Example 1c.

Example 2.

last new chord

Interpolated chords in four-part harmony

Motivic hypermeter

Registral hypermeter
Example 3.

Example 4.

Example 5a.

“O what have I done?”  “O heave”
Example 5b.

Foreground

Middleground

chromatic filling motions to adjacent voices to disguise parallels

summary

NB harmony

cf. detail above

“O heave,” abbreviated twice

3(G♭, Eb, C♯)₃
6(C♭, Eb, G♭)₆

continued
Example 6a.

Scene III.

Intro

fanfare (= stammer?)

voice

refrain

voice

bass out of sync

A

I

chord

“I [The moonshine] will die with the dawning of Billy’s last day.”

B

V

tonicized (pedal)

divider

chorus

“Sure, a messmate will reach me the last parting cup.”

refrain

“Heaven knows who will have the running of me up.”

“No pipe to those halyards.”

(cf. ex. 7e)

F pedal

(see example 6c)

IV IV {\textfrac{5}{4}}

f

I V

III d h

myst (014589)

A’

Billy realizes: “It is dead then I’ll be . . .”

refrain chorus

Coda

trails off . . .

(see continuation, example 7a)
Example 6b.

\[ d - h = 0145(7)89 \]

Flute
(D\(^{b}\) major) (A minor)

Clarinets

G is more motivic than harmonic, but when included it yields the Prologue collection

Example 6c.

Interview chords 24, 26, and 29 isolated by register

105+3

note spelling of pitches in the vocal part

Hea - en knows who will have the running of me up

No pipe to those halyards

(implied harmonies)

D\(^{b}\): II \( \frac{7}{12} \) P IV \( \frac{5}{12} \) M m

F minor pedal

Interview chords nos. 24 26 29

But ain’t it all sham? A blur’s in my eyes; it is dreaming that I am.

014589
Example 6d.

self-complementation

014589

“interview” transposition

“major 7th” chords

014589

major-minor “triads”

014589

d – h

major–minor pairs
four semitones
apart—“mists”;
pairs j-f and i-c
in the interview

014589

TE2367 (= 014589 at T10)

“Prologue” transposition

= 024679, two major triads a whole-step apart—fanfares,
“This is our moment”; also “minor 7th” chords
in act 2, scene 3, stretto (see exx. 7a-c)

two major triads a tritone
apart—Claggart’s “Credo”

= 023579, two minor triads
a whole step apart—Vere
reading: “fate”

first mist collection (= 01235689T)

transposed—
actual pitch:

plus 5 borrowed from complement
which yields one new triad
and the “slide,”

equals the Prologue collection, TE23567 (0145(7)89)

T10 (= T2 = T6) = TE2367
T11 (= T3 = T7) = E03478
T0 (= T4 = T8) = 014589
T1 (= T5 = T9) = 12569T

014589

014789

Drones of “O heave”

2369TE (014789)
Example 7a (cont.).

**Fugato subject**

```
\[=\text{verdict}\]
```

**Complement**

```
\[=\text{trial}\]
```

(f. ex. 13c,1e)

Quasi-fugal strettto

```
\[\text{verdict! (cf. R.130)}\]
```

(c\# = high note)

to G\#

```
\[014589\]
```

```
\[g\text{ (914)}\]
```

```
\[b\text{ (580)}\]
```

```
\[=\text{“fact”}\]
```

```
\[=\text{“fact”}\]
```

```
\[579E02 (024679)\]
```

```
\[014589\]
```

```
\[579E02 (024679)\]
```

```
\[E3568 (0_4679)\]
```

```
\[91346 (0_4679)\]
```

```
\[3579T0 (024679)\]
```

**Minor 7th**

```
\[\text{from C (see detail below)}\]
```

```
\[=\text{“Starry Vene”}\]
```

```
\[024_79\]
```

```
\[> 6\]
```

```
\[125689T = 0145(7)89\]
```

Example 7b.

```
\[=\text{“Dusker, good-bye!” (This is our moment”)}\]
```

```
\[=\text{(cf. ex. 6a)}\]
```

```
\[0145\]
```

```
\[9E1346 (024679)\]
```

```
\[0145\]
```

```
\[Ri\]
```

```
\[4th\]
```

```
\[\text{“Starry Vene”}\]
```

```
\[\text{see detail}\]
```

```
\[\text{see detail}\]
```

```
\[=\text{“Starry Vene”}\]
```

```
\[=\text{“Starry Vene”}\]
```
Example 7c.

“... that cursed mist...”

(music in lower register)

Example 7d.

Example 7e.

Act 2, Scene 3

CAVATINA

RECITATIVE

CABALETTA

verdict

111+4

112+1

verdict

Don’t matter now being hanged...

The D in the melody sets the word “know” in “I know it” and is connected to the bass D in the cabaletta (sustained for 31—then 5 more—measures), in which Billy sings of his assurance based on his vision of the “far shining sail”; the D is also harmonized by a triad that derives from 12569T, which was prolonged in that section of the scena. The E♭ sets the word “stay” in “I’ll stay strong” and is harmonized by a triad that derives from E03478, which will be prolonged in the execution scene. (See the diagram on p.33.)
Example 8a.
“Billy Budd, king of the birds”

Billy’s vocal anticipees!

ascent to head tone interrupted

M 4 & E E03478 (014589) m 0 3 7

3rd ant.

6th ant.

III II\(\frac{3}{2}\) V
tonal vestige

“storms”

ascent completed \(\#3\)

expected continuation delayed until

D\(\#\) normalized as an anticipation of the V that supports the rising line’s \(2\).

not D\(\#\) but D\(\#\) because of other inflections; D does not resolve to C (perhaps to maintain, with the E\(\#\), the prevailing “major 7th” sound of E-D\(\#\)—note also F-E and G-F\#).
Example 8b.
“O beauty, o handsomeness, goodness”
Example 8b (cont.).

Musical climax coordinated with return of opening line (both vocal motive and words)

Vocal part = subset 138T

Outer voices coupled in octaves through R.110

M3 (B–E♭)

Displaced octave coupling

Expansion of motive

Ritornello 2

Ritornello 2

Ritornello 1

Chaggart (variant)

E13568 (024679)

Cf. middleground

Ritornello 1

Chaggart inverted

N6 resolved!

014589

2 voices imply 4-part (free, dissonant) counterpoint

Continued
Example 8b (cont.).

**Middleground.**

Climax: return of opening vocal motive (and words) A'

Example 8c.

Billy’s arietta  
Claggart’s aria

ascent interrupted (cf. harmony)

Example 9a.

<table>
<thead>
<tr>
<th>2+7</th>
<th>234578TE0 (01235689T) (m–j–f and k–i–e) (no new pitches) omitted, cf. Claggart’s music, R.3+6–7, R.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>T_{10}</td>
<td>j k f c</td>
</tr>
<tr>
<td>T_{2}</td>
<td>e m i f</td>
</tr>
<tr>
<td>T_{9}</td>
<td>g b</td>
</tr>
<tr>
<td>T_{11}</td>
<td>d h</td>
</tr>
</tbody>
</table>

subset: E03478 (014589) ← complements

Example 9b.

<table>
<thead>
<tr>
<th>2+18</th>
<th>89TE03456 (01234789T) (Claggart’s F-sharp minor comes up from below)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3–10</td>
<td>89TE01356 (01234579T)</td>
</tr>
<tr>
<td>3+15</td>
<td>9TE0124567 (012345789T)</td>
</tr>
</tbody>
</table>

subset: 12569T (014589)
Example 9c.

Transpositions of "O for the light"

Transpositions of melody suggest 014589!

Bass line and framing triads suggest TE2367!

Example 9d.

Legato

Division of 11-pitch set into complements

Last reference to Bb minor - D Lydian
Example 10.

Twelve tones unfolded: 8 ... 3 ... 4 ... E ...

Example 11a.

Interpolated chords, R.103+3–11  Recall and completion, R.117+7 – 118+8
Example 11b.

The mists have cleared.

Example 11c.

Billy’s right fist shoots out, striking Claggart on the forehead. Claggart falls and, after a couple of gasps, lies motionless.

E minor, but with F♯

Vere raises the body.

It slumps back.

Example 12a.

seem at first to be two separate lines . . .

G Mixolydian

Woodwinds, Harp

Brass

(014)

2 adjacent pitches
gap of 2 pitches

actual continuation;
A and C have potential
to form 014 . . .

continued
Example 12a (cont.).

hint of dotted rhythm

A–C

B–D

closer in time, linked by similar gestures

major 3rd

minor 3rd

VERE (8va bassa)

I am an old man . . .

both 014s complete

014 helps ear distinguish between the preceding octave A’s

I have also read books and studied

(8va bassa)

(8va alta) (upper strings opined for clarity)


Ab as “gap filler” implies G, F#

voice (loco) is bass

B♭: 014_89

A♭: 0145_9

T E 2 (3) 6 7 8 9 0 1 (4) 5

Example 12b.

stammer figure

56T2 (0159)

becomes

Billy’s testimony

First Lieutenant: “You stammered then?”
Billy: “Ay, it comes and it goes.”

+ murder bass

(collection)

56TE2

becomes

89

“Who could save him?”

“Starry Vere”

57T02