

# A CASE STUDY OF ORCHESTRATION TECHNIQUE IN *PRIMAVERA* BY ARNOLD VAN WYK

by

Ernst Ditmar van Tonder  
SU student number: 15596524-2009



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UNIVERSITEIT  
STELLENBOSCH  
UNIVERSITY



Supervisor: Prof. Hans Roosenschoon  
Co-Supervisor: Dr Philip Antoni Schonken

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Ernst Ditmar van Tonder

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## ABSTRACT

*Primavera* is an orchestral suite by the South African composer, Arnold van Wyk, which was first performed at South Africa's last Union Festival in 1960. After the first performance, Van Wyk had continuously reviewed and made improvements to the work for almost twenty years. In addition, the composer left a large number of compositional sketches after his death, including that of *Primavera*, which are significant to gain an understanding of how Van Wyk tackled this grand orchestra work, especially with regard to his orchestration. The purpose of this thesis is a case study of Arnold van Wyk's *Primavera*, including the relevant sketches, an investigation aimed at establishing Van Wyk's approach to orchestration.

This research led to an integrated investigation and discussion of three elements of orchestration (Balance, Texture and Timbre) and how it can be identified in the sketches and published edition of Arnold van Wyk's *Primavera*. The findings provide insight into Van Wyk's craftsmanship and approach to orchestration, which provides a foundation and methodology that can be applied to future research on both *Primavera* and Arnold van Wyk's other orchestral works.

**Keywords:** Arnold Van Wyk; *Primavera*; Orchestration; Analysis; Timbre; Texture; Balance

## OPSOMMING

*Primavera* is 'n orkes-suite deur die Suid-Afrikaanse komponis, Arnold van Wyk, wat by Suid-Afrika se laaste Uniefees van 1960 vir die eerste keer uitgevoer is. Ná die eerste uitvoering het Van Wyk vir byna twintig jaar die werk voortdurend hersien en verbeteringe aanbring. Voorts het die komponis 'n groot aantal komposiesketse na sy dood nagelaat waaronder dié van *Primavera* beduidend is om 'n begrip te kry van hoe Van Wyk hierdie grootse orkeswerk aangepak het, veral ook t.o.v. die orkestrasie daarvan. Die doel van hierdie tesis is 'n gevallestudie van Arnold van Wyk se *Primavera*, insluitend die tersaaklike sketsdokumente, 'n ondersoek wat poog om Van Wyk se benadering tot orkestrasie vas te stel.

Hierdie navorsing het gelei tot 'n geïntegreerde ondersoek en bespreking van drie elemente van orkestrasie (Balans, Tekstuur en Timbre) en hoe dit geïdentifiseer kan word in die sketse en gepubliseerde uitgawe van Arnold van Wyk se *Primavera*. Die bevindings bied insig in Van Wyk se vakmanskap en benadering tot orkestrasie, wat 'n grondslag en metodologie bied wat toegepas kan word op toekomstige navorsing oor beide *Primavera* en Arnold van Wyk se ander orkeswerke.

**Sleutelwoorde:** Arnold van Wyk; Primavera; Orkestrasie; Analise; Toonkleur; Tekstuur; Balans

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## List of instrumental abbreviations

These are the English names of instruments, as identified in Arnold van Wyk's *Primavera*, together with their English abbreviations according to Samuel Adler (2002: 793-95) and Elaine Gould (2011: 511).

<b>Instrument:</b>	<b>Abbreviations:</b>	<b>Instrument:</b>	<b>Abbreviations:</b>
Piccolo	Picc.	Xylophone	Xyl.
Flute(s)	Fl.; Flt.; Flts	Timpani	Timp.
Oboe(s)	Ob.; Obs	Crash cymbals	Cymb.
English Horn	Eng. Hn.	Suspended cymbal	Susp. Cymb.
Clarinet(s)	Cl.; Clt; Cls	Triangle	Trgl.
Bass clarinet	B.Cl.	Snare drum	S. Dr.
Bassoon(s)	Bsn.; Bsns	Tenor drum	Ten. Dr.
Contrabassoon	Cbsn.	Bass drum	Bs. Dr.
French Horn(s)	Hn.; Hns	Tambourine	Tamb.
Trumpet(s)	Tpt; Tpts	Violin(s)	Vln.; Vlms; Vlms I; Vlms II
Trombone(s)	Trb.; Tbn.; Trbs	Viola(s)	Vla.; Vlas
Tuba	Tba.	Violoncello(s)	Vlc.; Vcls
Piano	Pno.	Double bass(es)	Db.; Dbs
Celesta	Cel.	Harp	Hp.



# Chapter 1: Introduction

## 1.1 Background

The South African composer, Arnold van Wyk (26 April 1916 – 27 March 1983), is a seminal figure who requires almost no formal introduction. Notable academics (including Hendrik Temmingh (1965), Martina Viljoen (1981), Howard Ferguson (1987), Izak Grové (2005), Winfried Lüdemann (2006/7), Matildie Thom Wium (2013), and Stephanus Muller (2014)) have provided ample biographic information about this composer in their respective research and publications. An important orchestral work of Van Wyk, *Primavera*, features to some degree in the research of Ferguson (1987), Lüdemann (2006/7), Muller (2014), and Philip Antoni Schonken (2015).

Van Wyk wrote eighteen orchestral works in his lifetime, sixteen of which were composed during his mature period (1938-1983)<sup>1</sup>. This indicates that the composer showed a significant interest later in his life in composing orchestral works, compared to his output for other ensembles<sup>2</sup>. *Primavera*, a symphonic suite for orchestra, had its premiere on 26 May 1960 at South Africa's fiftieth Union Festival celebrations, held in Bloemfontein. The history surrounding the commission of *Primavera* is elaborated on in Stephanus Muller's semi-fictional biography<sup>3</sup>, *Nagmusiek*, but it should be noted that

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<sup>1</sup> Muller (2014) refers to two periods in Arnold van Wyk's life in his three-volume book, *Nagmusiek*. The two periods Muller refers to, throughout, are his youth period (1916-1938) and his mature period (1938-1983). Muller elaborates on how and why the catalogue makes this distinction in volume II (2014:7).

<sup>2</sup> Ten works for solo voice and piano, four works for choir, eight works for small chamber ensembles, and eight works for piano.

<sup>3</sup> *Nagmusiek* (Muller, 2014) poses some problems to the researcher because of its semi-fictional structure: whereas parts of the work represent a real and thoroughly researched account of Van Wyk and his work, the author decidedly imagines the narrative in other parts. For that reason, this source will mostly be consulted as a map to navigate the Van Wyk archive.

Van Wyk had already conceptualized *Primavera*, or parts thereof, nearly ten years before its premiere.

In a letter to Freda Baron, dated 23 June 1950, Van Wyk wrote (Van Wyk, 1950):

At the present moment I'm full of a thing I've thought about for a long time – PRIMAVERA – Spring, the sweet spring that is [...] Don't know quite what it will be, but I think the instruments will be single woodwind, single brass, batteries of percussion, three pianos, three xylophones and male choir off-stage who won't sing words at all but shout phrases.

Delving further into the history of this work, the catalogue of the Van Wyk collection<sup>4</sup> reveals that the composer kept roughly 400 pages of sketch documents, catalogued into 19 files, related to *Primavera*<sup>5</sup>. Furthermore, the Van Wyk special collection contains roughly 1820 items, of which nine are orchestration text books and approximately 500 are orchestral scores. Considering the substantial size of the Van Wyk collection, and especially the wealth of orchestration related material that it contains, a unique opportunity presents itself to study *Primavera*. Through a study of the sketches and study-materials pertaining to *Primavera*, valuable insights would be gained in a mostly unexplored arena, namely that of Van Wyk's orchestrational technique<sup>6</sup>.

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<sup>4</sup> The Van Wyk collection, housed at the Documentation Centre for Music (DOMUS), consists of composition sketches (manuscript books) of completed and incomplete compositions, correspondence letters, diary entries, newspaper cuttings, and folio pages of other compositions with Van Wyk's annotations.

<sup>5</sup> These documents are stored at the Stellenbosch University Music Library archives and held by DOMUS.

<sup>6</sup> A single instance of orchestration technique refers to orchestration devices. An instance of orchestration technique can be identified by: Octave doubling, playing in unison, chord balance, instrument combinations, interlocking, dove-tailing, and the use of overtones. Read (2004), *Orchestral Combinations: the science and art of instrumental tone-color*, supports the notion that orchestration technique is the way in which the composer uses all these devices together. Schonken (2015:227-60), provides further context in his dissertation.

## 1.2 Literature Overview and Conceptual Framework

In furtherance of the previous section, this study finds literary context in four main conceptual areas:

1) The composer, his composition *Primavera*; 2) orchestration theory<sup>7</sup>, 3) analysis of music within the context of orchestration, and 4) musical analysis focused on a reading of sketch material<sup>8</sup>.

### 1.2.1 Arnold van Wyk

Hanrich Claassen (2007), in fulfillment of his master's thesis, produced an orchestration of Arnold van Wyk's *Nagmusiek*, and Matildie Thom Wium (2013) presents an uncovering of Arnold van Wyk's composition process in her doctoral dissertation. It is expected that Claassen would have had to immerse himself in a Van Wyk idiom in order to convincingly portray an orchestral version of what is likely Van Wyk's best-known composition<sup>9</sup>. Claassen (2007:iv) concedes, however, that although this would have been the logical point of departure for such a project, he could not embark on this task because the Van Wyk collection was still in the process of being catalogued and was therefore mostly inaccessible. Claassen (2007:vi) then continues to explain that Van Wyk's first symphony and *Primavera* served as an important guideline to inform him of Van Wyk's orchestration technique and instrumentation preferences. Unfortunately, Claassen does not elaborate on what he understands as orchestration technique or instrumentation either in general or related specifically to Van Wyk. Claassen also relies on other musical texts such as Maurice Ravel's orchestration of Modest

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<sup>7</sup> Discussions on orchestration theory, principals, and practice will form the main body of literature in this study.

<sup>8</sup> Analysis focused on the reading of sketch material merely forms a subsection of the research methodology. Hence, the literature study on sketch studies refers to recent studies on sketch analysis as an in-depth literature review on sketch studies falls beyond the scope of this thesis.

<sup>9</sup> Arnold van Wyk's *Nagmusiek* is most probably his best-known piano composition not only because of its scale, but more importantly because of its unique thematic richness and qualities (Ferguson, 1987:4).

Mussorgsky's *Pictures at an Exhibition*, Béla Bartók's *Concerto for Orchestra*, and Claude Debussy's *Prelude à L'Après-Midi d'un Faune* (to name a few) to find solutions for his own orchestration difficulties when he cannot find similar textures in the two previously mentioned Van Wyk works. Therefore, Claassen's orchestration of *Nagmusiek* provides only a very limited insight into Van Wyk's orchestration technique.

Thom Wium places a substantial focus on Van Wyk's first symphony. However, his orchestration technique is only referred to marginally. Furthermore, Thom Wium (2013:35) states that "Van Wyk had acquired scores of all Sibelius's symphonic works in the period immediately preceding the composition of his First Symphony," a significant statement that might have inspired an additional exploration of these scores so as to convincingly communicate the significance thereof, especially as far as orchestration technique is concerned. Despite the lack of a discussion on orchestration, Thom Wium does present the first Van Wyk scholarship that directly engages with his composition sketches.

With regards to scholarship that focuses on *Primavera* specifically, no previous discussion or analysis refers to Van Wyk's sketch documents, but only to the posthumously published score of 1988<sup>10</sup>.

Research and theoretical analysis of *Primavera* itself is limited to Ferguson (1987) and Lüdemann (2006/7). In Ferguson's analysis of *Primavera*, he aims to show how two motives identified in *Der May*<sup>11</sup> relate closely to the thematic material in *Primavera*. Lüdemann embarks on a similar analysis aimed at identifying motives originating in *Der May*, labeling four more motives. Lüdemann then examines how these motives relate to various themes in *Primavera*, and postulates about how these motives were

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<sup>10</sup> This is the only version of Arnold van Wyk's *Primavera* that was published in 1988 by the Arnold van Wyk Trust.

<sup>11</sup> *Der May* is a medieval German song by the thirteenth-century minnesinger Neithart von Reuenthal (Lüdemann 2006/7: 87).

utilised to construct themes throughout the work. Orchestration does not form part of Lüdemann's research; instead he focuses on contextual, intertextual, and subtextual considerations.

### 1.2.2 Orchestration Theory

Scholarship on the topic of orchestration can most readily be found in various textbooks and guides to orchestration. These include the writings of Forsyth (1926), Piston (1955), Leibowitz (1960), Rimsky-Korsakov (1964), Carse (1964), Berlioz (1991), Blatter (1997), Kennan & Grantham (2002), Adler (2002), and Sevsay (2013)<sup>12</sup>. Sevsay (2013:1) provides a more recent textbook definition for orchestration:

Orchestration deals with the selection and combination of similarly or differently scored (or “instrumented”) sections, methods of creating, enhancing or reducing contrasts between these sections, and techniques for expressing and reinforcing musical ideas, gestures and feelings as well as the general character of a composition.

However, Schonken (2015:2) points out in his doctoral dissertation that “a number of sources refer to orchestration interchangeably as an art and as a technique, but in others orchestration is described as an art while instrumentation is described as a technique.” Schonken continues to elaborate on a dichotomy that exists between orchestration and instrumentation as well as on a similar dichotomy between arrangement and composition for orchestra<sup>13</sup>. Sevsay (2013: xiv) separates arrangement and composition from orchestration and instrumentation by stating that the latter two consist of instrumental balance, contrast between instrumental sections, and considerations of tone colour i.e.

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<sup>12</sup> James Perone provides an extensive list of sources available in his bibliography *Orchestration Theory*. The criteria for selecting these specific orchestration textbooks and guides was that they are all available in the Stellenbosch University Music Library, some can also be found in the Arnold van Wyk collection, and because they are available in English.

<sup>13</sup> Schonken (2015) elaborates on this discussion on pp. 2-7, and pp. 264-273 in his doctoral dissertation.

aesthetics, logic and structure. His argument is ultimately that “‘good’ instrumentation is a prerequisite for ‘good’ orchestration” (Sevsay 2013:XIV).

Taking these statements into account, an analysis of orchestration technique in this thesis will focus on the development of balance, texture, and timbral elements<sup>14</sup> in *Primavera* from its genesis through to its completion, because it will provide insight into the development of aesthetic, logic, and structural considerations in Van Wyk’s approach to orchestration<sup>15</sup>.

Discussions on orchestration technique regarding a specific composer or a specific orchestral work remain somewhat sparse in both local and international spheres<sup>16</sup>. The few that do discuss orchestration technique such as those master’s theses by Edgar Lee Kirk<sup>17</sup> and Murray Augustus Allman<sup>18</sup>, merely present a written account of the orchestral score in a superficial manner without contextualizing their findings within orchestration theory, i.e. by describing only what happens notationally from one bar to the next (and which is already clearly visible in the score). It would be more productive to scrutinise the score according to the basic orchestrational structures that comprise the work, by for example studying various instances of chordal balance and evaluating the efficacy of those passages based on existing theories. Danuser & Zimmermann (2013:82) make a similar observation in *Avatar of Modernity: The Rite of Spring Reconsidered* that:

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<sup>14</sup> In this thesis timbral elements refers to the sound quality of an instrument being played at a specific instance. Schonken (2015:79) provides an example and discussion on the interchange of timbre.

<sup>15</sup> A more in depth discussion on these elements are presented in Chapter 3.

<sup>16</sup> The orchestration practices of composers such as Mahler and Wagner are often referred to within orchestration literature. However, specific composer motivated orchestration studies remain sparse. Arnold van Wyk made numerous annotations, which can be found in his collection of music scores. This could form a foundation for an investigation into Van Wyk’s general orchestration technique but would fall beyond the scope of this thesis.

<sup>17</sup> *A Study of the Orchestration Technic of Sibelius* – 1948 – Eastman School of Music, University of Rochester

<sup>18</sup> *An Analysis of Maurice Ravel’s Technique of Orchestration* – 1958 – North Texas State College

[... Le Sacre's] orchestration, though touched on in many scattered comments and revealing aperçus, has not produced any lengthy studies. This neglect of one of the work's central features probably has less to do with its performance and publication history than with a fundamental disregard of music's timbral dimension in theory and analysis.

It is interesting to note that these remarks by Danuser & Zimmermann could also apply to discussions of Arnold Van Wyk's *Primavera*, as well as other academic discussions focusing on Van Wyk's orchestral output. Currently, there is no published research focusing directly on Van Wyk's orchestration technique.

### 1.2.3 Sketches

During the process of composing a new musical work, composers often produce numerous sketches. In this regard, Friedemann Sallis (2015) is a recent, authoritative source on musical sketches. For instance, Sallis (2015:107-8) explains that Beethoven, György Kurtàg, and Erik Satie, among others, each produced more than 5000 identifiable artifacts of compositional sketch activity, yet these sketches are the unpublished, often discarded (as with Béla Bartók), fragments and ideas that aid the composer in working towards a completed product. Sallis (2015:6) defines the concept of 'musical sketch' as:

[...] a catch-all for a vast variety of documents that have been used by composers to work out their ideas [...] from the erasable *cartella* of the sixteenth and seventeenth centuries to the digital screens of the late twentieth century.

The idea of studying sketches left behind by a composer appears to be as old as the practice of keeping sketch documents itself. Sallis (2015:15) explains that there is some difficulty in determining an exact date as to when sketch studies began. He proposes that Beethoven scholars pinpoint 1865, in line with the publication of Gustav Nottebohm's study of the *Kessler* sketch book. However, Sallis (2015:16)

later concedes, in agreement with Thomas Whelan's view, that Stadler's Mozart catalogues that were sold to Breitkopf & Härtel constitutes the first sketch study, because amongst these catalogues was a detailed list of surviving fragments and drafts. In addition, Kerman (1982:175), had long before posited that:

“[...] from the time of Gustav Nottenbohm, sketches and drafts have been approached less frequently with reconstruction in mind than in the hope of learning something from them. [...] This branch of musicological study has not flourished until our own time, starting in the early-middle 1960s.”

Within the realm of sketch studies, philology and genetic criticism are shown to be most often employed, although these techniques have not been employed in an orchestrational context. Philology is defined by Sallis (2015:8) as “a critical and hermeneutic activity, the goal of which is to establish a complete comprehension of texts as they changed over time and to interrogate their relationship to history and to the cultures out of which they emerged and within which they circulated.” Sallis (2015:9) continues to define genetic criticism as “[...] persue[ing] an immaterial object (a process) through the concrete analysis of the material traces left by that process.” Kerman (1982:178) already spoke of a difference between philology and genetic criticism, though not using the same terms but rather describing them as at the extreme ends.

The proposed study of Arnold van Wyk's orchestration technique, based partially on the sketches of *Primavera*, situates itself in the paradigm of genetic criticism more than philology. This is because this study's foundation lies in Van Wyk's sketches of *Primavera* and uncovering, through a kind of forensic investigation, his orchestration technique pertaining to this composition.<sup>19</sup>

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<sup>19</sup> It should be noted that the study of sketch documents reaches further than a study of a composer's sketch documents. Janet Gertz & Susan Blaine (1994) and Christoph Wolf (2001) provide insight into the preservation of sketches and printed music, effects that humidity, light, and pollution might have on these documents; and tracing entire archives that were believed to be lost.

Mäkelä (2004), in the article *Defining compositional process: idea and instrumentation in Igor Stravinsky's Ragtime (1918) and Pribaoutki (1915)* published in *A Handbook to Twentieth-Century Musical Sketches* (2004) – edited by Friedemann Sallis & Patricia Hall – provides a discussion on instrumentation and sound construction in Stravinsky's *Ragtime*, making specific reference to his original sketch documents. This is perhaps indicative that scholarly studies focused on sketch documents can go beyond the production of critical editions and preservation exercises (Sallis, 2015:161-2):

The study of a composer's working documents is not necessary for every analysis of music and of course sketch studies should not be seen as a panacea. The usefulness of the information they provide will depend on what the analyst is looking for. [...] they provide a basis for the formulation of pertinent analytic questions.

This is particularly relevant to the articles on sketch studies by Marx (2012), Steinitz (2012), and Headlam (1993). These authors present discussions on the sketch studies and analyses of György Ligeti and Alban Berg's compositions to either better understand their compositional process or to relate the sketch documents to their final scores. However, none of these articles specifically directs a discussion towards sound construction, instrumentation, or orchestration. Instead, the authors mostly engage with how a sketch fragment, and its content, can be identified in the final score.

It could perhaps be argued that because Lüdemann's analysis of *Primavera* was largely dependent on the sketch of *Der May* (the *Der May* melody is sketched twice by Van Wyk and can be identified in sketch file A4 p. 1 and sketch file A9 p. 1.), that this constitutes the first published scholarship to consult Van Wyk's *Primavera* sketches. Thom Wium is, however, the first scholar to study and publish the sketches of Van Wyk's first symphony in a discussion of his compositional process.

### 1.3 Research objectives

The literature overview and conceptual framework, together with the background section, reveal the three main motivators for this study: 1) that Van Wyk's sketches to *Primavera* present a rich potential for research about his orchestration technique, 2) that Van Wyk showed a substantial interest in orchestration and in writing for orchestra, and 3) that this kind of research about Van Wyk has never before been published.

The objectives of this study are:

1. to study and analyse the orchestration techniques employed by Van Wyk in the *Primavera* sketches within the context of existing orchestration theory; and
2. to trace the differences in orchestration of the same material that are reflected in different sketches and the published score, and contextualise these changes within existing orchestration theory.

## 1.4 Research materials and methods

### 1.4.1 Materials

The materials required to address the research objectives of this study can be divided into two groups: the first group consists of items from the Arnold van Wyk collection held at DOMUS<sup>20</sup> that will enable a close study and description of an approach to orchestration technique in *Primavera*; the second group comprises all other literature relevant to the topic of orchestration, orchestrational analysis, and score analysis based on sketches. These have mostly already been referred to in the conceptual framework.

The first group of items consists of:

- the sketches of *Primavera*;
- additional documents and letters about *Primavera* that could provide further insight into the composer's orchestrational process and approach.

The second group of items consists of:

- the posthumously published score of *Primavera*;
- orchestration text books that are not found in the Van Wyk collection and that provide a contemporary understanding of the subject for comparison – Blatter (1997), Adler (2002), Kennan & Grantham (2002), and Sevsay (2013)<sup>21</sup>;
- additional academic sources about orchestration theory that could provide further contextualisation in the proposed research project;

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<sup>20</sup> Permission to access and study items from the Van Wyk Collection housed at DOMUS has been obtained from the trustees of the Van Wyk estate, Jan du Toit and James May (Addendum B).

<sup>21</sup> These orchestration textbooks were selected because they are regarded as seminal sources on the topic of orchestration theory and because they are available in English.

- sources that provide an account of orchestrational analysis through theoretical or case study research;

## 1.4.2 Methods

The first point of departure in this thesis was to access, sort, and catalogue the items and sources described in the section above. Perusal of the catalogue of items in the Van Wyk collection, as provided by Muller (2014), revealed that no document detailing the content of each sketch page exists.<sup>22</sup> For this reason, and to familiarize myself with the content of the sketches pertaining to *Primavera*, a table summarising the content of the sketch pages was produced<sup>23</sup>. This would be the first step in sorting the material in a manner which would allow a systematic study of orchestration in sketches and the final score.

The table, as described above, was first divided into rows labeling the four movements of Van Wyk's *Primavera*. The columns are labeled according to the sketch file and the amount of sketch pages contained in each file<sup>24</sup>, in order from sketch file A1 to A14. To catalogue each sketch page, according to which movement of *Primavera* it corresponds, sketch pages were perused for dates, bar numbers, specific indications of movement number, and inscriptions by Van Wyk. Generally, this allowed for some of the sketch pages to readily be catalogued according to the movement it corresponds to. In a few exceptional cases, where none of this data was available, sketch pages were forensically studied according to instrumentation, themes, and motives together with the chronological order of the sketch pages, provided by Muller as a page number circled in pencil, and related to the published score. In the table, summarising the content of the sketch pages to *Primavera*, indications by Van Wyk can be observed, with regards to changes in instrument choice and reworking of some sections.

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<sup>22</sup> This is further elaborated on in Chapter 5 of this thesis.

<sup>23</sup> Refer to Addendum A.

<sup>24</sup> This information is provided in Muller's (2014) catalogue.

In this thesis, the second chapter presents a general background to Arnold van Wyk's *Primavera* that includes the broad structure, commission, and instrumentation considerations of the work. Chapter three of this thesis presents a detailed discussion on three elements of orchestration theory, namely balance, texture, and timbre. The decision to focus a discussion on these three elements is previously discussed in the literature overview<sup>25</sup>. The discussion of these three elements will provide a framework and a broad understanding through which an approach to orchestration technique in *Primavera* can be studied and presented. Throughout the discussion of these three elements, they are contextualised within the first, third, and fourth movements of *Primavera*, in order to create a soundboard for a discussion of orchestration in the second movement in more specific terms.

The analysis of the second movement of *Primavera* (chapter 4), as it appears in the published score and the sketch documents pertaining to it, is informed by the background and structure, from chapter two, and elements of orchestration (Balance, Texture, and Timbre) as defined in chapter three. Part II of Sevsay's *Cambridge Guide to Orchestration* (2013) serves as a general model for the presentation of the analysis: the first part of this source is focused on the technicalities of individual instruments whereas the second part, most pertinent to this thesis, focuses on the orchestration of short scores and a detailed orchestration discussion on numerous examples from orchestral literature. In line with Sevsay's presentation, this thesis will therefore first present a section of the second movement, or a specific sketch fragment, followed by its discussion. This genetic criticism of Van Wyk's sketch documents will aim at defining an approach to orchestration technique as opposed to simply explaining the process of writing for instruments.

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<sup>25</sup> With consideration to the constraints of a 90-credit thesis, a thorough analysis and discussion of all movements, sketch documents, and the published score of *Primavera* would fall beyond the scope of this thesis.

## Chapter 2: Arnold van Wyk's *Primavera*

### 2.1 Background

Arnold van Wyk's *Primavera* is a symphonic suite consisting of four movements: 1. *Poco lento, teneramente* – *Allegro non troppo ma con brio*; 2. *Allegretto*; 3. *Molto lento, tristemente*; 4. *Moderato giusto, molto ritmico*. The four movements, of which the first movement is the longest, should be played without a break, with the exception of the general pause at the end of the third movement. In the foreword to *Primavera*, Van Wyk (1988) states that the *minnesinger* melody, *Der May* by Neinhart von Reuenthal, “provided a great deal of the thematic material of the piece and had helped establish its basic mood and general shape”<sup>26</sup>

As previously mentioned, Van Wyk already conceptualised *Primavera* as early as 1950. Muller (2013:327) observes that Van Wyk received a commission for a twenty- to thirty-minute orchestral work in 1958 from the South African Broadcasting Corporation (SABC), for which Van Wyk was planning to present *Primavera*. In 1959, as Muller (2013:328) continues to explain, Van Wyk eventually declined the commission from the SABC due to unfavourable conditions. It was thereafter that he received a new commission for the same work, *Primavera*, from the Union Festival committee. The first performance of *Primavera* took place on 24 May 1960 at the Union Festival celebrations held at Grey College in Bloemfontein, performed by the SABC Symphony Orchestra and conducted by Edgar Cree.

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<sup>26</sup> Lüdemann (2006/7) provides more information about the origin of *Der May*.

## 2.2 Instrumentation

Van Wyk does not provide a detailed list of instruments for *Primavera*, but the following instrumentation list can be deduced from the published score of 1988:

Woodwinds: 2 flutes, piccolo, 2 oboes, English horn, E<sup>b</sup> clarinet, 2 B<sup>b</sup> clarinets, bass clarinet, 2 bassoons, contrabassoon

Brass: 4 horns in F, 3 trumpets in C, 3 trombones, tuba

Percussion: timpani, tambourine, bass drum, snare drum, tenor drum, triangle, suspended cymbal, xylophone

Piano, harp, celesta

String orchestra (number of players per section not specified).

Although Van Wyk does not supply a list of instrumentation for *Primavera*, it does not indicate that there was no conceptual idea of the orchestra's size. This notion is supported by the fact that Van Wyk ultimately received a commission for his *Primavera* and that there was a set performance by the SABC Symphony Orchestra in foresight. McCavitt (1981:21) notes that the SABC formed an orchestra consisting of eighty musicians in 1954 that would tour South Africa. Therefore, considering the above instrumentation table, one can deduce that the strings section of the orchestra consisted of roughly fifty musicians (the remaining thirty musicians making up the woodwind, brass, percussion, and keyboard sections of the orchestra).

Schonken (2015:47) provides a table summarising the general orchestral forces of various historical time periods, including the Baroque, Classical, Early Romantic, Late Romantic, and Modern orchestra.

Adler (2002:5) explains that the Classical orchestra rapidly developed to expand the woodwind, brass, and percussion sections of the orchestra. Schonken's table indicates this very change from the Classical orchestra to the Early Romantic orchestra to include auxiliary instruments in the woodwinds (Piccolo, English horn, Bass clarinet, and Contrabassoon), and thereafter an expansion of the brass section to include trombones and tubas as well an increase in the number of percussionists employed (other than the usual timpanist). Considering then that the instrumentation of Van Wyk's *Primavera* requires auxiliary instruments, and that *Primavera* was most likely performed by the 80-player SABC Symphony Orchestra described above, it is possible that Van Wyk had an orchestra similar to the Early Romantic period in mind. Schonken (2015:47) indicates that the string sections of the Early Romantic orchestra was divided into 14 1<sup>st</sup> violins, 12 2<sup>nd</sup> violins, 10 violas, 8 violoncellos, and 6 double basses. This is also consistent with the fifty musicians, as described above, assigned to the strings section of the SABC Symphony Orchestra.

## 2.3 Revisions of *Primavera*

In the process of compiling the summary content of each sketch page, listed in Addendum A, it became clear that Van Wyk had revised parts of *Primavera* long after the first performance in 1960. In a letter to Clarissa Conradie, dated 14/8/1978, Van Wyk wrote (Muller, 2014:140):

*Die werk wat vir my die meeste beteken is Primavera, 'n simfoniese suite vir orkes, gekomponeer vir die laaste Uniefees (1960). Die stuk wil ek nog grondig hersien – by het nog lank nie sy finale vorm bereik nie. Miskien kan ek ook byvoeg dat ek soms liever is vir daardie werke van my wat vol onvolmaakthede is. Dis seker maar soos 'n ouer wat sy gebrekekind die liefste het.<sup>27</sup>*

This letter suggests that Van Wyk was planning significant revisions to *Primavera* 18 years after its first performance. In the summary of the sketch pages, sketch file A7 and A9, it can be observed that Van Wyk composed a different ending in revision of the third movement, as well as a different start to the fourth movement. These sketch pages are dated between 9/8/1964 and 23/2/1967. Muller (2014:714) notes that a recording of *Primavera* was made in 1990 by the Cape Town Symphony Orchestra<sup>28</sup>, conducted by Omri Hadari. The existence of this recording, paired with clear indications that Van Wyk had made revisions to *Primavera*, necessitated an investigation into the possibility that Van Wyk might have produced more than one version of his *Primavera*.

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<sup>27</sup> Translation: The work that means the most to me is *Primavera*, a symphonic suite for orchestra, composed for the last Union Festival (1960). I would still like to conduct a thorough revision of this work – it has most certainly not achieved its final form yet. I should perhaps add that at times I have more love for those works riddled with flaws. It is probably like a parent who loves their disabled child the most.

<sup>28</sup> Van Wyk, A. 1990. *Primavera*. Cape Town Symphony Orchestra. Conductor Omri Hadari. GSE 1509. Claremont: GSE. Sleeve notes by J. May.

As such, an investigation was initiated by corresponding with the following parties: Suzette Lombard at the South African Broadcasting Corporation (SABC) archives, Daniel Neal who is the orchestral librarian at the Cape Town Philharmonic Orchestra (CPO), Anriette Chorn and Masale Ramonyathi at the Southern African Music Rights Organisation (SAMRO), Nola Doré at the *Nasionale Afrikaanse Letterkundige Museum* (NALN), and Santie de Jongh at the Documentation Centre for Music (DOMUS). The SABC and CPO confirmed that they have no score of *Primavera* in their possession. SAMRO responded that the 1988 published score of *Primavera* is the only score in their possession. NALN provided an official statement, dated 9/7/2004, indicating that all Van Wyk manuscripts and sketch documents were sent to DOMUS. Subsequently, DOMUS confirmed that they do not have knowledge of any other version of *Primavera*, other than the original manuscript available in the Arnold van Wyk collection (in other words the copy that culminated in the 1988 edition). DOMUS suggested that further enquiries be directed to professor James May. In correspondence with James May he explained that "I had to do some last-minute copying of parts before the 1960 performance, and there was only one copy. Van Wyk always tampered with works that have been performed and even printed, but he would not have made a complete second copy of *Primavera*".

Although Van Wyk had revised *Primavera* after the first performance, this investigation could confirm with confidence that the manuscript in Van Wyk's handwriting is the only complete version of *Primavera*. In correspondence with James May, it was confirmed that this manuscript was used to produce the printed score (1988) precisely because Van Wyk made revisions to parts of *Primavera* and because there was only one complete manuscript in his collection.

## 2.4 Errors in the published score

The published score of Arnold van Wyk's *Primavera* contains several errors that should be taken note of. These errors should be considered because they do not appear in Van Wyk's original manuscript of *Primavera*. In the process of compiling a table summarising the content of each of the sketch pages (Addendum A), in category A<sup>29</sup>, and relating them to the published score, some errors were identified.

The identified errors in the published score can be summarised as follows:

- Page 7:
  - The clef in the bassoon part should be a bass clef;
  - The lower stave of the harp part should be a treble clef;
  - The lower stave of the piano part should be a treble clef;
  - The upper stave of the violoncello section should be a treble clef.
- Page 9:
  - The viola part, bar (68), should start on a B - the same as in the horns and first violins.
- Page 18:
  - The minim in the horn parts, bar (131), should not be dotted.
- Page 19:
  - The lower stave of the trombone part should be 2,3.
- Page 44:
  - The first three bars of the violas (*Gli altri*), bars (80-82), should be on one stave;
  - The solo viola starts in bar (84), the upper stave.

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<sup>29</sup> Muller (2013: 691-93) designates various categories to the documents contained in the Arnold van Wyk collection. Category A is defined by sketch documents.

- Page 45:
  - The (Tam.) indication, bar (87), should be (Tamb.)
  - *Gli altri* should be abbreviated as G.a in the first violins and not C.a.
- Page 59:
  - The lower violoncello part, bar (31), should start on B, not A#.
- Page 64:
  - Trumpet 3, bar (60), should be notated on the lower staff instead of the upper staff.
- Page 65:
  - Trumpets 1 and 2, bar (75), are notated on the lower instead of the upper staff.
- Page 70-75:
  - The Tba. part should read “Trombones”.
- General:
  - There are inconsistencies in the designation of the horn parts in the first and second movement - alternating between 1,2; 3,4 and 1,3; 2,4 groupings;
  - Throughout the score the trombones have been incorrectly abbreviated as Tbri., instead of Tbns.

The published score of *Primavera*, to which the sketch pages are related in this study, is used for ease of legibility as opposed to the original manuscript, despite these errors in the published score. These errors are compensated for wherever they have been identified.

## Chapter 3: Balance, Texture, and Timbre in Orchestration

Previously in this thesis it was shown that balance, texture, and timbre account for the core of orchestration theory in the most important texts available. In this chapter, these three tenets of orchestration are explored and contextualised in order to provide a conceptual framework against which *Primavera* can be studied. In some cases, examples from *Primavera* will be used to illustrate certain concepts, although it is only in the next chapter that *Primavera* will be studied in more detail.

### 3.1 Balance

Balance, as an element/or principal of orchestration, enjoys no concrete definition within the body of literature which instructs and evaluates orchestration as a practice. This can be observed by frequent reference being made to various types of balance within orchestration literature. In chapter 28 of Piston (1955:444-51), he makes reference to balance in various guises when scoring chords. These include balance in registers, instrumentation, colours, spacing, dynamics, and range. It is my impression that Sevsay (2013) takes a comparable approach to Piston (1955) when making reference to various types of balance. In Part II of *The Cambridge Guide to Orchestration*, Sevsay (2013) presents excerpts from various orchestral works and a discussion on the orchestration of each excerpt. It is in these discussions that Sevsay (2013) makes reference to balance in its various forms. Hence, Piston (1955) and Sevsay (2013) do not present the various types of balance in the same way. It is therefore left to the reader to deduce from these discussions that the element of balance in the practice of orchestration does not assume a single role, but can instead be applied to a variety of contexts. This becomes more clear when considering the articles and dissertations by Wotton (1929), Kirk (1948),

Allmann (1958), Macdonald (1969), McCaldin (1980-81), Hawkshaw (1998), Bleek (2013), Schonken (2015), and Langfeldt (2016), that any discussion on balance is subject to its context. It is most likely the very reason that there is no clear and consistent definition of balance, as an element of orchestration, that Blatter (1997) and Adler (2002) generally avoid the term in their orchestration books and instead imply it in their considerations of dynamics, register, spacing and distribution of pitches in chords.

In terms of the evaluation of balance it is therefore imperative that this element of orchestration is divided into some of the various contexts to which it can be applied. These include: instrumentation, dynamics, register (range), clarity.

### 3.1.1 Balance of Instrumentation

The specific number of instruments assigned to certain functions (melody, harmony, and bass) can be assessed to determine the balance of instrumentation (Sevsay, 2013:395). In bars 65-71 (1<sup>st</sup> movement) of *Primavera*, for example, a complex layering of four musical functions (bass line, harmony, primary melody, and secondary melody) requires careful use of instrumentation to provide a sense of balance. In this example, balance is assessed by how the different layers of material are differentially audible, and how no single layer is either overwhelming another, or is being overwhelmed by another. In this example, the bass line is presented by the violoncellos and double basses, and is supported by the bass clarinet, bassoons, timpani, and bass drum. The harmony is carried by the trombones and tuba. A primary melody is presented in the flutes, oboes, English horn, E<sup>b</sup> and B<sup>b</sup> clarinets, and trumpets, with a secondary melody in the four horns, supported by the harp, piano, and second violins. Although so many instruments are included in this texture, when they are effectively balanced the distinct elements of melody, harmony and the bass lines would be clearly discernable.

Adler (2002:600) states that the prominence of a melody can be raised through doubling the melodic line “with instruments that are acoustically compatible with the assigned instrument” either at pitch or in the octave. The primary melody, secondary melody, and bass line, in the above example, are all assigned their degree of prominence through their respective acoustically compatible doublings. Sevsay (2013:492) provides a basic method of evaluating the balance of instrumentation between sections by explaining that with a dynamic level louder than *mezzo forte*, four woodwinds will be required to balance two horns or one trumpet, trombone or tuba. Evaluating the balance of the primary and secondary melodies in the above example, the nine woodwinds in the primary melody are balanced against the four horns in the secondary melody. The two trumpets, also in the primary melody, are also balanced with the woodwinds as well as the four horns in the secondary melody. The bass line is acoustically in a much lower range than the primary and secondary melodies and is also juxtaposed against the melodic elements by providing a static crotchet pulse. The elements of melody, harmony, and bass lines are hence balanced because of dynamic considerations and discernibility of their instrumentation.

### 3.1.2 Balance of Dynamics

With regards to the orchestration of chords, Piston (1955:397) explains that “the largest contributing factors in balance are the number of instruments playing each note, and the relative dynamic power of the individual instruments in their particular registers”. In the case of melody and accompaniment and distinguishing a soloist, Adler (2002:618) argues that “many composers utilise an orchestral colour combination that contrasts distinctly with the solo instrument”. However, contrasting colour combinations will not be as effective in contrasting with the soloist if no consideration is given to dynamics. Sevsay (2013:492) provides, as explained above, a method through which instrumentation

could be balanced that is informed by dynamic indication. The considerations of dynamics therefore play a crucial role in establishing balance.

In *Primavera* (1<sup>st</sup> movement, bars 5-9), the piccolo solo against the sustained string harmonics requires a delicate treatment of dynamics. This is because the piccolo is presented at the lower end of its register and stands exposed against the harmonics in the strings. If the *pianissimo* dynamic were to be increased in the strings, they would detract from the piccolo and vice versa. Blatter (1997:34) describes natural harmonics in the strings as having a flute-like quality. For this reason, the harmonics in the strings could overshadow the weak and breathy sound of the piccolo (Kennan & Grantham, 2002).

### 3.1.3 Balance of Register

The tessitura of a section, or chord, can be evaluated by the individual range characteristics of each instrument. For example: the unadorned statement of the *Der May* melody, bars 152-166, at the end of *Primavera's* fourth movement can be heard against the *pianissississimo* sustained chord in the strings. Although the strings are playing the sustained chord at such a soft dynamic, the horns were instructed to leave the stage, bar 145, and play *forte* once they enter at bar 152. Van Wyk, therefore, had good reason to mark the horns *forte* because of them playing backstage. The aural experience will be distant, which matches the soft dynamics of the orchestra on stage well. The intense difference in dynamics will most certainly result in one still being able to hear the horns even though the statement of *Der May* in the four horns is placed, in register, between the violin and viola sections. The horn, playing in a range between F<sup>#</sup>3 and A<sup>#</sup>4, is described by Sevsay (2013) as ranging from dark and thick to solemn and brilliant. One also has to consider that Van Wyk desired a physical separation of these instrumental groups possibly to allow that both the strings and the horns would be heard without either one of the sections detracting from the other. Balance of register, in this instance, is reflected not only by the

physical separation of the horns and strings, but also by the 1<sup>st</sup> and 2<sup>nd</sup> violins playing above the horn and the violoncellos and double basses playing below the horn passage.

### 3.1.4 Balance of Clarity:

The distinguishability of roles (melody, harmony, and bass) is in essence an amalgamation of balance in instrumentation, dynamics, and register that will allow for a balance of clarity – that when instrumentation, dynamics, and register are in balance, then clarity will result. Distinguishing between the roles can, at times, also be applied when more than one melody is presented at the same time. Adler (2002:135) advises that clarity has to be considered when scoring contrapuntal passages. This can be realised by “placing the most important melody in the best possible register of an instrument; thinning counterpoint [...]; registerally separating theme and countertheme [...]; making the countertheme sufficiently different rhythmically” (Adler, 2002:135). Such an example can be identified in the fourth movement of *Primavera*, bars 27-31. In this instance, Van Wyk presents three melodies at the same time - in violins II, the bassoons, and another in the clarinets. The three simultaneous melodies are supported with the bass line only in the violoncellos and double basses. Van Wyk did not score for any brass in this section most probably in order to maintain a homogenous sound and to be able to clearly distinguish between the three melodies.

With consideration of the above mentioned contexts of balance, as an element of orchestration within the second movement of *Primavera*, a framework has been established against which *Primavera* will be evaluated.

## 3.2 Texture

Bruce Benward and Marilyn Saker (2009:145) defines the term texture as "the way the melodic, rhythmic, and harmonic materials are woven together in a composition [...] and is often described in terms of density and range." Piston (1955), provides categories of various texture types in his analysis of orchestration; these include: type 1 - orchestral unison; type 2 - melody and accompaniment; type 3 - secondary melody; type 4 - part writing; type 5 - contrapuntal texture; type 6 - chords; type 7 - complex texture. Kostka (2006:222) explains that texture is not necessarily easy to define because texture refers to the relationship between parts (or voices) at any moment in a composition; it is especially concerned with the relationship between rhythms and contours, but also with aspects such as spacing and dynamics. The aspects of spacing and dynamics have a direct link to orchestration. Brindle (1966:135-36) expresses a similar sentiment in stating that "[we refer] to the general kind of sound, rather than to the precise kind of construction." He continues to describe that "our awareness of exterior texture is immediate, whereas our recognition of inner structure is a slower process." In this case, Brindle refers to our immediate reaction and description of sound, for example: warm, thick, and heavy, as the exterior texture and the interior texture being the more subtle elements of balance and timbre. Adler (2002) and Sevsay (2013) do not discuss textural elements in orchestration in the same fashion as Piston (1955) does. Instead, Adler (2002) presents texture in a separate chapter, *Scoring for Orchestra*, and Sevsay (2013) intersperses his discussion of texture in orchestration as part of his analytical discussions on orchestration in part II of *The Cambridge Guide to Orchestration*. Kostka (2006: 236) provides a short list and definition of traditional and compound textures (monophonic, homophonic, and contrapuntal) all of which can be discussed under the subcategories (texture types)

provided by Piston (1955). For that reason, the texture categories found in Piston (1955) will be used as a model to clarify the understanding of each textural type<sup>30</sup>.

### 3.2.1 Type 1 – The Orchestral Unison

#### 3.2.1.1 The Unison Tutti

The unison tutti is defined as the orchestra or majority of the orchestra playing in unison on the same pitch as can be identified in the first movement of Georges Bizet's *L'Arlésienne Suite No. 1*. Both Piston (1955: 357) and Adler (2002: 548) express the same sentiment that few orchestral unisons exist because of the limitation of instrumental ranges. This means that because instruments are limited by their range, depending on the pitch, instruments on either spectrum (high or low pitched) will often be excluded from the unison tutti by necessity. An orchestral unison does not appear in *Primavera*. However, Van Wyk often makes use of combinations of instruments in unison to strengthen a melodic or harmonic line.

#### 3.2.1.2 The Octave Tutti

Instead of scoring for the entire orchestra in unison, the octave tutti allows for material to be doubled in specifically in one octave. With reference to Samuel Barber's Symphony No. 1, Adler (2002:548) describes that Barber subtly enlarged the doubling in order to exploit the various instrument timbres, which was not possible in the unison tutti. An example of such an orchestral unison in the octave, excluding the brass section and the double basses, can be found in the first movement of *Primavera*, bars 88-96.

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<sup>30</sup> During the process of sorting through the primary sources it was discovered that Van Wyk would make annotations referring to Piston's *Orchestration* in most of the orchestration books that belonged to him.

### 3.2.1.3 The Multi-Octave Tutti

"The orchestral unison spread over several octaves has always been popular and frequently has been called on to introduce a new idea, summarize an old one, or [...] to state a major melodic gesture before it is developed contrapuntally" (Piston, 1955:552).

Adler (2002:553) describes the multi-octave tutti as still being in unison, divided into multiple registers, and "a careful distribution of pitches among the instruments" allowing the listener to focus on the material presented in the predominant register. Piston (1955:360), making reference to the same example as Adler, Beethoven - Symphony No. 9, explains that the multi-octave tutti would allow "each instrument to participate in its best range" and that this balance should be carefully arranged. At this point it is clear that both balance and texture significantly contribute to textural elements. With reference to *Primavera*, Van Wyk often utilises the multi octave unison, especially in the fourth movement, usually in isolated instrument groupings i.e. within the woodwinds (bars 38-45) or strings (bars 46-48) as separate units.

The texture of the orchestral unison is summarised by Piston (1955:362):

"octave reduplication is not to be considered as adding a new textural element. It is a widening of the vertical plane of sound, and the two voices are in such agreement of upper partials that the ear often accepts the interval of an octave as a unison."

### 3.2.2 Type 2 – Melody and Accompaniment

Piston (1955:364) defines melody and accompaniment, the texture of two elements in its simplest and most common form, in the orchestral medium as a homophonic texture. However, Adler (2002:118) uses terminology that is instead more specific as to how material is distributed and functions in an ensemble situation. These functions include: foreground material the most important, usually the melody, which the composer intends to be heard most prominently, middleground material includes countermelodies or important contrapuntal material, and background material is accompaniment that usually provides harmonic context. In *Primavera*, an example of the distribution of these three elements can be found in bars 65-71 of the first movement. The foreground is represented by the flutes, oboes, English horn, clarinets, and trumpets, presenting the main melody. Middleground material, or the secondary melody in this example, is presented by the horns, harp, piano, and 2<sup>nd</sup> violins. The accompaniment, background material, is presented by the violoncellos and double basses which are supported by the bass clarinet, bassoons, timpani, and bass drum.

Both Piston (1955) and Adler (2002) agree that the foreground elements (melody) are usually distinctly contrasting in colour with that of the background elements (accompaniment). Adler (2002:558) also elaborates that "in many instances, however, successful accompaniments are played by the same instrument as or similar instruments to the carrier of the solo melody." With reference to Carl Maria von Weber's, *Der Freischütz*, Adler (2002:561) also explains that once an instrument or section is designated the role of playing foreground material, this role can in time be altered to a background function so that the foreground material can be taken over by another instrument or section.

### 3.2.3 Type 3 – Secondary Melody

Piston (1955: 374) explains that "a texture of three elements usually consists of a primary melody, a secondary melody, and accompaniment." Compared to the primary melody, the secondary melody may either have "thematic significance giving it an importance equal to that of the primary melody" or it could be a countermelody ("a completely subordinate obbligato"). Adler (2002) and Sevsay (2013) also refer to a texture consisting of two elements in the same way as Piston (1955)<sup>31</sup>. Textures containing countermelody can be found in *Primavera*, where for instance in bars 81-106 of the fourth movement the interplay between the melody in the strings is accompanied by the band-like setting of the woodwinds, brass, and percussion passages.

### 3.2.4 Type 4 - Part Writing

"The part writing texture, composed of real parts with or without doubling, is often found in the accompaniment element of the texture type II, [...] It is also present in the structure of chord connections, such as cadences, where the voice leading of the parts is felt to be important" (Piston, 1955:387).

Fundamentally, this texture is based on four-voiced part writing (soprano, alto, tenor, and bass parts). However, Piston (1955:384) warns that part writing (Type 4) is not to be confused with that of Melody and Accompaniment (Type 2), where "melody and accompaniment are two quite distinct elements", because "the melody is just one of several otherwise equal voices" in part writing. The texture of part

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<sup>31</sup> When texture type 3 is read together with the first paragraph of texture type 2, there appears to be very little difference between the two texture types. However, in the presentation of the analysis these texture types will be separated.

writing can be observed throughout the third movement of *Primavera*. This is largely because of the chorale-like writing in this movement and because it is scored only for the string orchestra.

### 3.2.5 Type 5 - Contrapuntal Texture

Piston (1955:388) explains that melodic lines designed by imitative counterpoint or as independent melodies could be described as contrapuntal texture. Interestingly, Piston (1955), Adler (2002), and Sevsay (2003) all refer to contrapuntal and polyphonic textures almost interchangeably. Benwood and Saker (2009:148) describes polyphonic texture as "consisting of two or more lines moving independently or in imitation with each other" and that these "various lines may be similar or contrasting in character." The distinction between contrapuntal texture and polyphony seems to be drawn at the point that contrapuntal texture is referred to when all melodic lines are of equal importance whereas in polyphonic texture each melodic line can have independent rhythm and contour. Piston (1955), Adler (2002), and Sevsay (2013) all state that the contrapuntal texture only consists of melodic material, two or more. In this regard, one could refer to a previous example in the fourth movement, bars 27-31, in which Van Wyk presents three melodies, in different instrumental groups, at the same time.

### 3.2.6 Type 6 - Chords

Chords written for individual instrumental sections (woodwinds, brass, or strings), or for the full orchestra are common. Schonken (2015:55) observes that generic orchestration techniques such as balance, register, and voicing of chords are discussed in their own chapters for each instrumental section in orchestration textbooks and that each instrument group theoretically functions on the same level. Piston (1955:398) clarifies that chords scored for the orchestra may also be scored for a mixture of instrumental sections (woodwinds, brass, and strings) in the orchestra or exclusively within each respective section. Piston (1955) also makes a very clear statement regarding chord writing, balancing of a vertical pane of sound, and how these elements together contribute towards clarity and colour – which is important within this conceptual framework.

Vertical relationships that may exist between instruments is evident in Piston (1955), Kennan & Grantham (2002), and Adler (2002). Chords are therefore conceptualised as a vertical element in the orchestral medium. These include: Overlapping (first grouping of instruments in unison with the upper note of the second grouping of instruments); Superposition (two groups of instruments, one above the other with no contact between them); Interlocking (the lower note of one grouping of instruments lies below the upper note of the second grouping); Enclosing (notes of the one grouping of instruments lies between two notes of the second grouping of instruments). A more in depth discussion on vertical elements in orchestration can be found in Schonken (2015:232-36).

Piston (1955) and Adler (2002) notes a similar sentiment to the orchestrator that "the distribution of the pitches in a predominantly homophonic passage is an important assignment. Spacing, register and melodic considerations are the major factors in determining exactly who should play which pitches"

(Adler, 2002:143). Piston (1955) and Adler (2002) provide a guide to the process of orchestrating chords, but heed that it is largely a decision left to the orchestrator and refers the orchestrator to examples in music literature. Read (2004) also provides numerous examples of various instrumental combinations that could be utilised by the student orchestrator. Evidence of the various chord structures can be identified in *Primavera* as follows: Overlapping can be observed in the first movement, bars 1-13; alternating between superposition and interlocking chords in the brass section can be observed in the first movement, bars 28-36; enclosing of the flutes by the clarinets can be observed in the fourth movement, bars 42-45.

### 3.2.7 Type 7 - Complex Texture

Piston (1955:405) describes complex texture simply as a combination of any of the previously discussed texture types (1-6) and that this would result in a texture "that is complex in a varying degree." Complex texture is also referred to in Schonken (2015:77) when discussing the juxtaposed attack between two instrumental sections. In this regard, it appears that complex texture will suit both as a timbral and textural consideration. Complex textures can be identified throughout *Primavera*, often making the task of isolating specific texture types difficult. However, an example of complex texture, as described above by Schonken (2015), can be identified in the strings and percussion section, bars 54-64, in the first movement of *Primavera*. In this instance, the violoncellos and double basses are both divided into two sections with one section instructed to play *pizzicato marcato* and the other *arco marcato*. The tambourine, with a part rhythmically identical to the violoncellos, is instructed to be played with the knuckles. This is a clear juxtaposition of the attack in two contrasting sections resulting in both a complex texture and timbre.

### 3.3 Timbre (Tone-colour)

Kostka (2006:222) provides a very simplistic definition of timbre, stating that "timbre means tone color, and it can refer to the tone color of an individual instrument or of an ensemble." In the orchestral medium, the composer often employs the forces of the five fundamental components of the orchestra (Woodwinds, Brass, Strings, Percussion, and Keyboard instruments) either in their individual capacity or as an instrumental section. Read (2004:ix) states that:

"To fuse the heterogeneous and disparate elements into an acoustically feasible and aurally acceptable entity requires an ear as aware of tone-color in all its infinite gradations as the painter's eye is cognizant of and sensitive to the entire color spectrum."

One can deduce from Read's statement that in order for the orchestrator to go about combining heterogeneous instrumental groups, there should first be an impeccable understanding of the individual instrumental tone qualities.

How one describes the sound of an instrument throughout its range is coupled to the tone qualities of individual instruments. Adler (2002:547) finds that "the timbre, strength, and texture of every segment of the instrument's range become crucial when you are creating orchestral color combinations." Schonken (2015:293-322) provides a summary of instrumental ranges as indicated and described by Piston (1955), Rimsky-Korsakov (1964), Blatter (1997), Kennan & Grantham (2002), Adler (2002), and Sevsay (2013), among a few others. The various authors mentioned all describe range qualities in varying degrees, using similar terms such as: deep, rich, dark, dull, weak, clear, bright, shrill, whistling, penetrating. These descriptive terms are merely intended to assist the orchestrator when considering the strength, timbre, and texture of an instrument in solo or in combination with other instruments. Piston (1955:396) states that within orchestration "the tone color is determined

primarily by the instruments selected, but is also in a large measure affected by the manner in which the instruments are combined." For example, in chords, it was previously mentioned that instruments can be combined in various ways, such as overlapping, superposition, interlocking, and enclosing. Read (2004) also provides a comprehensive encyclopedia of possible orchestral combinations.

Timbre (tone-colour) is, however, not only determined by the pure range of the instrument and the quality of the tone in the various subsections of its range, and various techniques and devices may be employed to further expand the colouristic possibilities of any instrument; examples include the use of string mutes, or preparation of the piano in a number of different ways. Kostka (2006: 222-42) lists a number of timbral effects and techniques that "composers in the twentieth century have required performers to learn". A synoptic list of these techniques includes<sup>32</sup>:

### 3.3.1 Wind Instruments

The use of mutes can be identified in the first, second, and fourth movements of *Primavera* in the brass section. Other timbral techniques such as glissandi, flutter-tongue, enharmonic trills, multiphonics, slap tongue, singing and playing, growling, and breath sounds are all possible on wind instruments. However, none of these techniques are used by the woodwinds in *Primavera*.

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<sup>32</sup> Kostka's list of extended techniques, used by composers in the 20<sup>th</sup> Century, merely serves as an indicator of the extended techniques that were both possible and were being explored by Van Wyk's contemporaries. The 21<sup>st</sup> Century has further exploited and developed extended techniques to allow for a greater pallet of available timbres and textures. Serious contemporary volumes discussing these new perspectives are however not yet available. The application of these techniques, as indicated by Kostka, in the context of timbre, can inevitably result in a substantial discussion. However, an in-depth discussion of these techniques falls beyond the scope of this thesis.

### 3.3.2 Stringed Instruments

The use of mutes, natural and artificial harmonics, multiple stops, *glissandi*, left hand *pizzicato*, Bartók (snap) *pizzicato*, strumming, *scordatura*, *col legno*, quarter-tone vibrato, bowing between the bridge and tailpiece are other timbral techniques that are possible on stringed instruments. Van Wyk makes use of artificial harmonics in the string orchestra only in the first movement. The use of mutes, natural harmonics, and multiple stops can be identified in the first, second, and fourth movements.

### 3.3.3 Percussion

The percussion section enjoyed new additions to the percussion family, during the seventeenth and eighteenth centuries, from other existing genres such as Western folk music and from other cultures (Adler, 2002:431). Kostka (2006:228) provides a representative list of these new additions. Percussion instruments could also be played using a variety of mallets/sticks. Other than using a variety of mallets to play percussion instruments they can also be instructed to be played with the hand or knuckles. This can be observed in the first movement's tambourine part, bars 56-64.

### 3.3.4 Keyboard Instruments

Prepared piano - placing objects on/between the strings. Strings can also be plucked, strummed or struck with various mallet types. Van Wyk does not make use of these devices in *Primavera*.

### 3.4 Summary

Balance, as an element of orchestration, is dependent of instrumentation, dynamics, register, and clarity. Texture, as an element of orchestration, is expressed in a variety of different ways that include the orchestral unison, melody and accompaniment, secondary melody, part writing, contrapuntal texture, chords, and complex texture. Considerations of timbre is not limited to the description of individual instrument sound qualities throughout its range, but also include various performance techniques specific to wind, stringed, percussion, and keyboard instruments.

Reflecting on the discussion of these three core elements of orchestration, it is evident that the boundaries separating them are not clear. Brindle (1966: 136), for example, explains that "musical texture is a subtle amalgam of various elements - instrumental color, density, pitch, movement, rhythmic configuration, etc." Fundamentally, therefore, the effective functioning of these three elements of orchestration rely on the same contexts. In this reference, it seems that the same statement would be true if 'musical texture' were to be substituted by either 'balance in orchestration' or 'timbre'. This is because the various texture types, as previously mentioned, would function effectively if: all four contexts of balance are adhered to as well as timbral considerations; balance, in its four contexts, can be achieved by considerations of timbre and the clarity of a texture type; and clarity of timbre, or timbral effects, can be achieved when the texture type is clear and there is balance within the four contexts. Hence, the elements of balance, texture, and timbre are interdependent and all rely on a similar foundation of instrumentation, register, dynamics, and clarity.

In consideration of the previous section on orchestration theory (1.2.2) outlining the significance of instrumentation and timbral considerations in orchestration, together with the three elements of

orchestration (Balance, Texture, and Timbre) an integrated approach can be established. The integration of these sections will serve as a foundation on which a more in depth analysis of *Primavera's* second movement, together with its sketch documents, will be presented.

## Chapter 4: *Primavera's* Second Movement

This chapter broadly consists of two sections: the first provides the reader with a background understanding of the instrumentation and structure of *Primavera's* second movement in order to provide context for the ensuing discussion; the second section includes a detailed consideration of the core tenets of orchestration (discussed in the previous chapter) as they are expressed in both the score and the sketches of this movement. It was shown in chapter one of this thesis that the second movement of *Primavera* provides the richest source of sketch material for study in terms of orchestration, and this aspect together with limits of scope were the determining factors in choosing to focus exclusively on this movement and not the work as a whole. This is elaborated on below.

### 4.1 Primary considerations

The decision to focus this chapter, and more specifically the analysis, on *Primavera's* second movement originated from the initial cataloguing process of *Primavera's* sketch documents. This process revealed that the sketch documents pertaining to the second movement span the entire 139 bars of the published score and that numerous revisions by Van Wyk are evident in these documents (more so than in sketches of other movements). The sketch documents also indicate that Van Wyk started working on the second movement as early as 24 January 1952, which is indicated on page 1 of sketch file A1. Recorded data seems to indicate, therefore, that the creation of this movement preceded other sections of the work. Van Wyk (1988) also indicates in his foreword to *Primavera* that the second movement is focused on the woodwinds and that he attempted to evoke the idea of landscape and birdsong in this movement. This leads to the anticipation that the three core tenets of orchestration (balance, texture, and timbre), would adequately serve as a framework through which the orchestration

of this movement can be studied, especially because of the heterogeneous qualities brought to orchestral sound by the woodwind family. More about the role of woodwind instruments in orchestration can be found in Schonken (2015:80-92).

#### 4.1.1 Instrumentation and Structure

The second movement, *Allegretto*, of Arnold van Wyk's *Primavera* is 139 bars in length and is scored for the following instruments (compared to the work as a whole):

<b>Instrumentation:</b>	
<i>Primavera: Full Score</i>	<i>Primavera: Second Movement</i>
2 Flutes 1 Piccolo	2 Flutes 1 Piccolo
2 Oboes 1 English Horn	2 Oboes 1 English Horn
1 E <sup>b</sup> Clarinet 2 Clarinets 1 Bass clarinet	1 E <sup>b</sup> Clarinet 2 Clarinets 1 Bass clarinet
2 Bassoons 1 Contrabassoon	2 Bassoons
4 Horns	4 Horns
3 Trumpets	3 Trumpets
3 Trombones	3 Trombones
1 Tuba	1 Tuba
Timpani	Timpani
Tambourine Bass drum Snare drum Tenor drum Suspended cymbal Triangle Xylophone	Tambourine  Snare drum Tenor drum Suspended cymbal Triangle
Piano Harp Celesta	Harp Celesta
Violins I	Violins I
Violins II	Violins II
Violas	Violas
Violoncellos	Violoncellos
Double basses	Double basses

Table 1: Instrumentation comparison between *Primavera's* full score and the second movement

As was mentioned earlier, in the foreword to *Primavera*, Van Wyk (1988) states: "In [the second] movement, the woodwind is predominant. I have tried to evoke the idea of landscape with the song of birds." Van Wyk continues to describe that Donald Francis Tovey's observation on Beethoven's Symphony No. 6 (Pastorale), Op. 68, would be "a suitable motto". Tovey's full observation reads<sup>33</sup>:

*The real meaning of these bird-song repetitions is not that they represent birds in particular, but that birds themselves repeat their songs continually when they are happy and have nothing else to do.*

Geoffrey Chew and Owen Jander (2017) describes the Pastoral, a distinctly European genre, as "a literary, dramatic or musical genre that depicts the characters and scenes of rural life or is expressive of its atmosphere." Van Wyk's focus on evoking ideas of landscape and birdsong in this movement are therefore consistent with Chew and Jander's (2017) description of a pastoral. Interestingly, both Van Wyk and Beethoven present elements of birdsong in specifically the second movements of their respective works<sup>34</sup>.

Van Wyk (1988) mentions in his foreword to *Primavera* that his "birds are stylized and that, although many of the themes could be bird songs, [he is] not aware that any of them actually are". Van Wyk is therefore clear about his intention to evoke only the imagined idea of landscape and concedes that his attempt at birdsong is in all probability not a reflection of reality and that it likely would not be found in any real landscape. In contrast to this, however, Beethoven was very clear in his score about identifying exact bird species that he had attempted to represent through music: flute (nightingale), oboe (quail), and the clarinets (cuckoo). In *Primavera*, birdsong is more generically characterized by

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<sup>33</sup> This observation is inscribed, in red ink, by Van Wyk – Sketch file A3 p. 16.

<sup>34</sup> Van Wyk's copy of Beethoven's sixth Symphony only contains a single inscription which is the date on which he acquired the score – 4 September 1941 (London).

short, fragmented writing, rapid staccato articulation, descending thirds, and grace notes. These same characteristic elements are also defining qualities of other orchestral works mimicking birdsong, such as Frederick Delius' *On Hearing the First Cuckoo in Spring* (1910), Ottorino Respighi's *Gli Uccelli* (The Birds) (1928), Olivier Messiaen's *Quatuor pour la fin du temps* (Quartet for the End of Time) (1941), *III Abîme des oiseaux* (Abyss of the Birds) and *Le Merle Noir* (The Blackbird) (1952), and Einojuhani Rautavaara's *Cantus Articus*<sup>35</sup> (Concerto for Birds and Orchestra) (1972).

In terms of form and character, Ferguson (1987:24) and Lüdemann (2006/7:95) both describe the second movement of van Wyk's *Primavera* as scherzo-like due to its light character and binary structure. Lüdemann, however, adds that the form is "akin to ritornello form". Ritornello form, according to Wallace Berry (1986:108), is "a rondo-related procedure whereby alternation between soloist and the orchestral tutti occurs". Each alternation is often followed by a change in key. However, in the case of *Primavera*, Van Wyk never changes the key in the second movement, but does incorporate the instrumental alternations akin to ritornello form. With consideration of form being determined by this process of alternation, a possible form structure of *Primavera*'s second movement could be presented as follows:

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<sup>35</sup> This work includes an actual recording of birdsong on tape.

Table 3: *Primavera*, second movement: sectional structure<sup>36</sup>

Section 1			
Subsection:	Bars:	Description:	Example:
X1	1 – 12	The main theme is always stated by either a soloist or soloists in the X subsections.	
Y1	13 – 24	Subsections Y are marked by a change in texture and timbre with the presence of a soloist, but without stating the main theme.	
X2	24 – 30	The restatement of the theme is always preceded by a short interlude, subsections Y.	
Y2	31 – 41		
X3	42 – 46		
Z1	47 – 67	Subsections Z can be identified by the focus lying on the orchestral tutti, that the indicated solos and soloists do not make any direct reference to the theme or previous solos, and elements of birdsong.	

<sup>36</sup> Subsections are labeled as X, Y, and Z so as not to confuse the reader when reference is made to the various sketch files and sketch pages pertaining to Arnold van Wyk's *Primavera*.

Section 2			
X4	68 – 79		<p>68 <i>molto f, ruvido</i></p>
Y3	80 – 92		<p>81 solo 1. <i>pp espr.</i></p>
X5	93 – 98		<p>93 <i>p dolce</i></p>
Y4	99 – 108		<p>102 a2 <i>f</i></p>
X6	109 – 114		<p>109 a2 <i>ff cuivré</i></p>
Z2	115 – 139		<p>116 <i>fp</i></p>

Table 2: Structure of *Primavera's* Second Movement



## 4.2 Orchestration Analysis

The discussion of orchestration of *Primavera*'s second movement follows the order of the subsections of the movement as they were presented in the previous table. An integrated analysis and discussion of the three core tenets of orchestration will first be presented and related to groupings of three subsections at a time, as they appear in the published score. The decision to group the discussion of the subsections into groups of three was informed by the sketch documents and the bars sketched on each page. What follows is a similar integrated discussion of balance, texture, and timbre, and how these elements can be identified in the sketch documents, as well as how they relate to the previous subsection of the published score. The sketch pages are presented in a chronological order and are brought into relation with the published score where possible.

Bar numbers, enclosed in round brackets, will refer to bar numbers that were provided by Van Wyk in his sketch documents or added by the author of this thesis for ease of reference. Similarly, bar numbers that are not enclosed in any brackets refers to the bar numbers as they appear in the published score of Arnold van Wyk's *Primavera*.



The theme is stated in bars 1-6, in unison by clarinets in B $\flat$ , bass clarinet, bassoons, and two horns. All the instruments are largely playing *forte*, but change rapidly by means of *decrescendo*.

Timbre:

The B $\flat$  clarinets are placed in their *chalumeau* register, which is considered to be rough, sonorous (Rimsky-Korsakov, 1964), dark, dramatically menacing, rich (Piston, 1955; Adler, 2002; Casella & Mortari, 2004), oily, hollow, sinister (Jacob, 1956; Kennan & Grantham, 2002), and even eerie (Sevsay, 2012). The two horns are both playing in a register considered to be most frequently used for solo melodies (Rimsky-Korsakov, 1964; Piston, 1955; Blatter, 1997), with a solemn, brilliant sound (Sevsay, 2013), and full of sweetness and sonority (Casella & Mortari, 2004). Opposed to this is the bass clarinet, in its brighter (Kennan & Grantham, 2002), more brilliant (Sevsay, 2013) *clarino* register, and bassoons playing in a much higher, lighter but intense (Sevsay, 2013) end of their range. The effect of these timbres together is a strong and reaffirmed sounding statement of the theme. The horns drop out after the second bar and the clarinets drop out in bar 5, leaving only the bass clarinet and bassoons to sound through until the end of the phrase.

Texture:

Bars 1-6 are presented as an instrumental unison. In an instrumental unison, instruments cannot necessarily all function in the same kind of register, because they all need to play the same pitch. Function therefore becomes more important than colour. From bar 7-12 this changes to a restatement of the theme by two flutes accompanied by a *pianissimo* pedal in the bass clarinet and a rhythmic pedal point alternating at the octave in four solo violoncellos. Dynamically, the flutes and violoncellos are both playing *piano*. This will not be a problem because the flutes are playing in a clear and relatively bright (Rimsky-Korsakov, 1964; Piston, 1955; Jacob, 1956; Adler, 2002) part of their range and the

violoncellos are also indicated to play with mutes (*con sordino*). Adler (2002:39) describes that the mute, when placed on the bridge, absorbs some of the vibrations, especially upper partials and resonance, and will hence produce a much softer and smoother sound. Some consideration should however be given to the textural implications of the staccato articulation being employed by Van Wyk. This can be observed by the reinforcement of the staccato in the flutes by the identical indication in the *quasi ostinato* in the violoncello group.

#### Balance:

In bars 1-6, two clarinets, bass clarinet, two bassoons, and two horns, state the theme in unison, in the same tessitura, without any harmonic or bass parts. Dynamically, all instruments in this section are playing *forte* and with the absence of harmonic and bass lines, the theme will be pronounced. Bars 7-12 indicate two flutes presenting the melody, the bass clarinet providing harmony by a sustained pedal tone, and four solo violoncellos presenting the bass part as a rhythmic pedal point. Although all the instruments in this section are playing at a soft dynamic level, their respective register and timbral qualities allow them to be distinguished.

#### Evaluation:

In this section, bars 1-12, Van Wyk made the statement of the theme clear by firstly stating it without obstruction from any other instrumental section or the presence of middleground and background material. It is only when the theme is stated for the second time, in bars 7-12, that Van Wyk introduces a harmonic and bass element, however, juxtaposing it with a much softer dynamic level as the statement and with an entirely different texture. What might not be as effective as Van Wyk has planned is the sustained pedal tone, in the bass clarinet, and rhythmic pedal point, in the four solo violoncellos. This is because although the two flutes are playing at *piano* they will still be audible and

possibly overpower both the bass clarinet and four solo violoncellos. Therefore, Van Wyk could perhaps have added a bassoon to the sustained pedal tone and have the full violoncello section present the rhythmic pedal point. The distinctly discernable timbre of the flute will still be heard at *piano* should this be the case. Although some of the primary colours become mixed when doubling the pedal with bassoon, a more stable tone and performance will result, with greater support for the flute to project a solo sound.

4.2.1.2 Subsection Y1 - Bars (13-24):

The image displays a page of a musical score for the second movement of 'Primavera'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. (Flute), Cl. B<sup>b</sup> (Clarinet in B-flat), Cl. basso (Bassoon), Cor. F (Cor Anglais), V. I (Violin I), V. II (Violin II), Vle. (Viola), 4 Soli Celli (4 Solo Cellists), Gli altri Celli (Other Cellists), 2 Soli C.B. (2 Solo Basses), and Gli altri C.B. (Other Basses). The score begins with a woodwind melody in the Flute and Clarinet parts, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Bassoon and Cor Anglais parts are mostly rests. At bar 13, there is a significant change in the texture. The woodwinds (Flute, Clarinet, Bassoon, Cor Anglais) and strings (Violins, Viola, Cellists, Basses) all play a rhythmic pattern. The Flute and Clarinet parts are marked with 'col legno' (col legno battuto), indicating that the wood of the instrument should be struck. The Bassoon and Cor Anglais parts are marked with 'col legno' and 'f' (forte). The Violin and Viola parts are marked with 'col legno' and 'f'. The Cellist and Bassist parts are marked with 'col legno' and 'p' (piano). The score is in 6/8 time and the key signature has one flat (B-flat major or D minor). The page number '13' is visible in the top right corner of the score.

Figure 2: *Primavera* Score - Second movement, bars 9-15 (Van Wyk, 1988:38).

The image displays a page of a musical score for the second movement of 'Primavera'. The score is arranged in systems, with each system containing staves for different instruments. The instruments listed on the left are: Cl. B♭, Cl. basso, 4 Celli, 2. Soli, C.B., Gli altri, Fl., Cl. B♭, Cl. basso, Fag., Cor. F (3. and 4.), V. I, V. II, Vle., 4 Celli, Celli, Gli altri, and C.B. 2. Soli. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'poco' and 'niente' at the top, 'pizz.' at the bottom left, and 'p', 'mf', 'pp', and 'f' throughout. Performance instructions like '(3 + 2 + 3)', 'plintivo', and '(legno)' are also present. A box containing the number '31' is located at the end of several staves, indicating the end of the section shown.

Figure 3: *Primavera* Score - Second Movement, bars 16-31 (Van Wyk, 1988:39).

The sustained E<sup>b</sup> in the bass clarinet, from the previous section, is handed over to the third horn, muted and *pianissimo*. The *quasi ostinato*, introduced in bar 7, continues throughout this section.

#### Timbre:

Bars 13-17 introduces a new timbral effect. The 1<sup>st</sup> and 2<sup>nd</sup> violin sections, violas, and the rest of the violoncello section (*Gli altri*) are all playing *col legno* on the quaver off-beats. Two solo double basses are also playing *col legno*. Van Wyk could have provided more clarity in his *col legno* instructions by indicating either *col legno battuto* (striking the strings with the wood side of the bow) or *col legno tratto* (bowing with the wooden side of the bow). Adler (2002:32) describes that dragging the wooden side of the bow over the strings will create a “resulting sound that is wispy and rather eerie” whereas striking the strings with the wooden side of the bow will create a “very dry and short *spiccato*”. In the bass clarinet solo, bars 17-24, it is playing *piano* in its full (Rimsky-Korsakov, 1964; Sevsay, 2013), dark and rich (Rimsky-Korsakov, 1964; Jacob, 1956; Kennan & Grantham, 2002) *chalumeau* register. These descriptions of the sound quality of the bass clarinet in its *chalumeau* register can be true, however, it would most certainly be subject to the dynamic indication to more accurately suit these descriptions. In this case, considering the bass clarinet’s *piano* dynamic indication, Van Wyk would rather have had a duller sound in mind rather than one that is full and intense.

#### Texture

In bars 13-17 the violins, violas, and violoncellos are playing on the quaver off-beat and the double basses on the crochet beat (sub division 2+2+3) in octave unison with the 1<sup>st</sup> clarinet. From bar 17-24 a solo is introduced in the bass clarinet accompanied by the same rhythmic pedal point, as previously mentioned in the four solo violoncellos, but changed to C as opposed to the previous E<sup>b</sup>.

The bass clarinet solo, bars 17-24, is accompanied by the rhythmic pedal point in the four solo violoncellos, without the presence of a sustained pedal tone.

### Balance

One could perhaps argue that dynamically this section, bars 13-17, is not balanced because all the strings (and 2<sup>nd</sup> clarinet on the off beat), with the exception of the double basses, are marked to play *col legno* at *forte* (*tenuto* marked *forte* in the 2<sup>nd</sup> clarinet) as opposed to the 1<sup>st</sup> clarinet and two solo double basses playing *piano*. In this instance it would not be a case of imbalance of dynamics simply because Van Wyk probably intended for the listener to hear and feel that more focus is being placed on the offbeat in the compound time signature.

### Evaluation:

At this stage one can already observe that Van Wyk is constantly reinforcing the quaver beat. If there were to be a sustained pedal tone, accompanying the bass clarinet solo in bars 17-24, in the same register as the violoncellos, perhaps in the bassoon, the result could be a problem in the balance of registers. An added pedal tone, in the same register, will be in too close proximity and possibly detract from the solo and place more emphasis on the pedal tone thus also creating a problem in texture. Texturally, there would then be more emphasis on the accompaniment than on the solo. Van Wyk avoided this in the previous section by having the theme stated in a much higher register together with the contrasting timbral quality of the two flutes. The absence of the sustained pedal tone possibly leaves an aural space in the background material that could be filled in order to support the orchestral sound. A suggestion would be to again utilise the division of the double basses. The two solo double basses could provide the sustained pedal note on 'C', one octave below the violoncellos' rhythmic

pedal point, at a *pianississimo* (**ppp**) dynamic level. This would allow for a stronger, harmonically richer foundation for the bass clarinet solo.



4.2.1.3 Subsection X2 - Bars (24-30):

The image displays a page of a musical score for the second movement of 'Primavera'. The score is arranged in a system with multiple staves. The instruments listed on the left are: Fl. (Flute), Cl. B $\flat$  (Clarinet in B-flat), Cl. basso (Clarinet in Bass), Fag. (Bassoon), Cor. F 3. (Cor Anglais 3rd), Cor. F 4. (Cor Anglais 4th), V. I (Violin I), V. II (Violin II), Vle. (Viola), 4 Celli (4 Celli), Gli altri (Gli altri), and C.B. 2. Soli (C.B. 2. Soli). The score covers bars 24 to 31. Key features include:
 

- Flute part starting with a *p* dynamic and a melodic line.
- Clarinet in Bass part with a *fp* dynamic.
- Bassoon part with a *pp* dynamic and a 'plintivo' instruction.
- Cor Anglais parts with a *pp* dynamic and 'sord.' (sordina) markings.
- Violin and Viola parts with a *pp* dynamic and '(legno)' instruction.
- 4 Celli part with a rhythmic pattern of eighth notes.
- C.B. 2. Soli part with a simple bass line.

 Bar numbers 31 are indicated in boxes above the Flute, Cor. F 3., and V. I staves.

Figure 4: *Primavera* Score - Second Movement, bars 24-31 (Van Wyk, 1988:39).

Bars 24-30 is almost identical to that of bars 6-12.

Timbre:

The muted horns, in a range described as round, strong and solid (Casella & Mortari, 2004; Sevsay, 2013) in bars 25-30, will not detract from the statement of the theme in the flutes, because they are playing *pianissimo*, even though the second flute plays near the lower, dull (Rimsky-Korsakov, 1964) and weak (Kennan & Grantham, 2002; Adler, 2002), end of its range where its timbral blend is unobtrusive (Read 2004: 43).

Texture:

The theme, bars 24-30, is restated in the flutes and accompanied by the rhythmic pedal point in the four solo violoncellos, in a two-part texture consisting of melody and accompaniment.

Balance:

The only difference between bars 24-30 and bars 6-12 is that the entire section was transposed a minor third lower and that the sustained pedal is now played by the 3<sup>rd</sup> and 4<sup>th</sup> horns (muted). Hence, the elements of balance are similar to those presented previously. In general, the lower pitch tessitura will result in the perception of less tension, and perceived differences of tension between different instruments will be reduced (Schonken, 2015:131-151).

Evaluation:

Previously, the much softer statement of the theme in bars 7-12 was a juxtaposition against the *forte* statement of the theme in bars 1-6. In bars 24-30, the same juxtaposition does not take place. Therefore, the restatement of the theme after the previous bass clarinet solo loses some of its efficacy

because the same dynamic levels are being maintained. However, the indication of the *forte* dynamic, bar 31, could suggest that not only bars 7-12, but that bars 7-30 were intended as a juxtaposition against the initial *forte* statement of the theme in bars 1-6. This is a practice typical of the Classical period, for example in the string quartets of Haydn and Mozart, where initial thematic statements are often placed at a higher dynamic level than the section immediately following.



4.2.2.1 Sketch File 1A - p. 1

The image shows a handwritten musical score on aged paper. At the top, it is titled "SCHERZO: Pastorale (Landskap met die see van die voete)" with a circled number 1 in the top right corner. The tempo is marked "Allegretto animato". The score is divided into two systems. The first system contains measures 1 through 5. The second system contains measures 6 through 11. The instruments are: Cor (Cor Anglais), V (Violin), Fl (Flute), and Cb (Cello/Double Bass). The Cor part has two staves, with the first staff containing melodic lines and the second staff containing rhythmic patterns (sd, st, sim.). The V part has two staves, with the first staff containing a melodic line and the second staff containing a rhythmic pattern (sd, st). The Fl part has one staff with a melodic line. The Cb part has one staff with a rhythmic pattern. There are some red markings and annotations in the lower part of the score, including a red arrow pointing from measure 8 to measure 10.

Figure 5: Sketch File 1A - p.1

This is the earliest sketch page of Arnold van Wyk's *Primavera*, dated 24/1/52, bearing the following inscription: "*Scherzo Pastorale (Landskap met die sang van voëls en duive*" (*Scherzo Pastorale (Landscape with the song of birds and doves)*). The first eleven bars of the second movement are sketched on this page.

#### Timbre:

The theme is stated by the 1<sup>st</sup> horn, in the same range that was identified in the corresponding section of the published score. The 2<sup>nd</sup> horn is playing in the same range as the 1<sup>st</sup> horn, presenting a sustained pedal tone. However, the attack and dynamic indications differ between the two horns. The 2<sup>nd</sup> horn only attacks the sustained pedal tone at *forte* and immediately has to *diminuendo* to *pianissimo* (i.e. *forte subito pianissimo*). This juxtaposition of timbre will draw attention to the subdivisions of the 7/8 time signature Van Wyk possibly wanted to emphasise. The 2<sup>nd</sup> violins and violoncellos have a similar instruction to the 2<sup>nd</sup> horn. The dynamic indication is, however, *fortissimo* without the dynamic release specified in the 2<sup>nd</sup> horn, but only for the first bar.

#### Texture:

The theme, bars 1-5, stated in the 1<sup>st</sup> horn is accompanied by the 2<sup>nd</sup> horn, playing accented notes on rhythmic subdivisions of the bar, and a sustained pedal tone in the violins. In bars 8-11, the theme is restated in the flutes and accompanied by a rhythmic pedal point in the violoncellos.

#### Balance:

Considering that bars 1-5 will eventually become the main theme of the second movement, it is important that it sounds with clarity. Sustaining the *forte-pianissimo* as a *fortissimo* in the 2<sup>nd</sup> horn will result in the 2<sup>nd</sup> horn overpowering the statement of the theme in the 1<sup>st</sup> horn. However, sustaining

the *fortissimo* in the 2<sup>nd</sup> violins and violoncellos might not be less overpowering, but the timbral difference will still allow for the thematic material to be heard. A possible reason for the strings only sustaining the *fortissimo* in the first bar could be to place emphasis on the E<sup>b</sup> and D<sup>b</sup> - which are both prominent notes in the theme stated in the 1<sup>st</sup> horn. The sustained major second in the 1<sup>st</sup> violins, indicated *pianissimo*, changes to a perfect fourth after two and a half bars. As previously mentioned, the major second being prominent in the theme, Van Wyk is doing the same with the perfect fourth. The solo flutes enter by Van Wyk making use of dovetailing, the 1<sup>st</sup> horn melody gradually moves an octave lower and decrescendos to *pianissimo* whereby the flutes enter with a sustained minor sixth at *pianissimo* and crescendos into *piano*.

Evaluation:

It is clear from this sketch that Van Wyk prefers at this stage that the melodic, foreground material, is not presented in the string orchestra. Instead, Van Wyk makes use of flutes and horns. The specific dynamic indications, in this instance, and the range in which the flutes and horns are playing will still allow for the thematic material to be heard without being overwhelmed by the strings. Adler (2002:230) provides the first movement of Schubert's Symphony No. 8 in B minor as an example of the opening theme being presented in the woodwinds accompanied by the full strings section. Adler reasons that "the theme carries well in this register." Adler (2002:618) also states that "to introduce the soloist, many composers utilize an orchestral color combination that contrasts distinctly with the solo instrument." In this case, Van Wyk does precisely that: The 1<sup>st</sup> horn is presenting the opening theme in a register that will carry well and it is accompanied mainly by the strings that are in contrast with the timbral quality of the horn solo.



4.2.2.2 Sketch File 1A - p. 2

24/1/52 (5) (2)

Fl. 12 13 14 15 16

Prima a (1) *Allegro?* *con calore!* 28 | 55  
106 WR

17 18 19 20 21

Figure 6: Sketch File 1A - p. 2

Page two of file 1A, bearing the same date as p.1, continues from p.1 with a further 10 bars of what eventually became the second movement.

#### Timbre:

The solo passage for B<sup>b</sup> clarinet is composed initially for the lower end of its range, which is described by Adler (2002) as thick and heavy, moving to warm, poignant, reedy, and prominent (bars 14-17). Van Wyk sketches two notes for violin and considers with a question mark to the use of *con sordino*. One could speculate that Van Wyk was considering providing some support for the sustained E<sup>b</sup> in the oboe.

#### Texture:

From p.1, the violoncellos present a rhythmic pedal on E<sup>b</sup> leaping in octaves. Van Wyk, at this stage, made no dynamic indication, which could indicate that the composer was primarily preoccupied with material or colour and not with balance. Belkin (2017:51) states that "pedal notes in classical orchestration are often static: they are not meant to attract attention, but only to avoid thinness." Van Wyk, however, does seem to want to attract some attention to the rhythmic pedal in the violoncellos. Kirk (1945:5) remarks that Sibelius made extensive use of ornamental pedal points. Bleek (2013:89) specifically remarks on Stravinsky's use of the ostinato as a rhythmic pedal point in *Le Sacre du Printemps: Cercles Mystérieux*. Hence, Van Wyk's use of the ostinato is commonly found in Classical and Romantic repertoire, but still finds application in the orchestration of early 20th Century works, such as those by Sibelius and Stravinsky.

Balance:

In this sketch, the flutes continue with the previously mentioned solo passage, against only the rhythmic pedal in the violoncellos. There are four bars where the flutes sustain a major second in their low range, and where an oboe briefly takes over a solo passage for four bars, also in a low but much stronger register.

Evaluation:

Texturally, this passage is somewhat sparse in that it only presents foreground and background material i.e. presentation of thematic material, in the woodwinds, accompanied by an ostinato in the cellos. On this sketch page Van Wyk is not overwhelming any of the thematic material with background material. Instead, there is a stronger focus from Van Wyk to create more clarity in the presentation of thematic material by way of very specific articulation markings: *legato*, *staccato*, and *tenuto*.



4.2.2.3 Sketch File 1A - p. 3

The image shows a page of handwritten musical notation on aged paper. At the top left, there is a handwritten number '29/1/52' and a circled '6'. At the top right, there is a circled number '3'. The score is divided into two systems. The first system contains measures 22 through 27. The second system contains measures 28 and 29. The instruments are labeled as follows: 'COR' (Clarinet) on the top staff of the first system, 'B' (Bassoon) on the middle staff of the first system, and 'V' (Violin) on the top staff of the second system. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'f' and 'sf'. There are also performance instructions like 'crescendo' and 'acc.' (accents). The handwriting is in dark ink, and the paper shows signs of age and use.

Figure 7: Sketch File 1A - p.3

Sketch file 1A p.3 (also bearing the same date, 24/1/52, as p.1 and p.2), continues from p.2. With regards to this sketch page corresponding to the published score no direct link can be made. However, certain elements such as the statement of the theme, the rhythmic pedal, and the subdivision of the  $\frac{7}{8}$  time signature, can all be identified in the published score.

#### Timbre:

In the last three bars of this sketch, Van Wyk continues with the theme but presents it at *forte* in the violins. The violins are indicated to start at *piano* and to crescendo to *forte*. This part is sketched as triads in the violins and will most likely be played *divisi* between the 1<sup>st</sup> and 2<sup>nd</sup> violins at a later stage.

#### Texture:

The solo in the flutes has ended and Van Wyk restates the theme first presented by the 1<sup>st</sup> horn. This time the 1<sup>st</sup> horn presents the passage at *forte* with the 2<sup>nd</sup> horn articulating only the subdivisions of the  $\frac{7}{8}$  time signature (2+2+3). The rhythmic pedal, played by the violoncellos, has also ended with the solo in the flutes, which seems to indicate a structural relationship between these two elements. Together with the violins, Van Wyk plans to reintroduce the rhythmic pedal from before, but an octave lower.

#### Balance:

This sketch page is sparse in terms of what Van Wyk has sketched for other instruments, besides the horns. In this case the statement of the theme is not balanced against the first statement of the theme in sketch file 1A p.1, bars 1-5, because of the absence of the sustained pedal tone, previously presented in the violins.

Evaluation:

This sketch page highlights the fourth statement of the theme that Van Wyk plans to present in the final score. However, in the previous two sketch pages, 1A p.1 and p.2, the statements of the theme were sketched with a more nuanced idea as to how Van Wyk is planning to accompany the statement of the theme. In this sketch page, the 1<sup>st</sup> horn is merely accompanied by the second horn without the incorporation of any of the existing accompanying elements such as the sustained or the rhythmic pedal.



4.2.2.4 Sketch File 1A - p. 6

The image shows a handwritten musical score on aged paper, titled "Primo II (Actual sounds throughout)" in "Allegretto" with a tempo marking of  $\text{♩} = c. 126$ . The score is for a full orchestra and includes the following parts: Flute (Fl.), Clarinet (Cl.), Horns (I, II, III, IV), Trumpets (A, B), Violins (V. I, V. II), Viola (Vla.), Cello (Cello), Double Bass (C.B.), and Double Bassoon (D. Bassoon). The score is divided into two systems. The first system covers measures 1 to 15, with a rehearsal mark "B" at measure 8. The second system covers measures 12 to 15. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *f*, *pp*), and articulation marks. There are handwritten annotations and corrections throughout the score. On the right side of the page, there are circled numbers "3" and "4", and an upward-pointing arrow with the number "3" below it.

Figure 8: Sketch File 1A - p. 6

In this sketch, with a faster tempo indication (*Allegretto, quaver = c. 184*), no date is indicated.

#### Timbre:

The 2<sup>nd</sup> and 4<sup>th</sup> horns are indicated to play with stopped bells in bar (1). This will dampen their sound and soften their attack (Adler, 2002:322).

#### Texture:

It is evident in this sketch page that Van Wyk has moved away from the emphasis of the sustained and articulated major second in the strings. Instead he has opted for a single *pizzicato* in all the strings (apart from the violas sustaining an E<sup>b</sup> doubled in *divisi* octaves). The rhythmic pedal in the violoncellos has remained, but has been assigned to four solo violoncellos with the rest of the violoncello section and the double basses playing *pizzicato* on the subdivisions of the  $\frac{7}{8}$  time signature. This change to the orchestration of this passage will result in a much lighter texture in the low strings against the solo in the flutes, allowing subtleties in the articulation to be audible. The clarinets are only utilised in the first bar of the solo in the flutes, imitating the rhythmic pedal point played by the four solo violoncellos. The rest of the bars remain blank for the clarinets, hence, not much can be said about this single bar. Similar to the previous sketches, 1A p.1 and p.2, Van Wyk has remained with the idea of not overwhelming the presentation of the thematic material by over-saturating it with thick textures and sustained notes in the other instruments.

#### Balance:

The thematic material, still first presented in the horns, is now divided between the 1<sup>st</sup> and 3<sup>rd</sup> horn. Van Wyk presumably does this so that the 1<sup>st</sup> horn will only play passages that descend, in range, and the 3<sup>rd</sup> horn only ascending passages. Although this might seem like an idiomatic solution, it does

result in other performance implications. Because the main thematic material is presented in the horn, having this jump between the 1<sup>st</sup> and 3<sup>rd</sup> horn in descending and ascending passages could create a sense of disjointedness in the theme. It would be more practical to keep the full thematic line in a single horn in order to facilitate phrasing and expression.

Evaluation:

This sketch indicates that Van Wyk seems to be giving greater consideration to the orchestration and instrumentation in the first (15) bars of the second movement, in comparison to previous sketching and in the context of the final score. This is evident by inclusion of two clarinets, two more horns, harp, and more specific divisions within the strings section. What is especially apparent is the shift in focus purely from developing material, towards developing colour and balance.



4.2.2.5 Sketch File 2A - p. 1

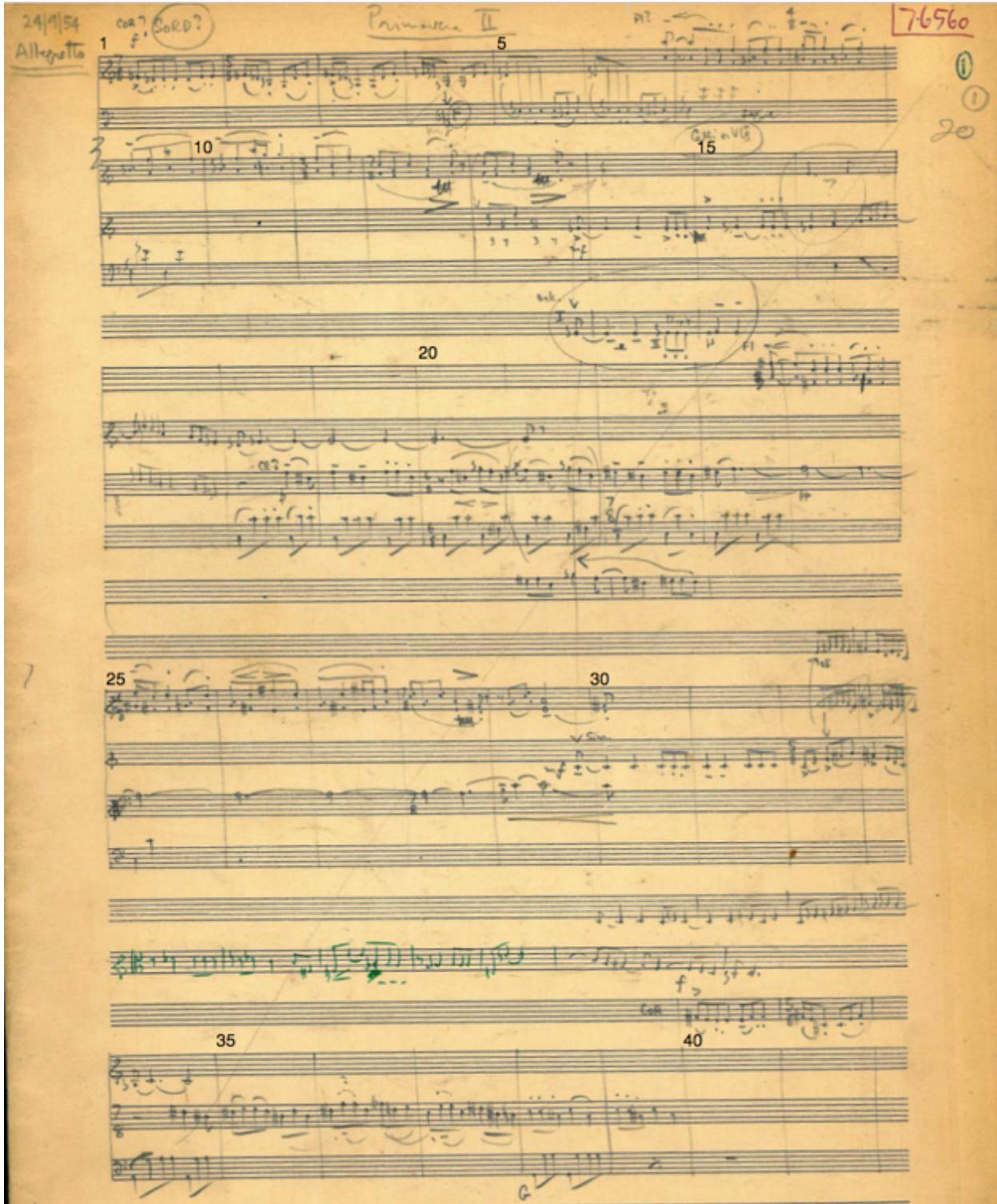


Figure 9: Sketch File 2A - p.1

This sketch page, dated 24/9/54, roughly spans the first forty bars of *Primavera's* second movement.

#### Timbre:

From this sketch page it can be identified that the horns are playing in a register that is described as dark, full (Casella & Mortari, 2004), strong, and solid (Sevsay, 2013). The 1<sup>st</sup> flute is playing in a range that is considered to be sweet (Rimsky-Korsakov, 1964; Adler, 2002) against the weak range (Kennan & Grantham, 2002; Adler, 2002) in the 2<sup>nd</sup> flute. The solo in the clarinet is presented in its bright (Piston, 1955; Kennan & Grantham, 2002; Adler, 2002) *clarino* register. The effect of these instruments playing in these ranges is that when they are presenting thematic material or a solo, they would be clearly heard.

#### Texture:

In this sketch a new section for solo clarinet, bars (18-30), against the same rhythmic pedal previously mentioned, can be identified. It is possible that this section is a much earlier version of bars 17-24. The basic orchestrational intention of utilising a solo woodwind instrument against the accompaniment of the rhythmic pedal is identical to the score.

#### Balance:

In this sketch page, bar (18-23), the clarinet solo is balanced against the accompaniment of the sustained pedal in the violin and the rhythmic pedal in the violoncellos. This balance is achieved by consideration of register, with the solo clarinet playing the melody more than an octave higher than the harmony provided by violins and violoncellos.

Evaluation:

Most of the sketch material on this page is identical to that found in sketch file 1A's first three pages.

However, in this sketch Van Wyk seems to be exploring his choice of instrumentation. This is made apparent by the question marks indicated next to his markings for horn, flute, and clarinet.

This page has a line drawn through it, which could mean that Van Wyk was either not satisfied with this sketch or that he did not intend to refer back to it when sketching later in the composition process.



4.2.2.6 Sketch File 2A - p. 3

The image shows a page of handwritten musical notation on aged paper. At the top left, there is a note: "Volets han sketch of work sup 247". The score consists of several systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. A circled number "18" is written above the piano part. To the right of the first system, there are circled numbers "3" and "3". The second system features a piano part with a sequence of numbers: "1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17". The third system has a circled "12" and a "2 lms" annotation. The fourth system includes a circled "5" and a circled "1". The fifth system has a circled "5" and a circled "1". The sixth system includes a circled "5" and a circled "1". The seventh system has a circled "5" and a circled "1". The eighth system includes a circled "5" and a circled "1". The ninth system has a circled "5" and a circled "1". The tenth system includes a circled "5" and a circled "1". The eleventh system has a circled "5" and a circled "1". The twelfth system includes a circled "5" and a circled "1". The thirteenth system has a circled "5" and a circled "1". The fourteenth system includes a circled "5" and a circled "1". The fifteenth system has a circled "5" and a circled "1". The sixteenth system includes a circled "5" and a circled "1". The seventeenth system has a circled "5" and a circled "1". The eighteenth system includes a circled "5" and a circled "1". The nineteenth system has a circled "5" and a circled "1". The twentieth system includes a circled "5" and a circled "1". The twenty-first system has a circled "5" and a circled "1". The twenty-second system includes a circled "5" and a circled "1". The twenty-third system has a circled "5" and a circled "1". The twenty-fourth system includes a circled "5" and a circled "1". The twenty-fifth system has a circled "5" and a circled "1". The twenty-sixth system includes a circled "5" and a circled "1". The twenty-seventh system has a circled "5" and a circled "1". The twenty-eighth system includes a circled "5" and a circled "1". The twenty-ninth system has a circled "5" and a circled "1". The thirtieth system includes a circled "5" and a circled "1". The thirty-first system has a circled "5" and a circled "1". The thirty-second system includes a circled "5" and a circled "1". The thirty-third system has a circled "5" and a circled "1". The thirty-fourth system includes a circled "5" and a circled "1". The thirty-fifth system has a circled "5" and a circled "1". The thirty-sixth system includes a circled "5" and a circled "1". The thirty-seventh system has a circled "5" and a circled "1". The thirty-eighth system includes a circled "5" and a circled "1". The thirty-ninth system has a circled "5" and a circled "1". The fortieth system includes a circled "5" and a circled "1". The forty-first system has a circled "5" and a circled "1". The forty-second system includes a circled "5" and a circled "1". The forty-third system has a circled "5" and a circled "1". The forty-fourth system includes a circled "5" and a circled "1". The forty-fifth system has a circled "5" and a circled "1". The forty-sixth system includes a circled "5" and a circled "1". The forty-seventh system has a circled "5" and a circled "1". The forty-eighth system includes a circled "5" and a circled "1". The forty-ninth system has a circled "5" and a circled "1". The fiftieth system includes a circled "5" and a circled "1".

Figure 10: Sketch File 2A - p.3

The bottom quarter of this sketch page is dated 26/2/55.

#### Timbre:

Van Wyk made a note in the left margin of the page, questioning if the 1<sup>st</sup> and 3<sup>rd</sup> horn should play with open bells and if the 2<sup>nd</sup> and 4<sup>th</sup> horns should play with stopped bells. Piston (1955) and Blatter (1997) both agree that a stopped horn would produce a sound with a slight metallic edge to it, with the amount of metallic quality dependent on the dynamic at which the muted pitch is played at. Adler slightly differs in his description of what a stopped horn would sound like, stating that: "this results in a soft, smooth, but somewhat nasal sound" (2002:322). Van Wyk indicates a dynamic level of *mezzo forte* for the possible muted 2<sup>nd</sup> and 4<sup>th</sup> horn passage taking over from the unmuted 1<sup>st</sup> and 3<sup>rd</sup> horns, also indicated at *mezzo forte*. He might have wanted a less direct sound echoing the unmuted horns, thus creating a slight timbral shift and an illusion of space.

#### Texture:

Two textures can be identified on the bottom quarter of this sketch, which include the fragmented presentation of theme in the horns, bars (1-6), as well as the sustained pedal in the violas. A third texture, the rhythmic pedal point, can only be identified in bar (6) when the statement of the theme is presented by the two flutes.

#### Balance:

Much of this sketch is very similar to a previous undated sketch found in sketch file 1A - p.6. This resemblance can be observed by the previously mentioned alternation between the two horn groups.

Evaluation:

In the previous sketches, Van Wyk did not fragment the opening statement of the theme in any of the instrument groups, which is what he is considering in this sketch page. This could possibly result in the statement of the theme sounding fragmented and not clearly being heard as a single unit. Although the theme is fragmented within a single instrument group, the possibility exists that in performance it will still sound disconnected because of the dramatic shift of timbre and directionality of sound projection.



4.2.2.7 Sketch File 2A - p. 4

This image shows a page of handwritten musical notation for Sketch File 2A, page 4. The score is written on aged paper and includes several staves for different instruments. At the top left, there is a circled number '17' and a circled letter 'A'. The first staff is for Flute (Fls.), with measures 8 and 13 marked. Above measure 13, there are handwritten notes: 'travis? ↓' and 'travis? ↑'. The second staff is for Clarinet (Cl), with measures 8 and 13 marked. The third staff is for Cello (Cello), with measures 8 and 13 marked. The fourth staff is for Double Bass (Cb.), with measures 8 and 13 marked. The fifth staff is for Violin I (Vl I), with measures 18 and 23 marked. The sixth staff is for Violin II (Vl II), with measures 18 and 23 marked. The seventh staff is for Viola (Vla), with measures 18 and 23 marked. The eighth staff is for Cymbal (Cb.), with measures 18 and 23 marked. The score is filled with musical notation, including notes, rests, and dynamic markings. There are also some handwritten annotations and corrections throughout the piece.

Figure 11: Sketch File 2A - p.4

This sketch page corresponds to bars 8-29 and has the date 28/2/55 inscribed in the middle. Van Wyk continues with the sketch on the previous page, which has some similarities of sketch file 2A - p.1-2.

#### Timbre:

A new addition to the sketch is the timpani part between the rhythmic pedal in the violoncellos and the *pizzicato* in the double basses. Piston (1955:300) notes that "[the timpani's] most important function is the dynamic reinforcement of the orchestral tutti, specifically the bass, to which they add color and buoyancy as well". It is precisely this role that Van Wyk assigns to the timpani, adding a roundness to the *arco* of the violoncellos and the *pizzicato* in the double basses. The solo in the B<sup>b</sup> clarinet will be played towards the lower end of its range (*Chalumeau*) thus presenting a dark and hollow (Kennan & Grantham, 2002; Adler, 2002; Casella & Mortari, 2004) sound as opposed to the bass clarinet's *clarino* register, presenting a more dull (Rimsky-Korsakov, 1964) and reedy timbre (Kennan & Grantham 2002) that would more easily blend with the four solo violoncellos.

#### Texture:

The clarinet, mentioned in sketch file 2A - p.1, is again sketched against the rhythmic pedal point in the double bass. However, this time it is marked as an English horn solo. It was probably at a later stage that Van Wyk reconsidered the instrumentation to this solo as he had written "Cl?" and circled it, perhaps thinking it could be better if played by clarinet. Compared to the published score, bars 17-24, this solo is played by the bass clarinet. It should be noted that the same solo, in the bass clarinet, would entirely be possible within the range of the soprano B<sup>b</sup> clarinet.

#### Balance:

Bars (8-22) in this sketch shows that Van Wyk intended to assign a more significant role to the strings. This can, more specifically, be observed at bars (15-19) where the violas are playing a passage that is assigned to the 1<sup>st</sup> clarinet, bars 15-17.

Evaluation:

In bar (8-13) it can be observed that Van Wyk is intending a much fuller texture that will accompany the statement of the theme in the flutes. This corresponds with previous observations explaining that the flutes, presenting the theme, will still be audible if the textures within the accompanying elements were further expanded to allow for a fuller orchestral sound. The question mark next to the clarinet sign in bar (18) also suggests that Van Wyk is more specifically considering the register and timbral qualities of the English horn solo and how it will best be presented.



4.2.2.8 Sketch File 2A - p. 5

The image shows a page of handwritten musical notation for Sketch File 2A - p. 5. The score is written on ten staves, with the following instruments labeled on the left: Fl. (Flute), Violins (Viol.), Clarinet (Clar.), Bassoon (Bassoon), Oboe (Oboe), Viola (Viola), Violoncello (Violoncello), and Contrabass (Contrabass). The score is divided into measures, with measure numbers 30, 35, 40, 45, and 50 clearly marked. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *pp* and *f*. There are several annotations and corrections in the score, including a circled section in the Oboe part and a circled section in the Bassoon part. The page is numbered '16' in the top right corner, and there are two circled numbers '5' in the top right and bottom right corners. The paper is aged and yellowed.

Figure 12: Sketch File 2A - p.5

It appears that this sketch page is a continuation of p.4 of sketch file 2A.

#### Timbre:

The solo in the *chalumeau* register of the bass clarinet, at the date indicated as 1/3/55 (bar 39-48), is as previously discussed. The *chalumeau* of the bass clarinet is arguably its most characteristic register, which might be why Van Wyk returns to it often.

#### Texture:

If one reads this sketch page as a continuation from the previous page one can observe that the last four bars from p.4 is sketched for flutes against the same rhythmic ostinato in the violoncellos and continues into the first four-and-a-half bars of p.5. A pedal on C is introduced in the violas.

The last five bars sketched on this page is a repeat of a previous idea: having the theme stated in the 1<sup>st</sup> and 3<sup>rd</sup> horn, alternating between descending and ascending passages.

#### Balance:

Van Wyk makes a note to "*verdubbel C pedalpunt op Fag. of Horing*"<sup>37</sup>. At this point the violas are playing *pianissimo* and either the doubling of the bassoon or horn on the same note will slightly alter the pure string timbre and provide a rounder quality to the sound.

#### Evaluation:

Structurally this would mean that Van Wyk might have intended to add another statement of subsections 'Y' and 'X'. However, when relating the sketches to the published score it could be argued

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<sup>37</sup> Translation: Double the C pedal point on bassoon or horn

that this particular sketch page is a reworking of bars 17-30. This is because no bar numbers are indicated by Van Wyk in the sketch; the bass clarinet solo, sketched from the date 1/3/55, corresponds more readily with the bass clarinet solo in the published score, bars 17-24; a sketch between two systems in the alto clef corresponds to the 1<sup>st</sup> clarinet part, bars 31-35, in the published score; the restatement of the theme, similar in instrumentation, identified in bars 1-5, only reoccurs in bars 42-46 of the published score.





Sketch file 2A p.13, dated 30/3/59, is a reworking of the first thirty-two bars of the second movement.

#### Timbre:

The statement of the theme by the flutes in bar (7-12), as previously described, is accompanied by three solo double basses presenting a sustained pedal tone at the octave. This provides an overtone rich, steady, bass line against which the theme is presented.

#### Texture:

The only omission in this sketch is that Van Wyk made no further sketches or any notes for the previously planned timpani part. This is possibly because Van Wyk had decided to do away with the *pizzicato* in the double basses as well as the rhythmic pedal which is now assigned to the violas. It should also be noted that in this sketch Van Wyk reverts back to the slightly slower tempo indication of previous sketches.

#### Balance:

At this stage, because of the numerous indications, various decisions around instrumentation can be observed. Two solo violas have been assigned the rhythmic pedal previously planned for the violoncellos section. The sustained pedal tone is reassigned to a much larger group of instruments, including three solo double basses doubling at the octave, together with two muted horns also doubling at the octave. The previous solo in the English horn has been reassigned to the clarinet (no indication of B<sup>b</sup> or bass clarinet) and is also slightly more embellished. This sketch (in bar (7-17)) poses a possible concern with regards to balance of instrumentation, dynamics, and clarity. In this specific section, the doubling of the pedal in the octave in the horns and double basses, will create a very overtone-rich, deep, and heavy, sound (Piston 1955: 108). This could result in some detraction from

the statement of the theme, especially when the sustained pedal tone is also being supported by the rhythmic pedal in the two solo violas. Hence, balance of clarity (the distinguishability of roles), will be compromised because there is an imbalance in instrumentation as well as dynamics.

Evaluation:

Considering the length of the first three subsections as presented in the table (Table 3), indicating the structure of *Primavera's* second movement as well as observing the changes in time signature of this sketch page, the structure largely corresponds to the published score.



4.2.2.10 Sketch File 3A - p. 16

Ja) ①

\* The real meaning of these bird-song repetitions is not. These birds represent winds in particular and these birds themselves repeat their songs continuously, when they are happy and have nothing else to do." DFT

176  
Allegretto (Vocal)

①

Figure 14: Sketch File 3A - p.16

In this sketch, Van Wyk first presents parts of two older sketches. The first is the main theme and the second the previously mentioned sketches where the theme was assigned to four horns - two open and two muted. It is likely that Van Wyk opted to use these two fragments as anchor points from which he would like to work. What follows these two fragments is a sketch of the first (16) bars, numbered by Van Wyk, of the second movement.

Timbre:

The first five bars re-orchestrated for bass clarinet, two bassoons, 'B<sup>b</sup>' clarinet, and two muted horns make for an interesting blend of timbral qualities when considering the range in which the unison passage is written. The bass clarinet plays in a relatively dull (Rimsky-Korsakov, 1964) and intense (Sevsay, 2013) end of its *chalumeau* register, the bassoon on the cusp of what could be considered its neutral range (Kennan & Grantham, 2002) going over to a lighter (Sevsay, 2013) and thinner (Adler, 2002) sound, and the B<sup>b</sup> clarinet at the end of its *chalumeau* register (Schonken 2015: 299-300). The two muted horns, as previously mentioned, provide a nasal sound with a slight metallic edge to it. Considering the range and the timbral quality of each instrument, they should in combination complement each other well and illustrate a very typical sound expected from the woodwind section if dynamics are taken into consideration. For instance, Van Wyk is clear with his *forte* dynamic markings in the bass clarinet and bassoons that it should be the focus of the instrument combination. The *forte* indication in the muted horns would mostly assist in providing a slight buzz to the sound - a sound one may commonly expect from the woodwind section. The only potential danger in this passage would be the B<sup>b</sup> clarinet, playing in its *chalumeau* register, detracting from the subtleties of the timbre coming from the bass of the woodwind section. However, the end of the *chalumeau* register in the B<sup>b</sup> clarinet, leading to the throat register, is already a relatively weak and not so intense part of the clarinet's range often having a pale and airy quality to its sound (Rimsky-Korsakov, 1964; Adler, 2002).

## Texture:

The unison passage in bars (1-5) only lasts for the first five bars until the flutes enter with the four solo violoncellos playing the previously mentioned rhythmic pedal point. This particular section is scored near identical to the published score. Together with the sustained E<sup>b</sup> pedal tone in the bass clarinet, and muted horns, Van Wyk has added the following: 1<sup>st</sup> clarinet playing *forte piano tenutos* on the beat, 2<sup>nd</sup> clarinet playing *forte tenuto staccato* on the off beats, and most of the string section playing *forte col legno* on the off beats. *Col Legno* is described by Piston (1955: 21) as having a dry staccato effect on the sound. Van Wyk's intended use of this bowing technique would allow for a slight precision to the attack of the *tenuto staccato* of the 2<sup>nd</sup> clarinet. It is however interesting that Van Wyk would indicate a specific *col legno* staccato in such a large section of the strings. Piston (1955: 106) states that "the bass *col legno staccato* may be said to be more musical than on the other instruments because of the greater resonance of the bass". It is perhaps for this very reason that Van Wyk assigns *col legno staccato* to such a large section of the strings – Violins I, Violins II and Violas.

## Balance:

The most notable difference, compared to the previous sketches, is that the first statement of the theme is no longer presented in the horns. Instead, it is presented by the bass clarinet and two bassoons in unison an octave apart, two muted horns, and thereafter joined by the B<sup>b</sup> clarinet, an octave higher than the bassoon and also in unison. Previously, in sketch file 1A p.6, it was mentioned that the violas were assigned a sustained pedal tone (sustained E<sup>b</sup>). Van Wyk has changed this and has assigned it to the bass clarinet and later taken over by muted horns 3 and 4.

Evaluation:

The alterations in timbre, texture, and balance that are identified in this sketch page allows for a more direct link with the first sixteen bars of the published score.

At the top of this sketch page Van Wyk inscribes Tovey's previously mentioned observation of Beethoven's (Pastoral) 6<sup>th</sup> Symphony in pencil. Other than this inscription, the only other instances where Van Wyk makes reference to birds, in the sketches pertaining to *Primavera's* second movement can be found in: Sketch file 1A p.1, and sketch file 2A p.3.



Van Wyk continues with his sketch from the previous page, working on bars (17-33) of the second movement.

#### Timbre:

Considering that the solo in the bass clarinet, previously planned for the English horn, is indicated at a *piano* dynamic against the rhythmic pedal point in the four solo violoncellos, the timbral quality in the B<sup>b</sup> clarinet and the English horn would be too similar to that of the violoncellos and might risk the solo not being clearly heard. Hence, the bass clarinet playing in the lower half of its *clarino* register has a very clear sound. This is still a combination that should complement each other well, but will not have the dark and reedy quality to it as in the B<sup>b</sup> clarinet and English horn.

#### Texture:

Sketch file 2A p.5 contained a sketch for a passage where the flutes are accompanied by the rhythmic pedal point in the violoncellos with a sustained pedal note in the violas. It was in this passage that Van Wyk considered doubling the pedal in either bassoons or horns. In this sketch, Van Wyk has instead assigned the pedal to the 1<sup>st</sup> and 3<sup>rd</sup> horn (muted and played *pianissimo*). At this stage, it appears as if Van Wyk is thinning out the textures and material he had previously planned for the strings. This could possibly be to allow the strings section to play primarily background material and to have more focus placed on the woodwind section.

#### Balance:

A solo, played by one of the woodwind instruments, against the rhythmic pedal point in the violoncellos had been planned for some time. In 2A p.1 (24/9/54) it was planned for clarinet; 2A p.4 (28/2/55) was planned for English horn, and 2A p.5 (1/3/55) for bass clarinet. In this sketch, it is

once again planned for the bass clarinet and works better with the changes in time signature. Van Wyk's decision to assign the solo to the bass clarinet has previously been discussed in 2A p.4.

Evaluation:

In this sketch, much attention is given to how subsections will flow from the one to the next with regards to instrumentation. By evidence of the specific instructions: dynamics, articulation, muted or unmuted; and instrumentation choices Van Wyk avoids abrupt changes in timbre that would disturb the listener.

Although no date is provided for p.15 and p.16, in sketch file 3A, it is the first instance in which Van Wyk provides clear bar numbers. It is also the last two available sketch pages dealing specifically with bars 1-30 of *Primavera's* second movement. Hence, these two sketch pages must have been sketched after the last date mentioned, 30/3/59, but before the assembly of the completed manuscript in Van Wyk's handwriting (which is also undated).



### 4.2.3 Score Analysis: bars 31-67

#### 4.2.3.1 Subsection Y2 - bars 31-41

The musical score for 'Primavera' - Second Movement, bars 31-41, features the following instruments and parts:

- Fl. (Flute):** Starts with a *p* dynamic, playing a melodic line with grace notes.
- Cl. Bb (Clarinet in B-flat):** Remains silent until bar 31, where it enters with a *sf* dynamic.
- Cl. basso (Clarinet in C):** Remains silent throughout the section.
- Fag. (Bassoon):** Remains silent until bar 31, where it plays a *pp* dynamic with the instruction 'plintivo'.
- Cor. F (Cor Anglais):** Features a triplet in bar 31 with a *pp* dynamic, followed by a *pp* dynamic in bar 32.
- V. I (Violin I):** Remains silent until bar 31, where it enters with a *(legno)* dynamic.
- V. II (Violin II):** Remains silent until bar 31, where it enters with a *(legno)* dynamic.
- Vle. (Viola):** Remains silent until bar 31, where it enters with a *(legno)* dynamic.
- 4 Celli (4 Celli):** Play a rhythmic pattern of eighth notes throughout the section.
- Celli (Cello):** Remains silent throughout the section.
- Gli altri (Other strings):** Remains silent throughout the section.
- C.B. 2. Soli (C.B. 2. Soli):** Remains silent throughout the section.

Figure 16: *Primavera* Score - Second Movement, bars 24-31 (Van Wyk, 1988:39).

Cl. Bp

Cl. basso

Fag.

Cor. F (3.)

V. I

V. II

Vle.

4 Soli Celli

Gli altri

2 Soli C.B.

Gli altri

Ob.

C. Ingl.

Cl. Eb

Cl. Bp

Cl. basso

Fag.

Cor. F 3/4

Arpa

Vle.

4 Soli Celli

Gli altri

C.B.

Werklīke toonhoogte / actual pitch

Figure 17: Primavera Score - Second Movement, bars 32-47 (Van Wyk, 1988:40).

The second subsection Y2 is very near identical to the previously discussed subsection Y1, bars 13-24, in instrumentation, orchestration, and melodic content.

#### Timbre:

For the same reasons, as previously mentioned in 4.2.1 subsection Y1, the absence of the sustained pedal is noted. The above solo in the bass clarinet is, again, only accompanied by the rhythmic pedal point in the four solo violoncellos. However, the bass clarinet is playing more in its *chalumeau* register than in subsection Y1, which was centered around the bass clarinet's throat register. Thus, in this section, the bass clarinet is playing in a stronger part of its range and will certainly not dissipate with the addition of a sustained pedal in the two solo double basses.

#### Texture:

The only noticeable difference is a slight shift in tonality and minor changes in the melodic contours of the 1<sup>st</sup> clarinet part and the bass clarinet solo. The shift in tonality is marked by the change of pitch in the rhythmic pedal point, in the four solo violoncellos, as well as the bass clarinet solo in a different transposition.

#### Balance:

This section in the second movement of *Primavera* compares in terms of balance to a previously discussed section, bars 13-24. This can be observed by the clarinet part, bars 31-35, also accompanied by the rhythmic pedal point in the four solo violoncellos. The bass clarinet solo, bars 35-41, similarly also remains accompanied by the violoncellos presenting the rhythmic pedal point.

Evaluation:

Van Wyk's similar treatment of balance, texture, and timbre in this section allows for the underlying ritornello form to develop and clarify itself.





4.2.3.2 Subsection X3 - bars 42-46

The image displays a page of a musical score for the Second Movement of 'Primavera'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Ob., C. Ingl., Cl. E<sup>b</sup>, Cl. B<sup>b</sup>, Cl. basso, Fag., Cor. 3./4., Arpa, Vle., 4 Soli, Celli, Gli altri, and C.B. The music is written in 6/8 time. The score includes various dynamic markings such as *f*, *fp*, *p*, *pp*, and *mf*. Performance instructions include *arco*, *senza sord.*, *non div.*, *div.*, *tutti*, and *Solo*. A box containing the number '47' is placed at the end of the score for several instruments. At the bottom right, there is a note: 'Werklike toonhoogte / actual pitch'.

Figure 18: *Primavera* Score - Second Movement, bars 40-47. (Van Wyk, 1988:40)

This section, defined by the statement of the main theme, is also presented similarly in instrumentation and orchestration to its initial statement in bars 1-5.

#### Timbre:

The English horn, in bars 43-45, is playing in unison with the clarinets and bassoons in a deep, rich, and intense (Adler, 2002; Sevsay, 2013) part of its range. Another timbral difference in this specific section is the addition of the accompanying strings section. The violas, violoncellos, and double basses are playing overlapping *arco* chords on the quaver beats to be accented, bars 42-44, changing to a sustained chord in natural harmonics. Blatter (1997:33) states that "harmonics may be used to produce timbral modification of string tone." In this instance, bars 45-46, Van Wyk might have intended the use of the natural harmonics because it will juxtapose the previous *arco* chords in the strings as well as the timbral quality of the low woodwinds presenting the theme. Blatter (1997: 34) continues to describe that "the sound of natural harmonics is very flutey and devoid of upper partials." It is for this reason that the natural harmonics in the strings will not detract attention and focus from the homogeneity in the timbre of the low woodwinds. The harmonics in the strings are also being used to foreshadow a new texture and timbral quality leading into a new subsection of the second movement.

#### Texture:

The chords played on the quaver beats in the violas, violoncellos (*gli altri*), and double basses (bars 42-44) have harmonic function, in this section, and also provide a percussive quality and support the rhythmic subdivisions in this section.

Balance:

Compared to the first statement of the theme, the two horns and bassoons play the same role. Both clarinets have taken over the role of the bass clarinet and the English horn has taken over the role initially fulfilled by the clarinets. This reassignment of instrumentation reaffirms the statement of the main theme, considering that the theme is presented in unison by four instruments (two clarinets and bassoons). With regards to balance, this does not mean that the single English horn part (previously presented by the clarinets) will not be heard. In this regard, there is still a balance of clarity, and a homogenous sound, although there is a slight difference in timbre compared to the initial statement of the theme.

Evaluation:

The *forte* statement of the theme, in this section, is slightly altered in instrumentation when compared to the first statement of the theme in bars 1-5. The chordal accompaniment in this section, designated to the strings, allows for a strong statement of the theme by providing a rigid and percussive harmonic foundation for the theme. The changes noted in balance, texture and timbre in this section not only suggest further development of the overall structure of the second movement, but are also indicative of development between closely related sections.



4.2.3.3 Subsection Z1 - bars 47-67

The image displays two systems of a musical score for Subsection Z1 (bars 47-67) of the Primavera score. The top system covers bars 47-52 and includes parts for Flute 1 and 2, Oboe, Clarinet in E-flat, Arpa, Violin, Cello, and Contrabass. The bottom system covers bars 53-60 and includes parts for Piccolo, Flute 1 and 2, Oboe, Clarinet in E-flat, Clarinet in B-flat, and Arpa. The score features various dynamics such as *pp*, *p*, and *p dolce*, and includes a key signature change to F major (F $\flat$  E $\flat$  G) in the Arpa part.

Figure 19: *Primavera* Score - Second Movement, bars 48-60 (Van Wyk, 1988:41).

42

65

Picc.

1.

Fl.

2.

1.

Ob.

2.

Cl. E $\flat$

Cl. B $\flat$

Cl. basso

Fag.

Arpa

65

V. I

V. II

Vle.

Celli

C.B.

65 pizz.

65 pizz.

65 pizz.

65 unis.

Figure 20: *Primavera* Score - Second Movement, bars 61-66 (Van Wyk, 1988:42).

Compared to the previous statement of subsections X and Y, subsection Z1 is considerably longer and is juxtaposed to the previous subsections by noticeable changes in instrumentation, orchestration, and by implication balance, timbre, and texture.

#### Timbre:

The more frequent use of shorter note values, rapid articulation and the use of grace notes lends itself to the introduction of both new timbres and textures. Van Wyk (1988) states in his foreword that he has "tried to evoke the idea of landscape with the song of birds." The resemblance of birdsong can be attested in this section by taking note of the previously mentioned short and rapid articulation, grace notes, and passages either repeating or descending in thirds. Considering that Van Wyk was trying to evoke birdsong, one would have to consider instrumentation and tessitura. Birdsong, in nature, is commonly associated with a quite high-pitched sound. It could be for this reason that Van Wyk made use of the flutes and clarinets (together with their auxiliary instruments: piccolo and E<sup>b</sup> clarinet) and oboes playing in their higher registers. Throughout subsection Z1, this group of woodwinds generally do not play lower than C5 (one octave above middle C – C4) and are indicated to play *piano*. For most of subsection Z1, the strings section continues to sustain harmonics at *pianissimo*.

#### Texture:

Subsection Z1, as previously mentioned, is typically characterised by the orchestral tutti and the soloist/soloists not making any direct reference to the theme or previous solos. For example: the E<sup>b</sup> clarinet solo, bars 47-54, does not directly make reference to either the theme or previous solos. Instead, reference is made to characteristic intervals: major 2<sup>nd</sup>, minor 3<sup>rd</sup>, major 3<sup>rd</sup>, perfect 4<sup>th</sup>; previously outlined in the statement of the theme and solos. Texturally, the harmonics sustained in the strings section, although high pitched, will provide a harmonic background to the birdsong

presented in the woodwinds. The rhythmic pedal point has consistently been presented in the four solo violoncellos up to this point in the second movement. In this section, Van Wyk has shifted the role of the rhythmic pedal point to the harp. Read (2004) notes in various instrument combinations of either woodwinds, strings, and harp that the harp's timbre generally works well with either of these instrument sections.

#### Balance:

Considering that, as previously mentioned, a large portion of subsection Z1 tends to be quite high pitched, Van Wyk most certainly had to keep a balance of clarity in mind when orchestrating this section. This can be observed by the distinctive roles assigned to each instrument group: sustained harmonics in the strings, sounding almost flute-like, will still be heard against the shorter, more articulate passages in the woodwinds; plucked strings on the harp will articulate the pulsing quaver rhythm, defined as the rhythmic pedal point, against the background of the sustained harmonics in the strings; the shorter and more articulate passages in the woodwinds juxtapose both the strings and the harp. Hence, the distinctive characteristics and roles of each group indicate that there is balance of clarity in this subsection.

#### Evaluation:

Although there is a balance of clarity in this subsection Van Wyk could perhaps have added an element that would more clearly suggest the landscape (background material) against which he is presenting his birdsong (foreground material). A suggestion would be to increase the *pianissimo* dynamic indication in the natural harmonics, played by the strings, to *piano*. This increase of dynamic level will still not detract from the birdsong in the woodwind section nor the harp part, but would allow for the natural harmonics to be slightly more prominent. Another suggestion would be to add a *pianissimo* sustained

chord in the horns, in the middle of their range. This would allow for an improved blending of timbres between the woodwinds, harp, and sustained natural harmonics in the strings.

4.2.4 Sketch Analysis: bars 31-67

Subsection A - (bars 31-67)		33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69				
1A - 1)																																										
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Graph 2: *Primavera* sketches - Subsection A, bars 31-67

The table above is indicative of the sketch pages, discussed below, illustrating the bars associated with each sketch page particular to its sketch file.

4.2.4.1 Sketch File 2A - p.2

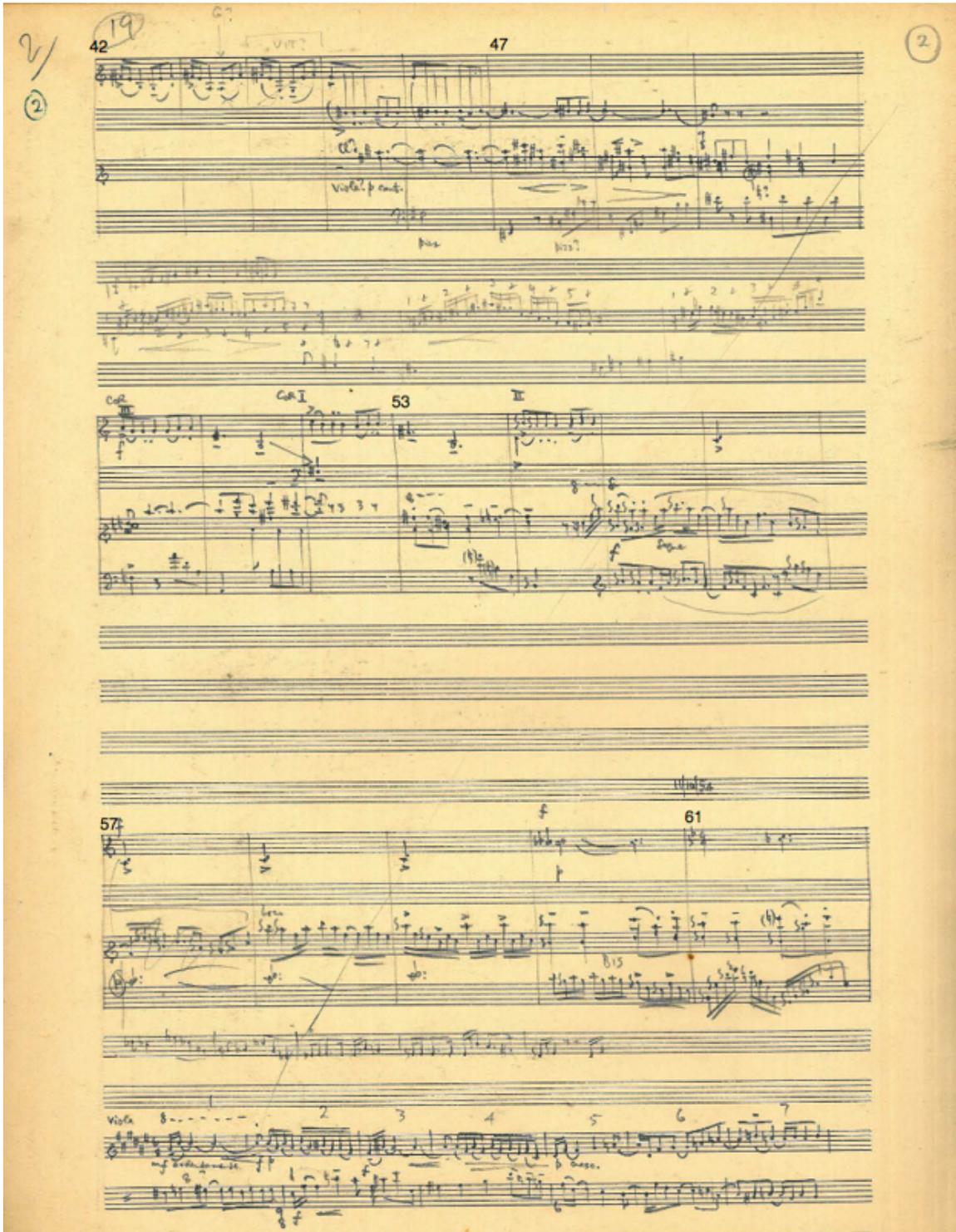


Figure 21: Sketch File 2A - p.2

Most of this sketch page is sketched as a continuation from sketch file 2A p.1.

#### Timbre:

This sketch page is presented as a piano short score. This is evident by the dispersed and question marked instrument markings i.e. Van Wyk is considering which passages and section would be best suited to which instruments. The instruments of choice to centre around are the same instruments as in his previous sketches – clarinet, horns, violins, violas and violoncellos.

#### Texture:

The middle system on this sketch page shows an attempt at a more contrapuntal texture by means of imitation in three of the horns, presenting thematic material akin to the first bar of the published score. It should however be noted that this imitation was not realised in the final score.

#### Balance:

At the bottom of this sketch page a solo passage, intended for the viola, can be identified. The very specific dynamic indications suggest that this solo passage is of significance and that Van Wyk had a clear idea as to how it will be played and that the eventual orchestration of this section will have to be balanced accordingly.

#### Evaluation:

Once again, Van Wyk has drawn a line through most of this sketch page leaving only a short sketch of 13 bars planned for solo viola. It should be noted that it is the first instance in which Van Wyk makes use of semi-quavers descending in thirds in any of the sketches pertaining to *Primavera's* second

movement. This leaves one to speculate whether or not this is Van Wyk's first attempt at scoring the intended birdsong, as noted in *Primavera's* foreword.



4.2.4.2 Sketch File 2A - p.3

Voets van Skielik op wot sing 183

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes a title at the top left: "Voets van Skielik op wot sing 183". The music is written in a system of staves, with various notes, rests, and dynamic markings. A circled number "18" is visible in the upper right corner of the first system. Below the first system, there are two systems of music, each with a series of numbers (1-17) written below the notes. The second system has a circled "3" and a "3" in a circle to its right. The third system has a circled "12" and "9" to its left. The fourth system has a circled "2" and "vms" to its right. The score is written in a cursive, handwritten style.

Figure 22: Sketch File 2A - p.3 (top half)

The top half of this sketch page is crossed out.

Timbre:

On this sketch page, there are no intended or possible instrument indications. However, considering what would be most idiomatic for certain instrument groups and how Van Wyk assigns certain elements to specific instrument groups in the final score, one can deduce that most of this sketch page would be best suited to woodwinds and strings.

Texture:

The short note values in this sketch, and the rapid articulation that they will require, suggest that this texture will possibly be presented in the higher woodwinds i.e. flutes, oboes, and clarinets.

Balance:

This sketch predominantly seems to present melodic material which is balanced between two instruments, without any specific instrumentation indication.

Evaluation:

Considering the passage Van Wyk was working on, on the previous page, it appears as if Van Wyk was attempting at furthering his ideas of bird song by evidence of the shorter note values and the date, 11/10/54, inscribed above one of the last bars in the previous sketch page. The inscription: "*Voëls hou skielik op met sing NB*" (Birds suddenly stop singing) is in all likelihood an observation by Van Wyk of his surroundings, yet the "NB" indicates that this was something important Van Wyk might have wanted to incorporate into the second movement.

4.2.4.3 Sketch File 2A - p.14

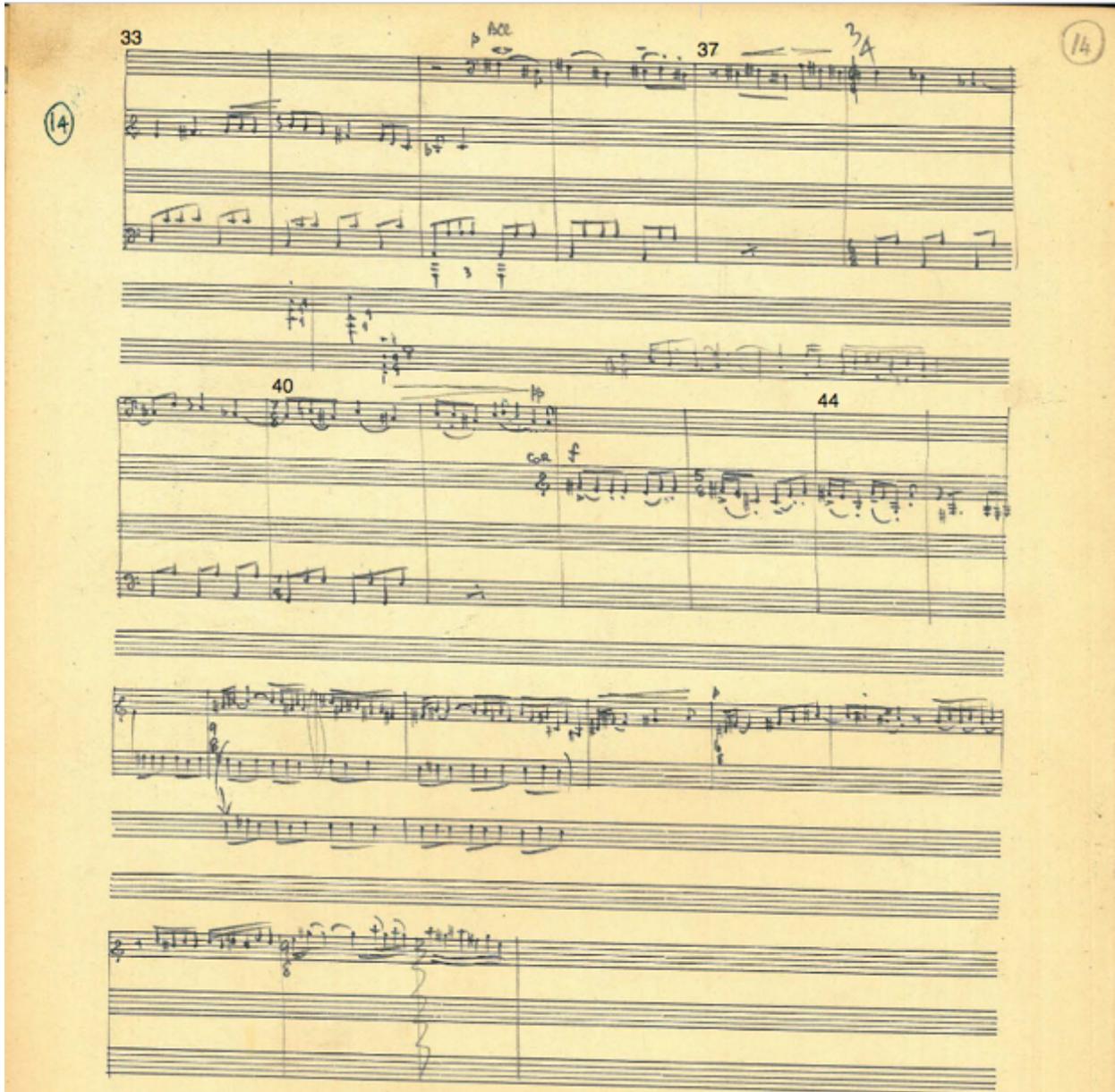


Figure 23: Sketch File 2A - p.14

This sketch page continues from the previously discussed sketch page 2A p.13 with bars (33-47) (also corresponding to bars 33-47).

Timbre:

A determining factor in the instrumentation of the rhythmic pedal point changing to another instrument is that it simply falls beyond the range of the violas. Although no instrumentation is indicated, one can assume the instrumentation from previous discussions, 2A p.13, as well as from the published score.

Texture:

It was previously noted that on sketch 2A p.13 the rhythmic pedal point was assigned to the violas. Seven bars before the entry of the bass clarinet solo, the rhythmic pedal point is reassigned to the violoncellos.

Balance:

In bars (35-41), a solo in the bass clarinet is balanced against the rhythmic pedal point which is possibly intended for the violoncellos. This is followed by a *forte* statement of the theme in the horns, but void of any accompaniment (bars 42-45).

Evaluation:

This sketch page has some similarity to bars 33-42 of the published score. The correspondence can be drawn to the published score because of the similar instrumentation as well as the melodic and accompanying material.

4.2.4.4 Sketch File 3A - p.13

The image shows a page of handwritten musical notation on aged paper. The score is organized into systems of staves. The top system includes staves for Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Eb Clarinet (Eb Cl.). Below this are staves for Violin (Vle), Cello (Celle), and Contrabass (C.B.). The middle section contains staves for Percussion (Perc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Eb Clarinet (Eb Cl.). The bottom section includes staves for Clarinet (Cl.), Bassoon (Bsn.), Violin (Vle), Cello (Celle), and Contrabass (C.B.).

On the right side of the page, there is a list of parts, numbered 1 through 19. The list includes:

- Picc. 1
- Fl. 2
- Ob. 3
- Eb Cl. 4
- 5
- Apr. 6
- 7
- 8
- Vle 9
- Celle 10
- C.B. 11
- 12
- 13
- Picc. 14
- Fl. 15
- Ob. 16
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- Eb Cl. 18
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- 100

At the bottom left of the page, there are two circled numbers: 71 and 81.

Figure 24: Sketch File 3A - p.13

It is important to point out at this stage that the numbering of the sketch pages, as provided by Muller (2014), do not follow a chronological order. This means that, when following Muller's numbering scheme of the sketch pages (numbers circled in pencil), it would appear as if Van Wyk was planning the scoring of the second movement (particular to this sketch file) backwards. However, if one follows Van Wyk's numbering of the sketch pages in this sketch file (top centre of the page), they do follow a chronological order. The top half of this sketch page is crossed out by Van Wyk.

#### Timbre:

It was previously mentioned that Van Wyk tries to avoid abrupt changes in the timbre presenting thematic material i.e. thematic material, being presented in one instrument and crossing over into another that would distract the listener. In this crossed out sketch of bars (50-57) it appears exactly so, with a solo in the E<sup>b</sup> clarinet ending abruptly after a change in time signature and handed over to the flutes. It is perhaps for this reason that Van Wyk decided to rescore this passage on the bottom half of this sketch page.

#### Texture:

The previously mentioned short and rapid articulation in the woodwinds, sketch file 2A p.3, can again be identified in bars 51-68 of this sketch. This texture, akin to Van Wyk's birdsong, is presented by the E<sup>b</sup> clarinet, oboes, piccolo, and flutes. The addition of the harp in this sketch is similar to the previous rhythmic pedal point that was presented by the violoncellos.

Balance:

The texture of the birdsong in the woodwind, as described in the “Texture” section, is accompanied by sustained chords in octave unison in the strings. Although the strings section is a much larger grouping of instruments, a balance of clarity is achieved because the woodwind and strings sections can be distinguished by presenting distinctly different textures and because of their instrumentation.

Evaluation:

The sketch at the bottom half of this page, bars (51-69), is largely consistent with the same bars in the published score. Although sustained chords are played by the violas, violoncellos, and double basses, Van Wyk provides no indication at this point in the sketches that these will be natural harmonics as they appear in the published score. However, the octave indication in the sketch at bar (55) might have been sufficient to indicate that these sustained notes will eventually be harmonics in the strings.



4.2.4.5 Sketch File 3A - p.14

This image shows a handwritten musical score on aged paper, labeled 'Sketch File 3A - p.14'. The score is written in black ink with red annotations. It consists of multiple staves for various instruments and vocal parts. The instruments listed on the left include Flute (Flg), Clarinet (KL), Bass Clarinet (Bkl), Cor, 4 Cor, 2 Bassoon (2 Bas), Oboe (Ob), Eb Clarinet (Eb Cl), Clarinet (Cl), Flute (Flg), Contrabass (Con), Alto Saxophone (Ato), Violin (Vlas), Cello (Cello), Double Bass (2 Bas), and Oboe (Ob). The score is divided into measures, with measure numbers 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50 marked. There are several red annotations, including a circled '3' at the top, a circled '71' at the bottom left, and a circled '72' at the bottom right. A large 'X' is drawn across the middle of the score, indicating a section that is crossed out or revised. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten notes in red, such as 'UNISONS?' and 'Solo'. The overall appearance is that of a working draft or sketch for a musical composition.

Figure 25: Sketch File 3A - p.14

Sketch file 3A p.14 presents a sketch of bars 34-50.

Timbre:

This sketch page indicates that there is a greater timbral focus on the woodwind section as opposed to the brass and the strings. The strings section is generally designated with the continued presentation of the rhythmic pedal point, whereas specific choices of articulation and instrumentation can be observed in the woodwinds.

Texture:

In bars (34-41) of this sketch Van Wyk is working towards a transition passage that will lead into the section starting with the solo in the E<sup>b</sup> clarinet, bars (47-50) that is a lot more florid than the 46 bars that will precede the E<sup>b</sup> clarinet solo. The cross over section into the E<sup>b</sup> clarinet solo section is done by restating the theme identified at the beginning of the second movement.

Balance:

In bars (42-46) a balance of dynamics can be observed. Although the woodwinds, horns, and strings are all playing *forte* in this section, the statement of the theme will be clear and audible because the homogenous timbre of the strings and woodwind sections are separated by different functions and material.

Evaluation:

The three bars that are crossed out, bars (47-49), again supports the assumption that Van Wyk does not want an abrupt change over from one section to the next. A short-scored alternative is provided at the very bottom of the page, where Van Wyk chooses to introduce the E<sup>b</sup> clarinet solo without the

*sul tasto* accompaniment from the second violins. Instead he opts for semiquaver *staccato* major seconds to be played in the oboes and for the sustained chords in the violas, violoncellos and double basses to be continued into the E<sup>b</sup> clarinet solo section.



### 4.2.5 Score Analysis: bars 68-98

#### 4.2.5.1 Subsection X4 - Bars 68-79

The musical score for Subsection X4 (Bars 68-79) of the Primavera score is presented below. It includes parts for Piccolo, Flutes 1 and 2, Oboe, Cor Anglais, Clarinets in E-flat and B-flat, Bass Clarinet, Bassoon, Horns 1, 2, and 3, Trumpets in C, Timpani, Violins I and II, Viola, Cello, and Double Bass. The score features various dynamics such as *molto f, ruvido*, *pizz.*, *div. arco*, and *mf*, along with performance instructions like *(senza sord.)* and *bachette di legno*.

Figure 26: Primavera Score - Second Movement, bars 67-72 (Van Wyk, 1988:43).

Figure 27: *Primavera* Score - Second Movement, bars 73-79 (Van Wyk, 1988:44).

### Timbre:

In this statement of the theme Van Wyk has assigned it to the bassoons and all four horns, with the 1<sup>st</sup> bassoon and horns 1 and 3 playing in unison. It should be noted that this is the first statement of the theme in which the horns are not muted. *Pizzicato* in the violoncellos and double basses, supported by the timpani, places emphasis on specific quaver beats in the statement of the theme. The rhythmic pedal point in this section, bars 73-79, introduces the timbre of unpitched percussion (snare drum, without snares, and tenor drum) for the first time. The pitch difference between the tenor drum and snare drum will allude to the previous rhythmic pedal point, oscillating in the octave, presented by the group of violoncellos. Piston (1955: 104) explains that the tenor drum is the only side drum without snares that is distinctly larger than the common snare drum. With regards to the timbral quality of these two unpitched percussion instruments, Blatter (1997) and Adler (2002) do not provide any further descriptions. Adler (2002) does however give some indication that the snare drum, without snares, produces a sound similar to the tom-tom.

### Texture:

As expected, the theme is restated in the flutes, bars 73-79. However, Van Wyk juxtaposes the restatement of the theme to that of the previous statement, by firstly thinning out the instruments: the

violoncellos and double basses with the sustained pedal, and the rhythmic pedal point is assigned to percussion.

Balance:

The first restatement of the theme, after the previous subsection Z1, introducing the second section of *Primavera's* second movement is presented with more strength and focus compared to the first statement of the theme in bars 1-6. The strength in the statement of the theme is largely attributed to changes in the orchestration and instrumentation.

Evaluation:

The two restatements of the theme, first in the horns followed by the flutes and clarinets, are juxtaposed against each other because of the change in their instrumentation and accompaniment. However, the intense juxtaposition of the accompaniment to the statement of the theme in the flutes and clarinets by the percussion appears sudden and almost unexpected. The snare drum and tenor drum present completely new timbral qualities that are prominent and seems somewhat disjointed. Although the continuous development of this section was mentioned previously, the development of instrumentation in bars 73-79 is generally unexpected and fall outside the general timbral pallet of the second movement.







Structurally, section Y3 is similar to the previously discussed Y sections.

Timbre:

One can again observe the four bar, bars 80-83, 'interlude' before the presentation of the solo, bars 84-92. However, considering texture and timbre, there are a few elements that were not previously present. At the onset of this section, bars 80-81, one can observe the 3<sup>rd</sup> and 4<sup>th</sup> horns playing a bar unmuted which is followed by muted 1<sup>st</sup> and 2<sup>nd</sup> horns. What is of interest in these two bars is the *lontano* (distant) instruction to the 1<sup>st</sup> and 2<sup>nd</sup> horns and how this direction is achieved. With reference to *Primavera*, Rimsky-Korsakov (1964) describes the range, in which the English horn is playing, bars 84-91, as its low to middle register with a rough, thick and sweet sound quality. The bassoons in bars 84-91 are, however, playing in their middle to high register which is described as mournful, dull, pale, and soft (Rimsky-Korsakov, 1964). Hence, it is possible for this reason that the English horn would be more prominent.

A secondary melody, also in the foreground, is presented by a muted solo 1<sup>st</sup> violin, one muted solo viola and doubled in the octave by the celesta. Adler (2002: 475) describes the celesta as having a sound similar to the glockenspiel, but not as piercing. Piston (1955: 348) argues that the sound of the celesta is easily covered by other instruments in the orchestra and that the celesta is "used primarily for decorative coloristic touches in soft nuances".

Texture:

The *lontano* effect is achieved by way of juxtaposition between the two horn groupings: *piano* followed by *pianissimo*; unmuted followed by muted, and playing in thirds followed by playing in sixths. Another new timbral element, the celesta and tambourine, is also introduced in this section, bar 84. The

distribution of orchestral texture in this section, bars 84-92, can be divided into the three elements - foreground, middleground, and background.

Balance:

In the foreground, the main melody is presented by the English horn and bassoons in unison. In this coupling, the English horn should stand out more because of its solo indication. A similar instrument coupling can be identified in Igor Stravinsky's *Symphony of Psalms* (1930) (at rehearsal mark 10). In this example, there is no solo or soloist indication, but the English horn is also playing in unison with two bassoons and also stands out more in various recordings. In both instances one would have to consider the timbral quality of each instrument as a possible reason for why the English horn would be the more prominent timbre. Van Wyk seems to make use of the bassoons, doubled in the unison, in order to strengthen the solo in the English horn in bars 84-91. Read (2004: 25) states that "such doubling procedures [...] are nearly always undertaken to strengthen a melodic line which, if given to but a single instrument, would be too weak or prove tonally inadequate".

Because the celesta sounds one octave higher than its notation, it is only the bottom line of the celesta (in this section of *Primavera*) that doubles the solo 1<sup>st</sup> violin at the octave. The top line of the celesta doubles at the octave above the solo violin. The solo viola also doubles at the octave, but an octave below the solo 1<sup>st</sup> violin. This doubling in the octave, spanning three octaves, will allow for the secondary melody to still be audible against the solo in the English horn and bassoons. The dynamic indication of *pianissimo* in the two string instruments and *piano* in the celesta allows for some of the characteristic timbre of the celesta to be heard. Although not identical, a similar instance of this kind of instrument coupling can be identified in Maurice Ravel's *Ma Mère l'Oye* (at rehearsal mark 3).

The middleground in this section is assigned to the second violin group as well as the rest (*Gli altri*) of the first violin and viola group. Besides the *pianissimo* and *pizzicato* indications for this group of instruments, Van Wyk indicates *semplice, incolore* (simple, without colour). It is this indication that affirms that the *pizzicato* in such a large instrument section will not detract from the melodic material in the foreground. Background material can be identified by the *pianississimo* sustained pedal in the violoncellos and the *pianissimo* in horns 3 and 4. The *pianississimo* timpani, and *pianissimo* tambourine, supports the *pizzicato* in the double basses.

Evaluation:

In this section of *Primavera's* second movement, the effective treatment of balance texture and timbre allows for a clear representation of the three textures, foreground, middleground, and background, material.



## 4.2.5.3 Subsection X5 - bars 93-98

The musical score for Subsection X5 (bars 93-98) of the second movement of *Primavera* features a complex orchestration. The woodwinds, including Clarinet B♭, Clarinet Bass, and Bassoon, play a melodic line. The 3rd and 4th Horns play a sustained octave pedal marked *p* and *aperto*. The percussion, including Snare Drum and Tenor Drum, provides a rhythmic pedal point. The strings, including Violins and Cellos/Double Basses, play a rhythmic pattern marked *pizz.* and *p ma marc.*. The score is in 3/4 time, which changes to 6/8 time at the end of the section.

Figure 30: *Primavera* Score - Second Movement, bars 94-99 (Van Wyk, 1988:46).

## Timbre:

The two horns in bars 93-98 are instructed to play with open bells, *aperto*, as they were previously instructed, bar 84, to play with stopped bells, *chiuso*. Snare drum and tenor drum provide the rhythmic pedal point in this section.

## Texture:

The main difference in orchestration of bars 93-98 is that the sustained octave pedal, previously presented in the violoncellos, is now presented in the 3<sup>rd</sup> and 4<sup>th</sup> horns playing a major second apart.

## Balance:

This restatement of the theme is orchestrated in a similar fashion to the previous statement of the theme, bars 68-79.

Evaluation:

The rhythmic pedal point in the snare and tenor drum is still somewhat misplaced against the statement of the theme in the clarinets and the sustained pedal in the two horns.





4.2.6.1 Sketch File 3A - p.11

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75

5 (F $\flat$ )

A. L. No. 29  
Printed in England

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D  
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T  
S

11 11

Figure 31: Sketch File 3A - p.11

This sketch page only consists of a piano short score sketch for bars marked (75-79).

Timbre:

No instrument indications are given other than for the solo material in the flutes and percussion - tambourine and snare drum.

Texture:

Only one bar of rhythmic material is sketched for percussion baring some resemblance to the previously discussed rhythmic pedal point in the violoncellos.

Balance:

The difference in register of the flutes against the accompaniment of the rhythmic pedal point will allow for a distinguishability in roles. Hence, a balance between melody and accompaniment is implied in this sketch.

Evaluation:

Van Wyk indicates in this sketch that the percussion instruments will only start after the statement of the theme in the flutes as opposed to the percussion playing the rhythmic passage at the same time as the statement of the theme in the flutes.

4.2.6.2 Sketch File 3A - p.12

The image shows a page of handwritten musical notation on aged paper. The score is organized into systems of staves. The top system includes parts for Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cello/Double Bass (Cb.). The middle system includes parts for Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tpt.), Trombone (Tbn.), and Percussion (Perc.). The bottom system includes parts for Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tpt.), Trombone (Tbn.), and Percussion (Perc.). The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks. On the right side of the page, there is a list of instrument numbers for each part, such as Picc. 1, Fl. 2, Ob. 3, Cl. 4, Fag. 5, Tpt. 6, Tbn. 7, Perc. 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22. There are also some handwritten annotations and markings on the page, including a circled '21' at the bottom left and a circled '20' at the bottom right.

Figure 32: Sketch File 3A - p.12

Van Wyk first provides a light pencil sketch of his ideas in short score format, indicating only which instruments will be assigned to which part of the specific passage. He then goes about orchestrating the light sketch according to the markings made in the light pencil sketch. This sketch page consists of bars (59-66) and (67-75).

#### Timbre:

The strings section in bars (59-64) are playing chords that are very widely spaced, assigning only *pizzicato* material to the 1<sup>st</sup> and 2<sup>nd</sup> violins. Hence, the strings in this passage function primarily as harmonic foundation. The *pizzicato* in the 1<sup>st</sup> and 2<sup>nd</sup> violins adds focus to the rapidly articulated passages in the woodwinds, but does not detract from the woodwind section.

#### Texture:

The strings section in bars (59-75) is mostly playing sustained *arco* chords, or *pizzicato* chords in the higher strings.

#### Balance:

The unison writing in the woodwinds in bars (59-75) is a clear indicator that Van Wyk intends for the woodwinds to be in the foreground. Piston (1955: 431) advises "that a melody should not be overwhelmed in sound by its accompaniment". Van Wyk's solution to this is a combination of octave and unison doubling in the woodwinds that would result in focus and clarity in presenting thematic material.

Evaluation:

This sketch indicates that Van Wyk is planning a distinct separation between the foreground, middleground, and background material. He illustrates the distinct separation of material on this sketch page through the specific articulation, doubling in the melodic foreground material, and the instrumentation of the middleground and background material.



4.2.6.3 Sketch File 13A - p.1

The image shows a handwritten musical score on aged paper, divided into three systems. The first system (measures 75-82) includes staves for Flute (Fls), Trombone (T.M. Cas. m.), Cello (Cello (cov)), Bassoon (B.), and Flute (Fls). The second system (measures 83-91) includes staves for Flute (Fls), Oboe (OBOE), Clarinet (Cl.), Bassoon (Fag.), Trombone (T.M. Cas. m.), Violin (V.II VLAS), Viola (V.II), and Cello (Cello). The third system (measures 92-99) includes staves for Flute (Fls), Oboe (OBOE), Clarinet (Cl.), Bassoon (Fag.), Trombone (T.M. Cas. m.), Violin (V.II), Viola (V.II), Cello (Cello), and Double Bass (C.B.). The score is heavily annotated with red markings, including vertical lines, brackets, and handwritten notes. A large 'K' is written at the top right. On the right side, there are two lists of instrument numbers: one for measures 75-82 and another for measures 83-91. The first list includes Fls (1), Ob (2), Cl. (3), Cn (4), Tm (5), V.II (6), Vlas (7), and Cello (8). The second list includes Cl. (1), Oboe (2), CA (3), Fag. (4), Cn (5), Tm (6), Tm-p (7), Cello (8), S.C.V (9), V.II (10), V.II (11), Vlas (12), Cello (13), Cello (14), Cello (15), Cello (16), and Ob (17). The score is filled with musical notation, including notes, rests, and dynamic markings.

Figure 33: Sketch File 13A - p.1

Van Wyk drew a line through the sketch, bars (75-81), at the top of this sketch page. However, the sketch at the bottom half of this sketch page shows that he would keep the percussion and violoncello parts, but that the flute, violins I and violins II parts will change.

Timbre:

Not numbered and in a very light pencil sketch, underneath the crossed-out bars (75-76), are the first signs of what would later become an oboe solo from bar 81-84 in the published score of *Primavera*.

Piston (1955:348) states that "the gentle tones of the celesta have a bell-like ring but do not last long, nor can they be played staccato." Because the sound of the celesta does not sound for long, one has to consider that Van Wyk perhaps intended this combination of strings and celesta in bars (83-91) for the purpose of providing a very definite attack to the start of each note played in the strings. Adler (2002:475) adds that in a passage where the celesta essentially doubles the strings, it would give a silvery sheen to the overall quality of the sound.

Texture:

The rhythmic pedal point that was previously played by the four violoncellos has been assigned to the percussion from bars (75-77). At bar (78), the rhythmic pedal point is re-orchestrated and assigned to the 1<sup>st</sup> and 2<sup>nd</sup> violins and the violas on the offbeat. This indicates that Van Wyk is considering a form of timbral juxtaposition when it comes to the presentation of the rhythmic pedal point. Instead of restating the rhythmic pedal point with the same orchestration every time, Van Wyk is considering presenting it in various guises, as can be seen in this passage, yet keeps it rhythmically as a stable point of reference for the listener. This is to say that the primary focus of the rhythmic pedal point is fundamentally to provide a constant quaver pulse. The sustained pedal note has also been re-assigned

to the four violoncellos and horns (horns 1 and 2 appear to be open whereas instructions are given for horns 3 and 4 to be stopped).

The crossed-out flute part at the top of the sketch page, bars (75-80), also has a new sketch. The new alternative contains different time signatures,  $\frac{3}{4}$  and  $\frac{2}{4}$  instead of  $\frac{5}{8}$  and  $\frac{6}{8}$ , in the first two bars. The ascending scale passage previously ends with the major fourth sustained in the flutes. In the newer sketch, the ascending scale passage is planned to end on the first quaver of the next bar, bar 80, and to *diminuendo* as the scale ascends.

Balance:

The darker sketch, on the bottom half of this page, spans bars (75-91). Van Wyk used the previous flute sketch, but again makes changes to the time signature. It is clearly marked in this passage that Van Wyk wants the flute to make a *diminuendo* on the ascending scale passage to a point that is as soft as possible, but not *niente*.

The oboe solo, bar (81-84), corresponds to p.44 in the published score. Van Wyk notes that the one solo violin and one solo viola must be doubled by celesta an octave lower – the solo violin and viola playing *con sordino* with the rest playing *pizzicato*, indicated bars (83-84).

Evaluation:

This sketch page illustrates that Van Wyk is considerate to how he is presenting both a melody and secondary melody through a careful balance of instrumentation and a cognisance of the various timbres and texture in this passage.



### 4.2.7 Score Analysis: bars 99-139

#### 4.2.7.1 Subsection Y4 - Bars 99-108:

The image shows a page of a musical score for the second movement of 'Primavera'. The score is for bars 100-105. The instruments listed on the left are: Ob., C. Ingl., Cor. 3 and 4, Trb. 1, 2, 3, Tbr. 1, 2, 3, Timp., V. I, V. II, Vle., Celli, and C.B. The score includes various musical notations such as dynamics (fp, f, tutti), articulations (arco, non div., pizz.), and performance instructions like 'Soli' and '(sempre pizz.)'. The time signature is 3/4.

Figure 34: *Primavera* Score - Second Movement, bars 100-105 (Van Wyk, 1988:46).

The image displays a page of a musical score for the second movement of 'Primavera'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. E♭), Clarinet in B-flat (Cl. B♭), Bassoon (Fag.), Cor Anglais (Cor. F), Trumpets (Trbe. 1, 2, 3), Trombones (Thri. 1, 2, 3), Tambourine (Tamb. mil), Timpani (Timp.), Violins I (V. I), Violins II (V. II), Viola (Vle.), Cello (Celli), and Double Bass (C.B.). The music is written in 3/4 time. The score shows three measures of music. The Piccolo, Flute, Oboe, Clarinet in E-flat, and Clarinet in B-flat parts feature intricate rhythmic patterns with many sixteenth and thirty-second notes. The Bassoon part is mostly silent. The Cor Anglais part has a few notes. The Trumpets and Trombones play a rhythmic pattern, with the Trombones marked 'staccatiss.'. The Tambourine and Timpani provide a steady accompaniment. The Violins I and II, Viola, Cello, and Double Bass parts play a rhythmic pattern, with the Violins I and II marked 'pizz.' and the Cello and Double Bass marked 'pizz.' and 'unis.'.

Figure 35: *Primavera* Score - Second Movement, bars 106-108 (Van Wyk, 1988:47).

Subsection Y4, the final Y subsection, is also introduced by a short interlude after subsection X5. In this instance, the interlude is only two bars in length, bars 99-100, and only played by the strings (violins, violas, and double basses).

#### Timbre:

Three trumpets and three trombones, at bar 101, are introduced for the first time in *Primavera's* second movement. The three solo trombones, bars 101-103, introduces the main melody that will primarily be carried by the woodwind section, bars 102-108.

In this section, the percussion is largely providing a supportive role to the various roles, as described above. The timpani and the tambourine are placing emphasis and focus on the rhythmic subdivisions in the strings section, and the snare drum is providing precision to the rhythms in the woodwinds, bars 106-108.

#### Texture:

The rhythmic pedal point in bars 101-107, often associated with the violoncellos in previous discussions, remains in the strings section. It can be identified in the 2<sup>nd</sup> violins and the first group of violoncellos with an underlying support from the violas, second group of violoncellos, and double basses. The sustained pedal is presented by the 3<sup>rd</sup> and 4<sup>th</sup> horns, 2<sup>nd</sup> and 3<sup>rd</sup> trumpets, and 1<sup>st</sup> violins. However, the 1<sup>st</sup> violins do not sustain the pedal, in the same way as the horns and trumpets do. Instead the 1<sup>st</sup> violins are separating the sustained pedal on every quaver beat. This is possibly because the 1<sup>st</sup> violins would not be as audible against the horns and trumpets.

Balance:

It should be noted that all instruments in subsection Y4 are indicated to play *forte*. This is most likely to compensate for the strength of the trumpet and trombone timbres.

This subsection can again be divided into the three roles of melodic material, the rhythmic pedal point, and the sustained pedal (foreground, middleground, and background). The melodic material, bars 102-106, is presented by the two oboes and English horn, doubled in the octave, together with the 1<sup>st</sup> trumpet, in unison with the two oboes. Adler (2002: 380) notes that this is a common combination, with reference to Jaromír Weinberger's *Polka and Fugue* from *Schwanda the Bagpiper*, and states that "both instruments have a sharp edge to their tone, and even though all the instruments [...] are playing, the melody can still be heard." A similar grouping of the oboes, English horn, and trumpet in octave unison can be found in Alan Rawsthorne's *Symphonic Studies*, one bar before rehearsal mark 52. From bars 106-108 the melodic material assumes further octave doubling – piccolo, flutes, and E<sup>b</sup> clarinet in unison, doubling at the octave, the oboes and B<sup>b</sup> clarinets in unison.

Van Wyk indicates that the horns and trumpets should play a *forte piano*, with the 1<sup>st</sup> violins only entering after much of the brass timbre has subsided and adding some movement to the sustained pedal by separating it at each quaver.

Evaluation:

Although Van Wyk has given consideration to maintaining the rhythmic pedal point in this section, much of it tends to be pushed very far into the background because the melodic material is reinforced with the trumpets.

4.2.7.2 Subsection X6 - Bars 109-114:

The image displays a page of a musical score for the second movement of 'Primavera'. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left include Picc., Fl., Ob., C. Ingt., Cl. E♭, Cl. B♭, Fag., 1.2. Cor. F., 3.4. Cor. F., 1. Trbe., 2. Trbe., 3. Trbe., Tbr., Tamb. Tam. mil., Timp., V. I., V. II., Vie., Celli, and C.B. The score is divided into measures, with a double bar line indicating a section change. Various musical notations are present, including notes, rests, and dynamic markings such as *pizz.*, *arco*, *unis.*, and *div.*. The key signature and time signature are also visible at the top of the score.

Figure 36: *Primavera* Score - Second Movement, bars 106-111 (Van Wyk, 1988:47).

The image displays a page of a musical score for the second movement of 'Primavera'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), C. Ingl. (Clarinet in G), Cl. B $\flat$  (Bass Clarinet), Fag. (Bassoon), Cor. F (Cor Anglais), Trbe. 2. (Trumpets 2 and 3), Tamb. (Tambourine) and Tam. mil. (Military Tambourine), V. I (Violins I), V. II (Violins II), Vle. (Viola), Celli (Violoncello), and C.B. (Double Bass). The music is written in 7/8 time. The woodwind parts (C. Ingl., Cl. B $\flat$ , Fag., Cor. F, Trbe. 2., and Tamb.) are active in the first two measures, while the strings (V. I, V. II, Vle., Celli, and C.B.) enter in the third measure. Dynamic markings such as 'd' (diminuendo) and 'f' (forte) are present. The score is divided into three measures by vertical bar lines.

Figure 37: *Primavera* Score - Second Movement, bars 112-114 (Van Wyk, 1988:48).

This subsection X6, is the last complete statement of the theme.

Timbre:

The theme, in bars 109-113, is presented in a strong and brilliant (Sevsay, 2013) range of the horns compared to the pale quality (Rimsky-Korsakov, 1964) of the bassoon and the reedy (Adler, 2002) character of the English horn in this range.

Texture:

In bars 109-111, the theme is presented in unison by the English horn, bassoons, four horns (*cuivré* - brassy), and 1<sup>st</sup> violins, bars 109-111, and joined by the violas and violoncellos, bars 111-114. In bars 109-111 accents on the subdivisions of the time signature are played by the trumpets, trombones, tambourine, snare drum, violins II, violas, violoncellos, and double basses. These accents on the subdivisions of the time signature will reinforce the statement of the theme in unison. A similar occurrence of this kind of textural unison, can be identified in the first movement of Bartók's *Concerto for Orchestra*, bars 316-324.

Balance:

With the *fortissimo* dynamic indication in bar 109 for the full orchestra, one would expect that there would be a balance of dynamics. However, because all four horns are assigned the same dynamic indication, especially with regards to the statement of the theme, they will completely overpower the woodwinds and most of the sound from the 1<sup>st</sup> violins. Hence, this section is not dynamically well-balanced.

Evaluation:

In previous X sections, the statement of the theme was usually accompanied by a sustained and rhythmic pedal point. However, in this last statement of the theme, Van Wyk presents it with an abundance of power and clarity. He achieves this by stating the theme *fortissimo* and in unison. However, the overpowering quality of the four horns at a *fortissimo* dynamic and the loss of the woodwind timbre, in which the theme is also presented, leaves one to consider whether the woodwinds could perhaps have been left out and having the theme only presented in the brass section.

4.2.7.3 Subsection Z2 - Bars 115-139:

The image displays a page of a musical score for the second movement of 'Primavera'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in G (C. In G.), Clarinet in Bb (Cl. Bb), Bassoon (Fag.), Cor Anglais (1. and 2.), Trumpets (1., 2., 3.), Trombones (1., 2., 3.), Tambourine and Military Tambourine (Tamb. Tam. mil.), Violin I (V. I.), Violin II (V. II.), Viola (Vie.), Cello (Celli.), and Double Bass (C.B.). The score includes various musical notations such as dynamics (e.g., *fp*, *pp*, *p dolce*, *f*, *mf*, *div.*), articulation (e.g., *pizz.*, *arco*, *unis.*), and performance instructions (e.g., *div.*, *tr.*). A box labeled '116' is present in several staves, indicating the start of a specific section or measure.

Figure 38: *Primavera* Score - Second Movement, bars 112-117 (Van Wyk, 1988:48).

The image displays a page of a musical score for the second movement of 'Primavera'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B♭), Bassoon (Fag. 1 and 2), Horns (Cor. F 1.2 and 3.4), Trumpet (Trbe.), Violin I (V. I), Violin II (V. II), Viola (Vle.), Cello (Celli), and Double Bass (C.B.). The music is written in a key signature of one flat and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key dynamics include piano (p), piano-piano (pp), piano-forte (fp), and fortissimo (ff). There are also markings for pizzicato (pizz.) and arco. The score covers bars 118 to 123.

Figure 39: *Primavera* Score - Second Movement, bars 118-123 (Van Wyk, 1988:49).

The image displays a page of a musical score for the second movement of 'Primavera'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fl. (a2), Ob., C. Ingl., Cl. E♭, Cl. B♭, Fag., Cor. F (1. 2. and 3. 4.), Trbe., Piatti Tam. mil., V. I, V. II, Vle., Celli, and C.B. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *f*, *mf*, *sf*, *p*, *sfz*), and performance directions like *(a2)*, *(unis.)*, and *con sord.*. The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

Figure 40: *Primavera* Score - Second Movement, bars 124-128 (Van Wyk, 1988:50).

The image displays a page of a musical score for the second movement of 'Primavera'. The score is divided into two systems. The first system covers bars 129 to 139, with a rehearsal mark '130' at the beginning. The second system continues from bar 130. The instruments listed are Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. E♭), Clarinet in B-flat (Cl. B♭), Horns (1.2. and 3.4.), Timpani (Timp.), Violins (V. I and V. II), Viola (Vle.), Cello (Celli), and Double Bass (C.B.). The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamics include *p*, *mf dolce*, *p leggero*, *arco*, *pp*, *ppp*, and *fp*. Performance instructions like 'Soli' and 'pizz.' (pizzicato) are also present. The time signature is 7/8.

Figure 41: *Primavera* Score - Second Movement, bars 129-139 (Van Wyk, 1988:51).

## Timbre:

In comparison to the previous subsection, Z1, bars 47-67, they correspond not only in length, but also in passages of short semiquaver note values, reminiscent of birdsong, and a more prominent focus on the woodwind timbre. The focus on the woodwinds in this section can be attested by the predominant *pizzicato* passages in the strings. The *forte piano* trills, bars 115-116 and bars 118-119, in the strings are a new timbral effect that has not appeared in any previous passage in the strings.

## Texture:

Much of this section is reminiscent of the previous subsection, Z1. This can more readily be observed by the octave doubling in the woodwinds, the intense reduction in writing for the brass section, and the articulate descending scale passage, bar 119-129, reminding the listener of a similar passage in bars 55-68.

## Balance:

This subsection, Z1, does not end with a restatement of the theme. Instead, interspersed between the descending flute and clarinet passage, reminiscent of birdsong, Van Wyk alludes to the first bar of the second movement by stating the theme in the horns and subsequently in the strings, *arco* and then *pizzicato*. Van Wyk (1988) writes in his foreword to *Primavera* that "muted cellos suddenly impinge on the last echoes of this movement and lead to - the third movement."

## Evaluation:

This section, as the final section of *Primavera's* second movement, is effective as the last section because it pulls together elements of the theme from the previous sections while still incorporating the planned elements of birdsong.



4.2.8.1 Sketch File 13A - p.3

This image shows a page of handwritten musical notation for Sketch File 13A - p.3. The score is written on multiple staves, each representing a different instrument or section. The instruments listed on the left include Clarinet (Cl.), Flute (Fl.), Violin (Vln.), Viola (Vla.), Cello (Cel.), Double Bass (C.B.), Trombone (Tbn.), Trumpet (Tuba), Horn (Hr.), Percussion (T.M.), and various string parts (I, II, Vln. solo, Viola solo, Cello solo, Double Bass solo). The notation includes notes, rests, and dynamic markings such as *pp*, *mf*, *f*, and *ff*. There are also performance instructions like *arco*, *pizz*, and *arco p*. The score is divided into measures, with some measures numbered (e.g., 92, 100, 104). A circled number '3' and a '2' are visible in the top right corner. The page is filled with dense musical notation and includes various annotations and corrections.

Figure 42: Sketch File 13A - p.3

This sketch page continues from the previous sketch, 13A p.1, with bars (92-100) on the top half of the page.

In the middle of the sketch page, Van Wyk is planning bars (107-108). The bottom half of this sketch page is the realisation of the light pencil sketch in the middle of the page. The first notable difference between the light pencil sketch and the bottom half of the page sketch, is that the flutes and piccolo which were intended to start at the end of bar (103), have been moved to starting at the end of bar (106).

Timbre:

From the previous page (13A p.1), Van Wyk changed the orchestration of the rhythmic pedal point from the percussion to the string section. Double basses are playing *pizzicato* on each beat, with the violins and violas playing *pizzicato* on the off-beat. Adler (2002: 558) states that this contrast in sound texture to the solo material will allow the solo passage to be more audible. However, the *pizzicato* in the strings will also allow for a gentle timbral modulation from the rhythmic pedal point in the percussion to the rhythmic pedal point being played by the strings section because of the percussive quality of *pizzicato* in the strings. Bars (93-98) are significant because this is an exact repetition of the flutes stating the theme in bars 6-12. The instrumentation choices for the theme and the accompaniment are however different to the first statement. In this instance, horns 3 and 4 sustain the pedal, open, the rhythmic pedal point is assigned to the percussion, and the theme is stated by the two B<sup>b</sup> clarinets. The combination of horns and clarinets in such close proximity would result in a very homogeneous sound. However, the movement and articulation in the clarinets stating the theme will allow for a distinct separation of the clarinet and horn timbres. This would have been more

difficult if the clarinets and horns were to sustain the pedal in unison and if the theme was restated by the flutes as before.

#### Texture:

In bars (101-108) of this sketch page, one can observe the subdivision of orchestral texture according to foreground, middleground, and background. The foreground, or melodic material, is presented first by the oboe, English horn, and 1<sup>st</sup> trumpet (doubling each other at the octave) which is then handed over to the oboe and flute in unison, and piccolo (doubling at the octave). Middle-ground, or the rhythmic pedal point, is played by strings and percussion. The background, sustained pedal, is sustained by horns 3 and 4 and trumpets 2 and 3.

#### Balance:

Although two horns provide the sustained pedal in bars (93-98) of this sketch, they are balanced in instrumentation against the theme presented by the two clarinets, because of the difference in register.

#### Evaluation:

This sketch page indicates that Van Wyk is planning to expand the material that is presented in the strings section, more specifically on the bottom half of this sketch. Therefore, wider octave doubling in the woodwinds can also be observed so as to maintain the balance between the sections and to clarify the presentation of the main melodic material.



4.2.8.2 Sketch File 13A – p.5

This image shows a page of handwritten musical notation, identified as Sketch File 13A - p.5. The score is written on yellowed paper and consists of multiple staves. At the top right, there is a circled number '3' with a '5' inside it. The notation includes various musical symbols such as notes, rests, and dynamic markings. A red box highlights the word 'FAG' (likely Flute) on a staff, with the number '2' written next to it. Other markings include 'arco' and 'pizz'. The score is divided into measures by vertical red lines, and there are some handwritten annotations in red ink throughout the piece.

Figure 43: Sketch File 13A - p.5

This sketch page is scored as a continuation from the previous sketch, 13A p.3, spanning bars (109-125).

Timbre:

Bars (109-111) marks the first instance in which Van Wyk presents the theme in the strings. In the published score, the violas do not present the theme in this section. In these three bars, he is also presenting the statement of the theme in the woodwind and brass sections, which largely corresponds to what Van Wyk has done in the published score.

Texture:

Characteristically, this section of the second movement, bars (114-125), introduces dispersed fragments of the theme, disguised by *pizzicato* in the strings, which is meant to be reminiscent of the rhythmic pedal point (a constant pulsating quaver).

Balance:

The fragmented introduction of instruments in this sketch serves as a mechanism to build complexity, but to maintain clarity.

Evaluation:

Bars (115-125) is largely consistent with the published score, hence, Van Wyk perhaps made use of this sketch page to edit the final performance and dynamic instructions.

4.2.8.3 Sketch File 13A – p.4

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. The first system is marked with a brace and the number '137'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). There are also performance instructions like 'STR arco' (string ensemble arco) and 'Tempo'. The second system is marked with a brace and the number '129'. The third system is marked with a brace and the number '121'. The notation is dense and includes many slurs and ties. At the bottom of the page, there is a small red circle containing the letter 'D'.

Figure 44: Sketch File 13A - p.4

Because of the nature of this sketch page, and bar numbers that are provided backwards, it was decided that it would be best to follow a chronological discussion, and that timbre, texture, and balance will not be presented separately.

Van Wyk presents this sketch page in short score format, planning sections that will join each other back to front. The first system, bars (133-139), indicates that the strings will play an *arco* passage followed by a melodic line in the two clarinets, an indication for strings to play *pizzicato* and for the violoncellos to play *con sordino*.

In the second system, bars (129-132), the first three bars indicate a descending scale passage with no indication of instrumentation. The descending scale passage ends and is followed by chords in the horns and then by two bars to be played by the flutes and timpani. This sketch, although not identical, makes reference to bars (127-132) of the published score. The third system, bars (121-126), indicates that Van Wyk is planning parts for the woodwind and strings section which corresponds to bars (121-126) of the published score.

4.2.8.4 Sketch File 13A – p.7

Handwritten musical score for Sketch File 13A - p.7. The score is on yellowed paper and includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Horn, Violin, Viola, Cello, and Double Bass. It features various musical notations, including notes, rests, and dynamic markings. A rehearsal mark '4' is circled in the top right. On the right side, there are two lists of instrument numbers: one for measures 1-18 and another for measures 19-24. The bottom right corner has the handwritten note 'ca 4:30'.

Figure 45: Sketch File 13A - p.7

This sketch is very similar to bars (126-130) of the published score.

Timbre:

The primary focus of this passage is a rapidly articulated passage with a descending scale in the woodwinds ending in bar (129), followed by short, articulated semiquavers in the horns.

Texture:

Bar (130), in the horns, is the only revised part on this sketch.

Balance:

Compared to the previous descending scale passage in the published score, bars 65-68, this sketch indicates that the descending scale passage in the woodwinds is only balanced against the strings section, as it was before.

Evaluation:

It should be noted that Van Wyk indicates the grouping of the horns as 1<sup>st</sup> and 3<sup>rd</sup>, and 2<sup>nd</sup> and 4<sup>th</sup>. This grouping in the horns is not consistent with the published score. From bar (128) onwards the strings are all instructed to play with mutes.

## Chapter 5: Conclusion

In this thesis, I have isolated and presented a discussion on three elements of orchestration namely: Balance, Texture, and Timbre. My understanding and interpretation of these three elements of orchestration was explained within an existing body of literature focused on the practice of orchestration and contextualised with reference to other orchestral works as well as to the first, third, and fourth movements of Arnold van Wyk's *Primavera*.

In order to evaluate Arnold van Wyk's approach to orchestration technique in *Primavera*, an in-depth analysis of the second movement, in the published score together with the sketch documents particular to this movement, was presented in line with how Van Wyk treated the three orchestration elements. The decision taken to focus the case study on the second movement of *Primavera* was primarily informed by the time period covered by the sketch documents, revisions in the sketch documents, and because the sketch documents cover each of the 139 bars of the second movement. Other factors influencing the choice of the second movement as a case study include: Van Wyk's writing in the foreword to *Primavera* that he tried to evoke the idea of landscape and birdsong, the focus on the woodwinds in this movement, and how the underlying form structure of this movement is maintained by way of orchestration.

Without having an existing model through which orchestration technique could be evaluated, on such a large scale, it was necessary to develop a method that would enable one to evaluate orchestration technique. This required an initial investigation into available items and sources and a process of cataloguing this material. Items and sources relevant to the research topic were then identified. The

methodology further focused on the analysis of the relevant items and sources by defining specific elements of orchestration that were to be analysed and evaluated. Subsequently, the presentation of these findings was informed by the model of Part II of Sevsay (2013). The methodology that was employed in this thesis appears to have been successful in meeting the research objectives. However, recognition should be given to the existence of other available analytical methods that could possibly contribute to other perspectives and influence the findings of this thesis. A spectromorphology approach, for instance, could have focused on the visual representation (spectrograms) of timbral information of various sections that can be compared and analysed.

The analysis of the second movement in *Primavera* and its corresponding sketch documents reveals that Van Wyk had a well-developed idea of the form structure he intended for this movement, in this case a binary-ritornello form. This becomes clearer when considering the orchestration and characteristics of each subsection. Slight variations in the instrumentation, in repeat statements of the subsections, serves to expand the engagement of the listener as well as to enhance and clarify the perception of structure in this movement.

The earliest sketches of *Primavera's* second movement indicates that Van Wyk was concerned with the foreground and middleground material, the material the listener will hear most prominently. The sketch pages also reveal a degree of initial uncertainty by Van Wyk. The finer dynamic and articulation nuances in the first two sketch pages of the second movement, for instance, do not appear on the third sketch page. The finality of the fourth sketch page indicates that Van Wyk had given greater consideration to instrumentation, articulation, and dynamics. Although this particular sketch page is undated it is probable, by deducing from the date of the following sketch page, that one to two years might have passed since Van Wyk had initially sketched his ideas for the beginning of the second

movement. Subsequent sketches reveal that Van Wyk was intensely occupied with elements of balance, texture, and timbre. This can be observed by the numerous changes in instrumentation, articulation, dynamic indications, and performance instructions. Other instances of reconsideration can be identified by the crossing out and rescoring of both smaller and much larger sections of the second movement. The systematic analysis of the sketch pages, pertaining to the second movement of Van Wyk's *Primavera*, and comparing them to the published score has indicated that Van Wyk is meticulous during his process of orchestration.

The sketch documents suggest that Van Wyk had substantial knowledge of all of the orchestral instruments in his score, including their ranges, individual timbral qualities, and their technical capabilities. This can be attested to by the references made, in the discussion of the sketches, to the various revisions Van Wyk made and the crossing out of some sections; the critical reworking of these sections highlights not only Van Wyk's craftsmanship, but that he was cognisant of the individual characteristics of instruments, how individual and groups of instruments would function in the orchestral medium, and how his perceived ideas could best be represented in the final score. He is consistently occupied with the task of where material should be presented (foreground, middleground, background) and how this material should be treated in terms of balance, texture, and timbre.

An understanding of the three core tenets of orchestration – balance, texture, and timbre – rests on an integrated discussion of Van Wyk's approach to orchestration in *Primavera*, and more specifically in the second movement. The approach taken in this study could also be applied to an analysis of Van Wyk's orchestration of the first, third, and fourth movements in order to develop a broader evaluation of his orchestration technique, although such an endeavour would fall beyond the scope of the current study.

With regards to the remaining sketch pages that were not analysed in this thesis, the possibility exists for future scholars to study these documents and perhaps provide a more in-depth study of Arnold van Wyk's approach to orchestration. Similarly, future scholars could potentially embark on a comparative study of Arnold van Wyk's approach to orchestration in each of his orchestral works together with an in-depth reading of his own orchestration books and the annotations he made in his orchestral scores, to possibly uncover not only an approach to orchestration but to determine Van Wyk's overarching orchestration technique. This could then provide a true style-critical account of Van Wyk's orchestration technique and reflects the potential for further research flowing from the current project.

A sketch-focused study of orchestration, such as the current thesis has undertaken, also reflects the possibility of producing a critical edition of Van Wyk's *Primavera*. This could then open up further avenues of research in fields related to composition, orchestration and performance, as well as increasing access to performance material of one of South Africa's most significant composers.

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## Addendum A: Summary of Primavera Sketches

	Movement I	Movement II	Movement III	Movement IV
<b>1A</b> <b>39pp</b>	<b>1)</b> * Upside down – “Parys” 21/3/55 – Start of <i>Primaver</i> I. * First movement sketch.	<b>1)</b> * 24/1/52 – Scherzo Pastorale (Landskap met die sang van Voëls/duiwe). * First 11 bars of the second movement.		
	<b>2)</b> * 28/1/55 – <i>Primavera</i> I, Moontlike Tema (Possible theme).	<b>2)</b> * 24/1/52 – 10 more bars that will form part of the second movement.		
		<b>3)</b> * 24/1/52 – Another 8 bars of the second movement.		
	<b>4)</b> * STUKKIES EN BROKKIES – Flt. indicated – Could be intended for the first or fourth movement.			
			<b>5)</b> * NB! * Hartseer – Stadig (Sad – slow). * “OF begin” – (Divides Vcls.). * 17/3/60 – 24 bars of 3 <sup>rd</sup> movement, short score.	
		<b>6)</b> * <i>Primavera</i> II (Actual sounds ...). * Allegretto (c. 184) – faster than score tempo. * Scores 15 bars for orchestra.		
	<b>7)</b> BLANK PAGE			
	<b>8)</b> BLANK PAGE			
	<b>9)</b> BLANK PAGE			
	<b>10)</b> BLANK PAGE			
				<b>11)</b> * Sketches – what looks like strings at the start of 4 <sup>th</sup> movement.
				<b>12)</b> * Short theme sketch – Looks similar to a rhythmic theme to be played by Timp. later.
				<b>13)</b> * Finale – Ideas, crossed out, for the beginning of 4 <sup>th</sup> movement. * Focuses on percussion and strings.
	<b>14)</b> * 3/5/59 – Sketch of section, bars 28-36 in score.			

	<b>15 &amp; 16)</b> * 4/5/59 – Working on same section, bars 28-36 in score.			
	<b>17)</b> * Sketches bars 21-28, in score * Could also be at bar 15 – the only place <i>coloroso</i> is indicated.			
	<b>18)</b> * 7/7/67!! – Re-scoring bar 103-111. * Second section - VW is scoring from bar 123 in score.			
	<b>19) BLANK PAGE</b>			
	<b>20) BLANK PAGE</b>			
	<b>21) BLANK PAGE</b>			
	<b>22)</b> * Bars 1-26 - re-scored and orchestration consideration. Starts at bar 103 in score, p.14.			
	<b>23) BLANK PAGE</b>			
	<b>24)</b> * Continues from bar 27-36, starts at bar 129 p.18 in score. * 15/7/67 – bars 30-36 links to bar 132 in score. * 18/7/67 – Same as before. * 19/7/67 – bars 30-38.			
	<b>25) BLANK PAGE</b>			
	<b>26)</b> * <i>Senza Rigore: Poco lento teneramente</i> – Sketches beginning of the first movement.			
	<b>27) BLANK PAGE</b>			
	<b>28) BLANK PAGE</b>			
	<b>29) BLANK PAGE</b>			
	<b>30)</b> * 19/7/61!!! – Beginning of the first movement. * <i>Senza Rigore: poco lento teneramente.</i> * <i>Poco lento, teneramente, sempre senza rigore.</i>			
	<b>31)</b> * An early version of the 1 <sup>st</sup> movement's beginning, bar 13 in the sketch corresponds to bar 3 in score.			

	* The Fl. is still playing the opening solo as opposed to the Picc. in the score. * Sketches bars 11-20.			
	<b>32)</b> * Sketch continues, bars 21-31.			
		<b>33) BLANK PAGE</b>		
		<b>34) BLANK PAGE</b>		
		<b>35) BLANK PAGE</b>		
		<b>36) BLANK PAGE</b>		
		<b>37) BLANK PAGE</b>		
		<b>38)</b> * <i>Vir Finale van Prim – 25/6/76.</i>		
		<b>39)</b> * 15/12/72 - <i>Freda Hier – Teneramente.</i> * 10/11/76 – <i>Einde eerste frase.</i> * May 1976 – <i>Elmarie Koch se ontsterflike melodie.</i>		
<b>2A</b> <b>20pp</b>		<b>1)</b> * 24/9/54 – <i>PRIMAVERA II</i> – Allegretto – 2 <sup>nd</sup> Movement theme is written, mostly in short score, Fl., Vcls, and Vlns are marked. * Some statements of the theme are sketched – the articulation slightly different to the score.		
		<b>2)</b> * Sketches are similar to <b>1)</b> . * 11/10/54 – At the bottom of page - a sketch for Vlns, 13 bars. This will later be introduced by the Cl. in bar 47 in the score and again in the strings, bar 55. * Crossed out.		
		<b>3)</b> * <i>Voëls hou skielik op met sing.</i> * Half of the page is crossed out. * 26/2/55 – a sketch for the first 7 bars – Fl., brass, and strings.		
		<b>4)</b> * Sketches bars 8-29. * Bars 8-22 focuses more on the strings – Texture in the strings is thicker than in the score. * Bars 23-29 – Sketch is focused on the winds.		
		<b>5)</b> * 1/3/55 – Bs. Cl. Solo that is sketched looks slightly different to		

		the final version of the solo in the published score.	
			<b>6)</b> * 21/6/55 – Sketch at the top of the page is crossed out. * The sketch for bars 38-41, in score, are marked as bars 15-18.
	7) * 22/6/55 – Lyk of VW besig is met Variante vir temas in die 2 <sup>nd</sup> Mvt.		
			<b>8)</b> * 27/11/58 – <i>Variant van Voëls (Hierdie deel kan eventueel 'n Rondo wees – maar die return v/d tema is variante.</i> * Skets moontlik bar 104-106?
			<b>9)</b> * Sketch bar 135-153 – Similar to score.
			<b>10)</b> * Sketch bar 124-128 – Short score for bar 128-134 crossed out at btm of pg.
			<b>11)</b> * Sketch bar 119-123 – Sketch for bar 128-133 crossed out.
			<b>12)</b> * Again sketch key change passage @ bar 115-118.
		<b>13 &amp; 14)</b> * 30/3/59 – Allegretto. * Sketches 2 <sup>nd</sup> Mvt bar 1-45 – Horn solo becomes bsn solo. * Does not fully correspond with score.	<b>14)</b> * Upside down @ btm of page – Sketch for bar 115-118.
			<b>15)</b> * Most of page crossed out. * Sketch bar 120-123, corresponding to 122 in score, working towards key change.
			<b>16)</b> * Sketch bar 116-119. * Sketch bar 115-117 – Easing transition passage. * Top of page crossed out.
			<b>17)</b> * 1 <sup>st</sup> half of page crossed out . * Sketches bar 111-115, many changes to WW.
			<b>18)</b> * 8290A Blou Trein 28/4/60!!

				* Early sketches of bars 105-109 – Time signature changed.
				19) * Sketch bars 72-80.
				20) * Prim. Finale <i>L'istesso tempo</i> – sketch bars 56-71.
<b>3A</b> <b>16pp</b>	1) * 1/1/59! – Sketches bars 27-33, corresponds to bars 36-41 in the score. * 2/1/59 – Continues the sketch from bars 34-43 – corresponds to bars 42-51 in the score. Some attempts are scratched out.			
	2) * 9/1/59 - Short sketches for bars 36-40 (bars 35-48 in the score), various attempts. * 11/1/59 working on bars 36-38 (bars 44-46 in the score).			
	3) * 12/1/59 – Similar to bars 45-47 in the score.			
	4) * 4/1/59 – Similar to bars 36-38 in the score. * 17/1/59 – Similar to bar 45 in the score.			
	5) * 13/1/59 and 16/1/59 – Working on bars 37-41 – corresponds to bars 45-48 in the score.			
6) * No direct link to any specific movement in <i>Primavera</i> .				
	7) * Sketches of bar 37 – see 5).			
	8) * Corresponds to bars 56-64 in the score – p. 9-10.			
9) * Crossed out and no direct link to any specific movement in <i>Primavera</i> .				
	10) * Corresponds to bars 74-82 in the score. Bar numbers are crossed out.			
		11) * Planning of bars 75-79.		
		12) * Scores bars 59-66 (small sketch above).		

		* Scores bars 67-75 (Small sketch above).		
		<b>13)</b> * Bars 50-57 – crossed out * Rewrites bars 51-69.		
		<b>14)</b> * Sketches bars 34-46 – bars 47-49 are crossed out.		
		<b>15)</b> * Scores bars 17-33 – similar to the score.		
		<b>16)</b> <i>The real meaning of these bird-song repetitions is not that they represent birds in particular, but that birds themselves repeat their songs continually, when they are happy and have nothing else to do.</i> * Allegretto = 176 * First 5 bars – no specific instrument, only the theme. * Scores first 16 bars of the 2 <sup>nd</sup> movement.		
<b>4A</b> <b>32pp</b>	<b>1)</b> * 20/4/55 – “Moderato” indication will change in the score. * 9 bars – Will change to bar 88 in the score. * Der May written out. * <i>Moontlike variasies (of Trio vir 2 Voëls)</i> . * Writes passage for bird against - <i>lae mymerende akkoorde op strykers</i> . * 3 <i>Dele</i> – See profile on the sketch page. * Again, sketches bar 85 in the score – 18 bars, last two crossed out. * 11/5/55 – Another sketch of the beginning crossed out – Starts again, first indication of <i>Poco Lento</i> .			
	<b>2)</b> * Beginning – Orchestrates for woodwinds and strings. * 17/5/55 – First 11 bars – focuses on woodwinds and strings. * 26/5/55 – Sketches bar 12.			
	<b>3)</b> * 15/5/55 – Various versions of beginning crossed out.			

<p><b>4)</b> * Sketch of bars 12-23 – crossed out .  * 28/5/55 – Invocation <i>Andante Espressivo</i>.  * 3 Flts or 2 Cls to provide a full sound – bar 5.  * Sketches bars 1-10 – woodwind and strings focus.</p>			
<p><b>5)</b> * 26/5/55 – Half page, sketches variants of <i>Der May</i>.  * Sketches four bars, 11-15, of the 1<sup>st</sup> movement's beginning.  * 2/6/55 – Continues bars 16-25, bars 22-25 are crossed out.</p>			
<p><b>6)</b> * <math>\frac{3}{4}</math> of the sketches are crossed out on this page – Works from bars 16-20 at the bottom of the page – woodwinds and strings.</p>			
<p><b>7)</b> * Continues with bars 21-24 – Rest of page, sketches that will become bar 88.</p>			
<p><b>8)</b> * 9/6/55 – Sketches for bar 88.  * 14/6/55 – <i>Skema</i> – see sketch.  * sketches bars 17-18.  * sketches bars 15-16.  * sketches bars 9-18.  * sketches bars 13-17.  * sketches bars 23-24.  * sketches bars 20-27.</p>			
<p><b>9)</b> * 9/6/55 – <i>Variant van Der May</i> – Allegretto crossed out.  * I, II, III – See sketch.  * Melody for the birds – crossed out.</p>			
<p><b>10)</b> * Various versions of bars 25-27, crossed out.  * 23/6/55 – sketches bars 25-30, short score.</p>			
<p><b>11)</b> * 21/7/55 – 2<sup>nd</sup> theme?, crossed out.</p>			

	* 11/10/55 – Crossed out sections, bar 88.			
	<b>12)</b> * 6/7/56 – Sketches the beginning. * <i>Andante Espressivo</i> . * Sketch is crossed out a few times.			
	<b>13)</b> * Sketches bars 18-26 and the beginning – crossed out. * Again, sketches the beginning, makes a note to include more instruments.			
	<b>14)</b> * Sketches bars 19-33.			
	<b>15)</b> * Sketches bars 36-51. * <i>Vir Jammerte</i> .			
	<b>16)</b> * Sketches bars 88, theme bars 1-8. * Also, bars 9-27 . * Works on a larger distribution of bars 18-23.			
	<b>17 &amp; 18)</b> * <i>Allegro non Troppo</i> – Begins orchestrating – similar to the score, bars 88-115.			
	<b>19)</b> * Works on the section before bar 88 in the score – Bars 76-88 in score.			
	<b>20)</b> * 10/5/59 – <i>Verkeoue!</i> * Works on the same section as in <b>19)</b> .			
	<b>21, 22, 23, 24)</b> * Working on the section before bar 88 in the score and how to transition into the new section. * Various versions and orchestrations.			
	<b>25)</b> * Works on a larger orchestration, bar 59 in score, focuses on bar 65 in the score.			
	<b>26 &amp; 27)</b> * 11/1/60!! – Working on a section that will become bars 51-68 in the score.			

	28) * Looks like the orchestration of bar 88.			
		29) BLANK PAGE		
		30) BLANK PAGE		
		31) BLANK PAGE		
	32) * 29/7/61 – Sketches bar 31 – everything crossed out.			
5A 8pp	1) * 2/6/55 – <i>Andante Espressivo – Teneramente</i> , written under each instrument. * <i>Moderato Espressivo?</i> * Questions if the $\frac{3}{4}$ should not be $\frac{6}{4}$ ? * Sketches the first 15 bars of the 1 <sup>st</sup> movement.			
	2) * Sketches bars 16-24 – Clarinet part will change to Tpt. part bar 36-38 p.5. * Bars 19-24 will be changed – looks like it will become bars 65-72 in the 1 <sup>st</sup> movement.			
	3) * <i>Allegro non troppo</i> – 1 <sup>st</sup> half of page – description in strings ( <i>vibrante e coloroso</i> ). * Sketches first 18 bars of <i>Allegro non troppo ma con brio</i> section corresponding to bar 88 of the 1 <sup>st</sup> movement. * 15/6/58 – Again works on the first 12 bars of <i>Primavera</i> – Fl. and Strings.			
	4) * 16/6/58 <i>Eerste Deel</i> – Works on various sections. * bars 27-33 ( <i>Groen Beste</i> ) – rest crossed out. * Bars 34-41 – sketches Cl., Bsn., Tpt., and strings. * Again bars 27-32 – Harp. * Bars 31-32 are crossed out. * Continues bars 42-50 – woodwind and Vlc. Focus.			

	<p><b>5)</b> * Sketches bars 31-53 – Cl. part will become Ob. part from bar 38 in the score.                  * Refined instructions for strings and what is to be played in brass section.</p>			
	<p><b>6)</b> * Three sketches working from bars 54-60.                  * Sketch for possible melody line.                  * Woodwinds crossed out in first sketch.</p>			
<b>7) BLANK PAGE</b>				
<b>8) BLANK PAGE</b>				
<b>6A</b> <b>16pp</b>	<p><b>1)</b> * Opening of the 1<sup>st</sup> movement – Tempo indication: <i>Moderato espressivo, teneramente</i>.                  * Flt., Hp., strings – crossed out.                  * bars 1-19.</p>			
	<p><b>2)</b> * Continues with the 1<sup>st</sup> movement, bars 20-36 – Crossed out, writes - <i>Rooi beste (met harp soos is)</i>.</p>			
<p><b>3)</b> * No indication of bar numbers, Van Wyk is probably continuing with bars 37-48.                  * Not crossed out.                  * Focus on strings.</p>				
	<p><b>4)</b> * 15/6/58 – Again, starts with the 1<sup>st</sup> movement.                  * <i>Moderato espressivo, teneramente NOSTALGICO?</i>                  * Scores bars 1-10 (Flt., Hp., strings) – Arrow for Fl. solo to the bottom of the page.</p>			
	<p><b>5)</b> * Scores bars 11-19 of the 1<sup>st</sup> movement – Crossed out in the strings, bars 11-13.                  * Vla. sign sketch.                  * At the bottom of the sketch page – beginning of what will be the Picc. solo.</p>			

<p><b>6)</b> * Sketches bars 20-28 of the 1<sup>st</sup> movement – Bsn. solo in bars 22-27 will end up in bars 31-36. * Solo in the Flts will later move to Tpts.</p>			
<p><b>7)</b> * Sketches bars 29-38 of the 1<sup>st</sup> movement – crossed out – woodwind parts will be different. * Note on Notation for Eng. Hn. On the side of the page - <i>klein nootjies</i>. * Considers Bartok Pizz and Bs. Cl. at the bottom of the page.</p>			
<p><b>8)</b> * Sketches bars 39-46 of the 1<sup>st</sup> movement – Does not correspond with the final version of the 1<sup>st</sup> movement – all changes. * Not crossed out.</p>			
<p><b>9)</b> * Sketches bars 47-54 of the 1<sup>st</sup> movement – 7 bars before the <i>Al Più Mosso</i> =84 in score p.9. * Crossed out and makes a note about Tba. and Vlc. parts.</p>			
<p><b>10)</b> * Sketches bars 55-62 of the 1<sup>st</sup> movement – Looks like bar 69 p.10 – not crossed out.</p>			
<p><b>11)</b> * Sketches bars 63-71 of the 1<sup>st</sup> movement – crossed out. * Planned a Hn. solo, this would become the almost string-woodwind unison theme, restatement of the theme, at <i>Allegro non troppo ma con brio</i>, bar 88, p.12.</p>			
<p><b>12)</b> * Sketch continues with bars 72-76 and ends with GP. * VW notes at the bottom of the page that it should have a duration of 3min 20sec – crossed out. * Restarts a sketch at bar 29 in the Flts, 1<sup>st</sup> movement, on 30/12/58.</p>			
<p><b>13)</b> Bars 32-38, 1<sup>st</sup> movement.</p>			

	<p>* Ob., bar 35, corresponds to the score at bar 44, p.6.                  * Crossed out Hn., Tpt., Hp. part.                  * Upside down sketch – below clarinet – <i>Beste</i>.</p>			
	<p><b>14)</b> * Sketches bits between bars 40-48 – Some crossed out, short score, some string planning.</p>			
	<p><b>15)</b> * Focus on string sketches – No bar numbers.                  * Appears similar to <i>Piu Mosso</i> in an earlier stage – includes indications for percussion.</p>			
	<p><b>16)</b> * Sketches bars 67-77 – full orchestra.                  * Crossed out Bsn. And some bars of Vln. I.                  * Corresponds with bar 77, p.11.</p>			
7A 12pp			<p><b>1)</b> * 9/8/64 – <i>Hersiening van Primavera</i>.                  * Working on the transition between the 3<sup>rd</sup> and 4<sup>th</sup> movements.                  *Crossed out first attempt.</p>	
			<p><b>2)</b> * 16/8/64 – Working on the same transition passage.</p>	
				<p><b>3)</b> * New bars 10-20 sketch.</p>
				<p><b>4)</b> * 18/8/64 <i>Alweer siek: siekte diagnosed</i> – Crossed out the same section.                  * 29/8/64 – Again, starts with the same transition section.</p>
				<p><b>5)</b> * New bars 20-25 sketch.                  * 19/9/64 <i>Alweer Siek</i> – Starts bars 1-10 revision.                  * Middle section doesn't work (26/9/64).                  * Starts at Bsn. Solo, starting at bar 13, p.57, in score.                  * Not much change to Bsn. solo.</p>
				<p><b>6)</b> * New bars 11-32.</p>

				7) * New bars 33-35, crossed out bars 36-52. * 29/9/64 – Begins new bars 36-40.
				8) BLANK PAGE
				9) BLANK PAGE
				10) BLANK PAGE
				11) BLANK PAGE
				12) BLANK PAGE
8A 8pp				1) * Two dates – 3/9/64 & 29/8/64 * Scores bars 1-16 of the 4 <sup>th</sup> movement.
				2) * Scores bars 17-22 of the 4 <sup>th</sup> movement.
				3) * No Date.
				4) * 30/8/64
				5) BLANK PAGE
				6) BLANK PAGE
				7) BLANK PAGE
				8) BLANK PAGE
9A 8pp				1) * 27/9/64 – Sketches for the 4 <sup>th</sup> movement's 3 <sup>rd</sup> dance, starting at bar 115, p.70. * <i>Der May</i> included on sketch.
				2) * 29/9/64 – Sketch of the 4 <sup>th</sup> movement introduction, Bsn. solo starting at bars 13-22. * Many changes to the woodwind and string instructions.
				3) * Continues with the previous sketch page – bars 23-27.
				4) BLANK PAGE
				5) BLANK PAGE
				6) * 29/9/64 (crossed out); 25/2/67 * 30/3/70 – Starts at bar 52 of the 3 <sup>rd</sup> movement. * A late revision where it looks like Van Wyk was trying to fuse together the two movements – Van Wyk completely removes the G.P. at bar 56 and composes 4 new bars which

			immediately flow into bar 1 of the 4 <sup>th</sup> movement.	
			<b>7)</b> * 23/2/67!! – Same revision as in <b>6)</b> bar 52 – new bar 60 which leads into the 4 <sup>th</sup> movement.	
			<b>8)</b> * 28/9/64 – Sketch of the transition from the 3 <sup>rd</sup> to the 4 <sup>th</sup> movement.	
<b>10A</b> <b>8pp</b>	<b>1)</b> * Short score of the 1 <sup>st</sup> movement, starts at the top of the page. * Scores the first 12 bars of the 1 <sup>st</sup> movement. * 2/4, 3/4 time signatures will change.			
	<b>2)</b> * Small sketch at top of page. * Sketches bars 12-20. * Woodwind and brass parts to change.			
	<b>3)</b> * Scoring for bars 21-31. * Many changes in orchestration, time signatures, and tempo indications.			
			<b>4)</b> BLANK PAGE	
			<b>5)</b> BLANK PAGE	
			<b>6)</b> BLANK PAGE	
			<b>7)</b> BLANK PAGE	
	<b>8)</b> * Rescoring of the first 12 bars – A few small changes to be made.			
<b>11A</b> <b>28pp</b>				<b>1)</b> Hn. 1 and 2 Solo that appears in the 4 <sup>th</sup> movement, bars 17-19, at the top of the page. * 24/1/60 – Planning the beginning of the 4 <sup>th</sup> movement.
				<b>2)</b> Main theme that Van Wyk writes out appears in the 4 <sup>th</sup> movement, bar 38 in the score – Van Wyk is planning the introduction to the first dance.

				3) Van Wyk makes a note about the introduction of the 4 <sup>th</sup> movement – <i>Timp. Dalk beter sonder die B</i> – Bars 1-6 corresponds with the score.
				4) Bars 7-23 – Substantial changes will be made to the orchestration.
				5) Van Wyk continues working on the introduction of the 4 <sup>th</sup> movement – Focus on percussion – Tempo indication of 84 is slower than 92 indicated in the score.
6) Van Wyk sketches out complete <i>Der May</i>				
				7) * Sketches bars 21-33. * Similar to the score, p.58-59.
8) Sketch page only contains four notes.				
				9) * Writes bars 34-41. * Vln I part crossed out.
				10) Various sketch attempts to continue from bar 41
				11) * Sketches bars 41-46 * Layout – Brass, woodwind, Strings * Div. and Pizz. indications
				12) Sketches sparsely scored bars 47-53 – corresponds to p.62-63.
	13) Van Wyk writes bars 149-157, p. 21 in the score.			
	14) Van Wyk writes bars 158-164 – some bowing indications.			
	15) Tempo indicated as Crochet = 96. * Bars 165-173. * Scratched out tempo indication.			
	16) Bars 174-183 and 184-193 – Some changes to the Timp.			
	17) Bars 194-203.			
	18) Bars 204-212 – Very light sketch – Hn. and Trb. Planning.			
	19) Bars 213-222 – Van Wyk writes “skets” in the middle of the page.			

	20) Bars 223-231- Sketch at the top of the page.			
	21) Bars 232-240 – Sketch at the top of the page.			
	22) Bars 241-249 – Timp. Instructions.			
	23) Bars 250-257.			
	24) BLANK PAGE			
	25) BLANK PAGE			
				26) 4 <sup>th</sup> movement, only the theme is sketched.
				27) 24/7/61 – Van Wyk again works on the beginning of the 4 <sup>th</sup> movement – time signature is different to the score.
				28) “1/9/60!! Finale” – Another sketch of Van Wyk planning the beginning of the 4 <sup>th</sup> movement.
12A 12pp	1) * Piano Score – Van Wyk is working on the 1 <sup>st</sup> movement: Corresponds to bars 115-120, thinking of ways to transition into <i>sempre coloroso</i> .			
	2) * Working on the same passage, adding orchestral sections. * <i>Sondag</i> 9/8/59. * <i>19 Julie 1959 – naked</i> .			
	3) Van Wyk is still working on the transition before bar 115 – Octave doubling.			
	4) 18/1/60 – Crossed out, same part as before.			
	5) * Crossed out – same part as before. * Sketches for bar 124.			
	6) * Works on bar 124. *Scratched out bit at the bottom of the page.			
	7) Various re-orchestrations of bars 115-119.			

	8) Same part – Van Wyk is working on adding woodwinds.			
	9) * Van Wyk is working on bars 13-31 which correspond to bar 127-145 in the score. * Also works on percussion.			
	10) * 26/2/60 – Van Wyk is working on the strings. * Bottom of the page, woodwinds bars 1-8 corresponding with bars 158-165 in the score.			
	11) Working on the orchestration of the same passage.			
	12) Orchestration of bars 171-191, works on woodwind and percussion.			
13A 16pp	1) * Top of page, Van Wyk crossed out a sketch for the 2 <sup>nd</sup> movement, bars 75-81. * Two bars sketched for Ob. under Vlc., looks like the beginning of what would become the Ob. solo to come later in bars 81-82. * New part for flutes with diff time signatures $\frac{3}{4}$ and $\frac{2}{4}$ instead of $\frac{5}{8}$ , $\frac{6}{8}$ . * Darker sketch spanning bars 75-91 indicates: Van Wyk used the previous Flt. Sketch, but in $\frac{5}{8}$ , $\frac{6}{8}$ and questions if the upward scale leading to bar 80 can be <i>diminuendo</i> ? – Ob. solo corresponds to p.44 in the score. * Van Wyk notes that the 1 solo Vln. and 1 solo Vla. must be copied by Cel. an octave lower – Solo violin and viola play <i>con sordino</i> , rest <i>pizzicato</i> as indicated in bars 83-84.			
2) BLANK PAGE				
	3) * At top of page – sketches bars 92-100.			

		<p>* Rough sketch between systems for bars 101-108 – planning of the Flt., Picc., Ob., Cl., and Trb. parts.</p> <p>* Dark sketch, bars 101-108, very similar to the score, bars 105-106, p.46-47 in the score looks a bit different.</p> <p>* Small flourish in light sketch, bar 103 has moved to bars 106-7.</p>		
		<p><b>4)</b> * Sketch starts at bar 133 of the 2<sup>nd</sup> movement – Planning string parts.</p> <p>* Next system looks like Van Wyk decides to work backwards from bar 127-132 – this time planning Flt. parts.</p> <p>*Next system, bars 121-126 – Planning woodwinds and strings, crossed out inverted sketch of bar 124 in Flt.</p>		
		<p><b>5)</b> * Sketches for bars 109-125 – Planned bars 109-110 in Vla. would later change – the rest of sketch looks more like the final score p.49-50.</p>		
	<p><b>6)</b> Sketch of three chords – no indication of where it belongs.</p>			
		<p><b>7)</b> * Sketches bars 126-139 of the 2<sup>nd</sup> movement – bars 126-130, similar to completed score.</p> <p>* Bars 131-139, only sustained F in Vlc. sketched.</p>		
	<p><b>8)</b> * Upside down two part sketch</p> <p>* Early sketches of the 1<sup>st</sup> movement – Refer to <b>14).</b></p>			
			<p><b>9)</b> * 3<sup>rd</sup> movement - (Strings Only).</p> <p>* “11/4/60!”</p> <p>* <i>Molto Lento Tristamente</i> – crochet 52.</p> <p>* Corresponds to score – completed 28 bars of the 3<sup>rd</sup> movement.</p>	

	<b>10)</b> *Similar to <b>8)</b> – works with the same bars – Refer to <b>14)</b> .			
			<b>11)</b> * Works on bars 29-46 of the 3 <sup>rd</sup> movement.	
	<b>12)</b> * Bars 35-47 in the sketch becomes bars 207-222 in the score.			
			<b>13)</b> * An ending to the 3 <sup>rd</sup> movement, bars 47-56.	
	<b>14)</b> * Van Wyk is working on the 1 <sup>st</sup> movement – sketches bars 19-34, corresponds to bar 191 in the score – <i>ancora poco a poco animando</i> .			
			<b>15)</b> Sketch of the 3 <sup>rd</sup> movement – bars 29-37, only Vln I and II.	
	<b>16)</b> * Sketch of bars 1-18 (1 <sup>st</sup> movement) – this section will become bars 173-190 in the score – <i>Tranquillo ma in Tempo</i> .			
<b>14A</b> <b>22pp</b>	<b>1)</b> * “2 <sup>nd</sup> Melodie of C.S.” * Sketch for strings, no indication of bar numbers.			<b>2)</b> * Sketches ending of the first dance with a transition into the second dance, bars 47-52.
				<b>3)</b> * Working on bars 22-35 – No clear correspondence to the fourth movement.
				<b>4)</b> * <i>4B Na derde Dans</i> . * <i>Piu Tranquillo</i> – leads into the Hn. solo at the end. * Sketch with Vlas starts roughly at bar 145.
				<b>5)</b> * Sketch, beginning of the 4 <sup>th</sup> movement, bar 8 in the score. * Instrumentation is similar to the score – Bsn. theme is already established. * Some embellishments aren’t scored yet. * What looks like a part for the 2 <sup>nd</sup> Bsn. is for Bs. Cl. playing lower than the Bsn.
				<b>6)</b> * Corresponds to bar 162 in the score.

				* Planning the last 25 bars of <i>Primavera</i> .
	7) * Appears similar to 1).			7) * Revision of the last few bars of <i>Primavera</i> at the bottom of the sketch page.
				8) * Corresponds to p.63 – 64 of Score. * No <i>L'istesso Tempo</i> indication.
				9) *Corresponds to p.64-65 of the score.
				10) Corresponds to p.65-66 of the score.
				11) * Corresponds to p. 66-67.
				12) * Corresponds to p.67-68. * <i>Pizzicato</i> chord added in Vln. II.
				13) * Corresponds to p.68-69. * Woodwind, bars 106-110, possibly and old fragment – Larger bars 106-110 in the sketch corresponds with the score.
				14) * Corresponds to p.69-70 of Score. * Old suggested bars 111-112.
				15) * Crossed out – looks like an alternative to bars 117-122 that did not work.
				16) * Crossed out bars 123-128.
				17) * New sketch of bars 117-122 – corresponds to p.70-71 of the score.
				19) * Corresponds to p.73 – Picc. part not the same and there is no Pno. part.
				20) * Corresponds to p.74-75 of the score – Flt. and Picc. part not complete – Eng. Hn. part not complete, different E <sup>b</sup> and B <sup>b</sup> Cl. parts. * bar 135 of Bsn. is not the same.
				21) * Corresponds to p.75-76.

				<ul style="list-style-type: none"> <li>* Crossed out Bs. Cl., no Picc. and Flt.</li> <li>* Adds <i>Calmando</i> and <i>Piu Tranquillo</i>.</li> <li>* Makes changes to Vln. I part.</li> </ul>
				<p><b>22)</b> * Corresponds to p.77-78.          * Ending of <i>Primavera</i>.          * Note refers to <b>7)</b> for the end.</p>

## Addendum B: Letter of Permission

Ernst van Tonder <[ernstvt@gmail.com](mailto:ernstvt@gmail.com)>

Ma  
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to JB DT, James.May, santiedj

To Prof. Jan du Toit and James May,

### **Permission for Masters Thesis**

For the thesis component of my Masters degree, at Stellenbosch University - Music Department, I will be doing a study on the following topic: **A Study of the Orchestration Technique in *Primavera* by Arnold van Wyk**. In order to go ahead with the study I will require permission to use, access and ultimately publish the following information in my thesis:

#### Arnold van Wyk: *Primavera*

a) Permission to access and publish excerpts of any diary entries, correspondence letters, newspaper entries, compositional sketches of *Primavera* and letters that are available in the Arnold van Wyk collection as held by DOMUS.

If you do need more information please do not hesitate to contact either myself ([ernstvt@gmail.com](mailto:ernstvt@gmail.com)) or my supervisor Prof. Hans Roosenschoon ([hroosen@sun.ac.za](mailto:hroosen@sun.ac.za)) and co-supervisor Dr. Antoni Schonken ([antoni@sun.ac.za](mailto:antoni@sun.ac.za)).

Kind Regards,  
Ernst van Tonder

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Du Toit, Jan, Prof <[jbdt@sun.ac.za](mailto:jbdt@sun.ac.za)> <[JB DT@sun.ac.za](mailto:JB DT@sun.ac.za)>

Mar  
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to me, James.May, santiedj

I have no problem with this request.

Prof Jan du Toit  
Africa Centre for HIV and AIDS Management  
Stellenbosch University

--

James May <james.may@uct.ac.za>

Ma  
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to JB DT, me, santiedj

This has my permission. All of the best with the thesis.

Regards

J

