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14. 2. 00

Dear Allen,

I enclose a copy of my Messiaen paper in the
form in which it was published as part of the proceedings
of the Dresden Symposium on Messiaen in 1998.

I enjoyed Madeleine's Bard CD. I thought it was an
excellent performance.

Best wishes

Rob S. Sheehan

Dear Robert,

Analysing Messiaen's music is certainly an exercise in humility. Thank you very much for the information about the series in Livre d'Orgue II. I am now working my way through in order to pinpoint the connections with VI. Some seem to be exact, but others only approximate. Your term "wooly" is attractively apt. I may have answers to the questions you raise, however. On the "floating" notes, I feel sure that these are not arbitrary. However, it is necessary to move outside the surface constraints of the series to understand them. I believe that many, if not all, of these odd intrusions create brief references to hexachords that are important in other movements. Order and register also determine somewhat concealed references to surface constituents. The end of Mvt II provides a beautiful instance.

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Upper stave:      Ab . . . . Bb G F F# A ||
Lower stave:      B Eb C Db D . . . . ||
Pedals:           (E) . . . . ||
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Here the notes on the manual's lower stave and the pedal stave combine to form a chromatic hexachord, complemented by the notes on the upper stave to complete the series. This of course is the series of the upper manual at the beginning of VI, transposed and reordered. Within this configuration is the hexachord Ab-Db-D-G-F-F# and its complement only the first tetrachord of which consists of adjacent notes (B-E-Eb-C). This hexachord is the of the same class as the row hexachord that dominates the first part of II (6-5 in my nomenclature), the hexachord of "Modes de valeur et d'intensites" and, quite coincidentally, the hexachord of Schoenberg's Moses und Aron!. Even more esoteric, but, I believe, not accidental, is the final sounding hexachord, consisting of G-F-F#-A on the uppermost stave and the sustained D of the lower manual together with the pedal E, which derives from both series hexachords in VI by interverson of the rows. I realize that the occurrence of 6-5 here is very occluded, and I justify it only on the basis of the multiple occurrences of that hexachord within the series throughout the piece, not just in bars 1-9.

This brings me to the general issue with which I have been struggling in trying to come to terms with this music: To what extent is the "serial" idea the main determinant of structure? In formulating this issue, I have been influenced (I am sure this will be obvious to you) by your "modal" formulation, especially as given on p. 135 of Messiaen. My tentative reading of the pitch structure of VI therefore gives second place to the serial organization. I will send you something at a later date, especially the theoretical material I have developed, in the hope of receiving your candid and expert opinion. Much of this departs from Messiaen's own remarks as recorded in the Traite de rythme, ornithologie et couleur, insofar as he is willing to divulge his

compositional procedures! Your article, "Structure in the Music of Olivier Messiaen," is very much in my field of vision as I develop these tools for interpretation of complex musical structure.

Date: Wed, 8 Mar 2000 11:20:51 +0000 (GMT)
From: Robert Sherlaw-Johnson <robert.sherlaw-johnson@music.oxford.ac.uk>
To: Allen Forte <allen.forte@yale.edu>
Subject: Re: Livre d'orgue

Dear Allen,

I have had a closer look at the Livre d'Orgue movements now and traced the rows through to the end of the second movement. As I said in my previous email, the rows for no.6 correspond to no.2 but starting on p.6 of the score about half-way through the movement. Although rows alternate 2 by 2 between the manuals (starting on progressively higher degrees of the scale from C), notes from the pedals have to be incorporated (at least into the top manual) in order to complete the rows. Not all notes are incorporated in this way. Some are 'floating'. I was interested to discover whether he goes back to the beginning of the movement for the continuation, but this does not appear to be so. As a composer, I do find Messiaen's procedures sometimes a bit woolly. Why start in the middle? Why not proceed cyclically? I don't know whether your investigations may have suggested an answer to these problems.

Robert

Date: Mon, 6 Mar 2000 18:03:27 +0000 (GMT)
From: Robert Sherlaw-Johnson <robert.sherlaw-johnson@music.oxford.ac.uk>
To: Allen Forte <allen.forte@yale.edu>
Subject: Re: Livre d'orgue

[The following text is in the "ISO-8859-1" character set.]
[Your display is set for the "US-ASCII" character set.]
[Some characters may be displayed incorrectly.]

Dear Allen,

Sorry to have been so long over Livre d'Orgue. I have to admit that I was puzzled myself about the apparent inconsistency in my claim that the series in no.6 is the same as no.2 when clearly a comparison of the beginning of each piece shows that this should be otherwise.

I had to go back to my original thesis for the answer to this and the statement as it is in the book should not have been allowed to stand unqualified. Unfortunately when one is being rushed by publishers to make drastic cuts to fit into a word-count things slip through. The fact is that the series are the same, but starting not at the beginning of no.2 but at bqr 10 (the top of p.6 in the score). There is a difference in presentation. In no.6 the series are presented linearly, but in no.2 they are presented as blocks so you have to read C (top stave), Eb (middle stave tied over), Db (middle), E (bottom stave tied over), D, F, B, Ab, Bb, G A F# (all middle). The next block corresponds to the next series of the upper stave in no.6: Db (top stave of no.2), F# (middle, tied over), D (bottom), G (top) etc. The third block (starting at 'sama' in no.2) corresponds to the first series of the middle stave in no.6 and the 4th block ('manthikΓ') to the second series on this stave. He then goes back to the top stave (5th series) and so on. As far as I can see without making a more thorough investigation, the series in the pedals does not have a correspondence. I must look at this movement more carefully and its correspondence to no.6. It is many years since I have done so and probably everything seemed clear to me at the time.

I am attaching a scan of the musical example from my thesis which may help if you can decipher it (it is in JPEG format). *Robert*

I am afraid I have not had time yet to listen properly to Madeleine's Chopin CD, as I was working up to an important event last Saturday, but I hope to have a comment very soon.

Robert

On Thu 02 Mar, Allen Forte wrote:

> Dear Robert,

>

> Just a note to say that I have solved the problem in Livre d'orgue
> VI. Please don't spend any time on it. I'm sure you have better things to
> do! Composing, for example.

>

> All is well here. Spring is just about to arrive, and our plants
> and trees are beginning to show signs of life. We are surrounded by plant
> life, especially by large trees.

>

> My best to you and your wife.

>

> Cordially,

>

> Allen

>

In discussions of his own music, Messiaen has laid great emphasis on the role of modes of limited transposition and certain chord-structures as providing sources of colour in his music and on rhythms, free from associations of regular metre. It is clear from an examination of his music, however, that neither his modes of limited transposition, nor the manner in which he uses rhythmic patterns can form the structural basis of his music. Only in one or two examples from his early music does a piece depend on one particular mode. It became a regular practice for him to juxtapose and superimpose modes freely so that no particular mode would provide the structural foundation for any particular piece or movement.

He first uses ametrical rhythms in *La Nativité du Seigneur* for organ, written in 1935, and the ones he uses are described in the preface to that work. By 1940, in the *Quatuor pour la fin du temps* he was superimposing such rhythmic patterns on each other and combining them with harmonic sequences which did not coincide with the length of a rhythmic pattern. The first movement of the *Quatuor*, for instance, has a rhythmic pattern of 17 values combined with 29 chords. To complete the sequence of chords and rhythmic values, so that one would arrive back at the starting point would require 29 repetitions of the rhythmic pattern, or 493 chords. As each sequence of 17 chords has a total value of 13 crotchets, this would give a total length of 13x29 crotchets which equals 377 (or 754 quavers). Assuming a tempo of crotchet equals 60, the total sequence would take about 6½ minutes. Added to the piano part is a rhythm of a different duration in the cello (in this case the pitch-sequence coincides with the rhythmic sequence). This has a total duration of 33 quavers, a time-span of 16½ seconds at the given tempo. For the sequence of three layers - cello rhythm, piano chords and durations to come round to its starting point would now require 754x33 half seconds (or quavers), or about 3¾ hours, an unrealistic length for one movement. Messiaen does not even complete the piano cycle of harmonies and rhythmic values, cutting the pattern arbitrarily in the middle of a sequence when he judges that the movement should end. It is clear, therefore, that the rhythmic and harmonic basis of the movement can have no structural role as they do not determine anything about its length or direction of other material involved (ex.1). This was to become Messiaen's usual procedure in using ametrical rhythmic patterns in subsequent works, reaching an extreme degree of complexity in the *Turangalila-Symphonie*, completed in 1948.

Ex. 1 Quatuor pour la Fin du Temps (Liturgie de cristal)

Besides the modes of limited transposition, Messiaen also uses more complex modes which do provide a structural basis for pitch in the manner of Gregorian chant or Indian ragas. A glance at the opening of the fourth song from *Harawi*, a song cycle for voice and piano, written in 1945 shows this clearly. The passage consists solely of a monody played by the left hand in the piano (the voice is silent at this point). Although all the notes of the chromatic scale are used, the precise pitch at which these occur in relation to each other is crucial to the structure of the passage. Five groups (lettered 'a' to 'e') can be identified and the passage develops by gradually mixing these groups into longer sequences while still retaining their sense of identity (ex.2).

Ex.2 Harawi (4. Doundou tchil)

The musical score for Ex.2 Harawi (4. Doundou tchil) is presented in eight staves of bass clef notation. The notes are grouped into five categories labeled 'a' through 'e' with brackets above them. The sequence of groups is as follows:

- Staff 1: a, b, c, ab, c', C
- Staff 2: b, b, ac, C, b
- Staff 3: abc, d, abc
- Staff 4: b, cc'
- Staff 5: abcd, C
- Staff 6: C', e, abcd
- Staff 7: abcde
- Staff 8: b, b, b

NOTES USED

The notes used in the passage are shown on a single staff in bass clef notation. The notes are: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄, A₄, B₄, C₅.

CELL GROUPS

The cell groups 'a' through 'e' are shown on a single staff in bass clef notation. The groups are: a, b, c, c', C, C', d, e.

In his book *Since Debussy* published in an English translation by Noel Burch in 1961, André Hodeir complains that in *Catalogue d'Oiseaux*: "The development of musical tissue is determined by a descriptive programme....rather than by intrinsic structural requirements". Hodeir is typical of many writers about music who are all too ready to rush into judgements about a composer's music based on superficial investigations. An examination of *Le Traquet Stapazin (The Blackeared Wheatear)* from *Catalogue d'Oiseaux* will show how mistaken Hodeir is about the lack of structure in Messiaen's music. This is one of the pieces which uses a specifically descriptive programme taking us through from before sunrise to sunset by the Mediterranean on the Côte Vermeille, but as is the case with programme music by other composers the piece does not depend solely on the programme for its musical structure and coherence.

Like others in *Catalogue d'Oiseaux*, the piece is partly strophic and presents sharp and sometimes violent contrasts of material. The various pieces which make up this work vary from homogeneous ones - such as the first, *Le Chocard des Alpes (The Alpine Chough)*, which is consistently atonal and dissonant in style - to *The Blackeared Wheatear*, which contrasts tonal and consonant material with non-tonal and dissonant material. Messiaen has been accused of inconsistency of style in cases such as this where simple triads co-exist with sharply dissonant harmonies, but the shock of such contrasts where they are deliberately brought together in the first section is a basic characteristic of the piece. If the piece depended solely on the coexistence of sharp contrasts, this might be insufficient to guarantee its structural coherence, but I will now show that there are binding factors working at a more subtle level which bring this about.

Referring to example 3, fifteen different pieces of material (which will be referred to as elements, rather than motifs or themes) are used in this piece which, in the following example, are divided into three categories. The first category consists of six elements, all defining clearly the key of E major. They are divided into two sub-categories (numbered 1 and 2 down the left-hand side) depending on how strongly their constituent harmonies relate to the tonality. (The lower the number, the more tonally orientated is the material). The second category consists of basically non-tonal material which either has a note or notes as a constant reference point, or where the harmonies are not particularly dissonant. The numbers on the left indicate the degree of attachment to the E major tonality of the piece. The Theckla Lark has B and, to a lesser extent, G sharp and E as reference points, the Melodious Warbler has A, while such reference points become less clear in the other three. The final category consists of the most dissonant and least tonally orientated material, again divided into two sub-categories.

Ex.3 TRAQUET STAPAZIN (form)

THE MATERIAL (in categories and sub-categories, showing the abbreviations used in the form-plan below):

TONAL MATERIAL (E major)	NEUTRAL MATERIAL*	NON-TONAL and DISSONANT MATERIAL
1 Oortlan Bunting (OB)	11 Theckla Lark (TL)	21 Black-eared Wheatear (BW)
1 Spectacled Warbler (SW)	12 Melodious Warbler (MW)	22 Herring Gull (HG)
1 Rock Bunting (RB)	13 Goldfinch (Gf)	22 Raven (Rv)
2 terraced vineyards (vy)	14 Orphean Warbler (OW)	22 Sunrise (sr) and Sunset (ss)
2 the sea	15 Corn Bunting (CB)	
2 sunset colours (ssc)		

* Material with central gravitational points, possibly related to E, and non-tonal material which is relatively consonant in harmonic character.

SECTION 1																									
STROPHE 1						STROPHE 2						STROPHE 3													
vy	BW	OB	SW	HG/Rv	SW/Gf	vy	BW	OB	SW	HG	Rv	Gf	HG	SW	vy	BW	OB	SW	Rv	HG	Gf	SW	OW	HG	SW
2	21	1	1	22	1/13	2	21	1	1	22	22	13	22	1	2	21	1	1	22	22	13	1	14	22	1
<i>p</i>	<i>f</i>	<i>mf</i>	<i>mf</i>	<i>ff</i>	<i>mf/p</i>	<i>p</i>	<i>f</i>	<i>mf</i>	<i>mf</i>	<i>ff</i>	<i>ff</i>	<i>mf</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>f</i>	<i>mf</i>	<i>mf</i>	<i>ff</i>	<i>ff</i>	<i>p</i>	<i>mf</i>	<i>f</i>	<i>p</i>	<i>mf</i>

SECTION 2																									
STROPHE 1							STROPHE 2																		
sr	BW	sr	BW	sr	BW	RB	OW	CB	MW	sr	BW	sr	BW	sr	BW	sr	BW	sr	BW	RB	OW	CB	OW	CB	TL
22	21	22	21	22	21	1	14	15	12	22	21	22	21	22	21	22	21	22	21	1	14	15	14	15	11
<i>mf</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>pp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>f</i>	<i>fff</i>	<i>f</i>	<i>fff</i>	<i>f</i>	<i>fff</i>	<i>f</i>	<i>mf</i>	<i>f</i>	<i>pp</i>	<i>mf</i>	<i>f</i>	<i>pp</i>	<i>mf</i>	var.			

SECTION 3																	
STROPHE											CODA						
vy	BW	OB	BW	Rv	Gfs	BW	ss	BW	OW	OB	BW	sea/TL	HG	ss/SW	OB/BW/HG	SW('sowenir')	
2	21	1	21	22	13	21	22	21	14	1	21	2/11	22	2/1	1/21/22	1	
<i>p</i>	<i>f</i>	<i>mf</i>	<i>f/ff</i>	<i>ff</i>	<i>p/mf</i>	<i>ff/mf</i>	<i>ff</i>	<i>pp</i>	<i>ff</i>	<i>f</i>	<i>mf</i>	<i>f/p</i>	<i>mf</i>	<i>ff</i>	<i>mf</i>	<i>mf/pp</i>	<i>p</i>

Looking now at the form of the piece, it is clear that the sharp contrasting of the non-tonal birdsong and tonal material is more prevalent in the outer sections together with sharp contrast of dynamics. The bird of the title has little part to play in the first section, except that it is the first call to interrupt the established calm of the opening chords representing the terraced vineyards. Each of the strophes expands in terms of its length and the attention paid to each song or bird-call, but the black-eared wheatear's song occurs only once in each strophe and does not appreciably lengthen in duration.

The second section begins with a continuous crescendo of chords representing sunrise, but these are interrupted several times by the black-eared wheatear's call as if the attention of the person observing the sunrise over the sea has been turned back towards the bush from which the bird sings. Apart from the rock-bunting's song which follows this passage in both strophes, the nature of the material is more homogeneous in this section largely through the domination of the more continuous song of the orphean warbler (*fauvette orphée*). The section concludes with the exuberant song of the Theckla Lark. The last section is largely recapitulatory, returning initially to the sharp contrasts of the first section, but these are gradually smoothed out as the overall dynamic level subsides towards *p/pp* at the end.

If this was all that there was to say about this piece, there might be some justification in Hodeir's comment about the lack of structure, but we now need to look in more detail at the actual birdsongs themselves, together with other material in order to show how continuity and coherence are achieved.

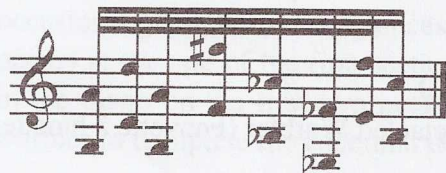
First, let us look first at the principal birdsong - the blackeared wheatear (*traquet stapazin*). Although, because of its brevity and sparseness of appearance in the first section of the work, all the appearances of the song added together take up less than 10% of the total length of the piece, its importance in providing the sense of interruption to the flow and style of other material is established at the outset. Other birdcalls - the herring gull and the raven - have this interrupting role also, but the blackeared wheatear has sixteen separate appearances, compared to the herring gull's seven and the raven's four. Because of its particular importance in the piece and its all-pervasive role, it is worth investigating whether the various songs have a structural coherence which might form another reference point in the piece, besides the E major tonality. A glance at example 4 (on the next page) shows that this is the case.

The first system in the example shows the first appearance of the song. As all the notes of the song at every appearance consist of even demisemiquavers (except the last which is notated as a semiquaver), the rhythmic values can be ignored in the analysis. I have used different note-heads, therefore, to indicate the extent to which each fixed pitch reappears in successive appearances of the song. Each separate birdsong is separated by a single barline, subdivisions in the form-scheme of the piece are indicated by a double bar-line and the main divisions of the piece are indicated by a thicker double bar-line. Black noteheads are used to indicate notes which are specific to single statements of the birdsong. Small white notes are those which occur in two successive statements, large white notes and square notes appear in three and four successive statements respectively. Notes which appear in more than four successive statements are beamed. A glance at the statements of the song in the first section and the first strophe of the second show that a hierarchy exists of stronger and weaker reference points binding the various statements together. Strongest is the E (two above middle C) which appears in all eight statements. Secondary to this are the E flat and B flat above middle C which are only missing in one statement. These notes in particular and others to a lesser degree form a structural skeleton for this song during these sections. As we move into the second strophe of the second section, the E recedes slightly in structural importance while the D (two above middle C) increases, together with G sharp (two above middle C) which appeared only once in the first eight statements. While no note appears in more than four successive statements in the last section, there is a tendency to concentrate particular song-statements around certain notes - particularly the eleven occurrences of A flat/G sharp in statements 4, 5 and 6 in this section and seven occurrences of F sharp in statements 7 and 8.

Considering the relationship of the blackeared wheatear's song to other material in the piece brings to the fore further structural connections. In the case of a tonal centre, we do not talk about specific pitches as being the key-note, but a pitch-class. The difference between considering 'E' as the key of this piece and the role of 'E' in the blackeared wheatear's song in the first two sections is of very great importance. In the latter case, it is a specific 'E' which is forming a structural centre of basically non-tonal material: the second E above middle C and **no other**. The only appearance of any other E in this song during the course of the piece is the third statement in the last section where it occurs once as an important incidental note. The central E does not appear at this point so there is no conflict with it.

Ex. 4 Le Traquet Stapazin

Black-eared Wheatear
(Traquet Stapazin)

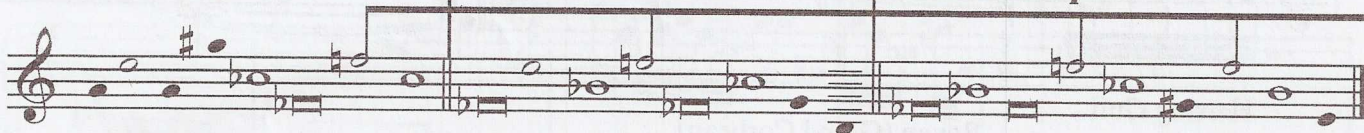


FIRST SECTION

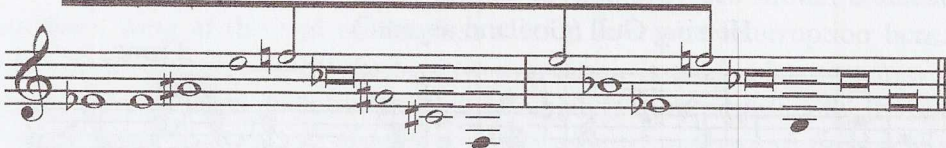
First Strophe

Second Strophe

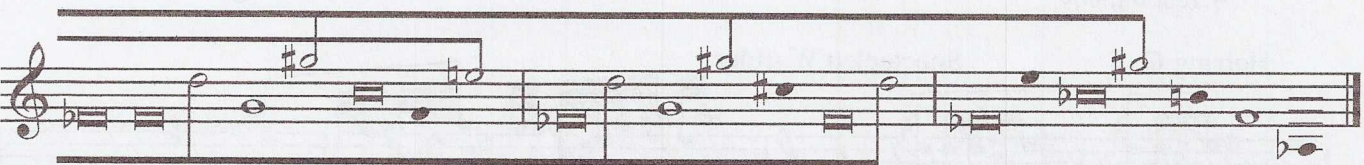
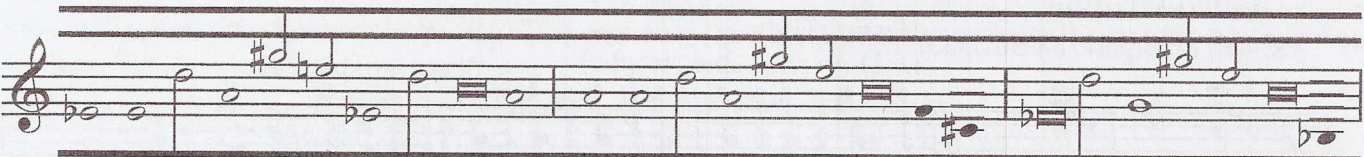
Third Strophe



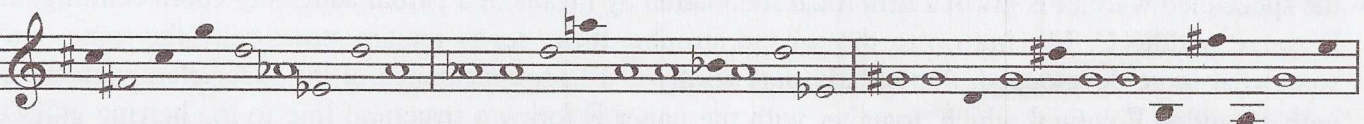
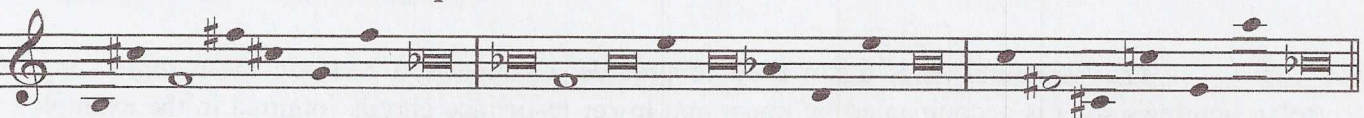
SECOND SECTION First Strophe



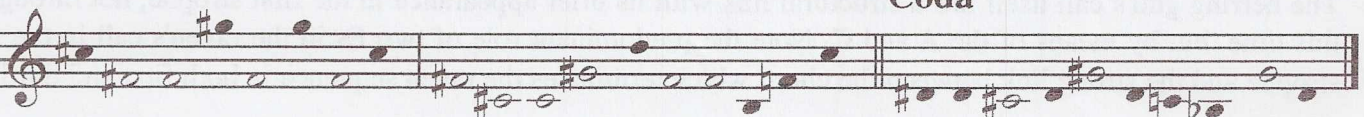
Second Strophe



THIRD SECTION Strophe



Coda



Looking now at other material, example 5 shows the first blackeared wheatear's call again, together with the ortolan bunting and spectacled warbler that follow it immediately.

Ex. 5 Le Traquet Stapazin

FIRST SECTION

First strophe (with variations in the second and third)

Blackeared Wheatear
(Traquet Stapazin)

Ortolan Bunting
(Bruant Ortolan)

Spectacled Warbler (Fauvette à lunettes)

Herring Gull
(Goéland argenté)

Raven (Grand Corbeau)

Second strophe

Spectacled Warbler

Herring Gull (Goéland argenté)

3 times

Third strophe

Raven (compare 1st Strophe)

Herring Gull
(E D A \flat from 2nd strophe)

Herring Gull

Spectacled Warbler

The 'structural' E is again used to provide a connection between these three songs. The ortolan bunting's song is accompanied by upper and lower resonance chords (omitted in the example), and the spectacled warbler is given a firm tonal foundation by means of a partial added 6th chord centring on the E above middle C. Moving on to the second strophe, these songs remain structurally the same, but are somewhat more developed. Particularly noteworthy is a later appearance of the spectacled warbler's song with an added F natural which, together with the upper E forms a structural link to the herring gull's call. The herring gull's call itself has a structural link with its brief appearance in the first strophe, not through E this time, but by means of the A and C. Note the predominant role of two Es in the raven's call in the first strophe and the strong link between the chord which terminates the raven sequence in both first and third

strophe. Not only is the top E important here but also the A and E flat. Although the occurrences of these chords is some distance apart in the piece, an aural connection still exists because of the distinctive nature and register of the raven's call (it is the only bird giving voice in the lower middle register of the piano). Although it is fixed-pitch connections which emerge more strongly in the structure of the piece, occasionally pitch-class sequences have some role in shaping a sense of melodic direction. Such a case occurs at the end of the first section where the descending phrase of the herring gull occurs very low down in the piano on the first two notes only, this time pitched on G sharp and F sharp, leaving the spectacled warbler to complete the cadential descent to E in its final phrase.

Ex.6

The musical score for Ex.6 consists of two staves. The top staff is labeled 'Spectacled Warbler' and the bottom staff is labeled 'Herring Gull'. The Herring Gull part begins with a piano (*p*) dynamic and features a descending melodic line starting on G sharp and F sharp. The Spectacled Warbler part begins with a melodic phrase that descends to E, completing the cadential descent mentioned in the text. The score includes various musical notations such as notes, rests, and dynamic markings.

The material of the middle section provides similar connections. The preview of the orphean warbler's song at the end of the first section is a true interruption here, having no stylistic or structural connection with any of the first section material. It establishes two new centres - A (as the top note of its phrase) and G, the note below it, both of which feature prominently in this bird's song in the middle section. The A is also important as providing a link with the melodious warbler at the end of the first strophe. Notice also the persistence of the structural E in the orphean warbler's song (two above middle C) and the link between the rock bunting's tonal sequence and the theckla lark at the end of the middle section with their persistent reiteration of the same high B (see ex.7 on the next page).

The nature of the pitch-structure in *Le Traquet Stapazin* is two-fold. Material which is related to E as a tonal centre, and that which relates to certain fixed pitches, in particular the second E above middle C. The latter device is useful for providing coherence of structure in non-tonal music, whether on a local or global scale, and the choice of a specific E as one of the principal centres in *Traquet* provides the structural link between non-tonal and tonal material.

Ex. 7 Le Traquet Stapazin

FIRST SECTION

Third Strophe (near end)

Orphean Warbler (Fauvette Orphée)

Musical notation for the Orphean Warbler (Fauvette Orphée) in the first section. It consists of two staves (treble and bass clef) with a tempo marking of quarter note = 88. The key signature has one sharp (F#) and one flat (Bb). The piece is in 7/8 time. The notation includes various chords and melodic lines with slurs and accents.

SECOND SECTION

Musical notation for the second section of the Orphean Warbler (Fauvette Orphée). It consists of two staves (treble and bass clef). A bracket above the first staff indicates a triplet of notes marked "3 times". The key signature has one sharp (F#) and one flat (Bb). The piece is in 7/8 time. The notation includes various chords and melodic lines with slurs and accents.

Melodious Warbler (Hypolais polyglotte)

Musical notation for the Melodious Warbler (Hypolais polyglotte). It consists of two staves (treble and bass clef). The key signature has one sharp (F#) and one flat (Bb). The piece is in 7/8 time. The notation includes various chords and melodic lines with slurs and accents.

Rock Bunting (Bruant fou)

Musical notation for the Rock Bunting (Bruant fou). It consists of a single staff in treble clef. A dashed line above the staff is labeled "8". The key signature has one sharp (F#) and one flat (Bb). The piece is in 7/8 time. The notation includes various chords and melodic lines with slurs and accents.

(principle line only - structure similar to Spectacled Warbler, octave higher)

Theckla Lark (Cochevis de Theckla)

Musical notation for the Theckla Lark (Cochevis de Theckla). It consists of a single staff in treble clef. A dashed line above the staff is labeled "8". The key signature has one sharp (F#) and one flat (Bb). The piece is in 7/8 time. The notation includes various chords and melodic lines with slurs and accents.