AN ANALYSIS OF A GOOD MAN IS HARD TO FIND,

AN ORIGINAL CHAMBER OPERA IN ONE-ACT BASED ON THE SHORT STORY BY

FLANNERY O’CONNOR

by

DAVID PAUL VOLK

(Under the direction of Roger Vogel)

ABSTRACT

The dissertation is in two parts. The first part is an original chamber opera in one act based on the short story A Good Man is Hard to Find by Flannery O’Connor. The opera is scored for flute, oboe, B-flat clarinet, bassoon, piano, violin I, violin II and violoncello. It employs a cast of ten singers. In addition to the acoustic accompaniment, the score synchronizes pre-recorded electronic sound throughout most of the opera. The second part of the dissertation is an analysis of the opera by the composer. The analysis includes a brief overview of compositional trends in contemporary chamber opera, a summary of the original story, a summary of the opera libretto written by the composer, an outline of the general form of the composition, consideration of the electronic score and its integration in the opera, a categorization of the scalar types employed in writing the principal motives and vocal melodies and an overview of the primary pitch-centers emphasized in each section of the opera.

INDEX WORDS: Chamber Opera, A Good Man is Hard to Find, Flannery O’Connor, Opera with electronics
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FLANNERY O’CONNOR

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DEDICATION

When this all began,

there was but one person to whom I dedicated everything.

Three more showed up along the way . . .

To my wife, Heather,

whose enduring patience and continual sacrifice is what made this possible,

To my sons Reese David and Julian Alden,

my proudest accomplishments,

who teach me every day the things that are really important and meaningful,

and to my son, Reese’s twin,

Evan Wesley

(December 31, 2001 – January 1, 2002)

who, in the short 18 hours he shared with us,

taught me more about life and love

than the lifetime of experiences I knew before,

I love you all more than you will ever know.
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interdisciplinary conference held at Georgia College and State University in Milledgeville in October 2003.

I thank the estate of Mary Flannery O’Connor, Louise Florencourt and Ben Carmardi for the permission granted to set this story as a chamber opera. The libretto of the opera was constructed from copyrighted text (Copyright 1948, 1953, 1954, 1955 by Flannery O’Connor; Copyright renewed 1976, 1981, 1982, 1983 by Regina Cline O’Connor). No part of the text may be reproduced by any means without the express consent of the Harold Matson Co., Inc., 276 Fifth Avenue, New York, NY 10001, (212) 679 – 4490.

I thank George Contini for bringing this work to life and for encouraging me to jump in feet first and learn first hand what it means to stage a musical work. I am a different composer today because of what you taught me.

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CHAPTER 1

INTRODUCTION

This document is a written analysis of *A Good Man is Hard to Find*, an original chamber opera in one act by David Volk. The opera, based on the short story by Flannery O’Connor, is approximately 45 minutes in length and employs a cast of ten singers. The instrumentation includes flute, oboe, B-flat clarinet, bassoon, piano, violin I, violin II and violoncello. In addition to the acoustic accompaniment, the score synchronizes pre-recorded electronic sound throughout most of the opera.

**Compositional Goals**

The fundamental goals in creating the opera were:

1. To develop a libretto that would remain true to the intent of O’Connor’s original short story, but which would retell the story in an innovative and dramatic way,

2. To develop acoustic motives\(^1\) that would enhance the telling of the story,

3. To develop, through the instrumental motives and vocal melodies, a pitch language for the opera that would express the exceptionally dark mood of the work and yet allow for intervening “lighter” moments,

4. To write idiomatic vocal melodies, within the dissonant harmonic language, appropriate for college-level singers, and

5. To enhance the structural unity of the opera with the integration of pre-recorded digital stereo playback into what is primarily an acoustic work.

\(^1\) Throughout the document, the term “motive” will be used to refer exclusively to acoustic figures. The term “gesture” will be used to refer exclusively to electronic figures.
Overview of the Document Chapters

Chapter 2 assesses the compositional trends found in related repertoire: representative chamber operas of well-known twentieth-century composers, as well as lesser-known works that feature recorded electronic sound. The compositional goals are addressed in the next four chapters. Chapter 3 presents a synopsis of O’Connor’s original story, a synopsis of the opera libretto and an overview of the musical form of the opera. Chapter 4 considers the use of electronic sound integrated into the opera. Chapter 5 outlines the scalar types of instrumental motives and vocal melodies used in the opera and presents representative examples. Chapter 6 summarizes the pitch-centers emphasized in each section of the opera and identifies the unifying elements that are found among the acoustic motives and electronic gestures. Chapter 7 assesses the effectiveness of the opera in achieving the compositional goals stated above and presents the analytical conclusions.
Numerous composers since 1912 have championed chamber opera and through the genre have explored each of the great compositional trends of the contemporary\(^2\) period. Manuel de Falla’s tonal *El Retablo de Maese Pedro* (1922) and Peter Westergaard’s atonal and pointilistic *Mr. and Mrs. Discobolos* (1965) reflect extremes of a widely diverse body of repertoire. Indeed, the compositional elements characteristic of *A Good Man is Hard to Find* may be traced easily to a number of earlier chamber operas.

Many contemporary chamber operas, like *A Good Man is Hard to Find*, are very dissonant but maintain, at least at times, emphatic tonal centers and tonal vocal melodies. Samuel Barber’s *A Hand of Bridge* (1959), for instance, is relentlessly chromatic but not atonal. Barber commits to the use of key signatures throughout the work; this is a convention to which Gian Carlo Menotti, who wrote Barber’s libretto, feels no obligation. Menotti’s *Amahl and the Night Visitors* (1951), for instance, is written without key signatures despite its implicit tonality. In Thomas Pasatieri’s *The Women* (1965), key signatures would be even less appropriate. The chromatic clusters he often employs stretch the very sense of tonality, but the work returns repeatedly to tertian-based harmonies, chordal fifth relations and clearly articulated key centers. Ned Rorem, on the other hand, uses key signatures in *The Three Sisters Who Are Not Sisters* (1968), but the music is often so chromatic that key centers are not apparent. In *Hangman*, *Hangman!* (1982), Leonardo Balada uses key signatures intermittently and with particular effect.

\(^2\) The term “contemporary” is used to refer to music that was written after 1912 with the appearance of such works as *Pierrot lunaire* (1912) and *Rite of Spring* (1913).
in a polytonal instrumental interlude early in Scene II. More recently, Michael Nyman’s *The Man Who Mistook His Wife for a Hat* (1986) is decisively tonal. His music draws freely from the harmonic and melodic idioms of the Broadway musical, and the quotation early in the work of Schumann’s *Ich grolle nicht* fits naturally into the musical style of the composition.

The use of electronic sound in combination with live vocalists in *A Good Man is Hard to Find* draws on a rich tradition. Milton Babbitt’s *Philomel* (1964) stands out among early electronic works combining taped audio and a live vocalist. In addition to other electronic sounds in the piece, Babbit includes tape manipulation of recorded singing and speech. Similar textures are found in Thea Musgrave’s opera *The Voice of Ariadne* (1973) and more extensively in Alice Shields’ *Apocalypse* (1994). Musgrave uses electronic tape at certain points in her opera to create the ghostly voice of the title character. She limits the use of electronics, however, to these points. In a three-act opera that exceeds two hours in length, the seven tracks of Musgrave’s electronic score comprise about eighteen minutes of music. Shields, who uses prerecorded sound throughout her work, subtitles *Apocalypse* “an electronic opera.” The subtitle, however, refers as much to the use of electric guitar and MIDI-controlled synthesizers as to the inclusion of prerecorded sound. The music of the guitar and synthesizers often suggests the influence of heavy metal rock and roll. The prerecorded electronics include distortions of prerecorded singing and speech as well as sound effects germane to specific scenes. Among the sound effects are those that emulate crickets, frogs, whippoorwills and other sounds associated with the outdoors. At one point in the opera, the description of the ripping and eating of flesh is accompanied by sounds in the electronic score evocative of such actions. As in *A Good Man is Hard to Find*, the electronic sounds in these operas complement the instrumental accompaniment with which they appear.
Leonard Balada’s *Hangman, Hangman!* (1982) and Peter Maxwell Davies’ *The Martyrdom of St. Magnus* (1976) are representative of contemporary chamber operas that include compositional techniques not found in *A Good Man is Hard to Find*. In *Hangman, Hangman!* Balada includes a number of aleatoric passages and uses *Sprechstimme* sparingly. The aleatoric passages are used primarily in transitional sections or as background accompaniment to narrated portions between scenes. Only occasionally do these passages accompany singing parts. Balada uses *Sprechstimme* to emphasize certain words of the text. The technique is never employed continuously over a lengthy passage, however.

The accompaniment in Davies’ *The Martyrdom of St. Magnus* (1976) is characterized by an extensive use of percussion unique to the contemporary period. His music often emphasizes indefinite pitched sounds over pitched sounds and includes some aleatoric passages. Although certain sections are tonal, including a brief figured bass part written for harpsichord in Scene VII, the work is predominantly atonal.

While some contemporary chamber operas exhibit stylistic traits of the Romantic period or that of contemporary popular music, most are characterized by a dissonant pitch language that may or may not be atonal. In this regard, *A Good Man is Hard to Find* is typical of other contemporary works, though it is less dissonant than many *avant garde* compositions. The use of electronics is perhaps its most distinguishing characteristic. Even in this regard, however, *A Good Man is Hard to Find* is not a pioneering work. In the sense that it does not exploit many of the other salient trends of contemporary music, e.g. *Sprechstimme* or aleatoric passages, *A Good Man is Hard to Find* may be considered somewhat conservative in style.
Synopsis of O’Connor’s Original Short Story

*A Good Man is Hard to Find* is the story of a Georgia family tragically murdered at the hands of three escaped convicts. O’Connor’s original story opens with the Grandmother pleading to her son, Bailey, and his wife, the Mother, to reconsider a trip they are to make the next day to Florida. The Grandmother would rather visit “connections” in Tennessee. She shares news with Bailey that the convicts Bobby Lee, Hiram and the Misfit have escaped from jail and were last seen headed toward Florida.

Unable to persuade Bailey with the story of the Misfit, however, the Grandmother quickly readies herself for the trip the next morning. Refusing to leave behind her cat, Pitty Sing (it would “miss her too much”), she sneaks the cat into the car hidden in a hatbox. Once on the road, she attempts to entertain the children, John Wesley and June Star, with the story of her one-time suitor, Mr. Edgar Atkins Teagarden, and comments about the passing scenery. The children care little for her and she is repeatedly upset by their behavior. At a roadside diner, the Grandmother engages the owner, Red Sam, and his wife in conversations about the Misfit and other topics of the day. Throughout, she is, in her own mind at least, a dignified and upstanding southern lady.

Near Toomsboro, the Grandmother convinces her family to venture a side-trip to an old plantation she remembers from her youth. She instructs Bailey to turn down an old dirt road, but suddenly realizes that her memory has failed. The plantation is actually in Tennessee. She is so
startled by this that she kicks over the hatbox. The cat, which had been sleeping, spills out, leaps onto Bailey’s shoulder and causes an accident.

As the family gathers after the wreck, another car approaches and stops. Its passengers get out. The Grandmother recognizes the driver: he is the Misfit and she tells him so. This seals her fate and that of her family. Despite her desperate pleas, Bailey and John Wesley are soon taken into the woods by Bobby Lee and Hiram. In conversations that follow, the Misfit proves not to be the “good man” the Grandmother initially believes he could be. He does not fear God, nor will he ask for forgiveness and redemption through Christ for his misdeeds. Two gunshots soon pierce the distant air and her world collapses. Bobby Lee and Hiram return, and June Star and her mother are led away. Struggling to clarify her religious beliefs in the moment before her own death, grace comes at the instant the Grandmother recognizes common humanity in the Misfit. “One of my own babies,” she proclaims as she reaches to touch him. He jolts and shoots her in the chest.

After the murders, the Misfit and Bobby Lee reflect on the killings. The reader witnesses a subtle change in the Misfit: having previously claimed, “there is no pleasure but meanness,” he confides in the end, “it’s no pleasure in life.”

Synopsis of the Opera Libretto

The libretto divides the story into seven scenes and adapts most of O’Connor’s original dialogue. Additional lines that were essential to the stage production were constructed almost exclusively from O’Connor’s narrative writing. The most significant textural changes include the elimination of a racially offensive term spoken twice by the Grandmother and the shifting of some lines to different characters. These changes alter neither the original meaning nor original context of the story.
The libretto is constructed to enhance the dramatic effect in staging the opera. It deviates from the original story in three primary ways: (1) the libretto portrays the events in a cyclical, rather than a linear, order; (2) certain scenes juxtapose events from different times and locations in order to draw distinct connections within the story; and (3) at various points in the first five scenes, the Misfit, Bobby Lee and Hiram appear at the periphery of the action to narrate certain details of the story.

The cyclical construction of the libretto embodies the first six scenes that begin and end with the gunshot killing the Grandmother. The first gunshot fires as the curtain rises on Scene I. The scene is comprised of a series of vignettes that depict various points of the story and concludes with an instrumental interlude during which a variety of staged tableaux are presented. In the vignettes, Bobby Lee and Hiram carry off the body of the Grandmother; June Star and John Wesley play a game in the car; Red Sam sings the first of his billboard advertisements; the Mother describes the scenery immediately preceding and immediately following the car crash; and the convicts arrive at the crash site. The staged tableaux show Bobby Lee and Hiram escorting John Wesley and Bailey into the woods at gunpoint; the Wife taking food orders from June Star and the Mother in the diner; and the Grandmother placing the cat, Pitty Sing, into a hatbox.

Scenes II – VI present the bulk of the story in its original order and represent the main body of the opera. Within these scenes, however, the following events are juxtaposed: (1) in Scene II, portraying the events set in the family’s living room, the Grandmother’s comments spoken to Bailey about the Misfit are echoed by similar comments made simultaneously by the Wife to Bobby Lee and Hiram who portray customers in the diner; (2) in Scene III, both the Grandmother and the Misfit comment on the weather; the Grandmother answers the Misfit,
concurring, “Yes, it’s a beautiful day for driving, neither too hot nor too cold; (3) in Scene VI, comments made by Red Sam in the diner about being swindled are interjected into dialogue between the Grandmother and the Misfit. Her response “Because you’re a good man!” answers separate questions raised by the Misfit and Red Sam; they both respond to her in unison, “Nome [sic], I ain’t a good man, but I ain’t the worst in the world neither.”

The first example of the convicts providing narrative commentary from the periphery of the main action on stage occurs in Scene II. As the Grandmother, newspaper in hand, first mentions “the Misfit,” he appears on stage behind her, also reading the newspaper. When she sings, “He calls himself the Misfit,” he joins, singing, “I call myself the Misfit.” At the opening of Scene III, the convicts explain the Grandmother’s decision to secretly bring her cat. At one point, she even responds to their dialogue as if their comments represent her own internal thoughts. Later in Scene III, the convicts stand at the side of the stage and describe the passing scenery seen by the family from the car. In Scene V, the convicts describe a graveyard the family passes on the road. As the family searches for the plantation, the convicts describe the treacherous road conditions and series of events that lead to the car crash.

In the final scene of the opera, the concluding comments shared by Misfit and Bobby Lee about the murder are restaged in the diner. Set apart from the other scenes by an instrumental Lament that precedes it, Scene VII functions as an epilogue.

Overview of Musical Form in the Opera

The opera comprises 42 independent musical sections that are differentiated by changes in motive, texture, tempo and meter, or a combination of these elements. These sections, outlined in Table 1, include two instrumental sections: the instrumental Prelude that opens the work and a slow instrumental Lament that bridges Scenes VI and VII. The motives of the
Prelude (measures 1 – 47) suggest the exceptionally somber mood of the work. The Lament (measures 1028 – 1059) provides a moment of quiet reflection following the Grandmother’s death.

Two primary factors contribute to the large-scale form of the opera: (1) the recapitulation of the instrumental Prelude and opening music of Scene I near the midpoint of the work which creates two distinct halves; and (2) the use of music associated with the diner as a recurring ritornello throughout the opera and the use of music associated with Red Sam as a second ritornello appearing in the first half of the opera.

The music of the Prelude and opening section of Scene I$^3$ (measures 1 – 66) repeats in Scene V (measures 582 – 648) as the convicts and Grandmother describe the events preceding the car crash. This seminal moment marks a critical division in the story that delineates the normalcy of events that occurred before the crash from the extraordinary events that follow. Music in the first half of the opera is generally characterized by a faster tempo, lighter character and greater rhythmic activity. Music in the second half is generally characterized by a slower tempo, a more serious character and a thinner texture utilizing long, sustained harmonies.

**Table I: Sections of the Opera**

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<td>1.</td>
<td>Prelude</td>
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<td>Scene I</td>
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<td>2.</td>
<td>“Bobby Lee, Hiram!”</td>
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<td>3.</td>
<td>Flashback Vignettes</td>
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<td>4.</td>
<td>“I See You All Had a Little Spill”</td>
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<td>5.</td>
<td>Instrumental Interlude</td>
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$^3$ The opening music of Scene I, measures 48 – 66, also repeats at the end of Scene I as transitional music to Scene II.
Table I continued: Sections of the Opera

Scene II
6. “Now Look Here, Bailey” measures 157 – 181
7. “He’s A-Loose” measures 182 – 203
8. “Why I Wouldn’t Take My Children” measures 204 – 235
9. “If You Don’t Want to Go to Florida” measures 236 – 249

Scene III
10. “You Were the First One in the Car” measures 251 – 297
11. The Family Take Their Seats measures 298 – 334
12. “Bailey, the Speed Limit is 55!” measures 335 – 348
13. Mr. Edgar Atkins Teagarden measures 349 – 394
14. The Pickininny measures 395 – 411

Scene IV
15. Instrumental Introduction measures 412 – 434
16. “Ain’t She Cute” measures 435 – 497
17. “You Can’t Win” measures 498 – 537

Scene V
18. “Outside Toomsboro” measures 538 - 559
19. The House With the Secret Panel measures 560 – 581
20. "The Dirt Road" (Prelude Reprise) measures 582 – 628
21. "We Had an Accident" measures 629 – 649

Scene VI
22. “You’re the Misfit” measures 650 – 663
23. “Listen, I Know You’re a Good Man” measures 664 – 693
25. “Two Fellas Came in Here Last Week” measures 719 – 741
26. “My Daddy Said I Was a Different Breed of Dog” measures 745 – 765
27. “I’m Sorry I Don’t Have a Shirt” measures 766 – 779
28. “My Daddy Was a Card Himself” measures 780 – 792
29. “Think How Wonderful It Would Be” measures 793 – 803
31. “Pray Duet” measures 815 – 872
32. “Nobody Had Nothing I Wanted” measures 873 – 891
33. “If You Pray” measures 892 – 909
34. “Lady, Would You Like to Join Your Husband?” measures 910 – 921
35. “Jesus, Jesus” measures 922 – 947
36. “I Call Myself the Misfit” measures 948 – 964
37. “Jesus, You’ve Got Good Blood” measures 965 – 978
38. “Bailey, Bailey” measures 979 – 989
39. “If He Did What He Said” measures 990 – 1008
Table I continued: Sections of the Opera

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<tr>
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<td>“Maybe He Didn’t Raise the Dead”</td>
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<td>41.</td>
<td>Instrumental Lament</td>
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Scene VII

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<td>42.</td>
<td>Epilogue</td>
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Example 1: Waltz Motive and “Tennessee Waltz” Motive

Two distinct motives, shown in Example 1, create the music associated with the diner throughout the opera: (1) a waltz figure that first appears in the piano in measure 182; and (2) fragments and variations of the “Tennessee Waltz” that first appear in the oboe in measure 189. Both of these motives appear within the music heard in each of the diner scenes: Scene I, “He’s A-Loose!” (measures 182 – 204); Scene IV (measures 412 – 537); Scene VI, “Two Fellas Came in Here Last Week” (measures 719 – 741); and Scene VII (measures 1060 – 1127). Given the tragedy of the story, the simplistic nature of these ritornello motives is ironic.

Example 2: Red Sam’s Motive

*(clarinet is untransposed)*
An additional ritornello figure, shown in Example 2, is found in the first half of the opera. The music is heard each time Red Sam sings a billboard slogan (measures 81 – 86, measures 339 – 341, measures 344 – 346 and measures 409 – 412). The recurring slogans tie together the events that precede the car crash and further delineate the two-part structure of the opera. The motive appears again in the second half of the “Pray Duet” (measures 838 – 867) as a familiar, yet unsettling, ostinato beneath the Misfit’s characterization of prison.

Recurring Motives

A number of motives recur throughout the opera. Some depict a particular mood or state of being. Others are associated with particular characters or locations.

Example 3: The Foreshadowing, Danger, Recognition and Fate Motives

Foreshadowing Motive

Danger Motive

Recognition Motive
Example 3 continued: The Foreshadowing, Danger, Recognition and Fate Motives

Fate Motive

Example 3 shows the prominent recurring motives that depict particular moods or states of being: (1) the “foreshadowing” motive: a repeating eighth- and duple sixteenth-notes figure, first introduced by the oboe in measure 10, that accentuates a melodic half-step dyad; (2) the “danger” motive: a triplet sixteenth-note figure, first introduced by the piano in measure 12, that accentuates chromatic minor ninth or, at other times, major seventh dyads; (3) the “recognition” motive: sustained minor second and minor ninth or, at other times, major seventh dyads that resolve to unisons or octaves; these are first heard in the strings in measures 70 – 74; and (4) the “fate” motive: dotted-rhythm figures, first introduced by the piano in measure 67, that emphasize motion between ninth and seventh dyads and octaves.

The “foreshadowing” and “danger” motives permeate the Prelude’s second half and contribute to the opera’s initial sense of urgency and threat. The “foreshadowing” motive also appears in the opening section of Scene I and prolongs the uneasy mood established in the Prelude. Additional variations of the “foreshadowing” motive appear throughout the opera. In Scene I, the motive appears in rhythmic variation when Bailey insists that the family is unaware of the danger they have encountered in meeting the convicts (measures 117 – 122). In Scene II, the motive is passed among various instruments and appears in melodic variation as the Grandmother and Wife report that the convicts have escaped from prison (measures 183 – 202).
In the first half of Scene III (measures 251 – 345), numerous variations of the motive create the sense of motion as the family travels in the car. In Scene VI, as Bailey insists that his family let him “handle this!” (measures 694 – 698), the motive appears in rhythmic and melodic variation in the violins. When Bailey and John Wesley are taken into the woods by Bobby Lee and Hiram (measures 704 – 710), the intervals of the motive are expanded in the piano and bassoon and an additional rhythmic variation appears in the violins. At the beginning of the “Pray Duet” (measures 817 – 819), the motive appears in rhythmic variation in the violins. In each of these appearances, the motive connects the immediate events it accompanies to the concluding tragedy.

The “danger” motive underscores moments of peril. In the concluding bar of the Prelude (measure 47), the motive leads immediately into the gunshot fired as the curtain rises on Scene I. In measures 93 and 100, the motive depicts the car crash. In Scene V, the figure accompanies the Grandmother’s description of the cat leaping onto Bailey’s shoulder (measure 628). This is the singular event that causes the accident. In Scene VI, the motive appears immediately following the gunshots that kill Bailey and John Wesley (measures 809 – 812). In the “Pray Duet” (measures 815 – 856), the figure appears repeatedly in the piano as the Misfit describes previous events in his life. The motive betrays the normalcy with which he attempts to portray his past, and it is used with increasing fervor as the Misfit describes his time in prison. The motive is heard one last time immediately after the Misfit admits he was once accused of killing his father (measure 877).

The “recognition” motive underscores critical moments of awareness. The first appearance follows the Misfit’s statement in Scene I: “It would have been better for you all if you hadn’t of ‘reckernized’ me” (measures 70 – 74). In Scene III, the motive appears at the end
of the Grandmother’s story about Mr. Teagarden (measure 388 – 389). Here, it symbolizes the realization that her life would have unfolded quite differently had she accepted his marriage proposal. At the elided cadence opening Scene VI (measure 650), the motive indicates the precise moment that the Grandmother recognizes the Misfit. Later in the scene, just after Bailey and John Wesley are killed (measures 809 – 812), the motive appears as the Grandmother recognizes that her own death is at hand. The motive also appears just before the Misfit reveals: “I call myself the Misfit because I can’t make all I’ve done match all I’ve been through in punishment” (measure 948). The last appearance occurs in measure 1008 and the repeated octaves sounding in measures 1011 – 1019 are an extension of the motive. These precede the moment the Grandmother recognizes the Misfit as one of her “own children.”

The “fate” motive underscores moments that allude to the final tragedy. The figure develops throughout the opera. The first appearance (measure 67) prepares the Misfit’s statement, “It would have been better for you all if you hadn’t of ‘reckernized me.” In Scene V, the figure appears twice more in the family’s discussion regarding the old plantation: immediately after the Grandmother expresses her wish to find the plantation (measures 558 – 559) and as Bailey concedes to visit it (measures 579 – 581). The figure also appears immediately following the Misfit’s insistence that the Mother gather the children to her side (measure 648). In Scene VI, variations of the “fate” motive are used as an extended ostinato in the second half of the “Pray Duet” (measures 857 – 872). The figure appears again as June Star and the Mother are led into the woods by Bobby Lee and Hiram (measures 921 – 922). The final appearance occurs immediately after the Misfit threatens: “Does it seem right that one is punished a heap, and another ain’t punished at all” (measures 962 – 964).
Motives Associated With Particular Characters or Locations

Three recurring motives that are associated with particular characters or locations were discussed in the previous section: Red Sam’s motive, which appears with each of his billboard advertisements, and the waltz motive and “Tennessee Waltz” fragments that appear in each section set in the diner. Example 4 shows two additional recurring motives that are associated with particular characters: (1) Bailey’s motive: quartal triads introduced with Bailey’s first line in the opera (measures 121 – 122); and (2) the children’s motive: syncopated collections of major third (and later, minor third) dyads introduced with the children’s first lines in the opera (measures 75 – 80).

Example 4: Bailey’s Motive and the Children’s Motive

Bailey’s Motive

Children’s Motive

“Bailey’s” motive accompanies most of the lines he sings in the opera. The motive is also heard at the end of the fanciful tale the Grandmother directs to Bailey and the children (measure 569).
The children’s motive accompanies three sections of the opera in which John Wesley and June Star feature prominently: (1) the first “Flashback Vignette” in Scene I (measures 75 – 80) in which John Wesley and June Star are seen playing a game while traveling in the car; (2) the fourth section in Scene II (measures 236 – 247) in which the children bicker with the Grandmother; and (3) the third section of Scene III (measures 310 – 319) in which John Wesley argues again with his Grandmother. A variation of the motive also appears in the musical interlude that precedes the opening of Scene II (measures 142 – 147).
CHAPTER 4
THE ELECTRONIC ELEMENTS OF THE OPERA

Inspiration for the Electronic Sounds

Two points in the story provide the principal inspiration for the electronic sounds composed for the opera: O'Connor's mention of the Tennessee Waltz playing on a jukebox in the diner and the sounds described in a narrative paragraph O'Connor writes toward the end of her story.

There was a pistol shot from the woods, followed closely by another. Then silence. The old lady's head jerked around. She could hear the wind move through the tree tops like a long satisfied insuck of breath.4

A commercial recording of the Tennessee Waltz serves as a principal sound source for the stereo tracks heard in each of the diner scenes (CD tracks 3, 9, 10, 15 [beginning at 0:34], and 26). Splices of the original recording are layered in these tracks and have been filtered and digitally manipulated, principally with time expansion and time compression, to obscure recognition of the original sound source. Still, enough elements of the original recording remain to suggest dance hall music playing on a jukebox. These “Tennessee Waltz tracks” complement the melodic quotations of the Tennessee Waltz that appear in the acoustic accompaniment in each of the diner scenes.

Gunshots appear as sound effects in the electronic score (CD tracks 1, 16, and 25) and provide an additional sound source for other stereo tracks. A number of sounds, derived from the gunshots, share their sharp attack and long decay. Throughout the opera, distorted white-

noise-like sounds that are derived from the gunshot's decay pan across the stereo field with varying degrees of reverb to create the perception of wind. In contrast, sustained and ambient metallic bell-type sounds with a long attack and a long decay occasionally appear as isolated and stationary tones in the stereo field. These are intended to evoke the stillness and silence described by O'Connor in the aforementioned paragraph.

Categorization of the Electronic Sounds

The many electronic sounds that are used in the opera may be divided into two categories: those that appear as sound effects or text painting, and those that have no extra-musical connotation, the "absolute" electronic sounds.

The gunshots and the Tennessee Waltz recording, which are the only musique concrète sound sources used in the opera, provide two sources of sound effects. In addition to these and the wind effects described previously, other electronic sounds are intended to evoke specific images. Slow, oscillating sounds with a harsh edge and sharp attack are processed with high reverberation, high-distortion and low frequency band-pass filters to create the perception of thunder. The wind and thunder sounds are particularly effective in Scene III (CD track 5) as sounds heard by the family as they travel in the car. Layers of similar sounds represent the car crash described by the Mother in Scene I (measures 89 – 101; CD track 2). These sounds appear in the foreground with sharp attacks and quick decays and with a sudden increase, then decrease, in volume.

In the “Pray Duet,” additional electronic sounds create elements of text painting (CD tracks 17 and 18). Distorted sounds derived from the gunshot accompany the Misfit's description of his military service (measures 821 – 823). A tornado described by the Misfit (measure 833 –
834) is represented by a complex layer of distorted wind-like sounds that are articulated with a quick increase of volume and heavy reverberation.

Of the absolute electronic sounds, five are particularly prominent throughout the opera. A series of “knocks,” derived from the gunshot, are first heard in CD track 1 [0:34]. These are characterized by their quick, sharp, punctuated attacks and their long decay. A seemingly random array of short, mid- and high-frequency pitched sounds placed in the foreground texture is first heard in CD track 1 [0:18]. The array was derived from digital processing of the Tennessee Waltz recording. It appears throughout the opera at various pitch transpositions and with various time compressions and expansions. Another array of pitches, “wet sounds,” are first heard in CD track 1 [0:45]. The array begins in lower frequencies and modulates to higher frequencies with very heavy reverberation (and thus sounds like bubbles rising out of water). Highly distorted metallic sounds, “swirls,” are first heard in CD track 1 [0:56]. These sounds are panned quickly back and forth across the stereo field and, with volume adjustments, seem to “encircle” the stage. The aforementioned bell-type type sounds, first heard in CD track 2 [0:43], often appear within complex layers as “absolute” electronic sounds.

**The Electronic Score in Performance**

Start points for each CD track and general graphic indications of the electronic sounds are provided in the acoustic score. With the exception of one point in CD track 23, however, the electronic sounds within each track are not meant to align with specific measures or beats of the instrumental accompaniment. Indications are given to either manually fade tracks if they extend beyond certain measures or to allow them to continue into the next acoustic section and fade naturally, if appropriate.
In CD track 23, the electronic climax heard at 1:00 is meant to align with the fermata marked in measure 989. Good musical judgment should be used in holding the fermata; the general effect is not lost if these moments do not align exactly. However, CD track 25, which begins with the final gunshot, must be aligned with the moment in Scene VI that the Misfit shoots the Grandmother. The preceding track contains an extended length of the pitch array derived from the Tennessee Waltz recording and is to be faded just before the gunshot. This allows the flexibility necessary to coordinate the gunshot with the action on stage.

The Integration of the Electronic Score Into the Sound Design of the Opera

Because the pitches of the vocal melodies are supported exclusively by the pitches of the acoustic accompaniment, the electronics might be considered secondary to the acoustic instruments. The electronics pervade the opera; only the Prelude and instrumental Lament appear without any electronic accompaniment. The electronic score is integral to the overall sound design of the opera in the following ways: (1) the ambience of the electronics enhance the perception of physical space in the staging of each scene; (2) the electronics convey the underlying mood of the story more dramatically than the acoustic accompaniment; (3) certain dramatic elements of the libretto are conveyed principally by the electronics; (4) the electronics serve as a grand leitmotif for the Misfit; (5) in certain places, the electronics complement the pitch and rhythmic motives of the instruments; and (6) the electronics help articulate the formal structure of the instrumental accompaniment.

Perception of Space

In performance, the stereo speakers are to be placed in left and right wings of the stage so that the centerpoint of the stereo field aligns with centerstage. With the careful use of stereo panning and reverberation effects to create layers of background and foreground ambience, the
electronic sounds appear within the physical space of the action on stage. The electronics enhance the aural perception of space limited by the simultaneous placement of the living room, the diner and crash site on stage together. In the diner scenes, for example, the heavy reverberation and layered splices of the Tennessee Waltz recording create the perception of a large dance hall. In the crash scenes, the electronic wind effects suggest a large expanse of trees surrounding the area seen on stage. These last sounds are particularly effective as Bailey and John Wesley are escorted off-stage by Bobby Lee and Hiram (CD track 15).

Establishment of Mood

Throughout her story, O'Connor foreshadows the final tragedy and instills a relentless sense of anxiety in the reader. In the opera, this mood is established principally by the electronic rather than the acoustic accompaniment. From the very beginning of Scene I, complex layers of electronic sounds develop out of the opening gunshot and create an immediate intensity of motion against the static acoustic accompaniment. Repeatedly, and particularly in Scenes I, III and VI, low rumbling sounds appear like thunderheads gathering on the horizon. The "knocks" derived from the gunshot create menacing punctuations throughout the opera. Many of the “Tennessee Waltz tracks” include reverse playback, time compression/expansion and EQ filtering to create an ethereal distortion of the original vocals. This distortion is intended to convey an additional sense of anxiety.

Conveying Dramatic Elements of the Libretto

The libretto purposefully presents the events of the story in a non-linear order. This creates flashbacks and the occasional juxtaposition of dialogue from different scenes. The electronic sounds often provide the aural clues that help define the proper timeline of events. At the end of Scene I, for example, a series of staged vignettes segue into Scene II and effectively
“rewind” the action back to the beginning of the story. The reverse playback and time compression and expansion heard in the accompanying “Tennessee Waltz tracks” insinuate a distortion of time. Additionally, a brief series of splice cuts (CD track 2, 1:14) are intended to create the momentary sense of a radio signal fading in and out. They are also meant to suggest motion through time. In the second section of Scene II, the conversations of the Grandmother and Red Sam's Wife about the Misfit are juxtaposed; one conversation occurs in the living room, the other is heard simultaneously in the diner. The scene is accompanied by contrasting layers of electronic sounds including splices of the “Tennessee Waltz tracks.” The digital effects that are used include a narrow band filter that slowly sweeps through the ascending frequencies of the “Tennessee Waltz tracks” as well as various pitch modulations with time compression and expansion. The “Tennessee Waltz tracks,” which shift between the foreground and background of the composite electronic array, are intended to represent the juxtaposition of the two scenes.

A particularly dramatic use of the electronics occurs at the end of Scene VI. After the Grandmother is shot, a band filter sweeps through the frequencies of the ambient reverberation of the gunshot and increases in width as it ascends (CD track 25). The effect is meant to symbolize the Grandmother's spirit leaving her earthly body.

*Leitmotif for the Misfit*

The electronics are intended primarily to depict the psychological complexity of the Misfit. The electronics are first heard as the curtain opens, the gunshot fires, and the Misfit is seen standing over the body of the Grandmother. At three points in Scene VI, the *leitmotif* connection between the electronics and the Misfit is most prominent: (1) the brief passage in which the Misfit first mentions his parents (measures 689 – 693) is the only section of the opera accompanied exclusively by the electronics (CD track 14 [0:30 – 0:41]); (2) after a brief absence,
the electronics dramatically return as the Misfit sings, “I call myself the Misfit . . .” (measure 948, CD track 22); and (3) in one of the final dialogues between the Misfit and the Grandmother, a dramatic focal point of the opera (measures 979 – 1008), the electronics emerge as the foreground accompaniment and briefly overshadow the acoustics (CD track 23). In this section, the acoustic accompaniment is reduced predominantly to sustained pitches. Musical motion is created principally by the electronics. The track begins with a series of quiet and sustained bell-type tones that rise in pitch frequency. These lead to a series of three electronic “explosions” which build in intensity, complexity and volume. The final explosion (CD track 23, 1:00), which should coincide with the fermata in measure 989, is the electronic climax of the opera. The intensity of the moment is extended by the electronic pitched dyads that follow. This complex texture builds in volume and then immediately thins following a sustained, low vibration heard at 1:39. The bell-type tones and “wet sounds” that follow create a dramatic change in texture as the Misfit shifts from considering the life of Jesus as truth to considering it as fiction.

**Complementing the Acoustic Motives**

At times, the electronics complement the pitch and rhythms of the acoustic motives. At the beginning of the Mother’s “Flashback Vignette” (measures 87 – 101; CD track 2), the pitch array derived from the Tennessee Waltz provides a static series of electronic sounds that complement the ostinato pattern in the instrumental accompaniment. Long, sustained bell-type tones are used to similar effect in the Grandmother's first aria (measures 204 – 235; CD track 4). In Scene III (measures 251 – 299; CD track 5), a number of the metallic sounds that pan slowly and quietly back and forth across the stereo field include an oscillating sine-wave pitch modulation that complements the oscillating half-step dyads prominent in the instrumental accompaniment. In the Grandmother's “Mr. Edgar Atkins Teagarden” aria (measures 349 – 393;
CD track 8), descending pitch bends in various electronic sounds complement the lower chromatic neighbor tones heard in the instrumental accompaniment. Sharp attacks of metallic sounds complement the accented dissonant chords also featured in the instrumental accompaniment.

At the beginning of the “Pray Duet” (measures 815 – 838; CD track 17), the slow, sustained instrumental pitches are accompanied by various electronic sounds sustained with heavy reverberation. In the middle portion of the “Pray Duet” (measures 839 – 856; CD track 18), the sixteenth-note descending leaps in the violins are complemented by the sharp attack of the accompanying "knocks" gesture in the electronic score. The “knocks” gesture also complements the rhythmic ostinato motive of the piano and cello in “Listen, I Know You’re a Good Man” (measures 664 – 688; CD track 14).

Structural Definition

The electronic sounds typically enter at the beginning of acoustic sections and are intended to fade either at the end of a section or bridge across several sections. These start and stop points help define the formal structure of the opera. Many times, electronic gestures are used to punctuate and articulate cadence points. Motion toward a cadence is often accompanied by increasing volume, ascending pitch modulation or band pass filters in the electronics. The electronic sounds at cadence points are often processed with ambient reverberation that fades into the next section and creates a natural transition between scenes. At the end of “He’s A-Loose” in Scene II, Red Sam’s and Bailey’s comment “That’ll do, that’ll do!” is accompanied by a ring-modulated type sound processed with increasing distortion, volume and reverberation (CD track 3 [0:48]). A smooth transition into the next scene occurs as the volume and ambient reverberation fades. Similar effects are heard at the end of sections throughout the opera.
Foreground gestures panned back and forth across the stereo field are also often found at cadence points. The electronic sounds heard at the end of the first section of Scene I (measure 73, CD track 1 [0:57]), are one such example.

Many electronic tracks continue through two or more sections, linking those sections together structurally. In Scene I, for instance, CD track 2 begins in the second section of Scene I and continues through two more sections to the end of the scene. This complements the natural separation that occurs between these sections in the libretto; the last three sections of the scene are flashbacks that occur following the first section.

Electronic gestures are also used to help delineate phrase structure. In “Don’t See No Cloud in the Sky” (measures 326 – 334), the Misfit’s two statements are separated by a brief melody in the flute (measures 328 – 329) and an accompanying gesture in the electronics (CD track 6, [0:00]) which echoes the car crash sounds heard in “Flashback Vignettes” (measures 92 and 101; CD track 2 [0:09]).
CHAPTER 5
MELODIC MATERIALS

Categorization of Scalar Types Used in the Opera

There are four principal scalar types employed in the opera:

(1) chromatic: dyads, trichords, tetrachords, or larger collections of adjacent half-step pitch-classes,

(2) whole-tone: complete Whole-Tone I or Whole-Tone II\(^5\) collections; or trichord, tetrachord, or pentachord subsets of these collections,

(3) modal: complete scalar collections;\(^6\) or three- to six-note subsets contained in a modal scale which establish a pitch-class center by agogic and/or metric accent within the context of a perceived mode (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, or Locrian),

(4) octatonic: complete Octatonic I, II, or III\(^7\) collections; or three- to seven-note subsets of these collections.

Nearly every motive and vocal melody in the opera may be categorized by these scalar types. Representative examples are introduced in Examples 5 – 8. Additional motives and melodies of each scalar type are discussed in detail under the individual headings that follow.

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\(^5\) The Whole-Tone I collection is comprised of the pitch-classes \{C-natural, D-natural, E-natural, F-sharp, G-sharp and A-sharp\}. The Whole-Tone II collection is comprised of the pitch-classes \{C-sharp, D-sharp, F-natural, G-natural, A-natural and B-natural\}.

\(^6\) Scalar collections encompass a seven-note pitch-class series of ascending perfect fifths (e.g. F-C-G-D-A-E-B), any of which may emerge as a pitch-class center.

\(^7\) The Octatonic I collection is comprised of the pitch-classes \{C-natural, D-flat, E-flat, E-natural, F-sharp, G-natural, A-natural and B-flat\}. The Octatonic II collection is comprised of the pitch-classes \{C-sharp, D-natural, E-natural, F-natural, G-natural, A-flat, B-flat and B-natural\}. The Octatonic III collection is comprised of the pitch-classes \{D-natural, E-flat, F-natural, F-sharp, G-sharp, A-natural, B-natural and C-natural\}.
In Example 5, the flute figure heard repeatedly in the Prelude introduction (measures 1 – 9) is a chromatic motive. This figure complements each of the other motives heard in the Prelude introduction, all of which are derived from a {C-sharp, D-natural, E-flat} chromatic trichord. The Grandmother’s melody (measures 601 – 606), also shown in Example 5, is an example of a chromatic vocal melody. Encompassing a chromatic hexachord, it contains three half-step dyads that ascend by whole-steps.

In Example 6, the major third/augmented fifth motive heard in “Lady, Would You Like to Join Your Husband?” (measures 910 – 921) is a whole-tone motive; the pitch-classes of the motive encompass a complete Whole-Tone I hexachord. Red Sam’s melody (measures 184 – 188), also shown in Example 6, is a whole-tone vocal melody comprised of all six Whole-Tone II pitch-classes.
Example 6: Examples of Whole-Tone Motive and Whole-Tone Melody

*Whole-Tone Motive (orchestral reduction)*

![Whole-Tone Motive](image)

*Whole-Tone Melody*

![Whole-Tone Melody](image)

In Example 7, the accompaniment figure heard at the opening of “Don’t See No Cloud in the Sky” (measure 335) is a modal motive; it encompasses five pitch-classes of a D-Lydian scale. The motive emphasizes \{D-natural, F-sharp\} dyads and concludes on the characteristic raised-fourth Lydian degree, G-sharp. The Grandmother’s melody (measure 248), also shown in Example 7, is modal; its pitch-classes comprise a descending D-Locrian scale.

Example 7: Examples of Modal Motive and Modal Melody

*Modal Motive (orchestral reduction; motive bracketed)*

![Modal Motive](image)

It is - n't a soul in this green world of God's that you can trust.
Example 7 continued: Examples of Modal Motive and Modal Melody

Modal Melody

In Example 8, the variation of the “fate” motive heard toward the end of the “Pray Duet” (measures 867 – 869) comprises an Octatonic III tetrachordal subset. The Grandmother’s melody that follows (measures 869 – 870) expands the composite collection to include six of eight Octatonic III pitch-classes. A complete Octatonic III collection is found in the vocal melodies of measures 922 – 924, also shown in Example 8. The Grandmother’s melisma, crying out “Jesus, Jesus,” consists of seven Octatonic III pitch-classes; the collection is completed by the Misfit’s pitch, C-natural, as he responds “Yes’m.”

Example 8: Examples of Octatonic Motive and Octatonic Melody

Octatonic Motive
Example 8 continued: Examples of Octatonic Motive and Octatonic Melody

Octatonic Melody

Chromatic Motives

Chromatic motives are used principally to portray the foreboding sense of tragedy that permeates the work. The chromatic flute motive presented in Example 5 (page 29), for instance, prolongs a dissonant chromatic trichord that creates an immediate sense of unease at the outset of the opera. Most variations of the “foreshadowing,” “danger,” “recognition” and “fate” motives, shown in Example 3 (pages 13 and 14), are also chromatic motives. Many chromatic motives emphasize a prominent half-step of a larger modal or octatonic collection. Two examples follow:

Example 9a: Chromatic Motive in “I See You All Had a Little Spill” (orchestral reduction)

In Example 9a, the half-step neighbor tone figure introduced in the accompaniment in measure 105 (bracketed) is a prominent motive throughout “I See You All Had a Little Spill” (measures 102 – 122). This chromatic motive accentuates the lowered submediant and dominant tones of the prevailing D-Phrygian modality established in measure 102.
Example 9b: Chromatic Motive in “I Know You’re a Good Man”

In Example 9b, the piano and cello accompaniment in “I Know You’re a Good Man” (measures 664 – 683) prolongs a {D-natural, C-sharp} chromatic dyad. These pitch-classes support the initial D-Ionian (or C-sharp Locrian) modality of the Grandmother’s melody that enters in measure 671. The conflicting C-sharp pitch-class focus of the vocal melody and D-natural metric emphasis in the accompaniment underscores the character’s tension at this point in the opera.

Chromatic Vocal Melodies

Very few vocal melodies in the opera are exclusively chromatic in their pitch-class content. Salient chromatic subsets are, however, frequently found within modal or octatonic melodies; those that accentuate chromatic trichords or larger chromatic collections include non-diatonic pitches. Predominantly whole-tone melodies sometimes include neighbor tones or passing tones that create prominent chromatic subsets. The chromatic melody presented in the introductory examples (Example 5, page 29), for instance, is built on an ascending whole-tone sequence of descending half-step dyads.
Melodies that comprise or emphasize chromatic subsets tend to reflect a character’s anxiety or supplication at a particular point in the story. The chromaticism found in the introductory example (Example 5, page 29) underscores one such moment: the Grandmother has just realized that the plantation she has convinced her family to try and locate is actually in another state.

Examples 10a, 10b and 10c introduce three additional vocal melodies that comprise chromatic scale collections.

**Example 10a: Chromatic Melody in “My Daddy Was a Card Himself”**

In Example 10a, the Mother’s brief exclamation “Where have you taken him?” (measure 780) is set with a descending chromatic trichord. Considered against the fundamentally Whole-Tone II harmony of the instrumental accompaniment, however, the E-natural of the vocal melody appears as a chromatic passing tone between the Whole-Tone II F-natural and D-sharp pitch-classes. The chromaticism of the vocal line, however, reflects the Mother’s intense fear at this point in the story.
Example 10b: Chromatic Melody in “Now Look Here, Bailey”

In Example 10b, the Grandmother’s melody (measures 157 – 163) begins with a descending chromatic tetrachord and concludes with an \{A-natural, G-sharp\} chromatic dyad. The metric emphasis of the pitches D-sharp, C-sharp and A-natural and the concluding G-sharp suggest an underlying G-sharp Phrygian modality. In this context, the line is understood to accentuate the characteristic Phrygian half-steps between the lowered-sixth and fifth and lowered-second and first scale degrees; the D-natural in measure 160 appears as a chromatic passing tone. These half-step dyads underscore the Grandmother’s fervor as she tries to convince Bailey to reconsider their trip to Florida.

Example 10c: Chromatic Melody in “Mr. Edgar Atkins Teagarden”

In Example 10c, the phrase “so he left the watermelon on the front porch” is set to an ascending chromatic pentachord followed by a tritone leap. This is the only phrase in the opera that exhibits such chromaticism. The ascending half-steps increase the melodic tension at a point in the story where the Grandmother is attempting to create an element of surprise.

Examples 11a and 11b introduce modal melodies in which half-step dyads are emphasized. Although these melodies are not expressly chromatic, the emphasis of the half-step interval is reminiscent of various chromatic motives used in the opera. As in the chromatic
melodies discussed above, the half-step interval is expressly intended to convey a character’s heightened emotional state.

**Example 11a: Modal Melody Emphasizing Half-Steps in “I See You All Had a Little Spill”**

![Example 11a](image)

In Example 11a, the Grandmother’s melody (measures 109 – 113) is in E-Phrygian mode. The melody accentuates two half-step dyads: the half-step between the lowered-second and tonic scale degrees and the half-step between the lowered-sixth and fifth scale degrees.

**Example 11b: Modal Melody Emphasizing Half-Steps in “I See You All Had a Little Spill”**

![Example 11b](image)

In Example 11b, Bailey’s melody (measures 118 – 123) accentuates the half-step dyad {A-natural, G-sharp}. These pitch-classes function as the raised-fourth and fifth scale degrees of the initial D-Lydian mode; when the melody modulates to D-sharp Locrian (measures 120 – 122), the same pitch-class pair is retained as the lowered-fifth and fourth scale degrees of the new mode.

**Whole-Tone Motives**

Whole-tone motives often appear in syncopated rhythm and are used principally to portray lighter moments in the opera. The initial children’s motive (Example 4, page 17) is one example. The motive appears (measure 75) as John Wesley and June Star play a game. The
The motive in “Lady, Would You Like to Join Your Husband?” (Example 6, page 30) underscores the irony of that moment in Scene VI. Like most whole-tone motives in the opera, it emphasizes pairs of major third/augmented fifth dyads, \{C-natural, G-sharp\} and \{D-natural, F-sharp\}. Two additional examples of whole-tone motives are shown in the Examples 12a and 12b.

**Example 12a: Whole-Tone Motives in “Ain’t She Cute”**
Example 12a continued: Whole-Tone Motives in “Ain’t She Cute”

In Example 12a, the augmented triads and major third dyads that form the accompaniment (measures 477 – 485; bracketed) create alternating Whole-Tone II and Whole-Tone I collections. Until measure 480, the Grandmother’s melody is exclusively Whole-Tone II, matching the Whole-Tone II pentachord initially outlined by the accompaniment. In measure 480, however, a Whole-Tone I \{A-flat, C-natural, E-natural\} trichord in the accompaniment is juxtaposed against the sustained Whole-Tone II harmony of the Grandmother’s melody and accompanying \{A-natural, C-sharp\} major third dyad. The combination of whole-tone collections creates momentary half-step dissonances that are intended to reflect the negative connotation of the Grandmother’s text. The return of exclusive Whole-Tone I harmony in measure 481, following previous the half-step dissonances, provides text painting for the words “sunny disposition.”

In Example 12b, a shift between Whole-Tone I and II collections is also seen in the militaristic figures that accompany the Misfit’s mention of his military service (measures 821 – 822).
Certain motives emphasize whole-tone collections but incorporate other pitch-classes as well. Examples 13a and 13b provide two examples. In Example 13a, the main motive for “The House with the Secret Panel” (measures 560 – 581) emphasizes Whole-Tone I pitch-classes but also includes C-sharp and E-flat pitches. These foreign pitches create a D-natural pitch-class focus and recall the \{C-sharp, D-natural, E-flat\} chromatic trichord that opened the opera Prelude.

In Example 13b, the main motive in “My Daddy Said I Was a Different Breed of Dog” (measures 745 – 761) is primarily Whole-Tone I but also contains pitches that are not Whole-Tone I. In the opening measures, the D-flats and F-naturals in the violins are neighbor tones; A-naturals and G-naturals that appear within the sixteenth-notes pattern function as neighbor tones accentuating G-sharp.
Whole-Tone Vocal Melodies

Exclusively whole-tone vocal melodies are less common than modal or octatonic melodies. Most whole-tone melodies in the opera are sung by Red Sam and the Wife. Each of the melodies sung by these characters in “He’s A-Loose” (measures 182 – 203) is exclusively whole-tone. Their melodies contrast with the principally modal melodies sung by the Grandmother. This harmonic contrast helps to differentiate the action presented simultaneously in two locations. Red Sam’s melody shown in the introductory examples (Example 6, page 30) is from this section of the opera and includes all six Whole-Tone II pitch-classes. In Example 14a, additional excerpts show the contrast between the Wife’s whole-tone melodies and the D-sharp Locrian (or C-sharp Aeolian) mode of the concurrent melodies sung by the Grandmother.
Other prominent whole-tone vocal melodies are found in the following sections of the opera: “Diner Scene” (measures 434 – 456, June Star and Wife; measures 516 – 517, Red Sam); “The House with the Secret Panel” (measures 560 – 561, Hiram; measure 568, June Star and John Wesley; measures 577 – 579, Grandmother); “Two Fellas Came in Here Last Week” (measures 733 – 739, Red Sam); “Bailey, Bailey Boy . . .” (measures 1021 – 1024, Grandmother).

Modal Motives

Modal sets and subsets portray a variety of moods in the opera. Many modal motives accentuate smaller collections within the motive that constitute separate chromatic or whole-tone subsets. The recurring “Tennessee Waltz” motive is one example (Example 1, page 12). The opening notes of the figure imply four degrees of an Ionian scale, the first three of which comprise a whole-tone trichord. The whole-tone subset of the motive generally complements the Whole-Tone I or Whole-Tone II collection of the corresponding waltz motive with which it

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always appears. Most occurrences of both Bailey’s motive and the children’s motive (introduced in Example 4, page 17) are also modal in their pitch-class content.

Modal motives may be divided into three sub-types:

1. Single-mode motives: comprised of pitch-classes contained within a single modal scale,
2. Polymodal motives: comprised of distinct pitch-class groupings that imply two or more modal scales that retain the same tonic pitch,
3. Polytonal motives: comprised of distinct pitch-class groupings that imply two or more modal scales with different tonic pitches.

**Single Mode Motives**

The scalar arpeggiation presented in the introductory examples (Example 7, page 30 – 31) is a single-mode motive. Additional single-mode motives, found in the “Flashback Vignettes,” are shown in Example 15 (individual motives are bracketed).

The pitch-classes in the piano introduction of the first “Flashback Vignette” (measures 75 – 76) comprise an A-Lydian scale (the introductory accompaniment also includes the first appearance of the children’s motive). The A-natural tonality of the section is established by the metric and bass note emphasis of A-natural and the \{A-natural, C-sharp\} dyads accentuated in the treble part. The third vignette opens with a harmonic fourths motive (measures 87 – 89) that also initially establishes A-Lydian mode. Expansions of the motive (measures 89 – 91) include all pitch-classes of the A-Lydian scale.
Example 15: Modal Motives in “Flashback Vignettes”

Table II catalogues additional single-mode motives found at the opening of other sections in the opera and identifies their modality.

**Table II: Single-Mode Motives**

<table>
<thead>
<tr>
<th>Motive</th>
<th>Measures</th>
<th>Modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I See You All Had a Little Spill”</td>
<td>measures 102 – 105</td>
<td>D-Phrygian</td>
</tr>
<tr>
<td>“Now Look Here, Bailey”</td>
<td>measures 204 – 205</td>
<td>D-Locrian</td>
</tr>
<tr>
<td>“If You Don’t Want to Go to Florida”</td>
<td>measures 236 – 237</td>
<td>D-Aeolian</td>
</tr>
<tr>
<td>“You Were the First One in the Car”</td>
<td>measure 251</td>
<td>D-Locrian</td>
</tr>
<tr>
<td></td>
<td>measures 261 – 263</td>
<td></td>
</tr>
<tr>
<td></td>
<td>measures 271 – 272</td>
<td></td>
</tr>
<tr>
<td></td>
<td>measures 273 – 275</td>
<td></td>
</tr>
<tr>
<td>The Family Take Their Seats in the Car</td>
<td>measures 298 – 302</td>
<td>G-sharp Locrian</td>
</tr>
<tr>
<td></td>
<td>measures 310 – 319</td>
<td>A-Aeolian</td>
</tr>
<tr>
<td></td>
<td>measure 325</td>
<td>E-flat Ionian</td>
</tr>
<tr>
<td>“Bailey, the Speed Limit is 55!”</td>
<td>measures 335 – 336</td>
<td>D-Lydian</td>
</tr>
<tr>
<td>“The Pickininny”</td>
<td>measures 395 – 396</td>
<td>D-flat Mixolydian</td>
</tr>
</tbody>
</table>
Table II continued: Single-Mode Motives

“Hush! Everybody Shut Up!” measures 694 – 695 G-sharp Locrian

“Think How Wonderful it Would Be” measures 793 – 794 A-flat Lydian

Polymodal Motives

In Example 16, the arpeggiated figure (bracketed) immediately preceding the gunshot that kills Bailey (measure 806) is a polymodal motive.

Example 16: Polymodal Motive in “Do You Ever Pray?” (orchestral reduction)

The motive may be divided into two cells consisting of the pitch-classes sounding within each beat: {D-natural, E-flat, A-flat, G-natural} and {D-natural, G-sharp, C-Sharp, A-natural}. These cells comprise D-Locrian and D-Lydian collections, respectively.

Polytonal Motives

Examples 17a and 17b present two examples of polytonal motives.
Example 17a: Polytonal Motive in the Prelude (orchestral reduction)

In Example 17a, the piano and string melody heard in the concluding phrase of the Prelude (measures 44 – 46) is comprised of two distinct lines in predominantly parallel motion. The pitch-classes of the upper line comprise an A-Aeolian scale collection. The pitch-classes of the lower line comprise an A-flat Ionian scale collection. The combined lines emphasize chromatic minor ninth and major seventh intervals as well as a Whole-Tone II sub-collection comprised of major third dyads.

Example 17b: Polytonal Motive in “Outside Toomsboro” (woodwinds and strings double piano)

In Example 17b, the opening motive of “Outside Toomsboro” (measures 538 – 541; bracketed) is comprised of two distinct rhythmic collections segregated into the treble and bass registers of the piano. The treble pitch-classes outline a D-flat Ionian scale collection; the bass pitch-classes outline an E-Ionian scale collection.
Modal Vocal Melodies

In the first five scenes of the opera, the majority of vocal melodies are modal; they employ the pitches of a modal scale and assert the tonal center of the scale by agogic and/or metric accent. In Scene VI, a significant number of the vocal melodies exhibit at least partial octatonic collections. This change in scalar content differentiates the melodies of the first half, which portray the events that occurred principally before the crash, from the melodies of the second half, which portray the events that occurred principally after the crash.

Modal melodies, like the modal motives of the opera, may be categorized as single-mode, polymodal, or polytonal.

Single-mode melodies

Example 18 presents three single-mode melodies that contain only diatonic pitches and conclude on their respective tonic scale degrees.

Example 18: Examples of Exclusively Diatonic Modal Vocal Melodies

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Modal Vocal Melodies

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Modal melodies, like the modal motives of the opera, may be categorized as single-mode, polymodal, or polytonal.

Single-mode melodies

Example 18 presents three single-mode melodies that contain only diatonic pitches and conclude on their respective tonic scale degrees.

Example 18: Examples of Exclusively Diatonic Modal Vocal Melodies

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The Misfit’s melody (measures 67 – 73) is in D-Locrian mode; the melodic goal is D-natural and the melody employs the lowered-seventh as well as the characteristic lowered-second and lowered-fifth Locrian scale degrees. Red Sam’s melody (measures 82 – 86) is in D-sharp Phrygian mode; the melodic goal is D-sharp and the melody employs the fourth and fifth degrees as well as the characteristic lowered-second Phrygian scale degree. The introductory examples presented a melody sung by the Grandmother (Example 7, page 30 – 31) that outlines a complete D-Locrian scale. The D-Locrian modality returns throughout the opera. In Example 18, the Grandmother’s melody (measure 390 – 393) also outlines a complete D-Locrian scale.

Example 19 presents two single-mode melodies that contain chromatic tones:

Example 19: Examples of Modal Vocal Melodies with Chromatic Pitches

Hiram’s melody (measures 290 – 292) is in F-Lydian mode and includes a G-flat chromatic neighbor tone in the last bar. The Grandmother’s melody (measures 467 – 470) is in B-flat Ionian mode and includes a B-natural chromatic neighbor tone in measure 469.

Examples 20a and 20b present melodies that end on a diatonic pitch-class other than the tonic pitch-class implied within the line.

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8 The melody asserts B-flat Ionian in the melodic thirds outlined in measures 467 – 468. Alternatively, the melody could be analyzed to exhibit an A-Locrian modality, asserting the tonic pitch as the final melodic goal. In either case, B-natural4 functions as a chromatic neighbor tone.
Example 20a: Modal Vocal Melody in “Flashback Vignettes”

In Example 20a, the Mother’s melody (measures 89 – 92) implies an A-Lydian modality. The tonic pitch-class and third degree are emphasized in measures 89 and 92, but the concluding pitch-class of the phrase is the characteristic raised-fourth degree, D-sharp.

Example 20b: Modal Vocal Melody in “You Were the First One in the Car”

In Example 20b, the convicts’ and Grandmother’s melodies (measures 263 – 272) are in D-Locrian mode. The concluding pitch-class of the Grandmother’s melody, however, is G-natural.

Examples 21a and 21b present melodies that end with a half-step descent and conclude on a pitch-class outside of the modal collection implied by the line.
Example 21a: Modal Vocal Melody in “Flashback Vignettes”

In Example 21a, the melodies of John Wesley and June Star (measures 77 – 80) are in A-Lydian mode. John Wesley’s melody concludes on the characteristic raised-fourth Lydian scale degree; June Star responds with D-natural creating a momentary chromatic shift that exploits a {D-natural, D-sharp} dissonance found throughout the opera.

Example 21b: Modal Vocal Melody in “You Can’t Win”
(orchestral reduction)

In Example 21b, Red Sam’s melody (measures 517 – 522) is in A-sharp Locrian; the melody concludes with a chromatic shift from C-sharp to C-natural. This chromatic shift coincides with a shift in the prevailing harmonic collection of the accompaniment.

Polymodal Vocal Melodies

Examples 22a, 22b and 22c present three polymodal vocal melodies.
Example 22a: Polymodal Vocal Melody in “Flashback Vignettes”

In Example 22a, the Mother’s melody (measures 95 – 100) tonicizes D-natural. In measures 95 – 96, the mode is D-Locrian. Beginning with the anacrusis to measure 97, however, the modality shifts to D-Lydian. This shift exploits the common \{D-natural, A-flat\} / \{D-natural, G-sharp\} tritone of each mode and continues through measure 100.

Example 22b: Polymodal Vocal Melody in “Bailey, the Speed Limit is 55!”

In Example 22b, the Grandmother’s melody (measures 340 – 343) tonicizes D-natural. In measures 340 – 341, the modality is D-Lydian; the melody outlines a complete D-Lydian scale. The mode changes in measures 342 – 343 as exhibited by the complete D-Locrian scale outlined in the second half of the phrase.

These two examples show the particular prominence given D-Lydian and D-Locrian modes throughout the opera.
Example 22c: Polymodal Vocal Melody in “Outside Toomsboro”

In Example 22c, the Grandmother’s melody (measures 541 – 554) tonicizes A-natural. In measures 541 – 545, the mode is A-Lydian. With the introduction of D-natural in the anacrusis to measure 546, the modality changes momentarily to A-Ionian. With the introduction of C-natural in measure 549, the modality changes momentarily to A-Aeolian. The pitch-classes C-sharp, F-sharp and G-sharp reassert A-Ionian beginning with the anacrusis to measure 550. The D-sharp pitch-class in measure 551 implies A-Lydian; the D-natural pitch-class in measures 552 – 553 imply A-Ionian.

Polytonal Vocal Melodies

Examples 23a and 23b present two polytonal vocal melodies.
Example 23a: Polytonal Vocal Melody in “Mr. Edgar Atkins Teagarden”

In Example 23a, the Grandmother’s melody (measures 351 – 355) begins in B-Aeolian mode. The modality shifts momentarily to B-Phrygian in measure 352 with the introduction of the pitch-class C-natural. In measure 353, the mode changes to B-flat Ionian. A return to B-natural centricity occurs in measure 354 with the B-Locrian pentachord outlined in the last five pitches of the melody.⁹

Example 23b: Polytonal Vocal Melody in “Jesus, Jesus”

⁹ Alternatively, the melody in measures 351 – 352 and measures 354 – 355 could be considered to tonicize E-natural; the melody in measure 353 could be considered to tonicize E-flat.
In Example 23b, the Misfit’s melody (measures 937 – 945) begins in D-Locrian and shifts to D-sharp Locrian in measure 943. The melody reasserts an emphasis of D-natural in measure 994 – 945. The opening D-Locrian portion of the melody emphasizes the tonic and the characteristic flat-second and flat-fifth scale degrees of that mode. The pitches in measure 942 are transitional: the metric emphasis of E-flat prepares the shift to D-sharp Locrian. The introduction of A-natural in this measure initially implies a shift to D-Phrygian mode, but the pitch emerges as the flat-fifth degree of D-sharp Locrian in the next measure. In measure 944, the pitch D-sharp functions initially as the tonic of D-sharp Locrian, but it later emerges as the flat-second degree of a reasserted D-natural modality. In the concluding measures, the pitch-classes E-flat and C-sharp center D-natural within a chromatic trichord.

**Octatonic Motives**

Exclusively octatonic motives in the opera are rare. Most motives that contribute to larger composite octatonic collections are also whole-tone or modal in nature. Prominent octatonic collections are primarily found in Scene VI as the encounter between the Misfit and Grandmother unfolds toward the tragic conclusion. The variation of the “fate” motive presented in the introductory examples (Example 8, page 31 – 32), for instance, contributes to the tension that builds in the second half of the “Pray Duet” between the Misfit and Grandmother. The implied diminished triad harmony that comprises the “Red Sam” motive (Example 2, page 12) may also be considered an octatonic motive.

Additional octatonic motives are shown in Example 24a and Example 24b.
Example 24a: Octatonic Motive in “Pray Duet” (orchestral reduction)

In Example 21a, the “tornado” motives of the instrumental accompaniment in the “Pray Duet” (measures 832 – 835) are predominantly Octatonic I, but contain smaller Octatonic II and III collections. The opening figures emphasize a {C-natural, D-flat, E-natural} Octatonic I trichord. The triplet eighth-note figures that continue through measure 834 are also Octatonic I until the last three pitches; {F-natural, D-flat, A-flat} form an Octatonic II trichord. The sixteenth-note figures in measure 834 begin and end with Octatonic I pitch-classes, but also include an Octatonic III hexachordal collection, {D-natural, F-natural, F-sharp, G-sharp, A-natural, C-natural}, in the middle of the line.

Example 24b: Octatonic Cello Lines in Scene VI
Example 24b continued: Octatonic Motives

Example 24b presents three cello lines (measures 965 – 968, measures 972 – 975 and measures 1022 – 1027) that are among the most prominent melodies of the accompaniment in the final section of Scene VI. Each of these lines is predominantly octatonic, although each includes additional pitches. The first line is exclusively Octatonic III with the exception of the E-natural in measure 966. This creates a Whole-Tone I trichord subset within the line. The line in measures 972 – 975 is exclusively Octatonic III with the exception of the D-flat chromatic upper neighbor tone in measure 973. The melody shifts to C-sharp at the conclusion of the line, creating a Whole-Tone II pentachord: \{E-flat, F-natural, A-natural, B-natural, C-sharp\}. The melody in measures 1022 – 1025 initially emphasizes Octatonic III pitch-classes, but concludes in D-Phrygian mode with the introduction of G-natural in the final beat of measure 1023.

Octatonic Vocal Melodies

Examples 25a, 25b and 25c present vocal melodies that are exclusively octatonic.

Example 25a: Octatonic Vocal Melody in “Bailey, the Speed Limit is 55!”
In Example 25a, Red Sam’s melody (measures 338 – 340) includes four Octatonic III pitch-classes: F-sharp, G-sharp, A-natural and C-natural. The accompanying “Red Sam” motive also emphasizes Octatonic III pitches, including two pitch-classes that are not contained in Red Sam’s melody: D-natural and B-natural.

**Example 25b: Octatonic Vocal Melodies in “Hush! Everybody Shut Up!”**

In Example 25b, the various vocal melodies (measures 707 – 713) present seven of eight Octatonic II pitch-classes: G-natural, B-flat, A-flat, D-natural, B-natural, E-natural and F-natural. Most of these melodies emphasize minor seconds within the Octatonic II collection.
Example 25c: Octatonic Vocal Melody in “Pray Duet”


The Octatonic I vocal melody in Example 26 concludes on a non-Octatonic I pitch.

Example 26: Octatonic Vocal Melody in “You Can’t Win” (orchestral reduction)

The first five pitches of unison melody sung by the Grandmother and Red Sam (measures 513 – 515) are Octatonic I (the first three pitches are also Whole-Tone I): E-natural, F-sharp, C-natural, D-flat and A-natural. These pitches link the Whole-Tone I harmony of the
accompaniment (measure 513) with the \{A-natural, C-natural, G-natural\} Octatonic I trichord in measure 514. The \{D-natural, E-flat\} dyad appearing on the second beat of that measure creates a chromatic tetrachord with the vocal pitch-classes C-natural and D-flat. This chromaticism paints the word “hard.” The concluding pitch-class in the vocal melodies, G-sharp, prepares the Whole-Tone I harmony of the accompaniment that follows.

Example 27a and 27b present three octatonic vocal melodies that contain pitch-classes outside of their respective octatonic collections.

**Example 27a: Octatonic Vocal Melody in “The Pickininny”**
Example 27a continued: Octatonic Vocal Melody in “The Pickininny”

In Example 27a, the melodies of the Grandmother and convicts (measures 395 – 399) outline every Octatonic II pitch-class, but emphasize the five pitch-classes that support the D-flat Mixolydian mode of the bassoon accompaniment: C-sharp, F-natural, A-flat, B-flat and B-natural. The Grandmother’s D-sharp, sung on the downbeat of measure 398, is the only non-Octatonic II pitch of these melodies. This pitch functions as an incomplete neighbor tone in the Grandmother’s melody, but is also diatonic to D-flat Mixolydian.
In Example 27b, the convict’s trio (measures 569 – 571 and 576 – 578) contains every Octatonic III pitch-class. The only non-Octatonic III pitch appears in Hiram’s line in measure 577. The G-natural he sings on the third beat of the measure functions as a passing tone.
CHAPTER 6
HARMONIC MATERIALS

Broad consideration is given below to the scalar types of the principal motives and vocal melodies in each section of the opera and the composite harmonies and pitch-centers emphasized in each section. The role of the electronics in defining the structural form in each scene and the salient connections that exist between the acoustic and electronic accompaniment are also considered.

The Prelude

The Prelude appears without electronic accompaniment. The electronic sounds that enter in the last bar of the Prelude are precursory to Scene I and lead to the gunshot that opens the first scene. The Prelude is in two sections: a slow, foreboding introduction and a much faster, almost frantic, second half. The introduction (measures 1 – 9) is characterized by an extremely limited number of pitch classes; until measure 9, only C-sharp, D-natural and E-flat are used. The Prelude's second half (measures 10 – 47) is characterized by the rhythmic insistence of its motives which, in contrast to the opening static harmony, use all pitch-classes.

The flute motive, introduced in Example 5 (page 29), typifies all of the motives in the first half of the Prelude. It accentuates the focal D-natural pitch-class by agogic and metric accent. Given the lack of harmonic change in the Prelude’s introduction, musical motion is marked by an increasing frequency of metric downbeats. As this metric framework compresses the repeated motives into decreasing metric space, the motion drives toward the structural dividing point of the Prelude: the elided cadence heard at the downbeat of measure 10.
Example 28: Foreshadowing Motive in Second Half of Prelude

The second half of the Prelude is differentiated from the first by changes in tempo and motive and by an immediate thinning of texture in measure 10. Similar cadences occur in measures 19, 28, 33 and 37. The agogic and metric accent of the “foreshadowing” motive, bracketed in Example 28, marks changing pitch-class centers at each of these cadence points: D-natural (measures 10 – 18), C-natural (measures 19 – 27), D-sharp (measures 28 – 32) and F-natural (measures 33 – 36). In the final subsection (measures 37 – 47), an extended melody emerges in the parallel voices of the piano and cello, shown in Example 29. The melody is an amalgam of previous motives and divides into two phrases (measures 37 - 43 and measures 44 – 47). In each phrase, the harmonic intervals between the parallel voices are of two basic types: (1) dissonant major sevenths and minor ninths; and (2) consonant major thirds. In the dissonant subphrases, the individual voices constitute distinct harmonic collections: Whole Tone II (upper voice) and Whole-Tone I (lower voice) in the first phrase; A-Aeolian (upper voice) and A-flat
Ionian (lower voice) in the second phrase. The major third groupings in each phrase constitute composite Whole-Tone II subsets.

**Example 29: Extended Melody in the Final Subsection of the Prelude**

The introduction and second half of the Prelude share a structural similarity. In the introduction, the metric downbeats are the perceived structural points and occur at shortening time intervals. In the first four sections of the second half, the perceived structural points are the elided cadences that occur with each transposition of the “foreshadowing” motive (measures 10, 19, 28, 33, 37). These occur at consecutively shortened time intervals; the number of eighth-note divisions between each is 63, 43, 22 and 18 respectively. The concluding subsection exhibits a
similar structure in that its second phrase is a shortened variant of the first. Constructed this way, the Prelude creates an inevitable sense of forward motion that parallels the strong element of foreshadowing O'Connor embeds in her story.

**Scene I**

Scene I is in four sections. The music heard at the opening of the first section, “Bobby Lee, Hiram!” (measures 48 – 74), repeats in the opening of the fourth section, an instrumental interlude (measures 123 – 156). This music frames the overall scene. CD tracks 1 and 2 of the electronic score accompany Scene 1. The “swirl” sounds at the end of CD track 1 [1:01] accentuate the concluding cadence of the first section and fade into the opening bars of the second section, “Flashback Vignettes” (measures 75 – 101). CD track 2 begins in the last subsection of “Flashback Vignettes” and continues through the end of the scene. The use of electronics further supports the unity of the last three sections already established by the repeat of the “Bobby Lee, Hiram” music. The randomized pitch-array that appears at the conclusion of CD track 2 fades into the ascending eighth-notes of the acoustic accompaniment (measures 152 – 156) that lead into Scene II (Example 35, page 72). Harmonic motion in Scene I is characterized by shifting emphasis between E-flat and D-natural.

The principal motives of “Bobby Lee, Hiram!” (measures 48 – 74) are shown in Example 30. The “foreshadowing” motive introduced in the Prelude continues in the opening section and establishes a D-sharp pitch-class center through measure 67. Other motives in the accompaniment suggest a secondary D-natural pitch-center, however.
The flute melody, measures 48 - 53, is in D-Locrian and Phrygian\textsuperscript{10} modes. The syncopated motive of the cello, through measure 66, centers D-natural within the \{E-flat, D-natural, C-sharp\} chromatic trichord upon which it is based. The piano motive, introduced in

\textsuperscript{10} An A-flat appears in measure 49, but A-natural is used in measure 51. The melodic goal is D-natural.
measure 55, shifts between B-Ionian and B-Aeolian pitch collections that also exploit a shift between D-sharp and D-natural. In measures 67 – 68, the “fate” motive redirects the overall pitch-class emphasis toward D-natural. This pitch-class center is confirmed by the D-Locrian melody of the Misfit that follows and the resolution of the “fate” motive to octave D-naturals as shown in Example 31.

Example 31: Concluding Phrase of “Bobby Lee, Hiram!”

The principal motives in "Flashback Vignettes" (measures 75 – 101) are shown in Examples 32a, 32b and 32c. The section divides into three parts (measures 75 - 80, measures 81 - 86 and measures 87 – 101). At the opening downbeat of the first part, the harmony shifts to A-Lydiian mode (Example 32a). In its concluding bar (measure 80), June Star's melody introduces the only chromatic pitch of the subsection: a D-natural following John Wesley's D-sharp. This dissonance recalls the D-sharp and D-natural shifts introduced in “Bobby Lee, Hiram!”
In the second part of the section (measures 81 – 86), Red Sam's D-sharp Phrygian melody (Example 32b) re-establishes D-sharp as the principal pitch-class focus. This pitch-class is also emphasized as the lower pitch of the “Red Sam” motive introduced by the woodwinds beginning in measure 81 (Example 2, page 12).
Example 32b: Selected Passages from “Flashback Vignettes,” Second Part

The third part of the section is in two phrases (measures 87 – 94 and measures 95 – 101). The opening motive of the first phrase appears in A-Lydian mode and returns in D-Locrian mode at the beginning of the second phrase. Each phrase concludes with layers of various motives of different harmonic collections. These motives depict the car crash described by the Mother in the passage. The first phrase concludes with a sustained {C-sharp, D-natural, E-flat} chromatic trichord (measure 94; Example 32c); the second phrase ends conclusively with a sustained D-natural open octave (measure 100 – 101; Example 32c).

Example 32c: Selected Passages from “Flashback Vignettes,” Third Part
The opening accompaniment of “I See You All Had a Little Spill” (measures 102 – 122) is shown in Example 33. The section opens with a dramatic thinning of texture and is less dissonant than the preceding sections. The section prolongs D-Phrygian harmony through measure 116 with a brief diversion to E-Phrygian in the final beats of measure 108 through measure 112 (the Grandmother’s melody in these measures was presented in Example 11a, page 36). Very few non-diatonic pitches appear; those in measure 105 prepare the children's statement, “We had an accident!”
Example 33: Opening Passage from “I See You All Had a Little Spill”

I see you all had a little spill.

We had an accident, we had an accident!
The concluding phrase of the section (measures 117 – 122) is shown in Example 34. The phrase serves as a transitional link to the next section. Following the \{C-sharp, D-natural, E-flat\} chromatic trichord sounded by the piano in measure 117, the harmony is D-Lydian. A shift to D-sharp Locrian occurs in measure 121. Bailey’s melody exploits the tones A-natural and G-sharp common to both modes.

**Example 34: Concluding Passage from “I See You All Had a Little Spill”**
Scene I concludes with an instrumental interlude that repeats, through measure 142, the accompaniment heard in the first section. The return of the “foreshadowing” motive (shown in the last measure of Example 34) reestablishes a principal D-sharp emphasis. The final phrases of the interlude (measures 143 – 156) are transitional and serve as a bridge to Scene II. The opening and concluding motives of the transition are shown in Example 35.

**Example 35: Selected Passages from the Concluding Phrase of the Instrumental Interlude (orchestral reduction)**

The transition initially emphasizes A-natural and C-sharp dyads within primarily Whole-Tone II collections. The opening {A-natural, C-sharp} and {B-natural, D-sharp} dyads are reminiscent of the A-Lydian harmony heard previously in the scene. The concluding eighth-notes motion of the transition (measures 152 – 156) outlines D-Locrian and D-Phrygian collections against the dissonant minor-ninths of the cello and bassoon.

**Scene II**

Scene II is in four sections. The first two sections, “Now Look Here, Bailey” (measures 157 – 181) and “He’s A-Loose” (measures 182 – 203) are among the most dissonant sections of
the opera. In the last two sections of the scene, “Why I Wouldn’t Take My Children” (measures 204 – 235) and “If You Don’t Want to Go to Florida” (measures 236 – 250), a clear D-natural pitch-class emphasis emerges. CD tracks 3, 4 and 5 of the electronic score accompany Scene II.

CD track 3 begins in measure 179 with the eighth-notes figure in the clarinet that leads into the second section. A “swirl” sound at [0:48] coincides with the concluding cadence of the section. A fermata is marked in the score to allow sufficient time for the final fade at the conclusion of CD track 3. CD track 4 begins shortly after the beginning of the Grandmother’s arioso section “Why I Wouldn’t Take My Children” (measures 204 – 235). This movement is in modified strophic form with the opening phrase (measures 204 – 217) repeated with variation in the second phrase (measures 218 – 233). The bell-type sounds featured in CD track 4 complement the static texture of the accompaniment. The randomized pitch array at the conclusion of the track prepares the triplet eighth-note rhythms of the transitional passage (measures 234 – 235) leading into the next section. CD track 5 begins shortly after the opening of the next section, “If You Don’t Want to Go to Florida” (measures 236 – 250). The track continues into Scene III.

Example 36: Selected Passages from “Now Look Here, Bailey”
The prominent motive heard in measures 157 – 169 of “Now Look Here, Bailey” (measures 157 – 181) is bracketed in Example 36. The main motive, featured in the piano, unifies the first two sections. The motive is primarily Octatonic III and is developed through both sections. It appears in compound meter in the first section and in simple meter in the second (shown in Example 37). The opening {A-flat, C-natural} dyad of the motive emphasizes A-flat as its lowest pitch. This pitch-class is further emphasized in the Grandmother's melody beginning in measure 162. Layers of sustained pitches in the accompaniment, however, create numerous half-step dissonances that obscure any sense of a prevailing octatonic, whole-tone or modal harmonic collection.

Example 37: Selected Passages from “He’s A-Loose”

The prominent motives in “He’s A-Loose” (measures 182 – 203) are bracketed in Example 37. In addition to those shown, the section also features the “Tennessee Waltz” fragments first introduced in Example 1 (page 12). The variation of the Octatonic III motive introduced in the first section of the scene generally supports the Grandmother's melodies. This motive is juxtaposed against the whole-tone waltz motive that supports the whole-tone melodies of Red Sam and the Wife (excerpts of vocal melodies in this section were previously presented in
Example 6, page 30, and Example 14a, page 41). The bass note metric downbeats of the waltz motive initially emphasize D-natural. This pitch-class center is not maintained through the entire section, however.

**Example 38: Opening Accompaniment from “Why I Wouldn’t Take My Children” (orchestral reduction)**

A clear D-natural emphasis does return, however, at the beginning of “Why I Wouldn’t Take My Children” (measures 204 – 235; Example 38). This is the first arioso music of the opera; the heightened melodic character of the movement is highlighted by the harmonic clarity and stability at the opening of the section that stands in marked contrast to the complex and transitional harmonies of the first two sections of the scene. The section is comprised of two phrases (measures 204 - 217 and measures 218 – 229). With the exception of a brief excursion to D-Lydian in measure 214, the first phrase is exclusively D-Locrian. The second phrase is a variation of the first; D-Locrian harmony appears in the opening and concluding bars of the second phrase. In the interior bars, however, excursions are made to C-sharp Phrygian (measure 220), B-Locrian / Lydian (measure 221), E-Locrian (measures 224 - 225) and B-flat Locrian (measures 226 - 228).
The opening accompaniment of the fourth section, “If You Don’t Want to Go to Florida” (measures 236 – 249), is shown in Example 39. This section also emphasizes the D-natural pitch-class. The opening variation of the children’s motive (bracketed) is in D-Dorian. Despite brief chromatic shifts throughout, the music emphatically returns to D-Dorian or Lydian in measures 241, 244 and 246. The section ends in D-Locrian with the Grandmother’s melody (measure 248) outlining a complete D-Locrian scale (Example 40). June Star’s response (measures 249 – 250) outlines the characteristic pitch-classes of that mode.

Example 40: Concluding Melodies of “If You Don’t Want to Go to Florida”

Scene III

Scene III is in five sections. The first three sections, “You Were the First One in the Car” (measures 251 – 297), “The Family Take Their Seats” (measures 298 – 334) and “Bailey, the Speed Limit is 55!” (measures 335 – 348), are unified by persistent sixteenth-note divisions in the accompaniment based on the “foreshadowing” motive. The fourth section, “Mr. Edgar Atkins Teagarden” (measures 349 – 394), is the second arioso movement of the opera and is
differentiated from the preceding sections by significant changes of motive and texture in the accompaniment. It is in modified strophic form. The first phrase (measures 349 – 364) is repeated with variation in the second phrase (measures 365 – 379). The final section, “The Pickininny” (measures 395 – 411), is an ensemble section involving the entire cast. The music is characterized by a new, syncopated motive introduced by the bassoon.

CD track 5, which began in the final section of Scene II, continues through the first section of Scene III. Instructions are given to manually fade the track if it extends into the second section of Scene III in order to prevent the electronics from obscuring the dramatic thinning of texture that delineates the two sections. As in the previous scene, the isolated sound events heard on CD track 5 are not intended to overshadow the persistent sixteenth-notes rhythm of the opening section. CD track 6 begins in the transitional passage heard at the conclusion of the third section (measures 325 – 334). The “swirls” heard at 0:00 and 0:11 are timed to occur at the beginning of each of the Misfit’s two phrases. Distorted wind-type sounds [0:18] that initially build in volume and then slowly decay mark the cadence at the end of the section. A fermata marked in measure 334 of the acoustic score permits sufficient time for the gesture to conclude before the next section begins. CD track 7 includes isolated sounds similar to those heard in CD track 5 and complements the return to the persistent sixteenth-notes rhythm of the acoustic accompaniment heard in the previous sections. The track concludes with the randomized pitched array and is to be faded manually if it extends beyond the end of the third section. CD track 8 accompanies “Mr. Edgar Atkins Teagarden” (measures 349 – 393) and includes half-step pitch modulations that complement half-step shifts heard in the acoustic accompaniment. As in the other tracks in Scene III, the sound events are isolated and are placed predominantly in the background of the accompaniment. CD track 9 begins in the transitional
passage (measures 407 – 411) that concludes the fifth section of Scene III and that bridges into Scene IV. The “swirl” sound at the beginning of the track marks the thinning of texture that occurs in the acoustic accompaniment at the beginning of the passage.

Harmonically, the scene prolongs the pitch-class D-natural. The variations of the “foreshadowing” motive at the opening of the scene (bracketed in Example 41) initially establish the D-natural emphasis. Prominent returns to D-natural occur at the beginning of sections three and four. In the final section, the emphasis shifts initially to C-sharp, but returns to D-natural in the concluding bars.

**Example 41: Variation of the Foreshadowing Motive at the Beginning of Scene III**

An example of a variation of the “foreshadowing” motive used in the first section is bracketed in Example 41. This and other variations of the motive emphasize D-natural on most rhythmic beats through measure 288. Measures 289 - 297 are transitional. The motive is transposed and emphasizes B-natural beginning in measure 289. In measures 294 – 298, the motive is transposed by descending half-steps: B-flat (measures 294 - 296), A-natural (m. 297), culminating in the G-sharp emphasis that opens the second section.

**Example 42: Opening Passage from “The Family Take Their Seats”**
The opening passage from “The Family Take Their Seats” (measures 249 – 334) is shown in Example 42. The section begins in G-sharp Locrian. The sixteenth-notes pattern of the accompaniment emphasizes G-sharp on most rhythmic beats through measure 308. Beginning in measure 309, the emphasis shifts to A-natural. In measure 310, the accompaniment previously heard in the last section of Scene II returns transposed to A-Aeolian against the continuation of the “foreshadowing” motive also transposed to A-natural (Example 43). Although a number of chromatic pitches appear, the A-natural pitch-class emphasis persists through measure 324.

**Example 43: Return of Accompaniment from Scene II in “The Family Take Their Seats”**

Measures 325 – 334 comprise a transitional bridge to the next section (Example 44). The piano motive that introduces the passage (measure 325) is exclusively E-flat Ionian. A variety of harmonic collections are heard in the various instrumental motives that follow, including a {C-sharp, D-natural, E-flat} chromatic trichord that appears in the strings in measure 326. The vocal melodies in this passage, however, are G-sharp Locrian.
The introductory accompaniment (measure 335) and prominent motive (beginning in measure 336) of “Bailey, the Speed Limit is 55!” (measures 335 – 348) are bracketed in Example 45. The section opens in D-Lydian. The opening syncopated motive, first appearing in the violins, returns throughout the section and establishes D-natural as the principal pitch-center of the section.
Red Sam's motive, introduced in Example 2 (page 12), appears twice in this section (measures 339 - 340 and measures 344 – 345). With each appearance, the harmony shifts briefly to Octatonic III. The motive (bracketed in Example 46) includes D-natural as a prominent pitch, however, and in the second appearance, Red Sam's melody implies D-Dorian (or Aeolian) mode as the violins repeat the opening motive and also emphasize D-natural. In measure 343, the G-sharp Locrian harmony of the accompaniment figure is but a brief diversion from the D-natural emphasis of the section.

The opening passage of “Mr. Edgar Atkins Teagarden” (measures 349 – 393) is shown in Example 47. The harmony in the section is characterized by polymodal shifts within the accompaniment and vocal melodies. The accompaniment consistently emphasizes D-natural
with prominent returns to various D-natural modes in measures 355, 363, 380 and 388 – 389.

The vocal lines, however, emphasize B-natural, among other pitches, with prominent motions to B-natural in measures 354, 360, 365, 372 and 376.

Example 47: Opening Passage from “Mr. Edgar Atkins Teagarden” *(orchestral reduction)*

The concluding passage of the section (Example 48, measures 380 – 393) serves as a transitional link to the next section. Despite transitional harmonies in the middle bars, the final passage emphasizes D-natural. The opening harmonies (measures 380 and 381) are D-Ionian and D-Lydian; the passage concludes (measures 386 – 393) with predominantly D-Locrian harmony.
Example 48: Concluding Passage from “Mr. Edgar Atkins Teagarden (orchestral reduction)

The opening passage of “The Pickininny” (measures 394 – 411) is shown in Example 49.

Example 49: Opening Passage from “The Pickininny”
Example 49 continued: Opening Passage from “The Pickininny”

The bassoon motive establishes the predominant D-flat Mixolydian mode of the section with support from the prominent pitches emphasized in the Octatonic III vocal melodies. The Grandmother’s melody is also in D-flat Mixolydian, but features D-natural as chromatic pitch. The section concludes with a transitional passage (measures 407 – 411) that bridges to Scene IV. The harmonies through the remainder of the passage are transitional and do not emphasize a consistent pitch-class center.

Scene IV

The music of Scene IV (measure 412 – 537) is the most unified of the opera. Because the waltz motive appears in nearly every measure of the scene, the music is less sectional than that of other scenes. Dramatically, however, the scene divides into two halves: June Star's opening exchange with the Wife and the Grandmother's request to dance with Bailey constitute the first half; the conversation between the Grandmother and Red Sam constitutes the second half. CD tracks 9 and 10 of the electronic score accompany Scene IV. The “swirl” sounds heard in CD track 9 [0:17] are a cadential gesture that concludes Scene III. These sounds transition to the layers of “Tennessee Waltz” tracks ([0:25]) that open Scene IV. The “Tennessee Waltz” tracks fade as a “swirl” sound overtakes them in volume [1:11 – 1:18]. The remainder of the track
places very soft, isolated tones in the accompaniment texture that compliment, but do not overshadow, the instrumental parts. CD track 10 begins in the second half of the scene and contains sounds similar to those heard in the second half of CD track 9.

The whole-tone harmony of the principal motives of the scene does not provide the clarity of pitch-class center heard in previous scenes. The return of the opening motive at the original pitch level (measure 488), however, is an important moment structurally. The rhythmic downbeats of the bass voice suggest a C-natural emphasis at this point, but such an emphasis is not consistently maintained in either the preceding measures or in the measures that follow. Sustained D-natural pedal point in the bassoon and piano in measures 516 and 517 indicate a momentary emphasis of that pitch-class, although the bass emphasis shifts to E-natural in measure 518 – 528. The scene concludes with D-natural emphasis (measures 533 – 537) in the final motive (bracketed in Example 50, page 87).

The principal motives heard at the opening of Scene IV, the waltz motive and “Tennessee Waltz” fragments, were introduced in Example 1 (page 12). These motives comprise the instrumental introduction (measures 412 – 497) that opens the first half of Scene IV. The initial waltz motives (measures 412 – 424) are exclusively Whole-Tone I. The opening “Tennessee Waltz” fragments, in B-flat major, begin with the first three notes of the scale; a Whole-Tone I subset. A harmonic shift occurs in measure 425 - 445. In these measures, the waltz motives are exclusively Whole-Tone II and the “Tennessee Waltz” fragments are transposed to B-natural major. The waltz motives and “Tennessee Waltz” fragments continue through measure 476. From measure 446 and following, however, more frequent shifts between Whole-Tone I and Whole-Tone II harmony occur. Most of the “Tennessee Waltz” fragments in these measures appear in a key in which the first three notes of the scale complement the whole-tone collection.
of each waltz motive with which they appear. One exception occurs in measures 447 - 449. Here, the waltz motive is Whole-Tone I; the “Tennessee Waltz” fragment is in G-Mixolydian (the first three notes of which are a Whole-Tone II subset). This dissonance prepares June Star's statement, "No, I certainly wouldn't live in a broken down place like this!"

Two new whole-tone motives appear in measures 477 – 485 and were analyzed previously in Example 12a (page 37 – 38). The shifting Whole-Tone I and Whole-Tone II collections of these motives creates text painting for the Grandmother’s phrase, "I don't know why you don't have a nat'rally sunny disposition like I do." When Bailey answers, measure 486, "Trips make me nervous," a dissonant G-natural appears as an added tone to a Whole-Tone I chord.

A polymodal motive appears in measure 487 and marks the beginning of an instrumental interlude (measures 487 – 497) that is otherwise comprised of waltz motives and “Tennessee Waltz” fragments. The polymodal motive\textsuperscript{11} appears again in measure 498 and marks the beginning of the scene's second half. In the second half, the waltz motive remains the principal motive of the accompaniment. New motives introduced in measure 501, measure 516 and measure 534 are bracketed in Example 50. These motives are also whole-tone.

\textbf{Example 50: Additional Whole-Tone Motives in Scene IV (orchestral reduction)}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example50}
\end{figure}

\textsuperscript{11} The polymodal motives in measures 487 and 497 are fragments, at pitch, of the longer motive that opens Scene V. The full motive is analyzed in Example 17b (page 45).
Example 50 continued: Additional Whole-Tone Motives in Scene IV (orchestral reduction)

The title line of the opera, sung by both the Grandmother and Red Sam (measures 513 – 515), was previously presented in Example 26 (page 57).

Scene V

Scene V is in four sections. The first, "Outside Toomsboro" (measures 538 - 559), is the third arioso section of the opera. It is in modified strophic form; the first phrase (measures 538 – 546) repeats with variation in the second phrase (measures 547 – 553). The movement is begun by the Grandmother in the diner and concluded on the proscenium of the stage as a set change is made. The last three sections, "The House with the Secret Panel" (measures 560 - 581), "The Dirt Road " (measures 582 - 628) and "We've Had an Accident" (measures 629 - 649), are ensemble sections that feature the family and convicts. Greater rhythmic activity in the sections propels the action toward the beginning of Scene VI. The last two sections reprise the music of the Prelude and first section of Scene I.

CD tracks 11, 12 and 13 of the electronic score accompany Scene V. CD track 11 begins in the first section and fades as the second section begins. It recapitulates the bell-type tones associated with the Grandmother’s first arioso movement. CD track 12 begins in the second section. Many of the gestures are processed with band filters that ascend through the frequencies of their reverberation. The effect suggests motion and a building intensity that accompanies the family’s discussion about trying to find the plantation. CD track 13 begins in the second half of
the Prelude reprise and continues into the beginning of Scene VI. The sounds in CD track 13 are processed similarly to those in CD track 12 and also build intensity through the remainder of the scene.

The harmony in “Outside Toomsboro” is modal but ambiguous as to pitch-center. The introductory motive was analyzed previously in Example 17b (page 45). The motive is used as a ritornello in the section and returns in measure 542, measures 547 – 548 and measure 554. The Grandmother's melody tonicizes A-natural with various modal inflections throughout the section (these melodies were previously introduced in Example 22a, page 50). The sustained harmonies of the accompaniment, however, generally tonicize E-natural. The “fate” motive, which enters in measures 558, initially emphasizes E-flat, but shifts the harmonic motion toward D-natural at its conclusion.

Example 51: Selected Passages from “House with the Secret Panel” (orchestral reduction)
Selected Passages from “The House with the Secret Panel” (measures 560 – 581) are shown in Example 51. The section is also ambiguous as to pitch-center. The chromatic C-sharps and E-flats in the opening motive imply some emphasis of the pitch-class D-natural. In the measures that follow, however, the pitch-class C-sharp is emphasized, although not strongly supported. The Grandmother’s melody emphasizes C-sharp in measure 563 and measures 565 – 567. In the accompaniment, the C-sharp pitch-class is emphasized by the violins on the metric downbeats of measures 563 and 564, the cello in measure 571 and by the piano in measures 573 – 574. Tension builds in measures 575 – 581 with the introduction of the chromatic sixteenth-notes motive first heard in the cello (bracketed in Example 51). The harmony in this section is transitional as the pitch emphasis of the recurring motive shifts with new statements by different instruments. The variation of the “fate” motive that begins in the piano in measure 579 primarily emphasizes E-flat. The E-flat octave in the final beat of measure 581, however, functions as an
anacrusis resolving to the D-natural octaves heard at the opening of the Prelude reprise (measure 582).

The Prelude and music from the first section of Scene I are repeated in the last two sections of Scene V with the addition of vocal melodies that narrate the events of the car crash. Although the vocal melodies do not alter the fundamental pitch-centers established in the accompaniment, many do create secondary pitch centers. In measures 587 – 591 (Example 52), for instance, the Grandmother’s melody centers on B-flat against the \{C-sharp, D-natural, E-flat\} chromatic trichord outlined in the accompaniment before shifting to A-natural in measure 591.

**Example 52: Prelude Reprise with Vocal Melody** *(only select instrumental parts shown)*

In the concluding measure of the last section, the “fate” motive appears and reasserts the importance of the D-natural pitch-class.

**Scene VI**

Scene VI is the longest scene in the opera, encompassing approximately one-third of the total length. CD tracks 13 – 25 of the electronic score accompany Scene VI. The music in Scene VI is generally more dissonant than that of other scenes. In most sections, melodies and motives of different harmonic collections are layered and sustained harmonies often include a
pitch that is foreign to the harmonic collection implied by the other pitches. The motives and vocal melodies of Scene VI also use more octatonic and chromatic subsets than those of other scenes.

The gunshot heard in measure 807 effectively divides the scene in half. Prior to the gunshot, the music is sectional and somewhat disjunct, reflecting the initial chaos that erupts when the family first meets the convicts. After the gunshot, the music is more unified motivically and, in general, the tempo and overall rhythmic activity slow considerably. This reflects the increasing clarity with which the Grandmother realizes the inevitable outcome.

The first half of Scene VI is in nine sections. Dramatically, the first half divides into three parts. The first three sections, “You’re the Misfit” (measures 650 – 663), “Listen, I Know You’re a Good Man” (measures 664 – 693) and “Hush! Everybody Shut Up!” (measures 694 – 718), comprise the first part. These sections present the initial conversations between the family and convicts, and they conclude with Bailey and John Wesley being led into the woods by Hiram and Bobby Lee. The fourth section, “Two Fellas Came in Here Last Week” (measures 719 – 741), comprises the second part and inserts into the crash scene a story told by Red Sam about being swindled by a pair of customers at the diner. The next five sections, “My Daddy Said I Was a Different Breed of Dog” (measures 745 – 765), “I’m Sorry I Don’t Have a Shirt” (measures 766 – 779), “My Daddy Was a Card Himself” (measures 780 – 792), “Think How Wonderful It Would Be” (measures 793 – 803) and “Do You Ever Pray?” (measures 804 – 814), constitute the third part. These sections present the dialogue between the Grandmother and Misfit prior to the gunshots that kill Bailey and John Wesley.

CD track 13 continues from the previous scene into the opening section of Scene VI. The electronic sounds heard in the section are characterized by a sustained ambience in the middle-
ground of the stereo field and soft, isolated sound events placed at various points in the field. Sustained bell-type tones complement the sustained pitches of the instrumental accompaniment. CD track 14 accompanies the second section. The “knock” sounds featured in the track compliment the rhythmic accents of the principal acoustic motive. CD track 15 begins in the third section and continues through the end of the first half of the scene. The electronics in the third section are similar to those heard in the first section. As the fourth section opens in the diner, the electronic score features “Tennessee Waltz” tracks. The “Tennessee Waltz” tracks fade at the end of the fourth section. Through the remainder of the first half of the scene, the electronics again appear as isolated sound events.

Example 53: Selected Passages from “You’re the Misfit”

(orchestral reduction)
Selected Passages from “You’re the Misfit” are shown in Example 53. The music of the section is particularly dissonant. Sustained pitches create chord clusters that suggest modal, whole-tone or octatonic collections, but that also typically include an additional pitch outside of the collection implied by the other pitches. In measure 651, for instance, the sustained C-sharp, G-sharp and A-natural pitches in the accompaniment support the Grandmother’s D-Lydi (or G-sharp Locrian) melody. A dissonant C-natural, however, is also sustained as the lowest pitch. In measures 652 – 654, the woodwinds layer Whole-Tone I pitches that complement the Whole-Tone I pitches of the Grandmother’s melody; a dissonant A-natural is also sustained, however.

The fate motive (bracketed in Example 53) introduced at the conclusion of Scene V leads to an elided cadence in measure 650. The open octave at the cadence establishes a D-natural emphasis that is prolonged by the opening pitches of each of the Grandmother’s first three phrases (measures 650 – 653). The Misfit’s melody (measures 655 – 657) is briefly in E-Phrygian mode, accompanied by the Whole-Tone I major third dyads in the lower woodwinds that emphasize C-natural and E-natural. At the end of the section, however, G-sharp is emphasized as the sustained bass pitch in the cello and the Misfit’s melody pitch in the concluding bar of the section. His line resolves to A-natural, however, in the first bar of the next section.

The principal motive of “Listen, I Know You’re a Good Man” was previously presented in Example 9b (page 33). The harmony of the section is characterized by the rhythmic emphasis of D-natural in the piano and cello arpeggiation and the emphatic C-sharp Locrian (measures 671 – 675) and C-sharp Phrygian12 (measures 676 – 679) modes of the Grandmother’s melody. The harmonic simplicity of the section reflects the sense of calm the Grandmother attempts to assert.

12 or D-Ionian and D-Lydi modes if D-natural is considered the pitch-center of these lines
at this moment. The harmonic dissonance between the D-natural emphasis of the accompaniment and the C-sharp emphasis of the vocal melody reflects the underlying anxiety, however, that she attempts to mask.

Example 54: Concluding Phrase of “Listen, I Know You’re a Good Man”

The concluding bars of the second section (measures 689 – 693; Example 54) are the only portion of the opera accompanied exclusively by the electronics. The passage is transitional, but the isolation of the electronic accompaniment against the Misfit’s lines is intended to establish a leitmotif connection between the electronics and the Misfit. The vocal melody initially outlines Octatonic I pitch-classes, but shifts to C-sharp Phrygian beginning in measure 692.

Example 55: Selected Passages from “Hush! Everybody Shut Up!”
(orchestral reduction)
Selected Passages from “Hush! Everybody Shut Up!” (measures 694 – 718) are shown in Example 55. The opening accompaniment of the section is reminiscent of the music heard in the first section. The violin motive (measures 694 – 698; bracketed in Example 55) is a variation of the major thirds motive introduced by the lower woodwinds in the first section. As in the first section, the accompaniment and vocal melodies in this section layer different harmonic collections to create considerable dissonance. In the opening measures, for instance, the violin motive, Bailey’s melody and the sustained pitches of the accompaniment all outline Octatonic III pitch-classes. The quartal harmonies in the section, however, suggest G-sharp Locrian and E-flat Mixolydian modes. Hiram’s melody follows in F-Ionian as the violin motive develops and introduces an Octatonic II pitch collection. An underlying D-natural pitch-class center is maintained through measure 710, however. Bailey’s opening melody emphasizes D-natural as its first and last pitches. Motives in the piano and violin emphasize D-natural in measures 698 – 710 (including a {C-sharp, D-natural, E-flat} chromatic trichord in the violins, measures 708 – 710). This D-natural emphasis is displaced by the sustained {C-natural, B-natural} dyad appearing in the cello and piano beginning in the last beats of measure 710. CD track 15 accompanies the section. As in the first section, the electronic sounds heard are soft, isolated events that compliment, but do not overshadow the instrumental accompaniment.
Example 56: Concluding Phrase of “Hush! Everybody Shut Up!” (orchestral reduction)

Measures 715 – 718 (Example 56) are transitional and reprise the accompaniment pattern of “Why I Wouldn’t Take My Children,” the first arioso section in Scene II. In this passage, the harmony is exclusively Whole-Tone I until the second beat of measure 718. The Grandmother’s melody emphasizes A-flat and is supported by prominent {A-flat, C-natural} major third dyads in the accompaniment.

“Two Fellas Came in Here Last Week” (measures 719 – 739) reprises the waltz motive heard in each of the sections set in the diner. Red Sam’s story is told in two phrases (measures 719 – 729 and measures 733 – 741). The waltz motive accompanying the first phrase is predominantly Whole-Tone I (with a brief division to Whole-Tone II in measure 723). In the interlude between the phrases, the waltz motive appears with additional pitches outside of the whole-tone collection implied by the other pitches. The motive is exclusively Whole-Tone II in the second phrase. The bass motion of the cello emphasizes C-natural in the Whole-Tone I passages and B-natural in the Whole-Tone II passages. Measures 742 – 744 are transitional and bridge to the next section. The melody shared by Red Sam and the Misfit in this passage is in D-Locrian mode (Example 57), although the sustained D-natural and C-natural pitches sustained in the accompaniment emphasize C-natural as the lowest pedal point. CD track 15 continues from the previous section. The electronic score features “Tennessee Waltz” tracks in this section.
“My Daddy Said I Was a Different Breed of Dog,” “I’m Sorry I Don’t Have a Shirt,” and “My Daddy Was a Card Himself” are unified by persistent sixteenth-note divisions in the accompaniment that carry through all three sections. The accompaniment motives of the first of these sections returns in the opening bars of the third.

The opening piano motive in “My Daddy Said I Was a Different Breed of Dog” was previously presented in Example 13b (page 40). The motive initially emphasizes C-natural and E-natural. Although the motive is transposed to other pitch-levels throughout the section, prominent returns to the original \{C-natural, E-natural\} pitch-level occur measures 750, 755 and 761. Measures 762 – 765 are transitional. The accompaniment pattern introduced by the piano in these measures, shown in Example 58, is polymodal. The upper voice emphasizes F-sharp Aeolian (measures 762 and 764) and Whole-Tone II subsets (measures 763 and 765); the lower voice outlines an E-flat major triad.
Example 58: Concluding Phrase of “My Daddy Said I Was a Different Breed of Dog”

[Musical notation image]

The prominent motive of “I’m Sorry I Don’t Have a Shirt . . .” (measures 766 – 779) is bracketed in Example 59. The metric accents of the treble motive initially emphasize D-natural. It is predominantly Octatonic III. In measures 772 – 774, the motive is transposed down a half-step. The motive is transposed again, emphasizing C-natural, in measures 775 – 776. In measures 777 – 779, the accompaniment emphasizes D-natural as the lowest pitch of the sustained {D-natural, E-flat} pitches.

Example 59: Selected Passage from “I’m Sorry I Don’t Have a Shirt”
(orchestral reduction)

[Musical notation image]

The piano motive first heard in “My Daddy Said I Was a Different Breed of Dog” returns at the opening of “My Daddy Was a Card Himself.” In this section, the piano motive initially emphasizes {B-natural, D-sharp} dyads. The motive is transposed to other pitch levels beginning in measure 786, concluding with an emphasized {G-natural, B-natural} dyad in measures 789 – 790 and sustained B-natural pedal point in the cello and bassoon. In the transitional passage that bridges to the next section (measures 791 and 792; Example 60), E-flat
is emphasized. The piano, doubled by the bassoon and cello, sustains E-flat as the lowest pitch of an \{E-flat, D-natural\} dyad. The Grandmother’s melody (measures 791 – 793) also emphasizes E-flat as its beginning and ending pitches.

**Example 60: Return of Motive from Scene II in “Think How Wonderful It Would Be”**

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\[ \text{Example 60 image here} \]
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“Think How Wonderful It Would Be” (measures 793 – 803) reprises the accompaniment heard in “Why I Wouldn’t Take My Children” in Scene II (measures 793 – 795 are included in Example 60; the accompaniment patterns are bracketed). The Grandmother’s melody (beginning in measure 794) establishes A-flat as the principal pitch-center within the A-flat Ionian pitches of the accompaniment.

In “Do You Ever Pray?” sustained pitches in the accompaniment emphasize D-natural as the lowest pitch in two dyads that create a composite \{C-sharp, D-natural, E-flat\} chromatic trichord (Example 61). A gunshot fires (CD track 16) in measure 806 as the accompaniment layers clusters of half-step dissonances. A chromatic pentachord appears on the last beat of measure 808 between the instrumental parts and vocal melody. The accompaniment thins beginning in measure 809, reducing to a sustained C-natural octave in measure 814.
Example 61: Selected Passage from “Do You Every Pray?” (orchestral reduction)

Dramatically, the second half of Scene VI (measures 815 – 1027), divides into two main parts. The first part is comprised of four sections: the “Pray Duet” (measures 815 – 872), “Nobody Had Nothing I Wanted” (measures 873 – 891), “If You Pray” (measures 892 – 909) and “Lady, Would You Like to Join Your Husband?” (measures 910 – 921). These sections conclude with the Mother and June Star being led away into the woods.

CD tracks 17 – 21 accompany these sections. The shortness of CD tracks 17, 18 and 19 (8 seconds, 28 seconds and 14 seconds in length, respectively) facilitates the alignment of their
sounds with specific text in the opera for which they provide text painting. CD track 19, for instance, comprises the electronic “tornado.” CD track 20 begins in the second half of the “Pray Duet” and includes numerous “knock” sounds that complement the rhythmic accents of the acoustic motives in the section. CD track 21 begins in the opening bars of “Nobody Had Nothing I Wanted” and continues into the second part of Scene VI. The electronic sounds provide additional ambience to the accompaniment that intensifies the drama on stage.

The “Pray Duet” divides into three subsections distinguished by the introduction of new motives in measure 838 and measure 857. In the first subsection (measures 815 – 837), the accompaniment sustains long pitches in various instruments with isolated rhythmic figures appearing in small groups of instruments. These isolated figures often create moments of text painting. The woodwind figures in measures 821 – 822 (Example 62), for instance, are meant to depict march rhythms or rapid gunfire associated with the military service described by the Misfit. The torrent of cross-rhythms and ascending passagework heard in all instruments in measures 832 – 835 depict a tornado. The second subsection is introduced with the appearance of Red Sam’s motive, first heard in the lower woodwinds.

**Example 62: Opening Passage from “Pray Duet”**

![Example 62: Opening Passage from “Pray Duet”]

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These first two subsections prolong a C-natural emphasis. In the first subsection, C-natural is sustained through measure 834 by the pedal point of the piano and cello with a single, momentary shift to B-natural in measures 831 – 832. In the second subsection, Red Sam’s motive emphasizes a \{C-natural, E-natural\} major third dyad (bracketed in Example 63) that continues through to measure 848. Although Red Sam’s motive continues in the third subsection at the \{C-natural, E-natural\} pitch-level, a primary D-natural pitch-class emphasis is established by the “fate” motive heard through the end of the movement (Example 65).

Secondary pitch-class emphases in the first subsection include G-sharp and D-natural. The Misfit’s melody, exclusively Octatonic III until the anacrusis to measure 835, emphasizes G-sharp in measures 816, 817, 820, 826 and 828 (C-natural is, however, a prominent pitch in measures 821 – 823 and measures 831 and 834). The violin figures in measures 817 and 819 center D-natural within a \{C-sharp, D-natural, E-flat\} chromatic trichord. The piano motive in measures 820 – 822 emphasizes D-natural as the lowest pitch. Measures 835 – 837 are transitional and bridge to the next subsection. The accompaniment layers various motives that
create a \{C-sharp, D-natural, E-flat, E-natural, F-natural\} chromatic pentachord on the last two beats of measure 835.

**Example 63: Selected Passage from the Second Part of “Pray Duet”**

![Musical notation](image)

In the second subsection, the \{C-natural, E-natural\} emphasis of Red Sam’s motive is obscured by the major seventh and minor ninth dyads in the piano that shift to various pitch levels throughout the subsection (Example 64). Measures 851 – 856 are transitional with the increasing dissonance of the harmonies in the woodwinds and strings building to the elided cadence in measure 857 and beginning of the third subsection (Example 64).

**Example 64: Transitional Passage in “Pray Duet” (orchestral reduction)**

![Musical notation](image)

Of the three subsections, the third is the most unified motivically. The harmony of the third subsection is consistently maintained by the D-natural emphasis of the “fate” motive and the \{C-natural, E-natural\} emphasis of Red Sam’s motive (Example 65).

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Example 65: Concluding Motives in “Pray Duet”
(orchestral reduction)

“Nobody Had Nothing I Wanted” (measures 873 – 909) reprises the accompaniment introduced in “My Daddy Said I Was a Different Breed of Dog.” Here, the motive is transposed and emphasizes the \{B-natural, D-sharp\} dyad on the rhythmic beats. Although the accompaniment changes beginning in measure 878, the violins continue to emphasize B-natural as the beginning pitch of their sextuplet sixteenth-note motive (bracket in Example 66). The cello, however, emphasizes C-natural as the lowest pitch of a sustained \{C-natural, B-natural\} dyad. Through the remainder of the section, the harmony is transitional and changes with different sustained pitches in the accompaniment. The \{C-natural, B-natural\} dyad returns, however, in the cello in the concluding bars of the section.

Example 66: Selected Passage from “Nobody Had Nothing I Wanted”
(orchestral reduction)
“If You Pray” reprises once again the music first introduced in the “Why I Wouldn’t Take My Children” arioso from Scene II. The section prolongs a C-natural pitch-class emphasis. The opening piano motive introduces C-natural as its lowest pitch. Although other pitches are sustained as the lowest pedal point in measures 893 – 899 and measures 904 – 905, C-natural returns in the lowest sustained voice in measures 900 – 903 and measures 906 – 909 (Example 67).

The principal motive of “Lady Would You Like to Join Your Husband?,” presented in Example 6 (page 30), is exclusively Whole-Tone I in measures 910 – 913 and alternates between Whole-Tone II and Whole-Tone I collections in measures 914 – 920. The opening bars emphasize C-natural as the lowest pitch-class on the metric downbeats. The motive returns to this original pitch-level in measure 915. The section concludes (measure 921) with the “fate” motive shifting emphasis toward D-natural.

The second part of Scene VI comprises the final dialogue between the Grandmother and Misfit and divides into six sections: “Jesus, Jesus” (measures 922 – 947), “I Call Myself the Misfit” (measures 948 – 964), “Jesus, You’ve Got Good Blood” (measures 965 – 978), “Bailey, Bailey” (measures 979 – 989), “If He Did What He Said” (measures 990 – 1008) and “Maybe He Didn’t Raise the Dead” (measures 1009 - 1027). The accompaniment in these sections is characterized by long sustained pitches and considerably less rhythmic activity than that found in
other parts of the opera. These sections are also the least differentiated by changes of motive or texture in the accompaniment.

CD tracks 21 – 25 accompany these sections. CD track 21 continues from the first part of Scene VI and continues to provide additional ambience that enhances the dramatic effect of the accompaniment. The start point for CD track 22 aligns with the word “Misfit” in the statement “I Call Myself the Misfit.” The oscillating sounds heard at the beginning of the track effectively underscore the Misfit’s name. The thunderous sounds and wind effects that pan across the stereo field build increasing tension through the scene. This intensity continues in CD track 23 and builds to the electronic climax in measure 989. The texture in this portion of the electronic score is the densest of the opera and momentarily overtakes the instrumental parts as the primary accompaniment. The texture thins beginning in measure 999 and prepares the final moment before the Grandmother’s death. CD track 24 contains extended layers of the randomized pitch array and is manually faded in order to coordinate the final gunshot heard at the beginning of CD track 25.

“Jesus, Jesus,” “I Call Myself the Misfit” and “Jesus! You’ve Got Good Blood” each begin with prominent emphasis of D-natural.
In “Jesus, Jesus” (Example 68), the opening melody lines of both the Grandmother and the cello (bracketed) begin on D-natural, a pitch also sustained by the bassoon in the opening bars. The cello also sustains D-natural as the lowest pedal point of the accompaniment in measures 927 – 930.

In measures 934 – 945, the Misfit’s melody is in D-Locrian, although the accompaniment at times sustains pitches foreign to that mode, including a bass pedal B-natural beginning in measure 937 (Example 69).
Example 70: Opening Passage from “I Call Myself the Misfit” (*orchestral reduction*)

“I Call Myself the Misfit” opens with an elided cadence concluding on an open D-natural octave as seen in Example 70. The harmony immediately shifts away from D-natural, however, and is transitional through measure 961. In measure 962, the “fate” motive returns and again establishes D-natural as the principal pitch-class center (bracketed in Example 71).

Example 71: Bridge to “Jesus, You’ve Got Good Blood”
In the opening bars of “Jesus! You’ve Got Good Blood” (included in Example 71) D-natural is passed as a sustained pitch between the bassoon, clarinet, oboe and violin I. Beginning in measure 971, however, the piano emphasizes B-natural on the metric downbeats of measures 971, 972, 975, 976, 977 and 978 (measures 976 – 978 are included in Example 72). In the final bars, however, the Misfit’s melody concludes in D-Locrian mode; the continued B-natural emphasis in the accompaniment and the concluding F-sharp in the flute melody create a secondary Octatonic III collection (B-natural, C-natural, D-natural, E-flat, F-natural, F-sharp; Example 72).

Example 72: Concluding Passage from “Jesus! You’ve Got Good Blood”
(Flute and Misfit melodies with reduction of orchestral accompaniment)

Throughout “Bailey, Bailey,” B-natural continues to be emphasized in the bass pedal point of the accompaniment (Example 73). The section concludes with the electronic climax (measure 990) that precedes “If He Did What He Said.”
The harmony in “If He Did What He Said,” immediately following the electronic climax, is transitional. Sustained clusters of pitches and isolated instrumental melodies and motives present a variety of scalar types. The principal harmonic motion may be traced through the changing pedal tones sustained in the section. The initial A-natural, D-natural and C-natural pedal tones are shown in the Example 74.

Example 74: Selected Passages from “If He Did What He Said” (reduced accompaniment in orchestral reduction)
In “Maybe, He Didn’t Raise the Dead,” an A-flat pitch-class is sustained as the lowest pedal point beginning in measure 1010 (Example 75) through measure 1024. Beginning in measure 1021, the cello initiates an Octatonic III melody that shifts to D-Phrygian following the B-natural in measure 1023. As the A-flat of the bassoon fades in measure 1024, D-natural emerges as the emphasized pitch sustained by the solo cello.
Instrumental Lament

The Instrumental Lament begins with a melody in the cello in D-Locrian followed by a \{C-sharp, D-natural, E-flat\} chromatic trichord heard in measures 1033 – 1034. The harmony in measures 1035 – 1039 is transitional and includes a Whole-Tone I collection in measure 1036 (Example 76).
Example 76: Opening Passage from the Instrumental Lament

Beginning with the anacrusis to measure 1040, the harmony shifts to E-flat Lydian with E-flat emphasized by agogic accent in the cello (measures 1040 and 141) and emphasized as the highest pitch by the violin (measure 1043; Example 77).

Example 77: Selected Passage from the Instrumental Lament

The prominent returns to E-naturals in the bass and treble voices of the piano in measures 1045 – 1048 establishes E-Lydian harmony with some non-chord tones appearing in these measures (Example 78).
Example 78: Selected Passage from the Instrumental Lament

Measures 1049 – 1051 are transitional and include sequential statements in the treble voice of the piano. The G-natural pedal in the cello, measures 1050 – 1052, creates a momentary G-natural emphasis, but as the cello line moves chromatically against the sequential violin line, the harmony is once again transitional. The D-natural sustained by the violin beginning in measure 1058 is held into the next section as a common tone to the Whole-Tone I harmony that opens the final scene (Example 79).

Example 79: Concluding Passage from the Instrumental Lament
Scene VII

Scene VII reprises the waltz motive and Tennessee Waltz fragments. The waltz motive (bracketed in Example 79) is exclusively Whole-Tone I through measure 1083, but shifts repeatedly between Whole-Tone I and Whole-Tone II collections through measure 1102. The motive initially emphasizes C-natural, heard prominently in the downbeats of the motive in measures 1060, 1062 and 1064. Although other transpositions of the motive are used, prominent returns emphasizing C-natural occur in measures 1072 – 1073 and measures 1076 – 1083. The concluding motive of the section is sounded by the clarinet in measure 1095 (Example 80) and signals a momentary emphasis of D-natural. Beginning in measure 1103, the motive appears in the piano transposed to D-flat. This motive continues through the remainder of the opera against sustained pitches passed among the other instruments. The sustained pitches gradually fade from the texture. In measure 1119 to the end, only the D-flat pitch-class is used.
Example 80: Concluding Motive in Scene VII

CD track 26 accompanies the final scene and contains extended layers of the randomized pitch array, processed with considerable time expansion, and distortions of the vocals from the “Tennessee Waltz” recording. The track is permitted to extend beyond the concluding bars of the acoustic accompaniment. The opera concludes with a slow fade of the randomized pitch array.

Table 3 summarizes the pitch-class centers emphasized throughout the opera and discussed in this chapter. Important details about the electronic score are also included. In the table, “TW” refers to distortions of the “Tennessee Waltz” recording that appear in the electronic score; “trans.” refers to transitional passages in which a strong pitch-center is not clearly maintained.
### Table 3: Summary of the Pitch-Centers of the Opera and the Electronic Score

<table>
<thead>
<tr>
<th>Scene I</th>
<th>1. Prelude</th>
<th>m. 1</th>
<th>m. 19</th>
<th>m. 28</th>
<th>m. 33</th>
<th>m. 37</th>
<th>m. 44</th>
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<th>2. “Bobby Lee, Hiram!”</th>
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<th>m. 68</th>
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<th>Scene I</th>
<th>3. Flashback Vignettes</th>
<th>m. 75</th>
<th>m. 81</th>
<th>m. 87</th>
<th>m. 92</th>
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<tr>
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<th>m. 113</th>
<th>m. 117</th>
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<th>m. 179</th>
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<th>m. 188</th>
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<td></td>
<td>(WT I)</td>
<td>(WT I)</td>
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<td></td>
<td>CD track 3: TW…………cadence fades into next section</td>
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</table>

<table>
<thead>
<tr>
<th>Scene II</th>
<th>8. “Why I Wouldn’t Take My Children”</th>
<th>m. 204</th>
<th>m. 214</th>
<th>m. 217</th>
<th>m. 220</th>
<th>m. 229</th>
<th>m. 234</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D-Loc</td>
<td>trans.</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>CD track 4: ........................................bell-type tones……………………cadence</td>
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<thead>
<tr>
<th>Scene II</th>
<th>9. “If You Don’t Want to Go to Florida”</th>
<th>m. 236</th>
<th>m. 238</th>
<th>m. 241</th>
<th>m. 242</th>
<th>m. 244</th>
<th>m. 245</th>
<th>m. 246</th>
<th>m. 247</th>
<th>m. 248</th>
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<tbody>
<tr>
<td></td>
<td>D-Dor</td>
<td>trans.</td>
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<td></td>
<td>CD track 5: .......................................................isolated sound events in background of accompaniment texture………………………….</td>
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</table>

<table>
<thead>
<tr>
<th>Scene III</th>
<th>10. “You Were the First One in the Car”</th>
<th>m. 251</th>
<th>m. 261</th>
<th>m. 276</th>
<th>m. 279</th>
<th>m. 284</th>
<th>m. 288</th>
<th>m. 289</th>
<th>m. 294</th>
<th>m. 297</th>
<th>m. 298</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>{D, E♭}</td>
<td>D-Loc</td>
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<td></td>
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<tr>
<td></td>
<td>CD track 5: .......................................................isolated sound events in background of accompaniment texture…………………………. fades into next section</td>
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</table>
Table 3 continued: Summary of the Pitch-Centers of the Opera and the Electronic Score

<table>
<thead>
<tr>
<th>11. The Family Take Their Seats</th>
<th>m. 300</th>
<th>m. 307</th>
<th>m. 309</th>
<th>m. 325</th>
<th>m. 326</th>
<th>m. 329</th>
<th>m. 333</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD track 6:</td>
<td>G\textsuperscript{#} Loc trans. A E\textsuperscript{#}-Ion trans. trans. trans.</td>
<td>swirl........swirl........cadence at phrase end</td>
<td></td>
<td></td>
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</tbody>
</table>

| 12. “Bailey, the Speed Limit is 55!” | m. 335 | m. 339 | m. 341 | m. 342 | m. 343 | m. 344 | m. 346 |
| CD track 7: | sounds events in background of texture.......................cadence |

| 13. Mr. Edgar Atkins Teagarden | m. 349 | m. 353 | m. 355 | m. 356 | m. 363 | m. 365 | m. 380 |
| CD track 8: | sounds include pitch-bends that complement acoustic motives....... |

<table>
<thead>
<tr>
<th>14. The Pickin’inny</th>
<th>m. 395</th>
<th>m. 407</th>
<th>m. 408</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD track 8:</td>
<td>D\textsuperscript{#} D-Lyd trans.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Scene IV**

<table>
<thead>
<tr>
<th>15. Instrumental Introduction</th>
<th>m. 412</th>
<th>m. 425</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD track 9:</td>
<td>C D\textsuperscript{#} (WT I) (WT II)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>..pitched..TW enters</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>16. “Ain’t She Cute”</th>
<th>m. 435</th>
<th>m. 446</th>
<th>m. 487</th>
<th>m. 488</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD track 9:</td>
<td>D\textsuperscript{#} trans. E-Aeol/ C (WT II) E-Ion (WT I)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>17. “You Can’t Win”</th>
<th>m. 498</th>
<th>m. 499</th>
<th>m. 516</th>
<th>m. 518</th>
<th>m. 529</th>
<th>m. 533</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD track 9:</td>
<td>E-Aeol/ trans. D E trans. D E-Ion (WT I) (WT I)</td>
<td></td>
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<td></td>
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</tr>
</tbody>
</table>

**Scene V**

<table>
<thead>
<tr>
<th>18. “Outside Toomsboro”*</th>
<th>m. 538</th>
<th>m. 545</th>
<th>m. 547</th>
<th>m. 552</th>
<th>m. 554</th>
<th>m. 555</th>
<th>m. 558</th>
<th>m. 559</th>
</tr>
</thead>
</table>

* the vocal melodies in this section tonicize A-natural, predominately

<table>
<thead>
<tr>
<th>19. The House With the Secret Panel</th>
<th>m. 560</th>
<th>m. 561</th>
<th>m. 565</th>
<th>m. 568</th>
<th>m. 571</th>
<th>m. 572</th>
</tr>
</thead>
</table>

bell-type tones............fade CD track 12: complex layers...cadence fades into next section
Table 3 continued: Summary of the Pitch-Centers of the Opera and the Electronic Score

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Measure Range</th>
<th>Key(s)</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.</td>
<td>&quot;The Dirt Road&quot; (Prelude Reprise)</td>
<td>m. 582 – m. 625</td>
<td>D C D# F WT I/ A-Aeol/ WTII A* Ion</td>
<td>CD track 12: isolated…layers of sound…sounds</td>
</tr>
<tr>
<td>21.</td>
<td>&quot;We Had an Accident&quot;</td>
<td>m. 629</td>
<td>D*</td>
<td>CD track 12: layers of sound…</td>
</tr>
<tr>
<td></td>
<td>Scene VI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>“You’re the Misfit”</td>
<td>m. 650 – m. 659</td>
<td>D trans. C/E trans. G*</td>
<td>CD track 12: low rumble…..softer, more isolated sounds….cadence fades into next section</td>
</tr>
<tr>
<td>23.</td>
<td>“Listen, I Know You’re a Good Man**”</td>
<td>m. 664 – m. 685</td>
<td>D trans.</td>
<td>CD track 13: knocks…electronics alone accompany Misfit’s melodies</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td>25.</td>
<td>“Two Fellas Came in Here Last Week”</td>
<td>m. 719 – m. 742</td>
<td>C B C B C</td>
<td>CD track 14: TW…………………………thunder sound…</td>
</tr>
<tr>
<td>27.</td>
<td>“I’m Sorry I Don’t Have a Shirt”</td>
<td>m. 766 – m. 777</td>
<td>D C# C D</td>
<td>CD track 14: …TW predominates…………</td>
</tr>
<tr>
<td>28.</td>
<td>“My Daddy Was a Card Himself”</td>
<td>m. 780 – m. 791</td>
<td>B D* A* G D</td>
<td>CD track 14: TW predominates……………………..</td>
</tr>
</tbody>
</table>
### Table 3 continued: Summary of the Pitch-Centers of the Opera and the Electronic Score

<p>| | | | | | |</p>
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</thead>
<tbody>
<tr>
<td>30. “Do You Ever Pray?”</td>
<td>m. 803</td>
<td>m. 808</td>
<td>D</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>CD track 15:</td>
<td></td>
<td></td>
<td>gunshot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31. “Pray Duet”</td>
<td>m. 815</td>
<td>m. 835</td>
<td>m. 838</td>
<td>m. 849</td>
<td>m. 857</td>
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<tr>
<td>CD tracks 16-19:</td>
<td></td>
<td>electronics provide word painting of Misfit’s text</td>
<td></td>
<td></td>
<td>CD track 20: knocks</td>
</tr>
<tr>
<td>32. “Nobody Had Nothing I Wanted”</td>
<td>m. 873</td>
<td>m. 878</td>
<td>m. 881</td>
<td>m. 887</td>
<td>891</td>
</tr>
<tr>
<td>CD track 20/21:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33. “If You Pray”</td>
<td>m. 892</td>
<td>m. 897</td>
<td>m. 900</td>
<td>trans.</td>
<td>C#</td>
</tr>
<tr>
<td>CD track 21:</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>34. “Lady, Would You Like to Join Your Husband?”</td>
<td>m. 910</td>
<td>m. 914</td>
<td>m. 915</td>
<td>m. 917</td>
<td>m. 921</td>
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<td>(WT I) (WT II) (WT I) (WT II)</td>
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<tr>
<td>35. “Jesus, Jesus”</td>
<td>m. 922</td>
<td>m. 925</td>
<td>m. 927</td>
<td>m. 931</td>
<td>m. 937</td>
</tr>
<tr>
<td>CD track 21:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36. “I Call Myself the Misfit”</td>
<td>m. 948</td>
<td>m. 949</td>
<td>m. 956</td>
<td>m. 962</td>
<td>D</td>
</tr>
<tr>
<td>CD track 22:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Complex sounds…..knocks….fade</td>
</tr>
<tr>
<td>37. “Jesus, You’ve Got Good Blood”</td>
<td>m. 965</td>
<td>m. 969</td>
<td>m. 971</td>
<td>D</td>
<td>trans.</td>
</tr>
<tr>
<td>CD track 23:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38. “Bailey, Bailey”</td>
<td>m. 979</td>
<td>m. 989</td>
<td>B</td>
<td>trans.</td>
<td></td>
</tr>
<tr>
<td>CD track 23:</td>
<td></td>
<td></td>
<td>cresc. ……climax</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39. “If He Did What He Said”</td>
<td>m. 990</td>
<td>m. 1007</td>
<td>trans.</td>
<td>G</td>
<td></td>
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<tr>
<td>CD track 23:</td>
<td></td>
<td></td>
<td>complex….texture</td>
<td>sounds</td>
<td>thins</td>
</tr>
<tr>
<td>40. “Maybe He Didn’t Raise the Dead”</td>
<td>m.1009</td>
<td>m.1011</td>
<td>m.1024</td>
<td>G</td>
<td>G#</td>
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<tr>
<td>CD track 23:</td>
<td></td>
<td></td>
<td>fade</td>
<td>CD track 24: pitched sounds…..CD track 25: gunshot</td>
<td></td>
</tr>
<tr>
<td>41. Instrumental Lament</td>
<td>m.1028</td>
<td>m.1033</td>
<td>m.1040</td>
<td>m.1044</td>
<td>m.1045</td>
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<tr>
<td>CD track 25:</td>
<td></td>
<td></td>
<td>ambient sounds….fade</td>
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Table 3 continued: Summary of the Pitch-Centers of the Opera and the Electronic Score

Scene VII

<table>
<thead>
<tr>
<th>42. Epilogue</th>
<th>m.1060</th>
<th>m.1066</th>
<th>m.1072</th>
<th>m.1084</th>
<th>m.1088</th>
<th>m.1102</th>
<th>m.1103</th>
<th>m.1109</th>
<th>m.1127</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD track 26:</td>
<td>pitched sounds</td>
<td>...TW enters...</td>
<td>TW fades...TW re-enters</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>fade</td>
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</tbody>
</table>
CHAPTER 7
SUMMARY AND CONCLUSIONS

This final section of the document presents the analytical conclusions and addresses the compositional goals that were presented in Chapter 1 with respect to the analyses presented in Chapters 4 – 6.

Analytical Summary

Analysis in Chapter 6 reveals the variety of motives used in the opera and their scalar types. Although some sections are comprised predominantly of a single scalar type, most include a number of motives of different scalar types. This layering of different motives and scalar influences creates considerable dissonance throughout the opera. Most motives do, however, emphasize a particular pitch-class and frequent use of modal motives in the opera ensures that most sections exhibit a strong pitch-class center.

Significant returns to a focal D-natural pitch-class are heard in every scene. The Prelude opens with D-natural centered in the emphasized {C-sharp, D-natural, E-flat} chromatic trichord. Although Scene I prolongs a D-sharp pitch-center, there are significant motions toward D-natural in each section of Scene I. The third section of the scene, for instance, prolongs D-Phrygian mode. The extreme dissonance heard in the first two sections of Scene II resolves to a clear D-natural emphasis in the last two sections of the scene. Scene III opens with D-natural emphasized throughout the first section and includes significant returns to D-natural at the beginning of the third and fourth sections. Although the fifth section of Scene III initially emphasizes C-sharp, again there is a return to D-natural in the concluding passage.
With respect to the D-natural emphasis established in the Prelude and first three scenes of the opera, Scene IV is transitional. A brief passage (measures 516 – 517) suggests a D-natural center prior to the appearance of the final motive in the scene (measures 533 – 537) which also emphasizes D-natural. Scene V is also transitional. The second and third sections briefly emphasize D-natural as a focal pitch. The concluding section, a return of music heard at the opening of Scene I, emphasizes E-flat.

A clear D-natural emphasis also returns, briefly, at the opening of Scene VI. The D-natural octaves in measure 650 announce the moment the Grandmother recognizes the Misfit. Although the harmony shifts frequently throughout Scene VI, returns to D-natural mark significant lines in the dialogue: “First you and Bobby Lee get him and that boy to step over yonder with you” (Misfit, measures 700 – 703); “Nobody realizes what this is!” (Bailey, measures 709 – 711); “Nome, I ain’t a good man, but I ain’t the worst in the world neither” (Red Sam and Misfit, measures 742 – 744); “Do you ever pray?” (Grandmother, measures 804 – 805; D-natural remains the pitch-class focus through the gunshot heard in measure 806 – 807); “Jesus, Jesus” (Grandmother, measures 922 – 923); “It was the same case with Him as with me” (Misfit, measures 927 – 928; a D-natural pitch-class emphasis is prolonged in the Misfit’s melody through measure 945); “... and I wouldn’t be like I am now” (Misfit, measures 1018 – 1019); “. . . one of my own children” (Grandmother, measures 1023 – 1024).

The instrumental Lament, too, initially emphasizes D-natural. It opens in D-Phrygian mode from a sustained D-natural in the cello. Although the pitch center shifts within the Lament, the section concludes with a sustained D-natural in the violin that continues into the opening bars of Scene VII. Although the waltz motive in Scene VII initially emphasizes C-natural, the harmony returns to D-natural as Bobby Lee suggests “Some fun!” and the Misfit
responds with the final line of dialogue in the opera: “Shut up, Bobby Lee. It’s no pleasure in life.” At the conclusion of the Misfit’s passage, the emphasis shifts to D-flat for the remainder of the opera. This final shift is intended to reflect the dramatic change that occurred in the lives of all the characters as a result of their encounter with one another.

**Compositional Goals**

The effectiveness of the opera in achieving each of compositional goals established in Chapter 1 is considered below.

*Compositional Goal 1: To develop a libretto that would remain true to the intent of O’Connor’s original short story, but which would retell the story in an innovative and dramatic way.*

The cyclical, as opposed to linear, construction of the libretto and the juxtaposition of certain scenes from different times and locations in the story creates a dramatic retelling of the story which is especially appropriate for staged opera. The use of the convicts as narrators at certain points creates several large ensemble sections for variety that do not exist in this story otherwise. Casting the final dialogue between of the Misfit and Bobby Lee in the diner rather than at the crash site enhances the drama of the staged presentation without sacrificing the intent of the original story.

*Compositional Goal 2: To develop acoustic motives that would enhance the telling of the story.*

The recurring motives, and in particular the waltz motive and “Tennessee Waltz” fragments used as ritornelli throughout the opera, create structural unity and support the dramatic presentation. The “fate,” “foreshadowing” and “danger” motives convey the elements of foreshadowing important to O’Connor’s story. The “recognition” motive articulates important
dramatic moments. Among the motives associated with particular characters, the children’s syncopated motive represents the playful spirit of June Star and John Wesley.

**Compositional Goal 3:** To develop, through the instrumental motives and vocal melodies, a pitch language for the opera that would express the exceptionally dark mood of the work and yet allow for intervening “lighter” moments.

The pitch language of the opera derives from the four basic scalar types exemplified by the motives and vocal melodies. Chromatic and octatonic motives, as well as the layering of various motives of different scalar types, create considerable dissonance throughout the opera and reflect the dark mood of the work. Modal motives articulate clear pitch-centers and, in many sections, create a momentary diatonicism that is heard as relatively consonant in the lighter moments of the opera. The whole-tone motives are also generally perceived as consonant, although the implied pitch-center is less clear.

**Compositional Goal 4:** To write idiomatic vocal melodies, within the dissonant pitch language, appropriate for college-level singers.

In especially dissonant sections of the opera, careful consideration has been given to the appropriateness of doubling the voices in the accompaniment. In many instances, the entering pitch of the melody sounds in the accompaniment prior to the vocal entrance. In general, the singability of the vocal lines has been greatly enhanced by the prevalence of modal scales.

**Compositional Goal 5:** To enhance the structural unity of the opera with the integration of pre-recorded digital stereo playback into what is primarily an acoustic work.

The electronic score provides additional motives to the accompaniment as well as sound effects and additional elements of text painting. It enhances the general mood of the story and aids in the articulation of form. Throughout, the electronic gestures complement the acoustic
motives and emerge ultimately as a recurring leitmotif for the Misfit. The general effect of the opera is strengthened by their presence.

Conclusions

The use of chromatic, whole-tone, modal and octatonic scalar collections throughout the composition create a work that is characteristically “contemporary” but which also retains some traditional elements. The clear emphasis on frequently changing focal pitches throughout the opera not only aids performers but also helps to define the harmonic organization. The electronic score intensifies the overall texture of the accompaniment, reinforces the dramatic elements, and becomes an integral part of the staged presentation. All of these features combine to create an effective musical setting of one of Flannery O’Connor’s most famous short stories.
REFERENCES


Westergaard, Peter.  Mr. and Mrs. Discobolos.  New York:  Broude, 1968.

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A Good Man is Hard to Find
based on the original short story by Flannery O'Connor

1. Prelude

With intense foreshadowing

David Volk
SCENE I

2. Bobby Lee, Hiram!

As curtain opens, one gunshot is heard. Low spot light rises on Misift center stage holding gun and standing over the body of the Grandmother. He wears Bailey's shirt.
Misfit looks back over his shoulder as he calls to Bobby Lee and Hiram. Bobby Lee and Hiram enter. Bobby Lee wears John Wesley's cap. Misfit points to Grandmother's body on the ground.

Misfit               Bobby Lee!          Hiram!
 Predominantly pitched sounds
 Foreground: distorted sounds
 Multiple layers of sound

Pno.

Misfit points to Grandmother's body on the ground.
Throw her where you thrown the others.
Bobby Lee and Hiram carry the Grandmother's body off stage. Misfit empties remaining bullets from gun and places them in his shirt pocket. He tucks the gun in the back waist band of his pants and walks to the corner of the stage. He is deep in thought.
percussive sounds

low frequency reversed pitched sounds predominate

low distortion sounds...
Fl.

Ob.

Bb Cl.

Bsn.

Electronics

Misfit

Pno.

Vln. I

Vln. II

Vlc.

--- followed by low frequency pitched sounds with very high reverb

Spot on Misfit fades.
Misfit exits.
Low spot rises on
John Wesley and June
Star seated in the back
seat of the car.

would have been bet - ter,
be-t-ter for you all,
if you had - n't of reck - er - nized me.
3. Flashback Vignettes

John Wesley reaches across his sister and points "out the window" of the car. June Star looks in the direction he is pointing.
Try

John Wesley shakes his head and laughs. June Star slaps his shoulder angrily.
As spot fades on children, low spot rises on Red Sam’s billboard and on Red Sam drying a glass at the bar in the diner.
Red Sam raises his index finger to emphasize his point.
One minute, looking down

Spot fades on billboard and diner as low spot rises on Mother standing at the crash scene.

0:00

medium high pitched sounds

0:05

white noise sound enters left field

22
over the blue tops of the trees.

pitched sounds and white noise sounds

crash sounds

layers of high pitched sounds and white noise sounds
layers of pitched sound and white noise sound

Distorted sound in left field followed by medium high pitched sounds alone

0:19

The next minute, the next minute,
pitched sounds continued; increasing number of very low frequency sounds

looking out a red depression with the dust-colored trees looking down.
With motion

Full spot rises on crash scene. Misfit enters and calls to the Mother who remains in position from the last scene.

We had an accident, we had an accident!

I see you all had a little spill.

John Wesley and June Star run into the spotlight, excited about the crash.
Grandmother enters the spot light, dazed, but also excited.

Three "swirls" growing in complexity

We turned over, we turned

bad an accident, accident, accident, an accident!

ac - di - dent, ac - di - dent, ac - di - dent, an ac - di - dent!

Grandmother enters the spot light, dazed, but also excited.
Hiram and Bobby Lee emerge at the back edge of the spot light, as if coming from the woods.
Fl.
Ob.
Bb Cl.
Bsn.

Electronics

Three “swirls” continued

L.
0:47
1:00

Bailey

Hiram

Bobby Lee

Look here now

We seen it hap-pen. It hap-pened.

It hap - pened.

Spot light expands, revealing Bailey at the outer edge.
He walks toward the Misfit as he sings.
Medium-low pitched oscillating sounds in foreground texture. Series of "swirls" in background texture.

"Knocks"

we're in a predicament! Look here now! Nobody realizes what this
5. Instrumental Interlude

All characters freeze in place as lights fade to black. During the interlude, single strobe-light flashes illuminate a series of scenes staged by the characters: Scene 1: Bobby Lee and Hiram lead Bailey and John Wesley into the woods. Scene 2: The Wife taking the Mother's and June Star's order at the diner. Scene 3: The Grandmother places the cat in the hat box.
“Tennessee Waltz” Tracks continued
White-noise in left field followed by repeated splices of pitched sounds in right field.
"Tennessee Waltz" Tracks continue (momentary silence)

Randomized pitch array enters;
"Tennessee Waltz" continues
"Tennessee Waltz" Tracks and randomized pitch array continue
"Tennessee Waltz" Tracks and randomized pitch array continue. **"Tennessee Waltz" Tracks fade 2:08**
Bright spot rises on living room. Bailey is seated in lounge chair and Grandmother is sitting in a rocker. Both are reading a newspaper. Mother is sitting on sofa knitting. John Wesley and June Star are laying on the floor reading comics.
SCENE II

6. Now Look Here, Bailey

Grandmother stands and walks over to Bailey showing him the newspaper article she has been reading.
Low spot rises on Misfit standing at crash scene.
Spot on Misfit fades. Low spot on Diner rises.
He's a-loose, in this is-n't a soul in this.

Wife sits at bar talking with Hiram and Bobby Lee who are enjoying burgers, fries and sodas. Red Sam remains behind the bar at the opposite end drying glasses. Red Sam directs his comments toward the others, but does not look at them directly.
Grandmother's comments remain directed at Bailey.

Grandmother’s comments remain directed at Bailey.

He's a loose and head-ed t'ward Flor - i-da

Green world of God's that you can trust.
Wife speaks to Bobby Lee and Hiram. She is excited and somewhat flirtatious.

Did you read about the criminal that's escaped? Just you read it!

Wife speaks to Bobby Lee and Hiram. She is excited and somewhat flirtatious.
"Tennessee Waltz" tracks continue

“Grandmother”

Wife

Grandmother

Electronics

would it be a bit surprised if he didn’t attract this place right here.

and just you read what it

and e-banattract this place right here.
“Tennessee Waltz” tracks continue

Fl.

Ob.

Bb Cl.

Bsn.

vol

Electronics

Grandmother

Wife

Pno.

Vln. I

Vln. II

Vlc.

“Tennessee Waltz” tracks continue

I would it be none surprised to see him here!

just you
Red Sam walks down to the end of the bar, directing his wife to get back to work.

If he hears it's two cents in the register, that'll do.
8. Why I Wouldn't Take My Children

Wife, Red Sam, Bobby Lee and Hiram freeze in place as spot on diner fades to black. Grandmother continues pleading to Bailey . . .

Why, I wouldn't take my children.
Fl.

Ob.

B♭ Cl.

Bsn.

Electronics

Grandmother

Vln. I

Vln. II

Vlc.

Ring-modulation type sounds and pitch array in high register continue

child - ren my child - ren in any direction with a criminal like
Fl. 43
Ob. 43
Bsn. 43
B3 Cl. 43
Vln. I 43
Vln. II 43
Vlc. 43
Elec. 43
Pno. 43

that a - loose in it. Why I could - n't live with my con-science I could-n't live with my con-science

49
Two ring-modulation type tones followed by layers of several tones
Layers of ring-modulation type tones continue

Grandmother

You all ought to take

have been to Florida before,
them somewhere else for a change so they would see dif-f'rent parts

Single ring-modulation type tone (silence) Layers of ring-modulation type and saw-tooth wave sounds
Low-frequency white-noise sound with high reverberation enters. Randomized pitch array enters immediately following. White-noise and ring-modulation type sounds decay.

different parts of the world and be broad
Why they have never
Randomized pitch array continues
Saw-tooth wave sound in foreground (fades until 1:21)
Randomized pitch array continues

Track and final fade may continue into next section

been to see their connections in east Tennessee.

Randomized pitch array continues
John Wesley, standing from reading comics on the floor, signals June Star to join him in taunting the Grandmother.

John Wesley, standing from reading comics on the floor, signals June Star to join him in taunting the Grandmother.
She wouldn't stay at -

She wouldn't stay at -

Why don't cha just stay at home!

Go to Flor-ida why don't cha just stay at home!
Very ambient and oscillating sawtooth and sine wave sounds panned across stereo field continue

And what would you do if this fellow the Mis-fit

home, to be queen for a day?
John Wesley, mustering his bravado, punches the air as if attacking the Misfit.

She wouldn't stay at home for a million bucks!

I'd smack his face!

All right miss!

Very ambient and oscillating sawtooth and sine wave sounds panned across stereo field continue.
Fl.

Ob.

Bb Cl.

Bsn.

Electronics

Grandmother

June Star

June Star prims her hair.

Vln. I

Vln. II

Vlc.
SCENE III

10. You Were the First One in the Car

Grandmother, June Star, John Wesley, Bailey and Mother freeze in place as spot light on livingroom fades to black.
Ambient sounds continue

0:57 Oscillating pitched sound (fading to silence) Oscillating pitched sound

1:00
Spot rises on Grandmother sitting at bench, which represents the car. She is wearing a navy blue dress with white lace and holds a black valise on her lap. The Misfit, Bobby Lee, and Hiram stand at the outer edge of the spot, directing their comments toward her.
Dense layers of sound continue

Grandmother

Hiram

Bobby Lee

Misfit

Pno.

Vln. I

Vln. II

Vlc.

Ascending pitch array

Five, five, eight, nine,

the first one in the car read-y to go.
Fl.

Ob.

B♭ Cl.

Bsn.

Sawtooth wave sound in foreground

Ring-modulation type sounds alone

High pitched sounds followed by silence

Sounds re-enter

Fl.

Ob.

B♭ Cl.

Bsn.

Electronics

Grandmother

It will be very interesting to see how many miles we've been when we get

Pno.

Vln. I

Vln. II

Vlc.

64
Highly distorted sound

Complex array of sounds build and rise in frequency
You were the first one in the car.

You with your big black valise...
...looks like the head of a hip-po-pot-a-mus, in one corner...

...and underneath it, hiding a basket...

Ambient noise enters

"Knocks"

(silence)
Grandmother directs her response back over her shoulder, but does not look at the Misfit and his cohorts directly.

Grandmother directs her response back over her shoulder, but does not look at the Misfit and his cohorts directly.
...be-cause he would miss you too much...

...you were af-fraid he might
brush a-gainst one of the gas bur-ners and as-phy-x-i-ate him-self...
Grandmother raises her head defiantly, looking ahead.
Spot narrows, casting the Misfit, Bobby Lee and Hiram into the shadows. Bobby Lee and Hiram exit.
Bailey, Mother, June Star and John Wesley enter the spot and take their seats in the "car".
All are wearing clothing different from the living room scene. Additionally, the Mother wears a green kerchief in her hair.
11. The Family Take Their Seats

June Star and John Wesley sit on either side of the Grandmother. John Wesley works a crossword puzzle. June Star looks bored, staring "out the window." Bailey pantomimes driving. Grandmother leans forward to admonish the Mother.

You should wear something other than that 'ole green kerchief.
in your hair. In case of an accident you'll want anyone finding you dead on the highway to
know at once you were a lady.
John Wesley complains to Bailey.

Let's drive through Georgia fast so we won't have to look at it much!

John Wesley

Grandmother

If I were a little...
Grandmother

boy I wouldn't talk about my native state that way.

Ten - ne - see has the

John Wesley

Ten - ne - see.

Pno.

Vln. I

Vln. II

Vlc.
...Ten-ne-see is a hill-bill-y dump-ing ground, and Geor-gia...
Georgia is a lousy state, too.

Spot light expands. Misfit is seen standing at the outer edge.
Don't see no cloud in the sky.

Misfit looks up at the "sky."

Randomized pitch array in high register

Highly distorted sound in foreground

80
Grandmother looks up at the sky out her "car window."

Grandmother: Yes, it's a beau-ti-ful day for dri-ving, neith-er too hot nor too cold.

Misfit: sun, but don't see no cloud neith-er.
With motion

12. Bailey, the Speed Limit is 55!

Spot recedes, casting the Misfit, Bobby Lee and Hiram into the shadows. The Grandmother leans forward to comment on Bailey's driving.
Ring-modulated type sounds continue
Randomized pitch array enters. Sawtooth wave / ring-modulated type sounds continue.

Electric bass

Low spot rises on billboard and Red Sam still standing behind the bar drying dishes.

Red Sam

The fat boy with the happy laugh!
and small clumps of trees, and speed out before you have a chance to slow.
Red Sam shakes his finger, as before, to emphasize his point.
Spot on Red Sam fades to black. Grandmother turns her attention to John Wesley and June Star.
13. Mr. Edgar Atkins Teagarden

Spot narrows casting Bailey and Mother into shadow. The Grandmother is very animated as she tells her story to John Wesley and June Star.

Once when I was a maiden lady I was courted by a
Fl.

Ob.

B♭ Cl.

Hn.

Electronics

Grandmother

Mister Edgar Atkinson - a good looking man and a gentle man.
Fl.

Ob.

B♭ Cl.

Bsn.

Electronics

Grandmother

Pno.

Vln. I

Vln. II

Vlc.

who brought me watermelon every Saturday afternoon.

And on that watermelon he...
Pitch-bend sounds

Layers of sawtooth wave and ring-modulated type sounds, as in the beginning

carved his initials: E. A. T.
Well one Saturday afternoon, Mr. Edgar Artgar denbrought the watermelon but there was nobody home,
so he left the watermelon on the front porch and returned in his buggy to Jasper, Georgia.
But, I never got the watermelon, a little black boy ate it.

Note: The phrase "little black boy" is to be delivered as a derogative. The offensive term, used in the original short story, has been omitted.
when he saw the initials, E. A. T. I would have done well to

The Grandmother reminisces fondly.

Fl.

Ob.

B3 Cl.

Bsn.

Electronics

Grandmother

Pno.

Vln. I

Vln. II

Vlc.
Tea-garden, he was a gentleman, and besides, he bought
As she finishes, John Wesley and June Star roll their eyes, clearly unimpressed by the story. June Star motions dismissively at her Grandmother.

Co-cola stock when it first came out, and he died a very wealthy man.

Electronics
Sawtooth wave sound followed by layers of ring-modulated type sounds and randomized pitch array

Highly distorted sound in foreground

Pno.
1:37
Sawtooth wave sound

1:46
Highly distorted sound in foreground

Vln. I

Vln. II

Vlc.
The Grandmother is obviously angered by their behavior.
**14. The Pickaninny**

*Fl.*

*Ob.*

*Bb Cl.*

*Bsn.*

*Electronics*

Complex array panned back and forth across stereo field against low rumbling sounds in background

Sawtooth wave sound in foreground

Ring-modulated type sounds alone

1:58

2:02

2:08

*Grandmother*

Oh! Look at that cute pick-a-ny!

Oh! Would-ta' make a

up both sides

*Hiram*

Stone Mountain, blue granite comes up both sides

*Bobby Lee*

Stone Mountain, blue granite comes up both sides

*Misfit*

Stone Mountain, blue granite comes up both sides

The spot widens to include Mother and Bailey as the Grandmother points out "the window."

*Pno.*

*Vln. I*

*Vln. II*

*Vlc.*
Of the highway
Red clay banks, streaked with purple,

He did—n't have any britches on!

June Star sneers.
Note: O'Connor's use of the offensive term has been omitted.
But if I could paint, I'd paint that picture, I'd paint that picture.

Red Sam—my's your man! A veteran!

Low spot rises again on Red Sam drying glasses behind the bar of the diner.

* The final syllable of "veteran" should be pronounced to rhyme with "man."
Spot on Diner slowly rises to full brightness as spots on billboard and car fade to black. Bailey, Grandmother, Mother, John Wesley and June Star exit "car" and enter the diner area.
June Star begins dancing to the music in front of the bar. Bright spot rises on benches (now functioning as seats at a table in the bar). Bailey, the Grandmother, the Mother, and John Wesley, having walked through the scene, are now take their seats on the benches, facing each other. As they sit, the Wife is writing down their order.
The Wife, returning to the bar with the order, speaks to June Star as she walks by. June Star continues to dance as she responds.

"Tennessee Waltz" tracks continue

"Ain't She Cute?"
Would you like to be my little girl?

No! I certainly
“Tennessee Waltz” tracks continue

Oscillating pitched sounds in middle ground

Wouldn't live in a broken down place like this. Not for a million bucks!
The Wife walks back to the bar handing Red Sam the order slip as she makes her complaint about June Star. The Grandmother sits at the table swaying to the music.

The Wife walks back to the bar handing Red Sam the order slip as she makes her complaint about June Star. The Grandmother sits at the table swaying to the music.
Bailey glares at her.

Distorted white-noise sound overtakes "Tennessee Waltz" tracks (silence)

Ring-modulated type sounds

1:19

1:21

music makes me want to dance! Bailey, would you like to dance?

Bailey glares at her.
I don't know why you don't have a nat'r'ly sun-n'y dis-po-si-tion, like I...
Trips make me nervous.

Bailey is sullen, obviously thinking of something else. The Grandmother stands, waving her hand in disgust at him. She walks over to June Star who is dancing and begins to dance with her. June Star gives her grandmother a disapproving look, and goes to sit down with the rest of the family. The Grandmother, upset, walks over to the bar and begins conversation with Red Sam.
Red Sam has been watching the exchange between June Star and the Grandmother. As the Grandmother approaches the bar, he stops drying glasses, throwing his towel over his shoulder and leaning on the bar to talk to her.

You can't win,
High-frequency oscillating sounds with pitch bends continue

You can't win, These days, you don't know who to trust. Ain't that the truth?
High-frequency oscillating sounds with pitch bends continue.

The Grandmother looks over at June Star as she responds.

People are certainly not as nice like they used to be.
Red Sam goes back to drying glasses as he continues.
The Grandmother displays a presumed air of enlightenment as she responds:

The day when you could go off and leave your screen door unlatched. Not no more.
You can't win.

Grandmother

is en-ti-er-ly to blame!

The way they act, you would think we were made of mon-e-y.

Soft, distorted sound continues
Red Sam nods in agreement, tossing his hands in acknowledgement. As he does, he walks
to the other end of the bar and hands an order to the Wife. Spots on diner scene and
benches fade to black. Spot remains on Grandmother seated alone at the bar.

Red Sam nods in agreement, tossing his hands in acknowledgement. As he does, he walks
to the other end of the bar and hands an order to the Wife. Spots on diner scene and
benches fade to black. Spot remains on Grandmother seated alone at the bar.
SCENE V

18. Outside Toomsboro . . .

The Grandmother's discussion of the old plantation begins as a personal recollection to herself.

Out - side Tooms-bor - o,
Layers of ring-modulated type sounds continue

Pitch-bend and ring-modulated type sounds layered

I re-call an old plan-ta-tion, an old plan-ta-tion, with six white col-umns, and an
The Grandmother stands and begins pantomiming the scene she is describing. She walks toward the benches where Bailey, the Mother, June Star and John Wesley are sitting as if they are in the car. The family remains motionless as the Grandmother continues to walk about describing the scene with vivid gestures.
Additional ring-modulated type sounds re-enter and decays
Layering of ring-modulated type sounds overtake pitch-bend sounds

wooden trellis arbors, where you sat down with your suit or after a stroll in the garden.
I wonder, 1 wonder, is it still standing?
The Grandmother takes her "seat" in the car.

I re-call ex-act-ly where to turn and the more I talk a-bout it, the more I want to see it a-gain.

The Grandmother takes her "seat" in the car.
The Grandmother entices John Wesley and June Star to want to see the plantation. They are quickly excited by the tale she spins.

There is a secret panel in this house, and the story.

Look! A graveyard.
went that all the family silver was hidden in it when General Sherman came through, but it was never found!
June Star and John Wesley lean over the "seat" begging Bailey to stop at the plantation. Bailey is adamant in his refusal.
Let's go see the house with the secret panel!

No!
Complex layers continue

Highly distorted sound appears in foreground followed by low-frequency rumbles

It wouldn’t take over twenty

Please!

Please!

Please!

It would be very educational

No!

No!

grave-yard belong to the plantation.

It wouldn’t take over twenty

Please!

Please!

Please!

It would be very educational

No!

No!

grave-yard belong to the plantation.

graves-ward belong to the plantation.

576

576
Distorted sawtooth wave sound in middleground
As in the beginning

20. The Dirt Road
(Prelude Reprise)

The family remain seated in the car. The convicts stand behind as they narrate. Individual spots rise on each character as they sing through the end of the scene.
There were times when there were no paved roads, A dirt road!

marked it when we passed. There were times when there were no paved roads,
Grandmother

days journey

was thirty

132
The road is hilly with sudden washes and...
dangerous embankments.
Ringing-modulated type sounds and sawtooth wave sounds layers
Ring-modulated type and sawtooth wave sounds continue. Third pitched sound right stereo field followed by distorted white-noise sounds building in intensity.

Mem-ber so vi-si-ful-ly is not in Geo-r-gia, but in Ten-nes-see!

but in Ten-nes-see!
Layers of white-noise, ring-modulated type and sawtooth wave sounds continue

...you're face turned

A thought so embar-ras-sing...

138
Your heart raced, and your feet jumped up!
...up - set - ting the va - line, and
and un - der it rose...
and un - der it rose...

Layers of sound continue
Layers of sound continue

Low-frequency distorted sound in middleground

Layers of sound continue

Electronics

Grandmother

Pit-ty Sing, the cat, with a snarl on to Bail-ey's shoulder!
21. We Had an Accident!

Spots go black. Low spot rises as June Star and John Wesley run onto crash scene.

Layers of sounds continue

Pitched sound in right stereo field

Layers of sound continue

0:38

We've had an accident!
Layers of sound continue

Pitched sound

(silence)

had an accident, accident, accident, an accident!

ac-cident, ac-cident, ac-cident, an ac-cident!
Ring-modulated type sounds begin again

Grandmother enters spot light clutching her side. The Mother sits on the ground a few feet away.

I believe I’ve injured an organ.

Grandmother enters spot light clutching her side. The Mother sits on the ground a few feet away.
Ring-modulated sounds continue
Sawtooth wave sound
Ring-modulated type sounds continue
Sawtooth wave sound
Ring-modulated type sounds continue

May-be a car will come a-long.
La-dy would you mind calling them children to sit down right there where you're at.

The Misfit, Bobby Lee and Hiram enter the spotlight as if emerging from the "woods." The Misfit holds a gun.


SCENE VI

22. You're the Misfit!

You're the Misfit! I re-cog-nized you at once! Bail-ey!

The Grandmother points at the Misfit, excited, as the spot light rises to full brightness. Bailey yells, "You stupid bitch!" and the Grandmother begins to cry.
The Misfit walks over to the Grandmother to console her, but doesn't touch her. He then directs his attention to the rest of the family and waves his gun.

La-dy, don't get up-set, sometimes a man says things, he doesn't mean, but it would have been better for you all if you had'n't of

The Misfit walks over to the Grandmother to console her, but doesn't touch her. He then directs his attention to the rest of the family and waves his gun.
Bailey grabs John Wesley and pulls him next to him.
23. Listen, I Know You're a Good Man

I would hate to have to.

Manually fade, if need be. Allow ample time to begin Track 14 in measure 668.
"Knocks" followed by ambient sound

0:00

Listen, I know you're a good man. You don't look a bit like you've

Grandmother moves slowly toward the Misfit.
Ambient sounds continue Two additional "knocks" followed by ambient sounds

got common blood. I know you're a good man.
The Misfit waves his gun in the Grandmother's direction and signals her to stop moving.

and come from nice people!

Yes, 'm, finest people

Soft, high-pitched sound in left stereo field

Ambient sounds continue

Series of "knocks"
Hold fermata, if need be. Continue after two knocks at 0:23.

Series of "knocks" continue
Godnev-er made a fin-er wo-man than my moth-er, and my dad-dy's heart was pure gold. Watch'em children Bob-by Lee! You know they make me

Bailey nudges John Wesley toward the Mother who draws June Star and John Wesley close to her. The Misfit shakes his gun in their direction as he gives his instructions to Bobby Lee.
24. Hush! Everybody Shut Up

Fl.

Ob.

Bj, Cl.

Bsn.

Electronics

Bailey

Hiram

Misfit

Pno.

Vln. I

Vln. II

Vlc.

Manually fade Track 14 and immediately begin Track 15 in measure 695.

Distorted sawtooth wave sounds increasing in pitch frequency and panned across stereo field (silence).

Hush!

Ev-ry-bod-y shut up, and let me hand-le this!

It’ll take half an hour to fix this here car.

ner - vous.

Bailey rises and signals his family to stay put. Hiram walks into the spotlight, wiping his hands on a dirty rag.
The Misfit points his gun at Bailey and John Wesley and signals Bobby Lee to direct them toward the woods with a head nod.
Bobby Lee grabs Bailey as he protests, Hiram grabs John Wesley. The Grandmother rises in protest and begins to follow after them. Hiram turns, draws his gun, and points it in the Grandmother's face. She retreats.
"Tennessee Waltz" tracks enter followed immediately by "knock" Additional knocks followed by pitch-bends of ambient sounds Quick "knock" Distorted "knock"

Hiram and Bobby Lee escort John Wesley and Bailey off-stage. The Grandmother takes a few steps toward the Misfit, pleading.
25. Two Fellas Came in Here Last Week

Characters in the crash scene freeze in place. Low spot rises on diner. Red Sam is seen again drying glasses. He directs his comments over his shoulder to the Grandmother. The Grandmother remains facing the Misfit.

"Tennessee Waltz" tracks emerge prominently from background
Distorted "knock"
"Tennessee Waltz" tracks continue
Distorted "knock"

Two fell-lers come here last week, driving an old beat up car, but...
"Tennessee Waltz" tracks continue

1:08

Fl. Ob. Bb Cl. Bsn. Electronics

Red Sam

it was a good one, and they looked all right to me.

Pno.

Vln. I Vln. II Vlc.

vol (distorted sounds)
Distorted "knock" followed by increasing complexity of ambient sounds

Ring-modulated type

Said they worked in the mill, and I let them charge the gas they bought. Now
The Grandmother turns and directs her response to Red Sam. Red Sam raises his hand to discount her. The Grandmother slowly turns to the Misfit as he and Red Sam sing in unison. The spotlight on Red Sam fades as they sing.
26. My Daddy Said I Was a Different Breed of Dog

The Misfit takes a few steps away from the family and turns his back on them as he sings.

[Musical notation]

Fl.
Ob.
B♭ Cl.
Bsn.
Pno.
Vln. I
Vln. II
Vlc.

Repeated thunder-like sounds in descending pitch frequency

Pitch-bend sounds begin

My Daddy said I was a different breed of dog from my...
brothers and sisters.

"You know," Daddy said, "it's some that can live..."
their whole life without asking about it, and it's others has to know

Pitch-bend sounds continue  "Tennessee Waltz" tracks enter texture
Loud, distorted sound

2:02

2:07
why it is, and this boy is one of the latter. He's going to be into

"Tennessee Waltz" tracks and pitch-bend sounds continue

Soft, repeated thunder-like sounds in descending pitch frequency

167
Thunder-like sounds, "Tennessee Waltz" tracks and pitch-bend sounds continue

Two distorted white-noise sounds in foreground

ev - 'ry - thing.
27. I'm Sorry I Don't Have a Shirt

Distorted sounds continue
Repeated thunder-like sounds in descending pitch frequency

The Misfit turns around to face the family. He displays a sudden sincerity in his demeanor.
Electronics

“Tennessee Waltz” tracks predominate

2:29

lad-ies. We buried our clothes when we escaped,
28. My Daddy Was a Card Himself

The Mother erupts and clutches June Star even more tightly. The Grandmother motions for her to be quiet. The Misfit ignores them all and turns away once more as he sings.

Where have you taken him?

My daddy was a card himself.

Distorted white-noise sound in left stereo field briefly overtakes "Tennessee Waltz" tracks

"Tennessee Waltz" tracks continue

Electronics

- Freq.
- + Freq.
- EQ Band Fil.
- Vol.

The Mother erupts and clutches June Star even more tightly. The Grandmother motions for her to be quiet. The Misfit ignores them all and turns away once more as he sings.
"Tennessee Waltz" tracks continue

self. You couldn't put nothing over him. Never
"Tennessee Waltz" tracks continue...
You could be honest, too, if you only handling them.

The Grandmother takes another step toward the Misfit.
29. Think How Wonderful It Would Be

The Grandmother shows increasing confidence and less anxiety speaking to the Misfit.
Distorted white-noise sound enters and overtakes "Tennessee Waltz" tracks

Manually fade over next few measures, if need be

and live a comfortable life and not have to worry about someone chasing you all the
30. Do You Ever Pray?

Do you ever pray?  

Grandmother  

Yes—in, some—body’s always chasing you.  

The Misfit is unmoved.
A gunshot is heard in the distance. The Grandmother is jolted to the reality of the situation and drops to her knees. The Misfit remains motionless. A second gunshot follows.
The Misfit continues, ignoring the gunshots. His statements express a wide range of emotions, from anger to ambivalence.
Oscillating pitched sounds with heavy reverb and ascending pitch frequency
Distorted white-noise sounds with quick attack and long decay

Everything.

Been in the armed service both land and at sea at home and abroad.
The Grandmother's first utters "pray" as an off-hand remark spoken from a state of complete shock. Each successive statement is increasingly more fervent.
Fl.
Ob.
B♭ Cl.
Bsn.

Grandmother
Misfit

Pno.
Vln. I
Vln. II
Vlc.

Pray!  Pray!  Pray!  Pray!  Pray!

Been with the railroads,
Plowed Moth-er Earth.

Been
Multiple layers of distorted white-noise sounds panned back and forth across stereo field

in a tornado, I seen a man burnt a-live. I ev-en seen a wo-man
The Misfit becomes more insistant.
Misfit

a bad boy that I remember of. But,
some-where a- long the line, I done some-thing wrong and got sent to the pen-ten-t'ar-y
That's when you should have started to pray!

I was buried alive

Turn to the right. It was a wall.

The Grandmother reaches to touch the Misfit, but he turns "to the right."
Turn to the left, it was a wall. Look up, a ceiling. Look down, it was the floor.

The Misfit kneels to touch "the floor."
Two "knocks" followed by ambient noise
Two additional "knocks" with increased ambient noise
Two additional "knocks"

*I* forget what I done. I set there, trying to remember what it was.

The Misfit remains kneeling, but looks up and off into the distance as he continues.
Two additional "knocks," slightly slower

Once, I thought it was coming to me,

I didn't recall it to this day.
The Grandmother inches closer to the Misfit. He turns toward her in disagreement and she retreats a step.
32. Nobody Had Nothing I Wanted

The Misfit stands and walks away with his back turned to the Grandmother.
The Grandmother recoils. The Misfit, defensive, turns to face her.

Electronic: Additional slow "knock" at higher pitch frequency

Layers of "knocks," ring-modulated type and "clipped" sounds creating a complex texture

0:04
Additional slow "knock" at higher pitch frequency

0:09
Layers of "knocks," ring-modulated type and "clipped" sounds creating a complex texture

Fl.

Electronics

Additional slow "knock" at higher pitch frequency

Layers of "knocks," ring-modulated type and "clipped" sounds creating a complex texture

0:04
Additional slow "knock" at higher pitch frequency

0:09
Layers of "knocks," ring-modulated type and "clipped" sounds creating a complex texture

The Misfit

killed my dad-dy, I known it for a lie, my

Pno.

Vln. I

Vln. II

Vlc.
Layers of "knocks" and ring-modulated type sounds continue

(silence)

I had nothing to do with it!

dad-dy died in nine-teen ought nine-teen, from the epi-de-mic flu.

Single ring-modulated type sound followed by additional "knocks" and other ring-modulated type sounds
He was buried in the Mount Hope-Baptist churchyard, and you can go see for yourself!

The Misfit points as if the cemetery were nearby.
33. If You Pray

If you pray, Je-sus will help you.

Why don't you pray?

That's right. I don't want no hep, I'm do-ing all right my-self.

The Grandmother takes a step toward the Misfit.

The Misfit turns his back on the Grandmother once more. Bobby Lee and Hiram emerge from the woods. Bobby Lee carries Bailey's shirt in one hand. Hiram wears John Wesley's cap.
Bobby Lee tosses the shirt to the Misfit. The Misfit puts it on and buttons it up as he continues.
Layer of sounds continue  "Tennessee Waltz" tracks continue

1:25

Distorted sound in right stereo field

1:38

Fl.

Ob.

B♭ Cl.

Bsn.

Electronics

Misfit

Pno.

Vln. I

Vln. II

Vlc.

\[ \sum \]

You'll just for-get what you done, and just be pun-ish-ed for it.

take the ti- yer off his car.

\[ vol \]

("knocko" and randomized pitch array)
34. Lady, Would You Like to Join Your Husband?

The Misfit walks over to the Mother and June Star. His demeanor changes. He seems almost sincere.
Bobby Lee and Hiram walk over to the Mother and June Star to escort them into the woods.
Bobby Lee reaches to lift June Star by the arm. She slaps at him.

He reminds me of a pig!

Bobby Lee snorts like a pig as he pushes June Star into the woods.
The Grandmother stares off into the distance, again in a state of shock.
It was the same case with Him as with me, except he hadn't committed a crime and they could prove that I had com-

The Misfit keeps his back to the Grandmother.
mit-ted one. They had the papers on me. Of course, they nev-er shown me my pa-pers, and that's why I sign my-self now.
I said long ago you get a signature and sign everything you do and keep a copy of it. Then you'll

The Misfit half-turns to the Grandmother and becomes increasingly belligerent as he continues.
know what you've done and you can hold up the crime to the punishment and see do they match, and prove you ain't been treated right!
36. I Call Myself the Misfit

The Misfit fully turns and faces the Grandmother. He moves slowly toward her.

I call myself the Misfit, because I can't I can't make all I done match
The Misfit slowly walks behind the Grandmother. As he sings "and another ain't punished at all," he extends his arms indicating that he directs the line to her. He continues to hold the gun in one hand.

"all I've been through in punishment."

"Does it seem right, that one is punished a heap, and another ain't punished at"

"Predominantly low oscillating sounds"

"Two 'knocks;' low oscillating sound continue (heavy reverb)"

"Layers of 'knocks' at various speeds through end of track"
The Grandmother falls to her knees. On her knees, she slowly moves toward the Misfit.
The Grandmother reaches for her purse.
Lady, there was never a body that gave the undertaker a tip.

The Misfit grabs the Grandmother’s purse and tosses it aside. The Grandmother turns and, still on her knees, moves away from the Misfit toward the direction where Bailey had been led away.
The Misfit walks away from the Grandmother, turning his back to her. He becomes increasingly animated as he continues. The Grandmother remains motionless and unresponsive and does not look at the Misfit.
Decay of "explosion" continues
Complex layers of sound
"Explosion"

Hold fermata until "explosion" occurs

He thrown ev'ry-thing, He thrown ev'ry-thing, ev'ry-thing off balance.
If He did what He said, if He did, then it's nothing to do but throw away every-things, every-thing, every-things.
Pitched dyads and Ring-modulated type sounds continue
Texture thins
"Thunder" sound in background of texture
Pitched dyad sounds continue

And if He didn't do what He said, then it's nothing,
It's no thing for you to do but enjoy the few minutes you've got left by killing somebody or
As the Misfit concludes his monologue, he kneels with his back turned to the Grandmother.
The Grandmother, still kneeling, looks up at the Misfit. Her comment is made with no real thought as to the meaning of the words. The Misfit looks up into the sky as he responds.

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The Misfit remains kneeling. The Grandmother's gaze toward the Misfit reflects a moment of understanding. She suddenly feels compassion for him.
The Grandmother stands and slowly walks toward the Misfit. She slowly reaches for him and the lights slowly dim. At the moment she touches him, he springs up, startled, and shoots her instinctively. The lights fade to black.
41. Instrumental Interlude

The stage remains dark through the entire instrumental lament as the set change for the final scene in made.

0:37
Allow to fade naturally

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SCENE VII
42. In the Diner

Bright spot light rises on the diner. Red Sam and the Wife are seen working at the bar. The Misfit and Hiram sit at the table. The Misfit holds Pitty Sing in his lap, and gently strokes her fur. Bobby Lee brings three beers from the bar and joins the Misfit and Hiram at the table. They all wear attire unseen previously.
The Misfit and Hiram drink their beers.
She would da been a good woman if it had been somebody there to

The Misfit stares straight ahead over his drink. He does not look at Bobby Lee as he responds.
“Tennessee Waltz” tracks

Randomized pitch array in foreground and "Tennessee Waltz" tracks in background continue

0:37 0:40

The Misfit makes the gesture of a gun with his thumb and index finger.

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The Misfit makes the gesture of a gun with his thumb and index finger.
Bobby Lee raises a toast. Hiram and Bobby Lee clink their glasses together. The Misfit glares at him.

Shut up Bob- by Lee. It’s no

Bobby Lee raises a toast. Hiram and Bobby Lee clink their glasses together. The Misfit glares at him.
Bobby Lee stares at the Misfit not fully comprehending what he has said. The Misfit does not return his gaze. Hiram looks to the side. All characters freeze in place through the remainder of the opera.
Randomized pitch array and "Tennessee Waltz" tracks continue
Randomized pitch array and "Tennessee Waltz" tracks continue

Allow randomized pitch array to extend several seconds beyond final measure and fade manually.