. Bernstein is aware of the rows' special properties, but he does not use the rows conventionally. He seems to be intentionally creating a puzzle. What are we to make of this? Perhaps the rows are a tactic in further depicting Auden's mood of frustration, but why make a direct reference to serial procedures? I propose that his purpose in using such procedures is to draw an extratextual parallel. "The Dirge", while a lament over loss of faith, can also be interpreted as Bernstein's personal lament over the loss of tonality in Western music. His feelings towards atonality were bitter, and he claimed, "[T]he moment a composer tries to 'abstract' musical tones by denying them their tonal implications, he has left the world of communication."¹⁸ Serialism, he said, was "almost a mathematical

¹⁷ Rows discount interval direction, ie. two pitches "x y" could be read as x moving either up or down to y. Therefore, what appears as an ascending fourth in the row may actually be a descending fifth in the music.

¹⁸ Meryle Secrest. Leonard Bernstein. (New York: 1994) 287

takeover”¹⁹. (Considering my own approach to analyzing his rows, I feel this opinion is justified.) Consequently, serialism was “antithesis of his... conviction that music must be understood intuitively and perceived through the senses.”²⁰ Bernstein’s connection of serialism with moods of frustration, grief, and even antagonism is a purposeful decision on his part. He is speaking through his music, an idea that is further supported by his claim that the symphony is autobiographical.²¹ Given the above reasons, it is reasonable to deduce that Bernstein is interjecting a personal statement.

All of this sequencing in the piano leads to a mighty restatement of the mournful theme at measure 21, this time severe. The lament has turned into one of anger. Fragments of the melody repeat in the winds and strings and then subside. The piano takes over with a saddened response (measures 27-63). As the tempo fluctuates, the piano seems in conflict with itself. Its agitation increases and is joined by the orchestra in yet another reiteration of a twelve-tone row at measure 64. This time the row is (1 4 11 3 7 10 2 6 9 0 5 8), and again it is not a permutation of the original row.

A ferocious version of the funereal rhythm builds to the climax of “The Dirge”. Its explosive sonority epitomizes feelings of loss and frustration, even total breakdown, for measure 65 contains all twelve chromatic pitches stacked vertically. Literally, the music has taken a turn into the unknown; at the moment it

¹⁹ Meryle Secrest. Leonard Bernstein. (New York: 1994) 287

²⁰ Meryle Secrest. Leonard Bernstein. (New York: 1994) 335

²¹ Leonard Bernstein. The Age of Anxiety: Symphony No. 2 for Piano and Orchestra: after W. H. Auden. (New York: 1993). (Prefatory note)

is at a loss for conventional musical sense. The looming intensity of this dodecachord lasts only briefly, but it is one of the most ominous sonorities yet encountered. As the music proceeds with the mournful theme drifting between the winds and strings, the piano returns one more time, now marked “nostalgically” (measure 76) as if yearning for more reassuring times. (Again, I cannot help but connect this to Bernstein’s yearning for more “reassuring” music, that is, tonal music.) They are not to be, for the strings are still lurking eerily on the dodecachord in the last measure [Ex. 29].

Ex. 29, “The Dirge”, mm. 79, Violin I (treble clef), violin II (treble clef), viola, cello (bass clef), 2 basses (bass clef)

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Cello, and two Basses. The score is for measure 79 of "The Dirge". The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The score is marked with *ppp* (pianissimo) and includes various articulations such as *div* (divisi), *arco* (arco), and *in sord* (in sordina). The notation shows a complex dodecachord sonority with various intervals and dynamics.

“The Masque”

In this section, Auden’s poem takes a turn. His characters relocate to an apartment to hold an impromptu party with the intention of comforting themselves after such a discouraging lament. Bernstein matches the frivolity with a giddy scherzo for piano and percussion. The previous dodecachord remains tied over into “The Masque” for several measures, but the bubbly piano chooses to ignore the ghost-like reminder; the ominous mood retreats for the time being.

The piece seems to be in three divisions but not exactly in ternary form, for the middle section is very similar to the first. I have designated the material as such:

Section 1

mm. 1-11 Introduction
 mm. 11-23 A
 mm. 24-30 B
 mm. 31-40 B
 mm. 41-51 B
 mm. 52-57 C
 mm. 58-68 Transition 1
 mm. 69- 80 D
 mm. 81- 90 E
 mm. 91-110 F
 mm. 111-127 D2

Section 2

mm. 128-136 Introduction
 mm. 136- 148 A
 mm. 149-159 B
 mm. 160-167 Transition 2
 mm. 168-185 G
 mm. 186-190 Transition 1
 mm. 191-197 B
 mm. 198-203 C
 mm. 204-210 B
 mm. 211-218 C
 mm. 219-230 D’
 mm. 231-240 E
 mm. 240-260 F
 mm. 261- 277 D2

Section 3

mm. 278-286 Introduction
 mm. 286-289 A fragmented
 mm. 290-303 G

Given the similarity between the first two sections and the length of section 3 compared to the previous two, one might even see the scherzo as AA' with a coda. However, since Bernstein has thus far been quite untraditional in writing this symphony, I have chosen to view the scherzo simply as an embodiment of the merriment of Auden's characters. It is certainly a tipsy piece, very much in the jazz vein and full of eccentric rhythms and a meter that is rarely clear cut.

Bernstein frequently places beams across barlines to obscure the meter and often has the pianist's hands working against each other. But within the depiction of drunkenness, Bernstein clearly has order, evidenced by the above chart. Themes repeat, sometimes with new transitory material interjected, to create familiar patterns. Compared to nearly all of the previous material in the symphony, it is refreshing to hear this delightful change of pace. Bernstein has his fun and then reverts back to abruptness and interruption moving into "The Epilogue".

“The Epilogue”

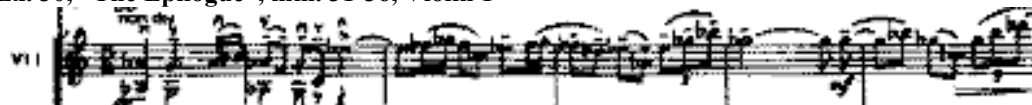
After the party, the characters part ways still feeling empty and at a loss. As the characters return home, each comes to certain realizations about the nature of his/her original quest. Nothing has changed; they prepare for another mundane day.

Here, Bernstein diverts from Auden’s text with his own interpretation of the characters’ search for faith. He introduces the idea of “something pure”²² that lies underneath the characters’ emptiness. Under all the superficiality, Bernstein proposes that there is an innate faith, something for which the characters were looking all along but did not find.

“The Masque” ends brusquely with a clamoring outburst from the orchestra in a mocking rendition of its final rhythmic figures. The piano tries to finish its thoughts, but slowly fades into the background to give way to a lone trumpet calling the idea of “something pure”, characterized by descending sets of fourths. In response, the orchestra enters with the “A” motive from “The Prologue”, extending it with rising triplet figures [Ex. 30].

²² Leonard Bernstein. *The Age of Anxiety: Symphony No. 2 for Piano and Orchestra*: after W. H. Auden. (New York: 1993). (Prefatory note)

Ex. 30, “The Epilogue”, mm. 31-36, Violin 1



“A” had originally captured the essence of loneliness, but here, redeveloped in the context of Auden’s Epilogue, it is tinged with despair and yearning. The entire symphony has painted an atmosphere of anxiety that has yet to be alleviated. Everything heard so far has been building to the next moment; now, at last, this yearning is answered.

At measure 38, the winds begin a hopeful gesture characterized by repetition of the “pure” idea harmonized with the beginning of an ascending and uplifting Lydian scale [Ex. 31].

Ex. 31, “The Epilogue”, mm. 37-41, Flutes 1 and 2, Clarinets in Bb 1 and 2, Celesta

 Musical score for measures 37-41 of "The Epilogue", featuring Flutes 1 and 2, Clarinets in Bb 1 and 2, and Celesta. The score is written on four staves. The tempo is marked *Piu andante* with a metronome marking of $\text{♩} = 69$. A circled 'D' indicates a key signature change to D major. The flute parts are marked *pp with purity* and *mp*. The clarinet parts are marked *pp with purity* and *pp*. The celesta part is marked *pp*.

Unconvinced of this hopeful gesture, the piano persists with the redevelopment of “A”. Still, the winds continue to suggest it, shifting pitch center at measures 50 and 62 as if posing their suggestion in a different way. But the piano remains adamant. Eventually these two melodies merge, the hopeful melody interspersed

with the triplet figures from “A”. As the dynamic grows, the rest of the orchestra eventually takes up the message of hope. Every instrument but the piano seizes on the mood in a triumphant declaration of optimism.

But there is a sudden interruption at the end of the final phrase (measure 77). As if calling out to say “Stop!”, the piano begins a distraught solo that recollects the declamatory line from variation II [Ex. 7], then harshly retorts “The Epilogue”’s tragic opening melody back to the rest of the orchestra. As it quiets, it recalls the self-conversation from the first variation [Ex.3] and even short segments of “The Masque”. These nostalgic melodies poignantly remind us of past feelings of sadness and longing. Thankfully, though, the piano sighs and lets them go. After the final rendition of “A” in measure 101, it surrenders to the orchestra, which tries once more to convince the piano to join in its message.

Measure 102 begins softly and slowly, marked “with serenity”. As agitated as the piano was, the orchestra has remained calm and steadfast. This is their final affirmation, a glorious sound that builds both in range and dynamic. Within the greater sound, rising major sevenths in the cello in measures 106-107 further the growing sense of hope. Measures 106 to the end are the most majestic, with brilliant brass unabashedly proclaiming the final message accompanied by tam-tam and tubular bells. Finally, the piano is persuaded. In a forte affirmation, the piano sounds its “eager chord of confirmation”²³, a sixth chord built on C#, repeated by the orchestra in a final avowal of optimism. Bernstein has come

²³ Leonard Bernstein. *The Age of Anxiety: Symphony No. 2 for Piano and Orchestra*: after W. H. Auden. (New York: 1993). (Prefatory note)

through with a much anticipated and inspirational conclusion to a staggering musical journey. It is at once a tonal resolution (recall the G#/C# dichotomy from variation I, as well as the C-Db juxtaposition in “The Seven Stages – finally, C#, Db’s enharmonic equivalent, has settled as our pitch center), a mood resolution, and Bernstein’s personal response and resolution to the crisis of faith Auden presents.

REFLECTIONS

Three aspects have proven essential in understanding the inner-workings of “The Age of Anxiety”: willingness to probe beneath exterior characteristics, awareness of its programmatic aspect, and an understanding of the musical climate of the first half of the 20th century. Bernstein demonstrates great faithfulness to Auden’s text while simultaneously proving his command of composition; the symphony is intricate and eclectic but unified by recurring motives. Furthermore, it exemplifies an original response to the 20th century music crisis: by using as his program a text whose themes were relevant to the wider public, Bernstein communicates American sentiment; by his profound display of musical ingenuity, Bernstein creates a work that is worthy of scrutiny and that naturally lends itself to discerning concert-goers. He is an informed artist both culturally and musically, and his symphony is a direct reflection of this.

Yet the symphony reflects something more. Recall that Bernstein’s ending takes a turn from Auden’s original. While Auden’s characters resume their lives without closure in their search for faith, Bernstein channels a message of optimism. Indeed, this work is his own interpretation of man’s search for faith, a

search in which man must be hopeful. But I propose a second message Bernstein is trying to convey, one even more close to his heart. Yes, the symphony clearly parallels Auden, but it is also a metaphor for the venture of modern American musicians in the first half of the 20th century. Anxieties presented in the music parallel the anxieties musicians had about coming into their own and defining a quintessential American music. Bernstein's final message proclaims his faith in music. Read in a biographical and historical light, his symphony is a call to Americans to find their own voices and to create. "The Age of Anxiety", then, is a direct response to the cultural milieu as well as a very personal endeavor of Bernstein's; it is, in fact, "civically responsible art."²⁴ Bernstein has successfully fulfilled his purposes in writing.

"The Age of Anxiety", seen only for its surface, is not a precise reflection of what lies underneath. It is in this way that the symphony is most autobiographical; Bernstein was not just his public image of celebrated musician, but was truly a philosopher, humanitarian, and the embodiment of conviction. The symphony is a deep reflection of its creator.

²⁴ Barry Seldes, Leonard Bernstein: The Political Life of an American Musician. (Los Angeles, 2009) 19

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