An Interpretative Analysis of a Selected List of Choral Music in the Contemporary Idiom for Senior High School

Frank Lyle Prather
Central Washington University

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AN INTERPRETATIVE ANALYSIS OF A SELECTED LIST
OF CHORAL MUSIC IN THE CONTEMPORARY
IDIOM FOR SENIOR HIGH SCHOOL

A Thesis
Presented to
the Graduate Faculty
Central Washington College of Education

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Frank Lyle Prather
June 1959
A student
presented to
the academic faculty
General Administration College of Education

In partial fulfillment
Of the requirements for the degree
Master of Education

At

Phak Phalor

June 1933
APPROVED FOR THE GRADUATE FACULTY

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Henry J. Eickhoff
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Edward B. Marks Music Corporation, for Turn, O Libertad by Roger Sessions.

C. F. Peters Corporation, for O, For A Shout Of Sacred Joy by Alan Hovhaness.

Mercury Music Corporation, for O Would I Were by Ernst Krenek.

Schott and Company, Limited, for En Hiver by Paul Hindemith.

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CHAPTER I

INTRODUCTION AND PURPOSE OF THE STUDY

I. INTRODUCTION

This study is concerned with two basic aspects of music education in the State of Washington, in its relation to music in the contemporary idiom. These two aspects are: (1) a determination of the use of, and attitudes toward, music in the contemporary idiom by directors of high school choral groups of the State of Washington, and (2) the offering of an interpretative analysis of representative music in the contemporary idiom to the high school choral directors of the state.

II. PURPOSE OF THE STUDY

The purpose of this study is (1) to determine to what degree music in the contemporary idiom is used in the senior high schools of the State of Washington, (2) to determine how receptive high school choral directors, high school choral members, and the listening public are to this music, and (3) to analyze phenomena peculiar to music in general and phenomena peculiar to choral music only in selected examples using this idiom.

Need for the Study

The basic assumptions that: (1) choral music in the contemporary idiom should be used in the senior high school, (2) some compositions in the contemporary idiom are superior to others and should be noted and used as such, and (3) it would be advantageous to have a model analysis
of choral music in the contemporary idiom available to the choral directors of the State of Washington were made.

How many choral directors in the senior high schools of Washington State use music in the contemporary idiom? Do some of the directors tend to bypass this style of music, and, if so, why? What are the arguments for and against the use of music in the contemporary idiom, if any? If some directors do utilize this type of music, what can be done to stimulate further use? If some directors use little or none of this type of music, what can be done to give them the incentive and information necessary to the performance of this idiom?

Student's musical education. The above questions should be of vital concern to all music educators. A student's musical education is incomplete without experiencing all forms of music.¹ Van Bodegraven and Wilson state that, "a well-rounded program demands variety and so does a well-rounded education."² Their statement is reinforced further by Hayes M. Fuhr as he positively states, "...it should be the conductor's business to open up representative choral literature of all types to his singers."³ If any director is falling short of this desired goal, all help possible should be made available. However, it is first


necessary to find the answers to these questions.

Use of the questionnaire. The most immediate and convenient method of finding the desired answers to the amount of music used and the directors' attitudes toward its use is through the use of the questionnaire. Whether the study shows a definite use of choral music in the contemporary idiom, or a complete lack of use, it will be helpful to many individuals involved to have a guide available - a guide that will analyze contemporary literature of varying degrees of difficulty, showing the procedures by which other literature in the contemporary idiom may be analyzed.

What is the quality of contemporary material used by these directors, if any? There is no apparent way of ascertaining the answer to this question except through the use of the questionnaire. Likewise, the same procedure must be used to determine if and why some directors tend to bypass this style of music, and what their judgments are concerning its use.

Importance of the contemporary idiom. How many choral directors in the senior high schools of the State of Washington use music in the contemporary idiom? The importance of this question is illustrated by a statement made by Marion Bauer in 1933 concerning the people who, at that time, were prejudiced against contemporary music. She said:

This army includes regiments of musicians who came to modern music with prejudices born of their early training. They cannot fit it to the traditions of the past, to the principles and rules with which they were taught to measure accepted masterpieces. 4

Even if this statement applies only to a minority of the state's choral teachers, it is still important. If there are any choral directors neglecting the contemporary field, the highest aims of the field of music education are not being achieved, and some correction of the situation becomes necessary. It is for this purpose that the analyses in this study are offered.

Need for the analyses. If the information ascertained by the questionnaire shows a low percentage of use of the contemporary idiom, it becomes necessary to help those people involved. The author can best aid in this by offering a model analyzation of different types of contemporary choral music. It is presumed by the author that the teachers in question will take advantage of this analyzation for, as Aaron Copland states, "I have often observed that the mark of a real music lover was an imperious desire to become familiar with every manifestation of the art, ancient and modern." 5

The analyzation will deal with the aspects of music that are necessary to its interpretation by high school choirs. Such phenomena that are peculiar to music in general as rhythm, melody, harmony, and form will be stressed. In like manner, those things peculiar to choral music only such as text, vocal ranges, vocal tessitura, and choral devices will be noted.

With this information available the high school choral teacher who feels a need for further study in the contemporary idiom will have

---

samples of the music already analyzed available as a starting point. It will include music of varying difficulty so the needs of as many directors as possible can be met, even those who already use a high percentage of modern music but wish to use more advanced materials.

Limitations of the Study

The questionnaire section of this study is limited to music in the contemporary idiom that was used by the advanced mixed choirs of senior high schools of the State of Washington during the school year of 1957-1958. The music to be analyzed is limited to music in the contemporary idiom for mixed choirs that could be used in the senior high schools of the State of Washington.

Organization of the Study

The organization of this study is such that the results of the questionnaire lead to the chapters of analysis. The questionnaire will indicate that many directors of the state feel a need for further knowledge concerning the contemporary idiom, and these analyses are offered as a partial aid in fulfilling that need.

Due to the necessarily complicated nature of the analyses, two chapters explaining the methods of analysis and defining the terms used in the study are inserted between the chapter dealing with results of the questionnaire and the analysis chapters proper.

History of the Problem

The writer found several studies made in the past concerned with the analysis of compositions written since 1900. However, none of these
studies deals solely with compositions that would be in accord with the
definition of the contemporary idiom as stated in this study. Most of
the compositions utilized in the previous studies are those written in
styles reminiscent of the Romantic era of musical composition. Neither
do any of these studies connect the analyses to the field of education;
they are purely musical in nature.

Present Status of the Problem

As will be shown later in the study, many directors lack an ade-
quate understanding and appreciation of music in the contemporary idiom.
This is an indication that the present status of the contemporary idiom
in our schools is not as satisfactory as enlightened music educators
desire. 6 Although the great majority of directors questioned used
some music in the contemporary idiom, very few used it in anything close
to the same proportion they did music from the other periods of compo-
sition.

Contemporary music a living art. The need for a better understand-
ing of music in this idiom is thus established. However, before this
understanding and study can occur, the directors must realize the worth
of the contemporary idiom as a living art form that deserves recognition
and performance.

6 Hazel N. Morgan (ed.), "Contemporary Music in the United States,"
Music Educators Source Book (Chicago: Music Educators National Conference,
1947), p. 188.
It is because music is a living language that we have the so-called modern music. Music is a medium that is constantly increasing its vocabulary and taking into its grammar various devices of harmony, melody, and rhythm that were formerly forbidden by rule. If it failed to accomplish such changes it would soon be as dead as Greek and Latin, and interesting chiefly to historians. 7

Virgil Thomson, in his book, Music Right and Left, said much the same thing in speaking of the natural inclination for young artists to perform music of their own time more understandingly than music of other periods. "...it is on the whole healthier for art that the contemporary in spirit should be authentic and the revivals of past time a product of intellectual ingenuity than that the reverse should obtain." 8

Some of the directors responding to the questionnaire were quick to admit the above conditions. They said that their young people seemed to have a natural inclination for the contemporary spirit once they had some experience with it. However, they felt that they must first teach traditional music before attempting the contemporary. With this concern for teaching subjects in a chronological order the directors are endangering the well-rounded musical education of their students.

The idea that modern music, because of its difficulties, should be reserved for maturity is rather dangerous as the whole character of our life favors the quick petrifying of mental habits and prevents many people from enlarging later the horizon they acquired in their youth. 9

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Reason for contemporary composition. As was previously stated, the present status of contemporary music in our schools seems far from ideal. However, there are indications in the questionnaire returns that instill confidence and hope for the idiom in the future. When people become more familiar with the idiom they will realize, "We would no more expect a contemporary poet to write in the speech and style of an Elizabethan bard than we would have a composer in our day express himself in the form and style of a Baroque master." 10

It is probable that some of the adverse associations many people have made with the term "contemporary" have thus far prevented them from approaching the contemporary idiom with an open mind.

The label "contemporary" applied to new music by living composers has come into widespread use chiefly during the twentieth century. For this reason, it has been mistakenly associated with radical, experimental, and sometimes queer-sounding music. This, in turn, has led to some resistance to all new music on the part of conservative concert-goers. Before our century, though, the music public expected to hear new music at concerts, and it did not occur to those audiences that all the good music in the world had already been written and that subsequent compositions should be considered apart. 11

Summary

This, then, is the background of the problem of this study and a preview of the body of the work. Many conflicting opinions and attitudes have been gathered concerning the contemporary idiom, contributing to


some confusion and to a need for further study of this area. The analyses will help fill this need by alleviating this confusion.
CHAPTER II

RESULTS OF THE QUESTIONNAIRE

One hundred forty-five questionnaires were sent to high school choral directors throughout the State of Washington. Eighty directors responded to the questionnaire, twenty-one of which were invalid because they either had no record of compositions practiced and performed during 1957-1958, or had too little an understanding of the contemporary idiom to answer the questionnaire coherently.

For purposes of interpretation the results of the questionnaire used in this study were divided into two general sections. The first section deals with comparisons by numbers and percentages of compositions of all historical periods practiced and performed with compositions in the contemporary idiom practiced and performed. This comparison deals only with the school year 1957-1958 according to the following categories:

1. Area of the State of Washington.
2. Teaching experience of the directors responding to the questionnaire.
3. Education of the directors responding.
4. Classification by enrollment of the schools involved.
5. Percentage of the total school enrollment enrolled in the choral program in the schools involved.

The second section deals with the judgments of the directors responding to the questionnaire concerning the following topics:

1. Attitude of the listening public toward music in the contem-
porary idiom.

2. Attitude of the listening public in the future toward music in the contemporary idiom.

3. Capability of the choral groups of the directors questioned in performing music in the contemporary idiom.

4. Enjoyment of the choral groups of the directors questioned in performing music in the contemporary idiom.

5. Adequacy of the directors responding to teach music in the contemporary idiom.

6. Reasons some directors overlook or avoid music in the contemporary idiom.

I. COMPARISON BY NUMBERS AND PERCENTAGES OF COMPOSITIONS OF ALL PERIODS PRACTICED AND PERFORMED WITH COMPOSITIONS IN THE CONTEMPORARY IDIOM PRACTICED AND PERFORMED

Area of the State

In this study the state was divided into four approximate geographical areas. The east-west dividing line chosen was the Cascade Mountain Range. North-south division was slightly more complicated; on the west side of the mountains a slight variation of the 47th Parallel was used, running from the Pacific Ocean just north of the cities of Hoquiam, Aberdeen, and Olympia to the mountain range. On the east side of the Cascade Range the line of 47° 20' was used, running from approximately Kaches Lake in the mountains south of the cities of Wenatchee, Ephrata, Odessa, and Cheney to the Idaho State border.
The following comparisons according to geographical areas of the state may also be found on TABLE I, and TABLE II.

**Northwest area.** Twenty-three directors of high school choral groups in the northwest area of the State of Washington responded validly to the questionnaire. These respondents' groups practiced 803 compositions of all periods during the year 1957-1958. Of these, 52 compositions were in the contemporary idiom, creating a percentage of contemporary compositions practiced to compositions of all periods practiced of 6.48 per cent. This is slightly higher than the state average, higher than the southwest and southeast percentages, and slightly lower than the northeast percentage.

Selections performed were 41 contemporary compositions out of 489 compositions of all periods for a 8.38 per cent. This is higher than that of any other area.

**Northeast area.** Valid respondents from the northeast area numbered thirteen. Their groups practiced 408 compositions of all periods, of which 27 were in the contemporary idiom. This gave the northeast region a percentage of contemporary compositions practiced to compositions of all periods practiced of 6.62 per cent, which was the highest of all percentages in this category.

The percentage performed was also higher than that of any other area with the exception of the northwest, 15 contemporary compositions out of 242 compositions of all periods creating a 6.2 per cent. However, 20 of the 27 contemporary compositions practiced and 9 of the 15 contemporary compositions performed in this region were used by one director,
### TABLE I

**Comparison by Numbers and Percentages of Compositions of All Periods Practiced with Compositions in the Contemporary Idiom Practiced According to Area of State**

<table>
<thead>
<tr>
<th>Area of State</th>
<th>Number of compositions of all periods practiced</th>
<th>Number of compositions in contemporary idiom practiced</th>
<th>Percentage of contemporary idiom compositions practiced to compositions of all periods practiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northwest</td>
<td>803</td>
<td>52</td>
<td>6.48</td>
</tr>
<tr>
<td>Northeast</td>
<td>408</td>
<td>27</td>
<td>6.62</td>
</tr>
<tr>
<td>Southwest</td>
<td>210</td>
<td>8</td>
<td>3.81</td>
</tr>
<tr>
<td>Southeast</td>
<td>327</td>
<td>12</td>
<td>3.67</td>
</tr>
<tr>
<td>West Subtotal</td>
<td>1013</td>
<td>60</td>
<td>5.92</td>
</tr>
<tr>
<td>East Subtotal</td>
<td>735</td>
<td>39</td>
<td>5.31</td>
</tr>
<tr>
<td>State Total</td>
<td>1748</td>
<td>99</td>
<td>5.66</td>
</tr>
<tr>
<td>Area of State</td>
<td>Number of compositions of all periods performed</td>
<td>Number of compositions in contemporary idiom performed</td>
<td>Percentage of contemporary idiom compositions performed to compositions of all periods performed</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------------</td>
<td>-----------------------------------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td>Northwest</td>
<td>489</td>
<td>41</td>
<td>8.38</td>
</tr>
<tr>
<td>Northeast</td>
<td>242</td>
<td>15</td>
<td>6.2</td>
</tr>
<tr>
<td>Southwest</td>
<td>129</td>
<td>7</td>
<td>5.43</td>
</tr>
<tr>
<td>Southeast</td>
<td>207</td>
<td>9</td>
<td>4.35</td>
</tr>
<tr>
<td>West Subtotal</td>
<td>618</td>
<td>48</td>
<td>7.77</td>
</tr>
<tr>
<td>East Subtotal</td>
<td>449</td>
<td>24</td>
<td>5.35</td>
</tr>
<tr>
<td>State Total</td>
<td>1067</td>
<td>72</td>
<td>6.75</td>
</tr>
</tbody>
</table>
raising sharply what would otherwise be a very low percentage.

Southwest area. The southwest area had only nine valid respondents to the questionnaire. However, the percentage of contemporary compositions practiced to compositions of all periods practiced was still very low in comparison to the two northern areas, being 3.81 per cent. The numerical basis for this percentage was 210 compositions of all periods, of which 8 were in the contemporary idiom.

In performance the percentage was noticeably higher - 7 contemporary compositions out of 129 compositions of all periods for a 5.43 per cent.

Southeast area. Fourteen valid questionnaire returns were received from the southeast area of the state. They showed a use of 327 compositions of all periods practiced, 12 of which were in the contemporary idiom for a 3.67 per cent, and 207 compositions of all periods performed, of which 9 were in the contemporary idiom for a 4.35 per cent.

West subtotal. The combination of the northwest and southwest areas provided a subtotal of thirty-two valid respondents utilizing 60 contemporary compositions out of 1013 compositions of all periods practiced for a percentage of 5.92 per cent. This is only slightly higher than the eastern subtotal, indicating no perceptive variation between the two regions of the state in their practice of selections in the contemporary idiom.

In performance, however, a 7.77 per cent use of the contemporary idiom was shown in the western subtotal (48 compositions in the contemporary idiom out of 618 compositions of all periods), which is more than
fifty per cent higher than the eastern subtotal percentage.

East subtotal. As was stated in the preceding paragraph, the percentage of contemporary compositions practiced to compositions of all periods practiced in the eastern half of the state was not appreciably different than that of the western half. Twenty-seven directors responded validly with a total of 735 compositions, 39 of which were in the contemporary idiom. This created a percentage of 5.31 per cent.

As was also noted previously, the difference in performance percentages was relatively large; while the western region had a 7.77 per cent, the eastern region's performance percentage was only 5.35 per cent (24 contemporary compositions out of 449 compositions of all periods).

State total. The total number of directors responding validly to the questionnaire was fifty-nine. Ninety-nine contemporary compositions practiced out of 1748 compositions of all periods practiced provided a percentage of 5.66 per cent. Contemporary compositions performed were 72 out of 1067 compositions of all periods performed for 6.75 per cent.

Considering the five main historical eras of musical composition (Renaissance, Baroque, Classical, Romantic, and Contemporary) that comprise the greatest portion of choral music, these percentages would seem to indicate a rather low proportion of contemporary materials used.

**Teaching Experience**

The respondents to the questionnaire in this category fell into four main groups; thirteen had either no experience or only one year's experience, thirteen had either two or three years of experience, fifteen had from four to nine years' experience, and eighteen had ten
years' experience and above. See TABLE III, and TABLE IV,

None or one year's experience. Compositions of all periods practiced by this group were 208 while contemporary compositions practiced were 13 for a percentage of 6.25 per cent. This is almost fifty per cent higher than the percentages of the next two groups.

The performance percentages of this group, however, were approximately the same as all others (9 contemporary compositions out of 148 compositions of all periods for a 6.08 per cent).

Two to three years' experience. Out of 348 compositions of all periods practiced, 16 were in the contemporary idiom within this group for a relatively low percentage of 4.6 per cent. However, 15 contemporary compositions out of 176 total compositions gave a performance percentage of 8.52, the highest in this category.

Four to nine years' experience. This group also showed a relatively low percentage of contemporary compositions practiced to compositions of all periods practiced (4.31 per cent). The numerical basis for this percentage was 23 contemporary compositions out of 534 total compositions. Performance percentage was slightly higher with a 5.19 per cent (18 contemporary compositions out of a total of 347 compositions).

Ten years' experience and above. The percentage of contemporary compositions practiced to compositions of all periods practiced in this group was higher than that of any other group in this category. The figure of 7.14 per cent was derived from 47 contemporary compositions
TABLE III

COMPARISON BY NUMBERS AND PERCENTAGES OF COMPOSITIONS
OF ALL PERIODS PRACTICED WITH COMPOSITIONS IN THE
CONTEMPORARY IDIOM PRACTICED ACCORDING
TO TEACHING EXPERIENCE

<table>
<thead>
<tr>
<th>Teaching Experience</th>
<th>Number of compositions of all periods practiced</th>
<th>Number of compositions in contemporary idiom practiced</th>
<th>Percentage of contemporary idiom compositions practiced to compositions of all periods practiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-1 year</td>
<td>208</td>
<td>13</td>
<td>6.25</td>
</tr>
<tr>
<td>2-3 years</td>
<td>349</td>
<td>16</td>
<td>4.6</td>
</tr>
<tr>
<td>4-9 years</td>
<td>534</td>
<td>23</td>
<td>4.31</td>
</tr>
<tr>
<td>10 years and above.</td>
<td>658</td>
<td>47</td>
<td>7.14*</td>
</tr>
</tbody>
</table>

*One of the respondents was responsible for 20 of the 47 compositions practiced.
TABLE IV

COMPARISON BY NUMBERS AND PERCENTAGES OF COMPOSITIONS OF ALL PERIODS PERFORMED WITH COMPOSITIONS IN THE CONTEMPORARY IDIOM PERFORMED ACCORDING TO TEACHING EXPERIENCE

<table>
<thead>
<tr>
<th>Teaching Experience</th>
<th>Number of compositions of all periods performed</th>
<th>Number of compositions in contemporary idiom performed</th>
<th>Percentage of contemporary idiom compositions performed to compositions of all periods performed</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-1 year</td>
<td>148</td>
<td>9</td>
<td>6.08</td>
</tr>
<tr>
<td>2-3 years</td>
<td>176</td>
<td>15</td>
<td>8.52</td>
</tr>
<tr>
<td>4-9 years</td>
<td>347</td>
<td>18</td>
<td>5.19</td>
</tr>
<tr>
<td>10 years and above</td>
<td>396</td>
<td>30</td>
<td>7.58 *</td>
</tr>
</tbody>
</table>

*One of the respondents was responsible for 9 of the 30 compositions performed.
out of 658 compositions of all periods. However, this figure tends to be misleading since, again, one of the respondents was responsible for 20 of the contemporary compositions.

The same respondent mentioned above also provided 9 of the 30 contemporary compositions performed by this group. With only 396 total compositions, this gives a relatively high performance percentage of 7.58 per cent.

**Education**

Forty-one of the directors responding held bachelor's degrees only, while eighteen were the possessors of master's degrees. This is one of the categories in which there seems to be a direct relation to the use of the contemporary idiom, as can be seen on TABLE V, and TABLE VI.

**Bachelor's degrees.** Compositions of all periods practiced that were reported by this group numbered 1074, of which 47 were in the contemporary idiom for a 4.38 per cent. In like manner, 38 contemporary selections performed and 653 total compositions performed gave a slightly higher 5.82 per cent.

**Master's degrees.** The relationship of contemporary compositions to compositions of all periods practiced within this group was 52 to 674, respectively, for a 7.72 per cent. This is approximately 75 per cent higher than the percentage shown by the respondents with only bachelor's degrees. In the area of performance 34 contemporary compositions and 414 total compositions create a percentage of 8.21 per cent, approximately fifty per cent higher than the same figure reached by those who
### Table V

*Comparison by Numbers and Percentages of Compositions of All Periods Practiced with Compositions in the Contemporary Idiom Practiced According to Education*

<table>
<thead>
<tr>
<th>Education</th>
<th>Number of compositions of all periods practiced</th>
<th>Number of compositions in contemporary idiom practiced</th>
<th>Percentage of contemporary idiom compositions practiced to compositions of all periods practiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor's Degree</td>
<td>1074</td>
<td>47</td>
<td>4.38</td>
</tr>
<tr>
<td>Master's Degree</td>
<td>674</td>
<td>52</td>
<td>7.72</td>
</tr>
</tbody>
</table>
TABLE VI

COMPARISON BY NUMBERS AND PERCENTAGES OF COMPOSITIONS OF ALL PERIODS PERFORMED WITH COMPOSITIONS IN THE CONTEMPORARY IDiom PERFORMED ACCORDING TO EDUCATION

<table>
<thead>
<tr>
<th>Education</th>
<th>Number of compositions of all periods performed</th>
<th>Number of compositions in contemporary idiom performed</th>
<th>Percentage of contemporary idiom compositions performed to compositions of all periods performed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor's Degree</td>
<td>653</td>
<td>38</td>
<td>5.82</td>
</tr>
<tr>
<td>Master's Degree</td>
<td>414</td>
<td>34</td>
<td>8.21</td>
</tr>
</tbody>
</table>
had bachelor's degrees only.

The combination of higher percentages created by the holders of master's degrees in both practice and performance indicates a strong probability of relationship between more advanced education and increased use of materials in the contemporary idiom.

**Classification of Schools by Enrollment**

Of the directors responding to the questionnaire, nineteen were teaching in Class A schools, thirteen in Class B schools, sixteen in Class C schools, and eleven in Class D schools. These classifications were determined according to the regulations of the Central Washington division of state music educators which provide the following classifications by school enrollment: (1) Class A - 751 and above, (2) Class B - 451 to 750, (3) Class C - 151 to 450, and (4) Class D - below 150.

This category also seems to hold some significant relationships, as can be seen in the following paragraphs, or on TABLE VII, and TABLE VIII.

**Class A schools.** The respondents from Class A schools indicated a much higher use of the contemporary idiom than did any other classification. Of a total of 653 compositions practiced, 62 were in the contemporary idiom for a 9.5 per cent, and of a total of 454 compositions performed, 46 were in the contemporary idiom for a 10.13 per cent. This is approximately twice as high as the percentages of the next highest group (Class C schools), three times as high as the Class B schools, and as much as five to nine times as high as the Class D schools.
TABLE VII

COMPARISON BY NUMBERS AND PERCENTAGES OF COMPOSITIONS
OF ALL PERIODES PRACTICED WITH COMPOSITIONS IN THE
CONTEMPORARY IDIOM PRACTICED ACCORDING TO
CLASSIFICATION OF SCHOOLS BY ENROLLMENT

<table>
<thead>
<tr>
<th>Classification of schools by enrollment</th>
<th>Number of compositions of all periods practiced</th>
<th>Number of compositions in contemporary idiom practiced</th>
<th>Percentage of contemporary idiom compositions practiced to compositions of all periods practiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A Schools</td>
<td>653</td>
<td>62</td>
<td>9.5</td>
</tr>
<tr>
<td>Class B Schools</td>
<td>485</td>
<td>18</td>
<td>3.71</td>
</tr>
<tr>
<td>Class C Schools</td>
<td>398</td>
<td>17</td>
<td>4.27</td>
</tr>
<tr>
<td>Class D Schools</td>
<td>212</td>
<td>2</td>
<td>.94</td>
</tr>
</tbody>
</table>
### TABLE VIII

**Comparison by Numbers and Percentages of Compositions of All Periods Performed with Compositions in the Contemporary Idiom Performed According to Classification of Schools by Enrollment**

<table>
<thead>
<tr>
<th>Classification of schools by enrollment</th>
<th>Number of compositions of all periods performed</th>
<th>Number of compositions in contemporary idiom performed</th>
<th>Percentage of contemporary idiom compositions performed to compositions of all periods performed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A Schools</td>
<td>454</td>
<td>46</td>
<td>10.13</td>
</tr>
<tr>
<td>Class B Schools</td>
<td>301</td>
<td>10</td>
<td>3.32</td>
</tr>
<tr>
<td>Class C Schools</td>
<td>201</td>
<td>14</td>
<td>6.97</td>
</tr>
<tr>
<td>Class D Schools</td>
<td>102</td>
<td>2</td>
<td>1.96</td>
</tr>
</tbody>
</table>
The reasons for these differences could be many, two of which are greater selection of candidates for the choral groups in the larger schools and a greater number of more highly educated teachers employed by the Class A and Class C schools. The latter reason seems even more than probable when it is noted that, of the directors responding, Class A schools had nine directors with master's degrees, Class C schools had five directors with master's degrees, Class B schools had three directors with master's degrees, and Class D had only one director with a master's degree. This is in direct relation to the range of percentages of use of the contemporary idiom shown by the classification of the above schools.

Class B schools. Class B schools practiced 485 compositions of all periods, of which 18 were in the contemporary idiom for a 3.71 per cent. They performed 10 contemporary compositions out of a total of 301 compositions for a 3.32 per cent.

Class C schools. Compositions of all periods practiced by Class C schools numbered 398. Of these, 17 were in the contemporary idiom for a 4.27 per cent. The performance percentage was noticeably higher, being 6.97 per cent. This was based on the numerical relationship of 201 total compositions and 14 contemporary compositions.

Class D schools. The lowest percentage of contemporary compositions practiced was reported by the Class D schools. This was a .94 per cent based on 212 total compositions and only 2 contemporary compositions. The percentage of performance was only slightly higher, being 1.96 per cent based on 102 total compositions and the same 2 contemporary compositions.
Percentage of Choral Program Enrollment to School Enrollment

For the sake of clarity this category was divided into six sections arbitrarily; sixteen respondents fell within the first section having from 0 to 10 per cent of their school enrollment in the choral program, twenty-five fell within the 11 to 20 per cent section, seven fell within the 21 to 30 per cent section, six respondents were in the section of 31 to 40 per cent, one was in the 41 to 50 per cent section, and four were in the above 50 per cent section.

As TABLE IX and TABLE X show there are also indications of some significant relationships in this category of the study. The percentages of use of music in the contemporary idiom are generally two and three times higher in those schools falling within the 0 to 10 per cent, 11 to 20 per cent, and 21 to 30 per cent sections than those in the other three sections.

0 to 10 per cent. Those schools whose percentage of choral program enrollment to school enrollment was from 0 to 10 per cent practiced a total of 465 compositions, 26 of which were in the contemporary idiom; this creates a figure of 5.59 per cent. They performed 283 compositions, of which 19 were contemporary for a 6.71 per cent. These percentages are only slightly lower than those of the next two sections.

11 to 20 per cent. Schools in this section practiced 54 contemporary selections out of a total program of 848 compositions to achieve a 6.37 per cent, and performed 543 compositions, of which 39 were contemporary for a 7.18 per cent.

21 to 30 per cent. Contemporary compositions practiced by schools
TABLE III

COMPARISON BY NUMBERS AND PERCENTAGES OF COMPOSITIONS OF ALL PERIODS PRACTICED WITH COMPOSITIONS IN THE CONTEMPORARY IDIOM PRACTICED ACCORDING TO PERCENTAGE OF CHORAL PROGRAM ENROLLMENT TO SCHOOL ENROLLMENT

<table>
<thead>
<tr>
<th>Percentage of choral enrollment to school enrollment</th>
<th>Number of compositions of all periods practiced</th>
<th>Number of compositions in contemporary idiom practiced</th>
<th>Percentage of contemporary idiom compositions practiced to compositions of all periods practiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 to 10 per cent</td>
<td>465</td>
<td>26</td>
<td>5.59</td>
</tr>
<tr>
<td>11 to 20 per cent</td>
<td>848</td>
<td>54</td>
<td>6.37</td>
</tr>
<tr>
<td>21 to 30 per cent</td>
<td>196</td>
<td>13</td>
<td>6.63</td>
</tr>
<tr>
<td>31 to 40 per cent</td>
<td>145</td>
<td>4</td>
<td>2.76</td>
</tr>
<tr>
<td>41 to 50 per cent</td>
<td>34</td>
<td>1</td>
<td>2.94</td>
</tr>
<tr>
<td>Above 50 per cent</td>
<td>60</td>
<td>1</td>
<td>1.67</td>
</tr>
</tbody>
</table>
TABLE X

COMPARISON BY NUMBERS AND PERCENTAGES OF COMPOSITIONS OF ALL PERIODS PERFORMED WITH COMPOSITIONS IN THE CONTEMPORARY IDIOM PERFORMED ACCORDING TO PERCENTAGE OF CHORAL PROGRAM ENROLLMENT TO SCHOOL ENROLLMENT

<table>
<thead>
<tr>
<th>Percentage of choral enrollment to school enrollment</th>
<th>Number of compositions of all periods performed</th>
<th>Number of compositions in contemporary idiom performed</th>
<th>Percentage of contemporary idiom compositions performed to compositions of all periods performed</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 to 10 per cent</td>
<td>283</td>
<td>19</td>
<td>6.71</td>
</tr>
<tr>
<td>11 to 20 per cent</td>
<td>543</td>
<td>39</td>
<td>7.18</td>
</tr>
<tr>
<td>21 to 30 per cent</td>
<td>115</td>
<td>10</td>
<td>8.7</td>
</tr>
<tr>
<td>31 to 40 per cent</td>
<td>75</td>
<td>2</td>
<td>2.67</td>
</tr>
<tr>
<td>41 to 50 per cent</td>
<td>19</td>
<td>1</td>
<td>5.26</td>
</tr>
<tr>
<td>Above 50 per cent</td>
<td>32</td>
<td>1</td>
<td>3.13</td>
</tr>
</tbody>
</table>
in this section were 13, they performed 10 of these, practiced a total of 196 selections, and performed a total of 115 compositions. This creates a performance percentage of 8.7 per cent and a practice percentage of 6.63 per cent, both of which are higher than the respective percentages of any other section in this category.

31 to 40 per cent. A sharp decrease is met in the percentages of this group. From a total of 145 compositions practiced only 4 were in the contemporary idiom for a 2.76 per cent. From a total of 75 compositions performed, 2 were in the contemporary idiom for a 2.67 per cent.

41 to 50 per cent. The percentage of contemporary compositions performed rises to 5.26 per cent in this section as 1 contemporary selection from a total of 19 compositions was used. However, in contemporary compositions practiced (1) and total compositions practiced (34), the figure was again quite low with a 2.94 per cent.

Above 50 per cent. Of 60 compositions practiced by this group, only 1 was contemporary for a 1.67 per cent, and of 32 compositions performed, 1 was contemporary for a 3.13 per cent.

II. JUDGMENTS OF THE DIRECTORS RESPONDING TO THE QUESTIONNAIRE CONCERNING USE OF MUSIC IN THE CONTEMPORARY IDIOM

Attitude of the listening public. Of the directors responding to the questionnaire, all fifty-nine gave their judgments of how they believed the listening public reacted to music in the contemporary idiom. Nineteen, or 32.2 per cent, said they believed the audience received
music in the contemporary idiom favorably, although there was no provision made for the directors to indicate whether they believed this was an enthusiastic, or merely passive, acceptance.

Eighteen, or 30.5 per cent, of the respondents stated their belief that the listening public did not receive the idiom favorably. The unanimous reason given for this was lack of understanding and familiarity with the idiom on the part of the audience.

Those respondents who gave qualified answers were as follows:

1. Nine, or 15.25 per cent, said they did not know how the audience received the idiom since their groups had not performed music in the idiom.

2. Eight, or 13.56 per cent, said they believed their audiences would receive it only a little at a time.

3. Three, or 5.08 per cent, expressed the belief that the audience would receive the idiom favorably if it were used.

4. Two, or 3.39 per cent, expressed the belief that the audience received the idiom favorably when a program explaining the thoughts of the songs in this idiom was available.

Attitude of the listening public in the future. Again, all the directors responding gave their judgments in this category. A large majority of these directors (forty-six, or 77.97 per cent) said they believed the idiom would be received favorably by the listening public in the future.

Those stating a belief that the idiom will not be favorably received in the future gave the following reasons for their judgments:
1. Six, or 10.17 per cent, listed lack of understanding by the audience.

2. Two, or 3.39 per cent, said the idiom was not good and would never be appreciated.

3. One, or 1.69 per cent, said the idiom tended to be too irreverent to be accepted by religious organizations.

4. One, or 1.69 per cent, said it will not be accepted until it is used much more by professional musicians such as concert artists.

Three of the responding directors, or 5.08 per cent, declined to prophecy the future of the idiom.

Capability of choral groups. In this category several directors gave more than one answer, which is the reason for the following percentages totaling more than 100 per cent. Of these directors only twenty-three, or 38.98 per cent, believed their groups were capable of performing music in the contemporary idiom. Three, or 5.08 per cent, said they did not know if their groups could perform it because they had not tried any music in this idiom, and six, or 10.17 per cent, said their groups could perform only the easy compositions in this idiom.

Reasons given for choral groups being incapable of performing music in the contemporary idiom were:

1. Insufficient musical background for the students in the elementary schools (eighteen, or 30.51 per cent).

2. Insufficient choral program in the school district (ten, or 16.95 per cent).
3. Too great a dissonance problem in the music (four, or 6.78 per cent).

4. Too great a rhythmic problem in the music (one, or 1.69 per cent).

5. The composers of this idiom do not understand the human voice and, hence, write unvocal music (one, or 1.69 per cent).

En enjoyment of the choral groups. Three of the directors responding failed to complete this section of the questionnaire; however, of those who did complete the section, twenty-three, or 38.98 per cent, stated the belief that their groups definitely enjoyed performing music in this idiom. As might be expected, the majority of these (fifteen) were the same directors that believed their groups were capable of performing music in this idiom.

One director (1.69 per cent) said his group enjoyed performing music in the contemporary idiom if done only occasionally. In like manner, one director said his group enjoyed the idiom if the selections were not too difficult.

An interesting inconsistency was shown in the next section. Fourteen, or 23.73 per cent, said they did not know if their groups enjoyed this idiom, since they have not used any of the music from it. The inconsistency lies in the fact that only three directors listed the same reason for not knowing if their groups were capable of performing music in this idiom.

The reasons given by the directors for their groups not enjoying the performance of music in this idiom were:
1. Insufficient experience with the idiom (eleven, or 18.64 per cent).

2. Students are too immature to understand the idiom (four, or 6.78 per cent).

3. Idiom is unnatural and unvocal, (two, or 3.39 per cent).

**Preparation of the directors.** There being only two divisions of this section, the results are very easy to ascertain. Forty-two, or 71.19 per cent, said they were adequately prepared to teach music in the contemporary idiom. Seventeen, or 28.81 per cent, said they were not prepared adequately to teach this music, and unanimously listed lack of college training as the reason. Twelve of these seventeen held a bachelor's degree only, leaving five with master's degrees who still felt a lack of college training in connection with the contemporary idiom.

**Reasons directors overlook or avoid the contemporary idiom.** Provision was made under this heading for the directors to give as many reasons as they desired as to why some choral directors overlook or avoid music in the contemporary idiom. They responded with a total of 102 reasons, which were as follows:

1. Insufficient training and experience of the directors (twenty-three, or 38.98 per cent).

2. The idiom is too hard to prepare, takes too much time for the rewards gathered (eighteen, or 30.51 per cent).

3. Students not capable of performing music in this idiom (thirteen, or 22.03 per cent).

4. Directors do not like the idiom (thirteen, or 22.03 per cent).
5. Directors are afraid of audience reaction and disapproval (eleven, or 18.64 per cent).

6. Directors feel they must teach traditional literature first (eight, or 13.56 per cent).

7. Poor quality of literature in the contemporary idiom (five, or 8.47 per cent).

8. Districts do not allow time or money enough to warrant experimentation with a new idiom (four, or 6.78 per cent).

9. Directors let the students give up too easily (three, or 5.08 per cent).

10. Directors do not know how to select the proper music in this idiom. (three, or 5.08 per cent).

11. Directors do not overcome some technical vocal difficulties by revoicing and transposition (one, or 1.69 per cent).

Summary

In resume, it may be seen that the percentage of practice and performance of music in the contemporary idiom to the practice and performance of music of all periods was quite low, considering the historical periods from which choral music may be selected. The range of percentages was from .94 per cent to 10.13 per cent, with the state-wide percentage of contemporary compositions practiced being 5.66 per cent and, of contemporary compositions performed, 6.75 per cent. (Compositions practiced include those performed.)

Areas with significant relationship to the use of the contemporary idiom were:
1. Education (directors with master's degrees used a much higher percentage of contemporary music than those without master's degrees).

2. Classification of schools by enrollment (Class A schools had a much higher percentage of use of the contemporary idiom than schools in the other classifications).

3. Percentage of choral program enrollment to school enrollment (schools whose choral groups comprised from 0 to 30 per cent of the school enrollment had a much higher percentage of use of the contemporary idiom than schools whose choral groups comprised above 30 per cent of the school enrollment).

Judgments of the directors responding to the questionnaire concerning use of music in the contemporary idiom showed six areas with some significance. They were:

1. An approximately even division of directors believing contemporary music was received favorably by the listening public, and directors believing the contemporary idiom was not received favorably by the listening public.

2. A large majority of directors believing music in the contemporary idiom will be received favorably by the listening public in the future.

3. A majority of directors believing their choral groups were incapable of performing music in the contemporary idiom, due mainly to insufficient choral programs and students' insufficient musical backgrounds.
4. Twenty-three directors believing their groups enjoyed working with the contemporary idiom, seventeen believing their groups did not enjoy the contemporary idiom, and fourteen who did not know because they have not tried it.

5. A large majority of directors believing they were adequately prepared to teach music in the contemporary idiom with those believing they were not prepared adequately unanimously listing lack of college training and experience as the reason.

6. Directors believing some of their colleagues overlook or avoid music in the contemporary idiom mainly because of lack of training and experience, difficulty of the music, incapability of students to perform the music, dislike of the idiom by the directors, and the fear of disapproval by the audience.

All of these findings would seem to indicate a need for greater understanding of music in the contemporary idiom by a majority of the directors responding.
CHAPTER III

DEFINITION OF TERMS

Some of the following terms have become common and well-known in conjunction with the contemporary idiom, others are commonly used in connection with music of all periods. However, even these well-known terms often have slightly varying meanings. Therefore, they will be defined according to explanations found in authoritative sources, and used accordingly throughout the study.

Since the term "contemporary idiom" is rather ambiguous, a detailed explanation will be used rather than an attempt at a concise definition. Used in conjunction with CHAPTER IV, which explains contemporary devices and procedures, this explanation will give the reader a very detailed picture of the contemporary idiom. The terms are arranged in alphabetical order for easy reference.

Aeolian mode. Based on a scale having the half steps between scale steps 2-3 and 5-6.

Appoggiatura. A non-harmonic tone which, in the contemporary idiom especially, is approached either by leap or by step.

Asymmetric. A lack of conventional symmetric rhythmical divisions. Measures are built with accents falling on uneven divisions of the measures.

Atonality. "Atonality means literally 'without tonality'. By substituting twelve independent (tonal) centers with new tonal and chordal relationships, Schoenberg has removed what he considers the limitations
of having one tone center."  

Augmentation. The doubling, or increasing, of durational values in a melodic motive.

Basso ostinato. An ostinato originating in the bass part, or voice, is termed a basso ostinato. See Ostinato.

Birhythmic. The word implies two simultaneous rhythms. This can be accomplished either by note values (three against two is most common), or by double meter signatures, such as 6/8 and 3/4.

Bitonality. The simultaneous use of two different keys or tonal centers, either related or unrelated.

Canon. The continuous repetition of a melody in various parts at any interval. Sometimes this imitation may break off for cadence purposes, or it may be accompanied by free voices.

Chant. A phrase or melody, usually in unison or octaves and on repeated tones, whose rhythms are dictated solely by the text.

Chromatic system. Our present method of notating the twelve different tones within the octave according to the system of equal temperament.

Consonance. Consonance is a relative term, depending upon the listener's background. Sonorities that were formerly treated as dissonances may now be treated as consonances.

Consonance is:

unity

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Contemporary idiom. As used in this study, it refers to that segment of modern music that utilizes either conventional, unconventional, or a combination of conventional and unconventional techniques of composition. Melodies may either use traditional devices, often in unusual relationships to each other, or unconventional devices such as modal resources, segment transposition, new scale resources, a twelve tone row, broken modern chords, or any of other numerous devices.

Harmonies may be conventional (if they are conventional, it is usually in structure, not in progression), or may be built on superimposed thirds and nontertial sonorities. Such common contemporary devices as atonality, birhythms, bitonality, dissonant counterpoint, polychords, polyrhythms, polyharmonies, polymelodies, polytonality, and tone clusters may be used by themselves, in combinations, or, perhaps, not at all.

See also CHAPTER IV: METHODS OF ANALYSIS for further details.

Counterpoint. Literally, "note against note". The interweaving of two or more melodic lines such as in canon or fugue. When, in the course of a composition, the rhythmic accents of one or more parts occur on a different beat, it is referred to as a counterpoint of accents.

\[^2\text{Ibid.}, p. 109.\]
Diatonic. The use of melody or harmony within a given scale. This is in direct opposition to the chromatic system.

Diminution. The opposite of augmentation; that is, the imitation or repetition of a theme or motive in notes of smaller time values.

Dissonance. Dissonance, like consonance, is a relative term, depending upon the listener's background. Sonorities that were formerly termed dissonances are now heard by many as consonances. Dissonant tones are those that, to the listener, produce a feeling of instability, with a consequent need for resolution.

Dissonance is:
- multiplicity
- unresolved
- incomplete
- restless
- question
- repulsion
- unsatisfying

Dissonant counterpoint. "... the result of linear or horizontal writing in an atonal or polytonal system and is neo-classic in so far as it is an imitation of classic forms of canon, imitation, and fugue."

Dominant-tonic relationship. The traditional relationship between the first and fifth tones of a scale (or the I and V chords) and the resultant feeling of finality.

Dorian mode. Based on a scale having the half steps between 2-3 and 6-7.

Duodecuple scale. Synonymous with the chromatic system in which

\[^3\text{Tbid.}, \ p. \ 109.\]
\[^4\text{Tbid.}, \ p. \ 242.\]
music is built on all twelve tones of the chromatic scale.

**Enharmonic.** An "enharmonic spelling" involves two tones with different names but the same pitches, such as c-sharp and d-flat. An "enharmonic change" is one affected in the harmonic relations of a tone or chord by treating it as identical in pitch with a tone or chord of different notation; thus, in traditional harmonic procedure, a chord with a b-flat will resolve differently if spelled with an a-sharp.

**Fugato.** A fugato is a passage or movement consisting of fugal imitations, but not worked out completely as a regular fugue.

**Fugue.** A form in which each voice or part states the subject (main theme), then continues in counterpoint against the subsequent subject entries in other voices. This counterpoint is often called a countersubject. This exposition is followed by entries of the subject and countersubject in various related tonalities, alternating with episodes employing counterpoint freely derived from both the subject and countersubject. The final subject entry is usually in the tonic, and sometimes employs a stretto, or overlapping of subject entrances.

**Interpretative analysis.** A complete and searching study of all the elements used in the writing of a musical composition, giving the information necessary to the successful interpretation of that composition.

**Inversion.** Inversion, as used in this study, refers to the repetition of an original theme in contrary motion, ascending intervals becoming descending and descending intervals becoming ascending. This may be either exact or approximate.
Ionian mode. Based on a scale having the half steps between scale steps 3-4 and 7-8.

Lateral Index. A catalogue of the eighty-four possible modal scale patterns; each of the seven modes starting on any one of the twelve tones or keys of our chromatic system.

Linear dissonant counterpoint. The result of linear writing in an atonal or polytonal system. It is neo-classic in so far as it is an imitation of classic forms of canon, imitation, and fugue.

Locrian mode. Based on a scale having the half steps between scale steps 1-2 and 4-5.

Lydian mode. Based on a scale having the half steps between scale steps 4-5 and 7-8.

Major-minor system. That system of two modes used almost exclusively that has become traditional during the Baroque, Classic and Romantic periods. Each key signature designates a major key and a relative minor key.

Mixolydian mode. Based on a scale having the half steps between scale steps 3-4 and 6-7.

Modal system. That melodic and harmonic system built on one or all of the ancient or Ecclesiastical Modes. For further details see Modal methods.

Modulation. Modulation implies passing from one key or mode to another, effecting a change of tonality, usually through the use of diatonic, chromatic or enharmonic formulae.

Multi-rhythms. Succession of different rhythmic patterns in-
cated by rapid changes of time signature in quick succession.

**Nontertial sonorities.** Chords constructed with intervals other than thirds, such as seconds, fourths, fifths, and sevenths. ⁵

**Ordinal Index.** Each mode is assigned a certain tone, or note, as the first tone of its scale, and, without the use of any flats or sharps, complies to the rule for the placement of half steps. Thus, the Dorian scale always starts on D, the Phrygian on E, the Lydian on F, the Mixolydian on G, the Aeolian on A, the Locrian on B, and the Ionian on C. ⁶

**Ostinato.** An ostinato is a theme, either melodic or harmonic (usually the former) which is repeated incessantly with a varying accompaniment in the other voices. This accompaniment is usually contrapuntal to the ostinato.

**Pandiatonicism.** Pandiatonicism is a return to diatonic methods of composition without the limitations of the traditional diatonic system as a revolt against chromaticism. The components of the word actually mean "all-diatonic". "Traditional cadences and strong tonal progressions are noticeably lacking in typical pandiatonic passages." ⁷

**Part forms.** Part forms are either one-part (a single melody, repeated with each stanza), two-part (binary), which uses two related melodies, the first modulating from the tonic to a related key, and the second returning to the tonic, or three-part (ternary). Ternary includes

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⁷Dallin, op. cit., p. 131.
essentially three sections, labeled A B A. A is usually a period, B may be anything from a mere bridge between the two A sections to a phrase, period, or development section, and the second A is a return to the first A. This return may be literal, modified, abridged, or extended. Three-part form often includes a short coda for the conclusion.

**Pedal point.** A continuous or repeated tone or tones sustained against accompanying voices.

**Pentatonic scale.** A scale in which each tone can serve as the tonic, depending upon stress and cadence. The five black keys of our modern piano produce one example of a pentatonic scale.

**Period.** The period is ordinarily the foundation upon which themes are built. It is a complete cycle of thought, composed of one, two, and occasionally, more phrases. It corresponds to the sentence as used in literature and writing. In traditional music, the period almost always consisted of two phrases.

**Phrygian mode.** Based on a scale having the half steps between scale steps 1-2 and 5-6.

**Polychords.** Polychords are built by combining two or more chords, usually from unrelated keys. They often sound like ninth, eleventh, or thirteenth chords unless they are well spaced.

**Polyharmony.** Polyharmony is the "simultaneous use of complete chords from different keys. This differs from polytonality in the fact that the latter may be a combining of single melodies of differing tonalities rather than triads . . ." 8

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8 Bauer, *op. cit.*, p. 199.
**Polymelodic.** The weaving together of several melodies, either dissonantly or consonantly.

**Polyrhythms.** Several different rhythms heard simultaneously.

**Polytonality.** The simultaneous use of two or more different tonalities. This term is often used interchangeably, though mistakenly, with bitonality by many writers. The latter term can be used only for two tonalities in combination.

**Range.** The distance between the highest and lowest tones within a certain voice, or voices.

**Retrograde.** When a theme, or a portion of a theme, is repeated backward, it is termed retrograde.

**Retrograde inversion.** The repetition of a theme, or portion of a theme, backward and in contrary motion to the original (ascending intervals of the original becoming descending and descending intervals of the original becoming ascending).

**Rondo form.** The rondo form consisted of the alternation of one thematic element, usually called the rondo theme, with subsidiary thematic elements. An example through the use of letters representing sections of this type of form could be A B A C A D A E A.

**Scale resources.** The countless numbers of combinations of the twelve tone chromatic system that can be used. See Additional scale resources.

**Segment transpositions.** The contemporary practice of isolating a portion of the theme and placing it temporarily in a different register, usually an octave away from where it would normally be.
Selected list of choral music. Those compositions that are chosen for analysis in this study from all the compositions available from publishers and retailers of choral music.

Sequence. The repetition of a melodic motive, a melodic segment, or a group of sonorities, the repetitions starting on any pitch but continuing essentially in the same manner as the original. This may also be done by inversion, retrograde, diminution, or augmentation.

Superimposed third chords. Chords built by the same methods as a conventional triad. Tones are added at an interval of a third until the desired sonority is reached.

Suspension. A non-harmonic device caused by holding back a tone, or tones, of a chord while the other tones progress. In traditional music there was a prescribed manner of preparation and resolution, but this is not necessarily observed in contemporary works.

Syncopation. Through the use of ties, accent marks, asymmetric rhythms, multi-rhythms, or polyrhythms the established pattern of rhythmic stress may be deliberately upset. This creates a feeling of unusual or unexpected accent called syncopation.

Tessitura. The area within which the major portion of the tones of a given part lie.

Theme and variation form. The use of a theme in binary or ternary forms and its harmonies in various variations.

Through-composed forms. A form in which the text is usually the unifying factor. Sometimes there is little repetition of any musical element, each verse or phrase of the text dictating a new musical thought.
**Tonality.** Tonality is the presence of a central tone or tones to which all other tones are subordinate. Webster's Dictionary defines tonality as "the principle of key in music, or the character which a composition has by virtue of the relationship of all its tones and chords to the keynote of the whole." 9

**Tonal center.** A tonal center is that tone referred to above under Tonality to which all other tones are, temporarily at least, subordinate.

**Tone cluster.** A tone cluster is three or more consecutive scale steps sounded simultaneously.

**Tonic.** The tonal center referred to above under tonality, or a chord built on that tone. The traditional dominant-tonic relationship referred to under that title will also explain further details about the tonic.

**Transposition.** The writing of an entire theme and its harmonies, the theme only, the harmony only, or any portion thereof in a new key, or on tones different than they were originally.

**Twelve tone technique (or row).** This is a special, systematized method of contemporary composition. The twelve tones of the chromatic scale are used in such a way that no one of them becomes any more important than any of the others. A sequence of twelve notes is arbitrarily selected by the composer; he then must not repeat any of the tones (except immediately) until all twelve are used.

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Variation forms. The variation forms consist of the continuous repetition of one or more thematic elements while the others are varied. Those variation forms used in choral music are chaconnes and passacaglias, and theme and variations.

Whole-tone scale. A scale built entirely in whole steps. It has only six different tones, the seventh being an octave repeat of the first tone. It has no perfect fourth or fifth intervals, leading tone, and no definite tonic feeling.
CHAPTER IV

METHODS OF ANALYSIS

It is essential at this point, before the actual analyses are begun, to explain to the reader what elements of the music are to be analyzed, and what analytical methods will be utilized to achieve this analyzation.

The elements to be analyzed fall into two major categories; they are:

1. Phenomena peculiar to music in general, such as: (1) form, (2) melody, (3) rhythm, and (4) harmony.

2. Phenomena peculiar to choral music only, such as: (1) text, (2) vocal ranges, (3) vocal tessitura, and (4) general interpretative requisites.

In each case the methods of analysis will be explained in conjunction with the elements to which they apply. Special stress will be given to any methods that seem to receive more emphasis in contemporary music than they did in compositional procedures of past epochs. On the whole, however, methods of analysis will be found to be fundamentally the same as methods used to analyze conventional music, for, in the words of Leon Dallin:

The introduction of any new system of analysis has been consciously avoided. Contemporary materials are related to conventional practices and are explained, as far as possible, in conventional terminology. 

Leon Dallin, Techniques of Twentieth Century Composition (Dubuque, Iowa: William C. Brown Company, 1957), p. vi. (This chapter is based essentially on Mr. Dallin's work.)
I. PHENOMENA PECULIAR TO
MUSIC IN GENERAL

Form

Contemporary music, in matters of form, does not vary greatly from the past, and the analysis of form is fundamentally the same as it would be for conventional compositions. "Compositions which bear no resemblance to a traditional form are rare." For this reason, the reader will need to know and understand traditional forms of composition. He will find variations and combinations of these forms in contemporary choral music, but seldom, if ever, will the reader find a totally new form. Form is the manipulation of the factors of repetition (giving unity) and contrast (giving variety). Some of these patterns have been found especially useful and satisfying throughout the history of music and therefore, have become standard.

Part forms. Part forms are either one-part (a single melody, repeated with each stanza), two-part (binary), which uses two related melodies, the first modulating from the tonic to a related key, and the second returning to the tonic, or three-part (ternary). Ternary includes essentially three sections, labeled A B A. A is usually a period, B may be anything from a mere bridge between the two A sections to a phrase, period, or development section, and the second A is a return to the first A. This return may be literal, modified, abridged, or extended. Three-

\[2\] Ibid., p. 201
part form often includes a short coda for the conclusion.

Nothing unusual is used in the method of analyzing this form. Occasionally, the composer will vary this type of form by extension, as in A B A B A B A A, or he may include several melodies within each section.

Rondo forms. "The rondo principle consists of the alternation of one thematic element, usually called the rondo theme, with subsidiary thematic elements." 3 An example through the use of letters representing sections of this type of form could be A B A C A D A E A. Almost any combination is possible (and is used) in both traditional and contemporary music. The main difference noted in the analysis of this form in contemporary works is the inclusion of complex transitional materials between these major sections.

Contrapuntal forms. Contrapuntal forms in vocal music are the canon and the fugue, or a smaller version of the fugue called the fugato or fughetta.

The canon is a continuous repetition of a melody in various parts at any interval. Sometimes this imitation may break off for cadence purposes, or it may be accompanied by free voices. It is in this latter respect that contemporary composers find room for variation.

The fugue is fundamentally a longer and more involved form. Each voice states the subject (main theme), then continues in counterpoint against the subsequent subject entries in other voices. This counter-

3Ibid., p. 205.
point is often called a countersubject. Contemporary composers gain variety by bringing in the subject in subsequent voices at unexpected intervals during this exposition.

Exposition is followed by entries of the subject and countersubject in various related tonalities, alternating with episodes employing counterpoint freely derived from both the subject and countersubject. The final subject entry is usually in the tonic, and sometimes employs a stretto, or overlapping of subject entrances.

Variation forms. "The variation principle consists of the continuous repetition of one or more thematic elements while the others are varied." Those variation forms used in choral music are:

1. Chaconnes and passacaglias, which use a bass line or harmonic progression as a fixed element against which variations occur.
2. Theme and variations, which use a theme in binary or ternary forms and its harmonies in various variations.

The biggest innovation made by contemporary composers in these forms is the use of free variation. This provides a countless number of combinations and variations.

Through-composed forms. The text is normally the unifying factor in through-composed vocal music. Sometimes there is little repetition of any musical element, each verse or phrase of the text dictating a new musical thought. Usually, however, some repetition is made, though not in any typical structure or sequence. Contemporary composers find this

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form especially suitable for vocal music. Often, smaller forms, such as canons and fugatos, are used within larger, through-composed forms.

**Melody**

There are many different devices by which melodies may be constructed in contemporary music. In each case the method of analysis used is recognizing and noting the devices used.

**Conventional methods.** Conventional methods of melodic construction include essentially: (1) use of diatonicism, (2) use of limited chromaticism, (3) use of period form and its incomplete and complete cadences, (4) use of climaxes either near the middle or end of the phrase, (5) use of short motives, often in sequences, and (6) the repetition of rhythmic figures or motives.

Contemporary composers utilize these conventional devices, often altering them to fit their own purposes. Chromaticism is no longer limited, the period form is often extended or abbreviated, the cadences are often disguised or avoided, and the climaxes are shifted to various parts of the phrase. Specific contemporary usages are summarized under the following headings.

**Modal methods.** The ancient modes have had a rebirth in contemporary music. The composers of today find them very satisfactory as one means of avoiding the conventional major-minor feeling. These modes are commonly known as:

1. Dorian (half steps between scale steps 2-3 and 6-7).
2. Phrygian (half steps between scale steps 1-2 and 5-6).
3. Lydian (half steps between scale steps 4-5 and 7-8).
4. Mixolydian (half steps between scale steps 3-4 and 6-7).
5. Aeolian (half steps between scale steps 2-3 and 5-6).
6. Locrian (half steps between scale steps 1-2 and 4-5).
7. Ionian (half steps between scale steps 3-4 and 7-8).  

These modes are used as scale resources in essentially two different ways. The first of these ways is based on the "Ordinal Index". This means, simply, that each mode is assigned a certain tone, or note, as the first tone of its scale, and, without the use of any flats or sharps, complies to the rule for the placement of half steps. Thus, the Dorian scale always starts on D, the Phrygian on E, the Lydian on F, the Mixolydian on G, the Aeolian on A, the Locrian on B, and the Ionian on C.  

The second way of using the modes as scale resources is based on "Lateral Index". In order to go from one mode to another in the "Ordinal Index" the composer must resort to a modulation to a new tonal center. "The converse of this operation is to retain the tonic while substituting another of the scales for the original. This is interchange of mode above a tonic ...". This makes possible a total of eighty-four modal scale patterns; each of the seven modes starting on any one of the twelve tones or keys of our chromatic system.

6Ibid., p. 19.
7Ibid., p. 18.
Extensive ranges. A wide melodic range is often required by many contemporary composers. This is achieved through conventional leaps, through unconventional leaps continuing in the same direction instead of reversing conventionally, through octave transposition of melodic segments, and through alternate tones in different octaves.

Additional scale resources. There are countless numbers of combinations of the twelve tone chromatic system that can be used as scale resources. Contemporary composers may use any of these they deem necessary. Some of the outstanding ones are:

1. Pentatonic scale (the five black keys of our modern piano produce one example of a pentatonic scale), in which each tone can serve as the tonic, depending upon stress and cadence.

2. Five-note scales invented by various combinations of the half steps within the scales.

3. Whole-tone scale (six whole steps), which causes a vague tonality.

4. Synthetic scales, one of which is the mirroring of scale degrees (inversion by exact interval of several scale steps or degrees), made by combining major and minor tetrachords.

Expanded tonality. Melodies may also be found freely constructed from the tones of the duodecuple scale (all twelve chromatic tones in the octave). It is by this means that atonality, based on the twelve tone technique, and free tonality are achieved.

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8Dallin, op. cit., pp. 45-50.
Contemporary harmonic basis. Contemporary harmonies often serve as the basis for contemporary melodies. This usually takes the form of:

1. Melodies formed from broken chord outlines of superimposed third chords,
2. Melodies built from chords formed as nontertial sonorities.

Transposition and sequence. Transposition and sequential treatment of a theme may take the form of a simple octave transposition and exact repetition, a transposition at small intervals of a small segment of the theme, or a sequence using a motive at different degrees of transposition in each part. In this last type, any number of similar sequences may be sounding at the same time.

Systematic modifications. Many contemporary composers, especially those writing in the twelve tone technique, like to utilize systematic modifications of melodic contour. These devices of modification are:

1. Original transposed,
2. Inversion,
3. Retrograde,
4. Retrograde inversion.

More detailed explanations of these terms may be found in the chapter, DEFINITION OF TERMS.

Other modifications. Other, and less restrictive, modifications are used in contemporary composition. They consist of combining any or all of the above modifications, or merely repeating certain unifying tones or rhythms, then introducing new materials.

Direct imitation. In converse to the above free methods of modifications, direct imitation has much more unity and coherence. It may, however, be at any interval, at any distance metrically, or in either exact or approximate imitation. Other direct imitation devices often include only fragmentary portions of the theme.
Twelve tone technique. This technique is a systematized method of contemporary composition; all the twelve tones of the chromatic scale are equally important. A sequence of twelve notes is arbitrarily selected by the composer; he then must not repeat any of the tones (except immediately) until all twelve have been used. Some of the principles for the twelve tone system are:

1. Avoid suggestions of tonality.
2. Obtain variety in interval relationships.
3. For unity, repeat characteristic interval relationships in inversion, retrograde, and retrograde inversion.
4. Use enharmonic spellings freely.
5. The theme must be formed from row material, and must have distinctive contour and rhythm.
6. Notes may be used in any octave and repeated freely as long as their position in the row is not disturbed.
7. The series may be transposed to any degree of the chromatic scale, and octave transpositions may be made within the theme.
8. In less strict usage, small fragments and patterns that may be thought of as repeated notes may be repeated before continuing with the regular row.

Rhythm

Contemporary composers utilize both conventional and unconventional rhythmic practices. Again, the method of analyzing these rhythms is

Ibid., pp. 180-194.
recognizing and noting them.

**Conventional rhythms.** Traditional practices rhythmically and metrically are essentially:

1. Use of constant, steady meters.
2. Limited use of syncopation.
3. Use of rhythmic patterns.
4. Regular accent patterns which can be notated so as to have accents fall on the first beat of each measure.

**Shifted accents.** By the use of accent symbols, by heavy writing and/or scoring, normally unaccented portions of a regular, established rhythm can be given unusual stress. This has been done for years in traditional music, the difference in the contemporary idiom being the use of more irregular patterns, a greater use of syncopation, notation by the use of flags across a bar line instead of ties or phrase marks, and accents that shift continuously in relation to the regular pulse.

**Asymmetric divisions.** Asymmetric division means simply a lack of conventional symmetric division. This often takes the form of a measure of 5/8 built of three plus two, (accented beat, weak beat, weak beat, accented beat, weak beat), or a measure of 8/8 built of three plus three plus two. Any combination is possible.

Consistent asymmetric division takes place when each measure has the same formula of division. Inconsistency takes place when various measures utilize different combinations, such as a song in 5/8 being first three plus two, then two plus three. This is also often accomplished by the time signature (6/8 and 3/4 shown together and used inter-
changeably), by the placing of accent marks, or by natural text accents.

**Multi-rhythms.** The use of meters changing in rapid succession is one of the most common of contemporary metric practices. Although conventional composers changed meter signatures occasionally, it was usually at a natural division point in the music. Contemporary composers will often change meter signatures every several measures, or even every measure. In vocal music this is done either to delineate rhythmic patterns or because the rhythmic accents of the text demand it.

**Twelve tone technique.** The twelve tone technique utilizes all the above mentioned devices; it uses no new rhythmic devices of its own. Isorhythm (repeating a rhythmic pattern with a different melodic contour) is used often, just as it may also be within all other rhythmic forms. Since the twelve tone technique is essentially a melodic device, rhythm stands out when it is used to vary the form of the original row or one of its variations.

**Systematic modification of rhythm.** Augmentation and diminution are the two systematic modifications of rhythm, and are used lavishly by composers of the present time. As is the case with other rhythmic devices, this is not new to the contemporary period. The determining factor of modernism is the frequency and variety of use of these devices.

**Harmony**

One of the most striking innovations made by contemporary composers is in their use of seemingly dissonant and unusual harmonies. However, not all contemporary composers write in a truly dissonant medium;
often it is the unusual harmonic progressions of traditional chords that sets the contemporary idiom apart. Even those harmonies that may sound truly dissonant to an uninitiated ear have a logical explanation.

The development of harmonic resources has followed a course of exploiting ever higher and higher reaches of the overtone series. In this, contemporary composers are merely continuing a process which started with magadizing and organum and led successively to triads, sevenths, ninth, eleventh, thirteenth chords, and beyond. 10

Superimposed thirds. Chords of superimposed thirds are built by the same methods as a conventional triad. Tones are added at an interval of a third until the desired sonority is reached. These may be built in many ways, such as:

1. Alteration chromatically of a traditional seventh chord.
2. Unconventional spelling of a conventional chord.
3. Adding a ninth, either major or minor, built on either dominant seventh, major seventh, or augmented and diminished chords with or without the seventh.
4. Adding elevenths to any of the above combinations, either diatonic or augmented.
5. Adding thirteenths to any of the above combinations, either on a diatonic or augmented eleventh.

An interesting and useful phenomenon of the thirteenth chord is that it consists of a complete cycle of thirds. Thus, any member of it may be the root. Consequently, the bass tone is most often heard as the root. It may also be arranged in seconds and fourths and made to sound

10 Ibid., p. 58.
as a nontertial sonority.

There is yet one more resource left to composers utilizing superimposed third chords; that is, constructing chords beyond the thirteenth. In order to do this, double inflections of one or more tones must be used (a double inflection is the use of a natural tone and elsewhere in the chord, the use of the same note with a sharp or flat).

Chords of addition and omission. Chords having tones not normally thought of as parts of the chord are called chords of addition. Examples of this are: (1) added sixth chords (a triad plus the tone above the fifth of the triad), (2) added second chords (really a ninth chord without a fifth or seventh), (3) added augmented fourth chords (really an augmented eleventh chord without the third and sometimes other components), and (4) inflection of a note already in the chord, such as both a major and a minor third in the same chord.

Chords of omission include chords that are usually complex with some of their essential tones missing. This can be any tone, but usually depends upon added tones and double inflections.

Polychords. Polychords, as the name implies, are built by combining two or more chords, usually from unrelated keys. They often sound like ninth, eleventh, or thirteenth chords unless they are well spaced. Some of the best uses of polychords are:

1. Chords at an augmented fourth relationship.
2. Chords at a major third relationship.
3. Chords at a diminished fourth relationship.
4. Chords in contrary motion.
5. Chords at a minor second relationship. 11

Nontertial sonorities. As stated in the DEFINITION OF TERMS, sonorities built on intervals other than thirds are called nontertial sonorities. These sonorities are used by contemporary composers in any of the following ways:

1. Built in consecutive seconds, fourths, fifths, and sevenths.
2. Built in tone clusters.
3. Built in any combination of perfect, augmented, or diminished seconds, fourths, fifths, or sevenths.
4. Built nontertially and moving in contrary motion.

Modal quality. Modal chords and harmonies do not differ from conventional chords of the major-minor system in their manner of construction. "It is in the relationship of these sounds and in their function that the modal influence is apparent." 12 One of the outstanding tendencies of modal harmonic progression is the avoidance of the traditional dominant-tonic relationship, especially when the mode has a minor dominant, or when the dominant feeling is on a tone other than the fifth scale step.

The interchangeability of modes and a resultant free relation of quality between chords is one of the devices most used by contemporary composers. They accomplish harmonic variety with this by:

1. Changing to another mode with various other major, minor, augmented, or diminished qualities on any scale degree.

11 Ibid., pp. 74-78.
12 Ibid., p. 89.
2. Constantly changing modes, achieving a very vague tonality.
3. Using chords not related to each other within one specified mode.
4. Interposing chords out of the mode between chords that are in the mode.
5. Cadencing with several chords, no two of which have the same root interval relationships.

**Root relationships.** Root movement in traditional music was mainly in fourths and fifths. Contemporary music uses any movement of root relations, especially in seconds and thirds. This can produce a fresh sound, even in the use of conventional chord structures.

**Parallelism.** This device is especially common among today's composers, and in direct opposition to traditional principles of composition. Some of the most common uses are:

1. Doubling a melody with triads all in the same position.
2. Using an independent melody against an accompaniment of parallel triads, often all of a major quality.
3. Using parallel seventh or ninth chords.
4. Use of parallel triads against chords of addition or omission, often creating the feeling of polytonality.

**Twelve tone technique.** Since this technique is essentially a melodic and contrapuntal device, the harmonies can consist of any combination of tones and melodic lines; however, tone clusters, unisons, octave doublings, and conventional chords are usually avoided. Sharp dissonances are often spaced to sound like nontertial sonorities.
Free relationship of tonality. Another common device of modern composers is the use of frequent, or even constant, change of tonal center. Many examples of this are to be found in the analyses. Also to be found are abrupt shifts in tonality without a true modulation. This is referred to as shifting tonality.

Dual modality. This method of composition is very similar to interchangeability of major and minor modes on the same tonal center. This exists in the alternate use of components of two modes. This is the cause of constant oscillation in many compositions between a major and a minor third, or a melody in one mode and its accompaniment in another.

Polytonality. See DEFINITION OF TERMS.

Pandiatonicism. See DEFINITION OF TERMS.

Cadences. Some of the most unusual sounds in contemporary music are created by the variation of cadence formulae. These may either be based on conventional or unconventional relationships. They are:

1. Modified dominants (a traditional V chord to I chord relationship, but having a minor V chord, or unrelated chords between the dominant and tonic chords, or an open fifth for the V chord).

2. Modified tonics (use of chords of addition, omissions, superimposed third chords, and nontertial sonorities).

3. Linear cadences (avoiding traditional dominant-tonic relationship by the motion of individual voices).

4. Noncadential endings (no traditional relationship, no melodic or rhythmic retardations, the use of final discords, and often
only a dynamic marking or fermata for the cadential effect).

5. Complete avoidance of the dominant V chord at the cadence point.

**Nonharmonic materials.** These materials are those that, for many years, have been an integral part of all music; they are passing tones, neighboring tones, suspensions, retardations, anticipations, free anticipations, appogiaturas, changing tones, and pedal points. Usually, contemporary composers vary these materials by the use of unprepared leaps, chromatic movement, contrary motion, doubling and tripling the materials, pedal points, even complete passing chords, and by avoidance of traditional types of resolutions.

**Motivation of harmony.** Traditional accompaniment resources are often used in contemporary music. Such devices as the Alberti Bass, strict accompaniment figures, and ostinatos often occur in one key or rhythm against the melody in another key or rhythm. Unconventional resources, such as rhythmic or metrical figures, also serve as the basis on which unusual chord structures are built.

II. PHENOMENA PECULIAR TO

**CHORAL MUSIC ONLY**

**Text**

The structure of vocal music is determined either totally, or in part, by the dictates of the text. Very few composers, either in the past or present, have disregarded entirely the text and inserted vocal music in a preconceived form. Rather, most composers endeavor to deter-
mine melody, rhythm, harmony, and form in accordance with the natural mood and accents of the text. "When the form springs from the text, which is usual in contemporary vocal writing, it perhaps is even more true than in instrumental music that it creates its own form." 13

Conventional treatment of text. This occurs when the composer uses regular rhythmic accents in traditional forms. Meters usually remain constant throughout a song.

Contemporary treatment of text. The same conventional methods are utilized in many contemporary compositions, but several innovations may be found in many modern selections. They are:

1. Allowing the mood of the words to determine the mood of any one, or all, of the musical elements of the composition to a greater extent than in previous periods.

2. Utilizing contemporary melodic devices such as unprepared leaps, segment transpositions, and unusual sonority outlines to emphasize the text.

3. Utilizing irregular accentual patterns to accent especially important words.

Vowels and consonants. Text is composed of two basic ingredients - vowels and consonants. Contemporary composers often utilize those elements in rather unusual fashion. Consonants may serve as the basis for percussive effects and other essentially non-musical sounds. Vowels are used, usually, in conventional manner such as melismata, but

13Dallin, op. cit., p. 214.
these devices are often carried much further than before. Some composers have written entire numbers on vowels in an experiment of tone color.

**Vocal Ranges**

Due to the nature of the human voice, whose capabilities have always been approximately the same, ranges in contemporary music are not greatly different than those of any other time. Pitches both as high and as low as any in contemporary compositions may be found in compositions of other periods, especially the Romantic. It is in the unusual methods of approaching these extremes that contemporary choral music differs from that of the past. Unprepared leaps and melodic segment transposition cause sometimes startling vocal effects.

In each analysis to follow, the ranges of each voice part are given at the end of the selection analyzed. Although range, in itself, is not necessarily the determining factor of whether a vocal composition is easy or difficult, very extreme ranges may take a composition out of the reach of amateur singers. For this reason the ranges are given.

**Notation of Ranges.**

The method of notating these ranges is one that has been in use among musicians for many years. Each note is given its note name either in large case letters, small case letters, or small case letters plus numerals. Thus, low C for the bass part (the note on the second ledger line below the bass clef) is designated as a large case C. All the notes between this C and the c an octave higher (written in this manner as a small case c) are large case letters. The notes between the small case
c and the next octave utilize small case letters.

At this point the note commonly referred to as "middle C" is reached. Under the system of pitch designation used in this study, this note is termed $c^1$, and the notes in its octave use the numeral $1$ respectively. The next $c$ (on the third space up of the treble clef) and its corresponding octave notes use the numeral $2$; that is $c^2$, $e^2$, $b^2$, and high $c$ for the soprano (on the second leger line above the treble clef) is designated as $c^3$. Since none of the selections in this study go above this $c^3$ or below the bass $C$, no provision for other pitches is necessary here.

**Vocal Tessitura**

Within the category of vocal tessitura are encountered the factors which customarily make a composition easy or difficult to perform. It is in this category that some contemporary composers write music that is very difficult to sustain adequately, being conceived by conventional standards as essentially instrumental music. Other contemporary composers may sustain a high tessitura of a purely vocal melody to achieve a desired effect. However, on the whole, the tessitura of each voice part in contemporary compositions is not greatly different from compositions of other periods, as will be seen in the following analyses.

Every age has had its traditionalists who complained that the composers of their generation were torturing their singers with unsingable airs . . . Vocal music which is exhaustively demanding,
which strains the normal range of the voice, and which does not con-
der the textural quality of the voice, is unsuitable music for the
voice, whether it was written in the Romantic era or in the present
era . . . The present, depends first, on whether they suit the range
of the voice and instruments; and secondly, whether they enable the
vocalist and instrumentalist to bring out all the possible musical
value that the voice and instrument are capable of producing accord-
ing to their nature. 15

Conversational tessitura. The area of each voice referred to in
this study as the middle register takes in pitches that are within an
easy, conversational range. To fit the recommendations given by Archi-
bald Davison in this respect, the registers should, for the greatest
part, occupy the following ranges for each voice, for, "Music written
in such a limited vocal area may continue indefinitely without producing
physical fatigue." 16

1. Soprano: r\textsuperscript{1} to d\textsuperscript{2}.
2. Alto: c\textsuperscript{1} to g\textsuperscript{1}.
3. Tenor: g to d\textsuperscript{1}.
4. Bass: B-flat to g.

Orthodox tessitura. Most compositions, both contemporary and
traditional, use more range than will be found in the conversational tes-
situra. This is often necessary to allow ample melodic and interpreta-
tive expansion. Yet, it need not subject the vocalists to any strain.
In such a case, the tessitura is still referred to as being in a middle

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register. It is only when the majority of the tones remain near the top or bottom of the following ranges that they are in the high or low registers, respectively:

1. Soprano: e¹ to g².
2. Alto: b-flat to b¹.
3. Tenor: f to g¹.
4. Bass: G to c¹. ¹⁷

Extreme tessitura. Occasionally, in compositions of all periods, it is necessary for purposes of dramatic effect or textual requisites, to place any or all of the voices in either an extremely high or low compass and to keep them there for an extended period of time. This is referred to as high or low registers, respectively. These extremes are usually encountered near the top or bottom of the following ranges, though they may occasionally exceed even these:

1. Soprano: c¹ to a².
2. Alto: f-sharp to d¹.
3. Tenor: e to a¹.
4. Bass: E-flat to d¹. ¹⁸

Choral Devices

Among the following contemporary selections analyzed will be found certain compositional devices that can be interpreted most effectively if seen and understood. Most of these devices have been used in

¹⁷Ibid.
¹⁸Ibid.
traditional music.

Voice groupings. The following groupings of the voice parts may be the foundation upon which other compositional methods are based:

1. All voices in a middle, or conversational, register.
2. All voices in the orthodox registers, utilizing only occasional high or low registers.
3. All voices in the extreme registers, either high or low.
4. All voices in the low register.
5. Tenors and basses in a low register and sopranos and altos in a high register.
6. Tenors and basses in a high register and sopranos and altos in a low register.
7. Altos and tenors close together in the middle, the sopranos separated a large distance from the altos, and the basses separated a large distance from the tenors.
8. One voice separated from all the others. 19

Consecutive thirds and sixths. In spite of the fact that consecutive thirds and sixths tend to remind the singer and listener of past practices, contemporary composers use these devices lavishly. They do, however, usually utilize them differently, often in bitonal or polytonal ways. One of the most common of these procedures in contemporary choral music is the "fan" method; that is, opening or closing the parts in contrary thirds and/or sixths.

19Ibid., pp. 21-29.
Parallel sweep. This term is self-explanatory. It is an upsurge (or downsurge) in all parts, or contrapuntal surges by successive voices.

Pivotal tones. Pivotal tones are usually single tones held through a complex framework by one or more voices. They furnish assurance of pitch to the rest of the parts and are thereby very gratifying in many instances.

"Wave" effect. This effect has been practiced by composers of traditional as well as contemporary music. It consists of building a chord with voices entering on consecutive beats, or half-beats. It is in the building of contemporary chords in either usual or unusual rhythms that contemporary composers depart from practices of the past.

Chant. Contemporary composers use authentic chant melodies, or chant-like melodies usually in unisons and octaves, but occasionally harmonized. No matter what harmonic and melodic devices are used, the rhythms of chant are still determined solely by the textual accents.

Summary

Through the use of the many musical and vocal devices mentioned in this chapter, the modern composer has an apparently endless catalogue of compositional resources. The interpretation of these devices in choral music depends mainly upon the recognition and understanding of these devices as they appear in the following analyses. It is for this reason they have been so fully explained in this chapter, for: "The most amazing thing that every singer sooner or later realizes about his voice
is that it is the slave of his mind. For the voice will do whatever the mind is capable of conceiving." ²⁰

²⁰Ivan Kortkamp, 100 Things a Choir Member Should Know (Nevada, Iowa: Published - Kortkamp, 1949), p. 9.
CHAPTER V

SACRED A CAPPELLA MUSIC

Analyzed within this chapter are four representative works of contemporary composers. Starting with the easiest to understand and execute, the analysis moves through progressively more difficult compositions.

The works chosen are, as far as is possible, those of composers of proven value and worth. No composer is represented within these four chapters more than once, due to the necessity of presenting as great a variety of choral compositions as is possible within the framework of the study.

I. "THE PAPER REEDS BY THE BROOKS" FROM

THE PEACEABLE KINGDOM BY

RANDALL THOMPSON

This composition is chosen as the first to be analyzed because of its simplicity and relative lack of unusual devices. However, this does not indicate that it is in any idiom other than the contemporary; its complete melodic and harmonic use of the Aeolian mode coupled with its unprepared and unresolved dissonances on numerous beats (both primary and secondary) places it in the contemporary category.

Form. Formally, two sections comprise this composition, the second being a variation of the first. The Aeolian mode stays on E for both

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sections, the cadence at the end of Section I being on a B-major triad, and the final cadence ending on the tones E and B, thus establishing the conventional dominant-tonic relationship between the two sections.

Section I (Measures 1-12)

**Melody.** The diatonic, modal melody is in the tenor voice and in itself has two sections, or motives. Motive 1 is a two-measure idea centering around the fifth degree of the scale. Then, with the two approximate repetitions of Motive 1, the central tone moves to the seventh degree of the scale. Motive 2, starting on the last beat of measure 6, is a three-note, step-wise idea (G, F-sharp, E) that gradually descends by starting on consecutively lower scale degrees with each repetition.

**Rhythm.** Rhythmically, both this section and Section II employ the simplest of patterns, maintaining fairly regular accent pattern. This pattern is determined by the regularity of the textual rhythms.

**Harmony.** Harmonically, considerable interest is created by the use of modal harmonies, such as the major triad on the low seventh degree of the Aeolian scale. The style is mainly chordal and this lends even greater importance to the use of these harmonies as they become the main point of interest. This chordal style is varied to become slightly contrapuntal as the bass moves in contrary motion against the other three voices, causing numerous seventh chords and eleventh chords with fifth,

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seventh, and ninth omitted. Because of these omissions and the contrary motion mentioned above, it is more likely that the composer conceived these phenomena as contrapuntal dissonances between bass and the other voices than as superimposed third chords.

**Section II (Measures 13-31)**

Section II introduces a contrapuntal concept combined with a harmonic concept similar to that used in Section I. The alto, tenor, and bass parts are fundamentally harmonic with the melody in the alto moving in contrary motion to the tenor and bass parts. The soprano then enters with the melody one measure later, creating a spread of the chords and constant movement, but no added dissonance to the chords already employed.

**Harmony.** Measures 20-23 change the contrary motion in the lower three parts to parallel triads (the same as the three upper voices in measures 6-9), but the soprano retains its contrapuntal position in relation to the other voices. Finally, at measure 25, all voices become harmonic in an extension based on the three-note, step-wise motive of measures 7-12 (Motive 2), creating harmonies of minor seventh chords (minor triad with a low seventh) in measures 25-27, and harmonies of triads in measures 28-31.

**Text**

The words of this composition are from Isaiah XIX: 7, and are very easy in all respects; easy to understand, pronounce, rhythmically regular, and easy to sing. They are part of a larger work which fore-
tells the day when all strife will be gone from the earth and this particular section of the work stays in that peaceful mood.

**Vocal ranges and tessituras.**

Because of the relatively easy tessitura and range in each voice, as shown below, and because of the simplicity of this composition, it is a very good number with which to introduce the contemporary idiom to high school students.

**Soprano:** Tessitura - middle register

Range - b to f#.

**Alto:** Tessitura - low register

Range - f# to b1.

**Tenor:** Tessitura - high register (Section I), middle register (Section II).

Range - c to g1.

**Bass:** Tessitura - middle register

Range - E to d1.

(For a detailed explanation of the range and tessitura terms used above, see *Vocal Ranges* and *Vocal Tessitura* in CHAPTER IV.

**II. TE DEUM** by WILLIAM SCHUMAN

**Form.** This composition of Schuman is through-composed with some repetition of the opening idea and divided at the conclusion of the song into six short sections. The tonal center is D, being stressed continually as the sections cadence respectively in D major, G minor, D major,
G major, G (chant), and D major.

Section I (Measures 1–4)

Melody. Melodically, this section is extremely simple, consisting of two ascending, consecutive, perfect fourths followed by two descending seconds.

Rhythm. The rhythm is also simple, being determined by the text accents; the important accents of "Te Deum Laudamus, Te Deum" receive regular accents in the voice parts.

Harmony. Harmonically, this section is triadic, with the root movements being in seconds—unusual by conventional standards. Still, the harmony is logical and not difficult as it moves through the chords of C major to B-flat major to C minor to D major.

Section II (Measures 5–16)

Contrapuntal texture. Section II utilizes the form of a fugato. The repetition is exact in all four voices for the statement of the subject, but the countersubject varies slightly to accommodate the harmonic implications. The outstanding feature of the melody is its strong step-wise progression in the minor mode and occasional octave skips. Here again, the rhythm follows the dictates of the text, creating regular accents. An occasional figure of syncopation in the inner voices gives additional interest. The harmonic texture of this section is determined by the contrapuntal lines of the various voices, creating, on the whole, sonorities of unisons, thirds, sixths, and major triads on the accented beats.
Section III (Measures 17-21)

Contrapuntal texture. The composer again finds contrapuntal texture the best medium, this time for the text, "Tibi Cherubim et Seraphim incessabili voce proclamant" in Section III. In this case, it takes the form of a short canon at the fifth, which breaks off in the middle of measure 19 to cadence.

Melody. As was the case with the fugato, the canon implies the minor mode, moving step-wise through the interval of a fifth in each voice until the break-off for cadence in measure 19, where repeated tones are employed. By combining the voices, it is possible to see the full outline of the scale of the Phrygian mode on D.

Rhythm. Like the fugato, the canon holds no counterpoint of accents rhythmically, but follows in all voices the regular accents of the text - with one exception; at measure 20 Schuman throws the accent from the first syllable to the second in the word "voce", thus creating again a slight syncopation for added interest.

Harmony. Harmonic interest becomes more intriguing in this section with a greater variety of sonorities created by the canonic voice leading. The accents in measure 18 contain a sonority of a third and of a minor seventh chord with the fifth omitted, in measure 19, a full minor seventh chord and an open fifth, and in measure 20, two nontertial sonorities built in fourths. Measure 21 contains a major triad with fifth omitted and the sixth added.

Section IV (Measures 22-27)
Section IV is, in many respects, the most unusual section of this composition. Although the melody again implies the Phrygian mode and moves essentially step-wise, the rhythmic accents change with each word of "Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth," being first a group of three beats, then two, then three, and again three, then two, and, finally, three. The harmonies, all triadic, are likewise interesting as their root movement in seconds moves through C minor in measure 22 to D major in 23 to E-flat major in 24 to F major in 25 and 26 to G major in 27.

Section V (Measure 28)

Chant. Measure 28 is a free chant of unison in all voices on repeated tones, the rhythm being determined totally by the text accents of "Pleni sunt caeli et terra majestatis gloriae tuae".

Section VI (Measures 29-35)

Section VI is basically a repeat and extension of Section I. Melodically, rhythmically, and harmonically, measures 29 and 30 are exact repetitions of measures 1 and 2. However, it then ascends through an extension of five measures to the final D major triad, placed high in all voices for cadence effect.

Text

Textual accents are quite regular in this composition. The Latin text is very singable and is in praise of the Lord, the music lending itself to this mood in a very dramatic manner.
Vocal Ranges and Tessituras

Technically, this composition is not taxing, either musically or vocally. The voice range and tessitura in each part is well within the limits of high school voices, as will be demonstrated by the following summary.

Soprano: Tessitura - middle register.
Range - d¹ to a².

Alto: Tessitura - middle register.
Range - b-flat to e².

Tenor: Tessitura - middle register (occasional high register).
Range - d to g¹.

Bass: Tessitura - middle register (occasional high register).
Range - F to e-flat¹.

III. "ALLELUIA" FROM BRAZILIAN PSALM, BY JEAN BERGER

Form. Very seldom does a composer coordinate the elements of music as effectively as does Berger in this song. In this case, he has achieved the feeling of the next phrase being inevitable, much as though it were a folk song. This is due mainly to the form of the number, which is basically theme and variation, each section being a varied repeat of previous sections. He achieves this with the use of two double ostinato figures, one in fifths between the bass and baritone, and the other in sixths between the alto and tenor. While these ostinato figures continue, Motive 1 and Motive 2 enter in the soprano part, usually occur-
ring in the same relative relationship to the ostinatos.

**Tonal center and cadences.** In the matter of tonal center and cadences, the work under consideration is unique, yet gives the feeling of being conventional. The key feeling is F-sharp major, never varying from this throughout the song. However, the scale upon which the entire composition is based is neither major, minor, nor one of the commonly used modes. Rather, it is a combination of modes, having half steps between 4-5 and 6-7, thus creating the feeling of being major in the lower half of the scale and minor in the upper half. The six sections of the song (determined by the repeats of the ostinatos and motives) cadence on the following chords: (1) A-sharp minor, (2) A-sharp minor, (3) A-sharp minor (4) A-sharp minor, (5) F-sharp major, and (6) an F-sharp ninth chord.

**Section I (Measures 1-12)**

The C-sharp of Ostinato 1 (baritone part) starts the composition in measures 1 and 2. It is joined in measure 3 by the F-sharp in the bass, and finally by Ostinato 2 in the alto and tenor approximately midway in measure 4. These four voices then continue alone to the end of Section I, establishing the basic pattern for the rest of the composition.

**Rhythm of ostinatos.** Rhythmically, Ostinato 1, with its rhythmic accents falling before the second beat of each measure, and Ostinato 2, with its steady pattern of dividing the beat into four parts and its rhythmic accents falling after the second beat of the measure, create an extremely interesting counterpoint of accents. Very seldom do the words
of Ostinato 1 coincide rhythmically with the text of Ostinato 2. Because of this, the "ALLELUIA" has a very strongly syncopated, Latin-American flavor.

Melody and harmony of the ostinatos. Ostinato 1 cannot be considered melodic, yet the parallel fifths do ascend by step in measures 8-10, skip up a fourth in 11, and then descend by two consecutive fourths in 12 and 13. The ostinato returns to the point of departure for the commencement of Section II.

Ostinato 2 is definitely melodic in concept, moving essentially step-wise in parallel sixths. The harmonies thus created between the two ostinatos consist of a triad on the first beat of each measure and an occasional ninth or eleventh chord on the second beat of some measures. In each section, as the root movement mentioned above takes place, the harmonic progression moves with them, also in parallel motion.

Section II (Measures 12-24)

Section II is an exact repeat of Section I in both ostinatos. However, on the last beat of the fourth measure of Section II (measure 16) Motive 1 enters, and on the first beat of the ninth measure of Section II (measure 21) Motive 2 enters.

Melody, harmony and rhythm of motives. Motive 1 and Motive 2 are essentially step-wise and diatonic. However, Motive 1 is rather slow and lyric while Motive 2 is rhythmically rapid and crisp. Moreover, the harmonies created by Motive 1 against the ostinato figures are triads and dominant-type seventh chords (major triad and a minor seventh), those
created by Motive 2 against the ostinato figures are triads, and ninth
chords at climactic moments.

**Section III (Measures 24-34)**

Whereas the other sections of this work are invariably twelve
measures in length (with the exception of the last section, which has an
added measure to create the effect of a pause), Section III is only ten
measures in length. This is because the entrance of Motive 1 is on the
last beat of the second measure of the section (measure 26) rather than
on the last beat of the fourth measure. It is also because of the in­
sertion of Motive 2 into the tenor part in the seventh measure of the
section (measure 31). At the same time (measures 31-34), Ostinato 1 and
Ostinato 2 exchange texts and rhythms for added interest and variation.

**Section IV (Measures 34-46)**

Section IV introduces new variations rhythmically, harmonically,
and melodically. Although Ostinato 1 returns to an exact repetition of
Sections I and II, Ostinato 2 utilizes a slight rhythmic variation; that
is, spreading a triplet figure over the first beat of alternate measures
in the first half of the section. It also adds an extra alto part,
creating parallel triads between alto and tenor, thus enriching the
basic harmony. Motive 1 is again introduced on the last beat of the
second measure of the section (measure 35) and is not varied. However,
Motive 2 is augmented to six measures length and is sung in parallel
thirds, thus creating the illusion of transposition upward by a major
third.
Section V (Measures 46-58)

Basically, this section is again a repeat of the previous sections. The variations occurring here take place in Motive 1, which is returned to its original spot in the section (last beat of the fourth measure is its entrance) and repeated *in toto* immediately. In this section both ostinatos perform the triplet figures at the same time in several of the measures, and at different times in other measures.

Section VI (Measures 58-71)

Section VI is a repetition of Section V. However, Motive 1 is halted midway through its repeat for the final cadence effect, and the ostinatos are arrested in measure 70 to create the pause and final chord. This final chord (an F-sharp ninth chord), because of its spacing and emphasis, becomes the most unusual chord of the entire composition.

Text

This composition may be sung either in Portuguese or English. In either case, the text is very repetitious and adds greatly to the feeling of syncopation because of the irregular syllabic accents. The English translation fits this rhythmic pattern quite closely. This repetition fits the text well musically, for the song is a hymn of praise to God and the Mother of God, with each section adding another thought to the central idea of the text.

Vocal Ranges and Tessitura
Soprano: Tessitura - high register
  Range - $a^1$ to $a^2$.

Alto: Tessitura - middle register.
  Range - $e^1$ to $d\text{-}sharp^2$.

Tenor: Tessitura - middle register (1st half of each section),
  high register (2nd half of each section).
  Range - $g\text{-}sharp$ to $g\text{-}sharp^1$.

Bass: Tessitura - low register
  Range - $F\text{-}sharp$ to $a\text{-}sharp$.

IV. CANTATE DE LA PAIX (CANTATA OF PEACE) BY
DARIUS MILHAUD

Form. The following analysis deals with a composition that
has found comparatively wide acceptance throughout the musical world.
It follows a through-composed form, relying upon the text for the se-
quence of musical ideas. However, it repeats certain phrases and ideas,
though not in any discernibly regular sequence. Because of this irregu-
larity, the sections will be divided according to voicing rather than
according to musical ideas, although the two sometimes coincide.

Section I (Measures 1-9, Men's Voices)

Section I is a unison proclamation for men's voices with rhythms
that are easily comprehended and have regular accents. The melody is di-
vided into two complementary phrases, both of which are mainly diatonic.
Measures 1-5 are step-wise in movement, and measures 6-9 have leaps of
thirds and fifths. Although the tonal center suggested is that of C major,
the character of the melody is modal and indicative of chant, coming to rest on an E-flat, which is unrelated to the key.

Section II (Measures 10-58, Women's Voices)

Three distinct musical ideas are introduced in Section II. The first (measures 10-21) is a descending duet in thirds in the two soprano parts, imitated two measures later by the altos. A regular rhythmic pulse is maintained by the contrapuntal lines, which also supply harmonies on accented beats consisting of thirds, triads, added sixth chords, and occasional seventh chords and tone clusters.

Measures 22-34 encompass a melody that changes the feeling of tonal center from F (of the previous melody) to E-flat. It is accompanied by triads in the alto on long tones tied over the bar lines to avoid a too obvious rhythmic feeling.

The third melody of this section (measures 35-45) changes the tonal center back to F immediately, and is harmonized essentially with parallel triads having the same rhythm as the melody. Then, the composer, in measures 46-58, repeats measures 10-21 with a slight extension.

Section III (Measures 59-94, Men's Voices)

Two more melodies are now introduced, measures 59-84 being a tenor solo which starts high, descends to become fairly static, then repeats this pattern twice. Each of these repeats starts one scale degree higher before the solo ends on a high interplay between E, D, G, and F. This solo is accompanied by triads on long tones.

Measures 85-94 encompass a three part male voicing in parallel
triads which cadences on sonorous minor chords. Throughout Section III the accompanying triads are again tied over the bar lines to avoid obvious rhythmic accents.

Section IV (Measures 95-103, Women's Voices)
This short section is comprised of several major seventh chords (major triad with a major seventh) followed by chords of the added sixth.

Section V (Measures 104-111, Men's Voices)
This is a repeat of Section I with certain tones lowered a half step to give the feeling of C minor.

Section VI (Measures 112-132, Mixed Voices)
Five musical ideas are introduced in Section VI, some consisting of short motives; one is repeated from a previous section. Measures 112-116 utilize chord outlines for the melody and measures 117-120 use an interplay between A and C-sharp. The motive in measures 121-124 consists of a descending triad outline, first on B major, then on A major. Measures 125-128 are a chant on C-sharp and E, then on C and E, and measures 129-132 are a partial repeat of measures 10-21.
Rhythmically and harmonically, triads of two and three measures in length complement the short tones of the melody. The only exception to this is measures 125-128, which is in unison among all parts.

Section VII (Measures 133-162, Soli and Mixed Voices)
An alto solo starts this section and leads to a contracted repeat
of measures 95-103 in measures 139-144. Two alto solo lines then descend in unison before ascending in parallel thirds. This is accompanied by sixths and a triad in the male voices before they lead into the soprano solo by the use of similar parallel sixths. Another alto solo establishes a new tonal center before ending the section in duet with the soprano.

Section VIII (Measures 163-187, Mixed Voices)

Section VIII commences with a repeat of measures 112-124 transposed a half step down, with some slight rhythmic and melodic variation. Measures 177-187 provide a unison chant on a diatonic descending scale in a new tonal center. This repeats first a half step higher, then in the original, and then a minor third higher before cadencing with a traditional dominant-tonic relationship.

Section IX (Measures 188-203, Solo and Mixed Voices)

A soprano solo, diatonic in a new key, uses the motive B-flat, G, and C against a background of triadic and dominant-type seventh chords. Measures 193-203 utilize an alto solo that repeats the soprano motive one step lower before moving to a motive of parallel sixths in the bass voice. This bass motive progresses from a suggestion of F minor as the tonality to G major, which, in turn, leads to the next section starting in C major.

Section X (Measures 204-240, Mixed Voices)

Measures 204-211 are reminiscent of portions of measures 10-21 inasmuch as they create the effect of descending in thirds. In like
manner, measures 212-220 are reminiscent of measures 22-34. At this point a finale, based on measures 10-21 and doubling the duet form between soprano and tenor against the imitation doubled in alto and bass, is reached and carried through until measure 235. At this point triads in the women's voices move in contrary motion against triads in the male voices to reach the final climactic A major triad. Throughout this section the harmonies are generally triadic with an occasional seventh or ninth chord created by double suspensions in the women's voices.

**Text and Choral Devices**

This composition was originally written in the French language and its translation into English has caused some problems vocally. Vowels that lend a certain color and ease in French are translated in English as entirely different vowel sounds on the notes concerned. Other difficulties stem from the large number of words contained within the text and the often unsuccessful translation in regard to the textual accents.

The text is mainly a protest against man's ineptitudes and shortcomings with occasional promises of better things if God's laws are followed. The music matches these changes of mood by means of the compositional devices noted in the analysis.

A prerequisite for the successful interpretation of this composition would be the ability to master a great variety of melodic ideas and a novel type of harmonic progression. The "fan" method of voice entries, parallel sixths, and parallel thirds are frequently employed in this selection and the harmonies are largely consonant, but the tonal
center is very seldom static for any period of time, giving a feeling of constant wandering and of the need to move forward.

**Vocal Ranges and Tessitura**

Soprano: Tessitura - middle register.

Range - d\textsuperscript{1} to a\textsuperscript{2}.

Alto: Tessitura - low register.

Range - g to c\textsuperscript{2}.

Tenor: Tessitura - middle and high registers.

Range - d to a\textsubscript{#}.

Bass: Tessitura - low and *middle* registers.

Range - E\textsubscript{b} to c\textsuperscript{1}.
CHAPTER VI

SECULAR A CAPPELLA MUSIC

As in the previous chapter, CHAPTER VI introduces the compositions of four leading composers of the present time arranged in the order of their difficulty. Some ambiguity exists with regard to the relative complexity of the songs of Bartok and Krenek, the latter's work being undoubtedly the most difficult of all songs within this study to perform because of the comparative lack of tonality inherent in the twelve tone row he utilizes.\(^1\) However, it is very easy to analyze and understand once the row and its variations are recognized. Because of this difficulty in performance, the Krenek composition is assigned the last place in the chapter.

I. "EN HIVER (IN WINTER)", FROM SIX CHANSONS, BY PAUL HINDEMITH

Form. This composition is the fifth in a cycle of six songs. Strophic form is used by the composer in this song; the second stanza is melodically a repetition of the first and is varied harmonically. Each stanza is set to a short period of seven measures, made up of two contrasting phrases. In each case, the first phrase is three measures and the second four measures.

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**Tonality and cadences.** The tonal center of this composition seems to move about considerably, but Phrase 1 always cadences on a B-flat major triad and Phrase 2 always cadences on an E-flat major triad. This definitely establishes the key of E-flat major by this conventional dominant-tonic relationship.

**Stanza I (Measures 1-7)**

**Phrase 1.** The first three measures, or Phrase 1, starts with several large skips, then works step-wise to the high note at the end of the phrase. Hindemith utilizes a major-minor interplay on the third degree of the scale, which, in this case, if G and G-flat. Rhythmically, there is nothing unusual, all voices having the same rhythms. The block harmonies, although they are mainly added sixth chords, ninth chords, and major seventh chords, stress major triads at the major points of interest and emphasis within the phrase.

**Phrase 2.** Phrase 2 uses two textures. Measures 4 and 5 use an imitative idea, the melody being built on the circle of fifths, the alto paralleling it freely in consecutive fourths, and the tenor and bass in parallel fourths imitating the soprano one beat later. This imitation creates a canon at the second between the tenor and the soprano and a canon at the third between the bass and the soprano. The accented notes in all voices fall on each beat of the measure so that the rhythms are readily singable. However, the contrapuntal voices create nontertial sonorities of fourths which give a feeling of harmonic dissonance.
In measures 6 and 7 block harmonies are used. While the melody outlines a G-flat major triad, the accompanying voices work their way through two added sixth chords to another nontertial sonority in fourths, then to a minor seventh chord and another added sixth chord to the final triad of E-flat major.

Stanza II (Measures 8-13)

Phrase 1. The first phrase of Stanza II differs from its counterpart in Stanza I in only one aspect - the harmonization of the melodic line. Whereas the midway point of the phrase as originally stated gave a temporary feeling of G-flat major as the tonal center, that feeling is now D major. Also, the chords used to achieve this effect are of a higher degree of dissonance; although four major triads are used, those sonorities that were previously added sixth chords and major seventh chords now become ninth chords.

Phrase 2. Phrase 2 is also a melodic imitation of its counterpart in Verse I, with the exception of one G-flat that is omitted from the chord outline in the next to the last measure. However, the exact repetition is not carried on in either rhythm or harmony, although a great similarity exists.

The canonic section in measures 4 and 5 of Stanza I is altered here in such a way that the three lower voices form a free imitation of the soprano melody. By doing this they create parallel added sixth chords in measure 10 and parallel triads in measure 11. The combination of the four parts, because of the constantly moving counterpoint, creates
unusual harmonic interest. An example is an E-flat major triad becoming an A-flat major triad with an added flat sixth, or that same A-flat added sixth chord becoming a D-flat minor seventh chord. This, in turn, becomes a G-flat added sixth chord going to a G-flat major triad. All this is accomplished within measure 10 and the first beat of measure 11.

Measures 12 and 13 return to the block harmonies used before, the first sonority of measure 12 being an extraordinary use of a thirteenth chord - minus the fifth, seventh, and ninth. This is actually more a part of the theme in measure 11 than in measure 12 since it is brought on by the parallel triads of that measure against the soprano melody. The last three chords are, in comparison, very simple and very satisfying; they are an E-flat minor triad, a B-flat minor triad, and the final E-flat minor triad. This is a fine example of a cadence whose harmonic progression results from the contrapuntal movement of the parts.

Text

This composition was originally written in French; however, the English translation in this case is very close to the true meaning of the original, and important words usually fall on the same notes as they do in the French. The only lamentable difference is the change of vowel sounds on important notes, but this is usually true of any translation. Perhaps some directors might even prefer the English vowels to the French.

The same melody and rhythm carry out both the idea of winter and death and the idea of spring and life in this composition. The reversal of mood with the second stanza is accomplished through the use of harmonic variation and especially the use of dynamic markings.
Vocal Range and Tessitura

Soprano: Tessitura - middle register.
Range - c¹ to g-flat².

Alto: Tessitura - middle register.
Range - b-flat to c².

Tenor: Tessitura - middle register.
Range - f to f-flat¹.

Bass: Tessitura - middle register.
Range - E-flat to c¹.

II. FREEDOM, TOLERATION BY
ROY HARRIS

Form. The composition of this selection is an outstanding example of how much can be accomplished musically within a very simple framework. This example is in theme and variation form, being divided into three sections; Section I is the statement of the theme, or melody, Section II is a contrapuntal treatment of the theme, and Section III is a harmonic treatment of the theme with a short coda attached that is composed in the same manner as Section III.

Section I (Measures 1-22)

Phrases 1 and 2. Section I, the original melody, has four component phrases in the form of a double period. Phrase 1 (measures 2-6, the first measure being merely an anacrusis) ascends step-wise to measure 5 where it initiates downward leaps of a sixth and octave. Phrase 2
(measures 7-12) is composed to a great extent of characteristic skips of a third.

Both of these phrases are in unison, are quite legato, have some syncopation on the words "sing" and "earth", and are diatonic (with the exception of a major-minor interplay on the third of the scale; that is, B and B-flat).

Phrases 3 and 4. Phrase 3 (measures 13-15) is a non-legato, ascending line in unison with no syncopation. There is no major-minor interplay here, but an F-sharp is used quite prominently, giving the definite feeling of G major. The final phrase (measures 16-22) is again legato and ascending.

The rhythms become very mobile, although there is no syncopation, and unison is again employed until the final word "all", which is harmonized on an E major triad leading to an A major triad. A then becomes the tonal center for the beginning of the next section.

Section II (Measures 23-55)

Phrase 1. Canonic repetitions are the contrapuntal devices used in this first variation of the theme. The first half of Phrase 1, "The open air I sing," is started by the soprano and tenor in unison, and is imitated two beats later by the alto and bass, also in unison, in canon at the fifth. This two-part canon is then carried on in a different combination as the first half of the phrase is repeated; this time the soprano and alto parts state the theme in parallel fifths and are answered two beats later by the tenors and basses who use the same par-
allel fifths on the same pitches as the women's voices.

The last half of Phrase 1, "Freedom, Toleration," is treated in much the same manner, although it is augmented and extended to more than twice its original length. Again the soprano and tenor in unison start the canonic treatment against the alto and bass in unison, this time creating canon at the third in the original key of G. However, due to the interplay on B and B-flat, the tonal center shifts in rapid succession to E-flat, B, and back to G.

In the meantime, the canonic voices become independent at measure 31, creating four-part canon. Their entries first outline a G-minor triad, then a G-major seventh chord, next an open fifth on E and B, and finally another G-major seventh chord, this time minus the third.

Throughout this first phrase a constant counterpoint of accents occurs, in this particular case because entries in the various voices often do not take place in a regular pattern.

Phrase 2. Phrase 2 has no augmentation, but is an exact repetition of the original statement with the canonic treatment in the lower voices. Soprano and bass start the phrase in unison and the alto and tenor enter at the third below two beats later. The last half of the phrase is stated by the soprano and tenor in unison, the alto entering two beats later with a melodic variation of the theme at the unison, and the bass entering four beats later than the soprano and tenor with a short segment of the theme. The harmonies thus created are mainly thirds, fifths, and triads.

Phrase 3. Extension again plays a major role in the treatment of
Phrase 3, this time on the final word, "occupation." Soprano and tenor again start the theme in unison and are answered by the alto and bass in unison canon at the third. The bass then drops out to make its later entry more conspicuous as the alto, in imitation of the soprano and tenor, starts a four-part canon at the third. The most outstanding feature of this part of Section II is not the sonorities of thirds and triads created by the counterpoint, but the progression of these harmonies. Within the relatively short space of five measures the tonal center changes from A-flat to C, back to A-flat, to A, to D, and to G.

Phrase 4. Exact repetition of the original statement of the phrase comprises the material in Phrase 4. The soprano and bass sing the theme in octaves while the alto and tenor create a free duet based on the material of the phrase and anticipate the soprano and bass entries. On the final word, "all," the voices coincide on an E-minor triad with a low seventh, which leads to the next section in the original key.

Section III (Measures 56-86)

Phrases 1, 2, 3, and 4. Section III is divided into two parts; measures 56-80 are an exact repetition of the original statement of the theme melodically, but a few of the note values are augmented rhythmically to create greater syncopation. This repetition is done in straightforward harmonic fashion, utilizing mainly major triads, open fifths, added sixth chords, and major seventh chords. The interplay on B and B-flat again provides a great variety of temporary tonal centers.

Coda. The second part of Section III is a short coda (measures
81-86). This restates the major portion of Phrase 4 in chordal style with very straightforward, exceedingly strong rhythmic feeling. The voices start on a unison, then gradually spread to form harmonies generally built in major triads, including the final chord. This final cadence is interesting because of the manner in which it leads away from the key of G, where it originally starts. The chords are a D-major triad, a D-major seventh chord, a B-minor seventh chord, an unexpected E-major triad, an F-major triad, back to the original G-major triad (which becomes the IV chord of the new key), a C-major triad, and, finally, the A-major triad.

Text

The text of this composition is very singable; the music fits each textual sound particularly well. It even strengthens the vigorous feeling of the text for "freedom, toleration and the open air." This is largely accomplished by the free use of triads and seventh chords.

Vocal Range and Tessitura

Soprano: Tessitura - middle register.

Range - d¹ to g².

Alto: Tessitura - middle register.

Range - a to d².

Tenor: Tessitura - middle register.

Range - d to g¹.

Bass: Tessitura - middle register.

Range - G to e¹.
III. "THE PRISONER", FROM FOUR HUNGARIAN FOLKSONGS

BY BELA BARTOK

Form. Variation of a theme is the formal design of this composition of Bartok. The melody alone would be considered a one-part form since it is a simple period construction composed of two contrasting phrases that repeats itself for all four verses. However, due to the change of tonal center and the different harmonic and rhythmic treatment of the accompanying voices in each stanza, it perhaps may better be considered as the theme and variation form. A short coda follows Stanza IV.

Stanza I (Measures 1-9)

Melody. Since each stanza utilizes the same melody, the following description of it will suffice for the entire song. Phrase 1, in a Dorian mode on F, starts with a rather static interplay around C and B-flat, then, in a descending figure, outlines a minor seventh chord built on the tonic. Phrase 2 starts high and skips down before descending by step.

Rhythm. The rhythms accompanying both these phrases are very intricate. The melismas of the text causes an almost constant change in primary accents and subsequent metric divisions. Multi-rhythms abound throughout the entire composition.

Rhythmic figures such as five thirty-second notes on one beat, sixteenth note triplets on one beat, four thirty-second notes on one beat, and five eighth notes spread over three beats further complicate
the successful execution of this stanza. However, if the time values are reduced to their smallest components, or even to steady eighth notes, all but one of these figures then occupies one count and is thereby divisible.

**Harmony.** The primary mode of compositional conception is linear dissonant counterpoint throughout Stanza I. Most of the resulting harmonies are either nontertial sonorities or chords of superimposed thirds.

The first half of Phrase 1 uses mainly clusters of seconds; the last half of this phrase starts with a ninth chord and gradually closes the spread of voices as it goes through an added sixth chord to a dominant seventh chord to a cluster of seconds and finally to a unison. The outstanding sonorities of Phrase 2 are eleventh chords, various types of seventh chords, and an occasional major triad. These harmonies are often caused by accented non-chordal tones in any or all parts that create the effect of double and triple appoggiaturas.

**Stanza II (Measures 10-18)**

**Mode and voicing.** Stanza II provides considerable variety in this composition. Stanza I was sung in a Dorian mode on F by a choir made up of four-part women's voices plus a tenor part, the melody being in the top voice; Stanza II is sung by a three-part men's choir in a Dorian mode on C with the melody in the middle voice.

**Rhythm.** Multi-rhythms continue their way in this verse as the meter signatures change in rapid succession; however, the intricate
rhythmic patterns of Stanza I are abandoned in favor of a much simpler rhythmic texture in Stanza II.

**Harmony.** All the above changes contribute to the achievement of variety, but the harmonies and their progression are the greatest departure from what has gone before. While the baritone voice carries on the melody, the tenors and basses, in almost continuous parallel sixths, create a line that is contrapuntal to the melody both rhythmically and tonally. This gives a strong feeling of bitonality; it also creates a great variety of sonorities, such as open fifths and fourths, tone clusters of seconds, ninth chords, seventh chords, augmented triads, and major and minor triads.

**Stanza III (Measures 19-28)**

Variety in Stanza III is achieved by the use of a seven-part mixed choir with the melody returned to the soprano voice and sung in yet another mode - this time Dorian on G. The rhythms involved are very similar to those of Stanza II, but unlike those of Stanza II they are not contrapuntal to, or independent of, the melody. The harmonies are conceived basically in a chordal fashion, but interest is heightened by the use of parallel triads in the tenor and bass parts against a figure in contrary motion in both alto parts. Chords created are mainly sevenths, ninths, elevenths, added sixths, and an occasional major triad.

**Stanza IV (Measures 29-39)**

Stanza IV returns to the original Dorian mode on F and a four-part texture of mixed voices. The melody is in the tenor voice for
Phrase 1 and in the soprano voice for Phrase 2. The rhythms are even simpler than those of the previous verses, although meter signatures continue to change. The harmonies are a combination of some of the features from previous stanzas, although they become much more dissonant. The parallel triads among the bottom voices again suggest bitonality, harmonies comparable to those of previous verses are utilized, and measures 36-39 go so far as to use chords with both major and minor thirds and chords with both natural and raised roots.

**Coda.** Measures 40-43 are a repetition of Phrase 2 of Verse IV serving as the coda; it is sung by four-part men's voices with the melody in the top tenor part. The rhythms are very simple and the harmonies are conceived chordally - mainly major triads, both major and minor seventh chords, and one sonority built in fourths. The final cadence progresses from an open fifth on F and C to an E-flat major triad (the major point of interest - a major triad built on the low seventh degree of the scale) and back to the open fifth on F and C again.

**Text**

German and English are the two choices the performer of this composition has. The English translation is quite true to the intent of the German text. The folk song melody is quite plaintive, in keeping with the sadness of the text, and Bartok's arrangement retains this mood.

**Vocal Range and Tessitura**

Soprano: Tessitura - middle register (Stanza III - high register). Range - e-flat\(^1\) to a\(^2\).
Alto: Tessitura - middle register (Stanza IV - low register).
Range - g to c².

Tenor: Tessitura - middle register.
Range - d-flat to g¹.

Bass: Tessitura - middle register.
Range - E-flat to d¹.

IV. "O WOULD I WERE" BY ERNST KRENEK, FROM MODERN CANONS
EDITED BY HERMAN REICHENBACH

Form. The following analysis is slightly different than the others in this study; since it deals with a composition in canon form in strict twelve tone technique, the analysis will concern itself with individual voice lines rather than sections or verses.

Soprano

The tone row is first stated in its original form by the soprano, and takes approximately four measures for its completion on the E-sharp in measure 4. The soprano then continues with an exact interval inversion of the row as originally stated (a skip down a major third becoming a skip up a major third); occasionally, one of the tones of the row is transposed an octave from where it would normally be, probably both for harmonic reasons and for voice color purposes.

This inversion ends after the first note in measure 10. The combination of original row and its inversion makes up the complete melody, and from measure 10 to the end of the composition the soprano repeats
this complete melody approximately three and one-half times (only one and one-half times if the repeat of measures 4-23 is not used).

**Alto**

The alto voice enters four beats later than the soprano in canon at the fourth below. The row and its inversion is stated exactly as it was in the soprano, and, like the soprano, the alto repeats this melody approximately three and one-half times before the end of the song.

**Tenor**

The tenor utilizes the original row as stated by the soprano voice; however, though it starts only one beat later than the soprano, it takes twice as long to complete itself because the use of augmentation doubles all the note values. The inversion is also in augmentation with the result being that the tenor repeats the melody only about one and one-half times. Also because of this augmentation, the tenor line develops quite a high tessitura.

**Bass**

The bass part is slightly different than the other three parts in that it starts with the inversion of the row and then inverts the inversion, which results, of course, in the original row. Because the bass entrance is a full three measures later than the soprano, it assumes an added importance. The row is repeated three times in this voice.

**Musical and Vocal Results**

**Rhythm.** Rhythmically, the sum of these four parts is relatively
easy to perform, having no syncopation nor counterpoint of accents.

**Harmony.** The harmony created by these parts provides an ample amount of interest. Since this is linear dissonant counterpoint, the individual voice lines are of major importance, and the harmony created by these lines is only incidental. Occasional consonances occur, such as the A minor triads in measures 2 and 22, but the rest of the sonorities are nontertial. Especially prominent are tone clusters which, because they are often spread out among the voices, vaguely resemble chords of superimposed thirds, such as ninth, eleventh, and thirteenth chords minus many of the inner notes.

**Text**

The text of this composition presents no special problems, being a constant repetition of the same words with each completion of the row and its inversion.

**Vocal Range and Tessitura**

- **Soprano:** Tessitura - middle register.
  - Range - $e$-sharp$^1$ to $g^2$.
- **Alto:** Tessitura - middle register.
  - Range - $b$-sharp to $d^2$.
- **Tenor:** Tessitura - high register.
  - Range - $c$-sharp to $g^1$.
- **Bass:** Tessitura - middle register.
  - Range - $A$ to $c$-flat$^1$. 
CHAPTER VII

SACRED ACCOMPANIED MUSIC

CHAPTER VII presents works of one very well known composer and of two relatively unknown composers. Benjamin Britten is one of the leading composers of the present era, and his composition offered here is slightly more difficult than the other two; hence, it is assigned the last position in the chapter.

The compositions of Hovhaness and Klein were chosen because they represent definite types of music in the contemporary idiom that are different than any others offered in this thesis.

I. GOD HAS GONE UP WITH A SHOUT
BY JOHN KLEIN

Form. Through the use of repetition of certain themes the composer of this song manages to obtain a great deal of unity in what is essentially a through-composed form. The composition is in three sections, and the scheme of the themes and their repetitions within those large sections is A B C A, D C A, E (F).

Section I (Measures 1-30)

Organ introduction. An organ introduction of three measures sets the mood for the ensuing choral entry by establishing the martial character of the music. This is accomplished by a basso ostinato of two quarter notes (on the root and fifth of the tonic triad), and by a trip-
let figure gradually ascending in pitch and volume to the point of the choral entrance.

**Theme A.** Theme A, introduced by a six-part mixed choir, takes the character of an extended fanfare in sets of triplets spread over two counts of the measure. This figure of three is duplicated by the organ against the organ ostinato figure of two, the only rhythmic irregularity occurring in this entire composition.

All the themes in this song, with the possible exception of F, are chordal in conception, the melodies only being incidental to the harmonic progressions. Theme A is no exception to this; contrary motion between the triads in the women's voices and the triads in the male voices creates a major triad on the tonic three times within a measure (including the first beat), and a major seventh chord three times within a measure (including the third beat).

A portion of Theme A is then repeated exactly in a new key. Whereas measures 1-6 were in a Mixolydian mode on F, measures 7-10 switch without warning to a similar Mixolydian mode on A. Before going to Theme B, measure 11 establishes the key of C major, only to be replaced by a Mixolydian mode on E in measure 12.

**Theme B.** Theme B now enters in a much calmer vein in the Mixolydian mode on E already established. While the organ establishes a long pedal tone and retains rhythmic interest and unity, the voices state the theme, harmonized mainly by major triads. Following this immediately at measure 17 is a modulation back to the Mixolydian mode on F and the entrance of Theme C.
**Theme C.** This Theme C is a sequence of long chords. First is a dominant seventh chord, then a major triad, an eleventh chord, a thirteenth chord, and a major triad in that order (sounding very much like dance music chords because of the progression and the type of thirteenth chords used). This is done with a long crescendo which builds the intensity for a return of Theme A in the Mixolydian mode on A.

**Section II (Measures 31-48)**

**Theme D.** Section II starts as a contrasting section; Theme D enters in the Mixolydian mode on E with major triads of a broad rhythmic nature against an organ accompaniment of duplication plus occasional rhythmic figures.

**Theme C.** At measure 39 Theme C returns in its original key (Mixolydian mode on F); this return is an exact repetition of its former entry.

**Theme A.** At measure 46 the organ once more repeats Theme A in the Mixolydian mode on A. This leads to major triads sung on long tones by the choral voices leading to Section III.

**Section III (Measures 49-81)**

**Theme E.** Here an eight-part choral interplay on the chords of C major, B minor, and A minor seventh set up an ostinato effect that is Theme E. This theme establishes the Aeolian mode on E, which continues to the end of the song. The choral interplay is duplicated exactly in the organ with the addition of an occasional triplet figure to retain unity and provide interest.
Theme (F). This three chord ostinato of Theme E gradually softens to a hum as the baritone solo enters with a chant that is rhythmically contrapuntal to the ostinato, and may be thought of as either a separate Theme F, or as a portion of Theme E. Starting at measure 70, parts of the ostinato begin dropping out, starting with the bottom voices and working upward until, in the last three measures, only one high soprano line is left to fade away gradually.

Text

No unusual vocal problems are present because of the text of this composition. The words are in praise of God in a highly dramatic and exultant mood, throughout most of the song. The music is consequently martial until the final Theme (F), which demands a more subdued mood.

Vocal Range and Tessitura

Soprano: Tessitura - middle register (Theme E - high register).

\[\text{Range} = g\text{-sharp}^{1} \text{ to } g^{2}\]

Alto: Tessitura - middle register.

\[\text{Range} = d^{1} \text{ to } c^{2}\]

Tenor: Tessitura - middle register.

\[\text{Range} = g \text{ to } f\text{-sharp}^{1}\]

Bass: Tessitura - middle register.

\[\text{Range} = A \text{ to } c^{1}\]

Baritone solo: Tessitura - middle register.

\[\text{Range} = d \text{ to } g\]
II. O FOR A SHOUT OF SACRED JOY

BY ALAN HOVHANESS

Form. In the matter of form, this composition, as is the case with the majority of choral compositions analyzed in this study, is through-composed. For the sake of clarity the writer has divided it into three sections, the first of which is rather lengthy, the last two sections being much shorter. Each section, especially in the organ part, is similar to the others, but not enough to call it a repetition of any other section. Throughout the composition there are incidences of bitonality, polytonality, and multi-rhythms, although the rhythms of the notes themselves are extremely simple.

Section I (Measures 1-48)

Organ prelude. Ten measures of organ music serve to open this composition. Within these ten measures the meter signatures change from 2/2 to 3/2 to 5/4 to 3/2 to 5/4 to 2/2 to accommodate the changing pulse of the melody, which is played by the trumpet stop of the organ. This melody is in two short phrases, both of which are step-wise around a central tone; the first phrase centers around D and the second around B. Against this melody G major chords are tied together to form an unbroken background, creating a feeling of bitonality. Also, in measure 2, bitonality occurs as the organ plays an open fifth on B and F-sharp against an F-major triad.

Phrase 1. The choral voices enter in measure 11, and for the next ten measures sing only major triads, most of which are quite dis-
tant in relationship from any G tonal center. The organ merely reinforces the voices, but this is sometimes at the octave, giving some variety.

Measure 20 continues the first phrase of the choral music with numerous metric changes and a variety of major and minor triads. Since the harmonic conception is a simple harmonization of the melody in block chords throughout the entire composition, the occasional seventh and ninth chords encountered in the voices are only incidental to the changing voice lines.

Phrase 2. Phrase 2 starts on the last note of measure 27 and ends with measure 36. It is conceived melodically, rhythmically, and harmonically in the same manner as was Phrase 1.

Phrase 3. Phrase 3, starting with measure 37, likewise utilizes this same rhythmic and harmonic concept; however, whereas Phrases 1 and 2 (from measures 20 to 36) were largely diatonic, Phrase 3 reverts to the concept of the free relationship of major triads. This continues throughout measures 41-44, which are sung by the men alone, and throughout measures 44-48, which are sung by the women alone.

Organ accompaniment. The organ, in measures 20-48, is used primarily to reinforce the choral pitches. Usually this is done by a single bass line that outlines the root movement in seconds. Occasionally, however, as in measures 23, 27, 31, 32, 36, 40, and 41, it will introduce very definite bitonality. Some examples of this are: (1) a B-major triad against an A-minor triad, (2) an F-sharp-major triad against a D-major seventh chord, or, as in measures 31 and 32, (3) a
D-minor triad against a tone cluster.

Section II (Measures 49-70)

Organ prelude. Another organ prelude is used to introduce Section II. Bitonality again occurs chordally in measures 49 and 51. It also occurs in measures 53-63 by virtue of the organ playing a long E-major chord against the trumpet stop melody in a mode on B (half steps between 1-2, 4-5, and 7-8), this time with added rhythmic difficulties.

Phrase 3. Measures 63 contains the choral entry for this section, a continuation textually of Phrase 3 of Section I. Again the melody is step-wise, the chords unrelated to a specific key (E major to B minor to G major to B-flat major to A-flat major to A minor), the organ reinforcing the vocal parts. However, two changes have been made. The choral parts in the rest of the song have been rhythmically all half and whole notes; in measures 66-69 the soprano imitates the rhythmic pattern of quarter and eighth notes of the trumpet stop melody. The other change is the introduction of bitonality in the organ for three continuous measures while the choir is singing. Metrically, however, there are no changes of pulse and the meter signature does not change in Section II.

Section III (Measures 71-93)

Organ prelude. After a bitonal chord in measure 71 (open fifth of C and G against a G-sharp-minor triad) the organ returns to the trumpet stop melody of the two previous sections in measures 72-80. Against this the organ sustains an A-minor chord. Meter signatures change often within these measures.
Phrase 3. The final entrance of the choir in measure 81 is a repeat of the text from Section II, and is entirely in whole notes with no meter signature changes. Rhythmically, this gives the feeling of an extremely strong final cadence. The melody is essentially static, but the chords are again unrelated to one tonal center.

Organ accompaniment. Although the organ merely reinforces the vocal parts for measures 81-87, it introduces, for the first time in this selection, a polytonal effect that exceeds bitonality. Against the final E-major chord of the choir the organ plays in measure 89 an open C-sharp and G-sharp together with an F-major seventh chord, and in measure 91 an open G-sharp and D-sharp together with a D-major ninth chord.

Vocal Range and Tessitura

Soprano: Tessitura - middle register.

Range - d₁ to g₂.

Alto: Tessitura - middle register.

Range - a to b₁.

Tenor: Tessitura - high register.

Range - f-sharp to g₁.

Bass: Tessitura - middle register.

Range - F-sharp to c₁.

III. HYMN TO SAINT PETER

BY BENJAMIN BRITTEN

Form. As is the case with the majority of songs analyzed in this study, this selection is divided into sections. In actuality, its through-
composed form attains the feeling of a part form in stanzas, but, because of the insertion of the last section, use of the term, "through-composed", is more desirable. If this last section were not inserted, it would be the familiar A B A three-part form.

Section I (Measures 1-26)

Organ prelude. The organ opens the song with a short, seven measure chant-like melody. This is notated in 2/2 meter and is syncopated by the use of ties, triplet figures, and accent marks. As the chorus enters in measure 8 with the first phrase, the meter signature changes to 4/4, doubling the time values of the notes.

Melody. Melodically, Section I is very chant-like, each phrase except the last ascending step-wise to the middle of the phrase, then descending step-wise to the conclusion of the phrase. The last phrase ascends and remains there for a cadence effect.

Rhythm. Rhythmically, this section is very simple in the voice parts, only having some slight syncopation on the words "Prince" and "O, Lord." However, the organ offers a very interesting rhythmic variety. In addition to its duplication of the voice parts, the organ supplies a basso ostinato, also a chant-like motive, that requires five and one-half beats for its completion. Because of this odd number of counts it enters on different beats of the measure throughout Section I, creating a continually changing counterpoint of accents, and supplying harmonic variety.

Harmony. This basso ostinato is one of the most important features of Section I, for without it the vocal harmonies are quite plain,
and with it are very unusual. The voice lines create sonorities of
unisons, seconds, thirds, and occasional tone clusters, but, with the
ostinato, all manner of sonorities, both consonant and dissonant, result.
Among these are major and minor triads, unisons, thirds, sixths, tone
clusters, major and minor seventh chords, ninth chords, eleventh chords,
thirteenth chords, and some nontertial sonorities. This section is in
the key of B-flat major.

Section II (Measures 27-65)

Canon form and the melody. A rather lengthy contrapuntal sec-
tion now takes place in the form of a four-part canon on the words "In-
stead of thy fathers, Sons are born to thee". The first half of this
sentence is on rapid notes, the second is slightly more lyric. In each
case the motive turns around a central tone, then descends by a leap of
a fifth.

Rhythm. This section is in 6/8 meter and moves rapidly; the
rhythms are highly syncopated, often spreading a figure of three quarter
notes over a measure of six beats. The organ adds further to the rhyth-
ic complexity; in addition to its reinforcement of the first half of
the canonic motive in each voice, it plays a heavily accented chord on
the primary beats of each measure, thus accentuating the feeling of three
against two.

Harmony. Section II is extremely interesting harmonically, demon-
strating how much variety may be obtained with a minimum of musical
ideas. The canon, in an Aeolian mode on G, starts in the soprano on D,
one measure later in the alto on A, another measure later in the tenor on C, and in the bass another measure later on G. The harmonies created by these canonic voices in conjunction with the staccato notes of the organ in measures 27-32 form three minor triads, a major triad, three major seventh chords, two dominant seventh chords, a ninth chord, a minor seventh chord, and a tone cluster. The majority of these sonorities also include appoggiaturas, further enriching the harmonic texture.

First canonic variation. Measures 33-38 are an exact repetition of the previous measures with a slight melodic variation of the bass voice in measure 38, which leads to another repetition of the canon, this time transposed. It is now up a third in B-flat major, so the harmonic texture is altered completely. These measures (39-44) and its exact repeat (45-50) now contain mainly minor seventh chords, with an occasional ninth chord, tone cluster, and only one major triad.

Second canonic variation. Measures 51-65 contain the final manipulation of the canonic material. The positions of the organ and voices are reversed, the organ playing an enriched variation of the first half of the canonic theme, and the voices supplying the staccato notes in canon based on the original canonic motive. Harmonies created by this are somewhat simpler than those in the earlier versions, being predominantly sonorities of thirds, seconds, open fifths, and major triads.

Section III (Measures 66-87)

Section III starts as an exact transposition of Section I to the key of D major. The organ again states its unison chant and the choir
again enters (measure 72) with its chant-like melody against the basso
ostinato of the organ. However, at measure 78, the choir and organ start
an "Alleluia" based on materials of Sections I and III, but altered
enough to produce harmonies more reminiscent of Section II.

Section IV (Measures 88-109)

Section IV is an undisguised chant. Against a chant in English
on long major triads in the choir, a treble solo chants a Latin line.
This chant moves about considerably melodically, and is highly synco­
pated rhythmically. The choral parts are very stationary in pitch but
are also irregular in rhythm.

The organ also plays the choral triads, but on sustained tones.
However, in measure 104, as the solo ends and the choir sings its final
B-flat added sixth chord, the organ returns to its material from Section
I. The basso ostinato makes its final appearance, and the voice parts
of the final phrase of Section I are used by the organ to ascend to a
morendo cadence.

Text

With the exception of the final solo chant, there are no textual
difficulties in this composition. The words are very simple and, to­
gether with the music, create a mood of intense worship. The Latin
chant requires some extremely legato singing and is translated directly
by the choral voices with their English text.

Vocal Range and Tessitura
Soprano: Tessitura - middle register.

Range - d¹ to a².

Alto: Tessitura - middle register.

Range - a to d².

Tenor: Tessitura - middle register.

Range - c to g².

Bass: Tessitura - middle register.

Range - G to d¹.

Treble solo: Tessitura - middle register (for soprano).

Range - d¹ to f².
CHAPTER VIII

SECULAR ACCOMPANIED MUSIC

Of the four analytical chapters contained within this study, CHAPTER VIII probably contains the most difficult music. Although the Krenek selection of CHAPTER VI is difficult because of its use of the twelve tone technique, it is only one difficult number in an otherwise moderate chapter. In contrast, every selection in CHAPTER VIII is difficult to analyze, and TURN, O LIBERTAD is, in many ways, as difficult to perform as is the twelve tone row selection.

I. "STOMP YOUR FOOT" FROM THE TENDER LAND
BY AARON COPLAND

**General interpretative requisites.** "Stomp Your Foot" is a choral square dance with a consequent abundance of vitality rhythmically. However, with the exception of six measures late in the song, all the rhythmic complexity occurs in the two piano parts; consequently, this selection is relatively easy for the choral voices, at the same time being very invigorating.

**Form.** The form utilized herein is that of a ternary (three-part) form, designated in letters as A B A (this return to A carries considerable variation). Within each of these large sections are also two or three periods which will also be designated with capital letters; that is, Period A, Period B, Period C.
Section A (Measures 1-46)

Period A. Period A is used as an introduction in the key of D major. It is a double period that starts in a solo voice, with each phrase adding several voices to create a vigorous crescendo effect.

Period A has a very unusual construction; although it is in unison and has simple rhythms, the phrases are quite irregular. Phrase 1 is two measures long and has an outstanding characteristic of starting with an octave leap downward, followed by a leap of a fourth down on the first beat of the second measure. Phrase 2 is also two measures long and it also starts with the same octave leap downward, but the fourth down is altered to a third down. Phrase 3 is an exact repetition of Phrase 1, but then adds two measures of ascending, step-wise progression. Phrase 4 is essentially two measures long, being an answer to the added measures of Phrase 3. This answer centers definitely around the D-major tonic tone.

At this point Piano II enters with a heavily syncopated motive that covers two similar phrases before leading into the key of E major. Here it gains the assistance of Piano I in octaves in measure 16. The full chorus then enters in measure 17 with the complete Period A in this new key while the pianos supply harmonic and rhythmic interest with ideas drawn from the period, contrapuntal to each other and to the choir. Harmonies are primarily unisons, thirds, and open fourths and fifths.

Period B. As the above period ends, the pianos start again the syncopated motive of measures 8-15, against which the choir states Period B. In this way, even though the choir sings relatively simple har-
monies and rhythms, the pianos constantly maintain the square dance rhythms in eighth notes.

Period B, starting on the last beat of measure 29, is made up of two contrasting phrases. The first is characterized by leaps of fourths and a sixth, and is harmonized with thirds and sixths; the second phrase moves almost entirely by step, and is harmonized with major triads, an open fifth, and some ninth and eleventh chords minus many of the inner notes.

The period ends on measure 38 with a deceptive cadence on an F-sharp-major triad; this is the key in which the pianos end Section A with motives from Period A and the syncopated figure of measures 8-15.

Section B (Measures 47-111)

Period A. The pianos start Section B with four measures of introduction in the key of E-flat major. This is a typical accompaniment for many western-style songs - short, staccato chords directly on each beat, continuing throughout both statements of Period A (with an added contrapuntal motive when Period A repeats).

Period A starts in measure 51 with the female voices in two parts. It is composed of two similar phrases of four measures each, using almost entirely half note rhythms, each phrase descending, then ascending, with only occasional seventh and ninth chords created by the voices against the piano parts. Measure 59 starts the exact repeat of Period A with the addition of the aforementioned contrapuntal piano motive.

Period B. Period B starts at measure 67 in the key of E major.
Period B is also composed of two similar four measure phrases, but the second phrase is extended three measures as the male voices join the female voices to cadence in C major. Rhythms in this period are easy and straightforward, harmonies are parallel thirds, and the melody is an interplay on thirds. The piano parts are melodic and rhythmic duplications of the vocal parts with added triadic harmonies.

**Period C.** Period C, starting in measure 80, is sung in the key of C major by the male voices on half note rhythms. It is extremely similar to Period A, the vocal rhythms, the piano parts, and the resulting harmonies being transposed from Period A. Even its direct repeat in measure 88 utilizes the same contrapuntal piano motive as Period A. However, the melodic line is different, first leaping up a fifth, then descending step-wise in both phrases of the period, and the vocal harmonies alone are equally distributed between fifths and thirds.

**Period B.** Period B now returns at measure 96 in the male voices in a sudden change to the key of D-flat major. Everything else is the same as when the period was first stated, with the exception of the extension, which does not lead to a new key. Piano I now reverts to a combination of material from Period A of Section A and the syncopated motive following it. Piano II continues with material from its accompaniment of Period B of Section B. This combination of materials from both sections leads logically back to the return of Section A.

**Section A (Measures 112-168)**

Section A starts as an exact repetition of the first Section A,
but some variations are made as the section progresses. The first of these is the omission of the introduction. Period A starts in measure 113 exactly as it did in measure 17, except that it is now in D major, the piano is slightly more elaborate than before. Period B also stays in the key of D major.

First variation. The first radical variation occurs at measure 134 as the pianos return to their accompaniment of Period A (this time in E-flat major), and the voices start a short, two-part canon on the melody of Period A that breaks into four-part harmony in measure 143 and cadences suddenly in E major in measure 144.

Second variation. At this point Piano I begins a rhythmical variation of Period A, Section A, against a parallel triad harmonization of Period A, Section B. Piano II utilizes the accompaniment figure of Period A, Section B. Against this accompaniment the choir states the octave leap of Period A, Section A, in unison imitative figures that are highly syncopated and difficult rhythmically. The choir continues this contrapuntal action in a varying number of parts until Period A is completed in measure 161.

Third variation. An extension of Period A, Section A, starts in measure 162 in five-part choral fashion that builds to a furious climax. The pianos draw short motives from several of the former periods to contribute further to this strong cadence effect in the key of E major.

Choral harmonies. Throughout these contrapuntal variations of Section A, the choral harmonies are unisons, thirds, fourths and fifths. In the extension of Period A, Section A the harmonies take on richer
texture than at any other time during the song; the male voices are in parallel sixths that are in contrary motion to the parallel triads of the female voices. This creates sonorities of major triads on the first and second beats of every measure, a very prominent major seventh chord on each third beat, and a minor seventh chord on every fourth beat.

**Text**

The text and music combine in this composition to create an extremely jubilant, holiday mood through the use of the square dance rhythms and folk-type melodies.

**Vocal Range and Tessitura**

Soprano: Tessitura - middle register (occasional extreme registers).

**Range** - b to b².

Alto: Tessitura - middle register (occasional extreme registers).

**Range** - a to f².

Tenor: Tessitura - middle register (occasional extreme registers).

**Range** - A to a-flat¹.

Bass: Tessitura - middle and high registers.

**Range** - A to e¹.

**II. THE BLUEBIRD, BY**

NORMAN DELLO JOIO

**Form.** Five stanzas and a short extension make up this theme and variation form. Each stanza contains enough variation, either in the voices or piano, to take this selection from the simple, one-part form
category. The melody is written in the style of folksong, and the accompaniment is predominantly composed of ninth chords of the type used in dance music, but the combination of these is a modal framework with many enrichments and variations gives the song a fresh, unusual sound.

**Piano introduction.** The piano introduction starts with a motive of grace notes both above and below the main tone that achieves the effect of a bird call. Another motive is introduced immediately in measure 3—a sequence of tone clusters spread widely and descending chromatically through measure 8. Measures 9 and 10 return to the bird call motive with harmonies of added sixth and major seventh chords, and measure 11 is a prelude of the following accompaniment. Rhythmically, this introduction is very simple.

**Stanza I (Measures 12-25)**

Each stanza is composed of a double period; each period is seven measures long with phrases of three and one-half measures. The melody is modal (Aeolian of F in Stanza I) and essentially step-wise, centering around the tonic and dominant tones.

Stanza I is unison for female voices, the rhythms are those normally found in 6/8 meter, and the main point of interest is the extraordinary combination made by the lyric melody and the unusual pianistic harmonies. These harmonies are mainly widely spread ninth chords, minor seventh chords, occasional major seventh chords, and occasional major triads. The use of these harmonies in pianistic figurations and modal progressions takes the song out of the simple and ordinary, and places it
in a very interesting light.

Interlude I. Overlapping the last measure of Stanza I and continuing to measure 31, the piano interlude returns to the materials of measures 3-11 with some omissions and harmonic variations.

Stanza II (Measures 32-45)

Stanza II, until the last half-phrase, has only two changes in the vocal parts. They are the use of men's unison voices and the use of the Dorian mode on F (as the reader will notice, this pattern of Aeolian to Dorian to Aeolian with alternate stanzas continues throughout the five stanzas).

The piano accompaniment utilizes a combination of elements from Stanza I. Measures 32-34 are built on the ninth and seventh chord motive of measures 11-14, with the addition of ascending lines of parallel thirds (in measure 34, parallel seventh chords). Measures 35-41 use the bird call motive and an enriched harmonic variation of measures 11-17.

At measure 42 a definite change takes place. Both piano and voices change the tonal center to G; this leads to the second piano interlude.

Interlude II. Starting at measure 45 and continuing through measure 48, this interlude is composed of major triads, tone clusters, and minor seventh chords against a rhythmically complex motive that is reminiscent of a bird call. Triplets, sixteenth, and thirty-second notes vie for dominance.

Stanza III (Measures 49-64)

Piano accompaniment. The accompaniment of this stanza starts with
the steadily repeated sixteenth notes of Interlude II played against tones on the primary beats of each measure. This forms sonorities of seconds, thirds, a tone cluster, an open fifth, a major seventh chord, a minor seventh chord, and a C-major triad. These chords are followed by the second bird call motive of Interlude II.

Phrase 1. While the piano provides this background the voices alternate singing the first phrase in the Aeolian mode on G. Soprano and tenor sing the first half of the phrase in unison, then take a short accompaniment figure on the fifth of the scale (drawn from the first bird call motive), while the alto and bass complete the phrase in unison.

Phrase 2. The second phrase is sung in chordal style, the melody being in the soprano. Rhythms are as before, but the four-part harmonies are major seventh chords, major triads, minor seventh chords, a thirteenth chord, a dominant seventh chord, a ninth formed by an appoggiatura, and an occasional open fourth or fifth. The piano duplicates the voice parts plus continuing the repeated sixteenth note figure of Interlude II.

Phrase 3. Phrase 3 utilizes the same devices, and obtains essentially the same results as did Phrase 2.

Phrase 4. Phrase 4 offers two variations of the second bird call motive in the accompaniment; the repeated sixteenth note motive is used in an alternate octave figuration in measures 60-62, and measures 63-64 introduce the characteristic intervals of thirds combined as ninth chords. The vocal parts are unusual only in measure 60 as a major seventh chord is used on the fifth degree of the scale, contrary to this diatonic mode.
Measure 62 is taken by basses and tenors with a unison melody, and in measure 63 the sopranos and altos introduce an open fifth based on the first bird call motive.

Stanza IV (Measures 65-72)

Phrase 1. The Dorian mode on G is used for Stanza IV. The melody is in the soprano, the bass harmonizes with it in essentially contrary motion, and the alto and tenor parts enter with quick open fourths that create sonorities of open fifths among all the voices. This comprises the first half of Phrase 1; it is accompanied by a variation of measures 11-14.

The second half of Phrase 1 reverses this process by placing the melody and its contrary motion harmony line in the alto and tenor parts and giving the quick notes to the soprano and bass parts, this time in open fifths. The piano uses a variation of the second bird call motive.

Phrase 2. Phrase 2, starting in the last half of measure 69 and continuing through the first half of measure 73, is in four-part chordal style. The rhythms are consequently the same in all voices, with the exception of measures 72-73, at which time the altos and tenors return with the quick notes of Phrase 1, this time in thirds. The harmonies created by this style are the same as those of Phrase 2, Stanza III.

Phrase 3. Phrase 3 is very similar in all respects to Phrase 2, the largest exception being an unexpected D-major triad in measure 75. This leads to the final two measures of Phrase 3, which is an augmentation of the first bird call motive in the soprano, and a unison melody
among the alto, tenor, and bass parts. Phrase 4 is dropped completely from this verse and is replaced by Interlude III of the piano accompaniment.

**Interlude III.** This interlude starts on the final measure of Stanza IV (measure 77) and continues through measure 80. The right hand plays a rhythmically intricate, inverted version of the second bird call motive, and the left hand supplies chords on each important accent (minor triads in measures 77-78 and major triads in measures 79-80). The combination of hands produces the following sonorities: (1) A-minor triad, (2) D-minor ninth chord, (3) A-minor triad, (4) F-major seventh chord, (5) D-major triad, (6) A-ninth chord without the third, (7) D-major triad, (8) A-ninth chord, without the third.

**Stanza V (Measures 81-106)**

Stanza V, following the pattern established throughout this composition, returns to the Aeolian mode, this time on A. All of Phrase 1 and the first half of Phrase 2 (measures 81-87) use an idea similar to that in Stanza IV - the melody and a contrary motion part against quick moving notes in other parts, while the piano plays only an occasional chord.

**Phrase 1.** The first half of Phrase 1 starts with the soprano and alto supplying the melody and harmony parts, and the tenor and bass parts moving in rapid, step-wise parallel thirds. In the second half of the phrase the parts exchange these ideas - the men take the melody and contrary motion part, and the women take the rapid tones.
Phrase 2. The first half of Phrase 2 returns to the same distribution of parts and motives as the beginning of Phrase 1. The second half of Phrase 2 is discussed below in conjunction with Phrase 3.

Phrase 1 and 2 harmonies. The texture mentioned above creates four-part harmonies that are constantly shifting because, essentially, two-part counterpoint is created. The great variety of sonorities are not just incidental, but do not take on the importance they would in a purely chordal harmonization. They are mainly major triads, major seventh chords, ninth chords, some eleventh and thirteenth chords, and occasional open fifths.

Phrase 3. The last half of Phrase 2 and all of Phrase 3 (last half of measure 87 through measure 93) utilize the pure chordal style of Phrase 3 in Stanzas III and IV. Only in measures 92-93 is there a brief return to the contrapuntal style mentioned above; in this return the harmonies are quite complex, as before. However, there is a noticeable change of emphasis harmonically in the chordal section. Only occasional sonorities of superimposed thirds of more than a triad occur; the main emphasis is on consecutive major triads.

Phrase 4. Measure 94 marks the beginning of Phrase 4, this time distributed among imitative voices with melodic variation. All four parts close the phrase with widening and increasingly complex harmonies in measures 97-98 - an open fifth to a minor seventh chord to a ninth chord to a final eleventh chord. Throughout this phrase and other phrases of Stanza IV the piano has entered only occasionally with ninth chords and figures drawn from the main melody.
Extension of Phrase 4. Measures 100-106 are an extension repeating the text of Phrase 4 of this stanza. Measures 100-102 contain a seven-part choral statement that is much used in other compositions in this study, and that creates a very interesting progression of harmonies. The male voices sing, essentially, parallel triads of G major and C major with one interspersed ninth chord on A, then cadence on an A-major triad; the female voices move in contrary motion to the male voices with alternate B-minor and E-minor triads, interspersing the A-ninth chord at the same time as the male voices, and also cadencing on the A-major triad at the same time as the male voices. The combination of male and female voices provides an interplay between a G-major seventh chord and a C-major seventh chord, cadencing together on the A-major triad.

Piano conclusion. As the above triad sounds the piano enters with the second bird call motive in measures 102-103 over stark, empty ninth and eleventh chords (ommitting most of the inner components of the chords). The piano in measures 104-105 states a melodic segment from the main theme, and the choir enters in measures 105-106 with a four-part augmented version of the first bird call motive on the upper tones of the final A-major ninth chord. The piano then supplies the remainder of this chord in measure 106.

Text

The folk-type melody, made plaintive by the use of modal quality, and the unusual harmonic structures and progressions complement the text in this story of a young man's search for the way to love. Although there
is some humor in this song, it is basically sad.

**Vocal Range and Tessitura**

- **Soprano**: Tessitura - middle register.
  Range - e-flat\(^1\) to a\(^2\).

- **Alto**: Tessitura - middle and high registers.
  Range - d\(^1\) to e-flat\(^2\).

- **Tenor**: Tessitura - middle and high registers.
  Range - e-flat\(^1\) to f-sharp\(^1\).

- **Bass**: Tessitura - high register.
  Range - B-flat to e-flat\(^1\).

**III. TURN, O LIBERTAD**

**BY ROGER SESSIONS**

**Form.** This selection is among the most difficult in the contemporary idiom with regard to both performance and analysis. It is through-composed and unity is obtained by the use of short, fragmentary motives. In only one place is there any resemblance to a former section, that being the "Tempo I" at measure 49 when the opening choral motive returns for one measure. Because of the lack of verses or sections, this selection will not be divided in the same way as were the other compositions in this study.

**Motive 1.** After a measure suggesting the Aeolian mode on D (by the use of a scale of thirty-second notes) the two pianos strike a strong C-thirteenth chord as the four-part choir enters on the chord's upper
components. In this measure the choir states Motive 1 with its step-wise movement in all parts, characteristic quick rhythms on the word "Libertad", parallel fourths in soprano and alto in contrary motion to the parallel fourths of tenor and bass, and sonorities of thirteenth chords, seventh chords, and eleventh chords.

Choral Motive 1 and the following measure of piano music give an indication, with their contrary motion and conflicting chromatics, of the polytonality that is to prevail throughout the remainder of this composition. Motive 1 appears again in measure 4, this time with some slight melodic and harmonic variation, and using ascending parallel motion in all parts.

Motive 2. Motive 2 enters in measure 5; its characteristic form, as seen more clearly and fully in later uses of it, is a four-note figure with syncopation of the first two notes and a leap of a fourth or fifth followed by step-wise motion in the same direction.

The two pianos have an even more interesting use of the Motive 2 during these and subsequent measures. In measure 5 they play sequences derived from this motive in both diminution and inverted retrograde. Measure 6 continues this variation while also introducing the original motive (the first tone being transposed down an octave). Measure 7 uses the motive in diminution with other tones interspersed. It also uses the motive in a transposed form and in two-part imitation. Measure 8 utilizes it in retrograde diminution against the conclusion of the imitation of the transposed figure.

Motive 3. While the pianos continue Motive 2 in part of its
transposed form, in an inverted form with interspersed tones, and in retrograde with interspersed tones, they also introduce Motive 3 in measures 9-11. Motive 3 is a staccato eighth note figure that remains fairly stationary for several beats, then ascends by several leaps of fourths and fifths. In the meantime, in measure 9, the voices have entered with Theme A.

**Theme A.** Theme A is essentially lyric, having step-wise movement and a characteristic group of two sixteenth notes on the last beat of each measure. This theme enters in the soprano and is joined by the alto in contrary motion at fourths and fifths a measure later.

Measure 11 uses fragments of Motive 2 in Piano II and a retrograde form of it in Piano I with interspersed notes. The female voices enter in measure 12 with Theme A; although it is varied in all respects, it retains the essential feeling of the original theme. At the same time the pianos continue with their manipulations of Motives 2 and 3. Augmentation of intervals is the only change in Motive 3, but Motive 2 still is presented in original, inverted, retrograde, and inverted retrograde forms, often with the interspersion of notes as noted previously.

**Theme B and polytonality.** Although the feeling of polytonality has been felt before in this composition, it gains impetus with measure 15. The manipulations of Motives 2 and 3 have been, and will continue to be, related to different simultaneous tonal centers. The choir adds to this by stating Theme B in its own form of bitonality. Theme B is a rhythmic, step-wise theme with the female voices suggesting one tonal
center and the male voices another. These tonal centers are changed so frequently that they even approach atonality.

Measure 19 ends this statement of Theme B and reverts to the original statement of Motive 2 in Piano I. It also uses sequences made of elements of Motive 2 in Piano II.

A variation of Theme B occurs in measures 20-21, the voices this time outlining an A-minor triad and even coming to an F-unison pitch. The pianos provide the polytonality by using versions of Motive 2 in several simultaneous keys. This pianistic polytonality continues as the voices, in measures 22-27, provide their own bitonality through a variation of Theme A.

Sectional division and rhythmic motives. If this composition were divided into sections, measure 27 would be a logical division point. Although the voices still sing the last note of the preceding phrase, measure 27 starts what is essentially a three measure piano interlude, using distinctive rhythmic motives that have not appeared previously. However, these motives are not used enough throughout the remainder of the composition to warrant assigning them a number.

Tonal variation of Theme B. At measure 30 the choir enters with a variation of Theme B, having for the first time a fully chordal design of harmonization for four full measures. Polytonality is temporarily abandoned as the voices form sonorities of three minor seventh chords, a dominant seventh chord, two major seventh chords, two ninth chords, one non-tertial sonority of consecutive fourths and fifths, and two eleventh chords. The pianos even contribute to this new feeling of definite
tonality in a minor mode as they sometimes reinforce the bass line, use the variations of Motive 2 in this mode, and use triads to reinforce the modal concept.

**Motive 4.** The pianos again have an interlude, this time in measures 34-39. The consecutive triads of the previous measures become consecutive seventh chords in Piano I and Piano II introduces a new motive. This Motive 4 is composed of an eighth note followed by two sixteenth notes, with the latter two notes usually being an interval of a third or fourth above the first eighth note. This is often altered, however, to any group of intervals in any direction, the rhythmic figure being the distinctive feature of the motive.

**Polytonality.** Polytonality, which returned with the piano interlude, remains as the chorus enters in measure 40 with a combination of Motive 4 and Theme B. Measure 40 does have A-flat as a tonal center, but in measure 41 the female voices suggest A-flat, the male voices G-flat, Piano I D-flat, and Piano II E-flat. Measure 42 achieves a similar effect with the women suggesting G, the men suggesting first D-flat and then G, Piano I being too nebulous to assign to any key, and Piano II suggesting G.

Polytonality is abandoned again in measures 43-44, although the tonal center moves about quite rapidly. The voices, in unison, present sequences derived from Motive 4 and the pianos play in unison with the voices, but in different rhythms.

Measures 45-48 are another piano interlude, this time bitonal between the two pianos. Piano II is based on Motives 2 and 4, particularly
the former, and Piano I uses consecutive thirds doubled at the octave and runs based on Motive 2.

"Tempo I". As has been noted at the beginning of this analysis, measure 49 is a return to "Tempo I". However, this is in a much more elaborate setting than before. Motive 1, in varied harmonic form, occurs in the voices of measure 49, but from there to the conclusion of the selection the voices carry on with a steadily ascending crescendo of a lyric line that comes to the vocal climax on the A-major triad of measures 56-57.

Piano accompaniments. The pianos during the above measures have been concerned mainly with elaborations of Motive 2, Motive 3, and Motive 4, and with interspersed chords of ninths, elevenths, and thirteenths, often in two or more simultaneous keys. As the voices climax on their final triad, the pianos provide long runs (related to previous piano motives) in parallel and contrary motion between the two piano parts.

Summary

As a summary, it must be noted that polytonality is used almost continually throughout this composition, especially in the piano parts. Multi-rhythms are the norm, not the exception in this composition. Melodically, the selection is very fragmentary; rhythmically, it is quite syncopated; harmonically, the sonorities created by the polytonality are of almost every conceivable combination.

Text

This text of Walt Whitman is a cry to the people of liberty to
turn from the ways of the past, and to look to the future with new motives. The free use of devices of composition, such as irregular rhythms, various imitative devices, and disregard of many traditional rules, adds to this feeling of seeking for new ways.

**Vocal Range and Tessitura**

Soprano: Tessitura - high register.

Range - d₁ to a₂.

Alto: Tessitura - middle register.

Range - a to f₂.

Tenor: Tessitura - high register.

Range - C to a₁.

Bass: Tessitura - middle register.

Range - A to e₁.
CHAPTER IX

SUMMARY OF THE STUDY

I. PURPOSE OF THE STUDY

The purpose of this study was: (1) to determine to what degree music in the contemporary idiom was used in the senior high schools of the State of Washington, (2) to determine the attitudes of high school choral directors, choral members, and listening public toward this music, and (3) to analyze the phenomena peculiar to music in general and the phenomena peculiar to choral music only of selected examples in this idiom.

Need for the Study

Basic assumptions. The basic assumptions made in the first chapter were that: (1) choral music in the contemporary idiom should be used in the senior high school, (2) some compositions in the contemporary idiom are superior to others and should be noted and used as such, (3) it would be advantageous to have model analyses of choral music in the contemporary idiom available.

Establishing the need. Authorities were quoted on the need for a well-rounded musical education utilizing compositions of all periods and on the worth of the contemporary idiom. Research showed that there is a definite lack of scholarly work relating this idiom to the field of music education. This, then, raises the question of the amount of contemporary music actually used by high school choral directors.
II. FULFILLMENT OF THE PURPOSE OF THE STUDY

The purpose of the study was fulfilled by the use of two devices. They were:

1. The use of a questionnaire determining: (1) the amount of music in the contemporary idiom used by high school choral directors during the school year 1957-1958, and (2) the attitudes of the directors, choir members and listening public, in the judgments of the directors questioned, toward the contemporary idiom.

2. The analysis of selected representative choral music for mixed choir.

Results of the Questionnaire

Range of percentages. The questionnaire showed that the percentage of practice of music in the contemporary idiom to the practice of music of all periods was quite low, and performance of music in the contemporary idiom to performance of music of all periods was quite low, considering the historical periods from which choral music may be selected. The range of percentages was from .94 per cent to 10.13 per cent, with the state-wide percentage of contemporary compositions performed, 6.75 per cent (compositions practiced include those performed).

First section of the questionnaire. The first section of the questionnaire was constructed and tabulated according to five major categories. They were:
1. Area of the state (northwest, northeast, southwest, southeast, west subtotal, east subtotal, and state total).

2. Teaching experience (0 to 1 year, 2 to 3 years, 4 to 9 years, and 10 years and above).

3. Education (bachelor's degree holders only and master's degree holders).

4. Classification of schools by enrollment (Class A schools, Class B schools, Class C schools, and Class D schools).

5. Percentage of choral program enrollment to school enrollment (0 to 10 per cent, 11 to 20 per cent, 21 to 30 per cent, 31 to 40 per cent, 41 to 50 per cent, and above 50 per cent).

Second section of the questionnaire. The second section of the questionnaire was constructed and tabulated according to director's judgments concerning the following:

1. Reception of the contemporary idiom by the listening public.

2. Reception of the contemporary idiom by the listening public in the future.

3. Ability of high school choral groups to perform music in the contemporary idiom.

4. Enjoyment of high school choral groups in performing music in the contemporary idiom.

5. Preparation of the directors to teach music in the contemporary idiom.

6. Reasons why some directors avoid or overlook music in the contemporary idiom.
Significant findings. Results of this questionnaire showed several significant findings. They were:

1. Directors with master's degrees used a much higher percentage of contemporary music than those without master's degrees.
2. Class A schools used a much higher percentage of contemporary music than schools in other classifications.
3. Schools with from 0 to 30 per cent of the total school enrollment in the choral program used a much higher percentage of contemporary music than schools whose choral groups comprised above 30 per cent of the total school enrollment.
4. Directors believing the contemporary idiom was favorably received by the listening public and directors believing the contemporary idiom was not favorably received by the listening public were approximately evenly divided.
5. A large majority of directors believed the contemporary idiom will be favorably received in the future.
6. A majority of directors believed their choral groups were incapable of performing music in the contemporary idiom due to insufficient musical background and insufficient choral programs.
7. A large segment of directors did not know if their groups enjoyed the contemporary idiom because they have not used it.
8. A large majority of directors believed they were adequately prepared to teach music in the contemporary idiom.
9. The majority of directors believed that some directors avoid
or overlook music in the contemporary idiom because of lack of training, experience, difficulty of the idiom, dislike of the idiom, and fear or audience disapproval.

Author's conclusion. As a result of these findings (judgments of the directors questioned and the low percentage of use of the contemporary idiom) the writer concluded there was a need for a greater understanding of the contemporary idiom by a majority of the directors responding to the questionnaire. This led to the offering of the analyses as a partial fulfillment of that need.

Definition of Terms

At this point in the study an entire chapter defining the terms utilized in the study was presented. This was necessary because of the many relatively uncommon and/or complex terms found in connection with the contemporary idiom.

Method of Analysis

General areas of analysis. Due to the highly complex nature of the analyses, a chapter was inserted explaining compositional devices of the contemporary idiom and the analytical methods utilized in this study. Within each of the following chapters of analysis the selected compositions were analyzed according to two general areas. They were:

1. Phenomena peculiar to music in general (form, melody, rhythm, and harmony).
2. Phenomena peculiar to choral music only (text, vocal ranges, vocal tessituras, and choral devices).
Arrangement of chapters. Each chapter of analyzation, as far as was possible, started with the easiest composition in that category and proceeded to the most difficult in that category. The categories were: (1) Sacred A Cappella Music, (2) Secular A Cappella Music, (3) Sacred Accompanied Music, and (4) Secular Accompanied Music.

Chapters were also arranged according to their overall difficulty; that is, CHAPTER V contained, essentially, the easiest music, CHAPTER VI was slightly more difficult, CHAPTER VII was still more difficult, and CHAPTER VIII contained, essentially, the most difficult group of selections. The writer endeavored to select compositions representative of leading composers and different contemporary choral styles.

Sacred A Cappella Music. The compositions analyzed within this chapter were:

1. "PAPER REEDS BY THE BROOKS", FROM THE PEACEABLE KINGDOM BY RANDALL THOMPSON.
2. TE DEUM BY WILLIAM SCHUMAN.
3. "ALLELUIA", FROM BRAZILIAN PSALM BY JEAN BERGER.
4. CANTATE DE LA PAIX (CANTATA OF PEACE) BY DARIUS MILHAUD.

Secular A Cappella Music. The compositions analyzed within this chapter were:

1. "EN HIVER" (IN WINTER), FROM SIX CHANSONS BY PAUL HINDEMITH.
2. FREEDOM, TOLERATION BY ROY HARRIS.
3. "THE PRISONER", FROM FOUR HUNGARIAN FOLKSONGS BY BELA BARTOK.
4. "O, WOULD I WERE" BY ERNST KRENEK, FROM MODERN CANONS, EDITED BY HERMAN REICHENBACH.
Sacred Accompanied Music. Compositions analyzed within this chapter were:

1. *GOD HAS GONE UP WITH A SHOUT* by John Klein.
2. *O, FOR A SHOUT OF SACRED JOY* by Alan Hovhaness.
3. *HYMN TO SAINT PETER* by Benjamin Britten.

Secular Accompanied Music. Compositions analyzed within this chapter were:

1. *STOMP YOUR FOOT*, *FROM THE TENDER LAND* by Aaron Copland.
3. *TURN, O LIBERTAD* by Roger Sessions.

Results of the Analysis

Most of the compositions analyzed in the study were found to be similar in many respects to conventional music. Their form was, basically, the variation of simple traditional forms. Conventional devices, such as canon and fugue, and duet, trio, and quartet voice groupings were still used. However, the resulting musical language was much more terse, cutting out non-essentials. Tonal relationships became more diversified with a greater freedom in the use of tonal centers; polytonality and atonality were used much more frequently than before. In addition to conventional devices, melody was formed by the utilization of fragmentary motives and unusual skips; rhythms used a greater degree of irregularity. Harmonic relationships were an outgrowth of the trend toward the freer relationships prevalent throughout the history of music.

Conclusions

The questionnaire section of this study established the basic fact
that the contemporary idiom is, to a great extent, neglected by our schools. The analyses showed that, with further study and greater understanding of the current trends in musical composition, the choral directors of the State of Washington will find choral numbers in the contemporary idiom are built mainly on compositional foundations of the past. With the musical background required for the teaching of music from previous eras, high school choral directors are also basically equipped to teach the contemporary idiom. They need to extend their previous study, and it is hoped the analyses will serve as a guide in this direction.
BIBLIOGRAPHY
BIBLIOGRAPHY

A. BOOKS


B. PUBLICATIONS OF LEARNED SOCIETIES AND ORGANIZATIONS


C. PERIODICALS


APPENDIX A
PROPOSED QUESTIONNAIRE TO SENIOR HIGH SCHOOL
CHORAL DIRECTORS OF THE STATE OF WASHINGTON

Please return completed form to:

Frank L. Prather
Division of Music
Central Washington College of Education
Ellensburg, Washington

Instructions:

Listed below are questions pertaining to you and to your choral organizations. Please examine them carefully before answering.

PRELIMINARY INFORMATION

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<th>Mr. Miss Mrs.</th>
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<th>Total enrollment in choral groups in your senior high school</th>
<th>Enrollment of most advanced choir in your senior high school</th>
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Instructions:

Please complete the following questionnaire to the best of your ability. It is absolutely essential to the fulfillment of the study.

The contemporary idiom referred to here is that segment of modern music which utilizes new and unconventional methods of composition. Dissonance, consonance, tonality, melody, rhythm, harmony, and the other aspects of music are not treated in the conventional manner associated with previous centuries. Such devices as polytonality (simultaneous use of different tonalities), polyrhythms (simultaneous use of different rhythms), multi-rhythms (changes of time signature in rapid succession), atonality (lack of a definite tonality), and dissonant counterpoint (interweaving of melodies in an atonal or polytonal system) may be used. It does not refer to music recently composed that is written in a classic, romantic, or post-romantic style.

I.

A. Please state the total number of compositions (of all periods) which the most advanced mixed choir in your senior high performed last year. (1957-58)

B. Please state the total number of compositions (of all periods) which the most advanced mixed choir in your senior high practiced last year. (1957-58)
II.

A. Please list below the title, composer, and publisher of any composition in the contemporary idiom which your most advanced mixed group performed last year. (1957-58)

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer (Arranger)</th>
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B. Please list below the title, composer, and publisher of any composition in the contemporary idiom which your most advanced mixed group practiced last year. (1957-58)

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<th>Title</th>
<th>Composer (Arranger)</th>
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III.

A. If you are in doubt as to whether any composition your most advanced choir performed last year (1957-58) is in the contemporary idiom, please list below the title, composer, and publisher of that composition.

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B. If you are in doubt as to whether any composition your most advanced choir practiced last year (1957-58) is in the contemporary idiom, please list below the title, composer, and publisher of that composition.

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<tr>
<th>Title</th>
<th>Composer (Arranger)</th>
<th>Publisher</th>
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IV. In your judgment, have you been adequately prepared to teach the contemporary idiom in choral music?
   Yes No
   (Check one)

B. If your answer is no, please comment.

V. In your judgment, is music in the contemporary idiom favorably received by your listening audience?
   Yes No
   (Check one)

B. If your answer is no, please comment.
V.  C. In your judgment, will the contemporary idiom in music be favorably received by your listening audience in the future?

Yes  No  
(Check one)

D. If your answer is no, please comment.

VI.  A. In your judgment, is your group capable of performing the contemporary idiom in choral music?

Yes  No  
(Check one)

B. If your answer is no, please comment.
VII.
A. In your judgment, does your choir membership enjoy performing music in the contemporary idiom?
   Yes____ No____
   (Check one)

B. If your answer is no, please comment.

VIII. In your judgment, are there other reasons why some directors overlook or avoid music in the contemporary idiom?

1. 

2. 

3. 
APPENDIX B
Odes of Horace. (Five Choruses.)
1634
1. May Every Tongue; 2. The Staff Necromancer; 3. God’s Bottles;
4. Sublime Process of Law Enforcement; 5. Lovelies
Complete 1.00

The Peaceable Kingdom. (A Sequence of Eight A cappella Choruses.)
1730
The Peaceable Kingdom. (Orchestra ad libitum)
Complete 1.50

Puori Hebraorum. (Antiphonal) A cappella
Rosemary. (Four A cappella Choruses.) 3- and 4-part
1023
1. Chemical Analysis; 2. A Sad Song; 3. A Nonsense Song; 4. To
Rosemary on the Methods by which she might become an Angel
Complete .60

Tarantella. (Do you remember an Inn, Miranda?) Piano or orchestra
Odes of Horace.
560
(4) Quis multa gracils (A cappella)
(SONGS)
(with piano accompaniment)
113
My Master hath a garden. (Words anonymous)
114
Velvet Shoes. (Words by Elinor Wylie)
.
.
.
E. C. SCHIRMER MUSIC COMPANY
221 Columbus Avenue
Boston, Mass.
# Distinctive contributions to the Protestant Church Music Calendar

From the press of

E. C. Schirmer Music Company

221 Columbus Avenue Boston 16, Massachusetts

## MIXED VOICES

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE CONCORD ANTHEM BOOK (Concord Series No. 13)</td>
<td>40 Anthems for Mixed Voices, compiled by Davison and Foote</td>
<td>Cloth $2.50</td>
</tr>
<tr>
<td>THE SECOND CONCORD ANTHEM BOOK (Concord Series No. 1200)</td>
<td>40 Anthems for Mixed Voices, compiled by Davison and Foote</td>
<td>Cloth $2.50</td>
</tr>
<tr>
<td>THIRD CONCORD ANTHEM BOOK (Concord Series No. 1290)</td>
<td>30 Anthems for Mixed Voices, compiled by Victoria Glaser, Edited by Henry Clough-Leighter</td>
<td>Cloth $2.50</td>
</tr>
<tr>
<td>LITURGICAL RESPONSES (No. 2279)</td>
<td>26 Individual Responses for Mixed Voices, by Matthew Lundquist</td>
<td>Paper $1.25</td>
</tr>
<tr>
<td>THE GATEWAY (No. 1792)</td>
<td>20 Anthems for Soprano, Alto and Baritone, Edited by Matthew Lundquist</td>
<td>Paper $1.50</td>
</tr>
<tr>
<td>BACH CHORALS — Book I (Concord Series No. 1)</td>
<td>25 Chorals for Unison or Mixed Voices (Adult or Junior Choirs)</td>
<td>Cloth $1.50</td>
</tr>
<tr>
<td></td>
<td>Instrumental parts for Quartet of Strings now available. (Violin I, II, Viola, and Violoncello) A Violin III has also been included for use when a Violin player is not available. each part $.65</td>
<td></td>
</tr>
<tr>
<td>BACH CHORALS — Book II (Concord Series No. 615)</td>
<td>28 Chorals for Unison or Mixed Voices (Adult or Junior Choirs)</td>
<td>Cloth $1.50</td>
</tr>
<tr>
<td></td>
<td>Instrumental parts for Quartet of Strings now available. (Violin I, II, Viola, and Violoncello) A Violin III has also been included for use when a Violin player is not available. each part $.65</td>
<td></td>
</tr>
<tr>
<td>BACH CHORALS — Book III (Concord Series No. 1799)</td>
<td>25 Chorals for Unison or Mixed Voices (Adult or Junior Choirs)</td>
<td>Cloth $1.50</td>
</tr>
<tr>
<td></td>
<td>Instrumental parts for Quartet of Strings now available. (Violin I, II, Viola, and Violoncello) A Violin III has also been included for use when a Violin player is not available. each part $.65</td>
<td></td>
</tr>
</tbody>
</table>

## WOMEN'S VOICES

<table>
<thead>
<tr>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>BACH CHORALS — Book IV (Vassar Series No. 875)</td>
<td>27 Chorals for Women's Voices (Four-part)</td>
<td>Cloth $1.50</td>
</tr>
<tr>
<td></td>
<td>Instrumental parts for Quartet of Strings now available. (Violin I, II, Viola, and Violoncello) A String Bass has also been included for use when a String Bass player is not available. each part $.65</td>
<td></td>
</tr>
<tr>
<td>BACH CHORALS — Book V (Vassar Series No. 878)</td>
<td>26 Chorals for Women's Voices (Three-part)</td>
<td>Cloth $1.50</td>
</tr>
<tr>
<td></td>
<td>Instrumental parts for Quartet of Strings now available. (Violin I, II, Viola, and Violoncello) A String Bass has also been included for use when a String Bass player is not available. each part $.65</td>
<td></td>
</tr>
<tr>
<td>THE GREEN HILL Three-part Sacred Music for Women's Voices (No. 1838)</td>
<td>38 Anthems for Soprano I &amp; II and Alto</td>
<td>Paper $2.50</td>
</tr>
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## JUNIOR CHOIR

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAIR HAVEN Junior Choir and Duet Book (Commonwealth Series No. 1957)</td>
<td>27 Anthems for Soprano and Alto</td>
<td>Paper $1.50</td>
</tr>
<tr>
<td>GREEN HILL Junior Choir and Duet Book (Commonwealth Series No. 1946)</td>
<td>35 Anthems for Soprano and Alto</td>
<td>Paper $2.00</td>
</tr>
<tr>
<td>CONCORD HYMNAL (Concord Series No. 10) for Day School, Sunday School and Home</td>
<td>48 Standard Hymns for use in School and Home (Words and melodies only)</td>
<td>Board $1.50</td>
</tr>
<tr>
<td>SELECTED HYMNS 46 Standard Hymns for use in School and Home (Words and melodies only)</td>
<td>Paper .65</td>
<td></td>
</tr>
<tr>
<td>THE LITTLE CHURCH Choir Book (No. 1984)</td>
<td>30 Anthems (Unison and Two-part) for Junior Choir, compiled by Matthew N. Lundquist</td>
<td>Paper $1.50</td>
</tr>
</tbody>
</table>

## ANTHOLOGY

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROTESTANT CHURCH MUSIC IN AMERICA by Archibald T. Davison</td>
<td></td>
<td>$3.00</td>
</tr>
</tbody>
</table>
The paper reeds by the brooks

Isaiah XIX: 7

Adagio

Randall Thompson

SOPRANO

The paper reeds by the brooks, by the mouth of the brooks,

ALTO

The paper reeds by the brooks, by the mouth of the brooks,

TENOR

The paper reeds by the brooks, by the mouth of the brooks,

BASS

The paper reeds by the brooks, by the mouth of the brooks,

Accompaniment

(For rehearsal only)

and every-thing sown by the brooks shall with-er, be

and every-thing sown by the brooks shall with-er, be

and every-thing sown by the brooks shall with-er, be

and every-thing sown by the brooks shall with-er, be

Copyright, 1926 by E. C. Schirmer Music Co.

For all countries
driv'n a-way, and be no more, and be no more.

E.C.S. №1085
mouth of the brooks, and ev'ry-thing sown by the brooks

and ev'ry-thing sown by the brooks

and ev'ry-thing sown by the brooks

shall with-er, be driv'n a-way, and
shall with-er, be driv'n a-way, and be no
shall with-er, be driv'n a-way, and be no
shall with-er, be driv'n a-way, and be no
be no more, and be no more, shall wither, be
more, and be no more, shall wither, be
more, and be no more, and be no more, shall wither, be
more, and be no more, and be no more, shall wither, be

driv'n a-way, and be no more, and be no more.

driv'n a-way, and be no more, and be no more.

rall. pp

rall. pp

rall. pp

R.C.S. No.1035
Contrasting and Highly Significant Choral Works

From the press of
E. C. SCHIRMER MUSIC COMPANY
221 Columbus Avenue Boston 16, Massachusetts

American (No. 1634)
A Sequence of Five Transcripts set to music for chorus of mixed voices by RANDALL THOMPSON. Orchestra ad libitum

Chorus of Homage (Tasfelli) G. & E. (No. 1104)
Johannes Brahms. For mixed voices with piano accompaniment.

The City (No. 1654)
A choral suite of five poems set to music for six-part chorus of mixed voices (a cappella) by H. LEROY BAUMGARTNER.

The Damnation of Faust (Finale to Part II) G. & E. (No. 565)
Hector Berlioz. For men's voices with orchestra or orchestral accompaniment.

John Brown's Song (No. 1627)
A Choral Poem from "John Brown's Body" by STEPHEN VINCENZ BARNET, set to music by ROBERT DELANY. This setting, for mixed voices and orchestra or piano accompaniment, won the Pulitzer Prize in 1933.

King David (Le Roi David) ARTHUR HONEGGER.
A Symphonic Psalm in three parts after a drama by RENÉ MORAX. For a chorus of mixed voices, narrator, and soprano, alto and tenor solo.

Magnificat
Marc-Antoine Charpentier (1634-1704). For Three-part Chorus of Men's Voices: Tenors I and II (or Baritones), and Basses, (or Soprano, Alto and Bass). Violins I and II and Violoncello.

The Peaceable Kingdom (No. 1730)
A sequence of eight choruses for unaccompanied mixed voices by RANDALL THOMPSON. An orchestral accompaniment is available. The text is from the Prophecy of Isaiah: 1. Say ye to the righteous; 2. Woe unto them; 3. The noise of a multitude; 4. Howl ye; 5. The paper reeds by the brooks; 6. For ye shall go out with joy; 7. Have ye not known; 8. Ye shall have a song. (Each chorus also published separately)

The Testament of Freedom (No. 2118)
A setting of four passages from the writings of Thomas Jefferson by RANDALL THOMPSON. For men's voices with piano, orchestral or band accompaniment.

Note: Complete repertory of the Cantatas of Johann Sebastian Bach with orchestral accompaniments available on a rental basis. 

2118 Columbus Avenue Boston 16, Massachusetts
GROUP II

(MIXED VOICES)

2031 Solomon and Balkis (The Butterfly that Stamped) Opera in one act. Libretto adapted from the "Just So Stories" by Rudyard Kipling. 2.50
1782 The Lark in the Morn (Somersetshire Folk-song) Arranged (a cappella) .18
1786 Alleluia (Festival Chorus) a cappella .35
2294 The Last Words of David (S.A.T.B. with Orchestra, or Organ or Piano) .15

(MEN'S VOICES)

2118 The Testament of Freedom (A Setting of Four Passages from the Writings of Thomas Jefferson for Men's Voices with Piano, Orchestra or Band Accompaniment.) Complete 1.25
(1. The God who gave us life. 2. We have counted the cost.
3. We fight not for glory. 4. I shall not die without a hope)
2139 The Testament of Freedom (Two passages from above)
(1. The God who gave us life. 4. I shall not die without a hope) Complete .50
2154 The Last Words of David (T.T.B.B. with Orchestra, or Organ or Piano) .35

(WOMEN'S VOICES)

1985 Now I lay me down to sleep (Motet) S.S.A. (a cappella) .18

E. C. SCHIRMER MUSIC CO.
221 Columbus Avenue Boston, Mass.
<table>
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<tr>
<th>Number</th>
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<tbody>
<tr>
<td>8450</td>
<td>PROLOGUE</td>
<td>(Full Chorus of Mixed Voices and Orchestra or Piano)</td>
<td>.25</td>
</tr>
<tr>
<td>8481</td>
<td>PRELUDE</td>
<td>(Full Chorus of Women's Voices with Soprano Solo)</td>
<td>.25</td>
</tr>
<tr>
<td>8929</td>
<td>PRELUDE</td>
<td>(Full Chorus of Mixed Voices with Soprano Solo)</td>
<td>.25</td>
</tr>
<tr>
<td>8927</td>
<td>HOLIDAY SONG</td>
<td>(Four-Part Chorus of Mixed Voices and Piano)</td>
<td>.25</td>
</tr>
<tr>
<td>8948</td>
<td>HOLIDAY SONG</td>
<td>(Full Chorus of Women's Voices and Piano)</td>
<td>.20</td>
</tr>
<tr>
<td>9865</td>
<td>HOLIDAY SONG</td>
<td>(Three-Part Chorus of Mixed Voices and Piano)</td>
<td>.20</td>
</tr>
<tr>
<td>9866</td>
<td>HOLIDAY SONG</td>
<td>(Four-Part Chorus of Men's Voices and Piano)</td>
<td>.20</td>
</tr>
<tr>
<td>8926</td>
<td>REQUIESCAT</td>
<td>(Four-Part Chorus of Mixed Voices and Piano)</td>
<td>.20</td>
</tr>
<tr>
<td>8928</td>
<td>REQUIESCAT</td>
<td>(Four-Part Chorus of Women's Voices and Piano)</td>
<td>.20</td>
</tr>
<tr>
<td>8930</td>
<td>FOUR CANONIC CHORUSES</td>
<td>(For the Coronation Scene of Shakespeare's &quot;Henry VIII&quot;)</td>
<td>.25</td>
</tr>
<tr>
<td>9212</td>
<td>THE ORCHESTRA SONG</td>
<td>(Traditional Austrian Song arranged for any combination of changed or unchanged voices)</td>
<td>.20</td>
</tr>
<tr>
<td>9453</td>
<td>&quot;TE DEUM&quot;</td>
<td>(Four-Part Chorus of Mixed Voices)</td>
<td>.20</td>
</tr>
<tr>
<td>9597</td>
<td>&quot;TRUTH SHALL DELIVER&quot;</td>
<td>(Three-Part Chorus of Men's Voices)</td>
<td>.25</td>
</tr>
</tbody>
</table>
Te Deum
For Four-Part Chorus of Mixed Voices
a cappella

For the Coronation Scene ' of Shakespeare's Henry VIII

William Schuman

Forcefully; with great dignity \( \text{\textit{d} circa 60} \)

Soprano

Te Deum laudamus, te Deum:

Alto

Te Deum laudamus, te Deum:

Tenor

Te Deum laudamus, te Deum:

Bass

Te Deum laudamus, te Deum:

Meno mosso \( \text{\textit{d} circa 44} \)

Soprano

Te Dominum confitemur, te

Alto

Te Dominum confitemur, te

Tenor

Te Dominum confitemur, te

Bass

Te Dominum confitemur, te

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te mur, te Domi-num con-fi-te-
num Patrem om-nis ter-ra ve-ne-ra-
tur. Ti-bi om-nes-
con-fi-te-
mur. Te ae-ter-num Patrem om-nis ter-ra-

mur, Domi-num con-fi-te-

mur. Ti-bi Che-rub-im et

an-ge-li, an-ge-

li.

Ti-bi

Ti-bi cae-li et un-i-ver-sae Potes-ta-

ver-e-ra-
tur.

Ser-aph-im, ti-bi Che-

r-bim et Se-

r-aph-im, ti-bi Se-
r-aph-im in-

ces-

Che-

r-bim et Se-

r-aph-im, ti-bi Che-

r-bim et Se-
r-aph-im in-

ces-

p gently

Ti-bi Che-

r-bim et Se-

r-aph-im in-

ces-

p gently

Ti-bi Che-

r-bim et Se-

r-aph-im in-

ces-

40983
Sa-bi-li vo-ce pro-cla-mant. Sanctus: Sanctus: Sanctus: Do-mi-nus De-us

Sa-bi-li vo-ce pro-cla-mant. Sanctus: Sanctus: Sanctus: Do-mi-nus De-us

Sa-bi-li vo-ce pro-cla-mant. Sanctus: Sanctus: Sanctus: Do-mi-nus De-us

Sa-bi-li vo-ce pro-cla-mant. Sanctus: Sanctus: Sanctus: Do-mi-nus De-us

Più mosso
Sing freely as a forceful chant. These note values are approximate

Tempo I

De-um laudamus, te De-um laudamus, te De-um.

De-um laudamus, te De-um laudamus, te De-um.

De-um laudamus, te De-um laudamus, te De-um.
MIXED VOICES

Four parts, unless indicated by another numeral, such as [7]. Full indicates compulsory divisi passages. Numbers marked * may be sung a cappella. Capital letters in italics denote solo passages: S—soprano; M—mezzo-soprano; A—alto; T—tenor; B—baritone; B.b.—bass. Languages of text are shown by small letters: e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only. Names of arrangers printed in italics. Please order by Octavo Number.

Octavo | Numer | Price
-------|-------|-------
9978  | Edwards (Deis) | When Jesus Walked on Galilee | ... | ... | .20
9980  | Adam (Deis) | O Holy Night (Cantique de Noël) [3] | ... | Christmas | .25
9982  | Whitford | Long ago, one chill December [Full] | ... | ... | .18
9983  | Francis | Hallelujah! All men praise Him [Double Chorus] | ... | ... | .22
9984  | Charles | Christmas Song [Full] | ... | Christmas | .18
9992  | Bach (F. Damrosch) | Death, I do not fear thee, from the Motet “Jesu, Priceless Treasure” [5] | ... | ... | .20
9994  | Berger | Alleluia, from “Brazilian Psalm” [Full] p, e | ... | ... | .25-
10001 | O’Hara (Deis) | Could I have held His nail-pierced hands [T & A] | ... | ... | ... | Lent, esp Good Friday | .20
10004 | Bizet (Deis) | Agnus Dei (Lamb of God) | ... | ... | .20
10005 | Diggle | Let all mortal flesh keep silence | ... | ... | .22
10011 | *Niles | Wondrous Love [T or B & M] | ... | ... | .20
10015 | Mendelssohn | Cast thy burden upon the Lord, from “Elijah” | ... | ... | .20
10016 | Mozart | Dies Irae, from “The Requiem” | ... | ... | 1
10017 | Mozart | Lacrymosa, from “The Requiem” | ... | ... | 1
10018 | Adam (Buck) | O Holy Night [Full; S or T] | ... | Christmas | .20
10019 | Mendelssohn (Deis) | If with all your hearts, from “Elijah” | ... | ... | .20
10020 | Milligan (Deis) | Hear my cry | ... | ... | .22
10021 | O’Hara (Deis) | Count your blessings | ... | ... | .20
10022 | Palestrina (Deis) | O bone Jesu (O blessed Jesus) l, e | ... | ... | .20
10025 | Guion (Deis) | Prayer [3] | ... | ... | .20
10027 | Buck | Festival Te Deum No. 7, in Eb [S, A, T, c B] | ... | ... | .25
10028 | Buck | He shall come down like rain [S, A, T & B] | ... | ... | .20
10029 | Buck | Sing Alleluia Forth [T, S & B] | ... | ... | .20
10033 | Neidlinger (Deis) | The Silent Sea [3; S] | ... | ... | ... | .20
10035 | Tchaikovsky (Deis) | A Legend [3] | ... | ... | .20
10051 | Talmadge | We love the place, O God | ... | ... | .20
10055 | *Weaver | When Jesus lay by Mary’s side [Full] | ... | Christmas | .22
10056 | *Matthews | Eye hath not seen | ... | ... | .20
10060 | Wilson | Give Us Faith For Today [Full] | ... | ... | ... | .20
10076 | *Niles | Greenfield [B] | ... | ... | .20
10083 | Shelley (Deis) | Now abideth Faith, Hope, and Love, No. 16 from the Cantata “The Soul Triumphant” | ... | ... | .20
10089 | Whitney | My Soul Hath Longed | ... | ... | ... | .20
10093 | *Malotte (Bodleu) | The Lord’s Prayer [Full] | ... | ... | ... | .25

(Prices apply to U. S. A.)
Alleluia
from Brazilian Psalm
Psalmo Brasileiro
For Full Chorus of Mixed Voices
a cappella

Jorge de Lima*

Allegro moderato

Soprano
Alto
Tenor
Bass

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

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G.Schirmer, Octavo No. 9992
Lord,

O Se

alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia,

alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia,

alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia,
Cymbals and the sounding harp I do not have.
Cymbalos e citharas não tenho não.

But I'll make a fair procession for you, O blessed Lord, I will.
Mas eu vou fazer uma procissão para você, Mas eu.
Lord, make a fair procession for you, O blessed Lord, I will
vou fazer uma processão para você, Mas eu
make a fair procession for you, O blessed Lord, I will
vou fazer uma processão para você, Mas eu
al-le-lu-ia, al-le-lu-ia,
al-le-lu-ia, al-le-lu-ia,
Alternate Text

We have no cymbals for your praise, no harps to praise you.

A fine novena for your son, the Holy Infant, Litanada.

Pra seu Menino, vou fazer uma procissão para você, Mas eu vou fazer uma procissão para você, O bless-ed Lord, I will make a fair proc-ess-sion for you, O bless-ed Lord, I will make a fair proc-ess-sion for you, O bless-ed Lord, I will make a fair proc-ess-sion for you, O bless-ed Lord, I will make a fair proc-ess-sion for you, O bless-ed Lord, I will make a fair proc-ess-sion for you, O bless-ed Lord, I will make a fair proc-ess-sion for you, O bless-ed Lord, I will
praise you with waving of palms,
for the mother of God,
I will

praise you with waving of palms,
for the mother of God,
I will

praise you with waving of palms,
for the mother of God,
I will

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,

Lord, O Se - nor, O Se

praise you with waving of palms,
for the mother of God,
I will

praise you with waving of palms,
for the mother of God,
I will

praise you with waving of palms,
for the mother of God,
I will

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
Lord, O Lord,

praise you with waving of palms.

Al-le-lu-ia, al-le-lu-ia,

praise you with waving of palms.

praise you with waving of palms.

Al-le-lu-ia, al-le-lu-ia,

Accept them, I implore you.

Al-le-lu-ia, al-le-lu-ia,

It is Is it

Al-le-lu-ia, al-le-lu-ia,
a tempo

make a fair procession for you, O blessed Lord, Alle

make a fair procession for you, O blessed Lord, Alle

make a fair procession for you, O blessed Lord, Alle

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

50

O Se

lu - ia, al - le - lu - ia, I will Mas eu

lu - ia, al - le - lu - ia, I will Mas eu

lu - ia, al - le - lu - ia, I will Mas eu

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia,
Dance and sing your praises!

Al le lu ia, al le lu ia, al le lu ia,

Cymbals and the sounding harp I do not have.

Al le lu ia, al le lu ia, But I'll mas eu

Al le lu ia, al le lu ia, But I'll mas eu

Ad. lib.

Al le lu ia,
a tempo

make a fair procession for you, O blessed Lord, Alle
vou fazer uma processão para você, Al
eluia, al-le-lu-jah

O Se-
luia, al-le-lu-ia, I will
Mas eu

luia, al-le-lu-ia, I will
Mas eu

luia, al-le-lu-ia, I will
Mas eu

al-le-lu-jah, al-le-lu-jah

50

mf
Lord, O Lord, make a fair procession for you, O blessed Lord, Alle
vou fazer uma processo para você, Al- le

al-le-lu-ia, al-le-lu-ia,

al-le-lu-ia, al-le-lu-ia,
Lord, O Lord, make a fair procession for you, O blessed Lord, Alle

vou fazer uma proces is
sao para vo c, Alle

al le l via, al le l via,
al le l via, al le l via,

lu ia, alle l via, I will Mas eu

lu ia, alle l via, I will Mas eu

lu ia, alle l via, I will Mas eu

al le l via, al le l via,
al le l via,
make a fair procession for you, O blessed Lord, Alle

make a fair procession for you, O blessed Lord, Alle

make a fair procession for you, O blessed Lord, Alle

make a fair procession for you, O blessed Lord, Alle

Alle

Alle

Alle

Alle

Alle

Alle
Lord, 

nhor, 

make a fair procession for you, O blessed Lord, Alleluia, alleluia, alleluia, alleluia,
Lord, O Lord, you, O blessed Lord, Alleluia, Alleluia, Alleluia, Alleluia,

moltolento

Lord! O Lord! O Lord! O Lord! O Lord! O Lord! O Lord!
FOR MIXED VOICES

a cappella

Poems by

PAUL CLAUDEL

English Versions by

HELEN H. TORREY

OCTAVO
NUMBER

8901 Cantate de la Guerre. . . . . . . . . . . . 35
CANTATA OF WAR

8900 Cantate de la Paix. . . . . . . . . . . . 25
CANTATA OF PEACE

Les Deux Cités.
The Two Cities

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(Prices apply to U.S.A.)

G. SCHIRMER, INC.
NEW YORK
Cantate de la Paix
Cantata of Peace
For Full Chorus of Mixed Voices (Eight Parts)
a cappella

Paul Claudel*
English version by Helen H. Torrey

Darius Milhaud

Moderement animé

Pour-quoi les na-tions ont el-les fré-mi? et pour-
Oh, why do the na-tion tremble with fear, and to

Pour-quoi les na-tions ont el-les fré-mi? et pour-
Oh, why do the na-tion tremble with fear, and to

Pour-quoi les peu-ples ont ils for-mé de vains pro-jets?
what vain pur-pose do they de-vise their i-dle schemes?

Pour-quoi les peu-ples ont ils for-mé de vains pro-jets?
what vain pur-pose do they de-vise their i-dle schemes?

É-cou-te moi, mon peu-ple, et in-cli-ne la
course to me, my peo-ple, hear the mes-sage I

É-cou-te moi, mon peu-ple,
course to me, my peo-ple,

É-cou-te moi, mon peu-ple,
course to me, my peo-ple,

É-cou-te moi, mon peu-ple,
course to me, my peo-ple,

É-cou-te moi, mon peu-ple,
course to me, my peo-ple,

É-cou-te moi, mon peu-ple,
course to me, my peo-ple,

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course to me, my peo-ple,

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course to me, my peo-ple,

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É-cou-te moi, mon peu-ple,
course to me, my peo-ple,

É-cou-te moi, mon peu-ple,
course to me, my peo-ple,
car c'est moi qui ai fabriqué l'aurore et le soleil!

I am He who alone created dawn and the great sun!

cœur,
me.

Ah!

Ah!

Oh que si tu les connaissais, je dis ces choses en

Though my words fell on deafened ears, I sought to lead you at

Ah!

Ah!

toï qui mènent à la paix!

last in-to the ways of peace!

Had but your un-ru-ly hearts giv-en

Ah!

Ah!

tif, ah, ta paix aurait été comme un fleuve et ta jus-

heed, ah, your peace would then have been as a river, while justice

tif, ah, ta paix, ta paix,

heed, ah, your peace, your peace,

tice aurait débordé comme la mer!

overflowed all the earth, like to the sea!

Peace as a stream of living

Ah!

Ah!

Ah!

Ah!
cœur désirait, j'ai été faite comme quelqu'un qui
trouve la paix.

trouvez in peace. Tutti

Seigneur, il y a deux nations dans mon
ventre, Il y a deux peuples dans mon sein, l'un contre

l'autre divisés! Mais Moi, Moi, ne

suis-je pas celui qui fait de deux choses une
truth, is it not I that makes of two sep'rate things one

qui fait de deux choses une
that makes of two sep'rate things one
Pourquoi les nations ont-elles frémi?

To what vain purpose do they devise their idle schemes?

Ahl Ahl
au-tres à gauche ont mor-du, et ils ne sont pas rem-plis.
others did eat on their left, yet are they not sat-is-fied.

Ah!

Ils ont dé-vo-ré la chair de leur pro-pre bras,
yea, then did they eat the flesh each one of his arm,

Ah!

Ma-nas-sé contre Ephraïm, then Manas-séh fell on Ephraïm, yea, broth-er with broth-er strove,

Ah!

39949
Et tous ensemble contre Juda.

Solo

Ah ah ah

Tutti

Mais c'est Moi

qui ai fabriqué l'aurore et le Soleil.

Solo

Car le royaume de

I say the kingdom of

pp

mm
Dieu n'est pas de manger et de boire,
God is not of eating and of drinking,

Mais la justice,
But one of justice

Et cette joie qui est dans l'Esprit
And of that joy we call the Holy

et la Paix,
and peace,

Et moi qui ne faisais que parler,
And I, who till now did not speak,

Me voici!
I am come!
Voi ci que je descendrai sur le peuple comme un
Tutti

Behold, now shall I descend on the people as a
Tutti

Ah!
Ah!

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Ah!

Ah!
Ah!
de l'A-bî-mé!  Hell can of-fer!

All deeds of vi-o-lence and all plun-der,

Tou-te vio-lence et tou-te ra-pi-ne,

Hell can offer! All deeds of violence and all plunder,

et le vê-te-ment mé-lé de sang,

yea, the slain one's gar-ment rolled in blood,

et le vê-te-ment mé-lé de sang,

yea, the slain one's garment rolled in blood,

feu, il se-ra l'a-li-ment de la flam-me.

fire, all shall be fuel for its burn-ing.

feu, il se-ra l'a-li-ment de la flam-me.

fire, all shall be fuel for its burn-ing.
Le Lion mangerá côte à côte avec l'agneau.

Yea, the Lion shall eat with the Lamb, each side by side.

Il mangerá de la paille comme un boeuf.

He shall eat only of straw, like to the ox.

J'ai effacé

I have annulled this compact, that which hath been made 'twixt thee and
Tutti

Car c'est Moi qui suis le fleuve

(p)

Ah!

et c'est moi qui remplis tous les sens comme l'Euphrate!

(p)

Ah!

a-fin que vous buviez et que vous mangiez et que dans votre

Ah!

All this that ye may drink and that ye may eat and that in ev'-ry

Ah!

Ah!

Ah!
I fl
coeur il y ait affluence de tous les biens!

Ah!

Ah!

Car c'est Moi qui suis le fleuve
eur,

Car c'est Moi qui suis le fleuve
er,

Car c'est Moi qui suis le fleuve
er,

et Moi qui suis le flot qui se gon
er,
fle, et Moi, c'est Moi, qui suis l'Océan qui monte et qui, surging ocean, I that, I qui that
flot qui se gonfle, et Moi, qui suis l'Océan qui monte et qui, surging ocean, I that, I qui that
par-dessus toutes choses

Ralentir

make all things a-kin and give to them their own true place!

et son niveau!

give all things their true place!

Paris, Mai 1907
For a cappella choruses of mixed voices, unless otherwise stated. Four parts, unless indicated by a numeral such as [7]. Languages of text are shown by small letters; e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only.

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<td>[Women, 4]</td>
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<td>Benedixisti Domine (Thou gavest Thy blessing)</td>
<td>[Women, 4]</td>
<td>.</td>
<td>.12</td>
</tr>
<tr>
<td>9316</td>
<td>ORLANDE DE LASSUS</td>
<td>Sauter, danser (O to leap and dance)</td>
<td>[Women, 4]</td>
<td>.</td>
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G. SCHIRMER, Inc. NEW YORK
SIX CHANSONS
On Original French Poems
for four-part chorus of mixed voices

Music by PAUL HINDEMITH

Poems by Rainer Maria Rilke

La Biche (The Doe)
Un Cygne (A Swan)
Puisque tout passe
   (Since all is passing)
Printemps (Springtime)
En Hiver (In Winter)
Verger (Orchard)

En Hiver (In Winter)
Edition Schott 10458,

SCHOTT & CO., LTD., 48 Great Marlborough Street, London, W.1
Printed in England
V. In Winter
En Hiver
For Four-Part Chorus of Mixed Voices
Unaccompanied

Rainer Maria Rilke
English version by
Elaine de Sinçay

Paul Hindemith

Pesante (\( \text{d}=60 \))

Soprano

With the winter, Death, grisly guest
Through the doorway steals in
En hiver, la mort meurtrière entre dans les maisons;

Alto

With the winter, Death, grisly guest
Through the doorway steals in
En hiver, la mort meurtrière entre dans les maisons;

Tenor

With the winter, Death, grisly guest
Through the doorway steals in
En hiver, la mort meurtrière entre dans les maisons;

Bass

With the winter, Death, grisly guest
Through the doorway steals in
En hiver, la mort meurtrière entre dans les maisons;

Pesante (\( \text{d}=60 \))

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Both the young and the old to quest, And he el-le cher che la soeur, le père, et leur

Both the young and the old to quest, And he el-le cher che la soeur, le père, et leur

Both the young and the old to quest, And he el-le cher che la soeur, le père, et leur

Both the young and the old to quest, And he el-le cher che la soeur, le père, et leur

Both the young and the old to quest, And he el-le cher che la soeur, le père, et leur

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Both the young and the old to quest, And he el-le cher che la soeur, le père, et leur

Both the young and the old to quest, And he el-le cher che la soeur, le père, et leur

But when the Spring's spades are joue du violon. Mais quand la terre re-

But when the Spring's spades are joue du violon. Mais quand la terre re-

But when the Spring's spades are joue du violon. Mais quand la terre re-

But when the Spring's spades are joue du violon. Mais quand la terre re-

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But when the Spring's spades are joue du violon. Mais quand la terre re-

A.S. 19432, V
beating Frozen earth beneath blue sky, Then Death his way
mu-e, sous la bêche du printemps, la mort court dans
beating Frozen earth beneath blue sky, Then Death his way
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mu-e, sous la bêche du printemps, la mort court
beating Frozen earth beneath blue sky, Then Death his way
mu-e, sous la bêche du printemps, la mort court
beating Frozen earth beneath blue sky, Then Death his way
mu-e, sous la bêche du printemps, la mort court
beating Frozen earth beneath blue sky, Then Death his way
mu-e, sous la bêche du printemps, la mort court
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mu-e, sous la bêche du printemps, la mort court
beating Frozen earth beneath blue sky, Then Death his way
mu-e, sous la bêche du printemps, la mort court
beating Frozen earth beneath blue sky, Then Death his way
mu-e, sous la bêche du printemps, la mort court
beatin
Freedom, Toleration
(THE OPEN AIR I SING)
Poem by WALT WHITMAN

FOR MIXED VOICES (S. A. T. B.)
(A Cappella)

Musical Setting by Roy Harris

Library
Central Washington College of Educaion
Ellensburg, Washington

Price 20 cents
Dedicated to Archie Jones

Freedom, Toleration
( THE OPEN AIR I SING )

Poem by
WALT WHITMAN

Musical setting by
ROY HARRIS

Soprano
Alto
Tenor
Bass

The open air I sing, Freedom,
tolerance, The common day and night, the common earth

and waters, Your farm, your work, trade, occupation,
The democratic wisdom underneath like solid

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Tempo Giusto

Soprano

Alto

Tenor

Bass

Piano for rehearsal only

The open air I sing,

Free sing,

The open air I sing,

The open air I sing,
Freedom, toleration, toleration, toleration,
Freedom, toleration, toleration, toleration,
Freedom, toleration, toleration, The common
Freedom, toleration, toleration, The common
The democratic wisdom beneath, like solid ground.
The open ground for all.

I sing, Freedom, tolerance, The
common day and night, the common earth and wa-
com - mon day and night, The com - mon earth and wa
com - mon day and night, The com - mon earth and wa
common day and night, The common earth and wa
com - mon day and night, The com - mon earth and wa
com - mon day and night, The com - mon earth and wa
com - mon day and night, The com - mon earth and wa

Farm, your work, trade, oc - cu - pa - tion, The democratic
Farm, your work, trade, oc - cu - pa - tion, The democratic
Farm, your work, trade, oc - cu - pa - tion, The democratic
Farm, your work, trade, oc - cu - pa - tion, The democratic
Farm, your work, trade, oc - cu - pa - tion, The democratic
Farm, your work, trade, oc - cu - pa - tion, The democratic
Farm, your work, trade, oc - cu - pa - tion, The democratic
wisdom under-neath, like sol-id ground for all.

The

wisdom under-neath, like sol-id ground for all.

The

wisdom under-neath, like sol-id ground for all.

The

wisdom under-neath, like sol-id ground for all.

The

dem-o-cratic wis-dom, like sol-id ground for all.

The

dem-o-cratic wis-dom, like sol-id ground for all.

The

dem-o-cratic wis-dom, like sol-id ground for all.

The

dem-o-cratic wis-dom, like sol-id ground for all.

The

Slower

Slo-wer P.

The

P.

The

P.

The
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MILLS MUSIC, INC. 1619 Broadway, New York 19, N. Y.

CH 100
THE PRISONER
from
Four Hungarian Folksongs

Music by
BELA BARTOK
The Prisoner

Parlando, rubato \( \frac{1}{4} = \frac{10}{8} \)

\begin{align*}
\text{SOPRANO I} & \quad \text{High stands the cedar tree,} \\
& \quad \text{Steht ein Zypressenbaum} \\
\text{SOPRANO II} & \quad \text{Ah!} \\
& \quad \text{Ach!} \\
\text{ALTO I} & \quad \text{High stands the cedar tree,} \\
& \quad \text{Steht ein Zypressenbaum} \\
\text{PIANO (for rehearsal only)} & \quad \text{Withered boughs wide spreading.} \\
& \quad \text{hoch im Wald, ganz allein.} \\
\end{align*}
Like the cedar,

*Ein-ge-ker-ker,*

Like

*Ein-ge-ker-

dar... tree,

*Ein-ge-ker-

TENOR I

High

*Dürr*

He

ach

s-

Ein sam,

darb auch

ich,

I too,

prisoned deep,

ein sam,

darb auch

ich,

I too,

prisoned deep,

ein sam,

darb auch

ich,

I too,

prisoned deep,

ein sam,

darb auch

ich,
I. II

fast
wi-ther.
tief
un-ten.

I. II unis

wide
spreading.
tief
un-ten.

I

Eight fet-ters night and day
Neun Ket-ten dich und schwer,

II

I have worn a-way heavy, heavy iron fet-ters,
lang schon, lang durch-weist. hab' ich neun so schwe-re Ket-ten,

I have worn, worn slowly....
hab' ich hier durch-ge-weist.

II

day... I... have worn heavy, heavy iron fet-ters,
lang durch-weist. hab' ich neun so schwe-re Ket-ten,

Ach,

Ah,

Auch die zehn-te.......

B. & H. 18007
Mother, my mother dear, 

Mother, lieb' Mut'ter mein,

Save me, seek

geh' hin' und

Save me, my mother, 

Mut'ter, lieb' Mut'ter mein,

Save me, my mother, 

Mut'ter, lieb' Mut'ter mein,

Long wearing,

Wird jetzt bald abreisen.

Feters.

Feters.

Feters.

Feters.

Heavy.

Heavy.

Heavy.

Heavy.

Feters.

Feters.

Feters.

Feters.

Grows thin.

Wasted with long wearing.

B. & H. 18007
Mother, speak then, Mother, only...

Mother dear, will it soon be granted?

Mother dear, Oh, my mother, Mother, only...

Mother, Oh, my mother, Mother, only

I can bring no.....

Ah! I can bring no.....

Speak then, I can bring no.....

Speak then! I can bring no.....

I can bring no.....

I can bring no.....

B. & H. 18007
comfort, you must suffer.

Nicht die Freiheit bring' ich, Arm-ster, du musst hängen!

No comfort, none, Death you must suffer!

Nicht Freiheit für dich, du musst hängen!

Yes, hanging... you then must suffer!

Nicht Freiheit wird dir, musst hängen!
"O, WOULD I WERE"

BY

ERNST KRENEK,

FROM

MODERN CANONS

EDITED BY

HERMAN REICHENBACH
21. Epigram  
upon Handel and Buononcini
For three voices

JOHN BYROM

Largo

Some say, compared to Buono-nci. That

ver, that he to Han-del Is scarce-ly

call this Diff-rence should be._ Twixt Tweed-le-

Myn-heer Handel's but a Nin-ny; Oth-ers a-

fit to hold a Can-dle: Strange-

dum and Tweed-le-dee!

22. Lines from "The Ancient Mariner"

SAMUEL TAYLOR COLERIDGE
For three voices

He pray-eth well, who lov-eth well Both man and bird and beast.

He pray-eth best, who lov-eth best All things both great and small; For the
dear God who lov-eth us, He made and lov-eth all.

MP. 85-35
23. O Would I Were
For four voices (with inversion and augmentation)

Anonymous

ERNST KRENEK
(born 1900)
Hamline University

Fairly slow and expressive

Would I Were

For four voices (with inversion and augmentation)

Anonymous

ERNST KRENEK
(born 1900)
Hamline University

Fairly slow and expressive

Would I Were
I am not: For where I am would I not be, And where I would be

And where I would be I can

where I am not: For where I am would I not be, And where I would be

I am not: For where I am would I not be, And where I would be

O would I were where I would be!

I am not. O would I were where

where I am would not be, And where I would be

I can

There would I be where I am not: For where

I would be! There would I be where I am not:

I not be, And where I would not be, O would I were where I would be!
am would I not be. And where I would be.

For where I am would I not be. And where I

There would I be where I am not: For where I

I cannot. O would I were where

would be I can not. O can not.

am would I not be. And where I would be

I would be! There would I be where I am not.

would I were where I would be! where I would be!

I were where I would be!

I can not. O would I were!

NB. The canon is in strict twelve-tone technique. The second half of the melody is the inversion of the series of the first half. The intervals are not controlled by tonality but arranged so as to create an expressive interplay of tensions and releases. E.K.

M.P. 85-35
God Has Gone Up With A Shout

Text by
RICHARD MAXWELL
(based on Psalm 47)

Music by
JOHN KLEIN

for
MIXED VOICES

25 cents
GOD HAS GONE UP WITH A SHOUT

Waring Choir Series (Mixed Voices, accompanied)

Text by RICHARD MAXWELL
(Based on Psalm 47)

Music by JOHN KLEIN

Moderately fast; with great spirit

God has gone up with a shout;

Sw. Trumpets

ORGAN

ff

Ped.

SOPRANO

ff

Gah-dah-zgah-nuh-pwi-thuh shah-

(1)

(8)

(9)

ALTO

ff

Gah-dah-zgah-nuh-pwi-thuh shah-

Tenor

ff

Gah-dah-zgah-nuh-pwi-thuh shah-

BASS

ff

Gah-dah-zgah-nuh-pwi-thuh shah-

* Director should distribute the voices as required for even 6-part balance.

** Tone Syllables. A pamphlet explaining the use of Tone Syllables as a choral enunciation aid may be obtained without charge from the publisher.
God has gone up with a shout; The

Lord with the sound of a trumpet!

God Has Gone etc. - 10 S. A. T. B.
God Has Gone etc. - 10 S.A.T.B.
God has gone up with a shout; The
Lord with the sound of a *trumpet!*

Lord with the sound of a *trumpet!*

Lord with the sound of a *trumpet!*

Lord with the sound of a *trumpet!*

Lord with the sound of a *trumpet!*

**D** Broadly

Righteousness endur-eth for- ev-er,

And

Rah-icuhns neh-sheh-ndio- rhe-thfo- rhe-vuh-

(D)

Righteousness endur-eth for- ev-er,

And

Rah-icuhns neh-sheh-ndio- rhe-thfo- rhe-vuh-

(D)

Righteousness endur-eth for- ev-er,

And

Rah-icuhns neh-sheh-ndio- rhe-thfo- rhe-vuh-

* Dotted slur means no breath here.

God Has Gone etc. - 10 S. A. T. B.
love overcometh all things.  

Be-

love overcometh all things.  

Be-

love overcometh all things.  

Be-

God Has Gone etc. - 10 S. A. T. B.
God Has Gone etc. - 10 S.A.T.B.
BARITONE SOLO (or Semi Chorus)

To save us from our sins

Close to "mm" gradually, imperceptibly.
our Lord Him-self a-based;
And clad in mort-
Al flesh all human woes He faced.
He lived by faith and
love, He died our souls to save; Then conquered death to
prove our life beyond the grave.
ANTHEMS FOR MIXED VOICES
from the Waring Choir Series

ALL PEOPLE THAT ON EARTH DO DWELL ........................................ Robinson
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COME TO ME, ALL YE THAT LABOUR ....................................... Roff
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EVENING HYMN ................................................................. Lockwood
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HE SHALL COME DOWN LIKE RAIN ........................................ McCormick
HIS COMING IN GLORY ........................................................ Bach-Simeone
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JESUS IS RIS’N FROM THE DEAD (Easter) ................................. Ringwald
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LET ALL THE NATIONS PRAISE THE LORD .............................. Leisring-Hoggard
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LORD GOD OF ABRAHAM ..................................................... Mendelssohn-Willhoite
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MAKE A JOYFUL NOISE .......................................................... Simeone
MORNING SONG ................................................................. Brahms-Cunkle
O LORD, THE MEASURE OF OUR PRAYERS ............................... Lockwood
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PATRIOT HYMN: 1775 .......................................................... Law-Ringwald
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WHEN CHRIST ROSE (Easter) ................................................... Hyde

Shawnee Press inc.  DELAWARE WATER GAP • PENNSYLVANIA
O For A Shout Of Sacred Joy
for Mixed Voices and Organ

Text from an American colonial hymn
Duration: 4 minutes

ALAN HOVHANESS, Op. 161
Peters Edition No. 6148

for a shout of

sacred joy, to God the sov'r-eign

sacred joy, to God the sov'r-eign

sacred joy, to God the sov'r-eign
king! Let ev'ry land their tongues employ, and

king! Let ev'ry land their tongues employ, and

king! Let ev'ry land their tongues employ, and

king! Let ev'ry land their tongues employ, and

hymns of triumph sing. Jesus our God as-
hymns of triumph sing. Jesus our God as-
hymns of triumph sing. Jesus our God as-
hymns of triumph sing. Jesus our God as-

Peters Edition No. 6148
joyful sound,
with trumpets joyful,
with trumpets joyful,
with trumpets joyful,
with trumpets joyful,
joyful sound.
joyful sound.
joyful sound.
joyful sound.
From the Motet VI:
Praise the Lord, All Ye Nations

JOHANN SEBASTIAN BACH
Edited by WALTER E. BUSZIN
Continuo Realization by FRITZ OBERDOERFFER

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Benjamin Britten

Hymn to Saint Peter

for mixed voice choir

with treble solo, (or semi-chorus) and organ

Boosey and Hawkes
Hymn to Saint Peter

Words from the Gradual
of the Feast of St. Peter and St. Paul

Music by
BENJAMIN BRITTEN

Written for the Quincentenary of St. Peter Muncroft, Norwich. 1955

SOPRANO

(d=66) firmly and sustained

ALTO

Thou shalt make them Prin-ces o-ver all the earth,

f irmly and sustained

TENOR

Thou shalt make them Prin-ces o-ver all the earth,

f irmly and sustained

BASS

Thou shalt make them Prin-ces o-ver all the earth,

f irmly and sustained

Stately

Ped.
Thou shalt make them Princes, Princes over all the

marked

earth: They shall remember thy name, remember thy

marked

earth: They shall remember thy name, remember thy

marked

earth: They shall remember thy name, remember thy

marked

earth: They shall remember thy name, remember thy

marked

B. & H. 18138
Thou shalt make them Princes.
Quickly and lightly ($d=112$)

In stead of thy fa thers, Sons are born to thee: ....

Sons are born to thee: ....

In stead of thy fa thers, Sons are
In stead of thy fa thers, Sons...... are born to thee:

In stead of thy fa thers, Sons...... are born to thee:

Sons ......... are born to thee:

fa thers, Sons ......... are born to thee:

In stead of thy fa thers, Sons...... are
In stead of thy fathers, Sons ...... are born to thee:

Sons ...... are born to thee:

In stead of thy fathers, Sons ........ are
Instead of thy fathers, Sons are born to thee:

dim.

Instead of thy fathers, Sons are born to thee:

B. & H. 18138
Instead of thy thee: Sons are born to

born to thee: Sons are

As at first fathers,

fathers,

As at first born to thee:

As at first
Therefore shall the people praise thee,
shall the people praise thee,
shall the people praise thee,
shall the people praise thee,
Al-le-lu-ia, Al-le-lu-ia.

TREBLE SOLO (or semi-chorus)

freely

Tu es Pe-

 PPP (very sweetly)

(without Ped.)
Thou art Peter, Thou... art Peter.

Et super hanc pe...

And upon this rock,.... upon this rock

And upon this rock,.... upon this rock

And upon this rock,.... upon this rock

And upon this rock,.... upon this rock

B. & H. 18138
I will build, will build,
I will build, will build,
I will build, will build,
I will build, will build,

I will build my church.
I will build my church.
I will build my church.
I will build my church.

B. & H. 18138
STOMP YOUR FOOT
from "The Tender Land", arranged for mixed voices with piano duet accompaniment

Words by HORACE EVERETT
Music by AARON COPLAND

Boosey & Hawkes
STOMP YOUR FOOT!
Choral Square Dance from "The Tender Land"

Words by
HORACE EVERETT

Music by
AARON COPLAND

Three Bass Voices

One Bass Voice

Stomp your foot up-on the floor. Throw the windows open.

* exaggerate the crescendo each time

Three Tenors

Take a breath of fresh June air, and dance around the room, And

Three Basses

Take a breath of fresh June air, and dance around the room, And

All Tenors

In vigorous square dance tempo (1:112-116)

dance around the room.

All Basses

dance around the room.

(exaggerate all accented notes)

Piano (II)

N.B. Also available with orchestral accompaniment: 2.2.2.2 - 2.2.2.0 - perc., piano (ad lib.), str.

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Printed in U.S.A.
Stomp your foot up - on the floor.

Throw the windows open. Take a breath of fresh June air, and

B.R. Oct. 6019
dance a-round the room, and dance a-round the room.

dance a-round the room, and dance a-round the room.

(exaggerate all accented notes)
night is warm, the music's here, and

night is warm, the music's here, and

here's my home.

here's my home.
\[ \text{phrases} \]

\[ \text{phrases} \]

\[ \text{phrases} \]

\[ \text{phrases} \]

\[ \text{phrases} \]
Men must labor to be happy, Flowing fields and planting rows. But ladies love a
life that's easy, churning butter, milking cows.

Churning butter, milking cows, gathering eggs,
Soprano

Alto

Tenor

Bass

mending, cooking, cleaning, ironing, Raising families.

feeding sows,

Raising families, families.

B.M. Oct. 5019
Tenor

Bass

Ladies love their fine a-

muse-ment, putting patch-es in a quilt, But
men prefer to bend their shoulder to something

that will stand when built.

Dancing ladies, making matches,
Soprano

Singing snatch-es, \(mf\)

Alto

Playing games,

Romp-ing, frisk-ing, wink-ing, whist-ling,

Sva

Raising fam-i-lies.

Sva

Raising fam-i-lies, fam-i-lies.

Sva

Non legato
Stomp your foot up - on the floor, Throw the windows open

Stomp your foot up - on the floor, Throw the windows open
Take a breath of fresh June air and dance a-round the room, And

dance a-round the room.

The
dance a-round the room.

The
The air is free, the night is warm, the air is free, the night is warm, the

music's here, and here's my home.

music's here, and here's my home.
Stomp your foot up - on the floor,

Stomp your foot up - on the floor,

Throw the windows

Throw the windows o - pen, and dance a-round the room, And

o - pen, Take a breath of fresh June air, and dance a-round the

B.M. Oct. 5019
dance a-round and dance a-round the room.

And dance a-round the room.

Stomp your foot. Stomp your foot. Stomp your foot.

Stomp your foot. Stomp your foot. Stomp your foot.
Take a breath of fresh June air, and dance a-round the room, and open, Take a breath of fresh June air, and dance a-round and
dance around the room, dance a-round and round and round, and
dance a-round and round the room, dance a-round and round and round, and
dance around the room.
dance around the room.

B.M. Oct. 5019
S. A. T. B.

SECULAR

FOSTER: Oh Susanna (Arr. Frangkiser)
Old Black Joe (Arr. Frangkiser)

GIBBS: Keith of Ravelston

GILL: A Manx Wedding (Arr. Strickling)

GLADWIN: Calling for You

GRETCHANINOFF: Litany of Supplication
(from "Liturgia Domestica")

GRIMSHAW: Songs My Mother Sang

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Song of the Aran Fisherfolk

HANDEL: Doctor Foster (Arr. Hughes)

HARRISON: In the Twilight

HEAD: Ships of Arcady

HOWELLS: Shadows, The

HUGHES: Chill of the Eve
Wound Me Not

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Lynbrook, N. Y.
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| (S. A. T. B. - A Cappella) | .............................................. |
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| (S. A. T. B. with Soprano Solo and Piano Acc.) | .............................................. |
| CM6534 | WILLIAM BERGSM | Let True Love Among Us Be
| (Two-part Chorus of Mixed, Men's, or Women's Voices and Piano Acc.) | .............................................. |
| CM6287 | NORMAN DELLO JOIO | Madrigal
| (S. A. T. B. with Piano Acc.) | .............................................. |
| CM6299 | NORMAN DELLO JOIO | A Fable
| (S. A. T. B. with Tenor Solo and Piano Acc.) | .............................................. |
| CM6655 | NORMAN DELLO JOIO | The Bluebird
| (S. A. T. B. with Piano Acc.) | .............................................. |
| CM1710 | VLADIMIR DUKELSKY | Moulin-Rouge
| (S. A. T. B. [divided] with Soprano Solo and Piano Acc.) | .............................................. |
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| (S. A. T. B. - A Cappella) | .............................................. |
| CM6416 | PETER MENNIN | Crossing the Han River
| (S. A. T. B. - A Cappella) | .............................................. |
| CM6417 | PETER MENNIN | In the Quiet Night
| (S. A. T. B. - A Cappella) | .............................................. |
| CM6418 | PETER MENNIN | The Gold Threaded Robe
| (S. A. T. B. - A Cappella) | .............................................. |
The Bluebird
For Chorus of Mixed Voices with Piano

Poem by Joseph Machlis

Soprano

Alto

Tenor

Bass

Andante grazioso (d = \( \frac{4}{4} \))

Music by Norman Dello Joio

SOPRANOS AND ALTOS

Bluebird who flies thru the wood, Singing a song so strange and wild, Teach me your wisdom, teach me to know all that you

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Duration 4 min. 58 sec.
I know. How shall I tell my love my love? la, la, la, la.

Oh, blue-bird who sings of my love.

Young man so plaintive, so sad, Now will I teach you how to

mf cantabile

Young man so plaintive, so sad, Now will I teach you how to

mf legato
love. Shall you not take her into your arms, into your love. Shall you not take her into your arms, into your

arms?

Then must you whisper of your love, la, la, la, la,

arms?

Then must you whisper of your love, la, la, la, la,

la, Ah, Young man so sad, so sad.

la, Ah, Young man so sad, so sad.
SOPRANOS

Oh, my sweet maid so fair, la, la, la, la,

ALTOS

Hear while I tell of my true love.

TENORS

Oh, my sweet maid so fair, la, la, la, la,

BASSES

Hear while I tell of my true love.

With-in your garden grows a love.

cantabile

mf
tree, grows a tree,
Now I would
tree, grows a tree,
Now I would
tree, grows a tree,
Now I would
tree, grows a tree,
la, la
Now I would
taste, taste of its fruit,
la, la, la, la, la, la,
Oh,
taste, taste of its fruit,
la, la, la, la, la, la,
Oh,
taste, taste of its fruit,
la, la, la, la, la, la,
Oh,
taste, taste of its fruit,
la, la, la, la, la, la,
Oh,
My sweet maid so fair, so fair.

Young man so plain-tive, so sad, so sad,

leggero p

la, la, la, la, la, la, la, le,
leggero p

I will not give you the fruit of my tree, my

I will not give you the fruit of my tree, my

la, la, la, la,

Bring me the sun, the sun and the

Bring me the sun, the sun and the

la, la, la, la,

Bring me the sun, the sun and the

la, la, la, la,

Bring me the sun, the sun and the
moon, One in each hand, la, la, le,

moon, One in each hand, la, la, la, la,

moon, One in each hand, la, la, la, le,

Then may you taste the fruit of my

la, la, la, la, Then may you taste the fruit of my

la, la, la, la, Then may you taste the fruit of my

la, la, la, Then may you taste the fruit of my
Blue-bird who flies through the wood, the wood, Did you not see him?

Blue-bird who flies through the wood, Did you not see him?

Oh, blue-bird who flies through the wood, Did you not see him?
hand. But this was something no one could do, hand. But this was something no one could do, hand. But this was something no one could do.

But this was something no one could do, hand. But this was something no one could do, hand. But this was something no one could do.

But this was something no one could do, hand. But this was something no one could do, hand. But this was something no one could do.

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But this was something no one could do, hand. But this was something no one could do, hand. But this was something no one could do.

But this was something no one could do, hand. But this was something no one could do, hand. But this was something no one could do.
do,

Full well she knew he'd never, never

p rall.

Full well she knew he'd never, never

blue-bird.

blue-bird.

blue-bird.

blue-bird.
Choruses for Mixed Voices

A Cappella

CM

4703  The Ringing of the Bells (SSATBB)
      Ludwig Senfl

4704  Innsbruck, I now must leave thee (SATB)
      Heinrich Isaac

4705  A Galliard (SATB)
      Johann Staden

4722  Student Song (SSATB)
      Johann Hermann Schein

638   God comes from His Heaven today
      (SSATBB) Johann Hermann Schein

6244  In Sorrow Now I Cry to Thee (SATB)
      Arnold von Bruck

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ROGER SESSIONS

Soprano
Allegro (\( \text{J} = 72 \))

Alto
Tenor
Bass

Piano 4 hands or 2 Pianos*

I

II

* Orchestration, score and parts are available on rental from the publishers.

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No more doubting,

No more doubting,

No more doubting,

No more doubting,

Turn from lands retrospective recording proofs of the
past from the singers that sing the trailing glories of the past from the singers that sing the trailing glories of the

past from the singers that sing the trailing glories of the

past from the singers that sing the trailing glories of the

past from the singers that sing the trailing glories of the

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past from the singers that sing the trailing glories of the

past from the singers that sing the trailing glories of the

past from the singers that sing the trailing glories of the

past from the singers that sing the trailing glories of the
Turn to the world, the triumphs reserved and to come give up that backward world

*) Press down and hold keys silently
A tempo

Leave to the singers of hitherto

ward world

ward world

a tempo

p subito

a tempo

p subito

poco animando

give them the trailing past;
give them the trailing past;
give them the trailing past;
give them the trailing past;

poco animando

poco animando

poco animando

poco animando
But what remains, re-

But what remains, re-

But what remains, re-

But what remains, re-

But what remains, re-

But what remains, re-

mains for singers for you wars to come are for you

mains for singers for you wars to come are for you

mains for singers for you wars to come are for you

mains for singers for you wars to come are for you

mains for singers for you wars to come are for you

12994-10
Lo, how the wars of the past have always in
ured to you and the wars of the present also in-ure.

always in-ured to you wars of the present also in-ure.

pered to you and the wars of the present also in-ure.

poco calando

poco calando
Tempo I (L. 76)

turn, and be not a-larm'd O Liber-tad

Turn your un- dy-ing

face to where the future, greater than all the past is

Turn your un- dy-ing

face to where the future, greater than all the past is

Tempo I (L. 76)

face to where the future, greater than all the past is

Turn your un- dy-ing

face to where the future, greater than all the past is

face to where the future, greater than all the past is

Turn your un- dy-ing
swiftly, surely preparing for you.

swiftly, surely preparing for you.

swiftly, surely preparing for you.

swiftly, surely preparing for you.
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