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FOR UNTO US...

THESIS

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Fulfillment of the Requirements

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MASTER OF MUSIC

By

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For Unto Us is a one movement work for soprano and orchestra. The text, by the composer, describes the thoughts and feelings of Mary, the mother of Jesus, as she watches the crucifixion. Mary's process of faith is traced through the sequence of dramatic events which proceed and follow the crucifixion. The work explores symbolic instrumentation, juxtaposition of harmonic languages, and extended techniques for performance and notation. The setting of the text combines traditional operatic idioms with new elements in the music. The duration of this dramatic, quasi-operatic scene is approximately nine minutes.

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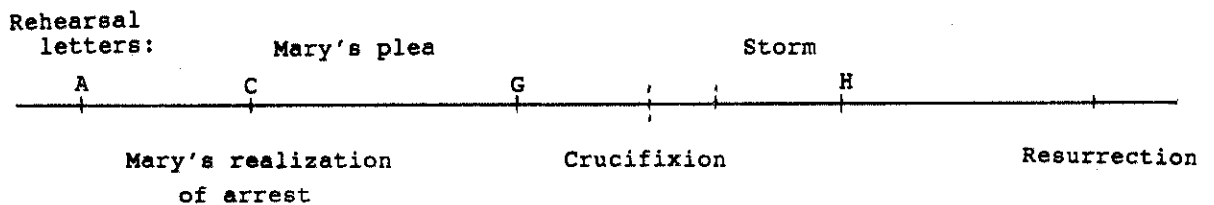
Form

Dramatic Organization

For Unto Us is a depiction of Mary's reactions before, during and after the crucifixion of her son Jesus. The Bible does not provide any statements from Mary regarding this topic; thus the composer has supplied the text.

The plot consists of the following sequence of dramatic events: (1) Mary realizes that Jesus has been arrested and taken away; (2) she desperately cries out for Him amidst the crowd; then she cries to God; (3) she watches Jesus' crucifixion and death during the storm. The most important focus of the drama is Mary's spiritual progress from her emotional response impassioned with human outburst to her objective resignation through spiritual obedience. It should be noted that this series of events includes no repetition. Figure 1 outlines the progression of events in the piece:

Figure 1. **Diagram of dramatic events: no repetition.**



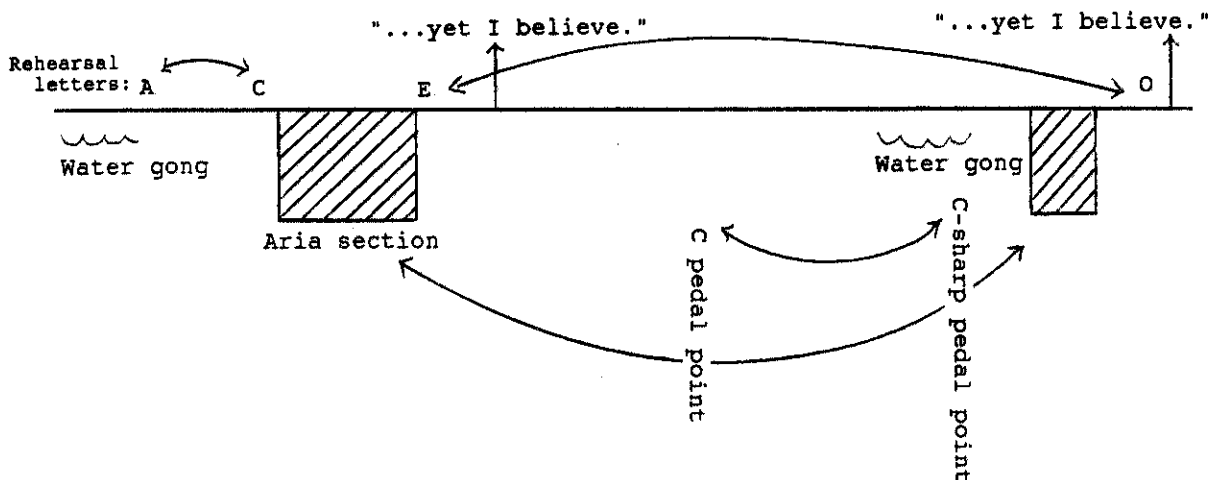
Musical Organization

Although there is no repetition of dramatic events in For Unto Us, the musical form does include points of return, juxtaposing one formal plan against the other. The following is a list, diagram and description of the six main points of repetition:

Figure 2. **Six main points of musical repetition.**

<u>Description</u>	<u>First appearance</u>	<u>Repeated at</u>
Large aria section	letter [D]	letter [L]
Reiterated text	60	164
Water Gong	4	letter [K]
Similar pairs of recitatives	letter [A]	letter [C]
	letter [E]	letter [O]
Large pedal point sections	92	letter [K]
Recurring themes and motives	13	letter [H]

Figure 3. **Diagram of musical form.**



The largest aria section at letter [D] is repeated almost identically at [L]. These two sections provide

a foundation around which the others are placed. The harmonies and bass line in these sections are the same as are the pitches of the ending soprano phrases.

Figure 4. Comparison of aria endings, soprano, measures 47-49 and 149-150.



The differences between sections [D] and [L] are: (1) the melody, (2) the orchestration, and (3) the harmonic rhythm (in quarter notes at [L] instead of triplet quarter notes). Although the melody from letter [D] is not present at letter [L], it does occur immediately following [L] at letter [M]. Section [L] is the climax section of the piece, employing all instruments. There is an imitative treatment of the soprano line at [L], the pull between contrapuntal lines of which symbolizes the ultimate struggle of Mary against the crucifixion. The strain of the soprano against the forces of the entire orchestra is further analogous to the struggle. As the soprano makes her way to a high C, she is heard over the orchestra, symbolic of her victory.

The next point of return is the one reiterated phrase in the text. It occurs in measure 60 and at the end of the piece in measure 164 with the words "yet I believe." A comparison of the two settings of this phrase reveals a

process toward the perfection and strengthening of Mary's faith. The first time that she tentatively says "yet I believe," she feels as though she has no choice and is helpless. This is represented musically by the final interval of an ascending fifth, symbolizing a "near perfect" example of faith. The second time she says these words with total confidence and concludes with the interval of an octave, the most "perfect" interval. Thus the transformation allows her to affirm her faith in God by telling Him that she "believes" even after Jesus has been killed. (See Figure 5.)

Figure 5. Comparison of reiterated text, measures 60-61, 164-165.



There are only two places in the piece where the water gone is used. The sound of the instrument is so unusual and distinctive that it is easily identified when it returns. It is used in the introduction to create a forboding and unsettling atmosphere and then again at [K] to recount the strange sounds of the introduction. This "atmosphere" in the introduction is followed by a reaction of panic and fear in Mary. The second occurrence of the "atmosphere" is followed by a calm and unemotional recitation of prayer. Both of the

water gong sections are followed by large orchestral crescendos, the first of which is stopped at its peak and the second of which is allowed to ring.

There are two pairs of recitatives which are similar and create points of return. They are alike in orchestration and mood. The first pair of recitatives are at [A] and [C]. They are intended to suggest Baroque operatic recitative through the use of two elements: string tremolos occurring every several beats and providing an opportunity for rhythmic flexibility in the vocal line; and close-position chords, reminiscent of those played by a harpsichord. (This "Baroque style" of recitative will be discussed further in the sections labelled "Orchestration Vocal/Instrumental Treatment" and "Harmonic Language".)

The second pair of recitatives are at letters [E] and [O]. The section at letter [O] is not a complete return of the recitative at letter [E], but is an obvious return of several musical ideas. It is the only other place where the piano accompanies the voice with a "free," repeated sixteenth-note arpeggiated figure. The piano has this figure at letter [E] until measure 59 when the harp takes over. In addition, both sections are lightly scored and use the marimba and harp to reinforce pitches and to vary the tone color.

The next point of return is a pair of larger sections based on a reiterated pedal point. (See measures 92 and letter [E].) In addition to containing pedal points, these two sections are also similar in tempo, articulation on beats two and four, orchestration, (harp and piano in octaves), and harmonic language, (modal). The first section at measure 92 is shorter and introduces these musical ideas in preparation for letter [K]. Both sections allude to the slow, steady beat of a funeral march.

In the same way in which the introduction foreshadows its counterpart at letter [K] and the shorter pedal point section foreshadows its counterpart at letter [K], the use of a modal melody reminiscent of parallel organum in measure 13 foreshadows its larger section at letter [H]. The intervallic structure of the melody is the same and still presented in the brass. The "organum" theme is obviously related to the pervasive "fifth motive", both of which will be discussed further in the sections labelled "Themes and Motives" and "Harmonic Language". However, the two sections are scored much differently and the mood is changed.

Orchestration

Symbolic Instrumentation

Many instruments are used symbolically to represent specific places, actions and identities. (See Figure 6.)

Figure 6. **Symbolic instrumentation.**

<u>Instrument</u>	<u>Meaning</u>	<u>Measure #</u>
Wind chimes	Holy Spirit	53, 157
Tubular chimes	Heaven, church, glory	155
Harp	Heaven, rain	59, 100
Guiro	ripping, gouging of skin	123
Anvil	hammering to the cross	80
French Horn	Christ, royalty	92, 105
Sus. Cym/Tymp.	world, unfairness, death	4
Tam-tam	same	129
Thundersheet	storm	81
Water Gong	same	4, 128

For example, the wind chimes are used to suggest the presence of the supernatural by implying invisible breezes. They appear in only two places: (1) at letter [E] to symbolize the Holy Spirit opening Mary's "spiritual eyes" (the turning point of her transformation) and, (2) at the end of the piece during the resurrection fanfare (measure 157). Tubular chimes are used only at the end of the piece during the resurrection to represent glory and Heaven. The harp is used symbolically in three places: (1) after the first "visitation" from the Holy Spirit in measure 59, (2) during the rain from heaven when Jesus dies at letter [E] and, (3) at the end of the piece for the resurrection.

The guiro is used when the text refers to the "ripping, gouging and tearing" of Jesus' skin. (See measures 121-124.) The "ripping and gouging" at this point in the text is also depicted through the use of string and tympani glissandi. The trumpets have a passage at letter [I] which involves blowing air through the instrument while moving the valves to create the sound of wind during the rain.

Vocal/Instrumental Treatment

The subject of orchestration will be further divided into two broad categories: (1) vocal treatment and, (2) orchestral treatment.

Vocal Treatment. There is one section in the work in which the soprano is used alone for dramatic and musical reasons (beginning at measure 139). Mary has just seen and felt the death of Jesus and is alone. She quietly prays "Father, I beg you...be with Him [Jesus] and bring Him peace." At letter [L] the "prayer for peace" is answered, by a large crescendo into the orchestral tutti. This dramatic entrance of the orchestra represents the overwhelming presence of God. This section is one of the main climaxes of the work as the orchestration moves from a solo voice into the full orchestral sound of a forte tutti.

There are two general styles of vocal delivery in For Unto Us: recitative and aria. The term recitative is

used in a traditional way to describe sections of the music in which the text is delivered rapidly and syllabically. The term aria is used in its traditional sense to describe the sections in which the text is delivered much more slowly and melismatically. The following comparisons can be made: the soprano melodies in the recitative sections tend to have greater intervallic range within a short period of time and are more disjunct. Most recitatives move forward rapidly and are more complex because of many short motives and tone color changes in the orchestration.

Figure 7. Recitatives, measures 9-12 and 21-24.

Where is my son? Jesus, where have you taken him? I have heard that they intend to crucify my son-- Crucify my son!

Father, where are you? How can you let this happen? There's been he is a mistake, perfect man, you cannot let him be destroyed!

There are, however, several recitative sections that involve little or no change in pitch.

Figure 8. Recitatives, measures 92-95 and 130-134.

He is dying. The sins of the world are on his shoulders.

There is no comfort for him. There is no comfort for me.

Recitative sections are most identifiable by their high syllable/pitch ratio. Also, recitative sections are lightly scored so that the extra movement of the soprano line will not be covered, and tempos are more flexible in order to provide rhythmic freedom for dramatic spontaneity. (See the recitative between letters [E] and [F].) Usually recitative sections are accompanied by string tremolandos or piano/harp arpeggiated sixteenth notes, again to provide opportunity for rhythmic freedom.

The melodies of the aria sections are much less disjunct. These sections are usually less complicated texturally and involve doubling, especially in the strings. (See measures 9-16 and 43-49.)

Figure 9. **Aria, measures 43-46.**



The two styles often progress into each other but are usually distinguishable.

Orchestral Treatment. The orchestra often has sections which do not involve the voice. These sections fall into four categories: (A) primary material (either dramatic or musical), (B) introductory tutti, (C) culminating tutti and, (D) interludes. Examples of primary orchestral sections

include the large instrumental depiction of the crucifixion between letters [G] and [H], and the nine measure introduction to the piece. In both sections the orchestra does not depict the text but represents a mood or event. Introductory tutti sections present portions of the theme that the voice is about to sing. (See measures 39-42.) Culminatory tuttis are those which end the aria sections and frequently continue the aria theme. (See measures 49-52 and 150.) Interludes are tuttis which, in general, involve fewer instruments and contain new or diversionary material. (See measures 116-119 and 125-127.)

There are a variety of orchestrational treatments among different instrumental groups. In the remaining sections of this chapter there are brief discussions of the orchestrational treatment of the woodwinds, brass, percussion, harp, piano, and strings. Figure 10 lists some of the considerations used to select instruments for specific solos and tutti doublings.

Figure 10. **Instrumentation criteria for For Unto Us...**

Solos

- 1.) distinctiveness of tone color
- 2.) range of most distinctive tone color
- 3.) dynamic possibility at most distinctive range (p and f)
- 4.) articulation possibilities
- 5.) speed/interval requirements of musical line

Tutti doublings

- 1.) desired range
- 2.) desired balance
- 3.) dynamics possible at that range
- 4.) desired articulation

Woodwinds. The woodwinds are used more soloistically than any other group of instruments. They are generally used to deliver thematic material during the recitatives because of their relative agility and ability not to cover the soprano. (See letter [B].) Out of all of the woodwinds, the English Horn has the most solos, primarily in its lower register. The timbre of a double reed instrument is often doubled with that of another instrument whose tone color is less "direct," adding "roundness" to a strong timbre. All of the woodwinds have solos for which their distinctive timbre was chosen. The contrabassoon is used mostly to extend the orchestral range during tuttis. Figure 11 is a list of several woodwind solos, indicating location in the score, their range, and the primary reason for which they were chosen.

Figure 11. **Examples of woodwind solos.**

<u>Instr.</u>	<u>Ms.</u>	<u>Range</u>	<u>Reason for use</u>
Flute	17, 23	med.	smoothness, softness of timbre
	64	high	smoothness, ability to double an octave higher
	136	med.-high	same
Al. Fl.	87	low	characteristic tone color
	118	low-med.	same
	162	low	same
Oboe	23	med.-high	doubling strength
	30	med.	characteristic tone color
	34	med.-high	doubling strength
	66	low-med.	same
	71	med.-high	same

<u>Instru.</u>	<u>Ms.</u>	<u>Range</u>	<u>Reason for use</u>
En. Hn.	11	low	same
	18	med.-high	characteristic tone color
	36	high	dynamic in that range
	85	low	characteristic tone color/range
	110	low-med.	same
	121	med.	same
Clar.	2	low	dynamic, smoothness
	19	med.	agility
	31	med.	same, tone color
	61	med.	same, same, dynamic
	69	med.	tone color, dynamic
	87	low	dynamic control
	98	low	smoothness of articulation
	126	low	same
	135	low	same, dynamic
B. Clar.	2	low	dynamic, smoothness
	30	med.	agility, tone color
	90	low	smoothness of articulation
Bsn.	11	high	doubling strength
	16	high	agility
	18	low	same
Bsn.	31	high	agility
	86	high	characteristic tone color/range
	98	med.	smoothness of articulation
	117	med.-high	agility, tone color
	128	low	tone color, range
Ct. Bsn.	18	high-low	agility, tone color
	23	med.	doubling strength

"Dovetailing" entrances of the woodwinds are shown in Figure 12, the passage is doubled in the piano part.

Figure 12. Dovetailing woodwind entrances, measures 116-117.

Brass. The brass are employed most often for their sustaining ability and roundness of tone color. Out of all of the brass, the French horn has the most solos. The rest of the brass are used mainly for tutti (see letter [D], measure 49, and letter [M]), and sustaining softly during recitatives (see measure 9, letter [C], and measure 69). For example, the tutti at [D] consists of: the first French horn in the highest part of the range doubling the melody of the strings, the second French horn sustaining part of the harmony in the middle of the range, the trumpets reiterating the harmonic changes in quarter note triplets in their middle range, the second trombone doubling the first trumpet in a high range, and the tuba providing the full bass root movement. Note that as soon as the soprano comes in at measure 43, the brass stops and the strings take over. The other tutti listed above are orchestrated similarly. The ability of the brass to perform forte-piano attacks is exemplified in the section between letter [J] and measure 124. Trombone glissandi are frequently used. (See measures 12, 63, 72, 118, 121, and especially measure 126 and 152.) Muting occurs occasionally in the trumpet and French horn parts. (See measures 125-126.) Out of all of the brass, the French horns have the most solos, largest range, and greatest amount of playing time. The trumpets use their entire range, extending up to a high B-flat. The trombones

also use most of their range, the first trombone extending to a high A-flat for the climax at letter [M]. The second trombone and tuba generally extend the orchestral range on the low end but are used in their high range during the fanfare at letter [N].

Percussion. The percussion instruments for this work fall into two categories: "general" use instruments (those which are used throughout the work) and "specialty" use instruments (those which are used less than two or three times.) (See Figure 13.)

Figure 13. **Percussion instruments, categorization.**

<u>General use</u>	<u>Specialty use</u>
Tympani	Water gong
Bass drum	Tubular chimes
Suspended cymbal	Wind chimes
Cymbal on tympani head	Guiro
Marimba	Thundersheet
Vibraphone	Triangle
Tam-tam	Anvil
	Wood blocks
	Temple Blocks
	Sand Blocks
	Maraca
	Snare drum

Percussion is used in four ways: (1) as primary material (see introduction, letter [K], and measure 80), (2) for rhythmic and/or pitch reinforcement (see measure 13, 30-31, 39, 54), (3) to accentuate a new section or special word (see triangle in measures 32 and 59, wind chimes in measure 53, suspended cymbal, triangle and snare drum in measure

100) and (4) to support cadences and modulations (see tympani measures 8-9, 20-21, 39, 43, 71-72, 150, 159-161). Non-traditional use of percussion includes a small gong played in a tub of water, "stirred" tam-tam, bowed vibraphone and glissandi on the tympani. (See measures 119-124.)

Harp. The most important use of the harp are glissandi which provide volume and a smooth "color wash." (For example see measures 49-52, 77-82, 141, 150, and 155. The entire range of the harp is employed with special emphasis on the lowest pitches. The harp and piano doubled extend the low range of the orchestra (see letter [K] and measure 92). The harp often doubles chords to provide additional articulation. (See measures 9-10, 12, and 13-15 where the sustained brass and tremolo strings). At letter [C] the harp is used in a traditional way, arpeggiating a chord and thus creating rhythmic movement. Arpeggiated figures are also found in measures 59, and 163-166. There are two sections in which the harp has the primary material: at measure 65 and letter [I]. At measure 65 the harp doubles in this way because of its sustaining ability (bottom stave) and its multi-note arpeggiating ability (top stave). Finally, the harp plays the ostinato at letter [I] over which everything else is placed.

Piano. The piano is used in a variety of ways: (1) to extend the low range of the orchestra (as mentioned), (2) to bring out certain lines through doubling (see measures 12, 26, 30, 34, 37, 71, 90, 116), (3) to sustain (see measures 53-58, letter [K], measures 162-164), and (4) to articulate (see letter [C], [D], measure 58, letter [G], measure 92, letters [L], [M], and measure 160). There are two places the piano doubles the dovetailing woodwind entrances in order to add a tone color which is constant and sustaining. (See measures 17-19 and 116-117.) In several measures the piano doubles pizzicatos in the strings. (For example see measures 58 and 127.)

Strings. The strings form the core of the orchestration in For Unto Us and play most of the time. One unusual way in which they are used appears at the beginning of the work with harmonic glissandi in the second violins and violas. (These are explained in the section labelled "Harmonic Language, Microtonality"). Frequent use of the string tremolando is made (see measures 9-11, 13-15, 32-34, 85-88, and 155-159). Other string articulations and uses include pizzicati, glissandi, sul ponticello, natural harmonics, trills, muting and double stops. In the recitatives at letters [A] and [C] (as previously discussed in the section labelled "Vocal Treatment"), the strings have tremolos on closed-position chords. The violas are given

the lowest pitch of the chord at letter [A] because of the richness of their lowest open string. Special use of the lyric quality of the strings is made at letter [D], measure 49-54, [L] and [M], as the entire string section plays the theme in octaves. (Note the use of the high range of the first violins and celli.) At letter [D] the string basses, (as in many sections), provide the root movement of the harmonic progression and extend the low range of the orchestration. A wide variety of articulations is employed in the lullaby theme: the first violins play the legato theme, the second violins play a counter melody and the combination of the viola-celli-bass lines creates an unusual doubling of the arpeggiated and sustained harp line.

Figure 14. Strings, measures 65-68.

In that example the divided cello and bass parts use the same pitches, yet one part is played arco and the other

pizzicato. (This is intended to provide sustained pitches with strong beginning articulations.) Similar to this effect is that of the final three measures of the work in which the harp provides the plucked articulation as the strings double it, muted and sustained.

Harmonic Language

In addition to symbolic instrumentation, contrasting harmonic languages are used to depict certain events, emotions and places. There are portions of the piece which involve the symbolic use of microtonality, tonality, bitonality, modality and atonality. Through the juxtaposition of these elements, symbolic conflicts are established.

Figure 15. **Symbolism of harmonic languages.**

<u>Harmonic Language</u>	<u>Meaning</u>
Microtonality	the world, unknown, unfathomable
Tonality	heaven, goodness
Bitonality	something which is at odds
Modality	Christ, God, heaven, church

Microtonality in this piece occurs in the form of glissandi, incorporating pitches between those of a chromatic scale. Its symbolic use appears in the introduction and at letter [K] involving percussion and string glissandi. In the introduction, the pitch of the water gong glissando moves upward while that of the suspended cymbal on the tympani head moves downward. These instruments create the sound of fluctuating pitch in a random and individual manner without implying tonality. The division second violins and violas also have microtonal harmonic glissandi which produce a different effect because the natural harmonics of the strings "pop out" periodically. The juxtaposition in the introduction' of this "non-tonality"

against the D-sharp minor tonality of the woodwind and brass melody symbolizes the struggle between the disorder of the world and the order of heaven. This struggle reaches its culmination at letter [A] when the crescendo ends in a cadential movement to the tonality of C minor.

The most consonant and tonal section of the piece occurs at the end during the resurrection. The previously used "modal" motives from the piece are altered at this point to support the D-flat major tonality by changing the seventh scale degree from that of a whole step to a half step leading tone. Consonance in this case is used to symbolize order and the glory of God, in contrast to dissonance which often represents the disorder of the temporal realm. Also symbolic is the choice of the key of D-flat, the theoretical "key of the universe" over which the resurrection has triumphed. The other two sections with definite "tonality" include the recitatives at letters [A] and [C]. At letter [A] the recitative begins on a C minor chord in root position (a common way to begin recitative); and at letter [C] the recitative begins on a first inversion chord. The change from root position to the functional, yet more open ended, first inversion chord symbolizes Mary's diversion of thought and new open mindedness. Tonality is also implied in the pedal point sections. (See measures 69-72 and 21-23.)

Bitonality occurs in several sections. The first example of bitonality is in measures 24-28. The lower instruments are in a tonal canon with the first violins and woodwinds but are clearly dissonant with the eighth notes in the second violins and violas. The eighth notes are in sixths in the key of A minor. The second example of bitonality occurs in measure 64. The orchestra plays a very tonal "lullaby" theme over which the soprano sings her quasi-recitative in a key which is a half step lower than the orchestral key. Within three measures the soprano and orchestra unite into the same key. One other bitonal section happens from letter [G] to measure 75. The orchestral tonality at letter [G] is built on a strong G-sharp/D-sharp sonority and is presented along with a D-natural in the soprano. The orchestra continues to modulate by fifths to a G-sharp tonality and the soprano stays in A minor. The symbolism here is obvious: Mary is against what is about to happen (the crucifixion) and contradicts the orchestra through a loud reiterated dissonance. (These pitches fall into the passagio range of many lyric sopranos and cause an additionally symbolic "forced" and uncomfortable edge to the sound.)

Modality appears either as a result of the parallel fifth motive or through the use of a lowered seventh and/or second scale degree within a tonal melody. Parallel fifths

are usually doubled in a manner similar to that of ancient organum and are meant to symbolize the Church and Holiness. Parallel fifths in organum style first appear in measure 13, foreshadowing further use. (See Figure 16.)

Figure 16. Modality, parallel fifths, harp, measures 13-15.



The most important parallel fifths are in the French horn parts in measures 92-97, taken over first by the violas/bassoons in measure 98 and then by the harp in measure 101. (See Figure 17.)

Figure 17. Modality, parallel fifths.

French horns, measures 92-97.



Violas/bassoons, measures 98-99.



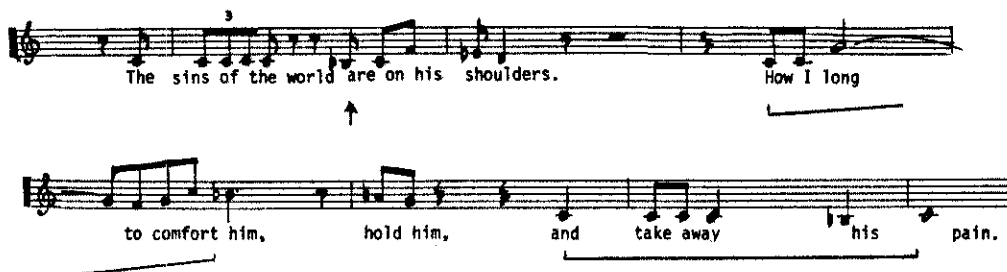
Harp, measures 101-103.



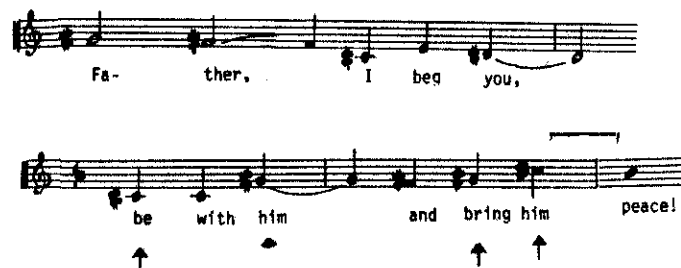
There are several melodies which appear to be modal because of the lowered seventh scale degree. These melodies also contain many reiterations of the tonic and fifth scale degrees. (See Figure 18.)

Figure 18. Modal melodies with a lowered seventh.

Soprano, measures 92-100.



Soprano, measures 136-141.



Clarinets, "Father melody", measure 2.



Figure 19. **Modal melodies with a lowered second.**

Counter melody of Main Theme, English horn, measure 69.



Inverted "Father" motive, piano, measure 85.



A major transformation occurs at the end of the piece as the vibraphone and chimes play the "fifth" motive. The leading tone is substituted for the lowered seventh scale degree. This change from a modal setting of parallel fifths to a tonal setting symbolizes the final resting place of the journey through the recall of previous harmonic languages. In addition, the transformation represents the resurrection and Heaven, the final resting place of Jesus. (See Figure 20.)

Figure 20. **Transformation: modal to tonal, vibraphone/
chimes, measures 155-156.**




Themes and Motives

First Main Theme

There are two main themes. The First Main Theme is shorter (two measures) and more frequently used than the Second Main Theme. It is divided into two parts: First Main Theme, Part I and First Main Theme, Part II. Part I of the main theme contains three components: the "Father" theme, the counter melody, and the pedal tone.

Figure 21. **First Main Theme, Part I.**

"Father" motive



"Father" melody

Counter melody

Pedal tone

The musical notation consists of three staves. The top staff, labeled "Father" melody, shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The middle staff, labeled "Counter melody", shows a sequence of notes: E4, D4, C4, B3, A3, G3. The bottom staff, labeled "Pedal tone", shows a sequence of notes: G2, G2, G2, G2, G2, G2. Below the bottom staff, there is a rhythmic notation consisting of six vertical lines, each with a small horizontal bar above it, indicating a steady pulse.

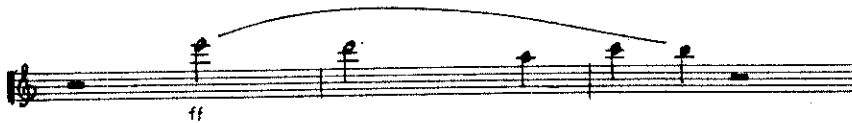
The First Main Theme "Father" melody is used more than any other in the work. It progresses down a whole step, down a perfect fourth, up a minor third and down a half step. It generally appears with the same intervals, but is occasionally altered by augmentation, diminution and other rhythmic variation. (See measure 108, violas, for an exception.)

Figure 22. "Father" melody: alteration by augmentation.

English horn, measures 7-8.



Flute, measures 26-28.



Flute, measures 136-137.



Figure 23. "Father" melody: alteration by diminution.

Clarinet, measures 61-62.

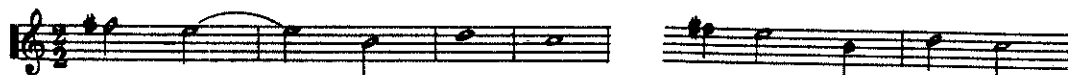


Figure 24. "Father" melody: alteration by rhythmic variation.

Original version, soprano, measure 21.



Strings, measures 39-42.



Strings, measures 49-52.



Oboe, measure 71.



The contour of the counter melody (see Figure 21) proceeds up a half step and then up a whole step. The second pitch of this melodic idea always occurs with the second pitch of the "Father" melody, and the third pitch occurs with the fourth pitch of the "Father" melody. (See measure 17, piano; measure 21, alto flute/horn I; measure 23, alto flute/clarinet; measure 69, English horn; measure 71, alto flute/English horn/piano; and measures 134-137, clarinet.)

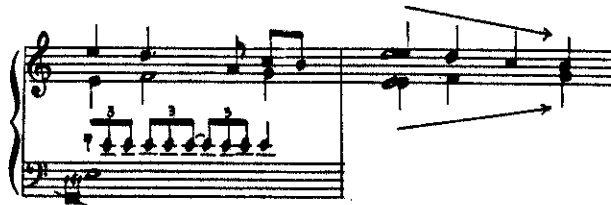
The third component to the First Main Theme is a pedal tone. The pedal tone is always the same pitch class as the first pitch of the "Father" melody and counter melody. It appears in various octaves and is sustained and/or reiterated.

Figure 25. **Examples of the pedal tone.**

	<u>Sustained</u>	<u>Reiterated</u>
ms. 5:		tympani (roll)
ms. 17:	piano/bassoon	piano (triplets)
ms. 21:	trombone II	horn II (eighths)
ms. 23:	English horn/bassoon	contrabassoon/viola/celli
ms. 69:	alto flute/horn I/soprano	violas (triplets)
ms. 70:	horn II/ violin I	
ms. 71:	flute/bass clarinet/horn II	bassoon (triplets)
		tympani (roll)

When heard together, the three musical ideas of the First Main Theme, Part I outline a gesture with octave pedal tones and an inward stepwise movement that concludes with a minor third.

Figure 26. **Piano, measure 17.**



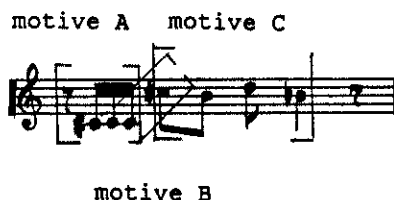
Several large portions of the work are built on a pedal tone derived from this pedal point idea of the main theme. (See measures 128-138+, C-sharp; measures 80-89, D; measures 90-100, C; measures 101-113, G; and measures 155-161, D-flat.)

The pedal tone is used throughout the piece in three ways: (1) to accentuate a change as in the eight measure introduction preceding letter [A], (2) to create a sense of

stasis as in the section between measures 100 and 113 and, (3) to set up a cadence by prolongation. There are "traditional" cadences as in measures 155-160 (plagal), and "non-traditional" cadences, as in the introduction to letter [A] and elsewhere when the music cadences with a modulation down a step. (See measures 80-89.)

The identifying features of Part II of the First Main Theme are: (1) motive A consisting of three reiterated notes of the same rhythmic value on the same pitch, (2) motive B, an upward leap of an octave and, (3) motive C, a succession of a descending whole step, ascending minor third and a descending major third.

Figure 27. First Main Theme, Part II.



There are resemblances between Parts I and II of the First Main Theme: the contour of both lines is similar because of the movement of pitches inward and outward, and the motives are often mixed into a single melodic line. (See Figures 21, 27, 28, and 29.)

Figure 28. Resemblance in contour between First Main Theme, Parts I and II.

Part I:

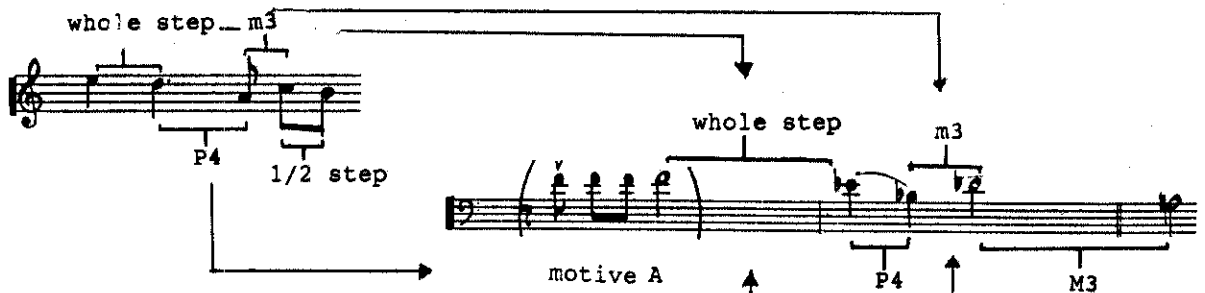


Part II:

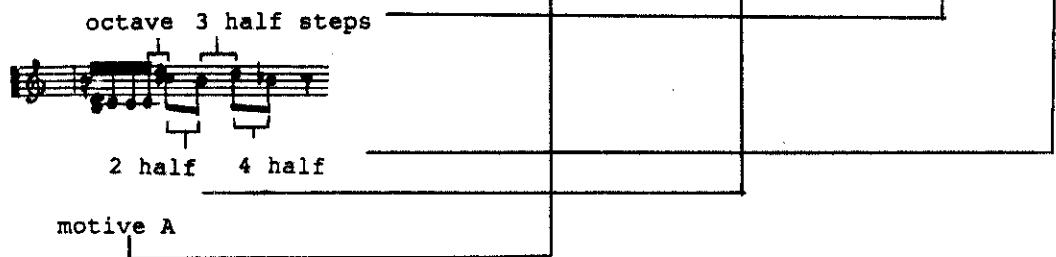


Figure 29. Combination melody.

First Main Theme Part I



First Main Theme Part II



Second Main Theme

The second main theme begins on page 26, measure 101 in the vocal part. It consists of two phrases and contains many of the motives which are in the First Main Theme. The melodic outline and intervals of the First Main Theme are also present in the second measure and again in the fourth and fifth measures. (Compare Figure 30 to Figures 21 and 28.) A characteristic which is unique to this Second Main Theme is the succession of a dotted quarter note, two sixteenth notes, followed by a dotted quarter note and an eighth note.

Figure 30. **Second Main Theme, soprano, measures 101-114.**

The second main theme appears as a canon between the soprano and one of two instruments, the French horn and then the English horn. The entire contrapuntal network of the second theme is discussed in detail in the section labelled "Counterpoint". The canonic line which is divided between

the two horns is identical to the vocal line with the exception of a few rhythmic alterations. (See Figure 31.)

Figure 31. **Second Main Theme.**

Phrase I, soprano.



Phrase I, French horn.



Phrase II, soprano.

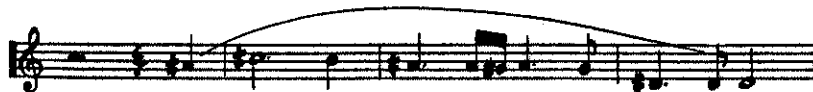


Phrase II, English horn.



The Second Main Theme appears in smaller fragments in other portions of the work, for example, the alto flute in measure 118, and the English horn in measure 121. The English horn at this point presents the first three measures of the melody and then the last gesture of the melody with a descending fourth instead of an ascending fifth.

Figure 32. English horn, measures 121-124.



Another use of this theme appears in measures 78-79, with imitative entrances between the brass and high strings.

Figure 33. Second Main Theme, imitative treatment, measures 78-79.



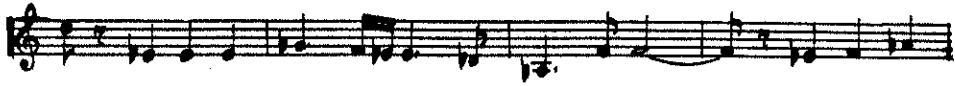
The next obvious use of the theme occurs in a rhythmically diminished version in measures 152-155. (See Figure 34.)

Figure 34. Woodwinds/violin I, measures 152-155.



The final statement of the Second Main Theme is at the end of the piece, part of the brass fanfare. (See Figure 35.)

Figure 35. Brass, measures 157-160.



Secondary Themes

There are several themes which appear only once or twice, yet their significance warrants discussion. The "lullaby" theme accompanies the text about Mary remembering Jesus as a baby. (See Figure 36.)

Figure 36. Lullaby Theme, violin I, measures 64-69.



There are many thirds in the melody and its range is relatively limited. Arpeggios and chords accompany the melody to suggest rocking and childlike tenderness.

The next brief theme is the "crucifixion" theme which first occurs in measure 75. (See Figure 37.)

Figure 37. Crucifixion Theme, violin II, measures 75-78.

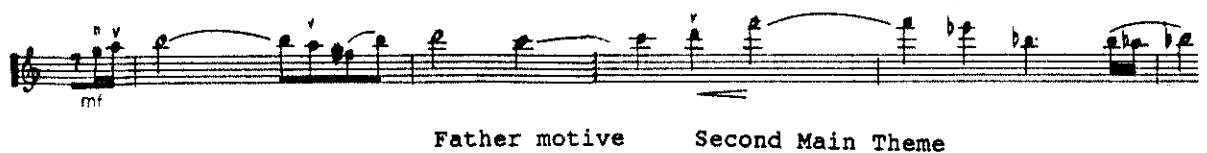


This thematic idea is used extensively throughout the crucifixion section (through measure 90) and beyond. The

crucifixion melody resembles the "Father" melody in the following ways: the harmony is a fifth doubled at one or more octaves moving inward a half step in parallel fifths with a pedal point; and the rhythmic pulse is established on the first and second beats of the melody and harmony. The piano part continues this idea, modulating until measure 80, after which has fragments of the theme placed irregularly throughout the beats.

One last "theme" or melody to discuss is the one in the soprano line in measure 141. The section at letter [L] is a repeat of the section at letter [D] with the addition of this new melody in the vocal line and in the strings at measure 143. It is derived from other thematic material and is a mixture of several motives. (See Figure 38.)

Figure 38. Violin I, measures 143-147.



Motives

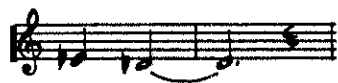
Motives will be labelled by the text with which they are either first introduced or most frequently associated. Sometimes it is difficult to categorize thematic material as either a "motive" or a "theme". These decisions rest

primarily on issues of length, relative importance and use. Motives do not carry less meaning or "weight" than the themes, they form a network of musical rhetoric. Motives are used as "leit-motives", [in the Wagnerian tradition], musically and symbolically alluding to the idea or person with which they are associated.

The most prevalent motive is the "Father" motive from the First Main Theme, Part I. (Figure 21.) It is a two-note motive of a descending whole or half step. (It should not be assumed that every succession of two pitches such as these qualifies as "the" motive. A clue to the "intentional ones" is perhaps a rest or large leap following.)

Figure 39. "Father" motive.

French horn, measure 9.



Soprano, measures 43-44.



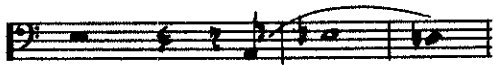
Strings, measures 53-54.



Alto flute, measures 87-88.



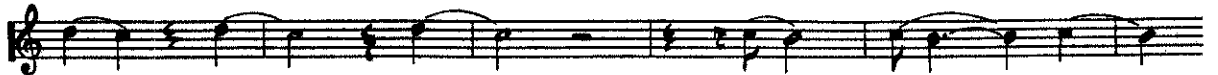
Celli, measures 55-56.



Trombone I, measures 65-66.



Marimba, measures 106-112.



Piano, measures 53-56.



The next motive is the "Where is my son?" motive. It is comprised of four pitches, the first and third of which are the same while the second and fourth (a fourth below and fifth above the initial pitch) encompass an octave. It is further characterized by four equal rhythmic values with the last one sometimes held or tied. (See Figure 40.) Note that the range of this motive outlines an octave, from "motive B" of the First Main Theme Part II. (Figure 27.)

Figure 40. "Where is my son?" motive.

Original, soprano, measure 9.



Bassoon, measure 19.



Soprano, measure 19.



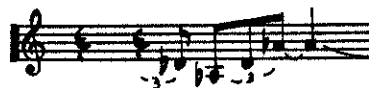
Soprano, measure 66.



Piano, measure 19.



Brass, measure 155.

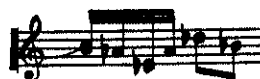


Alterations:

Soprano, measure 64.

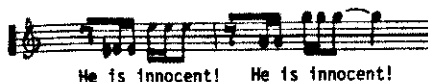


Soprano, measure 70.



The "He is innocent!" motive is comprised of an upper leap with the lower pitch repeated twice and the upper pitch repeated three times.

Figure 41. "He is innocent" motive, measures 15-16.



(See also measure 14, oboe; measure 15, bassoon; measures 13-14, piano; measure 18, bassoon; measures 30-31.) Compare again the similarity to First Main Theme Part II, "motive A and B". (Figure 27.)

The motive of parallel fifths has been discussed in depth in the section labelled "Harmonic Language". The use of the fifth motive however appears also (1) melodically, (2) cadentially and, (3) harmonically. (See Figures 42-44.)

Figure 42. "Fifth" motive; melodically, measures 104 and 113-114.

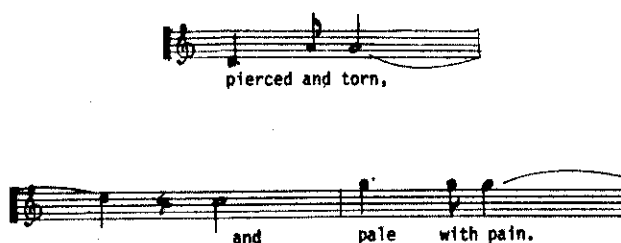
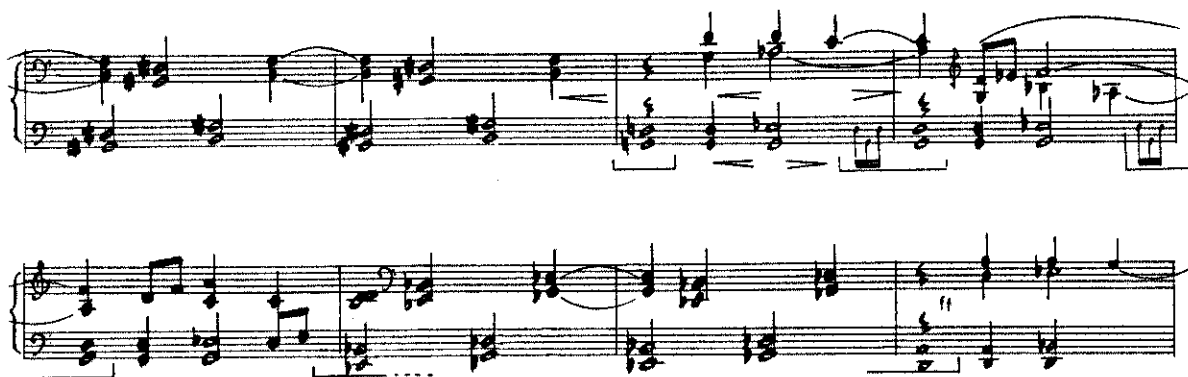


Figure 43. "Fifth" motive; cadentially, measures 160-161.

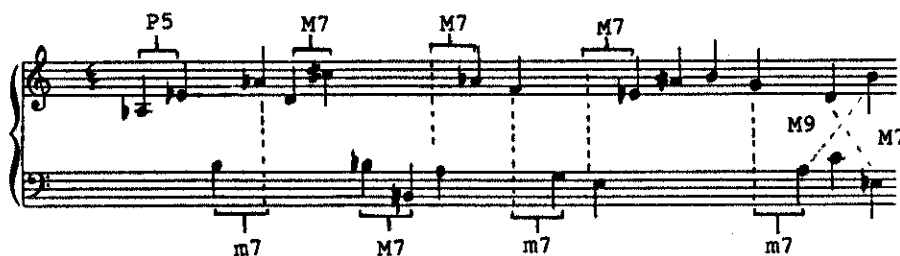


Figure 44. "Fifth" motive; harmonically, measures 73-80.



The next motive to discuss is the "seventh" motive. The best example of this occurs between measures 118 and letter [K] although the motive is used throughout the piece. In measure 118 the bassoon has an upper leap of a seventh into the "Father" motive, doubled by the marimba. In measure 119 the French horn has the motive doubled also with the marimba. These sevenths set up the section at letter [J], diagrammed in Figure 45 as a piano reduction. The "melodic" material is comprised of a series of major and minor sevenths. (See also page 31 of the score.)

Figure 45. "Seventh" motive, measures 120-124.



The final motive to discuss is the "third" motive. This motive, as the "fifth" and "seventh" motives, is prevalent in: (1) melodies (see Figures 30, 36, 37, etc...), (2) harmonies [see measures 12, 16, 35-36 and Figure 46] and, (3) modulations (by key or root movement).

Figure 46. "Third" motive: harmonies, letter [G], and measures 78-80.

G

MENO ♩ = 63

The musical score for Figure 46 is presented on ten staves. The top two staves appear to be vocal lines, while the remaining eight staves are for piano accompaniment. The score begins with a tempo marking 'MENO' and a quarter note equal to 63 beats per minute. A large letter 'G' is enclosed in a box at the top left. The music is written in a key with one sharp (F#) and a common time signature. Dynamics include mezzo-piano (mp), mezzo-forte (mf), and fortissimo (ff). The score shows complex harmonic textures with many beamed notes and slurs, particularly in the upper staves.

Figure 47 is a musical score for a piece titled "Third" motive: modulations. It consists of six staves of music. The first two staves are marked *mp* (mezzo-piano) and the last four are marked *ff* (fortissimo). The tempo is indicated as quarter note = 54 and quarter note = 56. The score shows a complex modulation sequence with various key signatures and dynamics.

Figure 47. "Third" motive: modulations.

<u>Measure #</u>	<u>Key Center/root</u>	<u>to</u>	<u>Key Center/root</u>	<u>Measure #</u>
3-8	D#/Eb minor		C minor	[A]
17	E minor		C# minor	21
21	C#/Db minor		F minor	32
37	B pedal		G	[D]
75	G minor		Eb	78
127	Bb		C#/Db	[K]
139	C# minor		E minor	[L]
150	Eb		G	152
154	F		Db	[N]

Counterpoint

Traditional imitative counterpoint appears in the form of a canon between the soprano and French Horn, continued by the soprano and English horn. (See "Second Main Theme", Figure 31.) Imitative counterpoint also occurs in measures 24-28 between the low brass and strings and the violins/woodwinds.

Figure 48. Imitative counterpoint, measures 24-28.

The image shows a musical score for measures 24-28. It consists of five staves. The top staff is a soprano line. The second staff is a French Horn line. The third staff is an English Horn line. The fourth and fifth staves are low brass and strings. The score shows imitative counterpoint between the low brass and strings and the violins/woodwinds. The music is in 4/4 time and features a canon between the soprano and French Horn, continued by the soprano and English horn. The score includes various musical notations such as notes, rests, and dynamics.

Additional imitation appears between various instrumental entrances. (See measures 10, 30-31, and Figure 49.)

Figure 49. Imitative entrances, measures 28-29, 82-83, 150-151.

A musical score for five staves, likely a string quartet. The score is divided into three systems. The first system contains measures 28-29, the second system contains measures 82-83, and the third system contains measures 150-151. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *ff*. The key signature has two flats, and the time signature is 4/4.

A musical score for two staves, likely a piano and bassoon. The score contains measures 28-29. The notation includes various rhythmic values and accidentals. The key signature has two flats, and the time signature is 4/4.

A musical score for five staves, likely a string quartet. The score is divided into two systems. The first system contains measures 82-83, and the second system contains measures 150-151. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fff*. The key signature has two flats, and the time signature is 4/4.

Various contrapuntal treatments are presented in the Second Main Theme section. (See "Themes and Motives--Second Main Theme".) This section contains: traditional imitative counterpoint in the form of the canon between the soprano and horns; timbral counterpoint as a result of the presence of different instruments and tone colors; and textural counterpoint created by the harp ostinato, marimba, bowed vibraphone, strings, and piano. Because this section between letter [I] and measure 116 is an ostinato, it is relatively static harmonically--but not texturally.

Textural counterpoint in this case insures the anonymity of individual instruments and creates a texture which is changed constantly by entrances and exits of different instruments. It is "micro" counterpoint. Depth and color are added to the texture without discernible individual material being heard. The harp has the entire ostinato while the marimba, vibraphone, and piano reinforce the pitches and motives sparatically. The violins take turns adding a harmonic pedal tone and muted trills at strategic harmonic changes. The most "anonymous" tone color is perhaps that of the bowed vibraphone, adding definite overtones and "sparkle" without distinct presence. (See measures 100-116.)

Conclusion

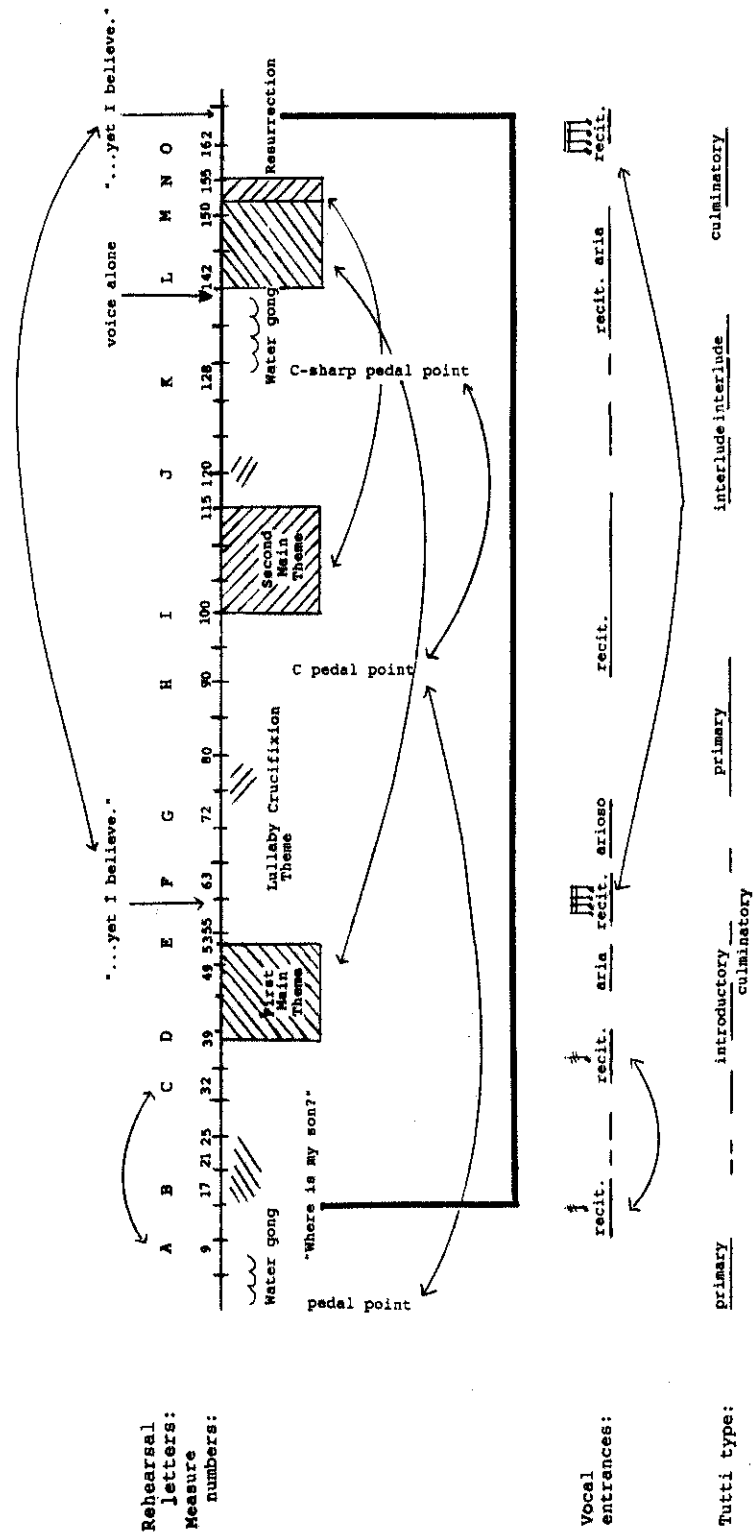
For Unto Us... is a work in which the overall goal is a synthesis of traditional and experimental elements. (It is important to note that "experimental elements" are 20th century discoveries or uses which are "new" to this composer.) The subject for the composition is an old one, but the way in which Mary is depicted is new musically and dramatically.

Beginning with the form of the piece, "old" and "new" elements are seen in the superimposition of a through-composed (non-repeated) dramatic form and a repetitive musical form (resembling sonata form). The orchestration combines traditional uses of instruments with unusual uses involving extended techniques (i.e. trumpets blowing air through their instruments and a gong being emerged in water). Operatic traditions such as the separation of recitative and aria (as in the operas of Mozart) are combined with dramatic continuity as in the operas of Wagner. Themes and motives recur in new ways amidst modern harmonic languages, yet often involve older techniques such as thematic transformation (found in the music of Berlioz). For example: the melody of the frantic "Where is my son?" recitative at the beginning is transformed into the resurrection at the end of the work through changes in harmonic language (modality to tonality),

instrumentation (soprano to strings/brass), counterpoint (highly polyphonic to homophonic brass fanfare), and importance (incidental setting of a recitative and the climax and "answer" to the piece). Perhaps the most obvious combination of "old" and "new" is the juxtaposition of harmonic languages from the 16th century to the present.

Thus the piece afforded the composer an opportunity to combine new ideas of orchestration, notation, and extended techniques, with older musical conventions. It is a trademark of this composer to synthesize musics of the past and the present.

Formal Diagram



Text

Where is my son?--(Jesus), where have you taken him?
I have heard that they intend to crucify my son--crucify my
son! Do not take him away, he has done nothing! He is
innocent! He is innocent!

Father, where are you? How can you let this happen?
There's been a mistake, he is a perfect man, you cannot let
him be destroyed!

Father, it is I that am ashamed, I've longed for him, I've
wanted his time... and I've chastized him for following
you... Father, if someone must die, take me, take me!

Oh, Father, I am your humble servant.
I do not fully understand...yet I believe.

You gave him to me...to cradle and nurse, to hold in my
arms...(the Son of God). You have honored me before all
women, I am not worthy! God Almighty, I am only human, how
can I watch him die?

He is dying. The sins of the world are on his shoulders.
How I long to comfort him, hold him, and take away his pain.

The hands that I used to hold are pierced and torn, broken
and bleeding, (my son...). The face that I used to kiss is
anguished, and pale with pain. Thorns have ripped his skin
and gouged his face.

There is no comfort for him. There is no comfort for me.
Father, I beg you, be with him and bring him peace!

Oh God, you cannot let him die in vain. Please hold him
near to your heart, He will always be in mine---so fulfill
your plan!

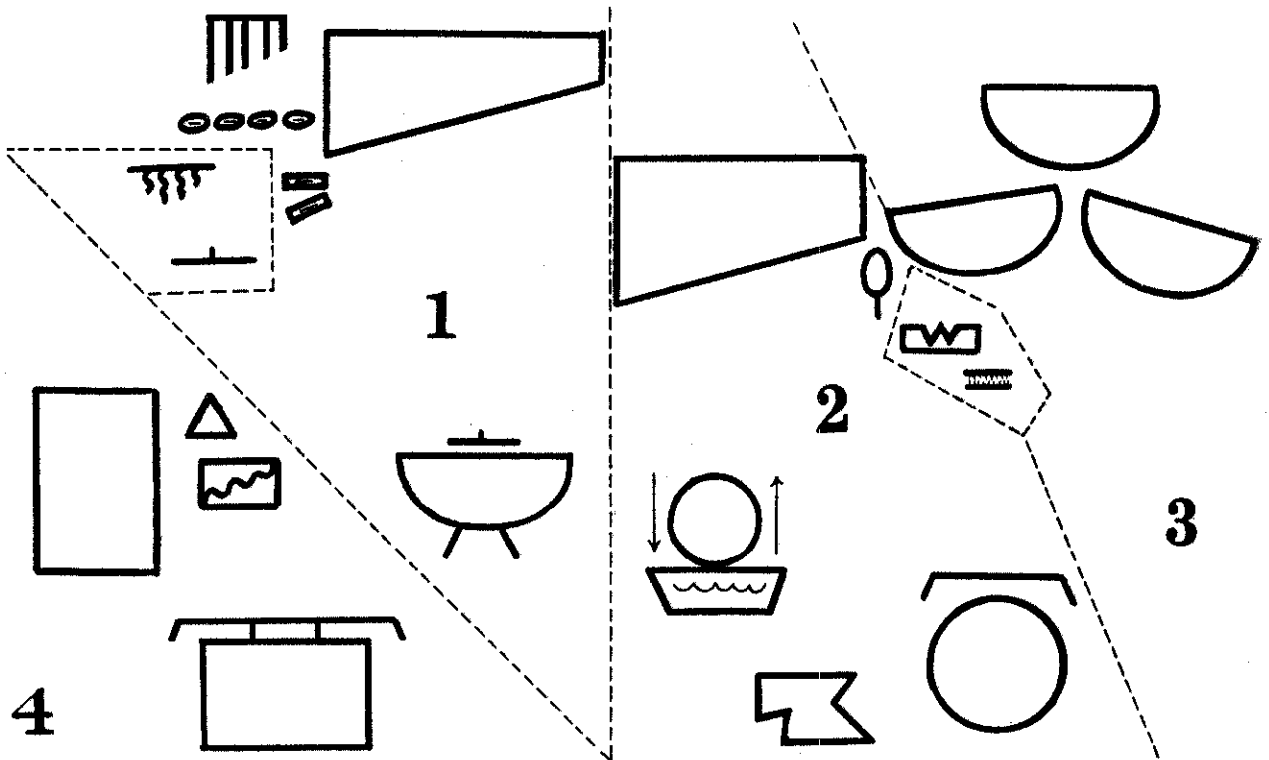
Father, yet I believe.

Instrumentation Chart

SOPRANO
 FLUTE
 ALTO FLUTE
 OBOE
 ENGLISH HORN
 CLARINET
 BASS CLARINET
 BASSOON
 CONTRABASSOON
 2 HORNS IN F
 2 TRUMPETS IN C
 2 TROMBONES
 TUBA
 HARP
 PIANO
 FULL STRINGS

MARIMBA
 VIBRAPHONE
 CHIMES
 SUSPENDED CYMBAL
 SUSPENDED CYMBAL ON TIMPANI
 TRIANGLE
 ANVIL
 TAM-TAM
 SMALL GONG IN TUB
 THUNDERSHEET
 WIND CHIMES
 WOOD BLOCKS
 TEMPLE BLOCKS
 SAND BLOCK
 MARACA
 GUIRO
 3 TIMPANI
 SNARE DRUM
 BASS DRUM

DURATION: 9 MINUTES



FOR UNTO US...

FOR SOPRANO AND ORCHESTRA

1988

MELISSA MCBRIDE

FOR UNTO US...

FOR SOPRANO AND ORCHESTRA

SCORE IN C

$\frac{4}{4}$ $\text{♩} = 40$ SOSTENUTO

MELISSA MCBRIDE

FLUTE

ALTO FLUTE

OBOE

ENGLISH HORN

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

PERCUSSION

2

3

4

SOPRANO

HARP

PIANO

VIOLIN 2

VIOLA

BASS

The score is for a 4/4 time signature with a tempo of quarter note = 40, marked SOSTENUTO. The instrumentation includes Flute, Alto Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns (F and C), Trumpets (1 and 2), Trombones (1 and 2), Tuba, Percussion (Cymbal, Tympani, Water Gong, Bass Drum), Soprano, Harp, Piano, Violin 2, Viola, and Bass. The woodwinds (Clarinet, Bass Clarinet, Bassoon, and Contrabassoon) have a melodic line starting in the second measure, marked *mp*. The percussion section has specific markings: Cymbal/Tympani with a *p* roll and pedal gliss., Water Gong with a *p* mark, and Bass Drum with a dynamic progression from *p* to *mf* to *pp*. The strings (Violin 2, Viola, and Bass) play a series of harmonic glissandi, marked *pp* and *II*.

A

9 (♩:72) A TEMPO

FLUTE

ALTO FLUTE

OBOE

ENGLISH HORN

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

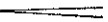
2

VIOLA

CELLO

BASS

Where is my son? Jesus, where have you taken him? I have heard that they intend to crucify my son-- crucify my son!

MOLTO RITARD E CRESC. 

5

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 2

VIOLA

BASS

13

FLUTE *mf*

ALTO FLUTE

OBOE *f*

ENGLISH HORN

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO
Do not take him away, he has done nothing! He is innocent! He is innocent!

PERCUSSION
go to SUS. CYMBAL *p*

2

3 *mp*

4 *BD. mp*

HARP *f* *B \flat*

PIANO *mf*

VIOLIN 1 *sfz* *mf*

2 *sfz* *mf*

VIOLA *sfz* *mf*

CELLO

BASS

B

17

FLUTE
sub. p

ALTO FLUTE
mp

OBOE
mp

ENGLISH HN.
mf

CLARINET
mf

B. CLARINET
mf

BASSOON
p

C. BASSOON
mp

HORN F 1
2

TRUMPET 1
2
mp

TROMBONE 1
2

TUBA

SOPRANO
Where is my son?
mp

PERCUSSION
1 go to MARIMBA
2 go to VIBRAPHONE
3 mp
4 p

HARP
p
Ab
F#

PIANO
mp

VIOLIN 1
2
mf

VIOLA
mf

CELLO
mf

BASS
mf

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

mp

p

mf

pp

p

mf

pp

pp

p

mp

p

mf

mf

Father, where are you? How can you let this happen? There's been he is a mistake, perfect man, you cannot let him be destroyed!

pp

BD.

mf

p

pizz.

p

arco

f

mp

arco

ff

25

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

C, D

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

29

RIT. TO $\text{♩} = 60$ $\frac{2}{4}$ $\frac{4}{4}$ **C** A TEMPO $\text{♩} = 69-72$

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

mf

f

mp

p

pp

ppp

go to TRIANGLE

Father, it is

Div. ppp

33 *POCO PIU MOSSO* $\text{♩} = 80$

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION 2 3 4

HARP

PIANO

VIOLIN 1 2

VIOLA

CELLO

BASS

I that am ashamed, I've longed for him, I've wanted his time... and I've

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

musical notation including notes, rests, dynamics (mf, f, sfz, p, mp), and lyrics (Fa-ther)

45

MOLTO RUBATO

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

ff someone must die, take me, take

go to SUS. CYMBAL

BD. *p*

$d=d$ **E** $\text{♩} = 80$

53 $\frac{4}{4}$

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

go to MARIMBA

P very legato

pp

mp

pp

mp

Oh Father, I

MOLTO RUBATO A TEMPO $\text{♩} = 76$

57

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO
am your humble servant. I do not fully understand... yet

PERCUSSION
2
3
4
go to TRIANGLE

HARP
mp

PIANO

VIOLIN 1

2

VIOLA
pizz.

CELLO
pizz. p

BASS
pizz. p

61 POCO RITARD. $\frac{2}{4}$ $\frac{4}{4}$ **F** $\text{♩} = 50-52$ POCO PIU MOSSO

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

I believe. You gave him to me... to cradle

PERCUSSION

2

3

4

go to SUS. CYMBAL

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

$\text{♩} = 58 \rightarrow 60$

65

FLUTE

ALTO FLUTE

OBOE

ENGLISH HORN

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO
and nurse, to hold in my arms... (the Son of God) to cradle in my

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO
Div. arco

BASS
Div. pizz. arco
simile

Detailed description of the orchestral score: This page (17) is a full score for an orchestra and vocal soloist. It begins with a tempo change from 58 to 60 beats per minute, marked with a half note. The woodwind section (Flute, Alto Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, C. Bassoon) has various melodic lines, some starting with a piano (p) dynamic. The brass section (Horn F, Trumpet, Trombone, Tuba) has supporting parts, with Trombone 1 starting piano. The string section (Violin 1 & 2, Viola, Cello, Bass) has a rhythmic accompaniment, with Cello and Bass parts marked 'Div. arco' (divisi) and 'pizz.' (pizzicato). The Harp has a chordal accompaniment. The Percussion section includes four parts. The Soprano vocal line has lyrics: 'and nurse, to hold in my arms... (the Son of God) to cradle in my'. Dynamics like 'mp' and 'p' are used throughout. Performance markings include slurs, accents, and hairpins.

G

♩ = 69-72

MENO ♩ = 63

69

FLUTE

ALTO FLUTE

OBOE

ENGLISH H.N.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

arms. You have honored me before all women, I am not worthy! God Almighty,

go to GUIRO

B.D. p

p, *mp*, *mf*, *f*

73 MENO

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

I am only human, how can I watch him die?

PERCUSSION

go to SUS, CYMBAL

2

T.T.

3

4

BO.

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

77 $\text{♩} = 54$ $\text{♩} = 56$

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

POCO A POCO RITARD. MORENDO...

31

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

ff

mp

pp

p

BD.

p

n.

n.

85

POCO A POCO DECRESC...

Musical score for page 85, titled "POCO A POCO DECRESC...". The score is arranged in a standard orchestral layout with the following instruments and parts:

- FLUTE**: No notation.
- ALTO FLUTE**: No notation.
- OBOE**: No notation.
- ENGLISH HORN**: No notation.
- CLARINET**: Notation with *mf* dynamic.
- B. CLARINET**: Notation with *pp* dynamic.
- BASSOON**: Notation with *mf* dynamic.
- C. BASSOON**: No notation.
- HORN F 1**: Notation with *p* dynamic.
- HORN F 2**: No notation.
- TRUMPET 1**: Notation with *p* dynamic.
- TRUMPET 2**: No notation.
- TROMBONE 1**: No notation.
- TROMBONE 2**: No notation.
- TUBA**: No notation.
- SOPRANO**: No notation.
- PERCUSSION**: Notation with *pp* and *p* dynamics, including *T.T.* and *BD.* parts.
- HARP**: No notation.
- PIANO**: Notation with *p* dynamic.
- VIOLIN 1**: Notation with *pont.* and *pp* dynamics.
- VIOLIN 2**: Notation with *pont.* and *pp* dynamics.
- VIOLA**: Notation with *pont.* and *pp* dynamics.
- CELLO**: Notation with *pp* dynamic.
- BASS**: Notation with *2 soli* marking.

99 MOLTO RITARD. $\bullet = 40$ **H** $\bullet = 48$ \rightarrow $\bullet = 52$

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

93 ♩ = 56

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

dying. The sins of the world are on his shoulders. How I long

pick up GUIRO

ff. p

Div. 3

1,2 p

Detailed description: This is a page of a musical score, page 93, with a tempo marking of quarter note = 56. The score includes parts for woodwinds (Flute, Alto Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon), brass (Horn F1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Tuba), strings (Violin 1, Violin 2, Viola, Cello, Bass), harp, piano, and percussion. A soprano vocal line is present with the lyrics: "dying. The sins of the world are on his shoulders. How I long". The percussion part includes a guiro and a snare drum. The bass part has a triplet of notes marked "Div. 3" and "p".

97

POCO RUBATO

I

$\text{♩} = 54 \rightarrow 66$
POCO ACCEL.

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

to comfort him, hold him, and take away his pain.

go to VIBRAPHONE p bowed

go to SNARE DRUM aux. man p

pick up TRIANGLE p

mf

Div.

mp

Div. 12

3

exhale through instrument, rapidly move valves

101

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

The hands that I used to hold are pierced and torn,

pick up SANDBLOCKS mp

go to BASS DRUM pp

p

pp

pp

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

pp

broken and bleed ing, (my son)...

p go to MARIMBA (bore.) mp

aux. man w/ mallet

pick up GUIRO

turn to SNARE pp

pp

mp

109

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

The face that I used to kiss is an gushed,

p

pp

pp

pp

sempre legato

sempre legato

con sord. tr h

con sord. tr h

113 → ♩ = 72 POCO RUBATO A TEMPO ♩ = 72

FLUTE *tr* *pp* *mp*

ALTO FLUTE

OBOE

ENGLISH HN. *mp*

CLARINET *mp*

B. CLARINET

BASSOON *mp*

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO *and pale with pain.*

PERCUSSION *M* *V* *aux. man* *mp* *SANDBLOCKS* *p* *pp*

HARP

PIANO

VIOLIN 1 *con sord.*

2 *con sord.*

VIOLA *con sord.*

CELLO *con sord.*

BASS

J

117

RITARD...

MOLTO

A TEMPO

♩ = 69

Musical score for various instruments including Flute, Alto Flute, Oboe, English Horn, Clarinet, B. Clarinet, Bassoon, C. Bassoon, Horn F 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Soprano, Percussion (1-4), Harp, Piano, Violin 1 & 2, Viola, Cello, and Bass. The score includes dynamic markings such as *mf*, *mp*, *p*, *sfp*, and *pp*, and performance instructions like "pick up WOOD BLOCKS" and "senza Pizz.".

121

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

fl.
p

mf

mp

sfp

sfp

sfp

p

sfp

mp

sfp

Thorns have ripped his skin and gouged his face.

TEMPLE BLOCKS

mp



MOLTO RUBATO

A TEMPO

♩ = 54-56

125

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

con sord. mp

mf

mp

p

pp

pp

pp

pp

B.D. p

p

p

pizz.

arco

p

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

The musical score for page 129 includes parts for Flute, Alto Flute, Oboe, English Horn, Clarinet, B. Clarinet, Bassoon, C. Bassoon, Horn F 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Soprano, Percussion (T.T., 2, 3, 4), Harp, Piano, Violin 1 & 2, Viola, Cello, and Bass. The Soprano part contains the lyrics "There is no comfort for him." with musical notation above and below the text. The Percussion part includes a T.T. (Tambourine) part with a 'p' dynamic marking. The Harp and Piano parts feature complex chordal textures. The string parts (Violin, Viola, Cello, Bass) provide a harmonic foundation with various rhythmic patterns.

133

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

There is no comfort for me. Fa-ther,

T.T.

am

p

pp

137

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

I beg you, be with him and bring him

PERCUSSION

(d.m.) ff pp

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

Detailed description: This is a page of a musical score, page 137. It features a large ensemble of instruments and a vocal line. The instruments listed on the left are: Flute, Alto Flute, Oboe, English Horn, Clarinet, B. Clarinet, Bassoon, C. Bassoon, Horn F 1 and 2, Trumpet 1 and 2, Trombone 1 and 2, Tuba, Soprano, Percussion (4 parts), Harp, Piano, Violin 1 and 2, Viola, Cello, and Bass. The vocal line (Soprano) has the lyrics: "I beg you, be with him and bring him". The percussion part includes dynamic markings: (d.m.) ff and pp. The score is written in a standard musical notation with staves for each instrument and a vocal line. The page number 137 is at the top left.

SUBITO ♩ = 30

L

♩ = 60

141 MOLTO RITARD.

A TEMPO

PIU MOSSO

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: FLUTE, ALTO FLUTE, OBOE, ENGLISH HORN, CLARINET, BASS CLARINET, BASSOON, C. BASSOON, HORN F 1 & 2, TRUMPET 1 & 2, TROMBONE 1 & 2, TUBA, SOPRANO, PERCUSSION (4 parts), HARP, PIANO, VIOLIN 1 & 2, VIOLA, CELLO, and BASS. The score includes dynamic markings such as *mp*, *pp*, *fff*, *f*, *mf*, and *p*. The Soprano part has lyrics: "peace! Oh God, you cannot let him die in vain." The Percussion part includes a B.D. (Bass Drum) part with *pp* and *fff* markings. The Harp part has a *f* marking. The Violin and Viola parts have *mf* markings and some *Div.* (divisi) markings. The Cello and Bass parts have *f* and *mf* markings. The score is divided into three measures, with tempo changes indicated at the top: **MOLTO RITARD.**, **A TEMPO**, and **PIU MOSSO**. The first measure is marked with a box containing the letter **L** and a tempo of ♩ = 30. The second measure is marked with a tempo of ♩ = 60.

145

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

Please hold him near to your heart, He will always be in mine---

mp

p

8va

M

♩ = 54

POCO PIU MOSSO

149

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

N

153

RITARD...

MAESTOSO

$\text{♩} = 50$

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

157

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

This page of a musical score, numbered 157, contains staves for various instruments. The woodwind section includes Flute, Alto Flute, Oboe, English Horn, Clarinet, B. Clarinet, Bassoon, and C. Bassoon. The brass section includes Horns F 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The string section includes Soprano, Violin 1 and 2, Viola, Cello, and Bass. The percussion section includes four staves, with the first staff showing a wavy line and the others showing rhythmic patterns. The piano part is also present. The score is written in a standard musical notation with various clefs and time signatures.

O

161

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

PERCUSSION 1

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

165

MOLTO RITARD...

FLUTE

ALTO FLUTE

OBOE

ENGLISH HN.

CLARINET

B. CLARINET

BASSOON

C. BASSOON

HORN F 1

2

TRUMPET 1

2

TROMBONE 1

2

TUBA

SOPRANO

lieve.

PERCUSSION

2

3

4

HARP

PIANO

VIOLIN 1

2

VIOLA

CELLO

BASS

The musical score for page 165 is titled "MOLTO RITARD...". It features a variety of instruments: Flute, Alto Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, C. Bassoon, Horns (F 1 and 2), Trumpets (1 and 2), Trombones (1 and 2), Tuba, Soprano, Percussion (4 parts), Harp, Piano, Violin (1 and 2), Viola, Cello, and Bass. The score includes dynamic markings such as *p* (piano) and *n.* (normal). Performance instructions include *con sord.* (con sordina) and *Div.* (divisi). The Percussion part includes markings for *M* and *V*. The Harp part includes markings for *8va* (8va) and *8va* (8va). The Violin and Viola parts include markings for *p* and *n.*. The Bass part includes markings for *p* and *n.*. The Soprano part includes the instruction *lieve.* (lieve).