2014

Advanced Conducting Project

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Hallelujah from "Mount of Olives"
Ludwig van Beethoven
(1770-1827)

SATB/Piano
Hal Leonard Corporation: HL50480281

Composer

Ludwig van Beethoven was born into a musical family in Bonn, Germany. His grandfather was *Kapellmeister* of the King's court. His father was a professional tenor in the chapel and teacher of singing and piano. As a child, Ludwig studied with his father and began performing at the age of eight. By twelve years of age, he composed his first piece for piano.

In 1790, as Joseph Hayden was passing through Bonn on his way back home to Vienna, Beethoven met Hayden and showed him some of his compositions. Impressed by what he saw, Hayden invited Beethoven to move to Vienna and become one of his students.[1] While in Vienna, Beethoven composed some of his most significant piano works such as *Sonata pathetique* and the "Moonlight" sonata.[2]

By the age of 30, Beethoven was a highly successful composer and pianist; however, due to some kind of infection, Ludwig began loosing his hearing.[3] Despite his ailment, he continued to perform and compose. By 1824, Beethoven was suffering from several illnesses that eventually claimed his life.

Beethoven's compositional output includes symphonies, piano concertos and sonatas, cantatas, two masses, and one oratorio. Considered a transitional composer, Beethoven wrote pieces that reflected both the Classical and Romantic eras. His early music followed the formal structures of Classical forms while his later compositions reflected more emotion and exhibited expansion of forms.[4] This stylistic change may have

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[1] Arnold & Cooper, *Oxford Music Online*
[2] Shrock, 443.
[3] Arnold & Cooper, *Oxford Music Online*
[4] Arnold & Cooper, *Oxford Music Online*

been a direct reflection of the depression he was experiencing following the loss of his hearing.

Composition

"Hallelujah" is the final number of a six-movement oratorio entitled *Christus am Oelberge* (Christ on the Mount of Olives). This is the only oratorio written by Beethoven and it depicts Christ's suffering in the garden of Gethsemane. Following a rhythmic introduction by the orchestra/keyboard, the choir erupts with triumphant bursts of the word "Hallelujah." This continues for a total of nine measures before turning into a fugue in cut time. The first theme is presented by the soprano voice and then respectively shared with the next lowest voice until all parts have entered. There is occasional voice paring between the SA and TB voices. The second theme is presented by the bass voice in section 'H' and by contrast is shared with the next highest voice part. Similarly, a third theme begins in section 'I' and moves more rapidly with numerous eighth-note runs. Both the second and third themes are presented over a triplet accompaniment and contain short bursts of homophony. In section 'K', the introduction is restated with voice parings between the men and women. The climax of the piece occurs within the last four pages as the tempo moves more rapidly. At this point, all voices are singing homophonically with an accompaniment that utilizes a triple feeling treble over a duple meter bass.

Historic Perspective

Beethoven is considered a transitional composer, connecting the Classical period to the Romantic. His early works reflect the influence of Haydn and Mozart while his latter compositions, following his increasing deafness, reflect more emotion and passion.[5] "Hallelujah" reflects the early style of Beethoven's writing. As a child, fugal writing was an important part of Beethoven's training; and Haydn, one of Ludwig's teachers, was considered the leader of fugal compositions during the Classical period.[6] Following the introduction, this movement utilizes three different themes that are set as a fugue.

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[5] Arnold & Cooper, *Oxford Music Online*
[6] Ratner, 263.

Technical Considerations

The movement is made up of three themes following the introduction. It would be beneficial to introduce each theme separately to a singing ensemble. Following this, the ensemble should sing their individual part slowly on a neutral syllable such as "doo." This will help to ensure pitch and rhythmic accuracy. The tempo should not be rushed as there is a great deal of rhythmic activity occurring in the accompaniment. During the first fugal section, the meter is in cut time with the keyboard doubling the vocal parts. Again, great care should be exercised as to not rush eighth notes. The third theme of the fugue, beginning in section 'I', could prove to be a challenge as there are long melismatic phrases that move on the off beat.

Stylistic Considerations

Three tempos are used throughout this piece. The first, set at a pulse of 66 beats per minute, must be adhered to in order to clearly articulate the piano accompaniment. Beginning with the fugal section, the pulse is only slightly faster; however, the half note now receives the beat providing more forward motion. Following the fugues, the song explodes in energy as the tempo increases to 104 beats per minute. This will require an advanced pianist as the accompaniment is full of scaler runs; including a triple meter right hand over a duple meter left hand.

Aside of the various rates of speed, tempo markings of the Classical period were used as expressive terms.[7] Words such as *Maestoso, Allegro,* and *piu Allegro* are used to denote the power and cheerfulness of the piece, not necessarily the pace.

The piece is predominantly vibrant with forte dynamic markings. The only contrast in volume is at the commencing of the second fugue. Here, the phrase begins softly and quickly crescendos with the addition of the other voice parts.

Musical Elements

The key signature of the entire movement is in C Major with a series of modulations occurring throughout. During the homophonic opening, the chord progression is I, ii, V7, I

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[7] Shrock, 356.

and ends on a half cadence. In the first fugal section, the piece modulates to G Major. Starting at rehearsal marking 'E', a modulation to A Major occurs briefly before returning to the tonic key of 'C' when the second fugue begins. This progression continues until the end of the piece. Non-harmonic tones occur mostly as suspensions. Although the tempo markings are not too extreme, the piece is very vibrant as a result of the instrumental accompaniment, which uses a great deal of scaler passages and triplets, providing for a dance-like feeling.

Form and Structure

The piece is through composed. It is set mostly as a fugue with occasional homophonic passages.

a) Homophonic – "Hallelujah"
b) Fugue theme #1 – "Praise the Lord"
c) Fugue theme #2 – "Man, proclaim his grace and glory"
d) Fugue theme #3 – "Praise the Lord in songs of joy"
e) Repeat of fugue theme #2
f) Homophonic at fast tempo – "Praise the Lord"

Text

Hallelujah! unto God's Almighty Son.
Praise the Lord, ye bright angelic choirs,
In holy songs of joy.
Man, proclaim His grace and glory!
Hallelujah! unto God's Almighty Son.
Praise the Lord in holy songs of joy.

Lo! How a Rose E'er Blooming
Hugo Distler
(1908-1942)

SATB/a cappella
Concordia Publishing House: 98-1925

Composer

Hugo Distler was born in Nuremberg, Germany. As a school student, he studied piano as well as music history and theory. At the age of nineteen, Distler began studying at the Leipzig Conservatory enrolled in the conducting program with piano as a secondary subject.[8] After a short period of time, he was advised to focus on composition and organ instead. In 1933, Distler was appointed the head of the chamber music department at the Lübeck Conservatory and teaching at the Church Music School in Berlin. During the rise of Nazi powers in the early 1940's, Distler was called to service three times. Having been excused the first two, he feared not being able to escape the circumstances the third time and committed suicide on Nov. 1, 1942 at the age of thirty-four.[9]

Distler's musical output consisted of three large-scale works, three collections of sacred music, three collections of secular music, and some individual sacred and secular works.[10]

Composition

"Lo! How a Rose E'er Blooming" or *Es ist ein Ros entsprungen* is a German hymn originating in the 15th century by an anonymous composer and lyricist.[11] The first known arrangement was by German composer, Michael Praetorius. Praetorius included this piece in his sixth volume of sacred vocal works.[12] The second and third stanzas in Distler's arrangement include separate metrical indications for each voice line as it appeared in his original work; however, the first stanza contains uniform measures for ease of conducting.

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[8] Neuman, *Oxford Music Online*
[9] Shrock, 606
[10] Shrock, 606
[11] Program Notes, *The Northern Virginia Chorale*
[12] Shrock, 131

Historic Perspective

The basis of Distler's work was the rediscovery of old forms and genres, and his use of text painting; yet his vocal music has a great deal of rhythmic and harmonic freedom.[13] This arrangement is written for unaccompanied SATB voices keeping with Praetorius's style of his later motets featuring short, homophonic phrasing in a strophic setting. Although considered a motet, "Lo! How a Rose E'er Blooming" closely resembles that of a chorale and lied hybrid. Many of the motets of the Renaissance were polyphonic in nature. The lied, a secular genre of music, was strophic and homophonic, and was structured with a repeated section.[14] Chorales were also structured the same way but usually in two-parts. Praetorius, who stood out from his contemporaries with his compositions,[15] arranged this song in four parts in AAB form. Similarly, Distler utilizes this structure as well in this arrangement.

Technical Considerations

Rhythmically this piece is not complex, as each voice part is comprised predominantly of quarter and eighth notes. The alto line uses a dotted-eighth note triplet in the third measure of the 'B' section that can catch the singer by surprise on a first reading. Each voice line moves in a step-like fashion with most of the intervals being less than a third. The vocal range is written within one octave. Stanzas two and three feature metrical changes in each vocal line and the measures do not line up symmetrically on the paper. This can be a challenge for singers who may easily lose their place in the music. Additionally, the mix of meter from 3/2, 5/4, to 4/4 creates a mismatched feeling of phrasing. It is important that the singers know where breath marks are denoted as each melodic line has phrases of varying lengths.

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[13] Neuman, *Oxford Music Online*
[14] Shrock, 100
[15] Blakenburg & Gottwald, *Oxford Music Online*

Stylistic Considerations

When directing this piece, one should not approach the beats in a vertical fashion. The alignment of the measures helps to aid the director with a steady and consistent conducting pattern. The singers, however, need to view their part in terms of phrasing. In this aspect, the metrical organization of stanzas two and three are a better fit as they eliminate the need to accent downbeats as inferred by the use of a bar line. The song lends itself to a legato articulation and dynamics are terraced as volume is naturally controlled by the addition and subtraction of vocal lines.

Musical Elements

The piece has a strong tonal center of E Major and does not modulate from it. Dissonance is created by numerous passing tones, neighboring tones, suspensions, retardations, appoggiaturas, and escape tones. Many of these non-harmonic tones create chords with seconds and sixths that aren't resolved immediately. Each stanza ends on a solid E Major chord preceded by a vii chord as opposed to a V7 or IV chord. The song is homophonic with terraced phrasing. The melody is in the soprano line. It appears that Distler may have used some text painting based on the first verse as all voices (except the alto) move upward on the word "sprung." Additionally, the alto triplet on "bright" creates a feeling of excitement for the listener.

Form and Structure

The piece is strophic and comprised of three stanzas that follow an AAB form.

Text

Lo, how a rose e'er blooming,
From tender stem hath sprung.
Of Jesse's lineage coming,
As men of old have sung;
It came, a flow'ret bright,
Amid the cold of winter,
When half spent was the night.

Isaiah 'twas foretold it,
The Rose I have in mind,

With Mary we behold it,
The virgin mother kind;
To show God's love aright,
She bore to men a Savior,
When half spent was the night.

This Flow'r, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere;
True man, yet very God,
From Sin and death He saves us,
And lightens every load.

O Praise the Lord of Heaven
William Billings
(1746-1800)

SATB/a cappella
J. Kelecom Edition: Choral Music Public Domain

Composer

William Billings was born in Boston, MA on October 7, 1746. As a youth, he served as a tanner's apprentice. He worked in the leather trade for most of his life. During the American Revolution, he supported the patriot cause and was friends with leaders such as Samuel Adams and Paul Revere.[16] Although he did not receive any formal training in music, Billings was very much an advocate to the music education of others and spent many years teaching in singing schools and local churches.[17] Billings composed over 340 compositions that were mostly sacred and consisted of hymn tunes, anthems, fuging tunes, and canons. He did not write any instrumental music or solos. All of his compositions were for a cappella chorus.[18] Between 1770 and 1794, Billings published six collections of music, including *The New England Psalm Singer.*

Composition

"O Praise the Lord of Heaven," also known as *An Anthem, for Thanksgiving*, was published in Billings' sixth collection of music, *The Continental Harmony*, in 1794. The text is mostly derived from Psalm 148 and interspersed with poetry written by Billings himself. This was a common practice for Billings as he liked to incorporate poetry into his anthems to suit his own aesthetic purposes.[19]

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[16] Kroeger, *Oxford Music Online*
[17] Shrock, 402.
[18] Kroeger, *Oxford Music Online*
[19] Kroeger, *Oxford Music Online*

Historic Perspective

Choral music composed in the United States during the Classical Period was limited to mainly Psalm tunes that arrived with the Pilgrims or, in Billings's case, had no connections to European writing styles.[20] When composing music, Billings would write the principal melody first and assign it to the tenor voice. Following this, he would write for the bass, soprano, and alto respectively. Often, he would suggest doubling the tenor line with female voices and the soprano line with male voices to give the effect of six voice parts.[21] Additionally, Billings' anthems alternated between homophonic writing and imitative polyphony. Musical motifs are often passed between parts.

Technical Considerations

One of the greatest challenges with this edition is the structure of the rhythms. Sustained lyrics are grouped together according to the word, not the beat. While this may help the singer with precise placement and release of syllables, it can create confusion as to where the beat falls within the measure.

Another challenge for singers is the changing of meter. It alternates between 2/4, 3/4, and cut time. One would assume that the beat would remain consistent and move from the quarter note to the half note when entering each *alla breve* section; however, this would result in a very cluttered sound due to the rhythmic nature of the song. The quarter note receives the pulse throughout the composition.

The harmonic structure of the piece is very basic using mostly I, IV, and V chords. Intervals are within a perfect 4th, with the exception of the bass octave, and voice parts move mostly by step or thirds.

Stylistic Considerations

Before starting this anthem with any singing group, it would be beneficial to mark breath marks throughout the piece so that the singers know where the start of a new phrase occurs. It is easy to get caught up with the song's rhythmic drive and blend phrases

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[20] Shrock, 399-400.
[21] Shrock, 403.

together. Warm-ups focusing on agility will assist singers as each voice part has long melismatic passages employing sixteenth note runs.

There are no tempo or dynamic markings in this edition. Due to the cheerful nature of the piece, singers should maintain a mezzo forte volume throughout. Additionally, a moderate tempo should be utilized in order to clearly enunciate lyrics. Slurs are denoted in the score where legato expression is expected. The rest of the piece should be sung with a marcato articulation.

Although the quarter note seems to remain consistent throughout the piece, there may be one exception to this in mm. 43-50. Here, all voice parts are set homophonically to sustained lyrics, moving to the duration of quarter and half notes. It feels as if this section should truly be performed in cut time, emphasizing the half note on the beat.

Musical Elements

The tonal center of this anthem is F Major. Non-harmonic tones only appear as brief passing tones. As was common with Billings' compositions, the tenor line has the melody. There are instances of monophony where individual voice parts (with the exception of the soprano) have brief solo sections. Additionally, voice pairing is used. Most of the song is set homophonically. When polyphony is used, it is set in imitation. Motivic material is used during the first half of the song for the lyrics "O praise the Lord of Heaven." Later in the piece, this is shortened to "praise the Lord." Regardless of its placement, the motif always ends with a strong authentic cadence. In mm. 94-97, a bourdon is used in the bass voice while melismatic passages occur in the upper voice parts.

Form and Structure

The piece is through-composed and can be divided into two halves. The first half occurs from the beginning to m. 66. Homophonic sections are altered with brief instances of monophony. Imitative polyphony begins at m. 51, starting with the tenor and followed by the soprano and bass. The introductory phrase is interspersed throughout the first 18 measures and then again in the conclusion of the section in m. 66.

Beginning in m. 67, there is a great deal of pairing between like and contrasting voice parts. The motif, "praise the Lord," ends each phrase. From m. 85 to the piece's

conclusion, the voices are set homophonically once more with the addition of a 4-measure bourdon bass.

Text

O Praise the Lord of Heaven;
Praise Him in the Height,
Praise Him in the Depth;
O praise the Lord of Heaven,
Praise Him all ye Angels,
Praise Jehovah.
Praise Him Sun and Moon and blazing Comets,
Praise the Lord.
Let them praise the Name of the Lord,
For He spake the Word and all were made;
He commanded and they were created;
Admire, adore.
Ye Dragons whose contageous Breath,
People the dark Abodes of Death,
Change your dire Hissings into heav'nly Songs,
And praise your Maker with your forked Tongues.
O praise the Lord of Heaven;

Fire, Hail and Snow, Wind and Storms,
Beasts and Cattle, creeping Insects,
Flying Fowl,
Kings and Princes, Men and Angels,
Praise the Lord;
Jew and Gentile, Male and Female,
Bond and Free,
Earth and Heaven, Land and Water,
Praise the Lord;
Young Men and Maids,
Old Men and Babes,
Praise the Lord.
Join Creation,
Preservation,
And Redemption join in one;
No Exemption,
Nor Dissention,
One Invention,
And Intention reigns through the Whole,
To Praise the Lord.
Hallelujah, praise the Lord.

If Ye Love Me, Keep My Commandments
Thomas Tallis
(ca. 1505-1585)

SATB/a cappella
Boosely & Hawkes: OC4B5224

Composer

Thomas Tallis is believed to have been born in Kent, England around 1505. His career began in 1530 where he served as an organist and singer at the Benedictine Prior in Dover, St Marcy-at-Hill in London, Waltham Abbey in Essex, and Canterbury Cathedral. In 1543, Tallis entered the Chapel Royal and served as a singer, organist, and composer for the remainder of his life.[22]

Tallis wrote music under four different monarchs, Henry VIII, Mary Tudor, Edward VI, and Elizabeth I. During this time, England faced tremendous political and religious turmoil that affected life, culture, and music.[23] Although he was a Catholic, Tallis faced various issues in which the power of the Catholic Church was challenged by the philosophies of Martin Luther.[24] As part of the First Act of Uniformity in 1549, English replaced Latin as the official language of the English Church.[25]

During his lifetime, Tallis composed two masses, one Magnificat, two sets of Lamentations, forty Latin motets, and three Anglican Services, twenty-four anthems, and four part songs.[26] Under the reign on Queen Elizabeth I, Tallis and his former student and composer, William Byrd, attained a 21-year license to publish and sell music.[27]

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[22] Shrock, 147.
[23] Program Notes, *San Francisco Lyric Chorus.*
[24] Doe & Allinson, *Grove Music*
[25] Harper, *Grove Music*
[26] Shrock, 147.
[27] Program Notes, *San Francisco Lyric Chorus*

Composition

The text of this composition is taken from the bible in the book of John, chapter 14, verses 15-17. The lyrics reflect Jesus's promise of the Holy Spirit.[28] After a brief homophonic introduction, the song is composed using imitative polyphony. The melody begins in the soprano voice and switches to the tenor in the second section. There is some voice crossing between the soprano and alto in the cadence of the second and third sections. Harmonies are rich with very little dissonance created by passing tones.

Historic Perspective

During the Anglican Reformation in 16th Century England, conflicting views emerged in regards to worship practices and the role of music in it.[29] Thomas Cranmer, the Archbishop of Canterbury at the time, required church services to be held in English as well as all service music. Tallis was the first to set English lyrics to his music and, following a mandate by King Edward VI, provide one note to each syllable as opposed to long melismatic passages.[30] These anthems were predominantly four part with chordal homophony and structured imitation.

Technical Considerations

Following the homophonic opening statement, the piece is set in imitative polyphony with syllabic wording. Breath support should be stressed as each phrase contains long, sustained notes. The singer should denote breath marks following punctuation marks. Intonation can be an issue in the tenor voice as they are required to sing high 'F' and high 'G.' An open and rounded vowel shape is recommended. The soprano and alto voices cross during the last three measures of the second and third sections. The altos range extends an octave above middle 'C' and performers may have a tendency to sing under the pitch.

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[28] John 14:15-17, *BibleGateway.com*.
[29] Program Notes, *San Francisco Lyric Chorus*
[30] Turner, *Emmanuel Music*

Stylistic Considerations

This edition has a tempo marking of *andante*, and should be strictly adhered to as music of the Renaissance was set to the unexcited human pulse as denoted in Steven Plank's book, *Choral Performance: A Guide to Historical Practice.* Dynamic expression is achieved through voice layering as a result of the polyphonic texture. This imitative quality provides a natural ebb and flow to the song's overall volume. Performers need to sing with a legato articulation. Vowels should be sustained and consonant endings placed at the start of the following word. Tenors should use a great deal of forward resonance on the high pitches to create a nicer tone; especially considering that they carry the melody from the second section to the end of the piece.

Musical Elements

The piece is written in 4/4 and has a tonal center of F major. Even with the use of polyphony, the piece is structured to have a basic chord progression of I, vi, IV, V, I with little dissonance. Any non-harmonic tones are presented as passing tones. The use of 'b' natural in the tenor voice allows for a V/V – V chord progression. The commas in the text allow for a natural breath mark. Voice crossing is evident in the last five measures of the second and third segments of the song. This happens mostly between the soprano and alto voice; however, the tenor and alto voice cross for the duration of one beat in measures 22 and 35. This most likely was not intentional as the original scoring was for ATTB voices.[31]

Form and Structure

ABB. The second section is repeated.

Text

If ye love me, keep my commandments,
and I will pray the Father, and he shall give you another comforter,
that he may abide with you forever,
e'en the spirit of truth.

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[31] Shrock, 150.

Cantate Domino
Giovanni Croce
(ca. 1557-1609)

SATB/a cappella
Arista Music Company: AE 199

Composer

Giovanni Croce was a Renaissance composer born near Venice, Italy around 1557. He received his music education at St. Mark's Basilica between 1565 and 1590. During his years at St. Mark's, Croce served as a singer in the boys choir and was trained as a cleric. It is thought that Croce served as a lay priest for the church of Santa Maria Formosa; however, there is conflicting evidence as to whether or not this was true.[32] Following his education, Croce was appointed *vicemaestro di cappella* and eventually promoted to *maestro di cappella* at St. Mark's. Croce did not travel abroad yet his compositions had a major influence on European music.[33] Many of his works were popular in the Netherlands and England. John Dowland studied with Croce, and Thomas Morley imitated Croce's style in his madrigals.[34] During his lifetime, Croce composed several masses, motets, and madrigals.

Composition

"Cantate Domino" is a motet based on Psalm 96. The text is in Latin and written in four parts for a cappella voices. The song is polyphonic with a brief homophonic section in the middle of the composition.

Historic Perspective

Motets are a genre of vocal music in the Middle Ages and Renaissance that is set to sacred, Latin text. The music is usually based on a pre-existing chant with additional voices set in imitation. During the early and middle years of the Renaissance era, motets generally

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[32] Arnold, *Grove Music*
[33] Arnold, *Grove Music*
[34] Shrock, 80

incorporated Gregorian chant as either a *cantus firmus* or point of imitation phrases. By the end of the era, motets were structured more freely and alternated polyphony and homophony.[35] Although most Venetian composers of the late Renaissance utilized free dissonance, the four-part motets of Giovanni Croce are pure in their harmony.[36]

Technical Considerations

The vocal range of this piece is not complex. All voice parts have a range that fall within an octave. The sopranos have the least demanding part as their tessitura consists of five notes. This is indicative of Croce's motets as he designed them for singing groups that lacked a true soprano singer.[37] The song uses imitative polyphony with a brief homophonic section in the middle. Phrasing consists of two to five measures. The soprano voice introduces a short motif that is repeated in the tenor, alto, and bass voices respectively. This is followed by a brief duet between soprano/alto and tenor/bass. The middle section is presented homophonically before returning to a new motif introduced by the tenor and bass.

Stylistic Considerations

As with all Renaissance music, the piece does not include markings for dynamics or tempo. The tempo should not be faster than 60-70 beats per minute. During the 15th and 16th centuries, the tactus was equivalent to the "unexcited human pulse."[38] Dynamic contrast is achieved through the addition and subtraction of voice parts. After the initial motive is introduced, the remaining voices follow suit creating a natural crescendo for each phrase. The phrases require a great deal of independence from each voice part. The singers should approach their lines as a separate entity – not giving one more emphasis than the other. The polyphonic nature of the piece will give a natural rise and fall dynamically. Additionally, the vertical alignment of the voice parts in the homophonic section will help to solidify the sound.

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[35] Shrock, 19.
[36] Arnold, *Grove Music*
[37] Arnold, *Grove Music*
[38] Plank, 70.

Musical Elements

The piece has a tonal center of F minor. Often, the pitch Db is not utilized providing a modal feeling of a Dorian scale. Dissonance is brief and is the result of passing tones. The meter is 4/4 during the polyphonic sections and 3/2 in the homophonic. The pulse remains constant. Rhythms consist of predominantly quarter and eighth notes. Each section of the piece ends with a strong cadence on the tonic or dominant chord. The voice lines mostly move in step-like patterns with intervals of a perfect fifth or smaller. The bass line occasionally has a leap of an octave.

Form and Structure

The song is through composed and has three sections. Both the first and third sections are polyphonic with a separate musical motif. The second section breaks up the polyphony with a brief, seven measure, homophonic segment that seems to stress the lyrics in a proclamatory fashion ~ translation: *sing to the Lord a New Song*. This edition concludes with a D.C. al fine, repeating the first section providing for an ABCA form; however, most editions end the piece following the third section.

Text and Translation

Cantate Domino canticum novum,
Cantate Domino omnis terra,
Cantate Domino, et benedicite nomini ejus;
Annuntiate de die in diem salutare ejus.

Sing to the Lord a new song;
Sing to the Lord, all the earth;
Sing to the Lord, and bless his name;
Show forth His salvation from day to day.

Ave Verum
Charles Gounod
(1818-1893)

SATB/a cappella or w/organ accompaniment
Rafael Ornes Edition: Choral Music Public Domain

Composer

Charles Gounod was born in Paris, France on June 17, 1818. His father was a painter and engraver, and his mother studied piano. After the early death of his father in 1823, Gounod's mother supported the family by establishing a piano teaching studio.[39] Charles did not become interested in music until he was a teenager. At that point, he became fascinated with musical composition and entered the Paris Conservatoire in 1836.[40]

In 1839, Gounod was awarded the *Prix de Rome* scholarship for his cantata entitled *Fernand*. As a stipulation to this scholarship, Gounod was required to study in Italy and Germany, studying the music of Palestrina, Mendelssohn, and Bach.[41] After returning to Paris, Gounod served as a church organist and vocal instructor for the public schools. He remained here until the onset of the Franco-Prussian war in which he moved his family to London. Gounod returned to Paris in 1874 and continued to compose until his death in 1893.

Gounod's musical output consists of masses, oratorios, motets, and secular part songs. Although he had written a great deal of sacred music, musical theater became one of Gounod's greatest triumphs.[42] He found success with the composition of operas such as *Faust* and *Romeo et Juliette*.

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[39] Huebner, *Oxford Music Online*
[40] Shrock, 418.
[41] Shrock, 418.
[42] Headington, 223.

Composition

"Ave Verum" is a communion, or Eucharistic, hymn that dates back to the 14th Century. Charles Gounod composed different settings of this text. The arrangement of this motet was written in 1871 and inscribed for Henry Leslie, an English composer and conductor in London.[43] Although a condensed accompaniment of the voice parts is denoted for organ accompaniment, the piece can be performed a cappella.

Historic Perspective

Throughout the nineteenth century, France's structure of authority was unstable.[44] The country suffered revolution and many rulers came and went; yet, the arts were very much a part of life. Most of the French composers during the Romantic era studied at the Conservatoire de Paris.[45] Musical genres such as masses, motets, oratorios, cantatas, and part songs were utilized. Even though very few musicians wrote motets following the 18th century, French composers continued to use this genre. Still set to traditional Latin texts, the motets of this time period were structured homophonically.

Technical Considerations

The piece is written simplistically. It is entirely homophonic. Rhythms consist predominantly of half and quarter notes. Each phrase is approximately two to four measures in length and follows the contour of the melody as opposed to the lyrics. This is clearly defined by the composer through the use of crescendo and decrescendos beginning and concluding each phrase. Breath support is essential as the music is to be performed with a legato articulation while adhering to a strict *andante* tempo marking. The piece should never be rushed. Vocal ranges are within an octave and are not taxing on the voice. Climatic moments in the soprano and tenor voice are always approached by a breath and last one or two beats. This occurs in mm. 44-45 and again in m. 52. The bass voice uses divisi on any pitch lower than G2. When this occurs, an octave is denoted for what would be the Bass I part.

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[43] Daven, *Charles Gounod.*
[44] Headington, 200.
[45] Shrock, 409.

The seven-measure introduction is marked *brumendo*, which is singing with energy radiated through the nostrils, similar to a hum. This is usually used when singers want to imitate the sound of an instrument.[46] This edition is written with organ accompaniment that doubles the vocal lines. In some editions, these first few measures are for the organ only. Gounod allows for this piece to be performed with or without accompaniment. When a cappella singing is utilized, it is the performers who imitate the sound of the organ during the introduction. Singers must be careful in the amount of forward resonance used here or they will risk sounding extremely nasal.

Stylistic Considerations

Although performed at a relaxed pace, the song has a great deal of forward movement. Each phrase has a dynamic ebb and flow. Sometimes these phrases are two measures in length and at other times they are four. The first expressive climax occurs in mm. 42-47 where a forte dynamic marking is used for the first time on the word, "Jesu." Shortly thereafter, "Jesu" is proclaimed again with a fortissimo volume level before quickly diminishing to the song's original tranquil sound. The use of this sudden contrast in volume paints the text beautifully as the climatic moments always occur when the lyrics translate the proclamation, "Jesus, Son of Mary, have mercy on me."

Musical Elements

The piece is written in Eb Major and follows a fairly basic harmonic progression, using subdominant chords built around a minor 7th. There is a brief modulation to g minor in mm. 23-31 before ending on a half cadence that transitions nicely back to Eb Major. Non-harmonic pitches occur mostly as passing or neighboring tones with occasional suspensions. The bass voice provides a pedal tone in the introduction as well as during the "Amen" section at the end.

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[46] Leman, 357.

Form and Structure

Introduction: mm. 1-7 – all voices humming over bass pedal tone

Section A: mm. 8-23 – Eb Major transitioning to g minor

Section B: mm. 24-39 – g minor transitioning back to Eb Major

Section C: mm. 40-55 – climatic moment of piece

Section D: mm. 56-64 – "Amen" section diminishing in sound to the end

Text and Translation

Ave verum corpus, natum de Maria virgine, vere passum immolatum in cruce pro homine.	Hail true body, born of the Virgin Mary who suffered, and was sacrificed on the cross for mankind.
Cujus latus perforatum fluxit unda et sanguine, esto nobis praegustatum mortis in examine.	Whose side was pierced and flowed with water and blood, be a foretaste of life.
O Jesu dulcis. O Jesu pie, Jesu fili Mariae tu nobis miserere O Jesu, tu nobis miserere.	Oh, sweet Jesus, Oh, merciful Jesus, Jesus, son of Mary, have mercy. O Jesus, have mercy on me.
Amen	Amen

Domine Fili Unigenite from "Gloria"
Antonio Vivaldi
(1678-1741)

SATB/keyboard or strings and continuo
Kalmus Vocal Score, Warner Bros. Publications: K06497

Composer

Antonio Vivaldi was born into a musical family in Venice. Although he was not trained as a musician, he studied violin and eventually entered the priesthood. After what was believed to be complications from a chest ailment (perhaps asthma), Vivaldi left the ministry and accepted a job as a music director at Ospedale della Peità, a conservatory for orphaned girls. [47] While there, he taught impoverished girls how to sing and play musical instruments. He eventually was appointed to *maestro di cappella*, the highest musical position that could be attained.[48]

Vivaldi retired from the conservatory in 1740 after almost 40 years of teaching. During this time he became an accomplished violinist and harpsichordist, and composed music for both orchestra and chorus. He passed away the following year. Despite his many compositions, accomplishments and renowned fame, Vivaldi died in poverty.

Vivaldi is most known for his instrumental compositions. He had written more than five hundred sonatas and concertos. His choral output consists of three oratorios, one complete mass and oratorio, several mass movements and Psalm settings.[49] The *Gloria in D* is one of Vivaldi's most known mass movements. Following scriptures from the four Gospels of the New Testament, this composition is written for SATB voices, string quartet with trumpet and oboe, and female soloists. His use of only female soloists may be a direct reflection of his time spent at the orphanage.

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[47] Headington, 116.
[48] Shrock, 218.
[49] Shrock, 218.

Composition

Domine File Unigenite is the seventh section of a twelve-part mass movement. The composition is fairly contrapuntal. Various voice pairings are used throughout the movement. There is a brief homophonic section in mm. 74-78. The alto introduces the main theme in m. 9 following a slight embellishment of the theme presented in mm. 1-8 by the violin I. This theme is presented in all four voice parts throughout the composition. The bass voice and continuo instrument seem to center around a descending major scale. Alternate themes are presented as developmental material in mm. 26-53 and again in mm. 70-90. Each developmental section contains short motifs that are occasionally used sequentially. Articulations alternate between the dance-like rhythm of the dotted eighth/sixteenth notes and legato passages. The use of hemiola is present at the cadence points on the lyrics "Jesu Christe."

Historic Perspective

During the Baroque period, composers sought after a style different to that prevalent during the Renaissance. Stylistically, long imitative phrases became short motif-like groups and varied rhythms were used for expressive purposes.[50] *Domine Fili Unigenite* demonstrates such styles and provides performers experience with natural nuances as opposed to the accustomed stylistic markings that abound in most music today. As was common with polyphonic music of the time, each voice part is carefully crafted to fit together in a certain way presenting its own distinct melody. Although it is not denoted in the score, the overlapping of voice parts allows for natural change in dynamics and phrasing.

Technical Considerations

The melody of the movement is hard to discern as the piece uses various motivic material presented contrapuntally. One reoccurring theme prevails throughout the composition. This theme is briefly introduced within the first eight measures of the piece before being fully presented by the alto voice in measure 9. Each time this theme appears

[50] Shrock, 188.

in the score, it is presented by a different voice. Four additional sub-themes occur during the movement as well. However, these short melodic passages are mostly sequential and shared by the various voicings. In a performance setting, great care should be taken when presenting the themes so as to not overly express a particular voice. All parts work as a unit and should be executed as such. Likewise, the conductor should be cognizant of the overall tempo and strictly adhere to it.

This piece is marked *allegro* with a quarter note pulse of 138 beats/minute. The dotted-eighth/sixteenth note rhythm prevalent in the continuo instrument gives the movement a driving, dance-like feel. Moving the pulse too quickly can easily result in a cluttering of the sound. The composer's use of hemiola at certain cadence points help to create a natural slowing of the pulse by changing the overall metrical feeling. The addition of ritardandos could be detrimental to the performance of the composition as it would clash with the driving string accompaniment.

Dynamically, the piece maintains a forte level. The treatment of the melody through the thickness of the texture allows the dynamics to be built into the score. This particular composition is scored for a chamber ensemble of instruments. Changing dynamics in vocal lines would affect the overall blend.

Stylistic Considerations

This movement is vibrant and full of joy. The basso continuo line maintains the driving dotted-eighth, sixteenth rhythm throughout in the same manner as a *chaccone*. Although it is not denoted in the actual score, the main theme has a marcato articulation due to the nature of the rapidly moving, dotted rhythms. By contrast, legato counter-melodic passages appear in each voice throughout the composition. This is first presented by the violin II in mm. 2-17 with its quarter and half note rhythms. It then shifts to the violin I in m. 10 with the addition of tied notes that extend across bar lines on the weaker beats thus lending itself to a more legato feeling. This same countermelody is written in mm. 79-90 of the soprano line. The tied notes help to emphasize non-harmonic tones by creating tension on the downbeat and resolution on subsequent beats. Theme III, appearing in m. 40, has longer sustained notes with straight eighth note rhythms that lend themselves to be performed in a smooth, flowing-like manner.

Musical Elements

The central tonality for the piece is F Major with progressions through C Major, a minor, and Bb Major before returning to the original key. Harmonically, the movement follows a I, V, ii, IV, I progression. Non-harmonic tones mostly occur as passing tones and suspensions. The meter for the entire movement is ¾. The tempo is *allegro* with a metronome marking indicating a quarter note pulse of 138 beats/minute. Although no real tempo changes occur throughout the piece, the use of hemiola at certain cadence points on the lyrics "Jesu Christe" result in a somewhat hesitant flow to the pulse. The tessitura for the entire movement maintains a medium range for all instruments and voices. Occasionally the soprano and tenor voice, as well as the first violin are scored in the high end of their range. The texture of the movement is entirely polyphonic with brief homophonic sections when voice parts are paired; as is the case in mm. 70-77.

Form and Structure

The movement is through composed with an overall form of A, A', A', B, C, A', A', D, E, A. Both the introduction and conclusion are exactly the same and present a slight embellishment of the first theme.

Text and Translation

Domine Fili Unigenite, Jesu Christe

O Lord, the only-begotten Son, Jesus Christ

Bogoróditse Dévo
Serge Rachmaninoff
(1873-1943)

SSAATTBB/a cappella
Earthsongs: R-03

Composer

Serge Rachmaninoff was born south of St. Petersburg, Russia in 1873. The exact location of his birth is debated. Some say he was born in Semyonovo and others think he was born in the Novgorod region.[51] His mother gave him his first piano lessons. Rachmaninoff attended the St. Petersburg Conservatory where he received a general education as well as studying piano and harmony. Following a series of family turmoil that included financial burdens, the death of his sister, and the separation of his parents, Rachmaninoff began to fall behind in his schoolwork and eventually failed his final examinations. He then transferred to the Moscow Conservatory and studied with the disciplinarian Nikolay Zverev. Here, Rachmaninoff furthered his studies with piano and harmony and began to study counterpoint. Rachmaninoff graduated from the Moscow Conservatory with honors and composed his piano prelude in C# minor, one year later. After a brief hiatus from writing due to harsh criticism in response to his first symphony, Rachmaninoff continued to compose. The piano was used predominantly in Rachmaninoff's music whether it was used as a solo instrument or part of the ensemble.[52]

Rachmaninoff toured and performed throughout Europe and the United States. As a result of political tensions in Russia during World War I, Rachmaninoff fled with his family to the United States in 1917. He remained there until his death, as a result of cancer, in 1943. Although he wished to be buried in his homeland, Rachmaninoff's body remained in the United States due to the conflict brought on by World War II.

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[51] Norris, *Oxford Music Online*
[52] Norris, *Oxford Music Online*

Composition

Rachmaninoff's choral music output includes, three sacred works set to texts of the Slavonic church, two secular choral/orchestral works, two collections of part songs, two a cappella cantatas, and one Latin motet.[53] The melodies of his sacred works were based on Russian liturgical chants.

Bogoroditse Devo, is the sixth section of Rachmaninoff's *All-Night Vigil*. The *All-Night Vigil* is one of the three sacred works that was written to Slavonic texts of the Russian Orthodox Church. The work is comprised of fifteen a cappella movements, nine of which are based on chants.[54] This particular movement is the Russian equivalent of the "Ave Maria."[55]

Historic Perspective

During the Romantic era, Russian composers generally wrote sacred selections that were specific to the Russian Orthodox Church.[56] Rachmaninoff had a strong interest in traditional chant that he remembered listening to and singing in churches as a youth. His a cappella choral works were all based on these chant melodies. Although *Bogoroditse Devo* doesn't follow any specific chant, it is freely composed with each voice part following a specific line in a chant-like fashion.

Technical Considerations

From a theoretical point of view, the piece is not difficult to perform. The rhythms are straightforward and phrases flow easily. Each voice part has a mid-range tessitura throughout the composition and melodic lines move mostly by step. The meter changes from 4/4 to 6/4 during the last half of the piece; however, it should not pose any problems for the singers as the rhythms are not complex. The soprano and tenor voice parts are required to sustain a high 'G' in m. 21. This will require breath support as this high pitch is located at the end of the phrase. Likewise, the drone 'F' in the bass voice may pose a

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[53] Shrock, 521.
[54] Shrock, 522.
[55] Abrahams et al., 399.
[56] Shrock, 503.

problem with intonation. The biggest challenge any singing group will face is the pronunciation of the Slavonic text. The following website provides assistance with Russian pronunciation by using Latin transliterations and IPA symbols: http://www.omniglot.com/writing/russian.htm.

Stylistic Considerations

The piece should be performed legato while adhering closely to the written dynamics. Within each phrase, crescendos and decrescendos are used for shaping. These dynamics follow the melodic contour providing an increase in volume when the melody moves upward, sustains, or has moving eighth notes. Phrases are clearly defined with the punctuation of the text. The tempo marking at the beginning of this arrangement is denoted with the Russian alphabet, *Покойно, Не скоро.* This literally translates to, "quietly, not soon." The conductor should not direct this song with too strict of a tempo. A slight rubato can be utilized in order to give the piece a chant-like feeling.

Musical Elements

This piece is predominantly homophonic. During the second half of the song, the soprano/tenor and alto/bass voices are paired and parallel each other with the same pitches, an octave apart. Additionally, the use of divisi appears in each voice during the latter half of the song. The piece is written in F Major and uses a basic progression, utilizing I, vi, IV, and V chords. Non-harmonic tones are infrequent and appear as suspensions that are resolved quickly. Although there are a lot of dynamic changes, the piece is mostly soft. One vast dynamic change occurs in m. 20 where all voices quickly crescendo from a piano marking to fortissimo. This intensity quickly subsides over the next two measures, returning to piano. From this point, the piece continues to diminish in sound to a fading of the final chord.

Form and Structure

The piece is through-composed. Phrases closely adhere to the text and are anywhere from 2-5 measures in length.

Text and Translation

Bogoroditsye Devo, raduysia.
Blagodatnaya Mariye, Ghospod s Toboyu.
Blagoslovenna Ti v zhenah, i blagosloven
plod chreva Tvoyego,
yako Spasa rodila yesi dush nashih.

Virgin Mother Of God, rejoice,
Holy Mary, full of grace, the Lord is with you.
Blessed are you among women,
And blessed is the fruit of your womb,
For you have borne the savior of our souls.

I've Been in the Storm So Long
Jeffery L. Ames
(b. 1969)

SATB divisi with mezzo soprano soloist/a cappella
Walton Music Corporation: WJMS1079

Composer

Jeffery Ames is a well-respected composer and arranger whose reputation is growing. He currently serves as an Assistant Professor of Music and Director of Choral Activities at Belmont University in Nashville, Tennessee. His compositions and arrangements have been premiered by the Florida Music Educators Association, the Florida Choral Director's Association, and the National ACDA. Dr. Ames' compositions are published by Colla Voce Music, Earthsongs, Santa Barbara Music, and Walton Music Corporation.

Dr. Ames holds a Ph.D. in Choral Conducting and a Master of Choral Music Education from Florida State University. His undergraduate degree is from James Madison University where he had a double major in Vocal Performance and Piano Accompaniment. His music has been performed internationally and he has worked with well-known conductors such as, Andre Thomas, Allen Crowell, and Anton Armstrong.[57]

Composition

"I've Been in the Storm So Long" is a traditional African American spiritual from the nineteenth century. The lyrics reflect the hardships of oppression and the longing of a better life to come. Driven by a mezzo soprano soloist, this piece compares the trials and tribulations of a persecuted life to that of a storm. This arrangement was written in 2005 in response to Hurricane Katrina and the devastation of New Orleans. With rich harmonies and a dynamic ebb and flow, the piece has a melancholy character that supports the emotional longing of the soloist.

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[57] "Belmont University"

Historic Perspective

Spirituals were songs created by Africans who were sold into slavery. Many of these pieces expressed faith as slaves often adopted the religion of their masters.[58] Since the lyrics expressed religion and personal dealings with oppression, they became known as spirituals. It was not uncommon for these songs to denote characters from the Bible who faced trials and tribulations. Aside of expressing faith, these songs were also used as means of communication to one another without the knowledge of their owners; especially in planning to escape to freedom via the Underground Railroad.

Technical Considerations

This piece is such a joy to hear with its rich sonorities; yet it is quite challenging for singers as a result of tight harmonies and syncopation. Beginning with the introduction, each phrase crescendos and diminuendos with the contour of the melody. This contrast of sound mimics the ebb and flow of ocean waves. As the soloist presents their mournful melody, the repeated choral accompaniment expressively supports the singer with its two-measure motif. This repeated pattern with syncopation in the tenor voice provides for forward movement like the tide rolling in. It is important to keep this accompaniment legato and not allow for extreme accenting on the off-beat.

All voice parts move homophonically on the first verse in m. 18. The composer denotes forte dynamics as well as *poco piu mosso* marking to assist in proclaiming the emotion of the lyrics. In m. 22, the male voices imitate a drum on "Hroom" to suddenly stop the motion of the piece and return to the soloist's grieving. This excitement is recreated in m. 36 with an ascending scale in the SAT voice parts. The bell tower effect in m.39 provides for a natural crescendo invoking excitement as the lyrics reflect the promise of better life to come. The soprano melody is varied and the piece briefly divides into ten-part harmony. A brief recitative is presented by the soloist in mm. 51-54. Although these measures are marked with changing meter, extreme rubato should be used to provide the conversational effect presented by the soloist.

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[58] Jones, 5.

Stylistic Considerations

The piece should be conducted extremely legato and not rushed. A tempo marking of *Doloroso*, meaning sorrowfully, is indicated. Each phrase is marked to peak in sound and then recede. The terracing of the voice parts naturally creates this dynamic effect. In order to keep with its solemn mood, the conductor should not allow the vocalists to have a vast increase in volume. Do not allow the tenor to accent their syncopated entrance. A marcato articulation should be used in m. 29 with a slight separation between words in order to enunciate the text. The word "Hroom" seems to be used as a percussive device. The choir should close to the 'm' sound immediately to create this intent.

In order to achieve the desired climatic effect in m. 36, the conductor should begin conducting on the eighth note to allow time for a strong breath leading into the next verse. It would also be a good idea to have your ensemble sing a descending minor scale as a warm-up in order to achieve better intonation and pitch accuracy for the bell tower in m.39.

Musical Elements

The arrangement is in e minor and transitions to the relative major on the verses. Non-harmonic tones appear as retardations, suspensions, and passing tones. Chormatic chord progressions are used at the conclusion of each verse in m. 23 and m. 42. Chord clusters are utilized and built from the bottom voice up with the exception of m. 39. This dissonance creates tension that is unresolved, which most likely is indicative of the storm. The texture of the piece is mostly homophonic except for areas where the choir serves as accompaniment for the soloist.

Form and Structure

"Ive Been in the Storm So Long" is mostly through-composed; however it is structured as a verse-refrain song.

	Intro.	mm. 1-4	
A	Refrain	mm. 5-14	soloist w/choral accompaniment
	Intro.	mm. 14-17	
B	Verse 1	mm. 18-26	chorus singing homophonically

A'	Refrain	mm. 27-26	chorus singing homophonically
B	Verse 2	mm. 37-44	
A	Refrain	mm. 45-50	
	Cadenza	mm. 51-53	
	Conclusion	mm. 54-59	

Text

I've been in the storm so long,
I've been in the storm so long children,
I've been in the storm so long,
Oh give me little time to pray.

Oh let me tell my mother how I come along,
Give me little time to pray;
With a hung down head an' a achin' heart,
Oh give me little time to pray,

Oh when I get to heaven I'll walk all about,
Give me little time to pray.
Dere'll be nobody dere to turn me out,
Give me little time to pray.

Ain't That Good News
Moses Hogan
(1957-2003)

S(S)ATB with soloist/a cappella
Hal Leonard Corporation: 08740662

Composer

Moses Hogan was born in New Orleans, Louisiana on March 13, 1957. His musical compositions were influenced by his upbringing in an African American Baptist Church, more specifically a cappella spirituals.[59] He was a graduate of the New Orleans Center for Creative Arts and received a degree in piano performance from Oberlin College in 1979. Throughout the 1980's Hogan began arranging choral music. Having seen a decreased interest in traditional spirituals, Hogan decided to revive the genre by creating new arrangements.[60]

In 1993, he founded the Moses Hogan Chorale and in 1998, the Moses Hogan Singers. Both groups have received international acclaim. Throughout his lifetime, Hogan published over 70 compositions, dozens of which include original spiritual arrangements. In the fall of 2002, Hogan was hospitalized for a brain tumor induced stroke and died a few months later at the age of 45.

Composition

Spirituals can be categorized into five groups, religious, freedom, escape, shout, and work songs.[61] Stylistically, these pieces are either performed as: a call and response, fast and rhythmic, or slow and melodic.[62] The lyrics of religious slave songs predominantly reflect biblical characters that faced trials and tribulations or Jesus Christ. "Ain't That Good News" is easily classified as a fast and rhythmic piece that reveals the narrator's anticipated

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[59] Shelley, *Oxford Music Online*
[60] Shelly, *Oxford Music Online*
[61] Armstrong, "Teaching Music Through Performance in Choir," 27-28.
[62] Jones, 5.

joy for the saving grace of Christ. This is clearly stated by the bass voice's four-measure motif in the introduction and throughout the arrangement.

Historic Perspective

Spiritual music grew out of African American slavery. Up until the 1860's, this music was orally transmitted. Many white northerners were exposed to this genre as a result of the Civil War. They witnessed and wrote about instances of singing, shouting, and dancing among plantation slaves, which provided a taste of the oppression these individuals faced.[63] During the last half of the 1800's, these slave songs were being arranged. In the Twentieth Century, new genres such as gospel, blues, and jazz evolved from spiritual music.

The Civil Rights Movement of the 1960's saw a revival of the traditional spiritual with many composers arranging choral music. In 2002, Moses Hogan published *The Oxford Book of Spirituals* to help develop and extend the tradition of this musical style.[64]

Technical Considerations

It is important to adhere to the stylistic markings in this arrangement for a more authentic feeling. The articulations follow a short-long pattern. The singers must put space between these notes and stress ending consonants in order to provide for clear enunciation. An ample amount of rehearsal time should be spent on these first twenty measures, as they are the foundation of the entire piece. This arrangement is solo driven. The soloist should be extremely expressive and display confidence as their lyrics reflect a strong desire of the heart. The choral accompaniment has a flow and ebb quality as it peaks dynamically halfway through the verse and then recedes in sound.

Stylistic Considerations

Hogan has taken great care in preserving natural nuances, rhythms, and harmonies in this arrangement. It should be performed as written with little or no liberties or otherwise it might risk its emotional character.

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[63] Graham, *Oxford Music Online*
[64] Graham, *Oxford Music Online*

Musical Elements

The piece is written in F Major and mostly follows a I, vi, IV, I chord progression. Minor seventh chords are used extensively providing an unresolved character to the piece that keeps moving forward. Non-harmonic tones mostly occur as suspensions and occasional appoggiaturas are used. The word "news" is accented throughout and the dynamic range is from mp to f. This swell in sound only occurs in the choral accompaniment to provide contrast. The soloist maintains a proclamatory volume.

Form and Structure

The piece is strophic with four verses. Each verse has an AAB form similar to the blues.

Text

I got a crown up in a that kingdom, ain't a that good news.
I got a crown up in a that kingdom, ain't a that good news.
I'm a gonna lay down this world, gonna shoulder up a my cross,
gonna take it home a to my Jesus, ain't a that good news.

I got a robe up in a that kingdom, ain't a that good news.
I got a robe up in a that kingdom, ain't a that good news.
I'm a gonna lay down this world, gonna shoulder up a my cross,
gonna take it home a to my Jesus, ain't a that good news.

I got a harp up in a that kingdom, ain't a that good news.
I got a harp up in a that kingdom, ain't a that good news.
I'm a gonna lay down this world, gonna shoulder up a my cross,
gonna take it home a to my Jesus, ain't a that good news.

I got a song up in a that kingdom, ain't a that good news.
I got a song up in a that kingdom, ain't a that good news.
I'm a gonna lay down this world, gonna shoulder up a my cross,
gonna sing my song a for my Jesus,
I'm gonna play my harp a for my Jesus,
I'm gonna put on my robe a for my Jesus,
I'm gonna wear my crown a for my Jesus, ain't a that good news.

O Magnum Mysterium
Morten Lauridsen
(b. 1943)

SATB divisi/a cappella
Southern Music Publishing: 2227209

Composer

Morten Lauridsen was born in Colfax, Washington in 1943. He attended Whitman College an earned an undergraduate degree in history. Working as a forest service firefighter near Mount St. Helen's, Lauridsen soon decided to head towards Los Angeles where he enrolled at the University of Southern California to study music composition.[65] He joined the faculty there in 1967.

Lauridsen has composed many choral selections, chamber music, and solo piano music. Several of his works have sold over 100,000 copies.[66] His choral selections include vocal cycles and a series of a cappella, sacred motets. Dr. Lauridsen was awarded the National Medal of Arts from President George W. Bush in 2007 for his choral achievements.

Lauridsen's music compositions are very diverse stylistically and structurally.[67] Some of his motets often reference Gregorian chant and are written using Medieval and Renaissance techniques. Other compositions are atonal and use a great deal of chromaticism.

Composition

The text of "O Magnum Mysterium" has inspired many composers for centuries such as William Byrd, Tomas Luis de Victoria, Giovanni Palestrina, Frances Poulenc, and more. When Lauridsen composed this piece, he wanted to create a song that was uncomplicated and yet had a powerful effect upon the listener.[68] In keeping with the text's long history, many Renaissance techniques are used in the composition. The harmonics are fairly simple

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[65] Lauridsen
[66] Shrock, 751.
[67] Lauridsen
[68] Lauridsen

and inverted chords are predominant. Additionally, the inclusion of pedal tones as well as a metrical ebb and flow to the phrasing, similar to that of Gregorian Chant, are also indicative of the 14th and 15th century compositional techniques.

Historic Perspective

The text of *O Magnum Mysterium* has been around for centuries and used by many composers. The text depicts the birth of the newborn King and was used as a responsorial chant for nighttime liturgies during Christmas in the Roman Catholic Church. This arrangement was written in 1994 and has become one of the best selling octavos in history having been recorded on over 100 CD's and receiving a Grammy nomination. [69]

Technical Considerations

The piece is written homophonically with up to 8 voice parts. In mm. 46-53, there is a 3-part bass division. The vocal range for each part is greater than one octave. Expressive markings such as *adagio*, *molto legato e espressivo* (slow, very smooth and expressive), and *poco deleberamente* (not hurried) are denoted. Phrasing and intervallic jumps may provide the most difficulty for singers. The soprano voice has long phrases that extend an octave and a half such as "ut animalia" in mm.28-31 and mm.55-58. It may be beneficial to incorporate warm-ups that extend range and phrasing. All vocalists should sing with a lighter tone in order to keep from expending all their breath.

The bass voice may struggle with some of the large intervals in their part; especially the ascending M9 in m. 5 and descending M6 at m.14. Some possible solutions include shortening the interval jump by singing the lowest tone up an octave first in order to secure the second pitch and provide familiar tunes to stimulate tonal memory (i.e. descending M6 = first two pitches of "Nobody Knows the Trouble I've Seen").

Stylistic Considerations

It is important to keep in mind some of the Renaissance techniques that Lauridsen incorporated in this motet. He utilizes the practice of *fauxbordon* in which the lower voices

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[69] Lauridsen

sing homophonically with the cantus firmus (which is shared between the soprano and alto voices) at an interval of a P4 and M6 respectively. This helps to clearly enunciate the lyrics while still providing for a legato articulation.

Phrasing can be difficult due to strong cadential feelings. The brief phrases such as those in mm.8-16 don't seem to flow smoothly as written. A rubato approach, similar to that of Gregorian Chant, may help. Additionally, the song has a mixed meter of 4/4 and 3/2. The director should continue to conduct the quarter note, using a 6-beat pattern, for clarity and precision.

Musical Elements

The piece is written in D Major. The melody is predominantly in the soprano voice and is occasionally shared briefly by the three lower parts. There is a three quarter note motif (D,G,E) that seems to serve as a pickup to the melody in the A section. The alto has this motif in mm. 1, 18, 46, 65 and the tenor in mm. 5, 23, 50, 69. A piano dynamic marking is expressed throughout the piece. By contrast, the song's climatic moment occurs at the conclusion of the 'B' section in mm. 45-46 and swells to a forte level at m. 50.

Harmonically, the song utilizes I, IV, V chords. Minor vi and iii chords are used in the 'B' section. Chords structured with Major and minor 2nd intervals are used quite often. Phrase endings are mostly unresolved as deceptive and half cadences.

Form and Structure

Form – AABA`

- A – mm. 1-18
- A – mm. 19-37
- B – mm. 38-45
- A` - mm. 46-72

Text and Translation

O magnum mysterium
et admirable sacramentum,
Ut animalia viderent Dominum natum,

Jacentum in praesepio.
Beata virgo, cujus viscera
Meruerunt portare
Dominum Christum. Alleluia!

O great mystery,
and wondrous sacrament,
that animals should see the newborn Lord,
lying in a manger!
Blessed is the virgin whose womb
was worthy to bear
Christ the Lord. Alleluia!

Hallelujah Chorus, from "The Messiah"
George Frideric Handel
(1685-1759)

SATB/keyboard
G. Schirmer, Inc.: 2020

Composer

George Frideric Handel was born in Halle, Germany. At a young age, he displayed exceptional musical talent that was not encouraged.[70] Having been born the son of a barber-surgeon, it was intended that Handel would attend law school. At the age of seventeen, he attended a local university and was appointed the organist at the cathedral. The following year, he moved to Hamburg.

Having a strong interest in opera, Handel went to Italy where he began composing operas, oratorios, cantatas, and motets.[71] Working among many master composers, Handel felt that his post in Germany did not offer any growth for his operatic gifts. Following a visit to London, Handel discovered that the Italian opera was becoming very popular there and decided to remain in England, eventually becoming a citizen.

Over time, the English's interest in opera began to decline. In 1738, Handel's opera season was cancelled due to a lack of subscribers. Following this, Handel focused his attention on oratorios.[72] By 1751, twenty-one oratorios were composed and Handel began to suffer from eye trouble that eventually claimed his sight. Handel died a national figure and was buried at Westminister Abbey in the presence of 3000 people.[73]

Composition

"The Messiah" is an oratorio that was composed in a matter of twenty-four days by Handel in the late summer of 1741. Its first performance was in Dublin on April 13, 1742. This composition was enthusiastically received and hailed as the "most finished" piece of

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[70] Headington, 118.
[71] Shrock, 326.
[72] Shrock, 327.
[73] Lynan, *Oxford Music Online*

music with majestic and moving words.[74] Combining elements of Italian Opera, German Passion music, and English choral writing, this became one of Handel's most famous oratorios. All the profits raised from the performances were given to charity.

"Hallelujah" is the chorus that concludes the second part of "The Messiah" portraying the passion, death, and resurrection of Jesus Christ. The original score is set for SATB voices accompanied by string orchestra, two trumpets, oboe, and basso continuo. The movement uses a balance of homophonic and polyphonic writing.

Historic Perspective

The Baroque era in music was a time of exploration. Harmonically, there was an increased use of dissonance and chromaticism.[75] Textures became more homophonic and those compositions that used polyphony were vertically aligned. The use of monody became more prevalent and instrumental accompaniment became more independent of vocal lines.

In England, the Baroque era is slated to have started in the mid seventeenth century, as it was isolated from foreign influences in music and many composers continued to write in the style of the late Renaissance.[76] By 1660, composers began to use independent basso continuo parts, scoring for strings, and the use of solo passages. The anthem was the most significant sacred genre and the ode served as the important secular.[77] The oratorio, which was not very popular, found fame with Handel as England's interest in opera declined.

Technical Considerations

The melody of the movement is shared by all voices throughout the composition and is presented as motivic material. Following a homophonic introduction stressing the movement's title, the first theme is introduced in measure 14. The theme is then given monophonic treatment while the accompanying voices sing the "Hallelujah" motif of two sixteenth and two eighth notes set in imitation. Each appearance of the motif occurs on the

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[74] Headington, 122.
[75] Palisca, *Oxford Music Online*
[76] Shrock, 313.
[77] Shrock, 314.

offbeat. When first rehearsing this section, it would be beneficial to have your ensemble speak the rhythms before introducing pitches.

Following another brief homophonic section, another theme is introduced with the lyrics "and He shall reign forever and ever." This is also set into imitative polyphony. It is here that another motif consisting of three eighth notes on the word "forever" is introduced – again occurring on the offbeat. A third motif is introduced in imitation utilizing four eighth notes on the lyrics "and He shall reign" in section 'F.'

The movement can be rather taxing on soprano voices as the last half of the piece rests in the high end of their vocal range on long, sustained notes sung mostly at a forte dynamic level. Breath support and vowel modification is essential in order to keep good intonation.

Stylistic Considerations

This edition has a tempo marking of *allegro* yet it denotes the quarter note at 72 beats/minute. Taking the composition at this slower tempo would give it a dirge-like feeling; however, performing the piece too quickly would result in poorly articulated rhythms. A pace set at about 85-90 beats/minute works well to maintain high energy while still allowing for clear enunciation of the lyrics.

Most of the song is at a forte dynamic in order to give the piece forward motion and maintain a high level of energy. The only contrast occurs on the lyrics "The kingdom of this world is become." This abrupt change in volume should be observed with great care in order to provide contrast. A bit of text painting can be observed here as the distinction between Earth and God's kingdom are differentiated with a sudden burst of sound.

Each theme is contrasted with brief motives that should be performed with a marcato articulation. This provides a clear attack of each phrase while maintaining a spirited feeling. The keyboard, or continuo instrument, doubles each voice line as was typical in Baroque music.

Musical Elements

The piece is written in D Major. Each phrase ends with either an authentic or half cadence. The movement mostly follows a I, IV, I, V, V/V, V, I chord progression. There are

very few non-harmonic tones that occur as passing tones. The piece alternates between homophonic and polyphonic sections. Instances of monophony are prevalent during the introduction of a new theme. When polyphony occurs, a short motif is set in imitation while the theme is being shared by each vocal line. A pedal point occurs on the long, sustained phrases that incorporate the lyrics "King of Kings and Lord of Lords." At this point, the harmony modulates through the keys of E, F#, and G Major respectively before returning to the tonic. Although no ritardando is used, the ending has a natural feeling of slowing down as all voice parts have long, sustained notes following a brief pause.

Form and Structure

The piece is through composed.

Introduction

a) "Hallelujah" – homophonic
b) "for the Lord God Omnipotent reigneth" (1st occurrence) – monophonic
c) "for the Lord God Omnipotent reigneth" (2nd occurrence) – polyphonic
d) "The kingdom of this world" – homophonic
e) "and He shall reign forever and ever" – polyphonic
f) "King of Kings and Lord of Lords" – pedal point with homophonic voice parts
g) "and He shall reign" – polyphonic
h) "King of Kings and Lord of Lords" – pedal point with homophonic voice parts
i) "forever and ever. Hallelujah!" – homophony

Text

Hallelujah!

For the Lord God Omnipotent reigneth.
Hallelujah!

The kingdom of this world
is become the kingdom of our Lord,
and of His Christ, and of His Christ;
and He shall reign forever and ever,

King of Kings, and Lord of Lords,

and He shall reign,
and He shall reign forever and ever,
King of Kings, forever and ever,
and Lord of Lords,
Hallelujah!

And He shall reign forever and ever,
King of Kings and Lord of Lords,
and He shall reign forever and ever,
King of Kings and Lord of Lords.
Hallelujah!

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