Example 13a.
Prologue

014

Strings

N

N of N

6 6 6 6

Woodwinds

Strings

014

N

comes

G Mismolydian

Brass

“martial” rhythm, octaves

8

lower 3rd
composed-out as 6ths

045—1 inv.

4a
cf. “confusion,” “infinite sea”

(N)

Vere: I am an old man... who has experienced much.

(8va bass)

8TE135 (023579)

Woodwinds

Caddart motive also completes chromatic

m 3rd

2a

Strings

N 3rds (bar 2) composed-out as 6ths

(approx. rhythm)

014

20:3 ≈ 7:1

Brass

M3rd

I have been a man of

3rd

P

have also read books

P

and studied

3rd

ant.

890 (014)

(=A♭)

voice is the bass

TE267 (014_89)

01_589

01_589

continued
Example 13b (cont.)

And pondered and tried... to fathom eternal, eternal truth. Much good has been shown me and much

Descent to inner voice

to G, R.3+2

Middleground to this point composes out

TE2(3)67 (014589) and 014 in both outer voices
(moving in parallel 10ths).

Stammer figures, all derivable from 014589, follow vocal line (first, last, or highest note of figure)—and unfold all 12 tones

Vocal line uses 11 tones (no B♭)

There is always some flaw in it, some defect, some imperfection.

Cf. bass!

Twelve tones unfolded: 6 T2E 1 0 3 8 4 5

(Also see chart, p. 69)

Twelve tones unfolded: 9 7 0 1 5 1 0 1

Note: no common tones—"some flaw"

NB: no common tones, then the only repeated figure—"stammer"!

* Clef omitted in vocal score

continued
Example 13a (cont.).

so that the Devil still has something to do with every human consignment to this planet of earth.

E02357 (+ 468T) prominent pitches

E03478 (014589) complement of 12596T

with C# = 11 tones (maximum possible—see appendix 3)

first B♭ in voice!

A' string! I have tried to guide others rightly but I... have been lost on the infinite sea, the infinite sea... Woodwinds Who has blessed me?

In the summer of seven hundred and ninety-seven...

cf. background!

transition to scene I

cf. Epilogue (II, R.140+2–5)

B♭; bII
Example 13c.

A

B

“This is our moment”

11 tones; *= WT\textsubscript{T} emphasized by line; upstems doubled by stammer figures

stammer figures unfold 12 tones

to G

“Devil… human [flesh?]… earth [world?]”

“O what have I done?”

3 common tones

continued
Example 13c (cont.).

Background = TE2367

* = “O heave” choruses

Prologue

014 2 3

Act 1, Scene 1

4 5 7 9 10

14

T 2 7 E “eternal truth” 6 stammer “What have I done?”

 completion of hexachord in the background

nested TE2367 in bass

Example 13d.

1+5

C#5

2 2 +2 +4 +5 +6 +7 3 +2 +4 +6

(D) C# C# B A#/Bb

(F) E# G# G# F#

(Ab)
Example 13e.

2, 141+4

Vere: It was full day... in clearness and strength

1, 1+4

cf.

NB: A/s = 2½:1 ("dotted" rhythm)
Example 13f.

All examples are transposed to this level (T₀):

(T numbers are provided as a convenience only—no significance should be attached to them. Given the symmetry of the hexachord, any of three transpositions could have been chosen. T₁ here means that the example shows the music a semitone higher than in the score.)

0. 014589 as source of nonmotivic vocal lines

014 014 4+13 4+16 38
1, 4+9

T₁ Pull, my bantams! T₂ Pull with a will! T₇ Bend— to it, damn you! T₁₁ "Yessir!" And how? You hadn’t thought, you wouldn’t think, you can’t think.

Claggart

39 Clarinet

15ma

57 The French, the French!

They killed their King!

T₁ You're playing with fire, Squeak

[accompaniment = complement, 367TE (plus 8, to support voice)]

T₀ Ay!

118 – 13

9 8 4 1

5

23(6)TE (T₂)

Vere 115.9 (T₀) 12(5) (9)T (T₁)

123

First Lieutenant

26 – 2

Claggart

0145.9

123

T₀ We’ve hard times before us, ... but there’ll be victory ... in the end.

Glad for a crack at the French T₀

(Billy) Still, you’re right ...

Note that shift of harmony is coordinated with meaning of line

Ostinato is "disguised" form of Claggard’s motive—see 7

Shift of harmony / meaning

(T₁) and have stri-ven ... in all ways ... to serve you here u - pon the in - dom-i-ta - ble. T₁ Mu-ti-ny? Mu-ti-ny?

(Dansker) I want nothing o’ yours, Baby ...

014589

first order

second order

1. 015

1. 3+2

1.4+1

013

034 (014)

Vere

1. 015 + 8

2, 133+2

mutiny

T₉ (ur)

T₆ O what have... I done? T₁₁ O heave! O heave a-way

1c. 013 (and 034) as incomplete neighbor motions

cf. “O heave” (see ex. 5a)

1.015 + 9

2, 130+1

1b. 015 + 9

verdict—see also 2b, 4, and 6

T₁ hang-ing from the yard-arm.

01589

continued
2. 0145 in cambia-like forms

2a. same contour in other tonal contexts

2b. same contour, different intervals (also cf. 4)

3. 014589 as interlocking perfect 4ths or 5ths

3b. interlocking 4ths or 5ths, but not 014589

3a. Interview chords “a–g–d”
4. stammer figures

also cf. verdict (1b, 2b, and 6)

5. self-complementation of 014589 at T₂ yields 024679
(see ex. 6d)

5a. Starry Vere = 024.79

5b. Novice = tonal inversion of Starry Vere

5c. Ab–B♭ (whole step)

marked by “martial” rhythm
(also first not in even eighths)

6. verdict = 014 (see ex.15a; also cf. ex.13a, R.1–4 to R.1–2)

7. Claggart—a congeries of shadowy relationships

first words: 1, 20–1 = rising 3rd
(1.) 015 + T

2b. cambiata contour

2. perfect

4ths

T₁₁

3. mutiny

T₁

T₁₁

2, 66

last words:

the death blow:
Example 14a.
Act 1, Scene 2

T₂: (023579)

inflections ("anticipations")
5 – 6
9 – T
4 – 3

3 common tones:
27E (059)

middle-ground summary of voice leading

E
9
7
5
4
2

CURTAIN
Vere reading

61
+3-4
+5

24579E

T₂: (023579)

61
+3-4
+5

10
10
10

T₅:

Background

= 24579E (023579)

12679TE

cf. "pivot" above

24579E

motion to inner voices

= 24579E (023579)
Example 14b.

also:

Starry Vere we call him
79024 (02579)

Starry Vere you call him
024679

completes hexachord

NB!
Billy’s pitches the same as
his final blessing of Vere
(2, R.131 –2)

C = Vere
(set apart)

F = Billy?

The French.

“[Vere] is good"

Donald: “He cares for us”

Tenors: “He cares for us”

Billy: “Goodness is best, and I’m for it, Starry Vere, and I’m for you!”

interlocking 4ths (see ex.13f,3b)

twelve tones unfolded by complementary hexachords
(but C withheld till the last moment)

Starry Vere
2479E (02579)

0 + 24579E = diatonic collection of C major

(M) E03478 (014589) m
(0 4 7) 8 E 3

BOSUN orders men belowdecks

Starry Vere (inverted)

unresolved
(to B. beginning
of scene 2)

N

interlocking 4ths
(ascending)

etc.

(transition to scene 2)

“6” implied?

“6”

apotheosis =
“dominant prolongation”
Example 15a.

Harmonic units and motivic units coincide

014589(T_0) “a” k

014589(T_1) verdict?

five tones unfolded
(B-natural not available)

T 15 9 0 4 2 3 8 7 6 4 1

eleven tones unfolded

mutiny?

Example 15c.

Entrance of Vere and officers from trial at execution
(Hindley’s “sequence D”—after Whittall’s A, B, and C)

128

(T_1) 5 9 0 8 3 14 2 7 (6) ← only nine (or ten) tones unfolded in chords

1 6 2 3 5 4 ← original ordering (note that except for first chord, top-voice pcs are the same)
Example 16.

if what Vere says were true

probably true

but he has saved me ....... and blessed me

for I could have saved him [but didn’t]...

false (Britten’s setting)

but he has saved me ....... and blessed me

note the assertiveness
belying his attempt to convince himself (and us)

parallelism of vocal phrases

“For I could have saved him”
“I could have saved him”
“He knew it”
“Even his shipmates knew it”

trial (interlocking 5ths)

“But he has saved me”
“and blessed me”
“and the love that passes understanding…”
“has come to me”

vocal line harmonically unsupported

“O beauty”
(descending 4th)

Example 17a.

141 – 3

verdict

(8va b.)

verdict contour

Timpani

(not in Prologue)

142

and the love that passes understanding has come to me ...

(8va b.)

verdict

( echo of verdict)

added trichord

(not in Prologue)

to D

R.144+14

continued
Example 17a (cont.).

Vere’s melody corresponds to Billy’s (cf. R.115 – 115+15)

I was lost on the infinite sea, but I’ve sighted a sail in the storm, a far-shining sail, and I’m content. I’ve

Interview chords re-emerge

seen where she’s bound for. There’s a land where she’ll anchor for ever,

Alto sax!

Transpositions of 014 unfolded by verdict motive = TE2367 (014589)

G A♭ F♭
Billy’s “stay” Billy’s “know”

Example 17b.

132 Billy hanged chromatic completed!

end of Vere’s last recitative

“This is our moment”

when I, Edward Fairfax Vere commanded the In - don - it - a - ble.

verdict hanging from the yard-arm
Example A1.

a.

```
B♭: I  bVII₃ 4  V₄
    or  bII  V₄
```

not B♭ major – B minor “slide” (note!)

The sense of a “slide” may come from adjacent major and minor third progressions with same goal tone (even though, harmonically speaking, there is nothing that the term can properly be applied to).

b.

```
B♭₉
```

not G major – G♯ minor “slide”
VERE

He has saved me.  
Billy saved me.
I,

poco a poco dim.

Edward Fairfax Vere
am... saved!

And my mind can go back in peace
to the summer of seventeen

sempre più p

hundred and ninety-seven,.....

so long ago, doesn’t matter now..... Billy Budd has blessed me.

freely

completely dying away — morendo

End of Opera