

## PITCH ORGANISATION IN HENDRIK HOFMEYR'S *ALLEENSTRYD*

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Hendrik Pienaar Hofmeyr is one of South Africa's most frequently commissioned and performed composers. Very little research dealing with his work has been published. In an attempt to address this, the current article will look at the song cycle *Alleenstryd*, a work of seminal importance in the evolution of Hofmeyr's musical language. The various types of pitch organisation which had been emerging in earlier works by the composer are here for the first time organised into a fully integrated and coherent system. The opening melodic and harmonic material of the work undergoes constant change throughout the cycle in a highly organised process which is groundbreaking in its originality. The principles applied here have later become the mainstay of Hofmeyr's mature style, which has evolved from such diverse influences as African music and the works of Schoenberg, Stravinsky, Szymanowski and Arnold van Wyk. His work is characterised by an adherence to expanded tonality, directness of expression, contrapuntal fabrics and an exceptional sense of orchestral colour.

Born in Cape Town in 1957, Hofmeyr obtained a Masters degree in Music at the University of Cape Town in 1981. During a self-imposed exile in Italy (1981–91) he obtained diplomas in piano, composition and conducting from the conservatoires of Florence and Bologna, and in 1999 he was awarded a DMus by the University of Cape Town. He became a lecturer at the University of Stellenbosch in 1992, and in 1998 he was appointed as a senior lecturer at the University of Cape Town, where he was promoted to associate professor in 2001. A winner of a number of national and international competitions, he received the Nederburg Opera Prize for *The Fall of the House of Usher*, first performed at the State Theatre in Pretoria in 1988. In 1997 he received two international awards: *Raptus* for violin and orchestra won the Queen Elisabeth of Belgium Competition, and *Byzantium*, a setting of Yeats's poem for high voice and orchestra, won the Dimitri Mitropoulos Competition.

Composed in 1996, Hofmeyr's song cycle *Alleenstryd* was commissioned by the SAMRO Endowment for the National Arts for the SAMRO/UNISA master classes presented by Deon van der Walt and Brenda Rein at UNISA in 1997. It was published by SAMRO in 1996,<sup>1</sup> and was first performed by André Howard and the composer at the Stellenbosch Festival on 25 September 1998. The work merits mention alongside two great Afrikaans song cycles: Arnold van Wyk's *Van Liefde en Verlatenheid* and Hubert du Plessis's *Vreemde Liefde*.

The cycle consists of settings of six poems by Sydney Vernon Petersen selected by Hofmeyr from an anthology of Petersen's poetry, *Alleenstryd*, published in 1979.<sup>2</sup> A person who was classified 'coloured' by the Apartheid government, Petersen necessarily suffered discrimination. According to Hofmeyr, the poems he chose to include in *Alleenstryd* were 'selected so as to show the poet's inner struggle against — and, ultimately his triumph over — his painful position as an outcast, both within his country and community, as well as within the literary establishment of the time.' He adds: 'The texts have also been chosen for

<sup>1</sup> Hendrik Hofmeyr, *Alleenstryd* (Johannesburg: SAMRO Scores, 1996). The English title is *Outcast*, and the score is published with a singing translation by the composer. The original version, used for examples herein, is for medium voice. SAMRO also published the later version for high voice. Excerpts from the work are published with the permission of SAMRO.

<sup>2</sup> Sydney Vernon Petersen, *Alleenstryd: 'n Keur uit Sy Verse* (Cape Town: Tafelberg, 1979).

the universality of their message, which is applicable to the ostracized and oppressed in all ages and in every walk of life'.<sup>3</sup> To the composer the first song, 'Kinders van Kain' acts as an introduction to the other five. It is possible to view the second through sixth songs as a palindrome, with the fourth song, 'Kinderland', acting as a centre of tranquility framed by the stormy despair of the third and fifth songs ('Weeklag van die Gewonde', and 'Die Gier van die Bose'). The second and sixth songs deal with diametrically opposed ways of overcoming despair: 'Die Veles' (Song 2) describes 'what Petersen regards as the questionable "innocence" of the multitude'<sup>4</sup> while 'Ecce Homo' (Song 6) reveals the arduous path chosen by the poet.<sup>5</sup>

'Kinders van Kain' (Children of Cain), the introductory song in F major, presents the most important motivic ideas of the work. The short piano introduction states the pitches of the pentatonic scale F, G, A, C and D (Example 1). The F major tonality, and the pentatonic scale in particular, are associated by the composer with 'dawn and innocence'.<sup>6</sup> Throughout the work the purity of this scale is clouded to various degrees, when the text demands, by chromatically altered notes.<sup>7</sup> At the beginning the scale is articulated as a chord consisting of perfect fifths from F upwards (Example 2, Chord A). As Hofmeyr points out, this chord is the musical and symbolic origin of the work: it serves as a 'symbol of the innocence and primal freshness evoked in the poem', and its transformations generate most of the musical material and symbols throughout the cycle.<sup>8</sup>

Example 1. 'Kinders van Kain', bars 1–4 (Hendrik Hofmeyr, *Alleenstryd* [Johannesburg: SAMRO Scores, 1996])

Tranquillo (♩ = c. 50)

liberamente (ma con calma)

*p* limpido *mp* *rall.* *p*

pedale tenuto

a tempo *mp* (senza cresc.) *f mp*

Die dag lê vars nog, oop-ge-bars, rooi soos gra -  
As yet the day lies fresh-ly burst, po-me-gra-nate

a tempo *p* *f*

(con pedale)

<sup>3</sup> See 'Composer's Notes' in the published score.

<sup>4</sup> Hofmeyr in 'Composer's Notes'.

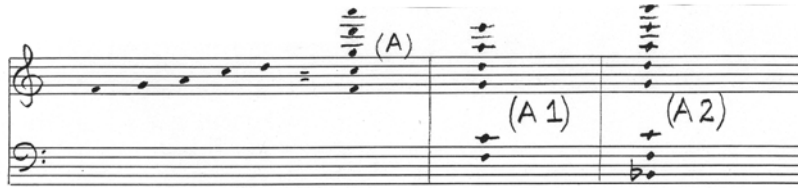
<sup>5</sup> Unless otherwise stated, comments attributed to the composer are personal communications to the author. A shorter analysis, based on that of the composer, can be found in Hilde Roos, 'Hendrik Hofmeyr: Lewe en Werk 1957-1999' (MMus thesis, University of Stellenbosch, 2000), pp. 64-78.

<sup>6</sup> See 'Composer's Notes'.

<sup>7</sup> In his 'Composer's Notes' Hofmeyr states that 'not only tonalities, but also pitch classes, chords and melodic motifs are systematically linked with recurring poetic concepts'.

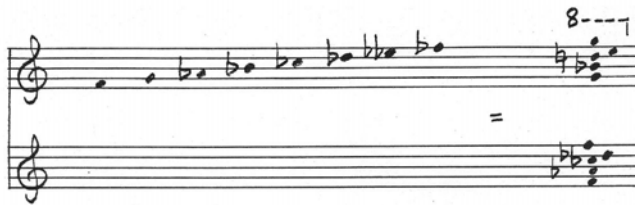
<sup>8</sup> Personal communication to the author.

Example 2. Chord A and Its Derivations



The melodic unfolding of Chord A in the piano (bar 1) and in the voice (bars 2–3) has a range of a major ninth and consists of the intervals of a perfect fifth and major second; this unfolding omits the tonic pitch of F. The chord is first coloured at ‘rooi soos granaat’ (bars 4–5) in a way that further illustrates the close unity between harmony and melody; the first four pitches of the voice here are all present in the accompanying octatonic chord, which musically illustrates the word ‘rooi’. Comprising the scale F, G, A-flat, B-flat, C-flat, D-flat, E-double-flat, and F-flat, the chord can be seen as an extended and chromaticized version of the opening chord: F, C-flat, G, D-flat, A-flat, E-double-flat, B-flat, and F-flat (Example 3).

Example 3. Octotonic Scale and Chord (from ‘Kinders van Kain’, bars 4–5)



When the poet introduces a human element (bar 5), the composer adulterates the opening chord, which now becomes F, C, G-sharp (A-flat), D-flat, A, and E (Example 4, Chord B). The scale thus produced is seen by Hofmeyr as a combination of the two polar tonic triads of the work, F major (representing joy and innocence) and C-sharp minor (representing suffering and experience). An isorhythmic figure in the right hand is heard against a development of the opening melody from bar 5 onwards. This left-hand figure centres around the opening fifth of F and C with an added D-flat. The motive of a rising minor sixth and falling semitone (and some permutations thereof), extracted from Chord B, becomes an important cell, Cell X, throughout the work (especially in the third and fifth songs). Here the cell centres around F, D-flat and C; it becomes the principle pitch reference for six bars.

Example 4. Chord B: A Combination of the Triads of F Major and C-Sharp Minor



In the vocal line starting in bar 8, this cell is transposed as D-flat, B-double-flat, A-flat. The pitch content of Cell X plus that of its transposition (i.e. F, D-flat, C, B-double-flat, and A-flat, or, alternatively, Chord B less the pitch E) yield the notes of the left-hand figure of the second song. In 'Kinders van Kain', both of the semitones (D-flat, C and A, G-sharp) are used cadentially: the latter in bar 17, and the former in bars 18 and 20.<sup>9</sup> Another tonal motive that becomes important later in the work is the outline of two perfect fourths a semitone apart in bars 9–10 of 'Kinders van Kain'. There is a return to the opening pentatonic idea in bars 14–16; however this is clouded by the addition of a B-flat, which introduces a semitone to the original tone collection.

Hofmeyr employs a modulation from F major to C-sharp minor to represent the 'fall from grace' at the beginning of the final stanza ('Net optelgoed', bars 17–18). The first sonority of the section in C-sharp minor includes a cluster of three notes the equivalent of a semitone apart; the chord forms a further chromatic extension of the opening, now as F-double-sharp, C-sharp, G-sharp, D-sharp, A, and E (Example 5: Chord C). This generates two four-note segments: C-sharp, G-sharp, D-sharp, and A (Chord C1) and G-sharp, D-sharp, A, and E (Chord C2, first heard in bars 9–10). The composer tends to associate these segments with darkness and suffering. The right-hand figure introduced at the end of bar 18 inverts Cell X; the pitches C, D-flat, and G form a tritone-fourth sonority, an important harmonic ingredient in most of the referential elements in the cycle. At the end of the song the music returns to the opening tonality, but this is contaminated by pitches from the other chords identified above.

#### Example 5. Chord C and Its Derivations

According to the composer, the second song, 'Die Veles' (The Many), a rather bitter and grotesque tango, 'describes the multitude's ability to steer an uncritical middle course between innocence and corruption.' The left-hand ostinato is based on a variant of the opening chord (Chord B; see Example 6). The ostinato figure implies an F major/minor harmony, which, as discussed above, can be derived from bars 7–8 of 'Kinders van Kain'. Also embedded in the ostinato is the second tonal pole, D-flat major (D-flat, F, G-sharp). Taken together, these two harmonies form the B Chord except that the pitch E is missing. The harmony and the voice leading are interdependent. This is clear in the opening right-hand figure where three pitches from the left-hand figure gradually move stepwise (and mostly semitonally) to a sonority based on perfect fourths. From the middle of bar 3 the process is reversed.

As mentioned above, Hofmeyr used a modulation from F major to C-sharp minor in conjunction with the concept of a 'fall from grace' in 'Kinders van Kain'. In 'Die Veles', he uses two similar tonal references for poetry related to a fall from grace: when the poet describes a disregard for the fate of the children (bar 36), a C-sharp minor triad is heard against the F major/minor implied in the accompaniment; and, at the end of the song, when the poet describes the multitude's facile redemption, the vocal line inverts the earlier 'fall', now rising from A-flat minor to C major/minor (bar 48 following). A motive that is of great importance later is heard at the climax of the phrase dealing with blasphemy (bar 27); it

<sup>9</sup> The composer sees the preponderance of falling semitonal phrase endings as a reference to the Phrygian mode.

consists of two tritones a semitone apart (E-flat, A, D, A-flat; Example 7). This motive, Motive D, forms a symmetrical tritone-fourth chord; it can be seen as a variant of the opening chord as F-sharp, C, G, and D-flat. To the composer it symbolises evil, and it dominates much of the fifth song.

Example 6. 'Die Veles', bars 1–4 (Hendrik Hofmeyr, *Alleenstryd* [Johannesburg: SAMRO Scores, 1996])

Example 7. Chord D Followed by Motive D

While the vocal line includes few references to Cell X (although F, D-flat, C is present in bar 35.), it contains many examples of a large rising interval followed by a small downward movement, usually of a semitone. These movements often centre around tonally significant pitches, as, for example, a fall from E-flat to D (end of bar 25 to bar 27), a movement from E-flat to B-flat to A (bars 29–32) and a fall from D-flat to C (bars 35–36).

'Weeklag van die Gewonde' (Lament of the Wounded), which is in C-sharp minor, uses three sonorities based on Chord C of the opening song. While Chords C1 and C2 appear frequently, the song also includes a further variant of Chord C: F-double-sharp, C-sharp, D-sharp, A, referred to as Chord C3 (Example 5). The relentless triplet accompaniment and most of the vocal line use this and further variants of the fifths of the opening (Example 8). The racing accompaniment illustrates 'both the poet's agitation and the wind-borne flight of his words'.<sup>10</sup> The composer sees the uniformity of the accompaniment's harmonic vocabulary as reflecting the poet's obsessive state of mind.

<sup>10</sup> Personal communication to the author.

Example 8. 'Weeklag van die Gewonde', bars 1–4 (Hendrik Hofmeyr, *Alleenstryd* [Johannesburg: SAMRO Scores, 1996])

1 *Agitato* (♩ = c. 160) *f aspro e dolente*

Hul - le wou van my  
They had wan - - - ted me

*con slancio*

*f* *mp* *f* *mp*

*senza pedale* *mf* *p* *mf*

4

dat ek die vaart  
to curb the flight

*p*

The piano's opening figure uses the pitches of Chord C1 in a rising figure while the voice opens with pitches from Chord C2. The voice repeatedly makes use of the semitonal fifths/fourths of Chord C2. At bar 12 the piano has a white-note transposition of Chord C2 (E, B, F, C). Later, both the voice and the piano use this version (starting at bar 27), but with the piano replacing F with F-sharp, the sonority quickly reverts to Chord C1 (as E, B, F-sharp, C; bar 29) followed by C3 (as E-flat, A, B, F; bar 30). Chord C1 then returns (from the second half of bar 30 onwards). The vocal line of 'Weeklag van die Gewonde' includes references to Cell X (twice as F, D-flat, C: see bars 11 and 45).

At the climax (bar 52ff.) the voice revolves insistently around the note D, employing the neighbouring semitones C-sharp and E-flat. Derived from Chord C, this encircling of a pitch symbolises 'the despair of which the poet is prisoner'.<sup>11</sup> This three-note cell, referred to by the composer as the 'hemming-in' motive, will here be referred to as Cell Z. It is explored further in the substantial postlude to the song. At its first appearance in bar 52, Cell Z is framed by two statements of Cell X. In bars 56–57 Cell X follows at this pitch level. The piano postlude, starting at the end of bar 60, first presents Cell X melodically against the triplets on Chord C1. Thereafter the triplet figures combine with versions of Cell Z as well as extensions based on interlocking major-minor thirds.

The composer sees 'Kinderland' (Land of Childhood), as 'a nostalgic evocation of a lost state of innocence'. This wistful hankering after the calm of the cycle's opening provides a restful and momentary release of the tension accumulated up to this point. The work's

<sup>11</sup> Ibid.

opening chord returns in F major, now less widely spaced and in a lower register in the piano (Example 9). The right-hand melody starts on E, thus adding a further fifth to the cycle's opening pitches (producing Chord A1 of Example 2). The pentatonic scale is therefore again mildly contaminated by a semitone; with B-flat introduced by the voice in bar 5, the complete F major scale is present.<sup>12</sup> As in the opening song, fifths and seconds predominate in the right-hand melody of the piano introduction. Because of the added fifth there are now some fourths and a sixth. Whereas the opening melody of the first song was constructed from the upper four notes of Chord A, the opening melody of 'Kinderland' consists of the top four notes of Chord A1.

Example 9. 'Kinderland', bars 1–3 (Hendrik Hofmeyr, *Alleenstryd* [Johannesburg: SAMRO Scores, 1996])

The musical score for 'Kinderland' (bars 1-3) is presented in a three-staff format. The top staff is for the voice, the middle for the right hand of the piano, and the bottom for the left hand. The key signature has one flat (F major), and the time signature is 4/4. The tempo is marked 'Tranquillo' with a quarter note equal to approximately 54 beats per minute. The piano part begins with a very soft (*pp*) chord in the left hand, marked 'senza pedale'. The right hand melody is marked 'legatiss.' and 'liberamente quasi cadenza'. Dynamics range from *mp* to *p* and *mf*. Performance instructions include 'cantando', 'tratt. . . accel. . . .', and '(rall. . . . .)'.

The first three stanzas of the text are set in canon at the unison between the voice and the piano melody; this contrapuntal technique features prominently in the work of Hofmeyr. In the first two stanzas the canonic parts are accompanied by short chains of rising or falling perfect fifths in the left hand; the lower right hand at times recalls the canonic voices. The setting of the second stanza is a clear variant of the first, as is the third stanza to a certain extent, although here the accompaniment is further adulterated; the left-hand fifths are now sometimes stated as fourths, and the tritone is introduced (having been anticipated in the piano interlude between the second and third stanzas).

Each canonic section is followed by a short interlude based on Chord A. The first interlude reverts to the pentatonic scale, now transposed a fifth higher from the opening of the song. The opening fifths in the left hand are imitated in the right hand in the following bar. The interlude also includes piano harmonics. As Hofmeyr points out, by silently depressing the opening left-hand chord transposed a perfect fifth higher, the left hand acts as a kind of reduced pedal, sustaining some of the pitches sounded in bar 8, while generating harmonics of all the middle pitches in bars 9–11. The second interlude (from the end of bar 15 through bar 18) copies the opening of the first one, adding B-flat in the left hand of bar 18 to form a tritone-fourth chord. The third interlude (from the end of bar 23 through bar 26) retains the pitch content of the introduction to the song.

The second part of 'Kinderland' is heard against a pedal of F and E (from bar 27). (These are the lowest and top notes of the Chord A1, heard at the beginning of the song.) Until bar 43 the composer ingeniously bases the piano's right-hand melody on the fifths of the opening; B natural, a fifth above E, is added, thus expanding Chord A to Chord A2

<sup>12</sup> B flat is a fifth away from the lowest note of the opening chord. See Chord A2.

(Example 2).<sup>13</sup> At first the middle notes of the left-hand part alternate between B and B-flat, the pitches a fifth away from the highest and lowest notes of the opening chord. For much of the rest of this section (bars 27–43) the lower right hand plays a skeletal version of the vocal line. The pitches from the earlier parts of the song remain important in the piano postlude (bars 44–53). The melody, which is an amalgam of the vocal lines of the first three stanzas, culminates in a reference to the close of the song's opening piano melody. The left hand refers to the chains of fifths and fourths of the opening; towards the end the tritone is added and then the song ends with a reference to the interlocking tritones of Chord D. First encountered in the second song, these interlocking tritones represent evil. Here they both symbolise the dissolution of the world of innocence and forewarn of the evil presented in the next song.

'Die Gier van die Bose' (The Whim of the Evil One) mirrors the despair of the third song, 'Weeklag van die Gewonde', and the two songs share tonal material as well as a principal time-signature of  $\frac{9}{8}$ . Much of 'Die Gier van die Bose' is based on Chord D, here stated in the opening left hand as C, G, D-flat, and F-sharp (Example 10). Also present is Cell Z, the 'hemming-in' motive derived from Chord C and associated with utter despair in 'Weeklag van die Gewonde'. Hofmeyr considers the alternating octave motive in the piano to be an extension of the motive in the piano postlude of 'Weeklag van die Gewonde'. He says that the motive 'now breaks out of the confines of the diminished third to surge upwards defiantly against the downward pull of the "fall from grace"'. At their first appearance (bars 8–10) the accompanying left-hand triplets recall those of 'Weeklag van die Gewonde', utilising an incomplete Chord C (B, F-sharp, C-sharp, G, D). The two ideas, the rather percussive one based on Chord D and the Chord C / Cell Z combination, alternate throughout the song.

Example 10. 'Die Gier van die Bose' (Hendrik Hofmeyr, *Alleenstryd* [Johannesburg: SAMRO Scores, 1996])

(a) bars 1–3

The musical score for 'Die Gier van die Bose' (bars 1–3) is presented in a grand staff format. The time signature is 9/8, and the tempo is marked 'Furente' with a quarter note equal to 144. The score is divided into three measures. The first measure is marked *f* (forte) and contains a sequence of notes: C, G, D-flat, F-sharp, C, G, D-flat, F-sharp. The second measure is marked *p* (piano) and contains the same sequence of notes. The third measure is marked *mp* (mezzo-piano) and contains the same sequence of notes. The score includes a 1/2 second rest at the end of the first bar.

<sup>13</sup> The eight part chord thus formed has as its outer pitches Chord D (as B flat, F, E and B), first heard in 'Die Veles'.



(b) bars 8–10

A chain of modulations in the falling major thirds of the ‘fall from grace’ accompany each statement of the combination of Chord C and Cell Z; this is especially evident in bars 41–51 (G-sharp minor followed by E minor, C minor and A-flat minor [G-sharp minor]), and in bars 78–87 (F minor followed by C-sharp minor, A minor, F minor, C-sharp minor and A minor). The tonics of the keys in a particular chain can be extracted from Chord B (Example 4).<sup>14</sup> Much of the vocal part is based on Cell Z (e.g. bars 16, 20–21, 25–26, 30–31 and 36–38). Further references to ‘Weeklag van die Gewonde’ include the many examples of Cell X in the voice part (e.g. bars 17, 33, 34–35, 42, 54–55, 57, 61–63, 64–65, 70–71, 72–73, 74–77, and 87–90). Like its counterpart this song closes in C-sharp minor. In both, the vocal lines end with the same three pitches.

Of ‘Ecce homo’, the final song in the cycle, the composer says: ‘The laborious ascent from the depths of negation to a new sense of self-worth described in ‘Ecce homo’, is depicted by an upward-modulating ostinato. The pattern, established in the first four bars, consists of upward steps, gradually increasing in number, starting in C-sharp minor.’ Thus, in contrast to the previous song, the patterns rise in minor thirds: C-sharp minor is followed by E minor, G minor and B-flat minor. The composer sees this as a reversal of the ‘fall from grace’, but with setbacks. In the piano a pattern, based on the idea of laborious ascent, is established. Two rising seconds fall back by one second; the pattern continues with three steps up, two down, then four up and four down (Example 11).

<sup>14</sup> Chord B is the first contamination of the opening chord, and its pitch content determines the larger tonal sections within the song.

Example 11. 'Ecce Homo', bars 1–4 (Hendrik Hofmeyr, *Alleenstryd* [Johannesburg: SAMRO Scores, 1996])

1 *Cupo, tenace* (♩ = c. 44) *mf*

*marcato il canto*

Ek soek geen lig - straal  
In dee - pest dark - ness

*mp pesante, quasi a stento*

8<sup>b</sup>-----

3

op die don - ker pad,  
lies the light - less path,

(8<sup>b</sup>)-----

The opening piano bars are based on Chord C1, while the first line of the voice articulates the pitches of Chord B. The first phrase of the voice ends with Cell X, which also recurs later in the vocal line (e.g. bars 27–28, bars 32–33 [as F, C, D-flat], bars 33–34, and, in a “major” version, in the final two bars of the song).

In each four-bar section the tonality rises by the equivalent of a major third before falling a semitone to the beginning of the next pattern: C-sharp to F (bars 1–4), E to A-flat (bars 5–8), G to C-flat (bars 9–12), and then B-flat to D (bars 13–14). Thus, at the culmination of the ascent in each four-bar module of the ostinato, a reversal is briefly achieved before relapsing into Chord C1, a minor third higher than before. The root movements of the pattern outline hexatonic segments as interlocking major/minor thirds, while the overall root movement produces the pitches of an octatonic scale. (See Example 12.)

Example 12. Root Movements at the Beginning of “Ecce Homo”, bars 1–14

Root movements

hexatonic segments

octatonic root movement

At ‘As ek oor die rotse val’ (bars 16–17) the pattern is disrupted and the music abruptly falls back to E minor, from which the deliberate ascent is again resumed. From the end of

bar 21 the piano briefly centres around the perfect fifths, B to F-sharp and C to G, of Chord C2, which are associated with suffering by the composer. Against this the voice emphasises its F-sharp to G semitone, culminating in a reference to Cell Z (the ‘hemming-in’ motive) from ‘Weeklag van die Gewonde’, a motive that is used in both songs in association with the poet’s need to communicate his despair.<sup>15</sup>

The ostinato resumes in G minor in bar 26. This time it passes beyond B-flat minor (the key reached in bar 13 before the relapse), to the key of C-sharp, now transformed into a triumphant major. The voice ends with a ‘major’ version of Cell X, while the piano’s ending yields a permutation of the inversion of Cell X as well as a final transformation of the ‘fall from grace’ (as A major and E-sharp minor chords in the right hand).

In *Alleenstryd* and in many subsequent works, Hofmeyr utilises several of the tonal characteristics and processes that are common denominators in much contemporary art music. These include the use of octatonic and hexatonic scales and quartal harmony. His manipulation and integration of these, combined with his original use of pitch organisation to generate musical structure and symbolic significance, are peculiar to this composer, and contribute to making his one of the most strikingly individual voices in South African art music today.

### SUMMARY

This paper investigates pitch organisation in Hendrik Hofmeyr’s *Alleenstryd*. The work is of seminal importance in the evolution of the composer’s musical language. Types of pitch organisation that emerged in earlier works are here for the first time organised into a fully integrated system and the principles applied here later became some of the most important hallmarks of the composer’s mature style. Pitch is gradually transformed from the opening pentatonic material to its various chromatic transformations throughout the six songs of the cycle.

<sup>15</sup> Compare bars 52–55 of ‘Weeklag van die gewonde’ with bars 24–26 of this song.

