

Structuur

Generiek	0:00:43,760	<i>Marker-5</i>	0:01:02,240	Intro
Deel 1	0:01:46,000	<i>Marker-10</i>	0:08:38,640	Expositie
Scene 1a	0:01:46,000	<i>Marker-10</i>	0:04:39,720	Thema 1? Voorstelling Allan + Usher
Scene 1b	0:06:25,720	<i>Marker-58</i>	0:02:13,400	Thema 2 & 3? Voorstelling Roderick & Madeleine
Scene 1c	0:08:39,120	<i>Marker-89</i>	0:01:45,520	Aankomst in Usher
Deel 2	0:10:24,640	<i>Marker-104</i>	0:11:54,160	Diner
Scene 2a	0:10:24,640	<i>Marker-104</i>	0:04:45,960	Médecin
Scene 2b	0:15:10,600	<i>Marker-141</i>	0:03:50,960	Performance
Scene 2c	0:19:01,560	<i>Marker-211</i>	0:03:17,240	"lourde hérédité"
Deel 3	0:22:18,800	<i>Marker-236</i>	0:08:53,240	The Oval Portrait
Scene 3a	0:22:18,800	<i>Marker-236</i>	0:01:55,360	Vorbereiding schilderen
Scene 3b	0:24:14,160	<i>Marker-260</i>	0:02:16,560	Eerste golf
Scene 3c	0:26:30,720	<i>Marker-302</i>	0:03:05,520	Tweede golf
Scene 3d	0:29:36,240	<i>Marker-333</i>	0:01:35,800	Overlijden
Deel 4	0:31:12,040	<i>Marker-355</i>	0:08:08,440	Kist
Scene 4a	0:31:12,040	<i>Marker-355</i>	0:03:19,840	Magnetisme
Scene 4b	0:34:31,880	<i>Marker-378</i>	0:02:06,720	"Elle ne me quittera pas!"
Scene 4c	0:36:38,600	<i>Marker-721</i>	0:02:41,880	"J'interdis qu'on la cloue!"
Deel 5	0:39:20,480	<i>Marker-413</i>	0:06:54,000	Begrafenisstoet
Scene 5a	0:39:20,480	<i>Marker-413</i>	0:01:53,320	Te land
Scene 5b	0:41:13,800	<i>Marker-438</i>	0:00:52,680	Te water
Scene 5c	0:42:06,480	<i>Marker-448</i>	0:02:23,680	Crypte
Scene 5d	0:44:30,160	<i>Marker-466</i>	0:01:44,320	"lourde hérédité" voltrekt zich
Deel 6	0:46:14,480	<i>Marker-489</i>	0:24:06,840	Finale
Scene 6a	0:46:14,480	<i>Marker-489</i>	0:01:51,480	stilte Monotonie
Scene 6b	0:48:05,960	<i>Marker-513</i>	0:02:58,760	Onrust
Scene 6c	0:51:04,720	<i>Marker-553</i>	0:01:24,800	Aandrang tot schilderen
Scene 6d	0:52:29,520	<i>Marker-747</i>	0:02:24,120	Ombre
Scene 6e	0:54:53,640	<i>Marker-580</i>	0:02:45,000	"L'entends tu maintenant?"
Scene 6f	0:57:38,640	<i>Marker-606</i>	0:02:14,040	Les ombres se cherchent
Scene 6g	0:59:52,680	<i>Marker-623</i>	0:01:47,280	Kist gaat open

Scene 6h	1:01:39,960	Marker-638	0:03:33,760	Sluier vertrekt
Scene 6i	1:05:13,720	Marker-772	0:04:05,200	apothese
Scene 6j	1:09:18,920	Marker-801	0:01:02,400	happy end

Drie blokken:

- **intro + deel 1 + deel 2 = 0:21:35,020**
- **deel 3 + deel 4 + deel 5 = 0:23:55:640**
- **deel 6 = 0:24:06.840**

Deel 1:

- Scene 1a: Allan is eenvoudig man, bezorgd; in café argwaan voor vreemden, nors, later angst en verschrikking voor Usher
- Scene 1b: ancient family; his reserve excessive and habitual, peculiar sensibility of temperament, passionate, studious, austere, and having already a bride in his Art; he was a passionate and wild and moody man, who become lost in reveries; a young girl just ripening into womanhood, a maiden of rarest beauty, full of glee, all light and smiles, and frolicsome as the young fawn, hating only the Art which was her rival; the almost magical melody, modulation, distinctness and placidity of her very low voice; she was humble and obedient; she, the outward calm, was the most violently a prey to the tumultuous vultures of stern passion
- Scene 1c: Usher is melancholisch, a sense of insufferable gloom, sorrowful impression; Allan's superstition, a pestilent and mystic vapour, dull, sluggish, faintly discernible, and leaden-hued; old wood-work which has rotted for long years; huis: vague sentiments, furniture profuse, comfortless, antique and tattered, no vitality, an atmosphere of sorrow

Deel 2:

- Scene 2a: huis: vague sentiments, furniture profuse, comfortless, antique and tattered, no vitality, an atmosphere of sorrow; onthaal at first overdone cordiality, later perfect sincerity; Roderick superstitious impressions, mansion has obtained over his spirit an effect upon the morale of his existence, his action was alternatively vivacious and sullen, his voice varied from a tremulous indecision to that species of energetic concision and hollow-sounding enunciation, excessive nervous agitation, morbid acuteness of the senses, FEAR; Allan a feeling half of pity, half of awe, busied in earnest endeavours to alleviate the melancholy of his friend, perceives the more bitterly the futility of all attempt at cheering; Madeline as a shadow, the dear music of her low sweet voice wanneer zij passeert
- Scene 2b: "Nor hear it?" wanneer wind opsteekt; Roderick passionate devotion to musical science; we listened, as if in a dream, to the wild improvisations of his speaking guitar, fantastic performances, impromptus, wild fantasias, he not unfrequently accompanied himself with rymed verbal improvisations; The Haunted Palace: verval van de natuur als symbool voor het verval van Usher: the gradual, yet certain condensation of an atmosphere of their own about the waters and the walls
- Scene 2c: Roderick voelt passie tot schilderen, stuurt Allan ongedurig wandelen; Allan medelijden met eenzaamheid Roderick, ook bezorgd

Deel 3:

- Scene 3a: Roderick bereidt verheugd schildersessie voor; Allan verkent mistroostige omgeving en belandt nietsvermoedend aan crypte
- Scene 3b: Roderick took a fervid and burning pleasure in his task to depict her who so loved him, he took glory in his work, he had grown wild with the ardor of his work, he turned his eyes from canvas merely, even to regard the countenance of his wife, he would not see that the tints which spread upon the canvas were drawn from the cheeks of her who sate beside him; she was humble and obedient, grew daily more dispirited and weak, she smiled uncomplainingly; the light withered the health and the spirits of his bride

- Scene 3c: the spirit of the lady again flickered up as the flame within the socket of the lamp; klokkentoren roept Allan terug, kondigt haar dood aan en anticipeert apotheose
- Scene 3d: Roderick in extase en trance, grew tremulous and very palid and aghast and crying with loud voice, then turned suddenly to regard his beloved, she was dead!

Deel 4:

- Scene 4a: Roderick metaphysical investigation (geleerd van haar), he struggled desperately in spirit with the grim Azrael; physician obtrusive and eager inquiries
- Scene 4b: Roderick was fully impressed with the strength of her affection, the overflowing of a heart whose more than passionate devotion amounted to idolatry
- Scene 4c: Madeline mockery of a faint blush upon the bosom and the face; Roderick weigert dood te accepteren

Deel 5:

- Scene 5a: the remote and exposed situation of the burial-ground of the family; cf 1c Usher is melancholisch, a sense of insufferable gloom, sorrowful impression; cf 4c Roderick ten prooi aan vertwijfeling
- Scene 5b: idem
- Scene 5c: crypte had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation, it was small, damp, and entirely without means for admission of light, lying at great depth, it had been used as a deposit for powder, as a portion of its floor, and the whole interior were carefully shielded with copper, the door of massive iron; certain obtrusive and eager inquiries of her medical men; Roderick desperate; Allan dwingt hem met zachte hand
- Scene 5d: wild influences of his own fantastic, yet impressive superstitions, old wood-work which has rotted for long years; kikkers? En uil? En ei?; the door, of massive iron caused an usually sharp grating sound

Deel 6:

- Scene 6a: monotonie, stilte; klok? Long hours during which I counted the rushing vibrations of the steel torture, I gasped and struggled at each vibration
- Scene 6b: mental disorder changed, ordinary occupations were neglected or forgotten, hurried unequal and objectless step, as if listening to some imaginary sound, a tremulous quaver, as if of extreme terror, habitually characterized his utterance
- Scene 6c: Roderick voelt aandrang tot schilderen, maar durft niet; Allan doet alsof hij leest, maar observeert bezorgd; pendulum neemt schrikwekkende proporties aan
- Scene 6d: nacht, onweer, electrisch geladen: the exceeding density of the clouds, perceiving the life-like velocity with which they flew, without passing away into the distance; Allan irrepressible tremour, an incubus of utterly causeless alarm; certain low and indefinite sounds which came, through the pauses of the storm, at long intervals; the glooming furniture of the room, tortured into motion by the breath of a rising tempest, frequent and violent alterations in the direction of the wind, intense sentiment of horror
- Scene 6e: natuur komt in beweging; Roderick his countenance was cadaverously, a species of mad hilarity in his eyes –an evidently restrained hysteria in his whole demeanour, “I heard her first feeble movements in the hollow coffin. I heard them –many, many days ago”; stormklokken (alsof ze bediend werden door Madeline); agitated vapour glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation; wonder and extreme terror, sensitive nervousness; gusts entering, terror and beauty; uil?; Allan tracht te kalmeren: these appearances are merely electric phenomena, they have their ghastly origin in the rank misasma of the tarn
- Scene 6f: Allan: you must not –you shall not behold this!; Madeline had revived after her entombment
- Scene 6g: Allan lectuur Ethelred en de kluizenaar, spannend; echo's vanuit doods-kist; Roderick sensitive nervousness, lips trembled as if he were murmuring inaudibly, wide and rigid opening of the eyes, measured rocking movement; doods-kist valt en breekt open
- Scene 6h: Allan lectuur gevecht met de draak en verovering schild, heroisch; Roderick idem; Madeline staat op uit kist, haar sluier krijgt afdruk van haar gelaat

- Scene 6i: Roderick en Allan vluchten naar buiten, Roderick agitated “We have put her living in the tomb! Said I not that my senses were acute?” “Do I not distinguish that heavy and horrible beating of her heart?”; Madeline komt naderbij, Crypte stort in, geest verlaat schilderij, huis stort in (a mighty walls rushing asunder, a long tumultuous shouting sound like the voice of a thousand waters); and the deep and dark tarn at my feet closed sullenly and silently over the fragments of the “House of Usher”
- Scene 6j: Madeline valt in armen Roderick; Allan brengt iedereen in veiligheid; uil blijft

Probleem: bijna in elke scene meerdere standpunten/personages/emoties tegelijkertijd -> muziek kiest standpunt van ‘afwezige’ personage:

- Scene 1a: Allan denkt aan Roderick, de verpersoonlijking van wat de dorpsbewoners verafschuwen -> angst
- Scene 1b: Madeline, uitgedoofd temperament, onderdrukte passie verborgen onder gelaten onderdanigheid (Tempo di Minuetto?)
- Scene 1c: stilte? -> valt plat -> enkel harmonie loopt door
- Scene 2a: Huis leeft, kraken en wind
- Scene 2b: Haunted Palace (verval natuur)
- Scene 2c: Haunted Palace = House of Usher (verval arbre généalogique)
- Scene 3a-b-c-d: Metaphysical kracht eist nieuw slachtoffer
- Scene 4a-b-c: Physician (Magnetisme), diabolische figuur die alles ‘controleert’
- Scene 5a-b-c-d: Madeline in doodskist
- Scene 6: Physician + House of Usher die samenspannen

Samengevat per deel geeft dit volgende texturen:

- **Deel 1:** expositie Roderick (eccentric, austere, moody; his voice varied from a tremulous indecision to that species of energetic concision and hollow-sounding enunciation; Fuxiaans metrum, met fade-in en fade-out van melodieën) en Madeline (outward calm, humble and obedient, suppressed passion; the almost magical melody, modulation, distinctness and placidity of her low voice; Fuxiaans metrum, met fade-in en fade-out van melodieën, harmonisch ritme regelmatig dan Roderick maar met grotere spanningsverschillen); scene 1c enkel harmonieën, geen melodie (0:08:38,640):
 - o Moderato assai \downarrow_{100} in achtsten
 - o Harmonisch spectrum vulkaan (stromb.wav) morphing naar water (waterdraining.au) 0% - 15% - 35%, resp. 8, 7 en 8 noten per octaaf
 - o Monodie: melodie Roderick heterofone gestes, Madeline parallel organum; harmonisch ritme vanuit Markov-chains camerastandpunten en shot-duurtijden; mengtimbre Roderick voyageert snel doorheen orkest (hout, koper, percussie en strijkers), Madeline veel rustiger vnl lage strijkers, harp en kopers
- **Deel 2:** verval, desolaat (the gradual, yet certain condensation of an atmosphere of their own about the waters and the walls) (0:11:54,160):
 - o Lento \downarrow_{42} in achtsten
 - o Harmonisch spectrum water (waterdraining.au); 9 noten per octaaf
 - o Heterofonie vanuit stochastische micropolyphonie in slow motion; time-stretching vanuit Markov-chains shot-duurtijden; melodie vanuit markov-chain melodieën deel 1; langzaam verschuivend Fuxiaans harmonisch ritme, puls = resolutie; timbre vnl lage houten en lage percussie, langzaam verschuivend stereofonisch effect
- **Deel 3:** metaphysical krachten (chaotic world, at first vivid delight, vast triumph, all that is ethereal in hope, a long gorgeous and all untrodden path, a wisdom too divinely precious not to be forbidden) (0:08:53,240):
 - o Allegro leggiero \downarrow_{138} in triolen
 - o Harmonisch spectrum wind (wind01.wav); 11 noten per octaaf
 - o Langzaam verschuivende shifting patterns; op de rand tussen homofoon en polyfoon; verschuivingen vanuit Markov-chains camerastandpunten en shot-duurtijden; pattern vanuit markov-chain totale klankwolk deel 2; harmonisch ritme sneller en onvoorspelbaarder; timbre vnl hoge houten en strijkers, antifonaal stereofonisch effect
- **Deel 4:** diabolisch, cynisch, als een marionettentheater (0:08:08,440):

- Moderato diabolico ♩=102 in achtsten
- Harmonisch spectrum vuur (kiva.au); 13 noten per octaaf
- serieel opgebouwde polyfonie in Klangfarben; serie vanuit markov-chain resulting pattern deel 3; polyfonie vanuit Markov-chains camerastandpunten (start transposities) en shot-duurtijden (start duurtijden reeks); harmonisch ritme per achtste en ook serieel?; timbre vnl hoge kopers en hoge percussie; pointillistisch stereofonisch effect
- **Deel 5:** mistroostig, onderdrukte passie, opkomende wraakgevoelens? (0:06:54,000):
 - Marcia funebre – Andante ♩=54 in achtsten
 - Harmonisch spectrum lava (lavamud.wav); resp. 9, 10, 12 en 14 noten per octaaf
 - Imitatief polyfoon passacaglia met Cantus Firmus techniek; Basso continuo vanuit markov-chain totale polyfonie deel 4, canon vanuit Markov-chains camerastandpunten (transposities) en shot-duurtijden; harmonisch ritme cf 1b met grote spanningscurve, climax in 5c; abrupt einde; timbre orgelmixturen, symmetrisch stereobeeld aan beide kanten
- **Deel 6:** Alles geht los! (0:24:06,840):
 - Lento – Poco a poco più agitato – Allegro Molto
 - Harmonisch spectrum aardbevingen (quake2.wav – equake5.wav – earthq.au – EarthQuake.wav)
 - harmonisch ritme in versnelling per scene, in vertraging scene 6j
 - timbre zeer heterogene klankgroepen in verbrokkeld (stroboscopisch?) stereobeeld
 - 6a-b-c
 - Lento ♩=42 in achtsten
 - Harmonisch spectrum aardbeving (quake2.wav); 5 noten per octaaf
 - Monodie op basis van “Low and infinte sounds at long intervals”
 - 6d-e-f
 - Andante ♩=54 in achtsten
 - Harmonisch spectrum aardbeving (equake5.wav); 9 noten per octaaf
 - micropolyfonie
 - 6g-h
 - Moderato ♩=83 in triolen
 - Harmonisch spectrum aardbeving (earthq.au); 13 noten per octaaf
 - shifting patterns
 - 6i
 - Allegro ♩=138 in achtsten
 - Harmonisch spectrum aardbeving + vuur (earthq.au + kiva.au); 17 noten per octaaf
 - polyfone Klangfarben
 - 6i
 - Moderato ♩=96 in zestienden
 - Harmonisch spectrum aardbeving(EarthQuake.wav); 21 noten per octaaf
 - Collapse

Metrisch geeft dit per scene:

scene	muzikale duurtijd	start DP (maat.tijd)	stop DP (maat.tijd)	verschil (maat.tijd)	aantal kwartnoten	tempo
1a	0:05:06,600	0034.1	0161.4	127.3	511	100
1b	0:01:51,000	0171.1	0217.2	046.1	185	100

1c	0:01:45,520	0217,2	0262,2	045.0	176	100
2a	0:04:45,714	0262.2	0312.2	050.0	200	42
2b	0:03:51,428	0312.2	0352.4	040.2	162	42
2c	0:02:52,857	0357.1	0387.2	030.1	121	42
3a	0:01:55,217	0387.2	0453.3	066.1	265	138
3b	0:02:16,087	0453.3	0532.1	078.2	313	138
3c	0:03:05,652	0532.1	0638.4	106.3	427	138
3d	0:01:35,652	0638.4	0693.4	055.0	220	138
4a	0:03:09,412	0699.4	0780.2	080.2	322	102
4b	0:02:07,059	0780.2	0834.2	054.0	216	102
4c	0:02:41,765	0834.2	0903.1	068.3	275	102
5a	0:01:53,333	0903.1	0928.3	025.2	102	54
5b	0:00:52,222	0928.3	0940.2	011.3	47	54
5c	0:02:24,444	0940.2	0972.4	032.2	130	54
5d	0:01:44,444	0972.4	0996.2	023.2	94	54
6a		tacet	tacet	tacet	tacet	tacet
6b	0:03:11,429	1019.1	1052.3	033.2	134	42
6c	0:01:24,286	1052.3	1067.2	014.3	59	42
6d	0:02:20,727	1068.1	1100.2	032.1	129	55
6e	0:02:44,727	1100.2	1138.1	037.3	151	55
6f	0:02:14,182	1138.1	1168.4	030.3	123	55
6g	0:01:25,301	1173.1	1202.3	029.2	118	83
6h	0:03:13,735	1209.1	1276.1	067.0	268	83
6i	0:04:05,217	1276.1	1417.1	141.0	564	138
6j	0:01:02,500	1417.1	1441.2	024.1	97+3	96