

2021

## James MacMillan's Miserere: History, Compositional Elements, and A Conductor's Guide

Ryan A. Keeling

West Virginia University, rakeeling@mix.wvu.edu

Follow this and additional works at: <https://researchrepository.wvu.edu/etd>



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Keeling, Ryan A., "James MacMillan's Miserere: History, Compositional Elements, and A Conductor's Guide" (2021). *Graduate Theses, Dissertations, and Problem Reports*. 8064.

<https://researchrepository.wvu.edu/etd/8064>

This Dissertation is protected by copyright and/or related rights. It has been brought to you by the The Research Repository @ WVU with permission from the rights-holder(s). You are free to use this Dissertation in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you must obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This Dissertation has been accepted for inclusion in WVU Graduate Theses, Dissertations, and Problem Reports collection by an authorized administrator of The Research Repository @ WVU. For more information, please contact [researchrepository@mail.wvu.edu](mailto:researchrepository@mail.wvu.edu).

2021

## **James MacMillan's Miserere: History, Compositional Elements, and A Conductor's Guide**

Ryan A. Keeling

Follow this and additional works at: <https://researchrepository.wvu.edu/etd>



Part of the [Music Performance Commons](#)

---

**James MacMillan's *Miserere*: History, Compositional Elements, and A Conductor's Guide**

**Ryan Keeling**

A Doctoral Research Project submitted to the

**College of Creative Arts  
At  
West Virginia University**

In partial fulfillment of the requirements for the degree of

**Doctor of Musical Arts  
In  
Conducting**

**Kym Scott, DMA, Chair, Research Advisor  
John Hendricks, MM  
Cynthia Anderson, MM  
Beth Royall, MLIS, MM**

**School of Music  
Morgantown, West Virginia  
2021**

**Keywords:** James MacMillan, *Miserere*, Conducting, Choral Rehearsal  
**Copyright 2021** Ryan Keeling

## ABSTRACT

### **James MacMillan's *Miserere*: History, Compositional Elements, and A Conductor's Guide**

**Ryan Keeling**

Scottish composer James MacMillan, born in 1959, composed choral music throughout his life but initially rose to prominence as a composer of instrumental works in the early 1990s. In the first decade of the 2000s primarily with *The Strathclyde Motets* MacMillan solidified his position as a preeminent composer in both choral and instrumental genres with international notoriety.

MacMillan's Roman Catholic upbringing and continuing faith have had a profound effect on his compositional style which is evident in both his instrumental and choral works. His skill in text-setting coupled with his deep faith provide a rich foundation for choral composition.

This project provides contextualizing research on the subjects of MacMillan's life, musical training, and religion as part of a methodology to begin study for performance of his 2009 *Miserere*. Further research concentrates on the *Miserere* text and its history. The concluding chapters focus on analysis and teaching, conducting, and rehearsal techniques appropriate for preparing both the conductor and the choir.

## **Acknowledgements**

First and most importantly, I am forever indebted to Jenna for her unerring support, help, and love. Without her this project and so many other good things would have been impossible. To my parents, for their invaluable help and support I am forever appreciative. And to my children, for whom I endeavor every day to be an example. I would also like to express my appreciation to my committee, Dr. Scott, and Professors Anderson, Hendricks, and Royall who have stuck with me for far longer than I deserve.

**Table of Contents**

<b>Title Page</b>	<b>i</b>
<b>Abstract</b>	<b>ii</b>
<b>Acknowledgements</b>	<b>iii</b>
<b>List of Musical Examples</b>	<b>v</b>
<b>Chapter 1. James MacMillan's Life, Background, and Musical Training</b>	<b>1</b>
<b>Chapter 2. Important Works and <i>Miserere</i> in Context</b>	<b>8</b>
<b>Chapter 3. Miserere Text, Translation, and History</b>	<b>15</b>
<b>Chapter 4. Form and Analysis</b>	<b>21</b>
<b>Chapter 5. Challenges and Solutions</b>	<b>32</b>
<b>Chapter 6. Conclusions</b>	<b>42</b>
<b>Appendix 1. Miserere Pronunciation, Diction, and IPA</b>	<b>44</b>
<b>Appendix 2. Rehearsal Materials</b>	<b>46</b>
<b>Appendix 3. Survey of Published Choral Works by James MacMillan</b>	<b>49</b>
<b>Bibliography</b>	<b>58</b>

## List of Musical Examples

### Examples

Example 1.1	James MacMillan, <i>Miserere</i> . Mm. 6-11.	4
Example 1.2	James MacMillan, <i>Factus Est Repente</i> . Mm. 1-2.	5
Example 2.1	James MacMillan, <i>Data Est Mihi Omnis Potestas</i> . Mm. 17-18.	11
Example 2.2	James MacMillan, <i>Pascha Nostrum Immolatus Est</i> . Mm. 29-31.	12
Example 2.3	James MacMillan, <i>Miserere</i> . Mm. 45-48.	12
Example 2.4	James MacMillan, <i>Miserere</i> . Mm. 97-98.	13
Example 2.5	James MacMillan, <i>Mass, Alleluia</i> . M. 9.	14
Example 4.1	James MacMillan, <i>Miserere</i> . Mm. 41-42.	22
Example 4.2	James MacMillan, <i>Miserere</i> . Mm. 68-71.	23
Example 4.3	James MacMillan, <i>Miserere</i> . Mm. 64-67.	23
Example 4.4	James MacMillan, <i>Miserere</i> . Mm. 80-83.	24
Example 4.5	James MacMillan, <i>Miserere</i> . Mm. 95-97.	25
Example 4.6	James MacMillan, <i>Miserere</i> . Mm. 1-2, 105-106.	26
Example 4.7	James MacMillan, <i>Miserere</i> . Mm. 138-141.	26
Example 4.8	James MacMillan, <i>Miserere</i> . Mm. 142-143.	27
Example 4.9	James MacMillan, <i>Miserere</i> . Mm. 146-147.	27
Example 4.10	James MacMillan, <i>Miserere</i> . M. 150.	28
Example 4.11	James MacMillan, <i>Miserere</i> . Mm. 155-156.	29
Example 4.12	James MacMillan, <i>Miserere</i> . Mm. 161-162.	29
Example 4.13	James MacMillan, <i>Miserere</i> . Mm. 161-165.	30
Example 4.14	James MacMillan, <i>Miserere</i> . Mm. 181-185.	31

Example 5.1	James MacMillan, <i>Miserere</i> . Mm. 72-75.	32
Example 5.2	James MacMillan, <i>Miserere</i> . Mm. 120-124.	33
Example 5.3	James MacMillan, <i>Miserere</i> . Mm. 68-71.	34
Example 5.4	James MacMillan, <i>Miserere</i> . Mm. 45-48.	35
Example 5.5	James MacMillan, <i>Miserere</i> . Mm. 80-83.	35
Example 5.6	Methodology for five against three.	36
Example 5.7	Charles V. Stanford, <i>Double Chant in A-flat Major</i> .	37
Example 5.8	James MacMillan, <i>Miserere</i> . Mm. 97, 99.	37
Example 5.9	James MacMillan, <i>Miserere</i> . Mm. 97, 99.	38
Example 5.10	James MacMillan, <i>Miserere</i> . Mm. 138-149.	40
Example 5.11	James MacMillan, <i>Miserere</i> . Mm. 155-156.	41



## Chapter 1

### James MacMillan's Life, Background, and Musical Training

James MacMillan was born July 16, 1959 in Kilwinning, Ayrshire, Scotland and moved to Cumnock in 1963<sup>1</sup> where he lived until he finished school in 1977.<sup>2</sup> MacMillan's grandfather, George Loy, a lifelong coalminer and lover of music inspired him to become a musician.<sup>3</sup> While growing up in Ayrshire, MacMillan had opportunities to make music with relatives, friends and teachers<sup>4</sup> and to see and hear many performances of a broad range of repertoire. He recalls seeing amateur performances of Gilbert and Sullivan operetta, Handel oratorio, and those by "fabulous international musicians."<sup>5</sup>

Although MacMillan's early life was filled with music, it was also filled with a darker side due to the culture of violence in Cumnock. MacMillan recounts childhood stories of his horror as the other boys in town pulled the legs from frogs.<sup>6</sup> A particularly disturbing tale describes an injured lamb having fallen into a ditch and the bigger boys bringing their dogs to viciously attack and kill the lamb while they watched and celebrated.<sup>7</sup> MacMillan was in some ways protected from the violence around him by his parents. His mother Ellen, a teacher and later a social worker, and his father James, a mine carpenter, were steadying influences in his life. MacMillan reminisces on the way his father did not quite "fit in" in Cumnock because he

---

<sup>1</sup> James Telford, "Reconciling Opposing Forces: The Young James MacMillan – A Performance History," *Tempo* 65, no. 257 (July 2011): 40–51, <https://doi.org/10.1017/S0040298211000258>.

<sup>2</sup> James MacMillan, The Cumnock Tryst, "www.thecumnocktryst.com." Accessed March 20, 2021, <https://www.thecumnocktryst.com/the-festival>.

<sup>3</sup> James MacMillan, The Cumnock Tryst, "www.thecumnocktryst.com."

<sup>4</sup> James MacMillan, The Cumnock Tryst, "www.thecumnocktryst.com."

<sup>5</sup> James MacMillan, The Cumnock Tryst, "www.thecumnocktryst.com."

<sup>6</sup> James MacMillan, "Silence of the Lambs," *The Guardian*, February 27, 2004.

<http://www.theguardian.com/books/2004/feb/28/britishidentity.catholicism> (accessed March 21, 2021).

<sup>7</sup> James MacMillan, "The Silence of the Lambs."

“did not drink (much) and was quiet, thoughtful, and sensitive.”<sup>8</sup> He also recounts his mother’s and his grandmother’s “anti-authoritarian and anti-clerical streaks.”<sup>9</sup>

Growing up Catholic in the 1960s MacMillan would have been active in church music and worshipping in the midst of changes to the church from Vatican II. The Second Vatican Council made changes to church doctrine and practice. One particularly relevant change was allowing the widespread use of vernacular languages during the Mass rather than Latin.<sup>10</sup> The importance of this particular change in church practice is evident given that five of MacMillan’s six Mass settings are in English. The only Latin setting is that of his first composition, the 1977 *Missa Brevis*. MacMillan states, “I was a young Catholic in the 1960s when Vatican II was beginning to bring about many, many changes and these were changes that were wanted by the community I was in. I remember my parents were idealistic and happy young Catholics in the 1960s and they saw the influence of Vatican II and the influence of people like John XXIII as indication of a better world. That they were heading in a positive direction. That’s the kind of Catholicism that I grew up in and I’m glad of that.”<sup>11</sup>

Because of MacMillan's religious upbringing and participation in Catholic liturgy, it is not surprising then that his first composed vocal work was a *Missa Brevis* for four unaccompanied voices. Written at the age of seventeen in 1977, MacMillan was singing the music of Bach and Telemann, but also Palestrina, Lassus, and Byrd in his school choir.<sup>12</sup> Composed in a polyphonic, contrapuntal style, the *Missa Brevis* is evidence that MacMillan was studying the Renaissance and Baroque masters.<sup>13</sup> It is also relevant that his first composition was

---

<sup>8</sup> James MacMillan, “The Silence of the Lambs.”

<sup>9</sup> James MacMillan, “The Silence of the Lambs.”

<sup>10</sup> Pedro S. de Achútegui, “The Second Vatican Council,” *Philippine Studies* 10, no. 4 (1962): 517–49, <http://www.jstor.org.wvu.idm.oclc.org/stable/42719797>.

<sup>11</sup> Joan Bakewell, *Belief*, (London: Duckworth Overlook, 2005), 119-129.

<sup>12</sup> Telford, “Reconciling Opposing Forces.”

<sup>13</sup> Telford, “Reconciling Opposing Forces.”

a setting of the Mass, illuminating the importance of his faith. This connection of music and faith is shown throughout MacMillan's compositional career. Even his percussion concerto, the instrumental work that brought him his initial renown as a composer is based on and titled after the Advent antiphon *Veni, Veni Emmanuel* (O come, o come Emmanuel). MacMillan would later say in an interview that, "musicians are the midwives of faith."<sup>14</sup>

MacMillan attended the University of Edinburgh where he studied composition with Kenneth Leighton and earned the Bachelor of Music degree in 1981. In 1987, he earned the Doctor of Philosophy degree from the University of Durham.<sup>15</sup> While in Edinburgh, he lived upstairs from the Order of Dominicans and helped with the music for the Mass.<sup>16</sup> About his time living above the Dominicans MacMillan is quoted as saying, "every year they had a course called 'Objections to Catholicism' which involved some very vehement and powerful speakers making an anti-Catholic case from the perspective of other religions and philosophies. Being made to examine issues in that kind of way is, for me, a Catholicism that feeds the mind as well as the soul. Just slavishly accepting what you are told is the road to fundamentalism."<sup>17</sup>

Following the completion of the doctorate, MacMillan returned to Scotland in 1988 and began engaging more deeply with his religious, Catholic roots.<sup>18</sup> While learning about Liberation Theology, as followed in Latin America, he began to form a multi-faceted religious faith that influenced and continues to influence his compositional style.<sup>19</sup> One of the other important influences on MacMillan's style is that of Scottish folk music.

---

<sup>14</sup> Andrew Palmer, "James MacMillan," in *Encounters with British Composers*, NED-New edition (Boydell & Brewer, 2015), 283–96, <https://doi.org/10.7722/j.ctt1814gv6.30>.

<sup>15</sup> Stephen Johnson, "Macmillan, James", Grove Music Online, <https://doi.org/10.1093/gmo/9781561592630.article.48182>.

<sup>16</sup> Telford, "Reconciling Opposing Forces."

<sup>17</sup> Ruth Wishart, "Spirit Is Good for the Music," Herald Scotland, March 21, 1996.

<sup>18</sup> Ruth Wishart, "Spirit is Good for the Music."

<sup>19</sup> Ruth Wishart, "Spirit is Good for the Music."

In several chapters of his life, MacMillan played in Scottish folk bands. He played the pennywhistle which he “think[s] is a very under-rated instrument.”<sup>20</sup> This folk music influence plays an important role even in MacMillan’s most formal sacred music such as his *Miserere*. The “Scottish snap” rhythm, which features heavily in folk music occurs frequently (see Example 1.1) throughout his a cappella choral music (which he notates as a grace note). Further, MacMillan utilizes “modality, bagpipe drones, ornamentation of line, and certain

Example 1.1 James MacMillan, *Miserere*. Mm. 6-11.

I  
T  
II

mag-nam mi - se - - ri - cor - - di - am tu -

mag-nam mi - se - - ri - cor - - di - am tu -

*cresc (warmer and warmer)* *mf*

★ Grace notes always on the beat

intervals that are archetypal to Scottish music.”<sup>21</sup> He also says that his “interest in traditional music has become so deeply absorbed that it is now second nature to [him].”<sup>22</sup> One particularly concentrated example of his use of folk-styled line ornamentation occurs in the Strathclyde Motet “Factus Est Repente” (2008) (see Example 1.2).

<sup>20</sup> James MacMillan, The Cumnock Tryst, "www.thecumnocktryst.com." Accessed March 20, 2021.

<sup>21</sup> James MacMillan, Julian Johnson, and Catherine Sutton, “[Supplement]: Raising Sparks: On the Music of James MacMillan,” *Tempo*, no. 202 (1997): 1–35, <http://www.jstor.org.wvu.idm.oclc.org/stable/945792>, 26.

<sup>22</sup> MacMillan, Johnson, and Sutton, “[Supplement]: Raising Sparks,” P. 26.

Example 1.2 James MacMillan, *Factus Est Repente*. Mm. 1-2.

The image shows a musical score for two soprano parts, labeled I and II. The music is in 4/4 time and features a complex, rhythmic melody with triplets and a star marking a specific note. The lyrics "Fac - tus - est re - pen -" are written below the notes. The dynamic marking "ff sonore" is present at the beginning of each line.

In the 1980s and 1990s MacMillan engaged primarily with two disparate styles of classical music. The first group was the European modernist composers such as Boulez, Berio, and Stockhausen,<sup>23</sup> with the second being a group of Russian composers including Alfred Schnittke, Sofia Gubaidulina, and Galina Ustvolskaya.<sup>24</sup> It is no surprise that he ended up relating more deeply to the group of Russians rather than the modernists. Given his life-long religious faith and its importance in his composition, the profound-sounding, sacred color of Russian choral composition is far more analogous to MacMillan's compositions both prior to and following his engagement with this repertoire than the works of the modernists.

The first half of the 1990s saw the composition of a number of major works that rapidly gained MacMillan notoriety, requests for commissions, invitations to festivals, and an international reputation. These major works include his first stage success *Búsqueda*, composed in 1988 and premiered in 1990; a single-movement orchestral work for The Proms, *The Confession of Isobel Gowdie* in 1990; his first percussion concerto *Veni, Veni Emmanuel* written for Dame Evelyn Elizabeth Ann Glennie, the renowned Scottish percussionist in 1992; and the *Seven Last Words from the Cross* commissioned by BBC Television in 1993. From this point

<sup>23</sup> Ivan Hewett, "James MacMillan interview," *Telegraph*, Evening edition, sec. Culture, April 22, 2009. <http://www.telegraph.co.uk/journalists/ivan-hewett/5202098/James-MacMillan-interview.html>.

<sup>24</sup> James M MacMillan, Johnson, and Sutton, "[Supplement]: Raising Sparks," 26.

forward, MacMillan was primarily a full-time composer. Nonetheless, he kept an active schedule of conducting and festival engagements.<sup>25</sup>

In the first decade of the 2000s, MacMillan accepted a commission to write a set of communion motets for Strathclyde University. Alan Tavener, the conductor of the Strathclyde University Chamber Choir and Cappella Nova, with whom MacMillan had worked on the first concert production of his *Seven Last Words from the Cross*<sup>26</sup> requested a collection of works that would be “beneficial to the chaplaincy, the choir, and the composer.”<sup>27</sup> Known collectively as *The Strathclyde Motets*, these fourteen choral works, all but two of which are a cappella, are a distillation of MacMillan’s choral compositional style. Further, this outburst of choral production begins what Phillip Cooke calls MacMillan’s “choral renaissance.”<sup>28</sup>

The composition of *The Strathclyde Motets* also coincided with MacMillan’s most recent formal role as a church musician. Serving from 2005 until 2015, when he moved away from Glasgow, MacMillan held the role of choirmaster at St. Columba’s Church, Maryhill.<sup>29</sup> He accepted this role when the Dominican Order, in charge of the Strathclyde University Chaplaincy, was asked to take over the music program at the church.<sup>30</sup> This marks another example of MacMillan’s lifelong relationship with the Dominicans.

*The Strathclyde Motets* were composed between 2005 and 2010 with his *Miserere* setting coming after the bulk of them in 2009. This half decade begins a marked acceleration of the rate at which he was composing choral works, specifically a cappella choral works. Both due to the

---

<sup>25</sup> Boosey and Hawkes. "Boosey & Hawkes Composers." <http://www.boosey.com/composer/james+macmillan> (accessed March 21, 2021).

<sup>26</sup> Phillip A. Cooke, “A New Song – Mass and MacMillan’s Choral Renaissance,” in *The Music of James MacMillan*, (New York: Boydell & Brewer, 2019), 151.

<sup>27</sup> Cooke, “A New Song,” 151.

<sup>28</sup> Cooke, “A New Song,” 136.

<sup>29</sup> Phillip A. Cooke, “A New Song,” 151.

<sup>30</sup> Phillip A. Cooke, “A New Song,” 151.

amount and the quality of works he has recently composed for voices; MacMillan has come to be regarded as highly as a choral composer as he had been for decades as an instrumental composer.

## Chapter 2

### Important Works and *Miserere* in Context

James MacMillan began composing when he received his first musical instrument, a recorder, at the age of nine.<sup>31</sup> His earliest published works, primarily vocal, were composed in the late 1970s. MacMillan's first compositional success in performance, a musical theater piece titled *Búsqueda*, was composed in 1988 and performed in 1990 at the Edinburgh International Festival.<sup>32</sup> Although MacMillan's early career is marked primarily by performances of instrumental music, the successful performance of *Búsqueda* and his consistent composition of vocal music, foreshadows his future broad popularity as a composer for the voice.

Following the Edinburgh International Festival, MacMillan achieved “an exceptional success”<sup>33</sup> with his orchestral work *The Confession of Isobel Gowdie*. The performance was given a “thunderous, ecstatic welcome”<sup>34</sup> at The Proms. *The Confession of Isobel Gowdie*, based on the show trial of a seventeenth century Scottish “witch,” is MacMillan's attempt at creating a Requiem that was previously denied Gowdie by the church at her death.<sup>35</sup> Composed for full orchestra in a single movement, *The Confession of Isobel Gowdie* propelled MacMillan's compositional career directly toward his 1992 success, the percussion concerto *Veni, Veni Emmanuel* composed for the Scottish Chamber Orchestra and percussionist Evelyn Glennie.<sup>36</sup>

---

<sup>31</sup> Andrew Palmer, “James MacMillan”, In *Encounters with British Composers*, (Rochester, NY, USA: Boydell & Brewer, 2015), 286.

<sup>32</sup> Stephen Johnson, “Macmillan, James,” Grove Music Online, <https://www-oxfordmusiconline-com.www.libproxy.wvu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048182>, (accessed September 12, 2020): 1.

<sup>33</sup> Johnson, “Macmillan, James,” Grove Music Online, 1.

<sup>34</sup> Stephen Johnson, “James MacMillan,” *Tempo* No. 185, June (1993): 2.

<sup>35</sup> Boosey & Hawkes, “The Confession of Isobel Gowdie (1990),” Boosey.com, <https://www.boosey.com/cr/music/James-MacMillan-The-Confession-of-Isobel-Gowdie/3115> (accessed October 10, 2020).

<sup>36</sup> Boosey & Hawkes, “Veni, Veni Emmanuel (1992),” Boosey.com, <https://www.boosey.com/cr/music/James-MacMillan-Veni-Veni-Emmanuel/3051>.



Like *The Confession of Isobel Gowdie*, *Veni, Veni Emmanuel* is presented in one movement and approximately twenty-six minutes long.

The successful premier of *Veni, Veni Emmanuel* marked the beginning of an active compositional period. At the beginning of the following year, MacMillan took on an “enormous”<sup>37</sup> number of commissioned projects. Notable among these are the 1993 work *Seven Last Words from the Cross* for eight-part chorus and strings commissioned by BBC Television and, in the same year, a setting of the fourteenth century Easter liturgical drama *Visitatio Sepulchri*. The text of the liturgical drama is enhanced by the addition of the traditional Te Deum text and set for seven soloists or seven-part choir and chamber orchestra.

MacMillan composed twenty-two choral works in the 1990s including short works such as “A Child’s Prayer” which is “dedicated to the dead of the Dunblane tragedy,”<sup>38</sup> semi-extended a cappella works such as *Màiri* “commissioned by the BBC for the 70<sup>th</sup> anniversary of the BBC Singers,”<sup>39</sup> and full-length works for chorus, soloists, and orchestra such as *Quickening* which was co-commissioned by the BBC Proms and Philadelphia Orchestra.<sup>40</sup> Fifteen of these compositions are sacred with texts from biblical sources, sacred poetry, and the liturgy. The remaining seven works use poetry from sources such as Robert Burns and Michael Symmons Roberts – two poets to whose words MacMillan has returned several times in his choral works – among others.

In the 2000s, MacMillan’s choral composition output more than doubled from the previous decade, producing fifty-three choral works compared to the previous decade’s twenty-

---

<sup>37</sup> Johnson, “James MacMillan,” *Tempo* No. 185, June (1993): 5.

<sup>38</sup> James MacMillan, *A Child’s Prayer*, (London: Boosey & Hawkes Music Publishers Ltd., 1997).

<sup>39</sup> James MacMillan, *Màiri*, (London: Boosey & Hawkes Music Publishers Ltd., 2003).

<sup>40</sup> Boosey & Hawkes, “Quickening (1998 version) (1998)”, Boosey.com, <https://www.boosey.com/cr/music/James-MacMillan-Quickening-1998-version/3599> (accessed November 4, 2020).

two. Another notable change in MacMillan's production is the considerable number of a cappella choral works written in this decade. In the 1990s, twenty-three percent of his choral works were a cappella. This compares to sixty-six percent of his 2000s output. Twelve of these a cappella works, plus one piece with trumpet and one with medieval harp, make up *The Strathclyde Motets*, a "collection of sacred motets, many of them for use at Communion, designed for a good, amateur church or cathedral choir, or amateur secular choir."<sup>41</sup> MacMillan's assertion that the motets are achievable by amateur choirs belies the difficulty of many of these works.

In 2009, MacMillan composed his Miserere setting which places it after twelve of *The Strathclyde Motets* and at the completion of a very active and successful decade of choral composition. In the decade of the 2010s, MacMillan's composition rate again accelerated. MacMillan composed sixty-nine choral works in the decade, thirty-three of which were a cappella. Primarily sacred, only thirteen pieces utilize secular texts. These shorter pieces are interspersed with major and extended works, most of which are accompanied by instrumental ensemble including *Mass of Blessed John Henry Newman*, *St. Luke Passion*, *The Sun Danced*, and *Since it was the Day of Preparation*.

*The Strathclyde Motets*, composed primarily between 2005 and 2008, provide a compositional prelude to MacMillan's 2009 setting of the Miserere text. Although MacMillan composed several a cappella works for eight-voice choir previous to the 2000s, it is *The Strathclyde Motets* that are the most compositionally analogous to his *Miserere*. One can find clear foreshadowing of Miserere compositional techniques in several of *The Strathclyde Motets*. In the *Miserere*, when these foreshadows are realized, they are often expanded into more complex devices. The 2007 "Data Est Mihi Omnis Potestas" and 2008 "Pascha Nostrum

---

<sup>41</sup> James MacMillan, *The Strathclyde Motets 1*, (London: Boosey & Hawkes Music Publishers Ltd., 2008).

Immolatus Est” provide one example. In the second section of “Data Est Mihi Omnes Potestas,” the lower voices provide a chordal structural over which a rhythmically complex and soloistic voice, or in this case two soloistic voices in thirds, provide melodic material (see Example 2.1).

Example 2.1. James MacMillan, Data Est Mihi Omnis Potestas. Mm. 17-18.

The musical score for Example 2.1 consists of five vocal staves and piano accompaniment. The vocal parts are labeled S I, S II, A, T, and B. The piano part is labeled A. The score is for measures 17-18. The Soprano I and II parts feature a complex, rhythmic melodic line with sixteenth-note patterns and sixteenth-note rests, marked with a forte (f) dynamic. The Alto, Tenor, and Bass parts provide harmonic support with a steady eighth-note accompaniment, marked with a mezzo-forte (mf) dynamic. The lyrics "Al-le-lu-ia!" are written below the vocal staves.

In “Pascha Nostrum Immolatus Est,” the chordal structure is provided by the lower voices supporting a soprano solo line (see Example 2.2). The solo is both rhythmically and melodically adventurous. The growth of these compositional devices, shown in the Miserere, is evident (see Example 2.3). MacMillan divides the soprano voices and provides a rhythmically and melodically intricate polyphonic duet while the lower voices provide harmonic support.

Example 2.2. James MacMillan, *Pascha Nostrum Immolatus Est*. Mm. 29-31.

29 *p* *pp serene* *5* *p*

Solo  
S *pp serene* al - le - lu - ia, al -

I  
II al - le - lu - ia, al - le - lu -

A *pp serene* al - le - lu - ia, al - le - lu -

T *pp serene* al - le - lu - ia, al - le - lu -

B *pp serene* al - le - lu - ia, al - le - lu -

Example 2.3. James MacMillan, *Miserere*. Mm. 45-48.

45 *f* *poco* *mf*

I *f* sem-per. Ti - bi so - li pec - ca - vi, et ma - lum co - ram -

II *f* com - tra me - est sem - per. Ti - bi so - li pec - ca - vi, et ma - lum co -

A *mm* *mm*

T *mm* *mm*

B *mm* *mm*

The addition of the Anglican chant section of the *Miserere* sets this work apart from his other choral settings (see Example 2.4). While MacMillan has utilized chant techniques in his

Example 2.4. James MacMillan, *Miserere*. Mm. 97-98.

99 *p*

S Averte faciem tuam a peccatis me - is: et omnes iniquitates me-as de - le.

*p*

A Averte faciem tuam a peccatis me - is: et omnes iniquitates me-as de - le.

other works, for example his 2001 English Mass setting,<sup>42</sup> those previous examples are primarily accompanied, single voice Catholic chant (see Example 2.5) rather than the four-voice Anglican chant in the *Miserere*. Furthermore, in previous works utilizing chant, they are principally in liturgical works and found in movements that “must”<sup>43</sup> be excluded in concert performances. This is not surprising given MacMillan’s Roman Catholic faith and the liturgical usability of these works. In the *Miserere* however, as a single-movement, a cappella concert work, the chant sections are not able or expected to be excluded.

<sup>42</sup> James MacMillan, *Mass*, (London: Boosey & Hawkes Music Publishers LTD., 2001).

<sup>43</sup> James MacMillan, *Mass*.

Example 2.5. James MacMillan, Mass, Alleluia. M. 9.

Men only, Trebles only, or solo voice

9

*mf*

I am the living bread which has come down from heaven, says the Lord.

*pp*

Although MacMillan's first compositional success was in music theater, he initially achieved notoriety as a composer of instrumental works. Nonetheless, MacMillan has continued to compose vocal music throughout his career. MacMillan's choral output has grown both in volume and complexity throughout the last few decades as evidenced by the number of his published works and the progression of compositional techniques exemplified in the *Strathclyde Motets* and *Miserere*. In composing the *Miserere* setting, MacMillan synthesized techniques and musical idioms that he previously explored primarily in the *Strathclyde Motets* and elevated them to mastery.

## Chapter 3

### Miserere Text, History, and Translation

The Miserere text, from Psalm 50, is one of the seven Penitential Psalms in which the supplicant professes “sorrow for sin and desire for pardon.”<sup>44</sup> This text is utilized as the first Psalm in the Lauds in the Office of the Dead throughout the year except in Paschaltide,<sup>45</sup> the season following Easter. The Miserere also features prominently in the ceremonial sprinkling of holy water throughout the congregation, the *Asperges*,<sup>46</sup> a word that is set dramatically in MacMillan’s setting.

Initially sung in services as a fauxbourdon as early as 1517, between 1518 and 1638 there are at least twelve extant *Miserere* settings in the Sistine Chapel repertoire.<sup>47</sup> Manuscripts held in the Vatican archives show those by G.F. Anerio, Felice Anerio, Domenico Nanino, Fabrizio Dentice, Giovanni da Palestrina, and Gagari among anonymous settings.<sup>48</sup> Each of these settings is for four and five-part double choir alternating with chanted verses.<sup>49</sup> The last of these twelve settings, that of Gregorio Allegri (1582-1652), is the most historically important and likely the most often performed. Allegri’s setting was considered “not only as superior to those of his predecessors, but as the finest that could possibly be written.”<sup>50</sup>

Allegri’s setting was sung consistently in the Sistine Chapel from the time of composition until 1714. In 1714 Tomaso Bai composed a setting believed to be equal to Allegri’s.<sup>51</sup> Although

---

<sup>44</sup> Ron Jeffers, *Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts*, (Corvallis, Oregon: earthsongs, 1988) 159.

<sup>45</sup> Jeffers, *Translations and Annotations of Choral Repertoire*, 159.

<sup>46</sup> Jeffers, *Translations and Annotations of Choral Repertoire*, 164.

<sup>47</sup> “Allegri’s “Miserere,”” *The Musical Times and Singing Class Circular* 26, no. 510, (1885) 455.

<sup>48</sup> John Caldwell, "Miserere (Lat.: 'have mercy')" Grove Music Online, accessed September 1, 2020, <https://doi-org.www.libproxy.wvu.edu/10.1093/gmo/9781561592630.article.18777>.

<sup>49</sup> Caldwell, "Miserere."

<sup>50</sup> “Allegri’s “Miserere,”” *The Musical Times*, 455.

<sup>51</sup> “Allegri’s “Miserere,”” 455.

Allegrì's setting continues to be the most often performed *Miserere* setting, an amalgamated version of these two settings is also sung with regularity in churches and concert halls.

Beyond those composed for the Sistine Chapel, there are extant *Miserere* settings in characteristic styles by many of the most important composers from the Renaissance and Baroque periods. There are many simple, straight forward, four voice settings by composers such as Palestrina (1588), Tomas Luis de Victoria (1581), and Carlo Gesualdo (1611).<sup>52</sup> From the same time periods there are also lengthier and more complex settings by Josquin (1503), Orlando de Lassus (1584), and Giovanni Gabrieli (1597).<sup>53</sup> Josquin's setting, in particular, has been referred to as "monumental."<sup>54</sup>

In the few centuries following the end of the Baroque Era there are fewer and fewer settings of the *Miserere*. Two settings by Gaetano Donizetti, one in D minor (1820) and one in G minor (1837, rewritten in 1842-3)<sup>55</sup> stand out as operatic additions to the repertoire. However, in the modern era new settings of the *Miserere* become more plentiful. In 1981 Henryk Gorecki set fragments of the *Miserere* text for his lengthiest a cappella choral work, *Miserere*, Op. 44. The work stands as the synthesis of Gorecki's decades of studying folk music, exploring compositional methodologies, and religious devotion.<sup>56</sup>

Premiered in the fall of 2019, Karl Jenkins' work *Miserere*, utilizing the traditional text plus the additions of oft-set texts such as *Ubi Caritas*, *Panis Angelicus*, and *Locus Iste* provides a modern take on setting these ancient words. Utilizing instruments and singing styles indigenous

---

<sup>52</sup> Caldwell, "Miserere", Grove Music Online.

<sup>53</sup> Caldwell, "Miserere", Grove Music Online.

<sup>54</sup> Katelijine Schiltz, "Self-Citation and Self-Promotion: Zarlino and the *Miserere* Tradition", *Recevez Ce Mien Petit Labeur: Studies in Renaissance Music in Honour of Ignace Bossuyt*, (Leuven, Belgium: Leuven University Press, 2008), 211.

<sup>55</sup> Mary Ann Smart and Julian Budden., "Donizetti, (Domenica) Gaetano (Maria)", *Grove Music Online*, accessed September 2 2020. <https://doi-org.www.libproxy.wvu.edu/10.1093/gmo/9781561592630.article.51832>.

<sup>56</sup> Ivan Moody, "Gorecki: The Path to the 'Miserere'", *The Musical Times* 133, no. 1792 (1992): 283.



to the Middle East and setting portions of the text in Aramaic, Hebrew, and Greek, Jenkins expands the possibly sectarian understanding of the *Miserere*.<sup>57</sup>

The following text and translation of the *Miserere* text comes from Ron Jeffers' *Translation and Annotations of Choral Repertoire*, the premiere source for Latin text translations.

**Psalm 51: 3-21**<sup>58</sup>

Miserere mei, Deus: secundum magnam misericordiam tuam.

*Have mercy upon me, O God, according to thy great loving kindness.*

Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

*And according to the multitude of your mercies, blot out my iniquity.*

Amplius lava me ab iniquitate mea: et a peccato meo munda me.

*Wash me yet more from my iniquity, and cleanse me from my sin.*

Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.

*For I know my transgression, and my sin is ever before me.*

Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum iudicaris.

---

<sup>57</sup> Boosey & Hawkes, "Jenkins, Karl Miserere: Songs of Mercy and Redemption", Boosey.com, [https://www.boosey.com/cr/news/Karl-Jenkins-first-performances-of-\\_Miserere-Songs-of-Mercy-and-Redemption\\_/101433](https://www.boosey.com/cr/news/Karl-Jenkins-first-performances-of-_Miserere-Songs-of-Mercy-and-Redemption_/101433) (accessed September 8, 2020).

<sup>58</sup> Jeffers, *Translations and Annotations of Choral Repertoire*, 159-61.

*To you only have I sinned, and done evil in your sight: that you may be justified in your words, and vindicated when you are judged.*

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.

*For behold I was conceived in iniquities; and in sins my mother conceived me.*

Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.

*For behold have loved the truth: the obscure and hidden elements of your wisdom you have made known to me.*

Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor.

*You will sprinkle me, O Lord, with hyssop, and I shall be cleansed; you will wash me, and I shall be made whiter than snow.*

Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.

*To my hearing you will give gladness and joy; and my humbled bones shall rejoice.*

Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.

*Turn your face away from all my sins, and blot out all my iniquities.*

Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.

*Create in me a clean heart, O God; and renew a right spirit within me.*

Ne projicias me a facie tua: et spiritum sanctum tuum ne auferas a me.

*Cast me not away from your countenance, and take not thy holy spirit from me.*

Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.

*Restore unto me the joy of your salvation; and uphold me with a steadfast spirit.*

Docebo iniquos vias tuas: et impii ad te convertentur.

*I will teach transgressors your ways: and the wicked shall be converted to you.*

Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea justitiam tuam.

*Deliver me from bloodguiltiness, O God, God of my salvation; and my tongue shall extol your justice.*

Domine, labia mea aperies: et os meum annuntiabit laudem tuam.

*O Lord, you will open my lips: and my mouth shall proclaim your praise.*

Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis.

*For if you had desired sacrifice, I would indeed have given it: you will not delight in burnt offerings.*

Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias.

*A sacrifice to God is a broken spirit: a humble and contrite heart, O God, you will not despise.*

Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Ierusalem.

*Grant kindness to Zion, O Lord, according to your good pleasure: that the walls of Jerusalem may be built up.*

Tunc acceptabis sacrificium justitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

*Then you will accept the sacrifice of righteousness, the oblations and the whole-burnt offerings; then they will lay bullocks upon your altar.*

## Chapter 4

### Form and Analysis

As is typical for a cappella choral works, even extended and semi-extended works, MacMillan's *Miserere* is through-composed in form. The work is divided into six sections which vary in length and are more or less distinct from each other depending upon their function. Following a large-scale i-v-I progression beginning in E minor, MacMillan expands the harmonic palette beyond the simple tonic and dominant by illuminating the emotional content of the text.

The first section comprises the introduction of seventeen measures and then plunges the listener into the discomfort of pondering one's own sin. The opening, in E minor, sung by the tenors and basses divided into four parts presents a straight-forward request for mercy and praise for God's great loving kindness (*Miserere mei, Deus: secundum magnam misericordiam tuam*). This glorious tenor and bass quartet sets up particular expectations. As the second line of text turns toward considerations of the author's iniquity (*dele iniquitatem meam*), MacMillan begins to obscure the tonal and rhythmic center.

The alto entrance in measure seventeen immediately begins this process by introducing B-flat into the melody. Once the sopranos have taken over the soli and turned it into a canonic duet, MacMillan begins a sequencing process wherein the motive B-, D-, E-flat is sequenced several times. The duet is harmonized with a series of block chords that instead of being traditionally functional, serve to harmonize one of the soli lines while the other line foreshadows the next chord and tonal area (see Example 4.1). This process leads to the end of the first section, a cadence on E major with a four-three suspension.

Example 4.1 James MacMillan, Miserere. Mm. 41-42.

The musical score for Example 4.1, James MacMillan's Miserere, measures 41-42, is presented for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part features a triplet of eighth notes and lyrics: "- ca - - tum - me - um". The Alto part has lyrics: "- sco: et pec -". The Tenor and Bass parts also have lyrics: "- sco: et pec -". The score includes dynamics such as *pp* and *mm*, and a triplet in the Soprano part.

The second section begins with a striking B minor chord, marked “*emphatic*” on the words “[*e*]cce enim” (for behold). The section is primarily in B minor, with inflections of B Phrygian (see Example 4.2). Nonetheless, MacMillan elucidates the meaning of the text by utilizing direct chromaticism to expand the harmonic language far beyond the confines of B minor (see Example 4.3). From “for behold” in clarion B minor chords to “iniquities,” a word that occurs four times in the first six lines of the text, set as a sudden shift to B-flat major, MacMillan exemplifies thoughtful text-setting in which the words are brought to life by musical composition.

Example 4.2 James MacMillan, Miserere. Mm. 68-71.

68 *ff con fuoco*

S con-cep-tus sum: et in pec-ca-tis con-ce-pit me-

*espress poco*

A con-cep-tus sum: et in pec-ca-tis con-ce-pit me-

*espress poco*

T con-cep-tus sum: et in pec-ca-tis con-ce-pit me-

*espress poco*

B con-cep-tus sum: et in pec-ca-tis con-ce-pit me-

Example 4.3 James MacMillan, Miserere. Mm. 64-67.

64 *ff emphatic*

S I Ec-ce e-nim in i-ni-qui-ta-ti-bus

*ff emphatic*

S II Ec-ce e-nim in i-ni-qui-ta-ti-bus

*ff emphatic*

A Ec-ce e-nim in i-ni-qui-ta-ti-bus

*ff emphatic*

T Ec-ce e-nim in i-ni-qui-ta-ti-bus

*ff emphatic*

B Ec-ce e-nim in i-ni-qui-ta-ti-bus

In the middle of the second section, MacMillan sets the seventh line of text using familiar melodic and rhythmic content but in a new way. In setting *incerta et occulta sapientiae* (the obscure and hidden elements of your wisdom) he utilizes the quintuplet motive in canon and by sequence, weaving through several key areas in just a few measures. He further obscures the rhythmic pulse by dueting the sopranos and altos with the quintuplet figure tied across the bar line three times in succession (see Example 4.4). This leads directly into an outbursting G major seven, F-sharp minor seven, B major progression for “you have made known for me” resolving the previously obscured and hidden wisdom. The next phrase is marked “pleading” as the petitioner requests to be cleansed with hyssop through which one would be made purer than snow.

Example 4.4 James MacMillan, *Miserere*. Mm. 80-83.

The musical score for Example 4.4 shows two staves, Soprano (S) and Alto (A), in treble clef. The tempo is marked 80. The music is in a minor key, indicated by a single flat (B-flat). The Soprano part begins with a quintuplet of eighth notes: B-flat, A, G, F, E. This is followed by a sequence of quintuplets: A, G, F, E, D; G, F, E, D, C; F, E, D, C, B-flat; and E, D, C, B-flat, A. The Alto part begins with a quintuplet of eighth notes: A, G, F, E, D. This is followed by a sequence of quintuplets: G, F, E, D, C; F, E, D, C, B-flat; E, D, C, B-flat, A; and G, F, E, D, C. The lyrics are: S: in - cer - ta et oc - cul - ta sa - pi - en - ti - æ tu - æ - ; A: oc - cul - ta sa - pi - en - ti - æ tu - æ, tu - æ - .

In reaching the end of the second section of the work, rather than using a traditional cadence, MacMillan transitions into the chant portion via a suspended chord including the pitches E, A, B, and F-sharp (see Example 4.5). The B and F-sharp serve as a pivot into the Anglican chant. The first chant section, in the Anglican style, is in B minor with the first, second, and fourth of the four two-measure phrases starting on the tonic chord. The third phrase, rather than beginning on the tonic chord, instead begins with the mediant chord, D major. This phrase



is also marked *mezzo forte* while the other three are marked *piano*, implying that the composer believes this line of text to be the most important of the four set in the chant style. The phrase,

Example 4.5 James MacMillan, *Miserere*. Mm. 95-97.

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in measures 95-97. The lyrics are 'ba - bor.' for measures 95-97 and 'Auditui meo' for measure 97. The dynamic markings are *mf* (mezzo-forte) and *p* (piano). The score is written in treble clef for Soprano, Alto, and Tenor, and bass clef for Bass. The key signature has one sharp (F#).

translated as “create in me a clean heart, O God; and renew a right spirit within me”<sup>59</sup> is striking in its presentation. It furthermore adds variety in the chant, leading to the final phrase which cadences on E major.

The fourth section begins as a recapitulation of the opening material. Rather than the initial E minor, this time it is presented in A minor (see Example 4.6). With only small changes to accommodate the text, the next twenty-four measures are a direct restatement of the opening in the new key. In the twenty-fifth measure of the section comes the *Libera me* which composers often set dramatically. MacMillan treats it no differently. Following a diminuendo to pianissimo the *Libera me* erupts from all four voice parts as the author cries out for deliverance followed

<sup>59</sup> Jeffers, *Translations and Annotations of Choral Repertoire*, 161.

Example 4.6 James MacMillan, Miserere. Mm. 1-2, 105-106.

*p desolate and cold*

TENOR I  
Mi - se - re -

*p desolate and cold*

TENOR II  
Mi - se - re -

*p desolate and cold*

BASS I  
Mi - se - re -

*p desolate and cold*

BASS II  
Mi - se - re -

**Tempo primo**

105 *pp desolate and cold*

A I  
1 Red - de - r

*pp desolate and cold*

A II  
1 Red - de - r

*pp desolate and cold*

T I  
1 Red - de - r

*pp desolate and cold*

T II  
1 Red - de - r

quickly thereafter with promises of exaltation in return. The section elides into the harmonized Gregorian chant section via an A minor chord (see Example 4.7) which prepares a set of phrase-length tonicizations.

Example 4.7 James MacMillan, Miserere. Mm. 138-141.

138

S  
- am tu - a *p* *pp* *mm*

A  
- am tu - a *p* *pp* *mm*

T  
- am tu - am. Do - - mine, *p* *pp*

B  
- am tu - a *p* *pp* *mm*

Beginning in measure 141, each voice part presents one of the next four lines of text in the style of Gregorian chant, followed by a solo which is harmonized by drone (see Example

4.8). With the presentation of each line one additional voice joins the harmony. The tenor voices provide the first chant line and solo in A minor. The section tenors hold the A drone while the

Example 4.8 James MacMillan, Miserere. Mm. 142-143.

Musical score for Example 4.8, James MacMillan's Miserere, measures 142-143. The score is in 3/4 time and A minor. It features three staves: Solo (treble clef), T (Tenor, treble clef), and altri (treble clef). The lyrics are "et os meum annuntiabit lau-dem tu - - a(m)". The Solo part has a "Solo" marking and a fermata over the final notes. The T and altri parts provide a drone accompaniment.

tenor soloist sings the solo melody. Basses enter near the end of the solo on the F below, then convert to D as the bass soloist takes over (see Example 4.9). This provides the bass soloist an open-fifth drone as accompaniment for the solo melody, this time sung in D minor.

Example 4.9 James MacMillan, Miserere. Mm. (146)-147.

Musical score for Example 4.9, James MacMillan's Miserere, measures 146-147. The score is in 3/4 time and D minor. It features four staves: T (Tenor, treble clef), Solo (bass clef), B (Bass, bass clef), and altri (bass clef). The tempo is marked "mm" and the mood "wistful". The Solo part has a "Solo" marking and a fermata over the final notes. The lyrics are "holocaustis non delec-ta - be - - ris.". A tempo marking "♩ = c69" is present.

The soprano section enters third and immediately obscures the tonal center (see Example 4.10). The chanting voice each time begins its statement on the third of the minor key that is

being tonicized. The reciting tone then resolves to tonic when the soloist enters. With the sopranos entering on B, the third solo line is sung in G-sharp minor. The breaking of the

Example 4.10 James MacMillan, *Miserere*. M. 150.

harmonic foundation is indicative of the text that the sopranos chant, “[a] sacrifice to God is a broken spirit.”<sup>60</sup>

The alto entrance in measure 156 begins the process of maximizing the harmonic tension by introducing a tonicization of C-sharp minor (see Example 4.11). The altos add the final pitch in the D, A, C-sharp, G-sharp chord once they resolve their line of the chant. Over the course of the next seven measures, MacMillan maximizes the tension on the downbeat of measure 161 where every pitch is dissonant with at least two others (see Example 4.12) and then begins a rapid unwinding process leading to a complete resolution into E major.

<sup>60</sup> Jeffers, *Translations and Annotations of Choral Repertoire*, 162.

Example 4.11 James MacMillan, Miserere. Mm. 155-156.

Example 4.12 James MacMillan, Miserere. Mm. 161-162.

The linking material leading into the final section, utilizing the fifth then the fourth scale degrees and resolving to the major third scale degree both provides musical resolution and serves to bridge a textual gap (see Example 4.13). The penultimate line of text is the final request from

Example 4.13 James MacMillan, *Miserere*. Mm. 161-165.

The musical score for Example 4.13 shows five vocal parts: Soprano (S), Solo, Alto (A), Tenor (T), and Bass (B). The score is in E major and 4/4 time. Measures 161-165 are marked "Very slow" and "ppp with devotion". The lyrics are "Tunc ac -". The Solo part has a five-measure rest in measure 161. The Alto part has a five-measure rest in measure 161. The Tenor part has a five-measure rest in measure 161. The Bass part has a five-measure rest in measure 161. The score includes various musical notations such as slurs, accents, and dynamic markings.

the petitioner, “[g]rant kindness to Zion, O Lord[.]”<sup>61</sup> The musical setting of the final line, “Then you will accept the sacrifice of righteousness...”<sup>62</sup> expresses the petitioner’s conviction that the requests will be granted.

The sixth and final section begins with the same melody that began the piece and was recapitulated following the first chant section. For the conclusion, however, the melody is now in E major rather than the previous E minor and A minor and accompanied with a hymn-like homophony. As shown in the previous example of this melody, it is a direct restatement with minor modifications made to accommodate the text. MacMillan’s compositional skill is evident in the way he utilizes the same melodic material in three different contexts, but with enough variety that it reads as familiar yet still fresh. By utilizing the ubiquitous 4-2-3 final cadence (see Example 4.14) MacMillan not only provides finality to the work, but also brings further unity to the composition as the initial setting of this melody was cadenced with a 4-3 suspension.

<sup>61</sup> Jeffers, *Translations and Annotations of Choral Repertoire*, 162.

<sup>62</sup> Jeffers, *Translations and Annotations of Choral Repertoire*, 162.

Example 4.14 James MacMillan, Miserere. Mm. 181-185.

181 (*dim*) - - - - - *pp*

S al - ta - re tu - - um vi - tu - los.

(*dim*) - - - - - *pp*

A al - ta - re tu - - um vi - tu - los.

(*dim*) - - - - - *pp*

T al - ta - re tu - um vi - tu - los.

(*dim*) - - - - - *pp*

B vi - tu - los.

## Chapter 5

### Challenges and Solutions

Performance of MacMillan's *Miserere*, due to its level of difficulty, is best suited to a professional level ensemble with a highly skilled and well-trained conductor. The challenges found in the vocal tessituras and unique and intricate rhythms, rarely seen in choral music, provide the singers and the conductor with a set of challenges that could not be easily navigated by an amateur ensemble.

The particular challenge for the bass voices is primarily that of range. The two-octave range from E2 to E4, the widest range of any voice, is skillfully ameliorated by the composer by utilizing appropriate dynamics in these ranges. Nonetheless, it is particularly unlikely that baritones have an audible, resonant E2 as required in the final three measures. There is no acceptable re-voicing which likely leaves the baritones silent at the end of the piece. In a previous instance, (see Example 5.1) MacMillan provides a *diminuendo* as the basses and baritones descend to the bottom of the baritone range, F#2. This dynamic change follows the natural inclination of the baritone voice as it approaches the bottom of the bass staff. Further, with both extremes required at the very end of the piece, vocal fatigue is likely to add a layer of challenge to the basses' E and D#4 in the last section.

Example 5.1 James MacMillan, *Miserere*. Mm. 72-75.

B

ma-ter me - a. Ec - ce e - - - nim - ve - ri - ta - tem di -



The range and tessitura offer less challenge to the tenor section. From E3 to G#4, the tenor range is appropriate and not extreme. While the tessitura sits high for the first tenors in the chant sections, around D4, and fatigue is possible, MacMillan solves the problem by dividing the tenors and basses into four sections. This allows the second tenor line to sit a third lower. It is possible that voicing a few baritones to the second tenor line could be useful in several places (see example 5.2) where, though within the range, it stays low for an extended period.

Example 5.2 James MacMillan, Miserere. Mm. 120-124.

14

**poco accel.** - - - - -

SOPRANO unis *mp*

120

Do - ce - bo in - i - quos

I  
A  
II

- fir - ma - me.

I  
T  
II

- fir - ma, con - fir - ma - me.

- fir - ma, con - fir - ma - me.

MacMillan skillfully navigates the alto range, from G#3 to D5, by utilizing his knowledge of the voice. In the moments where the altos reach the top of their range (see Example 5.3), they do so in the context of a choral unison at *fortissimo con fuoco*. This allows even the lowest voiced altos to sing comfortably in the high range. The lowest note for the altos

occurs in measure 165 and although G#3 is likely the bottom of the first alto range, it is marked at a pianississimo dynamic.

Example 5.3 James MacMillan, *Miserere*. Mm. 68-71.

68

S  
con-cep-tus sum: et in pec-ca-tis con-ce-pit me

A  
con-cep-tus sum: et in pec-ca-tis con-ce-pit me

T  
con-cep-tus sum: et in pec-ca-tis con-ce-pit me

B  
con-cep-tus sum: et in pec-ca-tis con-ce-pit me

*espress poco* *ff con fuoco*

Stretching from B3 to Ab5, the soprano range is broad but well managed by the composer. The lowest pitch, occurring five measures from the end, is in the midst of a lengthy diminuendo and there is no expectation of a loud dynamic. The sopranos in this moment are also, though very low in the range, still the highest voice in the texture. The primary challenge is the divided soprano tessitura. There are extended sections in which the sopranos are divided into two but are provided equal ranges and tessituras (see Example 5.4). Given the equivalence of voices it would be helpful to divide first and second sopranos equally between the first and second soprano parts in these situations.

Example 5.4 James MacMillan, *Miserere*. Mm. 45-48.

45

S I  
sem-per. Ti - bi so - li pec - ca - vi, et ma-lum co - ram -

S II  
com - tra me - est sem - per. Ti-bi so - li pec-ca-vi, et ma-lum co -

The most substantial rhythmic challenge in the *Miserere* is so primarily because it is extremely rare in the repertoire. Occurring in all voices, the quarter note quintuplets (see Example 5.5) in three four time will require a purposeful and diligent rehearsal process and methodology. The five in the space of three rhythm can be solved by finding the least common denominator. The least common denominator between five and three is fifteen which becomes

Example 5.5 James MacMillan, *Miserere*. Mm. 80-83.

80

S  
in - cer - ta et oc - cul - ta sa - pi - en - ti - æ tu - æ -

A  
oc - cul - ta sa - pi - en - ti - æ tu - æ, tu - æ -

the number of subdivisions in the measure. By dividing the three beats into five subdivisions each a pattern emerges (see Example 5.6). Once the subdivision is evident, rather than grouping five in each beat, groups of three underlie each quarter note quintuplet. In the example, the text

from measure twenty-seven shows the transition from the rhythm to the way the language is presented.

Example 5.6 Methodology for five against three.

<b>Beat</b>	<b>1</b>					<b>2</b>					<b>3</b>				
<b>Subdivision</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Subdivided Rhythm</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Rhythm Alone</b>	<b>1</b>			<b>2</b>			<b>3</b>			<b>4</b>			<b>5</b>		
<b>Text M. 27</b>	Me			ab			i-			ni-			qui		

The step-by-step teaching process would be:

1. Singers clap the beat.
2. Singers clap the beat while speaking the subdivision in fives using numbers (one, two, three, four, five) taking care not to accent the ones.
3. Singers stop clapping the beat while speaking the subdivision in fives and begin to accent the required rhythm. This puts the accents on, in order, one, four, two, five, three.
4. Singers return to clapping the beat while speaking the subdivision and accenting the rhythm.
5. Singers clap the beat and speak the rhythm on numbers (one, two, three, four, five) without the subdivision.
6. Singers clap the beat and speak the text.
7. Singers clap the beat and sing the text on the written pitches.
8. Singers stop clapping the beat and sing the text on pitches with the conductor conducting.

The primary conducting challenges presented in the *Miserere* are in the chant sections. The first chant section in measures 97 through 104 is performed, although not notated (see Example 5.7), in the style of Anglican chant<sup>63</sup> (see Example 5.8). Alternating between four-part divisi in

Example 5.7 Charles V. Stanford, Double Chant in A-flat Major.

C. V. Stanford

the tenor and bass sections and four-part divisi in the soprano and alto sections, each measure functions as its own phrase.

Example 5.8 James MacMillan, *Miserere*. Mm. 97, 99.

97

S

A

T *p*  
Auditui meo dabis gaudium et læ-ti - ti - am:

B *p*  
Auditui meo dabis gaudium et læ-ti - ti - am:

99

S *p*  
Averte faciem tuam a peccatis me - is:

A *p*  
Averte faciem tuam a peccatis me - is:

T

B

<sup>63</sup> The term “Anglican chant” refers to the methodology used by the Church of England, the Anglican Church, and the Episcopal Church to chant texts which are not metricized for singing. Anglican chant is normally notated with whole and half notes and utilizes repeating sections to present multiple verses of text.

The rehearsal methodology is:

1. The conductor models the spoken text in the preferred rhythm.
2. The choir speaks the text following the conductor's model.
3. The choir repeats the spoken text as many times as necessary so that it flows appropriately in a speech-like pattern.
4. The choir sings the chord progression on numbers (see Example 5.9) treating each chord as a quarter note.
5. The choir sings the chord progression on numbers using longer and shorter durations in a scale that roughly relates to the length of each chord.
6. The choir sings the text using the previously rehearsed speech-like rhythm on the written pitches.

Example 5.9 James MacMillan, *Miserere*. M. 97, 99.

The image shows two musical staves. The first staff (left) is for measure 97, featuring three voices: Alto (A), Tenor (T), and Bass (B). The music is in G major and 4/4 time. The lyrics are "Averti faciem tuam a peccatis meis:". Above the staves, the numbers 1, 2, 3, and 4 are placed over the chords, indicating the rehearsal methodology. The second staff (right) is for measure 99, featuring Soprano (S) and Alto (A) voices. The lyrics are "Averti faciem tuam a peccatis meis:". Above the staves, the numbers 1, 2, and 3 are placed over the chords, indicating the rehearsal methodology. The tempo is marked 'p' (piano).

Because music in chant-style is “non-metrical”<sup>64</sup> and has “no regularly recurring beat”<sup>65</sup> the conductor must utilize non-standard gestures in these sections. It could be tempting to attempt to ascribe a metric scaffold onto these chants by placing a mixed meter outline on top of

<sup>64</sup> Charles Chapman, “Conducting Gregorian Chant,” *The Choral Journal* 36, no. 10 (1996): 27, <http://www.jstor.org/stable/23551098> (accessed March 10, 2021).

<sup>65</sup> Chapman, “Conducting Gregorian Chant,” 27.

the rhythm of the text, but that would be counter to the purpose of providing these texts in chant notation. Therefore, a conducting gesture such as *cheironomy* would be preferred for conducting these sections both in rehearsal and performance. Cheironomy is defined in Grove Music Online as “(t)he doctrine of hand signs: a form of conducting whereby the leading musician indicates melodic curves and ornaments by means of a system of spatial signs.”<sup>66</sup> More specifically, when utilized in regard to chant conducting, the term refers to gestures that “consist of clockwise, circular motions, of different diameter and speed, combined with softly rounded single ‘beats.’”<sup>67</sup> Noticeably these definitions make no mention of meter. This reinforces a methodology eschewing traditional beat patterns and relying on melodic shape, ornaments, and a speech-like presentation of the text.

When conducting in this style, “the lowest point of these circles corresponds to the most important pulse of a segment of chant.”<sup>68</sup> The most important pulses would then be tied to the accented syllable of the most important words in a phrase. After the conductor has completed analysis of the text and its presentation, the shape of each phrase, and therefore the shape of the conducting, becomes clear. Because five of the eight measures of chant in the Anglican chant section begin with unaccented words or syllables, the conductor should begin conducting with a gesture of syncopation. This will allow the singers to place both the unaccented and the following accented syllables appropriately.

Once the gestures for the first section of chant are mastered, the conducting methodology remains similar for the second chant section, occurring in measures 143 through 158. Rather than

---

<sup>66</sup> Edith Gerson-Kiwi and David Hiley, “*Cheironomy*”, Grove Music Online, 2021, <https://www-oxfordmusiconline-com.wvu.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005510>, (accessed March 12, 2021).

<sup>67</sup> Charles Chapman, “Conducting Gregorian Chant,” *The Choral Journal* 36, no. 10 (1996): 28, <http://www.jstor.org/stable/23551098> (accessed March 10, 2021).

<sup>68</sup> Chapman, “Conducting Gregorian Chant,” 28.

Anglican-style four-part chant, the second section adheres more closely to Gregorian chant (see Example 5.10). Each of the four voice parts is assigned one line of soli chant which is followed by a soloist from that same section. Although these are now unison chants, they should be

Example 5.10 James MacMillan, *Miserere*. Mm. 138-149.

138

S  
- am tu - a

A  
- am tu - a

T  
- am tu - am. Do - - mine, labia mea a - pe - ri - es:

B  
- am tu - a

conducted using the same cheironomy and methodologies discussed previously. The solos that follow the chant lines need not be conducted unless the soloist prefers. But care must be taken with cues for the voice parts entering during the solos (see Example 5.11). The conducting gestures utilized for these cues adhere closely to those for conducting recitative in which the conductor follows the singers' text delivery and cues the ensemble at appropriate moments. For example, for the alto entrance in m. 156 (see Example 5.11) the conductor follows the soprano soloist through measures 153, 154, and 155 while showing downbeats and with a prep gesture on beat three of measure 155 cues the alto entrance.



Example 5.11 James MacMillan, *Miserere*. Mm. 155-156.

18

Solo

S

altri

A

T

B

155

5

*pp*

Be

By following straight-forward and diligent processes for both the conductor's own preparation and that of the choir and entering the rehearsal process with full knowledge of the intricacies of the score, all of the challenges presented by MacMillan in the *Miserere* are able to be managed by a professional-level ensemble. The voice specific issues are composed in a way that provides very singable lines, even in the extreme ranges. Furthermore, a skilled conductor should be able to master the necessary techniques quickly even though it is possible, if not likely, that the specific gestures for chant conducting were not a part of the conductor's training.

## Chapter 6

### Conclusions

James MacMillan, Scotland's preeminent living classical composer, has a distinctive voice that blends religious faith with compositional excellence. His 2009 a cappella setting of the *Miserere* text evidences the height of his unique ability to balance spiritually deep liturgical music with virtuosic concert music. Following the composition of *The Strathclyde Motets*, *Miserere* stands as the synthesis of his previous explorations in the a cappella choral form. Further, MacMillan's life, growing up in Ayrshire and playing in Scottish folk bands has had a profound impact on his compositional style. Aspects of Scottish folk singing are regularly incorporated into even his most formal concert music both sacred and secular, instrumental and choral.

Although MacMillan has been a life-long composer of choral music, his early public recognition came primarily for his instrumental works. Orchestral works, specifically his percussion concerto, *Veni, Veni Emmanuel* and *The Confession of Isobel Gowdie* gained him his first public accolades and led to many commissions that he would ultimately fulfill with choral and choral orchestral music. It was not until the first decade of the 2000s with the *Strathclyde Motets* that he began to achieve international notoriety for his a cappella choral music. Interestingly, while the *Strathclyde Motets* are primarily settings of rarely utilized biblical texts, his compositional skill, techniques, and style reached their heights with his *Miserere* setting, a text that has been set numerous times.

As is typical for a cappella choral music, *Miserere* is in a through-composed form. MacMillan utilizes several compositional devices to bring a sense of unity to the work as a

whole. From the large-scale organization of a i-v-I progression to reharmonizing the opening melody for the conclusion and incorporating two different styles of chant, MacMillan shows the height of compositional craft in creating a lengthy, through-composed choral work rich with variety that is nonetheless experienced as a completely unified piece.

For many reasons, *Miserere* is a choral work best suited for performance by a professional choir. However, the challenges presented in the score, including the extended ranges of the voice parts, are managed elegantly by the composer. By providing appropriate dynamics in the extreme voice ranges, professional-level singers should be able to manage these difficulties. For the singers, the rhythmic and harmonic challenges in the score are likely to be the primary focus of rehearsal times.

As chant conducting, either in the Anglican or Gregorian style, does not tend to be a standard part of conductor training, the practice and methodologies of both conducting and teaching these sections will be of primary concern in preparation. Further, the quintuplet figures that occur regularly in the score, which even professional singers are unlikely to have confronted previously, will require purposeful and diligent preparation and rehearsal sequencing. By meeting these challenges, the choir will have the opportunity to perform one of the true a cappella masterworks of the twenty-first century, composed by one of the preeminent composers of our time.

## Appendix 1

### Miserere Pronunciation, Diction, and IPA

As MacMillan is a composer schooled in modern Catholicism,<sup>69</sup> it is appropriate to choose standard Ecclesiastical Latin pronunciation when performing his Latin-language works. Further, as a setting composed after the standardization of Roman Latin pronunciation, it is liturgically appropriate to utilize Ecclesiastical Latin when performing MacMillan's *Miserere*. Throughout the IPA translation, intervocalic 's' is treated as [z] as reflected in the exception to the 's' pronunciation rule<sup>70</sup> that all instances of 's' are pronounced as [s].

### IPA Translation

Miserere mei, Deus: secundum magnam misericordiam tuam.  
[mizerere mei deus sekundum maɣnam mizerikordiam tuam]

Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.  
[et sekundum multitudinem mizeratsionum tuarum dele inikwitatem meam]

Amplius lava me ab iniquitate mea: et a peccato meo munda me.  
[amplius lava me ab inikwitate mea et a pekato meo munda me]

Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.  
[kwoniam inikwitatem meam ego koɲosko et pekatum meum kontra me est semper]

Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum  
[tibi soli pekavi et malum koram te fetʃi ut justifitʃeris in sermōnibus tuis et viɲkas kum]

judicaris.  
[judikaris]

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.  
[etʃe enim in inikwitatibus kōntʃeptus sum et in pekatis kontʃepit me mater mea]

Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.  
[etʃe enim veritatem dileksisti intʃerta et okulta sapiētsie tue manifestasti miki]

<sup>69</sup> Palmer, "James MacMillan," 291.

<sup>70</sup> Caldwell, *Diction for Singers, 2<sup>nd</sup> Edition*, (Redmond, Washington: Diction for Singers.com, 2012) 127.

Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor.  
[aspērdzēs mē isōpō et mundabōr lavabis mē et supēr nivēm dealbabor]

Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.  
[auditui mēō dabis gaudium et lētitsiam et eksultabunt ōsa umiliata]

Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.  
[avērtē fatfjēm tuam a pēkatis meis et ōmnes inikwitatēs meas delē]

Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.  
[kōr mundum krēa in mē dēus et spiritum rēktum inōva in vifjēribus meis]

Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.  
[nē prōitfjas mē a fatfjē tua et spiritum sanjktum tuum nē aufēras a mē]

Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.  
[rēdē miki lētitsiam salutaris tui et spiritu printfjipali kōnfirma mē]

Docebo iniquos vias tuas: et impii ad te convertentur.  
[dōtjēbō inikwōs vias tuas et impii ad tē kōnvertentur]

Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea justitiam tuam.  
[libera mē de sanjwinibus dēus dēus salutis mēē et eksaltabit liŋgwa mēa justitsiam tuam]

Domine, labia mea aperies: et os meum annuntiabit laudem tuam.  
[dōmine labia mēa aperies et ōs mēum anuntsiabit laudem tuam]

Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis.  
[kwōniam si vōluisēs sakrifitfjum dēdisēm utikwē ōlōkaustis nōn delēktaberis]

Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias.  
[sakrifitfjum dēō spiritus kōntribulatus kōr kōntritum et umiliatum dēus nōn despifjēs]

Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Ierusalem.  
[benijne fak dōmine in bōna vōluntate tua siōn ut ēdifitfjēntur muri jēruzalēm]

Tunc acceptabis sacrificium justitiae, oblationes, et holocausta: tunc imponent super altare  
[tunjk aktfjēptabis sakrifitfjum justitfjē ōblatsiōnēs et ōlōkausta tunjk impōnent supēr altarē]

tuum vitulos.  
[tuum vitulōs]

## Appendix 2

### Rehearsal Materials

#### Structural Analysis

<b>James MacMillan's <i>Miserere</i> Structural Analysis</b>			
<b>Section</b>	A	B	Chant 1
<b>Measures</b>	1-63	64-96	97-104
<b>Key Area</b>	E Minor	B Minor	B Minor
<b>Thematic Material</b>	Introduction, unison expansion, soprano soli duet, quintuplet motive, harmonically unsettled	block chords, unison statement of quintuplet motive	Anglican chant style
<b>Text Lines</b>	1-5	6-8	9-12
<b>Section</b>	A'	Chant 2	C
<b>Measures</b>	105-140	141-164	165-185
<b>Key Area</b>	A Minor	A Minor/D Minor/ G# Minor/C# Minor	E Major
<b>Thematic Material</b>	Introduction recap, unison expansion, soprano soli; mixing aspects of previous sections	Gregorian chant style	Culmination
<b>Text Lines</b>	13-15	16-19	20

#### Quintuplet Methodology

<b>Methodology For Teaching And Understanding Five Against Three.</b>															
Beat	1					2					3				
Subdivision	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Subdivided Rhythm	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Rhythm Alone	1		2			3			4		5				
Text M. 27	Me		ab			i-			ni-		qui				

The step-by-step teaching process:

1. Singers clap the beat.
2. Singers clap the beat while speaking the subdivision in fives using numbers (one, two, three, four, five) taking care not to accent the ones.
3. Singers stop clapping the beat while speaking the subdivision in fives and begin to accent the required rhythm. This puts the accents on, in order, one, four, two, five, three.
4. Singers return to clapping the beat while speaking the subdivision and accenting the rhythm.
5. Singers clap the beat and speak the rhythm on numbers (one, two, three, four, five) without the subdivision.
6. Singers clap the beat and speak the text.
7. Singers clap the beat and sing the text on the written pitches.
8. Singers stop clapping the beat and sing the text on pitches with the conductor conducting.

### **Anglican Chant Methodology**

1. The conductor models the spoken text in the preferred rhythm.
2. The choir speaks the text following the conductor's model.
3. The choir repeats the spoken text as many times as necessary so that it flows appropriately in a speech-like pattern.
4. The choir sings the chord progression on numbers (see Example 5.9) treating each chord as a quarter note.

5. The choir sings the chord progression on numbers using longer and shorter durations in a scale that roughly relates to the length of each chord.
6. The choir sings the text using the previously rehearsed speech-like rhythm on the correct pitches.



## Appendix 3

## Survey of Published Choral Works by James MacMillan

Published Choral Works by James MacMillan				
Title	Year	Text Source	Voicing	Accompaniment
Missa Brevis	1977	Roman Catholic Mass (Latin)	SATB	A Cappella
A Child is Born in Bethlehem	1978	Dutch Traditional (tr. RC Trevelyan)	ATB	Oboe
The Edinburgh Te Deum	1978	Traditional	SSATB, Bass Solo	Organ
The Lamb has come for us from the House of David	1979	St. Ephraim	SATB	Organ
Hymn to the Blessed Sacrament	1980	St. Thomas Aquinas (tr. James Quinn)	SATB	Organ
Beatus Vir	1983	Psalm 112	SSATBB	Organ
On Love	1984	From <i>The Prophet</i> by Kahlil Gibran	Unison Treble Voices	Organ
St. Anne's Mass	1985	Catholic Mass (English)	Unison/Congregation (Opt. SATB)	Organ or Piano
Cantos Sagrados	1989	Ariel Dorfman (tr. Edie Grossman), Ana Maria Mendoza (tr. Gilbert Markus o.p.); Latin sacred texts: Salve Mater, excerpts from the Creed.	SATB	Organ, Orchestrated in 1997
Catherine's Lullabies	1990	Isaiah 61, Ecclesiastes 4, Magnificat	SATB	Brass, Percussion
Advent Antiphons	1990	Traditional Advent	Cantor, Congregation, TB Chorus	Keyboard
Divo aloysio Sacrum	1991	Inscribed on the front door of St. Aloysius in Glasgow.	SATB	Organ
So Deep	1992	Robert Burns	SSAATTBB	Opt. va, Opt. ob

Visitatio Sepulchri	1993	14 <sup>th</sup> Century Easter Liturgical Drama, Te Deum	SSATTB, Male Speaker	Chamber Orchestra
...here in hiding...	1993	St. Thomas Aquinas (tr. G.M. Hopkins)	ATTB/4 solo voices	A cappella
7 Last Words from the Cross	1993	Gospels of Matthew, Luke, John; Latin sacred texts: Palm Sunday Exclamation, Good Friday Tenebrae Responsories, Good Friday Versicle, Good Friday Reproaches	SSAATTBB	Strings
Christus Vincit	1994	10 <sup>th</sup> Century sacred	SSAATTBB	A Cappella
Màiri	1995	E. Maccoll (tr. MacMillan)	16-part chorus	A Cappella
Seinti Mari moder milde	1995	13 <sup>th</sup> Century Anonymous	SATB	Organ
On the Annunciation of the Blessed Virgin	1996	Jeremy Taylor	SSATB	Organ
A Child's Prayer	1996	Traditional	2 treble voices, SATB	A Cappella
The Galloway Mass	1996	Catholic Mass (English)	Unison/Congregation, SATB, Cantor	Organ
The Halie Speerit's Dauncers	1996	James McGonigal	Children's Chorus	Piano
The Gallant Weaver	1997	Robert Burns	SSSAATTBB	A Cappella
The Prophecy	1997	9 <sup>th</sup> Century Irish myth	Children's Chorus	Chamber Ensemble
A New Song	1997	Psalm 96	SATB	Organ
Changed	1997	The Man with the Blue Guitar, Wallace Stevens	SATB	Organ, Harp, String Trio
Quickening	1998	Michael Symmons Roberts	Ct, 2 T, 2 Bar, children's chorus, SATB	Orchestra
The Company of Heaven	1999	J. Bell	Children's chorus	Organ, Opt. wind band, carnyx
Heyoka Te Deum	1999	Te Deum; Lakota Indian Text	SSA	Fl., Tub. Bells, Piano

Magnificat	1999	1662 Book of Common Prayer	SATB	Orchestra
Magnificat and Nunc Dimittis	1999-2000	Traditional	SATB	Orchestra
Mass	2000 (2012)	Catholic Mass (English)	SATB, Cantor	Organ
The Birds of Rhiannon	2001	Michael Symmons Roberts	Opt. Chorus	Orchestra
Nunc Dimittis	2001	1962 Book of Common Prayer	SATB	Orchestra
Dutch Carol	2001	Traditional Dutch (tr. R.C. Trevelyan)	Unison treble voices	Piano
Tremunt videntes angeli	2001	5th Century Latin Hymn	SATB	A Cappella
Te Deum	2001	1662 Book of Common Prayer	SATB	Organ
O Bone Jesu	2002	Traditional	SATB	A Cappella
To my Successor	2002	George Herbert	SATB	A Cappella
Chosen	2003	Michael Symmons Roberts	SAATTB	Organ
Give me justice	2003	Psalm 42	SATB	A Cappella
Gospel Acclamation	2004	Traditional	Unison	A Cappella
Laudi alla Vergine Maria	2004	Dante	SSAATTBB	A Cappella
The Lord is my life and my help	2004	Traditional, Chant	Unison	A Cappella
Remember your mercies, Lord	2004	Entrance Antiphon	SATB	A Cappella
Bless the Lord, my soul	2005	Responsorial Psalm 103	SATB	A Cappella
Nemo te condemnavit	2005	Gospel of St. John 8: 10-11	SATB	A Cappella
Out of the depths	2005	Psalm 130	SATB	A Cappella
The Spirit of the Lord fills the whole world	2005	Entrance Antiphon	SATB	A Cappella
Factus est repente*	2005	Acts 2: 2, 4	SATB	A Cappella
In splendoribus Sanctorum*	2005	Psalm 109: 3	SATB	Trumpet
Sedebit Dominus Rex*	2005	Psalm 28: 10b, 11b	SATB	A Cappella

Videns Dominus*	2005	Gospel of John 11: 33, 35, 43, 44, 39	SATB	A Cappella
When he calls to me, I will answer	2005	Responsorial Psalm 91	SATB	A Cappella
After Virtue	2006	Alasdair MacIntyre	SSAATBB	A Cappella
Invocation	2006	Karol Wojtyla (tr. Jerzy Peterkiewicz)	SATB/SATB	A Cappella
Let the song of Israel say	2006	Responsorial Psalm 124	SATB	A Cappella
O Lord, you had just cause	2006	Responsorial Psalm 17	SATB	A Cappella
Dominus dabit benignitatem*	2006	Psalm 84: 13	SATB	A Cappella
Mitte manum tuam*	2006	Gospel of John 20: 27	SATB	A Cappella
Success	2006	Bessie Stanley	SATB	A Cappella
Sun Dogs	2006	Michael Symmons Roberts	SATB	A Cappella
Tenebrae Responsories	2006	From the Roman Breviary	SSAATTBB	A Cappella
...fiat mihi...	2007	Traditional, with text by the composer	SSAATTBB	A Cappella
Our Father, Doxology, Acclamation and Great Amen	2007	Traditional	Unison Voices	Organ
St. John Passion	2007	Gospel of St. John	SATB, Baritone Solo	Chamber Orchestra
The Canticle of Zachariah*	2007	Gospel of Luke 1: 68-79	SATB	A Cappella
O Radiant Dawn*	2007	Great "O" Antiphon for Dec. 21	SATB	A Cappella
Data est mihi omnis potestas*	2007	Gospel of Matthew 28 : 18, 19	SATB	A Cappella
O	2008	Liturgical	SSA	Trumpet, String Orchestra
Padre Pio's Prayer	2008	Composer's version of prayer attributed to Padre Pio	SATB	Organ
The Song of the Lamb	2008	Revelation 15: 2-4	SATB	Organ

Pascha nostrum imolatus est*	2008	1 Corinthians 5: 7b, 8	SATB	A Cappella
Os mutorum*	2008	Inchcolm Antiphoner	SA	Medieval Harp
Lux Aeterna*	2008	From the Requiem Mass	SATB	A Cappella
Benedictus Deus	2009	15 <sup>th</sup> Century Canterbury pontifical	SATB	A Cappella
And lo, the Angel of the Lord came upon them	2009	Gospel of St. Luke 2: 9-14	SATB/SATB/SATB	A Cappella
Bring us, O Lord God	2009	John Donne	SATB	A Cappella
Jubilate Deo	2009	Book of Common Prayer	SATB	Organ
Miserere	2009	Psalm 51: 3-21	SSAATTBB, SATB Soloists	A Cappella
Serenity	2009	O Salutaris Hostia, St. Thomas Aquinas; The Serenity Prayer Attr. to Reinhold Niebuhr	SATB	Organ
Summae Trinitati	2009	15 <sup>th</sup> Century Canterbury Pontifical	SATB	Brass, Timpani, Organ
Tota pulchra es	2009	Antiphon for Second Vespers, Feast of the Immaculate Conception	SATB	Organ
Who are these angels?	2009	Attr. St. Augustine	TTBBB or SATBB	String Quartet
Ave Maria	2010	Traditional	SATB	Organ
Lassie, wad ye loe me?	2010	Anonymous Scottish	SATB	A Cappella
Mass of Blessed John Henry Newman	2010	New Translation of the Mass	Cantor, Congregation	Oran, Opt. Brass and Timpani
Sonnet	2010	Shakespeare	SS Duet	A Cappella
Qui meditabitur*	2010	Psalm 1: 2b, 3b	SSAATTBB	A Cappella
Benedicimus Deum Caeli*	2010	Tobias 12: 6	SSATTB	A Cappella

Think of how God loves you	2010	1 John 3: 1 and from the Baptismal Rite	SATB	A Cappella
Tu es Petrus	2010	Matthew 16: 18	SATB	Brass, Percussion, Organ
Credo	2010	Traditional	SATB	Orchestra
Domine non secundum peccata nostra	2010	Tract for Ash Wednesday	SSATTBB	Violin
Beatus Andreas	2011	Versicle at Matins on Feast of St. Andrew	SATB	Organ
Ave Maris Stella	2011	Vesper Hymn to Mary	SATB	A Cappella
Alpha and Omega	2011	Revelation 21: 1-6a	SSAATTBB	A Cappella
Children are a heritage of the Lord	2011	Psalm 127	SSATB	A Cappella
Hodie Puer Nascitur	2011	Homo mortalis firmiter – Hodie puer nascitur, Biblioteca Nazionale, Turin, Ms. J. II. 9	SATB	Chamber Ensemble
Gloria	2011	Traditional	SATB, Children's Choir, Tenor Solo	Brass, Timpani, Organ
Ecce Sacerdos Magnus	2011	Antiphon for a bishop	Unison Voices	2 Trumpets, Organ
New-made for a king	2011	Michael Symmons Roberts	SSAA	Piano
Missa Dunelmi	2011	Roman Catholic Mass (English)	SSAATTBB	A Cappella
I Am Your Mother	2011	Our Lady of Guadalupe, Sancta Maria, virginum piissima	SATB	A Cappella
St. Patrick's Magnificat	2011	Traditional	SATB	A Cappella
Cum vidisset Jesus	2012	Antiphon on the Feast of the Seven Dolours	SSSAATTBB	A Cappella
Cecilia Virgo	2012	Traditional	SATB/SATB	A Cappella
Nova! Nova! Ave fit ex Eva	2012	15th Century	SSA	A Cappella

St. Luke Passion	2013	Gospel of St. Luke	SATB, Children's Chorus	Organ, Chamber Orchestra
Alleluia	2013	Alleluia	SSSSAAAATTTTBB(B)	A Cappella
Domus infelix est	2013	Traditional	SATB	Violin
Deus noster refugium	2013	Psalm 46	SSAATTBB	Organ
A Choral Sequence from the St. John Passion	2013	Paul Gerhardt (tr. Robert Bridges)	SATB	Organ, Opt. Percussion
If ye love me	2013	John 14: 15-17	SATB	A Cappella
A Rumoured Seed	2013	Michael Symmons Roberts	2 Ct, T, 2 Bar, B	A Cappella
The Offered Christ	2013	The Altar Fire (Armenian Liturgy)	SSATB	Organ
Ave Verum Corpus	2014	Traditional	Treble Voices	Organ
Emitte lucem tuam	2014	Psalm 43, Gloria Patri	SSAATTBB	A Cappella
I will take you from the nations	2014	Ezekiel 36: 24-26, 28	SSAATTBB	A Cappella
Seven Angels	2014	Revelation 8; 9: 1-4, 13-17a; 11: 12b, 15-19; 21: 1-6a	SATB, with Solos from the Chorus	Small Ensemble
The Rising Moon	2014	Robert Burns	Unison or SATB	Handbells
Since it was the Day of Preparation	2015	Gospel of St. John	SATB, Bass solo	Cello, Clarinet, Horn, Harp, Theorbo
Stabat Mater	2015	Traditional	SATB	Orchestra
Ut omnes unum sint	2015	John 17:20-23 (Vulgate)	SSAATTBB, TTB Solos	A Cappella
A European Requiem	2015	Traditional	SATB, Ct., Baritone Solos	Orchestra
The Culham Motets	2015	Liturgical	SATB	A Cappella
Noli Pater	2015	Anonymous	SSAATTBB	Triplepipe, Organ
I Awoke Today	2015	Manchester Streetwise Explore Group, arr. Penny Woolcock	Unison Chorus or SATB	Chamber Ensemble

When you see the millions of the mouthless dead	2015	Charles Hamilton Sorley	SATB	A Cappella
The Sun Danced	2016	From Apparitions of the Angel and of Our Lady; from the Miracle of the Sun at Fátima	Chorus, Soprano Solo	Orchestra
Blow the trumpet in the new moon	2016	Psalm 81: 1-4	SSSSAAAATTBB	A Cappella
He has not created me for naught	2016	John Henry Newman	SATB	Organ
One Equal Music	2016	John Donne	SATB	A Cappella
O Give Thanks unto the Lord	2016	Robert Herrick; Psalm 105: 1-5	SATB	Organ, Opt. Strings
O dignissima Christi sponsa	2016	Magnificat antiphon	SATB	A Cappella
All the Hills and Vales Along	2017	Charles Hamilton Sorley	Chorus, Tenor Solo	Brass Band, Strings
The Highgate Motet	2017	Private Preces, Lancelot Andrewes	SATB	A Cappella
Everyone Sang	2017	Siegfried Sassoon	SATB	Organ
Sicut Cervus	2017	Psalm 42: 1	SATB/SATB	A Cappella
O Virgo prudentissima	2017	Poliziano (Angelo Ambrogini)	SATB	A Cappella
A Special Appeal	2017	Archbishop Oscar Romero of El Salvador (tr. Julian Filochowski)	SSAATTBB	Organ
Sing joyfully to the Lord	2018	Psalm 33: 1-3	SATB	Organ
Symphony No. 5 "Le grand Inconnu"	2018	St. John of the Cross, Veni Creator	Chamber Choir, Large Chorus	Orchestra
Behold, you are beautiful, my love	2018	Song of Solomon Ch. 4	SSAATBB	A Cappella
Sing On, Sweet Thrush	2018	Robert Burns	SATB	Piano, Cello



Until the Day Breathes	2018	Song of Solomon 4: 6-7, Adapted by the composer	SATB or Soprano Solo	Organ
Turn the Dark Cloud Inside Out	2018	Ivor Novello	Unison Children's Choir, SATB	Handbells, Wind Quintet
Be who God meant you to be	2019	St. Catherine of Siena	SATB(B), Opt. Soprano Solo	A Cappella
A, ch̀, ch̀ mi na mòrbheanna	2019	Traditional Scottish	Ct,Ct,T,B,B,B	A Cappella
For a thousand years	2019	Psalm 90: 4	SSAATTBB	A Cappella
The Lord's Prayer	2019	Traditional	Unison Voices	Organ
The Short Service	2019	1662 Book of Common Prayer	SATB	Opt. Organ
Vidi aquam	2019	Traditional	40-part Chorus (8 SSATB choirs)	A Cappella
* denotes work from <i>The Strathclyde Motets</i>				

## Bibliography

- "Allegri's "Miserere"." *The Musical Times and Singing Class Circular* 26, no. 510 (1885): 455-56. Accessed September 2, 2020.
- Bakewell, Joan. *Belief*. London: Duckworth Overlook, 2005.
- Boosey & Hawkes. "Boosey & Hawkes Composers." Boosey.com. <http://www.boosey.com/composer/james+macmillan> (accessed March 21, 2021).
- Boosey & Hawkes. "Jenkins, Karl Miserere: Songs of Mercy and Redemption". Boosey.com. [https://www.boosey.com/cr/news/Karl-Jenkins-first-performances-of-\\_Miserere-Songs-of-Mercy-and-Redemption\\_/101433](https://www.boosey.com/cr/news/Karl-Jenkins-first-performances-of-_Miserere-Songs-of-Mercy-and-Redemption_/101433) (accessed September 8, 2020).
- Boosey & Hawkes. "Quickening (1998 version) (1998)." Boosey.com. <https://www.boosey.com/cr/music/James-MacMillan-Quickening-1998-version/3599> (accessed November 4, 2020).
- Caldwell, John. "*Miserere (Lat.: 'have mercy')*." Grove Music Online. Oxford Music Online. Oxford University Press, accessed September 1, 2020. <https://doi-org.www.libproxy.wvu.edu/10.1093/gmo/9781561592630.article.18777>.
- Caldwell, Robert. *Diction for Singers 2<sup>nd</sup> Edition*. Redmond, Washington: Diction for Singers.com, 2012.
- Chapman, Charles W. "Conducting Gregorian Chant." *The Choral Journal* 36, no. 10 (1996): 27-29. Accessed March 10, 2021. <http://www.jstor.org/stable/23551098>.
- Cooke, Phillip A. "A New Song – Mass and MacMillan’s Choral Renaissance." In *The Music of James MacMillan*, 135-58. Boydell & Brewer, 2019. Accessed March 24, 2021. doi:10.2307/j.ctvb6v59w.16.
- De Achútegui, Pedro S. "The Second Vatican Council." *Philippine Studies* 10, no. 4 (1962): 517-49. Accessed March 21, 2021. <http://www.jstor.org/stable/42719797>.
- Gerson-Kiwi, Edith, and David Hiley. "Cheironomy." *Grove Music Online*. 2001; Accessed 15 Mar. 2021. <https://www-oxfordmusiconline-com.wvu.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005510>.
- Hewitt, Ivan. "James MacMillan interview." Telegraph, Evening Edition, April 22, 2009, <http://www.telegraph.co.uk/journalists/ivan-hewett/5202098/James-MacMillan-interview.html>.
- Jeffers, Ron. *Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts*. Corvallis, Oregon: earthsongs, 1988.

- Johnson, Stephen. "James MacMillan." *Tempo*. No. 185 June (1993): 2-5.
- Johnson, Stephen. "MacMillan, James." *Grove Music Online*. 2001; Accessed 15 Sep. 2020. <https://www-oxfordmusiconline-com.www.libproxy.wvu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000048182>.
- MacMillan, James. *A Child's Prayer*. London: Boosey & Hawkes Music Publishers Ltd., 1997.
- MacMillan, James. *Màiri*. London: Boosey & Hawkes Music Publishers Ltd., 2003.
- MacMillan, James. *Mass*. London: Boosey & Hawkes Music Publishers Ltd., 2001.
- MacMillan, James. *Miserere* for mixed voices a cappella. London: Boosey & Hawkes Music Publishers Ltd., 2009.
- MacMillan, James. "Silence of the Lambs." *The Guardian*, February 27, 2004, <http://www.theguardian.com/books/2004/feb/28/britishidentity.catholicism>.
- MacMillan, James. "The Cumnock Tryst, A Meeting Place for Music". [www.thecumnocktryst.com](http://www.thecumnocktryst.com). <https://www.thecumnocktryst.com/the-festival> (accessed March 20, 2021).
- MacMillan, James. *The Strathclyde Motets 1*. London: Boosey & Hawkes Music Publishers Ltd., 2008.
- MacMillan, James, Julian Johnson, and Catherine Sutton. "[Supplement]: Raising Sparks: On the Music of James MacMillan." *Tempo*, New Series, no. 202 (1997): 1-35. Accessed March 21, 2021. <http://www.jstor.org.wvu.idm.oclc.org/stable/945792>.
- MacMillan, James, and Richard McGregor. "James MacMillan: A Conversation and Commentary." *The Musical Times* 151, no. 1912 (2010): 69-100. Accessed March 21, 2021. <http://www.jstor.org.wvu.idm.oclc.org/stable/25759502>.
- Moody, Ivan. "Górecki: The Path to the 'Miserere'. Like Arvo Pärt, Górecki Finds Voices a Natural Medium for His Music." *The Musical Times* 133, no. 1792 (1992): 283-84. Accessed September 8, 2020. doi:10.2307/966065.
- Palmer, Andrew. "James MacMillan." In *Encounters with British Composers*, 283-96. Woodbridge, Suffolk, UK; Rochester, NY, USA: Boydell & Brewer, 2015.
- Schiltz, Katelijne. "Self-Citation and Self-Promotion: Zarlino and the Miserere Tradition." In *Recevez Ce Mien Petit Labeur: Studies in Renaissance Music in Honour of Ignace Bossuyt*, edited by Delaere Mark and Bergé Pieter, 211-26. Leuven, Belgium: Leuven University Press, 2008. Accessed September 8, 2020. doi:10.2307/j.ctt9qf16q.19.

Smart, Mary Ann and Julian Budden. "*Donizetti, (Domenica) Gaetano (Maria)*". Grove Music Online. Oxford Music Online. Oxford University Press, accessed September 2 2020. <https://doi-org.www.libproxy.wvu.edu/10.1093/gmo/9781561592630.article.51832>

Telford, James. "Reconciling Opposing Forces: The Young James MacMillan — A Performance History." *Tempo* 65, no. 257 (2011): 40-51. Accessed March 21, 2021. <http://www.jstor.org.wvu.idm.oclc.org/stable/23020855>.

Wishart, Ruth. "Spirit is good for the music." Herald Scotland, March 21, 1996. Accessed March 21, 2021. <http://www.heraldsotland.com/sport/spl/aberdeen/spirit-is-good-for-the-music-1.461143>.