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Edexcel A Level Syllabus – Analysis

Michael Tippett
Concerto for Double String Orchestra (Movement I)

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Michael Tippett: Concerto for Double String Orchestra (Movement I)

Introduction:

Michael Tippett (1905-1998) was a modern British composer, a contemporary of Benjamin Britten. However, unlike Britten, who was a musical prodigy in his teens, Tippett discovered and developed his musical talents relatively late. He showed little musical inclination during his teens, and it was the experience of hearing a concert at Leicester, conducted by Malcolm Sargent that led him to pursue a career as a composer, although, at the time, he had no clear idea as to what such a career demanded or entailed. His musical ambitions were not provided with an outlet at school, and thus, he pressurised his parents to support him at the Royal College of Music (RCM). He lived at Oxted after leaving the RCM, and spent a considerable amount of time in composition, but after he heard his own works performed at a concert in Surrey, he was extremely dissatisfied with the result and withdrew them, studying counterpoint with R.O Morris for two years. He discovered that he had a flair for linearly conceived, contrapuntal musical textures, and his study with Morris proved invaluable throughout his musical career. Tippett's first works of musical maturity, a string quartet and a piano sonata were composed at this point. The concerto for double string orchestra was composed soon after this, in 1938/1939.

The concerto is an exuberant work, full of a rhythmic vitality and energy, with joyful, dance-like meters and beautiful melodies. The structure of the first movement follows the form of a classical Beethovenian sonata, as does the last movement. The slow movement is modelled after the Beethoven string quartet in F major, Op.95 in the use of instrumental forces and structure.

The structure of the piece, bar-wise, is as follows:

First subject:	Bars 1 – 20	Exposition
Second subject:	Bars 21 – 39	
Link Passage/Coda:	Bars 40 – 68	
Development section:	Bars 69 – 128	Development
Recapitulation:	Bars 129 – 232	Recapitulation

As can be seen here, it is typical of a Beethoven sonata form, with its typical link passage after the announcements of the first two subjects, its proportionately small development section, and the long, comprehensive recapitulation.

A particularly interesting rhythmic feature of the first movement (in fact of the whole concerto) is the use of what is technically called an “additive rhythm”, i.e. the rhythmic effect that ensues with the cumulative interplay and interaction of various off-beat accents and syncopated notes. This, combined with frequent changes in meter, results in an extremely irregular, pulsating and exciting rhythm throughout the piece. The first movement is made up primarily of two subjects (as one would expect in a sonata), made up of a series of distinctive, short, fragmented motifs. This property is exploited in the development section, where typical Beethovenian transpositions and development are used. The material used, in terms of motifs is highly economical, once again, reminiscent of Beethoven.

The interaction of the two string orchestras is a very interesting feature of this piece. This piece performs as a concerto only in terms of virtuosity and formal structure. Both string orchestras are of equal importance, and the usual subordinate-orchestra, prominent-soloist pattern found in a concerto is not apparent in this piece.

The orchestras interact with each other very closely, in a linear, contrapuntal style, each orchestra preserving its distinctive figurations and patterns whilst working together to produce a coherent and musical whole.

An interesting textural point is that within each orchestra, the each string part is possessed of equal importance, and interacts contrapuntally in patterns with other parts from the same orchestra, and very rarely with parts from the other orchestra. Each orchestra is unique; and yet interacts in finely balanced, motivic development that results in a shimmering, full and rich texture that is characteristic of Tippett’s works.

Analysis of Michael Tippett's Concerto for Double String Orchestra, Movement I

Bar No	Commentary
1 – 4	<p>The first major four-bar motif of the first subject is introduced. This motif is firmly based in the key of A minor. The piece begins in an unusual meter as well (8/8), allowing for extensive rhythmic flexibility, syncopation and odd groupings of notes. The motif presented by the first string orchestra is exuberant, light and arresting, presented by the first violins, the second violins and violas playing in unison an octave below each other. The theme is thus presented simultaneously in three octaves.</p> <p>An interesting technical feature of this motif is the rather high tessitura of the first violin. Below the main theme, the principle motif used by the second string orchestra, with repeated syncopated notes, a mordent-decorated note (The mordent is to become extremely important in terms of motivic development later on), followed by more syncopated notes occurs, which follows the pattern of the A melodic minor scale. This motif is presented with the bass section of the second string orchestra (violas, cellos and bass). The two orchestras form a contrapuntal tapestry that is rich and full while playing two completely independent motifs. Rhythmically, the two motifs seem to interlock, producing almost moto-perpetuo quaver figurations. Another interesting rhythmic aspect concerns the foot-note which Tippett left at the bottom of page 120, and the implied rhythmic accent on the second (tied) note. This effect can be easily achieved on string instruments, as they have the ability to create dynamic effects within a single note. This implied accent leads to much stronger syncopation at these points, creating extraordinary rhythmic vitality. Also, such regular pulses affect note grouping in complex time signatures, and melodically distinguishes between a crotchet and two tied quavers.</p>
5 – 8.1	<p>The motif hitherto present in the bass section of the second string orchestra rises to the upper strings of that orchestra, and forms an eloquent answering phase to the first orchestra's musical challenge. The melodic dominance passes to the second orchestra.</p> <p>Beneath this, the first orchestra's lower string parts recall the motif used by it in bars 1 – 4 with slight modification. It is also presented in a transposed version, in the dominant E major, harmonically implying an imperfect cadence (I – V) progression. The motivic texture of the piece is reversed, providing variety in unity in the piece with extreme economy of material.</p>
8.2 – 10.1	<p>The melodic dominance passes to the first string orchestra once again, as it presents the second significant melodic motif, a repeated, slightly syncopated quaver figuration that ascends scalically. This motif is derived from the first half of the motif used by the first string orchestra.</p>

	<p>Contrapuntal interest is created for the first time between the parts the same orchestra, with the violas and cellos playing in canon in bars 8 and 9 with the first and second violins. Only the first string orchestra is active at this point, causing a slightly thinner texture than the opening, serving as the starting of a buildup.</p>
10.2 – 14	<p>The second orchestra takes over from where the first orchestra leaves off, continuing similar quaver figurations from C, continuing the build up with a rising pattern accompanied by a crescendo. The basic underlying harmony appears to be rooted in A minor, with a few interesting chromatic twists and the use of enharmonic notes, (such as A flat = G sharp). The B flat and A flat, enharmonically equivalent to A sharp and G sharp seem to hint at a B minor harmony in bars 10-11, returning to A minor in bar 14.</p> <p>The violins of the first orchestra have an interesting syncopated motif built upon two chromatically ascending minor thirds (G – B flat, A flat – B natural). This constitutes the third important melodic motif in the first subject.</p> <p>The grouping of quavers in 8/8 time changes at this point, from being two groups of four beats each to being two groups of three quavers and a third group of two quavers. However, this change only occurs in the underlying accompaniment, and the melody still appears to preserve the original grouping.</p>
15	<p>The fourth melodically significant motif is introduced, in which the grouping of notes in 8/8 is altered, leading to the ‘two groups of three quavers followed by a group of two quavers’ rhythmic figuration being taken up by both orchestras, in a dramatic, sweeping downward motif that functions as the climax of the first subject, releasing the tension built up in the previous bars.</p>
16 – 20	<p>These bars constitute the ending of the first subject, superimposing A minor and E major harmonies with an interesting dissonant effect (bar 17.2). The motif used by the second string orchestra is juxtaposed with interjections by the first orchestra, using fragmentary ‘wisps’ of its opening motifs.</p> <p>Texturally, note the absence of double basses from both orchestras in this section, especially noticeable after the heavy and energetic bass movement in the preceding section (The bass part in the first orchestra is doubled in the second). This results in a lighter, crisper texture in these bars, a fitting ending to the section. The first subject cadences with an imperfect cadence in A minor, paving way for the statement of the second subject in the dominant.</p>
21	<p>A one bar harmonic ‘introduction’ to the second subject, rooting it in the key of E major through dark, sotto-voce quaver figurations in the second violin and viola parts. The grouping returns to normal, with two groups of four quavers. The texture here is sparse, with only two active parts without counterpoint.</p> <p>The continuous quaver figuration in itself constitutes the first motivic figure of the second subject.</p>

22 – 26.1	<p>The second motif of the 2nd subject is introduced, a solitary trill on the first violin of the first string orchestra, underscored by syncopated quaver figurations in E major. The trill is echoed in the cello part of the same orchestra, which then goes on to state the remainder of the second subject, a lyrical figure. The syncopated harmonic patterns slip into F sharp minor over the cello's songlike motif. The second subject is a deliberate contrast to the vitality and exuberance of the first, being chromatic, languid, and having a 'dark' F sharp minor tonal colouring, as opposed to the previous, rather brighter A minor/E major harmonies.</p>
26.2 – 29	<p>The motif in the previous bars is restated, transposed down a perfect fifth. Although the harmonies remain the same, this transposition has the effect of making the figuration feel much darker. The direction of the last three notes of cello motif is reversed, resulting in the motif ending on a downward figuration.</p>
30 – 36	<p>Like a burst of light, an alternative version of the second subject is presented in the second string orchestra. The trill figure is elongated to last three beats, leading to the creation of an exuberant mood. The harmonies under this section are also quite different to the last. Instead of obsessive syncopated semitonal quaver passagework, we have clear, light arpeggiated <i>staccato</i> passagework, figurations that span over three octaves from the cello to the first violin. The harmonies implied are C major – G major (relative major – relative major's dominant). However, the form in which these harmonies are manifested, with the sudden introduction of an F sharp into a C major arpeggio, exploring the interval of a tritone presents that modern 'twist' to a conventional harmonic progression. This sudden introduction of bright, major harmony after the rather heavy F sharp minor seems to reinforce the change of mood.</p> <p>An interesting cross-orchestral relationship between the first and second violins in the first string orchestra and the cello and viola in the second string orchestra develops in bars 30 – 31. The violins of the first orchestra seem to mirror and complete the arpeggio figuration suggested by the viola and cello of the second orchestra. The harmonies slip back into A minor in bar 33.</p> <p>The part of the second subject that occurs after the trill, stated by the cello is modified into a three-bar semitonal climb from C, stated in minims and doubled by the bass. This has the effect of 'culminating' the second subject, and integrating it with the first. The semitonal ascent creates a feeling of building up, over which wisps of the opening motif (bar 1), transposed, are heard in the viola, first violin and second violin parts.</p> <p>The viola assumes a melodic significance here, stating the first motif of the first subject, and then integrating it with the second subject, modifying it rhythmically and transposing it.</p> <p>This is accompanied by an indicated crescendo, aiding the feeling of a buildup...</p>

37 – 38	<p>...until in the last motif of the first subject, transposed down a tritone, creates a climax (bar 12) and releases the tension. Once again the interval of a tritone is presented. This motif seems to be a unifying figure, as it is the only motif that is common both to the first and second subject.</p> <p>The second subject appears to end in A minor. Bar 38 consists of a perfect cadence in C major, followed by a 'slip' into A minor.</p> <p>The strong, forceful and definitive nature of these chords make them a fitting conclusion for the second subject.</p>
39 – 43	<p>The linking phrase or coda commences, echoing the rhythmic features of the motif presented in bar 1. This section develops the crotchet-quaver group that forms the tail of the motif heard in bar 1 into a rising figure. This is stated only by the violins in the second string orchestra, creating a sparse texture in comparison to the last section. The figure ends with an inversion of the motif stated in bar 39, transposed a major ninth upwards. The violins of the first orchestra join in the statement of this figure.</p> <p>There is a change of meter here, from 8/8 to 6/8, altering the rhythmic 'feel' of the motif. The change makes bars 40 – 41 appear as one, elongated melodic unit. The meter changes again in bar 42, to 4/4 time, returning to 8/8 in bar 43. These changing meters contribute to the ever-shifting, rhythmically subtle nature of the piece, a feature that is characteristic of Tippett.</p>
43 – 46	<p>The violins of the first orchestra create an echo of the figure stated in bars 40 – 41, transposing it a fifth upwards. The echo is stated off-beat, as it commences on the last beat of bar 43, and ends on the first beat of bar 45. The ending figure is the same as that used previously.</p> <p>The harmonies underlying these two sections seem to be rooted around A minor/D major, as implied by the arpeggiations in the violas and cellos. The phrase comes to a close in bars 45 – 46, as the crotchet-quaver figure is twisted into a downward spiraling motif that filters through the first violin, second violin viola and cello parts of the first string orchestra, with an outline of a cadence in bar 47.</p> <p>The mood of this section may be likened to that of the first subject, with the same taut exuberance and syncopated rhythms.</p>
47 – 50	<p>An exact repetition of the material found in bars 39 – 42, transposed an octave down and stated by the violas and cellos of the second string orchestra.</p>
51 – 54	<p>The material presented in bars 43 – 45 is fragmented, transposed, and presented by different instruments of the orchestras, creating a richly contrapuntal texture. An imitative relationship appears to develop between the first violin of the first string</p>

	<p>orchestra and the second violin of the second orchestra. A similar, though looser relationship develops between the violas and cellos of both orchestras.</p> <p>An interesting harmonic phenomenon, in a juxtaposition of D major/minor occurs here, as can be seen from the arpeggiated chords of the double bass of the first orchestra (implying D major), which is immediately followed by the cello of the same orchestra continuing the figuration in D minor. The melodic motifs presented in the higher voices appear to support the D minor harmony. The harmony then centres around B flat. The increasingly fragmented nature of the counterpoint within the two orchestras seems to border on the verge of hysteria...</p>
55 – 59	<p>...until 'rescued' by the first violin of the second orchestra, with a strong restatement of the second principle motif, presented in bars 5 – 6. The motif is juxtaposed with the principle motif of the first orchestra, culminated in bar 58 with a transposed version of the downward-sweeping motif in bar 15. This motif acts as a 'motif of culmination' within this piece, as it is the figuration that 'closes' or relieves the tension after a major build-up.</p> <p>The harmony remains predominantly in B flat. The motif of culmination is based upon a B flat7 chord, which is then followed by an E flat chord in bar 58, implying a perfect cadence in E flat. The next chord produces an outline of E 7, which is followed by A minor, another semblance of a perfect cadence. The <i>sfz</i> orchestral chords that follow the motif of culmination serve to re-establish A minor tonality in preparation for the next section whenever they occur. This is not unlike the Baroque technique of ritornello, in which a well-established 'motif of tonality' restores the tonic key after sections of development and exploratory modulation. This, and the contrapuntal nature of Tippett's part-writing looks back to the baroque period in terms of harmonic devices and textures.</p>
60 – 67	<p>The music continues without a pause or change of character after the motif of culmination. A reversal of the roles of the orchestras occurs, using the same melodic material from bar 52 – 57. The material previously presented in the first string orchestra is now stated by the second, and vice-versa. The melodic motifs unique to each orchestra are shared for the first time. Once again, the orchestras border on the edge of hysteria and are rescued, this time by the first violin of the first orchestra.</p> <p>The exposition comes to the end in bar 67 with an adapted version of the motif stated in bars 45 – 46, making way for the development section.</p>
68 – 73	<p>The development begins with a statement of the motif presented in bar 1 by both orchestras, transposed a fifth down and underscored by E major harmonies. The motif is truncated, and the latter part of the motif (bar 70) is stated sotto-voce in the second violin part of the first orchestra. The motif is treated sequentially in a rising scalic pattern.</p> <p>In bar 71 – 72, an interesting melodic development takes place in the cello and bass</p>

	<p>part of the second string orchestra. A new motivic figuration evolves, an off-beat quaver-crotchet-quaver group that is extremely conducive to sequential modulatory patterns, allowing great harmonic flexibility. This motif is probably derived from the second orchestra's original figuration in bars 1 – 2.</p>
74 – 77	<p>These figurations continue sotto-voce in both orchestras until bar 74, when a 'tutti' section causes first violin of the first orchestra to take up and continue the sequence hitherto stated only by the second violin, thus strengthening the texture and creating power. Underneath, the violas and cellos take up the leaping quaver-crotchet-quaver motif that was previously stated in the second string orchestra, and the music proceeds to another build-up. The harmonies remain E major/A major based, oscillating rapidly as a result of the previously mentioned motif. In bar 77, the harmony slips into an F sharp minor implication as stated by the arpeggiated double bass figuration.</p>
78 – 84	<p>An inversion of the roles of the bass and treble melodic lines occur here, as the leaping motif is taken up by the violins, and the motif that was stated in the violins in bars 74 – 77 passes down to the violas and cellos. The technique of instrumental reversal is once again manifested at this section.</p> <p>Then, in bar 80, the highly contrapuntal and rather fragmentary texture is abruptly done away with, giving way to a much more texturally coherent section, with minimal counterpoint, wholly taking place in the first string orchestra. The leaping motif is used by all the instruments in the first orchestra, being adapted so as to produce one-bar phrases, structured as a series of questions and responses. For example bar 81 formulates a question which is 'responded' to in bar 82 by reversing its melodic direction. The same is true for bars 82 and 84.</p> <p>The harmonies acquire a minor colouring here, although they remain revolving around A major and E major. There is a harmonic ambiguity here, as well as fast and extreme modulations. Some rather arresting dissonances occur. The tension accumulates until...</p>
85 – 90	<p>... like a burst of sunshine, the first violin of the second string orchestra steps in with an adapted version of the motif stated in bar 1, elongating the starting note of the motif and developing the tail into a drawn-out downward sequence (bars 88 – 89). This motif functions in the same way as the interjection by the first violin of the second orchestra in bar 55, providing a release to the previously accumulated tension and reminding the orchestras of their musical 'purpose', so to speak, by restating a modified version of one or more of the two principle motifs upon which the piece is constructed. As explained before, this is reminiscent of the baroque ritornello.</p> <p>Below, the violas and cellos state the latter half of the principle motif used by the second string orchestra in bars 5 – 8.</p> <p>This section is brought to a close with a transposed version of the motif used in bar 38.</p>

	<p>As can be seen thus far, economy of motivic material is apparent. Melodic variety is provided by transposition, slight modification and the creative use of timbral forces available to produce a coherent, homogenous yet distinctive sound for both orchestras.</p>
91 – 94	<p>The violins of the first string orchestra restate their principle motif after reversing its melodic direction and transposing it.</p> <p>In an interesting enharmonic twist, the predominantly A/E major harmonies give way abruptly to A flat/E flat major and relative minor harmony. Such a drastic modulatory maneuver is possible due to a play of enharmonic implications. The previously important A sharp, D sharp, G sharp and C sharp are restated as B flat, E flat, A flat and D flat. This, combined with the subtle exclusion of a G flat/F sharp allows the music to unobtrusively slip into a remote key.</p>
95 – 98	<p>The second section of the development begins with a thin, high version of the principal motif played by the first violins of the first string orchestra. The motif is rhythmically augmented, and the quavers that make up the motif are transformed into crotchets. In bar 95 and 96, the crotchets in the second orchestra's motif are cancelled, leaving a bare outline of the leaping motif. Texture thins out tremendously, which, when combined with a diminuendo, leads to a sparser section. In bar 97, the motif played by the first violins in bar 95 passes down to the cellos and double bass, transposed down three octaves and a third. Over this, the same motif is fragmented further, and elongated over two bars in tense, staccato quavers.</p> <p>Harmonically, a subtle reintroduction of the G flat/F sharp brings about another shift of harmonic perspective. Characteristically, the harmonies are quite ambiguous.</p>
99 – 106	<p>The motif is elongated further, and delivered by high, haunting cellos and double basses. In another elegant enharmonic twist, harmonies return to a hint of B minor/major. Some lovely dissonances occur here, heightening the hypnotic effect. As explained before, and as is beautifully demonstrated in the last two sections, a single derived motif is varied using rhythmic augmentation, timbral variation and transposition, creating a brilliant tapestry of counterpoint within the two string orchestras with typical economy of material.</p> <p>The leaping motif of the previous bars is abandoned altogether, and tense, pointillistic quavers outline bare harmonies. The first violin part forms a rising sequence from B to E, under which sparsely voiced chords are outlined. The chords form a pattern, each one sharing one or more common features. For example, all the chords are 7th chords, with a sharp five. Some of them have added sixths, and/or augmented fourths. The chords are arranged as an oscillating sequence of B minor and F major chords, exploring the tense relationship of a tritone. As the music progresses, from bar 104 onwards, the chordal textures thin out, as the chords become barer outlines.</p>

107 - 112	<p>The third part of the development section occurs, with high violins and violas of the first orchestra, playing <i>sul tasto</i> (i.e. on the fingerboard). This playing technique produces a strained, whispery and soft sound that creates an ethereal feeling, as well as keeping the texture thin so as not to destroy the effect produced by the hauntingly pointillistic chords of the previous section. The technique also lends a glacial air to the passagework that follows.</p> <p>The violins and violas produce a ghostly version of the first motif, underpinned by predominantly A flat harmonies. This figure is enharmonically restated in the violins of the second string orchestra, still underpinned by A flat harmonies while implying E major harmony in the melodic lines. This illustrates the harmonic flexibility that is inherent in the piece. The melody passes back to the first string orchestra in bars 109 – 110, where the motif is developed, still preserving the harmonic scheme of E major harmonies in the melody line and A flat below. This figuration is passed back to the second string orchestra in the second half of bar 110 to bar 112. It is stated an octave lower in the higher strings, and the A flat harmonic passagework in the lower strings is stated at the same pitch it was previously and developed further. This narrowing of the range encompassed by the orchestra creates an effect of textural ‘closeness’ at that point. Also, the arrangement and the ‘passing’ of the motif from one orchestra to the other create a haunting ‘call and echo’ effect.</p> <p>Such a juxtaposition of unrelated keys in section is made possible through the harmonic device of enharmonic restatement. Such an effect creates a subtle tension at this point that presents a reminder of the exuberant beginning of the concerto.</p>
113 - 118	<p>The fourth and final part of the development takes place, forming a sort of resolution to the highly charged previous sections. The violinists are instructed by Tippett to continue playing <i>sul tasto</i>, but slowly return to the natural playing technique. (Normal technique in bowed string instruments is playing with the bow approximately half-way between the end of the fingerboard and the bridge.) This reduces the whispery quality of the sound and gradually renders the passagework and texture more robust.</p> <p>Melodically, the opening motif, the four quavers in bar 1, are developed into a rising sequence, the starting notes of each phrase forming a cycle of major thirds. (The material in bars 113 – 114 constitutes one phrase, as does the material in bars 115 – 16, and so on.) Each phrase consists of four melodic units. The first three are direct transposed versions of the first half of the principle motif played by the first string orchestra in the first part of bar 1. They occur in a scalar rising sequence. The fourth unit is the same motif, but with the intervallic direction reversed, i.e., the motif goes downwards instead of upwards. The second phrase commences after the first phrase ends, a major third higher than the note on which the first phrase is built. Thus, a pattern is built up.</p> <p>Underneath, the violas, cellos and bass play a modified version of the second</p>

	<p>subject, a dark and song-like motif over which the crisp violin passagework forms a delicate contrast. In bar 118, the cellos and bass of the second string orchestra commence stating the same motif transposed down a major 7th. A tight contrapuntal relationship, built upon imitation is established between the cellos and basses of each orchestra.</p> <p>The harmonies pass through remote keys, owing to the nature of the melodic sequence. However, the harmonic implications in the cellos and basses anticipate the tonic key of A minor.</p>
119 - 129	<p>The passagework hitherto played by the violins of the first string orchestra passes down to the second. The sequence of starting notes explained above is taken up from where the previous orchestra left off, on A flat.</p> <p>The cellos and basses of the second string orchestra continue to imitate the motif previously stated by the lower strings of the first orchestra.</p> <p>In bar 122, the violas and cellos of the first string orchestra commence an independent sequence derived from the same principal motif in bar 1, exploring its syncopated rhythmic quality.</p> <p>This independent line forms a tight counterpoint with the melodic lines of passagework above it. This increases the complexity of the texture and thickens it, increasing the feeling of tension.</p> <p>The harmonic implications become more definitely A minor orientated as the passagework proceeds towards the recapitulation. From bar 126 to bar 129, the cellos and basses of the second string orchestra hold one semibreve per bar, creating harmonic implications of A minor, first inversion (b.126), D minor, (b. 127) and E major (b.128), creating a recognisable cadential progression of I-IV-V. The arrival of the recapitulation on A minor completes this progression by implying chord I.</p> <p>In bar 126, the second violins of both orchestras join in the passagework, creating another independent line of melody. Tippett, with wonderful musical invention, is able to vary just the first part of the principal melodic motif into three independent melodically self sufficient derivatives that come together in a tightly woven contrapuntal web. This use of melodic lines derived from the principal melodic motif near the end of the development section serves to create anticipation for the actual restatement of the motif in the recapitulation section. Also, by using overlapping versions of the principal motif and complex counterpoint, a sense of chaos and tension is set up, making the uncluttered statement of the principal motif that occurs in the recapitulation an act of resolution. The textural build up of tension can be dissipated only by the triumphant arrival of the principal motif. Thus, the development section is made to lead into the recapitulation.</p>

129 - 146	An almost exact repetition of the material found from bars 1- 20, with some slight modifications such as the crotchet counterpoint presented in the violins of the second and first orchestras in bars 129 – 131 and 133 – 135 respectively. This crotchet movement sets up ‘regular’ beat references, rendering the syncopation more prominent. There is also slight modification of the passagework. The most important change occurs in bar 146, where the ending of the recapitulation of the first subject is changed to provide an almost seamless transition into the second subject, as opposed to the clear ending and explicit transition that was found in the exposition.
147 - 155	A developmental section commences, being the same material stated in bars 21 – 29, transposed up a tone. This entire section of recapitulation is the corresponding section of the exposition transposed up a tone, with all the harmonic changes such a transposition implies. Also, another important modification is the omission of the trill on the first violin and cello of the first string orchestra that occurs in bars 22 and 23. The song-like second subject is also extended into a different but equally dark and lyrical line. Melodic extension of the second subject occurs, and its possibilities are explored. The basses of both orchestras develop a tight relationship, as the bass of the second orchestra doubles the first bass’ motif an octaves below.
156 – 191	The trill that was played in the first violin part in bar 30 is stated in bar 156, transposed up a tone. The bass arpeggiations are reproduced as well, but instead of the previously predominantly C/G harmonies, the harmonies involved are predominantly F sharp based, a consequence of the transposition. A restatement of the material stated in bars 33 – 40 follows after the trill, all transposed up a tone. The rest of this section is merely a statement of the material from bar 30 – 65, transposed in its entirety up a tone. The transposition of a tone upwards used by Tippett in this section has the effect of rendering the material subtly softer and lighter than the exposition.
192 – 197	The recapitulation takes a new turn at this point, and the crotchet-quaver motif introduced in bar 40 is extracted and explored. The harmonies appear to slip into E major, and the cellos and basses of the second string orchestra keep stating the principal motif of the second string orchestra. This motif is developed in the basses of the second string orchestra. The viola joins this development in bar 197.
198 - 201	The reversal of orchestral roles that occurs in the section from bar 55 – 67 is found here. The material stated in the cellos and bass of the second string orchestra passes to those of the first string orchestra, and the same occurs with the material presented in the violins of the first orchestra; it passes to the violins of the

	<p>second orchestra. The interesting part is that all this material is transposed down a fourth when it is restated, once again altering the harmonies, feel and colour of the section.</p>
202 – 208	<p>High, haunting cellos in both orchestras come in at this point similar in effect to bar 99 – 101. The motif is, however, developed and a distinct ending is stated. Above this, the violins maintain quaver passagework.</p>
209 - 212	<p>This section ends with a version of the closing motif presented in bar 38. In another elegant enharmonic twist, harmonies appear to slip into the ‘flat’ key, but the result of the introduction of the F flat (E) and A flat (G sharp) seems to suggest more E major. The motif introduced in bar 15 and 38 are combined and explored.</p>
213 - 220	<p>This section (and the one that follows) represents the final amalgamation of all the motivic units hitherto assembled and explored. There are contrapuntal relationships between the violas and the basses. A sense of contrapuntal chaos is created here, with colourful dissonances and seemingly unrelated motifs being presented together. The piece appears to be gathering momentum for the exuberant ending. The harmonies oscillate around E major/minor. The sense of chaos intensifies when the first string orchestra comes in bar 220, with its violins weaving an independent line of melody...</p>
221 – End	<p>The final bars of the piece pull the entire piece together by uniting the various fragmented motivic units that have been hitherto been dealt with. This last section focuses on the principal motifs introduced in the opening of the piece. The note grouping returns to two groups of three quavers and one group of two quavers, and the passagework of the upper strings of both orchestras is based on this. The cellos reiterate the principal motif of the second string orchestra, while the bass maintain a E/B bass oscillation to strengthen the sense of E major harmony from bar 228. The piece ends triumphantly with a block A minor chord, thus creating the feel of a perfect cadence.</p> <p>This ending mimics the exuberance of the beginning, and one has the feeling of having accomplished a highly eventful journey, and setting foot on familiar, home grounds once again.</p> <p>Altogether, a contrapuntally complex, brilliant, shimmering piece that is harmonically very adventurous with almost Romantic, diatonic melodic material. A perfect example of neoclassical twentieth century style, and a fitting tribute to Beethoven.</p>