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Advanced Conducting Project

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Cum Sancto Spiritu

Antonio Lotti; edited by Patrick M. Liebergen

CPP/Belwin, Inc.

©1991

Composer/Arranger

Antonio Lotti was born in Hanover, Germany where his father was Kapellmeister.¹ He served as assistant to the second organist, the second organist, and the first organist at the Basilica of St. Mark in Venice between 1690 and 1704. He served this position until 1736 when he was named *primo maestro di cappella*.² He held this position until his death in 1740.³

He produced several operas while in Dresden from 1717 to 1719.⁴ These operas included *Giove in Argo*, *Teofane* and *Li quattro elementi*. Lotti also composed many cantatas and shorter, secular works for two, three, and four voices.⁵

According to Oxford Music Online, Lotti married Santa Stella and had no children with her.⁶ Santa Stella had a monument in his honor erected where the couple was

¹ Sven Hansell and Olga Termini. "Lotti, Antonio." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 3.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

buried. The article states that the “tomb was moved to an unknown location on 25 June 1807.”⁷

Composition

Cum Sancto Spiritu is the final portion from the *Gloria in excelsis Deo* text of the Roman Catholic Mass. The *Gloria in excelsis Deo* text is sung at the beginning of the Mass and is the song of praise to God sung by the congregation. Originally, the first line of the text, or the title in this case, was intoned by a single voice (usually the priest). This final section of the text translates to “With the Holy Spirit in the glory of God the Father. Amen.” This setting by Lotti (and edited by Patrick Liebergen) is for three voices and is set in D minor. The piece was probably composed during Lotti’s time working for the Basilica of St. Mark and it is from one of his many Mass settings.

Technical Considerations

This piece is written for three-part mixed voices. It is a good choice for an intermediate middle school or novice high school choir. One of the considerations would be the a cappella singing. Choirs often find comfort singing with piano accompaniment and can use this as a crutch to sing in tune. One way to combat out of tune singing on a piece of unaccompanied music is to focus on vowel shapes and sounds. Using pure vowels for the Latin words will help the singers sing better in tune with each other. Reviewing the vowel sounds and the IPA symbols ([ɑ], [ɛ], [i], [ɔ], and [u]) with the choir will be extremely beneficial in producing accurate vowel shapes for in tune singing.

⁷ Sven Hansell, accessed May 3.

Another consideration when working on this piece with a middle or high school group is the canonic element. Each voice is given the melodic motive at each entrance. As with most canons, the voices take off each in their own direction after the initial melody is stated. This piece is primarily polyphonic, so there are few instances of the choir singing the same words or rhythms at the same time. It may be helpful for every voice part to sing each part in unison at first to understand how their parts work together.

Stylistic Considerations

An important thought to consider in regards to style is timbre of voice when singing. Lotti was singing alto prior to his appointment as assistant to the second organist at the Basilica of St. Mark.⁸ The concept of straight-tone singing should be discussed due to the fact that this will most appropriately replicate the male treble voice. With the middle school voice, this may be effective in teaching healthy singing. Caution must be used with this age to allow natural sound to be produced while not encouraging unhealthy habits. Some students at this age may be trying to inappropriately produce vibrato while others may not understand how to sing straight tone in a healthy way. Discussing straight tone singing can help these singers best understand that forcing something to happen either way can be very harmful to the voice and that natural sound is the best sound.

Syllabic stress is another important concept. In this early piece of music, the individual parts can be sung without any nuance creating a very stagnant line of music.

⁸ Sven Hansell, accessed May 3.

Focusing on syllabic stress will allow the singers to convey the meaning of the Latin text by using the natural inflections of the language. This will help the voices sing with linear motion in mind and give the parts a destination. Notes side by side should not be given the same stress regardless of value or pitch.

Musical Elements

Cum Sancto Spiritu begins in D minor and stays in this key until the end of the piece. The editorial markings are good to discuss with choir members. It is clearly stated in the score that any dynamic or style markings are added by the editor. These markings will most likely encourage the style of singing that is thought to have occurred in Lotti's time period. However, these dynamic markings are not completely accurate as there were no dynamic markings available during the creation of this piece. In fact, the tempo, measures, and note values of the piece were all added as musical notation evolved into what it is today.

The ranges of each voice part are in relatively comfortable areas of the voice. The tessiturae for each female voice part sit a little on the low side while the baritone part sits mostly at the top of the bass staff. This is to account for the men of either voice part (tenor or bass) to sing this line comfortably. The harmonic structure is frequently affected by the canonic entrances of each voice part. The most frequently outlined chords are D minor and A major (the I and V chords, respectively). These chords are happen at points when all three voices happen to be singing at the same time.

Form and Structure

The form of *Cum Sancto Spiritu* is through-composed. The piece begins in D minor and stays in this key until the end of the piece. The final measure of the piece is each part singing a unison D at the octave. The piece is divided into two sections. The first section begins with a descending melodic motif on the text *Cum Sancto Spiritu* sung by the sopranos. The other two parts enter similarly with a variation on this melodic motif. The second section of the piece is text-based. The second major section begins at measure 22 with the soprano entrance of the text *Amen*. The melodies of each entrance after this differ, but each voice repeats *Amen* until the voices join together in measure 35. This is the first instance of homophonic singing. The harmony fluctuates between I and V chords ending with a Perfect Authentic Cadence in measures 40 through 42.

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remember to make the significance of the compositional devices part of the overview

Sven Hansell and Olga Termini. "Lotti, Antonio." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 3, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17023>.

Fa una canzona

Orazio Vecchi; edited by Alice Parker and Robert Shaw

Lawson-Gould/G. Schirmer, Inc.

©1955

Composer/Arranger

Orazio Vecchi was baptized in 1550 in Modena, Italy. He prepared for and received Holy Orders before 1577.⁹ In 1579 his first book of motets was published titled *Mottetti a otto voce*.¹⁰ From 1581 until 1584, he was the *maestro di cappella* of Salò Cathedral.¹¹ He left this position to assume a similar role at Modena Cathedral. He fell on financial hardships which caused him to move from job to job for a while.¹² According to *Grove Music Online*, "much of Vecchi's reputation during his own lifetime rested upon his six *Canzonette*."¹³ Perhaps his best known larger work is *L'Amfiparnaso* which is a madrigal comedy first performed in 1594.¹⁴ This work contained a plot throughout the scenes, but there was no staging intended.¹⁵ He was prevented from his duties in his final assignment by a new bishop and died shortly after the suspension in 1605.¹⁶

Composition

⁹ William R. Martin. "Vecchi, Orazio." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 4, 2016.

¹⁰ *Ibid.*

¹¹ *Ibid.*

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ *Ibid.*

¹⁵ *Ibid.*

¹⁶ *Ibid.*

Fa una canzona is a rhythmic canzonetta for four part chorus. The piece reflects the writing of Vecchi's six books of *Canzonette*. Many of these pieces were written in strophic form and are primarily homophonic.¹⁷ The text of the piece translates as follows:

Write a song with no black notes
If you ever wanted my favor
Write it so that it will bring me to sleep
Make it end sweetly, sweetly.

Don't put any harshness into it
Because my ears are not used to that
Write it so that...

Don't write numbers, or counterpoint
This is my main design
Write it so that...

Using this style lucky Orpheus
Managed to pacify Proserpina, down under
Write it so that...

This is the style which sweetly appeased
Saul's fierce spirit!
Write it so that...¹⁸

Technical Considerations

Something to consider technically in this piece is how uneven the rhythm is due to the constant meter changes. While these meter changes are editorial marks, these changes will help to better emphasize appropriate syllabic stress of words on the page. This piece could be sung the entire way through in the same meter and the notes would have to be tied together to create these syncopations. The editor changed meters to get

¹⁷ William R. Martin, accessed May 4.

¹⁸ Mariza R. Barboza. "The Playforde - Fa Una Canzone (Orazio Vecchi)." *TED-Ed*. Accessed May 03, 2016.

the same result. In this case, it is important to review these meter changes early on so the choir can prepare for these shifts in meter.

Another point to consider is the text. Italian is a very consonant driven language and the text will help the singers rhythmically as well. Appropriate pronunciation of text is crucial to creating the most authentic performance of this piece. Encouraging forward placement of consonants so as not to be swallowed as they are in American English will enable the singer to precisely attack the intricate rhythms and syncopations. Keeping the vowels on the brighter side will ensure that this piece sounds different than a Latin motet from the same time period.

Stylistic Considerations

The text should really dictate the mood each section of this piece. For instance, each verse contains a command. Each verse is instructing the listener to create a song in a very specific way. Be it with no black notes or in the way that Orpheus wrote songs, these commands are concise. This text must be sung in a way that is both exciting and declarative. The editor's dynamic markings will also help to guide the singers in creating the appropriate mood for this text.

The refrain is sung in an opposite fashion. This refrain maintains the same text the entire way through stating "Write it so that it will bring me to sleep, Make it end sweetly, sweetly." The editor includes piano dynamics alluding to the sweet and quiet way the singer should present this text in order to convey the message of sleeping sweetly.

The style of these two sections should shift in articulation from ^{it,} marcato in the beginning to legato. This will encourage the choir to sing the notes in both instances at full values, yet their styles will differ. In the marcato sections, these notes should be marked with an accent to show the excitement in the text. The refrain sung in a legato style will convey the message of slumber.

Musical Elements

The key signature of *Fa una canzona* is B-flat major. Though it returns to B-flat major frequently, each line of the music travels from chord to chord sometimes well outside of the key signature. Each verse and refrain end on a G major chord preceded by a D major chord creating an Imperfect Authentic Cadence.

All markings (tempo, dynamic, articulation, etc.) are all added by the editors of this piece. None of these markings would have existed at the time that Vecchi had written this. Much of his text would have dictated the overall style of the piece. The texture is four part unaccompanied chorus throughout and is homophonic as well. Being sung in Italian, the timbre of the choir may be a little brighter if using true Italian pronunciation. These vowels tend to fall on the ^{closed/forward} brighter side of the International Phonetics Alphabet Vowel Chart.

The tessiturae for the soprano and alto voices is fairly comfortable, falling in the middle and lower parts of the ranges for an average female singer. The tenor and bass parts contain notes at the extremes of their ranges with both male voice parts singing an octave or over before the piece is completed.

An example of text painting can be found in the refrain. The text is speaking of writing music so sweet that it would encourage the listener to sleep. At the very beginning of the refrain, the three lower voices sing in the lowest parts of their voice (up to this point). This is very symbolic of the low, sweet sounds that would solicit sweet dreams.

Form and Structure

The form of this piece is strophic. Each verse and refrain of the song is musically the same with different texts for each verse. The verse, or the A section, repeats the first line of text before moving to the second. Each refrain is repeated as well.

The piece begins on a B-flat major chord and maintains this for the first line of text. During the second line of text in the verse, the piece modulates from B-flat major to G major. The refrain follows suit by beginning in B-flat major before modulating to G major. *redundant*

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William R. Martin. "Vecchi, Orazio." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed May 4, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29102>.

Fire, Fire

Thomas Morley; arranged by Russell Robinson


Alfred Publishing Co., Inc.

©2000

Composer/Arranger

Thomas Morley was born in either 1557 or 1558 in Norwich.¹⁹ He was the son of a brewer and was probably a member of the Norwich Cathedral choir when he was young.²⁰ He became the choirmaster at Norwich Cathedral in 1583 and continued there for four years.²¹ He went to Oxford in 1588 and became the organist at St. Paul's Cathedral in London a year later.²² In 1598, "he became active as a publisher, issuing Italian works as well as English."²³

According to Grove Music Online, Morley "is remembered today principally for his English-texted madrigals."²⁴ According to Grove Music Online, music in Morley's lifetime was more likely to be plagiarized. His music, which was often in a lighter tone, sometimes consisted of "direct adaptations of works by Anerio, Gastoldi, and Croce,


¹⁹ Denis Arnold and John Milsom. "Morley, Thomas." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 3.

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

though the borrowing is always carried out with the addition of a personal touch, such as the addition of contrapuntal interest.²⁵

He fell ill in his later life and died probably in early October of 1602.²⁶

Composition

Morley's composition *Fire, Fire* is a madrigal originally written for 5 voices (SSATB) a cappella, and in this version is reduced to 3 voices unaccompanied. According to Russell Robinson's performance notes, the "Renaissance musical style period is generally considered to be music written between 1450 and 1600."²⁷ This madrigal was a part of Morley's *Ballets for Five Voice* which was written in 1595.²⁸ Robinson lists *Now Is the Month of Maying*, *Sing We and Chant It*, and *My Bonnie Lass* as also being part of this collection.²⁹

This arrangement maintains the original key signature of F major, but contains many editor/arranger dynamic and articulation marks. This arrangement maintains many of the concepts of the original piece, but makes it more accessible for younger singers or novice choirs.

Technical Considerations

The polyphonic nature of this composition should be taken into consideration when planning out the rehearsal process. At the beginning, at least two of the voices are singing rhythmically similar parts. Starting in measure 23, the rhythms become more

²⁵ Ibid.

²⁶ Ibid.

²⁷ Russell Robinson, *Fire, Fire* (Los Angeles, CA: Alfred Publishing Co., Inc., 2000): 2.

²⁸ Ibid.

²⁹ Ibid.

complex and the entrances are scattered. There are several instances of common thematic material throughout, but occur at different intervals throughout. Many of these entrances are syncopated, occurring on beat 2 or 4. These entrances should be accented so they are precisely executed.

Since the text for this piece is in English, it is also important to consider appropriate pronunciation of the words in conjunction with where the piece was written and what English would have sounded like in that region. British pronunciations should be used when possible. A flipped “r” should occur as opposed to the American English pronunciation. Matching vowels across the choir will ensure in tune singing as well as one pronunciation for all. Reviewing the International Phonetic Alphabet vowels and their symbols ([ɑ], [ɛ], [i], [ɔ], [u]) will aid the choir in proper pronunciation.

Stylistic Considerations

The “fa, la, la’s” of this piece (and other pieces containing these sections) should be light and dance-like. It is a common thought among choral conductors and composers that the original ballet composers would create these songs as dances and would use the “fa, la, la” chorus to fill out portions of the music where words could not be used.³⁰ This chorus should be sung in a staccato manner to emulate short, dance-like movements in the voices of the singers. Singing this section using staccato articulations will also help the singers attack entrances. Since entrances do not always occur on downbeats, the staccato nature of singing will leave space before another entrance.

³⁰ “Madrigal.” *Madrigal*. Accessed May 3, 2016.

The portions of text that use actual words should also be bouncy and light, but also must maintain the ideas of the text. Using the text to dictate the mood of the piece will allow the "fire, fire" sections to be ablaze with exciting^{ment}, but also encourage the self-pity section (which starts at measure 17) to be full of longing and angst. This section at 17 conveys a different message than that of the "fire, fire" section. Here, the singer is feeling unhappy or woeful for his lost love. The note values become longer and the rhythmic nature of this section is much slower.

Musical Elements

The key of the piece is F major throughout. All markings entered are editorial marks made by the arranger to help singers understand the musical ideas of the 1500s. The music uses repeat signs to create a better understanding of what material is the same and which is not. The ensemble can better understand that there are changes before the material moves to a new section or that the coda material is not the same as it was the first time.

The dynamic markings are helpful in clearly conveying the text ideas. In measures 17 through 20, there are crescendos over the sighing word "Ah" which help the audience understand the singer's cry for help. The utter sadness is heard as the "Ah" grows from an soft *mezzo piano* to a fuller *mezzo forte*. The dynamics also help to solidify important rhythmic entrances. Some crucial entrances such as measure 42 are marked with *forte* and a *tenuto* marking to create an accented entrance.

The text "Fa, la, la" is written to mimic dancing since many of these madrigals were based off of dances. These sections ~~are~~ have the greatest rhythmic variety

introducing more rapidly moving notes, accents, syncopated entrances, and intervallic leaps. The voices are seldom similar in these sections creating a mostly polyphonic texture in contrast to the more homophonic nature of the beginning.

Form and Structure

The form of this piece is through-composed. The piece begins in F major and there are not major modulations throughout to other keys. The opening section from measure 1 through measure 12 repeats one time with the same text. Then, from measure 14 until the end also repeats with a slightly modified final ending which include an Imperfect Authentic Cadence on the last two measures.

The opening text reflects the scorn felt by losing a love. The text states that his heart feels as though it is on fire due to the loss of his true love. The second section of material is the mourning felt by the poet. In this section, the text describes feeling helpless and full of sorrow as he cries for help but no one comes to his aid. Each of these two sections ends with the dance-like "fa, la, la" chorus.

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"Madrigal." *Madrigal*. Accessed May 3, 2016. <http://www.cpdli.org/brianrussell/Madrigal.html>.

Russell Robinson, *Fire, Fire*. Los Angeles, CA: Alfred Publishing Co., Inc., 2000.

Haste thee, Nymph (L'Allegro)

George Frederic Handel (1685-1759)/ed. By Geoffrey M. Mason

Walton Music Corporation

©1962

Composer/Arranger

George Frederic Handel was born in Halle, Germany on February 24, 1685. By age ten, he was receiving musical training from the local church organist. By the age of nineteen, Handel had moved to Hamburg to play violin and harpsichord for the Hamburg Opera. This gave him the opportunity to write and perform his first operas. In 1706, he moved to Italy. He lived for a time in Germany, however, he spent most of his life in England. His most achieved works are his operas (including *Esther*, *Ariodante*, and *Alcina*) and his oratorios which include *Judas Maccabeus*, *Jephthe*, and probably his most famous, *Messiah*. *Messiah* was first performed in Dublin in 1742. Around this time, he created two more works before his eyesight began to fail in 1751. Handel died in London on April 14, 1759.

Composition

L'Allegro, il Penseroso, ed il Moderato is an 18th century pastoral ode by Handel. Handel set this work to texts by John Milton which conveyed the differences between the joyful man, the pensive man, and bridged the gap between these two with a third movement about the moderate man. *Haste thee, nymph* is from the *L'Allegro* movement and quite obviously depicts a joyful text. John Milton (1608-1674) was an English poet,

essayist, dramatist, and historian. He was "regarded as one of the preeminent writers in the English language and as a thinker of world importance."³¹ His two works, *L'Allegro* and *il Penseroso* are paired together in this work by Handel. Handel wrote this in 1740 and it premiered on February 27, 1740 at the Royal Theatre on Lincoln's Inn Fields (O'connell, 1978).

Technical Considerations

Haste thee, nymph contains many sixteenth note rhythmic patterns (see Figure 1). In order to perform these rhythms at the appropriate tempo (Allegro; quarter equals 108), the choir must rehearse under tempo until the precision of the rhythms is crisp. Many of these rhythms are slurred which would imply that they are to be performed in a legato style. This style contrasts greatly with the staccato style markings of the majority of the piece. Each of these styles helps to represent the jollity and the laughter of the joyful man. The slurred markings represent an air of joy and sweetness while the staccato markings indicate text painting or that this sound should mimic laughter.

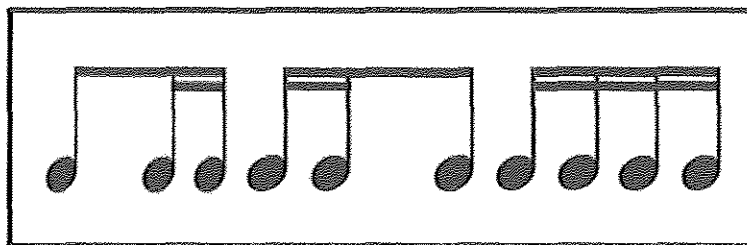


Figure 1

This piece is written in common time and should be conducted as such. Many of the rests are on a beat. Using a four pattern will give precision to breath indicators as well as triumphant entrances. Careful precision must be used in the beat gesture. As

³¹ "John Milton Essay - Milton, John (Literary Criticism (1400-1800)) - ENotes.com." *Enotes.com*. Accessed April 03, 2016.

stated above, there are often quick changes between legato and staccato style markings. The gesture must best represent the overall mood of the measure. Even in the legato passages, a sense of buoyancy must remain in the gesture to reflect the staccato markings sometimes found in one of the four voice parts or accompaniment. While mostly homorhythmic, there is a section of staggered entrances at just before the end of the piece. Each entrance must be carefully cued in this fugue-like section. The ending "laughter section" must remain light as the dynamic grows to the fullest extent to imitate a hearty, yet excited burst of laughter.

Stylistic Considerations

Haste Thee, Nymph requires very crisp articulations. Coming from the Baroque period, each word must be properly accented, almost marcato, to give the piece the feel of the era. Sixteenth note passages must be light and detached while still maintaining the sense of the slur in each grouping of notes. Staccato marks must be used appropriately where the singer pronounces the whole word while keeping it short and accented as opposed to chopping off part of a word. Each voice part must sing in the same style regardless of where the pitches are in their individual ranges. Falsetto for men may be more important depending on the flexibility of their voices compared to the tessitura. Any leaps or jumps must be approached gracefully and departed from in the same way.

Musical Elements

The key of this piece is F major and stays there for the entire piece. There is a slight tonicization of B-flat major and C major at two relatively important cadences, but

accidentals immediately after return us to our home key. Many of the eighth note passages are scale-based and move in ascending and descending lines. These lines are not often entire scales, but do make a good representation.

The dynamic markings in this piece are more than likely editors' markings, but, based on performance practice, they do appear to be terraced dynamics. In listening to recordings, one will hear the abrupt changes from dynamic to dynamic without a crescendo or any kind of movement from one to the next. These terraced dynamics rise and fall just as terraced levels or stairs move. As stated before the articulation in this piece is important because it is imitative of the laughter of the jovial man.

The tessitura for each voice part is relatively common. While the tenor and soprano lines are higher than the bass and alto, neither high nor low moves too much in either direction. Falsetto may be advised for gentlemen upon reaching higher notes to keep the lightness of the piece, but it would not be enforced solely on the tessitura.

Form and Structure

Haste Thee, Nymph is a through-composed chorus in D major based on a lyric poem by John Milton. This edition has a piano accompaniment, but a baroque chamber orchestra would be most effective in portraying this chorus. The text is:

Haste thee, nymph, haste thee, nymph, and bring with thee
Jest, and youthful Jollity,
Sport that wrinkled Care derides,
And Laughter holding both his sides.

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O'connell, Michael, and John Powell. "Music and Sense in Handel's Setting of Milton's L'Allegro and Il Penseroso." *Eighteenth-Century Studies* 12, no. 1 (1978): 16.

Ave Verum Corpus, K. 618

Wolfgang Amadeus Mozart; edited by Walter S. Collins

Hinshaw Music, Inc.

©1981

Composer/Arranger

Wolfgang Amadeus Mozart was born in Salzburg, Austria, on January 27, 1756 and he was instructed in music by his father from a very early age.³² His father was a violinist and a composer. Mozart was considered a prodigy with his earliest composition date being 1761.³³ *Teaching Music Through Performance in Choir* states,

Leopold [Mozart] took Wolfgang and his sister Maria Anna on a series of concert tours around Europe during which they played for several of the European monarchs. The Bishop of Salzburg appointed Wolfgang *Konzertmeister* in 1769, the first of many honors he was to receive. Despite his prestigious position, Mozart wanted to leave Salzburg. In 1777, he unsuccessfully sought a job at the Mannheim court. The Archbishop of Salzburg granted him wide latitude, but finally released Mozart from his service in 1781.³⁴

Mozart moved to Vienna and married Constanza Weber.³⁵ His career here began well with many compositions and opportunities to perform as a pianist before the Emperor Joseph II. He and his wife had six children, though only two survived infancy.³⁶ His last composition was *Requiem* which was finished posthumously. He became ill just

³² Cliff Eisen, et al. "Mozart." Grove Music Online. Oxford Music Online. Oxford University Press, accessed April 21, 2016

³³ Heather Buchanan, *Teaching Music Through Performance in Choir* (Chicago, IL: GIA Publications, 2005), 184.

³⁴ *Ibid.*

³⁵ Eisen.

³⁶ *Ibid.*

after completing and conducting *Die Zauberflöte* in September and deteriorated quickly until his death in December of 1791.³⁷

Walter S. Collins edited *Ave Verum Corpus* for Hinshaw, Inc. According to his biography in *American Choral Directors Association*, he was the Associate Dean and Professor of Music at the University of Colorado College of Music at Boulder in the Division of Choral Music and Musicology.³⁸ He was a frequent adjudicator and clinician at choral festivals and also wrote the book *Choral Conducting – A Symposium*.³⁹

Composition

Ave verum corpus (K. 618) is an accompanied motet. The text is of a short Eucharistic hymn that is attributed to Pope Innocent VI during the fourteenth century. It is often used during Catholic liturgies during the Benediction of the Blessed Sacrament, on Holy Thursday at the Commemoration of the Last Supper, or at any elevation of the Holy Eucharist. Mozart composed this piece in June 1791 for the feast of Corpus Christi. This was written while visiting his wife a mere six months prior to his death. It is forty-six bars long and was written for SATB chorus, two violins, viola, cello, bass, and organ continuo. He wrote this piece for Anton Stoll, a close friend, who was the music coordinator in Baden bei Wien.⁴⁰

³⁷ Ibid.

³⁸ Timothy W. Sharp, and Christina Prucha. *American Choral Directors Association* (Chicago, IL: Arcadia Pub., 2009), 79.

³⁹ Ibid.

⁴⁰ Daniel Hertz. *Mozart, Haydn and Early Beethoven* (New York: W.W. Norton & Co., 2009), 351.

Technical Considerations

The part writing is not technically difficult for the voices in this motet. The voice parts are mostly homorhythmic and the first two sections of the piece is homophonic (measures 1 through 29). At measure 30, there is a canon created between the female voices and the male voices (who echo). These two duets are homorhythmic and homophonic as well.

The tempo is marked as *adagio* (marked by the editor as half note equals forty to fifty beats per minute) and could create some technical problems. Notes of longer duration are used in the voice parts and create breathing difficulties. Punctuation occurs in the text every other line thereby lengthening the amount of time between breaths. Upon careful preparation of the score, certain breaths could be added such as in measure 6 after the word *corpus*. While there is not punctuation indicated, a breath could occur due to the length of time and structure of the line of text.

Stylistic Considerations

Born in Austria, Mozart would have most likely written this piece of music using the Germanic Latin pronunciations. Instead of using Ecclesiastical Latin diction, it would be helpful for a director to familiarize himself with German pronunciations. For instance, in measures 15 and 16 the word *cruce* would be pronounced [krutʃɛ] instead of [krutʃɛ]. Another example of this would be the word *virgine*. In Ecclesiastical Latin this word would be pronounced [virgine], but in Germanic Latin pronunciation it would be [virdʒine].

The simplicity of this piece should also be understood. Mozart wrote this piece with extreme rhythmic simplicity and reverence. As compared to a piece such as *Dies Irae* where the orchestral accompaniment contains many sixteenth notes and accented passages, *Ave Verum Corpus* has a much slower harmonic structure. Containing mostly half notes and whole notes, this piece conveys a sense of calm. The first marking of the piece is *sotta voce* which translates to "under voice." This style of singing is meant to be almost unheard. Mozart indicates that the instruments are to play as such also.

Musical Elements

The key the piece is D major. Beginning at measure 18, there is a lengthy tonicization of A major before returning to D major in measure 30. The tempo is marked as half note equal forty to fifty beats per minute. While marked *adagio*, this editorial mark will prohibit the piece from being performed too slowly. While very slow rhythmically, this piece still needs to have forward motion so as to still represent an anthem of hope as the text indicates (measures 30 until the end: "...be for us a foretaste of heaven during our final trial."). Slur markings have been added by the editor to ensure legato style singing and playing. This happens primarily in cases of word syllables occurring over many notes (e.g. measure 34 in the bottom three voices: "*tatum*" of *praegustatum* occurs over two notes) or to indicate a carryover during one word (e.g. measure 35 in the bass line: "*mortis*" contains a slur from the first to second syllable).

The texture of the piece is four part choir (SATB), four part string accompaniment, and organ. The texture is not thick considering that strings and the

organ often double the rhythms and pitches of the singers. The tessitura for each voice part appears to be very comfortable and accessible. For instance, the tenor line is written completely within the staff. The extremes of the tenor vocal line are neither too high nor too low for the average tenor voice to reach. In another example, the highest note in the soprano line is E5. This vocal part may appear to be low in terms of tessitura since the extremes also do not lie outside of the staff. It is still at a comfortable area of the vocal register for a young soprano to access.

Text painting plays a key role in this piece. Beginning with measure 22, there is a harmonic shift from A major back to D major. In this modulation section, many accidentals occur creating diminished chords (e.g. measure 28, beat 4; measure 23, beat 2). These chords allude to the text which states, "whose side was pierced." In measure 28, the text states "from where water flowed and blood." In this section, the most complex rhythm is introduced for the first. Eighth notes are used on beat 3 in the soprano and alto voices to paint the picture of the blood and water flowing from the side of Jesus.

Form and Structure

The form of *Ave Verum Corpus* is ABC. The A section begins at measure 1 and ends at measure 21. This section begins in D major with a modulation to A major beginning around measure 19. Measure 22 begins the B section (in A major) with a modulation to F major (in measures 23 through 25) before returning to D major by measure 29 with a half cadence. The C section begins in D major at measure 30 and continues until the final measure.

The instruments in this piece act as accompaniment to the vocals. Many of the instrumental parts mirror the vocal lines (e.g. violin I is similar to the soprano line, viola is similar to the tenor line). To create a more interesting instrumental line, the violin or viola may decorate the line with a quarter note octave leap as opposed to playing the vocal line (which may be just one half note). The instrumental parts also act as a bridge from one section to another containing modulation material. In measures 19 through 21, the instrumental lines modulate from D major to A major for the arrival of the vocal parts in A major at measure 22 (section B).

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"Dies Irae" from *Requiem in D minor, K 626*

Wolfgang Amadeus Mozart

Dover Publications, Inc.

©1987

Composer/Arranger

Wolfgang Amadeus Mozart was born in Salzburg, Austria, on January 27, 1756 and he was instructed in music by his father from a very early age.⁴¹ His father was a violinist and a composer. Mozart was considered a prodigy with his earliest composition date being 1761.⁴² *Teaching Music Through Performance in Choir* states,

Leopold [Mozart] took Wolfgang and his sister Maria Anna on a series of concert tours around Europe during which they played for several of the European monarchs. The Bishop of Salzburg appointed Wolfgang *Konzertmeister* in 1769, the first of many honors he was to receive. Despite his prestigious position, Mozart wanted to leave Salzburg. In 1777, he unsuccessfully sought a job at the Mannheim court. The Archbishop of Salzburg granted him wide latitude, but finally released Mozart from his service in 1781.⁴³

Mozart moved to Vienna and married Constanza Weber.⁴⁴ His career here began well with many compositions and opportunities to perform as a pianist before the Emperor Joseph II. He and his wife had six children, though only two survived infancy.⁴⁵ His last composition was *Requiem* which was finished posthumously. He became ill just

⁴¹ Cliff Eisen, et al. "Mozart." Grove Music Online. Oxford Music Online. Oxford University Press, accessed April 21, 2016

⁴² Heather Buchanan, *Teaching Music Through Performance in Choir* (Chicago, IL: GIA Publications, 2005), 184.

⁴³ *Ibid.*

⁴⁴ Eisen.

⁴⁵ *Ibid.*

after completing and conducting *Die Zauberflöte* in September and deteriorated quickly until his death in December of 1791.⁴⁶

Composition

According to the Encyclopedia Britannica online, Mozart's *Requiem in D minor* was left incomplete at the time of his death on December 5, 1791 and it is most often heard as completed by a student of his, Franz Xaver Süssmayr.⁴⁷ According to this entry, a contract between Mozart and Count Franz von Walsegg-Stuppach was written in which Mozart would write this Requiem Mass acknowledging that Walsegg-Stuppach would be passing it off as his own work.⁴⁸ However, Mozart was working on *Die Zauberflöte* and *La clemenza di Tito* at the same time and was focusing his efforts on these two.⁴⁹ These two operas were complete and fully staged prior to Mozart's death. Mozart's illness took a turn for the worse and, at the time of his death, he had only completed *Introit* with the rest being sketched out or simply unwritten.⁵⁰

Dies Irae is a Latin hymn that describes the day of judgment before God, the final trumpet sounding, and the saved being delivered to heaven while the unsaved are cast into the Hell. This hymn is most often used in in the Mass for the Dead in the Roman Catholic Church. Mozart split this text up into five sections and used the first two verses of the text for this movement of *Requiem in D*.

⁴⁶ Ibid.

⁴⁷ *Encyclopædia Britannica Online*, s. v. "Requiem in D Minor", accessed April 23, 2016.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

Technical Considerations

One of the technical considerations of this piece could be beat pattern. The tempo of this piece can lend itself to either a fast four pattern or a slower two pattern. Either choice can prove to have successes as well as difficulties. For instance, a fast four pattern will allow the primal instinct of the piece to be projected from the conductor into the ensemble. The piece is wild with its tempo marking of *allegro assai* (very fast) and this pattern will convey the fiery passion of the piece. Using a four-beat pattern will also allow for very precise cut-offs to be given as well as appropriately timed cues to be given. However, this pattern could encourage a flapping gesture from the conductor where the arms are in full use. This could lend itself to very little dynamic contrast depending on the control of the conductor.

In contrast, a two-beat pattern will allow for a greater dynamic contrast to be given. The director will have more ability to focus on showing the dynamic levels with his arms since they will be moving significantly less than if in a four-beat pattern. Some of the rhythmic intensity may be lost in this two-beat pattern as the slower gesture may not be seen as full of impact.

There are few dynamic markings on the score. Forte is the first dynamic marking seen at the very first measure and there is no variation after. The conductor will need to listen to several well-respected recordings to identify appropriate dynamics to be used throughout the piece. There are several sections where crescendos and decrescendos could be used. Since they are not written, finding recordings that best understand performance practice will help the conductor ensure an effective product.

Stylistic Considerations

Dies Irae is sung in Latin, was written by an Austrian composer, and is part of the Roman Catholic Mass for the Dead. One decision that will need to be made is whether to sing the piece using Ecclesiastical Latin or Germanic Latin pronunciation. Having been born in Austria, Mozart most likely would have heard this piece in his mind as being sung using Germanic pronunciation. However, since this is an actual section of the Requiem Mass, it may also be sung with Ecclesiastical Latin pronunciation (which is commonly used in Roman Catholic Churches). It is uncertain what Latin sounded like as a living language and most of the Latin pronunciations are ideas of what could have been.

Another thought on style would be syllabic stress. This movement of *Requiem* is bold with an exciting and fast-moving orchestral accompaniment. This could encourage the singers to execute their parts in a marcato style without any thought given to syllabic stress. While marcato style singing is appropriate and would help to reflect the angst of the text, the pronunciation of the text with suitable stress should be understood.

Musical Elements

The key signature of this piece is D minor. The piece begins in D minor, shifts to A minor from measure through 19 measure 56, returns to D minor at measure 57 and remains until the end of the piece. As mentioned above, the only dynamic marking is *forte* at the very first measure of the piece. Creating dynamics within the piece to help shape the *forte* will create a more exciting movement to help further convey the text.

The tempo is marked as *allegro assai* (very fast) which would probably set the tempo in the faster end of *allegro* (around 160 beats per minute or higher).

Each vocal line contains a relatively common tessitura. Many of the notes for each vocal part sit within the confines of the staff. There are few instances where the vocal line for any voice part extends too high or too low uncomfortably for the average singer.

Form and Structure

The form of "*Dies Irae*" from *Requiem in D minor* is ABC. The first section begins in D minor and continues through measure 18. At measure 19, the B section begins in A minor. This section contains a brief period of C minor before returning to D minor at measure 56. The C section begins at measure 57 in D minor and remains through the end of the piece.

The role of the orchestra in this movement is to accompany the choir and to help convey the text. The summary of the *Dies Irae* text is that of wrath and tremor. The strings frequently play sixteenth notes rapidly while the winds emphasize the choral score. The organ is written as basso continuo doubling the bass and cello with the left hand or foot while doubling the winds and voices with the right hand. The rapid movement of the high stringed instruments helps to convey the wrath the fire that will dissolve the world into ashes.

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"Lacrimosa" from Requiem in D minor, K 626

Wolfgang Amadeus Mozart

Dover Publications, Inc.

©1987

Composer/Arranger

Wolfgang Amadeus Mozart was born in Salzburg, Austria, on January 27, 1756 and he was instructed in music by his father from a very early age.⁵¹ His father was a violinist and a composer. Mozart was considered a prodigy with his earliest composition date being 1761.⁵² *Teaching Music Through Performance in Choir* states,

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⁵² Heather Buchanan, *Teaching Music Through Performance in Choir* (Chicago, IL: GIA Publications, 2005), 184.

⁵³ Ibid.

⁵⁴ Eisen.

⁵⁵ Ibid.

after completing and conducting *Die Zauberflöte* in September and deteriorated quickly until his death in December of 1791.⁵⁶

Composition

According to the Encyclopedia Britannica online, Mozart's *Requiem in D minor* was left incomplete at the time of his death on December 5, 1791 and it is most often heard as completed by a student of his, Franz Xaver Süssmayr.⁵⁷ According to this entry, a contract between Mozart and Count Franz von Walsegg-Stuppach was written in which Mozart would write this Requiem Mass acknowledging that Walsegg-Stuppach would be passing it off as his own work.⁵⁸ However, Mozart was working on *Die Zauberflöte* and *La clemenza di Tito* at the same time and was focusing his efforts on these two.⁵⁹ These two operas were complete and fully staged prior to Mozart's death. Mozart's illness took a turn for the worse and, at the time of his death, he had only completed *Introit* with the rest being sketched out or simply unwritten.⁶⁰

Lacrimosa is a Latin word which means weeping. *Lacrimosa* is also a section of the *Dies Irae* sequence from the Roman Catholic Mass of the Dead. The subject of this text is the guilty man's judgment day in front of God. In the text, the guilty man rises out of the ashes as the chorus sings about what a sad day it will be. The chorus begs for God to have mercy on his soul and that Jesus will grant his soul eternal rest.

⁵⁶ Ibid.

⁵⁷ *Encyclopædia Britannica Online*, s. v. "Requiem in D Minor", accessed April 23, 2016.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

Technical Considerations

The text of this piece will not be problematic, but adding words to the notes may be challenging. The line of each voice part contains movement by leaps as opposed to steps. Each line is very melodic, but this abrupt movement by leap often occurs at the beginning of a measure and the leap can range from a minor 3rd to beyond a minor 6th. For instance, in measure 3 the soprano's first entrance is an A4 followed by an immediate jump to F5.

Another instance of challenging notes occurs with the frequent use of accidentals. When listening, the music may sound seamless and fluid without any harsh modulations or outstanding new notes. In the score, there are several instances of accidentals which help the piece modulate from one tonality to another without abrupt shifts. These accidentals make harmonic sense and are usually doubled in an instrumental part, but they are seldom predictable.

The language of the notes will present a challenge to the director. For instance, each instrument is listed in Italian. Looking down the left side of the score, the instruments listed are *Corni di Bassetto in F*, *Fagotti*, *Trombe in D*, and others. It is important that the conductor familiarize himself with this language so he acquires the correct musicians for the presentation of this piece. In addition to language, familiarizing oneself with different clefs would also be beneficial for the final product of this piece.

Stylistic Considerations

While the piece is written in 12/8 time, it is crucial for the singers to feel it in a compound 4/4 time. There are many instances where the syllabic stress falls on the big

beats of the measure and the singer must feel this in order to sing the text appropriately. Also, in terms of style, the piece is primarily legato. In measures 9 through 14, this legato singing can be achieved by connecting each note and singing through to the next large beat. In measures 5 and 6, this legato style is interrupted by eighth notes occupying the large beat and each upbeat after containing eighth rests. Even in this instance, the singer should feel the compound 4/4 time to ensure the words in each of these measures are connected to one another despite the rests.

The sighing motif found in the high strings should be prominent and help guide the overall feel of the piece. This leitmotif in the violin line helps outline the compound 4/4 meter. The big beat is accented and each beat after become less. The stress is placed on beat 1 with 2 being slightly less accented and 3 being less stressed than 2. This creates the sighing motif which helps the choir feel where the pulse is and where the stress should be placed.

Musical Elements

The piece begins in D minor and goes through several transitions until arriving at D minor again for the recapitulation (see **Form and Structure**). Once the piece shifts to the relative major (III) at measure 15, there is an elongated period of tonal instability. Many secondary dominant, Neapolitan, and augmented chords begin to appear in this section. Without a firm grasp of what key the piece is in, this section begins to allude to the longing and pleading of the text. At this section, the choir is singing, "When from the ashes, the guilty man will be judged." This text painting is crucial as the guilty man

pleads for mercy, the violins continue their sighing motif as the chord shifts share the uncertainty of this man who knows not what will become of him.

Another instance of text painting occurs within the tonality of the piece. The exposition and recapitulation sections of this piece are primarily in D minor. This minor tonality creates a dark, unsure mood for the listener. Once the piece returns to D minor at measure 21, the listener is returned to the opening melodic material. At this point the choir begins to sing, "Grant him eternal rest. Amen." Prior to this the choir had sung the text requesting God's mercy on this guilty man. Firmly planted back in D minor gives the sense of closure that is hopefully felt at a memorial service. The final *Amen* is sung on an elongated plagal cadence which resolves to a D major chord alluding to the idea that there is hope for the guilty man.

Form and Structure

The form of the piece is Sonata form. This piece begins in D minor which would indicate the exposition. In minor keys, the Sonata form moves to the relative major (III) which in this instance is F major. The first occurrence of F major is at measure 15. This is followed by an unstable section (beginning at measure 19) full of secondary dominant chords. This unstable section is labeled the development. A pivot chord on beat 1 of measure 21 brings about the recapitulation and modulates the piece back to D minor. This is a restatement of the opening material and this brings the piece to a conclusion (in this case D major with a Picardy third in the final measure).

It is the duty of the instrumental accompaniment in this piece to support the choir not only by accompanying, but also by creating supplemental material which

encourages the ideas presented by the text. The instruments create feelings of longing, sighing, and hope at various points throughout this movement. The orchestra also produces the strong sense of compound 4/4 meter which is crucial in helping the choir to appropriately continue a legato style of singing. The ensemble for this movement is SATB choir, 2 basset horns in F, 2 bassoons, 2 trumpets in D, 3 trombones, timpani (2 drums), violins, viola, and basso continuo (probably cello, double bass, and organ).

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"Introit and Kyrie" from Requiem in D minor, Op. 48

Gabriel Fauré

G. Schirmer, Inc.

©1956

Composer/Arranger

Gabriel Fauré was born in Pamiers, France on May 12, 1845 where he studied piano early on in life.⁶¹ He moved to Paris where he studied under Camille Saint-Saëns at the age of 9.⁶² After he left school at the age of twenty, he worked by giving piano lessons and harmony lessons before joining the army as a messenger during the Franco-Prussian War.⁶³ After the war, he became an organist at various churches in Paris and joined the Paris Conservatory teaching staff in 1897. He eventually accepted directorship of the Conservatory making major reforms.⁶⁴ He retired in 1920 to focus on his own compositions before his death in 1924.⁶⁵

Composition

The *Requiem in D minor* by Gabriel Fauré is a choral/orchestral setting of the Roman Catholic Mass for the Dead written in the 1880s. This Mass is offered by the Catholic Church for the repose of the soul or souls of deceased Catholics. Fauré's setting is short at only about thirty-five minutes long. The orchestration for this piece is

⁶¹ Heather Buchanan, *Teaching Music Through Performance in Choir* (Chicago, IL: GIA Publications, 2005), 193.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

orchestra, organ, mixed choir, and two soloists (soprano and baritone). The Requiem Mass consists of seven movements with the text being traditional Latin. The piece was revised once in the 1890s and again in 1900.

The *Introit* and *Kyrie* texts are taken from the Requiem Mass. In the Catholic Mass, the *Introit* is the opening of the Celebration of the Eucharist. It usually contains the antiphon (which has been mostly replaced by an opening hymn) of the day. In the Requiem Mass, the *Introit* is the opening text of Mass for the Dead: "Eternal rest give to them, O Lord, and let perpetual light shine upon them." The *Kyrie* movement contains the traditional *Kyrie eleison* text (Lord, have mercy. Christ, have mercy. Lord, have mercy.) this is spoken by the congregation at the beginning of any Catholic Mass pleading for to God for the forgiveness sins.

Technical Considerations

The tempo of the opening movement of *Requiem in D minor* is something to be considered before rehearsing with the choir. The beginning tempo marking is *molto largo* with the quarter note equaling 40 beats per minute. Depending on the acoustics of the venue or the capabilities of the ensemble, this tempo may need to be adjusted. A younger choir may require a bit of a quicker tempo. The noted tempo may be well-suited in a live acoustic. Either way, the conducting gesture is vital for success. The conductor must breathe with and encourage his ensemble through passages of long notes with limited or no breaths.

Another point to consider is articulation in the A section. There are several entrances on off-beats, marked entrances and releases, and sudden dynamic shifts. All

of these could lead the singer away from the legato style singing that is necessary to convey the message of petition. For example, in measure 50 the choir enters with a syncopated rhythmic entrance at *ff* singing the text *exaudi orationem meam* (hear my prayer). This text must be sung conveying the idea of supplication, but the markings and rhythms indicate a more abrasive entrance. Careful consideration to the text must be given when addressing all of these concerns simultaneously to ensure the text painting is an appropriate combination of a cry for help juxtaposed with the mourning for one's sins.

Stylistic Considerations

The overall style of this single movement introduction is a chorale interspersed with soli lines in first the tenor and then soprano voices. Stylistically, the piece begins with a few instances of one articulation – *marcato* (>). The *marcato* accents are used in the instrumental parts beginning on the first beat. These accents occur again on the down beat of measure 4, measure 7, and measure 12 (this time on beat three). These *marcato* accents return sometime later in measure 71 on the second beat in the choir emphasizing the first syllable of the word *Christe*. Another commonly used marking in this movement is the slur. Much of the instrumental portion of the score uses slurs connecting two, three, or four notes. This creates complete thoughts or phrases in the accompaniment. The slur is also used frequently in the vocal portion of the score to indicate complete thoughts or two connect parts of words that are distributed across several notes.

The text of this movement often directs the dynamic levels. Starting in measure 50, the full choir cries out in desperation, "exaudi orationem meam," (hear my prayer). The dynamic level, driven by the text, uses *ff* and *p* which can be interpreted as significant ways to obtain attention. In the same way, during the "Kyrie" section of this movement, dynamics are used to convey the sense of plea in the voices of the choir. As the choir sings "Christe eleison" (Christ have mercy) starting in measure 71, the dynamics fluctuate between *ff* and *p*. Finally, the energy of the text is exhausted and there is a decrescendo from piano to pianissimo until the final chord of the movement.

Musical Elements

The key signature of the piece is D minor. The overall harmonic structure moves from D minor with a modulation in B-flat major to F major. There is a modulation back to D minor with a tonicization of A major before returning to D minor for the end of the movement. A rather full range of dynamics is explored in this movement with sections exploring *pianissimo*, *fortissimo*, and everything in between. Throughout this movement, it is common to see a section *crescendo* from *pianissimo* to *fortissimo* in a mere five measures (e.g. measures 4 through 8, measures 20-24, measures 65 through 68).

As stated in technical considerations, it is important to note that tempo for the opening section could be cumbersome at a very slow quarter note equals 40 beats per minute. These could present the perfect opportunity to work with a choir on sustained singing and appropriate breathing strategies.

Unlike Mozart's *Requiem in D minor*, the tessitura of each voice part tends to fall on the wide side. For instance in the soprano line, it is equally as common to see D4 as

it is to see regular use of F5. Each voice part's range is significantly extended. While the range is not necessarily the same as tessitura, it is important to note that there are several instances of arpeggiated lines extending up to and over an octave in each voice part (e.g. measure 67 in the soprano and alto lines, measures 67 and 68 in the tenor and bass lines).

Form and Structure

The form of this piece is ternary form with an introduction (*Introit*). The introduction begins at measure 1 in D minor with the *Introit* text. The A section begins at measure 18, still in D minor. There is a modulation to B-flat major beginning at measure 38. Starting at measure 42 in B-flat major, the B section begins. The piece modulates to F major by measure 50 before returning to D minor in 61. At 61, the C section begins with the *Kyrie* text. There is a tonicization of the dominant (A major) before returning to D minor until the end of the piece.

The orchestra acts as accompaniment in different capacities throughout this movement of *Requiem in D minor*. In the introduction, the instruments play in unison. In the A section, the orchestra has a moving, arpeggiated accompaniment before becoming a chorale in the interlude which modulates to B-flat major. The orchestra mimics the soprano soli in the beginning of the B section before returning to arpeggiated accompaniment for the remainder of this section. In the C section, the orchestra acts as it did in the A section.

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Lullay my Liking

Gustav Holst

Choral Public Domain Library

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Composer/Arranger

Gustav Holst was born in 1874 into a musical family in England where he studied music from a very young age.⁶⁶ He played piano, violin, and trombone (which he picked up in hopes of curing his asthma).⁶⁷ He studied counterpoint at Oxford before moving to London in 1892 to study composition with Charles Villiers Stanford.⁶⁸ Holst's earlier works were in traditional forms such as his *Ave Maria*.⁶⁹ He enrolled in the Royal College of Music in 1893 and met Ralph Vaughan Williams two years later.⁷⁰ He became the conductor of the Hammersmith Socialist Choir in 1896 which allowed him to work more closely with choral music.⁷¹ He met his wife in this choir.⁷² He was a teacher and professional trombonist. He was excused from World War I because of his health.⁷³ He resigned from most teaching in 1923 and dedicated all of his time to composing. His

⁶⁶ Heather Buchanan, *Teaching Music Through Performance in Choir* (Chicago, IL: GIA Publications, 2005), 358.

⁶⁷ *Ibid*, 476.

⁶⁸ *Ibid*, 358.

⁶⁹ *Ibid*, 476.

⁷⁰ *Ibid*, 358.

⁷¹ *Ibid*, 476.

⁷² *Ibid*.

⁷³ *Ibid*, 358.

orchestral suite *The Planets* is one of his most recognizable pieces and is considered a staple in orchestral music.⁷⁴

Composition

Lullay my liking is a carol by Gustav Holst. The text is a medieval lyric from *A Mediaeval Anthology*.⁷⁵ The composition is in straightforward refrain/verse form with the refrain being sung by the choir and the verses sung mostly by soloists (the fourth verse is sung by the choir). This piece is a *cappella* with limited divisi. Each refrain is identical. The verses vary each time. The text of the piece is an older version of English with certain words still having extra syllables which no longer do (e.g. *sweeté, allé, childés, madé*, etc.).

Technical Considerations

A definite consideration of this piece is the repetition of the refrain. This piece is set up much like a traditional church hymn. Each refrain contains the same notes, words, and rhythms. Each time it is sung, the same dynamics are written. A fermata happens at the end of each refrain. It is important for conductors to encourage their performing ensembles to find a way to create interest in each refrain. Using the lyrics of the verse prior may help to direct the emotion of each refrain.

Another consideration will be choosing appropriate soloists for each verse. These verses are marked simply as SOLO. Each verse contains a different combination of notes and rhythms. The tessitura of each verse is different and the most crucial notes of

⁷⁴ Heather Buchanan, 358.

⁷⁵ Gustav Holst, *Lullay my liking* (Choral Public Domain Library, 1999): 1.

one verse may not be the same for another. Selecting both male and female singers as well as putting emphasis on different timbres will help these verses stand out from the choral refrains.

Stylistic Considerations

Since Holst lived in England, an important stylistic consideration to make would be based on pronunciation of text. Some of these words may be unfamiliar (e.g. *liking*, *mickle*) and other words may not look quite like what they mean (e.g. *sitten*, *madé*, *childés*). The conductor must take this opportunity to ensure an understanding of the text is apparent in the singers. Also, being a choral work from England, it is likely that Holst would have heard the language pronounced using British English diction. Flipping the letter r and creating tall, pure vowels will produce a more British choral sound.

The contrast of the fourth verse with the rest of the verses should be made apparent in performance. The text of verse four states: Angels bright they sang that night And saiden to that Child "Blessed be Thou and so be she That is so meek and mild." In this text, the annunciation of Christ's birth is made apparent. This verse is representative of the first Christmas when the angels sang praises of God becoming man. This is the first instance of the choir singing a verse in harmony in contrast to the other verses which is a single, unaccompanied melody line.

Musical Elements

The piece begins in A minor, but there are representations of church modes throughout. In this edition, the dynamics are most likely editorial marks. These marks should be used to guide the rehearsal process, but it should be noted that they are not

necessarily the dynamics of the composer. Dynamics are used to create interest in each verse. For verse 1, the dynamic is listed simply as *piano* while verse 2 is *mezzo forte*. The verse with the most dynamic contrast is verse 4. The verse begins with *mezzo forte* with a crescendo until the end of the verse. The final dynamic marking listed for the verse is *forte*.

The tempo is marked as *allegretto* which would fall between 120 and 132 beats per minute. While this is a lullaby, the song should not drag along. The tessitura for the choir is relatively low. The highest note for the soprano part is an F5, but that only occurs one time. The majority of notes for each voice section fall just in the middle of an average range.

Again, the fourth verse refrain should be pointed out as containing an example of text painting. In this verse, the choir sings about the angels announcing the birth of Jesus. The dynamics coupled with the unison singing (at the octave) mimic that of a herald trumpet announcing the entrance of monarch. The choir flourishes adding in harmony (even some *divisi*) to declare how blessed are the child and his mother.

Form and Structure

The form of this piece is binary or verse-chorus form. The piece begins in A minor but each refrain ends on an A major chord with the Picardy third in the tenor part. The verses uses accidentals to imply various modal centers. The piece begins in A minor, but there are representations of church modes throughout. Each refrain ends in A major. Verses 1, 2, and 5 contain modal passages relating to the key of A. Verse 1 uses the A natural minor scale with the 6th raised a half step creating A dorian. In verse

2, there is the A major scale with the 7th lowered a half step. This also happens in verse 5. These two verses are A mixolydian. The third verse is most likely in A major, but the 7th scale degree is absent. D major is the final resting chord of the 4th verse. The beginning of verse 4 through measure 4 is in Lydian mode with the fourth raised a half step. Beginning with measure 5, the piece travels around C major before settling on a D major chord in the final measure of verse 4.

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Salmo 150

Ernani Aguiar

earthsongs

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Composer/Arranger

Ernani Aguiar is a Brazilian composer who was born in 1950 and is currently a member of the faculties at Universidade Federal do Rio de Janeiro and Universidade do Rio de Janeiro.⁷⁶ Aguiar studied violin under Paulina d'Ambrosio and Roberto Michelucci, composition under Guerra Peixe, conducting under Carlos Alberto Pinto da Fonseca and Annibale Gianuario, and chamber music under Santino Parpinelli and Franco Rossi.⁷⁷ He continued his studies in conducting in Italy under Franco Ferrara, Adone Zecchi, and Giuseppe Montanari.⁷⁸

Composition

Salmo 150 is considered a motet and is a setting of the text from Psalm 150 from the Book of Psalms. Psalms is found in both the Tanakh and the Bible thus being part of Hebrew and Christian religions. The psalms are most often linked to King David, but there is nothing verified that he wrote any of them.

⁷⁶ Farah, Mariana. *Beyond Salmo 150: The A Cappella Choral Music of Ernani Aguiar*. (New Albany: Indiana University Southeast, 2010), 1.

⁷⁷ Ibid.

⁷⁸ Ibid.

Psalm 150 is a psalm of praise encouraging anything with breath to praise the Lord. In this psalm, many mentions are made to instruments including trumpet, psaltery, harp, timbrel, strings, and pipes. The most featured instrument in this setting of the text is probably the cymbals. The choir exclaims *Laudate eum in cymbalis jubilationis* (praise him with the cymbals of joy).

In addition to the text, the choir exclaims joyful praise using a rhythmic ostinato and a melodic motif. The ostinato is sung most frequently by the alto and tenor voices. The rhythm repeated is a dotted eighth-sixteenth-eighth rhythmic pattern. This ostinato is a recurring theme throughout the piece and is passed through each voice part on a variety of notes. The melodic motif is most often heard in the bass voice. This passage is referred to in musical elements.

Technical Considerations

Of text, words, and rhythms, rhythms will most certainly be high on the priority list of technical considerations. Aguiar has set a reasonably common Latin text to simple melodies and ostinati. However, the rhythms of this piece provide a great challenge. At such a quick tempo (*Allegro con brio*; dotted quarter equals circa 84 beats per minute), these rhythms can make producing the words very tricky. The text is set syllabically, but even still it may be helpful to rehearse the notes on a neutral syllable in order to achieve the notes and rhythms before adding in the words.

The quickness of tempo coupled with the desired articulation could also provide issues for the singers. Again, the text is common but full of consonants and combinations of letters which are sometimes difficult to produce. Repetitive text on fast

moving rhythms will need to be carefully executed by the singers. For instance, in measure 20, the entire measure is one word sung four times all on sixteenth notes. The choir must sing with crisp and clear consonants. Instructing students to sing with more dental consonants will not only encourage a more appropriate Latin American pronunciation, but it will also aid the singer in quickly producing the language while maintaining the accurate tempo. Another area of the piece that falls into this category is the permeating ostinato from the very first measure. The rhythm is dotted eighth-sixteenth-eighth note all on the syllable "la." While this does not seem very difficult, the "l" of "la" will become lost and slow at such a fast tempo if not articulated dentally (using the tip of the tongue at the top of the teeth).

Stylistic Considerations

Salmo 150 is representative of Aguiar's style according to Maria Guinand. Guinand wrote an abbreviated biography for the choral score of *Salmo 150*. In this biography, Guinand states, "This *Salmo 150* is very characteristic of his style which is very rhythmic with rapid articulations."⁷⁹ These rapid rhythms must be felt in a compound 4/4 time signature as opposed to in eighth notes. If each individual eighth note is felt, the piece will begin to slow down and the energy of the piece will be lost. If the choir can feel the macrobeat, it will ensure that the enthusiasm of the intricate rhythms is conveyed to the audience through the singers' emotion and execution.

This piece must be performed at a quick tempo with a high level of energy. This will in turn help the choir best convey the text. If the tempo is not upheld, the piece will

⁷⁹ Aguiar, Ernani, *Salmo 150* (Corvallis, OR: earthsongs, 1993): 6.

begin to drag and the meaning will be lost. Each beginning of a new section should feel like an interruption. There is never a lull in the action for *Salmo 150*. This excitement will build furthering the feeling of unrest until the final note is sung. At this point, the audience will finally feel the release of tension and a sense of relaxation can occur once again.

Musical Elements

From the very beginning of the piece, Aguiar clearly states a rhythmic ostinato which becomes the groundwork for the entire piece. Begun in the alto and tenor lines, the three-beat dotted eighth/sixteenth/eighth note pattern is then passed throughout the entire choir at some point throughout the piece. Even though there are sections which do not contain this rhythmic pattern, the ostinato is almost always revisited upon the closing of one section and the beginning of another. Another important melodic motif to note is the bass line's counter-ostinato of six eighth notes. The melodic contour is an ascending and then descending four note melody beginning on A3, rising to D3, and falling back to A3. This motif brings the listener's ear back to something familiar each time it reappears.

The use of accents and cross rhythms in this piece makes it a prime example of music from Brazil. Aguiar uses accents on different syllables to reposition the emphasis of the rhythm thus creating a new sound to familiar rhythmic patterns. Throughout much of the piece, the choir sings in open fifths or octaves which gives the piece a primal feel. Mostly presented in the key of A minor, there is a brief vacation from this tonality in the middle of the piece. Sung in pairs, the Altos and Basses briefly and abruptly introduce

the key of B-flat minor into the piece. The Sopranos and Tenors continue this new key signature for one more measure before the Altos and Basses just as suddenly return us to A minor.

The text Aguiar used in to compose this piece is Psalm 150 taken from the Book of Psalms found in The Bible. In this Psalm, the psalmist writes, "Praise the Lord. Praise God in his sanctuary; praise him in his mighty heavens."⁸⁰ This portion of the text is represented by the high tessitura of each vocal line. Much of this music is sung high in the usual ranges of each section. This piece is also full of rhythmic drive, aggressive attacks, and high energy dynamics. As is referenced in the Psalm, these musical choices are representative of the various instruments with which the psalmist uses to praise God including the trumpet, psaltery, harp, drum, strings, pipes, and cymbals. Upon the word cymbals (*cymbalis* in Latin), the choir encounters its largest dynamic to that point and continues to praise loudly on the word "jubilationis" (jubilation).

Form and Structure

The form of this piece is AA¹BA² with the A sections resembling each other based off of the use of the rhythmic alto/tenor ostinato coupled with the bass melodic motif. *Salmo 150* begins in A minor and continues in A minor through measure 15. In measure 16, there is a phrase modulation to the new tonality of D-flat for just two measures. In measure 18, it is back to A minor for the remainder of the piece. The final measure ends on a unison A at the octave.

The text for the piece is translated as follows:

⁸⁰ "Bible Gateway Passage: Psalm 150 - New International Version." Bible Gateway. Accessed March 25, 2016. <https://www.biblegateway.com/passage/?search=Psalm 150>.

Praise the Lord in his sacred places, praise him in the firmament of his power. Praise him for his mighty acts, praise him according to his excellent greatness. Praise him with the sound of the trumpet, praise him with the psaltery and the harp. Praise him with the timbrel and the dance, praise him with strings and pipes. Praise him with high-sounding cymbals, praise him with cymbals of joy. Let everything that has breath praise the Lord!⁸¹

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⁸¹ Aguiar, 6.

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