CHAPTER VI

DREI MARIANISCHE FRESKEN, OP. 42

The Drei marianische Fresken, Op. 42, was commissioned
by Dr. Carl Winter, director of the Concert Series at the
Cathedral at Freiburg-im-Breisgau. The world premiere was
given on December, 20, 1970, with Hans Musch performing. The
work was conceived for the Freiburg Münster, with its four
organs (see Appendix B for the specifications).

The composition of the Drei marianische Fresken and the
Alleluia, Op. 44, marks a new phase in the compositional style
of Hummel, characterized by the writing of works based on Gre-
gorian Chant. As has been stated previously, Hummel acknowledges
the great influence of Gregorian Chant on his compositions. As
will be seen later, chant now replaces the cell of his earlier
organ works as the source for all compositional material.
Because the Fresken and the Alleluia display the same composi-
tional characteristics, examples in the initial portion of this
chapter will be taken from both compositions. The individual
works will be discussed separately.

Form. Formal structures are still created from the
transposition and manipulation of "cell-structures," but
these cells or motives are now extracted from the chant melodies.
Forms reflect the improvisatory nature of the chants in that

they tend to be either sectional or through-composed. The forms will be discussed under the specific movements.

Melodic material. As has already been mentioned, Gregorian Chant is the source for all melodic material. It is used in various ways: 1) in its entirety; 2) in phrases or motives; 3) in the creation of new or what will be labeled as "resultant" melodies; 4) as a unifying factor between melodic phrases; and 5) in the construction of "resultant" flourishes or arpeggios.

It is common in the chant-based organ works of Hummel for the Gregorian Chant to be heard in its entirety at some point in the work. Usually, this occurs as a point of contrast to those sections derived from motives and "resultant" melodies. It also provides not only a contrast in formal structure, but a contrast in dynamics and rhythm as well.

Phrases extracted from the chant are also an important source of melodies in the movements. Structure is most often a result of an evolution of form, growing out of a consecutive phrase of the original chant. In other works, the entire chant is presented over the span of the movement with each phrase of the chant as a point of development.

It is in the creation of new melodies from chant motives that the newest development of Hummel's style occurs. These new or "resultant" melodies are created in the following manner. A motive of the chant, usually the first four to six notes of the chant, is extracted (Example 112).
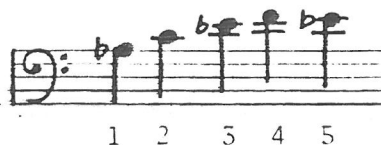
Example 112.   Chant motive from "Salve Regina."

This motive is then transposed to the level of the tritone from the original (Example 113).   The resulting notes from

Example 113.   Chant motive from "Salve Regina" transposed up a tritone.

this motive at the original pitch level and at the tritone level are then combined to create a new melody (Example 114). It will be labeled a "resultant" melody as it is the result of the combination of the two pitch levels of the original motive.
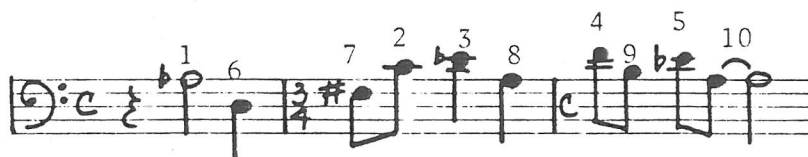
Example 114.   Drei marianische Fresken, Mvt. I, mm. 3-5.

This type of melodic construction offers a rich source of material for manipulation and creativity.   In the realm of pitch, the motive and its tritone transposition can be used at any pitch level.   The "resultant" melody notes can also be placed in any order.   Example 115 shows how Hummel takes the same pitches of Examples 112 and 113 and combines them in a

new order.   Another dimension in the "resultant" melodies

Example 115. Drei marianische Fresken, Mvt. I,
m. 8 (reordering of pitches).

occurs with the use of octave displacement. Furthermore, not
only can the "resultant" melody be manipulated melodically,
but the possibilities of rhythmic organization open up still
greater potential for creativity.

     This type of melodic construction is also applied in
creating smaller melodic units. One can find what will be
labeled as "resultant" flourishes and "resultant" arpeggios.
The opening flourish of the "Salve Regina" is derived from
the first three notes of the chant occurring on the Db and
B pitch levels (Example 116). The "resultant" arpeggios are

Example 116. Drei marianische Fresken, Mvt. I,
anacrusis to m. 1.

also derived from the chant motives or phrases, but in a more
organized manner. A specific rhythmic pattern is chosen for
the arpeggiated figure, for example, a sixteenth-note sextup-
let. Each of the six notes becomes the initial note of the

motive or phrase at a certain pitch level that is to be used
in creating the arpeggiated figures. Example 117 shows the
four-note motive taken from the "Salve Regina" chant and how
a series of "resultant" arpeggios are created from it. The
number of arpeggiated figures corresponds to the number of
notes in the motive being used.

a)
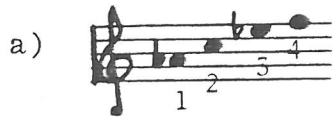
b)
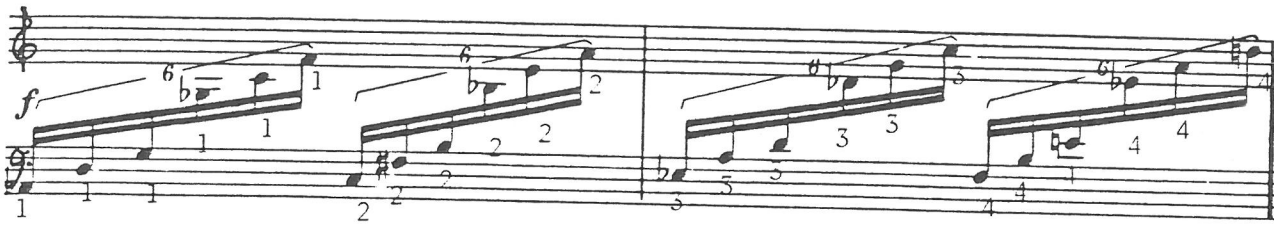
Example 117. Drei marianische Fresken, Mvt. I.
a) four-note motive b) "resultant" arpeggios,
mm. 24-25.

The same type of compositional approach to the arpeggio
can also be found applied to scale passages. An example of
this is found in the Alleluia, Op. 44, mm. 57-58. In this
case, the chosen rhythmic pattern is eight thirty-second
notes applied to the four-note motive (Example 118).

a)

Example 118. Alleluia. a) four-note motive
b) "resultant" scale passages derived from
the motive, mm. 57-58.

b)

Example 118, continued.

Motives can be used in melodic construction in ways
other than by the creation of "resultant" melodies. Melo-
dies are also constructed by the statement of a motive
immediately followed by its inversion (Example 119). The

Example 119. Drei marianische Fresken, Mvt. II,
     mm. 7-8.

inversion may, or may not be at the same pitch level. This
motive is taken from the last four notes of the initial
"resultant" melody of the movement.

Entire melodies are also used in the creation of new phrases and melodies. For example, in the second movement of the Fresken, the "Ave maris stella," the initial "resultant" melody is used in successive repetitions at various pitch levels and in various rhythmic groupings that do not correspond to melodic statements (Example 120).

a)
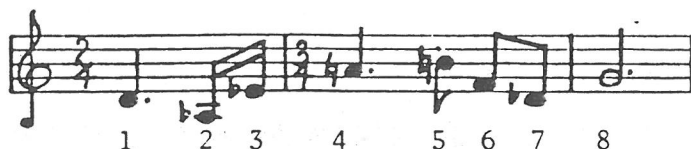
b)

Example 120. Drei marianische Fresken, Mvt. II.
   a) "resultant" melody b) new phrases derived
   from successive statements of "resultant" melody
   at various pitch levels, mm. 48-49.

Meter, Rhythm, Tempo. The chant-based works are all multimetric, reflecting the improvisatory nature of the chants and allowing for the free manipulation of both the chant and the "resultant" melodies.

Rhythmic levels often correspond to the formal structure. Rhythmic acceleration and deceleration show a correlation to the developmental and climactic sections of the works.

The use of rhythmic <u>ostinato</u> such as was found in
earlier organ works is found also in the chant-based works
(Example 121).

Example 121. <u>Alleluia</u>, m. 17.

Unless tied to a rhythmic <u>ostinato</u>, the chant melodies
are most often presented in a manner of free rhythm, in this
case, equal note values, reflecting the original chant.
Flourishes and arpeggiated figures are often presented in
patterns that divide the beats into as many as six or seven
parts.

Tempos change according to the sections of the form
and help in its delineation. These tempo changes are accom-
panied by many indications for <u>ritards</u> and <u>rubati</u>.

<u>Harmonic material</u>. The chant and "resultant" melodies
are the sources of harmonic material found in the chant-based
organ works. The verticalization of these motives or melodies
can result in tertian sonorities, as in the "Salve Regina"
(Example 122), or "clusters," as in the <u>Alleluia</u> (Example 123).
In the case of the <u>Alleluia</u>, the cluster is a result of the
verticalization of all of the notes found in the chant.

Example 122. Drei marianische Fresken, Mvt. I,
m. 54.

Example 123. Alleluia, m. 132.

Clusters are also built on notes found a whole tone
apart (Example 122). These clusters reflect the emphasis
placed upon the melodic interval of the tritone.

Another type of chordal usage found in the chant-based
works is that of major triads used in parallel motion to
present chant phrases or motives. For example, a fanfare-
like presentation of the first phrase of the "Salve Regina"
chant is found in measures one through three of the move-
ment (Example 124).

Example 124. Drei marianische Fresken, Mvt. I, mm. 1-3.

Polychords (most often a tritone apart) are usually found in sections where the chant phrase is presented in its original form (Example 125).

Example 125. <u>Drei</u> <u>marianische</u> <u>Fresken</u>, Mvt. I, mm. 6-7.

<u>Registration and Dynamics</u>. The dynamics are still based on the Baroque concept of terraced dynamics and incorporate "echo" effects of phrases or motives. Dynamic levels usually correspond to section changes.

Registration is rarely specified. However, there are a few indications of color such as <u>Zungen</u> (Reeds) or even actual stop pitch levels. Examples of these will be found in the specific discussions that follow.

"Salve Regina"

The first of the Drei marianische Fresken, Op. 42, is based
on a BVM antiphon (Blessed Virgin Mary) for use at Compline.
The original chant is found on pages 244-45 of the Liber
Usualis (1953 edition). Example 126 shows the portion of
the chant (along with its division into motives) used by
Hummel in this movement.

Example 126. Portion of the "Salve Regina" chant (with
motivic division) used by Hummel in this movement.

Form. The "Salve Regina" is a loosely-constructed
ABA form which evolves from the alternation of three musical
ideas. These ideas are: 1) loud, fanfare statements of the
first two motives of the chant; 2) soft, tranquil contrasts,
consisting of simple or slightly ornamented chant statements;
and 3) developmental sections that contain various manipulations
of Motive 1 of the chant in the form of resultant arpeggios,
ostinato figures, and chord clusters. Figure 15 on the fol-
lowing page illustrates the formal structure of the movement.

A (31 measures)

Section	Fanfare	Contrast	Fanfare	Contrast	Develpmt.
Measures	1-5	6-11	12-15	17-23	24-31
Comments	ResM I (Pedal)	ResM II (Right Hand)	ResM I (Pedal)	ResM II (Right Hand) ResM III (Pedal)	ResArpgo from Mot. 1

B (68 measures)

Section	Fanfare	Contrast	Develpmt.	Contrast
Measures	32-41	42-53	54-68	69-74
Comments	ResM IV (Pedal)	Mot. 1 augmented	ResM V (Pedal) Mot. 1 Ostinato	Mot. 1 augmented

A' (33 measures)

Section	Develpmt.	Contrast	Fanfare	Develpmt.	Coda
Measures	75-92	93-99	100-108	109-121	122-134
Comments	ResM IV (Pedal) ResArpgos	All four motives	ResM I (Pedal)	ResM VI (Pedal) ResM IV (Pedal)	Mot. 1 with its inversion

Figure 15. Hummel, _Drei marianische Fresken_, Op. 42, Mvt. I, Formal Structure.

Melodic material. The four motives of the "Salve Regina" chant found in Example 126 provide the source for all melodic material found in the movement. The chant is used in all five methods of melodic construction discussed on page ninety-seven: 1) in its entirety (The four motives chosen by Hummel as the basis for the work are presented, uninterrupted and in equal rhythms, in mm. 94-99); 2) in phrases or motives of the original chant, as in m. 111, to name one (Example 127); 3) in the creation of six resultant

Example 127. Drei marianische Fresken, Mvt. I, m. 111 (Motive 1).

melodies found throughout the movement (Examples 128-133);

Example 128. Drei marianische Fresken, Mvt. I, mm. 3-5 (Pedal melody of resultant melody I and its derivation from Motive 1).

Example 128. Drei marianische Fresken, Mvt. I,
   m. 8 (Right Hand melody of resultant melody II
   and its derivation from Motive 1).

Example 130. Drei marianische Fresken, Mvt. I,
   mm. 22-23 (Resultant melody III and its
   derivation from the retrograde of Motive 1).

Example 131. Drei marianische Fresken, Mvt. I,
   mm. 35-37 (Pedal melody of resultant melody IV
   and its derivation from Motive 1).

Example 132. Drei marianische Fresken, Mvt. I,
mm. 54-56 (Pedal melody of resultant melody V
and its derivation from Motive 1).

Example 133. Drei marianische Fresken, Mvt. I,
mm. 109-111 (Pedal melody of resultant melody VI
and its derivation from Motive 3).

4) as a unifying factor between melodic phrases or sections

(Example 134) (In this example, Motive 1 is used in retrograde.);

Phrase ending   Phrase beginning

Example 134. Drei marianische Fresken, Mvt. I,
mm. 22-23 (Last two note of falling tritone figure
becomes first two notes of resultant melody III).

and 5) in the construction of resultant arpeggios (Example
135). In Example 135 the arpeggiated figures of six-note
groupings are paired into two measures and are based on
the first four notes of Motive 1. Each note of the first
six-note grouping is the beginning pitch of Motive 1 at the
levels of Ab, D, G, Gb, C, and F.

Example 135. Drei marianische Fresken, Mvt. I,
mm. 24-25 (Resultant arpeggios from Motive 1).

Another melodic idea plays an important role in the
"Salve Regina," the falling tritone. This motive has already
been mentioned in Chapter III, page 43. Derived from the
last four notes of resultant melody I, this four-note motive
is heard throughout the entire movement and throughout the
entire texture (Example 136).

Example 136. Drei marianische Fresken, Mvt. I,
m. 5 (Falling tritone figure derived from the
last four notes of resultant melody I).

Just as important to the melodic sources is the
flourish motive that is found in measure six (Example 137).

Example 139. Drei marianische Fresken, Mvt. I,
mm. 54-55 (Ostinato pattern derived from
Motive 1).

Syncopation is found in the fanfare sections where
the first two motives of the chant are presented in parallel
major triads (Example 140), as well as in all of the resultant
melodies.

Example 140. Drei marianische Fresken, Mvt. I,
m. 1 (Syncopation found in fanfare sections).

In the "Salve Regina" one finds the first appearance
of the repetition of melody in different rhythmic patterns.
In Example 141 resultant melody V is shown in its two
different forms. This technique is most often applied
to resultant melodies.

a)

b)

Example 141. Drei marianische Fresken, Mvt. I.
a) mm. 58-61 (Pedal melody of resultant melody V)
b) mm. 63-65 (Pedal melody of resultant melody V
in a different rhythm).

The movement, as is typical of the chant-based works, is multimetric, reflecting the improvisatory nature of the chant. The meter changes occur most frequently in those sections where the chant melody is quoted in equal rhythms.

The tempo found in the score is quarter note = etwa 116. Other indications are ritards for the delineation of sections and fermatas. The term breit occurs in measure one hundred thirty-three.

Harmonic material. Tertian sonorities dominate the "Salve Regina." This is most likely due to the fact that the first three notes of Motive 1 outline a major triad. Hummel uses this major triad as a new manner; the major triads are presented in parallel motion, usually in a statement of a chant motive as in mm. 1-3, the left hand (Example 142).

Example 142. Drei marianische Fresken, Mvt. I,
mm. 1-3 (Left hand presentation of Motives 1
and 2 in parallel major triads).

Sonorities are also created by the verticalization of
the flourish motive (see Example 137). These types of
chords are found either as an accompaniment to the chant
in the Contrast sections (Example 143), or as a basis for
the resultant arpeggios (Example 144).
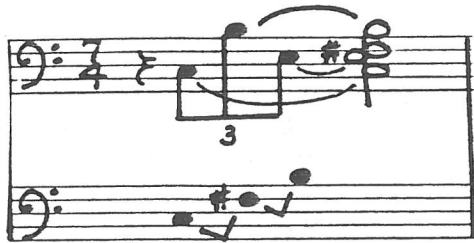
Example 143. Drei marianische Fresken, Mvt. I,
m. 42 (Left hand chord used as an accompani-
ment to a chant presentation).

Example 144. Drei marianische Fresken, Mvt. I,
m. 81 (Verticalization of flourish motive for
creation of resultant arpeggio).

Also common as a source for the creation of harmonies
are verticalizations of the chant motives themselves. Exam-
ple 139 on page 113 shows the chord derived from Motive 1.
Chords of this variety are found throughout the movement.

Chord clusters are created in two ways: 1) by the verticalization of the falling tritone figure, as found in the left hand of measure eighty-four (Example 145); and
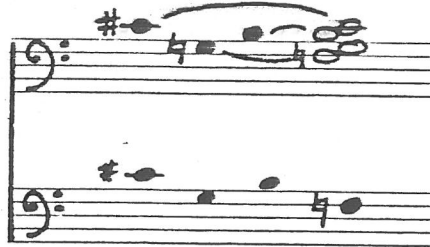
Example 145. Drei marianische Fresken, Mvt. I,
m. 84 (Left-hand chord and its derivation
from the falling tritone figure).

2) by the verticalization of notes a whole tone apart, as found in the right hand of the same measure (Example 146).

Example 146. Drei marianische Fresken, Mvt. I,
m. 84 (Right-hand chord derived from notes a
whole tone apart).

Any of these types of sonorities may be found simultaneously with the same type of sonority at another pitch level creating polychords. Refer again to measure 55 in Example 139 where the chord derived from Motive 1 is heard at two pitch levels, C and F-sharp. Polychords a tritone apart are very common, as their usage reinforces tritone relationships that pervade Hummel's music.

Texture. The texture is predominantly homophonic with thicker textures reminiscent of the Fantasie. Motives are occasionally heard in canon, as between the right and left hands of mm. 37-39 (Example 147).
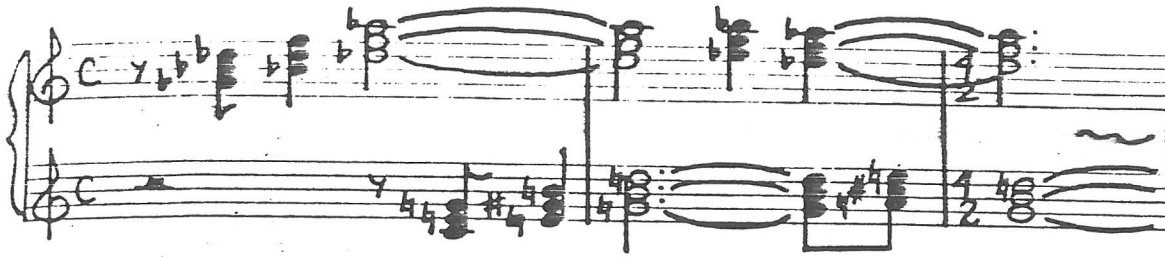
Example 147. <u>Drei marianische Fresken</u>, Mvt. I,
mm. 37-39 (Left and right hands in canonic
presentation of Motive 1).

<u>Registration and Dynamics</u>. Registration is closely
allied with the dynamic markings, which range from "pppp"
to "ffff." Registration suggestions are taken (an aural
transcription) from a recording by Professor Günther
Kaunzinger of the Musikhochschule in Würzburg. The re-
cording was made on the organ at Bergrheinfeld (see Appendix
<u>B</u> for the organ specifications and Appendix <u>D</u> for the
record title).

For the sections marked "ff" (fanfare sections of
mm. 1-5, 12-16, 32-35, 100-109; ostinato section of mm. 54-65;
and arpeggio section of mm. 75-83), use the following: a
Principal Chorus plus Mixture on both the <u>Great</u> and <u>Positiv</u>
coupled together; a Principal Chorus, Mixture, and Reeds 16'
and 8' on the <u>Pedal</u>; and a Reed Chorus of 16', 8', and 4'
on the <u>Swell</u>. If the <u>Pedal</u> is marked "fff," couple the
manuals to the <u>Pedal</u> division.

For the arpeggio section of mm. 24-32 where an "f" is
indicated, use the Principal Chorus plus Mixture on the <u>Great</u>.

When the arpeggio with chant section occurs in mm. 6-7 and 17-18 with the dynamic marking of "pp," use the Gambe 8' and Flute 8' on the Swell with the boxes closed. A "pp" dynamic marking found anywhere else means to close the Swell boxes.

In the sections of mm. 8-11 and 19-22 where a melody occurs with a high obligato (no pedal), play the melody on a soft Reed 8' and the obligato on Flutes 4', 2', and Larigot 1 1/3'. The indications are "mp" and "p."

For the sections of mm. 42-50 and 69-75 where a melody with an accompaniment of both manual and pedal occurs with a dynamic marking of "mp" and "p," play the melody on Flutes 8', 4', and Larigot 1 1/3 with the accompaniment of a String and Celeste 8' with box partially closed. The Pedal plays a soft Flute 16' and 8', or a soft Flute 16' with the String and Celeste 8' coupled in.

Full organ, marked "ffff," include the 32' stops added to the Pedal.

"Ave maris stella"

The "Ave maris stella" is a hymn for Second Vespers at Feasts of the Blessed Virgin Mary throughout the year. The complete chant is found in the Liber Usualis on pages 1074-75. Example 148 below shows the portion of the chant used by Hummel in this movement as well as its division into five motives.

Example 148. Portion of the "Ave maris stella" chant (with motivic division) used by Hummel in this movement.

Form. As in the "Salve Regina," the alternation of three melodic ideas constitutes the material from which the form evolves. In this movement they are: 1) sections based on resultant melodies, predominantly resultant melody I; 2) soft, tranquil sections where the chant melody is heard either in equal rhythms or with ornamentation; and 3) developmental sections where either the chant or resultant melodies are treated with various devices. From these ideas a loosely-constructed arch form is created. The overall form is illustrated in Figure 16 on the following page.

Section	A	B	C	B'	A'
Measures	1-27	28-47	48-70	71-93	94-103
Distribution of Measures	27	19	23	22	9

Figure 16. Hummel, Drei marianische Fresken, Op. 42, Mvt. II, Formal Structure.

Melodic material. The major source of melodic material in this movement is the three resultant melodies. Resultant melodies I and II (Examples 149 and 150) are created in the normal fashion, from motives of the original chant.

Example 149. Drei marianische Fresken, Mvt. II, mm. 1-3 (resultant melody I and its derivation from Motive 1).

Example 150. Drei marianische Fresken, Mvt. II, mm. 17-19 (resultant melody II and its derivation from Motive 2).

For the basis of resultant melody III Hummel uses a different source, a portion of resultant melody I (see Example 149). This four-note motive (labeled RMa), consisting of two

tritones, is presented in successive statements at various
pitch levels, thus creating resultant melody III (Example 151).

Example 151. Drei marianische Fresken, Mvt. II,
   mm. 28-29 (Pedal presentation of resultant
   melody III derived from successive statements
   of the RMa motive).

Of course, the chant melody is also an important melo-
dic source. In this movement Hummel uses longer portions
of the chant melody in the softer, contrast sections. Rather
than the simple motivic presentation, the chant is divided
into two phrases corresponding to the phrases of the original
chant. Phrase 1 is made up of Motives 1-3; phrase 2 is made
up of Motives 4 and 5. Appearances of the chant are heard
not only in a simple, unaltered manner, but also in an im-
provisational, ornamented manner as well.

Resultant arpeggios are also found in the "Ave maris
stella." Example 152 is a resultant arpeggio derived from
Motive 1.

a)

Example 152. Drei marianische Fresken, Mvt. II.
   a) mm. 29-30 (resultant arpeggio from Motive 1)
   b) two pitch levels from which arpeggio is derived).

b)

Example 152, continued.

Two flourish motives, important more for their harmonic value than melodic, are present (Example 153 and 154). The flourish motive in Example 154 is exactly the same as the flourish motive found in the "Salve Regina," employing the same intervals of a tritone and a perfect fourth. This helps give unity to the entire Fresken. The harmonic importance of the two flourish motives will be discussed under Harmonic material.
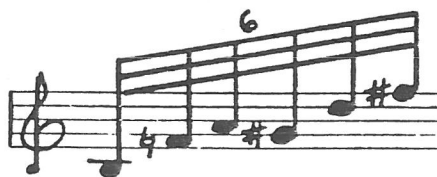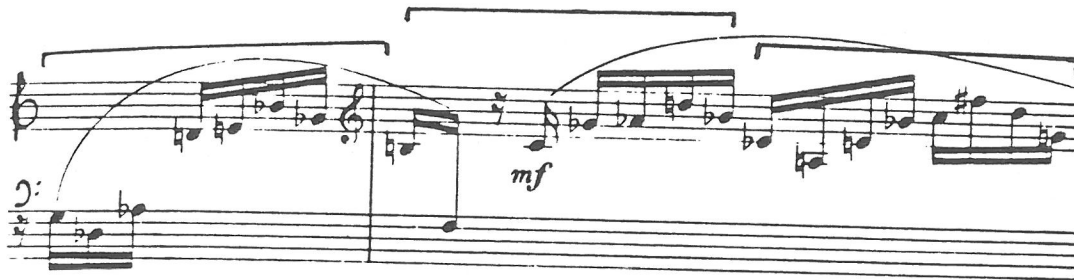

Example 153. Drei marianische Fresken, Mvt. II, m. 9 (flourish motive derived from the intervals of a tritone and major third).
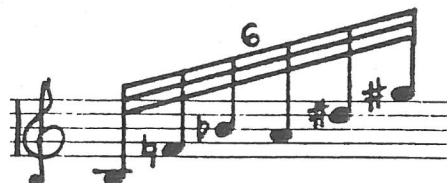
Example 154. Drei marianische Fresken, Mvt. II, m. 69 (flourish motive derived from the intervals of a tritone and perfect fourth).

Rhythm, Meter, Tempo. Rhythmic treatment remains the same as in the first movement: chant melodies presented in equal rhythms, resultant melodies using syncopation, or resultant melodies using dotted rhythms.

Once again, different rhythms are applied to the repetition of melodic ideas, both on a larger, sectional level, as well as at a smaller, phrase level. Resultant melody I, presented in successive repetitions at different pitch levels and in various rhythmic groupings, provides the basis for the C section (Example 155). On the phrase

Example 155. Drei marianische Fresken, Mvt. II,
    mm. 48 (beat three)-49 (Resultant melody I in
    successive repetitions used as a basis for the
    C section).

level, resultant melody III returns as a pedal solo at a sixteenth-note rhythmic level in mm. 65-66 (Example 156).

Example 156. Drei marianische Fresken, Mvt. II,
    mm. 65-67 (Resultant melody III in a new
    rhythmic pattern).

The multimetric approach of his earlier works is continued in the "Ave maris stella." The rate of metric change here does not correlate to the type of material being presented as it did in the first movement.

The "Ave maris stella" contains more tempo indications
than any of Hummel's previous organ works. The initial
tempo marking found in the score is quarter note = 56-60.
The only other metronomic marking is given in measure forty-
seven, corresponding to the beginning of the C section. The
exact marking is Tempo piu mosso (♩ = 112). Other indi-
cations are ritard, piu vivo, poco a poco accel., accel.,
piu mosso, and meno mosso.

Harmonic material. The sources of harmonies used in
the "Ave maris stella" are similar to those of the "Salve
Regina." One finds the verticalization of chant motives as
seen in Example 152 on pages 121-22. In this example, Motive
1 is heard vertically at two pitch levels (G and Db).

The greatest source of harmonic material, however, is
that of the RMa (refer to Example 148 on page 119). This
four-note motive is seen in various inversions as well as
in enharmonic spellings (Examples 157-159).

Example 157. Drei marianische Fresken, Mvt. II,
m. 10 (Left hand chords derived from RMa).

Example 158. Drei marianische Fresken, Mvt. II,
m. 30 (Left hand chords derived from RMa).

Example 159. Drei marianische Fresken, Mvt. II,
     m. 84 (Left hand chords derived from RMa).

The flourish motive shown in Example 153 on page 122
is also heard as a vertical sonority (Example 160). The
same sonority is also used in the parallel presentation of
a chant motive, treatment similar to that of the parallel
major triads of the first movement (Example 161). Example
161 also is an example of augmentation of the chant motive.

Example 160. Drei marianische Fresken, Mvt. II
     m. 32 (Left hand chords derived from the
     flourish motive of m. 9).
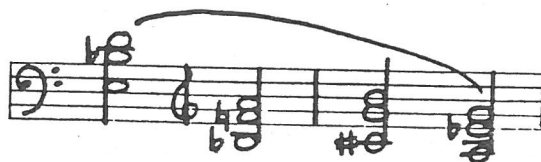
Example 161. Drei marianische Fresken, Mvt. II,
     mm. 20-21 (Left hand chords showing parallel
     presentation of the verticalization of the
   flourish motive of m. 9).

Chords based on the verticalization of notes a whole tone apart are present as they were in the first movement, although relatively few in number (Example 162).

Example 162. Drei marianische Fresken, Mvt. II, mm. 54-55 (Right hand chords derived from notes a whole tone apart).

Texture. For the first time in his organ works, a monophonic texture plays a major role. Forty-two of the one hundred and three measures of the movement are of this texture. There is also a direct correlation between the sections where the resultant melodies are found and the presence of the monophonic textures. In the sections where the chant melody is heard, the texture is homophonic, melody with accompaniment.

Registration and Dynamics. Dynamics range from "ppp" to "fff." Echo motives are found throughout the movement. Resultant melody I (mm. 1-3) is first heard at "mf" and then immediately is echoed at "pp" (mm. 4-6). Small motives are treated in a similar manner (Example 163).
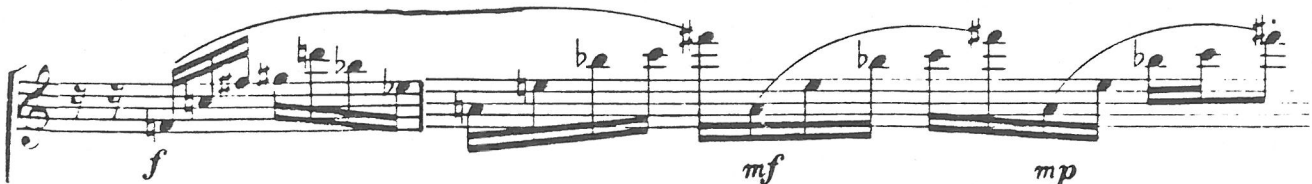
Example 163. Drei marianische Fresken, Mvt. II, mm. 52 (beat 3)-53.

Once again the registrations are taken from the Kaunzinger recording listed in Appendix D. The louder sections, labeled "f," "ff," and "fff," are registered as indicated in the previous movement. Other indications are as follows:

1) for sections marked "mf" with a "pp" echo (resultant melody I with echo--mm. 1-6, 11-19, 24-27), use a Reed 8' on the Swell with Tremulant; close the boxes for the "pp;" use Flutes 16' and 8' for the pedal solo;

2) for the sections marked "mp" with "p" (the chant melody with a cluster or chordal accompaniment--mm. 9-10, 20-23, 30-34, 69-70, 83-93, 94-98), play the chant melody on a Flute 8' with Tremulant, the accompaniment on a String 8' alone or with Celeste 8';* (A softer registration is also possible where boxes are available.)

*Although a Celeste stop is rarely found on the Neo-Baroque organ, the organ on which this piece was recorded does have such a stop. As Hummel himself supervised the recording, the writer assumes that the use of the Celeste 8' stop is acceptable.

3) for the sections marked "mf" in alternation with "f" (arpeggios--m. 46, or sixteenth notes and echo--mm. 48-57), use Flutes 8' and 4' for the "mf" and Flutes 8', 4', and 2' for the "f;"

4) for the section marked "mf" against "pp" (mm. 99-100), use the Swell Reed 8' as in the beginning;

5) for sections marked "mp" alternating with "mf"
(the arpeggios of mm. 80-83), use Flutes 8' and 4' on the
manuals with Flutes 16' and 8' on the <u>Pedal</u> (Use boxes
partially closed and then open for the "mf" sections); and

6) for the ending section marked "ppp" (mm. 101-103),
use the Celeste 8' on the <u>Swell</u> with Flutes 16' and 8' on
the <u>Pedal</u>, <u>or</u> use the Celeste 8' on the <u>Swell</u> coupled to the
Flute 16' on the <u>Pedal</u>.

"Regina caeli"

The third movement of the Drei marianische Fresken
"Regina caeli," is also based on a BVM antiphon used at Compline.
The complete chant is found in the Liber Usualis on page 243.
The portion of the chant used by Hummel, as well as its di-
vision into seven phrases, is shown in Example 164.

Example 164. Portion of the "Regina caeli" chant
used by Hummel in this movement.

Form. The "Regina caeli" is a free, improvisatory
movement with no set formal structure. As in the previous
two movements, the form evolves from the alternation of
different musical ideas. In this instance, five ideas are
present: 1) a fanfare section which is based on the first

phrase of the chant; 2) a manual ostinato pattern based on Motive 1 and usually accompanied by a phrase of the chant; 3) a unison embellishment figure derived from a pedal extension of Phrase 1 (fanfare section); 4) an arpeggio figure similar to those of the previous two movements (intervals of the tritone and perfect fourth); and 5) a soft, tranquil contrast section, where the entire chant is presented as a cantus firmus in the pedal. Examples of these five ideas will be illustrated under the various sections to follow. Figure 17 on the following page shows the formal structure of the "Regina caeli."

Melodic material. One interesting feature of this movement is the absence of resultant melodies. Whereas the second movement concentrates heavily on resultant melodies and their development, the "Regina caeli" concentrates on the presentation of the seven phrases of the chant (refer to Example 164 on page 129) with various accompaniments.

As in the first movement, the chant is heard in its entirety in the contrast section (mm. 126-141). The chant is found as a cantus firmus in the pedal in a pattern of equal rhythms, quarter notes.

Individual phrases of the chant are also used as a melodic source. Here, Motive 1 (the "Regina caeli" portion of Phrase 1) is applied to an ostinato figure (Example 165). This figure is always found in the left hand as an accompaniment to a phrase of the chant.

| Section	Fanfare Phrase 1	Ostinato Mot. 1	Fanfare Phrase 1	Embellmt.	Arpeggio	Ostinato Mot. 1	Arpeggio	Embellmt.
Measures	1-8	2-26	27-33	34-43	44-56	57-64	65-81	82-91
Comments	Pedal embellishmt. figure	Phrase 1 (Right Hand)	Pedal embellishmt. figure		Phrase 2 (Pedal)	Phrase 3 (Right Hand)	Phrase 4 (Pedal)	

Section	Arpeggio	Ostinato Mot. 1	Arpeggio	Arpeggio	Fanfare Phrase 1	Contrast	Synthesis	Coda Embellmt. material
Measures	92-99	100	101-107	108-117	118-125	126-141	142-147 148-157	158-169
Comments	Phrase 5 (Pedal)		Phrase 6 (Pedal)	Phrase 7 (Pedal)	Pedal embellishmt. figure	All 7 phrases	material from all sections heard	mm. 167-169-- Phrase 7

Figure 17. Hummel, Drei marianische Fresken, Op. 42, Mvt. III, Formal Structure.

a)

Re- gi- na cae- li

b)
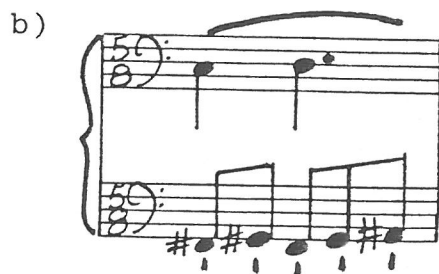
Example 165. Drei marianische Fresken, Mvt. III,
a) Motive 1 b) m. 9 (Ostinato melody derived
from Motive 1).

An embellishment figure appears at the end of the pedal
presentation of Phrase 1 in the fanfare section (m. 7). This
figure (played in octaves with double pedal) is used as a
source of melodic and harmonic material (Example 166).
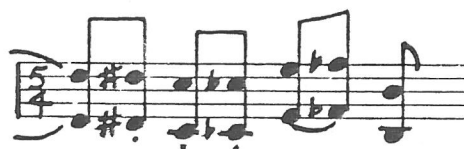
Example 166. Drei marianische Fresken, Mvt. III,
m. 7 (Embellishment figure).

Various formal sections, based on the embellishment, are
found throughout the movement. Generally, the embellishment
is heard in octaves in the manuals. Phrases of the chant are
not heard in these sections. (Example 167). The coda presents
the figure in its original motive (right hand) against its
inversion (left hand) against an ostinato figure (pedal)
(Example 168).

Example 167. <u>Drei marianische Fresken</u>, Mvt. III,
mm. 34-35 (Embellishment section material).

Example 168. <u>Drei marianische Fresken</u>, Mvt. III,
mm. 161-162 (Coda section derived from the
embellishment figure).

Another very important melodic idea, common to the
other chant-based works, is found in the movement. This
idea, the arpeggio figure, is also the basis for formal
sections. The figure is an outgrowth of melodic material
found in measure thirty-seven of the previous embellishment
section (Example 169). This melodic segment and its arpeg-
giated derivation (Example 170) contain the intervals of
the tritone and perfect fourth. This figure has already
been found in the previous two movements as flourish motives,

as well as arpeggios. The appearance of such material in
all three movements gives an overall unity to the _Fresken_.

Example 169. _Drei marianische Fresken_, Mvt. III,
m. 37 (Melodic material from which the arpeggio
figure is derived).

Example 170. _Drei marianische Fresken_, Mvt. III,
m. 44 (Arpeggio figure composed of the intervals
of a tritone and a perfect fourth).

Rhythm, Meter, Tempo. The "Regina caeli" continues
in the vein of the previous two movements as a multimetric
work. Sections that contain the embellishment figure or
the ostinato figure do not contain metric changes. These
changes occur in the fanfare and arpeggio sections. Sur-
prisingly, the contrast section, where the seven phrases of
the chant are presented in equal rhythms, also lacks much
change of meter.

The use of the _ostinato_, common in Hummel's other
organ works, is also employed here. Entire sections are
built on the repetition of eighth notes in a 2 + 3 pattern.

As is seen in Example 165 on page 132, the pattern is placed in a $\frac{5}{8}$ meter.

The opening tempo marking in the score calls for Vivace (♩ etwa/about 116-120). Other indications appear such as lento (m. 140), più lento (m. 157), and meno mosso (m. 126). Ritards and breath marks are found at cadences and ends of sections. In m. 167 of the Coda, where one last statement of Phrase 7 of the chant is heard, Hummel calls for breit (etwa halbes Tempo/half speed).

Harmonic material. Several sonorities are heard in this movement. The tertian sonorities of the first movement return here, once again in the form of major triads. As in the first movement, these major triads are used in parallel motion in the presentation of portions of the chant. Here, however, the usage is extended to parallel motion of major triads on two pitch levels as well (the roots of the major triads being a major sixth apart) (Example 171).

Example 171. Drei marianische Fresken, Mvt. III, m. 2 (Parallel major triads at two pitch levels).

The arpeggio figure is also given a vertical application (Example 172).

Example 172. <u>Drei marianische Fresken</u>, Mvt. III,
    m. 45 (Verticalization of the arpeggio figure
    in the hands).

New sonorities are also created by the application of
verticalization to the embellishment figure. In this case,
not all of the notes present in the figure are heard at one
time. Instead, the process of verticalization occurs over
a period of two or more chords. The resulting sonorities
are chord clusters whose notes are a whole tone apart
(Example 173).

Example 173. <u>Drei marianische Fresken</u>, Mvt. III,
    mm. 23-24 (Verticalization of the embellishment
    figure and its derivation).

The tritone inverval, extracted from the last two notes of the embellishment figure, becomes an accompanimental figure to the chant in the contrast section (Example 174).

Example 174. *Drei marianische Fresken*, Mvt. III, m. 126 (Right hand accompanimental figure).

Texture. A homophonic texture dominates the "Regina caeli." This seems logical as the presentation of the seven phrases of the chant is of the primary importance.

Registration and Dynamics. The louder dynamic levels of the previous two movements also apply here. Other registrations are presented below.

1) For the ostinato figure with chant melody of mm. 9-21, 56-64, and 100-107 where the dynamic marking of "mf" appears, play the chant melody on a biting Reed 8' such as a Schalmei, Krummhorn, or Regal. The embellishment figure in the pedal requires a pedal reed 4' or a manual reed coupled to the Pedal at the proper pitch level.

2) When the chant is used in the pedal as the cantus firmus, as in mm. 126-137, Hummel gives one of his few registration indications. Play the cantus firmus on Reed 8', the left hand on Flutes 8' and 2', and the right hand on Flutes 8', 1 3/5', and 1'. When the left hand registration changes to "pp" in mm. 138-139, use Flute 8'.

3) When the embellishment figure is presented in augmentation in mm. 140-141 with the dynamic marking of "ppp,"

use <u>Swell</u> String and Celeste 8' with the box closed. On
the <u>Pedal</u> use the Flute 16' with a soft 8' <u>or</u> the <u>Swell</u>
coupled to the Flute 16' alone.

4) In m. 159 where the marking of "ffff" occurs, use a
32' flue stop in the <u>Pedal</u>, if available. Use the pedal
reed 32' for the final embellishment figure in m. 168.