

The motivic progression of a composition is the systematic development of molecular rhythmic, melodic, and/or harmonic⁴² musical ideas⁴³ over the course of the work. Drama and motive often maintain a close relationship. In *The Light*, motives are associated with particular dramatic themes,⁴⁴ and the relationship among various motives augments the impact of the narration. In addition, motives may be combined or transformed to achieve new meaning in new dramatic situations.

Figure 2. Rising Fourths in the Opening Measures of *The Light*.



⁴⁶ For example, the [014] set in "Wie bin ich froh" from *Drei Lieder*, op. 25 (1935).

the rising perfect fourth interval represents the perfection of God. Another important element is rising stepwise motion, which I also intend to associate with divine perfection. The rising fourth and upward stepwise motion appear in a variety of contexts.

The fourths in figure 3, also taken from early in the composition, initially appear to be a series of descending fourths (B to F#, C# to G#). However, their arrangement over the two

Figure 3. Antiphonal Statement of Upward Fourth Motive.



measures signifies a simpler rising fourth motion. In this case the rising fourth is composed out by means of upward stepwise motion from B to E, thus incorporating both of the divine motives.

Figure 4, the motive representing light, appears first as Moses is speaking about God's creation

Figure 4. Motive Representing Light.



of light. It also emphasizes the divine upward step motive. In each case, I have attempted to express a simple fundamental motion with a varied surface texture.

Having established these basic motives in the first moments of the composition, I soon begin using them as signifiers of events in the narrative. In figure 5, God is descending to earth for the second scene, in which Adam and Eve are admonished to avoid the tree of the knowledge of good and evil. The second line of the figure presents my analysis of its linear meaning. Notice that the fourths now descend, counterbalancing the rising fourths of the opening. The descending

motion signifies God's descent into the realm of creation, and the tritone Eb-A, a deviation from the pattern, foreshadows The Fall.⁴⁷ Also notice how the figuration seems to emphasize lower

Figure 5. The Descent of God to Earth for the Creation of Eden.



neighbor figures on the local level (F#-E-F#, C#-B-C#, and so on), while the line as a whole emphasizes the motion from A to B and back to A, an upper neighbor figure. Again, this dichotomy pictures the descent of God to his creation.

Example 5 is the music for the Garden of Eden in its idyllic state, taken from the opening measures of scene two. The rising step motion from the opening measures of the piece is still present, but it has moved toward the background levels of the counterpoint. The fourth is still

Example 5. The Garden of Eden.

⁴⁷ The use of Eb as a signifier of chaos throughout the piece is discussed in further detail below.

prominent (C#-F#), but the rising fourth C#-D-E-F# is now interrupted by a neighbor motion.

These elements of "clouding" represent the introduction of the human element, and foreshadow upcoming motivic and dramatic developments.

The serpent's theme (example 6) distorts and "corrupts" the perfection of the divine elements. First, the ascending fourths are replaced by a descending tritone. Then the theme turns

Example 6. The Serpent.

Alto Saxophone (concert pitch)

$\text{♩} = 148$
solo

mp *mf* *f* *p non cresc.*

f subito *mf* *mp* *f*

The musical score for Example 6, 'The Serpent', is written for an Alto Saxophone in concert pitch. It begins with a tempo marking of 148 beats per minute and a 'solo' instruction. The melody starts in 3/4 time, moves to 4/4, then 3/4, and finally 4/4. Dynamics include mezzo-piano (mp), mezzo-forte (mf), forte (f), and piano (p) with a 'non crescendo' instruction. A 'subito' dynamic change is marked. The score is presented in two staves.

toward the set [015] (here F#-G-B), which adds a dissonant half step to the fourth. The [015] set serves an important function as a representation of corruption, and recurs prominently after the expulsion from Eden (example 7, F#-D-C# and G#-A-C#) and during the wanderings in the wilderness in Scene Three.

Example 7. The Aftermath of the Expulsion from Eden.

$\text{♩} = 64$

Trombone

p *mp* *p* *p* *mp*

p With resignation

John (Tenor)

This is the judgment, that the light has come into the world, and men loved the darkness rather than the light, because their deeds were evil.

$\text{♩} = 64$

Violin 3-4

mp *p* *mp* *p* *pp*

Viola

p *mp* *p* *mp* *p* *pp* *p*

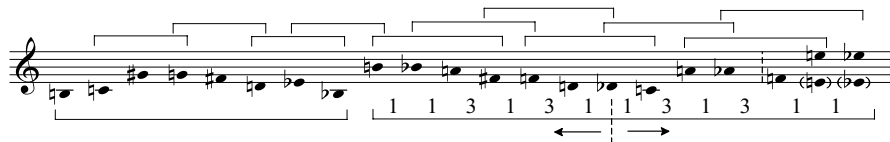
Cello

p

The musical score for Example 7, 'The Aftermath of the Expulsion from Eden', is a multi-staff score. It includes parts for Trombone, John (Tenor), Violin 3-4, Viola, and Cello. The tempo is 64 beats per minute. The Trombone part has dynamics of piano (p), mezzo-piano (mp), and piano (p). John (Tenor) has a vocal line with the lyrics: 'This is the judgment, that the light has come into the world, and men loved the darkness rather than the light, because their deeds were evil.' The Violin 3-4 part has dynamics of mezzo-piano (mp), piano (p), mezzo-piano (mp), piano (p), and pianissimo (pp). The Viola part has dynamics of piano (p), mezzo-piano (mp), piano (p), mezzo-piano (mp), piano (p), pianissimo (pp), and piano (p). The Cello part has a dynamic of piano (p). The score is presented in two staves.

In fact, the pitch material that opens the third scene is based on a twenty-one-pitch row derived from the [015] set. Since the row incorporates repetitions of pitch classes, it is obviously not dodecaphonic. Instead, I derived the row by freely chaining together a series of trichords and

Figure 6. Source Set for the Wandering in The Wilderness Music.

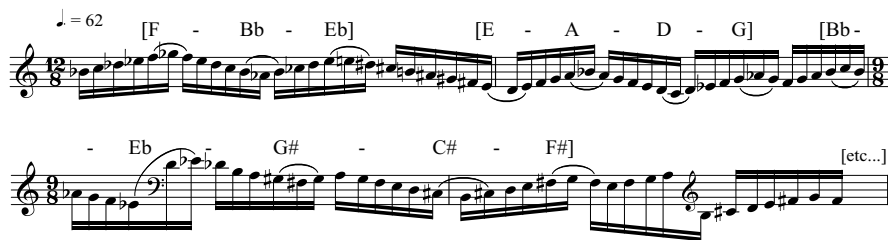


tetrachords. Figure 6 illustrates the derivation of the row. The first part of the row is based on overlapping [015] trichords: <C,G#,G>, <G,F#,D>, and so on. The second part of the row uses a symmetrical interval pattern (without consideration of inversion), and is based on overlapping tetrachords that incorporate the [015] trichord. For instance, <B,Bb,A,F#> includes the [015] trichord <B,Bb,F#> as a subset. Chaining together trichords and tetrachords based on the [015] set portrays the drama of the wanderings in the wilderness by allowing the music to incorporate new pitch material while maintaining a motivic connection to sin and the serpent of Eden.

Scene Four is John's vision of the New Jerusalem, the ultimate fulfillment of God's redemption of fallen humanity. Allusions to earlier dramatic themes appear, and the motivic fabric follows their lead. The theme of light returns, and the rising fourths and rising stepwise motion triumphantly reenter the texture. However, the second vision of heaven must be different from the first, because it represents an ultimate victory over sin, death, and the serpent of Eden. To represent this transfiguration, I chose to focus on an element not mentioned in the creation account: the River of the Water of Life.

John's River of Life flows "clear as crystal, proceeding out of the throne of God and of the Lamb" and on "either side of the river" is the Tree of Life.⁴⁸ Figure 7 is the opening of the River of Life theme. Like John's river, the music flows constantly, glistening with a stream of changing chromatic inflections. To symbolize the fact that the flow of John's river is maintained by the power of God, the rising fourth motive⁴⁹ remains the backbone of the line. These rising fourth motions are labeled in figure 7. Each of the labeled pitches is emphasized by having its own neighbor tone. For instance, the figure F-Gb-F allows the pitch F to be repeated, and hence emphasized, without interrupting the flow of the line. To further preserve the fluidity of the line, the neighbor figures are displaced intentionally from the meter.

Figure 7. The River of the Water of Life.



At the end of the fourth scene, John pauses to consider the fate of those forbidden to enter the New Jerusalem. To portray the hopelessness of the damned, I chose a half step-whole step octatonic scale on C (figure 8). The octatonic scale provided a contrast to the primarily modal

Figure 8. Octatonic Scale Source for the Lament for the Damned Music.



⁴⁸ Revelation 22:1-3, KJV. See appendix D for other translations.

⁴⁹ This series of rising fourths sounds like a circle-of-fifths progression, but it is also meant to function as another step in the global progression of interval content.

pitch material of much of the rest of the piece. In addition, its interval emphasis fits the idea of the "corruption" of the fourth that started with the Fall from Eden music. The interval vector of the major scale is [254361], while the vector for the octatonic scale is [448444]. Notice that the octatonic scale shifts emphasis away from the fourth and whole step and toward the minor third and tritone. This allows the music of the lament to incorporate a number of sets that are similar to the [015] set but lack the perfect fourth. The perfection of the fourth is now just a faint memory, and the corruption that began in the Garden of Eden has run its course.

The music of Scene Five focuses on a single four-note motive (figure 9). Although the motive uses only the pitches of the [015] set, it is arranged in such a way that the dissonant

Figure 9. Focal Sonority for Scene Five.



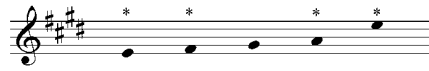
half step now assumes a tonal function as leading tone to the tonic pitch G. Instead of disturbing the perfection of the fourth, the incorporation of the half step now highlights it. This subtle adjustment is intended to symbolize redemption: that which first appeared as a disturbing element has been incorporated into a more stable context.

A sonority that emerges from the end of Scene Three (figure 10) adumbrates the focal sonority for Scene Five. Scene Three closes with an orchestral interlude after God instructs Moses to "make a fiery serpent,"⁵⁰ and set it up as a sign: whoever looks at it will live."⁵¹ The emergence of the sonority in figure 10, particularly the rising fifth, portrays the divine mystery of the Israelites looking to Moses's sculpted serpent in the wilderness and surviving the plague of

⁵⁰ cf. Numbers 21:7-8 Webster

⁵¹ cf. Numbers 21:8 Douay Rheims

Figure 10. Focal Sonority at the End of Scene Three.



serpents. Simultaneously, the music portrays Jesus assuming the curse of sin and subsequently rising from the dead, leading into John's vision of the New Jerusalem. Just as the Israelites look to the serpent in the wilderness, the believers of John's gospel look to Jesus for redemption. The dual meaning of the orchestral interlude unifies the two halves of the piece, and the conclusion of the first half foreshadows the conclusion of the second half.

The Light depends on a motivic profile that moves from the initial purity of divinity, represented by ascending fourths and ascending stepwise motion, through the depravity of fallen humanity, represented by tritones and the [015] set, back to a transfigured vision of eternal redemption, represented by the return of fourths and stepwise motion, the incorporation of the dissonant half step as a leading tone in a stable tonal context, and the addition of the River of Life theme. These motivic manipulations hold a central position in the structure of *The Light*. By shifting and changing in concert with the dramatic narrative, they augment its impact and remind the listener of the implications of the drama as it progresses.

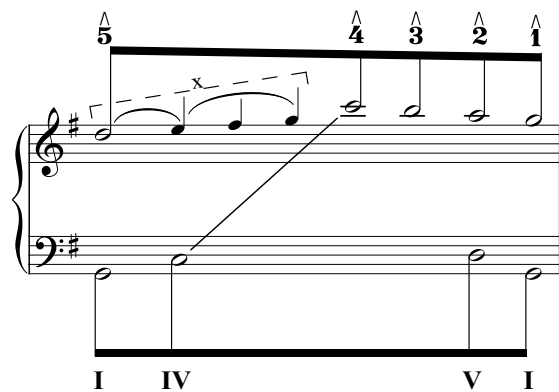
Structural Progression

The interplay between perfect fourths and ascending stepwise motion on the one hand and tritones and the [015] set on the other plays a significant role in *The Light*. However, the motivic development is not limited to the surface. The primary motives, signifiers of divinity and depravity, saturate the deeper pitch structure as well. The surface details and various tonal centers depend on a traditional contrapuntal model for their fundamental structural support:

I-IV-V-I, with a descent from the fifth scale degree ($\hat{5}$) in the upper voice. At its most fundamental level, the piece is in G major.

The background pitch structure integrates the primary motives (figure 11). The upper line emphasizes the divine fourth motive by ascending from D to G. In addition, the upper line emphasizes the perfect fourth by delaying $\hat{4}$, which groups scale degrees four, three, two, and one together as a unit. The bass⁵² voice emphasizes the fourth by prolonging the subdominant.⁵³ In *The Light*, the simplicity of the background structure is a metaphor for divine perfection, the

Figure 11. Background Pitch Structure for *The Light*.



tension between the fundamental structure and the local tonal centers is a metaphor for sin, and the ultimate triumph of G major is a metaphor for redemption.

The ascent from D to G shown in the upper line of figure 11 is a significant motive (hereafter, motive x) at multiple levels of structure.⁵⁴ As a stepwise pattern that traverses a perfect fourth, it is related to the perfect fourth motives associated with divine perfection.

⁵² In this section, "bass" refers to the lowest structural voice, regardless of orchestration, whereas "double bass" refers to the instrument.

⁵³ The definitive dominant arrival does not occur until measure 412, less than ten measures from the end of the piece.

⁵⁴ Throughout the figures, the x motive and its variants are labeled with dashed brackets. Other significant fourth progressions are labeled with solid brackets.

Simultaneously, it includes as a subset the [015] trichord in the same form that appears on the surface level of the music as a signifier of redemption (D-F#-G, cf. figure 9). Operating in parallel with the motivic progression on the surface level, the deeper tonal structure of the piece portrays the dramatic tension of the texts and the anticipation of redemption by frustrating and delaying the completion of this ascent to G.

Figure 12 (page xxxiii) illustrates this structural metaphor at a deep middleground level. The first scene, describing the creation of light, opens with a series of D-E motions, an incipient form of the x motive I have labeled x'. The music only arrives at the structural tonic sonority at the words "Let there be light" (m. 54). As Moses begins to describe The Fall in Scene Two, the bass moves to C# (m. 81), appropriately a tritone above the G in measure 54. Meanwhile, the upper line prolongs F#, which moves down to E at the start of the fourth scene. This strong arrival on E is part of another statement of the incipient form of x, x' (D-E...).

In Scene Four, the upper line moves up from E through F# to G#, a deformation of motive x labeled as x" in figure 12. At measure 271, John speaks the words "Tree of Life," and $\hat{5}$ appears triumphantly on top of the texture. This D initiates the first complete statement of motive x in the middleground structure. In the fifth scene, the bass moves to the subdominant C natural (m. 357), "correcting" the G-C# tritone of the second scene. The background D in the upper voice becomes dissonant and moves down to the fourth scale degree (m. 390, 411). After measure 411, God prevails, the surface texture moves explicitly toward G major, and the x motive becomes prominent in the structure of the upper voice.

A more detailed middleground analysis (figure 13, page xxxiv) yields further insights into the relationship between motive and structure in the composition. As the piece opens, D is prominently featured in the upper line, but its bass support is unstable. The bass begins a

Figure 12. Deep Middleground Analysis of *The Light*.

ascending fourth motive (x)

Scene 1 | **Scene 2** | **Scene 3** | **Scene 4** | **Scene 5**

Light!
"spoke
against
God..."
"no more
sorrow there"
"Tree of Life"

chaos

tpt sax tbn oboe chimes vlins

Lament

(V) VI

54 357 408 410 411 412 418 421

1 2 17 22 54 65 67 79 81 83 144 166 175 178 180 186 195 212 221 236 246 252 265 268 271 286 294 328 336 354 357 365 368 369 388 390 394 397 399 402 403 404 405 406 407 408 410 411 412 413 414 417 421

Figure 13. Middleground Analysis of *The Light*.

The figure displays a musical score for *The Light*, divided into five scenes. The notation includes piano (pno), trumpet (tpt), saxophone (sax), tuba (tbn), oboe (oboe), horn (horn), violin (vlns), and chimes. The score is marked with measure numbers and includes various musical notations such as [015], [15], [16], [17], [18], [19], [20], [21], [22], [23], [24], [25], [26], [27], [28], [29], [30], [31], [32], [33], [34], [35], [36], [37], [38], [39], [40], [41], [42], [43], [44], [45], [46], [47], [48], [49], [50], [51], [52], [53], [54], [55], [56], [57], [58], [59], [60], [61], [62], [63], [64], [65], [66], [67], [68], [69], [70], [71], [72], [73], [74], [75], [76], [77], [78], [79], [80], [81], [82], [83], [84], [85], [86], [87], [88], [89], [90], [91], [92], [93], [94], [95], [96], [97], [98], [99], [100], [101], [102], [103], [104], [105], [106], [107], [108], [109], [110], [111], [112], [113], [114], [115], [116], [117], [118], [119], [120], [121], [122], [123], [124], [125], [126], [127], [128], [129], [130], [131], [132], [133], [134], [135], [136], [137], [138], [139], [140], [141], [142], [143], [144], [145], [146], [147], [148], [149], [150], [151], [152], [153], [154], [155], [156], [157], [158], [159], [160], [161], [162], [163], [164], [165], [166], [167], [168], [169], [170], [171], [172], [173], [174], [175], [176], [177], [178], [179], [180], [181], [182], [183], [184], [185], [186], [187], [188], [189], [190], [191], [192], [193], [194], [195], [196], [197], [198], [199], [200], [201], [202], [203], [204], [205], [206], [207], [208], [209], [210], [211], [212], [213], [214], [215], [216], [217], [218], [219], [220], [221], [222], [223], [224], [225], [226], [227], [228], [229], [230], [231], [232], [233], [234], [235], [236], [237], [238], [239], [240], [241], [242], [243], [244], [245], [246], [247], [248], [249], [250], [251], [252], [253], [254], [255], [256], [257], [258], [259], [260], [261], [262], [263], [264], [265], [266], [267], [268], [269], [270], [271], [272], [273], [274], [275], [276], [277], [278], [279], [280], [281], [282], [283], [284], [285], [286], [287], [288], [289], [290], [291], [292], [293], [294], [295], [296], [297], [298], [299], [300], [301], [302], [303], [304], [305], [306], [307], [308], [309], [310], [311], [312], [313], [314], [315], [316], [317], [318], [319], [320], [321], [322], [323], [324], [325], [326], [327], [328], [329], [330], [331], [332], [333], [334], [335], [336], [337], [338], [339], [340], [341], [342], [343], [344], [345], [346], [347], [348], [349], [350], [351], [352], [353], [354], [355], [356], [357], [358], [359], [360], [361], [362], [363], [364], [365], [366], [367], [368], [369], [370], [371], [372], [373], [374], [375], [376], [377], [378], [379], [380], [381], [382], [383], [384], [385], [386], [387], [388], [389], [390], [391], [392], [393], [394], [395], [396], [397], [398], [399], [400], [401], [402], [403], [404], [405], [406], [407], [408], [409], [410], [411], [412], [413], [414], [415], [416], [417], [418], [419], [420], [421], [422], [423], [424], [425], [426], [427], [428], [429], [430], [431], [432], [433], [434], [435], [436], [437], [438], [439], [440], [441], [442], [443], [444], [445], [446], [447], [448], [449], [450], [451], [452], [453], [454], [455], [456], [457], [458], [459], [460], [461], [462], [463], [464], [465], [466], [467], [468], [469], [470], [471], [472], [473], [474], [475], [476], [477], [478], [479], [480], [481], [482], [483], [484], [485], [486], [487], [488], [489], [490], [491], [492], [493], [494], [495], [496], [497], [498], [499], [500], [501], [502], [503], [504], [505], [506], [507], [508], [509], [510], [511], [512], [513], [514], [515], [516], [517], [518], [519], [520], [521], [522], [523], [524], [525], [526], [527], [528], [529], [530], [531], [532], [533], [534], [535], [536], [537], [538], [539], [540], [541], [542], [543], [544], [545], [546], [547], [548], [549], [550], [551], [552], [553], [554], [555], [556], [557], [558], [559], [560], [561], [562], [563], [564], [565], [566], [567], [568], [569], [570], [571], [572], [573], [574], [575], [576], [577], [578], [579], [580], [581], [582], [583], [584], [585], [586], [587], [588], [589], [590], [591], [592], [593], [594], [595], [596], [597], [598], [599], [600], [601], [602], [603], [604], [605], [606], [607], [608], [609], [610], [611], [612], [613], [614], [615], [616], [617], [618], [619], [620], [621], [622], [623], [624], [625], [626], [627], [628], [629], [630], [631], [632], [633], [634], [635], [636], [637], [638], [639], [640], [641], [642], [643], [644], [645], [646], [647], [648], [649], [650], [651], [652], [653], [654], [655], [656], [657], [658], [659], [660], [661], [662], [663], [664], [665], [666], [667], [668], [669], [670], [671], [672], [673], [674], [675], [676], [677], [678], [679], [680], [681], [682], [683], [684], [685], [686], [687], [688], [689], [690], [691], [692], [693], [694], [695], [696], [697], [698], [699], [700], [701], [702], [703], [704], [705], [706], [707], [708], [709], [710], [711], [712], [713], [714], [715], [716], [717], [718], [719], [720], [721], [722], [723], [724], [725], [726], [727], [728], [729], [730], [731], [732], [733], [734], [735], [736], [737], [738], [739], [740], [741], [742], [743], [744], [745], [746], [747], [748], [749], [750], [751], [752], [753], [754], [755], [756], [757], [758], [759], [760], [761], [762], [763], [764], [765], [766], [767], [768], [769], [770], [771], [772], [773], [774], [775], [776], [777], [778], [779], [780], [781], [782], [783], [784], [785], [786], [787], [788], [789], [790], [791], [792], [793], [794], [795], [796], [797], [798], [799], [800], [801], [802], [803], [804], [805], [806], [807], [808], [809], [810], [811], [812], [813], [814], [815], [816], [817], [818], [819], [820], [821], [822], [823], [824], [825], [826], [827], [828], [829], [830], [831], [832], [833], [834], [835], [836], [837], [838], [839], [840], [841], [842], [843], [844], [845], [846], [847], [848], [849], [850], [851], [852], [853], [854], [855], [856], [857], [858], [859], [860], [861], [862], [863], [864], [865], [866], [867], [868], [869], [870], [871], [872], [873], [874], [875], [876], [877], [878], [879], [880], [881], [882], [883], [884], [885], [886], [887], [888], [889], [890], [891], [892], [893], [894], [895], [896], [897], [898], [899], [900], [901], [902], [903], [904], [905], [906], [907], [908], [909], [910], [911], [912], [913], [914], [915], [916], [917], [918], [919], [920], [921], [922], [923], [924], [925], [926], [927], [928], [929], [930], [931], [932], [933], [934], [935], [936], [937], [938], [939], [940], [941], [942], [943], [944], [945], [946], [947], [948], [949], [950], [951], [952], [953], [954], [955], [956], [957], [958], [959], [960], [961], [962], [963], [964], [965], [966], [967], [968], [969], [970], [971], [972], [973], [974], [975], [976], [977], [978], [979], [980], [981], [982], [983], [984], [985], [986], [987], [988], [989], [990], [991], [992], [993], [994], [995], [996], [997], [998], [999], [1000].

Scene 1: 1 2 5 17 20 39 41 43 52 53 54 58 63 65 67 76 79 80 81 83 144 159 166 169 175 177 179 180 186 188 191 192 193 194 195 208 210 212 214 216 217 219 220 221

Scene 2: 221 226 227 230 231 233 234 235 236 239 241 243 244 246 247 248 249 250 251 252 253 254 259 260 261 262 265 268 271 273 275 276 277 278 279 280 281 282 283 286 287 290 291 292 293 294 296 297 328

Scene 3: 328 330 331 332 333 334 336 338 339 340 341 342 347 348 349 350 351 352 353 354 355 356 357 361 363 365 368 373 386 388 389 390 394 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 417 418 421

Scene 4: "Tree of Life" 5

Scene 5: 4 3 2 1

Labels: chaos, Light!, "spoke against God...", chimes, horn, vlns, "no more sorrow there", tpt, "Lament", I, IV, V, I.

stepwise fourth descent to A at measure 20. Meanwhile, the music establishes an important tension between E as an upper neighbor tone to the principal pitch D (motive x') and E as a passing tone up to G (motive x). The gravitational pull back to D in the opening measures (e.g. in the violins) seems to be overcome when the upper line moves to E as the narrators enter in measures 22-30.

In measure 40, the bass line descends from A to Eb in preparation for Moses's discussion of the primeval chaos. This descent is significant for three reasons. First, the tritone A-Eb adumbrates the disorder that follows The Fall. Second, the pitch class Eb/D# is wedded to the idea of chaos. Third, the prominence of Eb in the bass line leaves the ascent to G accomplished in the woodwinds in measure 43 unsupported and therefore ephemeral.

At measure 54, God speaks light into being. At the words "Let there be light," D dramatically reappears in its obligatory register, this time supported by a strong G in the bass. In Scene Two, the bass moves up a fourth from the G of measure 54, through an extended A pedal point in measures 67-78, to the C# in measure 81. As mentioned previously, this ascending fourth motive leads to C# rather than the expected C natural. Furthermore, the low winds and strings state the C# emphatically immediately after God's warning to Adam of the consequences of disobedience. During the extended section that follows, ostinati and pedal points accompany the temptation and Fall from Eden. As God expels Adam and Eve from Eden, the trombone takes the upper line down to C#. The descending fourth representing the forbidden Eden (F#-E-D-C#, starting in measure 81) replaces the ascending fourths of the idyllic Eden (mm. 67, 76).

The wilderness of Scene Three witnesses another disobedience, that of Israel. The pitch class D#, already connected metaphorically with chaos in Scene One, occurs prominently in the upper line after the Israelites speak against God (violins, m. 175), moves into the bass via an

extended voice exchange, and finally leads the line back to C#, the "corrupted" subdominant pitch. In a sense, the middleground structure of Scene Three is an altered restatement of the first scene's structure. In the first scene, the bass line descends a fourth to an extended prolongation of A before finally moving to G when God creates light. In contrast, the bass line of the third scene descends a fourth to an extended prolongation of D# before moving to C# at the beginning of the fourth scene. The descending fourth pattern occurs prominently in the bass on several levels of structure, again marked in the figure with brackets.

Although the upper line also descends a fourth by the start of Scene Four (A-G#-F#-E), Scene Three contains nascent indications of the redemption in Scene Five. The upper line of Scene Three includes two ascending fourth motions. The second of these, E-F#-G#-A (oboe, mm. 190-195) occurs as Moses is describing God's provision for salvation from the plague of serpents. In addition, a surface-level ascending fourth occurs in the bass line of measures 208-212, and the fact that E is stated in a higher register than F# in measures 216-17 tempers the descending fourth in the upper line (mm. 212-221). The fourth and fifth scenes bring these hints of redemption to their full fruition.

Measure 221 marks the opening of Scene Four and the second half of the piece. The middleground bass line moves from C# (m. 221) through B (m. 268) and F# (m. 294) to G at the beginning of the Scene Five. Meanwhile, as John begins to describe his vision of the New Jerusalem, the upper line moves from E (221) through F# (m. 234) to G# (m. 253).⁵⁵ This motion, already discussed as motive x", also occurs closer to the surface of the music in measures 221-230. A dramatic gesture brings the upper line back up to E in measure 262.

⁵⁵ Notice again the association of D# with chaos and suffering in mm. 241-248, where a prolongation of D# accompanies the words "There will be no more sorrow there, nor any more pain."

As John's text moves toward the focal point of the scene, his vision of the Tree of Life, D# appears once again. This time, as John speaks the words "In the midst of its street, and of the river, on this side and on that side, stood the Tree of Life," the music flows upward two octaves to D natural in measure 271. The reappearance of D natural recalls the creation of light in Scene One,⁵⁶ and finally subsumes the pitch D# by relegating its function to passing tone between E and D. After the triumphant vision of the Tree of Life, the upper line finally ascends from D (m. 271) through E (m. 281) and F# (m. 297) to G (m. 328), stating the x motive in its entirety for the first time.

Immediately preceding Scene Five is a lament for the damned. The linear structure of the lament section is parenthetical to the global structure of the piece, much as John's prose description of their fate is an aside to his central vision of the path of the redeemed. The structure of the lament (figure 14) metaphorically represents the hopelessness of the condemned by

Figure 14. Middleground Analysis of the Lament in Scene Four.



subjecting the divine fourth motive to a number of transformations. Often a tritone substitutes for the perfect fourth (e.g. mm. 299-302, upper line). The x motive is completely absent from the structure, and the "corrected" subdominant C natural is achieved only in the upper line, supported by a tritone.

⁵⁶ The allusion is motivic on a surface level as well: cf. m. 271, violin and m. 55, piano.

The bass line of the first section of Scene Five (figure 13, page xxxiv) recomposes materials from Scenes One and Three, descending a fifth from G (m. 328) through Gb/F# (m. 341), E (m. 354), and D (m. 356) to C (m. 357), the long-awaited correction to the C# introduced in Scene Two.⁵⁷ The upper line incorporates several ascending fourth motions before moving to E in measure 357. In measures 398-399, the trumpet completes another statement of the x motive, recalling the ascending trumpet line in the pre-Fall Eden (mm. 67 ff.). After this, the D in the background upper voice becomes a dissonance over the subdominant in the bass, finally resolving downward by step in measure 411. Placing the second scale degree in the bass in measure 415 allows the F# in the upper voice to allude once more to the triumph of motive x, which the upper line has reiterated several times (mm. 397-414, marked with dashed brackets). As always in the piece, the structural exploration of motive parallels the dramatic presentation of the narrators and the motivic progression of the surface texture. In this case, the completed structural statements of the x motive, long denied, portray the triumphant return of Jesus.

Conclusion

In composing *The Light*, my goal has been to explore possibilities for interaction among orchestration, drama, motive, and structure. At many important points the four progress in parallel. The words "let there be light" in the first scene are accompanied by a dramatic change in orchestration and motive, as well as the first supported statement of the primary structural pitch. The second scene's emphasis on the [015] set, bare orchestration, and prolongation of C# portray the process of temptation and The Fall. The third scene's portrayal of the wilderness uses a cello solo and a series derived from the [015] set, and adumbrates the structural resolution in Scene Five. The fourth scene unites the parameters for the presentation of the River of Life and

⁵⁷ Compare measures 1-20, 177-221, and 328-357 in figure 13.

Tree of Life, and the cello solo at the beginning of Scene Five hearkens back to the loneliness of Scene Three, now victoriously overcome.

As I composed *The Light*, I had in mind the dramatic profile, the general motivic progression and the fundamental structural progression. However, most of the intricate interrelationships among orchestration, drama, motive, and structure were the result of informed intuition. The four elements exert their influence continuously throughout the piece. Simultaneously, each interacts with the others, sometimes influencing and sometimes responding to them. My hope is that these subtle tensions propel the composition forward toward its ultimate resolution.