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Vanessa L. Devett
Messiah University

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VANESSA L. DEVETT

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PART ONE: The Renaissance Era

Ave Maria 4

Ave Maria

Robert Parsons (c.1535-c.1571)

SAATBar.B, *a cappella* (4')

Publisher: Oxford University Press

Difficulty: 4

Composer

Parsons was an English Renaissance composer who made major contributions to mostly sacred vocal music of the sixteenth century. He was a Gentleman at the Chapel Royal, which was the designation for the highest rank of singer and musician one could attain.[1] Many prominent musicians were employed at the Chapel Royal at that time. He also contributed a smaller segment of secular and instrumental works. He made these contributions despite his relatively short life, as suggested in Robert Dow's eulogy which read, "Parsons, you were so great in the springtime of life, How great you would have been in the autumn, had not death intervened."[2] His life ended in a tragic drowning accident in the River Trent.

Composition and Historical Perspective

This sacred, Latin motet was presumably written in the 1550s during Queen Mary's reign in England. The piece is an example of *prima prattica* style, following classic rules of counterpoint. Composers of this era in England remained isolated and relatively unaffected by *seconda prattica* developments happening abroad in Europe at the time. However, Parsons wrote pieces in both Latin and English, perhaps a reflection of the Reformation.

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[1] Dennis Shrock, *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 136.

[2] Philippe Oboussier, "Parsons, Robert (i)," *Grove Music Online*, (in *Oxford Music Online*. Oxford University Press), accessed March 2, 2015, http://www.oxfordmusiconline.com/subscriber/article/grove/music/20960.

As a prime example of *prima prattica*, this piece possesses a rich polyphonic texture, utilizing imitation, and creating sonorous suspensions, prepared and resolved of dissonance. The Latin text is taken from an abridged version that was approved by the Council of Trent.[3]

Technical Considerations

This piece is available in multiple voice part arrangements, and is therefore suitable for many different choral settings. The *a cappella* setting requires vertical tuning and listening across voice parts. Breathing should be staggered as phrases overlap. The use of dynamics and attention to text stress to shape melodic lines is integral to a successful performance of this piece, as it was originally written without barlines. Many *hemioli* are created with the injection of barlines, putting an emphasis on the text and diminishing the importance of keeping strict time. This piece should have a *rubato* feeling as tension is created and released through the interaction of vocal lines. The ranges and *tessiture* of each line lie in a comfortable place. However, the tenor line descends to the low end of its range during the, 'Amen' section.

Stylistic Considerations

The piece should be sung in a way that is stylistically appropriate to the Renaissance time period: with a straight tone that is clear and forward-focused, containing no vibrato. Sustained notes should contain spin and forward movement. This style of singing supports clarity and pure tuning of pitches.[4] The *cantus firmus* that Parson utilized can often be found in the bass line as well as occasionally in the soprano line. Text is melismatic as well as syllabic in certain places. Melodic lines have a rising and floating effect achieved through sustained notes.

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[3] Choral Public Domain Library, "Ave Maria: Robert Parsons," accessed March 11, 2015, http://www3.cpdl.org/wiki/index.php/Ave_Maria_%28Robert_Parsons%29.

[4] Steven Plank, *Choral Performance: A Guide to Historical Practice* (Lanham, MD: Scarecrow Press, 2004), 20.

The closing 'amen,' section employs a descending melodic line, creating an arching effect from beginning to end, and giving the piece a sense of closure. Melodic shaping and vertical tuning with emphasis on resolving dissonances will help determine the flow of the piece.

Form and Structure

The text shapes the form of this piece. Each phrase of text is repeated, creating a meditative mood. The piece carries through in point of imitation. The mathematical structure can be seen in the soprano line in the first half of the piece; it ascends stepwise in a sequence with each successive phrase up to measure thirty-one.

Part A: mm.1-12 (Ave Maria)

Part B: mm.13-21 (gratia plena)

Part C: mm.21-31 (dominus tecum)

Part D: mm.32-40 (benedicta tu in mulieribus)

Part E: mm.40-58 (et benedictus fructus ventris tui)

Part F: mm.59-end (Amen)

Text

Latin:	English Translation:
Ave Maria, gratia plena,	Hail Mary, full of grace,
Dominus tecum;	the Lord is with thee;
benedicta tu in mulieribus,	blessed art thou among women,
et benedictus fructus ventris tui.	and blessed is the fruit of thy womb.
Amen	Amen.

PART TWO: The Baroque Era

Messiah: For Unto Us a Child Is Born

George Fredrick Handel (1685-1759)

SATB Chorus and Piano (4'33")

Publisher: Novello & Company Limited, Ed. Watkins Shaw

Difficulty: 4

Composer

George Frideric Handel was a German-born, English composer most well-known for his operas and oratorios. A composer during the Baroque and Classical era, his music is characterized by classical form, lyric melodic line, and highly developed counterpoint. He is also known for long, melismatic passages. Handel is credited with creating the English Oratorio style. His musical influences include German, Italian, and English music. He was an internationally celebrated composer in his day, writing music, both sacred and secular, in all classical genres. He worked throughout Europe for the church as well as for royalty and nobility. He wrote songs in German, English, Italian, French, Spanish, and Latin. Handel often borrowed musical ideas from other composers as well as from his own previous works. Some of his most well-known works include his instrumental suite, *Water Music,* and his many oratorios based on biblical characters such as *Judas Maccabeus* and *Saul.* His most famous oratorio remains *Messiah.*

Handel was born in Halle, Germany. As a boy, he learned to play multiple instruments from his teacher, Friedrich Wilhelm Zachau, including organ, harpsichord, violin, and oboe, as well as the rudiments of theory and composition.[5] He attended the University of Halle to begin

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[5] David W. Barber and David C. Donald, *Getting a Handel on Messiah*. (Toronto: Sound and Vision, 1994), *eBook Collection (EBSCOhost)*, EBSCO*host* (accessed July 2, 2014), 19.

studying law but quickly abandoned this idea to study music. He had a great affinity for opera, and the rest of his life was spent in the great opera cities of Europe; first in Hamburg, then various cities in Italy, and England.[6] His first publicly performed opera was written in Hamburg in 1704 at the age of seventeen. He moved to Rome in 1707 to experience the musical flavors of Italy where he was employed by various cardinals of the Roman Catholic Church. The church again employed him when he moved to London.

In 1727, he became a naturalized citizen of England. There he established the Royal Academy of Music to support the production of Italian opera in England. As the popularity of Italian opera dwindled, he focused his efforts on creating English oratorios that continued to dominate his output and bring him acclaim. Handel never married, although he was engaged several times. Near the end of his life, he lost his eyesight which hindered further composition, but he was able to continue supervising the production of his oratorios until his death.[7]

Composition

As Italian opera was falling out of favor in England, Handel decided to concentrate his efforts on developing oratorio style. *Messiah* is a sacred Oratorio that is characterized as a large work for orchestra, soli, and chorus to be performed in a concert setting. Much like opera, it contains arias, recitatives, and choruses, but lacks theatrical action. Handel had written a number of oratorios that were not well received by his usual audience, the Italian, opera loving crowd, because they were unaccustomed to the genre. *Messiah* was composed in 1741 and premiered in Dublin, Ireland in 1742 at a benefit concert following a scheduled concert series.

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[6] Anthony Hicks, "Handel, George Frideric," in *Grove Music Online* in *Oxford Music Online*, (Oxford University Press), accessed July 2, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060.
[7] Ibid.

The libretto was compiled, in collaboration with Handel's friend, Charles Jennens, of selections of Old and New Testament scripture from the King James Version. The scriptures are a meditation on the being of Christ. The great success it received in Ireland gave Handel the confidence to believe he could continue to find success as an oratorio composer in England.

Historical Perspective

The London premiere was in 1743 during the season of Lent. The first performances were not immediately well received, due to the fact that they were held in theaters rather than churches, which were considered by many people of that day to be places of ill repute. The performance of this sacred work in a secular setting was viewed as sacrilegious. The piece started to gain favor in 1750, when Handel began performing it for charity fundraisers, and it has been performed annually in London ever since.[8] In fact, it is probably the most performed single piece of music in history. Today, it is often performed in the Christmas season as well. It is said that during one of the London performances, King George II, being so moved by the music, began the tradition of standing during the *Hallelujah* chorus, a tradition that also continues today.[9]

Technical Considerations

Singers must be advanced enough to perform long, melismatic passages and maintain part independence. Staggered breathing should be used if singers are not able to complete a melisma in one breath. The piano/organ part requires a skillful player who can conquer the formidable challenge of running sixteenth notes in harmonic thirds. In instances where all of

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[8] David W. Barber and David C. Donald, *Getting a Handel on Messiah*. (Toronto: Sound and Vision, 1994), *eBook Collection (EBSCOhost)*, EBSCO*host* (accessed July 2, 2014), 70.
[9] Ibid., 74.

the notes in the left hand cannot be played at once due to the distance between parts, it is preferable to play the bass line. The tessitura of the bass voice is often on the high side, thus a forward placement of the voice should be used so as not to cause strain. The *tessiture* of the other three parts are in a very comfortable place. Soprano range is E4 to high A5, alto range is Bb3 to C5, tenor range is E3 to G4, and bass range is G2 to E4. *Messiah* is often performed with large ensembles that can make melismatic passages more difficult and muddled. These baroque-style lines lend themselves well to smaller ensembles.

Stylistic Considerations

This piece should be light and buoyant yet stately and majestic. The tempo, marked as *andante allegro*, is very important and should neither be too fast for articulation of runs nor too slow to support proper breathing and phrasing. An appropriate tempo is quarter note = 98-100. A pure vocal tone with no vibrato should be used, especially for clarity of note placement during melismata. The text is short and repetitive which creates a meditative quality. This meditative quality is further emphasized by imitation, creating a canon-like effect.

Special attention should be given to articulation and word emphasis. It should be noted that Handel completed this monumental composition in only three weeks.[10] The music for this piece was originally composed seven weeks earlier to the text of an Italian duet, *No, di voi non vo' fidarmi,* meaning "No, I do not want to trust you."[11] Handel may have borrowed this music in his haste to complete the piece. In this musical setting, the first word is emphasized because it falls on the downbeat and is the highest and longest note of the phrase. This makes sense

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[10] Donald Burrows, *Handel: Messiah* (New York, NY: Cambridge University Press, 1991), 8.
[11] Dennis Shrock, *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 328.

with the Italian text, declaring, "no." However, in *Messiah,* the first word, "for" is relatively unimportant in comparison to the rest of the phrase. Therefore, it should be treated lightly so the emphasis can be placed on the more important word, "born," at the end of the phrase.

Form and Structure

Messiah was conceived in three main parts: 1.) The coming of the Messiah, 2.) His substitutionary death, resurrection and atonement for sin, and 3.) Praise and thanksgiving for redemption from sin. Each part is a collection of recitatives, arias, and choruses that are often grouped as sets of three respectively. Part I has twenty-one pieces, Part II has twenty-two pieces, and Part III has eight pieces.

For Unto Us a Child is Born is the twelfth selection in Part I. The piece begins with a brief instrumental introduction. The text and musical themes repeat a total of four times. Variations in phrase length, voice leading, rhythm, and modulations add interest to each repetition while the melodic integrity remains consistent. The piece begins in G major but cadences in D major and C major before returning to G major. Sixteenth note melismata and the dotted eighth/sixteenth note combinations are the predominant rhythms.

The text is divided into three parts: 1.) "For unto us a child is born, unto us a son is given," 2.) "And the government shall be upon his shoulder," 3.) "And his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace." In parts one and two, the text is echoed by all voice parts in sparse imitation with no more than two voice parts sounding at once. Melodic material is presented either in short passages interspersed between rests, or contrasting, long melismata. Parts one and two lead up to the climactic part three which, in contrast, moves in full, majestic homophony. Each repetition of

the text unfolds similarly until the fourth and final repetition. The final repetition expresses the dynamic and harmonic climax. Sopranos and altos move together in melismatic thirds while tenors and basses move in homophony and act as counterpoint until all voices join together for a final repeat of the text of part three.

Text

For unto us a child is born,

Unto us a son is given:

And the government shall be upon his shoulder;

And his name shall be called Wonderful, Counsellor,

The mighty God, The everlasting Father, The Prince of Peace.

~Isaiah 9:6

PART THREE: THE CLASSICAL ERA

Requiem in C Minor: Sanctus

Luigi Cherubini (1760-1842)

SATB Chorus and Orchestra (1'30")

Publisher: Edwin F. Kalmus & Co., INC.

Difficulty: 3

Composer

Luigi Cherubini was an Italian musician who, in his early years, studied in Italy. He later lived and worked as a successful composer and teacher in France for the majority of his life. As a student, he was highly influenced by Palestrina as well as the dramatic *buffo* style of Pergolesi.[12] He is most well-known for his composition of opera as well as religious music. His musical endeavors were quite successful over the course of his life, and he was able to provide for his wife and three children as a composer and teacher. Personally, he suffered from bouts of depression. His successes and setbacks were largely based on the political and financial turmoil which occurred in France during his time.

Composition

The *Requiem in C Minor* was composed in 1816 in Paris, France for the twenty-fifth anniversary of the execution of Louis the XVI during the French Revolution. At the time of composition, Cherubini was a mature composer at the age of fifty-six, filling the position of Superintendent of the Royal Chapel. This piece was his first requiem. It employs only choral parts; there are no solos, in contrast to his usual practice.[13] This work is a classic representation of a major choral genre of the time period.[14] *Sanctus* is the fifth of seven sections included in

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[12] Michael Fend, "Cherubini, Luigi," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed March 7, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/53110.
[13] Ibid.
[14] Dennis Shrock, *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 392.

this Latin mass. The sections include: *Introitus, Graduale, Dies irae, Offertorium, Sanctus, Pie Jesu*, and *Agnus dei.*

Historical Perspective

Cherubini had a vast influence on shaping the musical landscape from his time to the present. Cherubini studied his predecessors Hayden and Mozart extensively. He lived a much longer life than many other composers in the classical era, living to eighty-one years, and touched the lives of a long line of musical contemporaries including Berlioz, Beethoven, Brahms, Schumann, and Wagner. He was a senior colleague and friend of fellow Parisians Rossini and Chopin. Beethoven "revered Cherubini as the greatest composer among his contemporaries," and his *Requiem in C Minor* was performed at Beethoven's funeral, as it was wholly regarded as a masterpiece.[15] Berlioz wrote, "The *Requiem in C minor* is on the whole the greatest work of its author. No other production of this grand master can bear any comparison with it."[16]

Form and Analysis

Sanctus is composed of three periods, emphasized by text phrasing, key changes, and contrasts in dynamics, texture, and rhythm. Three is a significant number in Christianity in general, symbolizing unity, and it is a significant number throughout the piece. The time signature is ¾. The first vocal phrase, while normally four measures in length, is extended to five measures with three repetitions of the word, "*sanctus*" on an ascending melodic line. This ascending melody could symbolize the, "holiness" of God lifting from earth to heaven and is an

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[15] Michael Steinberg, *Choral Masterworks: A Listener's Guide* (New York, NY: Oxford University Press, 2005), 99.

[16] Frederick Crowest, *Cherubini* (New York, NY: Scribner & Welford, 1890), 55.

example of text painting. As the line ascends, so does the listener's spirit. Cherubini's use of threes could also be interpreted as an allusion to the Holy Trinity. The second period contains a three bar phrase that is repeated. Although the third period is a standard eight bars, the division is unequal and contains a multiple of three. The extension also contains a multiple of three.

The two measure introductory statement provides the core rhythmic material found throughout the piece. It is a contrast between long, held notes and bouncy, dotted notes. These rhythmic contrasts emphasize the text. The importance of the dotted-eight note/sixteenth note combination stated in the opening phrase is also found throughout the piece.

There are multiple melodic motives that follow the progression of the text. The opening motive is introduced in unison by the oboe, clarinet, bassoon, and violins. The consonant intervals of P4, M6, M3, and m3 regularly appear in the melodic material. The opening motive can be found in diminution and augmentation. The opening "*sanctus*" phrase employs the rhythm of long sustained notes, while the dotted rhythm is used to finish the phrase. This idea is also used in reverse, beginning with a dotted rhythm and ending with sustained notes. The sixteenth note anacrusis is used continually.

The orchestration of *Sanctus* is in the characteristic style of a requiem from the early 1800s. The following orchestration elements bear mentioning. The absence of flute is of special note. The only chromatic movement in the piece happens in the third period and serves to capture the listener's attention before returning to the final "Hosanna." Rolls on the timpani

punctuate cadences. The tessitura of the piece takes the shape of an arch, ascending in the beginning and descending at the end.

Form Ternary	Sanctus Movement 37 mm									
	Double Period 21mm						Double Period 16 mm			
	Period I-11mm			Period II-10mm			Period III-8mm		Extension-8m	
Measure Numbers	Mm1-2 instrumental intro	A (5m) Mm 3-7 Antecedent	B (4m) Mm 8-11 Consequent	C (3m) Mm 12-14 Antecedent	C (3m) Mm 15-17 Repetition	D (4m) Mm 18-21 Consequent	E (2m) Mm 22-23 Antecedent	B^1 (6m) Mm24-29 Consequent	D^1 (6m) Mm30-35 Recap	Instrumental Closing (2m) Mm36-37
Text	–	Sanctus Dominus	Deus Sabaoth	Pleni sunt coeli et terra	Gloria tua	Hosanna in excelsis	Benedictus	Qui venit in nomine Domini	Hosanna in excelsis	–
Texture	Solid, stately, homophonic	Orchestrated crescendo punctuated by brass, imitation in voices	Full, rich, Punctuated by brass and timpani, mostly homophonic	Contrasting between sparse and full, punctuated by brass and timpani, vocal imitation		Full, rich, stately, Homophonic voices, strings provide counterpoint	thin, light, smooth, clear, mostly homophonic with imitative entrances in voices		Full, rich, stately, fanfare in brass, homophonic voices, strings provide counterpoint	Solid, stately, homophonic
Tessitura	low strings descending, high instruments ascending	Ascending or unchanging in all voices	Medium to high	high		high	high		High, descending to medium	descending
Timbres	Full orchestra minus trombones and voices	Staggered entrances to full orchestra and voices	Full orchestra and voices, full range	Staggered entrances to full orchestra,		Full orchestra and voices, full range	Sparse, Voices with low strings and reeds only		Full orchestra and voices, full range	Full orchestra Minus voices
Orche-stration	Mel-unison upper strings and woodwinds,	Mel-sop, alto, violin I,oboe and clarinet I	Mel-tenor, viola, bassoon, horn, oboe	Mel-bass, bassoon, low strings Accomp-violin and oboe I double soprano, violin		Mel-soprano, alto trombone,	Mel-bass voice, low strings		Mel-soprano, alto trombone,	Mel-Upper strings in unison, lower strings

	Accomp-low strings bassoon mostly in unison	Accomp-low strings and winds, Upper strings provide counterpoint and rhythmic interest	and clarinet II Accomp-sop, alto, bass, upper winds, upper and lower strings,	and oboe II double tenor, clarinet doubles alto	oboe and clarinet I, reeds and brass double voices and provide harmony, strings provide counterpoint and rhythmic interest	Harmony provided by other voices and doubled by winds only, The only chromatic, non-chord tones of the piece are found here		oboe and clarinet I, reeds and brass double voices and provide harmony, strings provide counterpoint and rhythmic interest	and bassoon in unison, winds and brass fill in harmony
Style	marked	Marked legato, stately, royal, bouyant				Staccato, intimate, focused	Staccato-legato, intimate, focused	Marked legato, stately, regal	
Dynamics	FF F FF F FF F FF PP P PP P FF F								

Stylistic Considerations

The tempo and meter of *Sanctus* remain constant and provide a framework for the other musical elements that change and add interest. The original tempo of quarter note =80 *andante,* is preferred over a faster tempo published by some present-day arrangers, and helps to keep a broad, stately, majestic feel. The lilting meter provides a buoyant feel that implies a celebration. The mood should be majestic and regal, relating to the brass fanfare found throughout the piece.

Cherubini very artfully used texture to shape dynamic contrasts, staggering entrances and exits to create natural *crescendi* and *decrescendi.* Special care should be given beginning in measure twenty-one to keep the *pianissimo* section entirely quiet, not growing too much into the word, "Domini," in measure twenty-seven. This will support the light, ascending, chromatic climax in the winds as well as provide dynamic contrast with the *fortissimo* entrance of rehearsal O. The tempo of this quiet section should be kept steady and not decrease in speed. Although it is not indicated in the vocal parts, the smooth, chromatic movement of the reeds, as well as the phrase marking in the cello line in measures 26 through 29, indicate that the climactic latter part of the phrase should be sung *legato* in contrast to the former *staccato.*

The dynamic markings provide stark contrasts that help to delineate the three main periods of the piece into *fortissimo, pianissimo,* and *fortissimo.* This overall dynamic form is very dramatic and puts an emphasis on the contrasting middle section, at the end of which the main climax occurs. Following these dynamics alone could result in a sound that is rather disjointed. The knowledgeable conductor understands the importance of shaping each phrase of the music relative to the text. Every line should be expressive with room for dynamic

contouring within smaller, unmarked phrases. These types of swells should embody the text and create shape and fluidity of line.

Although the only dynamic markings indicated are with regard to the larger structure, Cherubini used this same dramatic contrast in microcosm throughout the piece by way of orchestration and texture when he used one voice to introduce a phrase followed by the entrance of all voices together. This naturally creates an immediate change in volume. He used this device in both the *fortissimo* and *pianissimo* sections.

Although the piece lacks dynamic phrase markings on a smaller scale, Cherubini essentially crafted swells into the piece by continuing to use texture to manipulate the dynamics. In the first statement of the piece, each voice part is marked *forte,* but the staggered entrances create a growth in volume. These natural *crescendi* are further punctuated texturally by the addition of alto, tenor, and bass trombones as well as rolls on the timpani.

The most prominent example of a vocal phrase that shows the legato definition of the vocal line in multiple voice parts can be found in measures eight through eleven. A stylistic contrast appears vocally at the beginning of the third period in measure twenty-one. *Staccato* markings appear here for the first time. This section leads to the climax of the piece. The change in dynamic level and style calls the listener to attention. The *staccato* markings stop before the climactic end of the phrase. The sparse accompaniment provided only by the low strings and reeds produces an intimate and focused affect that contrasts the full regality that flanks it.

Another stylistic element used by Cherubini is the *tremolo*. Timpani and strings have *tremolos* while voices have sustained notes. This serves to keep the piece moving and saves it

from abrupt rhythmic stagnation. Cherubini also traded quarter note, rhythmic movement and long, dotted half notes back and forth between tenor and soprano, and alto and bass.

Text

Latin:	English Translation:
Sanctus, Sanctus, Sanctus,	Holy, holy, holy,
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.
Osanna in excelsis.	Hosanna in the highest.
Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

Requiem: Dies Irae

Wolfgang Amadeus Mozart (1756-1791)

SATB Chorus and Piano (2')

Publisher: Peters

Difficulty: 3

Composer

Mozart, a musician of the Classical era, was a successful and prolific composer who managed to produce volumes of music in virtually every genre in his short life. He was most highly known for his skills as a pianist as well as for his choral works, most notably his operas and masses. He was regarded as a musical child prodigy and later in life as an extraordinary musician, exuberant personality, and profound composer. His work is characterized by chromatic movement, use of ornamentation, use of dotted rhythms, phrases containing the melodic movement *sol-la-ti-do,* tonal changes, emotional drive, strong harmonic movement, and beautiful melodic phrases. Many of his works possess a playful quality.

Mozart was born in Salzburg, Austria and was trained on piano and violin. His father was also a musician who instructed Mozart and his sister, Nannerl. Their father took them on extensive performing tours through Europe as young children where they performed for royalty and helped generate the family income. Mozart also began composing at the tender age of five. Most of his life was spent between Salzburg and Vienna where he served as a court composer. He married Constanze Weber in 1778. They had six children, only two of whom survived into adulthood. Mozart died in Vienna of an illness at the young age of thirty-five in the midst of composing his *Requiem.* His death and his *Requiem* remain shrouded in mystery.

Some of his most famous works include the operas *Don Giovanni, the Marriage of Figaro,* and *the Magic Flute,* as well as *Eine Kleine Nachtmusik*, and Symphonies No. 25, 31, 40, and forty-one.

Composition

Mozart's *Requiem* is probably the most famous ever written and is possibly the most-often performed work of the genre.[17] The work was commissioned by Count Franz von Walsegg-Stuppach in secrecy, who had hoped to perform it on the first anniversary of his wife's death.[18] Mozart began work on the *Requiem* in D-minor in the twilight of his life in 1791 but was unfortunately unable to finish it before his death. He was offered a large sum of money for the commission, which he desperately needed. He worked tirelessly on it up to his final hours. It was originally scored for SATB choir, SATB soli, and orchestra. It is a setting of the traditional Roman Catholic Latin mass for the dead which includes the following movements: *Requiem, Kyrie, Dies irae, Tuba mirum, Rex tremendae, Recordare, Confutatis, Lacrymosa, Domine Jesu, Hostias, Sanctus, Benedictus,* and *Agnus Dei.* Mozart was able to finish the majority of the mass, and his student, Süssmayr, completed that which remained - the end of the *Lacrymosa, Sanctus, Benedictus*, and *Agnus dei.* Despite having multiple contributors, it is surprisingly cohesive and is considered to be a masterwork.[19]

Historical Perspective

A requiem is a mass honoring the deceased, commonly performed on the day of burial and on subsequent anniversaries of death in Roman Catholic practice. The mass has three

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[17] Robert Chase, *Dies Irae: A Guide to Requiem Music* (Lanham, MD: Scarecrow Press Inc., 2003), 211
[18] Ibid., 212.
[19] Dennis Shrock, *Choral Repertoire* (New York, NY: Oxford University Press), 376.

standard parts: Introit, Sequence, and Offertory, which are divided into smaller segments. The development of the requiem form was at its pinnacle during Mozart's life, and his work serves as an example of the height of its development.

Mozart postponed work on his mass until after the completion of two of his operas, *La clemenza di Tito* and *Die Zauberflöte*.[20] He became ill during a trip to Prague but began work on the mass after his return to Vienna despite his deteriorating physical condition. Fully aware of the gravity of his condition, he commented to Constanze that he was writing the *Requiem* for himself.[21] Indeed, parts of the mass were first performed for his own funeral at St. Michael's church in Vienna.[22] After its completion, the first full performance was a benefit concert for Constanze and her children in 1793 that was organized by Baron van Swieten. A liturgical performance directed by Count Walsegg, the Requiem's commissioner, was also conducted in 1793.[23]

Technical Considerations

Singers will need adequate practice to properly perform the Latin text, although it is short and easily manageable. All "r"s should be flipped. Vocal ranges are quite comfortable for high school choirs and beyond. Only the bass tessitura is a bit high. The upper range of the bass line should be approached with forward resonance. Tuning and staying tonally centered should be a focus in rehearsal. Proper tuning can be accomplished by singing through the consonants to the pure vowels. Accidentals and frequent modulations increase the difficulty of

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[20] Cliff Eisen, et al, "Mozart," in *Grove Music Online* in *Oxford Music Online*, (Oxford University Press), accessed July 1, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3.
[21] Christoph Wolff, *Mozart's Requiem,* (Berkley, CA: University of California Press, 1994), 124.
[22] Ibid., 115.
[23] Ibid., 116.

tuning. Active listening across parts should be encouraged. This piece is an opportunity for singers to use dramatic expressiveness through the full range of dynamics. There should be energy and full resonance of tone. Phrasing, articulation, and text stress are important components of the piece. A skilled pianist is needed to tackle the continuously moving orchestra reduction.

Stylistic Considerations

Dies irae is filled with Mozart's typical text painting. The music feels like a tension-filled upheaval that reflects the dark and foreboding text, "trembling in the day of wrath." Mozart achieved this effect in part by giving the piano a *tremolo* quality throughout. This *tremolo* effect was originally played by the strings in the full orchestra setting. The bass line mimics this *tremolo* beginning in measure forty-one on the text "*tremor est futurus*." Basses should think of this half-step interval as being very small so that the g-sharp does not go flat. The unsettledness is further emphasized by modulations. Singers should sing in confident *marcato* to express this aggressive piece. The tempo is marked as *allegro assai* meaning "very fast" in 4/4 time. An appropriate tempo would be quarter note = 170 approximately.

There are interesting texture changes that should be emphasized, such as when the basses sing alone, "*quantus tremor est futurus*." Small moments of melodic imitation should be accentuated, such as on the words, "*cuncta stricte*." The alto line also has more interesting rhythmic variation from the other three parts such as in measure seventeen.

Form and Structure

Dies irae is divided into two parts based on the text. It was written in D minor but modulates through different tonal centers. Accompaniment and voices begin together with urgency. Movement is largely homophonic throughout. However, the bass line is emphasized with textural changes, and the alto line is emphasized with rhythmic variation.

Part: A
D-minor (mm.1-9)

Part: B
F-major (mm. 10-18)
A-minor (mm. 19-21)

Part A'
A-minor (mm. 22-30)

Part B'
C-minor (mm. 31-39)

Extension/Conclusion
D-minor (mm. 40-end)

Text

Latin
Literal translation

Dies irae, dies illa solvet saeclum in favilla, teste David cum Sibylla.
Day of-wrath, day will dissolve the world in dust, witness David with Sybil.

Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus?
What fear there will be, when the-judge will come, all strictly shattering?

Poetic Translation

The day of wrath, that dreadful day,

Shall heaven and earth in ashes lay,

As David and the Sybil say.

What horror must invade the mind,

When the approaching Judge shall find,

And sift the deeds of all mankind!

The word, "Sybil," comes from the Greek word for prophetess, *sibulla*. Tales of these wise mortal women are interwoven in Greek mythology and appear in ancient Christian writings. The inclusion of both David and the Sibyl represents the idea that all of humanity, both the Jew and Gentile or natural law, testifies to the inevitable day of wrath.

PART FOUR: The Romantic Era

Zigeunerleben *"Gypsy Life," Op. 29, No. 3*

Robert Schumann (1810-1856)

SATB Chorus, SATB Soli, and Piano (Triangle and Tambourine *ad libitum*), (3'30")

Publisher: Lawson-Gould

Level of Difficulty: 4

Composer

Robert Schumann was a prolific, German composer and accomplished pianist of the nineteenth century. He was the last born of five children and grew up in a literary household, his father being a writer and book dealer. As a young man he studied law as well as music and literature in Leipzig and Heidelburg. His life and music was inspired by his love for Clara Wieck, as well as frustrated by her father's disapproval of their relationship. Schumann spent time in Vienna before returning to Germany and marrying Clara. A finger injury impeded his success as a performance pianist, but he found success in the music world as a music critic and certainly as a composer. Clara found great success as a performance pianist, and toured Russia, accompanied by her husband. Together they lived in various German cities including Leipzig, Dresden, and Düsseldorf.

Schumann's work is vast and varied to include both secular and sacred works, opera, requiem, concerti, chamber music, oratorio and symphonies, but he is best known for his piano works and art songs, particularly his song cycles. As a composer, he focused on connecting the music with text, a characteristic of the Romantic era in which he thrived. He was influenced by his musical predecessors Beethoven, Bach, Mozart, and Schubert. He, in turn, directly influenced Mahler, Bruckner, Grieg, and Tchaikovsky. Some of his best known works are, *Carnaval, Op.9,* a piano solo, *Piano Concerto in A Minor, Dichterliebe,* a song cycle, *Album for*

the Young, a collection of 43 short piano works, and songs such as *Widmung*, *Die Lotosblume*, and *Mignon*.

Composition

Zigeunerleben is the third of three poems by German Romantic poet, Emanuel Geibel (1815-1884), that comprise Schumann's Opus 29. The first is *Ländliches Lied,* meaning "rural song," and the second is *Lied,* or "song." This secular collection was composed in 1840, the year known as Schumann's "year of song." Before this time, he had written exclusively for piano. It was in this year that he wrote a prolific flood of songs for voice and piano, totaling no less than one hundred thirty-nine.[24] The inspiration may be attributed to the fact that he was finally able to marry the love of his life, Clara Wieck, in this same year. He continued to produce piano and vocal music after this, but not at the same prolific pace. In this piece, the piano acts not just as accompaniment, but as an integral part of the piece, adding rhythmic interest and melodic flourishes requiring dexterity, as would be expected from a pianist/composer.

Historical Perspective

Many European composers of the Romantic era were influenced by the mysterious and often romanticized gypsy life and music. This piece is a worthy example. Gypsies, also known as 'Roma,' are an itinerant people group that have been an integral part of preserving the oral tradition of folk music throughout Europe for centuries. Known for their ballads, the music is varied, but often improvisational, virtuosic, and embellished. This song portrays the two-sided coin that is the gypsy life: exotic wanderlust and revelry contrasted with the burden of lacking a

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[24] David Ferris, "Robert Schumann, composer of songs," *Music Analysis* 32, no. 2 (July 2013): 251. *RILM Abstracts of Music Literature*, EBSCO*host* (accessed July 2, 2014).

homeland in which to rest. The gypsies were both accepted and rejected, feared and a fascination.

Schumann enjoyed folk music of all kinds, but he had the opportunity to interact with Hungarian gypsy refugees who were displaced into Germany. This piece contains many elements that mark it as a Romantic piece: text painting, a sense of nationalism from the gypsy perspective, a harkening to baroque melodic treatment through imitation and fugue-like movement, the subject matter of the text, and the movement between major and minor tonalities. It is through these elements, as well as musical articulation, that Schumann achieves the desired expression of the text.

Technical Considerations

The mastery of the lengthy German text may prove to be a challenging venture. Schumann's treatment of the piano gives equal weight and importance to both the voices and the piano. Therefore, it is important to have a pianist with a flair for the dramatic. The tempo is often *rubato*, creating an elasticity that requires precise coordination between conductor, choir, and pianist. Vocal ranges should be comfortable for high school choirs and beyond. The bass line may be the most melodically challenging line with a range of low G to E above middle C. The higher range may require splitting parts, utilizing baritones for the upper register. However, the tessiturae of each part are generally very comfortable otherwise. Singers should also inject some drama to express different attitudes that emphasize contrasting segments.

Stylistic Considerations

Ample time should be given to the practice of proper German pronunciation. The following are a few tips for American singers of German. Special attention should be given to the correct pronunciation of the soft and hard "ch," which should be pronounced [ç] and [x] respectively, and not as "sh" [ʃ]. All "r"s should be flipped and could be rolled on beginning sounds for dramatic emphasis where appropriate. Vowels should be pure and all consonants articulated clearly. Many German words end with a schwa sound [ə] in which vocal space should be maintained. Singers must be able to articulate proper German pronunciation while maintaining a passionate and beautifully shaped line.

Schumann originally called for the triangle and tambourine parts to be *ad libitum*, which is commonly interpreted as an optional part. However, Schumann did not include a written triangle and tambourine part in his original score, which would indicate the original intent was for the part to be improvised rather than optional. This would have been an intentional connection to the improvisational style found so prevalently in gypsy music. The score is marked as "animated," and adding the triangle and tambourine parts if possible, help emphasize the gypsy feel. Although a percussion part is available separately from the publisher and would provide musical direction, improvisational playing would more closely resemble the composer's original intent.

Form and Structure

Ziegeunerleben is a fine example of programmatic art song of the nineteenth century. Text painting is woven throughout the piece. The poem is divided into seven regular stanzas of four lines each. However, Schumann segments the text in a more lyrical and interesting way

that follows his text painting. The piece is through composed and maintains continuity through the use of related musical themes. The predominant rhythm is an eighth note anacrusis followed by a dotted quarter that propels the piece forward with a strong down beat that mimics a heartbeat.

The piano is a strong component of the piece, setting the energetic pace. Schumann used the piano to punctuate, accent, and imitate. An appropriate opening tempo in 4/4 time is quarter note equals 138. The first three stanzas move in homophony. This is followed by a brief moment of contrasting imitation. Here Schumann musically paints the scene of gypsies gathering around the campfire. Schumann moves quickly between major and minor tonalities, another common quality of gypsy music, although the piece remains in E minor. Homophony returns, but the melodic and rhythmic theme is augmented, slowing down the energetic pace and introducing a very majestic, nationalistic, choral sound that reflects the depiction of the gypsies singing songs of old. The energetic tempo returns with solo phrases that are imitated and embellished by piano and interspersed with choral singing. The homophonic opening theme returns as the last stanza of text depicts night coming to a close, dawn emerging, and the gypsies disappearing. The dynamics gradually fade vocally, but the piano accompaniment provides loud contrast before fading itself to close the piece.

Text

German
Literal Translation

Im Schatten des Waldes, im Buchengezweig,
In-the shadow of-the forest, in-the beechwood-branches

da regt's sich und raschelt und flüstert zugleich.
There moves-it itself and rustles and whispers at-the-same-time

Es flackern die Flammen, es gaukelt der Schein
It flickers the flames, it flutters the light

Um bunte Gestalten, um Laub und Gestein.
Around colorful figures, around leaves and rocks.

Da ist der Zigeuner bewegliche Schaar
there is the gypsy moving crowd

mit blitzenden Aug' und mit wallendem Haar,
with twinkling eye and with flowing hair

gesäugt an des Niles geheiligter Fluth,
sucked at the Nile's sacred flood

gebräunt von Hispaniens südlicher Gluth.
tanned by Spain's south glow

Um's lodernde Feuer, in schwellendem Grün,
Around-the blazing fire, in lush green

da lagern die Männer verwildert und kühn,
there lie the men wild and bold

da kauern die Weiber und rüsten das Mahl,
There crouch the women and prepare the meal

und füllen geschäftig den alten Pokal.
And fill busily the old cup

Und Sagen und Lieder ertönen im Rund,
And legends and songs resound in-the round

wie Spaniens Gärten so blühend und bunt,
how Spanish gardens so bloom and colorful

und magische Sprüche für Noth und Gefahr
and magic spells for hardship and danger

verkündet die Alte der horchenden Schaar.
announced the Old the listening crowd.

Schwarzäugige Mädchen beginnen den Tanz.
Black-eyed girls begin to dance.

Da sprühen die Fackeln im rötlichen Glanz.
There spray the torches in reddish gleam.

Es lockt die Gitarre, die Cymbel klingt.
It lures the guitar, the cymbals ring.

Wie wild und wilder der Reigen sich schlingt!
How wildly and wilder the round-dance it wraps!

Dann ruh'n sie ermüdet vom nächtlichen Reih'n.
Then rest they tired from nocturnal order

Es rauschen die Buchen im Schlummer sie ein.
It's rustling the beech-wood in-the slumber they one

Und die aus der glücklichen Heimath verbannt,
and they from the happy home banished

sie schauen im Traume das glückliche Land.
they look in-the dream this happy land.

Doch wie nun im Osten der Morgen erwacht,
But like now in-the East the morning awakes

verlöschen die schönen Gebilde der Nacht,
go out the beautiful figment of night

Es scharret das Maulthier bei Tagesbeginn,
It scrape the mule at break-of-day

fort zieh'n die Gestalten, wer sagt dir wohin?
Away go the figures, who told to-you where?

Poetic Translation

In the shadowy forest, between the beech-tree branches,
Stirring, rustling, and whispers are heard.
The flickering light of the fire dances
Around colorful figures, around leaves and rocks.

This is where the restless gypsies gather,
With twinkling eyes and flowing hair,
Suckled at the Nile's holy waters,
Tanned by the southern Hispanic sun.

Around the fire, in the lush green forest,
The men lie, wild and brave.
The women squat, preparing the meal,
Busily filling the old cup.

Tales and songs of old go round and round,
Of colorful, blooming, Spanish gardens,
And magic spells for hard times
Are told by the elders to the listening crowd.

Dark-eyed maidens begin to dance.
Torches glow red
To the enticing guitars and ringing cymbals.
Wilder and wilder the dancers twirl around.

Then, tired by the night's dancing, they lie down and rest.
The beech-trees are rustling them into sleep.
Those banished from their happy homeland
See it in their dreams.

When the morning awakes in the east
The beautiful images of the night fade away.
The mule drags his hooves on the ground in the morning.
The gypsies depart - who knows where they are going?

A German Requiem, Op.45: How Lovely is Thy Dwelling Place

Johannes Brahms (1833-1897)

SATB Choir and Piano (5')

Publisher: Theodore Presser

Editor: Ditson

Level of Difficulty: 5

Composer

Brahms was born in Hamburg, Germany. As a young boy, he came from a family where music was appreciated, and he learned to play the piano, cello, and horn. He honed his skills playing Bach, Mozart, and Beethoven in formal concert settings and popular folk music at informal gatherings.[25]

Brahms was a renaissance man who loved nature, books and learning, especially from the early, Romantic musicians, poets, and writers of the previous century. He collected folk songs that permeated his own work from an early age. Much like his close friend, Robert Schumann, he was fascinated with gypsy music. He was well-connected to classical European music circles and often performed solo concert tours throughout much of Europe. He thought of himself as musically progressive while being rooted in classical technique. His music is lyrically and emotionally driven.

Two schools of musical thought concerning the path of the musical future, developed during the Romantic era: one being the conservatives such as Schumann and Brahms, and the

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[25] George S. Bozarth and Walter Frisch, "Brahms, Johannes." In *Grove Music Online* in *Oxford Music Online*. (Oxford University Press), accessed July 1, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879pg1.

other being the "New German School," including Liszt and Wagner. The main point of contention was the treatment of musical form. The conservatives favored the established forms such as symphony and sonata, while the new school called for new musical forms, expressed in such pieces as Liszt's literary based symphonic poems.

Brahms wrote symphonies, concertos for piano and violin, many works for piano, organ, and many vocal solo and choral works, but never an opera. He never married. He moved to Vienna after accepting a music position there and remained until his death at the age of sixty-four in Vienna, Austria. He was a supporter and financial benefactor to many young composers including Dvořák. Among his most famous compositions are *Hungarian Dances, A German Requiem, and Wiegenlied,* known today as *Brahms' Lullaby*.

Composition

A German Requiem is not a setting of the traditional Roman Catholic Latin mass for the dead, but rather a setting of scriptures chosen by Brahms from Martin Luther's original German translation, and was therefore a mass for the people. The text emphasizes comfort and hope for those who mourn. It was originally scored for baritone and soprano soli, SATB chorus, and orchestra with at least two harpists. Brahms wrote the seven movement piece over the course of three years between 1865 and 1868. It is his longest choral work. The composition was most likely inspired by his grief over the death of his mother in 1865. His close friend, Schumann, had also passed in 1856. It was first published and premiered in its entirety in 1869 in Leipzig.

The international success of this piece was a milestone in Brahms' career that helped establish his prominence as a composer.[26]

Historical Perspective

Although this piece was met with great success, it was not without controversy. Its conception coincided with the beginning of the German empire and the victory of the Prussians in the Franco-Prussian war of 1870.[27] The piece was therefore fittingly used as an expression of nationalist, German pride. However, those who were opposed to Brahms' expression of German patriotism did not embrace the piece. It was also more readily embraced by Protestants than Catholics due to the non-traditional German text.

Brahms' works were generally well-accepted during his life, and he achieved both wealth and fame, but not without struggles. A number of influences helped establish Brahms as a prominent composer. Schumann's public support of Brahms and his declaration that Brahms would be a leading composer created much expectation and propelled him much further in his musical career. Because of Brahms' education and historical awareness, he was able to successfully fuse the musical knowledge of previous centuries, such as the choral harmonies of the Renaissance, Baroque polyphony, and Classical counterpoint, and apply them to familiar folk tunes and modern tonal and lingual techniques of his own generation. He applied these techniques to both large and small-scale works. His music often possesses a powerful and emotion-driven aesthetic.

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[26] Charles W. Hefferman, "Standard Works for Chorus: Ein deutsches Requiem: 'How Lovely is Thy Dwelling Place'," *Music Educators Journal* 70, no. 27 (Dec. 1983): 29.

[27] Michael Musgrave, *Brahms: A German Requiem* (New York, NY: Cambridge University Press, 1996), 67.

Technical Considerations

A large choir will be able to carry the long, sustaining lines with full tone better than a small one because of the need to stagger the breath. Singers should have enough vocal maturity and breath-control to produce a sustained legato line. The piece requires balance and strength as each voice part is responsible for melodic independence. Ranges are comfortable for mature voices and lay within a comfortable tessitura for each voice part. However, the bass line does spend some time in the upper register and will require a light, floating tone. Tonal changes and chromatic movement enrich the piece. There are many moments that reflect on Baroque fugal movement, and the pull and stretch of each line against the others should be accentuated. Organ accompaniment is preferable to piano for its fullness. A skilled keyboardist will be able to give the organ part the equal weight and importance that it requires.

Stylistic Considerations

In this piece, Brahms used the established religious framework of a requiem, and transformed it by using his own national language, chromatic movement, changing tonalities, and Baroque fugal movement, all characterizations of the Romantic era. The tempo is notated as "moderately moving." Brahms' first edition calls for a tempo of quarter note = 92. Early performances ranged from 92 to 116.[28] It should not be rigid, however, and must be flexible. Too slow a tempo will make phrasing difficult, and too fast a tempo will destroy the floating, legato line. This piece is a good exercise in teaching singers not to waste breath but fully utilize it with support from the diaphragm and focused tone. Special care should be given to long *crescendi* and *decrescendi* so that they do not happen too quickly. Part independence should

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[28] Michael Musgrave, *Brahms: A German Requiem* (New York, NY: Cambridge University Press, 1996), 76-79.

be emphasized during fugal movement, and parts should stretch and pull against each other especially during the *hemiola* that happens on page ten during "they praise thee."

Form and Structure

How Lovely is Thy Dwelling Place is the fourth movement of seven. The text is a song of praise. The unusual opening interval of *fa* to *re*, with no indication of tonic makes the piece distinguishable, highly recognizable, and very distinctly of the Romantic era. No reference to the tonic creates the drama for which the Romantic era is known. It begins and ends in E-flat major but moves through F major/minor and D major/minor before ending in E-flat. Brahms used pivot chords to easily change tonal centers. He also used classic techniques such as melodic inversion and imitation. The time signature of ¾ evokes the waltz feel so characteristic of Brahms. Movement is mainly homophonic with a march-like fugal development. The melodic material of the piece is tightly woven together through melodic contour where it rises with a large intervallic leap and descends by a shorter interval. This contour helps create the feeling of something being lifted. It contains elements of sonata form such as subject, transition, second subject, and recapitulation, but is not a true or complete sonata form. The texture changes throughout the piece between homophonic movement of all voices and fugal sequences such as on the text, "it longeth, yea, fainteth," and, "they praise Thy name evermore."

Text

How lovely is Thy dwelling place, O Lord of Hosts.

For my soul, it longeth, yea, fainteth,

It longeth and fainteth for the courts of the Lord.

My soul and body crieth out, yea for the living God.

Blest are they that dwell within Thy house; they praise Thy name evermore.

~Psalm 84:1, 2, 4

PART FIVE: The 20th Century

The Last Words of David
Randall Thompson (1899-1984)
SATB or TTBB and Orchestra, Band, or Piano (4')
Publisher: E.C. Schirmer Music Co.: SATB= 2294, TTBB=2154
Difficulty: 4

Composer

Randall Thompson was born in New York City and died in Cambridge, Massachusetts. He found success during his lifetime as one of the most celebrated and recognized composers, choral conductors, and music educators of the twentieth century, becoming one of the best-selling composers of his time. His success can be partially attributed to the lyrical and aurally accessible quality of his music. Most of his music is for mixed *a cappella* chorus or with piano accompaniment.[29] It is characterized by melodic simplicity as well as the frequent utilization of harmonic chords in first or second inversion moving in parallel motion.[30]

As a youth, both of Thompson's parents nurtured his love of music. He attended the Lawrenceville School in New Jersey where his father was an English teacher.[31] He later studied at Harvard University, followed by three years of study in Rome through the prestigious Prix de Rome prize in 1922.[32] His teachers included Archibald Davidson, Edward Hill, Walter Spalding, and Ernest Bloch. He taught at numerous educational institutions throughout his career in the United States including Wellesley College, The University of California-Berkeley, the Curtis Institute, the University of Virginia, Princeton, and Harvard.

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[29] Dennis Shrock, *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 720.
[30] Ibid.
[31] Carl Schmidt, "The Unknown Randall Thompson: Honkey Tonk Tunesmith, Broadway Ivory-Tickler," *American Music* no.3 (Fall 2009):303, Academic OneFile, EBSCOhost, accessed February 19, 2015.
[32] Fredric Woodbridge Wilson, "Thompson, Randall," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 23, 2015, http://www.oxfordmusiconline.com/subscriber/article/grove/music/27881.

During his time as a teacher, Thompson had the opportunity to influence many contemporary composers of the next generation. He was also prominent in shaping liberal arts music education as we know it today through the results of his research report, *College Music*.[33] Thompson's work is predominated by commissioned, *a cappella* choral music with English texts, although he also wrote instrumental chamber and orchestral music, as well as musical dramas for radio and the stage.

Composition

The Last Words of David is an anthem that originally was intended to be performed in a grand way with a large choir and orchestra. The piano scoring and different arrangements available make the piece accessible on a smaller, more practical scale in various choral settings such as mixed chorus or men's chorus. It is a versatile piece that can be used in a liturgical or concert setting.[34] Thompson's style is best characterized by sonorous harmonies, simple melodic lines that create interest as well as ease in singing, an emphasis on the natural rhythm of words, rich text painting, onomatopoeia, and a natural affinity to the simplicity of the harmonic qualities of American folk music.

Historical Perspective

This piece was commissioned in 1949 by the Boston Symphony Orchestra to honor Dr. Serge Koussevitzky for his twenty-five years of directorship. The Berkshire Music Center Chorus and the Boston Symphony Orchestra, under Koussevitzky, first performed it on August 12, 1949

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[33] Carl Schmidt, "The Unknown Randall Thompson: Honkey Tonk Tunesmith, Broadway Ivory-Tickler," *American Music* no.3 (Fall 2009):302, Academic OneFile, EBSCOhost, accessed March 22, 2015.
[34] Heather Buchanan and Matthew Mehaffey, ed., *Teaching Music Through Performance in Choir*, (Chicago, IL: GIA Publications, Inc, 2005) vol.1:235.

in Lenox, Massachusetts.[35] Thompson and Koussevitzky had a history together that began upon Thompson's return to New England after Rome. Thompson, poor in cash but rich in newly composed music, boldly asked Koussevitzky if he would be interested in performing one of his orchestral pieces.[36] Koussevitzky accepted and from that point on, a professional and personal relationship was formed.

During the Cold War, which began in the 1940s, musical serialism was developing in Europe and coming into vogue in America. Thompson was adamant and outspoken in his opposition to this movement, and perceived it as a threat to non-serial composers at American Universities. He gave a speech addressing serialism at Princeton University in 1946 warning against the "literal and empty imitation of European models."[37] Counter to the serial movement, Thompson remained true to his tonal, lyrical style that drew criticism by some who considered his music to be simple and passé. However, he received support from other lyrical composers such as Copland, who named him one of "America's Young Men of Promise."[38]

Technical Considerations

The score is well marked by Thompson, clearly detailing and indicating his desired intentions for the expression of the piece. The markings should be followed as closely as possible to honor Thompson's intentions. The piece does not change meter, but there are many changes is tempo, dynamics, expression and articulation. For example, in measures eight

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[35] Randall Thompson, *The Last Words of David* (Boston, Mass: ECS Publishing, 1979), 1.
[36] Carl Schmidt, "The Unknown Randall Thompson: Honkey Tonk Tunesmith, Broadway Ivory-Tickler," *American Music* no.3 (Fall 2009):305, Academic OneFile, EBSCOhost, accessed March 22, 2015.
[37] David Urrows, "Randall Thompson," American National Biography (From Oxford University Press, 2010), Research Starters, EBSCO*host,* accessed March 22, 2015.
[38] Carl Schmidt, "The Unknown Randall Thompson: Honkey Tonk Tunesmith, Broadway Ivory-Tickler," *American Music* no.3 (Fall 2009):303, Academic OneFile, EBSCOhost, accessed March 22, 2015.

through thirteen, each measure has a specific remark in regards to tempo. Measures six through seven contain a *sforzando* with a *crescendo* over the two bars. This controlled dynamic growth will present a challenge and practice with breath control will most likely be required to grow the *crescendo* at an even, slow speed. The dynamics in this piece contribute significantly to the musical interest and emphasis of the text.

The piano accompaniment is technically advanced with fast sextuplet and septuplet rhythms as well as many accidentals and chromatic movement. The optional orchestral accompaniment is available separately. Vocal ranges are comfortable. The bass part does reach to a *forte* high E, but spends only a brief time in the upper range. The sound of this piece is consonant and pleasant. The melismatic 'Alleluia,' section of the piece contains *hemioli* that are the most dramatic and also challenging part of the piece.

Stylistic Considerations

This piece was intended for a full choir and orchestra to be able to fulfill its powerful dynamic potential. However, due to the short length of the piece, a full orchestra and choir may be an impractical setting. Although it can be performed with piano accompaniment, the organ may offer more dramatic range. In any case, the accompaniment should be adjusted to fit the size of the group of vocalists. The larger the choir, the more room there is for dramatic dynamic potential.

Although the three sections of the piece flow into each other without pause, they each require a different attitude of the singers to express the mood. The contrast of these different colors should be visible in the conducting gestures to elicit the desired responses from the choir.

All voice parts are engaged throughout the entire piece. There are no times when a single line is resting, making the value and importance equally distributed. Breathing between phrases is very clear. Thompson has also made very clear to the singer when to put final consonants on words by indicating with a *staccato* tied eighth-note on the ends of phrases. This may confuse singers initially, but when explained, the device will help align final consonants.

Form and Structure

This piece is through composed, yet is divisible into three parts based on Thompson's setting of the text. The first is a majestic proclamation in homophony. The second paints the rising of the sun with a rising melodic line as well as swelling dynamics. The polyphonic third section-'Alleluia'-contrasts the previous two homophonic parts. The dramatic swells of each independent line reach a climax together and then dissipate to a quiet, homophonic 'amen.'

Section 1: mm.1-12

Section 2: mm.13-30

Section 3: mm.31-end

Text

He that ruleth over men must be just, ruling in the fear of God. And he shall be as the light of the morning, when the sun riseth, even a morning without clouds; as the tender grass springing out of the earth by clear shining after rain. Alleluia. (Paraphrase taken from 2 Samuel 23:3-4)

Rejoice in the Lamb, Op. 30
Benjamin Britten (1913-1976)
SATB soli, SATB Chorus, and Organ (16')
Publisher: Boosey & Hawkes: 48008987
Difficulty: 5

Composer

Benjamin Britten was an English composer born in Lowestoft, Suffolk. The son of a dentist, Britten's childhood allowed for affluent activities such as sports, piano, and drama.[39] He found success and recognition as a living twentieth century composer, pianist, and conductor best known for his tonal music in a sea of esoteric contemporaries. He was a prolific composer, well-known for his operas, choral, and solo works. He also wrote for orchestra and composed for a variety of venues such as film, radio, and stage. Britten was the first composer honored with the title of Baron, shortly before his death in 1976.[40]

Composition

Rejoice in the Lamb was first published by Boosey & Hawkes in 1943. It was commissioned by the Reverend Walter Hussey for the 50th anniversary of the consecration of St. Matthew's Church, Northampton. It was composed after Britten returned to England from his stay in the United States during World War II.[41] Originally scored for chorus, SATB soli, and organ, Britten requested an orchestration for small orchestra by Imogen Holst, also available from Boosey & Hawkes.

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[39] Heather Buchanan, Matthew W. Mehaffey, eds., *Teaching Music Through Performance in Choir*. (Chicago, IL: GIA Publications, Inc., 2011) vol 3: 231.
[40] Ibid., 232.
[41] Hilary Donaldson, "An Analysis of Benjamin Britten's *Rejoice in the Lamb*," *Choral Journal* 51, no. 10 (May 2011): 9.

This cantata is a musical setting of selected text from a longer poem of the same name by Christopher Smart. Smart wrote his poem over the course of four years while living in an asylum. He completed the poem in 1763. Smart's poem is unmetered and unversed.[42] Britten preserved the integrity of Smart's free form structure in his musical treatment of the text by using a through composed style. This poem may have been a risky choice for the composer as some questioned the obscure poet's mental stability. However, it can be argued that the art of many creative geniuses is highly misunderstood. Britten must have found Smart's word painting inspiring.

Historical Perspective

Hussey had a desire to reunite new music with the church venue in an attempt to close the rift that had formed over time between new music and religion. Britten held a similar desire and wanted to write "something lively," for the occasion.[43] Although the text does not contain biblical quotations, it does speak of God and invokes biblical themes of hallelujahs, blessings, and rejoicing in God as well as referencing people from the Bible. This piece was written directly after the war when people were recovering from a terrible tragedy and would have benefited from an infusion of peace and hope. The premiere was given favorable reviews by the London *Times*.

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[42] Hilary Donaldson, "An Analysis of Benjamin Britten's *Rejoice in the Lamb*," *Choral Journal* 51, no. 10 (May 2011): 8.

[43] Donald Mitchell and Philip Reed, Ed. *Letters from a Life: Selected Letters and Diaries of Benjamin Britten Volume Two 1939-45*, (London: Faber and Faber Limited, 1991), 1139.

Technical Considerations

The most prominent feature of this piece is the constantly changing meter. The changes may seem daunting at first glance, but the meter purposefully follows the rhythmic quality inherent in the text stress. This rhythmic setting seems to set the words free and emphasize natural text stress, providing a sense of storytelling rather than confining the text to a strict, steady meter. The accented, homophonic word stress reminds me very much of Stravinsky, one of Britten's contemporaries, who is known for his irregular accents in pieces such as *The Rite of Spring.* These homophonic sections contrast the contrapuntal, polyphonic "Hallelujah" and "twelve hardships" sections of the piece.

Stylistic Considerations

This piece is a complex celebration of text and music. Attention should be given to pronunciation and syllabic division. "R"s in the middle and ends of words should be soft. The division of syllables in the word "lion," should be considered. The two syllable word, "lion" is sung on one sustained note; therefore the "i" sound should be sustained. The syllables could otherwise be divided evenly, or the "i" could be stressed and held longer than the "o." If Britten had wanted two sounds, he would have written two eighth notes to show the division of syllables. The pronunciation of less familiar words like "chamois, Jakim, Ithamar, and Satyr" should be taken into consideration as well.

Musical Elements

Second in importance to meter is dynamics. The dynamics are very dramatic, often abruptly going back and forth between contrasting volumes: *pp* and *ff*. Dynamic directions in each section are well marked. Britten is very exacting and specific when it comes to markings in

the score. Changes in tempo are clearly marked with metronome markings, as well as with the expressive feeling each section should convey.

Form and Structure

This piece is through-composed. The structure of the Cantata can be viewed in varying degrees of detail. The text can essentially be divided into two parts, the former being the "let's" and the latter being the "for's." The "let's" are a calling forth of all nations, creatures, and specific biblical figures to give glory to the Lord. The "for's" are how specific people or creatures give glory to the Lord. Each of these sections ends with a "Hallelujah" chorus. These two sections can be divided further based on the text so that there are ten sections total. The first three sections are sung by the choir and make up the "let" portion.

Part one is a homophonic, quiet, and mysterious call to every nation and creature to give glory to the Lord, much like a single, smoking ember that will eventually ignite a blaze. Part two calls forth biblical figures by name to give glory to the Lord. This section is forceful and mighty. Part three is a gentle and consonant, "Hallelujah." The rising and falling canonic, melodic line is a beautiful contrast to the forcefulness of the previous section and all the more accentuates awareness of the lifting to the glory of heaven. The "Hallelujah," is an augmentation of the melodic theme found in the previous section. Part four is a quietly moving treble solo featuring the cat, Joeffry, the name of Smart's own cat.[44] Part five is a fast and delicate setting with the mouse as the subject for this alto solo. Part six is a slow tenor solo about flowers glorifying the Lord as the poetry of Christ. Part seven is a slow and passionate

[44] Hilary Donaldson, "An Analysis of Benjamin Britten's *Rejoice in the Lamb*," *Choral Journal* 51, no. 10 (May 2011): 7.

choral setting that begins with a lament emphasized by a homophonic texture but ends with a hope of deliverance with a rising polyphonic texture. Part eight is a bass recitative solo reminiscent of an old English alphabet poem. It is a short solo leading into a fast and happy homophonic choral setting (part nine) which slows and quiets, preparing for the final "Hallelujah," an exact reprise of the first.

Form:

Part I: beginning-rehearsal 2 (chorus)

Part II: rehearsal 2-9 (chorus)

Part III: rehearsal 9-11(chorus)

Part IV: rehearsal 11-13 (treble solo)

Part V: rehearsal 13-16 (alto solo)

Part VI: rehearsal 16-18 (tenor solo)

Part VII: rehearsal 18-22 (chorus)

Part VIII: rehearsal 22-23 (bass solo)

Part IX: rehearsal 23-31(chorus)

Part X: rehearsal 31-end (chorus)

Text

Chorus
Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb,
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate his spear to the Lord.
Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.

Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him, that cloatheth the naked.
Let Jakim with the Satyr bless God in the dance.
Let David bless with the Bear – The beginning of victory to the Lord – to the Lord the perfection of excellence – Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnifical and mighty.

Treble Solo:
For I will consider my cat Jeofrry.
For he is the servant of the Living God, duly and daily serving him.
For at the first glance of the glory of God in the East he worships in his way.
For this done by wreathing his body seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has blessed him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

Alto Solo:
For the Mouse is a creature of great personal valour.
For – this a true case – Cat takes female mouse – male mouse will not depart, but stands threat'ning and daring.
...If you will let her go, I will engage you, as prodigious a creature as you are.
For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

Tenor Solo:
For the flowers are great blessings.
For the flowers have their angels even the words of God's Creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For flowers are peculiarly the poetry of Christ.

Chorus
For I am under the same accusation with my Saviour –
For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman smites me with his staff.
For Silly fellow! Silly fellow! Is against me and belongeth neither to me nor to my family.
For I am in twelve HARDSHIPS, but he that was born of a virgin shall deliver me out of all.

Recitative (Bass Solo) and Chorus
For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.

For the instruments are by their rhimes,
For the Shawm rhimes are lawn fawn moon boon and the like.
For the harp rhimes are sing ring string and the like.
For the cymbal rhimes are bell well toll soul and the like.
For the flute rhimes are tooth youth suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place beat heat and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound roar soar and the like.
For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.
For GOD the father Almighty plays upon the HARP of stupendous magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity of soul.

Chorus
Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnifical and mighty.

A Jubilant Song

Norman Dello Joio (1913-2008)

SATB Chorus, Soprano Solo and Piano (7')

Publisher: G. Schirmer

Difficulty: 5

Composer

Normal Dello Joio was born in New York to Italian immigrant parents. He followed in the footsteps of his father who was a successful organist in New York, attending the Juilliard School of Music as a scholarship student. Dello Joio was influenced by nineteenth century Italian opera, Catholic Church music, and the popular music and jazz of the 1930s.[45] He continued to study music and composition collegiately and won many awards for his music, including a Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* for string orchestra. He studied with composer Paul Hindemith who had a large influence on him as a composer. Hindemith encouraged Dello Joio to remain true to his lyric style in a time when his contemporaries were exploring atonality and electronic music. This lyric style makes his music widely accessible and appealing. By the mid-twentieth century, he was an internationally known composer. He went on to teach at Sarah Lawrence College, Mannes College and Boston University.

Today, he is known as an American composer, educator, and organist. He wrote orchestral, choral, chamber, and solo music, as well as scores for television. He was also a

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[45] Marjorie Mackay-Shapiro, "Dello Joio, Norman," in *The New Grove Dictionary of Opera, Grove Music Online, Oxford Music Online*, (Oxford University Press), accessed June 29, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/O008492.

librettist for some of his contemporaries. Choral music represents the largest volume of his work, although his dance music, written for Martha Graham, is also very well-known. His lyrical sound distinguished him from many of his more atonal contemporaries. He experimented with tone clusters while retaining beautiful melodic lines that he often developed in a polyphonic Baroque style using a *cantus firmus*. Some of his most famous pieces include, *Family Album* for piano four hands, *The Triumph of Saint Joan*, an opera, *Diversion of Angels* ballet score for small orchestra, *The Louvre* television score.

Dello Joio made significant contributions to the field of music education through participation in the Tanglewood Symposium of 1967 that called for music to be placed in the core curriculum of public education for the first time; it eventually led to the development of the first nationally accepted music standards.[46] In 1959 he established the Young Composers Project, supported by the Ford Foundation, which stimulated a surge of composers and new compositions into the public school system.[47]

Composition

A Jubilant Song was written in 1946 as one of Dello Joio's early works. It is a secular piece with text adapted from Walt Whitman's poem, "A Song of Joys." Dello Joio was fond of Whitman's literary works and used them regularly; one-fourth of Dello Joio's choral works are settings of text by Whitman.[48] *A Jubilant Song* was originally scored for women's voices and piano, and was first performed at Sarah Lawrence College where Dello Joio taught. This is one of his pieces in which he experimented with tone clusters to create a certain mood. Even so, it

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[46] Michael L. Mark, *Contemporary Music Education* (New York, NY: Schirmer Books, 1978), 44.
[47] Ibid., 29
[48] Dennis Shrock, *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 731.

is in no way atonal. Although it moves in tone clusters, melodic lines remain lyrical and sonorous. It is rhythmically driven and employs many meter changes. True to his style, *A Jubilant Song* contains elements of fugal imitation reminiscent of Baroque tradition in a modern tonality.

Historical Perspective

Written at the end of WWII, the mood of the piece reflects the optimism in American culture at the time. The burden and heaviness of war was lifted and joy had returned with victory won. The text aptly reflects this struggle and triumph with phrases like "the joy of our spirit is uncaged," "lofty ideals," "universal love," and "oh, to be rulers of destiny and of life." Similar to his Romantic counterparts who also returned to a sense of nationalism, Dello Joio used themes of nature, love, spirituality, and humanity. He also used text painting, in addition to his Baroque technique.

Technical Considerations

This piece is challenging in numerous ways. It is rhythmically driven with many changes in meter and tempo. It does not possess a classical key signature as it moves in tone clusters. Therefore close attention must be paid to melodic intervals. A skilled accompanist will be needed to successfully undertake the challenging piano part with many accidentals, rhythmic complexity, and meter changes. Ranges as well as tessiture lie in a very comfortable place for mature voices. At some points during homophonic movement, the rhythm should be emphasized such as on page four. Vocal imitation, staggered entrances, and contrapuntal movement are points of interest at other times, such as on page five. The fugue-like section that begins on page twenty and acts as an extended introduction to the final section of the

piece has a textural build and should also have an increase in dynamics, building in intensity. The sopranos have a small descant beginning on page twenty-three.

Stylistic Considerations

The music in this piece is all about creating sound moods that elevate, emphasize, and paint the text. Phrases are often repeated which creates a meditative quality. Special attention should be given to the note articulations, many of which are specified in the score. The opening "O" should be round and full of space throughout the duration of the held note. Dynamics are also important to the expressiveness of the piece. Dynamic changes on long, held notes, such as in measures 29 through 36 on page three, require breath control and a focused tone throughout the length of the note. Singers should, at all times, move past beginning consonants and sing on the vowels. Good tempi transitions are imperative to the success of the piece. The 5/8 passage beginning in measure six should be grouped according to the composer's tempi markings with the accented notes receiving the down and up beats. There are a number of pauses followed by meter, tempi, or style changes that require the conductor to give adequate beat preparation. For example, the bottom of page three is a loud and forceful sustained chord, followed by a measure of rest before entering a contrasting quiet and rhythmic section. The preparatory beat of the conductor should reflect and convey dramatic changes such as these. Similarly, the upbeat of the conductor after the grand pause on page thirteen should set the contrasting gentle tempo transition.

Form and Structure

This piece is through composed with mostly homophonic movement and occasional moments of polyphony and imitation. Although through composed, its structure is complex. It is in two distinct parts, delineated on page thirteen by a grand pause and a double barline. The opening theme of Part I returns at the end of the piece, making the structure loosely based on a rounded binary form as follows:

Part	Part I					Part II			
Section	A	B	A'	A"	C	D	D'	E	A
MM	1-43	44-50	51-62	63-72	73-87	88-96	97-107	108-126	127-end

In the first part of the piece, the piano sets the mood with its opening tone clusters followed by a rhythmic ostinato. Voices enter together with emphasis on tone and rhythm, simply singing on "O." Singers continue through the text in homophony, now unaccompanied. The texture changes where Dello Joio uses imitation on pages five and six as the text darts between voice parts to paint the likeness of darts of lighting. Homophonic movement returns with two repetitions of the opening text with variation. Another long "O" on page eleven announces to the listener the beginning of a new section, C. This is followed by a grand pause that opens the contrasting second part of the piece. Part II begins *placido legato.* The homophonic movement is unaccompanied as it was in the beginning of Part I. This movement is followed by a soprano solo that floats over the humming choir. The piece gradually

transitions and accelerates into a celebration with its characteristic rhythms. After an extended opening, the theme of Part I returns, and the "O" s close the piece just as it opened.

Text

Part I:

O! Listen to a jubilant song,
The joy of our spirit is uncaged,
it darts like lightning!
My soul, it darts like lightning!

For we sing to the joy of life and youth,
and the joy of a glad light—
beaming day.

O! Our spirit sings a jubilant song
that is to life full of music,
a life full of concord, of music,
a life full of harmony,

Part II:

We sing prophetic joys of lofty ideals.
We sing universal love awaking
in the hearts of men.
O! To have life a poem of new joys!

To shout! To dance, exult,
to shout and leap.
O! To realize space and flying clouds.
O! To realize space, the sun and moon.

O! To be rulers of life,
O! To be rulers of destiny.
O! Listen to a song, a jubilant song!
Listen our song!

The joy of our spirit is uncaged.
We dance, exult, shout and leap!
O! Listen to our song! O!

Adapted from Walt Whitman

Kasar Mie La Gaji (The earth is tired)

Alberto Grau (b. 1937)

SATB Chorus (5'30")

Publisher: Earthsongs

Difficulty: 4

Composer

Alberto Grau is one of the foremost Venezuelan composers of his time. Originally born in Spain, he has globally influenced and contributed to the world of choral music. His prominence began in 1967 with the founding of *Schola Cantorum de Caracas*, a professional chorus that won the International Guido d'Arezzo Prize in Italy 1974.[49] Since then, he has been a prominent international conductor and teacher, working with European, North American, and Latin American choral organizations. He created the Venezuelan school of choral conducting. His most significant compositions include sacred and secular *a cappella* music for mixed choirs, female choirs, and children's choirs.[50] His music is varied, but is characterized by colorful and rich rhythms.[51]

Composition

Kasar Mie La Gaji is a piece of folk music that has global appeal through its subject matter: it is a warning to humanity about the responsibility of acknowledging the importance of caring for the earth. Grau sets a scene in the African Sahara desert where the inhabitants are proclaiming that "the earth is tired." The piece, although melodic, is also vocally percussive and

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[49] Carmen Helena Téllez. "Grau, Alberto," *Grove Music Online, Oxford Music Online*, Oxford University Press. Accessed March 21, 2015. http://www.oxfordmusiconline.com/subscriber/article/grove/music/46810.
[50] Andre de Quadros, ed., *The Cambridge Companion to Choral Music,* (United Kingdom: Cambridge University Press: 2012), 144.
[51] Ibid.

uses unconventional, contemporary vocal techniques to create a soundscape and convey the aesthetic of a heaving earth. Sighing is a prominent element that clearly expresses the tiredness of the earth. The short, simple, repetitive text creates a meditative state that emphasizes its importance. The piece also expresses a tribal or primal quality.

Historical Perspective

After World War II, many musicians immigrated to Latin America, creating new choral connections between Europe, North America, and Latin America.[52] This insurgence brought many European and international touring companies into the main cities.[53] Many Latin American composers found success by fusing the concepts of classical European choral singing with local musical traditions.[54]

Written in 1990, this piece was a response to the global environmental awareness movement which sought to address the problems of the environment. It is presented from the perspective of the people of the African Sahel, which is an area across the Sahara desert in northern Africa. This piece is an example of how music can function aesthetically as well as serve as a platform to deliver a conscientious message.

Technical Considerations

The simple text of this piece acts as a platform that Grau used to create musical complexity and interest. This piece has many musical challenges. There are many changes regarding the areas of articulation, phrasing, dynamics, and tempo. As a section gains

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[52] Andre de Quadros, ed., *The Cambridge Companion to Choral Music,* (United Kingdom: Cambridge University Press: 2012), 142.
[53] Ibid.
[54] Ibid., 51.

momentum and intensity, it is tempered and rebuilt in each consecutive section. The piece is melodically repetitive and limited in range, but contains sustained, dissonant intervals of a major second throughout. This piece also requires coordination from singers to clap and stomp while singing. This requires memorization for performance. Meter changes and irregular meter also present a counting challenge. Rhythmic accuracy at transition points will increase the unity of the choir. The most challenging metric and rhythmic transition is measure forty-six to forty-seven where the rhythm slows dramatically and the bars are sub-divided into a three plus four.

Stylistic Considerations

Overall, the piece should liken to a heaving of the earth. It is not a rigid piece, but should feel grounded and determined as expressed by the initial *andante, molto legato* score marking. Grau has gone to great lengths to give specific directions regarding his desired stylistic treatment of the piece. Performance notes also indicate how and when to use special techniques such as sustaining the letter "s" to sound like wind or utilizing a vocal *glissando* to express tiredness. Consideration should be given to the pronunciation of the "uh"s in the beginning of the piece. Maintaining pharyngeal lift will help to prevent flatness in pitch. Although tempi and tempi changes are clearly indicated, the tempo of Part IV should be slow enough to pronounce the text on the fast sextuplets that first appear in that section. Emphasis should be given to the vocal 'sighs' at the ends of phrases, and tempo should not accelerate too much or the effect of this technique will be minimized. Through the use of Grau's specific performance notes, the piece should evoke a primal tribal quality.

Form and Structure

This piece is through composed and contains contrasting sections based on the short text. Contrasts include meter, rhythm, dynamics, texture, and tempo. Each section contains its own dynamic *crescendo* that drops to a low volume and rebuilds with each new section. The piece also grows more rhythmically complex as it progresses.

Part I: mm1-14

Part II: mm15-30

Part III: mm31-46

Part IV: mm47-60

Part V: mm61-end

Part I functions as a building section. It grows vocally from the lowest to the highest voice. It also grows dynamically from soft to loud. Melodic lines ascend before falling off, creating the distinctive 'sighing' found throughout. Part II builds in intensity through faster, homophonic rhythms as well as through the addition of hand claps and dynamic *crescendi*. Part IV provides a rhythmic rest for the ears and introduces the held "s" that imitates the sound of the wind against the fast sextuplet treatment of the text in the upper voices. Part V begins with a rhythmic stillness created by long, held notes before accelerating into the most rhythmic complexity of the piece, including hand claps, foot stomps, and a dynamic climax.

Text

Arabic

Kasar Mie La Gaji (the earth is tired)

J'entends Le Moulin (I hear the millwheel)

Arranged by Donald Patriquin (b. 1938)

SS & Piano, opt. perc. (4')

Publisher: Earthsongs

Difficulty: 4

Composer

Donald Patriquin was born in Quebec, Canada in 1938. He began composing as a young boy of eleven. He both studied and then taught music composition and arranging at McGill University. Although he has written instrumental and vocal works, sacred and secular, he is best known for his *a cappella* folksong arrangements. He is also well-known for his works for children's choir, many of which he created for the Children's Musical Workshop, a children's choir he established while at McGill University.[55] As a composer, the subjects of his music vary from environmental issues to love and war.[56] He is credited with making world music challenging and exciting yet accessible to the listener.[57]

Composition

Patriquin often wrote music with a specific purpose and performance group in mind. The Chorale of the Protestant School Board of Greater Montreal commissioned this piece.[58] Originally arranged in 1992 for two-part treble chorus, this piece is also available for SATB chorus. This French-Canadian folk song is well-known and loved throughout North America.

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[55] Donald Patriquin, "Biography," Donald Patriquin: Composer, accessed March 21, 2015, http://donaldpatriquin.com/Home.html.
[56] Ibid.
[57] Ibid.
[58] Donald Patriquin, *J'entends le Moulin* (Corvallis, OR: Earthsongs, 1993), 1.

Both Canada and New England have strong French roots which have contributed to this folk song's prolific life in North America, notwithstanding the world.

Historical Perspective

Canada has a rich tradition of folk songs arranged for the choral setting. Canada's strong French connection has created an import of many French folksongs to North American culture, often carried by family tradition. Canadian choral composers, in an effort to preserve the musical heritage and form a significant portion of Canadian choral repertoire, have often reinvented these folk songs about land and sea.[59] This piece is one of Patriquin's most well-known arrangements of a traditional folk-song. In France, the folksong is known by the title "Mon père a fait batir maison," which is the second line of the song meaning, "my father has made to build house."[60] As a French folksong, its origins extend hundreds of years.

Technical Considerations

J'entend le Moulin is an energetic, playful, rhythmic, and percussive piece. The lengthy and rapidly moving French text may be challenging for singers to master. Although the text of the refrain repeats, the nine verses all present different texts. Repeating rhythmic patterns, although swift, are easily learned. The addition of claps, finger cymbals, triangle, sticks, and woodblock add a rhythmic counterpoint. The clapping requires singers to memorize the music, adding to the difficulty of the foreign text. The key signature changes from Bb to C, and ranges are limited to between a low D and a high E. This would be comfortable for both SS or SA

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[59] Andre de Quadros, ed., *The Cambridge Companion to Choral Music,* (United Kingdom: Cambridge University Press: 2012), 112.
[60] Donald Patriquin, *J'entends le Moulin* (Corvallis, OR: Earthsongs, 1993), 1.

choirs. The piano accompaniment is separate from the conductor's score as well as the vocal score.

Stylistic Considerations

The playfulness and energy of this piece is driven by the percussive rhythms created by the text as well as the written rhythms of the percussion instruments. The repeated "tique,tique, tacque" creates vocal percussion. The dynamics of the piece accentuate the use of call and response by creating an echo in the voices as well as in the percussion parts, such as the echo in the triangle part as indicated beginning in measure eighty-five. The fast tempo also adds to the intensity and energy. Although the text is fast and in French, it is the rhythm and the rhyme that will stand out in performance.

Form and Structure

This piece is strophic with variations to each verse. Each verse is typically preceded by a four bar instrumental introduction that features various percussive effects. The tempo is marked, '*Vif,*' which is a French tempo marking meaning, 'lively.' The metronome marking is quarter note = 120+. The piece begins with a twenty bar introduction by piano. The theme is then presented in unison.

Verse one is divided as a call and response between two voice parts that join in unison, a technique often utilized in folksongs. A brief piano interlude is then accompanied by the addition of finger cymbals before the start of verse two. The interplay of the call and response followed by unison singing continues through most of the piece. The triangle, with a new rhythmic accompaniment, precedes verse three while the rhythm of the woodblock precedes verse four.

The key change at measure 95 from Bb to C raises the piece a whole step and creates more intensity. The key change is followed by hand-clapping by the choir to introduce verse five. The introduction of verse six builds intensity by using four percussion instruments at once. Verse seven utilizes finger cymbals throughout the verse. Verse eight introduces a different texture with the upper voice engaged in rhythmic whispering while the second voice takes the melodic theme in an augmented rhythm. Verse nine is the climax of the piece and begins with a dramatic *subito fortissimo.* Verse nine continues in vocal counterpoint with the addition of all percussion instruments in unison, adding to the dramatic effect. One dramatic stomp at the end playfully punctuates the piece.

Text

French	Translation:
J'entends le Moulin tique tique taque.	I hear the millwheel tique tique taque
Mon père a fait batir maison.	My father is having a house built.
L'a fait batir à trois pignons.	It's being built with three gables.
Sont trois charpentiers qui la font.	There are three carpenters building it.
Le plus jeune s'est mon mignon.	The youngest is my darling.
Qu'apportes-tu dans ton jupon?	What do you have in your apron?
C'est un pâté de trois pigeons.	It's a pie made f three pigeons.
Asseyons-nous et le mangeons.	Let's sit down and eat it.
En s'asseyant il fit un bond,	While sitting down they all lept up,
Qui fait trembler mer et poissons,	Causing the sea and fish to temble,
Et les cailloux qui sont au fond.	And the stones on the bottom of the sea.

Sure on This Shining Night
Morten Lauridsen (b.1943)
SATB and Piano (5')
Publisher: Peermusic, HL00229069
Difficulty: 4

Composer

Lauridsen is an American composer best known for his choral works. He was born in Colfax, Washington, grew up in Portland, Oregon, and continues to reside on the west coast between California and Waldron Island off the coast. He is currently a professor of composition at the University of Southern California (USC), his Alma Mater. As a student, he attended Whitman College in Washington and the University of Southern California. He was named 'American Choral Master' by the National Endowment for the Arts in 2006 and a National Medal of Arts recipient in 2007.[61] His style varies widely; however, lyric melodic lines, whether set tonally or atonally, characterize his work.

Lauridsen's serene, meditative lifestyle is reflected in his music; it possesses a nostalgic quality that is esoteric and evokes mysticism. In a documentary about himself entitled, "Shining Night," Lauridsen says, "There are too many things out there that are away from goodness. We need to focus on those things that ennoble us, that enrich us."[62] In this same documentary, poet and critic Dana Gioia praises Lauridsen as "one of the few living composers whom I would call great."[63]

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[61] Heather Buchanan, Matthew W. Mehaffey, eds., *Teaching Music Through Performance in Choir.* (Chicago, IL: GIA Publications, Inc., 2011) vol 3: 444.
[62] Terry Teachout, "Friday Journal: Culture Sightings: The Best Composer You've Never Heard of," *Wall Street Journal,* Eastern edition, (New York, NY: Dow Jones & Company, Jan 20, 2012), accessed March 22, 2015. http://ezproxy.messiah.edu/login?url=http://search.proquest.com/docview/916830620?accountid=12405.
[63] Ibid.

Composition

"Sure on This Shining Night," was commissioned by the American Choral Directors Association(ACDA) and was premiered by the Donald Brinegar Singers with Lauridsen on piano at the ACDA Los Angeles National Convention in 2005.[64] The piece is the third piece in a song cycle entitled *Nocturnes*. The cycle also has an epilogue, only to be performed if all parts of the song cycle are also performed. This piece possesses a serene, nostalgic, and reflective quality that has the potential to evoke a strong aesthetic response from the audience.

The text is based on a poem of three verses by American writer James Agee (1909-1955). The poem is included in his only volume of poetry entitled *Permit Me Voyage*. Although Agee received relative success as a writer in his lifetime, his reputation has gained momentum, and he was awarded a Pulitzer Prize posthumously in 1958 for his autobiographical novel, *A Death in the Family*.[65]

Historical Perspective

The ACDA desired a commissioned piece with certain qualities, specifically accessibility and staying power.[66] Laurdisen found success with this piece that has, in essence, become a classic of our time. Its beauty has a transcendental quality that is grounded by its strong tonal sense throughout. It is praised for its appeal to both the singer and audience for its lyrical, melodic quality that is pleasing to the ear.

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[64] Morten Lauridsen, *Sure On This Shining Night,* (New York: Peer Music, 2005), 1

[65] Paul Poplawski,ed., "James Agee," in *Encyclopedia of Literary Modernism* (Westport, CT: Greenwood Press, 2003): 7, accessed March 23, 2015, http://books.google.com/books?id=1OpUU_ShWvsC&lpg=PP1&dq=encyclopedia%20of%20literary&pg=PA4#v=onepage&q=encyclopedia%20of%20literary&f=false.

[66] Heather Buchanan, Matthew W. Mehaffey, eds., *Teaching Music Through Performance in Choir.* (Chicago, IL: GIA Publications, Inc., 2011) vol 3: 444.

Technical Considerations

Although the piece is lyric, it also contains challenging phrases of intervallic leaps, characteristic of Lauridsen's style, which singers should easily master once the ear is trained. The intervals are usually consonant: 6ths, 4ths, 5ths, octaves, and would provide good sight-reading material for practice in *solfege*.

Range is another element that gives this piece a higher level of difficulty. The composer makes note in the score for tenors to omit the low As if they are out of range. The range of the bass part may stretch the basses out of a comfortable tessitura with high Es in a few places. The range of the alto part extends to a high G in measure 34, which may be difficult for altos to reach. This is in unison with the sopranos, and if it is too difficult for the altos, the sopranos could carry the line from the pick-up to measure 34 through the pick-up to measure thirty-six.

Stylistic Considerations

Lauridsen often composes in a tonal style that is comparable to American composers Copland and Thompson. The importance of the melodic line must be balanced with vertical, harmonic relationships between voice parts that create tonal soundscapes. The stress and resolution of dissonances help create the important *rubato* that is prominent in this piece.

The tempo of this piece is very flexible since there are many *rubato* and *ritardando* markings followed by the designation-*a tempo*- throughout the piece. The conductor must use discretion in determining how to treat each *rubato.* Variations could be used for each phrase, or they could be kept the same throughout. If all phrase endings are treated exactly the same way, as *ritardanti* for example, the affect will become predicable and lose its musical interest; therefore it is advisable to consider at least some variation. Some tempo markings are

indicated as a means of providing space to breathe. The musicality of this piece is greatly reliant upon the ability of the singers to create expression within the long *legato* phrasing. Unifying sustained vowels, as well as singing through the consonants will help achieve this desired *legato* effect.

Musical Elements

Meter is a major consideration in this piece as it changes throughout from three to four to two with the beat quality remaining constant. These meter changes serve to support and emphasize the flow of the text. The presence of dissonances should be noted, as well as resolutions, for the purpose of appropriate *tenuto* placement. Time should be spent on the vertical tuning between voice parts of the open fifths, fourths, and octaves. Breathing should be staggered except where breath marks are indicated due to the long musical lines that embody this piece. The composer has also indicated places where no breath should be taken in order to keep the line of the phrase going.

Form and Structure

Although this piece is structured around three verses of poetry, it is through-composed in a linear manner, rather than strophic. The piece begins with piano introduction, establishing the major tonality and expressive mood. It continues with basses and tenors introducing the theme in unison on the text of the first verse. The unison theme is then given to the sopranos and altos, altos splitting from the melody later, with tenor and bass adding contrapuntal elements. The second verse of poetry is introduced in the same way, giving the theme first to the tenors and basses and then to the sopranos and altos. The climax of the piece happens just before the setting of the third verse with repetitions of "sure on this shining night," moving in

homophony. The third verse of poetry is introduced by all parts and continues in homophony. The verse is not repeated, but rather goes into a reprise of the first stanza in which the basses have the melody and the upper three parts ring back and forth polyphonically. The piece slows down rhythmically at the ends of sections, and even more so at the end of the piece. The Db pedal found throughout the piece has a grounding effect.

Section A: mm. 1-15

Section A^1: mm. 16-24

Section B: mm. 25-37

Section C: mm. 38-47

Section A^2: mm. 48-end

Text

Sure on this shining night
Of star-made shadows round
Kindness must watch for me
This side of the ground.

The late year lies down the north,
All is healed, all is health.
High summer holds the earth,
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandring far alone
Of shadows on the stars.

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