

Octatonic-Triadic Cycles and Amy Beach's "Autumn Song"
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 William O'Hara (Gettysburg College) • williamevanohara@gmail.com

Autumn Song
 by H.H.A. Beach

Happy days and summer roses
 Vanish one by one;
 Ev'ry rose her petals loses,
 Ev'ry day its sun.

Now the goldenrod is swinging
 Radiant in the air,
 The wild grape still is clinging
 High in purple rare. Ah!

Happy days and joyous roses,
 Come again in spring;
 Winter then in sleep reposes,
 And to thee I'll sing!

Figure 1: Tonal Plan for Amy Beach, "Autumn Song" (Op. 56, No. 1; 1904)

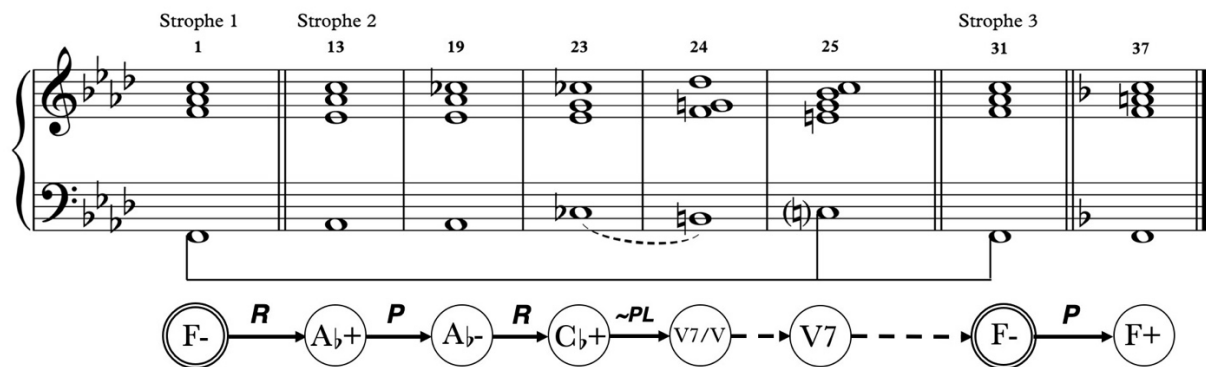


Figure 2: R/P Transformations in Beach, “Autumn Song,” mapped on the 0, 2 Octatonic Cycle

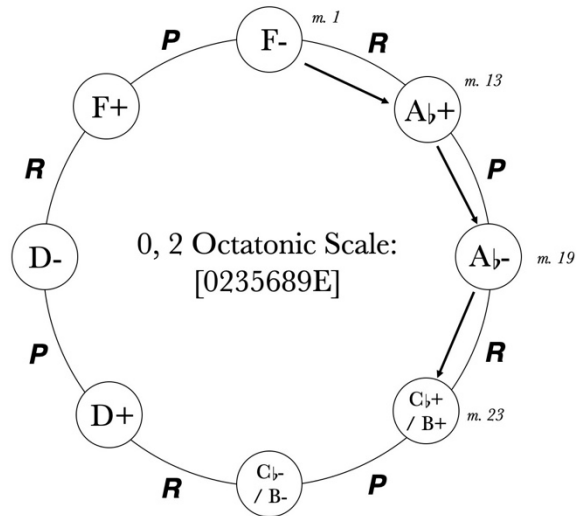


Figure 3a: The hexatonic polar relationship	Figure 3b: The octatonic pole and near poles, with number of semitones displaced
	<p>e) es)</p>

Figure 4: Beach, “Autumn Song,” enharmonic reinterpretation of C_b, mm. 19–34

19

wild grape still is cling - ing High in pur - ple rare

Ab- Cb+ V₄⁶ - $\frac{5}{3}$ I

24

Ah!

--> B --> C

[V₅⁶ of...] F- V₄ - Fr₃⁴ V₇

29

Ah, Hap-py days and joy-ous ro-ses come-a-gain in spring

V₇ i VI

Figure 5a: Ludwig van Beethoven, Piano Sonata No. 12 (Op. 26), 3rd mvt.

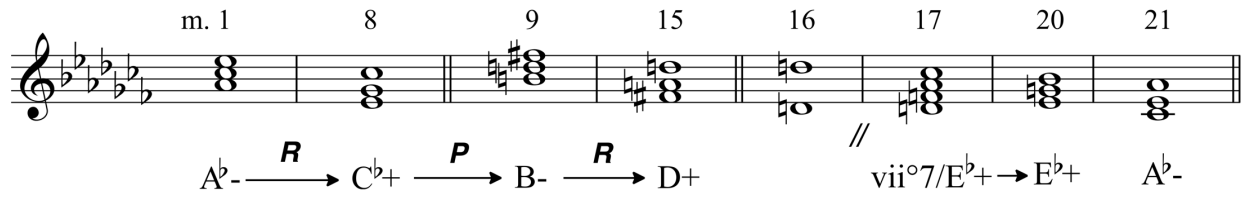


Figure 5b: Beethoven, Funeral March, mm. 1 – 17 modelled on octatonic-triadic cycle.

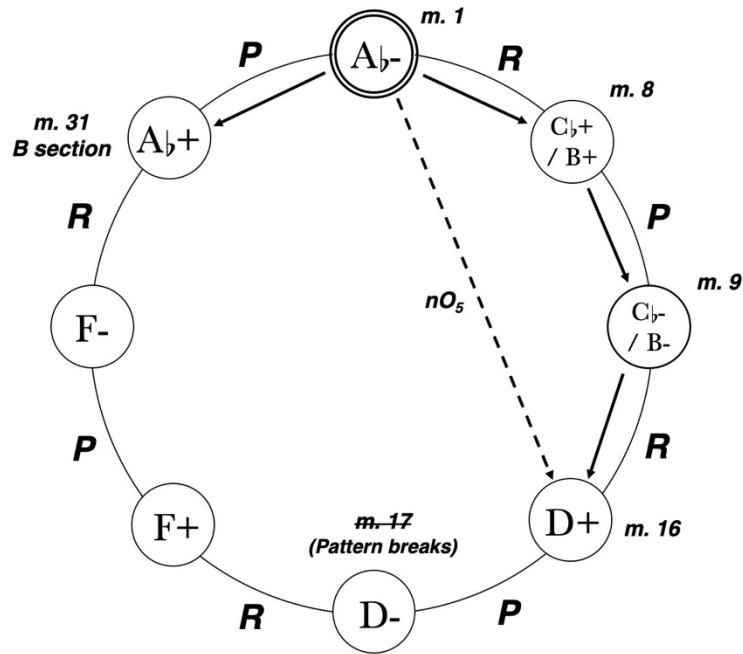


Figure 6a: Schubert, "Der Jüngling und der Tod" (cf. Siciliano 2005)

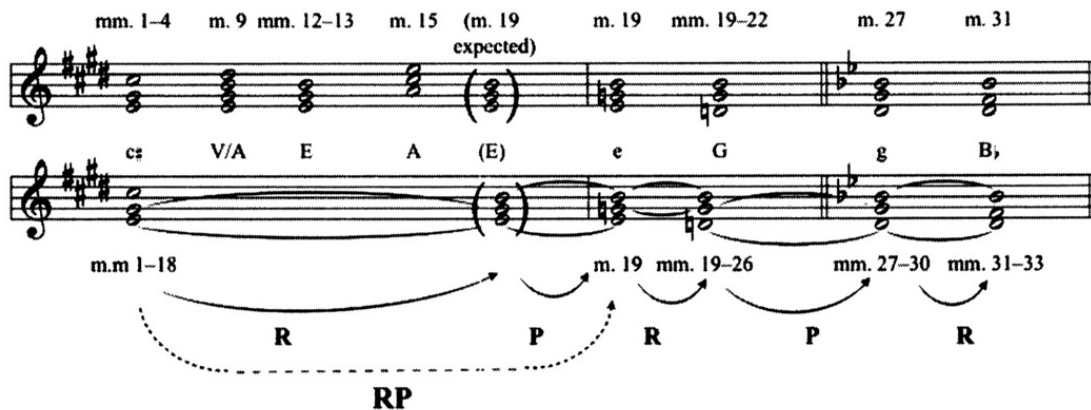


Figure 6b: Schubert, “Der Jüngling und der Tod” as mapped in the octatonic-triadic cycle.

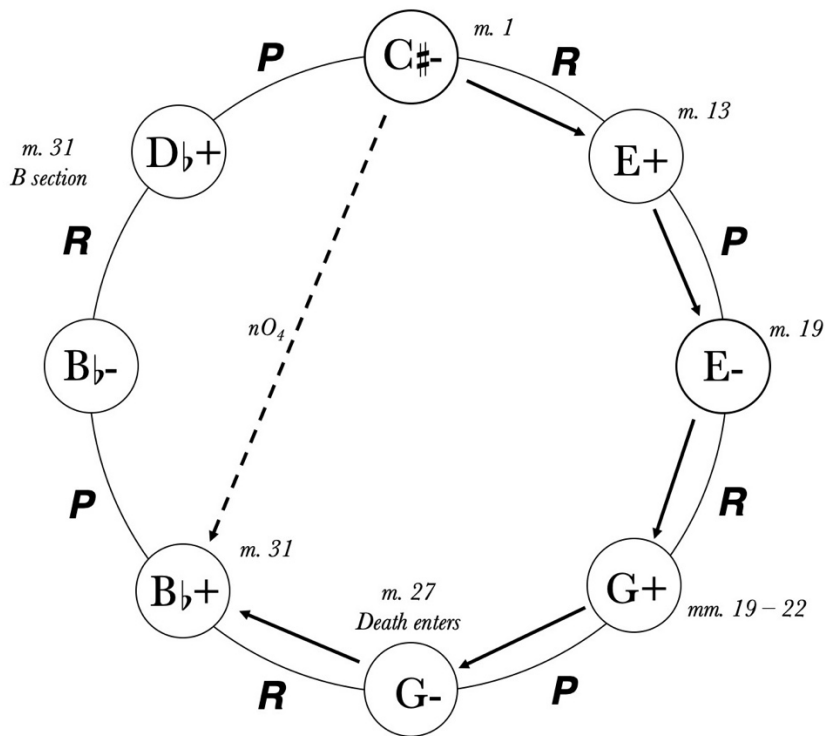
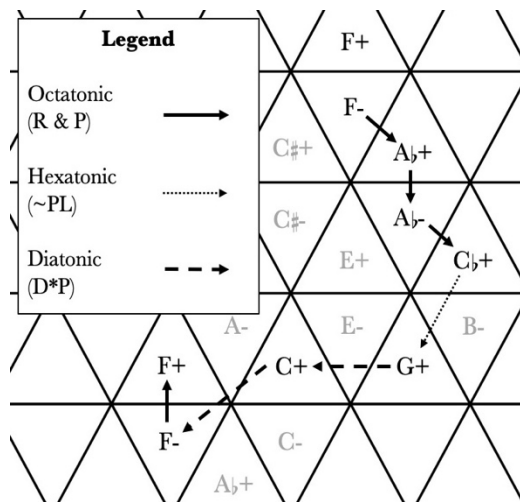


Figure 7: Tonnetz representation of “Autumn Song”



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