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Thy Kingdom Come: An Original Composition for Choir, Brass Ensemble & Woodwind Quintet in Contemporary Style

Ronald J. McNutt
Central Washington University

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THY KINGDOM COME

An Original Composition For

Choir, Brass Ensemble & Woodwind Quintet

In Contemporary Style

Volume I

A Thesis

Presented To

The Graduate Faculty Of

Central Washington State College

In Partial Fulfillment

of the Requirements for the Degree

Master of Education

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by

Ronald J. McNutt

July 1965

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APPROVED FOR THE GRADUATE FACULTY

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Herbert Bird, COMMITTEE CHAIRMAN

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Wayne Hertz

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A. Bert Christiansen

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William D. Floyd

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CHAPTER I

PURPOSE OF THE COMPOSITION AND DEFINITION OF TERMS USED

I. PURPOSE OF THE COMPOSITION

With the writing of this composition, it was the intent of the composer to provide music of major dimensions for festival choir, brass ensemble, and woodwind quintet.

Problems of the festival finale. Most music festivals feature a combined work for all the participating groups (usually choirs, bands, and orchestras) as a finale. It has long been the feeling of this writer that such works leave much to be desired. Initially, the resulting sound is usually too overwhelming for the discerning ear to withstand. The results, far from artistically pleasing, usually lend an anticlimax to the program for both the discriminate listener and performer. Secondly, the choir, and thus the meaning of the text, is almost invariably lost in the process. Thirdly, the writer knows from experience and conversations with other conductors, clinicians, and musicians, that more often than not, this type of work is a festival conductor's nightmare. Finally, most finales are simply

arrangements of music written for another media, attempts to fill a need where literature of this intent is rarely found.

Choice of medium. The choice of choir, brass ensemble, and woodwind quintet as the medium for this work is threefold: the objectionable qualities of the massed finale are alleviated, the combination holds intriguing compositional possibilities to the writer, and the combination can be representative of the three major groups at music festivals; the choir, the band, and the orchestra.

With this combination, the volume becomes more controllable, and the chances for instrumental clarity are increased, thus the text has a much better chance of being understood.

II. DEFINITIONS OF TERMS USED

The following are terms used in the analysis of the composition. They will be defined here to aid the reader in understanding the analysis.

Antiphonal. In the context of this paper, antiphonal is used as the adjective of antiphony in describing the texture of the music. Antiphony is an effect created by a divided choir tossing the same musical idea back and forth.

Conjunct. Conjunct is a term used to describe the movement of a melodic line by steps rather than intervals.

Chromatic. Chromatic describes movement which is mostly by half steps.

Diatonic. Diatonic designates movement which employs the tones of a standard major or minor scale.

Disjunct. Disjunct describes movement which progresses by leaps and skips, as opposed to conjunct.

Inversion. This term is a name given to a compositional device which uses the opposite up and down motion of a previous musical idea, for example: original notes - D E F E, inversion - D C B C.

Motif. A motif is a short musical phrase or figure which is used again in developement or imitation.

CHAPTER II

REVIEW OF THE LITERATURE

Search for literature. This writer has written to every publisher he has knowledge of in the United States with the purpose of finding music of this description. It was intended that such compositions be studied and compared for the purposes of this paper. Many of the publishers contacted have worldwide connections, but unfortunately, not one could fulfill this request.

The results of this inquiry demonstrated an absence of available music written for choir with brass ensemble and woodwind quintet. Since there is a use for such works and few if any are available, it becomes very evident that a need for them exists.

Publishers questioned. The following is a list of all the publishers written to; the asterisks indicate a reply:

Associated Music Publishers, Inc., One W. 47th St., New York 36, N.Y.

* Augsburg Publishing House, 425 S. 4th St., Minneapolis 15, Minn.

* Belwin, Inc., 250 Maple Ave., Rockville Centre, N.Y.

* Boosey & Hawkes, Inc., Box 418, Lynbrook, L.I., N.Y.

* Boston Music Co., 166 Boylston St., Boston 16, Mass.

* Bourne Inc., 136 W. 52nd St., New York 19, N.Y.

* Broude Bros., 56 W. 45th St., New York 36, N.Y.

Chappell & Co., RKO Building, Rockefeller Center, New York 20, N.Y.

Choral Press, 1311 N. Highland, Hollywood 28, Calif.

* Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis, Mo.

* Edition Musicus, 333 W. 52nd St., New York 19, N.Y.

* Elkan-Vogel Co., Inc., 1716 Sansom St., Philadelphia 3, Pa.

Carl Fischer, Inc., 62 Cooper Square, New York 3, N.Y.

* J. Fischer & Bros., Harristown Rd., Glen Rock, N.J.

* H. T. Fitzsimons Co., Inc., 615 N. LaSalle St., Chicago 10, Ill.

* Harold Flammer, Inc., 251 W. 19th St., New York 11, N.Y.

* Sam Fox Publishing Co., 11 W. 60th St., New York 23, N.Y.

* Franco Colombo, Inc., 16 W. 61st St., New York 23, N.Y.

Galaxy Music Corp., 2121 Broadway, New York 23, N.Y.

* H. W. Gray Co., Inc., 159 E. 48th St., New York 17, N.Y.

* Hansen Publications, Inc., 119 W. 57th St., New York 19, N.Y.

T. B. Harms Co., RKO Building, Rockefeller Center, New York 20, N.Y.

Raymond A. Hoffman, 118 W. Ohio St., Chicago 10, Ill.

Charles W. Homeyer & Co., Inc., 498 Boylston St., Boston, Mass.

* Neil A. Kjos Music Co., 525 Busse Highway, Park Ridge, Ill.

* Lorenz Publishing Co., 501 E. 3rd St., Dayton 1, Ohio

* McLaughlin & Reilly Co., 252 Huntington Ave., Boston 15, Mass.

* Edward B. Marks Music Corp., 136 W. 52nd St., New York 19, N.Y.

Mercury Music Corp., 47 W. 63rd St., New York 23, N.Y.

Mills Music, Inc., 1619 Broadway, New York 19, N.Y.

Edwin H. Morris & Co., Inc., 549 W. 52nd St., New York 19, N.Y.

* Music Publishers Holding Corp., 619 W. 54th St., New York 19, N.Y.

* Oxford University Press, 1600 Pollitt Drive, Fair Lawn, N.J.

* C. F. Peters Corp., 373 4th Ave., New York 16, N.Y.

* Theodore Presser Co., Bryn Mawr, Pa.

* Pro-Art Publications, 469 Union Ave., Westbury, L.I., N.Y.

G. Ricordi & Co., 16 W. 61st St., New York 28, N.Y.

J. J. Robbins, 240 W. 55th St., New York 20, N.Y.

E. C. Schirmer Music Co., 221 Columbus Ave., Boston 16, Mass.

* G. Schirmer, Inc., 3 E. 43rd St., New York 17, N.Y.

* Schmitt, Hall & McCreary Co., 527 Park Ave., Minneapolis 15, Minn.

* Shawnee Press, Inc., Delaware Water Gap, Pa.

Staff Music Co., 374 Great Neck Rd., Great Neck, L.I., N.Y.

* Summy - Birchard Publishing Co., 1834 Ridge Ave., Evanston, Ill.

* Transcontinental Music Publications, 1674 Broadway, New York 19, N.Y.

Tuskegee Institute, Music Press, Tuskegee, Ala.

* Walton Music Corp., 12069 ventura Place, North Hollywood, Calif.

Weintraub Music Co., 853 7th Ave., New York 19, N.Y.

* Willis Music Co., 124 E. 4th St., Cincinnati 1, Ohio

B. F. Wood Music, Inc., 24 Brookline Ave., Boston 15, Mass.

Words and Music, 1841 Broadway and 60th, New York 23, N.Y.

At the suggestion of several publishers, the Educational Music Bureau, 434 South Wabash, Chicago, Ill., was contacted for assistance. This inquiry met with a negative response.

CHAPTER III

ANALYSIS OF THE COMPOSITION

First movement. The composition is in three movements. The first is in Sonata form with variations. Its meter is 4/4 in a strong and fairly rigid marshal tempo. Aside from momentary ritards and accelerations, significant deviations from the original 120 tempo occur at letters E, G, & H. At letter E, a six measure Adagio tempo is used to embody a short soprano solo. At letter G, a Largetto tempo is used to enhance the feeling of determination and to prepare for the Lento at letter H.

The text of the first movement is an adaptation of parts of The Lord's Prayer and emphasizes its beseeching passages:

> Thy kingdom come,
> And on earth Thy will be done.
> And deliver us from all evil.
> Hallowed be Thy name.
> For Thine is the kingdom and the power
> and the glory forever.
> Thy kingdom come.
> Amen, amen (2:6).

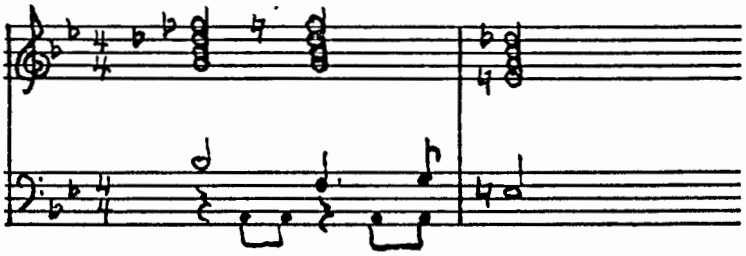
Melodically, the first movement is disjunct, angular, instrumental, and dramatic. Two vocal motifs are presented and developed. The primary motif is stated initially by

the brass ensemble in the first two measures in concert G minor:

Example 1

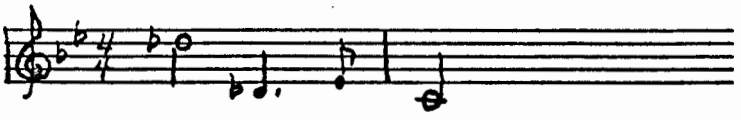
The tenors use it to begin the first vocal phrase at letter A, and then it is given to the sopranos eight measures later. Three measures before letter B, the tenors have it on a different pitch, supported by an E diminished chord:

Example 2



One measure before letter B, its first mutation appears leading to the key of Ab Major:

Example 3

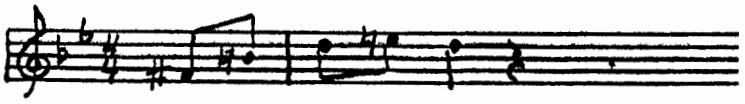


At letter B, the secondary motif is introduced:

Example 4

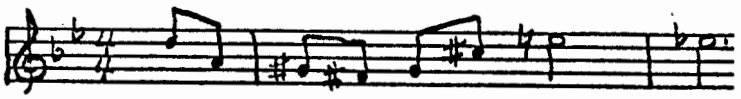
The final F# of this motif is immediately used as the basis of a varied inversion of the same length:

Example 5



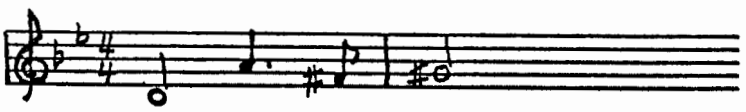
This secondary motif and its inversion are repeated one half step higher, on Db, and repeated a third time starting on D. This time the end of the motif and the beginning of its inversion are dovetailed:

Example 6



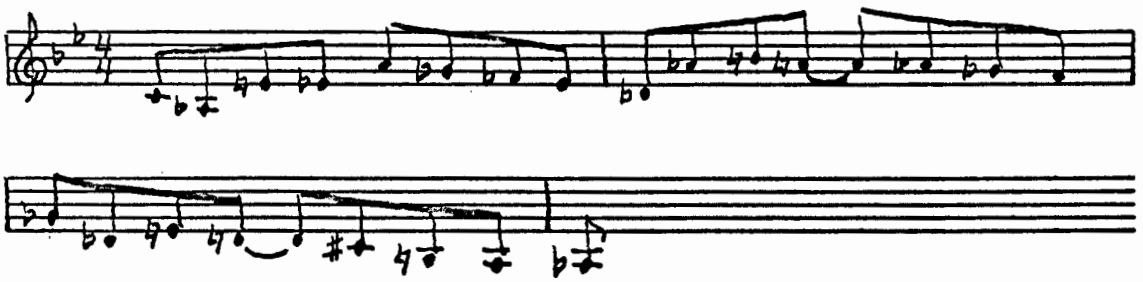
At letter C, the brass ensemble reestablishes the primary motif in a varied inversion:

Example 7



An important instrumental counter-melody is introduced at letter D by the trumpet:

Example 8



In strong opposition to this counter-melody is the mutation of the primary motif represented in Example 3 on page 9. This same mutation is in the voices at letter F, this time on F#. The counter-melody of Example 8 on page 10 is also there, in the trombone part.

The secondary motif appears again eight measures after letter F and calls back the primary motif in its original form at letter G. The recapitulation is climaxed at letter H and is brought to a close with a single Lento statement of the primary motif.

The movement is conventional in chord structure and cadences, yet a quite chromatic accompaniment occurs in places. Its tonality is Major-minor. Beginning in the key of G minor, it moves by half steps through the keys of Ab Major and A minor. Then it moves down by increasing intervals, a minor third to F# minor, a perfect fourth to the dominant of F# minor, Db Major, an augmented fourth to G minor, and finally a major third to Eb Major. This increase in the distance between keys tends to increase the tension of the music in keeping with the text.

Second movement. The second movement is much calmer in nature and suggests the quieting of the fears expressed in the first movement. The text is taken from

Revelations 1:3 and 2:7 and proclaims the prayer of the first movement to be prophecy:

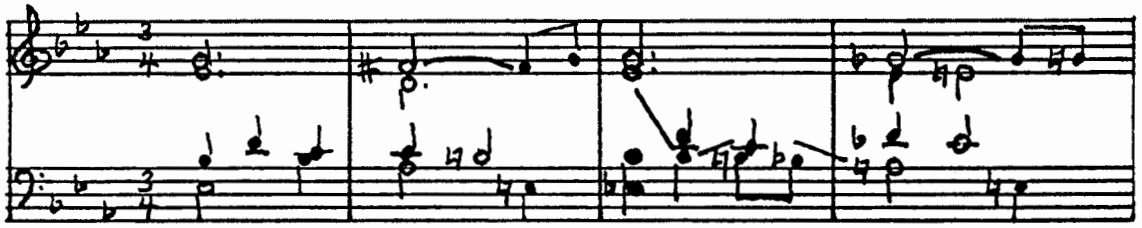
> Blessed are they that readeth and heareth the words of this prophecy and know they are true (1:182).
>
> He that hath ear, let him hear what the Spirit saith unto the churches. Him will I give to eat of the tree of life which is in the midst of the paradise of our God (1:183).

This movement is in an extended song form. Its meter is 3/4 with a five measure coda in 4/4. The whole movement has just two themes. The primary theme is in a tranquil Largetto tempo, and the secondary theme is found in a contrasting Con Moto section.

Melodically, the second movement is repetitious, conjunct, chromatic, horizontal, cantabile and lyric. The woodwind quintet plays the first section of the song form, which serves as an introduction to a baritone solo. The solo then completes the song form by presenting the three remaining sections (ABA).

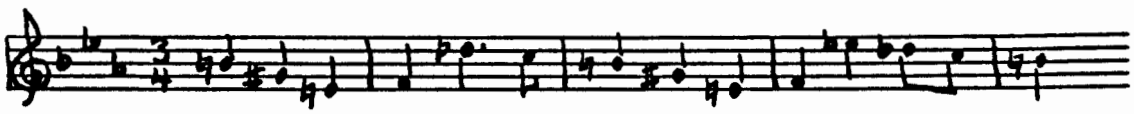
Notice the primary motif of the first movement (Example 1, page 9) is woven into the harmony of the third and fourth measures of this primary theme:

Example 9



The tonality of the primary theme is always Eb Major, and the secondary theme is always in the key of E Major.

Example 10



The simple melody and continued affirmation of the key of Eb Major give a reassuring quality to the music in keeping with the text. The contrasting key of E Major is brightening, also an element of the text, but not so far removed from Eb Major that it becomes too bright. This movement uses only the woodwind quintet and voices, and major emphasis has been placed upon the movement of the instrumental lines to give a rich harmonic background to the simple melody.

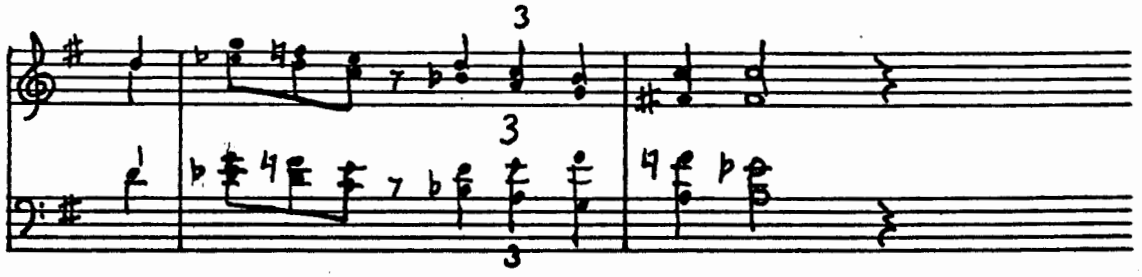
At letter C, the choir enters and repeats the song, and brings the movement to a close with a Morendo coda.

Final movement. The final movement is in free form and expresses the joy of the prophecy fulfilled. The text for this movement is adapted from poetry written by the composer's wife, Xerpha D. McNutt:

In full lusty strides they move together,
Man and woman, woman and man.
They love, they laugh, they sing!
Full joyous free, they create beauty.
And awe struck with their surroundings,
They worship God.
The children are beautiful, free and happy.
With love and laughter,
Music, and worship and beauty,
They fulfill their destiny (3).

There are four sections to this movement. After a six measure fanfare introduction by the brass ensemble, the choir enters the first section. This section begins with a fairly rigid 4/4 meter in a Maestoso tempo. The melody here is dramatic and cantabile. Its dimensions are horizontal, and it progresses diatonically and conjunctly. It is developmental with very little repetition. Its texture is chordal, harmonies conventional, and tonality Major-minor, but there is frequent use of mild harmonic dissonance. An example of this dissonance is found at letter B. Here it is used to enrich a resolution to the A diminished chord:

Example 11



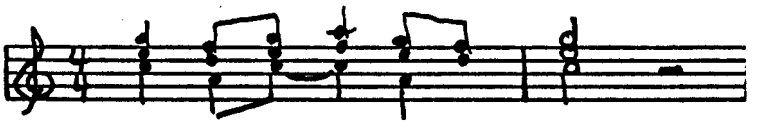
The woodwinds are the only instruments used here, as the movements of the vocal parts are quite delicate and must not be obscured.

The key sequence of the first section is: G Major, D Major, Bb Major, and C Major.

The second section is transitional material from letter C to letter D. It constitutes three measures of 5/4 in the key of Db Major and two measures of 4/4. Here again the movement of the vocal parts is quite delicate, so the brass ensemble is not used in this section.

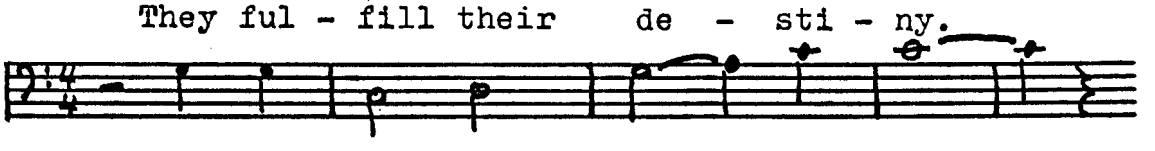
The third section begins at letter D in the key of C Major. The following motif is used antiphonally at an Allegro tempo:

Example 12



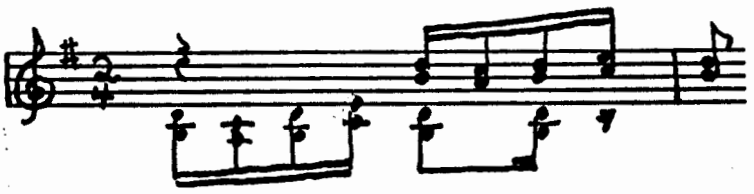
Three measures after letter D the basses begin this triumphal melody, which builds to encompass the whole choir, supplanting the antiphony.

Example 13



The final section begins at letter E, where the meter is changed to 2/4, the tempo becomes Largetto, and the key returns to the original G Major. The antiphonal motif of Example 12 on page 16 is given to the instruments and reduced to become:

Example 14



In the second measure of letter E, the opening melody of the first section is restated. In the sixth measure, the melody of the second section is recalled. Then the two melodies are repeated with the first overlapping the second by two measures.

Example 15

The composition is brought to completion by the return of the triumphal theme illustrated in Example 13.

CHAPTER IV

SUMMARY

This covering paper has stated the purpose of the composition "Thy Kingdom Come," reviewed the literature for works of this kind, and analyzed the composition.

Chapter I illustrated the need for works of this type by presenting the shortcomings of standard festival finales. This need was also demonstrated in Chapter II by the negative results of an inquiry sent to almost every publisher in the United States offering to purchase music of this type.

The analysis of the composition demonstrated its form, texture, tonality, harmonic and melodic qualities, medium, rhythm, meter, and tempo, and was illustrated by thematic and compositional examples. The analysis also demonstrated that the work is suitable for festival use. By careful attention to the balance of the sound, and the clarity of the text, the work fulfills its purpose.

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4. Panerio, Robert M. "An Original Composition for Band in Contemporary Style." Unpublished Research Paper, Central Washington State College, Ellensburg, Washington, 1958.

THY KINGDOM COME

An

Original Composition

For Choir,

Brass Ensemble & Woodwind Quintet

Composed By

Ronald J. McNutt

Thy Kingdom Come - by R.J. McNutt

For Choir, Brass Ensemble & Woodwind Quintet

mpet

Bravura Animato: 120

St. Matthew 6: 9-13

orn

mbone

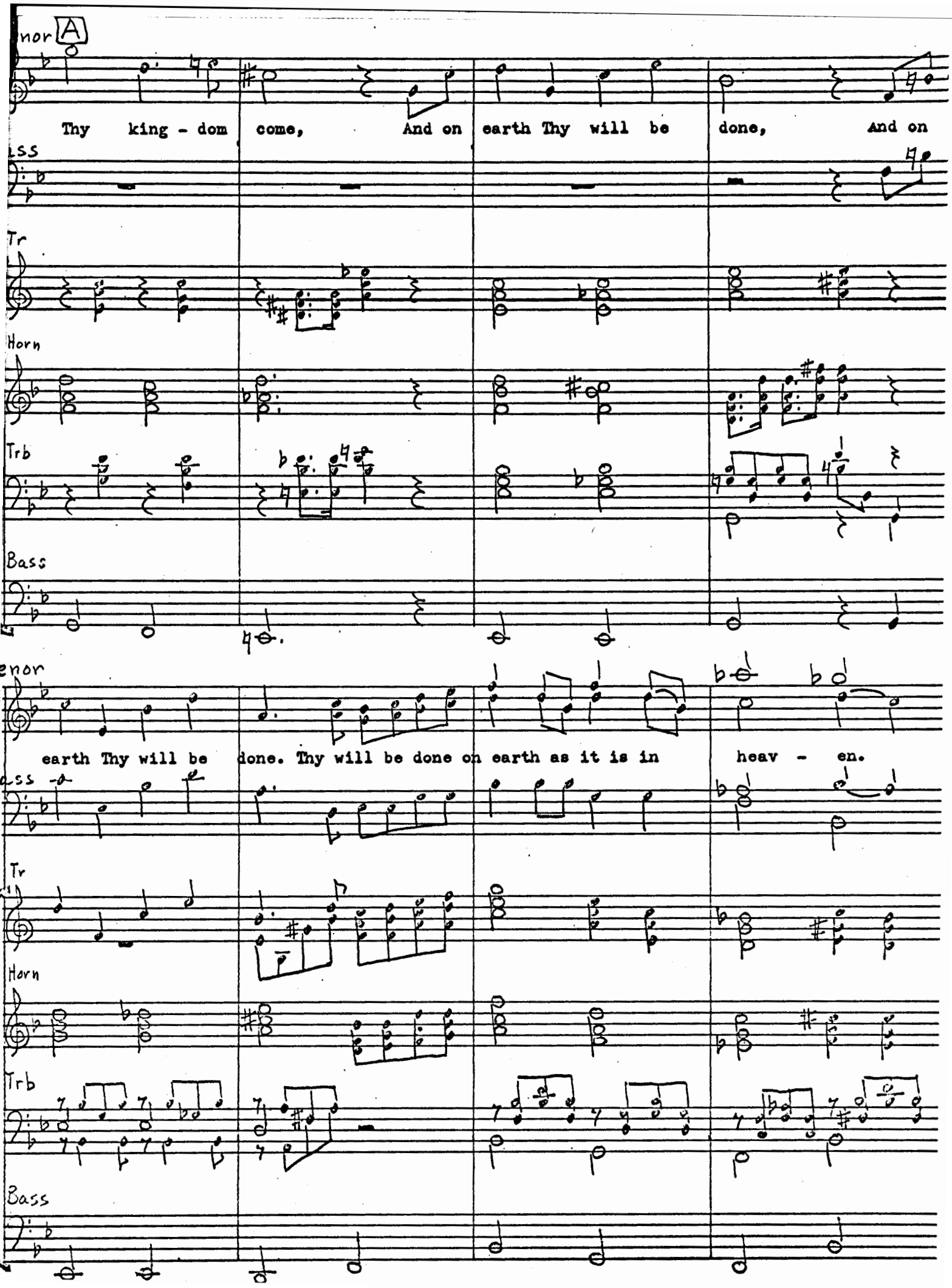
ss

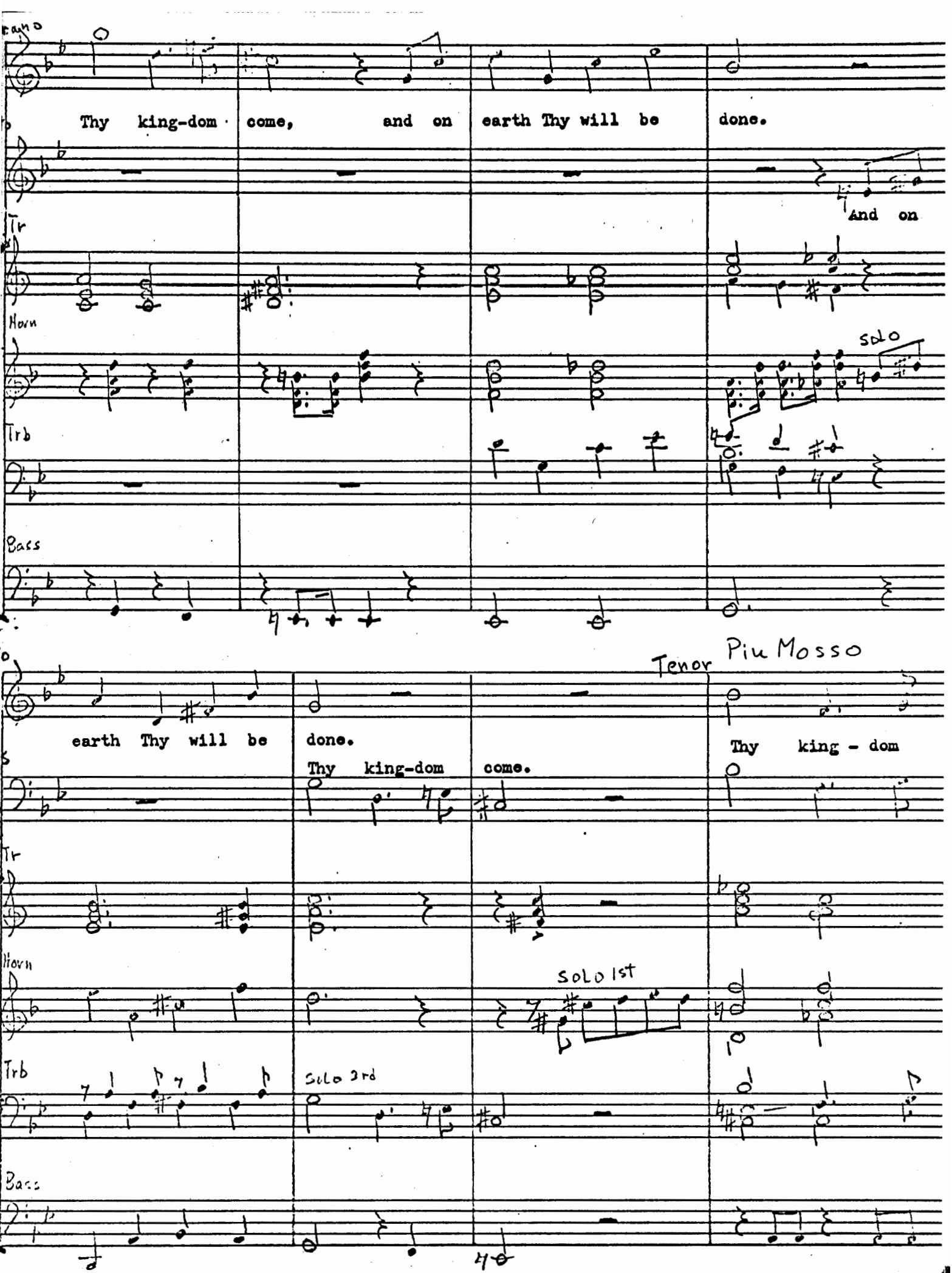
Tr

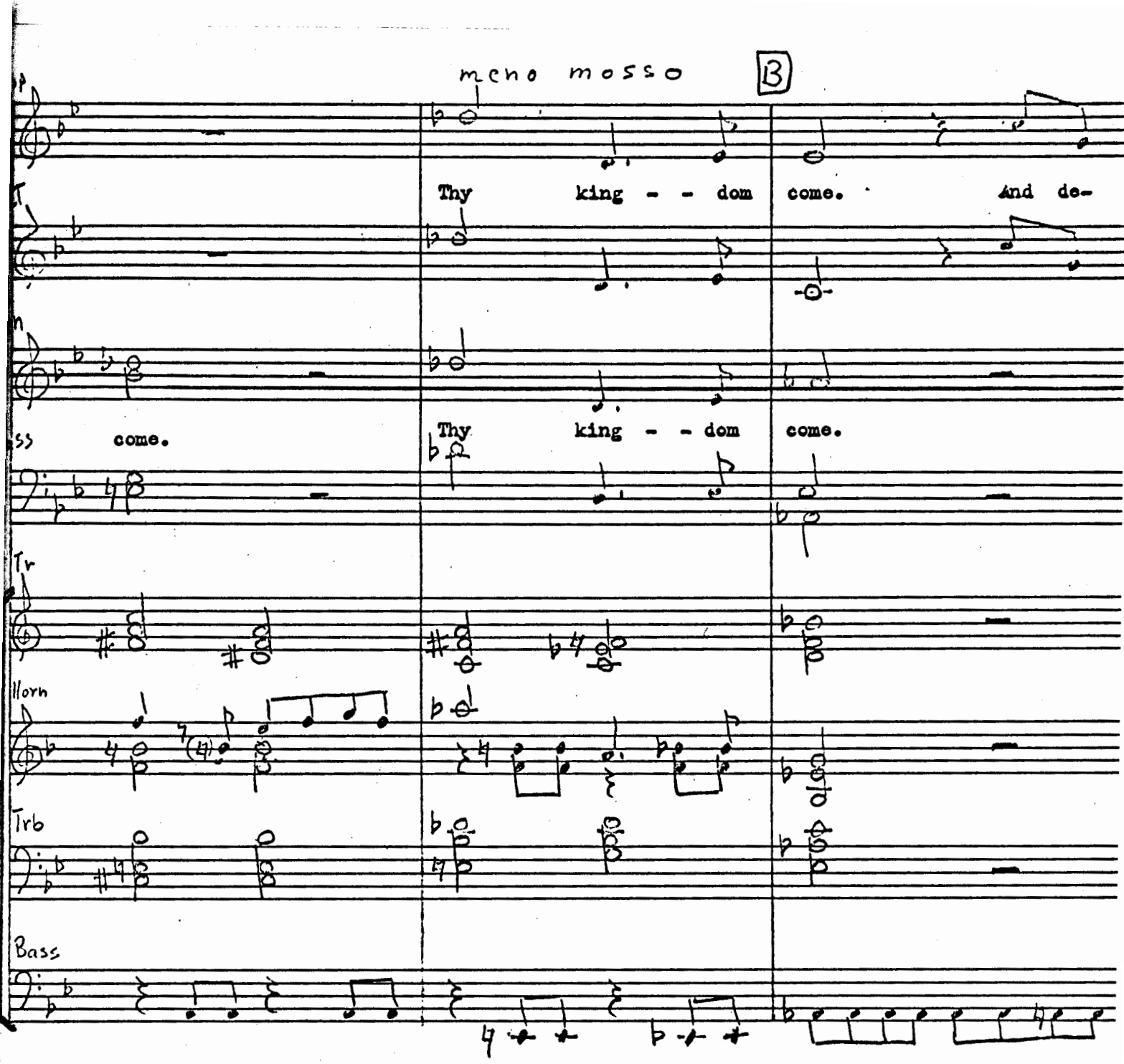
Horn

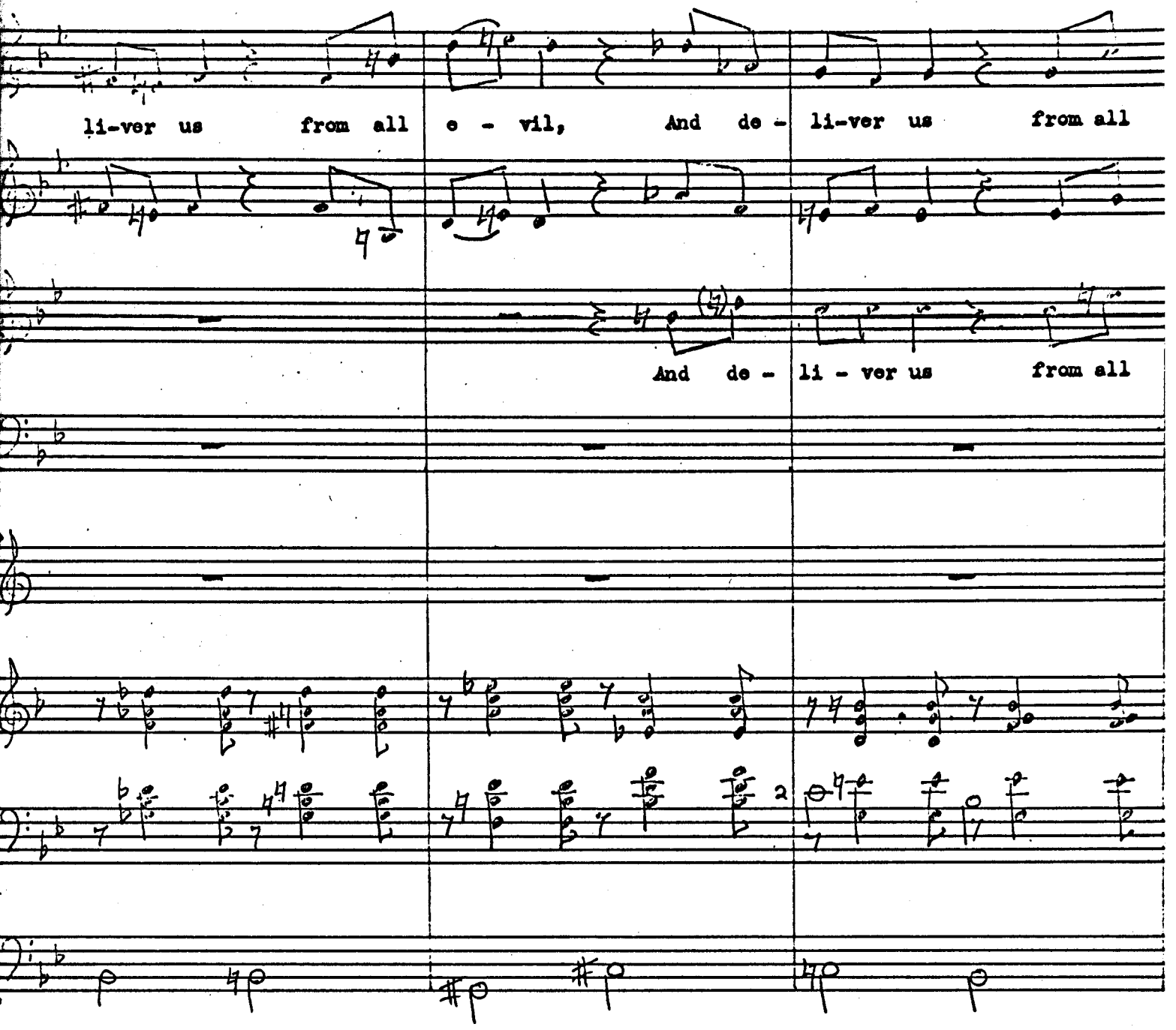
Trb

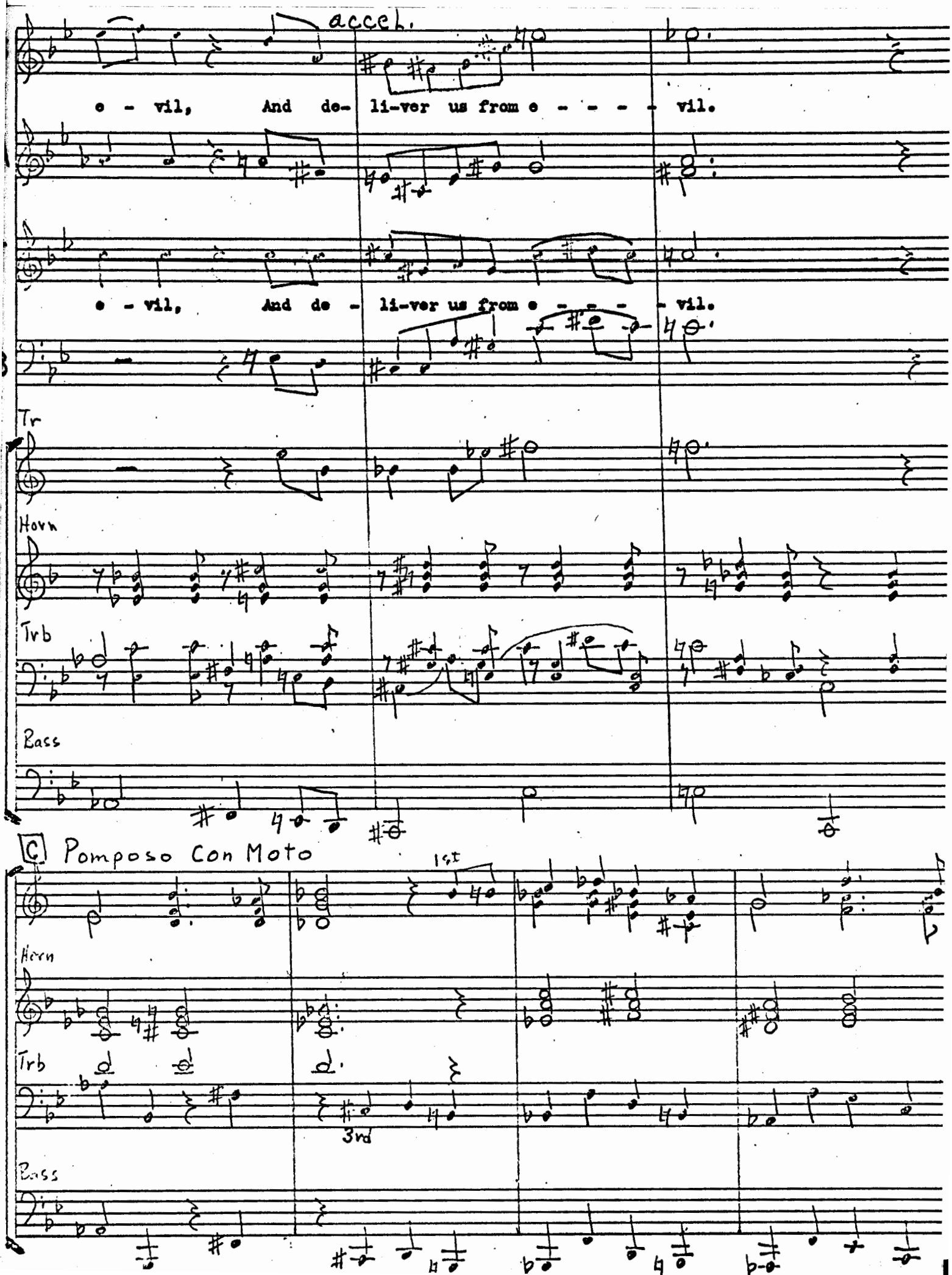
Bass

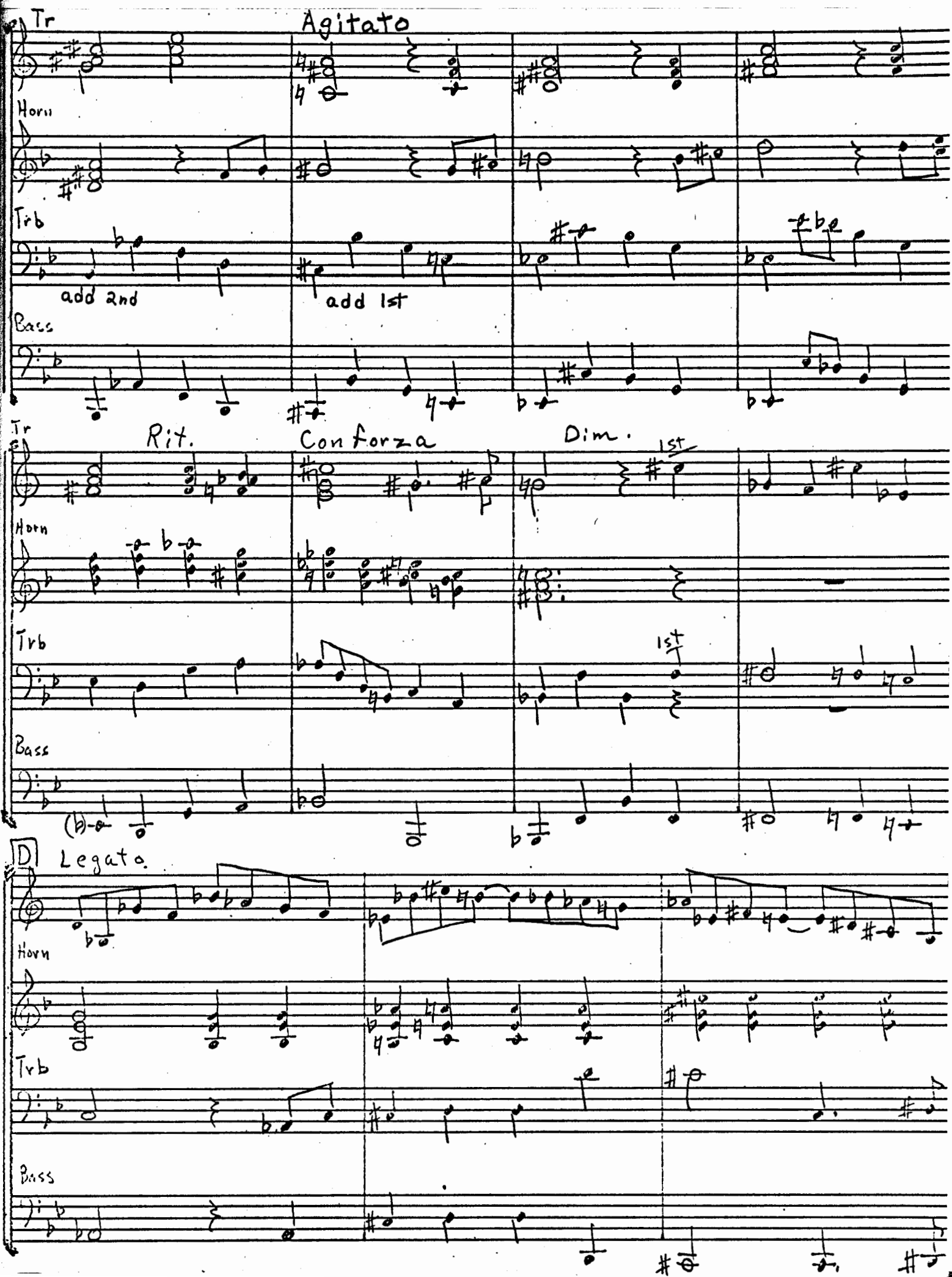

nor A
Thy king - dom come, And on earth Thy will be done, And on
ss
Tr
Horn
Trb
Bass
enor
earth Thy will be done. Thy will be done on earth as it is in heav - en.
ass
Tr
Horn
Trb
Bass

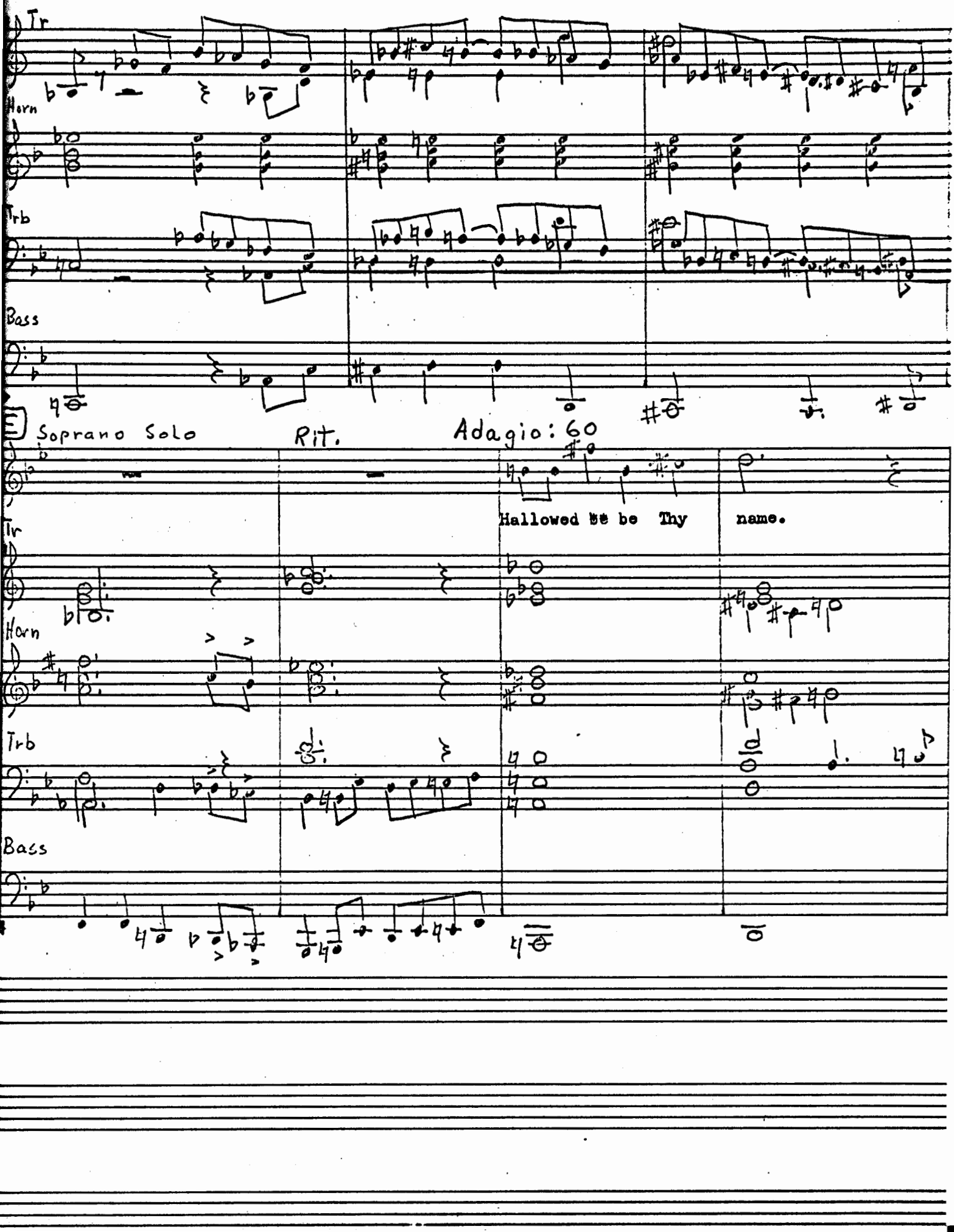

Piano
Thy king-dom come, and on earth Thy will be done.
Tr
And on
Horn
solo
Trb
Bass
earth Thy will be done.
Thy king-dom come.
Tenor
Piu Mosso
Thy king - dom
Tr
Horn
solo 1st
Trb
solo 3rd
Bass

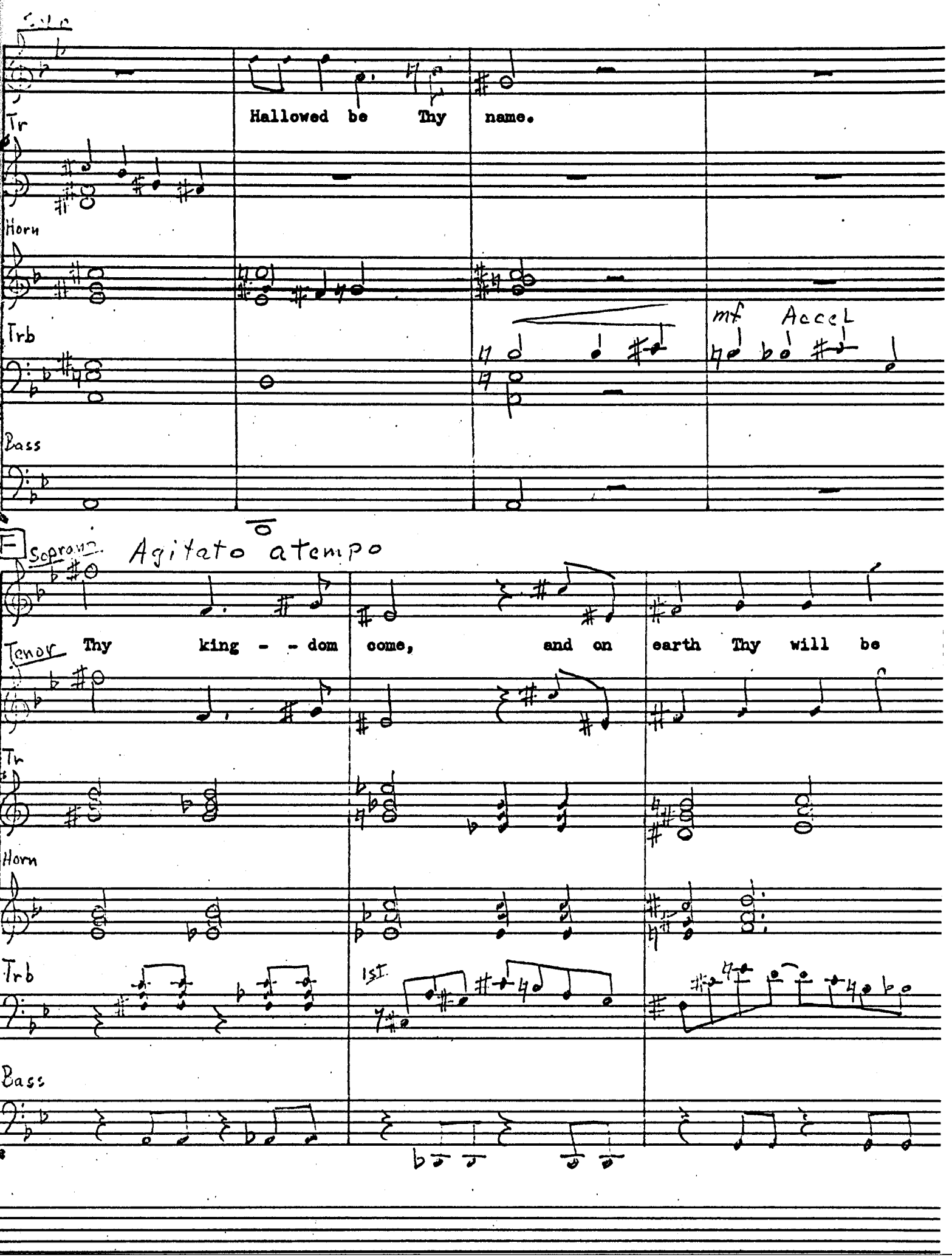

meno mosso
B
Thy king - - dom come. And de-
come.
Thy king - - dom come.
Tr
Horn
Trb
Bass

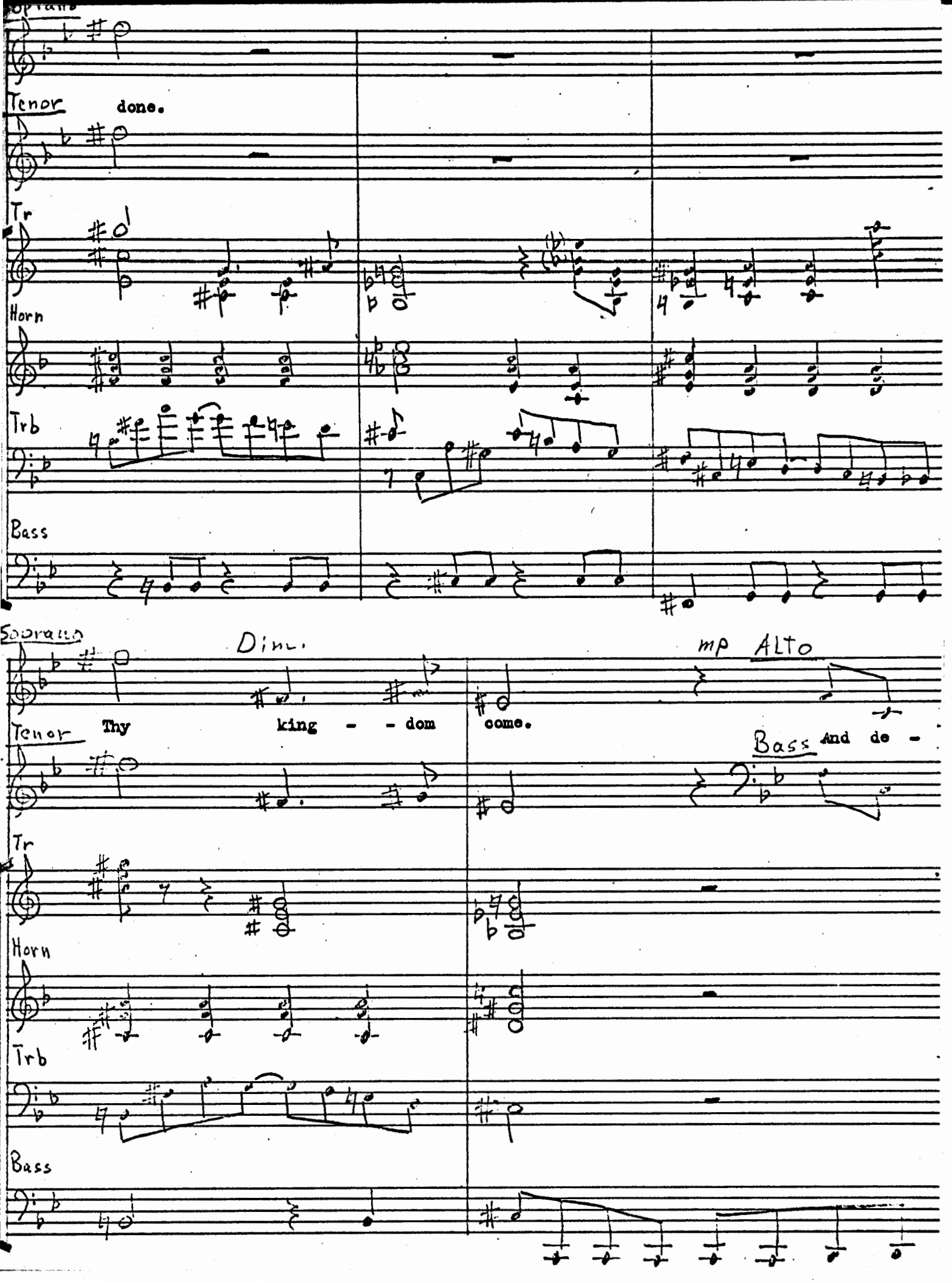

li-ver us from all e - vil, And de - li-ver us from all
And de - li - ver us from all

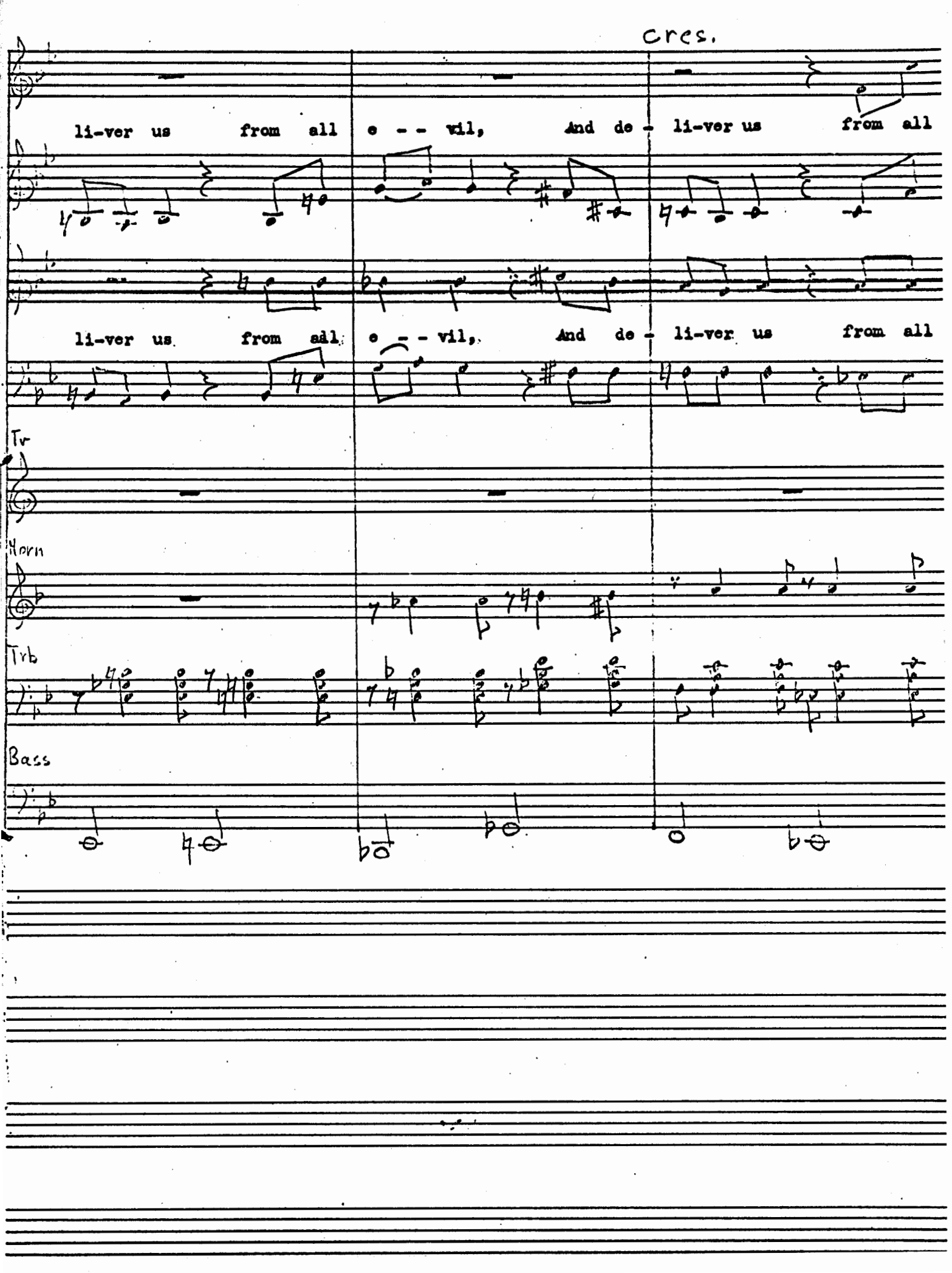

accel.
e - vil, And de- li-ver us from e - - - - - vil.
e - vil, And de - li-ver us from e - - - - - vil.
Tr
Horn
Trb
Bass
C Pomposo Con Moto
1st
Horn
Trb
3rd
Bass

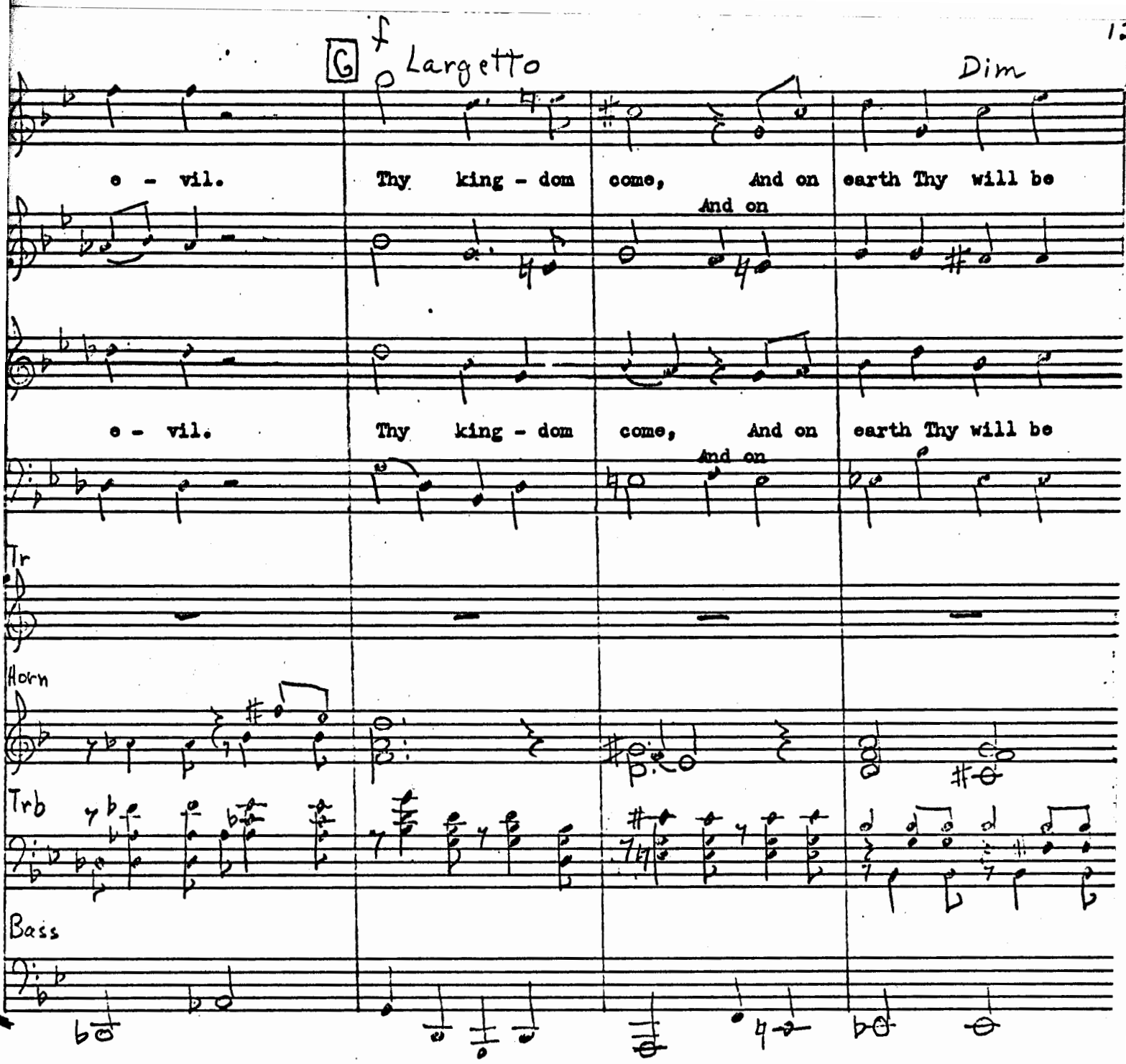

Tr
Agitato
Horn
Trb
add 2nd
add 1st
Bass
Tr
Rit.
Conforza
Dim.
1st
Horn
Trb
1st
Bass
D
Legato.
Horn
Trb
Bass

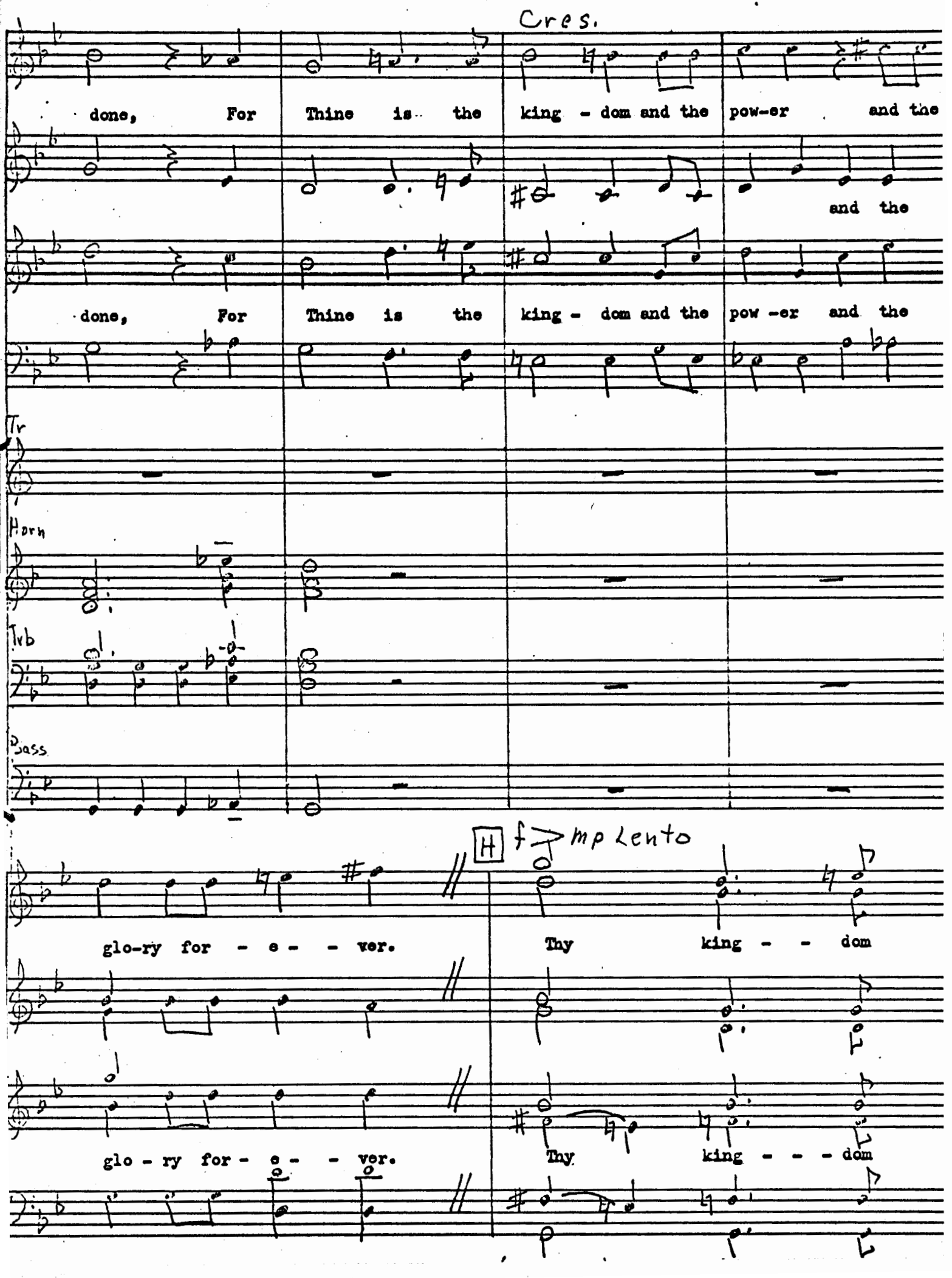

Tr
Horn
Trb
Bass
Soprano Solo
Rit.
Adagio: 60
Hallowed be Thy
name.
Tr
Horn
Trb
Bass

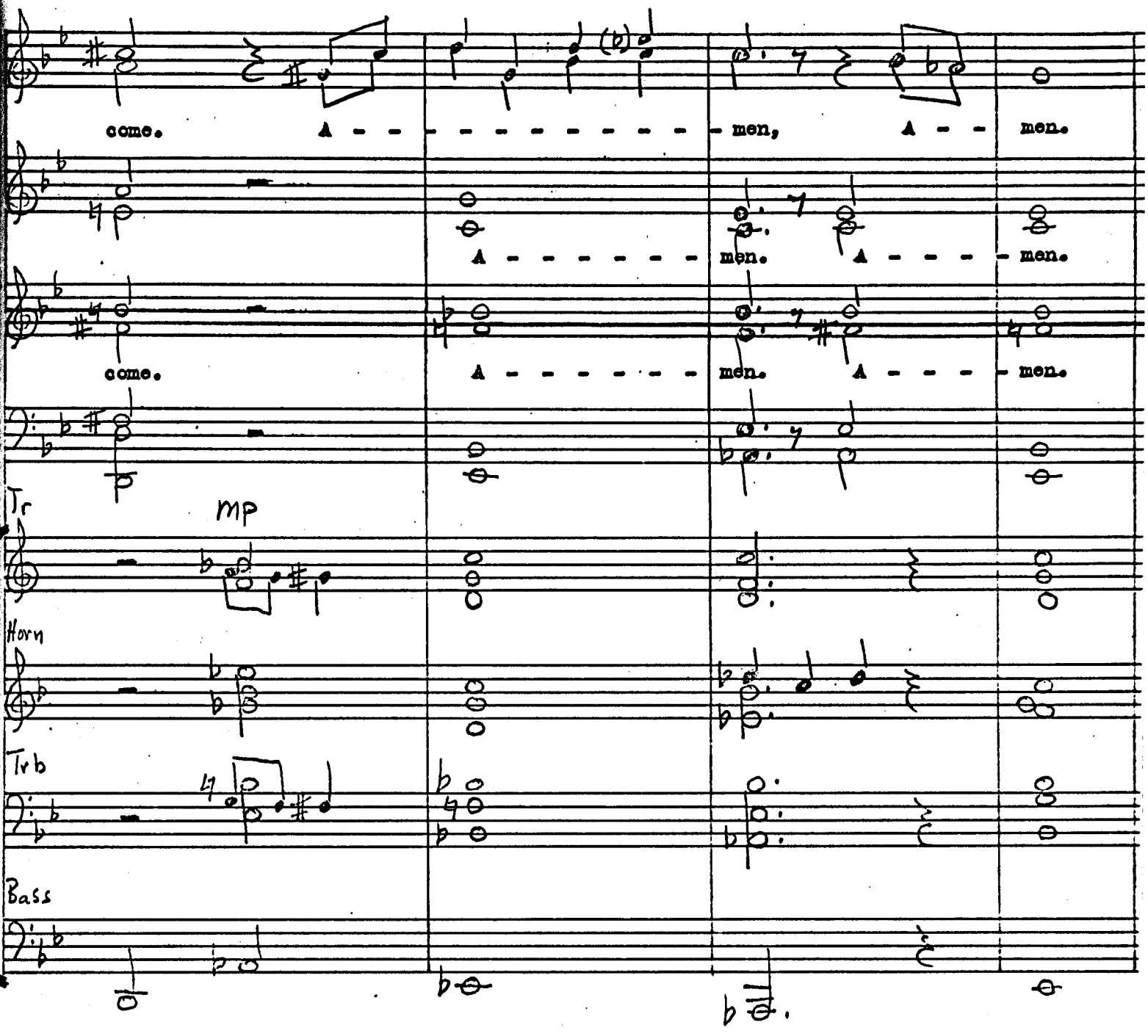

Tr
Hallowed be Thy name.
Horn
Trb
mf Accel
Bass
F
Soprano
Agitato atempo
Tenor
Thy king - - dom come, and on earth Thy will be
Tr
Horn
Trb
1st
Bass

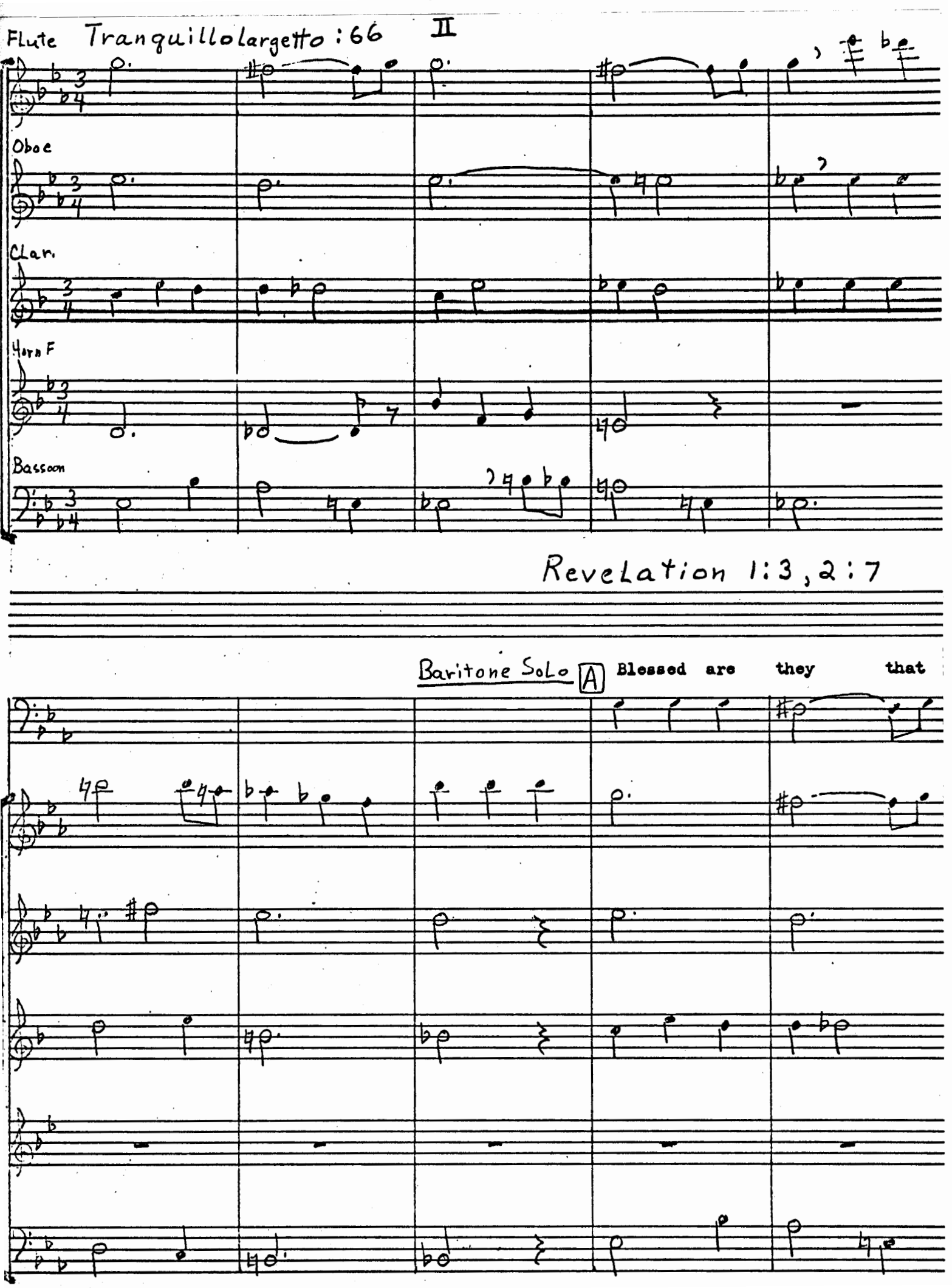

Tenor
done.
Tr
Horn
Trb
Bass
Soprano
Dim.
mp ALTO
Tenor
Thy king - - dom come.
Bass
And de -
Tr
Horn
Trb
Bass

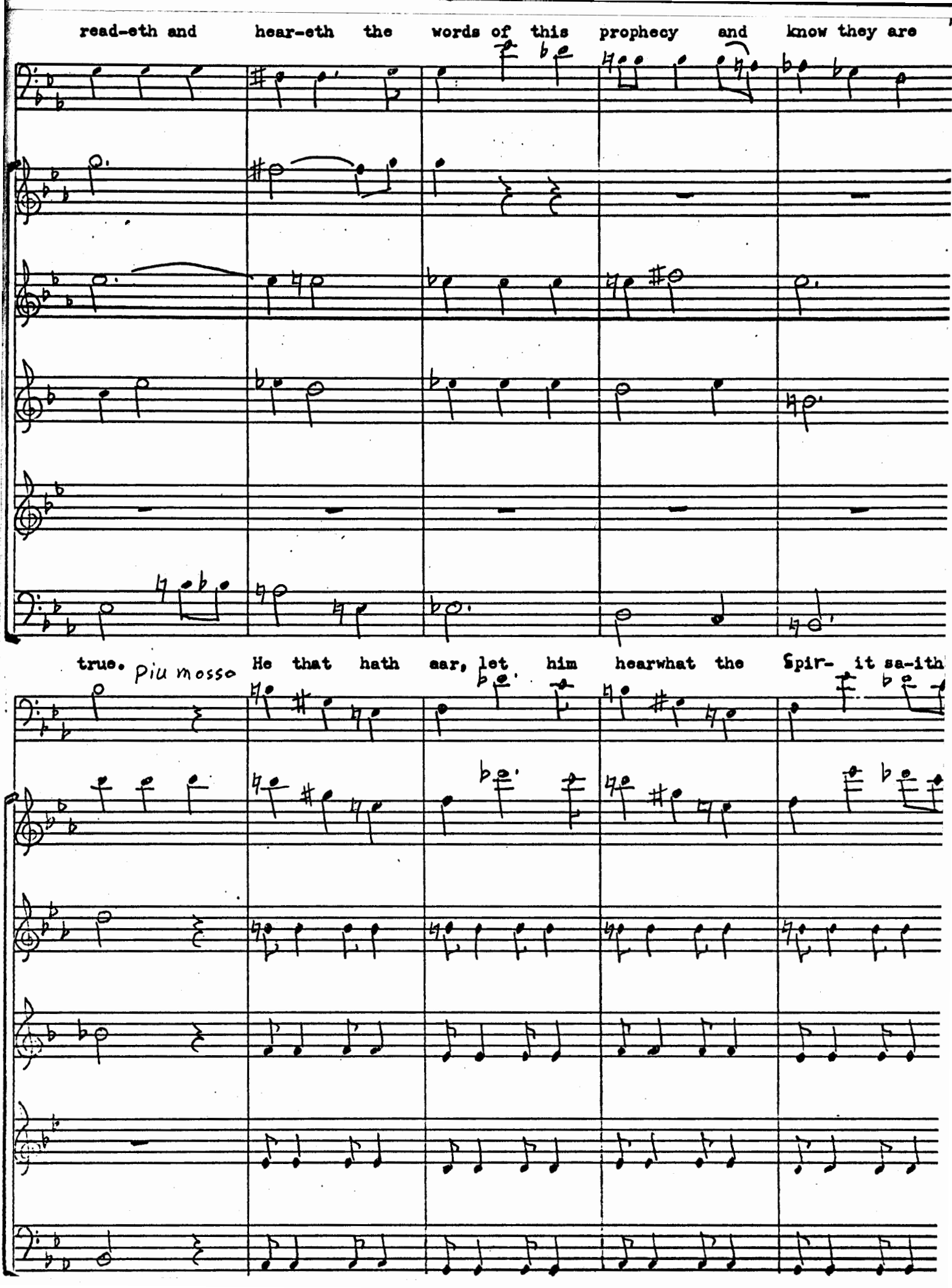

cres.
li-ver us from all e - - vil, And de - li-ver us from all
li-ver us from all e - - vil, And de - li-ver us from all
Tr
Horn
Trb
Bass

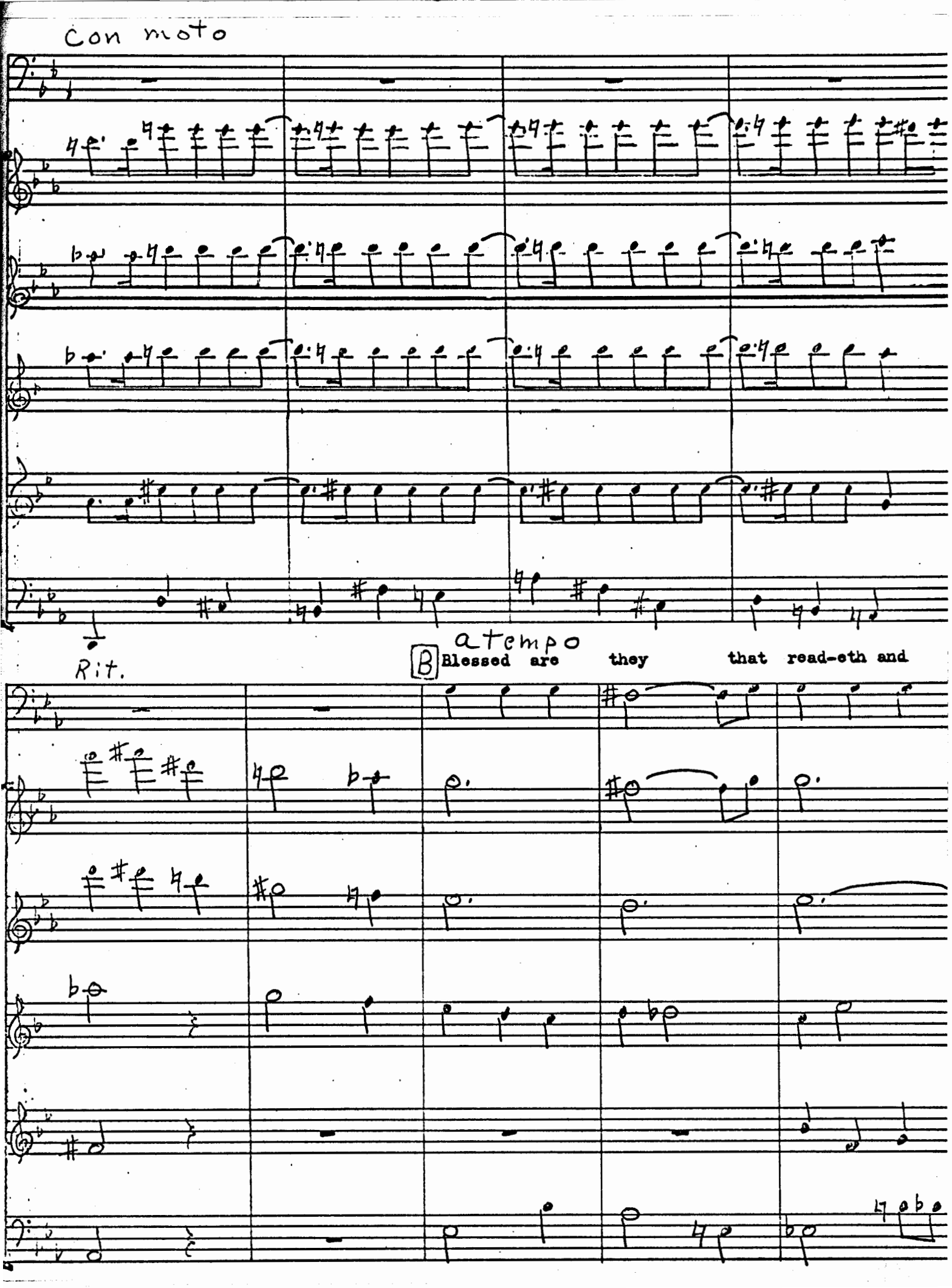

G
f
Largetto
Dim
e - vil.
Thy king - dom come, And on earth Thy will be
And on
e - vil.
Thy king - dom come, And on earth Thy will be
And on
Tr
Horn
Trb
Bass


Cres.
done, For Thine is the king - dom and the pow-er and the
and the
done, For Thine is the king - dom and the pow -er and the
Tr
Horn
Tvb
Bass
H
f
mp Lento
glo-ry for - e - - ver.
Thy king - - dom
glo - ry for - e - - ver.
Thy king - - - dom

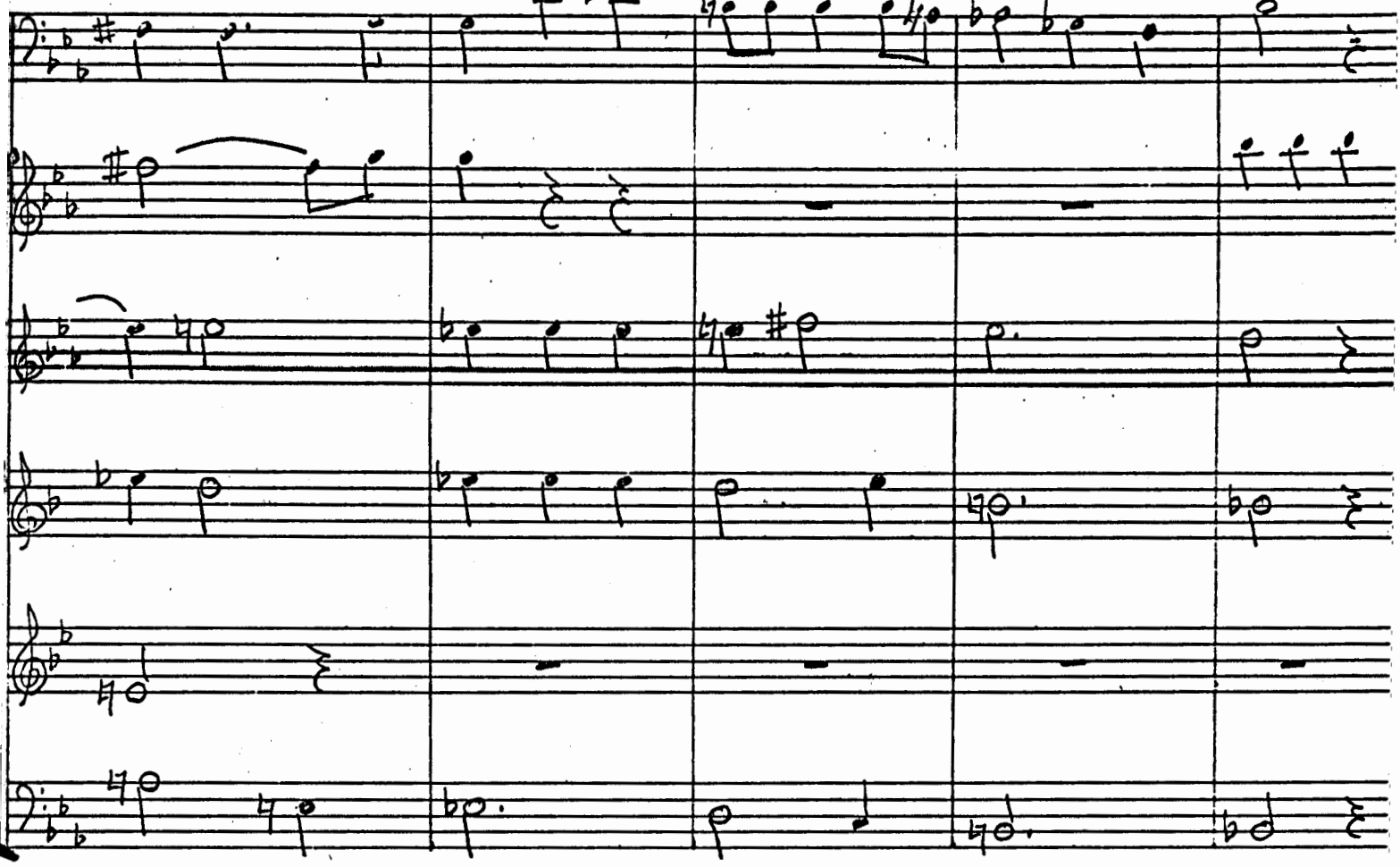

come. A - - - - men, A - - men.
A - - - - men. A - - - men.
come. A - - - - men. A - - - men.
Tr
mp
Horn
Trb
Bass


Flute Tranquillolargetto :66
II
Oboe
Clar.
Horn F
Bassoon
Revelation 1:3, 2:7
Baritone Solo
A
Blessed are they that


read-eth and hear-eth the words of this prophecy and know they are
true. piu mosso He that hath ear, let him hearwhat the Spir- it sa-ith


Con moto
Rit.
a tempo
B
Blessed are they that read-eth and

hear-eth the words of this prophecy and know they are true.



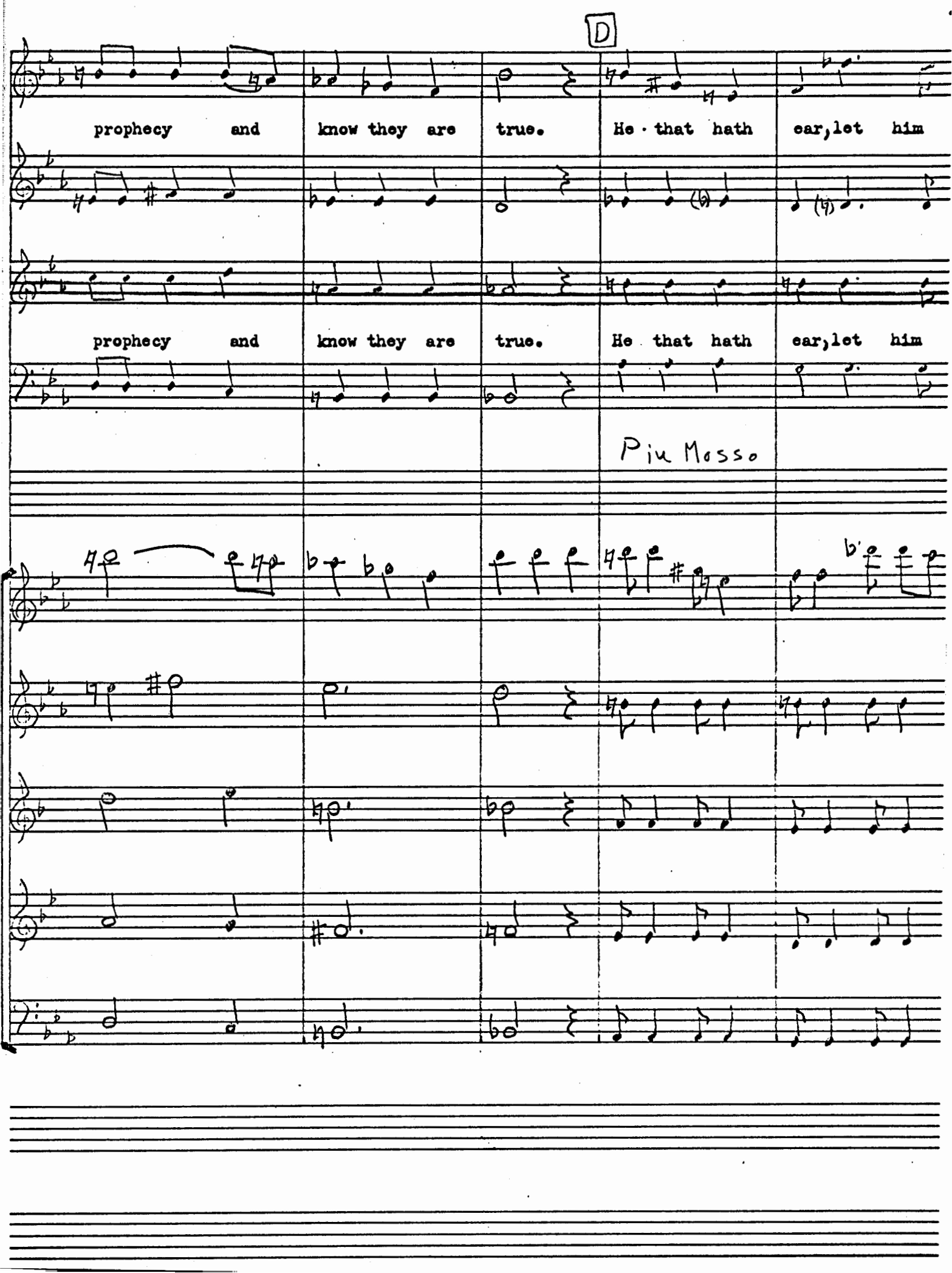
C Grazioso

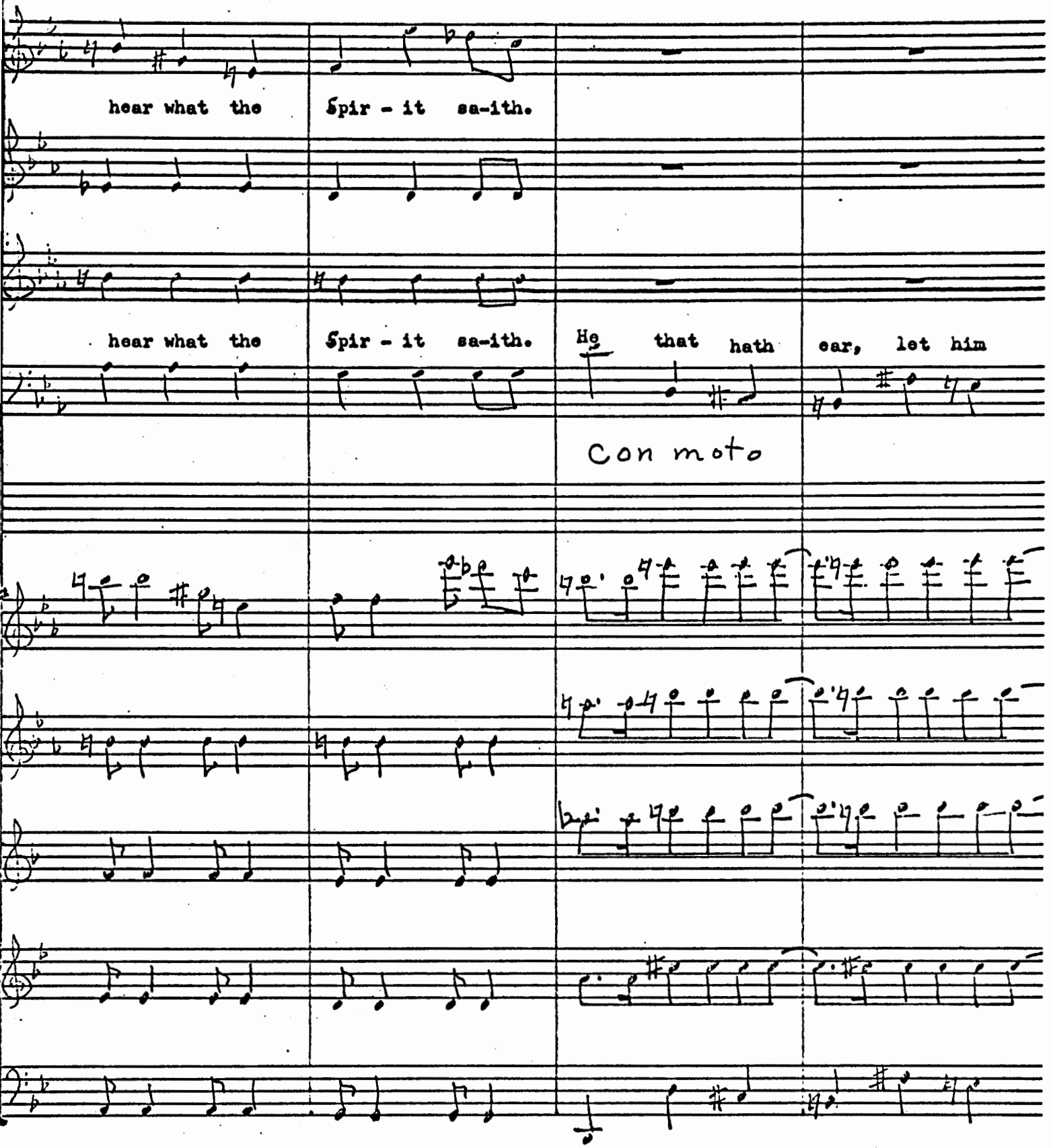
Blessed are they that read-eth and hear-eth the words of this

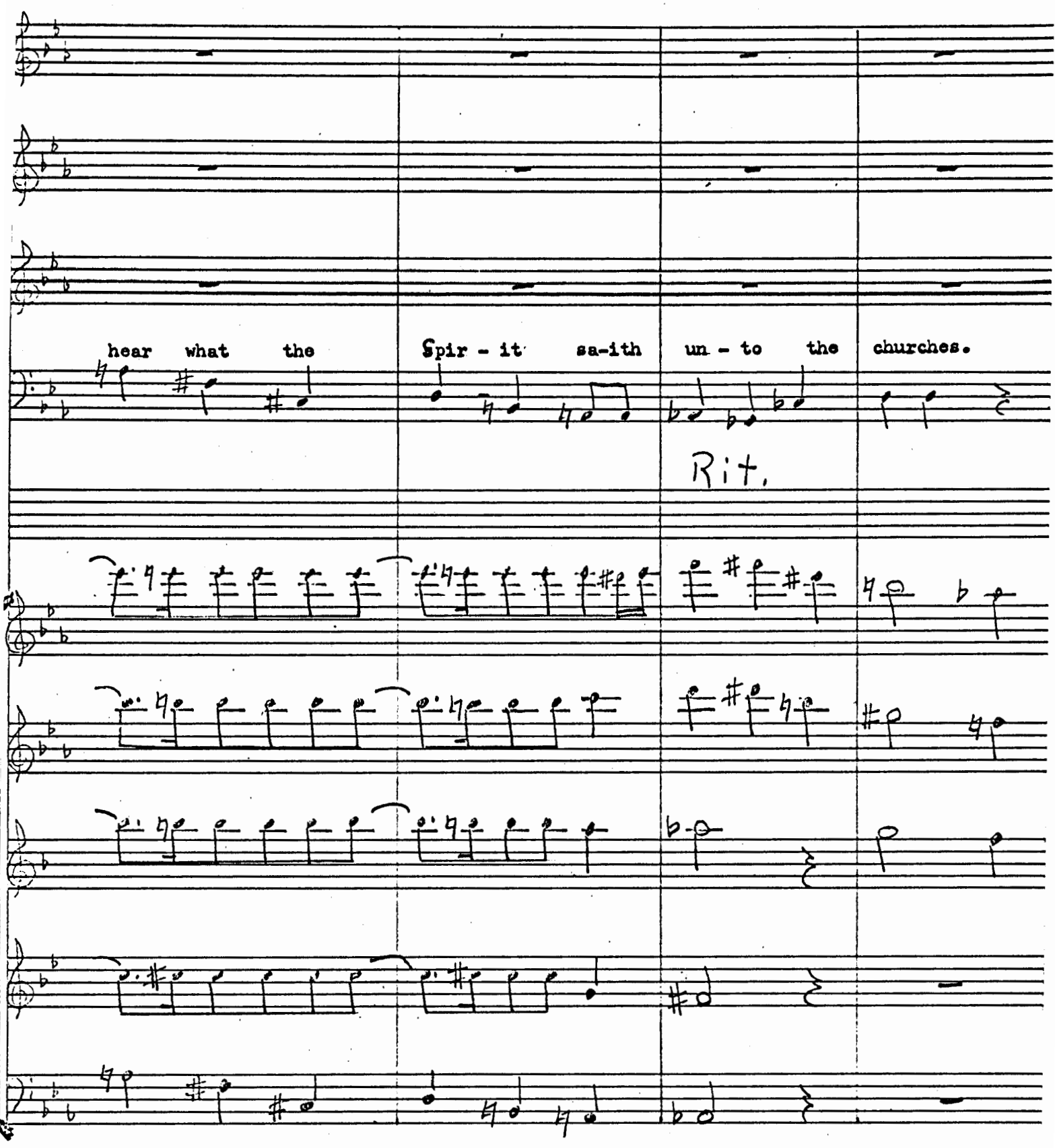
that

Blessed are they that read-eth and hear-eth the words of this

that


D
prophecy and know they are true. He · that hath ear, let him
prophecy and know they are true. He that hath ear, let him
Piu Mosso


hear what the
Spir - it sa-ith.
hear what the
Spir - it sa-ith.
He that hath ear, let him
Con moto

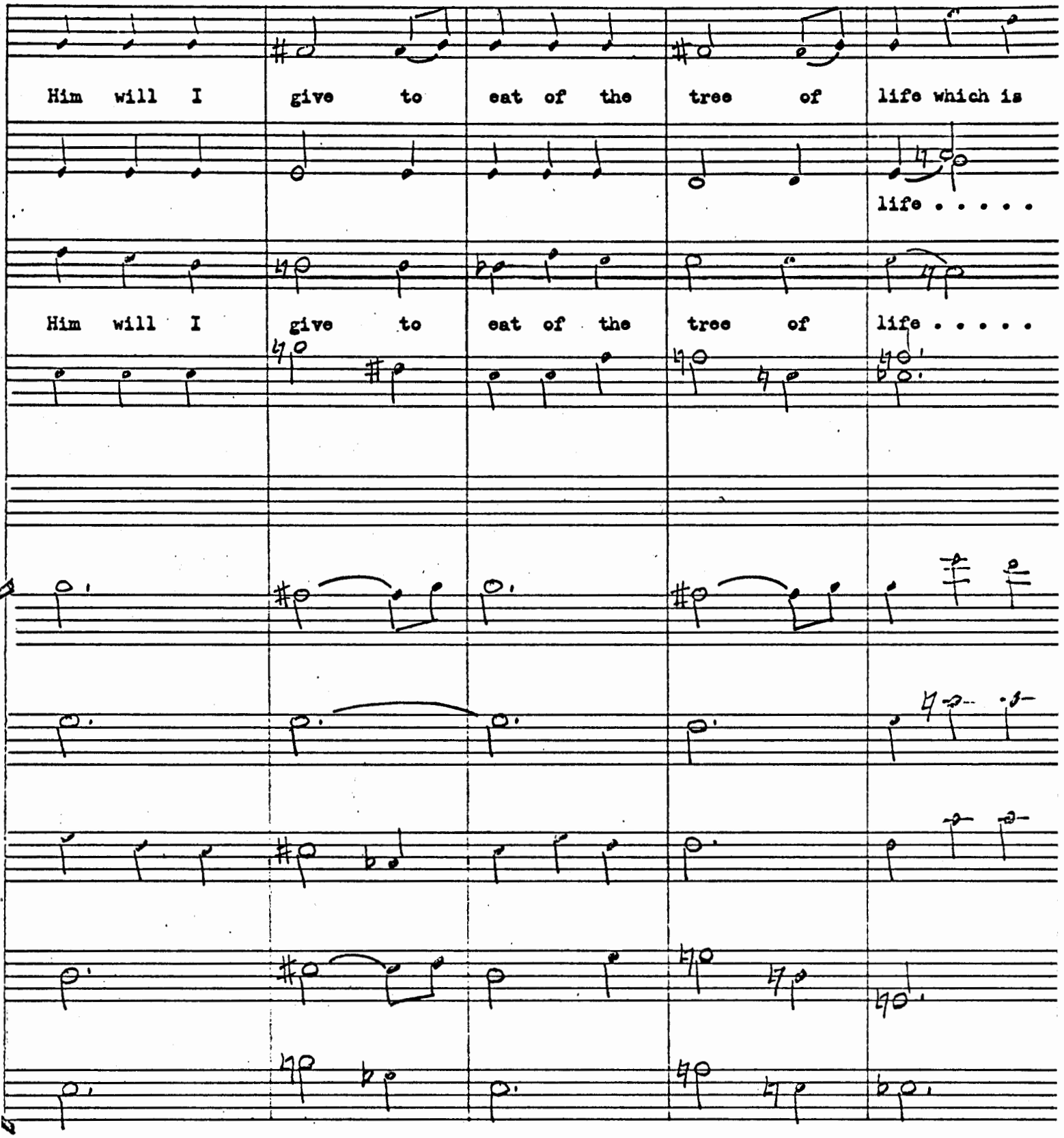

hear what the
Spir - it sa-ith un - to the churches.
Rit.

E a tempo

Him will I give to eat of the tree of life which is

life . . . . .

Him will I give to eat of the tree of life . . . . .



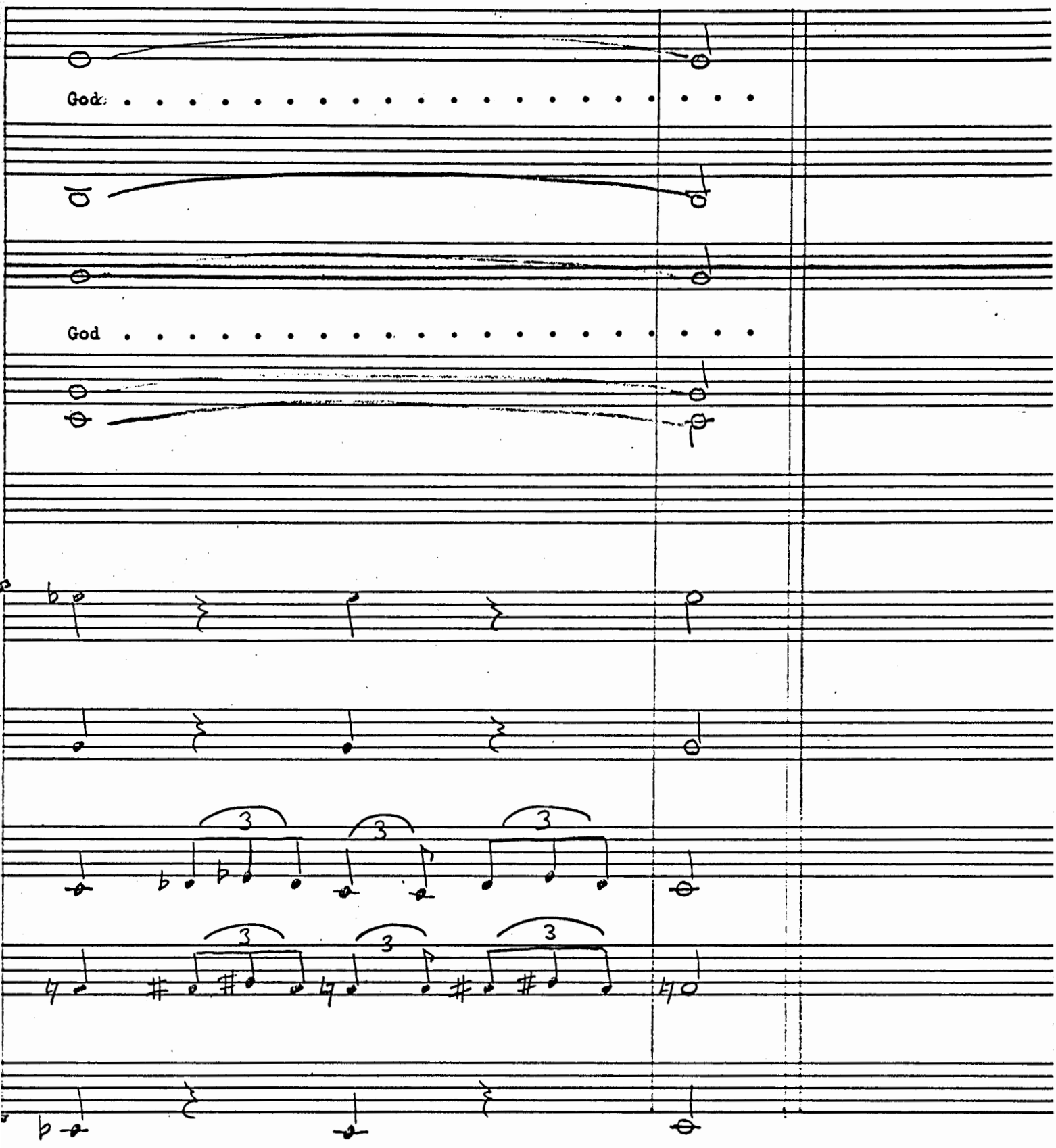
F

Morendo

in the midst of pa-ra - dise. The pa-ra - dise of our

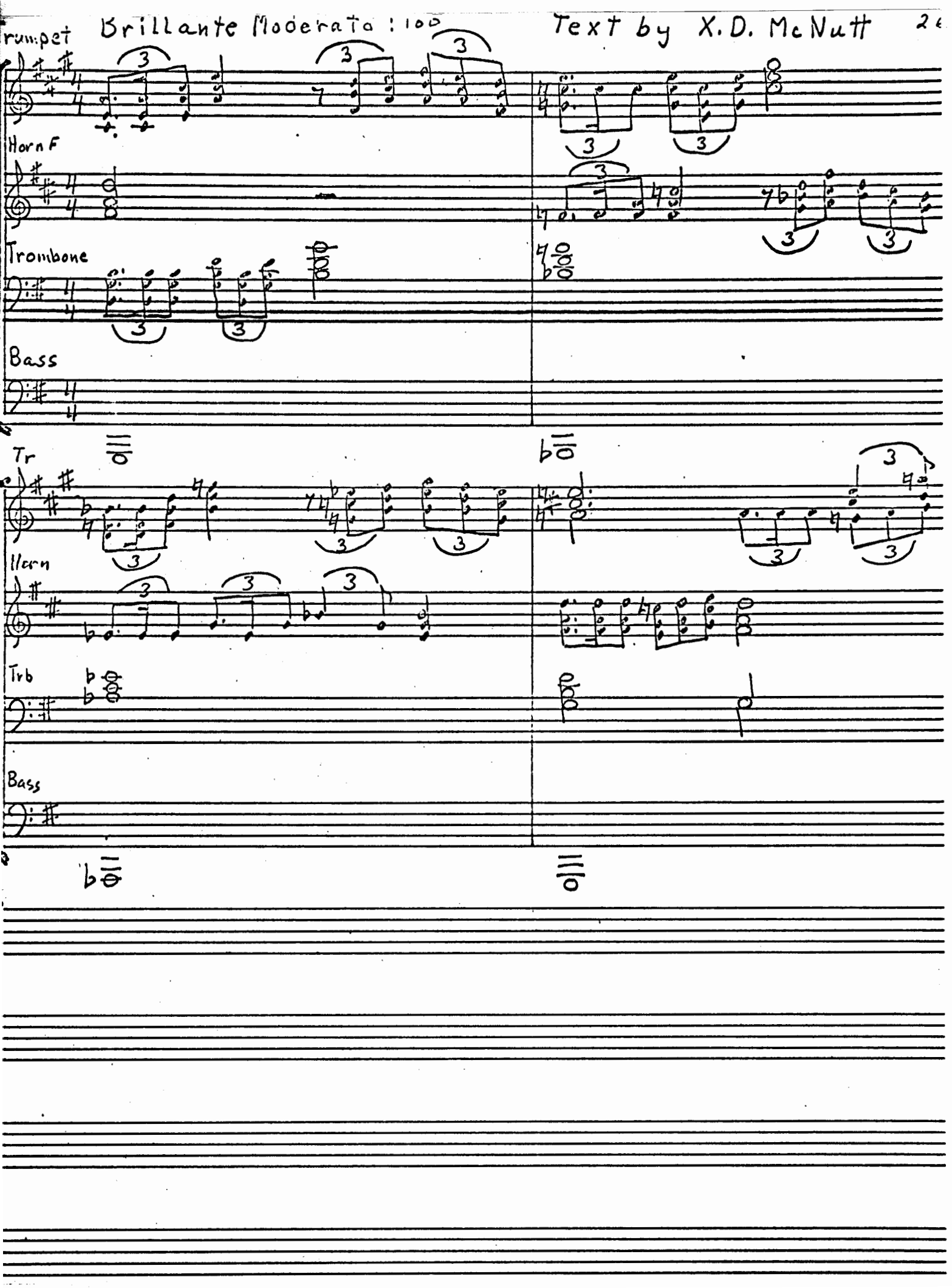
in the midst of pa-ra - dise. The pa-ra - dise of our

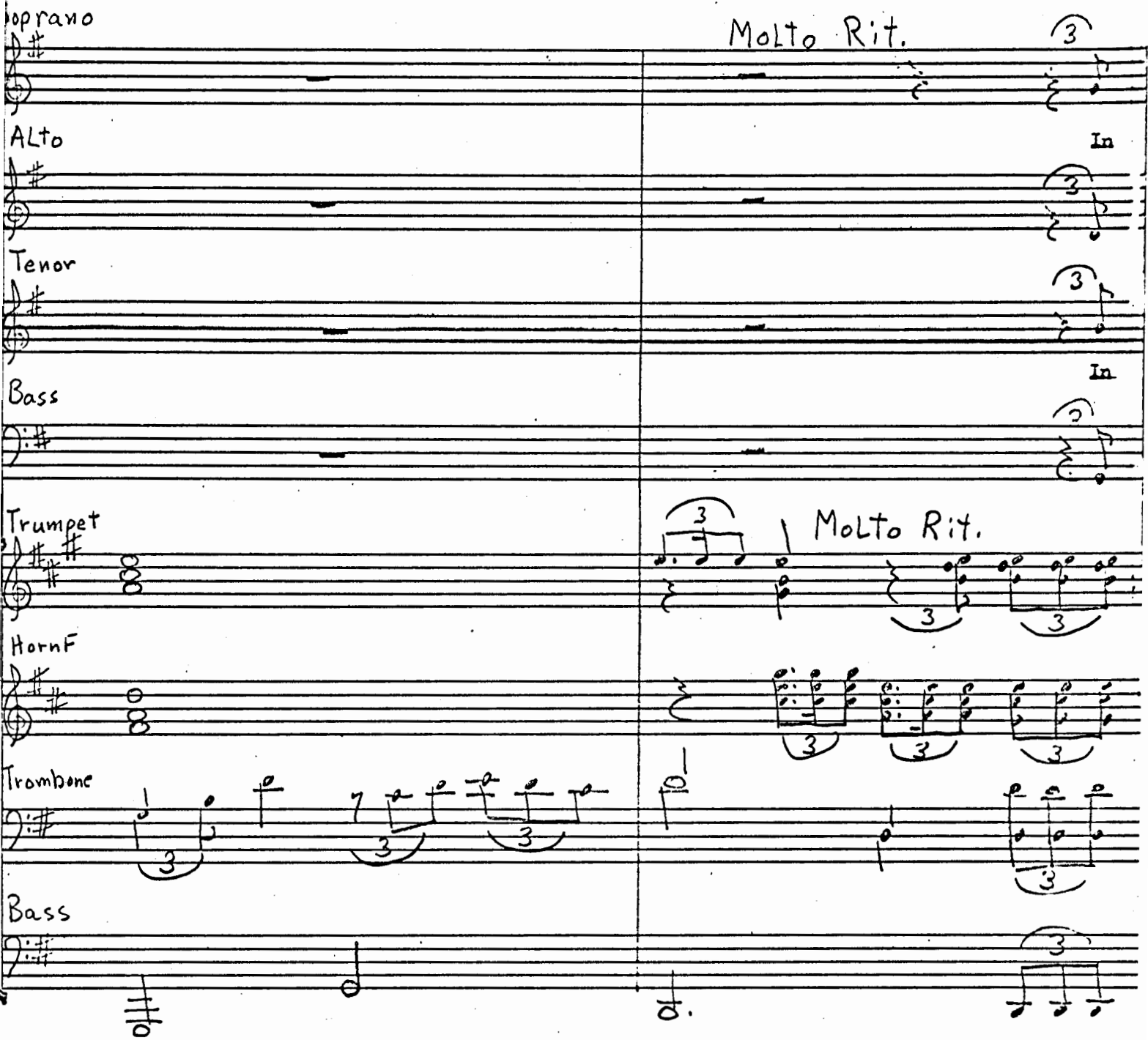
in the


God
God
3
3
3
3
3
3

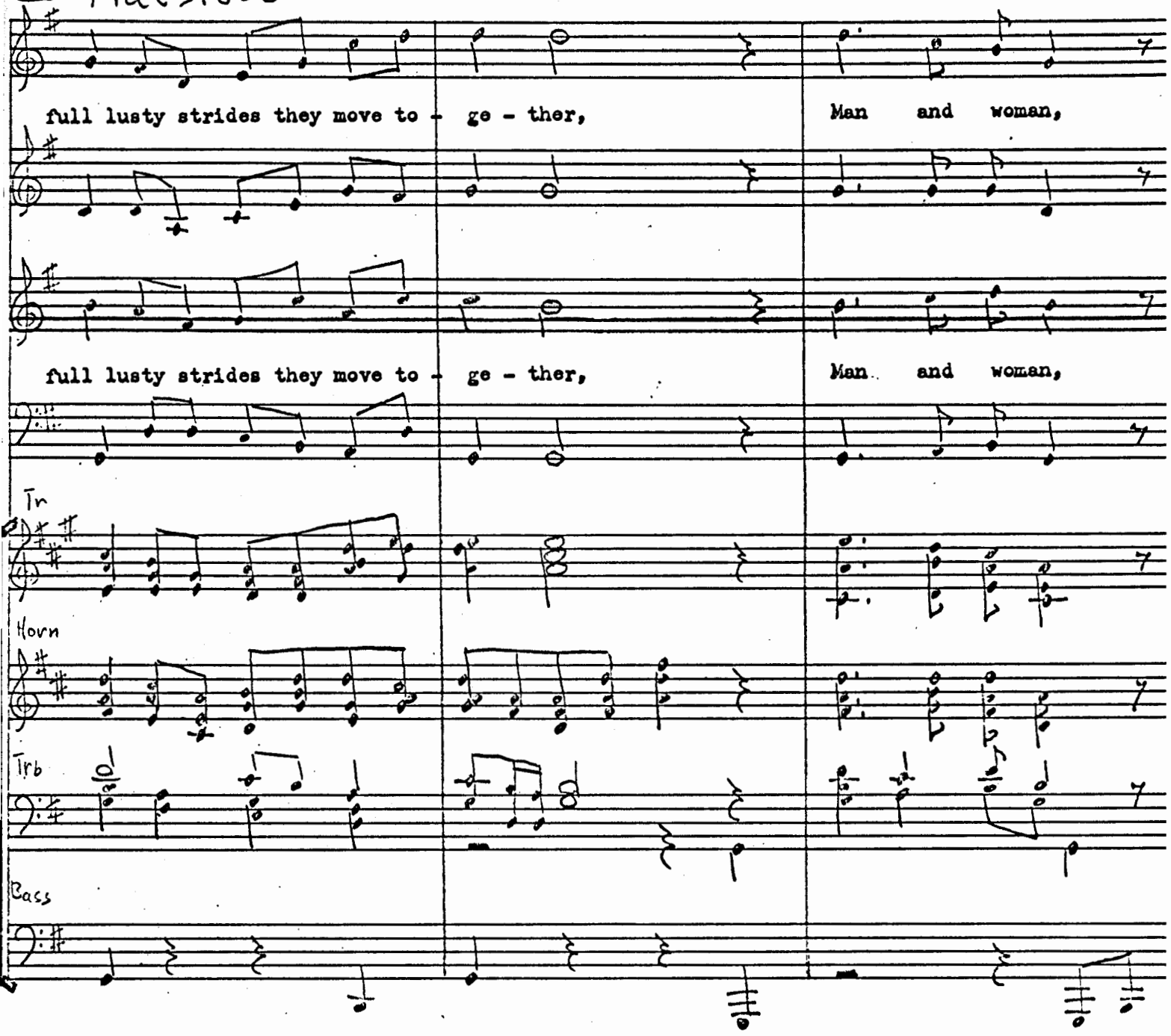
Brillante Moderato : 100

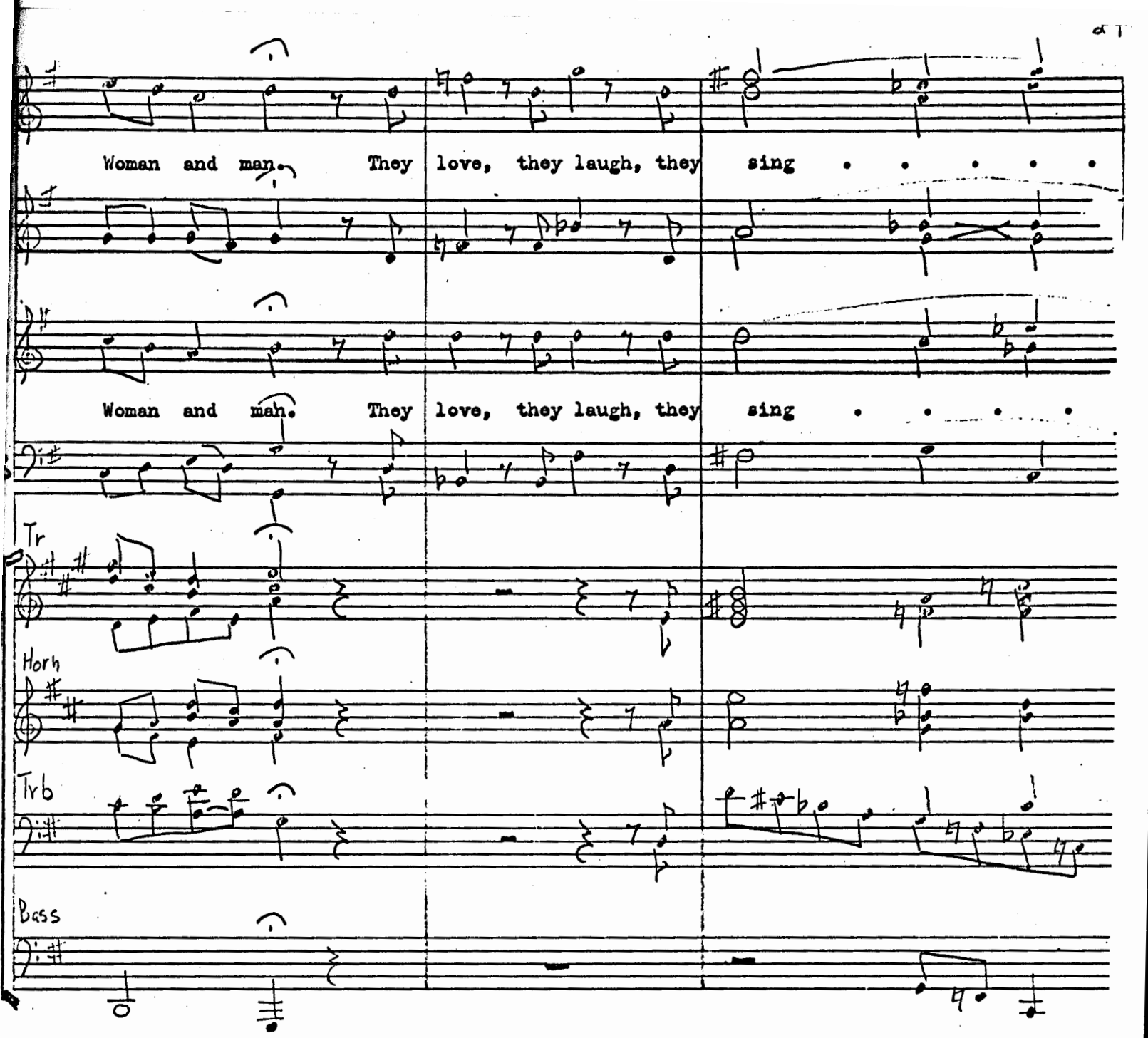
Text by X. D. McNutt




oprano
Molto Rit.
3
ALto
In
3
Tenor
3
Bass
In
3
Trumpet
3
Molto Rit.
HornF
Trombone
Bass

A Maestoso ♩=84




Woman and man. They love, they laugh, they sing . . . . .
Woman and mah. They love, they laugh, they sing . . . . .
Tr
Horn
Trb
Bass

B Expressivo

. . . . . Full joy-ous free, they cre - ate beau-ty,

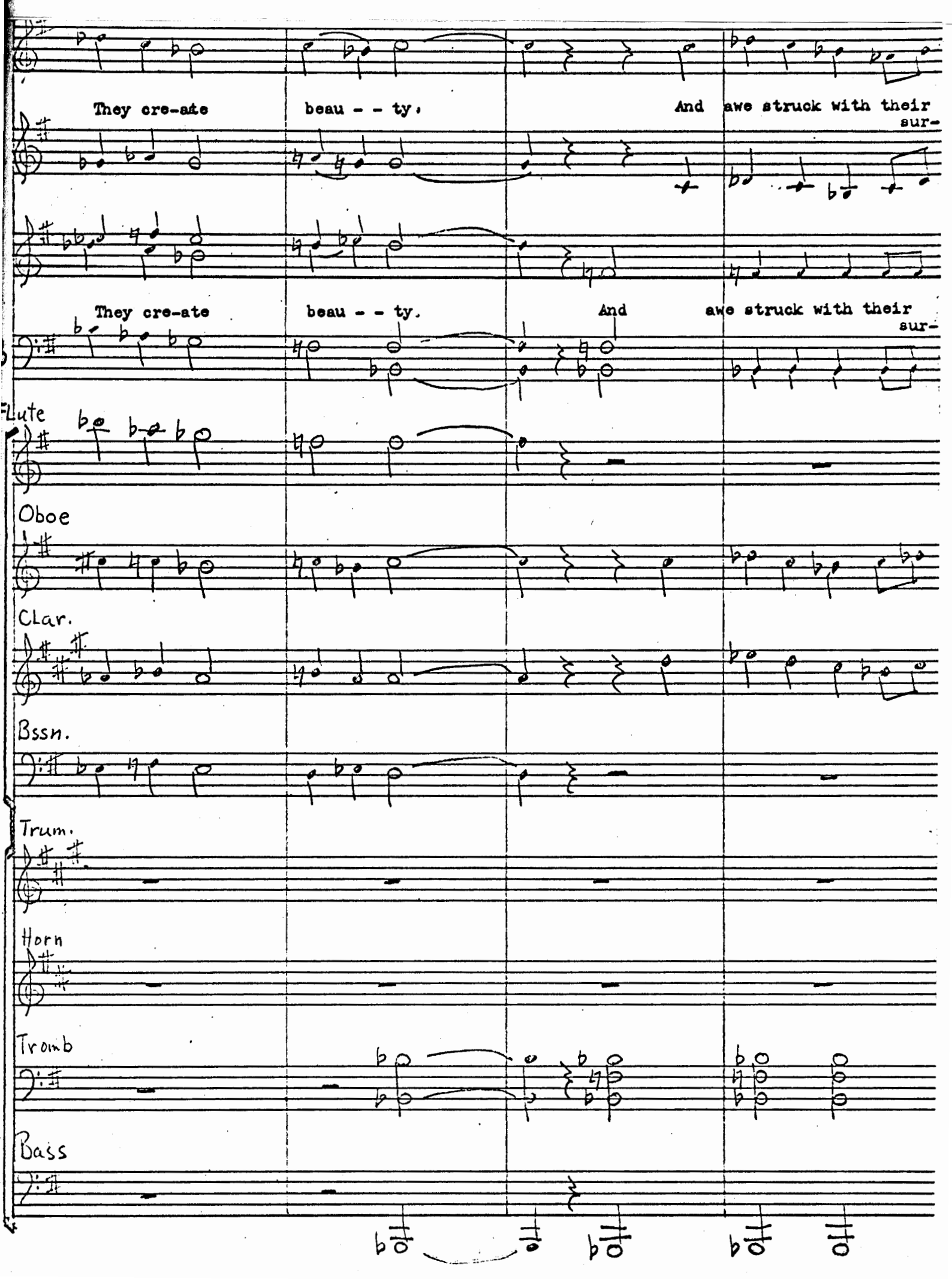
. . . . . Full joy-ous free, they cre - ate beau-ty,

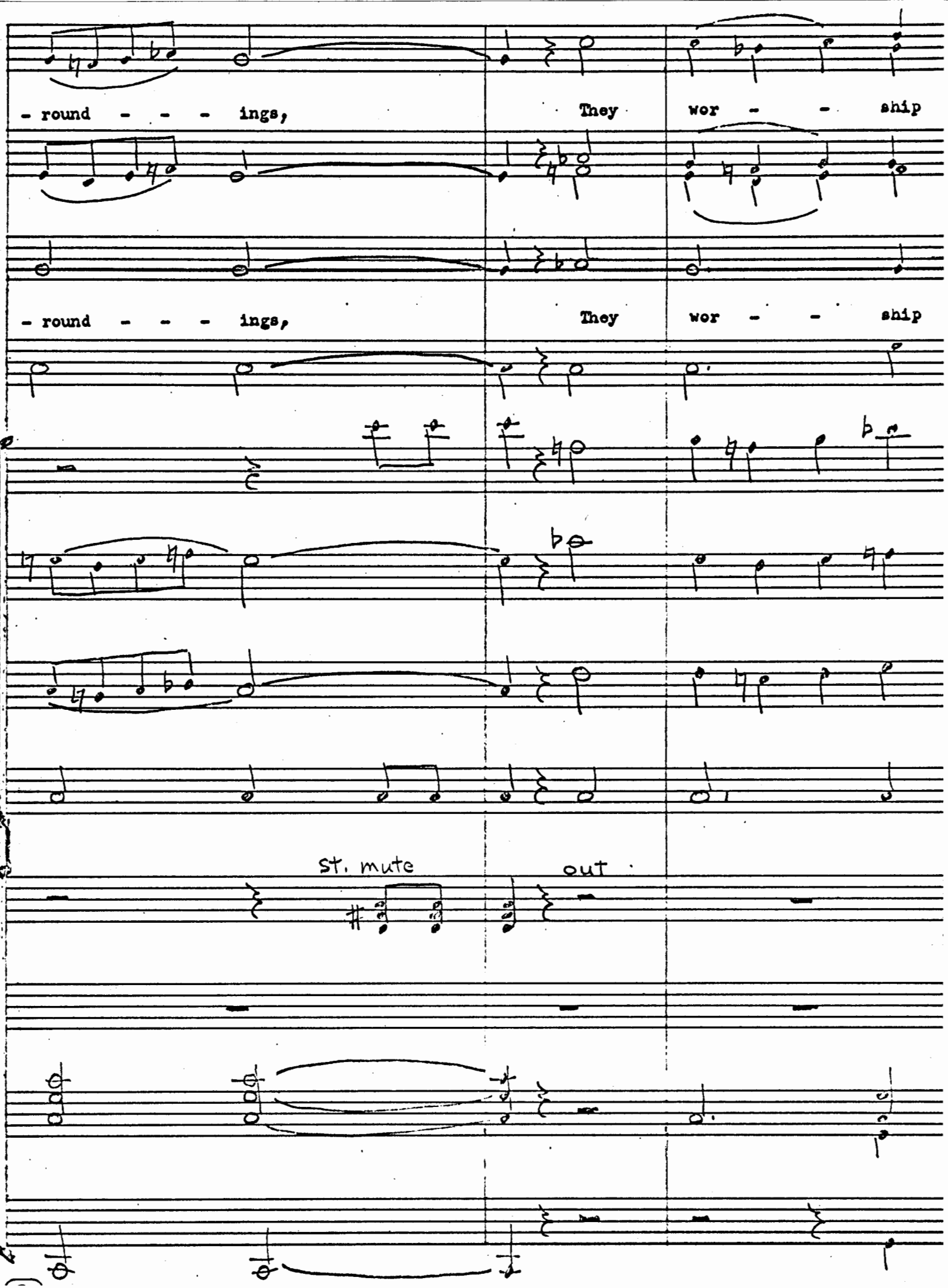
fp Flute

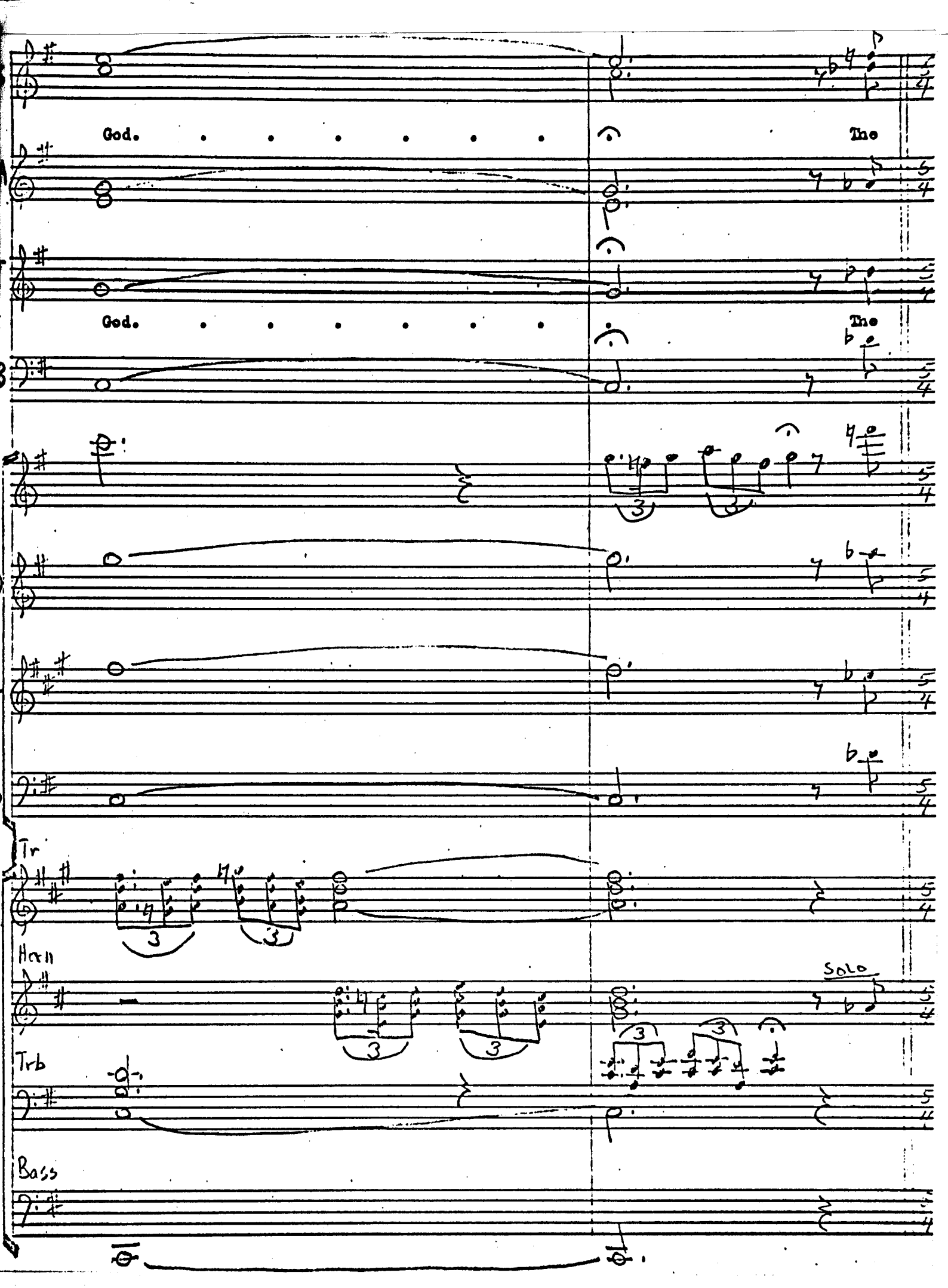
Oboe

Clar.

fp Bassoon


They cre-ate beau - - ty. And awe struck with their sur-
They cre-ate beau - - ty. And awe struck with their sur-
Lute
Oboe
Clar.
Bssn.
Trum.
Horn
Tromb
Bass


- round - - - ings,
They wor - - ship
- round - - - ings,
They wor - - ship
St. mute
out

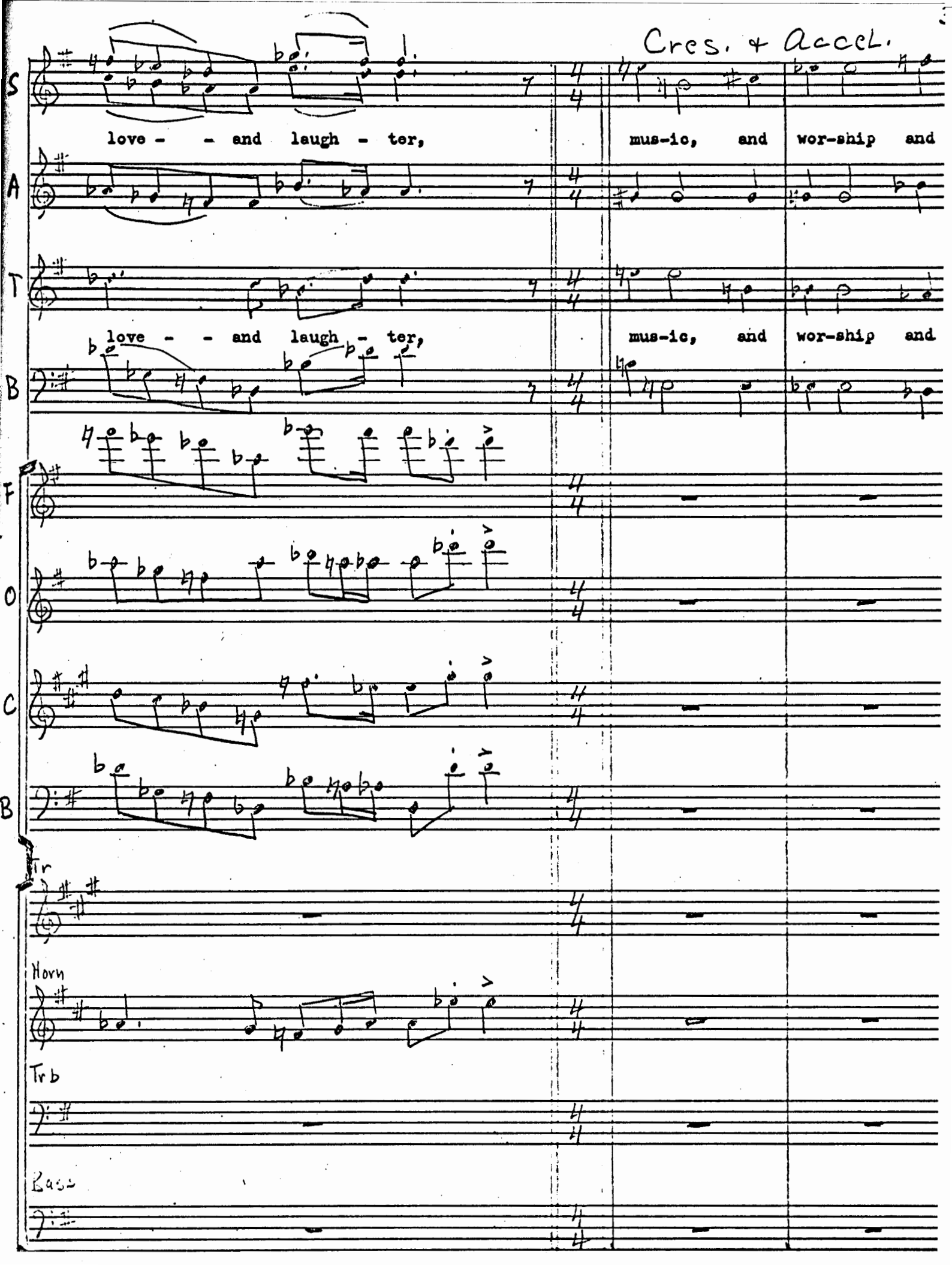

God.
The
God.
The
Tr
Horn
Solo
Trb
Bass

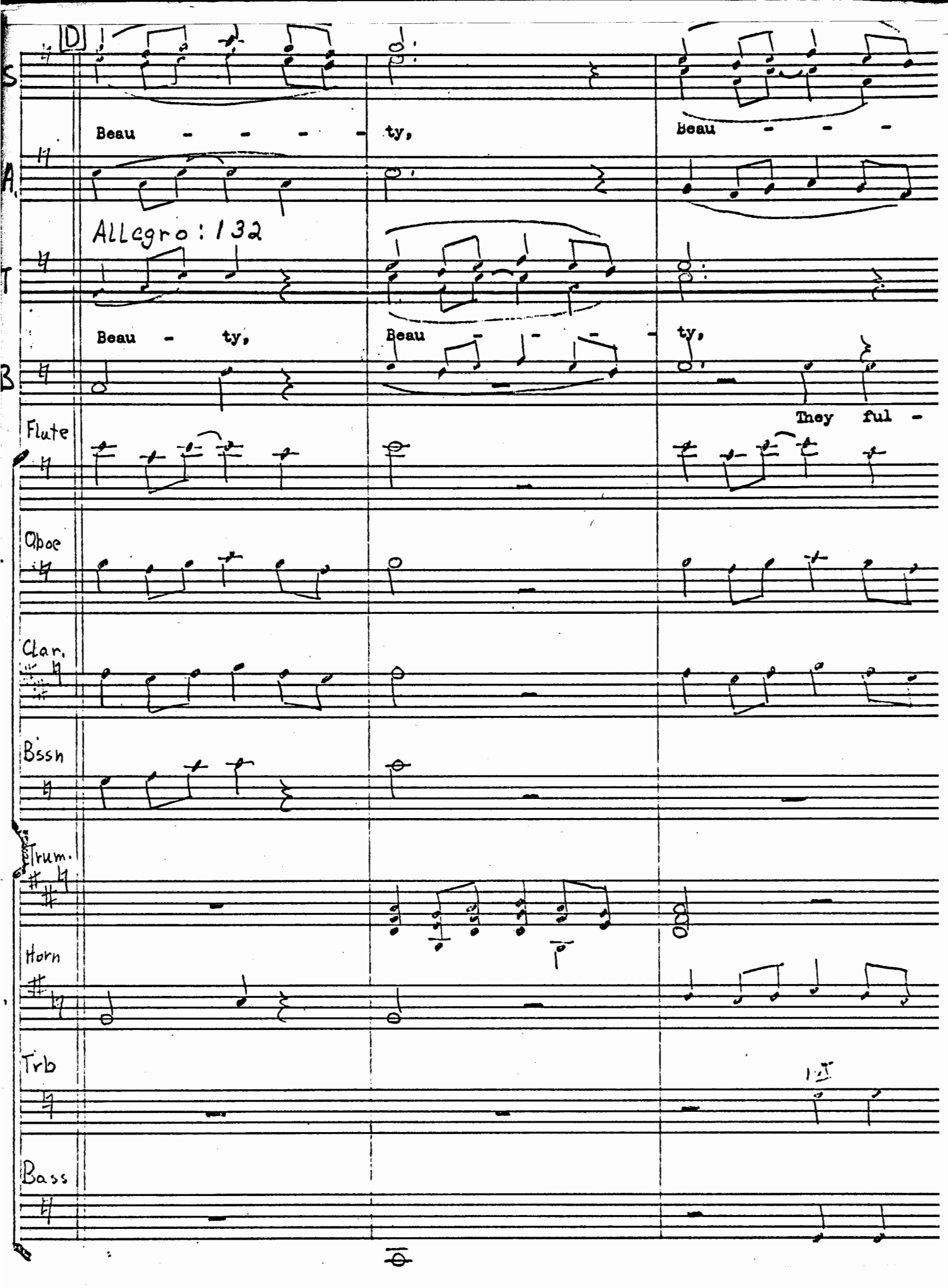
C Meno Mosso

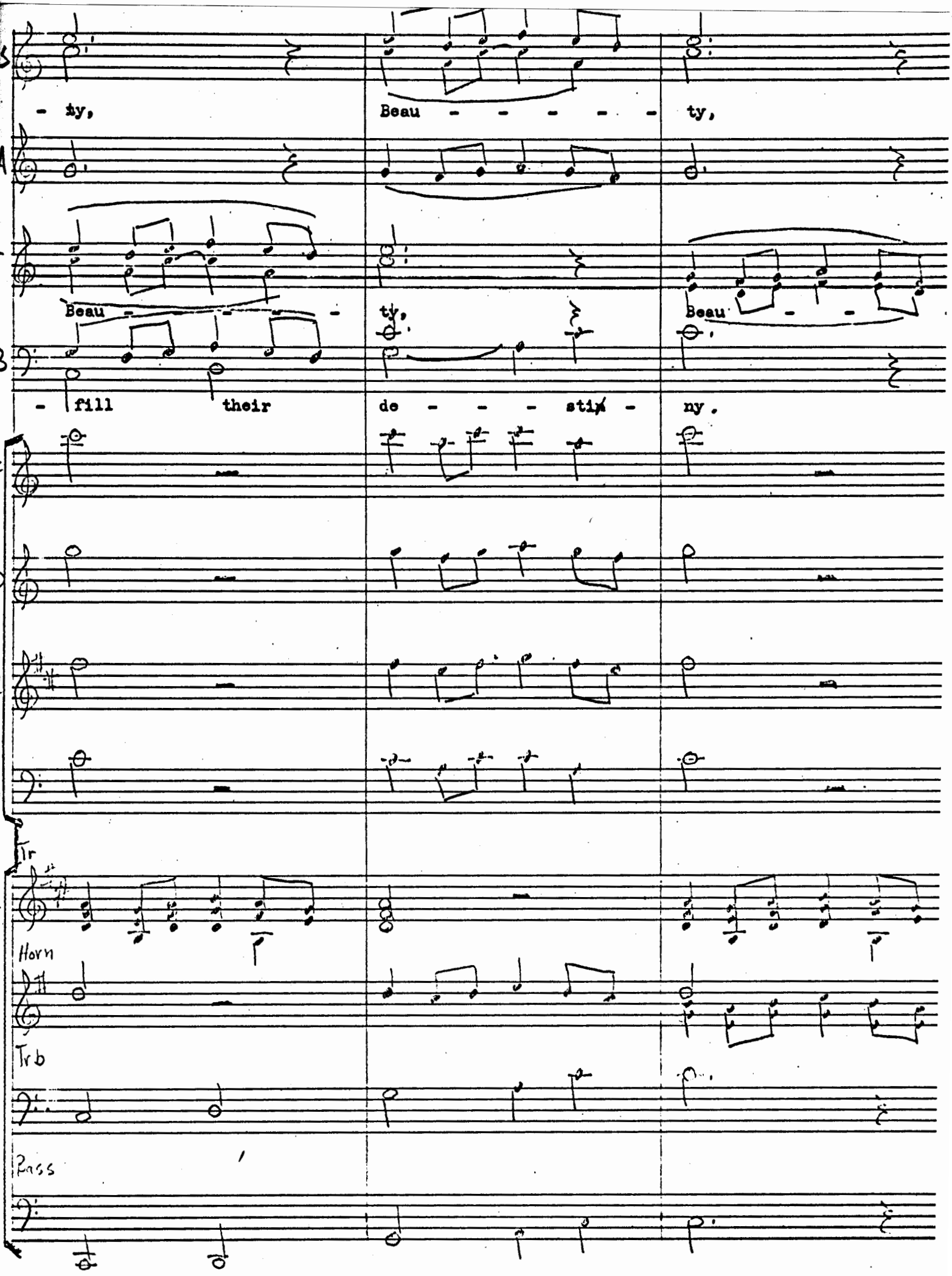
chil - dren are beau - ti-ful, Free and hap-py. with

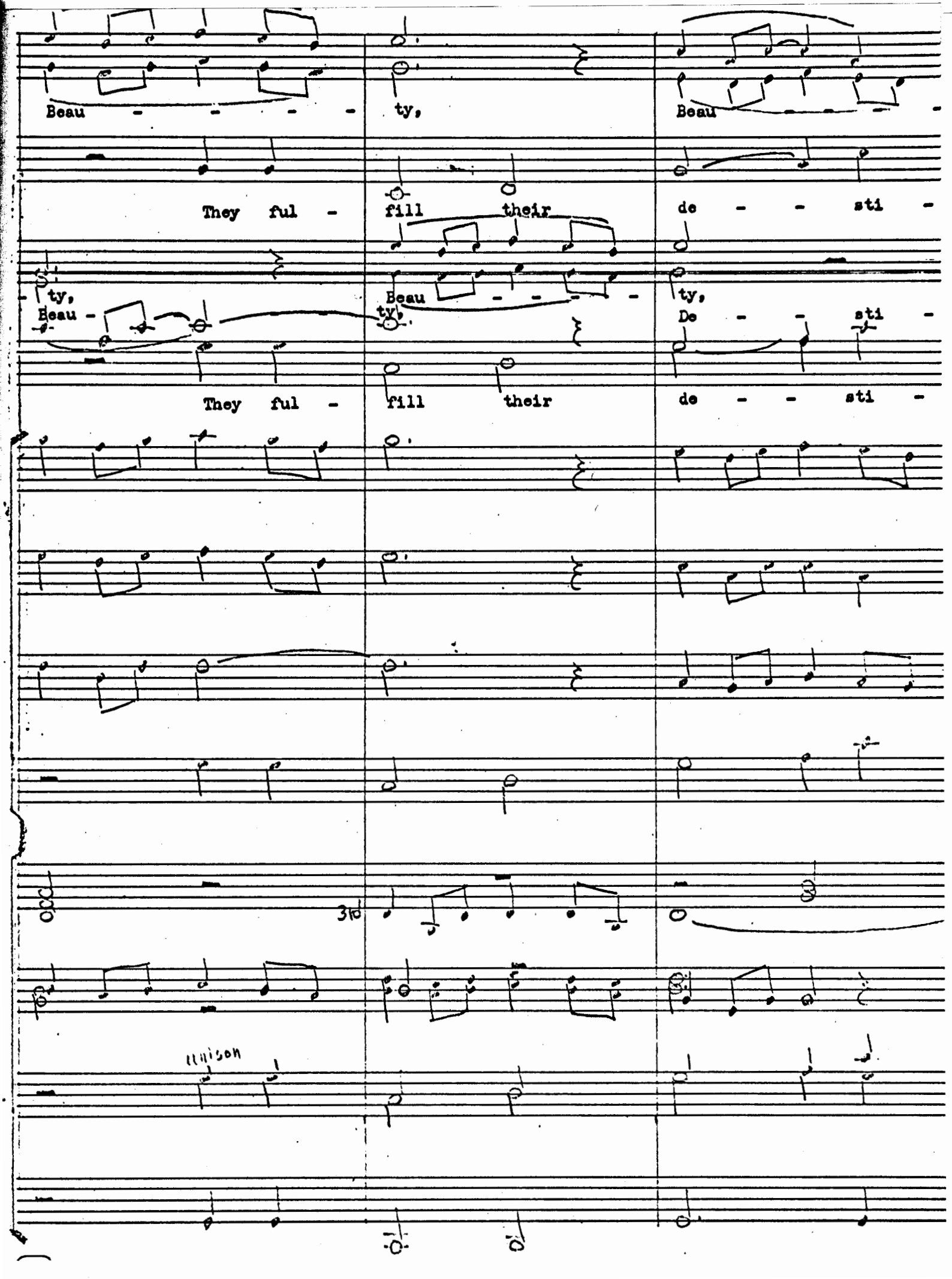
Free and hap-py.

chil - dren are beau - ti-ful, Free and hap-py. with


Cres. & Accel.
S
love - - and laugh - ter,
mus-ic, and wor-ship and
A
T
love - - and laugh - ter,
mus-ic, and wor-ship and
B
F
O
C
B
Tr
Horn
Trb
Bass


D
S
Beau - - - - ty,
Beau - - -
A.
Allegro : 132
T
Beau - ty,
Beau - - - - ty,
B
They ful -
Flute
Oboe
Clar.
Bssn
Trum.
Horn
Trb
Bass


S
- ty,
Beau - - - - - ty,
A
T
Beau - - - -
ty,
Beau - -
B
- fill their
de - - - stin - ny.
F
O
C
B
Tr
Horn
Trb
Bass



Beau - - - - ty, Beau - - - -

They ful - fill their de - - sti -

- ty, Beau - - - - ty,

Beau - ty, De - - sti -

They ful - fill their de - - sti -

3rd

unison

- ty. They ful - fill their de - - sti -

- ny.

Beau - - - - - ty.

- ny. They ful - fill their de - - sti -

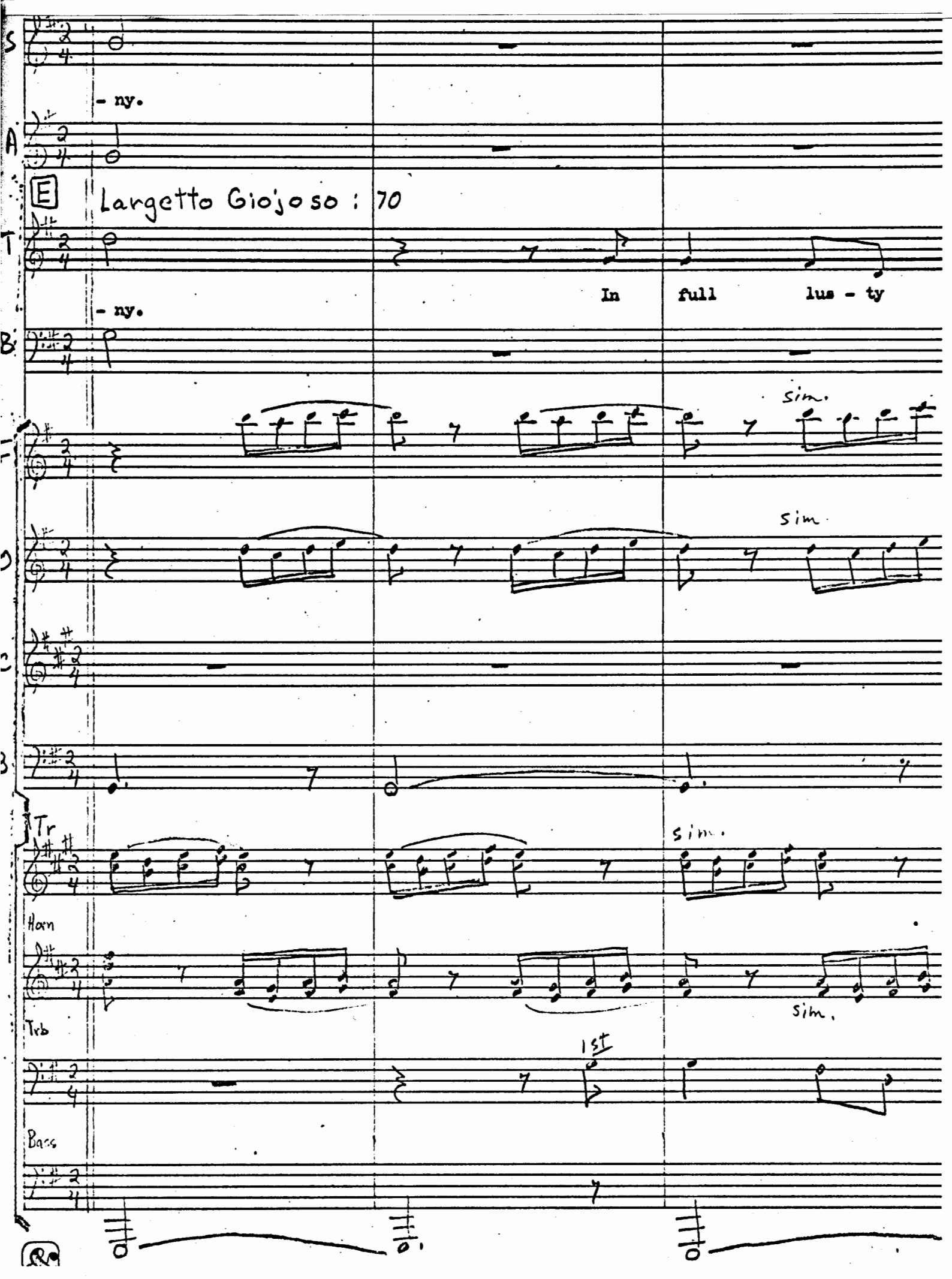
- ny.

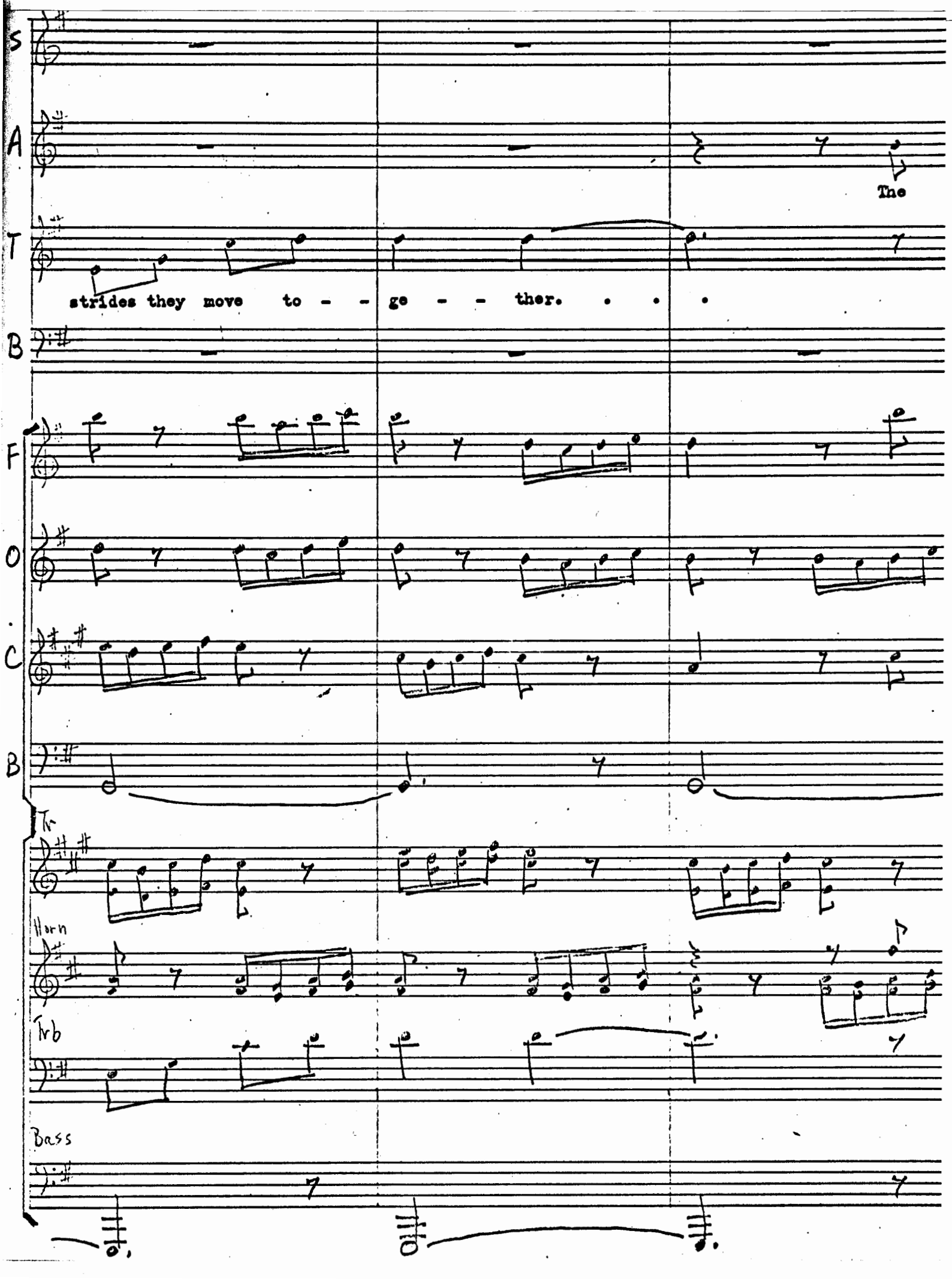
Tr

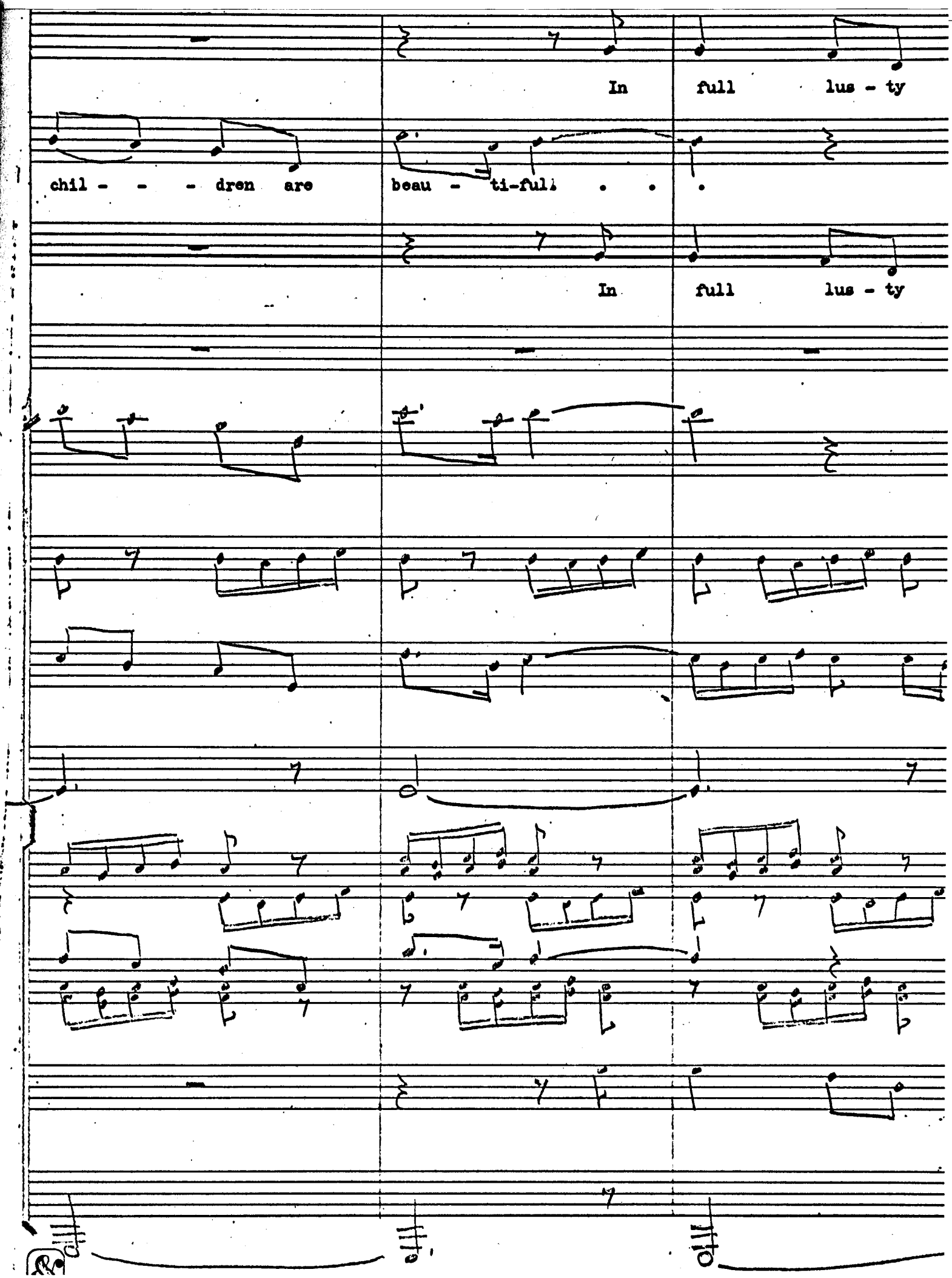
Horn

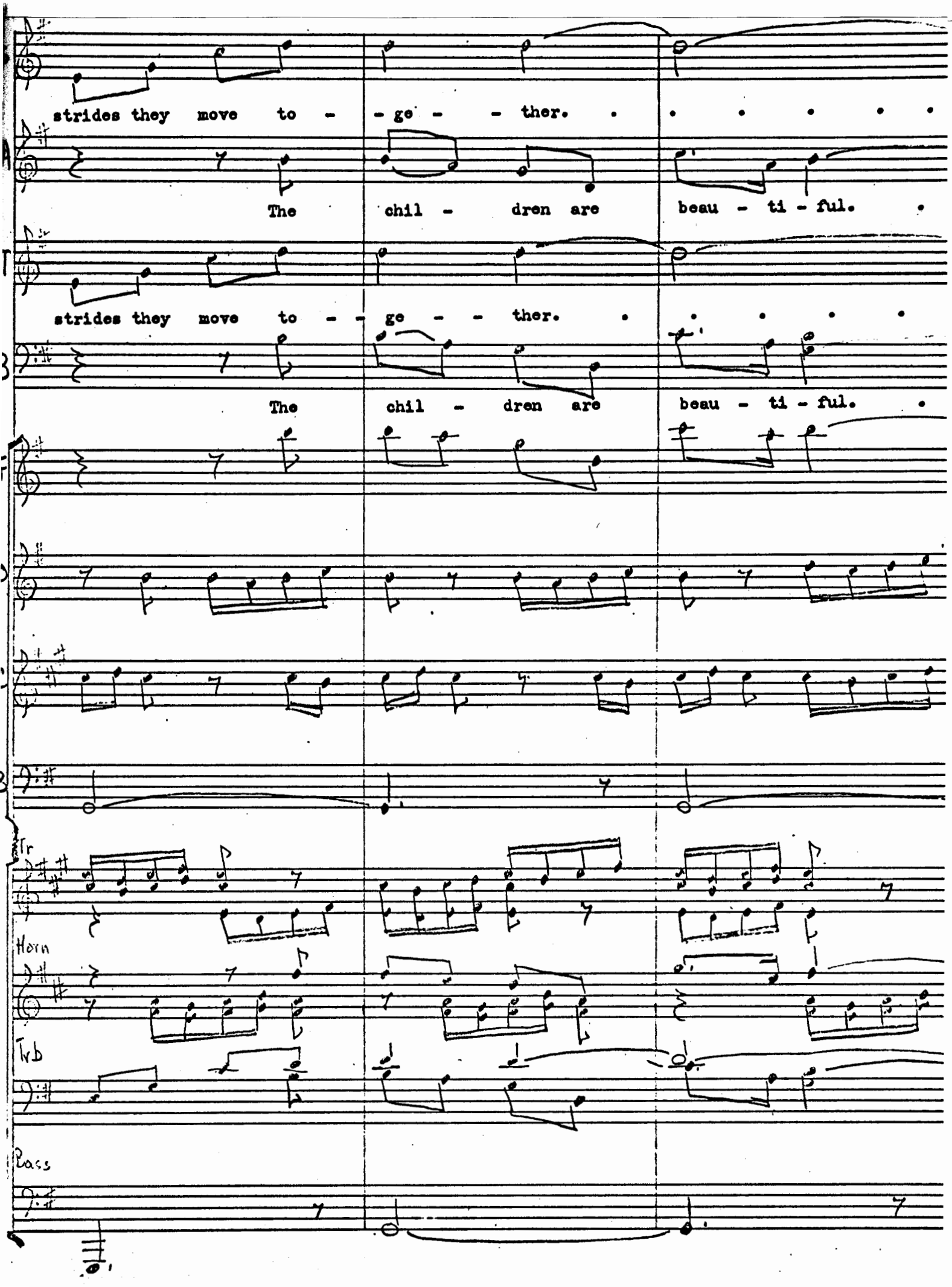
Trb

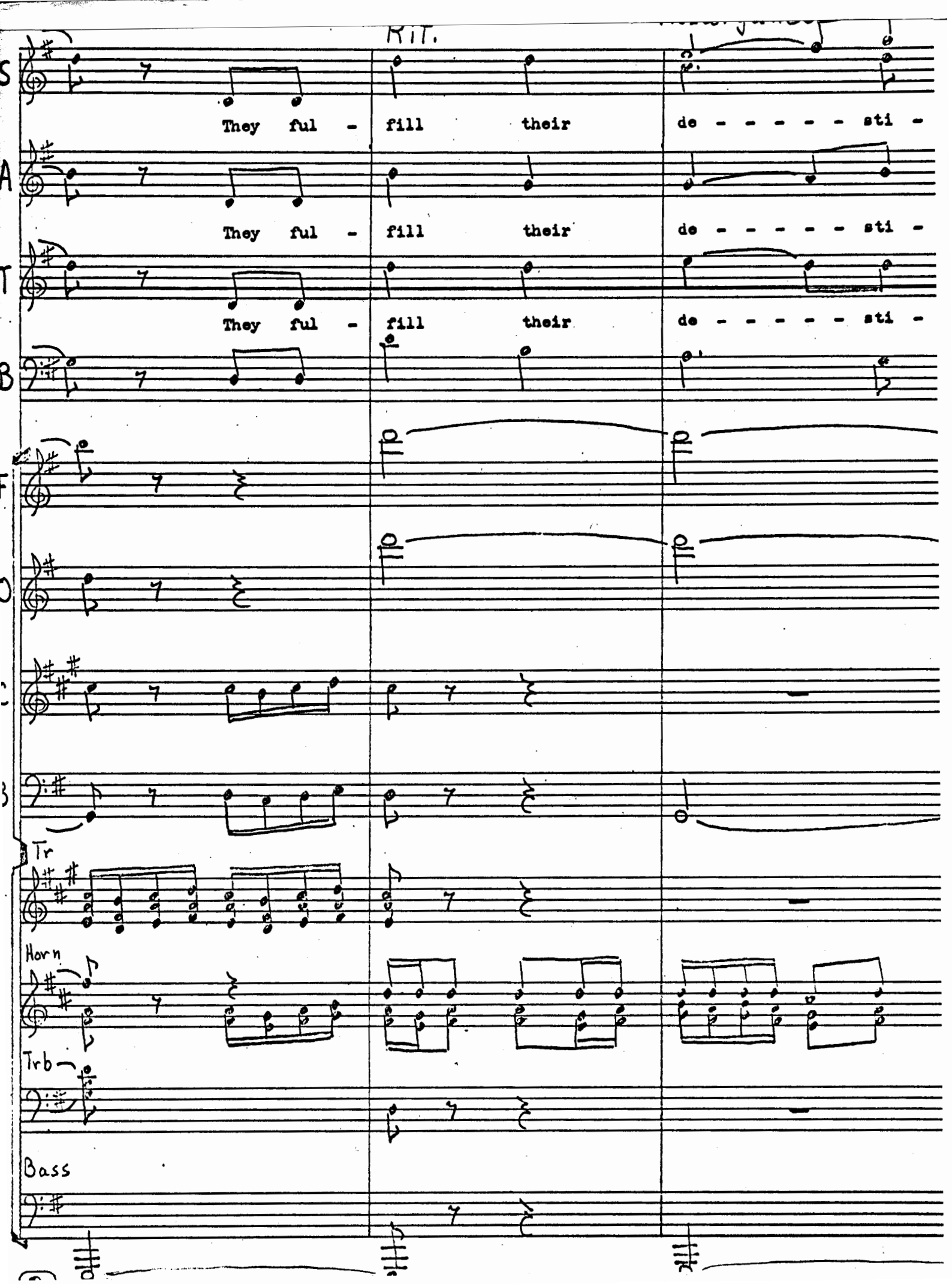
Bass

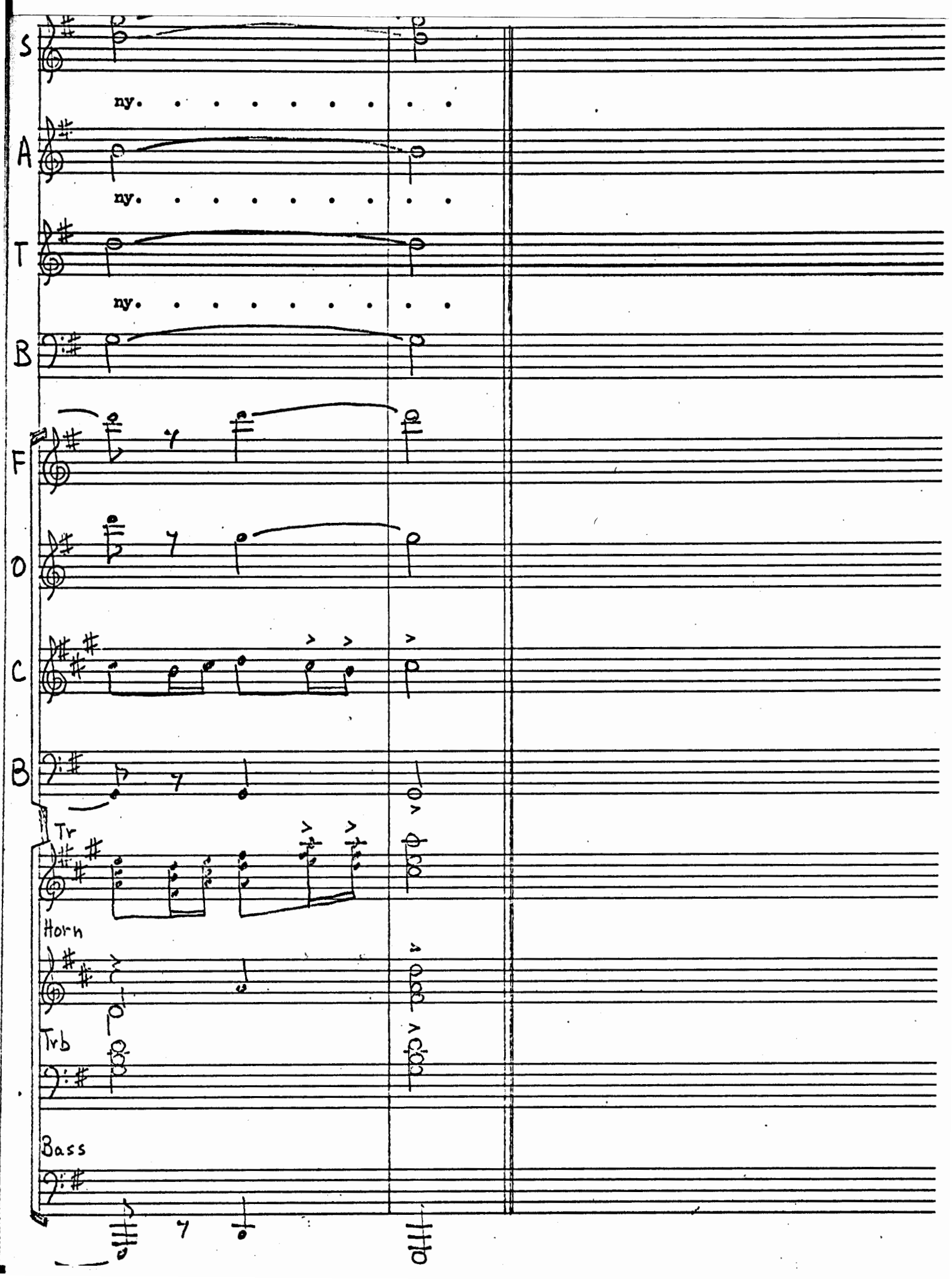

S
- ny.
A
E
Largetto Giojoso : 70
T
In full lus - ty
- ny.
B
sim.
sim
Tr
sim.
Horn
sim.
Trb
1st
Bass


S
A
The
T
strides they move to - - ge - - ther. . . .
B
F
O
C
B
Tr
Horn
Trb
Bass


In full lus - ty
chil - - - dren are beau - ti-ful . . .
In full lus - ty


strides they move to - - ge - - ther.
The chil - dren are beau - ti - ful.
strides they move to - - ge - - ther.
The chil - dren are beau - ti - ful.
Tr
Horn
Trb
Bass


RIT.
They ful - fill their de - - - - - sti -
They ful - fill their de - - - - - sti -
They ful - fill their de - - - - - sti -
Tr
Horn
Trb
Bass


S
ny.
A
ny.
T
ny.
B
F
O
C
B
Tr
Horn
Trb
Bass