CHAPTER III

TRIPARTITA, OP. 12

In 1955, when Hummel returned from a year-long concert tour through the Republic of South Africa, Dieter Weiss, organist at St. Lamberti-Kirche in Oldenburg, suggested to him that an organ work be composed which would evoke the spirit of Stravinsky. The Tripartita, Op. 12, was written during the period between the first and tenth of September, 1955. The world premiere was played by Max Kempf in the autumn of 1956, in the Lutherkirche in Freiburg-im-Breisgau, West Germany, and met, according to Hummel, "with great success."[9]

The Tripartita consists of three movements: 1) "Ostinato," 2) "Fantasia," and 3) "Toccata." The work combines the melodic and harmonic vocabulary of the German contemporary school of organ composition with compositional techniques of Stravinsky, primarily the "additive" and "subtractive" processes of melodic construction and the use of ostinato figures, techniques to be discussed later.

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[9]Idem, Letter of July 12, 1981.

"Ostinato"

Form. Willi Apel, in the Harvard Dictionary of Music, defines the term ostinato as "a clearly defined phrase that is repeated persistently, usually in immediate succession, throughout a composition or a section."[10] The ostinato in this movement has both a melodic and rhythmic pattern. The two elements can be used together or the rhythmic element may be employed separately from the melodic (a device used by Hindemith, as well as by Stravinsky).

The "Ostinato" is based on two melodic and rhythmic ideas, labeled here as sections A and B. After a separate section using each idea, the two are combined in section C (mm. 25-30), using various contrapuntal devices to be discussed later. Figure 5 on the following page shows the formal structure of the "Ostinato."

Melodic material. The concept of melodic construction in the "Ostinato" is taken from the "additive" and "subtractive" processes found in the works of Stravinsky. In this compositional technique, motives or phrases are elongated or truncated with each repetition by the addition or subtraction of melodic intervals or motives, thus "adding" or "subtracting" to or from the melodic idea. For example, the opening interval of the minor third in the first measure is expanded in the second measure to include two notes (a perfect

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[10]Willi Apel, ed., The Harvard Dictionary of Music, revised edition (Cambridge, Massachusetts: Harvard University Press, 1969), p. 634.

Section	A										B		
Measures	1-3		4-6		7-9		10-12		13-15		16-20		21-24
Distribution of Measures	3	+	3	+	3	+	3	+	3		5	+	4
					(15)						(9)		
Comments	"A" melody polychord C--D				"A" melody small transition		inversion of "A" melody				"B" melody sequential treatment of mm. 18-20 a whole step higher		

Section	C			major bridge	C'				coda
Measures	25-27		28-30	31-39	40-42		43-45	46-48	49-57
Distribution of Measures	3	+	3	9	3	+	3	+ 3	9
		(6)		(9)			(9)		(9)
Comments	"A" & "B" "A" in canon at minor 3rd; "B" present			"echo" material treated sequentially over a D pedal point	"A" & "B" "A" in canon at 5th; "B" present			polychord G--A	rhythmic ostinato

Figure 5. Hummel, Tripartita, Op. 12, Mvt. I, Formal Structure.

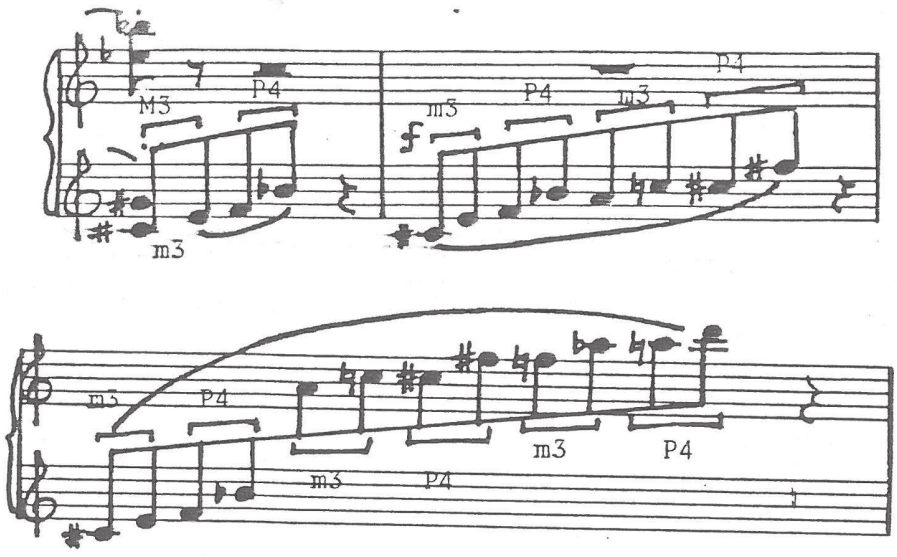
fourth apart). In the third measure, two more notes are "added" to the previous four, this time creating the interval of a tritone. Thus, the opening interval of a minor third is expanded in each successive measure until a "tritone motive" is reached in the third measure (Example 49).

Example 49. Tripartita, Mvt. I, mm. 1-3.

Three basic intervals comprise the six notes of the melody, a minor third, a perfect fourth, and a tritone. These three important intervals are connected by a half step (minor second). This half step is an important element in the construction of countermelodies and of the structure.

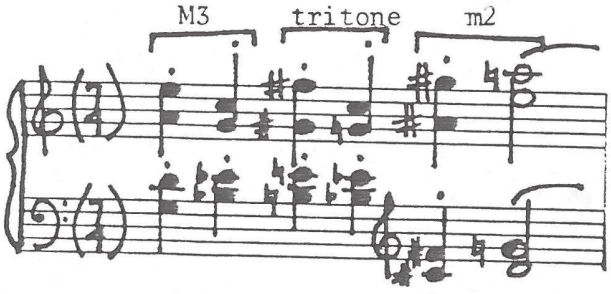
The final four notes of the third measure comprise an important motive to be labeled as "falling fourths." This motive appears not only in this movement, but becomes an important structural element in later works. Sometimes this motive consists of two tritones. When this occurs, it will be labeled as "falling tritones."

The melody of the B section is derived from the melodic intervals of the melody of the A section, the minor third and perfect fourth. These intervals are now found in arpeggiated form (Example 50).



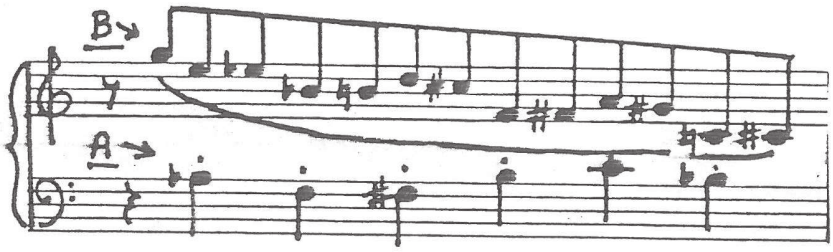
Example 50. Tripartita, Myt. I, mm. 16-18.

When the A section melody is found in a voice other than the pedal, modification of the melodic intervals may take place (Example 51). In these cases, the rhythmic ostinato becomes the prominent element.



Example 51. Tripartita, Myt. I, m. 15.

As also may be seen in the previous example, contrapuntal devices such as inversion are also used. This device is applied to both the A and B melodies (Example 52).



Example 52. Tripartita, Mvt. I, m. 30.

Meter, Rhythm, Tempo. The multimetric division of the "Ostinato" is instrumental in providing clarity in the use of the rhythmic figure as an ostinato. In its recurring pattern of $\frac{3}{4}$, $\frac{5}{4}$, and $\frac{7}{4}$, the movement also demonstrates a clear use of the "additive" process of melodic construction.

Two rhythmic patterns dominate the movement, one representing the A melody, the other representing the B melody. The A melody is composed of quarter-note values interspersed with quarter-note rests. The B melody employs the smaller rhythmic duration of eighth notes also separated by quarter-note rests.

Syncopation is found in the $\frac{7}{4}$ bar of the ostinato pattern and elsewhere whenever the pattern of quarter note-half note is found. The illusion of syncopation is also present in the slur markings that occur over the bar lines.

The tempo marking of the "Ostinato" is marked in the score as quarter note = 112. Hummel has indicated that this marking should be changed to quarter note = 172.[11] The only

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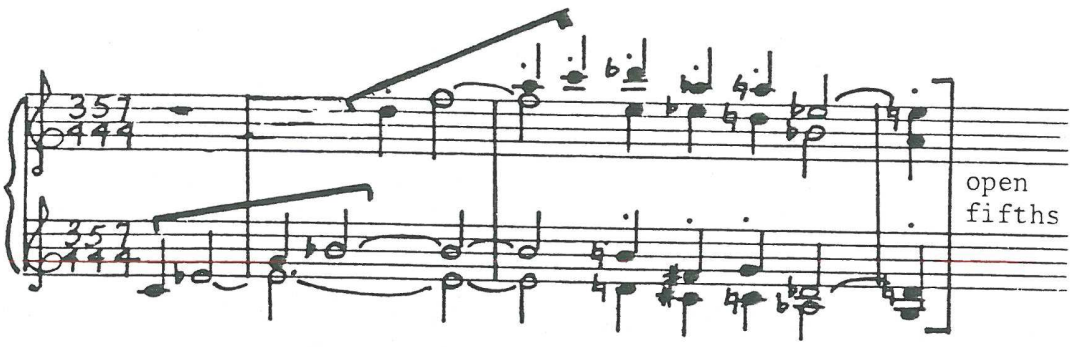
[11] Idem, Letter of July 12, 1981.

other indications are a ritard in measure forty-eight, an a tempo in measure forty-nine, and the marking etwas breiter (somewhat broader) in measure fifty-five. Rubati can be made at other sections of the movement to delineate form.

Harmonic material. Not only does Hummel attempt to "evoke the spirit of Stravinsky" through melodic construction, but also in his approach to the harmonic vocabulary as well. Hummel emulates Stravinsky's style in his use of a bichord as the harmonic basis for the "Ostinato." This bichord evolves from the manual pitches of mm. 4-5, a minor seventh chord built on C followed by a minor seventh chord built on D, the relationship of the roots of the bichord being a major second apart (Example 53). This relationship between the

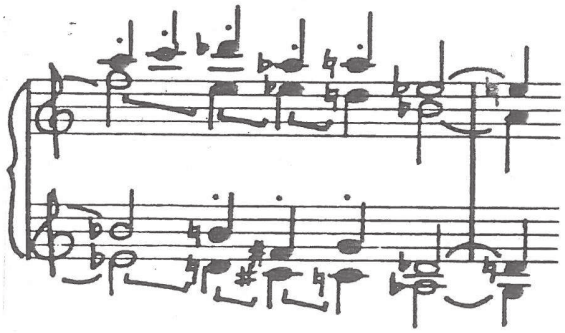


Example 53. Tripartita, Mvt. I, mm. 4-6.

left and right hands continues throughout the movement. The tertian sonorities, however, are not sustained. Instead, Hummel extracts the interval of the perfect fifth from each chord, retaining the relationship of the major second between hands, thus creating quintal sonorities. In this manner, Hummel combines the bichordal concept of Stravinsky with the quintal sonorities common to the twentieth-century German

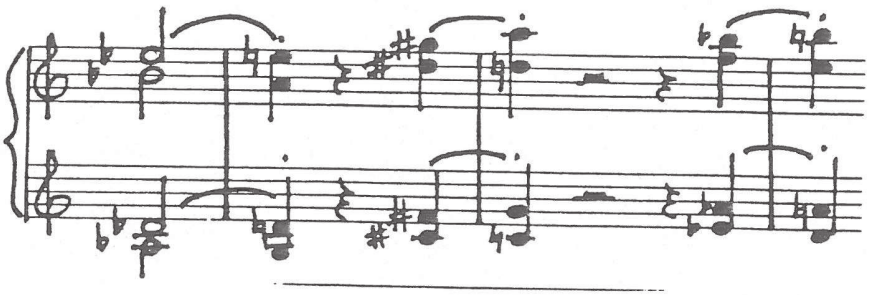
organ composers, a synthesis of styles.

It will be recalled that the interval of a half step connected the three basic intervals of the A melody in measure three. A series of descending half steps provide the accompanying lines to the A melodies of both the left and right hands in measures five and six (Example 54). This combination



Example 54. Tripartita, Mvt. I, mm. 5-6.

of melodic lines creates a small harmonic motive that is found throughout the movement. This motive is the harmonic interval of a perfect fourth followed immediately by the harmonic interval of a perfect fifth (Example 55).



Example 55. Tripartita, Mvt. I, mm. 6-9.

Texture. The texture of the "Ostinato" is predominantly polyphonic. Although the quintal chords do appear, they are a result of the verticalization of countermelodic material over over the A melody in the pedal.

The number of voices present in the texture is dependent upon the formal structure. When the A or B sections occur, the texture alternates between the one-line melody and the five-voice quintal chords. In the C sections, where the A and B melodies are combined in various forms which include inversion and canon, a three-voice texture is employed.

Canon is found in two forms although neither is exact. In measures forty-three through forty-five, the A melody is presented in canon at the fifth. The A melody in canon with its inversion at the interval of a minor third appears in measures twenty-eight through thirty.

Registration and Dynamics. As is typical of the German contemporary school of organ composition, the dynamics are terraced. The writer suggests the following:

1) for sections marked "ff," use a Principal Chorus plus Mixture on both the Great and Positiv, coupled together with comparable stops on the Pedal with the two manuals coupled to it;

2) for sections marked "f," use a Principal Chorus plus Mixture on the Great with comparable stops in the Pedal, no coupling (or in some cases, use a Principal Chorus without Mixture);

3) for sections marked "mf," use a Principal Chorus plus Mixture on a secondary manual, or the Principal 8', 4', and 2', or the Flute 8' with Principals 4' and 2'; and

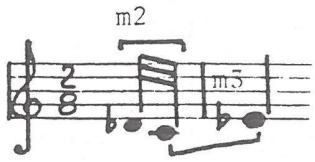
4) for sections marked "p," use Flutes 8', 4', and 2', or Flutes 8' and 4'.

The use of echo effects is also a trait of contemporary German organ music which Hummel employs throughout his organ works. This may be an influence of the Baroque concertato principle, where alternation of tutti and soli are found.

"Fantasia"

Form. The form of the "Fantasia" is created by a series of loosely constructed variations that are occasionally interrupted by a recurring melody. The source of variation is a three-note motive which is treated in various rhythmic patterns, tone colors, and such melodic devices as inversion and retrograde (to be discussed later). The result is a movement of an improvisatory nature. A chart of the formal structure is found in Figure 6 on the following page.

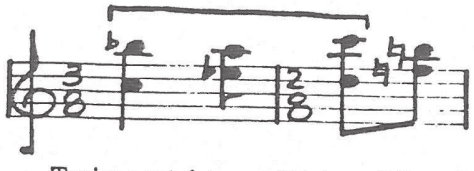
Melodic material. The basic motive is a three-note cell consisting of the intervals of a minor second and a minor third (Example 56). Through the use of various compo-



Example 56. Tripartita, Mvt. II, m. 1.

sitional techniques, all melodic material is derived from the intervals of this cell in the following ways:

1) the basic motive in its original form (Example 57);



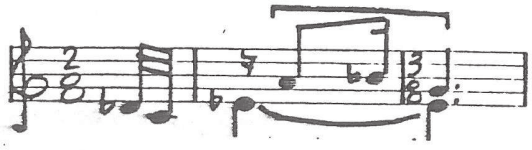
Example 57. Tripartita, Mvt. II, mm. 13-14.

Section	A	A'	B	var. 1	A''	B'
Measures	1-6	7-11	12-15	16-23	24-27	29-32
Distribution of Measures	6	5	4	8	4	4
Comments	recurring melody	recurring melody	Prinzipalklang section based on basic motive	use of Klangfarben-melodie	recurring melody	Prinzipalklang section

Section	var. 2	var. 3	A'''	B''	var. 4	A''''(coda)
Measures	33-43	44-53	54-58	59-64	65-71	72-80
Distribution of Measures	11	10	5	6	7	9
Comments	variation using 16th notes	variation in sequence with material from mm. 12-16	recurring melody	Prinzipalklang section	variation with augmentation	recurring melody

Figure 6. Hummel, Tripartita, Op. 12, Mvt. II, Formal Structure.

2) the basic motive in inversion (Example 58);

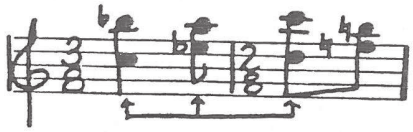


Example 58. Tripartita, Mvt. II, mm. 1-2.

3) the basic motive in retrograde (Example 59);

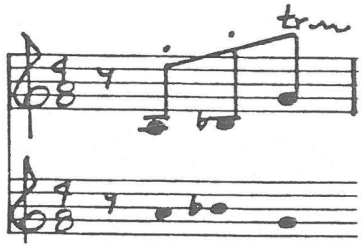
Example 59. Tripartita, Mvt. II, m. 20.

4) the basic motive in retrograde inversion (Example 60);



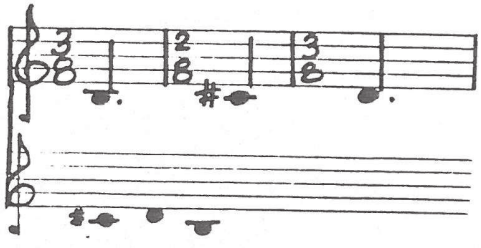
Example 60. Tripartita, Mvt. II, mm. 13-14.

5) the basic motive using inversion and octave displacement (Example 61);



Example 61. Tripartita, Mvt. II, m. 16.

6) the basic motive with a reordering of the intervals (Example 62);

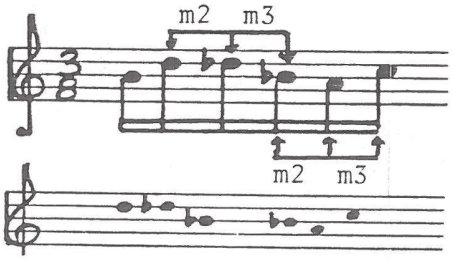


Example 62. Tripartita, Mvt. II, mm. 17-19 (left hand).

7) the basic motive witha slight alteration of intervals (Example 63);

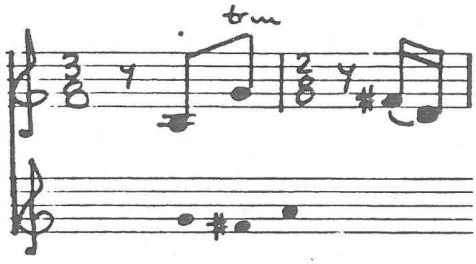
Example 63. Tripartita, Mvt. II, mm. 22-23 (right hand).

8) melodic material derived from the construction of two or more basic motives from a common note (Example 64); and



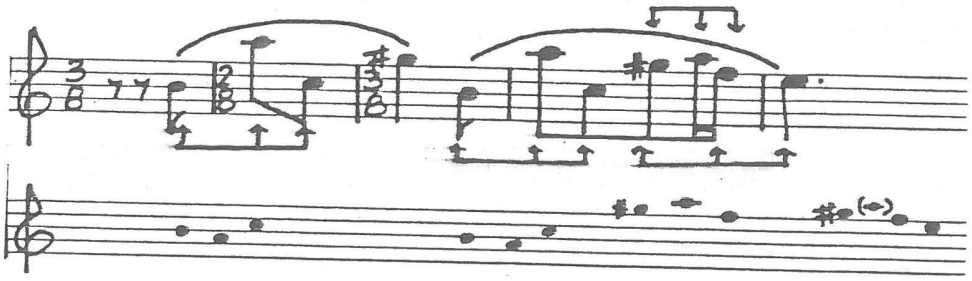
Example 64. Tripartita, Mvt. II, m. 36 (left hand).

9) any combination of the above techniques, including octave displacement (Example 65).

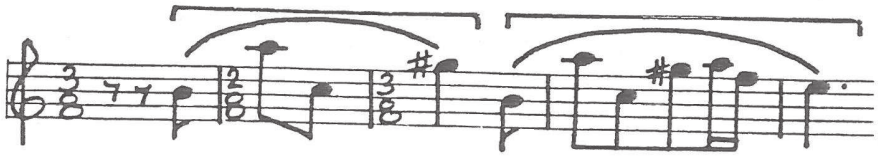


Example 65. Tripartita, Mvt. II, mm. 21-22 (octave displacement and intervallic reordering).

The recurring melody, or theme, is derived from the basic motive with the use of octave displacement (Example 66). The melody is constructed by the use of the "additive" process discussed under Melodic material in the "Ostinato" movement (Example 67).



Example 66. Tripartita, Mvt. II, mm. 2-6 (recurring melody and derivation from the basic motive).



Example 67. Tripartita, Mvt. II, mm. 2-6 (recurring melody constructed by the "additive" process).

It is possible to see the influence of the second Viennese school of composition (Schoenberg, Berg, and Webern) on the melodic writing of this movement. A definite relationship to the concept of Klangfarbenmelodie (melodic construction by the use of timbre change) can be seen, especially in variation 1 (mm. 16-23). This relationship deals not only with a constant change of timbre in melodic construction, but also with other characteristics often associated with the use of Klangfarbenmelodie, such as pointillism, articulation, and the ornamentation of notes (trills). The aspect of color is utilized in a more general sense in the realm of registration and will be discussed later.

Meter, Rhythm, Tempo. The "Fantasia" is multimetric, with meters ranging from $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{5}{8}$, and $\frac{6}{8}$, to $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$. The fluctuation of meter is not extremely complex, however, with the tactus falling on the eighth note. The first appearance of the meter signs where "4" is found in the denominator occurs simultaneously with variation 4, the section of augmentation.

The basic motive which is heard as a separate melodic and rhythmic entity in its initial statement always precedes the entrance of the recurring melody. Likewise, each variation is characterized by its own predominant level of rhythmic activity which is instrumental in the tension and relaxation of rhythmic activity.

The original tempo marking in the score states that eighth note = 88. Hummel has indicated a change from that to eighth note = 76-88 (according to hall acoustics).[12] As in other works, slight rubati are suggested to delineate sections of the form or for the purpose of registration changes.

Harmonic material. Chord structures are the result of the combination of horizontal melodies or motives in a vertical manner. The resulting sonorities are tertian (Example 58), or quartal (Example 57).

Texture. The "Fantasia" is in a polyphonic texture of four equal voices. Although a "chordal" texture is present aurally and visually, this is the result of the movement of the polyphonic voices in equal and simultaneous rhythms.

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[12] Ibid.

Registration and Dynamics. As in the first movement, the general registration principles of the contemporary German organ school are suitable. The writer suggests the following:

1) for sections marked "mp" (the recurring melody sections) with accompaniment marked "p," use a Reed 8' or light Principal 8' accompanied by a Flute 8' with the "mp" pedal melody on a Flute 16' with the "mp" manual coupled into it;

2) for sections marked "f" (Prinzipalklang sections) with an "mf" accompaniment, use Principals 8', 4', and 2', accompanied by Principals 8' and 4';

3) for sections marked "p," use Flute 8' and 4' in the manual accompanied by a Flute 8' (specific footage indicated by Hummel in the score) on the Pedal;

4) for sections marked "pp," use a Flute 8'; and

5) for the last measure marked " > pp," use the Flute 8' on a manual under expression and slowly close the box.

"Toccata"

Form. Three figures constitute the major structural material in the "Toccata." The form of the movement evolves from the presentation of these "toccata" figures in alternation or in combination with each other. Even the transitional sections utilize portions of the figures. A general formal structure is presented in Figure 7 on the following page.

Section	A	B	C	A'	B'	C'	C''	B''
Measures	1-4	5-9	10-13	14-17	18-22	23-26	27-30	31-35
Distribution of Measures	4	5	4	4	5	4	4	5
Comments	*toccata 1	toccata 2	toccata 3	toccata 1	toccata 2	toccata 3	toccata 3	toccata 2 in inversion

Section	trans.	C'''	D	trans.	B'''	A''	A'''	Dev.	Coda
Measures	36-40	41-45	46-54	55-58	59-62	63-66	67-71	72-79	80-81
Distribution of Measures	5	5	9	4	4	4	5	8	2
Comments	trans. (toc. 3)	toccata 3 var.	toccata 1 & 3	trans. (toc. 2)	toccata 2	toccata 1 var.	toccata 1	devlpmt. toc. 1, 2, & 3	Coda

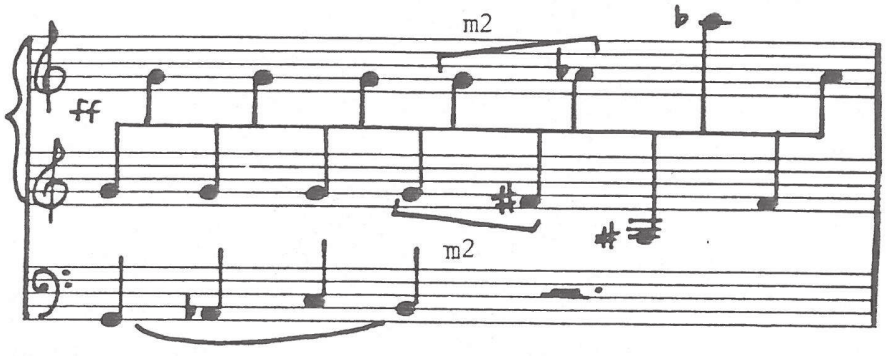
Figure 7. Hummel, Tripartita, Op. 12, Mvt. III, Formal Structure.

*toccata refers to toccata figure.

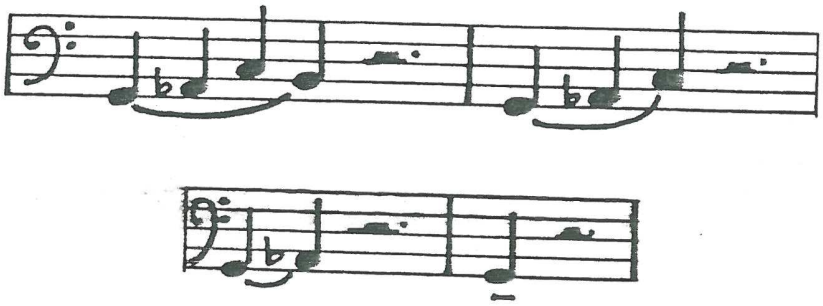
Melodic material. The techniques of the "additive" and "subtractive" processes of melodic construction discussed in the first movement also apply to the "Toccata." In this case, Hummel utilizes the addition or subtraction of one or two notes to or from a motive. These motives will be designated as "toccata" figures as they are motoristic in character.

The three melodic ideas that result from this type of melodic construction are dominated by the interval of the minor second. In fact, these "toccata" figures consist of nothing more that a succesion of pairs of minor seconds.

Toccata figure 1 is derived from the half-step interval with the use of octave displacement. Beneath this figure the pedal plays a four-note motive (Example 68). With each subsequent statement of the "toccata" figure, one note is dropped until only one note remains. It is through this "subtractive" process that the section is created (Example 69).

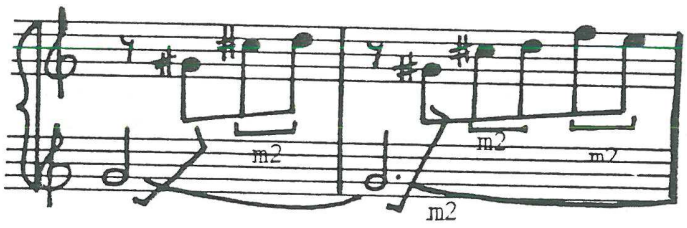


Example 68. Tripartita, Mvt. III, m. 1 (toccata figure 1 and pedal motive).

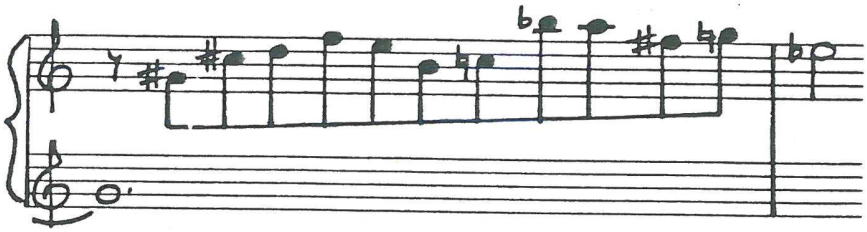


Example 69. Tripartita, Mvt. III, mm. 1-4 (pedal part).

Toccata figure 2 grows out of a pedal point on G. Through the "additive" process the figure expands until all of the notes of the chromatic scale are used (Examples 70 and 71).

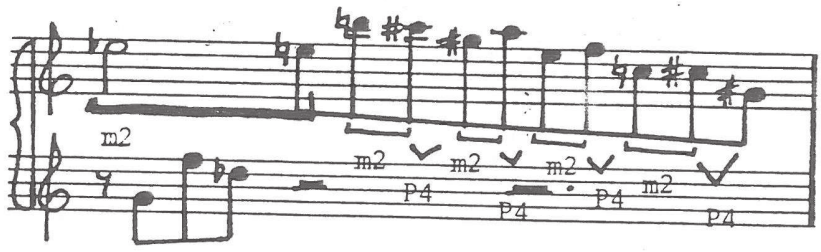


Example 70. Tripartita, Mvt. III, mm. 5-6 (toccata figure 2 and derivation from the half-step interval).



Example 71. Tripartita, Mvt. III, mm. 9-10 (complete toccata figure 2 and use of all pitches of the chromatic scale).

Toccata figure 3 is similar to toccata figure 2 in that it is also created by the "additive" process. From measures ten to twelve, one eighth note per measure is added to the original motive; then in measure thirteen, pairs of minor seconds are found in a descending pattern a perfect fourth apart (Example 72).



Example 72. Tripartita, Mvt. III, m. 13.

Meter, Rhythm, Tempo. No meter signs are present in the "Toccata" due to the method of melodic construction and the irregular number of beats in each measure. Although the tactus generally falls on the quarter note, the occasional addition of one eighth note to a motivic figure does cause a disruption of the tactus.

The "Toccata" is a perpetuum mobile created by a continuous flow of eighth notes throughout (including eighth-note rests). As a result of the driving rhythm, the tempo marking indicated in the score, half note = 104-112, remains constant for the duration of the movement. In consideration of the irregular number of beats per measure, Hummel follows the tempo marking with the figure "♪= ♪." The last two measures are marked pesante and are to be accompanied by a ritardando and a fermata on the last chord.

Harmonic material. Due to the transparency of the texture, the harmonic material, with the exception of the last two measures, is a result of the verticalization of the linear melodies. The predominant vertical sonorities are the major second (sometimes written as a diminished third), its inversion, the minor seventh, and the perfect fourth. The Freistimmigkeit of the last two measures consists of quartal sonorities.

Texture. The polyphonic texture of the "Toccata" consists, for the most part, of two voices. Toccata figure 1 appears to be a one-voice texture and, with the alternation of the eighth notes between voices, the listener hears only one moving voice. However, with the advent of toccata figure 2, the texture clearly is that of two voices. As the intensity of the movement increases and the development sections occurs that incorporates ideas from all three toccata figures (mm. 72-79), the two-voice texture is even more clearly defined. In the coda (mm. 80-81) the number of voices increases to seven. This increase in voices is due to subsequent entries of motivic material and a final statement of the four-note motive of toccata figure 1 in a quartal sonority.

Registration and Dynamics. One dynamic level and tone color is to be used for the entire movement. Hummels suggests that the "ff" indication be realized as a Principal Chorus plus Mixture on both the Great and Positiv coupled together. The Pedal should also have a Principal Chorus plus Mixture with Reeds 16' and 8' added. Manuals are to be couple to Pedal.