

374
N81
No. 5855

IN CELEBRATION

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Columbus G. Walden, B.M.

Denton, Texas

December, 1981

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In Celebration is in four continuous sections. The first section, which is an orchestral introduction, is followed by three other distinct, vocal and orchestral sections. The introduction and following two sections are rhythmic and driving in nature, each section increasing in perceived tempo until the climactic final measures of the third section. The concluding section is slow, legato and reverent in mood. The function of this section is to release the tension built from the preceding sections and to bring the piece to a joyful, yet prayerful close.

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Introduction

In Celebration is a through-composed work of approximately eight minutes in length for high baritone voice and orchestra. The instrumentation of the orchestra is as follows: piccolo, two flutes, two oboes, two clarinets in B flat, two bassoons, four horns in F, two trumpets in C, three trombones, tuba, four timpani, tam-tam, cymbals, tambourine, snare drum, suspended cymbal, celesta, bass drum, vibraphone, xylophone, piano, violins, violas, violoncellos, and double basses. The text is taken from the Magnificat and Psalm 150 and was chosen for its celebrative nature.

In Celebration is in four continuous sections. The first section, which is an orchestral introduction, is followed by three other distinct, vocal and orchestral sections. The introduction and following two sections are rhythmic and driving in nature, each section increasing in perceived tempo until the climactic final measures of the third section (see Figure 1). This is accomplished in the slower tempo of the third section by a division of the beat into sixteenth rather than eighth notes. These first three sections of the piece are intended to work together insofar as their rhythmic and driving nature is concerned, however each of these sections has its own distinct development of

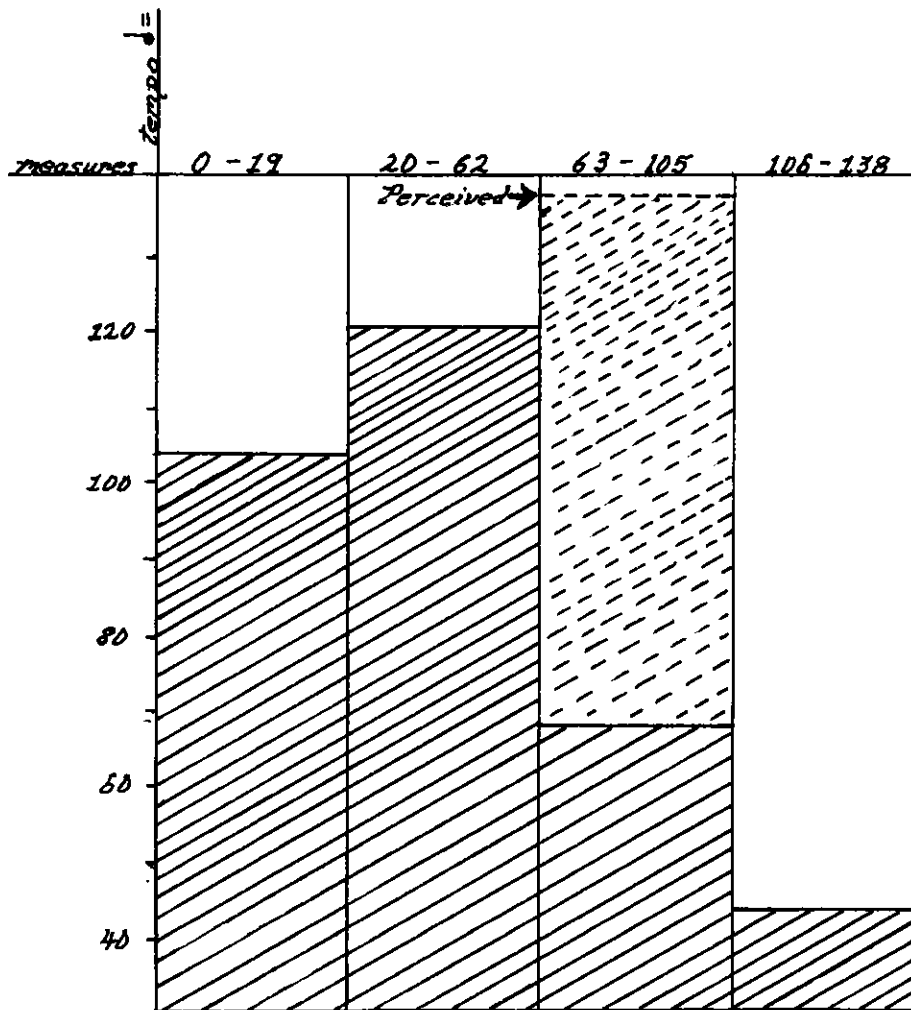


Fig. 1--Tempo graph

thematic materials. These sections are meant to have a dynamic approach to the musical expression of praise, each with its own climactic and subclimactic moments. The primary climactic moments of these sections are marked by the rise to their areas of highest density, which are found at the end of the first and third sections and in the middle of the second section. The concluding section is slow,

legato and reverent in mood. Although it is contrasting in nature with the other sections, there are unifying thematic materials in this section, which are drawn from the second section. The function of this section is to release the tension built from the preceding sections and to bring the piece to a joyful, yet prayerful close.

Section I

Section I, the orchestral introduction, is intended to capture immediately the interest of the listener. The interest of this section is maintained and heightened by the following means: colorful and highly contrasting instrumentation; driving, syncopated rhythms; and a generally ascending melodic contour with a corresponding thickening of texture and increase in dynamic level. All chords in this section are primarily made up of an octave with a central tritone.

The opening two measures are an example of the varied instrumentation. In both measures, the double basses and piano begin with a down beat, eighth note, octave leap figure (the cellos are added to this figure in the second measure), which is followed on the second beat by an octave and tritone chord that is held for six beats. In the first measure, the woodwinds hold the octave and tritone chord and the strings play pizzicato on the attack of the chord. In the second measure, the strings hold another octave, tritone chord and

the woodwinds play a staccato attack. An *f* is present as the lowest note in both chords. In the first measure, it is held by the cellos and bassoons while the basses play it pizzicato as the final note of the octave leap figure. In the second measure, the note is held by the bassoons and horns while both the cellos and basses have the note as the final pizzicato of the octave leap figure.

Measure four provides the rhythmic material from which all other rhythms in this section are derived (see Figure 2). Variations on this rhythm include: lengthening the third and fourth notes of the treble by an eighth note in measure six, adding an off-beat beginning in measure eight and repetition of rhythm in measures ten and eleven. A one-beat



Fig. 2--Seminal rhythm of section I

extraction of two eighth notes is used to build momentum in measures twelve and fourteen. In measure seventeen, the figure is truncated by not continuing to measure eighteen with a quarter note on the first beat. This creates an element of surprise by not fulfilling the preceding pattern.

Through the first five measures, the bass octave leaps remain on FF and the two octaves above. From measure six to measure seventeen the bass ascends from FF to E flat. The pitch level of the octave tritone chords ascends from c¹, g flat¹, c² in measure eight to d flat², g², d flat³ in measure seventeen. A corresponding increase in dynamics and thickening of texture work with the ascending pitch level to heighten tension.

Measures eighteen and nineteen serve to complete the introductory section and also serve as a transition to the next section. The final descending woodwind motive, which completes this section, is later used as a prominent motive in the final section of the piece (see Figure 3).



Fig. 3--Woodwind motive

Section II

The second section begins in measure twenty as the tempo is increased to ♩=120. This section introduces thematic material that will be used extensively in the remainder of the piece. The melodic line, which is presented first in the trumpets in measure twenty as a bright and driving opening statement to this section, is used quite differently as the prayerful and subdued closing vocal phrase

of this work (see Figure 4). The difference in mood of this line in the final section, as compared to this section, is achieved by a slowing of the tempo from $\text{♩} = 120$ to $\text{♩} = 40-48$, a change in dynamic level from forte to piano, a change in



Fig. 4--Opening trumpet melody of section II compared to closing vocal phrase of the work.

articulation from a trumpet line in which each note is tongued, to a very legato vocal line which is melismatic in nature, and a change in the presentation of the second and tenth notes from an off-beat syncopation to the beginning of the second beat of a legato vocal measure. The brass figures used from measure twenty-eight to thirty-one are altered and used as the seminal motivic material for the beginning of the third section (see Figure 5). The first descending interval is changed from a minor third to a tritone, and the following ascending interval is changed from a perfect fourth to an augmented fifth. The opening vocal line of this section is altered and used to set the Alleluia in measures 120 and 121 of the final section (see Figure 6). The two phrases have similar shapes and contain



Fig. 5--Brass motives from section II and opening material from section III.

the same triplet figure, which is the only deviation from the duple division of the beat in these phrases. In the final section, the notes in the fourth beat of the first measure of the phrase, which correspond to the first two beats of the second measure in the original, are raised from the original by a half-step and a whole-step respectively.

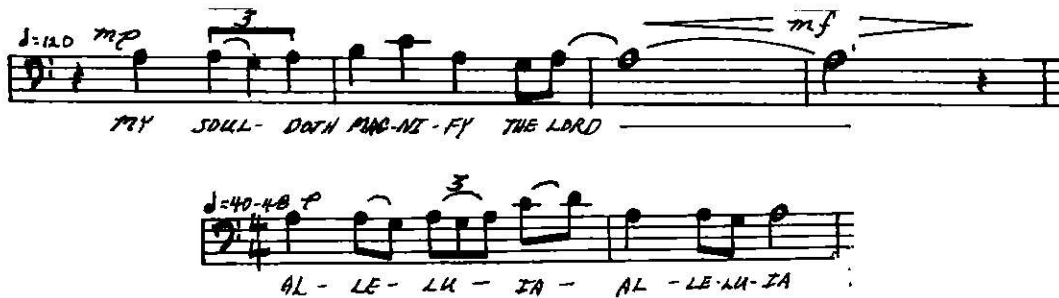


Fig. 6--The opening vocal line from section II and the Alleluia from the final section.

The second beat of the phrase in the final section has no corresponding material in the original. This opening vocal

line, which is also used, transposed, to close this section, is not unlike much of the vocal material of the last section, even though this section is rhythmic and fast paced, the final section is more restrained. Similarities include triple as well as duple divisions of the beat and single-breath phrases of limited range which center around the first pitch of the phrase.

The accompaniment to the voice in this section consists of chords in a persistent rhythm of two dotted quarter notes, an eighth note and an eighth rest, always in 4/4 meter. The first and second chords of the accompaniment figure are identical, and the third chord, which is different from the first two, serves to lead to the next measure. This measure may be a repetition of the previous material, or it may establish a new group of chords to be repeated. As the section progresses, the density level increases until its thickest and loudest point at measures 45 and 46. From this point to the end of the section, the density level decreases as the dynamic level and orchestral timbre occur on each new area of chordal accompaniment material.

An instrumental statement answers each vocal statement in the first part of this section. The instrumental statement is most often based on the preceding vocal line. Only in measures 45 and 46 does it not respond with material taken from the vocal line. In the remaining part of this section, there is no longer an answering instrumental

statement and the musical intensity is decreased until the end of the section.

Section III

The third section begins in measure 63 with a change in tempo from $\text{♩}=120$ to $\text{♩}=69$. The actual effect, however, is that of a faster tempo, since the division of the beat is now sixteenth notes instead of eighth notes (see Figure 1, page ii).

As stated previously, the opening bass motive is derived from alterations of the motives in measures 28 through 31 (see Figure 5, page vii). The first treble motives in this section are derived from alterations and harmonizations of this opening bass motive (see Figure 7). The first descending



Fig. 7--Treble motive, section III

interval is changed from a tritone to a minor third or augmented second. The ascending interval is then changed to a tritone. Most of the harmonization is built around major sixths, minor thirds and minor sevenths. The bass motive changes to a rhythmic ostinato pattern over which most of the rest of this section is built. The pitch content of the pattern changes every few measures, and these changes

provide the variety in pitch material and harmonic areas necessary to sustain the musical drive of this section.

The text setting in this section is quite different from that in any other section. Whereas the other sections are primarily legato in nature, the nature of the setting here requires a more accented and marked type of singing. The melodic motion is much more jagged than in the other sections, even though each vocal phrase still has a distinct shape and destination (see Figure 8). This section requires the widest vocal range, and much of it lies in a high tessitura for the baritone. This tessitura is chosen for its intensity, which is meant to convey the intense and reverent joy of the text.



Fig. 8--Vocal phrase, measures 79 and 80

The vocal line in this section is usually paired with a corresponding instrumental line in a duet-like fashion. For example, the first vocal phrase of this section is stated alone with a trombone line that harmonizes the vocal line in a duet fashion, as opposed to an accompaniment role for the trombone. In other phrases, the melodic instrumental line may react or respond to the vocal line. For example,

the trombone and tuba in measures 79 and 80 react to the vocal line with stretto harmonization which is answered by woodwind and string figures drawn from the vocal line. In some parts of this section, particularly toward the end, the vocal line is doubled and the corresponding instrumental melodic line is played by several instruments.

The orchestration in this section combines classical restraint with interjections of bright, sparkling color. It is classical in the sense that the orchestration is seldom "thick or lush." It is romantic in its constantly shifting timbres and its use of unexpected colors. For example, the piano is used extensively for its timbre and percussive qualities. The xylophone and vibraphone, along with other percussion, are used as a musical spice to highlight a particular timbre. An example of the unexpected color changes is found in measures 85 through 87. This begins with only voice and ostinato pattern at a *mp* dynamic. First and second trombones then respond to and accompany the vocal line. The vocalist repeats the words, "the trumpet," to which the horns respond with a stopped "horn-call" figure. This is followed by a sudden change in color with woodwinds and xylophone playing a forte, thirty-second note descending pattern.

The final part of this section brings the entire piece to its high point of musical intensity. Beginning in measure 94, this part increases in dynamic level, thickness

of orchestration and general intensity until measure 99. The intensity is maintained from measure 99 to 104. The orchestration in these measures changes to a low, rumbling texture which brings this section to a close. After the *molto ritardando* in measure 104, measure 105 makes the transition to the final section. The voice repeats the text "the loud cymbals" in a free manner, and the mood is changed completely with the beginning of the final section.

Section IV

The final section is of an entirely different but completely appropriate mood. For the first time, the rhythmic and driving musical nature is replaced with a restrained, reverent one. This mood is chosen in order to convey the sincerity of the joy of the text.

Even though the nature of this section is radically different from the others, it acts as an integral part with the whole, not in opposition to it. The primary unifying elements are common thematic material with the second section and the general nature of the vocal lines in these two sections. The vocal melodies of both sections use both duple and triple divisions of the beat, and both have single-breath phrases of limited range. The exceptions to the last statement are the final Alleluias and Amens, which cover an octave range and are best taken in two breaths. However,

as stated earlier, these phrases are taken directly from the opening brass lines of section two and, therefore, thematically unite the two sections.

This section begins with an opening statement in the horns. This phrase is then used for the first two vocal phrases, changing only the last note each time. The first five measures of this section center around G in the bass. The center of the bass foundation then moves to A flat in the next two measures. Tension is added by centering the vocal line around c¹ while the second violins constantly hold a d flat¹ along with their e flat¹. The second chord of measure 114 is used to move the center of the bass to F in the following measure. The primary motion is supplied by the basses and cellos moving from B to F sharp in measure 114 and then falling a half step and settling on F in 115, where they remain for most of the rest of the piece.

The woodwind motive in measure 114, which relates to the transition between sections I and II, leads into an alternating pattern which emphasizes the interval of the tritone. Celesta is added here for color.

From measure 118 through 125 the strings hold the octave A's and E flat tritone along with the bass F. The voice and horns continue the melodic material above this sonority. In measures 125 through 131 the strings and woodwinds take up the melodic material and bring this section to its most climactic moments. The crescendo and rising melodic line

of measure 126 leads to the surprise of the subito piano in 127 and subsequent crescendo and continued rising melodic line to forte in 128. The next three measures decrescendo to piano and the strings return to their previous sonority of bass F and octave A's with tritone E flat. The closing vocal phrases, which were taken from the opening brass lines of the second section, are stated above this sonority. The horns have the closing melodic phrases with the familiar woodwind motive found between the horn phrases and closing the work. The last interval of the woodwind motive is changed from a tritone to a major third of f^2 and a^2 in the closing measure. This creates a feeling of resolution with the F in the basses and cellos and adds to the finality of the closing of the work.

Conclusion

In Celebration was written to celebrate the beginning of life and in praise of the creator of it. The piece is an attempt to convey this celebration and praise by means that would express both the excitement of new life and a reverence for its creation, with the first three sections primarily an expression of excitement and joy and the final section concluding the piece in reverent praise. In Celebration is dedicated to Angela Elise Rains in honor of her birth, December 30, 1979.

IN CELEBRATION

Columbus G. Walden III

$\text{♩} = 104$ energetic

Piccolo

Flutes 1 2

Oboes 1 2

Clarinets 1 in Bb 2

Bassoons 1 2

I II Horns in F

III IV

Trumpets 1 in C 2

I II Trombones

III

Tuba

Timpani

Percussion I
 tam tam cymbals
 tambourine
 snare drum
 suspended cymbal

Percussion II
 celesta bass drum
 vibraphone xylophone

Piano

Voice

I Violins

II

Violas

Violancellos

Double Basses

$\text{♩} = 104$ energetic

mp *pp* *mf* *p* *div* *arco* *pizz.* *let ring or v.brate*

* - ~ = let ring or v.brate

IN CELEBRATION is dedicated to Angela Elise Rains in honor of her birth, December 30, 1979.

This page of musical notation is for a string quartet, consisting of four staves. The music is written in treble clef with a key signature of one sharp (F#). The piece is in 4/4 time and features several dynamic markings: *mp* (mezzo-piano), *cres.* (crescendo), *mf* (mezzo-forte), and *f* (forte). Performance instructions include *div.* (divisi), *Arco* (arco), and *Pizz.* (pizzicato). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. A snare drum part is indicated in the lower section of the page. The page number '3' is located in the top right corner.

Picc
 Fls. 1 2
 Obs. 1 2
 Bells 1 2
 Bsns. 1 2
 I II
 Hrns. INF
 III IV
 C Tpts. 1 2
 I II
 Trbs.
 III
 Tuba
 Timp.
 I
 Perc.
 II
 Piano
 Voice
 I
 Vls.
 II
 Vla.
 Vc.
 D.B.

Musical score for a symphony orchestra, page 4. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bells (1 and 2), Bassoons (1 and 2), Horns (I, II, III, IV), Clarinets (1 and 2), Trumpets (I, II, III), Tuba, Timpani, Percussion (I and II), Piano, Voice, Violins (I and II), Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics such as 'cres.', 'ff', 'mf', 'f', and 'mp'. There are also performance markings like 'div.' and '22'.

20

♩ = 120

pp

pp

pp

pp

22

f

22

f

3

mp

mp

mp

mp

mp

♩ = 120

20

change to #

20

♩ = 120

pp

pp

pp

pp

pp

pp

Picc.
Fls. 1
2
Obs. 1
2
Bbcls. 1
2
Bsns. 1
2

I II
Hrns. *p*
in F 3.
III IV *p*
Corns 1
2 *p*
I II *p*
Trbs. 1
III *p*
Tuba

Timp.
I
Perc.
II

Piano

Voice

I *div*
Vls. *mp*
II *div.*
Vla. *mp*
Vc. *div.*
D.B. *mp*

32

Empty musical staves for the first system, consisting of five staves.

Musical notation for the first system. It features two staves with notes and rests. Dynamics include *f* (forte), *mp* (mezzo-piano), and *p* (piano). There are also accents and slurs. A first ending bracket is present in the second measure of the second staff.

Empty musical staves for the second system, consisting of five staves.

32

Musical notation for the second system. It features a single staff with notes and rests. Dynamics include *mp* and *mf*. There is a triplet of notes. The lyrics "MY SOUL DOETH MAG NI - FY THE LORD" are written below the staff.

Musical notation for the third system. It features five staves with notes and rests. Dynamics include *mf* and *p*. There are slurs and accents throughout the system.

Picc.

Fls. 1 2

Obs. 1 2

BbCls. 1 2

Bsns. 1 2

I II
Hrns.
in F

III IV

C Tpts. 1 2

I II

Trbs.

III

Tuba

Timp.

I

Perc.

II

Piano

Voice

MP SOUL DO TH MAG-NI-FY THE LORD AND MY

I

Vls.

II

Vla.

Vc.

D.B.

42

42

45

Picc. *f* *mp*

Fls. 1 2 *f* *mp*

Obs. 1 2

Bbcls 1 2 *f* *mp*

Bsns 1 2 *mf* *div.*

I II *mf* *div.*

Hrns. 1 2 *mf*

III IV *mf*

Ctrpts 1 2

I II *mf*

Trbs. III *mf*

Tuba

45

Timp. *mf* cymbals

I *mf*

Perc. *mf* xyl.

II *f* *mf*

Piano

45

Voice *f*

GOD FOR HE WHO IS MIGHTY HAS DONE GREAT THINGS

I *mf*

Vs. II

Vla. 22

Vc. 22

DB.

53

Musical score for the first system, measures 1-5. It includes vocal lines and piano accompaniment. Dynamics include *mp*, *div.*, and *f*.

Musical score for the second system, measures 6-8. It includes vocal lines and piano accompaniment. Dynamics include *mp* and *p*.

Musical score for the third system, measures 9-10. It includes vocal lines and piano accompaniment.

53

Musical score for the fourth system, measures 11-12. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *mf*.

FOR ME

HE HAS DONE GREAT THINGS

FOR

ME

Musical score for the fifth system, measures 13-16. It includes vocal lines and piano accompaniment. Dynamics include *mp*.

Picc

Fls 1/2

Obs. 1/2

Bbcls 1/2

Bsns 1/2

I II
Hrns
in F

III IV

C Trps 1/2

I II
Trbs

III

Tuba

Timp.

I
Perc.

II

Piano

Voice

mp 3 p

MY SOUL DOETH MAG-NI-FY THE LORD

I
Vls.

II

Vla

Vc

D.B.

Five systems of empty musical staves, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef).

Two systems of empty musical staves, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef).

change to (• b •)

tambourine

pp

A single staff of music for tambourine accompaniment, starting with a piano (pp) dynamic. The notation consists of a series of eighth notes with stems pointing up and down, alternating between the two staves of the grand staff.

Two systems of empty musical staves, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef).

p

3

pp

A single staff of music for the vocal line. It begins with a piano (p) dynamic, followed by a triplet of eighth notes. The melody continues with a half note, a quarter note with a flat, and a quarter note. The staff concludes with a piano (pp) dynamic and a fermata over a whole note.

MY SOUL DOETH MAG - NI - FY THE LORD

pp

pp

pp

pp

pp

Five systems of musical staves for piano accompaniment, each consisting of a grand staff (treble and bass clefs). The notation is consistent across all systems, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamics are marked as piano (pp).



63

♩ = 69

Picc.

Fls. 1
2

Obs. 1
2

B♭cls. 1
2

Bsns. 1
2

I II
Hrns.
in F

III IV

C Tpts. 1
2

I II
Trbs.

III

Tuba

♩ = 69

Timp.

I
Perc.
II

63

Piano

p

Voice

♩ = 69

I
Vls.

II

Vla.

Vc. *Pizz.*

p

Db. *Pizz.*

p

68

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

Musical notation for the first system, measures 68-70. The notation includes dynamics such as *mp*, *mf*, and *mp*, and articulation like *div.* (divisi). The music features eighth and sixteenth notes with slurs and accents.

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

Musical notation for the second system, measures 71-72. The notation includes dynamics such as *mp* and a marking *8va* (octave up) with a dashed line. The music features eighth and sixteenth notes with slurs and accents.

68

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

Musical notation for the third system, measures 73-75. The notation includes dynamics such as *mp*, *mf*, and *mp*. The music features eighth and sixteenth notes with slurs and accents.

Picc.
Fls 1 2
Obs 1 2
Bbcls 1 2
Bsns 1 2

I II
Hrns. I II
Ctpts 1 2
I II
Trbs.
III
Tuba

Timp.
I
Perc.
II

Piano

Voice

I
Vla
II
Vla
Vc.
D.B.

72

Musical score for measures 72-73, top system. It consists of five treble clef staves and one bass clef staff in 7/4 time. The key signature has one sharp (F#). The first staff has a treble clef and a sharp sign. The second and third staves have treble clefs and sharp signs. The fourth staff has a treble clef and a sharp sign. The fifth staff has a treble clef and a sharp sign. The sixth staff has a bass clef and a sharp sign.

Musical score for measures 72-73, second system. It consists of two treble clef staves, both with sharp signs.

Musical score for measures 72-73, third system. It includes a vocal line in the first staff with a treble clef and sharp sign, and two bass clef staves in 7/4 time. The vocal line starts with a rest, then has notes in measures 72 and 73. The first bass staff has a treble clef and sharp sign. The second bass staff has a bass clef and sharp sign.

Musical score for measures 72-73, fourth system. It includes a snare drum part in the first staff with a treble clef and sharp sign, and a xylophone part in the second staff with a treble clef and sharp sign. The snare part has a rest in measure 72 and a note in measure 73. The xylophone part has notes in measures 72 and 73. Dynamics include *mp* and *mf*.

Musical score for measures 72-73, fifth system. It includes a piano part with a treble clef and sharp sign in the first staff and a bass clef and sharp sign in the second staff. The piano part has notes in measures 72 and 73.

73

Musical score for measures 72-73, sixth system. It includes a vocal line in the first staff with a treble clef and sharp sign. The lyrics are: PRAISE YE — PRAISE YE THE LORD PRAISE HIM FOR HIS EX-CEL-LENT GREAT-
Dynamics include *mf*.

Musical score for measures 72-73, seventh system. It includes multiple staves for piano accompaniment. The first staff has a treble clef and sharp sign. The second staff has a treble clef and sharp sign. The third staff has a bass clef and sharp sign. The fourth staff has a bass clef and sharp sign. The fifth staff has a bass clef and sharp sign. Dynamics include *mf* and *Arco*.

Picc

Fls 1 2 *div.*
mf *mp*

Obs 1 2 *mf* *mp*

Bbcls 1 2 *mf* *mp*

Bsns 1 2 *mf* *mp*

I II
Hrns. I II *mf* *mp* *22*

III IV *mf* *mp* *22*

C Tpts 1 2

I II

Trbs. III *mp*

Tuba

Timp.

I

Perc. II

Piano

Voice
- NESS PRAISE YE PRAISE YE THE LORD PRAISE HIM IN THE FIR-MA-MENT OF HIS

I

Vls. II

Vla.

Vc. *mp*

D.B.

Musical score for the first system. It includes vocal staves with lyrics and piano accompaniment. The piano part features a complex rhythmic pattern in the left hand and a melodic line in the right hand. Dynamics include *mf* and *f*. A vocal line in the upper right has a melodic phrase with a slur and the marking *Bua* above it.

Musical score for the second system, primarily piano accompaniment. It consists of two staves, both in treble clef with a key signature of one sharp (F#). The music is mostly rests, with some notes in the second measure. Dynamics include *f*.

Musical score for the third system. It includes piano accompaniment and vocal lines. The piano part has a melodic line in the right hand and a rhythmic line in the left hand. Dynamics include *f* and *mp*. A vocal line in the upper right has a melodic phrase with a slur and the marking *Bua* above it.

Musical score for the fourth system. It includes piano accompaniment and percussion. The piano part has a melodic line in the right hand and a rhythmic line in the left hand. Dynamics include *mf* and *f*. The percussion part includes a snare drum and a suspended cymbal. Dynamics include *f* and *mf*.

Musical score for the fifth system, featuring vocal lines with lyrics. The lyrics are: "POWER PRAISE GOD — IN HIS SANC-TU-A-RY". The music is in treble clef with a key signature of one sharp. Dynamics include *f* and *mp*.

Musical score for the sixth system. It includes piano accompaniment and vocal lines. The piano part has a complex rhythmic pattern in the left hand and a melodic line in the right hand. Dynamics include *mf* and *f*. A vocal line in the upper right has a melodic phrase with a slur and the marking *Bua* above it.

Perc
 Fls 1 2
 Obs 1 2
 Bb Cls 1 2
 Bsns 1 2
 I II
 Hrns. I II
 III IV
 C Tpts 1 2
 I II
 Trbs.
 III
 Tuba
 Timp
 I
 Perc.
 II
 Piano

Voice
 I
 Vls
 II
 Vla.
 Vc
 D.B.

Musical score system 1, consisting of five staves. Each staff begins with a treble clef and a 3/4 time signature. The staves are currently empty.

Musical score system 2, consisting of two staves. Each staff begins with a bass clef and a 3/4 time signature. The staves are currently empty.

Musical score system 3, consisting of three staves. Each staff begins with a treble clef and a 3/4 time signature. The top staff contains musical notation starting with a fermata, followed by a melodic line with a dynamic marking of *mf*.

Musical score system 4, consisting of two staves. Each staff begins with a bass clef and a 3/4 time signature. The staves are currently empty.

Musical score system 5, consisting of two staves. Each staff begins with a treble clef and a 3/4 time signature. The staves are currently empty.

Musical score system 6, consisting of a single staff with a treble clef and a 3/4 time signature. The staff contains musical notation with a dynamic marking of *mp* and the lyrics: "PRAISE HIM WITH THE SOUND OF THE TRUM-PET THE TRUM - -".

Musical score system 7, consisting of four staves. The top two staves have treble clefs, the third has an alto clef, and the bottom has a bass clef. All staves have a 3/4 time signature. The bottom two staves contain rhythmic accompaniment.

Picc.
 Fls. 1 2
 Obs. 1 2
 Bbcls. 1 2
 Bsns. 1 2
 I II
 Hrns. in F
 III IV
 C Tpts. 1 2
 I II
 Trbs.
 III
 Tuba
 Timp.
 I
 Perc.
 II
 Piano
 Voice
 I
 Vls.
 II
 Vla.
 Vc.
 D.B.

Musical score for page 22, featuring various instruments and a vocal line. The score includes dynamics such as *f*, *mf*, and *ff*. The vocal line includes the lyrics: - PET PRAISE HIM WITH THE PSAL -.

System 1: Five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The key signature has one sharp (F#). The time signature is 3/4. The first measure is a whole rest. The second measure contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The third measure contains a melodic line starting with a quarter note D5, followed by eighth notes E5 and F#5, and a quarter note G5. The fourth measure contains a melodic line starting with a quarter note A5, followed by eighth notes B5 and C6, and a quarter note D6. The fifth measure contains a melodic line starting with a quarter note E6, followed by eighth notes F#6 and G6, and a quarter note A6. Dynamics include *mp* and *div.*

System 2: Two staves, both treble clefs. The first staff has a whole rest. The second staff has a whole rest.

System 3: Three staves, all treble clefs. The first staff has a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The second and third staves have melodic lines starting with a quarter note D5, followed by eighth notes E5 and F#5, and a quarter note G5. Dynamics include *mp*.

System 4: Four staves. The top two staves are treble clefs and the bottom two are bass clefs. The first staff has a whole rest. The second staff has a whole rest. The third staff has a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The fourth staff has a melodic line starting with a quarter note D5, followed by eighth notes E5 and F#5, and a quarter note G5. Dynamics include *mp*. The word *vibes* is written above the staff.

System 5: One staff, treble clef. The first measure contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Dynamics include *mp*.

-- TRY AND HARP

System 6: Five staves. The top two staves are treble clefs and the bottom three are bass clefs. The first staff has a whole rest. The second staff has a whole rest. The third staff has a rhythmic accompaniment of eighth notes. The fourth and fifth staves have melodic lines. Dynamics include *mp*.

94

Picc.
 Fls. 1 2
 Obs. 1 2
 Bb Cls. 1 2
 Bsns. 1 2
 I II
 Hns
 I II
 III IV
 Cpts. 1 2
 I II
 Trbs
 III
 Tuba
 Timp.
 I
 Perc.
 II
 Piano
 Voice
 I
 Vis.
 II
 Vla.
 Vc.
 D.B.

Musical score for page 24, rehearsal mark 94. The score includes parts for Piccolo, Flutes, Oboes, Bass Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Piano, Voice, Violins, Viola, Violoncello, and Double Bass. The music is in 7/4 time and G major. The voice part has lyrics: "PRAISE HIM WITH THE STRING AND". Dynamics include *p*, *mp*, and *mf*.

Musical notation for the first system, including a bass line with eighth notes and rests.

Musical notation for the second system, featuring a melody in the upper voice and accompaniment in the lower voice, both marked *mf*.

Musical notation for the third system, showing a piano part with dynamics *mp* and *mf*, and a bass line with dynamics *sub mp* and *mf*.

Musical notation for the fourth system, including a Bass Drum part marked *mf*.

Musical notation for the fifth system, featuring a melody in the upper voice marked *mf* and a bass line with eighth notes.

Musical notation for the sixth system, showing a piano part with dynamics *sub mp* and *f*, and a bass line with dynamics *sub mp* and *f*.

PIPE

PRAISE — HIM PRAISE HIM WITH THE TIM-BREL AND DANCE

Musical notation for the seventh system, including piano and bass parts with dynamics *mp*, *mf*, and *marcato*.

99

Picc. *f*

Fls. 1/2 *f*

Obs. 1/2 *f*

B♭cls. 1/2 *f*

Bsns. 1/2 *f*

I II
Hrns. 1/2 *f*

III IV *f*

Ctrpts. 1/2 *f*

I II *f*

Trbs. *f* *ff*

III *f* *ff*

Tuba *ff*

99

Timp. *cym.*

I *f*

Perc. II *f*

Piano *f* *ff*

Voice *ff*
PRAISE HIM WITH THE LOUD CYM - BALS

99

I *f*

Vls. II *f*

Vla. *f*

Vc. *f* *ff*

D.B. *f* *ff*

This page contains a handwritten musical score for a piece in 7/4 time. The score is organized into several systems of staves. The top system includes four treble clef staves and one bass clef staff. The second system consists of two treble clef staves. The third system has four staves: two treble clef, one bass clef, and one snare drum staff. The snare drum staff is marked with a 'snare' and includes dynamic markings of *mp*, *f*, and *p*. The fourth system contains four staves: two treble clef, one bass clef, and one snare drum staff. The fifth system has two treble clef staves. The sixth system includes four staves: two treble clef, one bass clef, and one snare drum staff. The seventh system consists of five staves: two treble clef, one bass clef, and two snare drum staves. The score is marked with various dynamics including *mf*, *ff*, *f*, and *p*, and includes the instruction *molto rit.* in several places. The notation includes eighth and sixteenth notes, rests, and slurs.

$\text{♩} = 40-48$ reverently

Picc. $\text{♩} = 40-48$ reverently

Fls. 1/2

Obs. 1/2

B♭Cls 1/2

Bsns. 1/2 *div.*

I II

MNS. INF

III IV

C Trps. 1/2 $\text{♩} = 40-48$ reverently

I II

Trbs.

III

Tuba

Timp.

I

Perc.

II

tam tam

mf *p* *f* *p*

Piano

pp

Bva

Voice

freely *ff* *sfp* *fff* *pp* *pp*

THE LOUD CYM-BALS

LET EV-ERY-THING THAT HATH BREATH PRAISE THE LORD

I

Vls.

II

Vla.

Vc.

D.B.

$\text{♩} = 40-48$ reverently

Bass without extension Bva above where necessary

Musical score system 1, featuring four staves. The top two staves contain vocal lines with notes and rests. The bottom two staves contain piano accompaniment. Dynamic markings include *mf* and *p*. A *div. Su2* marking is present in the lower right.

Musical score system 2, featuring four empty staves.

Musical score system 3, featuring four empty staves.

Musical score system 4, featuring four empty staves.

Musical score system 5, featuring two staves. The top staff has a vocal line with notes and rests, and a *Su2* marking. The bottom staff has piano accompaniment. Dynamic markings include *mf* and *p*.

Musical score system 6, featuring two staves. The top staff has a vocal line with notes and rests, including triplets and dynamic markings *p*, *mp*, and *mf*. The bottom staff has piano accompaniment. Lyrics are written below the staff: "LET EV-ERY-THING THAT HATH BREATH PRAISE THE LORD".

Musical score system 7, featuring five staves. The top two staves contain vocal lines with notes and rests, including triplets and dynamic markings *p*, *mp*, *mf*, and *div.*. The bottom three staves contain piano accompaniment with dynamic markings *p*, *mp*, and *mf*.

Picc.
Fls. 1/2
Obs. 1/2
Bbcls 1/2
Bsns. 1/2

Detailed description: This block contains the woodwind section of the score. The Piccolo part is mostly rests. The Flutes and Oboes play a melodic line starting in the second measure, marked *p* and *mp*. The Bass Clarinets and Bassoons play a supporting line, with the Bass Clarinets marked *Buc* and *Buc* *pp*. The key signature changes from one flat to two flats, and the time signature changes from 3/4 to 2/4.

I II
Hrns. INF
III IV

Detailed description: This block contains the Horns section. Horns I and II, and Horns III and IV are shown. They play a simple harmonic accompaniment, mostly rests, with some notes in the second and third measures.

C Tpts. 1/2

Detailed description: This block contains the Trumpets section. Trumpets 1 and 2 are shown. They play a simple harmonic accompaniment, mostly rests, with some notes in the second and third measures.

I II
Trbs.
III
Tuba

Detailed description: This block contains the Trombone section. Trombones I and II, Trombone III, and the Tuba are shown. They play a simple harmonic accompaniment, mostly rests, with some notes in the second and third measures.

Timp.

Detailed description: This block contains the Timpani part, which consists of rests throughout the measures.

I
Perc.

Detailed description: This block contains Percussion I, which consists of rests throughout the measures.

II
Celesta

Detailed description: This block contains Percussion II and the Celesta. Percussion II has rests. The Celesta plays a rhythmic accompaniment starting in the second measure, marked *p*.

Piano

Detailed description: This block contains the Piano part, which consists of rests throughout the measures.

Voice

LET EV-ERY-THING THAT HATH BREATH PRAISE THE LORD LET EV-ERY-THING THAT HATH BREATH PRAISE

Detailed description: This block contains the vocal line. The lyrics are: "LET EV-ERY-THING THAT HATH BREATH PRAISE THE LORD LET EV-ERY-THING THAT HATH BREATH PRAISE". The music features triplets and dynamic markings *f* and *mp*.

I
Vls.
II
Vla.
Vc.
D.B.

Detailed description: This block contains the string section. Violins I and II, Viola, Violoncello, and Double Bass are shown. They play a melodic line with triplets, marked *f*. The Violins I and II parts have dynamic markings *ppp* and *ppp* in the later measures. The Viola, Violoncello, and Double Bass parts have dynamic markings *f* and *p*. The key signature changes to two flats, and the time signature changes to 2/4.

118

Musical score system 1, measures 1-4. It features a vocal line with lyrics "diu" and piano markings *p* and *pp*. The accompaniment includes piano and celesta parts.

Musical score system 2, measures 5-8. It features a vocal line with a first ending bracket labeled "1." and piano markings *p* and *pp*. The accompaniment continues with piano and celesta parts.

Musical score system 3, measures 9-12. It features a piano part with a melodic line and a celesta part with chords. The system concludes with a double bar line.

118

Musical score system 4, measures 13-16. It features a vocal line with lyrics "GOD" and "AL - LE - LU - IA -" and piano markings *p* and *pp*. The accompaniment includes piano and celesta parts.

Musical score system 5, measures 17-20. It features a vocal line with lyrics "GOD" and "AL - LE - LU - IA -" and piano markings *p* and *pp*. The accompaniment includes piano and celesta parts.

Picc.

Fls. 1 2

Obs. 1 2

B♭cls. 1 2

Bsns. 1 2

I II
Hrns.
in F

III IV

C Trpts. 1 2

I II
Trbs.

III

Tuba

Timp.

I
Perc.
II

Piano

Voice

AL - LE - LU - IA AL LE - LU - IA - AL - LE - LU - IA AL LE - LU - IA -

I
Vls.

II

Vla.

Vc.

D.B.

125

Musical score for the first system, measures 1-4. It features four staves with complex rhythmic patterns, including triplets and slurs. Dynamics range from *p* to *f*. Performance instructions include *div.* and *sub mp*.

Empty musical staves for the second system.

Empty musical staves for the third system.

Musical score for the fourth system, measures 5-8. Includes percussion parts for *tam-tam* and *Bass Drum* with dynamics *mp* and *mf*.

Musical score for the fifth system, measures 9-12. Includes a *Bua.* part with dynamics *mp* and *mf*.

125

Musical score for the sixth system, measures 13-16. Includes vocal line with lyrics *AL - LE - LU - IA*.

Musical score for the seventh system, measures 17-20. Continuation of the instrumental and vocal parts from the previous systems.

132

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

I II
Hrns
INF

III II

Cpts. 1
2

I II
Trbs.

III

Tuba

Timp.

I
Perc.

II

Piano

132

Voice

A ——— MEN — A ——— MEN

I
Vls
II

Vla.

Vc.

D.B.

System 1: Five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The music features complex rhythmic patterns with triplets and dynamic markings of *pp* and *ppp*.

System 2: Two staves, both in treble clef. The music consists of melodic lines with triplets and dynamic markings of *ppp*.

System 3: Four empty staves, all in bass clef.

System 4: Four empty staves, all in bass clef. The fifth staff contains the instruction "celesta" and a single note with a dynamic marking of *pp*.

System 5: Two empty staves, both in bass clef.

System 6: One staff in bass clef with a dynamic marking of *pp*.

System 7: Five staves. The top three staves are grand staff (treble and bass clefs). The bottom two staves are bass clefs. The music features long, sustained notes with dynamic markings of *pp* and *ppp*.

