

THE SACRED CHORAL MUSIC OF
HEALEY WILLAN

Thesis for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
WILLIAM EDWARD MARWICK
1970


THESIS



This is to certify that the
thesis entitled
The Sacred Choral Music of
Healey Willan

presented by
William Edward Marwick

has been accepted towards fulfillment
of the requirements for
PH.D. degree in Music


Major professor

Date 8/13/70

167

FEB 07 1994

349

62

ENCLOSURE 2

APR 15 1993

ABSTRACT

THE SACRED CHORAL MUSIC OF HEALEY WILLAN

By

William Edward Marwick

Healey Willan is probably the most outstanding Canadian composer of the first century of Canada's nationhood. It has been the writer's good fortune to have been closely associated with Dr. Willan from 1945 to his death in 1968.

The text of this thesis contains a detailed biography of the composer and a theoretical analysis of thirty-one representative works chosen from the unaccompanied, accompanied, and longer works. The final chapter compares the general types of works examined and gives an estimation of the composer by leading Canadian musicians. In the appendices there is a comprehensive listing of all compositions by Healey Willan as complete as it is possible to be at this time.

The harmonic analysis tabulates all sonorities, root movements, modulations, rhythms, melodic motion and contrapuntal devices in each work, ending with a summary

pointing out any distinguishing features. A more extensive summary is found at the end of the three main divisions of works. A guide to the analysis is found in the Appendices.

Dr. Willan was a very traditional composer of the "common-practice" period, strongly influenced by the Elizabethan period as well as the Palestrina School. He did not make use of any of the resources of contemporary music. His basic harmonies are triads and seventh chords.

Dr. Willan started writing his sacred choral music late in the 1890's. His most progressive work was accomplished between 1930 and 1950. There was a return to a more conservative style in the composer's final years, due in part to the numerous commissions to write for less-skilled choirs. When writing for professional choirs or for his own church choir, Dr. Willan used a wider harmonic range. When writing for children's choirs or for congregational singing he reverted to a very traditional style.

Dr. Willan's success in his chosen field of church music is indicated by the large number of sales of both his choral and organ compositions. In other fields he may not be as long remembered but in the realm of sacred choral music, he is perhaps unique among composers of the twentieth century.

THE SACRED CHORAL MUSIC OF
HEALEY WILLAN

By

William Edward Marwick

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1970

G-65549

1-20-71



Copyright by
WILLIAM EDWARD MARWICK

1971

PREFACE

Dr. Healey Willan is the most important figure in the first century of Canadian music. His death, shortly after Canada's Centennial Year ended, was the end of an era. Dr. Willan's music will continue to have widespread use in sacred services in many parts of the world in the years to come. His influence as a teacher and a craftsman on the younger generation of Canadian composers will long be a tribute to his memory. In the past, Dr. Willan was the only Canadian composer to achieve international renown and to have a large body of his compositions published in Canada, the United States, and Great Britain. It is appropriate that his music be examined in one of the first dissertations on the music of Canada.

The writer had the good fortune as an undergraduate to study under Dr. Willan and to sing under his leadership in the gallery choir of the Church of St. Mary Magdalene in Toronto for many years. During this time the writer was able to obtain a first-hand knowledge of much of the composer's sacred music and to have access to Dr. Willan's study and his great scholarship. The writer's deepest gratitude must be expressed even if posthumously, to that kind and generous man.

The writer is also deeply grateful to his Committee at Michigan State University for permission to write this thesis and for the long period of help and advice they have extended to him. Dr. William Sur, now retired, the Chairman of Music Education, was the writer's adviser and friend for many years and was the first to give his approval for the topic. Dr. Robert Sidnell who succeeded to Dr. Sur's position has been a most encouraging and helpful Committee member. The writer would like to express his debt to Dr. H. Owen Reed, Head of the Theory and Composition Department for his patient help in the analysis and his many years of personal friendship and encouragement. Dr. Murray Barbour was the original dissertation adviser but had to withdraw for reasons of ill health. It was most fortunate for the writer that Dr. Corliss R. Arnold was appointed to succeed Dr. Barbour. Without Dr. Arnold's fine taste and scholarship as well as the many hours he has so freely given to this project, the study would not have been possible.

Appreciation must be extended to Mr. John Bird of the publishing firm of Gordon V. Thompson, Limited, in Toronto for assisting the writer in compiling as complete a collection of Dr. Willan's sacred music as was possible during the composer's life, and acknowledgment must be made of Mr. Giles Bryant's research into the unpublished manuscripts under the composer's direction shortly before

his death. Miss Margaret Gillespie, the choir librarian of the Church of St. Mary Magdalene was of great assistance in helping obtain copies of music used in the church but not available elsewhere.

In addition, the writer would like to thank Dr. and Mrs. Clarence Nelson of East Lansing for their continuing help and interest. The final note of gratitude must go to the writer's wife who has assisted him in countless ways over the years during which he has been working on this thesis.

William Marwick
Ste. Anne de Bellevue, Que.,
April, 1970

TABLE OF CONTENTS

	Page
PREFACE	11
 Chapter	
I. BIOGRAPHY	1
II. THE UNACCOMPANIED WORKS	58
The Masses	58
The Motets	70
The Service Music	83
Final Summary	91
III. THE ACCOMPANIED WORKS	93
The Anthems	93
The Hymn Anthems	121
The Masses	132
The Canticles	140
The Propers	146
The Service Music	150
Final Summary	156
IV. THE LONGER WORKS	159
Final Summary	187
V. CONCLUSIONS	189
A Comparison of General Types	189
Final Evaluation	194
BIBLIOGRAPHY	202
APPENDICES	207

CHAPTER I

BIOGRAPHY

James Healey Willan was born in Balham, Surrey, a suburb of southeast London, on the twelfth of October, 1880. His father, James Henry Burton Willan, was a druggist whose family tree boasted of a considerable number of doctors, school masters and clergymen but no musicians. Indeed there is no trace of any outstanding musical aptitude anywhere in Dr. Willan's ancestry. His father enjoyed music but was in no way musical himself. His mother, born Eleanor Healey, played the piano in a pleasant amateurish manner. Both parents were of Irish descent. Their names were combined in the name of their son. One daughter, Mary, four years younger than Healey, completed the family.

The young boy played his own little tunes on the family piano as soon as he was tall enough to reach the keyboard. He was familiar with the sound of chords and progressions in any key long before he became aware of their technical names. "Dr. Willan does not remember a

time when he could not read music."¹ When he was two years old the family moved to Beckenham in Kent where William Sr. was engaged as a chemist. Beckenham "was then a thriving suburb of 13,000 souls"² and was a city of wide streets and graceful homes. It was here that the first real contact with serious music was made and his formal musical education began. It was here that his interest in music and his lifelong love of it began.

One of the outstanding edifices of Beckenham was the church of St. George, built in 1866. As a boy of four, the young Healey would steal over to the church to listen to the organist practicing, whenever he could escape the kindly protection of the venerable family St. Bernard watchdog, Meg. (Meg much preferred taking both children to a nearby railway bridge to watch the trains go by.) St. George's was Anglo-Catholic and was influenced by the Tractarian Movement which had been helping to improve the music of many English parish churches toward the end of the nineteenth century. In view of this movement, plainsong was again taking its place in the music of the service. Thus music in the forms of organ performance and plainsong made such a

¹Louise G. McCreedy, Canadian Portraits--Famous Musicians (Toronto: Clarke Irwin and Co., Limited, 1957), p. 103.

²Godfrey Rideout, "Healey Willan," The Canadian Music Journal, Vol. III, No. 3 (Spring, 1959), p. 4.

deep impression on the boy that the family decided he should audition for a place in a choir school.

Positions in Anglican choir schools were eagerly sought when there was any sign of interest or ability in music. Choir schools were usually maintained by a cathedral and they provided an excellent general education as well as a strict and thorough training in choral music through the daily choir rehearsals and participation in the Sunday services and the weekly routine of the church. There was no system of free education in England at that time. Attending a school was fairly expensive. Choir schools were less costly since they were in part subsidized by the church. Sometimes they admitted a student free in the case of a talented but needy boy. Dr. Willan could not remember what arrangements were made regarding fees in his case.

On his mother's birthday, May 1, 1889, the eight and one-half year old boy applied for admission to St. Saviour's Church School in Eastbourne on the south coast of England. St. Saviour's was not a cathedral but it was well known for its standards in choral music under Dr. Walter Hay Sangster, the organist and head of the school. It was Dr. Sangster who examined the young applicant, who had to read at sight a passage from one of the Psalms and a hymn tune with the melody on one page and the words on the opposite one. This was

followed by sight-reading the second sporano part of the final chorus of Wesley's The Wilderness. There were in addition ear tests and probing of the voice compass. Dr. Willan's voice was not particularly high but he managed to surmount all these hurdles with ease and was admitted into the resident institution as a probationer. A rare exception was made shortly afterwards and the probation period for him was reduced from a year to six months. On Advent Sunday of 1899 Healey Willan took his place as a full-fledged chorister. The anthem on that occasion reflected musical taste at the turn of the century: Praise His Awful Name from Spohr's The Last Judgment.

The next six years were busy and enlightening as well as enjoyable. The thirty to forty boys in the school had classes in English, Mathematics, Latin and History, in addition to daily choir rehearsal and Evensong. A few of the more talented and interested had private lessons in organ and theory with Dr. Sangster and Healey Willan was included among those chosen few. At one harmony lesson Willan was told that consecutive fifths were absolutely forbidden in music. The boy, who had a fondness for the outlawed device, immediately pointed to just such an example of fifths in the slow movement of Beethoven's first piano sonata with which he was struggling at the time. Dr. Sangster had to take great pains to explain this exception to his rather doubting pupil.

There was time for play as well as for work at the choir school, where the physical condition of each chorister was of prime importance to the church authorities. The school had a good football team and the nearby playing field known as "The Saffrons" was the home field for the St. Saviour's cricket team when it played in competition with other schools. Willan was never a gifted player himself but he loved the game and was always keenly interested in it. He knew cricket players and scores as American boys and men know hockey or baseball.

From the first vivid musical impressions made upon Dr. Willan by the beauty of the ceremonial of the Anglo-Catholic service and the plainsong at St. George's in Beckenham to the end of his long career at the Church of St. Mary Magdalene in Toronto, the customary "broad" Anglican service held little interest for him. The six years at St. Saviour's were thus years during which Dr. Willan participated in a considerable amount of music that was not of the Anglo-Catholic order. The first time he heard Anglican chant he thought it was hilarious. However, the educational advantages made up for a great deal and Dr. Sangster was a fine teacher and musician of academic attainment. During Dr. Willan's long career there were to be only eleven other years spent in the broad general type of Anglican service.

Willan's more than ordinary interest in and enthusiasm for music quickly led to additional responsibilities in the school. At the age of eleven, he was entrusted by Dr. Sangster with some of the rehearsals as well as with playing the organ for some of the services. This did not always sit well with some of the older and more experienced choirboys, so the special position of "Choir Monitor" was created to prevent the young director from being rough-housed after the rehearsal.

In an English school the monitor is regarded as the representative of the headmaster himself. It would be as unthinkable to punch a monitor as to punch the headmaster. "This kindly act of the headmaster," says Dr. Willan, "probably saved my life."¹

The next promotion was to "Book Boy" or choir school librarian assistant and included the duty of helping to prepare all the music in correct order for the rehearsal. Next came assisting the church choir librarian in preparing the music for the services in the church, and finally the coveted "Doctor's Boy," which was the highest post a boy could attain. This included preparing the organ fifteen minutes before the service by turning on the water for the hydraulic instrument, dusting the keys, placing the books and music on the organ rack and finding all the places in the books the organist was to use during the service.

¹McCready, p. 106.

When Willan's voice broke he had become so useful to Dr. Sangster that he was kept on for an additional year. The day finally came when he had to leave. Dr. Willan loved to quote Dr. Sangster's parting words to him: "Well, Willan, I shall miss you. You never had a great voice, y'know, but you never missed a lead" (*italics mine*). Dr. Willan considered this to be the finest compliment that can be paid to a chorister.

On leaving the choir school Willan spent a year at home working and studying by himself. His physical size had been reached too quickly and the fifteen-year-old boy needed a quiet time for his strength to catch up with his body. It was during this year that a long period of illness confined him to his bed and he passed the time in devising all sorts of contrapuntal combinations in all five species for every possible arrangement of any three notes in the scale. These self-imposed exercises were to stand him in good stead later and lead to his complete mastery of traditional counterpoint.

The following year he followed his parents to the cathedral city of St. Alban's in Hertfordshire and it was there that he accepted his first position as organist and choirmaster at the Anglo-Catholic St. Saviour's Mission Church twenty-eight miles northeast of London.¹ The Head

¹The church has no connection with St. Saviour's, Eastbourne.

Missioner, Darwin Burton, greeted him with "Now, my boy, give us plainchant. Lots of it! The devil hates it so!" In July, 1897 he became an Associate of the Royal College of Organists. Shortly after he took advantage of the proximity to London to start organ lessons with Dr. William Stevenson Hoyte, the organist of the Church of All Saints, Margaret Street, London. (A fellow organ student was Gustav Holst.) After his organ lesson on Monday afternoons he often stayed on to play Evensong. Two years later, at the age of eighteen, he passed the examination and became a Fellow of the Royal College of Organists, receiving his diploma from the august hands of Sir Hubert Parry, the Director of the College. Parry, on seeing the youthful appearance of the candidate, jokingly asked him if the diploma was intended for his father!

During his student years Willan had written some marches as well as some church music but now he started to write more seriously and concentrated on religious music. After three years at St. Saviour's Mission Church he moved to a higher paying position in northeast London where he served from 1900 to 1903 as organist and choirmaster of Christ Church, Wanstead, a more evangelical parish. His first published composition appeared from there in 1900: a Sanctus, Benedictus and Agnus Dei for women's voices. In 1903 he moved to the very Anglo-Catholic

Church of St. John the Baptist, Holland Park, Kensington, London, where he was to remain for ten busy and happy years until his departure for Canada. Dr. Willan loved London and it was always a second home to him. In the big metropolis he continued his organ studies with Dr. Hoyte and started piano with Evelyn Howard-Jones. For a time he considered the career of a concert pianist and his studies with Howard-Jones, a noted specialist in the music of Brahms, were toward that end. An arm injury persuaded him that the life of a piano virtuoso was not for him and he returned to his first love, the organ. Another fellow organ student of Hoyte's at that time was a young man of Polish and Irish descent and organist of St. James, Piccadilly, one Leopold Stokowski. In London at that time, another promising organ student was Thomas James Crawford, then private assistant to Sir Frederick Bridge at Westminster Abbey. Crawford was later to follow Willan's path to St. Paul's Church in Toronto and to serve under him at the Toronto Conservatory of Music. Later he became organist of Timothy Eaton Memorial Church in Toronto.

In London years were rich in many ways. Sir Richard Terry at the Roman Catholic Westminster Cathedral conducted an inspired series of services featuring the finest of liturgical music to be heard anywhere. Organists and music students flocked there to hear the

seldom-performed works of Palestrina, Byrd, Vittoria, and the great Elizabethan church composers. Terry would frequently devote an entire week's services to the music of one of these Renaissance composers, i.e., a Palestrina week. This great music, superbly performed, was to influence deeply the style of the young composer and form a large part of the repertoire of his own services in later years.

According to Dr. Willan, plainchant was "the essence of music."

The late Sir Richard Terry once said "plainchant is unpopular with congregations because it exacts from them the exercise of more intelligence than they are accustomed to give to the offices of the Church. It is unpopular with choirs because it gives more glory to God than it does to the choir."¹

Thus it is not surprising that one of the most important associations of Dr. Willan's life stems from these same London years; his friendship with the plainchant specialist Francis Burgess. Burgess was a fellow-organist who took Holy Orders toward the end of his life, and whose lifelong interest and enthusiasm for plainsong gave purpose and direction to Dr. Willan's preferences in that direction. Burgess wrote enlightening books for church musicians who were hoping to introduce that style of liturgical singing into their services. Willan and Burgess went about lecturing and demonstrating as

¹McCready, p. 133.

missionaries for the art. Burgess followed Dr. Warwick Jordon in presenting Gregorian festivals at St. Paul's Church in London, continuing and improving the tradition there. Willan was his assistant and frequently wrote for these occasions, culminating in a set of Evening Canticles with Faux Bourdons for the sixtieth anniversary of the Association in 1930. His membership in the London Gregorian Association dates from 1910 and continued to the end of his life. In Toronto he was to organize and develop the Toronto Gregorian Association which flourished for several promising years but is now, at least for the time being, inactive.

Outside the church and church music Willan developed a keen interest in the theatre. He became the conductor of the Thalian Operatic Society in London, an amateur group specializing in Gilbert and Sullivan works. This interest in the stage was to flower again in the New World. Meanwhile in London orchestral concerts, opera and oratorio opened up an ever-widening world of music to the enthusiastic young organist and composer. A considerable number of his choral works appeared and were published, carrying his name across the seas. Included among these were service settings and the anthems There Were Shepherds, While All Things Were in Quiet Silence, I Looked, and Behold a White Cloud and Hail, True Body.

In 1905 Willan married a brilliant young piano and voice student of the Royal Academy of Music. Gladys Ellen Hall was to be not only wife and mother but a continuing support and strength for the next sixty years. Four children were born into the family, three boys, Michael, Bernard, Patrick born in England, and one girl, Mary, born in Canada. Although all were and are interested in music, not one chose it as a career.

As Willan's family increased in size the financial pressures became understandably greater. The church salary of one hundred pounds a year, although adequate by standards of the period and higher than most church positions, was not enough to support a growing family. An organist usually supplemented his income in some way, and Willan did this by private teaching and proof-reading for the music firm of Novello and Company, Limited. The proof-reading included the score of Sir Edward Elgar's Violin Concerto. But the financial pressure did not disappear. A move to a more lucrative position was inevitable.

In the summer of 1912 and while Willan was still at St. John the Baptist, he received a visitor who was to be partly instrumental in bringing him to Canada. Willan's music was becoming known in Toronto and it interested and impressed the conductor of the Toronto Mendelssohn Choir, Dr. A. S. Vogt, who was also the senior

piano instructor at the Toronto Conservatory of Music. Dr. Vogt asked a friend of his, Dr. Alexander Davies, a medical doctor interested in music and who was planning to visit the United Kingdom, if he would call on Healey Willan and inquire if he would consider a position on the Conservatory Faculty if a vacancy should occur. The meeting took place and the inquiry was made. Willan said that he would be glad to consider it and there the matter rested for a year and Willan put it out of his mind when nothing more was heard about it.

However, things were happening on the other side of the Atlantic. The head of the Theory Department at the Toronto Conservatory, the renowned Dr. Humphrey Anger had died and Dr. Vogt became the principal of the Conservatory. One of his first duties was to find a successor for Dr. Anger and he had his man picked out and initially contacted. A firm invitation was now extended to Willan to come to Toronto and head the Theory Department. Threes and numbers containing three were lucky for Willan, and he remarked laughingly to his wife that the invitation had come to him on the third day of the third month of the year 1913, when he was thirty-three years of age. The Fates appeared to be giving him good omens to embark for the New World. He left England alone in 1913 in order to arrive in Toronto for the autumn term, but returned to England briefly a year later to bring back his wife and family.

Willan quickly made his mark at the Conservatory with his boundless energy and enthusiasm, combined with his gifts as a teacher. Within three weeks of his arrival he was appointed organist at St. Paul's Anglican Church on Bloor Street in Toronto. At that time the present magnificent edifice was in the process of being built, replacing a much older building. Services were still held in the old church but in December, 1913, services could be moved into the new building. Since the organ could not be installed for some time, Willan played for the services on a huge concert grand piano. The Blachford String Quartet also joined him in playing for the services. The organ was completed in the spring of 1914 and was opened at an Evensong, Willan sharing the console with Miles Farrow on that festive occasion. The organ was one of the finest instruments in Canada, and the church is as spacious and beautiful as any cathedral. The organ position was and is one of the most highly paid in the city, and it introduced Willan to the music world of Toronto. Soon he was in great demand as a concert organist. Only one flaw spoiled the perfection of his new life. The evangelical service was the tradition of St. Paul's and it was gradually to chafe a musician so indoctrinated in the music and liturgy of the Catholic rite.

However, for the first several years in Canada Willan was too busily occupied in establishing himself and his family in a new country to be too deeply concerned with the level of the services. His first published work in Canada was an arrangement of A Christmas Song of the Fourteenth Century (Now, O Zion, Raise the Strain). With a superb instrument at his command, he turned to organ composition and the result was his first large work which was to make him known all over the world--the monumental Introduction, Passacaglia and Fugue. In 1919, after hearing a performance of the Reger Passacaglia on the Convocation Hall organ, Dalton Baker, a friend and organist of the Roman Catholic Church of St. Peter's, expressed the thought that such a work could only come from the mind of a Germanic composer. Willan brooded on this statement and felt he could not accept it. The result of this mental cogitation was this work which many feel to be the most important work for organ written in this century. Much of it was written on the radial trolley connecting Toronto with the summer resort of Jackson's Point on Lake Vimco, sixty miles north of the city. The Willan family had a summer cottage there and Willan commuted from his work in Toronto. During the time it took the trolley to cover the route one way, Willan would write two of the variations, and two more on the way back. This composition

has been called the best work of this genre since Bach.¹

Choral music was by no means neglected during these first years in Canada. The Mendelssohn Choir of around two hundred picked voices was then at the peak of one of its great periods of performance under Dr. Vogt. Few of the younger musicians in Canada appreciate the immense scope of this great man who did so much for Canadian music, and yet today he is largely and inexcusably forgotten. For this great choral conductor and his principal at the Conservatory, Dr. Willan wrote the motet How They So Softly Rest in memory of choir members killed in World War I. Other works of this period include the anthems In the Name of Our God, O Perfect Love and O Strength and Stay, as well as several service settings.

Dr. Vogt's health began to fail at the beginning of the Twenties, and, in order to spare him some of the strain of the duties at the Conservatory, Willan was appointed Vice Principal in 1920. He had joined the small Faculty of Music of the University of Toronto in 1914 as Lecturer and Examiner. The Conservatory and the Faculty of Music were closely intertwined and the professors of the Faculty also taught classes and lessons

¹Joseph Bonnet, 1884-1944, French organist and composer.

at the Conservatory. Indeed, the Faculty of Music was actually housed within the Conservatory. Dr. Vogt was the Dean of the Faculty in addition to his far too numerous other responsibilities. Other Examiners in the Faculty were Dr. Albert Ham, organist of St. James' Anglican Cathedral in Toronto, Mr. W. E. Fairclough and the University Organist Dr. F. Moure. The degree of Bachelor of Music conferred by the Faculty was largely of an extramural nature. The students studied on their own or with a teacher of their choice. Many of the candidates did not live in the city but simply appeared in the spring to write the examinations. Only four official lectures a year were required of the new faculty member, and the actual teaching was for the most part private. Thus began thirty-five years of happy and active association with the University of Toronto that was to extend to his formal retirement in 1950 at the age of seventy. In 1932 he was to take over the position of University Organist and to make of it a great and glowing tradition until he had to terminate his activities there in 1964.

Dr. Vogt's health had forced him to retire from the Mendelssohn Choir in 1917, and his position was filled by Dr. Herbert Austin Fricker. Dr. Fricker commissioned Willan to write his most ambitious large-scale choral work, An Apostrophe to the Heavenly Hosts for unaccompanied

double chorus. This huge motet has been indelibly associated with the Mendelssohn Choir ever since and it has been performed in the United States and in England. In stature this choral work occupies a corresponding position to the Introduction, Passacaglia and Fugue. The text was prepared by Willan's friends, Father Hiscocks and Dixon Wagner. Willan was to have the work ready for the printers by the seventeenth of August and the slack summer period would give him plenty of time to compose the work. Unfortunately it did not work out that way. Just at the busiest time of the year, when he was feverishly marking Conservatory theory examination papers, the news came from England that the deadline for the printers had been moved up a month to the seventeenth of July. This left only a few days to complete a massive work that he knew would be a milestone in his career. Willian simply announced to the stunned Registrar of the Faculty¹ that he was disappearing for a few days. With his family at the summer cottage, he shut himself up in his home on Inglewood Drive and composed the work under tremendous pressure, but it was completed in time and forms an important position among his works. Some consider it to be his finest choral work.

The Arts and Letters Club of Toronto has been a haven for artistic and intellectual people of the city

¹Miss Marion Ferguson.

for many years. Willan joined the club when it was situated over the Court Street Police Station in downtown Toronto. Later it was moved to its permanent home in the time-honored building on Elm Street. Dr. Willan was elected President in 1922 and celebrated the occasion as only he could, by setting the constitution of the club to music. He never relinquished his interest and participation in the club's activities. A considerable amount of music was written for diverse club activities. Dr. Willan's choral groups frequently assisted the composer in presenting recitals or incidental music there. A large portrait of the young and vigorous Healey Willan, painted by Adrian Dingle, hangs in the club. This was the Willan of the thirties, with more and darker hair but with the same friendly smile and mischievous, twinkling eyes.

Shortly after the First World War was over, Hart House was opened on the University campus and has been the heart of the campus ever since. One of the most important features of Hart House is its excellent intimate theatre which was to be the cradle of Canadian drama in the years following the Second World War. When it first opened it was entrusted to a small group of faculty members interested in dramatics. The University Players Club of the post-World War I years was small in membership as well as experience and equipment but both were

available at the Arts and Letters Club. It was natural that there would be considerable sharing of talent and facilities between the two groups. The director of the University Players was Mr. Roy Mitchell. Mitchell contacted Dr. Willan in December, 1919 to discuss the incidental music for the forthcoming University Players production of The Chester Mysteries.¹ After the director had outlined his wishes for the required music, Willan returned home and worked until three in the morning. The score and parts for an ensemble of seven women's voices and string quartet were ready for rehearsal the next day. Willan chose the singers and a colleague selected the string players. The work was rehearsed during the noon hour and again later in the same afternoon. Thus a fully prepared musical group appeared at Hart House in the evening ready to rehearse with the astonished director and actors. This was the first of many happy collaborations with the University Players. From 1919 to 1925 Willan served as Musical Director of Hart House, for which he wrote incidental music for fourteen plays, including playwrights like Euripides, Shakespeare and Ben Jonson. The genius for writing for dramatic production was to find its fullest flowering in later years with Brebeuf, Transit Through Fire and Deirdre.

¹The Chester Mysteries originated at Chester, England in 1554. This old form of religious play usually was presented at a religious festival and took its name from the town in which it was first performed.

With his appointment as Vice Principal of the Conservatory in 1920, Willan felt financially secure enough to ponder a decisive step that was to be the most momentous one of his life. Other than the six years at the choir school, Willan had never been associated with the broad traditional and "low" Anglican service, and the eight years at St. Paul's had been very long indeed. Relations with the rector were cordial and were to remain friendly even after Willan had left the church. All through his career Willan was always on the best of terms with his clergy. His Irish charm won over the hardest clerical heart, and frequently the astonished rector found that after discussion with the composer he had not gained his point at all but rather Dr. Willan had entrenched his position all the more strongly. However, to return to the situation at St. Paul's, Willan felt he was temperamentally unfitted to carry out the musical ideas which were favored by the authorities there. He longed for a church where he could bring forth the music most fitted for sacred service in a ceremony that was beautiful and dignified and represented the long and glorious history of the church's liturgy. Such a church could be found only in an Anglo-Catholic or Roman Catholic setting. Dr. Willan was approached many times by Roman Catholic authorities but he always steadfastly refused to leave the Church of England which was a vital

part of his being and his entire life. It would be unthinkable to imagine the composer anywhere else but in an Anglican setting.

Just at this time when Willan was feeling increasingly restless at St. Paul's, the Fates stepped in once more. The position of organist and choirmaster at the Church of St. Mary Magdalene was vacant. The vicar, Willan's friend Father Hiscocks, wished to establish just such a service with just that kind of music. Knowing Willan's unfailing interest in anything connected with the Anglo-Catholic liturgy, he asked Willan if he would recommend an organist for the position. Willan completely astonished his friend by recommending himself. It was a big step to take and meant a great financial loss. St. Paul's paid one of the highest salaries of any church in Canada whereas at St. Mary's the salary was minimal and at times, as the future turned out, nonexistent. But Willan did not hesitate in making his decision and he never regretted it. As a birthday present to himself he posted his resignation at St. Paul's on October 12, 1921 and moved into the much smaller church in the then fashionable district around Bathurst and Harbord Streets. Overnight the church was suddenly transformed into what is everything a cathedral is except in name, and with the complete Anglo-Catholic liturgy and glorious music, both plainsong and choral works that

represent the very best liturgical music available to Christian worship. At this church Dr. Willan found the leisure, the serenity and the inspiration so necessary to a man of his nature. It was at this church that he spent forty-six years and for this church he wrote his finest choral music.

Father Hiscocks and Willan worked out a plan for the church which served until the composer's death. Willan was to be organist and choirmaster, and, what was more important, Precentor. Such a title suggests either a cathedral or a monastic church. Anglican cathedrals in Canada are traditionally either "low" or "middle-of-the-road" and St. James' Cathedral in Toronto occupies that position. However, the adjoining Convent of the Sisters of the Church (Anglican) made the church a conventual one.¹ For a number of years the Society of the Sisters of the Church were constant attendants at the services and materially assisted in the work of the parish. A Precentor has complete control over all the music used at the choir services and this right Dr. Willan guarded carefully.

The church has not been a true parish church for many years. It is situated in what was at one time, but is no longer, a fashionable and prosperous part of

¹The Convent was moved to Oakville, Ontario in 1965.

the city. St. Mary Magdalene's has been in many ways a shrine. During Dr. Willan's long career there the liturgy has been performed with an authority and beauty seldom found elsewhere on this continent. The majesty of the music attracted students and music-loving people in a thin but continuous stream, for the complexity of the ritual tended to intimidate all but the most dedicated and devoted. The intellectual appeal of such a church drew visitors from the seminaries of the nearby University of Toronto. Indeed, the church had to depend to a certain extent for much of its support on this floating congregation of visitors. The permanent congregation is small and far from wealthy but it is loyal and devout. Most of the members come from the suburbs, and in some cases from neighboring cities.¹ The beauty of the music and the liturgy made the trip more than worth while.

For Dr. Willan, too, the sacrifice was well worth the financial loss incurred by leaving St. Paul's, as well as by refusing to consider the numerous offers made to him over the years by wealthy and influential churches in the United States. St. Mary Magdalene's was his spiritual home from 1921 with the regrettable exception of one unhappy year when he was away from

¹Two of Dr. Willan's gallery choir members regularly drove forty miles from Oshawa and another slightly farther, from St. Catherines.

September, 1941 to September, 1942 in order to have more time for composition. However, he discovered that his church and choir were an integral part of his life that no other interest could fill. At St. Mary's the new organist was far from satisfactory and the office was once more vacant within a year. The church was extremely anxious for Dr. Willan to return and he was glad to do so. He never seriously considered leaving again.

Healey Willan was awarded a Doctor of Music degree honoris causa by the University of Toronto in 1921, the year of other important changes in his life. But more changes were in store. Dr. Vogt's health continued to fail, and his death in 1926 left the dual positions of Principal of the Conservatory and Dean of the Faculty of Music vacant. Many people in Toronto felt most strongly that the position should have been given to Dr. Willan but instead it was granted to Dr. (later Sir) Ernest MacMillan, a Canadian-born though English-trained musician, who had close connections with the university and who proved to be a capable administrator. Such a position would probably have been stifling to a creative man like Dr. Willan. Although they remained friends through a period which might very well have caused serious disagreement between them, it is a matter of regret that Sir Ernest did not see fit to bring Dr. Willan's large scale choral and orchestral works to audiences both in

Canada and in the United States, and in Europe where he frequently travelled as guest conductor. For his orchestral works Dr. Willan was to find a sensitive and sympathetic interpreter in Dr. Ettore Mazzoleni who succeeded Sir Ernest as Principal of the Toronto Conservatory of Music, but who did not have the opportunities to present Dr. Willan's larger works to a wider audience.

The situation with Sir Ernest as Principal and Dr. Willan as Vice Principal continued for ten years until the Conservatory felt the effects of the great depression of the thirties. In an economy wave it was decided to abolish the position of the Vice Principal. There was a great deal of bitterness and ill feeling which might have developed into a cause célèbre if Dr. Willan had chosen to take advantage of the situation. He simply moved out, however, and set up his studio a few blocks away behind Malloney's Art Gallery on Grenville Street, where he continued his university duties. He was appointed University Organist in 1932. His resentment was against the Conservatory, which was a School of Music and not an integral part of the university although the university issued its diplomas and certificates.

During the twenties and early thirties many of Dr. Willan's finest works appeared. Six ballad operas were written for Hart House, one of them having a Canadian

setting (The Order of Good Cheer) and another being a revision and part reworking of the music for The Beggar's Opera. Two violin and piano sonatas, some fine organ chorale preludes and the Christmas cantata, The Mystery of Bethlehem, date from this period. But what is more important is that his sure grasp on sacred choral music broadened and deepened during this time, as is evidenced in many service settings and Masses but above all in the series of liturgical motets which are revered throughout the English-speaking world. Some musicians feel that this decade and the following saw the composer attain his peak in creativity, approaching many of the trends found in the music of the twentieth century but never losing his contact with the past.

Dr. Willan's appointment as University Organist led to the continuation of the regular series of recitals on the massive organ in Convocation Hall, in addition to the official university duties. The recitals were given at five o'clock in the afternoon and became a cherished university tradition. Through the years countless thousands of students as well as faculty and people off the campus found a source of rest and inspiration in hearing the works of the masters played so sensitively and flawlessly in impressive surroundings. In later years the strain of preparing and presenting all the recitals in the series began to tell, and guest

organists were invited to share what had been Dr. Willan's alone and had become almost an institution. The university saw him depart with deep regret and he was always welcomed back. The close association with the University of Toronto was a very long one that was happy in every way.

Dr. Willan's keen interest in the choral music of the Elizabethan period could only be partly satisfied through his church choir since of necessity the great wealth of the madrigal writing of the period could find no outlet there. The Tudor Singers were formed under Dr. Willan in 1932 to specialize in the secular branch of the Golden Age of English Music, featuring madrigals, bellets and other Tudor music. This small but select group enjoyed a highly successful concert career until the outbreak of World War II, when the shortage of men's voices in both the Tudor Singers and the gallery choir at St. Mary's forced Dr. Willan to combine the two under the title The St. Mary Magdalene Singers. This group continued to give recitals apart from the church services, but less frequently as time went on and the conductor's strength had to be considered and used more carefully. One annual recital that was eagerly anticipated by both the choir and the university was the choral concert in the Great Hall at Hart House each December. Motets of the English Renaissance, followed by traditional

Christmas carols frequently arranged by the composer-conductor, were particularly impressive in the barial surroundings. In later years the personnel of the choir varied in quality and rehearsal time was curtailed when the choir ceased to sing Evensong as a regular practice in 1957, since the service was invariably followed by a rehearsal. Appearances outside the church entirely ceased in the last few years of the composer's life, including the Christmas recital at Hart House. In the church, with its unique acoustics and atmosphere, the choir continued to the end to retain much of its former artistry and Dr. Willan's vigor as a conductor and organist were little diminished by the years. His improvisation at the console during the service and in the Postlude afterwards provided musical experiences that were seldom found elsewhere.

The thirties saw the first eight of the fourteen Masses written especially for the St. Mary Magdalene choir, as well as other liturgical music, including Dr. Willan's best-known motet Hodie Christus Natus Es. In this decade Dr. Willan began to turn to orchestral music with the writing of his first symphony. The accession of George VI to the throne in England inspired the Coronation March and Coronation Ode as well as the Coronation Te Deum. He wrote numerous arrangements of French Canadian folk songs and edited a series of motets by earlier composers for the Flammer Choral series.

The Faculty of Music at the university was reorganized along new lines in 1938. Canon Cody, a longstanding friend and then President of the university, asked Dr. Willan to return to the Conservatory as Professor of the Faculty of Music. The university did not then have a separate building for music and, in fact, could scarcely foresee the tremendous expansion that would follow World War II with the addition of Music Education courses, the Opera School and the Artist Diploma courses. At that time the classes in the Bachelor of Music course and the Honor Arts in Music were quite small, in the manner of tutorials or seminars. By placing the Faculty of Music in the Conservatory, university students could have access to the library there as well as to the teaching facilities, practice studios and recital halls. Conservatory students, on the other hand, could participate in the Faculty of Music lectures.¹

Dr. Willan consented to return to the conservatory building on College Street facing the provincial parliament buildings, with the clear understanding that his entire relationship was to be with the university and not with the conservatory. He would not permit his name to

¹Students in the Bachelor of Music program had a rather unique status somewhere between that of regular university students and conservatory students. They did not have any actual university privileges until a postwar expansion of the Faculty in 1946.

be listed on the conservatory staff and accepted organ students only on a scholarship basis, teaching them at his church. The late Leo Smith shared the teaching duties of the Faculty of Music. Both men taught classes in all the various musical subjects, but Professor Smith tended to concentrate more on harmony, while Dr. William specialized in counterpoint and fugue. Sir Ernest MacMillan taught a limited number of classes in orchestration to the third year students. In many classes students met with the professors in small groups, reflecting the influence of English university education. The weekly tutorials with Dr. Willan were so inspired and exciting that few who participated will ever forget what it meant to work under the direction of such a master. Dr. Willan's contrapuntal skill had few rivals in the academic world. He was an exacting taskmaster and demanded the very best from his students. Woe betide the student who presented careless or sloppy work! Both Dr. Willan and Professor Smith were gifted lecturers and between them they taught most of the present-day composers and many of the leading musicians in Ontario until their retirement in 1950.

The First Symphony was first performed under Reginald Stewart (who was to become the conductor of the Baltimore Symphony Orchestra and the principal of the Peabody Institute of Music) at a Promenade Symphony

Concert in 1936.¹ There were fine later performances during the next twelve years, both in Toronto and Montreal. This work marked Dr. Willan as a composer of larger canvasses and in 1940 the Canadian Broadcasting Corporation commissioned him to write an opera especially designed for radio, Transit Through Fire, to a text by John Coulter. This was performed over the CBC on March 8, 1942. The opera was concerned with the problems and frustrations of the Intellectual during the Depression, and its message was so topical that its appeal was limited to that particular time and place but it served to lead to other and more important works. The first of these was Brebeuf, in the form of a documentary cantata, based on the narrative poem of E. J. Pratt about the sufferings and deaths of the Jesuit martyrs of Huronia in the seventeenth century. It was presented as a radio cantata over the CBC on September 26, 1944 and at a concert performance in Massey Hall.

The second larger work was Deirdre, based on a Celtic legend with the libretto again fashioned by John Coulter. This was the first full-length opera by a Canadian composer of stature, and received wide acclaim when it was performed on CBC Radio on April 20, 1946.

¹The Promenade Concerts were given in Varsity Stadium during the summer to provide employment for musicians. They specialized in lighter music and were immensely popular for years.

It was far too fine a work to suffer the eclipse of the other two works and was to be revised and given full stage presentation in the sixties.

The war years inspired one patriotic work, The Trumpet Call, for chorus and orchestra to a poem by Noyes, in 1941, as well as A Marching Tune for small orchestra in 1942. More important and not connected with the war was the Concerto for Piano and Orchestra that was completed in 1944 and recorded by RCA Victor the following year, played by Agnes Butcher with Ettore Massoleni conducting the CBC Symphony Orchestra. It was also performed in Montreal under Jean Baudet and recently by Sir Ernest MacMillan with Sheila Henig as soloist. The full score was published by BMI Canada in 1960. The original pressing of the recording has long been out of print and a re-issue on long playing recording is badly needed, as well as recordings of the other larger works.

The Second Symphony of 1950 was first performed by Mazzoleni and the Conservatory Symphony on May 18th and later by Sir Ernest MacMillan and the Toronto Symphony Orchestra on November 7th and 8th in a special concert devoted to the works of Canadian composers. It was performed again in 1958 at a concert sponsored by the Toronto Star, played by the Toronto Symphony under Walter Susskind. It is gratifying that Dr. Willan's

large orchestral works have been performed at least a few times during his lifetime rather than entirely posthumously.

In 1945 the St. Mary Magdalene Singers performed two liturgical recitals in Town Hall, New York. They were enthusiastically received and perhaps this occasion marked the highest point of the choir's concert career. With the war over and a tremendous surge of activity on the campus crowded with returning veterans, a new era in music emerged. It was a period of excitement and intense activity. At St. Mary's the choir had recovered its full balance of male voices and was widely known as the finest church choir in the country. Dr. Willan once more started to write his series of Missae Breves for the choir and a Magnificat and Nunc Dimittis for the Episcopal Church Congress of 1949. One particularly effective selection of this period is Dr. Willan's arrangement of The Twelve Days of Christmas. In 1950 Concordia Publishing House issued the first publications of Dr. Willan's compositions that were to grow to a considerable number in the next fifteen years. The first works brought out by Concordia were the anthems Like as the Hart and I Will Lay Me Down in Peace. Numerous other anthems, hymn-anthems, collections and service music were to follow. Dr. Willan's opinion on musical matters was sought frequently by individuals as well as groups and often by music publishers. He was always

glad to oblige, but all these activities and distractions were to prove too heavy a load.

A heart attack in February, 1947 provided a warning signal that Dr. Willan's varied and intense activities had to be curtailed. His classes and lectures at the Faculty of Music, rehearsing his church choirs¹ and the complex services on Sundays, preparing for the Convocation Hall recitals, his activities in connection with the Arts and Letters Club and many others, as well as his composing, all combined to overtax the busy composer. The summers did not bring rest, since he twice travelled to Ann Arbor, Michigan, for the summer sessions, twice to the University of California, and once to Wellesley, Mass. Now the doctors ordered a complete cessation of all work and activity. He spent five weeks in Wellesley Hospital and convalesced for two months at home. Dr. Charles Peaker, the organist and choirmaster of St. Paul's, took over the classes at the university to the best of his abilities but Dr. Willan's shoes are almost impossible to fill and the students missed him intensely. At the church, a senior choir member, Margaret Harmer, bravely managed to maintain the high standard of music that was traditional there and was able to guide the choir through

¹Dr. Willan used to rehearse his unison men's voices ritual choir in plainsong on Thursday nights and the renowned gallery choir on Friday nights as well as Sundays after Evensong.

the winter season without having to make any changes in the list established by Dr. Willan. All breathed a great sigh of relief when Dr. Willan was able to return to the church in June. The Cowley Fathers from Anglican monastery in Bracebridge, Ontario, planned a special Gregorian evensong for that occasion and Dr. Willan could not resist the temptation of returning to work, although the doctor was not aware of this one defection from his strict orders about total rest. His patient, except for this one excursion, was careful to adopt a slower pace and for the first time did not regret his coming retirement in 1950. The slower pace allowed more time for leisure and for composition. It may be that the heart attack jolted others into awareness of Dr. Willan's accumulating years. Recognition of his unique position in Canadian music brought many honors in the succeeding seasons.

A special concert in St. Paul's Church was prepared by the Canadian College of Organists to salute Dr. Willan on his seventieth birthday. The soloists were Dorothy Allen Park and Norman Minnoch, with the choirs of St. Paul's Church and the Church of St. Mary Magdalene. This concert, appropriately performed in the church that had been Dr. Willan's when it first opened its doors, was a deserved and grateful tribute. By this time, Dr. Willan's published works numbered 250 and were soon to rise to over 300.

The younger generation of Canadian composers, many of them trained by Dr. Willan, desired to form an organization that would unite the English-speaking composers of Ontario and the rest of Canada with the French-speaking composers of the Province of Quebec. Dr. Willan was approached and requested to head the new organization, but he felt it would be more fitting for the younger men to stand on their own feet unhampered by the older generation whose music reflected the traditional styles of the European background and an earlier century rather than the present one. The newly-formed Canadian League of Composers gratefully bestowed honorary membership on Dr. Willan and on his Quebec counterpart, Dr. Claude Champagne of Montreal.

In 1952 a further honor came from Queens University in Kingston, Ontario, where he was given an honorary Doctorate of Laws at their convocation. The citation read:

Scholar, musician, composer, formerly Professor of Music with the University of Toronto, who has greatly and permanently enriched the cultural life of this country with his learning, his creative skill and his inspiration and his enthusiasm.¹

The Anglican Synod Centenary, held later the same year, climaxed with a massed service in Maple Leaf Gardens in Toronto where 1,600 voices from numerous

¹The Toronto Globe and Mail, June 7, 1952.

Toronto churches united under Dr. Willan to sing special music composed for the occasion, including the anthem Great is the Lord.

But the highest tribute was yet to come. The St. Cecilian Society of England, which had been formed in 1580 and has been in continuous existence since the seventeenth century, honored Dr. Willan as the first non-British resident to have his music performed at their annual festival. Dr. Willan thus returned to his homeland to be honored at this festival and, incidentally, in so doing joined the ranks of Purcell, Dryden, Handel, Blow and Parry, all of whom had written for the society. An Apostrophe to the Heavenly Hosts was flawlessly performed by the Alexandra Choir of Great Britain under Charles Proctor at the Royal Festival Hall with the royal family in attendance on November 24, 1952. Dr. Willan was presented to Queen Elizabeth and Prince Philip during intermission. Four days later there was a performance of Dr. Willan's music at Yorkminster, conducted by Alex Redshaw and broadcast by the British Broadcasting Corporation. Another highlight of this same visit was the presentation of \$30,000 to the organ fund at Coventry Cathedral, which had been totally demolished by German bombs during the war. Dr. Willan, as a past head of the Canadian College of Organists (1922-23 and 1933-35), and as chairman of the Sub-committee for the restoration

fund (BROF), had led a drive to raise sufficient funds to restore the organ at Coventry through a series of concerts and recitals in Canada. Dr. Willan was proud to be able to turn over this sum to the Mayor of Coventry and Provost Howard of the cathedral.

In England, Dr. Willan had a reunion with his sister Mary and they re-lived many memories. The British press made quite a feature out of England's welcoming Dr. Willan "home" once more. However, he realized as so many do when they return after many years overseas, that no matter how deep were his roots in the "Old Country," he belonged to the new and to Canada. Toronto was home now.

As a parting honor, he was commissioned to write for the St. Cecilian Festival the following year. A Prayer of Rejoicing was the result. It was published by the firm where he had worked as a proof-reader and which had brought out many of his early works, Novello and Company, Limited. It was performed at St. Sepulchre's Church, Holborne, on November 16, 1953.

Earlier in 1952, in August, Dr. Willan had met the organist of Westminster Abbey, Dr. William McKie, at Grace Church, Toronto, where Dr. McKie was presiding as an examiner. Dr. McKie mentioned that the Commonwealth should be represented at the forthcoming Coronation. It was not until he was in England to be honored by the St.

Cecilian Society that Dr. Willan was to recall this conversation. He received a note from Dr. McKie requesting him to submit a text for a homage anthem. Deeply moved, Dr. Willan found in the library of the Savage Club in London, where he was staying and which was similar to his beloved Arts and Letters Club, an old prayer book from the Victorian era which included a special service of Thanksgiving for the twentieth day of June, the day on which Queen Victoria had started her long reign. In this service Dr. Willan found a collection of verses from the psalms inserted in place of the customary Venite and at once realized that no better text could be found for his anthem. Dr. Willan submitted these verses to Dr. McKie, who in turn submitted them to the Archbishop of Canterbury. Speedy approval was given and the first sketches for the work were made that November in London, with the finished anthem being mailed from Toronto on December 9, 1952. O Lord, our Governour was the fourth homage anthem jubilantly performed by the superb choir and orchestra of Westminster Abbey at that memorable service. Dr. Willam was present and it was a stirring moment to hear his music come to life so vividly in these surroundings while the peers were making their homage to the queen.

In 1954 Dr. Willan organized the Diocese of Toronto Summer School of Church Music and served with it for nine years.

The Canadian Broadcasting Corporation saluted Dr. Willan on his 75th birthday by devoting to him an entire program of the coast-to-coast unsponsored and cultural CBC Wednesday Night series. For three hours the subject was the composer and his music. Recitals of 45 minutes' length were presented by Gerald Bales, organist of St. Andrew's Presbyterian Church in Toronto, and by the St. Mary Magdalene Singers. These were followed by a series of taped reminiscences and recollections by the great and near-great from all parts of the world, all commenting on Dr. Willan's music or his unique personality. The climax of the evening was a concert by the CBC Symphony under Geoffrey Waddington and the Festival Singers of Toronto under Elmer Iseler (both conductors are former students of Dr. Willan's) of the Second Symphony, the Homage Anthem O Lord, our Governour, and the last three movements of Dr. Willan's Coronation Suite for chorus and orchestra.

The following year a rare distinction was bestowed on Dr. Willan by the Archbishop of Canterbury, Dr. Geoffrey Fisher. This was the Lambeth Doctorate (Doctor of Music, Cantaur.,) and takes precedence over all degrees conferred by the universities of Britain.

Dr. Willan was the second Canadian to receive this degree.¹ Only nine of these doctorates had been granted in the previous twenty years, one of them to the English-born Dr. Tertius Noble of New York, N.Y. There were but four living men in England so honored. To celebrate this event, Sir Willaim McKie performed a special program of Dr. Willan's music in Lambeth Chapel. Sir William, originally from Australia, was by now an old friend and one who delighted in presenting the homage anthem each year in the Abbey on Accession Day.² When Sir William married a Canadian girl, Dr. Willan wrote special wedding music for him.³

Returning to Canada, Dr. Willan wrote a choral work to mark the opening of the now-famous Stratford Shakespeare Festival.⁴ The next several years were comparatively quiet and were devoted to composition and to activities of the Toronto Gregorian Association, which included not only the writing of extensive service settings and arrangements for the elaborate musical services presented by the association, but the planning

¹The first was the late Dr. C. W. Illsley, organist of St. George's Church, Montreal.

²The anniversary of Elizabeth II's becoming queen.

³The Epithalame for Organ, BMI Canada Limited, April 5, 1956.

⁴A Song of Welcome for chorus and orchestra, words by Nathaniel Benson, 1955 MS.

and presentation of the services as well. A considerable body of service music not available to the general public is to be found in the private publications of the music for the festivals of Gregorian music, presented by the Toronto Gregorian Association, as well as formerly by the London Gregorian Association. It is to be hoped that at some future day this music will be available to all. It was a deep sorrow to Dr. Willan that plainsong has not made a deeper inroad into the music of Canadian Anglican services.

More honors followed in 1958 when the Toronto Estonian Choir sang a Willan Magnificat in its native language at a concert in Knox Church, Toronto. Dr. Willan gave a controversial address to the Canadian Club that same year, on the explosive topic of modern music. For the royal visit in 1959 a special Royal Salute, a concert march for full orchestra, was commissioned. Perhaps more exciting and certainly more time-consuming was the making of an 18 minute film short, by the National Film Board of Canada, devoted to Dr. Willan and his music. The Music Director of the Film Board, Robert Fleming, was a former student and choir member at St. Mary's and planned this film with deep and long-standing respect and affection. Unable to leave his duties in Montreal, he delegated the musical supervision to another former student and fellow-composer, Louis

Applebaum. The film crew was largely composed of French-Canadian technicians from Montreal who quickly won the hearts of the more staid Anglo-Saxon Torontonians. Scenes were shot on the university campus, in a classroom at the conservatory where Godfrey Rideout was seen teaching a class in fugue, which was pleasantly interrupted by Dr. Willan, to whom the class was turned over and an impromptu fugue was improvised for the students. The rehearsal facilities at St. Mary's did not permit the installation of proper lighting so the choir rehearsal scenes were filmed at St. Paul's Church. Most of the scenes were shot in the church of St. Mary Magdalene, in the side chapels, the chancel, the choir loft and the main body of the church itself. One interesting scene was filmed in Dr. Willan's studio in his home on Inglewood Drive, Toronto. A photograph of the Coronation service melts into a filmed excerpt of the actual service in Westminster Abbey.¹ Mrs. Willan, who was ever content to remain in the background, made a rare appearance in the film as she brings the composer a cup of tea.

The making of the film turned out to be something of an endurance contest as technicalities and complications would stretch the filming into the small hours of

¹This was an excerpt from the Coronation film edited by Malcolm Sargeant.

the morning. Dr. Willan refused to leave as long as any of his choristers were involved, even at the hour of 4 a.m., although the film crew did all they could to spare him as much as possible. He seemed to be completely tireless and on cue would conduct or play the organ brilliantly when everyone else was faint with fatigue. It was amazing to watch the affection and respect that grew between the Roman Catholic technicians and the Anglo-Catholic composer as well as the priest of the church, Father William Crummer, and also the choir members. Ecumenicism had not then entered the minds of contemporary theologians but it was a living fact during the filming of "Man of Music."

The film short played in commercial theatres for some time before being placed in the National Film Board library, available to schools and local organizations free of charge. The sound is still excellent on the 16 millimeter reduction, and the personality of the "Grand Old Man of Canadian Music" comes through clearly and with great impact. The sweet organ tone projects well and the scenes showing Dr. Willan at the console are particularly memorable.

The year 1960 represents a remarkably facill year in the composition of choral works. No less than 22 were published then, including the last two of the Missae Breves, as well as a considerable number of anthems and

hymn-anthems. After this climactic period, composition proceeded at a somewhat slower pace. The composer was irritated at times to find his years catching up with him. Although his energy appeared to be as boundless as ever during a choir rehearsal or a church service, the activity took an increasing toll of his strength. Both eyesight and hearing were strained from time to time. It is probably safe to say that his choir work and his organ playing at St. Mary Magdalene's kept him vital and interested so that he appeared perennially youthful and enthusiastic.

Necessary restoration of the interior of the church was started in June, 1963. During the Anglican Congress in August of that year, a service was held in St. Mary's with much of the scaffolding still in place. In September the redecoration was completed. New and modern fittings were placed in the chancel. In the choir loft the painters carelessly painted right over two bas-reliefs of Dr. Willan's beloved St. Cecilia, which had been set into the wall near the organ keyboard. Dr. Willan's reaction was violent and understandable, but nothing could be done about the desecration.¹ The church's acoustics had always been "live" so that the small gallery choir sounded more like a large chorus, but now the reverberation was much sharper and quicker. For a

¹One of the bas-reliefs has now been restored.

while it appeared as if Dr. Willan might be so disturbed by the changes that he might leave, but in time everyone became accustomed to the innovations. Much of the atmosphere of age and mysticism was gone, but much was gained in cleanliness and brightness.

From 1961 to the end of his life Dr. Willan attempted no large-scale works, either choral or instrumental, other than the revision of his opera Deirdre and the writing of the plainsong psalter. Instead he concentrated for the most part on shorter works where he could draw upon his boundless liturgical experience and write in his accustomed style refined over his many years of composition. Some of the works that have appeared in the later years especially some of the hymn-anthems, are understandably not on the same level as the motets of the twenties and thirties or the large-scale works like the Second Symphony, the Piano Concerto or Deirdre. These simple works are most useful to small choirs and are highly practical for groups of limited skill.

In 1964 Dr. Willan, at 84, played as University Organist for the last time. The occasion was the installation of Douglas LePan as Principal of University College. It marked the end of 31 years of service by Dr. Willan to the University of Toronto.

Deirdre was too fine a work to remain neglected forever, and the Opera School of the University decided to give it a full stage production with their new facilities in the Edward Johnston Memorial Building, where the Sir Ernest MacMillan Theatre offered its large stage, excellent lighting and full orchestra pit. The entire work had to be revised since it was designed originally for aural, not visual production. This required not only extensive re-writing but the composition of numerous new sections and interludes for purely visual reasons and for scene changing. This re-writing, which went on simultaneously with the work on the psalter, took a full year to complete. Both works were completed within the same week but the long-sustained effort took its toll. The over-tired composer contacted influenza which changed to pneumonia and he was hospitalized for six weeks during the busy Easter season.

Deirdre was presented to an invited audience for two performances in April 1965. All aspects of the production showed the love and affection that all concerned felt for this man whom all considered the "Dean of Canadian Music." The student actors, under the inspired direction of Herman Geiger-Torel, gave a performance that was in many ways superior to many professional ones. The orchestra, composed of the best instrumental students, glowed with the dark romantic tones of Celtic mysticism,

especially in the extended orchestral interludes linking the scenes and preparing the audience for the action to follow. The spare and starkly primitive settings were placed on a tilted oval stage against a stormy cyclorama designed by Larry Schafer, who was later to win an award for the settings of this opera. The vocal and orchestral writing has some overtones of Wagner and Elgar, both of whom Dr. Willan admired, but there is much more of the Celt and the warmth of romanticism. The recitatives follow the speech patterns of plainsong to a certain extent and the action pulses with the freedom of real life. The figures of Deirdre and her lover Naisi seemed a bit shadowy in this first full stage presentation, but the cruel Conocher and the menacing Druid chorus projected forcefully. The experience was one that few members of the audience will ever forget, and the cheering ovation given the composer each night must have helped compensate for many years of neglect. The demand for tickets was so great that an additional performance had to be arranged. It is an encouraging sign of growing maturity in the arts in Canada that Deirdre was chosen by the Canadian Opera Company for professional production in its 1966 season at the O'Keefe Centre, in lieu of a Wagnerian opera.

On December 8, 1965 a blow fell that was unexpected and without warning. Mrs. Willan died very suddenly of

a heart attack, having had few symptoms of previous illness. After recovering from the initial shock and grief, the composer valiantly continued with his life and work, but the old rambling home on Inglewood Drive seemed lonesome and empty. Dr. Willan had countless friends and acquaintances but three people were especially close to him now that his beloved wife was no longer with him. Dr. Ettore Mazzoleni,¹ the Principal of the Royal Conservatory of Toronto, and conductor of most of his large works including Deirdre, was one of these, as was Margaret Drynan, an ex-student and member of his choir who composes in a style closely resembling Dr. Willan's. Perhaps the closest and the most loyal was Margaret Gillespie, the choir librarian for many years. She has devoted untold hours to Dr. Willan's work at the church and was a pillar of strength at all times.

Deirdre was presented for three productions at the O'Keefe Centre for the Performing Arts in the fall of 1966, on September 24 and 29, and October 4. Ettore Mazzoleni conducted once more, and Herman Geiger-Torel directed as before. The settings for the student production were as effective as previously and the professional production had considerable dignity and maturity

¹Dr. Mazzoleni was killed in an automobile accident in June, 1968.

in place of the youthful energy of the students. The reviews were on the whole congratulatory and the audiences responsive. Jeannette Zarou repeated her role of Deirdre brilliantly, and Patricia Rideout presented a moving portrayal of the nurse Levercham. Conocher did not project as a convincing character this time, and Naisi, played by an Italian singer, seemed out of focus. With repeated hearings the music became more and more haunting. Whatever the future of the opera, it will hold a unique position in history since it is the first full-length opera by a Canadian composer to meet the demands of a professional production. It would perhaps be most telling on television, since it is in many ways a chamber work. The beautiful orchestral interludes may well be able to stand alone as concert music apart from the full opera. Certainly it is to be hoped that many of the arias and orchestral sections will be available separately some day.¹

On December 22, 1966, the Canadian Broadcasting Corporation presented a widely publicized tribute to Dr. Willan on the program "Telescope," which featured an interview with the composer as he reminisced about his early life in England, and a rehearsal of the choir on the music for the Christmas midnight service.

¹Since writing, plans have been made for early publication.

Centennial Year in Canada brought many honors to Dr. Willan. The year of 1967 celebrated the first hundred years of Canadian nationhood and was one of retrospect. Perhaps it is fitting that it brought to a close Dr. Willan's long career. In his life and his music he looked back to an older heritage and he was never comfortable with many of the new changes in both life and music.

A solemn ceremony on Capital Hill in Ottawa, the nation's capital city ushered in Centennial Year. Prime Minister Lester B. Pearson lighted a Centennial flame which burned throughout the year as the climax of the ceremony. A large choir sang the first performance of Dr. Willan's Inter-Faith Hymn in both English and French. This hymn was written for an Inter-Faith Conference later in the year at Quebec City. A Centennial March for full orchestra was commissioned by the publishing firm of Broadcast Music Inc. It was Bailey Bird of this firm who completed the last portions of the full score of Deirdre when the composer became ill. Dr. Willan's final two years were largely devoted to the meticulous preparation of this score. Each page of full choral and orchestral score had to be written in the composer's own hand in preparation for photographing so each note had to be in professional script. This work

went on month after month and proved to be an increasing strain on the composer's failing eyes.

On May 24, 1967 the greatest tribute was paid to Dr. Willan by the people of Toronto when the 3,000 seats of St. Paul's Church were jammed to capacity for a concert of Dr. Willan's music. Hundreds of people had to stand and many had to be turned away at the door, including some members of the press. The concert was organized by a former student and choir member, Elmer Iseler, the conductor of both the Toronto Mendelssohn Choir and the Festival Singers of Toronto. Both choirs participated in the concert, which also featured the noted British organist Dr. Francis Jackson who had made a long playing recording of many of Dr. Willan's organ works. The combined choirs sang the great motet An Apostrophe to the Heavenly Host and later joined with Dr. Jackson in the hymn-anthem O Qhanta Qualia. Among other organ works in the program Dr. Jackson played Dr. Willan's finest instrumental work, the Introduction, Passacaglia and Fugue. Everyone present appeared to feel that this was a momentous occasion and the music was prepared and performed with great care and devotion. Applause was not permitted in the church but the standing audience at the end moved the composer deeply. It was to be the last big public tribute to him

and ranked with the ovations given him after performances of his opera.

Dr. David Oucherlony, organist of Timothy Eaton Memorial Church in Toronto, had been a close friend and admirer of Dr. Willan's over many years. It was he who drove the ailing composer to his church each Sunday morning and then went on to his own. Many cities, organizations and individuals had Centennial projects in 1967. Dr. Oucherlony made his the preparation and presentation of the cantata Brebeuf which had not been performed in some years. There was some revising and cutting to be done, and an organ part reduced from the full score. The work was to be performed by the combined choirs of Dr. Oucherlony and Dr. Willan but Dr. Willan's increasingly poor eyesight slowed the preparation and rehearsal during the spring. It was performed, however, in the fall and broadcast by the CBC to mark the feast of St. Jean de Brebeuf. Dr. Willan conducted for the last time in public. A narrator recited the story of the martyrdom. Dr. Oucherlony played flawlessly and the choir sang well but the acoustics of the building impaired the diction. After the broadcast a moving tribute was made to Dr. Willan. Centennial medallions were presented to the composer and to each choir member.

During the Centennial Year the government of Canada instituted an honorary order somewhat resembling

the annual honors presentation by the Queen in England, Dr. Willan was among the first to be recognized for making an unique contribution to his country, although he was not well enough to go to Ottawa for the investiture. A somewhat different recognition came in having his portrait prominently displayed among other portraits of well-known Canadians on both the Centennial Train and the Centennial Caravans which toured the country from coast to coast in 1967.

Cataracts on both eyes had plagued the composer during his final years. A long-awaited operation to remove the cataract from one eye was performed in November. Dr. Willan had thought that he would be up and about almost at once and when the recovery proved to be slow and extended he became depressed. The medical authorities refused to let him return to his home unless there were a nurse or housekeeper to take care of him. This proved impossible since the house on Inglewood Drive is massive and lacking in many conveniences. Just at this point one of Dr. Willan's sons returned from the Caribbean with his wife and they were glad to take up residence and look after him. For a short time he was able to return to his home and was well enough to make one last trip to his church to play and conduct the midnight service on Christmas Eve. During his illness Margaret Harmer once more took over both choir and organ.

Dr. Willan's brief return was received joyfully by everyone but it was to be his last.

Immediately after Christmas Dr. Willan returned to the hospital for a prostate operation. Malignancy was discovered but not reported except to the family. An additional operation was necessary which further weakened him. After a two week period when he was very feeble he recovered sufficiently to return home for a few weeks. During this time he was happy and cheerful, having friends visit him and making plans for the future. A mild heart attack returned him to the hospital again. On Friday, February 16 he quietly and painlessly passed away in sleep.

Although long expected, his death came as a severe blow to the choir and congregation of St. Mary Magdalene as well as to his numerous friends. Ironically the High Mass the following Sunday was to be televised and could not be postponed. The rector, Father Hutt, spoke movingly of Dr. Willan's years of devotion to the church. The choir on camera was obviously under severe strain and just barely able to sing. It proved to be an ordeal which served them in good stead for the next day.

The Requiem High Mass for Healey Willan was sung in a packed church on Monday, February 19. Many had to stand at the back. The highest dignitaries from the Anglican Church in Canada, from the University of Toronto

and from the Royal Conservatory of Toronto were present. Sir William McKie flew from England, Paul Callaway, organist of Washington Cathedral, and Alec Wyton, organist and Master of the Choristers at the Cathedral Church of St. John the Divine, New York City, flew from the United States. The impressive service was celebrated with the full pomp and ritual of the Anglo-Catholic rite. The choir sang more beautifully than they ever had before. It was, as many said later, the end of an era.

It was feared that the traditions in music and liturgy established by Dr. Willan would in time change and fade but that fear was dispelled by the appointment of Mr. Giles Bryant as organist and choirmaster at the Church of St. Mary Magdalene. Mr. Bryant worked closely with Dr. Willan during his final years and is now continuing Dr. Willan's traditions without sacrificing any of his own ideals.

John Coulter, Dr. Willan's collaborator on his two operas wrote a poem the day his friend was laid to rest. Some selected lines from that poem make a fitting way to close this chapter.

. . . he made music,
cared chiefly for music,
reality and meaning for him were music.

As master-craftsman contemptuous of
the meretricious
he was repelled by the strident new,
the bright facetious.

.
The beauty of the singing of his choir
was the spiritual body of Healey to me.

CHAPTER II

THE UNACCOMPANIED WORKS

The Masses

Four representative works will be examined. Missa Brevis No. 1 is typical of Dr. Willan's early Mass writing for unaccompanied voices. It is perhaps closer to the choral writing of the nineteenth century than the later Masses. Missa Brevis No. 7, based on the folk song, O Westron Wynde, shows the influence of plainsong. Missa Brevis No. 10 was written at what many believe to be the peak of Dr. Willan's creative period. Missa Brevis No. 14, sub-titled St. Alphege, was written towards the end of his life. In each case, a Mass movement representative of the entire Mass is selected for analysis.

There are no ninth chords, eleventh chords or augmented sixth chords in any of the unaccompanied works and these categories will not be included in the analyses of this chapter.

Missa Brevis No. 1 (Kyrie) 1932 E-flat

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
B-flat		30
E-flat		27
A-flat		15
f		13
g		8
c		8
d ^o		5
	g ⁷	2
	Total	<u>108</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	72	66.6%
Minor	29	26.9%
Diminished	5	4.6%
Total	<u>106</u>	<u>98.1%</u>
<u>Seventh Chords</u>		
Minor	2	1.9%
Total	<u>2</u>	<u>1.9%</u>
Grand Total	<u>108</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>	<u>Percentage</u>
I 27		27	25.0%
II 13		13	12.0%
III 8	2	10	9.3%
IV 15		15	13.8%
V 30		30	27.8%
VI 8		8	7.4%
VII 5		5	4.6%
Total		<u>108</u>	<u>99.9%</u>
Rounding-off Error			<u>.1%</u>
			<u>100.0%</u>

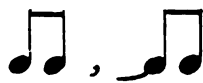
D. Root Movements				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd (Down 7th)	14			
b.	Down 2nd (Up 7th)	9	a plus b	23	33.8%
c.	Up 3rd (Down 6th)	1			
d.	Down 3rd (Up 6th)	18	c plus d	19	27.9%
e.	Up P5th (Down P4th)	7			
f.	Down p5th (Up P4th)	19	e plus f	<u>26</u>	<u>38.2%</u>
		Total		68	99.9%
g.	Repetition			<u>39</u>	
		Grand Total		<u>107</u>	
Rounding-off Error					<u>.1%</u>
					<u>100.0%</u>


E. Modulation: none



F. Rhythm:

a. Time Signature: $\frac{4}{4}$

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations: 


G. Melody:				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	77			
b.	Down 2nd	101	a plus b	178	70.3%
c.	Up 3rd	23			
d.	Down 3rd	31	c plus d	54	21.3%
e.	Up P4th	17			
f.	Down P4th	3	e plus f	20	8.0%
g.	Down P5th	1		<u>1</u>	<u>.4</u>
		Total		<u>253</u>	<u>100.0%</u>

II. Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	27	57.4%
b. Suspensions	10	21.3%
c. Neighboring tones	1	2.1%
d. Anticipations	1	2.1%
e. Escape tones	8	17.0%
Total	<u>47</u>	<u>99.9%</u>
Rounding-off Error		<u>.1%</u>
		<u>100.0%</u>

I. Contrapuntal Devices: imitation

J. Summary: As in many of Dr. Willan's sacred choral works designed for a background role in the service, the harmonic vocabulary is conservative. There are no altered chords and very few sevenths. All the sonorities are within the E-flat tonality. Root movement at the fifth is strong. There is no modulation. Melodic motion is predominantly step-wise. There are few melodic intervals larger than a third and none larger than a fifth.

Missa Brevis No. 7 (O Westron Wynde) (Sanctus, Benedictus)
1936 g

A. Isolated Chords:

<u>Triads</u>	<u>Number</u>
g	39
d	27
B-flat	18
F	16
c	10
G	8
E-flat	6
C	4
a°	2
a	<u>1</u>
Total	<u>131</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	52	39.7%
Minor	77	58.8%
Diminished	2	1.5%
Total	<u>131</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 39	8	47	35.9%
II 2	1	3	2.3%
III	18	18	13.7%
IV 10	4	14	10.7%
V	27	27	20.6%
VI 6		6	4.6%
VII	16	16	12.2%
Total		<u>131</u>	<u>100.0%</u>

D. Root Movements:

	<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th) 23		
b. Down 2nd (Up 7th) 11	a plus b 34	41.5%
c. Up 3rd (Down 6th) 6		
d. Down 3rd (Up 6th) 12	c plus d 18	21.9%
e. Up P5th (Down P4th) 15		
f. Down P5th (Up P4th) 15	e plus f 30	36.6%
	Total 82	100.0%
g. Repetition	48	
Grand Total	<u>130</u>	


E. Modulation: none

F. Rhythm:

a. Time Signatures: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{6}{4}$ (free rhythm)

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations: none

G. Melody:				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	105			
b.	Down 2nd	114	a plus b	219	75.5%
c.	Up 3rd	21			
d.	Down 3rd	32	c plus d	53	18.3%
e.	Up P4th	13			
f.	Down P4th	3	e plus f	16	5.5%
g.	Down P5th	2		2	.7%
Total				<u>290</u>	<u>100.0%</u>

H. Nonharmonic Tones:				<u>Number</u>	<u>Percentage</u>
a.	Passing tones			27	79.4%
b.	Suspensions			6	17.6%
c.	Neighboring tones			1	2.9%
Total				<u>34</u>	<u>99.9%</u>

Rounding-off Error	.1%
	<u>100.0%</u>

I. Contrapuntal Devices: sequence, imitation, inversion.

J. Summary: The influence of plainsong is especially evident in the sacred choral music Dr. Willan wrote in the mid-thirties. The overall effect is a clearer and more modal sound. There are no sevenths, and the altered chords are due to the plainsong style. Root movement is now more at the second than in Missa Brevis No. 1, again probably as a result of the plainsong influence.

Missa Brevis No. 10 (Sanctus) 1949 G

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
G		12
B-flat		9
d		8
F		8
C		6
a		5
E-flat		4
g		4
f		3
e		3
c		3
	F7	3
	d7	3
	b°7	1
	Total	<u>72</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	39	54.2%
Minor	26	36.1%
	Total	<u>90.3%</u>
<u>Seventh Chords</u>		
Major-minor	3	4.15%
Minor	3	4.15%
Diminished-minor	1	1.4 %
	<u>7</u>	<u>9.7 %</u>
Grand Total	<u>72</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 15		12	27	37.5%
II 2	1	1	4	5.5%
III 3		1	4	5.5%
IV 6		1	7	9.8%
V 1		1	2	2.8%
VI 14			14	19.4%
VII		13	14	19.4%
		Total	72	99.9%
Rounding-off Error				.1%
				100.0%

<u>D. Root Movements:</u>	<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	13	
b. Down 2nd (Up 7th)	10	a plus b 23
c. Up 3rd (Down 6th)	2	
d. Down 3rd (Up 6th)	5	c plus d 7
e. Up P5th (Down P4th)	4	
f. Down P5th (Up P4th)	5	e plus f 9
	Total	39
g. Repetition		32
Grand Total		71

E. Modulation:

Confirmed: C, g, d, g

Common Chord: 3


1. Diatonic = Diatonic 2

2. Altered = Diatonic 1

F. Rhythm:

a. Time Signature: $\frac{3}{4}$

b. Rhythmic Patterns:

Patterns: The Unit: 

c. Pattern Combinations: None

G. Melody:				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	90			
b.	Down 2nd	96	a plus b	186	80.9%
c.	Up 3rd	16			
d.	Down 3rd	16	c plus d	32	13.9%
e.	Up P4th	3			
f.	Down P4th	5	e plus f	8	3.5%
g.	Up P5th	2			
h.	Down P5th	2	g plus h	4	1.7%
Total				<u>230</u>	<u>100.0%</u>

H. Nonharmonic Tones:				<u>Number</u>	<u>Percentage</u>
a.	Passing tones			29	74.3%
b.	Suspensions			1	2.6%
c.	Neighboring tones			8	20.5%
d.	Pedal points			1	2.6%
Total				<u>39</u>	<u>100.0%</u>

I. Contrapuntal Devices: imitation.

J. Summary: Although still very conservative, the harmonic vocabulary in this Mass is considerably more extensive than in the two previous works. Seventh chords and altered chords are used to a fair extent. There is modulation. Root movement at the second continues to grow compared to Missa Brevis No. 7.

Missa Brevis No. 14 (St. Alphege) (Sanctus, Benedictus)
1963 g

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
e		18
E		17
B		13
a		11
C		7
G		7
F		6
d		5
b		5
f-sharp°		5
	F-sharp7	4
D		4
f-sharp		3
A		3
	D7	3
c-sharp		2
C-sharp		2
G-sharp		2
g-sharp°		1
f-sharp°		1
d-sharp°		1
F-sharp		1
	d7	1
	b°7	1
	A7	1
	a7	1
	Total	125

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	62	49.6%
Minor	44	35.2%
Diminished	8	6.4%
Total	114	91.2%
<u>Seventh Chords</u>		
Major-minor	8	6.4%
Minor	2	1.6%
Diminished-minor	1	.8%
Total	11	8.8%
Grand Total	125	100.0%

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 33		5	38	30.4%
II 4	1	7	12	9.6%
III		5	5	4.0%
IV 10	1	3	14	11.2%
V 21	5	8	34	27.2%
VI 10		2	12	9.6%
VII 2	1	7	10	8.0%
			<u>125</u>	<u>100.0%</u>

D. Root Movements:

	<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th) 24		
b. Down 2nd (Up 7th) 12	a plus b 36	43.4%
c. Up 3rd (Down 6th) 4		
d. Down 3rd (Up 6th) 11	c plus d 15	18.1%
e. Up P5th (Down P4th) 7		
f. Down P5th (Up P4th) 24		38.5%
g. Tritone 1	e plus f 32	
	plus g	
	<u>Total 83</u>	<u>100.0%</u>
h. Repetition	41	
	<u>Grand Total 124</u>	

E. Modulation:


Confirmed: e, b, a, G, a, e, f-sharp, E


a. Common Chord:	7
1. Diatonic = Diatonic	4
2. Altered = Altered	2
b. Common Tone	1

F. Rhythm:

a. Time Signature: $\frac{6}{4}$ (slow)

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations:



G. Melody:			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	128		
b.	Down 2nd	160	a plus b	288
c.	Up 3rd	27		75.4%
d.	Down 3rd	32	c plus d	59
e.	Up P4th	24		15.4%
f.	Down P4th	4	e plus f	28
g.	Down P5th	4		7.3%
h.	Up 6th	1		1.0%
i.	Down 6th	1	h plus i	2
j.	Down 8th	1		.5%
				.2%
			Total	382
				99.8%
				.2%
				100.0%

Rounding-off Error

H. Nonharmonic Tones:			<u>Number</u>	<u>Percentage</u>
a.	Passing tones		39	60.9%
b.	Suspensions		6	9.4%
c.	Neighboring tones		18	28.1%
d.	Escape tones		1	1.6%
			Total	64
				100.0%

I. Contrapuntal Devices: sequence, imitation, inverted pedal

J. Summary: As we examine the various types of Healey Willan's sacred music, we find that in his later years there is a tendency to return to a more conservative way of writing. An example of this is in the use of a stronger root movement at the fifth, which is similar to that used in the two early Masses. There is also a smaller percentage of altered chords.

The Motets

Four representative works will be analysed. Very Bread, Good Shepherd Tend Us is from the first group of motets written shortly after the composer had started his long career at the Church of St. Mary Magdalene. Behold, the Tabernacle of God is one of the liturgical motets written in the productive period of the late twenties and early thirties. The Spirit of the Lord represents the motets written later in Dr. Willan's life and intended for choirs less skilled than his own. (Much of the service music and most of the Masses and motets were written for his own choirs.) If Ye Love Me is one of the motets for a children's choir.

Very Bread, Good Shepherd Tend Us 1924 g minor, ends
in B-flat

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
G		29
E-flat		22
B-flat		21
c		20
F		14
A-flat		9
d		8
G		7
f		6
b-flat		6
C		5
D		3
a°		3
	c7	3
	F7	3
	f7	2
D-flat		1
	E-flat7	1
	Total	163

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	82	50.3%
Minor	69	42.3%
Diminished	3	1.8%
Total	<u>154</u>	<u>94.4%</u>
<u>Seventh Chords</u>		
Major-minor	4	2.4%
Minor	5	3.1%
Total	<u>9</u>	<u>5.5%</u>
Grand Total	<u>163</u>	<u>99.9%</u>
Rounding-off Error		<u>.1%</u>
		<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 39		14	53	32.5%
II 5	2	3	10	6.1%
III 2		17	19	11.7%
IV 23		3	26	16.0%
V 7		10	17	10.4%
VI 14			14	8.6%
VII 1		23	24	14.7%
		Total	<u>163</u>	<u>100.0%</u>

D. Root Movements:

	<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	19	
b. Down 2nd (Up 7th)	14	
c. Up 3rd (Down 6th)	3	
d. Down 3rd (Up 6th)	17	
e. Up P5th (Down P4th)	10	
f. Down P5th (Up P4th)	31	
g. Tritone	2	
a plus b	33	34.4%
c plus d	20	20.8%
e plus f	43	44.8%
plus g		
Total	<u>96</u>	<u>100.0%</u>
h. Repetition	66	
Grand Total	<u>162</u>	

E. Modulation: g, E-flat, g, f, g, f, B-flat

a. Common Chord: 5

1. Diatonic = Diatonic 4


2. Altered = Diatonic 1


b. Common Tone 1

F. Rhythm:

a. Time Signatures: $\frac{4}{4}$, $\frac{6}{4}$ (free rhythm)

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations:



G. Melody:

			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	114		
b.	Down 2nd	124	a plus b	238
c.	Up 3rd	5		82.9%
d.	Down 3rd	20	c plus d	25
e.	Up P4th	20		8.7%
f.	Down P4th	4	e plus f	24
			<u>287</u>	<u>100.0%</u>

H. Nonharmonic Tones:

		<u>Number</u>	<u>Percentage</u>
a.	Passing tones	50	73.5%
b.	Suspensions	8	11.8%
c.	Neighboring tones	8	11.8%
d.	Anticipations	1	1.4%
e.	Escape tones	1	1.4%
	Total	<u>68</u>	<u>99.9%</u>

Rounding-off Error

.1%
100.0%

- I. Contrapuntal Devices: sequence, imitation.
- J. Summary: This early motet has a much larger harmonic vocabulary than the early Masses previously examined, although it was written at the same period in the composer's life. This might be explained by Dr. Willan's conviction that the music for the Mass is a form of background music in a sacred drama. On the other hand, in motet writing the choir is intended to be heard and to be observed and the composer therefore allows himself more freedom to compose more difficult works. Although the root movement at the fifth is strong, as in the more conservative Mass writing, we do find seventh chords and altered chords which are not a feature of the early Masses.

Behold, The Tabernacle of God 1934 g

A. Isolated Chords

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
g		31
c		28
B-flat		21
	f7	18
f		15
	c7	14
C		12
E-flat		10
G		8
	g7	7
e-flat		7
	b-flat°7	6
d		6
	e-flat7	5
	sub-total	188

continued

Isolated Chords, continued

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
	E-flat7/	5
F-flat		4
	d-flat7	4
	b-flat7	4
a-flat		3
F		3
	c-flat7	3
	a°7	3
C-flat		3
	G7	2
D		2
	F7	2
	D-flat7/	2
A-flat		2
	F-flat7/	2
	B-flat7/	2
	d°7	2
f°		1
b-flat		1
	A-flat7/	1
	C-flat7/	1
	A7	1
	d7	1
	Total	<u>51</u>
	Grand Total	<u>242</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	65	26.4%
Minor	91	38.0%
Diminished	1	.4%
Total	<u>157</u>	<u>64.8%</u>
<u>Seventh Chords</u>		
Major-minor	5	2.2%
Major	13	5.0%
Minor	53	22.0%
Diminished-minor	14	6.0%
Total	<u>85</u>	<u>35.2%</u>
Grand Total	<u>242</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 73	1	15	89	36.8%
II 3	17	11	31	12.8%
III 2		16	18	7.4%
IV 13	25	13	51	21.1%
V 4	2	16	22	9.1%
VI 12	7	7	26	10.7%
VII		5	5	2.1%
Total			242	100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	21		
b. Down 2nd (Up 7th)	19	a plus b 40	44.4%
c. Up 3rd (Down 6th)	9		
d. Down 3rd (Up 6th)	6	c plus d 15	16.6%
e. Up P5th (Down P4th)	11		
f. Down P5th (Up P4th)	19		
g. Tritone	5	e plus f 35	38.8%
		plus g	
		Total 90	99.8%
h. Repetition		151	
	Grand Total	241	
Rounding-off Error			.2%
			100.0%

E. Modulation: g, c, f, e-flat, a-flat, B-flat, g, f, g.


a. Common Chord	8
1. Diatonic = Diatonic	6
2. Diatonic = Altered	2

F. Rhythm:

a. Time Signatures:	$\frac{4}{4}, \frac{6}{4}$ (one bar only--no change in tempo)
---------------------	---

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations:



G. Melody:				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	183			
b.	Down 2nd	211	a plus b	394	77.9%
c.	Up 3rd	31			
d.	Down 3rd	42	c plus d	73	14.4%
e.	Up P4th	10			
f.	Down P4th	10	e plus f	20	4.0%
g.	Up P5th	5			
h.	Down P5th	8	g plus h	13	2.6%
i.	Up 6th	1		1	.2%
j.	Down 8th	5		5	1.0%
Total				<u>506</u>	<u>100.1%</u>
Rounding-off Error					- .1%
					<u>100.0%</u>

H. Nonharmonic Tones:				<u>Number</u>	<u>Percentage</u>
a.	Passing tones			53	69.7%
b.	Suspensions			10	13.2%
c.	Neighboring tones			9	11.8%
d.	Anticipations			1	1.3%
e.	Appoggiaturas			1	1.3%
f.	Escape tones			2	2.6%
Total				<u>76</u>	<u>99.9%</u>
Rounding-off Error					.1%
					<u>100.0%</u>

I. Contrapuntal Devices: imitation, inverted canon.

J. Summary: This motet in common with many of the other liturgical motets is on a harmonic scale akin to that used in An Apostrophe to the Heavenly Hosts.

Compared to the Mass writing (which of course was deliberately on a quiet scale) and the motet Very Bread, Good Shepherd Tend Us, the harmonic idiom is more advanced. There is a considerable increase in the use of seventh chords. Also in evidence is Dr. Willan's fondness for writing both triads and seventh chords in second inversion. Modulation takes place, often to remote keys. Root movement at the second predominates. Perhaps the most important aspect of this work is the mystical setting of the words, which of course cannot be observed in a harmonic analysis.

The Spirit of the Lord 1951 A

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
A		35
f-sharp		39
E		27
b		19
	f-sharp7	12
c-sharp		11
D		9
g-sharp		8
d-sharp°		6
	g-sharp7	4
	d-sharp°7	4
	B7	4

sub-total 168

continued

Isolated Chords, continued

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
g-sharp°		4
B	c-sharp7	3
e		2
		1
	A7/	1
	g-sharp°7	1
		<u>1</u>
	Total	<u>12</u>
	Grand Total	<u>180</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	73	40.6%
Minor	67	37.2%
Diminished	11	6.1%
Total	<u>151</u>	<u>83.9%</u>
<u>Seventh Chords</u>		
Major-minor	4	2.2%
Major	1	.6%
Minor	19	10.5%
Diminished-minor	5	2.8%
Total	<u>29</u>	<u>16.2%</u>
Grand Total	<u>180</u>	<u>100.1%</u>
Rounding-off Error		- <u>.1%</u>
		<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 46			46	25.6%
II 19	13		32	17.8%
III 9	4		13	7.2%
IV 29	1	1	31	17.2%
V 13	6	3	22	12.2%
VI 16	4		20	11.1%
VII 10	3	3	16	8.9%
		Total	<u>180</u>	<u>100.0%</u>

D. Root Movements:

Root Movements:		<u>Number</u>	<u>Percentage</u>
a.	Up 2nd (Down 7th)	30	
b.	Down 2nd (Up 7th)	16	
c.	Up 3rd (Down 6th)	6	
d.	Down 3rd (Up 6th)	14	
e.	Up P5th (Down P4th)	16	
f.	Down P5th (Up P4th)	20	
g.	Tritone	3	
		a plus b	46
		c plus d	20
		e plus f	39
		plus g	
		Total	105
h.	Repetition		74
	Grand Total		179
			99.9%
			100.0%
			.1%
			100.0%

E. Modulation: F-sharp, A, E, f-sharp

Common Chord: 3


Diatonic = Diatonic 3

F. Rhythm:

a. Time Signatures: $\frac{4}{4}, \frac{5}{4}, \frac{6}{4}, \frac{3}{4}$ (free rhythm--no change in tempo)

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations:

The examples show various combinations of eighth and sixteenth notes, including beamed pairs, slurs, and ties.

G. Melody:				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	186			
b.	Down 2nd	181	a plus b	367	78.4%
c.	Up 3rd	26			
d.	Down 3rd	32	c plus d	58	12.3%
e.	Up P4th	18			
f.	Down P4th	11	e plus f	29	6.2%
g.	Up P5th	5			
h.	Down P5th	9	g plus h	14	3.0%
Total				<u>468</u>	<u>99.9%</u>
Rounding-off Error					.1%
					<u>100.0%</u>

H. Nonharmonic Tones:				<u>Number</u>	<u>Percentage</u>
a.	Passing tones			59	71.9%
b.	Suspensions			9	11.0%
c.	Neighboring tones			13	15.9%
d.	Anticipations			<u>1</u>	<u>1.2%</u>
				<u>82</u>	<u>100.0%</u>

I. Contrapuntal Devices: imitation, inversion,
fugal exposition.

J. Summary: The last section of this motet has not been analysed since it is an exact repetition of the Alleluia section of the second page. The tendency to return to a more conservative style of writing has been observed in Missa Brevis No. 14. The same tendency is evident here. The percentage of seventh chords and altered chords is reduced and root movement at the fifth is much stronger than it is in Behold, the Tabernacle of God. It must be remembered that the composer is deliberately writing in a simpler style in this motet and the one to follow since both are designed for choirs of limited ability.

If Ye Love Me (SSA) 1953 F

A. Isolated Chords:

<u>Triads</u>	<u>Number</u>
F	26
C	22
B-flat	22
d	16
E-flat	13
E	10
D	8
c	6
A	6
a	5
c-sharp ^o	4
f	4
G	4
a ^o	3
Total	<u>149</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	101	67.8%
Minor	41	27.5%
Diminished	7	4.7%
	<u>149</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 34	5	39	26.2%
II 7	2	9	6.0%
III 2	10	12	8.1%
IV 25		25	16.8%
V 30	4	34	28.8%
VI 17		17	11.4%
VII 4	9	13	8.7%
	Total	<u>149</u>	<u>100.0%</u>

D. Root Movements:		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	20		
b. Down 2nd (Up 7th)	14	a plus b	34
c. Down 3rd (Up 6th)	13		13
d. Up P5th (Down P4th)	12		14.9%
e. Down P5th (Up P4th)	28	d plus e	40
		Total	87
f. Repetition			61
	Grand Total		148

E. Modulation: F, g, F, g, d, F

Common Chord 5


Diatonic = Diatonic 5



F. Rhythm:

a. Time Signature: $\frac{4}{4}$

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations: 


G. Melody:		<u>Number</u>	<u>Percentage</u>
a. Up 2nd	124		
b. Down 2nd	92	a plus b	216
c. Up 3rd	11		78.5%
d. Down 3rd	30	c plus d	41
e. Up P4th	9		14.9%
f. Down P4th	4	e plus f	13
g. Up P5th	1		4.7%
h. Down P5th	4	g plus h	5
	Total		275
			99.9%
	Rounding-off Error		.1%
			100.0%

II. Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	20	69.0%
b. Suspensions	6	20.7%
c. Neighboring tones	3	10.3%
Total	<u>29</u>	<u>100.0%</u>

I. Contrapuntal Devices: imitation

J. Summary: The reduction from four to three vocal parts as well as the imposed restriction of writing in a simple style helps to make this motet conservative. There are no seventh chords. Root movement at the fifth is strong. There is, however, a fairly strong percentage of altered chords.

The Service Music

Most of the music in this category is accompanied. The Responsaries for the Offices of Tenebrae is the only work of its kind by Dr. Willan, as is The Aaronic Benediction. The Magnificat on Tone II (Solemn) is representative of numerous settings of the Evening Canticles by Dr. Willan. In these canticles the majority of the verses is sung by the cantors or by men's or boys' voices in unison accompanied by the organ. Every third verse is sung a cappella in parts and is a faux-bourdon on the plainsong melody. It is one of these faux-bourdon verses which we will examine.

Tenebrae for Maundy Thursday (Part 1) 1956 bars 1-27
F, ends in d

A. Isolated Chords:

<u>Triads</u>	<u>Number</u>
d	38
F	19
B-flat	15
C	11
E-flat	10
A	10
g	8
a	3
f	2
Total	<u>116</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	65	56.0%
Minor	51	44.0%
Total	<u>116</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 51		51	44.0%
II 2		2	1.7%
III 1	2	3	2.6%
IV 18		18	15.5%
V 23	9	32	27.6%
VI 10		10	8.6%
Total		<u>116</u>	<u>100.0%</u>

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	6		
b. Down 2nd (Up 7th)	5	a plus b 11	21.6%
c. Up 3rd (Down 6th)	4		
d. Down 3rd (Up 6th)	8	c plus d 12	23.5%
e. Up P5th (Down P4th)	12		
f. Down P5th (Up P4th)	16	e plus f 28	54.9%
		<u>51</u>	<u>100.0%</u>
g. Repetition		<u>64</u>	
Grand Total		115	


E. Modulation: F, B-flat, d, F, E-flat, g, d, F,
E-flat, g, d


a.	Common Chord:	9
	1. Diatonic = Diatonic	7
	2. Altered = Diatonic	2
b.	Common Tone:	1
	Total	<u>10</u>

F. Rhythm:

a. Time Signature: $\frac{4}{4}, \frac{6}{4}$ (slow)

b. Rhythmic Patterns:

Pattern: 

The Unit: 

c. Pattern Combinations:

G. Melody:

a.	Up 2nd	59			
b.	Down 2nd	54	a plus b	113	60.1%
c.	Up 3rd	19			
d.	Down 3rd	26	c plus d	45	23.9%
e.	Up P4th	9			
f.	Down P4th	11	e plus f	20	10.6%
g.	Up P5th	4			
h.	Down P5th	4	g plus h	8	4.2%
i.	Up 6th	1			
j.	Down 6th	1	i plus j	2	1.1%
			Total	<u>188</u>	<u>99.9%</u>
			Rounding-off Error		<u>.1%</u>
					<u>100.0%</u>

H. Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	7	53.8%
b. Suspensions	5	38.5%
c. Neighboring tones	1	7.7%
Total	<u>13</u>	<u>100.0%</u>

I. Contrapuntal Devices: imitation

J. Summary: The Services of Tenebrae consist for the most part of unaccompanied plainsong. This Responsary is designed to fit a medieval atmosphere and is intentionally simple and stark. There are no seventh chords but there are a few altered chords. Root movement at the fifth is very strong.

The Aaronic Benediction 1958 G

A. Isolated Chords:

<u>Triads</u>	<u>Number</u>
G	17
e	14
C	9
a	9
D	7
b	4
F	3
f-sharp°	2
b°	<u>1</u>
Total	66

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	36	54.5%
Minor	27	40.9%
Diminished	3	4.5%
Total	<u>66</u>	<u>99.9%</u>

Rounding-off Error	.1%
	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 16		16	24.2%
II 9		9	13.6%
III 4		4	6.1%
IV 9		9	13.6%
V 9		9	13.6%
VI 14		14	21.2%
VII 3	2	5	7.6%
	Total	66	99.9%
	Rounding-off Error		.1%
			100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	5		
b. Down 2nd (Up 2nd)	15	a plus b 20	44.5%
c. Up 3rd (Down 6th)	1		
d. Down 3rd (Up 6th)	5	c plus d 6	13.6%
e. Up P5th (Down P4th)	6		
f. Down P5th (Up P4th)	10		
g. Tritone	2	e plus f plus g 18	40.9%
		Total 44	99.0%
h. Repetition		21	
	Grand Total	65	
	Rounding-off Error		1.0%
			100.0%

E. Modulation: G, C, G

Common Chord:	2
Diatonic = Diatonic	2

F. Rhythm:

- a. Time Signature: $\frac{4}{4}$
- b. Rhythmic Patterns:

Patterns:



The Unit:



c. Pattern Combinations:



G. Melody :			<u>Number</u>	<u>Percentage</u>	
a.	Up 2nd	63			
b.	Down 2nd	53	a plus b	116	68.2%
c.	Up 3rd	14			
d.	Down 3rd	22	c plus d	36	21.1%
e.	Up P4th	5			
f.	Down P4th	7	e plus f	12	7.1%
g.	Up P5th	2			
h.	Down P5th	1	g plus h	3	1.7%
i.	Up 6th	1			
j.	Down 6th	1	i plus j	2	1.4%
k.	Up 8th	1		1	.5%
			Total	<u>170</u>	<u>100.0%</u>

H. Nonharmonic Tones:		<u>Number</u>	<u>Percentage</u>
a.	Passing tones	7	77.8%
b.	Suspensions	1	11.1%
c.	Anticipations	1	11.1%
Total		<u>9</u>	<u>100.0%</u>

I. Contrapuntal Devices: none

J. Summary: This short piece of choral music resembles a hymn tune. There are no seventh chords and few altered chords. Root movement at the fifth is strong. As in the other service music selections in this chapter, it is not intended to be listened to per se but to be part of the background of the service, and the composer deliberately restricts his harmonies to traditional ones.

Magnificat from Magnificat and Nunc Dimittis (on Tone II
(Solemn) Verse 6) 1958 g

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
B-flat		8
E-flat		7
c		6
g		5
d		5
G		4
F		2
	F7	2
a°		1
	d7	1
	Total	<u>41</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	21	51.2%
Minor	16	39.0%
Diminished	1	2.4%
	Total	<u>38</u>
		<u>92.6%</u>
<u>Seventh Chords</u>		
Major-minor	2	4.9%
Minor	1	2.4%
	Total	<u>3</u>
		<u>7.3%</u>
	Grand Total	<u>41</u>
		<u>99.9%</u>
	Rounding-off Error	<u>.1%</u>
		<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 9		4	13	31.7%
II 4			4	9.8%
III 5	1		6	14.6%
IV 9			9	21.9%
V 2			2	4.9%
VI 4			4	9.8%
VII 1		2	3	7.3%
			<u>41</u>	<u>100.0%</u>

D. Root Movements:			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd (Down 7th)	5		
b.	Down 2nd (Up 7th)	3	a plus b	32.0%
c.	Up 3rd (Down 6th)	4		
d.	Down 3rd (Up 6th)	2	c plus d	24.0%
e.	Up P5th (Down P4th)	3		
f.	Down P5th (Up P4th)	7		
g.	Tritone	1	e plus f	44.0%
			plus g	
			Total	<u>25</u>
h.	Repetition		15	<u>100.0%</u>
	Grand Total		<u>40</u>	

E. Modulations: B-flat, g



Common Chord 1

Diatonic = Diatonic 1

F. Rhythm:

a. Time Signatures $\frac{2}{4}$, $\frac{4}{4}$, $\frac{6}{4}$ (slow)

b. Rhythmic Patterns:

Patterns: The Unit: c. Pattern Combinations: 

G. Melody:			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	36		
b.	Down 2nd	46	a plus b	79.6%
c.	Up 3rd	8		
d.	Down 3rd	7	c plus d	14.5%
e.	Up P4th	2		
f.	Down P4th	3	e plus f	4.9%
g.	Up P5th	1		.9%
			Total	<u>99.9%</u>
				<u>.1%</u>
Rounding-off Error				100.0%

H. Nonharmonic Tones:			<u>Number</u>	<u>Percentage</u>
a.	Passing tones		15	75.0%
b.	Suspensions		3	15.0%
c.	Neighboring tones		1	5.0%
d.	Appoggiaturas		1	5.0%
			Total	<u>100.0%</u>

I. Contrapuntal Devices: none

J. Summary: The writing here is somewhat similar to that of the Responsaries for the Offices of Tenebrae, but since the occasion is not a penitential one, there is a slightly wider harmonic scope. There are a few seventh chords and a fair number of altered chords. Understandably the root movement at the fifth is again strong.

Final Summary

Modulation is fairly rare in Dr. Willan's writing for unaccompanied voices except in the motets of the middle and late periods and to a lesser extent in the corresponding Masses. When writing for his own skilled choir, he would frequently modulate to more remote keys but when

writing for less skilled choral groups, he would restrict his modulation to closely-related keys. Root movement by the tritone is rare in the early periods but does occur occasionally in the middle and late ones. Tritones are not found in melodic motion. The voice movement is overwhelmingly by step and the leaps are small ones. The tendency to return to a more conservative style of writing in the later works has already been noted, quite apart from the fact that many of these later works were for less skilled choral groups.

CHAPTER III

THE ACCOMPANIED WORKS

The Anthems

Among Dr. Willan's many published compositions the anthems are possibly the most widely known. This study will examine six works chosen from different periods of the composer's life. The first is one of his earliest choral works, I Looked, and Behold a White Cloud, which dates from 1907. The second was one of the first compositions written after Dr. Willan had come to Canada and when his own style was more firmly established. It is In the Name of our God we will set up our Banners. Sing Alleluya Forth in Duteous Praise was written in the period in which many of the best choral works appeared. It was published in 1940. The homage anthem, O Lord our Governour, was written for the coronation of Queen Elizabeth II in 1953. Rejoice, O Jerusalem, Behold Thy King Cometh, written towards the end of the composer's life, is an example of the many shorter anthems written for less accomplished choirs. Similar to it in aim and period is the last example, Christ Hath Humbled Himself for two-part children's choir. Since ninth chords, eleventh chords and augmented sixth chords are found

in only four of the sixteen works in this chapter they will be categorized only when used. Melodic writing in the organ accompaniment is not included because the number of voices is constantly changing. To decide on how the voices divide and coalesce again would be guess-work at best.

I Looked, and Behold a White Cloud. 1907 E-flat

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Eleventh Chords</u>	<u>Number</u>
E-flat			91
B-flat			52
c			43
A-flat			31
f			23
F			21
g			19
	F7		14
	f7		11
	c7		10
G-flat			10
	B-flat7		9
C			8
G			8
	c°7		8
e-flat			8
A			6
	g7		5
	e7		4
	d°7		4
d			4
D-flat			4
b-flat°			4
c-sharp°			4
		G11	4
		Sub-total	<u>405</u>

<u>Triads</u>	<u>Seventh Chords</u>	<u>Eleventh Chords</u>	<u>Number</u>
b-flat			3
d°			3
C-flat+			3
	D7		3
	c-shrtp°7°		3
a°			2
	C7		2
	e°7°		2
	b°7°		2
	a-flat7		2
	G7		2
E-flat+			1
A-flat+			1
F+			1
G-flat+			1
D			1
	E-flat+7/		1
	A-flat+7 /		1
c-sharp d-flat			1
	b-flat7		1
	d7		1
	f°7		1
	a7		1
		Sub-total	<u>39</u>
		Grand Total	<u>444</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	232	52.3%
Minor	101	22.7%
Diminished	9	2.0%
Augmented	7	1.6%
Total	<u>349</u>	<u>78.6%</u>
<u>Seventh Chords:</u>		
Major-minor	30	6.8%
Minor	33	7.4%
Diminished-minor	19	4.3%
Diminished	7	1.6%
Augmented-major	2	.4%
Total	<u>91</u>	<u>20.5%</u>

<u>Eleventh Chords</u>		<u>Number</u>	<u>Percentage</u>
Major-minor-major		4	.9%
	Total	<u>4</u>	<u>.9%</u>
	Grand Total	<u>444</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Eleventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 103			17	120	27.0%
II 39	17		8	64	14.4%
III 10	4		20	34	7.6%
IV 42			9	51	11.5%
V 45	22	4	7	78	17.6%
VI 35	5		22	62	13.9%
VII 4	6		6	<u>16</u>	<u>3.6%</u>
			Total	425	95.6%

D. Non-tonal Chords: (third relationship)

<u>Triads</u>		<u>Number</u>	<u>Percentage</u>
Major		12	2.8%
Diminished		4	.9%
	Total	<u>16</u>	<u>3.7%</u>
<u>Seventh Chords</u>			
Diminished		3	.7%
	Total	<u>3</u>	<u>.7%</u>
	Grand Total	<u>444</u>	<u>100.0%</u>

E. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	43		
b. Down 2nd (Up 7th)	37	a plus b 80	32.5%
c. Up 3rd (Down 6th)	23		
d. Down 3rd (Up 6th)	39	c plus d 62	25.2%
e. Up P5th (Down P4th)	18		
f. Down P5th (Up P4th)	76		
g. Tritone	10	e plus f 104	42.3%
		plus g	
		Total <u>246</u>	<u>100.0%</u>
h. Repetition		197	
	Grand Total	<u>443</u>	

F. Modulation: A-flat, E-flat, C, E-flat, B-flat, F
E-flat, B-flat, c, E-flat

Common Chord: 10


- | | | |
|----|---------------------|---|
| 1. | Diatonic = Diatonic | 5 |
| 2. | Diatonic = Altered | 2 |
| 3. | Altered = Diatonic | 1 |
| 4. | Altered = Altered | 2 |

G. Rhythm:

a. Time Signatures: $\frac{4}{4}$, $\frac{3}{4}$

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations:



II. Melody: (voices)				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	141			
b.	Down 2nd	148	a plus b	289	69.6%
c.	Up 3rd	30			
d.	Down 3rd	40	c plus d	70	16.9%
e.	Up P4th	32			
f.	Down P4th	11	e plus f	43	10.4%
g.	Up P5th	4			
h.	Down P5th	4	g plus h	8	1.9%
i.	Down 6th	3		3	.7%
j.	Up 8th	1			
k.	Down 8th	1	j plus k	2	.5%
				<u>415</u>	<u>100.0%</u>

I. Nonharmonic Tones:				<u>Number</u>	<u>Percentage</u>
a.	Passing tones			122	57.8%
b.	Suspensions			26	12.3%
c.	Neighboring tones			11	5.2%
d.	Anticipations			1	.5%
e.	Appoggiaturas			15	7.1%
f.	Escape tones			3	1.4%
g.	Pedal points			<u>33</u>	<u>15.6%</u>
Total				<u>211</u>	<u>99.9%</u>
Rounding-off Error					<u>.1%</u>
					<u>100.0%</u>

J. Contrapuntal Devices: sequence, imitation.

K. Summary: It might be noted that the harmonic vocabulary is more extensive in the accompanied works where the organ supports the voices than in the unaccompanied works. In a cappella singing, intonation is frequently a problem if the sonorities vary from the tonic key or difficult modulations are introduced. No such difficulties exist for the organ, nor for voices supported by the organ. There are many seventh chords and altered chords in this anthem as compared to their absence in the unaccompanied

works of the early period. Root movement at the fifth is strong. There is modulation to both nearly-related and to foreign keys as compared to the lack of modulation in the early unaccompanied works. Melodic writing in the voices and in the organ accompaniment is to a certain extent much the same, with a slightly larger number of leaps in the accompaniment, including the tritone. The tritone is not found in the melodic motion for the voices. This anthem is the only one of the accompanied works which contains some non-tonal chords. Dr. Willan did not use this kind of writing in his later works and it might suggest that at the time of the writing he was still influenced by the romantic composers of the previous century. The composer was somewhat sensitive on this point and perhaps rightly insisted that it was not so much a question of period as it was of effective choral music. At any rate, this anthem and several others from the same period are still in demand. Some of the other accompanied works of the early period are now out-of-print.

In the Name of our God we will set up our Banners 1917 G

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Ninth Chords</u>	<u>Number</u>
C			74
G			66
D			40
A-flat			31
e			30
E			25
E-flat			25
B			20
	B7		14
c-sharp			14
a			14
b			14
a°			13
A			12
	C7		12
	A7		12
	c-sharp°7		12
	D7		9
	a°7		9
f-sharp			8
	G7		8
g-sharp			7
	a7		7
	g-sharp°7		7
F-sharp			5
	F-sharp7		5
	d°7		5
	e7		5
d			4
d°			4
b-flat			4
	g-sharp7°		4
f			3
	f-sharp		3
	f-sharp°7		3
	C-sharp7		3
	G-sharp7		3
	d-sharp°7		3
d-sharp°			2
D-sharp			2
	B-flat7		2
b-flat			2
			2
		Total	545
		continued	

<u>Triads</u>	<u>Seventh Chords</u>	<u>Ninth Chords</u>	<u>Augmented Sixth Chords</u>	<u>Number</u>
		D9		2
	b°7			2
			E-flat6+	2
			G6+	2
			C6+	1
d-sharp				1
a-sharp°				1
f-sharp°				1
	e-sharp°7			1
	g-sharp7			1
	c-sharp7			1
	G7/			1
	b7			1
			Total	<u>17</u>
		Grand Total		<u>562</u>

B. Type Chords:

<u>Triads</u>		<u>Number</u>	<u>Percentage</u>
Major		299	53.2%
Minor		102	18.1%
Diminished		21	3.7%
	Total	<u>422</u>	<u>75.0%</u>
<u>Seventh Chords</u>			
Major-minor		73	13.0%
Major		1	.2%
Minor		18	3.2%
Diminished-minor		42	7.5%
Minor-diminished		4	.7%
	Total	<u>133</u>	<u>23.7%</u>
<u>Ninth Chords</u>			
Major-minor-minor		2	.4%
	Total	<u>2</u>	<u>.4%</u>
	Grand Total	<u>562</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>		<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Ninth Chords</u>	<u>Augmented Sixths</u>	<u>Number</u>	<u>Percentage</u>
I	181		31			212	37.7%
II	33	15	38			86	15.3%
III	16	1	10			27	4.8%
IV	44		6			50	8.9%
V	48	24	5	2		79	14.1%
VI	39	3	42		5	89	15.8%
VII	3	5	11			19	3.4%
Total						562	100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	74		
b. Down 2nd (Up 7th)	51	a plus b	125
c. Up 3rd (Down 6th)	18		42.1%
d. Down 3rd (Up 6th)	40	c plus d	58
e. Up P5th (Down P4th)	30		19.5%
f. Down P5th (Up P4th)	61		
g. Tritone	23	e plus f	114
		plus g	38.4%
		Total	297
h. Repetition			264
	Grand Total		561
			100.0%

E. Modulation: G. C. G. B. E. B. E. A-flat, C, c, G,

D, b, B, G

a. Common Chord:	10
1. Diatonic = Diatonic	6
2. Diatonic = Altered	1
3. Altered = Altered	2
4. Diatonic = Augmented Sixth	1
b. Change of Mode:	2
c. Common Tone:	2
Total	14

F. Rhythm:

a. Time Signatures: $\frac{4}{4}$, $\frac{3}{4}$

b. Rhythmic Patterns:

Patterns:



The Unit:



c. Pattern Combinations:



G. Melody: (voices)

			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	192		
b.	Down 2nd	197	a plus b	61.6%
c.	Up 3rd	76		
d.	Down 3rd	63	c plus d	22.0%
e.	Up P4th	40		
f.	Down P4th	30		
g.	Tritone	3	e plus f plus g	11.6%
h.	Up P5th	6		
i.	Down P5th	11	h plus i	2.7%
j.	Up 6th	1		
k.	Down 6th	2	j plus k	.5%
l.	Up 8th	3		
m.	Down 8th	7	l plus m	1.6%
			Total	100.0%
			631	

II. Nonharmonic Tones:		<u>Number</u>	<u>Percentage</u>
a.	Passing tones	84	57.9%
b.	Suspensions	26	17.9%
c.	Neighboring tones	13	9.0%
d.	Appoggiaturas	6	4.1%
e.	Pedal points	15	10.3%
f.	Double pedal points	1	.7%
Total		<u>145</u>	<u>99.9%</u>
Rounding-off Error			<u>.1%</u>
			<u>100.0%</u>

I. Contrapuntal Devices: sequence, imitation, fugal exposition.

J. Summary: The harmonic vocabulary is larger in this anthem than in I Looked, and Behold a White Cloud. Some traces of the earlier style of writing still remain in the use of ninth chords and augmented sixths. There is a high percentage of altered chords. Root movement at the second is stronger than it was in the previous work studied. The melodic motion is slightly less by step in this anthem than it usually is in Dr. Willan's music because of the militant mood of the work and its fanfare-like motifs. Tritones are found in the melodic writing, which is rather unusual with this composer. Pedals and double pedals are used to a fairly wide extent in the accompaniment. Contrast of texture is provided in one instance as it was in the previous anthem studied by having one section a solo with florid organ background.

Sing Alleluya Forth in Duteous Praise 1940 d

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Augmented Sixth Chords</u>	<u>Number</u>
d			34
B-flat			34
D			29
a			29
A			28
E-flat			18
c			15
b			15
	A7		14
g			13
	e7		13
f			12
E			12
	c-sharp7		10
e			9
g-sharp			7
	g7		7
F			6
	B7		6
c-sharp°			5
c-flat			5
	b7		5
	b-flat7		5
	a7		5
f-sharp			4
c-sharp			4
B			4
D-flat			4
	f-sharp7		4
	e-flat7		4
A-flat			3
	c°7		3
	c7		3
	d-sharp°7		3
	g-sharp7		3
	a°7		3
b-flat			2
	A-flat7		2
	A7/		2
	F7/		2
	E7/		2
Sub-total			<u>423</u>

<u>Triads</u>	<u>Seventh Chords</u>	<u>Augmented Sixth Chords</u>	<u>Number</u>
	B-flat7/		2
	D7/		2
	c-sharp°7		2
	F7		2
C-sharp			1
a-sharp°			1
f-sharp°			1
d°			1
D-sharp			1
a°			1
e°			1
G-flat			1
f-flat			1
	D-flat7/		1
	a-sharp7		1
	b-flat°7		1
	E-flat7/		1
	C7/		1
	G7/		1
	d°7°		1
	e°7°		1
	f-flat°7		1
	d-flat°7°		1
	d°7		1
	e°7		1
		B-flat6+	1
		G-flat6+	1
		Total	<u>21</u>
		Grand Total	<u>444</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	186	41.8%
Minor	130	29.3%
Diminished	10	2.3%
Total	<u>326</u>	<u>73.4%</u>
<u>Seventh Chords</u>		
Major-minor	26	5.8%
Major	14	3.2%
Minor	60	13.5%
Diminished-minor	15	3.4%
Diminished	3	.7%
Total	<u>118</u>	<u>26.6%</u>
Grand Total	<u>444</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Augmented Sixths</u>	<u>Number</u>	<u>Percentage</u>
I 94	7	8		109	24.6%
II 12	27	14		53	11.9%
III 16	1	6		23	5.2%
IV 43	8	6		57	12.8%
V 35	24	26		85	19.1%
VI 39	25	18	2	84	18.9%
VII 9	13	11		33	7.4%
			Total	444	99.9%
			Rounding-off Error		.1%
			Grand Total		100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	88		
b. Down 2nd (Up 7th)	58	a plus b	146
c. Up 3rd (Down 6th)	10		49.6%
d. Down 3rd (Up 6th)	54	c plus d	64
e. Up P5th (Down P4th)	42		21.8%
f. Down P5th (Up P4th)	31		
g. Tritone	11	e plus f	84
		plus g	28.6%
		Total	294
h. Repetition			149
		Grand Total	443

E. Modulation: d, B-flat, E-flat, B-flat, d, c, B-flat,
 F, d, D, E, B, D-flat, E, D, e, a,
 E-flat, D

a. Common Chord:	17
1. Diatonic = Diatonic	7
2. Diatonic = Altered	3
3. Altered = Diatonic	3
4. Altered = Altered	3
5. Altered = Augmented Sixth	1
b. Change of Mode:	1
Total	18

F. Rhythm:

- a. Time Signatures: $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{2}$ (6)
 $\frac{4}{4}$, $\frac{2}{4}$ (4)

- b. Rhythmic Patterns:

Patterns: 

The first measure of the song 'The Song of the Lark' is shown. It consists of a single eighth note followed by a quarter note, both on a single line.

The Unit:

- c. Pattern Combinations:



G. Melody: (voices)			<u>Number</u>	<u>Percentage</u>
a. Up 2nd	189			
b. Down 2nd	281	a plus b	470	75.0%
c. Up 3rd	53			
d. Down 3rd	48	c plus d	101	16.1%
e. Up P4th	32			
f. Down P4th	8	e plus f	40	6.4%
g. Up P5th	5			
h. Down P5th	5	g plus h	10	1.6%
i. Up 6th	4		4	.6%
j. Up 8th	2		2	.3%
Total			627	100.0%

H. Nonharmonic Tones:			<u>Number</u>	<u>Percentage</u>
a. Passing tones			94	46.3%
b. Suspensions			40	19.7%
c. Neighboring tones			38	18.7%
d. Anticipations			1	.5%
e. Appoggiaturas			6	3.0%
f. Escape tones			1	.5%
g. Pedal points			23	11.3%
Total			203	100.0%

I. Contrapuntal Devices: sequence, imitation,
augmentation, basso ostinato

J. Summary: There is a tendency towards leanness in texture in this anthem comparable to the plainsong-style unaccompanied works such as the Missa Brevis No. 7. The ninth chords, and eleventh chords of the two previously examined anthems are gone, although there are still some augmented sixths. Melodic movement is predominantly at the second. In this work there is a forthright quality characteristic of the composer and of many of his works forming a contrast to the more mystical atmosphere of many of the motets and Masses.

O Lord, our Governour 1953 D (homage anthem)

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
D		33
b		18
e		12
E-flat		12
B-flat		11
G		11
A		10
d		9
B		9
f-sharp		8
	e7	8
A-flat		7
a		7
c		7
	g7	7
F-sharp		7
C		6
E		5
g		4
	b7	4
c-sharp		3
d°		3
F		3
	f-sharp7	3
	c7	3
	A7	2
	F-sharp7	2
	B-flat7	2
d-sharp		1
f		1
g-sharp		1
c-sharp°		1
a-sharp°		1
	G7	1
	G7/	1
	c-sharp7	1
	e°7	1
	d°7	1
	a°7	1
	C7/	1
	E-flat7/	1
	f7	1
	B-flat7/	1
	g-sharp7	1
	Total	<u>231</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	114	49.4%
Minor	71	30.7%
Diminished	5	2.2%
Total	190	82.3%
<u>Seventh Chords</u>		
Major-minor	7	3.0%
Major	4	1.7%
Minor	27	11.7%
Diminished-minor	3	1.3%
Total	41	17.7%
Grand Total	231	100.0%

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 58	2	3	63	27.3%
II 14	9	5	28	12.1%
III 11	5	7	23	9.9%
IV 27	4	5	36	15.6%
V 18	6	9	33	14.3%
VI 15	8	6	29	12.6%
VII 5	2	12	19	8.2%
		Total	231	100.0%

D. Root Movements:

	<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	44	
b. Down 2nd (Up 7th)	25 e plus b	69 41.1%
c. Up 3rd (Down 6th)	14	
d. Down 3rd (Up 6th)	31 c plus d	45 26.8%
e. Up P5th (Down P4th)	19	
f. Down P5th (Up P4th)	30	
g. Tritone	5 e plus f plus g	54 32.1%
	Total	168 100.0%
h. Repetition	62	
Grand Total	230	

c. Pattern Combinations

$$\begin{matrix} 3 & 4 \\ 4, & 4 \end{matrix}$$

$$\begin{matrix} 3 \\ 2 \end{matrix}$$

G. Melody: (voices)			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	168	338	73.9%
b.	Down 2nd	170	73	16.0%
c.	Up 3rd	35		
d.	Down 3rd	38	30	6.6%
e.	Up P4th	19		
f.	Down P4th	10	12	2.6%
g.	Tritone	1	3	.7%
h.	Down P5th	12		
i.	Up 6th	2	1	.2%
j.	Down 6th	1	457	100.0%
k.	Up 8th	1		
Total				

H. Nonharmonic Tones:			<u>Number</u>	<u>Percentage</u>
a.	Passing tones		61	61.0%
b.	Suspensions		30	30.0%
c.	Neighboring tones		5	5.0%
d.	Anticipations		2	2.0%
e.	Pedal points		2	2.0%
Total			100	100.0%

I. Contrapuntal Devices: imitation

J. Summary: With advancing years and experience the composer moved toward a somewhat more simplified style. The ninth chords, eleventh chords and augmented sixths are now gone. There are fewer altered chords and correspondingly more triads and seventh chords. Root movement is mainly at the second. In certain places in this work the chords were incomplete and the chord had to be guessed at. It is a tradition at Westminster Abbey to perform this anthem at the service honoring the birthday of the Queen.

Rejoice, O Jerusalem, Behold Thy King Cometh 1960 d

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
D		32
A		25
B-flat		20
d		15
g		11
b		10
G		8
	e7	7
	A7	6
E-flat		5
f-sharp		5
	F7	5
e		4
	c7	4
	g7	4
e°		2
a		2
	C7	2
d°		1
F		1
C		1
	f7	1
	B-flat7/	1
	Total	<u>172</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	92	53.5%
Minor	47	27.3%
Diminished	3	1.7%
Total	<u>142</u>	<u>82.5%</u>
<u>Seventh Chords</u>		
Major-minor	13	7.6%
Major	1	.6%
Minor	16	9.3%
Total	<u>30</u>	<u>17.5%</u>
Grand Total	<u>172</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>		<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I	57			57	33.1%
II	4	11	1	16	9.3%
III	11	2		13	7.6%
IV	16		1	17	9.9%
V	30	11	2	43	25.0%
VI	18	3	1	22	12.8%
VII	1		3	4	2.3%
				<u>172</u>	<u>100.0%</u>

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	18		
b. Down 2nd (Up 7th)	9	a plus b	27
c. Up 3rd (Down 6th)	2		
d. Down 3rd (Up 6th)	21	c plus d	23
e. Up P5th (Down P4th)	11		
f. Down P5th (Up P4th)	29		
g. Tritone	1	e plus f	41
		plus g	
		Total	<u>91</u>
h. Repetition			<u>80</u>
	Grand Total		<u>171</u>

E. Modulation: d, B-flat, E-flat, D, B-flat, D

Common Chord:	5
1. Diatonic = Diatonic	2
2. Diatonic = Altered	2
3. Altered = Altered	1

F. Rhythm:

a. Time Signature:	$\frac{4}{4}$
--------------------	---------------

b. Rhythmic Patterns:

Patterns:



The Unit:



c. Pattern Combinations:



G. Melody: (voices)

			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	73		
b.	Down 2nd	77	a plus b	147
c.	Up 3rd	8		71.0%
d.	Down 3rd	22	c plus d	30
e.	Up P4th	19		14.5%
f.	Down P4th	6	e plus f	25
g.	Down P5th	5		12.1%
				2.4%
			Total	207
				100.0%

H. Nonharmonic Tones:

			<u>Number</u>	<u>Percentage</u>
a.	Passing tones		54	75.0%
b.	Suspensions		6	8.3%
c.	Neighboring tones		10	13.9%
d.	Pedal points		2	2.8%
			Total	72
				100.0%

I. Contrapuntal Devices: imitation

J. Summary: It must be remembered that the composer was writing for choral groups of limited ability in the group of anthems this work represents. Fewer altered chords are used than in other anthems in this study. Root movement is predominantly at the second.

Christ Hath Humbled Himself 1962 g

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
g		27
D		26
c		15
B-flat		12
E-flat		7
F		5
d		5
a°		4
G		4
	G7	4
	c7	3
	D7	3
	F7	2
	Total	<u>117</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	54	46.1%
Minor	47	40.2%
Diminished	4	3.4%
Total	<u>105</u>	<u>89.7%</u>
<u>Seventh Chords</u>		
Major-minor	9	7.7%
Minor	3	2.6%
Total	<u>12</u>	<u>10.3%</u>
Grand Total	<u>117</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 31		8	39	33.3%
II 7	2		9	7.7%
III 3		2	5	4.3%
IV 13	1		14	12.0%
V 31	5	2	38	32.5%
VI 10			10	8.5%
VII 2			2	1.7%
		Total	117	100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	13		
b. Down 2nd (Up 7th)	2	a plus b	15
c. Up 3rd (Down 6th)	6		28.3%
d. Down 3rd (Up 6th)	9	c plus d	15
e. Up P5th (Down P4th)	3		28.3%
f. Down P5th (Up P4th)	19		
g. Tritone	1	e plus f	23
		plus g	43.4%
		Total	53
h. Repetition			63
	Grand Total		116

E. Modulations: g, B-flat, g



Common Chord: 2

Diatonic = Diatonic 2

F. Rhythm:

a. Time Signature: $\frac{4}{4}$

b. Rhythmic Patterns:

Patterns: The Unit: 

c. Pattern Combinations:



G. Melody: (voices)				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	32			
b.	Down 2nd	34	a plus b	66	75.9%
c.	Up 3rd	4			
d.	Down 3rd	9	c plus d	13	14.9%
e.	Up P4th	6			
f.	Down P4th	2	e plus f	8	9.2%
Total				<u>87</u>	<u>100.0%</u>

H. Nonharmonic Tones:				<u>Number</u>	<u>Percentage</u>
a.	Passing tones			24	77.4%
b.	Suspensions			5	16.1%
c.	Neighboring tones			<u>2</u>	<u>6.5%</u>
Total				<u>31</u>	<u>100.0%</u>

I. Contrapuntal Devices: imitation

J. Summary: When writing for accompanied children's voices the composer deliberately chose a limited harmonic vocabulary. There is a greatly reduced percentage of seventh chords and of altered chords. Root movement is predominantly at the fifth as in the earlier works, both accompanied and unaccompanied. It must be remembered that the vocal texture is but for two voices. Dr. Willan was very happy with children and could write simply but effectively for children's choirs.

The Hymn Anthems

This type of anthem appears to have become fairly popular in many churches according to the number of such works that have appeared in the last two decades. Dr. Willan was commissioned to write many of these. They usually remain in the same key throughout. A well-known hymn melody is used and at least one of the verses is in unison so that the congregation may participate if desired. Two to four verses of the text are used and each verse has a different type of musical setting to provide contrast. We shall examine three representative works. Before the Ending of the Day is the composer's first hymn-anthem, written in 1937. Lo! He Comes with Clouds Descending is one of the last of these works and was published in 1962. When the Herds were Watching is a hymn-anthem for two-part children's choir.

Before the Ending of the Day 1937 E-flat

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
E-flat		35
A-flat		28
g		28
e		26
C		23
	f7	21
B-flat		17
c		13
f		12
	c7	12
G		8
a		8
	Sub-total	<u>231</u>

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
	g7	7
	B-flat7	6
	d°7	6
	d7	5
F		4
	E-flat7/	3
	A-flat7/	3
c-sharp°		3
d		2
b		2
D		2
	e7	2
	F7	2
	a7	2
b-flat		1
D-flat		1
	a°7	1
	D7	1
	b-flat7	1
	Total	<u>54</u>
	Grand Total	<u>285</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	95	33.3%
Minor	114	40.0%
Diminished	3	1.1%
Total	<u>212</u>	<u>74.4%</u>
<u>Seventh Chords</u>		
Major-minor	9	3.2%
Major	6	2.1%
Minor	51	17.8%
Diminished-minor	7	2.5%
Total	<u>73</u>	<u>25.6%</u>
Grand Total	<u>285</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 67	3		70	24.6%
II 17	28	2	47	16.5%
III 50	7		57	20.0%
IV 34	3	1	38	13.3%
V 18	8		26	9.1%
VI 22	14		36	12.6%
VII 4	6	1	11	3.9%
		Total	285	100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	48		
b. Down 2nd (Up 7th)	32	a plus b 80	44.2%
c. Up 3rd (Down 6th)	8		
d. Down 3rd (Up 6th)	18	c plus d 26	14.4%
e. Up P5th (Down P4th)	24		
f. Down P5th (Up P4th)	49		
g. Tritone	2	e plus f 75	41.4%
		plus g	
		Total 181	100.0%
h. Repetition		103	
	Grand Total	284	

E. Modulation: E-flat, B-flat, E-flat, c, C, G, C,



E-flat

a. Common Chord:	6
1. Diatonic = Diatonic	4
2. Diatonic = Altered	1
3. Altered = Altered	1
b. Change of Mode:	$\frac{1}{7}$
Total	

F. Rhythm:

a. Time Signature: $\frac{4}{4}$

b. Rhythmic Patterns:

Patterns: The Unit: c. Pattern Combinations: 

G. Melody: (voices)

			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	101		
b.	Down 2nd	104	a plus b	205
c.	Up 3rd	9		81.0%
d.	Down 3rd	25	c plus d	34
e.	Up P4th	8		13.4%
f.	Down P4th	1	e plus f	9
g.	Up P5th	3		3.6%
h.	Down P5th	1	g plus h	4
i.	Up 6th	1		1.6%
			1	.4%
			<u>253</u>	<u>100.0%</u>

H. Nonharmonic Tones:

	<u>Number</u>	<u>Percentage</u>
a.	Passing tones	79
b.	Suspensions	19
c.	Neighboring tones	13
d.	Appoggiaturas	5
e.	Pedal points	1
	<u>117</u>	<u>100.0%</u>

I. Contrapuntal Devices: imitation, sequence.

J. Summary: Like most hymn tunes, the melody that furnishes the basis for this work is fairly simple both in its melody and harmony. This hymn-anthem is therefore on the conservative side. There are few altered chords. Root movement at the fifth is strong. The melodic motion is even more at the second than in the majority of Dr. Willan's works.

Lo! He Comes with Clouds Descending 1962 g

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
g		68
c		41
D		35
E-flat		22
B-flat		21
a°	a°7	17
		10
	c7	10
	D7	10
G		9
d		9
F		8
	b°7°	7
	f-sharp°7	5
	c-sharp°7°	5
	e°7	4
	A7	3
c-sharp°		3
e°		2
	g7	2
	G7	2
	B-flat7	2
	E-flat7	2
f-sharp°		2
a		1
c-sharp		1
C		1
	Sub-total	<u>302</u>

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
	B-flat7	1
	B-flat+7	1
	b°7	1
	F7	1
	f-sharp°7°	1
	Total	<u>5</u>
	Grand Total	<u>307</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	96	31.3%
Minor	119	38.8%
Diminished	17	5.5%
Total	<u>232</u>	<u>75.6%</u>
<u>Seventh Chords</u>		
Major-minor	18	5.9%
Major	3	1.0%
Minor	13	4.2%
Diminished-minor	27	8.8%
Diminished	13	4.2%
Augmented-minor	1	.3%
Total	<u>75</u>	<u>24.4%</u>
Grand Total	<u>307</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 73	2	11	86	28.0%
II 10	20	4	34	11.1%
III 3		27	30	9.8%
IV 41	7	10	58	18.9%
V 38	10	6	54	17.6%
VI 21	2	6	29	9.4%
VII 4	5	7	16	5.2%
Total			<u>307</u>	<u>100.0%</u>

D. Root Movements:		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	73		
b. Down 2nd (Up 7th)	27	a plus b	100
c. Up 3rd (Down 6th)	10		37.5%
d. Down 3rd (Up 6th)	38	c plus d	48
e. Up P5th (Down P4th)	25		17.9%
f. Down P5th (Up P4th)	73		
g. Tritone	21	e plus f	119
		plus g	44.6%
		Total	<u>267</u>
h. Repetition			<u>39</u>
	Grand Total		<u>306</u>

E. Modulations: g, B-flat, g, B-flat, g

Common Chord: 4

Diatonic = Diatonic 4

F. Rhythm:

a. Time Signature: $\frac{3}{2}$

b. Rhythmic Patterns:

Patterns:



The Unit:



c. Pattern Combinations:



G. Melody: (voices)

			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	149		
b.	Down 2nd	182	a plus b	687
c.	Up 3rd	64		75.2%
d.	Down 3rd	87	c plus d	151
e.	Up P4th	43		16.5%
f.	Down P4th	13		
g.	Tritone	2	e plus f plus g	58
h.	Up P5th	7		6.4%
i.	Down P5th	6	h plus i	13
j.	Up 6th	2		1.4%
k.	Down 6th	1	j plus k	3
l.	Up 7th	2		.3%
				.2%
			Total	914
				100.0%

H. Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	97	63.4%
b. Suspensions	25	16.3%
c. Neighboring tones	12	7.8%
d. Appoggiaturas	3	2.0%
e. Anticipations	6	3.9%
f. Escape tones	1	.7%
g. Pedal points	6	3.9%
h. Double pedal points	3	2.0%
Total	<u>153</u>	<u>100.0%</u>

I. Contrapuntal Devices: sequence, descant.

J. Summary: This rather sentimental hymn tune provides tritones in both the choral melodic writing as well as the accompaniment. The mood is somewhat Edwardian. Root movement at the fifth predominates. Much is a cappella.

When the Herds were Watching 1957 G

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Ninth Chords</u>	<u>Number</u>
G			50
D			24
C			17
a			15
	D7		15
f-sharp°			10
e			9
	e7		5
		D9/	4
A			2
b°			2
b			2
d			1
		Total	<u>156</u>

B. Type Chords:

<u>Triads</u>		<u>Number</u>	<u>Percentage</u>
Major		93	59.6%
Minor		27	17.3%
Diminished		12	7.7%
	Total	132	84.6%
<u>Seventh Chords</u>			
Major-minor		15	9.6%
Minor		5	3.2%
	Total	20	12.8%
<u>Ninth Chords</u>			
Major-minor-major		4	2.6%
	Total	4	2.6%
	Grand Total	156	100.0%

C. Tonal Chords:

<u>Triads</u>		<u>Seventh Chords</u>	<u>Ninth Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I	50				50	32.1%
II	13			4	17	10.9%
III	2			2	4	2.6%
IV	17				17	10.9%
V	24	14	4	2	44	28.2%
VI	9	5			14	8.9%
VII	10				10	6.4%
				Total	156	100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	23		
b. Down 2nd (Up 7th)	7 a plus b	30	33.3%
c. Down 3rd (Up 6th)	20	20	22.2%
d. Up P5th (Down P4th)	7		
e. Down P5th (Up P4th)	33 d plus e	40	44.4%
	Total	90	99.9%
f. Repetition		65	
	Grand Total	155	
	Rounding-off Error		.1%
			100.0%

E. Modulation: none

F. Rhythm:

- a. Time Signature: $\frac{4}{4}$
- b. Rhythmic Patterns:

Patterns:



The Unit:



- c. Pattern Combinations:



G. Melody: (voices)

			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	38		
b.	Down 2nd	43	a plus b	81
c.	Up 3rd	5		85.3%
d.	Down 3rd	3	c plus d	8
e.	Up P4th	2		8.4%
f.	Down P5th	4		2.1%
				4.2%
			<u>95</u>	<u>100.0%</u>
		Total		

H. Nonharmonic Tones:

		<u>Number</u>	<u>Percentage</u>
a.	Passing tones	30	57.7%
b.	Suspensions	2	3.9%
c.	Neighboring tones	12	23.1%
d.	Pedal points	8	15.3%
		<u>52</u>	<u>100.0%</u>
	Total		

I. Contrapuntal Devices: sequence

J. Summary: The harmonic vocabulary is restricted in this hymn-anthem since the composer is writing for children's voices. The ninth chords are in reality a decoration of the dominant triad, passing from that triad to the seventh and back to the simple triad before moving on. There are few seventh chords and fewer altered chords. Root movement at the fifth is strong.

The Masses

The composer did not find this form too congenial and we have already found that he was happier in writing Masses for unaccompanied voices. Two examples will illustrate his accompanied SATB writing and his writing for accompanied unison voices. The Midda Sancto Albano from which the Gloria in Excelsis is selected for analysis was published in 1929. The Missa de Sancta Maria Magdalena from which the Credo is selected for analysis was published one year earlier.

Missa de Sancto Albano Gloria in Excelsis 1929 E-flat
SATB

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
B-flat		51
c		33
E-flat		31
A-flat		28
f		22
F		21
g		20
f-sharp ^o		10
D		6
	f7	5
	D7	5
G		5
	B-flat7	4
C		4
a ^o		2
	c7	2
d ^o		2
D-flat		1
	F7	1
	a ^o 7	1
	Grand Total	<u>254</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	147	57.9%
Minor	75	29.5%
Diminished	14	5.5%
Total	<u>236</u>	<u>92.9%</u>
<u>Seventh Chords</u>		
Major-minor	10	3.9%
Minor	7	2.8%
Diminished-minor	1	.4%
Total	<u>18</u>	<u>7.1%</u>
Grand Total	<u>254</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>		<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I	63		4	67	26.4%
II	28	5	9	42	16.5%
III	8		4	12	4.7%
IV	28	2	2	32	12.6%
V	54	10		64	25.2%
VI	20			20	7.9%
VII	12	1	4	17	6.7%
Total				254	100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	28		
b. Down 2nd (Up 7th)	36	a plus b	64
c. Up 3rd (Down 6th)	11		
d. Down 3rd (Up 6th)	19	c plus d	30
e. Up P5th (Down P4th)	31		
f. Down P5th (Up P4th)	47		
g. Tritone	2	e plus f	80
		plus g	174
h. Repetition			79
Grand Total			253

E. Modulation: E-flat, c, B-flat, g, B-flat, g, B-flat,
g, B-flat, g, E-flat

Common Chord:	10
1. Diatonic = Diatonic	6
2. Diatonic = Altered	1
3. Altered = Altered	3

F. Rhythm:

a. Time Signatures:	4, 3, 3, (6)
	4, 4, 2, (4)

b. Rhythmic Patterns:

Patterns:



The Unit:



c. Pattern Combinations:



G. Melody: (voices)

Melody:	(voices)		<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	88		
b.	Down 2nd	119	a plus b	72.1%
c.	Up 3rd	17		
d.	Down 3rd	19	c plus d	12.5%
e.	Up P4th	16		
f.	Down P4th	5	e plus f	7.3%
g.	Up P5th	2		
h.	Down P5th	10	g plus h	4.2%
i.	Up 6th	3		1.0%
j.	Down 7th	1		.3%
k.	Up 8th	5		
l.	Down 8th	2	k plus l	2.4%
			Total	<u>99.8%</u>
				<u>.2%</u>
				100.0%

H. Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	109	77.9%
b. Suspensions	19	13.6%
c. Neighboring tones	9	6.4%
d. Appoggiaturas	2	1.4%
e. Pedal points	1	.7%
Total	<u>140</u>	<u>100.0%</u>

I. Contrapuntal Devices: imitation

J. Summary: This Mass setting is on the conservative side. Root movement at the fifth predominates. There are few seventh chords and not many altered chords.

Missa de Sancta Maria Magdalena Credo 1928 d (unison)

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
b		74
D		72
e		56
f-sharp		56
G		55
A		52
B		34
F-sharp		29
a		11
C-sharp		9
c-sharp		8
d-sharp		4
c-sharp°		4
E		4
G-sharp		4
	g-sharp°7	3
	c-sharp°7	2
	F-sharp7	2
e-sharp°		1
f-sharp°		1
g-sharp		1
	A7	1
	Total	<u>483</u>

B. Type Chords:

<u>Triads</u>		<u>Number</u>	<u>Percentage</u>
Major		259	53.6%
Minor		210	43.5%
Diminished		6	1.2%
	Total	475	98.3%
<u>Seventh Chords</u>			
Major-minor		3	.6%
Diminished-minor		5	1.0%
	Total	8	1.6%
	Grand Total	483	99.9%
	Rounding-off Error		.1%
			100.0%

C. Tonal Chords:

<u>Triads</u>		<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 109			7	116	24.0%
II 45	3		24	72	14.9%
III 43			9	52	10.8%
IV 58			2	60	12.4%
V 82	3		21	106	21.9%
VI 62			6	68	14.0%
VII 5	2		2	9	1.9%
			Total	483	99.9%
			Rounding-off Error		.1%
					100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	54		
b. Down 2nd (Up 7th)	36	a plus b	90
c. Up 3rd (Down 6th)	14		34.9%
d. Down 3rd (Up 6th)	52	c plus d	66
e. Up P5th (Down P4th)	37		25.6%
f. Down P5th (Up P4th)	62		
g. Tritone	3	e plus f	102
		plus g	39.5%
		Total	258
			100.0%
h. Repetition		224	
	Grand Total	482	

E. Modulation: D, F-sharp, C-sharp, D, b, D, B, D, e, D

Common Chord: 9

1. Diatonic = Diatonic 6

2. Diatonic = Altered 2

3. Altered = Diatonic 1

F. Rhythm:

a. Time Signatures: $\frac{4}{4}$, $\frac{3}{2}$

b. Rhythmic Patterns:

Patterns:



The Unit:



c. Pattern Combinations:

$\frac{3}{2}$



G. Melody: (voices)			<u>Number</u>	<u>Percentage</u>	
a.	Up 2nd	96			
b.	Down 2nd	87	a plus b	183	72.6%
c.	Up 3rd	19			
d.	Down 3rd	23	c plus d	42	16.7%
e.	Up P4th	13			
f.	Down P4th	8	e plus f	21	8.3%
g.	Up P5th	4			
h.	Down P5th	1	g plus h	5	2.0%
i.	Up 6th	1		1	.4%
			<u>252</u>	<u>100.0%</u>	

H. Nonharmonic Tones:			<u>Number</u>	<u>Percentage</u>
a.	Passing tones		47	70.1%
b.	Suspensions		15	22.4%
c.	Neighboring tones		4	6.0%
d.	Anticipations		1	1.5%
Total			67	100.0%

I. Contrapuntal Devices: none

J. Summary: In this Mass setting there are few seventh chords and not many altered chords. Root movement at the fifth predominates. This setting is intended for congregational singing and Dr. Willan's music shows an understanding for the needs of congregations. This work is also used by choirs whose members are lacking in musical training and experience.

The Canticles

Two representative works will be examined. O Be Joyful is a setting of the Venite for SATB with the organ accompaniment mainly a duplication of the vocal parts. Dr. Willan wrote numerous settings of the evening canticles--the Magnificat and the Nunc Dimittis. The majority of these and some of his other canticle settings are in plainsong style, alternating between solo or unison voices accompanied by the organ and SATB a cappella. The a cappella writing in these works was examined in the previous chapter. We will now examine the accompanied portion, selecting verses from the first of a set of six setting of the evening canticles written in 1928. This traditional plainsong style of writing did not change at any point in Dr. Willan's career.

O Be Joyful (The Venite) 1960 B-flat

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
B-flat		50
F		32
g		22
d		15
E-flat		14
D		11
	c7	10
c		7
C		6
A		6
	F7	5
	g7	5
	C7	4
a°		
	Sub-total	200

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
e°		4
f		3
	d7	3
	e°7	2
	a°7	2
a		1
	B-flat-7	1
	D7	1
	d°7	1
	Sub-total	<u>18</u>
	Grand Total	<u>218</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	122	55.9%
Minor	51	23.4%
Diminished	8	3.2%
Total	<u>181</u>	<u>82.5%</u>
<u>Seventh Chords</u>		
Major-minor	13	5.9%
Minor	19	8.7%
Diminished-minor	5	2.9%
Total	<u>37</u>	<u>17.5%</u>
Grand Total	<u>218</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 67		2	69	31.7%
II 14	17		31	14.2%
III 11		9	20	9.2%
IV 21		1	22	10.1%
V 33	11	4	48	22.0%
VI 14	3		17	7.8%
VII 7	3	1	11	5.0%
Total			<u>218</u>	<u>100.0%</u>

D. Root Movements:		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	41		
b. Down 2nd (Up 7th)	20	a plus b	61
c. Up 3rd (Down 6th)	3		43.6%
d. Down 3rd (Up 6th)	15	c plus d	18
e. Up P5th (Down P4th)	5		12.8%
f. Down P5th (Up P4th)	51		
g. Tritone	5	e plus f	61
		plus g	
		Total	<u>140</u>
h. Repetition			<u>77</u>
	Grand Total		<u>217</u>
			100.0%

E. Modulations: B-flat, g, B-flat, g, B-flat, f,
B-flat, F, B-flat

Common Chord: 8

1. Diatonic = Diatonic 7


2. Diatonic = Altered 1


F. Rhythm:

a. Time Signatures: $\frac{4}{4}$, $\frac{6}{4}$

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations: 

G. Melody: (voices)				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	169			
b.	Down 2nd	185	a plus b	354	72.9%
c.	Up 3rd	20			
d.	Down 3rd	57	c plus d	77	15.9%
e.	Up P ⁴ th	38			
f.	Down P ⁴ th	3	e plus f	41	8.5%
g.	Down P ⁵ th	10		10	2.1%
h.	Up 6th	2			
i.	Down 6th	1	h plus i	3	.6%
Total				<u>485</u>	<u>100.0%</u>

H. Nonharmonic Tones:				<u>Number</u>	<u>Percentage</u>
a.	Passing tones			51	77.3%
b.	Suspensions			8	12.1%
c.	Neighboring tones			6	9.1%
d.	Appoggiaturas			<u>1</u>	<u>1.5%</u>
Total				<u>66</u>	<u>100.0%</u>

I. Contrapuntal Devices: imitation, inversion.

J. Summary: Seventh chords and altered chords are not used to any great extent in this canticle. Root movement is fairly evenly divided between the second and the fifth. There is little independence in the writing of the organ accompaniment. The somewhat limited harmonic vocabulary in this work may be related to the traditional style found in the accompanied Masses, where the composer wished the music to be kept in the background and thus confined himself to a more limited palette than he did when writing motets or anthems which would be listened to more intently.

Magnificat on Tone II, 2 (Solemn) (from the Evening
Canticles, No. 1) 1928 g

A. Isolated Chords:

<u>Triads</u>	<u>Number</u>
g	40
B-flat	38
d	12
E-flat	8
c	7
F	4
Total	<u>109</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	50	45.9%
Minor	59	54.1%
Total	<u>109</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 40		40	36.7%
II	38	38	34.9%
III 7		7	7.3%
IV	12	12	11.0%
V 8		8	6.4%
VI	4	4	3.7%
		<u>109</u>	<u>100.0%</u>

D. Root Movements:


		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	2		
b. Down 2nd (Up 7th)	2 a plus b	4	6.7%
c. Up 3rd (Down 6th)	14		
d. Down 3rd (Up 6th)	17 c plus d	31	51.7%
e. Up P5th (Down P4th)	13		
f. Down P5th (Up P4th)	12 e plus f	25	41.7%
	Total	<u>60</u>	<u>100.1%</u>
g. Repetition		48	
	Grand Total	<u>108</u>	
	Rounding-off Error		- .1%
			<u>100.0%</u>


E. Modulation: none

F. Rhythm:

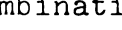
a. Time Signature: none given--the music follows
the plainsong rhythm of the words.

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations:



G. Melody: (voices)			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	34		
b.	Down 2nd	50	a plus b	84
c.	Up 3rd	8		80.8%
d.	Down 3rd	7	c plus d	15
e.	Up 5th	5		14.4%
				4.8%
			Total	104
				100.0%

H.	Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a.	Passing tones	17	41.7%
b.	Suspensions	1	2.4%
c.	Neighboring tones	12	29.2%
d.	Anticipations	7	17.1%
e.	Appoggiaturas	3	7.3%
f.	Escape tones	1	2.4%
	Total	<u>41</u>	<u>100.1%</u>

Rounding-off Error	-	.1%
		<u>100.0%</u>

I. Contrapuntal Devices: none

J. Summary: The extremely restricted harmonic range is because of the plainsong style. The few notes of the authentic Psalm tone which furnish the melody are repeated over and over. Within this style the choice of possible chords is limited. Seventh chords are foreign to plainsong. The tone itself is responsible for the rather unusually large percentage of neighboring tones.

The Propers

Dr. Willan was requested to write collections of graduals, introits and responsaries for the various seasons of the liturgical year according to the Lutheran rite. Since these short works are so much alike, it will be necessary to examine only one. It will be O Rex Gentium, one of the "Great" antiphons of Advent. All of these short propers could be performed a cappella if desired.

O Rex Gentium (Advent antiphon) 1958 g

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
g		29
b		10
E-flat		8
c		7
	a°7	4
B-flat		3
a°		2
f		2
F		2
	c7	2
	F7	2
	f7	2
	Total	<u>73</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	13	17.8%
Minor	48	65.8%
Diminished	<u>2</u>	<u>2.7%</u>
Total	<u>63</u>	<u>86.3%</u>
 <u>Seventh Chords</u>		
Major-minor	2	2.7%
Minor	4	5.5%
Diminished-minor	<u>4</u>	<u>5.5%</u>
Total	<u>10</u>	<u>13.7%</u>
Grand Total	<u>73</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 29			29	39.7%
II 2	4		6	8.2%
III		3	3	4.1%
IV 7	2		9	12.3%
V		10	10	13.7%
VI 8			8	11.0%
VII		8	8	11.0%
		Total	73	100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	17		
b. Down 2nd (Up 7th)	11	a plus b	28
c. Up 3rd (Down 6th)	4		49.1%
d. Down 3rd (Up 6th)	8	c plus d	12
e. Up P5th (Down P4th)	4		21.1%
f. Down P5th (Up P4th)	11		
g. Tritone	2	e plus f	17
		plus g	29.8%
		Total	57
h. Repetition			15
	Grand Total		72
			100.0%

E. Modulation: none

F. Rhythm:

a. Time Signatures: $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{4}$

b. Rhythmic Patterns:

Patterns:



The Unit:



c. Pattern Combinations:



G. Melody: (voices and organ the same)			<u>Number</u>	<u>Percentage</u>	
a.	Up 2nd	61			
b.	Down 2nd	70	a plus b	131	68.5%
c.	Up 3rd	16			
d.	Down 3rd	28	c plus d	44	23.0%
e.	Up P4th	8			
f.	Down P4th	2	e plus f	10	5.2%
g.	Up P5th	2			
h.	Down P5th	1	g plus h	3	1.5%
i.	Up 6th	1		1	.5%
j.	Down 8th	2		2	1.3%
			<u>Total</u>	<u>191</u>	<u>100.0%</u>

H. Nonharmonic Tones:		<u>Number</u>	<u>Percentage</u>
a.	Passing tones	2	50.0%
b.	Suspensions	1	25.0%
c.	Neighboring tones	1	25.0%
Total		4	100.0%

I. Contrapuntal Devices: none

J. Summary: The harmonic vocabulary in this work is rather narrow for the same reasons given in the summary to O Be Joyful. Root movement at the second predominates. There are a few seventh chords and altered chords.

The Service Music

There remain two types of composition to be considered. Both are short compositions of a practical nature. As an example of Dr. Willan's faux-bourdon settings we will examine the faux-bourdon on the Rouen Church Melody Iste Confessor. For hymn melodies we shall place two of Dr. Willan's hymns together to allow for a more thorough analysis. These tunes, in the same key, are St. Osmund and St. Basil.

Iste Confessor (Faux bourdon on Rouen Church melody),

1927, d

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
d		13
F		10
B-flat		8
A		6
g		6
C		5
A		4
D		4
E		2
	b ^o 7	2
	Total	60

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	35	58.4%
Minor	23	38.3%
	Total	58
		96.7%
<u>Seventh Chords</u>		
Diminished-minor	2	3.3%
	2	3.3%
Grand Total	60	100.0%

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 14		6	20	33.3%
II	2	3	5	8.3%
III 7		1	8	13.3%
IV 6			6	10.0%
V 15		3	18	30.0%
VI 3			3	5.0%
		Total	60	99.9%
				.1%
				100.0%

Rounding-off Error

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	10		
b. Down 2nd (Up 7th)	3 a plus b	13	31.7%
c. Up 3rd (Down 6th)	3		
d. Down 3rd (Up 6th)	6 c plus d	9	22.0%
e. Up P5th (Down P4th)	5		
f. Down P5th (Up P4th)	14 e plus f	19	46.3%
	Total	41	100.0%
h. Repetition		18	
	Grand Total	59	

E. Modulation: d, B-flat, F, a, B-flat, d

Common Chord: 5

Diatonic = Diatonic: 5

F. Rhythm:

a. Time Signature: $\frac{4}{2}$

b. Rhythmic Patterns:

Patterns:



The Unit:



c. Pattern Combinations:



G. Melody: (voices and organ the same) Number Percentage

a.	Up 2nd	62			
b.	Down 2nd	74	a plus b	136	64.8%
c.	Up 3rd	7			
d.	Down 3rd	15	c plus d	22	10.5%
e.	Up P4th	7			
f.	Down P4th	16	e plus f	23	10.9%
g.	Up P5th	16			
h.	Down P5th	10	g plus h	26	12.4%
i.	Up 6th	2		2	.9%
j.	Down 8th	1		1	.5%
			Total	210	100.0%

H. Nonharmonic Tones: Number Percentage

a.	Passing tones	20	57.1%
b.	Suspensions	11	31.4%
c.	Neighboring tones	3	8.6%
d.	Appoggiaturas	1	2.9%
		Total	35 100.0%

I. Contrapuntal Devices: none

J. Summary: The hymn on which this Faux-bourdon setting is based is a traditional melody and this is reflected in the harmonies used. Root movement at the fifth predominates.

Two Hymn Tunes: St. Osmund and St. Basil 1927 G

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
G		25
D		22
e		8
C		6
a		6
	D7	6
A		4
b		4
f-sharp°		3
	a7	2
	A7	2
B		1
b°		1
c-sharp°		1
	f-sharp°7	1
	Total	<u>92</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	58	63.0%
Minor	18	19.6%
Diminished	5	5.4%
Total	<u>81</u>	<u>88.0%</u>
<u>Seventh Chords</u>		
Major-minor	8	8.7%
Minor	2	2.2%
Diminished-minor	1	1.1%
Total	<u>11</u>	<u>12.0%</u>
Grand Total	<u>92</u>	<u>100.0%</u>

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I 29			29	31.5%
II 8	2		10	10.9%
III 2		2	4	4.3%
IV 8			8	8.7%
V 20	8		28	30.4%
VI 8			8	8.7%
VII 4	1		5	5.4%
		Total	92	99.9%
				.1%
				100.0%

Rounding-off Error

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	18		
b. Down 2nd (Up 7th)	8	a plus b 26	35.1%
c. Up 3rd (Down 6th)	2		
d. Down 3rd (Up 6th)	3	c plus d 5	6.8%
e. Up P5th (Down P4th)	6		
f. Down P5th (Up P4th)	35		
g. Tritone	2	e plus f 43	58.1%
		plus g	
		Total 74	100.0%
h. Repetition		17	
	Grand Total	91	

E. Modulation: G, D, G (St. Osmund)G, D, G (St. Basil)


Common Chord: 4


Diatonic = Diatonic 4


F. Rhythm:

a. Time Signatures: $\frac{4}{4}$, $\frac{3}{2}$

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations: 

G. Melody: (voices and organ the same) Number Percentage

a.	Up 2nd	90			
b.	Down 2nd	101	a plus b	191	66.6%
c.	Up 3rd	21			
d.	Down 3rd	30	c plus d	51	17.7%
e.	Up P4th	22			
f.	Down P4th	3	e plus f	25	8.7%
g.	Up P5th	2			
h.	Down P5th	11	g plus h	13	4.5%
i.	Up 6th	3		3	1.0%
j.	Up 8th	3			
k.	Down 8th	1	j plus k	4	1.4%
Total				287	99.9%

Rounding-off Error .1%
100.0%

H. Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	14	63.6%
b. Suspensions	2	9.1%
c. Neighboring tones	1	4.5%
d. Anticipations	2	9.1%
e. Appoggiaturas	3	13.6%
Total	22	99.9%
Rounding-off Error		.1%
		<u>100.0%</u>

I. Contrapuntal Devices: none

J. Summary: The composer's compositions for congregational singing or performance by unskilled choirs reflect his understanding of the musical limitations of such groups. In writing for them, his style was more traditional than when he composed for more highly skilled choirs. Understandably in these hymn melodies we find few seventh chords or altered chords. Root movement at the fifth predominates.

Final Summary

The harmonic vocabulary in the early accompanied works, especially the anthems, is quite large when compared to the early unaccompanied works. In all the anthems there is a fairly large percentage of seventh chords and altered chords, decreasing to some extent in the anthems written in his later years for less-accomplished choirs and still more in anthems for children's choirs. The percentage of seventh chords and altered chords remains fairly constant in the

hymn-anthems and in that of the main body of anthems, decreasing naturally in the hymn-anthems for children's choirs. Seventh chords are not used as much in the accompanied Masses as they are in the rest of the accompanied choral music. There are no seventh chords at all in the one canticle in plainsong style.

Ninth chords, eleventh chords and augmented sixth chords are found in the early accompanied works but not in the works from the mature period. Root movement at the fifth is strong in the early anthems and to a considerable extent in music for congregational singing for unskilled choirs. In the mature accompanied choral works root movement is stronger at the second. Root movement at the tritone is very rare in the unaccompanied works but is found to an extent in the accompanied ones.

Modulation is found to a much greater extent in the accompanied works than in the unaccompanied. In the early anthems, the works for congregational singing and less skilled choirs, the modulation is more apt to be toward nearly-related keys, but in the mature anthems it is considerably wider in its range.

In the unaccompanied works Dr. Willan showed a tendency to return to a more conservative style of writing towards the end of his career. This trend can also be noticed in the accompanied works, bearing in mind that in both instances much of the music written in the

closing years of Dr. Willan's life was for unskilled choirs, and thus the composer deliberately restricted his scope in order to write simple but effective sacred music.

CHAPTER IV

THE LONGER WORKS

Four of the longer works will be examined. Brébeuf is more of a dramatic work than it is a religious work and may be omitted from this study. The Festival Te Deum is a re-working of a Te Deum originally written for the coronation of King George VI in 1938. The antiphons that preceded and followed the Te Deum were removed and the work was somewhat condensed in its final version in 1963. It is for double choir and organ. Come, Thou Beloved of Christ is the last movement of the Coronation Suite for chorus and orchestra written to celebrate the coronation of Queen Elizabeth II. In this work there is a patriotic tinge to the religious words. Gloria Deo per Immensa Saecula is a large-scale motet in Latin. The final work, An Apostrophe to the Heavenly Hosts, written for double choirs and mystic chorus, unaccompanied, may well be Dr. Willan's finest choral music. It will be examined in two sections: the first which constitutes the main body of the motet, is Dr. Willan's own composition. As the final section is partly a harmonization of the chorale Ye Watchers and Ye Holy Ones, ending in extensive alleluias,

it was not an entirely original composition but partly an adaptation of already existing material.

Festival Te Deum, revised, 1963, B-flat major

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Augmented Sixth Chords</u>	<u>Number</u>
B-flat			122
c			61
g			56
E-flat			48
d			38
	c7		38
F			29
b			23
D			17
G			17
a			17
e			14
f			13
A-flat			13
	g7		9
	C-sharp°7		8
	e°7		8
	f7		8
f-sharp			8
	F7		7
B			7
	c°7		7
a°			6
	a°7°		6
	f-sharp°7°		5
A			5
C			5
	C7		4
	e7		3
e-flat			3
		A-flat G6	3
	a°7		3
c-sharp			3
	B-flat7/		2
	C7/		2
		Sub-total	618

<u>Triads</u>	<u>Seventh Chords</u>	<u>Augmented Sixth Chords</u>	<u>Number</u>
D-sharp			2
D-flat			2
d-sharp			2
F-sharp			2
G+			2
G-flat			2
g-sharp			2
E-flat+			1
	B-flat7		1
b-flat			1
	B+7		1
	b°7°		1
C-flat			1
C+			1
	c-sharp7		1
d-flat			1
D+			1
D-sharp			1
	d-sharp°7		1
	E-flat7		1
E			1
	E+7		1
	F+7		1
	G7		1
	G7		1
	G+7		1
G-sharp			1
g-sharp°			1
	a7		1
	a-sharp°7°		1
		Total	<u>37</u>
		Grand Total	<u>655</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	275	42.0%
Minor	242	36.9%
Diminished	7	1.1%
Augmented	5	.8%
Total	<u>529</u>	<u>80.8%</u>

<u>Seventh Chords</u>	<u>Number</u>	<u>Percentage</u>
Major-minor	16	2.4%
Major	6	.9%
Minor	60	9.2%
Diminished-minor	27	4.1%
Diminished	13	2.0%
Augmented-minor	4	.6%
Total	<u>126</u>	<u>19.2%</u>
Grand Total	<u>655</u>	<u>100.0%</u>

C. Tonal Chords:

	<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Augmented Sixth Chords</u>	<u>Number</u>	<u>Percentage</u>
I	213	13	7		233	35.6%
II	52	45	27	3	127	19.4%
III	29		19		48	7.3%
IV	66	1	9		76	11.6%
V	37	7	22		66	10.1%
VI	40	13	21		74	11.3%
VII	6	3	22		31	4.7%
				Total	<u>655</u>	<u>100.0%</u>

D. Root Movements:

	<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th) 112		
b. Down 2nd (Up 7th) 91	a plus b	203
c. Up 3rd (Down 6th) 38		42.5%
d. Down 3rd (Up 6th) 96	c plus d	134
e. Up P5th (Down P4th) 45		28.1%
f. Down P5th (Up P4th) 86		
g. Tritone 9	e plus f	
	plus g	140
	Total	<u>477</u>
		29.4%
		<u>100.0%</u>
h. Repetition	<u>177</u>	
Grand Total	<u>654</u>	

F. Modulation: B-flat, C, d, B, d, G, B-flat, c, B-flat, d, D, a, c-sharp, f, B-flat, d, B-flat, D, B-flat, e, b, a-flat, A-flat, B-flat, b, B, E-flat, g, B-flat, g, B-flat

a. Common Chord:	25
1. Diatonic = Diatonic	10
2. Diatonic = Altered	6
3. Altered = Diatonic	3
4. Altered = Altered	5
5. Altered = Augmented Sixth	1
b. Change of Mode:	3
c. Common Tone:	1
d. Enharmonic:	1
e. Tonal = Non-tonal passage	1
f. Non-tonal passage = Tonal:	<u>1</u>
Total	32

G. Rhythm:

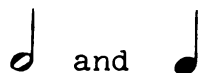
a. Time Signatures: $\frac{3}{2}, \frac{2}{2}, \frac{4}{4}$

b. Rhythmic Patterns:

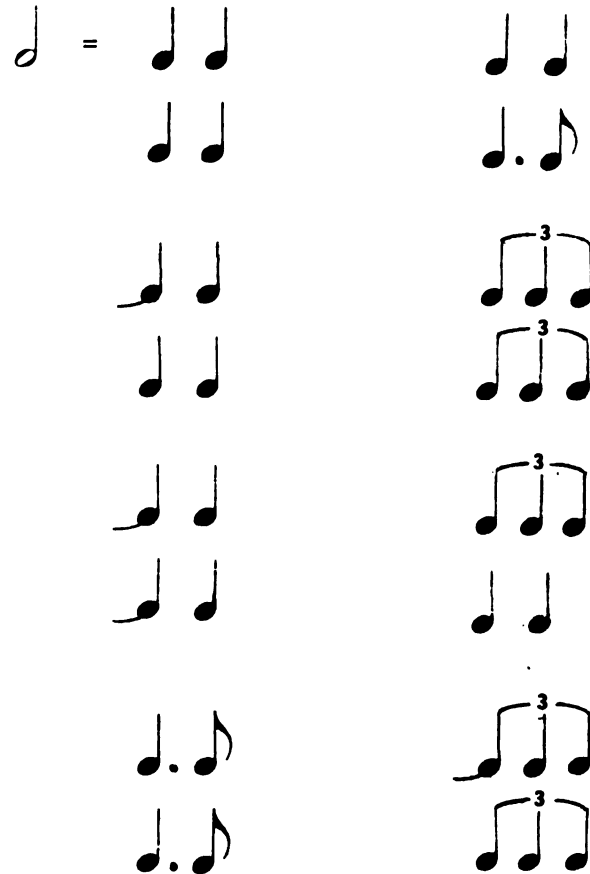
Patterns:



The Unit:



c. Pattern Combinations:



H. Melody: (voices)			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	508		
b.	Down 2nd	302	a plus b	810
c.	Up 3rd	167		58.1%
d.	Down 3rd	252	c plus d	419
e.	Up P4th	45		30.0%
f.	Down P4th	36		
g.	Tritone	1	e plus f plus g	82
h.	Up P5th	25		5.9%
i.	Down P5th	35	h plus i	60
j.	Up 6th	5		4.3%
k.	Down 6th	5	j plus k	10
l.	Up 8th	6		.7%
m.	Down 9th	5	l plus m	11
n.	Up 10th	3		.8%
			3	.2%
Total			1395	100.0%

I. Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	174	58.2%
b. Suspensions	13	4.3%
c. Neighboring tones	29	9.7%
d. Anticipations	8	2.7%
e. Appoggiaturas	12	4.0%
f. Escape tones	52	17.4%
g. Pedal points	10	3.3%
h. Double pedal points	1	.3%
Total	<u>299</u>	<u>99.9%</u>
Rounding-off Error		<u>.1%</u>
		100.0%

J. Contrapuntal Devices: Imitation, sequence, basso
ostinato, repetition, ground bass, fugal exposition.

K. Summary: Since this work was written in 1938, it is conservative. The percentage of seventh chords is slightly lower than in other accompanied works of the same period, while the percentage of altered chords is much the same. The root movement is predominantly at the second, again in line with other accompanied works of the same period. There is fairly extensive modulation, but this is not too surprising in a work of this length. Larger leaps are found in both the voice parts and the organ accompaniment. There is one example of the use of an augmented sixth chord.
chords.

Come, Thou Beloved of Christ 1953 D

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Ninth Chords</u>	<u>Added Sixth Chords</u>	<u>Number</u>
A				105
D				38
b				38
	e7			26
B-flat				25
f-sharp				24
B				17
e				16
G				16
c-sharp				14
F-sharp				12
C				12
	b7			10
F				9
	A7			9
d				8
	c-sharp7			8
	f-sharp7			7
	c-sharp°7			7
g-sharp°				6
E				5
f				5
c-sharp°				5
	G7/			4
A-flat				4
a				4
	a-sharp°7			4
C-sharp				4
	C-sharp7			4
	E7			3
		E9/		3
	e°7			3
	F-sharp7			3
	a7			3
d°				2
	d-sharp7			2
E-flat				2
	F7			2
	G7			2
g				2
	g-sharp°7			2
a°				2
	B7			2
	b-sharp°7°			2
			C6	2
c				2
Sub-total				485

<u>Triads</u>	<u>Seventh Chords</u>	<u>Ninth Chords</u>	<u>Added Sixth Chords</u>	<u>Number</u>
	D7/ d7			1 1 1
d-sharp			f6	1
g-sharp	g-sharp7 A+7	A9/		1 1 1 1 1 1 1 1
a-sharp° C+	A-flat7/ C7			1 1 1 1
			Total	<u>12</u>
			Grand Total	<u>497</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	249	50.1%
Minor	115	23.1%
Diminished	16	3.2%
Augmented	1	.2%
Total	<u>381</u>	<u>76.6%</u>

Seventh Chords

Major-minor	26	5.2%
Major	6	1.2%
Minor	58	11.7%
Diminished-minor	16	3.2%
Diminished	2	.4%
Augmented-minor	1	.2%
Total	<u>109</u>	<u>21.9%</u>

Ninth Chords

Major-minor-major	4	.8%
-------------------	---	-----

Added Sixth Chords

Major	2	.4%
Minor	1	.2%
Total	<u>3</u>	<u>.6%</u>

Grand Total	497	<u>99.9%</u>
-------------	-----	--------------

Rounding-off Error		<u>.1%</u>
		100.0%

C. Tonal Chords:

<u>Triads</u>		<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Ninth Chords</u>	<u>Added Sixth Chords</u>	<u>Number</u>	<u>Percentage</u>
I	155		9		2	166	33.4%
II	38	37	6			81	16.3%
III	10	6	4			20	4.0%
IV	24	5	12		1	42	8.4%
V	62	20	12	4		98	19.7%
VI	36	12	8			56	11.2%
VII	14	11	9			34	6.8%
					Total	497	99.8%
							<u>.2%</u>
							100.0%

Rounding-off Error

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	73		
b. Down 2nd (Up 7th)	61	a plus b	134
c. Up 3rd (Down 6th)	28		39.4%
d. Down 3rd (Up 6th)	49	c plus d	77
e. Up P5th (Down P4th)	48		22.6%
f. Down P5th (Up P4th)	71		
g. Tritone	10	e plus f	
		plus g	129
		Total	340
			99.9%
h. Repetition		156	
	Grand Total	496	
			<u>.1%</u>
			100.0%

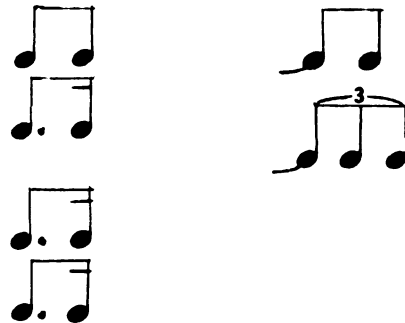
Rounding-off Error

E. Modulation: D, B, f-sharp, D, B, B-flat, C, A,

B-flat, E-flat, D

Common Chord:	10
1. Diatonic = Diatonic	1
2. Diatonic = Altered	5
3. Altered = Altered	4

Pattern Combinations (continued)



G. Melody: (voices)				<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	348			
b.	Down 2nd	319	a plus b	667	73.4%
c.	Up 3rd	89			
d.	Down 3rd	106	c plus d	195	21.5%
e.	Up P4th	20			
f.	Down P4th	9	e plus f	29	3.2%
g.	Down P5th	9		9	1.0%
h.	Up 6th	1			
i.	Down 6th	4	h plus i	5	.5%
j.	Up 8th	1			
k.	Down 8th	3	j plus k	4	.4%
Total				<u>909</u>	<u>100.0%</u>

H. Nonharmonic Tones:				<u>Number</u>	<u>Percentage</u>
a.	Passing tones			216	54.3%
b.	Suspensions			58	14.3%
c.	Neighboring tones			70	17.3%
d.	Anticipations			10	2.5%
e.	Appoggiaturas			28	6.9%
f.	Escape tones			3	.7%
h.	Pedal points			18	4.4%
l.	Double pedal points			2	.5%
Total				<u>405</u>	<u>99.9%</u>
Rounding-off Error					<u>.1%</u>
					<u>100.0%</u>

I. Contrapuntal Devices: sequence, imitative entries,
imitation.

J. Summary: This is one of Dr. Willan's finest works in his own estimation. It is the only composition in this study containing added sixth chords, and one of the few with ninth chords. Only one of the anthems has ninths, though in one other they are introduced simply as a decoration of the dominant chord. Since in this work and in An Apostrophe to the Heavenly Hosts the composer was writing for professional or near-professional choirs, he allowed himself a somewhat wider scope than when writing for church choirs. The percentage of altered chords is lower than in most of Dr. Willan's works which may be partly due to the quasi-organum harmonization of the plainsong passages. There are larger leaps in the organ accompaniment than in any other work in this survey, since this accompaniment is a reduction of an orchestral score and not written expressly for the instrument as in the accompanied works and the Festival Te Deum.

Gloria Deo per Immensa Saecula, 1952, A

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
A		140
b		84
f-sharp		76
E		51
D		48
c-sharp		40
	Sub-total	439

<u>Triads</u>	<u>Seventh Chords</u>	<u>Number</u>
G		22
B		15
	f-sharp7	14
	b7	12
g-sharp°		12
G-sharp		11
	E7	10
e		9
C-sharp		9
	C-sharp7	8
F		8
	A7	6
c-sharp°		6
	G-sharp7	6
a-sharp°		5
C		5
	D7/	5
d-sharp°		5
	d-sharp°7	5
	e7	5
F-sharp		5
	g-sharp°7	5
e-sharp°		4
g-sharp		4
	A7/	3
	c-sharp°7°	3
	C+7	3
	D7	3
	F-sharp7	3
a		2
B-flat		2
	b-sharp°7°	2
	c-sharp7	2
d		2
	d7	2
	f-sharp°7	2
	G7/	2
	a-sharp°7°	1
b°		1
b-sharp°		1
	C7/	1
	d-sharp7	1
	E7/	1
	e-sharp°7°	1
	F7/	1
	g-sharp7	1
	Total	<u>236</u>
	Grand Total	<u>675</u>

B. Type Chords:

<u>Triads</u>		<u>Number</u>	<u>Percentage</u>
Major		316	46.9%
Minor		217	32.1%
Diminished		34	5.0%
	Total	567	83.9%
<u>Seventh Chords:</u>			
Major-minor		36	5.3%
Major		13	1.9%
Minor		37	5.5%
Diminished-minor		13	1.9%
Diminished		6	.9%
Augmented-major		3	.4%
	Total	108	15.9%
	Grand Total	675	99.8%
	Rounding-off Error		.2%
			100.0%

C. Tonal Chords:

<u>Triads</u>		<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Number</u>	<u>Percentage</u>
I	216	11	2	229	33.9%
II	70	18	6	94	13.9%
III	12	5	4	21	3.1%
IV	73	9	8	90	13.2%
V	64	23	21	108	16.0%
VI	67	10	5	82	12.1%
VII	25	8	18	51	7.6%
			Total	675	99.8%
			Rounding-off Error		.2%
					100.0%

D. Root Movement:		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	83		
b. Down 2nd (Up 7th)	44	a plus b	127
c. Up 3rd (Down 6th)	34		32.2%
d. Down 3rd (Up 6th)	103	c plus d	137
e. Up P5th (Down P4th)	31		34.8%
f. Down P5th (Up P4th)	92		
g. Tritone	7	e plus f	
		plus g	130
		Total	394
h. Repetition			280
	Grand Total		674

E. Modulation: A, c-sharp, B, C-sharp, D, b, D, b,
 f-sharp, A, b, c-sharp, E, A, E, A, E, A, E, A, D,
 b, f-sharp, D, c-sharp, f-sharp, E, A, D, F, A

Common Chord: 30

1. Diatonic = Diatonic 21

2. Diatonic = Altered 3

3. Altered = Diatonic 4


4. Altered = Altered 2

F. Rhythm:

a. Time Signature: $\frac{4}{4}$

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations:



G. Melody:

			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	658		
b.	Down 2nd	787	a plus b	73.7%
c.	Up 3rd	83		
d.	Down 3rd	170	c plus d	12.9%
e.	Up P4th	100		
f.	Down P4th	49		
g.	Tritone	5	e plus f plus g	7.8%
h.	Up P5th	17		
i.	Down P5th	35	h plus i	2.6%
j.	Up 6th	29		
k.	Down 6th	7	j plus k	1.9%
l.	Up 7th	2		.1%
m.	Up 8th	14		
n.	Down 8th	3	m plus n	.9%
o.	Up 10th	1		.1%
		Total	1960	100.0%

H. Nonharmonic tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	294	68.5%
b. Suspensions	44	10.3%
c. Neighboring tones	64	14.9%
d. Anticipations	1	.2%
e. Pedal points	25	5.8%
f. Double pedal points	1	.2%
Total	429	99.9%
Rounding-off Error		.1%
		<u>100.0%</u>

I. Contrapuntal Devices: imitation, sequence, imitative entries, diminution, augmentation, complete fugue

J. Summary: The conservative trend that appeared to set in during the last years of the composer's life is again evident in this work. The percentage of seventh chords and altered chords is reduced as compared to that found in the other longer works and the accompanied works with the exception of those designed for congregational singing or choirs of limited ability. The root movement at the fifth is fairly strong as it is in the unaccompanied works and those for congregations or unskilled choirs. The rhythmic patterns and combinations are as restricted as in the early unaccompanied works.

An Apostrophe to the Heavenly Hosts, Part I, 1921, E-flat

(this section is original composition)

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Ninth Chords</u>	<u>Number</u>
E-flat			90
g			73
c			41
	f7		29
C			23
f			20
b-flat			20
e-flat			18
A-flat			16
a-flat			16
G-flat			15
	B-flat7		13
D-flat			11
B-flat			10
	a-flat7		9
C-flat			8
	b-flat7		6
	E-flat7/		5
g-flat			5
g-sharp			5
E-flat+			4
	e-flat7		4
	f°7		4
	A-flat7/		4
	a7		4
B			4
	c7		4
	d°7		4
d			4
	D-flat7		4
f-sharp			3
A			3
	C-flat7/		3
	d°7°		3
d-sharp			3
		e-flat9	2
E			2
	g7		2
	g°7		2
	a°7		2
			2
		Sub-total	<u>498</u>

<u>Triads</u>	<u>Seventh Chords</u>	<u>Ninth Chords</u>	<u>Number</u>
F			1
G			1
	G-flat7/		1
		G-flat9/	1
c°			1
	c°7		1
d°			1
	d7		1
	D-flat7/		1
		d°9	1
		Total	<u>10</u>
	Grand Total		<u>508</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	184	36.2%
Minor	208	40.9%
Diminished	2	.4%
Augmented	4	.8%
Total	<u>398</u>	<u>78.3%</u>

Seventh Chords

Major-minor	17	3.3%
Major	14	2.8%
Minor	59	11.6%
Diminished-minor	13	2.6%
Diminished	3	.6%
Total	<u>106</u>	<u>20.9%</u>

Ninth Chords

Major-major-major	1	.2%
Minor-minor-major	2	.4%
Diminished-minor-minor	1	.2%
Total	<u>4</u>	<u>.8%</u>

Grand Total 508 100.0%

C. Tonal Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Ninth Chords</u>	<u>Number</u>	<u>Percentage</u>
I 165	11	9		185	36.4%
II 12	28	2		42	8.2%
III 58	2	10		70	13.8%
IV 43	13	6	2	64	12.6%
V 14	14	25		53	10.5%
VI 49	9	6	1	66	13.0%
VII 1	9	17	1	28	5.5%
			Total	508	100.0%

D. Root Movements:

		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	49		
b. Down 2nd (Up 7th)	36	a plus b	85
c. Up 3rd (Down 6th)	29		
d. Down 3rd (Up 6th)	44	c plus d	73
e. Up P5th (Down 4th)	29		
f. Down P5th (Up P4th)	37		
g. Tritone	5	e plus f plus g	71
		Total	229
h. Repetition			278
	Grand Total		507

E. Modulation: E-flat, g, E-flat, C, e-flat, b-flat,
 E-flat, g, E-flat, C, d, G-flat, d-sharp, e-flat,
 E-flat

a. Common Chord:	12
1. Diatonic = Diatonic	3
2. Diatonic = Altered	5
3. Altered = Diatonic	3
4. Altered = Altered	1
b. Enharmonic:	1
c. Change of Mode:	1
Total	14

G. Melody :

Melody :			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	426		
b.	Down 2nd	454	a plus b	880
c.	Up 3rd	123		70.3%
d.	Down 3rd	115	c plus d	238
e.	Up P4th	38		19.0%
f.	Down P4th	37	e plus f	75
g.	Up P5th	6		6.0%
h.	Down P5th	19		2.0%
i.	Up 6th	12		
j.	Down 6th	2	i plus j	14
k.	Up 7th	2		1.1%
l.	Down 7th	3	k plus l	5
m.	Up 8th	10		.4%
n.	Down 8th	3	m plus n	13
o.	Up 11th	1		1.0%
				.1%
			Total	<u>1251</u>
				99.9%
				.1%
				<u>100.0%</u>

H. Nonharmonic Tones:

Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	63	47.0%
b. Suspensions	26	19.4%
c. Neighboring tones	16	11.9%
d. Anticipations	2	1.5%
e. Appoggiaturas	8	6.0%
f. Escape tones	6	4.5%
g. Pedal points	13	9.7%
Total	<u>134</u>	<u>100.0%</u>

I. Contrapuntal devices: imitation, imitative entries,
augmentation, sequence.

J. Summary: In this long motet there are times when the writing is so strongly diatonic that ninth chords, and in the second part eleventh chords as well, are formed perhaps accidentally since they make up a very small percentage of the sonorities. Despite the early date of this composition, the percentage of seventh

chords and altered chords is similar to that in the works written much later in the composer's most mature period.

An Apostrophe to the Heavenly Hosts, Part II, 1921, E-flat

(this section largely based on the chorale Ye Watchers and Ye Holy Ones)

A. Isolated Chords:

<u>Triads</u>	<u>Seventh Chords</u>	<u>Ninth Chords</u>	<u>Eleventh Chords</u>	<u>Number</u>
E-flat				88
B-flat				29
c				27
A-flat				26
	f7			19
	B-flat7			19
g				16
f				12
	c7			12
	g7			11
	A-flat7/			10
D-flat				9
E				8
	d°7			8
d°				7
	E-flat7/			4
F				4
		C9/		4
G				3
	a°7			2
C				2
G-flat				1
a				1
A				1
			B11	1
C-sharp				1
C-flat				1
d				1
D				1
			Total	<u>328</u>

B. Type Chords:

<u>Triads</u>	<u>Number</u>	<u>Percentage</u>
Major	174	53.0%
Minor	57	17.4%
Diminished	7	2.1%
Total	238	72.5%
<u>Seventh Chords</u>		
Major-minor	19	5.8%
Major	14	4.3%
Minor	42	12.8%
Diminished-minor	10	3.0%
Total	85	25.9%
<u>Ninth Chords</u>		
Minor-minor-major	4	1.2%
<u>Eleventh Chords</u>		
Major-minor-major-perfect	1	.3%
Total	5	1.5%
Grand Total	328	99.9%
Rounding-off Error		.1%
		100.0%

C. Tonal Chords:

	<u>Triads</u>	<u>Seventh Chords</u>	<u>Altered Chords</u>	<u>Ninth Chords</u>	<u>Eleventh Chords</u>	<u>Number</u>	<u>Percentage</u>
I	111	4				115	35.1%
II	11	21	3			35	10.7%
III	16	11				27	8.2%
IV	30	11				41	12.4%
V	30	19	1		1	51	15.6%
VI	24	9	1	4		38	11.6%
VII	7	10	4			21	6.4%
					Total	328	100.0%

D. Root Movements:		<u>Number</u>	<u>Percentage</u>
a. Up 2nd (Down 7th)	69		
b. Down 2nd (Up 7th)	34	a plus b	103
c. Up 3rd (Down 6th)	10		45.0%
d. Down 3rd (Up 6th)	21	c plus d	31
e. Up P5th (Down P4th)	32		13.5%
f. Down P5th (Up P4th)	57		
g. Tritone	6	e plus f	
		plus g	95
		Total	229
h. Repetition			98
	Grand Total		327
			100.0%

E. Modulation: E-flat, B-flat, E-flat, B-flat, E-flat
 D-flat, E, G, C, E-flat

Common Chord: 9

1. Diatonic = Diatonic 7


2. Diatonic = Altered 2

F. Rhythm:

a. Time Signatures: $\frac{3}{2}$, $\frac{4}{2}$, $\frac{2}{2}$

b. Rhythmic Patterns:

Patterns: 

The Unit: 

c. Pattern Combinations:



G. Melody:

			<u>Number</u>	<u>Percentage</u>
a.	Up 2nd	447		
b.	Down 2nd	445	a plus b	922
c.	Up 3rd	82		
d.	Down 3rd	134	c plus d	216
e.	Up P4th	90		
f.	Down P4th	29		
g.	Tritone	3	e plus f plus g	122
h.	Up P5th	14		
i.	Down P5th	28	h plus i	42
j.	Up 6th	13		
k.	Down 6th	4	j plus k	17
l.	Down 7th	1		1
m.	Up 8th	7		
n.	Down 8th	5	m plus n	12
o.	Down 9th	1		1
p.	Down 10th	3		3
			Total	1336
				99.9%
				.1%
				100.0%

Rounding-off Error

H. Nonharmonic Tones:	<u>Number</u>	<u>Percentage</u>
a. Passing tones	42	57.2%
b. Suspensions	14	19.2%
c. Neighboring tones	6	8.2%
d. Escape tones	2	2.7%
e. Pedal Points	8	10.9%
f. Double pedal points	<u>1</u>	<u>1.4%</u>
Total	73	99.9%
Rounding-off Error		<u>.1%</u>
		100.0%

I. Contrapuntal Devices: sequence, imitation, repetition, canon at the 4th and 5th, mirror inversion, augmentation in inversion.

J. Summary: Since a large part of this section of the motet is a harmonization of a chorale, we find a slightly more conservative style than in the first part where the composer was not limited by pre-existing material. There is a very small percentage of altered chords, since the chorale is diatonic in nature. Modulation to closely-related keys is found in the chorale harmonization; there is less in the closing portion. Root movement at the fifth is strong, again due to the position of the chorale in the design.

Final Summary

Although there are interesting features to be found in the longer works, they remain in the traditional style rather than in the more progressive style the composer used in the middle of his career. Augmented sixth chords are found in the Festival Te Deum, a few ninth chords and added sixth chords in Come, Thou Beloved of Christ, but Gloria Deo per Immensa Saecula has only triads and seventh chords. Both ninth chords and eleventh chords are found in An Apostrophe to the Heavenly Hosts. In this same motet the composer at times approaches polychordal writing in the way his sonorities move, but such a style was not part of Dr. Willan's way of thinking. Any so-called "polychords" can be analysed as ninth chords or eleventh chords.

Root movements do not vary too much in these longer works. Root movement at the second is surprisingly strong in the second part of An Apostrophe to the Heavenly Hosts, the section based on a chorale. It is also quite strong in the Festival Te Deum. Root movement at the fifth is strongest in the second part of An Apostrophe to the Heavenly Hosts.

There is a great deal of modulation in the Festival Te Deum, made easier for the voices by the organ accompaniment. In the other longer works the composer is somewhat restrained in his modulations.

The rhythmic patterns in the longer works never have more than two in combination as compared to the several instances in the accompanied works where three patterns were combined. The pattern combinations in Gloria Deo per Immensa Saecula are very restricted.

The most interesting work from a contrapuntal standpoint is An Apostrophe to the Heavenly Hosts. There is some very effective canonic writing here. The most traditional work is Gloria Deo per Immensa Saecula with its complete fugue containing nothing unexpected. The Festival Te Deum is a rather dated work. Come, Thou Beloved of Christ celebrates a form of patriotism that is disappearing in Canada. Of the longer works An Apostrophe to the Heavenly Hosts is the one most likely to last.

CHAPTER V

CONCLUSIONS

A Comparison of General Types

As the preceding chapters will testify, there is a considerable consistency in Dr. Willan's works from the start of his career to its conclusion. In his unaccompanied works influenced by gregorian chant, it is difficult to spot any real differences in style between the early motet The Reproaches and the much later Responsaries for the Office of Tenebrae. His Mass writing consists of the four periods already described: the early Masses in the traditional style of Parry and Stanford, where the Willan style was partly submerged, the few plainsong masses where the Willan and the chant merge in so close a blend that it is hard to say where one starts and the other leaves off, the mature Masses where the composer had fully developed his own individual vocabulary, and the later Masses where a certain curtailing of musical forces was evident with a return to an earlier style of writing.

The motet writing follows a somewhat similar outline except that Dr. Willan did not turn to motets until his career was well advanced. The early motets show a more

fully developed style than the Masses even though they were written at much the same time. This would suggest that the composer wrote for the Mass in a deliberately more restrained style in keeping with his feeling that the Mass was a form of background music for the religious drama and should not intrude upon the worshipper's conscience too deeply, whereas no such restrictions applied to motet writing. The motets are therefore in the Willan style from the first and then develop into the composer's most original and most progressive writing, especially as seen in An Apostrophe to the Heavenly Hosts and the series of Liturgical Motets of the mature years. As in the Mass writing, there is a tendency to return to a more conservative outlook in the final years.

The anthems and the accompanied Masses of the early years of this century bear the strong impact of the style of church music of the nineteenth century and the influence of the successful church composers of that period. Dr. Willan's writing for accompanied voices crystallized after his move to Canada, where it lost much of the overtones of romantic music and took on a leaner and more straight-forward expression which might be traced partly to plainsong. This style is seen throughout the anthem writing over many years. The more conservative trend is again evident in the later years but it must be remembered that the composer was commissioned

to write in a less ornate style for choirs of limited ability, and a considerable repertoire in this vein exists, including the collections and the hymn-anthems. Had the composer been commissioned to write this body of material earlier in his career, probably the same thing would have happened.

In the service music there is little change in style over the years. Here the composer is writing in the traditional church style that is found in any hymn collection or in the body of settings of canticles, propers, etc. that has been in use in the Anglican rite for several hundred years. The Willan imprint is not strong here except for the settings of the Magnificat and Nunc Dimittis based on the Psalm Tones. In these the composer speaks with the voice of a much earlier period but one in which he is fully at home.

The longer works can be placed with their shorter counterparts except for An Apostrophe to the Heavenly Hosts which contains perhaps the composer's most advanced writing and yet was written early in his career. Dr. Willan was never again to have the opportunity to work on such a large scale within the confines of sacred choral music. The other large works are close in style to the shorter ones written at the same time, and indeed Gloria Deo per Immensa Saecula with its traditional fugue is a deliberate return to an older style of writing.

What is consistent throughout all Dr. Willan's sacred choral music is his ability to set a sacred text so that the words are enriched and expanded through the medium of music. Dr. Willan's training in a choir school and his long career in church music gave him a complete understanding of the human voice and its place in the service. Combined with this was the composer's genius in setting words to music and his unflinching taste in the choice of texts. He would never set any text unless he approved of its literary values, and his thorough knowledge of English literature made him a severe critic in this field.

The other characteristics of Dr. Willan's sacred choral music have to do with the singability of all of these works. Although designed for choral forces ranging from an unskilled congregation to a highly trained concert choir, all of these works "come off" in performance. Choirs can sing them, in many cases at sight. They can be performed without long rehearsal periods. Dr. Willan was a practical composer working in a highly practical media. He provided the choir library with a large number of choral works that are completely suited to church performance yet which can be mastered quickly, so that new works can be presented each Sunday which are proper to the liturgical occasion. All of these works lie within the realm of traditional music

rather than of the contemporary trends in music. This is not surprising in a composer born in the 1800s and educated at a choir school whose life was largely spent inside churches. Religious institutions, of course, tend to be unchanging and the Anglo-Catholic rite is much the same as it was in the sixteenth century. The world of a church organist and choir master can be a sheltered world where the currents of the outside world are little felt. Dr. Willan was a man of the Edwardian age who was not in sympathy with the present day and could not accept many of the things in it. Had he been more in touch with current musical trends he might have written music of this century but it is doubtful if he could have produced the body of work he did if he had experimented with new ideas, nor would this body of work be as easy to sing and learn. It is questionable too if it would have been as suited to sacred performance. More progressive composers such as Stravinsky have contributed to the sacred choral repertoire, but in small quantities, and much of this more modern sacred choral music is difficult to sing and to learn. Much of it is really for the concert hall, not the church. Dr. Willan's contribution is that of a very large choral repertoire eminently suited to the occasion. His works sell in volume second only to Bach within this restricted field as well as in the related organ music medium.

Final Evaluation

We must consider Healey Willan's own aims and beliefs in giving any final evaluation of his work. These ideals are closely related to his music.

First, what was Church Music to him? "Church Music should surely be the embellishment of the Liturgy, the words taken from the Liturgy or from some Biblical source embodying the thought or teaching of the day."¹ The words were always of prime importance, the music simply the most suitable presentation of these words. Nothing was allowed to stand in the way of communication. The role of the organist and choir master was in direct relation to this philosophy.

The organist, upon whose shoulders lies the main responsibility of performance, should realize that the music of the service is in reality the incidental music of a great drama, and that it should in no way obscure the intention or impede the movement. The choir should realize that the main reason for their existence is to sing the choral parts of the service in such a way that the incomparable words of the liturgy are enhanced and not obscured, for they are neither exhibitionists nor entertainers. The anthem . . . is not their chief job.²

Dr. Willan's creative mind was opposed to minute musical analysis. He wrote

¹Healey Willan, What's Wrong With Church Music in Canada, a short article published as a pamphlet, no publisher given.

²Ibid.

Music is the expression of beauty through the medium of sound, and if something makes an aesthetic appeal to you, absorb it and revel in it, and then, if you feel so disposed, examine it closely and try to find out why and where and how you are affected by it.³

Dr. Willan's influence on other musicians in Canada ranges from an almost complete discipleship to reaction against his ideals. His personal relations with all Canadian composers were warm and friendly, even when they were worlds apart, as was the case with the serial composer John Weinzweig. Others were so deeply influenced that their music seems to be a copy of Willan himself. But all of the composers in English Canada were influenced by his demand for good clean work and the discipline of writing in traditional styles, especially in contrapuntal music. Once they had acquired the mastery of writing music in the traditional way, they were encouraged and aided in their own thinking, even if their ideas were not akin to Willan's. His personality was a massive force in Canadian music and long dominated certain musical areas during his long career. He was the only Canadian to be widely published and performed in many parts of the world. Canada is only now beginning to achieve a national identity. In the past she has looked to the Old World, especially to England for direction. It is fitting that the composer representing Canada's first one hundred

³A letter to the writer dated October 21, 1965.

years should be British born and trained. It is also natural that the most outstanding composer of the new century, Harry Somers, is Canadian born and trained.

Dr. Charles Peaker, organist and choirmaster of St. Paul's Church in Toronto and one of Canada's leading organists, has this to say:

It has been said that Healey Willan (1880-1968) wrote his music in an idiom that is now gone. Yet his spirit was such that whether it were smaller pieces for organ published in 1908, the great anthem I Looked and Behold a White Cloud, (also 1908) or the motets to the B.V.M. and the towering Introduction, Passacaglia and Fugue, (1919) it remains great music. The Apostrophe to the Heavenly Hosts in eight parts is still sung and everywhere in Christendom one hears his plainsong settings of the Daily Office with their masterly antiphons.

In short, Healey Willan's music is good wine in either old or new bottles, and in his long musical life the bottles did change. Furthermore, in whatsoever medium he wrote, the music does "come off."

P.S. We sing his Mass settings as do many Anglican churches in Christendom.⁴

Another great organist and close friend of the composer is Dr. David Ouchterlony, now Principal of the Royal Conservatory of Music in Toronto. He writes:

I always feel very humble when anyone asks me to express any views on Healey Willan, because in spite of his being enormously and unfailingly kind to me I was always aware of how dwarfed I was, not only by his artistry, but as a human being.

As far as Dr. Willan's church music is concerned, its greatest asset, it has always seemed to me, has

⁴E.g., the Episcopalian Hymnary in the U.S. contains the Missa de Sancta Maria Magdalena.

been the fact that it is consistently valid. He had a horror, as you know, of anything that smacked of the theatrical and was able to achieve the most extraordinary and moving effects without ever coming close to the boundary of impressionable musical taste. It is true that some of it is extremely difficult to perform but, much in the way of his lesser involved anthems, it is no less rewarding and I have never encountered a choir which was sincere in its aims which did not "fall in love" with the Willan opus at hand. When the whole story is written, I think that Healey Willan will have been found to have made a contribution in this and in many other musical areas far in excess of that which even we who knew and admired him have estimated.

Godfrey Ridout, Associate Professor in the Faculty of Music at the University of Toronto and a composer himself, was loathe to assess a composer so soon after his death, but attempts to do so in these words:

Not really could Willan ever be claimed to be an internationally well-known composer except in the realm of church music. Since church musicians are chorally oriented for the most part, they find themselves occasionally in the secular field as conductors of concert choirs; so Willan will sometimes be found on choir programmes, but even then the work will be a religious work.

Except then for this, Willan's reputation is strong in that area now so frequently ignored by serious musicians. Unlike the days of J. S. Bach, church music is now on the periphery of the musical world; by many musicians it is believed to be and not without reason, sturdy and reactionary. How many musical people outside of England or Anglicanism know much about Stanford or Charles Wood? How many people other than organists are even remotely aware of Karg-Elert?

This is most unfortunate for Willan because the very best, and oddly enough, the most progressive of his music is for the church or for its thunderous appendage, the organ. His symphonies, although exhibiting a craftsmanship of high order, are not really in the same league; they hark back to Tchaikowsky but lack that master's orchestral panache and attractive vulgarity. Deirdre, his

most expansive work, leans too hard on Wagnerian music drama, is perhaps too well upholstered for today's audience. It is not a failure, far from it, but I don't think it will ever "take" any more than Deems Taylor's The King's Henchman, a work it closely resembles in musical style, ever did. This may sound harsh but it is a fact of musical life that the survival rate of opera is very low indeed.

WE know Willan. WE know how good he is. I suspect, however, that we have blown him larger than life size because he chose to live in Canada. WE say he's internationally famous but knowing full well that, except for his church music, his performances abroad probably are far less than those of Somers, Weinzweig or even (harrumph) the writer of this letter. In any case, except for the fact that more than half his life was spent in Canada, was he Canadian? As I said in that piece in the Journal,¹ he seems to perpetuate the kind of music in use in England at the time of his departure for Canada. Why not? I'm not denigrating him, I'm only saying that our claim to him as a Canadian is very shaky.

Robert Flemming is the Musical Director of the National Film Board of Canada. He is also a composer and an organist. His is perhaps the warmest estimation.

I truly loved the old gentleman and will never fully realize, I suspect, just how much of me is Healey Willan. My two years with him as a composition student were revealing not so much from what he taught me but what he drew from me. I think he knew that I was honestly looking for a means of expressing myself in a useful sort of way; he seemed to know that I was concerned not only with developing my techniques but also with reaching "people" with my music. I am sure now that this was basically his concept too, that despite his phenomenal technique he still managed to write music that sat well on the ear, that spoke of human virtues, love and kindness, music that expressed a deep personal conviction and said "to hell with the critics--this is the way I am, move me if you dare!"

¹Godfrey Rideout, "Healey Willan," The Canadian Music Journal, Vol. III, No. 3, Spring, 1959.

Strangely enough this personal immobility did not show itself when he was appraising the work of his pupils--any "new" idea they may have had from time to time was discussed without bias and put through the microscope of his all-seeing eye. When such a session was over the young student knew precisely why his ideas were good or bad from a technical viewpoint and the aesthetics were a matter of the student's conscience from this point onward. I think that the success of so many of his pupils is known, and what is surprising is that no two of them write alike. They have found success by disciplining themselves and this they learned from Dr. Willan. In other words Dr. Willan's greatest success may well be shown in the creative composers he nurtured and bullied along the way--all of whom loved and respected him even if they didn't entirely agree with him.

As far as his choral writing is concerned there is no doubt that he was without a peer in knowing how to turn a phrase, to explode a word, to balance a texture and at the same time make it all singable and right for the occasion it was intended to sublimate. We certainly witnessed this at St. Mary's. In other words everything he wrote "worked," and this is the sort of influence that Canadians should be proud to acknowledge. An influence they were lucky to have had among them for so long. While he will be remembered for this it is important not to forget that once again his pupils (some of them at least) are still composing music for the church as a tribute to his legacy in part, but also because through him they could see human values a little better and found themselves able to "go and do likewise."

In conclusion we have the words of the two choral conductors who have kept the choral tradition in Toronto alive through their work with the Toronto Mendelssohn Choir and various other choral groups including university and conservatory choirs, church choirs and the Festival Singers of Toronto. Their intimate knowledge of Dr. Willan's music and outstanding performance and recording of it extend back to the 1930s.

Sir Ernest MacMillan, former conductor of the Toronto Symphony and Dean of the Faculty of Music at the University of Toronto in addition to conducting the Mendelssohn Choir and who was knighted for his services to Canadian music, writes:

Probably no other Canadian composer has contributed so much in sheer volume to our musical literature and certainly no one has contributed so much of first rate quality. A large proportion of his music has been devoted to the services of the Church and Dr. Willan's influence as an active organist and choir-master has proved immensely beneficial throughout Canada and beyond. In many other fields--orchestral, chamber and operatic music--he has provided many works of great distinction and singers everywhere are grateful to him for his many fine songs.

His body rests in peace and his works do follow after him.

Elmer Iseler, the present conductor of the Mendelssohn Choir and the founder and conductor of the Festival Singers of Toronto has, over a period of many years, performed Willan's music with dedication and finest musicianship. He writes:

Dr. Healey Willan was the great choral composer of Canada. His writing contained a singular sensitivity to the written word; in his music's finest moments he has no peer. Since he was Canadian and since I was intimately acquainted with him, it is always with a great deal of pride that I continue to return to programming his works. We shall not see his like in Canada again; his equal will not soon appear among us.

My last recording with the Festival Singers of Toronto was an album devoted entirely to the music of Willan. The excellent notes provided by Giles Bryant sum up perfectly my sentiments concerning the man and his music.

Mr. Giles Bryant, who has taken over the position of organist and choirmaster at the Church of St. Mary Magdalene in Toronto and who has continued Dr. Willan's career with these words, which may well be the ones Mr. Iseler was alluding to:

In sum, his was a life dedicated to the finest things in music, the giving of pleasure through beauty of sound, the sharpening of the inspiration of fine words by the aptness of his settings, and, present in everything he wrote, meticulous craftsmanship. Where such qualities are still appreciated, his music will never be forgotten.¹

¹Giles Bryant, "Program Notes," The Choral Music of Dr. Healey Willan, Capital Stereo Recording, ST. 6248.

BIBLIOGRAPHY

BIBLIOGRAPHY

Books

A Bio-Bibliographical Finding List of Canadian Musicians and Those who have Contributed to Music in Canada. Ottawa: Canadian Library Association, 1960-1961.

Bull, Storm. Index to Biographies of Contemporary Composers. New York and London: The Scarecrow Press, 1964.

Canadian Biographies. Canadian Authors, Artists and Musicians. Ottawa: Canadian Library Association, 1850, 1952.

Canadian League of Composers Catalogue of Orchestral Music. Toronto: 1957.

Canadian Radio and Television Annual. The Canadian Broadcasting Corporation, 354 Jarvis St., Toronto.

Douglas, Winfred. Church Music in History and Practise. London: Faber and Faber, 1962.

Encyclopedia Canadiana. Ottawa: The Grolier Society of Canada, 1958.

Fraser, Hugh, and Barnett, Herbert E., eds. Who's Who in Canada. Toronto: Toronto International Press Limited, 1956-1957.

Hamilton, Ross, ed. Prominent Men in Canada. Montreal: National Publishing Company of Canada, 1931-1932.

Hull, A. Eanglefield, ed. A Dictionary of Modern Music and Musicians. London: J. M. Dent and Sons Ltd., n.d.

Kallman, Helmut. Catalogue of Canadian Composers. Toronto: University of Toronto Press, 1952.

_____. A History of Music in Canada. Toronto: University of Toronto Press, 1960.

- Macmillan, Sir Ernest, ed. Music in Canada. Toronto: The University of Toronto Press, 1935.
- McCoy, G. Portraits of the World's Best Known Musicians. Philadelphia: Theodore Presser Company, 1964.
- McReady, Louis G. Canadian Portraits: Famous Musicians. Toronto: Clarke Irwin and Company, 1957.
- Palk, H. The Book of Canadian Achievement. Toronto: University of Toronto Press, 1951.
- Parry, W. H. Thirteen Centuries of English Church Music. London: Claridge, Lewis and Jordan, Ltd., 1946.
- Pratt, Waldo Selden, ed. New Encyclopedia of Music and Musicians. New York: Macmillan, 1929.
- Reed, H. Owen. Basic Music. New York: Mills Music Inc., 1954.
- _____. Composition Analysis Chart. New York: Mills Music Inc., 1958.
- Ross, Malcolm, ed. The Arts in Canada: A Stock-Taking at Mid-Century. Toronto: Macmillan Company of Canada, 1958.
- Scholes, Percy A., ed. Concise Oxford Dictionary of Music. London: Oxford University Press, 1952.
- Slonimsky, Nicolas, ed. Baker's Biographical Dictionary of Musicians. 5th ed. New York: G. Schirmer, 1948.
- Stewart, Wallace W., ed. Encyclopedia of Canada. Vol. IV. Toronto: University Associates of Canada, Limited, 1936.
- Thompson, Oscar, and Slonimsky, Nicolas, eds. International Cyclopedia of Music and Musicians. 3rd to 8th editions. New York: Dodd, Mead and Co., 1964.
- Vincent, John. The Diatonic Modes in Modern Music. New York: Mills Music Inc., 1954.
- Westrup, J. A., ed. The New College Encyclopedia of Music. New York: W. W. Norton and Company, 1960.

Periodicals

Canadian Review of Music and Art. Toronto: Vol. 4, No. 4.

Opera Canada. Toronto: Vol. VII, No. 3; Vol. VIII, No. 4.

The American Organist. New York: September, 1960;
June, 1961; February, 1962; August, 1962; June,
1963; February, 1964; March, 1964; October, 1964.

The Canadian Music Journal. Toronto: Vol. I, No. 3;
Vol. I, No. 4; Vol. III, No. 3.

The Journal of Church Music. Philadelphia: Vol. 2, Nos.
1, 8, 9, 11; Vol. 3, Nos. 2, 10; Vol. 4, Nos. 2, 3,
5, 6, 8, 10.

Newspapers

The Globe and Mail. 104 King St. W., Toronto: June 7,
1952; September 17, 1952; November 8, 1952;
December 9, 1952; October 20, 1953; November 7,
1953; October 10, 1955; October 17, 1955; November
19, 1955; June 26, 1956; October 7, 1956; October 12,
1956; May 29, 1958; September 3, 1959; April 16,
1960; October 8, 1960; October 13, 1960; December 1,
1962; September 25, 1964; October 9, 1964; October
9, 1965; September 26, 1966; December 24, 1966;
May 23, 1967; May 25, 1967; May 30, 1967; September
25, 1967; February 17, 1968.

The Telegram. 440 Front St. W., Toronto: May 26, 1958;
February 13, 1962; March 27, 1965; October 9, 1965;
May 5, 1966; September 26, 1966.

The Toronto Star. 80 King Street W., Toronto: October 11,
1952; November 10, 1952; September 17, 1953;
November 19, 1955; June 12, 1956; October 15, 1956;
February 19, 1958; August 22, 1958; October 14,
1958; December 9, 1958; December 7, 1959; September
26, 1960; May 25, 1967; February 17, 1968.

Unpublished Material

Bray, Mary; Roy, Thomas L.; and Wright, William. "Music in Canada." An undergraduate term paper prepared for the Faculty of Music, University of Toronto, 1951.

"Canadian Organists Salute Healey Willan's 70th Birthday." Mimeographed: BMI Canada Limited, 229 Yonge St., Toronto, 1950.

"Suggestions for Analysis." Supplementary to H. Owen Reed's Compositional Analysis Chart. Mimeographed: East Lansing, Michigan State University, Music Department.

Willan, Healey, Mus. Doc., LL.D., D.Litt., F.R.C.O.
 "What's Wrong with Church Music in Canada."
 Broadsheet, n.p., 1958/1959.

Miscellaneous

The Flammerion Newsletter. Vol. VIII, No. 1. New York:
 Harold Flammer, Inc., 1966.

The News Bulletin. Vol. XXII, No. 3. The Canadian
 Federation of Music Teachers Associations.

APPENDICES

APPENDIX I

SUGGESTIONS FOR FURTHER STUDY

APPENDIX I

SUGGESTIONS FOR FURTHER STUDY

A companion work to the present one might well be on the secular choral works of Healey Willan. The secular part-songs would be interesting to study, along with the solo songs, the cantata Brébeuf and other longer choral works of a similar nature. I feel reasonably sure that many of the same conclusions would be reached as are found here, since the writing is much the same. The secular works are far fewer than the sacred choral works.

Perhaps a more valuable study would be the organ works of Healey Willan. Perhaps they would show some new facets of the composer's style since they exist in considerable numbers and are instrumental rather than choral or choral accompanied by an organ.

The instrumental compositions could well furnish a third study. Dr. Willan was first and foremost a composer for the voice and for the organ but his two symphonies and piano concerto could well be studied and compared to other late-romantic works.

The dramatic works would be my final suggestion as a field of study. The incidental music to the numerous plays presented at Hart House would be difficult to obtain

but the opera Deirdre is a major work which is worthy of study as Canada's first opera by a major composer, and is, in the composer's own estimation, his finest work.

APPENDIX II

KEY TO ANALYTICAL TECHNIQUE
AND TERMINOLOGY

APPENDIX II

KEY TO ANALYTICAL TECHNIQUE AND TERMINOLOGY

Key to Chord Symbols

M	Major triad	C
m	Minor triad	c
A	Augmented triad	C+
d	Diminished triad	c ^o
Mm7	Major-minor seventh	C7
M7	Major seventh	C7
m7	Minor seventh	c7
dm7	Diminished-minor seventh	c ^o 7
d7	Diminished seventh	c ^o 7 ^o
md7	Minor-diminished seventh	c7 ^o
AM7	Augmented-major seventh	C+7
Am7	Augmented-minor seventh	C+7
MmM9	Major-minor-major ninth	C0
Mmm9	Major-minor-minor ninth	C9
dmm9	Diminished-minor-minor ninth	c ^o 9
MmMP11	Major-minor-major-perfect eleventh	C11
Aug.6	Augmented sixth	C6+
M Add.6	Major added sixth	C6
m Add.6	Minor added sixth	c6

Analytical Technique

In analysing the selected compositions of Dr. Healey Willan the writer found that because of the solemn nature of the sacred music, rhythmic unit was always a quarter note or a half note. Only in a few plainsong-oriented works was the unit an eighth note, in which case the unit would change from a quarter to an eighth with the rhythm of the words.

In the majority of cases, there was one chord to the unit but when nonharmonic tones on the second half of the beat were consonant with the bass in such a way as to form a new sonority, there would be two chords to the unit. This was more frequent when the unit was a half note.

In incomplete chords the writer had to decide on the identity of the chord as best he could, trying to keep in consideration the remainder of the work and the most logical chord progression.

In common chord modulation, the pivot chord was taken as belonging to the new key and counted in that manner.

The inversion of chords was not tabulated. It might be noted that in Dr. Willan's mature period there was a strong tendency to write both in triads and seventh chords in second inversion.

Chord analysis is based on the major and harmonic minor scales. Since the plainsong influence was strong in many of Dr. Willan's works this frequently boosts the percentage of altered chords in a composition. Such chords as the major mediant in minor or the major on the lowered seventh degree in minor fall into this category.

Pattern of Analysis

The pattern of analysis is based upon the Composition Analysis Chart¹ of Dr. H. Owen Reed, Chairman of Graduate Composition, Michigan State University.

After the title of the composition, the year of publication is given and the basic key of the composition. In certain cases some additional information is given, perhaps the Psalm tone on which it is based, the folk song on which it is based, or the section (e.g., Part I) when a longer composition is broken into two parts, as An Apostrophe to the Heavenly Hosts.

The first section of analysis (A) is titled Isolated Chords and lists all the chords in the composition in order of frequency. Percentages are not included here.

The second section (B) is titled Type Chords and lists the chords according to their type, i.e., Triads, Seventh Chords, Ninth Chords, Eleventh Chords and Added Sixth Chords. Augmented Sixth Chords are integrated with the Seventh Chords. Each of the above divisions is then broken into more exact categories, i.e., triads are listed as major, minor, diminished and augmented, etc. Percentages are given for each category and totalled up for each division, with a Grand Total at the bottom. Percentages are worked to one decimal

point. When the final percentage is not quite exact (e.g., 99.9%) a Rounding-off Error brings the total to 100.0%.

The third section (C) is titled Tonal Chords and lists the chords according to their position in the scale: tonic (I), supertonic (II), etc. For each scale degree there are places to list the triads, seventh chords, ninth chords, eleventh chords and chords of the augmented sixth or added sixth. The lesser used chord categories are listed only when applicable, i.e., if a composition does not contain ninth chords, the category is not listed. Totals are given for each scale degree, with percentages. In one case non-tonal chords are used and their percentage is added to the tonal chords to reach the final total percentage. In this case the section Non-tonal Chords D is included. In all other cases the letter "D" applies to the next section.

The fourth section, except in the two cases mentioned above, is titled Root Movements (D) and lists the number of occurrences of root movements in the following manner: root movements up a second and down a second. These are added together and the percentage is figured. This procedure is followed for root movements at the third and at the fifth, including the tritone. The final total is then added to the number of chord repetitions in the composition (which are not included in the percentage

since they are not chord movements) and the grand total is one number less than the total number of chords as found in sections A, B and C.

The fifth section (E) is titled Modulation and lists the modulations in the order of their occurrence. Since most of Dr. Willan's modulations are of the Common Chord variety, this type of modulation is then further listed in more exact categories, i.e., Diatonic = Diatonic, etc. Modulations which are other than common chord are listed underneath when they occur.

The sixth section is titled Melody (G) and lists all melodic intervals found in the work, i.e., up a second, down a second, etc. Each category (seconds, thirds, etc.) is totalled and its percentage figured. In accompanied works the organ accompaniment is not analyzed melodically. When a voice divides the intervals formed by the part splitting into an upper part are tabulated as are the intervals formed by the voice splitting into the lower part. This continues until the two parts merge again and become one.

The eighth section is titled Nonharmonic Tones (H) and lists all types with their percentages.

The ninth section is titled Contrapuntal Devices (I) and lists those used, i.e., imitation, sequence, etc. Percentages are not given here.

The final section is the Summary (J) which points out significant features of the work, compares it to other works and explains any significant differences between it and other works in the same category. An additional summary is found at the end of the three major chapters of the text, briefly covering all the works in that particular chapter.

APPENDIX III

CHRONOLOGICAL LIST OF THE MUSIC
COMPOSITIONS OF HEALEY WILLAN

APPENDIX III

CHRONOLOGICAL LIST OF THE MUSIC COMPOSITIONS OF HEALEY WILLAN

Abbreviation of Publishers

ABC	Anglican Book Centre, Toronto, Ont.
A	Ascherberg, Hopwood and Crews, Limited, London, England
AUG	Augsburg Publishing House, Minneapolis, Minn.
BER	Berandol Music Publishers, Scarborough, Ont.
BH	Boosey and Hawkes Limited, London, England.
B	Bosworth and Company, Limited, London, England.
CAR	L. J. Cary and Company Limited, London, England.
C	Concordia Publishing House, St. Louis, Miss.
CAP	Composers and Authors Press, London, England (Not now in business).
CF	Carl Fischer Incorporated, New York, New York.
CV	Charles Vincent, London, England (Not now in business).
F.	Faith Press, Limited, London, England.
FL	Harold Flammer Incorporated, New York, New York.
FH	Frederick Harris Company, Limited, London, England and Oakville, Ont.
G.	W. J. Gage and Company Limited, Scarborough, Ont.
HWG	H. W. Gray, Company Limited, New York, New York.
Ms	Manuscript

- N Novello and Company Limited, London, England.
- OUP Oxford University Press, London, England.
- P C. F. Peters Corporation, New York, New York.
- RY Ryerson Press, Toronto, Ont.
- RSCM Royal School of Church Music, London, England.
- SB Strainer and Bell Limited, London, England.
- GVT Gordon V. Thompson Limited, Toronto, Ont.
- WAT Waterloo Music Company Limited, Waterloo, Ont.
- W Western Music Company Limited, Vancouver, B. C.
- CW C. Woolhouse, London, England (Not now in business)
- * Compositions which were discovered in manuscript by Giles Bryant just prior to and after the composers death, or compositions about which Mr. Bryant discovered additional information.
- ** Compositions published separately apart from the original collection.

1899

Songs

Three Songs: Sonnet--"Love, see thy lover, Farewell, Serenade," words by Thomas Hood, Ms.

Silence, words by Thomas Hood (lost), Ms.

Verses in an Album, words by Thomas Hood (lost), Ms.

Love's Geography, Poet not known, No. 2 of Three Little Songs, Ms.

1900

Communion Setting

Sanctus, Benedictus and Agnus Dei in E flat, SSA, organ, through-composed Sanctus and Benedictus, Agnus Dei tripartite with the themes of the first two parts combined in the third, CV.

Anthem

- * All Hail, All Hail, SATB, organ, author not known, CAP (c. 1900).

Song

- * Love's Greeting, words by A. S. Hardy (lost), Ms.
- * From Marah, words by Owen Meredith (lost), Ms.
- * Cleveland's Song, words by Walter Scott (lost), Ms.
- * To Daffodils, words by Robert Herrick, Ms.
- * A Birthday Song--Oct. 12, 1900--"Love that hath us in the net," words by Tennyson, Ms.
- * Tears, Idle Tears, words by Tennyson, Ms.
- * Rondel, No. 1 of Three Little Songs, poet not known, Ms.

1901

Song

- * To Electra, words by Robert Herrick, CW, republished WAT in 1967.

1902

Songs

- * Till I Awake, words by Lawrence Hope (lost), Ms.
- * Elaine's Song, words by Tennyson (lost), Ms.
- * The night has a thousand eyes, words by F. W. Bourdillon, with a cello obbligato part, Ms.
- * To the genius of eternal slumber, words by J. A. Symonds, Ms.
- * My Little Doll, words by Charles Kingsley, Ms.
- * Love's Fragrance, No. 2 of Two Short Songs, words by Curtis Hidden Page, Ms.
- * Love and a Day, No. 3 of Three Little Songs, words by Owen Meredith, Ms.
- * A Lament, words by P. B. Shelley (lost), Ms.

1903

Songs

- * For You, words by Frank Stanton, Ms.
- * A Little Way, words by Frank Stanton, Ms.
- * Scena--"I Cry at your Mercy," words by Keats, Ms.
- * Ships that pass in the night, words by Longfellow, Ms.
- * Child Songs No. 2--"Beat upon my little heart," words by Tennyson, Ms.
- * Two Short Songs: Under the hill, words by Monica Turnbull; To my love, words by E. M. F., Ms.
- * E'en as a lovely flower, No. 1 of Two Short Songs, words by Heine, Ms.
- * Crossing the bar, ded. to Miss Gladys E. Hall, words by Tennyson, Ms.

1904

Songs

- * To Aziz, words by Lawrence Hope (lost), Ms.
- * Dresden China, words by F. E. Weatherley, Ms.
- * To Music--a cycle: A song to becalm his fever, A song to becalm his sickly youth, words by Robert Herrick, later revised and published as Three Songs to Music, Ms.

Orchestral Work

- * (Untitled), piano and orchestra, incomplete, Ms.

1905

Songs

- * Where e'er my bitter teardrops fall, words by Heine, tr. by Wallis, Ms.
- * Soft and gently through my soul, words by Heine, tr. Kroeker, Ms.
- * L'Envoi, words by Ethel Neale, Ms.

- * Western Flower, words by Clifton Bingham (lost), Ms.
- * Two Songs from Marah: Prologue, Corroboration, words by Owen Meredith, Ms.
- * A Violet--"If I find you a violet," poet not known, Ms.

Chamber Music

- * String Quartet in E Minor, incomplete, slow movement later arranged for string orchestra under the title Poem, first movement appears in one sketch under the title Phantasty, Ms.

1906

Canticle

Magnificat and Nunc Dimittis in B flat, SATB, organ, through-composed, dedicated to the choir of the Church of St. John Baptist, Kensington, England, N.

Communion Setting

The Office of Holy Communion in G, SATB, tenor and bass solos, quartet, organ, through-composed, dedicated to the choir at Christ Church, Wanstead, England, N, republished HWG in 1941.

Anthem

There Were Shepherds Abiding in the Field, SATB, tenor solo, organ, through-composed, text from the Gospel according to St. Luke and two verses of the hymn Of the Father's Love Begotten, N.

Songs

- * The Garden of Passion, words by Valeresco, tr. by F. G. Bowles, Ms.
- * Love--Rondel, words by C. H. Waring (lost), Ms.

Violin

- * Romance in E flat, violin and piano, AUG.

Organ

- * Fantasia on the Plainsong Melody "Ad Coenam Agni," in the Village Organist, Book 45, N.

1907

Secular Part-Songs

Come Shepherd Swains, SATB, piano, words Anon
English 16th Century, N.

My Pretty One, SATB, piano, words Anon English 17th
Century, N.

We must not part as others do, SATB, piano, words
Anon English 17th Century, N.

Anthems

I Looked, and Behold a White Cloud, SATB, soprano
and tenor solos, organ, through-composed, text
compiled from Scriptural sources, HWG.

While All Things Were in Quiet Silence, SATB,
soprano solo, organ, through-composed, text com-
piled from Scriptural verses and Hymn 55, Hymns
Ancient and Modern, HWG.

- * O How Amiable, ATTB, organ, words from the Psalms,
organ part lost, Ms.

Chamber Music

- * Trio in B flat, in four movements, violin, cello
and piano, piano part lost, Ms.

Songs

- * One of these days, poet not known, Ms.
- * Ten Songs: To Electra, words by Robert Herrick;
To Blossoms, words by Robert Herrick; Dedication,
words by Owen Meredith; O Mistress Mine, words by
Shakespeare; The Tourney, words by Tennyson; Summer
Night, words by Owen Meredith; Dimly sinks the summer
evening, words by Heine, tr. by Kroeker; Night lies
on the silent highways, words by Heine, tr. by
Kroeker; O Death, thou art the cooling night, words
by Heine, tr. by Kroeker; At Dawn, words by Ella
Wheeler Wilcox, CW, republished by WAT in 1967.
- * Absence, words by Owen Meredith, CW, later republished
by the Boston Music Company, Boston, Mass.

Dramatic Work

- * Cleopatra, dramatic scene, soloists, SATB, orchestra,
Ms.

1908

Secular Part-Song

Gently Tune the Warbling Lyre, SATB, piano, words by Oliver Goldsmith, N.

Songs

- * Consolation--"As lonely stars before the dawn," words by Douglas, Ms.
- * Love's Springtime, words by F. D. Sherman, Ms.
- * (Songs marked "after 1908" by Giles Bryant) For You, poet not known, Ms.; To arms ye warriors bold; Sunset on the Desert--"As the Priest Turns;" O where are the scenes; Mine and mine alone; Love me not dearest; poets not known for any of these songs, Ms.

Orchestral Work

- * Symphonic Poem--Through darkness into light, in Memoriam Denis O'Sullivan, February 1, 1908, organ and orchestra, Ms.

Piano

- * Four Holiday Pieces for Children, Ms.

1909

Canticles

Magnificat and Nunc Dimittis in A Minor, SATB, quartet, organ, through-composed, Gloria of Magnificat repeated for Nunc Dimittis, HWG.

Te Deum Laudamus in B flat, SATB, baritone solo, organ, through-composed, HWG, later transferred to FH.

Secular Part-Songs

To Chloe, that Dear Bewitching Prude, words by Robert Lloyd, SATB, a cappella, N.

Had I a Cave, words by Robert Burns, SATB, a cappella, N.

Anthem

Hail, True Body, SATB, tenor solo, organ, also published in Latin as Ave Verum, through-composed, dedicated to Walter S. Vale, N.

Songs

- * Three Songs: Red rose of love; Rest--"As a little child;" To You, words by M. A., Ms.

Organ

- * Epilogue, N.
- * Prelude and Fugue in C Minor, N.
- * Prelude and Fugue in B Minor, N., later published by W.

Orchestral Work

- * Epilogue, organ and orchestra, Ms.

Piano

- * Three Short Pieces, CAR.

1910

Communion Setting

The Office for the Holy Communion in C and E flat,
SATB, tenor and bass solos, organ, through-composed,
dedicated to the Rev. J. A. Beaumont, N.

Song

- * Cavalier Song, words by H. C. Shuttleworth, N.

1911

Canticle

Benedicite, Omnia Opera, SATB, organ duplicates
voice parts, Anglican chant with five similar but
contrasting settings of the Psalm verses, N.

Anthem

- * Give Ear, Ye Heavens, SATB, organ, words from
Biblical sources, Ms.

Secular Part-Songs

Fain Would I Change That Note, SATB, a cappella,
words by Tobias Hume, SB.

Come, O Come my Life's Delight, SATB, a cappella,
words Anon English 17th Century, N.

Patriotic Cantata

- * England, My England--Pro Rege Nostro, unison voices and orchestra, words by W. E. Henley, rearranged for SATB and published by HWG in 1914, republished by FH in 1941.

Orchestral Work

- * Rhapsody--From the Highlands, full orchestra, incomplete, Ms.

1912

Canticles

- Magnificat and Nunc Dimittis in E flat and B flat, SATB, organ, through-composed, N.

- * Te Deum in E flat, SATB, organ, Ms.

Motet

The Reproaches, SSATB, double choir, a cappella, can be performed by quartet and full choir, antiphonal writing with many repeated sections, composed for use at the Church of St. John the Baptist, Kensington, England, for the Good Friday Rite, N.

Communion Setting

- * Sanctus and Benedictus in C Minor and E Major, SATB, soprano solo, organ, Ms.

Secular Part-Song

- * Sweet are the charms of her I love, words by Barton Booth, SATB, a cappella, Ms.

Songs

- * Eve, words by F. G. A. Smyth, Ms.
- * Dreams--"Between the darkness", poet not known, Ms.
- * Wind at Nightfall--"Wind out of the wintry sky", poet not known, Ms.
- * Requiem--"In her calm and blest repose", words by Alfred Hyatt, Ms.
- * Dawn--"Dawn in the East", poet not known, Ms.
- * The Dwarf Chorus, poet not known, possibly written for a dramatic production, Ms.

Piano duet

- * Valse in A Major, Ms.
- * March in E, Ms.

Dramatic Work

- * Glastonbury--Prelude and Three Entre'Actes, strings, piano, play by W. T. Seward, performed May 15 and 22 by the Bedford Players at the Court Theatre, London, England, Ms.

1914

Canticle

- * Jubilate Deo in E flat, SATB, organ (lost), Ms.

Songs

- * Words from Hawthorn and Lavender, "The Wind on the Wold," words by W. E. Henley, Ms.
- * Prospice, words by Robert Browning, no connection with the choral work with orchestra of the same name, Ms.

Choral Work with Orchestra

- * In Dulci Jubilo, German traditional arr. by HW, boys' voices and orchestra, incomplete, Ms.
- * Dirge for Two Veterans, SATB, orchestra, words by Walt Whitman, Ms.

1915

Carol Arrangement

Christmas Song of the 14th Century (Resonet in Laudibus), SATB, organ, can be performed a cappella, HWG.

Two Pianos

- * Variations and Epilogue on an Original Theme, a fugal section added in 1943, first performed by Scott Malcolm and Reginald Godden in 1941, Ms.

1916

Song

- * The Lake in the Woods, poet not known, Ms.

Violin

- * Lullaby and Reel, violin and piano, original source not known (lost), Ms.

1917

Anthem

In the Name of our God we will set up our Banners, SATB, tenor solo, organ, through-composed, text compiled from the Psalms, written for the depositing of the colors of the 169th Battalion of the Canadian Expeditionary Forces at St. Paul's Church, Toronto, HWG.

Motet

How They So Softly Rest, SSAATTBB, a cappella, through-composed, text from Longfellow, written in memory of members of the Toronto Mendelssohn Choir killed in World War I, HWG.

Canticle

- * Benedictus in B flat, SATB, organ, HWG.

1918

Canticle

Jubilate Deo in B flat, SATB, soprano solo, organ, through-composed, inscribed to T. Tertius Noble and the choir of the Church of St. Thomas, New York, HWG.

- * Jubilate in B flat, SATB, organ, HWG.

Anthem

O Strength and Stay, SATB, soprano or tenor solo, organ, also published under the title O Perfect Love and later as a solo song under the latter title, through-composed, texts based on a hymn attributed to St. Ambrose as translated by J. A. Ellerton and a poem by Dorothy Frances Gurney respectively, HWG.

Hymn Books

- * St. Basil's Hymnal (Roman Catholic), contains works by HW, Toronto.
- * The Book of Praise (Presbyterian Church of Canada), contains works by HW including the hymn tune Eternal Light, Toronto.

Organ

- * Suite for Organ: Prelude, Barcarolle and Toccata, an Elegy incomplete, the Barcarolle later published by A.

Choral Work with Orchestra

- * Two Irish Folk-Songs: Night Magic, My heart is in the woodlands, Irish traditional arr. by HW, unison voices, strings, words by J. Murray Gibbon, Ms.
- * Requiem, SATB, orchestra, words from liturgical sources, incomplete, Ms.

1919

Motet

An Apostrophe to the Heavenly Hosts, SATB, double chorus with mystic choir of two or three voices, a cappella, major work and longest of the sacred choral music, text compiled by Dixon P. Wagner and Rev. H. G. Hiscoks from Eastern Liturgies and the chorale Lässt uns erfreuen, FH.

Organ

- * Introduction, Passacaglia and Fugue, dedicated to Sir Walter Alcock, first performed by the composer at St. Paul's Church, Toronto, November 30, 1916, OUP.

1920

Song

- * O littlest hands, words by Norah Holland, Ms.

Dramatic Works

- * The Alchemist, incidental music, flute, clarinet, strings, harpsichord, play by Ben Johnson, for performance at Hart House, Ms.
- * The Trojan Women, incidental music, flute, strings, harp, play by Euripides, tr. by Gilbert Murray, for performance at Hart House, Ms.
- * Love's Labour Lost, incidental music, flute, clarinet, horn, strings, play by Shakespeare, for performance at Hart House, Ms.
- * Matsu(o), incidental music, celeste, strings, piano, play by Takeda Izumo, for performance at Hart House, Ms.

- * Rasmus (Montanus), incidental music, strings, play by Ludwig Holberg, for performance at Hart House, Ms.

1921

Dramatic Works

- * Alcestis, incidental music, strings, harp, play by Euripides, tr. by Gilbert Murray, for performance at Hart House, Ms.
- * The Romancers, incidental music, two violins, cello, piano, play by Rostand, for performance at Hart House, Ms.
- * Cymbeline, incidental music, clarinet, horns, trumpet, strings, play by Shakespeare, for performance at Hart House, Ms.
- * Pantaloon, incidental music, piano, play by Sir James Barrie, for performance at Hart House, Ms.

1922

Anthem

- * Ave Verum No. 2, SATB, organ, words from Liturgical sources, English text, Ms.

Dramatic Works

- * Georgian Revue--Playbills, incidental music, piano, words arr. by Bertram Forsyth, for performance at Hart House, Ms.
- * The Tempest, strings (only a first violin part remains--appears to be arrangements of Purcell and Arne), play by Shakespeare, for performance at Hart House, Ms.

Collection

- * School and Community Song Book, from various sources, compiled in conjunction with A. S. Vogt, includes Alcestis, Come Sing a Merry Song, Night, A wet sheet and a flowing sea by HW, G.

Violin

- * Sonata No. 3, violin and piano, incomplete, Ms.

Choral March

- * Our Christmas Song, TTBB, piano, words by Fred Jacob, written for the Arts and Letters Club, Toronto, Ms.

Novelty

- * The Arts and Letters Club Constitution, cantor, TTBB, words Anon, for the Arts and Letters Club, Toronto, lost, Ms.

1923

Christmas Cantatas

- The Mystery of Bethlehem, SATB, soprano and baritone solos, organ, optional orchestral parts, through-composed, HWG.
- ** The Prophecy, text adapted from the Great Antiphons of Advent.
- ** The Annunciation, baritone solo with chorus, text from verses of the hymn Ave Marea Stella and the Magnificat.
- ** The Manger, baritone solo with chorus, text from the hymn Pange Lingua as translated by the Rev. J. M. Neale.

The Shepherds, text from the Christmas Responsories and a verse from a hymn by James Montgomery.

The Magi, text adapted from the Epiphany Responsories and verses of an 11th Century carol Congraudeat turba fidelium as translated by the Rev. J. M. Neale.

The Fulfillment, text from verses of the hymn Corde Natus ex Parentis as translated by the Rev. J. M. Neale.

Violin

Sonata No. 2 in E. major, violin, piano, B.

Dramatic Work

- * Castles in the Air, incidental music, flute, clarinet, strings, play by Bertram Forsyth, for performance at Hart House, Ms.

Chamber Music

- * Chorale in C, by Bach, arr. by HW, violin, clarinet, piano, revised 1943, Ms.

1924

Six Motets

No. 1. Hail, Gladdening Light, SATB, a cappella, through-composed, text from verses of a Greek hymn, translated by John Deble, HWG.

No. 2. O How Glorious, SATB, a cappella, through-composed, text from the antiphon to the Magnificat for the second Vespers of All Saints, HWG.

No. 3. Very Bread, Good Shepherd Tend Us, SATB, a cappella, through-composed, text from the third part of the Corpus Christi sequence attributed to St. Thomas Aquinas, HWG.

No. 4. O Sacred Feast, SATB, a cappella, through-composed, text from the antiphon to the Magnificat from the second Vespers of Corpus Christi, HWG.

No. 5. O How Sweet, O Lord, SATB, a cappella, through-composed, text from the antiphon to the Magnificat of the first Vespers of the Feast of Corpus Christi, HWG.

No. 6. Let Us Worship and Fall Down, SATB, a cappella, through-composed, text from the sixth and seventh verses of the Venite, HWG.

Anthem

- * In the Heavenly Kingdom, SATB, organ, words from the Psalms, incomplete, Ms.

Piano

- * A Standard Course in Graded Studies, in 7 volumes, edited by HW, from various sources, FH.

1925

Motet

O Trinity, Most Blessed Light, SATB, a cappella, through-composed, text from the Latin office hymn at the Vespers on Saturdays in Trinitytide as translated by the Rev. J. M. Neale, N.

Service Music

Four Processionals:

Hail Thee, Festival Day, Easter Procession, SATB, cantors, organ duplicates voice parts, hymn with alternating verse settings and refrain, text from the Sarum Processional, HWG.

Hail Thee, Festival Day, Ascension Procession, SATB, cantors, organ duplicates voice parts, hymn with alternating verse settings and refrain, text from the Sarum Processional, HWG.

Hail Thee, Festival Day, Whit Sunday Procession, SATB, cantors, organ duplicates voice parts, hymn with alternating verse settings and refrain, text from the York Processional, HWG.

Hail Thee, Festival Day, Dedication Festival Procession, SATB, cantors, organ duplicates voice parts, hymn with alternating verse settings and refrain, text from a York Processional, HWG.

Song Collection

Songs for Medium Voice--Vol. 1, FH.

- ** Drake's Drum, words by Norah Holland;
- Sea Song, words by Norah Holland;
- Sonnet--"When our two souls", words by E. Barrett Browning;
- ** Since thou, O fondest and truest, words by Robert Bridges;
- Sonnet--"To sleep", words by Robert Keats;
- To Ireland's Dead, words by Norah Holland.

Songs for Medium Voice--Vol. 2, FH.

- Music, when soft voices die, words by P. B. Shelley;
- Cahel of Munster, words by Edward Walsh;
- ** Shamrocks, words by Rosa Mulholland;
- The Lake Isle of Innisfree, words by W. B. Yeats;
- To an Isle in the Water, words by W. B. Yeats;
- ** A Fairy Tale, words by Norah Holland.

Dramatic Work

- * The Winter's Tale, incidental music, flute, clarinet, strings, play by Shakespeare, for performance at Hart House, Ms.

C. 1925

Song

- * An Irish Love-Song, words by Rosa Mulholland, Ms.

Dramatic Works

- * Lets Pretend, incidental music (four songs), SS, piano, play by Lloyd Roberts, Ms.
- * The Christmas Mysteries, arranged, children's voices, SATB and organ, words from various sources compiled by Fr. Leslie Rose, music based on two original themes by Fr. Rose and some carols, performed annually for many years at the Church of St. Mary Magdalene, much of the music improvised by HW, Ms.

1926

Carol Arrangements

- * Two Carols: The First Nowell, arr. with refrain in fauxbourdon; The Great God of Heaven, modern words by H. R. Bromley, both carols English traditional, SATB, organ, OUP.

Two Christmas Carols: The Mummers' Carol; God Rest You Merry, Gentlemen, TTBB, a cappella, English traditional, OUP.

Organ

- * Chorale Prelude: Puer Nobis Nascitur, also arr. by HW for piano and strings, published by C in 1956, OUP.

Song

- * What shall he have that hath killed the deer? words by Shakespeare, written as part of the incidental music for a Department of Education production of "As You Like It," lost, Ms.

1927

Hymn Tunes

Five Hymn Tunes: St. Osmund; Presentation; Stella Orientis; St. Michael; St. Basil, new tunes to hymns in the English Hymnal, OUP.

Ten Faux-bourbons on well known hymns: Iste Confessor (Angers Church Melody); Christe Sanctorum; Iste Confessor (Rouen Church Melody); Coelites Plaudant; Hast du denn, Jesu; Old 104th; Hanover; Rex Glorioso; St. Ambrose; Regnator Orbis, OUP.

Mass Setting

Mass of St. Peter for the Roman Catholic Rite, unison voices, organ, through-composed, dedicated to Dalton Baker and the choir of St. Peter's Church, Toronto, CAR.

Carol Arrangements

- * Two Christmas Carols: Jesus Ahatonia, by Fr. Brebeuf, tr. by J. E. Middleton, Ou s'en vont ces gais Bergers? French traditional, unison voices, piano, FH.

Secular Part-Song

Angel Spirits of Sleep, SSA, piano, words by Robert Bridges, OUP.

Folk-Song Arrangements

- * Si J'etais Orphalin, French-Canadian traditional, voice and piano, Ms.
- * Quand j'etais chez mon pere, French-Canadian traditional, voice and piano, Ms.

Dramatic Work

- * The Beggar's Opera, arranged with New Symphonies and Accompaniments, flute, clarinet and strings, includes an original overture, play by John Gay, for performance at Hart House, FH.

1928

Canticles

The Evening Canticles with Faux-bourbons, No. 1, Magnificat on Tone II,2 (Solemn) and Nunc Dimittis on Tone VII,1; No. 2, Magnificat on Tone IV,1 (Solemn) and Nunc Dimittis on Tone VI; No. 3, Magnificat on Tone V,3 and Nunc Dimittis on Tone II,1; No. 4, Magnificat on Tone III,2 and Nunc Dimittis on Tone IV,4; No. 5, Magnificat on Tone VII,6 and Nunc Dimittis on Tone I,2; No. 6, Magnificat and Nunc Dimittis on Tonus Peregrinus with faux-bourbons by J. S. Bach, SATB, cantors, men's or boys' unison voices, organ, OUP.

Hymn Tune

Recessional, SATB or unison, organ, text by Rudyard Kipling, FH.

Communion Setting

Missa de Sancta Maria Magdalena for the Anglican Rite, unison voices, organ, through-composed, OUP.

Carols

The Three Kings, SSATBB, a cappella, through-composed, words by Lawrence Housman, OUP.

Tyrle, Tyrlow, Tyrle, Tyrlow, SSAA, a cappella, verses with recurring refrain, text taken from the Balliol M.S. of 1936, FH.

Regina Coeli, Letare, SSAA, a cappella, through-composed, text taken from words from the 16th century, FH.

Motets

Preserve us, O Lord, SATB, a cappella, through-composed, text from the Compline antiphon for the Nunc Dimittis, OUP.

O King All Glorious, SATB, a cappella, through-composed, text from a Compline antiphon to the Nunc Dimittis for Holy Week, OUP.

I Beheld Her, Beautiful as a Dove, SATB, a cappella, through-composed, text from Responsaries from an Office of Our Lady, 8th century, OUP.

Fair in Face, SATB, a cappella, through-composed, text from Responsaries from an Office of Our Lady, 8th century, OUP.

Rise Up, My Love, My Fair One, SATB, a cappella, modified ternary form, text from the Song of Solomon, OUP.

Mass Setting

- * Missa Brevis No. 3 in D, SATB, a cappella, incomplete, has no connection with Missa Brevis No. 3 published in 1932, Ms.

Secular Part-Songs

Ten Thousand Miles Away, TTBB, baritone solo, piano, English Sea Shanty arr. by HW, OUP.

Spring, SA, piano, words by Norah Holland, OUP.

Violin

- * Sonata No. I in E Minor, violin and piano, FH, republished by BER in 1945.

Collections

Songs of the British Isles, in 2 volumes, from various sources arr. by HW, FH.

Dramatic Works

- * The Order of Good Cheer (L'Ordre de Bon Temps), ballad opera, arrangement of 14 traditional French melodies by HW, TTBB, strings, piano, words by Louvigny de Montigny, for performance at the Quebec Festival, based on the events during Samuel de Champlain's first winter in Canada, FH.

Organ

Chorale Prelude: Andernach, OUP, later assigned to W.

1929

Mass Setting

Missa de Sancta Albano for the Anglican Rite, SATB, organ, through-composed, dedicated to C. Hyton Stewart, OUP.

Motets

O King of Glory, SATB, a cappella, through-composed, text from a Sarum antiphon to the Magnificat for the second Vespers of the Ascension, OUP.

Lo, in the Time Appointed, SATB, a cappella, through-composed, text compiled from Advent antiphons, OUP.

Hymn Tune

- * Christ's Wounded Side, author not known, Ms.

Secular Part-Songs

- * Sir Eglamore, TBB, tenor or baritone solo, a cappella, English traditional arr. by HW, OUP.
- * The Agincourt Song, TTBB, piano, Anon English 14th Century arr. by HW, also for SATB, piano, also in Ms for SATB a cappella and SSA a cappella, and for orchestra, OUP.
- * Shule Agra, traditional arr. by HW, TTBB, baritone solo, piano, words by A. P. Graves, OUP.

- * The Arethusa, English traditional arr. by HW, TBB, baritone solo, piano, OUP.

Secular Part-Song

- * Weep ye no more, sad fountains, Anon English 17th Century, arr. by HW, SATB, a cappella, incomplete Ms.

Small Orchestra

The Agincourt Song, English traditional 14th Century arr. by HW, OUP.

Dramatic Works

- * The Chester Mysteries, incidental music: Prelude, Gloria in Excelsis (de Angelis), Carol--"Christ is born today," Interlude and Adoration, Amen, SSA, harp and strings, written for performance at Hart House, 1919, part of the score later rearranged and used as part of the "Nativity Play." Text edited by Frank M. Conroy and Roy Mitchell, FH.
- * Prince Charlie, ballad opera, arrangement of 17 traditional Scots melodies, soloists, flute, violin, cello and piano, words by J. Murray Gibbon, Ms.

Piano

- * Three Short Pieces, CAR

Cello

- * Melody, cello and piano, incomplete, Ms.

Collections

- * Organ Gems, in six volumes, from the classical and romantic periods edited by HW, FH.

1930

Canticles

- * Magnificat and Nunc Dimittis--Tone II-2 and Tone III, SATB, cantors, unison Men's or boys' voices, organ, written for the London Gregorian Association service at St. Paul's Cathedral, London, July 17, 1930, OUP.
- * Benedictus--Tone I, SATB, Ms.

Mass Setting

Mass of Saint Theresa for the Roman Catholic Rite, unison voices, organ, through-composed, FH.

Carol

Here Are We in Bethlehem, SATB, a cappella, words by F. J. Moore, through-composed, OUP.

Hymn Book

- * The Hymnary (United Church of Canada), contains works by HW, also serves as the basis for the Baptist Church Hymnary (Canada), Toronto.

Secular Part-Song

A Clear Midnight, SSAATTB, a cappella, words by Walt Whitman, through-composed, OUP.

Collection

- * The Red Carol Book, arrangements of 40 carols from various sources by HW, unison or SATB, organ/piano, FH.

Piano

- * Song of the Volga Boatman, Russian traditional arr. by HW, Londonderry Air, Irish traditional arr. by HW, piano, FH.

Three Character Sketches of Old London, FH.

Prelude and Fugue, by Clara Schumann, edited by HW, FH.

Choral Work with Orchestra

A Song of Canada, SATB and orchestra, words by W. Cecil Fricker, also arr. for unison voices or SATB and piano, FH.

- * Hymn to the Sun, SATB, orchestra, words by Thomas Hood, Ms.

Secular Part-Song

- * In Youth is Pleasure, SATB, a cappella, words by Robert Wever, N.

Sigh No More, Ladies, SSAA, a cappella, words by Shakespeare, FH.

Folk-Song Arrangement

- * Song of the Volga Boatman, Russian traditional, voice and piano, Ms.

Folksong Collections

- * Chansons Canadiennes--Vol. I, FH.
- ** Sainte Marguerite (also found for SATB and piano
and for SSATB and 2 pianos)
Isabeau s'y promene
La petite hirondelle
Laquelle marrierons-nous
Rossignol du vert Bocage (also found for SATB,
piano)
Faites moi un homme sans tete
La Navire de Bayonne (also for SATB, w pianos)
Au bois de Rossignolet
Si j'etais petite mere (also for SATB, piano)
C'est la mon doux plaisir
D'ou viens tu bergere
La fontaine est profonde

Chansons Canadiennes--Vol. 2, FH.

Rossignol sauvage
Le Tambour
J'ai entendu le Rossignol chanter
Les enfants au saloir
Le Miroir (also available for SATB, piano)
La Plainte du Coureur-des-Bois
Les Roses Blanches
Il m'a delaissee
Ne pleure pas tant, Charmante Blonde
La petite Galiote
La Belle a pris L'Epee
Monsieur le Cure

1931

Motet

O King, to Whom All Things Do Live, SATB, a cappella,
through-composed, text compiled from the various
Offices of the Dead, written in memory of Lynwood
Farnham, CF.

Secular Part-Songs

To Violets, SSA, piano, words by Robert Herrick, FH.

Two Two-Part Songs: When Belinda Plays, words by
J. E. Middleton; The Clown Song from "Twelfth Night,"
words by Shakespeare, SA, piano, FH.

Eternity, SSATB, a cappella, words by Robert Herrick,
OUP.

Border Ballad, TTBB, piano, words by Walter Scott, CF.

- * Sweet Echo, SATB, a cappella, words by John Milton, OUP.

Orchestral Work

- * Three Dances for Small Orchestra, lost, only an oboe part remains, Ms.

1932

Mass Settings

Missa Brevis No. 1 in E flat, SATB, a cappella, Kyrie in Ternary form, Sanctus through-composed with Hosanna repeated after Benedictus, Agnus Dei Ternary form, CF.

Missa Brevis No. 3 in F major, SATB, a cappella, Kyrie in modified Ternary form, Sanctus through-composed with Hosanna repeated after the Benedictus, Agnus Dei modified Ternary form, CF.

1933

Mass Setting

Missa Brevis No. 2 in F minor, SATB, a cappella, Kyrie and Agnus Dei in Ternary form, Sanctus and Benedictus through-composed, CF.

Sacred Song

O Perfect Love, adapted from the anthem O Strength and Stay, words by D. F. Guerney, HWG.

Hymn Book

- * The Hymnal (United Presbyterian Church in the United States), contains works by HW including the Communion Service by Merbecke arr. by HW, Philadelphia.

Secular Part-Song

- * My Love's an Arbutus, English traditional arr. by HW, SSA, a cappella, Ms.

Songs

- * At thy voice my heart awakes, words by Charles G. D. Roberts, Ms.

Three Sea Shanties: Rocks in de mountens, Boston, Santa Anna, traditional arr. by HW, Ms.

1934

Mass Setting

Missa Brevis No. 4 based on Corde Natus Ex Parentis, SATB, a cappella, Kyrie and Agnus Dei in Ternary form, Sanctus and Benedictus through-composed, CF.

Motet

Behold the Tabernacle of God, SATB, a cappella, through-composed, text from the antiphons for the Feast of Dedication, dedicated to Leo Sowerby and written for the 100 anniversary festival of the Cathedral of St. James, Chicago, CF.

Piano

* Four Piano Pieces: No. 1 marked "Allegretto --for Janie;" No. 2 marked "Andante--for Mary;" No. 3 marked "For Micky;" No. 4 marked "For Madge" incomplete date or no date except for No. 3 which is marked 1934, Ms.

1935

Motets

Hodie, Christus natus est, SATB, a cappella, through-composed, text in both English and Latin compiled from Christmas antiphons, CF.

O Saving Victim, SSA, a cappella, two verses set to same music, text from hymn used at Solemn Evening Devotions, FP.

Look Down, O Lord, SSA, a cappella, modified Ternary form, text from the Psalms, FP.

Canticle

Benedictus es, Domine in E flat, SATB, organ acc, through-composed, HWG.

* Magnificat and Nunc Dimittis--Tone VII-6 and Tone VI, SSA, organ, FP.

Mass Settings

Missa Brevis No. 5 in F sharp minor, SATB, a cappella, Kyrie and Agnus Dei in ternary form, Sanctus and Benedictus through-composed; Hosanna repeats music of Gloria, CF.

Missa Brevis No. 6 in F minor, SATB, a cappella, based on the chorales of J. S. Bach, Kyrie uses Hilf, Herr Jesu, the Sanctus Heilig, Heilig, and the Agnus Dei repeats Christe, Du Lamm Gottes twice, CF.

Mass of St. Hugh, SSA, organ acc, Kyrie in ternary form, Sanctus and Benedictus through-composed, Agnus Dei modified ternary form, Gloria in Excelsis through-composed, designed for the Royal School of Church Music at Chislehurst at the suggestion of Sidney Nicolson, FP.

Songs

- * Song--"You are a part of beauty," words by MacDougall, Ms.

Folk-song Arrangement

Brigg Fair, English traditional arr. by HW, FH.

Hymn Book

- * The Hymnal (The United Presbyterian Church in the United States), contains works by HW, also the Communion Service by Merbecke arr. by HW, Philadelphia.

Piano

- * Alla Marcia and Tempo di Menuetto, included in the volume "Meet Canadian Composers at the Piano," GVT.

1936

Canticles

Benedictus es, Domine--Tone II-2, SATB, cantors, men's or boys' unison voices, organ, plainsong setting with fauxbourdons, HWG.

- * Magnificat--Tone IV, SATB, organ, Ms.

Mass Setting

Missa Brevis No. 7 based on the folk melody O Westron Wynd, SATB, a cappella, Kyrie in modified Ternary form, other sections through-composed, FP.

Orchestral Works

- * Symphony No. 1 in D Minor, full orchestra, first performed at a Promenade Symphony concert by the Promenade Symphony Orchestra under Reginald Stewart, October 6, 1936, BER.

- * Coronation March (March Solonelle), full orchestra, first performed at a Promenade Symphony concert by the Promenade Symphony Orchestra under Reginald Stewart, July 1, 1937, BER.

Piano

Peter's Book, 7 pieces for piano for children, FH.

Patriotic Part-Song

All Hail the Queen, SATB, organ, words by F. Harris, FH.

Song

- * Passing By, by Edward C. Purcell arr. by HW, words from English 17th Century, FH.

1937

Canticle

Magnificat on Tone III, 1, and Nunc Dimittis on Tone III, 5, with faux-bourbons, SATB, cantors, men's or boys' unison voices, organ, also includes a fauxbourdon on Aeterne rerum Conditor, tune in English Hymnal No. 52, RSCM.

Hymn-Anthem

Before the Ending of the Day, SATB, organ, contrasting settings of the three verses, based on Te lucis ante terminus, CF.

Motet

Who is She that Ascendeth? SATB, a cappella, through-composed, text taken from the antiphons of the Assumption of the Blessed Virgin Mary, dedicated to Dr. J. Finley Williamson and the Westminster Choir of Princeton, N. J., CF.

Small Orchestra

Coronation March, Ms.

Folk Song Arrangements

French-Canadian Folk Songs: Sainte Marguerite, French-Canadian traditional arr. by HW, words tr. by Paul England, SSA, soprano solo, piano, also arranged for SSATB and 2 pianos; Bird of Love (Rossignol de vert bocage), SSA, piano; The Wedding Day (C'est la mon doux plaisir), SSA, piano; The Mirror (Le Miroir), SA, soprano solo, piano, also arranged for flute, oboe, strings and piano, Ms.; Little Mother (Si j'étais petite mere), SA, soprano solo, piano, FH.

Deux Chansons Canadiennes: Alouette, A la claire Fontaine, French-Canadian traditional arr. by HW, SATB, piano, FH.

Choral Work with Orchestra

- * All Hail the Queen, SATB and orchestra, words by F. Harris, originally titled All Hail the King, also known as Coronation Ode, available with organ accompaniment and in various voicing, FH.

1938

Service Music

Responsory--For Use in Time of War, words from liturgical sources, unison/SATB, organ, FH.

Motet Arrangements

- * O Sing Unto the Lord, by Hassler, edited by HW, words from the Psalms, SATB, a cappella, Fl.
- * Faithful Cross, by King John IV, edited by HW, words by Fortunatus, tr. by J. M. Neale, SATB, a cappella, Fl.
- * Let us Adore Thee, O Christ, by Ruffo, edited by HW, SATB, a cappella, Fl.
- * Deliver us, O Lord, by Batten, edited by HW, SATB, a cappella, Fl.
- * O Praise the Lord, by Batten, edited by HW, SATB, a cappella, Fl.

Hymn Book

- * The Book of Common Praise (The Anglican Church in Canada), containing works by HW including the Communion Service in D, Communion Service by Merbecke arr. HW, Burial Sentences by Merbecke arr. HW, Toronto.

Choral Work with Orchestra

- * Te Deum Laudamus in B flat with antiphons, double choir and orchestra, through-composed, written to celebrate the coronation of King George VI and Queen Elizabeth, performed at a Promenade Symphony Concert in Toronto by the Bach Choir and Promenade Symphony Orchestra under Reginald Stewart on June 3, 1937, later somewhat revised and the antiphons removed and published as Festival Te Deum with organ accompaniment by a different publisher, FH.

Patriotic Part-Song Arrangement

O Lord, Save Thy Servant Elizabeth, unison voices, organ acc., adapted from the anthem Thou God That Guidest Heaven and Earth by William Byrd, FH.

Rhythm Band

Suite in F major, rhythm band, piano acc., FH.

Sacred Songs

- * Three Songs of Devotion: My Lord, my life, my love, words by Isaac Watts; Come Thou, O Come, Latin hymn tr. by G. Moultrie; Eternal Love, words by E.S.A., FH.

1939

Canticle

Magnificat on Tone VI (Solemn) and Nunc Dimittis on Tone VI, with faux-bourbons, SATB, cantors, men's or boys' unison voices, organ, FP.

Canticle Arrangements

Magnificat and Nunc Dimittis with faux-bourbons, arrangement of the setting by Vincenzo Ruffo, FP.

Magnificat and Nunc Dimittis with faux-bourbons, Arrangement of the setting by Ludovico Viadana, FP.

Mass

Missa Brevis No. 8 (SS. Philippi et Jacobi), SATB, a cappella, Kyrie and Agnus Dei in ternary form, Sanctus and Benedictus through-composed with Hosanna repeating the music of the Gloria, Gloria in Excelsis through-composed, written in memory of the composer's mother, FP.

Madrigal Arrangement

- * Hard by a Fountain, by Hubert Waelrant arr. by HW, words by Thomas Oliphant, SATB, a cappella, FH.

Folk Song Arrangement

The Rising of the Lark, Welsh traditional arr. by HW, unison voices with descant, piano, CF.

Interludes

- * Nowell Interludes, five interludes for the carol The First Nowell, strings, Ms.

Patriotic Part-Song

- * We Sing a Song of Canada, SATB or unison voices, also as a solo song, words by F. Harris, also reprinted in "World Music Horizons" published by W. J. Gage and Company, Limited, FH.

Piano

- * Graded Piano Sight-Reading Tests, in two volumes, edited with Sir Ernest MacMillan, FH.

1940

Anthems

Christ Hath a Garden, SATB, organ, through-composed, words by Isaac Watts, FH.

Sing Alleluya Forth in Duteous Praise, SATB, organ, through-composed, text translated from the Latin by the Rev. John Ellerton, FH.

Hymn Book

- * The Hymn Book (Protestant Episcopal Church), contains works by HW including the Missa Sancta Maria Magdalena, New York.

Chorus Arrangement

Subdue Us by Thy Goodness, SSA, organ or piano, arrangement of chorus from the Church Cantata No. 22 by J. S. Bach, OUP.

Dramatic Work

- * Nativity Play, incidental music, music drawn from other compositions by HW, including part of the music of The Chester Mysteries, The Three Kings, Here are we in Bethlehem, Tyrle, Trylow, the introduction to the anthem While all things were in quiet silence, SATB, strings and harp, words compiled from medieval sources by Andrew Allan, Ms.

Choral Arrangement with Orchestra

- * O Canada, arrangement of patriotic song by C. Lavalee, SATB and orchestra, words by C. Routhier, also available in various voicings and with piano, small orchestra or band accompaniment, FH.

Folksong Arrangements

Deux Chansons Canadiennes: Alouette, a la claire fontaine, French Canadian traditional arr. HW, voice and piano, FH.

1941

Carol Arrangement

What is This Lovely Fragrance? SATB, organ, unison followed by full choir settings of the two verses, based on an old French carol with words translated by Ysobel, OUP.

Choral Work with Orchestra

- * The Trumpet Call, SATB, orchestra, words by Alfred Noyes, OUP.

Songs

- * Come, O Come, My Life's Delight, words Anon English 17th Century, Ms.
- * If I were king, poet not known, Ms.
- * When I am dying, poet not known, Ms.
- * O my fairest, poet not known, Ms.
- Ah my beloved, poet not known, Ms.

1941/1942

Dramatic Work

- * Transit Through Fire, radio opera in four scenes, soloists, SATB, full orchestra, libretto by John Coulter, commissioned by the CBC, orchestrated by Lucio Agostini, performed March 8, 1942, conducted by Sir Ernest MacMillan, later given concert performance February 18, 1932 at Convocation Hall, University of Toronto with some changes in orchestration by HW, conducted by Ettore Mazzoleni, Ms.

1942

Orchestral Work

- * A Marching Tune, "To all loyal gentlemen, with a special thought for the Queen's Own Rifles of Canada," full orchestra, BER.

Dramatic Work

- * Hymn for Those in the Air, background music for the reading of a poem by Duncan Campbell Scott, narrator, full orchestra, commissioned by the CBC, performed April 23, 1943, Ms.

1943

Dramatic Work

- * Brebeuf and his Brethren, pageant, narrator, SATB, full orchestra, a setting of the long narrative poem of E. J. Pratt, commissioned by the CBC, performed on radio September 26, 1943 under Ettore Mazzoleni and later the same year in concert performance by the Toronto Symphony under Sir Ernest MacMillan, performed in the fall of 1967 at Timothy Eaton Memorial Church, Toronto by the combined choirs of St. Mary Magdalene and the Youth Choir of Timothy Eaton Memorial, conducted by HW with David Ouchterlony, organist, Ave Verum published separately, also Three Pieces for Organ is from the otherwise Ms.

Song

- * Speed the Victory, words by J. Murray Gibbon, GVT.

After 1943

Song

- * My love in her attire--"With thought as is becoming to my dear," words by Keith Hicks, Ms.

1945

Motet Arrangements

- * Behold how the Righteous Perisheth, by Jacob Handl, edited by HW, words from the Psalms, SATB, a cappella, Ms.
- * O All Ye That Pass By, by Croce, edited by HW, words from liturgical sources, SATB, a cappella, Ms.

Patriotic Song Arrangement

- * The Star Spangled Banner, arr. by HW, words by Francis Scott Key, music by John Stafford Smith, SATB a cappella for the visit by the Choir of St. Mary Magdalene to New York City for two Town Hall recitals September 24 and 25, 1945.

Canticle

- * Magnificat--Tone VIII and Nunc Dimittis--Tone III-4, SATB, organ, RSCM Choir Book Reprint.

Dramatic Work

- * Deirdre of the Sorrows, radio opera, soloists, SATB and full orchestra, libretto by John Coulter, first sketches done in 1941, mostly written between September 1943 and May 1945, commissioned by the CBC, performed April 20, 1946 under Ettore Mazzoleni, later performed in 1951 under Geoffrey Waddington, some reworking done in 1962, Ms on microfilm at the CBC Toronto Music Library.

1946

Piano

- * Five-Finger Exercises, by Schmitt Op. 16, edited and with additional exercises by HW, FH.

1947

Mass Setting

Missa Brevis No. 9 (Missa Sancti Michaelis), SATB, a cappella, Kyrie, Sanctus and Benedictus through-composed, Agnus Dei ternary form, HWG.

Organ

- * Miniature Suite: Prelude in E flat, Scherzo in B Minor, Communion in B Minor, Trio in D Minor, Intermezzo in G, Finale in E flat, these pieces originally published separately by CW in 1910, transferred to A and grouped under the above title, the Scherzo in B Minor was arranged for strings in 1944 and performed under Godfrey Rideout, A.

- * Elegy, originally the second movement of an earlier Ms work for organ and orchestra, HWG.

Orchestral Work

- * Fugue in G Minor, string orchestra, originally part of the radio cantata Brebeuf, also arranged for organ, Ms.

Secular Part-Song

- * O Lovely Nightingale, French traditional arr. by HW, SATB, a cappella, for a program at Convocation Hall, University of Toronto, of music having a close connection with the "Tonus Peregrinus," Ms.

1948

Motet

Ave Verum Corpus, SATB, a cappella, through-composed, text in both Latin and English, excerpt from Brebeuf, FH.

Canticles

Magnificat on Tone VIII, 1 (Solemn) and Nunc Dimittis on Tone III, 1, with faux-bourbons, SATB, cantors, men's or boys' unison voices, organ, HWG.

Magnificat on Tone I, 5 (Solemn) and Nunc Dimittis on Tone I, 1, with faux-bourbons, SATB, cantors, men's or boys' unison voices, organ, HWG.

Carol

- * A soft light from a stable door, author not known, SATB, soprano or tenor solo, Ms.

Orchestral Work

- * Symphony No. 2 in C Minor, dedicated to Ettore Mazzoleni, full orchestra, first sketches written 1936, finished 1948, first performed at the Royal Conservatory of Toronto by the Royal Conservatory of Toronto Orchestra under Ettore Mazzoleni, May 1950, BER.

Piano

- * Variations on a French Canadian Air--Alouette, Ms.

1949

Mass Setting

Missa Brevis No. 10 in C, SATB, a cappella, through-composed, written for the Dedication Festival of St. Mary Magdalene, HWG.

Canticle

Magnificat and Nunc Dimittis in the key of D, SATB, organ, through-composed, dedicated to the Rev. Norman Spicer and written for the Canterbury Choir for the National Meeting of the Church Congress at Trinity Church, Boston, HWG.

Carol Arrangement

The Twelve Days of Christmas, SSATB, a cappella, English traditional, BER.

Carols

Make We Merry, SATB, a cappella, through-composed, text from the Commonplace Book of Roland Hill in the Balliol Ms, BER.

Welcome Yule, TTBB and baritone solo, a cappella with optional SSA ending, verses with varying refrain, text from the Sloan Ms, BER.

Concert Band

- * Royce Hall Suite, bandstrated by William Teague, concert band, first performed in Los Angeles by the U.C.L.A. Band under Patton McNaughton 1949, first Canadian performance on CBC by Howard Cable in 1952, A.

Orchestral Work

- * Concerto in C Minor for Piano and Orchestra, piano and full orchestra, first performed by Agnes Butcher and the CBC Orchestra under Jean-Marie Beaudet, May 18, 1944, BER.

1950

Service Music

Introits for Festival and General Use, SATB with organ duplicating the voice parts, non-metrical settings for SATB followed by unison Psalm verse and Gloria in plainsong style for various seasons of the liturgical year, dedicated to George N. Maybee of St. George's Cathedral, Kingston, Ont.; includes a setting of Psalm 24 used at the enthronement of the Anglican Metropolitan of Ontario, W.

Faux-Bourbons and New Hymn Tunes, Faux-Bourbons: St. Michael, Martyrdom, Richmond, St. Anne, St. Magnus, Andernach, Christe Redemptor Saeculi, Conditor Alme Siderum, Duke Street, Rockingham, Darwall's 148th, Christ ist erstanden, Mannheim, Oriel, St. Thomas, Iste Confessor; Hymn Tunes: Rex Coelestis, Holland Road, Faithful Cross, Haec Dies, booklet with a reference index to the tunes and words as printed in the leading hymnals in the United States, Canada and England, W.

Service Music

- * The Proper of the Church Year, adaptation of the Roman Rite to the English language, Anglican Rite, for use at the Church of St. Mary Magdalene, started in 1920, for all Sundays and Feasts of the Church Year, also Evensongs.

Canticle

- * Magnificat--Tone II and Nunc Dimittis--Tone II, by Andreas, arr. by HW, SATB, Ms.

Carol

A Christmas Lullaby, SSA with tenor or baritone solo, a cappella, through-composed, words by John Addington Symonds, BER.

Anthem

Like as the Hart, SATB, soprano solo, organ, through-composed, text from the Psalms, C.

Motet

I Will Lay Me Down in Peace, SATB, quartet or chorus, a cappella, through-composed, text from the Psalms, C.

Hymn-Anthems

Rise, Crowned with Light, SATB, organ, contrasting settings of four verses, based on the "Old 124th" from the Genevan Psalter, words by Alexander Pope, C.

Round Me Falls the Night, SATB, organ, contrasting settings of three verses, based on "Seelenbräutigam" with words by William Romanis, C.

Lift Up Your Heads, Ye Mighty Gates, SATB, organ, contrasting settings of three verses, based on "Macht hoch die Tür" with words by Georg Weissel translated by Catherine Winkworth, C.

Father of Heaven, Whose Love Profound, SATB, organ, contrasting settings of four verses, based on "Angelus" with words by Edward Cooper, C.

Christ, Whose Glory Fills the Skies, SATB, organ, contrasting settings of three verses, based on "Ratisbon" with words by Charles Wesley, C.

Hosanna to the Living Lord, SATB, organ, contrasting settings of three verses, based on "Vom Himmel hoch" with words by Reginal Heber, C.

Organ

Barcarolle, second movement of the unfinished Suite for Organ, A.

Six Chorale Preludes--Set 1: Quem Pastores, Lasst uns alle frohlich sein, Song 13--Orlando Gibbons, Gelobet sei Gott--Melchoir Vulpius, Bevan--John Goss, O wie selig, C.

Secular Part-Song

On May Morning, SSA, piano, BER.

Piano

* Babar's Royal March, for John Mason, Ms.

1951

Motets

The Spirit of the Lord, SATB, a cappella, through-composed, text from the Invitatory and antiphons for Whitsuntide, C.

Christ, Our Passover, SATB, a cappella, through-composed, text from the Gradual for the Feast of the Resurrection, C.

Anthems

Sing We Triumphant Songs, SATB, organ, through-composed with antiphonal passages, words by the Venerable Bede translated by Benjamin Webb, inscribed to His Grace the Most Rev. John Lyons, Archbishop of Ontario and the choirs of the Diocese and written for the Festival held in St. George's Cathedral, Kingston, Ontario, HWG.

Blessed Art Thou, O Lord, SATB, organ, through-composed, text from the Sarum Gradual and verses of a hymn from the English Hymnal, OUP.

Organ

Five Preludes on Plainsong Melodies: Aeterna Christi munera, Christi Redemptor omnium, Ecce iam nobis, Ave maris stella, Urbs Hierusalem Beata, OUP.

Six Chorale Preludes--Book 2: Nun preiset alle, O Trauigkeit, Mit Fried' und Freud, Lobt Gott, ihr Christen, Christum, wir sollen loben schon, Vexilla Regis, C.

Orchestral Work

* Overture to an Unwritten Comedy, dedicated to John Adaskin, full orchestra, first performed by the CBC Orchestra under John Adaskin in 1951, Ms.

1952

Motets

Grant Us Thy Light, SATB, a cappella, through-composed, words from a Sarum antiphon, C.

Worthy Art Thou, O Lord, SATB, a cappella, through-composed with Alleluia passage before and after the text, text from a Sarum antiphon to the Magnificat for the second Sunday after Easter, C.

Hosanna to the Son of David, SATB, a cappella, through-composed, text from the propers for Palm Sunday, C.

I Will Lift Up Mine Eyes, SATB, a cappella, through-composed, text from the Psalms, C.

Great is the Lord, SATB, a cappella, through-composed, text taken from the Psalms, written for the centenary of the Toronto Diocesan Synod and inscribed to the Right Reverend Ray Beverley, Lord Bishop of Toronto, OUP.

Gloria Deo per Immensa Saecula, SSATB, a cappella, through-composed, ending with a fugue, text from the Doxology to a hymn from the use of the Church in York c. 1100 as translated by Alan G. McDougall, W.

Collection

- * Children's Favourite Christmas Carols, arranged from various sources, with drawings by Mary Mason, unison voices, piano, FH.

Carol

Sun of Righteousness, SSAATB, a cappella, through-composed, text from "A Handfull of Celestial Flowers" manuscripted by Ralph Crane, BER.

Secular Part-Song

To Daffodils, SSA, piano, words by Robert Herrick, BER.

Folksong Arrangements

- * Saint Marguerite, French-Canadian traditional SSATB, 2 pianos, words by Paul England, for the Pittsburg International Music Festival, November 1952, FH.
- * La Navire de Bayonne, French traditional, SATB, 2 pianos, words by Paul England, for the Pittsburg International Music Festival, November 1952, FH.

1953

Canticle

Benedictus on Tone VIII, 1 (Solemn) and Jubilate Deo on Tone VIII, 1, with faux-bourbons, SATB, cantors, men's or boys' unison voices, organ, OUP.

Te Deum (We Praise Thee), unison choir, organ, abbreviated form of the Te Deum, in We Praise Thee, Vol. I, C.

Anthems

Hosanna to the Son of David, SA or SSA, organ, through-composed, text from the propers for Palm Sunday, C.

A Prayer of Rejoicing, SATB, organ, through-composed, text from a selection of verses from the Apocrypha, composed for the St. Cecelia's Day Festival at St. Sepulchre's Church, Holborn, England, N.

O Lord, our Governour, SATB, full orchestra or organ, through-composed, text compiled from the Psalms as found in a Prayer Book containing a Thanksgiving service for Queen Victoria, written for the Coronation of Queen Elizabeth II, N.

The King Ascendeth into Heaven, SA, organ, C.

Hymn-Anthem

Come, Thou Redeemer of the Earth, SA, organ, contrasting settings of three verses, based on "Puer Nobis Nascitur," C.

Collection

We Praise Thee--Vol. 1, words from various sources, settings marked ** are available separately, C.

- ** We Praise Thee, O God
- ** Come, Jesus, Holy Child
- Hossanna Now Through Advent
- Sing, Oh Sing, This Blessed Morn
- ** Snowy Flakes are Falling Slowly
- Unto Us a Child is Born
- From the Eastern Mountains
- ** Lamb of God, Pure and Holy
- ** There Is a Green Hill Far Away
- ** O Christ, Thou Lamb of God
- ** Christ Hath Humbled Himself
- O Saviour of the World
- Give Ear, O Lord, unto My Prayer
- ** Hosanna to the Son of David

** Angels, Roll the Rock Away
Christ Being Raised from the Dead
 ** The King Ascendeth into Heaven
If Ye Love Me
 ** Holy Spirit, Hear Us
 ** Glory to the Father Give
 ** Holy, Holy, Holy is the Lord of Hosts
Truly My Soul Waiteth upon God
I Have Trusted in Thy Mercy
Let the People Praise Thee, O God
Oh, Praise the Lord, All Ye Nations
Blessed Are the Undeiled
Oh, How Amiable Are Thy Dwellings

Carol Arrangement

Come, Jesus, Holy Child, unison chorus with descant,
 organ or piano, based "Puer nobis nascitur" with
 words translated from the German by Paul Z.
 Strodach, C.

Mass Setting

Missa Brevis No. 11 (Missa Sancti Johannis
 Baptistae), SSATB, a cappella, Kyrie and Agnus
Dei ternary form, Sanctus and Benedictus through-
 composed, HWG.

Hymn Book

* The Chapel Hymnal, contains works by HW, New York.

Choral Work with Orchestra

* Coronation Suite: Prelude, Ring out ye Crystall
Speares, Intermezzo, Come, ready lyre, Come, Thou
Beloved of Christ, SSATB and orchestra, words by
 John Milton, J. E. Ward and the Veni Sponsa from
 Psalms 45 and 11, first performed in Toronto by
 the CBC Orchestra under Geoffrey Waddington and the
 Festival Singers under Elmer Iseler June 2, 1953,
 choral movements published separately by BMIC, the
 intermezzo arranged for organ under the title
Interlude for a Festival, BER.

Organ

* Chorale Prelude--Kremser, in The Parish Organist--
Part 2, C.
 * Chorale Prelude--St. Thomas, in The Parish Organist--
Part 3, C.

Secular Part-Song

* Say Not the Struggle Naught Availeth, TTBB, a cappella,
 words by A. H. Clough, in memoria Nickolas Ignatieff,
 FH.

c. 1953

- * Magnificat--Tone I-5 and Nunc Dimittis--Tone III-4, TBB, Ms.

1954

Anthems

Lord of all Being, SATB, organ, through-composed, words by Oliver Wendell Holmes, OUP.

Lord, Thou Hast Been Our Refuge, SATB, bass solo, organ, through-composed, text from the 90th Psalm, BER.

O Sing unto the Lord a New Song, SATB, baritone solo, organ, through-composed, text compiled from the Introit for Cantate Sunday, later revised to include optional parts for brass quartet, P.

Isaiah, Mighty Seer, SATB, organ, through-composed, text is a compilation from Isaiah as translated by Martin Luther in the Lutheran Bible, C.

Hymn-Anthem

Sing to the Lord of Harvest, SATB, organ, through-composed, based on "Wie lieblich ist der Maien" with words by J. S. B. Monsell, contrasting settings of three verses, rearranged in 1958 for SAB, C.

Communion Setting

Communion Service in D, unison voices, organ, through-composed, HWG.

Carol Arrangement

Jesous Ahathonia, SATB, organ or piano, rearrangement of earlier unison arrangement, FH.

Dramatic Work

- * Theatre of Neptune, incidental music, TTBB and two pianos, words by Marc Lescarbot, tr. by R. Keith Hicks, performed at the Arts and Letters Club, Toronto on May 6 to 8, 1954, Ms.

Organ

Three Pieces for Organ: Prelude and Fugue, Tema Ostinato, Festival, FH.

c. 1954

Canticle

- * Magnificat--Tone VIII, TTBB, Ms.

1955

Mass Setting

Missa Brevis in G for male voices (Lutheran), TTBB, a cappella, Kyrie in ternary form, Gloria in Excelsis and Sanctus through-composed, Agnus Die in modified ternary form, commissioned by the Lyceum of the Students' Association of Concordia Seminary, St. Louis, Mo., C.

Communion Setting

- * Communion Service in D, unison voices, organ, Ms.

Canticles

Magnificat and Nunc Dimittis in E flat, SATB, organ, OUP.

- * Magnificat--Tone VI and Nunc Dimittis--Tone III-1, SATB, TGA.

Hymn Book

- * The Hymn Book (The Presbyterian Church in the USA), contains works by HW including the Communion Service by Merbecke arr. by HW, John Ribble.

Carol

A Christmas Praise, SATB, organ, unison and harmonized settings of the melody, AUG.

Cantata

The Story of Bethlehem, SSA, unison children's voices, organ, based on the chorale Vom Himmel Hoch, text from the Gospel according to St. Luke, C.

Organ

Chorale Prelude on "Te lucis," OUP.

Choral Work with Orchestra

- * A Song of Welcome, SATB and orchestra, words by Nathaniel Benson, for the Stratford Shakespearean Festival in 1955, performed by the Festival Singers under Elmer Iseler and the Hart House Orchestra under Boyd Neel, Ms.

Song

- * Gaietes de Printemps--A Song for the Spring Revue of the Arts and Letters Club, words by Keith Hicks, Ms.

1956

Service Music

Responsaries for the Office of Tenebrae, SATB, a cappella, for the ancient service of Tenebrae held on Wednesday, Thursday and Friday evenings of Holy Week, in conjunction with cantor and unison men's choir, a cappella, BER.

Canticles

Te Deum Laudamus, SATB, organ, through-composed, an arrangement of the short anthem We Praise Thee, O God from the collection We Praise Thee--Vol. 1, C.

- * Magnificat--Tone VIII-1 (Solemn) and Nunc Dimittis--Tone III-1, SATB, TGA.

Anthem

Rejoice Greatly, SA or TB, organ, ternary form, text from Zachariah, C.

Mass Setting

Missa Brevis No. 12 (Christe Redemptor Omnium), SATB, a cappella, Kyrie in ternary form, Sanctus and Benedictus through-composed, Agnus Dei in modified ternary form, based on the Sarum plain-song melody, HWG.

Hymn Book

- * The Hymn (Hymn Society of America), contains works by HW, New York.
- * Hymnal for Colleges and Schools, contains works by HW, Yale.

Hymn Tune

- * Spes Mundi, written for the Hymn Festival in St. Paul's Cathedral, Buffalo, February 20, 1955, included in The Hymn.

Organ

Soliloquy, in "An Easy Album for Organ," OUP.

Chorale Prelude on "Adoro Te Devote," in "Organ Music for the Communion Service," C.

- * Chorale Prelude--Easter Hymn, in "The Parish Organist--Part 8," C.
- * Chorale Prelude--Italian Hymn (Moscow), in "The Parish Organist--Part 8," C.
- Epilogue on "St. Theodulph," in "Festival Voluntaries--Book 3," N.
- Prologue on "Ascension," in "Festival Voluntaries--Book 5, N.
- Ten Hymn Preludes--Set 1: Song 24--Gibbons, Richmond, Hyfrydol, Cape Town, St. Flavian, Melcombe, Old Hundredth, St. Columba, O Filii et Filiae, Aberystwyth, P.
- Postlude in E Minor, in "Preludes, Interludes and Postludes--Vol. 1," P.

Choral Work with Orchestra

- * Chorale--Prelude No. 1, Puer nobis nascitur, arrangement for soprano and strings of the composer's work for organ, words from German traditional, arranged 1928, PVB. C, 1956.

1957

Service Music

Introits for the Church Year (Lutheran), SATB and unison voices, organ, non-metrical settings of the texts, followed by Psalm verses and Glorias in unison on authentic Tones for various seasons of the liturgical year, C.

Canticles

Magnificat and Nunc Dimittis in A, SATB, organ, through-composed, written for the Northern Cathedral Choirs Festival in York-Minster and inscribed to the choirs of York, Durham and Ripon, in the "Parish Choir Book," N.

Nunc Dimittis on Tone III, SATB, organ acc., Ms.

- * Magnificat--Tone I-5 and Nunc Dimittis--Tone II-1, TGA.

Anthems

Ye Shall Know That the Lord Will Come, SATB, optional solos, organ, through-composed, text from the Sarum Antiphonary and verses of a poem by the Rev. John Brownlie, P.

O Be Joyful in God, SATB, soprano or tenor solo, organ, through-composed, text from the Psalms, P.

Carol Arrangements

While the Herds Were Sleeping, SS, organ or piano, based on Chantons, je vous prie with words by William Canton, C.

Bethl'em Lay a-Sleeping, SS, organ or piano, based on a Polish carol with words by Frances B. Wood, C.

Carol

- * A Christmas Praise, A.R.G., (Christmas Annual, 1934), SATB, unison, piano, Aug.

Hymn Tune Arrangement

- * O Gracious Father God of Love, to the melody Spes Orbis, words by John A. Mueller, C.

Organ

Rondino, Elegy and Chaconne, published separately in "Novello Organ Music Club Series," Elegy inscribed to H.L.B., 2, N.

Ten Hymn Preludes--Set 2: Wareham, Ebenezer (Ton-y-botel), Tallis' Ordinal, Deo Gracias, This Endris Nyght, Old 124th, Old 104th, Bristol, Martyrdom, St. Philip, P.

Ten Hymn Preludes--Set 3: St. Thomas, Windsor, Iste Confessor, Tunbridge, Song 22--Gibbons, Newbury, Christ ist erstanden, A Rouen Melody, St. Venantius (Rouen), Nun lasst uns Gott dem Herren, P.

Epithalame (Sortie), composed for the marriage of Sir William and Lady McKie in Westminster Abbey, 1956, BER.

Secular Part-Song

Three Songs to Music: A Hymn to the Muses, To Music--A Song, To Be Merry, SATB, piano, words by Robert Herrick, composed in 1904 under the title A Song-Cycle--"To Music", revised for publication, BER.

Violin

- * The Abydos Air--Amice Claverlt, arr. HW, violin and piano, OUP.

1958

Collection

The Twelve Sayings of Jesus, unison or two-part anthems and motets for children's voices, organ or piano, C.

Canticle

Magnificat on Tone II, 2 (Solemn) and Nunc Dimittis on Tone VI, 1, with faux-bourçons, SATB, cantors, men's or boys' unison voices, organ, also found in "The Great O Antiphons of Advent," C.

The Magnificat Tone IV with faux-bourçons, SATB, cantors, unison male voices, organ, written for the film "Man of Music," Ms.

Service Music

The Great O Antiphons of Advent, SATB, organ duplicating voices, non-metrical settings of the texts, contains the text for an Advent and a Christmas Eve service, C.

The Aaronic Benediction and The Apostolic Benediction, SATB, a cappella and SSATB, organ, respectively, P.

Hymn-Anthems

Hymn-Anthem on the Tune "O Quanta Qualia," SATB, organ, contrasting settings of four verses, P.

Hymn-Anthem on the Tune "O Strength and Stay," SATB, organ, contrasting settings of three verses, based on "Donne Secours" with words ascribed to St. Ambrose translated by J. Ellerton, P.

Hymn-Anthem on the Tune "Father, We Praise Thee," SATB, organ, contrasting settings of three verses, based on "Christe Sanctorum" with words ascribed to St. Gregory the Great translated by Percy Deamer, P.

Hymn Books

- * Armed Forces Hymnal, contains works by HW, Washington.

- * Service Music and Hymnal (Lutheran), contains works by HW including the Missa de Sancta Maria Magdalena, St. Louis.
- * New St. Basil's Hymnal, including works by HW including the hymn tune Hail Mary, Cincinnati.
- * Songs of Praise for Schools, contains works by HW, Toronto.

Service Music

Psalm 43, Plainchant--Tone IV-6 with faux-bourbons on verses 2, 4 and 6, words from the Psalter, SATB, performed in Westminster Abbey for the closing of the Lambeth Conference on August 6, 1958, MS.

Organ

Postlude in D, in "An Album of Praise," OUP.

Prelude, Fughetta and Intermezzo, BER.

Scherzo, Fanfare and Finale, BER.

1959

Service Music

Graduals for the Church Year (Lutheran), SATB, organ duplicates voices, non-metrical settings of the texts for various seasons of the liturgical year, C.

Canticle

Magnificat and Nunc Dimittis with faux-bourbons. SATB, cantors, unison male voices, organ acc., arrangement of canticles by Carolus Andreas, Ms.

Communion Settings

- * The Office of Holy Communion, by John Merbecke, arr. and edited by HW, ABC.
- * The Order of Holy Communion for the Lutheran Liturgy, SATB or unison voices, organ, C.

Carol Arrangement

- * From Heaven High I Come to Earth, German traditional, SA, SA, organ, C.

Motet

- * Create in me a clean heart, SATB, a cappella, words from liturgical sources, an arrangement of the Offertory of "The Order of Holy Communion" for the Lutheran Liturgy, published in "The Church Choir," and "The Second Morning Star Choir Book," C.

Hymn-Anthem

Hymn-Anthem on the Tune St. Osmund, SATB, organ, contrasting settings of three verses, P.

Collection

Carols of the Seasons, unison, two and three-part motets and anthems with piano or organ, for children's voices, from various sources, includes the text for a service of Nine Lessons and Carols, C.

Organ

A Fugal Trilogy: Chorale and Fugue, Aria and Fugue, Elegy and Fugue, OUP.

Five Pieces: Fanfare, Prelude and Fughetta, Intermezzo, Scherzo, Finale Jubilate, BER.

- * Passacaglia and Fugue No. 2 in E Minor, dedicated to Sir William McKie, first performed by Charles Peaker at Convocation Hall, University of Toronto, September 2, 1959, P.

Orchestral Works

- * A Royal Salute--March, also found under the titles Salute for the Queen and Royal Tribute, full orchestra, first performance by the CBC Symphony Orchestra under Geoffrey Waddington, June 17, 1959, Ms.
- * Poem, string orchestra, composed around 1904, originally the slow movement of an incomplete string quartet in E minor, in one Ms titled Celtic Sketch No. 1, BER.

Brass Choir

- * Three Fanfares, written for the Ceremony of Presentation of Tribute by the Hudson's Bay Company to the Queen at Winnipeg, July, 1959, Ms.

1960

Service Music

From the Eastern Mountains (Epiphany Procession), SATB, organ, based on the melody Montes Orientis with words by the Rev. Godfrey Thring, OUP.

Hymn-Anthems

Hymn-Anthem on the Tune "Fairest Lord Jesus," SS, organ, unison and descant setting, C.

Hymn-Anthem on the Tune "Marion," SATB, organ, contrasting settings of four verses, P.

Hymn-Anthem on the Tune "Old Hundredth," SATB, organ, contrasting settings of three verses, P.

Hymn-Anthem on the Tune "Ye Watchers and Ye Holy Ones," SATB, organ, contrasting settings of four verses, P.

Hymn-Anthem on the Tune "Breslau," SATB, organ, contrasting settings of two verses, P.

Anthems

Christ is Risen, Alleluia! SATB, organ, through-composed, text based on words proper to the Lutheran liturgy, C.

God is Gone up With a Shout, SATB, organ, through-composed, text based on Psalm verses, C.

Arise, Shine, for They Light is Come, SATB, organ, through-composed, text from Isaiah, the Epistle for the Epiphany of Our Lord and Psalm 117, C.

Unto Us the Christ is Born, SATB, organ, through-composed, text from the Gospel according to St. Luke, the Gospel for Christmas Day, the Christmas Invitatory and a Christmas antiphon, C.

Rejoice, O Jerusalem, Behold, Thy King Cometh, SATB, organ, through-composed, text from the Epistle to the Romans, the Epistle for Advent I and two Advent antiphons, C.

Behold the Lamb of God, SATB, organ, through-composed, text from the Gospel according to St. John and from Isaiah, C.

O Be Joyful, SATB, organ, through-composed with text the Jubilate which could be used as service music, OUP.

Hymn Book

- * Hymnal (the Church of Ireland), containing works by HW, Dublin.

Military Band

- * Elegie Heroique, for the Centenary of the Queen's Own Rifles, military band, scored for band by Captain W. Atkins, B & H.

Dramatic Work

- * The Shadowy Water, incidental music, harp, words by W. B. Yeats, adapted for radio by Peter Howarth, Ms.

1961

Anthems

Holy, Holy, Holy is the Lord of Hosts, SATB, soprano and tenor solo, organ, through-composed, words based on a selection of Lutheran texts, C.

Come, Holy Ghost, SATB, organ, through-composed, words based on texts proper to the season of Pentecost, C.

Rejoice in the Lord, O Ye Righteous, SATB, organ, through-composed, text from the Psalms, C.

I Will Give Thanks, SATB, organ, through-composed, text from the Psalms, C.

Hymn-Anthems

Hymn-Anthem on the Tune "Praise to the Lord," SATB, organ, contrasting settings of four verses, P.

Hymn-Anthem on the Tune "St. Venantius," SATB, organ, contrasting settings of three verses, P.

Hymn-Anthem on the Tune "Picardy," SATB, organ, contrasting settings of four verses, P.

Mass

Missa Brevis No. 13 (Holy Cross), SATB, a cappella, Kyrie and Agnus Dei in ternary form, Sanctus and Benedictus through-composed, BMIC.

Hymn Books

- * The Hymns of the Week (Lutheran), in 5 volumes, containing works by HW including faux-bourbons to Puer nobis nascitur, St. Columba, St. George (Windsor), Winchester New, St. Louis.
- * Trinity Hymnal (Orthodox Presbyterian Church) containing works by HW, Philadelphia.

Hymn Tune

- * Schola Cantorum, written for St. George's College, Toronto, words by Lawrence Housman, Ms.

Mass Setting

- * Gloria and Credo, for Missa Brevis No. 12, based on the Christmas Plainsong hymn Christe Redemptor Omnium, Ms.

Organ

Short Hymn-Preludes and Postludes, Set 1: Angel's Song, Gibbons, Bishopthorpe, Caithness, Darwall, Dundee, Miles Lane, Nicaea, Old 120th, Rockingham, St. Anne, St. Magnus, St. Peter, P.

Short Hymn-Preludes and Postludes, Set 2: Bangor, Campion, Carlisle, Dominus Regit me, Durham, Ellers, Gardiner, Irish, Sandys, London New, St. Bride, Song I, Gibbons, P.

Short Hymn-Preludes and Postludes, Set 3: All Saints New, Bedrord, Evantide, St. Crispin, St. Cross, St. Cuthbert, St. Gabriel, St. James, St. Stephen, Song 67, Gibbons, Mouthwell, Walsall, P.

Two Pieces: Matins, Evensong, P.

1962

Collection

We Praise Thee--Vol. 2, from various sources, unison, SS, SSA, C.

Make a Joyful Noise unto the Lord (Jubilare Deo)

I Am the Resurrection and the Life

Oh, Send Out Thy Light

** Rejoice in the Lord Always

Behold, I Send My Messenger

God Be Merciful unto Us and Bless Us (Deus miseratur nostri)

Magnificat

** When the Herds Were Watching

The Word Was Made Flesh

** Lo, the Star Which They Saw

The Seed Is the Word of God

Now Are Ye Light in the Lord

** The Responsory for Passiontide

At the Name of Jesus

Surely He Hath Borne Our Griefs

Christ, Our Passover

Oh, Sing unto the Lord a New Song

Verily, Verily I Say unto You
Lift Up Your Heads, O Ye Gates
I Will Not Leave You Comfortless
Bless We the Father, the Son, and the Holy Ghost
Nunc Dimittis
I Was Glad

Hymn Book

- * The Hymn Book for Children, arranged by HW from various sources, including the following original hymn tunes by HW: St. Christopher, St. Francis, Sancte Spiritu, Balham, Procession, Thank You, St. Richard, St. Wilfred, Lullaby, OUP.

Carols

- * Two Carols: To a Virgin Meek and Lowly, words by V. E. Boe, Oh how beautiful the sky, words by I. Dorrurn, SATB, C.

Song Arrangement

- * We'll hang him up the river, Canadian traditional set down by HW, for the stage production of "Riel" by John Coulter and later used in the opera "Louis Riel" by Harry Somers, Ry.

Hymn-Anthems

Strengthen for Service, Lord, the Hands, SATB, organ, contrasting settings of three verses, based on the tune Ach Gott Und Herr with text taken from the liturgy of Malabar as translated by C. W. Humphreys and P. Dearmer, P.

Lo! He Comes, with Clouds Descending, SATB, organ, contrasting settings of four verses, based on Bryn Calfaria with words by Charles Wesley, C.

1963

Anthem

O Praise the Lord, SATB, organ, through-composed, text from the Psalms and the Habakkuk, written for the Anglican Congress of 1963 and inscribed to the Right Rev. Frederick H. Wilkinson, Lord Bishop of Toronto, P.

Canticle

Festival Te Deum, double choir, organ, through-composed, a re-working and shortened version of the Coronation Te Deum for the coronation of King George VI and Queen Elizabeth in 1938, rewritten for the Anglican Congress of 1963, P.

Mass

Missa Brevis No. 14 (St. Alphege), SATB, a cappella, Kyrie and Agnus Dei in ternary form, Sanctus and Benedictus through-composed, containing a postlude for organ, the fugue improvised for the students by the composer in the film "Man of Music," BER.

Service Music

The Canadian Psalter (Plainsong Edition), information on proper singing of plainsong, the Psalm Tones, pointing and the use of various propers, Versicles and Responses for Morning and Evening Prayer, Canticles, Litany, Psalm settings, ABC.

Accompaniments to the Canadian Psalter (Plainsong Edition), TGA.

Organ

- * Fugue in E Minor, used in the National Film Board documentary film "Man of Music," also published as a Postlude with Missa Brevis No. 14, BER.

1964

Hymn-Anthems

Jesu, Good Above All Other, SS, organ or piano, unison and descant setting of Quem Pastores with words by Percy Dearmer, P.

Let All the World in Every Corner Sing, SSA, organ or piano, contrasting settings of two verses, P.

Through the Day Thy Love Has Spared Us, SATB, soprano or tenor solo, organ, contrasting settings of three verses of the tune St. Leonard, with words by the Rev. Thomas Kelly, P.

Now Thank We All Our God, SATB, organ, contrasting settings of three verses, P.

Service Music

The Responsories for the Church Year (Lutheran), SATB, organ, non-metrical settings of the texts followed by Psalm verse and Gloria in plainsong style for various seasons of the liturgical year, C.

Orchestral Work

- * Sumer is Icumen--Master Rowland his fancie--Winter begone, commissioned by the CBC in memory of Rowland Pack, part of a suite of pieces by different composers based on the melody Sumer is icumen in, small orchestra, Ms.

Organ

Intermezzo for a Festival, arranged from the
Coronation Suite, third movement, BER.

1965

Anthem

- * Agnus Dei--O Christ Thou Lamb of God, words from
the Lutheran Liturgy, unison voices, organ, C.

Hymn Book

- * The Hymn of the Week (Lutheran), SAB, works by HW,
St. Louis.

Organ

Andante, Fugue and Chorale, P.

Dramatic Work

- * Deirdre, grand opera, full scale revision of the
radio opera Dierdre of the Sorrows, revised for
live performance by the Opera School of the Faculty
of Music, University of Toronto, performed in the
Sir Ernest MacMillan Theatre of the Faculty of
Music on April 2, 3 and 5, 1965 under Ettore
Mazzoleni, later presented at the OKeefe Centre for
the Performing Arts by the Canadian Opera Company
on September 24 and 29 and October 4, 1965 under
Ettore Mazzoleni, BER.

1966

Hymn-Anthems

Rejoice, O Land, SATB, organ, contrasting setting
of three verses of the tune Wareham to words by
Robert Bridges, P.

Lord of all Hopefulness, SATB, organ, contrasting
settings of four verses of the tune Slane to words
by Jan Struther, P.

God of Mercy, SATB, organ, contrasting settings of
three verses of the tune Heathlands to words by
H. F. Lyte, P.

Anthem

O Sing Unto the Lord a New Song, SATB, baritone
solo, organ, revision of anthem to include an
optional brass quartet, P.

Hymn Book

- * The Catholic Hymnal, Roman Catholic, works by HW including the Missa de Maria Sancta Magdalena, New York.

Organ

- * Chorale Prelude--Horsley, in "The Parish Organist"--Part 11, C.
- * Chorale Prelude--Windsor, in "The Parish Organist"--Part 12, C.
- * Chorale Prelude--Watermouth, in "The Parish Organist"--Part 12, C.

Hymn

Hymn-Anthem (Centennial), SATB, a cappella, written for the Inter-Faith Conference in Quebec City, 1967, BER.

1967

Orchestral Work

Centennial March, full orchestra, BER.

Organ

Chorale Prelude--Slane, "At the close of the day," P.

Anthem

Lord, Thou hast been our Refuge, SATB, organ, words from the Psalms, FL.

Patriotic Song Arrangement

- * God Save the Queen, arranged by HW, for the Souvenir Program of the International College of Organists, Toronto.

1968

Hymn Book

- * Worship and Hymns for All Occasions (United Presbyterian Church in the U.S.A.), with works by HW, Philadelphia.

Manuscript Compositions Without a Date

Anthems

- * By the Waters of Babylon, SATB, organ, words from the Psalms, incomplete.
- * Lord, Thou hast searched me out, SATB, organ, words from the Psalms, incomplete.
- * Blessed be the Lord God of Israel, SATB, organ, words from Biblical sources, incomplete.
- * Sing, My Tongue, SATB, organ, words by Fortunatus, tr. by J. M. Beale, incomplete.
- * Love Divine, soprano line, organ, words by C. Wesley, possible opening of an anthem or of a sacred song, incomplete.

Carol Arrangements

- * Bring Us in Good Ale, English traditional, SATB, a cappella.
- * Come Rock the Cradle, English traditional, SATB, a cappella.
- * D'Ou Viens Tu Bergere, French-Canadian traditional, SATB, baritone solo, a cappella.
- * Earth Today Rejoices, German traditional, SATB, a cappella.
- * Welcome Yule, English traditional 15th Century, SATB, string quartet, not to be confused with a later setting of the same name.

Mass Setting Arrangements

- * Mass for Four Voices, by William Byrd, SATB, a cappella.
- * Mass for Five Voices, by William Byrd, SATTB, a cappella.
- * Missa--L'Hora Passa, by Orlando di Lasso, SATB, a cappella.

Canticles

- * Solemn Te Deum (faux-bourdon to verse 5, SATB, a cappella).

Hymn Book

- * The Hymnal of Nippon Sei Ko Kwai (Anglican Church of Japan), with works by HW, probably originating in Tokyo.

Service Music

- * O Come Let Us Worship, SATB, words from Liturgical sources, refrain from plainsong setting of Epiphany Invitatory.
- * Turbæ--Passion According to St. Matthew, setting of the verse "Truly this was . . .," SATB, composed for use with Vittoria's setting.
- * Miserere--Psalm 51, last verse of Allegri's setting, SSATB, arr. by HW.
- * The Reproaches, by Vittoria, arr. by HW, cantor, SATB, a cappella.
- * And Was Incarnate--four settings for the verse "And was incarnate for Credo Nos. 3, 4 (2 versions), and 8, SATB, a cappella.

Motet

- * The Lord is My Light, SATB, a cappella, words from the Psalms, incomplete.
- * Behold How Good, SATB, a cappella, source of words not known, incomplete.

Hymn Tune

- * (Travellers on the Land), title taken from the hymn, words by the Rev. Canon Sydenham B. Lindsay of Ottawa.

Hymn Tune Arrangement

- * Christe Sanctorum, Deus Tuorum Militum, Pearsall.

Canticles

- * Magnificat--Tone I and Nunc Dimittis--Tone VI by Viadana, arr. by HW, SATB.
- * Magnificat--Tone VIII, 17th Century Anon, arr. by HW, SATB.
- * Nunc Dimittis--Tone III-5, 17th Century Anon, arr. by HW, SATB.
- * Magnificat--Tone II, SSA.

- * Magnificat--Tone III, SSA.
- * Magnificat--Tone V, SSA.
- * Magnificat--Tone VIII-1 (Solemn), SSA.
- * Magnificat--Tone VII-2, SSA.

Dramatic Works

- * The Play of Our Lady, incidental music, SATB, flute, oboe, harp, strings, words compiled from Medieval sources by Peter Howarth, score assembled after the composer's death from various earlier works of HW by Peter Howarth and Giles Bryant, including plainsong adaptations.
- * Pageant of Our Lady, soprano and bass solos, SSA, probably orchestral accompaniment intended, words by Lawrence Housman, incomplete.
- * A Dream of Exile, incidental music, SATB, orchestra, author not known.
- * The Ayrshire Plowman, ballad opera, arrangement of 15 traditional Scots melodies, soloists, flute, oboe, strings, words by J. Murray Gibbon.
- * Maureen, ballad opera, words probably by J. Murray Gibbon, lost.
- * Indian Christmas Play, ballad opera, words possibly by J. Murray Gibbon, lost.

Violin

- * Gavotte (from Semele) and Minuet (from Berenice), by Handel, arr. HW, violin and piano, piano part lost.
- * Rossignol du Vert Bocage, French melody of the 17th Century, and Laquelle Mariez-Vous, French traditional, arr. by HW, violin and piano, piano part lost.

Piano

- * (Untitled), in E Major, marked "Teneramente," in 6/8 and 3/4.

Orchestral Works

- * Symphonic Poem--The Call of the Sea, full orchestra, incomplete.

- * Ballad for Piano and Orchestra, piano and full orchestra, incomplete.
- * Symphonic Poem--Seaside Elegiacs on the Poem by Owen Meredith, full orchestra, incomplete.
- * Piano Concerto in D Minor, piano and full orchestra, incomplete.

Choral Works with Orchestra

- * Genserie, SATB, orchestra, words by Owen Meredith, incomplete.
- * The Agincourt Song, English traditional 14th Century arr. by HW, SATB, woodwinds, strings, percussion, also arranged for SATB and piano.
- * The Vision of Ezekiel, SATB, orchestra, author not known, incomplete.
- * (Flourish), "Long Live Queen Elizabeth," SATB, probably brass choir intended.
- * Prospice, SATB, orchestra, words by Robert Browning.
- * In Dulci Jubilo, German traditional arr. by HW, boys' voices, orchestra, incomplete.

Organ

- * (Untitled) in E major.
- * Pedal Study.
- * Nocturne, incomplete.
- * Rhapsody in E flat, incomplete.
- * Rhapsody in D Minor, incomplete.
- * Corpus Christi Procession in Madrid, incomplete, might be an arrangement, possibly not intended for organ.
- * Fugue in A Major, incomplete.

Violin

- * Lament, violin (probably) and piano, incomplete.

Chamber Music

- * Trio in D Minor, violin, cello and piano, incomplete.

Organ Arrangements

- * Dance of the Angels by Wolf-Ferrari, Bouree by Krebs, Air by Mattheson, Gavotte by J. C. Bach, all edited by HW.

Songs

- * Sally in our alley by Henry Carey, arr. by HW.
- * Hark, Hark the Lark, words by Shakespeare, incomplete.

Secular Part-Songs

- * I Have a Song to Sing-O, TTBB, piano, words by J. E. MacDonald, for the Arts and Letters Club, Toronto.
- * The Song of the Sword, SATBB, poet not known, incomplete.
- * Come Live With Me, SS, piano, words by Christopher Marlow, incomplete.
- * (Lo at the Day's End), SATB, a cappella, poet not known, incomplete.
- * Noel--A Catholic Tale, TTBB, bass solo, a cappella.
- * Canon--Sit Down Quickly, SSSS, possibly incomplete.

MICHIGAN STATE UNIV. LIBRARIES



31293008397378