

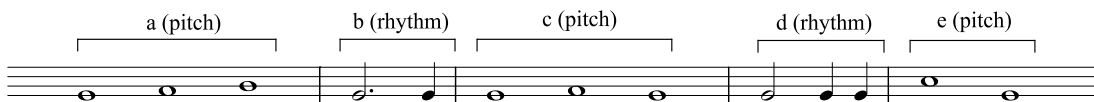
John Sanders

The Reproaches

Analysis by Douglas Mason

Introductory notes

- The intention of this analysis is not to identify and distinguish between conscious and subconscious decisions by the composer but rather to identify the stylistic features of the music which create a sense of unity throughout the piece (and ultimately enhance the meaning/atmosphere of the text).
- The music in *The Reproaches* can be seen to be primarily constructed from five motifs, a, b, c, d, and e (shown below) which are used throughout the piece in various ways.



Douglas Mason
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John Sanders - The Reproaches

Analysis by Douglas Mason

O My People (1)

SOPRANO

ALTO

TENOR

BASS

HARMONY

G minor (I) ————— bitonal ————— a (as 'parallel' triads)

F major (VII)

bitonal

G minor (I) — E minor (*1) (I)

————— false relation (B^b/ B)

tonic pedal ————— (inner pedal)

TONALITY

G MINOR ————— G AEOLIAN E MINOR ———

*1
or
G minor 11th in
3rd inversion (I¹¹d)

F# minor 1st inversion Vb		G minor 9th in 3rd inversion (*3)	
B minor (I)	bitonal (*2)	G minor (I)	E♭minor (I ^{9d}) (I) (diminished IV ^{7b}) (*4)
false relation (B/ B ^b)		false relation (G/ G ^b)	

B AEOLIAN _____ G AEOLIAN _____ E^bMINOR _____ G MINOR _____

*2
or
B minor 9th in 3rd
inversion (I^{9d})

chord also contains Vc
of following chord

*3
chord also
contains Vc
of following
chord

*4
or
minor VI⁶

homophonic

18

b

b (augmentation)

b

b (augmentation)

b

a (inversion)

preparation dissonance resolution

b

b (augmentation)

4 (unprepared) 3 4 3

D minor
(V)

(V⁷)

G minor
(I)

G AEOLIAN

Verses One, and Four to Nine

TONALITY G AEOLIAN

Verses Two and Three

TONALITY G AEOLIAN

O My People (2)

Tenor and Bass doubling Soprano and Alto down octave
Soprano 2 and Tenor 2 in parallel octaves
Soprano 2 and Tenor 1 in parallel octaves
Tenor and Bass doubling Soprano and Alto down octave

homophonic
polyphonic
e (range of melody)

SOPRANO

ALTO

TENOR

BASS

Alto and Bass in parallel octaves
2 3 (unprepared)
c (inversion)
d
a (inversion)
d
a (inversion)
d (retrograde augmentation)
b
c (inversion)
inner pedal

b
d
b
d
ii
e (inversion)
a (inversion)
d (retrograde)
d (augmentation)
passing note (7th)
b

chain of suspensions
imitation of Soprano 2 (and Tenor 1)
passing note (7th) (*5)
e
b

2 3 (unprepared)
c (inversion)
e (inversion)
9 8
4 3
9 8 4
d
a (inversion)
a

HARMONY G minor (I) C minor (IV) G minor (I) E^bmajor (VI) F major (VII) G minor (I)

descending sequence

TONALITY G AEOLIAN

*5 chord also contains Vc of following chord

Soprano 2 and Tenor 1
in parallel octaves

Soprano 1 and Tenor
in parallel octaves

Soprano 2 and Tenor 1
in parallel octaves

e (range of melody)

9

ii d d (augmentation) d (retrograde augmentation)

passing note (7th) iii b a (inversion) c passing note (9th) d (retrograde augmentation)

d c (inversion) c (auxiliary note (7th))

inversion of Bass 1 in bars 13 to 14 (imitation)

d (retrograde augmentation) a (inversion)

d (augmentation) passing note (7th) b passing note (7th) b

e (inversion) accented passing note (6th)(*6) d (retrograde augmentation)

a (inversion) d (retrograde) inversion of Bass 1 in bars 12 to 13 (imitation)

imitation of Tenor 1 (and Soprano 2) c (inversion) accented passing note (2nd) d (retrograde augmentation) d (retrograde augmentation)

3 9 8 4 3 4 3 4 3

d b b b

a

C minor (IV) D minor (V) E^b major (VI) D minor (V) (V⁷) G minor (I)

*6
implication of Ic
simultaneously with
V (bitonal)

Holy is God

from O My People (1)
bars 9 to 11

homophonic

The musical score consists of four staves: SOPRANO, ALTO, TENOR, and BASS. The key signature has two flats (Bb, Eb) and the time signature is 2/2. The Soprano part is marked 'homophonic'. The notes are grouped with brackets and labeled with letters: 'd' (dominant), 'e' (leading tone), 'a' (supertonic), 'b (diminution)', and 'c (inversion)'. The Alto part has similar labels: 'd', 'b (diminution)', and 'c (inversion)'. The Tenor part has 'd', 'b (diminution)', and 'a (inversion)'. The Bass part has 'd', 'b (diminution)', and 'e' (unprepared) labels, with '9 8' indicating a descending sequence. The music is written in a homophonic style with chords and moving lines.

HARMONY

G minor (I) B minor (Ib) F minor (I) A minor (Ib) E minor (I) G minor (I⁶) D minor (I) F minor (I⁶)

octatonic octatonic octatonic

false relation (B \flat / B) false relation (A \flat / A) false relation (B / B \flat) false relation (A / A \flat)

descending sequence _____

TONALITY

G MINOR (B MINOR) F MINOR E MINOR _____ D MINOR _____ C AEOLIAN _____

e as scale rather than interval
(also relates to Alto bar 9)

(e) C minor (I) ——— 1st inversion (Ib) (IVb) (IV⁶b or II⁷c) ——— D minor (V) ——— imperfect cadence

G AEOLIAN

*7
or
G minor 2nd
inversion (Ic)
with added 2nd
for 1st beat of bar