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AN ANALYSIS OF THE TECHNIQUE AND STYLE
OF SELECTED BLACK-AMERICAN COMPOSERS OF
CONTEMPORARY CHORAL MUSIC

By

Effie Tyler Gardner

AN ABSTRACT OF A DISSERTATION

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ABSTRACT

AN ANALYSIS OF THE TECHNIQUE AND STYLE OF SELECTED BLACK-AMERICAN COMPOSERS OF CONTEMPORARY CHORAL MUSIC

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This study was undertaken in order to introduce and explore the music of five Black-American composers of contemporary choral music. The five composers chosen for the study were George Walker, Ronald Roxbury, Hale Smith, James Furman and Ulysses Kay. Criteria for the selection of these particular composers was that each is living and presently contributing to American choral literature and each has at least two compositions published thus making their music readily available.

Another purpose for this study was to make certain recommendations for the use of the music under discussion in the educational process of students on both the secondary and college levels and in both choral and non-choral settings.

The following format was used in order to present the composers and their music:

1. A brief biographical sketch including a complete list of all works.

2. An analysis of five representative choral works.

3. A statement of conclusions concerning the style and technique of each composer.

An examination of several historical sources revealed a tradition of choral singing with the Afro-American which began with the transplanted African, progressed through the Spiritual as art music and is prevalent in twentieth century compositions. Further sources revealed that the composers under investigation are indeed writing within the scope of twentieth century American choral idioms.

It was found in the analysis that each composer is contributing works of skill and craftsmanship, that there is literature which is suitable for both secondary and college level choral groups, and that the inclusions of the works of Black-American composers has a place in the scheme of music education.

To the Memory of

Martha Anderson Winn
Frank Goodall Harrison

and

Auntie

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CHAPTER I

IDENTIFICATION OF THE PROBLEM

A typical discussion of black music will immediately bring to mind the obvious styles: jazz, blues, soul, gospel, and/or spirituals. Persons entering the discussion will probably be able to name, without too much difficulty, several prominent musicians in each of these categories. Discussions in other areas of musical style, however, would reveal a lack of awareness of the numerous blacks who have consistently made contributions.

It is not that these contributions have been few in number or of incomparable quality, but that their works and information about them is just beginning to be compiled and given long overdue recognition by publishers, performers and audiences. Scholars are also now beginning to tap this research source. Books and articles are now being published, but the major sources of communication are void of any information concerning these composers and their works.

Warrick Carter, in his article, "Black Composers: Their Contribution to Serious Music," writes:

The exclusion of black composers is the result of one and/or two factors; 1) ignorance of their existence, on the part of the various music history authors or instructors, or 2) knowledge of their

existence, but a refusal to acknowledge them or their contributions, on the part of the authors and instructors. Of the three most popular music history books and/or series presently used by major colleges and universities, only one (Austin, 1966) includes reference to any of the aforementioned black composers.¹

The list of black composers of contemporary music is an impressive one. Included are such artists as Howard Swanson, Olly Wilson, Steven Chambers, Adolphus Hailstork, Dorothy Rudd Moore, George Walker, Arthur Cunningham, Noel da Costa, Ronald Roxbury, Ulysses Kay, Coleridge-Taylor Perkinson, William Fisher, John Carter, David Baker, James Furman, Robert Harris, Julia Perry, Thomas Kerr, Arthur Evans, Roque Cordero, Hale Smith, Thomas Jefferson Anderson, and Roland Carter. Many of these composers have been very prolific in all areas of music composition, especially in orchestral works. With the exceptions of Ulysses Kay, George Walker, and T. J. Anderson, these composers are not heard with any frequency. Even the works of earlier black composers such as William Dawson and William Grant Still, whose Negro Folk Symphony and Afro-American Symphony respectively, dates from the early part of the century, have not received extensive exposure. Their contemporaries, Nathaniel Dett, Samuel Coleridge-Taylor, and Clarence Cameron White, have produced piano and vocal compositions which are not nationalistic in scope, but are not performed unless included in an all-black program. This is also true concerning Harry T. Burleigh, whose contributions to the American art song has been outstanding.

In a booklet published by the Office of Education in 1971, not one work by a black composer was reported to be performed at children's concerts. Photographs of the audiences, however, indicated more than token black representation, racial makeup of the orchestras was and still is almost devoid of black musicians, yet many of these orchestras are often from cities with large black populations.²

A report from Broadcast Music, Inc., surveyed the programs of 5,877 concerts given by 582 American orchestras. The only premieres for that season of works by blacks were the Reverie and Rondo and Theatre Set, both by Ulysses Kay. Among the 87 most frequently performed works from the twentieth century, there appeared not one black composer (although there were many white composers cited with works very definitely written under black influences). There were, however, 68 performances of compositions by 12 black composers.³

It is not that these composers wish to be recognized as "black artists" but simply as artists. Hale Smith, composer and professor of music at the University of Connecticut said,

Place our music not on all-black programs. We can do that for ourselves, for the benefit of our own people. Place our works on programs with Beethoven, Mozart, Schoenberg, Copland, and the current avant-gardists. We don't have to be called black. When we stand for our bows, that fact will become clear when it should - after the work has made its own impact.⁴

In his article, "Here I Stand" (1971), Smith also states

Unless the work of Afro-American artists (musical and otherwise) is allowed to succeed or

fail by comparison - or in competition - with the works of the entire national and world cultures, we will have no valid standards of measurement by which they can be measured and judged on their own merits.⁵

This study is based on the need for exposure of the composers and their compositions. The area of emphasis is the work of living, contemporary, black, choral, art music, composers. Though many of their works have been published, performances of these compositions are not heard nearly as frequently as works of already established black choral arrangers such as William Dawson, Nathaniel Dett, Harry Burleigh, Hall Johnson, Jester Hairston, and others. The main thrust of these composers can be called nationalistic, for their choral output has been based on arrangements of spirituals and the folk idiom of the early black man. These compositions most certainly have their place in the scheme of American musical life and must continue to be performed. Now, however, there is a group of young composers whose styles utilize the more progressive techniques of 20th century writings and whose source of inspiration does not come from the nationalistic idiom, but from sacred and secular themes not influenced by early black life.

It is particularly significant that the choral repertoire of large cities, whose school populations are 40 to 50 percent black, have little or no literature by composers such as Arthur Cunningham, Hale Smith, or Ulysses Kay. Part of the problem may be that many choral conductors, especially in secondary schools, do not feel comfortable using

contemporary compositions with their choirs. Some conductors are attempting to perform twentieth century compositions but invariably, their repertoire is taken from white American and European composers. How much more relevant would a piece by one of the numerous black composers be to this particular population of student?

Purpose of the Study

It is believed that choral groups and their conductors who perform in the contemporary style should be receptive to the discovery of new compositions of merit. Thus, the purpose of this study is three-fold.

1. To show through an analysis the compositional technique of selected black composers of choral music.

2. To place these works before the reader so that he may be aware of their existence and may perceive their essential style and characteristics.

3. To show that there is a place for the inclusion of these compositions in the educational scheme of music education, both on the high school and college levels. It would have value both in the choral setting and in other classroom situations such as conducting classes for teacher training, repertoire classes, general music, high school music major and theory classes, and classes in twentieth century techniques.

Importance of the Study

This study is important for the following three rea-

sons. First, a review of studies on American music indicates that little emphasis has been placed on the twentieth century black-American choral composer and that his art literature has been neglected, even though twentieth century literature is the subject of numerous courses of study in our educational system. Those studies of black-American composers that do exist deal mainly with instrumental compositions and not with choral literature. Second, there is an expanding need for an understanding of the unique contributions of the black-American composer to American music other than jazz, soul, blues, and gospel. This need is prevalent in predominantly black schools in large cities, in white and other ethnic schools in cities that have a large black population, as well as in suburban and small towns that have no black population.

The third reason for the study's importance is the need to expose the unpublished works of these composers, for if left unknown, is not society and especially the music world the poorer? According to Evelyn Davidson White, author of the book, Selected Bibliography of Published Choral Music by Black Composers, "the real gems of these composers lie in desk drawers," unknown to the musical world.

Generalizability

It is worth indicating that the findings of this research may have impact far beyond the limits of the study itself. First, since the compositions involved are workable

for both secondary and higher level choirs, they can be used in any choral repertoire. Second, the theoretical concepts of the twentieth century style that are exemplified in these compositions are applicable to any learning situation where musical knowledge is an important ingredient.

Composers to be Studied

The composers selected for this study are all living and have been producing choral literature within the last twenty years. Each has at least two works published by major publishing firms which makes their music readily available from the composers.

The music of these composers does not include arrangements of spirituals in the tradition of the early nationalists. Rather, their music is art literature, both sacred and secular, and ranges from extended serious works of a most provocative nature to lighter pieces of a simpler style.

Only composers who utilize twentieth century idioms and composing devices will be studied. These twentieth century techniques include: 1) extended tertian as well as non-tertian approaches to building chords, 2) increased chromaticism leading to a breakdown of tonality or a constant shifting of tonal center, 3) linear motions to produce harmonies, 4) free use of all twelve pitch classes of the equal-tempered octave, 5) new sound sources such as electronic tapes and choral sprechstimme, 6) modal, pentatonic,

whole tone and synthetic scales, 7) graphic notation, 8) asymmetrical division of the unit, and 9) random and no-pulse approaches to rhythm.

The composers chosen are: Hale Smith, Ronald Roxbury, George Walker, James Furman, and the most recent works of Ulysses Kay. The selection of these specific composers was accomplished through several processes. Contact made to researchers who have studied extensively the subject of Black American music and the writer's perusal of existing written sources yielded an impressive list of composers. Publishing companies were then asked to submit a copy of all published and unpublished choral works by each composer. Those persons whose compositions met the above mentioned criteria in compositional style and who had at least two works published comprised an additional list. From this source, the selection was made of five individuals who exhibited compositional skill and craftsmanship.

The entries on each composer will contain biographical information, a harmonic, melodic, and rhythmic analysis of his works, and concluding statements summarizing his style.

The second chapter will discuss historically the choral tradition within Afro-American music and will include a study of completed research on current trends in twentieth century American choral composition.

As stated in the purposes, it is believed that the music examined in this study should be used in the educational process of high school and college music students. A

section of this thesis will be devoted to recommendations for the use of the compositions studied in educational situations, both choral and non-choral.

Method of Analysis

The method of analysis chosen for this study is basically a traditional one which will consist of an examination of the melody, harmony, rhythm, texture, phrase structure and form, contrapuntal devices, and treatment of text of each piece.

In the analytical process of the melody the following will be considered: 1) the pitch range showing motion, contour, rise and fall of melodic tension, 2) scale determination (tonal, modal, synthetic, or row), 3) influence of text on the melody, and 4) melodic figure characteristics. The harmonic analysis will determine 1) a consistency of use of harmonic intervals to make up chords, 2) the use of pandiatonic, quartal, or tertian harmonies, 3) the use of tonality, modality, polytonality, or polymodality, 4) the use of non-harmonic tones, 5) cadential patterns (affinity to or departure from conventional formulas), 6) modulation (pivot chord, chromatic, or free types), and 7) harmonic rhythms. The analysis of rhythmic aspects will examine 1) non-accentual rhythms, 2) shifted accents, 3) asymmetric divisions, 4) asymmetric meters, 5) changing meters, 6) rhythmic texture between voice parts and voice parts and accompaniment, 7) use of rests, and 8) textual influence

on tempo and meter.

Several aspects regarding texture will be determined:

1) independence of parts, 2) tessitura and range of voice parts, 3) number and spacing of parts (lightness or heaviness), 4) overlapping, 5) relationship with accompaniment, 6) favorite voicings of a particular composer, 7) how the text governs changes in texture, 8) use of the voice to produce various effects and sonorities.

The influence of phrases, and the design used will be considered in the analysis of phrase structure and form. Contrapuntal devices such as the use of imitation, inversion, retrograde, augmentation, or diminution will also be revealed. Text sources as well as complete texts to each composition will be given.

Definition of Important Terms

Art Music: Music with a technical tradition which is in the possession of a small group of highly trained specialists involved both in its creation and performance. This is in contrast to folk music which may be sacred or secular and includes spirituals; shows the expressive melodic and racial feeling, character and expression of the people and is generally anonymous in origin and orally transmitted. It is also different from "popular music" (blues, ragtime, jazz, and soul, as examples) which involve both the folk and academic traditions; is more faddish and more concerned with contemporary life; has the ingredient of novelty and although some of the music is written, the art of improvisation is a necessary performance tool.⁵

Nationalism: A characteristic feature of music whose source of inspiration, themes, and general idiom is consciously taken from life experiences and folk music (both sacred and secular) of the black man.

Atonal: The word atonal, when used in this study refers to music in which a tonal center is not perceivable.

Further Organization of the Study

The preceding pages have presented a statement, and discussion of the problems. The study continues in the following order: Chapter II, Historical Perspectives; Chapter III, An Analysis of the Style and Technique of Five Afro-American Composers of Contemporary Choral Music; Chapter IV, Implications for Music Education; Chapter V, Summary.

CHAPTER II

HISTORICAL PERSPECTIVES

The purpose of this chapter is to discuss those aspects which are historically pertinent to this study. In order to understand and appreciate the music and ideas of contemporary Afro-American composers, it will first be necessary to trace the Afro-American choral tradition. The first section of this chapter will be devoted to this exploration. The second segment will review characteristics and trends of contemporary American choral composers.

A History of Afro-American Choral Music

While it is not within the scope of this study to do an extensive investigation into the complexities of African music (which is the obvious starting point of Afro-American music), it will be crucial to this discussion to consider African contributions and influences to Afro-American choral art compositions.

Because of the desire of the white slave masters to strip the slaves of their culture, the use of instruments, especially the drum, were prohibited. The slaves made music the only way they knew how - with their bodies and their voices - both solo and choral. It is this "choral"

tradition that the present discussion will assess.

Volumes of literature have been written on the conditions of slavery. The suffering endured by the uprooted Africans who were transplanted to the Americas is notable as one of the most severe in the trials of groups of people.

Alan P. Merriam¹ conducted a study on the music of Africa and, as a result of this study, showed that the African used music in various ways: to work, to play, to glorify his gods, for funerals, as well as many other social and formal functions. The slaves who were brought to North America in 1619 were able to work to free themselves through the system of manumission. This was a common practice for all indentured servants. However, with the American Revolution and its effects in the South, a hard new day dawned for the slaves.²

. . . the Negro in the New World has been structured differently in the United States than in any part of this hemisphere . . . the very nature of the institution of slavery was developed in a different moral and legal setting, and in turn shaped the political and ethical biases that have manifestedly separated the United States from other parts of the New World in this respect. . . . Just as the favoring of manumission is perhaps the most characteristic and significant feature of the Latin-American slave system, so opposition to manumission and denial of opportunities for it are the primary aspects of slavery in the British West Indies and in the United States.³

It is difficult to produce documents which accurately describe the kind of music the early slaves used, but some conclusions may be drawn from the research of Eileen

Southern:

Slaves in the colonial South apparently danced and sang in the traditional African ways, as did their northern counterparts when gathered together for diversion . . . There is just one eyewitness account of an occasion in the South where African music might have been performed. In 1739, there was a slave uprising on a plantation in Stono, near Charles Town. The "Angola Negroes" who began the revolt were joined by other slaves, . . . Along the way they stopped in a field "and set to dancing, singing and beating Drums by way of triumph."⁴

George Washington Cable also discusses the music of the African as he used it in Place Congo in New Orleans.

The hour was the slave's time of momentary liberty, and his simple, savage, musical and superstitious nature dedicated it to amatory song and dance tinged with his rude notions of supernatural influences.⁵

Since Africans were not considered to be human beings but rather property, they were not given time to develop themselves or their culture. Relying heavily on their customs and memories of their homeland conditions, they produced what form of music and other recreation they could.⁶ They composed, improvised, danced, and sang a vast repertoire of secular music.

The Afro-American religious folk song, commonly called the spiritual, had its beginnings when the slaves were introduced to Christianity and probably was the result of the turmoil and unbearable bondage that was inflicted on them. This genre, however, was not considered to be worthy of recording until well after the last days of slavery.⁷

Before the slaves were captured and transported to the

Americas, they had a religious culture that allowed them to accept many of the practices of Christianity. A sophisticated theological concept was already developed and respected among them. In one of the efforts to "civilize" the African, the masters began to teach Scripture that was to make the slave more docile and produce more work.

There were many inconsistencies in the white man's religion that the slave could not understand: how, for instance, this God would allow them to suffer the many trials and tribulations that were theirs. To deal with this, the slaves simply took those aspects of this new religion that they could understand and those that were similar to their former religious practices. From this process new songs were improvised to help them shoulder their new-found burdens and conditions, thus fusing their culture with that of the New World and bringing about a different manner of speech and a new music.

Hall Johnson, a noted scholar, composer-arranger, and authority on spirituals, writes:

This new religion of the slaves was no Sunday religion. They needed it every day and every night. The gospel of Jesus, the Son of God, who had lived and died for men, even the lowliest, took hold of their imagination in a strange personal way, difficult to understand for the average Christian of the formal church. For them, He was not only King Jesus but also "massa Jesus" and even "my Jesus." The American Negro slaves literally "embraced" Christianity and, with this powerful spiritual support, life took on new meaning, a new dimension. For now they knew with absolute, unshakeable faith, that somewhere, sometime -- they would be FREE!

And then the slaves began to sing -- as they had never sung before.⁸

Concerning the amalgamation of these two worlds, Johnson further states:

The slaves had brought from Africa:

1. Fine, natural VOICES, developed by centuries of habitual singing out-of-doors.
2. An unerring sense of DRAMATIC VALUES -- in words and music -- due to the wide variety of their functional songs.
3. A dazzling facility in IMPROVISATION and EMBELLISHMENT.
4. Above all, and underlying all, a supreme understanding of the basic laws of RHYTHM -- with all its implications and potentialities as applied to music.

They discovered in the New World:

1. A more serviceable MUSICAL SCALE -- with longer range but smaller intervals.
2. A wider view of musical structure by the use of the METRICAL PHRASE.
3. The sensuous delights of rich HARMONY and exciting COUNTERPOINT.
4. Lastly, the powerful, unifying psychological effects of GOOD PART-SINGING.

The fusion of all these remarkable musical ingredients resulted in far more than just good part-singing - with new songs and new singers. This amalgam bore golden fruits.⁹

On May 30, 1867, an announcement appeared in the New York Nation of the first printed compilation of Negro Spirituals. It was from this publication that all subsequent controversy and discussion later flowed.

The public had well nigh forgotten these genuine slave songs, and with them the creative power from which they sprang, . . . The agents . . . were not long in discovering the rich reins of music that existed in these half-barbarious people . . . there was nothing that seemed better worth their while than to see a "shout" or hear the "people sing their Sperichils."¹⁰

In his article, Johnson suggests that the American Negro slave called his religious songs spirituals to distinguish them from his everyday music. However, it has been suggested that the name was probably publicly received from the above commentary.

This new musical form manifested itself in four classifications: the shout, the leader and response, the long-sustained melodic phrase, and the fragmentary-synco-pated melody.¹¹

The shout spiritual is akin to the primitive dance of the African and was carried over into Afro-American culture and religious practices. The dance which accompanied this kind of singing is still practiced today in many black churches, and is prevalent in "store-front" churches in the larger cities.

Usually the singing of Spirituals of this genre took place at the end of the New Year's Eve Service. Traditionally . . . the second part . . . was called the Watch Night Service. At the beginning of this part of the service fervent and dramatic prayers were offered for a better new year. These prayers, prayed by three or four deacons before the sermon, were powerful. During the prayers various song leaders would sing lines or verses to help the prayer-leader build his prayer to a powerful climax. The singing would gradually close so that the dramatic impact of the prayer could be realized. At the high point of the prayers, several members of the congregation would be chanting and interjecting such lines as: "help him Lord," "Hallelujah," "Tell Jesus about it," "He will answer your prayers," and "I know I've been converted." All of these interjections would continue until the prayer-leader began to conclude his prayer . . . After three or four prayers were completed, the worshippers were in the mood for the sermon.

The dramatic impact of the preacher was just as great and soul-stirring as that of the prayer-leader. He could raise the emotional level to such a height that many members would break into a "shout." Many of them shook their heads violently, stomped their feet, and clapped their hands until they were "over come by the Spirit" to the point of completely passing out. It was the duty of the ushers to help the shouters during their religious experience by holding their arms so that they could really involve themselves. The minister was usually a very good leader himself, and at the end of his sermon would lead one of his favorite songs . . . It was a simple, soul-stirring tune; composed primarily on three notes of the scale.

Usually, the minister was a master of composing verses and he would make them up on the spot to cause the kind of emotional response that he wanted. The congregation would wait with eager anticipation and awe to hear his new verses to the above lined chorus.¹²

These songs were usually sung in unison, but as the congregation continued to sing, voice parts were spontaneously added by other leaders.

The leader and response spiritual is the largest category and includes: Swing Low, Sweet Chariot, Show Me The Way, and King Jesus Is A-Listening.

The slave's songs were passed on from generation to generation. Many words were changed, but the melodies, were seldom forgotten. Song leaders traveled about teaching the songs and improvising new words on the spot when the old text was not remembered. These song leaders were in great demand and many of them were quite talented. Hearing and learning new lines from song leaders were of the utmost importance to the various audiences. The song leaders would continue to sing each line until everybody present learned the entire spiritual. This is one of the reasons a great number of Spirituals are found in the category of leader and response.¹³

The third group consists of the slow-sustained spirituals: Were You There When They Crucified My Lord?, My Lord, What A Mournin', Calvary, Steal Away to Jesus, We Shall Walk Through the Valley In Peace, and Deep River.

The fragmentary-syncoated spiritual, the final category, is usually accompanied with body movements such as hand clapping, foot stomping, and head motions which give rhythmic security. In addition, the singers improvised on the beat. One may even change the rhythm and heavily embellish the melody to such an extent that the rhythm seems to change. However, it must fit and fall back into place before it becomes completely distorted or lost. Stress is often on the "off beat."

Example 1:	Regular accent	1 2 1 2 1 2 1 2
		> > > >
	Spiritual accent	1 2 1 2 1 2 1 2
		> > > >

Example 2: I want to be ready
 >
 I want to be ready
 >
 I want to be ready
 >
 To walk in Jerusalem just like John.
 >

It has been concluded by many nineteenth-century writers that the singing of the slaves was in unison. There is, however, some evidence that contradicts this testimony.

Again and again the choral singing of the slaves is described in terms of homophony; for example as "torrents of sacred harmony" . . . Without exception contemporary accounts refer to the "far-sounding harmony," "vigorous chorus," or the great billows of sound produced by the slaves singing. When the slaves gathered for corn-shucking jubilees, in

some places as many as three hundred or more would participate in the singing as they marched along the roads, their "rich, deep voices swelling out on the refrains."¹⁴

According to Hall Johnson:

It must be kept in mind that the Negro Spiritual is essentially a group or choral form, -- many people singing together. It reached its musical peak in the Negro Church during the early years succeeding the abolition of slavery -- where large crowds sang freely . . . The spiritual made room for the work-songs, love songs, and "blues." But the racial singing-style persisted - and persists to this day. Only the music itself has changed - according to the subject of the song. Still such was the marvelous vitality inherent in the old songs themselves, that they are heard and loved all over the world -- in whatever guise or disguise.¹⁵

This is the tradition that led to the renditions of a group of eight young black singers from Fisk University in Nashville, Tennessee. The group, eventually named the Fisk Jubilee Singers traveled over the United States and Europe performing and popularizing four-part settings of spirituals, call jubilees, thus the naming of the "Jubilee Singers."

The expressed purpose of the group was to raise money for the school from which they came, a practice still carried on by many black colleges of the South even today. The money that they earned that first year (1871) was used to erect the first permanent building on the campus of Fisk University which was subsequently named Jubilee Hall.¹⁶

The Jubilee Singers were organized in 1870 by George L. White, a music teacher. The music they performed at first was not spirituals. These songs seemed to bring back painful memories of times past, for some of the singers

themselves, had been former slaves. Only after apparent failure faced the enterprise were spirituals placed into the program and as the enthusiasm grew for these songs, more and more were introduced.

As early as 1872, books with collections of spirituals began to appear. The Reverend Gustavus D. Pike of the American Missionary Association was the original author of a book called simply Jubilee Songs. In 1873 The Jubilee Singers and Their Campaign for Twenty Thousand Dollars was published. In addition to a story of the first national tour, this volume contained sixty-one spirituals. Another collection in 1875, The Singing Campaign for Ten Thousand Pounds contained seventy-one spirituals. The 1886 version, co-authored by Reverend J. B. T. Marsh, was copyrighted in the Australian colonies, including New Zealand and Tasmania, and contained 127 spirituals.

In later years, Frederick J. Work of one generation and John Wesley Work of the next picked up and creditably performed the jobs of directing singers at Fisk, collecting, arranging, and publishing spirituals. John W. Work's American Negro Songs (1940) is an extremely useful volume of song words, melodies, and notes.¹⁷

The style of singing spirituals, as popularized by the Fisk Jubilee Singers during their singing tours, was adopted by other Negro college choirs and even entire student bodies. In 1873, Hampton Institute in Virginia organized a group of sixteen singers to travel and sing spirituals. Their collection of songs was quite large and had grown from the old associations and vivid recollections of the singers. Some

of their songs were: I'm Weary; Good-night, Good-night, Hammering, Then My Little Soul Goin' to Shine, Shine, The Milk-White Horses, In Search of Liberty, If You Want to See Jesus, Go In de Wilderness, and The Soldier's Farewell.¹⁸

As with the Fisk singers, the Hampton group also inspired books. The first was Hampton and Its Students by Mrs. M. F. Armstrong and Helen W. Ludlow and contained a complement of slave songs by T. P. Fenner.

Like the Fisk group, the Hampton singers continued to travel every year. They were directed in succession by two of the leading composer-conductors of spiritual history: R. Nathaniel Dett and Clarence Cameron White.

In addition to the Hampton collection already mentioned, another book was prepared by Thomas P. Fenner, first director of the Hampton Singers. The book, Cabin and Plantation Songs (1878) was based on the earlier publication by Armstrong and Ludlow.

After several revisions, a new series was instituted in 1909, Religious Folk Songs of the Negro as Sung on the Plantations. When Dett became director, he published Religious Folk Songs of the Negro as Sung at Hampton Institute (1929). Later, in 1936, Dett developed his own series, The Dett Collection of Negro Spirituals, in four groups. Dett's published spirituals, however, extended far beyond this series.

In addition to Fenner and Dett, Natalie Curtis Burlin collected and published spirituals at Hampton and also wrote

about the meanings of the songs and their backgrounds. Her study of backgrounds included African songs, which is exemplified in her book, Songs and Tales of the Dark Continent (1920).

Another outstanding choir which give the Afro-American spiritual popularity and distinction for many years was the Tuskegee Institute in Alabama. Its rise to fame was occasioned by the greatness of its founder and director for twenty-five years, William L. Dawson. Dawson is not a most important arranger of spirituals, but a composer who has produced works in nearly all forms.

It was during the Negro Renaissance of the 1920s that Hall Johnson (1888-1970) organized the first professional Negro choral group in history to win international distinction. Johnson's extensive training in music had prepared him for a career as an instrumentalist. Although he played for many years in instrumental organizations, his real interest was in choral music. He eventually turned his back on the orchestral world and organized a chorus which made its debut at New York in 1926. Johnson's expressed purpose for his choir was to preserve the integrity of Negro spirituals as they had been performed during the slavery period. He devoted much of his life to acquainting the world with the beauty of these songs in both composition and performing. He composed constantly, arranging spirituals chorally and incorporating spiritual melodies or employing characteristic musical idioms of the spiritual in his works.

Moving from the simple four-part harmonizations, the spiritual and other Negro songs have undergone much change. They have been commercialized by both black and white composers and have lost much of their original character in the process. However, arrangements by Harry T. Burleigh, R. Nathaniel Dett, William Dawson, Noah Ryder, Hall Johnson, Leonard DePaur, John Work, Jester Hairston, Undine Moore, Lena McLin, Eva Jessye, Edward Boatner, William Henry Smith, Howard Roberts, and Betty Jackson King retain the warmth, spirit, and character of the original spiritual.

According to the definition given in Chapter I, these arrangements are choral art music. In contrast to music which is never sung according to the score and whose basic version is subject to change with each performance, these compositions are composed, arranged, and published so that each performance is realized in the same manner and style as scored.

A comparison of these techniques is obvious in the four-part harmonization of the arrangement of My Lord, What a Mournin' to the closing chorus of Harry T. Burleigh's arrangement of the same work (Examples three and four on pages 26, 27, and 28) or the spiritual Every Time I Feel the Spirit with William Dawson's famous arrangement (Examples five and six on pages 29 and 30).

The four-part harmonizations are examples of how spirituals were arranged earlier and widely sung by choral groups at black colleges and elsewhere. However, Carl Diton

first isolated these spirituals and created piano accompaniments. Harry Burleigh later composed additional solo settings of spirituals and later proceeded to write them as SATB versions.

In Grout's discussion of art music, he states that one of the "main directions or tendencies may be traced in the music of the twentieth century -- the continuing growth of musical styles which employed significant elements from national folk idiom . . ."19 He further notes:

The study of folk material was undertaken on a much wider scale than previously, and with rigorous scientific method . . . More realistic knowledge led to more profound respect for the unique qualities of folk music.²⁰

Black arrangers of spirituals helped this cause by developing and writing arrangements of spirituals as choral art music. They approached the field in a serious manner and produced many settings that are on par with the best choral music in this genre.

Carl Gordon Harris, in his doctoral study of 1972, has grouped Afro-American composers into three categories: Black Trailblazers, Black Nationalists and Black Innovators.

The Black Trailblazers are represented by Harry T. Burleigh, R. Nathaniel Dett, James Weldon and J. Rosamond Johnson, John Wesley Work, Jr., Frederick J. Work, and Clarence Cameron White.

These composers were placed in this category because they were the first in a line of composers and arrangers who dedicated their talents to presenting and preserving traditional Negro music in the authentic style of its creator . . . Uniformity of dialect, spontaneity, freedom for

Example 3.

MY LORD, WHAT A MOURNIN'

1 2 3 4

My Lord what a mourn-in' My Lord what a mourn-in'

Detailed description: This block contains the first four measures of the song. The music is written in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of quarter notes G2, B1, and D2. Measure 2 continues the melody with quarter notes D5, E5, and F#5, and a half note G5. The accompaniment continues with quarter notes G2, B1, and D2. Measure 3 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of quarter notes G2, B1, and D2. Measure 4 continues the melody with quarter notes D5, E5, and F#5, and a half note G5. The accompaniment continues with quarter notes G2, B1, and D2.

5 6 7 8

My Lord what a mourn-in', when de stars be-gin to fall.

Detailed description: This block contains the last four measures of the song. The music is written in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 5 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of quarter notes G2, B1, and D2. Measure 6 continues the melody with quarter notes D5, E5, and F#5, and a half note G5. The accompaniment continues with quarter notes G2, B1, and D2. Measure 7 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of quarter notes G2, B1, and D2. Measure 8 continues the melody with quarter notes D5, E5, and F#5, and a half note G5. The accompaniment continues with quarter notes G2, B1, and D2.

(Four-part harmonization)

Example 4.

1

rall. *mf* *Tempo 1/2*

Jine dat heb-ben-ly ban' Oh! My Lord what a

rall. *mf* *Tempo 1/2*

Jine dat heb-ben-ly ban' Oh! My Lord what a

rall. *mf* *Tempo 1/2*

Jine dat heb-ben-ly ban' Oh! My Lord what a

rall. *mf* *Tempo 1/2*

Jine dat heb-ben-ly ban' Oh! My Lord what a

2 3 4

mf

morn-in' My Lord what a morn-in' Oh

mf

morn-in' My Lord what a morn-in' Oh

mf

morn-in' Oh My Lord what a morn-in' Oh

mf

morn-in' Oh My Lord what a morn-in' Oh

5 *ff allarg.* 6 *lunga p* 7

my Lord what a morn-in', When de stars be-gin to

my Lord what a morn-in', When de stars be-gin to—

my Lord what a morn-in', When de stars be-gin to

my Lord what a morn-in', When de stars be-gin to

8

fall, When de stars be-gin to fall.—

fall, When de stars be-gin to fall.—

fall, When de stars be-gin to fall.—

fall, When de stars be-gin to fall.—

Example 5.

2

EV'RY TIME I FEEL THE SPIRIT

(FOR MIXED CHORUS)

Arr. by

WILLIAM L. DAWSON

Allegro moderato ($\text{♩} = \text{about } 120$)

Soprano
 Ev-'ry time I feel the spir-it, Mov-ing in my heart, I will

Alto
 Ev-'ry time I feel the spir-it, Mov-ing in my heart, I will

Tenor
 Ev-'ry time I feel the spir-it, Mov-ing in my heart, I will

Bass
 Ev-'ry time I feel the spir-it, Mov-ing in my heart, I will

Allegro moderato ($\text{♩} = \text{about } 120$)

Plano
 for
 rehears
 only

4 5 6 7

S.
 pray, Yes, Ev-'ry time I feel the spir-it, Mov-ing in my heart, I will

A.
 pray, Yes, Ev-'ry time I feel the spir-it, Mov-ing in my heart, I will

T.
 pray, Yes, Ev-'ry time I feel the spir-it, Mov-ing in my heart, I will

B.
 pray, Yes, Ev-'ry time I feel the spir-it, Mov-ing in my heart, I will

Example 6.

7

1 2

S. *ff* time I feel the spir - it, Mov - ing

A. *ff* I will pray When the spir it moves me

T. time I feel the spir - it, Mov - ing

B. *ff* Ev-'ry time I feel the spir-it, Mov-ing In my heart, —

ff

3 4

S. In my heart, I will pray; — Yes, Ev -'ry

A. In my heart, I'll pray; — Yes, Ev -'ry

T. In my heart, I'll pray; Yes, Ev -'ry

B. Oh, the — spir - it mov - ing In my heart, Oh, yes —

8

5 6 *rit.* *allargando*

S. time I feel the spir - it, Mov - ing
rit. *allargando*

A. time I feel the spir - it, Mov - ing
rit. *allargando*

T. time I feel the spir - it, Mov - ing
rit. *allargando*

B. Ev-'ry time I feel the spir - it, Mov - ing in my heart, oh, mov - ing

rit. *allag*

7 8 *molto allargando*

S. In my heart, I will pray. *ff*
molto allargando *ff*

A. In my heart, I will pray, Yes, I will pray. *ff*

T. In my heart, I will pray, Yes, I will pray. *ff*

B. In my heart, I will pray, Yes, I will pray. *ff*

molto allargando

molto allargando

molto allargando

improvisation, and rhythmic vitality are but a few . . . characteristics. Harmonically, the spirituals of these pioneering composers and arrangers show a tendency towards late nineteenth-century romanticism with use of diatonic and chromatic writing to achieve balance between tone color and word painting.²¹

Black Nationalists are those composers who were more race conscious than the previous pioneering group. They (the Black Nationalists) "not only used the melodies of their ancestors as a source of compositional material, but began using Black poetry in art songs and employing jazz rhythms and harmonies in arrangements and originals."²² Composers in this category include William Dawson, Hall Johnson, William Grant Still, John Wesley Work III, and Frederick Hall.

Margaret Bonds, Hale Smith, Ulysses Kay, and Undine Moore, Harris discusses as Black Innovators who have drawn freely from divergent sources and styles to create their own unique compositions. They have integrated into their writings new available forms and techniques which do not necessarily emphasize folklorism.

Tilford Brooks discusses this last group of composers as eclectics, a term applied to a composer who chooses from several sources and different styles the materials and techniques used in his compositions. These young Black composers who have emerged around the middle of this century refused to have their compositions delimited by racial self-consciousness and felt it imperative to their freedom of expression that they draw freely upon widely divergent

styles and sources in their writings.²³

Eileen Southern describes the eclectics as follows:

Most of these composers, though not all, grew up in black communities and came to know intimately the music of their people, which was now broadened to include along with the traditional spirituals and other folksongs, gospel songs, orchestral and piano jazz, and the ubiquitous blues. The younger musicians also came in contact with bop, rock 'n' roll, and finally soul music -- in some instances, participating in the creating of this music. All encountered, sooner or later, the "black experience" -- that is, the understanding of what it meant to be a creative black artist in a basically hostile white society -- and each coped with it as best he could. Some exploited more thoroughly the African tradition, with its emphasis on functionalism, communication, and purpose; others made the effort to combine African and European traditions into an integrated whole; a few ignored the problem and wrote wholly in the European tradition.²⁴

She further states:

Most of these composers were well trained, obtaining instruction and music degrees from the best music schools in the country; most frequently, the Eastman School of Music, the Curtis Institute of Music, the Cleveland Institute of Music, the State University of Iowa, the Juilliard School of Music and the Manhattan School of Music in New York. Some went abroad for further study, particularly to Nadia Boulanger in Paris and to Luigi Dallapiccola in Florence, Italy.²⁵

With the young Black composer, there also emerged in this country a high degree of racial consciousness among many young Blacks. It was the period of Martin Luther King and the civil rights struggle, and of other more adamant groups such as CORE (Congress of Racial Equality), SNCC (Student Non-Violent Coordinating Committee), the Black Panthers, and others. Blackness not only became a way of

life, but these young Blacks began to define all facets of the cultures found in American society in terms of "how Black it is" or "how White it is." This attitude carried over into music as well. Hard-line Blacks felt the only true Black music was that written in traditional forms that were indigenous to this ethnic group, such as blues, jazz, and gospel. For many years, this had been the position of White musical America -- that these indigenous forms were best written and performed by Blacks and the invasion into "classical" areas were not within their capabilities.

The young Black composers who are eclectic in their approach to composition take a completely opposite view. For instance, Olly Wilson, who has become one of this country's promising young composers in the electronic medium offers this definition of Black music:

. . . Black music is simply music written by Black people. We can talk about certain idioms, about jazz, gospel, soul, African music, early Afro-American music, but is difficult to pinpoint, the music of the contemporary composer the same way. Implicit behind this is the influence that there is a way for Black composers to compose, you see, and that if you do not compose this way, you are not Black. Well, I totally reject this. That idea is harmful to the development of any art in any kind of situation. I'll use whatever I want, whatever there is, whatever media, whatever techniques, whatever style -- the whole world. Half of it came from my ancestors anyway.²⁶

Wilson believes further:

. . . that each person is . . . in fact a result of all . . . his experiences, so that a Black man cannot exist outside of his Blackness. That's why I say when I write a piece, if I'm honest with myself, and I profoundly think I'am, it

obviously reveals my Blackness, whether it is demonstrable or not, whether you hear it or not . . . It could be that there are subtle things in the music which are not demonstrable, but at the same time are Black anyway.²⁷

It is not the purpose of this study to debate the question of "Blackness" or "Whiteness," but rather to call attention to those choral composers who happen to be Black and who are producing music in today's music world. As Tilford Brooks so aptly states it, one detail does become increasingly apparent:

Black music appears to operate on a continuum. That music which utilizes those music forms which are indigenous to the culture of the Black man -- such as blues or soul music -- sounds "very Black." Music of Black culture which is synthesized with traditional European musical forms (an example is the spiritual used as a theme in the first movement of Dawson's Negro Folk Symphony) sounds "less Black" than the former, but the "Blackness" is discernable. Finally, that music which employs twentieth century compositional techniques (serial), form (aleatory), and media (electronic or multifarious), sounds "least Black" of all.²⁸

In addition to the five composers who are the thrust of this study, there are other contemporary Afro-American composers who deserve recognition in the choral field. Many of these musicians have already attained local fame and may well win national distinction in the future.

Arthur Cunningham, composer, conductor, author, and bassist, was born November 11, 1928 in Piermont, New York and studied at Fisk University, Juilliard School of Music and Columbia University. In addition to instrumental works, Cunningham has written stage scores for The Beauty Part and Violetta. He has written in both tonal and atonal

harmonic approaches, making use of traditional western scales and of modal and serial techniques. Chorally, his works tend to draw from the black experience and uses jazz idioms. Among his choral works are: Honey Brown, TTBB (TP)²⁹ Harlem Suite, a set of six compositions for SATB and SA which calls attention to large city living (TP), Two Players SATB (TP), He Met Her At the Dolphin, SATB (R), Night Song for chorus and orchestra (TP), Sunday Stone, SATB (TP), Timber, SATB (TP), Amen, SATB, Hymn of Our Lord, SATB, In the Year Seventeen, SATB, Ring Out Wild Bells, SATB, Fruitful Trees More Fruitful Are, SATB, When I Was One and Twenty, SATB, Fifty Stars for female voices, The Gingerbread Man for male voices, and numerous others.

Noel da Costa, composer-violinist, was born in Lagos, Nigeria. He was taken to the West Indies at three years of age and later to America at the age of eleven. Educated at Queens College and Columbia University, da Costa was the recipient of a Fulbright Scholarship to Italy where he studied with Dallapiccola during 1958-60. A member of the Black Society of Composers, he has taught at Hampton Institute, Hunter College and Queens College. In addition, part of his time is spent concertizing at colleges and other institutions in and around New York and in the South. da Costa's music moves toward all the possibilities of harmonic, melodic, and rhythmic features of the contemporary era. However, definite linear qualities predominate, with intervallic tendencies planned where tertian chords might

otherwise be.³⁰ His choral works include: Little Lamb, SATB, O God of Light and Love, Counterpoint, and I Have A Dream.

Robert A. Harris, composer, conductor, educator, was born in Detroit, Michigan in 1938. He was educated at Wayne State University, Eastman School of Music, and Michigan State University where he received the Ph.D. degree in composition. Harris has served on the faculties of Wayne State University and Michigan State University and is presently Professor of Conducting and Director of Choral Organizations at Northwestern University, Evanston, Illinois. His music shifts from tonal to absolute atonality and use of free harmonies is based on both the tertian and quartal system of chord building. Rhythmically his music is uncomplicated but has a feeling of movement and motion. He is a composer who has written in the instrumental, choral and vocal fields, however, his choral output, thus far, has dealt with sacred texts. Among his choral works are: For the Beauty of the Earth, SATB, Glory to God, SATB (JB), Let Us Break Bread Together for treble voices, soprano solo and flute (JB), A Collect for Peace, SATB, Benedictus, SSAA, Kyrie and Gloria, SATB, May The Grace of Christ Our Savior, SATB, O Come, Let Us Sing Unto the Lord, SATB, and Rejoice Ye Pure In Heart, SATB. Included in his vocal works are Three Liturgical Songs and Psalms for soprano, French horn, and piano.

Lena McLin, composer, arranger, and music educator, is

in much demand as a lecturer and clinician because of her interest in developing a new form of music which she calls "art rock." She is an innovative teacher who has popularized her totally unstructured approach to teaching music to young people. Her music is basically tonal and very rhythmic. Many of her works are arrangements of spirituals, and a large portion are written in the "art rock" idiom focusing on the ideas and thoughts of youth. Among her works are Challenge, SATB (GWM), All the Earth Sing Unto the Lord, SATB (GWM), What Will You Put Under the Christmas Tree, SATB (GWM), For Jesus Christ Is Born, SATB (NK), Free At Last (A Portrait of Martin Luther King, Jr.), SATB (GWM), Sanctus and Benedictus, SATB (GWM), Winter, Spring, Summer, Autumn, SATB (GWM), Friendship, SATB (GWM), Memory, SATB (GWM), The Love of God, SATB (GWM), Gwendolyn Brooks, A Musical Portrait, SATB (GWM), In This World, a multimovement rock composition for mixed voices, soloists, and rock combo, The Colors of the Rainbow, SATB (PA), and many others. McLin is the author of a new music history text, Pulse, which is designed for general music class use.

Julia Perry, composer and conductor, was born in 1927 in Akron, Ohio and died in 1976. She was educated at Westminster Choir College, Princeton, New Jersey and pursued further study at Julliard School of Music, Berkshire Music Center, with Nadia Boulanger in Paris and with Luigi Dallapiccola in Italy. Her best known vocal works are Stabat Mater for contralto and string orchestra, Seven Contrasts for baritone and chamber ensemble, Fragments of

Letters of Saint Catherine for solo voice, chorus and orchestra, Song of Our Savior, SATB (G), and Carrilon Heigh-Ho, divided SATB (CF).

Olly Wilson, composer, educator, clarinetist, and bassist, studied at Washington University in St. Louis, the University of Illinois, and at the State University of Iowa, where he earned a Ph.D. in composition. In 1967, he studied electronic music at the Studio for Experimental Music, University of Illinois. Before he began experimenting with electronic music, Wilson's predilection for unusual combinations of sonorities became evident. However, electronic music offered unlimited resources of pitch, dynamics, texture, and rhythms. His compositions for chorus are; Gloria Spirit Song for chorus and orchestra, and In Memoriam Martin Luther King for chorus and electronic sounds.

Dorothy Rudd Moore, composer, arranger, and teacher was born in New Castle, Delaware. She was educated at Howard University where she studied with Mark Fax. Other teachers include Nadia Boulanger in Paris and Chou Wen-Chung in New York. Although she writes principally for instrumental ensembles, there have been some significant choral works: If Music Be The Food of Love, SA (R), Lullaby from Opera Joycelyn, SA (R), Passing By, SSA (R), Ride On, King Jesus, SATB (R), This Little Light of Mine, SATB (R), and Wiegenlied, SSA (R).

Frederick C. Tillis, composer-performer, arranger and conductor, was born in Galveston, Texas. Having taught in Frankfort, Kentucky, where he was head of the department of

music and professor of composition, Tillis now serves at the University of Massachusetts. He was educated at Wiley College and the University of Iowa, where he received the M.A. and Ph.D. degrees in composition. Widely performed and well received, Tillis is a talented composer of technical strength and praiseworthy ingenuity. Twelve tone composition, free composition, frequently with lyrical pantonal melodies and terse harmonic textures, as well as features from periods other than contemporary can be found in his works. In addition, jazz rhythms typify certain of his movements. He explores most effectively the extreme ends of instrumental resources. In addition to scoring for band, orchestra, chorus, solo voices, and chamber ensembles, he also makes use of non-conventional methods of using instruments such as the "fixed" strings of the piano. The major portion of Tillis's output is instrumental. His choral and vocal works include: Psalms for baritone and piano, Two Songs for soprano and piano, Freedom - Memorial for Dr. Martin Luther King, Jr., SATB, and Alleluia, SATB.

David Baker, composer, conductor, author, educator, and cellist, was born in Indianapolis, Indiana, in 1931. He was educated at Indiana University where he received the Bachelor's and Master's degrees in music education and now serves as head of the school's Jazz Department. He has also studied with several musicians including John Lewis, J. J. Johnson, Gunther Schuller, George Russell, and others. In addition to his appointment at Indiana University, Baker

has taught at Lincoln University in Missouri, the Indianapolis Public Schools and Indiana Central College. Baker's works, over one hundred in number, consist of mass media types from religious to secular themes, third stream music, art music, and jazz. His works also range from orchestral ensembles to piano solos and other combinations. Choral and vocal compositions include: Deliver My Soul for voices, dancers, and jazz ensemble, But I Am a Worm, SATB, I Am Poured Out Like Water for male voices and strings, Jazz Mass for voices and jazz septet, Catholic Mass for Peace for chorus and jazz ensemble, Thou Doest Lay Me in the Dust of Death for voices and strings, All the Ends of the Earth Shall Remember, SATB and string orchestra, Beatitudes for chorus, narrator, dancers and orchestra.

Coleridge-Taylor Perkinson, composer, conductor, and educator, was born in New York in 1932. Educated at New York University and the Manhattan School of Music, he did further work at the Berkshire Music Center in choral conducting, and in orchestral conducting at the Mozarteum, the Netherlands Radio Union and the Hilversum. As evidenced by the various titles and commissions which Perkinson has received from the Arthur Mitchell Dance Company, the Lou Rawls Special, the Barbara McNair Television Show, the Martin Luther King Film Production, and Jayjen Productions, many challenges in composition have been undertaken. His style ranges from the conventional to the unconventional, with both tonal and atonal examples of writing being portrayed. Characteristic of his music are blocks of sound,

polymeters, approximations of pitches, glissandos, and syncopated rhythms. Most representative of his vocal-choral works is Fredome-Freedom (TMC), an extended composition for mixed voices and piano based on the literary writings of John Barbour (d. 1395), James Russell Lowell (1819-1891) and a traditional spiritual.

Summary

This segment of Chapter II has attempted to assess the choral tradition of the Afro-American. The discussion began with the date, 1619, the time of the first appearance of the African in America. It has followed the progress of group singing through the spirituals as religious folk music and as art literature, and has dealt with those more recent Afro-American composers who have produced compositions that have not necessarily been based on the black experience. This history has not discussed other forms of the Afro-American musical tradition, such as the work song, blues, and gospel. These were additional outgrowths of the spiritual but were not choral or art music in their final form. There has been an effort to show a continuous line of choral tradition throughout the history of the Afro-American in this country.

The composers who were discussed at the conclusion of this segment are persons whose writings may or may not be based on the black experience, but who have made significant contributions to twentieth century American choral music. This category of musicians will yield the five

composers chosen for the present study.

Trends in Contemporary American Choral Composition

Choral composition is a field of contemporary American music that has been little explored until recently. Although a great quantity and variety of choral music has been written, many would agree that, with few exceptions, composers have devoted the major part of their creative efforts to other media.

One American composer has discussed the status of contemporary choral music in the following way:

Choral literature in a convincing contemporary style is not plentiful. Most composers, reluctant to limit themselves to a style which they feel the general state of choral singing imposes, are unwilling to study the problem with open minds, to discover what may reasonably be expected of a choral group today. Obviously the chorus - especially the amateur chorus - cannot be treated with the freedom of the orchestra, nor does it have a similarly wide range of capabilities. But within its own frame, there is an adaptability to contemporary expression which makes it a subtle and flexible medium for the composer who will approach it understandingly with a sensitive ear to its unique virtues.³¹

The choral medium does present a challenge to the contemporary composer. However, the limitations of choral writing should inspire the artistry and creative effort necessary to surmount them.

The term, "American choral music," is somewhat of an enigma. Our choral music is American because it has been written in this country and much of it is based on national themes. However, virtually all of this country's compositional process has been European in origin. The entire

harmonic system, whether of the "common practice period" or the more recent harmonic innovations of the twentieth century in which there is a breakdown of tertian harmonies, comes from the practices and treatises of the European theorists. The only true American music is possibly that of the American Indian (little of which has been notated) and early jazz.

When this discussion speaks of contemporary American choral music, the term applies to compositions for various combinations of voices written by composers whose main output has been in America during the period from 1920 to the present. Characteristics that will be discussed may not be purely American in their origin.

According to Gordon Lamb, the divergent musical styles of the twentieth century include impressionism, neo-classicism, post-romanticism, pan-diatonicism, twelve-tone, electronic, and aleatoric (indeterminacy). Realizing that Romanticism had reached its peak, some composers at the end of the nineteenth century saw the necessity for new directions if music was to continue to grow. While it is not pertinent to this study to discuss in detail all of the significant schools, styles and trends of twentieth century music, it will be necessary to apply certain techniques to choral compositions written during this time.

A list of general characteristics of twentieth century choral music has been suggested by Lamb and include the following:

1. Numerous meter changes
2. Exploration beyond limits of tonality
3. Pointillism
4. Nonsinging vocal sounds
5. Acceptance of any sound source as valid
6. Composers renew interest in small ensembles
7. Complex scores
8. A new music notation
9. Aleatoric composition (performance is dependent on chance)
10. Increasing demands on the vocalist
11. Increased dissonance (the term dissonance becomes obsolete in the discussion of new music after the middle of the century)
12. Growing number of choral works demanding limited staging, lighting or similar effects.³²

According to Robinson and Winold,

In the rapidly shifting cross-currents of twentieth-century developments in music, three main trends may be discerned: toward tradition, toward control, and toward freedom.³³

The trend towards tradition embraces movements such as neo-Baroque, neo-classic, and neo- or post-Romantic as well as movements such as nationalism and various individual composers and works. As in preceding stylistic periods, much religious music is written in a conservative style that looks back to techniques, materials, and attitudes of the past. While the so-called "popular" music also tends to be conservative in melody, harmony, and form, innovative aspects can be found in timbre and performance styles.

The trend toward control may be seen as a reaction to some of the excesses of freedom and subjectivity in the preceding century. This trend found full expression in the strict twelve-tone writing of the second and third decades and even more so in the mathematically or computer-controlled music written in the years following the Second World War.³⁴

The trend toward freedom was a counterreaction both to the rigidity and complexity of serial music and to the conventions and stereotypes of neo-Classic and other tradition-oriented schools.³⁵ Freedom was found in the abandonment of traditional forms and harmonic procedures and in the innovative chance or aleatory music.³⁶ The element of chance may be used in music in aspects of composition or aspects of performance.

The use of rhythm in twentieth century music is extremely divergent. Composers strive to achieve a variety of rhythmic accents and groupings. Intricate rhythm patterns are usual and rhythm is used as a means of achieving tension. Many composers utilize changing meters to achieve rhythmic variety and excitement. Choral composers often use this technique to create a musical inflection of the text and thus constant meter changes are not unusual.

In his choral music, John Work produces a continuous flowing rhythmic motion. He accomplishes this in several ways. First, he liberated himself from the "tyranny of the bar line." In doing so, he employed changing meters in most of his original compositions, and to a lesser extent in the arrangements. In the Black spiritual arrangement We Are Climbing Jacob's Ladder, his use of changing meters relieves the tension created by the repetitive syncopated pattern which is used throughout much of the composition. . . . from the final section of For All The Saints, change of meter is one of the means in which Work provides unlimited space for a melodic idea to expand.³⁷

Of the choral music of Daniel Moe, Karle Erickson writes:

Musical accent and stress of text correspond and occur immediately subsequent to the bar lines in sixteen of the twenty-five composi-

tions, some of them being consistently metered while others have changing metric organization. The presence of changing meters, however, is no assurance that stresses are correspondingly arranged. The surface patterns of the rhythmic style consistently derive from the rhythm of the text. . .³⁸

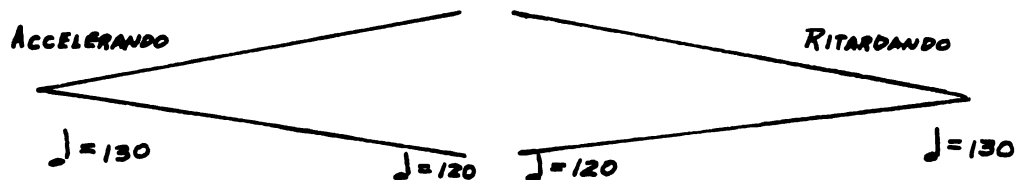
In a study on the works of Daniel Pinkham, Marlow Johnson states:

One of the most common means of achieving rhythmic variety is to change the meter frequently. This technique . . . has had considerable appeal for Pinkham from his first works to the most recent.³⁹

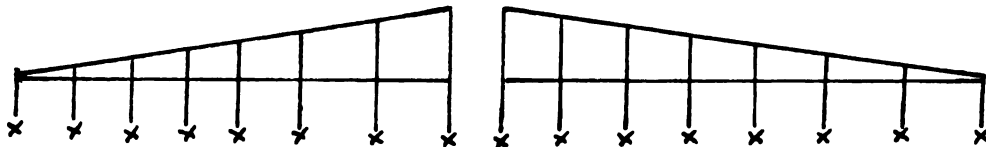
Tempo is related to the musical style and mood of the text. Tempo changes are often abrupt and extremes in tempo are frequently found. Twentieth century composers are careful to mark exact tempo indications in their scores and to use metronome markings to indicate the tempo they prefer.

In addition to standard use of metronome markings, some composers have invented new tempo and tempo change indications:

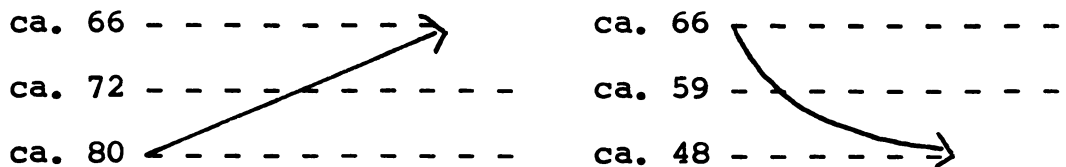
a) Tempo indicated by wedge



b) Tempo indicated by wedge-shaped beams



c) Tempo indicated by arrows



d) Tempo indicated by slant of the staff

e) Tempo indicated by arrow and spacing⁴⁰

Jere Hutcheson, noted American composer whose works have been widely performed, makes extensive use of the wedge-shaped beam in the choral work, God. The work written for mixed chorus, English horn, and four tambourines features a divided chorus using not only traditional singing tone but spoken and whispered words as well.

The technique of metric modulation is another aspect of twentieth century music that is being used by many contemporary choral composers. It is frequently associated with Elliot Carter and has been used in his choral works. In the Magnificat by Daniel Moe, a clear example of metric modulation may be seen between measures 96 and 136. In this technique, "changes in meter and tempo are given a certain sense of unity and logic by virtue of the fact that a given value in the old tempo and meter is made equal to a given value in the new tempo and meter."⁴¹

In some twentieth century music the technique of

requiring two or more sections of the choral ensemble to sing in two or more different tempi is used.

Varied textures are demanded in music of this century. The trend has been towards chamber choirs and reaction has been against the gigantic forces used by the later nineteenth century composers. Twelve-tone scores are more horizontal and less emphasis is placed on individual chords. The dissonance encountered in these pieces demands a tone quality with a minimal vibrato. Often composers utilize a number of textures and moods within one work and these textures and moods change often requiring a wide variation in tone quality from today's choirs.

In his doctoral study, Louis Pisciotto discussed the texture in the choral works of ten contemporary American composers. The relationship of texture and form was explored in an attempt to show how texture becomes a formal agent or shares in delineating formal sections. He found that many of the selected composers have a characteristic textural vocabulary, some have employed new textural devices while others have modified traditional patterns or have used them in new ways. He writes in his Summary of Findings:

Texture influences form in five principal ways . . .

1. Through its relation to structural elements such as introduction or opening statement, bridge, development, anacrusis, phrase contour, sectional frame climax, cadence, and coda or closing section.
2. Through the interplay of stable and variable elements including tempo, text, texture, timbre, tonality, dynamics and thematic material.

3. By manipulating patterns through repetition, change, contrast, sequence, or variation.
4. Through a cumulative treatment or a progressive elaboration of textural materials.
5. By incorporating descriptive or other poetically inspired patterns into the formal design

. . . Berger frequently employs a pyramid pattern for a phrase or sectional anacrusis. Barber likewise uses a pyramid anacrusis to indicate sectional repetition (A²) in Mary Hynes. Texture often supports the climax through a change of pattern or variation of thickness within a given context (Barber, Anthony O Daly; Dello Joio, Mystic Trumpeter). In contrapuntal writing, Foss usually cadences by thinning the texture (Psalms), and Carter either consolidates the texture while slackening rhythmic activity (Musicians Wrestle Everywhere) or also employs dialogue pairing, either antiphonal or stretto (Emblems) . . .⁴²

In the study by Karle Erickson, Moe's music was found to be contrapuntal with the usual formula which included "much coinciding rhythm in the choral parts whether accompanied or unassisted by instrument."⁴³

Electronic music is not new, but music for prepared tape and chorus is becoming a part of contemporary composers' output. The electronic media offers new and different textural possibilities as can be heard in the 1968 composition, In Memoriam, Martin Luther King by Olly Wilson.

Twentieth century harmony must be considered a "diversity of practices rather than a period of time."⁴⁴ Harmonic materials of the past are being used in new ways, while new compositional techniques are being found irrespective of past systems. Tertian and extended tertian approaches to building chords, added note chords, harmonic parallelism, combining tertian sonorities to make poly-chords, non-

tertian chords, chords based on seconds, and tone clusters, are all available to the choral composer of this century.

Another important procedure in twentieth century chord construction is building sonorities that are not characterized by one consistent interval. Reisberg⁴⁵ refers to these sonorities as mixed-interval chords. Persichetti⁴⁶ refers to the same type of chord as a compound chord and states that these are made up of "miscellaneous intervals." It will be found that at least one composer under study in this discussion will use this method of chord building quite extensively.

The numerous viewpoints and illustrations presented in twentieth century harmony writings strongly suggest that harmony, when viewed as the controlling aspect of the vertical dimension, has been declining since the dissolution of the major-minor tonal system. According to Reisberg:

This implication is especially true in free atonal and serial compositions which are, to a great extent, contrapuntally motivated . . . The simultaneities formed by the various parts in dissonant linear textures often do not seem to refer to a pre-conceived controlling norm: they also appear peripheral or secondary. A term that is often used to describe the forming of these simultaneities is linear harmony.⁴⁷

Choral music in the twentieth century ranges from use of conservative nineteenth century sonorities to the avant garde. In the music of Daniel Moe,

There is a definite disregard for harmonic progression and harmonic rhythm. Horizontal motion is clearly independent of harmonic restrictions, the only reconciliation occurring chiefly at cadences. Any intervals of the diatonic scale are freely combined in the

vertical structures; there is a conspicuous absence of simple triadic sonorities. The tritone is commonly avoided. In certain of the compositions the interval of the third appears with relative frequency, but the spacing and particular combination with other intervals produces intervals of the second and seventh in such frequency in successive chords that the total texture is one of mild dissonance.⁴⁸

Some conclusions on the harmonic technique of Daniel Pinkham are:

The important interval in the majority of the vertical structures in Pinkham's choral music is the third . . . A survey of ten bars from six of the choral works gives a base of support for the claim of tertian frequency.⁴⁹

The study continues with a discussion and clear examples of Pinkham's use of non-tertian chords, polychords, polytonality, diatonic added tones and mixed interval or compound chords.

In his study of the music of William Grant Still, Ralph Ricardo Simpson came to these conclusions regarding Still's music:

Harmony plays a key role in regard to Still's style. The fact that the "blues" scale is used frequently in his music makes it totally impossible for one to conceive of any harmony other than that of the "blues-chord" type . . . Sometimes we see in Still's music superimposed thirds that give the chord the sound of a polychord . . . He loves the sound of the widely spaced major-minor third clash and many times cadences on such a harmonic structure . . . He feels that dissonance is useful for specific occasions, but should be employed in moderate, good taste, and further, should be counterbalanced with more pleasing consonances, in the interest of tonal stability and emotional balance, that the listener must import from the musical experience.⁵⁰

Charles Brookhart, in summarizing the harmonic idiom

of the three composers whose choral works were the subject of his study, says:

The harmonic idiom of Randall Thompson, Aaron Copland and Roy Harris . . . by today's standards is somewhat conservative. In fact, Thompson's idiom is in many respects quite traditional. Although Copland has admitted using certain twelve-tone techniques, their existence in his choral music was not noted. The comparatively limited chord vocabulary of Harris' music marks him as a conservative in a time of widespread harmonic experimentation.⁵¹

Summary

Choral music written by American composers in the twentieth century is exemplary of numerous compositional practices. In this segment, studies have been cited on composers who have contributed to the American choral scene and techniques and style have varied with each person. The harmonies of William Dawson are nineteenth century oriented and his works draw from the black experience in rhythms and text. At the opposite end of the pole are the more recent twentieth century innovations of choral sprechstimme and passages of sound without a clear pitch focus. Somewhere between these two extremes are choral works which are harmonically conservative but mildly dissonant, those which utilize rapidly shifting tonal centers that seem to pull towards atonality, and those highly chromatic works and dodecaphonic compositions which are totally devoid of tonal center. With such diverse and numerous trends, this writer concludes that there is no specific set of characteristics that can be designated as American, but a conglomerate of styles and approaches which reflect the makeup of our society.

CHAPTER III

ANALYSIS OF THE STYLE AND TECHNIQUE OF FIVE BLACK-AMERICAN COMPOSERS OF CONTEMPORARY CHORAL MUSIC

This chapter will be concerned with a stylistic analysis of the choral music of five Black-American composers: George Walker, James Furman, Ronald Roxbury, Hale Smith, and Ulysses Kay. The choral works of Walker, Furman, and Roxbury, have not been the subject of any previous study. Three choral works of Hale Smith were included in the dissertation, Hale Smith, The Man and His Music by Malcolm Breda. This discussion will attempt to study these works in detail and analyze additional compositions written since 1975. The last composer to be studied in this effort is Ulysses Simpson Kay, whose choral music has been ably examined by Richard Hadley in his dissertation, The Published Choral Music of Ulysses Simpson Kay - 1943-1968. It is the purpose of the present discussion to deal with those compositions written since 1968 and to show a change in style if, in fact, such a change exists.

Each entry in this chapter will have the following format: 1) biographical information about the composer; 2) a listing of his works with a complete listing of choral

music published and unpublished; 3) an analysis (according to the method given in Chapter I) of at least five of his compositions; 4) a summary which will draw certain conclusions concerning the characteristics and style of each composer.

George Walker

The career of George Walker spans three areas of music: performing, composing, and teaching. Born in Washington, D. C. in 1922, he gave his first public recital as a pianist at age 14. He was educated at Oberlin College where he received the Bachelor of Music degree. He then studied piano with Rudolf Serkin and with Rosario Scalero at the Curtis Institute of Music in Philadelphia. In 1945 he made a notable debut in Town Hall, New York, and he also appeared as soloist in the Third Piano Concerto of Rachmaninoff with the Philadelphia Orchestra under Eugene Ormandy. This honor came as the result of being the winner of the Philadelphia Youth Auditions. Further study took place at the American Academy in Fontainebleau, France; at the Eastman School of Music in Rochester, New York (Artist Diploma and Doctorate); in Paris with Nadia Boulanger in composition, and with Clifford Curzon and Robert Casadesu in piano. He has also studied with Gregor Piatigorsky, William Primrose, and Gian Carlo Menotti.

Walker has taught extensively in various capacities during his career. He has served as assistant to Rudolf Serkin at the Curtis Institute of Music, has taught at

Dillard University in New Orleans, at the Dalcroze School of Music in New York, at Smith College, at the New School of Social Research, and is currently engaged as Professor of Piano and Composition at Rutgers University in Newark, New Jersey and at Baltimore's Peabody Institute of Johns Hopkins University.

For his work as pianist and composer he has received numerous awards and grants. Among these are the Fulbright, John Hay Whitney, MacDowell and Guggenheim Fellowships; the Harvey Gaul Prize; the Rockefeller Foundation grant; and grants from the Research Councils of the University of Colorado and Rutgers University.

As a concert pianist, a career he began in 1945, he has made numerous tours of the United States, Europe, Canada, and the West Indies. For concerts in Europe, he was awarded the Bok Award in 1963. The Rhea Sosland Chamber Music Contest brought him an award for his String Quartet in 1967 and the Gaul Prize was awarded in 1964 for the Sonata for Two Pianos.

Walker composes for voices, orchestral instruments, piano and various combinations of voices and instruments.

Highly difficult, complex, and technically demanding, his music is both tonal and atonal and deals with contemporary idioms in sound and form. Linear independence is shown in lyrical idioms. Orchestrations of sound may occur in blended homophony or percussive blocks of atonal notes. Irregular intervals and extremities of complex rhythms and registers mark his style of composition.¹

Works:

Orchestra:

Lament for String Orchestra	1941
Concerto for Trombone and Orchestra	1957
Address for Orchestra	1959
Symphony for Orchestra	1961
Antifonys for String Orchestra	1968
Variations for Orchestra	1971
Spirituals for Orchestra	1974

Chamber Music:

Invokation for Brass Quintet	1942
Sonata for Cello and Piano	1957
Sonata for Two Pianos	1964
Perimeters	1966
Antifonys for Chamber Orchestra	1968
String Quartet	1968
Music for 3	1970
Five Fancys for Clarinet and Four Hand Piano	1974
Dialogues for Cello and Orchestra	1976

Piano:

Prelude and Caprice	1941
Sonata No. 1	1953
Sonata No. 2	1957
Spatials	1961
Spektra	1971
Sonata No. 3	1976

Voice and Piano:

Response	1953
With Rue My Heart Is Laden	1953
So We'll Go No More A Roving	1953
The Bereaved Maid	1971
I Went to Heaven	1971
Sweet, Let Me Go	1971
Every Time I Feel The Spirit	1973
My Luv Is Like A Red, Red Rose	1975
I Got A Letter From Jesus	1975
Mary Wore Three Links of Chain	1975
Hey Noony No	1975
Lament (Countee Cullen)	1975

His compositions for chorus are the major concern of this study. They include:

Gloria In Memoriam	SSA	1963
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Stars	SATB	1968
O Lord God of Hosts	SATB	1975
Sing Unto The Lord	SATB	1975
Give Thanks Unto The Lord	SSA	1975
O Praise The Lord	SATB	1975
Praise Ye The Lord	SATB	1975
With This Small Key	SATB	1975
Mass for Chorus and Orchestra		1975
A Babe Is Born	SATB	1975

The works chosen for this discussion are the three movements of Three Lyrics for Chorus, Sing Unto the Lord, and Gloria In Memoriam.

Three Lyrics for Chorus

Three Lyrics for Chorus is a set of three compositions for SATB choir. The choruses: The Bereaved Maid, Take, O Take Those Lips Away, and O Western Wind are secular compositions with piano accompaniments.

The Bereaved Maid

Text:

Lullay, lullay
 The falcon has borne my mate away
 He bare him up, he bare him down
 He bare him into an orchard brown,
 In that orchard there was a hall that was
 hanged with purple and pall.
 And in that bed there lieth a knight his
 woundes bleeding by day and night,
 by that bed side kneeleth a may.
 And she weepeth both night and day.
 And by that bedside there standeth a stone.
 Corpus Christi written thereon.

The Bereaved Maid is based on the Phrygian mode on C. The overall structure is A B A, the return to A being a varied repeat of the opening transposed up a fifth. The piece is a lullaby with four voices providing a lilting accompaniment on the word "lullay." Noteworthy is the fact that the

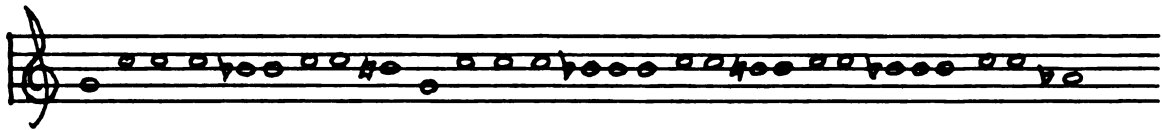
lullay motive is usually begun on the second beat of a three-pulse measure giving a feeling of syncopation which further adds to the lilting quality of the vocal accompaniment.

Example 7.



The text of the piece is sung first by solo alto, beginning in measure 10. The range of the melodic writing in this section is quite small. It is a contemplative phrase and is expressed in basically stepwise motion, a leap of a perfect fourth being the largest interval. The pitch shape of this section is almost static and contains a constant shift from B flat to B natural in the melodic line.

Example 8.



In contrast to the range of part A, the B melody, sung by the basses, is treated with larger leaps and shows a larger contour of line. In measure 48, the basses are doubled by the tenor which continues through measure 57. The soprano now abandons the "lullay" motive and states the melodic line an octave above the bass while the tenor continues with a melisma of the word, "may." A four-voice octave statement of the melody is given in measure 67 and in contrast to the smaller intervals of the A section, a leap of an octave is found (measure 71).

Example 9.



The dynamic intensity increases here to fortissimo and continues to the end of the section in measure 81.

The return of A (measure 82), with a pitch level a fourth below the original, begins with the divided bass accompaniment which is reminiscent of the tenor and bass parts in measure 2. The lullay motive in the soprano is a fifth above the original setting and the space between the outer voices is now expanded. When the alto solo resumes the text in measure 90, the pitch level of this and all upper voices is brought down to the level of the bass (a fourth below the original) so that the intensity is not only subdued dynamically but by pitch level as well.

Example 10.

 A musical score for Example 10, starting at measure 86. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts have lyrics: "lul - lay, lul - ly, lul - lay. Hum", "Lul - ly, The fal - con hath borne my mate a -", and "Lul - ly. Hum". The piano part includes dynamic markings like *pp* and *Solo (Alce)*. Measure numbers 86, 90, and 92 are indicated above the staves.

The second composition of this set, Take, O Take Those Lips Away is also a contemplative piece in A B A form. It is centered around the tonality of d minor but there is very little reference to the tertian concept of this key. Chords, are built in fourths and at cadences the third is always missing producing a stark, open sound.

The A motive, which recurs four times in the piece either melodically or rhythmically, usually descends to the open D chord with an added G.

Example 11. Motive A.

The image displays three systems of musical notation for Motive A, Example 11. Each system consists of a treble clef staff and a bass clef staff, both in the key of d minor (one flat). The first system covers measures 3 through 6, the second system covers measures 9 through 11, and the third system covers measures 20 through 22. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The bass line often features chords built in fourths, and the piece concludes with a stark, open sound as described in the text.

The musical score shows three measures of music. Measure 25: Treble clef, 3/4 time, melodic line starting on G4, moving to A4, B4, C5. Bass clef, bass line starting on G2, moving to F2, E2. Measure 26: Treble clef, melodic line starting on B4, moving to A4, G4, F4. Bass clef, bass line starting on D2, moving to C2, B1, A1. Measure 27: Treble clef, triplet of eighth notes starting on G4, moving to F4, E4. Bass clef, single eighth note on G2.

This homophonic presentation of the motive is consistently followed by a contrapuntal phrase using three voices. Also in this phrase, the melodic motion descends by step. The voice arrangement as found in measure 13 features the tenor a sixth below the bass. The composer further indicates that this should be sung softly and sweetly.

The next phrase spanning six measures (14-20) consists essentially of two chords (See Example 9.). It is designated as the B section because of the change of text, the new homophonic texture and the use of a more static-like harmony. An analysis of this portion of the composition using the set theory technique reveals the relationship of vertical structures. There are eleven different sets of harmonic intervals in this section. The set, 0,2,5 occurs six times and this same 0,2,5 structure can be mapped into three additional chords which were reduced to 0,3,4,8. Although transposition is evident, nine of the eleven chords are intervallically the same and account for the harmonic similarity of sound found in this section.

A figured bass analysis indicates that the perfect fourth used fourteen times, the seventh used fifteen times,

the fifth used eight times, and the ninth or second used six times, are superimposed miscellaneous intervals which constitute a series of "compound chords."²

Example 12.

14 *pp* 15 16

But my his - see bring a - gain, bring a - gain, *p*
pp But my his - see bring a - gain, bring a - gain; seals — *p*
pp But my his - see bring a - gain, bring a - gain; seals — *p*
pp But my his - see bring a - gain, bring a - gain; seals — *p*

17 18 19 *Allargando*

but seal'd in vain, seal'd in vain. Take, O *f*
 — of love, but seal'd in vain, seal'd in vain. Take, O *f*
 of love, but seal'd in vain, seal'd in vain. Take, O *f*
 — of love, but seal'd in vain, seal'd in vain. Take — *f*

Allargando

The return to A is not melodically the same as the original but is linked rhythmically. The three voices involved in the answering phrase are soprano, alto, and bass. The last two phrases, which are more harmonically reminiscent of the beginning, are presented in a more homophonic texture. The last word, "morn," becomes a melisma by the

altos while the remaining three voices sustain an F and an A which in measure 30 becomes an open D chord.

Sparseness of accompaniment is also evident in this piece. The accompaniment consist of four open quartal chords as an introduction and primarily the same chords at the end. The body of the composition is unaccompanied.

O Western Wind

Text:

O Western Wind when wilt thou blow that the small
rain down can rain.
If my love were in my arms and I in my bed
Christ!

O Western Wind, the third setting in the series, has three distinct sections. The first (measures 1-11) is homophonic in texture and is contrasted with the second (measures 12-25) which features contrapuntal writing. The last three measures, are reminiscent of measures 8-10 of the opening section. Here the original four-chord progression is transposed using a four-voice texture.

Measures 25-42 have been designated as section three because of the complete change of musical material. The treatment of the motive, which is repeated six times, shows Walker's unique developmental skills. The first harmonization of the motive consists of two intervals, a perfect fourth and a minor sixth. These two intervals are alternately sung by soprano and alto.

Example 13.

Musical score for Example 13, measures 25 and 26. The score is written for two staves. Measure 25 is marked with a dynamic of *pp* and contains the lyrics "blow, when will thou blow,". Measure 26 is also marked with *pp* and contains the lyrics "If my love were in my arms, If my".

In measure 27, the soprano is doubled a major sixth below by the tenor. The three voices now form a b minor first inversion chord alternating with a chord that can be described as a major sixth with an added minor second.

Example 14.

Musical score for Example 14, measures 27, 28, and 29. The score is written for four staves. Measure 27 is marked with a dynamic of *pp* and contains the lyrics "arms, If my love were in my arms, -". Measure 28 is also marked with *pp* and contains the lyrics "arms, If my love were in my arms, -". Measure 29 is marked with a dynamic of *f sf* and contains the lyrics "Christ".

The third statement (measure 19) adds the bass voice a fourth below the tenor. The motive now has a slight change of harmonic character - the soprano and alto as well as the bass and tenor are a perfect fourth apart and these two forces move the contrary motion. The effect is a strong quartal sound. (See Example 15.)

Example 15.

The musical score for Example 15 consists of four staves. The top staff is the vocal line with lyrics: "If my love were in my arms". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "If my love were in my arms and I... in my bed Christ...". The bottom staff is a bass line with lyrics: "If my love were in my arms ar' I in my bed Christ". The score includes dynamic markings such as *pp*, *ppp*, *sf*, and *fff*. Measure numbers 30 and 31 are indicated above the first two staves.

In measure 25, the lower two voices introduce another idea: the sforzando octave sung on the word "Christ." In all but one instance, the octave is held for three counts. Within the three counts, descrescendo from sforzando to pianissimo is indicated. This idea becomes the only statement that the basses and tenors sing from measures 33 through 39 and whenever the word "Christ" is sung, it is a major second below the alto.

The scale on which the first two sections of this piece are based consists of six notes with two three-note groups.

Example 16.

The musical notation for Example 16 shows a single staff with a treble clef. The scale consists of six notes: G4, A4, B4, C5, B4, A4. The notes are grouped into two three-note groups: G4-A4-B4 and C5-B4-A4. The notes are marked with a sharp sign (#) above them.

In measure 11, section 2, a new melody is introduced by the alto which is built around the notes of the above scale.

The arrangement of the notes in the melody strongly imply a pentatonic formation.

The tenor in measure 12 and the soprano a measure later form a canon at the octave on the O Western Wind theme. The canon is stated strictly for two measures, but at measure 15, the soprano imitates on the same tone as the B melody with a few rhythmic changes.

Example 17.

11 12 13 14

blow. O Wes - tern Wind - when wilt thou

blow. that the small rain - down can rain, that the small

blow. O Wes - tern wind when wilt thou blow. O

The technique of polytonal writing is intimated in measure 17. The tenor states the A melody in F sharp, the bass, one measure later, is in C sharp, the alto at measure 18 is in G sharp. It must also be noted that the vocal texture through measure 18 has been three voices and that only at this point does Walker introduce a four-part texture. The emphasis that is placed with the bass entrance at this point is strikingly effective. In addition, the accompaniment, which up to this point has been of a light character, changes to the accented octaves that were first heard in the introduction. The accompaniment forms a C sharp pedal tone which continues through measure 24. There is also

rhythmic contrast from the previous accompaniment pattern. In measure 18 and all subsequent measures but one, the note accent placement occurs on a weak beat.

Throughout this piece is found the consistent use of consecutive seventh and ninth chords with the third or fifth absent. The harmonic effect is that of openness and starkness.

Example 18.

9 10 11

blow, when will thou blow, when will thou blow.

blow, when will thou blow, when will thou blow, that the small

blow, when will thou blow, when will thou blow.

The open fifth is found at all points of rest, including the final cadence.

The piano accompaniment consists of three ideas which for this study have been termed as follows:

- (1) the octave motive (2) the rain motive (3) the Christ motive

p leggiero

sccro sf

The octave motive is used in the piano introduction. The

rhythm consisting of two sixteenths and an eighth note, is the same rhythm which is used in the "rain motive" that is introduced in measure 11. The character, however, is vastly different. Instead of the forceful dramatic octaves, the motive now takes on a delicate, soft, light character to suggest rain. In measure 17, the octave again resumes and is used to enhance the "western wind" text. This accompaniment figure, which has been discussed earlier (see pages 68-69) is a melodic inversion of the "rain" pattern. The "Christ" motive again is basically the octave interval but in measures 25 and 29, it has an added minor second and in measures 33 and 36, it is filled in with an augmented fourth. The result is a minor second with a superimposed perfect fourth. These two intervals seem to occur frequently in Walker's harmonic scheme. The chord always occurs one beat after the vocal statement of "Christ" which was previously discussed.

Sing Unto the Lord

Text:

Sing unto the Lord, all the earth

Show forth his salvation from day to day

Declare His glory among the people
His marv'ulous works among all nations

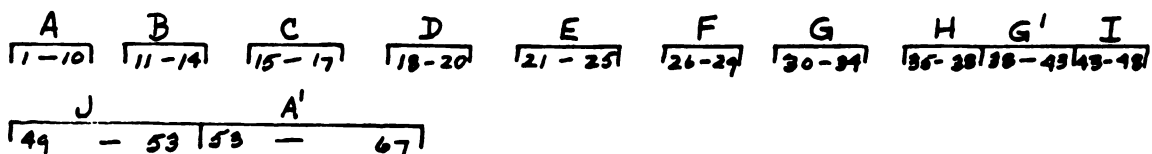
For great is the Lord and greatly to be praised,
He also is to be feared among all nations

Glory and honour are in His presence,
Strength and gladness are in His place.

Give unto the Lord ye kindreds of the people
Give unto the Lord glory and strength.

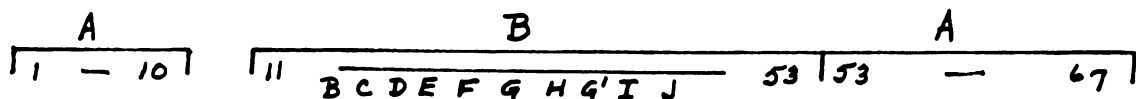
The text of Sing Unto The Lord is taken from the first seven verses of Psalm 96. The setting is written for SATB choir and is to be sung without instrumental accompaniment. It is through-composed, e.g. each new thought, even within verses, is set to different musical material, producing ten different musical sections with the materials used in A and G being repeated. A diagram of the phrase structure, realizing that ideas may comprise as few as two measures would be:

Example 19.



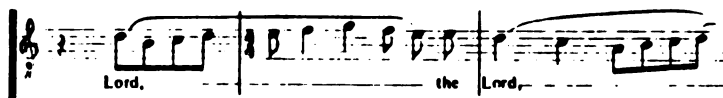
The overall structure is A B A with the homophonic A and A¹ framing a large contrapuntal section:

Example 20.



This composition is dynamic, rhythmic, and driving, and are characterized by numerous melismas found especially in the tenor voice.

Example 21.



Voices tend to sing frequently in their upper registers and use of the entire vocal range is quite common. At one point (measure 19-30), the bass begins on a low A[#], leaps an octave to b¹, returns to A[#] and ascends melodically to d^{#1}.

Example 22

19 20
his marv' lous works among all no - tings,

Wide leaps, e.g. a perfect fifth and wider, are the rule and imitative syncopated entrances add to the driving rhythm which characterizes the piece. Example 20 taken from the B section, provides an illustration of these leaps.

Example 23.

10 11 12
— Lord Shew forth from day — to day His sal -
— Lord Shew forth — from day to day — His sal - va -
— Lord Shew forth from — day
— Lord — Shew

Although there are some moving voices, the A section is basically homophonic in texture. When the recapitulation occurs, the chordal texture found in measure 58 serves to unify the composition. The first four notes of A are sung in octaves to the words "Sing unto the," however, the word "Lord" breaks into a four-part texture with a tenor melisma which will become a characteristic feature as the composition

unfolds. Intervallically the seventh, fourth, and fifth are used extensively while the syncopated entrances are treated chordally rather than canonically.

Example 24.

1 With vigor $\text{♩} = 132$ 2 3

Soprano
Sing un - to the Lord, the

Alto
Sing un - to the Lord, the

Tenor
Sing un - to the Lord, sing

Bass
Sing un - to the Lord, sing

Piano for rehearsal only

4 5 6

Lord the Lord, all the earth sing un -

Lord the Lord, all the earth sing un -

un - to the Lord, all the earth sing un -

un - to the Lord, all the earth sing un -

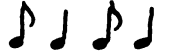
The musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is the Piano accompaniment, labeled 'Piano for rehearsal only'. The score is divided into two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. Above measure 1 is the tempo marking 'With vigor' and the tempo '♩ = 132'. Above measures 2 and 3 are the numbers '2' and '3' respectively, with downward arrows pointing to the vocal entries. Above measure 4 is the number '4', and above measures 5 and 6 are the numbers '5' and '6' respectively, also with downward arrows. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

If the entrances occur on a strong beat, at least one voice utilizes the rhythm which reinforces the syncopation.

Example 25.

Example 25 shows a musical score for measures 7, 8, and 9. The score consists of four staves. The lyrics are: "to the Lord, Sing un - to the Lord, un - to the". The music features a syncopated entrance in measure 7, where the lyrics begin on a weak beat. The rhythm is reinforced by the syncopation in the following measures.

A common technique of the composer, especially in his faster moving compositions, is the "syncoped entrance" by one or more voices.³ This device can be found in measures 7-8, 49, 60-61, and in measures 46-47 although the voices here do not become chordal as quickly.

The B section has already been cited for its syncopated imitative entrances. The polyphonic texture of the section continues, for the most part, to measure 58. The rhythmic motive  occurs constantly, both on and off the beat and in measures 14-17, this rhythm is sung in major seventh leaps by the alto and soprano.

Example 26.

Example 26 shows a musical score for measures 15, 16, and 17. The score consists of two staves. The lyrics are: "tion", "De - clare His glo - ry a - mong the peo - ple". The music features a syncopated entrance in measure 15, where the lyrics begin on a weak beat. The rhythm is reinforced by the syncopation in the following measures.

It is in the E section that a number of melismas occur - especially on the word "Lord." The entire section is texturally contrasted to section D which is essentially non-melismatic. A three voice syncopated melisma is found in measure 25.

Example 27.

The image shows a musical score for two measures, 25 and 26. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. In measure 25, the Soprano voice has a melisma on the word "Lord." with a long note. The Alto and Tenor voices have a syncopated melisma on "Lord." with notes on the off-beat. The Bass voice has a melisma on "Lord." with a long note. In measure 26, all four voices have a melisma on the word "He" with long notes. The lyrics are: "praised: He al - so", "Lord. He al - so", "Lord. He", and "Lord. He al - so".

In measure 30 (section G), and from this point on, the word "Glory" is sung with a descending leap of a third in the soprano voice. This leap is imitated at the octave by the tenors in measure 31 and at the fourth by the basses in measure 32. The rhythmic texture becomes thicker at this point (measure 33), e.g. the composite rhythm is almost constant eighth notes.

The only section that has a significant dynamic change occurs in measure 43 on the text "give unto the Lord ye kindreds of the people." In keeping with this, the melody has become more stepwise and leaps when used, are smaller.

The next section, "Glory and strength" affords complete contrast. Large leaps are found (note especially the bass part) and the dynamic level increases to forte. The soprano voice sings its highest note at this point and remains in this tessitura for four measures. The section consists of two ideas: a four-voice homophonic texture which is usually two chords, and a measure and a half of three voice melisma.

Example 28.

The musical score for Example 28 consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are "Glo - ry, and strength and". The score is divided into two measures, 50 and 51. Measure 50 shows the beginning of the phrase, and measure 51 shows the continuation, including a melisma. The dynamic marking is forte (f). The bass part features large leaps, and the soprano part remains in a high tessitura.

The last section is reminiscent of the first with the repetition, with some variation, beginning on the second half of the second beat of measure 55 and continuing to measure 63.

A harmonic analysis reveals a consistent use of the perfect fourth, perfect fifth, major sixth, minor and major seventh, and perfect octave. There is no significant use of the third in the chordal structure and consequently no tertian sound is perceived. This setting is highly chromatic and shifts of tonal center occur so frequently that it is

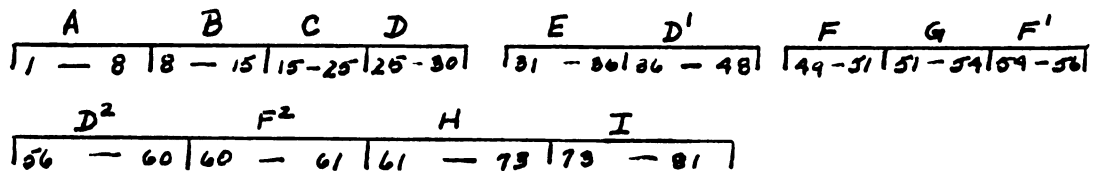
difficult to distinguish a feel of tonality throughout the composition.

Gloria In Memoriam

The Gloria in Memoriam is a setting of the greater doxology for three part women's chorus, three soloists, and organ accompaniment. The solo sections alternate with the chorus in a fashion much like the concertino-ripieno contrasts found in some eighteenth century compositions. In keeping with this style, the solo parts are usually more chromatic and more contrapuntal.

This piece has been grouped in phrase sections because of Walker's treatment of portions of the text with different musical ideas:

Example 29.



The A section is predominantly homophonic in texture. In most instances, two voices will move together syllabically, while the third voice has a short melisma. This technique can be found in measures 1-3. Here, the soprano is doubled at the lower octave.

Example 30.

Intervallically, the fourth, fifth, second, and octave are used consistently. In measure 7, the first chord is a three-tone vertical structure consisting of a superimposed major and minor second.

Example 31.

Although the alto voice moves quickly away from this dissonant sound, it returns at the cadence in the next measure. The dissonance of the chord consisting of an octave and a major second is reiterated with the addition of the organ E flat.

Example 32.

The B section is imitative and is scored for alto and second soprano soloist. The contrapuntal writing makes this section appear to be strongly chromatic but, in fact,

the first twenty-five measures are based on an F Mixolydian scale.

The C section begins in measure 15 where the words "laudamus te" are presented in a syncopated fashion. These syncopated entrances are prevalent throughout the composition. Prior to section C, examples can be seen in measure 2, 8 and 10.

Section C is basically non-melismatic and is also based on the mixolydian scale. However, the last two notes in the lower voices (measure 24) are foreign to the scale and seem to serve as a pivot into the chromatic line which follows. As observed previously, a favorite compositional device of Walker's is beginning all voices on the octave and while one voice holds the pedal tone on the original note, the other voices move away forming other harmonies. An example of this technique is found at C in the alto and first soprano with the second soprano entering a measure later with additional harmony. The first soprano sustains a D which continues through measure 19 (the D is further emphasized in the organ accompaniment).

The intervallic content of the melody line in this piece is quite varied. Stepwise motion and leaps as large as a major seventh may be found. A melismatic pattern, which first occurs in the first measure in the second soprano, is used later in the work. This five-note pattern, which ascends diatonically, occurs again in measures 14 and 18. Measures 15-16 and 20-21 also contain examples of this pattern but in a modified form.

The D section, using a great deal of chromaticism, is introduced by the second soprano solo on the words "Gratias agimus tibi propter magnum gloria tuam."

Example 33.



The composer uses all twelve tones of the chromatic scale with only one note, C², being repeated. The two notes which begin the line also serve to close it, an idea utilized in other similar passages. The pattern can be seen by comparing the end of measure 47 with measures 42-43, and measure 41 with measure 36.

Because of the similarity of musical material, measures 36-48 have also been designated as D. The first four intervals of the alto and second soprano are the same as the beginning intervals of measure 25. The first soprano entrance at measure 42, however, does not follow this intervallic pattern. There is no tonal center in these two sections but a more diatonic feeling is perceived in the choral sections that follow. The E section in measure 31, for instance, appears for four measures to be in a B flat tonality while in measure 49, E is the tonal center.

Section G, is a brief solo section which is imitative and more chromatic. In each solo line, the beginning intervals of a third persist and the use of them serve to unify

the imitative sections.

Section I, measure 61-74, with exception of one and a half measures of solo, is sung in octaves. The natural accents of the latin text have definitely been considered here. It is in this passage also that the organ accompaniment has moved from bass alone to the use of bass and treble clefs and becomes a bit more active (measure 62-64).

The last section (J) is reminiscent of the beginning with the use of the falling third (measure 73 in the alto). Comparing the first three beats of measure 74 with the first of the composition, the vocal movement is the same but the technique of diminution has been used.

Example 34.

The musical score for Example 34 shows measures 73 and 74. It consists of three staves: Soprano, Alto, and Organ. The lyrics are: "Glo-ri-a De-i Pa-tris, Qui se-det ad dex-te-ra-m". The Soprano part has lyrics: "Glo-ri-a De-i Pa-tris, Qui se-det ad dex-te-ra-m". The Alto part has lyrics: "Glo-ri-a De-i Pa-tris, Qui se-det ad dex-te-ra-m". The Organ part has lyrics: "Glo-ri-a De-i Pa-tris, Qui se-det ad dex-te-ra-m". The score includes various musical notations such as clefs, time signatures, and dynamics.

This section is more melismatic and the scale-wise movement referred to earlier is more evident in both ascending and descending patterns. The piece ends on a cadence which is reminiscent of the medieval clausula vera but with a unique dissonant sonority.

Summary

George Walker is a composer of considerable musical

interest. His choral writing, which represents only a part of his creative output, consists of nine published compositions. Two are written for three part women's chorus and the remaining for mixed ensemble.

The composer's approach to form demonstrates his concern for text perception. The sacred works analyzed are based on the verse division of the text with the use of different musical material with each new phrase. Four of the five works analyzed in this discussion and the four additional works that were perused are written in forms that have returning sections while the remaining numbers are either continuous or through composed. The returns in numerous cases are not exact but are rather transformed by rhythmic or harmonic variations or by pitch transpositions.

Walker employs a number of devices in achieving unity in his compositions. The delayed imitative forms mentioned above are unifying by virtue of their design. However, the use of repeated motives, both rhythmic and melodic, also serve this purpose. Recurring accompaniment patterns which have been developed from a single idea are especially characteristic (O Western Wind).

The development of melody is closely related to the mood of the text. The more intense texts are characterized by large leaps and are somewhat more chromatic. The range of these melodies can extend to as much as an octave and a fifth (Sing Unto The Lord). In contrast, the more contemplative texts feature melodies with smaller leaps and less con-

tour of the line. The ranges of these melodies tend to be limited to a fifth or in some instances even smaller.

Although Walker's melodic writing shows a strong affinity for modal lines, examples of melodic material based on pentatonic and occasional synthetic scales are also prevalent. In the Gloria In Memoriam, the composer becomes highly chromatic and in various sections, writes contrapuntal lines using eleven of the twelve tones of the chromatic scale. Melodic lines seem to be developed more by motivic extension and expansion than by any other means. The length of phrases and the shape of melodic lines are so strongly influenced by the text that it is almost impossible to make generalizations regarding them. However, once the scale pattern has been established, the composition or specific section seems to closely adhere to it melodically and harmonically.

Rhythm and meter in Walker's music reflect traditional twentieth century practice. Time signatures change frequently but generally the established note unit will remain constant throughout. Rhythmically, much use is made of "syncopated entrances" and of syncopated entrances by one voice or a group of voices. More often than not, beginnings of phrases will occur on weak beats. Characteristic of Walker's faster moving pieces is an interruption of the line with a short rest (usually an eighth rest). This seems to break the driving rhythm of his lines with a variety of note groupings.

Harmonies are more frequently non-tertian. Walker often

uses compound chords which consist of "miscellaneous intervals."

Another type of chord is made by superimposing combinations of miscellaneous intervals. This simultaneous combination of mixed intervals, not arranged in polychordal units, is a compound chord.⁴

The almost constant use of intervals of the second, fourth, and fifth, gives a strong quartal sound to Walker's music. The further use of open cadences or open cadences with an added second aid in giving a feeling of finality to this characteristic sound. There seems to be a fondness for the cadential formula which features the top voice moving up or down by a second and root movement down by a third. In Give Thanks Unto The Lord, the upward movement of the second is inverted to the seventh, but the formula can still be perceived by the listener.

Contrapuntally, instances of imitation and canon are noted frequently. Walker uses entire contrapuntal sections in contrast to homophonic sections to obtain textural variety. Syncoped and imitative entrances have already been mentioned and their use, even in homophonic texture, are a trademark of his choral sound.

The accompaniment in Walker's choral composition are characterized by sparseness and motive development. Many times the accompaniment development evolves from a beginning two or three note idea and no additional material is presented throughout the piece. Accompaniment figures become reiterations of vocal statements and never continuous instrumental flows. In Take, O Take Those Lips Away, the

accompaniment frames the entire choral part. Gloria In Memoriam, however, uses an accompaniment that consists of chords which are sparsely placed to reiterate the text.

Most of Walker's notation is conservative when compared to some twentieth century choral innovations. This characteristic of conservatism extends to his use of musical ideas within a composition. He is a fine craftsman who has the talent for developing an entire work from an economy of musical material.

Ronald Roxbury

Ronald Roxbury, born December 4, 1946 near Salisbury, Maryland, began an interest in music at an early age studying bassoon and flute. At 16, he studied composition with Stefan Grove at the Peabody Conservatory.

In 1969, Roxbury received a Masters degree in Composition from Peabody where he studied with Earle Brown. It was during this period also that he won four prizes in the National Federation of Music Clubs Competitions.

Professionally, Roxbury is not only a talented composer but also a singer, a career which began with comprimario roles with the Baltimore Opera Company (1968-72). He subsequently sang in the opening of the Kennedy Center in Leonard Bernstein's Mass (1971), a performance which was recorded, in Eric Salzman's Lazarus in the role of Simon, and most recently as a member of the Phillip Glass Ensemble, he performed in the premiere of the Wilson/Glass Einstein On the Beach which toured Europe in 1976. He has sung

numerous other operatic roles throughout the New York area.

Roxbury has performed his own works in various theatres and concert halls throughout the Baltimore and New York area and performances by other musicians have taken place in Carnegie Hall, National Gallery in Washington, Columbia University and on tour in Brazil in 1970.

In the summer of 1969, Roxbury served as an intern music critic for the Washington Evening Star News and, in 1970, was a participant in Young Critics Week at Tanglewood. In addition to his busy schedule as a performing artist and composer, Roxbury teaches private students in such areas as composition, ear-training, piano, flute, voice, and orchestration. He serves also as the composer-in-residence at the Church of Saint Mary the Virgin in New York City.

Works:

Voice:

Four Songs	Voice and guitar with obbligato water sounds
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Opera:

Leda and the Velvet Gentleman

Roxbury's choral works range from traditional to graphic-aleatoric and are secular as well as religious.

Choral:

There Is No Rose of Such Vertu	SATB	1972
Ave Maria	SATB	1972
As Dew In Aprille	SATB	1972
That Yonge Child	SATB	1974
Ave Verum	AT ₁ T ₂ B ₁ B ₂	
Regina Coeli	2 soli, mixed male chorus	
Virgo Virginum	Mixed male chorus	

Ave Maris Stella	3 soli, mixed male chorus
Missa Brevis	SATB
Requiem for Bill Null	
Ma Bell	3-part girls chorus, hammond organ, chromatic hand bells.

The church has been a definite influence on Roxbury's writing style and thus eight of his compositions are reminiscent of the early motet but harmonized with twentieth century sonorities. Many of his works, in fact, have been composed for St. Mary's church as a part of his responsibilities. The Missa Brevis for mixed choir was written under these circumstances. The setting is basically unaccompanied, but is interrupted between verses by a duet on the trumpet stop of the organ. Consisting of three movements, Kyrie, Gloria, and Sanctus, the setting is intended for service performance and therefore has no Credo.

In addition to this idiom, Roxbury has developed a form of graphic notation which has been used in the more recent of his secular works. The composer states:

My graphic style is my most serious endeavor. Most of my work is in this notation which I developed over a period of about two years after my association with Earle Brown, although elements of the final form were present in pieces written before studying with him.⁵

Ma Bell, written for three part chorus, hammond organ, and chromatic hand bells in four octaves, is the first in a series of symphonies in one movement which the composer calls "incestoids." The composition is conceived for "families" of voices or instruments in graphic style and

was influenced by Sibelius. The composer suggests that the system is based on the intervallic relationship of adjacent notes, "that is, notes in close proximity in time as well as pitch." The notation includes two and three note figurations as well as textures involving long held notes. The work is intended for high school students and contains large notes for easier reading.

An earlier work, the chamber opera Leda and the Velvet Gentleman, was composed for and subsequently recorded by the Gregg Smith Singers (1977). The work, based on a playlet by the same name by Dale Driscoll, is described by Roxbury as a type of Strauss-von Hofmannsthal relationship and deals with the surrealist-impresionistic "Leda" (whose psychosexual ideosyncrasies somewhat pre-determined the musical and dramatic language of the collaboration) and the mysterious "Velvet Gentleman" (Erik Satie).

Roxbury's explanation of his graphic philosophy is as follows:

My procedure of composition was to be modified only in terms of rhetoric as it turned out. Basically I deal with what is more accurately defined as "guided improvisation," a concept developed during my association with Earle Brown and William Bland. Improvisation is usually disdained by most musicians, probably because it is not taught or encouraged by their teachers. With the rise of graphic notation in the '50s, and the experimentation with improvising entire pieces as practiced in the 60s there was concurrently the aesthetic problem of how much the composer composed or how much the musician composed or eventually how much the listener "composed" and of course, "whose composition is it?" To solve the dilemma as much

as possible was difficult to be sure, but by observing the principles of music notation through its history and employing a little invention, a system was evolved in which the "traditional" requirements for music making could be expressed in notation and yet the act of improvisation could be indulged in, albeit in a "guided" fashion.⁶

The melodic lines, accompaniment figures and rhythmic groupings can be used to engender a kind of "unmoored 'tonality' achieved largely by the select repetition of any component. This procedure is not too different from most styles of tonal or atonal composition."⁷

The system devised by Roxbury consists of the following components:



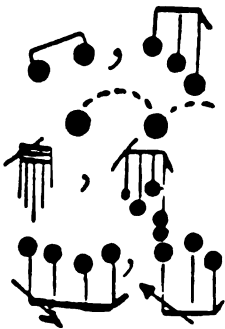
- A detached note: altered by the normal degrees of articulation: staccato, tenuto, etc.




Stems without notes (notes which come too close in time to be represented by noteheads; also implied legato)





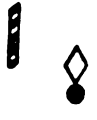
- A median staff line representing the middle of a performer's available range (in winds, the numerically centered pitch, in strings, the uppermost open string, etc.)



- A legato connection
- A reference mark indicating repetition of a pitch
- A gruppetto (normal "as fast as possible")
- A gruppetto indicating accelerando or decelerando within the group (the rate of time preceeding across the page should not be influenced by these aberrations, which should be considered as 'rubato')

- 
- A trill
 - A simultaneity or chord
 - A short glissando - no wider than a minor or major third
 - A glissando
 - An altered tone (unless specified, the performer should use flageolet, complex double-stopping, muted, etc., theoretically altering continually)
 - As high or low as possible

Ideosyncratic Notation



- | | | |
|----------|---|--|
| Keyboard |  | <ul style="list-style-type: none"> - a cluster - An arpeggiated cluster - Percussion (usually specified) |
| String |  | <ul style="list-style-type: none"> - Percussion (usually specified) |
| Guitar |  | <ul style="list-style-type: none"> - Barre chord - An anti-harmonic (finger touching anti-nodes produces complex partials) |

All other standard string notation is transferable to this system

- | | |
|-------|--|
| Wind | <ul style="list-style-type: none"> - All ideosyncratic standard notation is transferred to this system |
| Voice | <ul style="list-style-type: none"> - All ideosyncratic standard notation is transferred to this system |
| Harp | <ul style="list-style-type: none"> - All ideosyncratic standard notation is transferred to this system - Pedal plans are given or suggested or offered |

in multiple choice

Conducting - a beat is indicated by a tactus proportionately spaced so that the results should sound as 'elastic arches'

- Only performers who have  or  near a conductor's beat are not required to adhere to conductor's beat.

Percussion - ● - Metal

○ - Skin




■ - Wood

▼▲ - Indefinite

While the pieces in graphic notation are the most recent of Roxbury's work, the compositions chosen for this study are four motets published between 1972-1974 which are indicative of much of his choral style.

Gregg Smith has these comments:

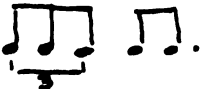
. . . quiet and reverent and traditional in sound, although the approach is interestingly fresh. It is really Gregorian chant harmonized with Twentieth Century sounds. . . . Basically, the lines are very slow, legato, and free from regular pulse. As in Gregorian chant, word or syllable stress is the core of rhythm.⁸

These four pieces, There Is No Rose of Such Vertu (1972), As Dew In Aprille (1972), Ave Maria (1972), and That Yonge Child (1974) are written for accompanied mixed choir. The unit of beat in these motets is either ,  or  which indicates relationships of long and short values. Exact durations are not intended but rather a free flowing rhythm that is indicative of performance practices of the Gregorian chant.⁹

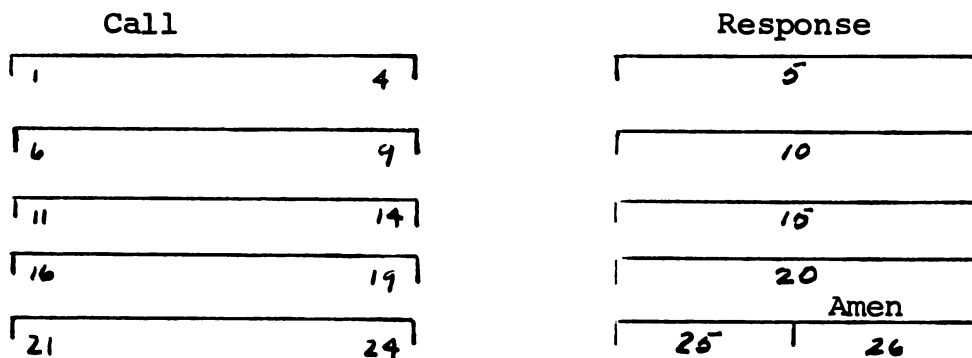
There Is No Rose of Such Vertu

Text:

There is no Rose of such vertu,
 as is the rose that bare Iesu.
 Alleluia.
 For in this rose contened was
 Heven and earth in litel space.
 Res miranda.
 By that rose we may well see
 there be one God in persons three.
 Pares forma.
 The aungels sungen the shepherds to:
 Gloria in excelsis Deo.
 Gaudeamus.
 Leave we all this werdly merth
 and follow we this joyful berth.
 Transeamus. Amen.

This motet is through composed, however, there is a rhythmic pattern which recurrns several times and serves as a unifying device: . The rhythm can be found in measures 1, 3, 6, 8, 13, 18, and 23, and it is always presented by the soprano and alto voices.

The piece uses a "call and response" pattern. There are always four measures of soprano and alto duet sung in English followed by a Latin response of one measure sung by four-part choir. This phrase pattern is consistent throughout the composition.



Each "call" section of four measures is divided into two measure phrases. The melody of measures 1-2, 3-4, 6-7, and 8-9 are the same except for the last note.

Example 35.

SOPRANO

1 *1* *2* *3*

1 *2* *3*

There is no Rose of such ver - tu, as is the rose that

4 *5* *6*

bare le - an. Al - le - lu - ia. For in this rose con -

7 *8* *9*

tein - ed was Hev - en and earth in lit - el space.

Detailed description: The image shows a musical score for Soprano in 3/4 time, marked 'Gently, quasi'. The score is divided into three systems of two measures each. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, and 6. The third system contains measures 7, 8, and 9. The lyrics are: 'There is no Rose of such ver - tu, as is the rose that bare le - an. Al - le - lu - ia. For in this rose con - tein - ed was Hev - en and earth in lit - el space.' Measure markings 1, 2, 3, 4, 5, 6, 7, 8, and 9 are placed above the notes. Brackets are drawn under the notes of each two-measure phrase (1-2, 3-4, 6-7, 8-9). A first ending bracket is shown under measures 3 and 4. A second ending bracket is shown under measures 6 and 7. A third ending bracket is shown under measures 8 and 9.

The first three notes of the countermelody of each of the above phrases (alto line) are the same, but the endings of each phrase are different.

The rhythms of the notes follow very closely the rhythms of the spoken word. Rhythmic patterns used in setting this text are noticeably very close to another setting of the same text in the Ceremony of Carols by Benjamin Britten. Both composers, by virtue of the fact that their rhythmic solutions are similar, allow the natural text accent to dictate the rhythmic patterns used.

The composition, in the hypodorian mode, has a starting and final note of B⁴, a note which dominates the melody line.

This work alternates between linear and vertical textures. The "call" sections have a linear connotation while the interspersed Latin measures are melodies harmonized with chords consisting of miscellaneous intervals. Intervallically, the fourth, fifth, and seventh are found most frequently. There is a double inflection¹⁰ on the second note of measure 15 (bass and soprano).

The melody line with a range that does not exceed a seventh, is predominantly conjunct. Large intervals do occur in the bass and tenor voices, specifically at measure 5.

The root movement of the final cadence moves down a fifth but the V to I on B is found in the soprano.

Example 36.

and fol-low we this joy - ful berth. *ppp* Trans - e - a - mus. A - men. (1)

and fol-low we this joy - ful berth. *ppp* Trans - e - a - mus. A - men. (1)

ppp Trans - e - a - mus. A - men. (1)

ppp Trans - e - a - mus. A - men. (1)

As Dew In Aprille

Text:

I sing of a mayden that is makeles.
 King of all kings to her son she ches.
 He came also stille there his Moder was
 as dew in Aprille that falleth on the grass.
 He came also stille to his Moder's bour
 as dew in Aprille that falleth on the flour.
 He came also stille where his Moder lay
 as dew in Aprille that falleth on the spray.
 Moder and mayden was never none but she.
 Well may such a lady Goddes moder be.
 Allelulia. Allelulia.

The homophonic textures of this motet range from two voices to eight voices. Each phrase is divided into two parts. One to as many as four voices present the first part of the phrase. The "answer" is usually a six to eight part texture. This kind of alternation of textures is common throughout the piece and serves as a unifying factor.

The first two measures (the first line of text) is a duet for alto and soprano. The pitch range of the melody line is very narrow, spanning the interval of a third. The next phrase is taken by mixed voices. Each of these lines uses the fifth, the fourth, and the second extensively. The next phrase sung by divisi female choir, features an E_mM^7 and is one of the few tertian sonorities of Roxbury's writings. (Example 37).

Example 37.

5

He came al-oo stille

He came al-oo stille

This chord is found again in measure 7 and is intimated in measure 9.

In measures 6, 8, 10, and 12, the "answering" texture thickens to six voices. Intervallically, the harmonies make use of superimposed fifths, fourths, seconds, and sevenths.

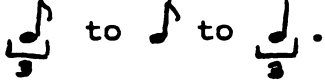
Example 38.

Example 38 shows a musical score for four staves (Soprano, Alto, Tenor, Bass) across measures 6, 7, and 8. The lyrics are: "there his Mo-der was as dew in Ap-rille that fall-eth on the grass." The score illustrates the "answering" texture thickening to six voices in measures 6, 8, 10, and 12, with intervallic harmonies using superimposed fifths, fourths, seconds, and sevenths.

Frequently, Roxbury will use the perfect fifth as the foundation interval, drawing on quartal projections above it (measures 3, 8, 16).

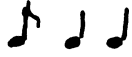

Example 39.

Example 39 shows a musical score for two staves (Soprano and Bass) across measures 3, 8, and 16. The notes are: Measure 3: G4, F#4, E4; Measure 8: G4, F#4, E4; Measure 16: G4, F#4, E4. This illustrates the use of the perfect fifth as the foundation interval, drawing on quartal projections above it.

In measure 22, there is a written ritard going from .

Example 40.



This is the first instance of the use of triplets in this piece. Rhythmically, Roxbury makes use of  and  which is reminiscent of rhythmic mode II in medieval notation. Specifically, the thirteenth century system was characterized by the consistent repetition of certain simple rhythmic patterns in ternary meter. Usually six modes are distinguished, the second being distinguished by a short-long pattern. In the Roxbury pieces, however, the word accent is the core of the rhythm.

The tonal center of this piece is B, though not in the tertian sense. The composition begins on B and ends on a chord built on B and this tone is prevalent throughout. Although the recurring accidentals are F#, C#, G#, D#, and A#, the approach to building vertical structures in this piece is not according to the tertian concept of B major.

It is a contemplative setting whose overall effect should be free and flowing.

Ave Maria

Text:

Ave Maria gratia plena
 Dominus tecum
 Benedicta tu in mulieribus

et benedictus fructus ventris tui, Iesus
 Sancta Maria, Mater Dei
 ora pro nobis peccatoribus
 Nunc, et in hora mortis nostrae
 Amen

The setting of the Ave Maria follows to a large extent the style of the previous two motets. It, too, is of a contemplative nature and is designated by the composer to be sung in the spirit of a recitative. The "call and response" idea is found in this piece, but not in the symmetrical order that occurs in earlier discussions.

There is more evidence of tertian harmonies in this setting than found previously. The chord below, found in measure 2, is bitonal consisting of a G minor triad with a superimposed C major triad.

Example 41.



Contrasting these sonorities, the minor second, such as that found in measure 6, and the double inflection (measure 7) is a consistent occurrence. Measures 8, (soprano and alto), 11 (alto and tenor), 15 (soprano and alto), 21 (divisi alto), and 26-28 (divisi alto) all have examples of double inflections or minor seconds.

Other intervals which dominate this piece are the minor sixth, the diminished and perfect fifth, and the perfect fourth. A frequent sonority is the perfect fifth with the added second. Examples can be seen in measure 8,

and measures 25-28. The fifth is used so frequently that a quintal approach to building chords is more prevalent than any other approach.

Example 42.



Texture varies from one to eight voices. The piece begins with a four-part texture (measures 1-4) which in measure 5 is reduced to one voice. A thickening of textures from one to two to four voices begins in measure 7 and progresses through the next seven measures. The thickest sonority is found in measures 21-22 with a seven-voice texture.

With the exceptions of "sancta" (measure 14) and "mater" (measure 16), Roxbury has consistently treated his text syllabically. The "Amens" in the closing section of the setting are more melismatic. The soprano line of the first "Amen" has a large contour which has not been characteristic of these motets. The melodic curve up to this point has stayed within the interval of a sixth. In measure 25, the soprano line reaches G^{#2} and falls to the octave below. (Only once before in measure 22 has the composer asked for an octave leap.) The soprano line, in measures 24-25, has a distinct character all its own and is harmonized with an A major second inversion chord. Very briefly, one perceives an A major key center. However, in measure 26, the

resolution is a compound chord made up of miscellaneous intervals.

Example 43.

The bass movement of the final cadence is down a fifth. The penultimate and final chords, built on E and A respectively, are made up of superimposed perfect fifths and thus have a distinct quintal sonority.

Example 44.

That Yongë Child

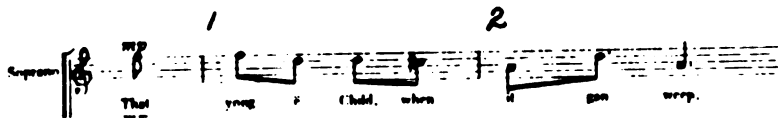
Text:

That yongë Child, when it gan weep,

with song she lulled Him asleep.
 That was so sweet a melody
 it passed alle minstrelsy.
 The nightingale sang also
 his song is hoarse and naught there to.
 Who so attendeth to his song
 and leaveth the first, then doth he wrong.

The motet, That Yonge Child, is the shortest of this group of four and is a simple non-melismatic, unpretentious setting of the text. The beauty of the poetry is in the simple almost predictable rhythm of each line. Roxbury does not contradict this rhythm but enhances it with expanded note values at the ends of phrases.

Example 45.



The composition begins with voices widely spaced. The tenor is a ninth from the bass and the soprano is a tenth from the alto. The bass and soprano are two octaves and a seventh. In the next measure, these two voices move in contrary motion and in measure 2 are an octave apart.

Example 46.



The triplet figure is introduced in measure 3 and recurs again in measures 5, 12, and 14. This pattern is always used at the beginning of the phrase and seems to break the rhythmic monotony of the natural text accent.

The first deviation from four-voice harmony appears in measures 9, 10, and 11. The altos and tenors have a duet on the text, "The nightingale sang also, his song is hoarse," with divisi soprano and alto resuming the line and finishing the phrase. Roxbury has used the major second twice before in this piece, but at measure 9 through 13, the second becomes the dominant interval.

Example 47.

9 10 11

and caught there in —

The night in go - of song of - in, his song is hoarse and caught there in —

The night in go - of song of - in, his song is hoarse

12 13

Who - as at tread eth to his song and bra - eth the

Who - as at tread eth to his song and bra - eth the

Who - as at tread eth to his song and bra - eth the

Who - as at tread eth to his song

The dissonant sonority which results is strikingly effective and is in contrast to the wider intervals which characterized

earlier portions of the piece.

The final cadence with a descending root movement (E^b to A^b) leads to the final sonority which is an augmented triad.

Example 48.

The image shows a musical score for a four-part setting of a text. The score is written on four staves (Soprano, Alto, Tenor, Bass) in a common time signature. The lyrics are: "fast, then death be wrong, then death be wrong". The music features a descending root movement in the final cadence, leading to an augmented triad. The score includes dynamic markings such as "pp" and "mf".

This motet has a more overall tertian sonority than those previously discussed. An examination of intervallic structure shows more use of the third in chord building. The fourth, fifth, and seventh in addition to the second are still prevalent and are used in non-tertian vertical construction. However, the use of the third produces a more consonant effect to the total sound of the piece.

Summary

The choral music of Ronald Roxbury has a uniqueness and individuality which mark him as a composer of highest merit. His endeavors have taken him not only into traditional practices of composition but consist of experimenta-

tions with more innovative techniques such as graphic notation and idiomatic uses of the voice.

In the compositions chosen for this study, Roxbury uses no meter signature. Rhythm is more often determined by the natural accent of the text. The effect is a free flowing line with no regular pulse. Another rhythmic feature is the repetition of a short-long pattern which the writer found to be distinctly reminiscent of patterns used in medieval modes. Added rhythms and free use of the triplet figure are also characteristic features.

Roxbury's approach to building chords is based on the use of the fourth and the fifth as dominant intervals. Frequently vertical structures consist of the fifth with an added second. Chords are often built with superimposed thirds but the resolution of these structures is foreign to tertian rules.

Melodic range in these pieces is narrow and conjunct motion is more prevalent than disjunct motion. In many cases, the repeated note and more frequently the repeated chord is a common feature.

The basic texture chosen by the composer is homophonic, however, there is a fondness for alternating one or two voices with full choir so that a kind of "call and response" style is developed.

This young composer has been contributing to choral literature over the past ten years - a comparatively short span of time. The quality of his craftsmanship and the

freshness of his ideas indicates that he has much more to offer in future compositions. The study of his works and the perusal of his more recent endeavors reveals that Roxbury is moving to a high point in his musical and compositional career.

Hale Smith

Hale Smith, Jr. was born in Cleveland, Ohio on June 19, 1925. Very early in his life, Smith showed an interest in music and especially in composing. In an interview with Malcolm Breda, Smith indicated that he knew that he wanted to be a composer before he was ten, even though he didn't quite understand the real connotation of the word "composer."

Writing came to him naturally, and a year after his first piano lessons he produced his first compositions. He related that "it was a second nature type of thing. Everything else suffered once I realized the excitement and gratification possible in composition."¹¹

Until age fourteen, his musical education was exclusively with classical music, both as a performer and as a composer. During the next seven years jazz filled his life and, according to Smith, these two styles "have lived comfortably side by side" ever since.¹²

During his military service (1943-45) he played the piano and string bass in several army jazz groups. It was during this time that he also developed a friendship with William Randall, an important Chicago jazz performer and arranger whom he credits with many of his ideas in orchestration.

Smith was educated at the Cleveland Institute of Music, where he obtained a Bachelor of Music degree (1950) and a Master of Music degree in Composition (1952). He later received a grant which allowed him to undertake two years of postgraduate study in composition with Marcel Dick.

Smith's association with the Karamu House¹³ in Cleveland began in 1949. Besides his role as musical director, he composed incidental music to Lorca's Yerma and Blood Wedding and Aristophanes' Lyristrata. The Karamu Proscenium Theatre was the scene of the first full program of Smith's music.

This period of composition was devoted mainly to the writing of small works, the exception being a piece for orchestra entitled Orchestra Set (1952), which was premiered by the Symphony of the New World at Lincoln Center in 1974.

In 1958, Smith moved to New York and, concurrently with his composing and musical editing, he was active as an arranger and/or advisor for jazz performers such as Chico Hamilton, Oliver Nelson, Quincy Jones, Eric Dolphy, Dizzy Gillespie, and Ahmad Jamal. He produced both original compositions and arrangements for these artists.

In the discussion of the composer's life, Malcolm Breda quotes a portion of an interview which Hale Smith had with a Louisville reporter:

Jazz is more vital now because its composers are less absorbed in theory. Many composers of concert music are so concerned with theory that they have built a language barrier between themselves and their audience. Jazz, with its reliance on improvisation and spontaneity, is less impersonal.¹⁴

Smith further acknowledges substantial influences of jazz keyboard artists such as Teddy Wilson, Art Tatum, and Jimmy Jones. Indeed, the first of Smith's published works were a group of original jazz compositions, Jazz Sounds, and later in 1962, Jazz Beats and New Sounds in Twist were published.

Smith composes chamber music as well as solo and ensemble vocal music.

His music possesses dynamic sounds and shows improvisatory characteristics, cadenzas of virtuosic flare, trills and other compositional techniques. . . His rhythms are both complex and simple. However, even when seemingly simple, many are ingenious and challenging. . . Harmonically, all techniques of homophony and polyphony are employed in the music. Certain examples of his music are also conceived from the intervallic approach, . . .¹⁵

During the 1960s, Smith composed and published several major works. Among these are Three Brevities for Flute composed in 1960, and Contours for orchestra, a work composed in 1962 and given its first performance by the Louisville Orchestra in October, 1962. Since the premiere, this piece has been performed at least once each year by some major orchestra. This period also yielded Somersault (1964), Take A Chance (1965), and Trinal Dance (1968) for band, Evocation (1966) and Faces of Jazz (1968) for piano, and Music for Harp and Orchestra (1967).

In more recent years, Smith has served as editor for the E. B. Marks Music Corporation, and as editor for the Sam Fox Music Publishers. He was music consultant to the

C. F. Peters Corporation and has been very influential in representing individuals and corporations in musical copyright investigations and has become quite expert in this field.

Smith was the first black recipient of the 1973 Music Award of The Cleveland Arts Prize. He contributed an article entitled "Creativity and the Negro" to the quarterly journal of contemporary affairs, African Forum, and was invited by Gunther Schuller, American composer and educator, to write the articles on Fletcher Henderson and Eric Dolphy for the new Grove's Dictionary of Music.¹⁶

Honors and awards have earned him frequent public performances, citations and commissions. He was a winner of the BMI Student Composers Award in 1953. His works have been widely performed by many major orchestras in the United States.

Hale Smith has served as composer in residence at Yale University and is currently engaged as professor of music at the University of Connecticut.

Works:

Orchestra:

Contours	1962
By Yearning and By Beautiful for String Orchestra	1964
Music for Harp and Orchestra	1967
Orchestra Set	1952, revised 1968
Concert Music for Piano and Orchestra	1972
Ritual and Incantations	1974

Incidental Music and Theatre Scores:

Yerma	1949
Blood Wedding	1949
Bold New Approach	1949

Solo Vocal:

Beyond the Rim of Day	1950
The Valley Wind	1952-55
Two Love Songs of John Donne	1958

Band:

Somersault	1964
Take A Chance	1965
Expansions	1967
Trinal Dance	1968
Exchanges for Trumpet and Band	1970

Chamber Music:

Duo for Violin and Piano	1953
Sonata for Cello and Piano	1955
Epicedial Variations for Violin and Piano	1956, revised 1957

Instrumental Solo:

Three Pieces for Piano	1953-56
Evocation (Piano)	1966
Faces of Jazz (Piano)	1968
Three Brevities for Flute	1969
Anticipations, Introspections and Reflections (Piano)	1971

Hale Smith has written five choral works, three of which will be discussed in this study. The choral works are:

In Memoriam-Beryl Rubinstein	1953
Comes Tomorrow, a jazz cantata written and premiered in 1972	
Two Kids	1973
I'm Coming Home	1974
Toussaint L'Ouverture	1977

Two Kids

Text:

Two kids, twigs of the same tree of misery,
together in a doorway on a sultry night,

Two beggar kids covered with pimples
 eat from the same plate like starving dogs,
 food cast up by the high tide of the tablecloths.
 Two kids: one black, one white,
 Their twin heads are alive with lice,
 their bare heads are close together,
 their mouths are tireless in the joint frenzy
 of their jaws, and over greasy sour food two
 hands; one white, one black!
 What a strong and sincere union!
 They are linked by their bellies and
 the frowning night,
 by melancholy afternoons on brilliant paseos,
 and by explosive mornings when day
 awakes with alcoholic eyes.
 They are united like two good dogs,
 When the time comes to march, will they march
 like two good men, one black, one white?
 Two kids, twigs of the same tree of misery,
 are in a doorway on a sultry night.

Two Kids is written for unaccompanied mixed choir. The text is taken from a translation by Langston Hughes and Ben Frederic Carruthers of "Cuba Libre" by Nicholas Guillen.

The form of this piece can be described as continuous with one recurring statement of the text which occurs three times with the same musical theme. In measures 1-4 and 48-52, the melody is the same, however, the statement in measures 12-15 is slightly different to correspond with a variation in the text.

Example 49.

1 2
 Two kids, twigs of the same tree of mis-er-y, to -

3 4
 geth-er in a door - way on a sul - try night.

Malcolm Breda makes the following observation concerning this work:

The entire linear concept of the work is denotive of the text and allows Smith to engage in word-painting. The symbolic use of the text while denoting "togetherness" at the same time questions the cultural and social division of American Society.¹⁷

The "togetherness" which Breda cites is featured in several compositional techniques. Unison writing is found in the tenor and bass on the first five notes; doubling of voices between the tenor and alto begins on the last beat of measure 1 and continues through measure 4; pairing of voices can be found in measure 7 between alto and soprano while the tenor and bass are in unison; voices moving in inversion with each other are found between the tenor and soprano in measures 41-42. The divided alto moves in parallel fourths.

Example 50.

41 42 a tempo

S eyes. They are u - nit - ed like two good dogs, When the time comes to

A eyes. They are u - nit - ed like two good dogs, When the time comes to

T eyes. They are u - nit - ed like two good dogs, When the time comes to

B eyes.

Additional examples of parallelism consistently occur throughout the piece.

There are several instances of word painting. The emphasis that is placed on "starving dogs" by a change of note value and "jazz" sonorities (measure 9) is noteworthy. "Food cast up by the high tide" (measures 10-11) features an upward sweep of the melody line. "Their twin heads" (measure 15-16) is scored for divisi alto singing in fourths and soprano and tenor in octaves.

Smith's contrapuntal technique is quite evident in this piece. Imitation is found between soprano and tenor in measures 6-7. The recurring theme found in the measures above (Example 49) is always paired with the counter-melody:

Example 51.

Two hide... twigs... of the same tree of mis-er-y. to -
geth-er... in a donk-way... on a sul-try night.

An example of imitation in inversion is found in measures 39-40. The alto states the motive and is followed by the tenor one and half beats later. The tenor begins on the same pitch but in inversion. In measure 40, Smith uses mirror inversion between the soprano and bass. The alto doubling the bass and the tenor doubling the soprano

have some pitch variation.

Example 52.

39 40

S and by ex-plo-sive morn-ings... with al-co-hol-ic

A and by ex-plo-sive morn-ings... when day a-wak-ens with al-co-hol-ic

T and by ex-plo-sive morn-ings... when day a-wakes with al-co-hol-ic

B and by ex-plo-sive morn-ings... with al-co-hol-ic

Melodic ideas in this piece are developed through transposed imitation. In measure 5, the soprano line which begins the phrase "two beggar kids" is found a major second higher in measure 8.

Example 53.

6 a tempo

S Two beg-gar kids

8

S set from the some... plate like

The same relationship occurs in measures 32-33 and 34-35, however, in this instance, the second phrase sounds a major second lower than the first.

Example 54.




32
sing and sin-cere un - lunk! They are linked by their hel - lies and the

34
crown - ing night, they are linked by their hel - lies and the

In measure 19, a B^b octave pedal tone (soprano and alto voices) is found. This continues with two voices to the third beat of measure 23. Breda discusses this device as a "freezing tone."

Smith continues this word painting in measures 19-24 with a favorite device -- "freezing tones" -- in the soprano and alto lines.¹⁸

The tenor and bass voices sing a line which moves obliquely to this repeated B-flat.

Although most of the composition progresses with conventional rhythms, the rhythm of the lines seem to capture the essence of the irregular verse. Certain rhythms are recurring. The repeated quarter note triplet is found in measure 6, soprano and alto; measure 7, tenor and bass; measure 26, alto; measure 37, SATB; and measure 41, soprano, alto and tenor. Another rhythmic figure which occurs frequently is the syncopated pattern,  or , and .

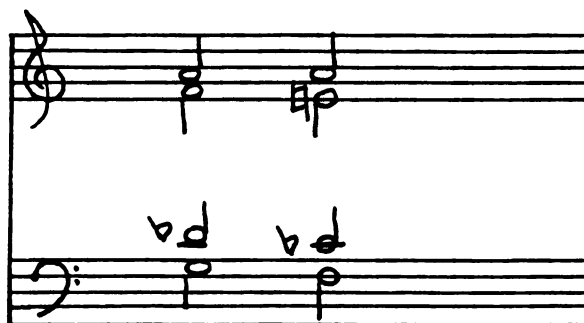
There is a specific cadence formula which is evident in the setting. Bass movement involving the penultimate

and final chords at thirteen points of rest is down a major or minor second. Two other cadence roots (measure 7 and 31) are achieved by a descending perfect fourth.

Many cadences show the influence of Smith's jazz background. The progression at measure 9 and 33 makes use of jazz harmonic structure.

In discussing these chords, we must refer to idiomatic jazz harmonization. A jazz pianist reacts to a chord by building from the third or the seventh. The seventh of the first chord usually resolves downward to the third of the next. The roots, as thought of in traditional harmonic practice, are either implied or found in the upper voices of the chord.¹⁹ In the final two chords in measure 9, the implied roots are E^b to D. The chords, then, are an E^b11 chord moving to a D⁹ with an American sixth.²⁰

Example 55.

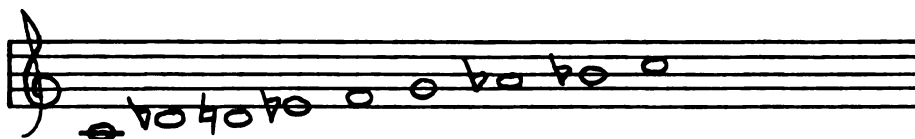


The same jazz vocabulary is used in measure 35. Within the tonality of C, these two chords imply a V to IV progression which is common in this idiom. Both chords are built on the seventh and have an added sixth. The first chord with a root of G, is constructed on F with an added sixth of

E-flat. It resolves to a chord whose root is F, but is built on E-flat with an added sixth of D.

Intervally, the fourth, second, seventh, and the fifth is found most frequently. The composer is particularly fond of parallel fourths (measures 15-16, alto; 11-12, soprano and alto; 17-18, divisi alto; and 41-42, divisi alto). These intervals are formed by the vertical combination of contrapuntally conceived voices. The piece does not appear to be conceived harmonically, but rather linearly. It begins and ends on the tonal center of C and within the composition, there are several cadences on C (measure 4, 15, 29, and 38). It is cast in what appears to be pure minor except that the D-flat is somewhat consistent:

Example 56.



Horizontal movement is characterized by stepwise motion and large skips are rare.

The Choral Journal credited Smith with the creation of a "sensitive choral work."

The text is poignant and dramatic while the music is dissonantly somber. There are some divisi passages and a wide range for the section. It will be a work that will require a good choir, but will be one that will be remembered long after the concert by the singers and the audiences.²¹

In Memoriam - Beryl Rubinstein

In Memoriam - Beryl Rubinstein (1953) was the first

of a number of works in memory of close musical friends. It was written to honor the memory of the late director of the Cleveland Institute of Music, Beryl Rubinstein.²² Conceived for mixed choir and chamber orchestra, the composition consists of three movements that are moderate or slow in tempo and are highly linear in concept and construction.

First Movement

The first movement is a vocalise using the neutral vowels of "ah," "oo," and "oh." It is strongly imitative in construction and is a type of variation principle in a continuous form. The unaccompanied and unharmonized theme (measures 1-7) presented by the sopranos, is followed by the altos (measure 7) who have a variation of the theme. The tenor joins the alto on the third beat of measure 7 with sustained free counterpoint. This kind of interplay between voices continues throughout the movement with each voice eventually presenting the theme. The "freezing tone or chord" technique is prevalent. There is usually one or more voices sustaining while the eighth note movement continues in others. The most significant example of this device occurs in measures 27-35 as the entire choir sustains a chord while the clarinet and flute play a variation of the original subject.

The homophonic texture is exemplified in measures 27-35 with a "freezing of the chord" by the voices and strings . . .²³

The last statement of the subject is presented by the soprano voices as found at the beginning of the movement. After

the tenors join the sopranos in the last two notes of the statement, they are followed by the concluding instrumental sonority in the final cadence.

The harmonic intervals that are formed as a result of the moving lines in this movement are dominated by sevenths, fourths, fifths, and seconds. Smith seems particular fond of melodic leaps of fourths and fifths in the various horizontal lines. The movement is highly chromatic as exemplified by the subject which uses eleven of the twelve tones of the chromatic scale. It is noteworthy that the range of each voice stays within the span of an octave.

Throughout the movement, the instruments are used mainly for doubling the voice parts. The only exceptions would be found in measures 27-35 and the final two measures.

The recurring opening motive functions as a germinal element throughout the movement. In both instances where the sopranos sing this recurring statement alone, there is produced a most effective monophonic-like contrast to the other textures of the movement.²⁴

Second Movement: Poeme D'Automne

Text:

The autumn leaves
 Are too heavy with color.
 The slender trees
 On the Unclean Road
 Are dressed in scarlet and gold
 Like young courtesans
 Waiting for their lovers.
 But soon
 The winter winds
 Will strip their bodies bare
 And then
 The sharp, sleet-stung
 Caresses of the cold
 Will be their only
 Love.

The second movement begins with an instrumental introduction consisting of nineteen measures. It is scored for flute, oboe, English horn, two B-flat clarinets, first and second violins, violas, violoncelli, and basses. Measures 19-55 constitute the choral section of the piece which is subdivided into two parts. The first section which is more homophonically conceived, continues through measure 34. The second section, with a more polyphonic texture, ends in measure 55.

The introduction features short, polyphonic duets between various members of the small chamber orchestra. An example is found in measures 5-8 between the oboe- English horn and the celli-basses. Several recurring chordal sonorities become structural elements. The chordal structure and its variations appearing in measure 12 recur in measures 43-40 in the sustained chord, in measures 55-57, and at the close of the movement it appears both melodically and harmonically and acts as a bridge into the third movement. The last chordal element in the third movement is another example.

Example 57.



The introduction yields another unifying sonority in measure 10-11.

Example 58.



Occurring again in measures 34-36, it serves to connect a homophonic phrase (measures 32-34) to the next polyphonic section beginning in measure 36. The passage is also found at the end of the movement (measures 53-55). In each of the latter presentations, the harmonization is not an exact duplication, but the passages are alike rhythmically.

Measure 32 in choral part is reminiscent of measure 5 in the introduction. The entire introductory section makes use of the tritone both melodically and harmonically (in the first two measures, it appears four times).


Example 59.



Parallel fourths, secundal chords as well as harmonic and melodic dyads appear in numerous instances (measure 5 and 18 are examples).

The chorus part begins in measure 19 and consists of two sections noted earlier. The irregularity of this setting corresponds to the asymmetry of the poetry. Breda suggests that:

The motivic and textural inconsistency is justified in Smith's search for a style consistent with his musical philosophy and aesthetic ideals. It is important to remember that this is one of Smith's early works.²⁵

The texture for the first ten measures of the choral part is basically homophonic and non-melismatic. This and the entire choral section is characterized by strong lyrical qualities colored harmonically with both compound sonorities and with some jazz-oriented vocabulary. The linear-vertical texture is strongly romantic in concept and the composer features several instances of word painting. In measure 21, on the word "heavy" the accent is built into the rhythmic figure: . Smith drops the bass line in measure 22, the tenor begins on C (measure 23) and moves down in seconds to measure 24 where the bass continues the downward motion. This passage is sung to the text "The slender trees on The Vulcan road." The composer seems to be emphasizing "slender" and "Vulcan" with this type of vocal movement.

In measure 29, a two measure imitative passage occurs. The altos begin on the D-sharp and F-sharp (last two notes

of the measure) and the tenor imitates two beats later in measure 30.

Example 60.

Example 60 shows two systems of musical notation. The first system contains measures 29 and 30. The lyrics for measure 29 are "in scar let and gold" and for measure 30 are "Like young court-". The second system contains measures 30 and 31. The lyrics for measure 30 are "Wait ing for" and for measure 31 are "their lov ers, Like young court-". The score includes a vocal line and a piano accompaniment line.

The homophonic texture resumes in measure 32.

The second choral section is contrapuntally conceived. The four voices used at this point are first and second soprano, alto, and tenor. There is no bass voice for the first ten measures of this section. The first soprano states the subject (measure 36) and is answered by the second soprano at the fifth. There is a tenor presentation of the subject at the original pitch (measure 38) which is answered by the alto at the fifth. The fugal entry technique is evident here as the process is begun again in measure 43 with the subject now in diminution. The imitative process breaks down in favor of a homophonic texture on the text "sleet stung Caresses" (measure 48).

In the final phrase (measures 49-53), "of the cold" is reminiscent of measures 27-28, "scarlet and gold." The unison writing on the words "will be their only Love," is most effective as a contrast to the previous polyphonic and homophonic textures. This line is suggestive of the subject material in measures 36-37 and 43-44.

Third Movement: Elegy

Text:

I stand far to the East
 Watching
 the light--
 Austere-disconsolate
 come and faintly
 His narrow keen
 barely and soon fully
 over the crucial earth
 is up
 and dying over.

This movement is set to the poetry of Russell Atkins in a brief musical frame consisting of eleven measures.

The irregularity of Atkins' poetry is set in a rather conventional mode, that is, responsorial or antiphonal style. The pattern is consistently small sound against large sound. This style is reminiscent of the call and response technique of early Western music and that of non-Western cultures where a leader was answered by the group. This principle was seen in both sacred and secular sources.²⁶

The movement begins with a pedal tone played by the bassoon that has continued from the second movement. The sopranos introduce the first melody line which is then answered by the lower voices. Alternately, the altos continue the same technique with the other choral parts.

The unaccompanied style continues with the soprano solo voice introducing the next phrase (measures 7-9). This solo is answered by a unison statement first by all voices (measure 7) and then in measures 8-9 by sopranos and altos on a steadily ascending pattern to its peak on the word "earth" in measure 9. Here the composer employs his instruments to punctuate this dramatic highlight. In the final phrase of the movement, the composer features a

series of falling perfect fourths. This falling motion is initiated by the altos on the words "is up," and continues again in unison by all the voices fading out effectively on the words "and dying over." The final chord is that which was introduced and recurred so frequently in the second movement (measure 12).

The three movements of this setting are highly chromatic to the point that a tonal center is not perceivable. Melodic movement by half step is a common occurrence and jazz sonorities are interspersed throughout the work.

Breda discusses at great lengths the neo-romantic tendencies in Smith's works. The musical setting

. . . has characteristics of the twentieth century ambiguous terminology referred to by some as the "Romantic Anti-Romanticism," . . . It places twentieth century art in that borderland that is really neither Romantic nor contemporary, tonal nor atonal. Reti /author of Tonality in Modern Music / preferred to call it pantonal, while the great conductor and musical personality Dmitri Mitropoulos called it 'a kind of twelve-tone music filled with Ravel-like flavor and appeal.'²⁷

Monaco summed up the entire work very eloquently in his statement: "It is a serious piece, musical, and it is idiomatically written for the chorus."²⁸

Toussaint L'Ouverture - 1803

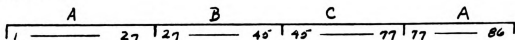
Toussaint L'Ouverture - 1803, the most recent of Smith's choral works, was written in 1977 and dedicated to Howard Swanson on the occasion of his 70th anniversary. The text is from the pen Adelaide Simon.

Text:

The Amarillis lilies Josephine brought up from
 Martinique spike through this winter's gloom.
 Napoleon and his ministers range down Malmaison's
 halls
 Not stopping at the bloom.
 The scarlet, roaring flames of flowerheads that
 shatter the pink damask and the white sheer muslin.
 In a prison while the tyrant strides prating of Empire
 Toussaint, in ankled mire longs for the sun and
 torched flamboyant trees.
 All winter the Black Liberator lingers
 Heartsick and cold remembering flowers of fire and
 Freedom rocketing in Western skies, and this White
 Prince who lies
 So when the spring sends out her first thin fingers
 He turns upon his cot, and coughs
 And dies.

The setting is a four-part homophonic syllabic presentation in sectional form with a brief return of the A section.

Example 61.



The piece is written for mixed choir and is sung unaccompanied through the first forty-five measures. A new sonority is introduced when the piano begins the C section with a vertical structure consisting of fourths and fifths.

Example 62.

The piano part continues to the end of the piece.

Harmonically, the compound chord is again prevalent.

The fifth, seventh, and second are frequently used, however, the fourth seems to be the dominant interval being found in two out of every three or four vertical structures. The sound is distinctly quartal. While the soprano line occasionally has a feeling of tonality such as the melody of the first three measures, the harmonies which support it are derived from twentieth century approaches.

Example 63.

The image shows a musical score for a vocal line, labeled 'S.'. The tempo is marked 'Moderate' and the tempo marking 'J. ca. 60' is written above the staff. The music consists of three measures. The first measure contains a triplet of eighth notes. The second measure contains a quarter note followed by a quarter note. The third measure contains a quarter note followed by a quarter note. The lyrics 'The A-ma-ri-lis li-lies Jo-se-phine' are written below the staff, with horizontal lines indicating the duration of each syllable. The first measure corresponds to 'The A-ma-ri-lis', the second to 'li-lies', and the third to 'Jo-se-phine'. There are handwritten annotations '1', '2', and '3' above the staff, and '3-4' above the third measure.

Characteristic of Smith's works is the use of the triplet. The present composition has numerous examples of this rhythm in both eighth and quarter note values. In fact, twenty-seven instances of the triplet occur in the vocal as well as the instrumental part.

Significant also is the recurrence of the short-long rhythm on strong beats of the measure. Thirty-five examples can be found in the piece but even more noteworthy is the fact that twenty measures begin with this rhythm and thus a certain predictability begins to emerge.

Instances of "chord freezing" as discussed in earlier compositions occur in measure 25-26. The B section (measure 28) is a continuation of this principle. Beginning with the tenor, the entire passage consists of sustained tones with voices being added with each measure until a chordal cluster is formed. Other examples of the sustained chords are

found in measures 53-55, 61-62, 66-67, 70-74 and the final measures 84-86.

Idiomatic uses of the voice are not common in earlier works of the composer, however, the "n hum" is used for the entirety of the section discussed above and the passage is immediately followed by three measures of choral speech. While there are some variations, the return in measure 77 serves to unify the composition and is initially presented over a piano pedal tone.

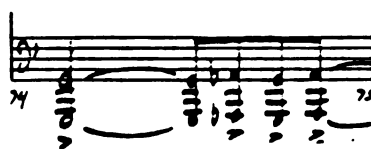
Three ideas comprise the instrumental part. 1) The triplet discussed earlier is introduced in measure 53 using sixteenth note values and is played in octaves.

Example 64.



2) In measure 70, the left hand emphatically presents the original melody in octaves beneath the sustained sonority of the right hand and the choir. 3) The last three octave tones in measure 73 and the repetition of those tones which occurs in measures 74, 84, and 85 are derived from the first four notes of the original melody.

Example 65.



The setting of this poem is a homophonic narrative, a style and texture which is not common to Smith's previous works. The linear aspect is not prevalent here, however, the chord structure and rhythmic patterns are characteristic of his previous writings.

Summary

The choral works of Hale Smith show his strong affinity to musical settings of vocal texts. His choral output, representing a very small part of his compositional endeavors, shows skill, technique, and craftsmanship. His lyrical temperament is conducive to the sensitivity necessary for that rapport between music and text, and the use of tonal colors allow him to word paint with great effectiveness.

Basically, Smith's works are linearly conceived and exhibit great skill in the use of contrapuntal principles. His approach seems linear even when vertical considerations are of primary importance in the structure and organization of the work. Contrapuntal developmental techniques include strict imitation, imitation in inversion, mirror inversion, diminution, the use of recurring countermelodies, and fugal entries.

The influence of jazz has contributed considerably not only to the harmonic structure of his works, but to his rhythmic development as well. Several cadence formulas have been noted as being particularly jazz oriented. Progressions occasionally have bass movement by half steps

that suggest a jazz influence.

Pyramiding and chordal clusters are prevalent in addition to a strong quartal approach to building chords. The compound chord consisting of intervals which do not resolve according to traditional rules of harmony are used extensively in the composers sonorities and there are instances of parallel writing.

Smith seems particularly fond of two rhythmic patterns which recur consistently in each of his works. The triplet in eighth, sixteenth, and quarter note values appears in several variations. The eighth note followed by the quarter note or its equivalent in other note values is also used extensively.

The forms used by the composer are determined by the mood and structure of the texts. There are usually returning sections or melodies even with those texts which are non-repetitive and these returns serve as unifying forces in the music. All of his texts except one, have thus far come from secular sources.

Changing meters are a characteristic rhythmic feature and the "freezing or sustained chord" technique must be noted as another common device.

Hale Smith is a creative ingenious twentieth century composer with high qualities of compositional craftsmanship. In view of his young age and the amount of music he has produced both chorally and instrumentally, he has not only contributed significantly to the musical scene but will certainly produce many more works of merit in years to come.

James Furman

Born January 23, 1937 in Louisville, Kentucky, James Furman was educated at the University of Louisville where he received a Bachelors degree in Music Education (1958) with a major emphasis in piano and voice and a Master of Music (1965) with a major in Theory and Composition. Further studies were undertaken at Brandeis (Ph.D.) and Harvard University. Among his teachers have been Harold Schmidt and Walter Dahlin (choral), Benjamin Owen and Permelia Hansbrough (piano), Irvin Fine, Arthur Berger, George Perle, and Harold Shapero (composition). In 1967, Furman made his New York Town Hall debut with the Western Connecticut State College choir in the area of conducting.

Furman has been the recipient of numerous awards and honors. In 1958, he received the Omicron Delta Kappa award, was the first place winner of the Louisville Philharmonic Society's Young Artists Contest which gave him the honor of appearing with the Louisville Symphony Orchestra in 1953, and received a Brandeis University Fellowship (1962-64). The National Federation of Music Clubs awarded him the Award of Merit for distinguished service to music in 1965-66 and the Award of Merit in the 1967 Parade of American Music.

Furman has been active as a teacher, composer, and recitalist. As a composer, his works include several choral compositions, works for chamber ensembles as well as works for the solo vocal and instrumental mediums. As a teacher, Furman has served in the public schools of

Louisville, Kentucky and Mamaroneck, New York, at Brandeis University and is currently engaged as associate professor of music at Western Connecticut State College (1965-78). He also served as the choral director for the British Broadcasting Company documentary film on the life of Charles Ives, as choral director for the American Symphony Orchestra chorus in a Charles Ives Centennial Concert on July 4, 1974, in Danbury, Connecticut, as choral director of the Harvard University summer chorus and chamber chorus in 1961, as musical director-arranger-pianist for the World Touring Army Show, "Rolling Along of 1961," and as assistant choral director of the chorus and chamber chorus at Brandeis University (1962-68).

Furman has been included in the following books and articles: Contemporary American Composers: A Biographical Dictionary by Ruth Anderson, Annual Report 1970-71 Center for Ethnic Music by Vada E. Butcher, AMMOA Resource Papers, A Monographic Series No. 2: A Name List of Black Composers by Dominique-Rene de Lerma, Who's Who Among Black Americans, Harmonic Practice in the Art Music of Black Composers by Allen Breach and Constance Hobson and Twentieth Century Black American Composers by Alice Tischler.

One of Furman's most recent and impressive works is The Declaration of Independence for Narrator and Orchestra. The work, scored for full orchestra and bagpipes, is based on the complete text of the independence document. The premiere performance was given April 28, 1977 with Governor

Ella Grasso of Connecticut as narrator.

This account of the work, cast in eight sections, was offered in the program notes for the premiere performance:

. . . The opening Fanfare foreshadows the prominent role assigned the brasses throughout the work. The bold brass statements are replaced with muted sounds in anticipation of the ensuing narration. An incipient, "a la Puccini" lyricism is evident in the string writing that follows We Hold These Truths. After an unaccompanied section for narrator, a percussion ostinato provides the framework for the words He Has Obstructed. A brief interruption of the "Bolero style" accompaniment is found with the phrase "He has erected. . ." where the percussionists are instructed to "use your imagination!" Later, a second ostinato, based upon a figure in the fanfare, is introduced in the timpani, cello, and bass. Infernalis scored for full orchestra and bagpipes, represents the apex of the work. The march-like quality is heightened by the introduction of the bagpipes. The narration returns with He Has Abdicated which features solo writing for piccolo, two trumpets (one muted), bassoon, oboe, field drum, and cello (drone). In Every State is for narrator alone. The organic musical expression of the finale -- from the opening statement in the solo strings to the grandiose pronouncement of the full orchestra with organ -- evokes a deep affirmative spirit that characterizes the document that gave birth to American freedom.²⁹

A review of this work has the following comments:

The music always fitted the words with drum rolls and cymbal brushing; effective pizzicatos in the cellos and basses and the use of a myriad of percussion instruments. . . . a climax of greatness comparable to the great writing which inspired the piece.³⁰

Works:

Chamber Music:

Variants for Violin, Cello and Prepared Piano	1963
Incantation for B ^b Clarinet and Strings	1976

Chamber Music (con't)

Battle Scenes for Winds, Percussions and Amplified Harpsichord	1976
1. The Battle	
2. Annette	
3. Battle of New Orleans	
4. Johnson's March	
Recitative and Aria for Solo Horn and Woodwinds	1977
Fanfare and Finale for Brass and Percussion	

Orchestra:

Fantasia and Chorale for Strings	1971
The Declaration of Independence for Narrator and Orchestra	1976
Cantilena for Strings from Declaration of Independence	1977

Solo Instrument or Voice:

Songs for Juvenilia for Voice and Piano	1956
1. Tom, Tom, the Piper's Son	
2. Little Boy Blue	
3. Contrary Mary	
4. Humpty Dumpty	
Roulade for Solo Flute	1975
Suite for Solo B ^b Clarinet	1976
1. Introitus	
2. Moresca	
3. Incantation	
4. Motore Musica	
Vocalise Romantique for Voice and Piano	1976
Sonata for Solo Violin	1977

Theatre Music:

Hey Mr. Jefferson
The Virgin Voter

The choral works by Furman, as does his instrumental music, fall into several categories. Many of the choral pieces are based on the black experience. (Furman is a gospel specialist and is currently completing a book entitled Afro-American Gospel Music, a History and Performance Practice.) Others, however, have been influenced by the motet style of the early church while some draw

upon twentieth century aleatoric techniques.

Choral Works:

Let Us Break Bread Together	SATB	1957
Trampin'	SATB, solo	1959
I Keep Journeyin' On	SATB, solo	1962
The Threefold Birth	SATB, Boys	
	Voices and Organ	1962
The Quiet Life	SATB	1968
1. Fanfare and Pastorale		
2. Quiet by Day		
3. Sound Sleep By Night		
4. Thus Let Me Live		
Some Glorious Day	SATB	1971
Go Tell It On The Mountain		
Spiritual gospelization for	SATB	1971
Ave Maria	SSAATTBB	
Come, Thou Long Expected Jesus	SATB	1971
Four Little Foxes	SATB	1971
1. Speak Gently		
2. Walk Softly		
3. Go Lightly		
4. Step Softly		
Hold On		
SATB, solo, piano and electronic organ		1972
Hehlehlooyuh, A Joyful Expression	SATB	1976
I Have A Dream (Symphonic Oratorio)		1970
Mixed Chorus, Gospel Chorus, Baritone Soloist, Folk Singer, Gospel Singers I and II, Rock Combo		

For the purpose of this study, only those compositions which draw upon the techniques outlined in Chapter I will be examined. These works include: 1) the four movements of Four Little Foxes, 2) Salve Regina, 3) three movements of The Quiet Life. Because of the techniques used in the oratorio, I Have A Dream, a discussion of this work will also be included.

Four Little Foxes

Four Little Foxes is a cycle of four short pieces

based on the poems by the same name from Covenant with Earth: A Selection from the Poems of Lew Sarett. The four settings are written for unaccompanied mixed choir and include the following poems: 1) Speak Gently, 2) Walk Softly, 3) Go Lightly, 4) Step Softly.

Texts:

Speak gently, Spring, and make no sudden sound;
For in my windy valley yesterday I found
New born foxes squirming on the ground
Speak gently.

Walk softly, March, forbear the bitter blow,
Her feet within a trap, her blood upon the snow,
The four little foxes saw their mother go
Walk softly.

Go lightly, Spring, oh give them no alarm;
When I covered them with boughs to shelter them
from harm.
The thin blue foxes suckled at my arm
Go lightly.

Step softly, March, with your rampant hurricane
Nuzzling one another and whimp'ring with pain,
The new little foxes are shiv'ring in the rain
Step softly.

Speak Gently is written in a syllabic style with only one example of melisma which occurs on the word "squirming" (measures 8-9 in the soprano and alto voices).

Example 66.

The musical notation shows two staves, Soprano and Alto, in a syllabic style. The lyrics are: "New born foxes squirming". The Soprano staff has a melisma on the word "squirming" spanning measures 8 and 9, indicated by a long horizontal line above the notes. The Alto staff also has a melisma on "squirming" in measure 9. Dynamics include *p* (piano) and *mf* (mezzo-forte). The notation includes treble clefs, a key signature of one flat, and a common time signature.

The entire movement, permeated by changing meters, is through-composed with a recurrence of the opening phrase at the end of the piece.

Furman makes extensive use of the triplet in situations which imply action. The word "windy" (measure 5, soprano) is an example, but the most poetic instance occurs on the word "squirming" which has been cited above. More emphasis is given to this word with the imitative manner in which the composer presents the triplet figure. In measure 7, another instance of imitation in falling semi-tones is effective on the word "New born" which is next presented syllabically and makes use of the falling minor second.

Chromaticism is prevalent in this setting. The pitch range of the melody of these twelve measures is within the range of an octave and makes use of eleven of the twelve notes of the chromatic scale. The double inflection occurs as a result of the high degree of chromaticism. In measure 2, both the E-natural and the E-flat are found and in measure 5 the first half of the third beat produces another example.

Example 67.



In the first two lines, the use of rests breaks the setting of the poetry into short bits of conversation-like

segments. The overall effect of this setting is a four-voice narrative. In contrast, the last line is a continuous, uninterrupted flow that extends through measure 10.

The form of Walk Softly is cast in three distinct, concise sections. These sections are designated as A B A, not because of similarities and differences in musical materials, but because of the use of contrapuntal contrasted with homophonic treatment.

The setting begins with contrapuntal writing in which a two note motive is presented by alto, tenor, then soprano, respectively. The two notes are not consistently presented intervallically or rhythmically alike, but the effect is an imitative motet style.

Example 68.

The musical score for 'Walk Softly' consists of four staves, numbered 1 through 4 at the top. The tempo is marked 'Andante-lento' and the time signature is 3/4. The key signature has one flat (B-flat). The score includes the following dynamics and performance instructions:

- Staff 1: *mp cresc poco a poco*, *Walk soft.*
- Staff 2: *p*, *Soft-ly walk,*, *mp cresc poco a poco*, *soft-ly, walk soft.*
- Staff 3: *p cresc poco a poco*, *Soft-ly walk, walk soft.*
- Staff 4: *p*, *Walk,*, *mp cresc poco a poco*, *walk - soft - ly,*

The B section beginning in measure 7, is basically homophonic. The pedal tone, which is featured frequently in Furman's music, is found in the soprano voice. From

the repeated D-flat, a series of vertical structures are developed into a four-part female texture.

Example 69.

Example 69 is a musical score for two staves. The top staff begins with a measure number 14 in a box. It features a series of notes with various dynamics and markings: *p subito*, *mp*, *marcato con moto*, *mp*, *q*, and *ff*. A *Solo (off stage)* marking is placed above the final notes. The lyrics for the top staff are: "ly, for - bear the bit - ter blow; Her". The bottom staff has lyrics: "ly. March, the bit - ter blow;". Performance markings include *mp*, *marcato con moto*, *mp*, and *ff*.

The dominant interval in the third section (measure 14) is the fifth. The motive is a falling perfect fifth, answered by the ascending perfect fifth. The words of the text are alternated between the voices.

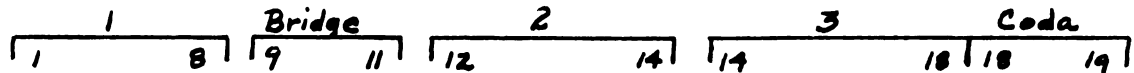
Example 70.

Example 70 is a musical score for four staves. The top staff is marked *Tutti mp* and *poco rit.*. The lyrics for the top staff are: "The four saw their mother Walk soft - ly." The second staff has lyrics: "lit - tle - go - Walk soft - ly." The third staff has lyrics: "fox - es moth - er soft - ly." The bottom staff has lyrics: "fox - es moth - er Walk soft - ly." Performance markings include *mp*, *p*, *non cresc.*, *cresc.*, *mp*, and *p*.

As in the first movement, the title words, "Walk softly" are presented in homophonic style in the closing measures.

Go Lightly is basically contrapuntal and as in the preceding setting, three sections are discernable:

Example 71.



The technique of imitative writing is clearly evident in sections 1 and 2. The motive is stated by the alto in measure 1 and answered by the soprano at the fourth.

Example 72.



Each of the subsequent entries continues with free counterpoint consisting of duplets and triplets. This section is brought to a close in measure 8.

Measures 9-11 have been designated as a bridge because of the short length and linking character. The eighth note figure used in measure 10 is related to material in section 1, but its character is now changed.

Section 2 uses the motive presented at the beginning of the setting, but it is now sung in inversion.

A texture change takes place at measure 15. The soprano presents in unison the first three words of the text "The thin blue," and from measure 16 to the end, a syllabic treatment of the words insues. In measure 17,

the voices sing in octaves, a striking contrast to the six part chord which follows.

The last measure is reminiscent both in rhythm and chord structure of the ending of the previous setting, Walk Softly.

Example 73.

The image displays two systems of musical notation for a vocal setting. The first system on the left is marked 'poco rit.' and features four staves (Soprano, Alto, Tenor, Bass) with lyrics 'Walk soft - ly.' and dynamic markings 'mp'. The second system on the right is marked 'J. ca. 42 <mp>' and features four staves with lyrics 'Go light - ly.' and dynamic markings 'p' and '<mp>'. Both systems show a consistent rhythmic pattern of quarter notes across the vocal parts.

This movement is rhythmically more flowing than the previous settings. Changing meters are prevalent and there is a gradual decrease in tempo.

Step Softly, the only movement in a quick tempo, has two distinct motives. The tenor and bass execute a motive which suggests soft steps and consists of six vertical dyads that are repeated seven times (measures 1-14).

Example 74.

1 2 3 4

TEROR *p sempre*
Step soft - ly, step soft - ly, step soft - ly, step soft - ly, step

BASS *p sempre*
Step soft - ly, step soft - ly, step soft - ly, step soft - ly, step

In measure 15, a different set of harmonies at a higher pitch level is repeated three times.

Example 75.

15 16 17 18

soft - ly, step soft - ly, step soft - ly, step soft - ly, step soft - ly, step

soft - ly, step soft - ly, step soft - ly, step soft - ly, step soft - ly, step

The same rhythmic pattern in measure 25 is presented in perfect fourths and seven measures later, the fourth becomes augmented.

The second motive is a melismatic duet between alto and soprano. In measure 6, the melisma is simultaneous and in octaves. However, in measure 8, the soprano begins the melody and is subsequently imitated a sixth below. The next entrance, an alto solo, is imitated by solo soprano. Each entry begins alike but becomes free as the line progresses.

The upper voices in measure 25 have an augmented version of the tenor and bass rhythm. The hemiola effect

continues for three measures in a gradual increase in tempo. Intervallically, the tenor and bass have a perfect fourth (G to C natural) while the soprano and alto sing an augmented fourth (G to C sharp). The C sharp against a C natural form a double inflection. Other examples of double inflections can be found in measures 38 (tenor and soprano), measures 17, 19, and 21 (tenor and bass), and measure 34 (alto and tenor).

There are several examples of melismas which are effectively used in what might be considered word-painting situations. The words "rampant" (measures 9-10, soprano, and 13-14, alto), "nuzzling" (measures 18-19), "whimp'ring" (measures 21-22), "rain" (measures 30-31, alto and soprano), and perhaps the most significant example, "shiv'ring" (measure 29, alto and soprano), all suggest motion or action and are treated melismatically.

The fourth and fifth seem to be significant intervals in this setting. The fourth in the "step motive" has already been mentioned and examples of parallel writing using these intervals are found in measure 29-30.

Each of the movements of the Four Little Foxes cycle is based on tonal centers. The vertical structures in homophonic textures consists mainly of seconds, fourths, fifths, and minor sixths and these intervals comprise compound chords. The same type of interval structures occur as a result of the combination of horizontal lines. The performance time of the four short, narrative settings

is about three minutes.

Salve Regina

Salve Regina³¹ is a motet written for unaccompanied mixed choir.

Text:

Salve Regina mater misericordiae
 Vita, dulce do et spes nostra, salve.
 Ad te clamamus, excules, filii Havae
 Ad te suspicamus gementes et flentes in hoc
 lacrimarum valle.
 Eia ergo, Advocata nostra, illos tuos misericordea
 oculus ad nos converte.
 Et Jesum, benedictum fructum ventris tui, nobis
 post hoc exsilium ostendi.
 O clemens: O pia: O dulcis Virgo Maris

Translation:

Hail Queen, Mother of mercy.
 Life, sweetness, and hope of ours, hail.
 To thee we cry, exiles, children of Eve.
 To thee we sign, groaning and weeping in this tearful
 valley.
 Ah then, Advocate of ours, those they merciful eyes
 towards us turn thou.
 And Jesus, blessed fruit of the womb of thee,
 to us after this exile show thou.
 O clement: O tender: O sweet Virgin Mary.

With few exceptions, each line of this hymn is treated texturally different so that there are seven variations.

Measures 1-4, which are syllabic, are written in the key of A minor.

Example 76.

gently flowing (♩ = c. rra. 52)

Sop. *p* Sal-ve Re-gi-na ma-ter mi-se-re-ri-cor-di-ae. *acc. e cresc.*

Alto *p* Sal-ve Re-gi-na ma-ter mi-se-re-ri-cor-di-ae. *acc. e cresc.*

Tenor *p* Sal-ve Re-gi-na ma-ter mi-se-re-ri-cor-di-ae. *acc. e cresc.*

Bass *p* Sal-ve Re-gi-na ma-ter mi-se-re-ri-cor-di-ae. *acc. e cresc.*

The texture at measure 5 changes to a more contrapuntal style with the triplet figure being the significant rhythm. In measure 9, a kind of vocal klangfarbenmelodie³² is found. Each syllable of the text and melody is taken by a different voice giving a quick succession of timbres to the melody line.

Example 77.

gently flowing (♩ = c. rra. 52)

Sop. *p* Ad- ma- su- re- mus- pi- *acc. e cresc.*

Alto *p* Ad- ma- su- re- mus- pi- *acc. e cresc.*

Tenor *p* Ad- ma- su- re- mus- pi- *acc. e cresc.*

Bass *p* Ad- ma- su- re- mus- pi- *acc. e cresc.*

This technique continues through measure 13.

Still another treatment of text is presented in measure 19. The first soprano and tenor sings in a cantabile style while the inner voices (soprano II and

alto) present a staccato articulation. The key signature for this section changes to five sharps. The tonalities of B major or G sharp minor in the tertian sense, however, are not perceivable.

Example 78.

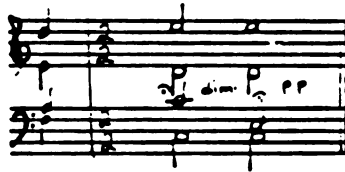
In measure 32, there is a repeat of the first section (measures 1-4) to the text, "Et Jesum, benedictum fructum ventris tui." Measures 27-29 corresponds to measures 6-8 in texture and in devices used. A "sweeping" $\frac{3}{2}$ meter is used to present the last line of supplication.

Example 79.

This setting of the Salve Regina is tonal. It begins in A minor and cadences on the dominant seventh

chord in measure 4. Sonorities then begin to move away from tertian varieties and vertical structures consisting of seconds, fourths, and sevenths become more frequent. In measure 23, with the return to the first section, the A minor tonality is again perceivable. The final cadence has a bass movement that moves down a fourth, the only plagal-like cadence in the piece. The chords, however, are basically built in seconds.

Example 80.



The Quiet Life

The quiet Life is a cycle of four movements for un-accompanied mixed choir. The first movement, "Fanfare and Pastorale," also calls for soprano, alto, tenor, and baritone soloists. The text is taken from the works of Alexander Pope.

Texts:

I. Fanfare (Happy The Man) and Pastorale (In Winter Fare)

Happy the man, whose wish and care
 A few paternal acres bound,
 Content to breathe his native air
 In his own ground, whose herds with milk, whose
 fields with bread,
 Whose flocks supply him with attire
 Whose trees in summer yield him shade, in winter,
 fire.

II. Quiet By Day

Blest who can unconcernedly find hours, days, years
 slide soft away, health of body, peace of mind,
 quiet by day.

III. Sound Sleep By Night

Sound sleep by night; study and ease together
mixed; sweet recreation, and innocence, which
most does please with meditation.

IV. Thus Let Me Live

Thus let me live unseen, unseen unknown
Thus unlamented let me die steal from
the world not a stone
Tell where I lie.³³

The opening movement features changing meters and has no perceivable tonal center. Through the use of sixteenth and eighth notes, the composer asks for a non-legato articulation that is further reiterated by the tenor who syncopes the rhythm by singing on the second sixteenth of the beat.

A change in vocal timbre occurs in measure 21 as a four-part male chorus presents the text in a legato contrasted to a staccato treatment which has been found in other of Furman's works. (See Example 81.) Another example of syncoping takes place as the bass voice sings the words "whose fields with bread" on either the second or the third beat (measures 23-26).

A significant rhythmic motive, introduced in measure 26, becomes a unifying device for the first three movements. The thirty-second note followed by the dotted sixteenth note or the equivalent of that rhythm in other note values, is presented by the first bass (measure 26), and is found again in measures 28 (soprano solo), 30 (tenor solo), and 31 (soprano and alto solo). It becomes predominant in measures 32 and 33 and can be found in each

subsequent measure to the end of the movement including the whispered rhythm in measure 40.

The movement is through composed with each line of text written to a different musical idea. Vertical structures consist of those miscellaneous intervals which have no specific tertian function. Although there are scattered homophonic measures, the movement is basically linear in texture. Lines are interspersed with rests which forms an almost staccato articulation. Cadences are virtually non-existent and the points of rests that do occur are not suggestive of traditional progressions even though bass movement is usually by ascending or descending second.

The beginning mood of this movement, marked "with firm vigor" by the composer, shifts to an adagio that is free and legato. The mood then changes to a playful one and ends with agitation and mystery. As seen in other works by Furman, the composer writes into his music a narrative-like quality which is effected by the use of rhythmic figures and tempo changes.

Quiet By Day, the second movement of the cycle, is a through composed work scored for mixed voices. The bass voice consists of a descending sustained line moving from C¹ (measure 1) to its lowest point of G flat (measure 18). The only point at which the downward movement is interrupted occurs in measure 10 where the line moves from F sharp up to G sharp before continuing to E flat and D.

The upper voices are most active and more imitative.

The imitation in most cases, is not melodic but rather rhythmic, as shown in the first measure between the alto and tenor.

Example 81.

Handwritten musical notation for Example 81, showing two staves in 4/4 time. The top staff is for Soprano (Sob.) and the bottom for Tenor (est). The Soprano part has a melodic line with a slur and a fermata over the final note. The Tenor part has a rhythmic pattern with a slur and a fermata over the final note. The lyrics "Bi - est" are written below the Tenor staff.

The rhythmic figure used is from the previous movement. Further rhythmic imitation using this pattern can be found in measure 5 (alto and tenor), measures 13-14 (alto and tenor), measure 15 (soprano and alto), and measures 11-12 (alto, soprano, and alto).

The setting is linearly conceived, but has one example of homophonic writing which occurs in measure 2. Spacing between voices tends to be wide causing an overall open sound. Voice parts, frequently characterized by large skips, utilize their full range.

Sound Sleep By Night begins with the previously discussed unifying motive (alto and tenor) and, in the first five measures, several additional examples can be found. The alto and tenor lines, presented in measure 1, is imitated a sixth below by the bass in measure 2. Rhythmic imitation occurs between soprano, tenor, alto, and bass in measures 4-6. Another example in which the bass answers the

alto at the tritone, occurs in measures 14-15 on the text "and innocence."


The composer has chosen the word "together" to pair voices in unison presentation. This pairing occurs in measures 8-9 (soprano and tenor) and 9-10 (alto and bass).

An interesting use of what the composer terms "canon using contrary motion" is found in measures 12-20. The alto and bass in mirror inversion, are imitated by the soprano and tenor. This process with some change in vocal pairing, continues to measure 20 and the last thought, "with meditation" is sung in unison and in octaves by bass and tenor.

Thus Let Me Live, dominated by the triplet as a rhythmic device, is short and narrative and has only two examples of homophonic writing (measures 6 and 13). Free counterpoint is prevalent throughout this piece and there is very little rhythmic or melodic imitation. Rather, at the beginning, three independent voices without restraint of contrapuntal rules quietly and freely delivering the words, "Thus let me live unseen, unseen unknown." Only on the text "Thus un-lamented," do these voices, with addition of the divisi bass, come together rhythmically and at this point (measure 6) the texture expands to eight parts.

The composer wishes independence again as the four voices, each in its own rhythm and unified only by the triplet movement, exclaims the text "Let me die, steal from the world not a stone." In measure 12, all voices except

the tenor are dropped and this lone voice acts as a pivot into the homophonic presentation which follows. An interesting effect is achieved as the alto voice sings "Let me live" while the tenor whispers these words. The remaining voices are holding a compound chord that gradually dies out. The closing measures are an effective ending for the cycle.

The Quiet Life, having no perceivable tonal center, is unified by several devices: 1) a recurring rhythmic motive,  found in each setting, 2) the narrative quality exemplified by the use of rests between words and segments of sentences, 3) the use of frequent changes of tempo and mood, and 4) the almost consistent use of linear writing.

The composer uses the voice not only in the traditional singing, but calls for occasional whispers, vocal glissandi (III. Sound Sleep By Night, measure 7), a falsetto quality from sopranos which he indicates with string harmonic symbols (V. Thus Let Me Live, measure 9), and embellishments which are written into the music. Furman indicates exact directions for performance of tempi and moods to enhance the musical narration of his composition.

I Have A Dream

I Have A Dream was the result of a commission by the Greenwich Choral Society. The first performance of the work was given on April 20, 1970 on a program of music by American composers from revolutionary times to the present. The work is scored for orchestra, chorus, gospel choir, folk singer, banjo guitar, gospel piano, electric bass,

baritone solo, and two gospel soloists. The libretto is based on statements and writings of Martin Luther King conveying some of today's basic concerns: human dignity, love, hate, war, peace, beauty, poverty, hope, and freedom. Part of the text is taken from a Christmas card which King sent to Furman in 1966.

The three parts of the work are: In the River of Life, I've Been to the Mountain Top, which is divided into four movements, and Let Freedom Ring, consisting of three movements. Furman has incorporated in his writings many avenues and techniques of twentieth century American music by combining in one composition twelve tone techniques, gospel and folk style, motive development, twentieth century vocal innovations, and rock style.

Musically, the work is one of the most inspired contemporary writings it has been my pleasure to hear in some time. Furman most successfully combined jungle rhythms, hymns, blue grass, and marvellous gospel rhythms with symphonic orchestra and choral writing. All blend dramatically and perfectly.³⁴

While it is not within the scope of this discussion to delve into a detailed analysis of this work, a description of techniques and devices used will be given in order to provide more evidence of Furman's diversity of style.³⁵

The first of the three parts begins with bongo rhythms that suggest African overtones. Very early in the movement, Furman introduced the first of many motives which will unify this movement and the entire work. The "peace motive" is first played by the lower strings and is heard

a few measures later played by the horn in F.

Example 82.



The choir enters with the statement, "I refuse to accept the idea that man is flotsam, jetsam in the River of Life. . ." The last five words of this text is the source of what Furman terms the "life motive."

Example 83.



While the bongos continue to beat somberly and the lower instruments play an augmented version of the "tragic motive" which was introduced earlier, Furman effectively writes into the score effects which include sirens, a jazz clarinet, gospel piano, the chanting of street vendors, and clicking of tongues.

Example 84.



As the baritone soloist speaks, "I want it to be said that one day I tried to love and serve," the orchestra punctuates his statement with jazz rhythms and pizzicatos mixed with the chanting of the chorus.

A twelve tone row is presented in the first violin. Another form of the row, played by the violoncello, will

appear as the main theme of the monologue section which follows and will be transposed down a major seventh.

As the soloist sings the word "life," the "life motive" appears in the orchestra. Furman also interweaves the civil rights hymn, "We Shall Overcome" into the orchestral parts. The chorus and soloist alternate with the text "love can defeat evil" until the section closes with an Igbu phrase which when translated means "evil shall not overcome good. Amen."

Because of the use of extreme chromaticism in this movement, there is no tonal center. Furman makes use of a twelve tone row which is found in other forms in subsequent parts of the work. He also uses several developmental techniques with his motives. Diminution as well as augmentation is evident and both form a harmonic background for other musical ideas that are being presented. Throughout this section the three main motives of the movement are used. In addition to singing, Furman calls upon his singers to scream, perform glissandi, click their tongues and whisper.

Part II is divided into four movements. The first movement presents the baritone soloist in a monologue, "I've Been to the Mountain Top." The melody is the twelve tone row that was introduced by the violoncelli in the first part, here transposed down a major seventh. The composer indicates that the line should be sung in old-fashioned long meter style, an effect reminiscent of the improvisa-

tory renditions of rural church ministers and soloists in the Black church. The low strings and organ support the soloist with a tremolo which rises and falls in dynamics with the level of the voice. The movement ends with the muted trumpet playing the familiar opening phrase of the Battle Hymn of the Republic.

In the Sermon, the second movement of this part, the baritone soloist continues with words taken from King's last sermon given in Memphis, Tennessee. The movement begins with the same long meter delivery of the chromatic line over a three part contrapuntal background. As the sermon continues, the soloist is required to intone his text as would a minister with the growing intensity of a sermon. The choir supports with the words, "Allah, Allah." The string polyphony, which features the third and sixth as prominent intervals, is extended to four voices and in addition to the legato line, pizzicato articulation is frequently used. The timbre changes after a few measures as the woodwind family continues the free counterpoint begun by the strings. The soloist, speaking at a fervent pitch, is supported by the choir that first talks in an under tone, then gradually accelerates to a high register. Strings and voices are high and tense but come to an abrupt end as the soloist speaks the words "All men are created equal." As the pitch level drops to a whisper, the orchestra begins the Chorale movement.

In describing this movement, the composer states that

the melodic fibers constitute a polyphonic quodlibet consisting of the hymns, Lead On O King Eternal, Stand Up, Stand Up for Jesus, Onward Christian Soldiers, and a union army song, Stay In The Field. During this melodic weaving, a trumpet using a wah-wah mute intersperses a "mournful, sorrowful cry in the wilderness" based on a motive consisting of a falling third. The composer uses modification of the melody line, inversion, augmentation, and diminution as the counterpoint progresses. Of interest is a sudden intrusion of the gregorian hymn, Veni Creator Spiritus (Come Holy Spirit) played in the hypodorian mode by the orchestra bells. This melody is also heard in augmentation in the lower strings.

The composer in his analysis, comments on this section:

The intrusion of the Holy Spirit theme is representative of the purity of little children. The gong which represented war in the first movement is now subdued to represent Christ, the peaceful warrior. . .³⁶

The text of the following hymn-like movement comes from the "I Have A Dream" sermon and is basically a homophonic setting. The tonality, beginning in G minor modulates to B flat major.

In the melodic line, cadence points consist of the falling third which the composer has designated as the "cry motive." In two instances in the hymn the tenor states the "peace motive." The use of unison voices singing the main motive of the hymn is an effective ending to this movement and to this part of the oratorio.

Part III presents a change of tempo and mood as the rock combo, gospel chorus, two gospel soloists, a folk singer, electric guitars, electronic organ, kazoos, and drums introduce the first segment, Let Freedom Ring. As in previous movements, Furman introduces a dominant theme on which the music will be based. The "freedom motive" consists of the falling major second and is first used as the basis of a canon between the two gospel singers. Example 85.



The singers are later joined by the folk singer who introduces, as the B section of this movement, the blue grass sounds of the Spirit of Appalachia. The accompaniment changes from gospel instrumentation to strings, classical guitar, and banjo. The key shifts from the C Major tonality of the A section to B flat Major. The A section returns with the gospel singers and folk singer joining forces. The B section returns with the Appalachian melody and a reiteration of the peace motive by the horn. The movement ends on an A Major chord which acts as a pivot into the bass ostinato that begins the Poor Peoples' March.

This movement, a soulful musical setting in an improvisatory gospel style, is introduced by the folk singer who presents the "poor peoples' motive." The singer is supported by a gospel chorus emphasizing the word "poverty." Shortly after the soloist begins, combs and

kazoos presenting the motive, are later imitated by the soloist. The improvisation continues on these two ideas which are accompanied by full orchestra, rock combo, guitar, and banjo. The opening phrases of the Stars Spangled Banner and America, the Beautiful, are also heard in the orchestra. With an effective modulation to the tonality of G, the gospel soloist presents a soulful variation of My Country tis of Thee, each phrase of which is answered by the folk singer presenting the "freedom motive." The chorus, supporting the improvisations of the gospel soloist, continues with this motive.

The section immediately leads into the gospel spiritual, "Free At Last," which the composer indicates to be sung "proud and sassy." In a typical call and response fashion the soloist and choir are accompanied by guitar, bass, organ and drums.

The last section brings all forces together. Furman uses several themes simultaneously: a phrase of America, the Beautiful (and crown thy good with brotherhood) in augmentation, and "let freedom ring" from America (this also is in augmentation). Polytonal writing is evident in the combined uses of B flat and G flat majors. Ten measures later, a new rhythm suggesting E flat is introduced, and at another point, the keys of A, B flat, E, and F are used simultaneously. America, the Beautiful is heard in E Major, Lift Every Voice and Sing is played in F Major by the violoncelli, My Country tis of Thee is in retrograde,

and the "freedom motive" is sung by the soloist in A Major.

The work is highly polyrhythmic at this point as well as polytonal and contrapuntal. It is difficult without examining the score to imagine the numerous musical ideas fused by the composer. It combines many of the melodies from the first movements and climaxes with the shouting chorus "We are free at last."

Summary

James Furman is a composer with immense diversity of style. By presenting techniques ranging from gospel to dodecaphonic idioms, he has in his recent oratorio, I Have a Dream, attempted to draw these styles together in a united effort. His choral works, in addition to the oratorio, consists of thirteen compositions written for both mixed and boys voices.

When composing without adherence to a tonal center, Furman tends to use the second, fifth, and fourth, more frequently than other intervals. Most of his writings in this style are linearly conceived and intervals occur as a result of moving horizontal lines. Although there are some instances of homophonic writings, these examples tend to serve as strategic changes in basically linear compositions. In his tonal works, homophony is usually the rule because these compositions are gospel or spiritual oriented and lend themselves to this type of texture.

Vocally, Furman calls for traditional singing tones as well as more non-traditional sounds such as whispers,

screams, clicking of tongues, glissandi, and falsetto quality in female voices. There are also instances of graphic notation in his I Have A Dream. Occasionally, the composer calls for effects that are usually reserved for instrumental compositions. In Salve Regina, a kind of vocal klangfarbenmelodie is found.

There are stylistic features which seem prevalent in Furman's compositions. More frequently than not, treatment of lines is non-legato rather than legato particularly in the lower voices. There is much use of pedal tones not only in the bass voice, but in upper voices as well. Imitation occurs with both melodic lines and motives comprised of as few as two notes. Among his works, especially the shorter ones, there is a tendency towards a narrative style.

Regarding form, Furman allows the text to be the determining factor. He has usually chosen non-repetitive texts producing compositions that are through composed. In only two instances of the music analyzed in this study, were found returning musical sections. Unity in the compositions is gained through recurring rhythms more frequently than by any other device. The triplet and the sixteenth note followed by the eighth note (or its equivalent in shorter or longer note values) are especially common.

Changing meters and fluctuating tempi are characteristic in Furman's music. Although entrances of voices are usually not rhythmically syncopated, lines beginning on the second beat are quite frequently found.

Ulysses Simpson Kay

Ulysses Kay, born in Tucson, Arizona in 1917, came from a musical family. His mother was a pianist, his brother played the violin, his sister the piano, and his father, a barber, enjoyed music and sang about the house. His maternal uncle, whom he visited frequently, was the jazz pioneer, Joe "King" Oliver. It was at his uncle's encouragement that young Ulysses began studying piano. He later studied violin and saxophone. After graduating from the University of Arizona, Kay attended the Eastman School of Music in Rochester (Master of Arts degree), the Berkshire Music Center and Yale University with Paul Hindemith. A visit with William Grant Still during his college years encouraged him in his study of composition.

During Kay's years at the University of Arizona (1939) he wrote his first compositions, A Set of Ten Piano Pieces for Children and Sinfonietta for Orchestra.

One critic has commented:

These pieces [A Set of Ten Piano Pieces for Children] are charming miniatures along modal lines redolent of European folksongs, and incongruously close to Liadov's harmonizations of Russian songs.³⁷

During the summer of 1942, Kay composed two works: Trumpet Fanfares for four trumpets, and a Sonatina for Violin and Piano which was first performed by Stefan Frenkey, violinist, and Leonard Bernstein, pianist, at the League of Composers in New York City, 1943.

Shortly after the United States became involved in

World War II, Kay enlisted in the Navy and was a member of the Navy band which added experience as player, arranger and composer (1942-46).

After the war, Kay studied composition at Columbia University on a Ditson Fellowship and later in Europe after having received a Rosenwald Fellowship, a Fulbright Scholarship, and the Prix de Rome Prize for two years. Compositions during this period included Brief Elegy for oboe solo and string orchestra (1946), Dedication for mixed chorus (1946) A Short Overture for percussion and strings (1946), The Rope for solo dancer and piano (1946) and Four Inventions for piano (1946).

Since this time in his life, Kay has composed prolifically. Works for orchestra, band, chorus, and various chamber groupings have been performed by distinguished artists and generally have been well received by the critics. His career has also involved composing scores for films and television. One of his two operas, The Juggler of Our Lady (1956) was premiered at Xavier University (Louisiana) in 1962. The majority of Kay's works are written in the traditional forms - overture, concertos, suites, symphonies, quartets, and cantatas.

Even though a good many of Kay's works are of the neo-Baroque tradition in contrapuntal features and forms, much of that which has gone before reflects the classical period in form. His latest works such as Parables show a decided change in the intervallic concept of the contemporary period. Seconds, fourths, sevenths, etc., always characterized his music, as did rhythms typical of the contemporary period. . . . Kay is one who

produces quality works and his courageous approach of maintaining a traditional principle amidst irregular, or contemporary methods, is unique.³⁸

In 1958, Kay was chosen to be a member of the first group of American composers sent on a cultural exchange mission by the State Department.³⁹ He has lectured at Boston University, the University of California at Los Angeles and since 1968 has been engaged as Professor of Music at the Herbert H. Lehman College of the City University of New York.

Works:

Orchestra:

Sinfonietta for Orchestra	1939
Suite from the Ballet, "Danse Calinda"	1940
Suite in B	1943
Overture: Of New Horizons	1944
Suite for Orchestra	1945
Brief Elegy by Oboe and Strings	1946
A Short Overture	1946
Ancient Saga for Piano and Strings	1947
Suite for Strings	1947
Suite from the film: "The Quiet One"	1948
Portraite Suite	1948
Pieta for English Horn and Strings	1950
Sinfonia in E	1950
Serenade for Orchestra	1954
Six Dances for String Orchestra	1954
Trigon	1961
Fantasy Variations	1963
Umbrian Scene	1963
Reverie and Rondo	1964
Presidential Suite	1965
Markings	1966
Symphony	1967
Theater Set	1967
Scherzi Musicali	1967
Aulos for solo flute, two horns, percussions and strings	1967
Quintet Concerto	1975
Soli: two trumpets in B ^b , horn in F, tenor trombone, bass trombone/tuba	
Southern Harmony	
The Western Paradise	

Winds:

Suite for Brass Choir	1943
Evocation	1944
Solemn Prelude	1949
Short Suite for Concert Band	1950
Trigon	1961
Forever Free: A Lincoln Chronicle	1962
Concert Sketches	
Four Silhouettes	

Organ:

Two Meditations	1950
Organ Suite	1958

Piano:

A Set of Ten Piano Pieces for Children	1939
Four Inventions	1946
Piano Quintet	1949
Two Short Pieces for Piano (Four Hands)	1957
First Nocturne	
Second Nocturne	

Voice:

Fugitive Songs for mezzo soprano and piano	1950
Song of Ahab for baritone and ten instruments	1950
Three Pieces After Blake for dramatic soprano and orchestra	1952
Two Songs for Children for voice and piano	1966

Solo Instrumental and Chamber Ensemble:

Sonatina for Violin and Piano	1942
Trumpet Fanfares for four trumpets	1942
Suite for Flute and Oboe	1943
Flute Quintet	1943
String Quartet No. 1	1949
Brass Quartet for two trumpets and two trombones	1950
Partita in A for Violin and Piano	1950
Serenade No. 2 for four horns in F	1957
Serenade No. 3 for string quartet	1960
String Quartet No. 3	1961
Heralds I, fanfare for four trumpets	1968
Facets	1971
Prelude for unaccompanied flute	
Five Portraits for violin and piano	
Guitarra for solo guitar	
Heralds II, fanfare for three trumpets	

Cantatas:

Song of Jeremiah for bass-baritone solo SATB and orchestra	1945
Phoebus Arise, SATB with solo soprano, solo baritone and orchestra	1959
Inscriptions from Whitman, SATB and orchestra	1963

Stage Works and Film Scores:

The Lion, The Griffin and The Kangaroo (film score)	1951
The Boar (one-act opera)	1956
Jubilee (three-act opera)	1956
The Juggler of Our Lady (one-act opera)	1956
The Capitoline Venus (one-act opera)	1969
The Rope, solo dancer and piano	1946

Choral:

Christmas Carol	SSA	1943
Come Away, Come Away, Death	TBB	1944
Dedication	SATB	1946
A Lincoln Letter	SATB, bass solo	1953
Triumvirate	TTBB	1953
A Wreath for Waits	SATB	1954
Noel		
Lully, Lullay		
Welsome Yule		
What's In A Name?	SSATB	1954
How Stands the Glass Around	SSATB	1954
A New Song	SATB	1955
Sing Unto the Lord		
Like As A Father		
O Praise the Lord		
Grace to You and Peace	SATB	1955
with organ accompaniment		
Hymn-Anthem on the Tune		
"Hanover" (organ)	SATB	1959
Tears, Flow No More	SSAA	1959
The Epicure	SATB	1959
Flowers in the Valley	SATB	1961
To Light That Shines	SAB	1962
Emily Dickinson Set	SSA, piano	1964
Two Dunbar Lyrics	SATB	1965
O Come, Emanuel	SATB, organ	1965
Lo, the Earth	SATB, organ	1965
God, The Lord	SATB, organ	1965
Love Divine, All Love Excelling	SATB, organ	1965
The Birds	Female voices	1966
The Great Black Crow	SA	
The Skylark	SA	
The Peacock	SSA	
The Throstle		
Answer to a Child's Question	SA	

Choral (con't)

Triple Set	Male Voices	1971
Ode: To the Cuckoo	TB	
Had I A Heart	TB	
A Toast	TBB	
Pentagraph		1972
Epigrams and Hymn	SATB	1975
Two Folksong Settings	SATB	1975
Sally Ann		
Blow, Ye Winds in the Morning		

Choral and Orchestra:

Once There Was A Man	Narrator, SATB and orchestra	1959
Choral Triptych	SATB, strings	1962
Give Ear to My Words, O Lord		
How Long Wilt Thou Forget Me, O Lord?		
Allelulia		
Stephen Crane Set	SATB, 13 in- struments	1967
Parables	SATB, chamber orchestra	1970

A study conducted by Richard Hadley included a complete study of the choral music of Ulysses Kay written between the years 1943 and 1966. This study will not examine any of these compositions, but will include those works written since 1968 to determine differences in style and technique and to acquaint the reader with works not covered in the Hadley study.

Hadley, in his Summary, drew the following conclusions concerning Kay's choral works:

The melodic lines and chordal structures found in Kay's compositions give insight concerning the scale material he uses. In general, his vocabulary is based on scale materials from the major and minor modes, the church modes and an occasional synthetic scale. It should be understood from the outset that Kay makes a

free and liberal use of dissonance in his choral works, regardless of the particular scale material involved. . . . compositions employ a more liberal use of chromaticism within a framework that combines major, minor, and modal features of tonality. . . . thirteen cadences bear some relation to the well-known authentic, half, and plagal formulae of tonal harmony. . . . fourteen final cadences are related to scales of modal origin. Of these, six show phrygian, three reveal aeolian, two dorian, three more, other modal characteristics. . . . the incorporation of such modal characteristics with aspects of more traditional harmony, often with much added dissonance, is one facet of contemporary composition.

Structural Considerations

The most frequently occurring shape of opening phrases in Kay's choral music can be described as horizontal, or relatively static . . . always accompanied by slowly paced harmonic rhythm. Rising phrases that begin a movement tend to forecast a joyful or expectant mood . . . descending melodic contour expresses concern, disdain, and other negative feelings.

Melismas and Leaps In Melody

Kay makes liberal use of melismatic procedures to emphasize the importance of certain words in his text . . . The effect of these melismas is heightened by use of exclusively syllabic treatment on the remainder, of the composition. . . . In the melodies of Kay's works intervals from the unison to the minor tenth are found, but the larger intervals, other than the octave, occur quite infrequently.

Motives

The rhythmic combination of an accented short note followed by an ascending or descending longer note, either slurred or unslurred . . . can be cited as a major feature of Kay's melodic style.

Form

The form most frequently seen in the choral

works of Kay falls within the three-part, or ABA classification . . . Ten additional choral movements are through-composed . . . Another ten are either examples of strophic form or are sectional works whose parts are often interrelated by means of more extensive variation techniques . . . One of the last four movements is an alternating form that is characterized as rondo-like.⁴⁰

Hadley finally concludes:

Even though critical comment concerning Kay as a composer is not extensive, his creative efforts have accorded him considerable recognition in the form of scholarships, prizes, and published works. This recognition apparently has but little connection with his being a Black composer, since his compositional style has few of the characteristics normally associated with Afro-American music. One prominent feature that may have been derived from the heritage unique to a Black composer, is his driving use of rhythm and the recurrent use of certain syncopations especially accented short-long patterns (e.g.:). In contrast to composers such as Hall Johnson and John Work, he has not made use of the Negro Spiritual, nor of Afro-American elements and subject matter like T. J. Anderson. The influence of Hindemith must be considered as a significant factor in his training and obvious stylistic similarities can be perceived in Kay's music. However, this encounter with Hindemith has not precluded the development of a personal harmonic style. Kay has not to this point felt the need for using dodecaphonic, serial, or electronic materials and techniques, such as may be found in Dallapiccola, Stockhausen, and Boulez.⁴¹

The choral compositions written since 1966 include two multimovement works, Stephen Crane Set (1967) for mixed chorus and thirteen players and Parables (1972) for mixed chorus and chamber orchestra, and an extended anthem, Epigrams and Hymn (1975) for mixed chorus and organ.

Stephen Crane Set

The Stephen Crane Set is a cycle of four settings written for mixed chorus and thirteen piece instrumental ensemble. Instrumental parts are scored for flute, oboe, English horn, clarinet in B^b, bass clarinet, bassoon, two horns in F, two trumpets in B^b, tenor trombone, bass trombone, timpani, snare drum, tenor drum, suspended cymbal, triangle, tambourine, and tam-tam. The work, commissioned by the Chicago Musical College of Roosevelt University in honor of the one-hundredth anniversary of the college, takes its text from the works of Stephen Crane (1871-1900). The four movements, Black Riders, Mystic Shadow, A Spirit, and War Is Kind, are approximately sixteen minutes in duration.

Black Riders

Text:

Black Riders came from the sea
 There was clang and clang of spear and shield,
 And clash and clash of hoof and heel,
 Wild shouts and the wave of hair
 In the rush upon the wind.
 Thus the ride of sin, ride of sin.

Black Riders is the first of the four movements. Cast in A B A form it has an instrumental and choral introduction, interludes separating each section, and a three measure instrumental closing section.

Example 86.

INTRO.	A	CONTA	INTRO.	B	INTRO.	A	CLOSING SECTION
1 - 9 9 - 20	21 - 28 29 - 34	45 - 48	48 - 52	53 - 77	78 - 84	84 - 100	100 - 103

The instrumental introductory figure, consisting of

running sixteenth notes in a chromatic ascending then descending line, is supported by the lower instruments with chords built chiefly of seconds and tremolos. In measure 4, the technique of syncopation, (the bracketed passage in Example 87) which will be common throughout this piece, begins to appear.

Example 87.



The choral part of the introduction is concerned only with the title words. The texture of the three note presentations builds from one voice to eight in the course of eleven measures. Vertical structures consist of miscellaneous intervals, and usually, as in measure 15, have an added second construction. In addition to miscellaneous intervals chords, polychords are also found. The six voice statement in measure 15 is an A major superimposed on an F major chord.

Example 88.

A musical score for a four-measure passage, labeled '15' in a box at the top left. The music is written on four staves. The first two staves are vocal parts with lyrics 'Rid - ers, Black Rid - ers...'. The last two staves are instrumental parts. The music consists of sixteenth notes in a chromatic ascending line in the first two measures, followed by a descending line in the last two measures. Dynamics markings 'cresc.' and 'poco a' are present above the staves. The lyrics 'Rid - ers, Black Rid - ers...' are written below the vocal staves.

Other polychords may be found in measures 16 and 17.

The A section, beginning in measure 21 with male voices, makes use of both quarter and eighth note triplets. (The triplet is an important rhythmic figure in Kay's works.) The melody presented by the male voices is imitated by the female voices (measure 33) a minor tenth higher. The imitation is exact until measure 35-36 where the line leaps an augmented fourth (to D natural) instead of the original interval of a minor third (measures 23-24). The return to the original pitch level (measure 37) is only two measures, for in measure 40 (soprano voice), a second transposition takes place and the melody is now sung a second above. (See Appendix A, p. 340). While the female voices present the melody, a two-part ostinato on the words "black riders" occurs in the male voices. The bass voice forms a twelve measure pedal tone on C and the tenor ostinato consists of a three note continuing through measure 45.

Example 89.

With exception of two ornamental diversions (measures 37 and 42), the ostinato remains unchanged throughout its presentation.

Choral parts in the B section make use of both tradi-

tionally sung tones and choral speech. The text consists of fragments from the text of the A section and, in most cases, these are three-syllable statements. A diversity of vocal timbre is obtained by the alternate use of speaking and singing in all four voices.

Example 90.

In measure 70, the speaking voices dominate the score and grow in intensity to the end of the section (measure 77).

The vertical structures in the interlude (measures 78-84) should be mentioned here. Consisting of a minor third (F sharp to A) and a major third (A flat to C) with a B natural pedal tone, all notes are in the bass clef and are within the interval of a diminished fifth, and thus the effect is a secundal chord.

Example 91.

As the intensity increases, the B natural pedal dominates and eventually acts as a pivot to the return of the choral entrance (measure 84).

The melody, sung by the sopranos and harmonized by the altos in measure 84 is transposed an augmented fourth higher than the original statement. The return presentation has minor alterations in rhythm and intervals but generally remains the same as the original statement through measure 91. The male voices, moving in pairs against the female parts form a contrapuntal texture.

Example 92.

Example 92 shows a musical score for measures 87 and 88. The score consists of four staves. The first two staves are vocal parts (soprano and alto) with lyrics: "clang and clang of spear and shield". The last two staves are piano accompaniment with lyrics: "with clang and clang and clang of spear and shield". The music features a rhythmic motif of eighth notes, with triplets indicated by a '3' over the notes. The piano part has a prominent B natural pedal point in the right hand.

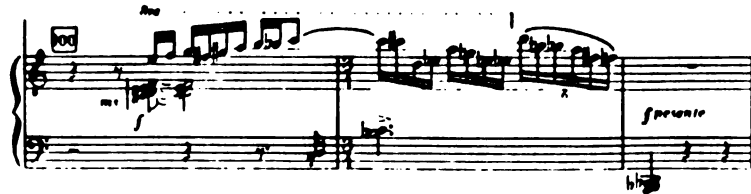
The accompaniment figure for this section is first presented in measure 4 (See Example 87). It now becomes the motive which is developed by imitation and is an effective contrast to the homophonic texture of the choral writing.

Example 93.

Example 93 shows a piano accompaniment for measures 87 and 88. The score consists of two staves (treble and bass clef). The music features a rhythmic motif of eighth notes, with triplets indicated by a '3' over the notes. The piano part has a prominent B natural pedal point in the right hand.

The last three measures, an instrumental closing section, is a repetition of the first six notes of measure 2 (treble instruments) and the eight notes leading to the last note of measure 3. This line is harmonized by vertical structures made up of dyads.

Example 94.



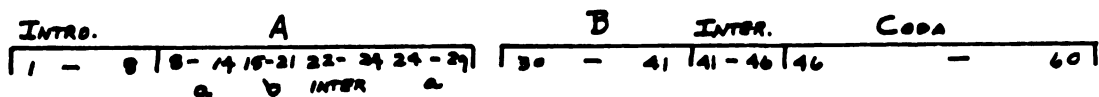
Mystic Shadow

Text:

Mystic shadow, bending near me.
 Who art thou? Whence come ye?
 And tell me is it fair
 Or is the truth as bitter as eaten fire?
 Fear not that I should quaver,
 For I dare, I dare.
 Then tell me, Mystic shadow.

The text of Mystic Shadow has two moods which Kay does not contradict, thus the movement is in binary form.

Example 95.



The "mystic shadow" section is marked piano and adagio and the dynamic level does not exceed mezzo piano. The B section ("Fear not that I should quaver") is contrasted with a poco piu mosso tempo marking and a dynamic level ranging

from mezzo forte to forte. Because of the sparse treatment of text and melodic ideas, the last measures have been designated as a coda rather than a return to A. Tempo and dynamic level, however, coincide with the A section.

The frequent use of the "cluster" sound is again illustrated in this setting. The instrumental introduction is dominated by a build-up of melodic and harmonic dyads. When the vertical structure is established, a line of melodic sevenths is heard beneath it.

Example 96.

The musical score for Example 96 consists of two systems. The first system is a piano introduction in G major, marked 'Adagio' with a tempo of approximately 50 beats per minute. It features a treble clef with a melodic line and a bass clef with a bass line. Dynamics include piano (p) and mezzo-forte (mezzo f). The second system shows the vocal entry, with a soprano line in the treble clef and piano accompaniment in the bass clef. A box labeled '3' is placed above the first measure of the vocal line. The piano accompaniment includes a 'mezzo f' dynamic marking.

The opening statement of text, found in the treble voices, is set in unison and moves to a contrapuntal texture in measure 12. An elision of thematic ideas occurs in measure 15 when the male voices, having entered in measure 14, continue the "mystic shadow" idea and the female voices introduce the text, "And tell me is it fair? Or is the truth as bitter as eaten fire?" As the soprano melody becomes more active, covering a range of an octave and a

third, the male voices state a melody which has a smaller melodic range. The instrumental interlude, intervening in measure 20, consists of running sixteenth notes grouped six notes to a beat instead of the previous four. The choral return is reminiscent of the original statement in terms of text, mood, and rhythms, but the melodic line differs from the original.

In measure 30, with the change of text, the mood becomes agitated and there is more evidence of a male against female call and response technique of composition.

Example 97.

30 Poco più mosso $\text{♩} = \text{ca. } 56$

Fear not that I should quaver For I

Fear not that I should quaver For I

Fear not that I should quaver

Fear not that I should quaver

These forces do not come together in a homophonic style until measure 37 as the voices exclaim, "I dare, I dare." The accompaniment features a consistent eighth note pattern which often forms a hemiola figure with the voices.

The climax, occurring in measures 37-38, is reiterated by the resumption of the eighth note figure in the accompaniment.

Example 98.

Accanto più mosso $\text{♩} = \text{ca } 66$

The musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "For... I dare, I dare" and "qua ve... For... I dare, I dare". The fifth staff is the piano accompaniment, marked with "movendo" and "poco f". The score shows a descending sixteenth-note figure in the piano part leading to a trill on C.

More excitement is added as a descending sixteenth note figure leads to a single trill on C. The trill diminishes in dynamics and quietly sets the stage for the coda.


Two ideas derived from earlier sources comprise the coda. The imitative "Then tell me" is taken texturally (not melodically) from measures 15-16. The "mystic shadow" idea is reminiscent (in some cases melodically, some rhythmically) of previous statements. Rhythmically, there is a great similarity between measures 53 and 54 and the opening measure of the work. Likewise, the rhythm of measure 54 is taken from the accompaniment figure of measures 20-21. The last notes of each statement is sustained to form the last compound chord. The vertical structure in the accompaniment adds to the dissonance of the choral sonority forming a cluster as the last effect of the work.

A Spirit

Text:

A spirit sped through spaces of night;
 And as he sped, he called, "God!"
 He went through valleys of black death-slime,
 Evercalling, "God!"
 Their echoes from crevice and cavern
 Mocked him
 Fleetly into the plains of space he went calling,
 "God!"
 Eventually then, he screamed
 Mad in denial, he screamed
 "Ah, there is no God!"
 A swift hand, a sword from the sky,
 Smote him,
 And he was dead.

A Spirit is a dramatic setting scored for mixed voices and brief solos for tenor, alto, soprano, and baritone. The intense nature of the poetry demands that each line of text carry its own interpretive musical material and thus Kay writes a through composed setting. The choral portions are framed and interspersed with instrumental sections.

The instrumental introduction (measures 1-8) presents two motives which are developed during the course of the piece. The continuous eighth note pattern in compound time is used in several portions of the settings and becomes a triplet figure in measures 78-80. The syncopated repeated notes found in measures 4-7, more specifically the first two notes (), are used as the beginning of many subsequent phrases.

The first example of the use of this syncopation is found at the initial bass entrance (measure 9). The line, sung in unison, is rhythmically composed of quarter notes

and quarter-note triplets. The effect of speed, the essence of the text, is obtained in the accompaniment which features the soft continuous eighth notes. In most cases, the pattern of the running triplet is a leap of a third followed by a second or the reverse of this interval arrangement. Example 99.

Musical score for Example 99. The top staff is a vocal line with lyrics: "spir - it sped through spa - ces of night: And as he". The bottom staff is a piano accompaniment featuring a continuous eighth-note triplet pattern. A box containing the number "20" is placed above the piano staff.

The soprano voices continue with the statement of the next line of text (measures 17-24). The solo "God!", sung by the baritone, is answered by the remaining upper voices. Kay seizes the opportunity to use imitation of the words "ever calling" and "Their echoes."

Example 100.

Musical score for Example 100, showing four vocal staves. The lyrics are: "Their ech - oes, their call - ing. Their ech - oes, their call - ing. Their ech - oes, Their ech - oes." Measure numbers 27, 28, and 29 are indicated above the staves. A piano dynamic marking (*p*) is present in the second and third staves.

Example 100. (con't)

30 31 *p* 32

ech - oes, their ech - oes From

ech - oes, their ech - oes From

ech - oes, their ech - oes From

ech - oes, their ech - oes From

The first example of homophony exists in measures 32-33, but immediately the setting of the words "mocked him" is contrapuntal.

Example 101.

39

cre - ice and cav - ern

cre - ice and cav - ern Mocked him... mocked him...

cre - ice and cav - ern Mocked him... mocked him...

cre - ice and cav - ern Mocked him... mocked him...

Alternating chordal clusters comprise the interlude leading to the next line of text (measures 39-43). This type of structure which has been frequent in Kay's music thus far can also be found in the instrumental interlude in measures 66 through 70 and in measure 77.

In measure 56, the repeated syncopated notes of the instrumental accompaniment lead into the alto presentation of the text, "Eventually then, he screamed." Dramatically and in a dynamic homophonic texture, the remaining three

voices state "mad in denial."

Example 102.

38

Harmonically, this segment has a strong C minor tonality even though the accompaniment is highly chromatic. The feeling of tonality is lost, however, with the use of chromatic runs and chordal clusters which dominate the instrumental interlude comprising measures 65-71.

Kay's treatment of the final line of text emphasizes its dramatic character. Homophonically presented, the sopranos leap a ninth on the text "the sword" and leap downward a major seventh on "smote him." The soprano and bass at one point are two octaves and a seventh apart.

Example 103.

The musical score for Example 103 consists of three systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The vocal lines are marked with accents and the tempo *allegro*. The lyrics for the first system are "A swift hand." The piano accompaniment features a ten-note chord cluster in the right hand and a triplet figure in the left hand. The second system continues the vocal lines with the lyrics "sword from the sky. Smote him." and includes a piano accompaniment staff with a ten-note chord cluster and a triplet figure. The third system continues the vocal lines with the lyrics "sword from the sky. Smote him." and includes a piano accompaniment staff with a ten-note chord cluster and a triplet figure.

The last four words, "And he was dead" are stated in octaves. The bass drops an octave, emphasizing the effect of sudden death and the last chord is a dissonant compound chord consisting of an eleventh with an added second. Accompaniment during this presentation is sparse and dramatic, consisting of ascending and descending scale passages. The final instrumental section is introduced by a ten-note chord cluster which is allowed to die away while a triplet figure beginning fortissimo descends to

a pianissimo.

Harmonically, this setting is probably the most tonal of the four movements. The tonality occurs, however, in the choral parts, as the accompaniment is extremely chromatic. The instruments, as well as the voice parts, are used to word- and mood-paint. The feeling of speed, movement, and fleeting is dramatized by the instruments in the continuous eighth notes. The words echo, mock and calling are treated imitatively. This piece, indeed, shows mastery of compositional techniques.

War Is Kind

Text:

Do not weep, maiden, for war is kind
Because your lover threw wild hands toward the sky
And the affrighted steed ran on alone,
Do not weep. War is kind.

Hoarse, booming drums of the regiment,
Little souls who thirst for fight
These men were born to drill and die.
The unexplained glory flies above them,
Great is the battle-god, and his kingdom
A field where a thousand corpses lie.

Do not weep, babe, for war is kind.
Because your father tumbled in the yellow trenches,
Raged at his breast, gulped and died,
Do not weep, war is kind.

Swift blazing flag of the regiment,
Eagle with crest of red and gold,
These men were born to drill and die.
Point for them the virtue of slaughter
Make plain to them the excellence of killing,
And a field where a thousand corpses lie.

Mother whose heart hung humble as a button
On the bright splendid shroud of your son,
Do not weep, War is kind.

War is Kind in a poem consisting of five verses, each

of which the composer treats with different music. After a twelve measure instrumental introduction, the lines of the first verse are presented in unison by the male voices. The line features frequent leaps of a sixth and range comprising an octave and a third.

Example 104.

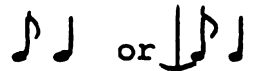


The instrumental part which forms a vital part of the texture, is taken from the introduction. The figure consisting of three-note pedal tone, is featured every three or four measures and supports a motive which is presented in contrary motion in two voices.

Example 105.



This same motive occurs in measures 4-5, with variation in measures 8-9, and in measure 21.

The syncopated rhythm () found in previous movements occurs at several points in this verse: measures 14, 18, 20, and measures 2 and 11 in the introduction.

The second verse (measures 26-41), marked andantino

marziale, is conceived in a four-part texture. Although the setting begins in octaves, four-part harmony is found in measure 30. The technique of paralleling female against male voices, which seems prevalent in Kay's later works, is again used with the text, "These men were born to drill and die" (measures 31-35, Example 106). In the next line, the paired voices are soprano and tenor over an alto and bass B flat pedal tone (measure 34, Example 106).

Example 106.

31 32 33 f 34

These men — were born to drill and die The un - ex - plained - glo - ry files a -

These men — were born to drill and die and die and die.

These men were born to drill and die The un - ex - plained - glo - ry files a -

These men were born to drill and die. and die

The homophonic texture regains prominence in measure 36 and this texture continues to the end of the verse.

A four-beat martial rhythm which emphasizes B as a tonal center is featured in the instrumental part.

Example 107.

26 27 28

Tempo II - Andantino marziale $J = ca. 100$

f p mf f

Although there is a move away from the B tonal center in measures 32-38, there is a return to the octave pedal

tone in measure 39 which re-establishes the tonality.

The interlude leading into the third verse is reminiscent of measures 8-12 of the introduction. In mood and tempo, this verse also recalls verse one. At this point, the setting is a two-part female texture. The voices are not imitative but consist of two independent melodies of contrapuntal writing. Of the two voices, the soprano is the more dramatically written with wide leaps and pitch range.

Example 108.



This verse, which is introduced by a B sustained from the interlude, is unaccompanied. Harmonically, the setting has no tonal center and makes use of extreme chromaticism.

The fourth verse (measures 56-78), set for mixed voices, is written almost completely in octaves. The tempo and mood of the second verse is recalled and the martial-like instrumental part in that setting is prevalent also in this verse. The tonal center for the two measures of introduction and first two measures of the choral part is G, but Kay quickly moves into a feeling of C minor (measures 60-61). There is, in fact, a feeling of shifting tonal centers which are especially emphasized in the instruments. Within these centers there is a free use of chromaticism. In measure 75, this is illustrated

by a clear G flat major center in the choral part against a chromatic instrumental part.

Example 109.

The image shows a musical score for Example 109. It consists of five staves. The top four staves are vocal parts, each with the lyrics "And a field where a thousand corpses" written below them. The fifth staff is the piano accompaniment. The score is marked with a box containing the number "79" at the beginning of the first vocal staff and the piano accompaniment staff. The piano part features a chromatic instrumental line.

Melodically, the lines have wide pitch ranges and large leaps (see measures 64, 66-67, and 70) and use the extremes of vocal ranges.

The last verse (measures 79-106) is introduced by three measures of instrumental interlude. As in the first verse, the male voices present the melodic line first in unison and then in two-part harmony. Another passage of imitation occurs in measures 87-89 on the text, "do not weep" with the final statement being emphasized by a homophonic texture.

The last sixteen measures are coda-like. The text "war is kind" is developed contrapuntally by the four voices. Again the technique of imitation is used in

measures 95-97 as the text is reduced to two words, "war is." Further reduction of the text and texture occurs in the following measures (99-106) as all voices sing the word "war" alternately on a unison D. With the final statement of the word in measure 101, the note is held and fades away as the instruments enter "poco forte" with a series of compound chords and chordal clusters.

Each movement of this work has musical individuality yet each has elements which bind them together. The recurring triplet and the short note followed by the longer value on the strong beat serves to unify the pieces rhythmically. Harmonically, the chord cluster and chromatic instrumental patterns which occur frequently in each movement give the cycle as a whole a common element. Although chromaticism is prevalent, Kay never fully ventures away from a tonal center. The pieces are forceful and are dramatically presented.

Epigrams and Hymn

Text:

Laus Deo

Gone, gone, sold and gone, bring out your dead, dank
and love.

Above, below, in sky and sod

In leaf and spar, and star and man

Clang of bell and roar of gun

Ring, O bells! Ring out for ev'ry list'ning ear

Ring loud and long, that all, all may hear of

Eternity and time!

For the Lord on the whirlwind is abroad;

In the earthquake He has sloken

He has smitten with his thunder the walls asunder

And the gates of brass are broken.

Lord, forgive us! What are we,
 That our eyes thy glory see,
 That our ears have heard the sound!
 Shake off thy dust, America: put on thy garments
 of praise
 Thy vine and thy figtree are thine, thou mayest
 now call their shade thine own and freely taste
 of their fruit!
 Now hail thy Deliverer God.
 Worship without fear of man.
 Laus Deo, Praise the Lord!

God of the earth, the sky, the sea,
 Maker of all above, below
 Creation lives and moves in Thee;
 Thy present life through all doth flow.
 Thy love is in the sunshine's glow,
 Thy life is in the quick'ning air;
 When light'nings flash and storm winds blow,
 There is Thy pow'r, Thy law is there.

We feel Thy calm at evening's hour,
 Thy grandeur in the march of night.
 And when the morning breaks in pow'r
 We hear Thy word, "Let there be light!"
 But higher far, and far more clear,
 Thee in man's spirit we behold,
 Thine image and Thyself are there,
 The indwelling God, proclaimed of old.
 Allelulia, allelulia!

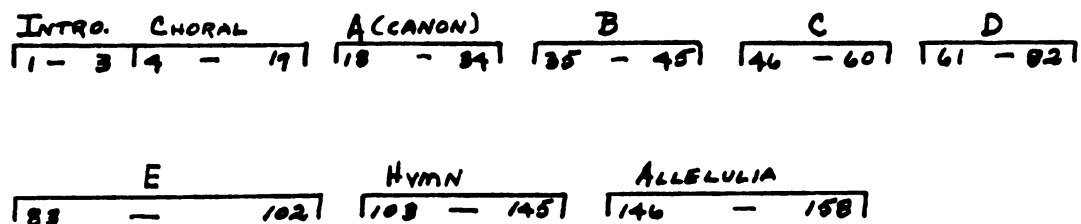
Epigrams and Hymn (1975) was commissioned for the
 General Assembly of the United Presbyterian Church. It is
 scored for mixed chorus and organ and takes approximately
 seven minutes to perform. The composer makes these com-
 ments in his introductory remarks:

The work, in the form of an extended anthem
 with a concluding hymn, is a tribute to man and
 to worship, as expressed by the music and a
 variety of texts. The earliest text used
 dates from 1783 and is taken from a sermon
 by the Reverend John Murray.

The other texts, by John Greenleaf Whittier
 [1807-1892] and Samuel Longfellow [1819-1892],
 are epigrammatic in nature, and they all
 combine, leading the work to the concluding
 Allelulia.⁴²

Following an introduction, there are seven sections to the composition, each having different thematic material.

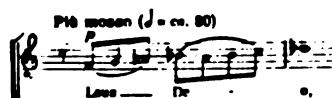
Example 110.



There are certain motives which appear in more than one section and serve to unify the composition.

The most frequently used motive first appears in measure 6 and is developed through measure 14 by imitation.

Example 111.




The motive is stated in thirds in section A (measures 25-26 and 29-32), and in inversion and in thirds in measure 70, section D. There are more frequent examples of passages in which the motive is used rhythmically rather than melodically. The accompaniment makes more use of this pattern than the choral parts. Measures 51-56, 91, 108, 110, 117, 119, and 137-139 can be cited as clear examples, however, most of the running eighth note accompaniment pattern seems to be derived from the initial motive.

A second recurring motive is found in measure 4.

Example 112.



Although not used as frequently as the previous motive, it does occur again in measure 37 (soprano and alto) and in the accompaniment in measures 96-97.

A syncopated rhythmic pattern () which frequently appears in Kay's choral works is also found in this composition. In measures 4-5 it is found in all voices. Other instances occur in measures 20-21, 45, 49, 58, 64, 67-68, 71-72 (bass voice), 75, 81, 83, 85, 87, 95, 98, 108, 114, 124, 126 (in augmentation), 129, 137, 139, 142, and 144. The pattern in measures 4-5 mentioned earlier is in diminution. The pattern, which is also found many times in the organ accompaniment, suggests a kind of predictability in this work and serves as another unifying device for the numerous melodic ideas.

In measure 18, a canon begins between female and male voices which continues without interruption through measure 33 and is supported by an F pedal tone. The accompaniment recalls the rhythm of motive A in measure 28 and continues with a C pedal tone (measure 29-32). The melody is in the Dorian mode on F in measures 30-34, and there is a shift in tonal feeling to the key of B flat major.

Example 113.

Very quickly, the accompaniment negates the tonality with an ascending arpeggio of mixed intervals which are sustained to form a compound chord.

Example 114.

The ascending, sustained arpeggio is an expansion of measures 1-2 (accompaniment) and occurs again in measures 81-82. An almost exact repetition of the first statement (measures 1-2) is found in measures 134-135 with the last three notes being augmented rhythmically.

In several instances, there are occurrences of vocal pedal tones. Examples can be seen in measure 47 ("Ring out for every list'ning ear") where the sopranos and tenors sing a D pedal while basses and altos sing a chromatically ascending scale line. As a result of the voice movement, several double inflections occur: the E natural against

the E flat, measure 48, and the E natural against the E flat a semitone apart in measure 51.

Four-part harmony is chosen for the text which begins "Shake off thy dust America!" (measure 83). The entire passage comprising measures 83-97 is in the Dorian mode on C with some use of chromatic alternations. This also represents the first time that Kay writes in a syllabic four-part texture for an extended period. The rhythm contains numerous examples of triplets as well as the syncopated pattern discussed earlier.

The hymn and Allelulia, written in the key of D major, represent one of the few times that the composer writes a key signature and, with the exception of measures 116-135, remains consistently in that tonality. With a variety of textures, Kay presents the two verses and accompanies the setting with the continuous eighth-note figure previously discussed. The organ pedal tone is used almost exclusively to support the vocal and faster moving accompaniment. With slight variations, the Allelulia section (measure 146) pairs the sopranos and tenors against the altos and basses melodically and this texture brings the piece to a close on a D major chord.

Parables

Parables is a two movement work for mixed choir accompanied by a chamber orchestra consisting of flute, oboe, clarinet in B flat, bassoon, horn in F, trumpet in B flat, trombone, percussion and double bass. The piece,

commissioned by the American Choral Directors Association, was completed in 1968. The text deals with two stories which Kay treats in a choral narrative-like style.

Texts:

I. The Old Armchair

My grandmother, she, at the age of eighty-three
 One day in May was taken ill and died;
 And after she was dead, the will, of course was read
 By a lawyer as we all stood side by side.
 To my brother it was found, she had left a hundred
 pound,
 The same unto my sister, I declare
 But when it came to me the lawyer said,
 "I see she has left to you her old armchair."
 How they tittered, how they chaffed
 O how my brother and sister laughed,
 When they heard the lawyer declare Granny'd
 only left to me, her old armchair.
 I thought it hardly fair, still I said I did not
 care,
 And in the ev'ning took the chair away.
 My brother at me laughed, the lawyer at me chaffed,
 And said, "It will come useful, John, some day
 When you settle down in life.
 Find some girl to be your wife
 You'll find it very handy I declare;
 On a cold and frosty night,
 When the fire is burning bright
 You can sit in your old armchair."
 What the lawyer said was true,
 For in a year or two
 Strange to say, I settled down in married life.
 I first a girl did court and then the ring I bought,
 Took her to the church and then she was my wife.
 Now the dear girl and me are as happy as can be,
 And when my work is over, I declare
 I ne'er abroad would roam
 But each night I'd stay at home.
 And be seated in my old armchair.
 One night the chair fell down
 When I picked it up I found
 That the seat had fallen out upon the floor.
 And there before my eyes
 I saw to my surprise
 A lot of notes, ten thousand pounds or more
 When my brother heard of this, the poor fellow
 I confess,
 Went nearly wild with rage, and tore his hair,

But I only laughed at him,
 And I said unto him: Jim don't you wish you had the
 old armchair.
 No more they tittered, no more they chaffed,
 No more my brother and sister laughed
 When they heard my lawyer declare
 Granny'd only left me her old armchair.

II. The Hell-Bound Train

A Texas cowboy lay down on a barroom floor,
 Having drunk so much he could drink no more;
 So he fell asleep with troubled brain
 To dream that he rode on a hell-bound train
 The engine with murderous blood was damp
 And was brilliantly lit with a brimstone lamp;
 And imp, for fuel, was shoveling bones,
 While the furnace range with a thousand groans.
 The boiler was filled with lager beer and the devil
 himself was the engineer;
 The passengers were a most motley crew
 Church member, atheist, Gentile and Jew,
 Rich men in broadcloth, beggars in rags,
 Handsome young ladies, and withered old hags,
 Yellow and black men, red, brown and white,
 All chained together, O God, what a sight!
 While the train rushed on at an awful pace
 The sulphurous fumes scorched their hands and face;
 Wider and wider the country grew,
 As faster and faster the engine flew,
 Louder and louder the thunder crashed
 And brighter and brighter the light'ning flashed;
 Hotter and hotter the air became
 Till the clothes were burned from each quivering
 frame.
 And out of the distance there arose a yell,
 "Ah, ha!" said the devil, "we're nearing hell!"
 Then oh, how the passengers all shrieked with pain
 and begged the devil to stop the train.
 But he capered about and danced for glee,
 And laughed and joked at their misery.
 "My faithful friends, you have done the work and
 the devil never can a pay day shirk.
 You've bullied the weak, you've robbed the poor, the
 starving brother you've turned from the door;
 You've laid up gold where the canker rust, and have
 given free vent to your beastly lust.
 You've justice scorned, and corruption sown, and
 trampled the laws of Nature down.
 You have drunk, rioted, cheated, plundered, and lied,
 and mocked at God in your hell-born pride.
 You have paid full fare, so I'll carry you through
 For it's only right you should have your due.
 Why, the laborer always expects his hire,

So, I'll land you safe in the lake of fire,
 Where your flesh will waste in the flames that roar,
 and my imps torment you forevermore!"
 Then the cowboy awoke with an anguished cry
 His clothes wet with sweat and his hair standing
 high.
 Then he prayed as he never had prayed til that
 hour
 To be saved from his sin and the demon's pow'r
 And his vows were not in vain,
 For he never rode the hell-bound train.
 His prayers and vows were not in vain,
 For he never rode the hell-bound train.

The two settings have very little four-part homophonic writing. The predominant textures are unison or octave doubling of voices or with a texture that uses soprano and alto paired against tenor and bass.

The sonority that is achieved by pairing two voices with similar melodic material against the remaining voices seems to be common in Kay's choral writings. In The Old Armchair, examples may be found in measures 20-21 and in measures 109-110 in which the soprano and tenor have different material than the alto and bass.

Example 115.

Tempo II - Andantino J.c.m.

S
 poco *f*
 How they sit-tered... how they chafed, O

A
 poco *f*
 How they sit-tered, O how they chafed, O

T
 poco *f*
 How they sit-tered, O how they chafed, O

B
 poco *f*
 How they sit-tered, O how they chafed, O

Example 115 (con't).

Tempo I

on - ly left to me — her old arm - chair. *pp*

on - ly left to me her old arm - chair. *pp*

dolce
— Gran - ny'd left me her old arm - chair. *pp*

on - ly left to me her old arm - chair. *pp*

There is much use of imitation in both settings. In measures 34-35 of The Old Armchair, a two-note figure is used while a three-note figure occurs in measures 43-45.

Example 116.

31

poco f
You'll find it ver - y hand - y I de - clare: " On oh ee... On oh ee... On oh ee...

Ah... " On a cold — and frost - y night... *poco f*
On... a cold and

One of the longest passages is found in the second movement in which the same three-note figure is augmented and developed through imitation for fifteen measures (measures 85-100).

Example 117.

During this passage there are some instances of intervallic change and of inversion of the motive. A frequently used pattern is that of a minor second followed by a minor third moving in contrary motion (it occurs eleven times).

Another sonority which is used often occurs when one voice carries the story line while the other voices comment with short melodic fragments. Measures 60-67 of The Old Armchair exhibit this technique. A more interesting example occurs in The Hell-Bound Train in which the bass section speaks the line while being commented upon by the remaining three voices.

Example 118.

Example 118 (con't).

The composer moves the rather lengthy text along quickly with this device or by individual sections alternating portions of the poetic line.

Of the two movements, the first is more tonal. The tonal feeling, however, occurs in the choral parts in that the accompaniment is quite chromatic in character. Passages consisting of shifting tonalities rather than of one key center tend to dominate the setting. Of particular interest is the modulatory scheme. The work begins in g minor, shifts to a feeling of b minor in measure 10, to G major (measure 21), then A minor (measure 24) and finally to C in measure 40.

Examples of polychords and polytonal writing also occur. Measure 53 contains a diminished triad superimposed upon a C major sixth chord constructed above a low D flat.

Example 119.

Examples of absolute tonality do occur. Measures 90 to the end of the movement are written in F major strengthened by a dominant-tonic progression at the final cadence.

As previously mentioned, the instrumental part with its chromatic orientation contradicts the tonal implications in the voice parts. The movement begins with a tone cluster which occurs later in measure 18.

Example 120.



Many vertical structures consist of added second construction with examples being found in measures 74, 81, 44, and 45. When vertical structures are not used, chromatic sixteenth-note passages comprise the accompaniment. These figures are not stepwise but contain a series of large leaps which add to the agitation of the chromaticism. Examples of parallel fourths (measure 76) and double inflections (measure 74) can also be found.

The Hell-Bound Train is more chromatic in both the choral and instrumental writing. A tonal center is recognizable at the beginning in measures 4-8 and at the recurrence of this section in measures 123-129.

Example 121.

4 5

Soprano
A Tex-an cow-boy lay down on a bar-room floor.

Alto
A Tex-an cow-boy lay down on a bar-room floor.

Tenor
A Tex-an cow-boy lay down on a bar-room floor.

Bass
A Tex-an cow-boy lay down on a bar-room floor.

Other than these passages, adherence to even the shifting tonalities found in the first movement are absent.

Through examination of the melodic writing, two figures emerge that are used consistently throughout the second movement: 1) the changing tone figure is found at the end of each phrase beginning in measure 5-21, and usually it is preceded by an eighth rest.

Example 122.

Tenor 8 9 10



So he fell a - sleep with trou-bled brain To

2) the inverted cambiata figure is introduced in measures 28-29 through 34 and with the changing tone pattern continues in usage to measure 127-128. There are twenty-four examples of these phrase endings.

An interesting variation on an accompaniment figure in the bass occurs in measures 8-13 and 14-18. The original figure is a staccato quarter note rhythm which in measure 14, becomes a sixteenth note followed by an eighth note

(occurring on the beat). This same relationship is found again in measures 31-37 with the variation in measures 38-40.

Example 123.

The sixteenth followed by the eighth (or dotted eighth) and its equivalent in longer note values (), has become a unifying rhythm for the two movements. It can be found in the first movement quite often and even more frequently in the second. A triplet figure consisting of an eighth followed by a quarter () is obviously quite similar to the original figure being discussed and is found almost as often. An almost constant shift to the weak part of the beat is evident during these occurrences.

Parables generally makes use of both tonal and atonal approaches to harmonic formation. In the tonal passages there is a free use of chromaticism. Both settings are through composed and are unified by recurring rhythms and short motives.

Kay develops his ideas with several contrapuntal

devices. Mirror inversion can be found in measures 21-22 and in measure 51 of the first movement. There are instances of melodic, sequential development such as that found in the passage in measures 74-80. The three stages in this case are interrupted by a different melody in the bass line (measure 71) but statements by the tenor, alto, and tenor again are sequential.

Example 124.

74 75 76

Tempo I

p

home. One night the choir fell down.

home.

When I picked it up I

home.

77 78 79

poco f

found And

That the seat had fallen out up on the floor.

80

Piu mosso *Al. ca. 70* *poco f*

there be-fore my eyes

poco f

I now to my sur-prise.

The pieces are linearly constructed but have some examples of homophonic texture. The most interesting section of this type occurs in the prayer at the end (measures 134-155). The passage is begun imitatively but quickly a four-part homophonic style evolves with an interesting use of passing tones. The harmony consists of chords related first to the tonal center of B flat. The harmonies of the first four measures, with some chromatic alterations, is in B flat major. This key, however, becomes more obscure as the passage progresses but the tonal center remains evident.

Summary







Ulysses Kay is one of today's most prolific American composers. He is not only one of the most frequently performed of serious composers but also is one of the most commissioned as well.

Chorally, Kay has produced forty-six compositions, four of which are of the cantata variety. The compositions chosen for this discussion were written within the past twelve years. Two are multi-movement compositions and all have certain characteristics which seem more common to Kay's later works.

The later choral compositions are exemplified by a more consistent use of chromaticism. In addition to shifting tonalities, which were always present, these later works are written without a tonal center for long periods of time. In tonal passages, the tendency is towards

chromatic alterations and frequent use of the accompaniment to negate the feeling of tonality by its extreme chromaticism.

There are a few examples of parallel fourths and chords built in fourths, but the quartal and quintal harmonic approach is not dominant in Kay's music. More tendency is evident toward vertical structures with added seconds and chordal clusters.

Two rhythmic patterns have been present in all of the works in this study and are obviously of importance. The triplet has occurred in many variations:  ,  ,  ,  ,  , and especially  . Another even more frequently used rhythm is the syncopated pattern consisting of the sixteenth followed by the dotted eighth note or its equivalent in longer note values. Kay not only uses this rhythm on the initial beat of the measure, but it may occur on the first part of any pulse as well.

There is a fondness for pairing female voices presenting one melodic idea against male voices singing counter-melodic material. The arrangement is often soprano and tenor against alto and bass, however, other combinations are also found.

The second most frequently used textures are unison and two to four voice octave presentations. These textures are especially prevalent in compositions that have long texts.

An interesting summary of Kay's choral style is presented in the following statement of Robert D. Herrema:

A marvelous dichotomy exists in the music of Ulysses Kay: craftsmanship and romanticism, reason and emotion. Occasionally one will give way to the other, but usually both are present in equal amounts. His craft is at once Hindemithian, classical, and Netherlandish; his expressiveness is incredibly romantic and madrigalian. His music cannot - and therefore should not - be labeled stylistically technically, or racially. It is modern in the sense that it is contemporary. The most significant and most accurate - and, incidentally, complimentary - thing that can be said about it is the music of the outstanding American composer, Ulysses Kay.⁴³

SUMMARY

The analysis of the choral music of five twentieth century Afro-American composers have been the purpose of this chapter. Each composer chosen for the study is living and has contributed to American choral music for at least the past twenty years. In the case of Ulysses Kay, George Walker, and Hale Smith, creative output has been extensive not only in the choral area but in other mediums as well. Their influence has been felt on their individual local scenes as well as on national and international levels. Ronald Roxbury and James Furman are rapidly becoming known for their individualistic approach to the choral idiom and to other mediums.

In this segment, a summary of the various elements of choral styles of each composer will be discussed. Considerations pertaining to melody, harmony, rhythm, treatment of text, texture, and counterpoint, as presented in Chapter I will be used as a format to organize the comments given here. The generalizations are based on the

analysis of the choral works done in this study as well as other compositions perused by the writer. This manner of presentation was chosen in order to facilitate the drawing of comparisons by the reader.

Melody

One of the most difficult aspects of musical style to discuss is probably that of melody. Although a number of statements can be made about melody, the reasons why one melody is recognized by the listener as an enduring masterpiece while a second melody, apparently possessing the same characteristics is recognized as inferior have yet to be formulated. This summary will be confined to those elements of melodic style which can be objectively discussed.

Range and Pitch Motion

Walker - Melody ranges are closely related to the mood of the text. Those texts which are contemplative tend to have melodies with small ranges moving more conjunctly than disjunctly. In contrast, the range of texts which are more intense sometimes extend to as much as an octave and a fifth and feature leaps as large as an octave or more. The ascending and descending third, however, seem to be used more frequently than any other interval.

Smith - Melodies often extend in range beyond a tenth to as much as an octave and a seventh. The perfect fourth both ascending and descending is very characteristic.

Furman - Melodies occasionally exceed the range of

a twelfth, however, many are limited to the compass of an octave. Lines tend to move conjunctly more frequently than disjunctly. Where leaps do occur, the fourth is prevalent.

Roxbury - Because of the nature of the four pieces under discussion, the range of Roxbury's melodies usually stay well within the octave. In only a few instances does the range exceed this boundary. Writing is predominantly conjunct with some occurrences of the ascending and descending third, the fourth and an occasional fifth.

Kay - Melodies tend to fall within the compass of a tenth. While conjunct and disjunct motion are somewhat balanced, melodies frequently outline triad structure. Much use of the fifth and fourth is made in passages where disjunct motion occurs. Repeated notes are found more frequently in melodic lines than in the melodies of previously mentioned composers.

Methods of Construction

Walker - Longer melodic lines are developed from short nuclear elements by repetition or extension. Phrases are most often unequal in length and usually have an odd number of measures (5, 7, or 9). Use of sequential development is rare.

Smith - Melodies tend to be unequal in length in an effort to adhere to the various lines of texts. Some use of imitation of the original line at a second pitch level is found but three and four stage sequences are rare. In

more tonal pieces, the influence of jazz is evident with the use of the lowered third.

Furman - Melodic lines are characteristically short with frequent interruptions by rests. Development of the line is by extension of the original thought with new melodic ideas. Repetition and sequence is not commonly found. In his works that are not nationalistic in origin, Furman's melodies tend to be chromatically conceived.

Roxbury - Melodies are sometimes developed by repetition of ideas, however, most fragments of text will present new melodic material. Length of the melodic line is determined by the length of the poetic line.

Kay - Several devices are found in the construction of Kay's melodies. Numerous two-stage sequences occur, however, three and four stage sequences are rare. Extension of ideas and melodic fragments separated by frequent rests are numerous. Phrase lengths vary with the texts which are sometimes extended by repetition of the final words. Melodic material with this extension is not usually repetitious.

Tonality and Modality

Walker - Melodies in Walker's choral works are largely modal. Major or minor tonal centers in the tertian sense are almost nonexistent. Melodies tend to move from modal to highly chromatically conceived lines.

Smith - Both tonal and chromatic lines are found in Smith's works. Those melodies which have a tonal center

tend to suggest the pure minor scale. Those which are conceived chromatically are atonal and thus have no key center.

Furman - In the works chosen for this study, tonal centers in the melodies are largely avoided. In only one instance (Salve Regina) does a tertian feeling become evident and this is immediately negated with the chromaticism of the following sections. In those works which are in the gospel or spiritual style, tonal centers are prevalent in keeping with the idiom.

Roxbury - Melodies are largely diatonic or modal. Some chromaticism is found but is not used to effect a change of tonal center. Tonality does not suggest a tertian feeling in the movement of the melody, rather tonality is a reiteration of a note within a melody line.

Kay - Melodies frequently have a tertian feeling. The outline of triads and movement towards a tonal center is usually evident. Chromaticism is also prevalent in melodic lines and is sometimes used to effect a change of tonal center.

Harmony

The harmonic idiom of the five composers whose choral music was analyzed moved well into the more innovative of twentieth century sonorities. In his choral parts, Kay leans towards the traditional approach but his instrumental parts become much more chromatic, often featuring chordal clusters that negate any key center. Walker, Furman,

and Roxbury are notable for their use of compound chords, quartal and sometimes quintal approaches to building vertical structures. In addition to compound chords, Hale Smith's approach to harmony is colored by frequent jazz sonorities.

Types of Sonorities and Cadences

Walker - Harmonies are non-tertian with frequent use of chords consisting of miscellaneous intervals. A strong quartal feeling is prevalent in Walker's works because of the constant use of the fourth and fifth. A favorite cadential formula consists of root movement descending by a third and the top voice moving up a second. The vertical structures in the cadences as well as in most choral harmonies avoid the use of the third thereby giving an open, stark sonority.

Smith - Harmonies vary from jazz sonorities to compound chord structures to chordal clusters and most often are the result of simultaneous movement of horizontal lines. A favorite technique is a chord of three or four voices sustained over several measures. This device slows the harmonic rhythm in compositions which previously have had a steady flow of harmonic change. A distinct quartal sound is discerned and there are moments when the movement of parallel fourths dominates the harmony. Cadential formulae invariably have roots which move up or down a second. The structures above this root movement may have a distinct jazz sonority or more often consist of miscellaneous

intervals.

Furman - Most vertical structures occur as a result of moving horizontal lines. Chords consist of the second, fifth, and fourth more frequently than other intervals. Harmonies are non-tertian and as a result, the third occurs less frequently. The tight cluster sound is not as evident in Furman's works as in some other composers studied, rather there are more instances in which chord tones are spaced to give a balanced effect. Traditional harmonic cadences are rare even though root movement may descend a fourth or a fifth. No single type of cadence seems to dominate his music.

Roxbury - There is a definite quartal and sometimes quintal approach to chord building. Although there are frequent uses of the third, there is no reference to tertian sonorities. Points of rest within the works are rare. Final cadences have root movements of either II or V to I beneath compound chord constructions.

Kay - There seems to be two harmonic approaches in Kay's later choral works. In the choral parts, a definite lean towards tertian harmonies is evident. There are examples of quartal and quintal harmonies and a higher degree of chromaticism in vertical structures. A pull towards a tonal center is always evident even though that center may change frequently. The second approach is extreme chromaticism with a tendency toward chordal clusters and chords with added seconds. This sonority is

more evident in the instrumental parts.

Rhythm

Walker - Changing meters are characteristic of Walker's music. The following rhythmic devices are common: 1) the syncoped entrance, 2) the use of syncopated entrances by one or a group of voices, 3) the interruption of a driving line with a rest, 4) the characteristic driving eighth-note rhythm in pieces with faster tempi, 5) the use of dotted bar lines with a regular meter to indicate accents other than those which are common to the meter, 6) the constant shift of the accent through the use of syncopation.

Smith - A characteristic feature is the use of the eighth and quarter note triplet. Frequently the triplet will be used against a duplet. Another rhythmic device is the syncopated short-long-short figure in various note values. Shorter note values tied to longer ones are consistently used - an untraditional habit in common practice period styles. There seems to be a rhythmic flow to Smith's music which is enhanced by the frequent division of the unit.

Furman - Rhythmic figures are used as a means of unifying his compositions. In movements of Four Little Foxes, the triplet is found frequently, while in The Quiet Life, the sixteenth followed by the eighth or dotted eighth is the unifying rhythm. Changing meters as well as frequent tempo changes are characteristic rhythmic features.

Roxbury - The rhythmic pattern consisting of the

triplet followed by the duplet is a feature which is reminiscent of gregorian chant and is therefore characteristic in two of the four pieces in this study. Another rhythm which occurs is the short-long pattern that may have been influenced by the rhythmic mode system of medieval motets. In contrast to other composers studied, these pieces do not fall into the category of measured rhythms, but rather flowing lines free of regular pulse. The composer occasionally uses dotted bar lines to indicate accents which may otherwise be overlooked in normal phrasing. Meter signatures are not indicated.

Kay - Meter changes are evident in all of the music studied. In addition, certain rhythmic patterns are consistently used. The triplet is found in numerous variations and the accented short-long-short rhythm in various note values is characteristic. There are frequent tempo changes indicated not only with tempo modification marks but also with metronome markings.

Counterpoint

Walker - Contrapuntal passages often employ imitation. Occasionally there is strict imitation, but usually free counterpoint between two or three voices is more common. In several instances the pedal tone has been used both in accompaniments and in vocal passages. This device is extended to the use of double pedal tones.

Smith - Free and strict imitation occur frequently in contrapuntal sections. Other developmental techniques such

as fugal entries, diminution, inversion, pedal tones, mirror inversion can be found. Recurring melodic ideas are often paired with countermelodies and repetition of melodic ideas at a second pitch level is also prevalent.

Furman - A number of contrapuntal devices are found in Furman's choral works, the most frequent being imitation and free counterpoint. Motives occur in diminution, augmentation, inversion and retrograde. On several occasions two or three melodies or themes are used simultaneously over a slower moving motive played in augmentation. In one instance (Sound Sleep By Night) Furman incorporates a canon alternating between voices. Ostinato figures are another important feature of the Furman style.

Roxbury - Very little use of contrapuntal texture is found as most writing is in a homophonic or monophonic style. Two or three voices are frequently used but an imitative procedure is almost non-existent. At these points the melodic line paired with a countermelody is usually the case.

Kay - Choral works are almost consistently contrapuntal with imitation being the chief device used. A favorite texture is pairing of voices (soprano with alto and tenor with bass), and with this parallel writing imitation most often occurs in pairs. Use of ostinato figures and pedal tones in all voices and instrumental parts are important features.

Relationship of Text and Melody, Harmony, and Rhythm

Walker - The greater portion of Walker's texts come from the Psalms. Other texts that are secular in nature are from various poetic sources. Faster moving melodies with wide leaps and harmonies with more dissonant sonorities seem to be used with intense texts, while melodies with small pitch ranges and more consonant harmonies are reserved for more contemplative texts. The same rhythmic devices are found in both fast and slow pieces, however, a more driving character is prevalent in intense texts due to the consistent emphasis on the second beat of the measure.

Smith - Texts are taken from poetry. In only one work, I'm Coming Home, does the text suggest a religious theme. Harmony and melody are both influenced by the mood of the text. There are frequent examples of word-painting in Two Kids and chords which because of their use with certain words seem suggestive of those words. Devices such as pairing voices to denote the word "twin" and the use of two specific melodies to suggest "two kids" or "together" are additional examples of Smith's craftsmanship in using the music to imply the text.

Furman - Secular texts are taken from both poetic sources and famous documents. Sacred texts come from early church literature and from spirituals and more recent gospel literature. The mood of the text is a definite determining factor in the harmony and rhythms used. Rhythmic

devices are such significant factors in Furman's music that this element seems to share equal importance to that of harmony and melody in the conception of his works. The treatment of text is usually syllabic except in those instances in Four Little Foxes where motion or movement is implied. The natural flow of the spoken phrase seem of little concern to this composer as the text is usually broken into small fragments by the insertion of rests.

Roxbury - The flow of the Old English text suggests to the composer the rhythm to be used and this flow is not contradicted. Rhythm seems to be the first consideration. The harmonies used are contradictory to medieval sonorities and thereby give an interesting, fresh approach to the settings. Melodies are gregorian in concept and are thus related to the text in this manner, however, the chromaticism of the melodic line again brings it well into the twentieth century idiom.

Kay - There is such an amalgamation of text, rhythm, harmony, and melody in the extended works of this study that these elements appear to have been conceived simultaneously. Numerous examples of word-painting and special effects for voice and instruments are used to the extent that the works become small dramas. Because of the length of texts, treatment is almost entirely syllabic.

Idiomatic Use of Voices

Only one of the composers studied (Ronald Roxbury)

avoids the use of choral speech or other non-traditional uses for the voice.⁴⁴ Examples of choral speech can be found in the works of Smith, Walker and Kay. Furman goes a bit further calling for special vocal effects such as clicking of tongues, vocal glissandi, whispers, and screams, in addition to a special tone quality described as soprano falsetto.

The five composers introduced in this discussion are conservative, yet innovative. They are composing within today's many idioms, each with his own individualism and characteristic sonority and each making a valid contribution to American twentieth century choral music.

CHAPTER IV

IMPLICATIONS FOR MUSIC EDUCATION

Why Study Afro-American Music?

Within the American culture, a Black sub-culture exists that has exerted an enormous amount of influence on American music. Less is known or taught about music that has been composed by Blacks than any other non-white culture, with the possible exception of American Indian music. Black music has made a tremendous impression, but little is known about it.

Ironically, those persons who have the responsibility of disseminating musical information and who should be most knowledgeable about American music are lacking in knowledge about the contributions of this ethnic group. Public school teachers, college professors, musicologists, and conductors, in addition to publishers and librarians, are among those who are unknowing about most aspects of Black music.

A doctoral student of music who is asked a question on his orientation or comprehensive examinations about a particular period in music history is expected to be able to document his answer with composers and works. However,

to be able to name only five or ten Black composers, not to mention their works or to characterize their musical style, is not stressed in the academic curriculum. Many Black composers have made contributions to the music of historical periods comparable to many composers who are normally stressed in the average music history class.

Even in Black colleges, emphasis is more often placed on an awareness of Copland, Harris, or Menotti, while the contributions of Kay, Still, and Swanson are neglected. In an effort to acquaint their students with the culture of European and White America, they have relinquished one of their most precious possessions -- their cultural heritage. The argument is not that music in the European tradition should be ignored. This is the basis of all American music, and certainly the study of it should demand a great part of the student's musical training. The music of Blacks and by Blacks certainly deserves to be brought to the attention of all American society because of its contribution to the culture of that society.

There are those educators who would ask, "Why should so much emphasis be placed on Black music, when America is a melting pot of various cultures?" "Why not the music of the Italians, Irish, or other cultures who make up our country?" The writer would argue that ideally the study of all music is best. But one point remains evident: each above mentioned sub-culture has one thing in common and that is, they are all White. The Afro-American society is

statistically the largest of American sub-cultures and consequently has made the greatest musical contribution, not only in the areas of European-based music, but certainly in the more social styles.

The liberal might as easily say, "What does it matter what race wrote it? If it is good music, that is enough." Then, because the music has not been published, performed or studied, it is no good? If the music is really not significant, who has made the evaluation? Where did he hear the works, where did he see the scores, where did he study the history? He is assuming, I guess that right wins by its own virtue, without a champion, without a publisher, without a performance. Perhaps, if it has one, the problem of Black music is that it is out of the mainstream. But originality should have merit. A society which lives in segregation develops its own culture. If that culture does not fit the liberal scheme, this should not make it inferior. On the contrary, and with aesthetics taking second place to the social importance of music, that makes it important.¹

The liberal would also contend that to teach a course in Afro-American music is racism in reverse. Ideally, Black music of the Americas should be incorporated in its rightful place in the study of eighteenth, nineteenth, and twentieth century music. The fact that the average history course does not mention these contributions demands that a separate study be given. When the need no longer exists and all music is studied as music, the Black music course can be eliminated. Such an elimination seems to be well into the future because the first step of teaching Black music courses has not been realized in many public school systems, colleges, and universities.

It might also be said that Black music belongs to ethnomusicology, but one of my points is that this discipline should not be removed from the history-literature-musicology complex. Even if it is to remain distinct, we admit that a large amount of social music can fit there, we must confess that Hale Smith or George Walker fits in ethnic studies about as comfortably as does Donizetti.²

There is an abundance of information concerning music written by White American composers in the European tradition, but scarcely any sources are available to the person seeking knowledge of music in the same tradition but written by Black Americans.³ It is an unfortunate situation, because no description of American music is complete without including Black music.

In the eyes of both Black and White students, total attention is given to White Western music in the typical college course outline. This study ends not with a Bachelor degree in music but a Bachelor degree in White music. An examination of textbooks, course outlines, lectures, analytical techniques and aesthetic viewpoints will verify this conclusion. This network of course work is very restricted and confining in its presentation of music, its means, and its goals. Schools invariably say to the Black student, "We will admit you to our school to study our music. It is our music that you will study because your music is not really important, you have made no real contribution." And Blacks will readily admit that they do not fully know their cultural heritage, but this is precisely the reason that they wish to study it in an educational

institution. To the White student, the college says practically the same thing -- that White European-based music is important, that other ethnic music can be taken only if schedules permit.

We must recognize that Black music belongs in the curriculum now, not just in predominantly Black schools and in upper level musicology courses, but in the learning process that begins with kindergarten and proceeds through graduate school. This is an important aspect of American culture, just as the impact of the Black experience is a major element in any social definition of the United States.⁴ If total integration of Black and White music is not accomplished, we will have White students who lack formal contact with dynamic musical ideas. In addition, we will have Blacks who unaware of the extraordinary musical genius of their race, will forsake a potential career.

The Use of Twentieth Century Afro-American Choral Music in Choral and Non-Choral Situations

Another point must be made concerning the use of not only Afro-American, but all choral music in the educational process of schools of music. Based on the writer's observation, the trend in most non-choral classes, such as history courses, analytical studies classes, and high school general music classes, is to use extended orchestral works as teaching vehicles. The use of choral works, whether short octavo compositions or extended a cappella or orchestral accompanied pieces, is limited. It will be admitted

that large orchestral works offer more sophisticated forms and techniques than choral works, because of the limitations of the human voice, may not offer. However, exposure to the choral medium is an important aspect of musical training. Many students will advance through four years of instrumental training without any experience with vocal works except what might have been obtained in a history or analysis class. It is also feasible that choral pieces offer in a less complicated way, certain concepts that the instructor may wish to advance.

The music discussed in this study can be used in several learning situations. The composers, George Walker, Hale Smith, Ulysses Kay, and James Furman have contributed to several musical genres and should be included in Twentieth Century American Music History courses. The inclusion of their choral works not only exemplifies twentieth century techniques, but exposes the student to another segment of this century's composers.

In those classes whose purpose it is to train choral conductors for both secondary and college level choirs, there are numerous instances in which many of the compositions discussed can be used. In conducting classes, the Roxbury motets offer a new and different source for teaching the technique of conducting music in the style of gregorian chant. Any of the Walker or Furman pieces affords the opportunity of conducting in changing meters. In choral repertory classes, any of the compositions may be

introduced as examples of twentieth century literature. It must be emphasized again that there is no necessity to designate these works as having been composed by Afro-American composers. They should be presented simply as representations of twentieth century choral literature.

In classes devoted to analysis, the examination of choral works is normally reserved for medieval and renaissance music. Twentieth century sources for analysis usually consists of orchestral, electronic and aleatory pieces. Small choral works are overlooked. Use of choral compositions by Black composers is non-existent. It would seem that the graphic notation of Ronald Roxbury would offer an opportunity to examine a new approach to this twentieth century innovation. It is hoped that the analysis presented here may provide additional material for classes of this type.

A recent addition of the Norton Choral Historical Anthology has included the third movement, "Elegy," of In Memoriam-Beryl Rubinstein by Hale Smith. This source also has included compositions by two additional Black composers, R. Nathaniel Dett and William Dawson. A Lincoln Letter by Ulysses Kay has been included in Samuel Adler's Choral Conducting Anthology. More of this type of inclusion needs to be done. Choral anthologies which are designed for choral conducting classes invariably omit any representation of compositions by Black composers.

In the 1960's, the Contemporary Music Project was

initiated in an effort to upgrade the quality of contemporary music in the public schools. The program gave MENC and Ford Foundation fellowships to musicians to work as resident composers in selected school systems throughout the United States. These composers wrote in a great variety of styles for as many different media as one is likely to find in today's schools. The works varied in levels of difficulty and were composed for specific groups of young musicians representative of contemporary school ensembles. The most successful compositions were included in a three volume catalog: Band, Winds and Percussion; Orchestra and Strings; Chrous and Voice. Not one Afro-American was included in the seventy-three original choral composers, and not one composition by a Black composer was published in the choral catalog that was the result of this project.

The repertoires of most secondary and college level choral groups are lacking in compositions by Black composers. This is not only true of predominantly White schools, but of those schools which have a significant Black population. The renditions of spirituals as art literature are numerous. Gospel choirs are springing up rapidly in all-Black schools and this source of repertoire is receiving much attention. The art music of the Afro-American composer remains virtually unknown to the average high school or college choral conductor.

A new type of organization among Blacks has become popular, especially in colleges where there is a substantial

enrollment of Blacks in a predominantly White situation. The "Black Choir" as it is called on most campuses, devotes its efforts to renditions of gospel music and possibly arrangements of spirituals. They, too, are missing the opportunity of exposing to their audiences the full gamut of the output of the Black composer.

Recommendations for Use in Choral Settings

The purpose of this section is to briefly present those aspects of the music under discussion which might be useful to the conductor interested in performing these works. The discussion will include 1) publisher and date of publication, 2) author of text, 3) voice ranges, 4) accompaniment, 5) length (in measures and performance time), 6) performance considerations such as appropriate use and level of difficulty, and 7) musical characteristics and recommendations for performance.

Gloria In Memoriam (1963)

SSA George Walker

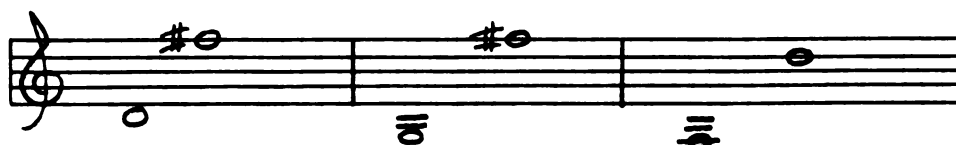
Publisher:

New Valley Music Press
Northhampton,
Massachusetts

Text:

Greater Doxology

Voice Ranges:



Sop. I

Sop. II

Alto

Accompaniment:

Organ

Length:

81 Measures
2 Minutes

Performance Considerations:

Sacred
Moderate difficulty

This piece would be suitable for college level voices as well as high school students. A high school director should be aware that the lower ranges in the second soprano and alto usually occur in the solo parts, although in measure 64, the altos are called upon to sing a low F and A. Choral parts are more diatonic with easier intervals, which solo sections are highly chromatic. The accompaniment is extremely easy and sporadic.

O Western Wind (1971)

SATB George Walker

Publisher:

General Music Publishing Co.
Hastings-On-Hudson, N. Y.

Author of Text:

Anonymous

Voice Ranges:



Soprano

Alto

Tenor

Bass

Accompaniment:

Piano

Length:

42 Measures
1:15 Minutes

Performance Considerations:

Secular
Moderate difficulty

The ranges of the soprano and alto lines are well within high school tessitura, but the tenor and bass parts remain high most of the time. Stepwise motion is more frequent than leaps.

The piece can be used as a member of the cycle or can be performed as a part of a program group. The piano accompaniment is effective but moderately easy.

Conductors should be aware of the mistake in rhythm in the alto part in measure 23 (♩ instead of ♪).

The Bereaved Maid (1971)

SATB George Walker

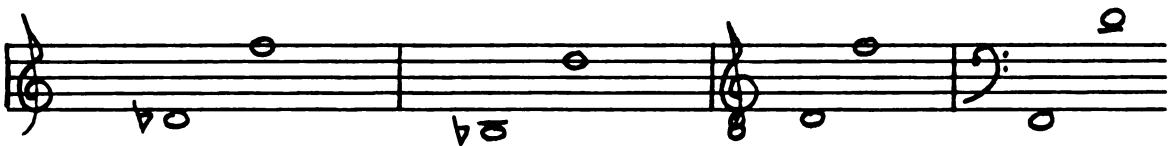
Publisher:

General Music Publishing Co.
Hastings-On-Hudson, N. Y.

Author of Text:

Anonymous

Voice Ranges:



Soprano

Alto

Tenor

Bass

Accompaniment:

Piano

Length:

104 Measures
2:50 Minutes

Performance Considerations:

Secular
Moderately easy

This piece is basically a cappella. Accompaniment serves only to frame the choral parts. The difficulty in range occurs in the bass and tenor line in measures 23-27 where these parts are asked to sing high and soft. High school voices may have difficulty handling this properly. However, the piece would serve as a good introductory work to twentieth century sounds. It is only mildly dissonant and tonality is still discernable.

Although there are changing meters, the rhythms in this piece are rather conventional.

That Yongë Child (1974)
Ave Maria (1972)
As Dew In Aprille (1972)
There Is No Rose (1972)

SATB Ronald Roxbury.

Publisher:

Walton Music Corp.
 New York, N. Y.

Text:

Voice Ranges and Length:

That Yongë Child 18 Measures 1 Minute



Soprano

Alto

Tenor

Bass

Ave Maria 29 Measures 1:35 Minutes



Soprano

Alto

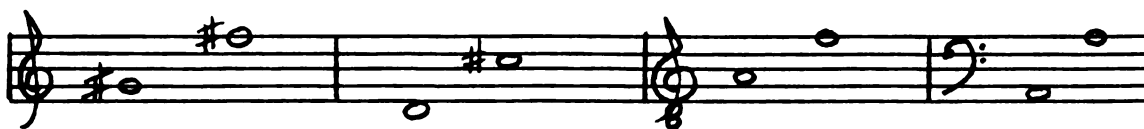
Tenor

Bass

As Dew In Aprile

22 Measures

1:55 Minutes



Soprano

Alto

Tenor

Bass

There Is No Rose

26 Measures

1:15 Minutes



Soprano

Alto

Tenor

Bass

A Cappella

Performance Considerations:

Sacred
Difficult

These four motets are so similar in style that they can be discussed as a group. Each is quiet and reverent and should be performed with a clear, non-vibrato tone. The range of the motets are within high school vocal limits, but the dissonance of the intervals that occur as a result of the combination of the lines makes these pieces a challenge to inexperienced as well as experienced choirs. The innocence and unassuming mood of these pieces would work well in high school repertoires. Care should be taken to gain a flowing freedom with the music.

It is important to stress that individual eighth notes get a separate beat or tactus. The exception are words or syllables joined under one bracket (┌──┐) in which case

the total time value of the bracketed notes is the unit of beat or pulse ($\frown = \text{J}$, $\text{—} = \text{J}$, $\text{—} = \text{J}$).

These pieces, because of the texts, are usually reserved for the Christmas season. They are appropriate for any program setting either as a group or used individually.

In Memoriam - Beryl Rubinstein (1959)

SATB Hale Smith

Publisher:

Galaxy Music Corp.
Highgate Press
New York, N. Y.

Author of Text:

Langston Hughes
Russell Atkins

Voice Ranges:

I

Sop. Alto Tenor Bass

II

Sop. Alto

III

Tenor Bass Sop. Alto Tenor Bass

Accompaniment:

Chamber Orchestra or Piano

Length:

110 Measures (complete)
10:30 Performance time

Performance Considerations:

Secular
Difficult

This series of pieces would be more suitable for mature singers or possibly a young choir of trained musicians. The movements are highly chromatic and involve

frequent changes of meter. Individual lines are not difficult but harmonies that result from moving lines should be carefully realized by both conductor and singers.

The piano realization (second movement) is difficult and would require a pianist with skill and technique. The first and third movements accompaniment would present no problems.

All movements are slow in tempo and are highly linear in concept and construction. Care should be taken in measure 42 where three voices sing the word "bare" and one voice sings "strip."

Two Kids (1948)

SATB

Hale Smith

Publisher:

Edward B. Marks Corp.
New York, N. Y.

Author of Text:

Nicholas Guillen

Voice Ranges:



Soprano

Alto

Tenor

Bass

A Cappella

Length:

52 Measures
3:30 Minutes

Performance Considerations:

Secular
Difficult

It is recommended that this dramatic work be reserved

for more mature choral groups. The tessiture of the soprano tends to remain high for several measures at a line. This is also true of the alto lines.

The work is very chromatic but tonally centered on C. It has some jazz vocabulary. Changing meters are prevalent, however, rhythms are conventional and offer no special difficulty. All divisi parts occur in the alto and tenor voices.

Four Little Foxes (1971)

SATB

James Furman

Publisher:

Oxford University Press
New York, N. Y.

Author of Text:

Lew Sarett

Voice Ranges:

I

Sop. Alto Tenor Bass Sop. Alto Ten. Bass

III

Sop. Alto Ten. Bass Sop. Alto Ten. Bass

A Cappella

Length:

87 Measures (complete)
3 Minutes Performance Time

Performance Considerations:

Secular
Difficult

The four short pieces in this cycle are characterized by changing meters, contemporary harmonies and rhythmic complexities. With the exception of the first movement which is basically homophonic, a linear texture characterizes most of the piece. Tempo changes are frequent and character and mood changes with each line of poetry is common. The choir performing this piece would have to be one that is flexible and mature musically. The cycle could not be used with secondary groups unless these qualities prevailed.

Salve Regina

SATB

James Furman

Publisher:

Unpublished, copies are available from the composer

Author of Text:

Marian hymn (liturgical)

Voice Range:



Soprano

Alto

Tenor

Bass

A Cappella

Length:

34 Measures
2 Minutes

Performance Considerations

Sacred
Moderate difficulty

At first glance, this motet appears to be written in a homophonic style. After four measures, textures become

more contrapuntal with frequent use of the triplet. Care might be taken executing the broken melody line at measures 9-13. Although basically a tonal piece, there is some use of interval relationships which might be challenging for the inexperienced choir.

In addition to mature groups, the motet may work very well with high school groups and may serve as an effective beginning in the study of twentieth century harmonies. With exception of measure 28 and the final five bars the $\frac{3}{4}$ meter remains constant.

The Quiet Life

SATB

James Furman

Publisher:

Unpublished, copies available from the composer⁵

Author of Text:

Alexander Pope

Voice Range:

I II

Soprano Alto Tenor Bass Sop. Alto Ten. Bass

III IV

Sop. Alto Ten. Bass Sop. Alto Ten. Bass

A Cappella

Length:

98 Measures (complete)
8 Minutes

Performance Considerations:

Secular
Difficult

The four settings in The Quiet Life have wide vocal ranges. The bass in particular, begins on E¹, a seventh below the soprano and alto. There are constant meter changes and tempi and mood changes which requires a flexible choir. Furman calls for whispers, breathy tones, glissandi and falsetto tones from female voices. There are some challenging rhythmic passages with triplets in the fourth setting. There is also some use of divided parts in the last setting and a section for male chorus in the first.

This would probably not be successful with the normal high school group because of the amount of preparation time involved. A rendition of one or two settings might be feasible.

Sing Unto The Lord (1975)

SATB George Walker

Publisher:

General Music Publishing Co.
Hastings-On-Hudson, N. Y.

Text:

Psalm 96

Voice Range:

Soprano Alto Tenor Bass

A Cappella

Length:

67 Measures
1:50 Minutes

Performance Considerations:

Sacred
Difficult

This setting of Psalm 96 is rhythmic, dramatic, and forceful. It is linearly conceived, very imitative, and lines are rhythmically complex. There is much use of syncopation and meters change frequently. The tessitura is high in all voices. In many instances the soprano and alto sing almost equal parts.

It is not recommended that this piece be attempted with high school voices. It would be a very effective number for more mature choirs.

Epigrams and Hymn (1975)

SATB

Ulysses Kay

Publisher:

Pembroke Music Co., Inc.
62 Cooper Square
New York, N. Y. 10003

Author of Text:

John Greenleaf Whittier
The Rev. John Murray
Samuel Longfellow

Voice Ranges:



Soprano Alto Tenor Bass

Accompaniment:

Organ

Length:

158 Measures

Performance Considerations:

Sacred
Moderate Difficulty

This piece would be suitable for a choir with moderate musical maturity. While the setting was written for a church assembly, it could be used by both high school and college groups. The piece is basically tonal, however, there are some progressions which are contrary to the tertian concept. Textures consist of unison, octave presentations and pairing of voices with an accompaniment that compliments the choral parts but does not double them.

Stephen Crane Set (1972)

SATB

Ulysses Kay

Publisher:

Duchess Music Corp.
445 Park Avenue
New York, N. Y. 10022

Author of Text:

Stephen Crane (1870-1900)

Voice Ranges:

I

II

Sop. Alto Tenor Bass Sop. Alto Ten. Bass

III

IV

Sop. Alto Ten. Bass Sop. Alto Ten. Bass

Accompaniment:

Thirteen Players or Piano

Length:

16 Minutes

Performance Considerations:

Secular
Difficult

Because of Kay's frequent use of voice pairing and unison treatment of the melody line, three of these pieces

might be considered for singers with a moderate level of musicianship. The lower extremity of the alto and bass voices, however, may prevent the use of these pieces with some secondary choirs. Throughout the major portions of settings I, II, and IV, voice parts are doubled by the instruments which reinforced some of the difficult intervals that may occur within or between voices. The instrumental part to the third setting does not double the voice part making this section the most difficult.

Parables (1970)

SATB

Ulysses Kay

Publisher:

Duchess Music Corp.
445 Park Ave.
New York, N. Y. 10022

Author of Text:

Unknown

Voice Ranges:

I

Soprano Alto Tenor Bass

Detailed description: This block shows a musical staff with four parts: Soprano, Alto, Tenor, and Bass. The Soprano part has a treble clef and a whole note G4. The Alto part has a treble clef and a whole note G3. The Tenor part has a treble clef and a whole note G3. The Bass part has a bass clef and a whole note G2. There are some handwritten annotations above and below the notes.

II

Soprano Alto Tenor Bass

Detailed description: This block shows a musical staff with four parts: Soprano, Alto, Tenor, and Bass. The Soprano part has a treble clef and a whole note G4. The Alto part has a treble clef and a whole note G3. The Tenor part has a treble clef and a whole note G3. The Bass part has a bass clef and a whole note G2. There are some handwritten annotations above and below the notes.

Accompaniment:

Chamber Orchestra

Length:

9:30 Minutes

Performance Considerations:

Secular
Difficult

The two settings which comprise Parables are of a level of difficulty that would hinder their use with many high school groups. Ranges in the alto, tenor, and bass voices tend to be extreme and intervals at certain points within choral parts may present problems. Many times the choral parts are within a tonal center and there are numerous instances of unison or octave presentations, however, the combination of intervals between choral parts and the instrumental part is challenging.

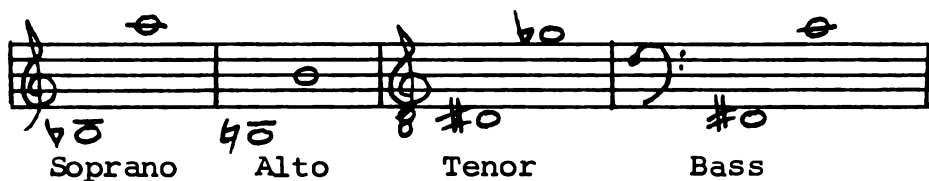
The small chamber orchestra part has been reduced to a piano score which requires an accompanist with skill and technique.

Toussaint L'Ouverture - 1803 (1977) SATB Hale Smith

Publisher: Unpublished, available from Theodore Presser Publishers

Author of Text: Adelaide Simon

Voice Ranges:



Accompaniment: Piano

Length:

86 Measures
4:30 Minutes

Performance Considerations:

Secular
Difficult

Although individual lines are not difficult in this piece, the combination of voice parts is challenging. The group that attempts it must therefore be an experienced one. Soprano and tenor ranges tend to be extreme and may not be suitable for some high school voices. Long passages of sustained tones are found in the middle section and there is one instance of choral speech. The piece is totally syllabic with frequent division of voice parts.

The accompaniment beginning in the middle of the piece is characterized by sixteenth note triplets moving in octaves.

Summary

It has been the purpose of this chapter to present an argument for the inclusion of the compositions of five Afro-American composers into the educational offerings of both secondary and university music programs. Choral music, more than instrumental works, of these composers has been omitted from the mainstream of the educational process. Devices, form, and many twentieth century harmonic practices found in these works make them viable for use in non-choral classroom situations.

A section of this chapter has been devoted to the practical use of these works in choral settings, both secondary and college level. The level of difficulty of the music studied ranges from moderately easy to difficult and some of the pieces are not suitable for high school voices. Each composer has written works which can be used in any

number of choral situations. The exposure of their works is essential, not because they are Black, but because they are Americans, writing American music in twentieth century idioms.

Tilford Brooks, has commented quite effectively:

It is time that all of our educational institutions, from the primary grades through graduate school, fulfill their responsibility of teaching all of our citizens about all of our citizens.⁶

CHAPTER V

SUMMARY

It was the purpose of this study to examine a representative sampling of the music of five Afro-American composers of contemporary choral music. In addition to exposing these composers and their choral music, another purpose was to make certain recommendations for its use in both choral and non-choral settings. It was found through the analysis of the compositions that music literature is available which is suitable for secondary and college level choral groups, choral repertory classes, and analytical studies classes. A valid argument was made for the inclusion of the choral music of Afro-American composers into high school general music classes, college level music history courses, twentieth century American history courses, and courses in Black music.

A historical segment on Afro-American music revealed a choral tradition that began with the music of the transplanted African slave, progressed through the arranged spiritual as art music to the twentieth century composition written in contemporary idioms. Another segment discussed the trends in American choral music of the twentieth century. Through this discussion, a proper foundation was established

for the allocation that the five composers of the study were indeed writing characteristic compositions.

The five choral composers, George Walker, Ronald Roxbury, Ulysses Kay, James Furman, and Hale Smith were chosen from a long list of Black composers because they are eclectic in their approach to composition. Although James Furman and Hale Smith have obviously reached into the Black experience and incorporated certain aspects in their music, their writings have basically remained characteristic to those trends found in twentieth century music discussed in Chapter II. The music of all five composers was discovered to be skillfully written each with an individualistic approach to his respective compositions.

George Walker is most skillful in his ability to weave compositions from an economy of musical materials. The total sonority of his music is unique for its character and openness, starkness, and refinement. The sophistication of Ronald Roxbury's motets is evident as he pulls from techniques of the twelfth century and marries these with the harmonic idioms of the present century. His experiments with graphic notation and aleatoric procedures indicates that this composer has much to offer in the future. Ulysses Kay is the most prolific of the five and has been composing for the longest period of time. His later works seem more geared towards the limitations of the voice and ear as he approaches his vocal parts more tonally than his instrumental parts. There is with Kay a sophistication

which comes from experience, a maturity of style which continues to grow with each new contribution. James Furman makes a distinct use of instrumental techniques in his vocal works. In addition to combining the techniques of two mediums, he also attempts to combine styles within one composition. This composer, also seems to be embarking upon new and different ideas in his future works, and will have much more to say. The compositions of Hale Smith offer another distinctive approach with the use of jazz harmonies that are so closely woven into the total structure that a new and refreshing sonority is perceived.

For many the only valid estimation of the worth of a musical composition is the "test of time." The information given in this discussion regarding style and technique of the composers may be of little value to those who feel that this is the only criterion for judging the relative merit of a piece of music. There are many, however, who do not wish to wait a hundred years to discover if our present day American music is worthy of their consideration. Indeed, the Black composer has waited too long already for recognition and consideration. Those musicians who wish to discover what American music has to offer now should have found in this study some of the information needed to see this music in its proper relationship to the whole of choral literature.

FOOTNOTES

FOOTNOTES

Chapter I

¹Warrick L. Carter, "Black Composers, Their Contribution to Serious Music," Orchestral Review, 1971, p. 6.

²Schools and Symphony Orchestras: A Summary of Selected Youth Concert Activities, (Washington: U. S. Government Printing Office, 1971) p. 99.

³Dominique-Rene de Lerma, Reflections of Afro-American Music, (Kent, Ohio: The Kent State University Press, 1973) pp. 24-25.

⁴Hale Smith, "Here I Stand," Source Readings in Black American Music, (New York: W. W. Norton & Company, 1971) p. 288.

⁵Ibid., p. 287.

⁶Ibid., p. 162.

Chapter II

¹Alan P. Merriam, African Music on L P: An Annotated Discography (Evanston, Illinois: Northwestern Press, 1970).

²Arthur Evans, "The Development of the Negro Spiritual As Choral Art Music By Afro-American Composers With An Annotated Guide To Performers of Selected Spirituals," (Ph.D. dissertation, University of Miami, 1972) p. 31.

³Frank Tannenbaum, Slave and Citizen, The Negro in the Americas (New York: Random House, 1963) p. 42.

⁴Eileen Southern, The Music of Black Americans, A History, (New York: W. W. Norton and Co., Inc., 1971) p. 67.

⁵George Washington Cable, "The Dance in Place Congo and Creole Slave Songs," Century Magazine, XXXI (February, 1886) p. 519.

⁶Ibid., Arthur Evans, p. 35.

⁷In his dissertation, Arthur Evans states that one can study the music of other national groups who migrated to American because, there was a method of notating and transcribing it. Schubert, Schumann, Grieg, and Tchaikowsky composed music for their folk idiom. Later, Bela Bartok and Zoltan Kodaly collected many of their national folk tunes and used them in a very artistic manner. It was difficult for this to happen to the music of the Afro-American because much of his music was based on "oral tradition." . . . Many years elapsed before Afro-Americans were able to notate and transcribe their true vocal idiom.

⁸Hall Johnson, "Notes on the Negro Spiritual," Readings In Black American Music, edited by Eileen Southern, (New York: W. W. Norton and Co., Inc., 1971) p. 269.

⁹Ibid., p. 271.

¹⁰W. T. Allen, Charles Pichard Ware, and Lucy McKim Garrison, Slave Songs of the United States (New York: A Simpson and Co., 1867) p. ii.

¹¹Ibid., Arthur Evans, p. 48.

¹²Ibid., pp. 49-50.

¹³Ibid., p. 57.

¹⁴Ibid., Eileen Southern, p. 209.

¹⁵Ibid., Hall Johnson, p. 272.

¹⁶Ibid., Arthur Evans, p. 59.

¹⁷John Lovell, Jr., Black Song: The Forge and the Flame (New York: The Macmillan Company, 1972) pp. 407-408.

¹⁸Ibid., p. 408.

¹⁹Donald Jay Grout, A History of Western Music, (New York: W. W. Norton and Co., Inc., 1960) p. 611.

²⁰Ibid., p. 612.

²¹Carl Gordon Harris, Jr., "A Study of Characteristic Stylistic Trends Found In The Choral Works Of A Selected Groups of Afro-American Composers and Arrangers." (DMA dissertation, University of Missouri-Kansas City, 1972) p. 7.

²²Ibid., p. 612.

²³Tilford Brooks, "A Historical Study of Black Music and Selected Twentieth Century Black Composers and Their Role in American Society," (Ph.D. dissertation, Washington University, 1972) p. 442.

²⁴Ibid., Eileen Southern, p. 462.

²⁵Ibid., p. 464.

²⁶Dominique de Lerma, Black Music in Our Culture, (Kent, Ohio: Kent University Press, 1970) p. 71.

²⁷Ibid., pp. 72-73.

²⁸Ibid., Tilford Brooks, p. 445.

²⁹The letters in parenthesis indicate the publisher of the choral works. Appendix III provides a key to the code letters used. Where publishers are not given, it is necessary to apply directly to the composer.

³⁰Hildred Roach, Black American Music, Past and Present, (Boston: Crescendo Publishing Co., 1976) p. 164.

³¹Halsey Stevens, The Life and Works of Bela Bartok, (London: Oxford University Press, 1953) p. 154.

³²Gordon H. Lamb, Choral Technique, (Dubuque, Iowa: William C. Brown Co. Publishing, 1974) p. 187.

³³Ray Robinson and Allen Winold, The Choral Experience, (New York: Harper's College Press, 1976) p. 471.

³⁴Ibid., p. 472.

³⁵Ibid., p. 472.

³⁶The term aleatory is derived from the Latin word for dice player.

³⁷William Burren Garcia, "The Life and Choral Works of John Wesley Work (1901-1967)," (Ph.D. dissertation, University of Iowa, 1973) p. 154.

³⁸Karle Joseph Erickson, "The Choral Music of Daniel Moe (1926-) Written Between 1952 and 1967," (Ed.D. dissertation, University of Illinois at Urbana-Champaign, 1970) p. 137.

³⁹Marlow Wayne Johnson, "The Choral Writing of Daniel Pinkham," (Ph.D. dissertation, University of Iowa, 1968), p. 60.

⁴⁰Ibid., Ray Robinson, p. 493.

⁴¹Ibid., p. 494.

⁴²Louis Vincent Pisciotta, "Texture in the Choral Works of Selected Contemporary American Composers," (Ph.D. dissertation, Indiana University, 1967) p. 392.

⁴³Ibid., Karle Erickson, p.

⁴⁴Horace Reisberg, "The Vertical Dimension in Twentieth Century Music," Aspects of Twentieth Century Music, edited by Gary Wittlich, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1975) p. 322.

⁴⁵Ibid., p. 362.

⁴⁶Vincent Persichetti, Twentieth Century Harmony, Creative Aspects and Practice, (New York: W. W. Norton and Co., 1961) p. 163.

⁴⁷Ibid., Horace Reisberg, p. 373.

⁴⁸Ibid., Karle Erickson, p. 137.

⁴⁹Ibid., Marlowe Johnson, p. 20.

⁵⁰Ralph Ricardo Simpson, "William Grant Still, The Man and His Music," (Ph.D. dissertation, Michigan State University, 1964) pp. 301-304.

⁵¹Charles Edward Brookhart, "The Choral Music of Aaron Copland, Roy Harris, and Randall Thompson," (Ph.D. dissertation, George Peabody College for Teachers, 1960) p. 268.

Chapter III

¹Hildred Roach, Black American Music, Past and Present, (Boston: Crescendo Publishing Co., 1976) pp. 150-152.

²Ibid., Vincent Persichetti, p. 163.

³The "syncoped entrance" is the technique in which one voice enters and is followed by two or three additional voices a half-beat later. All voices continue homophonically. Taken at a fast tempo, this effect is somewhat reminiscent of the medieval "hocket."

⁴Ibid., Vincent Persichetti, p. 163.

⁵Comments from a letter written by the composer to the writer.

⁶Program Notes from 1977 recording, The Gregg Smith Singers, Grenadella Records GS 1033. The recording features Leda and the Velvet Gentleman by Ronald Roxbury.

⁷Ibid., Program Notes.

⁸These comments are offered by Gregg Smith in the introductory material to each of three of the motets.

⁹Ibid., Gregg Smith.

¹⁰Double inflection involves the use of the natural form and an alteration of a note in the same vertical structure.

¹¹BMI The Many Worlds of Music, March 1963, p. 3.

¹²Malcolm Breda, "Hale Smith: The Man and His Music," (Ph.D. dissertation, University of Southern Mississippi, 1975) p. 25.

¹³Karamu House has as its purpose the promoting of young Black playwrights whose works would otherwise not have the opportunity of being staged. The house has been responsible for launching the careers of many Black playwrights.

¹⁴Ibid., p. 34.

¹⁵Ibid., Hildred Roach, pp. 152-153.

¹⁶Ibid., Malcolm Breda, p. 46.

¹⁷Ibid., p. 85.

¹⁸Ibid., p. 85.

¹⁹In jazz ensembles, the roots are usually played by the bass who "walks" the root line.

²⁰The American sixth is an added sixth above the root that is used instead of or with the fifth of the chord. It was used extensively in American dance band music of the 1920s and 30s.

²¹Choral Journal, (December 1973) 14:34.

²²This work was recorded on CRI Recordings by Robert Shaw as a part of a joint project between Cleveland Composer's Guild, the Kulas Foundation, and the American Composers Alliance.

²³Ibid., Malcolm Breda, p. 113.

²⁴Ibid., p. 113.

²⁵Ibid., p. 117.

²⁶Ibid., p. 119.

²⁷Ibid., pp. 114-115.

²⁸Richard A. Monaco, "An Annual Survey: Secular Choral Octavos," Music Library Association Notes (September 1969) 26:149.

²⁹Lawrence Huntley, comments from Program Notes of the premiere performance of The Declaration of Independence for Narrator and Orchestra, April 28, 1977.

³⁰D. Max Garrison, "Declaration' Makes Musical History," News-Times review, April 29, 1977.

³¹Salve Regina is one of the four hymns of the church commonly termed Marian Antiphons.

³²Klangfarbenmelodie is a term suggested by Schoenberg in his Harmonielehre (1911, p. 470F) in a discussion of the possibility of composing "melodically" with varying tone colors, on a single pitch level as well as with varying pitch, duration, and intensity.

³³The Quiet Life was premiered December 16, 1969, in Ives Concert Hall, Danbury, Connecticut, with the Western Connecticut State College Choir, the composer conducting.

³⁴D. Max Garrison, review from News-Times, April 23, 1976.

³⁵Because this work is still in manuscript form, it is not possible to give direct quotes.

³⁶Analytical notes by the composer.

³⁷Nicholas Slonimsky, "Ulysses Kay," American Composers Alliance Bulletin, Fall, 1957, p. 3.

³⁸Ibid., Hildred Roach, p. 122.

³⁹The other composers chosen for this honor were Roy Harris, Peter Mennin, and Roger Sessions. Their visit afforded them an opportunity to hear musical performances and rehearsals, visit schools and conservatories, and exchange musical ideas with Russian composers such as Kabalevsky, Khachaturian, Khrennikov and Shostakovich.

⁴⁰Richard Thomas Hadley, "The Published Choral Music of Ulysses Simpson Kay -- 1943 to 1968," (Ph.D. dissertation, University of Iowa, 1972), pp. 251-271.

⁴¹Ibid., pp. 272-273.

⁴²Ulysses Kay, comments from introductory notes to Epigrams and Hymn, 1975.

⁴³Robert D. Herrema, "Choral Music By Black Composers," The Choral Journal, December, 1970, p. 15.

⁴⁴In works which were not introduced in this study, Roxbury delves into graphic notation and a number of idiomatic uses of the voice.

Chapter IV

¹Dominique de Lerma, Black Music In Our Culture, (Kent, Ohio: The Kent State University Press, 1970) p. 27.

²Ibid., p. 27.

³Dominique-Rene de Lerma, a musicologist who is currently professor of music at Morgan State University has prepared a bibliography of more than 2,000 entries on the subject of black music. This source, The Black-American Musical Heritage is published by Kent University Press.

⁴Ibid., p. 28.

⁵Quiet By Day and Sound Sleep By Night are soon to be published by Lawson-Gould Publishers.

⁶Ibid., Tilford Brooks, p. 10.

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APPENDICES

APPENDIX A

COMPLETE COPIES OF CHORAL MUSIC USED IN THE STUDY

The Bereaved Maid

Total arrangements

MUSIC BY GEORGE WALNER

$\text{♩} = 88$

Soprano *pp*
Lal - ly, Lal - ly,

Alto
Lal - ly,

Tenor *ppp*
*f**Hum*

Bass *ppp*
*f**Hum*

Piano *ppp*
*f**Hum*

$\text{♩} = 104$

Soprano *ppp*
Lal - ly, Lal - ly, Solo
Lal - ly, Lal - ly,

Alto
Lal - ly, Lal - ly, Solo
The fal-con has borne my

Tenor *f**Hum*

Bass *f**Hum*

Piano *ppp*
*f**Hum*

3

*f**Hum*

Soprano *pp*
Lal - ly, Lal - lay, Lal - ly, He bare him up, he bare him down, he

Alto
Lal - ly, Lal - lay, Lal - ly, He bare him up, he bare him down, he

Tenor *f**Hum*

Bass *f**Hum*

Piano *ppp*
*f**Hum*

*f**Hum*

Soprano *ppp*
Lal - - - - - lay, Solo
Lal - - - - - lay, In that

Alto
Lal - - - - - lay, Solo
Lal - - - - - lay, In that

Tenor *f**Hum*

Bass *f**Hum*

Piano *ppp*
*f**Hum*

6

lul - lay... And she wees - peth... both night... and...
 lul - lay...
 knee-heth a may...
 And she wees - peth... both night... and...
 ge...: p...: 7

And by that bed - side...
 day...
 And by that bed - side...
 And by that bed - side...
 And by that bed - side...
 And by that bed - side...
 day...

7

there stan-deth a stone, Cor - pus Chris-ti... writ - ten there -
 there stan-deth a stone, Cor - pus Chris-ti... writ - ten there -
 there stan-deth a stone, Cor - pus Chris-ti... writ - ten there -
 there stan-deth a stone, Cor - pus Chris-ti... writ - ten there -
 Lul-ly, aosp/roso pp J = 88 a tempo ril. a tempo a tempo a tempo a tempo ritm J = 88 a tempo g...

8

pp lul - lay, lul - ly, lul - lay. *frem*
pp *Solo (dolce)* Lul - ly. The fal - con hath borne my mate a -
pp Lul - ly. *frem*
pp Lul - ly. *frem*
frem

pp Lul - ly. lul - lay.
pp way.
pp Lul - ly. lul - lay.
pp

Take, O Take those Lips Away

Text by WILLIAM SHAKESPEARE:

Music by GEORGE WALKER

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked $J = 63$. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *mp*, *p dolce*, and *Take*.

3

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked $J = 63$. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *mp*, *dolce*, and *And those*.

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked $J = 63$. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *dolce* and *That so*.

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked $J = 63$. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *dolce* and *Lights that*.

5

Allargando

p but seal'd in vain, seal'd in vain. Take, O

of love, but seal'd in vain, seal'd in vain. Take, O

of love, but seal'd in vain, seal'd in vain. Take, O

of love, but seal'd in vain, seal'd in vain. Take...

Allargando

a tempo

take those lips a - way, —

take those lips a - way, — that so

take those lips a - way, —

take those lips a - way, —

a tempo

4

do mis-lead the morn.

dolce Lights that do mis-lead the morn.

dolce Lights that do mis-lead the morn.

Lights that do mis-lead the morn.

pp But my kis-see bring a - gain, bring a - gain, *p*

pp But my kis-see bring a - gain, bring a - gain; seals —

pp But my kis-see bring a - gain, bring a - gain; seals —

pp But my kis-see bring a - gain, bring a - gain; seals —

6

that so sweet-ly were for - sworn.
 sweet-ly were for - sworn, for - sworn.
 that so sweet-ly were for - sworn, for - sworn.

7

do mis-lead the morn.
 lights that so mis-lead the morn.
 do mis-lead the morn.
 lights that do mis-lead the morn.

8

And those eyes, the break of day, Lights that
 And those eyes, the break of day, Lights that
 And those eyes, the break of day, Lights that
 And those eyes, the break of day,

9

And those eyes, the break of day, Lights that
 And those eyes, the break of day, Lights that
 And those eyes, the break of day, Lights that
 And those eyes, the break of day,

O Western Wind

Text adapted from

Music by GEORGE WALKER

$\text{♩} = 116$

Soprano

Alto

Tenor

Bass

Piano

O Wee - tern Wind when wilt thou

O Wee - tern Wind when wilt thou

O Wee - tern Wind when wilt thou

3

blow, when wilt thou blow, when wilt thou blow.

blow, when wilt thou blow, when wilt thou blow, that the small

blow, when wilt thou blow, when wilt thou blow.

p leggiero

O Wee - tern Wind when wilt thou

rain - down can rain, that the small

O Wee - tern wind when wilt thou blow. O -

5

O Wes - tern Wind
 O Wes - tern Wind
 blow, when wilt thou blow, -
 when wilt thou blow, when wilt thou blow, -

when wilt thou blow, when wilt thou
 when wilt thou blow, when wilt thou
 when wilt thou blow, when wilt thou
 when wilt thou blow, when wilt thou

4

blow that the small rain - down - can
 rain - down can rain, -
 Wes - tern Wind - when wilt thou blow.

rain.
 when wilt thou blow, when wilt thou blow, O Wes - tern Wind, -
 O Wes - tern Wind when wilt thou blow, when wilt thou
 O Wes - tern Wind - when wilt thou blow, when wilt thou

7

love were in my arms
 love were in my arms
 love were in my arms and I... In my bed Christ...
 love were in my arms ar- I... In my bed... Christ...

If my love were in my arms...
 If my love were in my arms...
 Christ...
 Christ...

6

blow, when wilt thou blow, If my love were in my arms...
 blow, when wilt thou blow, If my love were in my arms...
 blow, when wilt thou blow, Christ
 blow, when wilt thou blow, Christ

arms... If my love were in my arms...
 arms... If my love were in my arms...
 Christ If my arms...
 Christ If my arms...

8

rit. love were in my arms... if my love were in my arms... if my love were in my arms... *sf* Christ... *sf* Christ... *rit.*

rit. *sf* Pia lre-to And I in my bed. *sf* And I in my bed. *sf* And I in my bed. *sf* And I in my bed. *sf* Pia lre-to

5

marv' - lous works a-mong all — nations, for — great is the Lord —
 — among all — na-tions, for — great is the Lord —
 mar - ve - lous works a-mong all na-tions, for — great is the Lord — and
 his marv' lous works a-mong all na - tions, great is — the Lord

— and great - ly to — be praised, and — great - ly to be
 — great is — the Lord — great is the
 greatly to be praised — great — is the
 — great is — the Lord — great is — the

4

va - - tion — De -
 tion De - clare His glo - ry a -
 to day His sal - va - - tion De - clare
 forth from day to day — His sal - va - - tion

clare His glo - ry a - mong the peo - ple — His
 — among the peo - ple — His marv' - lous works
 His glo-ry — a - mong the peo-ple — His
 De - clare His glo-ry a-mong the peo - ple —

7

ho-nour are in in-lik pre-sence,
 ho-nour are in in-his pre-are in His pre-are in His pre-honour
 are in His pre-Glo-ry and honour are in His pre-Glo-ry and honour are in His pre-

strength and glad-ness are in-
 ness, strength and glad-ness are in-
 ness, strength and glad-ness are in-
 ness, strength and glad-ness are in-

6

praised, He al-so is to be,
 Lord, He al-so is to be,
 Lord, He al-so is,
 Lord, He al-so is to be.

feared a-mong all na-tions, Glo-ry and
 feared a-mong all na-tions, Glo-ry and
 to be feared a-mong all na-tions,
 feared a-mong all na-tions.

9

ence, give un - to the Lord ye kin - dreds of the
 sence, give un - to the Lord ye kin - dreds of the
 sence, give un - to the Lord ye kin - dreds of the
 pre-sence, give un - to the Lord ye kin - dreds of the

poo - ple, give un - to the Lord, give un - to the Lord
 poo - ple, give un - to the Lord, give un - to the Lord
 poo - ple, give un - to the Lord, give un - to the Lord
 poo - ple, give un - to the Lord, give un - to the Lord

8

His place, Glo - ry and hon - our, Glo - ry and hon - our, Glo - ry and hon - our, His place, Glo - ry and hon - our, His place, Glo - ry and hon - our, His place, Glo - ry and hon - our, His place, Glo - ry and hon - our

ry and hon - our are in His pre -
 ry and hon - our are in His pre -
 Glo - ry and hon - our are in His pre -
 Glo - ry and hon - our are in His pre -

10

Glo - ry, and strength and
 Glo - ry, and strength and
 Glo - ry, and strength and
 Glo - ry, and strength and

Lord, the Lord, the Lord, give un-to
 Lord, the Lord, the Lord, give un-to
 Lord, the Lord, the Lord, give un-to
 Lord, the Lord, the Lord, give un-to

hon - our, give un - to the
 hon - our, give un - to the
 hon - our, give un - to the
 hon - our, give un - to the

the Lord, all the earth sing un - to the Lord, sing -
 the Lord, all the earth sing un - to the Lord, sing -
 the Lord, all the earth sing un - to the Lord, sing -
 the Lord, all the earth sing un - to the Lord, sing -

12

sing un - to the Lord, un - to the Lord, the
 sing un - to the Lord, un - to the Lord, the
 sing un - to the Lord, un - to the Lord, the
 sing un - to the Lord, un - to the Lord, the

Lord, the Lord
 Lord, the Lord
 Lord, the Lord
 Lord, the Lord

Gloria.
in re-mi-mi-mi.

George Walker

allegro

Soprano 2
Soprano 3
Alto
Organ
Harp
Violin

Finis mosso, d'aria

Soprano 2
Soprano 3
Alto
Organ
Harp
Violin

Tenor 1
Tenor 2
Alto
Organ
Harp
Violin

Tempo 2 d'aria

Tenor 1
Tenor 2
Alto
Organ
Harp
Violin

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Tutti *And. rit.*

Do - - mi - ni - a. Ma - gna

mf

De - us Pa - ter Om - ni - po - tens
De - us Pa - ter Om - ni - po - tens
De - us Pa - ter Om - ni - po - tens

f

Qu - do - - mi - ni - a. Ma - gna
Qu - do - - mi - ni - a. Ma - gna
Qu - do - - mi - ni - a. Ma - gna

f

Piano *rit.* *And. rit.*

Glo - ri - a - - - ma - gna
Glo - ri - a - - - ma - gna
Glo - ri - a - - - ma - gna

f

Meno mosso d.szf.

- lens
 - bus Do - mi - ne Je - su Chri - ste
 - lens
 Solo: Do - mi - ne Je - su Chri - ste

Solo: Ag - nus De - i
 - do - mi - nus De - i
 - do - mi - nus De - i
 - do - mi - nus De - i
 - do - mi - nus De - i

5

Solo: Ag - nus De - i
 - do - mi - nus De - i
 - do - mi - nus De - i
 - do - mi - nus De - i

Più lento d.szf.
 A tempo
 Coro: Ple - ni - tus re - re no - bis Qui tol - las pe - c - ca - ta mun - di
 Coro: Ple - ni - tus re - re no - bis Qui tol - las pe - c - ca - ta mun - di
 Coro: Ple - ni - tus re - re no - bis Qui tol - las pe - c - ca - ta mun - di
 Solo: Ch - ri - ste Je - su Ch - ri - ste Je - su Ch - ri - ste Je - su Ch - ri - ste

6

-- nam tu so-lus sanc-tus tu so-lus
 -- nam tu so-lus sanc-tus tu so-lus
 -- nam tu so-lus sanc-tus tu so-lus

Do-mi-nus tu so-lus Qui es-ter-nus es -- sus-cip-tus
 Do-mi-nus tu so-lus Qui es-ter-nus es -- sus-cip-tus
 Do-mi-nus tu so-lus Qui es-ter-nus es -- sus-cip-tus

sus-ci-pe de-pre-ca-ti-o-nem nos-tram
 sus-ci-pe de-pre-ca-ti-o-nem nos-tram Qui se-des ad
 sus-ci-pe de-pre-ca-ti-o-nem nos-tram Qui se-des

sus-ci-pe de-pre-ca-ti-o-nem nos-tram Qui se-des ad
 sus-ci-pe de-pre-ca-ti-o-nem nos-tram Qui se-des ad
 sus-ci-pe de-pre-ca-ti-o-nem nos-tram Qui se-des ad

Soprano: Spi - ri - tu
 Alto: Spi - ri - tu
 Tenor: Spi - ri - tu
 Bass: Spi - ri - tu
 Organ: Spi - ri - tu

Chorus: Spi - ri - tu

Chorus: Spi - ri - tu

To Anthony Piccotti
THERE IS NO ROSE OF SUCH VERTU
 For Mixed Voices
 Ronald Estabrook (1970)

Traditional words

Gravely, quasi $\frac{3}{4}$

SOPRANO
 There is no Rose of such ver - tu, as is the rose that

ALTO
 There is no Rose of such ver - tu, as is the rose that

TENOR

BASS

ppp

here is - su. Al - le - lu - ia. ———— For in this rose com -

here is - su. Al - le - lu - ia. ———— For in this rose com -

Al - le - lu - ia. ————

Al - le - lu - ia. ————

ppp

tein - ed was Her - en and north in lit - ti space.

tein - ed was Her - en and north in lit - ti space.

ppp

Res mir - an - da. By that rose we may well see there be no God in

Res mir - an - da. By that rose we may well see there be no God in

Res mir - an - da.

Res mir - an - da.

7

Gaud - e - a - mus. Leave we all this word - ly merit

Gaud - e - a - mus. Leave we all this word - ly merit

Gaud - e - a - mus.

Gaud - e - a - mus.

and fol - low we this Joy - ful berth. Trans - e - a - mus. A - men.

and fol - low we this Joy - ful berth. Trans - e - a - mus. A - men.

Trans - e - a - mus. A - men.

Trans - e - a - mus. A - men.

Waltzes

6

per - sons three. Par - es for - ma. The an - gels sang - en the

per - sons three. Par - es for - ma. The an - gels sang - en the

Par - es for - ma.

Par - es for - ma.

shep - herds to: Glo - ri - a in ex - cel - sis De - o.

shep - herds to: Glo - ri - a in ex - cel - sis De - o.

To Marcus Waller
AS DEW IN APRILLE
 For Mixed Voices

3

Traditional words RONALD ROXBURY (1970)

In reverent wonder

SOPRANO
 I sing of a may - dea that is mak - a - lee.

ALTO
 I sing of a may - dea that is mak - a - lee.

TENOR

BASS

PIANO
(For rehearsal only)

In reverent wonder

King of all kings to her sea she ches. He came al - so stille

King of all kings to her sea she ches. He came al - so stille

King of all kings to her sea she ches.

King of all kings to her sea she ches.

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Ronald Roxbury is a graduate composition student of Earle Brown at the Peabody Conservatory. His style varies widely, ranging from the traditional to graphic-aleatoric.

This motet is quiet and reverent and traditional in sound, although the approach is interestingly fresh. It is really Gregorian chant harmonized with Twentieth Century sounds. As such, a clear, non-vibrato sound is always the guideline. Besides mastering the harmonies and intonations, the challenge to the conductor lies in the conducting approach. Basically, the lines are very slow, legato and free from regular pulse. As in Gregorian chant, word or syllable stress is the core of the rhythm. The following guidelines are recommended:

Unit of beat will be either ♩, ♪, or ♫, which primarily indicate relationships of long and short values. Exact durations are not intended. It is important to stress that in many cases individual ♪'s will get a separate beat (pulse or tactus). The exceptions are words or syllables joined under one bracket (—), in which case the total time value of the bracketed notes is the unit of beat or pulse (— = ♩, — = ♪ or ♫ + ♪).

The over-all effect should be a very free, flowing music.

The measure line (—) is only a guide to phrase accents.

All phrases are legato. Breathing is indicated by ' , with catch breaths (') indicated only if necessary. It is preferable to stagger breathing and continue the phrase through to the next ' .

GRACIO SMITH

5

that fall-eth on the flour. He came al-so stillle—
 that fall-eth on the flour. that fall-eth on the flour.
 that fall-eth on the flour. that fall-eth on the flour.

[C],
 where his Mo-der lay that fall-eth on the spray.
 where his Mo-der lay as dew in Ap-rille that fall-eth on the spray.
 where his Mo-der lay that fall-eth on the spray.
 where his Mo-der lay that fall-eth on the spray.
 [C]

4

there his Mo-der was as dew in Ap-rille that fall-eth on the grass.
 there his Mo-der was as dew in Ap-rille that fall-eth on the grass.
 there his Mo-der was that fall-eth on the grass.
 there his Mo-der was that fall-eth on the grass.

He came al-so stillle to his Mo-der's beer as dew in Ap-rille
 to his Mo-der's beer
 He came al-so stillle to his Mo-der's beer as dew in Ap-rille
 to his Mo-der's beer

Mo-der and may-den was nev-er none but she. Weill may such a la-dy

Mo-der and may-den was nev-er none but she. Weill may such a la-dy

Weill may such a la-dy

Weill may such a la-dy

Godd-ess mo-der be. Al - lo - lu - ia. Al - lo - lu - ia.

Godd-ess mo-der be. Al - lo - lu - ia. Al - lo - lu - ia.

Godd-ess mo-der be. Al - lo - lu - ia. Al - lo - lu - ia.

Godd-ess mo-der be. Al - lo - lu - ia. Al - lo - lu - ia.

* a written ritard. going from  to ;

To George Brown
AVE MARIA
 For Mixed Voices

Ronald Roxbury(1970)

Recitative

SOPRANO
 ALTO
 TENOR
 BASS

le - cum, Ben - e - dio - ta - ta
 Do - mi - nus le - cum, Bea - e - dio - ta - ta
 le - cum,
 le - cum,

Ronald Roxbury is a graduate composition student of Earle Brown at the Peabody Conservatory. His style varies widely, ranging from the traditional to graphic-aleatoric.

This motet is quiet and reverent and traditional in sound, although the approach is interestingly fresh. It is really Gregorian chant harmonized with Twentieth Century sounds. As such, a clear, non-vibrato sound is always the guideline. Besides mastering the harmonies and intonations, the challenge to the conductor lies in the conducting approach. Basically, the lines are very slow, legato and free from regular pulse. As in Gregorian chant, word or syllable stress is the core of the rhythm. The following guidelines are recommended:

Unit of beat will be either ♩, ♪, or ♩., which primarily indicate relationships of long and short values. Exact durations are not intended. It is important to stress that in many cases individual ♩.'s will get a separate beat (pulse or tactus). The exceptions are words or syllables joined under one bracket (—), in which case the total time value of the bracketed notes is the unit of beat or pulse (— = ♩. = ♩ or ♩♩ = ♩).

The over-all effect should be a very free, flowing music.

The measure line (|) (or secondary |) is only a guide to phrase accents.

All phrases are legato. Breathing is indicated by ' , with catch breaths (') indicated only if necessary. It is preferable to stagger breathing and continue the phrase through to the next ' .

GREGG SMITH

6

(Beat 1)

et in ho - ra mor - tis nos - trae. A - men A -
 et in ho - ra mor - tis nos - trae. A - men A -
 et in ho - ra mor - tis nos - trae. A - men
 et in ho - ra mor - tis nos - trae. A - men

men - A - men.
 men - A - men.
 men - A - men.
 men - A - men.
 men - A - men.

to the St. Thomas Church Choir
That yongè Child
for mixed voices

Moving forward gently (♩)
Not too slow; fervently (♩)

Ronald Roxbury

Soprano: That yongè Child, when you see
Alto: That yongè Child, when it is born
Tenor: That yongè Child, when it is born
Bass: That yongè Child, when it is born

Prison (for rehearsal only)

with song she
Soprano: That was so sweet
Alto: That was so sweet
Tenor: That was so sweet
Bass: That was so sweet

3 slight accent

and
Soprano: and
Alto: and
Tenor: and
Bass: and

3

and
Soprano: and
Alto: and
Tenor: and
Bass: and

(right tempo) [1] in 4/4

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4

When we at . . . lead . . . eth . . . to his song and leave eth the

When we at . . . lead . . . eth . . . to his song and leave eth the

When we at . . . lead . . . eth . . . to his song and leave eth the

When we at . . . lead . . . eth . . . to his song and leave eth the

first, then death be wrong. . . then death be wrong. . .

first, then death be wrong. . . then death be wrong. . .

first, then death be wrong. . . then death be wrong. . .

first, then death be wrong. . . then death be wrong. . .

TWO KIDS

for Mixed Voices (SATB) a cappella

from "Cuba Libre" by

NICOLÁS GUILLÉN

Translated by

Laurie Hughes and Ben Frederic Carruthers*

HALLE SMITH

Flexibly $\text{♩} = 66$

Soprano

Alto

Tenor

Bass

Piasso
(for rehearsal only)

Two kids, twigs— of the same tree of mis-er-y, to -
Two kids, twigs— of the same tree of mis-er-y, to -
Two kids, twigs— of the same tree of mis-er-y, to -

a tempo

Soprano

Alto

Tenor

Bass

Two beg-gar kids
geth-er— in a door-way— on a mul-try-night,
geth-er— in a door-way— on a mul-try-night,
geth-er— in a door-way— on a mul-try-night,

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Soprano

Alto

Tenor

Bass

cov-ered with pim - pien— two— beg - gar kids—
cov-ered with pim - pien— two— beg - gar kids—
cov-ered with pim - pien— cov-ered with pim - pien—
cov-ered with pim - pien— two— beg - gar kids—
cov-ered with pim - pien—

Soprano

Alto

Tenor

Bass

eat from the same— plate like starv-ing dogs, food cast up by the
eat from the same— plate like starv-ing dogs, food— cast-up by the
eat from the same— plate like starv-ing dogs, Cast up by the
eat— from the same— plate like starv-ing dogs, food cast up by the

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5

più mosso

S heads are close... to - geth - er, their bare heads are close to - geth - er, —

A heads are close... to - geth - er, their bare heads are close to - geth - er, —

T heads are close... to - geth - er, their bare heads are close to - geth - er, —

B heads are close... to - geth - er, their bare heads are close to - geth - er, —

più mosso

S close to - geth - er, their mouths are tire - less

A close to - geth - er, their mouths are tire - less in the joint —

T — their mouths are tire - less in the joint —

B — their mouths are tire - less in the joint —

1477-9

4

J = ♩

S high tide... of the ta - ble - cloth, Two kids: — one —

A high tide... of the ta - ble - cloth, Two kids: — one —

T high tide... of the ta - ble - cloth, Two kids: — one —

B high tide... of the ta - ble - cloth, Two kids: — one —

J = ♩

S black, one... white. Their twin heads are a - live with lice, their bare

A black, one... white. Their twin heads are a - live with lice, their bare

T black, one black... one white. Their twin heads are a - live with lice, their bare

B black, one black... one white. Their twin heads are a - live with lice, their bare

1477-9

6

S in the fren-zy of their jaws, and o-ver grass-y sour-

A joint- of their jaws, and o-ver the grass-y sour-

T joint- of their jaws, green-y sour-

B of their jaws, and o-ver grass-y sour-

of their jaws, grass-y sour-

S broadly food two hands: one white, one black!

A broadly food two hands: one white, one black!

T broadly food two hands: one white, one black!

B broadly food two hands: one white, one black!

a tempo
risoluto What a

7

S strong and ain-cere un-lon! They are linked by their bel-lien and the

A strong and ain-cere un-lon! They are linked by their bel-lien and the

T Strong and ain-cere un-lon! They are linked by their bel-lien and the

B They are linked by their bel-lien and the

S frown-ing night, they are linked by their bel-lien and the

A frown-ing night, they are linked by their bel-lien and the

T frown-ing night, they are linked by their bel-lien and the

B frown-ing night, they are linked by their bel-lien and the

14778-9

14778-9

9

S eyes. They are u - nit - ed — like two good dogs, — When the time comes to
A eyes. They are u - nit - ed — like two good dogs, — When the time comes to
T eyes. They are u - nit - ed — like two good dogs, — When the time comes to
B eyes.

allegro *a tempo*

S march, — will they march like two good men, —
A march, — will they march like two good men, — one
T march, — will they march like two good men, —
B Will they march like two good men, — one

allegro *a tempo* *broadly*

8

S frown - ing night, by mel - an - chol - y af - ter - noons — on bril - liant pa - se - on —
A frown - ing night, by mel - an - chol - y af - ter - noons — on bril - liant pa - se - on —
T frown - ing night, by mel - an - chol - y af - ter - noons — on bril - liant pa - se - on —
B frown - ing night, on bril - liant pa - se - on —

allegro *allegro*

S and by ex - plo - sive morn - ings — with al - co - hol - ic
A and by ex - plo - sive morn - ings — when day a - wak - ens with al - co - hol - ic
T and by ex - plo - sive morn - ings — when day a - wakes with al - co - hol - ic
B and by ex - plo - sive morn - ings — with al - co - hol - ic

allegro *allegro*

14675-9

14675-8

IN MEMORIAM - Beryl Rubinstein

for Mixed Chorus and Chamber Orchestra or Piano

Duration: 10:30

HIALE SMITH
(1955)

Moderate (♩ = 60)
mp

Ah

PIANO

Moderate (♩ = 60)
mp

(Play small notes for rehearsal only)

3

mp

Ah

pp

Ah

10

Ah

10

pp

pp

pp

pp

Ah

Via. & C.B.

11P 16

15

piano cresc.

piano cresc.

Ah

piano cresc.

piano cresc.

Ah

piano cresc.

piano cresc.

25

pp

pp

pp

25

ppp (acc.)

11P46

Detailed description: This system contains measures 15 through 25. It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in measure 15, followed by a sustained note in measure 16. In measure 17, the vocal line has a vocalization 'Ah'. The piano accompaniment consists of arpeggiated chords and moving lines. Measure 22 has a boxed measure number '22'. Measure 25 has a boxed measure number '25'. Dynamic markings include 'piano cresc.' and 'ppp (acc.)'. The system ends with the number '11P46'.

15

20

Ah

ritic.

Ah

∞

20

11P46

Detailed description: This system contains measures 26 through 35. The vocal line continues with a melodic phrase in measure 26, followed by a sustained note in measure 27. In measure 28, the vocal line has a vocalization 'Ah'. The piano accompaniment consists of arpeggiated chords and moving lines. Measure 30 has a boxed measure number '20'. Measure 35 has a boxed measure number '20'. Dynamic markings include 'ritic.' and '∞'. The system ends with the number '11P46'.

6 *finger breathing*

114

115

116

117

118 *with softness* Ch

7

119

120

121

122

123

119/66

2. Poème D'Automne*

LANGSTON HUGHES

Decisively ♩ = 138 (140)

Musical score for the first system of 'Poème D'Automne'. It features a piano accompaniment with a treble and bass clef and a vocal line with a treble clef. The piano part includes a 1-measure rest and a 2-measure rest. The vocal line begins with the lyrics 'The' and 'The'.

Musical score for the second system of 'Poème D'Automne'. It features a piano accompaniment and a vocal line. The piano part includes a 1-measure rest and a 2-measure rest. The vocal line begins with the lyrics 'The' and 'The'. The tempo is marked 'rit.'.

Musical score for the third system of 'Poème D'Automne'. It features a piano accompaniment and a vocal line. The piano part includes a 1-measure rest and a 2-measure rest. The vocal line begins with the lyrics 'The' and 'The'. The tempo is marked 'rit.'.

20 Slowly ♩ = 66

Musical score for the fourth system of 'Poème D'Automne'. It features a piano accompaniment and a vocal line. The piano part includes a 1-measure rest and a 2-measure rest. The vocal line begins with the lyrics 'au - tum leaves' and 'Are too heavy with col - or.'. The tempo is marked 'Slowly ♩ = 66'.

Musical score for the fifth system of 'Poème D'Automne'. It features a piano accompaniment and a vocal line. The piano part includes a 1-measure rest and a 2-measure rest. The vocal line begins with the lyrics 'au - tum leaves' and 'Are too heavy with col - or.'. The tempo is marked 'Slowly ♩ = 66'.

1416

A little faster ♩ = 132

Musical score for the sixth system of 'Poème D'Automne'. It features a piano accompaniment and a vocal line. The piano part includes a 1-measure rest and a 2-measure rest. The vocal line begins with the lyrics 'The' and 'The'. The tempo is marked 'A little faster ♩ = 132'.

1416

* Text of "Poème d'Automne" Copyright © 1938 by Langston Hughes. Used by permission.

13

3. Elegy*

RUSSELL ATKINS

Adagio, $\text{♩} = 54$

I stand far to the East

Watch - ing) the light -

Watch - ing) the light -

Watch - ing) the light -

Adagio, $\text{♩} = 54$

SOLO ... *ALL*

dia - com - so late comes and faint - ly ille nar - row keen

Aus - tere - dia - com - so - late comes and faint - ly nar - row keen

dia - com - so - late comes and faint - ly nar - row keen

dia - com - so - late comes and faint - ly nar - row keen

11P.66

* First Copyright © 1947 by Russell Atkins - from ESTABLISHMENT, A Quarterly of New Poetry, 1947, Alce Beaudin, Editor. Used by permission.

14

Shower ($\text{♩} = 64$)

Will be their on - ly Love.

Will be their on - ly Love.

Will be their on - ly Love.

Will be their on - ly Love.

of the cold.

Shower ($\text{♩} = 64$)

pp

mf

mf

pp

mf

11P.66

16

SOLO ALL

bare-ly and soon ful-ly o-ver the cru-cial
and soon ful-ly o-ver the cru-cial
and soon ful-ly
and soon ful-ly

10 *p dim.* earth and dy-ling o-ver. *pp*
mf earth is up and dy-ling o-ver. *pp*
mf earth and dy-ling o-ver. *pp*
mf and dy-ling o-ver. *pp*
10 and dy-ling o-ver. *p*

HP46



Adelaide Simon *TOUSSAINT L'OUVERTURE-1903* *Herbert Smith*

Moderate *laca. 60*

S. *mf* The A-ma-ri-lis li-lies Jo-se-phine brought up from

A. *mf* The A-ma-ri-lis li-lies Jo-se-phine brought up from

T. *mf* The A-ma-ri-lis li-lies Jo-se-phine brought up from

B. *mf* The A-ma-ri-lis li-lies Jo-se-phine brought up from

Piano *Moderate = ca. 60*

For rehearsal

3 4 Mar-ti-nique spike thru this win-ter's gloom.

3 4 Mar-ti-nique spike thru this win-ter's gloom.

3 4 Mar-ti-nique spike thru this win-ter's gloom.

3 4 Mar-ti-nique spike thru this win-ter's gloom.

Toussaint-Lafit

mf
Na-po-le-on and his min-is-ters

p
Na-po-le-on Na-po-le-on and his min-is-ters

mf
Na-po-le-on and his min-is-ters

mf
Na-po-le-on and his min-is-ters

9 10 11 12

mf
range down Mal-mai-son's halls. Not stop-ping at the

p
range down Mal-mai-son's halls. Not stop-ping at the

mf
range down Mal-mai-son's halls. Not stop-ping at the

p
range down Mal-mai-son's halls. Not stop-ping at the

13 14 15 16

cresc.
bloom. — The scar-let, roar-ing flames — of flower-heads that

cresc.
bloom. — The scar-let, roar-ing flames — of flower-heads that

cresc.
bloom. — The scar-let, roar-ing flames — of flower-heads that

cresc.
bloom. — The scar-let, roar-ing flames — of flower-heads that

17 18 19 20 21 3

f shat-ter the pink da-mask — and the white sheer mus-lin. *dim.*

f shat-ter the pink da-mask — and the white sheer mus-lin. *dim.*

f *tr.* shat-ter the pink da-mask — and the white sheer mus-lin. *tr.* *dim.*

dim. shat-ter the pink da-mask — and the white sheer mus-lin. *dim.*

shat-ter the white da-mask — and the white sheer mus-lin.

22 3 23 24 25

4

Handwritten musical score for Trombone, measures 26-34. The score includes vocal lines with lyrics "Nn (mouth open)" and "Ah", and piano accompaniment. Performance instructions include "p legato-stagger breathing" and "stagger breathing".

Measures 26-30:

- Measure 26: *p legato-stagger breathing*
- Measure 27: *div. p legato-stagger breathing*
- Measure 28: *Nn (mouth open)*
- Measure 29: *Nn (mouth open)*
- Measure 30: *div. p legato*

Measures 31-34:

- Measure 31: *stagger breathing*
- Measure 32: *stagger breathing*
- Measure 33: *stagger breathing*
- Measure 34: *stagger breathing*

Toussaint - 1903

5

S. *div.*
In a pris-on

A.

T.

B.

35 36 37 38

cresc. *Poco Accel.* while the ty-rant
ty-rant

cresc. while the ty-rant ty-rant

pris-on ty-rant

cresc. ty-rant

Poco Accel.

39 40 41 42

piu mosso

6 [Shout with singing voices—approximate pitches only]

Toussaint-1803

strides prat-ing of Em-pire, ————— } Toussaint, —

strides prat-ing of Em-pire, ————— } Toussaint, —

strides prat-ing of Em-pire, ————— } Toussaint, —

strides prat-ing of Em-pire, ————— } Toussaint, —

piu mosso

43 44 45 46

Toussaint — in ank-led mire ————— } longs — for the 2

Toussaint — in ank-led mire ————— } longs — for the 4

Toussaint — in ank-led mire ————— } longs — for the 2

Toussaint — in ank-led mire ————— } longs — for the 4

rit. *meno mosso*

47 48 49 50

f

V + Sust. Ped.

DAISO-TEC 888

sun and torched flam-boy-ant trees.

sun and torched flam-boy-ant trees.

sun and torched flam-boy-ant trees.

sun and torched flam-boy-ant trees.

unig.

R.H. Solo

f (L.H. loco)

51

52

53

54

All win-ter the Black Lib-er-a-tor.

All win-ter the Black Lib-er-a-tor.

All win-ter the Black Lib-er-a-tor.

All win-ter the Black Lib-er-a-tor.

ba

mf

f

mf

55

56

57

58

lin-gers Heart-sick and cold re-
 lin-gers Heart-sick and cold re-
 lin-gers Heart-sick and cold re-
 lin-gers Heart-sick and cold re-

mem-ber-ing flow-ers of fire and Freedom rock-et-ing in Western skies,
 mem-ber-ing flow-ers of fire and Freedom rock-et-ing in Western skies,
 mem-ber-ing flow-ers of fire and Freedom rock-et-ing in Western skies,
 mem-ber-ing flow-ers of fire and Freedom rock-et-ing in Western skies,

61 62 63 64 65 66

01A2-TRC 188

and this White Prince who lies. *univ. pü ff*

and this White Prince who lies. *pü ff*

and this White Prince who lies. *pü ff*

and this White Prince who lies. *pü ff*

67 68 69

71 72 73

pü ff

fed.

10

Toussaint-1803

rit. *MENO MOSSO*

So when the spring sends out her
So when the spring sends out her
So when the spring sends out her
So when the spring sends out her

rit. *MARCO MOSSO*

ped. *life slowly*

first thin fin-gers — He turns — u-pon his cot, and
first thin fin-gers — He turns — u-pon his cot, and
first thin fin-gers — He turns — u-pon his cot, and
first thin fin-gers — He turns — u-pon his cot, and

coughs,- And dies.

coughs,- And dies.

coughs,- And dies.

coughs,- And dies.

Ped.

For my very dear friend, Howard Swanson
 on the occasion of his 70th Anniversary

Alan Smith
 May, 1977

Dur. Appx. 4:30

2. Walk Softly

SOPRANO *Andante legato J. ca. 66* *mp cresc. poco a poco*
 Walk soft.

ALTO *poco* *mp cresc. poco a poco*
 Soft-ly walk, walk soft.

TENOR *p cresc. poco a poco*
 Soft-ly walk, walk soft.

BASS *p* *mp cresc. poco a poco*
 Walk soft.

PIANO (for rehearsal only) *Andante legato J. ca. 66*
p cresc. poco a poco

[5] *mf* *marcato con moto* *mp*
 for bear the bit-ter blow; Her

mf *marcato con moto*
 ly, March, the bit-ter blow;

mf *marcato con moto*
 ly, March,

[6] *mf* *marcato con moto*
 March,

mf

Solo (off stage) *mf*
 Her

[10] *mf* *rit. cresc.*
 feet with-in a trap, —

p *face*
 her blood up - on the saw,

p *face*
 her blood up - on the saw,

[11] *p*
 a tempo, with intensity

Tutti *mp*
 The four saw their mother Walk soft - ly.

mf *face*
 lit-tle - see cresc. go - Walk soft - ly.

p *non cresc.* *mf*
 fox - es moth - er

p *non cresc.* *mf*
 fox - es moth - er

[15] *mp*
 Walk soft - ly.

p *face*
 lit-tle - see cresc. go - Walk soft - ly.

p *non cresc.* *mf*
 fox - es moth - er

[16] *mp*
 Walk soft - ly.

p *face*
 lit-tle - see cresc. go - Walk soft - ly.

p *non cresc.* *mf*
 fox - es moth - er

(3)

Handwritten musical score on page 323, featuring a complex arrangement of staves with lyrics and musical notation.

The score is divided into several systems:

- System 1:** Includes the title "Soprano" and lyrics: "SARAI E STARE", "SARAI E STARE", "SARAI E STARE", "SARAI E STARE", "SARAI E STARE".
- System 2:** Includes the title "Soprano" and lyrics: "SARAI E STARE", "SARAI E STARE", "SARAI E STARE", "SARAI E STARE", "SARAI E STARE".
- System 3:** Includes the title "Soprano" and lyrics: "SARAI E STARE", "SARAI E STARE", "SARAI E STARE", "SARAI E STARE", "SARAI E STARE".
- System 4:** Includes the title "Soprano" and lyrics: "SARAI E STARE", "SARAI E STARE", "SARAI E STARE", "SARAI E STARE", "SARAI E STARE".

The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in a stylized, handwritten font.

Alexander Pope THE QUIET LIFE
 I. Fanfare and Pastorale

James Furman

ff pesante vigoroso

Hap - py the Man, whose wish and care A

ff pesante vigoroso

Hap - py the Man, whose wish and care, care A

ff pesante vigoroso

Hap - py the Man, whose wish and care A

ff pesante vigoroso

Hap - py the Man, whose wish and care, care A

circa 108 ff pesante vigoroso

few pa - ter - nal bound, —

few pa - ter - nal bound, —

few pa - ter - nal a - cres —

few pa - ter - nal a - cres —

Solo Sop. *solop*
whose

Ten.1 *dolce* *mf* *circa 104* herds with milk, whose fields with bread, *perdendosi*

Ten.2 *mf* with milk, whose fields with bread, *perdendosi*

Bass 1 *mf* with milk, whose fields with bread, *perdendosi*

Bass 2 *mf* whose fields with bread, *perdendosi*

Solo Sop. *dolce* *mf* *circa 104* flocks sup-ply *perdendosi*

Alto flocks sup-ply him *solop* whose

Tenor *mf* sup-ply him with at-tires.

Agitato *mf* *circa 108*

30 *playfully* $\text{♩} = \text{circa } 96$

Solo Soprano *p* in summer in

Solo Alto *p* trees in summer

Solo Tenor *p* summer

Solo Bass

Chorus

playfully $\text{♩} = \text{circa } 96$ 4

p

Handwritten musical score for voice and piano, featuring lyrics and performance markings. The score is written in 4/8 time and includes dynamic markings such as *mf*, *p*, and *delicissimo*. The lyrics are: "sum-mer yield per dendo si... him per dendo si... yield sum-mer Summer shade, shade,". The score includes a piano accompaniment with a bass line and a treble line, and a vocal line with lyrics. The score is divided into two systems, each with a vocal line and a piano accompaniment. The first system includes the lyrics "sum-mer yield per dendo si... him per dendo si... yield sum-mer Summer". The second system includes the lyrics "shade, shade,". The score includes a key signature change to one sharp (F#) and a tempo marking of "circa 72".

mf *per dendo si... circa 72*
 sum-mer yield per dendo si... him per dendo si... *mf* *per dendo si... circa 72*
 yield sum-mer *delicissimo* *p* *delicissimo* Summer

mf *per dendo si... circa 72*
 shade, shade, *delicissimo* *p* *delicissimo*

mf *per dendo si... circa 72*
 shade, *delicissimo* *p* *delicissimo*

35

rushed *mezzo voce*
 rushed *pp* win-ter
 in

dolcissimo *p*
 sum-mer shade,
dolcissimo *p*
 in shade,
dolcissimo
 shade, rushed *pp*
 win-ter
 rushed *pp*

The image shows a handwritten musical score for page 35. It consists of several staves. The top two staves are vocal lines. The first vocal line has lyrics 'rushed' and 'mezzo voce'. The second vocal line has lyrics 'rushed', 'win-ter', and 'in'. Below these are two empty staves. The next two staves are piano accompaniment. The first piano staff has lyrics 'sum-mer shade,' and 'in shade,'. The second piano staff has lyrics 'shade,' and 'win-ter'. The bottom two staves are piano accompaniment. The first piano staff has lyrics 'shade,' and 'win-ter'. The second piano staff has lyrics 'rushed' and 'win-ter'. The score includes various musical notations such as notes, rests, and dynamic markings like 'dolcissimo' and 'pp'.

40

perdendosi

win-ter

(whispered) *mf*

win-ter Fire.

(breathy) *pp* win-ter (breathy) Fire. *perdendosi pp*

win-ter (breathy) *pp* win-ter (breathy) Fire. *perdendosi pp*

win-ter (breathy) *pp* win-ter (breathy) Fire. *perdendosi pp*

win-ter (breathy) *pp* win-ter (breathy) Fire. *perdendosi pp*

(attacca)

(attacca)

Alexander Pope

The Quiet Life

II. Quiet By Day
For Four-Part Chorus of Mixed Voices
a cappella

James Furman
(1968)

Andante $\text{♩} = \text{circa } 60$ *calmo e sostenuto*

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line with lyrics: "Blest who can". The second staff continues the vocal line with lyrics: "Blest who can un-concern-ed-ly". The third and fourth staves are piano accompaniment. Handwritten annotations include "p sub." above the first staff, "(p)" above the second staff, "(mezzo voce)" above the third staff, and "sp" above the fourth staff. The tempo is marked "Andante" with a quarter note equal to approximately 60 beats per minute, and the mood is "calmo e sostenuto".

Handwritten musical score for the second system. It consists of two staves. The top staff is the vocal line with lyrics: "Blest who can un-concern". The bottom staff is the piano accompaniment. Handwritten annotations include "p sub." above the top staff and "(p)" above the bottom staff. The tempo is marked "Andante" with a quarter note equal to approximately 60 beats per minute, and the mood is "calmo e sostenuto".

Handwritten musical score for the third system. It consists of four staves. The top staff is the vocal line with lyrics: "hours, days, years, find days, years, find days and years". The second, third, and fourth staves are piano accompaniment. Handwritten annotations include "hold back" above the first staff, "move forward" above the second staff, and "a tempo" above the third, fourth, and fifth staves. The tempo is marked "a tempo".

Handwritten musical score for the fourth system. It consists of two staves. The top staff is the vocal line with lyrics: "ed move forward". The bottom staff is the piano accompaniment. Handwritten annotations include "hold back" above the top staff, "move forward" above the bottom staff, and "a tempo" above the bottom staff. The tempo is marked "a tempo".

♩ = circa 72
 accel. e cresc. *mp*

Soft

slide

accel. e cresc. mp

slide

slide soft

pp

accel. e cresc. mp

a-way

accel. e cresc. mp

a-way

Soft

♩ = circa 72

pp

accel. e cresc. mp

f calando

pp ♩ = circa 56

slide

soft

a-way

f calando

pp *legatissimo* (♩ = circa 56)

way, a-way a-way in

f calando

pp ♩ = circa 56

soft

a-way

a-way

f calando

pp ♩ = circa 56

a-way

f calando

pp *legatissimo* ♩ = circa 56

Handwritten musical score for voice and piano, featuring lyrics and performance instructions.

Lyrics:
 bod-y, peace of
 health of bod-y, bod-y,
 in health peace peace
 health peace of
 mind, oui et By Day.
 mind, oui-et By Day.
 oui et By Day.
 mind, oui et By Day.

Performance Instructions:
 15 *legatissimo*
mp
più mosso $\text{♩} = \text{circa } 66$
legatissimo
mp
mp
più mosso $\text{♩} = \text{circa } 66$
rit. e dim.
ppp
rit. e dim.
ppp
rit. e dim.
ppp
rit. e dim.
ppp
rit. e dim.
ppp

Handwritten Annotations:
 $\text{♩} = \text{circa } 66$ (written above the piano part)
 (b or) (written below the piano part)

10

f (firmly) *Psub.*

gath-er mixed

f (firmly) *Psub.*

to — gath-er mixed;

8 gath-er sweet

f (firmly)

to — gath-er

più mosso $\text{♩} = \text{circa } 63$ *(dolce)* *mp*

rec-re-a — tion,

più mosso $\text{♩} = \text{circa } 63$ *(dolce)* *mp*

rec-re-a — tion, and in-no-

più mosso $\text{♩} = \text{circa } 63$ *(dolce)* *mp*

sweet rec-re-a — tion,

più mosso $\text{♩} = \text{circa } 63$ *(dolce)* *mp*

sweet rec-re-a — tion,

15 *calando* - - - - - *a tempo*
sostenuto
 (circa 63)

calando - - - - - which most *sostenuto* does please
 (circa 63)

cence,
calando - - - - - *sostenuto* which most does
 (circa 63) *mezzo voce*

calando - - - - - *sostenuto* which most does
 (circa 63)

and in - no - cence, *a tempo* most does

calando - - - - - *sostenuto*
 (circa 63)

20

please *calando* - - - - - *pp*

please *mp cantabile* *calando* - - - - - *pp*

please with med - i - ta - tion. *mp cantabile* *calando* - - - - - *ppp*

please med - i - ta - tion. *mp cantabile* *calando* - - - - - *ppp*

hold back. (saxetto) 10
 3 0 3 0 3 0 poco a poco accel. e cresc.

die Let me die steal from the world not

hold back poco a poco accel. e cresc. 3

Let me die steal from the world

hold back (ord.) poco a poco accel. e cresc.

die, let me die steal not a

hold back poco a poco accel. e cresc. 3

die steal

hold back 3 poco a poco accel. e cresc. 3

strictly with serenity
 p = circa 30 calando

stone tell where I lie. calando (long) ppp

3

lie - let me live. (long) ppp

3 let me live (long) ppp

not a stone tell where I lie. calando ppp

strong 3 calando (long) ppp

stone tell where I lie. (long) ppp

3

strictly with serenity calando ppp

3

Commissioned by The Chicago Musical College of Roosevelt University, Chicago, Illinois in honor of the one-hundredth anniversary of The Chicago Musical College.

STEPHEN CRANE SET

For Mixed Chorus (SATB) and 17 Players

STEPHEN CRANE
(1871-1900)

ULYSSES KAY

I. Black Riders

Allegro ma non troppo $\text{♩} = c. 100-108$

Musical score for the beginning of "Black Riders". It features a piano introduction with a tempo marking of "Allegro ma non troppo" and a metronome marking of "♩ = c. 100-108". The score is written for a piano and includes dynamic markings such as *f* and *rit.*. A note above the piano part reads "Piano* (optional rehearsal only)".

INSTRUMENTATION

Flute
Oboe
English Horn
Clarinet in B \flat
Bassoon
2 Horns in F
2 Trumpets in B \flat
3 Trombones
Bass Trombone
Percussion (1 player)
Timpani
Snare Drum
Tom-toms
Suspended Cymbal
Triangle
Tambourine
Tamb-dam

Musical score for the middle section of "Black Riders". It features a piano introduction with a tempo marking of "Allegro ma non troppo" and a metronome marking of "♩ = c. 100-108". The score is written for a piano and includes dynamic markings such as *f* and *rit.*. A note above the piano part reads "Piano* (optional rehearsal only)".

Duration: Approximately 16 minutes

Musical score for the end of "Black Riders". It features a piano introduction with a tempo marking of "Allegro ma non troppo" and a metronome marking of "♩ = c. 100-108". The score is written for a piano and includes dynamic markings such as *f* and *rit.*. A note above the piano part reads "Piano* (optional rehearsal only)".

Full Score and Instrumental Parts available on Rental.

1988-02

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7

28

29

30

31

32

wave of hair In the rush up-on the wind.

wave of hair In the rush up-on the wind.

33

34

35

36

37

p Black Rid-ers came from the sea There was

p Black Rid-ers came from the sea There was

p Black Rid-ers. Black Rid-ers.

p Black Rid-ers. Black Rid-ers.

6

23

24

25

26

27

sea There was clang and clang of spear and shield. And

sea There was clang and clang of spear and shield. And

28

29

30

31

32

clash and clash of hoof and heel, Wild shouts and the

clash and clash of hoof and heel, Wild shouts and the

9

8

cresc. poco a poco

clang and clang of spear and shield. And— clash and clash of—
cresc. poco a poco

clang and clang of spear and shield. And— clash and clash of—
cresc. poco a poco

Black Rid - ers. Black Rid - ers came.— Black Rid - ers. Black Rid - ers came.—
cresc. poco a poco

Black Rid - ers. Black Rid - ers came.— Black Rid - ers. Black Rid - ers came.—
cresc. poco a poco

sim.

In the rush up - on the wind:—

In the rush up - on the wind:—

came. — Black Rid - ers, Black Rid - ers.

came. — Black Rid - ers, Black Rid - ers.

40

hoof and heel Wild shouts and the wave of hair—

hoof and heel Wild shouts and the wave of hair—

Black Rid - ers, Black Rid - ers. Black Rid - ers. Black Rid - ers

Black Rid - ers, Black Rid - ers. Black Rid - ers. Black Rid - ers

43

p Thus the ride of sin. ride — of sin.

p Thus — the ride of sin. ride — of sin.

Black Rid - ers, Black Riders, Black Rid - ers.

Black Rid - ers, Black Rid - ers. Black — Rid - ers.

45

mf

10

58

59

11

55

(spoken)
Rid-ers, _____
Black Rid-ers,
Spear and shield, _____

56

57

58

59

60

61

62

63

64

65

67

68

69

70

71

72

73

74

75

76

77

78

79

80

12

(spoken) from the sea wave of hair.
 Rid - ers. hoof and heel.
 wild shouts. wild shouts.
 (spoken) clash and clang. in the

13

up - on the wind. Black
 wild shouts. clash and clang

65

in the rush of wind.
 hoof and heel. wild shouts.
 Black Rid - ers.
 rush. — rush of wind. —
 Black Rid - ers.

70

Black Rid - ers. up - on the wind.
 Black Rid - ers.
 Rid - ers. on the wind.
 Black Rid - ers. on the

14

15

73

up · on the wind, Thus the ride of

up · on the wind, Thus the ride of

on the wind, Thus the ride of

wind, up · on the wind, Thus the ride of

74

sin. of sin. of sin. of sin.

sin. of sin. of sin. of sin.

sin. the ride of sin.

sin. the ride of sin.

merc. *p* *tr* *acc.*

80

80

85

Black Rid · ers came from the sea There was

Black Rid · ers came from the sea There was

Black Rid · ers came from the sea

Black Rid · ers came from the sea

86

p *tr* *acc.*

16

cling and cling of spear and shield
 cling and cling of spear and shield
 with cling and cling of spear and shield
 with cling and cling of spear and shield
 and clash and clash of hoof and holet
 and clash and clash of hoof and holet
 and clash and clash of hoof and holet
 and clash and clash of hoof and holet

Measures 16-25 are marked with measure numbers 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25.

17

Wild shouts, wild shouts and the
 Wild shouts, wild shouts, wild shouts
 Wild shouts, wild shouts, wild shouts
 Wild shouts, wild shouts, wild shouts
 wave of hair In the rush up - on the
 wave of hair In the rush up - on the
 wave of hair, wild shouts, and wave of hair In the rush up - on the
 wave of hair, wild shouts and wave of hair In the rush up - on the

Measures 26-35 are marked with measure numbers 26, 27, 28, 29, 30, 31, 32, 33, 34, and 35.

18

musical score for the first system of "2. Mystic Shadow". It features a vocal line and a piano accompaniment. The vocal line consists of four phrases: "the wind, the wind and Then the ride of", "the wind, the wind and Then the ride of", "the wind, the wind, the wind and Then the ride of", and "the wind, the wind, the wind and Then the ride of". The piano accompaniment includes a bass line with a 7-measure rest and a treble line with a 13-measure rest. The system concludes with a piano section marked *rit.* and *f*, featuring a 10-measure rest and a 6-measure rest.

19

2. Mystic Shadow

musical score for the second system of "2. Mystic Shadow". It begins with a tempo marking *Adagio* and a metronome marking $\text{♩} = ca. 50$. The system includes a piano introduction marked *p* and *rit.*, followed by a 7-measure rest. The vocal line enters with the lyrics "Mys- tic shadow, bend- ing near me... Who... art" and "Mys- tic shadow, bend- ing near me... Who... art". The piano accompaniment includes a bass line with a 5-measure rest and a treble line with a 10-measure rest. The system concludes with a piano section marked *p* and *rit.*, featuring a 10-measure rest and a 6-measure rest.

20

thou? Whence come ye? Whence come ye? Whence come ye? Whence come ye? Mys-tic Mys-tic Mys-tic

15

And tell me is it fair Or is the truth as shad-ow, bend-ing near me. Who art thou? And tell me is it fair Or is the truth as shad-ow, bend-ing near me. Who art thou? Who art thou?

21

hit-ler as eat-en fire? Tell me. as eat-en fire? Tell me. Who art thou? Mys-tic shad-ow. Who art thou? Mys-tic shad-ow.

Who art thou? Who art thou? Who art thou? Who art thou?

22

shad - ow, bend - ing
 shad - ow, bend - ing
 Who art
 Who art

23

Mys - tic shad - ow bend - ing
 Mys - tic shad - ow bend - ing
 near me.
 near me.
 near me.
 near me.

25

34 *mf* dare I dare. *cresc.*
 Fear not that I should qua-ver

35 *mf* dare I dare. *cresc.*
 Fear not that I should qua-ver

36 *mf* I dare dare. *cresc.*
 Fear not that I should

37 *mf* I dare I dare. *cresc.*
 Fear not that I should

38 *mf* I dare I dare. *cresc.*
 Fear not that I should

39 *mf* For I dare. *f*
 For I dare. *f*

40 *mf* qua-ver qua-ver. *f*
 qua-ver qua-ver. *f*

41 *mf* For I dare. *f*
 For I dare. *f*

42 *mf* For I dare. *f*
 For I dare. *f*

43 *mf* For I dare. *f*
 For I dare. *f*

44 *mf* For I dare. *f*
 For I dare. *f*

24

30 *mf*

31 *mf*

32 *mf*

33 *mf*

34 *Poco più mosso* $\text{♩} = \text{ca. } 56$
 Fear not that I should qua-ver *mf*
 Fear not that I should qua-ver *mf*

35 *mf* For I For I
 For I For I

36 *mf* Fear not that I should qua-ver
 Fear not that I should qua-ver

37 *mf* Fear not that I should qua-ver
 Fear not that I should qua-ver

38 *mf* Fear not that I should qua-ver
 Fear not that I should qua-ver

39 *Poco più mosso* $\text{♩} = \text{ca. } 56$
 For I For I
 For I For I

40 *mf* qua-ver qua-ver. *f*
 qua-ver qua-ver. *f*

41 *mf* For I dare. *f*
 For I dare. *f*

42 *mf* For I dare. *f*
 For I dare. *f*

43 *mf* For I dare. *f*
 For I dare. *f*

44 *mf* For I dare. *f*
 For I dare. *f*

45 *rit.* *Adagio* $\text{♩} = \text{ca. } 50$
 Then tell me, *p*
 Then tell me *p*
 Then

45 *rit.* *Adagio* $\text{♩} = \text{ca. } 50$
 Then tell me, *p*
 Then tell me *p*
 Then

50 *mp*
 tell me, *p*
 Myn - tic
 Myn - tic - ow.

50 *mp*
 tell me, *p*
 Myn - tic
 Myn - tic - ow.

40 *ppp*
 Then tell me, *p*
 Then tell me *p*
 Then

40 *ppp*
 Then tell me, *p*
 Then tell me *p*
 Then

3. A Spirit

55 *mp* Mys - tic shad - ow.

mp Mys - tic shad - ow.

mp Mys - tic shad - ow.

58

Allegro moderato $\text{♩} = \text{ca. } 120$

p

59 *mf p. mod.*

cresc. mod.

60 *p*

60 *mp*

60 *p*

30

16

spir-it speed through spe-cies of night: And as he

17 18 19

31

15

called, he called, he called, he

called, he called, he called, he

he called.

he called.

15 16 17 18

mp

he

he

God!

he called.

19 20 21 22

20

went through val-leys of black death

silence.

silence.

silence.

20 21 22 23

33

call - ing _____ their
 Their ech - oes. _____
 call - ing _____ their
 Their ech - oes. _____
 call - ing _____ Their ech - oes. _____
 Their ech - oes. _____

ech - oes. _____ From
 their ech - oes. _____ From
 ech - oes. _____ From
 their ech - oes. _____ From
 their ech - oes. _____ From
 their ech - oes. _____ From

32

Ev - er call - ing. _____
 Solo _____
 (God!) _____

ev - er call - ing. _____ ev - er
 ev - er call - ing. _____ ev - er
 (God!) _____

36

er call - ing. call - ing. call - ing.
 space he went er call - ing. call - ing. call - ing.

37

call - ing. call - ing. call - ing.

50

call - ing. call - ing. call - ing. call - ing. call - ing.
 ev - er ev - er ev - er

poco f E - ven - tual - ly then, he screamed. Mad Mad Mad

4. War Is Kind

Tempo 1 - Andante ironico ma flessibile $\text{♩} = \text{ca. } 72$

5 10 15

Tenor *p* Do not weep, maid-en, — for war is kind.

Bass *p* Do not weep, maid-en, — for war is kind.

16 20 25 30

Be-cause your lov-er — threw wild hands toward the sky — And the af-
Be-cause your lov-er — threw wild hands toward the sky — And the af-
fright-ed steed ran on a lone. — Do not weep. —
fright-ed steed ran on a lone. — Do not weep. —
War is kind. War is kind.

44
Tempo II - Amantissimo marziale $\text{♩} = \text{ca. } 100$
Soprano

f Hoarse, boom-ing drums — of the reg-i-ment. —
Alto
f Hoarse, boom-ing drums — of the reg-i-ment. —
Tenor
f Hoarse, boom-ing drums — of the reg-i-ment. —
Bass
f Hoarse, boom-ing drums — of the reg-i-ment. —

Tempo II - Amantissimo marziale $\text{♩} = \text{ca. } 100$

f Lit-tle skulls who thirst for fight, —
mf Lit-tle skulls who thirst for fight, —
f Lit-tle skulls who thirst for fight, —
sf Lit-tle skulls who thirst for fight, —

f Lit-tle skulls who thirst for fight, — These men — were born to
mf Lit-tle skulls who thirst for fight, — These men — were born to
f Lit-tle skulls who thirst for fight, — These men were born to
sf Lit-tle skulls who thirst for fight, — These men were born to

f drill and die. — The un-ex-plained — glo-ry flies a-
mf drill and die. — The un-ex-plained — glo-ry flies a-
f drill and die. — The un-ex-plained — glo-ry flies a-
sf drill and die. — and die. —

f Great — is the bat-tle-god, — and his
mf Great — is the bat-tle-god, — and his
f Oh, great is the bat-tle-god, — yes, great, and his
sf Oh, great is the bat-tle-god, — yes, great, and his

f Great — is the bat-tle-god, — and his
mf Great — is the bat-tle-god, — and his
f Oh, great is the bat-tle-god, — yes, great, and his
sf Oh, great is the bat-tle-god, — yes, great, and his

46

allegro *Forc.* **46** *poco f*
 king-dom — where a thou-sand corp-ses
Forc.
 king-dom — A field, a field where a thou-sand corp-ses
Forc.
 king-dom — A field, a field where a thou-sand corp-ses
Forc.
 king-dom — A field, a field where a thou-sand corp-ses
Forc.
 king-dom — A field, a field where a thou-sand corp-ses
47
Forc.
48
Forc.
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99
Forc.
100
Forc.

47

Tempo I
Soprano
Forc.
 Do not weep... babe... for war is kind.
Alto
 Be - cause your kind
Tempo I
60
Forc.
 Raged — at his breast... at his breast...
61
Forc.
 Raged — at his breast... at his breast...
62
Forc.
 War is kind.
63
Forc.
 Do not weep... War is kind.
64
Forc.
 War is kind.

49

Tempo II

63

These men were horn to drill and

These men were horn to drill and

These men were horn to drill and

These men were horn to drill and

64

Point for them the vir-tue of slaugh-ter.

Point for them the vir-tue of slaugh-ter.

Point for them the vir-tue of slaugh-ter.

Point for them the vir-tue of slaugh-ter.

48

Tempo II

53

Swift blaz-ing flag of the

Swift blaz-ing flag of the

Swift blaz-ing flag of the

Swift blaz-ing flag of the

Tempo II

58

Ea-gle with crest of red and gold.

Ea-gle with crest of red and gold.

Ea-gle with crest of red and gold.

Ea-gle with crest of red and gold.

85

poco cresc.

hum - Me - as a hit - ton - On the bright splen - did shroud - of your
 hum - Me - as a hit - ton - On the bright splen - did shroud, shroud

(for rehearsal only through meas. 101)

89

P semplice

allarg. *d = ca. 50*

Do not weep, do not weep. —

Do not weep, do not weep. —

son, — Do not weep, do not weep. —

of your son.

Do not weep. —

allarg. *d = ca. 50*

Tempo I

mp

War is kind.

mp

War is kind.

mp

War is kind.

mp

War is kind.

Tempo I

95

mf

war is, —

mf

war is, —

mf

war is, —

mf

war is, —

kind.

95

Commissioned jointly by The First Free Presbyterian Church, Bryn Mawr, Pa.; The First Presbyterian Church, New York, N. Y.; and Princeton Theological Seminary, Princeton, N. J. in observance of our nation's Bicentennial.

EPIGRAMS AND HYMN

For Four-Part Chorus of Mixed Voices and Organ

Text from the writings of:
 John Greenleaf Whittier (1807-1892)
 The Rev. John Murray (1742-1793)
 Samuel Longfellow (1819-1892)

ILLUSTRATION BY KAY

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PCS 100
 N-1725

Epigrams and Hymn, which was commissioned for the General Assembly of the United Presbyterian Church, was composed between January 18th and March 7th 1975.

The work, in the form of an extended anthem with a concluding hymn, is a tribute to man and to worship, as expressed by the music and a variety of texts. The earliest text used dates from 1783 and is taken from a sermon by the Reverend John Murray.

The other texts, by John Greenleaf Whittier and Samuel Longfellow, are epigrammatic in nature, and they all combine, leading the work to the concluding Alleluia.

U. K.

5

18 *p rit.* Adagio (♩ = ca. 64)
mf
 A. De - o - - - - - Come, - - - - - gone, - - - - - sold and gone - - - - -
 T. De - o - - - - - Come, - - - - - gone,
 B. De - o - - - - - Come, - - - - - gone.

19 Adagio (♩ = ca. 64)
 A. - - - - -
 T. - - - - -
 B. - - - - -

20
 A. - - - - -
 T. - - - - -
 B. - - - - -

21
 A. - - - - -
 T. - - - - -
 B. - - - - -

22
 A. - - - - -
 T. - - - - -
 B. - - - - -

23
 A. - - - - -
 T. - - - - -
 B. - - - - -

4

10
 A. - - - - -
 T. - - - - -
 B. - - - - -

11
 A. - - - - -
 T. - - - - -
 B. - - - - -

12
 A. - - - - -
 T. - - - - -
 B. - - - - -

13
 A. - - - - -
 T. - - - - -
 B. - - - - -

14
 A. - - - - -
 T. - - - - -
 B. - - - - -

15
 A. - - - - -
 T. - - - - -
 B. - - - - -

18925

18925

7

40 *poco f*
 De-o, — De-o, —
 — the roar of gun, the roar of gun —
 Clang of bell — and
 Less De-o,

41
 roar of gun — Clang of bell — and roar of
 De-o, — Less De-o... Clang of bell and roar of gun
cresc.

42 *f*
 gun — Less De-o... Ring out, ring out for
 Less De-o — O bell! Ring out for
rit.

6
 in leaf and spar, in ear and man — A - horse, be - low, in
 man — A - horse, be - low, in sky and soul, in
poco f

37
 and soul, in — leaf — and spar, — in — ear — and man —
 sky and soul, in — leaf — and spar, — in — ear — and man —
dim.

38 *f* *Allegro (J = ca. 132)*
 Clang of bell and roar of gun, —
poco f *Allegro (J = ca. 132)*
mp

11525

55

rit. molto

all may hear of E - ter - ni - ty

rit. molto

all, all may hear, may hear of E - ter - ni - ty

rit. molto

all may hear of E - ter - ni - ty

rit. molto

all, all may hear, may hear of E - ter - ni - ty

56

57

Subito a tempo ($\text{♩} = 128$)

f For the Lord

58

f For the

59

f For the Lord, the

60

f For the

Subito a tempo ($\text{♩} = 132$)

f For the

rit. molto

61

rit. molto

62

63

64

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447</

12

Andante (♩ = ca. 84) *cresc. poco a poco*

A. Shake off thy dust, — A-mor-¹-ci — put on thy gar-ments of

B. Shake off thy dust, — A-mor-¹-ci. — put on thy gar-ments of

Andante (♩ = ca. 84)

13

cresc. Now hail — thy De - i - ver - er God. — *poco f*

cresc. Now hail — thy De - i - ver - er God. — *poco f*

poco f praise... Thy vine — and thy fig-tree are thine, — thou may-est

poco f praise... Thy vine — and thy fig-tree are thine, — thou may-est

cresc. Wor-ship — with-out fear of men. — *poco f*

cresc. Wor-ship — with-out fear of men. — *poco f*

dim. now call their shade thine own and free-ly taste — of their fruit!

dim. now call their shade thine own and free-ly taste — of their fruit!

mf *pp* *cresc.* *dim.* *pp* *mf* *pp*

Laus De-o, — Praise the Lord! —

mf *pp* *cresc.* *dim.* *pp* *mf* *pp*

Laus De-o, — Praise the Lord! —

11425

11425

14

All voices in unison
Andantino (♩ = ca. 92)

105 106
God of the earth, the sky, the sea, Ma-ker of all a-

crec.

107 108
borne, be-low, — Cre-ation lives and moves in Thee; — Thy

110 T. R. — *mf dolce*

110 111
pre-sent life through all doth flow. — Thy love is in the

112 *mf dolce*

112 113
Thy life is in the quick'n-ing air; When
man-nance's glow. — When

15

114 *mf*

114 115
light-nings flash — and storm winds blow, Thy
There in Thy pow'r, — Thy

116 *mf*

116 117
low is there. — We feel Thy
low is there. — We feel Thy

118 *mf*

118 119
calm at eve-ning's hour, — Thy gran-dear in the
calm at eve-ning's hour, — Thy gran-dear in the

135
light!
But
Bring out thy
But
light!
But
light!
But
light!
But
136
dim.

High-er far, and far more clear, These in man's opt-rit
High-er far, and far more clear, These in man's opt-rit
High-er far, and far more clear, These in man's opt-rit
High-er far, and far more clear, These in man's opt-rit
cresc.

130
march of night...
march of night...
And when the morn-ing breaks in pow'r...
And when the morn-ing breaks in pow'r...
131
132
133

cresc.
We hear Thy word, Let there be
cresc.
We hear Thy word, Let there be
cresc.
We hear Thy word, Let there be
cresc.
We hear Thy word, Let there be
cresc.

18 [140] *cresc. poco a poco*
 we be - hold, ———— Thine im - age and Thy -
cresc. poco a poco
 we be - hold, ———— Thine im - age and Thy -
cresc. poco a poco
 we be - hold, ———— Thine im - age and Thy -
cresc. poco a poco
 we be - hold, ———— Thine im - age and Thy -

[140]

pass.
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
pass.
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
pass.
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
pass.
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

[143] *poco f*
 self are there, The in - dwell - ing God, pro - claimed of old,
poco f
 self are there, The in - dwell - ing God, pro - claimed of old,
poco f
 self are there, The in - dwell - ing God, pro - claimed of old,
poco f
 self are there, The in - dwell - ing God, pro - claimed of old,

[143]

[146] *cresc. poco a poco*
 al - le - lu - ia...
cresc. poco a poco
 al - le - lu - ia...
cresc. poco a poco
 al - le - lu - ia...
cresc. poco a poco
 al - le - lu - ia...
cresc. poco a poco
 al - le - lu - ia...
 [146]

First system of musical notation, measures 151-154. It consists of four staves. The first three staves are vocal lines with lyrics: "al - le - lu - ia", "Al - le - lu - ia", and "al - le - lu - ia". The fourth staff is a piano accompaniment. Measure 154 contains a complex piano accompaniment with multiple voices and a fermata.

Second system of musical notation, measures 155-158. It consists of four staves. The first three staves are vocal lines with lyrics: "al - le - lu - ia", "al - le - lu - ia", and "al - le - lu - ia". The fourth staff is a piano accompaniment. Measures 155-157 are marked "rall. molto". Measure 158 is marked "poco f".

Commissioned by the American Choral Directors Association
PARABLES

For Mixed Chorus (SATB) and Chamber Orchestra

Author unknown

ULYSSES KAY

To Anna and Ted Meineck

I. The Old Armchair

Tempo 1 $\text{♩} = ca. ca$
 Andante flessibile

Soprano
 Alto
 Tenor
 Bass

Piano
 (For rehearsal only)

grand - moth - cr. nhe. at the age of eight - y three. One
 grand - moth - cr. nhe. at the age of eight - y three. One
 grand - moth - cr. nhe. at the age of eight - y three. One
 grand - moth - cr. nhe. at the age of eight - y three. One

INSTRUMENTATION

- Flute
- Oboe
- Clarinet in Bb
- Bassoon
- Horn in F
- Trumpet in Bb
- Trombone
- Percussion (1 player)
- Double Bass

Full Score and Parts available on Rental.

7

how my breath-er and sin-ter laughed, When they
 how my breath-er and sin-ter laughed, When they
 how my breath-er and sin-ter laughed, When they
 how my breath-er and sin-ter laughed, When they

heard the law-yer de-clare
 heard the law-yer de-clare
 heard the law-yer de-clare
 heard the law-yer de-clare

Gram-ay'd on-ly left to me,
 Gram-ay'd
 Gram-ay'd
 Gram-ay'd

6

law-yer said,
 "I see she has left to you her old arm-chair..."

accel.
 accel.

Tempo II - Andantino $\text{♩} = ca. 66$

S. poco *f*
 how they tit-tered, how they chafed, 0

A. poco *f*
 how they tit-tered, 0 how they chafed, 0

T. poco *f*
 how they tit-tered, 0 how they chafed, 0

B. poco *f*
 how they tit-tered, 0 how they chafed, 0

Tempo II - Andantino $\text{♩} = ca. 66$
 my poco stacc.

rit. **[1]**

on-ly left, to me her old arm-chair.

on-ly left, to me her old arm-chair.

on-ly left, to me her old arm-chair.

on-ly left, to me her old arm-chair.

rit. **[3]**

dim.

in the ev-ning took the chair a - way.

in the ev-ning took the chair a - way.

in the ev-ning took the chair a - way. My

in the ev-ning took the chair a - way.

p

Tempo I

And *mf*

And *mf*

And *mf*

And *mf*

thought it hard-ly fair,

Tempo I

p

will I said, I did not care.

accel. **[1]** *mf*

And said,

the law-yer at me chafed,

brother at me laughed,

And said,

And said,

accel. **[1]**

10

Tempo II

It will come some day *poco f* When you see - fal John,

"Now, John, some day, *poco f* so
come see - fal John, some day, no
come see - fal John, some day, so

"Now, John,
Tempo II

set - tle down in life."

set - tle down in life.

set - tle down in life, set - tle down in life." *poco f*

set - tle down in life... Find some girl to be your

11

3)

poco f You'll find it ver - y hand - y | de - clare!" (no oh ec...)

p Ah... "On a cold... and frost - y night... wife..."

4)

ec...

On oh ec

"When the my
When the

poco f On... a cold... and frost - y night..."

p

oo oh ahl
 Now (he
 oo oh ahl
 oo oh ahl
 cresc.
 to the church, and
 then she was my wife.
 oo oh ah

1 *Pia mosso* $J = ca. 72$
 Do oh ah ee oh
 oo oh ah oh
 de - clare,
 de - clare,
 when my work is o - ver,
2 *Pia mosso* $J = ca. 72$
 de - clare,
 de - clare,

cresc. dolce
 dear - girl and me - - are an happy an can be,
 Oh oo oh oo ah - - oo oh ah - -
 oh oo ah - -
 oh oo ahl
P dolce
 And - -

mp
 se'er a-broad would roam, - - But each night I'd stay at home,
 But each night I'd stay at home,
 Do oh ah ee oh that each night I'd stay at home,
 And be

That the nest had fal-len out up-on the floor.

poco f
And

there be-fore my eyes I saw to my ear - prise.

Più mosso J = ca. 72
poco f

at home, sweet - at home, sweet -
nest-ed in my old arm - chair.
At home, sweet - poco rit.

poco rit.
p

One night the chair fell down. When I picked it up I

Tempo I
p

20

20

Ho ho ho ho ho ho ho ho! No
had the old arm - chair?
Ho ho ho ho ho ho ho ho! accel.

21

21

no more, When they
more my brother and sin - ter laughed,
no more, no more, When they
no more.

21

21

more they it - tered, no more they chafed,
No more, No, no more, No more,
Tempo II

heard the law - yer de - clare
heard the law - yer de - clare
heard the law - yer de - clare
dim.

ca - gine with mer - cee - oes blind was damp And was
 bell - liant - ly lit with a trim - stone lamp.
 An imp. for fe - el. was show - cing bowen. While the far - nace rang
 The boil - er was filled
 with a shoe - nard proan.

llav - ing drunk no much he could drink no more;
 llav - ing drunk no much he could drink no more;
 llav - ing drunk no much he could drink no more;
 llav - ing drunk no much he could drink no more;
 So - he fell a - sleep with trom - bled brain To
 dress that he rode on a hell - bound train. The
 The

Alto happens in rapt...
Bass

Hand-some young la-dies, and with-ered old haps...

Soprano Yel-low and black men, — All chained to - peb-er - 0
Alto red, brow and white, All chained to - peb-er - 0

God, what a sigh!
God, what a sigh!

Soprano *poco f*
and the de-vil him-self was the ca - ri - ner -
with la-ger heer

Tenor *mf cresc.*
The pas-sen-gers were a most mot-ley crew. —

Alto Rich men in broad-cloth,
Church mem-ber, a - the - ist, Gen - tile and Jew,
poco f

4 Bass
While the train reached on at an am - (a)

Tenor
The mil-lit'rous famers scorch'd their hands and faces: —
peace —

Supra-ano
Wid-der and wi-der the coun-try grew,
As fan-ter and fan-ter

5
Supra-ano
the en-gine flew.
Alto
the en-gine flew.
Tenor
Load-er and load-er — the thun-der crashed
Bass

6
And

bright-er and bright-er — the light-ing flamed,
Hot-ter and hot-ter —
Poco cresc. 3

31

Soprano
Bass

Till the clothes were burned from each quiv-er-ing frame.
Till the clothes were burned from each quiv-er-ing frame.
the air he-came were burned from each quiv-er-ing frame.
Till the clothes were burned from each quiv-er-ing frame.

Soprano
Bass

Then oh, how the
hal!' said the dev-il.
we're near-ing hell!

Soprano
Bass

And out of the din-tance there a yell,
parlato declamando
Ah,

Soprano
Bass

pau-see-tern all abricked with pain and begged the dev-il to
stop the train.
the train.

112

Soprano
Alto
Tenor
Bass

Ber he ca-pered a-boat and

And laughed and jolied at their
And laughed at their
damned for alee.

113

min-er-y.
He ha ha ha ha ha
He ha ha ha ha ha
He ha ha ha ha ha.
parlato *f*
"My faith-ful friends,-- you have

ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
done the work and the dev-il nev-er

Oh

p *Pianissimo*

You've laid up gold where the

turned from the door;

Oh ay

Oh

can-ker rest... and have giv-er rest to your beauti-ly lent...

ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha

can a pay-day ahink.

nat. *f*

You've

p *Pianissimo*

Oh

Oh

leg-lished the weak, you've robbed the poor, the star-ving broth-er you've

poco f
his ha ha ha
And snatched at God in your
poco f
Oh ah-ee, ha ha ha ha ha
cleg-ed plun-dered and lied, and snatched at God in your

ha ha ha Oh ee ah ay
Oh ee ah ay
You have paid hell fare, no I'll
hell-born pride.
hell-born pride.

Ah oh-ah
Ah oh-ah
You've jus-tice scorned, and con-cep-tion scorned, and

Ah oh-ah
Oh ah-ah
You have dreamt, ri-ot-ed, tram-pled the laws of Na-ture down.

118

Oh - ee ah ay oh ee
 Oh ee ah ay
 carry you through. For it's on-ly right you should have your due.

Oh ah ay
 Why, the la-lar-er al-ways ex-pectin him here.

119

Oh ah ee
 cresc. sempre
 So I'll lead you safe in the lake of fire.

Where your flesh will waste in the flames that roar, and say
 cresc.

Ay ee yi ee
 Ay ee yi ee
 Ay ee yi ee "ev-er-more!"
 impo tor-ment you for ev-er-more!

Then the cow-boy a - wole with an an - pinched cry...
 Then the cow-boy a - wole with an an - pinched cry...
 Then the cow-boy a wole with an an - pinched cry...
 Then the cow-boy a - wole with an an - pinched cry...

clothen wet with sweat and his hair stand - ing high...
 clothen wet with sweat and his hair stand - ing high...
 clothen wet with sweat and his hair stand - ing high...
 clothen wet with sweat and his hair stand - ing high...

Then he - prayed as he never had prayed till that
 poco f

42

my dolce
To be saved, *cresc.* to be saved from his
my dolce *cresc.*
To be saved, to be saved from his
my dolce *cresc.*
low, to be saved, *my dolce* *cresc.*
To be saved, to be saved from his

43

prayers and his vows were not in vain, For he
mf his vows were not in vain,
And his vows were not in vain,
mf his vows were not in vain,

poco allarg. *a tempo*
sin and the de-mon's pow'ri:-- And his
sin and the de-mon's pow'ri:--
sin and the de-mon's pow'ri:--
sin and the de-mon's pow'ri:-- *a tempo*

never rode the hell-bound train.
mf His prayers and vows were not in
mf His prayers and vows were not in
mf His prayers and vows were not in
mf His prayers and vows were not in

cresc.
vain, for he nev-er rode— the hell-bound train.—

cresc.
vain, for he nev-er rode— the hell-bound train.—

cresc.
vain, for he nev-er rode— the hell-bound train.—

cresc.
vain, for he nev-er rode— the hell-bound train.—

cresc.
vain, for he nev-er rode— the hell-bound train.—

cresc.
vain, for he nev-er rode— the hell-bound train.—

cresc.

cresc.

cresc.

cresc.

cresc.

marc.

APPENDIX B

PUBLISHERS OF CHORAL MUSIC

PUBLISHERS OF CHORAL MUSIC

CF	Carl Fischer, Inc. 62 Cooper Square New York, N. Y.
DM	Duchess Music Corporation 445 Park Avenue New York, N. Y. 10022
EBM	Edward B. Marks Corp. 1790 Broadway New York, N. Y. 10019
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APPENDIX C

THEMATIC CATALOG OF THE CHORAL MUSIC OF FIVE
BLACK-AMERICAN COMPOSERS

2

For my mother

O LORD GOD OF HOSTS

Psalm LXXXIII

GEORGE WALKER

J = 92

Supra-
Alto
Tenor
Bass

J = 92
mp

Orcan

O Lord Lord God of
Lord Lord God of
O Lord Lord God of
Lord Lord God of

Publisher: General Music Publishing Co., Inc.
Hastings-on-Hudson, N. Y. 10706

2

*For my father***Praise Ye the Lord****Psalms CXLVIII****GEORGE WALKER**

Moderately *♩* 100

Soprano
Alto
Tenor
Bass
Organ

Praise ye the Lord

Praise ye the Lord from the hea-vens, Praise Him -

Praise ye the Lord from the hea-vens, Praise Him -

Praise ye the Lord from the hea-vens, Praise Him -

Praise ye the Lord from the hea-vens, Praise Him -

Organ

Publisher: General Music Publishing Co., Inc.
Hastings-on-Hudson, N. Y. 10706

For my uncle J.

3

O PRAISE THE LORD

Psalm CXVII

GEORGE WALKER

Energico $\text{♩} = 152$

Supra-
no

O Praise the Lord, Praise the Lord

Alto

O Praise the Lord, Praise the Lord

Tenor

O Praise the Lord, Praise the Lord

Bass

O Praise the Lord, Praise the Lord

Org. in
for rehearsal
only

all — ye na - - tions, O Praise

all — ye na - - tions, O Praise

all — ye na - - tions, O Praise

all — ye na - - tions, O Praise

Publisher: General Music Publishing Co., Inc.
Hastings-on-Hudson, N. Y. 10706

2

WITH THIS SMALL KEY ·

Sister M. Therese

GEORGE WALKER

Gently ♩ = 80

Soprano

With this small key I

Alto

With this small key I

Tenor

With this small key I

Bass

With this small key I

Ten

soft - ly shall un - lock the wide rooms of your

Ten

soft - ly shall un - lock the wide rooms of your

Ten

soft - ly shall un - lock the wide rooms of your

Bass

soft - ly shall un - lock the wide rooms of your

Molto rit. trmpo

si - len-ces and stand stand clear of the

si - len-ces and stand stand clear of the

si - len-ces and stand stand clear of the

si - len-ces and stand stand clear of the

Publisher: General Music Publishing Co., Inc.
Hastings-on-Hudson, N. Y. 10706

2

*For my sister***Stars**

For Four-Part Chorus of Mixed Voices, a cappella

Susan D. Keeney*

George Walker

Gently ($\text{♩} = 104$)

rit. p *una.*

Soprano
I can - not al - ways stand up - on the

Alto
I can - not al - ways

Tenor
I

Bass

(for rehearsal only)

peak and touch the stars.

stand up - on the peak and touch the stars.

— can - not al - ways stand up - on the peak and touch the

I can - not al - ways

* Text used by permission.

Publisher: Associated Music Publishers, Inc.
8666 Third Avenue
New York, N. Y. 10022

Ave Maria

James Furman

c. 58

Soprano (S1): A-ve Ma-ri-a, gra-ti-a ple-na, Do-mi-nus

Alto (A2): A-ve Ma-ri-a, gra-ti-a ple-na, Do-mi-nus

Tenore (T2): A-ve Ma-ri-a, gra-ti-a ple-na, Do-mi-nus

Basso (B2): A-ve Ma-ri-a, gra-ti-a ple-na, Do-mi-nus

Piano (P):

Soprano (S): te-cum, be-ne-di-c-ta tu in mu-li-e-ri-bus, et

Alto (A): te-cum, be-ne-di-c-ta tu in mu-li-e-ri-bus, et

Tenore (T): te-cum, be-ne-di-c-ta tu in mu-li-e-ri-bus, et

Basso (B): te-cum, be-ne-di-c-ta tu in mu-li-e-ri-bus, et

Piano (P):

Publisher: Unpublished; copies available from the composer
 c/o Western Connecticut State College
 Danbury, Connecticut

COME, THOU LONG EXPECTED JESUS
 CHARLES WESLEY HYMN-MOTET FOR MIXED CHORUS
 Connected, but with bounce & cappella JAMES FURMAN

mp
mp
mp
mp
mp

Supra come, Thou Long Ex-pected Je- sus, people free;

Alto Ex-pected Je- sus, Born to set... come, Thou Long Ex-pected

Tenor Born to set..... free;

Bass Connected, but with bounce. Thy peo-ple free;

Piano *mp*

mf *mp* Solo *3*
 From our fears and sins re- lease us; Let us find our rest in Thee. oh! Je- sus.

mf *mp* Solo
 Je- sus, re- lease us; Let us find Thee. oh Je- sus,

mf *mp*
 From our fears and sins re- lease us; Let us find our rest in Thee.

mf *mp*
 Je- sus, re- lease us; Let us find Thee.

mf *mp* Solo *3*

Publisher: Presently unpublished; soon to be released by
 Lawson-Gould Music Publishers
 c/o G. Schirmer, Inc.
 866 Third Avenue
 New York, N. Y. 10022

2

To my mother, Ollie Furman
Hehlehlooyuh

(A Joyful Expression)

for Mixed Voices, S. A. T. B., a Cappella

JAMES FURMAN

Light and Spirited. $\text{♩} = c. 168^{\circ}$

heh - leh-loo-yuh, heh-leh-loo-yuh, heh - leh-loo - yuh, heh - leh-loo - yuh.

heh - leh - loo - yuh, heh - leh-loo - yuh, heh - leh-loo - yuh, heh - leh - loo - yuh.

heh - leh - loo - yuh, heh - leh-loo - yuh, heh - leh - loo - yuh, heh - leh - loo - yuh.

heh - leh - loo - yuh, heh - leh-loo - yuh, heh - leh - loo - yuh, heh - leh - loo - yuh.

heh-leh-loo - yuh, heh - leh-loo - yuh, heh - leh - loo - yuh, heh - leh - loo - yuh.

*Indicated tempos are preferred. Slower tempos may be used
 However, the same relationship should be maintained between the first tempo and those that follow it.

Publisher: Hinshaw Music Company
 Chapel Hill, North Carolina

2

SOME GLORIOUS DAY

Gospel Anthem
for Solo voice, Mixed Chorus (S.A.T.B.)
and Piano (Electric Organ)

Words and Music by
JAMES FURMAN

Moderately *J. = 76*

Piano (Organ) *mf legato*

Solo *mf with expression*

The musical score consists of four systems. The first system shows the piano introduction with a treble and bass clef. The second system introduces the solo voice line with lyrics: 'Some Glo - rious Day — I'm giv - ing throw these bless - a - way -'. The third system continues the solo voice line with lyrics: 'And sing glo - ri - ous hal - le - lu - jah, Look at me, —'. The fourth system concludes with lyrics: 'I — am free. — Some Glo - rious Day —'. The piano accompaniment includes dynamic markings like *mf* and *f*, and performance instructions like *legato* and *with expression*.

Some Glo - rious Day — I'm giv - ing throw these bless - a - way -

And sing glo - ri - ous hal - le - lu - jah, Look at me, —

I — am free. — Some Glo - rious Day —

Publisher: Sam Fox Publishing Co.
1540 Broadway
New York, N. Y. 10036

Gospel Anthem
based on the Spiritual
GO TELL IT ON THE MOUNTAIN

3

for Mixed Chorus, Solos I and II,
Brass Ensemble, Percussion, Piano, Organ
and Electric Bass

JAMES FURMAN

Bouncy *J. a. 126*

Piano
(Organ)

Soprano
mf *happy*
Go tell it on the moun - tain... O-ver the hills and

Alto
Go tell it on the moun - tain... O-ver the hills and

Tenor
Go tell it on the moun - tain... O-ver the hills and

Bass
Go tell it on the moun - tain... O-ver the hills and

11

Detailed description: The score consists of several systems. The first system is for Piano/Organ, showing a rhythmic accompaniment with eighth and sixteenth notes. The second system continues the piano accompaniment. The third system is for the vocal parts, with Soprano, Alto, Tenor, and Bass staves. Each vocal line has lyrics: 'Go tell it on the moun - tain... O-ver the hills and'. The piano accompaniment continues below the vocal parts. The score ends with a double bar line and the number 11.

Publisher: Sam Fox Publishing Co.
1540 Broadway
New York, N. Y. 10036

COMES TOMORROW
A Jazz Cantata for SATB Chorus
& Rhythm Section

John Smith

Moderato 1 = 40 **I) Exhortation**

S. A. Lis-ten Brothers - and - Sis-ters, - we are gath-ered here. Lis-ten
T. Lis-ten Brothers - and - Sis-ters, - we are gath-ered here. Lis-ten
B. Lis-ten Brothers - and - Sis-ters, - we are gath-ered here. Lis-ten

Piano (Bass) *f* (decently less Area) *f*

Drums *Tam-Tam*

S. A. Fa-thers did in our home-land. Lis-ten
T. Fa-thers did in our home-land. Lis-ten
B. Fa-thers did in our home-land. Lis-ten

Pno. (S) *f* (held with Susten.to Ped.)

Publisher: Currently unpublished; available on loan from
Theodore Presser Company
Bryn Mawr, Pennsylvania

II.) How Lucky I Am (Soprano Solo)

19

Slowly $\frac{1}{2}$ 48

Sopr. Solo
I've borne my bur--den for a long, long while. But

S. A. Ah --- etc. A long while.

T. Ah --- etc. A long while.

B. Ah --- etc. A long while.

Sopr. Solo
I ain't a-shamed so I keep a smile. My

S. A. Ah --- She keeps a smile.

T. Ah --- She keeps a smile.

B. Ah --- She keeps a smile.

Sopr. Solo
Maw, he works hard at his job ev-ry day. And we hard-ly.

S. A. Ah ---

T. Ah ---

B. Ah ---

Pic. (Army Drum)

Drum
Marching on (Cresc.)

9 10 11 12

31

IV.) What Good Is A World ?

In tempo ♩ = 126

Piano
Bass
Maracas
Tamborete
Drs.

f

Tom-toms, etc. ad lib.

1 2 3 4

IVa - Comes Tomorrow

S.
A.
T.
B.

Bro - thers - and Sis - ters,

Bro - thers - and Sis - ters,

Bro - thers - and Sis - ters,

Bro - thers - and Sis - ters,

5 6 7 8 9 10 11 12

2) opt.

To the memory of Hall Johnson
I'M COMING HOME

Duration: ca. 4 min., 10 sec.
 Mixed (SATB) Chorus a cappella
 or with optional rhythm accompaniment

HALE SMITH

With pure and lyric tone (*♩ = 52*)

Soprano
 Oh, my Fath-er, I'm com-ing home,

Alto
 Oh, my Fath-er, I'm com-ing home,

Tenor
 Oh, my Fath-er, I'm com-ing home,

Bass
 Oh, my Fath-er, I'm com-ing home,

Piano
 With pure and lyric tone (*♩ = 52*)
f (For rehearsal only)
 (Optional String Bass and Jazz Drums)

mf
 I'm leav-ing all this be-hind.

mf
 I'm leav-ing all this be-hind.

mf
 I'm leav-ing all this be-hind.

mf
 I'm leav-ing all this be-hind.

Publisher: Edward B. Marks Music Corporation
 1790 Broadway
 New York, N. Y. 10019

Sally Ann

Arr. Ulysses Kay

Andante (♩ = ca. 80)

f marc. *più f*

Soprano
 Di - nah, Di - nah, Di - nah - o, Di -
 Di - nah - o ah

Alto
 Di - nah - o, Di -
 Di - nah - o, Di -

Tenor
 Di - nah - o ah Di - nah - o, Di -

Bass
 Di - nah - o, Di -

mf *p* *mf* *p* *mf* *p*

B *Allegretto* (♩ = ca. 100)

nah - o, Di - nah,
 nah - o, Di - nah, Di - nah, Di - nah,
 nah - o, Di - nah, Di - nah, Di - nah,
 nah - o, Di - nah, Di - nah,

mf *mf*

C

Did you er - er see a musk - rat, Sal - ly Anne, Drey -
 Di - nah, Di - nah, Did you er - er
 Di - nah, Di - nah, Did you er - er
 Di - nah, Di - nah, Did you er - er

Publisher: J. C. Penny Project

To Wendell Whallum and the Morehouse College Glee Club

3

I. ODE: TO THE CUCKOO

For Men's Chorus (TB)
*a cappella*MICHAEL BRUCE
(1745-1767)

ULYSSES KAY

Allegretto $\text{♩} = \text{ca. } 84$

Tenor

Hall, — beau-teous stran-er — of the wood, — At —

Bass

Hall, — beau-teous stran-er — of the wood, — At —

Allegretto $\text{♩} = \text{ca. } 84$

Piano
(For rehearsal only)

ten-dant on the spring! — Now heav'n re-pairs thy

ten-dant on the spring! — Now heav'n re-pairs thy

cresc. poco a poco

cresc. poco a poco

Publisher: Duchess Music Corporation
445 Park Avenue
New York, N. Y. 10022

To Leonard de Paur
2. HAD I A HEART

For Men's Chorus (TB)
a cappella

RICHARD BRINSLEY SHERIDAN
 (1751-1816)

ULYSSES KAY

Andante $J = ca. 69$

Tenor *p*

Had I a

Bass *mp cantabile*

Had I a heart for false-hood fram'd,

Piano (1 or rehearsal only) *p*

Andante $J = ca. 69$

5

heart for false-hood fram'd,

I ne'er could in-jure you: For

5

Publisher: Duchess Music Corporation
 445 Park Avenue
 New York, N. Y. 10022

2

To Donn Weiss and the UCLA Male Glee Club

3. A TOAST

For Men's Chorus (TBB)
*a cappella*RICHARD BRINSLEY SHERIDAN
(1751-1816)

ULYSSES KAY

Allegro ♩ = 72-76 *dim.*

Tenor
Here's — to the girl!

Baritone
Here's — to the girl!

Bass
Here's — to the girl! pa-rum pum - pa-rum

Allegro ♩ = 72-76

Piano
(For rehearsal only.)

dim. *mp*

Here's to the maid - en of

dim. *mp*

pum - pa-rum pum - pa-rum pum - pa-rum pum - pa-rum

dim. *mp*

Publisher: Duchess Music Corporation
445 Park Avenue
New York, N. Y. 10022

