

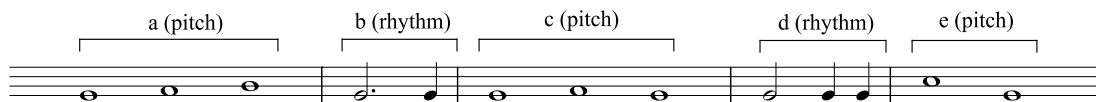
# John Sanders

## *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  
26/11/2009

# John Sanders - The Reproaches

Analysis by Douglas Mason

## O My People (1)

SOPRANO

ALTO

TENOR

BASS

Annotations: imitative, a (inversion (or retrograde)), homophonic, b, parallel 3rds, c (pitch), A diminished 2nd inversion (IIc), E♭ Major (VI), E♭ diminished (VI diminished), a (pitch), b (rhythm), parallel 3rds, a (inversion), (♯7 6) (unprepared).

### HARMONY

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

bitonal —————

F major (VII)

bitonal

G minor (I) — E minor (\*1) (I)

————— false relation ( B<sup>b</sup>/ B)

tonic pedal ————— (inner pedal)

### TONALITY

G MINOR ————— G AEOLIAN E MINOR —

\*1  
or  
G minor 11th in  
3rd inversion (I<sup>11d</sup>)

9

a

b

e (pitch)

b

a

d (rhythm)

b

b (augmentation)

inner pedal

d

b

b

e

b

b (augmentation)

E minor (IV)

(IV<sup>6</sup>)

imitative

d

a

b

b

b

inner pedal

d

b

b

b

9 (unprepared)

8 (unprepared)

a (inversion)

a (inversion)

F# minor 1st inversion Vb

G minor 9th in 3rd inversion (\*3)

bitonal

B minor (I) G minor (I) E<sup>b</sup>minor (I<sup>9d</sup>) (I) (diminished IV<sup>7b</sup>) (\*4)

false relation ( B/ B<sup>b</sup>) false relation ( G/ G<sup>b</sup>)

B AEOLIAN \_\_\_\_\_ G AEOLIAN \_\_\_\_\_ E<sup>b</sup>MINOR \_\_\_\_\_ G MINOR \_\_\_\_\_

\*2  
or  
B minor 9th in 3rd inversion (I<sup>9d</sup>)

\*3  
chord also contains Vc of following chord

\*4  
or  
minor VI<sup>6</sup>

chord also contains Vc of following chord

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)

(V<sup>7</sup>)

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

polyphonic

e (range of melody)

homophonic

SOPRANO

ALTO

TENOR

BASS

Annotations in score include: b, d, a, e (inversion), b, b, d, d (augmentation), a (inversion), d, a (inversion), c (inversion), d (retrograde augmentation), b, c (inversion), inner pedal, d (augmentation), a (inversion), b, d, passing note (7th), b, e (inversion), a (inversion), d (retrograde), chain of suspensions, passing note (7th) (\*5), imitation of Soprano 2 (and Tenor 1), e, b, c (inversion), e (inversion), d, a (inversion), a.

**HARMONY**      G minor (I)                      C minor (IV)    G minor (I)    E<sup>b</sup>major (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)

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

i d d (augmentation) passing note (7th) b a (inversion) d (retrograde augmentation) a (inversion) passing note (7th) b accented passing note (6th)(\*6) d (retrograde augmentation)

8 e (inversion) a (inversion) d (retrograde) inversion of Bass 1 in bars 13 to 14 (imitation)

imitation of Tenor 1 (and Soprano 2) c (inversion) accented passing note (2nd) d (retrograde augmentation) inversion of Bass 1 in bars 12 to 13 (imitation) d (retrograde augmentation)

3 9 8 4 3 4 3 4 3

d b b b

a

C minor  
(IV)

D minor E<sup>b</sup> major  
(V) (VI)

D minor  
(V)

(V<sup>7</sup>)

G minor  
(I)

\*6  
implication of Ic  
simultaneously with  
V (bitonal)

# Holy is God

from O My People (1)  
bars 9 to 11

homophonic

SOPRANO

ALTO

TENOR

BASS

Annotations in score:  
Soprano: d, d, e a b (diminution) e a b (diminution)  
Alto: d, d, d b (diminution) d b (diminution), c (inversion), c (inversion)  
Tenor: d, d, d b (diminution) d b (diminution), a (inversion)  
Bass: d, d, d b (diminution) d b (diminution), 'e', e, 9 8 (unprepared), 9 8 (unprepared), e, e

HARMONY

G minor (I) B minor (I<sup>b</sup>) F minor (I) A minor (IV) E minor (I) G minor (IV) D minor (I) F minor (IV)

octatonic

octatonic

octatonic

false relation ( B<sup>♭</sup> / B ) false relation ( A<sup>♭</sup> / A ) false relation ( B / B<sup>♭</sup> ) false relation ( A / A<sup>♭</sup> )

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) (IV<sup>6b</sup>) or II<sup>7c</sup> ————— D minor (V) ————— imperfect cadence

G AEOLIAN

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